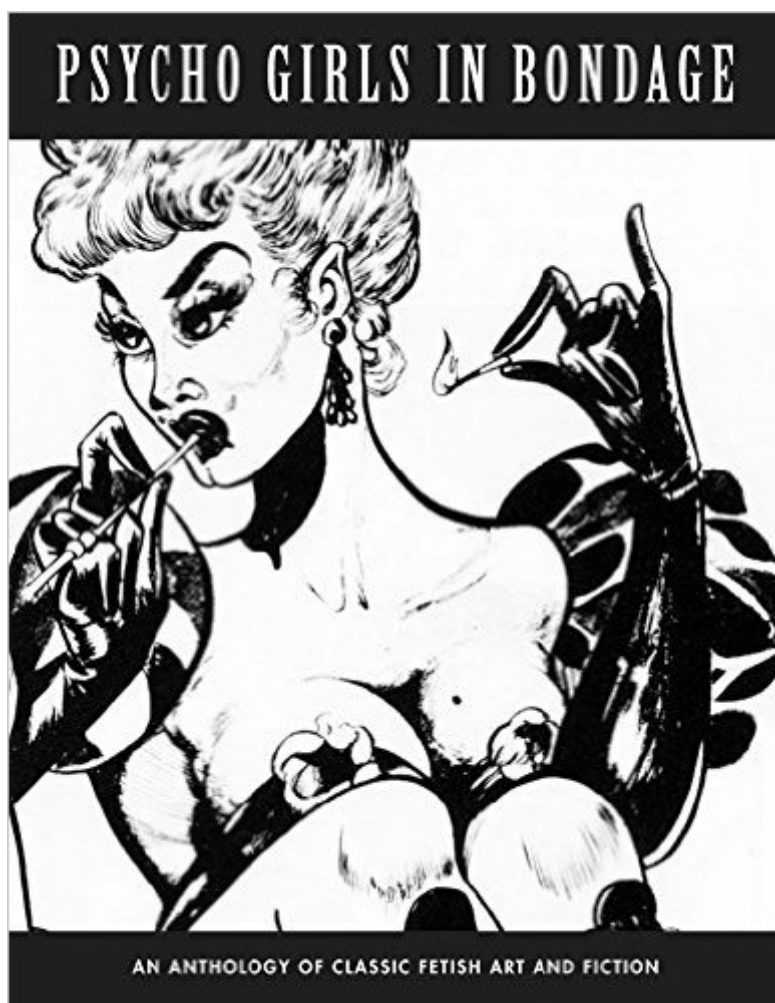


The book was found

Psycho Girls In Bondage: Classic Fetish Art And Fiction (Klaw Klassix)



Synopsis

Irving Klaw was the legendary New York-based mail order merchant who, between around 1949 and his eventual prosecution for obscenity in 1966, produced thousands of films, photographic sets and printed booklets based on themes of fetishism, bondage, and sado-masochism. Although best-known for his discovery and promotion of the iconic bondage model Betty Page, Klaw's greatest legacy undoubtedly lies in his pioneering publishing work in the field of bondage illustration. Klaw's earliest bondage art series – which he published as photographs in sets of episodes – were mostly themed around images of girls fighting. But Klaw's activities soon attracted other artists, such as Eric Stanton and Gene Bilbrew (Eneg), who offered work more firmly based on bondage, restraint, and cruelty. The popularity of this type of art was quickly established, and Klaw went on to produce dozens of sets by a whole range of like-minded artists throughout the 1950s. **PSYCHO GIRLS IN BONDAGE** is a new anthology which collects some of the most outstanding examples of bondage art and fiction originally published by Klaw. The featured artists are Stanton, Eneg, Jim, Ruiz, and Dixon, all stalwarts of Klaw's bondage-art catalogue. The book includes over 200 images. **Klaw Klassix** is a new illustrated book series of classic non-nude erotic art and fiction, dedicated to preserving and presenting the very best works originally published by Irving Klaw.

Book Information

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Customer Reviews

I was attending school in Colorado when I became more than vaguely aware of Irving Klaw. Some

friends and I were in Denver. As usual, we found our way to Colfax Avenue, the portion of U.S. 40 that's called out to young men from Butch Cassidy and the Sundance Kid, who spent their stolen loot there, through Jack Kerouac and Neal Cassidy, who lolled around its jazz clubs talking dharma and literature, and up to, I'm sure, whatever boys are having an adventure there as I type this on a Saturday evening. My friends and I wandered into one of the now-legendary Kitty's porn shops, which was less ominous than most such stores. I bought a copy of SADOMASOCHISM IN COMICS produced by the avant-garde publisher Greenleaf. It was an odd, thriftily edifying, and very exciting book made up largely of illustrations, and it featured several examples of art made under Klaw's auspices. I later came across Klaw's material here and there, most notably through Belier Press' reprints published in book form from 1974 through 1986, the Glittering Images books of the late 1980s and 1990s, and Eric Stanton's mail-order business. It's good to see some of this once again in print. Partly because of its widespread (but still somewhat cultish) influence, and the fact that art of this sort is now much more explicit, it's not as novel or stunning as it was when the kinkier PENTHOUSE letters fueled my fantasies and stills of Raquel Welch as the Priestess of the Whip in THE MAGIC CHRISTIAN made the girls I knew seem mundane, but it's still pretty darned exciting, besides which, for me, it's become nostalgic, a discovery I find amusing. PSYCHO GIRLS collects CONCENTRATION CAMP DISCIPLINE aka THE DEVIL OF YOCHENWALD (Jim, c.

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