

the
SUMMER
2019 list





BEAUX BOOKS

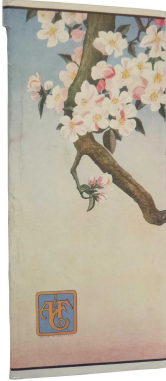
42 Harebell Close
Hartley Wintney
Hampshire
RG27 8TW
UK

07783 257 663
clare@beauxbooks.com
www.beauxbooks.com

Please contact us for full condition reports. All titles are offered subject to prior sale. Additional copies of some titles may be available but may be subject to a change in price or condition.

Front Endpapers: #20 Soiree Rose & #40 Flowers. Photographs by Irving Penn
Rear Endpapers: #17 The British Colour Council Dictionary of Colour Standards
& #49 A Collection of Photographs of Sacheverell Sitwell and his Family

1 Art-deco style catalogue of ladies' fashions from Abercrombie & Fitch



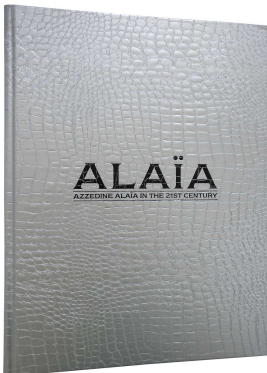
Spring Styles 1926. Abercrombie & Fitch Co. The Greatest Sporting Goods Store in the World

Abercrombie & Fitch Co. New York. 1926. 29 loose leaves housed in an illustrated paper folder. Each leaf reproduces a black-and-white line drawing depicting a model in an Abercrombie & Fitch outfit, with details of materials, colourways and prices printed below. The folder is illustrated with a cherry blossom design by George A. Brettell. 230 x 105mm. Very good.

£220

Prior to its current incarnation as an American apparel store, Abercrombie & Fitch was a prestigious purveyor of sporting goods from its flagship premises on Madison Avenue and 45th Street. This Spring catalogue comes from the Madison Avenue store and contains 29 art-deco style illustrations of their latest ladies' fashions. There are outfits for sports - golf, tennis, horse riding, hiking and swimming - but also outfits suited for excursions, walking the dog and cruising on an ocean liner. A complete wardrobe for the modern woman. One copy recorded in OCLC, this with only 28 leaves.

2 A visual overview of Alaïa's fashion creations, beautifully presented



Alaïa. Azzedine Alaïa in the 21st Century

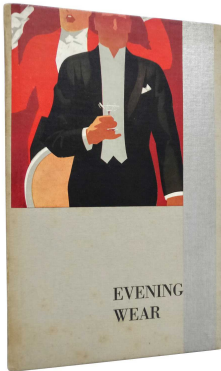
Annie Cohen-Solal, Stephanie Seymour Brant & Mark Wilson.

Groninger Museum. Groningen. 2011. First edition. English language edition. Hardback, bound in silver simulated crocodile skin. 224 pages. Illustrated throughout with full-page colour photographs. 360 x 275mm. Near fine.

£350

The catalogue for an exhibition at the Groninger Museum in The Netherlands. The exhibition displayed the most fantastic Alaïa fashion designs from the period between 2001 and 2011 and this book provides sumptuous full-page photographs of these creations. The name Alaïa stands for glamour, sensuality, style, cut, self-confidence, comfort and sex appeal. This book with its fabulous silver mock-croc binding lives up to the name.

3 A perfect period fashion catalogue from the 1930s, capturing the dress and the spirit of the Jazz Age



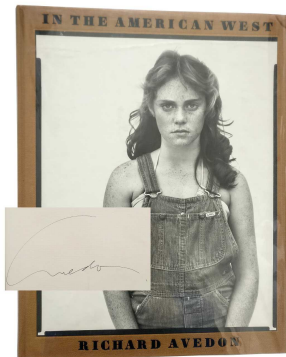
Austin Reed. Evening Wear

Cover illustration by Tom Purvis.
Austin Reed Ltd. London. N.d. [c.1930]. Stitch-bound, grey cloth boards with silver bands to front and back and a colour illustration pasted to front board.
Unpaginated [24 pages]. 195 x 125mm. Very good.

£180

Austin Reed were one of the main suppliers of men's evening wear during the 1920s and 30s, with branches all over the country, including on *RMS Aquitania*. The catalogue covers everything needed by the gentleman about town, making 'the achievement of the correct *tout ensemble* a simple matter.' - tailoring, dress shirts, dress collars, bow ties, white waistcoats, dress socks, braces, mufflers, gloves, hats and studs. Photographs show individual pieces and how to wear them. Tom Purvis, whose illustration of a martini-drinking gentlemen graces the front cover, was a commercial artist who designed posters for Austin Reed as well as the railways.

4 A signed copy of Richard Avedon's influential American photo book



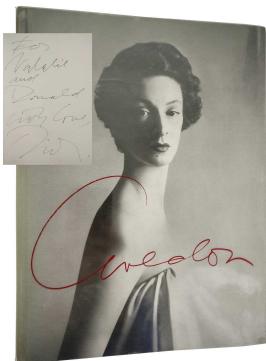
Richard Avedon. In The American West. 1979-1984

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. Very good with very good jacket.

£350

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]

5 An inscribed copy of the anthology of Richard Avedon's finest photographs taken before 1977\



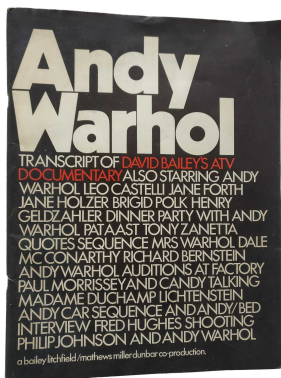
Avedon. Photographs 1947-1977

Richard Avedon. Preface by Harold Brodkey. Farrar, Straus & Giroux. New York. 1978. First edition. Boldly inscribed in ink by Avedon to front free endpaper 'For Natalie and Donald with love, Richard.'. Glossy paper-covered illustrated boards, printed acetate dust jacket. Unpaginated [176 pages]. Over 120 monochrome plates. 365 x 275mm. Near fine with very good jacket.

£320

An anthology of the finest photographs taken by 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.

6 The text and stills from Bailey's banned film on Warhol



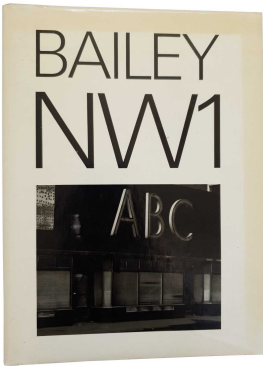
Andy Warhol. Transcript of David Bailey's ATV Documentary

David Bailey. a bailey litchfield/mathews miller dunbar co-production. London. 1972. First edition. Printed wrappers. Unpaginated [c.80] pages. Black-and-white photos. 375 x 290mm. Very good.

£80

The transcript of David Bailey's documentary film *Warhol*, a contemporary view of Warhol and his factory. The film was temporarily banned when it first came due to its purported explicit content. As the cover suggests it starred Leo Castelli, Jane Forth, Jane Holzer, Brigid Polk, Paul Morrisey, Candy Darling, Madame Duchamp, Lichtenstein, Philip Johnson alongside Warhol. Stills from the film accompany the text. It was one of three documentaries made by Bailey at this time, the other two being *Beaton* and *Visconti*.

7 A first edition of David Bailey's photographic record of the landscape of NW1



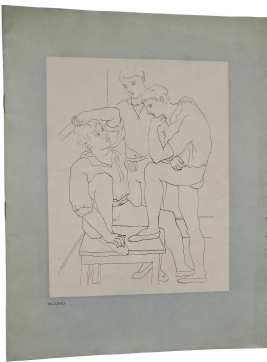
London NW1. Urban Landscapes

David Bailey. Introduction by Martin Harrison.
J.M. Dent & Sons Ltd. London. 1982. First edition. Silver boards, dust jacket. Unpaginated [c.68 pages]. 59 black-and-white photographic plates. 305 x 230mm. Very good.

£220

London NW1 was a departure for Bailey. To capture the images for the book he left his glamour-filled studio and took to the streets of his local neighbourhood, photographing the buildings and landscape from a local's perspective. An early working-title for the project was 'Banalities', the idea being to capture technically perfect shots of unresponsive buildings, but Bailey's affection for his local surroundings and the realisation that he was recording a vanishing world led to a much more personal and reflective series of photos.

8 A rare Ballets Russes programme for the May-June 1926 Paris season



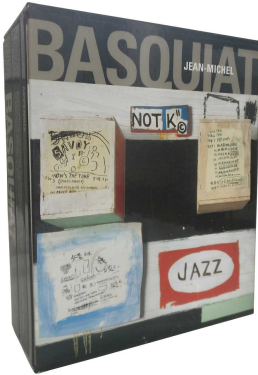
Ballets Russes de M. Serge de Diaghilew. Mai-Juin 1926

Serge Diaghilev.
Paris. Mai-Juin 1926. Wrappers. 20 pages. Printed single leaf cast list for 29 Mai 1926 loosely inserted. With reproductions of illustrations and photographs by Picasso (including the cover), Max Ernst, Man Ray, Miro, Pere Pruna, V. Dimitrieff, Stephen Shore, etc. 315 x 245mm. Very good.

£250

A rare programme for the May-June 1926 season of the Ballets Russes at the Theatre Sarah Bernhardt, Paris. There were several new ballets created at this time including *Romeo and Juliet* (music by Constant Lambert, curtain by Max Ernst, and set and costumes by Miro), *La Pastorale* (music by Georges Auric, choreography by George Balanchine, set and costumes by Pere Pruna) and *Jack in the Box* (music by Erik Satie, choreography by George Balanchine, set and costumes by Andre Derain). Drawings and photographs represent the Ballets Russes dancers - Lubov Tchernicheva, Leon Woizikovsky, Lydia Sokolova, Stanislav Idzikovsky, Serge Lifar, Alexandra Danilova.

9 The catalogue raisonne of Basquiat's paintings, with the appendix



Jean-Michel Basquiat

Richard D. Marshall, Jean-Louis Prat, et al. Jean-Michel Basquiat.

Galerie Enrico Navarra. Paris. 2000; 2010. Third, corrected and enlarged edition, with Appendix. 3 volumes. Glossy illustrated boards, with matching slipcase. 376; 312; 64 pages. Illustrated profusely in colour. 310 x 255mm. Fine, in very good slipcase.

£2,000

The most up-to-date catalogue raisonne of the paintings of Jean-Michel Basquiat. The works are all generously illustrated in colour. Included are essays, biography, bibliography and exhibition lists. The appendix updates the first two volumes with corrections and an additional 100 plus works.

10 Cecil Beaton's scarce first book, with a Rex Whistler bookplate



Cecil Beaton's scarce first book, with a Rex Whistler bookplate

Cecil Beaton.

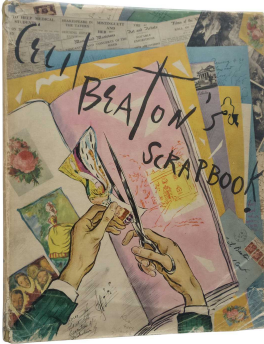
Duckworth. London. 1930. First edition. White paper-covered boards with gilt dot pattern, backed with pink cloth, with gilt title to spine, top-edge pink. xii, 67 pages. With the ex libris bookplate of Adelaide Livingstone, designed by Rex Whistler. Colour frontispiece, 27 b&w photographic plates and numerous line-drawing illustrations in the text. 285 x 230mm. Good.

£240

The Book of Beauty is Beaton's unashamed paean to the beauty of the women who inhabit his world. Photographs of women are accompanied by flowery descriptions. Sitters include Baba and Nancy Beaton, Edith Sitwell, Tallulah Bankhead, Tilly Losch, Nancy Cunard and Lady Diana Cooper. The whole captures the wit, intelligence and spirit of the modern women.

Dame Adelaide Livingstone [1881-1970] was an American-British human rights activist and peace campaigner. The book plate that Rex Whistler designed for her shows a smoking urn on the sill of an open window, flanked by books and flowers. [Whistler & Fuller. *The Work of Rex Whistler*. No. 593].

11 The second book by Beaton, with the scarce dust jacket



Cecil Beaton's Scrapbook

Cecil Beaton.

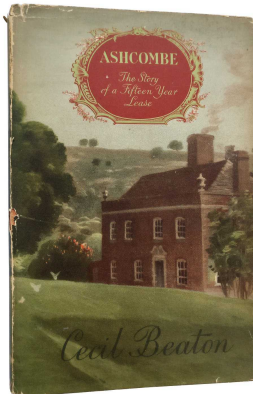
B.T. Batsford Ltd. London. 1937. First edition; this copy in the plain cloth boards. British edition. Yellow cloth boards with red title to spine, dust jacket. 136 pages. Illustrated throughout with drawings, photographs and coloured plates on various paper stock. A frontispiece and tailpiece by Christian Bérard. 290 x 235mm. Good.

£450

'On the shelves at Ashcombe, I have now over fifty diaries & scrapbooks, memorials of many violated magazines, repositories of museum picture postcards, theatrical programmes, letters, photographs & pictorial miscellanea which have accumulated since childhood. Christian Bérard suggested to me that a similar scrapbook might be distilled from my own work during the last five years; & that is what has been done.' (from the preface).

Beaton's photographs and drawings are collected together here and accompanied by witty essays on subjects such as Christmas, Winter House Party, Mrs Simpson: 20th November 1936, Garbo, Hats, New York, The Russian Ballet and Coronation.

12 First edition of Beaton's record of his famous Wiltshire country house



Ashcombe. The Story of a Fifteen-Year Lease

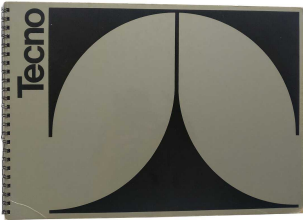
Cecil Beaton.

B. T. Batsford Ltd. London. 1949. First edition. Red cloth hardback, dust jacket. [viii], 124 pages. Colour frontispiece, hors-texte plates. The dust jacket is reproduced from a painting of Ashcombe by Rex Whistler. 220 x 150mm. Very good.

£130

"Ashcombe" is the name of the country house in the Wiltshire Downs whose lease Cecil Beaton held for fifteen years from 1930. In this book Mr. Beaton has wonderfully succeeded in recreating the atmosphere of those days:... the week-ends, when there would be visits from Rex Whistler, Edith Olivier, Augustus John, Tilly Losch, Lord David Cecil, and so many others; and the parties and fetes-champetres, occasions which are likely never to be forgotten either by the guests or their host' (from the blurb).

13 A 1970s trade catalogue of designs by Osvaldo Borsani



Tecno collezione uffici

Osvaldo Borsani.

Tecno spa. Milan. N.d. [1970s]. Landscape spiral-bound boards. 46 pages. 17 full-page colour plates, many technical line drawings. 215 x 305mm. Very good.

£100

A trade catalogue from the Italian furniture company Tecno, founded by designer Osvaldo Borsani and his brother, Fulgenzio. The catalogue reproduces designs for office furniture created by Borsani during the 1970s. The designs have a classical simplicity which, combined with an emphasis on form and function, make them timeless.

14 A ground-breaking and highly-collectable lingerie catalogue for Bloomingdale's, featuring photography by Bourdin



Sighs and Whispers. Bloomingdale's

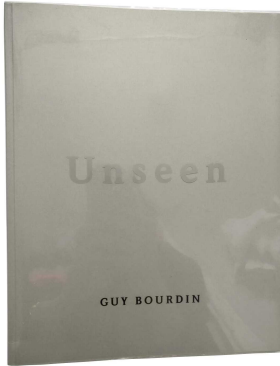
Guy Bourdin.

Bloomingdale's. Advertising Supplement to the New York Times. New York. 1976. First edition. Wrappers, staple-bound. Landscape, 36 pages. Illustrated with photographs by Guy Bourdin throughout. 180 x 255mm. Very good.

£250

Sighs and Whispers features the photography of Guy Bourdin and was a lingerie catalogue produced for Bloomingdale's. Bourdin was given *carte blanche* by Bloomingdale's and they did not see any photos until after he had finished the project. The models were all unknown New Yorkers, found by Bourdin after he dismissed the 65 professional models who had been sent to him as being not beautiful enough. This printing was issued as an advertising supplement to the *New York Times*. In an accompanying article Joan Kron described the catalogue - 'The photos are all ambiguous vignettes, suggestive of *je ne sais quoi* - smoldering-satin-eroticism, triple-bedded double entendres, Stepford wifery, Bergman heavy breathing, and *Story of O*-isms... Bloomingdale's expects the catalog to become a collector's item'. It is the only 'book' of Bourdin's work published during his lifetime. The sexually provocative photographs caused a sensation in the 1970s and heavily-influenced the development of the "sex sells" trend in advertising.

15 41 unseen images from fashion photographer Guy Bourdin



Unseen Guy Bourdin

Charlie Scheips & Simon de Pury. Photographs by Guy Bourdin.
Phillips de Pury & Company. London. 2007. First edition. Wrappers, with printed acetate jacket. Unpaginated. 41 full-page colour photos by Guy Bourdin. 305 by 240mm. Very good.

£220

Published to coincide with an exhibition of the same name. The 41 photographs presented here are previously unseen images from Guy Bourdin's archive. Bourdin's fashion shots are fantastic and provocative. His work marks the early beginnings of the elevation of fashion photography to fine art.

16 A remarkably comprehensive Art Deco trade catalogue of fashion fabric swatches from 1930s Paris



A Swatch Album of Ladies' Fashion Fabrics by Maurice Briere, Paris. Hiver 1936-37

Maurice Briere. [Paris.] 1936. Leaves bound in beige cloth boards, backed with buckram and fastened with screws, title to front board. 72 pages containing nearly 1,000 textile samples pasted in. 16 colour lithographs by M. Kuss. 12 printed pages illustrating fashion accessories. 415 x 320mm. Very good, binding good.

£800

Maurice Briere were a Parisian firm of textile manufacturers and haberdashers. This album from the Winter 1936-37 season was produced as a trade catalogue for their current lines. Nearly 1,000 samples are included, with many designs in several different colourways. There is wool, suede, faux fur, mohair, velvet, corduroy, lame, satin, silk, taffeta, crepe de chine, cotton and linen. Patterns include tartan, houndstooth, animal print, flowers, geometrics and boats. Each design has a printed name, size and colour, with the price noted in pencil. The swatches are accompanied by colour fashion plates illustrating current designs for coats and dresses made up using the Maurice Briere fabrics. At the rear of the album are black-and-white illustrations for the Art Deco fashion accessories sold by the firm.

17 A scarce colour sample book intended to standardise colours in British industries



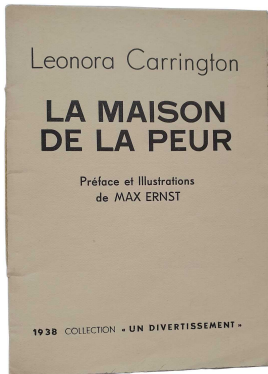
The British Colour Council Dictionary of Colour Standards

Robert F. Wilson (Art Director and General Manager). *British Colour Council*. London. 1934. First edition. 2 volumes, one swatch volume containing a concertina-folding card with 220 colour swatches on 11 boards; one text volume, 112 pages. 235 x 135mm. Near fine.

£450

The British Colour Council was established in 1930 with the colonial aim of placing 'colour determination for the British Empire in British hands'. The present two volumes were produced with an intention to standardise colours across all colour-using industries. There are 220 colour swatches in the form of coloured ribbons, each with a combined matte and gloss weave. The text volume lists each colour with additional notes and references to other standards. It also charts the composition of each colour. Few copies survive as they books were used so extensively as working tools.

18 A surrealist collaboration between Leonora Carrington & Max Ernst



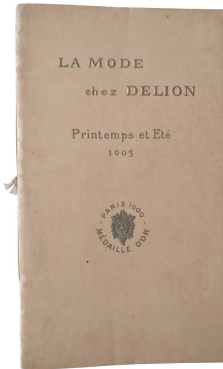
La Maison de la Peur

Leonora Carrington. Preface and Illustrations by Max Ernst. *H. Parisot*. Paris. 1938. Limited to 120 copies, this being one of 100 on *Le Roy Louis* teinte Champagne paper. Sewn wrappers. Unpaginated [16 pages]. 3 collage illustrations by Max Ernst. 175 x 125mm. Near fine.

£1,000

Carrington provided the text and Ernst supplied the introduction and illustrations for *La Maison de la Peur*. It was Carrington's first published work, she was 21, had just moved to Paris and was in the middle of a love affair with Ernst. The story is a dream-like tale of a girl who finds herself surrounded by anthropomorphic, talking horses. She is lured to the title's *Maison de la Peur*, a castle inhabited by Fear itself, depicted by Ernst as a horse-headed circus girl. The work blends a mixture of English absurdist story-telling, influenced by Lewis Carroll, with Surrealist black humour. In his introduction Ernst creates alter egos for himself & Carrington. He is 'Loplop, le supérieur des oiseaux', she is 'La Mariée du Vent'

19 A turn-of-the-century trade catalogue from the prestigious Paris hatmakers Delion



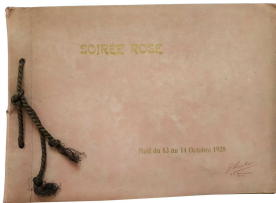
La Mode Chez Delion. Printemps et Ete 1903

Delion. Paris. 1903. Stitched cream wrappers, with silver titles to front wrapper. 28 pages. Illustrated with photos of accessories and clothes and some text illustrations. 205 x 120mm. Very good.

£85

Delion was established in 1847 and supplied top hats and other headwear to the well-dressed Parisian gentleman. In 1903 they had premises in Boulevard des Capucines and Passage Jouffroy. The current catalogue details and illustrates top hats, bowlers, the 'Pneumatic', the 'Globe-Trotter', driving caps, panamas, boaters, and a tricorne. Driving macs, gabardines, canes and umbrellas are also included. Caricatures of 'Figures Contemporaines' (Camille Pelletan, Boni de Castellane) are interspersed with the listings.

20 Marvellous photographic souvenir record of a 1920s Parisian party Soiree Rose.



Designed and illustrated by William S. McCall. Privately published. Paris. Nuit du 13 au 14 Octobre 1928. Landscape photograph album. 10 black-and-white captioned photographs by G. Locker. 36 Pg. Montmartre, Paris, 9 of which are signed in pencil by Locker. 210 x 195mm. Very good.

£400

The 1928 party was hosted by Paul Dreyfus-Rose and his wife in their magnificent home on the Avenue du Bois de Boulogne. The souvenir album documents the party from dusk til dawn. The first image shows husband and wife in all their finery waiting for the guests to arrive. Next we see the guests assembled in a gallery decorated with tapestries, chandeliers and palms. A servant in Oriental costume attends them and petals are strewn on the floor. Next came the entertainment, with a revue by a company of well-known actors wearing elaborate costumes. This was followed by ballet dancers Robert Quinault and Iris Rowe performing their famous interlude 'La Danse de la Poupee d'Arlequin'. Over 100 guests then sat down to dinner, followed by dancing. The final photo shows 'Au Petit Jour...., Le Bar', an end of the party image with clothes crumpled, flirtatious kisses and champagne still flowing.

21 Original 1950s fashion illustrations of Dior and Balmain creations



A collection of 1950s' fashion illustrations depicting designs by fashion couturiers including Balmain and Dior

[1950s]. 10 loose plates measuring between 33 x 19 cm and 35 x 25 cm. The illustrations are pencil drawings (except for one which is drawn in ink), finished with watercolour and gouache. One plate has glitter elements to depict the jewellery. Each plate has a smaller illustration in the margin depicting the rear view of the garment. Very good.

£350

The illustrations are likely to come from a manufacturer or retailer who were licensed to reproduce the designs by the couture studios. The Italian inscription is a clue to their place of origin. One design of a sleeveless evening gown with full skirt is identical to a Christian Dior dress from his Autumn/Winter 1952/53 collection and carries his New Look style. The dress titled 'Balmain Bagatelle' is very similar to a Balmain day dress from 1955. The designs are for one evening dress, four day dresses, two suits and three coats.

22 A charming manuscript trade catalogue for a suite of Art Deco furniture by Irene Fawkes, with original photographs



June 1926

Irene Fawkes.

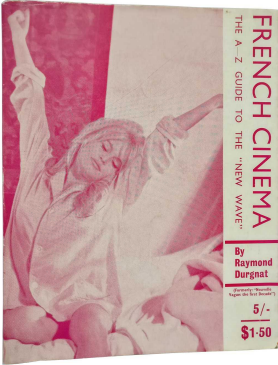
1926. Sewn wrappers, with decoration and date to front wrapper. [24 pages]. 6 tipped-in black-and-white photographs with ink decorative border. 6 further black-and-white photographs loosely inserted, 4 of which have an ink stock number to front. 195 x 145mm. Very good.

£220

The six pieces of furniture are individually photographed and include a wardrobe, dressing table, chest of drawers, bed frame, chair and bedside cabinet. The quality of the design and construction is high "with the hope that posterity will accord them a place among the traditional examples of good English Furniture". The loose photographs show other examples of Art Deco furniture and marquetry. Irene Fawkes was best known as an illustrator, designing several posters for the London Underground. Her work designing furniture is unrecorded but the manuscript catalogue and the limited production suggests that this was perhaps a new venture for her.

..... the SUMMER 2019 list

23 An anthology of *Nouvelle Vague* film directors



French Cinema. The A-Z Guide to the "New Wave" [formerly: *Nouvelle Vague*: the first Decade]

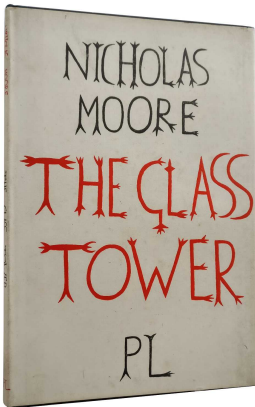
Raymond Durnat.

Motion Publications. Loughton, Essex. 1963. First edition. This copy with an additional later dust jacket, with new title. Illustrated wrappers, with extra dust jacket. 102 pages. 12 b&w illustrations of film stills; advertisements to rear. 215 x 175mm. Very good.

£60

British film critic Raymond Durnat discusses the work of Alexandre Astruc, Peter Brook, Claude Chabrol, Jacques Demy, Jean-Luc Godard, Jean-Pierre Mocky, Alain Resnais, Jacques Rivette, Jean Rouch, Francois Truffaut, Roger Vadim, Agnes Varda and more. This copy has been repackaged with a new title and a sales-boosting jacket image of Brigitte Bardot in *A Very Private Affair*.

24 The first book illustrated by Lucian Freud



The Glass Tower

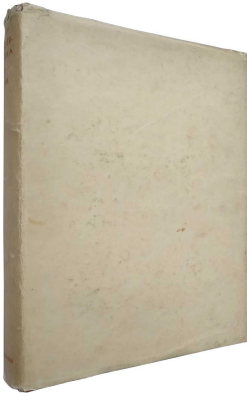
Nicholas Moore. Drawings by Lucian Freud.

Editions Poetry London. London. 1944. First edition. Cloth-backed paper-covered illustrated boards with gilt title to spine, dust jacket. 128 pages. 3 b&w and 3 colour plates reproducing drawings by Lucian Freud (5 with blank verso), 10 text illustrations (1 in colour) by Freud. 220 x 150mm. Very good.

£300

Freud was 22 when he illustrated the poems of Nicholas Moore for *The Glass Tower*. It was his first illustrated book, with *The Equilibriad* (1948) being the second and last. Freud's drawings are of the natural world, animals and landscapes, and they reflect the symbolic and hallucinatory nature of Moore's poetry.

25 An illustrated edition of Jim Ede's biography of Henri Gaudier-Brzeska, *Savage Messiah*



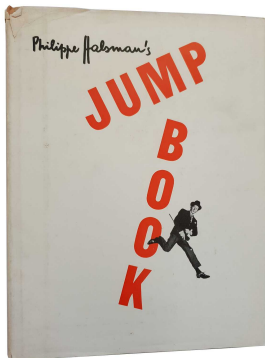
A Life of Gaudier-Brzeska

*H. S. Ede [Jim Ede].
William Heinemann Ltd. Printed at the Curwen Press.
London. 1930. Edition limited of 350 copies, this being
no. 147 of 340 copies printed on J. Barcham Green's
hand-made paper and bound in full buckram. Red
buckram ardback, original dust jacket. xvi, 208 pages.
With the original publisher's announcement loosely
inserted. 67 hors-texte collotype plates, including 7 in
colour, and 24 line drawings in the text, some in colour.
345 x 275mm. Near fine in very good dust jacket.*

£450

Ede purchased a large proportion of Gaudier-Brzeska's estate including many of his works and papers. Amongst the latter was the diary of his partner Sophie Brzeska and the letters between the two. Ede drew on these for the biographical text of *Savage Messiah*. The text later formed the basis of a film of the same name directed by Ken Russell in 1972. The present edition is richly-illustrated with collotype plates printed at the Curwen Press. They illustrate in fine detail both the artist's drawings and sculptures. Included is a list of works compiled by Gaudier-Brzeska before he was killed in action.

26 Halsman's irreverent images of America's great and good in the act of jumping



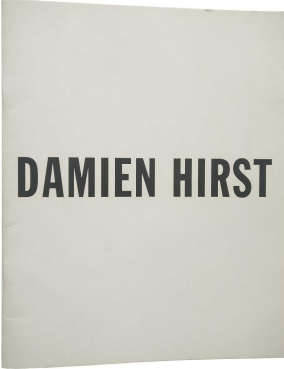
Philippe Halsman's Jump Book

*Philippe Halsman.
Simon and Schuster. New York. 1959. First edition,
second printing. Black paper-covered boards, backed
with orange cloth, dust jacket. 94 pages. 178 b&w
photographs. 285 x 220mm. Very good, in good dust
jacket.*

£80

Philippe Halsman was a US magazine photographer. During the 1950s he photographed America's greatest men and women. After each sitting he would ask his subject to jump for him, few refused. The ensuing photograph went into his Jump collection. The *Jump Book* presents a collection of 178 of these images. Famous subjects include Grace Kelly, The Duke and Duchess of Windsor, Aldous Huxley, John Steinbeck, Audrey Hepburn, Sophia Loren, Marilyn Monroe, Brigitte Bardot, Groucho Marx and Tallulah Bankhead.

27 An early Hirst catalogue



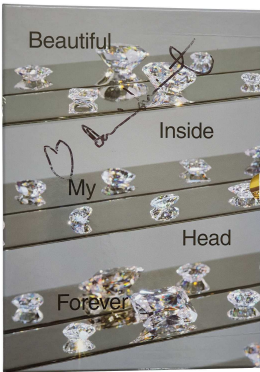
Damien Hirst. *The Acquired Inability to Escape Divided*

Damien Hirst. With an essay by Gordon Burn. *Jablonka Galerie. Cologne. 1994. First edition. Wrappers. 24 pages. Illustrated in colour. 300 x 240mm. Near fine.*

£120

The exhibition catalogue for Damien Hirst's show *'The Acquired Inability to Escape, Divided', 'The Acquired Inability to Escape, Inverted and Divided' and other works* at the Jablonka Galerie, Cologne in November 1993-January 1994. The exhibition contained Hirst's sculptures and "Controlled Substances Paintings".

28 A signed complete set of the sale catalogues for the record-breaking auction of Damien Hirst's works



Beautiful Inside My Head Forever

Damien Hirst. *Sotheby's. London. 15-16 September 2008. Slipcase signed in marker pen by Damien Hirst. 5 volumes, wrappers, slipcase. 228, 168, 192, 32, 28. With two sheets of stickers loosely inserted into each of the first 3 volumes. Illustrated extensively in colour, with several folding plates. 330 x 235mm. Very good.*

£240

The 2008 sale was historically significant, representing the pinnacle of the astronomical rise in prices for contemporary art. It raised £111 million for 287 lots, a record for a single-artist auction. Hirst bypassed the galleries and sold directly through the auction. The evening sale occurred on the same day of the collapse of Lehman Brothers. The lots are generously illustrated and described over three volumes. They include Hirst's trademark spin, spot and butterfly paintings and his preserved animals. Two star lots are given their own volumes - *The Golden Calf* and *The Kingdom*.

29 The catalogue for the influential exhibition involving a young David Hockney, Allen Jones and Bridget Riley



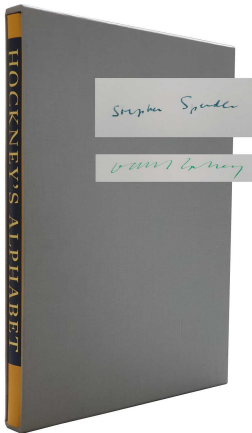
The New Generation : 1964

Text by David Thompson.
Whitechapel Gallery. London. 1964. First edition. Wrappers, with a cover image by Lord Snowdon. 48 illustrations of artworks and 12 artist portraits, in b&w and colour. 195 x 185mm. Very good.

£45

The catalogue for the influential *New Generation* exhibition in 1964. The exhibition was sponsored by The Peter Stuyvesant Foundation and was intended to profile 12 up-and-coming artists under the age of 30. Included are a young David Hockney, Derek Boshier, Patrick Caulfield, Anthony Donaldson, John Hoyland, Paul Huxley, Allen Jones, Peter Phillips, Patrick Proctor, Bridget Riley, Michael Vaughan and Brett Whiteley.

30 A signed edition of Hockney and Spender's joint publishing project, aimed at raising money for people living with Aids



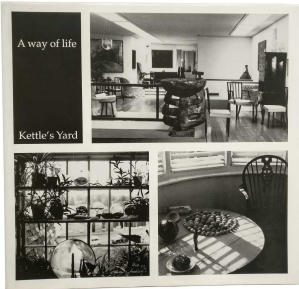
Hockney's Alphabet

Drawings by David Hockney & Written contributions edited by Stephen Spender. Faber and Faber for the Aids Crisis Trust. London. 1991. First edition. Special edition signed by Hockney and Spender, printed on Exhibition Fine Art Cartridge paper and specially bound in library buckram. Bound in bright yellow library buckram, navy panel to spine with title in gilt, grey buckram slipcase. Unpaginated [c.120 pages]. 27 colour plates reproducing drawings by David Hockney. 345 x 250mm. Fine, with near fine slipcase.

£550

A signed edition of Hockney and Spender's joint publishing project, aimed at raising money for people living with Aids. Hockney provided a drawing for all 26 letters of the alphabet and an ampersand. These were sent to an international stellar cast of writers who were asked to respond to the letters with a short essay or poems. The contributors read like a Who's Who of late-20th century authors - Ian McEwan, Arthur Miller, Joyce Carol Oates, Ted Hughes, Irish Murdoch, Margaret Drabble, Kazuo Ishiguro, Julian Barnes, Gore Vidal, John Updike, Susan Sontag, Seamus Heaney, Doris Lessing, to name a few.

31 A photographic tour of the iconic house and art collection



A way of life. Kettle's Yard

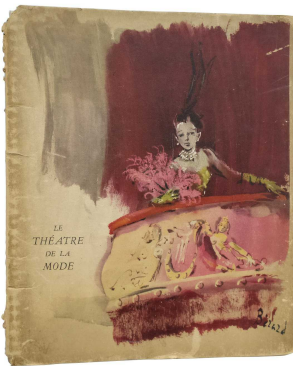
Jim Ede.

Cambridge University Press. Cambridge. 1996. Second edition. First published in 1984. Hardback, dust jacket. 254 pages. Illustrated throughout with b&w photographs of Kettle's Yard. 300 x 315mm. Near fine.

£150

A photographic guided tour of Jim Ede's Kettle's Yard. Kettle's Yard was a series of cottages in Cambridge restored by Ede as a place to live and as a place to house his collection of twentieth century art. The residence became internationally renowned and was open to students and visitors from around the world. The art includes pieces by David Jones, Christopher Wood, Miro, Winifred Nicholson, Brancusi, Ben Nicholson, Gaudier-Brzeska, Henry Moore, and Lucie Rie. The house is now open to the public.

32 The catalogue for the famous *Theatre de la Mode* couture exhibition



The Exhibiton 'Le Theatre de la Mode' in London

Edited by Boris Kochno. Preface by Lucien Lelong. Cover design by Christian Berard.

La Chambre Syndicale de la Couture Parisienne. Paris. 1945. First edition. Spiral-bound card wrappers, with a colour lithograph by Christian Berard to front cover. Unpaginated. B&w photographs and illustrations, 3 tipped-in colour reproductions. 305 x 255mm. Very good.

£320

In 1945 post-war Paris the French couture houses were struggling to survive. The privations of German occupation and shortages of materials had bought many fashion designers to their knees. The *Chambre Syndicale de la Couture Parisienne*, led by Lucien Lelong, decided to create an exhibition showcasing the finest work of the Parisian couturiers with an aim to revive the fashion industry and to promote their solidarity and independence. The exhibition was designed and curated by Christian Berard and Boris Kochno. Because of shortages and for ease of transport the mannequins for the clothes were doll-sized, approximately 27.5 inches high with wire bodies. 237 dolls were dressed in miniature couture outfits by 41 Paris designers including Balenciaga, Madame Gres, Hermes, Jacques Fath, Jean Patou, Jeanne Lanvin, Lucien Lelong, Marcel Rochas, Molyneux, Nina Ricci, Paquin, Schiaparelli and Worth.

33 A charming photo book celebrating the life and exploits of George Balanchine's cat Mourka



Mourka. The Autobiography of a Cat

Tanaquil Le Clercq. Photographs by Martha Swope. *Stein and Day, New York, 1964. First edition. Pink cloth-backed boards, with gilt cat motif to front board, dust jacket. Unpaginated [c.80 pages]. Illustrated throughout with b&w photos. 260 x 185mm. Very good.*

£200

Martha Swope, official photographer of the New York City Ballet, placed a photo of Mourka leaping, ballet-like, into the air in *Life* magazine. The popularity of the image led to star status and an autobiography was born. The ballet dancer Tanaquil Le Clercq, then married to Balanchine, provides the witty captions to Swope's photos - 'Anyone looking at my mother's wedding picture could foresee disaster', 'The critics all praised my lovely arms... and my stunning pas de chats... and entrechats', 'She came over to my table and enticed me out onto the dance floor'.

34 A complete set of James Lees-Milne's diaries



James Lees-Milne Diaries

James Lees-Milne. *Chatto & Windus [Vols. I-III]; Faber and Faber [Vol. IV]; John Murray [Vols. V-XII]. London, 1975-2005. All first editions, first impressions, except Vol. V is a reprint and Vol. X is the fourth impression. 12 volumes. Cloth-bound hardbacks, dust jackets. 240 x 165mm. Near fine.*

£420

A very nice complete set of James Lees-Milne's diaries. Lees-Milne is regarded as one of the finest diarists of the twentieth century and his writings are candid, witty and scholarly. He was friends with some of the most prominent intellectual and society figures of the twentieth century. The diaries start in 1942 when he held the post of secretary of the Country Houses Committee of the National Trust, a highly influential position at a time when so many country houses were being lost. The titles of the volumes derive from Coleridge's *Kubla Khan*.

35 The scarce lookbook for Alexander McQueen's Bandit collection from Fall/Winter 2006



Alexander McQueen. Bandits. Fall Winter 2006

Alexander McQueen.
Alexander McQueen, London, 2006. Illustrated paper-covered boards. 48 pages. Full-page colour plates. 260 x 200mm. Very good.

£280

The scarce lookbook for Alexander McQueen's Bandit collection from Fall/Winter 2006. Young models pose in denim, leather and tartan.

36 Catalogue for an exhibition celebrating 20 years of the fashion house Maison Martin Margiela



Maison Martin Margiela. '20' The exhibition

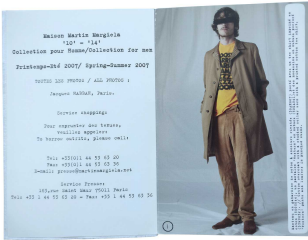
Kaat Debo & Bob Verhelst, in collaboration with Maison Martin Margiela.

MoMu. Antwerp. 2008. Fourth printing. Printed white wrappers. 121 pages. With supplementary 24 page booklet from the Somerset House 2010 hosting of the exhibition loosely inserted. Illustrated throughout with colour and monochrome. 260 x 200mm. Fine.

£200

The catalogue for an exhibition celebrating 20 years of the fashion house Maison Martin Margiela. Included is the pamphlet produced when the show toured to Somerset House, London in 2010.

37 A linen lookbook for Maison Martin Margiela's Spring-Summer 1007 Menswear collection



Maison Martin Margiela. '10' - '14'. Printemps-Eté 2007 / Spring-Summer 2007. Collection pour Homme / Collection for men

Martin Margiela. Photos by Jacques Habbah. *Maison Martin Margiela. Paris. 2007. 24 colour illustrations and 2 text pages, concertina folded, with white linen front and rear covers. 155 x 105mm. Fine.*

£120

A linen lookbook for Maison Martin Margiela's Spring-Summer 2007 Menswear collection. Each of the 24 photographic illustrations show a model wearing a Margiela outfit, with details to the side.

38 A 2007 linen lookbook for Maison Martin Margiela's collection of men's accessories and shoes



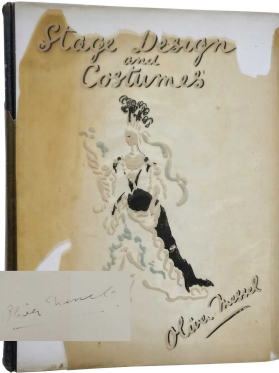
Maison Martin Margiela. '11' - '22'. Printemps-Eté 2007 / Spring-Summer 2007. Collection d'accessoires pour homme. Collection de chaussures pour homme

Martin Margiela. Photos by Charlotte Leduc. *Maison Martin Margiela. Paris. 2007. 24 colour photos and 2 boards mounted to white linen, with concertina binding. 155 x 105mm. Fine.*

£80

A 2007 lookbook for Maison Martin Margiela's collection of men's accessories and shoes. The linen binding is beautifully made and the mounted photographs illustrate 48 pieces including trainers, boats, loafers, brogues, bags, wallets, belts and jewellery.

39 An inscribed copy of the rare review of Messel's early stage and costume designs



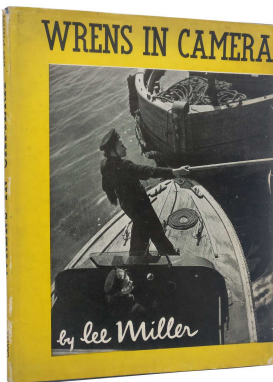
Oliver Messel. Stage Designs and Costumes

Oliver Messel. Introduction by James Laver & foreword by Charles B. Cochran.
John Lane. The Bodley Head Limited. London. 1933. First edition. No. 221 of a limited edition of 1,000. Inscribed in ink by Oliver Messel to front free end-paper - 'Oliver Messel / Hoping we shall soon / collaborate in more theatrical / work, & many thanks for all / the help over Helen etc.'. Buckram-bound boards, printed glassine dust jacket. [viii], 37 pages. Colour frontispiece and 55 hors-texte plates. 290 x 225mm. Very good in poor jacket.

£350

A rare inscribed copy of *Oliver Messel. Stage Designs and Costumes*, a book which illustrates the masks, costumes and set designs created by Messel in the first decade of his career. The majority of the designs featured are for *Helen* (1932), *The Miracle* (1932; starring Tilly Losch and Diana Cooper), and *Cochran's 1930 & 1931 Revues*, all of which were produced by C.B. Cochran. It is Cochran who provides the glowing foreword to the book. The scarcity of the book suggests that less than the stated 1,000 copies were produced.

40 Lee Miller's war-time photographs of Wrens



Wrens in Camera

Lee Miller. Text by Miss K. Palmer. With an Introduction by Mrs. Laughton Mathews, D.B.E..
Hollis and Carter. London. 1945. First edition. Blue cloth-bound boards, dust jacket. 79 pages. Illustrated throughout with black-and-white photographs. 255 x 195mm. Very good.

£120

During the Second World War Lee Miller was the official war photographer for *Vogue* magazine. The images contained in *Wrens in Camera* were organised by the Admiralty and show the female navy officers and workers fulfilling their war duties. There are signallers, technicians, trainers, housekeepers and transport crews. The whole is an important document of women's roles in war-time Britain.

41 A signed, photographic exploration of the sensuality of lips, filled with Moriyama's grainy images



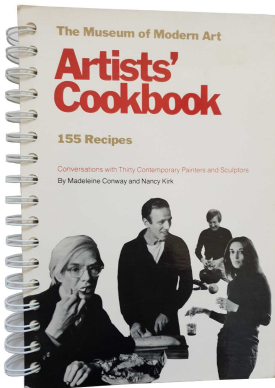
Lips! Lips! Lips!

Daido Moriyama.
Akio Nagasawa. Tokyo. 2018. First edition. No. 62 of a limited edition of 350 copies, signed and numbered by Moriyama. Silk-screen printed canvas wrappers, hand-bound with many folding pages. Unpaginated. 47 black-and-white images, single and double-page. 300 x 220mm. Fine; as new.

£80

A photographic exploration of the sensuality of lips, filled with Moriyama's grainy images. The book is hand-bound with a Warhol-esque silk screen print on canvas for the binding.

42 An amusing cookbook with a difference, including Warhol's Campbell's Milk of Tomato Soup



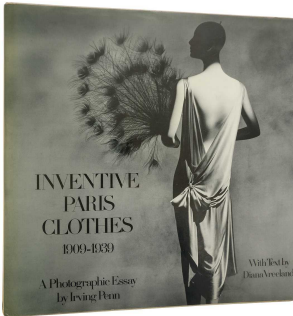
The Museum of Modern Art Artists' Cookbook. 155 recipes. Conversations with thirty contemporary painters and sculptors

Madeleine Conway and Nancy Kirk. Photographs of the artists by Blaine Waller.
The Museum of Modern Art & Abrams. New York. 1977. First edition. Spiral-bound wrappers. 165 pages. B&w photographs of artists throughout. 230 x 170mm. Near fine.

£140

An amusing cookbook with a difference, comprising of conversations with thirty contemporary artists. The artists are predominantly American. Each entry includes a photograph of the artist (usually cooking or eating), an interview with them about their attitudes to food plus culinary anecdotes, and a selection of their favourite recipes. Choice recipes include Louise Bourgeois' Marzipan Sundae, Dali's Ortolans en Papillote Lasserre, Helen Frankenthaler's Quick Heavenly Hors d'Oeuvres, Tom Wesselmann's Tom's Reheated Mister Salty Pretzels and Andy Warhol's Campbell's Milk of Tomato Soup.

43 A series of masterful photographs by Irving Penn of the work of the great Parisian couturiers



Inventive Paris Clothes 1909-1939. A Photographic Essay by Irving Penn

With Text by Diana Vreeland.
Thames and Hudson. London. 1977. First edition. British edition. Cloth-bound hardback, dust jacket. 96 pages. With 70 b&w full-page photographs. 270 x 270mm. Very good.

£70

This striking series of photographs by Irving Penn was inspired by the exhibition *The 10s, 20s, 30s* at The Metropolitan Museum of Art in 1973, curated by Diana Vreeland. The clothes in the exhibition were so exquisite in their detail and richness that Penn felt compelled to photograph them and produce a book of his images. A studio was erected for him in the MET and the clothes were placed upon a mannequin. The resulting images bear the hallmark of Penn's finest studio portraits, but here the clothes, rather than the person, are the subject. Vreeland herself provides the commentary on the designers (Poiret, Vionnet, Alix, les Callot, Molyneux, Paquin, Chanel and Schiaparelli) and on the developments in dress during this period.

44 A signed copy of Irving Penn's book of still-life photographs of flowers



Flowers. Photographs by Irving Penn

Irving Penn.
Harmony Books. New York. 1980. First edition, first printing. Oatmeal cloth-bound boards, dust jacket. 96 pages. Colour photographic plates throughout. 260 x 260mm. Near fine, in fine dust jacket.

£480

Between 1967 to 1973 Penn produced a series of photographic essays for the Christmas editions of *Vogue* magazine. Each issue focussed on a different flower (poppy, tulip, rose, lily, peony, orchid, and begonia), showing it in beautiful clarity and detail, from bud, to full bloom, to decay. The photographs are collected together in *Flowers*.

45 Penn's portrait series of workers with their traditional work clothes and tools



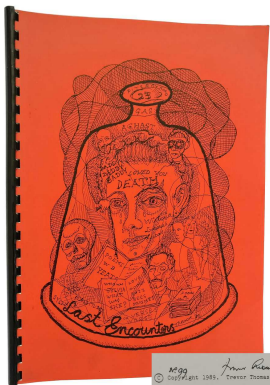
Irving Penn. Small Trades

Virginia A. Heckert and Anne Lacoste.
The J. Paul Getty Museum. Los Angeles. 2009. First edition, second printing. Oatmeal cloth-bound boards, dust jacket. 272 pages. With 259 tritone illustrations. 315 x 250mm. Near fine.

£160

In 1950 and 1951 Irving Penn created a large series of portraits of workers with their traditional work clothes and tools. The portraits were shot in studios in Paris, London and New York. Over 200 photographs from the series are reproduced here; there is a contortionist, a lady acrobat, a charwoman, a head waiter, a chimney sweep, a sailor... The book includes an interview with Edmonde Charles-Roux who assisted Penn with the Paris portraits.

46 A signed copy of the suppressed memoir of Trevor Thomas, the last man to see Plath alive



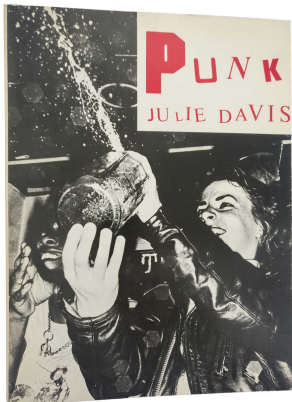
Sylvia Plath : Last Encounters

Professor Trevor Thomas.
Privately Published. Bedford. 1989. Numbered in ink - No.99 - and signed by Trevor Thomas to the title-page. Black comb binding. Red paper cover with a drawing design by Thomas. 38 leaves with type-written text on rectos only. 300 x 215mm. Near fine.

£250

Trevor Thomas was an art historian, he lived at 23 Fitzroy Road in north west London and he was the last person to see Sylvia Plath alive. *Last Encounters* recounts her final weeks, describing the trials of her life as a single working mother and her mental instabilities as they appeared to Thomas. Thomas' account is anti-Hughes and he recounts a party that took place in Plath's flat on the day of her funeral, with bongo drums and all. Hughes served a court order against Thomas and he was forced to apologise and to destroy all copies of his book. This copy is a rare survival that was distributed before the ban and is an important document for Plath scholars.

47 An early book on the punk scene



Punk

Edited by Julie Davis.
Millington. London. 1977. First edition. Printed wrappers. Unpaginated [c.150 pages]. Illustrated throughout with black and white photos. 280 x 210mm. Near fine.

£160

An early book on the punk scene. It contains a compilation of articles and photos from contemporary fanzines. Featuring the Damned, The Slits, Siouxsie & The Banshees, The Jam, Generation X, the Ramones and the Sex Pistols.

48 An art deco cocktail menu for one of London's most fashionable restaurants



The "Bar" Scott's Restaurant Piccadilly.
Original Cocktail Menu

Cover design and illustrations by Edward S. Hynes.
Scott's Restaurant. London. N.d. c.1930. Three-fold printed card. Colour lithograph to front, and black and red caricatures within text. 178 x 101mm. Good.

£95

Scott's Restaurant on Piccadilly was home to the rich and famous during the 1920s and '30s, as it remains today. At this time it was located on Coventry Street, now part of the Trocadero Centre. This original bar menu lists cocktails, fancy drinks (Champagne Pick-me-up, Corpse Reviver), long drinks, sherries, ports and whiskies. Edward Hynes was an Irish illustrator who designed numerous covers and caricatures for contemporary magazines. His colourful cover for the Scott's menu reflects the fast jazzy atmosphere of the time, with cars, top hats and furs. The caricatures are of well-know actors and actresses.

49 Photographs and negatives of the Sitwell siblings



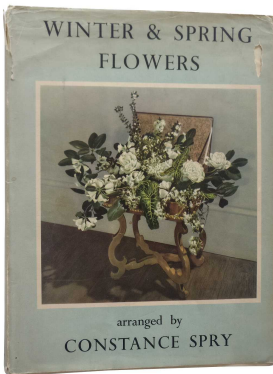
A Collection of Photographs of Sacheverell Sitwell and his Family, collected by his son Francis Sitwell.

[c.1960s-1970s] 29 photographs, one in colour, one with hand colour. 15 negatives. 290 x 230mm. Very good.

£195

The images are loose, several inserted in envelopes addressed to Francis. Some are press photographs (Daily Express, Sunday Telegraph, etc.), some appear to be personal snapshots and some are prints of earlier photographs. The majority of the images include Sacheverell. One is of him as a young man, another appears to show his mother Ida with an infant child, there are several of him with his wife Georgia, and there is a portrait photograph by Gordon Anthony. Edith Sitwell appears in a photograph and negative of Tchelitchev's full-length portrait, in a classic portrait photograph, and as part of a trio with her two brothers entitled 'Facade trio (Sitwells only)'. There are photos of Renishaw Hall, Weston Hall and Castello Di Montegufoni, the Sitwell family home in Tuscany. Present is an amusing souvenir photograph of Sacheverell and Georgia with another couple against a bright neon hand-coloured backdrop of Arabic buildings.

50 Seasonal flower advice from Constance Spry



Winter & Spring Flowers arranged by Constance Spry

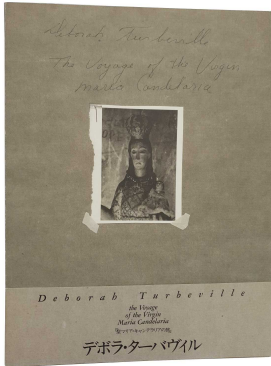
Constance Spry.

J. M. Dent & Sons Ltd. London. 1953. First published in 1951. Second impression. Hardback, dust jacket. x, 140 pages. Illustrated with 24 colour and 12 monochrome hors-texte plates. 255 x 195mm. Very good.

£80

Constance Spry provides her inimitable advice on flower arranging through the seasons. The present volume illustrates and discusses arrangements appropriate for Winter and Spring. It includes chapters such as 'Ces Malheureux Petits Brins de Verdure', 'Flower Shows' and 'Some Terr'ble Strange Things'. An appendix offers practical advice on cutting and displaying flowers. A companion volume covering *Summer & Autumn Flowers* is also available.

51 A photographic record of the women encountered by Deborah Turbeville on a tour of Guatemala



The Voyage of the Virgin Maria Candelaria

Deborah Turbeville.
Parco Co., Ltd. Tokyo. 1996. First edition. Wrappers, dust jacket, obi-band. 110 pages. Photographic illustrations throughout. 280 x 210mm. Near fine.

£150

At the beginning of the trip Turbeville purchased a worn, naive statue of the Virgin Mary and Child from a small antique shop in Panachal. The statue was bundled up and became Turbeville's travelling companion. The women of the villages and towns are photographed through the eyes of the Virgin Maria Candelaria.

52 A rare survival of a colour sample book produced by the Walpamur paint company.



WalPaMur Water Paint. Series H

Walpamur Co., Limited. London. N.d. [c.1930-1949] Oblong, decorative wrappers. 10 text pages. 53 coloured paint samples, each of which is split horizontally to allow for colour comparison. 100 x 135mm. Very good.

£180

Walpamur were one of the main suppliers of water-based paints in the United Kingdom during the twentieth century, eventually being renamed Crown Paints. The sample book presents their full range of colours for both interior and exterior use.

53 A rare unused example of the very first Valentine's greetings telegram, designed by Whistler



St. Valentine's Day Post Office Greetings Telegram. Designed by Rex Whistler

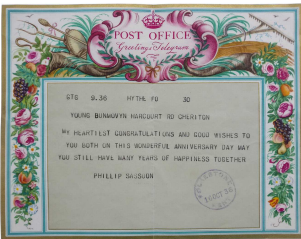
Rex Whistler.

The General Post Office. Issued on 14 February 1936. A folded telegram form, blank, with a printed colour design by Rex Whistler. 215 x 165mm. Very good.

£120

Greetings telegrams were produced by the Post Office as a commercial venture to encourage people to send telegrams for special occasions. It would cost 9d to send a 9 word message on a specially designed form, 3d more than a standard form. This 1936 example is the first of the Post Office's Valentine's telegrams and proved immensely popular with 49,000 selling on the first day of issue. Whistler's design, the first telegram form to be printed in colour, depicts a wreath of palms flanked by winged cherubs, from whose hands drop vertical swags containing fruits, torches, and bows and arrows. [Whistler & Fuller. *The Work of Rex Whistler*. No. 619]

54 A delightful golden telegram with a design by Rex Whistler, sent by Phillip Sassoon



Post Office Greetings Telegram. Designed by Rex Whistler. Sent by Sir Phillip Sassoon, Port Lyme

Rex Whistler.

The General Post Office. 10 October 1936. A folded telegram with typed message, stamp and printed colour design by Rex Whistler with gilt borders. With original gold envelope. 217 x 168mm. Very good.

£250

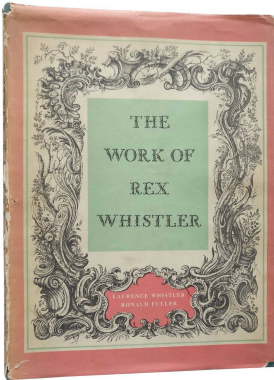
The telegram has been sent to a Mr. and Mrs. J Young of Dunmowyn, Harcourt Road, Cheriton, Kent by Sir Phillip Sassoon of Port Lyme. In it he offers his congratulations and good wishes for their anniversary day, presumably (judging by the envelope) Golden. Sassoon was MP for Hythe at this time and would probably have sent the telegram in his capacity as the Youngs' MP.

The telegram has a rich design by Rex Whistler. Agricultural tools and instruments are joined by two cornucopias, from which flow an abundance of fruit and flowers. A pink title cartouche heads the design and gilt and blue borders frame it. The telegram was used between June 29th and December 14th 1936.

Between 1930 and 1932 Whistler had painted the elaborate trompe l'oeil "tent" mural in the dining room of Sassoon's Port Lyme home and the pair knew each other well.

[Whistler & Fuller. *The Work of Rex Whistler*. No. 620]

55 The important catalogue of Rex Whistler's work produced by his brother Laurence



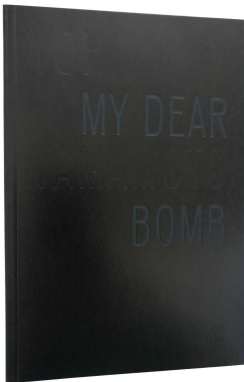
The Work of Rex Whistler

Laurence Whistler & Ronald Fuller.
Batsford. London. 1960. First edition. Hardback, bound in green buckram cloth with gilt decoration and title, dust jacket. xxiv, 122 pages. 112 hors-texte illustrations, some in colour, and several text illustrations. 305 x 235mm. Good.

£200

The important catalogue of Rex Whistler's work produced by his brother Laurence and Ronald Fuller. The catalogue contains 700 works, the authors purpose being 'to record all the artist's work of any consequence'. It includes Whistler's murals, portraits, sketch-books, drawings, architecture, furniture and product designs, designs for the theatre and cinema, printed books, periodicals, bookplates, stationery, advertisements, posters, jeux d'esprit, caricatures and works for children. The book is beautifully designed in a Whistler manner.

56 The autobiographical musings of Yohji Yamamoto



My Dear Bomb. Yohji Yamamoto

Yohji Yamamoto & Ai Mitsuda.
Ludion. Brussels. 2010. First edition. English language edition. Black wrappers, all edges black. 191 pages. B&w text illustrations. 220 x 150mm. Fine; unopened.

£350

Written at a time of financial uncertainty for Yohji Yamamoto's eponymous fashion house, *My Dear Bomb* is a loose autobiography. Yamamoto offers a record of his life and ideas through a series of anecdotes, meditations, recollections and fashion musings. The book itself is an object worthy of the designer.

C. 101		B.C.C. 101 PRIMROSE		B.C.C. 101 TROPIC GREEN	
C. 102		B.C.C. 102 SULPHUR		B.C.C. 102 JADE	
C. 103		B.C.C. 103 BUNTING YELLOW		B.C.C. 103 PEACOCK GREEN	
C. 104		B.C.C. 104 GOLD		B.C.C. 104 AZALEA	
C. 105		B.C.C. 105 OLD GOLD		B.C.C. 105 BRICK RED	
C. 106		B.C.C. 106 BRONZE		B.C.C. 106 GUARDSMAN RED	
C. 107		B.C.C. 107 BERYL BLUE		B.C.C. 107 STRING	
C. 108		B.C.C. 108 TURQUOISE BLUE		B.C.C. 108 BRAZIL NUT	
C. 109		B.C.C. 109 HONEY BIRD		B.C.C. 109 SABLE	
C. 110		B.C.C. 110 PEACOCK BLUE		B.C.C. 110 FALCON	



BEAUX BOOKS

FINE & RARE
BOOKS ON ART, DESIGN
FASHION & PHOTOGRAPHY