

PENELOPE'S

**PRESS
RELEASE**

FEBRUARY 2026

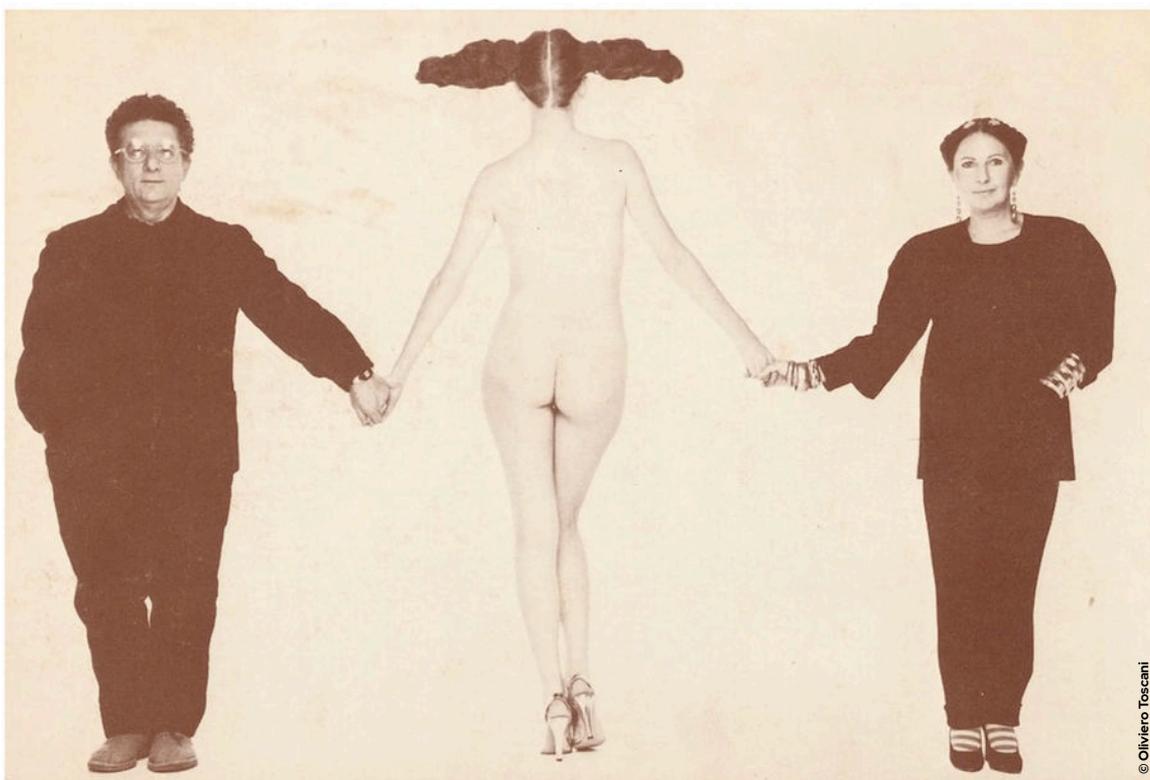
PENELOPE'S

PENELOPE'S Auction House
presents

DOROTHÉE BIS THE ARCHIVES OF JACQUELINE & ELIE JACOBSON

In collaboration with Olivier Châtenet

27 FEBRUARY – 16 MARCH 2026



Jacqueline and Elie Jacobson

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Hand-knitted Dorothée Bis coats, circa 1974

PENELOPE'S is honoured to pay tribute to the house of Dorothée Bis, founded by Jacqueline and Elie Jacobson, and to celebrate a joyful creativity that continues to radiate more than forty years on. This is not an exercise in nostalgia, but a stylistic playground open to all generations.

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Founded in the late 1950s by Jacqueline and Elie Jacobson, the Dorothée boutique—followed by the Dorothée Bis label—established itself as one of the founding adventures of French ready-to-wear.

When the couple opened their first boutique on rue de Sèvres in 1959, they introduced a radically new approach to fashion: accessible without being banal, inventive without being demonstrative, designed for real life and free from the rigid codes of traditional couture.

In 1962, the expansion of the boutique gave rise to Dorothée Bis, an avant-garde concept responding to the emergence of a young, curious and independent clientele. The setting—dramatic red velvet, exposed metal structures—and sales advisors who mirrored the customers themselves all contributed to inventing a new way of thinking about fashion and presenting it.

Dorothée Bis boutique,
17 rue de Sèvres, 75006



Droits réservés

Dorothée Bis offices,
Lutetia swimming pool



Droits réservés



Droits réservés

Jacqueline Jacobson, in her office

no 1446 24.3.79

Une piscine pour Dorothée



Droits réservés

Elie Jacobsen dans la piscine (vide) Lutétia.

Dorothée Bis avait besoin de s'agrandir pour faire face à l'augmentation de son activité : 35 millions de Francs de chiffre d'affaires dont

ris, désaffectée depuis dix ans. Il y a installé ses ateliers de création et y entpose une partie de ses stocks de marchandises. L'entreprise

L'EXPRESSION, 1979



Droits réservés

Runway show in the Dorothée Bis offices,
Lutetia swimming pool

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Here, Jacqueline Jacobson asserts a profoundly intuitive vision. "I did what I felt like doing," she would later say. Her work is free, instinctive and uncalculated, driven by the desire and energy of an era. A specialist in knitwear, she quickly established a singular vocabulary: skinny rib sweater, body-skimming dresses, hand-knitted "landscape" coats, reinterpreted marinières, and bold plays of stripes and colour. Fashion that is comfortable, sensual and audacious, embracing the body without constraining it.

Travel played a central role in shaping this creative universe. From India to Nepal, from Austria to the Orient, Jacqueline and Elie Jacobson brought back ideas, materials and colours. Layers, jacquards, petticoats, saffron scarves and chromatic contrasts turned Dorothee Bis into a joyful laboratory, in constant exploration.

From the early 1970s onwards, the house moved beyond the purely commercial sphere. Its performance-like fashion shows—most notably at the Salle Wagram—left a lasting impression and helped establish ready-to-wear as a true space for creative expression. The international press responded with enthusiasm, publications multiplied, and Dorothee Bis rapidly gained worldwide recognition.



Droits réservés

Grace Coddington photographed by Helmut Newton
Vogue Paris, 1974



©PENELOPES

DOROTHÉE BIS
Spring-Summer 1974
Dress
Estimate: 350 - 550 €
Olivier Châtenet Collection

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DOROTHÉE BIS
Autumn-Winter 1973
Dress
Estimate: 300 – 500 €
Olivier Châtenet Collection

©PENELOPE'S



Autumn-Winter 1973

Droits réservés



DOROTHÉE BIS
Autumn-Winter 1973
Pair of Salomé shoes
Estimate: 80 – 120 €
Jacqueline & Elie Jacobson Archives

©PENELOPE'S



Autumn-Winter 1969

Droits réservés



Autumn-Winter 1971

Droits réservés



DOROTHÉE BIS
Autumn-Winter 1971
Dress
Estimate: 400 – 600 €
Jacqueline & Elie Jacobson Archives

©PENELOPE'S



Autumn-Winter 1969

Droits réservés

DOROTHÉE BIS
Autumn-Winter 1969
Dress
Estimate: 250 – 450 €
Jacqueline & Elie Jacobson Archives

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Autumn-Winter 1974

©PENELOPE'S
Droits réservés



Estimate: 500 - 800 €

DOROTHÉE BIS
Circa 1974
Coat



©PENELOPE'S
Droits réservés

Estimate: 600 - 900 €
Oliver Châtenet Collection

DOROTHÉE BIS
Autumn-Winter 1978
Jacket



©PENELOPE'S
Droits réservés

Autumn-Winter 1978



Autumn-Winter 1974

©PENELOPE'S
Droits réservés



©PENELOPE'S
Droits réservés

Estimate: 600 - 900 €
Jacqueline & Elle-Jacobson Archives

DOROTHÉE BIS
Autumn-Winter 1974
Jacket

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During the 1980s, the brand reached full maturity. The design studio became the creative heart of the house; the collections grew more cohesive without losing any of their audacity. Dorothee Bis joined the Chambre Syndicale des Créateurs de Mode, firmly establishing itself as a lasting reference of French ready-to-wear.

Today, this sale offers a rare opportunity to (re)discover Dorothee Bis and to fully appreciate its enduring relevance. For collectors and younger generations alike, it reveals the striking modernity of the silhouettes, the quality of the materials, the intelligence of the cuts, and the exceptional craftsmanship of hand-knit garments. Clothes designed to be worn, lived in and loved—continuing to inspire contemporary creative studios and designers.

An invitation to look anew at a pioneering house whose legacy remains profoundly alive, having lost none of its strength or freedom.

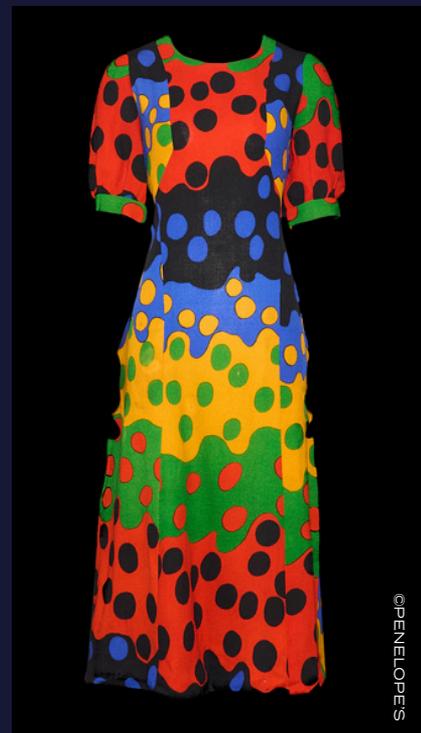
DOROTHÉE BIS
Autumn–Winter 1979
Dress
Estimate: 150 – 250 €
Jacqueline & Elie Jacobson Archives



©PENELOPE'S



Autumn–Winter 1979
Droits réservés



©PENELOPE'S

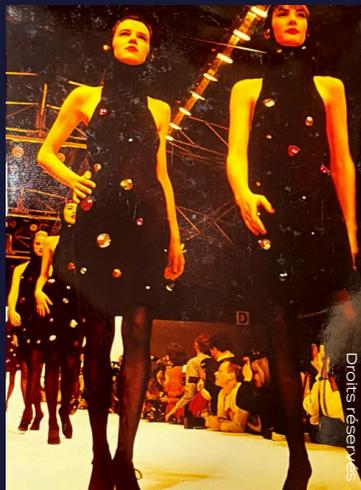
DOROTHÉE BIS
Spring–Summer 1970
Dress
Estimate: 300 – 500 €
Jacqueline & Elie Jacobson Archives

Spring–Summer 1970

DOROTHÉE BIS
Autumn–Winter 1985
Dress
Estimate: 300 – 500 €
Jacqueline & Elie Jacobson Archives



©PENELOPE'S

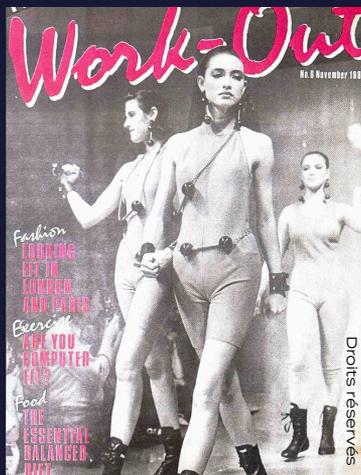


Autumn–Winter 1985
Droits réservés

DOROTHÉE BIS
Spring–Summer 1984
Necklace
Estimate: 180 – 280 €
Jacqueline & Elie Jacobson Archives



©PENELOPE'S



Spring–Summer 1984
Droits réservés



Droits réservés

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Originally created by Jacqueline Jacobson for the cult film "Who Are You, Polly Maggoo?" by her friend William Klein, this dress holds a foundational place in the history of 20th-century fashion. It embodies the audacity and critical spirit that defined fashion in the 1960s. A true visual manifesto emerging from the Op Art movement, the film brought together major figures of the era—including Madame Grès and Michel Legrand—and had a lasting influence on the way fashion engages with cinema, art and music. One of its iconic scenes was filmed in the basement of the Dorothee Bis boutique at 17 rue de Sèvres, further anchoring the house within this avant-garde adventure.

The piece presented at auction is a re-edition created for the Spring-Summer 1984 runway show—a historic moment, as this was the only time this mythical dress was ever commercially released. On this occasion, Jacqueline and Elie Jacobson gave carte blanche to Cindy Sherman, who immortalised the collection in a series of photographs for Vogue Paris, images that have since become iconic in their own right. Between William Klein and Cindy Sherman, this dress embodies a rare and powerful dialogue between Art and Fashion, making it far more than a garment: a work of art in its own right.



©PENELOPES



William Klein 1966
Droits réservés

DOROTHÉE BIS
Spring-Summer 1984
Dress
Estimate: 600 – 900 €
Jacqueline & Elie Jacobson Archives



Spring-Summer 1984
Droits réservés

Cindy Sherman
Spring-Summer 1984



Spring-Summer 1984
Droits réservés



Droits réservés

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THEY TELL THE STORY OF DOROTHÉE BIS...

Jean-Charles de Castelbajac, Chantal Thomass, Jean Bousquet, Claude Brouet, Nicole and Jean-Jacques Picart, Laurence Benaïm... All are essential witnesses who knew, worked alongside, or closely observed Jacqueline and Elie Jacobson. Their words evoke a time of intense creativity, freedom and joy—when fashion was lived as a space for experimentation, pleasure and collective momentum.

CHANTAL THOMASS

Jacqueline and Elie Jacobson will forever be inseparable from the renewal of Parisian fashion at the end of the 1960s. They were among the very first to understand that the turbulent youth of the time held the talents of tomorrow. The world was changing, and fashion had to follow—if not anticipate—it: that was their credo and their destiny.

I owe my earliest successes to these two pioneers and visionary tastemakers. By daring to step through the door of their—indeed, Paris's very first—concept store, Dorothée, an extraordinary professional and personal chapter opened for the very young designer I was then. With them, I learned, grew, laughed and smiled. They will forever remain my friends, my memories...



JEAN BOUSQUET

Jacqueline and Elie—what wonderful and cherished memories! A deep friendship was born with the emergence of ready-to-wear, one that remained intact and faithful over the years. It was a time when every encounter felt both magnificent and filled with simplicity and warmth. The birth of our profession met with worldwide success. I am more than delighted to have had the privilege of working with this legendary couple during those beautiful moments, forever etched in my memory.

JEAN-CHARLES de CASTELBAJAC

Jacqueline, like her husband Elie, had an instinctive grasp of the spirit of her time. She was a virtuoso of “pop knits” and had a remarkable ability to spot and support young talent. Her boutique on rue de Sèvres was a true ideas laboratory, where many pages of ELLE were being written.

Her style was bold in colour and highly graphic: hearts, flowers, stripes, polka dots...

Alongside Kenzo, Dorothée Bis was among the very first houses to stage fashion shows as true “performance-spectacles.”

An essential label of the 1970s, I associate Dorothée Bis aesthetically with the revolution of clothing itself—garments that helped liberate women from the dogmatic constraints of restrictive forms.

Jacqueline Jacobson and Chantal Thomass
Circa 1970

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CLAUDE BROUET

At the opening of the Dorothée boutique, Elie Jacobson—charming, sharp-eyed and a keen talent scout—quickly turned it into an essential address. He notably revealed Cacharel and its famous floral blouses, and supported Chantal Thomass with Ter & Bantine. Visiting Dorothée at the time was like treating oneself to a glass of fine champagne. The boutique became a gathering point for a new generation of emerging designers, among them Emmanuelle Khanh.

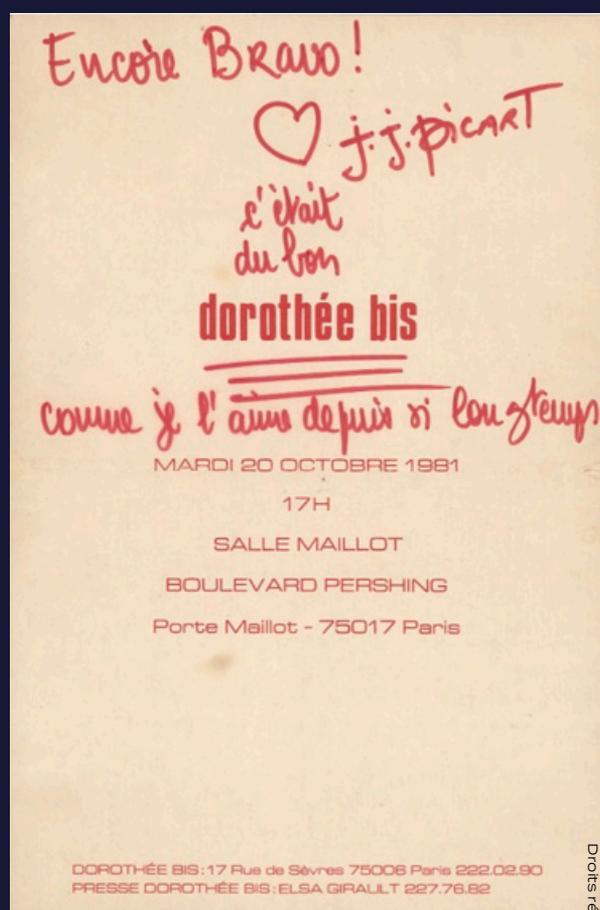
Jacqueline then launched Dorothée Bis with remarkable energy and vitality. The press was immediately won over: features multiplied, driven by pieces that were both simple and consistently right. Fashion conceived by a woman, for women, designed for everyday life.

LAURENCE BENAÏM

I can still picture Elie Jacobson and Jacqueline in the former artificial wave pool of the Lutetia, which had become a reception centre for survivors of the Nazi death camps. The couple lived just next door; they seemed like two comic-strip characters, and every time I saw them, I felt as though I were stepping onto the set of "Dim Dam Dom". He, the son of a furrier; she, the daughter of a fabric jobber—true Left Bank schmatologues. They had started out in a very small space, embodying the optimism of the 1960s and, above all, the spirit of Sèvres-Babylone.

Dorothée Bis meant sock sweaters and beanies, but also those burgundy canvas bags with black lettering that we loved carrying to school instead of our satchels. Elie Jacobson entrusted the renovation of the pool to Philippe Starck—he was only nineteen at the time. I can still see that vast space: the ramps, the transparent lift, the clothing racks, the garment covers, and those touches of red that reminded me of the record player of my childhood.

For me, Dorothée remains inseparable from a desire for colour and movement, from the joy that fashion embodied in Paris—because it was a story of friendships, encounters and complicities with Sonia Rykiel and Issey Miyake, of rituals too, such as their fashion shows, which always opened with Nino Ferrer's song "Moi, je vends des robes."



Jean-Jacques Picart – Spring–Summer 1982

NICOLE AND JEAN-JACQUES PICART

"I sell dresses, sweaters and coats, stockings, gloves, skirts, trousers..."

This inventory-song by Nino Ferrer was the opening theme of all Dorothée Bis fashion shows in the 1970s. We were immediately immersed in the spirit of the collections: joyful and easy-going, already ready to applaud the beautiful, well-made garments created by Elie and Jacqueline Jacobson. We loved everything—or almost everything: the graphic, colourful knits, the dresses of faux ingénues, and the playful accessories.

Dorothée Bis was a great French ready-to-wear label, but it was also a warm and endearing family—one we were genuinely happy to love.

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JEAN-LUCE HURÉ

I remember becoming aware of Dorothée Bis towards the end of the 1960s. Les Branchés spoke about it constantly and would stop by the boutique on rue de Sèvres several times a week, determined not to miss any new designs. Jacqueline and Elie were deeply committed to supporting young, talented designers such as Chantal Thomass, Karl Lagerfeld and Emmanuelle Khanh...

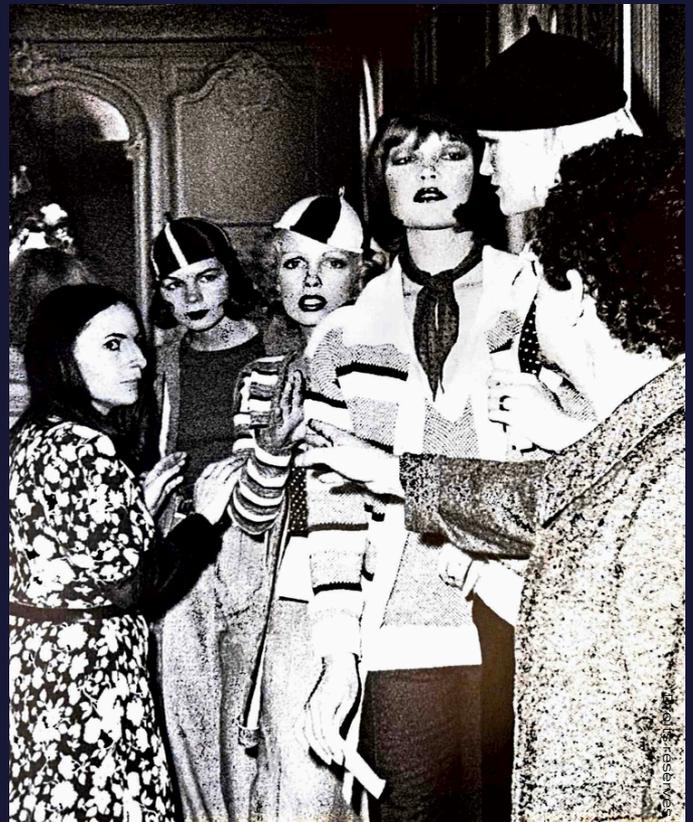
It was in the early 1970s that I began photographing Dorothée Bis. At the time, presentations were held for very small groups—five or six journalists—in a fifteen-square-metre cellar beneath the boutique! But things quickly evolved, with a first major fashion show at the Salle Wagram, alongside Chantal and Kenzo. It was, in fact, the beginning of the ready-to-wear explosion.

I loved photographing Dorothée Bis fashion. Their shows radiated an infectious sense of joy—not only from the models, exuberant and jubilant on the runway, but also through the driving, almost thunderous music. I can still hear Nino Ferrer's song that opened the show, year after year.

But above all, it was Jacqueline's creations that burst onto the runway like fireworks: full of colour, life and freedom. Joy.



Jacqueline Jacobson photographed by Jean-Luce Huré, 1983



Jacqueline and Elie Jacobson, 1972

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DOROTHÉE BIS THE ARCHIVES OF JACQUELINE & ELIE JACOBSON

ONLINE AUCTION

FROM FRIDAY, 27 FEBRUARY TO MONDAY, 16 MARCH 2026

EXHIBITION BY APPOINTMENT
13 & 16 MARCH

DROUOT.com

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Droits réservés

Jacqueline and Elie Jacobson, ELLE magazine

PENELOPE'S

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PENELOPE'S extends its warmest thanks to Olivier Châtenet for his generous and invaluable collaboration on this auction.

Trained under Azzedine Alaïa, Thierry Mugler and Hermès, Olivier Châtenet developed from an early stage a free and instinctive approach to clothing. Co-founder with Michèle Châtenet of Mario Chanet, and later of E2, he has always favoured style over effect, staying ahead of his time with an irresistible nonchalance.

Olivier Châtenet possesses a finely honed knowledge of iconography: he knows the fashion press of the 1960s, 1970s and 1980s by heart, handling it as a living memory of style. A designer-collector, he holds invaluable insight into the history of post-war fashion, nourished in particular by a collection of more than 3,000 Yves Saint Laurent pieces, assembled almost unintentionally over time, through encounters and circumstance.

The opening of his In Situ space today extends this free and intuitive vision, creating a rare and effortless dialogue between eras.

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PENELOPE'S organise des ventes aux enchères
thématiques tout au long de l'année
directement accessibles depuis son site internet
en collaboration avec la plateforme Drouot.

UPCOMING AUCTIONS

COUTURE & ARTIST JEWELLERY #3

30 January – 16 February 2026

PARIS VINTAGE #10

13 February – 2 March 2026

DOROTHÉE BIS ARCHIVES

27 February – 16 March 2026

PARIS VINTAGE #11

March 2026

THE MOJI FARHAT COLLECTION

April 2026

MODE CONTEMPORAINE ULTRA

April 2026

ART & FASHION AUCTION

17 April – 4 May 2026



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GOOD STYLE

PENELOPE'S offers an eclectic selection of themed sales, curated to reflect the spirit of the times.

What are its favourite inspirations? Legendary luxury houses, iconic designers from past decades, forgotten talents, and authentic everyday brands.

GOOD DEAL

At PENELOPE'S, prices are set by supply and demand at the moment the hammer falls, with the guarantee of rigorous authentication and precise appraisal.

Here, the difference between an everyday item of clothing bought for €80, a Kelly that fetched €5,000 and a metallic Paco Rabanne dress from the 1960s sold €100,000 is a matter of course.

GOOD VIBES

With style as the dominant means of expression for new generations and the democratisation of auctions inevitable, what could be more obvious than to inaugurate PENELOPE'S today? A tailor-made showcase to celebrate fashion from every angle. Here, fashion is a playground on which everyone can play by their own rules.

PENELOPE'S

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