YVES SAINT LAURENT

The Hamish Bowles Collection

30.01.2025 — 04.01.2026

musée YVES SAINT LAURENT marrakech

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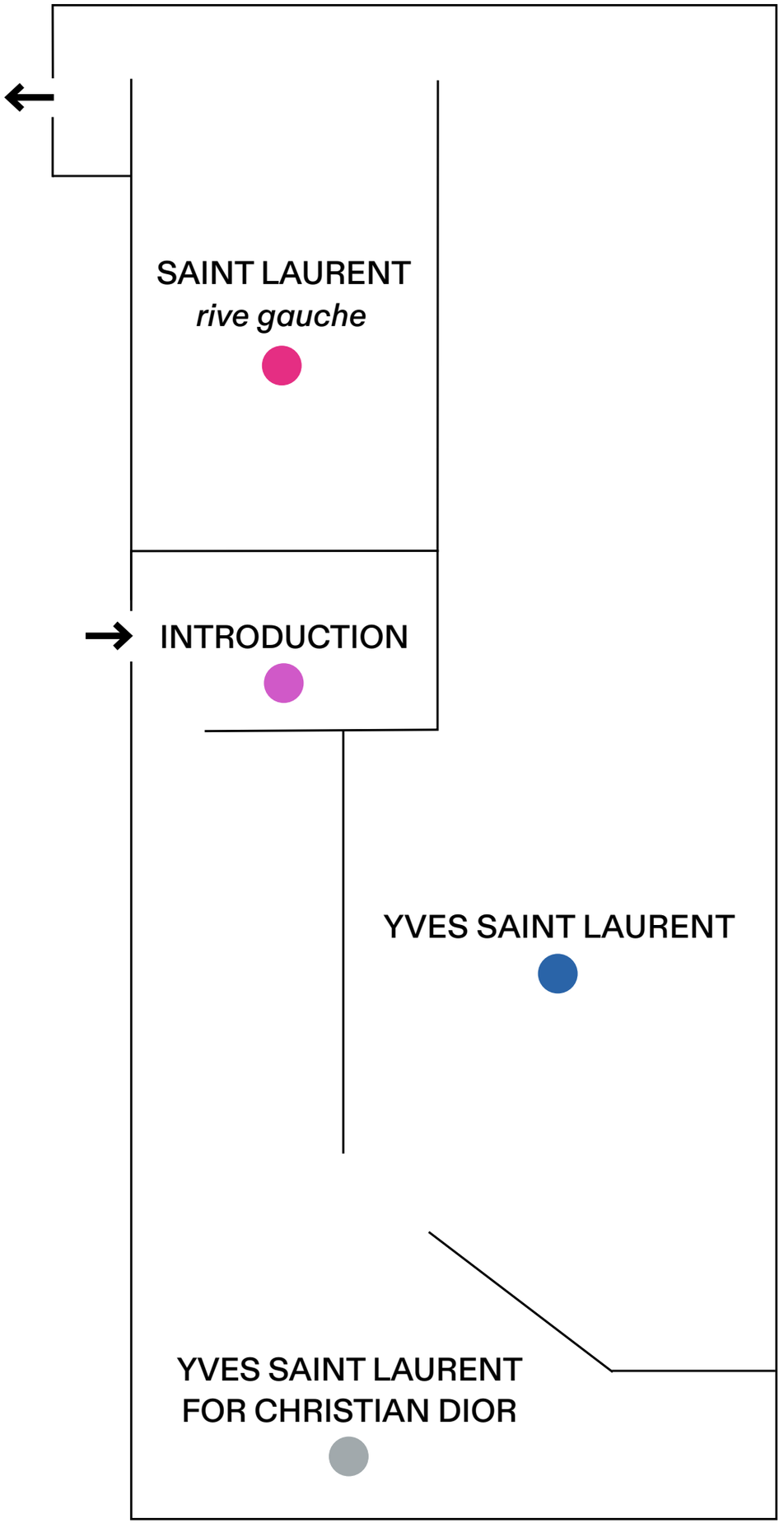

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THE COLLECTION

INTRODUCTION

“As a child obsessed with the hazy glamour of the far-away world of Paris fashion, Yves Saint Laurent was my spirit guide: the guru of taste, the great beautifier of all things and all people who were seduced by his alchemical magic.”

Hamish Bowles

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Introduction

The clothes that Yves Saint Laurent created were astonishing. On the runway, they were worn by other-worldly women, the sort of women I admired when I first attended his collections, in the early 1980s. After many years on the hunt, I was quite surprised at how many of Yves' clothes I have painstakingly managed to assemble. The pieces not only demonstrate the genius of Yves' designs but reveal a fascinating history of the relationship between the client and the House. It gives me the greatest pleasure to bring these ensembles to life for you. Long kept in acid-free boxes, or hanging on racks, stiffened with acid-free paper, away from the gaze of the public—it is now their turn to dance before us, from a beatnik fandango to a stately waltz. In Yves' time.

Introduction
Work Exhibited

01 **Evening dress**
Silk satin and silk ottoman patchwork
by Brossin de Méré
Autumn–Winter 1969 haute couture collection
HC1969H033
Atelier: Simone
Model: Jacqueline
Made exclusively for the French Room
at Harrods
Hamish Bowles Collection

Although I have been collecting fashion since I was a child, I had never purchased a piece from Saint Laurent as significant as this. I literally stumbled upon it in the window of a charity shop when I was a Student at Saint Martins art school. Interestingly the dress has both a numbered “Yves Saint Laurent/Patron Original/Paris” label and one that reads “Made exclusively for the French Room at Harrods,” indicating that it is an haute couture garment, licensed to be sold in a British department store. When I first saw the label, I was a tad disheartened, but I thought that Brossin de Méré’s extraordinary fabrication was worth the (very small) investment.

THE COLLECTION

YVES SAINT LAURENT FOR CHRISTIAN DIOR

“Saint Laurent’s debt to the traditions of Parisian elegance—which he absorbed in his apprenticeship chez Dior—betray his easy command of the skills of the haute couture, but also hint at the fireworks to come.”

Hamish Bowles

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Yves Saint Laurent for Christian Dior

As my interest in Yves Saint Laurent's work grew, I was eventually collecting things by him from his early years at Christian Dior. He had been Dior's protégé and had been chosen by the couturier as the extraordinary talent who would one day replace him. That day came far earlier than planned, as Dior had gone to Italy for a rest cure where he then suffered a heart attack at the age of 52. It was 1957 and Yves was only 21. Propelled into the spotlight as the head of the revered couture house, all eyes were on his first collection for Spring-Summer 1958. Yves' earliest designs show a certain restraint, but from the beginning his work displayed the tension of a young designer executing his own evolving vision while simultaneously needing to satisfy the expectations of the House's discerning clientele. Yves designed 6 influential collections for Christian Dior, culminating in his controversial Autumn-Winter 1960 "beatnik" collection,which ended his tenure there, and set the stage for his long career.

02 **Yves Saint Laurent for Christian Dior**
Cocktail dress
Silk taffeta by Staron
Spring–Summer 1960 haute couture collection
Silhouette de demain collection
Hamish Bowles Collection

Featuring elements from two different dresses:
"Charme"
Bodice
Silk taffeta by Staron
Spring–Summer 1960 haute couture collection
Silhouette de demain collection

"Salade"
Skirt
Printed silk taffeta by Abraham
Spring–Summer 1960 haute couture collection
Silhouette de demain collection
Atelier: Hélène
Model: Alla

I often find myself buying variants of what was originally shown on the runway. These are the clothes worn by women in their daily lives and reflect their preferences. They might have mixed-and-matched details or changed a sleeve length or colour, but as with this dress, the interventions are usually subtle. The woman who ordered this dress combined elements from two silhouettes that share similar details to create something entirely her own. She would have been guided in the process by her vendeuse, who might have suggested the changes, and who certainly would have understood the importance of her client having a dress that perfectly suited her, but that also maintained the integrity of the original design, without the frivolity of its chiné fabric.

03 **Yves Saint Laurent for Christian Dior**
"Frimas"
Day suit
Jacket and dress
Wool bouclé
Autumn–Winter 1958 haute couture collection
Courbe line
Atelier: Hélène
Model: Nicole
Hamish Bowles Collection

04 **Yves Saint Laurent for Christian Dior**
"Erin"
Cocktail coat
Silk *aléoutienne* by Staron
Spring–Summer 1959 haute couture collection
Longue line
Atelier: Frédéric
Model: Nicole
Hamish Bowles Collection

The dealer Ricky Serbin called me from San Francisco, as he had something really good to show me. He sent me some pictures, and my heart missed a beat. It was "Erin," an emerald green silk shantung evening coat (originally part of an ensemble that included a matching dress), with its brace of roses placed one on each shoulder. That was something worth saving up for. As I later discovered, it had once travelled to Russia, (worn by Christine Tidmarsh) as part of Nikita Krushchev's plan for cultural exchanges with the West. At the height of the cold war, Dior clothes served as diplomatic envoys. *Life* magazine's photographer Howard Sochurek was on hand to record the surreal vision of Dior's ensembles—emblems of such a recherché world; with immaculate high heeled shoes, gloves, pearls, hats—appearing alongside the Russian people's drab and workaday clothes.

05 **Yves Saint Laurent for Christian Dior**
"Mascarade"
Evening dress
Silk faille
Spring–Summer 1958 haute couture collection
Trapèze line
Atelier: Berthe
Model: Catherine
Worn by Lady Sekers
Hamish Bowles Collection

The "Trapèze" line was Yves Saint Laurent's first collection as creative director of Christian Dior and it was heralded as a triumph, presenting a clear break with his mentor's aesthetic vision. For *Mascarade*, Yves looked to the eighteenth century and the formal *robe à la française*. Layers of petticoats and a built-in corset belie the dress's appearance of lightness and are a nod to the underpinnings favored by Monsieur Dior in his own designs. It was originally shown in a vibrant Prussian blue but this version was ordered by Lady Sekers who must have preferred the softer colour. She was the wife of the textile magnate Sir Miki Sekers, whose company Sekers Fabrics had been supplying Christian Dior since 1947.

06 **Yves Saint Laurent for Christian Dior**
"Rendez-vous"
Afternoon dress
Wool by Gérondeau
Autumn–Winter 1958 haute couture collection
Courbe line
Atelier: Berthe
Model: Odile
Hamish Bowles Collection

I purchased this "little black dress" at auction (at Doyle) in New York, and I was drawn to its demure 'chic.' At first, I considered it one of Dior's last pieces for the House, but as I researched I found that it was Yves'. The style is his ultimate homage to Monsieur Dior. It is described in a house photo as a *silhouette en arc*. There is a trompe l'œil effect achieved through a modified inverted pleat that gives the idea of an open coat with a dress worn underneath. Notably the dress does not have any built-in understructure, which Yves was moving away from as he further imprinted his own vision on the House of Dior.

07 **Yves Saint Laurent for Christian Dior**
"Vaudeville"
Afternoon dress
Dress and over-bodice
Silk faille by Lajoinie and wool knit
Autumn–Winter 1959 haute couture collection
Souplesse, *légèreté*, *vie* collection
Atelier: Monique
Model: Simone
Worn by Lady Jane Abdy
Hamish Bowles Collection

08 **Yves Saint Laurent for Christian Dior**
"Grand Prix"
Afternoon ensemble
Sleeveless jacket, blouse and skirt
Printed silk shantung by Staron
Spring–Summer 1960 haute couture collection
Silhouette de demain collection
Atelier: Berthe
Model: Victoire
Hamish Bowles Collection

When I purchased this look from Christie's, I was overjoyed to discover that it was the original version worn by Dior's star model Victoire (she would follow Yves when he established his own house), whose name is handwritten on a cotton label, which also identifies the atelier that made it. Model samples such as these are the true expression of the couturier's vision. They would often be sold at the end of the season, sometimes ending up in a vintage shop (lucky for me) or auction house many years later. I am especially drawn to the low-cut back of both garments, and the charming bows, set low on the shoulders of the dress, which are only visible when seen from behind.

09 **Yves Saint Laurent for Christian Dior**
"Pompons noirs"
Afternoon ensemble
Jacket and dress
Wool bouclé by Garrigue
Autumn–Winter 1960 haute couture collection
1960 line
Ateliers: Roger and Hélène
Model: Kouka
Hamish Bowles Collection

This ensemble is from Yves Saint Laurent's final collection for Christian Dior, which was inspired by the youthful rebellion of Paris' Left Bank and the edgy style of beatnik culture. It was considered a bridge too far for Dior's staid clientele and for the company itself, which allowed the young designer's deferred military status to expire, forcing him out of the couture house and into the army. I love the row of pom-poms down the front, which seem as though they could have been plucked from the top of a bobble hat, a casual and slightly subversive touch, in line with the mood of the collection. I bought the suit at auction at Doyle in New York and was pleased to have found it in beatnik black, very much in the spirit of Yves' vision.

THE COLLECTION

YVES SAINT LAURENT

“As a collector of haute couture, I found myself drawn to the clothes worn by the exceptionally elegant women who had ordered Saint Laurent: the so-called Shiny Set ladies such as Nan Kempner, Lynn Wyatt, Lily Safra, Gabriele Henkel and others, like the publishing doyenne Eunice Johnson, the stylish Françoise Picoli who worked for Saint Laurent designing shoes and stars like Carol Channing. Generally, these striking-looking women themselves, wanted clothes that would accentuate their good looks rather than eclipse them.”

Hamish Bowles

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Yves launched his eponymous couture house in December 1961, and almost twenty-three years later I attended my first Yves Saint Laurent haute couture show as the newly appointed Paris and London editor of *Harper's Bazaar Australia*. It was July 1984 and I was twenty. The slow, stately presentation left me dazed and completely in awe. It was all very decadent, and very much what one did with a great deal of money, as the clients had. Every accessory, every earring, every hat was flawless. I had never seen anything like it. I had already begun collecting Yves' designs before that impactful experience, which further ignited my passion for his work. I have continued to seek out pieces that reflect the wonderment, the shock, and the splendour—as well as the beautifully cut 'everyday' choices—of his early creativity. And then the elegant opulence in the final crescendo of his œuvre. As his devoted client and dear friend Nan Kempner once stated, "I don't believe there is a single woman in the world who has not been influenced by him."

10 **Evening ensemble**
Jacket and dress
Silk crêpe by Bianchini, silk velvet by Moreau and embroidery and velvet appliqué by Lesage
Autumn–Winter 1984 haute couture collection
HC1984H181
Atelier: Felisa
Model: Kirat
Worn by Lynn Wyatt
Hamish Bowles Collection

11 **Cocktail suit**
Jacket and dress
Wool bouclé by Véron
Autumn–Winter 1964 haute couture collection
HC1964H016
Ateliers: René and Blanche
Model: Paule
Worn by Paule de Mérindol
Hamish Bowles Collection

12 **Day suit**
Jacket and skirt
Wool by Moreau
Autumn–Winter 1964 haute couture collection
HC1964H102
Ateliers: René and Catherine
Model: Sonia
Hamish Bowles Collection

13 **Day suit**
Jacket and skirt
Wool gabardine by Moreau
Spring–Summer 1981 haute couture collection
HC1981E010
Ateliers: Jean-Pierre and Catherine
Model: Nicole
Worn by Nan Kempner
Hamish Bowles Collection

14 **Pantsuit**
Jacket and pants
Wool gabardine by Raimon
Spring–Summer 1967 haute couture collection
HC1967E001
Atelier: René
Model: Ulla
Worn by Carol Channing
Hamish Bowles Collection

In 2012, I was studying a Julien's *Hollywood Legends* auction catalogue that had been sent to me. Imagine my surprise when I spotted this amazing piece, with an equally astonishing provenance: worn by Carol Channing, star of Broadway and film. I of course knew the suit from countless editorials—the "Al Capone style" as christened by *L'Officiel* was everywhere in 1967. So too was Carol Channing—she had starred in the Academy Award nominated *Thoroughly Modern Millie*, which was ranked among the top grossing films of 1967. In many ways, Channing—with her intriguing personal life—embodied the new, liberated woman of the 1960s that Yves sought to represent at the onset of his eponymous career. This pantsuit hit the Spring—Summer 1967 couture runway and inaugurated a new genre in women's fashion.

15 **Day ensemble**
Coat and pants
Wool by Nattier
Spring–Summer 1966 haute couture collection
HC1966E103
Ateliers: René and Blanche
Model: Muriel
Couture original sold at Holt Renfrew department store in Canada
Hamish Bowles Collection

16 **Day suit**
Jacket and dress
Chevron printed wool by Lesur and linen
Spring–Summer 1966 haute couture collection
HC1966E027
Ateliers: René and Blanche
Model: Muriel
Hamish Bowles Collection

I thought this was a radical departure from the day suits Yves Saint Laurent had started his own house with—this was modern in silhouette and surface treatment. Here Yves utilises the visual codes of minimalism and cleverly adapts them into textiles—the marvel of couture work is seen in the illusion of matching stripes. The skirt length here is longer than originally intended, a demure move on the part of this client, perhaps not yet ready to fully embrace the youth frenzy. The youthquake had a profound effect on the couturier, seeping into his design sensibility. Unsurprising within this context, 1966 was also the year Yves established his ready-to-wear line, Saint Laurent *rive gauche*.

17 **Evening dress**
Silk crêpe by Abraham
Autumn–Winter 1974 haute couture collection
HC1974H050
Atelier: Esther
Model: Nicole
Worn by Gabriele Henkel
Hamish Bowles Collection

18 **Evening ensemble**
Bolero and dress
Silk crêpe by Abraham, Cigaline by Bucol, and passementerie macramé by Denez
Autumn–Winter 1969 haute couture collection
HC1969H028
Atelier: Simone
Model: Katia
Hamish Bowles Collection

This ensemble is all about the reveal, and the interplay of transparent and matte fabrics, a running theme throughout Yves' work. As a collector, it is always gratifying when I can find original coverage of the garment by the fashion press. Gloria Emerson of *The New York Times* singled out this ensemble in her review of the fashion show, and her perfect description sums up my original reason for buying it: "Take a somber little suit with a long black riding skirt and a bolero jacket with big squares of crunchy braid. Well, Saint Laurent makes the jacket so snug it can't close, so it shows off a see-through black chiffon blouse."

19 **Evening dress**
Silk velvet by Bianchini, étamine and passementerie and belt by Leroux
Autumn–Winter 1976 haute couture collection
HC1976H102
Atelier: Esther
Model: Anna
Hamish Bowles Collection

This dress is from the "Opéra–Ballets russes" collection, which revived haute couture and anticipated a new era of opulence and luxury that would define the 1980s. Yves created it for Anna Pawlowski to wear in the show. Her severe looks were the acme of high style, she didn't have to be conventionally pretty to sell this dress. I bought it at Christie's in the early 2000s, and it belonged to a woman who remains unknown to me. She was obviously a fan of Yves as six of her pieces—including the occasional model—are in the exhibition. For a collection of such fantasy, this dress represents very wearable couture but as *Vogue* noted, "whether or not these dresses can be packed in a suitcase is irrelevant."

20 **Evening ensemble**
Jacket and dress
Embroidered silk organza by Dormeuil, silk tulle and lace by Hurel and silk chiffon by Besson
Autumn–Winter 1977 haute couture collection
HC1977H049
Ateliers: Esther and Felisa
Model: Kirat
Worn by Gabriele Henkel
Hamish Bowles Collection

I acquired this ensemble from the very glamorous closet of German socialite Gabriele Henkel. Worthy of disco nights in Dusseldorf, or Paris, or Tangier, this metallic evening dress and lace jacket from "The Chinese Collection" appeared on the covers of both British and French *Vogue*—the latter on eternal muse Catherine Deneuve no less and offered "belle pour les nuits de fête." Yves Saint Laurent's haute couture collection from Autumn 1977 was an astonishing display of bold silhouettes and sumptuous textiles that represented a nostalgic, Proustian exploration of China in the tradition of nineteenth-century Orientalism.

21 **Evening dress**
Silk velvet by Bianchini, silk lamé by Abraham and embroidery by Lesage
Autumn–Winter 1978 haute couture collection
HC1978H105
Atelier: Felisa
Model: Mounia
Worn by Gabriele Henkel
Hamish Bowles Collection

22 **Evening dress**
Silk velvet by Leonard and embroidery and appliqué by Mesrines
Autumn–Winter 1971 haute couture collection
HC1971H011
Atelier: Blanche
Model: Jacqueline
Hamish Bowles Collection

23 **Day coat**
Printed wool by Brossin de Méré
Autumn–Winter 1969 haute couture collection
HC1969H066
Atelier: Jean-Pierre
Model: Amanda
Hamish Bowles Collection

24 **Evening dress**
Printed silk crêpe de chine by Abraham
Autumn–Winter 1974 haute couture collection
HC1974H022
Atelier: Esther
Model: Dominique
Worn by Gabriele Henkel
Hamish Bowles Collection

25 **Day ensemble**
Jacket, blouse and skirt
Wool by Gandini (jacket) and Besson (skirt), silk velvet by Buche, and silk by Abraham
Autumn–Winter 1976 haute couture collection
HC1976H023
Ateliers: Georges and Blanche
Model: Anna
Hamish Bowles Collection

26 **Day ensemble**
Coat and skirt
Wool jersey by Leonard
Autumn–Winter 1969 haute couture collection
HC1969H017
Ateliers: René
Model: Tina
Hamish Bowles Collection

27 **Day ensemble**
Tunic and skirt
Silk velvet by Hurel
Autumn–Winter 1983 haute couture collection
HC1983H072
Atelier: Catherine
Model: Jane
Hamish Bowles Collection

28 **Evening ensemble**
Jacket and dress
Silk velvet by Hurel and silk damask lamé by Abraham
Autumn–Winter 1978 haute couture collection
HC1978H100
Ateliers: Jean-Pierre and Felisa
Model: Kirat
Worn by Françoise Picoli
Hamish Bowles Collection

29 **Evening ensemble**
Jacket, blouse and skirt
Printed silk chiffon by Abraham
Spring–Summer 1977 haute couture collection
HC1977E092
Atelier: Gaby
Model: Nicole
Hamish Bowles Collection

When Diana Vreeland first saw this dress at a Bergdorf Goodman fashion show, she proclaimed, "I want it!" Had I been present, I would have expressed a similar sentiment, but it would be decades before I could claim this prize–2014 to be more precise, at Lynda Latner's Vintage Couture in Toronto. Saint Laurent's "The Spaniards and The Romantics" Spring—Summer 1977 haute couture collection mined the Spain of his imagination where gypsy skirts and flamenco fringe intermingled with lavish court dress, taking particular inspiration from Empress Eugénie de Montijo, the Spanish wife of Napoleon III. Her influence is clearly seen in this ensemble, in the echoes of pretty pastels, floral iconography, and even in the 1850s-style flounced skirt, but that inspiration is transmogrified into a thoroughly contemporary evening look.

30 **Evening ensemble**
Bolero, blouse and skirt
Silk and wool blistered-satin by Abraham
Spring–Summer 1992 haute couture collection
HC1992E073
Ateliers: Jean-Marie and Renée
Model: Amalia
Worn by Nan Kempner
Hamish Bowles Collection

31 **Evening dress**
Silk chiffon by Bianchini and embroidery by Lesage
Spring–Summer 1974 haute couture collection
HC1974E004
Atelier: Esther
Model: Dominique
Hamish Bowles Collection

32 **Evening dress**
Silk crêpe by Abraham
Autumn–Winter 1965 haute couture collection
HC1965H029
Atelier: Esther
Model: Christiane
Hamish Bowles Collection

33 **Evening dress**
Silk chiné taffeta by Abraham
Spring–Summer 1990 haute couture collection
HC1990E077
Atelier: Catherine
Model: Lucie
Hamish Bowles Collection

Lucie de La Falaise, the ravishing teenage niece of Yves's longtime muse, Loulou de La Falaise, wore the original version of this confection in her runway debut, and on the pages of American *Vogue*, posing with her brother Daniel and Christy Turlington, and shot by Arthur Elgort for that season's haute couture coverage. The other short evening dress shown here is in a similar style, but from the following season. It was presented on the runway in black silk faille, but the client ordered it in a solid deep mauve faille. My colour!

34 **Evening ensemble**
Dress and shawl
Printed silk taffeta and printed silk organza by Abraham
Spring–Summer 1980 haute couture collection
HC1980E085
Atelier: Esther
Model: Doothi
Hamish Bowles Collection

35 **Evening ensemble**
Blouse and skirt
Silk satin patchwork by Brossin de Méré and printed silk organza by Abraham
Spring–Summer 1969 haute couture collection
HC1969E002
Atelier: Esther
Model: Jacqueline
The blouse is a licensed copy for Alexander's department store in New York City.
Hamish Bowles Collection

I purchased this quintessential *hippie de luxe* skirt at Christie's in the 1990s or early 2000s—at a sale of a very stylish woman's wardrobe of Yves Saint Laurent haute couture. I spotted this piece, which I instantly recognised from Yves' influential Spring—Summer 1969 collection. Years later I visited the Metropolitan Vintage Fair in New York and to my utter amazement I happened upon two independent stands, each with this printed silk organza blouse! The chance of finding one was so slim…to come across two in one day, in the same place, was nothing short of miraculous. One of the blouses was unlabeled, and the other had an "Alexander's" label—it was a licensed copy. Line for line you could not tell the difference, in each instance the buttonholes were handmade.

36 **Evening coat**
Silk faille by Taroni
Autumn–Winter 1983 haute couture collection
HC1983H133
Atelier: Felisa
Model: Mounia
Worn by Lily Safra
Hamish Bowles Collection

37 **Evening dress**
Silk crêpe by Abraham
Autumn–Winter 1984 haute couture collection
HC1984H129
Atelier: Catherine
Model: Betty
Hamish Bowles Collection

38 **Evening jacket**
Silk velvet and embroidery by Lesage
Autumn–Winter 1971 haute couture collection
HC1971H002
Atelier: Georges
Model: Jacqueline
Hamish Bowles Collection

39 **Evening ensemble**
Jacket, blouse and skirt
Waffle weave silk-satin by Abraham and silk chiffon by Bianchini
Autumn–Winter 1973 haute couture collection
HC1973H056
Ateliers: Catherine and Esther
Model: Nicole
Worn by Nan Kempner
Hamish Bowles Collection

40 **Evening dress**
Silk velvet by Leonard and silk taffeta by Bianchini
Autumn–Winter 1977 haute couture collection
HC1977H082
Atelier: Felisa
Model: Kirat
Purchased by Eunice Johnson for the *Ebony* Fashion Fair
Hamish Bowles Collection

This dress was originally purchased by Eunice Johnson for the *Ebony* Fashion Fair (a travelling fashion show sponsored by *Ebony* magazine, the leading publication catering to African Americans.) With its dangerously low-cut back (perfect for making a dramatic exit) and spiral of pleated taffeta ruffles with a metallic gold rose nestled inside, this dress could have been worn by a nineteenth-century courtesan. (Runway sketches of the dress reveal that it was originally intended to be sleeveless, until Yves changed his mind.) Mrs. Johnson also chose more flamboyant taffeta colours than those selected for the runway model.

41 **Cocktail dress**
Silk crêpe by Perceval and silk satin by Taroni
Autumn–Winter 1986 haute couture collection
HC1986H059
Atelier: Esther
Model: Mounia
Worn by Nan Kempner
Hamish Bowles Collection

This little number in short black crêpe with the surprise of a vivid red satin, off-the-shoulder collar, draped into an extravagant bow, belonged to Nan Kempner. It evokes Yves' dress, of similar silhouette and bow detail, for the annual Secrétariat International de la Laine competition in 1953. With a jury composed of such luminaries as Christian Dior and Hubert de Givenchy, a seventeen-year-old Yves won third place. For Yves, Nan was, simply, "la plus chic du monde" and for nearly four decades, the San Francisco-born socialite and philanthropist came to embody the insouciant elegance and sleek perfectionism of the designer's haute couture clothing.

42 **Evening dress**
Silk faille by Taroni
Autumn–Winter 1990 haute couture collection
HC1990H085
Atelier: Catherine
Model: Khadija
Hamish Bowles Collection

43 **Evening ensemble**
Jacket and dress
Silk gazar by Abraham, silk tulle by Baboin and embroidery by Lesage (dress) and Lisbeth (jacket)
Spring–Summer 1981 haute couture collection
HC1981E115
Atelier: Esther
Model: Kirat
Hamish Bowles Collection

This dress is a tribute to Gabrielle Chanel, featured in a collection that was inspired by her. Yves borrows from her vocabulary including the embroidered camelias—her signature flower seen throughout her work—rendered here in the style of Paul Iribe, an artist and illustrator who was Chanel's lover in the early 1930s. Iribe was most closely associated with the early twentieth-century couturier Paul Poiret, for whom he designed a very similar rose motif seen on the couturier's label. As a collector I seek out pieces that resonate with others in my collection, and it is deeply satisfying to have found this dress, which references key figures of twentieth-century fashion in multiple ways.

44 ***Le smoking***
Jacket and skirt
Wool grain de poudre by Dormeuil and silk satin by Moreau
Spring–Summer 1990 haute couture collection
HC1990E044
Ateliers: Jean-Pierre and Renée
Model: Diana
Worn by Nan Kempner
Hamish Bowles Collection

45 **Evening dress**
Printed silk crêpe by Abraham
Spring–Summer 1996 haute couture collection
HC1996E052
Atelier: Georgette
Model: Stella
Hamish Bowles Collection

THE COLLECTION

SAINT LAURENT
rive gauche

“When I began collecting Yves Saint Laurent, I had no interest in SAINT LAURENT *rive gauche.* In my youth, as I longed to gain entry into the Houses of the great couturiers, haute couture was sacrosanct and ready-to-wear played second fiddle. In retrospect, how wrong I was. Many of Yves’ most visionary leaps happened with SAINT LAURENT *rive gauche*.”

Hamish Bowles

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SAINT LAURENT *rive gauche*

In 1966, Yves Saint Laurent, himself a young man, was bored with haute couture, appealing as it did to a handful of extremely rich, exacting clients. He created the SAINT LAURENT *rive gauche* ready-to-wear line: more accessible to more people, and very young in its approach. The stores set the mood. There was giddy colour—fuchsia, orange and white for the packaging. I only started collecting SAINT LAURENT *rive gauche* things some 20 ago (long after the couture), when I realised that there were things here that contained Yves' magic, that breathed with the fire of his youth, that offered a different proposition to the couture.

46 **Day dress**
Cotton piqué by Goldschmidt and guipure lace
Spring–Summer 1967 SAINT LAURENT *rive gauche*
RG1967E136
Atelier: Catherine
Hamish Bowles Collection

On February 12, 1967, Catherine Deneuve, "Jeune Femme Modèle," was photographed for *Le Figaro* in the windows of the SAINT LAURENT *rive gauche* boutique wearing a sleeveless version of this dress. Imbued with a strong sense of vitality and freshness, the dress was so expressive to me of Yves' new direction. Unfussy and clean cut. Readymade for the Youthquake. (With its bold lace trim and clean colours, Yves had given it a Russian country quality.) This charming image of Deneuve embodied much of what I came to appreciate about Yves' ready-to-wear revolution.

47 **Day ensemble**
Bodice and skirt
Printed cotton by Liberty
Spring–Summer 1970 SAINT LAURENT *rive gauche*
RG1970E960
Atelier: Esther
Model: Jacqueline
Hamish Bowles Collection

48 **Day coat**
PVC and wool knit
Autumn–Winter 1966 SAINT LAURENT *rive gauche*
RG1966H003
Atelier: Mario
Model: Elsa
Hamish Bowles Collection

49 ***Le smoking***
Jacket and pants
Wool grain de poudre by Lepoutre
and silk satin by Dormeuil
Autumn–Winter 1974 SAINT LAURENT *rive gauche*
RG1974H450
Atelier: Georges
Hamish Bowles Collection

50 **Day suit**
Jacket and skirt
Wool gabardine
Spring–Summer 1980 SAINT LAURENT *rive gauche*
RG1980E268
Atelier: Jean-Pierre
Model: Mounia
Hamish Bowles Collection

I was in the vintage shop Cavalli e Nastri in Milan a few years ago, when I came across this ensemble. The stark, two-tone graphic impact of black and white made me think of Pablo Picasso portraits of his muse Dora Maar. Indeed, as I later researched the piece, I learned that Yves' Spring–Summer 1980 SAINT LAURENT *rive gauche* collection drew in part on the legacy of the couturier's fascination with Picasso's designs for the 1919 production of *Le Tricorne* by the Ballets Russes. Pochoir prints of the original costumes illustrate the unmistakable link. I love this piece, so evocative of Yves' powerful connection to art. Finding the suit on the runway, on Mounia Orosemane with Moujik—Yves' black and white French bulldog—in tow, was even more moving.

51 **Jumpsuit**
Cotton poplin
Spring–Summer 1976 SAINT LAURENT *rive gauche*
RG1976E999
Atelier: Georges
Hamish Bowles Collection

I acquired this jumpsuit in Paris around 2015. It's a key piece that speaks to Yves Saint Laurent's love of denim and utilitarian workwear. Made of cotton poplin, (surprisingly, for one imagines that it is made of denim) the fabric's inherent crispness belies its lack of understructure. The jumpsuit style made its first appearance at Yves Saint Laurent in the summer of 1968 and by the 1970s it would become one of his iconic designs, infusing femininity with functionality. In Yves' skillful hands, gender connotations of this utilitarian form of men's workwear are subverted.

52 **Evening ensemble**
Dress and headpiece
Silk chiffon by Abraham
Spring–Summer 1976 SAINT LAURENT *rive gauche*
RG1976E992
Atelier: Georges
Hamish Bowles Collection

53 **Evening bolero**
Silk organza poppies by Lemarié
Spring–Summer 1983 SAINT LAURENT *rive gauche*
RG1983E223
Hamish Bowles Collection

YVES SAINT LAURENT

The Hamish Bowles Collection

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