

CHRISTIE'S

*Valienne  
Westwood*

THE PERSONAL COLLECTION











# Vivienne Westwood

## THE PERSONAL COLLECTION - PART I

### AUCTION

Tuesday 25 June 2024 at 1.00 pm

8 King Street, St. James's  
London SW1Y 6QT

### VIEWING

Friday	14 June	11.00 am - 5.00 pm
Saturday	15 June	11.00 am - 5.00 pm
Sunday	16 June	11.00 am - 5.00 pm
Monday	17 June	11.00 am - 5.00 pm
Tuesday	18 June	11.00 am - 8.00 pm
Wednesday	19 June	11.00 am - 5.00 pm
Thursday	20 June	11.00 am - 4.00 pm
Friday	21 June	11.00 am - 5.00 pm
Saturday	22 June	11.00 am - 5.00 pm
Sunday	23 June	11.00 am - 5.00 pm
Monday	24 June	11.00 am - 5.00 pm

### AUCTIONEERS

Yu-Ge Wang, Natalia Voinova, Eugenio Donadoni

#### VIVIENNE WESTWOOD:

The Personal Collection  
Part II – The Online Sale  
14 – 28 June 2024  
Sale no: 23583

To register for the online sale please  
visit: <https://prod-cm.sc.christies.com/auction/vivienne-westwood-the-personal-collection-part-ii-23583-cks>

#### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,  
this sale should be referred to as  
**VIVIENNE-22985**

#### ADMISSION

Admission to the Live sale is by ticket only.  
To reserve tickets,  
please email: [ticketinglondon@christies.com](mailto:ticketinglondon@christies.com).  
Alternatively,  
please call Christie's Client Service on +44 (0)20  
7839 9060

#### ABSENTEE AND TELEPHONE BIDS

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#### CONDITIONS OF SALE

The sale of each lot is subject to the Conditions of Sale, Important Notices and Explanation of Cataloguing Practice, which are set out in this catalogue and on [christies.com](http://christies.com). Please note that the symbols and cataloguing for some lots may change before the auction.

For the most up to date sale information for a lot, please see the full lot description, which can be accessed through the sale landing page on [christies.com](http://christies.com).

#### BUYER'S PREMIUM

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or  $\lambda$  symbol.

Check Section D of the Conditions of Sale at the back of this catalogue.

Christie's would like to thank Alexander Fury, whose definitive work, *Vivienne Westwood Catwalk: The Complete Collections*, published by Thames & Hudson in 2021, has been an invaluable resource whilst compiling this catalogue. Christie's would also like to thank both Alexander Fury and Thames & Hudson for granting permission to quote extracts from *Vivienne Westwood Catwalk* in the coming pages.

The Estate of Vivienne Westwood will donate 100% of the total hammer proceeds received for the sale of her personal wardrobe, less auction expenses, to be split equally between The Vivienne Foundation, Médecins Sans Frontières (a charity registered in England and Wales with charity number 1026588) and Amnesty International (registered in England and Wales with charity number 1051681). Additionally, The Vivienne Foundation are donating 100% of the total hammer price received for the sale of THE BIG PICTURE – Vivienne's Playing Cards: Collect the cards. Connect the cards to Greenpeace Environmental Trust (a charity registered in England and Wales with charity number 284934).



Please scan for complete auction information

# CHRISTIE'S

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For an overview of the  
process, see the Buying at Christie's  
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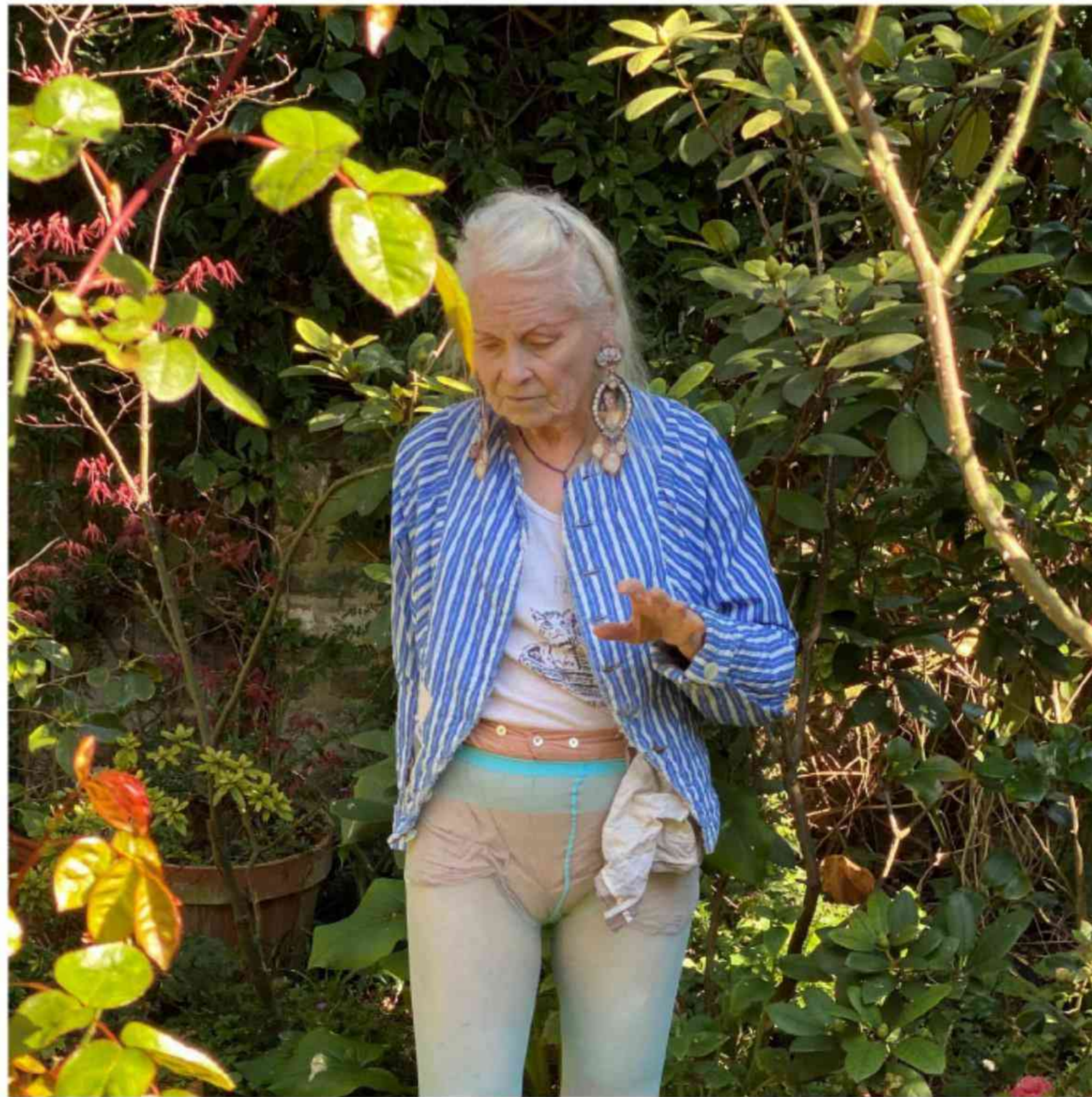




Boots, lot 27

“I’m wearing my nightshirt, sometimes all day. I get up have a wash put the nightshirt back on and then put a navy blue sweater in top – Andreas says navy blue suits me.

If the sun’s out I change into my boxer shorts and vest and sit in the garden. When I did my talk to camera video, Andreas said “you look fine like that, just put on some tights and shoes, a pair of earrings and a bit of make-up, and then we’re ready to go.”





Vivienne  
Westwood

LONDON MAY 2024

A GENIUS BORN 1941  
VIVIENNE WAS A REBEL  
AN OUTSIDER WHO HAD A CALLING  
TO BE DIFFERENT  
TO EXPLODE THE SYSTEM  
SHE WAS AN ORIGINAL THINKER  
VIVIENNE WAS OUR HEROINE



ANDREW

# Vivienne Westwood

## *in her own words*

### **8TH APRIL 1941, VIVIENNE ISABEL SWIRE BORN.**

The Pennines – 6 Mill Brook, row of cottages between villages of Hollingworth and Tintwistle. Main Manchester to Sheffield road, a few lorries, very few cars. Tintwistle: end of Longdendale Valley, five reservoirs, largest in the world when built – Queen Victoria came to visit. Free to roam, I had a choice of three directions: the green hills of Derbyshire, the woods of Cheshire, the moors of Yorkshire.

As soon as I could walk, my mother put me over the backyard wall into the woods to play. I was the eldest of three, Olga and Gordon. My sister loved me to make fairy gardens on moss between the roots of trees. Climbing trees, jumping streams. I knew where every flower grew.

I loved my home, my Mother Dora (née Ball), stayed at home to look after us, this was normal. She left school at 14 years old to work in the cotton mill; always a reader, she read us Grimm's Fairytales. Reading in front of the fire, I lay on cushions in the window bottom, walls two-foot thick, snowflakes coming down, sensation of being in a lift to the Snow Queen.

My father Gordon Swire came from a family of shoemakers. When his father died at aged 14, he turned the shop into a green-grocers. He was very entrepreneurial, good with his hands, during the war he made aircraft. He bred dogs, my sister's doll's pram always full of puppies. At Christmas he made holly wreaths – back kitchen full of greenery, and one deep snow Christmas I went with him to Robin Wood to find red berries, the birds – gone! He made us toys. When I was 11 years old, we bought Tintwistle village post office for £100.

I loved school, made models, embroidery. I loved cold weather and the dark days on my journey back to my cosy home. I lived for skipping, people played in the street. Life also centred around the church decorated according to the seasons. I had suffered trauma at the age of four when I saw a calendar of the crucifixion and became a freedom fighter – I've always wanted to change the world.

So much to look forward to – Harvest festival, Guy Fawkes, Christmas pantomime practise, the Nativity, the holly, easter lilies, the Whit Sunday Sermons when we all wore white dresses and straw hats, and went walking over the hills to picnic at Devil's bridge.

I had passed my 11+ and went to Glossop Grammar School. Introduced to literature, began with Wind in the Willows, Mort D'Arthur, Chaucer, Shakespeare, Keats. A book I really loved, E.M Forster, 'A Passage to India'.

**AGE 14** – lived for dancing. Made all my slinky evening dresses; live bands, jive and smooch.

**AGE 17** – we moved to Harrow, bought Station Road post office. My father thought his children would have better opportunities in London. Immediately I went to the museums.

**HARROW ART SCHOOL** – studied fashion, I didn't like it, we had to draw all the time and I wanted to make clothes – transferred to silversmithing. After one term, work in Kodak factory.

**AGE 18** – Teacher Training College, St Gabriel's, Camberwell. Met Susan Goodyear, my wonderful friend. We shone a light on each other. She introduced me to theatre, Robert Bolt's, 'A Man for all Seasons', Arthur Miller's, 'The Crucible'. She changed my life.

**SPECIALISED IN ART** – diploma. I became a teacher and married Derek Westwood, 1962. We were a gang who dressed up and all went dancing together – we all got married. Derek, apprentice toolmaker saved money to become a pilot, hired halls put on gigs: The Who, Rolling Stones, Bingo. I was pregnant taking the money and talking to the bouncers. My son Ben, born 1963.

My brother's friend, Malcolm McClaren changed my life: cosmopolitan, talented, anti-establishment, art rebel. I learnt a lot and eventually went way beyond. We became a couple and Joe Ferdinand Corré (Malcolm's Grandma's maiden name was Corré) was born in 1967. As soon as you see your new baby you realise they are born with identity. My sons haven't changed. The best I can give is my knowledge, I have always been a teacher, I am lucky to have met such people as they, I get a lot of feedback.

Malcolm designed the shops, decorated them, and was full of ideas. I did graphics and prints, designed and made the clothes, followed the production – invented the anarchy sign.

**LET IT ROCK! 1971, 430 KINGS RD** – I still have this shop. We went down Brick Lane every Saturday buying fifties records and secondhand clothing because he thought that trendy people would go for rock n roll. I copied and produced fifties clothes and stiletto shoes by Agamemnon a Greek shoemaker – produced them with cottage industry – beginning of the 'age of nostalgia', there was no rock n roll on the radio. We got a tailor to make Teddy Boy suits and brothel creepers, florescent socks and bootlace ties. I got a crew cut which I grew into the punk hairstyle.



**TOO FAST TO LIVE TOO YOUNG TO DIE, 1973** – inspired by rockers – there was a chapter of Hells Angels down the road. Malcolm changed the name of the shop every time we did a new collection. I had my sample machinist Anne in the living room and local rockers decorating our clothes with chains, badges and studs – black, leather, ciré.

**SEX, 1974** – padded plastic pink letters for the sign inspired by Claes Oldenburg. Malcolm: “England is the home of the flasher, we’re all closet perverts.” – “rubber-wear to the office, pornographic t-shirts.” Cuts, rips and holes, ripped clothes lead to future innovations throughout the collections: torn hems, seams outside, looks great on sheepskin (Nostalgia of Mud - Buffalo Girls) – DIY. Ripped edges especially on chiffon and georgette which I pre-washed so that they crinkled, never needed ironing and could be rolled up into a ball; wine stains, dirt stains, grass stains – easy care.

**SEDITIONARIES, 1976** – the key to punk was the anarchy shirt, the look of an urban guerilla – bondage. I was doing all of this in my house, I took an old striped shirt, dyed it on the kitchen stove, wrote slogans with bleach and with a stencil set: anarchists are pretty.

When punk collapsed with the death of Sid Vicious, 1979, we transferred to a romantic look: let’s get off this island! We want gold, let’s plunder the world for its history – hip hop scratch records and my first collection ‘Pirates’. Innovation: pirate trousers had a convex centre back seam → baggy-saggy bum, looked ‘hand-me-down’, worn by generations leading to street fashion, falling down pants and too tight or too big styling mix of clothes.



Vivienne Swire aged fifteen.

**PIRATES, 1981-82** – the shop, now called World’s End to match my first collection ‘Pirates’ – shop decor a pirate ship, sloping floors and a giant clock with thirteen numbers going backwards. Still working with Malcolm but in the process of splitting up. I saw my punk designs on Paris catwalks and decided to enter fashion. First catwalk show ‘Pirates’, big success!

I studied historical cuts and copied them, very different from the subtleties of modern tailoring: more struggle between pull and push, more dynamic contact with body. Ethnic tailoring I got from the diagrams of Tilke. I’m a very practical person, everything made out of rectangles and no waste fabric. Most dynamic of all, I put the neck hole just above the heart on oversized t-shirts. (Major discovery: asymmetrical cuts). Geronimo – that’s who it looked like. We did plunder the world and National Geographic for our next collections where we combined the ethnic and the historical.

**WITCHES, 1983** - New York, exciting. Met Keith Haring, he had invented an iconography, a visual language, a code of magic symbols. He gave me an art-work for free use. Jacquard knits: forest green or night-sky background, pictograms in fluorescent. Hip-hop, breakdance, lots of sweatshirt - tube skirt, falling down from hip to ankle, white trainers (three tongues) customized for the catwalk.

**HYPNOS, 1984** - Innovation: giant raincoat and body in nylon fluorescent.

Gary Ness walked into my shop, riveting, chain-smoking elegance. He wanted to paint my portrait but we never got round to it. He was a scholar and a heretic, he directed my reading. Introduced me to Chinese painting and the ballet. Petrushka: doll turning en pointe to Stravinsky’s music. I was still a punk but I thought I’m going to use that crini for a rainy day.

**MINI-CRINI, 1987** – I did the crini trick. I wanted a feminine silhouette with a natural shoulder - current fashion shoulders were outrageous.

I introduced the mini-crini in Spring/Summer and in the Winter collection. It was inspired by the doll in the ballet Petrushka and by a photograph of the Queen as a child wearing a double-breasted Princess coat, the kind that children wear at private schools. I used giant spots, stars and checks. I introduced English tailoring and styled it for children: platform shoes with a wooden sole that looked like clogs (rocking horse boots that rocked you along when you walked, very fast like a camel). Models had childlike bobs, plaits and straw hats. I wrote a song called, ‘Swing the Mini-Crini, ring the bell.’ We had a band called Choice with Sara Stockbridge, singer.

**HARRIS TWEED, 1987/88** – The child theme continued with the Princess coat typically made in the Harris Tweed of the school uniforms of children who go to private school. I was so besotted by the colours in Harris Tweed, I made a hat copied like the coronation crown with 3/D jewels in colours of Harris.

The show began with Sara Stockbridge and my son Joe in their underwear, dressing on stage as city gents – black velvet jackets and city striped trousers, lipstick all smudged as if kissing and as half the models were drunk people really did think that’s what we’d been up to backstage. Sadie Frost wore matching crown and Princess coat in blue Harris, over a floaty tulle ballet skirt and satin Stature of Liberty Corset in pale blue. Famous for her boobs and looking like a pneumatic cherub, when she opened her coat the photographers died, “Come back darling!”

My love for English tailoring and Savile row fabrics: chalk stripe, pin stripes, tattersall – Barathea in hunting red – black velvet looks seductive with tartan. It



Vivienne Westwood photographed in "Motherfucker" T-shirt at the end of the Spring-Summer 2018 Mens show during London Fashion Week.

*"Each model's make-up will express each of the 4 symbols (Diamonds, Hearts, Clubs, Spades)... My pack of playing cards... Everything's connected... it is also a plan of action, a survey map. If we connect the dots, we can win the fight for the free world, first step: Switch to Green Energy Supplier... Buy Less Choose Well, Make it Last."*

Vivienne Westwood

was a very small collection, I was still producing with cottage industry. The final impression was of debutantes and their partners including a beautiful older man with beard, arriving at the ball from their shooting break, wearing their crowns and Barbour raincoats over evening dress.

**UNIVERSITÄT DER KÜNSTE, PROFESSOR OF FASHION, 1988** – Andreas was completely off the scale, I'd never seen anything like it before. He had his model climb a ladder to demonstrate a 5 meter circular dress and using two or three cords, he looped it up to look like the Nike of Samothrace. An art lover, he had noticed that Greek costume was not only from rectangle pinned together but also of such circular volume. The permutations with the belts was endless.

**PORTRAIT, 1990** – I wanted the look of a model who'd just stepped out of a portrait. I put her on a pedestal in super platforms. Each fabric had to be an epitome, from lace to velvet, tartan, rustic tweeds. Through the gamut and ending in the canvas itself where the Stature of Liberty was now printed with Boucher's, 'Shepherd watching Sleeping Shepherdess', and where stretch velvet was printed with designs from furniture in the Wallace collection. The Portrait hat

was a high crown trilby with a small brim which could have fitted every fashion since oil painting began. I introduced the giant drop down pearl earring. It was incredibly hard to source, but within three months they were in every department store.

A gang of my students came around to visit my collection – Andreas never left.

**CUT, SLASH AND PULL, 1991** – When you study the history of fashion the most sensational outfits are mercenary soldiers 1500. Totally cut up, slashed from head to toe. That's what I did with denim. Street fashion! We used Andreas' dress and I printed and dyed in 10 different colour combinations the sun wheel print. We looped them up into every kind of feminine silhouette and at the finale the girls loosed the belts and spun around like battle tents.

#### VIVIENNE WESTWOOD

Vivienne Westwood, a short autobiography, first published in A. Fury, *Vivienne Westwood - Catwalk: The Complete Collections*, Thames & Hudson, London, 2021.

# Valienne Westwood

## THE COLLECTIONS

### 1981

Autumn / Winter 1981-1982 Ready-to-Wear  
*'Pirate'*

### 1982

Spring / Summer 1982 Ready-to-Wear  
*'Savage'*

Autumn / Winter 1982-1983 Ready-to-Wear  
*'Nostalgia of Mud'*

### 1983

Spring / Summer 1983 Ready-to-Wear  
*'Punkature'*

Autumn / Winter 1983-1984 Ready-to-Wear  
*'Witches'*

### 1984

Spring / Summer 1984 Ready-to-Wear  
*'Hypnos'*

Autumn / Winter 1984-1985 Ready-to-Wear  
*'Clint Eastwood'*

### 1986

Spring / Summer 1986 Ready-to-Wear  
*'Mini-Crini'*

### 1987

Autumn / Winter 1987-1988 Ready-to-Wear  
*'Harris Tweed'*

### 1988

Spring / Summer 1988 Ready-to-Wear  
*'Britain Must Go Pagan'*

Autumn / Winter 1988-1989 Ready-to-Wear  
*'Time Machine'*

### 1989

Spring / Summer 1989 Ready-to-Wear  
*'Civilizade'*

Autumn / Winter 1989-1990 Ready-to-Wear  
*'Voyage to Cythera'*

### 1990

Spring / Summer 1990 Ready-to-Wear  
*'Pagan V'*

Autumn / Winter 1990-1991 Ready-to-Wear  
*'Portrait'*

### 1991

Spring / Summer 1991 Menswear Ready-to-Wear  
*'Cut and Slash / Pitti Uomo'*

Spring / Summer 1991 Ready-to-Wear  
*'Cut, Slash & Pull'*

Autumn / Winter 1991-1992 Ready-to-Wear  
*'Dressing Up'*

### 1992

Spring / Summer 1992 Ready-to-Wear  
*'Salon'*

Autumn / Winter 1992-1993 Ready-to-Wear  
*'Always on Camera'*

### 1993

Spring / Summer 1993 Ready-to-Wear  
*'Grand Hotel'*

Autumn / Winter 1993-1994 Ready-to-Wear  
*'Anglomania'*

### 1994

Spring / Summer 1994 Ready-to-Wear  
*'Café Society'*

Autumn / Winter 1994-1995 Ready-to-Wear  
*'On Liberty'*

### 1995

Spring / Summer 1995 Ready-to-Wear  
*'Erotic Zones'*

Autumn / Winter 1995-1996 Ready-to-Wear  
*'Vive la Cocotte'*

### 1996

Spring / Summer 1996 Ready-to-Wear  
*'Les Femmes ne connaissent pas toute leur coquetterie'*

Autumn / Winter 1996-1997 Ready-to-Wear  
*'Storm in a Teacup'*

### 1997

Spring / Summer 1997 Ready-to-Wear  
*'Vive la Bagatelle'*

Autumn / Winter 1997-1998 Ready-to-Wear  
*'Five Centuries Ago'*

### 1998

Spring / Summer 1998 Ready-to-Wear  
*'Tied to the Mast'*

Autumn / Winter 1998-1999 Ready-to-Wear  
*'Dressed to Scale'*

### 1999

Spring / Summer 1999 Ready-to-Wear  
*'La Belle Hélène'*

Autumn / Winter 1999-2000 Ready-to-Wear  
*'Showroom'*

### 2000

Spring / Summer 2000 Ready-to-Wear  
*'Summertime'*

Autumn / Winter 2000-2001 Ready-to-Wear  
*'Winter'*

### 2001

Spring / Summer 2001 Ready-to-Wear  
*'Exploration'*

Autumn / Winter 2001-2002 Ready-to-Wear  
*'Wild Beauty'*



# Vivienne Westwood

## THE COLLECTIONS

### 2002

Spring / Summer 2002 Ready-to-Wear

*'Nymphs'*

Autumn / Winter 2002-2003 Ready-to-Wear

*'Anglophilia'*

### 2003

Spring / Summer 2003 Ready-to-Wear

*'Street Theatre'*

Autumn / Winter 2003-2004 Ready-to-Wear

*'Le Flou Taillé'*

### 2004

Spring / Summer 2004 Ready-to-Wear

*'Blue Sky'*

Autumn / Winter 2004-2005 Ready-to-Wear

*'Exhibition'*

### 2005

Spring / Summer 2005 Ready-to-Wear

*'Ultra Femininity'*

Autumn / Winter 2005-2006 Ready-to-Wear

*'Propaganda'*

### 2006

Spring / Summer 2006 Ready-to-Wear

*'Active Resistance To Propaganda'*

Autumn / Winter 2006-2007 Ready-to-Wear

*'Innocent'*

### 2007

Spring / Summer 2007 Ready-to-Wear

*'I Am Expensiv'*

Autumn / Winter 2007-2008 Ready-to-Wear

*'Wake Up, Cave Girl'*

### 2008

Spring / Summer 2008 Ready-to-Wear

*'56'*

Autumn / Winter 2008-2009 Ready-to-Wear

*'Chaos Point'*

### 2009

Spring / Summer 2009 Ready-to-Wear

*'Do It Yourself'*

Autumn / Winter 2009-2010 Ready-to-Wear

*'+ 5°'*

### 2010

Spring / Summer 2010 Ready-to-Wear

*'Get a Life'*

Autumn / Winter 2010-2011 Ready-to-Wear

*'Prince Charming'*

### 2011

Spring / Summer 2011 Ready-to-Wear

*'Gaia The Only One'*

Autumn / Winter 2011-2012 Ready-to-Wear

*'World Wide Woman'*

### 2012

Spring / Summer 2012 Ready-to-Wear

*'War and Peace'*

Autumn / Winter 2012-2013 Ready-to-Wear

*'London'*

### 2013

Spring / Summer 2013 Ready-to-Wear

*'Climate Revolution'*

Autumn / Winter 2013-2014 Ready-to-Wear

*'Save The Arctic'*

### 2014

Spring / Summer 2014 Ready-to-Wear

*'Everything is Connected'*

Autumn / Winter 2014-2015 Ready-to-Wear

*'Save the Rainforest'*

### 2015

Spring / Summer 2015 Ready-to-Wear

*'End Ecocide'*

Autumn / Winter 2015-2016 Ready-to-Wear

*'Unisex - Time to Act'*

### 2016

Spring / Summer 2016 Ready-to-Wear

*'Mirror the World'*

Autumn / Winter 2016-2017 Ready-to-Wear

*'Sexercise'*

### 2017

Spring / Summer 2017 Ready-to-Wear

*'Europa'*

Autumn / Winter 2017-2018 Ready-to-Wear

*'A&V'*

### 2018

Spring / Summer 2018 Ready-to-Wear

*'Andreas'*

Autumn / Winter 2018-2019 Ready-to-Wear

*'Vivienne'*

### 2019

Spring / Summer 2019 Ready-to-Wear

*'OK... It's Showtime'*

Autumn / Winter 2019-2020 Ready-to-Wear

*'7'*

### 2020

Spring / Summer 2020 Ready-to-Wear

*'Rock Me Amadeus'*

Autumn / Winter 2020-2021 Ready-to-Wear

*'9'*

### 2021

Spring / Summer 2021 Ready-to-Wear

*'Down to No. 10'*

Autumn / Winter 2021-2022 Ready-to-Wear

*'Mayfair Lady'*

### 2022

Spring / Summer 2022 Ready-to-Wear

*'12'*

Autumn / Winter 2022-2023 Ready-to-Wear

*'La Nouvelle Eve'*

**Vivienne Westwood, The Personal Collection auctions will raise funds for the causes Dame Vivienne supported throughout her life, with proceeds going to support The Vivienne Foundation, Amnesty International, Médecins Sans Frontières and Greenpeace.**

*The Vivienne Foundation* 



The Vivienne Foundation exists to honour, protect and continue the legacy of Dame Vivienne Westwood's creativity and activism. Since the start of her career in the 1970s, she has been renowned not only for her fashion design, but also for her activism. Vivienne always utilised her platform of prestige to make the world a better place. The Foundation is built upon Vivienne's four-pillar approach to saving the world – halt climate change, stop war, defend human rights and protest capitalism. The Foundation raises awareness and fundraises for NGOs aligned with their mission to create a better society and halt climate change.

Amnesty International works to protect people wherever justice, freedom, truth and dignity are denied. As a global movement of over ten million people, Amnesty is the world's largest grassroots human rights organisation. We investigate and expose abuses, educate and mobilise the public, and help transform societies to create a safer, more just world. We received the Nobel Peace Prize for our life-saving work.



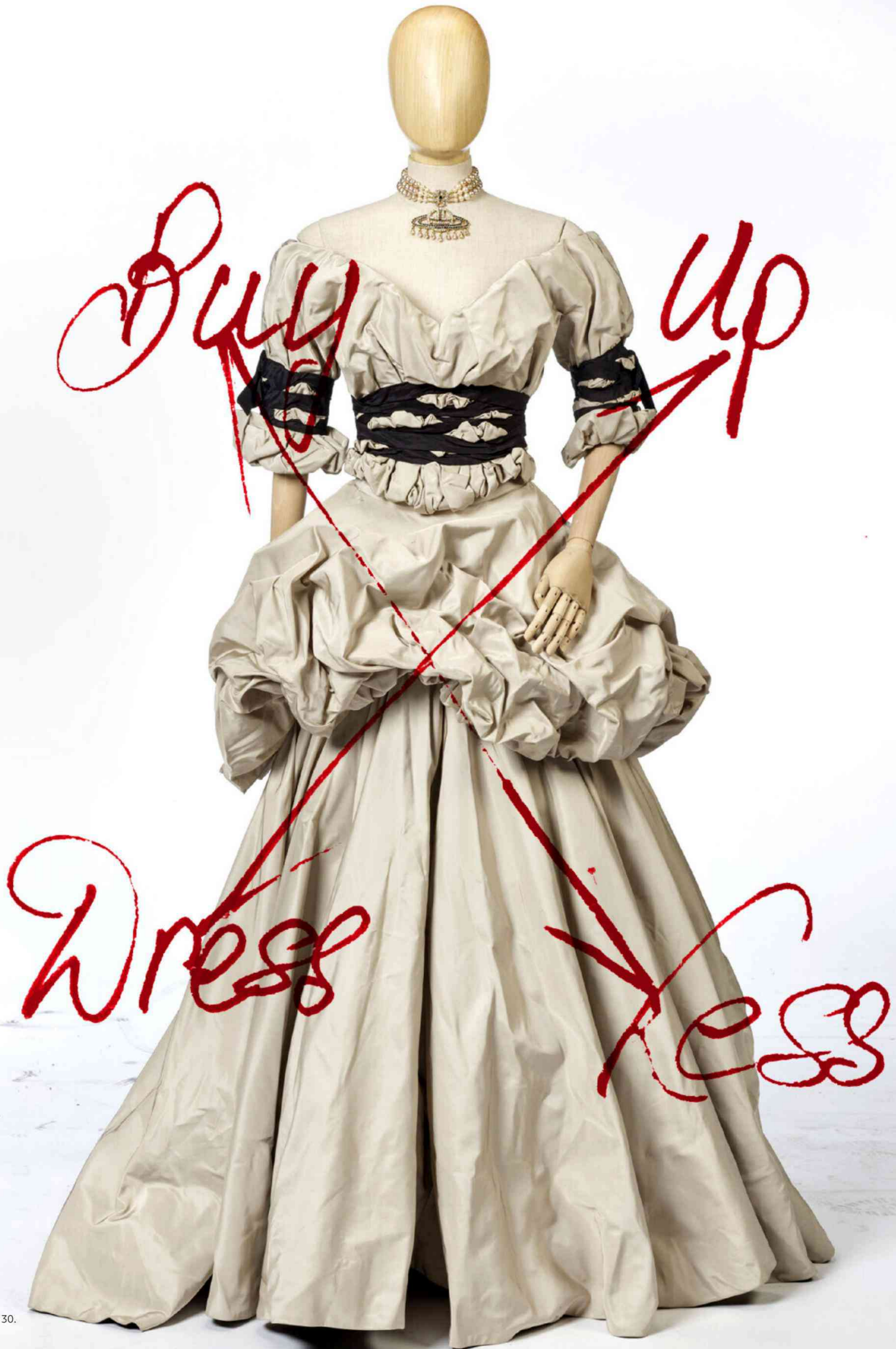
Médecins Sans Frontières / Doctors Without Borders (MSF) is an international, independent, medical humanitarian organisation. MSF's goal is to relieve suffering, save lives, reduce the spread of diseases and improve access to healthcare. MSF provides both basic and complex medical care to those who need it most, regardless of ethnicity, religion, gender or political affiliation.

MSF treats victims of armed conflict and natural disasters, fights outbreaks of infectious diseases, conducts vaccination campaigns, alleviates malnutrition, supports survivors of sexual and gender-based violence, and provides maternal and child healthcare, and mental healthcare. Funds raised through this auction will ensure MSF can continue their emergency life-saving work providing humanitarian aid where it is needed the most, such as in the crises they are responding to in Afghanistan, Syria, Ukraine and Yemen.

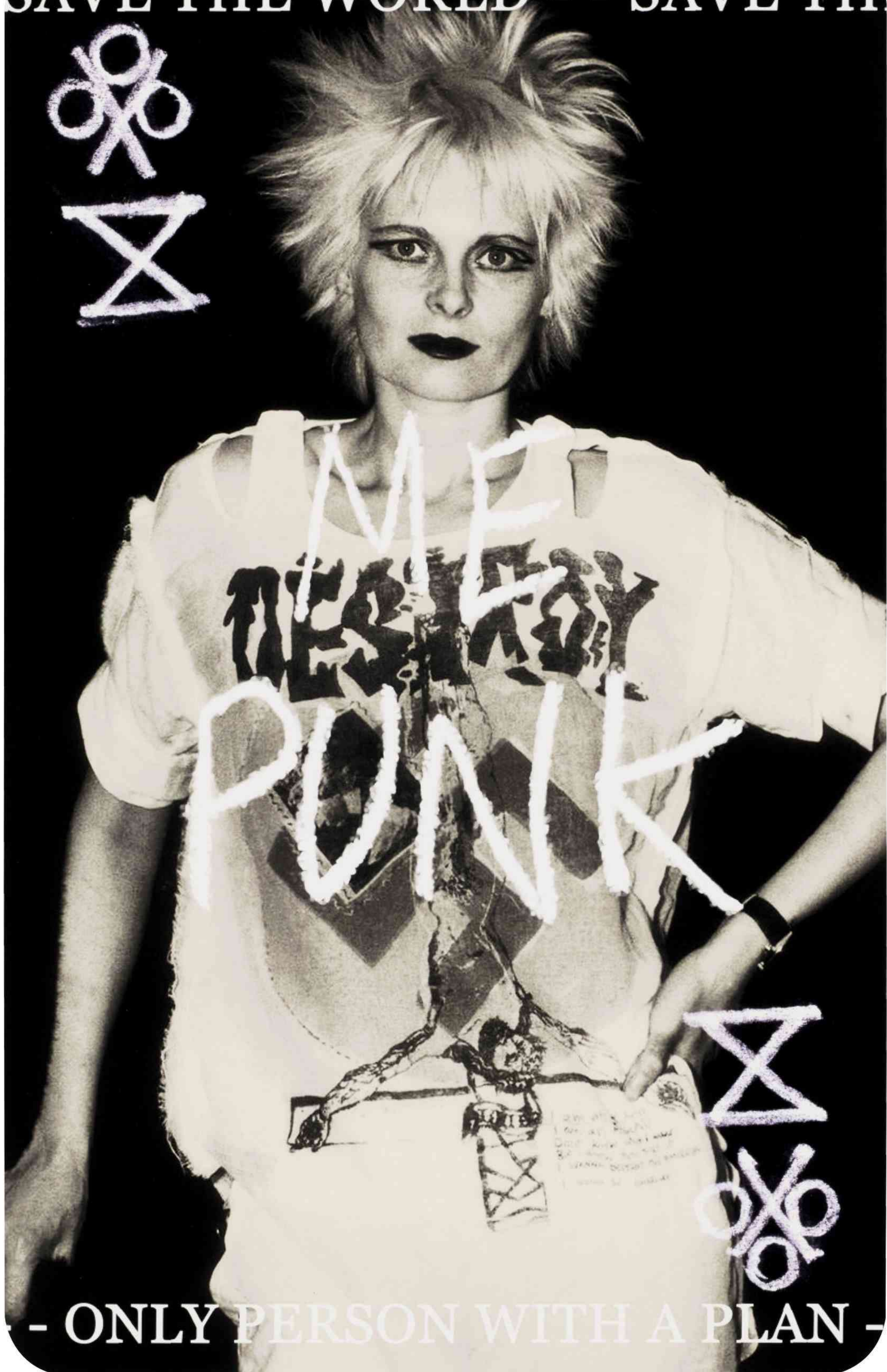


Greenpeace is a movement of people who are passionate about defending the natural world from destruction. Their vision is for a greener, healthier and more peaceful planet. Founded in 1971, Greenpeace takes peaceful, direct action to protect our Earth. Today, Greenpeace is present in every continent around the world. Greenpeace's mission is to galvanise action and promote solutions to how we live on this planet so that we can all call it home for generations to come.

The Estate of Vivienne Westwood will donate 100% of the total hammer proceeds received for the sale of her personal wardrobe, less auction expenses, to be split equally between The Vivienne Foundation, Médecins Sans Frontières (a charity registered in England and Wales with charity number 1026588) and Amnesty International (registered in England and Wales with charity number 1051681). Additionally, The Vivienne Foundation are donating 100% of the total hammer price received for the sale of *THE BIG PICTURE - Vivienne's Playing Cards: Collect the cards. Connect the cards* to Greenpeace Environmental Trust (a charity registered in England and Wales with charity number 284934).



SAVE THE WORLD - - SAVE TH



- ONLY PERSON WITH A PLAN -

***Vivienne Westwood's contribution to fashion is unique, perhaps unparalleled.*** She was certainly the most important fashion designer of the latter quarter of the 20th century, and the influence of her designs continues to stretch well into the 21st. Her creations have affected not just the clothes on our back, but culture as a whole: her role as one of the key architects of punk in the 1970s not only defined an epoch, but shaped ensuing generations' reactions to the world around them, both aesthetic and ideological. Printed across a T-shirt, the slogan 'Destroy'. The language was writ large: a destruction of the status quo. 'It was about smashing all the values,' she said subsequently of the movement, 'all the taboos of a world that was so cruel and unjust, mismanaged and corrupt.' Her life and work were shaped by an insatiable urge to fight against convention. Westwood frequently quoted the philosopher Bertrand Russell – 'orthodoxy is the grave of intelligence'. She once added: 'If you accept that something is right, just because everybody believes it, then you're not thinking. You have to look at other points of view and then make up your own mind.' Designing alongside Andreas Kronthaler, her husband and creative partner of three decades, she continued that crusade against the expected, the anticipated, the orthodox until the end of her life. She made up her own mind.

**Alexander Fury**



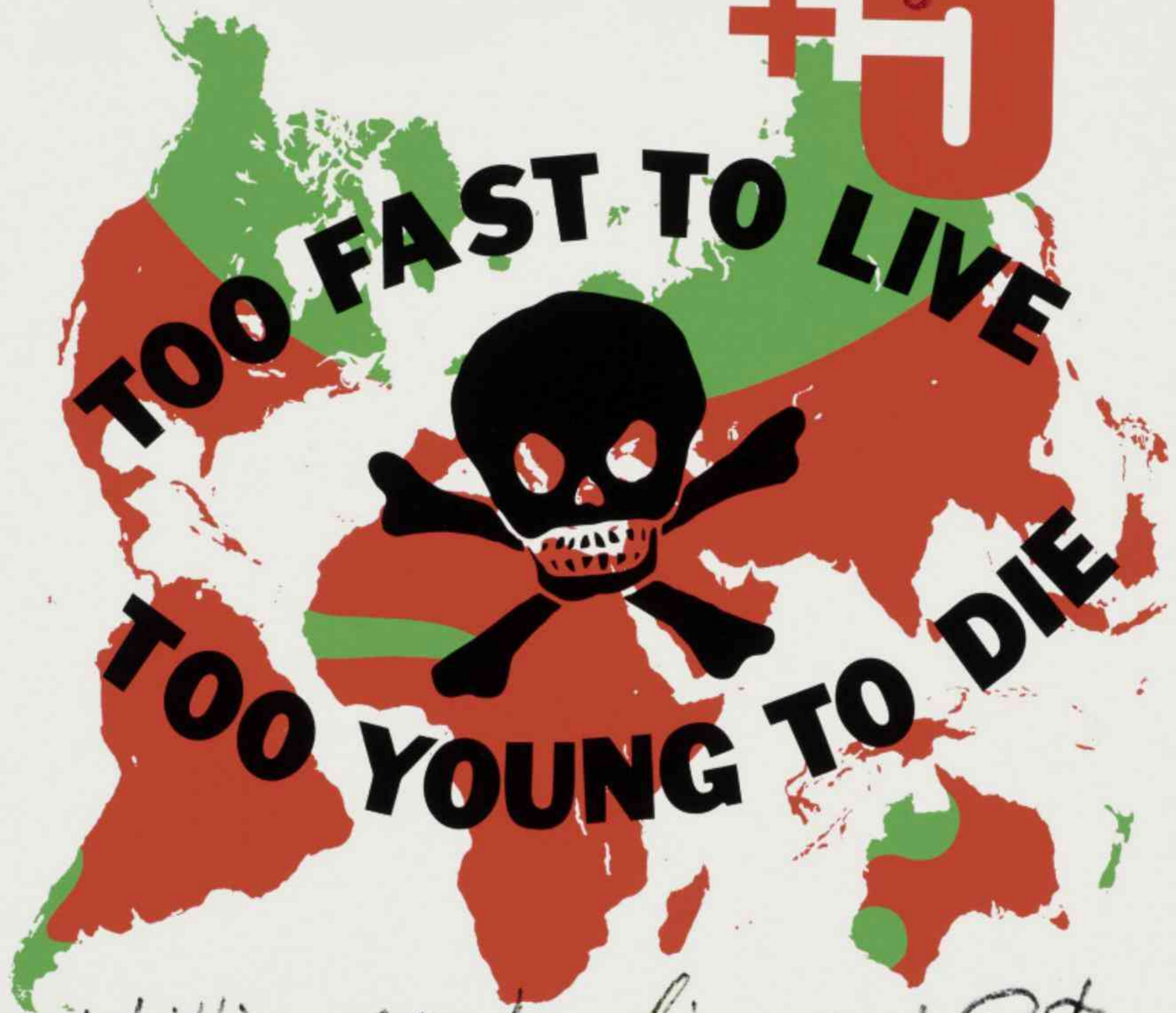



5

7 bn

dont know

+5°



1 billion people alive end @ 21st  
 After that  by  
 methane bombs

Uninhabitable Land

5

Vivienne 





# THE BIG PICTURE

VIVIENNE'S PLAYING CARDS  
COLLECT **THE CARDS.**  
CONNECT

*The Vivienne Foundation*   
for **GREENPEACE**



I have designed so many graphics over ~~my~~ years as an ACTIVIST; so I put them on a pack of cards. U can work out my message when U play with them.  
Freedom = Free. © Economy  
What NATURE gives us free can't be privately owned.  
We need people power or we R only a

**PACK OF CARDS!**

© = world



**1**  
**DAME VIVIENNE WESTWOOD (1941-2022)**  
**THE BIG PICTURE**

*Vivienne's Playing Cards*

*Collect the cards. Connect the cards*

The complete set of ten digital prints in colours, conceived in 2017 on Hahnemühle Museum Etching 350 gsm paper each signed 'Vivienne' in ink (lower right), each numbered I/X in ink (lower left verso) with the title-page, illustrated introduction, colophon and end paper with ten explanatory text sheets within an inset compartment in the inside front cover each print with the artist's Monstrance blindstamp, and red Monstrance ink stamp (verso)

printed by Red Breast Editions, London  
 published by The Vivienne Foundation, London, on Earth Day, 22 April 2024  
 each print presented in a bespoke mount with a curved playing card-shaped internal bevel

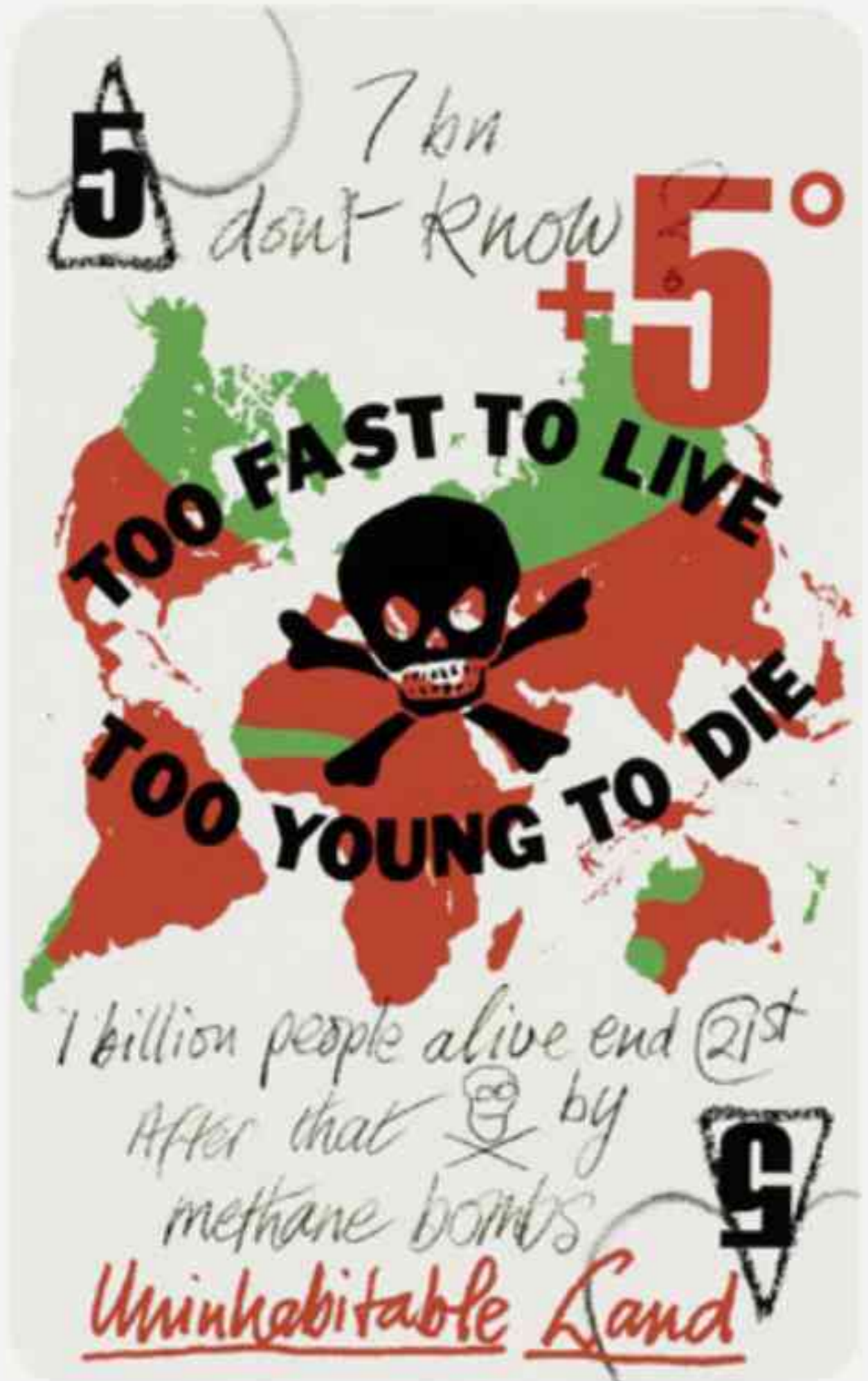
loose (as published) in a linen-covered solander box, with the artist's Monstrance hand-embroidered in semi-metallic threads on the cover by Hand & Lock, London (the covers of the remaining nine portfolios in the edition are machine embroidered) contained in card packaging, with the title printed on the front;

together with

JOE RUSH (B. 1960)  
 Unique, bespoke welded salvaged metal sculpture stand, 2024 with green marble inlay to base incised with his signature and numbered I/X (to base)  
 Mounted prints: 658 x 493 mm.  
 Solander box: 700 x 525 x 100 mm.  
 Sculpture Stand: 2020 x 1116 x 620 mm.  
 £30,000-50,000

(10)

US\$39,000-64,000  
 €36,000-59,000



10 Quality ✓

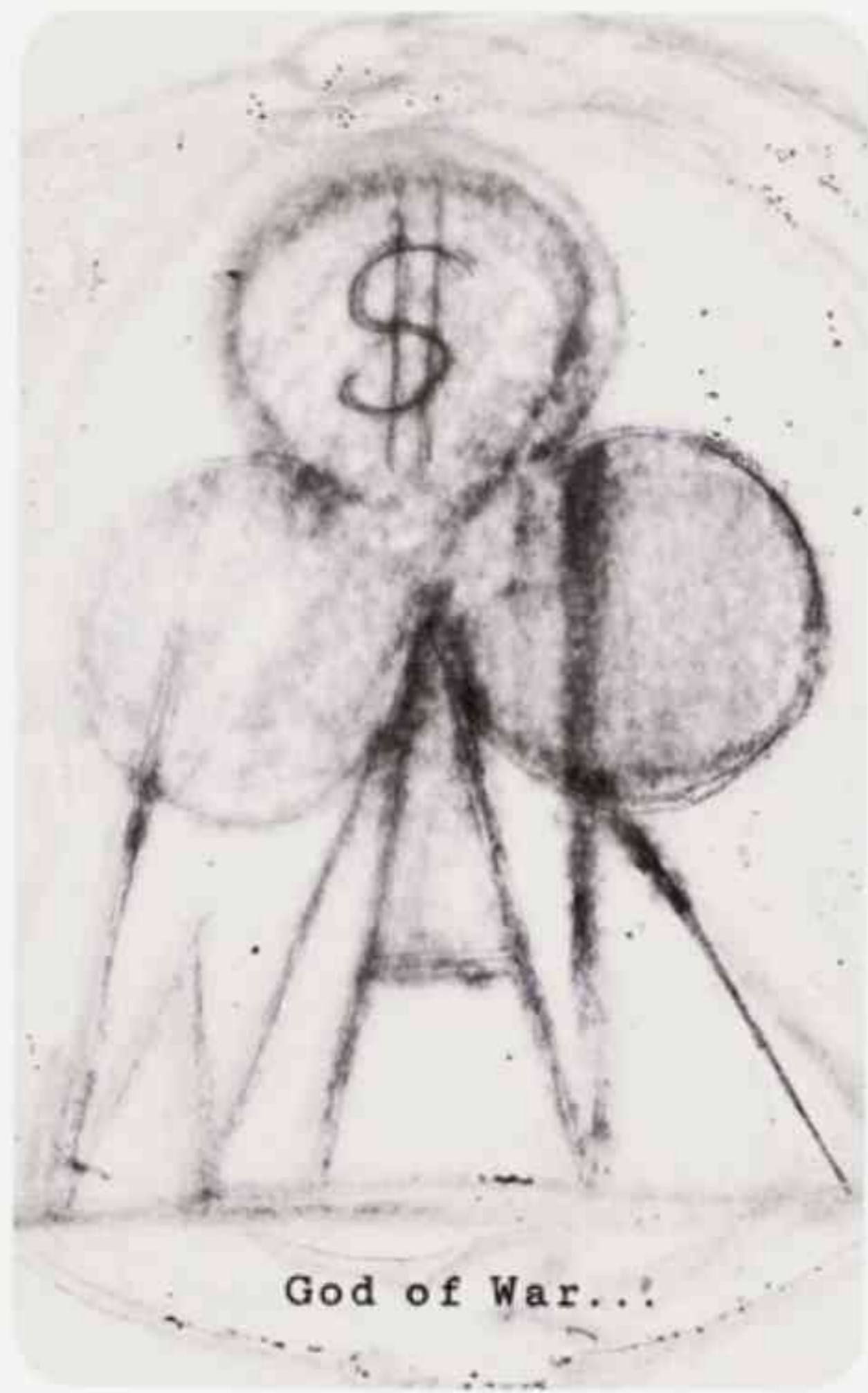
I ♥ CRAP

~~Quantity~~ 0





*Vivienne*



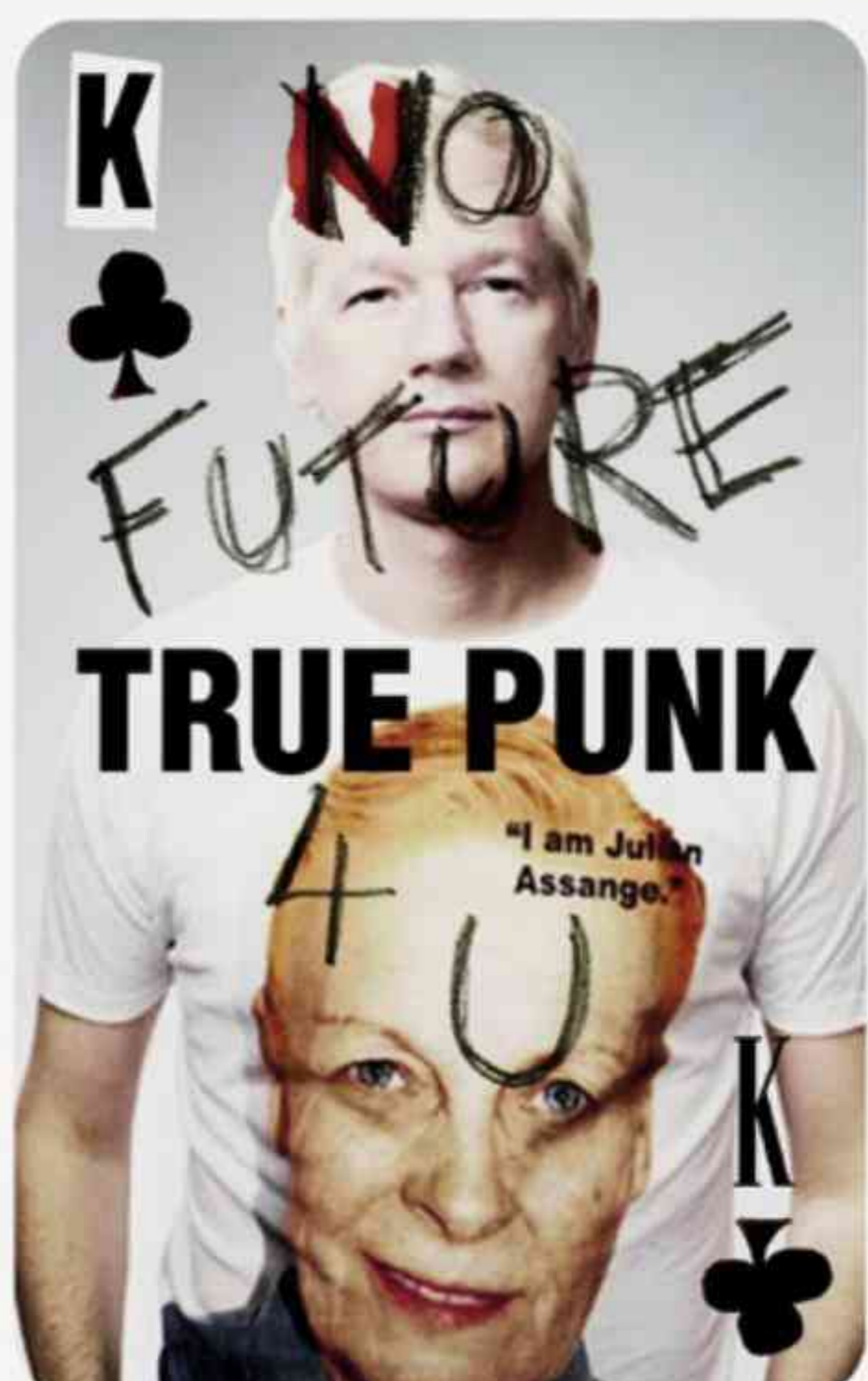
*Vivienne*



*Vivienne*



*Vivienne*



*Vivienne*



*Vivienne*



*Diamonds R 4 Money*

**JOKER OF DIAMONDS**  
**Diamonds R 4 Economy**

The word economy means 'household management'. Earth is our home, so on a global scale **economy means sustainability**. We don't have that. We have no future. We have a financial system based on perpetual **WR**, Trade War & Competition. It is the cause of Climate Change (**cc**). Wars R fought for Land & cheap labour. True economy is based on the value of Land. **Cooperation not Competition.** Fair Distribution of Wealth.

I have a plan to save the W@rld that can work, because I've analysed the **Problem & the Solution**. Our problem is governments world wide: every thing they do is wrong. My team is [climaterévolution.co.uk](http://climaterévolution.co.uk). We are working with NGOs on projects to halt **cc** and to introduce the Land tax. Land includes biosphere, ocean, underground treasure, electromagnetic spectrum.

*War → Land*

**JOKER OF WAR**  
**Clubs R 4 War**

Around 4,000BC civilisation began with Conquest, Kings, Armies, War Lords. Nothing has changed. **WR** is fought 4 Land & slaves. **Empire is global**. We have arrived at the same artificial arrangement that Orwell predicted: '1984'. → Russia, China, US & its allies R now a Unity of 3 Land areas covering the map in perpetual war. The Whole W@rld is in competition with itself to outsell itself, creating better and smarter weapons. We R defending ourselves from our own aggression. **TEMPERATURE RISING** We R stuck. 'Jobs for Death!' & all subsidised by the tax payer. Ev is connected: 45,000 people die from starvation ev 24 hrs. War is our major polluter & our major waste: end arms sales! It will halt climate change. Govt will CRA\$H the whole W@rld rather than submit to popular demand for peace.

*♠*

**JOKER OF SPADES**  
**Motherfuckers**

Earth has been worshipped since the **Old Stone Age** she gives birth & recycles U at death. James Lovelock. *Earth self-metabolises keeping h'self cool by the way her life forms adjust. At this point in her life her biodiversity is so rich & subtle that we could keep e'other cool forever. It took the blindly groping process of evolution through natural selection, 3.7 billion years 2 evolve an understanding organism from the first primitive lifeforms. The need 4 bottomless coordination outweighs the notion it could happen by accident.*

**New Stone Age** W@rld has forgotten more than it knows. Sage-philosophers, priests, alchemists → science kept secret from public. (They could split the atom). The W@rld is full of their sacred architecture e.g. pyramids, Stonehenge. We are now aware that the Universe is composed of more than 99% subatomic matter which we have named plasma. Plasma is an ever evolving intelligence which controls us. Solid i.e. atomic matter (us) is less than 1%. It would seem that the alchemists understood more about plasma than we do. If civilization meant peace not competition and war, we would know more about the W@rld than we do now. Industrialism is far too slow and polluting to master such things. Had we had a Land based economy for all those centuries of time instead of being ruled by warmongers and bankers we might have different genes and evolved to be kind, caring individuals.

*♥*

**JOKER OF HEARTS**  
**Homo Loquax**

**Cosmos** Cosmos is rhythm. Think of a wave of energy & crystals forming. Energy & structure R the same but evolving at diff. frequencies of velocity according 2 the rhythm of an inner pattern. No one knows where life comes from: which comes first, the beat or the pause?

**Consciousness** Empathy. The child becomes fully aware that Mama is not him. Because each of us is born with our individual character we can become perfect according to our individual potential. Forget yourself and follow yr deep interest: listen 2 yr. Best Self, yr 'c'hi & U will become who U R. We R spiritual creatures. Catch the Rhythm! Mind & matter R one.

**Language** Words establish by reason, what you have come to know thru' intuition. Words need naming in order to exist: 'good' cannot be named without 'evil': they are polarities of a wordless concept → subconscious. Language helps U pin down yr thoughts.

**Cosmos ↔ Language ↔ Consciousness**  
 This unity of 3 is the **Human Dimension**; U created it for yr survival as U evolved on Earth within the Cosmos. Ape dimension! Bee dimension! Each species is limited to understand only W@rld of its own survival.

# *Diamonds = Money, Clubs = War, Spades = Motherfuckers, Hearts = Culture*

**-Vivienne Westwood**

In 2017 Dame Vivienne Westwood designed a set of playing cards. They were, in her words, 'A Strategy 2 Save the World'.

'Vivienne saw this whole collection of playing cards as a way of explaining her ideas about how we could change the world for the better. So the Clubs are about war and destruction; Hearts are about the love of culture and art; Diamonds are about the economy and trying to change the economic system; Spades are for people that are destroying our Mother the Earth. But they also all interconnect' (Joe Corré, 2024).

Realised in a digital format, juxtaposing image and text in a cut and paste aesthetic redolent of the highly-charged graphics of Westwood's punk T-shirts from the 1970's, the playing cards reflect her outspoken stance against systemic inequality and injustice, and her passionate advocacy for the environment.

Although Dame Vivienne campaigned for many causes including Amnesty International, War Child and Liberty, the climate emergency became a burning concern in the last two decades of her life. An ambassador for Greenpeace, in 2013, she designed their official 'Save the Arctic' Logo, and in 2015 launched a global campaign to stop drilling and industrial fishing in the area.

'She was a fantastic person to work with, she had so much creativity, so much energy and she was just such an extraordinary activist. She didn't really care who she upset, she just spoke truth to power' (John Sauven, former Head of Greenpeace, 2024).

An activist to the end, one of Dame Vivienne's final acts in 2022 was to commission the publication of *THE BIG PICTURE - Vivienne's Playing Cards. Collect the cards. Connect the cards*, a portfolio of ten playing cards which encapsulate her manifesto for change, to be sold for the benefit of Greenpeace. Anticipating that she may not live to see its fulfilment, she prepared 100 sheets of Hahnemühle Museum Etching paper prior to printing, signing each sheet with her playful autograph. The project was realized posthumously and published by The Vivienne Foundation in a deluxe edition of ten portfolios to coincide with Earth Day on 22 April 2024. The Vivienne Foundation was founded by Dame Vivienne Westwood and built upon her four-pillar approach to saving the world - halt climate change, stop war, defend human rights and protest capitalism. The Foundation continues Dame Vivienne's legacy by raising awareness and raising funds for NGOs aligned with their mission to create a better society and halt climate change.

Dame Vivienne's selection for *THE BIG PICTURE- Vivienne's Playing Cards. Collect the cards. Connect the cards* feature some of the most iconic and controversial images from the Westwood lexicon, spanning her career as a fashion designer and campaigner. Recycled and reprised, they are emblazoned with Vivienne Westwood slogans and cyphers.

'The ten prints alongside the other playing cards are the essence of Vivienne's politics, philosophy, designs and creativity and I think in her own words they were the best thing she'd ever done' (Cora Corré, 2024).

*10 of Clubs*, based on a 1977 photograph of Westwood wearing the anti-fascist DESTROY T-shirt, now bears the legend 'ME PUNK' and 'SAVE THE WORLD - ONLY PERSON WITH A PLAN'. The Clubs symbol, representing war for

Westwood, is emphatically crossed out and replaced with an hour glass, drawing the stark choice facing humanity between ongoing global conflict, and the imperative for united action to address the climate emergency. *6 of Diamonds* revisits Dame Vivienne's collaboration with the photographer and visionary Michael Roberts, '*this woman was once a punk*', for the cover of *Tatler* in 1989, in which Roberts cast her in the guise of Margaret Thatcher. In her playing card version, Westwood's Iron Lady utters 'I give U CRASH', a scathing critique of an unsustainable financial system.

But the iconography of the playing cards also draws from other visual sources. *5 of Spades* is a graphic representation of NASA's geothermal map on climate change, reflecting the ramifications of a 5° rise in average global temperatures, rendering large parts of the planet uninhabitable. The map was deeply shocking for Westwood: 'If you draw a line parallel with Paris, everything below that is uninhabitable. This means, by the end of this century, there will only be 1 billion people left. The point is to stop it! We have no choice between a green economy and mass extinction'. It is a stark warning, but also a clarion cry for action, a powerful provocation to collectively step up to the challenges we face.

The hopeful alternative of a culture-led, sustainable model of economic development, is visualized for Westwood by the Monstrance. Featured as the central image on the *8 of Hearts*, blind-stamped on each sheet, and hand-embroidered in semi-metallic thread for the cover of the first portfolio no. *I/X*, it is the unifying theme which connects the cards. A sacred symbol originating in ecclesiastical ritual which Dame Vivienne adapted and incorporated into her own symbology, it is an image of unity, representing the planet, intersected with four numbers 1, pointing to the four corners of the earth.

'What is good for the planet is good for the economy. What is bad for the planet is bad for the economy. But also what is good for the planet is good for people. We could have a wonderful world where we helped each other...we only have to have the right aims and we get there' (Dame Vivienne Westwood, TEDx Talks, 5 June 2014).

The sculptural stand of welded salvaged metal especially commissioned by The Vivienne Foundation for the sale of this portfolio is by the sculptor and founder of Mutoid Waste Company, Joe Rush. His collaborative relationship with Westwood began with the launch of CLIMATE REVOLUTION at the closing ceremony of the London Paralympic Games in 2012, where Dame Vivienne stunned the world by appearing Boudicca-like on a mobile stage resembling a throne, surrounded by a flaming forest of car exhaust pipes. Over the years this creative collaboration developed into a strong friendship. 'Vivienne was attracted to my creative ethic, my underground stance and my lifelong commitment to bringing understanding to the problem of waste in the environment' (Joe Rush). Rush's industrial aesthetic, using found waste materials to construct fantastical assemblages and environments, chimed with Westwood's own sustainable ethos.

'For me, the movement captured in this piece, suggests the undersea fauna reaching up from the seabed towards the defracted light of the surface - an environment both diverse and precious - one that the proceeds from the sale of *THE BIG PICTURE* will be used to defend - Vivienne's CLIMATE REVOLUTION in action!' (Joe Rush, London, 2024).





*'I want you to help me save the world,  
I can't do it all on my own.'*

**-Vivienne Westwood**



23



## WITCHES

This collection, *Witches*, confirmed that Vivienne Westwood was heading in a new direction and away from punk. This collection was the first to be presented in the Cour Carrée du Louvre, the official ready-to-wear show space of the Paris shows but the last on which she collaborated with Malcolm McLaren.

Inspiration came, firstly, from the 1978 book *Voodoo and Magic Practices*, written by Jean Kerboull, a missionary priest in Haiti. Secondly, it was inspired by meeting Keith Haring in New York in late 1982. The enthusiastic and warm-hearted encounter led to the printing and weaving Haring's designs (which he generously gifted) in jersey and sweatshirt cotton. Thirdly the collection drew on NY Hip Hop and breakdance energy. Westwood is credited with the first use of the 'fashion trainer' on the couture runway. In this collection Westwood's innovative use of geometric panels would also become a blueprint for 'no waste' tailoring.

It would be the last *Worlds End* collection presented by McLaren and Westwood, Malcolm's input had become smaller as his interest moved towards music which Vivienne discusses in her autobiography (V. Westwood and I. Kelly, *Vivienne Westwood*, London, 2014, p. 249).

## 2 WORLD'S END, 'WITCHES' COLLECTION, AUTUMN-WINTER 1983

A NAVY BLUE SERGE TWO PIECE ENSEMBLE

Comprising a square shouldered boxy jacket with lamb's horn toggles; lined in cream blanket; the pleated skirt with cream jersey tubular extended waistband, with 'World's End' label, Westwood & McLaren, Gold Label (2)

£4,000-6,000

US\$5,100-7,600

€4,700-7,000

### LITERATURE:

C. Wilcox, *Vivienne Westwood*, London, 2004, pp. 69, 198, illustrated.

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p.85, identical model illustrated.

This, the earliest look included in the sale, shows how the meeting of Keith Haring and Vivienne in New York led to a collaboration between equals and between artists. The silhouette is revolutionary, especially on the shoulder line and influenced couture very strongly in the years to follow. The tightly bound jersey tube skirt was teamed with blue serge - not a previously known couture combination. She teamed the design not with high heels but with three tongued trainers with an in-built heel. It was still recognisable from the streets. The trainers have also become a design classic.





## HARRIS TWEED

'I was so besotted by the colours in Harris tweed, I made a hat copied like the Coronation crown with three-dimensional jewels in colours of Harris. The show began with Sara Stockbridge and my son Joe in their underwear, dressing on stage as city gents – black velvet jackets and city striped trousers, lipstick all smudged as if kissing, and as half the models were drunk, people really did think that's what we'd been up to backstage.

My love for English tailoring and Savile row fabrics: chalk stripe, pin stripes, tattersall – barathea in hunting red – black velvet looks seductive with tartan. It was a very small collection; I was still producing with cottage industry. The final impression was of debutantes and their partners, including a beautiful older man with beard, arriving at the ball from their shooting break, wearing their crowns and Barbour raincoats over evening dress.'

Vivienne Westwood

3

### VIVIENNE WESTWOOD, 'HARRIS TWEED' COLLECTION, AUTUMN-WINTER 1987/88

AN OLIVE GREEN CAVALRY TWILL 'BACK BUTTON' JACKET  
AND SKIRT

With brown velvet collar and trimmed with gilt metal crown buttons,  
(red) Gold Label (2)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

#### LITERATURE:

L. Watson, *Vogue on Vivienne Westwood*, London, 2013, p. 30,  
different colourway illustrated; p. 42, illustrated.

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*,  
London, 2021, p. 132, identical model illustrated.

This was the first collection that Sara Stockbridge (pictured opposite), a quintessential 'English rose', modelled for Westwood, for whom she would continue to model for the next five years, coming to be seen as the embodiment of the Westwood woman (A. Fury, *Vivienne Westwood Catwalk*, p. 126).

'Harris Tweed' was also the birth-place of Westwood's world-recognised royal orb symbol. Westwood used the orb logo of the Harris Tweed Authority and added a Saturn inspired ring; a contradictory combination of past and future that has become synonymous with the House (A. Fury, *ibid.*)

Opposite: Vivienne Westwood and her muse Sarah Stockbridge shot for *Tatler*, February 1988, Vivienne wearing a related look.



## PORTRAIT

'I wanted the look of a model who'd just stepped out of a portrait. I put her on a pedestal in super platforms. Through the gamut and ending in the canvas itself, where the Stature of Liberty was now printed with Boucher's *Shepherd watching a Sleeping Shepherdess*, and where stretch velvet was printed with designs from furniture in the Wallace Collection. I introduced the giant dropdown pearl earring. It was incredibly hard to source, but within three months they were in every department store.'

Vivienne Westwood



4

4

### VIVIENNE WESTWOOD, 'PORTRAIT' COLLECTION, AUTUMN-WINTER 1990/91

A THREE STRAND FAUX-PEARL THREE STRAND NECKLACE AND MATCHING EARRINGS

The necklace and earrings with 'Orb' pendants with faux 'baroque' pearl drops

£800-1,200

US\$1,100-1,500

€940-1,400

Vivienne Westwood was photographed wearing this necklace for a Swatch Watch campaign, 1993, in Vivienne's hand is the Pop Swatch Orb Design, illustrated.

5

### VIVIENNE WESTWOOD, 'SALON' COLLECTION, SPRING-SUMMER 1992

A THREE STRAND FAUX-PEARL NECKLACE

With paste-set gilt-metal 'Orb' clasp

£400-600

US\$510-760

€470-700

See lot 10 for an illustration of Vivienne Westwood wearing this necklace.

5





## VOYAGE TO CYTHERA

The collection was named after a 1717 painting of the same name by Jean-Antoine Watteau, also known as *The Embarkation to Cythera*, in the collection of The Louvre, Paris. Cythera was the birthplace of Aphrodite, the Goddess of Love, and marks the first time Vivienne Westwood turned to this artist for inspiration. Westwood drew on other works by Watteau, notably his numerous depictions of the harlequin from the Italian Commedia dell'arte. The patterns were used across bodysuits, corsets, mini-crisis and tailoring.

In emulating the nudity of statues, Westwood alighted on a witty modern method: she dressed her models in flesh-coloured stretch Lycra leggings and bodysuits with strategically placed mirrored appliqués in the shape of fig leaves. Westwood's aim was to poke fun not at the morals of the past, but to highlight contemporary puritan attitudes to nudity. Her 'nudes' were semi-clothed, wearing corsets or tailored jackets. As Alexander Fury says: 'Westwood offered her fig leaves for men and women' (see lot 53, comparative image).

### 6 VIVIENNE WESTWOOD, 'VOYAGE TO CYTHERA' COLLECTION, AUTUMN-WINTER 1989/90;

### VIVIENNE WESTWOOD, 'PAGAN V' COLLECTION, SPRING-SUMMER 1990

A PINK FLOCK VELVET CORSET BODICE AND FLORAL CHIFFON BLOUSE

The corset boned to the front in the 18th century style; the cream chiffon blouse printed with knots of flowers, Gold Label (2)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

This is the first appearance in Vivienne's wardrobe of one of her iconic staples - the corset. She is known to have studied extant period corsets in great detail in museum collections. Her innovations were to replace the whalebone or metal stays with flexible plastic and to replace linen with stretch lycra. She loved what wearing a corset did to the female form. 'And this corset we made: it is really, really sexy. Low-cut. That it was pushing - that's what those corsets did, they pushed the breasts up. And people just loved it. Three sizes were all we ever needed. It was adored a real wave-the-flag moment of euphoria!...Stretch fabric changes everything- hence the name, Stature of Liberty. It gave breasts back a look they hadn't had in generations. And I loved that it was taken up everywhere else - Gaultier in particular. I loved what he did, it was brilliant' (V. Westwood and I. Kelly, *Vivienne Westwood*, London, 2014, p. 295). 'Old world culture and historical costuming reimagined for the modern woman and man' as Ian Kelly wrote (*ibid.* p.146).



6



## ALWAYS ON CAMERA

'For Autumn / Winter 1992-1993, Vivienne Westwood was inspired by the glamour of 1930s Hollywood...The collection played with stereotypes of movie-star glamour, some of which Westwood may have remembered from films of her childhood in the 1940s and 1950s: headscarves, sunglasses, swathes of faux fur, and mohair sweaters like those worn by 1950s starlets.

Against draped red velvet cinema curtains, many of the clothes had a similar rosy hue, with leopards and tartans blushed pink. Marlene Dietrich was the muse: her once-sensational cross-dressing was very much akin to Westwood's continuing love of sexual provocation, and her ghost stalked the catwalk in raffish double-breasted tweed trouser suits, the female models sometimes sporting a stuck on moustache.'

Alexander Fury, *Vivienne Westwood Catwalk*

### 7 VIVENNE WESTWOOD, 'ALWAYS ON CAMERA' COLLECTION, AUTUMN-WINTER 1992/93 A HARRIS TWEED THREE PIECE SUIT

Comprising a double breasted 1940's-style jacket with four flap pockets and two breast pockets, exaggerated lapels; a waistcoat, 'Oxford Bag' trousers and an alternate skirt of matching tweed, trimmed with amber plastic buttons; together with a wool checked 'Tattersall' shirt and kipper tie with embroidered 'Orb' motif, Gold Label (3)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

#### LITERATURE:

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p. 261, identical model illustrated.



Vivienne Westwood wearing lot 7.  
© David Secombe.

## GRAND HOTEL

'Taking reference from the 1932 Greta Garbo film and modelled on the mirrored marble salon in Le Grand Hôtel overlooking the Opera Garnier in Paris, 'Grand Hotel' was the first show to include Westwood herself as a model.

Westwood employed a diverse set of runway models from men to women and professionals to children to reflect the theatrical idea that a hotel lobby acts as a place of rendezvous for different people and walks of life. 'Grand Hotel' continued her own interest in exploring the silhouettes of haute couture; expressed in the sleek satin pyjama suits in stripes, draped gowns and hats that evoked the Riviera and Mid-century inspired tailoring' Alexander Fury, *Vivienne Westwood Catwalk*

8

### VIVIENNE WESTWOOD, 'GRAND HOTEL' COLLECTION, SPRING-SUMMER 1993

A PASTE-SET GILT-METAL CHOKER 'WESTWOOD' CHOKER  
AND MATCHING EARRINGS

The choker composed of six chains mounted with staggered paste letters, the earrings with the letters vertically suspended; together with a vintage Gitanes cigarette box, in which the earrings were kept

£1,200-1,800

US\$1,600-2,300

€1,500-2,100



## SALON

'It is very snobby, very elegant, but with a new formula for elegance,' Vivienne Westwood told Suzy Menkes of the *International Herald Tribune* when discussing her spring / summer 1992 collection. 'What people did in the past was such a sensation. But I am quite happy trying to do something from the past in a modern way.'

Inspired by The Golden Age of Couture, the collection took inspiration from the intellectual notion of a Salon, as a gathering place for like-minded and intellectual people to converse. The collection played seductively with gender boundaries; cut away jeans to resemble stockings and suspenders were worn by the male models and underwear worn playfully as outerwear.'

Alexander Fury, *Vivienne Westwood Catwalk*



Vivienne Westwood wearing lot 9. © Albert Watson.

### 9 VIVIENNE WESTWOOD, 'SALON' COLLECTION, SPRING-SUMMER 1992 A KNUCKLE DUSTER 'ORB' RING

With double finger rings, set with a gilt orb  
£600-900

US\$770-1,100  
€710-1,100





Wearing lots 5 and 10.

## ANGLOMANIA

'Vivienne Westwood noted: *Fashion in Europe has evolved largely from the exchange of ideas between France and England. Drawing inspiration from the 18th-century French craze for British dress - stout tweeds, colourful tartans, and a general mood of practical sobriety viewed as a progressive alternative to the pomp and ceremony of Ancien Régime court attire... Just as the Wallace Collection is an amalgamation of French decorative objects and art viewed through an English eye, so Westwood's 'Anglomania' was filtered through her fresh love of European culture.'*

Alexander Fury, *Vivienne Westwood Catwalk*

**10**

**VIVIENNE WESTWOOD,  
'ANGLOMANIA' COLLECTION,  
AUTUMN-WINTER 1993/94**

A THREE ROW FAUX-PEARL CHOKER MOUNTED WITH GILT-METAL PASTE-SET OVERSIZED 'ORB' PENDANT

The pendant set with red, white and blue paste and with nine pendant pastes suspended to the nimbus, with 'Orb' clasp

£1,200-1,800

US\$1,600-2,300  
€1,500-2,100



10



11

**11**

**VIVIENNE WESTWOOD,  
'ANGLOMANIA' COLLECTION,  
AUTUMN-WINTER 1993/94**

A PAIR OF PASTE-SET GILT-METAL 'ORB' EARRINGS

Set with green, red and white paste with five pendant pastes suspended to the nimbus, screw fixings

£500-800

(2)  
US\$640-1,000  
€590-940





## ANGLOMANIA

Vivienne was appointed Professor of Fashion at the Berliner Hochschule der Künste in 1993. Just as the Wallace Collection is an amalgamation of French decorative objects and art viewed through an English eye, so Westwood's 'Anglomania' was then filtered through her reinvigorated love of European arts and culture. Presented at Le Cercle Républicain in the very heart of Paris, the *Anglomania* show became infamous when Naomi Campbell slipped in her electric blue mock-crocodile 'super elevated' shoes - their ghillie lacing inspired by traditional Highland footgear. For this collection, Westwood worked with weavers Lochcarron of Scotland to design her own tartan - the MacAndreas, named after her husband and creative partner Andreas Kronthaler, and added it to the Scottish Register of Tartans in the same year.

A notable development of this collection was Westwood's use of her signature corset not as an outerwear piece but as a foundation on which to build increasingly grand evening dresses. She also introduced a new labelling system, naming her catwalk collections 'Gold Label' and producing them in London to demi-couture standards. Kate Moss closed this show, as a plaid-swathed bride. She, and other high-profile supermodels, had by now become fixtures in Westwood's shows, were paid in clothes.

### 12

#### VIVIENNE WESTWOOD, 'ANGLOMANIA' COLLECTION, AUTUMN-WINTER 1993/94

##### A WOOL MACANDREAS TARTAN SUIT

Comprising a fitted jacket with purple velvet collar, fastening asymmetrically with gilt 'Orb' buttons, the kilt full length, Gold Label (2)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

##### LITERATURE:

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p. 297, different colourway illustrated.

Named after her husband and co-designer Andreas Kronthaler, the McAndreas tartan was designed by Vivienne Westwood for her 'Anglomania' collection in Autumn/Winter 1993-1994.





Vivienne Westwood wearing skirt from lot 12 and wearing lot 13.





**13**

**VIVIENNE WESTWOOD,  
'ANGLOMANIA' COLLECTION,  
AUTUMN-WINTER 1993/94**

A SHORT BLUE VELVET JACKET AND SILK BLOUSE

The jacket applied with light blue ribbon with gilt-metal medal suspended below, with the head of Elizabeth I to one side and stamped 'WESTWOOD' verso; the blouse of pale green silk with a rosebud print and tie collar (2)

£800-1,200

US\$1,100-1,500

€940-1,400

**LITERATURE:**

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p. 296, identical model illustrated.

The identical jacket was worn by Naomi Campbell in 1993 when she famously fell off her 'Super Elevated' platform shoes at the 'Anglomania' show (illustrated). Vivienne wore this blue jacket with the McAndreas long kilt of Lot 12 as an alternative to the tartan bodice sold with that lot (see illustration, lot 12).





Vivienne Westwood with Andreas Kronthaler at Royal Ascot in 1995, wearing related look.

## ON LIBERTY

*"Le mieux est l'ennemi du bien"*

'The word libertine was used to discredit the best thinkers – three centuries ago. We Claim to have progressed. But orthodoxy still challenges heresy ("heresy" is Greek for choice). Liberty depends on encouraging minority views, and the "bien" must not be allowed to abolish the "mieux". As for fashion, couture must exist alongside mass production, just as socialites which nourish heretical *côteries* and salons will not stagnate, but flourish.'

Vivienne Westwood

### 14

#### VIVIENNE WESTWOOD, 'ON LIBERTY' COLLECTION, SPRING-SUMMER 1994/95

A MAUVE AND YELLOW WOOL KNITTED DAY DRESS

The yoke knitted and crocheted with leaves and flowers, the hem frilled; together with matching cloche hat, Gold Label (2)

£1,200-1,800

US\$1,600-2,300

€1,500-2,100

#### LITERATURE:

C. Wilcox, *Vivienne Westwood*, London, 2004, p. 152, detail of identical model illustrated.

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p. 329, different colourway illustrated.

## VIVE LA COCOTTE

'The title of her coming show is 'Vive la Cocotte'; the lady who was essential to the intellectual and artistic life of the past is our heroine of the future.'

Vivienne Westwood



15

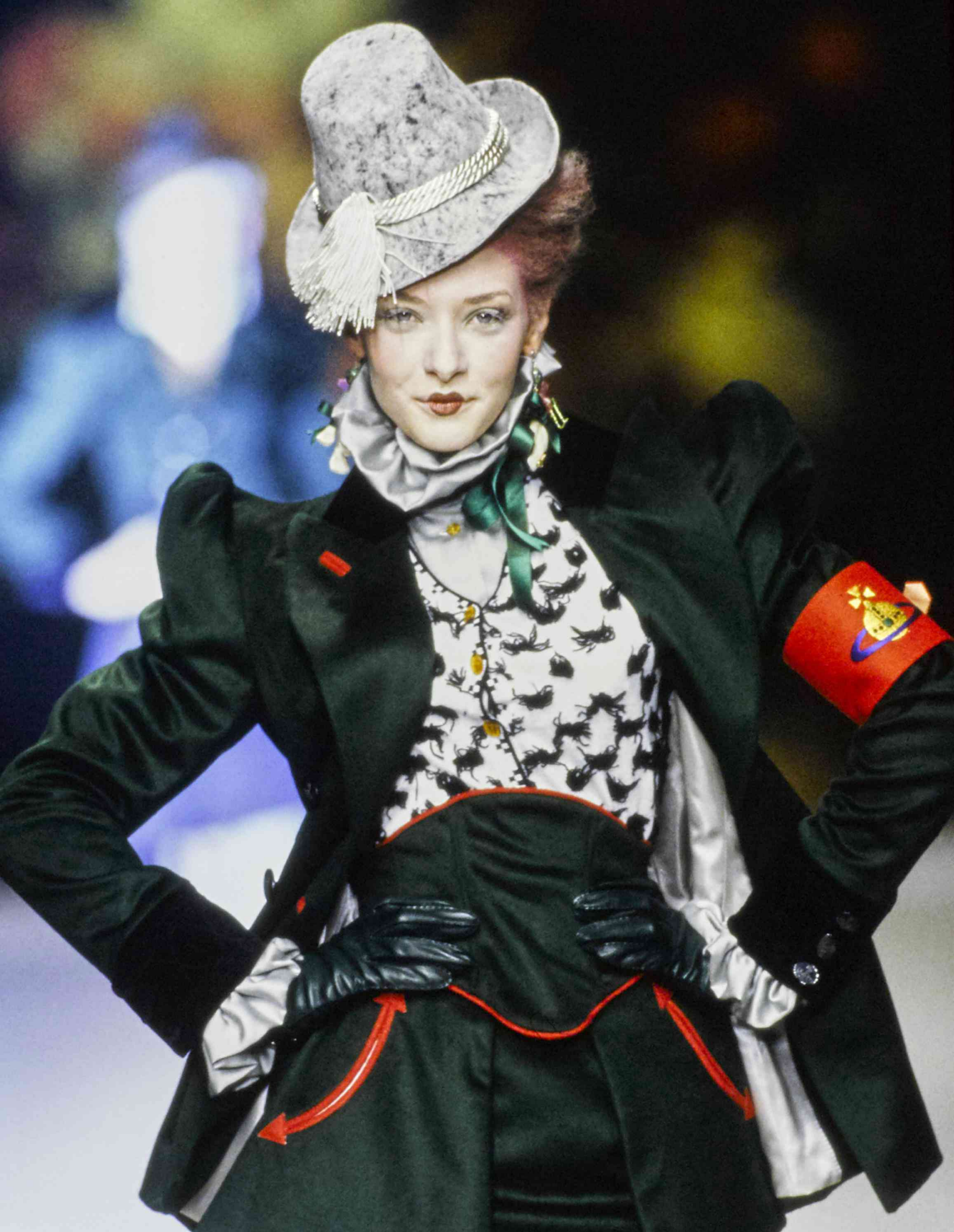
VIVIENNE WESTWOOD,  
'VIVE LA COCOTTE' COLLECTION,  
AUTUMN-WINTER 1995/96

A PAIR OF BLACK LEATHER GHILLIE PLATFORM SHOES

The heels and toes of pony skin, the vamps of patent leather, with stacked leather heels (2)

£500-800

US\$640-1,000  
€590-940





16

16

VIVIENNE WESTWOOD,  
'VIVE LA COCOTTE' COLLECTION,  
AUTUMN-WINTER 1995/96

AN EMERALD GREEN BRUSHED WOOL TWO PIECE SUIT

The jacket with exaggerated extended shoulders and lapels, the button holes and pockets piped in scarlet, trimmed with black 'Orb' buttons; together with silver and grey striped silk high necked 'pie crust' collared blouse, Gold Label (3)

£3,000-5,000

US\$3,900-6,400

€3,600-5,900

LITERATURE:

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p. 348, identical model illustrated.

Vivienne Westwood wears this suit during filming of her three-part Channel 4 series, *Painted Ladies*, broadcast in 1996 which examined the relationship between fashion and art. The identical model photographed on the runway, illustrated.

17

VIVIENNE WESTWOOD,  
'VIVE LA COCOTTE' COLLECTION,  
AUTUMN-WINTER 1995/96

A GREY WOOL 'METROPOLITAN' TAILORED JACKET, A BLACK PLEATED WOOL SKIRT AND A WHITE VISCOSE BLOUSE

The jacket fitted to the waist, with rounded shoulders, lined in hair print satin; the blouse with lace ruffles; the skirt pleated, Gold Label, with portrait label (2)

£700-1,000

US\$900-1,300

€830-1,200



17



## LES FEMMES

'A Spring/Summer collection for a woman who knows how to be herself anywhere. For the day, she is inspired by the English tailoring tradition and wears suits, little dresses and knitted twinsets. The accessories, though discreet, bring a little fantasy to the day. All terribly British with, as always, a touch of the unusual. Eighteenth Century English furnishing fabrics inspire the prints on silk and cotton. These are mixed with bold brushes of colour straight from the artist's palette.'

Vivienne Westwood

### 18

#### VIVIENNE WESTWOOD, 'LES FEMMES' COLLECTION, SPRING-SUMMER 1996

A YELLOW WOVEN SILK 'SPITALFIELDS' DRESS

Woven with floral pockets and borders, laced up at the back, fastened to the front with plastic coated enamel and gilt metal buttons, portrait label, Gold Label

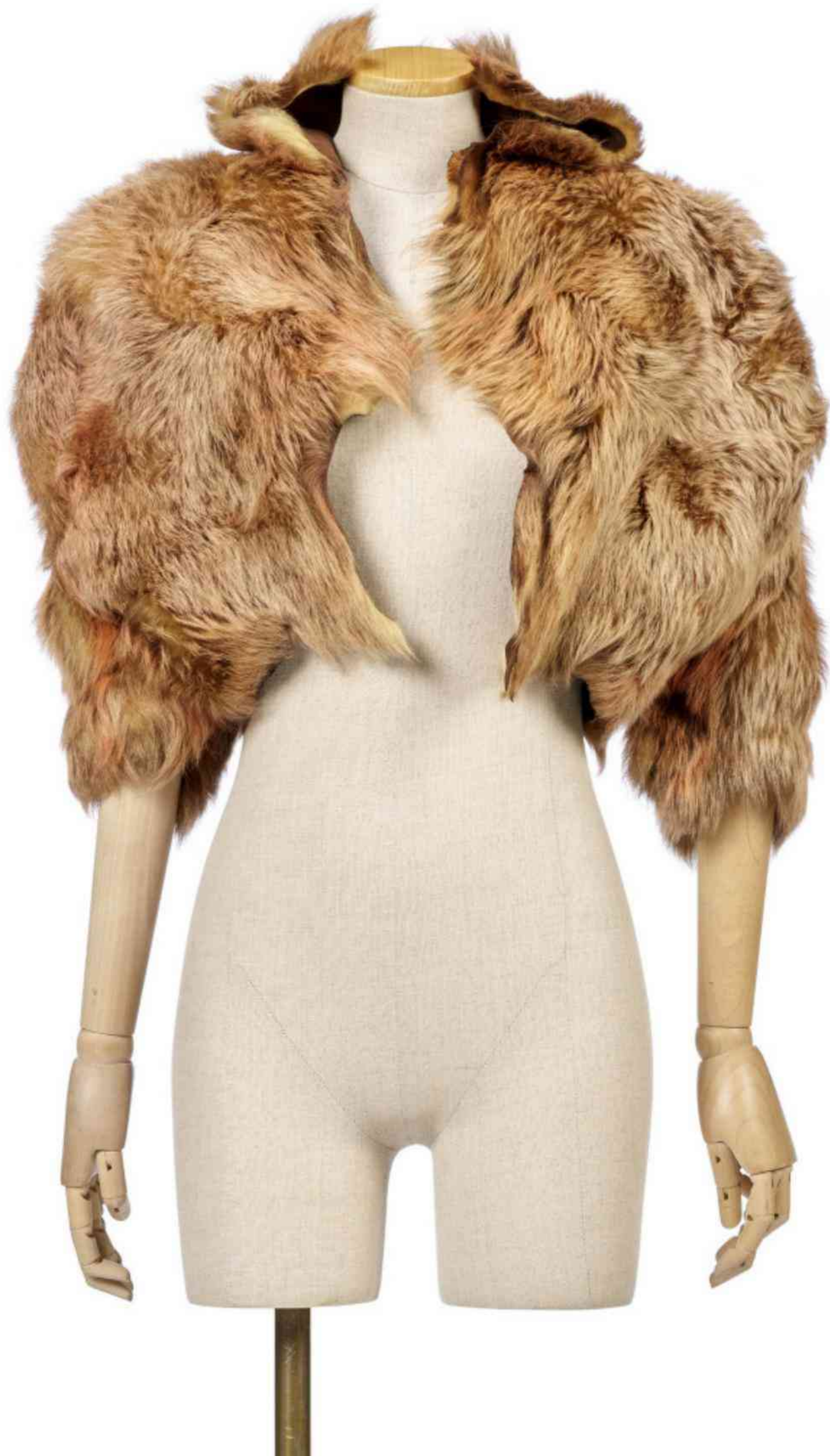
£3,000-5,000

US\$3,900-6,400

€3,600-5,900

Vivienne wears this look from 'Les Femmes' on a 1997 visit to Downing Street with husband and creative partner Andreas Kronthaler, illustrated (see also lot 19). This dress, alongside others in the collection, was inspired by fabric created by 18th century English textile designer Anna Maria Garthwaite that Westwood saw at the Metropolitan Museum of Art in New York. A similar outfit to the present lot from 'Les Femmes' is now in The Metropolitan Museum's collection and features in the current 'Sleeping Beauties: Reawakening Fashion' exhibition, which opened on 10 May 2024 (A. Bolton, *Sleeping Beauties: Reawakening Fashion*, New York, 2024, p.76).





**19**

VIVIENNE WESTWOOD,  
'EROTIC ZONES' COLLECTION,  
SPRING-SUMMER 1995

AN ORANGE SHEEPSKIN SHORT SLEEVED BOLERO

With a high cut collar, labelled 'Special'

£700-1,000

US\$900-1,300

€830-1,200



## STORM IN A TEACUP

"Mi' Lady maintains her equilibrium though she feels that gale-force winds may blow her clothes away. Drama becomes a mere storm in a teacup when one's self perception is intact."

'The collection is inspired by the English weather. In England the weather changes often, sometimes several times a day... The clothes in this collection are neither light nor heavy but change shape like the weather. Three styles of dresses; Breeze, Wind, and Storm are cut to mirror the varying effects of the elements.'

Vivienne Westwood

## 20

VIVIENNE WESTWOOD,  
'STORM IN A TEACUP' COLLECTION,  
AUTUMN-WINTER 1996/97  
A BLACK SILK VELVET TWO PIECE SUIT

The jacket with satin shawl collar and lapels, with curved front opening, the skirt with similar curved asymmetric button front, both trimmed with black plastic buttons, Gold Label (2)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

Vivienne Westwood wore this suit during a BBC interview in 1997, illustrated.





Vivienne Westwood poses with one of her creations on 5th May 1999, on display at Christie's in Vienna.

## VIVE LA BAGATELLE

'It's about flirting... a trifle, a nothing, a ribbon; a bow tied prettily and easily undone.'

Vivienne Westwood

21

VIVIENNE WESTWOOD,  
'VIVE LA BAGATELLE' COLLECTION,  
SPRING-SUMMER 1997

A RED, WHITE AND BLACK LYCRA MIX TWO PIECE SUIT  
PRINTED WITH 'HUNGARIAN PIXEL' PRINT

The lycra suit trimmed with black plastic coated enamel and gilt  
metal buttons, the pencil skirt with a high, cinched waistband;  
together with a matching Alice band, Gold Label (3)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

The 'Hungarian pixel' fabric pattern is derived from traditional  
knitting patterns. Vivienne Westwood was photographed  
wearing this look during an exhibition of her work held at  
Christie's Vienna office in 1999, illustrated.





## FIVE CENTURIES AGO

Inspired in part by 'Dynasties', an exhibition of Tudor and Jacobean portraits at London's Tate Gallery in early 1996, the collection translates the court costumes of Renaissance England to the present day. Westwood had drawn on the slashed doublets and codpieces of the period before and made direct allusions to the dress more commonly found in Holbein portraits with mid-20th-century couture and her own love of sexually provocative costume. The show's invitation featured a print of the infamous and anonymous 1594 portrait of Gabrielle d'Estrées, mistress of French king Henry IV, having her nipple tweaked by her sister.

The show was staged in the Lido de Paris, so Westwood's exploration of exposed underwear, with external brassieres and skirts slit high to reveal suspender belts was appropriate. Westwood's 18th-century necklines were cut square in emulation of the bodices seen in Tudor portraits, often with standing collars. For the collection's accompanying advertising campaign – Westwood's first – the designer herself appeared dressed as Queen Elizabeth I (see A. Fury, *Vivienne Westwood Catwalk*, London, 2021, p.398).

## 22

### VIVIENNE WESTWOOD, 'FIVE CENTURIES AGO' COLLECTION, AUTUMN-WINTER 1997/98

A BURGUNDY AND GREY FLANNEL TWO PIECE SUIT

With sculpted bodice, the skirt with pronounced pleats; together with a yellow-trimmed black cotton blouse with bust shaping; chrome and enamel tudor rose buttons, the suit labelled 'Vivienne Westwood Couture', 'Special', the shirt labelled 'Vivienne Westwood Couture' (3)  
£2,000-3,000 US\$2,600-3,800  
€2,400-3,500

#### LITERATURE:

C. Wilcox, *Vivienne Westwood*, London, 2004, p. 172, identical model illustrated.

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p. 399, identical suit illustrated.

Vivienne Westwood illustrated wearing this look opposite when walking the runway at the close of the Paris show for the Westwood Spring/Summer 1998 *Tied To The Mast* collection.





**23**

**VIVIENNE WESTWOOD,  
'FIVE CENTURIES AGO' COLLECTION,  
AUTUMN-WINTER 1997/98**

A BLACK AND GOLD 'BROCADE' PATTERN KNITTED DRESS

With cut out back and deep neckline, Gold Label

£1,200-1,800

US\$1,600-2,300

€1,500-2,100

**LITERATURE:**

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*,  
London, 2021, p. 400, identical model illustrated.

Model wearing identical look, illustrated.







## TIED TO THE MAST

'Talking of English Pirates we may think of the age of the first Queen Elizabeth and perhaps now go back to the Europe into which she was born. This is where my collection begins.

Once I had introduced a few nautical references, I seem to have let the sea roll into the whole collection – it worked its changes and left a weathered patina over what now remains. I was *Tied to the Mast* and the clothes underwent a sea change. On a sailing ship when the tempest arose, everything had to be tied down or be washed away; the women and children were brought on deck and tied to the mast for the safety of their lives and the sea engulfed them in a relentless near-drowning which might end in death. Soaked to the soul at the bottom of a black universe, her existence returned to her with the astonishing calm, she felt blood move deep inside the frozen flesh, joy entered her heart and she stopped shivering...With the drying air came the glory of warmth and stickiness in her hair and clothes until she revelled in drying! In air and salt and every grain of sand on her skin.'

Vivienne Westwood

### 24 VIVIENNE WESTWOOD, 'TIED TO THE MAST' COLLECTION, SPRING-SUMMER 1998

A THREE PIECE ENSEMBLE COMPRISING A BLUE DAMASK JACKET, STRIPED TAFFETA SKIRT AND FUCHSIA JERSEY VEST

The jacket with pinked raw edged fringes, sloping peplum, white pearly 'Orb' buttons; the candy-striped skirt in pink and cream; the vest decorated with *diamanté*, Gold Label (3)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

25

VIVIENNE WESTWOOD,  
'TIED TO THE MAST' COLLECTION,  
SPRING-SUMMER 1998

AN ENSEMBLE COMPRISING A STRIPED TAFFETA SKIRT, A  
LINEN JACKET AND A SILK CAMISOLE

The jacket with raw edges, imitation mother of pearl buttons, gathers to shoulders, labelled 'Vivienne Westwood Couture', with picture label; the high waisted skirt in green, blue and red in Syrian shades, labelled 'Vivienne Westwood Couture', 'Special', the blouse cream silk printed with rose bud pattern, Gold Label (3)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

'The most striking detail from 16<sup>th</sup> century clothes is the way sections of a garment are edged with a contrasting frame. I have used mitring instead of *appliqué* to make stripes turn corners and frame edges...However it is in the broad feel of the collection that this 16<sup>th</sup> century influence is present, in the strong yet restrained use of colour and in the balancing of proportion. The waist is slightly higher and the torso is small, helped by a subtle paring away of the ratio between sleeves and bodice and the juxtaposition of bell or (fluid, yet essentially) cone-shaped skirts.'

Vivienne Westwood





26

VIVIENNE WESTWOOD,  
'DRESSED TO SCALE' COLLECTION,  
AUTUMN-WINTER 1998/99

A RIBBED COTTON SUIT WITH OUTSIZED OVAL 'ORB'  
BUTTONS AND A STRIPED SATEEN SHIRT

The brown, blue and black striped jacket has raglan sleeves and complex draped panels, the pencil skirt striped horizontally; the high necked shirt with black matching 'amber' orb buttons, Gold Label

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

(3)



27

27

VIVIENNE WESTWOOD,  
'DRESSED TO SCALE' COLLECTION,  
AUTUMN-WINTER 1998/99

A PAIR OF BURGUNDY LEATHER LACE UP PLATFORM BOOTS

With stiletto heels, yellow laces and white top stitched detail,  
internal platform, Gold label

£3,000-5,000

US\$3,900-6,400

€3,600-5,900

(2)

LITERATURE:

C. Wilcox, *Vivienne Westwood*, London, 2004, p.179, identical model illustrated.

L. Beatrice and M. Guarnaccia (eds.), *Vivienne Westwood: Shoes*, Bologna, 2006, p. 104, identical model illustrated.

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, pp. 417-418, identical model illustrated.



26



(Part lot)

## DRESSED TO SCALE

'I have become even more obsessed with finding ways to reduce the rib cage area of a woman's anatomy. This phenomenon of a small upper torso is constantly readdressed throughout the history of costume. It seems to me that the more precious and little is this chest area, the more it appears like an exquisite sculptured bust designed to present the head as a portrait – a portrait of an intelligent cultured woman.

Seized with the fascination of playing with the scale of detail in relation to the total design I experimented in two opposite directions with the tailoring, one for women in masculine suits and the other female.

Grasping the fabric in folds and holding it with big buttons gave fit to the garments and allowed great freedom of life to the fabric. From then on I couldn't stop, letting the fabric fall and fold and flinging it clinging round the body in drapes, prevented from falling off by big buttons. There are many variations according to different jerseys and crepes and more variations again for evening in duchess satin and taffeta.

This woman loves clothes, not only because she loves what is artificial and kinky. She loves clothes as an artist loves art. Perhaps she doesn't love them more than she loves you, it's just that without them she wouldn't be who she is.'

Vivienne Westwood

## 28

### VIVIENNE WESTWOOD, 'DRESSED TO SCALE' COLLECTION, SPRING-SUMMER 1998/99

A FUCHSIA PINK CREPE SLEEVELESS GOWN AND FUCHSIA PINK BOILED WOOL JACKET

The dress with draped neckline and fronts, the drapery held in place by large black plastic oval 'Orb' buttons, the jacket with plaited leather thongs and single plastic oversized 'Orb' button, Gold Label

(2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,800

Vivienne Westwood was photographed wearing this dress with husband, Andreas Kronthaler and friend, Tracey Emin at the Turner Prize awards ceremony, Tate Britain, London, 30 November 1999, illustrated.





**29**

**VIVIENNE WESTWOOD,  
CIRCA 1990**

A TANGLED THREE STRAND BLACK FAUX-PEARL NECKLACE

With oversized white, green, red, blue and amber paste-set 'Orb' clasp

£800-1,200

US\$1,100-1,500

€940-1,400

Vivienne Westwood was photographed wearing this necklace whilst out with husband and creative partner, Andreas Kronthaler, illustrated.

70

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





Wearing lot 30.

## 30

VIVIENNE WESTWOOD,  
'DRESSED TO SCALE' COLLECTION,  
AUTUMN-WINTER 1998/99

A CORSET GOWN OF TAUPE SILK TAFFETA

The separate corset bound at the waist and arms with black satin sashes, the bodice worn off-the-shoulder, the lower two-tiered part with bubble skirt above full skirt (2)

£5,000-8,000

US\$6,400-10,000

€5,900-9,400

**LITERATURE:**

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p. 419, different colourway illustrated.

The silhouette of this 'Dressed to Scale' gown is unmistakably 18th-century in inspiration, with its wide, low neckline, cinched bodice waist and vast skirts. The ruched peplum recalls the *robe à la polonoise*, a court dress that was popular in Europe by the 1770s. Initially it was formed from an over gown whose skirts were pulled up and tucked into side pockets, which revealed the skirts of another dress beneath. The result added yet more volume to the already ample skirts and divided it into three draped sections. It was this effect that lent the gown its name – Poland had been divided into three-part rule by Austria, Prussia and Russia in 1772, just as the fashion was rising. As the fashion took off, over skirts were permanently raised, hoisted with a system of internal tapes to keep them in place.

The choice of taupe taffeta for the voluminous Dressed to Scale gown also seems rooted in history. While tailoring in the 18th century was relatively inexpensive, the fabrics themselves were costly. Flowing skirts with long trains, deep flounces and multiple layers of cloth were an effective way of displaying one's wealth and status. Laundering precious textiles was in itself a difficult task, so wearing expanses of unblemished, pale silks was something of a statement: not only could you afford the cloth in vast quantities in the first place, you had the means to replace it when it was inevitably soiled.

J.O.

Vivienne Westwood wears this magnificent gown to attend the Vivienne Westwood Fashion Tribute at The Victoria & Albert Museum, London, November 1998, see illustration preceding page.





Detail, lot 30.

Vivienne  
Westwood ♡



31

**31**

**VIVIENNE WESTWOOD,  
'DRESSED TO SCALE' COLLECTION,  
AUTUMN-WINTER 1998/99**

A GREY JERSEY TWO PIECE SUIT

Trimmed with outsized 'Orb' buttons and with patch pockets and  
cords at the neck and at each button, Gold Label (2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,800

**32**

**VIVIENNE WESTWOOD,  
'DRESSED TO SCALE' COLLECTION,  
AUTUMN-WINTER 1998/99**

A PURPLE VELVET COAT DRESS WITH SILVER BRAID TRIM AND  
OUTSIZED MIRROR 'ORB' BUTTONS

The skirts sloped at the hem; signed, in Vivienne Westwood's hand  
on the inner pink bodice lining, Gold Label

£1,200-1,800

US\$1,600-2,300

€1,500-2,100

Vivienne Westwood was photographed wearing this dress,  
illustrated, the boots she wears are also included in this sale,  
lot 27.



32







33

VIVIENNE WESTWOOD,  
'LA BELLE HELENE' COLLECTION,  
SPRING-SUMMER 1999

A CORSET TOP OF CREAM SILK CREPE

Printed with blue, red and black abstract motifs

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

LITERATURE:

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*,  
London, 2021, p. 421, identical model illustrated.

34

VIVIENNE WESTWOOD,  
'SUMMERTIME' COLLECTION,  
SPRING-SUMMER 2000;

VIVIENNE WESTWOOD, CIRCA 2000

A WHITE SILK CREPE EVENING GOWN WITH RED WINE STAIN  
DETAIL AND A GREEN WOOL CARDIGAN

The dress with cross-over bodice draped onto a dropped waistline,  
Gold Label; the cardigan labelled 'MAN'; applied with two badges  
'AR' (Active Resistance) and 'POLITICIANS R CRIMINALS' (2)

£1,200-1,800

US\$1,600-2,300

€1,500-2,100

LITERATURE:

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*,  
London, 2021, p. 432, identical dress illustrated.

Vivienne Westwood was photographed wearing this look by  
Immo Klink, illustrated.





## WINTER

'With a back-catalogue boasting titles drawn from 19th-century socio-political treatises, quoted from 17th-century French moralists and plundered from Rococo masterpieces, 'Winter' seems too straightforward a name for a Vivienne Westwood collection. But in actual fact it was a Shakespeare quote, titling a song in *Love's Labour's Lost*, the text of which was printed as a backdrop to this show.

The collection itself referenced Westwood's love of sexualized historicism, only this time without histrionics. There was, perhaps, a Shakespearean swagger to hooded cloaks in fringed wool and emerald duchesse satin, while sweetheart necklines with heavy trompe l'oeil silver jewellery slid from the 16th to the 17th century, and the swathed décolletage of Nell Gwyn.'

Alexander Fury, *Vivienne Westwood Catwalk*

## 35

### VIVIENNE WESTWOOD, 'WINTER' COLLECTION, AUTUMN-WINTER 2000/01

AN EMERALD GREEN DUCHESSE SATIN TWO PIECE ENSEMBLE

The off-the-shoulder corset bodice with outer draped satin layer, the  
accordian skirt with zigzagged inserts, Gold Label (2)

£2,500-4,000

US\$3,200-5,100

€3,000-4,700

#### LITERATURE:

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*,  
London, 2021, p. 439, identical model illustrated.

Vivienne Westwood was photographed by her husband, Andreas Kronthaler, wearing this dress in their garden in London, illustrated.





36

**36**  
 VIVIENNE WESTWOOD,  
 'WINTER' COLLECTION,  
 AUTUMN-WINTER 2000/01

A BLACK LACE EVENING GOWN EMBELLISHED WITH CROSS STITCH ROSES

Lined in ivory silk crepe, unlabelled

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

Vivienne Westwood was photographed on the runway wearing this look, illustrated.



37

**37**  
 VIVIENNE WESTWOOD,  
 'WINTER' COLLECTION,  
 AUTUMN-WINTER 2000/01

A BROWN SATIN DRESS WOVEN WITH A PINK, RED AND YELLOW CHECK

The bodice open, the bodice lined in pink 'Orb' silk tied to the skirt with sashes, Gold Label

£800-1,200

US\$1,100-1,500

€940-1,400

Vivienne Westwood was photographed wearing this look with model Jerry Hall, illustrated.





38

**38**

**VIVIENNE WESTWOOD,  
'ANGLOPHILIA' COLLECTION,  
AUTUMN-WINTER 2002/03**

AN OVERSIZED SEERSUCKERED AND BOILED WOOL 'CLINT EASTWOOD' BOMBER JACKET WITH PINK CHECKED BODY AND RED WELTS

With pink checked body and red welts, with various patch and slit pockets over shoulders and body, Gold Label

£800-1,200

US\$1,100-1,500

€940-1,400

**LITERATURE:**

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p. 454, identical model illustrated.

Vivienne Westwood was photographed wearing this jacket with Italian fashion writer Anna Piaggi, illustrated. Vivienne's family recall that this was one of her favourites and that she was frequently seen and sometimes photographed wearing this jacket whilst cycling around London.

**39**

**VIVIENNE WESTWOOD,  
'ANGLOPHILIA' COLLECTION,  
AUTUMN-WINTER 2002/03**

A PAIR OF BROWN LEATHER 'ANIMAL TOE' LACE UP HEELED 'TRAINER' SHOES

With pierced decoration to fronts, piped in cream leather, moderate heels the sides stitched with stripes, Gold Label (2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,800

**LITERATURE:**

C. Wilcox, *Vivienne Westwood*, London, 2004, p. 200, identical model illustrated.

Approaching the theatrical, designs such as the Animal Toe shoes have become symbolic of the house, sublimating their purely functional role. The animal toe motif first appeared in the 'Summertime' collection of Spring-Summer 2000, which looked to the symbolism of Bacchus, the Roman god of agriculture, wine and fertility. "Bestial shoes bore the imprint of animal toes," notes Alexander Fury, in *Catwalk*. These revealed a likeness to fauns or even the lion's paw of a mythical creature. There is a sexual tension between the shoes and the body beneath, as the foot appears to press its imprint into the leather ('Westwood Heritage: Animal Toe', Vivienne Westwood Heritage, Vivienne Westwood.com).



39



Vivienne Westwood photographed wearing lot 38 with fashion writer Anna Piaggi.





## ANGLOPHILIA

'In 1977, on Queen Elizabeth II's Silver Jubilee (marking her 25 years on the throne), Vivienne Westwood was piercing images of the British monarch with safety pins and helping the Sex Pistols launch their anti-royalist single 'God Save the Queen'... Coinciding with the Golden Jubilee of 2002, however, Westwood staged a show titled 'Anglophilia', unicorn and lion rampant on a giant standard fluttering at the back of the catwalk and clothes inspired by royal courts of the past. Sleeves were cut double, slashed open and tied back together with trailing ribbons to give a sense of the unfinished or the undone; tweeds clashed with rich brocades in a subdued palette. The proudly curved cut of those sleeves – a silhouette Westwood had, at this point, explored for a number of seasons – recalled the dress of Holbein portraits.'

Alexander Fury, *Vivienne Westwood Catwalk*

40

### VIVIENNE WESTWOOD, 'ANGLOPHILIA' COLLECTION, AUTUMN-WINTER 2002/03

AN ENSEMBLE WITH BOLERO, SKIRT AND BLOUSE

The tweed bolero with slashed printed viscose sleeves; the skirt of felted brown striped wool; the blouse blue, black and yellow striped burgundy cotton, Gold Label (3)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

#### LITERATURE:

C. Wilcox, *Vivienne Westwood*, London, 2004, p. 200, illustrated.

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p. 452, identical model illustrated.

A model wears the identical look on the runway, illustrated.









photo by Andreas

## STREET THEATRE

This collection went back to the streets from which Westwood and McLaren had come but now the clothes are 'Theatre', as a form of everyday spectacle and performance. Performative fashion led right back to Westwood's roots in punk – as did the focus on the street. She had been exploring sportswear-inspired pieces for a number of seasons. There were conscious echoes of the punk heritage in the clothes, too, through strapped and restrained outfits, deliberately destroyed cut-out and shredded layers of textile and knit, and a recoloured, age-patinated Union Jack. Andreas Kronthaler later told *British Vogue* how the image was made: *I have these friends who are the descendants of Nelson, and this is his original flag that they lent to me and I photographed and printed.* It would become a 21st-century classic print for Westwood. The fashion critic Suzy Menkes pithily summed up this collection: *Vivienne Westwood, with her habitual fashion perversity, decided to exchange her usual sexed-up clothes for streetwear* (see A. Fury, *Vivienne Westwood Catwalk*, London, 2021, p. 456).

**41**

### VIVIENNE WESTWOOD, 'STREET THEATRE' COLLECTION, SPRING-SUMMER 2003

A BLUE AND WHITE TICKING AND BROWN CHECK COTTON  
SHIRT DRESS

Cut asymmetrically with a hip pocket, Gold Label

£800-1,200

US\$1,100-1,500

€940-1,400

42

VIVIENNE WESTWOOD,  
'STREET THEATRE' COLLECTION,  
SPRING-SUMMER 2003

A LONG BLACK SILK CREPE DRESS WITH BROWN COTTON  
BINDING

The bodice with draped bib front, with large 'I AM EXPENSIV'  
badge, Gold Label

£1,200-1,800

US\$1,600-2,300

€1,500-2,100



## LE FLOU TAILLE

'By 2003, Vivienne Westwood and Andreas Kronthaler had been celebrating and exploring the ideas and ideals of haute couture for over a decade. A natural culmination of this work was their Autumn-Winter 2003-2004 collection, fusing together the two disciplines of haute couture, tailoring and *fou* - the latter denoting clothes that are flowing, soft and unstructured. *It is the ultimate mark of quality and craftsmanship to combine fluidity and tailoring into one entity*, Westwood herself told *British Vogue*. *The clothes look very spontaneous but they are incredibly well constructed underneath.*'

Alexander Fury, *Vivienne Westwood Catwalk*



Vivienne Westwood photographed for the 2004 retrospective dedicated to her work at The Victoria & Albert Museum, London, wearing lot 43.



43

**43**

VIVIENNE WESTWOOD,  
'LE FLOU TAILLE' COLLECTION,  
AUTUMN-WINTER 2003/04

A BLACK KNITTED LYCRA DRESS AND MATCHING STOCKINGS

The knitted dress and matching stockings with red and black 'Union Jack' design, unlabelled, produced by Wolford, Vivienne Westwood by Wolford (3)

£1,000-1,500

US\$1,300-1,900

€1,200-1,800

**44**

VIVIENNE WESTWOOD,  
'LE FLOU TAILLE' COLLECTION,  
AUTUMN-WINTER 2003/04

A CHARCOAL GREY MOHAIR ASYMMETRIC TWO PIECE SUIT

The oversized jacket crumpled by design; the skirt with pouched rear; together with a cream silk shirt, Gold Label (3)

£1,200-1,800

US\$1,600-2,300

€1,500-2,100



44



Vivienne Westwood wearing lot 44.







45

VIVIENNE WESTWOOD,  
'LE FLOU TAILLE' COLLECTION,  
AUTUMN-WINTER 2003/04  
PINK SATEEN 'BACKGAMMON' DRESS

With batwing sleeves and frontal zipper, Gold Label  
£600-900

US\$770-1,100  
€710-1,100

LITERATURE:

C. Wilcox, *Vivienne Westwood*, London, 2004, endpapers, identical model illustrated.





## BLUE SKY

'A few months after this collection was presented in Paris, Vivienne Westwood mused, 'My clothes get more "free", the more and more I continue. The technique becomes so automatic.' Freedom was evoked not only by this collection's elegiac title - 'Blue Sky' - but also by the clothes themselves, continuing from 'Le Flou Taillé' in expressing an inherent lightness and softness.

London's Daily Telegraph dubbed this Westwood show 'one of her strongest collections in many seasons, with fleur-de-lys-embroidered military jackets, bondage trousers in rose chintz and drawstring dresses that were looped and draped with all the ingenuity of an Austrian blind manufacturer'. Once again, the focus was on liberated fabric against the body, unique to each wearer. What was new, perhaps, to this collection was a sensuality to the clothes: cloth easily draped, pulled close to the form, often showing skin.'

Alexander Fury, *Vivienne Westwood Catwalk*

**46**

### VIVIENNE WESTWOOD, 'BLUE SKY' COLLECTION, SPRING-SUMMER 2004

A THREE PIECE ENSEMBLE WITH BAG SKIRT, CAMISOLE AND BLOUSE

The printed chiffon camisole top and red cotton tunic are both printed with red and black flowers; the bag skirt is composed of an inner black and white satin skirt with rust red, black and orange wrapped over-skirt, Gold label

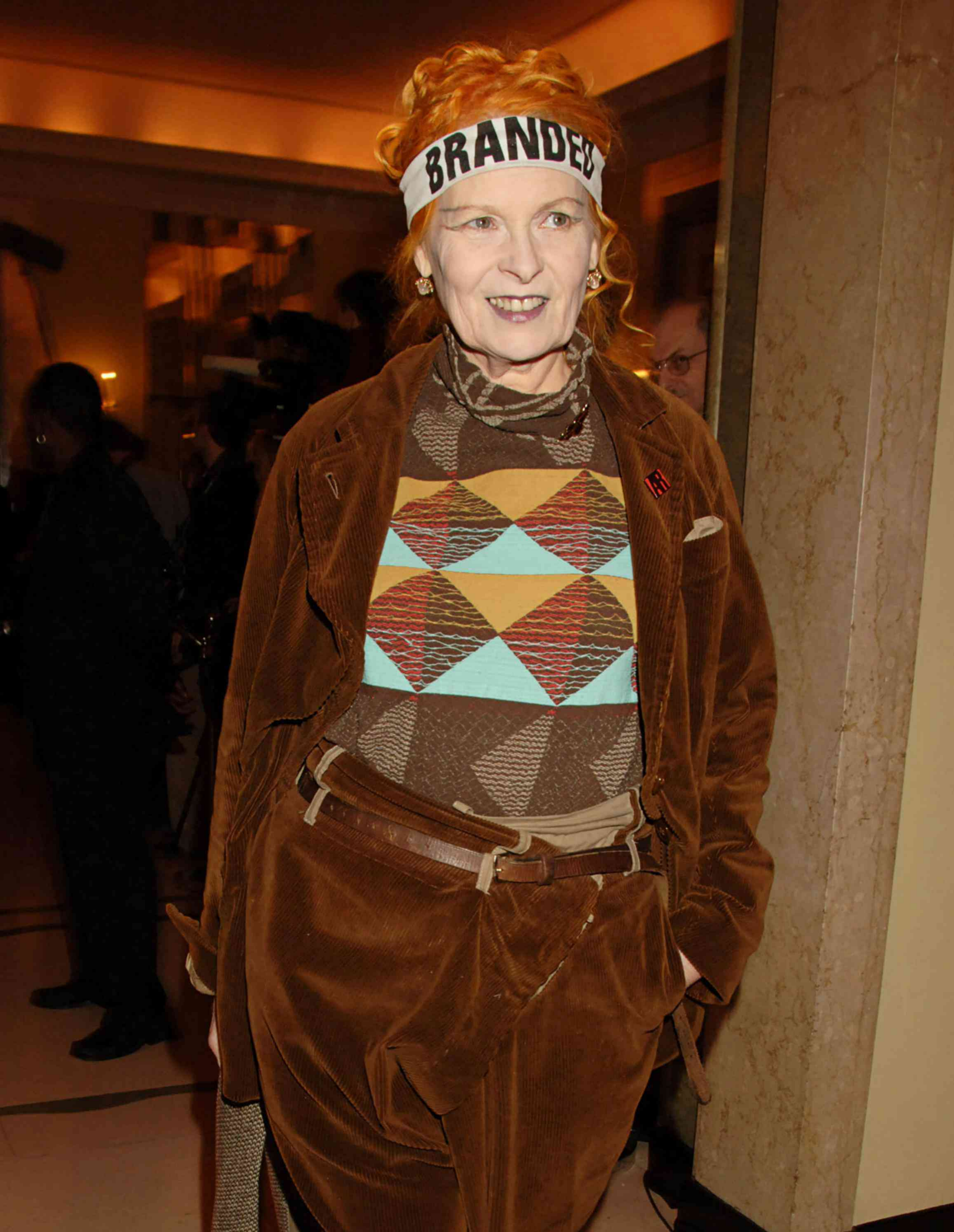
(3)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900





## EXHIBITION

Vivienne Westwood named her Autumn/Winter 2004–2005 collection 'Exhibition', in reference to her forthcoming major retrospective at London's Victoria and Albert Museum opening on 1 April 2004. 'The mood was of retrospection and revision ahead of the opening...Clothes hung in garment bags on the side of the runway, like an archive being opened up for the audience. Westwood says: *You can't copy the past, but there are things that, when you try to copy, you discover things from today.* The clothes connected the now with the then, refracted through a contemporary lens, rather than constituting an exercise in rehash' (see A. Fury, *Vivienne Westwood Catwalk*, London, 2021, p.470).

47

VIVIENNE WESTWOOD,  
'EXHIBITION' COLLECTION,  
AUTUMN-WINTER 2004/05

A BROWN JUMBO CORDUROY 'DRUNKER TAILORS' TWO  
PIECE TROUSER SUIT

With asymmetric jacket gathered unevenly, with two exterior hip pockets and a breast pocket; the outsized ankle grazer trousers with side button fly and interior cotton supports, Gold Label (2)

£3,000-5,000

US\$3,900-6,400

€3,600-5,900

LITERATURE:

V. Westwood, *Get a Life: The Diaries of Vivienne Westwood*, London, 2016, p. 367, illustrated.

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p. 471, identical model illustrated.

Andreas Kronthaler (in conversation) noted that this was his wife's favourite suit and that she wore it very often and could often be seen cycling in it. It is a triumph of twisted tailoring with no seam centred and no button where you might expect it to be. When worn, however, everything falls into place around the body.



## THE PRINTED T-SHIRTS

A great debt is owed to Vivienne Westwood for the seemingly effortless graphic punch of Westwood & McLaren T-shirts. Westwood used her skill as an occasional lyrics writer and translated it onto the shirts with short, occasionally shocking text and graphics. Her influence can still be felt and seen on the catwalks today.

**48**

VIVIENNE WESTWOOD,  
'BRITAIN MUST GO PAGAN'  
COLLECTION,  
SPRING-SUMMER 1988

A WHITE COTTON 'TEDDY BEAR' T-SHIRT

Printed with a blue teddy with an embroidered 'Orb' above, Gold Label

£500-800

US\$640-1,000  
€590-940



48

**49**

VIVIENNE WESTWOOD, CIRCA 1990  
A WHITE COTTON 'FRAME' T-SHIRT

Printed with *Daphnis and Chloe*, a painting by Francois Boucher, in a gilt Westwood frame

£800-1,200

US\$1,100-1,500  
€940-1,400

The image recreated on this t-shirt is *Daphnis and Chloe* by François Boucher (1703-1770) now in The Wallace Collection, London.



49

**50**

VIVIENNE WESTWOOD,  
'FASHION FOR LIBERTY'  
COLLABORATION, 2005

A WHITE COTTON 'I AM NOT A TERRORIST' T-SHIRT

With printed slogan, short sleeves, slashed

£700-1,000

US\$900-1,300  
€830-1,200

**LITERATURE:**

V. Westwood and I. Kelly, *Vivienne Westwood*, London, 2014, pp. 357, 362, illustrated.

V. Westwood, *Get a Life: The Diaries of Vivienne Westwood*, London, 2016, p. 90, illustrated.



50

51

VIVIENNE WESTWOOD,  
SPECIAL, 2012

A WHITE COTTON 'I'M JULIAN ASSANGE' T-SHIRT

Short sleeved, pinned with safety pins, with 'CND' badge and printed with large portrait of Vivienne Westwood, unlabelled

£1,000-1,500

US\$1,300-1,900  
€1,200-1,800

LITERATURE:

V. Westwood and I. Kelly, *Vivienne Westwood*, London, 2014, p. 397, identical model illustrated.

V. Westwood, *Get a Life: The Diaries of Vivienne Westwood*, London, 2016, pp. 149, 177, 449, illustrated.

52

VIVIENNE WESTWOOD,  
'PROPAGANDA' COLLECTION,  
AUTUMN-WINTER 2005/06

A PALE GREY COTTON 'PROPAGANDA' T-SHIRT

With printed slogan and cap sleeves

£600-900

US\$770-1,100  
€710-1,100



Vivienne Westwood wearing lots 51 and 66.



Vivienne Westwood wearing lot 50.







## PROPAGANDA

'Vivienne Westwood, more than perhaps any other fashion designer, understands the power of a garment to communicate a meaning and a message...The message was writ large: PROPAGANDA, in block lettering worked into multitudes of garments. The inspiration was an essay by Aldous Huxley, 'Propaganda in a Democratic Society', asserting - Westwood stated - that the world suffers from three evils: 'Nationalist Idolatry' in place of religion; 'Non-Stop Distraction'; and 'Organised Lying'. Headbands also bore the word 'Branded', a reference to Canadian author and social activist Naomi Klein's book, No Logo. Again, Westwood was challenging orthodoxy through her designs.'

Alexander Fury, *Vivienne Westwood Catwalk*

53

### VIVIENNE WESTWOOD, 'PROPAGANDA' COLLECTION, AUTUMN-WINTER 2005/06

A TWO PIECE GREY WOOL ENSEMBLE COMPRISING CORSET TOP AND SKIRT

Printed with an outsized black 'PROPAGANDA' logo, the top applied with various pins, the skirt draped asymmetrically, Gold Label (2)

£1,200-1,800

US\$1,600-2,300

€1,500-2,100





## ACTIVE RESISTANCE TO PROPAGANDA

As with her Pagan series of collections almost twenty years prior, Vivienne Westwood decided to expand and develop an idea beyond a single seasonal statement: 'Propaganda' became 'Active Resistance to Propaganda', a new AR graphic introduced as a counterpart to the Propaganda print... Westwood printed garments with a hand-drawn love-heart and a sweetly written refrain: *I am not a terrorist. Please don't arrest me.* The designs were a stand against the anti-terror legislation then proposed by the British government'.

Alexander Fury, *Vivienne Westwood Catwalk*

### 54 VIVIENNE WESTWOOD, 'ACTIVE RESISTANCE TO PROPAGANDA' COLLECTION, SPRING-SUMMER 2006

THE DBE DRESS - A CAPED BLACK POLKA DOT COTTON  
DRAPED GOWN

The sleeveless bodice draped asymmetrically to one shoulder and to the hip, with a striped pink taffeta inner dress, the cape of loosely woven cotton mesh, Gold Label

£3,000-5,000

US\$3,900-6,400

€3,600-5,900

Vivienne Westwood was made an Officer of the Order of the British Empire (OBE) in 1992 and advanced to Dame Commander of the Order of the British Empire (DBE) in 2006. In 2006, His Majesty King Charles III, then HRH The Prince Charles, Prince of Wales, bestowed the honour, creating Vivienne Westwood as Dame Commander of the British Empire in recognition of her services to fashion, she wore this dress for the occasion. She had previously received an O.B.E. from Her Majesty Queen Elizabeth II in 1992, when Vivienne was famously caught unawares when photographed by the press from a low angle swirling knickerless in tailored grey wool skirt suit outside the Grand entrance in the inner courtyard of Buckingham Palace. *I wished to show off my outfit by twirling the skirt. It did not occur to me that, as the photographers were practically on their knees, the result would be more glamorous than I expected...* Vivienne Westwood



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55

VIVIENNE WESTWOOD,  
'PROPAGANDA' COLLECTION,  
SPRING-SUMMER 2005/06

A COTTON DRESS WITH PRINTED 'PROPAGANDA' MODESTY  
PANEL AND APRON WITH BLUE AND WHITE STRIPED BLOUSE

Printed with slogans such as 'NINSDOL' (Nationalist Idolatry, Non-  
Stop Distraction, Organised Lying) and 'Who the Fuck Needs Art?',  
Gold Label

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

LITERATURE:

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*,  
London, 2021, p. 479, identical model illustrated.

*Gary Ness walked into my shop, riveting, chain-smoking elegance. He wanted to paint my portrait, but we never got round to it. He was a scholar and a heretic; he directed my reading. Introduced me to Chinese painting and the ballet. Petrushka: doll turning en pointe to Stravinsky's music. I was still a punk, but I thought I'm going to use that crini for a rainy day...The biggest influence on my life bar none, was Gary Ness. He worked for many years on a book, 'Who the Fuck Needs Art' by Phyllis Stein, which was never completed. Vivienne Westwood (V. Westwood and I. Kelly, Vivienne Westwood, London, 2014, p.p. 298) - The title is quoted on the apron of this lot. Gary Ness was the major intellectual influence on Vivienne after Malcolm McLaren and before she met her husband and creative partner Andreas Kronthaler.*



56

VIVIENNE WESTWOOD,  
'I AM EXPENSIVE' COLLECTION,  
SPRING-SUMMER 2007

A BLUE SILK TUNIC DRESS WITH YELLOW SPATTER-PRINTED  
DESIGN

Frill to one shoulder; together with a slogan belt 'Leonard Peltier is  
Innocent', Gold Label

£600-900

US\$770-1,100

€710-1,100

LITERATURE:

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*,  
London, 2021, p. 491, identical model illustrated.

57

VIVIENNE WESTWOOD,  
'INNOCENT' COLLECTION,  
AUTUMN-WINTER 2006/07

A WHITE COTTON 'INNOCENT' LONG SLEEVED T-SHIRT

The slogan printed front with red ground red and blue winged-  
penis, Gold Label

£1,000-1,500

US\$1,300-1,900

€1,200-1,800





**58**

**VIVIENNE WESTWOOD,  
'I AM EXPENSIV' COLLECTION,  
SPRING-SUMMER 2007**

A GUIPURE LACE ECRU DRESS

The natural cotton ground cut out, embroidered and embellished,  
with concealed button loops, Gold Label

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

This dress is made of natural cotton, with extensive cut-out panels, which was inspired by a fragment of an altar frontal which Andreas Kronthaler found in his native Austria and had brought to the studio. The stuff of turn-of-the-century convent-made tablecloths was transformed into a near-nude, sexily suggestive dress, where you imagine that you can see more than is actually revealed.



Vivienne Westwood wearing lot 59.







## WAKE UP CAVE GIRL

'OK, I had to choose fabrics, had some neat ideas for cuts, and didn't have a theme for the collection. Andreas, my husband and co-designer, kept telling me the clothes reminded him of the Stone Age. I couldn't see it but I finally realized he was talking about Wilma Flintstone. Yes, there is a silhouette with exaggerated darts, nipped in, and so tak-tak - then zooming out and pointy-pointy- a sculpture in cloth that goes back beyond a caricature of Wilma, - saying Prototype Woman. We emphasized the look with foundation garments, a waspie and an underbust harness which functions as a support for a pair of padded shoulders: Power, action - Woman - that's the look.'

Vivienne Westwood

59

VIVIENNE WESTWOOD,  
'WAKE UP CAVE GIRL' COLLECTION,  
AUTUMN-WINTER 2007/08  
A KNITTED CASHMERE ENSEMBLE

The jumper knitted with Scandinavian motifs in green, brown and red on pink, pinned with various badges and buttons including a winged-penis, orbs, 'Leonard Peltier is Innocent' and 'AR', the drop crotch trousers designed to resemble an inverted jumper, Gold Label (2)

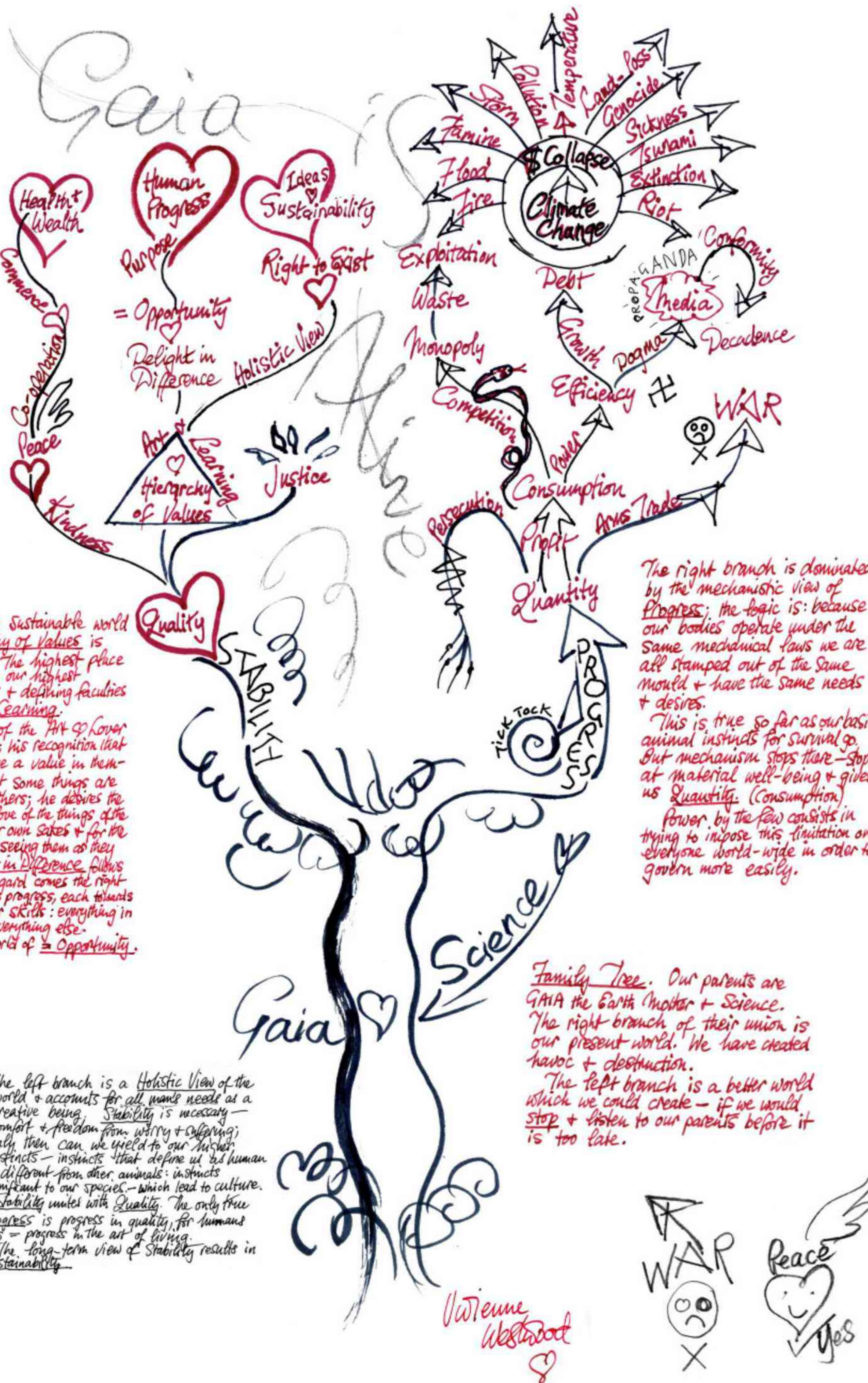
£3,000-5,000

US\$3,900-6,400

€3,600-5,900

LITERATURE:

V. Westwood, *Get a Life: The Diaries of Vivienne Westwood*, London, 2016, pp. 260, 335, illustrated.



To build a Sustainable world a Hierarchy of Values is essential. The highest place must go to our highest aspirations + defining faculties — Art + Learning.

The role of the Art Lover is crucial; his recognition that things have a value in themselves + that some things are better than others; he desires the best: that love of the things of the mind for their own sakes + for the pleasure of seeing them as they are. Delight in Difference follows + from this regard comes the right of everyone to progress, each towards his particular skills: everything in relation to everything else.

This is a world of Opportunity.

The right branch is dominated by the mechanistic view of Progress; the logic is: because our bodies operate under the same mechanical laws we are all stamped out of the same mould + have the same needs + desires.

This is true so far as our basic animal instincts for survival go. But mechanism stops there — stops at material well-being + gives us Quantity: (consumption)

Power by the few consists in trying to impose this limitation on everyone world-wide in order to govern more easily.

The left branch is a Holistic View of the world + accounts for all man's needs as a creative being. Stability is necessary — comfort + freedom from worry + suffering; only then can we yield to our higher instincts — instincts that define us as human + different from other animals: instincts significant to our species — which lead to culture.

Stability unites with Quality. The only true Progress is progress in quality, for humans this = progress in the art of living.

The long-term view of Stability results in Sustainability.

Family Tree. Our parents are GAIA the Earth Mother + Science. The right-branch of their union is our present world. We have created havoc + destruction.

The left branch is a better world which we could create — if we would stop + listen to our parents before it is too late.

**THE FAMILY TREE**

The Family Tree starts with the marriage of GAIA the Earth Mother and Science. They have 2 children so we have 2 branches. The child of the right hand branch is Quantity and it's what happens when Progress marries Quantity. They produce unlimited Profit and unlimited Consumption and lead to disaster. This is our world. The left hand branch is a parallel world. It doesn't yet exist but it could if we had respect for Science. Its 1st child is Quality who marries Stability and this, I believe, leads to true Progress and quality of life. The most important child of this branch is Hierarchy of Values, whose pinnacle of achievement is Art, which gives culture and ethics and structure - instead of today's free-for-all and chaos. That is why the Art Lover is a Freedom Fighter for a better world.



**60**

**VIVIENNE WESTWOOD,  
'WAKE UP CAVE GIRL' COLLECTION,  
AUTUMN-WINTER 2007/08**

**AN ORANGE SATIN 'FLINTSTONE' DRESS AND CAPE**

The dress with multiple cut out panels buttoned together, a removable shorter skirt section buttoned in place for day wear, when detached, the cape can then be buttoned to the base of the bodice to form a full length skirt for evening, Gold Label (2)

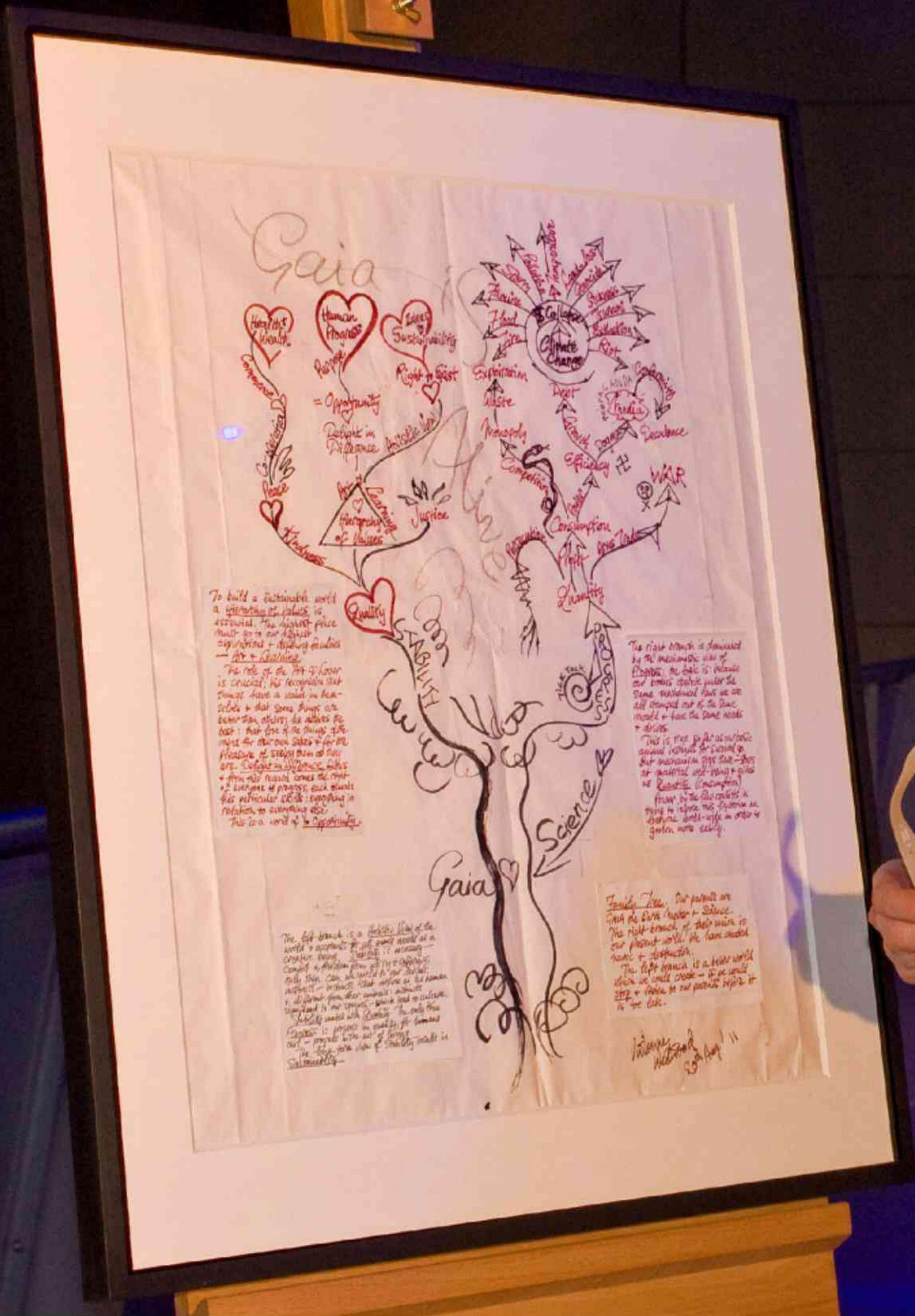
£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**LITERATURE:**

V. Westwood and I. Kelly, *Vivienne Westwood*, London, 2014, p. 369, illustrated.



61

VIVIENNE WESTWOOD,  
'WAKE UP CAVE GIRL' COLLECTION,  
AUTUMN-WINTER 2007/08

A BLACK SILK TAFFETA 'WILMA' COCKTAIL DRESS

With draped neckline, decorated with gold sequins, Gold Label

£1,200-1,800

US\$1,600-2,300

€1,500-2,100

LITERATURE:

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*,  
London, 2021, p. 20, illustrated.



61



62

62  
VIVIENNE WESTWOOD,  
'56' COLLECTION,  
SPRING-SUMMER 2008

A GOLD SILK TUNIC DRESS WOVEN WITH A ZIGZAG PATTERN;  
AND A GOLD AND GREY OUTSIZED SCARF

The tunic dress is draped loosely, with a single slit pocket, applied  
with a large 'I AM EXPENSIV' badge; and a gold cotton lawn banner  
scarf printed in grey with 'THE CAT IS OUT OF THE BAG', Gold  
Label (2)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

Vivienne Westwood was photographed by Tim Walker for  
*Vogue* wearing this look.









63

## CHAOS POINT

'The title of the show is Chaos Point. Scientists have warned that ecological crisis has reached tipping point and the destruction is now irreversible. Others believe the response of human beings to the crisis is one factor that can save us – provided enough of us wake up to the emergency but calls for new thinking (my Manifesto recommends practice which will effect a change in thinking: we need a new ethic).'

Vivienne Westwood

**63**

### VIVIENNE WESTWOOD, 'CHAOS POINT' COLLECTION, AUTUMN-WINTER 2008/09

AN EMERALD GREEN COTTON JERSEY DRESS, LACED WITH GREEN CREPE RIBBONS

Slashed throughout, with one short and one tube sleeve; with 'Climate Revolution' badge, Gold Label

£1,200-1,800

US\$1,600-2,300

€1,500-2,100

**LITERATURE:**

V. Westwood, *Get a Life: The Diaries of Vivienne Westwood*, London, 2016, p. 45, illustrated.

**64**

### VIVIENNE WESTWOOD, 'CHAOS POINT' COLLECTION, AUTUMN-WINTER 2008/09

A PAIR OF BLACK PATENT SQUARE TOED STILETTO HEELS

Trimmed with a grosgrain bow, with interior platforms (2)

£400-600

US\$510-760

€470-700

64



## +5°

'Vivienne Westwood visited an exhibition of the 15th-century Italian painter Andrea Mantegna at the Louvre. This collection, for her, was an attempt to approximate the colour and techniques of Mantegna's works. Her opening dresses, in fine grey wool and cashmere were a prime example, inspired by Mantegna's trompe l'oeil technique of painting figures and scenes in the colour of statuary, connecting his Renaissance work to that of Ancient Greek art – a link Westwood was always keen to foster.../ *always [hijack] my fashion shows to talk about culture and politics*, Westwood herself admitted, stating that the show was titled +5° after scientific assertions that climate change would alter global temperatures to a new equilibrium, with catastrophic consequences.'

Alexander Fury, *Vivienne Westwood Catwalk*

## 65

### VIVIENNE WESTWOOD, '+5°' COLLECTION, AUTUMN-WINTER 2009/10 A BLACK CHALK STRIPED WOOL BLAZER

The jacket with two hip pockets, a breast pocket and a choke strap, quilted monogrammed lining, Gold Label

£1,000-1,500

US\$1,300-1,900

€1,200-1,800

## 66

### VIVIENNE WESTWOOD, '+5°' COLLECTION, AUTUMN-WINTER 2009/10 A BLUE KNITTED VISCOSE AND WOOL JUMPSUIT

With ribbed waistband and black plastic buttons, Gold Label

£700-1,000

US\$900-1,300

€830-1,200

## 67

### VIVIENNE WESTWOOD, '+5°' COLLECTION, AUTUMN-WINTER 2009/10 A PAIR OF BLACK LEATHER PLATFORM BOOTS

The calf high boots with internal platform and stacked and sculpted heel(2)

£1,200-1,800

US\$1,600-2,300

€1,500-2,100



65





66



67

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



## GAIA THE ONLY ONE

'Our planet, GAIA, is the only one we have. The more or less successful attempt to abandon the past has left the past, present and future frail and thin. The present collection is an extraction of some past essence, things that occurred to me as I chose fabrics and worked on cuts. Markers of different views of life, from people who saw the world differently from us. Arbitrary things - Tutenkamen, little girls who were exposed to the mountains in Peru, waiting to marry the sun, Matisse, Comedia Dell'Arte, Noh Theatre, Ballet.

PS: I am not depressed. But we must stop climate change.'

Vivienne Westwood

**68**

### VIVIENNE WESTWOOD, 'GAIA THE ONLY ONE' COLLECTION, SPRING-SUMMER 2011

AN ICE BLUE SATIN SCOOP NECKED 'CINDERELLA' DRESS,  
INSPIRED BY BALLET COSTUME

The skirts of sheared grey satin and layered with tulle underskirts,  
three quarter length sleeves with 18th century style cuffs, Gold Label  
£2,000-3,000

US\$2,600-3,800  
€2,400-3,500

'I think the greatest single influence on art and the way we see the world happened at the beginning of the 20th Century and carried on and ramified throughout. I mean the Ballet Russes and Diaghilev its creator. Romantic, fairytale, folk, myth interpreted through the eyes of modernity. Influenced: all the musicians, Matisse, Picasso, Chanel, Yves Saint Laurent, you and Andreas and me.'

Vivienne Westwood

'It's very much inspired by ballet costume. Vivienne particularly loved the Russian Ballet when they conquered Paris in the 1910s and early twenties. She was very inspired by Leon Bakst and used him as an inspiration over and over in her work. The Cinderella dress is a shape she loved. It's a little bodice with a simple gathered skirt. This dress, she wore so much that I begged her not to wear it at one point. I said to her 'I can't see it anymore!'. And then she replied, 'but I don't care!'. The dress was worn so often that it ripped in the seams. And her hand stitches are clearly visible. She was an amazing mender...'

Andreas Kronthaler





69

VIVIENNE WESTWOOD,  
'WORLD WIDE WOMAN' COLLECTION,  
AUTUMN-WINTER 2011/12

A FELT CLOCHE HAT IN LEOPARD PRINT

Overlaid with a black veil spangled with copper colour sequins and thread, Gold Label

£300-500

US\$390-640

€360-590

LITERATURE:

V. Westwood and I. Kelly, *Vivienne Westwood*, London, 2014, p. 398, illustrated.

V. Westwood, *Get a Life: The Diaries of Vivienne Westwood*, London, 2016, pp. 131, 133, illustrated.

Vivienne's face make up in the above illustration represents her War & peace illustration – in this photograph she is made up with the face of War, with black eye and upturned smile.



**70**

**VIVIENNE WESTWOOD,  
'WORLD WIDE WOMAN' COLLECTION,  
AUTUMN-WINTER 2011/12**

AN ORANGE AND BLACK DISTRESS-PRINTED MAXI DRESS

With square interior structure of belts and pockets; together with an associated grey sleeveless cardigan with contrived 'moth' holes, Gold Label (2)

£700-1,000

US\$900-1,300

€830-1,200





Photograph by Chloe Mukai, Vivienne Westwood wearing lot 71.







## WORLD WIDE WOMAN

'Fashion is global, influence comes from everywhere in the world. You can wear anything in our part of the world. Anything goes. But don't let the world get smaller: World Wide Woman cultivates her values for the sake of our planet and all who live on her. We hope she is growing more powerful and in numbers, in touch with the wonder of reality, controlling her man through the fire of her imagination and vision.'

Traditionally and in general, men have been the pioneers, women the civilizers; they have had vast responsibility in educating their children, they are the center of the home, bringing sweetness and delight, stability and refinement; they are the guardians of culture, most importantly in their creation of the salon (Napoleon agreed to ennoble his generals on condition that their wives opened a salon). It is women who forge the bonds of society.

For the woman who is interested in fashion, she dresses to look important. This depends on taking care over what suits her; the braver she is, the easier and the more beautiful is the woman who makes the dress her own. I expect it is like riding a horse who is yours. Together you dream of open spaces and a world big enough for love and a way to feel free and noble and playful. Oh yes, walk on a glittering runway with boots made of gold paillettes which dazzle the eyes so you seem to walk on air.'

Vivienne Westwood

**71**

### VIVIENNE WESTWOOD, 'WORLD WIDE WOMAN' COLLECTION, AUTUMN-WINTER 2011/12

A FULL LENGTH NUDE 'ILLUSION' GOWN EMBELLISHED WITH GOLD SEQUINS

Applied with silk cord, sequins, imitation watch parts and replica 'Empress Victoria' coins, Gold Label

£7,000-10,000

US\$8,900-13,000

€8,300-12,000

#### LITERATURE:

V. Westwood, *Get a Life: The Diaries of Vivienne Westwood*, London, 2016, p. 28, identical model illustrated.

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p.527, identical model illustrated.



Photographed by Juergen Teller.

This 'illusion' gown, designed to give the illusion of a naked body, is elaborately decorated with silk cord, gold mirror sequins, imitation watch parts and replica 'Empress Victoria' coins which appear to float. The gown references old Hollywood with the illusion gown being a recognised staple of the Golden Age actress Marlene Dietrich, but with, perhaps, the most famed historic iteration being the example worn by Marilyn Monroe when singing Happy Birthday (Mr President), at the 45th birthday party of John F. Kennedy, 19 May 1962.

Dame Vivienne tirelessly used her influence and the platform her position as a leading fashion designer and public figure gave her to address some of the gravest issues facing humanity today, establishing The Vivienne Foundation to partner with NGOs with similar aims: 'to create a better society and halt climate change'. In 2011 the ITC (International Trade Centre) invited Westwood to travel to Kenya to see where some of the designs for her 'Ethical Fashion Africa' collection were being made via their Ethical Fashion Initiative which supports 2,600 local artisans. The photograph on the preceding pages, taken by Chloe Mukai, shows Westwood alongside model Elsie Njeri in Nairobi during that trip where they were being photographed by Juergen Teller for the Autumn-Winter 2011/12 'World Wide Women' collection campaign, an image from the shoot, showing Vivienne wearing lot 71 is illustrated above and on the cover of this catalogue.



72

**72**

**VIVIENNE WESTWOOD,  
'WAR AND PEACE' COLLECTION,  
SPRING-SUMMER 2012**

A SMALL DARK BROWN 'MOCK CROC' HANDBAG

Embossed leather, with a gilt printed 'Orb' logo and gilt ball clasps,  
lined in 'Orb' pattern fabric

£800-1,200

US\$1,100-1,500

€940-1,400

**LITERATURE:**

V. Westwood, *Get a Life: The Diaries of Vivienne Westwood*,  
London, 2016, pp. 83, 85, illustrated.

**73**

**VIVIENNE WESTWOOD,  
'WAR AND PEACE' COLLECTION,  
SPRING-SUMMER 2012**

A PAIR OF DARK BROWN 'MOCK CROC' 'CLOMPER' SANDALS

Embossed leather with ankle straps and platform soles (2)

£700-1,000

US\$900-1,300

€830-1,200

**LITERATURE:**

V. Westwood, *Get a Life: The Diaries of Vivienne Westwood*,  
London, 2016, pp. 83, 88, 97, illustrated.

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*,  
London, 2021, p. 528, identical model illustrated.



73

## WAR AND PEACE

'The Collection has 3 main influences: China, because I hope their traditional wisdom and experience from a culture going back to Confucius may help us to save the planet; the desert because of climate change; and 17<sup>th</sup> century corsets.

The desert inspired me to look at the Berbers with their burnouts and the Tuaregs with their layers and their sunlight blue. There is a lot of black, indigo and copper fabrics plus whites.

Something I always do is mix up historical dress with ethnic clothes and new shapes or it could be a torn scrap of dress worn with court shoes and a chic handbag.'

Vivienne Westwood

74

### VIVIENNE WESTWOOD, 'WAR AND PEACE' COLLECTION, SPRING-SUMMER 2012

A BRONZE 'CALYPSO' DRESS

With raw, inverted seaming and bubble top, Gold Label, with additional adhesive label inscribed 'SS 2012, LOOK NUMBER 35'

£800-1,200

US\$1,100-1,500

€940-1,400

#### LITERATURE:

V. Westwood, *Get a Life: The Diaries of Vivienne Westwood*, London, 2016, cover and p. 410, illustrated.

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p. 530, identical model illustrated.





FRAC  
IS A  
CRIME

REVOLUTION



Wearing lots 74 and 234.

IS A  
CRIME





75

**75**

**VIVIENNE WESTWOOD,  
SPECIAL, 2012**

'THE MONEY PRINT DRESS'

Of tunic form with exaggerated shoulders, silk printed with English bank note pattern

£1,000-1,500

US\$1,300-1,900

€1,200-1,800

**76**

**VIVIENNE WESTWOOD,  
CIRCA 2000**

A GILT-METAL NECKLACE AND MATCHING EARRINGS HUNG WITH ARTICULATED SKELETONS

All with 'VIVIENNE WESTWOOD' stamped metal tags (4)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900



76





Wearing lots 73 and 75.



© Photographed by Juergen Teller

## CLIMATE REVOLUTION

'What have we got here? Global exotic. No matter where you start a collection you absorb the world around you and carry it onto your projection... A kind person sent us a little book on beetles "for inspiration". Coloured markings and patches, iridescence, wing cases and wings, hard articulated bits, antennae. We interpreted the patches as holes filled with ruched self-fabric which puffed up but pulled and stretched and because these patches didn't fit very well they left little corners and lumps sticking up around where they were inserted. These insect cuts talk about human bodies. Then - because we had visited the Prado - there is the influence of costume in Velasquez; slashed clothes had evolved into great bands describing large silhouettes....Really the only connection with the collection and the Climate Revolution is the title but I want to remind you that it has begun'

Vivienne Westwood

77

### VIVIENNE WESTWOOD, 'CLIMATE REVOLUTION' COLLECTION, SPRING-SUMMER 2013

CLOUD PRINTED STRETCH POLY ACETATE TWO PIECE  
ENSEMBLE

The jacket and trousers with fabric reversing to grey satin, the jacket with pouched breast pockets and leg of mutton sleeves, the straight legged trousers with knee pouches, both with exposed raw seams, the jacket with label inscribed 'SS15, #34', Gold Label (2)

£800-1,200

US\$1,100-1,500

€940-1,400

#### LITERATURE:

V. Westwood, *Get a Life: The Diaries of Vivienne Westwood*, London, 2016, p. 460, illustrated.

Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p. 538, identical model illustrated.

Kate Moss was photographed by Juergen Teller wearing an identical look, illustrated.



77

**78**

**VIVIENNE WESTWOOD,  
'CLIMATE REVOLUTION' COLLECTION,  
SPRING-SUMMER 2013**

A PAIR OF RED AND WHITE LEATHER 'SQUIGGLE' PRINT  
BOOTS AND MATCHING BELT

With internal platforms, fastened with tan leather straps, and metal  
buckles (2)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**LITERATURE:**

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*,  
London, 2021, pp. 536-537, identical model illustrated.

An instantly recognisable element of the Westwood design repertoire, the squiggle pattern first appeared as part of the 'Pirate' collection, Autumn-Winter 1981/82 and has since remained as a signature reference.



78



79

VIVIENNE WESTWOOD,  
SPECIAL, 2014

A 1780S-STYLE PETROL BLUE SLUB SILK GALA DRESS

With deep scoop neckline and boned bodice, with tapered sleeves and full skirts, the bodice lined with striped printed ikat cotton, the skirts supported on the hips with interior ruffles

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

LITERATURE:

V. Westwood, *Get a Life: The Diaries of Vivienne Westwood*, London, 2016, p. 147, illustrated.

80

VIVIENNE WESTWOOD,  
'SAVE THE RAINFOREST' COLLECTION,  
AUTUMN-WINTER 2014/15

A PAIR OF BLUE SILK PLATFORM COURT SHOES

The fabric brocaded with white blossom and painted with red squiggle design over (2)

£1,200-1,800

US\$1,600-2,300

€1,500-2,100

*Save The Rainforest*

'I was always fascinated by costume archives. Recently I remembered when more than 20 years ago Vivienne and I went to The Victoria and Albert Museum to look at a very important collection of folders with photographs of creations of the house of Worth. I love Worth. This season is a free interpretation of his work. We combined it with influences of the Ashaninka tribe in Peru which we visited in 2013. They are wonderful people who care about the forest which is their home. We have added military green in the fight for the environment and Worth's tulle for the morning mist.'

Andreas Kronthaler



80



79

## SAVE THE ARCTIC

'Influences come from the 4 corners. Historical and ethnic, structure and *'frou'*. This season we visited medieval Europe via the beautiful illustrations in illuminated manuscripts. The return of the crusaders changed England enormously. They brought back luxuries and ideas not only from Italy but from the Arab world. When you go back in time you also enter the future. We have superimposed political graphics from Climate Revolution on our collection; fundamental to which is our support for Greenpeace/ for the World to *Save the Arctic*.'

Vivienne Westwood



81

81

### VIVIENNE WESTWOOD, 'SAVE THE ARCTIC' COLLECTION, AUTUMN-WINTER 2013/14 A RED SILK CREPE COCKTAIL DRESS

With draped neckline and dropped waist cut to balloon over the hipline at the rear, the skirt split at the back, lined in aubergine satin, Gold Label

£700-1,000

US\$900-1,300

€830-1,200

#### LITERATURE:

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p. 567, illustrated.

82

### VIVIENNE WESTWOOD, 'SAVE THE ARCTIC' COLLECTION, AUTUMN-WINTER 2013/14 A PAIR OF RED SUEDE AND TAN LEATHER POINTED PLATFORM COURT SHOES

With interior platforms and boot heels in tan leather, stamped to the interior 'Vivienne Westwood/Made in Italy' (2)

£600-900

US\$770-1,100

€710-1,100

#### LITERATURE:

A. Fury, *Vivienne Westwood Catwalk: The Complete Collections*, London, 2021, p. 567, illustrated.

Cassie Davies-Strodder writes that Westwood's idea of femininity was promoted by *The notion of the woman's autonomous control over her self-presentation...The fashion parody of pornography and sex shop dressing was central to the whole of punk fashion for women...the woman was in control again.* (H. Persson, *Shoes, Pleasure & Pain*, London, 2015, p. 60). From the beginning Westwood and Maclaren used the local sex trade shops to make shoes and accessories. This led to the use of latex and other fetish materials and to the production of beautifully hand crafted leather high-heeled and platform shoes. Production moved to Italy under the aegis of Carlo D'Amario, CEO of Vivienne Westwood Ltd., where such quality is much prized and remains key to the production of the house of Westwood. This lot, as do the other shoes in this sale from Vivienne's personal wardrobe, admirably demonstrate the craftsmanship for which Westwood is rightly so renowned in tandem with Vivienne's ground breaking design.




82







A collection of various shoes is displayed. In the center is a red leather high-heeled shoe with a thin stiletto heel and a light-colored sole. To its right is a tan lace-up boot with black eyelets and a thick sole. To the left is a black boot with a thick sole. The shoes are arranged on a white surface.

*‘Shoes must have very high heels  
and platforms to put women’s  
beauty on a pedestal.’*

**-Vivienne Westwood**



## EVERYTHING IS CONNECTED

'I am going to call the show 'Everything is connected' because that is the main message of the Climate Revolution and it means that everything each one of us thinks or says or does can make a difference'

Vivienne Westwood

**83**

**VIVIENNE WESTWOOD,  
'EVERYTHING IS CONNECTED'  
COLLECTION,  
SPRING-SUMMER 2014**

A BEIGE LINEN 'FRIDA' CAPE, BLACK SILK CHIFFON 'MAGDA' SKIRT AND PINK SILK BLOUSE

The blouse a loose smock gathered onto a boat neckline cord, Gold Label (3)

£800-1,200

US\$1,100-1,500

€940-1,400

**LITERATURE:**

V. Westwood, *Get a Life: The Diaries of Vivienne Westwood*, London, 2016, p. 421, illustrated.

In an ironic reference to ex Conservative Prime Minister Margaret Thatcher driving a tank in 1986, in September 2015, Vivienne Westwood wore this outfit to ride in a tank to the then Prime Minister David Cameron's home in Witney to campaign against the government's fracking plans. Westwood said: 'The public will not take it lying down and will fight tooth and nail.' The tank, which was parked outside the PM's home, was accompanied by anti-fracking campaigners.

**84**

**VIVIENNE WESTWOOD,  
'EVERYTHING IS CONNECTED'  
COLLECTION,  
SPRING-SUMMER 2014**

A PAIR OF BROWN CANVAS LACE UP PLATFORM BOOTS

The soles leather with internal platforms, the heel blocked in iridescent pink foil (2)

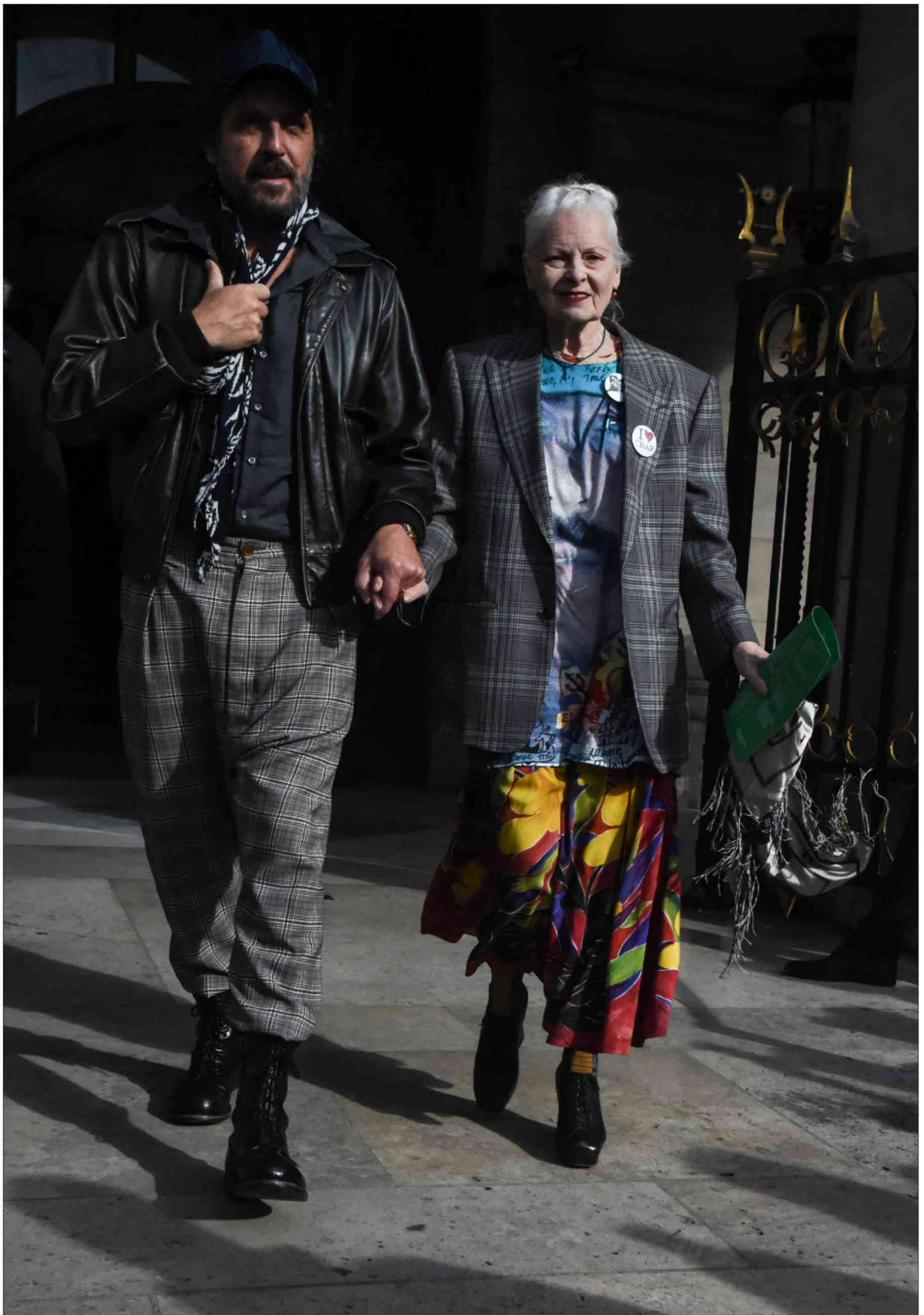
£500-800

US\$640-1,000

€590-940







## UNISEX – TIME TO ACT

'We chose to separate our lines in order to clarify and reduce them. Gold Label became Andreas Kronthaler for Vivienne Westwood, while Vivienne designs Vivienne Westwood Mainline, which includes Unisex – a way to reduce buying.'

Andreas Kronthaler

Alexander Fury writes: 'Vivienne Westwood splintered off her men's line completely in 1996, labelling the clothes 'Vivienne Westwood Man' and showing them independent of her womenswear as part of Milan's biannual menswear weeks in January and June. For Autumn/Winter 2015–2016, the two were pulled together again on the Paris catwalk in March 2015. Westwood termed the looks 'bisexual', floating between genders.' The collection notes underline this: *Trousers for women, yes! Dresses for men, the same dresses that women wear? Do that! It takes a lot of trial and error... We like cross-dressing agreed Westwood. I love the change in proportion...The big shoulders give a small head...* Westwood said. This was, of course, nothing new for Westwood, whose punk outfits were designed and worn by both men and women. These unisex traditionally tailored suits are supported inside for women wearers by having an interior waistcoat structure. From the outside, all looks 'normal' but inside, much has changed. Paradoxically, this most sexually outrageous designer is also the one to produce the most powerful unisexual designs' (see A. Fury, *Vivienne Westwood Catwalk*, London, 2021, p.556).

85

VIVIENNE WESTWOOD,  
'UNISEX - TIME TO ACT' COLLECTION,  
AUTUMN-WINTER 2015/16;

VIVIENNE WESTWOOD, 'MAN'  
COLLECTION, AUTUMN-WINTER 2017/18

A UNISEX 'NAOMI' SINGLE BREASTED, PLAID TWO PIECE SUIT

With broad lapels, flapped hip pockets, the breast pocket with silk handkerchief, the trousers cuffed, jacket labelled 'Vivienne Westwood Unisex/Lochcarron of Scotland', labelled inside pockets 'for vw, date cb9815/1'; together with inner support padded waistcoat for ladies and a blue striped shirt, Gold Label (3)

£1,200-1,800

US\$1,600-2,300

€1,500-2,100

Vivienne Westwood was photographed with Andreas Kronthaler wearing the jacket from this suit, the skirt she wears is featured in Vivienne Westwood: The Personal Collection – Part II (Online), lot 194.





## ANDREAS

'Andreas' is the collection in which Kronthaler's Austrian heritage is fully embraced. For this collection, the traditional outfitters Tostmann Trachten executed Kronthaler's couture interpretation of the dirndl using age-old techniques. The show notes comprised two parts, each written – and signed – by Kronthaler and Westwood, respectively. That underscored how each continued to work across both this and the collections presented in London, formerly titled 'Red Label', now simply 'Vivienne Westwood'. The shared passions of Westwood and Kronthaler were evident, *'lust, desire, sex and even sadness are best expressed through colours,'* Kronthaler wrote. As is love - hearts were scribbled across many pieces in Westwood's hand (see A. Fury, *Vivienne Westwood Catwalk*, London, 2021, p. 580).

86

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,  
'ANDREAS' COLLECTION,  
SPRING-SUMMER 2018

A 'FORTUNA' DRESS WITH GREEN SILK CHECKED BODICE AND BLUE JACQUARD APRON SKIRTS

With a Westwood putti scarf knotted over the shoulder onto brass rings, labelled with a red heart with 'A&V' monogram, made in house at Westwood, Gold Label

£1,200-1,800

US\$1,600-2,300

€1,500-2,100









**87**

**ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,**

**'ANDREAS' COLLECTION,**

**SPRING-SUMMER 2018**

A DIRNDL DRESS, MADE FOR VIVIENNE WESTWOOD BY  
TOSTMANN TRACHTEN, SEEWALCHEN

The buttoned to the centre, the middle button modelled as an erect penis, the peach damask bodice with yellow floral printed cotton sleeves, corset lacing to the reverse, the long apron skirts of red printed silk, unlabelled

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900



**88**

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,  
'ANDREAS' COLLECTION,  
SPRING-SUMMER 2018

A CORAL PINK PRINTED SATIN 'SUPERBO' DRESS

The sheath body trimmed and strengthened with broad Petersham ribbons, custom dyed, the back of pink sprigged cotton, Gold Label

£1,000-1,500

US\$1,300-1,900

€1,200-1,800



88



89

**89**

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,  
'ROCK ME AMADEUS' COLLECTION,  
SPRING-SUMMER 2020

A PAIR OF OUTSIZED PINK PASTE TASSEL EARRINGS

The distressed rings suspending three graduated tiers of fringes, Gold Label

£400-600

US\$510-760

€470-700

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





90

'7'

'In this collection we have reduced the product to its essence. To me and many more, what's truly sustainable is to repurpose what already exists, materials which lie dormant, also making use of by-products which would normally be thrown away. Another part which I want to extend is working with Africa and for now, we got some hand-painted fabric made in Burkina Faso, working with the United Nations; and I remembered the skills of the village I grew up in, making house slippers and I used my off-cuts to make these slippers to accompany the collection. This is the 7th collection I have done as *Andreas Kronthaler for Vivienne Westwood* and I called it that because it was a difficult one - I reached the 7 season hurdle: transfiguration.'

Andreas Kronthaler

90

**ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, '7' COLLECTION, AUTUMN-WINTER 2019/20**

A GREY COTTON MORNING STRIPE TWO PIECE SUIT WITH 'WITTGENSTEIN' JACKET AND 'CREWE' TROUSERS

The jacket with notched lapels and oversized pockets and a zipped interior handwarmer pocket, with 'Andreas' lining, Gold Label (2)

£700-1,000

US\$900-1,300

€830-1,200



91

91

**ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, AUTUMN-WINTER 2017/18**

A BRASS CHAIN COLLAR NECKLACE WITH A WOODEN PIG PENDANT

The pig in standing pose, Gold Label

£700-1,000

US\$900-1,300

€830-1,200



92

**92**  
**ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,**  
**'ROCK ME AMADEUS' COLLECTION,**  
**SPRING-SUMMER 2020**

A BRASS CHAIN NECKLACE HUNG WITH BRASS INLAID BROWN AND BLUE 'TOOTH' CHARMS

Gold Label

£500-800

US\$640-1,000

€590-940

**93**  
**ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,**  
**'7' COLLECTION,**  
**AUTUMN-WINTER 2019/20**

A BLACK SNAKESKIN-PATTERNED JACQUARD SILK 'PAN AM' CORSET DRESS

Trimmed, piped and lined in floral sateen, cut to reveal one thigh,

Gold Label

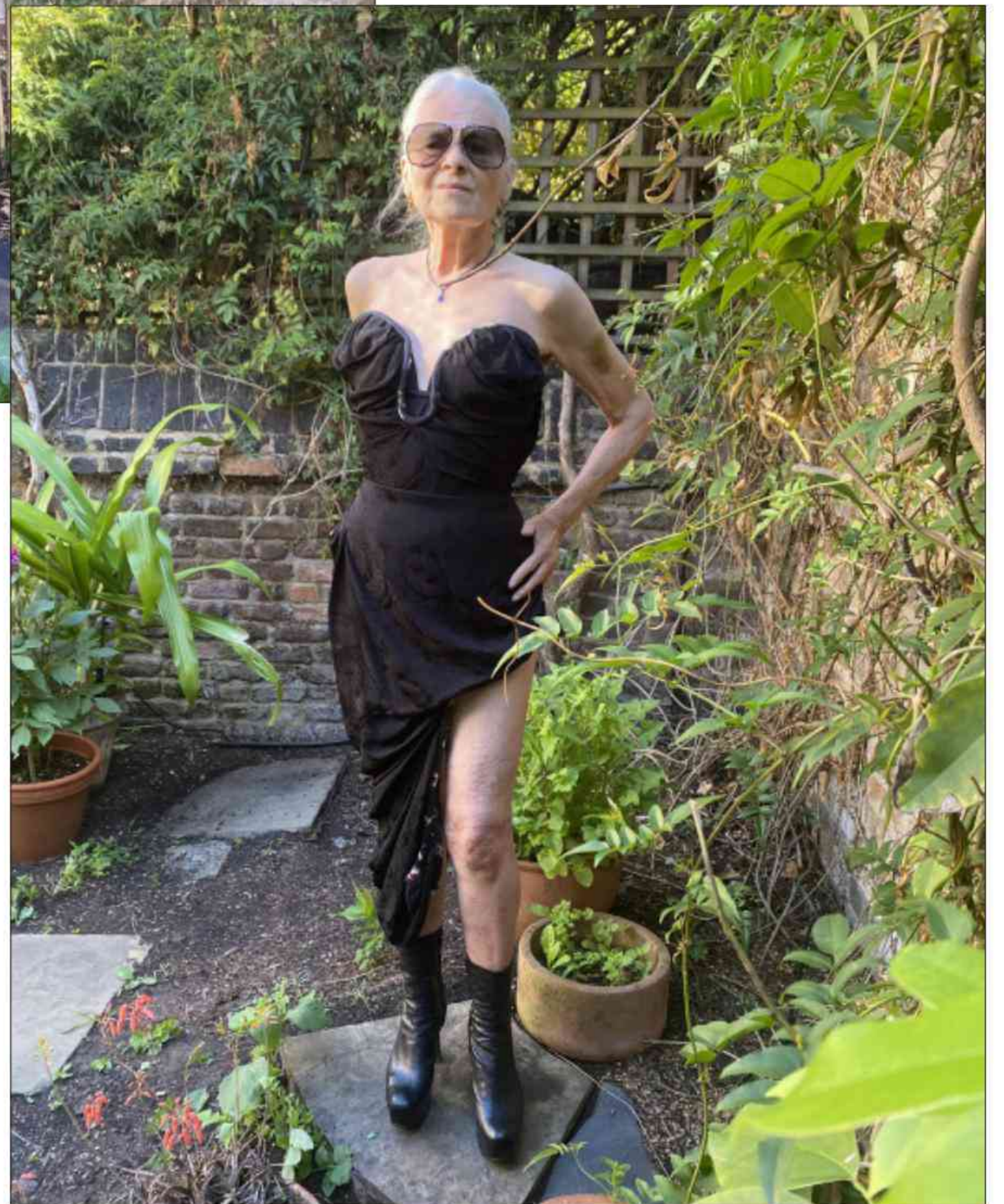
£800-1,200

US\$1,100-1,500

€940-1,400



93



photos by Andreas



94

## ROCK ME AMADEUS

'My first inspiration was the cloud - naked fifties pin-up, photographed from below, looking like she's in the sky with puffs of cotton wool thrown onto her. I like the cloud forms floating on the body, clothes sliding off the body, the shirt falling down on the hip on its way to the floor. Pull them back up and wear them upside down, inside out, tied around your waist: Do It Yourself. We worked with Wastemark collecting forsaken fabrics from the best Italian mills: reduce, reuse, rethink.'

Andreas Kronthaler

94

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,  
'ROCK ME AMADEUS' COLLECTION,  
SPRING-SUMMER 2020

AN PAIR OF PATINATED BRASS OVERSIZED TIERED EARRINGS

Composed of articulated graduated strips, Gold Label

£500-800

US\$640-1,000

€590-940

95

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,  
'ROCK ME AMADEUS' COLLECTION,  
SPRING-SUMMER 2020

A WHITE WHITE VISCOSE 'KNOCKER' DRESS

With draped white folds, the split sleeves joined to form a large loop to be worn to the front or back, a further smaller loop hung from the neckline, Gold Label

£600-900

US\$770-1,100

€710-1,100

*I pinned images on a wall - I saw a picture of a door handle, the head of a man whose arms made the ring of the knocker - knock, knock alchemy. This transmuted into a loop coming from the shoulder or hip joints that blows in the wind, sometimes long, sometimes short, winding around.*

Andreas Kronthaler

Vivienne Westwood wore this dress with Andreas Kronthaler when photographed at The Victoria & Albert Museum, London, illustrated.



95

PART I,  
END OF SALE





All rights for you  
you need only  
to be here

GOD  
LOVES  
YOU!!!

WELCOME

# RESPECT

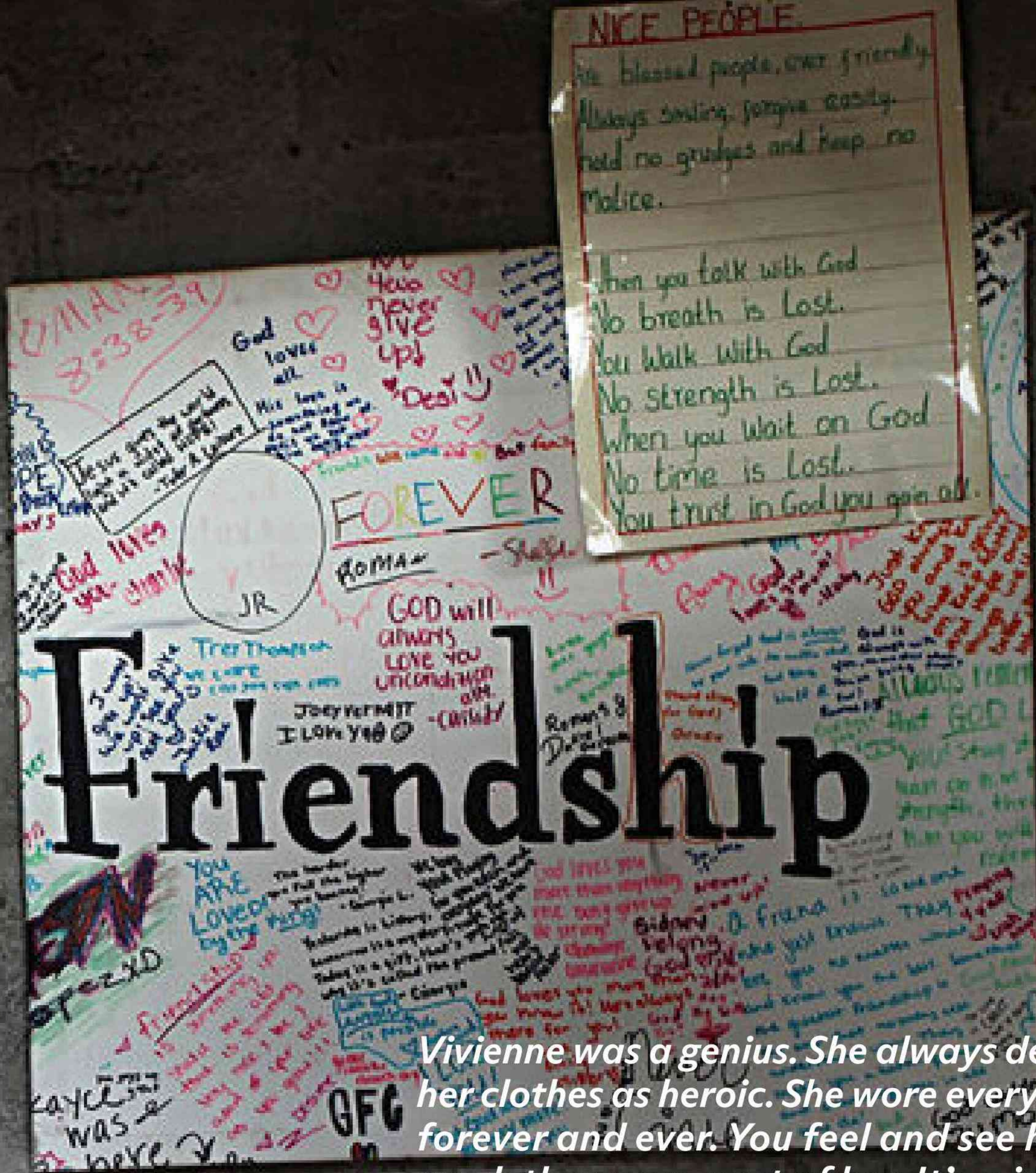
Kelley Kelly

MON	TUE	WED	THUR	FRI	SAT	SUN

Get a  
Life

Desk area containing various items:

- Stacks of papers and notebooks
- A purple notebook with a pencil
- A black folder or binder
- A blue stapler
- A yellow container
- A clear plastic container with a pencil



*Vivienne was a genius. She always described her clothes as heroic. She wore everything forever and ever. You feel and see how much they were part of her. It's a joy to be able to share them with others and not to waste, and to give the garments a new life. Towards the end we talked about her clothes and whether they should be sold for a good cause – Vivienne immediately agreed to raise money for charities and organisations she worked with. The beneficiaries are The Vivienne Foundation, Médecins Sans Frontières, Amnesty International and Greenpeace.*

ANDREAS KRONTHALER



# Vivienne Westwood

## THE PERSONAL COLLECTION - PART II

### ONLINE AUCTION

Friday 14 June 2024, 11:00am BST – Thursday 28 June 2024, 11:00am BST

8 King Street, St. James's  
London SW1Y 6QT

### VIEWING

Friday	14 June	11.00 am - 5.00 pm
Saturday	15 June	11.00 am - 5.00 pm
Sunday	16 June	11.00 am - 5.00 pm
Monday	17 June	11.00 am - 5.00 pm
Tuesday	18 June	11.00 am - 8.00 pm
Wednesday	19 June	11.00 am - 5.00 pm
Thursday	20 June	11.00 am - 4.00 pm
Friday	21 June	11.00 am - 5.00 pm
Saturday	22 June	11.00 am - 5.00 pm
Sunday	23 June	11.00 am - 5.00 pm
Monday	24 June	11.00 am - 5.00 pm

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,  
this sale should be referred to as: **WESTWOOD-23583**

### ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658

Fax: +44 (0)20 7930 8870

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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or  $\lambda$  symbol.

Check Section D of the Conditions of Sale at the back of this catalogue.

The Estate of Vivienne Westwood will donate 100% of the total hammer proceeds received for the sale of her personal wardrobe, less auction expenses, to be split equally between The Vivienne Foundation, Médecins Sans Frontières (a charity registered in England and Wales with charity number 1026588) and Amnesty International (registered in England and Wales with charity number 1051681).



Please scan for complete auction information

# CHRISTIE'S



100

VIVIENNE WESTWOOD, CIRCA 1990

A FAUX PEARL FOUR STRAND NECKLACE

With a fifth strand terminating in a pendant pearl suspended beneath a pearl and paste 'Orb', the sixth strand terminating in a single drop pearl, fastening with a gilt 'Orb' clasp

£800-1,200

US\$1,100-1,500  
€940-1,400



102

VIVIENNE WESTWOOD, 'VOYAGE TO CYTHERA' COLLECTION, AUTUMN-WINTER 1989/90

A DARK BROWN FAUX MINK GILET

Bound in brown corduroy, Gold Label

£800-1,200

US\$1,100-1,500  
€940-1,400



101

VIVIENNE WESTWOOD, 'BRITAIN MUST GO PAGAN' COLLECTION, SPRING-SUMMER 1988

A BROWN WOOL PRINCE OF WALES CHECK 'BACK BUTTON' SKIRT SUIT

The jacket cut with a round neck and peplum, the skirt straight but yoked on the hip, split to front; and an ivory silk blouse with pointed collar, Gold Label

£1,500-2,500

(3)  
US\$2,000-3,200  
€1,800-2,900



103

VIVIENNE WESTWOOD, 'VOYAGE TO CYTHERA' COLLECTION, AUTUMN-WINTER 1989/90

A BLACK VELVET PENCIL SKIRT

Lined in pink satin, red Gold Label

£400-600

US\$510-760  
€470-700

164

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**104**  
**VIVIENNE WESTWOOD, 'DRESSING UP' COLLECTION, AUTUMN/WINTER 1991/92**

A FAUX FUR LEOPARD PRINT SWING COAT

Lined in pink satin, with oval 'Orb' buttons, red Gold Label

£1,500-2,500

US\$2,000-3,200  
 €1,800-2,900



**106**  
**VIVIENNE WESTWOOD, 'GRAND HOTEL' COLLECTION, SPRING-SUMMER 1993**

A PAIR OF SHOCKING PINK SATIN PYJAMAS

With short sleeves, piped in orange braid and embroidered with an 'Orb' on the breast pocket; fastened with 'Orb' buttons, red Gold Label (2)

£400-600

US\$510-770  
 €470-700



**105**  
**VIVIENNE WESTWOOD, 'GRAND HOTEL' COLLECTION, SPRING-SUMMER 1993**

A MIXED METAL 'SEX' CHOKER AND EARRINGS

The choker with six metal chains; both strung with large gilt letters spelling 'SEX', Gold Label

£1,500-2,500

US\$2,000-3,200  
 €1,800-2,900



**107**  
**VIVIENNE WESTWOOD, 'CAFÉ SOCIETY' COLLECTION, SPRING-SUMMER 1994**

AN ECRU COTTON KNITTED CORSET

The décolleté trimmed with knitted tassels, Gold Label

£1,500-2,500

US\$2,000-3,200  
 €1,800-2,900



108

**VIVIENNE WESTWOOD, CIRCA 1990**

A RED AND YELLOW BRUSHED COTTON PLAID LONG SLEEVED SHIRT

With a high buttoned collar and asymmetric fastening, long sleeves

£400-600

US\$510-760  
€470-700



110

**VIVIENNE WESTWOOD, 'CAFÉ SOCIETY' COLLECTION, SPRING-SUMMER 1994**

A PAIR OF GREY FINE WOOL WIDE LEG HIGH-WAISTED TROUSERS

Cuffed, with an enamelled plastic 'Orb' button, Gold Label

£300-500

US\$390-640  
€360-580



109

**VIVIENNE WESTWOOD, 'CAFÉ SOCIETY' COLLECTION, SPRING-SUMMER 1994**

A BLACK COTTON STRIPED JACKET, SKIRT, OXFORD BAG TROUSERS AND DRESS

With a blue, lime green and grey stripe, the jacket with large horn 'Orb' button; the dress Red Label; the jacket and trousers Gold Label

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900



111

**VIVIENNE WESTWOOD, AUTUMN-WINTER 1994-95**

AN ECRU CHINE SILK BLOUSE

Woven with pink and blue flowers, with mid length sleeves, Gold Label

£300-500

US\$380-630  
€350-580

166

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**112**  
**VIVIENNE WESTWOOD, 'CAFÉ SOCIETY' COLLECTION, SPRING-SUMMER 1994**

A PAIR OF PALE GREEN ENAMEL AND GILT 'ORB' CLIP-ON EARRINGS

Set in frames with a yellow orb and blue nimbus, Gold Label

£300-500

US\$380-630  
 €350-580



**114**  
**VIVIENNE WESTWOOD, 'ON LIBERTY' COLLECTION, AUTUMN-WINTER 1994/95**

A BLACK CHIFFON BEADED CORSET EVENING DRESS

The corset bodice with ruffled neckline and fuchsia taffeta sleeves; and detachable full-length black skirt with raw hem, Gold Label (4)

£1,000-1,500

US\$1,300-1,900  
 €1,200-1,800



**113**  
**VIVIENNE WESTWOOD, 'SALON' COLLECTION, SPRING-SUMMER 1992**

A FAUX PEARL THREE ROW CHOKER WITH GILT RHINESTONE ENCRUSTED 'ORB' PENDANT

Fastening at the nape with an 'Orb' clasp, Gold Label

£700-1,000

US\$900-1,300  
 €830-1,200



**115**  
**VIVIENNE WESTWOOD, 'ON LIBERTY' COLLECTION, AUTUMN-WINTER 1994/95**

A MAUVE WOOL KNITTED SKIRT AND A LILAC CHIFFON BLOUSE

The skirt with pink bobbles and flounced hem; the blouse printed with a floral meander, scarf neckline, Gold Label

£700-1,000

US\$890-1,300  
 €820-1,200



116

VIVIENNE WESTWOOD, 'ON LIBERTY' COLLECTION, AUTUMN-WINTER 1994/95

A CREAM CHIFFON BLOUSE PRINTED WITH A BLUE PAISLEY MOTIF

Printed with a blue paisley motif, with draped neckline, Gold Label

£200-300

US\$260-380  
€240-350



118

VIVIENNE WESTWOOD, 'EROTIC ZONES' COLLECTION, SPRING-SUMMER 1995

A GREY SUEDE AND SHEEPSKIN WASPIE CORSET BELT

Trimmed with crochet raffia flowers, unlabelled, Gold Label

£800-1,200

US\$1,100-1,500  
€940-1,400



117

VIVIENNE WESTWOOD, 'ON LIBERTY' COLLECTION, AUTUMN-WINTER 1994/95

A RED AND BLACK WOOL FLAT 'POPPY PRINT' CAP

Printed in red and black on oatmeal oatmeal, unlabelled, Gold Label

£500-800

US\$640-1,000  
€590-930



119

VIVIENNE WESTWOOD, 'EROTIC ZONES' COLLECTION, SPRING-SUMMER 1995

A PRINTED BLUE CHIFFON AND SILK ENSEMBLE

Comprising a shirt waister dress, chiffon jacket, shawl and stockings, Gold Label (5)

£300-500

US\$390-640  
€360-590

168

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**120**  
**VIVIENNE WESTWOOD, 'EROTIC ZONES' COLLECTION, SPRING-SUMMER 1995**  
 A GREY SHEEPSKIN SLEEVELESS BOLERO  
 With a high cut collar, labelled 'Special', Gold Label  
 £700-1,000 US\$890-1,300  
 €820-1,200



**122**  
**VIVIENNE WESTWOOD, 'EROTIC ZONES' COLLECTION, SPRING-SUMMER 1995**  
 A CREAM STRIPED WOOL A-LINE SKIRT  
 Woven with a pink and green stripe, Gold Label  
 £200-300 US\$260-380  
 €240-350



**121**  
**VIVIENNE WESTWOOD, 'EROTIC ZONES' COLLECTION, SPRING-SUMMER 1995**  
 A RED, BLUE AND WHITE WOOL TAM O'SHANTER BERET  
 Knitted in cotton with Argyle diamonds, trimmed with a large red pompom, Gold Label  
 £700-1,000 US\$900-1,300  
 €830-1,200



**123**  
**VIVIENNE WESTWOOD, 'VIVE LA COCOTTE' COLLECTION, AUTUMN-WINTER 1995/96**  
 A PAIR OF BROWN PONY SKIN 'SATYR' COURT SHOES WITH INTERIOR PLATFORMS  
 With stamped leather toe caps, trim and heels of stamped leather, stamped to interior 'VIVIENNE WESTWOOD' and 'GUIDO PASCUALI, MADE IN ITALY', Gold Label  
 £300-500 US\$380-630  
 €350-580



124

**VIVIENNE WESTWOOD, 'LES FEMMES' COLLECTION, SPRING-SUMMER 1996**

A BLACK AND WHITE STRIPED TAFFETA 'METROPOLITAN' FROCK COAT JACKET

With asymmetric skirts and medieval sleeves, trimmed with mixed white metal buttons, Gold Label

£1,200-1,800

US\$1,600-2,300  
€1,500-2,100



126

**VIVIENNE WESTWOOD, 'LES FEMMES' COLLECTION, SPRING-SUMMER 1996**

A PAIR OF YELLOW WOOL HIGH-WAISTED TROUSERS

In Tattersall's plaid, with belt and straight cut legs, Gold Label

£400-600

US\$510-760  
€470-700



125

**VIVIENNE WESTWOOD, 'LES FEMMES' COLLECTION, SPRING-SUMMER 1996**

A BLUE AND WHITE STRIPED COTTON BLOUSE

With short sleeves and a high buttoned collar, Gold Label

£200-300

US\$260-380  
€240-350



127

**VIVIENNE WESTWOOD, 'STORM IN A TEACUP' COLLECTION, AUTUMN-WINTER 1996/97**

A BLACK SATIN AND VELVET EVENING SKIRT

The skirts velvet, the hips satin, with 'Special' label, Gold Label

£500-800

US\$640-1,000  
€590-940

170

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**128**  
**VIVIENNE WESTWOOD, 'LES FEMMES' COLLECTION, SPRING-SUMMER 1996**

A BLACK SLUB SILK JACKET AND SKIRT

With a curved jacket front fastening and 'Orb' buttons, Gold Label

£700-1,000

(2)

US\$900-1,300

€830-1,200



**130**  
**VIVIENNE WESTWOOD, 'VIVE LA BAGATELLE' COLLECTION, SPRING-SUMMER 1997**

A TAUPE COTTON TWEED BUCKET HAT

With frayed edges, labelled 'Vivienne Westwood London' and 'Hunters of Brora, Made in Scotland', Gold Label

£500-800

US\$640-1,000

€590-940



**129**  
**VIVIENNE WESTWOOD, 'STORM IN A TEACUP' COLLECTION, AUTUMN-WINTER 1996/97**

AN EMERALD AND BLACK STRIPED WOOL TROUSER SUIT

Comprising a double-breasted jacket and high-waisted cuffed trousers, with blue cotton shirt, Gold Label

£1,500-2,500

(4)

US\$2,000-3,200

€1,800-2,900



**131**  
**VIVIENNE WESTWOOD, 'VIVE LA BAGATELLE' COLLECTION, SPRING-SUMMER 1997**

A BLUE AND WHITE STRIPED SILK SHIRT AND A BLUE AND GREY STRIPED SILK BLOUSE

The shirt with outsized collar; the blouse with gathered capped sleeves, Gold Label

£400-600

US\$510-760

€470-700



Wearing lot 132.



132

**VIVIENNE WESTWOOD, 'VIVE LA BAGATELLE' COLLECTION, SPRING-SUMMER 1997**

A BLUE STRIPED WORSTED SUIT

The jacket cut in the '18th century' style, with notched lapels, the skirt with high stiffened waspie waistband; with a blue and white checked silk shirt with shawl collar, labelled in jacket Learoyd, Huddersfield, Gold Label (3)

£1,000-1,500

US\$1,300-1,900

€1,200-1,800



134

**VIVIENNE WESTWOOD, 'FIVE CENTURIES AGO' COLLECTION, AUTUMN-WINTER 1997/98**

A BLACK SILK EVENING SKIRT

With draped front, Gold Label

£300-500

US\$390-640

€360-590



133

**VIVIENNE WESTWOOD, 'FIVE CENTURIES AGO' COLLECTION, AUTUMN-WINTER 1997/98**

A MATCHING SET OF BLACK WOOL-MIX KNITTED CARDIGAN AND SKIRT

Worked in black and grey with a pattern taken from traditional 16th century damask, no labels (2)

£600-900

US\$770-1,100

€710-1,100



135

**VIVIENNE WESTWOOD, 'TIED TO THE MAST' COLLECTION, SPRING-SUMMER 1998**

A RED CHIFFON CORSET PRINTED WITH ECRU 'ROPE' PRINT

Zipped at the rear, Gold Label

£800-1,200

US\$1,100-1,500

€940-1,400



**136**  
VIVIENNE WESTWOOD, 'TIED TO THE MAST'  
COLLECTION, SPRING-SUMMER 1998

A BLACK JERSEY 'ROPE' DRESS

With diamanté twisted rope bands, Gold Label

£800-1,200

US\$1,100-1,500  
€940-1,400



**138**  
VIVIENNE WESTWOOD, 'TIED TO THE MAST'  
COLLECTION, SPRING-SUMMER 1998

A BLACK AND GOLD KNITTED COTTON TWINSET WITH 'ROPE' PATTERN

Comprising short cardigan and sleeveless vest, unlabelled, Gold Label (2)

£700-1,000

US\$900-1,300  
€830-1,200



**137**  
VIVIENNE WESTWOOD, 'TIED TO THE MAST'  
COLLECTION, SPRING-SUMMER 1998

A NAVY CHIFFON CORSET

With black 'rope' pattern, zipped at the rear, Gold Label

£800-1,200

US\$1,100-1,500  
€940-1,400



**139**  
VIVIENNE WESTWOOD, 'TIED TO THE MAST'  
COLLECTION, SPRING-SUMMER 1998

A GREY WOOL SKIRT SUIT WITH WOVEN BEIGE EDGE DETAILS

Cut with a peplum and lapels, the cuffs and skirt with beige hem; both trimmed with chrome and enamelled tudor rose buttons, Gold Label (2)

£800-1,200

US\$1,100-1,500  
€940-1,400





**140**  
**VIVIENNE WESTWOOD, 'TIED TO THE MAST'**  
**COLLECTION, SPRING-SUMMER 1998**

A WHITE COTTON BLOUSE WITH BLACK 'ROPE' PRINT AND A NAVY AND WHITE COTTON 'ROPE' PRINT SHIRT

The blouse with pouched, balcony fronts, Gold Label; the shirt with three quarter sleeves and sailor collar, Gold Label (2)

£300-500

US\$390-640  
 €360-590



**142**  
**VIVIENNE WESTWOOD, 'DRESSED TO SCALE'**  
**COLLECTION, AUTUMN-WINTER 1998/99**

A BROWN WOOL KNITTED SHORT SLEEVE SWEATER AND CARDIGAN

The sweater embroidered with an Orb, unlabelled; the cardigan with three outsized 'Orb' buttons, Gold Label (2)

£300-500

US\$390-640  
 €360-590



**141**  
**VIVIENNE WESTWOOD, 'DRESSED TO SCALE'**  
**COLLECTION, AUTUMN-WINTER 1998/99**

A PURPLE WOOL KNITTED DRESS WITH OUTSIZED 'ORB' BUTTONS

With faux collar and knitted belt, unlabelled, Gold Label

£700-1,000

US\$900-1,300  
 €830-1,200



**143**  
**VIVIENNE WESTWOOD, 'DRESSED TO SCALE'**  
**COLLECTION, AUTUMN-WINTER 1998/99**

A BLACK LUREX JACKET AND SKIRT

The jacket woven with a metallic thread and trimmed with three large oval black 'Orb' buttons, Gold Label (2)

£1,000-1,500

US\$1,300-1,900  
 €1,200-1,800



144

VIVIENNE WESTWOOD, 'DRESSED TO SCALE' COLLECTION, AUTUMN-WINTER 1998/99

A DARK BROWN KNITTED JERSEY MIDI DRESS

Trimmed with oversized amber plastic buttons and corded buttonholes for draping, Gold Label

£700-1,000

US\$900-1,300  
€830-1,200



146

VIVIENNE WESTWOOD, 'LA BELLE HELENE' COLLECTION, SPRING-SUMMER 1999

A BLACK AND WHITE SILK CREPE STRIPED SHIRT

With patch pocket and turn up cuffs, Gold Label

£300-500

US\$390-640  
€360-590



145

VIVIENNE WESTWOOD, SPECIAL, 1998

A WHITE CALF SKIN PRINTED SKIRT SUIT AND SHOES

In a pink abstract design, the long tailored jacket trimmed with ponyskin buttons and labelled 'Gold Label'

£2,500-4,000

(3)  
US\$3,200-5,100  
€3,000-4,700



147

VIVIENNE WESTWOOD, 'LA BELLE HELENE' COLLECTION, SPRING-SUMMER 1999

A TANGERINE SILK-MIX JACKET AND MATCHING SKIRT

The jacket with darts and intarsia to form a short peplum, with metal 'Orb' buttons, all hems pinked and teased, Gold Label

£1,200-1,800

(2)  
US\$1,600-2,300  
€1,500-2,100

176

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148

**VIVIENNE WESTWOOD, 'LA BELLE HELENE' COLLECTION, SPRING-SUMMER 1999**

A GREY PINSTRIPED WOOL 'AMPHORA' JACKET AND SKIRT

The jacket with wide, rounded lapels and hip pockets, the skirt straight, Gold Label (2)

£700-1,000

US\$900-1,300

€830-1,200



150

**VIVIENNE WESTWOOD, 1990-2010**

FIVE PAIRS OF KID EVENING GLOVES

One pair of silver, one pair of gold, one pair of turquoise with black fish netting, one pair of bronze with red stitched detail and one pair of black gloves

£500-800

US\$640-1,000

€590-940



149

**VIVIENNE WESTWOOD, 'LA BELLE HELENE' COLLECTION, SPRING-SUMMER 1999**

A BUFF COTTON 'NIOBE' SHIRT DRESS

The bodice is patchworked with a blue bosom over a black ground, the pinstriped cotton skirts full, Gold Label

£800-1,200

US\$1,100-1,500

€940-1,400



151

**VIVIENNE WESTWOOD, CIRCA 1990**

A FAUX PEARL TEN ROW CHOKER

Mounted on gilt frames, fastened at the nape with two hammered gilt chains

£700-1,000

US\$890-1,300

€820-1,200



152

VIVIENNE WESTWOOD, 'LA BELLE HELENE' COLLECTION, SPRING-SUMMER 1999

A BLACK, WHITE AND RED EVENING ENSEMBLE

Comprising a black satin corset bodice, with ivory grosgrain short sleeves and flying panels; the red and black checked taffeta skirt with a black moiré handkerchief hem and diamanté panel, Gold Label (2)

£2,000-3,000

US\$2,600-3,800  
€2,400-3,500



154

VIVIENNE WESTWOOD, 'SHOWROOM' COLLECTION, SPRING-SUMMER 1999/2000'

A FINE WOOL SKIRT AND BLOUSE IN GEOMETRIC PRINT

Cut following the geometric print to form pointed folds, Gold Label (2)

£500-800

US\$640-1,000  
€590-930



153

VIVIENNE WESTWOOD, 'SHOWROOM' COLLECTION, SPRING-SUMMER 1999/2000'

A BLACK SILK AND SATIN CORSET BODICE

The breasts squared, trimmed with gilt metal orb buttons, Gold Label

£600-900

US\$770-1,100  
€710-1,100



155

VIVIENNE WESTWOOD, CIRCA 2000

A BROWN SHOT SILK TAFFETA EVENING SKIRT

Slit at the sides to the knee, Gold Label

£500-800

US\$640-1,000  
€590-930

178

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156

VIVIENNE WESTWOOD, CIRCA 2000  
A GREY SILK JERSEY FALL-FRONTED SKIRT

With crenelated hems

£300-500

US\$380-630  
€350-580

158

VIVIENNE WESTWOOD, CIRCA 2000  
A PAIR OF BLACK SILK TROUSERS

The fronts pouched and with a button fly

£200-300

US\$260-380  
€240-350



157

VIVIENNE WESTWOOD, CIRCA 2000  
A NAVY BLUE SILK DRESS

The front buttoned and pouched, the skirts cinched on sashes tying at the back, Gold Label

£700-1,000

US\$890-1,300  
€820-1,200

159

VIVIENNE WESTWOOD, 'SUMMERTIME' COLLECTION,  
SPRING-SUMMER 2000

A SLATE BLUE ACRYLIC CARDIGAN AND GREEN KNITTED VEST DRESS

The cardigan with short sleeves and deep welt, the dress with embroidered 'Orb' to neckline, Gold Label

£300-500

(2)  
US\$390-640  
€360-590



160

### VIVIENNE WESTWOOD, 'SUMMERTIME' COLLECTION, SPRING-SUMMER 2000

A BLUE AND BROWN TWO-TONE SLEEVELESS DRESS

The draped wrap-over front with asymmetric skirts and a dropped waist sash, Gold Label

£1,500-2,500

US\$1,900-3,100  
€1,800-2,900



162

### VIVIENNE WESTWOOD, 'SUMMERTIME' COLLECTION, SPRING-SUMMER 2000

A BLUE LYCRA PRINTED LONG SLEEVE TOP AND TWO-TONE AUBERGINE SILK SKIRT WITH MONSTERA LEAVES PRINTED IN BLACK

The top open weave with a metallic thread, with single blue-bottle fly badge and printed with a naked woman in stockings and heels; the satin skirt with monstera leaves printed in black, with multiple bugs, labelled 'Vivienne Westwood Couture', Gold label (2)

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900



161

### VIVIENNE WESTWOOD, 'SUMMERTIME' COLLECTION, SPRING-SUMMER 2000

A BEIGE COTTON AND SILK JACKET, SHORTS AND SKIRT

The light jacket fastening asymmetrically, with caped shoulder lines, the skirt with asymmetric hemline, Gold Label

£200-300

(3)  
US\$260-380  
€240-350



163

### VIVIENNE WESTWOOD, 'SUMMERTIME' COLLECTION, SPRING-SUMMER 2000

A WHITE SILK GEORGETTE WINE STAIN AND BLACK TAFFETA GOWN

The white dress with wine stain patterns, asymmetric, with raw hems and seams; the black dress with diagonally cut neckline and a single sleeve, unlabelled, Gold Label (2)

£1,200-1,800

US\$1,600-2,300  
€1,500-2,100

180

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Wearing lot 163.



164

VIVIENNE WESTWOOD, 'SUMMERTIME' COLLECTION, SPRING-SUMMER 2000

A BLACK GEORGETTE SLEEVELESS EVENING DRESS

With cross-over bodice draped onto a dropped waistline, Gold Label

£700-1,000

US\$890-1,300

€820-1,200



166

VIVIENNE WESTWOOD, 'WINTER' COLLECTION, AUTUMN-WINTER 2000/01

A BROWN LEATHER JACKET AND SKIRT

The sheepskin short jacket with fur collar; with green and white gingham 'accomplice' blouse, Gold Label

(3)

£1,000-1,500

US\$1,300-1,900

€1,200-1,800



165

VIVIENNE WESTWOOD, 'SUMMERTIME' COLLECTION, SPRING-SUMMER 2000

A BLUE COTTON MIDI DRESS WITH SLASHED AND DRAPED BOAT NECKLINE

With short sleeves and diagonal curved front, Gold Label

£700-1,000

US\$890-1,300

€820-1,200



167

VIVIENNE WESTWOOD, 'WINTER' COLLECTION, AUTUMN-WINTER 2000/01

A RED, BLACK AND WHITE KNITTED WOOL THREE PIECE SKIRT SUIT WITH ARGYLE HAT

Comprising a tailored jacket with lapels, sleeveless knitted top and straight skirt; with beret, Gold Label

(4)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

182

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**168**  
**VIVIENNE WESTWOOD, 1990-2020**  
 A LARGE COLLECTION OF PATTERNED TIGHTS  
 Of various patterns and colours, including some Wolford tights  
 £400-600

US\$510-760  
 €470-700



**170**  
**VIVIENNE WESTWOOD, 'EXPLORATION' COLLECTION,**  
**SPRING-SUMMER 2001**  
 A PENCIL SKIRT WITH A BOOK SHELF PRINT

Gold Label  
 £600-900

US\$760-1,100  
 €700-1,000



**169**  
**VIVIENNE WESTWOOD, 'EXPLORATION' COLLECTION,**  
**SPRING-SUMMER 2001**  
 A SILK SLEEVELESS EVENING DRESS WITH TIERED SKIRTS

The 'drawing print' showing exotic flora and fauna, unlabelled  
 £800-1,200

US\$1,100-1,500  
 €940-1,400



**171**  
**VIVIENNE WESTWOOD, 'NYMPHS' COLLECTION,**  
**SPRING-SUMMER 2002**  
 A BEIGE COTTON 'THE ANSWER' TOP AND BLOUSE

Embroidered with a scarlet 'Orb', Gold Label  
 £600-900

(2)  
 US\$760-1,100  
 €700-1,000



172

VIVIENNE WESTWOOD, 'NYMPHS' COLLECTION, SPRING-SUMMER 2002

A BLUE AND WHITE TICKING WRAPPER JACKET

Reversible, held in place with cotton ties, printed 'Vivienne Westwood (Opposite Christie's), Mayfair... We don't sell Cheap things, but we sell things Cheap', Gold Label

£400-600

US\$510-770  
€470-700



174

VIVIENNE WESTWOOD, 'ANGLOPHILIA' COLLECTION, AUTUMN-WINTER 2002/03

A WHITE COTTON BLOUSE WITH LACE TRIMMED SHAWL COLLAR AND A WHITE COTTON PEASANT BLOUSE WITH LACE TRIMMED JABOT COLLAR

The first with over-length sleeves with Bedfordshire lace trimmed cuffs; the other also with lace trimmed cuffs, Gold Label

£400-600

US\$510-760  
€470-700



173

VIVIENNE WESTWOOD, 'ANGLOPHILIA' COLLECTION, AUTUMN-WINTER 2002/03

AN OLIVE GREEN SILK JACQUARD DRESS WOVEN WITH A GILT AND FAWN SPRIG

With long sashes and tied at the hips with a further sash, Gold Label

£600-900

US\$770-1,100  
€710-1,100



175

VIVIENNE WESTWOOD, 'ANGLOPHILIA' COLLECTION, AUTUMN-WINTER 2002/03

A LIME GREEN PLUSH COAT WITH SQUARED SHOULDERS

Multiple pockets, single breasted, with 'I LOVE CRAP' badge, Gold Label

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

184

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





Wearing lot 178.



176

**VIVIENNE WESTWOOD, 'ANGLOPHILIA' COLLECTION, AUTUMN-WINTER 2002/03**

A BROWN WRAP-OVER TWEED OVERCOAT

With deep shawl collar, belt and long sleeves, Gold Label

£1,000-1,500

US\$1,300-1,900

€1,200-1,800



178

**VIVIENNE WESTWOOD, 'STREET THEATRE' COLLECTION, SPRING-SUMMER 2003; VIVIENNE WESTWOOD, 'FASHION FOR LIBERTY' COLLECTION, 2005**

A WHITE COTTON T-SHIRT AND DRESS

The T-shirt printed with the slogan 'LIBERTY - THROW AWAY THE KEY'; the white cotton dress with aertex panels and a 'NI NSD OL' badge; the dress Gold Label; the t-shirt 'Vivienne Westwood for Liberty'

(2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



177

**VIVIENNE WESTWOOD, CIRCA 2003**

A CREPE DE CHINE 'CLINT EASTWOOD' JACKET

Printed with geometric patterns, with purple knitted collar, cuffs and waistband, Gold Label

£3,000-5,000

US\$3,800-6,300

€3,500-5,800



179

**VIVIENNE WESTWOOD, 'STREET THEATRE' COLLECTION, SPRING-SUMMER 2003**

A BLACK SATIN GOWN BOUND IN GREY

The skirts tied with grey cotton bands into pouched folds, buttoned to one side, Gold Label

£700-1,000

US\$900-1,300

€830-1,200

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue. 187



180

VIVIENNE WESTWOOD, 'STREET THEATRE' COLLECTION, SPRING-SUMMER 2003

A TAN COTTON DAY DRESS

Sand coloured, with diagonal amber plastic button fastening and oversized pockets, Gold Label

£600-900

US\$770-1,100  
€710-1,100



182

VIVIENNE WESTWOOD, 'STREET THEATRE' COLLECTION, SPRING-SUMMER 2003

A PAIR OF GREEN SUEDE T-BAR MULES WITH EYELET DECORATION

The heels and lining of green-grey leather, Gold Label

£200-300

US\$260-380  
€240-350



181

VIVIENNE WESTWOOD, 'STREET THEATRE' COLLECTION, SPRING-SUMMER 2003

A YELLOW STRIPED COTTON 'SUNWHEEL' BLOUSE

With blue and red stripes and spot tufts, with outsized leg of mutton sleeves, cinched with cotton cords, the fronts buttoning to form waterfall ruffles, Gold Label

£600-900

US\$770-1,100  
€710-1,100



185

VIVIENNE WESTWOOD, 'STREET THEATRE' COLLECTION, SPRING-SUMMER 2003

A GREY AND PETROL BLUE WOOL TWILL DAY DRESS

Asymmetrically cut in a zigzag intarsia, Gold Label

£600-900

US\$760-1,100  
€700-1,000

188

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



**184**

**VIVIENNE WESTWOOD, 'STREET THEATRE' COLLECTION, SPRING-SUMMER 2003**

A COPPER SATIN CORSET BODICE WITH IVORY KNITTED TRIM AND SLEEVES

Piped and finished in black cotton, Gold Label

£1,500-2,500

US\$1,900-3,200  
€1,800-2,900

**186**

**VIVIENNE WESTWOOD, 'LE FLOU TAILLE' COLLECTION, AUTUMN-WINTER 2003/04**

AN IVORY SATIN EVENING GOWN

Cut on the bias, with a plunging neckline knotted at waist level and ripple sleeves, Gold Label

£800-1,200

US\$1,100-1,500  
€940-1,400



**185**

**VIVIENNE WESTWOOD, 'MAN' COLLECTION, AUTUMN-WINTER 2003/04**

A GREY COTTON CHECKED BOMBER JACKET WITH BLACK KNITTED NECK WELT

Lined in checked cotton, with a zip from tail to front, shaped arms, with runway label inscribed 'MAN, Vivienne Westwood, London, 50, #3', Gold Label

£700-1,000

US\$900-1,300  
€830-1,200

**187**

**VIVIENNE WESTWOOD, 'LE FLOU TAILLE' COLLECTION, AUTUMN-WINTER 2003/04**

A TAUPE VISCOSE 'BARONESS' DRESS

With asymmetric skirts and 'medieval' style sleeves, trimmed with white bone buttons, Gold Label

£700-1,000

US\$890-1,300  
€820-1,200



**188**  
VIVIENNE WESTWOOD, 'LE FLOU TAILLE'  
COLLECTION, SPRING-SUMMER 2003/04

A RED AND BLACK WOOL KNITTED JUMPER DRESS

The V-shaped neckline trimmed with felted pink wool, with red knitted yoke, Gold Label

£600-900

US\$760-1,100

€700-1,000



**190**  
VIVIENNE WESTWOOD, 'BLUE SKY' COLLECTION,  
SPRING-SUMMER 2004

A RED VISCOSE TUNIC BLOUSE WITH A POLKA DOT MOTIF

Buttoning down the front, with scarf neckline, Gold Label

£500-800

US\$640-1,000

€590-930



**189**  
VIVIENNE WESTWOOD, 'BLUE SKY' COLLECTION,  
SPRING-SUMMER 2004

A PAIR OF TAN SUEDE WEDGE GHILLIES

Tied with leather laces, top stitched in grey, with upturned toes, Gold Label

£800-1,200

US\$1,100-1,500

€940-1,400



**191**  
VIVIENNE WESTWOOD, 'VIVIENNE WESTWOOD  
FOR JOHN SMEDLEY' COLLECTION, 2004

A PINK AND GREEN WOOL KNITTED CARDIGAN, SKIRT AND LEGGINGS

Worked with off-set stripes, the cardigan with embroidered orb and phoenix,  
unlabelled, Gold Label

£600-900

US\$770-1,100

€710-1,100

**190** In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





**192**  
**VIVIENNE WESTWOOD, 'EXHIBITION' COLLECTION, AUTUMN-WINTER 2004/05**  
 A GREEN AND RED WOOL-MIX KNITTED 'INTERTITTY' CARDIGAN  
 With self striped pattern, red cuffs, trim and waistband, with boob tube extensions, Gold Label  
 £800-1,200

US\$1,100-1,500  
 €940-1,400



**194**  
**VIVIENNE WESTWOOD, 'EXHIBITION' COLLECTION, AUTUMN-WINTER 2004/05; VIVIENNE WESTWOOD, 'EVERYTHING IS CONNECTED' COLLECTION, SPRING-SUMMER 2014**  
 A CREAM COTTON BLOUSE PRINTED WITH FLOWERS AND A RED COTTON 'MAGDA' FLORAL SKIRT

The blouse with gathered front; the skirt printed with brightly coloured tropical flowers, Gold Label (2)  
 £400-600 US\$510-760  
 €470-700



**193**  
**VIVIENNE WESTWOOD, 'EXHIBITION' COLLECTION, AUTUMN-WINTER 2004/05**  
 A RED, BLACK AND GREY WOOL BLANKET COAT WITH WRAPOVER FRONT  
 With multiple ties and integral scarf, Gold Label

£800-1,200

US\$1,100-1,500  
 €940-1,400



**195**  
**VIVIENNE WESTWOOD, 'ULTRA FEMININITY' COLLECTION, SPRING-SUMMER 2005**  
 A BLACK, GOLD AND TAN LYCRA 'FROGGING' CARDIGAN

With *trompe-l'oeil* frogging and pockets, batwing sleeves, Gold Label  
 £800-1,200

US\$1,100-1,500  
 €940-1,400



196

VIVIENNE WESTWOOD, 'PROPAGANDA' COLLECTION, AUTUMN-WINTER 2005/06

A PURPLE ACRYLIC JERSEY DRESS WITH PROPAGANDA SLOGAN PRINT

Cut on the bias, with asymmetric handkerchief hem, draped on the hip and buttoned, with silver and gilt lurex spot motifs, Gold Label

£800-1,200

US\$1,100-1,500  
€940-1,400



198

VIVIENNE WESTWOOD, 'ACTIVE RESISTANCE TO PROPAGANDA' COLLECTION, SPRING-SUMMER 2006

A WHITE COTTON 'AR' T-SHIRT

With short sleeves and black printed letters, Gold Label

£500-800

US\$640-1,000  
€590-930



197

VIVIENNE WESTWOOD, 'ACTIVE RESISTANCE TO PROPAGANDA' COLLECTION, SPRING-SUMMER 2006

A GREY COTTON BOLERO JACKET

With wide shawl collar, zipped pockets, Gold Label

£700-1,000

US\$890-1,300  
€820-1,200



199

VIVIENNE WESTWOOD, 'ACTIVE RESISTANCE TO PROPAGANDA' COLLECTION, SPRING-SUMMER 2006

A BURGUNDY COTTON 'AR' T-SHIRT

Printed with red letting, with black sleeves, unlabelled, Gold Label

£500-800

US\$640-1,000  
€590-930

192

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**200**  
**VIVIENNE WESTWOOD, 'INNOCENT' COLLECTION,**  
**AUTUMN-WINTER 2006/07**

A ACRYLIC-MIX KNITTED HEADBAND

With 'eye' motifs, Gold Label

£200-300

US\$260-380  
 €240-350



**202**  
**VIVIENNE WESTWOOD, 'I AM EXPENSIVE'**  
**COLLECTION, SPRING-SUMMER 2007**

A BEIGE BRUSHED COTTON 'LEONARD PELTIER IS INNOCENT' TUNIC TOP

With a blue flying penis brooch, sleeveless, Gold Label

£300-500

US\$390-640  
 €360-590



**201**  
**VIVIENNE WESTWOOD, 'INNOCENT' COLLECTION,**  
**AUTUMN-WINTER 2006/07**

AN ACRYLIC SQUARE SHOULDERED 'EYES' JUMPER

Knitted in pink, grey and black bands with 'eyes' to the chest and hem, Gold Label

£600-900

US\$770-1,100  
 €710-1,100



**203**  
**VIVIENNE WESTWOOD, 'MAN' COLLECTION,**  
**AUTUMN-WINTER 2007/08**

A WHITE COTTON LONG SLEEVED WHITE T-SHIRT WITH 'LEONARD PELTIER IS INNOCENT' SLOGAN

Printed with a flying eagle above a lilac of a reclining youth, with an Orb embroidered in black at the hem, unlabelled, Gold Label

£800-1,200

US\$1,100-1,500  
 €940-1,400



Wearing lot 206.



204

VIVIENNE WESTWOOD, 'WAKE UP CAVE GIRL' COLLECTION, AUTUMN-WINTER 2007/08

A GREY WOOL TUNIC DRESS, CASHMERE CARDIGAN AND STOLE

The dress with a draped neckline, sleeveless, Gold Label

£800-1,200

US\$1,100-1,500  
€940-1,400



206

VIVIENNE WESTWOOD, 'WAKE UP CAVE GIRL' COLLECTION, AUTUMN-WINTER 2007/08

A BURGUNDY SHEARED CHIFFON OVERLAID ON SILK GOWN AND COWL

The V-shaped neckline trimmed with bows, Gold Label

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900



205

VIVIENNE WESTWOOD, 'WAKE UP CAVE GIRL' COLLECTION, AUTUMN-WINTER 2007/08

A WHITE COTTON AND GREY COTTON JERSEY PRINTED WITH BLACK PREHISTORIC HUNTING SCENES

Printed with black prehistoric hunting scenes, interspersed with an occasional Orb and wheel and Active Resistance badge, Gold Label

£500-800

US\$640-1,000  
€590-940



207

VIVIENNE WESTWOOD, '56' COLLECTION, SPRING-SUMMER 2008

A BLACK LUREX 'OAK LEAF' DRESS

The top with scalloped oak leaf sleeves, the hem similarly cut, unlabelled, Gold Label (2)

£1,200-1,800

US\$1,600-2,300  
€1,500-2,100



**208**  
VIVIENNE WESTWOOD, '56' COLLECTION,  
SPRING-SUMMER 2008

A GREY CASHMERE CARDIGAN AND MATCHING STOLE

The cardigan with tapering sleeves and flared hemline, the stole tapering to knitted tassels, Gold Label

£400-600

(2)  
US\$510-760  
€470-700



**210**  
VIVIENNE WESTWOOD, '+5°' COLLECTION,  
AUTUMN-WINTER 2009/10

A SILVER GREY SATIN GOWN

Pleated onto the hip, with paper 'CLIMATE REVOLUTION' badge, Gold Label

£1,000-1,500

US\$1,300-1,900  
€1,200-1,800



**209**  
VIVIENNE WESTWOOD, '56' COLLECTION,  
SPRING-SUMMER 2008

A GOLD SILK DRESS WITH INTERIOR BODICE AND BONING DRESS

With interior bodice and boning, unlabelled, Gold Label

£1,000-1,500

US\$1,300-1,900  
€1,200-1,800



**211**  
VIVIENNE WESTWOOD, '+5°' COLLECTION,  
AUTUMN-WINTER 2009/10

A GREY WOOL FLANNEL SHORT SLEEVED DRESS AND T-SHIRT

The dress draped and pleated at one shoulder and onto one hip, tied in place with narrow flannel sashes, Gold Label

£600-900

(2)  
US\$770-1,100  
€710-1,100



**212**  
**VIVIENNE WESTWOOD, '+5°' COLLECTION,**  
**AUTUMN-WINTER 2009/10**  
 A COPPER LUREX LOOSE-CUT JACKET  
 With a leather belt, Gold Label  
 £700-1,000

US\$900-1,300  
 €830-1,200



**214**  
**VIVIENNE WESTWOOD, 'MAN' COLLECTION,**  
**SPRING-SUMMER 2009**  
 A COTTON 'LEONARD PELTIER IS INNOCENT - CHAOS' T-SHIRT  
 Printed with a colourful Indian scene and the back inscribed 'My Mother said...!', Gold Label  
 £600-900

US\$770-1,100  
 €710-1,100



**213**  
**VIVIENNE WESTWOOD, CIRCA 2010**  
 A GREY WOOL KNITTED DRESS  
 The top with dropped shoulder, long sleeves and wide boat neckline, the skirts striped grey, red and blue, Gold Label  
 £700-1,000

US\$890-1,300  
 €820-1,200



**215**  
**VIVIENNE WESTWOOD, AUTUMN-WINTER 2009/10**  
 A WHITE CANVAS BOWLING BAG  
 The white canvas front with black rubberised corners and trim, printed with '+5°' in red to front below a silver 'Orb' badge, 'Amazonlife' tags inside, Red Label  
 £300-500

US\$380-630  
 €350-580



216

VIVIENNE WESTWOOD, CIRCA 2010

A BLACK COTTON SHORT SLEEVED T-SHIRT

Printed in yellow with a verse from André Gide 'Art is Born out of Discipline...',  
Anglomania label

£500-800

US\$640-1,000  
€590-940



218

VIVIENNE WESTWOOD, CIRCA 2010

A BLUE AND WHITE KNITTED CARDIGAN

With batwing sleeves

£600-900

US\$760-1,100  
€700-1,000



217

VIVIENNE WESTWOOD, 'CHAOS POINT' COLLECTION,  
AUTUMN-WINTER 2008/09

A PAIR OF BLACK LEATHER SQUARE TOED BALLERINA FLATS

With *grosgrain* bow and trim, with one inch heels

£400-600

US\$510-760  
€470-700



219

VIVIENNE WESTWOOD, 'DIY' COLLECTION,  
SPRING-SUMMER 2009

A PAIR OF WHITE LEATHER AND STAINED WOOD MULES

The leather with traces of gilt paint, the wooden heels stained red; the insoles worn and  
taped for traction, Gold Label

£200-300

US\$260-380  
€240-350

198

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**220**  
**VIVIENNE WESTWOOD, 'GET A LIFE' COLLECTION, SPRING-SUMMER 2010; VIVIENNE WESTWOOD, 'CLIMATE REVOLUTION' COLLECTION, SPRING-SUMMER 2013**

A WHITE COTTON T-SHIRT AND SILK FLORAL SKIRT

The T-shirt printed with the slogan 'GET A LIFE - ART LOVERS UNITE!'; the bias cut skirt with raw exposed seams and hem, Gold label

£500-800

US\$640-1,000  
 €590-930

**222**  
**VIVIENNE WESTWOOD, 'GET A LIFE' COLLECTION, SPRING-SUMMER 2010**

A CHECKED WOOL FELTED PRINCE OF WALES PINAFORE DRESS

Twisted at the waist, Gold Label

£500-800

US\$640-1,000  
 €590-930



**221**  
**VIVIENNE WESTWOOD, 'GET A LIFE' COLLECTION, SPRING-SUMMER 2010**

A PAIR OF BEIGE LATEX COURT SHOES

With black leather trim and kitten heels, stamped to the interior 'Vivienne Westwood', Made in Italy, Gold Label

£400-600

US\$510-760  
 €470-700

**223**  
**VIVIENNE WESTWOOD, 'PRINCE CHARMING' COLLECTION, AUTUMN-WINTER 2010/11**

A COTTON 'SLEEPING BEAUTY' LONG SLEEVED TOP

Embroidered on the nape in red 'Sleeping Beauty', unlabelled, Gold Label

£800-1,200

US\$1,100-1,500  
 €940-1,400





224

**VIVIENNE WESTWOOD, 'PRINCE CHARMING' COLLECTION, AUTUMN-WINTER 2010/11**

A PRINTED CHIFFON TEA GOWN WITH BLACK AND GREY KNITTED WOOL INTERIOR

The skirts of the gown hitched with a 'POLITICIANS ARE CRIMINALS' badge

£800-1,200

US\$1,100-1,500  
€940-1,400



226

**VIVIENNE WESTWOOD, 'PRINCE CHARMING' COLLECTION, AUTUMN-WINTER 2010/11**

A GREEN PRINTED CHIFFON 'WILMA' DRESS

Lined in black knitted wool, with exposed seams throughout, Gold Label

£600-900

US\$760-1,100  
€700-1,000



225

**VIVIENNE WESTWOOD, 'PRINCE CHARMING' COLLECTION, AUTUMN-WINTER 2010/11**

A PAIR OF GREY WOOL 'OTTOMAN' STYLE TROUSERS

Printed with a black abstract design, cut with a dropped crotch, Gold Label

£400-600

US\$510-760  
€470-700



227

**VIVIENNE WESTWOOD, CIRCA 2011**

AN DEEP PURPLE SATIN EVENING GOWN

Cut on the bias, with an asymmetrically draped neckline, medieval sleeves with triangular godets, slit at the back, Gold Label

£1,500-2,500

US\$1,900-3,200  
€1,800-2,900



228

VIVIENNE WESTWOOD, 'GAIA THE ONLY ONE' COLLECTION, SPRING-SUMMER 2011

A BLACK SATIN LOOSE JACKET AND FLOUNCED SKIRT

The short jacket cut straight across the waist, the skirt lined in striped cotton, Gold Label (2)

£800-1,200

US\$1,100-1,500  
€930-1,400



230

VIVIENNE WESTWOOD, 'WORLD WIDE WOMAN' COLLECTION, AUTUMN-WINTER 2011/12

A GREY WOOL PINSTRIPE TWO PIECE SKIRT SUIT

The jacket cut with a horizontal yoke and patch pockets to the breast; the skirt has interior outsized pocket bags to resemble chaps, the skirt with runway ticket inscribed 'GOLD, AW11/12, LOOK NO 23', Gold Label (2)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,800



229

VIVIENNE WESTWOOD, 'GAIA THE ONLY ONE' COLLECTION, SPRING-SUMMER 2011

A YELLOW STRIPED SILK WRAPPER COAT WITH WIDE KNOTCHED LAPELS

The silk stained deliberately, with large, striped cotton pockets and a narrow brown leather belt, Gold Label

£700-1,000

US\$890-1,300  
€820-1,200



231

VIVIENNE WESTWOOD, 'WAR AND PEACE' COLLECTION, SPRING-SUMMER 2012

A LONG BLACK AND WHITE PRINTED SILK SHEATH DRESS

With scooped neckline, fitted to the hips, embroidered with an Orb in blue to the shoulder, Gold Label

£1,000-1,500

US\$1,300-1,900  
€1,200-1,800



Wearing lot 230.



SAVE THE ARCTIC

WWW. [save.the.arctic.org](http://save.the.arctic.org)



WWW. [active.resistance.co.uk](http://active.resistance.co.uk)



232

**VIVIENNE WESTWOOD, 'WAR AND PEACE' COLLECTION, SPRING-SUMMER 2012**

A CREAM, BLACK AND WHITE JERSEY T-SHIRT DRESS PRINTED WITH THE GAIA FAMILY TREE

The back of the top printed with a climate change map of the world, with blue petersham ribbon belt, skirt checked, the skirt with runway ticket inscribed 'SS2012, Look No 13', Gold Label

£800-1,200

US\$1,100-1,500  
€940-1,400



234

**VIVIENNE WESTWOOD, 'LONDON' COLLECTION, AUTUMN-WINTER 2012/13**

A PINK POLKADOT COTTON 'SAVE THE ARCTIC' T-SHIRT

Printed with a map of the globe with a pin stuck in the Arctic, Gold Label

£500-800

US\$640-1,000  
€590-930



233

**VIVIENNE WESTWOOD, 'LONDON' COLLECTION, AUTUMN-WINTER 2012/13**

A PINK WOOL KNITTED 'BROKEN THREAD' DRESS

With a round neck and ragged hem, embroidered Orb to the front in turquoise, Gold Label

£600-900

US\$760-1,100  
€700-1,000



235

**VIVIENNE WESTWOOD, 'LONDON' COLLECTION, AUTUMN-WINTER 2012/13**

A PAIR OF GREY SUEDE 'CLOMPER' PLATFORM ANKLE BOOTS

With crimped vamp trimming, Gold Label

£800-1,200

(2)  
US\$1,100-1,500  
€940-1,400



236

VIVIENNE WESTWOOD, 'CLIMATE REVOLUTION' COLLECTION, SPRING-SUMMER 2013

A BROWN 'MOCK CROC' LEATHER TRAPEZOID HANDBAG

Lined in 'Orb' cotton; with two Climate change flyers still inside, Gold Label

£800-1,200

US\$1,100-1,500

€940-1,400



238

VIVIENNE WESTWOOD, 'SAVE THE ARCTIC' COLLECTION, AUTUMN-WINTER 2013/14

A BLACK AND GOLD SILK JACQUARD DRESS WITH BLACK PRINTED INK BLOCKS

Draped to the rear, with long sleeves and split skirts, with a large 'Climate Revolution' badge, Gold Label

£700-1,000

US\$890-1,300

€820-1,200



237

VIVIENNE WESTWOOD, 'CLIMATE REVOLUTION' COLLECTION, SPRING-SUMMER 2013

A PAIR OF BROWN 'MOCK CROC' LEATHER 'CLOMPER' SANDALS

With platform soles and ankle straps

Platform: 3 in. (5 cm.) high

£700-1,000

US\$890-1,300

€820-1,200



239

VIVIENNE WESTWOOD, 'SAVE THE ARCTIC' COLLECTION, AUTUMN-WINTER 2013/14

A BLACK SILK CREPE GOWN

Draped to the rear, with cap sleeves and split skirts, Gold Label

£700-1,000

US\$890-1,300

€820-1,200

206

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FASHION  
FOR  
RELIANCE

Wearing lots 239 and 245.



240

VIVIENNE WESTWOOD, 'EVERYTHING IS CONNECTED' COLLECTION, SPRING-SUMMER 2014

A BLACK COTTON SATEEN 'MAGDA' DRESS WITH ORGANZA PRINTED CAPE TO FRONT

With pink and green tropical flowers, Gold Label

£600-900

US\$760-1,100  
€700-1,000



242

VIVIENNE WESTWOOD, 'EVERYTHING IS CONNECTED' COLLECTION, SPRING-SUMMER 2014

A WHITE STRIPED SILK 'MEDINA' DRESS

Worn off the shoulder, with geometrically cut skirts, Gold Label

£800-1,200

US\$1,100-1,500  
€940-1,400



241

VIVIENNE WESTWOOD, 'EVERYTHING IS CONNECTED' COLLECTION, SPRING-SUMMER 2014

A PALE PINK VISCOSE LONG TUNIC GOWN

The back extending to caped sleeves, Gold label

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



243

VIVIENNE WESTWOOD, 'SAVE THE RAINFOREST' COLLECTION, AUTUMN-WINTER 2014/15

A PAIR OF BROWN LEATHER BOOTS WITH FAUX SNAKESKIN PLATFORMS AND HEELS

Pull-up Western style leather straps, Gold Label

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

208

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



244

**VIVIENNE WESTWOOD, 'SAVE THE RAINFOREST' COLLECTION, AUTUMN-WINTER 2014/15**

A BLACK LACE DRESS OVERPRINTED IN GREY

With batwing sleeves and contrasting pleated cuffs, with runway tag inscribed 'AW14/15, LOOK #13', Gold Label

£800-1,200

US\$1,100-1,500  
€940-1,400



246

**VIVIENNE WESTWOOD, 'END ECOCIDE' COLLECTION, SPRING-SUMMER 2015**

A BLACK AND GREEN VISCOSE SQUIGGLE PRINT MAXI DRESS

Trimmed with rust silk at the neck and drawstring waist, Gold Label

£800-1,200

US\$1,100-1,500  
€940-1,400



245

**VIVIENNE WESTWOOD, 'SAVE THE RAINFOREST' COLLECTION, AUTUMN-WINTER 2014/15**

A PAIR OF ELECTRIC BLUE BROCADE PLATFORM POINTED ANKLE BOOTS

Woven with a gilt dragon and printed with a brown 'squiggle', Gold Label  
Interior platforms 3 in. (2.7 cm.) high

£1,500-2,500

US\$1,900-3,200  
€1,800-2,900



247

**VIVIENNE WESTWOOD, 'SAVE THE RAINFOREST' COLLECTION, AUTUMN-WINTER 2014/15**

A PAIR OF BLACK LEATHER LACE UP PLATFORM SHOES

Gold Label  
The platform: 1 in. (2.5 cm.)

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900



248

VIVIENNE WESTWOOD, 'UNISEX - TIME TO ACT' COLLECTION, AUTUMN-WINTER 2015/16

A NUDE PINK SILK 'JULIAN' GOWN

Woven with flowers, the empire line bodice shirred and draped, the skirts hitched with integral ribbons, labelled 'Andreas Kronthaler Vivienne Westwood', Unisex, Gold Label

£700-1,000

US\$900-1,300  
€830-1,200



250

VIVIENNE WESTWOOD, 'UNISEX - TIME TO ACT' COLLECTION, AUTUMN-WINTER 2015/16

A MOSS GREEN WOOL KNITTED DRESS

The long sleeves caught up on the wrist; the hem raw, Gold Label

£800-1,200

US\$1,100-1,500  
€940-1,400



249

VIVIENNE WESTWOOD, 'UNISEX - TIME TO ACT' COLLECTION, AUTUMN-WINTER 2015/16

A NAVY BLUE SERGE SINGLE BREASTED SUIT

The jacket with narrow lapels, the pocket inscribed 'Andreas Kronthaler, w/o 0494, 42L'; the jacket and trousers lined in Gold Label silk, the trousers cuffed, Gold Label (2)

£700-1,000

US\$900-1,300  
€830-1,200



251

VIVIENNE WESTWOOD, 'MIRROR THE WORLD' COLLECTION, SPRING-SUMMER 2016

A FAWN LINEN 'NAOMI' JACKET, TROUSERS, WAISTCOAT AND MINI-SKIRT IN FAWN LINEN

Unisex cut, with interior support for women, with runway label inscribed 'GOLD SS16, LOOK No 11', Gold Label (3)

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900

210

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



252

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, 'SEXERCISE' COLLECTION, AUTUMN-WINTER 2016/17; VIVIENNE WESTWOOD, 'EVERYTHING IS CONNECTED' COLLECTION, SPRING-SUMMER 2014

A BLACK COTTON LONG SLEEVE T-SHIRT AND 'MAGDA' SKIRT

The t-shirt printed with a chair to the front with one burgundy patterned sleeve, the skirt with floral pattern, unisex, Gold Label (2)

£500-800

US\$640-1,000  
€590-940



254

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, 'EUROPA RESCUE 112' COLLECTION, SPRING-SUMMER 2017

A STRETCH VELVET SHEATH DRESS PRINTED WITH FLOWERS AND PAINTED WITH BLACK 'TITS AND GINA'

The ground is printed with orange flowers; with matching tights, Unisex, Gold Label (2)

£800-1,200

US\$1,100-1,500  
€940-1,400



253

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, 'SEXERCISE' COLLECTION, AUTUMN/WINTER 2016/17

A RED VISCOSE SILK HABOTAI 'BOOT' DRESS

The dress with mandarin collar and pouched front, brass metal stud buttons, with pair of red tights, Gold Label (2)

£600-900

US\$770-1,100  
€710-1,100



255

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, 'EUROPA RESCUE 112' COLLECTION, SPRING-SUMMER 2017

A BLUE SILK AND COTTON JERSEY 'CORINTHIAN' DRESS

With asymmetric cut causing fullness on the shoulders, Gold Label

£500-800

US\$640-1,000  
€590-930



256

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,  
'EUROPA RESCUE 112' COLLECTION, SPRING-SUMMER  
2017

AN AQUA DENIM WASH 'IONIAN' DRESS

Inset with dark brown floral cotton panels, Gold Label

£600-900

US\$770-1,100  
€710-1,100



258

VIVIENNE WESTWOOD, AUTUMN-WINTER 2017/18  
A HAND-MADE HEADDRESS

Crafted from disposable cutlery and other detritus, the forehead inscribed with  
'ECOTRIC' in felt pens, Gold Label

£500-800

US\$640-1,000  
€590-930



257

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,  
AUTUMN-WINTER 2017/18

A BLACK SATIN 'REFORM' DRESS BROCADED WITH LUREX ROCAILLE PATTERNS

The bodice draped with satin to the front and blue satin to the rear, with red knitted  
sleeves, Unisex, Gold Label

£1,200-1,800

US\$1,600-2,300  
€1,400-2,100



259

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,  
SPRING-SUMMER 2018

A YELLOW AND PURPLE COTTON SHIRT WITH MARBLED ENDPAPER PRINT

With Jabot fronts cupped over the breasts, Gold Label

£300-500

US\$380-630  
€350-580

212

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



260

VIVIENNE WESTWOOD, CIRCA 2010  
A PAIR OF GILT METAL AND YELLOW MIRROR FOIL DROP EARRINGS

The reverse printed with glitter Westwood logos on leather

£500-800

US\$640-1,000  
€590-930



262

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,  
'ANDREAS' COLLECTION, SPRING-SUMMER 2018

AN 'ANDREAS' T-SHIRT IN PETROL BLUE

With a pink arrow, slashed and cut, labelled 'Andreas Kronthaler Vivienne Westwood', Unisex, Gold Label

£400-600

US\$510-760  
€470-700



261

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,  
'ANDREAS' COLLECTION, SPRING-SUMMER 2018

A TEAL COTTON 'TITS' T-SHIRT

With black 'tits', labelled 'Andreas Kronthaler & Vivienne Westwood', Unisex, Gold Label

£500-800

US\$640-1,000  
€590-930



263

VIVIENNE WESTWOOD, CIRCA 2006

A WHITE COTTON 'INNOCENT' T-SHIRT

Printed with a mouse in a trap with an American cat watching on, subtitled 'OPERATIONRESCUEASSANGE', unlabelled

£1,200-1,800

US\$1,600-2,300  
€1,500-2,100



264

**VIVIENNE WESTWOOD, CIRCA 2010**

A BEIGE COTTON T-SHIRT PRINTED WITH A CHRISTMAS TREE AND FAWN

With the slogan 'Lots of Love x Yasmine', Gold label

£500-800

US\$640-1,000  
€590-940



266

**ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, SPRING-SUMMER 2019**

A BLUE AND WHITE STRIPED HOBBLE SKIRT

The waist on a drawstring, the front with faux fall front, labelled 'Andreas Kronthaler Vivienne Westwood', Gold Label

£300-500

US\$390-640  
€360-590



265

**ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, 'VIVIENNE' COLLECTION, AUTUMN-WINTER 2018/19**

A GREY WOOL 'FLOEGE' DRESS

Woven with a lurex thread; with cape sleeves and hood, the label with printed signature in black, Gold Label

£1,200-1,800

US\$1,600-2,300  
€1,500-2,100



267

**ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, '7' COLLECTION, AUTUMN-WINTER 2019/20**

A GREY SILK ASYMMETRIC DRESS

With snakeskin woven motifs, zipped up one side, with one armhole, labelled 'Andreas Kronthaler Vivienne Westwood', Gold Label

£600-900

US\$770-1,100  
€710-1,100





268

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, 'ROCK ME AMADEUS' COLLECTION, SPRING-SUMMER 2020

A WHITE COTTON TUNIC TOP WITH LOOPED COLAR

With a cutout to nape of neck, Gold Label

£300-500

US\$390-640  
€360-590



270

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, 'ROCK ME AMADEUS' COLLECTION, SPRING-SUMMER 2020

A PINK AND WHITE STRIPED SILK SHIRT DRESS

The yoke lined, Gold Label

£200-300

US\$260-380  
€240-350



269

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, 'ROCK ME AMADEUS' COLLECTION, SPRING-SUMMER 2020

A WHITE COTTON SATEEN TROUSER SUIT AND WHITE COTTON SHIRT

The jacket with an internal elasticated waistband, notched lapels, the high-waisted trousers, cotton jersey shirt and jacket labelled 'ANDREAS KRONTHALER VIVIENNE WESTWOOD', Gold Label

£500-800

US\$640-1,000  
€590-940



271

VIVIENNE WESTWOOD, ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, SPRING-SUMMER 2019

A MIXED METAL 'S&M' CUFF BRACELET

With three hanging attachments, Gold Label

£400-600

US\$510-760  
€470-700



272

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, 'ROCK ME AMADEUS' COLLECTION, SPRING-SUMMER 2020

A BRASS NECKLACE HUNG WITH VARIOUS TOOTH-SHAPED CHARMS INCLUDING MALACHITE AND TWO CRAB CLAWS

Gold Label

£500-800

US\$640-1,000  
€590-940



274

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, 'DOWN TO NO. 10' COLLECTION, SPRING-SUMMER 2021

A BLUE ACRYLIC AND WOOL-MIX KNITTED LEOPARD PRINT ENSEMBLE

Both skirt and jumper with embroidered snake logos, Gold Label

(2)

£700-1,000

US\$900-1,300  
€830-1,200



273

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, 'ROCK ME AMADEUS' COLLECTION, SPRING-SUMMER 2020

A PAIR OF LARGE SHELL EARRINGS

The centre composed of a polished coiled shell, set in metal and with pebble set trimming, unmarked, Gold Label

£500-800

US\$640-1,000  
€590-940



275

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, '9' COLLECTION, AUTUMN-WINTER 2020/21

A STRAW HAT FESTOONED WITH RIBBON STREAMERS

In many colours, Gold Label

£500-800

US\$640-1,000  
€590-940

216

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



**276**

**ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,  
SPRING-SUMMER 2022**

A BLUE PRINTED CHIFFON MAXI DRESS WITH INTEGRAL PRINTED COTTON  
APRON

The apron front boned, 'Andreas Kronthaler Vivienne Westwood' label, Gold Label

£800-1,200

US\$1,100-1,500

€940-1,400



277

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD,  
'9' COLLECTION, AUTUMN-WINTER 2020/21  
A COLOURED FEATHER PYRAMID HAT

Gold Label

£800-1,200

US\$1,100-1,500

€940-1,400

PART II,  
END OF SALE





# CHRISTIE'S ONLINE AUCTIONS – HOW TO BUY ONLINE

## 1. How do I register for the auction?

- i. Visit [christies.com/Vivienne Westwood: The Personal Collection - Part II](https://christies.com/Vivienne Westwood: The Personal Collection - Part II) ([christies.com](https://christies.com)).
- ii. Click on the “Register for the auction link” at the top of the page. “Sign in” to an existing My Christie’s account or “Join Now” to create a new login.\*
- iii. Choose your account from the drop-down menu: fill in billing and shipping information and credit card details.
- iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

\*Please note that even if you have an account with Christie’s, you may not have a My Christie’s Login. If you have a trade account, please contact us to ensure that it is set up appropriately.

## 2. How do I bid in the sale?

To bid in the sale go to [christies.com/Vivienne Westwood: The Personal Collection - Part II](https://christies.com/Vivienne Westwood: The Personal Collection - Part II) ([christies.com](https://christies.com)). You can begin bidding on 14th June 2024 at 2pm (BST) Lots will begin closing in lot order starting 28th June 2024 at 11am (BST). Once you have registered, go to your desired lot’s page and click either the ‘Next Bid’ or ‘Max Bid’ button. If you submit a Max Bid, Christie’s will automatically update your offer in response to competing bids using the lowest possible winning amount at or below your maximum (similar to an absentee bid). When you bid you agree to be bound by your online only terms and conditions, which may be accessed online at [christies.com/EcommerceConditionsofSale-London-05APR24.pdf](https://christies.com/EcommerceConditionsofSale-London-05APR24.pdf) ([christies.com](https://christies.com)).

## 3. How will I know if I have been outbid?

We encourage you to check the status of your bids often. You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. As a faster option, download the Christie’s App to your smartphone or Tablet and enable push notifications.

## 4. How do I find out more about the works that interest me?

A detailed description of every work in this sale is available online at [christies.com/Vivienne Westwood: The Personal Collection - Part II](https://christies.com/Vivienne Westwood: The Personal Collection - Part II) ([christies.com](https://christies.com)), along with high-resolution images and condition reports. You can also zoom in on lots to examine condition and quality for yourself.

In addition, our specialists are always on hand to help. Feel free to contact Clementine Swallow at [cswallow@christies.com](mailto:cswallow@christies.com) or +44 (0)20 7 389 2386.

## 5. What is the final cost of my purchase?

For your convenience, Christie’s will calculate all costs associated with your purchase before you bid. Simply click the “Estimated Cost Calculator” link on any lot detail page, and the total will include estimated shipping, sales, tax, VAT, duties and any additional fees.

## 6. If I win, what happens next?

At the conclusion of the online auction, you will receive an email confirming whether or not you have been the successful bidder on the item. The email will direct you to the checkout page to confirm your payment and shipping details. Select the “CHECK OUT” tab under “My Bids and Checkout” and enter any necessary details.

## 7. What if I need help paying or checking out?

We are here to help. If you have any questions or require assistance, please contact Christie’s Post-Sale Services on +44 (0)20 7752 3200 or [postsaleuk@christies.com](mailto:postsaleuk@christies.com).

# Vivienne Westwood

## THE PERSONAL COLLECTION

### THE LABELS

**GOLD LABEL** - the house's semi couture line until Spring-Summer 2016. Vivienne Westwood's Gold Label focuses on innovative design, luxurious fabrics and evening wear using traditional British tailoring and Westwood's unique couture techniques.

**ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD** - formally Gold Label, is the house semi-couture line. An avant-garde unisex concept collection driven by the house creative director Andreas.

**RED LABEL** - the prêt-à-porter line between Spring-Summer 1997 until Spring-Summer 2016, combines Westwood's continued interest in Savile Row tailoring and French couture.

**MAN** - Westwood's dedicated menswear collection between Autumn-Winter 1996/97 until Spring-Summer 2016. Designs emphasize formal shapes and luxury fabrics - fashion forward but firmly rooted in the British tradition of Savile Row tailoring.

**VIVIENNE WESTWOOD** - the prêt-à-porter mainline men's and women's collections. Formally known as the Red Label, and the menswear line, formally known as the MAN Label now sit together as the brand's mainline women's and men's offering under one label: Vivienne Westwood. Designs are sexy and elegant for women and traditionally British for men, with a distinctive Vivienne Westwood signature style.

**ANGLOMANIA** - Westwood's diffusion line from Autumn-Winter 1998/99 until Spring-Summer 2020. Taking inspiration from the brand's extensive archive; from the seminal punk and pirate collections of the 1970/80's through to the many dynamic cuts developed throughout Westwood's career.

Please find further information below about specific label types included in Vivienne Westwood: The Personal Collection.



Worlds End Labels feature in garments from 1979 - 1985.



Red labels of this style feature in garments from Spring-Summer 1986 onwards, before the introduction of the Gold Label style tag in Autumn-Winter 1993/94.



Gold Label variations used up until 2010s.



These are examples of Gold Label labels used in the mid 2000s, mainly on jersey and knitwear.

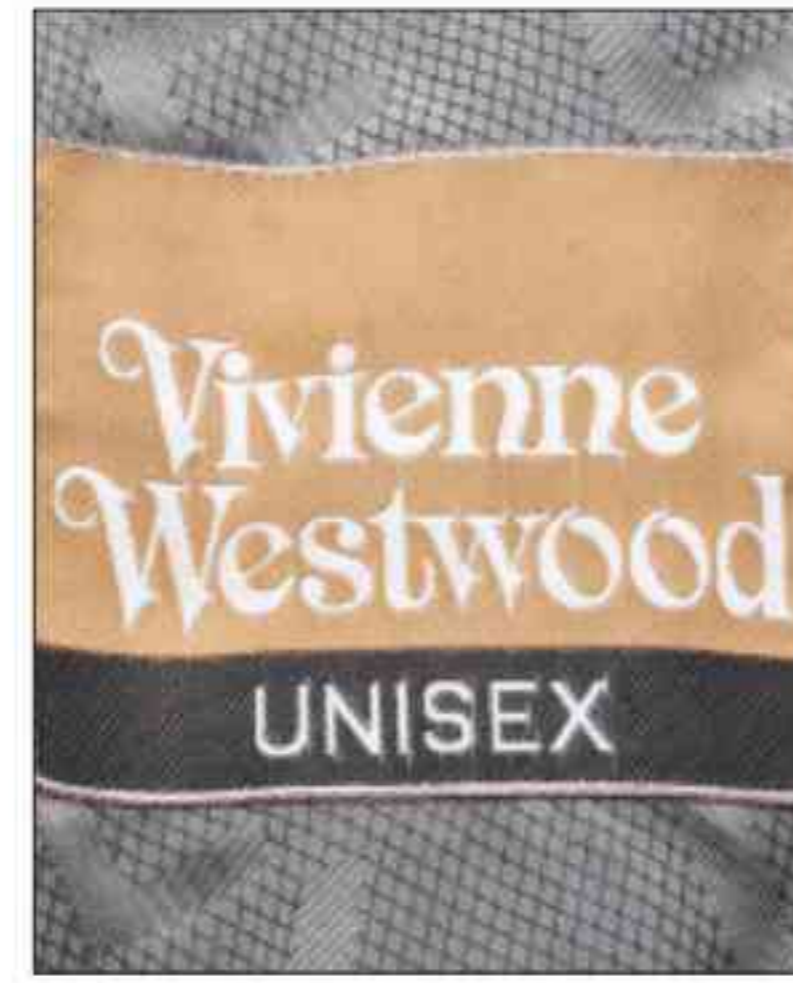




Gold label used since 2010s.



Vivienne Westwood MAN collections, shows between AW9697 - AW1617



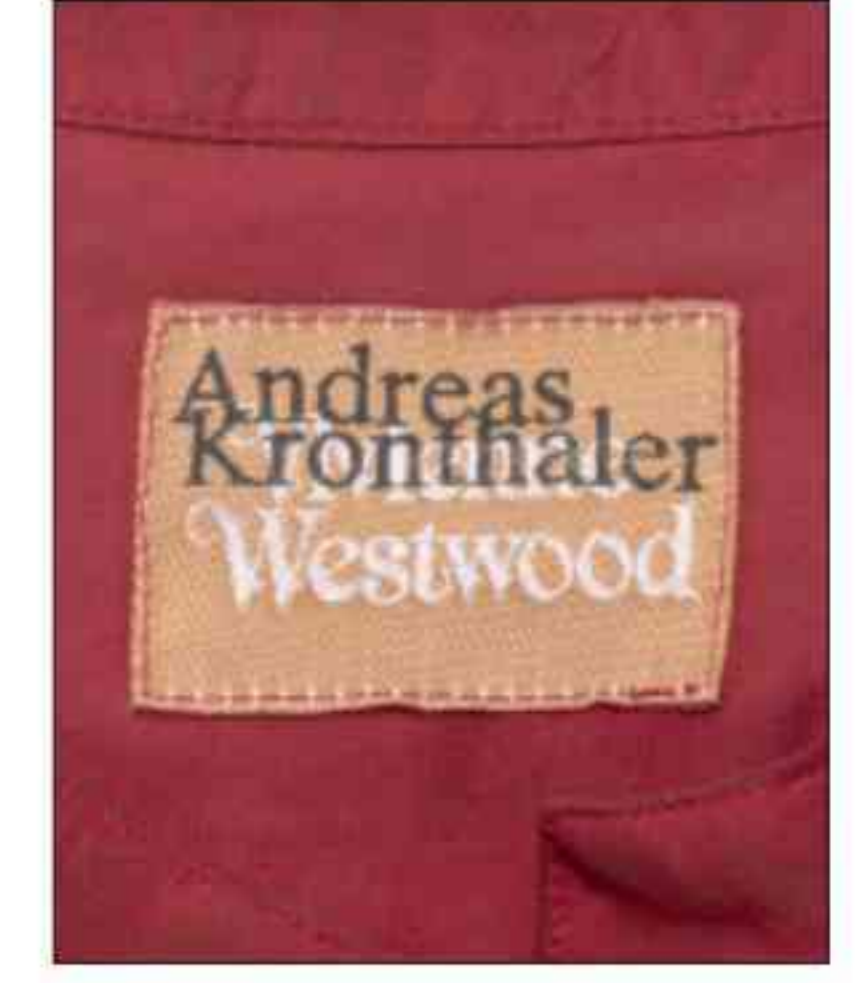
Gold Label to denote unisex styles: pieces made in unisex sizing as opposed to standard men's or women's sizing.



Andreas Kronthaler for Vivienne Westwood labels are used in collections between SS17 - present, found placed on centre back of tops, jackets, dresses.



Andreas Kronthaler for Vivienne Westwood labels are used in collections between SS17 - present, found placed on centre back of trousers, skirts, shorts.



Andreas Kronthaler for Vivienne Westwood labels used in the first collection when the line changed from Gold Label to Andreas Kronthaler for Vivienne Westwood in AW1617.



This label was used in the early 1990s to denote 'showpieces': items made specifically for the runway that were only available to purchase on special order.



These 'Special' and 'Couture' labels are more recent examples of labels used to denote 'showpieces': items made specifically for the runway that were only available to purchase on special



Examples of 'Andreas Kronthaler for Vivienne Westwood' labels that have been used inside 'showpieces': items made specifically for the runway that were only available to purchase on special order.



These 'Andreas Kronthaler for Vivienne Westwood' have been used inside hand-made 'showpieces': items made specifically for the runway that were only available to purchase on special order.



Vivienne Westwood Mainline label, the prêt-à-porter mainline men's and women's collections after 2016.



Labels such as this with handwritten tags denote the catwalk number that this garment was shown in at the show it concerns.



The Union Jack Flag label denotes garments made in the UK.



Used to denote Vivienne Westwood accessories that were made by Braccialini prior to the late 2010s, Amazonlife collaboration - Amazonlife uses TreeTap®, a combination of natural rubber and organic cotton, to make handbags and accessories.



Hardware plaque used on accessories in the 2010s.



Vivienne Westwood for Liberty - t-shirts created to raise awareness and money for the human rights charity 'Liberty' in 2005.



Special collaboration between Vivienne Westwood and Wolford.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer Non-Fungible Tokens for sale are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which can be found at Appendix A to these Conditions of Sale. For the sale of Non-Fungible Tokens, to the extent there is a conflict between the “London Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – Non-Fungible Tokens”, the latter controls.

Unless we own a **lot** (Δ symbol), Christie’s acts as agent for the seller. This means that we are providing services to the seller to help them sell their **lot** and that Christie’s is concluding the contract for the sale of the **lot** on behalf of the seller. When Christie’s is the agent of the seller, the contract of sale which is created by any successful bid by you for a **lot** will be directly between you and the seller, and not between you and Christie’s.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- (a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed ‘Important Notices and Explanation of Cataloguing Practice’ which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called ‘Symbols Used in this Catalogue’.
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold ‘as is’, in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie’s has no liability to you for any decision to withdraw.

### 7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- (c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- (e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will

describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

- (f) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as ‘associated’ are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors’ watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a **condition** of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a **condition** of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

- (a) As authorised bidder. If you are bidding on behalf of another person who will pay Christie’s directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.
- (b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the “ultimate buyer(s)”) who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie’s LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit [www.christies.com/register-and-bid](http://www.christies.com/register-and-bid). As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at [www.christies.com/christies-live-terms](http://www.christies.com/christies-live-terms).

### (c) Written Bids

You can find a Written Bid Form at any Christie’s office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot’s** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊♦.

### 3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer’s** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E2(i), F(4) and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through ‘Christie’s LIVE™ (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer’s** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER’S PREMIUM, TAXES AND ARTIST’S RESALE ROYALTY

### 1 THE BUYER’S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a **buyer’s premium** on the hammer price of each **lot** sold. On all **lots** we charge 26% of the hammer price up to and including £800,000, 21% on that part of the hammer price over £800,000 and up to and including

£4,500,000, and 15.0% of that part of the hammer price above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

## 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, GST, sales or compensating use tax or equivalent tax wherever such taxes may arise on the hammer price and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the hammer price. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie's ships or delivers to the United States, sales or use tax may be due on the hammer price, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments/deliveries to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

For **lots** Christie's ships or delivers to Jersey (Channel Islands), GST at a rate of 5% will be due on the **hammer price**, **buyer's premium**, freight charges (as set out on your Shipping Quote Acceptance Form) and any applicable customs duty. Christie's will collect GST from you, where legally required to do so.

For **lots** purchased by a successful bidder with a registered address in India and who has bid via Christie's LIVE™, an Indian Equalisation Levy Tax at a rate of 2% will be due on the **hammer price** and **buyer's premium** (exclusive of any applicable VAT). Christie's will collect the Indian Equalisation Levy Tax from you, where required to do so.

## 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the  $\lambda$  symbol next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 GBP or more if located in the United Kingdom at the time of sale. The total royalty for any **lot** cannot be more than 12,500 GBP. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in Pound Sterling)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 GBP.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If one or more of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our 'authenticity warranty'). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely

to have damaged the **lot**.

- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty**, you must:
  - give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- Books. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in UPPERCASE type in the second line of the **catalogue description** (the "SubHeading"). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **SubHeading**.

### 3 YOUR WARRANTIES

- You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you **warrant** that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
  - you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
  - where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any amounts due under section D3 above; and
  - any duties, goods, sales, use, compensating or service tax or VAT.Payment is due no later than by the end of the seventh calendar day

following the date of the auction, or no later than 24 hours after we issue you with an invoice in the case of payment made in cryptocurrency, as the case may be (the '**due date**').

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:
  - Wire transfer**  
You must make payments to:  
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
  - Credit Card**  
We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

### (iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

### (iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

### (v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling (GBP) from a United Kingdom bank.

### (vi) Cryptocurrency

With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol  $\diamond$  may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Terms for Payment by Buyers in Cryptocurrency set out at Appendix B in these Conditions of Sale.

(d) You must quote the sale number, **lot** number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third-party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport

costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- You must collect purchased **lots** within thirty days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- If you do not collect any **lot** within thirty days following the auction we can, at our option:
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransportlondon@christies.com](mailto:arttransportlondon@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

### (c) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, **lots** made of or including elephant ivory material are marked with the symbol  $\alpha$  and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol  $\approx$  and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of

Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

- Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- Jewellery over 50 years old**  
Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.
- Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol  $\Psi$  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.
- Handbags**  
A **lot** marked with the symbol  $\approx$  next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

## I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
  - In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
  - We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
  - If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are hammer price plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

**authentic**: a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the hammer price.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical condition of a **lot**.

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**SubHeading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# VAT SYMBOLS AND EXPLANATION

## Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

## VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> <li>• If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

## VAT refunds: what can I reclaim?

Non-UK buyer		
		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the <b>buyer's premium</b> .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/ Import VAT (as applicable) a non-UK buyer must:

a) have registered to bid with an address outside of the UK; and

b) provide immediate proof of correct export out of the UK within the required time frames of: 30 days of collection via a 'controlled export', but no later than 90 days from the date of the sale for \* and Ωlots. All other lots must be exported within 90 days of the sale.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing

fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. Following the UK's departure from the EU (Brexit), private buyers will only be able to secure VAT-free invoicing and/ or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.

6. Private buyers who choose to export their purchased lots from the UK hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. If you appoint Christie's Art Transport or one of our authorised shippers to

arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of

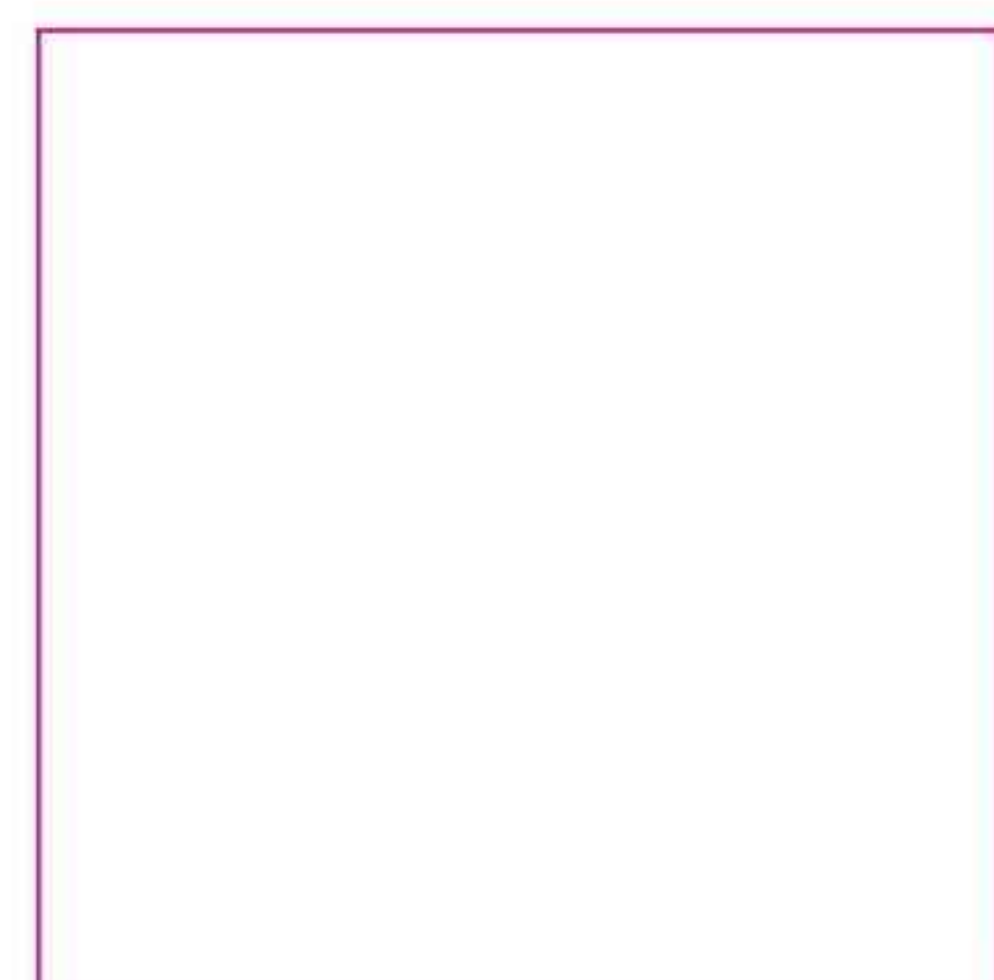
under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)

Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7839 1611.



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 Julio Leijnitz Jnr  
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## EXHIBITION MANNEQUIN SUPPLIERS

Proportion London, London

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

○ Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

○◆ Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

△ Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

△◆ Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

▣ A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**.

λ Artist's Resale Right. See Section D3 of the Conditions of Sale for further information.

• **Lot** offered without **reserve**.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

≈ Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

α **Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.

▶ **Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

▷ **Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

◆ With the exception of clients resident in Mainland China, you may elect to make payment of the **purchase price** for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information.

†, Θ, \*, Ω, α, † See VAT Symbols and Explanation in the Conditions of Sale for further information.

■ See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### △ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

#### ○ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest, we identify such **lots** with the symbol ○ next to the **lot** number.

#### ○◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

#### △◆ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol △◆ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

#### ▣ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ▣. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's full buyer's premium** plus applicable taxes.

#### Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue. Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

### EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the authenticity warranty shall not be available with respect to **lots** described using this term.

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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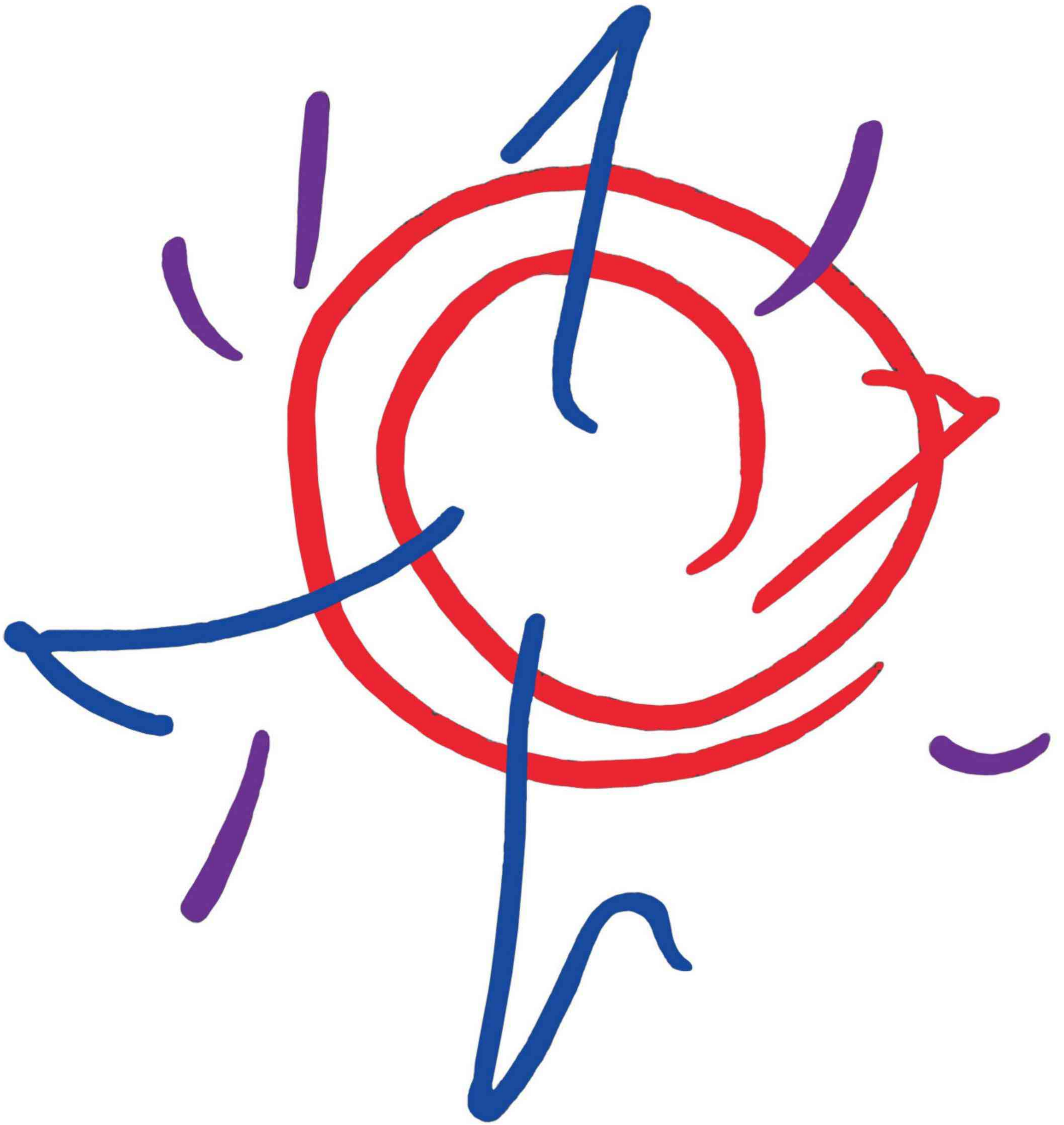
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# Nathalie Westwood

## THE PERSONAL COLLECTION

### LOT INDEX

#### 1983

Autumn / Winter 1983–1984 Ready-to-Wear,  
*'Witches'*

2

#### 1987

Autumn / Winter 1987–1988 Ready-to-Wear,  
*'Harris Tweed'*

3

#### 1988

Spring / Summer 1988 Ready-to-Wear,  
*'Britain Must Go Pagan'*

48, 101

#### 1989

Autumn / Winter 1989–1990 Ready-to-Wear,  
*'Voyage to Cythera'*

6, 102, 103

#### 1990

Spring / Summer 1990 Ready-to-Wear, *'Pagan V'*

6

Autumn / Winter 1990–1991 Ready-to-Wear,  
*'Portrait'*

4

#### 1991

Autumn / Winter 1991–1992 Ready-to-Wear,  
*'Dressing Up'*

104

#### 1992

Spring / Summer 1992 Ready-to-Wear *'Salon'*

5, 9, 113

Autumn / Winter 1992–1993 Ready-to-Wear  
*'Always on Camera'*

7

#### 1993

Spring / Summer 1993 Ready-to-Wear,  
*'Grand Hotel'*

8, 105, 106

Autumn / Winter 1993–1994 Ready-to-Wear,  
*'Anglomania'*

10, 11, 12, 13

#### 1994

Spring / Summer 1994 Ready-to-Wear,  
*'Café Society'*

107, 109, 110, 112

Autumn / Winter 1994–1995 Ready-to-Wear,  
*'On Liberty'*

14, 114, 115, 117

#### 1995

Spring / Summer 1995 Ready-to-Wear,  
*'Erotic Zones'*

19, 118, 119, 120, 121, 122a

Autumn / Winter 1995–1996 Ready-to-Wear,  
*'Vive la Cocotte'*

15, 16, 17, 123

#### 1996

Spring / Summer 1996 Ready-to-Wear.,  
*'Les Femmes ne connaissent pas toute leur coquetterie'*

18, 124, 125, 126, 128

Autumn / Winter 1996–1997 Ready-to-Wear,  
*'Storm in a Teacup'*

20, 127, 129

#### 1997

Spring / Summer 1997 Ready-to-Wear,  
*'Vive la Bagatelle'*

21, 130, 131, 132

Autumn / Winter 1997–1998 Ready-to-Wear,  
*'Five Centuries Ago'*

22, 23, 133, 134

#### 1998

Spring / Summer 1998 Ready-to-Wear,  
*'Tied to the Mast'*

24, 25, 116, 135, 136, 137, 138, 139, 140

Autumn / Winter 1998–1999 Ready-to-Wear,  
*'Dressed to Scale'*

26, 27, 28, 30, 31, 32, 141, 142, 143, 144

#### 1999

Spring / Summer 1999 Ready-to-Wear,  
*'La Belle Hélène'*

33, 146, 147, 148, 149, 152

Autumn / Winter 1999–2000 Ready-to-Wear,  
*'Showroom'*

153, 154

#### 2000

Spring / Summer 2000 Ready-to-Wear,  
*'Summertime'*

34, 159, 160, 161, 162, 163, 164, 165

Autumn / Winter 2000–2001 Ready-to-Wear,  
*'Winter'*

35, 36, 37, 166, 167

#### 2001

Spring / Summer 2001 Ready-to-Wear, *'Exploration'*

169, 170

#### 2002

Spring / Summer 2002 Ready-to-Wear, *'Nymphs'*

171, 172

Autumn / Winter 2002–2003 Ready-to-Wear,  
*'Anglophilia'*

38, 39, 40, 173, 174, 175, 176

#### 2003

Spring / Summer 2003 Ready-to-Wear,  
*'Street Theatre'*

41, 42, 178, 179, 180, 181, 182, 183, 184

Autumn / Winter 2003–2004 Ready-to-Wear,  
*'Le Flou Taillé'*

43, 44, 45, 186, 187, 188

## 2004

Spring / Summer 2004 Ready-to-Wear, *'Blue Sky'*  
46, 189, 190

Autumn / Winter 2004–2005 Ready-to-Wear,  
*'Exhibition'*  
47, 192, 193, 194

*'Vivienne Westwood for John Smedley'*  
191

## 2005

Spring / Summer 2005 Ready-to-Wear,  
*'Ultra Femininity'*  
195

Autumn / Winter 2005–2006 Ready-to-Wear  
*'Propaganda'*  
52, 53, 55, 196

*'Fashion for Liberty'* Collaboration  
50, 178

## 2006

Spring / Summer 2006 Ready-to-Wear,  
*'Active Resistance To Propaganda'*  
54, 197, 198, 199

Autumn / Winter 2006–2007 Ready-to-Wear,  
*'Innocent'*  
57, 200, 201

## 2007

Spring / Summer 2007 Ready-to-Wear,  
*'I Am Expensive'*  
56, 58, 202

Autumn / Winter 2007–2008 Ready-to-Wear,  
*'Wake Up, Cave Girl'*  
59, 60, 61, 204, 205, 206

## 2008

Spring / Summer 2008 Ready-to-Wear, *'56'*  
62, 207, 208, 209

Autumn / Winter 2008–2009 Ready-to-Wear,  
*'Chaos Point'*  
63, 64, 217

## 2009

Spring / Summer 2009 Ready-to-Wear, *'DIY'*  
219

Autumn / Winter 2009–2010 Ready-to-Wear, *'+ 5°'*  
65, 66, 67, 210, 211, 212

## 2010

Spring / Summer 2010 Ready-to-Wear, *'Get a Life'*  
220, 221, 222

Autumn / Winter 2010–2011 Ready-to-Wear,  
*'Prince Charming'*  
223, 224, 225, 226

## 2011

Spring / Summer 2011 Ready-to-Wear,  
*'Gaia The Only One'*  
68, 228, 229

Autumn / Winter 2011–2012 Ready-to-Wear,  
*'World Wide Woman'*  
69, 70, 71, 230

## 2012

Spring / Summer 2012 Ready-to-Wear,  
*'War and Peace'*  
72, 73, 74, 231, 232

Autumn / Winter 2012–2013 Ready-to-Wear,  
*'London'*  
233, 234, 235

## 2013

Spring / Summer 2013 Ready-to-Wear,  
*'Climate Revolution'*  
77, 78, 220, 236, 237

Autumn / Winter 2013–2014 Ready-to-Wear,  
*'Save The Arctic'*  
81, 82, 238, 239

## 2014

Spring / Summer 2014 Ready-to-Wear,  
*'Everything is Connected'*  
83, 84, 194, 240, 241, 242, 252

Autumn / Winter 2014–2015 Ready-to-Wear,  
*'Save the Rainforest'*  
80, 243, 244, 245, 247

## 2015

Spring / Summer 2015 Ready-to-Wear, *'End Ecocide'*  
246

Autumn / Winter 2015–2016 Ready-to-Wear,  
*'Unisex – Time to Act'*  
85, 248, 249, 250

## 2016

Spring / Summer 2016 Ready-to-Wear,  
*'Mirror the World'*  
251

Autumn / Winter 2016–2017 Ready-to-Wear,  
*'Sexercise'*  
252, 253

## 2017

Spring / Summer 2017 Ready-to-Wear, *'Europa'*  
254, 255, 256

Autumn / Winter 2017–2018 Ready-to-Wear, *'Man'*  
85, 185, 203, 214

## 2018

Spring / Summer 2018 Ready-to-Wear, *'Andreas'*  
86, 87, 88, 261, 262

Autumn / Winter 2018–2019 Ready-to-Wear,  
*'Vivienne'*  
265

## 2019

Autumn / Winter 2019–2020 Ready-to-Wear, *'7'*  
90, 93, 267

## 2020

Spring / Summer 2020 Ready-to-Wear,  
*'Rock Me Amadeus'*  
89, 92, 94, 95, 268, 269, 270, 272, 273

Autumn / Winter 2020–2021 Ready-to-Wear, *'9'*  
275, 277

## 2021

Spring / Summer 2021 Ready-to-Wear, *'Down to No. 10'*  
274

*'Special'*  
51, 75, 79, 145





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