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A "floating house party" hosted by Sir John Gielgud

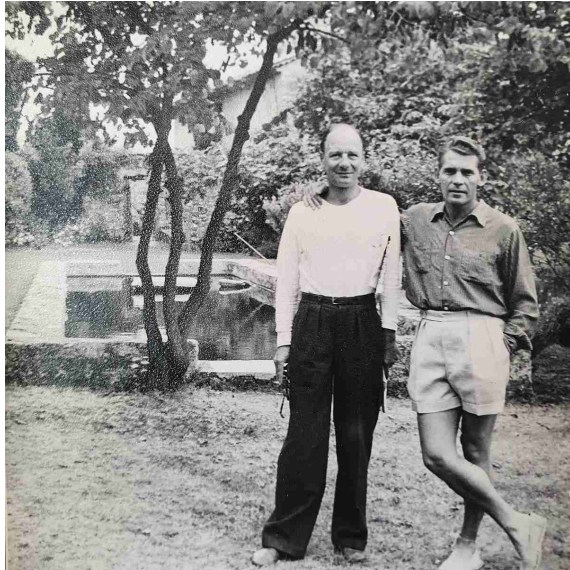
A photograph album featuring Sir John Gielgud and friends during a Summer holiday in Grasse, 1953.

[1953]. Oblong black leather album, with screw fastenings. 122 black-and-white photographs glue mounted to black sheets, usually four to a page, all numbered on the page in pencil. Over 70 negatives and several items of ephemera loosely inserted. 215 x 310mm (8½ x 12¼"). Very good; the photos remain clean and sharp and are all present; the album has some wear and some marks at the rear, the binding remains solid.

'I had a filthy day-long journey here, but it is rather a fascinating villa - once monastic - rather sad and a bit ghost-ridden but full of character.' Gielgud in a letter to Cecil Beaton, 2 September, 1953.

A private photograph album chronicling a holiday in the South of France, hosted by Sir John Gielgud and attended by a group of his homosexual friends. Gielgud rented the Castello Opio in Grasse for a month in September 1953, three months after receiving his knighthood. It was a rare holiday for the actor, who tended to act or direct his plays back to back without a break. A newspaper clipping inserted into the album talks of a "floating house party" and identifiable in the photos are his sister Eleanor Gielgud, Paul Anstee, George Pitcher, the actors Saville Esmé Percy and Joyce Carey, and Gielgud's manservant Bernie Dodge.

Gielgud had met Paul Anstee, a young interior designer, earlier in the year, and the pair became lovers for several years and friends for life. Bernie Dodge was his cook, driver and manservant, and had first been hired by Gielgud in New York. When Dodge joined him in London they too became lovers. George Pitcher was a Princeton professor of philosopher and occasional lover of Gielgud. The presence in the villa of three of his lovers reveals an intimate circle of homosexual friends and a network of open relationships. Gielgud never spoke openly about being gay; homosexual acts were illegal up until 1967, and he feared the rejection of his global audience. However, he built a private circle of intimates around himself, friends with whom he could be open. Only a month after the Grasse Holiday Gielgud was arrested and fined for soliciting in a public lavatory in Chelsea. It was an event that hugely embarrassed him and reinforced the need for the secrecy and containment of his gay life.



It is this private side of Gielgud's life that is revealed so notably in this album. Apart from his sister the remainder of the guests are male. Many of the photos featured toned bodies lounging around by the pool and the beach, wearing small trunks (the leopard print ones can not be unseen), or, occasionally, a naked behind. Bernie Dodge is featured frequently and is as far from a Jeeves-esque manservant as it is possible to be. A notable photo has him polishing the car wearing only a very skimpy apron. Gielgud himself looks dapper and slightly buttoned up in a shirt and tie, but unwinds on the beach in a pair of swimming trunks.

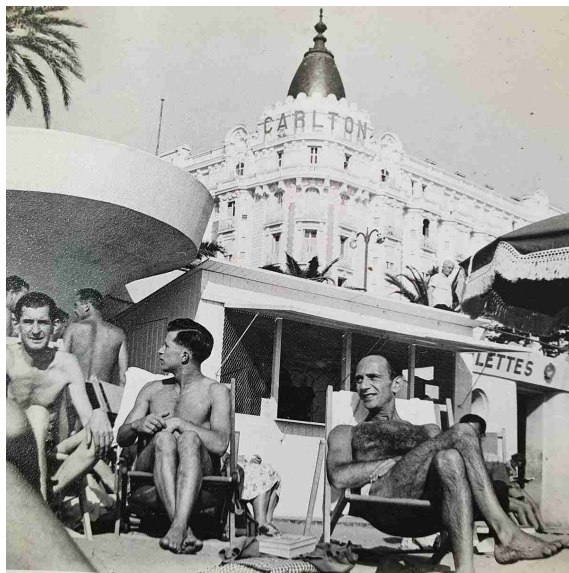
The photos depict several excursions to the beaches along the French Riviera, including Cannes. Gielgud also took the opportunity to visit the elderly Edward Gordon Craig, son of Ellen Terry, Gielgud's great Aunt, who lived at Vence. There are two marvellous photos of them sitting outside the Provencale Bar deep in conversation. The actress Joyce Carey was a visitor to the villa and features in some of the images, surrounded by admirers and draped in grapes.

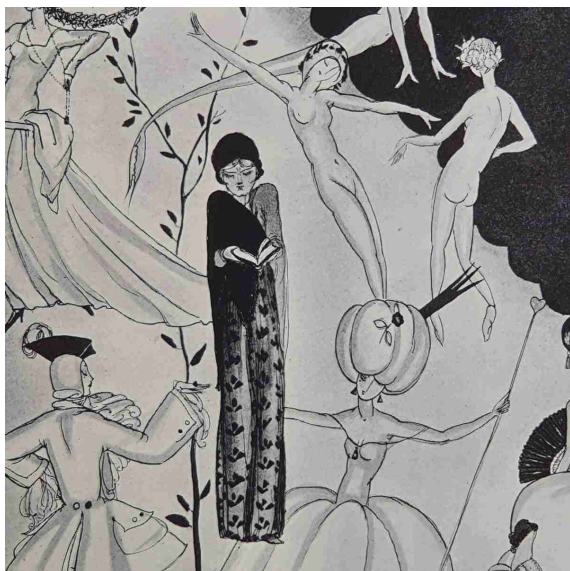
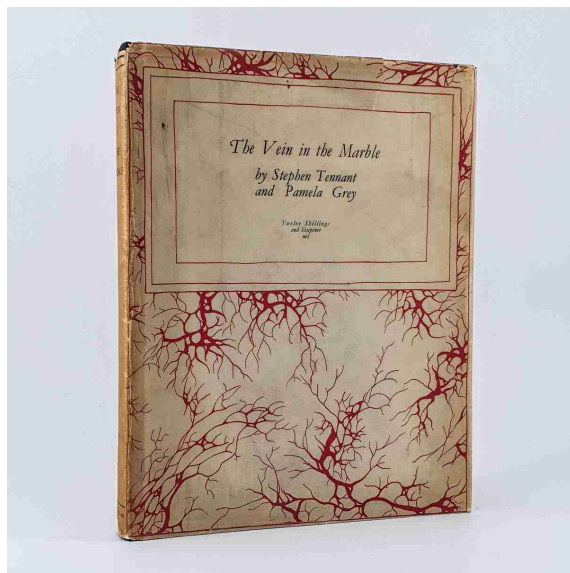
The album comes from the estate of Peter Kauert, a personal friend of Gielgud. It is unknown whether Kauert was the photographer or is featured in the photos. Loosely inserted are folders containing over 70 negatives, some of which are printed in the album, some are additional images from the Grasse holiday and some are from different locations at later dates, including several outside Buckingham Palace. Also inserted are postcards, snapshots, a signed photo of Peter Dolphin, obituaries of Esme Percy, and three black-and-white photos of what appears to be Bernie Dodge, now dressed the part, working in Gielgud's Cowley Street home.

[Mangan, Richard (editor). Sir John Gielgud. A Life in Letters. Hoare, Philip. Serious Pleasures. p.170-71]

£3,500

[More Info & Images](#)





A rare early work by Stephen Tennant and his mother, with the scarce dust jacket.

The Vein in the Marble

Stephen Tennant and Pamela Grey.

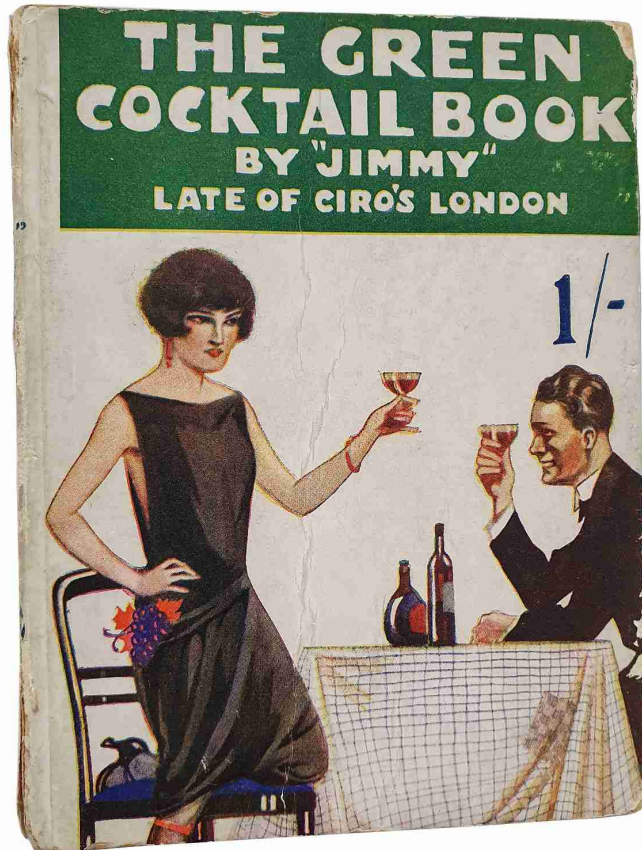
Philip Allan & Company. London. 1925. First edition. Blue buckram-backed paper-covered boards, with title label pasted to front board and to spine, dust jacket. [8], 64 pages. Decorative endpapers, decorated contents page, 32 tipped-in black-and-white plates reproducing pen-and-ink drawings and watercolours by Stephen Tennant, decorative endpiece. 250 x 195mm (9¾ x 7¾"). Very good; light shelf wear to jacket, ruffled along top edge with a short 3m tear to front top edge, slight loss at spine ends, paper reinforcement to verso of lower spine panel, spine browned; spine label browned, slight splitting between pages as is usual with this binding but to a much lesser degree than usual, inner hinge of rear board just starting to split at base; internally fresh, a very good copy of a notoriously fragile book.

The jacket has a striking red vein design and has preserved the boards excellently. *The Vein in the Marble* is a book of verse, tales and illustrations formed through a collaboration between Stephen Tennant and his mother Pamela Grey. Pamela provided a series of short poems and morality tales for modern life. Stephen contributed the accompanying illustrations, peopled with a mix of Regency courtiers, nymphs and fairy tale characters. Tennant's biographer Philip Hoare aptly describes the book as 'pure period whimsy'. The whole has a tendency towards sentimentality but Stephen's drawings and watercolours have a decorative, ethereal quality reminiscent of Beardsley. Stephen dedicated the book to his mother - 'To the most perfect of collaborators in great as in little things - my Mother.'. On receiving their first copies of the book Pamela and Stephen were filled with joy. "We almost wept with excitement as we each finished our book! The child of our endeavours at last launched upon literature's perilous seas!" (letter from Stephen Tennant to Elizabeth Lowndes, December 1925).

Despite positive reviews of the book, sales proved disappointing. Copies are now scarce, especially with the dust jacket.

[Hoare, Philip. *Serious Pleasures*. p.52-4]

SOLD



A scarce 1930s cocktail book.

The Green Cocktail Book

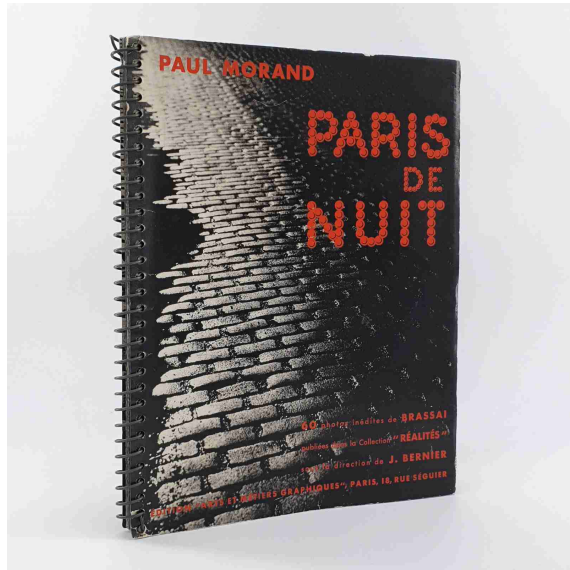
"Jimmy", late of Ciro's, London.

T. Werner Laurie, Ltd. London. 1932. First edition. Pictorial card boards with an image of an elegant, jazz-age, cocktail-sipping couple to front board. 96 pages. 125 x 95mm (5 x 3¾"). Very good; light wear to boards, with light rubbing to edges and forecorners, creasing to spine with some chipping and wear, light crease to front board; a well-preserved copy of a fragile publication.

The illustrated-cover edition of a scarce 1930s cocktail book. *The Green Cocktail Book* was compiled by "Jimmy", the bartender of the London branch of Ciro's. Recipes include Adonis, Boomerang, Cowboy, and Xanthia, York and Zaza, 'arranged in alphabetical order for the assistance of the systematic drinker who wants to do his imbibing from A to Z.'. There are eight pages of amusing toasts at the rear.

£395

[More Info & Images](#)



A very good copy of the influential modernist photobook.

Paris de Nuit

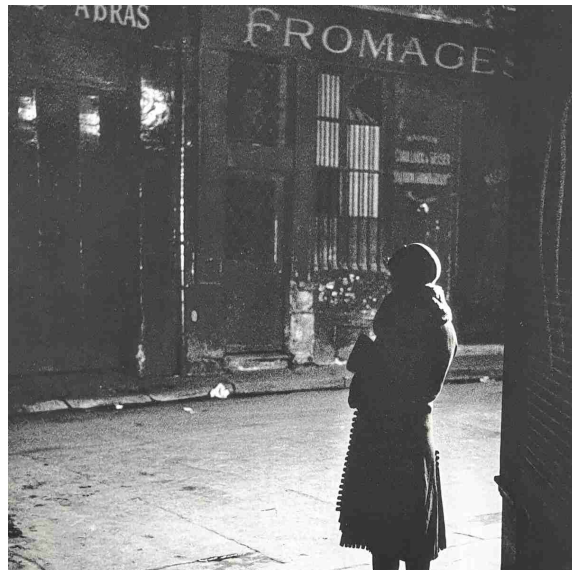
Introduction by Paul Morand. Photos by Brassai.

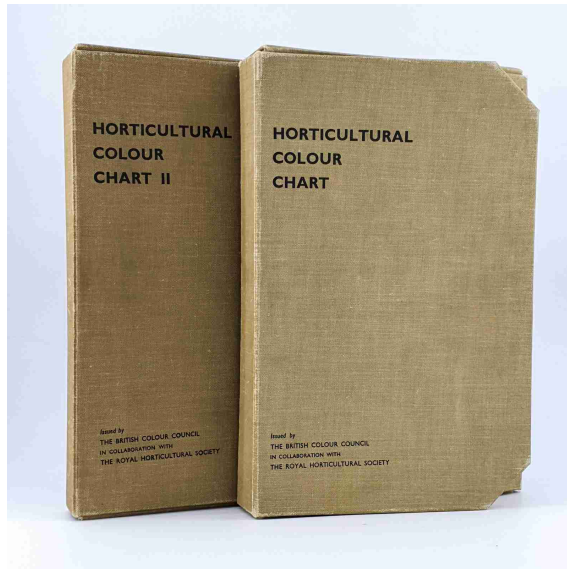
Edition Arts et Metiers Graphiques. Paris. 1933. First edition. Illustrated wrappers, metal spiral binding. [74] pages. 62 photogravure plates, double-page photogravure endpapers. 250 x 200mm (9¾ x 7¾"). Very good; some light rubbing to edges, crease to top forecorner of rear wrapper, no inscriptions.

A very good copy of the influential modernist photobook. In *Paris de Nuit* Brassai takes on the role of the street flaneur, infiltrating with his camera the dark spots of city life. His photographs reveal the nocturnal streets and the characters who inhabit them. By documenting the workers, chorus girls, criminals, lovers, tourists and drunkards he is following in the footsteps of Degas and Toulouse-Lautrec, but is one of the first to use a camera rather than a paint brush. His photographs of the demi-monde are juxtaposed against the dazzle of the Eiffel Tower and other Parisian landmarks. The book is a fine example of quality photobook production, with its spiral binding, the strong graphic elements of the text, the full-page bleeds and the rich tonality of the photogravure reproductions which emphasise the elements of dark and light. *Paris de Nuit* was very well received on publication and won Brassai a place as one of the greatest twentieth-century photographers.

[Roth. The Book of 101 Books. p.76-7; Parr & Badger. The Photobook: A History Volume I. p.134; Hasselblad Center. The Open Book. p.110-1; Auer. 802 Photo Books. p.198]

SOLD



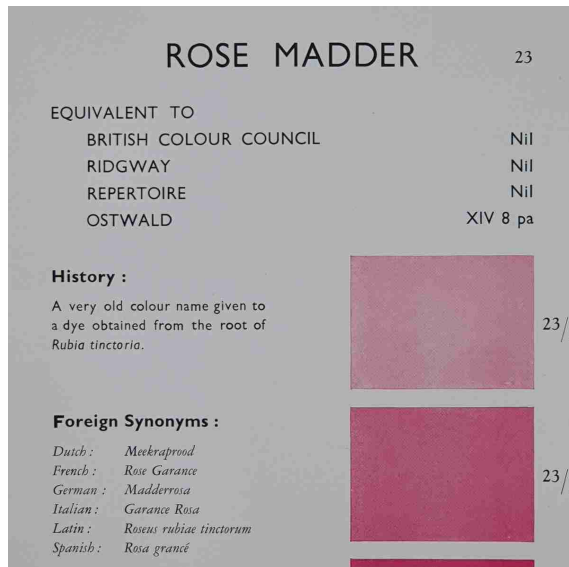


A colour sample chart used to accurately describe the different colours of plants and flowers.

British Colour Council Horticultural Colour Chart

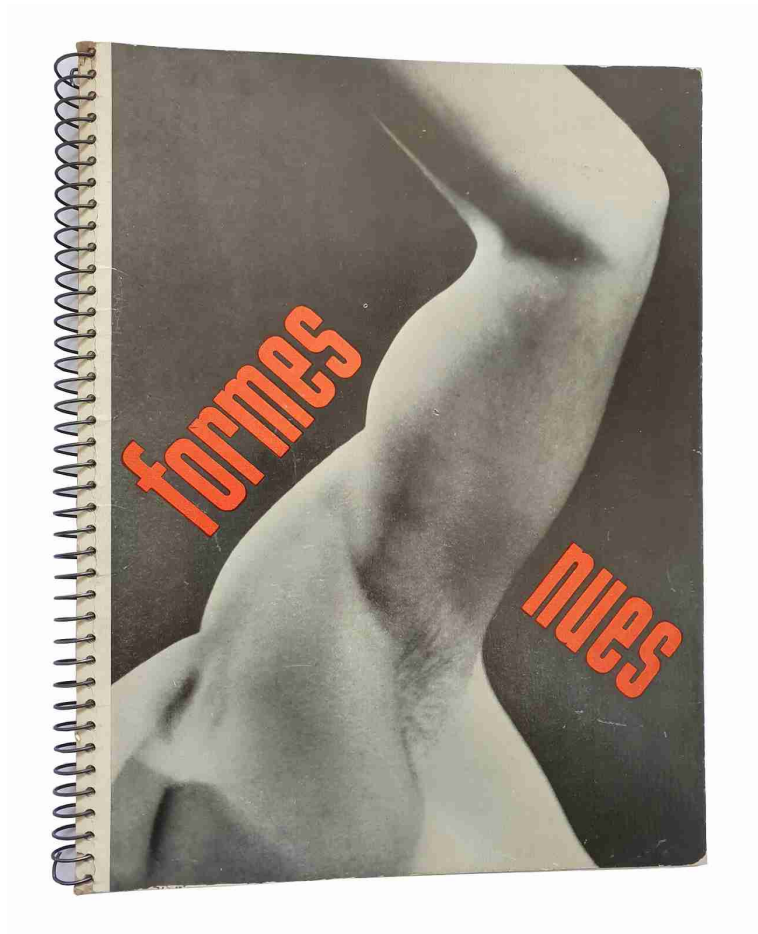
Robert F. Wilson (Art Director and General Manager).

British Colour Council in collaboration with The Royal Horticultural Society. London. 1938; 1942. First edition. 2 volumes. Two 8-page stapled booklets; 200 loose plates each representing a different colour, with each colour sampled in 4 different tint or shades; 800 colour samples in total; black card viewing mask included. All housed in two matching olive-green cloth portfolio-style cases, with titles in black to front. 250 x 170mm (9¾ x 6¾"). Very good; slight shelf wear to cases; colour sample plates printed on gloss paper are curled at edges, as usual; some foxing to booklet of volume one.



A colour sample chart, with all samples present. The British Colour Council was established in 1930 to standardise colour definition across industries. In 1934 the Council published *The Dictionary of Colour Standards*. This present work,, published in parts in 1938 and 1942, selects colours particularly appropriate to horticultural and flowers. 'The need for standardized colour terms for horticultural use requires no emphasis, without them accurate description is impossible.' (from the introduction). The book remains an invaluable aid for colour inspiration and matching and, as the original text makes clear, it has 'a use and value far outside its horticultural scope'. Few copies of the chart have survived because it was used so extensively as a working tool.

SOLD



A scarce photo book containing the great modern photographers of the 1930s, including Man Ray and early Platt Lynes.

Formes Nues

Edited by Albert Mentzel & Albert Roux.

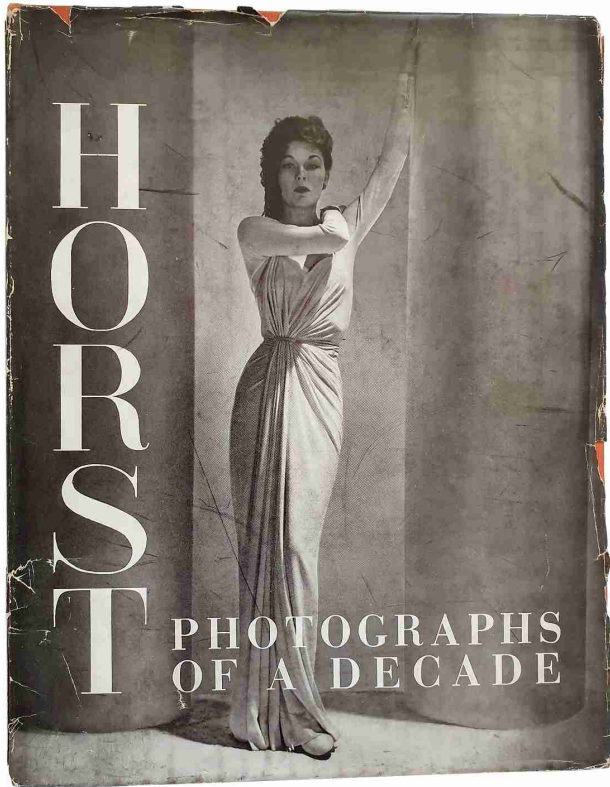
Forme - Editions d'Art Graphique et Photographique. Paris. 1935. First edition. Spiral-bound with card covers, with a photograph by Man Ray to front board. Unpaginated [22 pages]. 96 photographic heliogravure plates. 315 x 250mm (12½ x 9¾"). Near fine; very light shelf wear, rubbing to corners of front cover, crease to front cover along spiral binding, short crease to top forecorner of rear cover; internally excellent, a very well preserved copy of a fragile title.

A scarce photo book, illustrating a collection of photographs of the nude figure by the great modern photographers of the 1930s. The aim of the editors was to promote photography of the nude as an artistic form. Andreas Feininger, Moholy-Nagy, Man Ray, Verneuil and others provide statements on their own techniques and styles. Amongst the photographers contributing the 96 images are Brassai, Caillaud, Dritkol, Feininger, Raoul Hausmann, Florence Henri, Andre Kertesz, Herbert List, Dora Maar, Moholy-Nagy, Man Ray and Verneuil. Significantly it is the first work to contain the male nudes of George Platt Lynes. The graphic cover featuring Man Ray's photograph is a fantastic blend of text and form.

[Bertolotti. Books of Nudes. p.74-75; Auer. 802 Photo Books. p.227]

£1,500

[More Info & Images](#)



Horst's first published book, containing a selection of his fashion and portrait work created in both Paris and New York.

Horst. Photographs of a Decade

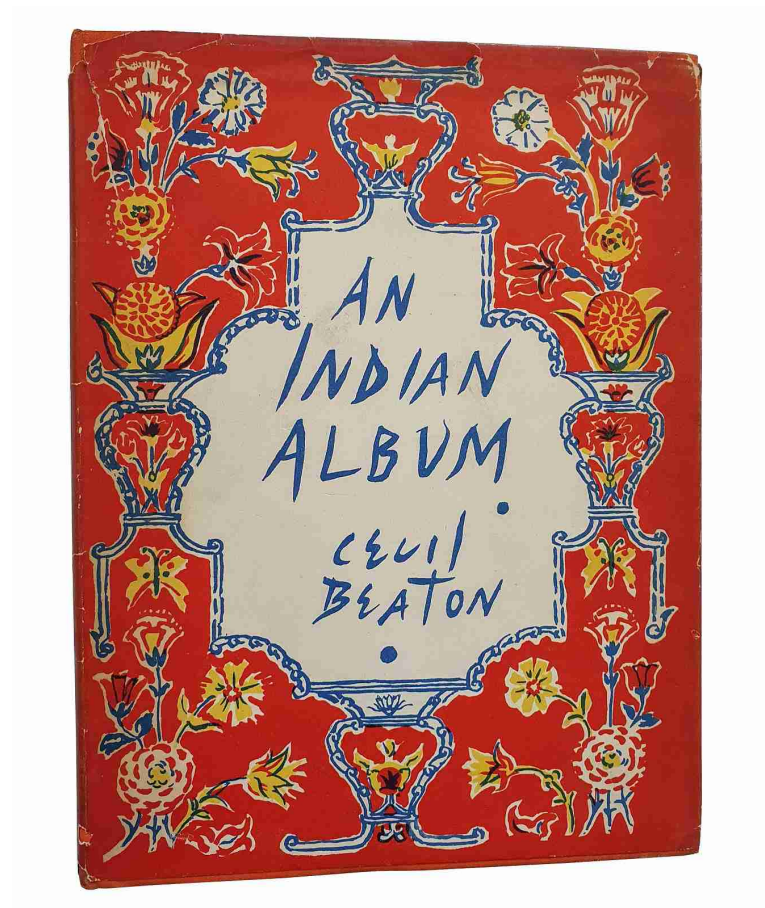
Preface by Dr. M. Agha. Edited by George Davis. Text by Horst P. Horst.
J. J. Augustin Publisher. New York. 1944. Hardback, dust jacket. 133 pages. Illustrated with nearly 100 full-page black-and-white plates. 315 x 245mm (12½ x 9¾"). Very good, with good dust jacket; some chipping to jacket along top edge and head and base of spine, with small areas of loss, mainly to rear jacket, the biggest being 2cm by 2cm, front flap detached, tear along lower 9cm of spine, some markings to rear wrapper, not price-clipped; internally clean.

This is Horst's first published book and is scarce with the fragile dust jacket. Published during the latter years of the Second World War, *Photographs of a Decade* contains a selection of Horst P. Horst's fashion and portrait work from the mid-1930s to the mid-1940s. It is divided into two sections. The first is a collection of his Paris images, taken during the heady days before the outbreak of war. The second is a selection of his photos taken in New York, after he had emigrated there. His early fashion and portrait work which began in Paris, draws on his training as an architect under Le Corbusier with the use of perfectly composed, classically-inspired backdrops and settings, dramatic lighting and a strong sense of the three-dimensionality of the model. The sitters and models are statuesque and stand apart from the viewer, belonging to a rarefied world of glamour, poise and high style. When Horst moved to New York and started to photograph American personalities and fashion, Conde Nast at *Vogue* requested that his photographs reflect American ideals, those of youth, gaiety, spontaneity and glamour. Horst's American work takes on these qualities, gaining an immediacy and sense of fun that is not so present in his early work.

In 1943 Horst became a sergeant in the United States Army and worked as an army photographer. The final photograph in the book is 'Capt. Artha D. Williams, U.S. Army, 1944' and the reverse of the dust jacket reads 'BUY WAR BONDS' in large block letters, reminding the reader of the push-and-pull between fashion, high society and the reality of wartime.

£480

[More Info & Images](#)



Cecil Beaton's photographs of war-time India, with the well-preserved dust jacket.

An Indian Album

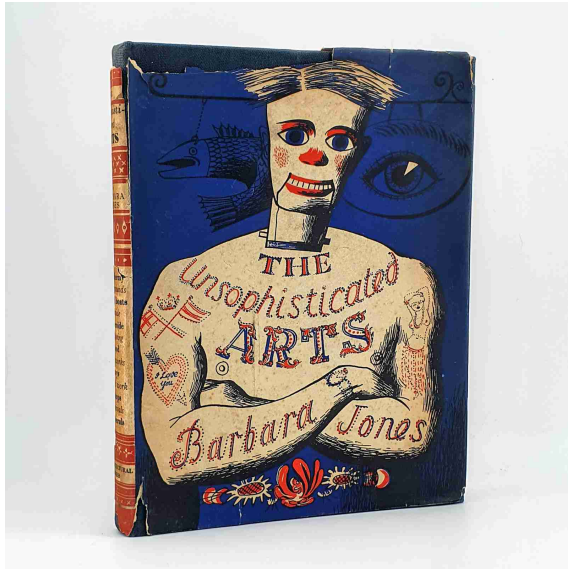
Cecil Beaton.

B.T. Batsford Ltd.. London. Winter, 1945-6. First edition. Orange cloth-bound hardback, with blue titles, top-edge orange, dust jacket. 8 text pages. Frontispiece and 78 b&w plates. 230 x 175mm (9 x 7"). Very good in very good dust jacket; light shelf wear to jacket, a few small nicks and tears to edges, forecorners and ends of spine, small areas of loss to spine ends and rear top forecorner, 4cm tear towards spine of front jacket, spine and top edge of jacket browned, not price-clipped; slight spotting to half-title, no inscriptions.

Cecil Beaton's photographs of war-time India, with the well-preserved dust jacket. Beaton was sent to the Far East during World War II to take photographs for the Ministry of Information. He visited India in 1944 and *An Indian Album* brings together a collection of the photographs he took there. As well as images of Indian soldiers there are photos of local people, workers, customs and rituals, street scenes and cultural monuments. The book differs from *India*, published in Bombay by Beaton in the same year, with its own text and a different selection of images.

£140

[More Info & Images](#)



Barbara Jones' classic book on English vernacular art.

The Unsophisticated Arts

Drawn and described by Barbara Jones.

The Architectural Press. London. 1951. First edition. Navy cloth-bound hardback, dust jacket. 192 pages. Illustrated throughout with black and white photographs, line drawings and some colour plates. 245 x 190mm (9¾ x 7½").

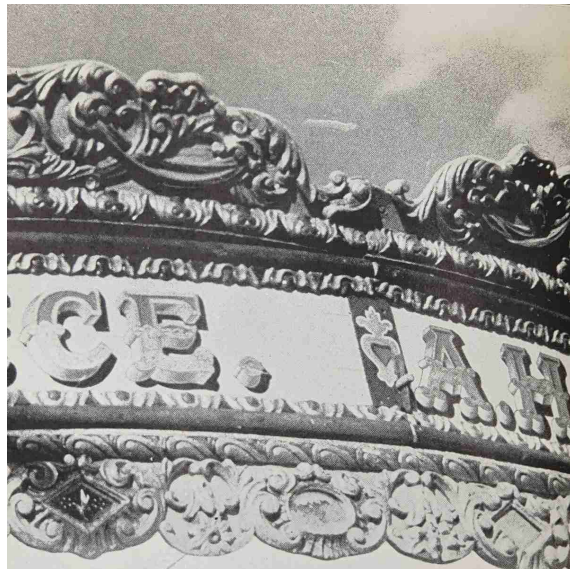
Very good, in good dust jacket; shelf wear to jacket, wear to forecorners, some chipping with loss to spine and top edge, tears to spine, spine browned, browning and spotting to jacket, not price-clipped; cloth slightly dusty, spotting to endpapers and browning to edges.

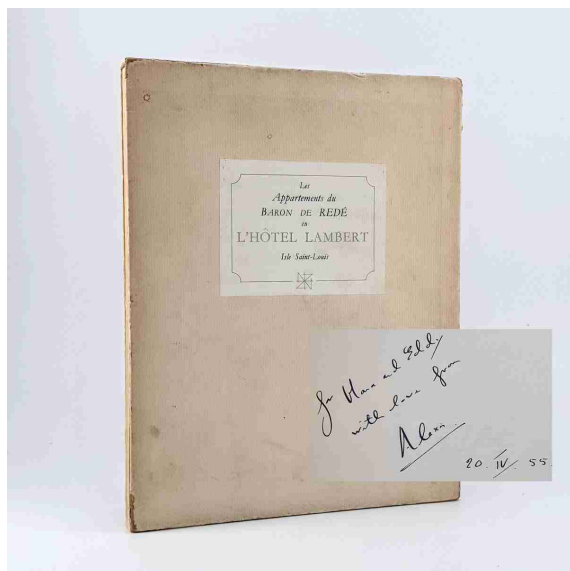
'It is the art of the fairground showman, the painter of canal boats, the weekend bungalow owner, the toy maker, the wedding cake baker.'

Barbara Jones' classic book on English vernacular art. Jones travelled around England describing in words and images the art she discovered, encompassing taxidermy, fairgrounds, canal boats, seaside, riverside, tattooing, food, waxworks, toys, rustic work, shops, festival and funerals.

£120

[More Info & Images](#)





A photographic tribute to the Baron de Rede's magnificent Hotel Particulier.

Les Appartements du Baron de Rede en L'Hotel Lambert, Isle Saint-Louis [INSCRIBED]

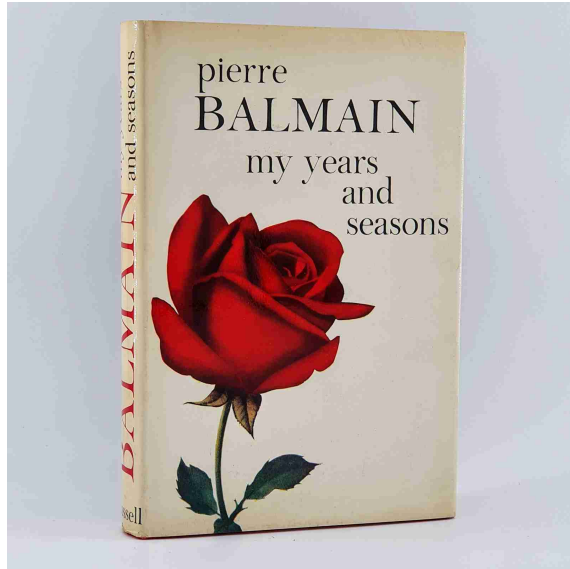
Texts by La Princesse Bibesco and Rene Heron de Villefosse. Illustrations by Jean-Louis de Maigret. Photographs by Jean Vincent.

Editions du Rocher. Monaco. 1954. First edition. Limited to 550 copies, this being no. 56 of 500 examples 'sur papier offset pour le texte et sur papier couche pour les illustrations'. White paper wrappers, matching card chemise and slipcase with paper label pasted to front board. Unpaginated [40 pages]. Signed and inscribed by the Baron de Rede to the first leaf - 'for Hana and Edd. / with love from / Alexis. / 20. IV. 55.' 13 charbon photographs, tipped-in. 250 x 200mm (9¾ x 7¾"). Very good; light pull to stitching between two pages, slight browning to white wrappers; some browning to spine of chemise; brownin and light wear to slipcase, small stain to rear cover, edges lightly rubbed, beginning to split along lower edge.



A presentation copy of a 1954 tribute to the Baron de Rede's magnificent Hotel Particulier. The main body of the book is composed of 13 photographs taken by Jean Vincent of the exterior and apartment rooms of the Hotel Lambert, transformed and restored by Rede in the preceding years. The residence was a society hub and the location for the Baron's infamous costumed balls. The photographs are preceded by two essays, 'La Chanson de l'Isle Saint-Louis' by Princesse Bibesco and 'Heurs, Malheurs et Bonheurs de l'Hotel Lambert' by Rene Heron de Villefosse.

SOLD



The fashion designer's autobiography.

Pierre Balmain. My Years and Seasons

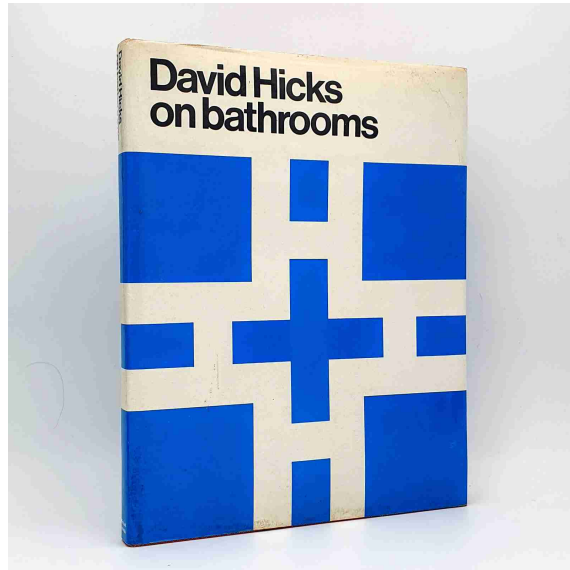
Pierre Balmain. Translated by Edward Lanchbery, with Gordon Young. Cassell. London. 1964. First edition. Cloth-bound hardback, dust jacket. xxii, 182 pages. 40 hors-texte plates with b&w photographs. 220 x 150mm (8¾ x 6"). Near fine in very good; slight shelf wear, light surface scratches to rear jacket, not price-clipped; clean internally with no inscriptions.

The autobiography of the French fashion designer Pierre Balmain (1914-1982). The memoir covers Balmain's upbringing, his first forays into fashion, his time at Lelong with Christian Dior, the establishment and successes of the Balmain couture house and his life outside of the business.

£75

[More Info & Images](#)





Hicks' classic vintage book on bathrooms.

David Hicks on bathrooms

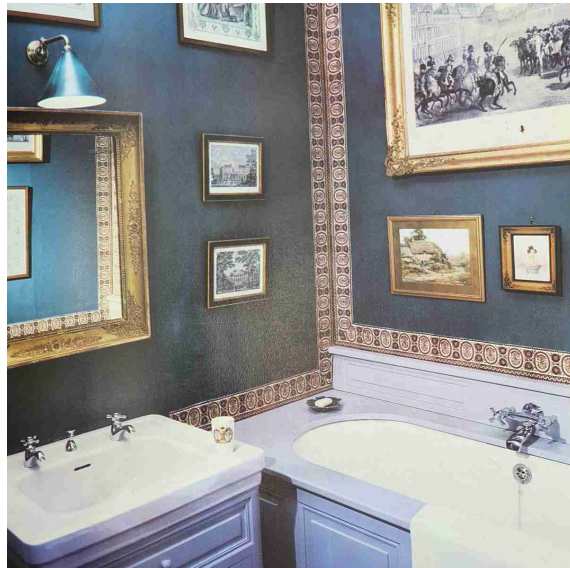
David Hicks.

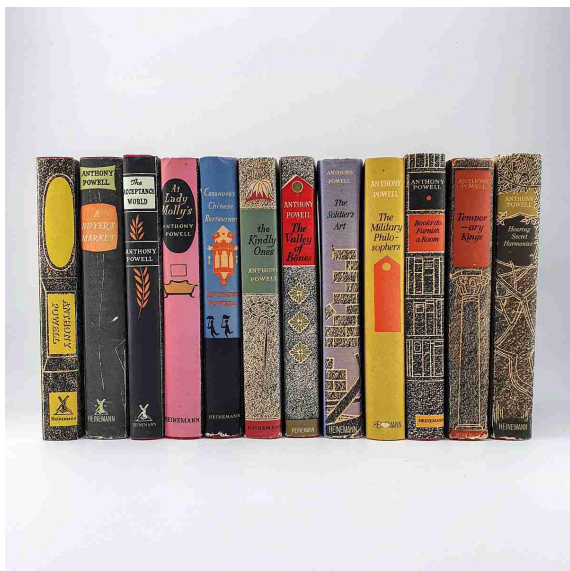
Britwell Books. Britwell Salome. 1970. First edition. With the Michael Joseph dust jacket, with price in £s. Cloth-bound hardback, dust jacket. 151 pages. Illustrated throughout, including 32 large colour plates. 310 x 245mm (12¼ x 9¾"). Very good, in very good dust jacket; not price-clipped; previous owner's name to front free endpaper, slight spotting to endpapers.

David Hicks' classic vintage book on bathrooms, with the striking dust jacket with Hicks' iconic cross design. It is the third volume in the Hicks design series and features his work in the United States, Switzerland, England, France, Holland and Nassau. Most of the illustrations were taken specially for the book and include bathrooms, cloakrooms and dressing rooms. It also features the work of other designers and "amateurs of taste".

£120

[More Info & Images](#)





A complete 12 volume set of Anthony Powell's series with the dust jackets in uncommonly near fine condition.

Dance to the Music of Time [Complete Series]

Anthony Powell.

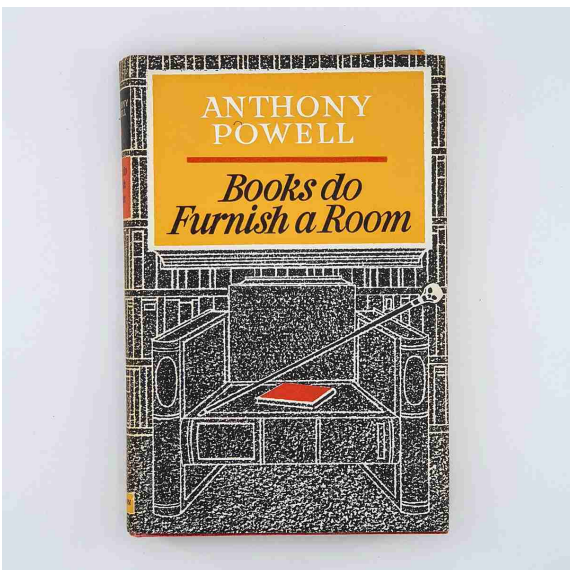
William Heinemann Ltd. London. 1968-1973. 2 first editions; 10 later reprints. Originally published between 1951 and 1975. 12 volumes. Hardback, dust jackets. 195 x 130mm (7¾ x 5"). Very good, in near fine dust jackets; top edges dusty, some spotting to edges, spine of vol. 1 and 2 slightly faded, some browning to spines of other volumes, five volumes price-clipped, a couple with replacement price stickers, ruffling spine ends of vol. 5, a couple of short nicks to jacket of vol. 11, light speckling to boards of vol. 6 and 8.

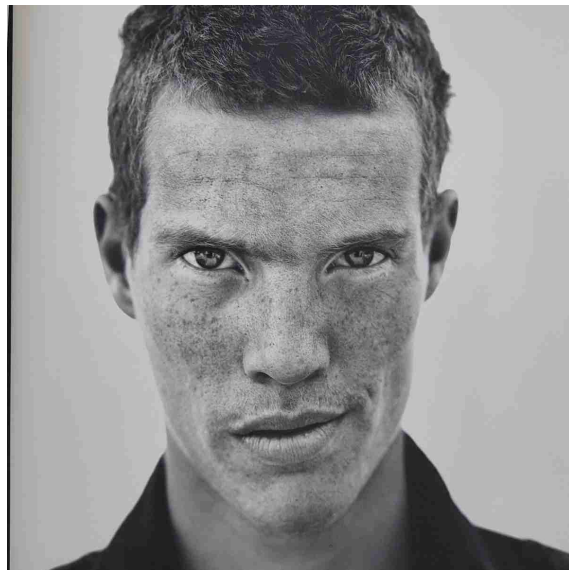
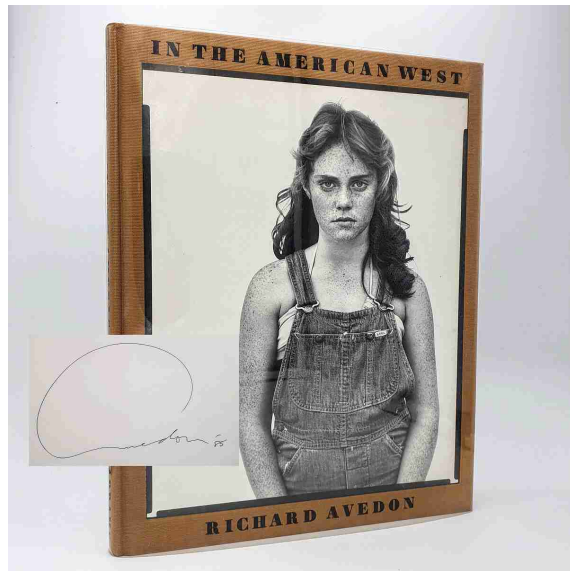
A complete 12 volume set of Anthony Powell's series *A Dance to the Music of Time*. All volumes have the James Broom-Lynne dust jackets in uncommonly near fine condition.

1. *A Question of Upbringing*. 1974 reprint.
2. *A Buyer's Market*. 1976 reprint.
3. *The Acceptance World*. 1977 reprint.
4. *At Lady Molly's*. 1975 reprint.
5. *Casanova's Chinese Restaurant*. 1974 reprint.
6. *The Kindly Ones*. 1975 reprint.
7. *The Valley of Bones*. 1977 reprint,
8. *The Soldier's Art*. 1975 reprint.
9. *The Military Philosophers*. 1968 first edition.
10. *Books Do Furnish a Room*. 1975 reprint.
11. *Temporary Kings*. 1973 first edition.
12. *Hearing Secret Harmonies*. 1976 reprint.

£650

[More Info & Images](#)





An influential American photo book by Richard Avedon.

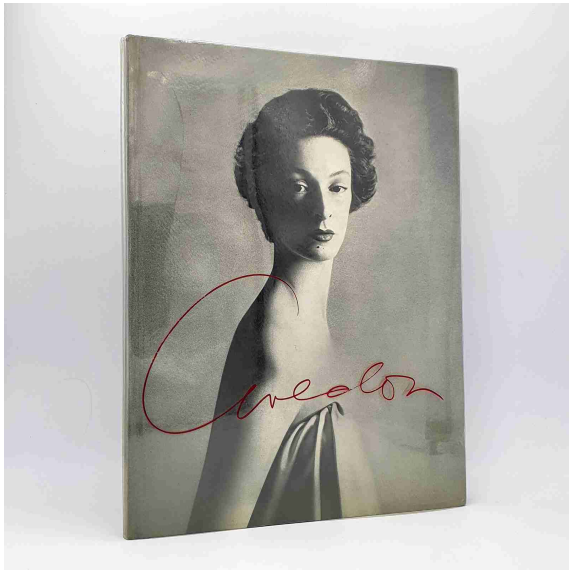
Richard Avedon. *In The American West*. 1979-1984
[SIGNED]

Richard Avedon. Essay by Laura Wilson.
Harry N. Abrams. New York. 1985. First edition. Signed in ink by Avedon to front free endpaper. Cloth-bound hardback with illustrations pasted to boards, acetate dust jacket. Unpaginated [172 pages]. 113 monochrome photographs, including 1 gate-fold. 365 x 290mm (14¼ x 11½"). Near fine; some very slight scratches to surface of rear acetate.

An influential American photo book by Richard Avedon. *In the American West* was commissioned by the Amon Carter Museum in Fort Worth, Texas. During a period of six years Avedon travelled through the Western states photographing the American people. His view is bleak, the sitters are the misfits and down-and-outs - drifters, factor workers, miners, bartenders, maids, ranchers, meat packers, migrants, cow boys, oil field workers and grave diggers - but Avedon's graceful portraits give them a powerful, challenging presence.

[Parr & Badger. The Photobook: A History Volume II. p.38]

SOLD



An anthology of the finest photographs taken by Richard Avedon in his career up to 1977.

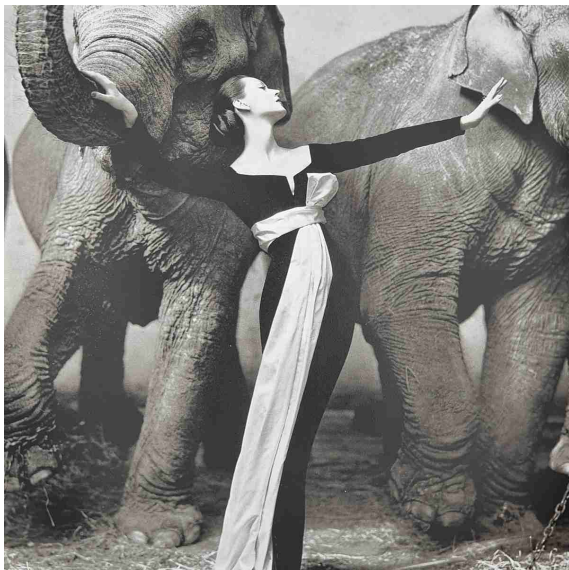
Avedon. Photographs 1947-1977

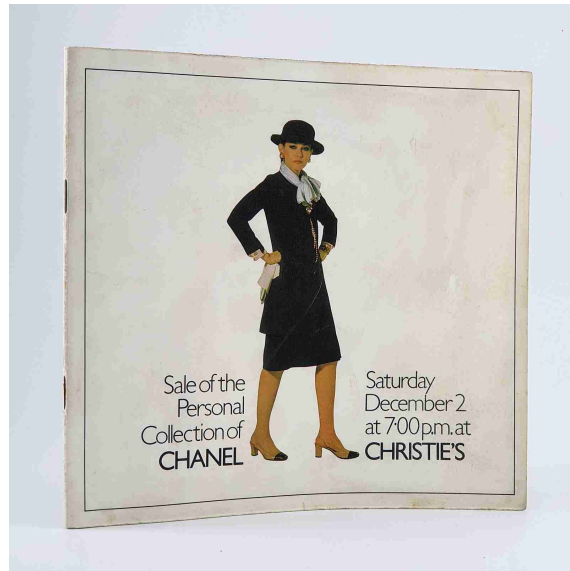
Richard Avedon. Preface by Harold Brodkey.
Farrar, Straus & Giroux. New York. 1978. First edition. Glossy paper-covered illustrated boards, printed acetate dust jacket. Unpaginated [176 pages]. Over 120 monochrome plates. 365 x 275mm (14¼ x 10¾"). Very good in very good acetate dust jacket; slight wear to jacket, ruffled at head of spine, light bump to lower forecorner, slight yellowing to cover and page edges.

An anthology of the finest photographs taken by Richard Avedon in his career up to 1977. The subjects of his images read like a Who's Who of the fashion and entertainment world - Lauren Bacall, Brigitte Bardot, Cecil Beaton, Marisa Berenson, Marlene Dietrich, Givenchy, Audrey Hepburn, Bianca Jagger, Loulou de La Falaise, Sophie Loren, Marilyn Monroe, Yves Saint Laurent, Jean Shrimpton and Gloria Vanderbilt. These portraits are interspersed with his fashion photographs. The cover features Marella Agnelli to the front and 'Dovima with Elephants' to the rear. The book accompanied a retrospective exhibition at the Metropolitan Museum of Art.

£100

[More Info & Images](#)





A very personal sale of Chanel's own jewellery collection and wardrobe.

Sale of the Personal Collection of Chanel

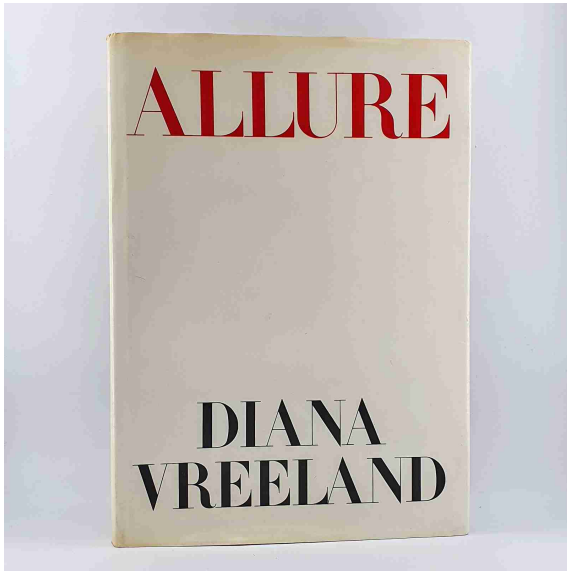
Christie, Manson & Woods Ltd. London. December 2, 1978. First Edition. Illustrated wrappers. 57 pages. Invitation to the pre-sale reception and ticket for the auction loosely inserted. 119 lots, many of which are illustrated in b&w and some colour. 200 x 210mm (7¾ x 8¼"). Very good; light shelf wear, rubbing to surface of wrappers; price realised noted in ink on each lot.

The auction catalogue for a very personal sale of Chanel's own jewellery collection and wardrobe. Subtitled 'The Chanel Wardrobe and Casket of Costume Jewellery assembled by Madame Lilian Grumbach the closest colleague of Mademoiselle Chanel during the Last Fourteen Years of Her Life which will be sold at Auction by Christie, Manson & Woods Ltd.' The jewellery is mainly costume jewellery and many pieces are stamped Chanel. The clothes are made up of Chanel's classic suits, dresses, coats and accessories, many of which were made personally by Mlle. Chanel for her own use. The collection gives a unique insight into this most stylish of women. With short text contributions from Hervé Mille and Madge Garland, and a reprint of The Times Obituary January 12 1971.

£125

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A first edition of the classic book by the New York fashion.

Allure

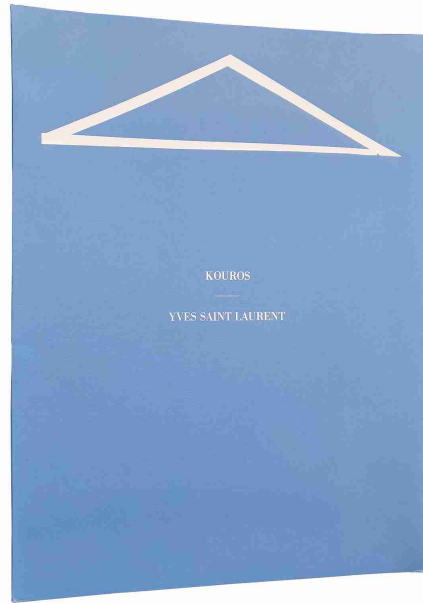
Diana Vreeland. With Christopher Hemphill.
Doubleday & Company, Inc. New York. 1980. First edition. Hardbound in red buckram with gilt titles, dust jacket. 208 pages. Illustrated throughout with b&w photographs. 390 x 280mm (15¼ x 11"). Very good, in very good dust jacket; slight shelf wear, slight yellowing to white jacket, slight bump to top forecorner, price-clipped.

A first edition of the classic book by the New York fashion editor Diana Vreeland, in which she selects a "pot-pourri" of images that encapsulate her idea of *Allure*. The photographs are taken from many different sources and supplemented with Vreeland's witty and insightful remarks.

'Here, she has chosen pictures by some of the century's greatest photographers - among them, Horst, De Meyer, Avedon, Beaton, Penn, and Steichen, as well as the exciting and often bizarre work of the paparazzi - of events which gave shape to the culture of an era, and some of the celebrated personalities who set their imprint on it. Opera queens, royal queens, society queens, movie queens, ballet superstars, fashion mannequins vie for places in Mrs. Vreeland's scenario. And she has set them on the opera stage, on the screen, on a diving board, on the town, on vacation, in a coronation procession, in *haute couture* clothes, at play, at a royal funeral, at work, at each other. Garbo, Nureyev, Callas, Queen Mary, Nijinsky, the Duchess of Windsor, Elsa Maxwell, Anna Magnani, Josephine Baker, Sara Bernhardt, Evita Peron, Edith Sitwell, Gertrude Stein, Marilyn Monroe, the Vicomtesse de Ribes - to name but a few of the luminaries whose presences help define Diana Vreeland's definition of *allure*.' (from the blurb).

£80

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A beautifully produced artist's book by Yves Saint Laurent publicising his perfume *Kouros*.

Kouros

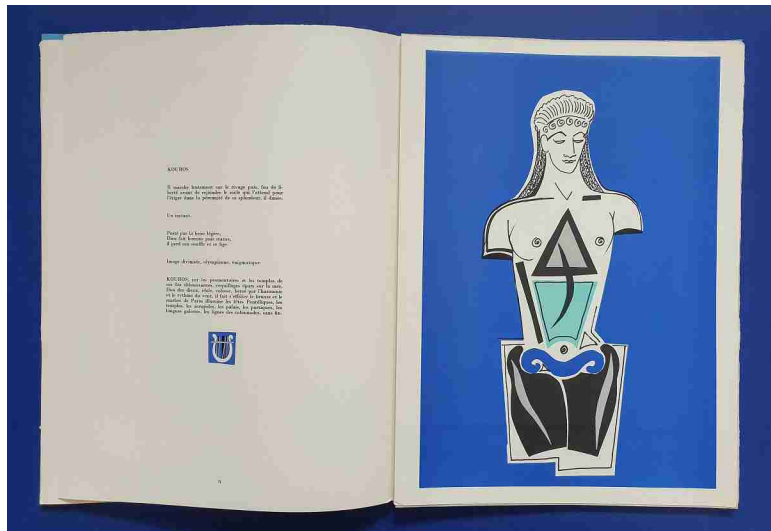
Yves Saint Laurent.

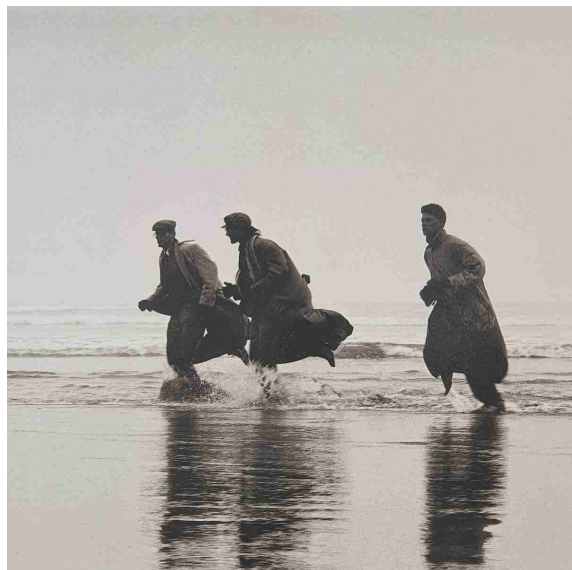
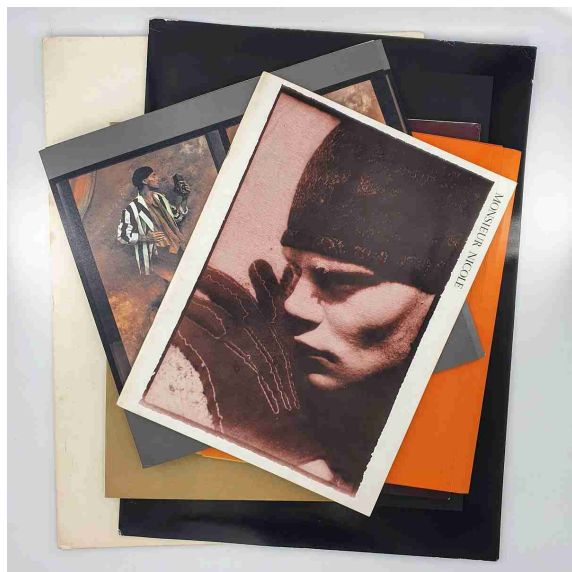
Maquette et Edition Mafia. France. No date [1981]. First and only edition. Limited to 1,500 copies, this being copy no. 557. 8 bifolia; 9 printed poems, each accompanied by a full-page illustration on the opposing page; 10 plates in total (including one double page plate) printed in blues, black and silver in a pochoir style; decorated leaf with title and justification; loose in printed blue wrappers, housed in original printed white cardboard case. 380 x 280mm (15 x 11"). Near fine; folder and plates in excellent condition, all tissue guards present; some light wear and marks to cardboard case which has preserved the book well.

A beautifully produced artist's book by Yves Saint Laurent publicising his perfume *Kouros*, "the scent of the Gods". Saint Laurent's poems are accompanied by his illustrations. His words and images combine Greek myth and art with the male body and the perfection of masculine beauty. The book was issued as a luxurious publicity brochure and, although there was a limitation of 1,500, copies are now scarce. OCLC records only two copies.

£500

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Collectable lookbooks by Juergen Teller, Jan Sudek et al for Yukio Kabayashi.

A collection of seven Monsieur Nicole lookbooks

Yukio Kobayashi. Photographs by Jan Sudek, Sachiko Kuru, Geof Kern, Juergen Teller & Chris Nash.

Nicole Times Publisher. Mitsuhiro Matsuda. Tokyo. 1985-1993. 7 individual lookbooks in various bindings and of various sizes, some with folding or loose plates. Illustrated throughout with fashion photographs. 505 x 375mm (20 x 14¾").` Very good; some slight shelf wear and rubbing to edges of some volumes; vol. 24 - a few short crease marks radiating from spine; vol. 13 - small abrasion and mark to rear wrapper; vol. 27 - front cover over-opened; vol. 20 - slight creasing, light spotting to covers only; vol. 25 - fading to bottom edge of orange folder; vol. 21 - small stain to fore-edge of a few pages.

The Monsieur Nicole menswear line is designed by the Japanese designer Yukio Kabayashi for Matsuda. Present here are seven lookbooks from the 1980s and '90s showing a season's collection through fashion photographs. Each lookbook is shot by a different photographer in a different location. Each one is a highly collectable photobook.

The lookbooks on offer are:

Vol. 13. Fall-Winter 1985. Photographs by Sachiko Kuru

Vol. 20. Printemps-Ete 1989. Photographs by Juergen Teller

Vol. 21. Automne-Hiver 1989. Photographs by Juergen Teller

Vol. 22. Printemps-Ete 1990. Photographs by Jan Saudek, on location in Prague

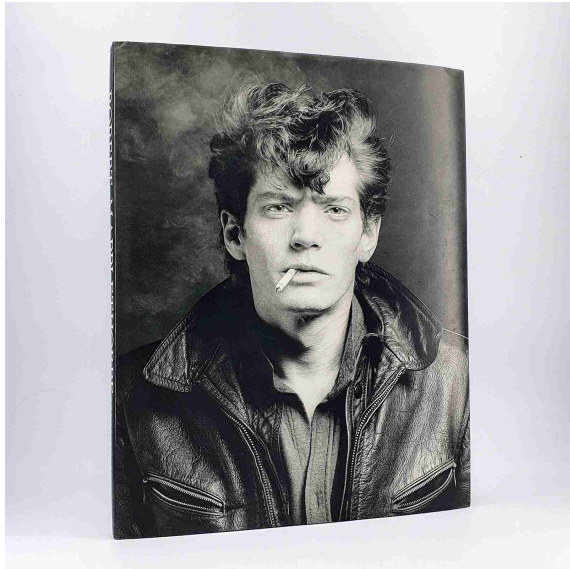
Vol. 24. Automne-Hiver 1991. Photographs by Jan Sudek

Vol. 25. Printemps-Ete 1992. Photographs by Chris Nash

Vol. 27. Spring-Summer 1993. Photographs by Geof Kern, on location in Portugal

£900

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A beautiful album of Mapplethorpe's portrait photographs.

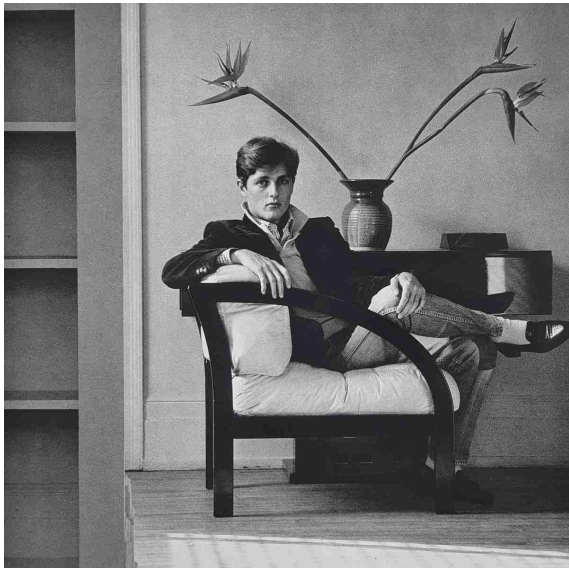
Robert Mapplethorpe. Certain People: A Book of Portraits

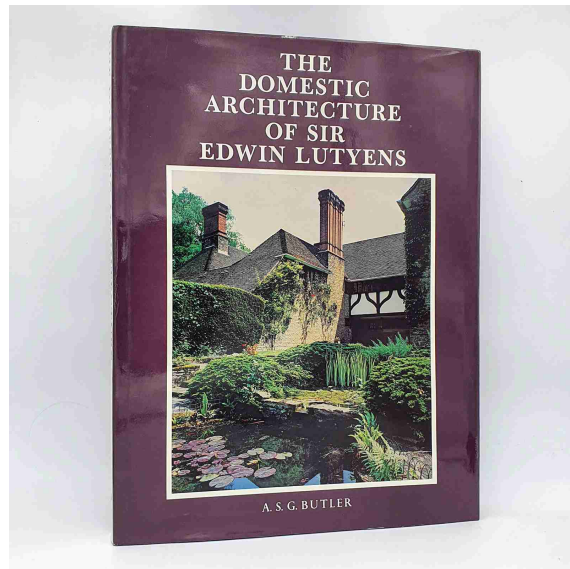
Preface by Susan Sontag. Photographs by Robert Mapplethorpe.
Twelvetreepress Press. Pasadena. No date. Second edition limited to 5,000 copies; first published in 1985. Hardback, dust jacket. Unpaginated, c. 100 pages. Numerous full-page duotone plates. 360 x 290mm (14¼ x 11½"). Near fine, in near fine dust jacket; very slight shelf wear.

A beautiful album of Mapplethorpe's portrait photographs, capturing many members of the 1970/80s art scene. The sitters featured include Patti Smith, Arnold Schwarzenegger, David Hockney, Carolina Herrera, James Douglas, Grace Jones, Lord Snowdon, Paloma Picasso, Philip Johnson, Bruce Chatwin, Louise Bourgeois, Donald Sutherland, Andy Warhol, Richard Gere, Ken Moody and many more.

£100

[More Info & Images](#)

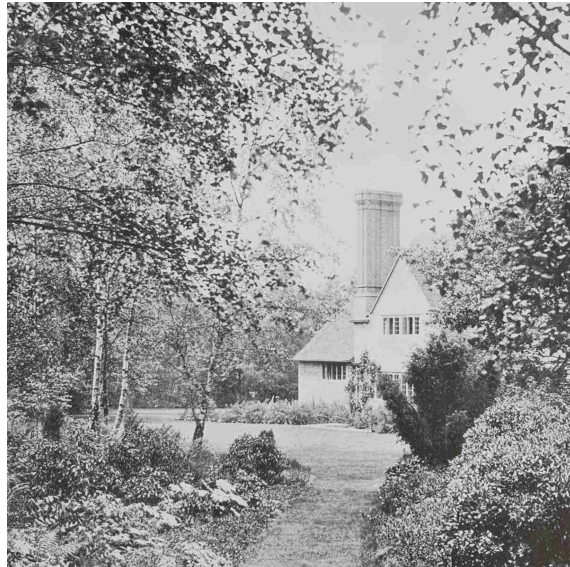




The authoritative work on Lutyens' complete work.

The Domestic Architecture of Sir Edwin Lutyens

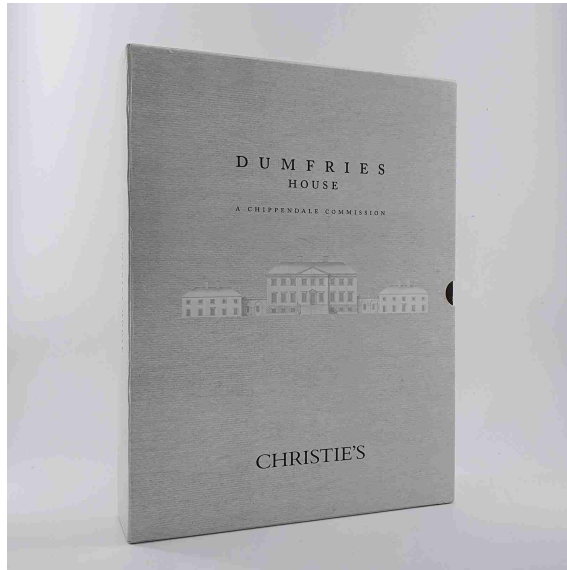
A. S. G. Butler. With the collaboration of George Stewart & Christopher Hussey. *Antique Collectors' Club. Woodbridge. 2003. A reprint of the Country-Houses volume from the three volume Lutyens Memorial set 'The Architecture of Sir Edwin Lutyens'. First published by Country Life in 1950. Green cloth-bound hardback, dust jacket. 61 pages + 110 architectural drawings, 271 photographs. Illustrated profusely with full-page architectural drawings and b&w photographs. 415 x 315mm (16¼ x 12½"). Near fine, in near fine dust jacket; an excellent, clean copy.*



In 1950, intended as a fitting (and useful) tribute to Edwin Lutyens, Country Life published a three volume authoritative work on his architecture. All of Lutyen's output was illustrated. The first volume, which covered the Country Houses has always been the most popular and sort after, hence it's republication under a separate title here. Drawing and plans of Lutyen's homes are accompanied by photographs of the houses surround be Gertrude Jekyll-designed gardens.

£300

[MoreInfo & Images](#)



The scarce auction catalogue for the sale that never happened, with the slipcase.

Dumfries House. A Chippendale Commission

With an introduction by Andrew McLean.

Christie's. London. Thursday 12 July and Friday 13 July 2007. 2 volumes. Paperback, slipcase. 368 and 346 pages. 634 lots illustrated in colour, often from multiple viewpoints, plus photographs of the objects in situ in the rooms of Dumfries House. 300 x 230mm (11¾ x 9"). Near fine in near fine slipcase; some wear to spine and slight knock to head of Volume I, very slight wear to forecorners; an excellent set.

The scarce auction catalogue for the sale that never happened, with the slipcase. Dumfries House in Scotland was due to be sold and its contents auctioned in 2007, but the whole was "Saved for the Nation" after the intervention of the Prince of Wales at the last-minute. The house was built by Robert and John Adam in the 1750s and contains one of the most important collections of 18th-century furniture in-situ, including many pieces by the great Edinburgh furniture-makers of the day, Francis Brodie, Alexander Peter, and a celebrated amount of original Chippendale furniture created specifically for its Dumfries House setting. The catalogue includes a history of the house and is extensively researched and illustrated.

£600

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