

# Bondage Photo Treasures

NEVER-BEFORE-SEEN  
PICTURES OF SUE  
HALYARD, BETTY  
TURNER, TONI ANGETELLI,  
LIBBY CURTIS AND PIA  
SANDS IN BONDAGE, PLUS  
NEW MODELS KAREN  
SUMMER, JUDY RHOADES  
AND BELINDA BROWNING  
PHOTOGRAPHED IN  
BONDAGE BY GAD. NEW  
"COCO" ARTWORK — NEW  
PHOTOS FROM BARNEY  
RICHARDS — UNKNOWN  
BONDEES FROM YESTER-  
YEAR — SUSAN BLAIR —  
NANCY PARKER — IRVING  
KLAU AMATEUR & PRO-  
FESSIONAL BONDAGE  
MODELS.



LINGERIE BONDAGE  
PICTURES FROM THE  
PAST & PRESENT

SENSATIONAL FEATURE —  
"THE BEST BONDAGE  
PICTURES I EVER TOOK!"  
BY CARL MCGUIRE

# Bondage Photo Treasures

NUMBER 5

A COLLECTION OF NEW AND VINTAGE BONDAGE PHOTOGRAPHS  
AND ARTWORK

HARMONY COMMUNICATIONS—CELEBRATING THE  
PSYCHOLOGICAL POWER OF THE BOUND BEAUTY WHOSE  
“LOVE BONDAGE” IS AS MUCH FOR HER EMOTIONAL  
PLEASURE AS OURS

More and more, our magazines seem to be gaining their own respective identities. Some, like Bondage Life and Bondage Parade, are reader oriented, and there are the straight contemporary picture books like Beautiful Bondage Scenes and The Bound Beauties of Harmony. This magazine, Bondage Photo Treasures, is our attempt to both preserve the past and sustain the present by blending the bondage pictures of yesteryear with brand-new pictures of contemporary models.

This then is the nearest thing we have to a photo album of all the bondage eras and all the major bondage producers, whom we take to be Irving Klaw, John Willie, ourselves, and whoever those people were who kept the home bondage fires burning during the late 1960's and early 1970's (see pages 8-9 and 18-19). It would be a pity to have these older photos go unseen and, thanks to Bondage Photo Treasures, they won't be.

Any photos or ideas or information you can toss into the pot along these older lines will certainly be appreciated.

BONDAGE PHOTO TREASURES, FEBRUARY 1984

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**SUE HALYARD—SULTRY IN BONDAGE**





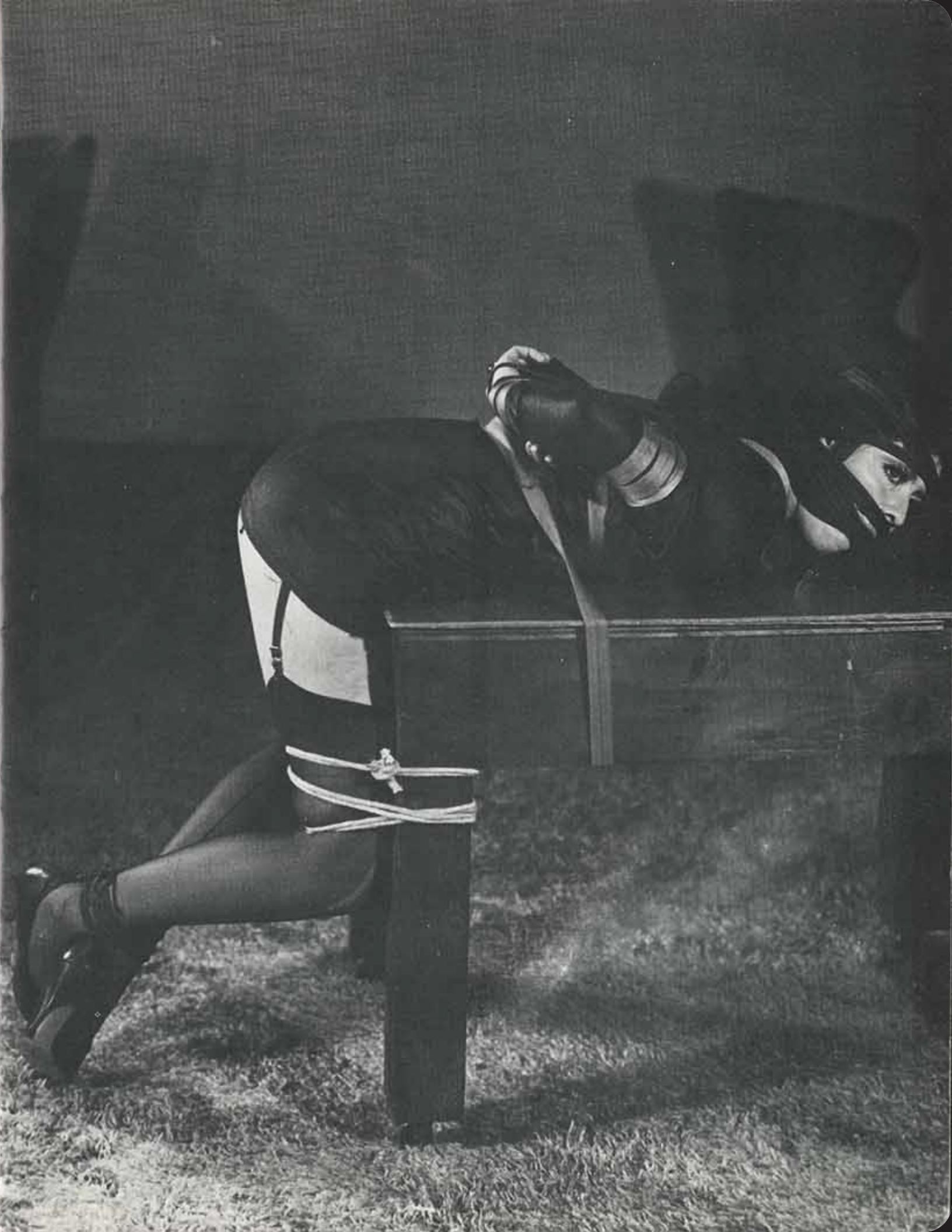
COWGIRL PIA SANDS BRANDED IN BONDAGE BY ELLIOT MARKSON



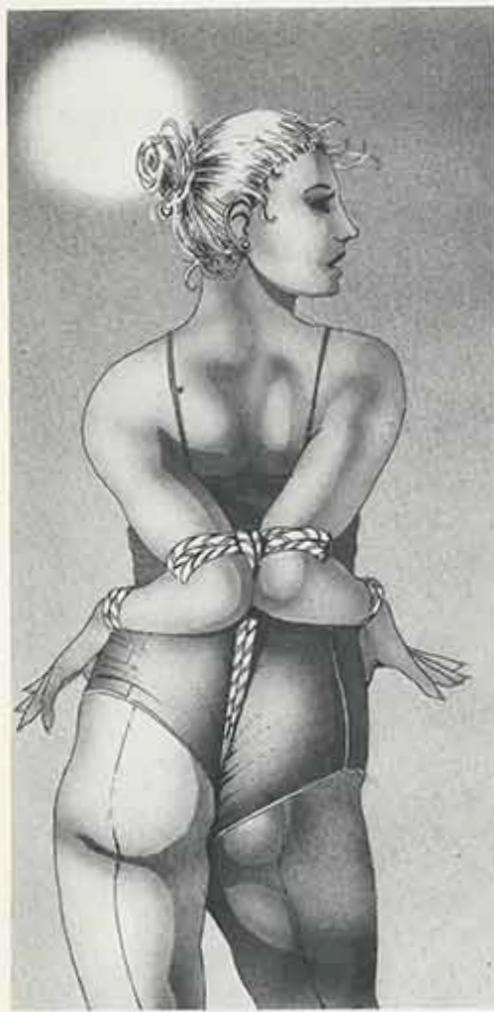


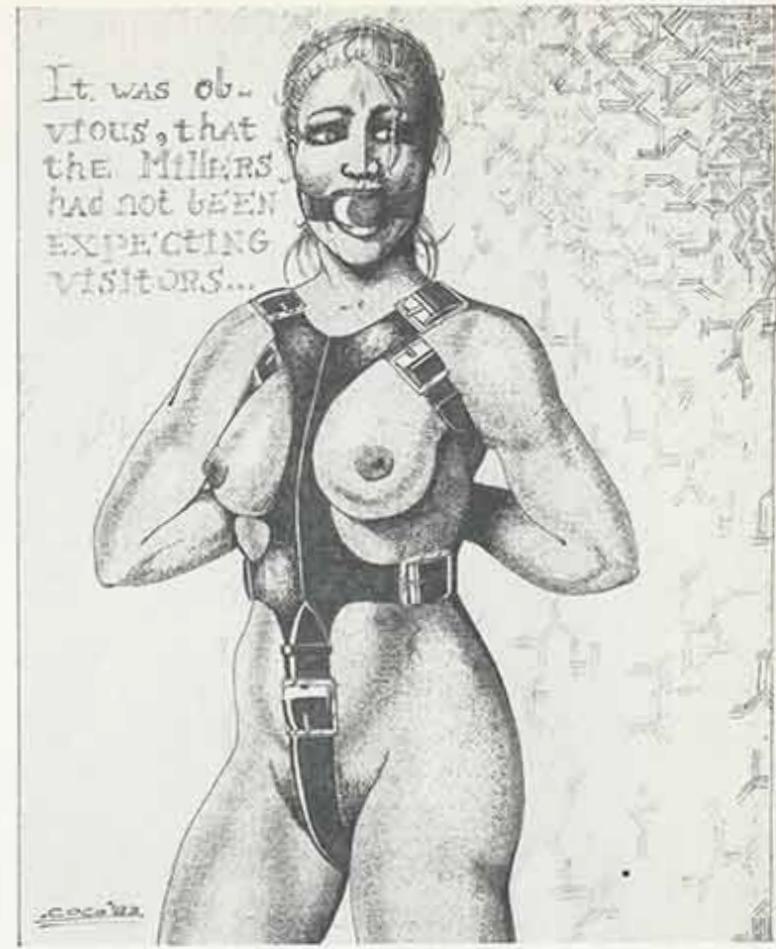
**WHO WAS SHE AND WHERE HAS SHE GONE?** These superb stills were set to us anonymously along with an explanation that they were picked up in Los Angeles around 1969. It is one of the most efficient bondages we have seen.





ORIGINAL BONDAGE ARTWORK BY "COCO"





**BELINDA BROWNING IN BEWITCHING BONDAGE (AND GOOD-LOOKING GAGGAGE) BY GAD.** (Her first-time ever in bonds and look where he naturally takes her on the next two pages...)











L-472 Bondage Parade No. 10

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L-474 Spank Hard No. 1



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L-476 Sally Roberts No. 5



L-477 Teri Martine No. 3



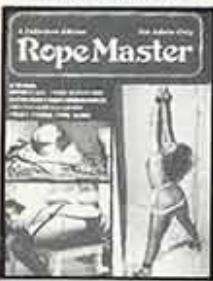
L-479 Shackled No. 1



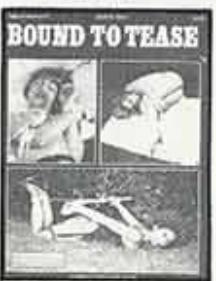
L-480 Bondage Playtime No. 6



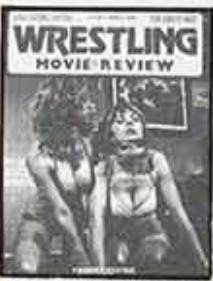
L-481 Bondage Life No. 15



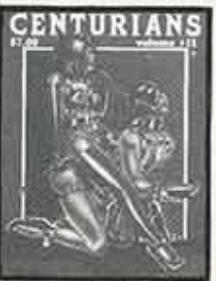
267 Ropemaster 1/3



269 Bound to Tease 1/3

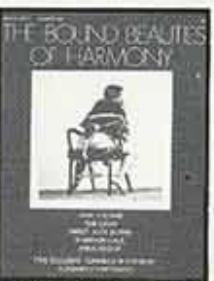


445 Wrestling Movie Review 1/1



446 Centurians No. 11

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452 Bound Beauties Harmony No. 1



456 Bondage Master 3/1



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432 Spanking Movie Review 1/3



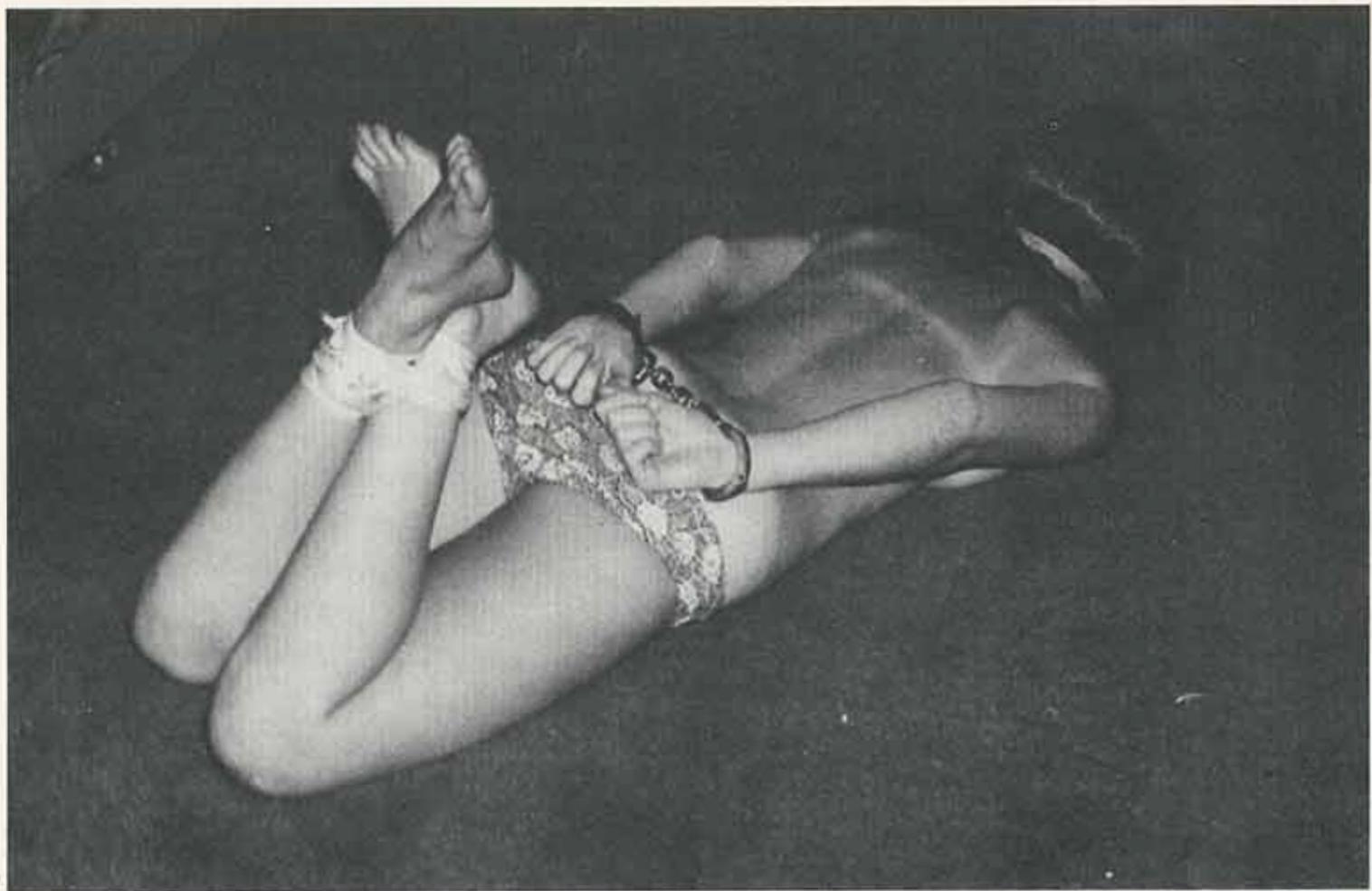
485 Lyndia No. 1



**WHEREVER SHE IS NOW, SHE COULDN'T HAVE GOTTEN FAR LIKE THAT...**

(Another photo sequence donated by an anonymous source who suggests that this pretty lady would remember this pleasant interlude as having occurred back in 1969 or so.)





**“MMMFHPPPHHHHHH!”** (which means, “Boy, is this ever relaxing.” Words and posing by Betty Turner.)



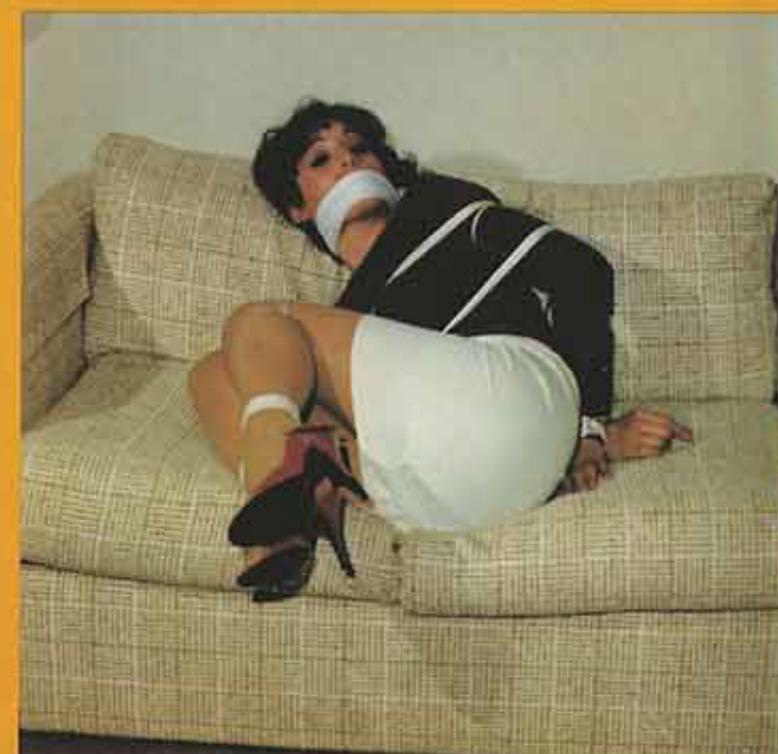


**NEW BONDAGE MODEL JUDY RHOADES BY GAD** (who should've lifted up her skirt a notch or two.)





THE SCRUMPTIOUS BINDING, GAGGING AND EXTRA TIGHT SKIRTING OF SULTRY LIBBY CURTIS. PRETTY PICTURES OF A PRETTY GIRL IN BONDAGE BY GAD.





INTRODUCING KAREN SUMMER IN ROPEAGE AND TAPEAGE (WE KEEP  
ENRICHING THE LANGUAGE) BY PHOTOGRAPHER GAD.





# THE McGUIRE FILE

By Carl McGuire

The photos on these pages were shot in various locations in and around Los Angeles in 1978 and 1979. During that time, I worked with nearly 20 models. But in searching through the Harmony files recently for some of my best work, I kept coming back to three: Libby Curtis, Michelle Page, and Joanne Link. That proves to me something I long suspected—that the model's role in this kind of activity is hardly a passive one and that, if there's anything good to be found in any of these shots, I owe those three ladies for a lot of it. What you see here are almost all nudes, and that's by no means the only area in which I worked. But just as a glamour photographer

might argue that the model's basic self best comes across without clothes, so one could say that bondage photography is best expressed when there's nothing else to get between—or distract us from—our star, the model, and her co-star, the ropes. One more thing: These photos may be my idea of some of my best work, but I'm not blind enough to call them the best anywhere. For that category, I have to look elsewhere, as far back as the work of an Australian emigre known to his friends as John Coutts and to history as John Willie; and as far forward as some of my contemporaries. There's been a lot of good work out there, and I hope there'll be a lot more.



When you get past all the experimenting, all the attempts at variety in wardrobe, lighting, mood, in artfulness of knotting, you find yourself back at something basic—pure, flat-out restraint. Case in point: Michelle Page, stretched into a version of the strappado, one of the less civilized legacies of 16th-Century Spain. This pose is also a deliberate echo—minus the clothes and with the addition of the spreader bar roped to the ankles—of that predicament in which Gwendolyn found herself in the old mill in "Race for the Gold Cup." Not an easy position, nor a pleasant one (another inch and she'd be up on tiptoe), it demands a lot from the lady. No accident that, for this enactment, we chose one of the best bondage models around.



A number of titles spring to mind: "Reflections"..."The Long Afternoon"...or even "Chair of Little Ease." The subject is Libby Curtis, stripped down to her essentials, sitting for her portrait but clearly far from comfortable. The point this picture seems to make is that, when attached to a sturdy object at a few strategic points, the fair female form can be pulled into just about any attitude—in this case, one that Miss Curtis couldn't possibly have maintained for long were it not for the knots.

## CARL MCGUIRE SELECTS AND ASSESSES THE BEST BONDAGE PHOTOS HE TOOK FOR HARMONY DURING THE MCGUIRE PERIOD OF 1979 AND 1980

(We asked Carl McGuire *and* Sean Harper to rummage through their memories and come up with what they consider their best Harmony work and tell us why. First up is McGuire with this fascinating re-view of a recent yesterday. We're saving Sean's top choices for Bondage Photo Treasures 6. Meanwhile, let it be said that we have never ever seen anything equal the output of these two giants of bondage.)



Michelle Page on the Harmony hassock, from a photo session that touched off a minor avalanche of correspondence on the subject of knee socks. Whatever recommends this shot, it's not the quality of the knots (too ordinary) or the gag (too loose). Possibly it has something to do with the strangeness of the pose, those long, tanned legs bent double and lashed into place, the obvious physical strain involved in raising her head....No matter; something's coming through here.

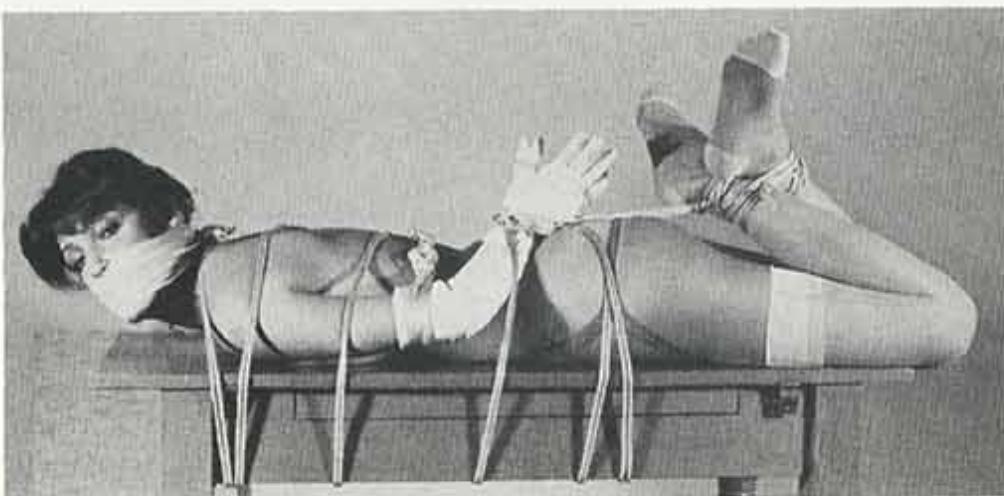


Joanne Link, once the superstar of the Master Gallery, later the subject of a week of high-intensity photo sessions with Harmony in Los Angeles. Nothing too elaborate about this pose, except for the wrist-to-elbow macrame, which results in the effect of her forearms being nearly welded together with rope. Otherwise, beyond the rubber ball-gag, her only bonds are knots at ankles and knees. But because her arms are rendered absolutely useless, and her ankles were crossed before being tied, her mobility is reduced to the point where she is capable of very little useful movement.

A silent Michelle Page, pausing by the door to wonder how she's ever going to negotiate that doorknob. Answer: she isn't. And where could she go looking like that, anyway? This kind of tie is recommended only for the lady who is flexible enough in the arms and shoulders. It also helps considerably if she has a sense of humor.



Libby Curtis wearing white gloves, white hose, and a cool, almost challenging look in her eye —somewhat out of place, one might think, in a lady who has just found herself 90% naked and hogtied into a tabletop ornament. After all the roping—wrists back to back, ankles crossed and connected to wrists, knots from elbow to elbow, then more double turns of nylon cord securing the entire female package to the table —the wench had the effrontery to question why it was necessary to knot her thumbs and little fingers together with twine. At that point, out came the elastic bandage...and the camera.





Libby Curtis relating to the camera, in a pose that she helped develop. The gag, a black-on-white mouthful; the restraint, a variation on the old Indian tie, this one using a stainless-steel exercise bar, cinched into place at wrists and shoulders with  $\frac{1}{2}$ -inch nylon cord. Off-camera, but no less riveting, the rest of the position: She perches precariously on a steel rail, with ankles roped wider apart than you'd have thought possible.



Joanne Link, wearing white gloves, white patent leather boots, a white taffeta gag, an attractive summer tan, and a How-did-I-get-into-this? expression. Contrasting interestingly with all that white, the bindings here are black elastic cloth edging, of the sort used in cuffs and waistbands. The arm tie is of the wrists-to-elbows variety. A single nylon cord, knotted at her back and run up overhead, helps Milady keep her balance on those stiletto heels and keeps her straightened up nicely for our lenses.



Libby Curtis, packaged for shipping. It's a simple tie, all of it  $\frac{1}{4}$ -inch nylon: wrists arranged in the traditional "X", ankles likewise crossed, a good number of turns running from back of neck to behind the knees, then cinched in the middle, snugging the knees up to the chest and allowing our subject little to do except gaze wonderingly—perhaps even beseechingly—in our direction.

Libby Curtis on her chair with the padded leather seat, about the only bit of comfort she derived from this pose. The record doesn't show how long this photo session lasted; but you can be assured that, until its conclusion, our model remained precisely in place, allowed only a few options: moving her head, fluttering her fingers. The gag is a somewhat unusual number consisting of a black scarf pulled between the teeth, knotted in back, and secured in front with an "X" of adhesive tape.



**ANOTHER VIEW OF THE BRIDGE**—So much reader interest was stirred by these two Bound Beauties on this same bridge in the last Bondage Photo Treasures that we decided to publish the other returns from that moment of more than a decade ago. Sure looks like a cold morning to us, but at least the one on the right has her ropes and gag to keep her warm.



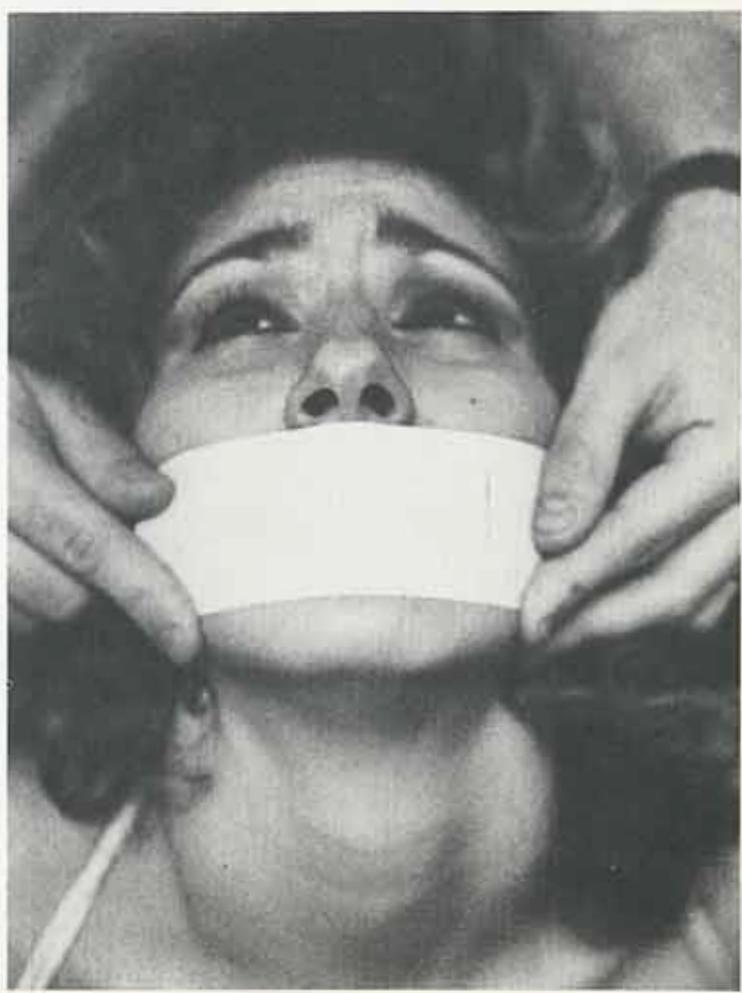




MARK MAR DRESSES, TIES UP, GAGS (EXQUISITELY) AND PHOTOGRAPHS  
TONI ANGETELLI EXCLUSIVELY FOR HARMONIZERS.









SUPERSTAR SUSAN BLAIR IN BONDAGE, COURTESY OF ARROW FILMS



# NANCY PARKER IN ALL KINDS OF BONDAGES BY MARK MAR



**ON THE BONDAGE PAYROLL, BACK IN THE GOOD OLD DAYS—**A page of yesteryear bondage from the Irving Klaw files. The ladies on this page were models who posed professionally for Klaw in the late 1940's and early 1950's.



**FROM A PRIVATE FILE OF THE VERY EARLY 1950'S THROUGH IRVING KLAU AND ON TO US.** (These are homemade photographs of an amateur bondage model of a few decades ago whose pretty pictures were sold at Irving Klaw's retail store on East 14th Street in New York City and through his mail-order service.)



WE DIDN'T CATCH HER NAME. A DAMSEL IN DISTRESS BY PHOTOGRAPHER  
BARNEY RICHARDS.





