



Catalogue #10

TYPE PUNCH MATRIX





(Item #17)

*"Oh Sabrina, Sabrina,  
where have you been all my life?"*

*"Right over the garage."*

# Fashion & Style

Inquiries:  
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Or click any image to view  
or order on our website.

(cover: items 18, 22, 9)



1.

## La Vie Élegante

### LA MODE

Edited by Emile de Girardin and Charles Lautour-Mézeray  
1829-1831

Spectacular set of the first three years of the famed Parisian journal for the “intellectually ambitious female elite” (Tim Ferrant), including a number of first appearances of short works by Balzac.

\$8500.

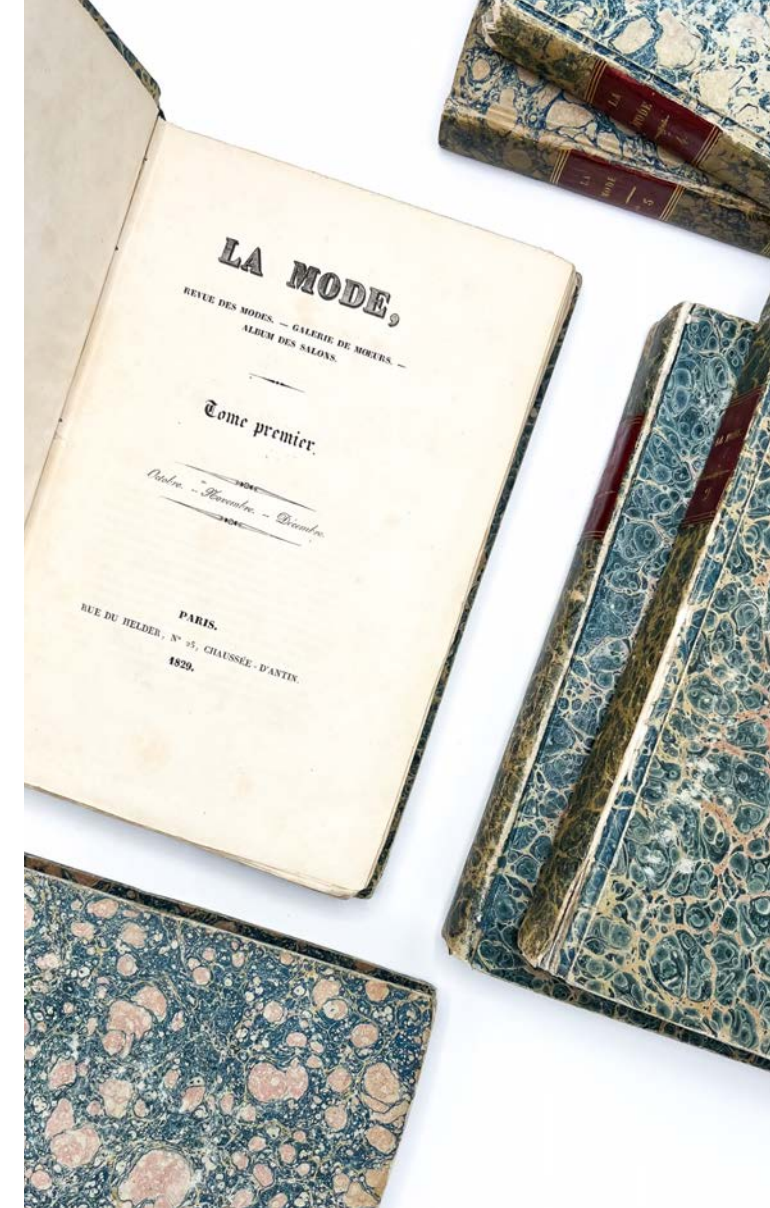
*“La Mode est souveraine” (Delphine Gay)*

LA MODE, founded by publisher Emile de Girardin, so-called “Napoleon of the Press” and husband of writer Delphine Gay, was less a fashion journal than a journal of the whole of fashionable life. Catering to the intellectual, artistic, musical, political and social preoccupations of its well-educated and worldly female readership, LA MODE featured lively essays on women’s political status in France alongside its gorgeously illustrated reports on new silhouettes in dress; reports on the latest educational reforms next to reviews of operas, English morals, and the latest model of horse-drawn carriages.

Above all, LA MODE published literature: by Balzac, most notably, but also Jules Janin, Benjamin Constant, Charles Nodier, Mme. de Stael; Walter Scott and E.T.A. Hoffmann in translation; the poetry of Delphine Gay and Jules Resseguier. Tim Ferrant characterizes the periodical as a “progressive women’s journal” and its desired audience as “an intellectually ambitious female élite,” for whom Catherine de Medici was “perhaps the archetype of La Mode’s strong woman.” Consequently, “of the journals in which Balzac published, La Mode most converged with his aims.” “El Verdugo,” a bloody story of familial massacre and female resistance, was his first to appear there, in 1830; later in the same year, it was followed by “Les Deux Rêves,” “Adieu,” and “Un épisode sous la Terreur,” all of which examine “aberrant mental states” and “the mind’s capacity for delusion” (Ferrant) — subjects which captivate the fashionable intellectual, then as now.

As for fashion itself, Gavarni’s lithographs for LA MODE were transformative, a great leap beyond his predecessors in observation, wit, technique, humanity. “It belonged to France to put a higher art into a journal of fashion and luxury,” that same journal declared; at last, “a man had conceived of fashion-plates as an intellectual specialty.” The jewel of LA MODE’s second year is Balzac’s own “Traité de la Vie Éléante,” illustrated by Gavarni and followed by Balzac’s highest praises for his work, on behalf of the magazine as a whole: “Our idea had entered the brain of an artist.”

A rare set, precious and irresistible.



First editions. *La mode, revue des modes. – Galerie de moeurs. – Album des salons.* Paris: [Girardin]. Six volumes, 10" x 6.25" each. Contemporary marbled boards with gilt-lettered red morocco spine labels. Illustrated with 136 full-page engravings by Gavarni, many hand-colored. In custom marbled slipcase with brown morocco trim, lined in grey velvet. Moderate wear and scuffing to boards; some chipping to extremities. Plates overall bright and clean. Near fine.

Read more: Tim Ferrant, *Balzac's Shorter Fictions: Genesis and Genre*; Philippe Perrot, *Fashioning the Bourgeoisie: A History of Clothing in the Nineteenth Century*.





## From Brigand To Fisherman

**Costumes of Italy**  
[circa 1850]

2.

Hand-colored panorama depicting the costumes of Italian people from a variety of walks of life.  
\$500.

Although lacking publication information, this work fits squarely in the tradition of European "costume catalogues," which cover various regions, countries, and religions. Costumes included are ciociara, donna di albano, pescatore, sonninese, pifferari, pastore, and mosciarellaro.

n.p.: n.p. 4.5" x 3.5". Original marbled boards. Green endpapers. Seven hand-colored illustrations. [7] pages in accordion-style fold-out, printed one side only. Some rubbing to boards, particularly around spine. Occasional tiny soiling to leaves. Colors vibrant. Very good.



## A Very Fashionable Chapbook

**COVERINGS FOR THE HEAD AND FEET,  
IN ALL AGES AND COUNTRIES**

Illustrated by S. Wallin  
[circa 1856]

First edition of this educational chapbook of various examples of hats and shoes from history and around the world.

*"Who first invented shoes, or when they were first worn, can not, we are afraid, be very easily determined."*

This fashion-conscious chapbook compares the Chinese practice of foot-binding to "the tight-lacing of the ladies of the present age," noting the historical "inconveniences and torments which have been endured for fashion's sake."

New York: Kiggins & Kellogg. 6" x 4". Original pictorial wrappers, saddle-stitched. Numerous woodcuts throughout. 24 pages with ads to rear wrapper. Very good.

\$75.



4.

## Anticipating Modern Surrealism With Victorian Flower Culture

### LES FLEURS ANIMÉES

Illustrated by J.J. Grandville  
1867

Magnificently illustrated and hand-colored "nouvelle édition" of Grandville's splendid work re-imagining flowers as stylish Parisian women.

\$2000.

Grandville's plates are justly famous for their unusual combination of mid 19th-century whimsy and stunningly modern undercurrent, with a pipe-smoking beetle observing a frond-clad Mimosa Pudica, two pink blossom-ornamented Hawthorns pull away from a shark-like pair of garden shears, and many more wondrously imaginative plates. Fashion, art, and botany meld in the execution of these images, wherein women show off garments fantastically shaped by scientifically accurate flowers. A bright and beautiful copy of this resurrected edition of Grandville's famous women flowers, with the plates retouched for engraving and coloring by M. Maubert.

Paris: Garnier Frères. 2 quarto volumes, each 10.5" x 6.75". Original quarter green goatskin, green cloth boards, raised bands, gilt-ruled spines and red and brown goatskin spine labels. Marbled endpapers, all edges gilt. Text by Alph. Karr, Taxile Delord, and Le Cte. Foelix. Half titles present, additional pink-printed engraved title pages. Index at rear of both volumes and supplements BOTANIQUE DES DAMES and HORTICULTURE DES DAMES at rear of volume II. Illustrated with 2 hand-colored engraved title pages (after the printed titles) and 50 full-page hand-colored plates of anthropomorphized flowers, one additional full-page plate before HORTICULTURE DES DAMES, and black-and-white pictorial initials and vignettes throughout. 339, [5]; 324, [2] pages. Faint rubbing and wear to bindings, with rear joint of volume II a bit tender. Vol I free endpaper carefully trimmed at fore-edge, with some chipping to following fly leaf; a section or two of wear on endpapers; text blocks generally clean with occasional instances of foxing and a faint dampstain to the top corner only of first few leaves of volume I. Very good plus.





## 5 & 6.

### Nineteenth Century Louis Vuitton Trade Card

From Louis Vuitton  
[ca. 1885]



The birth of an iconic brand: a trade card listing Louis Vuitton's earliest stores, capturing the evolving image of the company.

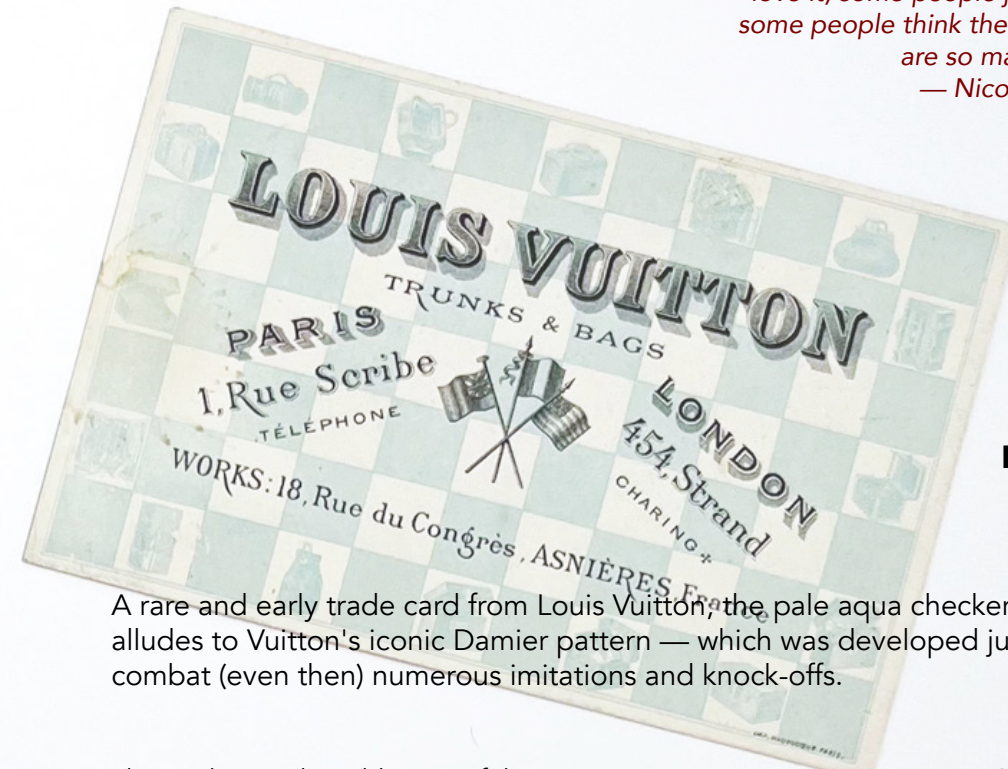
\$3500.

Founded in 1854, Louis Vuitton was a trailblazer from the start, designing his trianon canvas trunks to be not only lightweight and waterproof, but stackable. These innovations, however, led - almost from the very inception of the company - to a host of imitations and knock-offs. So by 1876, Vuitton created the striped design seen on this card in order to help distinguish his brand, the beginning of a process that culminated in 1888 with the development of the Damier pattern that remains the cornerstone of the company's look to this day. The card dates to approximately 1885, listing the addresses of Louis Vuitton's iconic Paris store at 1, Rue Scribe, which opened in 1871 in the fashionable district around the Place de l'Opéra; also listed is the London store at 289 Oxford Street - the company's first overseas - which was opened in 1885, but closed after only a few years in favor of new premises in the Strand. A rare and early example of a trade card from one of the most famous and enduring brands in history, capturing the transition to its signature and defining visual identity.

Paris: A. Alexandre [Printer]. 3.5" x 5". Color lithograph printed on thin card in the shape of a traveling trunk. Verso printed in black on white, repeating the address information in English for Louis Vuitton's Paris and London stores which are given in French on front. Recto with a bit of surface rubbing and some very faint crease lines; verso with scattered adhesions and very minor surface loss (likely from removal from album), unobtrusive. Very good.

## The Birth of an Iconic Brand

*"Louis Vuitton is the most visible, the most showy, in a way. Some people think it's terrible, some people love it, some people just have a fascination with it, some people think the brand is cheap because there are so many copies of it."*  
— Nicolas Ghesquière



A rare and early trade card from Louis Vuitton, the pale aqua checkerboard background of which alludes to Vuitton's iconic Damier pattern — which was developed just five years earlier to help combat (even then) numerous imitations and knock-offs.

\$2500.

The card gives the addresses of the company's iconic Paris store at 1, Rue Scribe, which had opened in 1871; it also lists the firm's second London store at 454, the Strand. Although the card was printed in Paris, it is in English (it advertises "Trunks and Bags") and has an extremely early London telephone number (simply "Charing +"). Therefore likely produced exclusively for the London store. The address of the Vuitton workshops in Asnières-sur-Seine, now the home of the Louis Vuitton private museum, is printed across the bottom of the card. The emblem at the center shows the French flag, the Union Jack, and the Stars and Stripes, which dates the card to around 1893, the year George Vuitton visited the United States for the first time and Vuitton luggage was displayed at the World's Fair in Chicago. A decidedly ephemeral trade card documenting an early example of the signature visual identity that remains the cornerstone of the company's look to this day.

Paris: Imp. Hauducoeur [Printer]. 3.25" x 4.5". Lithograph printed in light blue and black on thin card. Verso blank. Very light stain at left edge, otherwise in fine condition.

Read more: Alice Gregory, "Nicolas Ghesquière," *The New York Times*.

### Nineteenth Century Louis Vuitton Trade Card

From Louis Vuitton  
[ca. 1893]





## 7.

### 1920s Dress-Up Catalogue

#### Trade Catalogue of Rentable Dress Costumes

[circa 1920]

Original photograph album of a variety of costumes and accessories able to be rented from a photography studio in Derby, England, including outfits emblematic of the Imperial mindset of the 1920s.

\$950.

Clowns, court pages in awfully short shorts, and a powder puff are just a few of the variety of fancy dress costumes to be rented from the County Carnival Stores (and photograph studio) in Derby – “an unlimited selection at reasonable prices” as described by the DERBY DAILY TELEGRAPH in September 1921, intended to be worn to events and celebrations. The outfits in this album range from the charming (a butterfly costume with wings and a matching hat with antennae) to the strange (who wants to dress up like a target?!) to the nationalist (the helmet, trident, and Union Flag-emblazoned shield of Britannia). Most notably, several costumes are of cultural dress, including a “Hindoo Rajah” and a “Spanish Gipsy,” as well as “Scotch Dress,” with a kilt and sporran. The accessories continue this theme: alongside fezzes, Native American headdresses, and turbans there are no fewer than 12 British military hats and helmets. The inclusion of these costumes speaks to the prevailing nationalism of the British Isles at the time, rebounding from the traumas of WWI while suppressing the rising volume of protests in the British Raj and elsewhere around the Empire.

The photograph studio predates the costume arm of the business, with this album likely being produced around 1920 and then stamped with the County Carnival Stores name sometime after; we find the earliest mention of the carnival name in 1924. This is reinforced by the label and price changes over the years. An attractive snapshot of both a cultural mindset and the history of having fun.

Derby: n.p. 5.25" x 3.25" (most photographs); 7" x 10.25" (album). Original brown cloth boards with title stamped in black to front and rear. 26 photographs laid onto leaves recto and verso, 11 hand-colored, many with printed location "County Studios 1 & 2 Bold Lane Derby" printed to lower edge; 108 small black-and-white illustrated cutouts of hats and other accessories. Photos and illustrations all with captions, many on printed labels pasted over earlier captions. [8] thick leaves. Scattered pencil annotations. Binding with light edgewear, some soil; a bit shaken. Leaves with scattered faint soil, some photos with mild rubbing. Firm. Very good plus.

Read more: Derby Daily Telegraph, 2 September 1921.



8.



## Art Deco Masquerade Dinner

### 12 Art Deco Place Cards

Created by "Nat," on cards printed by Albert Hautecoeur  
[circa 1920]

Set of gorgeous and fashionable early 20th-century place cards, each hand-made, hand-colored, and dressed in real fabric and glitter.

\$750.

A beautiful collection of paper doll-like figures executed in a high Art Deco style, with exaggerated eyes and bright red lips. They are dressed in a variety of historical outfits, from the French Revolution to the early Jazz age; three of the figures are somewhat orientalist. The publisher of the material carrying the basic outlines upon which the artist has built, E. Hautecoeur, is listed in contemporary guides to Paris as a photographer and publisher. It is clear that Hautecoeur carried a variety of paper stock as something of a general stationer. Hautecoeur's proximity to the opera house may also have influenced the aesthetics of the cards: many of the figures look like they might have just stepped off the stage of a ballet. A stunning assemblage, evocative of the era.

*Paris: Ed. Hautecoeur. 5" x 4" (cards); 4.5" x 9.25" (box). Original red cardboard box with original tissue, containing 12 placecards of 10 designs, each unique. All cards signed "Nat," in ink. Two labels to box lid, the first labeled "Pour vos Diners" and describing contents, the second giving the address of E. Hautecoeur. Some light edgewear to box, lid mildly bowed. "Les menus" as listed on one of the labels are absent. Fabric occasionally lightly wrinkled, several beads detached from one card, but present in box. Overall, exceptionally bright. Near fine.*



9.

## "Selling A Dream Of Ultimate Elegance" (Madeleine Ginsburg)

**ART-GOÛT-BEAUTÉ: Feuilles de L'Élegance Feminine**  
(1927)

Complete year in twelve dazzling issues of the preeminent French fashion magazine of the 1920s, filled with pochoir illustrations of Deco Parisian opulence.

\$2500.

*"AGB like all other fashion magazines was selling a dream of ultimate elegance, untroubled felicity, leisure and pleasure; all the inevitable consequence of wearing the right dress for the occasion."*  
— Madeleine Ginsburg

The great ART-GOÛT-BEAUTÉ (AGB) was supremely skillful, even transcendent, inviting readers into illusory membership in a silk-lined inner circle of knowledge, sophistication, and Frenchness, all illuminated by spectacular and quintessentially Art Deco hand-colored plates. The AGB drew its initials, like its purposes, from its origins as an arm of the silk house of Albert Godde, Bedin & Cie.: a "house organ," in contemporary industry language, in which art and salesmanship were inseparable. Its great popularity and influence as a promoter of French textiles, fabrics, couture, and luxury goods amply repaid its backers' financial investment.

In the 1920s, the centuries-old myth of superior French style was at a particular peak, bolstered by the designers behind every stunning page of AGB: Patou, Poiret, Vionnet, Lanvin; sportswear pioneer Jane Régny, couturier Lucien Lelong, the houses of Doeuillet, Worth, Premet. ART-GOÛT-BEAUTÉ gracefully dictates the whole art of adorning the body and all that touches it, from jewels and furs to gloves and umbrellas; hats, shoes, scarves; stockings and garters to hold them up; lingerie to correct the unfashionable outcroppings of the figure into modern straight lines — all ornamented with the stunning pochoir illustrations. In short: all the beauty and grace the material world has to offer, sent out from the heart of Paris to conquer the eye of the twentieth century.

*First editions. (Paris): (Art-Goût-Beauté). 12 issues, 12.5" x 9.5" each. Original brown wrappers sewn with gold silk cord. Color plates mounted to front covers. All issues illustrated in color; pochoir plates throughout. Housed in custom quarter burgundy morocco clamshell box. Some edgewear and minor creasing to wrappers of most issues, with occasional small closed tears. Occasional creasing to pages; plates generally bright, clean. Very good plus.*

*Read more: Madeleine Ginsburg, Paris Fashions: The Art Deco Style of the 1920s; Jennifer Braun, "What's in Fashion Anyway: An Analysis of Fashion Writing in Art Goût Beauté;" Roland Barthes, The Fashion System.*



10.

## "Each Complexion Is A Problem In Itself"

### THE SECRETS OF BEAUTY

By Helena Rubinstein  
[circa 1927]

Gorgeous and scarce little 1920s booklet of beauty magnate Helena Rubinstein's hard-minded instructions on how to make your lazy Skin earn its keep, and what it will cost you.

\$375.

*"After a while you will not mind the sensation and its effect is so instantaneous and lasting that my regular clients welcome it. Wonderful for bracing one when tired."*

This scarce publication of Rubinstein's Valaze Salons incorporates a price list of her finest skincare and cosmetic treatments into a brief tutorial on how to use them, what they will do, and why every woman ought to throw herself wholeheartedly into pursuing that "shining and a glorious goal,—the goal of beauty for EVERY woman."

Very few are exempt: those under thirty are sternly warned to safeguard their "magic bloom," but better for Valaze that they should not, since Rubenstein's real targets are all those women between thirty and seventy-five. That cohort is exhorted to "awaken your skin, make it live," with Valaze pasteurized creams, Valaze Liquidine, Valaze Paste Special and Valaze Voskpasta, Valaze Roman Jellies and Grecian Creams (for the Classicist's inimitable glow), Valaze Eye Drops (now with no belladonna!), Valaze creams, balms, and powders in which one may go "motoring, riding, golfing" and all the new outdoor recreations of the roaring 'Twenties without antiquated fear of sun and wind. In another nod to modernity's potential for generating innovative new beauty problems, the booklet confides: "Be not deceived, short hair needs more care than long hair!"

Rubinstein's democratizing genius was to deny outright the existence and possibility of effortless beauty: whether a woman's skin was "freckled, weatherbeaten, blotchy, muddy," dry or oily, "starved or delicate" or "dull, faded, lined, and sagging," she might rest assured that there was something the matter with it. All women are afflicted, said Rubinstein, and just so, all women might purchase salvation at the great Salons de Beauté Valaze.

(New York): (Helena Rubinstein). 4" x 5". Original saddle-stapled burgundy and gilt pictorial wrappers. 40 pages. Three black and white photographic illustrations, two showing (pre-1928) New York Salon Valaze interiors. Moderate wear and light soil to wrappers, with two small scuffed patches to back cover Very good plus.



11.

## Roaring Twenties Beauty-By-Mail

### THE SECRETS OF BEAUTY

By Helena Rubinstein  
[circa 1927]

Scarce and exquisite miniature mail-order catalogue of skincare and cosmetic preparations for the modern woman of the 1920s, by "the most distinguished beauty scientist in the world."

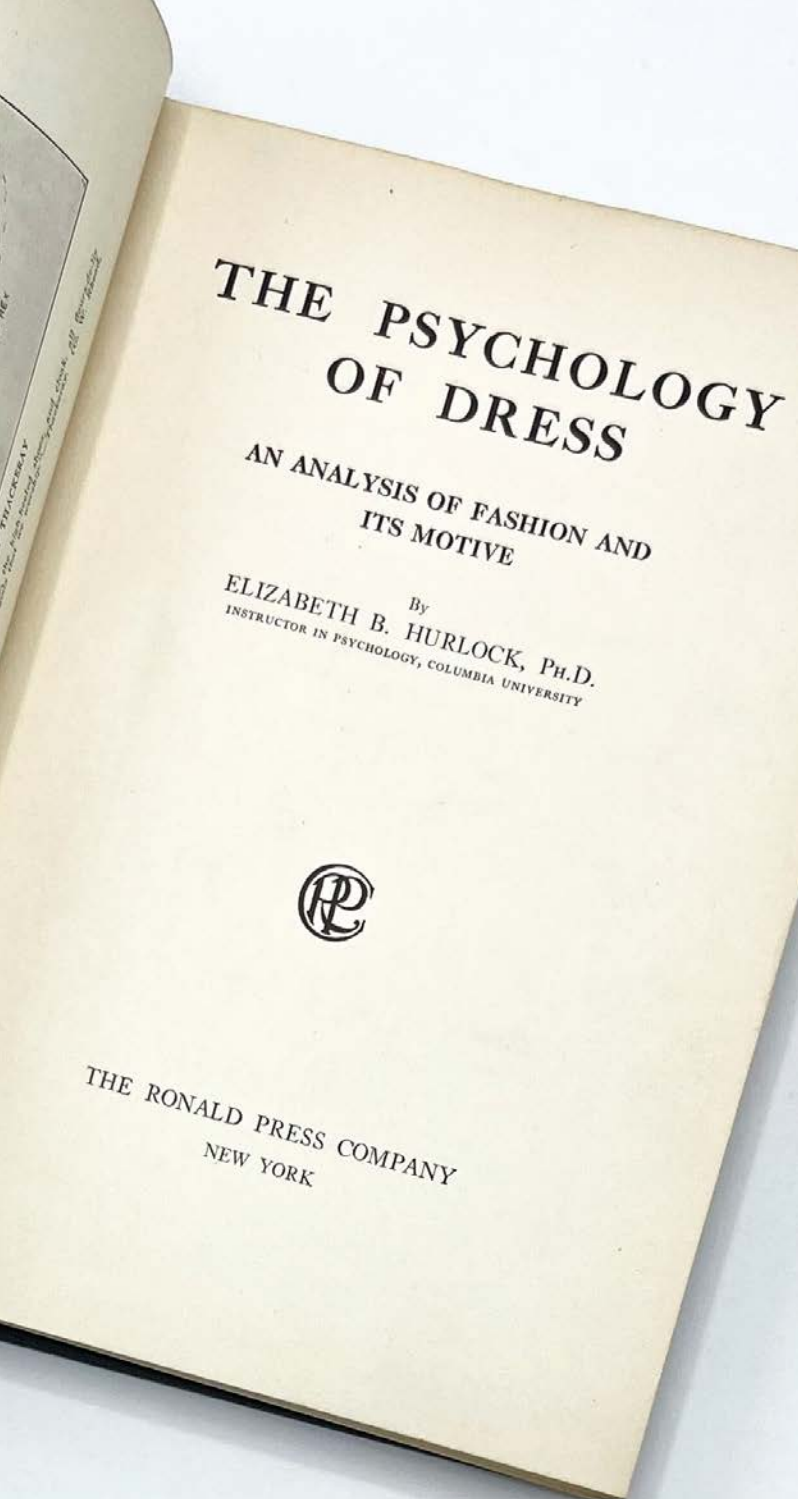
\$375.

*"[E]very woman struggling under the handicap of plainness could be made lovely to look upon."*

Nearly identical to the previous item (likely issued later the same year), but including a brief introductory biography of the great businesswoman.

(New York): (Helena Rubinstein). 4" x 5". Original saddle-stapled silver, black, and plum pictorial wrappers. 40 pages. Three black and white photographic illustrations, two showing (pre-1928) New York Salon Valaze interiors. Very slight wear and chipping to wrappers, small black inkstain over printed black strip of back cover. Near fine.





12.

**THE PSYCHOLOGY OF DRESS:  
AN ANALYSIS OF FASHION  
AND ITS MOTIVE**

By Elizabeth B. Hurlock  
(1929)

First printing of this fascinating text on the history, cultural importance, and social significance of fashion, written by a prominent woman psychologist.

\$100.

Among reflections on the evolution and transmission of western fashion are notes on the cutting-edge fashions of 1929, including a passage on the influence of aviation and the "New Position of Woman." This copy was owned by Marguerite S. Hopkins, an instructor in textiles and clothing in the Home Economics department at Iowa State College.

First edition. New York: The Ronald Press Company. 8.5" x 5.75". Original blue cloth boards. Black-and-white frontispiece with 13 black-and-white illustrations. viii, 244 pages, including index. Owner name to front pastedown, "Marguerite S. Hopkins," dated 1930. Binding with light edgewear, a bit of bumping to spine ends; slight a lean. Interior clean and bright. Very good plus.

13.

**Aviators For Riflemen**

**"RECTIFORM" SPORTS SPECTACLES**

J.H. Steward, Ltd.  
[Circa 1935]

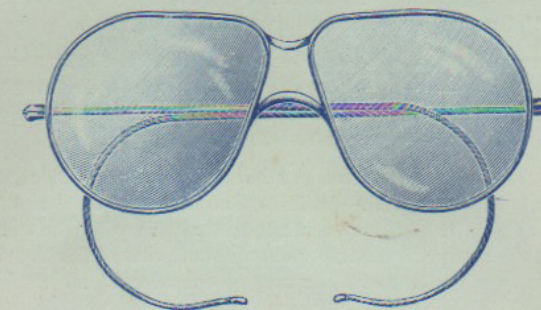
Pamphlet advertising "Rectiform" sports spectacles, sold by J.H. Steward opticians of London.

\$100.

Claiming "opticians to the National Rifle Associations of the British Empire," Steward markets the spectacles, designed with extended field of vision so that one's vision is not obstructed by the edges of the frame, to marksmen as well as players of tennis, cricket, and even billiards. Additional information on "chromos" reflective lenses also aimed at improving vision for riflemen. An interesting chapter in sunglass development.

London: J.H. Steward. 8" x 5.25". Original folded pictorial self-wrappers printed in blue on pale blue stock. Illustrated with drawings of two different frame styles. "12/24/45" penned in black ink at front. Mild toning and foxing. Short split at fold. Very good. Also includes price list, 8" x 10" typed in blue and description of "chromos" tinted glass, 8" x 10" typed in black. Very good plus.

**"RECTIFORM"  
SPORTS SPECTACLES**



**J. H. STEWARD, LTD.**

*Opticians to the National Rifle Associations of the  
British Empire: by Appointment*

**406, STRAND, LONDON, W.C.2**

ESTABLISHED 1852

PHONE TEMPLE BAR 1867.





14.



## Selling Fashion Selling

### THE 18TH AMOS PARRISH FASHION SELLING CLINIC: Spring and Summer 1937

By S.T. Neidlinger  
1937

A handbook for the Amos Parrish Fashion Selling Clinic, a seminar for department store executives and other retailers.

\$350.

Amos Parrish, retail sales and advertising manager, founded his consulting firm providing statistical retail merchandising analysis and holding clinics like the one represented here from the 1920s to 1955. Amos Parrish and Company, Inc. also published pamphlets, charts, books, and other fashion forecasting materials. An extremely well-crafted handbook, it includes the two-day seminar schedule, and profusely illustrated sections outlining the seasonal trends in apparel, accessories and undergarments, with sections on selling suits, coats, millinery, sportswear, etc. These are accompanied by statistical information on the various styles defined. A note paper-clipped to the first page by the book's creator, S. T. Neidlinger, indicates that this was used as a sample of his work. A handsome and minutely detailed item, with fascinating insights into fashion trends and retail operations of the era. OCLC locates only one similar item, for the final 1955 event.

First Edition. New York: Amos Parrish and Company. 9" x 12". Original green printed brad-bound wraps. 154 leaves, printed in black and green, primarily recto only. Many with additional fold-outs. 108 fabric samples glue-mounted throughout. Some creasing, chipping and mild soil to wraps. Interior generally fresh and bright. Some adhesive residue or other wear to samples, with two perished. Overall clean and sound. Very good.





15.

## "A Book of Fashion to End All Fashion Books"

**THE FARCE OF FASHION: A Riddle Book**  
By James Riddell and John Berry  
[1946]

Amusing slice book that uses half-cut pages to survey the history of fashion, creating mix-and-match outfits and text, with a cover illustration depicting a woman in men's dress and a man in woman's dress.

\$100.

Inventive novelty picture book with a nude Adam and Eve who may be dressed or undressed in a variety of historical fashions by turning the pages, with each leaf horizontally cut to enable various top and bottom combinations: thus a reader can pair an Elizabethan ruff with a '50s circle skirt, or a top hat and tails above with a suit of armor below.

London: Riddle Books Ltd. 8.5" x 10.5". Original color pictorial paper boards. Illustrated in color. 16 leaves, 14 of which are divided horizontally. Rear board lightly foxed, with a small chip to lower corner. Contemporary bookseller's price label to front flap. Pages faintly toned with light foxing scattered throughout. Very good plus.

16.

## Midcentury Bling

**WHOLESALE JEWELRY CATALOG:**  
**Number 12 1956-1957**  
(1956)

An illustrated product catalog from the Advance Watch and Jewelry Supply Company, wholesale suppliers of men's and women's jewelry and watches.

\$125.

Lines offered include Anson men's jewelry, Eternalight diamonds, Richilieu simulated pearls, Chic belts, Gemex watchbands, and the Bradley line of watches including the Roy Rogers, Dale Evans, Superman, Robin Hood, and Davy Crockett models. With detailed product descriptions and pricing throughout. An uncommon surviving record of 1950's jewelry retail and fashion. With original, blank order forms to rear.

First Edition. Washington DC: Advance Watch and Jewelers Supply Company. 12" x 9". Original green printed card side-stepled wraps. Outer wraps moderately worn. Overall clean, sound. Very good.





**"One of the most iconic dresses in cinema history"  
— THE HOLLYWOOD REPORTER**

**Original Signed and Annotated Gown Costume Sketch for the Film SABRINA**

By Edith Head  
[1953]

Original color study by the legendary Hollywood costume designer for Audrey Hepburn's famous gown worn during the dinner party scene in Billy Wilder's 1954 classic, SABRINA.

\$15,000.

SABRINA remains one of the most beloved Hollywood studio films ever produced. Starring Humphrey Bogart, William Holden, and Hepburn, and directed by Billy Wilder from a screenplay by Ernest Lehman, it was selected in 2002 for the National Film Registry at the Library of Congress. The story of the "chauffeur's daughter" who, upon returning from her Parisian studies, falls into a love triangle with the two sons of the family her father works for, SABRINA was nominated for six Academy Awards (including director, actress, and screenplay), but won only one: for Edith Head's indelible costume design. No costume in the film was arguably more responsible for the win than this one. As writer Laurie Brookins would later explain, the dress signals "Sabrina's transformation from chauffeur's daughter to chic sophisticate freshly returned from two years in Paris." It is integral to the story, as effective as any piece of acting, writing, or directing.

The question, however, of who deserves the credit for the design of Hepburn's famous dress has long been a debate in fashion circles. While Head is solely credited in the film, many have argued (including Givenchy himself) that Hubert de Givenchy should have shared credit for at least the two best-known dresses in the film: Sabrina's "little black dress" (which set off a huge fad and became known as the "Sabrina dress") and this design — the gown Hepburn wore when Sabrina attends the garden party of the Larrabee family. What is generally accepted is that, with director Wilder's blessing, Hepburn went to Paris to scout designers who could help bring to life her character Sabrina Fairchild's transformation upon returning from her Parisian culinary studies. After that, accounts diverge. Givenchy claimed Hepburn and Head were provided with designs from which to work. Head countered that the designs were hers, and merely took as their starting point sketches that Hepburn made during her trip to Paris. While this version of the dress is clearly identifiable as Sabrina's gown, with its billowing embroidered organdy skirt, it differs in a number of respects: sleeved, with a plunging back, and darker than the final version that appeared in the film. But the sketch bolsters the claims for Head, as it demonstrates the final design was a process involving multiple drafts, not simply a copy from previous sketches.

A unique document of perhaps the most famous dress from the most famous costume designer in Hollywood history: singular and totemic.

[Hollywood]: [The Artist]. 16.5" x 14". Original pencil, ink, and guache costume study. Signed by Edith Head at the lower right. Additionally annotated in black pencil: "A. Hepburn / 2nd version / 2nd pick for two" to upper left corner. And in red pencil at lower left: "Double." Fine.



Read more: Laurie Brookins, "You Could Own Audrey Hepburn's Iconic 'Sabrina' Gown," The Hollywood Reporter.





18.

## Including A Series Of Shakespearean Costume Designs

**Archive of Drawings, Watercolors, and  
Pastels of Midcentury Women's Fashion**

By David Leigh  
[ca. 1955]

Lovely selection of original fashion art  
depicting various women's runway dresses, all  
ca. 1955.

\$2500.

While we have been unable to discover much  
about the artist, he was clearly an accomplished  
designer, colorist, and draftsman. We do know he  
was based in New York City and, considering the  
the professional skill with which these works were  
executed, he likely worked in the industry, either  
for a designer or a fashion magazine. The portraits  
themselves are quintessentially post-war in their  
style and taste, clearly indebted to VOGUE and  
their artists. A beautiful primary collection of 1950s  
high fashion.

*n.p. [New York?]: n.p. 18 large completed (plus 6  
smaller) loose portraits executed in pen & ink with  
watercolor or guache on paper. Large works all approx.  
19" x 12"; smaller 12.5" x 9". With a large 17" x  
12" spiral-bound artist's notebook containing eight  
additional color studies, plus one sketch. Also includes  
18 other loose preliminary works, various sizes and  
media - including one brief series of Shakespearean  
costume design. Most signed by the artist. Generally  
very good or better overall. Very good.*







19.

## Must-See Archive of Midcentury Eyewear Design

**Eyeglass Design Archive**  
From Optik-Schneider  
[1954-circa 1960]

Remarkable and chic German eyewear design archive from the late 1950s.

\$1000.

*"Besser Sehen Besser Aussehen"*  
*(See Better, Look Better!)*

Three-album image archive of rhinestone-spangled eyeglass designs, optical equipment, and store window displays, all from the German optician Optik-Schneider and all dating from the mid-1950s through (circa) the early 1960s. With two sample pairs of fully manufactured cat's-eye frames.

Includes two albums of original photographs and drawings of numbered eyeglass temple and rim design elements, offering several hundred potential variations with increasingly baroque and elaborate decorative elements. Two finished sample frames show the stylistic range of the firm and the era: one a standard cat's-eye shape with ingenious botanical-inspired scrolling on the temples; the other with dramatic blue and gold metallic striping along the top rims. A third album stores chronologically ordered images of window displays at Optik-Schneider, several of them dated 1955-1957. Displays show not only fashionable eyewear of the 1950s, but also microscopes, field binoculars, opera glasses, and other optical equipment.

A unique collection documenting the intersection of 20th century European fashion, technology, and merchandising.

[Breslau]: [Optik-Schneider]. 12.5" x 9.5". Three binders, with burgundy and black or grey leather covers. Containing 163 photographs in total; 158 of which are neatly mounted on construction paper leaves recto and verso throughout, protected by intact spiderweb tissue guards; sizes range from 3.5" x 2.5" to 9" x 7". Five unmounted photographs (approx. 7" x 5") also laid in. Several photographs have brief pen notations regarding style numbers and names; else fine or near fine throughout. Moderate wear and scuffing to album corners and covers. With two sample pairs of eyeglass frames dating from the same era; one with nonprescription lenses, one without. Near fine.





20.

## The Waning Days Of Fashion Illustration

### IDEES ET SILHOUETTES

By May Routh  
[circa late 1960s]

Petite portfolio of fashion cards designed by May Routh for the legendary department store Galerie Lafayette.

\$500.

A collection of early drawings by the influential costume designer May Routh, who would go on to do the iconic costume work on David Bowie's *THE MAN WHO FELL TO EARTH*, as well as other well-known films such as *BEING THERE*, *SGT. PEPPER'S LONELY HEARTS CLUB BAND*, *SPLASH*, plus many of John Frankenheimer's films. Each card is titled after a musical phrase and features a drawing by Routh of a woman wearing a late-60s, rather modish look — with a description and price on the verso. Routh worked as a fashion illustrator early in her career for such publications as *ELLE* and *VOGUE*, but turned to film beginning in 1969 when the "work dried out because everything was photography" (video interview with The Costume Designer's Guild). Rare and ephemeral.

*First edition. Paris: Galerie Lafayette. 6.75" x 3.5". Sixteen original illustrated cards on a variety of colored stocks, all housed in original pink printed folder. Printed by Georges Lang of Paris. Cards fine, pink folder with a hint of rubbing to spine and tiny snag to heel. Else bright and sharp. Near fine.*

21.

## West Coast Wool

### TREND SKETCH PORTFOLIO OF "Wool Work" AND "Naked Wool" DESIGNS BY MEMBERS OF THE LOS ANGELES FASHION GUILD - Spring 1968 [Cover Title]

By The Los Angeles Fashion Guild  
1969

Original program for a Los Angeles fashion show sponsored by the Wool Bureau.

\$150.

Features reproduced fashion sketches from many California design luminaries: Georgia Bullock [Lloyd], Helen Bass, Wayne Fuller, Helga [Oppenheimer], Phyllis Sues, and [William] Travilla. OCLC does not locate.

*First Edition. Los Angeles: The Wool Bureau. 11" x 8.5". Side-stapled yello stiff printed wraps. Offset duplicated throughout. [28] pages. Mild wear, soil, a couple of unobtrusive stains. Bright and sound overall. Very good.*





22.



## The First Street-Style Magazine

### RAGS

Edited by Baron Wolman,  
Mary Peacock, and Daphne Davis  
1970-71

Complete 13-issue run of this groundbreaking countercultural fashion magazine, one of the first to document vernacular fashion.

\$4000.

Founded by ROLLING STONE veteran Baron Wolman, with editors Mary Peacock and Daphne Davis (of HARPER'S BAZAAR and VOGUE), and artist Barbara Kruger serving as art director for most of the run, RAGS's blend of DIY anti-fashion, politics, art, and music helped define the look and feel of the early 1970s and paved the way for vanguard punk and hip-hop styles. OCLC locates some two dozen holdings, but with many major institutions lacking; complete runs (a rare trial dummy issue preceded) remain uncommon, and especially in collectible condition as here. Like ROLLING STONE, it was printed on newsprint, so issues are rather ephemeral. Though it lasted little more than a year, the magazine's cult influence has endured: from i-D, PURPLE, and THE FACE to Bill Cunningham and the Sartorialist, RAGS remains an underground favorite.

*First edition. San Francisco: Rosy Cheeks. Original stapled pictorial wrappers. Most issues 60-80 pages. Heavily illustrated throughout. Mild toning overall, some soil, wear to a few of issues. Overall, clean and sound. Very good plus.*

Read more: Vanessa Friedman, "The Magazine That Invented Street Style," *The New York Times*.







"I'm twenty-six now. That means I've had a decade of being Twiggy."

23.

**TWIGGY**

By Twiggy  
(1975)

First printing of the iconic Twiggy's own account of her rise to 'gawky,' 'knock-kneed, pigeon-toed' youth-culture glory.

\$100.

*"Prudence Glynn said to us quite honestly, 'Well, I don't think you'll ever make a model, you're too small. Clothes will never fit you.'"*

Lesley (Hornby) Lawson's early rise to fame and fortune as teen sensation, cultural icon, and era-defining model detailed in her best-selling autobiography. Told in her own words, alternating with occasional italicized contrasting viewpoints from Justin de Villeneuve, Twiggy's sometime manager-boyfriend; though Twiggy makes a

determined effort to be fair and kind, writing not long after their breakup, in later years she spoke more bluntly ("He was not my Svengali. He was my boyfriend who spent a lot of my money.") Parodied as "Icky" in contemporary comic strips, derided and complimented in the same breath for her slight stature, knock-knees, and "boyish" looks, the mild-mannered and mostly un-scandalous Twiggy endured the projections and fantasies of a frantic multinational press corps and the adoration of a teen army thrilled to learn that extreme youth was no longer a burden but an aspirational quality: that teenagers were, for the first time, at the center of the fashion world and the center of the universe. As for the author herself, by the turn of the decade and the end of her teens, "Modeling had begun to bore me, and when you're bored it shows": Twiggy was off to star in a Ken Russell film; thence to Los Angeles and the warm company of Sonny and Cher; to brief stints in design and theatrical work, to new adventures.

London: Hart-Davis, MacGibbon. 8.5" X 5". Original yellow cloth with silver-stamped spine. Rose endpapers. In original price-clipped dust jacket. Illustrated with black and white photographs; color frontispiece. [4], 156 pages. Two stray pencil marks to rear panel. Else sharp and bright overall. Fine in near fine jacket.

24.



"Is Disco God?"

**DISCO**

By Albert Goldman  
(1978)

First edition of this frenzied, anthropologically-minded contemporary account of disco: the music, the clubs, the fashions, the way of life. Rare this condition.

\$750.

*"And there, with Halston gowns wrenching and tearing and St. Laurent velvet tuxedos popping their buttons, the flower of New York's party people get it on, while around them sprawl the luded-out voyeurs who dig these scenes like strokers in a 42nd Street grindhouse."*

Full of photographs in color and black and white, capturing the scene and the regulars at Studio 54 and elsewhere, with Goldman's masterfully unhinged commentary: on Grace Jones ("the ultimate symbol of the female principle, the feline essence, the cat goddess"), the Electric Circus ("a mind-blower and the greatest freak show in New York"), Sanctuary ("Put fifteen hundred gay boys in a private club, feed them every drug in the pharmacopoeia, turn up the music loud, and pour the drinks like soda pop--presto!") and more.

New York: Hawthorn Books. 11" x 8.5". Original black cloth with green spine lettering. In original unclipped (\$16.95) photographic dust jacket. Red endpapers. [14], 174 pages. Minor wear to boards. Tape repair to jacket spine, visible on verso only. Minimal edgewear. Fine in near fine jacket.



## 25. Slip Sliding Through The Seventies

### 1970s Fashion Photography Slide Archive

By Peter L. Levy  
[circa 1960s-1970s]

Vast archive of professional fashion, advertising, and editorial photographs from the late 1960s and 1970s, almost all by noted photographer Peter Levy.

\$850.

Large collection of professional fashion (and other) photographs, the majority with stamp credit to individual photographers and/or Transworld Feature Syndicate, Inc. The overwhelming majority (about 95%) are credited to Levy, though with a few other names noted including Jon Abbot, Ronnie Hertz, and others. The images were presumably intended for use in advertising due to the variety of subjects, but most are focused on fashion. Vivid scenes of men and women sporting outfits on the beach are included, as are in-depth shoots of female clothing, hair, and accessories.

A deep archive, representative of a wide variety of the decade's styles: from the straight-haired, clean-faced Twiggy-esque holdovers from end of the '60s, to any number of snoods, turbans, and topless women in straw boaters, echoing the '20s revival that brought Mia Farrow's *Great Gatsby* to the screens of 1974.

Models are for the most part uncredited, with the exception of Sue Smith, still remembered for her wrestling bout with Andy Kaufman; and several women identified by first name only: Holly, Ingrid, Eddie, Nina, Cathy, Marie. A significant majority of photographic subjects are women, with some notable forays into male swimwear in 1974, the year of the lounging onesie and the yellow plaid beach singlet magnificently memorialized here.

[London]: [Transworld Feature Syndicate]. 667 color slides in 36 plastic album leaves housed in an archival box (provided). Sleeves sometime worn and soiled, but slides all quite clean. Very good plus.







26.

## "The Imperfect Work Of A Single Human Being's Hands"

### AMERICAN DENIM: A New Folk Art

By Peter Beagle, photographed by Baron Wolman and the artists, presented by Richard M. Owens and Tony Lane (1975)

First edition of this document of '60s and '70s denim embellishment, a collaboration between Rolling Stone's first chief photographer, the editor of RAGS, and the author of THE LAST UNICORN.

\$200.

*"Decorating denim may not be quite as old an American art form as customizing one's own car, but it definitely antedates tie-dyed T-shirts, spray-paint graffiti, and the new cottage craft of making pornographic videotapes at home for instant replay."*

AMERICAN DENIM is a social history in photobook form, captured not only by Wolman but by many of the artists who painted, embroidered, appliquéd, fringed, collaged, sequined and studded their own jeans and jean jackets. Beagle's accompanying text presents the individualism and free-spirited nonconformity of the '60s and after as a corrective to and psychic respite from the "passive horror" of the 1950s and before, holding up the proud and personal craftsmanship of denim art as one instance of the true and lasting legacy of the hippie movement: they were honest artisans, he says. "And they did wear such pretty clothes."

First printing. New York: Harry N. Abrams, Inc. 11" x 8.5". Original silver-stamped blue denim. In original dust jacket. 156 pages. 157 illustrations, including 145 color plates. Edge toning to dust jacket and interior pages. Light edgewear. Near fine in near fine jacket.

27.

## The Manstyled Man

### MANSTYLE: The GQ Guide to Fashion, Fitness, and Grooming

By Peter Carlson and William Wilson, foreword by John Berendt (1977)

From the twentieth century's best decade and the gentleman's most quarterly publication comes this first edition of the Manguide to Manfashion.

\$150.

*"If a man is bald, he should definitely eliminate the resulting facial blandness by growing a countenance-strengthening mustache."*

Any good guide to style ought to be a handbook of hell and a descent into madness all in one, and where GQ's rather staid copy sometimes fails, the photography and the polyester blends of MANSTYLE never, ever do. Once, a man kept his waistline where he kept his waist, or several latitudes higher; once, he boasted a mustache above his tennis whites and a sea-captain's beard above his double-breasted dinner jacket and evening flares; once, he wore seventeen different vests in seventeen different beiges in a single night; once, he unbuttoned his shirt down to his navel, to be alluring, and masked his eyebrows beneath a thicket of feathered hair, to be mysterious. Once, it was 1977.

First printing. New York: Clarkson N. Potter, Inc. 11" x 8.5" Original color photographic wrappers. Illustrated throughout in color and black and white. 150 pages. Moderate edgewear, light page toning. Very good plus.





28.

## A Dutch Breakfast Club

**ANNA BEEKE:**  
**Jongeren van de Jaren Tachtig**  
By Anna Beeke  
[circa 1985]

Stunning boxed set of photographic portraits capturing the visual essence of five '80s youth subcultures.

\$375.

*"Got to hit me (hit me) hit me / with those laser beams / Ow! ow! ow! ow! ow! ow! /  
Laser beams...aiih aaah..."*

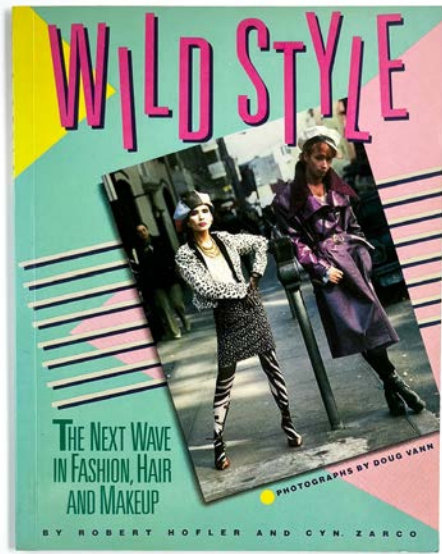
Compelling set of five double portraits, each showing a different young Dutch couple dressed in the characteristic ensemble of their respective '80s subculture. The pairs are all impeccably outfitted and seemingly self-confident: the '50s recreationists with beehive and quiff; the punks in their tattered rags and extremely interesting boots; the goths with crimped waterfalls of hair and eyeliner for days; and the preps and the ultraconservatives, who make up in good posture what they lack in style.

Photographer Anna Beeke, formally trained at the Rietveld Akademie in Amsterdam, worked as a model as well as photographer and (per the box notes) developed an interest in capturing the adolescent impulse to self-differentiate that leads equally to individuality and to conformity within a chosen group-affiliation. Accompanying the photographs is a publisher's sheet with partial lyrics to a chosen song favored by each couple: from The Gun Club's "For the Love of Ivy" to the sentimental bathos of Andre Hazes to Frankie Goes to Hollywood's "Relax," each choice accords perfectly with the subjects' self-created image.

*Lochem: Schulte & Partners. 16.5" x 12.5". Set of five black and white photographs on black foam boards. In original black cloth publisher's box with paper label mounted to lid. Box text in Dutch. With single printed sheet (15.5" x 11.75"), reproducing photos in miniature with printed song lyrics above. One photograph lightly foxed; others unmarked. Box moderately worn and scuffed, with lid corners separating. Fine in very good box.*







29.

## Downtown At The Midpoint Of The 1980s

### **WILD STYLE: The Next Wave in Fashion, Hair and Makeup**

By Robert Hofler  
and Cyn. Zarco  
(1985)

First printing of this colorful guide to peak '80s fashion presented in a quintessentially Memphis-inspired design.

\$125.

*"Wild Style is the look of the '80s. Do you dare?"*

Surveys a wide array of mid-80s fashion and youth culture, with a strong downtown NYC bias: street photography and candid pix of big hair, mohawks, and colorful party-going outfits. Includes an appearance by Keith Haring wearing a leather jacket with an airbrushed image of Michael Jackson on the back. Featuring photographs by Doug Vann. An interesting popular survey of fashion trends standing at the neon intersections of punk, the New Romantics, and downtown club fits. Increasingly uncommon.

First edition. New York: Simon & Schuster. 9.5" x 7.5". Original stiff glossy pictorial wrappers designed by Zoe Brotman. 80 pages. Small crease to rear cover. Remainder dot to lower edge, unobtrusive. Else bright and sound. Very good plus.



30.

## The Decade-Defining Mall Store, The Catalog Of Catalogs

### **ESPRIT: The Making of an Image**

By Helie [Helene] Robertson  
(1985)

First printing of this scarce and remarkable overview of the brand's design sensibility at the height of its dominance and power.

\$500.

*"His name was Brian and he wasn't even a real model. Somebody told me he'd been discovered in a hot tub at a party at my Uncle Doug's."*

Jaunty visual portrait of the iconic sportswear brand of the '80s: with photography by Oliviero Toscani, also of Fiorucci and Benetton fame; hairstyles by Valentin Mordacq, "an authority on women and motorcycles," a young François Nars for lead makeup artist; Esprit employee profiles by Beth LaDove; and vignettes by PR director Robertson written in the voice of the young Rocco Toscani, the then-four-year-old son of photographer Oliviero and model Kristi Toscani.

To the young and the forgetful, this book may be no more than a vital and astonishing piece of fashion history; but to those cursed with long and living memories, the proportions – the layering – the gleaming pastel cheer – the sheer visual impact strikes like a bold of lightning. A testament to the days when wearing one pair of pleated shorts over another pair of pleated shorts was a reasonable thing to do; when a pair of culottes began at the natural waist and ended at the shins; when simply putting on a puffy E S P R I T sweatshirt and bright headband was enough to summon a tennis-y gentleman in gleaming white polo shirt and white trousers out of the aether to your side, like some diabolical incantation in a language no longer known to us, or which we no more care to know. From a bygone era of print advertising, the glory days of catalog photography, now sunk beneath the oceans like another Atlantis. Iconic, as they say.

First edition. (San Francisco): (Esprit De Corp). 14.25" x 9.75". Original color photographic wrappers. In original publisher's plastic slipcase. Color photo-illustrated throughout. 199, [1] pages. Spine sunned, mild edgewear. Near fine.





Every8ne Wh8's Any8ne

### SO80S: A Photographic Diary of a Decade

Photographs by Patrick McMullen

2003

Signed first printing of this monumental visual document of the fashions and figures that defined the 1980s.

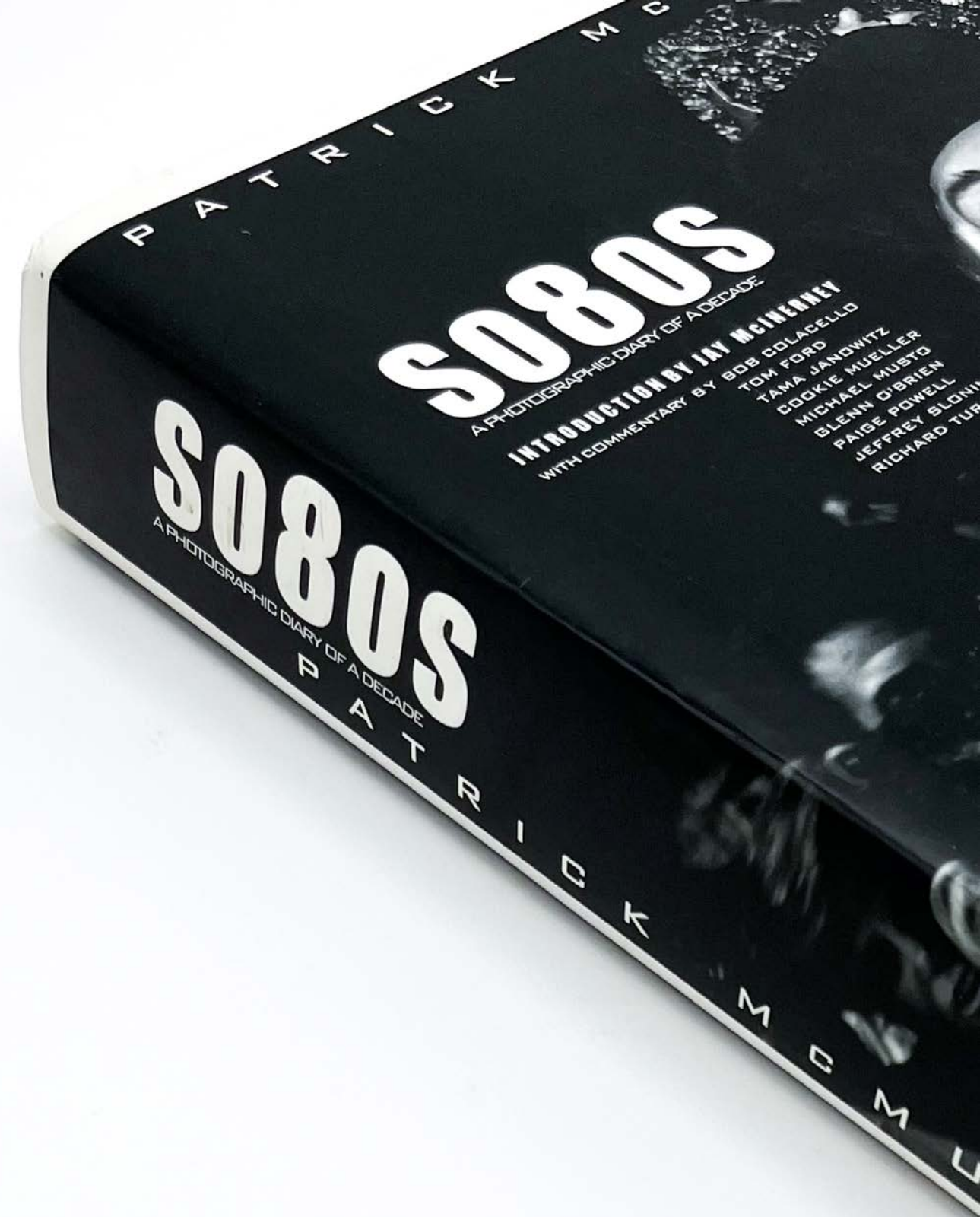
\$350.

*"McMullen was everywhere (Area, Danceteria, Limelight, etc.) and snapped everyone: Basquiat, Burroughs, JFK Jr., Madonna, Mapplethorpe, Iggy, Liza, Yoko, Ozzy, Keith Haring, Karen Black—and many more, all here in not-quite-candid, of-the-moment portraits." — Publishers Weekly*

Iggy Pop and Keith Haring, Fran Liebowitz and Betsey Johnson, Grace Jones and Andy Warhol, Betty Friedan and Udo Kier, and many more, all captured in dramatic black and white by McMullen throughout this most Bret Easton Ellis-filled of decades. Weighty volume, helpfully indexed. With commentary by Tama Janowitz, Bob Colacello, Tom Ford and others, plus an introduction by Jay McInerney.

First Edition. New York: Powerhouse Books. 12" x 9.25". Original glossy pictorial boards. In original unclipped (no price) photographic dust jacket. 444 pages. Heavily illustrated throughout in black-and-white. Signed by McMullen on title page. Mild edgewear, rubbing. Very faint toning to page borders. Very good plus in a very good plus jacket.

31.







32.

### High Fashion '90s Opulence

#### GIANNI VERSACE COLLEZIONE DONNA PRIMAVERA ESTATE 1992

By Irving Penn  
(1992)

First printing of this fabulous showcase of the Versace spring/summer line for 1992, photographed with Irving Penn's impeccable sharpness.

\$200.

Layers of gold chokers paired with massive earrings. Eye-poppingly vibrant tights with a seashore motif. Embroidered jean jackets and bedazzled bikini tops. One could argue that style peaked at any number of moments in the 20th century, but this collection is certainly approaching the zenith of Versace's unabashed maximalist aesthetic, riding high on the excesses of the early '90s — all gloriously photographed by Irving Penn.

First edition. Milano: Grafiche f. Ghezzi. 13.25" X 9.25". Original color pictorial wrappers. Illustrated in color. 168 pages. Wrappers with faint rubbing, tiny yellow sticker to lower spine. Tight. Near fine.

33.

### "Freedom Without Caution": Versace '93

#### GIANNI VERSACE: Collezione Donna Primavera Estate 1993 N. 24

By Richard Avedon and Gianni Versace  
(1993)

Classic and distinctly scarce Versace Spring-Summer '93 collection, photographed by Avedon.

\$250.

*"[T]he focus was totally on the cleavage."  
— Daphne Broadhead (quoted within)*

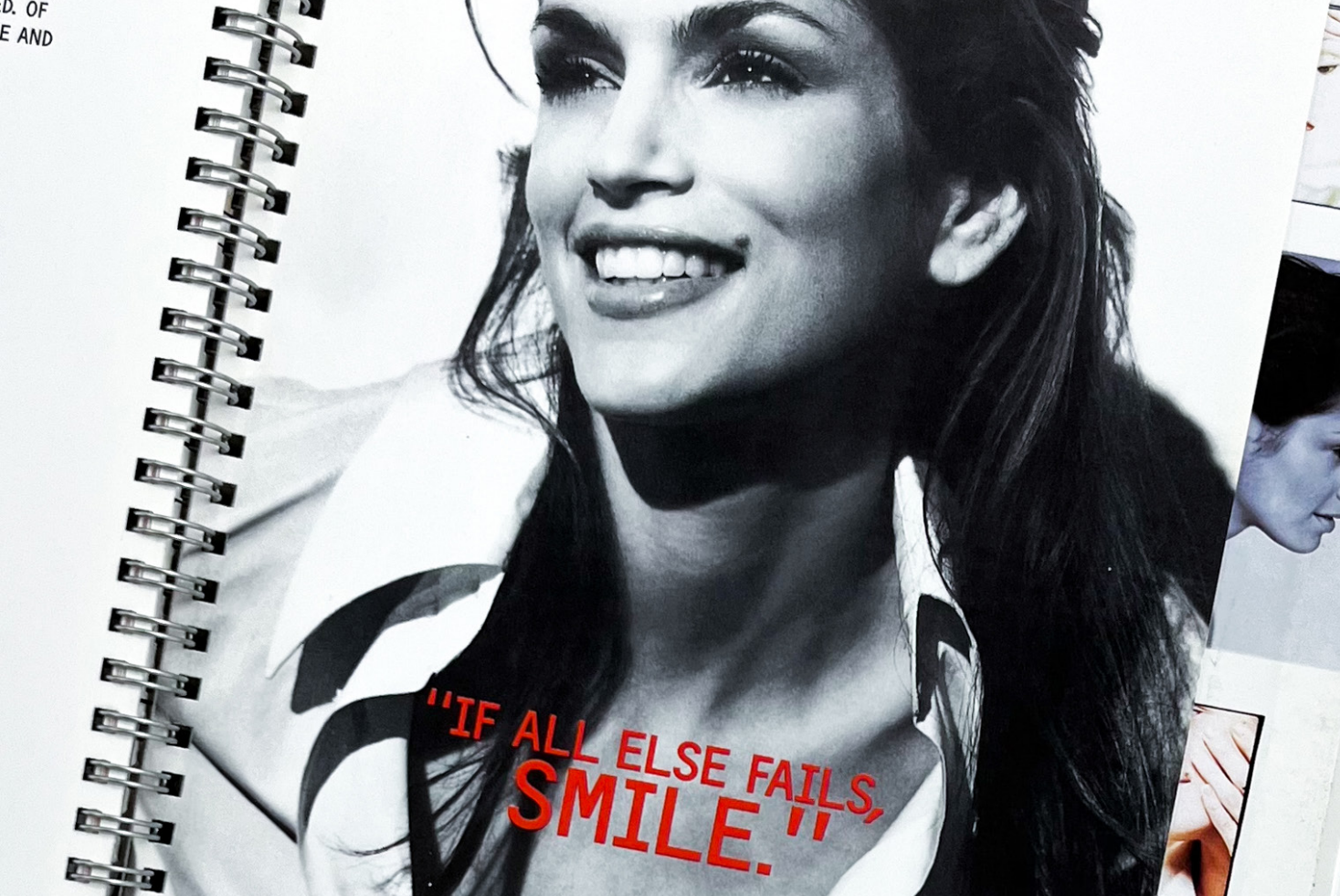
A flurry of bright maximal glamour, Versace's spring and summer women's collections appear here to best advantage on models Naomi Campbell, Christy Turlington, Linda Evangelista, and the rest of the greats. The era's '70s revival was in full flower, combining with Versace's whimsy to produce immense polka-dotted flares, rainbow-striped jumpsuits, floating clouds of crimped hair, and frankly groundbreaking floral sundresses, all captured by the practiced eye of Richard Avedon.

First edition. [n.p.]: (Gianni Versace). 13.25" x 9.75". Original wrappers. Color photos throughout. Moderate edgewear, light scuffing and traces of soil to wrappers. Printed Versace card with Belgian boutique addresses stapled to corner of first page. Very good plus.

Read more: Avedon & Versace, *The Naked and the Dressed: 20 Years of Versace* by Avedon.







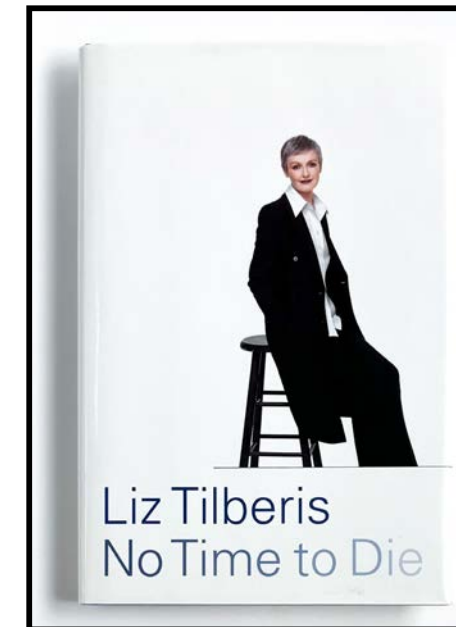
**34. CINDY CRAWFORD'S BASIC FACE: A Makeup Workbook**  
By Cindy Crawford, Sonia Kashuk and Kathleen Boyes  
(1996)

First edition of this step-by-step guide to basic skincare and makeup, signed by supermodel Cindy Crawford.

\$55.

A collaboration with makeup artist Sonia Kashuk, with styling by Anna Dello Russo and photographs by Michel Comte. Filled with striking photographs of the iconic model at the height of her fame, in a minimalist style emblematic of the nineties.

New York: Broadway Books. Wire-bound in metallic paper boards. 108 pages. SIGNED by Crawford at half-title. Lower corner of front board bumped. Light spine lean. Interior bright and clean. Near fine.



**35. NO TIME TO DIE**  
By Liz Tilberis  
1998

Inscribed first printing of this memoir from the long-time and beloved editor of fashion's Harper's Bazaar, published the year before her untimely death.

\$50.

*"[A] frank, often moving and surprisingly funny memoir..." — The New York Times*

First Edition. Boston: Little, Brown and Company. 9.25" x 5.75". Original blue boards. In original unclipped (\$23.95) pictorial dust jacket. 292 pages. Warmly inscribed by Tilberis to half-title. Touch of rubbing to bottom edge of front jacket panel. Else bright, clean, sharp and tight overall. Fine in a near fine jacket.

Read more: Katherine Bouton, "After The Ball," The New York Times.



**36. Stompin'**  
**DR. MARTENS**  
By Martin Roach and John Peel  
1999

First edition of this photographic and cultural history of Doc Martens.

\$25.

*"With BOUNCING soles..."*

Heavily illustrated in color throughout and with an introduction by John Peel, this guide to the style staple was expanded and reissued by Roach in 2003.

n.p.: AirWair Limited. 10" x 9". Original black cloth boards. In original color photographic dust jacket. Mild edgewear and rubbing. Overall clean and bright. Near fine in a near fine jacket.





37.

## Beauty Photography

### CHASING RAINBOWS

By David Bailey  
with writing by Robin Muir  
(2001)

First printing of this vibrant book of images from influential fashion photographer David Bailey.

\$60.

*First edition. London: Thames & Hudson. 13" x 10.25". Original red cloth boards. Original unclipped (\$60.00) color pictorial dust jacket. Illustrated in color. 224 pages. Jacket with mild edgewear, one tiny closed tear. Sharp and bright. Fine in near fine dust jacket.*

Robin Muir  
**David Bailey**  
**Chasing Rainbows**  
WITH OVER 150 COLOR ILLUSTRATIONS

 Thames & Hudson



38.

### HIP HOP IMMORTALS — VOLUME ONE

By Bonz Malone  
2002

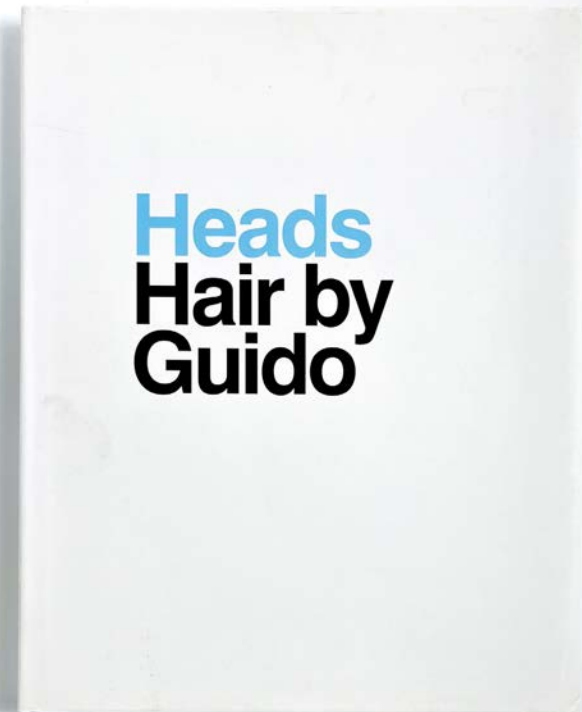
Edited by Nichole Beattie and DJ Lindy, with art direction and design by Giovanni Russo — a monumental overview of hip-hop style, signed by three of the photographers.

\$250.

Illustrated with 195 large-scale photographs in color and black & white, with text artfully overlaid and interspersed throughout. Second printing of the first edition (the "platinum edition"), with numbered certificate laid in (this copy number 4040 of 5000). Signed by three of the photographers at their contributions: Janette Beckman, Matthew Dean, and the late great Nitin Vadukul (twice). Uncommon thus.

*Second printing. Immortal Brands. Glossy silver boards with title stamped in metallic purple on spine and front cover, no dust jacket. With publisher's certificate of ownership for copy no. 4040 laid in. 272 pages. Lightly bumped at spine ends and upper edges, with faint age-toning to page borders. Very slight lean. Overall bright and sound. Near fine.*





39.

## Chronicle Of '90s Hair

### HEADS: Hair by Guido

By Guido, photographs by Steven Klein,  
David Sims, and Paul Wetherell  
(2000)

First printing of this collection of cool coiffures  
from one of the world's most famous stylists,  
showing off the styles that defined his early  
career.

\$150.

*"The haircuts themselves are not very technical;  
my haircutting has always been purely visual."*

"Is lank, flat hair imperfect because someone said  
that glossy, big hair is perfect?" muses Guido in  
his introduction to the largely wordless HEADS. "I  
think what happened in the early nineties helped  
to change that kind of perception." What follows  
are 70 haircuts that traverse the line of Grunge and  
High Fashion, photographed to show off texture  
and attitude — some still appealing even decades  
later, and others probably questionable even in  
their own time. But hey, it'll grow back, right?

First edition. London: Booth-Clibborn Editions Ltd. 13.5"  
x 10.25". Original white cloth boards. Original unclipped  
(no price) color pictorial dust jacket. Illustrated in color.  
Unpaginated. Jacket with mild wear. Binding with a  
touch of bumping to lower corner. Clean. Near fine in  
very good plus dust jacket.



40.

## From The Mod To The Modern

### COATS!: Max Mara, 55 Years of Italian Fashion

Edited by Adelheid Rasche, with essays  
by Marco Belpoliti, Mariuccia Casadio,  
and others, and catalogue text by Enrica  
Morini and Margherita Rosina  
(2006)

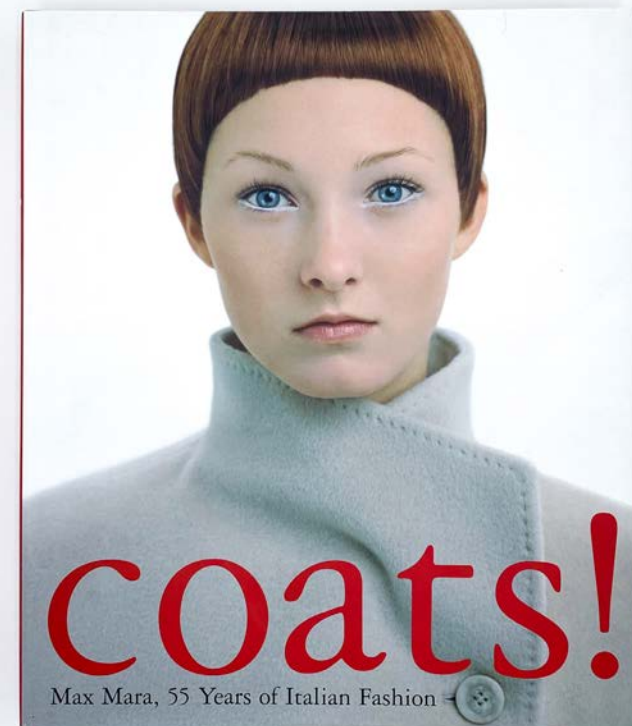
First edition of this beautifully illustrated  
retrospective of MAX MARA across over 50  
years of designs.

\$75.

*"To become another form of fashion, ready-  
to-wear had to invent not only its own creative  
model, but above all a different conception of all  
the steps that transform a sketch into a garment."*

A pioneer of the methods of applying mass-  
production to the making of clothes, Achille  
Maramotti founded MAX MARA to "reach the  
broadest possible public of women who wanted  
a garment that was not too expensive, and was  
suitable for a 'normal' dynamic lifestyle." This  
attractive book traces five and a half decades  
of the fashion house's successes and signature  
designs.

Torino: Skira. 11" x 9.25". Original red boards with white  
spine lettering. Original unclipped (\$65) color pictorial  
dust jacket. Lavishly illustrated throughout. 242 pages,  
including index. Jacket with one tiny closed tear to top  
edge. Binding with a bit of shelfwear. Sharp. Near fine in  
like dust jacket.





41.

## Early Ephemera From The Fashion Icon

### JEAN PAUL GAULTIER AT DIANNE B [circa 1984]

Advertisement brochure for the avant-garde designer at Dianne Benson's SoHo boutique, one of the first in New York to showcase Gaultier's designs.

\$250.

*"And Gaultier was so great then; [he started] just when my store was new and when everything was very hopeful—nothing bad had happened." — Dianne Benson*

Interior panorama shows Gaultier models posed against a 1950 circus sideshow banner backdrop by painter Snap Wyatt, photographed by Neal Slavin. Of the striking cylindrical tasselled bra worn by one model, Gaultier later recalled: "...As for the Fez brassiere, I can't really remember how that came about. I know I was quite impressed by a film I saw where the main actor was walking around wearing a dinner jacket under a djellaba. It was another sort of telescoping, like the music of Talking Heads."

(New York): [Dianne Benson]. 5.5" x 11". Bifold brochure. Very light edgewear. With original mailing label, stamp, and broken seal. Read more: Patrick Zerbib, 'The Inventions of Jean-Paul Gaultier', The Face. Near fine.



*"J'adore le cinema,  
j'adore les images."*

### LES FALBALAS DE JEAN-PAUL GAULTIER

By Jean-Paul Gaultier and Tonie Marshall  
(2004).

Gorgeous and intricate original Gaultier press  
kit for the Tonie Marshall film.

\$750.

Dossier de presse for the 2004 documentary  
film on the designer's life and work, beautifully  
produced and assembled as a collectible art  
object. The title alludes to Jacques Becker's  
Falbalas (1945), a tragic romance set against  
the backdrop of an atelier; a profound aesthetic  
influence and career inspiration for the young  
Gaultier. Tonie Marshall, best known for directing  
Vénus beauté (Institut), was also the daughter  
of Micheline Presle, star of Falbalas. Includes  
interviews with Gaultier and Tonie Marshall, as well  
as short reflections by Arnaud Ngatcha, Geneviève  
Giard, and Christine Lentz. Quintessential  
Gaultier: ornate and lovely. And despite limitation,  
uncommon.

First edition. (Issy-les-Moulineux): [France 5]. 9" x 9". 8"  
x 8" perfect-bound booklet, original cardstock wrappers  
with cut-out front cover over lace fabric inlay. Color  
illustrations and page decorations. Nine black and  
white mounted photographs. 26 pages. With original  
color lithograph, numbered 382/1000 in pencil below  
facsimile signature (often mis-described as 'signed').  
One small, faint smudge to first page. In original cream  
presentation box, interior lined with padded black  
velvet. Faint soil to box exterior. Fine in near fine box.

42.



*"Moi, part nature,  
je suis pudique et  
réservé..."*

UN FILM DE  
TONIE MARSHALL





43.

## Armani's "Aeronautic Amazons" of 2002

**Fall-Winter '02-'03 Boxed Lookbook Set**  
From Giorgio Armani  
(2002)

Boxed set of lookbooks from Armani's sumptuous Fall-Winter 2002-3 collections.  
\$375.

*"A concept of elegance between sports and military: style pilots."*

Complete set of Fall-Winter lookbooks — Woman, Man, Armani Casa, Eyewear, Accessories, Fashion Shows — full of rich fabrics, luxe neutrals, in close geometric lines or generous cascades, and a design concept taking inspiration from the paintings of Tamara de Lempicka to make of fashion "a statement, a uniform, an immediately perceptible way of being." Photographed against "a backdrop of open sky. Or in black and white, in interiors, the architectural setting of the theater recently designed for Giorgio Armani by Tadao Ando." Subtle grandeur.

First edition. (Milan): (Giorgio Armani Spa). 13.5" x 10.25". Six 12.75" x 9.5" saddle-stapled booklets in black wrappers with Armani logo. Wrapped in bifold 26" x 21" sheet, with bilingual text in English and Italian and poster image on verso. In original white cardboard box as issued. Barest wear to poster corners. Mild wear and soil to box. Fine in very good plus box.

44.

## Aughts Armani

**SPRING-SUMMER '03'**  
By Giorgio Armani,  
with photographs by Paolo Roversi  
2003

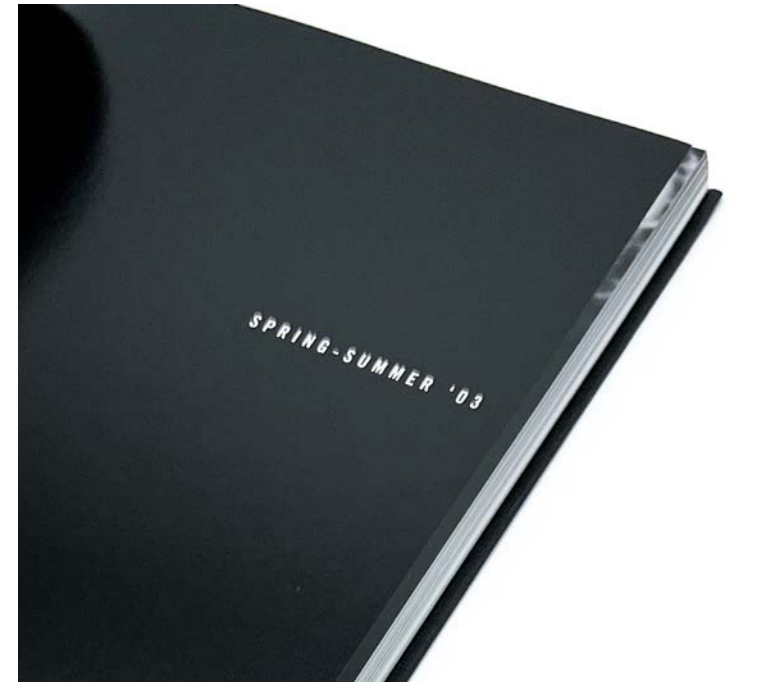
Original lookbook from Armani's 2003 spring-summer collection.  
\$250.

*"It's important to not live off nostalgia, to not be doing anything gratuitous, and, most importantly, to innovate, but always keeping in mind that you need to try and make men and women comfortable, feel good in the clothes. Never forget that's the prime purpose."  
— Giorgio Armani*

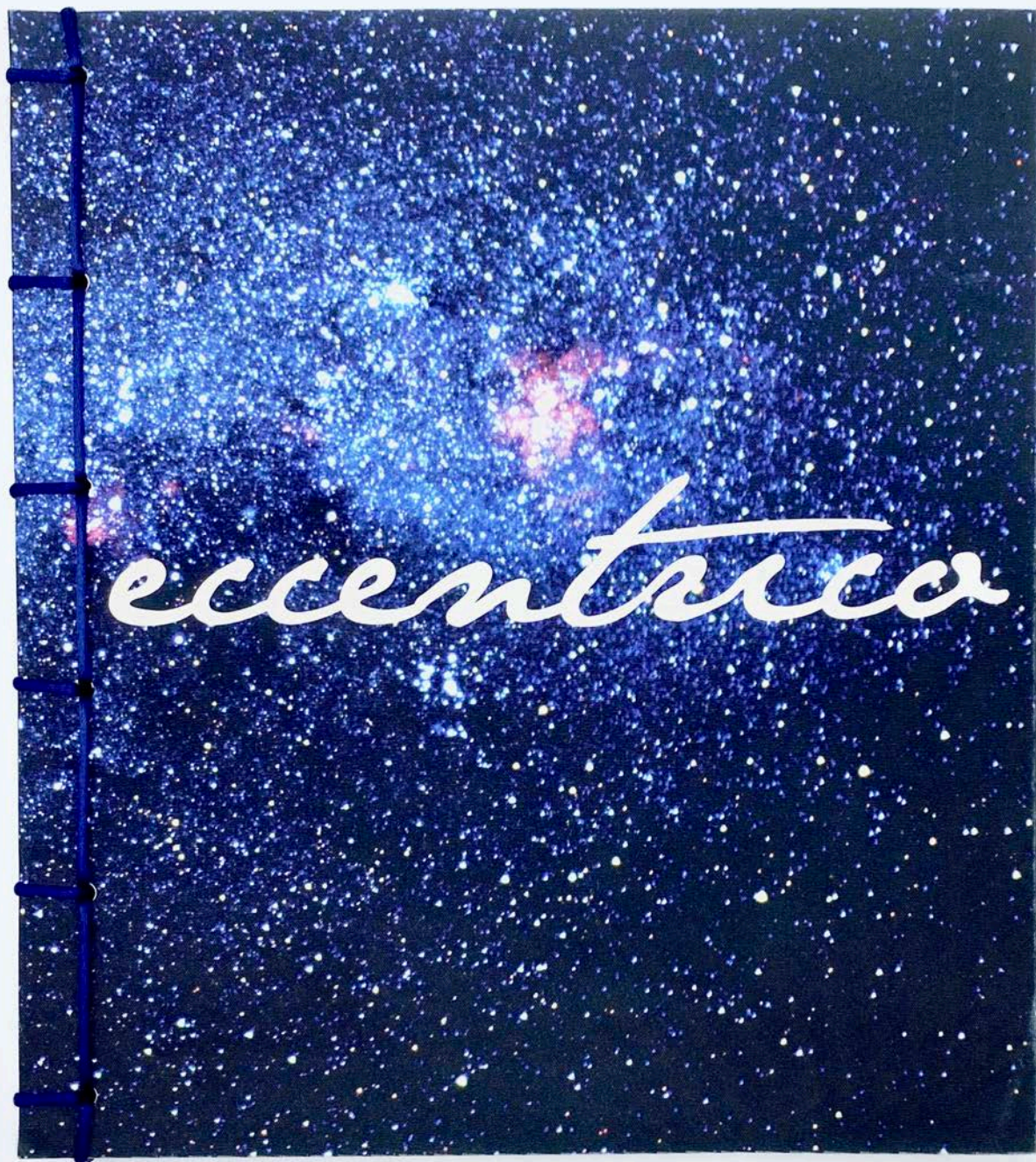
Featuring dramatic black-and-white photography by Paolo Roversi, the collection covers both women's and men's lines, as well as accessories such as glasses, bags, shoes, etc. Also includes a full-color section featuring looks from runway shows. Opulent.

First edition. (Milan): (Giorgio Armani). 10.5" x 7.25". Original publisher's subtle two-tone black pictorial cloth. In matching original plain black cloth slipcase. [148] pages. Touches of wear to bottom edge of slipcase. Else bright and sharp overall. Fine in near fine slipcase.

Read more: Tim Blanks, "Giorgio Armani: A Lion in His Winter Years," [cnn.com](http://cnn.com).







"My own story,  
beyond the clichés."

# **ECCENTRICO**

By Giorgio Armani  
(2013)

Uncommon exhibition catalogue featuring  
retrospective works from the legendary  
designer from 1985 through 2012.

\$250.

*"Thus, Giorgio Armani the purist, Giorgio Armani the meticulous designer, who in show rehearsals takes away from a dress and then takes away some more until reaching a purity of form, Giorgio Armani the minimalist, reveals through this exhibition of dresses and accessories from 1985 to present a fantastical aesthetic, an extravagant vision that appears to transform the very essence of things." — Introduction*

A lush production gathering color sketches and photographs of dress, show, jewelry, and other fashion designs, as well as images from the pop-up exhibition itself — which was mounted by Armani throughout 2013 and traveled (briefly) to Milan, Tokyo, Hong Kong, New York, and Rome. A surprisingly elusive volume, likely because each staging of the show typically lasted only a few days. A beautiful tribute.

*First edition. (Milan): (Giorgio Armani). 10.5" x 9.5". String-bound color cloth pictorial wraps with white titles against a dark telescopic view of the night sky. [132] pages on various stocks. Trace wear at tips. Else bright, clean, and sharp. Near fine or better.*

45.







46.

### A Visual Masterpiece

#### LOVE LOOKS NOT WITH THE EYES

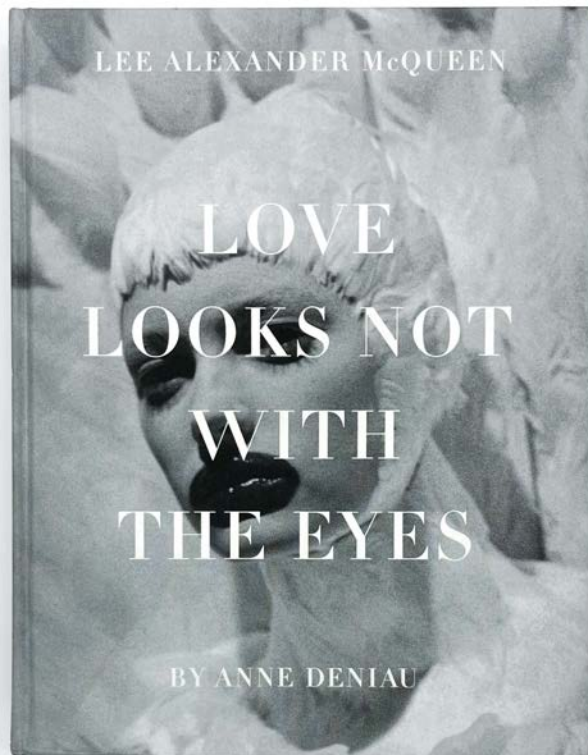
By Anne Deniau  
(2012)

First printing of this massive, lavishly-illustrated reflection of the brilliant life and career of Alexander McQueen, by photographer Anne Deniau.

\$125.

Deniau first met McQueen as he prepared for his first haute couture show at Givenchy, noting in LOVE LOOKS NOT WITH THE EYES that she “loved him from day one, for his talent [...] and for his humanity.” This beautiful book collects Deniau’s numerous photos of McQueen and his various collections, showcasing their boldness and sensitivity.

First edition. New York: Abrams. 13” x 9.5”. Original black-and-white pictorial cloth. Illustrated in color and black and white. 400 pages. Bright and clean. Fine.



47.

### Life At VOGUE

#### GRACE: The American Vogue Years

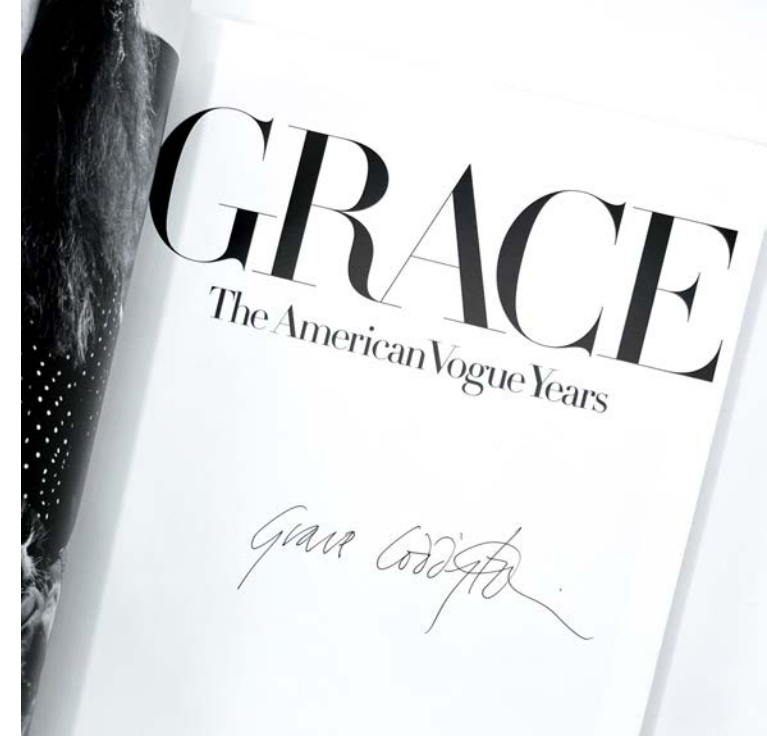
Edited by Eve MacSweeney, art direction and photo editing by Grace Coddington and Michael Roberts  
(2016)

Signed first printing of this substantial retrospective of the work of model and legendary VOGUE creative director Grace Coddington, in the original shipping box.  
\$1000.

*“If [Anna] Wintour is the Pope, Coddington is Michelangelo, trying to paint a fresh version of the Sistine Chapel 12 times a year.” — Time Magazine*

Grace Coddington, along with the equally influential André Leon Talley, were among the most powerful figures at Anna Winter’s VOGUE. This mammoth retrospective contains reminiscences of some of the biggest names in photography, fashion, and show business alongside luscious reprints of Coddington’s most famous editorials. GRACE: The American Vogue Years captures the most productive period of Coddington’s career; its heft recalls the famed mass of September issues of VOGUE issued under Coddington. A particularly nice copy in the original shipping carton.

London and New York: Phaidon. 14” x 10.5”. Original pictorial cloth boards. Original transparent dust jacket with gilt titles to front. In original red slipcase with black lettering. In original cardboard shipping box, with “Strand Signed Edition” sticker to lid. Illustrated in color and black and white. 408 pages. Signed by Coddington to title page. Box with clear packing tape to one edge. Sharp. Fine.





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Cataloguing: Allie Alvis, Brian Cassidy,  
Rebecca Romney, and Zoe Selengut

Design: Brian Cassidy

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(Item #42)



# Print. Culture.



## About:

Type Punch Matrix is a rare book firm founded by Rebecca Romney and Brian Cassidy. TPM sells a mixture of beloved classics and innovative texts from throughout print history, for collectors and institutions alike. Handpress and modern books, archives and manuscripts, letterpress and ephemera: TPM aims to make collecting both more accessible and more diverse, and supports the mindful acquisition, preservation, understanding, and celebration of the printed legacies of our artistic and historical heritages. We strive to be inclusive and accurate in our cataloguing. If you encounter descriptions you feel misrepresent or omit important perspectives, or use language that could be improved, please email us.

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All items are original (meaning not facsimiles or reproductions) first editions (i.e. first printings), unless otherwise noted, and are guaranteed as described. Measurements are height x width in inches rounded to the nearest quarter inch. Prices in US dollars. All material subject to prior sale. Returnable for any reason within 30 days, with notification and prompt shipment. Payment by check, money order, or wire; Visa, Amex, MasterCard, Discover, and PayPal also accepted. Domestic ground shipping is free for all orders; surface international shipping free for most orders over \$500. Else postage billed. Sales tax added to applicable purchases. Reciprocal courtesies to the trade.