



# INCOMPARABLE WOMEN OF STYLE

PRESS & MEDIA ARTICLES FOR  
ROSE HARTMAN

INCOMPARABLE WOMEN OF STYLE  
ROSE HARTMAN

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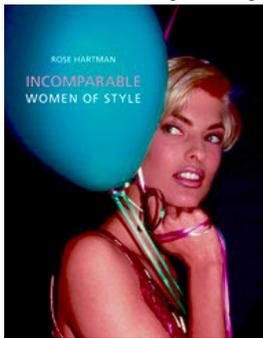
BOOKS OF STYLE

Legends, Then and Now

By LIESL SCHILLINGER
Published: September 28, 2012

"Incomparable: Women of Style." By Rose Hartman. With texts by Anthony Haden-Guest, Rose Hartman and Alistair O'Neill. 163 pp., 132 color illustrations. ACC Editions. \$49.50.

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SURELY you are familiar with the face of Linda Evangelista. But do you remember how that face looked in 1992, when the supermodel, shown below, was in her 20s, on the gad at the Park Avenue Armory for a Versace gala, aglitter in ruby sequins?

And for decades, Kate Moss has been imprinted on nearly everyone's mental screen saver as a languorously gaunt, plump-lipped houri with an expression of cryptic jadedness that recalls one of those umber-eyed Parisian Pierrots. But do you recall how Ms. Moss appeared during Fashion Week in Bryant Park in 1995, when she was barely out of her teens? Fresh-faced, dewy and hopeful, with long, rustling Botticelli hair.

The photographer Rose Hartman not only can recall, she was there, and has pictures to prove it.

"Incomparable: Women of Style" contains Ms. Hartman's resplendent photo gallery of the goddesses who populate our modern glamour Olympus: models, actresses, jet-setters, editors and fashionistas, famous or obscure, all amazing to look at. You have undoubtedly seen some of Ms. Hartman's images, published in Vogue, Vanity Fair, Harper's Bazaar and Elle. Who could forget her picture of Bianca Jagger astride a white horse, or Jerry Hall tête-à-tête with Andy Warhol?

Other shots seem totemic even on first viewing, like the one of Candace Bushnell, slim as a cocktail straw in a white baby-doll dress with silver paillettes in 1998, the year "Sex and the City" was first broadcast.

But some of the most arresting shots in this book — time capsules of color, electric with personality — are of unknowns, like the "Blond girl smoking" outside a Grand Street bar in 1984. She has Billy Idol hair, citron-shadowed

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eyelids and an emerald green neck scarf and looks as if she is about to swallow her cigarette whole. Decades on, that woman's glittering defiance still sheds sparks.

Even a shot without a face in it can conjure an aura, like the close-up Ms. Hartman took of Daphne Guinness's "bejeweled and beribboned" hand. Nymphs, in thy orisons, be Ms. Hartman's snaps remembered.

And who is Rose Hartman? A tireless, jaunty fixture on the New York fashion scene (she calls it "the chiffon jungle") for four decades. She resembles the icons she photographs, a pluckily charismatic mélange of Gwen Stefani, Auntie Mame and a Tasmanian devil. Blink and you'll miss her.

As another indestructible scenester, Anthony Haden-Guest, wrote in an introduction to this book, these photographs show the clarity and freshness of Ms. Hartman's eye: her photographs do not have ulterior motives, but show their subjects' individualism without editorializing or airbrushing.

"Hartman is always in full 'I-Am-A-Camera' mode," he explained.

Earlier this year, a retrospective of her work, "Selections from the Rose Hartman Photography Archives, 1977-2011," was shown at the Gladys Marcus Library at the Fashion Institute of Technology, allowing those in the know to immerse themselves in the world she recorded. The book makes it a permanent collection.

In its pages, you will perceive that Ms. Hartman's personal lens has an uncanny ability to convey what Alistair O'Neil, a fashion scholar at Central Saint Martins College in London who contributed an essay to the book, described as the "quality particular to New York women," who are self-aware but not self-conscious, and who "define an internationally followed lexicon of what it is to be regarded when looked at."

If you're not exactly sure what that means, "Incomparable" will supply the 3-D definition, both of how a legend looks and how to look at one.

A version of this review appeared in print on September 30, 2012, on page ST16 of the New York edition with the headline: Legends, Then And Now.

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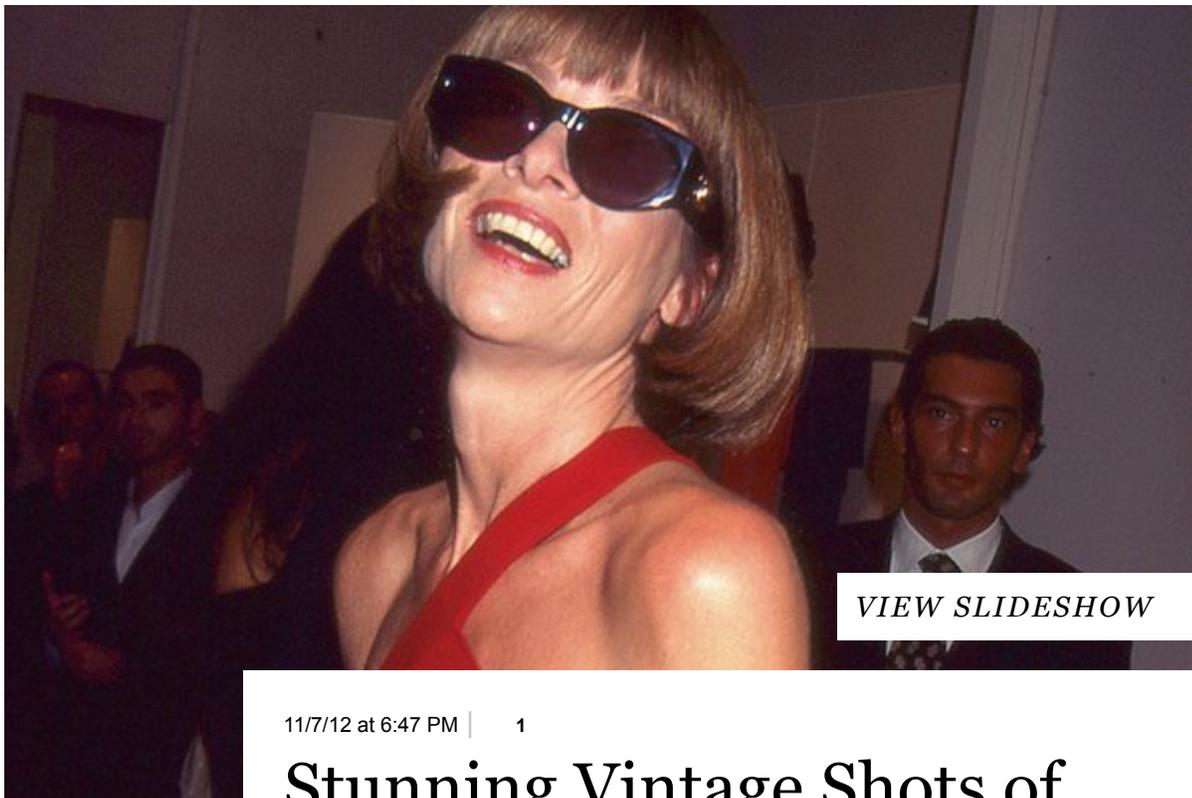
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# Stunning Vintage Shots of Moss, Jagger, Wintour, and More

BY ALLY BETKER

Rose Hartman, whose work has been published in magazines like *Harper's Bazaar*, *Vogue*, and *Vanity Fair*, has been granted the kind of celebrity access in her 35-year career that most

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photographers can only dream about. The "social historian" shot Jerry Hall and Diana Vreeland in the seventies, Jackie Onassis in the eighties, and Anna Wintour (smiling!) at Christie's in the nineties, to name a few of her widely circulated images. Earlier this year, an exhibit of her work opened at the [Gladys Marcus Library at F.I.T.](#), and now she has a new book, *Incomparable: Women of Style*, coming out next month. It features more than 200 photographs, including the famous shot of Bianca Jagger riding a white horse into Studio 54 for her birthday party in 1977 — "the picture that encapsulated an era when decadence ruled," as Hartman calls it. Click through our slideshow for a preview of the book, out December 16.

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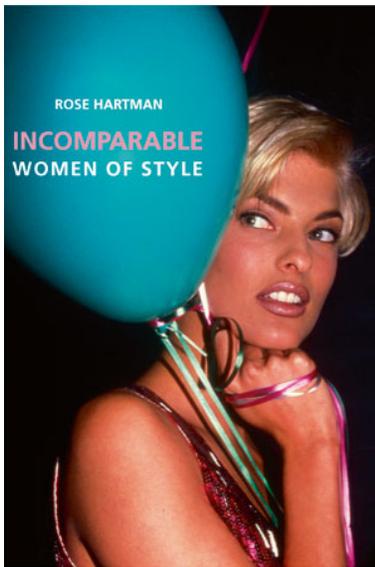
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## Book Corner: Rose Hartman's Book Captures 30 Years of Style

November 1, 2012 12:00 PM by [Jannah Berkley](#)



This November, photo aficionados and pop culture junkies can take an exclusive peek into the lives of renowned sartorial icons in Rose Hartman's *Incomparable: Women of Style*.

The Manhattan-born photographer has been chronicling the who's who of New York since 1975, from the glitz of Studio 54 to the runways of New York Fashion week. Accompanied by fashion historian Alistair O'Neill's text, this collection includes her iconic shots such as a horse-drawn Bianca Jagger as well as an array of rare vintage silver prints developed in her home studio.

With candid portraits of Jackie O., Grace Jones, Paloma Picasso, Diane von Furstenberg, Candace Bushnell, and other style legends, Hartman's new collection intimately reveals the women beneath the makeup and fanfare.

In our techno-paparazzi era, Hartman's photography is refreshingly composed and artfully depicts the iconoclasts who have defined taste and trends for generations.

*Incomparable: Women of Style* by Rose Hartman is available for purchase on [amazon.com](http://amazon.com).

Photo Credit: Courtesy of ACC Distribution

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Legendary photographer Rose Hartman has spent over three decades capturing fashion's trendsetting elite. We sat down with her to find out more.

If you want a primer on the party circuit elite, you'll find no better tutor than Rose Hartman. This New York native is responsible for some of the most iconic photographs from all yesterday's parties, such as Bianca Jagger riding into Studio 54 on a white horse in 1977 and Grace Jones shocking and aweing in a faux-chain mail get-up in the '90s. From the tents at fashion week to big-ticket galas, Hartman has captured practically everyone who's anyone in New York, in addition to doing editorials for *Vogue*, *W*, and *Vanity Fair*, among others.

Now, she's put together a collection of the most compelling empresses of fashion, society, and nightlife in one book, *Incomparable Women Of Style*. Spanning 35 years, it's a snapshot of eternal youth and glamour—think dewy-faced Kate Moss and Linda Evangelista alongside social stalwarts like Nan Kempner and Blaine Trump. It's also time capsule from an era predating stylists, ever-present publicists, and paparazzi. Intimate moments, like a tête-à-tête between Jerry Hall and Andy Warhol or a tender moment between Givenchy and Audrey Hepburn, seem like impossible relics. In addition to the boldface names, Hartman has included images of club kids she photographed outside NYC's hottest spots, back when great style was the only requirement for entry.

But life wasn't all glitter and gold lamé. On October 23rd, Hartman regaled an audience at Soho House New York about the challenges of chronicling the jetset crowd. (To get the perfect shot, she had to hide cameras in nightclub speaker systems.) House Seven caught up with her to chat about her start in the business, some of her most memorable subjects, and what she misses most about the last days of disco.



**I hear you were a high school English teacher in the 1970s. How does one go from that to photographing some of the most famous women in the world?**

I was teaching in the Lower East Side of Manhattan, and each day when the bell rang, I raced the students out of the school. It was really, really very difficult to try to teach English on the Lower East Side back then. At that time I had a boyfriend and he asked, "What is it that you like to do?" I said, "I love to explore what's going on behind the scenes, whether it's a dance company or it's a fashion show." And I do love to photograph. I always saw my father with a camera, so I think that was in my mind. So I started photographing, and then, amazingly enough, there was going to be a wedding [in 1976] in Sun Valley of the older Hemingway daughter Joan, the sister of Margaux and Mariel. I was actually going out there to do a photo workshop, and I was asked to take photos of the wedding [by men's wear title The Daily News Record]. I was so enamored with the situation, being in Sun Valley, being invited to all the parties before the wedding itself with the most beautiful people. So when I saw that I had gotten the cover [of the newspaper] with the headline "A Moveable Feast," I couldn't believe it. I got paid, I had the most fantastic week, I met extraordinary people. This was going to be my new career.

**It wasn't commonplace for women to have careers in photography at that time, apart from wedding photography.**

No, no. Very few women. New York magazine did a story on photographers who shot New York nightlife, and I was one of the photographers picked. In the image, it was me holding the photo of Bianca Jagger on the white horse. Everyone else was a man, and there was one other woman. I always had to compete and deal with 6 foot tall...I don't want to say maniacs, but I think I can.

**I don't think anyone would disagree.**

No one would, unfortunately. I knew a lot about their past lives, and they had always done strange things before they became photographers. I remember one evening when I was photographing Princess Di at the CFDA [Council of Fashion Designers of America] awards, and she was with [former editor of British Vogue and Harper's Bazaar] Liz Tilberis. The photographers were so eager that someone almost shoved me to the ground. That was one time that I can remember feeling physically terrified. And the irony was that Princess Di just turned toward me, she had her hair slicked back and was wearing this beautiful gown. And boom, I got the picture and it got the cover of Women's Wear [Daily].

**So you would be at these events...**

No, I would be invited. What would happen is that PR people would know me because I had done a previous book [Birds of Paradise: An Intimate View of the New York Fashion World]. So I made contacts with very important publicists. That was key. And I will add, I would be all dressed. I would be invited to, let's say, an Alzheimer's gala for Rita Hayworth at the Waldorf, and I would be in high heels and black. I would bring a male friend or boyfriend who would carry the cameras. We would have dinner at the press table and then something would happen, so I would start shooting. Now today, basically the photographers are standing in a pack in the chiffon jungle.

**If you're respectful of the occasion and have a sense of decorum, I can see how someone would be much more inclined to give you his or her attention.**

Totally. Thank you for saying that. I remember being at a party in Miami for Art Basel and Thierry Mugler was there and he was flirting with a young man. He said, "Please don't let that picture go anywhere" and I said "Absolutely not." Which is why I could add I'm not a millionaire. I've been in a lot of situations with a lot of very famous people who were doing things they did not want, perhaps, the public to know about. Believe me, I know the stories of everybody.

**Do you think that it helped at times to be a woman—and a diminutive one at that—in order to get the shot you wanted?**

Yes, I'm five four and a half. You know, that's a very interesting question because I never asked anyone that, ever. If I were to photograph you, I would simply try to make you as comfortable as possible by chatting with you.

**Do you pine for the old days?**

Of course I do. I had the most fabulous time in my life. A perfect example is when I went to Studio 54 and got Bianca on the white horse. First there was a Lady Godiva—she got off the horse, and Bianca got on. My cameras were in the speakers. I was dancing the night away because I was a passionate dancer. I had to grab the cameras and I had one minute, because the horse didn't exactly hang around. I couldn't believe it, I almost went into shock. Then I looked around and there was [Mikhail] Baryshnikov and Mick [Jagger], wearing a white linen suit. He never looked better. He was about 32. What else can I say?

**Who's one of the most charismatic personalities you've met?**

Well, I have to say one of the most recent is Daphne Guinness. I was at a private party that the Clemente's gave in their loft. So it had nothing to do with photography, but Alba kindly invited me because I used to work for Panorama magazine so I had a small camera. In walks Daphne, and it was before she had gotten all that press. But I couldn't take my eyes off her face, her clothing, her shoes—she was balancing on Alexander McQueens. I'd never seen anyone in them, everyone was staring. And believe me, the crowd was super sophisticated. So yes, I love her look.

**Beyond a look, what makes the women in your book so fascinating?**

You know, you either have "it" or you don't. I don't think there's even a discussion. You know that when somebody walks in, everyone's jaws drop. You may not know who the person is but you feel the person. With Gwyneth Paltrow, she's another someone who's certainly quite striking. And of course Jacqueline Onassis. I'd say Anna Wintour would also be in that category. She totally fascinates me on so many levels. One, she's never changed her hairdo. And two, whenever she appeared at a fashion show or party, she always had the latest, most perfect outfit that you could ever imagine. That even if you couldn't see, you would say "I want that." She exudes confidence, and that's another thing. Every woman in the book, clearly they're not chosen because they're the most gorgeous women on the face of this earth, except for the models, but because they've done something very important.



**At the same time, you were also photographing anonymous clubgoers at night. How did that come about?**

Well, one thing that was quite prevalent is that these clubs opened up. Area, the Mudd Club, M.K. And I loved those clubs because I loved the way the fashionistas were. They were the young people who had very little money but they had tremendous style. And so when they showed up somewhere, they might have 10 ribbons around their neck, for example. And you knew that [Yves] Saint Laurent, was watching. He, by the way, saw a pea coat worn by a young person who had gotten it second-hand at an Army/Navy store, and then he came out with a pea coat. Everybody knows that. So you saw such originals. Plus I love to dance. I loved to be a clubs where there were very interesting people. Remember, these were artists and authors and journalists all beginning their careers.

**What are some of your favorite haunts in New York today?**

I love San Ambroeus, which is a block from where I live. But I don't love it because of their prices, which are very, very high. I want to be quoted on that. Five dollars for a cup of coffee that comes in a cup that honestly a tiny person couldn't even enjoy! But other than that, I love the ambience. I love the European feel to it. I'm wholly pro-Europe when I think about style. Regarding clubs, I have no idea.

**You retired your dancing shoes?**

Yeah, I did, unfortunately. I also have a screw in my leg now so I can dance but I can barely walk. But seriously speaking, I don't think any club can do justice to what existed. They would like to but they can't.

Incomparable Women Of Style (ACC Editions) is available for \$49.50 at [sales@antiqueecc.com](mailto:sales@antiqueecc.com) or 212-645-1111













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***Incomparable: Women of Style***

By Rose Hartman; ACC Publishing Group, \$50.



For more than three decades, Rose Hartman has been capturing people we love in a way that we love: her shots are spontaneous, natural and fly-on-the-wall intimate without losing any of the glamorous style that makes us want to take a closer look. So many iconic images that capture the style of an era came from Hartman's camera: Bianca Jagger riding into Studio 54 on a white horse, Andy Warhol gossiping with Jerry Hall, Diana Princess of Wales walking the red carpet. This collection, which covers the entire span of Hartman's illustrious career, features more than 100 images, including rare silver prints she developed in her home studio and a series focusing on NYC's underground style makers that has never been shown before. Her subjects are a VIP guest list of style icons: Diane von Furstenberg, Kim Cattrall, Brooke Astor, Isabella Rossellini, Elizabeth Hurley, Jackie O., Gwyneth Paltrow, Anna Wintour, Diana Vreeland

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and more. True to her “behind-the-glamour” oeuvre, Harman also offers insight into her own process for capturing these glitterati from angles few others enjoy — going so far as to reveal her favorite photographic tools of the trade. Fans of fashion, style, photography and celebrity should add this volume to their holiday wish list.

*By Jennifer Schiavone*

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## PREVIEW ROSE HARTMAN'S *INCOMPARABLE WOMEN OF STYLE*

By Mickey Boardman

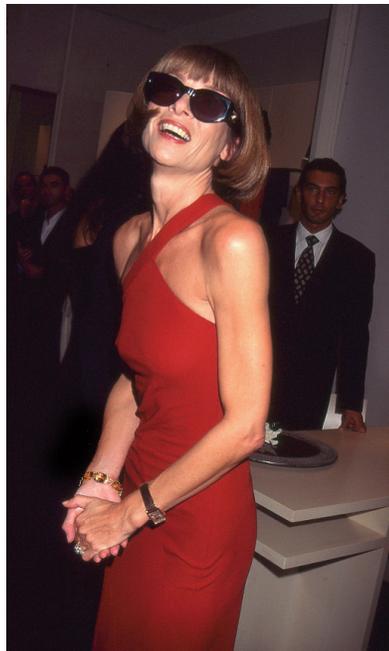
East Village native **Rose Hartman** has been a fixture on the New York City nightlife scene for decades snapping the beautiful people of the naked city. This month she releases *Incomparable Women of Style*, her book documenting the likes of **Linda Evangelista**, **Jerry Hall**, **Lauren Hutton** and **Audrey Hepburn**. We've chosen some highlights for your viewing pleasure.



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Kate Moss

PHOTO BY ROSE HARTMAN

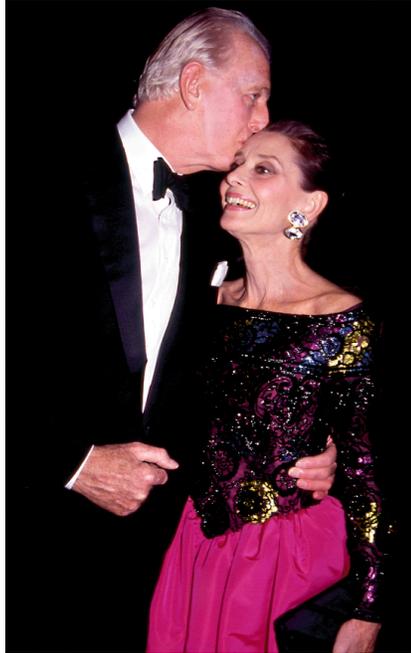


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Anna Wintour



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Hubert de Givenchy and Audrey Hepburn



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Iman and Isaac Mizrahi



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Jerry Hall



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Lauren Hutton



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Linda Evangelista



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Polly Mellen

PHOTO BY ROSE HARTMAN





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Joanna Coles Getty Images

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# Portfolio: Rose Hartman

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"For the last 35 years, I have captured very intimate moments in social situations shooting the jet set, fashion media, actors, and models. My most successful images go beyond public personas and the results can be seen in the gallery." American photographer Rose Hartman, whose work has appeared in Vogue, Vanity Fair, The New York Times and Allure, brings Vogue.fr readers a sneak peek of images from her new book *Incomparable Women of Style*, published by ACC.

Maud Charmoy

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08 November 2012 by Emma Spedding

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## Wanna See Photos Of A Young Kate Moss and Smiling Anna Wintour? Look No Further Than Rose Hartman's New Book



GALLERY >> Kate Moss

At *Grazia* we just can't stop delving into the fashion photog archives and finding pictures of the fash pack before they had their superstar makeovers.

It all started when we uncovered [18-year-old Victoria Beckham's](#) rather cheesy modelling shoot from 1992 and we just couldn't stop googling old pics. We brought you pictures of [Kristen Stewart](#), [Cheryl Cole](#) and [more before they had their A-List makeovers](#) and then last week it was [Flashback Friday](#), where we uncovered pics of designers before they hit the big time. It's true, you can see Karl before the ponytail.

Well today it's throwback thursday, thanks to a new book filled with more than 200 old gems. *Incomparable: Women of Style* is a fashion photo-album, with pictures by photog Rose Hartman who has published in all the glossiest of magazines including *Harper's Bazaar*, *Vogue* and *Vanity Fair*.

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TRENDING IN FASHION

There are pictures of (shock horror) Anna Wintour smiling and we're not just talking about a Victoria Beckham 'smile without showing her teeth' smile. THIS smile could rival Julia Roberts as her head is thrown back and all her teeth are on show. There is also that famous image of Bianca Jagger riding into Studio 54 on her birthday in 1997 on a white horse. How very super sweet sixteen of you Bianca. Hartman called it "the picture that encapsulated an era when decadence ruled."

Hartman's photography is famously voyeuristic, so you too feel like you're in Studio 54 sat gossiping with Jerry Hall and Andy Warhol or wandering into the MET with Madonna. Hartman said to the Huffington Post: "I fitted seamlessly into the room to capture them at their best. I was a fly on the wall!"

Look through our gallery above of the best images from the collection...

Tags: [Fashion Gallery](#) [Anna Wintour](#) [Kate Moss](#)

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