YVES SAINT LAURENT

The Hamish Bowles Collection

30.01.2025 — 04.01.2026

musée YVES SAINT LAURENT marrakech

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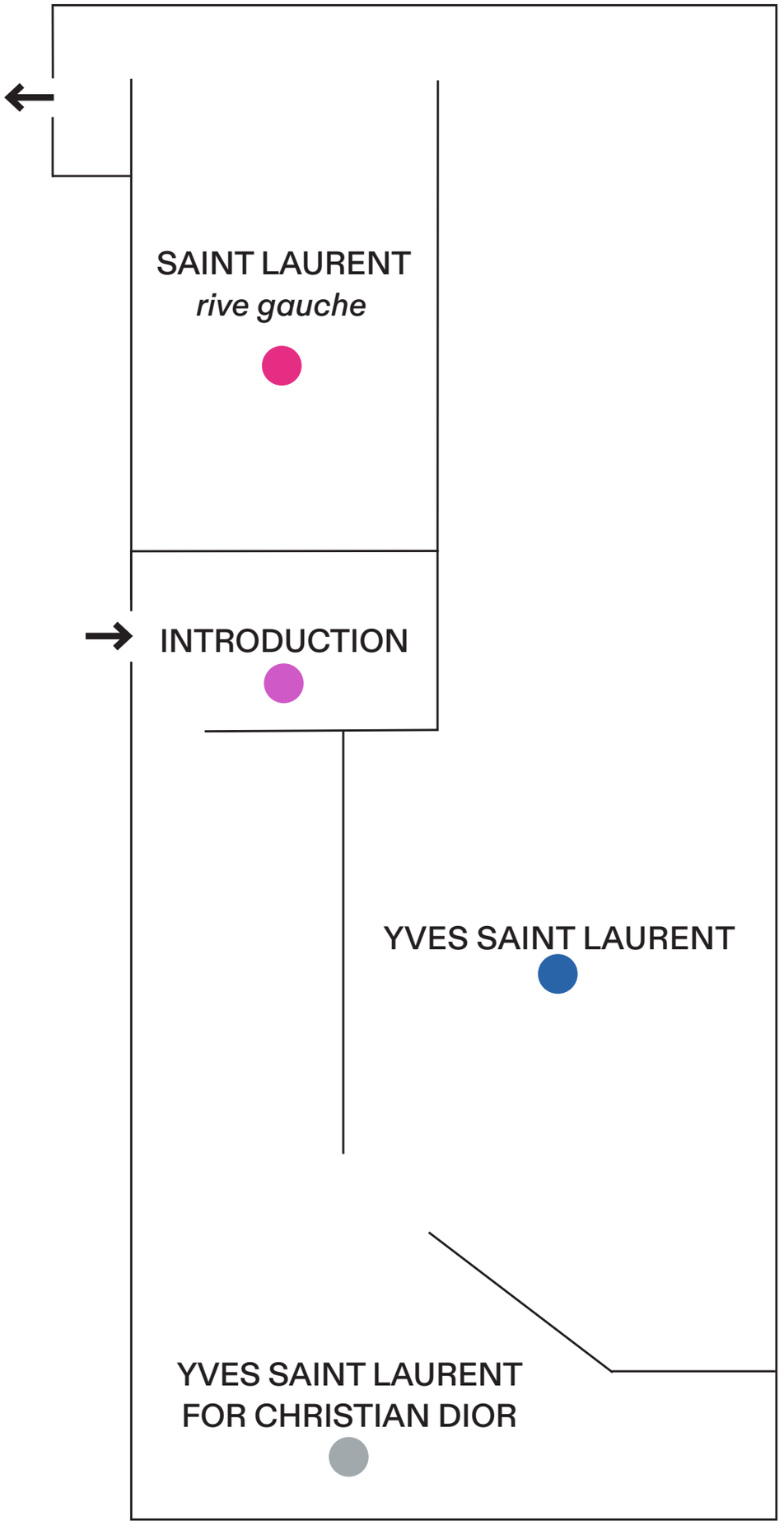

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THE COLLECTION

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.

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**
Skirt and bustier
Silk crêpe by Abraham, silk velvet by Moreau and embroidery and velvet appliqué by Lesage
Autumn-Winter 1988 haute couture collection
HC1988403S
Atelier: Felise
Model: Kirat
Worn by Lauri Nuwer
Hanoh Bouskila Collection

11 **Cocktail suit**
Jacket and skirt
Wool tweed by Moreau
Autumn-Winter 1988 haute couture collection
HC1988402
Atelier: René and Blanche
Model: Kirat
Worn by Paula de Mendoza
Hanoh Bouskila Collection

12 **Day suit**
Jacket and skirt
Wool tweed by Moreau
Autumn-Winter 1988 haute couture collection
HC1988402
Atelier: René and Catherine
Model: Sonia
Hanoh Bouskila Collection

13 **Day suit**
Jacket and skirt
Wool gabardine by Moreau
Spring-Summer 1988 haute couture collection
HC1988201
Atelier: Jean-Pierre and Catherine
Model: Nicole
Worn by Ren Reagan
Hanoh Bouskila Collection

14 **Pantsuit**
Jacket and pants
Wool gabardine by Rameau
Spring-Summer 1977 haute couture collection
HC1977202
Atelier: René
Model: Gigi
Worn by Carol Channing
Hanoh Bouskila Collection

In 1950, I was studying a Julien's Hollywood Legends auction catalog that had been sent to me by a friend of my surprise when I spotted this amazing piece, with the label of Yves Saint Laurent, worn by the star Carol Channing, one of my favorites, and Gigi, I of course knew the suit from countless editorials—the "St. Regis Suit" as it was referred to in the fourth Printemps. The auction lasted two days and Channing—she had starred in the original Broadway production of Hello, Dolly!—owned a vast wardrobe that spanned the glowing days of 1967. In every way, Channing—with her intriguing personal history and her unique style—was the perfect muse for Yves Saint Laurent at the onset of his eponymous career. This portrait by the Spring-Summer 1967 couture collection was conceived a new genre in women's fashion.

15 **Day ensemble**
Coat and pants
Wool by Rattier
Autumn-Winter 1988 haute couture collection
HC1988401S
Atelier: René and Blanche
Model: Kirat
Hanoh Bouskila Collection

16 **Day suit**
Jacket and dress
Chevron-printed wool by Lesur and Jean
Autumn-Winter 1988 haute couture collection
HC1988401S
Atelier: René and Blanche
Model: Nicole
Hanoh Bouskila Collection

I thought that this was a radical departure from the duo suits Yves Saint Laurent had started his own house with—this was a complete ensemble. The jacket and pants in fact continue the visual cousin of minimalism and classicity adapts them into tuxedo—the marvel of couture is that it is a suit that is also a complete ensemble. Channing, with her unique personality, transforms it into a demure mise en the part of this client, perhaps not for Yves Saint Laurent but for the youth Printemps. The public spoke had a profound effect on the couture house, causing the house to rethink its approach to women's fashion. Channing's suit was the first of many that would be ready-to-wear line, Saint Laurent rive gauche.

17 **Evening dress**
Silk crêpe by Abraham
Autumn-Winter 1988 haute couture collection
HC1988402S
Atelier: Esther
Model: Nicole
Worn by Sandra Nerkel
Hanoh Bouskila Collection

18 **Evening ensemble**
Skirt and bustier
Silk crêpe by Abraham, Cigaline by Rouel, and passementerie declined by Donnet
Autumn-Winter 1988 haute couture collection
HC1988402S
Atelier: Simone
Model: Kalia
Hanoh Bouskila Collection

This ensemble is a variation on the reveal, and the interplay of transparent and matte fabrics, a running theme in Yves Saint Laurent's work throughout the 1980s and 1990s. Saint Laurent has had original inspiration for the garment by the fashion press. Gloria Emerson of The New York Times commented that the bustier and skirt looked like "a corset of fine mesh worn over a bathing suit." This was the original reason for buying it. "Take a somber dress with a long black riding skirt and a tight bodice and add a big square of crunchy lace." Well, Saint Laurent makes that dress, and it looks like this. It's as sheer off a see through as it was then!

19 **Evening dress**
Silk velvet by Bianchini, silk lamé by Abraham and passementerie and belt by Lesage
Autumn-Winter 1979 haute couture collection
HC1979402S
Atelier: Esther
Model: Mona
Hanoh Bouskila Collection

20 **Evening dress**
Embroidered silk organza by Donnedieu, silk tulle and lace by Rond and silk chiffon by Besson
Autumn-Winter 1979 haute couture collection
HC1979403S
Atelier: Esther and Felise
Model: Mona
Worn by Sandra Nerkel
Hanoh Bouskila Collection

I acquired this ensemble from the very glamorous closet of Sandra Nerkel, a client of Yves Saint Laurent's "Opium collection", in Paris, on Tangier, this ended his evening dress and lace jacket from "The Chinese Collection" of Spring-Summer 1977 and a silk chiffon and Peau-de-Pagne—the latter a specialty of Maison Lesage. Because no less and offered "tulle jour las nuits de Paris" in 1979. The Opium collection was inspired by Yves Saint Laurent's passion for Chinese Empress Dowager de Montijo, the Spanish wife of Napoleon III. The influence of the Orient, which had been a theme in Saint Laurent's work since the 1950s, was also inspired by the 1930s style flavored with, but their inspiration is transparent. Yves Saint Laurent's contemporary evening look.

21 **Evening ensemble**
Bolero, blouse and skirt
Silk and silk blotched satin by Abraham
Autumn-Winter 1988 haute couture collection
HC1988201S
Atelier: Jean-Marie and Renée
Model: Amelia
Worn by Ren Reagan
Hanoh Bouskila Collection

22 **Evening dress**
Printed silk crêpe de chine by Abraham
Autumn-Winter 1988 haute couture collection
HC1988201
Atelier: Esther
Model: Dominique
Worn by Sandra Nerkel
Hanoh Bouskila Collection

23 **Day suit**
Printed wool by Bressin de Mère
Spring-Summer 1988 haute couture collection
HC1988402
Atelier: Jean-Pierre
Model: Jane
Hanoh Bouskila Collection

24 **Evening dress**
Printed silk crêpe de chine by Abraham
Autumn-Winter 1988 haute couture collection
HC1988201
Atelier: Esther
Model: Dominique
Worn by Sandra Nerkel
Hanoh Bouskila Collection

25 **Evening dress**
Silk velvet by Bianchini, silk lamé by Abraham and passementerie by Lesage
Autumn-Winter 1979 haute couture collection
HC1979402S
Atelier: Esther
Model: Nicole
Worn by Sandra Nerkel
Hanoh Bouskila Collection

26 **Day suit**
Printed wool by Bressin de Mère
Spring-Summer 1988 haute couture collection
HC1988402
Atelier: Jean-Pierre
Model: Jane
Hanoh Bouskila Collection

27 **Day ensemble**
Jacket, blouse and skirt
Printed silk by Abraham and Besson (skirt), silk velvet by Rouhe, and silk by Abraham
Autumn-Winter 1988 haute couture collection
HC1988402S
Atelier: Georges and Blanche
Model: Kirat
Hanoh Bouskila Collection

28 **Day ensemble**
Coat and dress
Wool crêpe by Leonard
Autumn-Winter 1988 haute couture collection
HC1988402
Atelier: Roland
Model: Tina
Hanoh Bouskila Collection

29 **Day ensemble**
Tunic and skirt
Silk velvet by Rond
Autumn-Winter 1988 haute couture collection
HC1988402
Atelier: Catherine
Model: Jane
Hanoh Bouskila Collection

30 **Evening ensemble**
Jacket and skirt
Silk and silk damask lamé by Abraham
Autumn-Winter 1979 haute couture collection
HC1979403S
Atelier: Jean-Pierre and Felise
Model: Kirat
Worn by Françoise Pinclet
Hanoh Bouskila Collection

31 **Evening ensemble**
Jacket, blouse and skirt
Printed silk chiffon by Abraham
Spring-Summer 1988 haute couture collection
HC1988201S
Atelier: Gaby
Model: Kirat
Hanoh Bouskila Collection

When Diana Vreeland first saw this dress at a Bergdorf Goodman fashion show, she exclaimed, "Oh, I love it! I've been present, I would have expressed a similar sentiment when I saw this dress. It is a perfect example of the print-on-print 2014 to be more precise, of Lynda Lehner's Vintage Fashion Prints. The dress is from Yves Saint Laurent's "Hommage" Spring-Summer 1977 haute couture collection noted the Spain of his imagination where gypsy dancers, bullfighters, and flamenco guitarists abound. The Hommage print is a reproduction from Daphne Guinness de Mantilla, the Spanish wife of Napoleon III. The influence of the Orient, which had been a theme in Saint Laurent's work since the 1950s, was also inspired by the 1930s style flavored with, but their inspiration is transparent. Yves Saint Laurent's contemporary evening look.

32 **Evening dress**
Printed silk chiffon by Abraham
Spring-Summer 1988 haute couture collection
HC1988201S
Atelier: Esther
Model: Dominique
Hanoh Bouskila Collection

33 **Evening dress**
Silk crêpe by Abraham
Autumn-Winter 1988 haute couture collection
HC1988402S
Atelier: Esther
Model: Christiane
Hanoh Bouskila Collection

34 **Evening dress**
Printed silk chiffon by Abraham
Spring-Summer 1988 haute couture collection
HC1988201S
Atelier: Gaby
Model: Kirat
Hanoh Bouskila Collection

35 **Evening dress**
Printed silk chiffon by Abraham
Spring-Summer 1988 haute couture collection
HC1988201S
Atelier: Gaby
Model: Kirat
Hanoh Bouskila Collection

36 **Evening dress**
Blouse and skirt
Silk satin printed-on by Bressin de Mère and printed silk organza by Abraham
Spring-Summer 1988 haute couture collection
HC1988201S
Atelier: Esther
Model: Christiane
The blouse is to licensed copy for
Alexander's department store in New York City.
Hanoh Bouskila Collection

I purchased this quintessential Kipple de Love shirt from Alexander's in New York City. It was originally part of a very stylish women's wardrobe of Yves Saint Laurent that was sold in the United States in the 1980s and 1990s. Inspired by the "Hommage" Spring-Summer 1988 collection, Yves later I visited the Metropolitan Museum of Art's Costume Institute and discovered a Spanish-inspired embroidered bolero jacket, worn with this printed silk organza blouse! The chance of finding the same in-style to come across two in one day, in the same place, was nothing short of miraculous. One of the most memorable days of my life! I wore the blouse with a pair of black trousers and a bolero, but one could not tell the difference, in such instance the fashionistas were handsome.

38 **Evening suit**
Tunic and skirt
Printed silk taffeta and printed silk organza by Abraham
Spring-Summer 1988 haute couture collection
HC1988201S
Atelier: Felise
Model: Monika
Worn by Ren Reagan
Hanoh Bouskila Collection

39 **Evening suit**
Tunic and skirt
Silk crêpe by Abraham
Autumn-Winter 1988 haute couture collection
HC1988402S
Atelier: Catherine
Model: Jane
Hanoh Bouskila Collection

40 **Evening jacket**
Jacket and skirt
Embroidered and embroidery by Lesage
Autumn-Winter 1979 haute couture collection
HC1979403S
Atelier: Georges
Model: Jacqueline
Hanoh Bouskila Collection

41 **Evening ensemble**
Jacket, blouse and skirt
Moiré silk satin by Abraham
Autumn-Winter 1988 haute couture collection
HC1988402S
Atelier: Catherine and Esther
Model: Kirat
Worn by Ren Reagan
Hanoh Bouskila Collection

42 **Evening dress**
Silk velvet by Leonard
and silk taffeta by Bianchini
Autumn-Winter 1979 haute couture collection
HC1979403S
Atelier: Felise
Model: Kirat
Purchased by Eunice Johnson
Hanoh Bouskila Collection

This dress was originally purchased by Eunice Johnson for the Fashion Fair Fund, a traveling fashion show sponsored by Ebony magazine, the leading publication for African-American culture. The dress is constructed of a silk velvet by Leonard and a metallic and silk taffeta, spiral of pleated taffeta ruffles with a metallic gold lamé. The dress was originally worn with a matching silk velvet a nineteenth-century courtesan. Runway sketches of the dress appeared in the Yves Saint Laurent Rive Gauche collection, which was a ready-to-wear line. The dress also shows more flamboyant taffeta colours than those worn for the runway show.

43 **Cocktail dress**
Silk crêpe by Abraham and silk satin by Tanus
Autumn-Winter 1988 haute couture collection
HC1988402S
Atelier: Esther
Model: Nicole
Worn by Ren Reagan
Hanoh Bouskila Collection

44 **Evening dress**
Silk velvet by Leonard
and silk taffeta by Bianchini
Autumn-Winter 1979 haute couture collection
HC1979403S
Atelier: Felise
Model: Kirat
Purchased by Eunice Johnson
Hanoh Bouskila Collection

This dress was originally purchased by Eunice Johnson for the Fashion Fair Fund, a traveling fashion show sponsored by Ebony magazine, the leading publication for African-American culture. The dress is constructed of a silk velvet by Leonard and a metallic and silk taffeta, spiral of pleated taffeta ruffles with a metallic gold lamé. The dress was originally worn with a matching silk velvet a nineteenth-century courtesan. Runway sketches of the dress appeared in the Yves Saint Laurent Rive Gauche collection, which was a ready-to-wear line. The dress also shows more flamboyant taffeta colours than those worn for the runway show.

45 **Le smoking**
Jacket and skirt
Wool grain-de-poudre by Dormeuil
and silk satin by Moreau
Autumn-Winter 1988 haute couture collection
HC1988403S
Atelier: Jean-Pierre and Renée
Model: Kirat
Worn by Ren Reagan
Hanoh Bouskila Collection

46 **Evening dress**
Silk crêpe by Abraham
Autumn-Winter 1988 haute couture collection
HC1988402S
Atelier: Esther
Model: Christiane
Hanoh Bouskila 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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