

# APPROVED

Oct 02 2025

## BOARD OF RECREATION AND PARK COMMISSIONERS

### BOARD REPORT

NO. 25-170

DATE October 02, 2025

C.D. 14

### BOARD OF RECREATION AND PARK COMMISSIONERS

SUBJECT: HOLLYWOOD MUSEUM COLLECTION – EXTENSION OF TERM OF LICENSE AGREEMENT WITH ARIZONA STATE UNIVERSITY FOR THE CARE AND CURATION OF CERTAIN PORTIONS OF THE HOLLYWOOD MUSEUM COLLECTION OF TELEVISION AND MOTION PICTURE MEMORABILIA

* B. Aguirre	<u>BA</u>	M. Rudnick	<u>                    </u>
B. Jones	<u>                    </u>	C. Santo Domingo	<u>                    </u>
C. Stoneham	<u>                    </u>	N. Williams	<u>                    </u>



General Manager

Approved           X          

Disapproved                                     

Withdrawn                                     

### RECOMMENDATIONS

1. Approve the proposed First Amendment (First Amendment) to the License Agreement (Agreement) with Arizona Board of Regents, a body corporate, for and on behalf of Arizona State University, extending the term of the Agreement for an additional eighteen months, for the continued care and curation of a portion of the Hollywood Museum Collection of motion picture memorabilia, attached hereto as Attachment 1 and Attachment 2, respectively, at the ASU California Center located at 919 South Grand Avenue, Los Angeles, California 90015, subject to the approval of the City Attorney as to form;
2. Authorize the Board of Recreation and Park Commissioners (Board) President and Secretary to execute the First Amendment subsequent to all necessary approvals; and
3. Authorize RAP staff to make technical corrections in order to carry out the intent of the Board in approving this Report.

### SUMMARY

The City of Los Angeles (City) currently owns a collection of motion picture and television memorabilia that is commonly referred to as the "Hollywood Museum Collection" (Collection), which was originally owed by the County of Los Angeles and then acquired by the City around the mid-1960s and placed under the jurisdiction of the Department of Recreation and Parks (RAP). The now-defunct Hollywood Museum Association, Inc. was originally expected to curate and display the Collection, but this plan never came to fruition, and the City ultimately took possession of the Collection. Beginning in 1981, RAP loaned certain portions of the Collection to various educational institutions for display and educational use, including the Fashion



## BOARD REPORT

PG. 2 NO. 25-170

Sciences (AMPAS), American Film Institute (AFI), and the Gene Autry Western Heritage Museum.

A large portion of this Collection had been under the care and curatorship of FIDM at their Museum located within their campus in downtown Los Angeles from 1990 until the bifurcation of the institution and ultimate sale of the building and program to Arizona State University (ASU) in 2024 for the formation of the ASU California Grand Center. The Collection was used by FIDM for both educational and display purposes, and ASU has continued with such uses. In order to transition the use of the Collection from FIDM to ASU, RAP issued a Temporary, Revocable License Agreement (Agreement), which was executed and validated on September 26, 2024, for a period of one year, allowing ASU to utilize the Collection for research and educational purposes.

ASU, at their own expense, contracted with Curatrix Group (Curatrix), an appraisal company that specializes in textiles, costumes, and interiors, to perform an independent valuation of some of the Collection for insurance purposes; this work was completed last month. Curatrix appraised the 294 items from the Collection currently under the care and curatorship of ASU at a combined replacement value of \$634,400.00, which is attached to this Report as Attachment 3.

Staff is requesting an eighteen-month extension to the term of the Agreement to allow ASU's continued use of the Collection, while arrangements for its long-term care and curation are considered and pursued.

### FISCAL IMPACT

There is no impact to the RAP General Fund, as the proposed First Amendment would simply extend the term of the current Agreement with ASU, which involves no financial commitment from RAP.

This Report was prepared by Melissa Bettis, Management Analyst, Partnership Section.

### LIST OF ATTACHMENTS/EXHIBITS

- 1) Proposed Amendment
- 2) Temporary, Revocable License Agreement
- 3) Collection Appraisal

**FIRST AMENDMENT TO LICENSE AGREEMENT  
BETWEEN  
THE CITY OF LOS ANGELES  
AND  
ARIZONA STATE UNIVERSITY  
FOR THE CURATION OF A PORTION OF THE “HOLLYWOOD MUSEUM COLLECTION” OF  
TELEVISION AND MOTION PICTURE MEMORABILIA**

THIS FIRST AMENDMENT TO LICENSE AGREEMENT (“FIRST AMENDMENT”) is made this \_\_\_\_\_, 20\_\_\_\_, by and between the City of Los Angeles (“CITY”), a municipal corporation acting by and through its Board of Recreation and Park Commissioners (“BOARD”), and Arizona Board of Regents, a body corporate, for and on behalf of Arizona State University, and any contractors, sub-contractors, vendors, and/or volunteers performing activities or work relative to the programs and services provided by Arizona State University (collectively referred to herein as “LICENSEE”). The CITY and LICENSEE may be referred to herein individually as “PARTY” or collectively as “PARTIES”.

WHEREAS, CITY owns a collection of television and motion picture memorabilia commonly referred to as “The Hollywood Museum Collection” (COLLECTION), which is under the jurisdiction of the Department of Recreation and Parks (RAP) and is currently stored in the archives of the ASU California Center Grand, located at 919 South Grand Avenue, Los Angeles, California 90015 (PREMISES); and,

WHEREAS, LICENSEE serves as the current curator of a portion of the COLLECTION pursuant to a temporary, revocable license agreement dated September 5, 2024 (AGREEMENT), which is scheduled to expire on September 25, 2025; and,

WHEREAS, the RAP Special Operations Branch is requesting that the BOARD approve this FIRST AMENDMENT extending the TERM of the AGREEMENT for a period of eighteen months in order for RAP to properly perform a valuation of all pieces of the COLLECTION and determine a more permanent curator of said COLLECTION; and,

WHEREAS, the BOARD has approved this FIRST AMENDMENT at its meeting held on \_\_\_\_\_, 2025, authorizing the extension of the AGREEMENT for a TERM of an additional eighteen months (Board Report 25-XXX).

NOW THEREFORE, in consideration of the foregoing, and the terms and conditions contained herein, and the performance thereof, PARTIES hereby agree that the AGREEMENT is amended as follows:

1. The first paragraph of Section 3 (Term and Termination) of the AGREEMENT is hereby amended to read:

“The performance period granted under this LICENSE (defined herein as “TERM”) shall be two years and six months from the commencement date (COMMENCEMENT DATE) specified on the Signature Page of this LICENSE.”

2. At the request of RAP, and because of the need therefore, LICENSEE began performance of the responsibilities herein required prior to the execution hereof. By its execution hereof, RAP hereby accepts such service subject to all the terms, covenants, and condition of the AGREEMENT, as modified by this FIRST AMENDMENT, and ratifies its AGREEMENT with LICENSEE for such services.
3. Other than as amended or modified in this FIRST AMENDMENT, all other terms and provisions of this AGREEMENT shall remain unchanged and in full force and effect. Should any provision of the AGREEMENT conflict with this FIRST AMENDMENT, the terms and conditions of this FIRST AMENDMENT shall prevail.

**[SIGNATURE PAGE FOLLOWS]**

IN WITNESS WHEREOF, the PARTIES have executed this FIRST AMENDMENT TO THE AGREEMENT as of the day and year first above written.

CITY OF LOS ANGELES, a municipal corporation, acting by and through its BOARD OF RECREATION AND PARK COMMISSIONERS.

ARIZONA BOARD OF REGENTS, a body corporate, for and on behalf of Arizona State University

By signing below, the signatory attests that they have no personal, financial, beneficial, or familial interest in this Agreement.

By: \_\_\_\_\_  
President

By: \_\_\_\_\_

By: \_\_\_\_\_  
Secretary

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Date: \_\_\_\_\_

By: \_\_\_\_\_

**APPROVED AS TO FORM:**

HYDEE FELDSTEIN SOTO, City Attorney

Title: \_\_\_\_\_

By: \_\_\_\_\_  
Brendan Kearns, Deputy City Attorney

Date: \_\_\_\_\_

Date: \_\_\_\_\_

DEPARTMENT OF RECREATION  
AND PARKS

**BOARD OF COMMISSIONERS**

**RENATA SIMRIL**  
PRESIDENT

**LUIS SANCHEZ**  
VICE PRESIDENT

**FIONA HUTTON**  
**MARIE LLOYD**  
**BENNY TRAN**

**TAKISHA SARDIN**  
BOARD SECRETARY  
(213) 202-2640

City of Los Angeles  
California



**KAREN BASS**  
MAYOR

**JIMMY KIM**  
GENERAL MANAGER

**MATTHEW RUDNICK**  
EXECUTIVE OFFICER

**CATHIE SANTO DOMINGO**  
ASSISTANT GENERAL MANAGER

**CHINYERE STONEHAM**  
ACTING ASSISTANT GENERAL MANAGER

**BRENDA AGUIRRE**  
ASSISTANT GENERAL MANAGER

(213) 202-2633

**September 5, 2024**

Arizona Board of Regents, for and on behalf of Arizona State University  
Dennita Sewell  
Fusion on First  
500 North 1st Avenue  
Phoenix, Arizona 85003

**TEMPORARY, REVOCABLE LICENSE TO ARIZONA STATE UNIVERSITY, FOR THE  
CURATION OF A PORTION OF THE "HOLLYWOOD MUSEUM COLLECTION" OF  
TELEVISION AND MOTION PICTURE MEMORABILIA**

Dear Ms. Sewell:

The City of Los Angeles (CITY), Department of Recreation and Parks (RAP), hereby issues this temporary, revocable License ("LICENSE") to the Arizona Board of Regents, a body corporate, for and on behalf of Arizona State University, and any contractors, sub-contractors, vendors, and/or volunteers performing activities or work relative to the programs and services provided by **Arizona State University** (collectively referred to herein as "LICENSEE"), granting LICENSEE the authority to insure, store, conserve, restore when necessary and feasible, and display for the primary benefit of the public as appropriate costume and textile artifacts from a portion of the Hollywood Museum Collection (COLLECTION), a collection of television and motion picture memorabilia owned by the City of Los Angeles and under the jurisdiction of the Department of Recreation and Parks, that is currently stored in the archives at the ASU California Center Grand, located at **919 South Grand Avenue, Los Angeles, California 90015** (PREMISES).

Pursuant to the terms and conditions of this LICENSE, LICENSEE is obligated and agrees to be solely responsible for all costs associated with the curation, display, and use of the COLLECTION, at no cost to CITY/RAP. LICENSEE shall be required to insure the COLLECTION against damage, theft or vandalism, as well as obtain, at its sole expense, any and all operating permits and/or licenses that may be required in connection with its operations, including but not limited to, building permits, tax permits, business licenses, health permits, certifications, etc.

This LICENSE is issued and shall be executed with the understanding and concurrence of LICENSEE, that the issuance of this LICENSE was performed in the anticipation of a more formal, long-term agreement being prepared and executed prior to the expiration

of this LICENSE, subject to approval by the Board of Recreation and Park Commissioners (BOARD), City Council, and the Office of the City Attorney. LICENSEE is obligated and agrees to be solely responsible for all costs associated with this LICENSE and the curation of the COLLECTION.

This LICENSE is issued subject to the following conditions:

**1. PERMISSION GRANTED**

Permission is granted to LICENSEE to care for and curate the COLLECTION at the PREMISES, as described herein, pursuant to the terms and conditions of this LICENSE and applicable RAP Policies.

**2. PREMISES DEFINED**

The PREMISES authorized for archiving of the COLLECTION consists of a multi-story building owned by Arizona State University and commonly referred to as the ASU California Center Grand, located at 919 South Grand Avenue, Los Angeles, California 90015.

**3. TERM AND TERMINATION**

The performance period granted under this LICENSE (defined herein as "TERM") shall be one year from the commencement date (COMMENCEMENT DATE) specified on the Signature Page of this LICENSE.

- a. COMMENCEMENT AND EXPIRATION: This LICENSE shall take effect on the COMMENCEMENT DATE and shall end upon the expiration of the TERM.
- b. TERMINATION: In addition to the CITY's right to terminate this LICENSE for an uncured breach or default as set forth in Section 11, CITY and LICENSEE may each terminate this LICENSE upon written notice of termination given to the other party no less than sixty days prior to the date of termination. Further, CITY may immediately terminate this LICENSE in the event LICENSEE ceases to operate as defined below. Upon receipt of a written notice of termination from CITY, LICENSEE shall complete a final inventory of all items in the COLLECTION and collaborate with CITY to have the COLLECTION safely transferred to CITY property for storage.
- c. CEASE TO OPERATE: The phrase "ceases to operate" shall mean the first to occur of any of the following: (i) the termination (but not temporary suspension) of LICENSEE's corporate charter, unless the same is reinstated within sixty calendar days after such termination; (ii) a material change in LICENSEE's purposes or function as contained in LICENSEE's corporate charter (Stated Purposes); (iii) a material change in the delivery of services by LICENSEE from that described herein; or (iv) the failure of LICENSEE to use the COLLECTION

for any of the authorized uses described in Section 4 below, Permitted Uses, Obligations, and Restrictions (collectively, "PERMITTED USES"), or any other default of the terms and conditions or other obligations contained in this LICENSE, for a consecutive period of sixty calendar days; unless prevented from doing so because of damage, destruction, major repairs or refurbishment of the improvements within the LICENSEE facilities, or for reasons beyond LICENSEE's control. Under such circumstances, LICENSEE shall immediately cease and desist from all use of the COLLECTION, and this LICENSE shall be deemed terminated upon LICENSEE's receipt of such notification of immediate termination from RAP.

#### **4. PERMITTED USES, OBLIGATIONS, AND RESTRICTIONS**

LICENSEE will insure, store, conserve, restore when necessary and feasible, and display as appropriate costume and textile artifacts from the COLLECTION that were formerly curated by FIDM under Agreement No. 2386, executed on July 23, 1990, amended on June 15, 2015, and set to expire on June 14, 2040, but which was mutually terminated by FIDM and CITY at the time of the BOARD's approval of this LICENSE.

LICENSEE accepts the COLLECTION in its current condition as of the COMMENCEMENT DATE and understands that the CITY has not and will not in the future take any steps to restore or repair any part of the COLLECTION during the TERM of this LICENSE. CITY/RAP and LICENSEE understand and acknowledge that the COLLECTION contains items that may be in fragile condition, and subject to normal wear and tear. However, LICENSEE will, to the best of its ability, preserve the COLLECTION by appropriate cleaning, treating, and restoring, in accordance with generally accepted curatorial standards for museums, without endangering the integrity of the artifacts in the COLLECTION.

Attached hereto and incorporated herein by reference as Exhibit A is the current inventory of the COLLECTION as provided by FIDM. LICENSEE shall conduct a thorough inventory of the COLLECTION that must be overseen by a certified third-party appraisal company and assign a monetary value to each piece of the COLLECTION as it is inspected and provide written documentation of this valuation to RAP prior to the expiration of the LICENSE TERM. The inventory and valuation shall be used in case remuneration by an insurance carrier is required.

##### **a. RULES FOR LICENSEE'S PROTECTION OF THE COLLECTION**

The building(s) in which the COLLECTION will be displayed and stored must be equipped to protect the COLLECTION from fire, flood, or smoke damage; under 24-hour security; and protected from extreme temperature and humidity and from insects, vermin, or other environmental hazards.

Additionally, the COLLECTION may not be installed:

- In a vicinity where smoking is permitted;
- Where it will have contact with direct sunlight;
- In close proximity to heaters, air conditioning vents, and pipes which might cause frequent humidity and temperature change;
- In the direct path of moveable objects, such as doors, cabinets, etc.; or
- In designated eating areas where it could come in contact with food or liquids.

#### **b. REPRODUCTION AND CREDIT**

Each piece of the COLLECTION has a label on the back declaring that it is the property of the City of Los Angeles' Hollywood Museum Collection. When pieces from the COLLECTION are on display, they should always be accompanied by a notification declaring the item(s) as property of the City of Los Angeles' Hollywood Museum Collection under the jurisdiction of the Department of Recreation and Parks.

Reproduction of pieces from the COLLECTION must be approved in advance, in writing through RAP. Requests for reproduction will be considered when reproduction is intended for internal, educational, or not-for-profit purposes. LICENSEE may be required to conduct research on the ownership of copyright and, if applicable, obtain permission from the copyright owner.

#### **c. SCOPE OF PERMITTED USE**

LICENSEE shall not expand and/or change the scope of PERMITTED USE set forth in this Section without the prior written approval and consent of CITY/RAP. In addition to the provisions set forth in this LICENSE, LICENSEE is authorized to use the COLLECTION in accordance with the following conditions:

- i. PERMITTED USE: LICENSEE shall use the COLLECTION solely for the purposes of research, education, and display for the edification and enjoyment of the public.
- ii. It is agreed and understood that the COLLECTION loaned to LICENSEE shall not be subject to any use away from LICENSEE's facility specified herein, without the express written consent of RAP. Notwithstanding the foregoing, LICENSEE shall not loan, sell, distribute, or display the COLLECTION for commercial gain or profit without the express written consent of CITY/RAP, which if approved, may warrant an amendment to this LICENSE and/or execution of a separate license agreement. LICENSEE shall give written notice to the RAP Partnership Section listed herein under Section 8 (Contacts) of any intent to loan any artifacts from the COLLECTION to any third-party, no less than ninety calendar days prior to the transaction of said loan. RAP will issue proper documentation authorizing the loan of any such items from the COLLECTION. LICENSEE may only loan items from the COLLECTION for educational purposes or for public display, and may not



loan items to private parties for commercial purposes.

## **5. CONSIDERATION**

LICENSEE will not be required to pay CITY any fees, nor will CITY be required to pay any fees to LICENSEE for services herein provided, including costs of transporting, preserving, or restoring the COLLECTION.

All restoration or other improvements or additions made to the COLLECTION become the property of the CITY as though donated thereto.

## **6. INDEMNIFICATION**

Except for the active negligence or willful misconduct of CITY, or any of its boards, officers, agents, employees, assigns and successors in interest, LICENSEE shall defend, indemnify and hold harmless CITY and any of its boards, officers, agents, employees, assigns, and successors in interest from and against all lawsuits and causes of action, claims, losses, demands and expenses, including, but not limited to, (i) attorney's fees (both in house and outside counsel) and cost of litigation (including all actual litigation costs incurred by CITY, including but not limited to, costs of experts and consultants), (ii) damages or liability of any nature whatsoever, (iii) for death or injury to any person, including LICENSEE's employees and agents, or (iv) damage or destruction of any property of either party hereto or of third parties, arising in any manner by reason of an act, error, or omission by LICENSEE, its subcontractors, or their boards, officers, agents, employees, assigns, and successors in interest. The rights and remedies of CITY provided in this Section shall not be exclusive and are in addition to any other rights and remedies provided by law or under this LICENSE. This Section will survive expiration or termination of this LICENSE.

LICENSEE is aware of the condition of the COLLECTION and accepts the COLLECTION in its present condition, and agrees to abide by all health and safety regulations and orders. LICENSEE has carefully reviewed this Section, understands its contents, and signs it voluntarily, without being subject to coercion.

## **7. INSURANCE**

It is understood by CITY/RAP that LICENSEE is self-insured under the State of Arizona. Before accepting curatorship of the COLLECTION under this LICENSE, and periodically as required during its TERM, LICENSEE shall furnish CITY with evidence of insurance on an annual basis, in a form reasonably acceptable to CITY. LICENSEE or any third-party providing work or services under this LICENSE shall name the City of Los Angeles and its boards, officers, agents, employees, assigns and successors in interest as an additional insured for all required coverage(s), as applicable. LICENSEE will ensure that like insurance will be maintained by any such third party. Evidence of required coverage shall be on forms reasonably acceptable to CITY's Risk Manager and shall include the types and minimum limits of coverage.

- a. LICENSEE shall maintain all such insurance at its sole cost and expense throughout the TERM of this LICENSE. CITY may, by applying generally accepted risk management principles, change the required amounts and types of insurance to be effective at the renewal date of the insurance then in effect by giving LICENSEE sixty calendar days written notice, provided that such amounts and/or types shall be reasonably available to LICENSEE.
- b. If any of the required insurance contains aggregate limits or applies to other operations of LICENSEE outside of this LICENSE, LICENSEE shall give CITY written notice of any incident, occurrence, claim, settlement or judgment against such insurance that in LICENSEE's best judgment may diminish the protection such insurance affords CITY within thirty calendar days of the knowledge of same. LICENSEE shall further restore such aggregate limits or shall provide other replacement insurance for such aggregate limits within sixty calendar days of the knowledge of same.
- c. If an insurance company elects to (i) cancel insurance before the stated expiration date, (ii) declines to renew in the case of a continuous policy, (iii) reduces the stated limits other than by impairment of an aggregate limit, or (iv) materially reduces the scope of coverage, thereby affecting CITY's interest, LICENSEE shall provide CITY at least thirty calendar days prior written notice of such intended election by the insurance company, or ten calendar days prior written notice if such cancellation is for non-payment of premium. Such notice shall be sent by receipted delivery addressed as follows:

City Administrative Officer, Risk Management  
200 North Main Street, Room 1240, City Hall  
East Los Angeles, California 90012

Or to such address as CITY may specify by written notice to LICENSEE.

- d. LICENSEE's failure to procure and maintain the required insurance shall constitute a material breach of this LICENSE under which CITY may either (i) provide LICENSEE five calendar days written notice of such failure, upon receipt of which LICENSEE shall have five calendar days to cure such failure or CITY shall have the right to terminate the LICENSE or, (ii) at its discretion, pay to procure or renew such insurance to protect CITY's interest. LICENSEE agrees to reimburse CITY for all money so paid.
- e. Self-insurance programs and self-insured retention in insurance policies are subject to separate approval by CITY upon review of evidence of LICENSEE's financial capacity. Additionally, such programs or retention must provide CITY with an equivalent protection from liability.

## **8. NOTICES AND CONTACTS**

Any notice, request for consent, or statement (NOTICE), that RAP or LICENSEE is required or permitted to give or cause to be given to the other, shall be in writing and shall be delivered or addressed as set forth below. Either RAP or LICENSEE may designate a different address for any NOTICE by written statement to the other in accordance with the provisions of this Section. NOTICES shall be delivered personally, by reliable courier providing tracking services, or by deposit with the United States Postal Service with postage prepaid and return receipt requested. All NOTICES shall be addressed as follows:

LICENSEE: Arizona State University  
Dennita Sewell  
Fusion on First  
500 North 1st Avenue  
Phoenix, Arizona 85003  
Email: dennita.sewell@asu.edu

Copy to: Arizona State University  
Attn: Senior Vice President and General Counsel  
Via Personal Delivery or Overnight Courier  
Service:  
300 East University Dr., Suite 335  
Tempe, AZ 85281-2061  
Via U.S. Mail:  
P.O. Box 877405  
Tempe, AZ 85287-7405  
Email: ogcmail@asu.edu

RAP: City of Los Angeles Department of Recreation and  
Parks Partnership Section  
221 North Figueroa Street, Suite 180  
Los Angeles, California 90012  
Email: rap.partnerships@lacity.org  
Phone: (213) 202-5600

Copy to: City of Los Angeles Department of Recreation and  
Parks Equipment Division  
3900 Chevy Chase Drive  
Los Angeles, CA 90039  
Wendy.Sandoval@lacity.org  
Phone: (213) 485-6821

## **9. PRIMARY CONTACTS**

LICENSEE: Arizona Board of Regents, for and on behalf of Arizona  
State University  
Dennita Sewell  
Fusion on First  
500 North 1st Avenue  
Phoenix, Arizona 85003  
Email: dennita.sewell@asu.edu

RAP: City of Los Angeles Department of Recreation and  
Parks Board of Recreation and Park Commissioners  
221 North Figueroa Street, Suite  
300 Los Angeles, California 90012  
Phone: (213) 202-2640  
Email: rap.commissioners@lacity.org

## **10. BREACH OR DEFAULT BY LICENSEE**

The following occurrences constitute events of breach or default of this LICENSE: LICENSEE materially fails in the performance of any provision or condition of this LICENSE, such as failure to maintain required insurance coverage, failure to comply with applicable legal requirements or failure to fulfill the obligation to curate, maintain, and preserve the COLLECTION as specified herein. LICENSEE's attempt to assign rights or obligations under this LICENSE without CITY's prior written consent shall also constitute an event of breach or default.

## **11. BREACH OR DEFAULT BY LICENSEE – CITY'S REMEDIES**

Upon the occurrence of one or more events of breach or default by LICENSEE, CITY may, at its election and without waiving any right to select any other remedy provided in this Section or elsewhere in this LICENSE, initiate any of the following:

- a. Notice to Cure Breach or Default. CITY may issue a written notice of breach or default to LICENSEE, and if LICENSEE does not cure said breach or default within thirty calendar days of receipt of said notice, CITY may, by delivering a second written notice to LICENSEE, terminate this LICENSE without further delay, whereupon LICENSEE shall transfer the COLLECTION to CITY within fourteen calendar days. For a breach or default involving sanitary or safety conditions, the cure period is reduced to seven calendar days.
- b. CITY's Right to Cure. CITY at its sole discretion and with no obligation to do so, subject to any applicable conditions and limitations set forth elsewhere in this LICENSE, may, after a continuing breach or default by LICENSEE, perform or cause to be performed any of LICENSEE's

unperformed obligations under this LICENSE. CITY may enter all locations where the COLLECTION is stored and displayed and remain there for the purpose of correcting or remedying the continuing breach or default. Such action by CITY shall not be deemed to waive or release said breach or any default or CITY's right to take further, preventative action.

## **12. RIGHT OF INSPECTION**

CITY and RAP and their authorized representatives, agents, and employees shall have the right to enter LICENSEE premises at any and all reasonable times for the purpose of inspection and observation of LICENSEE's use and care of the COLLECTION. During these inspections, CITY representatives shall have the right to photograph and take video recordings of the conditions and events taking place around or about the COLLECTION. Said inspections may be made by persons identified to LICENSEE as CITY employees, or may be independent contractors engaged by CITY. Inspections may be made to determine if LICENSEE is complying with the terms and conditions of this LICENSE; however, this will not be construed as to limit CITY's right of inspection for incidental purposes.

## **13. RATIFICATION**

At the request of RAP, and because of the need therefore, LICENSEE began performance of the responsibilities herein required, prior to the execution hereof. By execution of this LICENSE, RAP hereby accepts such service(s) and related activities, subject to all the terms, covenants, and conditions of this LICENSE, and ratifies its agreement with LICENSEE and authorization for such services and activities to occur as stated herein.

## **14. TITLE**

Nothing in this LICENSE shall be construed as an assignment of title of ownership of the COLLECTION to LICENSEE; all items in the COLLECTION remain the sole property of the CITY.

## **15. REPRESENTATIONS AND WARRANTIES**

CITY and LICENSEE each represents and warrants to the other that it has full power and authority to execute this LICENSE and to perform its obligations and requirements hereunder. This LICENSE constitutes the valid and legal binding obligation of CITY and LICENSEE, enforceable in accordance with its terms and conditions.

## **16. NO JOINT VENTURE OR AGENCY RELATIONSHIP**

Nothing herein contained shall be construed to place the PARTIES to this LICENSE in the relationship of a joint venture, association, partnership, or other form of a

business organization or agency relationship. LICENSEE shall have no power to obligate or bind the CITY in any manner whatsoever. Further, under no circumstances will LICENSEE represent itself to be an agent of the CITY or any of its departments. Nothing in this LICENSE may be construed to have authorized or vested in LICENSEE the power to be an agent of the CITY or an actor under the color of law, be it civilly or criminally.

#### **17. RELATIONSHIP OF PARTIES**

CITY/RAP and LICENSEE agree that no other party shall have any right, power, or authority to assume, create, or incur any expense, liability, or obligation, expressed or implied, on behalf of any other party, except as expressly provided herein.

#### **18. NON-APPROPRIATION BY ARIZONA LEGISLATURE**

If LICENSEE's performance under this LICENSE depends on the appropriation of funds by the Arizona Legislature, and if the Legislature fails to appropriate the funds necessary for performance, then LICENSEE may provide written notice of this to CITY and cancel this LICENSE after safely transferring the COLLECTION to CITY property for storage. Appropriation is a legislative act and is beyond the control of LICENSEE.

#### **19. NON-DISCRIMINATION**

LICENSEE shall not discriminate unlawfully against any individual because of race, religious creed, color, national origin, ancestry, physical disability, mental disability, medical condition, genetic information, marital status, sex, gender, gender identity, gender expression, age, sexual orientation, or military and veteran status. LICENSEE shall ensure that the evaluation and treatment of employees and applicants for employment are free of such discrimination.

LICENSEE agrees that in the event of breach of any of the above nondiscrimination covenants, with proper notification as per Section 8, RAP shall have the right to terminate this LICENSE and to reenter and repossess said land and the facilities thereon and hold the same as if said LICENSE had never been executed.

#### **20. ENTIRE LICENSE**

This LICENSE sets forth all of the rights and duties of the PARTIES with respect to the subject matter hereof, and replaces any and all previous permits or understandings, whether written or oral, relating thereto.

## **21.ACCEPTANCE**

To indicate LICENSEE's acceptance of the terms and conditions herein, an authorized representative of LICENSEE must sign on signature block below, retain a copy for LICENSEE's files, return the signature page with the original signature to the Partnership Section at the address stated in Section 8, and have filed evidence of required insurance with the City Risk Manager as indicated in Section 7 of this LICENSE.

Sincerely,



Brenda Aguirre  
Assistant General Manager  
Special Operations Branch

BA/MV/JA:mb/vp

Attachments: Exhibit A: COLLECTION Inventory

The order of precedence in resolving conflicting language, if any, in the documents shall be: 1) This LICENSE exclusive of attachments; and 2) Exhibit A.

**[SIGNATURE PAGE TO FOLLOW]**

**SIGNATURE EXECUTION PAGE**

TEMPORARY, REVOCABLE LICENSE TO **ARIZONA STATE UNIVERSITY**, TO CARE FOR AND CURATE THE HOLLYWOOD MUSEUM COLLECTION

As the authorized representative of Arizona State University, I hereby accept the terms and conditions of the License contained herein:

  
Licensee Signature

September 20, 2024  
Date

Dennita Sewell  
Licensee Name (print)

Director ASU FIDM Museum  
Title

LICENSE VALIDATION and COMMENCEMENT:

License Validation and Commencement Date

  
Signature

September 26, 2024  
Date

Joel Alvarez  
RAP Representative Name

Senior Management Analyst II  
Title



**EXHIBIT A**

COLLECTION Inventory

**ATTACHED SEPARATELY**

OBJECTID	OBJNAME	DESCRIP	CONDITION	HOMELOC
L88.1.186A-C	Ensemble	<p>Matador "Suit of Lights" ensemble worn by Rudolph Valentino in "Blood and Sand" (1922), consisting of (A) cropped jacket, (B) stray tassel, and (C) leggings. (A) Maroon and purple silk satin cropped jacket with long sleeves; heavily embellished with silk-wrapped wood beads, metallic thread, metallic soutache, metal sequins of various sizes, braid with metallic sequins, blue rhinestones, and white spherical glass beads; standing collar; high relief gold-braid, rhinestone, silk and white glass bead epaulettes; sleeves attached at top and sides with laces; CF opening; interior lined with beige cotton canvas. Label: "PARAMOUNT\ WARDROBE" printed in black on interior back lining; other markings in black ink, including handwritten and stamped numbers and oval stamps, have worn or smudged so they are not illegible. Date: 1922 Costume Designer: Natacha Rambova Length: CB: 17" Condition: All satin and silk/metallic embellishment heavily abraded; loss of numerous sequins throughout; aqua polyester crepe chiffon lining added to interior, except at CB where there are markings; see attached photographs for more detailed Outgoing Condition.</p>	Fair	Archive Storage
L88.1.235	Dress	<p>Paisley strapless evening gown worn by Marlene Dietrich in "A Foreign Affair," 1948; gold metallic/ beige silk weave with multicolored paisley/floral print; sweetheart neckline; red/green/blue/clear rhinestones, gold/red bugle beads accent bodice front, echoing paisley/floral motif; 2 princess seams; contoured bust seams extending across entire front; contoured waist seams with peaks meeting princess seams and V-shaped dip at CF; 3 deep pleats at each side of skirt front; CF seams in skirt; slit at CF hem with rounded corners tapering away from center; back neckline scalloped; CB zipper closure; scalloped concealment panel at CB with 11 hook-and-eye closures; scalloped waist seam; CB seam; shaping at back hem with sides pulled towards CB creating diagonal inverted pleats; cream silk lining [mesh overlay from conservation treatment]; boning at interior; skirt unlined. Date: 1941, worn through 1948 Fashion Designer: Irene [Irene Lentz Gibbons] Costume Designer Credit: Edith Head "A Foreign Affair" (1949) Length: CB: 47" Faux flower corsages made by FIDM Museum staff.</p>	Fair	Archive Storage
L88.1.201	Dress	<p>Silver bugle bead gown worn by Carole Lombard in "No Man of Her Own," 1932; long evening gown in pink silk crepe with allover embroidery in silver bugle beads; short kimono sleeves (cut in one piece with front and back); gold lame pleated belt sewn into waist; CF opening with 3 hooks-and-eyes in belt and 14 hooks-and-eyes in skirt; fitted waist and hips with flared skirt; slight train in back; CB seam; unlined; CF opening reinforced with pink silk grosgrain ribbon; pink grosgrain interior waist tape with single hook-and-eye. Costume Designer: Travis Banton Date: 1932</p>	Fair	Archive Storage
L88.1.199	Dress	<p>Cream silk satin evening gown worn by Jean Harlow in "Bombshell," 1933; shawl neckline with trompe l'oeil turned-down necktie at CF; sleeveless; bust darts; waist seam at natural waist; three-tiered self-fabric peplum; wrap skirt with split down CF; PR panel of skirt overlaps PL, then fold back; skirt panel edges faced in self-fabric; hook-and-eye closure at CF peplum with second level of hooks-and-eyes at PL skirt panel; snap closure at PL waist seam; hook-and-eye closures on PL side from waist to armscye; two weights sewn to PL skirt facing; shawl collar at back; seam at PR side towards back; skirt back hem curved, lower than front; unlined; cream silk grosgrain inner waist tape with two hook-and-eye closures at PL side. Label: none Designer: Adrian Date: 1933</p>	Fair	Archive Storage

L88.1.200	Dress	Black/cream/gold gown worn by Esther Williams in "Jupiter's Darling," 1955; strapless fitted full-length evening gown with fish-tail skirt; constructed of diagonal strips of fine cream-colored wool knit, black wool knit, and gold lame; diagonal strips meet at CF in upturned point, at CB in downward point; shaping achieved through varying thickness of knit stripes; inverted V neckline; CB hidden zipper flanked by 10 hooks on each side [missing component meant to hook on at CB]; cream crepe chiffon lining; 2" cream grosgrain ribbon support beneath zipper; 2" cream grosgrain ribbon edging interior neckline; boning at sides and back interior bodice; two narrow grosgrain tapes at PR back meet grosgrain support with 2 hook-and-eye closure. Label: Twill tape stitched to CB, reads "1625\ 3613\ ESTHER WILLIAMS" handwritten in black ink [probably early labeling technique for Hollywood Collection]. Date: 1955 Costume Designer: Walter Plunkett/ Helen Rose	Fair	Archive Storage
L88.1.247A-C	Ensemble	Grey wool tweed 2-piece skirt suit with hat worn by Marlene Dietrich in "Witness for the Prosecution," 1957 (A) Grey felt cloche with round crown [currently pushed in to create indentation along PR side]; grey grosgrain ribbon around seam of crown and brim; ends of ribbon folded over at PR side; brim longer at back; interior headband of black grosgrain ribbon with black lace trim. Label: None (B) Single-breasted woman's jacket; notched collar; CF 5-button closure with grey/black mottled plastic round buttons; faux pocket flap cut at angle on PL breast; long sleeves; slit with 2-button closure at cuffs; bust darts; princess seam with two princess darts on each side of front; faux rectangular pocket flaps on each hip; princess seams at back; fully lined in grey silk crepe. Label: None (C) Calf-length pencil skirt; 1" self-fabric waistband; 2 shaping darts at front and back; zipper and 2 hook-and-eye closure at PR side waistband; list at CB hem; fully lined in grey silk crepe; lingerie straps. Date: 1957 Costume Designer: Edith Head	Fair	Archive Storage
L88.1.257AB	Ensemble	Cream crepe dress with chiffon/fox fur cape worn by Marlene Dietrich in "Desire" 1936. (A) Cream silk crepe chiffon cape with white fox fur trim; self-binding at neckline; hook-and-eye closure at CF neckline with 2 thread eyes; half-circle shape with slight gathering into neckline. Label: None (B) Cream silk crepe empire-waist dress; nude mesh spaghetti straps; sweetheart neckline; shirred bust; contoured seam below bust; seam at natural waist; 1" strip of crepe fabric runs vertically from neckline to mid-thigh at CF; fitted skirt; shirring at CF stomach to mid-thigh; triangular insert of accordion-pleated silk chiffon at CF skirt extending mid-thigh to hem; low neckline at back; CB white metal zipper with hook-and-eye at top; shaping darts at CB waistline; triangular insert of accordion-pleated silk chiffon extends into long train at CB; petersham with two hook-and-eye closures at CB interior; lined in crepe satin; lingerie straps. Label: None Date: 1936 Costume Designer: Travis Banton	Fair	Archive Storage
L88.1.184	Armor	Torso body armor of round metal disks probably worn in film "Ben Hur: A Tale of the Christ; (1925) and "Ben-Hur" (1959); short-sleeved tunic of brown twill with allover overlapping rows of rounded metal plates stitched to twill ground with heavy beige thread; CF opening with large hook-and-eye closures, alternating hook and eye orientation every two closures; metal staples at each side of front and back (probably for attaching additional costume armor); lined in neutral burlap; seams unfinished. Label: none Date: c. 1924-1925 Costume Designer: Mrs. E.F. Chaffin (wardrobe supervisor, uncredited) Length: 28.5" (CF)	Fair	Archive Storage
L88.1.264AB	Breastplate	Armored breastplate in leather, metal and cotton floss, 2 pieces. Worn by Kirk Douglas in Spartacus, 1960.	Fair	Archive Storage
L88.1.196	Hat	Straw boater with black silk grosgrain ribbon worn by Fred Astaire. Label: Stetson	Fair	Archive Storage
L88.1.198	Hat	Top hat worn by Fred Astaire; black dyed silk plush, silk satin, silk crepe, & grosgrain ribbon. Label: Riviera	Fair	Archive Storage

L88.1.125A-D	Shoes	(AB) Brown suede and leather lace-up men's tap shoes worn by Fred Astaire; square toe with 1" black wood heel; metal taps on sole at toe and heel; both signed on inside bottom by Fred Astaire in black ink twice with a large and small signature [smaller signature is faded in B/B]. (B/D) "FRED ASTAIRE" is stamped in gold near signatures. (CD/D) light brown silk shoelaces. Label: (A/D) "I. MILLER BEAUTIFUL SHOES\ MADE IN NEW YORK"; (B/B) "I. MILLER\ LOS ANGELES, SEATTLE, PALM SPRINGS, HOLLYWOOD"; metal taps labeled with maker "DANSTAR".	Fair	Archive Storage
L88.1.123A-D	Shoes	(AB) Brown and cream leather lace-up saddle shoes with perforated edges; both inscribed with "04083" in ink on the PR inside; almond-shaped toe and 1 1/4" brown wood heel; both are signed by Fred Astaire on the interior bottom in black ink; both are stamped with "ESPECIALLY MADE FOR\ FRED ASTAIRE, No. 1 (in B/B) / No. 2 (in A/B)" in gold; each stamp has faded. Label: "Designed and Hand-Sewn expressly for I. MAGNIN & CO."; label only on inside bottom of A/B. (CD) brown silk shoe laces.	Fair	Archive Storage
L88.1.131A-D	Shoes	(AB): Black and cream dyed leather men's lace-up dance shoes; worn by Fred Astaire; primarily black with cream stylized piping; almond-shaped toe with 3/4" black wood heel; inside lining inscribed with "B20375" on PL in A/D and PR in B/D in black ink; no label. (CD) Black waxed shoelaces.	Fair	Archive Storage
L88.1.107	Hat	Black felt hat with braid at crown probably worn by William Farnum in unknown film; wool & silk grosgrain. Date: c. 1920	Fair	Archive Storage
L88.1.104AB	Gloves	Leather gloves with metallic trim, probably worn by William Farnum in unknown film. Date: c. 1920	Fair	Archive Storage
L88.1.106AB	Spur	Spurs probably worn by William Farnum in unknown film. Date: c. 1910	Fair	Archive Storage
L88.1.298	Whip	Whip possibly used by William Farnum in unknown film; leather, mother-of-pearl, wood & bone. Date: c. 1920	Fair	Archive Storage
L88.1.190AB	Shoes	Shoes worn by Ingrid Bergman in "Joan of Arc" (1948); brown leather.	Fair	Archive Storage
L88.1.265	Headdress	Headpiece possibly worn by Peter Ustinov in "Quo Vadis" (1951); green/red painted metal faux laurel wreath.	Fair	Archive Storage
L88.1.262AB	Shoes	Costume boots probably worn by Charles Laughton as Gracchus in Spartacus (1960).	Fair	Archive Storage
L88.1.3AB	Costume, Film	Costume worn by Eva Gabor in "The Last Time I Saw Paris" (1954) consisting of (A) cocktail dress with (B) rhinestone clip; blue silk netting, silk lace, synthetic horsehair, nylon net, rhinestones, & metal. Costume Designer: Helen Rose Date: 1954	Fair	Archive Storage
L88.1.162	Shorts	Blue silk crepe shorts worn by Jean Harlow in film "Reckless" (1935); mother-of-pearl buttons. Designer: Adrian	Fair	Archive Storage
L88.1.145A-E	Set, Toilet	Toiletry set used by Mabel Normand. A- Mirror B - Brush C - Nail buff D - Nail file E - Clothesbrush Date: 1920s	Fair	Archive Storage
L88.1.74AB	Shoes	Silk satin, cotton & synthetic mesh slippers worn by Mabel Normand. Date: 1920s	Fair	Archive Storage
L88.1.210AB	Shoes	Tuxedo pumps worn by Marlene Dietrich; leather & grosgrain ribbon. Label: Delman; Especially for Marlene Dietrich Date: 1950s	Fair	Archive Storage
L88.1.212AB	Shoes	Day shoes worn by Marlene Dietrich; leather & suede with buttons. Date: c. 1950	Fair	Archive Storage
L88.1.218AB	Shoes	Boudoir slippers worn by Marlene Dietrich; hot pink silk satin, black ostrich feathers & leather Label: Jerro New York; I. Magnin Date: 1940s	Fair	Archive Storage
L88.1.213AB	Shoes	Evening shoes worn by Marlene Dietrich; silk satin, glass rhinestones, ball on heel; metallic cord & leather. Label: Delman; Especially for Marlene Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.55	Jacket	Dyed black fox fur jacket worn by Marlene Dietrich. Date: c. 1940	Fair	Archive Storage
L88.1.244	Dress	Evening gown of peach floral lace and black netting, form-fitting to knee length and then flares; worn by Marlene Dietrich. Designer: Irene (attributed) Date: c. 1940	Fair	Archive Storage

L88.1.31AB	Tuxedo	Navy cutaway tail coat and trousers worn by Fred Astaire. Label: "ANDERSON & SHEPPARD LTD\ 30. Savile Row. W. I." printed on label at interior pocket; "H2592 1-5-39\ Fred Astaire" handwritten below. Note Astaire is misspelled. Incl prop pocket square. Date: 1939	Fair	Archive Storage
L88.1.32	Vest	White tuxedo vest worn by Fred Astaire. Label: "BY APPOINTMENT\ HAWES & CURTIS\ LONDON." printed on label; "F. ASTAIRE" handwritten below. Date: c. 1939	Fair	Archive Storage
L88.1.164	Dress	Evening gown of brown crepe with brown faille hip, back drape, and bow, likely worn by Janet Gaynor. Designer: Gilbert Adrian Date: 1948-1950	Fair	Archive Storage
L88.1.249	Dress	Orchid print gown worn by Marlene Dietrich, form fitted, illusion neckline with self-fabric collar. Designer: Irene Date: 1938-1945	Fair	Archive Storage
L88.1.56	Jacket	Evening jacket of blue silk crepe with embroidery consisting of gold metallic thread, blue/purple/ red/ gold rhinestones, gold seed beads and gelatin sequins, CF zipper, ¾ sleeves. Worn by Marlene Dietrich. Label: Trvis Banton/ Howard Greer Date: c. 1938-40	Fair	Archive Storage
L88.1.57	Jacket	Black velvet evening jacket worn by Marlene Dietrich, personal wardrobe; heavily embroidered with gold thread and rhinestones. Label: Designed by Travis Banton	Fair	Archive Storage
L88.1.119	Tie, Bow	White cotton pique bow tie worn by Fred Astaire Label: 1501 Fred Astaire	Fair	Archive Storage
L88.1.126AB	Shoes	(AB) Men's black court shoes worn by Fred Astaire; black grosgrain ribbon bow at top front edge of shoe; shiny black leather exterior; interior made with black suede, silk lining and light brown leather; round toe with 1/2" black wood heel. Label: (A/B) "098475" stamped on leather and stitched into interior at PR; "PEARL & CO. 487.OXFORD ST. LONDON" stitched on black silk ground with gold lettering into interior at PL; (B/B) "098475" stamped on leather and stitched into interior at PL; "PEARL & CO. 487.OXFORD ST. LONDON" stitched on black silk ground with gold lettering into interior at PR. Date: 1930s	Fair	Archive Storage
L88.1.194	Cane	Black wood cane, cream round top.	Fair	Archive Storage
L88.1.128A-D	Shoes	Black lace-up oxford shoes worn by Fred Astaire	Fair	Archive Storage
L88.1.129A-D	Shoes	(AB) Shiny black leather men's lace-up oxfords; round toe with 1" with black wood heel; rubber soles; inscribed on PR inside with "F. Astaire\ Own\ 36601"; both signed on inside bottom by Fred Astaire in red ink. (CD) black silk shoelaces. Label: A/B: "I. MILLER\ BEAUTIFUL SHOES"; B/B: "I. MAGNIN & CO\ CALIFORNIA"; both stamped with gold ink.	Fair	Archive Storage
L88.1.124A-D	Shoes	(AB) Brown leather and cream suede lace-up saddle shoes; each shoe is inscribed with "Fred Astaire\ 23017" near the opening at the PR interior; both shoes are signed with Fred Astaire's signature on bottom interior with black ink; almond-shaped toe with 1 1/4" brown wood heel. (CD) Brown silk shoelaces. Label: Signed by Fred Astaire; bottom rubber made by American Biltrite Industrial Rubber and are labeled with "Biltrite."	Fair	Archive Storage
L88.1.130A-D	Shoes	(AB) Light brown suede lace-up men's oxfords; signed on soles by Fred Astaire in red ink; interior at PR inscribed with "Fred Astaire\ Own\ 72622" in faded black ink. (CD) Lighter brown silk laces. Label: (A/D) "I. MILLER\ GUILD HALL\ HAND SEWN" stitched in bottom of interior on cream ground with black lettering; (B/D) "I. MAGNIN & CO.\ CALIFORNIA" embossed with gold ink in bottom of interior.	Fair	Archive Storage
L88.1.132A-D	Shoes	(AB) White [possibly gray] men's lace-up oxfords; inscribed on PR with "Fred Astaire\ Own\ 26603" in black ink; signed by Fred Astaire in red ink on inside bottom; round toe with 1 1/4" black wood heel. (CD) Cream silk laces. Label: A/D: "I. MILLER\ BEAUTIFUL SHOES"; B/D: "I. MAGNIN & CO\ CALIFORNIA"; both stamped with gold ink.	Fair	Archive Storage
L88.1.296	Trunk	Louis Vuitton trunk owned by Mabel Normand. Date: 1920s	Not fair	Permanent Storage
L88.1.65	Tiara	Tiara of net with rhinestones worn by Estelle Taylor in "Don Juan" (1926) Date: 1926	Fair	Archive Storage
L88.1.127AB	Shoes	Black "Mary Jane" dance shoes, worn by Fred Astaire	Fair	Archive Storage
L88.1.133AB	Book	2 production handbooks from "Samson & Delilah," owned by Cecil B DeMille.Date: 1948-1949	Fair	Archive Storage

L88.1.134AB	Book	Thesaurus: floral cover (A) and book (B) owned by Mabel Normand. Author: Peter Mark Roget Publisher: Thomas Y. Crowell Company New York City, 1922	Fair	Archive Storage
L88.1.135	Sachet	Sachet with lace and ribbon owned by Mabel Normand. Date: 1910-1930	Fair	Archive Storage
L88.1.136AB	Case	Black leather jewel case (A) and pin pillow (B) owned by Mabel Normand. Date: 1925-1930	Fair	Archive Storage
L88.1.137	Pin	Silver leaf pin owned by Mabel Normand. Date: 1920s	Fair	Archive Storage
L88.1.138	Case	Small gold hairpin case with multiple black pins, owned by Mabel Normand, personal Note: matches five-piece toiletry set Date: 1900-1920	Fair	Archive Storage
L88.1.139	Basket, Sewing	Sewing basket, red velvet brocade top with wooven wicker body; owned by Mabel Normand. Date: 1910-1930	Fair	Archive Storage
L88.1.140	Case, Cigarette	Rhinestone cigarette case owned by Mabel Normand. Date: 1920s	Fair	Archive Storage
L88.1.141AB	Compact	Rhinestone compact and powder pad owned by Mabel Normand. Date: 1920s	Fair	Archive Storage
L88.1.142	Bottle, Talc	Glass talc bottle with silver top owned by Mabel Normand. Date: 1910-1929	Fair	Archive Storage
L88.1.143AB	Barrette	Two brown plastic and brass barrettes owned by Mabel Normand. Date: 1910-1929	Fair	Archive Storage
L88.1.144	Correspondence	Note in French owned by Mabel Normand. Date: 1900-1929	Fair	Archive Storage
L88.1.146	Hat	Black velvet wide brim hat; horsehair and metal buckle with rhinestone brooch Label: Balmain Date: 1950-1955	Fair	Archive Storage
L88.1.147	Hat	Gray straw hat, pink cotton flowers, netting, silk velvet trim Label: Kurt Richard	Not fair	Archive Storage
L88.1.148	Hat	Gray Stetson hat; worn and signed by Buster Keaton; intentionally crushed. Date: 1950s	Fair	Archive Storage
L88.1.149	Hat	Red hat, faux lamb & upstanding feather Date: 1930s	Fair	Archive Storage
L88.1.150	Hat	Red patent leather and finished leather conductor hat Date: 1930-1939	Fair	Archive Storage
L88.1.151	Hat	Safari hat autographed in pencil, "SSS" at front; CF insignia: Bart Caree "Tumbling Tumbleweeds" Gene Autry #1; Bart Caree signed inside; Gene Autry signature on PL back; molded paper composite.	Fair	Archive Storage
L88.1.152	Hat	Man's hat, wool tip and side band with leather brim; gold cord trim across side band. Date: 1940-1959	Fair	Archive Storage
L88.1.153	Hat	Cab hat; leather tip; yellow wool twill top side band; black embroidered Yellow Cab on top side band; raffia and wool lower side band' patent leather brim. Date: 1930-1949	Fair	Archive Storage
L88.1.154AB	Supports, Shoe	Men's wooden shoe supports with metal hardware	Fair	Archive Storage
L88.1.155AB	Shoes	Black leather Western riding boots with heel and cotton boot pulls, possibly worn by Lillian Russell.	Fair	Archive Storage
L88.1.156	Fan	Small Japanese folding fan Date: 1920s	Fair	Archive Storage
L88.1.157	Lorgnette	Lorgnette, broken Date: 1900-1930	Not fair	Archive Storage
L88.1.158	Kerchief	Black kerchief, probably worn by William Farnum. Date: 1920-1945	Fair	Archive Storage
L88.1.159AB	Gloves	Pair of boxing gloves 1910-1920	Not fair	Archive Storage
L88.1.160AB	Shoes	Men's brown shoes Date: 1940-1950	Fair	Archive Storage
L88.1.161	Textile	"Our Gang" embroidered cloth. Date: c. 1930	Fair	Archive Storage
L88.1.163AB	Costume, Film	Peach crepe evening gown, separate shoulder piece; rhinestone embroidery; worn by Rosalind Russell; similar to her costume in "Flight for Freedom" (1943). Label: Adrian Date: 1943	Not fair	Archive Storage
L88.1.165A-C	Costume, Film	Black and white striped silk satin "Bozo the Clown" costume worn by Larry Valli. (A) Collar (B) Jacket (C) Pants Date: 1939-1945	Fair	Archive Storage
L88.1.166A-G	Costume, Film	Buster Brown ensemble worn by Jerry Maren A) red wool beret hat B) red wool overcoat with silk velvet buttons and white cotton cuffs C) white cotton dress shirt D) Black leather belt E) picture of Buster Brown and dog F) envelope of picture G) Black hair comb	Fair	Archive Storage
L88.1.167	Dress	Brown/blue chiffon evening gown with attached slip. Designer: Irene Gibbons Date: c. 1940	Fair	Archive Storage
L88.1.168	Dress	Blue lace strapless gown	Not fair	Archive Storage
L88.1.169	Skirt	White net skirt with silver sequins. Date: c. 1905	Fair	Archive Storage
L88.1.170	Dress	1910-style blue lace gown. Date: 1930s	Not fair	Archive Storage
L88.1.171	Dress	Blue organza gown w/hoop. Date: c. 1940	Not fair	Archive Storage

L88.1.172	Shirt	Cream man's shirtLabel: Manhattan	Not fair	Archive Storage
L88.1.173	Shirt	Blue blouse, with spinning tops motif. Date: c. 1935	Fair	Archive Storage
L88.1.174A-F	Kimono	Mint green kimono with accessories.	Fair	Archive Storage
L88.1.66	Sweater	Pink knit sweater, floral embroidery, worn by Mabel Normand. Date: 1920s	Fair	Archive Storage
L88.1.67AB	Stockings	Ivory silk stockings, worn by Mabel Normand. Date: 1910-1930	Fair	Archive Storage
L88.1.68	Washcloth	Santa Barbara Biltmore washcloth, owned by Mabel Normand. Date: 1927-1930	Fair	Archive Storage
L88.1.69	Towel	Cream towel with "MN" and embroidery, owned by Mabel Normand. Date: 1910-1930	Fair	Archive Storage
L88.1.70AB	Stockings	Black silk stockings, worn by Mabel Normand. Date: 1910-1920	Fair	Archive Storage
L88.1.71	Textile	Yellow silk piece with lace edging, owned by Mabel Normand, personal wardrobe. Date: 1910-1930	Fair	Archive Storage
L88.1.175	Dress	Blue fringe, owned by Anita Stewart. Date: 1920-1929	Fair	Archive Storage
L88.1.176	Dress	Blue feathers, owned by Anita Stewart. Date: 1920s	Fair	Archive Storage
L88.1.177AB	Nightgown	Green lace bolero, nightgownLabel: Lisette	Not fair	Archive Storage
L88.1.178AB	Nightgown	Hot pink/red lace night gown with triangle bra top Date: 1960-1969	Fair	Archive Storage
L88.1.179A-C	Ensemble	Top/skirt of red and blue scarves; top attached to blue necklace of wood beads and nylon cord; one piece torn off of CF skirt, worn by Anita Stewart. Date: 1920-1930	Fair	Archive Storage
L88.1.180	Kimono	Light green Kimono, worn by Anita Stewart. Date: 1930-1935	Not fair	Archive Storage
L88.1.181AB	Ensemble	Brown top, pleated skirt with sequin trim. Date: c. 1925	Fair	Archive Storage
L88.1.182	Cape	Red velvet cape with silver sequins from unknown film. Date: 1920-1939	Fair	Archive Storage
L88.1.183	Cape	Blue/gold brocade cape, worn by Beverly Bayne, possibly in "Romeo and Juliet" (1916) Date: 1916	Fair	Archive Storage
L88.1.185AB	Ensemble	Suit of Lights- gray (A) jacket with beading, shirt with attached cummerbund and red tie (B) embroidered grey stockings	Fair	Archive Storage
L88.1.187	Sweater	Man's green wool sweater Date: 1950-1965	Fair	Archive Storage
L88.1.188	Pants	Man's polycolor novelty wool knit pants Date: 1960s	Fair	Archive Storage
L88.1.189	Hat	Sailor HatLabel: I. Magnin	Fair	Archive Storage
L88.1.191	Purse	Beaded purse, silver frame, worn by Anita Stewart, personal. Date: 1920s	Fair	Archive Storage
L88.1.192	Cane	Black cane, cream and black deco top, owned by Dell Henderson. Date: 1910-1940	Fair	Archive Storage
L88.1.193	Parasol	Dark navy & white gingham seersucker parasol with wood handle and octogon shaped end.	Fair	Archive Storage
L88.1.195	Chaps	Leather chaps probably worn by actor Tom Mix. Date: 1910-1935	Fair	Archive Storage
L88.1.197	Hat	Tan felt hat, worn by Fred AstaireLabel: Fr. Tripler	Fair	Archive Storage
L88.1.72A-C	Briefcase	Leather briefcase with tag and strap; portfolio inside; owned by Cecil B. DeMille. Date: 1920-1940	Not fair	Archive Storage
L88.1.202AB	Shoes	Beige satin custom pumps, worn by Marlene Dietrich Label: Delman; Especially for Marlene Dietrich Date: 1945-55	Fair	Archive Storage
L88.1.203AB	Shoes	Beige satin custom pumps w/rhinestone heel, worn by Marlene Dietrich Label: Delman; Especially for Marlene Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.204AB	Shoes	Beige satin pumps, worn by Marlene Dietrich Label: Ferragamo Date: 1950s	Fair	Archive Storage
L88.1.205AB	Shoes	Light pink satin pumps, worn by Marlene Dietrich Label: Delman; Especially for Marlene Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.206AB	Shoes	Beige faille pumps, ankle straps and CB ribbon bow, worn by Marlene Dietrich Label: Delman; Custom Made Especially for Marlene Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.207AB	Shoes	Light pink faille pumps, ankle straps, CB ribbon bow, worn by Marlene Dietrich Label: Delman; Custom Made Especially for Marlene Dietrich Date: 1945-1955	Not fair	Archive Storage
L88.1.208AB	Shoes	Gray faille pumps, straps, worn by Marlene Dietrich Label: Delman; Especially for Marlene Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.209AB	Shoes	Cream faille pumps, straps, worn by Marlene Dietrich Label: Delman; Especially for Marlene Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.211AB	Shoes	Peach glitter pumps, rhinestone straps, CB ribbon bow, worn by Marlene Dietrich Label: Delman; Custom Made Especially for Marlene Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.214AB	Shoes	Metallic brocade pumps, worn by Marlene Dietrich Label: Delman; Especially for Marlene Dietrich Date: 1945-1955	Fair	Archive Storage

L88.1.215AB	Shoes	Chinese-style motif yellow brocade pumps, yellow rhinestone heels, worn by Marlene Dietrich Label: Delman; Especially for Marlene Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.216AB	Shoes	Rose satin pumps, straps, worn by Marlene Dietrich Label: Delman; Custom Made Especially for Miss M. Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.217AB	Shoes	Black satin pumps, straps, worn by Marlene Dietrich Label: Delman; Custom Made Especially for Miss M. Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.219AB	Shoes	Cream glitter pumps, rhinestone straps, worn by Marlene Dietrich Label: Delman; Custom Made Especially for Miss M. Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.220AB	Shoes	Peach faille pumps, rhinestone ball heel, worn by Marlene Dietrich Label: Delman; Custom Made Especially for Marlene Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.221AB	Shoes	Pink satin pumps, straps, worn by Marlene Dietrich Label: Delman; Especially for Marlene Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.222AB	Shoes	Rose painted pumps, worn by Marlene Dietrich Label: Ferragamo	Fair	Archive Storage
L88.1.223AB	Shoes	Red satin pumps, rhinestones buckle, worn by Marlene Dietrich Label: Herbert Levine	Fair	Archive Storage
L88.1.224AB	Shoes	Brown satin pumps, straps, worn by Marlene Dietrich Label: Delman; Especially for Marlene Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.225AB	Shoes	Hot pink faille pumps, rhinestone ball heel, worn by Marlene Dietrich Label: "Christian \ Dior \ créé par \ Roger Vivier\ Paris" with in an oval frame stamped in gold to inside heel. Date: c. 1955	Fair	Archive Storage
L88.1.226AB	Shoes	Beige satin pumps, rhinestone heel, worn by Marlene Dietrich Label: Delman; Especially for Marlene Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.227AB	Shoes	Peach satin pumps, rhinestone straps and heel, worn by Marlene Dietrich Label: Delman; Especially for Marlene Dietrich Date: 1945-1955	Fair	Archive Storage
L88.1.228AB	Shoes	Taupe satin pumps, worn by Marlene Dietrich Label: Ferragamo	Fair	Archive Storage
L88.1.229AB	Ensemble	(A) Black ric-rac lace and taffeta dress and matching (B) jacket, worn by Marlene Dietrich. Date: 1927-1930	Fair	Archive Storage
L88.1.231	Dress	Black panne velvet dress with lace collar and cuffs, metal buttons down CF, worn by Marlene Dietrich. Date: c. 1925	Fair	Archive Storage
L88.1.232	Dress	Peasant or Gypsy style dress, worn by Marlene Dietrich, white off-the-shoulder top and blue skirt with strips and white ruffle. Date: c. 1947	Fair	Archive Storage
L88.1.233	Dress	Dress with black velvet bodice, V-neckline, long sleeves; black wool apron skirt with yarn fringe. Date: c. 1950	Fair	Archive Storage
L88.1.234AB	Dress	(A) Black/bright pink net gown; shoulder straps; form fitted; wide hem flounce travels up one side; with (B) matching belt, worn by Marlene Dietrich. Date: 1935-1940	Fair	Archive Storage
L88.1.236AB	Set, Sweater	Two blue wool ribbed sweaters, worn by Marlene Dietrich in "Witness for the Prosecution" (1958) Date: 1958	Fair	Archive Storage
L88.1.238	Vest	Black suede/wool knit vest, worn by Marlene Dietrich Label: Bernath & Co.	Fair	Archive Storage
L88.1.239	Pants	Blue wool sailor pants (no loss), worn by Marlene Dietrich in "Witness for the Prosecution" (1957) Label: Western Costume Date: 1957	Fair	Archive Storage
L88.1.240	Pants	Blue wool sailor pant with loss; worn by Marlene Dietrich in "Witness for the Prosecution" (1957).	Fair	Archive Storage
L88.1.241	Fragment, Textile	Rip away element for pant; worn by Marlene Dietrich in "Witness for the Prosecution" (1957)	Fair	Archive Storage
L88.1.242	Pants	Blue wool sailor pant with loss; worn by Marlene Dietrich in "Witness for the Prosecution" (1957)	Fair	Archive Storage
L88.1.243	Fragment, Textile	Rip away element for pant; worn by Marlene Dietrich in "Witness for the Prosecution" (1957)	Fair	Archive Storage
L88.1.245AB	Ensemble	Brown satin jacket, skirt, worn by Marlene Dietrich Label: Pierre Balmain Date: c. 1955	Not fair	Archive Storage
L88.1.246	Dress	Beige crepe dress, pleated skirt, worn by Marlene Dietrich. Date: c. 1955	Not fair	Archive Storage
L88.1.248AB	Shoes	Pink pumps, rhinestones, worn by Marlene Dietrich Label: Vivier for Dior	Fair	Archive Storage
L88.1.250AB	Suit	Gray wool suit consisting of jacket and skirt, worn by Marlene Dietrich. Date: c. 1950 Designer: Dior	Fair	Archive Storage



L88.1.251	Dress	White dress with silver glass bead embroidery in circular pattern, worn by Marlene Dietrich. Dior New York Date: c. 1954	Fair	Archive Storage
L88.1.252	Dress	Tan, cream lace chiffon gown dressing gown, possibly worn by Marlene Dietrich. Date: 1935-1950	Not fair	Archive Storage
L88.1.253	Dress	Cream nylon gown, pleated waist. Label: Gres Date: Spring/Summer 1945	Fair	Archive Storage
L88.1.254AB	Shoes	Black patent tuxedo pumps, worn by Marlene Dietrich Label: Delman Date: 1950-1965	Fair	Archive Storage
L88.1.255	Dress	White jersey dress, long sleeves, worn by Marlene Dietrich. Date: 1935-1940 Attributed to Alix Grès (no label)	Fair	Archive Storage
L88.1.73AB	Gloves	Light yellow suede gloves, top stitching, possibly owned by Cecil B. DeMille. Date: 1910-1929	Fair	Archive Storage
L88.1.75AB	Gloves	Cream suede gloves, 2 buttons, probably worn by Mabel Normand. Date: 1920s	Fair	Archive Storage
L88.1.76AB	Gloves	Tan gloves-unworn, probably owned by Mabel Normand. Date: 1920s	Fair	Archive Storage
L88.1.77AB	Gloves	Ivory leather gloves, inner floral embroidery, worn by Mabel Normand. Date: 1920s	Fair	Archive Storage
L88.1.78AB	Shoes	Tan Perugia shoes-square motif, probably worn by Mabel Normand. Label: Perugia	Fair	Archive Storage
L88.1.79AB	Shoes	Black patent pumps, possibly worn by Pola Negri, possibly in "Spanish Dancer" (1923) Date: c. 1923	Fair	Archive Storage
L88.1.80	Hook, Boot	Boot hook with black handle, probably owned by Mabel Normand. Date: 1900-1930	Fair	Archive Storage
L88.1.81	Crop, Riding	Bamboo crop with leather tip, owned by Mabel Normand. Date: 1910-1925	Fair	Archive Storage
L88.1.82AB	Shoes	Brown leather riding boots, owned by Mabel Normand. Date: 1915-1925	Fair	Archive Storage
L88.1.256	Dress	Cream, red, blue chiffon strapless evening gown, worn by Marlene Dietrich Label: Desses	Fair	Archive Storage
L88.1.258	Shawl	Maroon embroidered shawl. Date: 1920s	Not fair	Archive Storage
L88.1.259AB	Shoes	Red leather sandals, probably worn in film, Spartacus (1960).	Fair	Archive Storage
L88.1.260AB	Shoes	Brown leather sandals, probably worn in film, Spartacus (1960).	Fair	Archive Storage
L88.1.261AB	Shoes	Brown leather short sandals, probably worn in film Spartacus (1960).	Fair	Archive Storage
L88.1.263AB	Breastplate	Armored breastplate in leather, metal and cotton floss, 2 pieces.	Fair	Archive Storage
L88.1.266	Armor	Detached armor decoration, from L88.1.263AB or L88.1.264AB. A-D	Not fair	Archive Storage
L88.1.267	Ornament	Red leather waist decoration with hanging tabs. Date: c. 1960	Fair	Archive Storage
L88.1.268	Ornament	Red leather waist decoration with hanging tabs. Date: c. 1960	Fair	Archive Storage
L88.1.269	Ornament	Jeweled leather shoulder (?) decoration. Date: c. 1960	Fair	Archive Storage
L88.1.270AB	Belt	Red cloth belts Date: c. 1960	Fair	Archive Storage
L88.1.271AB	Soles	Inner shoe soles	Fair	Archive Storage
L88.1.272	Toga	Orange wool toga, possibly costume from "Quo Vadis," 1951.	Fair	Archive Storage
L88.1.273	Tunic	Tan long toga/ tunic costume; gold leaf-motif embroidery; unidentified costume. Label: Simmons Costume House Date: 1930-1960	Fair	Archive Storage
L88.1.274	Cape	Purple cape, metallic embroidery, unidentified film costume. Date: 1930-1960	Fair	Archive Storage
L88.1.275	Mantle	Gold brocade mantle Label: Made in France Date: 1930-1960	Fair	Archive Storage
L88.1.276	Dress	Tan wool short tunic with gold stripe at hem. Date: 1940-1960	Fair	Archive Storage
L88.1.277	Toga	Maroon toga, black fringe Date: 1940-1960	Fair	Archive Storage
L88.1.278	Toga	Plain red toga w/cords Probably worn by John Dall or Laurence Olivier in film Spartacus (1960).	Fair	Archive Storage
L88.1.279	Toga	Red toga, gold leaf embroidery (1 of 2) Probably worn by John Dall or Laurence Olivier in film Spartacus (1960).	Fair	Archive Storage
L88.1.280	Toga	Red toga, gold leaf embroidery (2 of 2) Probably worn by John Dall or Laurence Olivier in film Spartacus (1960).	Fair	Archive Storage
L88.1.281	Tunic	Brown brushed cotton twill tunic with tab skirt Label: MGM	Fair	Archive Storage
L88.1.282AB	Shoes	Black leather men's boots. Date: 1920-1950	Fair	Archive Storage
L88.1.283	Belt	Black leather belt, circle buckle, film costume worn by actor John Dall as Marcus Publius Glabrusin "Spartacus" (1960). Label: "Dall" handwritten	Fair	Archive Storage
L88.1.284	Belt	Black leather belt with sword holder: gold thread embroidered black velveteen; leather and tarnished silver decorative fasteners, unidentified costume.	Fair	Archive Storage

L88.1.285	Sash	Black crepe sash 1900-1950	Fair	Archive Storage
L88.1.286	Sash	Black fringed sash Date: 1900-1950	Fair	Archive Storage
L88.1.287	Hat	Taupe felt homberg, black grosgrain. Date: 1940s	Fair	Archive Storage
L88.1.288	Hat	Blk felt hat, small feathers Label: Furfelt	Fair	Archive Storage
L88.1.289	Hat	Black felt hat Label: Winer's	Fair	Archive Storage
L88.1.290	Costume, Film	Yellow gown with embroidery and asymmetrical neckline and sleeves; FAKE costume made by Edith Head to replicate an Adrian design for Norma Shearer in "Idiot's Delight" (1939). Date: c. 1960	Fair	Archive Storage
L88.1.291	Costume, Film	White crepe, black beaded bias gown-- FAKE made by Edith Head of Gilbert Adrian's design for Joan Crawford in "Letty Lynton" (1932). Date: c. 1960	Fair	Archive Storage
L88.1.292	Costume, Film	Light blue fringe gown -- FAKE made by Edith Head of unknown costume design originally worn by Claudette Colbert. Date: c. 1960	Fair	Archive Storage
L88.1.293A-C	Costume, Film	White beaded gown, bolero, snood-- FAKE made by Edith Head of costume design for Loretta Young in "The Perfect Marriage" (1946). Date: c. 1960	Fair	Archive Storage
L88.1.294	Costume, Film	Black gown, bead trim, gauntlets-- FAKE made by Edith Head of Gilbert Adrian costume design for Greta Garbo in "Inspiration" (1931). Date: c. 1960 (A) Gown B-C) Gauntlets	Fair	Archive Storage
L88.1.295	Costume, Film	Orange tiered dress, flowers at side; FAKE made by Edith Head of unknown costume design. Date: 1960 A) Dress B) Stole	Fair	Archive Storage
L88.1.83	Fan	Black ostrich fan, owned by Mabel Normand. Date: 1920s	Fair	Archive Storage
L88.1.84	Robe	Satin dressing robe/ostrich trim, worn by Mabel Normand. Date: 1920-1925	Fair	Archive Storage
L88.1.85	Nightgown	Pink silk night gown with lace, worn by Mabel Normand. Date: 1920-1930	Fair	Archive Storage
L88.1.86	Camisole	Peach camisole (1 of 2), worn by Mabel Normand. Date: c. 1925	Fair	Archive Storage
L88.1.87	Camisole	Peach camisole (2 of 2), worn by Mabel Normand. Date: c. 1925	Fair	Archive Storage
L88.1.88AB	Pajamas	Aqua pajama set with butterflies, Chinese-style top and pants, worn by Mabel Normand. Date: 1915-1930	Fair	Archive Storage
L88.1.89AB	Robe	Mint floral jacquard robe with matching belt, worn by Mabel Normand. Date: 1915-1930	Fair	Archive Storage
L88.1.90AB	Pajamas	Pink floral pajama set, Chinese-style top with pants, worn by Mabel Normand. Date: c. 1925	Fair	Archive Storage
L88.1.91	Sweater	Cream sweater with buttons, worn by Mabel Normand. Date: 1910-1930	Fair	Archive Storage
L88.1.92A-C	Habit, Riding	Tan riding habit consisting of (A) jacket and (B) jodhpurs with (C) matching belt, worn by Mabel Normand. Date: 1915-1920	Not fair	Archive Storage
L88.1.94	Vest	Tan vest with cream sprigs, owned by Mabel Normand. Larger than Normand's size; it is a man's vest. Labeled: A.B. Sherwood May 27, 02 Date: 1900-1920	Fair	Archive Storage
L88.1.96AB	Gloves	Black gloves with white stitching, worn by Mabel Normand. Date: 1920s	Fair	Archive Storage
L88.1.97	Hanger	Mint wooden hanger, owned by Mabel Normand. Date: c. 1900	Fair	Archive Storage
L88.1.98	Hanger	Pink hanger with face, owned by Mabel Normand. Date: c. 1900	Fair	Archive Storage
L88.1.99AB	Mask	(A) Red mask and (B) black hair net, worn by Mabel Normand.	Fair	Archive Storage
L88.1.100	Hat	Cream silk grosgrain riding cap with silk taffeta ribbon bow, worn by Mabel Normand. Date: 1915-1925	Not fair	Archive Storage
L88.1.101	Hat	Black velvet cloche, worn by Mabel Normand. Date: 1920-1930	Fair	Archive Storage
L88.1.102	Hat	Black velvet riding cap with bow, worn by Mabel Normand. Label: "De Pinna/ 5th Avenue/ New York/ London" "7 3/8" Date: 1915-1925	Fair	Archive Storage
L88.1.103A-D	Cigarette	Four Lucky Strike cigarettes, owned by Mabel Normand.	Fair	Archive Storage
L88.1.105AB	Guards, Wrist	Leather wrist guards, probably worn by William Farnum in unknown film. Date: c. 1920	Fair	Archive Storage
L88.1.108	Belt	Leather belt, probably worn by William Farnum in unknown film. Date 1900-1920	Fair	Archive Storage
L88.1.109	Tie	Blue white striped tie, worn by Fred Astaire. Label: Brooks Brothers	Fair	Archive Storage
L88.1.110	Tie	Brown/white tie weave pattern, worn by Fred Astaire Label: Paul Stuart	Fair	Archive Storage
L88.1.111	Tie	Turquoise/ white/black tie, worn by Fred Astaire Label: Fr. Tripler & Co.	Fair	Archive Storage

L88.1.112	Tie	Blue/white/black tie, worn by Fred AstaireLabel: Fr. Tripler & Co.	Fair	Archive Storage
L88.1.113	Tie	Maroon tie w/blue/ylw squares, worn by Fred AstaireLabel: Brooks Brothers	Fair	Archive Storage
L88.1.114	Tie	Light blue/white dot tie, worn by Fred Astaire	Fair	Archive Storage
L88.1.115	Tie	Navy/yellow/white diagonal-stripe tie, worn by Fred Astaire	Fair	Archive Storage
L88.1.116	Tie	Navy/white polka dot tie, worn by Fred Astaire	Fair	Archive Storage
L88.1.117AB	Ribbons	2 pink silk ribbons (Found with Fred Astaire items)	Not fair	Archive Storage
L88.1.118	Tie, Bow	Tan/black hexagon bow tie, worn by Fred Astaire	Fair	Archive Storage
L88.1.120AB	Socks	Blue printed stripe socks, worn by Fred Astaire	Fair	Archive Storage
L88.1.121	Scarf	Red/yellow paisley silk scarf, worn by Fred Astaire	Fair	Archive Storage
L88.1.122	Scarf	Blue/Red paisley silk scarf, worn by Fred Astaire	Fair	Archive Storage
L88.1.1	Skirt	Long black crepe skirt; fake costume element made by Edith Head replicating garment from film "The Lady Eve" (1940). Date: 1960	Fair	Archive Storage
L88.1.2AB	Costume, Film	Costume, peach wool suit, black thread and bead embroidery, worn by Lana Turner, "Slightly Dangerous" (1943) Designer: Irene Date: 1943	Fair	Archive Storage
L88.1.4A-C	Costume, Film	Three-piece blue Victorian-style broade dress, possibly worn by Barbara Stanwyck (unconfirmed). Date: c. 1950	Not fair	Archive Storage
L88.1.5	Negligee	Black Chantilly lace negligee. Date: c. 1955	Fair	Archive Storage
L88.1.6	Costume	Red dress with gold trim; worn by F. Ludwig in unknown production. Date: c 1950	Fair	Archive Storage
L88.1.7	Smock	Tan distressed painters smock, possible film costume. Date: 1950-59	Not fair	Archive Storage
L88.1.8	Dress	Black satin jeweled gown, possibly worn by May Robson. Label: Bess Schlank Date: c. 1940	Fair	Archive Storage
L88.1.9	Suit	Black crepe suit, applied satin scroll motifs, possibly worn by June Allyson. Date: c. 1950	Fair	Archive Storage
L88.1.10	Costume, Film	Yellow, two-piece ca. 1900-style costume with lace worn by Jarmila Novotna in "The Great Caruso" (1951) A: Bolero jacket B: Skirt Designed by Helen Rose Date: 1951	Not fair	Archive Storage
L88.1.11AB	Costume, Film	Gray, red plaid 1915-style ensemble with hobble skirt silhouette; unknown film costume, possibly worn by Debbie Reynolds. Labels: Coat: MGM 31580 [printed paper stapled to garment] Vest: 31580, 25537 [printed papers stapled to garment] Date: c. 1950	Fair	Archive Storage
L88.1.12	Costume	Cream/tan/ gray silk Victorian-style dress, probably film costume, black fringe trim. Date: 1940s	Fair	Archive Storage
L88.1.13	Dress	Light blue polyester house dress. Date: 1955-60	Fair	Archive Storage
L88.1.14	Dress	Yellow polyester short dress Date: c. 1975	Not fair	Archive Storage
L88.1.15	Shirt	Red rayon faille blouse Date: c. 1950	Fair	Archive Storage
L88.1.16	Apron	Linen apron with cotton lace Date: 1905-1915	Fair	Archive Storage
L88.1.17	Pants	Blk/why/polycolor plus fours, possible film costume. Label: Berman's Date: 1940s	Fair	Archive Storage
L88.1.18AB	Costume, Film	Man's blue uniform film costume with red and yellow trim. Date: 1950-1959	Fair	Archive Storage
L88.1.19	Shirt	Yellow cotton man's shirt Date: 1960s	Fair	Archive Storage
L88.1.20	Shirt	White cotton man's shirt Label: Sears Date: 1940-1959	Fair	Archive Storage
L88.1.21	Pants	Jeans worn by Gary Cooper personally or in unknown film. Levi Strauss brand. Date: c. 1952	Fair	Archive Storage
L88.1.22	Pants	Man's gray slacks Date: 1960-1969	Fair	Archive Storage
L88.1.23	Toga	Maroon wool toga costume; probably from Spartacus. Label: Casa d'Art 'Firenze'/ Giuseppe Peruzzi/ Universal International Date: 1960	Fair	Archive Storage
L88.1.24	Toga	Maroon wool toga costume, probably from Spartacus. Label: Casa d'Art 'Firenze'/ Giuseppe Peruzzi/ Universal International Date: 1960	Fair	Archive Storage
L88.1.25	Toga	Maroon wool toga costume, probably from Spartacus. . Label: Casa d'Art 'Firenze'/ Giuseppe Peruzzi/ Universal International Date: 1960	Fair	Archive Storage
L88.1.26	Toga	Maroon wool toga costume, probably from Spartacus. Label: Casa d'Art 'Firenze'/ Giuseppe Peruzzi/ Universal International Date: 1960	Fair	Archive Storage
L88.1.27	Nightgown	White nightgown w/lace worn by Mabel Normand. Date: 1910-1930	Fair	Archive Storage
L88.1.28	Nightgown	Lavender striped night shirt worn by Mabel Normand. Date: 1920-1930	Fair	Archive Storage

L88.1.29	Nightgown	Pink striped night shirt worn by Mabel Normand, personal wardrobe Date: 1920s	Fair	Archive Storage
L88.1.30	Toga	Cream wool toga costume with center vertical maroon stripe, worn by Charles Laughton as Gracchus in "Spartacus" (1960). Date: 1960	Fair	Archive Storage
L88.1.34AB	Suit	Cream silk suit; jacket and skirt with creme ball buttons, worn by Marlene Dietrich. Label: Hattie Carnegie Date: c. 1955	Not fair	Archive Storage
L88.1.35AB	Suit	Green wool suit consisting of jacket and skirt, worn by Marlene Dietrich personally. Label: Dior Couture Date: 1949-1952	Fair	Archive Storage
L88.1.36AB	Suit	Tan herringbone stripe suit with waist tie, consisting of jacket and skirt, worn by Marlene Dietrich Label: Irene/ Bullocks Wilshire Date: 1939	Fair	Archive Storage
L88.1.37AB	Suit	Green wool/brown velvet jacket/skirt, worn by Marlene Dietrich as Mrs. Bertholt in film "Judgement at Nuremberg" (1961) Costume Designer: Joe King Dietrich's Gowns by: Jean Louis Label: Jalongo, Inc Date: 1961	Fair	Archive Storage
L88.1.38	Coat	Black/white stripe long wool coat, yellow lining; worn by Marlene Dietrich Label: Irene/ Bullock's Wilshire Date: c. 1940	Fair	Archive Storage
L88.1.39AB	Suit	Black/white plaid jacket and skirt, worn by Marlene Dietrich Label: Irene/ Bullock's Wilshire Date: c. 1940	Fair	Archive Storage
L88.1.40A-C	Ensemble	White linen jacket/pant/belt, worn by Marlene Dietrich in the film, "The Monte Carlo Story" (1956) Label: Clinton Stoner Date: 1956	Fair	Archive Storage
L88.1.41AB	Suit	Tan suede suit consisting of jacket and pants; worn by Marlene Dietrich Label: Bonnie Cashin (on pants) Date: 1950-59	Fair	Archive Storage
L88.1.42	Jacket	Black/white check jacket, worn by Marlene Dietrich. Label: Irene/Bullock's Wilshire Date: c. 1940	Fair	Archive Storage
L88.1.43AB	Ensemble	Black linen vest and pants, worn by Marlene Dietrich Label: Knize Date: 1955	Fair	Archive Storage
L88.1.44	Shirt	Crème crepe blouse Label: Lee Mar Pageant Date: 1940-59	Fair	Archive Storage
L88.1.45	Vest	Yellow suede vest, worn by Marlene Dietrich Label: Production 279-38 Date: 1938	Fair	Archive Storage
L88.1.46	Vest	Brown Suede vest, worn by Marlene Dietrich Label: Production 279-38 label. Date: 1938	Fair	Archive Storage
L88.1.47	Pants	White leather pant, worn by Marlene Dietrich Label: Bonnie Cashin Date: 1953-1960	Fair	Archive Storage
L88.1.48	Pants	Taupe leather pant, worn by Marlene Dietrich Date: 1953-1960	Fair	Archive Storage
L88.1.49	Pants	Cream leather pant, worn by Marlene Dietrich Date: 1953-1960	Fair	Archive Storage
L88.1.50	Pants	Black leather pant, worn by Marlene Dietrich Date: 1953-1960	Fair	Archive Storage
L88.1.51	Pants	Black leather pant, worn by Marlene Dietrich Date: 1953-1960	Fair	Archive Storage
L88.1.52	Pants	Black leather pant, worn by Marlene Dietrich Date: 1953-1960	Fair	Archive Storage
L88.1.53	Coat	Long cream double breasted wool coat, worn by Marlene Dietrich. Date: 1938-1948	Fair	Archive Storage
L88.1.54	Coat	Navy long wool coat, worn by Marlene Dietrich Label: Irene. Date: 1938-1948	Fair	Archive Storage
L88.1.58	Negligee	Sheer cream negligee with applique flowers, worn by Marlene Dietrich. Date: 1935-1950 Probably designed by Juel Park	Fair	Archive Storage
L88.1.59	Jacket	Navy corduroy jacket, worn by Marlene Dietrich. Date: 1955-1965	Fair	Archive Storage
L88.1.60	Pants	Navy corduroy pant, worn by Marlene Dietrich. Date: 1955-1965	Fair	Archive Storage
L88.1.61	Pants	Navy corduroy pant, worn by Marlene Dietrich. Date: 1955-1965	Fair	Archive Storage
L88.1.62A-C	Suit	3 pc Navy wool suit, worn by Marlene Dietrich Date: 1955-1965	Fair	Archive Storage
L88.1.63A-C	Dress	Black and white evening gown of silk faille; (A) top with wide neckline, 3/4- length sleeves, knot at bust, form-fitted; (B) full skirt with upper 3/4 of cream faille and bottom of black faille; (C) black silk flower. Label: none, but likely Jacques Fath (see notes field) Date: 1954	Fair	Archive Storage
L88.1.64AB	Ensemble	(A) Gray wool jacket, blackvelvet collar; (B) Gray wool pencil skirt; worn by Marlene Dietrich Worn by Marlene Dietrich as "Christine" in film "Witness for the Prosecution" (1957). Date: 1957 Costume Designer: Edith Head	Fair	Archive Storage
L88.1.299AB	Shoes	Pink brocade pumps, worn by Marlene Dietrich	Fair	Archive Storage
L88.1.300	Dress	Pink silk dress with silver beads and pearls	Not fair	Archive Storage



# CURATRIX GROUP

*Specializing in Textiles, Costumes & Interiors*

## **Appraisal of 294 Movie Costumes and Related Garments on Loan to ASU FIDM**

Replacement Value—Comparable  
for the Intended Use of Purchasing Insurance Coverage

Effective Date of Valuation: August 13, 2025

Date of Report: September 1, 2025

Prepared for  
ASU FIDM  
919 South Grand Avenue  
Los Angeles, CA 90015

Prepared by  
Curatrix Group  
Melissa Leventon  
17 Carl St.  
San Francisco, CA 94117

## **Table of Contents**

Title Page_____	1
Table of Contents_____	2
Transmittal Letter_____	3
Appraisal Terms and Definitions_____	5
Type of Report_____	5
Intended Use _____	5
Intended Users_____	5
Type and Definition of Value_____	5
Approaches to Value_____	5
Limiting Conditions and Assumptions_____	6
Certification_____	8
Description of the Property, Photographs, Market Information _____	9
Methodology, Market Analysis, and Comparables_____	9
Appraised Property_____	11
Marlene Dietrich_____	11
Fred Astaire_____	98
Mabel Normand_____	119
Edith Head_____	171
Women’s Clothing_____	181
Men’s Clothing_____	240
Bibliography and Sources Consulted_____	305
Glossary_____	307
Privacy Policy_____	308
Appraiser’s Credentials_____	309



September 1, 2025

ASU FIDM  
919 South Grand Avenue  
Los Angeles, CA 90015  
ATTN: Christina Johnson, Senior Curator

Re: Appraisal of 294 Movie Costumes and Related Material

Dear Ms. Johnson,

As per our agreement confirmed August 6, 2025, I have prepared an appraisal report concluding an opinion of Replacement Value—Comparable for the 294 movie costumes and related material for the intended use of purchasing insurance coverage. The effective valuation date was August 13, the date I finished inspecting the objects at ASU FIDM. I was assisted during the inspection by you and Kevin Jones. My opinions of value were developed on the basis of this inspection as well as additional information provided by you and other ASU FIDM staff in our conversations and correspondence. I assumed this information was correct.

You supplied the following information:

- Information about the history of the collection and its loan to ASU FIDM
- Your cataloguing information for all items, including title, date, attributions to performers and films
- All the photographs in the report
- Additional clarifying information as requested

For this assignment, my opinions of value were developed using the definition of Replacement Value—Comparable found on page 5 of this report.

On the basis of my inspection, research, and analysis, it is my opinion that the Replacement Value—Comparable for the collection is **\$634,400.00** (Six Hundred Thirty-Four Thousand Four Hundred US Dollars) as of the effective date of the appraisal.

I had a limited time to complete this appraisal because of ASU FIDM's deadline. My analysis and opinion of value for this assignment are therefore based on the data that was available at the time research was conducted, and I believe that I have a reasonable basis for providing a credible appraisal. I would not expect that the valuations would need to be revised within the next three to five years unless the market for this material changes significantly within that time, or new information about individual items is discovered that would raise or lower their value.

This appraisal is subject to the limiting conditions and assumptions as stated herein. The submitted value is based on the City of Los Angeles's whole and possessory interest of the property, undiminished by liens, fractional interest, or other encumbrances. I have no past, present, or contemplated future interest in the subject property. To be valid, this appraisal report must be used in its entirety of 311 pages.

I hereby certify that, to the best of my knowledge and belief, the statements of fact contained in this report are true and correct, and this report has been prepared in conformity with the Uniform Standards of Professional Appraisal Practice of The Appraisal Foundation 2024-2025 and the Principles of Appraisal Practice and Code of Ethics of the American Society of Appraisers. The American Society of Appraisers has a mandatory reaccreditation program for all of its Designated Members. I am in compliance with that program.

I am a specialist in textiles and fashion, and I am qualified to prepare this appraisal. I have formal education in this field, and for nearly 40 years have worked with museum and private collections of designer fashion and clothing as an appraiser, museum employee, and consultant. I have also written books, articles, and essays on the subject for publication, as detailed in my CV at the end of this report.

Information provided to me during the course of preparation of this appraisal and identified as confidential will remain so, as will my opinions and conclusions, in accordance with USPAP and ASA's Code of Ethics.

The submission of this report completes this appraisal assignment. Thank you for choosing Curatrix Group for your appraisal needs.

Sincerely,

A handwritten signature in blue ink that reads "Melissa Leventon". The signature is fluid and cursive, with the first name "Melissa" and last name "Leventon" clearly distinguishable.

Melissa Leventon  
Principal



## **Appraisal Terms and Definitions**

### **Type of Report**

This appraisal is communicated in an Appraisal Report.

### **Intended Use**

This report is intended only for use in obtaining insurance coverage. It is not intended for any other use.

### **Intended Users**

ASU FIDM Museum staff and the leadership of the City of Los Angeles Department of Recreation and Parks are the intended users of this report. Its use by others is not intended by the appraiser.

### **Type and Definition of Value**

This appraisal concludes my opinion of Replacement Value—Comparable, defined as the price in terms of cash or other precisely revealed terms that would be required to replace a property with another of similar age, origin, appearance, provenance, and condition, within a reasonable length of time in an appropriate and relevant market. (Source: American Society of Appraisers Personal Property Committee, Monograph #2, Type of Value, 2012)

### **Approaches to Value**

There are three Approaches to Value for appraising personal property. All three were considered in preparing this appraisal report. They are:

**Cost Approach to Value.** A procedure to estimate the current costs to reproduce or create a property with another of comparable use and marketability. However, most items' age, materials, condition, original manufacture, and celebrity and film associations are significant factors in value. Since having someone make a replica was not appropriate for any objects with celebrity attribution, as a replica would not be comparable to the subject property, this Approach to Value was used only in the few cases where neither of the other approaches could yield the information required for a credible opinion of value.

**Income Approach to Value.** A procedure to conclude an opinion of present value by calculating the anticipated monetary benefits (such as a stream of income) for an income-producing property. Since the subject property does not generate income, this Approach to Value was not used.

**Sales Comparison Approach to Value.** A procedure to conclude an opinion of value for a property by comparing it with similar properties that have been sold or are for sale in the relevant marketplace by making adjustments to prices based on marketplace conditions and the properties' characteristics of value. This approach was chosen for the analysis in this appraisal because comparable items were available in the relevant market and there was data available for their sales, upon which a credible opinion of value could be based.

## **Limiting Conditions and Assumptions**

This appraisal has been prepared subject to the following limiting conditions and assumptions:

- 1) The opinion of value is valid only for the effective date of the appraisal and only for the intended use, intended users and type of value as stated herein. My opinion of value is not a representation or warranty that this object will realize that price if offered for sale, at auction or otherwise.
- 2) This appraisal report is only valid in its entirety of 311 pages and is not valid if any page of the report is missing. Reproduction of the report must be done in its entirety.
- 3) The digital images included in this report do not necessarily reflect the actual color or size of the appraised item. They are present only for purposes of identification. I have cropped the margins of some photographs, and resized most to reduce the size of the report file to manageable levels, but made no other adjustments to the images.
- 4) Authenticity of the subject property was assessed through my inspection of the items and the supporting information you supplied. This appraisal is not intended to be a formal authentication of any of the items.
- 5) Sales results or asking prices analyzed and quoted in this report do not include taxes, shipping fees, or any other fees. Auction sales results quoted in this report, do include the standard buyers' premium for that auction house, as of date of sale, unless otherwise noted.
- 6) Prices for items that were sold outside the U.S. have been translated into U.S. dollars using the exchange rate for the date of sale, if known. Prices for items currently offered for sale outside the U.S. have been translated into U.S. dollars using the exchange rate for the appraisal effective date.
- 7) I assumed that there were no undisclosed conditions of the subject property that would have a material and/or adverse effect on the value conclusions.
- 8) This appraisal report is not a certificate of title or a warranty of ownership. Ownership was neither researched nor confirmed.
- 9) Information was provided by you, as detailed on page 3 of this report. Information about your items was also available in the marketplace. I assumed that all these sources were reliable. My analysis and opinion of value for this assignment were based on the data that was available at the time research was conducted and I believe that I have a reasonable basis for providing a credible appraisal.
- 10) For this appraisal, a variety of sources were researched for facts and data that were available at the time of the assignment. These sources are assumed to be reliable and accurate; however, I take no responsibility for errors and omissions contained therein. Sources are documented in this report's Bibliography and will be retained for the length of time required by the standards of my profession.
- 11) Neither this appraisal report nor any part of it shall be made available to the public in any form without my prior written consent.
- 12) Access to confidential information or my opinion will not occur without your express written consent, unless ordered by a court of appropriate and competent jurisdiction and/or regulation, or a duly authorized panel of a professional organization.

- 13) I am the only individual who can change or amend any of the information in this report. I am not responsible for misrepresentations or changes made by anyone in possession of this report.
- 14) The fee for this appraisal was based solely on an hourly rate and is not dependent on any conclusion of value. Any additional services related to this appraisal shall constitute a new assignment and shall be invoiced according to my current fee schedule at that time. The submission of this report concludes this appraisal assignment.

## **Certification**

### **I certify that, to the best of my knowledge and belief:**

The statements of fact contained in this report are true and correct.

The reported analyses, opinions, and conclusions are limited only by the reported assumptions and limiting conditions and are my personal, impartial, and unbiased professional analyses, opinions, and conclusions.

I have no present or prospective interest in the property that is the subject of this report and no personal interest with respect to the parties involved.

I have performed no services, as an appraiser or in any other capacity, regarding the property that is the subject of this report within the three-year period immediately preceding the agreement to perform this assignment.

I have no bias with respect to the property that is the subject of this report or to the parties involved with this assignment.

My engagement in this assignment was not contingent upon developing or reporting predetermined results.

My compensation for completing this assignment is not contingent upon the development or reporting of a predetermined value or direction in value that favors the cause of the client, the amount of the value opinion, the attainment of a stipulated result, or the occurrence of a subsequent event directly related to the intended use of this appraisal.

My analyses, opinions, and conclusions were developed, and this report has been prepared, in conformity with the 2024-2025 *Uniform Standards of Professional Appraisal Practice* (USPAP).

I have made a personal inspection of the property that is the subject of this report.

No one provided significant personal property appraisal assistance to the person signing this certification.

Curatrix Group

  
Melissa Leventon

## **Methodology, Market Analysis, and Comparables**

### **Methodology**

I inspected all but 38 of the objects during my two days onsite at ASU FIDM. I inspected those 38 through the photographs you provided, and I have identified those items I did not inspect in their respective listings.

I researched the market for celebrity and film-related costume and related materials using information primarily from auction houses that specialize in this material, as information about private treaty sales is rarely publicly available. Although I consulted a wide varied of sources, the most important platforms for this collection were Heritage Auctions, Julien's Auctions, Bonham's and Christie's. I reviewed their records online both through their own websites and through aggregator sites Invaluable.com and Liveauctioneers.com. For past Ebay records, I consulted Worthpoint.com. For items where it was appropriate, I also considered vintage clothing dealers who have a presence online through Etsy, 1stDibs.com, and their own websites. I analyzed information from all these sources in developing my opinions of value.

### **Relevant Market**

All of these items are vintage or antique and thus the secondary market \*is the relevant one for this appraisal. There are a handful of items, where I used the cost approach, where I also considered the primary market\*.

### **Components of Value and Collection Quality**

This market is celebrity-driven. Collectors look for clothing worn by specific performers and/or from specific movies with the highest prices commanded by those that have become cultural icons. Garments that have been worn onscreen are more desirable than those that are not, and those worn by actors in leading roles are more highly valued than those worn by supporting players. The identity of the costume designer may also be a value component. And for these, as with most costume, condition is a significant consideration. Poor condition, missing elements, repair or replacement of original element can all detract from a garment's value.

The collection has tremendous historical importance and offers a snapshot of Hollywood history and Los Angeles' museum history, as well as a snapshot into the personal tastes of the performers it represents. The silent era costumes, in particular, seem to be rare survivals. That said, it is important to understand that historical importance does not necessarily translate into high value in the market. From that standpoint, in my opinion, this collection is uneven—not surprising, given that it was amassed through donations in the early 1960s. There are important holdings of film costumes worn by several important Golden Age actresses—Jean Harlow, Carole Lombard, and especially Marlene Dietrich—as well as costumes belonging to some well-known films. Costumes from the group of movies made around 1960 are also strongly represented. But many of the clothes are from the stars' personal wardrobes and not their movies, and seem of less interest to collectors looking for screen-worn costumes. Many of the silent film stars represented in the collection no longer have the same level of name recognition they once did, and because there is so little material available, that sector of the market is not particularly active. And there are more than a few items that have no attribution and seem out of place in the context of a Hollywood-focused collection..

Condition is also problematic for a number of the pieces in the collection. Some of this is due inherent vice\* but some is also due to what I understand are the years of substandard storage the collection endured before it came under ASU FIDM's care. The kind of damage that can be done through too much exposure to light, water, and dirt is not reversible, and it can have a significant negative effect on value. On the positive side, based on my observation during the inspection, I was impressed with the museum's professional tracking, packing, and archival storage of the objects. A number of them have received some conservation treatment and those that have been on display are often carefully packed on their mounts, which provides extra support and stability. The level of research that the museum's curators have done to verify the identity of celebrity connections for many of these

pieces is also impressive. Having that research to rely on is one of the things that made it possible for me to do this appraisal as quickly as I did and will undoubtedly aid the museum in interpreting it for the public.

### **Market Analysis**

The celebrity costume market is fueled by nostalgia, and the availability of great objects, and in my opinion, the market for the material in this collection peaked earlier in the century. For the past decade or so, it seems to have embarked on a gradual decline as the collectors of silent movie-era and Golden Age Hollywood material age out of active collecting and the supply of great pieces has lessened. In seeing repeated sales of the same item over a period of years, I saw lower realized prices at the more recent auctions in many cases. Younger collectors with different tastes and formative experiences have also come to the fore. And as has happened with other forms of collecting since the 2008 recession, top-quality costumes still bring large prices but the middle and low end of the market have declined. That may change in future, but for now, these are the market trends I have seen.

### **Comparables and Adjustments**

The comparables were sourced from the sites described above. I looked first for garments worn by the actors themselves, onscreen and off as appropriate. If none were found, I chose sales of similar garments worn or used by other actors of the same caliber and era. I analyzed them for their connection to the item(s) in question and generally chose one on which to base my valuation. A minimum of two and usually three or more comparables were found for each object. I adjusted up or down from the baseline sold price depending on the identity of the wearer, the designer, and the movie and their relationship to the comparable, as well as the relative condition of the item. In general, I adjusted down between 50% and 90% from the price of a sold object in good to excellent condition for items in fair or poor condition. If the sold item lacked a comparable celebrity connection, I adjusted up 25% to 50% from the base price to account for that. Since the market has been in decline, when using the many sale prices from 10 or 15 years ago, I often did not adjust up for inflation, judging that higher, earlier prices would ensure adequate replacement coverage now. Items not connected with a performer or a specific film merited no upward adjustment for a celebrity connection and were valued directly for what they were. Comparables and adjustments are discussed in the listing for each item that I valued at more than \$100.00. For objects valued at \$100.00 or less, I have not included the comparables, but they are on file in my office and are available on request.

### **Conclusion**

Overall, this is a unique and very interesting collection. It has considerable historical importance and contains some rare and important objects. The sector of the celebrity and film collector market that it represents is slowly declining as the quantity and quality of material available on the market dwindles and younger collectors shift the market's focus, but I expect it will hold its value overall and continue to be an important historical resource for researchers, collectors, and the general public in the years to come.

# **Description of the Property, Photographs, and Comparables**

## **Appraised Property**

\* denotes a terms defined in the Glossary.

### **MARLENE DIETRICH**

#### **Appraisal No. 1**

#### **Fitted Blue Silk Crepe Embroidered Evening Jacket Worn by Marlene Dietrich, ca. 1938-1940**

**FIDM Loan No:** L88.1.56

**Description:** Evening jacket of deep Williamsburg blue silk crepe embroidered with metallic gold thread; blue, purple, red, and gold rhinestones, gold seed beads, and gelatin sequins. The jacket zips up center front, and has a round neckline and flared sleeves. Date: c. 1938-40

**Designers/Labels:** Travis Banton/ Howard Greer

**Condition:** Very good

**Comments:** Howard Greer and Travis Banton were both heads of costume design at Paramount Studios, Banton succeeding Greer in 1927 when the latter left the studio to open a custom-made fashion business. Around 1938, Banton and Greer teamed up in a short-lived fashion business. According to costume historian Shelly Foote, this is the only garment from this business known to exist.<sup>1</sup>

#### **Replacement Value—Comparable: \$34,000.00**

**Comparables:** This is an important piece and it would interest serious collectors, both of Hollywood costumes and haute couture of this period. I considered both Greer's and Banton's individual markets plus important embroidered jackets from the same period by other designers. I did not find any relevant garments among the individual Greer or Banton items that have come up for sale. Nor did I find comparable pieces by Adrian that had sold. The designer whose work of that era is most similar to this jacket, in my opinion, is Elsa Schiaparelli. Her work was well-known in the U.S. and she also designed for some films. Adrian was strongly influenced by her work and Greer and Banton may have had her in mind when designing this jacket. I found five relevant sales of embroidered Schiaparelli jackets from the late 1930s-early 1940s. Prices ranged from \$11,250.00 for a 1939 embroidered black velvet jacket owned by Katharine Hepburn that sold at Augusta Auctions in October 2018 to \$56,576.00 for a midnight blue wool and silk evening jacket, 1937, trimmed with cream patent leather hand-painted scrolls, originally owned by Hollywood actress, costume designer, publicist, and socialite Peggy Hamilton; Wallis Simpson also chose an ensemble featuring this jacket when she married Edward VIII in 1937. Hamilton's jacket sold at Kerry Taylor on June 24, 2014. The next highest was \$46,080.00 for a 1937-38 jacket from the wardrobe of a Scottish socialite, of deep blue moiré grosgrain silk embroidered with daisies in ivory cord and colored sequins and beads, in good condition with some embroidery losses and soiling. It sold at Kerry Taylor in December 2015. The other two, with lower prices, were not as iconic, or as heavily embroidered.

I concluded my opinion of value midway between the high and low. Although Hepburn's jacket was a close parallel in terms of ownership and was the most recent comparable sale, this is a far more heavily and elaborately embroidered jacket than hers. I did not think the market would value a non-screen-worn jacket by Greer and Banton, even a very rare piece, as highly as it did the Hamilton jacket, a French couture item with tangential royal as well as Hollywood connections.

---

<sup>1</sup> <https://fidmmuseum.org/learn/articles/howard-greer>





## Appraisal No. 2

### Cream Crepe Dress with Chiffon and Fox Fur Cape worn by Marlene Dietrich in *Desire*, 1936

**FIDM Loan No:** L88.1.257AB

**Description:** Cream silk crepe high-waisted dress with nude mesh spaghetti straps, sweetheart neckline, shirred bust and center front stomach; the fitted skirt with pleated insertions, and which extends into a long train. Lined in crepe satin. Accompanied by a matching silk crepe chiffon hip-length semicircular cape with white fox fur trim.

**Designer:** Travis Banton

**Labels:** None

**Condition:** Very Good

**Comments:** Dietrich posed for a number of publicity photos wearing this ensemble. At some point in the past, the cape had been altered by stitching the fur trim up to the shoulder; FIDM staff released the stitches and returned the cape returned to its original length.

**Replacement Value—Comparable: \$20,000.00**

**Comparables:** Relatively few of Dietrich's screen-worn gowns have sold, and only one was designed by Banton: a black velvet embroidered evening robe with fur trim (replaced) that Dietrich wore in *Blonde Venus* (1932) that sold at Heritage in September 2019 for \$18,750.00. That was the highest price any of Dietrich's clothes have brought. The next highest comparable was for a non-screen-worn tuxedo owned by Dietrich which sold at Julien's in June 2015 for \$10,000, and the third highest was a Western fringed suede vest and skirt with a satin blouse that Dietrich wore in *Destry Rides Again* (1939), which sold at Heritage in June 2011 for \$9,840.00. I based my valuation on the *Blonde Venus* comparable and rounded up.



### Appraisal No. 3

#### Travis Banton-Designed Black Velvet Evening Jacket Worn by Marlene Dietrich, late 1930s

**FIDM Loan No:** L88.1.57

**Description:** Black velvet boned evening jacket heavily embroidered with couched gold thread, sequins, bugle beads, and rhinestones. Unlined.

**Designer/Labels:** Designed by Travis Banton

**Condition:** Excellent

**Comments:** One of the inventories connected with this collection identifies this as having been worn in *A Foreign Affair* (1948), but it is not, in fact, in the film.

**Replacement Value—Comparable:** \$11,250.00

**Comparables:** This jacket has some similarities with L88.1.56 (above) but is neither as elaborate nor as unique. I considered the Banton screen-worn costumes for Golden Era Hollywood actresses that had sold; there were no jackets among them, but there were several dresses rich with embroidery. They included Claudette Colbert's embroidered white satin gown for *Zaza* (1939) sold in April 2014 at Julien's for \$6,400.00, and Jeanette MacDonald's embroidered white satin wedding gown in *The Love Parade* (1929), sold at Julien's in December 2015 for \$2,560.00. I also considered the similar 1939 Schiaparelli embroidered jacket belonging to Katharine Hepburn that sold for \$11,250 at Augusta Auctions in October 2018. I concluded that the Hepburn jacket was the closest comparable.



## Appraisal No. 4

### Paisley strapless evening gown worn by Marlene Dietrich in *A Foreign Affair*, 1941

FIDM Loan No: L88.1.235

**Description:** Gown of metallic gold and beige silk with a multicolored paisley and floral print. Fitted, boned strapless bodice, sweetheart neckline, slender, pleated skirt with center front slit and tapered hem with rounded corners. The gown is trimmed with red, green, blue, and clear rhinestones, and gold and red bugle beads. Lined in cream silk.

**Designer:** Irene (Irene Lentz Gibbons)

**Labels:** "Irene/Bullocks Wilshire"

**Condition:** Good; lining is torn in places and shows evidence of earlier conservation treatment

**Comments:** The dress was in Dietrich's off-screen wardrobe; she chose to wear it in the 1948 film, presumably with the approval of costume designer Edith Head. Dietrich is pictured wearing the gown in a number of both onscreen and offscreen photographs.

**Replacement Value—Comparable: \$8,000.00**

**Comparables:** I found several film-related comparables for Irene, but only one was worn by Dietrich: a beaded ivory cocktail length bias-cut dress with dolman sleeves, ca. 1942. It was owned by Dietrich and similar to a dress she wore in *The Lady is Willing* (1942). It was also worn by Jamie Lee Curtis to the Oscars in 1983. It sold at Julien's in September 2023 for \$7,800.00. The other Irene comparable was for a cherry red dress with a boned bodice and a full layered skirt, worn by Judy Garland in *In the Good Old Summertime* (1949). It sold at Julien's for \$12,500.00. Garland is one of those stars whose clothes always command a premium, so I concluded my opinion of value based on the ca. 1942 dress, rounding up.



## Appraisal No. 5

### Orchid Print Rayon Faille Evening Dress by Irene, Worn by Marlene Dietrich, 1938-1945

**FIDM Loan No:** L88.1.249

**Description:** Orchid print rayon faille sheath worn by Marlene Dietrich, form-fitted, illusion neckline with self-fabric appliqué collar.

**Designer:** Irene (Irene Lentz Gibbons)

**Labels:** Irene/Bullocks Wilshire

**Condition:** Very good; illusion yoke has been remade, possibly by Irene herself.

**Comments:** There are multiple photographs of Dietrich wearing this dress personally, including on a USO tour and for an unidentified film or publicity still series.

**Replacement Value—Comparable: \$8,000.00**

**Comparables:** I found several film-related comparables for Irene, but only one was worn by Dietrich: a beaded ivory cocktail length bias-cut dress with dolman sleeves, ca. 1942. It was owned by Dietrich and similar to a dress she wore in *The Lady is Willing* (1942). It was also worn by Jamie Lee Curtis to the Oscars in 1983. It sold at Julien's in September 2023 for \$7,800.00. The other Irene comparable was for a cherry red dress with a boned bodice and a full layered skirt, worn by Judy Garland in *In the Good Old Summertime* (1949). It sold at Julien's for \$12,500.00. Garland is one of those stars whose clothes always command a premium, and although Dietrich wore it extensively, it is not associated with a film, so I concluded my opinion of value based on the ca. 1942 dress, rounding up.



## Appraisal No. 6

### Peach Evening Gown Attributed to Irene, Worn by Marlene Dietrich, ca. 1940

**FIDM Loan No:** L88.1.244

**Description:** Evening gown of peach floral lace and black netting, form-fitting to knee length and then flaring over multiple net petticoats.

**Designer:** Attributed to Irene (Irene Lentz Gibbons).

**Labels:** None

**Condition:** Very good; some ragged edges on hem, one small loss from one of the petticoats.

**Replacement Value—Comparable: \$7,000.00**

**Comparables:** I found several film-related comparables for Irene, but only one was worn by Dietrich: a beaded ivory cocktail length bias-cut dress with dolman sleeves, ca. 1942. It was owned by Dietrich and similar to a dress she wore in *The Lady is Willing* (1942). It was also worn by Jamie Lee Curtis to the Oscars in 1983. It sold at Julien's in September 2023 for \$7,800.00. The other Irene comparable was for a cherry red dress with a boned bodice and a full layered skirt, worn by Judy Garland in *In the Good Old Summertime* (1949). It sold at Julien's for \$12,500.00. Garland is one of those stars whose clothes always command a premium, so I concluded my opinion of value based on the ca. 1942 dress, rounding down 10% since the dress is attributed rather than confirmed as by Irene.





## Appraisal No. 7

### White Jersey Dress, possibly Designed by Irene, Worn by Marlene Dietrich, 1935-1940

FIDM Loan No:L88.1.255

**Description:** Long-sleeved floor-length dress of white jersey with batwing sleeves and draped, gathered skirt, zip closure.

**Labels:** None

**Condition:** Very Good

**Replacement Value—Comparable: \$7,000.00**

**Comparables:** I found several film-related comparables for Irene, but only one was worn by Dietrich: a beaded ivory cocktail length bias-cut dress with dolman sleeves, ca. 1942. It was owned by Dietrich and similar to a dress she wore in *The Lady is Willing* (1942). It was also worn by Jamie Lee Curtis to the Oscars in 1983. It sold at Julien's in September 2023 for \$7,800.00. The other Irene comparable was for a cherry red dress with a boned bodice and a full layered skirt, worn by Judy Garland in *In the Good Old Summertime* (1949). It sold at Julien's for \$12,500.00. Garland is one of those stars whose clothes always command a premium, so I concluded my opinion of value based on the ca. 1942 dress, rounding down 10% since the dress is attributed rather than confirmed as by Irene.



## Appraisal No. 8

### Peasant-style dress possibly designed by Adrian, worn by Marlene Dietrich, ca. 1947

**FIDM Loan No:** L88.1.232

**Description:** The dress has a white off-the-shoulder bodice and full purple skirt pieced with pink, white, red, and green horizontal stripes. The hem is finished with a cream eyelet ruffle.

**Designer:** Tentatively attributed to Adrian

**Labels:** None

**Condition:** Very good overall; some discoloration

**Replacement Value—Comparable: \$2,100.00**

**Comparables:** The resemblance to Adrian's dresses for his private clients led me to sales of those dresses and suits. Eight were sold at Julien's in November 2022 from the collection of longtime dealer Doris Raymond. Prices ranged from \$640.00 to \$2,048.00. And a rare Adrian "Shades of Picasso" evening dress from 1945 in fair to poor condition sold at Kerry Taylor in December 2020 for \$4,116.00. The dress sold at Kerry Taylor is the closest comparable in style. Since this dress is only possibly designed by Adrian, I adjusted down 50% from the Shades of Picasso" price and rounded to the nearest hundred.



## Appraisal No. 9

### Bright Pink and Black Souffle Gown Worn by Marlene Dietrich, ca. 1935-1940

**FIDM Loan No:** L88.1.234AB

**Description:** Gown of black souffle over georgette with a boned, gathered lingerie bodice and cummerbund, flounced and draped black souffle skirt over a cherry red layer, with an asymmetrical hemline that rises in back. Possible red ribbon denoting Dietrich's Legion of Honor on proper left \*bodice edge at shoulder strap.

**Labels:** None

**Condition:** Very Good

**Comments:** Dietrich was not awarded the Legion d'Honneur until 1947 but she was known to wear her clothes over a number of years.

**Replacement Value—Comparable:** \$3,200.00

**Comparables:** A publicity-worn dress from *Shanghai Express* (1932), an embroidered floor-length black chiffon dress, sold at Heritage in July 2022 for \$3,750.00 was the closest Dietrich-worn comparable in time. I also found a Lucien Lelong evening gown with a blouson navy net bodice, long skirt, and attached jacket that sold at Julien's in November 2022 for \$1,408.00, and a Jean Dessès strapless gold brocade sheath evening dress, 1948/1950 that belonged to a Dessès model, which sold at Bonham's on January 30, 2025 for \$2,619.00. I based the valuation on the *Shanghai Express* dress, adjusting between it and the Dessès dress since this dress is not connected with a film.





## Appraisal No. 10

### Strapless Cream, Rust and Blue Chiffon Jean Dessès Evening Gown Worn by Marlene Dietrich, ca. 1952

**FIDM Loan No:** L88.1. 256

**Description:** Draped silk chiffon strapless evening gown with a boned bodice, the bodice cream chiffon extending to a wide scarf that drapes over or across the shoulders; the wide, asymmetrical cummerbund rust chiffon, and the skirt pale blue chiffon.

**Designer:** Jean Dessès

**Labels:** Jean Dessès/17. Avenue Matignon . PARIS

**Condition:** Very good

**Comments:** A publicity photo for Dessès's spring 1952 collection shows a very similar dress worn by model Anne Campion. The dress was also published in *Vogue* (New York) in another colorway in 1952.

**Replacement Value—Comparable: \$3,500.00**

#### Comparables:

The most recent comparables came from Bonham's: a fitted coral draped chiffon full-length evening gown with a flowing sash designed by Dessès for Mitzi Gaynor, ca. 1959, which sold at Bonham's Los Angeles on December 10, 2019 for \$1,658.00; a Dessès strapless gold brocade sheath evening dress, 1948/1950 that belonged to a Dessès model, which sold on January 30, 2025 for \$2,619.00, and a Dessès haute couture strapless, ombré wine red tulle evening gown from 1952, the Didier Ludot Collection, also sold on January 30, 2025 in Paris for \$1,600. Dessès prices in general were higher 10 or 20 years ago: a one-shoulder draped chiffon evening gown in two shades of pink with a flowing scarf from the 1950s sold at Doyle New York in April 2004 for \$6,100.00. I adjusted the highest price up another 25% to reflect the celebrity connection with Dietrich and rounded up.



## Appraisal No. 11

### Black and White Evening Gown Worn by Marlene Dietrich, 1954

ASU FIDM Loan No: L88.1.63AC

**Description:** Evening gown of black and white silk moiré grosgrain, comprising a fitted, boned bodice with a wide neckline, three-quarter sleeves, crisscrossed front drapery, and attached garters and a full skirt, the upper three-quarters of cream grosgrain and the bottom of black grosgrain, ornamented with a detachable black silk flower.

**Designer:** Jacques Fath

**Labels:** Jacques Fath/Paris/Made in France

**Condition:** Very good; slight discoloration on top, flower crushed, one petal detached

**Comments:** A very similar dress, with a black bow tie instead of a flower and different bodice details, was published in a Rhodia ad in *L'Officiel de la Couture* in 1954

Although Fath died in 1954, his wife Geneviève continued to produce a couture collection until 1957.

**Replacement Value—Comparable: \$1,875.00**

**Comparables:** A Fath haute couture black silk taffeta cocktail dress sold at Kerry Taylor in June 2025 for \$957.00, and a Fath silk velvet cocktail dress from the wardrobe of French film star Josette Day sold at Whitaker Auctions in October 2018 for \$1,875.00.



## Appraisal No. 12

### Black Velvet Evening Dress Worn by Marlene Dietrich, ca. 1950

**FIDM Loan No:** L88.1. 233

**Description:** Sheath dress of black silk velvet, deep slash neckline, long sleeves, buttons neck to hem up center back. The skirt is trimmed with a black wool apron overskirt skirt with yarn fringe.

**Labels:** None

**Condition:** Very good

**Comments:** The dress has couture-level construction but as yet, a designer has not been identified. Dior or Fath have been suggested.

**Replacement Value—Comparable: \$1,450.00**

**Comparables:** The dress is very much in the style of Dior and Fath from the late 1940s or very early 1950s. I looked at comparables from both designers from that era. A Fath haute couture black silk taffeta cocktail dress sold at Kerry Taylor in June 2025 for \$957.00, and a Fath silk velvet cocktail dress from the wardrobe of French film star Josette Day sold at Whitaker Auctions in October 2018 for \$1,875.00. A Dior haute couture navy silk taffeta cocktail dress and shoes sold at Hindman in September 2023 for \$3,900.00. I adjusted between the high Fath comparable and the Dior comparable and then adjusted down 50% since this dress is only tentatively attributed.



## Appraisal No. 13

### Cream Crepe Evening Dress Possibly Worn by Marlene Dietrich, Spring/Summer 1945

**FIDM Loan No:** L88.1. 253

**Description:** Draped and pleated crepe gown with a deep V neckline and soft, full skirt.

**Designer:** Mme. Grès

**Labels:** Grès

**Condition:** Very good

**Comments:** The 1964 Hollywood Museum inventory identified this as probably worn by Dietrich. There is also a reference to an Alix Grès jersey evening gown; this is the only Grès dress in the collection but it is not jersey. Since no corroborating photograph of Dietrich wearing this dress has been found, I have appraised the dress as “possibly” worn by Dietrich, as agreed with curator Christina Johnson.

**Replacement Value—Comparable: \$2,200.00**

**Comparables:** Grès pleated gowns that are not made of jersey are scarce. I found two that had sold recently, both at Kerry Taylor. One was a dress of black faille with chartreuse taffeta crossover neckline, belted, in good condition, from the Sandy Schreier collection, sold in December 2022 for \$1,171.00. The second is a black dress with a halter neckline, short sleeves, and bare shoulders, also from the Sandy Schreier collection in good condition that sold in December 2020 for \$1,629.00. I also looked at jersey examples that are more closely related to this one stylistically. Mme. Grès couture pleated gray jersey gown, late 1940s-early 1950s, at sold Kerry Taylor in June 2021 for \$2,346.00. I settled between the high and middle prices and adjusted up 10% for the possible connection to Dietrich. If the connection is proven in future, the value would likely increase.



## Appraisal No. 14

### Dior New York Attributed Embroidered Evening Dress Worn by Marlene Dietrich, ca. 1954

FIDM Loan No: L88.1.251

**Description:** White cap-sleeve evening dress with silvered glass bead embroidery in a repeating concentric circular pattern. Attributed to Dior or Dior New York.

**Labels:** None

**Condition:** The dress fabric is in good condition, but the embroidery thread is rotting and the beads are falling off.

**Comments:** The dress was worn in London in 1954 at a “Night of 100 Stars” event, and there are multiple photographs of Dietrich wearing the dress elsewhere.

**Replacement Value—Comparable: \$2,400.00**

**Comparables:** A 1954 black silk shantung tea-length dress, attributed to Dior and owned by Greta Garbo sold at Julien’s in December 2012 for \$9,600.00. A New Look Christian Dior wool suit, late 1940s-early 1950s, sold at Julien’s in November 2022 for \$7,040.00 and a Dior New York 1940s New Look suit with no celebrity attribution sold at the same sale for \$6,875.00. The Garbo dress is the closest comparable in terms of style and date, but this dress is attributed to Dior only, and has inherent vice condition problems that will heighten over time, meriting a significant adjustment downward, in my opinion. I adjusted down 75% to account for those.



## Appraisal No. 15

### Pierre Balmain Dinner Ensemble Worn by Marlene Dietrich, ca. 1955

**FIDM Loan No:** L88.1.245

**Description:** Brown satin jacket with a surplice neckline and floor-length skirt on a slip top, and matching sash.

**Designer:** Pierre Balmain

**Labels:** Jacket labeled Balmain/Paris

**Condition:** Poor; water damage, silk is shattering

**Replacement Value—Comparable: \$800.00**

**Comparables:** I found no Balmain garments owned by Dietrich in the market so I considered comparable designers and celebrities, and Balmain suits without a celebrity association. A white silk cloqué\* dinner suit by Balenciaga, ca. 1962, sold at Bonham's in December 2014 for \$3,250.00. An early 1950s Balmain wool and satin suit sold on an unknown date on 1stDibs.com for less than \$1,750.00, and a silk and rayon 1950s Balmain cocktail dress, possibly ready-to-wear, sold on an unknown date on 1stDibs.com for less than \$825.00. The Balenciaga comparable was closest in terms of the similarity of the garments, but Balmain's market is often lower than Balenciaga's, suggesting a downward adjustment. And since this suit is in such poor condition, I adjusted down further, to 75%, rounding down to the nearest hundred.





## Appraisal No. 16

### Beige Crepe Evening Dress Worn by Marlene Dietrich, ca. 1955

**FIDM Loan No:** L88.1.246

**Description:** Beige crepe dress with an Eton collar, bishop sleeves and pleated bodice and skirt. The dress has couture-level construction.

**Labels:** None

**Condition:** Poor condition; shoulders light-damaged and shattering, lining removed

**Comments:** The original city paperwork notes that the dress was made by Dior and worn in *Monte Carlo Story* (1957). This has not been verified.

**Replacement Value—Comparable: \$440.00**

**Comparables:** A white silk cloqué dinner suit by Balenciaga, ca. 1962, sold at Bonham's in December 2014 for \$3,250.00. An early 1950s Balmain wool and satin suit sold on an unknown date on 1stDibs.com for less than \$1,750.00, and a silk and rayon 1950s Balmain cocktail dress, possibly ready-to-wear, sold on an unknown date on 1stDibs.com for less than \$825.00. The condition of this dress is poor, though its tentative association with Dietrich does give it some value; I adjusted down 75% from the higher Balmain comparable to conclude the value.



## Appraisal No. 17

### Black Silk Panné Velvet Evening Dress Worn by Marlene Dietrich, ca. 1925

**FIDM Loan No:** L88.1.231

**Description:** Black silk panné velvet dress with lace and silk chiffon collar and cuffs and cut steel metal buttons down center front.

**Labels:** None

**Condition:** Good; staining to proper right cuff, hem separating from hem tape.

**Replacement Value—Comparable: \$1,700.00**

**Comparables:** I found no Dietrich comparables on the market that look quite like this one, so I considered other early pieces. A publicity-worn dress from *Shanghai Express* (1932), an embroidered floor-length black chiffon dress, sold at Heritage in July 2022 for \$3,750.00. That was the closest comparable in time, though not in style. I also looked at Dietrich's Countess Ledoux peignoir from *The Flame of New Orleans* (1941), which sold at Heritage in June 2018 for \$2,480. This dress was not associated with a movie and is not in a style that is really associated with Dietrich. I adjusted the *Shanghai Express* price down 30% to account for its closer connection to a specific film and another 25% for the less typical style and the slight condition issues, and rounded up to the nearest hundred.





## Appraisal No. 18

### Floor-Length Black Taffeta and Lace Ensemble, Probably Worn by Marlene Dietrich, 1927-1930

**FIDM Loan No:** L88.1.229AB

**Description:** Floor-length full dress of black silk taffeta with a lace yoke, long sleeves slightly puffed at the armscye, and black rickrack trim, with a matching black lace and rickrack jacket.

**Labels:** None

**Condition:** Dress is in very good condition; the jacket is in fair condition, with lace shredding at back shoulders.

**Replacement Value—Comparable: \$1,700.00**

**Comparables:** I found no Dietrich comparables on the market that look quite like this one, so I considered other early pieces. A publicity-worn dress from *Shanghai Express* (1932), an embroidered floor-length black chiffon dress, sold at Heritage in July 2022 for \$3,750.00. That was the closest comparable in time and in type. I also looked at Dietrich's Countess Ledoux peignoir from *The Flame of New Orleans* (1941), which sold at Heritage in June 2018 for \$2,480. This dress was not screen-worn and seems a little out of character for Dietrich. I adjusted the *Shanghai Express* price down 30% to account for its closer connection to a specific film and another 25% for the less typical style and the condition of the jacket, and rounded up to the nearest hundred.



## Appraisal No. 19

### Green Wool Suit Worn by Marlene Dietrich in *Judgement at Nuremberg*, 1961

FIDM Loan No: L88.1.37AB

**Description:** Green wool suit, the fitted jacket with a chestnut brown velvet collar and cuffs, no lapels, the pencil skirt of green wool with a deep pleat.

**Designer:** Joe King (film); Jean Louis (Dietrich's gowns)

**Labels:** Jalongo, Inc

**Condition:** Excellent

**Comments:** Screen-matched. This was probably chosen for the movie from Dietrich's personal wardrobe. *Witness for the Prosecution* and *Judgment at Nuremberg* are among Dietrich's most iconic films.

**Replacement Value—Comparable: \$14,000.00**

#### Comparables:

Given the importance of this movie in Dietrich's oeuvre, I considered the same comparables I used for Dietrich's *Witness for the Prosecution* suits (see L88.1.64AB and L88.1.247 below), which I based on the price for Kim Novak's iconic suit from *Vertigo*, sold at Bonham's on November 30, 2016 for \$28,750.00. Considering the comparison between Novak's and Dietrich's suit I considered the relative rankings of the two films and their position within each actress's oeuvre. Novak's career was very short—only four years—and *Vertigo* was her most iconic film. *Judgment at Nuremberg* is considered by many to be one of Dietrich's ten best films but she had other iconic roles besides this one. This is also one of several costumes she wore in the film. Thus, I felt a 50% downward adjustment from the very high Novak price was warranted. That remains a high value in Head's oeuvre and Dietrich's, but I think it is appropriate here because of the importance of the film and her role in it.



## Appraisal No. 20

### Suit and Hat worn by Marlene Dietrich in *Witness for the Prosecution*, 1957

**FIDM Loan No:** L88.1.247A-C

**Description:** Gray wool tweed two-piece skirt suit a gray felt hat. Single-breasted jacket with a notched collar, five-button closure, and three flapped pockets. Calf-length pencil skirt with a center front reverse pleat. The hat with a round crown creased along proper right side, with a gray grosgrain ribbon hatband and moderate, asymmetrical brim.

**Designer:** Edith Head

**Labels:** None

**Condition:** Excellent; one patched hole in hat brim

**Comments:** *Witness for the Prosecution* and *Judgment at Nuremberg* are among Dietrich's most iconic films

**Replacement Value—Comparable: \$14,375.00**

#### Comparables:

I found comparables for Edith Head film-worn suits from the 1950s and 1960s at Julien's, Heritage, and Bonham's. The range for the 1950s suits was \$765.00 brought on December 7, 2022 at Bonham's for Joan Fontaine's two-piece brown suit worn in *Something to Live For* (1952) to Kim Novak's costume from *Vertigo*, a gray wool suit with a pencil skirt and jacket with notched lapels, not dissimilar in style from this suit. That also sold at Bonham's on November 30, 2016 for \$28,750.00, nearly ten times higher than the next nearest comparable I found for a Head-designed suit. Considering the comparison between Novak's and Dietrich's suit I considered the relative rankings of the two films and their position within each actress's oeuvre. Novak's career was very short—only four years—and *Vertigo* was her most iconic film. According to Bonham's, this suit was her signature outfit in the movie. *Witness for the Prosecution* is considered by many to be one of Dietrich's ten best films but she had other iconic roles besides this one. This is also one of several suits she wore in the film. Thus, I felt a 50% downward adjustment from the very high Novak price was warranted. That remains a high value in Head's oeuvre and Dietrich's, but I think it is appropriate here because of the importance of the film and her role in it.



## Appraisal No. 21

### Jacket and Skirt Worn by Marlene Dietrich in *Witness for the Prosecution*, 1957

FIDM Loan No:L88.1.64AB

**Description:** Charcoal gray wool jacket with a black velvet collar, notched lapels, two-button center front closure, and curved hip pockets; with a black wool pencil skirt.

**Designer:** Edith Head

**Labels:** None

**Condition:** Very good

**Comments:** The white blouse Dietrich wore with the ensemble in the movie is not present. Although the skirt and jacket are different colors, Dietrich kept this ensemble together and it has been assumed that she did wear them together in the film.

**Replacement Value—Comparable: \$14,000.00**

#### Comparables:

I found comparables for Edith Head film-worn suits from the 1950s and 1960s at Julien's, Heritage, and Bonham's. The range for the 1950s suits was \$765.00 brought on December 7, 2022 at Bonham's for Joan Fontaine's two-piece brown suit worn in *Something to Live For* (1952) to Kim Novak's costume from *Vertigo*, a gray wool suit with a pencil skirt and jacket with notched lapels, not dissimilar in style from this suit. That also sold at Bonham's on November 30, 2016 for \$28,750.00, nearly ten times higher than the next nearest comparable I found for a Head-designed suit. Considering the comparison between Novak's and Dietrich's suit I considered the relative rankings of the two films and their position within each actress's oeuvre. Novak's career was very short—only four years—and *Vertigo* was her most iconic film. According to Bonham's, this suit was her signature outfit in the movie. *Witness for the Prosecution* is considered by many to be one of Dietrich's ten best films but she had other iconic roles besides this one. This is also one of several suits she wore in the film. Thus, I felt a 50% downward adjustment from the very high Novak price was warranted. That remains a high value in Head's oeuvre and Dietrich's, but I think it is appropriate here because of the importance of the film and her role in it. For this suit, since the blouse worn in the movie is not included and there is no hat as there is for the L88.1.247A-C, I rounded down to the nearest thousand.



## Appraisal No. 22

### A Pair of Sailor Pants Worn By Marlene Dietrich in *Witness for the Prosecution*, 1957

FIDM Loan No: L88.1.239

**Description:** A pair of traditional blue wool bell-bottom sailor pants with fall front fastened with eight buttons.

**Labels:** Western Costume nametag with typed name “Marlene Dietrich” and number “1483-1”

**Condition:** Very good

**Replacement Value—Comparable: \$2,600.00**

#### Comparables:

The closest comparable sale was for a pair of Gene Kelly’s sailor pants from *Anchors Aweigh* (1945), which sold at Julien’s in June 2009 for \$2,560.00. I found no other sales of screen-worn sailor’s pants only. A fully Kelly *Anchors Aweigh* naval uniform, including pants, middie blouse, hat, insignia and medals sold at Heritage in June 2011 for \$33,825.00—definitely the top of the range for a sailor’s costume. Bonham’s sold Steve McQueen’s white cotton sailor’s uniform, worn in *The Sand Pebbles* (1966), on November 2013 for \$18,750.00. And a Mitzi Gaynor stage and television worn white sailor suit designed by Bob Mackie sold at Bonham’s in June 2020 for \$574.00. The closest comparable is clearly the Kelly trousers and given the ups and downs of the market in the ensuing years, I feel that the price realized is a good yardstick for these. I rounded up to the nearest hundred.





## Appraisal No. 23

### **A Pair of Altered Sailor Pants and Three Tear-Away Pieces Worn By Marlene Dietrich in *Witness for the Prosecution*, 1957**

**FIDM Loan No:** L88.1.240-243

**Description:** A pair of traditional blue wool bell-bottom sailor pants with fall front fastened with eight buttons with part of the proper right leg cut away; together with three irregularly shaped blue wool rip-away pieces designed to fit with the cut away pants.

**Labels:** None

**Condition:** Very good

**Comments:** These were probably genuine Navy surplus pants. Dietrich was photographed for publicity purposes wearing the cut-away pair of pants.

**Replacement Value—Comparable: \$2,600.00**

#### **Comparables:**

In addition to comparables for sailor pants listed above, I also researched whether the tear-away aspects of these would be significant. My conclusion was that it would not; the few examples that had sold all went for less than \$500.00. So for this, as for L88.1.239 above, the closest comparable sale was for a pair of Gene Kelly's sailor pants from *Anchors Aweigh* (1945), which sold at Julien's in June 2009 for \$2,560.00. The tear-away elements would have little or no market value as individual items; they only make sense in market terms as part of the whole.







## Appraisal No. 24

### Two Navy Wool Turtleneck Sweaters Worn by Marlene Dietrich in *Witness for the Prosecution*, 1957

FIDM Loan No: L88.1. 236AB

**Description:** Both of blue wool in ribbed knit. One is a pullover, the other has a short back zip.

**Labels:** One with an unreadable cloth label

**Condition:** Very good

**Comments:** Dietrich wore one of these in for publicity photographs for the film as well as onscreen.

**Replacement Value—Comparable: \$1,600.00 (\$800.00 each)**

#### Comparables:

I found no sweaters worn by Dietrich on the market. Looking at sweaters and tops worn by others, I found a handknitted sweater, scarf, and cap owned by Doris Day that sold at Julien's in August 2024 for \$448.00; and two Greta Garbo sweater and pants ensembles one of which sold in July 2024 for \$780.00 and the other, which sold in December 2023 for \$768.00. I concluded the Garbo examples were the closer of the comparables to the Dietrich property, although both lots included trousers. Since these sweaters are screen-worn, I did not adjust down, although the Garbo sales represented sweater and trouser ensembles. Instead, I rounded up to the nearest hundred.



## Appraisal No. 25

### White Linen Double-Breasted Pantsuit Worn by Marlene Dietrich in *The Monte Carlo Story*, 1956

FIDM Loan No: L88.1.40A-C

**Description:** Double-breasted white linen jacket with patch pockets and brass buttons, matching straight pants and belt.

**Labels:** Clinton Stoner

**Condition:** Excellent

**Replacement Value—Comparable: \$5,500.00**

**Comparables:** There were no comparables for either the film or a screen-worn Dietrich pantsuit of this type, and only one not very comparable example of a Clinton Stoner sport jacket and pants from the 1970s now offered on Etsy for \$168.00, so I considered the comparables I used for Dietrich's screen-worn skirt suits in valuing this outfit. The first was the navy suit worn by Katharine Hepburn in *Undercurrent* (1946) and later in the Debbie Reynolds collection, which sold at auction at Heritage in August 2013 for \$3,500.00 and privately through Heritage in December 2021 for \$5,500.00. The second was a comparable for an Irene-designed cropped blue and white plaid jacket worn by Judy Garland in *Girl Crazy* (1943) and studio promotions, which sold at Julien's in November 2017 for \$2,880.00. Since this is a suit, I relied on the Hepburn comparable as the basis. Stoner is no longer a well-known name, and this was not one of Dietrich's major films, so I did not adjust further.



## Appraisal No. 26

### Dark Gray Suit With a Fitted Jacket and Slim Skirt Worn by Marlene Dietrich, 1949

**FIDM Loan No:** L88.1.250AB

**Description:** Gray wool suit, with a fitted, cuffed peplum jacket with large flapped hip pockets and a pencil skirt with one slash pocket with button trim.

**Designer:** Christian Dior (French, 1905-1957)

**Labels:** None

**Condition:** Very good; gray satin lining is a FIDM replacement (original lining had shattered)

**Comments:** Dietrich was photographed wearing the suit on December 20, 1950 as she disembarked from the Queen Elizabeth in New York.

**Replacement Value—Comparable: \$9,600.00**

**Comparables:** A 1954 black silk shantung tea-length dress, attributed to Dior and owned by Greta Garbo sold at Julien's in December 2012 for \$9,600.00 and a New Look Christian Dior wool suit, late 1940s-early 1950s, sold at Julien's in November 2022 for \$7,040.00. A Dior couture dark blue dress and double-breasted jacket from the 1950s is currently offered on 1stDibs for \$5,500.00. Dietrich wore this in several well-known photographs, I have based the value on the higher of the two highest comparables, despite the replaced lining and missing label.



## Appraisal No. 27

### Green Wool Suit Worn by Marlene Dietrich, 1949-1952 (1957)

**FIDM Loan No:** L88.1.35AB

**Description:** Suit comprising a jacket with wide collar, no lapels, two buttons at neckline, buttoned cuffs, and trapeze back; and a slender skirt buttoned from center front waist to hem.

**Labels:** Christian Dior/Paris black label

**Condition:** Very good; very minor moth grazing

**Comments:** The museum has dated this suit to 1949-1952, but I believe it could be later because of the swing jacket silhouette. More research is needed.

**Replacement Value—Comparable:** \$8,000.00

**Comparables:** A 1954 black silk shantung tea-length dress, attributed to Dior and owned by Greta Garbo sold at Julien's in December 2012 for \$9,600.00 and a New Look Christian Dior wool suit, late 1940s-early 1950s, sold at Julien's in November 2022 for \$7,040.00. A Dior couture dark blue dress and double-breasted jacket from the 1950s is currently offered on 1stDibs for \$5,500.00. Since prices have come down over the past 13 years, I believe the connection to Dietrich would rightly put this suit between the 2012 Garbo 2022 non-celebrity Julien's prices.





## Appraisal No. 28

### Cream Silk Suit Worn by Marlene Dietrich, ca. 1954

**FIDM Loan No:** L88.1.34AB

**Description:** Cream silk suit comprising a fitted jacket with a broad collar, matching ball buttons, and side vents at hem; and a straight, knee-length skirt.

**Labels:** Hattie Carnegie/Custom Made

**Condition:** Fair; major water stains on jacket, light stain on skirt center front

**Comments:** There are several photographs of Dietrich wearing the suit.

**Replacement Value—Comparable: \$2,000.00**

**Comparables:** I found no celebrity-connected Carnegie suits in the market so I considered both non-celebrity Carnegie suits and suits by other designers with celebrity connections. A black Carnegie suit in excellent condition sold on an unknown date on 1stDibs for \$1,100.00, and an emerald green Carnegie suit in good condition sold on an unknown date on 1stDibs for \$750.00. I also considered the navy two-piece Irene suit worn by Katharine Hepburn in *Undercurrent* (1946) and later in the Debbie Reynolds collection that sold at Heritage in August 2013 for \$3,500.00. The same suit sold privately through Heritage in December 2021 for \$5,500.00. Since this suit was not screen-worn, although Dietrich was photographed several times in it, I adjusted the Irene 2021 comparable down by 50% to arrive at a value for the Carnegie suit, and then adjusted down an additional 25% because of the condition.



## Appraisal No. 29

### Tan Herringbone Striped Suit Worn by Marlene Dietrich, 1939

**FIDM Loan No:** L88.1.36

**Description:** Tan herringbone striped suit comprising a jacket with turnover collar, no lapels, four patch pockets and narrow sash sewn onto the jacket across the back, with a knee-length straight skirt.

**Designer:** Irene (Irene Lentz Gibbons)

**Labels:** Irene/ Bullocks Wilshire

**Condition:** Very good; some minor staining

**Comments:** Dietrich was photographed wearing this suit as she signed her American citizenship papers on June 6, 1939 and on other occasions during WWII.

**Replacement Value—Comparable: \$6,500.00**

#### Comparables:

I found no sales information for Irene suits that Dietrich had worn on or off the screen, but I did find a navy two-piece Irene suit worn by Katharine Hepburn in *Undercurrent* (1946) and later in the Debbie Reynolds collection that sold at Heritage in August 2013 for \$3,500.00. The same suit sold privately through Heritage in December 2021 for \$5,500.00. The suits Irene made in her fashion business without a celebrity connection sell for well under \$1,000.00 each so I based my valuation on the 2021 sale of the screen-worn suit.



## Appraisal No. 30

### Windowpane Plaid Suit Worn by Marlene Dietrich, ca. 1940

**FIDM Loan No:** L88.1.39AB

**Description:** The suit comprises a black and white windowpane plaid fitted jacket with wide lapels and three-button closure, and pleated skirt.

**Designer:** Irene (Irene Lentz Gibbons)

**Labels:** Irene/ Bullock's Wilshire

**Condition:** Good; multiple small moth holes on jacket

**Replacement Value—Comparable:** \$6,500.00

#### Comparables:

I found no sales information for Irene suits that Dietrich had worn on or off the screen, but I did find a navy two-piece Irene suit worn by Katharine Hepburn in *Undercurrent* (1946) and later in the Debbie Reynolds collection that sold at Heritage in August 2013 for \$3,500.00. The same suit sold privately through Heritage in December 2021 for \$5,500.00. The suits Irene made in her fashion business without a celebrity connection sell for well under \$1,000.00 each so I based my valuation on the 2021 sale of the screen-worn suit.



## Appraisal No. 31

### Three-Piece Navy Pantsuit Worn by Marlene Dietrich, 1955-1965

**FIDM Loan No:** L88.1.62A-C

**Description:** Three-piece double-breasted navy jacket with wide collar and notched lapels, white plastic buttons, and matching cuffed straight trousers and belt.

**Labels:** Clinton Stoner/Hollywood

**Condition:** Excellent

**Comments:** Clinton Stoner was a bespoke menswear company in Hollywood that catered to film and television stars whose names Stoner often used in his advertisements. Stoner also made menswear-inspired clothes for women and occasionally designed film costumes. The company closed ca. 1974 and Stoner died in early 1975.

Although this was not screen-worn, it is similar to the white linen Stoner suit Dietrich wore in *The Monte Carlo Story*.

**Replacement Value—Comparable: \$2,500.00**

**Comparables:** I found no relevant comparable sales for Clinton Stoner, and this was not screen-worn so I turned to prices for Beverly Hills tailor Eddie Schmidt, who made on and off-screen clothes for Hollywood actors. The most comparable garments were menswear. A navy wool overcoat made for John Wayne in 1951 sold at Heritage in October 2011 for \$2,510.00. A group of nine Schmidt jackets and other items made for Gilbert Roland sold at Profiles in History in May 2014 for \$1,722.00. I based the valuation on the Wayne sale.





**Appraisal No. 32**

**Dyed Black Fox Fur Jacket Belonging to Marlene Dietrich, ca. 1940**

**FIDM Loan No:** L88.1.55

**Description:** Broad-shouldered waist-length black fox fur chubby.

**Labels:** Paris/Fourrures Weil /4 rue Ste. Anne

**Condition:** Excellent

**Replacement Value—Comparable:** \$2,000.00

**Comparables:** There were few comparables for this jacket. I found no examples of furs by Weil on the market so I concentrated on the celebrity component. The best comparables were two American-made fur stoles from the estate of Joan Crawford. One, a tapered black mink stole sold at Doyle New York in November 2011 for \$1,375.00. The other, an ivory mink rectangular stole sold most recently at Material Culture in May 2015 for \$2,000.00.



## Appraisal No. 33

### Black and White Irene Coat Worn by Marlene Dietrich, ca. 1940

FIDM Loan No: L88.1.38

**Description:** Single-breasted long coat of black and white horizontally striped wool twill, with black collar, double patch pockets, and bright yellow silk lining.

**Labels:** Irene/ Bullock's Wilshire

**Condition:** Excellent

**Replacement Value—Comparable: \$1,450.00**

#### Comparables:

I considered two Irene comparables in valuing this coat. The first was the navy suit worn by Katharine Hepburn in *Undercurrent* (1946) and later in the Debbie Reynolds collection, which sold at auction at Heritage in August 2013 for \$3,500.00 and privately through Heritage in December 2021 for \$5,500.00. I also found a comparable for an Irene-designed cropped blue and white plaid jacket worn by Judy Garland in *Girl Crazy* (1943) and studio promotions, which sold at Julien's in November 2017 for \$2,880.00. I based my valuation on the latter, since piece is a coat rather than a suit. Garland occupies a higher stratum in the celebrity market than Dietrich does, and this coat was not screen-worn, so I adjusted down a total of 50% to reflect this.



## Appraisal No. 34

### Cream Wool Eddie Schmidt Coat Worn by Marlene Dietrich, 1938-1948

**FIDM Loan No:** L88.1.53

**Description:** Long double-breasted coat of cream wool coat with wide notched lapels, flapped hip pockets, and a buttoned back half-belt.

**Labels:** Eddie Schmidt

**Condition:** Good; many moth holes

**Comments:** Eddie Schmidt was a Beverly Hills tailor who made menswear for many movie stars in the mid-20th century, notably the suits worn by Clark Gable as Rhett Butler in *Gone With The Wind*.

**Replacement Value—Comparable: \$1,600.00**

**Comparables:** The most comparable garments were menswear. A navy wool overcoat made for John Wayne in 1951 sold at Heritage in October 2011 for \$2,510.00. A brown two-piece suit made for Wayne in 1952 for *Big Jim McClain* sold at Julien's in June 2018 for \$2,560.00. An Alan Ladd tuxedo jacket made for *The Great Gatsby* (1949) sold in November 2015 for \$1,600.00. A Schmidt camel-colored coatdress made for Susan Hayward in *And Now Tomorrow* (1944) sold at Bonham's in November 2016 for \$625.00. My opinion is that the menswear is more comparable to Dietrich's wardrobe and reputation, and I relied on those prices. Since Dietrich's coat has a number of moth holes despite its overall good condition, I based the value on the lowest of the menswear prices.



## Appraisal No. 35

### Long Navy Double-Breasted Overcoat by Irene, Worn by Marlene Dietrich, 1938-1948

**FIDM Loan No:** L88.1.54

**Description:** Navy double-breasted coat with padded shoulders, eight buttons in front, a buttoned half-belt in back and wide lapels and collar.

**Labels:** Irene (Irene Lentz Gibbons)

**Condition:** Very good

**Comments:** The original inventory simply linked this coat with Dietrich, but the original city inventory connected it also to Dietrich film *No Highway in the Sky* (1951). Curator Christina Johnson reviewed the film and did not see the coat in the movie. Thus, I have not valued this as a movie-worn costume.

**Replacement Value—Comparable: \$1,450.00**

#### Comparables:

I considered two Irene comparables. The first was the navy suit worn by Katharine Hepburn in *Undercurrent* (1946) and later in the Debbie Reynolds collection, which sold at auction at Heritage in August 2013 for \$3,500.00 and privately through Heritage in December 2021 for \$5,500.00. The other was an Irene-designed cropped blue and white plaid jacket worn by Judy Garland in *Girl Crazy* (1943), which sold at Julien's in November 2017 for \$2,880.00. I based my valuation on the latter, since piece is a coat rather than a suit. Garland occupies a higher stratum in the celebrity market than Dietrich does, and I valued the coat as not screen-worn since the mention in the early inventory has not been confirmed, so I adjusted down a total of 50% to reflect this.



## Appraisal No. 36

### Lace and Chiffon Overgown or Negligee, Possibly Worn by Marlene Dietrich, 1935-1950

**FIDM Loan No:** L88.1.252

**Description:** Overgown or dressing gown with a cream lace bodice, the V-neckline edged in brown chiffon, and lace and brown silk chiffon skirt. Possibly made by Juel Park.

**Labels:** None

**Condition:** Poor; chiffon on neckline and skirt disintegrating

**Comments:** The city inventory attributed this to Los Angeles lingerie designer and maker Juel Park. It is not possible to be certain of either the Park attribution, or the connection with Dietrich, but both are possible.

**Replacement Value—Comparable: \$500.00**

#### Comparables:

All comparables came from Julien's. Two Juel Park peignoirs belonging to Elizabeth Taylor sold in separate lots in September 2023 for \$1,024.00. Two 1940s satin nightgowns, ca. 1940s, belonging to Mae West sold as a single lot November 2019 for \$750.00. This is most similar in style to one of the Taylor examples but since it has a tentative attribution to Juel Park and is in poor condition overall, I adjusted down 50% from the 2023 prices to conclude the value.





## Appraisal No. 37

### Cream Negligee with Satin Flower Appliqué Worn by Marlene Dietrich, 1935-1950

**FIDM Loan No:** L88.1.58

**Description:** Sheer cream net negligee with a satin cord-edged ruffled stand collar and appliqued and embroidered satin flowers, possibly designed by Juel Park.

**Labels:** None

**Condition:** Very good; satin rouleau edging on cuffs removed from proper right cuff

**Comments:** Juel Park is a custom lingerie company in Los Angeles founded in 1929 that has numbered many famous names among its clients.

**Replacement Value—Comparable: \$950.00**

#### Comparables:

All comparables came from Julien's. Two Juel Park peignoirs belonging to Elizabeth Taylor sold in separate lots in September 2023 for \$1,024.00. Two 1940s satin nightgowns, ca. 1940s, belonging to Mae West sold as a single lot November 2019 for \$750.00. I concluded the value slightly lower than the 2023 examples since this is has a tentative attribution to Juel Park and has some damage to one cuff.



**Appraisal No. 38**

**Knize Custom-Made Black Linen Vest and Trousers Worn by Marlene Dietrich, 1955**

**FIDM Loan No:**L88.1. 43AB

**Description:** Black linen man-tailored vest with notched lapels and collar, with a pair of matching trousers.

**Labels:** “Knize Inc./New York/Paris Vienna/ Miss M. Dietrich/2/1/55

**Condition:** Excellent

**Comments:** Knize was founded in 1858 in Vienna as a men’s outfitter. Its New York branch was founded in 1941 and closed in 1974. Knize boasted a number of celebrity clients, including Dietrich, for whom it made the tails she wore onstage.

**Replacement Value—Comparable: \$800.00**

**Comparables:** There were no relevant Dietrich-specific comparable. I considered a brown wool pantsuit from 1968 owned by Greta Garbo and made by a Swiss tailor that sold at Julien’s in December 2015 for \$384.00; the same suit sold at Julien’s in Garbo’s estate sale in December 2012 for \$960.00. And a pair of Garbo’s ecru silk pants and a navy cardigan sold at Julien’s in June 2024 for \$780.00. I used the 2024 sale as the valuation basis.



## Appraisal No. 39

### Knize Yellow Suede Vest Worn by Marlene Dietrich, 1938

**FIDM Loan No:** L88.1.45

**Description:** Vest of yellow suede with two welted breast pockets, two flapped hip pockets, broad collar and notched lapels, fastens six self-covered center front buttons, lined in ivory silk crepe. Identical to L88.1.46 except for the color.

**Labels:** “Knize/Paris/Vienne . Berlin . Carlsbad/Mme Marlene/Dietrich/27-9-38

**Condition:** Excellent

**Comments:** Made for Dietrich by Knize in Paris.

### Replacement Value—Comparable: \$300.00

**Comparables:** There were no relevant Dietrich-specific comparables. I considered a brown wool pantsuit from 1968 owned by Greta Garbo and made by a Swiss tailor that sold at Julien’s in December 2015 for \$384.00; the same suit sold at Julien’s in Garbo’s estate sale in December 2012 for \$960.00. A pair of Garbo’s ecru silk pants and a navy cardigan sold at Julien’s in June 2024 for \$780.00. And a Maureen O’Hara green suede collarless vest worn in *They Met in Argentina* (1941) sold at Bonham’s in November 2016 for \$275.00. This was not screen-worn, but the O’Hara comparable seemed closest.





## Appraisal No. 40

### Knize Brown Suede Vest Worn by Marlene Dietrich, 1938

**FIDM Loan No:** L88.1.46

**Description:** Vest of brown suede with two welted breast pockets, two flapped hip pockets, broad collar and notched lapels, fastens six self-covered center front buttons, lined in ivory silk crepe. Identical to L88.1.44 except for the color.

**Labels:** “Knize/Paris/Vienne . Berlin . Carlsbad/Mme Marlene/Dietrich/27-9-38

**Condition:** Excellent

**Comments:** Made for Dietrich by Knize in Paris.

**Replacement Value—Comparable: \$300.00**

**Comparables:** There were no relevant Dietrich-specific comparables. I considered a brown wool pantsuit from 1968 owned by Greta Garbo and made by a Swiss tailor that sold at Julien’s in December 2015 for \$384.00; the same suit sold at Julien’s in Garbo’s estate sale in December 2012 for \$960.00. A pair of Garbo’s ecru silk pants and a navy cardigan sold at Julien’s in June 2024 for \$780.00. And a Maureen O’Hara green suede collarless vest worn in *They Met in Argentina* (1941) sold at Bonham’s in November 2016 for \$275.00. This was not screen-worn, but the O’Hara comparable seemed closest.



## Appraisal No. 41

### Irene-Designed Black and White Checked Jacket Worn by Marlene Dietrich

FIDM Loan No: L88.1.42

**Description:** Jacket of black/white wool woven in a small-scale check.

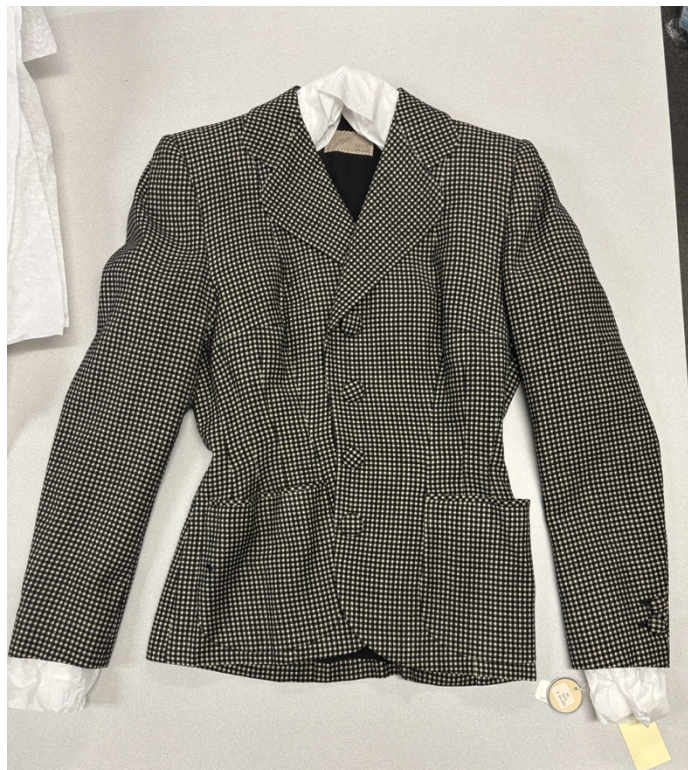
**Labels:** Irene/Bullock's Wilshire

**Condition:** Very good; a few small moth holes

**Replacement Value—Comparable: \$1,450.00**

#### Comparables:

I considered two Irene comparables in valuing this jacket. The first was the navy suit worn by Katharine Hepburn in *Undercurrent* (1946) and later in the Debbie Reynolds collection, which sold at auction at Heritage in August 2013 for \$3,500.00 and privately through Heritage in December 2021 for \$5,500.00. I also found a comparable for an Irene-designed cropped blue and white plaid jacket worn by Judy Garland in *Girl Crazy* (1943) and studio promotions, which sold at Julien's in November 2017 for \$2,880.00. I based my valuation on the latter, since piece is a jacket only. Garland occupies a higher stratum in the celebrity market than Dietrich does, and this jacket was not screen-worn, so I adjusted down a total of 50% to reflect this.



## **Appraisal No. 42**

### **Hip-Length Navy Corduroy Jacket Worn by Marlene Dietrich, 1955-1965**

**FIDM Loan No:** L88.1.59

**Description:** Hip-length navy corduroy jacket with a very broad collar and four patch pockets

**Labels:** None

**Condition:** Very good

**Comments:** Similar in style to Dietrich's Clinton Stoner jackets

**Replacement Value—Comparable: \$575.00**

**Comparables:** I looked at menswear comparables, particularly the group of nine Eddie Schmidt jackets and other items made for Gilbert Roland and sold at Profiles in History in May 2014 for \$1,722.00 (\$191.00/each). I also considered the brown velvet collarless jacket worn by Greta Garbo that sold at Julien's in April 2021 for \$768.00 and her casual blue cotton twill jacket sold at the same sale for \$576.00.



## **Appraisal No. 43**

### **White Leather Pants Worn by Marlene Dietrich, 1953-1960**

**FIDM Loan No:** L88.1.47

**Description:** Pair of slim white leather pants with zip closure and self-belt extending from the side seams to buckle in front. Identical to L88.1.48 except for the color

**Designer:** Bonnie Cashin

**Labels:** Bonnie Cashin Design/ Sills and Co.

**Condition:** Excellent

**Replacement Value—Comparable: \$375.00**

#### **Comparables:**

I found comparable Cashin trousers at auction as components of ensembles rather than on their own, but I did find individual pairs of trousers for sale at dealer level. Lovecharlesvintage.com is offering a pair of Cashin leather pants from the 1970s for \$375.00. Opalpineapple.com listed a pair of navy leather Cashin trousers, early 1970s for \$162.00. And a pair of gold suede pants from the 1960s are on offer on Etsy from ShopTopKnotVintage for \$175.00. I considered the highest price pair as equivalent to the celebrity boost the connection with Dietrich would bring and concluded my opinion of value there.



## Appraisal No. 44

### Taupe Leather Pants Worn by Marlene Dietrich, 1953-1960

**FIDM Loan No:** L88.1.48

**Description:** Pair of slim taupe leather pants with zip closure self-belt extending from the side seams to buckle in front. Identical to L88.1.47 except for the color.

**Designer:** Bonnie Cashin

**Labels:** Bonnie Cashin Design/ Sills and Co.

**Condition:** Excellent

**Replacement Value—Comparable: \$375.00**

#### Comparables:

I found comparable Cashin trousers at auction as components of ensembles rather than on their own, but I did find trousers only for sale at dealer level. Lovecharlesvintage.com is offering a pair of Cashin leather pants from the 1970s for \$375.00. Opalpineapple.com listed a pair of navy leather Cashin trousers, early 1970s for \$162.00. And a pair of gold suede pants from the 1960s are on offer on Etsy from ShopTopKnotVintage for \$175.00. I considered the highest price pair as equivalent to the celebrity boost the connection with Dietrich would bring and concluded my opinion of value there.



## Appraisal No. 45

### Black Leather Pants Worn by Marlene Dietrich, 1953-1960

**FIDM Loan No:** L88.1.50

**Description:** Pair of slim black leather pants with zip closure self-belt extending from the side seams to buckle in front. Identical to L88.1.47 except for the color.

**Designer:** Bonnie Cashin

**Labels:** Bonnie Cashin Design/ Sills and Co.

**Condition:** Excellent

**Replacement Value—Comparable:** \$375.00

#### Comparables:

I found comparable Cashin trousers at auction as components of ensembles rather than on their own, but I did find trousers only for sale at dealer level. Lovecharlesvintage.com is offering a pair of Cashin leather pants from the 1970s for \$375.00. Opalpineapple.com listed a pair of navy leather Cashin trousers, early 1970s for \$162.00. And a pair of gold suede pants from the 1960s are on offer on Etsy from ShopTopKnotVintage for \$175.00. I considered the highest price pair as equivalent to the celebrity boost the connection with Dietrich would bring and concluded my opinion of value there.





## Appraisal No. 46

### Black Leather Pants Worn by Marlene Dietrich, 1953-1960

**FIDM Loan No:** L88.1.51

**Description:** Pair of slim black leather pants with zip closure self-belt extending from the side seams to buckle in front. Identical to L88.1.47 except for the color.

**Designer:** Bonnie Cashin

**Labels:** Bonnie Cashin Design/ Sills and Co.

**Condition:** Excellent

**Replacement Value—Comparable: \$375.00**

#### Comparables:

I found comparable Cashin trousers at auction as components of ensembles rather than on their own, but I did find trousers only for sale at dealer level. Lovecharlesvintage.com is offering a pair of Cashin leather pants from the 1970s for \$375.00. Opalpineapple.com listed a pair of navy leather Cashin trousers, early 1970s for \$162.00. And a pair of gold suede pants from the 1960s are on offer on Etsy from ShopTopKnotVintage for \$175.00. I considered the highest price pair as equivalent to the celebrity boost the connection with Dietrich would bring and concluded my opinion of value there.



## Appraisal No. 47

### Black Leather Pants Worn by Marlene Dietrich, 1953-1960

**FIDM Loan No:** L88.1.52

**Description:** Pair of slim black leather pants with zip closure self-belt extending from the side seams to buckle in front. Identical to L88.1.47 except for the color.

**Designer:** Bonnie Cashin

**Labels:** Bonnie Cashin Design/ Sills and Co.

**Condition:** Excellent

**Replacement Value—Comparable: \$375.00**

#### Comparables:

I found comparable Cashin trousers at auction as components of ensembles rather than on their own, but I did find trousers only for sale at dealer level. Lovecharlesvintage.com is offering a pair of Cashin leather pants from the 1970s for \$375.00. Opalpineapple.com listed a pair of navy leather Cashin trousers, early 1970s for \$162.00. And a pair of gold suede pants from the 1960s are on offer on Etsy from ShopTopKnotVintage for \$175.00. I considered the highest price pair as equivalent to the celebrity boost the connection with Dietrich would bring and concluded my opinion of value there.





## **Appraisal No. 48**

### **Pair of Cream Leather Pants Worn by Marlene Dietrich, mid-1950s**

**FIDM Loan No:** L88.1.49

**Description:** Pair of slim cream leather pants.

**Designer:** Attributed to Bonnie Cashin

**Labels:** None

**Condition:** Excellent

**Replacement Value—Comparable: \$375.00**

#### **Comparables:**

Although these have no label I felt that the Cashin market was appropriate for them as well. Cashin trousers were found for sale at dealer level. Lovecharlesvintage.com is offering a pair of Cashin leather pants from the 1970s for \$375.00. Opalpineapple.com listed a pair of navy leather Cashin trousers, early 1970s for \$162.00. And a pair of gold suede pants from the 1960s are on offer on Etsy from ShopTopKnotVintage for \$175.00. I considered the highest price pair as equivalent to the celebrity boost the connection with Dietrich would bring and concluded my opinion of value there.



## **Appraisal No. 49**

### **Pair of Navy Corduroy Pants Worn by Marlene Dietrich, 1955-1965**

**FIDM Loan No:** L88.1.60

**Description:** Pair of tapered navy mid-wale corduroy pants with zip fly. Identical or near-identical to L88.1.61.

**Labels:** None

**Condition:** Excellent

**Replacement Value—Comparable: \$280.00**

**Comparables:** I found no Dietrich-specific comparables for these. Instead, I considered two Greta Garbo sweater and pants ensembles one of which sold in July 2024 for \$780.00 and the other, which sold in December 2023 for \$768.00. I also considered the Cashin leather trousers (see above) that I valued at \$375.00. Since these are pants only and made of corduroy rather than leather, or silk, as Garbo's were, I adjusted down 25% from the Cashin values.



**Appraisal No. 50**

**Pair of Navy Corduroy Pants Worn by Marlene Dietrich, 1955-1965**

**FIDM Loan No:** L88.1.61

**Description:** Pair of tapered navy mid-wale corduroy pants with zip fly. Identical or near-identical to L88.1.60.

**Labels:** None

**Condition:** Excellent

**Replacement Value—Comparable: \$280.00**

**Comparables:** I found no Dietrich-specific comparables for these. Instead, I considered two Greta Garbo sweater and pants ensembles one of which sold in July 2024 for \$780.00 and the other, which sold in December 2023 for \$768.00. I also considered the Cashin leather trousers (see above) that I valued at \$375.00. Since these are pants only and made of corduroy rather than leather, or silk, as Garbo's were, I adjusted down 25% from the Cashin values.



## Appraisal No. 51

### **Double-Breasted Black Suede and Wool Vest Worn by Marlene Dietrich** **FIDM Loan No: L88.1.238**

**Description:** Double-breasted vest with a black suede front, deep V-neckline and two-button fastening, and a wool knit back gathered across the waist.

**Labels:** Bernath & Co./560 Madison Ave./New York

**Condition:** Excellent

### **Replacement Value—Comparable: \$300.00**

**Comparables:** There were no relevant Dietrich-specific comparables. I considered a brown wool pantsuit from 1968 owned by Greta Garbo and made by a Swiss tailor that sold at Julien's in December 2015 for \$384.00; the same suit sold at Julien's in Garbo's estate sale in December 2012 for \$960.00. A pair of Garbo's ecru silk pants and a navy cardigan sold at Julien's in June 2024 for \$780.00. And a Maureen O'Hara green suede collarless vest worn in *They Met in Argentina* (1941) sold at Bonham's in November 2016 for \$275.00. This was not screen-worn, but the O'Hara comparable seemed closest.



## **Appraisal No. 52**

### **Tan Suede Jacket and Pants Worn by Marlene Dietrich, ca. 1940-1953**

**FIDM Loan No:** L88.1.41AB

**Description:** Unrelated tan suede jacket and pants given as a set by Marlene Dietrich in 1964. Label in pants: Bonnie Cashin/Sills & Co (on pants) Label in jacket: Voris. Pants Date: ca. 1953. Jacket date: ca. 1940

**Labels:** Jacket labeled Voris; pants labeled Bonnie Cashin design/Sills & Co.

**Condition:** Good

**Replacement Value—Comparable: \$945.00**

**Comparables:** Voris jackets are rare on the market today, but it was a small label and is not much in demand. I found only one example, sold on either Etsy or Poshmark (listed both places) for \$285.00. I adjusted up 50% to reflect Dietrich's celebrity status. I combined that with the Cashin trousers (see above for comparables), which I valued at \$375.00



## Shoes

The collection contains 29 pairs of Dietrich's shoes, several identical to each other and many in the same style. They date to the 1950s and early 1960s and most were custom-made for her by Delman or Dior. The few remaining pairs appear to have been purchased off-the-shelf. Condition of these pieces ranges from excellent to poor.

Comparables were found primarily at auctions at Julien's in Los Angeles, Heritage in Dallas, and Christie's in New York that featured celebrity-worn garments, or at sales of fine costume and textiles at Kerry Taylor Auctions in London and Maurice in Paris. 1stDibs.com was also surveyed for current asking prices and sold prices of non-celebrity shoes, to support an analysis of the value increase resulting from the celebrity connection. Dietrich's shoes have sold at auction for just over five times as much as a pair of Delman shoes from the 1950s or 1960s without a celebrity connection have recently sold for at gallery level.

Prices found ranged from \$425.00 for a pair of 1950s silver Delman evening sandals sold on 1stDibs.com sometime before August 15, 2025 to \$8,486.00 for a pair of 1959 Vivier for Dior emerald green silk pumps from a well-known collection. Prices for Dietrich's shoes were in the lower half of the range. Significantly, the price realized for a pair of Dietrich's custom-made Delman evening sandals sold at Christie's in 1994, shortly after her death, was within \$60.00 of the price realized for a similar pair sold at Julien's in 2014, indicating that there was no change in the market for Dietrich's shoes in nominal dollars\* over that 20-year period. That translates in inflation-adjusted, or constant, dollars\* into about a 36% decline.<sup>2</sup> I concluded that using the 2014 sold price as a benchmark would provide adequate insurance coverage for this appraisal without the need for an inflation adjustment. I adjusted up or down from the benchmark considering the relative popularity of Dior vs. Delman vs. Ferragamo and Herbert Levine in the market, as well as the condition of each item.

There were no direct comparables for Dietrich's Ferragamo and Herbert Levine shoes. Ferragamo occupies a slightly higher price point in the market today, I looked at both celebrity Ferragamo sales at Julien's and Heritage, and found four pairs of Greta Garbo's custom-made Ferragamo shoes from ca. 1950 that sold in 2012, two of them for approximately \$4,100.00 each and two that sold for approximately \$3,100.00. Dietrich and Garbo occupy similar niches in Hollywood lore, although the shoes don't resemble each other stylistically. Since Dietrich's shoes have sold for less than Garbo's, I considered the lower sold price as the top level for her Ferragamo's. I also considered the celebrity increase her Delman shoes showed when developing my value conclusion.

There were no relevant auction comparables for the Levine shoes, so I turned to 1stDibs.com and Poshmark for price comparisons and used the celebrity increase to conclude a value.

Date	Source	Item	Condition	Sold Price
7/7/22	Maurice, Paris	Roger Vivier for Dior, pair of emerald green silk pumps with stiletto heel and stiffened cockade trim at throat, 1959. Monika Gottlieb Collection	Color is fresh, a few tiny stains scattered on upper, some wear to sole. But overall very good	\$8,486.00
12/15/12	Julien's	Two pairs of Greta Garbo's custom-made low-heeled Ferragamo shoes, both black suede, dated ca. 1950		\$8125.00
12/6/22	Kerry Taylor, London	Roger Vivier for Dior, a fine pair of evening pumps, stamped, in gold and silver metallic snakeskin, the throat	Very good to Excellent,	\$7,496.00

<sup>2</sup> Figures and formulas for this calculation were sourced from the Bureau of Labor Statistics. The percentage calculation was performed by ChatGPT.

		trimmed with a domed star of brilliants, in a Dior box, probably original, ca. 1959	box very good	
12/15/2012	Julien's	Two pair of Greta Garbo's Ferragamo custom-made shoes, one a navy patchwork suede flat sandal, ca. 1949, the other a flat, closed toe sandal-style shoe, ca. 1950, plus a newspaper clipping showing Garbo wearing the shoes. Published in Greta Garbo: The Mystery of Style, and exhibited at the Museo Salvatore Ferragamo.	N/A	\$6,250.00
7/6/23	Maurice, Paris	Delman for Dior, a fine pair of black satin pumps with folded ribbon trim at the throat and rhinestone pavé heels, 1958	Uppers good; several losses to rhinestones, soles show wear	\$4,534.00
12/5/14	Julien's, CA	Delman custom stage shoes, cream fabric vamp covered in glitter, rhinestone-set ankle straps, and satin bow trim, belonging to Marlene Dietrich	Good; some soiling to both shoes	\$2,240.00
12/6/94	Christie's New York	Delman custom-made peach satin shoes with rhinestone-studded heel, ankle strap, embellished with satin bows, late 1950s, belonging to Marlene Dietrich	N/A	\$2,185.00
3/30/12	Heritage Auctions, Dallas	Pair of black satin boudoir slingbacks worn by Dietrich in <i>The Spoilers</i> (1942)	Very good	\$1,250.00
Before 8/15/25	1stDibs.com	Delman black satin springolators with pavé rhinestone heels, 1960s. In original box	Great	\$475.00
Before 8/25/24	1stDibs.com	Ferragamo black suede pumps embroidered with colored beads, rhinestones, and pearl beads, 1950s	Very good	\$500.00
Before 8/15/25	1stDibs.com	Delman silver kid strappy sandals, early 1950s	Great	\$425.00
8/25/24	TBC Luxury Resale	Ferragamo peep-toe slingback sandals with gold heels, 1950s	Very good	\$396.00 (asking)
11/10/year unknown	Poshmark	Herbert Levine rhinestone-trimmed "T-Square" sandals, 1957	Very good	\$292.00
8/25/25	1stDibs.com	Herbert Levine black silk pumps with floral embroidery, 1950s	Good; some fading to left shoe	\$225.00 (asking)

## Appraisal No. 53

### Tuxedo pumps worn by Marlene Dietrich, 1950s

**FIDM Loan No:** L88.1.210AB

**Description:** Pair of glossy black leather pumps with a flat grosgrain ribbon bow at the throat, pink sock linings.

**Labels:** Delman/Especially for Marlene Dietrich

**Condition:** Very good condition, with some noticeable wear to vamp on right shoe; both resoled

**Comments:** I adjusted up from the baseline 10% to account for better condition with resoling, and rounded up to the nearest \$100.00.

**Replacement Value—Comparable:** \$2,500.00





**Appraisal No. 54**

**Tuxedo pumps worn by Marlene Dietrich, 1950s**

**FIDM Loan No:** L88.1.254AB

**Description:** Pair of black patent leather pumps with a flat grosgrain ribbon bow at the throat, cream sock linings.

**Labels:** Delman/Especially for Marlene Dietrich

**Condition:** Fair condition; patent leather is reverting and becoming sticky

**Comments:** I adjusted down 50% from baseline to account for the combination of current condition and inherent vice, which is not reversible.

**Replacement Value—Comparable: \$1,100.00**



**Appraisal No. 55**

**Brown and Tan Daytime Shoes Worn by Marlene Dietrich, ca. 1950**

**FIDM Loan No:** L88.1.212AB

**Description:** Two-tone pumps, the body of tan suede with a toe of brown leather, the suede throat trimmed with two buttons.

**Labels:** Delman /Especially for Marlene Dietrich

**Condition:** Very good

**Comments:** I adjusted up 25% from baseline to reflect the condition and stylishness of the shoes.

**Replacement Value—Comparable: \$2,800.00**



## Appraisal No. 56

### Hot Pink Boudoir Slippers Worn by Marlene Dietrich, 1940s

**FIDM Loan No:** L88.1.218AB

**Description:** Slippers of hot pink silk satin, the vamp trimmed with black ostrich feathers, leather sole and sock lining.

**Labels:** Right shoe labeled Jerro New York. Left shoe labeled Made expressly for I. Magnin & Co.

**Condition:** Good; sock lining coming loose on both shoes

**Comments:** I matched these with the Dietrich boudoir slippers sold at Heritage in 2012.

**Replacement Value—Comparable:** \$1,250.00

**Comparables:**



## Appraisal No. 57

### Embroidered Pink Satin Evening Sandals Worn by Marlene Dietrich, ca. 1955

**FIDM Loan No:** L88.1.213AB

**Description:** pale pink silk satin evening sandals, the vamp embroidered with silver thread and rhinestones, with narrow parallel straps extending from vamp to heel, joined to a slingback, the join trimmed with a pink satin bow. Stiletto heel with a rhinestone-set ball just above the top lift.

**Labels:** Delman/Especially for Marlene Dietrich

**Condition:** Very good

**Comments:** This shoe design, with its distinctive ball heel, was first announced in August 1955 and the design patent was granted on October 22, 1955 in the joint names of Delman and Dior. Roger Vivier, who designed for both companies, has also claimed credit for the design.<sup>3</sup> Dietrich had both Dior and Delman-labeled versions, and the differences in the way her name appears on the sock lining of each pair may represent the passage of time.

These are the nicest pair of the many in this design in the collection. I adjusted up 50% from baseline to reflect their condition and quality of embroidery.

**Replacement Value—Comparable:** \$3,360.00



<sup>3</sup> "1955 | Roger Vivier for Dior/Delman | The Rhinestone Ball Heel," The Historialist, November 5, 2015. <http://www.thehistorialist.com/2015/11/1955-roger-vivier-for-diordelman.html>.



**Appraisal No. 58**

**Beige Faille Evening Sandals Worn by Marlene Dietrich, ca. 1955**

**FIDM Loan No:** L88.1.220

**Description:** Beige faille evening sandals with narrow parallel straps extending from vamp to heel, joined to a slingback, the join trimmed with a beige satin bow. Stiletto heel with a rhinestone-set ball just above the top lift.

**Labels:** Delman/Especially for Marlene Dietrich

**Condition:** Very good

**Comments:** I adjusted up 25% from baseline to account for the condition of these while reflecting the lack of additional embroidery.

**Replacement Value—Comparable:** \$2,800.00



**Appraisal No. 59**

**Peach Satin and Rhinestone-Trimmed Evening Sandals Worn by Marlene Dietrich, ca. 1955**

**FIDM Loan No:** L88.1.227AB

**Description:** Peach satin evening sandals with rhinestone throat trim, rhinestone-trimmed narrow parallel straps extending from vamp to heel joined to a slingback, the join trimmed with a cream satin bow. Stiletto heel with a rhinestone-set ball just above the top lift.

**Labels:** Delman/Especialmente for Marlene Dietrich

**Condition:** Good; losses to rhinestone trim on straps and throat

**Comments:** These are directly comparable to the baseline price; I made no adjustments to conclude my opinion of value.

**Replacement Value—Comparable:** \$2,240.00



**Appraisal No. 60**

**Pale Orange Fabric and Glitter Evening Sandals Worn by Marlene Dietrich, ca. 1955**

**FIDM Loan No:** L88.1.211AB

**Description:** Pale orange evening sandals, the fabric vamp covered in glitter, with rhinestone throat trim, rhinestone-trimmed narrow parallel straps extending from vamp to heel joined to a slingback, the join trimmed with a beige satin bow. Stiletto heel.

**Labels:** Delman/Custom Made Especially for Miss M. Dietrich

**Condition:** Good; wear and stamp fade to sock lining

**Comments:** These are directly comparable to the baseline price; I made no adjustments to conclude my opinion of value.

**Replacement Value—Comparable: \$2,240.00**





## Appraisal No. 61

### Cream Fabric and Glitter Evening Sandals Worn by Marlene Dietrich, ca. 1955

FIDM Loan No: L88.1.219AB

**Description:** Cream evening sandals, the fabric vamp covered with glitter, with rhinestone throat trim, rhinestone-trimmed narrow parallel straps extending from vamp to heel joined to a slingback, the join trimmed with a white satin bow. Stiletto heel.

**Labels:** Delman/Custom Made Especially for Miss M. Dietrich

**Condition:** Very good

**Comments:** I adjusted up 25% to account for the better condition of these shoes.

**Replacement Value—Comparable: \$2,800.00**

**Comparables:**





**Appraisal No. 62**

**Beige Faille Evening Sandals Worn by Marlene Dietrich, ca. 1955**

**FIDM Loan No:** L88.1.221AB

**Description:** Pink satin evening sandals with narrow parallel straps extending from vamp to heel, joined to a slingback, the join trimmed with a beige satin bow, stiletto heel.

**Labels:** Delman/Especially for Marlene Dietrich

**Condition:** Good; uneven wear, scuffs on satin on right shoe

**Comments:** These are directly comparable to the baseline price; I made no adjustments to conclude my opinion of value.

**Replacement Value—Comparable:** \$2,240.00



**Appraisal No. 63**

**Pink Satin Evening Sandals Worn by Marlene Dietrich, ca. 1955**

**FIDM Loan No:** L88.1.216AB

**Description:** Dusty pink satin evening sandals with narrow parallel straps extending from vamp to heel, joined to a slingback, the join trimmed with a matching satin bow, stiletto heel.

**Labels:** Delman/Custom Made especially for Miss M. Dietrich

**Condition:** Very good

**Comments:** These are in better condition than the baseline shoes, but lack any additional embellishment. The upward adjustment was 10%

**Replacement Value—Comparable: \$2,465.00**



**Appraisal No. 64**

**Black Satin Evening Sandals Worn by Marlene Dietrich, ca. 1955**

**FIDM Loan No:** L88.1. 217AB

**Description:** Black satin evening sandals with narrow parallel straps extending from vamp to heel, joined to a slingback, the join trimmed with a black satin bow, stiletto heel.

**Labels:** Delman/Custom Made Especially for Miss M. Dietrich

**Condition:** Very good

**Comments:** These are in better condition than the baseline shoes, but lack any additional embellishment. The upward adjustment was 10%

**Replacement Value—Comparable:** \$2,465.00





**Appraisal No. 65**

**Beige Faille Evening Sandals Worn by Marlene Dietrich, ca. 1955**

**FIDM Loan No:** L88.1. 206AB

**Description:** Beige faille evening sandals with narrow parallel straps extending from vamp to heel, joined to a slingback, the join trimmed with a beige satin bow, stiletto heel.

**Labels:** Delman/Custom Made Especially for Marlene Dietrich

**Condition:** Good

**Comments:** These are directly comparable to the baseline price; I made no adjustments to conclude my opinion of value.

**Replacement Value—Comparable: \$2,240.00**



**Appraisal No. 66**

**Gray Faille Evening Sandals Worn by Marlene Dietrich, ca. 1955**

**FIDM Loan No:** L88.1.208AB

**Description:** Pale gray faille evening sandals with narrow parallel straps extending from vamp to heel, joined to a slingback, the join trimmed with a matching satin bow, stiletto heel.

**Labels:** Delman/Especially for Marlene Dietrich

**Condition:** Good

**Comments:** These are directly comparable to the baseline price; I made no adjustments to conclude my opinion of value.

**Replacement Value—Comparable:** \$2,240.00



**Appraisal No. 67**

**Beige Faille Evening Sandals Worn by Marlene Dietrich, ca. 1955**

**FIDM Loan No:** L88.1.209AB

**Description:** Beige faille evening sandals with narrow parallel straps extending from vamp to heel, joined to a slingback, the join trimmed with a beige satin bow, stiletto heel.

**Labels:** Delman/Custom Made Especially for Marlene Dietrich

**Condition:** Fair to good; ankle strap on right shoe broken at join with slingback

**Comments:** These are in less good condition than the baseline pair but have the potential for repair. I adjusted down 20% to account for that.

**Replacement Value—Comparable: \$1,760.00**





**Appraisal No. 68**

**Brown Satin Evening Sandals Worn by Marlene Dietrich, ca. 1955**

**FIDM Loan No:** L88.1.224AB

**Description:** Dark brown satin evening sandals with narrow parallel straps extending from vamp to heel, joined to a slingback, stiletto heel.

**Labels:** Delman/Especially for Marlene Dietrich

**Condition:** Fair; satin bows at strap join missing; top lifts and rhinestone balls removed from both heels

**Comments:** These are in less good condition than the baseline pair and the losses would be difficult to repair. I adjusted down 50% as a result.

**Replacement Value—Comparable:** \$1,100.00



## Appraisal No. 69

### Rose Faille Evening Sandals Worn by Marlene Dietrich, ca. 1955

**FIDM Loan No:** L88.1.207AB

**Description:** Dusty rose faille evening sandals with narrow parallel straps extending from vamp to heel, joined to a slingback, the join trimmed with a matching satin bow, stiletto heel.

**Labels:** Delman/Custom Made Especially for Marlene Dietrich

**Condition:** Poor; very dirty, with stains and abrasions on both shoes

**Comments:** In my opinion, the significant condition problems of this pair would not be reversible. I adjusted down 75% from the baseline as a result.

**Replacement Value—Comparable: \$560.00**

**Comparables:**





**Appraisal No. 70**

**Metallic Brocade Pumps worn by Marlene Dietrich, mid-1950s**

**FIDM Loan No:** L88.1.214AB

**Description:** Pumps of cream faille with metallic gold thread brocade in stylized foliate motifs, stiletto heels.

**Labels:** Delman/Especially for Marlene Dietrich

**Condition:** Very good

**Comments:** I adjusted up 25% from baseline to account for the condition and style of these.

**Replacement Value—Comparable:** \$2,800.00

**Comparables:**



**Appraisal No. 71**

**Polychrome Brocade Pumps worn by Marlene Dietrich, mid-1950s**

**FIDM Loan No:** L88.1.215AB

**Description:** Pumps covered in cream, yellow, and purple brocade, stiletto heels trimmed with a yellow rhinestone-set ball just above the toplift,.

**Labels:** Delman/Especially for Marlene Dietrich

**Condition:** Very good

**Comments:** I adjusted up 50% from baseline to account for the condition and aesthetics of this pair, along with the rhinestone-set ball heel, a style that is well-known in collector circles and rarely comes on the market.

**Replacement Value—Comparable: \$3,360.00**

**Comparables:**



## Appraisal No. 72

### Beige Satin Pumps Worn by Marlene Dietrich, mid-1950s

**FIDM Loan No:** L88.1.226AB

**Description:** Beige satin pumps, stiletto heels trimmed with a rhinestone-set ball just above the topline.

**Labels:** Delman/Custom Made Especially for Marlene Dietrich

**Condition:** Good; uneven wear on right shoe, noticeable wear to soles

**Comments:** The condition is average but the rhinestone ball heel is a positive value component. I adjusted up 25% to account for it.

**Replacement Value—Comparable: \$2,800.00**

**Comparables:**





### **Appraisal No. 73**

#### **Cream Satin Pumps Worn by Marlene Dietrich, mid-1950s**

**FIDM Loan No:** L88.1.203AB

**Description:** Cream satin pumps, stiletto heels trimmed with a rhinestone-set ball just above the toplift.

**Labels:** Delman/Especially for Marlene Dietrich

**Condition:** Good; satin scuffed, noticeable wear to right sole

**Comments:** The condition is average but the rhinestone ball heel is a positive value component. I adjusted up 25% to account for it.

**Replacement Value—Comparable: \$2,800.00**

**Comparables:**



## Appraisal No. 74

### Beige Satin Pumps Worn By Marlene Dietrich, mid-1950s

FIDM Loan No: L88.1.202AB

**Description:** Beige satin pumps with stiletto heels.

**Labels:** Delman/ Especially for Marlene Dietrich

**Condition:** Good; Left shoe toplift removed, right shoe toplift askew, damage to satin on heel, staining on upper

**Comments:** These are comparable to the baseline shoes. The toplift loss and damage could in theory be repaired, but the other condition problems may be more difficult to solve.

**Replacement Value—Comparable: \$2,240.00**

**Comparables:**



**Appraisal No. 75**

**Pink satin pumps worn by Marlene Dietrich, mid-1950s**

**FIDM Loan No:** L88.1.205AB

**Description:** Pale pink satin pumps, stiletto heels.

**Labels:** Delman; Especially for Marlene Dietrich

**Condition:** Good; rhinestone balls removed from both heels, toplifts still in place

**Comments:** The loss of the rhinestone balls is noticeable when the shoes are seen in person, and in my opinion, it depresses the value considerably, even though the shoes are otherwise in good condition. I adjusted down 50% as a result.

**Replacement Value—Comparable: \$1,100.00**

**Comparables:**





**Appraisal No. 76**

**Taupe satin pumps, Owned by Marlene Dietrich, late 1950s-early 1960s**

**FIDM Loan No:** L88.1.228AB

**Description:** Taupe satin pumps with stiletto heels.

**Labels:** Ferragamo's/Creations/Florence/Italy

**Condition:** Excellent, unworn

**Comments:** The label identifies shoes produced specifically for the American market.

I developed my opinion of value by adjusting down 10% from the lower of the Garbo realized prices to account for what I believe is the difference in their markets.

**Replacement Value—Comparable: \$2,750.00**

**Comparables:**



**Appraisal No. 77**

**Beige Satin Pumps, worn by Marlene Dietrich, late 1950s-early 1960s**

**FIDM Loan No:** L88.1.204AB

**Description:** Beige satin pumps with stiletto heels.

**Labels:** Ferragamo's/Creations/Florence/Italy

**Condition:** Very good; right shoe does not stand by itself

**Comments:** The label identifies shoes produced specifically for the American market.

I developed my opinion of value by adjusting down 10% from the lower of the Garbo realized prices to account for what I believe is the difference in their markets.

**Replacement Value—Comparable: \$2,750.00**

**Comparables:**





## Appraisal No. 78

**FIDM Loan No:** L88.1.222AB

**Dusty Pink Pumps Worn by Marlene Dietrich, late 1950s-early 1960s**

**Description:** Dusty pink jacquard pumps with stiletto heels.

**Labels:** Salvatore/Ferragamo/Florence/Italy

**Condition:** Very good

**Comments:** Ferragamo first began to use this label in the early 1950s, although the “Ferragamo’s Creations” label continued in use at this time.

I developed my opinion of value by adjusting down 10% from the lower of the Garbo realized prices to account for what I believe is the difference in their markets.

**Replacement Value—Comparable: \$2,750.00**



## **Appraisal No. 79**

### **Pale Pink Pumps Worn by Marlene Dietrich, Late 1950s-Early 1960s**

**FIDM Loan No:** L88.1.299AB

**Description:** Pale pink jacquard pumps with stiletto heels.

**Labels:** Ferragamo's/Creations/Florence/Italy

**Condition:** Good; both shoes are unevenly worn

**Comments:** The label identifies shoes produced specifically for the American market.

I developed my opinion of value by taking the higher of the Ferragamo prices in the non-celebrity secondary market and adjusting up by 500% in keeping with the celebrity boost Dietrich's Delman shoes enjoyed over non-celebrity connected ones.

I developed my opinion of value by adjusting down 10% from the lower of the Garbo realized prices to account for what I believe is the difference in their markets.

**Replacement Value—Comparable: \$2,750.00**



## **Appraisal No. 80**

### **Embroidered Pink Pumps Worn by Marlene Dietrich, 1953-1963**

**FIDM Loan No:** L88.1.248AB

**Description:** Pale pink satin pumps, embroidered with rhinestones and silver thread in floral and foliate motifs, with stiletto heels.

**Labels:** Christian Dior par Roger Vivier/Paris/sur mesure

**Condition:** Very good

**Comments:** Recent auction realized prices for non-celebrity Vivier for Dior shoes in very good or excellent condition from this period suggest that the label is a more powerful value component than celebrity is. These are especially decorative and would, in my opinion, be valued near the top of the market. I concluded my value opinion midway between the highest and second-highest Dior comparables.

**Replacement Value—Comparable: \$8,000.00**

**Comparables:**





## Appraisal No. 81

### Pink Faille Pumps Worn by Marlene Dietrich, ca. 1955

**FIDM Loan No:** L88.1. 225AB

**Description:** Watermelon pink faille pumps, the stiletto heels trimmed with rhinestone-set balls just above the toplift.

**Labels:** Christian \ Dior \ crée par \ Roger Vivier\ Paris

**Condition:** Good; abrasion and puckering to uppers

**Comments:** Dior and Delman were jointly awarded a design patent for the rhinestone ball heel in October 1955. Although Vivier was not named in the patent, he subsequently claimed credit for the design.

The condition of the upper puts these in a lower category, despite the power of the rhinestone ball heel design and the Vivier for Dior label. I adjusted down 50% from the lower of the recent Dior comparables to reach my value conclusion.

**Replacement Value—Comparable: \$3,750.00**

**Comparables:**



**Appraisal No. 82**

**Red Satin Pumps Worn by Marlene Dietrich, late 1950s-early 1960s**

**FIDM Loan No:** L88.1.223AB

**Description:** Red satin pumps, the throat trimmed with a rhinestone buckle threaded with red satin, stiletto heels. worn by Marlene Dietrich Label: Herbert Levine (left); Joseph (right).

**Labels:** Right shoe labeled Herbert Levine; left shoe labeled Joseph/Las Vegas

**Condition:** Very good

**Comments:** I took the higher of the Levine comparables and adjusted it up 500% in keeping with the celebrity boost Dietrich's Delman shoes enjoyed over non-celebrity connected ones.

**Replacement Value—Comparable: \$1,500.00**



## FRED ASTAIRE

Appraisal No. 83

### White Tie Ensemble (Tailcoat and Trousers) Worn by Fred Astaire, 1939

ASU FIDM Loan No: L88.1.31AB

**Description:** Dark blue tailcoat and matching trousers, the coat with basketweave buttons and grosgrain-faced lapels, the trousers with braid trim on the outseam.

**Labels:** Both pieces labeled ANDERSON & SHEPPARD LTD./30, Savile Row. W1/42595 1 .5/Fred Astaire Esq.

**Condition:** Excellent; one small split in coat lining

**Comments:** The photo below includes a vest and tie that are listed elsewhere in this appraisal

**Replacement Value—Comparable: \$3,000.00**

**Comparables:** Three suits worn by Astaire in films in the early 1950s were auctioned at Heritage in December 2018. Prices realized ranged from \$2,880.00 for a brown wool two-piece suit worn in *Belle of New York* (1953) to \$5,100.00 for a yellow three-piece suit with an extra pair of trousers worn in *Royal Wedding* (1951). All are in good or very good condition. Tails (white tie) is an iconic suit for Astaire but there is no information about whether this suit was worn onscreen, though it certainly could have been. It is earlier than the screen-worn suits and in as good or better condition. I based my opinion of value on the bottom end of the screen-worn range and did not adjust down further because the tails are such an Astaire icon.



**Appraisal No. 84**

**White Cotton Piqué Vest Worn by Fred Astaire, ca. 1939**

**ASU FIDM Loan No:** L88.1.32, L88.1.119

**Description:** Vest and bow tie of white cotton piqué to be worn with white tie.

**Labels: Vest:** By Appointment/HAWES & CURTIS/LONDON/F. Astaire. Tie: 1501/Fred Astaire

**Condition:** Excellent

**Replacement Value—Comparable: \$885.00**

**Comparables:**

The closest comparable was a backless white cotton piqué vest and bowtie belonging to the Duke of Windsor, likely during the time he was Prince of Wales, 1920-1940, which sold at Julien's in June 2025 for \$585.00. A second comparable, a black Hawes & Curtis tuxedo vest from the 1960s belonging to Laurence Olivier sold at Julien's in December 2024 for \$640.00. My opinion of the value of each item is \$585.00 for the vest and \$300.00 for the tie.



## Appraisal No. 85

### Nine Personal Wardrobe Ties and Bowties Worn by Fred Astaire, ca. 1930s-1940s

ASU FIDM Loan No: L88.1.109-.116, L88.1.118

**Description:** Three cotton and six silk ties in various patterns and widths, including two adjustable bowties.

**Labels:** Include Fr. Tripler, Brooks Brothers, Paul Stuart, and Ajustolox. Two are unlabeled

**Condition:** Very good to Excellent

**Replacement Value—Comparable: \$2,790.00**

**Value For Each Tie: \$310.00**

#### Comparables:

These are early ties, and the direct Fred Astaire comparable I found was for a newer tie, but in my opinion, age does not confer additional value for celebrity-worn ties. The direct comparable was a 1970s yellow-on-yellow silk plaid tie autographed by Astaire sold at GWS Auctions in Maitland, FL in March 2021 for \$338.00. I also found a printed blue silk tie worn by Frank Sinatra in the 1940s or early 1950s, framed with a photo of him wearing it, which sold in January 2018 at Saco River Auctions in Maine for \$400.00. Three more autographed and dated Sinatra silk ties, all striped and dating back probably to the 1980s sold at Julien's in May 2023: one for \$520.00 one for \$650.00 and one for \$910.00. My conclusion was that the direct Astaire comparable was the most appropriate one for this lot.



L-R: L88.1.109, L88.1.110, L88.1.111, L88.1.112





L-R: L88.1.113, L88.1.114, L88.115



L-R: L88.1.116, L88.1.118

**Appraisal No. 86**

**Personal Wardrobe Striped Socks Worn by Fred Astaire, 1920s-1930s**

**ASU FIDM Loan No:** L88.1.120AB

**Description:** White silk knit leg printed with horizontal blue stripes, white cotton feet, white and blue striped cotton and silk blend top cuff.

**Labels:** None

**Condition:** Good

**Replacement Value—Comparable:** \$310.00

**Comparables:**

I found no direct comparables for these, and few sales of celebrity-worn single pairs of socks. Those I did find were not especially comparable to these. The closest were two pairs of Buddy Holly's socks, 1950s, sold individually at Heritage in 2006 for \$359.00 and \$360.00, respectively. I also considered the Astaire necktie comparables, which were in the same ballpark as the Holly socks, and non-celebrity antique striped socks, and found none.



## Appraisal No. 87

### Autographed Brown Suede Tap Shoes Worn by Fred Astaire, ca. 1930s

ASU FIDM Loan No: L88.1.125A-D

**Description:** (AB) Brown suede and leather lace-up men's tap shoes worn by Fred Astaire; square toe with 1" black stacked leather heel; metal taps on sole toes and heels and additional jingle taps on heels.

**Labels:** One shoe labeled: I. Miller Beautiful Shoes/Made in New York; the other labeled I Miller/Los Angeles, Seattle, Palm Springs, Hollywood. Taps labeled Danstar. Both shoes autographed twice on inside bottom and Fred Astaire is stamped in gold near signatures.

**Condition:** Very good

**Comments:** This appears to be the only pair of Astaire tap shoes in a public collection.

These may appear in a promotion photo of Astaire sitting in an armchair surrounded by dozens of pairs of his shoes.

**Replacement Value—Comparable: \$12,275.00**

#### Comparables:

A pair of autographed, screen-worn brown leather Astaire tap shoes from the same period was offered for sale at Heritage on August 10, 2013. The shoes were from Astaire's estate and had a minimum starting bid of \$50,000.00. The sale had received considerable fanfare in the press but failed to sell, and I verified with Heritage that there were no bids. I found records of only two other pairs of Astaire dance shoes that have sold, both autographed but neither of them tap shoes. A pair of black leather shoes offered at R.A. DeFillipo Auctions in May 2018 as part of a group of memorabilia given by Astaire to a friend ca. 1945 sold for \$6,150.00. And a pair of well-worn ca. 1960s-1970s black shoes given by Astaire to Dick Clark sold at Guernsey's in New York in December 2006 for \$3,000.00. The difference between the sale prices suggests both an inflation rise and a higher value for the earlier, better-condition shoes. These are in very good condition, and are also rare, which I believe merited a value boost above the high comparable. I adjusted the 2018 price up for inflation, plus 25% to account for condition and rarity.



## **Appraisal No. 88**

### **Jazz Shoes Worn by Fred Astaire, ca. 1930s-1940s**

**ASU FIDM Loan No:** L88.1.128A-D

**Description:** Black leather lace-up jazz shoes worn by Fred Astaire.

**Labels:** None

**Condition:** Very Good; leather finish cracking, some abrasion from wear, resoling on right shoe cracking

**Comments:** These may possibly originally from two separate pair but of the same design and leather. The sock lining on one is burgundy, and pink on the other. Resoling on ball of foot also different between the two. I assume they were donated by Astaire as a pair rather than as two single shoes and have valued them as a pair.

**Replacement Value—Comparable:** \$7,000.00

#### **Comparables:**

I found records of only two pairs of Astaire shoes that have sold, both autographed. A pair of autographed black leather shoes offered at R.A. DeFillipo Auctions in May 2018 as part of a group of memorabilia given by Astaire to a friend ca. 1945 sold for \$6,150.00. And a pair of well-worn ca. 1960s-1970s black shoes given by Astaire to Dick Clark sold at Guernsey's in New York in December 2006 for \$3,000.00. The difference between the sale prices suggests both an inflation rise and a higher value for the earlier, better-condition shoes. These are in good condition, although they have been resoled and are not autographed. To reach my value conclusion, I adjusted the 2018 price down 10% to account for the lack of autograph and then up for inflation.





**Appraisal No. 89**

**Fred Astaire Brown Suede Oxfords, ca. 1930s-1940s**

**ASU FIDM Loan No:** L88.1.130A-D

**Description:** Light brown suede men's oxfords with lighter brown silk laces.

**Labels:** Both shoes signed on soles by Fred Astaire in red ink; right shoe interior inscribed "Fred Astaire\ Own\ 72622" in faded black ink. One shoe labeled I. Miller\ Guildhall\ Hand Sewn stitched in bottom of interior on cream ground with black lettering; the other labeled "I. Magnin & Co.\ California" embossed with gold ink in bottom of interior.

**Condition:** Very good

**Comments:** These may have been worn by Astaire for promotional photographs

**Replacement Value—Comparable: \$7,900.00**

**Comparables:**

I found records of only two pairs of Astaire shoes that have sold, both autographed. A pair of autographed black leather shoes offered at R.A. DeFillipo Auctions in May 2018 as part of a group of memorabilia given by Astaire to a friend ca. 1945 sold for \$6,150.00. And a pair of well-worn ca. 1960s-1970s black shoes given by Astaire to Dick Clark sold at Guernsey's in New York in December 2006 for \$3,000.00. The difference between the sale prices suggests both an inflation rise and a higher value for the earlier, better-condition shoes. These are in very good condition. To reach my value conclusion, I adjusted the 2018 price up for inflation.



## Appraisal No. 90

### Autographed Brown and Cream Spectators Worn by Fred Astaire, ca. 1930s-1950s

ASU FIDM Loan No: L88.1.123A-D

**Description:** Brown and cream leather lace-up spectator shoes with punchwork trim, almond-shaped toes and 1 ¼-inch brown stacked leather heel, brown silk shoelaces.

**Labels:** Both shoes inscribed with "04083" in ink on the proper right inside. Both are signed by Fred Astaire on the interior bottom in black ink; both are stamped with "Especially Made For Fred Astaire. Both also labeled Designed and Hand-Sewn expressly for I. Magnin & Co.

**Condition:** Good; toes scuffed and with color loss, additional scratches overall

**Comments:** Astaire appeared in at least seven films between 1933 and 1948, as well as in promotional pictures wearing a pair of spectators, which look identical to these. It is thus possible, if not likely, that these shoes were screen-worn and/or promotion-worn but that has not been confirmed. These may also appear in a promotion photo of Astaire sitting in an armchair surrounded by dozens of pairs of his shoes.

**Replacement Value—Comparable: \$8,700.00**

#### Comparables:

I found records of only two pairs of Astaire shoes that have sold, both autographed but neither spectators. A pair of autographed black leather shoes offered at R.A. DeFillipo Auctions in May 2018 as part of a group of memorabilia given by Astaire to a friend ca. 1945 sold for \$6,150.00. And a pair of well-worn ca. 1960s-1970s black shoes given by Astaire to Dick Clark sold at Guernsey's in New York in December 2006 for \$3,000.00. The difference between the sale prices suggests both an inflation rise and a higher value for the earlier, better-condition shoes. These are in very good condition. To reach my value conclusion, I adjusted the 2018 price up for inflation plus an additional 10% to account for the possibility that they were screen-worn.





## Appraisal No. 91

### Black Leather Court Shoes Worn by Fred Astaire, ca. 1920s-1930s

ASU FIDM Loan No: L88.1.126A-D

**Description:** Men's black court shoes of glossy leather made by Peal & Co., the throat trimmed with a flat black grosgrain ribbon bow, lined in black suede and with a silk grosgrain sock lining and light brown leather midsole; half-inch black stacked leather heel. Date: 1930s more likely 1920s

**Labels:** both shoes stamped "098475" on leather label stitched into interior at proper right; "Peal & Co. 487.Oxford St. London" stamped on silk ground and sewn into proper left interior.

**Condition:** Good; grosgrain sock lining loose, some scuffing on uppers

**Comments:** Peal & Co. was founded in 1565 and was the oldest shoemaking firm in the world until its closure in 1965. Astaire was known to be a customer. Peal's 19th and 20th-century account books are in the City of London Archives.

**Replacement Value—Comparable: \$7,900.00**

#### Comparables:

I found records of only two pairs of Astaire shoes that have sold, both autographed but neither spectators. A pair of autographed black leather shoes offered at R.A. DeFillipo Auctions in May 2018 as part of a group of memorabilia given by Astaire to a friend ca. 1945 sold for \$6,150.00. And a pair of well-worn ca. 1960s-1970s black shoes given by Astaire to Dick Clark sold at Guernsey's in New York in December 2006 for \$3,000.00. The difference between the sale prices suggests both an inflation rise and a higher value for the earlier, better-condition shoes. These are in good condition. To reach my value conclusion, I adjusted the 2018 price up for inflation.



## Appraisal No. 92

### Two-Tone Shoes Worn by Fred Astaire, ca, 1940s-1950s

ASU FIDM Loan No: L88.1.124A-D

**Description:** Custom-made brown leather and cream suede lace-up shoes with almond-shaped toes and 1 ¼ inch brown stacked leather heel and brown silk shoelaces.

**Labels:** Both are autographed on bottom interior in black ink and inscribed with "Fred Astaire\ 23017" near the opening at the proper right interior

**Condition:** Good; both shoes have been resoled with American Biltrite Industrial Rubber soles.

**Comments:** These shoes, or other identical to these, were worn by Astaire in *The Sky's the Limit* (1943), *The Band Wagon* (1953), *Funny Face* (1957) and *Silk Stockings* (1957). It has not been confirmed that these are the shoes Astaire is actually wearing in some or all of those films but it is possible if not likely. These may also appear in a promotion photo of Astaire sitting in an armchair surrounded by dozens of pairs of his shoes.

**Replacement Value—Comparable: \$8,700.00**

#### Comparables:

I found records of only two pairs of Astaire shoes that have sold, both autographed but neither spectators. A pair of autographed black leather shoes offered at R.A. DeFillipo Auctions in May 2018 as part of a group of memorabilia given by Astaire to a friend ca. 1945 sold for \$6,150.00. And a pair of well-worn ca. 1960s-1970s black shoes given by Astaire to Dick Clark sold at Guernsey's in New York in December 2006 for \$3,000.00. The difference between the sale prices suggests both an inflation rise and a higher value for the earlier, better-condition shoes. These are in very good condition. To reach my value conclusion, I adjusted the 2018 price up for inflation plus an additional 10% to account for the possibility that they were screen-worn.



## Appraisal No. 93

### Autographed White Oxfords Worn by Fred Astaire, ca. 1930s-1950s

ASU FIDM Loan No: L88.1. 132A-D

**Description:** White leather men's oxfords, with rounded toes, 1¼ inch black stacked leather heel, cream rayon laces, probably custom-made. Probably custom

**Labels:** Both shoes inscribed in black ink on proper right interior "Fred Astaire\ Own\ 26603". Both autographed in red ink on inside bottom. One shoe labeled "I. Miller\ Beautiful Shoes", the other shoe labeled "I. Magnin & Co.\ California"

**Condition:** Fair to good; both shoes are physically in good condition but show dark scuff marks overall  
**Comments:** These, or a pair of shoes like these, may have been worn by Astaire in *Flying Down to Rio* (1933)

**Replacement Value—Comparable: \$7,100.00**

#### Comparables:

I found records of only two pairs of Astaire shoes that have sold. A pair of autographed black leather shoes offered at R.A. DeFillipo Auctions in May 2018 as part of a group of memorabilia given by Astaire to a friend ca. 1945 sold for \$6,150.00. And a pair of well-worn ca. 1960s-1970s black shoes given by Astaire to Dick Clark sold at Guernsey's in New York in December 2006 for \$3,000.00. The difference between the sale prices suggests both an inflation rise and a higher value for the earlier, better-condition shoes. These are in good condition but have very visible scuffing, so I adjusted down 10% from the inflation-adjusted 2018 price to reach my value conclusion.



## Appraisal No. 94

### Two-Tone Jazz Shoes Worn by Fred Astaire, 1930s-1950s

ASU FIDM Loan No: L88.1.131A-D

**Description:** Black leather men's lace-up jazz shoes with cream trim around topline and latchets, almond-shaped toes,  $\frac{3}{4}$  inch black stacked leather heel, and black waxed shoelaces.

**Labels:** Lining in both shoes inscribed "B20375"

**Condition:** Fair; scuffs and color loss on vamps, some old varnish or paint on heels, brown stains on cream trim around topline

**Replacement Value—Comparable: \$5,975.00**

#### Comparables:

I found records of only two pairs of Astaire shoes that have sold, both autographed. A pair of autographed black leather shoes offered at R.A. DeFillipo Auctions in May 2018 as part of a group of memorabilia given by Astaire to a friend ca. 1945 sold for \$6,150.00. And a pair of well-worn ca. 1960s-1970s black shoes given by Astaire to Dick Clark sold at Guernsey's in New York in December 2006 for \$3,000.00. The difference between the sale prices suggests both an inflation rise and a higher value for the earlier, better-condition shoes. They are in fair condition and are not autographed. To reach my value conclusion, I adjusted the 2018 price up for inflation and then down 25% for lack of autograph and condition reasons.





## Appraisal No. 95

ASU FIDM Loan No: L88.1.129A-D

**Description:** Glossy black leather men's oxfords with round toe, black silk shoelaces, inch-high black stacked leather heel and rubber soles.

**Labels:** Both shoes inscribed on proper right inside "F. Astaire\ Own\ 36601"; both autographed on inside bottom by Fred Astaire in red ink; and both labeled "I. Miller\ Beautiful Shoes"

**Condition:** Fair; leather on vamps and quarters topline cracking, shoes have been resoled

**Comments:**

These may also appear in a promotion photo of Astaire sitting in an armchair surrounded by a pile of his shoes.

**Replacement Value—Comparable: \$6,725.00**

**Comparables:**

I found records of only two pairs of Astaire shoes that have sold, both autographed. A pair of autographed black leather shoes offered at R.A. DeFillipo Auctions in May 2018 as part of a group of memorabilia given by Astaire to a friend ca. 1945 sold for \$6,150.00. And a pair of well-worn ca. 1960s-1970s black shoes given by Astaire to Dick Clark sold at Guernsey's in New York in December 2006 for \$3,000.00. The difference between the sale prices suggests both an inflation rise and a higher value for the earlier, better-condition shoes. These are autographed but are in fair condition. To reach my value conclusion, I adjusted the 2018 price up for inflation and then down 15% for condition reasons.



## Appraisal No. 96

### Autographed Rehearsal Shoes Worn by Fred Astaire, ca. 1920s-1930s

ASU FIDM Loan No: L88.1.127A-D

**Description:** "Mary Jane"-style dance shoes of black kid, with a single bar across the instep fastened with buttons. They look like ballet shoes. Heelless. Sole is stamped as well (spring heel)

**Labels:** Both shoes labeled I. Miller & Sons, Chicago, NY, Brooklyn. Size 8EE. Both also autographed in blue pen

**Condition:** Good condition; leather shows wear but not abrasion

**Replacement Value—Comparable: \$7,900.00**

#### Comparables:

I found records of only two pairs of Astaire shoes that have sold, both autographed. A pair of autographed black leather shoes offered at R.A. DeFillipo Auctions in May 2018 as part of a group of memorabilia given by Astaire to a friend ca. 1945 sold for \$6,150.00. And a pair of well-worn ca. 1960s-1970s black shoes given by Astaire to Dick Clark sold at Guernsey's in New York in December 2006 for \$3,000.00. The difference between the sale prices suggests both an inflation rise and a higher value for the earlier, better-condition shoes. These are in good condition. To reach my value conclusion, I adjusted the 2018 price up for inflation.





## Appraisal No. 97

### Top Hat Worn by Fred Astaire, ca. 1930s-1950s

ASU FIDM Loan No: L88.1.198

**Description:** Top hat of black silk plush with a black felt hatband, grosgrain ribbon edging the brim. Lined in two layers of paper with an outer lining of plain-weave silk.

**Labels:** Riviera

**Condition:** Exterior in good condition, the crown with a few dents; interior fair; paper flaking off and discolored, silk lining mostly detached from crown. Lower part of lining missing.

**Comments:** A felt band on a silk top hat is unusual and may have been put on specifically to make it show up better on film. However, it is not known if Astaire wore this in a movie. If that could be established, the value would be higher.

**Replacement Value—Comparable: \$300.00**

#### Comparables:

Astaire top hat comparables varied widely, from a low of \$277.00 for a silk hat owned by Astaire and made by Scott & Co., London in its original box sold at John Nicholson in Haslemere, Surrey in March 2016; to \$6,573.00 for the collapsible top hat Astaire wore in *Top Hat*, sold at Heritage on October 7, 2006. An Astaire collapsible top hat with an RKO label, likely from the 1930s, sold at Philip Weiss Auctions in Oceanside, NY in August 2009 for \$690.00 and Astaire's intentionally distressed brown silk top hat worn in Easter Parade brought \$4,224.00 at Julien's in March 2012. These results suggest a decline in the market for Astaire top hats and perhaps hats in general, and also that there is enthusiastic market interest in iconic hats worn in iconic movies, and little in those that are not. This hat fits into the latter category, and has condition problems as well. I based my value opinion on the 2016 realized price.



**Appraisal No. 98**

**Autographed Boater Worn by Fred Astaire, ca. 1930s-1950s**

**ASU FIDM Loan No:** L88.1.196

**Description:** Natural straw boater with a round crown and brim, and dark and pale blue and dark red striped silk grosgrain hatband.

**Labels:** Stetson/ New York Hat Stores/California/Stetson Medalist/Stetson 1/8/and with a Stetson Self-conforming Hat patent date stamp of July 15, 1929. Autographed on label at the top of the crown

**Condition:** Excellent

**Replacement Value—Comparable: \$500.00**

**Comparables:** The only Astaire hat comparables I found were for top hats; other kinds of hats, though he wore them onscreen and off, do not appear in the available records. Identical Stetson boaters without a celebrity connection were found at auction between 2017-2024 selling for \$59.00-\$125.00. I considered both the top hat comparables, and the Stetson comparables in valuing this hat, as well as this hat's autograph and superior condition.



**Appraisal No. 99**

**Autographed Brown Felt Hat Worn by Fred Astaire, ca. 1930s-1950s**

**ASU FIDM Loan No:** L88.1.197

**Description:** Brown felt hat with brown braided hatband. Label: Autographed by Astaire

**Labels:** Fr. Tripler/Hurlingham.

**Condition:** Very good

**Comments:** Fr. Tripler (1886-1995) was a high-end menswear retailer located on Madison in New York

**Replacement Value—Comparable: \$450.00**

**Comparables:** The only Astaire hat comparables I found were for top hats; other kinds of hats, though he wore them onscreen and off, do not appear in the available records. The identity of the hat's retailer is not a value component, and this hat is not autographed, so I based my valuation on the Stetson boater and Astaire top hat comparables discussed above.



**Appraisal No. 100**

**Two Printed Silk Scarves Worn by Fred Astaire, mid-20th Century**

**ASU FIDM Loan No:** L88.1.121, L88.1.122

**Description:** One scarf in a red and yellow paisley print, the other in a blue, red, and yellow paisley print, both approximately 23 in. square.

**Labels:** None

**Condition:** Very good

**Comments:** Onscreen, Astaire liked to wear scarves in lieu of a belt, but there is no information about whether either of these was screen-worn.

**Replacement Value—Comparable: \$400.00 (\$200 per scarf)**

**Comparables:**

A printed silk scarf purchased at Astaire's estate auction was sold, along with an autographed picture of Astaire and Rogers, on Ebay in June 2017 for \$195.00. There is currently a Fred Astaire dance studio red silk printed scarf, 1940s-1950s, offered on Etsy for \$450.00; while it was not owned by Astaire, it is associated with him and in the absence of additional Astaire-owned scarves, I considered this in developing my value opinion, along with a similar green scarf that sold on Ebay in November 2021 for \$80.00.



L88.1.121



L88.1.122

## Appraisal No. 101

### Black Cane Possibly Used by Fred Astaire, ca. 1930s-1940s

ASU FIDM Loan No: L88.1.194

**Description:** Painted black wood cane, cream round top.

**Labels:** None

**Condition:** Good; some losses to black paint, tip missing, adhesive label stuck to cane near top.

**Comments:** The incoming records for the Astaire gift include a “round-topped cane.” This is the only cane in the collection that fits the description.

**Replacement Value—Comparable: \$700.00**

#### Comparables:

I found only one direct comparable for the cane: a lacquered wood, bone, and horn cane used by Astaire in *Top Hat* ca. 1935 that sold at Heritage in November 2021 for \$2,750.00. There were no other canes of this type connected to any other celebrity, or to no celebrity, that I found. Since the cane was an integral part of Astaire’s “top hat, white tie, and tails” ensemble of the 1930s, I also considered the comparable sales for top hats of that era. Like this cane, the top hat from *Top Hat* sold for a top price but lesser Astaire top hats sold for much less. The RKO Astaire top hat sold in 2009 for \$690.00 seemed to offer a reasonable price point for this cane, which has condition problems and an uncertain Astaire provenance. I based the valuation of the cane on this sale.





**Appraisal No. 102**

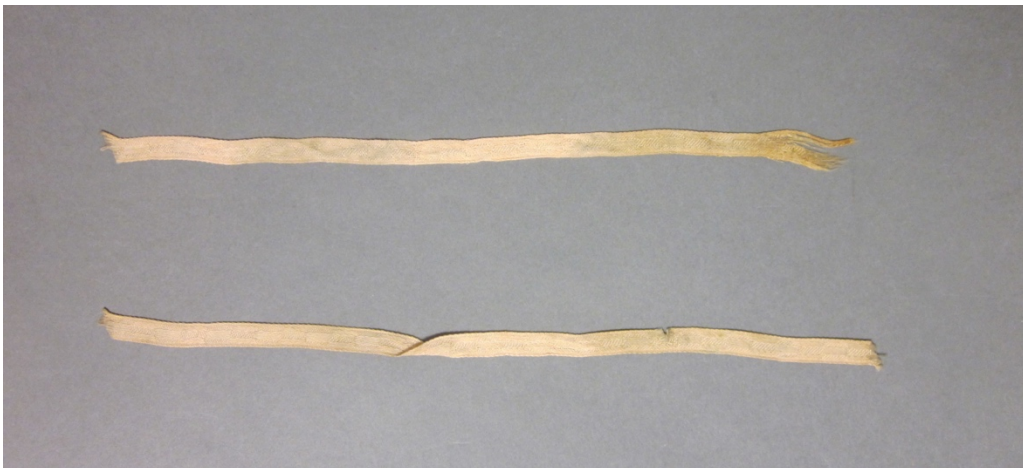
**ASU FIDM Loan No:** L88.1.117AB

**Description:** Two pink ribbon fragments, found with Astaire items.

**Labels:** None

**Condition:** Poor

**Replacement Value—Comparable:** \$1.00





## MABEL NORMAND

Mabel Normand (1892-1930), a major star of the silent era, was an important actress, comedienne, writer, producer and director who has been credited with helping to launch and sustain Charlie Chaplin's career. According to IMDb, her films also debuted the Keystone Kops, Chaplin's Little Tramp character, and the "pie in the face" gag. She was also caught up in several Hollywood scandals of the era, although she was never charged with any wrongdoing. She died, of tuberculosis, just as the silent era was coming to an end.

None of the items in the collection are listed as associated with her films so I have assumed they were her personal possessions. The market for Normand material is relatively sparse and mostly comprises posters, signed photographs, and ephemera such as letters and telegrams. This material has sold well but it is often part of larger lots of early film memorabilia and thus it is difficult to isolate Norman's market. The Normand items I found in the market do not include clothing; there were only a few comparables that related directly to any of the Normand pieces in this collection, particularly one sale for the Louis Vuitton trunk, and another for the vanity set.

---

### Appraisal No. 103

**ASU FIDM Loan No:** L88.1.92A-C

**Description:** Riding habit of tan wool, comprising a thigh-length skirted jacket and jodhpurs, the legs buttoned from knee to calf, with matching belt.

**Labels:** None

**Condition:** Poor; many holes especially in the jacket, and noticeable discoloration on both jacket and jodhpurs.

**Comments:** The shirt and tie seen on the mannequin in the picture are not included with this item

**Replacement Value—Comparable:** \$1,440.00

### Comparables:

There were no Normand comparables that applied to the habit but there were four wool habits like this one sold in the past 12 months at either Augusta Auctions in Vermont or Kerry Taylor in London. Prices ranged from \$727.00 for a two-piece wool habit sold in March 2025 at Kerry Taylor in a lot of two, to \$2,875.00 for a wool twill three-piece habit (skirted jacket, jodhpurs, and sidesaddle apron) with a French maker's label, 1925 in excellent condition deaccessioned by the Valentine Museum. This was far and away the highest price I found; the next down was a three-piece heathered wool habit by Nardi, New York that sold in February 2025 for \$1,188.00. I considered the presence of the maker's label equivalent to the celebrity boost Norman's ownership would give this habit. The major difference between the French habit (apart from the former's inclusion of the sidesaddle apron) and this one is condition. I adjusted down 50% to account for it.



**Appraisal No. 104**

**Riding Hat Worn by Mabel Normand, 1915-1925**

**ASU FIDM Loan No:** L88.1.100

**Description:** Cream cotton grosgrain riding cap with a button at the top of the crown, a stiffened bill and a decorative silk taffeta ribbon bow.

**Labels:** None

**Condition:** Hat is in good condition, with some scattered stains; ribbon bow is made of weighted silk and is in poor condition.

**Replacement Value—Comparable:** \$1,100.00

**Comparables:** I found no good comparables for riding hats from this era so I look for comparables for hats of the period. I found four offered on Etsy in good condition, ranging from \$115.00 for a black velvet hat with satin band and celluloid trim to \$1,475 for a museum deaccession mid-1920s ruched silk velvet hat with satin ribbon trim offered on Etsy by La Belle Vintage. A hat similar in shape to this, but with an embroidered crown, was offered on Etsy by 86 Vintage for \$1,100.00. Because the hat has some condition problems, I did not adjust up for the celebrity connection.



**Appraisal No. 105**

**Black Velvet Riding Cap, Worn by Mabel Normand, 1915-1925**

**ASU FIDM Loan No:** L88.1.102

**Description:** Black velvet riding cap with a button at the top of the crown, a stiffened bill and a decorative ribbon bow, faux leather internal sweatband.

**Labels:** De Pinna/ 5th Avenue/ New York/ London, and 7 3/8

**Condition:** Very good

**Replacement Value—Comparable:** \$1,375.00

**Comparables:** I found no good comparables for riding hats from this era so I look for comparables for hats of the period. I found four offered on Etsy in good condition, ranging from \$115.00 for a black velvet hat with satin band and celluloid trim to \$1,475 for a museum deaccession mid-1920s ruched silk velvet hat with satin ribbon trim offered on Etsy by La Belle Vintage. A hat similar in shape to this, but with an embroidered crown, was offered on Etsy by 86 Vintage for \$1,100.00. I adjusted up 25% for the celebrity connection.



**Appraisal No. 106**

**Cloche Hat Worn by Mabel Normand, 1920-1930**

**ASU FIDM Loan No:** L88.1.101

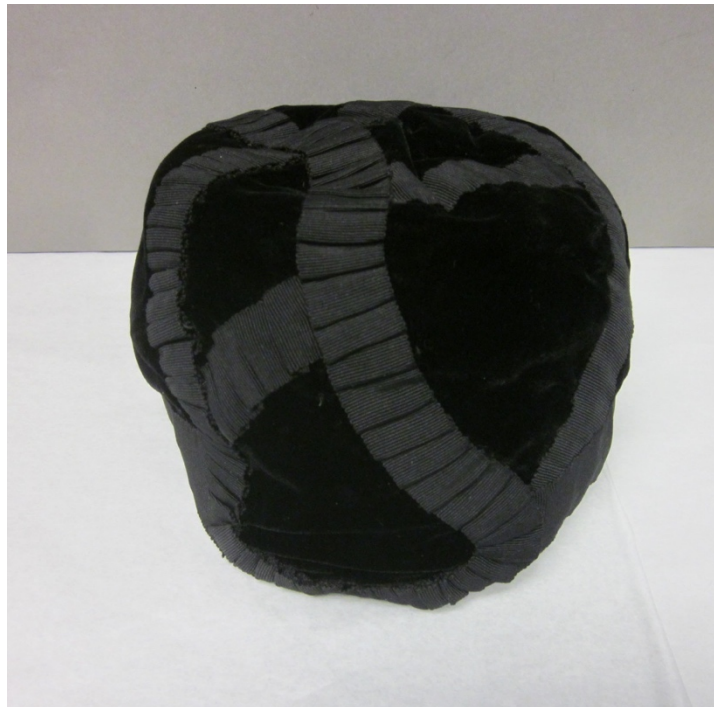
**Description:** Black velvet cloche trimmed with ruched black grosgrain ribbon.

**Labels:** None

**Condition:** Very good

**Replacement Value—Comparable:** \$1,375.00

**Comparables:** I found three cloches offered on Etsy in good condition, ranging from \$115.00 for a black velvet hat with satin band and celluloid trim to \$1,100.00 for a cloche with an embroidered crown and black brim. I adjusted up 25% for the celebrity connection.



**Appraisal No. 107**

**Bamboo Riding Crop Owned by Mabel Normand, 1915-1925**

**ASU FIDM Loan No:** L88.1.81

**Description:** Riding crop, the shaft and handle of bamboo with a leather lash.

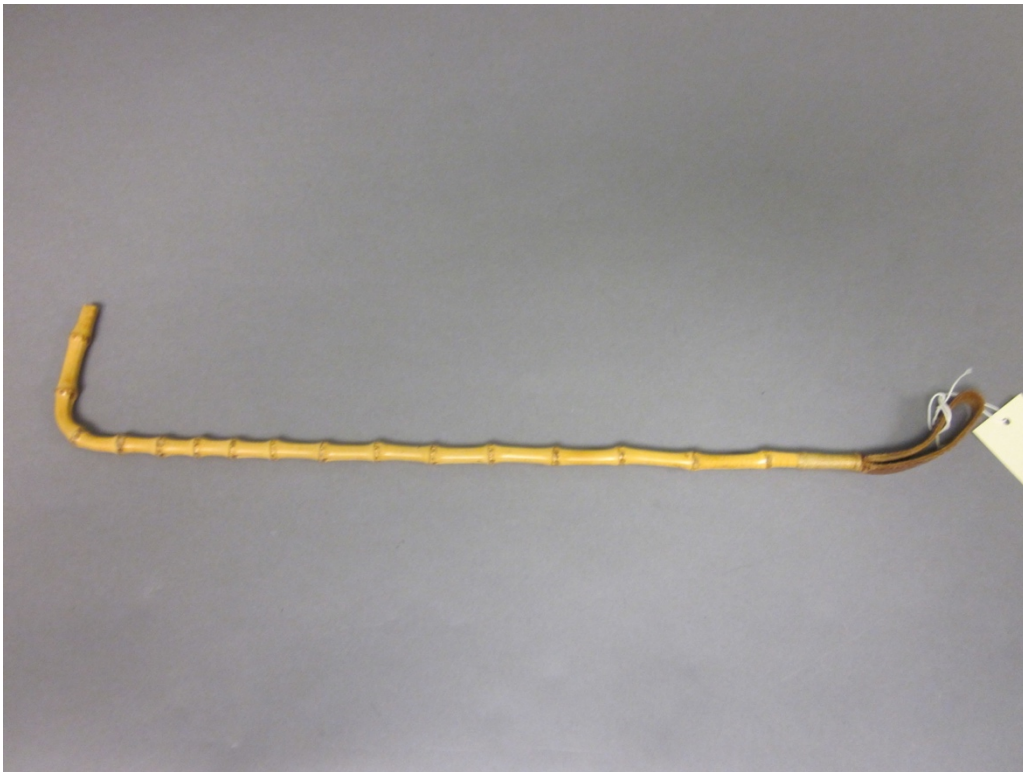
**Labels:** None

**Condition:** Very good

**Replacement Value—Comparable: \$400.00**

**Comparables:**

A number of late 19th-early 20th century bamboo riding crops with leather lashes have been sold at auction in recent years. Most go for under \$100.00 each. I did find one comparable, sold in February 2025, for a bamboo crop sold by Swaine & Adeney, ca. 1916-1917 with a sterling silver ferrule hallmarked London and a long leather lash that sold for \$390.00. This was also consistent with prices at dealer level. I considered that equivalent to a Normand celebrity boost and based my value opinion on this result.





**Appraisal No. 108**

**Hand-Knitted Pink Sweater, Worn by Mabel Normand, 1920s**

**ASU FIDM Loan No:** L88.1.66

**Description:** Hand-knitted pink wool or wool blend sweater or bed jacket, the collar and cuffs trimmed with silk floral embroidery.

**Labels:** None

**Condition:** Fair; a number of holes, soiled

**Replacement Value—Comparable: \$365.00**

**Comparables:**

The closest comparables were a handknitted sweater, scarf and cap owned by Doris Day that sold at Julien's in August 2024 for \$488.00; and two Greta Garbo sweater and pants ensembles one of which sold in July 2024 for \$780.00 and the other, which sold in December 2023 for \$768.00. Given the obvious handknitted appearance of this and its condition, I used the Doris Day comparable as the basis and adjusted down 25% for condition.



**Appraisal No. 109**

**Cream Cardigan Worn by Mabel Normand, 1910-1930**

**ASU FIDM Loan No:** L88.1.91

**Description:** Cream cardigan sweater knitted of a silk and wool blend, center front button fastening

**Labels:** None

**Condition:** Very good

**Replacement Value—Comparable: \$500.00**

**Comparables:** The closest comparables were a handknitted sweater, scarf and cap owned by Doris Day that sold at Julien's in August 2024 for \$488.00; and two Greta Garbo sweater and pants ensembles one of which sold in July 2024 for \$780.00 and the other, which sold in December 2023 for \$768.00. Garbo is a more recent and better-known celebrity so I concluded my opinion of value between the low and high comparables.



**Appraisal No. 110**

**Peach Silk Camisole Worn by Mabel Normand, ca. 1925**

**ASU FIDM Loan No:** L88.1.86

**Description:** Short peach silk camisole with white lace band yoke and pink silk shoulder straps.

**Labels:** None

**Condition:** Very good

**Comments:** This is identical, or nearly identical, to L88.1.87

**Replacement Value—Comparable: \$350.00**

**Comparables:** I found comparables at Ebay and Etsy. Prices ranged from \$15.00 to \$350, for a very similar camisole sold by AliceBlueGownVintage via Etsy on an unknown date. That was by far the highest price I found; most were priced under \$225.00. I settled at the sold price without a celebrity adjustment.



**Appraisal No. 111**

**Peach Silk Camisole Worn by Mabel Normand, ca. 1925**

**ASU FIDM Loan No:** L88.1.87

**Description:** Short peach silk camisole with white lace band yoke and pink silk shoulder straps.

**Labels:** None

**Condition:** Very good; two small darns

**Comments:** This is identical, or nearly identical, to L88.1.86

**Replacement Value—Comparable: \$350.00**

**Comparables:** I found comparables at Ebay and Etsy. Prices ranged from \$15.00 to \$350, for a very similar camisole sold by AliceBlueGownVintage via Etsy on an unknown date. That was by far the highest price I found; most were priced under \$225.00. I settled at the sold price without a celebrity adjustment.



**Appraisal No. 112**

**Silk Stockings Worn by Mabel Normand, 1910-1930**

**ASU FIDM Loan No:** L88.1.67AB

**Description:** Ivory silk stockings with knitted cotton tops and toes and seams up the back.

**Labels:** None

**Condition:** Fair; both feet darned, one leg also repaired along the seam

**Replacement Value—Comparable:** \$10.00



**Appraisal No. 113**

**Silk Stockings Worn by Mabel Normand, 1910-1920**

**ASU FIDM Loan No:** L88.1.70AB

**Description:** Black silk stockings with cotton tops and seams up the back.

**Labels:** Oranite

**Condition:** Excellent

**Replacement Value—Comparable: \$110.00**

**Comparables:**

I found many comparable sales on Ebay. The four most recent ranged from \$87.00 for a pair of 1920s unworn black silk stockings sold August 23, 2025; \$50 for a pair of white silk or rayon 1920s stockings also sold August 23, 2025; a lot of four previously worn 1920s silk stockings in different colors sold July 21, 2025 for \$30.00; and a pair of tan silk stockings from the 1920s, never used but out of original packaging, which sold for \$25.00 on June 11, 2025. For this pair, I based my valuation on the high price and adjusted up 25% for the connection with Normand and rounding up to the nearest \$5.00.





**Appraisal No. 114**

**Lace-Trimmed Nightgown Worn by Mabel Normand, 1920-1930**

**ASU FIDM Loan No:** L88.1.85

**Description:** Pink silk nightgown, the neckline and yoke trimmed with lace, thread loops for a belt (missing).

**Labels:** None

**Condition:** Very good; brown stains around hem

**Replacement Value—Comparable:** \$385.00

**Comparables:** A pink pair of silk damask Chinese lounging pajamas owned by Mary Pickford and very similar to these but in poor condition, sold at Julien's in December 2006 for \$180.00. A pair owned by Gloria Swanson sold at Julien's in May 2011 for \$256.00. A set of three of Doris Day's nightgowns and nightshirts sold at Julien's in February 2023 for \$512.00. The lace trim gives this object a slight edge over plainer garments but the stains on the hem do lessen the value. I adjusted between the middle and top prices.



**Appraisal No. 115**

**Striped Nightshirt Worn by Mabel Normand, 1920-1930**

**ASU FIDM Loan No:** L88.1.28

**Description:** Lavender striped nightshirt, probably cotton, with a buttoned placket opening center front.

**Labels:** None

**Condition:** Good; large stain in front, small in back

**Replacement Value—Comparable:** \$250.00

**Comparables:** A pink pair of silk damask Chinese lounging pajamas owned by Mary Pickford and very similar to these but in poor condition, sold at Julien's in December 2006 for \$180.00. A pair owned by Gloria Swanson sold at Julien's in May 2011 for \$256.00. A set of three of Doris Day's nightgowns and nightshirts sold at Julien's in February 2023 for \$512.00. Given the condition of this, I based the valuation on the Gloria Swanson pajamas.



**Appraisal No. 116**

**Pink Nightshirt Worn by Mabel Normand, 1920s**

**ASU FIDM Loan No:** L88.1.29

**Description:** Pink striped wool flannel nightshirt with a buttoned placket opening.

**Labels:** None

**Condition:** Good; large center front and center back stains went through the nightshirt

**Replacement Value—Comparable:** \$250.00

**Comparables:** A pink pair of silk damask Chinese lounging pajamas owned by Mary Pickford and very similar to these but in poor condition, sold at Julien's in December 2006 for \$180.00. A pair owned by Gloria Swanson sold at Julien's in May 2011 for \$256.00. A set of three of Doris Day's nightgowns and nightshirts sold at Julien's in February 2023 for \$512.00. Given the condition of this, I based the valuation on the Gloria Swanson pajamas.



**Appraisal No. 117**

**White Nightgown Probably Owned by Mabel Normand and Worn by Alice Lynden ca. 1900**

**ASU FIDM Loan No:** L88.1.27

**Description:** Lace-trimmed cream cotton nightgown buttoned center front and with a tucked and lace insertion yoke.

**Labels:** None

**Condition:** Good

**Replacement Value—Comparable:** \$275.00

**Comparables:** Sold comparables on Ebay ranged from \$45.00 to \$165.00 and there was one on offer on Poshmark for \$250.00. I adjusted the asking price up 10% to account for the tentative connection with Normand and Lynden.



**Appraisal No. 118**

**Chinese-Style Silk Pajamas, 1915-1930**

**ASU FIDM Loan No:** L88.1.88AB

**Description:** Chinese-style pajama top and pants of aqua silk damask woven with butterflies. The pants are on the short side, and are wide. Probably made in China and imported.

**Labels:** None

**Condition:** Good; stains on the top and on the proper right pants leg, both hems coming down on the legs.

**Replacement Value—Comparable:** \$950.00

**Comparables:** A pink pair of silk damask Chinese lounging pajamas owned by Mary Pickford and very similar to these but in poor condition, sold at Julien's in December 2006 for \$180.00. A pair owned by Gloria Swanson sold at Julien's in May 2011 for \$256.00. More recent a pair of newer pajamas owned by Sophia Loren and worn in *A Countess From Hong Kong* (1967) sold at Bonham's in November 2015 for \$1,625.00. Given the age difference and the condition problems with these, I settled between the two highest prices.



**Appraisal No. 119**

**Pink Damask Pajamas, Worn by Mabel Normand, ca. 1925**

**ASU FIDM Loan No:** L88.1.90AB

**Description:** Pink floral damask pajama set, probably silk, the top fastens with mother-of-pearl buttons center front, the pants with an elasticized waist, the collar monogrammed in purple silk.

**Labels:** None

**Condition:** Good; top has one hole in the middle and another on the proper right back of the proper left armhole; repair under proper right sleeve. Waist elastic has perished.

**Replacement Value—Comparable:** \$950.00

**Comparables:** A pink pair of silk damask Chinese lounging pajamas owned by Mary Pickford and very similar to these but in poor condition, sold at Julien's in December 2006 for \$180.00. A pair owned by Gloria Swanson sold at Julien's in May 2011 for \$256.00. More recent a pair of newer pajamas owned by Sophia Loren and worn in *A Countess From Hong Kong* (1967) sold at Bonham's in November 2015 for \$1,625.00. Given the age difference and the condition problems with these, I settled between the two highest prices.





**Appraisal No. 120**

**Satin Dressing Gown with Feather Trim Worn by Mabel Normand, 1920-1925**

**ASU FIDM Loan No:** L88.1.84

**Description:** Peach Duchess satin dressing gown or robe, the center front edge and sleeves trimmed with ostrich feathers, and with a matching satin sash.

**Labels:** None

**Condition:** Poor; both shoulders are light damaged and torn, the hem is stained and degrading, holes in the sash.

**Replacement Value—Comparable: \$225.00**

**Comparables:** A pink pair of silk damask Chinese lounging pajamas owned by Mary Pickford in poor condition were the closest comparable to this in terms of age and condition. They sold at Julien's in December 2006 for \$180.00. A pair owned by Gloria Swanson in much better condition sold at Julien's in May 2011 for \$256.00. I settled between the two.



**Appraisal No. 121**

**Green Silk Robe Worn by Mabel Normand, 1915-1930**

**ASU FIDM Loan No:** L88.1.89AB

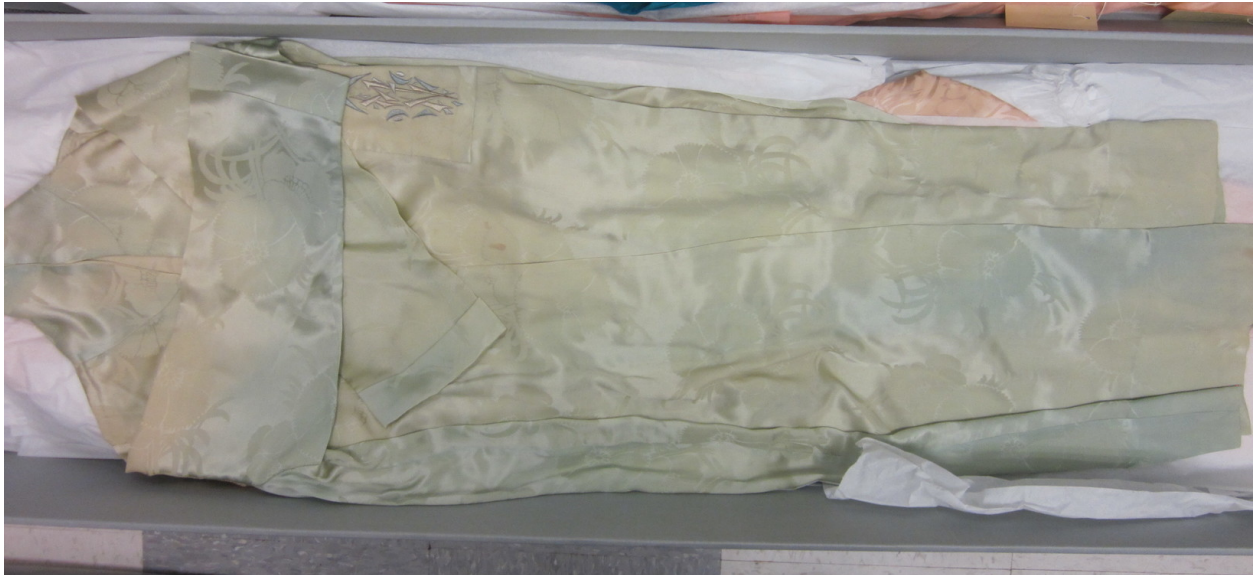
**Description:** Pale green floral silk jacquard damask kimono-style robe with matching belt.

**Labels:** None

**Condition:** Fair condition; significant light damage on sleeves, collar and top of robe. The original color was aqua, which is still visible in streaks.

**Replacement Value—Comparable: \$260.00**

**Comparables:** A pink pair of silk damask Chinese lounging pajamas owned by Mary Pickford in poor condition were the closest comparable to this in terms of age and materials, but were in slightly worse condition. They sold at Julien's in December 2006 for \$180.00. A pair of lounging pajamas owned by Gloria Swanson in much better condition sold at Julien's in May 2011 for \$256.00. I used the Swanson sale as the basis for this valuation.



## Appraisal No. 122

### Beige Leather and Snakeskin Single-Bar Shoes Probably Worn by Mabel Normand, ca. 1925

ASU FIDM Loan No: L88.1.78

**Description:** Pair of daytime shoes, the vamp, quarters, heel, and ankle strap of beige leather, the throat trimmed with applied squares of beige and brown snakeskin, the strap fastening with a button.

**Labels:** Sock lining stamped Perugia/21 Avenue N. Dame, Nice/Faubg. St. Honoré Paris, and Modele Depose/Perugia/30618

**Condition:** Good

**Comments:**

**Replacement Value—Comparable: \$2,250.00**

#### Comparables:

Perugia shoes are sought-after by collectors and do not come onto the market very often. I found two gallery-level comparables, and two at auction. The auction comparables were both from Kerry Taylor: a pair of gold leather modified T-strap evening shoes, ca. 1925 that sold in December 2020 for \$1,115.00, and a pair of black velvet and gold leather dance shoes attributed to Perugia that sold in March 2022 for \$608.00. The gallery comparables, both on 1stDibs.com were for a pair of gold kid embroidered single-bar shoes, likely made by Perugia for Paul Poiret, which sold for \$4,512.00 between 2022 and 2025; and a pair of black velvet devoré pumps with a rhinestone bow at the throat, which sold for \$1,779.00, sale date unknown. These are in good condition but less ornate than any of the four comparables. In my opinion, they do not rank with the embroidered shoes likely made for Poiret, so I considered the lower gallery price and raised it 25% to account for the probable connection to Normand.



## Appraisal No. 123

ASU FIDM Loan No: L88.1.82

**Description:** Pair of medium brown leather “Russian” boots with a stacked leather heel, the leg wide enough to pull on, probably custom-made.

**Labels:** Serial number in the left boot reads 3-C/?0922

**Condition:** Fair; color loss on quarters and vamp, and leg; overall abrasion

**Replacement Value—Comparable: \$870.00**

**Comparables:** I found only one comparable for women’s Russian boots from the 1920s, which dated back to a 1999 sale at Christies in London, too long ago to be of use in assessing today’s market. So I turned to comparables for riding boots, which these resemble and may have been used for. Auction sold prices were low, so I considered the gallery market level. On 1stDibs I found a pair of bright yellow leather English riding boots that sold for \$542.00, but the highest comparable I found was for a pair of early 20th century English leather women’s riding boots in good condition with custom boot trees, currently offered on 1stDibs for \$695.00. I adjusted up 25% from that price to account for Normand’s ownership.





**Appraisal No. 124**

**Pair of Bedroom Slippers Worn by Mabel Normand, 1920s**

**ASU FIDM Loan No:** L88.1.74

**Description:** Pair of pale blue bedroom or boudoir slippers of silk satin, cotton, and synthetic mesh, the quilted uppers trimmed with a blue rosette at the throat.

**Labels:** Labeled Daniel Green/Comfy Slippers/Pat. Aug 10 1920/340

**Condition:** Very good

**Replacement Value—Comparable: \$50.00**

**Comparables:**

These would have been modestly priced when they were new and they remain so today. I found a blue pair trimmed with a few ostrich feathers that sold on Ebay in August 2022 for \$31.00; a pair of black satin Green lounging slippers from the 1920s or 30s sold in August 2021 for \$18.00; and a pair of hot pink ones with a quilted lining that sold in October 2019 for \$25.00. I adjusted up 25% from the highest price to account for Normand's ownership, rounding up to the nearest \$25.00.



**Appraisal No. 125**

**Man's Tan Cotton Vest Owned by Mabel Normand, ca. 1902**

**ASU FIDM Loan No:** L88.1.94

**Description:** Tan cotton vest, the front woven with cream sprigs and with four welted pockets, the back of plain lightweight cotton with a half-belt.

**Labels:** Labeled: A.B. Sherwood May 27, 02

**Condition:** Very good

**Comments:** This is a man's vest and is larger than Normand's size. A.B. Sherwood was likely the owner. There is no information about him or his connection with Normand

**Replacement Value—Comparable: \$185.00**

**Comparables:** I sourced comparable sales and asking prices on Etsy and Ebay. The range was \$50.00 to \$185.00. I based the valuation on the top asking price; I did not add a celebrity boost to the value of the vest, since it's connection with Normand is unknown.





**Appraisal No. 126**

**Cream Suede Gloves Probably Worn by Mabel Normand, 1920s**

**ASU FIDM Loan No:** L88.1.75AB

**Description:** Pair of cream suede wrist-length two-button gloves.

**Labels:** There are serial numbers (not noted) but no manufacturer's label

**Condition:** Good; light soiling

**Replacement Value—Comparable:** \$125.00

**Comparables:** The closest comparables are two pair of ornate cream leather kid gloves with embroidered cuffs and lines on the back of the hand that belonged to Mary Pickford, in very good used condition, sold at Julien's in November 2013 for \$640.00 (\$320.00 each). Four pair of Gloria Swanson's short gloves, two of them leather, in brown, black, and navy and white, in good used condition, were sold at Julien's in May 2011 for \$250.00 (\$63.00 each). These gloves are in good condition but are unornamented. I settled on a value between the Swanson and Pickford gloves.



**Appraisal No. 127**

**Tan Suede Gloves Probably Owned by Mabel Normand, 1920s**  
**ASU FIDM Loan No: L88.1.76AB**

**Description:** Three-button gloves of tan suede, the backs trimmed with three rows of darker tan braid..

**Labels:** Labeled Gant Nicolet/Paris

**Condition:** Excellent; unworn

**Replacement Value—Comparable: \$160.00**

**Comparables:** The closest comparables are two pair of ornate cream leather kid gloves with embroidered cuffs and lines on the back of the hand that belonged to Mary Pickford, in very good used condition, sold at Julien's in November 2013 for \$640.00 (\$320.00 each). Four pair of Gloria Swanson's short gloves, two of them leather, in brown, black, and navy and white, in good used condition, were sold at Julien's in May 2011 for \$250.00 (\$63.00 each). These gloves are in excellent condition but are less ornate than the Pickford gloves. I adjusted that price down 50% to reflect that.



**Appraisal No. 128**

**Ivory Leather Gloves Worn by Mabel Normand, 1920s**

**ASU FIDM Loan No: L88.1.77AB**

**Description:** Ivory leather gloves, the backs trimmed with beige braid, the cuffs are faced with beige grosgrain decorated with pink and green tambour embroidery and were probably intended to be turned back.

**Labels:** None

**Condition:** Poor; both gloves have been repaired on the palms, the inner flowered grosgrain silk is weighted and shattering, extensive soiling.

**Replacement Value—Comparable: \$50.00**



**Appraisal No. 129**

**Black Wrist-Length Gloves Worn by Mabel Normand, 1920s**

**ASU FIDM Loan No:** L88.1.96AB

**Description:** Black wrist-length suede and kid gloves, the backs and hems trimmed with white stitching.

**Labels:** None

**Condition:** Left glove is in fair condition, torn at the wrist. The right glove is in good condition.

**Replacement Value—Comparable:** \$60.00



## Appraisal No. 130

ASU FIDM Loan No: L88.1.83

**Description:** Fan of curled dyed black ostrich feathers on a faux tortoiseshell mount, the sticks held together with thread links.

**Labels:** None

**Condition:** Good; linking thread is broken so that most sticks are not connected to each other, minor small frond loss, some color fade.

**Comments:** It was not possible for me to be certain if the mount is genuine tortoise or one of the many imitations made from celluloid or horn popular in the late 19th and 20th century. I have appraised this assuming the mount is celluloid.

Restrictions on the use and trade of genuine tortoiseshell began in the U.S. in 1973 and had spread to the rest of the world by 2014. Trade is permitted for items more than 100 years old, which this fan is just now reaching, but the restrictions have had significant negative impact on the market.<sup>1</sup>

**Replacement Value—Comparable: \$645.00**

### Comparables:

Black ostrich feather fans on faux tortoiseshell mounts are easily found in the market. Comparables at auction were mostly under \$200.00. Comparables at dealer level on Etsy ranged from \$225.00 to \$350.00. I looked for celebrity connected fans and found a framed black ostrich feather fan in similar condition to this one that had belonged to Marilyn Monroe. It sold at Julien's in November 2016 for \$768.00. Normand does not occupy the same celebrity tier as Monroe, so I adjusted down 25% to reach my value conclusion.

---

<sup>1</sup> Jim Olson, "The Changing Morality of Collecting," *Western Trading Post*, August 27, 2023. <https://westerntradingpost.com/blog/the-changing-morality-of-collecting-/>. See also Worthpoint article on Tortoise Shell Jewelry, <https://www.worthpoint.com/dictionary/p/jewelry/material/tortoise-shell-jewelry>.







**Appraisal No. 131**

**Length of Yellow Silk Owned by Mabel Normand, 1910-1930**

**ASU FIDM Loan No:** L88.1.71

**Description:** Piece of yellow silk edged with lace sewn on by hand.

**Labels:** None

**Condition:** Very Good; several scattered small brown stains

**Comments:** This may have been used as a cover of some kind but its purpose is not clear.

**Replacement Value—Comparable: \$200.00**

**Comparables:** I reviewed the offerings at The Textile Trunk, a seller of good quality antique and vintage textiles on Etsy and Ebay. They were offering a 2-yard length of French silk brocade curtain fabric, ca. 1920 for \$495.00 and a similar length of ca. 1920 French silk, wool, and cotton damask of upholstery weight for \$175.00, and a 90" x 36" bolt of ivory silk damask for \$108.00. The brocade was multicolored, whereas the two damasks were solid color, which is more in keeping with this piece. I used the higher valued of the two as the basis for my conclusion.



**Appraisal No. 132**

**Black Leather Jewelry Case Owned by Mabel Normand, 1925-1930**

**ASU FIDM Loan No:** L88.1.136AB

**Description:** Black leather jewel case and pin pillow, one side of the case divided into compartments, the other fitted to hold rings. The case opens like a book and looks like a small handbag.

**Labels:** None

**Condition:** Good; marks where two sides seem to have stuck together

**Comments:**

**Replacement Value—Comparable:** \$700.00

**Comparables:** I surveyed Ebay, Etsy, and a number of independent antique dealer sites. Prices of comparable cases ranged from \$285.00 to \$655.00, the latter for a much larger box. I rounded up to the nearest hundred to give this a celebrity connection boost.



**Appraisal No. 133**

**Rhinestone-Set Cigarette Case Possibly Owned by Mabel Normand, ca. 1920s-1950s**

**ASU FIDM Loan No:** L88.1.140

**Description:** Cigarette case, gold metal set with rhinestones.

**Labels:** None

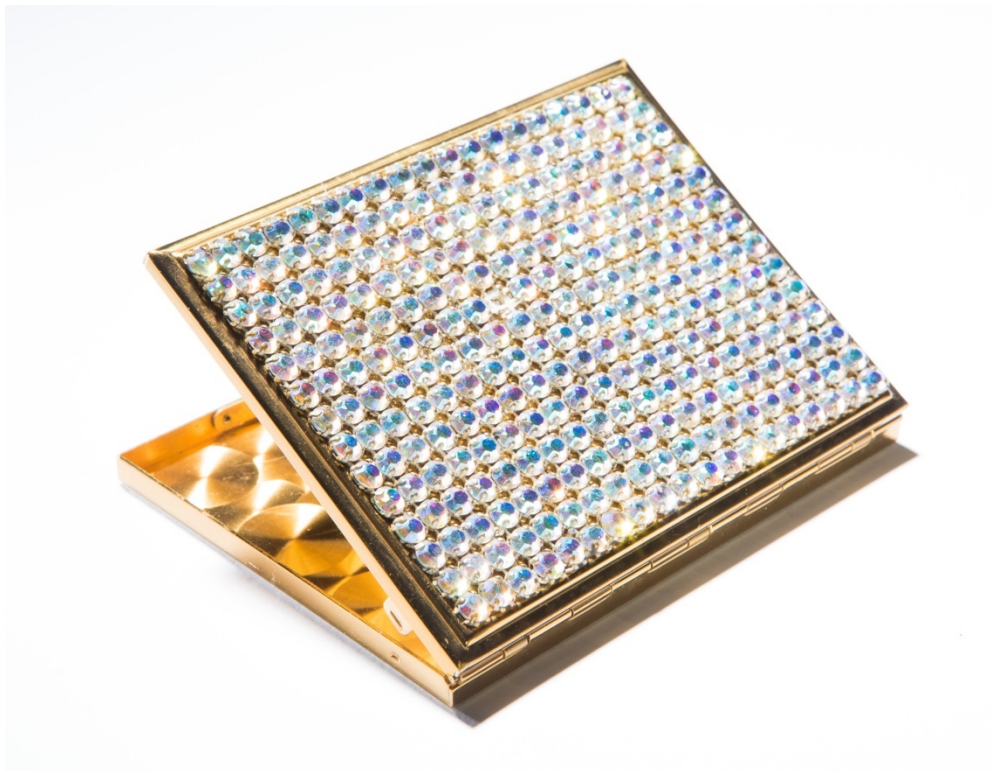
**Condition:** Very Good; one rhinestone missing

**Comments:** This was found with the Mabel Normand materials, although it looks as if it dates to the 1950s. I have valued it assuming it did belong to Normand.

**Replacement Value—Comparable:** \$95.00

**Comparables:**

The cigarette cases are slightly less common than the compacts but I found a number of comparables on Etsy, all of which were from the 1950s and all of which looked exactly like this one on the outside (interior views were usually not visible). Many listed the manufacturer as Wiesner of Miami. Asking prices ranged from \$28.00 to \$125.00. I also looked at Ebay, and found multiple sales from the past six months. Sold prices ranged from \$27.00 to \$68.00 and many listing included a matching cigarette lighter. Prices on Etsy ranged from \$58.00-\$125.00. Because this is missing a rhinestone, I based my valuation on the middle of the asking price range adjusting up 25% for a possible Normand connection.



**Appraisal No. 134**

**Four Cigarettes Owned by Mabel Normand, early 20th Century**

**ASU FIDM Loan No:** L88.1.103 A-D

**Description:** Four filterless Lucky Strike cigarettes

**Labels:** All four stamped Lucky Strike

**Condition:** Good; tobacco falling out of open ends

**Comments:** There is a market for early Lucky Strike cigarette packaging, as well as the advertising, but I found no market for loose cigarettes.

**Replacement Value—Comparable:** \$5.00



**Appraisal No. 135**

**Rhinestone-Set Powder Compact, Possibly Owned by Mabel Normand, ca. 1920s-1950s**

**ASU FIDM Loan No:** L88.1.141

**Description:** Rhinestone-set gold metal compact holding a powder puff.

**Labels:** None

**Condition:** Very Good; mirror inside compact is missing and the adhesive marks are visible.

**Comments:** This was found with the Mabel Normand materials, although it looks as if it dates to the 1950s. I have valued it assuming it did belong to Normand.

**Replacement Value—Comparable:** \$40.00

**Comparables:**





## Appraisal No. 136

### Enameled Toilet Set Owned by Mabel Normand, ca. 1920s

ASU FIDM Loan No: L88.1.145A-E, L88.1.138

**Description:** German-made set comprising hair and clothes brushes, nail file and buffer, hairpin box, and a mirror, made of gilt metal, steel, and varnished wood and decorated with blue guilloche enamel.

**Labels:** The clothes brush is marked "Germany."

**Condition:** Very Good; mirror silvering is tarnishing, gilt metal dulled

**Comments:** Although the hairpin case was catalogued separately, it is part of this set

**Replacement Value—Comparable: \$775.00**

#### Comparables:

This is one of the few items that had a direct Normand comparable in the market, a five-piece Norman monogrammed faux tortoiseshell vanity set in fair condition that sold at Heritage auctions in July 2013 for \$480.00. The set included two round powder boxes, two round cream containers, and a hand mirror with cracked glass. I also considered non-Normand comparables and found a 1920s Thomae Co. 14-piece blue guilloche enamel and sterling vanity set that sold at John Moran in Monrovia, CA for \$1,788.00. That was the highest price. Another set similar to this, comprising 8 blue guilloche enamel items sold at Gold Coast Auctioneers in Plainview, NY in October 2022 for \$94.00. Since the piece deserved a value increase because of the Normand connection, I divided the Thomae Co. set into a per-piece price and multiplied by six, then rounded up to the nearest 25 dollars to conclude my value opinion.



The pictured pieces (clockwise from bottom left) are hairpin box, hairbrush, mirror, nail buffer, clothes brush, and nail file



**Appraisal No. 137**

**Monogrammed Powder Bottle Owned by Mabel Normand, 1910-1929**

**ASU FIDM Loan No:** L88.1.142

**Description:** Talc (powder) multisided bottle of clear glass topped with a round sterling silver top.

**Labels:** The top is stamped Sterling and is engraved MN

**Condition:** Very good; the lid has oxidized

**Replacement Value—Comparable: \$85.00**

**Comparables:**

A near-identical bottle, with a damaged lid, was sold at Berner's Auction Gallery in Springfield, OH in June 2024 for \$23.00. A similar bottle is on offer on Ebay now for \$61.00, another on Etsy for \$65.00, and a third is offered on Ebay by an Australian seller for \$150.00. The latter has been on the market since September 2022, however, suggesting that it is priced beyond the market. I deemed the Etsy price to be reflective of the market, and adjusted up 25% for the Normand association.



**Appraisal No. 138**

**Sewing Basket Owned by Mabel Normand, 1910-1930**

**ASU FIDM Loan No:** L88.1.139

**Description:** Oblong woven wicker sewing basket with a red velvet brocade top and a square wicker handle

**Labels:** None

**Condition:** Fair; velvet and braid detaching from top

**Replacement Value—Comparable:** \$155.00

**Comparables:** I found comparables on Etsy and Ebay. Sold and asking prices ranged from \$12.00 to \$105.00. I adjusted the high price up 50% for the celebrity connection.



## Appraisal No. 139

ASU FIDM Loan No: L88.1.134

**Description:** Roget's Thesaurus published in 1922 by Thomas Y. Crowell Company, New York. Hardbound with a floral wallpaper cover. Inscribed to Normand and dated on the flyleaf.

**Labels:** Inscription "To my darling Mabel, The most scintillating mind I know—also one of the loveliest of women/Lovingly/Minta/1922

**Condition:** Poor; cover torn, book has gotten wet with pages blackened and mildewed

**Comments:** "Minta" was probably Minta Durfee, a silent film era actress, close friend of Normand's, and the wife of Fatty Arbuckle. The dust jacket on the book is not original.

**Replacement Value—Comparable: \$110.00**

**Comparables:** I searched ABE.com for asking prices for the 1922 edition of Roget's, published by Crowell. They ranged from \$41.41 for a copy with no dust jacket in good condition, to \$99.43 for a copy in very good condition. There are a number of note cards and postcards written and signed by Minta Durfee offered for sale on Ebay for prices ranging from \$75.00 to \$99.00, while a long postcard from 1966 from Durfee sold in November 2024 on Ebay for \$101.29. A 1925 passport with a photograph of Durfee and two signatures by Durfee sold in December 2024 for \$500.00, but I don't believe it is comparable to the inscription in the book. In my opinion, the value here is primarily in the inscription, because the book is in such poor condition.





To My Darling Mabel  
The most scintillating  
Mind I know - also  
one of the loveliest  
of women  
Lovingly  
Mabel

1912-



**Appraisal No. 140**

**Note in French Owned by Mabel Normand, 1900-1929**

**ASU FIDM Loan No:** L88.1.144

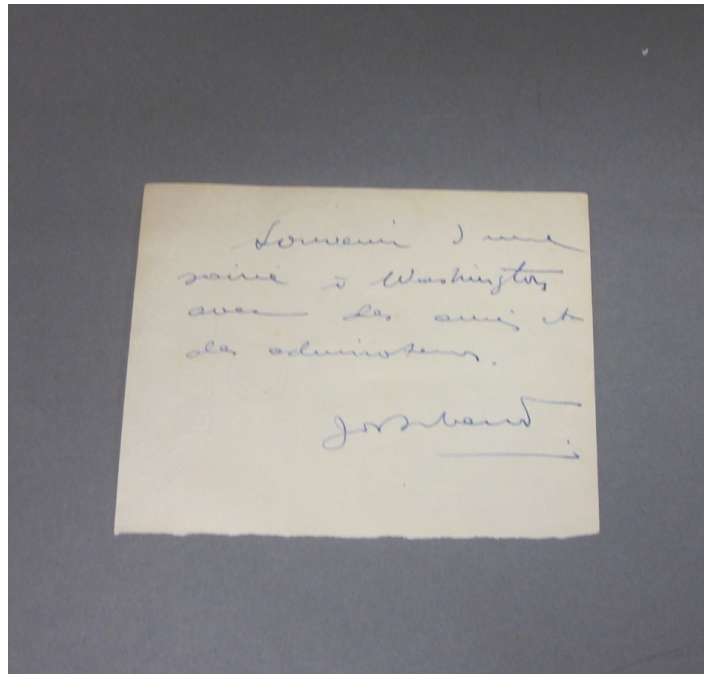
**Description:** Note on a half sheet of paper in French written in blue ink, owned by Mabel Normand.  
Date: 1900-1929. The note reads “Souvenir d'une soiree a Washington avec des amis et de ...?. Signed [illegible]”

**Labels:** None

**Condition:** Very good; there is a ragged edge across the bottom where the paper was torn in half; slight foxing to proper right top corner.

**Comments:** It was not possible for me to decipher the signature so I valued this as a Normand possession by considering her autograph. If the signature can be read in future and the reader identified, the valuation may change.

**Replacement Value—Comparable: \$50.00**



**Appraisal No. 141**

**Satin Sachet Owned by Mabel Normand, 1910-1930**

**ASU FIDM Loan No:** L88.1.135

**Description:** Pillow-like sachet of ivory satin trimmed with yellow lace, multicolored silk flowers, and ribbon appliqué

**Labels:** None

**Condition:** Very good

**Replacement Value—Comparable:** \$75.00





**Appraisal No. 142**

**Monogrammed Towel Owned by Mabel Normand, 1910-1930**

**ASU FIDM Loan No:** L88.1.69

**Description:** Cream cotton or cotton/linen blend towel with "MN" monogram and hand-embroidery, scalloped ends.

**Labels:** None

**Condition:** Fair; soiled

**Replacement Value—Comparable:** \$20.00



**Appraisal No. 143**

**Washcloth from the Santa Barbara Biltmore Owned by Mabel Normand, 1927-1930**

**ASU FIDM Loan No:** L88.1.68

**Description:** White cotton knitted washcloth edged in purple and with a purple stripe running across the center of the cloth.

**Labels:** Stamped Lais-Knit within a flower and with the hotel name stamped on one corner

**Condition:** Fair. light soiling or discoloration overall

**Replacement Value—Comparable:** \$2.00



**Appraisal No. 144**

**Barrettes Owned by Mabel Normand, 1910-1929**

**ASU FIDM Loan No:** L88.1.143

**Description:** Two brown plastic (celluloid?) and brass barrettes.

**Labels:** None

**Condition:** Good

**Replacement Value—Comparable:** \$16.00



**Appraisal No. 145**

**Hangers Owned by Mabel Normand, 1920s**

**ASU FIDM Loan No:** L88.1.97, L88.1.98

**Description:** Two hangers, one pale green painted wood with a metal hook, the other probably of wood, padded and wrapped in pink ribbon and with the metal hook wrapped in pink ribbon, the shoulders of the hanger printed with a cherubic child's face. The padding and ribbon was probably homemade.

**Labels:** None

**Condition:** Very good

**Replacement Value—Comparable:** \$20.00 (\$10.00 each)





**Appraisal No. 146**

**Boot Hook Probably Owned by Mabel Normand, 1900-1930**

**ASU FIDM Loan No:** L88.1.80

**Description:** Silver metal boot hook with black wood handle

**Labels:** None

**Condition:** Very good

**Replacement Value—Comparable:** \$80.00



**Appraisal No. 147**

**Silver Metal Pin Found With Mabel Normand Material, ca. 1935-1940**

**ASU FIDM Loan No:** L88.1.137

**Description:** Silver metal pin in the form of a disc sprouting a scalloped leaf or shell.

**Labels:** None. I assumed the pin was not silver.

**Condition:** Very good

**Comments:** Normand died in 1930 so it seems unlikely this pin belonged to her. I assumed it had not, and valued it accordingly.

**Replacement Value—Comparable:** \$40.00





**Appraisal No. 148**

**Half-Mask and Hairnet Owned by Mabel Normand, ca. 1920s-early 1930s**

**ASU FIDM Loan No:** L88.1.99AB

**Description:** Half mask of red satin on a paper backing, and a black nylon hairnet.

**Labels:** None

**Condition:** Good; mask elastic missing. Hairnet appears to have been used

**Replacement Value—Comparable:** \$25.00



## **Appraisal No. 149**

### **Louis Vuitton Trunk Owned by Mabel Normand, 1920s**

**ASU FIDM Loan No:** L88.1.296

**Description:** Vuitton flat-topped steamer trunk made of poplar covered in LV monogram canvas with wood reinforcing ribs, brass corners, hasps, and lock. A lidded, multicompartment tray sits inside. Dimensions: H: 23in. x L: 34 in. x W: 22 in.

**Labels:** No. 8 is stenciled on the front of the trunk, just right of the lock and below the lid.

**Condition:** The trunk was in a fire and the proper right side and back are badly charred. This portion of the trunk is in very poor condition. The remainder is in very good condition.

**Comments:** I did not inspect the trunk in person, so my description and evaluation are based on known elements of Vuitton's trunks of the period and information and photographs provided by the curators.

### **Replacement Value—Comparable: \$2,455.00**

#### **Comparables:**

There is a direct comparable for this piece, a Vuitton trunk that had belonged to Normand, measuring approximately 19 ½ in. x 35 ½ in. x 15 in. It was in good condition overall and was sold at Heritage on June 10, 2010 for \$5,760.00. Other celebrity-connected comparables include a Vuitton trunk, early 20th century slightly larger than this, belonging to Gloria Swanson, sold at Julien's in May 2011, also for \$5,760.00. Since then, however, prices for Vuitton trunks have increased. More recent comparables for Vuitton steamer trunks of similar size to this is one in good condition that sold at Lyon & Turnbull in Edinburgh in September 2024 for \$15,919.00, one in fair condition that sold at Leland Little in Hillsborough, NC in December 2023 for \$4,625.00. Even 1920s trunks in worse condition are sellable. A smaller trunk with a D+ condition grade sold at Bonham's New York in March 2024 for \$12,099.00, and one in D- condition belonging to a Hungarian artist sold at Bonham's in London in April 2021 for \$9,818.00.

My conclusion is that the damage is significant enough to merit a significant downward adjustment, which would not be mitigated by the connection to Normand. I used the Bonham's 2021 sale of a D- condition trunk as a baseline and adjusted down 75% to account for the damage to this one.





## EDITH HEAD FAKE FILM COSTUMES

In 1960, Edith Head was approached by the Celanese Corporation to assist them in a promotion of a new crepe fabric, called Star in Crepe. The plan was for Head to assemble a group of original Hollywood costumes made during the previous 30 years, which would then be worn in fashion shows nationwide and would then be copied in the new Celanese crepe and made available for sale to the public. At the time, Head was the chief costume designer for Paramount and had easy access to its stock of costumes. The garments produced by Head for the promotion were duly modeled at the Plaza Hotel in New York in 1961. These are the gowns in this collection. In addition, five or six sets of reproductions in Celanese's new crepe were made for regional representatives. Three of those sets are currently known in other public collections.

Until recently, it was assumed that the ASU-FIDM costumes were indeed the Hollywood originals Head had promised to produce for Paramount. Recently, however, ASU-FIDM curator Kevin Jones has analyzed the materials and construction of these costumes and compared them with the costumes as they appeared in the films as well as at least one known original in another collection. He concluded that ASU-FIDM's "originals" are actually fakes made by Head in 1960 primarily using promotional photographs of the originals as a reference. Since many of the costumes were from movies produced by MGM, which Head—Paramount's costume designer—would not have had access to at the time, it makes sense that she could not have obtained the originals but this was clearly not questioned at any point until now.<sup>2</sup>

These costumes have significant historical importance as examples of the way Hollywood influenced the fashion industry and the relationship between American textile producers and Hollywood, as well as an interesting window on Head herself. The detective story that has emerged as a result of Jones's research on the group is compelling and is, in my opinion, likely to become a positive value component for these dresses as it becomes known.

I concluded that the most appropriate comparables would be Head's original designs. I found nine examples of comparable gowns from movies dating between 1939 and 1954 that were sold at Julien's, Heritage, and Bonham's between 2004 and 2023. Prices ranged from \$1,080.00 for a pair of pants designed for Veronica Lake in 1948 to \$25,600.00 for a Head gown designed for Gloria Swanson in the iconic *Sunset Boulevard* (1950). Included in that group was a Head gown sold as a reworked 1930s Banton design for Mae West, which Head had used in a 1970s fashion show. In developing my opinion of value, I omitted the *Sunset Boulevard* gown, since it sold for more than three times the next highest dress and none of the movies represented in this group were quite as iconic as *Sunset Boulevard*. Since in my opinion, the story behind the creation of these dresses would spark increased public interest, I adjusted prices up for inflation and increased the result by 10% in anticipation of higher prices for material like this in the future. In valuing the dresses within the range provided by the comparables, also I considered the importance of the film and performers they were associated with.

Date	Source	Item	Condition	Sold Price
12/17/23	Julien's	Edith Head for Gloria Swanson in <i>Sunset Boulevard</i> (1950). Black satin strapless gown with a sweetheart neckline, peplum, and slender skirt. Paramount Studios tag.	N/A	\$25,600.00

---

<sup>2</sup> I have based this explanation on Kevin Jones's unpublished research, which he generously made available to me.

12/17/19	Heritage	Edith Head for Elizabeth Taylor in <i>Elephant Walk</i> (1954). Formal gown with antique ivory satin bodice, sweetheart neckline and ultra full floor-length skirt of several layers of matching tulle.	Very good to fine	\$7,200.00
4/12/14	Julien's	Edith Head or Travis Banton for Claudette Colbert in <i>Zaza</i> (1939). Cream silk satin gown with heavy rhinestone and faceted glass embellishment in a foliate motif, sleeveless, V-neckline, skirt extends to a train. Later worn by Ann Dvorak in <i>Flame of Barbary Coast</i> (1945). Head was the designer for <i>Zaza</i> but this dress was reportedly designed by Banton at Colbert's request.	N/A	\$6,400.00
11/9/2012	Julien's	Edith Head for Joan Fontaine in <i>The Emperor Waltz</i> (1948). Ivory satin period-style gown with a fitted bodice, wide V-neckline, and trained skirt.	N/A	\$4,800.00
5/18/14	Heritage	Edith Head for Barbara Stanwyck in <i>The File on Thelma Jordan</i> (1950). Slender, shimmery pearl grey cuffed long sleeve silk crepe robe with lattice design on front and back bodice.	Good; discoloration along shoulders, arms, and collar	\$3,690.00
4/4/04	Julien's	Edith Head period costume ensemble comprising a long black silk and velvet Victorian style gown, featuring ruffles at shoulders, low cut neckline, together with train, rhinestone, bugle beads and sequin details creating floral design down front and back. Together with jewelry and walking cane accessories. This ensemble was worn by a model in one of Head's 1970s fashion shows to represent Mae West's character in <i>She Done Him Wrong</i> (1933). The gown appears to be a reworked costume designed by Travis Banton for West in the film <i>Belle of The Nineties</i> (1934).	N/A	\$2,280.00
12/18/20	Heritage	Edith Head for Bette Davis in <i>Payment on Demand</i> (1951). Strapless gown with a chocolate brown velvet bodice with stylized sweetheart neckline, velvet waistband accent, and voluminous floor length skirt of mocha chiffon with gold plaid print and orange silk underskirt.	Fair to good; production wear, separation as seam, a few small tears	\$1,200.00



12/8/21	Bonham's	Edith Head for Paulette Goddard in <i>The Ghost Breakers</i> (1940). Cream-colored full-length skirt with a waistband of gold circular ornaments which then run vertically down the skirt front. With a Paramount label.	N/A	\$1,084.00
5/17/14	Heritage	Edith Head for Veronica Lake in <i>Saigon</i> (1948). Rust silk pants; brown belt added post-production. Paramount label handwritten, "VERONICA LAKE".	N/A	\$1,080.00

**Appraisal No. 150**

**Edith Head Fake Costume From *Idiot's Delight*, ca. 1960**

**ASU FIDM Loan No:** L88.1.290

**Description:** Yellow Celanese crepe gown with Classical revival leaf embroidery in gilt bugle beads and asymmetrical neckline and sleeves; fake costume made by Edith Head to replicate an Adrian design for Norma Shearer in *Idiot's Delight* (1939).

**Labels:** None

**Condition:** Very good

**Replacement Value—Comparable:** \$7,500.00

**Comparables:**



**Appraisal No. 151**

**Edith Head Fake *Letty Lynton* Gown, ca. 1960**

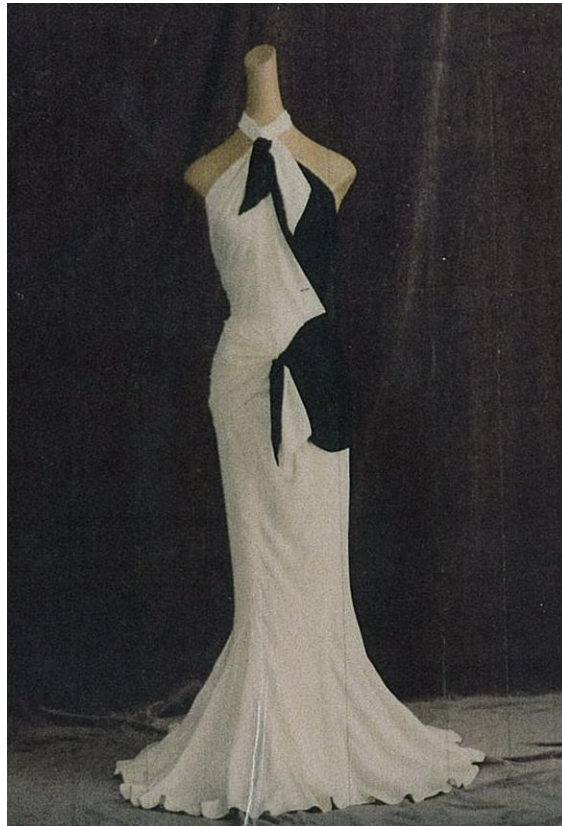
**ASU FIDM Loan No:** L88.1.291

**Description:** White Celanese crepe, black beaded bias halter-neck gown. Fake made by Edith Head of Gilbert Adrian's design for Joan Crawford in *Letty Lynton* (1932).

**Labels:** None

**Condition:** Very Good; some scattered stains on CF (makeup?) and at hem

**Replacement Value—Comparable:** \$10,000.00



**Appraisal No. 152**

**Edith Head Fake Film Costume for Claudette Colbert in an Unknown Movie, ca. 1960**

**ASU FIDM Loan No:** L88.1.292

**Description:** Light blue Celanese crepe gown, the skirt covered in rows of fringe. This is a fake made by Edith Head of an unknown costume design originally worn by Claudette Colbert. Date: c. 1960

**Labels:** None

**Condition:** Good

**Replacement Value—Comparable:** \$6,000.00

**Comparables:**



**Appraisal No. 153**

**Edith Head Fake Costume for *The Perfect Marriage*, ca. 1960**

**ASU FIDM Loan No:** L88.1.293A-C

**Description:** White beaded Celanese crepe gown, bolero, and snood. Fake made by Edith Head of an Adrian costume design for Loretta Young in *The Perfect Marriage* (1946).

**Labels:** None

**Condition:** Fair; hole and staining in dress hem; shoulder pads removed

**Replacement Value—Comparable:** \$1,650.00



**Appraisal No. 154**

**Edith Head Fake Costume for *Inspiration*, ca. 1960**

**ASU FIDM Loan No:** L88.1.294AC

**Description:** Black Celanese crepe gown with bead trim around neckline and short sleeves, black crepe gauntlets with stiffened tops. Fake made by Edith Head of a Gilbert Adrian costume design for Greta Garbo in "Inspiration" (1931).

**Labels:** None

**Condition:** Very good

**Replacement Value—Comparable:** \$10,000.00





**Appraisal No. 155**

**Edith Head Fake Period Costume From an Unknown Movie, ca. 1960**

**ASU FIDM Loan No:** L88.1.295AB

**Description:** Orange grosgrain tiered dress with lingerie top, flowers at side, and with a flowered drape or stole. Fake made by Edith Head of an unknown costume design.

**Labels:** None

**Condition:** Good; flowers crushed

**Comments:** Head attributed the dress to Clara Bow in *Hoop-la* or *It*, but it does not appear in either film. It was also linked to *The Jazz Girl*, which Bow is not in. The style does not conform to the 1920s or early 1930s

**Replacement Value—Comparable:** \$4,000.00



**Appraisal No. 156**

**Edith Head Fake Skirt For The Lady Eve, 1960**

**ASU FIDM Loan No:** L88.1.1

**Description:** Long black Celanese crepe skirt with long front slit; fake costume element made by Edith Head replicating a garment from *The Lady Eve* (1940).

**Labels:** None

**Condition:** Excellent

**Replacement Value—Comparable:** \$1,380.00



**Appraisal No. 157**

**Silver Gown Worn by Carole Lombard in *No Man of Her Own*, 1932**

**ASU FIDM Loan No:** L88.1.201

**Description:** Long fitted evening gown of pink silk crepe with allover vermicelli embroidery in silver bugle beads. Plunging V neckline, short sleeves, the skirt extending to a slight train, with a pleated lamé belt sewn into the waist.

**Designer:** Travis Banton

**Labels:** None

**Condition:** Very good

**Comments:** The belt seen in the movie is not present and was probably from the studio's stock. The belt on the dress now is probably the original.

**Replacement Value—Comparable: \$35,000.00**

**Comparables:**

I found a direct comparable for this dress, a Banton-designed gown of pale green bias-cut silk charmeuse embroidered with silver thread, beads and sequins and believed to have been worn by Carole Lombard in *No Man of Her Own*. Lombard wore it for a 1931 photo shoot. This dress was previously on view at Hollywood Heritage Museum and it sold at Julien's on 4/11/14 for \$34,375.00. The next highest comparable, sold at Heritage a month later was a black and ivory satin and lace gown designed by Banton for Mae West in *Belle of the Nineties* (1935). Because the Julien's dress is so closely comparable to this one, I based my valuation on that, rounding up to the nearest thousand.



**Appraisal No. 158**

**Cream Satin Gown Worn by Jean Harlow in Bombshell, 1933**

**ASU FIDM Loan No:** L88.1.199

**Description:** Sleeveless cream silk satin evening gown with a shawl neckline with a draped collar extending to a tie at front neckline; wrap skirt with a curved hem trimmed with three flounces at the waist.

**Designer:** Adrian

**Labels:** None

**Condition:** Very Good; perspiration stains on both armscyes, mostly visible inside

**Replacement Value—Comparable: \$35,000.00**

**Comparables:**

Comparables for this dress include the Travis Banton-designed gown of pale green bias-cut silk charmeuse embroidered with silver thread, beads and sequins believed to have been worn by Carole Lombard in *No Man of Her Own* (1932), which sold at Julien's on 4/11/14 for \$34,375.00. The gowns are similar, as are the actresses for whom they are made, and Banton and Adrian rank both at the top of the costume designers of the period. The highest price I found for an Adrian-designed gown was \$16,250.00, brought at Julien's in September 2023 for a 19th-century-style taffeta gown worn by Greta Garbo in *Camille*, and the next was \$15,600.00 brought at Heritage in May 2014 for an 1880s-style dress worn by Ingrid Bergman in *Dr. Jekyll and Mr. Hyde* (1941) and Angela Lansbury in *Gaslight* (1944). The Adrian dress most like this one stylistically was a strapless black dress with a long train covered in bugle bead embroidery, but it was made for an unknown production and unknown wearer. That also sold at Heritage in May 2014 for \$11,685.00. The Banton dress is the only one from the 1930s in this group and Lombard and Harlow occupy similar levels of celebrity, ranking 23rd and 22nd, respectively, on AFI's list of the greatest female Hollywood stars. I concluded that the Banton comparable was the most appropriate basis for this dress.



**Appraisal No. 159**

**Shorts Worn by Jean Harlow in *Reckless*, 1935**

**ASU FIDM Loan No:** L88.1.162

**Description:** Pair of blue rayon crepe shorts with mother-of-pearl buttons.

**Designer:** Adrian

**Labels:** None

**Condition:** Good; rayon has faded

**Replacement Value—Comparable:** \$825.00

**Comparables:**

I found few sales of film-worn shorts. The closest Adrian sale was a pair of rust silk trousers worn by a model in the fashion show in Adrian's last film, *Lovely to Look At* (1952), sold at Heritage in May 2014 for \$250.00. The trousers came from the Glenn Brown collection and were shown in several museum exhibitions. In October 2017, Heritage also sold a pair of Evelyn Keyes velvet and silk dance shorts with an unrelated top designed by Jean Louis and worn in *The Jolson Story* (1946) for \$416.00. Given the date and wearer of these, and their rarity, I adjusted the Keyes comparable up 100% to conclude the value.





## Appraisal No. 160

### Evening Gown Worn by Janet Gaynor, 1948-1950

ASU FIDM Loan No: L88.1.164

**Description:** Evening gown of brown silk crepe with keyhole neckline, brown silk faille skirt, pleated back butterfly drape with wired top.

**Designer:** Adrian

**Labels:** None

**Condition:** Very good; some fading on bodice

**Comments:** Edith Head copied this dress for one or more of her Hollywood Fashion Shows. Gaynor was painted by Cecil Beaton wearing this dress; the painting was sold in October 2024 at Bonham's.

**Replacement Value—Comparable: \$12,000.00**

**Comparables:** I found no comparable gowns worn by Janet Gaynor in the market, so I concentrated on gowns designed by Adrian and I considered this dress's use by Edith Head and appearance in the Beaton portrait of Gaynor as deserving of a boost over a dress that was not screen-worn. The most relevant comparables were the top three: a period silk taffeta dress worn by Greta Garbo in *Camille* (1936), which sold in September 2023 at Julien's for \$16,250.00; and two dresses sold in May 2014 at Julien's, one a period dress worn by Ingrid Bergman in *Dr. Jekyll and Mr. Hyde* (1941) and by Angela Lansbury in *Gaslight* (1944), sold for \$15,600.00; and the other a dramatic strapless black sheath with a train and allover embroidery in bugle beads, designed for an unknown production, sold for \$11,685.00. My opinion is that the latter value is the closest comparable, and it was the basis for my valuation.





## Appraisal No. 161

### Victorian-Style Brocade Dress, Possibly Worn by Barbara Stanwyck, ca. 1950

ASU FIDM Loan No: L88.1.4A-C

**Description:** Three-piece blue Victorian-style brocade dress, the jacket with a blue velvet collar and cuffs, and with a blue grosgrain blouse

**Labels:** None

**Condition:** Jacket and skirt poor; blouse excellent. The jacket is badly light struck, with significant fading.

**Replacement Value—Comparable: \$650.00**

**Comparables:** A few of Stanwyck's film-worn period costumes have sold at auction. Julien's sold a suit from Titanic (1953) in September 2023 for \$7,800.00, the highest price for a Stanwyck screen-worn costume. A nightgown from Titanic sold at Profiles in History in May 2014 for \$6,150.00; and a dress from Stanwyck's tv series The Big Valley (1965) sold at Julien's in November 2015 for \$2,600.00. Since the attribution of this dress is possible rather than certain, and most of it is in poor condition, I adjusted the low price down an additional 75%.



**Appraisal No. 162**

**Damask Cape Worn by Beverly Bayne in *Romeo and Juliet*, 1916**

**ASU FIDM Loan No:** L88.1.183

**Description:** Blue and gold jacquard floral damask cape.

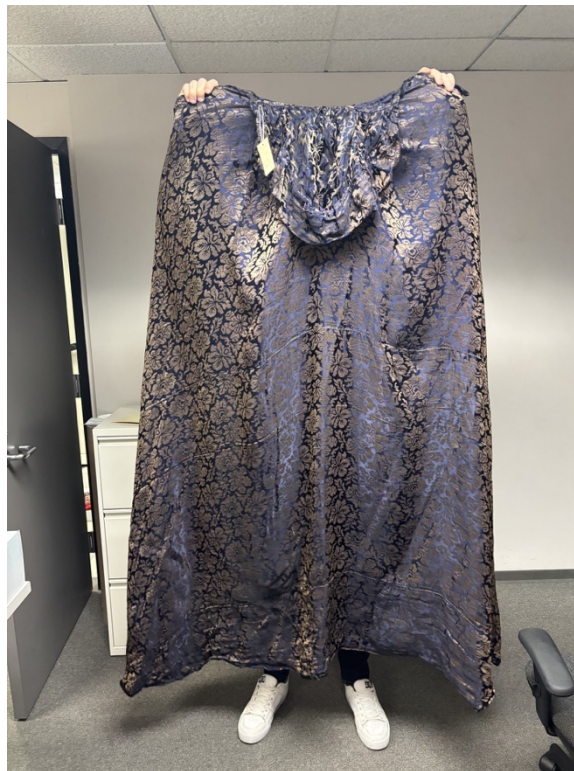
**Labels:** None

**Condition:** Excellent

**Comments:** Bayne was photographed wearing this. The film, however, is lost.

**Replacement Value—Comparable: \$2,000.00**

**Comparables:** Costumes from the silent film area are relatively scarce and many of the performers, including Bayne, have little presence in the market beyond occasional photographs and posters. I found no costumes associated with her in the market. The most comparable silent film star who does have a market presence is Theda Bara, who is far better known today than Bayne. The majority of Bara's costumes that have come to market have sold at Heritage, which was the source of the following comparables. The closest match to this cape is a 90-inch-long brown silk fringed shawl, ca. 1915 and in excellent condition, worn by Bara in at least two movies sold in December 2012 for \$1,845.00. A Bara jeweled vest from *Cleopatra* (1917) sold in December 2014 for \$5,000.00 and a pearl bra with long jeweled tassel from *Cleopatra* and a pair of gold pantaloons from *Salome* sold in October 2008 for \$8,963.00. I based the value on the price of the shawl.



## Appraisal No. 163

### Fancy Dress Owned by Anita Stewart, ca. 1950s

ASU FIDM Loan No: L88.1.179A-C

**Description:** Top and skirt of red and blue cotton bandanas; halter top attached to necklace of blue wood beads and nylon cord; skirt scarves weighted with brass rings; one piece torn off of CF skirt, worn by Anita Stewart.

**Labels:** None

**Condition:** Fair; one scarf detached and torn, other scarves on skirt torn at waist

**Comments:** Stewart donated this costume to the Hollywood Museum Associates. Her film career ended in 1928, yet the nylon cord used to string the beads would post-date 1940. That suggests either than the beads are later than the rest of the outfit or were restrung, or that this was “fancy dress”—a costume party or Hallowe’en costume and not associated with a film.

**Replacement Value—Comparable: \$350.00**

#### Comparables:

I found most comparables at non-Hollywood costume auctions. A lot of three ‘teens-1920s fancy dresses in fair to poor condition sold at Donley Auction Services in October 2022 for \$252.00. Three more, of the same era but in better condition, were sold in the same auction for \$378.00. Three others, especially a “Hawaiian Hula” costume, 1920s, all in good condition, were sold at Kerry Taylor in March 2022 for \$1,521.00. And a Gloria Vanderbilt-worn fancy dress peasant blouse and full printed skirt, 1940s, by House of Tappé and in good condition, sold at Augusta Auctions in February 2025 for \$500.00. The Augusta comparable is the closest in era and style, and is a single item rather than a group. It is in better condition than this one, so I adjusted down 25% to reflect that.





**Appraisal No. 164**

**Kimono Worn by Anita Stewart, 1930-1935**

**ASU FIDM Loan No:** L88.1.180

**Description:** Light green silk crepe kimono, worn by Anita Stewart. Date: 1930-1935

**Labels:** None

**Condition:** Poor; holes, tears, light damage, stains

**Replacement Value—Comparable: \$275.00**

**Comparables:** I found three kimonos owned by Elizabeth Taylor: two embroidered ones from the 1930s, one purple, one pink silk at Julien's in December 2019; the purple kimono sold for \$625.00 and the pink one for \$576.00; and Heritage sold a red silk 1940s kimono owned by Elizabeth Taylor in August 2020 for \$625.00. This is in poor condition, so I adjusted the lower price down by 50% and rounded down to the nearest \$25.00.





**Appraisal No. 165**

**Beaded Purse Worn by Anita Stewart, 1920s**

**ASU FIDM Loan No:** L88.1.191

**Description:** Multicolored beaded purse, silver frame and chain handle without handle.

**Labels:** None

**Dimensions:** H: 8¼ in, x W: 9 in. (without handle)

**Condition:** Very good

**Replacement Value—Comparable:** \$650.00

**Comparables:**

Stewart, a silent era star, has a modest presence on the market consisting primarily of signed photographs selling for between \$8 and \$45 at auction. I found no garments or other memorabilia associated with her on the market. In my opinion, the pieces in this collection associated with her would command little or no celebrity boost in the market. I reflected that by concluding value at the top of the range of prices I found for each item.

This is the nicest object of the Stewart pieces in the collection, and bags like these trade briskly on Ebay and Etsy. Prices that I found topped out at \$650.00, asked for a German microbeaded purse of similar design with a cloisonné frame and bead fringe.



## Appraisal No. 166

### Peach Wool Suit Worn by Lana Turner in *Slightly Dangerous*, 1943

ASU FIDM Loan No: L88.1.2AB

**Description:** Peach wool suit with a one-button jacket with padded shoulders and trimmed with black thread and bead embroidery trim, and an A-line skirt set on a black crepe slip top.

**Designer:** Irene (Irene Lentz Gibbons)

**Labels:** None

**Condition:** Very Good

**Replacement Value—Comparable: \$6,600.00**

#### Comparables:

I found no Turner-worn Irene suits that have come onto the market, but I considered the market for both Turner's screen-worn clothes and Irene's screen-worn suits. For the latter, I found a navy two-piece Irene suit worn by Katharine Hepburn in *Undercurrent* (1946) and later in the Debbie Reynolds collection that sold at Heritage at auction in August 2013 for \$3,500.00 and privately through Heritage in December 2021 for \$5,500.00. For Turner, there were several suits: a 1957 gray wool suit worn in *Peyton Place*, which sold most recently at Julien's in March 2012 for \$1,408.00; and from *The Bad and the Beautiful* (1952), an elaborate suit with velvet details and simulated diamond and lace trim on the jacket and satin breeches in lieu of a skirt, plus a press photo, which sold at Julien's in December 2022 for \$18,750.00. Other screen-worn daytime clothing has sold at Julien's and Bonham's for prices ranging from \$1,275.00 for a 1962 aqua silk mini dress sold in December 2019 to \$5,228 for a 1950s linen shirtwaist. In my opinion, the Hepburn Irene suit is the closest comparable to this in terms of style, date, and designer. I rounded up 20% to ensure adequate coverage.



**Appraisal No. 167**

**Shoes Worn by Ingrid Bergman in Joan of Arc (1948)**

**ASU FIDM Loan No:** L88.1.190AB

**Description:** Dark chocolate brown suede medieval-style shoes.

**Designer:** Dorothy Jeakins

**Labels:** Custom Made Theatrical/La Ray Footwear/155 W. 46th St./New York.

**Condition:** Good

**Replacement Value—Comparable:** \$5,500.00

**Comparables:** There were two costume and prop comparables connected with Bergman in this movie: the screen-worn armor sabatons,\* which sold at Heritage for \$5,400.00 in June 2018; and a prop sword carried by Bergman in the film sold at Julien's in April 2012 for \$3,750.00. I based the value on the price of the sabatons.



**Appraisal No. 168**

**Tiara Worn by Estelle Taylor in *Don Juan*, 1926**

**ASU FIDM Loan No:** L88.1.65

**Description:** Tiara of net with rhinestones and faux pearls.

**Labels:** None

**Condition:** Fair to Good; two pearls missing, net torn in several places, loose rhinestone strand in front.

**Replacement Value—Comparable:** \$1,200.00

**Comparables:** Mary Pickford net and faux jewel collar worn in *Dorothy Vernon of Haddon Hall* (1924), sold at Heritage in November 2010 for \$717.00. A gold-plated Joseff of Hollywood tiara worn by Bette Davis in *The Private Lives of Elizabeth and Essex* (1939) and Ginger Rogers in *Magnificent Doll* (1946), sold at Julien's in November 2017 for \$2,240.00; and a silver-plated tiara with simulated diamond headband and three diamond-set metal sprays, worn by Alice Faye in *Lillian Russell* (1940), sold at Julien's in November 2018 for \$1,152.00. The Pickford collar is closest in style and date, while the others are both tiaras and sold more recently. I concluded the value based on the Alice Faye tiara.





## Appraisal No. 169

### Evening Gown Worn by Rosalind Russell, 1943

ASU FIDM Loan No: L88.1.163AB

**Description:** Peach crepe long-sleeved evening gown with rhinestone embroidery and a draped piece running from proper right shoulder to proper left waist. Pleated skirt. The gown is similar to a costume worn by Russell in *Flight for Freedom* (1943) but has softer shoulders and less embroidery.

**Designer:** Adrian

**Labels:** None

**Condition:** Fair to poor: Seams coming apart (thread rotting); stained in flood

**Comments:** Adrian is held in high esteem in the market, which, in my opinion, boosts the value of the dress despite its lack of label and condition problems.

**Replacement Value—Comparable: \$1,240.00**

**Comparables:** Jeannette MacDonald's ivory period dress designed by Adrian, worn in *Rose Marie* (1936), sold at Heritage in May 2014 for \$3,998.00; an embroidered coat designed by Orry-Kelly for Rosalind Russell in *Gypsy* (1962), sold in June 2018 at Heritage for \$2,480.00; an evening ensemble of green silk chiffon with metallic gold floral brocade, designed by Galanos for Rosalind Russell in an unidentified film, sold at Whitaker Auctions in November 2014 for \$800.00. The closest in style and date to this dress is the MacDonald dress, although the *Gypsy* coat is more aligned with Russell's usual market level. I based the valuation on the *Gypsy* comparable, and adjusted down 50% to account for the lack of screen-wear and the condition problems.



## Appraisal No. 170

### Plaid Period Ensemble Possibly Worn by Debbie Reynolds, ca. 1950

ASU FIDM Loan No: L88.1.11AB

**Description:** Gray and red plaid synthetic satin 1913-style ensemble with a hobble skirt, a vest with a wired collar, and a swallowtail jacket in gray with plaid trim. This is a costume from an unknown film. Dry cleaning Labels: Date: c. 1950

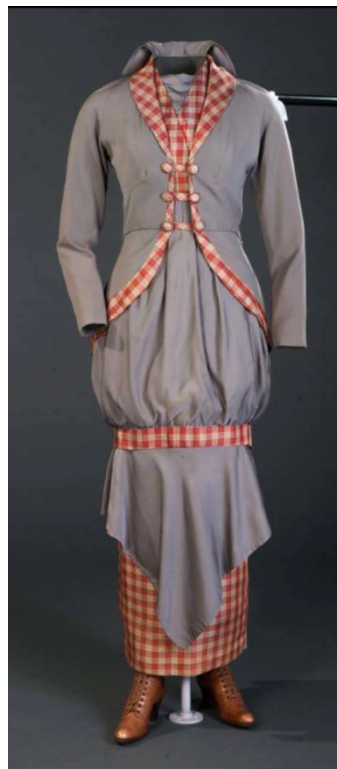
**Labels:** MGM Dry Cleaning Labels: Coat: MGM 31580 [printed paper stapled to garment] Vest: 31580, 25537 [printed papers stapled to garment]

**Condition:** Very good

**Comments:** The original collection inventory identifies this as having been worn by Debbie Reynolds and sold at the MGM sale. Reynolds told former FIDM curator Louise Coffey-Webb that she wore this costume in *The Daughter of Rosie O'Grady* (1950); however, curator Kevin Jones watched the film and the costume did not appear there—Reynolds may simply have misremembered. Curator Christina Johnson also noted that the costume is medium-sized but in the 1950s, Reynolds was extremely petite.

### Replacement Value—Comparable: \$1,000.00

**Comparables:** Period daytime ensemble worn by Debbie Reynolds in *What's the Matter with Helen* (1971), sold at Julien's in September 2023 for \$3,900.00. A period dress, worn by Debbie Reynolds in *The Second Time Around* (1961) sold at Premiere Props in December 2020 for \$3,690.00, and two costumes worn by June Haver in *Daughter of Rosie O'Grady* (1950) and *I Wonder Who's Kissing Her Now* (1947), sold at Julien's in April 2013 for \$1,500.00. Since the ensemble lacks a firm attribution to either Reynolds or a specific film, I adjusted the high price down 75% to arrive at the value.





**Appraisal No. 171**

**Gown Worn by Esther Williams in *Jupiter's Darling*, 1955**

**ASU FIDM Loan No:** L88.1.200

**Description:** Strapless fitted full-length evening gown with a fish-tail skirt, constructed of diagonal strips of fine cream-colored wool knit, black wool knit, and gold lamé.

**Designer:** Walter Plunkett/ Helen Rose

**Labels:** Twill tape stitched to CB, reads "1625\ 3613\ ESTHER WILLIAMS" handwritten in black ink

**Condition:** Very good

**Replacement Value—Comparable: \$750.00**

**Comparables:** Understandably, Williams' swimsuits are more plentiful and more valuable in the market than her evening dresses. A gown worn by Williams in *Neptune's Daughter*, (1949) designed by Irene, sold at Bonham's in December 2019 for \$638.00. A velvet gown and cape with sequin trim from Williams's personal wardrobe sold at Julien's in August 2018 for \$640.00, and other personal wardrobe gowns have sold for similar prices. A gown worn in *Take Me Out to the Ball Game* (1949) sold at Heritage in April 2010 for \$896.00. There was one high price outlier: a Williams gown from *Duchess of Idaho* (1950) sold for \$5,313.00 in November 2012 at Julien's. This is an especially handsome dress, and although I used the 2019 sale price as the basis for the valuation, with the 2012 high price in mind, I adjusted it up about 20%.



**Appraisal No. 172**

**Cocktail Dress Worn by Eva Gabor in *The Last Time I Saw Paris*, 1954**

**ASU FIDM Loan No:** L88.1.3AB

**Description:** Navy nylon chiffon cocktail dress with multiple petticoats of nylon net and China silk, most stiffened with horsehair, with a detachable rhinestone clip set in silver metal.

**Designer:** Helen Rose

**Labels:** None

**Condition:** Excellent

**Replacement Value—Comparable: \$900.00**

**Comparables:** The great majority of Eva Gabor-related costumes that I saw on the market were from her television work, especially *Green Acres*, rather than her movies. Her price range for these was \$585.00 to \$2,500. I found three examples of her film-worn costumes, only one of which was from *The Last Time I Saw Paris*: a tulle and crepe strapless ballgown with an embroidered bodice, ex Owosso Movie Museum collection, which was offered by Premiere Props in June 2015 and sold for \$861.00. A period costume worn by Gabor in *Gigi* (1958) sold at Chiswick Auctions in February 2023 for \$125.00, and a three-piece red suit with capelet, velvet muff, and tie, also worn in *Gigi*, sold at Heritage in June 2011 for \$7,380.00. I used the sale from this movie as the basis for the valuation.



**Appraisal No. 173**

**Black Suit Possibly Worn by June Allyson, ca. 1950**

**ASU FIDM Loan No:** L88.1.9

**Description:** Black wool plain-weave suit with applied satin scroll motifs, the suit closing with two buttons.

**Labels:** None

**Condition:** Good; the skirt is pieced at the hem and the piecing has faded to maroon unevenly

**Replacement Value—Comparable:** \$665.00

**Comparables:** June Allyson camel-colored dressmaker coat with a mink-trimmed collar, designed by Helen Rose for *The Opposite Sex* (1956). Sold at Julien's in November 2012 for \$1,280. Two lots sold at Heritage in October 2014: one consisting of Two dresses worn in Good News (1947), designed by Helen Rose, in altered condition, one not screen-worn, sold for \$492.00; the other a taupe dress designed by Jay A. Morley Jr. worn by June Allyson in *The Shrike* (1955) also sold for \$492.00. I settled between the two prices as the basis for the valuation and then adjusted down 25% for the condition of this suit and the tentative association with Allyson.



**Appraisal No. 174**

**Dress and Apron Worn by F. Ludwig in an Unknown Production, ca. 1950**

**ASU FIDM Loan No:** L88.1.6AB

**Description:** Red synthetic dress and separate apron back, with black and metallic gold trim; worn by F. Ludwig in unknown production. Date: c 1950

**Labels:** Ludwig's name is written on twill tape sewn inside the dress

**Condition:** Very good

**Comments:** F. Ludwig was probably the wearer of the dress but she has not been identified.

**Replacement Value—Comparable: \$525.00**

**Comparables:** I looked at sales of unidentified costumes, some with inscribed names for the comparables. One such group, of seven costumes from Western Costume, mid-20th century, sold at Julien's in August 2019 for \$192.00. Three lots of unidentified costumes sold at Julien's in August 2021: a period-style green velvet jacket and dress ensemble with a later United Costumers, Inc./Vivien Leigh label sewn in sold for \$512.00; a black velvet and ruched lace ballgown labeled Brook-Van-Horn, sold for \$102.00; and an unidentified woman's costume from a 1940s period film, possibly *The House of the Seven Gables* (1940), of blue wool trimmed with red piping, with a Western Costume label, sold for \$320.00. I based the valuation on the highest comparable price.



**Appraisal No. 175**

**Victorian/Edwardian-Style Dress, Probably a Film Costume, 1940s**

**ASU FIDM Loan No:** L88.1.12

**Description:** 1870s-style dress of cream, tan and gray synthetic plaid shantung, black fringe trim.

**Labels:** None

**Condition:** Excellent

**Comments:** This appears to be missing an underskirt.

**Replacement Value—Comparable:** \$300.00

**Comparables:** I did not find any film costume that corresponded to this dress, so I considered vintage and modern reproductions. Asking prices on Etsy ranged between \$260.00 and \$300.00.



**Appraisal No. 176**

**Period Costume Worn by Jarmila Novotna in *The Great Caruso*, 1951**

**ASU FIDM Loan No:** L88.1.10

**Description:** Dull yellow skirt and matching bolero in ca. 1910 style, both pieces trimmed with lace appliqué. Original blouse and sash are missing.

**Labels:** Designed by Helen Rose (1904-1985)

**Condition:** Fair; skirt stained in the flood at calf height all around

**Comments:** Novotna was a Czech lyric coloratura soprano and actress. She appeared in several films, but was primarily known for her work in opera. She had a supporting role in *The Great Caruso*.

**Replacement Value—Comparable: \$250.00**

**Comparables:** There were no comparables for Novotna, but there were for the film. They ranged from a pair of gold-tone drop earrings by Joseff of Hollywood worn by Blanche Thebom in the movie, sold at Julien's in July 2022 for \$384; a navy beaded dress designed by Dolly Tree in the 1940s and later used in *The Great Caruso* on an extra, sold in May 2014 at Profiles in History for \$492.00; and Mario Lanza's suit in *The Great Caruso* sold at Heritage in June 2011 for \$7,380.00. I based the valuation on the Profiles in History costume and adjusted down 50% for the condition of the dress.





**Appraisal No. 177**

**Chiffon Evening Gown Attributed to Irene, ca. 1940**

**ASU FIDM Loan No:** L88.1.167

**Description:** Evening gown with a beige crepe short-sleeved bodice and a brown and blue chiffon skirt, with an attached beige crepe slip.

**Designer:** Attributed to Irene (Irene Lentz Gibbons)

**Labels:** None

**Condition:** Fair; scattered holes and tears, chiffon is becoming brittle

**Comments:** There is no movie or performer attribution for this.

**Replacement Value—Comparable: \$725.00**

**Comparables:** Without an attribution, I looked at prices for Irene's fashion rather than her film costume. Prices ranged from \$438.00 for a chiffon gown from ca.1958 sold at Augusta in June 2023 to \$1,825.00 for a black silk and chiffon 1940s evening dress currently offered on 1stDibs. I adjusted the 1stDibs price down 60% to account for the condition of the dress and its lack of label.



## Appraisal No. 178

### Evening Gown Possibly Worn by May Robson, ca. 1940

ASU FIDM Loan No: L88.1.8

**Description:** Straight-cut gown of black synthetic satin with elbow-length puffed sleeves, trimmed with jeweled leaf appliqué and silvered bugle bead and rhinestone embroidery

**Labels:** Bess Schlank

**Condition:** Excellent

**Comments:** Robson was a successful stage actress who transitioned to film in Hollywood in the late 1920s, playing older women in a spate of movies through the 1930s. Her last film was made in 1942, the year she died.

Bess Schlank (1884-1956) was a Los Angeles custom dressmaker.

### Replacement Value—Comparable: \$475.00

**Comparables:** I found no comparables for Robson, but two for Bess Schlank: a custom evening gown with allover floral embroidery, late 1930s, sold at Hindman in September 2010 for \$610.00; and a suit and hat of black cotton lace with meandering silk cord design sold at Whitaker in April 2014 for \$86.00. The Hindman dress is an evening dress, as this is, but was decidedly a more fashionable garment. I adjusted down 25% to account for that.



**Appraisal No: 179**

**Woman's Matador Suit of Lights-Style Ensemble, Probably Designed for *The Toreador*, ca. 1902**

**ASU FIDM Loan No:** L88.1.185AB, L88.1.186C

**Description:** Stage costume Suit of Lights comprising a gray wool bodice embroidered with cut steel beads, sequins, gray ball fringe and silver braid trim, an attached faux cream silk shirt with a red necktie and attached gray cummerbund. The jacket fastens up the center back with hooks and eyes. Lined in cotton and stiffened with three bones. The jacket is accompanied by a pair of embroidered knitted gray silk form-fitting breeches plus a pair of gray silk tights with a cream cotton yoke that adjusts at the waist with a drawstring.

**Labels:** Bodice labeled Mme. E.S. Friesinger, New York/Costumer. Tights labeled D Nussbaum & Co. successor to Brooklyn Knitting Company.

**Condition:** Bodice and embroidered breeches in good condition. Tights in fair condition, with darns on legs and heels

**Comments:** The bodice was not listed in the 1962 donation record for the Valentino *Blood and Sand* suit of Lights (L88.1.186), but was later described as a toreador jacket and attributed to Valentino in *Blood and Sand* by both the Hollywood Museum and the RAP, albeit with no corroborating information. However, upon close examination and in consultation with the ASU-ASU FIDM curators, my conclusion is that this is a woman's bodice, due to its silhouette, cut, and construction, all of which are consistent with women's dress of the early 20th century. Although the gray tights were previously linked with the Valentino jacket, it is my opinion that both they and the embroidered breeches belong to this bodice, since all three are gray and two of the three have New York makers' labels.

Mme. E.S. Friesinger designed the costumes for a musical revue called *The Toreador* that ran in New York from January-June 1902 and was revived in 1904. I have attributed this costume to the 1902 production.

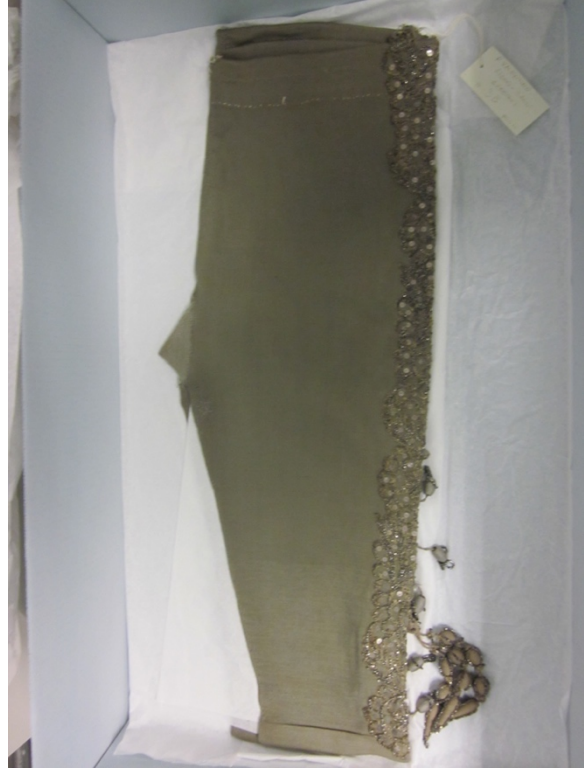
**Replacement Value—Comparable: \$500.00**

**Comparables:** Sales records for antique and vintage theater costume are extremely scarce. There is not the pool of private collectors there is for film costume and public collections usually rely on donations so the market, even when the material is available, is quiet. The closest comparables I found were a Tallulah Bankhead costume for a stage performance of Peter Pan, 1930s, made by Brooks, sold at Christie's in May 2007 for \$360.00; a 19th-century style skirt, made in the 1920s and worn in an unknown production by Gloria Swanson, sold at Julien's in May 2011 for \$384.00; and a Gertrude Lawrence stage-worn robe, ca. 1930s-1940s, sold at Heritage in November 2003 for \$406.00. Moving a bit later in time, a Katharine Hepburn linen rehearsal skirt for *Much Ado About Nothing*, 1958, and a costume sketch, sold at Doyle in April 2021 for \$1,008.00; and a silk, chiffon, satin, and velvet gown designed by Cecil Beaton and worn in *Coco* in 1969 sold at Nate D. Sanders in March 2006 for \$1,593.00. There is no sales record for Mme. Friesinger, and women's fashions from the ca. 1902 era from designers who are not well-known usually sell for lower prices than the top Hepburn price. Thus, the range is \$360.00 to \$1,593.00

Historically, this costume is fascinating but in my opinion, its replacement value is likely to be in the lower end of the range because the performers and production are not well-known.



L88.1.185A



L88.186B



L88.1.185C

**Appraisal No. 180**

**Woman's Sequined Skirt, ca. 1905**

**ASU FIDM Loan No:** L88.1.169

**Description:** Skirt of white net embroidered with silver sequins.

**Labels:** None

**Condition:** Good

**Replacement Value—Comparable:** \$400.00

**Comparables:** I considered dresses as well as skirts, since to replace this with a close comparable might entail purchase of both bodice and skirt. The price range found on Ebay and Etsy was wide, from \$30.00 to \$1,500.00. Since there is no celebrity connection to the skirt, it is missing its lining, I valued this in the middle of the range.





**Appraisal No. 181**

**Distressed Smock, Possibly Worn in an Unidentified Film, 1950s**

**ASU FIDM Loan No:** L88.1.7

**Description:** Tan distressed painters smock.

**Labels:** None

**Condition:** Poor

**Comments:** I did not inspect this object in person

**Replacement Value—Comparable:** \$25.00





**Appraisal No. 182**

**Embroidered Evening Dress, 1920s**

**ASU FIDM Loan No:** L88.1.300

**Description:** Dress of pale pink crepe-back silk satin under a layer of georgette or tulle embroidered with silvered bugle and pearl beads in floral and foliate patterns.

**Labels:** None

**Condition:** Poor; losses to beading, dress has been altered

**Replacement Value—Comparable:** \$215.00

**Comparables:** I surveyed prices on Etsy for 1920s beaded dresses with significant damage and alteration, often labeled as “for reuse.” Asking prices ranged from \$50.00 to \$215.00, the latter for a dress with bead loss and alterations as this one has.



**Appraisal No. 183**

**Cotton Lace Evening Gown, ca. 1910**

**ASU FIDM Loan No:** L88.1.170

**Description:** Gown of white cotton lace over a blue silk underdress, with short blue silk sleeves, and panné velvet trim and attached sash.

**Labels:** None

**Condition:** Poor; blue silk is shattering

**Replacement Value—Comparable:** \$200.00

**Comparables:** There is a market for dresses from this era with intact silk, cotton, or wool outer layers over a shattering silk lining or underdress. Most examples I saw were on Ebay, along with a few on Etsy. The closest comparables were in the \$120.00-190.00 range.



**Appraisal No. 184**

**Cream Lace Gown With a Hoop, ca. 1940**

**ASU FIDM Loan No:** L88.1.171

**Description:** Gown of cream lace with short sleeves, a broad waistband, self-sash, and full skirt over a blue organza underdress, trimmed with orange ribbon bows.

**Labels:** None

**Condition:** Poor

**Comments:** I did not see this object in person

**Replacement Value—Comparable:** \$200.00

**Comparables:** There is a market for dresses from this era with intact silk, cotton, or wool outer layers over a shattering silk lining or underdress. Most examples I saw were on Ebay, along with a few on Etsy. The closest comparables were in the \$120.00-190.00 range.



**Appraisal No. 185**

**Strapless Lace Gown, ca. 1950s**

**ASU FIDM Loan No:** L88.1.168

**Description:** Strapless gown of blue lace over a cream nylon underdress, the neckline trimmed with white satin ruched ribbon, the skirt with ribbon bows.

**Labels:** I. Magnin & Co./Importers. Waldes brand zip

**Condition:** Poor

**Comments:** I did not inspect this dress in person.

**Replacement Value—Comparable:** \$75.00



**Appraisal No. 186**

**Two-Piece Evening Dress, ca. 1925**

**ASU FIDM Loan No:** L88.1.181AB

**Description:** Brown silk or rayon crepe top with a weighted hem, and a pleated skirt with sequin trim.

**Labels:** None

**Condition:** Very good; some fading on the top

**Replacement Value—Comparable:** \$450.00

**Comparables:** I looked at sales of unidentified costumes, some with inscribed names for the comparables. One such group, of seven costumes from Western Costume, mid-20th century, sold at Julien's in August 2019 for \$192.00. Three lots of unidentified costumes sold at Julien's in August 2021: a period-style green velvet jacket and dress ensemble with a later United Costumers, Inc./Vivien Leigh label sewn in sold for \$512.00; a black velvet and ruched lace ballgown labeled Brook-Van-Horn, sold for \$102.00; and an unidentified woman's costume from a 1940s period film, possibly *The House of the Seven Gables* (1940), of blue wool trimmed with red piping, with a Western Costume label, sold for \$320.00. I based the valuation on the highest comparable price but adjusted down 10% due to the facing on the top.





**Appraisal No. 187**

**Cape Worn in an Unidentified Film, 1920-1939**

**ASU FIDM Loan No:** L88.1.182

**Description:** Three-quarter-length cape of clay-colored silk crepe, the hem embroidered with sequins, trimmed with satin and cord tassels and lined in cherry red silk satin.

**Labels:** None

**Condition:** Poor; lining has bled extensively onto crepe, sequins are falling off

**Replacement Value—Comparable:** \$5.00





**Appraisal No. 188**

**Cape Worn in an Unidentified Film, 1930-1960**

**ASU FIDM Loan No:** L88.1.274

**Description:** Purple cape trimmed with metallic embroidery.

**Labels:** None

**Condition:** Good

**Comments:** I did not inspect this item in person

**Replacement Value—Comparable: \$500.00**

**Comparables:** The high comparable was Claudette Colbert's persimmon velvet cape with gold applique worn in *Cleopatra* (1934). It sold at Julien's in April 2013 for \$5,760.00. The low comparable was a group of seven vintage Hollywood capes made of brocade, satin, velvet, and a variety of trims, which sold as a lot for \$448.00 at Julien's in March 2014. Since this cape is in good condition but is unidentified, I valued it at the bottom of the range.



## Appraisal No. 189

### Kimono and Accessories

ASU FIDM Loan No: L88.1.174A-F

**Description:** Mint green kimono with five accessory pieces, tentatively including a purple and white diamond-printed underkimono, a blue and white brocade obi, and *koshihimo* (thin cords used to hold the kimono closed under the obi)

**Labels:** None

**Condition:** Good

**Comments:** I did not inspect this ensemble in person and have described its components based on photographs the ensemble packed in its box. The actual components may differ, but in my opinion, that would have minimal effect on value.

**Replacement Value—Comparable: \$2,000.00**

**Comparables:** I surveyed Ebay, Etsy, various auction houses, 1stDibs and online specialty sellers. Prices varied widely, from under \$50.00 to about \$4,000.00, the latter for embroidered wedding kimono with a lot of gold thread embroidery. I settled in the middle of the range.



## **Appraisal No. 190**

### **Riding or Russian Boots Possibly Worn by Lillian Russell, ca. 1890s**

**ASU FIDM Loan No:** L88.1.155AB

**Description:** Black leather Western riding boots, or Russian boots, with stacked leather heels and cotton boot pulls

**Labels:** Oval stamps on the soles are unreadable

**Condition:** Good

**Replacement Value—Comparable:** \$890.00

#### **Comparables:**

These are dated to the 1890s but look as if they could be from the 1920s and the Russian boot fad of the early years of the decade (Russell died in 1922, aged 62). I found only one comparable for women's Russian boots from the 1920s, which dated back to a 1999 sale at Christies in London, too long ago to be of use in assessing today's market. So I turned to comparables for riding boots, which these resemble and may have been used for. Auction sold prices were low, so I considered the gallery market level. On 1stDibs I found a pair of bright yellow leather English riding boots that sold for \$542.00, but the highest comparable I found was for a pair of early 20th century English leather women's riding boots in good condition with custom boot trees, currently offered on 1stDibs for \$695.00. I adjusted up 25% from that price to account for Russell's ownership.



**Appraisal No. 191**

**Pumps Worn by Pola Negri, Possibly in *Spanish Dancer* (1923)**

**ASU FIDM Loan No:** L88.1.79AB

**Description:** Black patent pumps with leather soles.

**Labels:** “Fenton Last” stamped on sock linings

**Condition:** Fair; distorted from shoe trees, sole separating from heel breast,\* some abrasion and discoloration to both vamp\* and quarters\*

**Replacement Value—Comparable:** \$515.00

**Comparables:** I found no Negri-worn garments on the market and no celebrity-worn shoes from the 1920s, so I turned to non-celebrity shoes. A pair of black 1920s satin pumps with rhinestone-studded Bakelite heels sold at Julien’s in November 2022 for \$448.00 and a pair of 1920s black suede pumps with cut steel buckles from Marshall Field is currently on offer on Etsy for \$245.00. I adjusted the pumps sold at Julien’s up 10% for the connection with Negri and an additional 5% for the possibility that these were screen-worn.



**Appraisal No. 192**

**Hat Designed by Pierre Balmain, 1950-1955**

**ASU FIDM Loan No:** L88.1.146

**Description:** Black velvet wide-brimmed picture hat, with a black grosgrain hatband and a velvet ornament trimmed with a blue and silver antique rhinestone brooch. The crown and brim join stiffened with horsehair (possibly added later), Label: Balmain Date: 1950-1955

**Labels:** Pierre Balmain/Paris

**Condition:** Good; lining stained

**Replacement Value—Comparable: \$135.00**

**Comparables:** A Balmain blue silk turban ca. 1960 worn by actress Kay Kendall sold at Julien's in July 2016 for \$128.00, and an elaborate red and black velvet turban-like Balmain hat, ca. 1950 sold at Bolli & Romiti in February 2024 for \$137.00





**Appraisal No. 193**

**Sailor Hat, early-mid 1940s**

**ASU FIDM Loan No:** L88.1.189

**Description:** Beret of cream diapered cotton with a black grosgrain hatband, and a grosgrain band with gold metal eagle brooch sewn on, closely based on a genuine sailor hat of the period.

**Labels:** I. Magnin & Co/Importers.

**Condition:** Very good

**Comments:** The hat retains its original green sales tag with I Magnin and style and inventory numbers, price \$3.95. It also has a Consumer Protection Label/mfr United States" which was in use between 1935 and 1959.

**Replacement Value—Comparable: \$100.00**





**Appraisal No. 194**

**Straw Hat Designed by Kurt Richard, ca. 1940s**

**ASU FIDM Loan No:** L88.1.147

**Description:** Gray straw hat with an asymmetrical curved brim trimmed with pink cotton flowers, net, and a silk velvet hat band Label: Kurt Richard

**Labels:** Kurt Richard/New York label on the grosgrain sweatband

**Condition:** Poor; lining has been removed, hat is crushed, holes in veil, extensive fading and discoloration (the hat was originally bright pale blue)

**Replacement Value—Comparable:** \$5.00



**Appraisal No. 195**

**Toque With A Feather Aigrette, 1930s**

**ASU FIDM Loan No:** L88.1.149

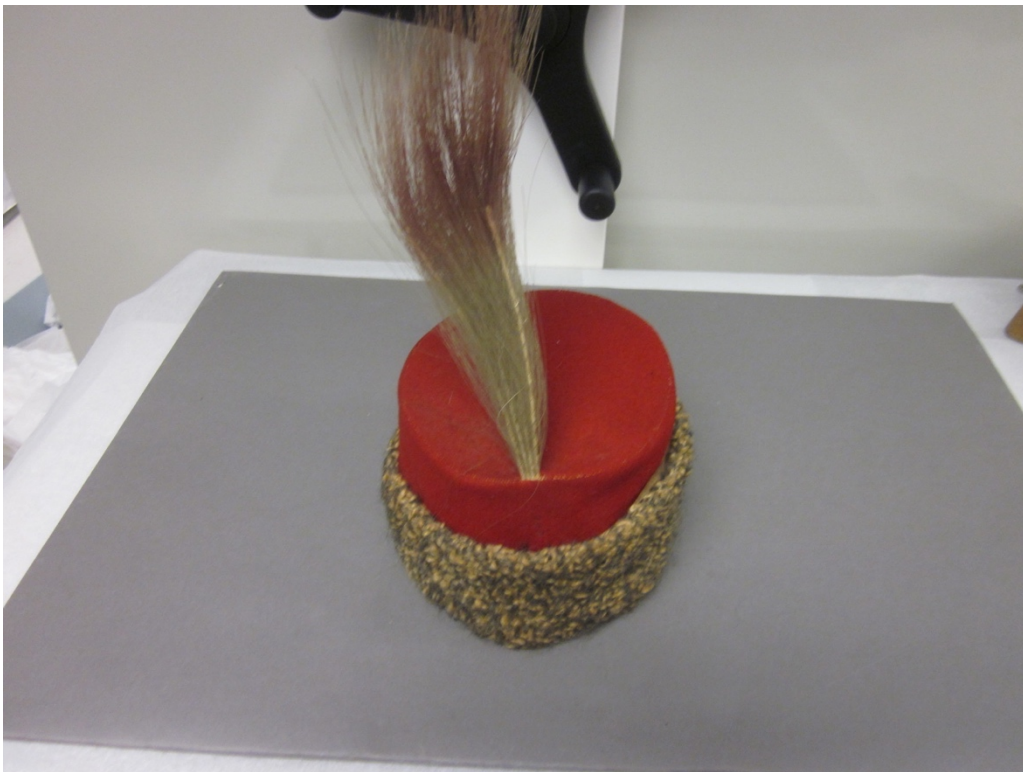
**Description:** Red felt hat with no brim, the bottom of the crown faced in brown faux lamb trimmed with an upstanding feather aigrette. Stiffened with buckram.

**Labels:** Interior penciled "Amon ?"

**Condition:** Exterior of the hat is in good condition but there is no lining

**Comments:** The lack of lining suggested that perhaps the hat was never finished.

**Replacement Value—Comparable:** \$95.00



**Appraisal No. 196**

**Parasol with Checked Cover, ca, 1930s**

**ASU FIDM Loan No:** L88.1.193

**Description:** Parasol with a dark navy & white checked rayon seersucker cover, with metal ribs, and a wood handle with an octagonal end.

**Labels:** "Henderson's/Los Angeles/founded 1886" label on ribs

**Condition:** Very Good; cover has been patched

**Replacement Value—Comparable:** \$70.00



**Appraisal No. 197**

**Chantilly Lace Dress or Negligee, ca. 1955**

**ASU FIDM Loan No:** L88.1.5

**Description:** Straight-cut knee-length dress or negligee of black lace the body gathered onto a yoke; long sleeves, placket opening.

**Labels:** None

**Condition:** Very Good

**Comments:** I did not inspect this object in person

**Replacement Value—Comparable:** \$130.00

**Comparables:** I surveyed Etsy, since this has no documented film connection. Without it, prices were modest, ranging from about \$30.00 to \$130.00.





**Appraisal No. 198**

**Green Boudoir Ensemble, mid-20th Century**

**ASU FIDM Loan No:** L88.1.177AB

**Description:** Green silk chiffon nightgown with quadruple braided shoulder straps and black lace trim, with a green lace bolero.

**Labels:** None

**Condition:** Poor. The nightgown is stained and light damaged, with holes and repair in bolero

**Replacement Value—Comparable:** \$50.00







**Appraisal No. 199**

**Nylon Lace Nightgown and Bra, 1960s**

**ASU FIDM Loan No:** L88.1.178AB

**Description:** Nightgown of hot pink and red nylon lace with a matching halter bra top with triangular soft cups.

**Labels:** Lisette/Designed by Al Sterling

**Condition:** Very Good; one stain on nightgown near hem, bra missing one piece of elastic linking the cups.

**Replacement Value—Comparable:** \$160.00

**Comparables:** These are plentiful on the market. The price range I found, primarily on Ebay, was \$18.00 to \$160.00.



**Appraisal No. 200**

**Linen Apron, 1905-1915**

**ASU FIDM Loan No:** L88.1.16

**Description:** Linen apron trimmed with cotton lace

**Labels:** None

**Condition:** Good

**Comments:** I did not inspect this item in person

**Replacement Value—Comparable:** \$175.00

**Comparables:** Asking prices on Etsy for comparable aprons ranged from \$35.0 to \$165.00



**Appraisal No. 201**

**Two Black Sashes 1900-1950**

**ASU FIDM Loan No:** L88.1.285, L88.1.286

**Description:** A sash of black crepe, and a fringe-trimmed sash

**Labels:** None

**Condition:** Very good

**Comments:** I did not inspect these objects in person

**Replacement Value—Comparable: \$70.00**



L88.1.285



L88.1.286

**Appraisal No. 202**

**Woman's Printed Blouse, ca. 1935**

**ASU FIDM Loan No:** L88.1.173

**Description:** Deep blue blouse printed with spinning tops motifs.

**Labels:** None

**Condition:** Very good

**Comments:** I did not inspect this item in person

**Replacement Value—Comparable: \$130.00**

**Comparables:** Comparable prices on Etsy and Ebay ranged from \$12.50 to \$128.00



**Appraisal No. 203**

**Woman's Faille Blouse, ca. 1950**

**ASU FIDM Loan No:** L88.1.15

**Description:** Red rayon faille button-front blouse with high collar and bishop sleeves.

**Labels:** None

**Condition:** Fair

**Comments:** I did not inspect this item in person

**Replacement Value—Comparable:** \$75.00





**Appraisal No. 204**

**Cream Rayon Blouse, 1940-1959**

**ASU FIDM Loan No:** L88.1.44

**Description:** Cream blouse of Celanese Fortrel crepe.

**Labels:** Lee Mar Pageant

**Condition:** Excellent

**Replacement Value—Comparable:** \$55.00



**Appraisal No. 205**

**House Dress, 1955-1960**

**ASU FIDM Loan No:** L88.1.13

**Description:** Light blue polyester house dress.

**Labels:** None

**Condition:** Very good

**Comments:** I did not inspect this object in person

**Replacement Value—Comparable:** \$25.00



**Appraisal No. 206**

**Yellow Mini Dress, ca. 1975**

**ASU FIDM Loan No:** L88.1.14

**Description:** V-necked mini dress of bright yellow polyester with full sleeves gathered at the wrist.

**Labels:** None

**Condition:** Poor

**Comments:** I did not inspect this object in person

**Replacement Value—Comparable:** \$25.00



**Appraisal No. 207**

**Japanese Folding Fan, 1920s**

**ASU FIDM Loan No:** L88.1.156

**Description:** Small Japanese folding fan, the serpentine sticks of lacquered wood with a painted leaf,

**Labels:** None

**Condition:** Poor; broken and missing sticks

**Replacement Value—Comparable:** \$75.00



**Appraisal No. 208**

**Fringe Fragments Belonging to Anita Stewart, 1920s**

**ASU FIDM Loan No:** L88.1.175

**Description:** Three pieces of blue silk fringe, approximately five yards total.

**Labels:** None

**Condition:** Fair

**Replacement Value—Comparable:** \$5.00





**Appraisal No. 209**

**Feather Fragments Belonging to Anita Stewart, ca. 1920s**

**ASU FIDM Loan No:** L88.1.176

**Description:** Broken fragments of three blue ostrich feathers

**Labels:** None

**Condition:** Fair

**Replacement Value—Comparable:** \$5.00





**Appraisal No. 210**

**Embroidered Shawl, 1920s**

**ASU FIDM Loan No:** L88.1.258

**Description:** Maroon silk shawl trimmed with couched toning braid.

**Labels:** None

**Condition:** Poor

**Comments:** I saw the shawl but was unable to remove it from its packing materials because the silk is disintegrating.

**Replacement Value—Comparable:** \$1.00



**Appraisal No. 211**

**Faux Tortoiseshell Lorgnette, 1900-1930**

**ASU FIDM Loan No:** L88.1.157

**Description:** Tortoiseshell or faux tortoiseshell folding lorgnette.

**Labels:** None

**Condition:** Poor; the handle is broken

**Replacement Value—Comparable:** \$1.00



## Men's Costume

### Appraisal No. 212

#### Autographed Hat Worn by Buster Keaton, 1950s

ASU FIDM Loan No: L88.1.148

**Description:** Intentionally crushed gray hat, autographed by Keaton in 1962.

**Labels:** Stetson

**Condition:** Very good

**Replacement Value—Comparable: \$3,125.00**

**Comparables:** I found two hats belonging to Keaton in the market: a trademark porkie hat sold at Sotheby's in April 2002 for \$5,975.00 and an unautographed boater from the 1950s sold at Christie's in May 2007 for \$5,040. By contrast, a Stan Laurel trademark undersized bowler sold in the same Christie's sale for \$26,400.00. For more recent prices, an autographed trademark undersized Stan Laurel bowler sold at Bonham's in June 2024 for £16,256, a decline of about 38%. Applying that percentage to Keaton's 2007 price, I concluded a value of



**Appraisal No. 213**

**Matador Suit of Lights Jacket Possibly Worn by Rudolph Valentino in *Blood and Sand*, ca. 1922**

**ASU FIDM Loan No:** L88.1.186AB

**Description:** Cropped jacket of maroon and purple silk satin with long sleeves; heavily embellished with silk-wrapped wood beads, metallic thread, gold metallic bullion, metallic soutache, metal sequins of various sizes, braid with metallic sequins, blue rhinestones, and white spherical glass beads. Standing collar; high relief gold-braid, rhinestone, silk and white glass bead epaulettes; metallic bullion tassels on back shoulders, sleeves attached at top and sides with laces; CF opening; interior lined with beige cotton canvas.

**Labels:** Jacket stamped "PARAMOUNT\ WARDROBE/12" in black on interior back lining, atop an earlier stamp "Albiard/23 Herta?/Sevilla" with additional handwritten markings in black ink, some worn or smudged and illegible. Leggings with sewn-in label: "D Nussbaum & Co. successor to Brooklyn Knitting Company."

**Condition:** Jacket is in fair condition: all satin and silk/metallic embellishment heavily abraded; loss of numerous sequins throughout; aqua polyester crepe chiffon lining added to interior, except at CB; bullion tassels detached. Leggings fair condition: discoloration at crotch; both heels and legs are darned.

**Comments:** The lining stamps suggest that this is a genuine matador's jacket purchased from a tailor in Seville. It may well have been used as a template for Valentino's toreador costumes in the movie, and may have been worn by Valentino as well. The jacket was donated to the Hollywood Museum in 1962 from costume designer Howard Greer via designer Walter Plunkett with the Valentino attribution.

**Replacement Value—Comparable: \$25,600.00**

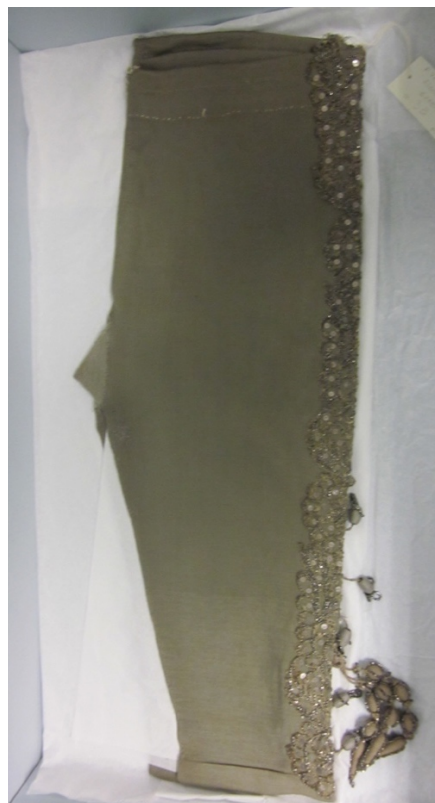
**Comparables:**

Valentino wore more than one Suit of Light in the film; two have come to auction during the past 15 years. The first, a purple satin jacket with heavy embroidery very similar to this one and matching vest and breeches sold at Heritage Auctions in June 2011 for \$258,300.00. The second, of gold silk satin with similar heavy embroidery and matching breeches sold in November 2015 at Julien's Auctions for \$51,200. Both suits had Paramount Studio stamps and Valentino's name written on the lining, and had later alterations, restorations, and some losses to the embroidery. Both tally with costumes seen on Valentino in the film. In my opinion, the significant difference in realized prices represents the decline of the market from its highest levels, the inclusion of the vest in the Heritage example, and the market's realization that there was more than one of these suits. To conclude my value opinion I adjusted down 50% from the Julien's sale result to account for the lack of accompanying breeches, this jacket's more fragile condition, and its status as attributed to Valentino rather than confirmed as film-worn.





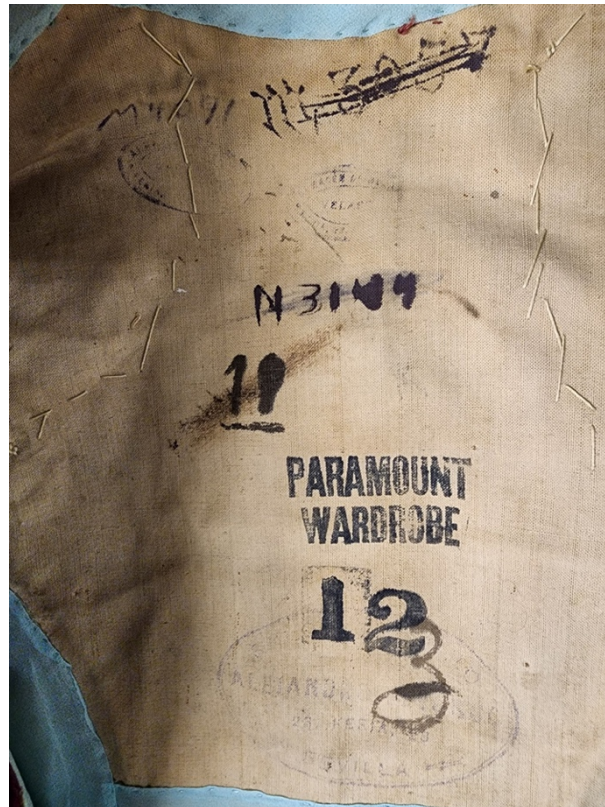
Jacket front



Leggings



Jacket back



Lining stamps Appraisal No. 156



**Appraisal No: 214**

**Chaps Probably Worn by Tom Mix, ca. 1910-1935**

**ASU FIDM Loan No: L88.1.195**

**Description:** Dark brown tanned leather chaps, the belt laced together at center front and fastening with a buckle at center back and at least one visible side clip, with metallic silver concho trim.

**Labels:** None

**Condition:** Fair to poor condition; many losses (pockets removed, most conchos missing); remaining metal elements like the buckle are very oxidized.

**Replacement Value—Comparable: \$5,000.00**

**Comparables:**

I found sales information for only one pair of chaps that verifiably belonged to Tom Mix, an important and ornate pair bearing Mix's initials, with tooled leather edging, pockets, and belt, and nickel conchos in excellent condition. They sold at High Noon Western Americana in January 2014 for \$30,250.00. To compare, a pair of leather batwing chaps similar to the RAP pair but with no attribution and in worn but intact condition sold at North American Auction Company in June 2018 for \$584.00. A third, more decorative example, was a pair of batwing chaps, of white leather with black card suit inlay and belt worn and signed by Buck Jones. Mix was a contemporary of Jones, a Wild West Show/movie cowboy who stunt-doubled for Mix and also became a movie star in his own right in the 1920s, although he is less well-known now. His chaps sold at Brian Lebel's Wild West Events in June, 2014 for \$4,840.00. A pair of black leather chaps with white trim and monogram belonging to Mix's daughter Ruth and in good condition also sold at auction, in March 2025 ,for \$4,600.00. In my opinion, the RAP chaps, with their probable Mix attribution but significant condition problems, are best represented by the Buck Jones and Ruth Mix comparables. I rounded up to the nearest thousand and accounted for the poor condition by not adjusting for inflation.



**Appraisal No. 215**

**Gauntleted Gloves Probably Worn by William Farnum in an Unknown Film, ca. 1920**

**ASU FIDM Loan No:** L88.1.104AB

**Description:** Heavy leather gloves with gauntlets trimmed with applied metallic lace.

**Labels:** None

**Condition:** Fair to good; the lace trim is completely oxidized; wear to hands and gauntlets.

**Comments:** These are definitely studio production--not made the way a pair of commercial gloves would have been.

**Replacement Value—Comparable: \$450.00**

**Comparables:** The closest comparable I could find are a pair of brown suede fringed leather gloves with gauntlets from Pawnee Bill's Wild West Show, sold at Heritage in November 2010 for \$143.40. Two pairs of beaded Wild West Show gauntlets, 1930s, sold at Heritage in November 2007 for \$538.00. A pair of Buffalo Bill Cody owned antelope hide gloves with gauntlets, together with a note from Buffalo Bill, sold in February 2020 at Heritage for \$2,750.00. Outside a show business connection are a pair of white leather handmade gloves with fringed gauntlets, ca. 1912-1915, in excellent condition, that sold at North American Auction Company in September 2016 for \$215.00. Clearly these gloves are rare, but that does not necessarily mean there would be an enthusiastic market for them. I concluded the value between the 2016 gauntlets and the Buffalo Bill example.



**Appraisal No. 216**

**Cuffs Probably Worn by William Farnum in an Unknown Film, ca. 1920**

**ASU FIDM Loan No:** L88.1.105AB

**Description:** Leather cuffs trimmed with leather ties and conchos.

**Labels:** Monogrammed W.F. along top edge

**Condition:** Fair to good; leather strap holding the concho is missing on one; the wrist strap is missing on the other.

**Replacement Value—Comparable:** \$125.00

**Comparables:** A pair of tooled brown leather cuffs with brass rivets and buckles, ca. 1920s-1930s, minimal wear and cracking. Sold at Heritage in February 2016 for \$625.00 Pair of HH Heiser small brown leather cuffs with rawhide lacing and brass snaps, plus a copy of the Heiser 1928 catalogue. Sold at Heritage in December 2015 for \$139.00. These are not tooled and there are condition problems, so I used the 2015 comparable as the basis for the valuation.



**Appraisal No. 217**

**Black Hat Probably Worn by William Farnum in an Unknown Film, ca. 1920**

**ASU FIDM Loan No:** L88.1.107

**Description:** Black beaver felt hat with a grosgrain ribbon hatband

**Labels:** John B. Stetson Co/Philada/ 3x beaver/Extra Light Weight stamped on the sweatband\*

**Condition:** Good

**Comments:** The attribution to Farnum was made by Christina Johnson, who noted there is some confusion in the original records about which actor is associated with the Western costumes. The hat does resemble hats Farnum is pictured wearing in film and publicity stills.

**Replacement Value—Comparable: \$1,400.00**

**Comparables:** There was only one comparable for Farnum connected with a costume, a coat sold as part of a lot of 11 coats worn by others , which brought \$7,330.00 (\$671 each) in May 2014 at Profiles in History. For the hat, I turned to fellow screen cowboy Tom Mix. A Mix-owned and labeled tan felt Stetson hat with a grosgrain hatband, similar in shape to this but in better condition, sold at Heritage in February 2016 for 1875.00. Another, almost identical but with light soil and abrasion, a cord hatband, and a Stetson box, sold at the same auction also for \$1,875.00. This hat has a tentative association to Farnum and is in more battered condition. I adjusted down 25% to reach my value conclusion.





**Appraisal No. 218**

**Kerchief or Bandana Probably Worn by William Farnum in an Unknown Film, 1920-1945**

**ASU FIDM Loan No:** L88.1.158

**Description:** Large, triangular black silk bandana.

**Labels:** None

**Condition:** Very good

**Comments:**

**Replacement Value—Comparable:** \$75.00





**Appraisal No. 219**

**Spurs Probably Worn by William Farnum in an Unknown Film, 1920-1945**

**ASU FIDM Loan No:** L88.1.106AB

**Description:** Pair of elaborate silver metal spurs with spikeless rowels\* and narrow leather straps.

**Labels:** None

**Condition:** Good

**Replacement Value—Comparable:** \$1,650.00

**Comparables:** I turned to Tom Mix comparables for the spurs. Two pair sold at Heritage in December 2015: One pair was a special order for Mix alternating silver and copper triangles, made ca. 1938-1943 by Oscar Crockett, sold with their leathers for \$1,625 and then resold privately through Heritage in January 2016 for \$2,400.00. the other, with bird's head shank, star rowels, button covers, and fine brown leathers made by Robert Baldwin during his incarceration in the Canon City Penitentiary and in fine condition, some cracking to the leather, sold for \$2,375.00. A third pair, ca. 1940s, made by Kelly Brothers and worn in several films by Golden Age B movie actor Tim Holt sold at Heritage for \$875.00. Farnum is not now nearly as well-known as Mix but is better known than Holt, and the spurs are far more elaborate. I concluded a value between the two.



**Appraisal No. 210**

**Whip Possibly Used by William Farnum in an Unknown Film, ca. 1920**

**ASU FIDM Loan No:** L88.1.298

**Description:** Whip with a braided brown leather lash, and mother-of-pearl and bone inset wood handle. The origin is not certain.

**Labels:** None

**Condition:** Fair condition; top element of handle missing; possibly a tip of lash element missing as well

**Comments:** A reverse image search turned up several Moroccan camel whips with similar inlaid handles and braided lashes.

**Replacement Value—Comparable:** \$50.00



**Appraisal No. 211**

**Belt Worn by William Farnum in an Unknown Film, 1900-1920**

**ASU FIDM Loan No:** L88.1.108

**Description:** Black leather belt with a double buckle and some tooling around edges. This matches the cuffs (L88.1.105AB) and was likely part of the same costume.

**Labels:** None

**Condition:** Good; some stiffening and abrasion

**Replacement Value—Comparable:** \$130.00

**Comparables:** New Mexico marked 3-buckle bronc belt, ca. 1915-1925, by A.D. Seitzler & Co., well worn, re-stitched. Sold at Heritage in November 2007 for \$120.00. An antique tooled leather bronc belt, used in the Tom Mix Wild West Show, sold at Davis Brothers Auction in March 2023 for \$128.00.



## Appraisal No. 212

### Levi's Jeans Worn By Gary Cooper, 1937-1942

ASU FIDM Loan No: L88.1.21

**Description:** A very worn pair of Levi's 501 blue jeans worn by Gary Cooper either personally or in an unknown film. Design features include a waist cinch alongside belt loops, a copper rivet at the base of the crotch, a red tab, and concealed back pocket rivets.

**Labels:** Levi Strauss leather patch label usually on the back proper right waistband has been removed. Proper right hip pocket bag stamped "CG" along with some numbers.

**Condition:** Arcuates\* unpicked (sewn in cream thread); red tab cut off, back waist cinch\* cut off

**Comments:** An article published in the Los Angeles Times attributed the jeans to Cooper and says they were worn in *High Noon* (1952); however stylistically the jeans are earlier, based on the presence of the red tab (instituted in 1936), the copper crotch rivet (removed in late 1942-early 1943) and the denim-covered crotch rivets, which debuted in 1937.

### Replacement Value—Comparable: \$2,500.00

**Comparables:** There are two separate markets for these: collectors interested in Gary Cooper, and collectors interested in pre-WWII Levi's. I surveyed the markets for both. Prices for jeans from the 1930s-early 1940s in various stages of repair ranged from a fragmentary pair, one leg cut off at the knee, the other across the buttock and recovered from the Yellow Aster Mine, which sold on Ebay in March 2024, to a pair of pre-1936 cinchback jeans in overall good worn condition, sold on Worthpoint in June 2021 for \$10,000.00. (the height of online pandemic shopping) Included in the range were a pair of 1940s Levi's with the arcuates unpicked, offered at vintage dealer What Goes Around Comes Around in August 2025 for \$2,250.00. Prices for Cooper's screen-worn costume ranged from a three-piece period frock suit worn in *Saratoga Trunk* (1945), sold for \$1,320.00 at Christie's in May 2007 to a Lou Gehrig New York Yankees costume worn in *Pride of the Yankees* (1941), sold at Heritage in December 2024 for \$9,600.00. Cooper's jeans were not screen-worn and given the level of wear, would occupy the lower end of the vintage jeans market. I settled at the level of the What Goes Around Comes Around jeans, which encompasses both the jeans themselves and Cooper's celebrity boost.





**Appraisal No. 213**

**Black Felt Hat, ca. 1920**

**ASU FIDM Loan No:** L88.1.289

**Description:** Hat with a deep crown and wide, flat brim, and narrow grosgrain hatband

**Labels:** Winer's

**Condition:** Very good

**Comments:** This looks like the type of hat associated with both Tom Mix and William Farnum. It may be a "Boss of the Plains" style, originally designed by Stetson, which was popular in early Hollywood Westerns.

I did not inspect this hat in person

**Replacement Value—Comparable: \$250.00**

**Comparables:** I found comparables on Etsy in the \$195.00 to \$229.00 range, the latter for a brown fur felt hat from the 1940s very similar to this one. I rounded up to the nearest \$25.00



**Appraisal No. 214**

**Armored Breastplate Worn by Kirk Douglas in *Spartacus*, 1960**

**ASU FIDM Loan No:** L88.1.264AB, L88.1.266A-D

**Description:** Leather breastplate covered in metal pieces and cotton floss, made in separate front and back pieces, plus several pieces that have detached from this object and/or from L88.1.263

**Labels:** “Douglas” is written on the interior

**Condition:** Fair to poor; leather is rotting and crumbling, shoulder straps are missing, shoulder elements have cracked off, brass bosses are missing.

**Replacement Value—Comparable: \$1,425.00**

**Comparables:** I did not find comparables for any armor from *Spartacus* so I relied on armor from *Ben Hur* and *Quo Vadis*. Two prop gold-painted breastplates from the 1959 *Ben Hur* sold at DuMouchelles in December 2016 for \$1,560.00; a *Quo Vadis*-worn chestplate sold at Guernsey’s in March 2008 for \$3,369.00. Another prop breastplate from the 1959 *Ben Hur*, worn by Messala, a villain in the movie, and is currently offered on Ebay for \$2,850.00 And an entire costume worn by Stephen Boyd as Messala in the 1959 *Ben Hur*, consisting of tunic, goldtone breastplate, a red cape, a leather strip kilt a helmet with ostrich feather plumes and gladiator sandals sold at Julien’s on March 2012 for \$10,240. The armor on Ebay is the most current example and I based my value conclusion on that. I adjusted down 50% for the poor condition of this piece.



L88.1.264



L88.1.266A-D

**Appraisal No. 215**

**Toga With Gold Embroidery, Probably Worn by John Dall or Laurence Olivier in *Spartacus*, 1960**

**ASU FIDM Loan No:** L88.1.279

**Description:** Toga of deep red wool trimmed with a border of gold embroidery worked in leaf motifs.

**Labels:** None

**Condition:** Very good

**Replacement Value—Comparable:** \$1,925.00

**Comparables:** An Olivier tunic and plain toga worn in *Spartacus* sold at Heritage in November 2020 for \$3,840.00. A group of two togas and a tunic from unidentified productions sold at Heritage in May 2014 for \$1,353.00. And a deep purple ornamented toga worn by George Relph (Tiberius Caesar) in *Ben Hur* (1959) plus an unrelated tunic sold at Heritage in April 2010 for \$1,1950.00. Since this has a possible association with Olivier, and is simply the toga rather than a more complete ensemble, I adjusted the Olivier price down 50%.



**Appraisal No. 216**

**Toga With Gold Embroidery, Probably Worn by John Dall or Laurence Olivier in *Spartacus*, 1960**

**ASU FIDM Loan No:** L88.1.280

**Description:** Toga of deep red wool trimmed with a border of gold embroidery worked in leaf motifs.

**Labels:** None

**Condition:** Very good

**Replacement Value—Comparable:** \$1,925.00

**Comparables:** An Olivier tunic and plain toga worn in *Spartacus* sold at Heritage in November 2020 for \$3,840.00. A group of two togas and a tunic from unidentified productions sold at Heritage in May 2014 for \$1,353.00. And a deep purple ornamented toga worn by George Relph (Tiberius Caesar) in *Ben Hur* (1959) plus an unrelated tunic sold at Heritage in April 2010 for \$1,1950.00. Since this has a possible association with Olivier, and is simply the toga rather than a more complete ensemble, I adjusted the Olivier price down 50%.



**Appraisal No. 217**

**Solid Red Toga Probably Worn by John Dall or Laurence Olivier in *Spartacus*, 1960**

**ASU FIDM Loan No:** L88.1.278

**Description:** Plain red toga with cord trim.

**Labels:** None

**Condition:** Very good

**Replacement Value—Comparable:** \$1,925.00

**Comparables: Comparables:** An Olivier tunic and plain toga worn in *Spartacus* sold at Heritage in November 2020 for \$3,840.00. A group of two togas and a tunic from unidentified productions sold at Heritage in May 2014 for \$1,353.00. And a deep purple ornamented toga worn by George Relph (Tiberius Caesar) in *Ben Hur* (1959) plus an unrelated tunic sold at Heritage in April 2010 for \$1,1950.00. Since this has a possible association with Olivier, and is simply the toga rather than a more complete ensemble, I adjusted the Olivier price down 50%.





## Appraisal No. 218

### Armored Breastplate Worn in *Spartacus*, 1960

ASU FIDM Loan No: L88.1.263

Description: Leather breastplate covered in metal pieces and cotton floss, made in separate front and back pieces.

**Labels:** None

**Condition:** Fair to poor; leather is rotting and crumbling, shoulder straps are missing, shoulder elements have cracked off, brass bosses are missing.

**Replacement Value—Comparable: \$1,140.00**

**Comparables:** I did not find comparables for any armor from *Spartacus* so I relied on armor from *Ben Hur* and *Quo Vadis*. Two prop gold-painted breastplates from the 1959 *Ben Hur* sold at DuMouchelles in December 2016 for \$1,560.00; a *Quo Vadis*-worn chestplate sold at Guernsey's in March 2008 for \$3,369.00. Another prop breastplate from the 1959 *Ben Hur*, worn by Messala, a villain in the movie, and is currently offered on Ebay for \$2,850.00 The armor on Ebay is the most current example and I based my value conclusion on that. I adjusted down 60% for the poor condition of this piece and its lack of connection to a lead actor.



**Appraisal No. 219**

**Roman-Style Tunic Worn by Charles Laughton in *Spartacus*, 1960**

**ASU FIDM Loan No:** L88.1.30

**Description:** Long cream wool tunic with center vertical maroon stripe.

**Labels:**

**Condition:**

**Comments:** Bill Thomas won the Best Costume Design Oscar for *Spartacus*

**Replacement Value—Comparable: \$2,000.00**

**Comparables:**

There have been several sales of *Spartacus* tunics, including one worn by Laughton, a floor-length tunic sold at Heritage in November 2020 for \$1,920.00. Laurence Olivier's floor-length tunic sold at Heritage in May 2014 for \$3,998.00. There were several sales of related costumes not worn by lead actors, which I did not consider here, since there is a direct Laughton comparable, which served as the basis for the value.



**Appraisal No. 220**

**Boots probably worn by Charles Laughton in *Spartacus*, 1960.**

**ASU FIDM Loan No:** L88.1.262AB

**Description:** Costume boots of cream leather with applied crossed and wound “straps” of black leather extending up to the top of the boot.

**Labels:** None

**Condition:** Very Good; some scuffing

**Comments:** Laughton’s character was a rival senator to Kirk Douglas’s title role character

**Replacement Value—Comparable: \$2,500.00**

**Comparables:**

A pair of Laurence Olivier’s elaborate tall sandals from *Spartacus* sold at Guernsey’s in New York in March 2008 for \$1,225.00. That was the only sale of a pair of sandals from *Spartacus* I found, so I also considered similar films. At that same auction, a pair of tall embellished Roman sandals worn by Charlton Heston in *Ben Hur* sold for \$6,431.00; a plain pair of low leather sandals, probably worn by Charlton Heston and in fair condition, sold for \$796.00. From *The Ten Commandments* (1956) Premiere Props in June 2013 sold a pair of embellished low leather sandals worn by Vincent Price for \$2,460.00. Also at Premiere Props I found a pair of low Hebrew’s straw sandals sold at Premiere Props in March 2014 for \$369.00 and in June 2012, a pair of Roman sandals worn in *Ben Hur* and in fair condition for \$92.00. I found no comparable sales occurring more recently than 2014.

Since Laughton had a prominent role in *Spartacus*, I based my valuation on the 2013 Vincent Price sale.



## Appraisal No. 221

### Three Pairs of Men's Sandals, Probably From *Spartacus*, 1960

ASU FIDM Loan No: L88.1.259AB-L88.1.261AB

**Description:** Two pairs of tall Roman laced sandals, one pair red leather, the other pair brown leather; and a pair of short brown suede sandals with open lacing holds and a suede lace

**Labels:** None

**Condition:** L88.1.259AB Fair to good; sock lining curling, much abrasion on leg, spotting and staining on leg lining.

L88.1.260AB Very good; sock lining curling

L88.261AB Good; sock lining loose

**Replacement Value—Comparable: \$2,640.00**

**L88.1.259AB: \$780.00**

**L88.1.260AB: \$980.00**

**L88.1.261AB: \$880.00**

**Comparables:** A pair of Laurence Olivier's elaborate tall sandals from *Spartacus* sold at Guernsey's in New York in March 2008 for \$1,225.00. That was the only sale of a pair of sandals from *Spartacus* I found, so I also considered similar films. At that same auction, a pair of tall embellished Roman sandals worn by Charlton Heston in *Ben Hur* sold for \$6,431.00; a plain pair of low leather sandals, probably worn by Charlton Heston and in fair condition, sold for \$796.00. From *The Ten Commandments* (1956) Premiere Props in June 2013 sold a pair of embellished low leather sandals worn by Vincent Price for \$2,460.00. Also at Premiere Props I found a pair of low Hebrew's straw sandals sold at Premiere Props in March 2014 for \$369.00 and in June 2012, a pair of Roman sandals worn in *Ben Hur* and in fair condition for \$92.00. I found no comparable sales occurring more recently than 2014.

In my opinion, a valid Replacement Value for the three pairs of sandals in this collection would fall in the middle of the price range for the pair in very good condition, and slightly lower for the other two. I based my opinion on the Vincent Price 2013 sale result and kept the plain Heston sandals in mind as well as minimum. I adjusted down 60% for the non-celebrity connection of these to conclude the value for L88.1.260 and then down a further 10% and 20% respectively for the two pair in lesser condition.





L88.1.259AB



L88.1.260AB



L88.1.261AB



**Appraisal No. 222**

**Four Tunics Probably From *Spartacus*, 1960**

**ASU FIDM Loan No:** L88.1.23-L88.1.26

**Description:** Four maroon wool tunic costumes, probably from *Spartacus*. Label: Date: 1960

**Labels:** Each labeled Casa d'Art 'Firenze'/ Giuseppe Peruzzi/ Universal International

**Condition:** L88.1.23 in fair condition; L.88.1.24 in good condition; the others in very good condition

**Comments:** I did not inspect these in person; the valuation was developed from photographs and information supplied by the curators.

**Replacement Value—Comparable: \$2,880.00**

**L88.1.23: \$630.00**

**L88.1.24: \$700.00**

**L88.1.25: \$775.00**

**L88.1.26: \$775.00**

**Comparables:** The sales of fabric tunics from *Spartacus* that I was able to find were all connected with the stars. Laurence Olivier's floor-length tunic sold at Heritage in May 2014 for \$3,998.00; Charles Laughton's floor-length tunic sold at Heritage in November 2020 for \$1,920.00. I also considered a leather tunic and helmet from *Spartacus* with no actor attribution, which sold at Ewbanks in the UK in November 2018 for \$861.00; and a man's tunic from Cecil B. DeMille's *Cleopatra* (1934) sold at Premiere Props in September 2013 for \$615.00. Considering this range of prices, I adjusted down 60% from the Laughton tunic price to arrive at a value for the two pieces in very good condition, and deducted 10% and 20% respectively for the pieces in good and fair condition



L88.1.23



L88.1.24



L88.1.25



L88.1.26

**Appraisal No. 223**

**Belt Worn by John Dall in *Spartacus*, 1960**

**ASU FIDM Loan No:** L88.1.283

**Description:** Black leather belt with a circular buckle.

**Labels:** “Dall” is handwritten on the belt

**Condition:** Good

**Comments:** Dall played Marcus Publius Glabrusin

**Replacement Value—Comparable: \$255.00**

**Comparables:** A wide leather belt worn by Charlton Heston as Judah Ben-Hur in *Spartacus* sold at Bonham’s in June 2023 for \$512.00, and an elaborate, wide green gladiator belt ornamented with silver metal bosses and brown leather strips, and a stunt sword, worn by stuntman Thane Cornell sold at Heritage in June 2017 for \$832.00. I used the Charlton Heston price as the basis for this, adjusting down 25% since Dall is less well-known than Heston.



**Appraisal No. 224**

**Torso Body Armor Probably Worn in *Ben Hur: A Tale of The Christ* (1925) and *Ben Hur* (1959), ca. 1924-1925**

**ASU FIDM Loan No:** L88.1.184

**Description:** Short-sleeved tunic of brown twill sewn with with allover overlapping rows of rounded metal plates. Metal staples at each side of front and back (probably for attaching additional armor elements); lined in neutral burlap; seams unfinished.

**Designer:** Mrs. E. F. Chaffin (wardrobe supervisor, uncredited)

**Labels:** None

**Condition:** Good; scattered scale losses, possibly some oxidation to metal

**Replacement Value—Comparable: \$3,000.00**

**Comparables:** Two prop gold-painted breastplates from the 1959 *Ben Hur* sold at DuMouchelles in December 2016 for \$1,560.00; a *Quo Vadis*-worn chestplate sold at Guernsey's in March 2008 for \$3,369.00. Another prop breastplate from the 1959 *Ben Hur*, worn by Masselas, is currently offered on Ebay for \$2,850.00 And an entire costume worn by Stephen Boyd as Messala in the 1959 *Ben Hur*, consisting of tunic, goldtone breastplate, a red cape, a leather strip kilt a helmet with ostrich feather plumes and gladiator sandals sold at Julien's on March 2012 for \$10,240. I found no comparables for the 1925 *Ben Hur*. I concluded the value based on the armor currently offered on Ebay, rounding up to the nearest thousand.



## Appraisal No. 225

### Short Tan Wool Tunic, Possibly Worn in *Ben Hur* (1959)

ASU FIDM Loan No: L88.1.276

**Description:** Roman-style short, short-sleeved light beige wool skirted tunic with a dark gold stripe around the hem.

**Labels:** None

**Condition:** Good

**Comments:** This closely resembles a tunic sold as part of a Roman Centurion costume worn in *Ben Hur* in December 2017 at Heritage. That enabled me to make a tentative attribution of this to the movie.

**Replacement Value—Comparable: \$200.00**

**Comparables:** Short tunics from several films have sold at auction, including a brown striped tunic worn by Stephen Boyd as Messala in *Ben Hur* (1959) that sold in January 2020 at Ewbanks for \$175.00 and an embroidered tunic worn by Robert Taylor in *Quo Vadis* (1951) that sold at Bonham's in November 2015 for \$1,500.00. A full, six-piece *Ben Hur* Centurion's costume, including a very similar tunic, cape, helmet, and three props sold at Heritage in December 2019 for \$1,560.00. Since this is the tunic by itself, with a tentative attribution to *Ben Hur*, I settled on a value between the Ewbanks sale and a sixth of the Centurion costume sale (\$260.00).





**Appraisal No. 226**

**Headdress Possibly Worn by Peter Ustinov in *Quo Vadis*, 1951**

**ASU FIDM Loan No:** L88.1.265

**Description:** Green and red painted metal faux laurel wreath.

**Labels:** None

**Condition:** Good; paint flaking in places

**Replacement Value—Comparable:** \$1,650.00

**Comparables:** Two crowns associated with Ustinov and *Quo Vadis* sold at Bonham's in November 2015. The one most like this was a green laurel leaf crown that sold for \$1,625.00. A gilt metal laurel crown with upstanding spikes sold for \$1875.00. I concluded value just above the green crown's price, given this crown's condition and more tentative association with Ustinov.



**Appraisal No. 227**

**Toga Possibly Worn in *Quo Vadis*, 1951**

**ASU FIDM Loan No:** L88.1.272

**Description:** Orange wool toga.

**Labels:** None

**Condition:** Good

**Replacement Value—Comparable: \$350.00**

**Comparables:** A group of two togas and a tunic from unidentified productions sold at Heritage in May 2014 for \$1,353.00. And a deep purple ornamented toga worn by George Relph (Tiberius Caesar) in *Ben Hur* (1959) plus an unrelated tunic sold at Heritage in April 2010 for \$1,195.00. Since this has a tentative connection to *Quo Vadis* and has no accompanying tunic, I used one-third of the 2014 sale price as the basis for the valuation, rounding up to the nearest \$25.00.



**Appraisal No. 228**

**Tunic From an Unidentified Movie or Play, 1930-1960**

**ASU FIDM Loan No:** L88.1.273

**Description:** Tan long tunic with cream and gold lattice and leaf embroidery

**Labels:** Simmons Costume House

**Condition:** Very good

**Comments:** Simmons Costume House may be B.J. Simmons & Co., a London theatrical and film costumier that was founded in 1857 and closed in 1964. Simmons was known for the quality and historical accuracy of its costumes and dressed more than 1,200 productions in the course of its lifetime. Although it primarily operated in Britain, it had an international clientele.<sup>3</sup>

I did not inspect this object in person.

**Replacement Value—Comparable: \$960.00**

**Comparables:** There have been several sales of long Roman tunics, including one worn by Charles Laughton in *Spartacus*, sold at Heritage in November 2020 for \$1,920.00. Laurence Olivier's floor-length *Spartacus* tunic sold at Heritage in May 2014 for \$3,998.00. Since this probably has high-quality construction and the motifs are similar to those in *Spartacus*, I adjusted down from the Laughton comparable 50% to account for the lack of specific connection to actor or film.



---

<sup>3</sup> The company's papers are now in the Harry Ransom Center at the University of Texas at Austin. See <https://research.hrc.utexas.edu/fasearch/findingAid.cfm?eadid=01440>.

**Appraisal No. 229**

**Fringed Toga, 1940-1960**

**ASU FIDM Loan No:** L88.1.277

**Description:** Maroon toga with cream stripe and brown and black dentate border, edged with black fringe.

**Labels:** None

**Condition:** Very good

**Comments:** I did not inspect this object in person

**Replacement Value—Comparable:** \$350.00

**Comparables:** I valued this at the same level as L88.1.272, the toga possibly worn in *Quo Vadis*. Additional research to identify its movie connections or wearer might change the valuation.



**Appraisal No. 230**

**Roman-Style Tunic for an Unidentified Film, ca. mid-20th Century**

**ASU FIDM Loan No:** L88.1.281

**Description:** Brown brushed cotton twill short-sleeved skirted tunic, the hem cut into deep rounded tabs.

**Labels:** MGM

**Condition:** Very good

**Comments:** I did not inspect this object in person

**Replacement Value—Comparable: \$150.00**

**Comparables:** Without a specific film or actor attribution, the prices I found were modest. Short tunics from several films have sold at auction, including a brown striped tunic worn by Stephen Boyd as Messala in *Ben Hur* (1959) that sold in January 2020 at Ewbanks for \$175.00. A group of 27 tunics and jackets, some Roman, from the Paramount stock sold at Heritage in May 2014 for \$1,845, or just over \$68.00 each.





**Appraisal No. 231**

**Ornamental Belts, Probably From an Unidentified Film, ca. 1960**

**ASU FIDM Loan No:** L88.1.267, L88.1.268

**Description:** Two red leather belts with hanging tabs

**Labels:** None

**Condition:** Good

**Comments:** If film-related, they would probably have been used in one of the Roman epics of the late 1950s-early 1960s.

**Replacement Value—Comparable: \$130.00 (\$65.00 each)**

**Comparables:** Without an identification, these have modest values, in my opinion. I used the comparables assembled for L88.1.283, the black leather belt worn in *Spartacus* by John Dall. A wide leather belt worn by Charlton Heston as Judah Ben-Hur in *Spartacus* sold at Bonham's in June 2023 for \$512.00, and an elaborate, wide green gladiator belt ornamented with silver metal bosses and brown leather strips, and a stunt sword, worn by stuntman Thane Cornell sold at Heritage in June 2017 for \$832.00. I used the Charlton Heston price as the basis for this, adjusting down 75% since these are unidentified.



**Appraisal No. 232**

**Baldrick From an Unidentified Film, ca. 1960**

**ASU FIDM Loan No:** L88.1.269

**Description:** Leather baldrick set with big green stones on a gold metal filigree base.

**Labels:** None

**Condition:** Fair

**Comments:** \$200.00

**Replacement Value—Comparable:**

**Comparables:** A wide leather belt worn by Charlton Heston as Judah Ben-Hur in Spartacus sold at Bonham's in June 2023 for \$512.00, and an elaborate, wide green gladiator belt ornamented with silver metal bosses and brown leather strips, and a stunt sword, worn by stuntman Thane Cornell sold at Heritage in June 2017 for \$832.00. I used the Cornell price as the basis for this, since the green belt is ornamented, but adjusted down 75% to account for this baldrick being unidentified, and being a single item instead of two.



**Appraisal No. 233**

**Pair of Cloth Belts or Sashes, ca. 1960**

**ASU FIDM Loan No:** L88.1.270AB

**Description:** Belts of red cloth

**Labels:** None

**Condition:** Fair

**Comments:** The date suggests these may have been used in one of the Roman epics of the late 1950s-early 1960s.

**Replacement Value—Comparable: \$130.00 (\$65.00 each)**

**Comparables:** Without a film or actor identification, these have minimal value. I assumed that there was a film or actor identification, now lost, that might be rediscovered in future and I used the comparables for L88.1.283, the belt worn by John Dall in *Spartacus*, to establish a Replacement Value for these. the black leather belt worn in *Spartacus* by John Dall. A wide leather belt worn by Charlton Heston as Judah Ben-Hur in *Spartacus* sold at Bonham's in June 2023 for \$512.00, and an elaborate, wide green gladiator belt ornamented with silver metal bosses and brown leather strips, and a stunt sword, worn by stuntman Thane Cornell sold at Heritage in June 2017 for \$832.00. I used the Charlton Heston price as the basis for this, adjusting down 75% since these are unidentified.



## Appraisal No. 234

### Autographed Pressed Fiber Safari Hat, ca. 1935

ASU FIDM Loan No: L88.1.151

**Description:** Molded paper composite safari hat with elastic to hold on the head. The hat has been autographed in pencil, "SSS" at front; CF insignia: Bart Carré "Tumbling Tumbleweeds" Gene Autry #1; Bart Carré signed inside; Gene Autry signature on proper left back; as well as a number of other names.

**Labels:** Stamped inside Hawley Products/Hawlite Product/ Jungle Hat/St. Charles ILL.

**Condition:** Good

**Comments:** *Tumbling Tumbleweeds* was a 1935 movie starring Gene Autry as well as a hit song recorded that year by Sons of the Pioneers. Bart Carré was an actor, second unit director, and production manager. The names on the hat seem to have been mostly character actors.

**Replacement Value—Comparable: \$225.00**

**Comparables:** 1930s and 1940s Hawley safari hats without military insignia sell for around \$40.00 in good condition. Of the signatures on it, the most prominent is Autry. He was a frequent signer, especially in his later life. His autograph alone sells for between \$50.00 and \$140. I noted a short inscription signed by both Autry and Smiley Burnette offered for \$180.00 by History For Sale. I combined that with the average price for the hat, and estimated the number of other signatures present, to determine the value.





## **Appraisal No. 235**

### **Buster Brown Ensemble Worn by Jerry Maren, 1950s**

**ASU FIDM Loan No:** L88.1.166A-G

**Description:** Buster Brown ensemble comprising a red wool beret, a red wool jacket with silk velvet buttons and white cotton cuffs, a white cotton dress shirt, and a black patent leather belt. The ensemble is accompanied by a picture of Buster Brown and his dog, Tige in an envelope, and a black hair comb.

**Labels:** Jacket and shirt with Western Costume labels

**Condition:** Jacket is in good condition; the shirt is in fair condition, with stains from the jacket's dye; the belt is in fair condition, cracking and misshapen; the beret is in very good condition

**Comments:** Maren, who died in 2018, was best known as a member of the Munchkin Lollipop Guild in The Wizard of Oz (1939). At the time of his death, he was the last surviving Munchkin. The costume is based on the outfit worn by Buster Brown in the original 1900 and 1910s comics drawn by Richard Outcault

**Replacement Value—Comparable: \$400.00**

**Comparables:** I found no Buster Brown costumes in the market, so I looked instead at Jerry Maren and found one costume, an Oscar Mayer white cotton canvas chef's jacket from Maren's Oscar Mayer commercials of the 1990s, along with several accessories, sold at Heritage in June 2023 for \$239.00. I then considered other advertising costume and found multiple Mr. Peanut costumes that had sold between 2018 and 2020 at regional auction houses. The two dated to the 1950s sold for \$366.00 (2018) to and \$660.00 (2020). Although the Maren comparable was direct, it was just for the jacket and some small props, whereas the museum's object is an ensemble. I based the value on the highest price paid for Mr. Peanut.





**Appraisal No. 236**

**Bozo the Clown Costume Worn by Larry Valli, 1939-1945**

**ASU FIDM Loan No:** L88.1.165A-C

**Description:** Black and white striped silk or rayon costume comprising a ruff collar, a jacket and pants Worn to entertain the troops during WWII.

**Labels:** None

**Condition:** Good; Some stains on pants.

**Comments:** Said to have been worn by Valli to entertain troops during WWII. Valli was an L.A. area clown who performed locally and was not associated with the television Bozo the Clown, who debuted in 1949 and was played by Pinto Colvig. The creative rights were purchased in 1957 by Larry Harmon, who franchised Bozo across the country so local television stations could have their own Bozo shows.

Valli remained in L.A. doing local fairs, blowing up balloons for kids, and so on. His costumes are distinct from the TV Bozos' and his three small movie roles were uncredited.

**Replacement Value—Comparable: \$4,500.00**

**Comparables:** A complete Bozo costume, consisting of blue suit with monogrammed cuffs, long red sash, ruff, and oversized clown shoes, sold at Heritage in June 2023 for \$6,250.00. It was much more closely aligned with the Harmon-franchised Bozo image than this costume is. A pate and Bozo wig sold at the same auction for \$1,375.00. A 1950s KRON-TV-worn green Bozo suit with monogrammed cuffs, cape collar, pompom trim, shoes, and a replica mask and wig, in what appears to be fair condition, was offered at Premiere Props in September 2022, and sold for \$5,043.00. Since this costume is quite different from the more familiar, Harmon-franchised version, and lacks the shoes, mask, and wig, I based the value on the lower sales price and adjusted down 10%.



**Appraisal No. 237**

**Yellow Cab Uniform Hat, ca. 1930-1949**

**ASU FIDM Loan No:** L88.1.153

**Description:** Hat with a faux black leather top faced beneath in yellow wool twill embroidered with insignia; black openwork faux raffia lower crown and faux patent leather bill. Leather sweatband.

**Labels:** Lancaster brand/Size 7-3/8

**Condition:** Fair; yellow half-band has been removed. Top of flat crown is clouded and soiled.

**Replacement Value—Comparable: \$125.00**

**Comparables:** This has no documented movie connection so I omitted any film-related examples. A newer Lancaster Yellow Cab hat belonging to a member of the rock group ZZTop sold at Julien's in December 2023 for \$325.00. Another, from the 1930s or 1940s sold at Holabird Western Americana in June 2018 for \$221.00. A third sold in January 2022 at Golden Sun Auctions for \$98.00. Since this has some condition issues, I settled toward the bottom of the range



**Appraisal No. 238**

**Pair of Boxing Gloves, 1910-1920**

**ASU FIDM Loan No:** L88.1.159AB

**Description:** Pair of tan leather boxing gloves with a laced opening from mid-palm to wrist. 1910-1920.

**Labels:** McKinnon stamped on right glove, 1728 stamped on left glove

**Condition:** Poor; very stained

**Replacement Value—Comparable:** \$60.00



**Appraisal No. 239**

**Military Style Visor Hat, 1940-1959**

**ASU FIDM Loan No:** L88.1.152

**Description:** Man's military visor dress hat, wool twill top and lower crown with faux leather bill and gold cord trim across the lower crown band anchored with brass buttons.

**Labels:** "Stoney" Penciled inside

**Condition:** Very Good; the fabric beneath the cord appears to have been added after the hat was made.

**Replacement Value—Comparable:** \$95.00





**Appraisal No. 240**

**Cane Used by Dell Henderson, ca. 1910-1940**

**ASU FIDM Loan No:** L88.1.192

**Description:** Black wooden cane with a cream celluloid or bone and black deco top.

**Labels:** None

**Condition:** Very good; some discoloration to wood

**Comments:** Henderson was a Canadian actor who went to Hollywood. He directed a number of silent movies and his career declined when that era was over.

**Replacement Value—Comparable: \$275.00**

**Comparables:** A similar cane, of lacquered wood, bone, and horn cane that was used by Fred Astaire in *Top Hat* ca. 1935 sold at Heritage in November 2021 for \$2,750.00. There were no other canes of this type connected to any other celebrity, or to no celebrity, that I found and the primary Dell Henderson-related material that came up were lobby cards and movie posters, mostly for films he directed. One sold recently for just over \$400.00. Given the difference between Astaire's and Henderson's professional reputations and the fact that he was an off-screen presence for most of the memorabilia that has sold, I adjusted the Astaire cane's price down 90% to conclude the value for this one.



**Appraisal No. 241**

**Gloves Worn by Cecil B. DeMille, 1910-1929**

**ASU FIDM Loan No:** L88.1.73AB

**Description:** Light yellow suede gloves trimmed with gray topstitching, fastens with a single mother-of-pearl button at each wrist.

**Labels:** “C.B. D.M” written on both gloves inside wrist.

**Condition:** Fair; soiling and abrasion, both distorted.

**Replacement Value—Comparable:** \$1,250.00

**Comparables:** I found no gloves belonging to DeMille on the market so I looked at other accessories. A lot of three hats in good condition sold at Heritage in July 2025 for \$3,000.00 (\$1,000.00 each); and a single riding boot (left foot) with a boot tree and riding crop with an ivory grip sold at the same Heritage auction for \$1,250.00. The boot was extremely worn and the crop was in fair condition.



**Appraisal No. 242**

**Briefcase Owned by Cecil B. DeMille, 1920-1940**

**ASU FIDM Loan No:** L88.1.72A-C

**Description:** Brown leather briefcase with an unrelated luggage tag and shoulder strap; portfolio inside in top section.

**Labels:** Monogrammed C. B. De M.

**Condition:** Poor; hinges broken, handle missing, additional strap missing

**Comments:** An additional bandolier or shoulder strap and luggage tag were found with this but probably not connected with it. Strap stamped "Rock Island Arsenal/E.H.S."

**Replacement Value—Comparable: \$2,250.00**

**Comparables:** The closest comparable was a DeMille-owned suitcase with a plastic luggage tag, and other personal items, the suitcase in worn but sturdy condition. It sold at Heritage in October 2006 for \$657.00. Looking for more recent prices, I found was a black leather monogrammed playing card case in very good condition and containing two decks of cards, which sold at Julien's in November, 2012, for \$1,024.00. There was also a lot of three worn leather folders with three bookmarks, and a monogram stamp, sold at Heritage in July 2025 for \$2,250.00. That suggests that despite the poor condition of this briefcase, collectors would value it for its connection with DeMille nonetheless. I used the Heritage comparable as the basis for the valuation.





**Appraisal No. 243**

**Two Production Handbooks from *Samson and Delilah*, Owned by Cecil B. DeMille, 1948-1949**

**ASU FIDM Loan No:** L88.1.133AB

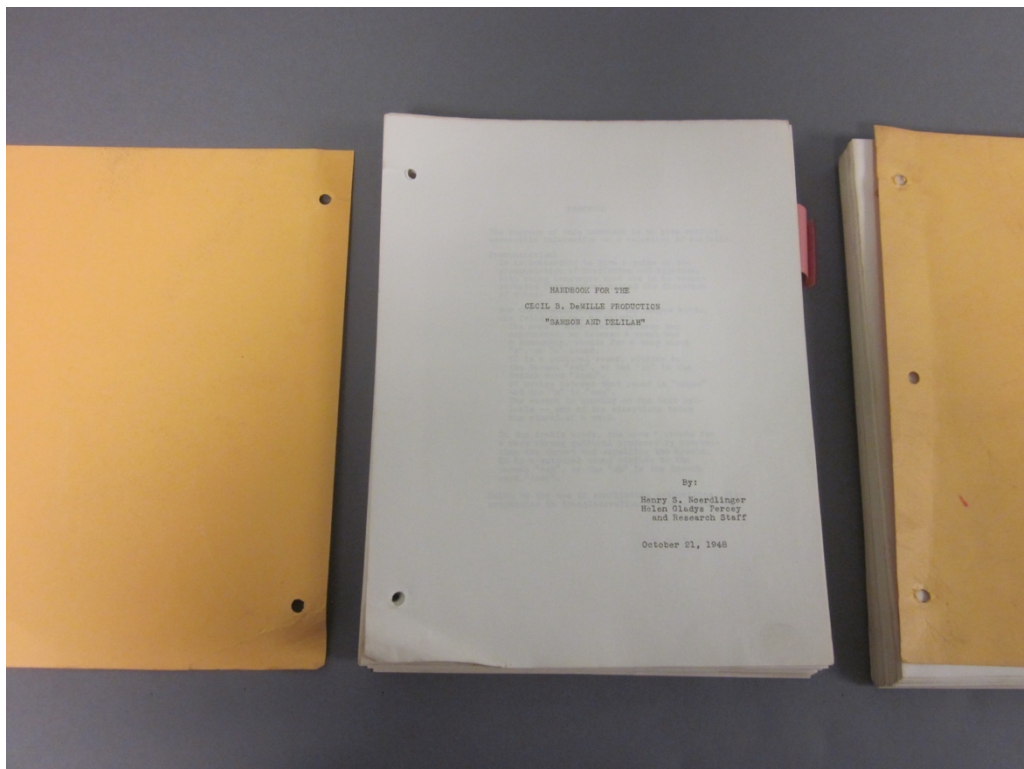
**Description:** Two loose-leaf “books” containing extensive research bibliographies for *Samson and Delilah* compiled by the film's research team. The pages are punched for a ring binder but are loose.

**Labels:** None

**Condition:** Very good

**Replacement Value—Comparable:** \$1,250.00

**Comparables:** The closest comparable for these two books were two research handbooks for DeMille movies, one 140 pages compiled by Frank Calvin for Union Pacific (1939) and the other 79 pages compiled for Unconquered Paramount (1947). They sold as one lot at Heritage on 6/15/25 for \$1,250.00. These were the only research handbooks I found. I did survey less direct DeMille comparables and found range of this market represented by a DeMille shooting script from *The Ten Commandments* at that same 2025 auction, which sold for \$6,875.00 and two bound play scripts owned by DeMille sold at Heritage in December 2019 for \$360.00.



**Appraisal No. 244**

**Medieval-Style Leather Rapier Belt From an Unidentified Costume, First Half 20th Century**

**ASU FIDM Loan No:** L88.1.284

**Description:** Black leather belt with a rapier holder: gold thread embroidered black velvet; leather and silver decorative fasteners, unidentified costume.

**Labels:** None

**Condition:** Very good; silver has oxidized

**Comments:** I did not inspect this object in person

**Replacement Value—Comparable:** \$365.00

**Comparables:** I found no movie examples so I considered reproductions. They range in price from about \$79.00 to \$245.00, the latter offered at By-the-sword.com, but most are unornamented. I adjusted up 50% to account for the ornamentation.





**Appraisal No. 245**

**Man's Uniform Film Costume From an Unidentified Film, 1950-1959**

**ASU FIDM Loan No:** L88.1.18AB

**Description:** Blue uniform with red and yellow trim.

**Labels:** None

**Condition:** Very good

**Comments:** I did not inspect this object in person

**Replacement Value—Comparable: \$425.00**

**Comparables:** A group of 4 military costume components for Adolph Menjou, Ray Bolger, and others, 1930s-1940s, sold at Heritage in October 2017 for \$576.00; a Rock Hudson U.S. marine uniform worn by Rock Hudson in an unidentified production, including a navy blue jacket, white canvas belt, a white hat, and gloves, sold at Julien's in December 2006 for \$540.00. Since there is neither an actor nor a film identified for this uniform, I adjusted the more recent comparable down 25%



**Appraisal No. 246**

**Pennsylvania Railroad Red Conductor's Visor Hat, 1930s**

**ASU FIDM Loan No:** L88.1.150

**Description:** Shiny red hat either of patent leather or painted oilcloth, with piping around the crown at midpoint, black oilcloth-lined stiffened leather bill, patent hatband secured at sides with PENNA monogram buttons.

**Labels:** None

**Condition:** Good; holes in crown front where badges previously attached

**Replacement Value—Comparable:** \$240.00

**Comparables:** The range in the market, primarily on Ebay, was \$35.00 to \$240.00. I settled at the top of the range.



**Appraisal No. 247**

**Taupe Homburg\*, 1940s**

**ASU FIDM Loan No:** L88.1.287

**Description:** Taupe felt homburg, with a stiffened, creased crown and a brim curled at the edges, black grosgrain hatband.

**Labels:** None

**Condition:** Excellent

**Comments:** I did not inspect this object in person

**Replacement Value—Comparable:** \$425.00

**Comparables:** I found vintage homburgs on Etsy. Prices ranged from \$68.00 for a 1940s brown homburg to \$425.00, for a 1930s gray homburg in very good condition.



**Appraisal No. 248**

**Feathered Felt Hat, mid-20th century**

**ASU FIDM Loan No:** L88.1.288

**Description:** Hat of black felt with a deep crown and wide downcurved brim, black grosgrain hatband trimmed with small red and gold feathers. With a narrow elastic chin strap.

**Labels:** Furfelt

**Condition:** Very good; the gold feather appears to be broken

**Comments:** I did not inspect this object in person

**Replacement Value—Comparable: \$250.00**

**Comparables:** I found comparables on Etsy in the \$195.00 to \$229.00 range, the latter for a brown fur felt hat from the 1940s very similar to this one. I rounded up to the nearest \$25.00



**Appraisal No. 249**

**Gold Brocade Dalmatic, 1930-1960**

**ASU FIDM Loan No:** L88.1.275

**Description:** Large T-shaped garment of gold brocade or damask trimmed with applied gold and red braid orphreys and lined in red cloth.

**Labels:** Made in France

**Condition:** Very good

**Comments:** I did not inspect this object in person. The photograph provided shows it packed into its box and only partly visible, so my identification of it as a dalmatic is tentative and is based on the general garment shape visible in the photograph below and the positioning of the trim. It is described on the collection inventory as a mantle. However, I have appraised it as a dalmatic. If it turns out to be a mantle, the value would probably be lower.

**Replacement Value—Comparable:** \$500.00

**Comparables:** I surveyed asking and sold prices on Etsy and Ebay. Prices ranged from \$10.00 to \$500.00. I valued this at the top of the range.





**Appraisal No. 250**

**Man's Novelty Pants, 1960s**

**ASU FIDM Loan No:** L88.1.188

**Description:** Man's green and brown polyester doubleknit pants.

**Labels:** Size 40

**Condition:** Good

**Replacement Value—Comparable:** \$50.00



**Appraisal No. 251**

**Pair of Plus-Fours From an Unidentified Film, 1940s**

**ASU FIDM Loan No:** L88.1.17

**Description:** Pair of men's gray, black, and white plus fours.

**Labels:** Berman's

**Condition:** Excellent

**Comments:** If a film or performer can be identified in future, the valuation will likely change.

**Replacement Value—Comparable:** \$90.00



**Appraisal No. 252**

**Pair of Men's Slacks, 1960s**

**ASU FIDM Loan No:** L88.1.22

**Description:** Man's gray trousers

**Labels:** None

**Condition:** Excellent

**Comments:** I did not inspect this object in person

**Replacement Value—Comparable:** \$50.00



**Appraisal No. 253**

**Man's Green Cardigan, 1950-1965**

**ASU FIDM Loan No:** L88.1.187

**Description:** Man's bright grass green wool blend knit V-neck cardigan, Date: 1950-1965.

**Labels:** Label has been mostly cut out. Size M.

**Condition:** Very good

**Replacement Value—Comparable:** \$180.00

**Comparables:** Prices on Ebay and Etsy ranged from \$50.00 to \$180.00. I settled at the top of the range.



**Appraisal No.254**

**Man's Cotton Shirt, 1960s**

**ASU FIDM Loan No:** L88.1.19

**Description:** Yellow cotton short-sleeved button-front man's shirt.

**Labels:** None

**Condition:** Excellent

**Comments:** I did not inspect this item in person

**Replacement Value—Comparable:** \$75.00





**Appraisal No. 255**

**Man's White Shirt, 1940-1959**

**ASU FIDM Loan No:** L88.1.20

**Description:** White cotton man's shirt.

**Labels:** Sears

**Condition:** Fair

**Comments:** I did not inspect this item in person

**Replacement Value—Comparable:** \$75.00



**Appraisal No. 256**

**Man's White Shirt, N.D.**

**ASU FIDM Loan No:** L88.1.172

**Description:** White cotton man's shirt.

**Labels:** Manhattan Shirt Company

**Condition:** Poor; extensive staining and discoloration

**Comments:** I did not inspect this item in person

**Replacement Value—Comparable:** \$1.00



**Appraisal No. 257**

**Man's Brown Leather Wingtips, 1940s**

**ASU FIDM Loan No:** L88.1.160AB

**Description:** Men's heavy brown leather wingtips with rubber soles.

**Labels:** Rubber sole labeled "O'Sullivan's Aristocrat"

**Condition:** Good; felt lining on both tongues torn

**Comments:**

**Replacement Value—Comparable: \$170.00**

**Comparables:** The price range for comparables, primarily on Ebay was \$10.00 for a very damaged pair, to \$170.00 for a pair of Florsheims of similar appearance to these inslghtly better condition.



**Appraisal No. 258**

**Men's Leather Boots, 1920-1950**

**ASU FIDM Loan No:** L88.1.282AB

**Description:** Black leather men's boots.

**Labels:** None

**Condition:** Fair

**Comments:** I did not inspect this object in person

**Replacement Value—Comparable: \$400.00**

**Comparables:** Despite the fair condition, since men's boots of this style are rare, I found that even boots in worn condition may be offered for higher prices than a pair of women's boots in commensurate condition. Prices for comparable men's boots ranged from \$95.00 to \$375.00. I linked the value to the top of the range.



**Appraisal No. 259**

**Pair of Peal's Patent "SP" Shoe Trees, ca. 1910**

**ASU FIDM Loan No:** L88.1.154AB

**Description:** Men's adjustable wooden boot or shoe supports with metal hardware. The knob on top pulls up to retract the heel.

**Labels:** Stamped The SP Tree

**Condition:** Very good

**Comments:** Peal was a British company located at 487 Oxford St.

**Replacement Value—Comparable:** \$80.00

**Comparables:**

I found an identical example that sold on Etsy for \$62.00, sale date unknown. Several pair have sold on Ebay, most recently in 2020 for \$50.00 plus two pair in 2012, the highest for \$79.00. A fourth pair sold at auction in September 2016 in Sussex for \$68.00. I based my valuation on the highest sale price to ensure coverage.





**Appraisal No. 260**

**ASU FIDM Loan No:** L88.1.271

**Description:** Pair of half-insoles

**Labels:** None

**Condition:** Fair to poor

**Comments:** I did not inspect this object in person. From the photograph, the insoles appear to have once been full and were then cut in half.

**Replacement Value—Comparable:** \$1.00



**Appraisal No. 261**

***Our Gang* Embroidered Cloth, ca. 1930**

**ASU FIDM Loan No:** L88.1.161

**Description:** Embroidered cloth, showing an image of three of the gang (possibly representing Darla, Spanky, and Buckwheat) in a prop plane with "Our Gang" on the side. Edged with cotton lace.

**Labels:** Old dry cleaning tag attached to one corner.

**Condition:** Good; soiled

**Comments:** Probably a commercial tablecloth hand-embroidered for a child's room

**Replacement Value—Comparable: \$300.00**

**Comparables:** I found no comparable textiles connected to *Our Gang* or *The Little Rascals*, so I considered embroidered tablecloths or wall décor in a similar style. I found two, both on Etsy: a French embroidered tablecloth embroidered with people in regional dress was offered at the Textile Trunk for \$295.00; another, with floral and foliate motifs from the 1930s-1950s and a few stains, was offered at \$68.00. I concluded the value at the higher price.



## Bibliography

### Books and Articles

*The Appraisal of Personal Property: Principles, Theories, Legal Issues and Practical Methods for the Professional Appraiser* (Monographs 1-8 and 13), Personal Property Committee, American Society of Appraisers, 2012-2020.

Appraisal Standards Board. *Uniform Standards of Professional Appraisal Practice 2024-2025*. The Appraisal Foundation, 2024.

“1955 | Roger Vivier for Dior/Delman | The Rhinestone Ball Heel.” *The Historialist*, Thursday, November 5, 2015. <http://www.thehistorialist.com/2015/11/1955-roger-vivier-for-diordelman.html>

Esquivin, Christian. *Adrian: Silver Screen to Custom Label*. New York: Monacelli Press, 2008.

--. “Travis Banton and Edith Head: The Early Years.” *Silverscreenmodes.com*, July 20, 2024. <https://silverscreenmodes.com/travis-banton-and-edith-head-the-early-years-at-paramount/>.

Panek, Tracey. “How World War II Changed Levi’s.” *Levistrauss.com*, September 30, 2020. <https://www.levistrauss.com/2020/09/30/world-war-ii-levis/>.

\_\_\_. “The 80-Year Coverup.” *Levistrauss.com*, July 6, 2017. <https://www.levistrauss.com/2017/07/06/80-year-cover/>.

Ricci, Stefania et al. Salvatore Ferragamo: *The Art of the Shoe 1898-1960*. New York: Rizzoli, 1992

Walford, Jonathan. *The Seductive Shoe*. New York: Stewart, Tabori & Chang, 2007.

### Auction Houses

Apple Tree Auction Center, Newark, OH

Bonham’s Los Angeles and New York

Brian Lebel’s Old West Events, Denver

California Auctioneers, Ventura, CA

Christie’s, New York

Dawson’s, Maidenhead, UK

Ewbanks, Woking, UK

Guernsey’s, New York

GWS Auctions, Agoura Hills, CA

Hampton Estate Auction, New York

Heritage Auctions, Dallas

High Noon Western Americana, Mesa, AZ

Julien’s, Gardena, CA

Kerry Taylor Auctions, London

Nate D. Sanders Auctions, Los Angeles

North American Auction Company, Bozeman, MT

Premiere Props, El Segundo, CA

Profiles in History, Calabasas, CA

Propstore Los Angeles

R.A. DeFillipo Auctions, Peabody, MA

Searchlight Auction, Allentown, PA

## **Websites**

1stDibs.com  
abe.com  
adg.com  
barrons.com  
cdnc.ucr.edu  
classicshoesformen.com  
dreemco.com  
ebay.com  
etsy.com  
facebook.com  
filmcostumecollection.com  
fitnyc.edu  
juelpark.wordpress.com  
legalclarity.com  
levistrauss.com  
mabelnormand.com  
metmuseum.org  
museodelmarchioitaliano.it  
militarysunhelmets.com  
originalpropblog.com  
poshmark.com  
putthison.com  
research.hrc.utexas.edu  
si.edu  
silverscreenmodes.com  
thehistorialist.com  
unrealitymag.com  
vintagefashionguild.com  
westerntradingpost.com

## Glossary

Unless otherwise noted, all definitions are by the appraiser

**Arcuate:** The trademark “double-arch” figure sewn into the back pockets of Levi’s jeans

**Cloqué:** A French word meaning “blistered,” cloqué is a woven fabric with a raised pattern and a puckered or quilted look (Source: American Fabrics Magazine)

**Constant Dollars:** an adjusted value of currency that's used to compare dollar values from one period to another. (Source: investopedia.com)

**Homburg:** A man’s felt hat with a narrow, curled stiffened brim and a straight or tapered crown with a center crease running lengthwise down the top. (Source: Oxford English Dictionary)

**Inherent Vice:** In clothing and textiles, a characteristic of the item itself that causes it to break down or become damaged. It is often the result of the textile manufacturing process.

**Nominal Dollars:** Dollars that are not adjusted for inflation over time. (Source: investopedia.com)

**Ombré:** Gradual shading from one color to another.

### Parts of a Shoe:

**Heel Breast:** The front edge of the heel, facing the front of the shoe

**Quarters:** The back of the shoe

**Vamp:** The front portion of the shoe, over the wearer’s toes

**Proper Right/Left:** Denotes the left and right sides of a garment from the point of view of the person wearing it.

**Rowels:** The spinning, spiked disk at the back of a spur.

**Sabatons:** The shoes in a suit of armor.

**Sweatband:** A band, often leather, lining the inner edge of a hat or a cap to prevent sweat damage, (Source: Merriam-Webster)

**Waist Cinch:** A strap and buckle, or two straps, at the back of a pair of trousers or breeches used to tighten or loosen the fit.

**Primary Market:** The venue in which new items are sold for the first time

**Secondary Market:** The venue for sale of an object that was previously offered for sale as new in the primary market.



## **Privacy Policy**

Curatrix Group Museum Consultants and Appraisers is committed to safeguarding our clients' confidential information. We hold all the personal information provided to us by our clients in the strictest confidence and in accordance with the USPAP and ASA ethics standards of confidentiality. Our files include information collected from clients in connection with the personal property appraisal services provided by our company. At no time in the past have we ever disclosed information to third parties, except as specifically authorized by our clients, or as required by law, and we do not anticipate doing so in the future.

We are prohibited under federal law from changing our policy without first advising a client and obtaining permission. We use the personal property information provided by our clients to help meet their appraisal requests, while guarding against any real or perceived infringements of their rights of privacy.

Our policy with respect to personal information about our clients is as follows:

- We limit access to information only to those who have a business or professional reason to know, and only to non-affiliated parties as required by law.
- We maintain a secure office and computer environment to ensure that your information is not placed at unreasonable risk.
- The categories of non-public personal information that we collect from a client depend upon the scope of the client's appraisal engagement. This includes information about personal property assets, information about tax identification numbers, and other non-public information necessary. Additionally, it may include information about transactions between clients and third parties, and information from third party sources.
- Unaffiliated third parties that require access to our clients' personal information, such as Federal and State tax regulators, may only review company records as permitted under the law.
- We do not provide client information to mailing list vendors or solicitors for any reason whatsoever.

Personally identifiable information will be maintained during the time a client is a client of the company and for the appropriate time thereafter that such records are required to be maintained by USPAP and consistent with the ASA ethics code. After this required period of record retention, all such information will be destroyed in a manner consistent with providing confidentiality to our clients.

## **Appraiser's Credentials**

**CURATRIX GROUP**  
17 Carl Street  
San Francisco, CA 94117  
Phone and Fax: 415-664-5824; Mobile: 415-816-5647  
Email: melissa@curatrix.net

### **Melissa Leventon, ASA Credentials and Qualifications**

#### **Professional Designation**

---

- Accredited Senior Appraiser (ASA), American Society of Appraisers, Costume and Couture

#### **Appraisal Training**

---

Uniform Standards of Professional Appraisal Practice (USPAP)

- 2024-2025 7-hour update course for Personal Property Appraisers (*February 2024*)

American Society of Appraisers Principles of Valuation Courses

- PG201: Introduction to Personal Property Valuation (2019)
- PP202: Development of a Personal Property Appraisal: Research and Analysis (2020)
- PP203: Communication of a Personal Property Appraisal: Report Writing (2020)
- PP204: Personal Property Valuation: The Legal and Commercial Environments (2020)

#### **Education**

---

Courtauld Institute of Art, University of London

- M.A. History of Art/History of Dress (*1984*)

Brandeis University

- B.A. Magna Cum Laude, English and American Literature (*1980*)

#### **Valuation Experience**

---

*Curatrix Group, San Francisco, CA, (2000-present)*

- Co-Founder and Principal
  - Museum consultants and appraisers specializing in Western antique, vintage, and modern textiles, and historic, vintage, and contemporary designer fashion
  - Specialist fashion and textile appraisers consulting with appraisers specializing in other disciplines

#### **Related Work Experience**

---

*California College of the Arts, Oakland and San Francisco, CA (2000-present)*

- Senior Adjunct Professor
  - Teach undergraduate history and theory of fashion (including contemporary fashion) in the Fashion Design and History of Art and Visual Culture departments
  - Co-founder of CCA fashion archive collection in 2022, responsible for collecting, evaluating, cataloguing historic and contemporary pieces

*Fine Arts Museums of San Francisco (1986-2002)*

- Curator-in-Charge of Textiles (1992-2002)
- Associate Curator of Textiles (1991)
- Assistant Curator of Textiles (1986-1991)

- Responsible for all aspects of acquisition, deacquisition, research, exhibition, and interpretation for a 12,000+ item collection of Western and non-Western textiles and fashion dating from the Roman Empire to the present.

### **Selected Publications**

---

#### **Author or General Editor**

*Fit for a Queen: Her Majesty Queen Sirikit's Creations by Balmain.* Bangkok: Queen Sirikit Museum of Textiles, 2016.

"On and Off the Loom: Kay Sekimachi and 20th Century Fiber Art" in *In the Realm of Nature: Bob Stocksdale & Kay Sekimachi*, edited by Signe Mayfield, 43-52. San Diego: Mingei International Museum, 2015.

"Mark Adams," in *Mark Adams: Catalogue Raisonné of Tapestries*, 21-26. Stanford, California: Stanford University Libraries, 2012.

"Distinctly Californian: Modernism in Textiles and Fashion," in *California Design, 1930-1965: Living in a Modern Way*, edited by Wendy Kaplan, 233-262. Los Angeles and Cambridge, MA: Los Angeles County Museum of Art and MIT Press, 2011.

*Costume Worldwide.* London: Thames & Hudson, Ltd., 2008 (published in the U.S. as *What People Wore When*, St. Martin's Press, 2008).

*Artwear: Fashion and Anti-Fashion.* San Francisco and London: Fine Arts Museums of San Francisco and Thames & Hudson, Ltd., 2005.

#### **Co-Author**

De Pietri, Stephen, and Melissa Leventon,. *New Look to Now: French Haute Couture 1947-1987.* San Francisco and New York: Fine Arts Museums of San Francisco and Rizzoli, 1989.

### **Memberships and Affiliations**

---

- Accredited Senior Appraiser, American Society of Appraisers (member 2019-present)
- American Alliance of Museums (2005-present)
- Costume Society of America (1985-present, former board member and officer)
- International Council of Museums (2010-present)
- San Jose Museum of Quilts & Textiles (Trustee, 2019-2025; Board chair 2022-2024)
- Textile Society of America (1987-present)