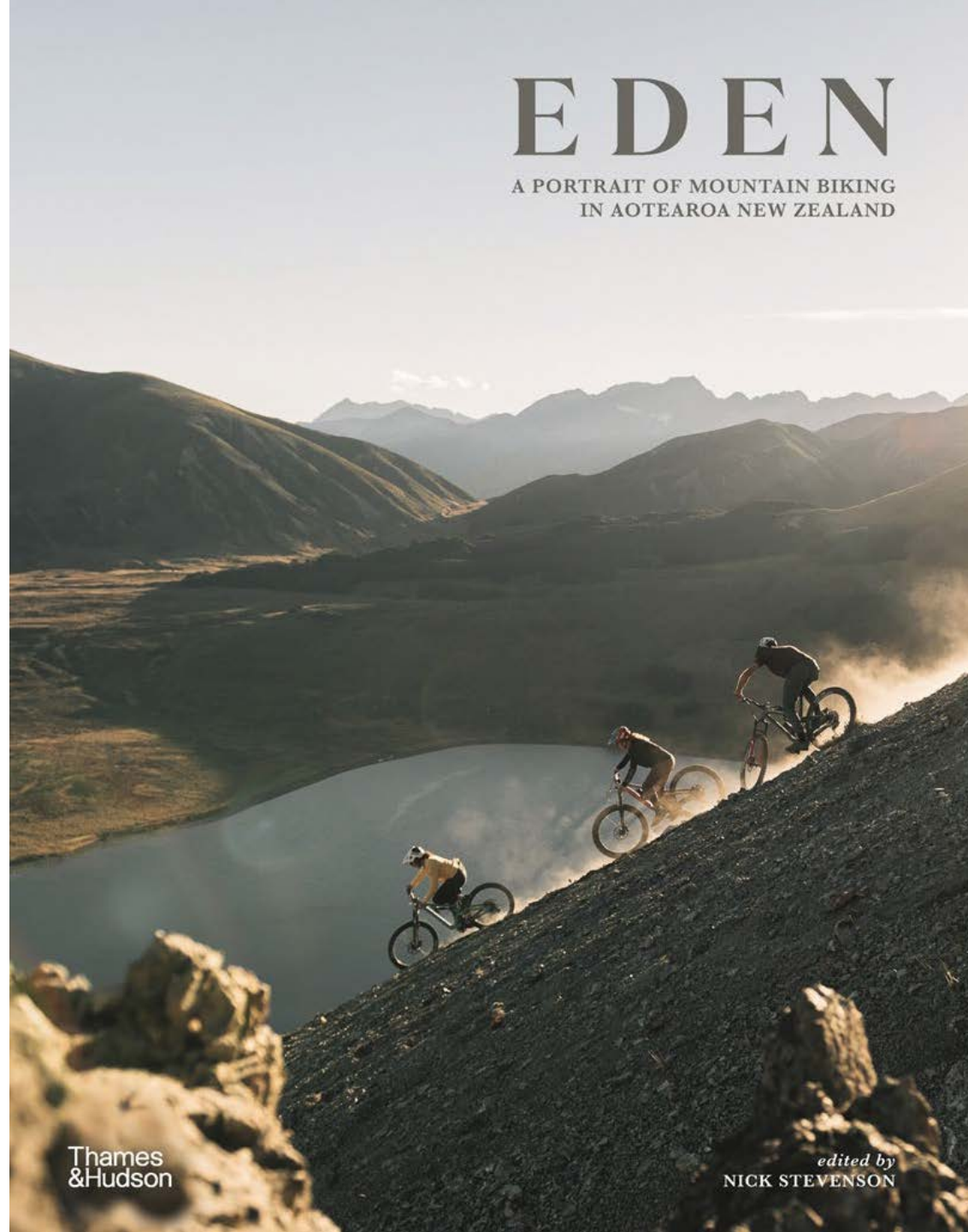


August 2025

LEAD TITLES

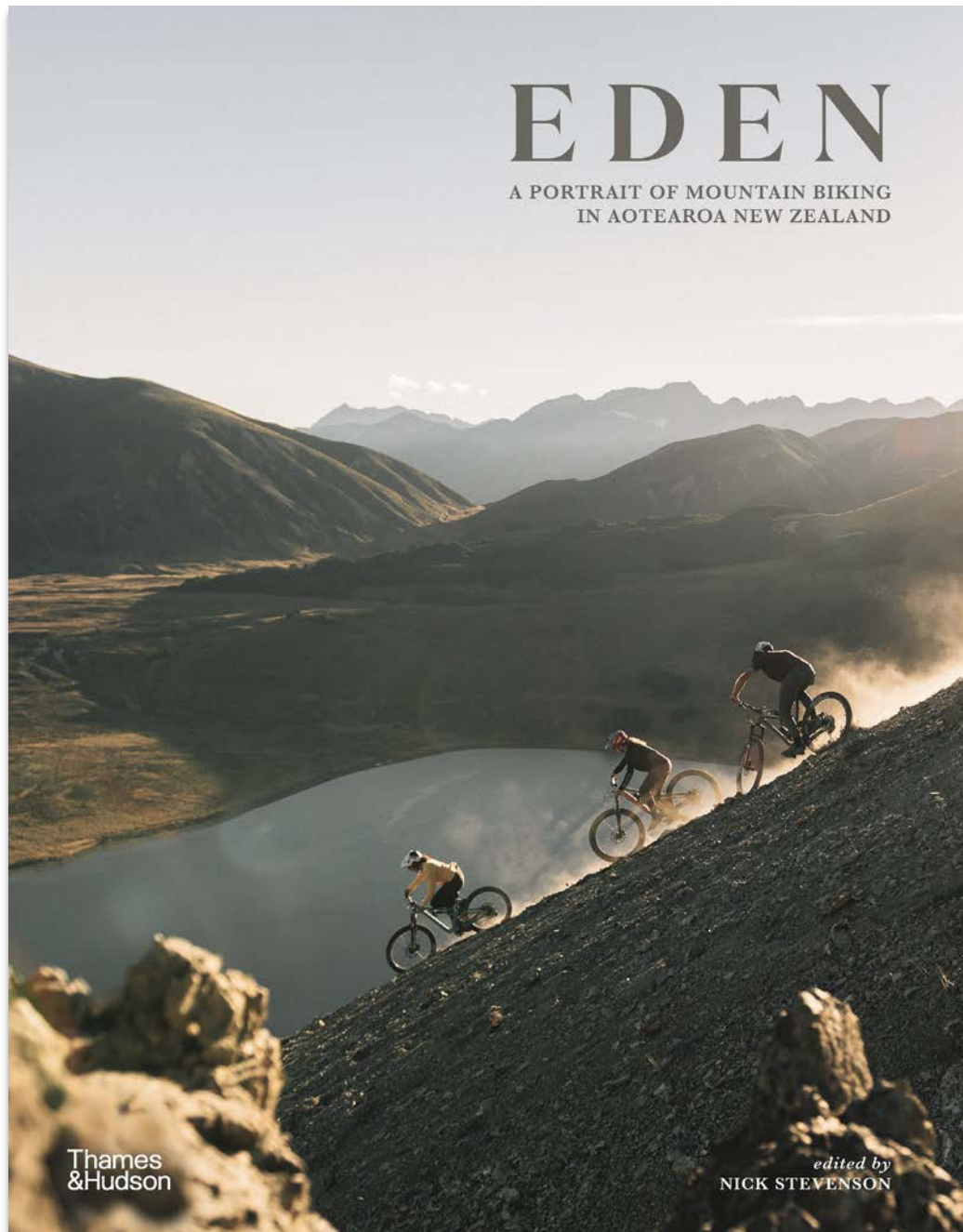
EDEN

A PORTRAIT OF MOUNTAIN BIKING
IN AOTEAROA NEW ZEALAND



Thames
& Hudson

edited by
NICK STEVENSON



Eden

A Portrait of Mountain Biking in Aotearoa New Zealand

Nick Stevenson

An epic photographic guide to the best mountain bike trails in Aotearoa New Zealand.

- With a labyrinth of trails that flow, challenge and excite set against a backdrop of dramatic and surreal landscapes, New Zealand has become the 'Garden of Eden' for mountain bikers.
- With contributions by leading photographers and professional athletes who have contributed to and documented the rise of mountain biking.
- *Eden* is a stunning collection of mountain biking photography and essays capturing the growth of this young sport in one of the youngest countries in the world.
- This book is for daydreaming and for inspiring bucket list adventure-making in the mountain bike paradise of New Zealand.

AU \$79.99 | NZ \$90.00

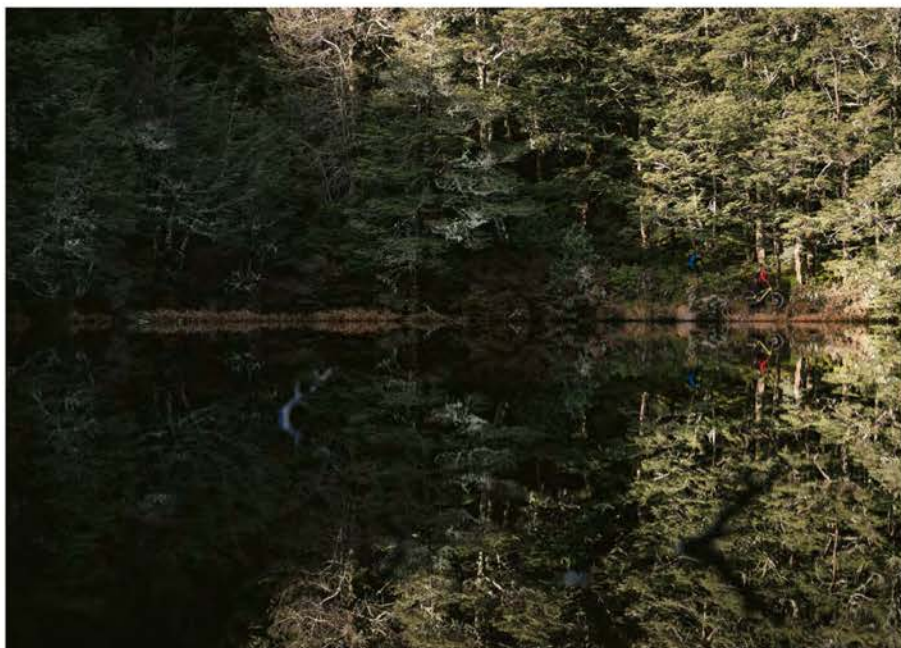
9781760765156

271 Pages

Hardcover

300mm x 235mm

Thames and Hudson Aust



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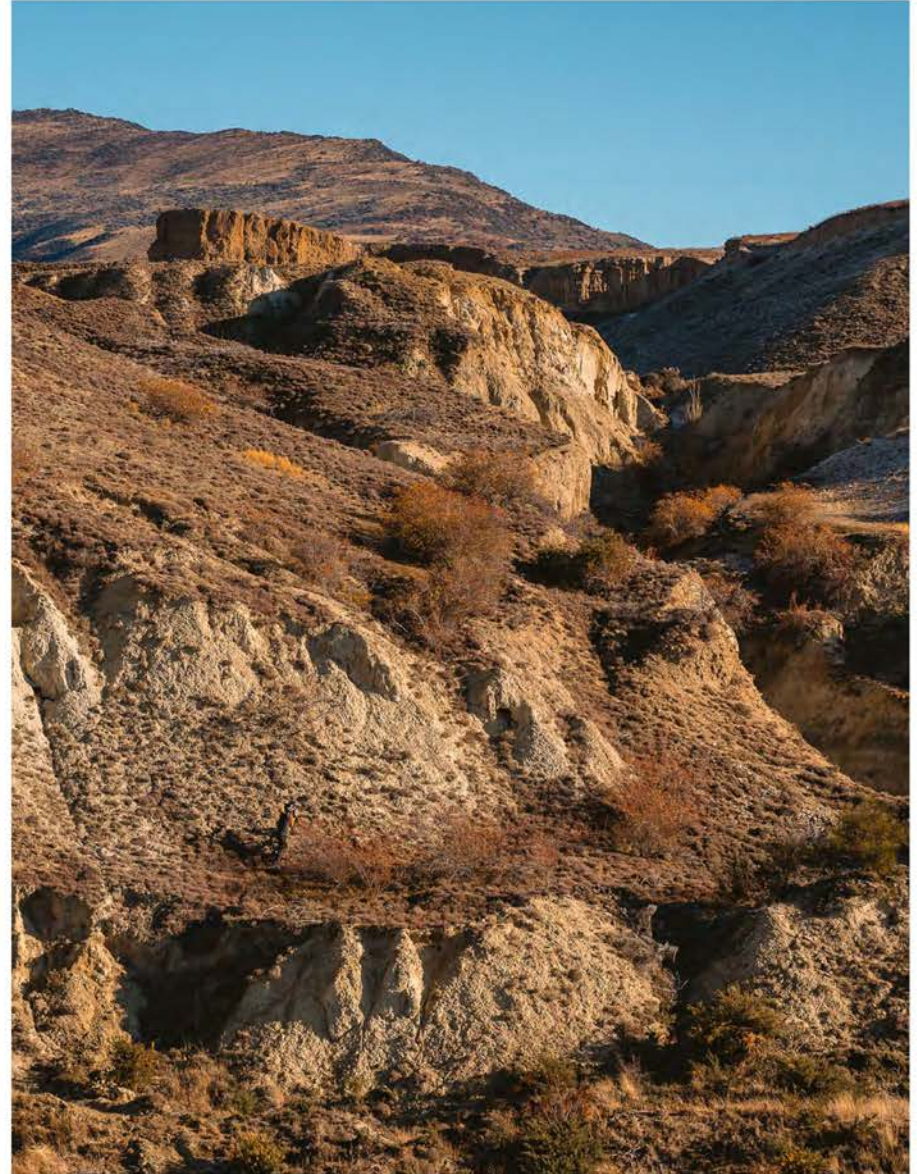




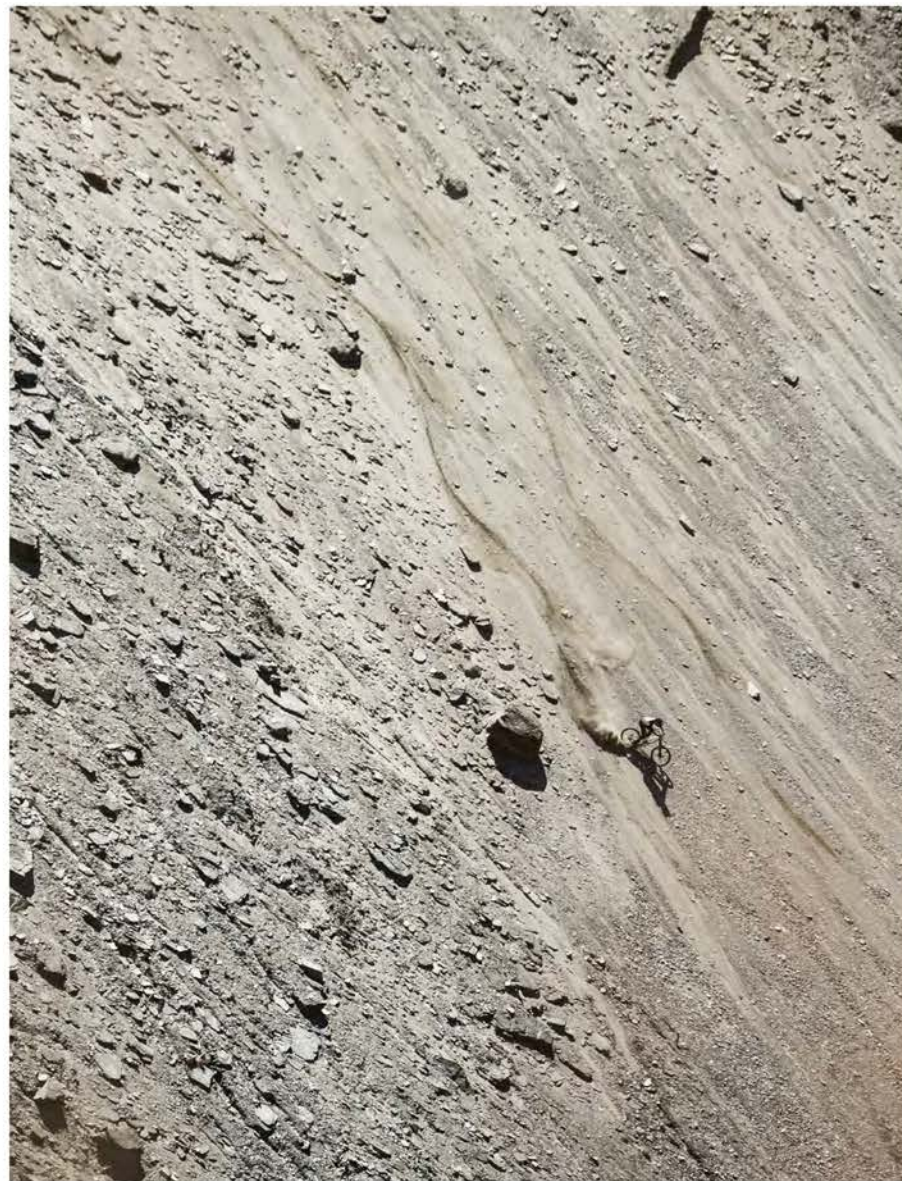
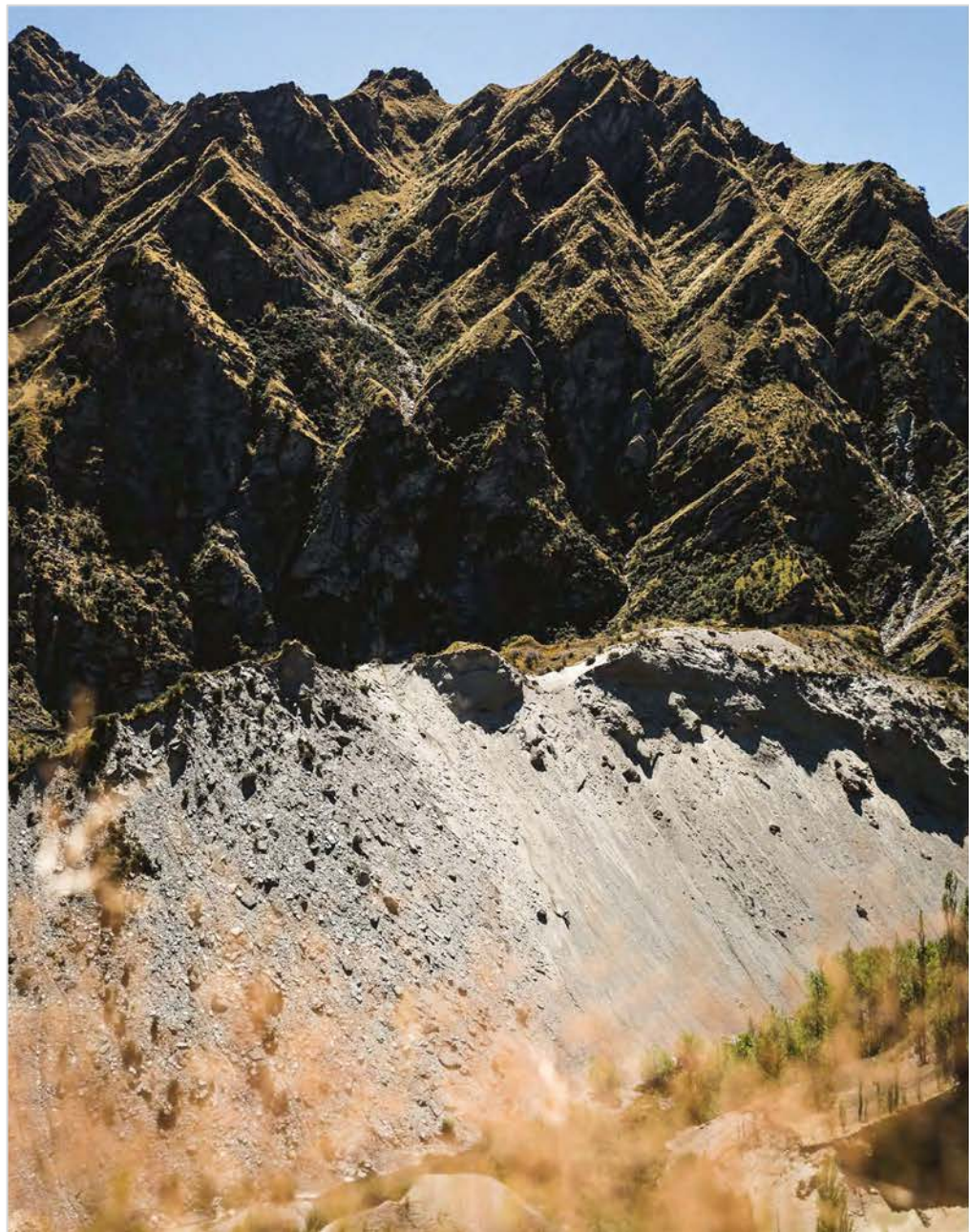
01.

SOUL *of* EDEN

Culture and community take shape from the ground up. The roots spread out, passing knowledge and ideas of a common passion, embedding deeply into the collective psyche and soul of its followers.









Eden

Epic mountain bike adventures in New Zealand

Edited by Nick Stevenson

KEY INFORMATION

- **Nick Stevenson** is a filmmaker, entrepreneur and marketer. He is one of the founders of Hunt Cinema acting as producer co-directing films, commercials and branded entertainment for global brands.
- Over the last decade Nick has collaborated with some of the greatest athletes, filmmakers and photographers in the mountain biking, snow and action sports industries. Some of Nick's previous clients include Red Bull, Rockshox, Patagonia, Specialized Bikes, Bosch, Panasonic and The Local Project.
- Nick lives in Wanaka/Queenstown and his hometown is Rotorua – two of the most popular locations for mountain biking in New Zealand.
- The book's contributors are some of the biggest names in the industry, and include Remy Morton, Casey Brown, Sven Martin, Robin Goomes, Conor MacFarlane, Graeme Murray, Callum Wood, Henry Jaime, Cam Mackenzie and Jay French.



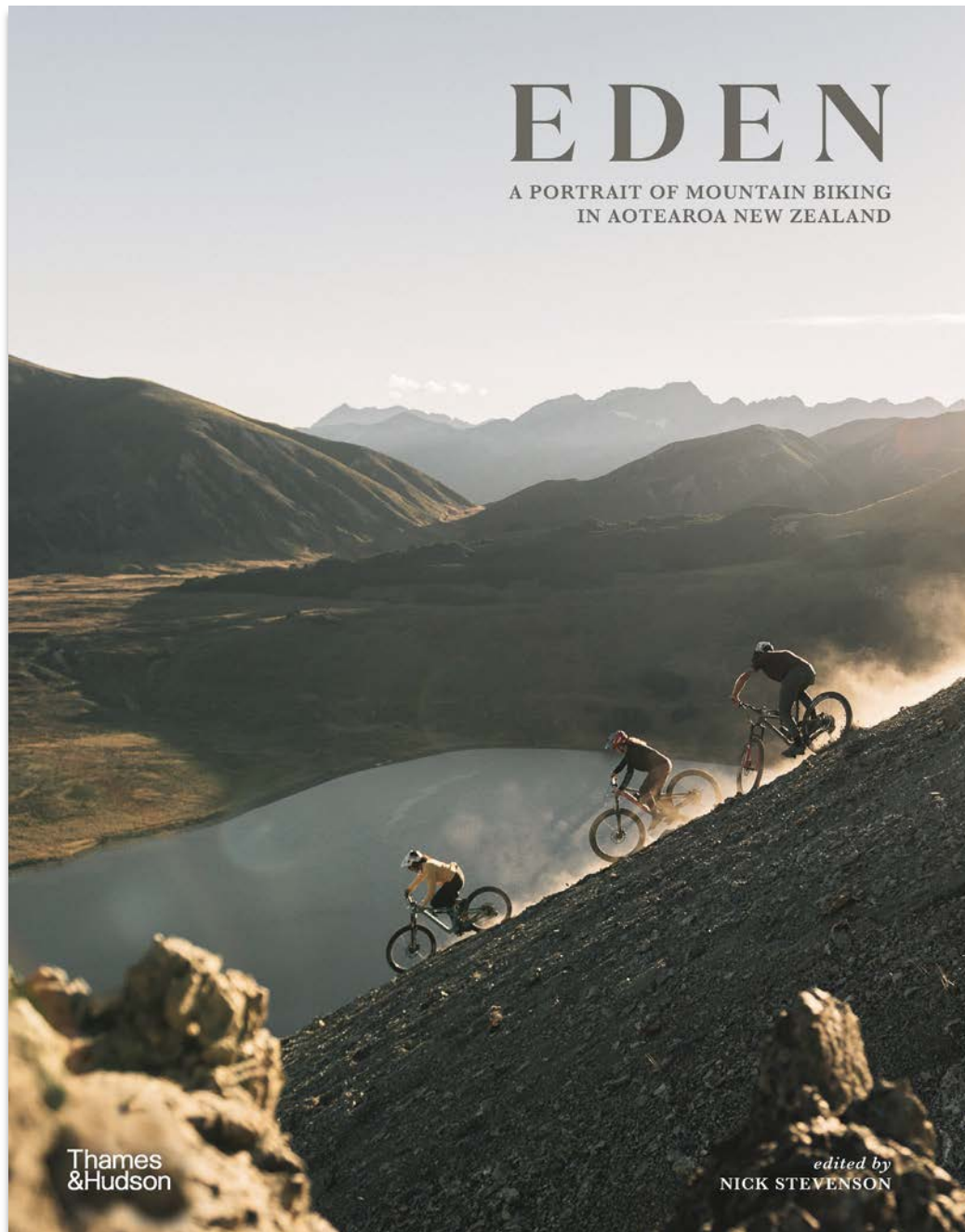
Eden

Epic mountain bike adventures in New Zealand

Edited by Nick Stevenson

PROMOTIONAL CAMPAIGN

- Pitching for coverage in **Cycling & MTB media** (*Australian Mountain Bike, Flow Mountain Bike, Spoke Magazine, Pinkbike*), **athlete-focused media & sports outlets** (*Red Bull, Outside Magazine, Revolution MTB*), **NZ & AU adventure / travel outlets** (*National Geographic, Outdoor magazine, Sidetracked, Air NZ Kia Ora Magazine, Qantas*), and **tourism media & regional features** (*Tourism NZ, Stuff Travel, Rotorua NZ, Queenstown Tourism, NZ Herald Travel*).
- Pitching to **photography & visual media publications** (*D-Photo NZ, Capture Mag, Australian Photography*), **book / lifestyle sections of major newspapers & weekend supplements** (*The Local Project, NZ Herald's Canvas, Spinoff Books, Stuff Gift guides, Broadsheet*), **local media** in cities featured in the book (regional papers, radio stations, tourism boards - *Rotorua Daily Post, Otago Daily Times* etc).
- Pitching for **features of contributors** including **interviews** with top riders & photographers (e.g., Remy Morton on the rise of MTB in NZ) and **exclusive content tie-ins** (featuring unseen images or stories from contributors in partner publications).



Eden

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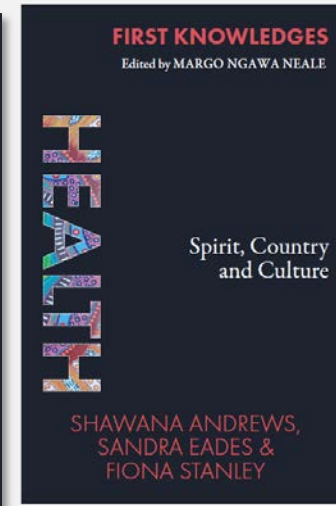
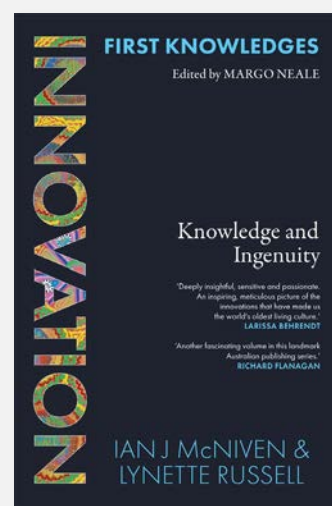
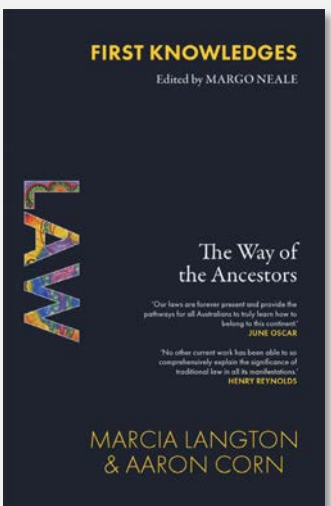
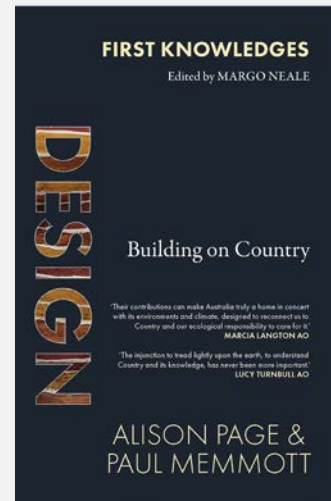
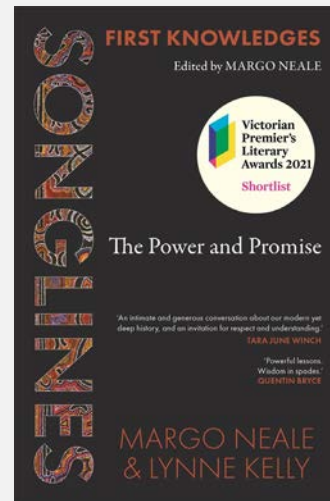
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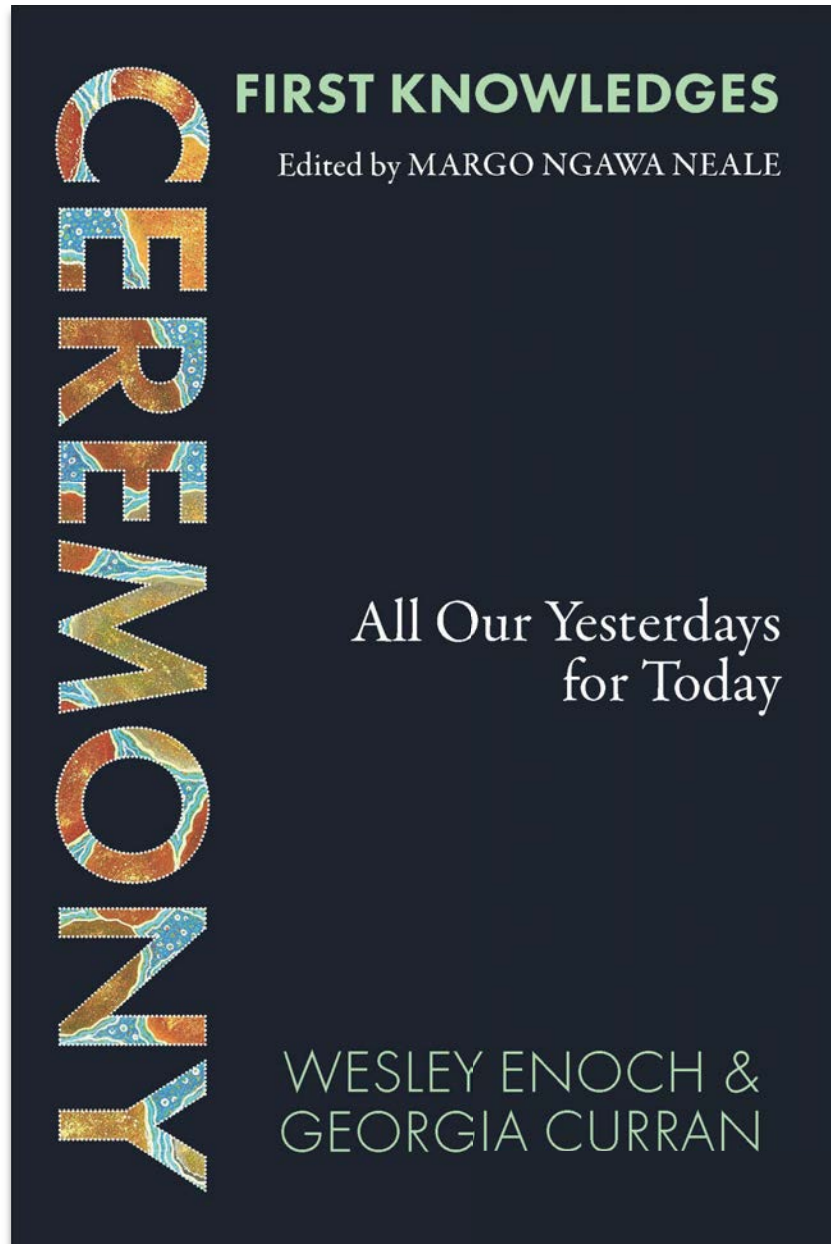
FIRST KNOWLEDGES

Edited by MARGO NGAWA NEALE

All Our Yesterdays
for Today

WESLEY ENOCH &
GEORGIA CURRAN





First Knowledges Ceremony

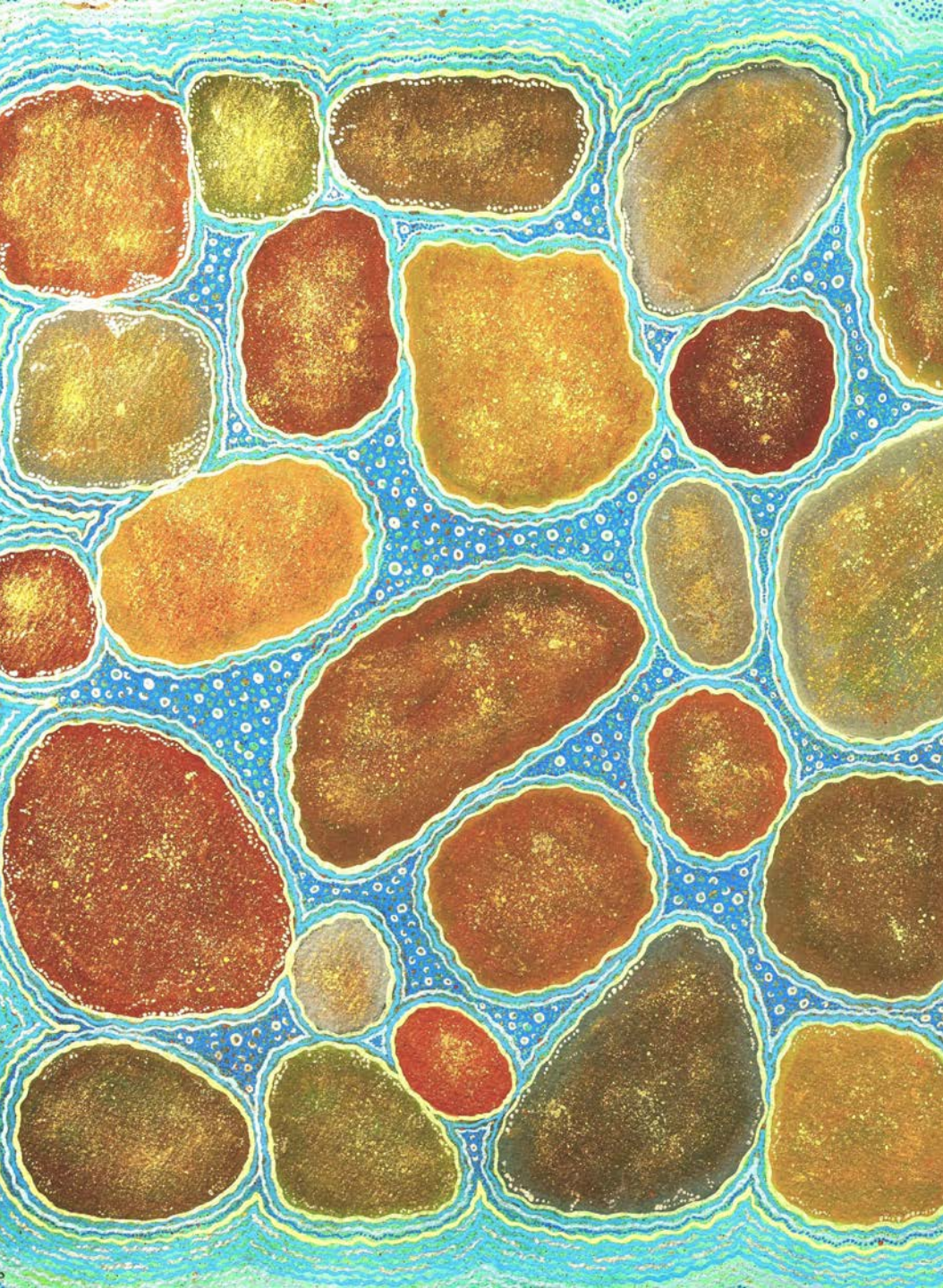
All Our Yesterdays for Today

Wesley Enoch and Georgia Curran

Ceremonies are a way of connecting all our yesterdays to today.

- We perform ceremonies every day. Some are personal, some highly organised and others are repeated for generations. For First Nations Australians, ceremonies create the backbone of cultural practice.
- *Ceremony: All Yesterdays for Today* tells how Indigenous ceremonies link people today to those of the past in a continuum of inherited stories, places and memories - from rights of passage to smoking ceremonies and Welcomes to Country, and many others.
- The authors focus on examples from their lives, including personal ceremonies from Quandamooka waterways and lands, community-centred ceremonies held by Warlpiri people in the Tanami desert, stories told to them by Elders and experiences of performing at Opening ceremonies for national events.
- This book highlights the importance of ceremony across time and place on both a personal as well as national level that recognises and celebrates Australia's First Nations history and culture.

AU \$26.99 | NZ \$32.99
9781760764074
224 Pages
Hardcover
198mm x 130mm
Thames and Hudson Aust



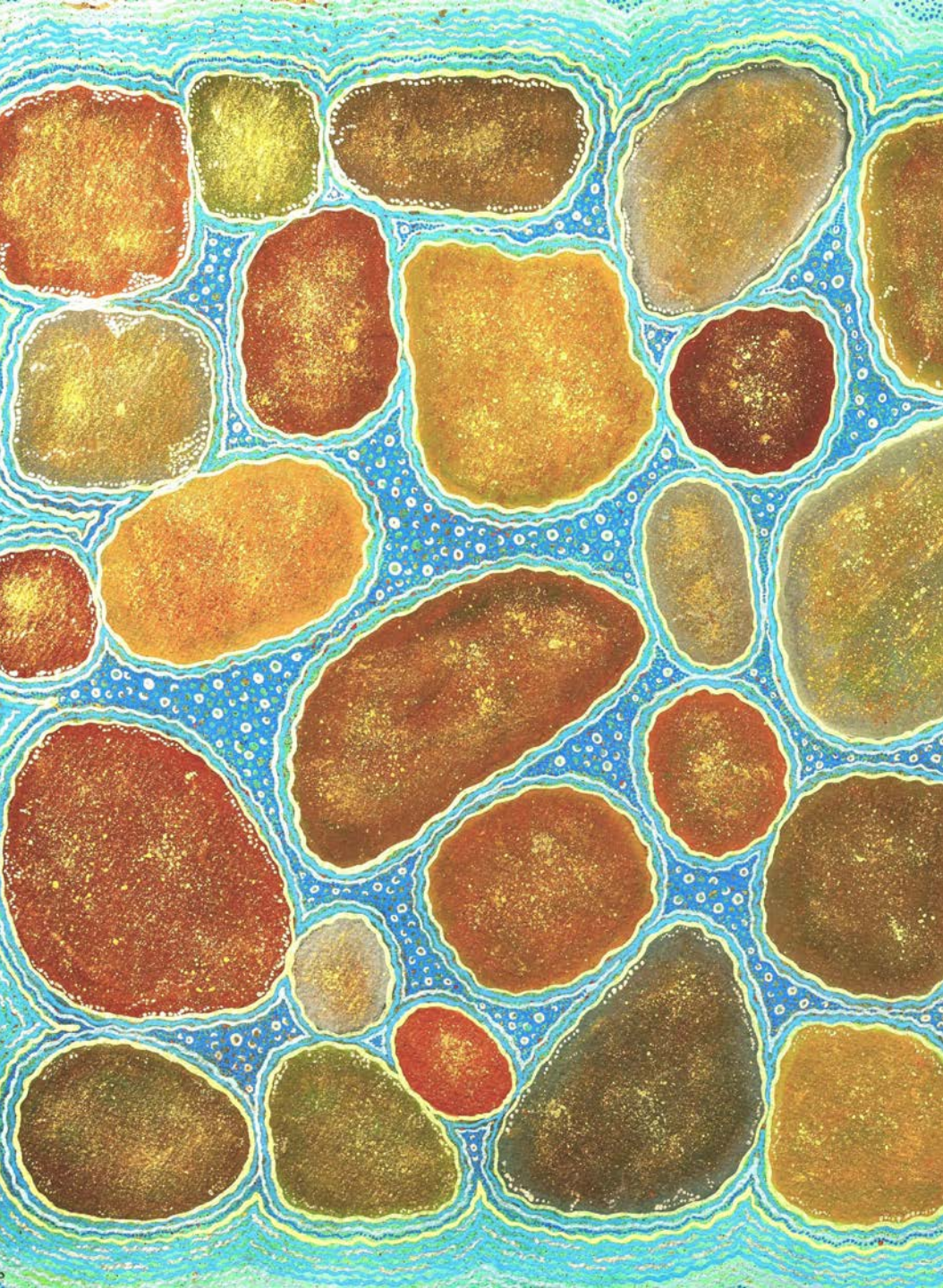
First Knowledges Ceremony

All Our Yesterdays for Today

Wesley Enoch and Georgia Curran

KEY INFORMATION

- **Wesley Enoch AM** is a proud Quandamooka man from Minjerribah (Stradbroke Island) and is an internationally acclaimed playwright and artistic director.
- **Georgia Curran** is a research fellow at the Sydney Conservatorium of Music, University of Sydney. Georgia's research interests focus on Indigenous music and language, performance ethnography, cultural continuity and change and the maintenance and revitalisation of endangered musical traditions.
- Wesley currently is based in Brisbane whilst Georgia lives in Southern Highlands of NSW.
- *First Knowledges Ceremony* is a continuation of the best-selling First Knowledges series which has sold over 120,000 copies since 2020.
- *First Knowledges Ceremony* will focus on how ceremonies evolve and adapt over time, including how those rituals and ceremonies practised hundreds and thousands of years ago inform today's practices and belief systems.



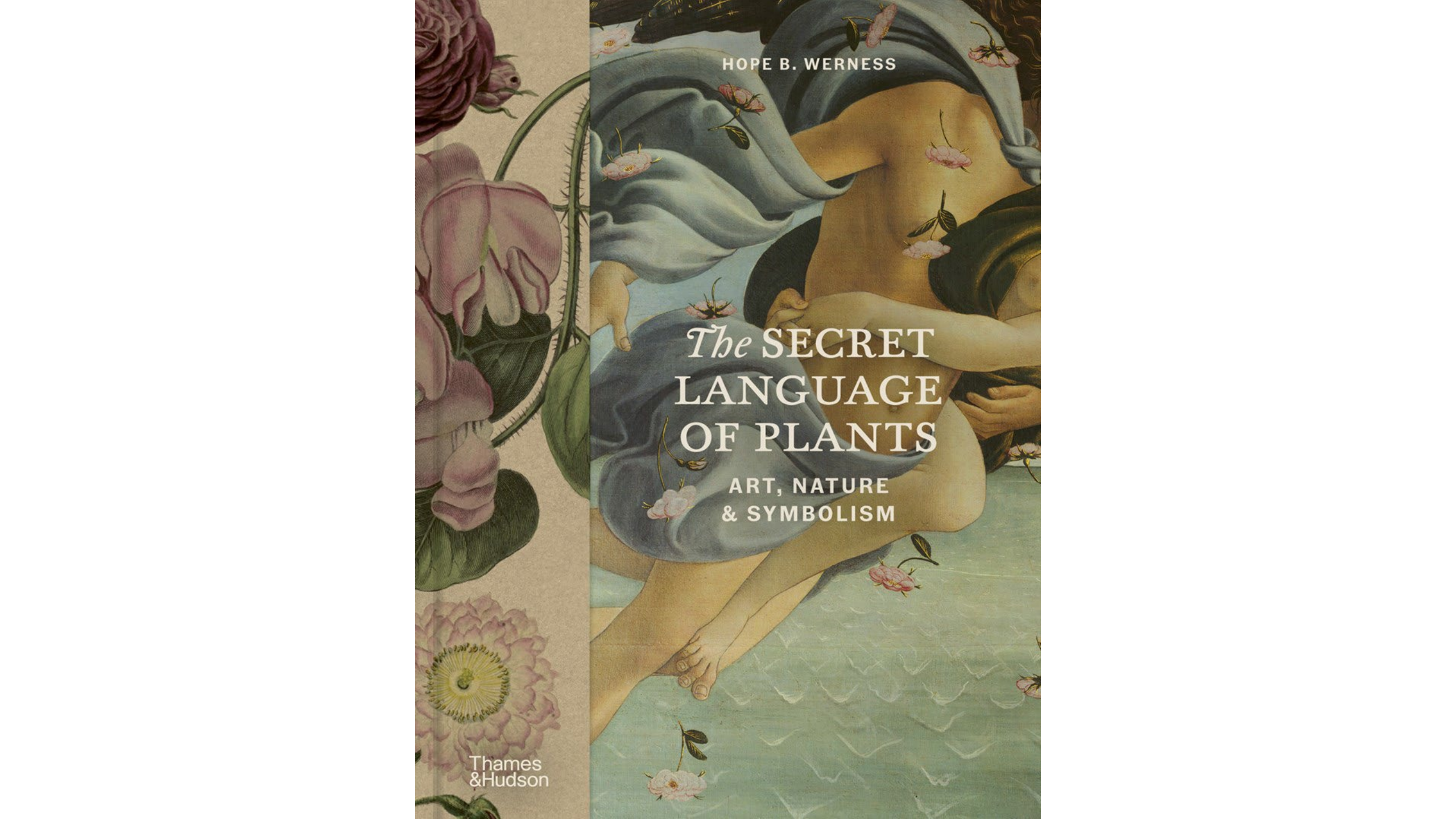
First Knowledges Ceremony

All Our Yesterdays for Today

Wesley Enoch and Georgia Curran

PROMOTIONAL CAMPAIGN

- Pitching for **interviews, extracts and reviews** in major **arts media** including *Good Weekend*, *The Australian*, *The Weekend Australian Magazine*, *The Saturday Paper*, *The Guardian*, and *The Australian Financial Review*.
- Pitching for **radio and podcast interviews**, including *Yarning Up With Caroline Kell*, *Blacademia*, *Take It Blak* and ABC and **community radio stations** including 3RRR.
- Pitching for **local event opportunities** with Wesley and Georgia.

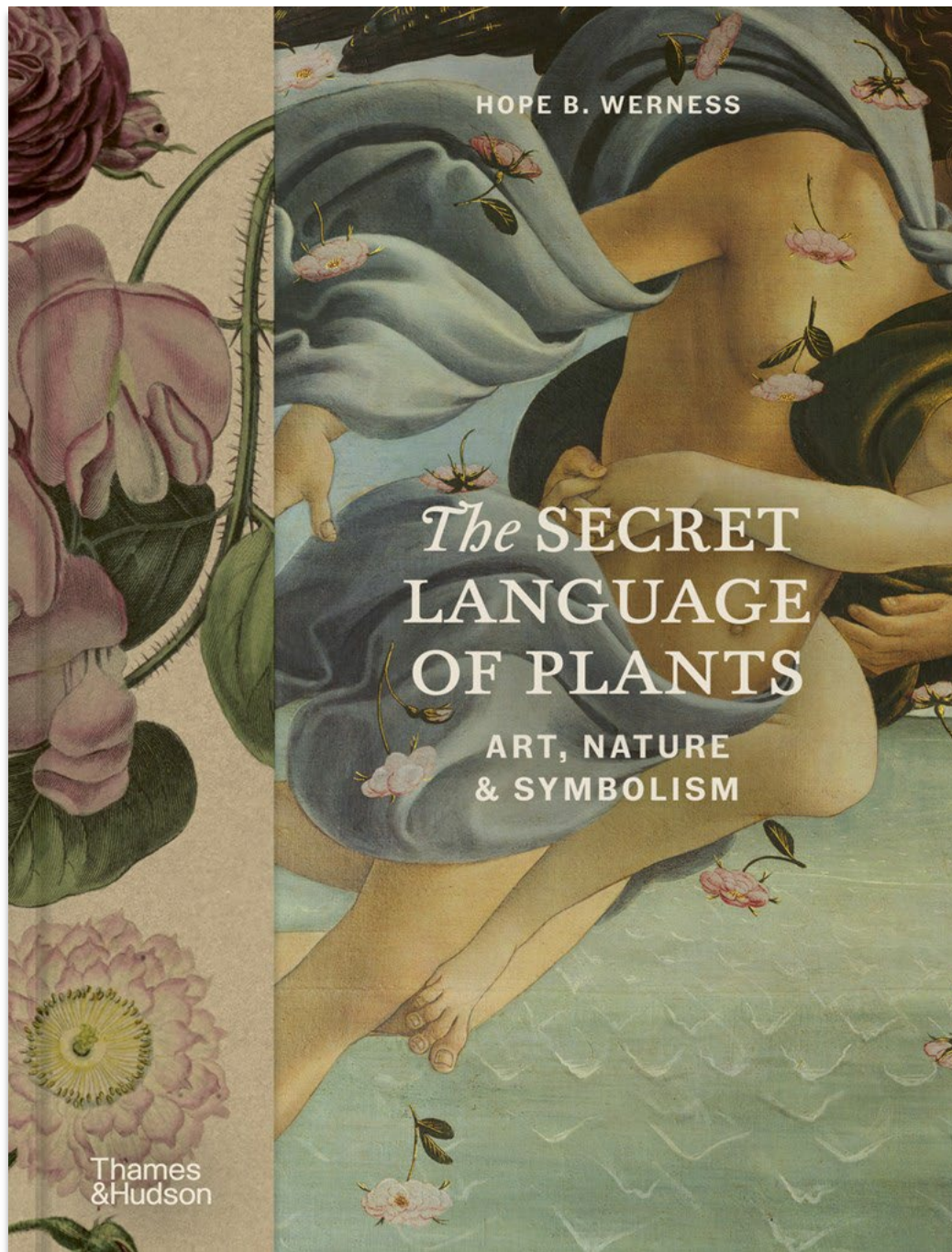


HOPE B. WERNESS

The SECRET
LANGUAGE
OF PLANTS

ART, NATURE
& SYMBOLISM

Thames
& Hudson



The Secret Language of Plants

Art, Nature & Symbolism

Hope Werness

An elegant reference guide to plants in art and life.

- From early Egyptian reverence for the acacia and the lotus, to the Victorian language of flowers and the works of Vincent Van Gogh and Georgia O'Keeffe, we have long sought meaning in nature.
- Weaving together botany, mythology, folklore, religious texts, and centuries of art and literature, this richly illustrated, elegant reference guide engages the cultural significance and underlying meanings of over fifty plants.
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- The ideal reference volume for the artistically inspired botanist as well as a pleasure to read and leaf through.

AU \$49.99 | NZ \$54.99

9780500028179

240 Pages

Hardcover

222 mm x 168 mm

Thames and Hudson Ltd



This volume is dedicated to my mother:

JOANNE HILL BENEDICT
(1920~2014)

An artist and prize-winning quiltmaker,
she loved nature and incorporated many plants
and flowers into her work. She also provided
an environment in which my sister and
I could flourish.

It is also dedicated to the new twig on the family
tree, Charles Severn ("Sev") Werness-Rude.
May he grow and prosper.

And to my husband, George, who died as this
book was being prepared. His enthusiasm,
support and love are greatly missed.

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PLANT INDEX

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TREES

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FAMILY Rutaceae

Oranges are the fruit of various citrus species, a hybrid between pomelo and mandarin. They originated in Asia, and are first mentioned in Chinese literature in 314 BCE.

The sweet orange accounts for about 70 per cent of citrus production worldwide and includes Valencia, navel and blood oranges. Oranges are of great economic importance, supplying fruit, juice, oils, jams/jellies and orange peel, all rich sources of vitamin C and other nutrients.

It is possible that the golden apples of the Hesperides were oranges (see 'Apple', p. 174).

Images of the Virgin and her retinue sometimes contain orange trees, their white blossom symbolizing purity. In Cosmè Tura's *Madonna and Child in a Garden* (c. 1455), two orange trees can be seen behind Mary, signifying her virginity. The oranges are green, possibly because the Christ Child is still an infant. Other flowers adorn the foreground, probably also symbols of the Virgin. Botticelli's *Primavera* (p. 90) contains some of the most



✕

beautiful orange trees in art, linked with the Virgin Mary as well as with marriage, since it was probably commissioned to celebrate a Medici wedding.

In *The Orchard*, an Art Nouveau tapestry by the designer John Henry Dearle of Morris & Co., female figures and plants symbolize the seasons: summer, at the far left, has fully laden orange trees and assorted flowers. A poem composed by William Morris appears on a banner that unfurls across the tapestry. Here, the orange trees seem to have been chosen to demonstrate the bounty of nature.

The custom of using orange blossom in weddings dates from the Crusades, when



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Europeans saw Arab brides wearing orange blossom as a double symbol of virginity and fecundity, since both flowers and fruit can appear on the tree at the same time. Eventually, the practice spread throughout Europe and to North America. Both brides and bridal attendants wore these fragrant flowers. But the fruit of the orange was also linked with

✕ William Morris and John Henry Dearle, 'Summer' (detail) from *The Orchard*, also called *The Seasons*, 1890, tapestry. London: Victoria and Albert Museum.

✕ *Citrus × Aurantium*, 1831.

✕ John Everett Millais, *The Bridesmaid*, 1851, oil on panel. Cambridge, UK: Fitzwilliam Museum.

OTHER ORANGE IMAGES

- Cosmè Tura, *Madonna and Child in a Garden*, c. 1455, tempera on panel. Washington, DC: National Gallery of Art.

marriage and fertility. In John Everett Millais's *The Bridesmaid*, a plate at the bottom of the painting holds an orange and a piece of wedding cake. Having been served the cake, according to folk tradition, the bridesmaid will pass a morsel through a ring and place it under her pillow in the hope of dreaming of her future spouse.



✱ Giorgio Galesio,
*Fico Pissaluto (Ficus
carica sativa)*,
1817–39.

✧ Lucian Freud, *Girl
with a Fig Leaf*, 1947,
etching. Private
collection.

OTHER FIG TREE IMAGES

- Hieronymus Bosch, *The Garden of Earthly Delights* (left panel), 1490–1500, oil on oak. Madrid: Museo del Prado.



FAMILY Oleaceae

Evergreen olive trees are cultivated in all countries in the Mediterranean basin, as well as in the Americas, Africa, China and Australia.

The fruit, also called the olive, is of major agricultural importance, olive oil being a core ingredient of Mediterranean cuisine. The tree may have originated some 20–40 million years ago.

The olive tree, together with its fruit and oil, is replete with symbolism: peace, fruitfulness, purification, strength, victory and reward. A small replica of an olive branch in gold was left on the moon by the astronauts of NASA's

Apollo 11 in 1969 to represent the wish for peace on earth.

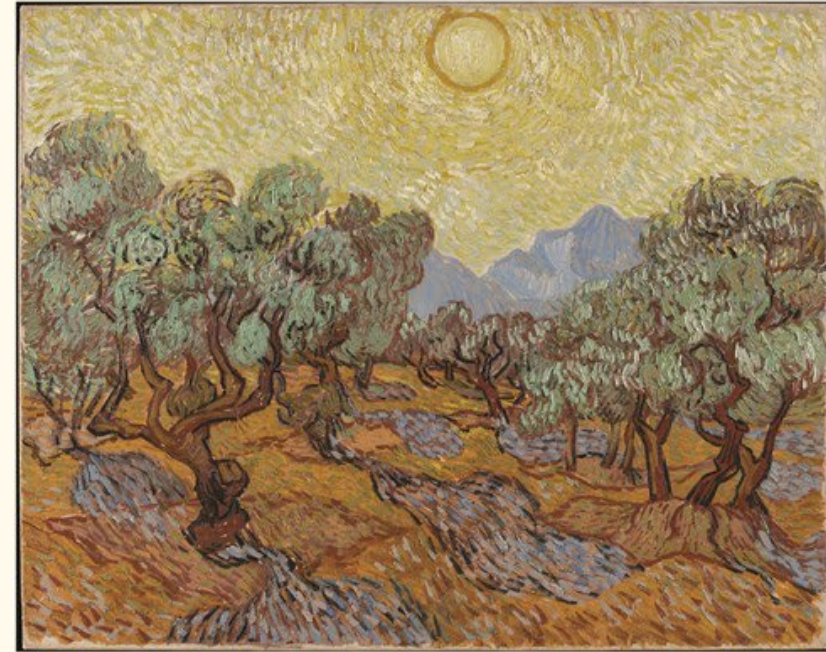
According to Greek legend, Athena and Poseidon competed for the honour of giving a name to a newly created city. Poseidon threw his trident and a salty spring issued forth – or, according to some versions, a horse. Athena struck the ground with her spear and an olive tree sprang up. The gods declared Athena the winner, since her tree symbolized peace as well as being more useful, and the city was named Athens. Descendants of the original tree are said to flourish on the Acropolis today. Victors in Athena's Panathenaic games were crowned with wreaths of olive leaves. The sacred grove at Olympia was made up of olive trees, and



✂ Benoit Chirat, Olive (*Olea europaea*): fruiting branch, c. 1850.

✂ Attic red-figure *skyphos* with Athena's owl and olive, c. mid-fifth century BCE. New York: Metropolitan Museum of Art.

✦ Vincent van Gogh, *Olive Trees*, 1889, oil on canvas. Minneapolis, MN: Minneapolis Institute of Art.



✦

branches were presented to the winners of the games.

In the Torah the olive branch symbolizes safety, since when the dove returned with it, Noah knew the waters of the Great Flood had abated. Olive oil is poured on troubled waters; Jacob poured oil on the stone of Bethel after his dream of the ladder extending to heaven, and in Hebrew *messiah* means 'the anointed one'. Olive oil was used to treat wounds and, mixed with balsam and aromatic herbs, made the chrism

(consecrated oil) used for Christian baptism, confirmation, holy orders and the anointing of the sick.

OTHER OLIVE IMAGES

- Dove and olive branch, fourth century CE, fresco. Catacomb of San Lorenzo, Rome.
- El Greco, *Christ in the Olive Garden*, c. 1600, oil on canvas. Lille, France: Palais des Beaux-Arts.

FAMILY Fagaceae

Native to the northern hemisphere, oaks can be either deciduous or evergreen. North America has the most oak species, spread throughout the United States and Mexico. Oaks' fruit are called acorns, and both leaves and acorns are poisonous to livestock when consumed in large amounts.

Ancient cultures venerated the oak because it was widely believed to be the first tree, from which humans sprang. Its sacred status among the Hebrews stemmed from the meeting of Abraham and the angel beneath an oak. In Greco-Roman culture, the oak functioned as the World Tree. The presence of oaks at the oracle at Dodona linked the tree and its fruit, the acorn, to the king of the gods, Zeus or Jupiter, as well as to thunder, lightning and rain. It also stood for the Roman goddess Diana and the 'Kings of the Wood', her lovers.

Ancient Egyptian tomb paintings and mummy cases show crowns made of oak leaves and acorns, and some ancient rulers also wore oak crowns. Roman soldiers who saved civilians received a prestigious crown formed of oak leaves and acorns. The acorn was also important in Greco-Roman culture, since the oak was sacred to Zeus, representing strength and immortality. Many museum collections contain gold acorn jewelry, and some of the pendants may have originally adorned wreaths similar to the one illustrated overleaf, which may also reflect Egyptian models. Soldiers carried acorns into battle for protection, and women wore them to preserve their youthfulness.

In a Catholic context, the acorn symbolizes the power of the spirit and the virtue of truth, which probably explains the acorns on the cords of Catholic cardinals' hats, said to signify

- ✂ Pierre Joseph Redouté, *Quercus robur* (Pedunculate Oak, Truffle Oak, Common Oak, English Oak, Irish Dair), 1801–19.
- ✂ Samuel Palmer, *Oak Tree and Beech*, *Lullingstone Park*, 1828, pen-and-ink drawing. New York: Morgan Library and Museum.
- ✧ Patricia Day, *Whispering Oak*, 2023, pastel on paper. Courtesy of the artist.



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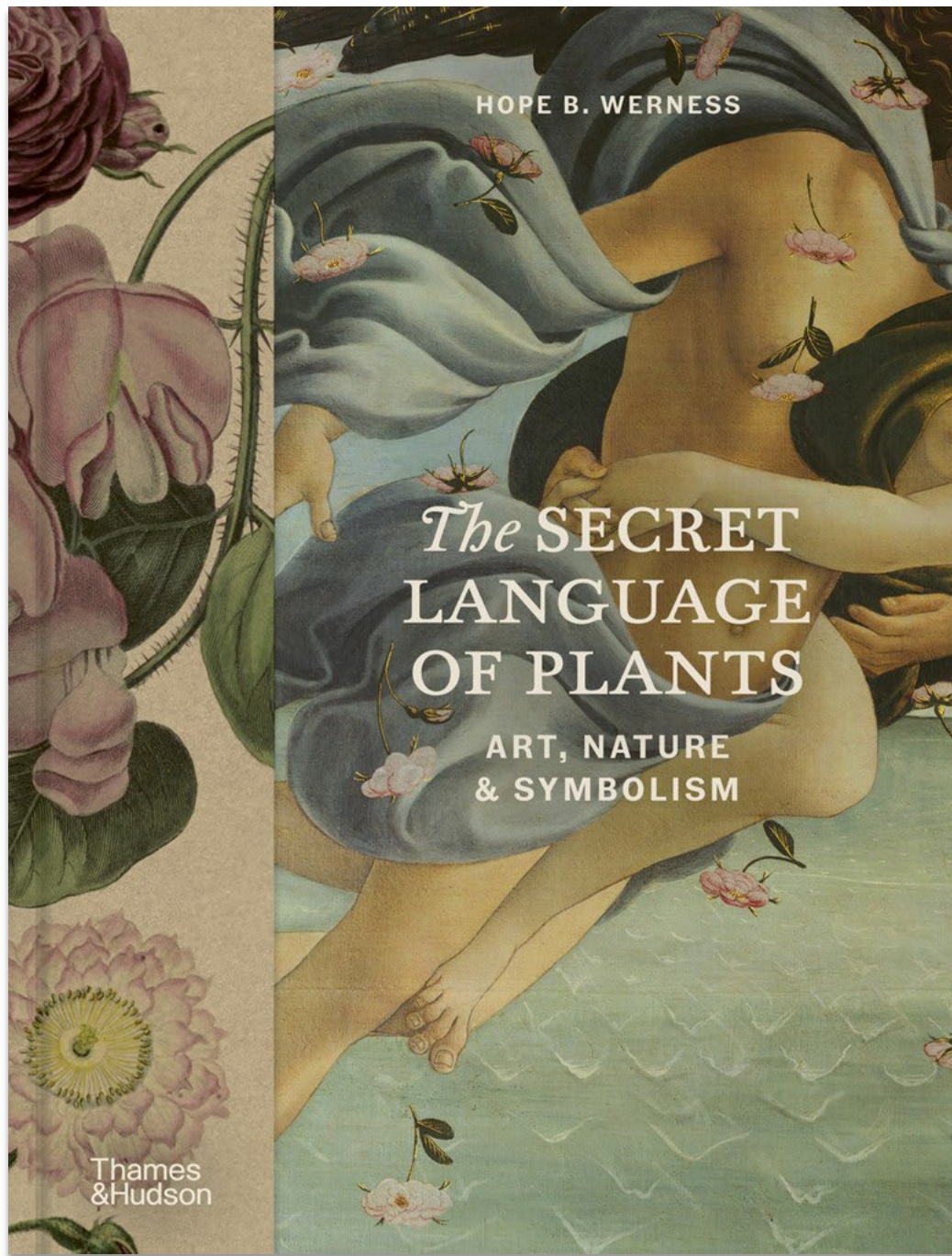
the spiritual growth that comes from a kernel of truth.

Sacred to Thor among the Teutons of northern Europe, the oak also served as the Tree of Life there. The oak's identification as the Tree of Life continued after the rise of Christianity, and, because its wood was held to be incorruptible, it came to symbolize immortality. Its attributes of strength, longevity and steadfastness made it an analogue of the Christian faith in the face of adversity.

Samuel Palmer's *Oak Tree and Beech*, *Lullingstone Park* was commissioned by his friend and mentor, the painter John Linnell. The artist's approach appears to be distinctly anthropomorphic. In a letter, he described the tree as having a 'muscular belly and shoulders; the twisted sinews'. After meeting William



✧



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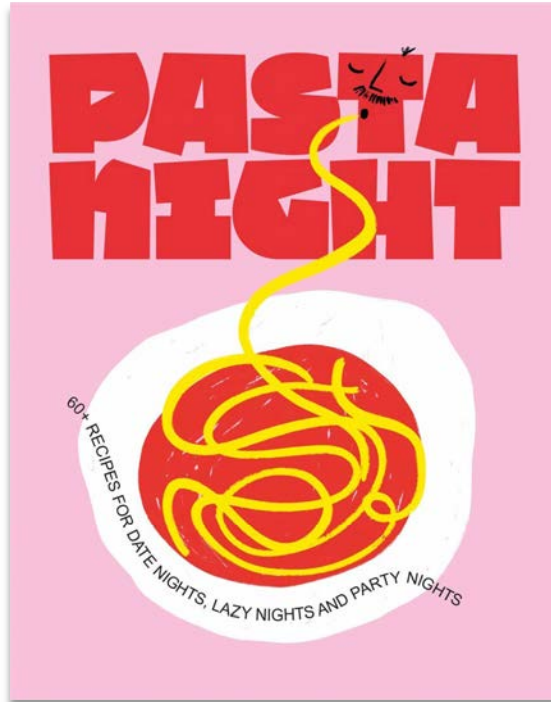
BURGER NIGHT

Deborah Kaloper

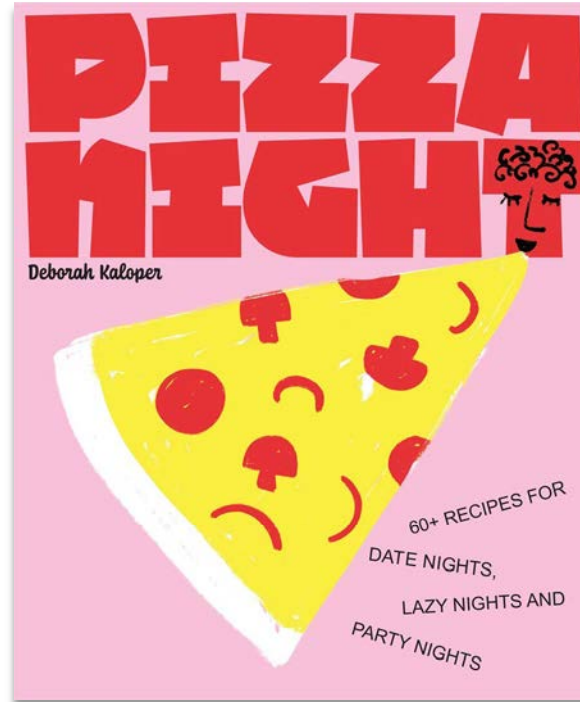


60+ RECIPES FOR DATE NIGHTS,
LAZY NIGHTS AND PARTY NIGHTS

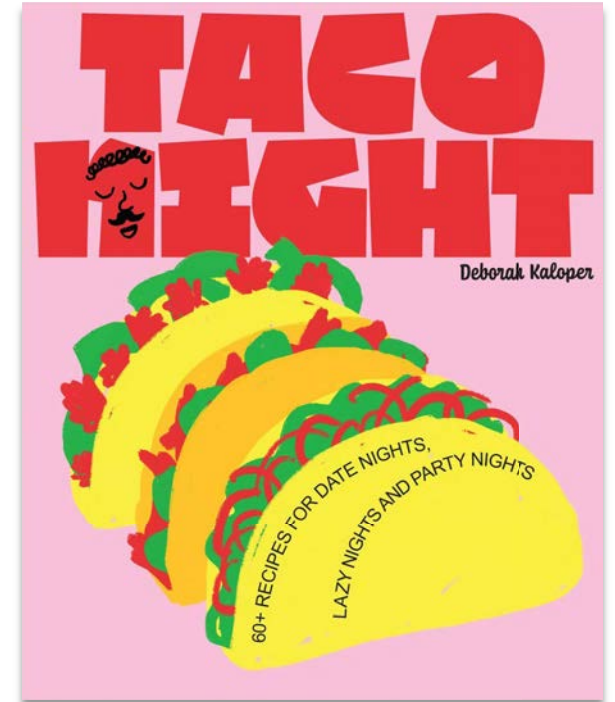
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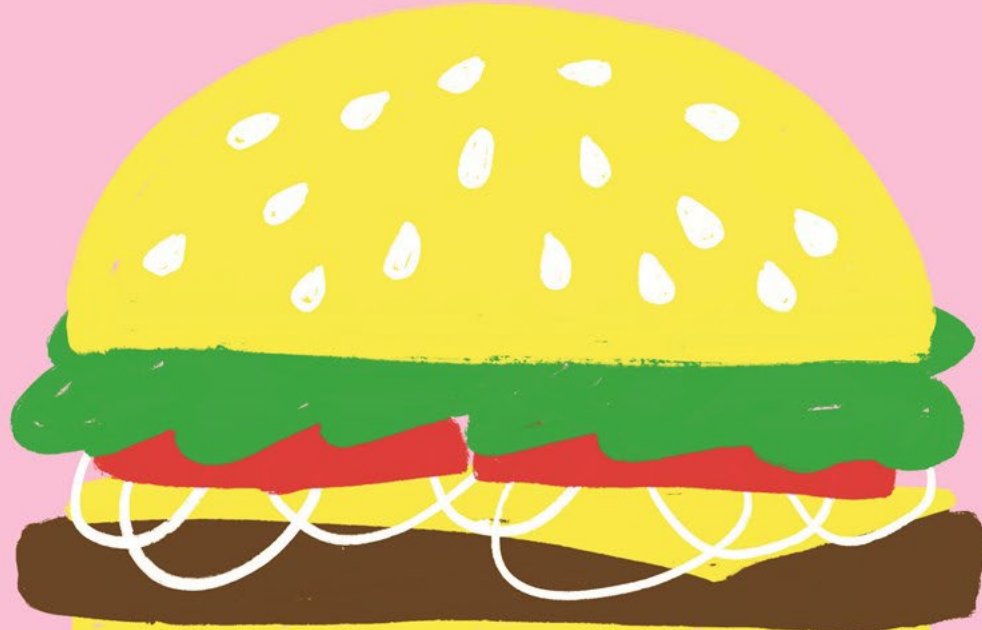
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BURGER NIGHT

Deborah Kaloper



60+ RECIPES FOR DATE NIGHTS,
LAZY NIGHTS AND PARTY NIGHTS

Burger Night

60+ recipes for date nights, lazy nights and party nights

Deborah Kaloper

Make every night burger night!

- Learn how to make over-sized all-American burgers, including the classic Cheeseburger, the eponymous Smash burger, and a triple beast burger simply called The Cowboy, all piled high with everyone's favorite toppings and condiments. Vegetarians and vegans are also catered for with a range of plant-based offerings.
- In addition to 50 burger recipes, you'll also learn how to craft your own condiments, so you'll never have to rely on store-bought versions again.
- With a bold design that nods to the series' three previous cookbooks and bright and poppy photography that oozes over-the-top deliciousness, *Burger Night* is the only cookbook you need to make burgers your favorite meal every night of the week.

AU \$32.99 | NZ \$35.99

9781923239104

152 Pages

Hardcover

240 mm x 200 mm

Smith Street Books



MAKES 4

DOUBLE SMASHED AVO-POBLANO CHILLI CHEESE

BEEF

520 g (1 lb 2 oz) minced (ground) sirloin beef (20% fat)

1½ teaspoons worcestershire sauce

1½ teaspoons finely chopped pickled jalapeno chillies

40 g (1½ oz) frozen salted butter, finely grated

sea salt and cracked black pepper

8 slices pepper jack or monterey jack cheese

SMASHED AVO ROASTED POBLANO CHILLI SALSA

1 large poblano chilli, about 130–150 g (4½–5½ oz)

1–2 large jalapeno chillies

½ white onion

1–2 garlic cloves, peeled

1 tablespoon extra virgin olive oil

½ ripe avocado, chopped

2 tablespoons lime juice

¼ cup coriander (cilantro) leaves

good splash of green Tabasco sauce

sea salt and cracked black pepper

TO SERVE

4 sesame seed hamburger buns, lightly toasted and buttered

Mayonnaise (page XXX)

Pickled red onions (page XXX)

To make the smashed avo chilli salsa, roast the chillies, onion and garlic under a hot grill (broiler) for 8–10 minutes in total, or until charred and soft, turning halfway through. Allow to cool slightly, then peel the blistered skins from the chillies and discard. Pop the chillies, onion and garlic into a blender and give them a blitz. Add the remaining salsa ingredients and blitz again until you reach your desired salsa texture. Season to taste with salt and pepper and set aside. The sauce will keep in a sealed glass jar in the fridge for 5–7 days.

Place the beef in a large bowl with the worcestershire sauce, jalapeno chilli and butter. Mix together, then divide into eight equal portions and shape into balls. Cover and refrigerate until ready to cook; the meatballs can be shaped several hours ahead if needed.

Heat a cast-iron frying pan over high heat until very hot. Working in batches, place the balls in the pan and smash them as flat as possible, using a heavy burger press or stainless steel spatula.

Season the patties well with salt and pepper. Cook for 1–1½ minutes, until they have a good sear underneath and a well-browned crust. Flip the patties and smash down again for about 10 seconds. Season with salt and pepper, add a slice of cheese to each patty and remove when a well-caramelised crust has developed on the underside.

To build your burgers, slather the base buns with mayonnaise and add two smashed cheese patties to each. Top with the smashed avo chilli salsa and pickled onion. Finish with the bun tops and enjoy.



TARTAR SAUCE

TAHINI GARLIC
YOGHURT SAUCE

TARTAR
SAUCE

SPECIAL SAUCE

MAYONNAISE

MAYO

MAKES 4

HALOUMI WITH ROASTED RED PEPPER & SALSA VERDE

VEGETARIAN & VEGAN

1 large red bell pepper (capsicum), cut into 8 slices, seeds discarded
1 zucchini (courgette), cut diagonally into 5 mm (¼ in) thick slices
2 tablespoons olive oil
2 tablespoons finely chopped parsley leaves
2 garlic cloves, minced
1 teaspoon lemon zest
good pinch of chilli flakes
sea salt and cracked black pepper
4 × 100 g (3½ oz) haloumi slices, each about 1 cm (½ in) thick
½ lemon

SALSA VERDE

1½ cups parsley leaves
1 cup basil leaves
2 garlic cloves, peeled
1 tablespoon salted baby capers, rinsed
juice of ½ lemon, plus extra (optional)
good pinch of chilli flakes
125 ml (½ cup) extra virgin olive oil, plus extra (optional)
sea salt and cracked black pepper

TO SERVE

4 ciabatta rolls, lightly toasted and buttered
Tzatziki (page XXX)
2 handfuls of rocket (arugula)
½ red onion, finely sliced
2 tablespoons pomegranate seeds
2 tablespoons chopped pistachios

To make the salsa verde, place the parsley, basil and garlic in a food processor with the capers, lemon juice and chilli flakes. Blitz to combine. With the motor running, add the olive oil and process to your desired texture. If you prefer a thinner salsa, add a little more oil. Taste and season with salt, pepper and more lemon juice if desired. And set aside. The salsa will keep in a sealed glass jar in the fridge for 5–7 days.

Place the bell pepper and zucchini slices in a shallow dish with the olive oil, parsley, garlic, lemon zest and chilli flakes. Season with salt and pepper and toss well to coat.

Heat a cast-iron frying pan or chargrill pan over medium heat. Working in batches, grill the bell pepper and zucchini slices for about 2 minutes on each side, or until tender. Transfer to a platter and keep warm.

Grill the haloumi slices for 3–4 minutes on each side, until golden brown and charred with grill marks. Squeeze some lemon juice over and season with more cracked black pepper.

To build your burgers, slather the base rolls with tzatziki, then add some rocket, grilled red pepper and zucchini, red onion slices, a slice of grilled haloumi and a drizzle of salsa verde. Top with a sprinkling of pomegranate seeds and pistachios, then finish with more salsa verde and the bun tops.





TZATZIKI

CUCUMBER RAITA

NAPOLI SAUCE



MAKES ENOUGH FOR 4 BURGERS

CRISPY FRIED ONION RINGS

CONDIMENTS

1 large white onion, sliced into 1 cm (3/4 in) rounds, separated into rings
170 ml (3/4 cup) buttermilk
120 g (4 1/2 oz) plain (all-purpose) flour
30 g (1/4 cup) cornflour (corn starch)
1 teaspoon smoked paprika
1 teaspoon fine sea salt
1/2 teaspoon cracked black pepper
1/4-1/2 teaspoon cayenne pepper, to taste
peanut oil, for deep-frying
flaked sea salt, to season

Place the onion rings and buttermilk in a bowl and toss to combine. Leave to soak for 15 minutes.

In a separate bowl, combine the flour, cornflour, paprika, salt, pepper and cayenne pepper.

Pour about 7.5 cm (3 in) of peanut oil into a large deep frying pan or saucepan and heat to 180°C (350°F).

Working in batches, remove a few onion rings from the buttermilk and dredge them through the spiced flour mixture, coating well. Carefully place the onion rings into the hot oil, taking care not to overcrowd the pan. Fry for about 2 minutes, until golden, crispy and cooked through, turning halfway through cooking.

Remove with a slotted spoon, drain on paper towel and sprinkle with flaked sea salt. Enjoy straight away.



TOMATILLO SALSA VERDE

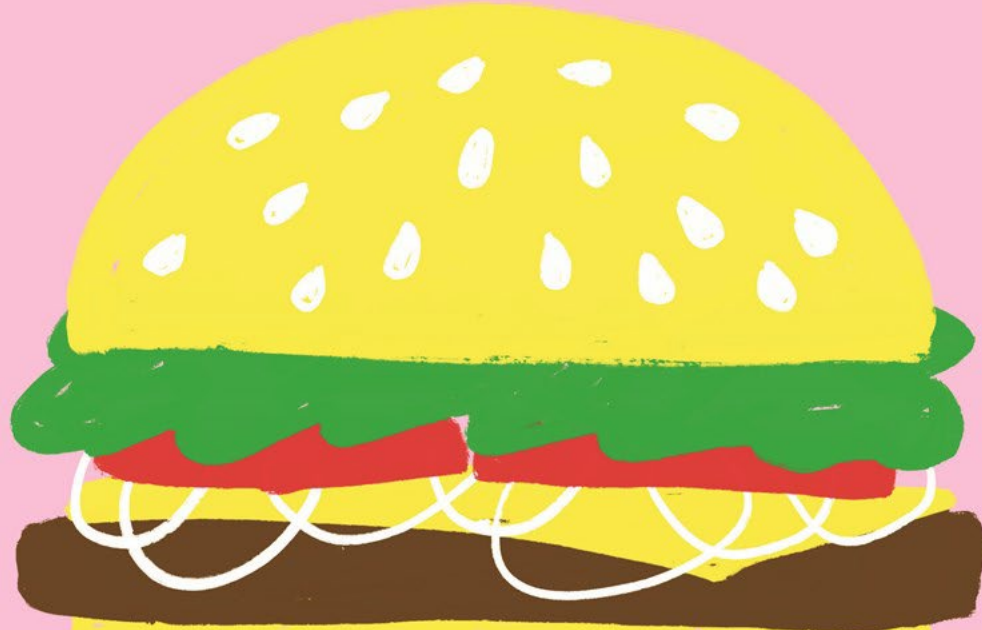
PICO DE GALLO

CHIPOTLE CREMA

LIME PAPRIKA CREMA

BURGER NIGHT

Deborah Kaloper



60+ RECIPES FOR DATE NIGHTS,
LAZY NIGHTS AND PARTY NIGHTS

Burger Night

60+ recipes for date nights, lazy nights and party nights

Deborah Kaloper

Make every night burger night!

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- In addition to 50 burger recipes, you'll also learn how to craft your own condiments, so you'll never have to rely on store-bought versions again.
- With a bold design that nods to the series' three previous cookbooks and bright and poppy photography that oozes over-the-top deliciousness, *Burger Night* is the only cookbook you need to make burgers your favorite meal every night of the week.

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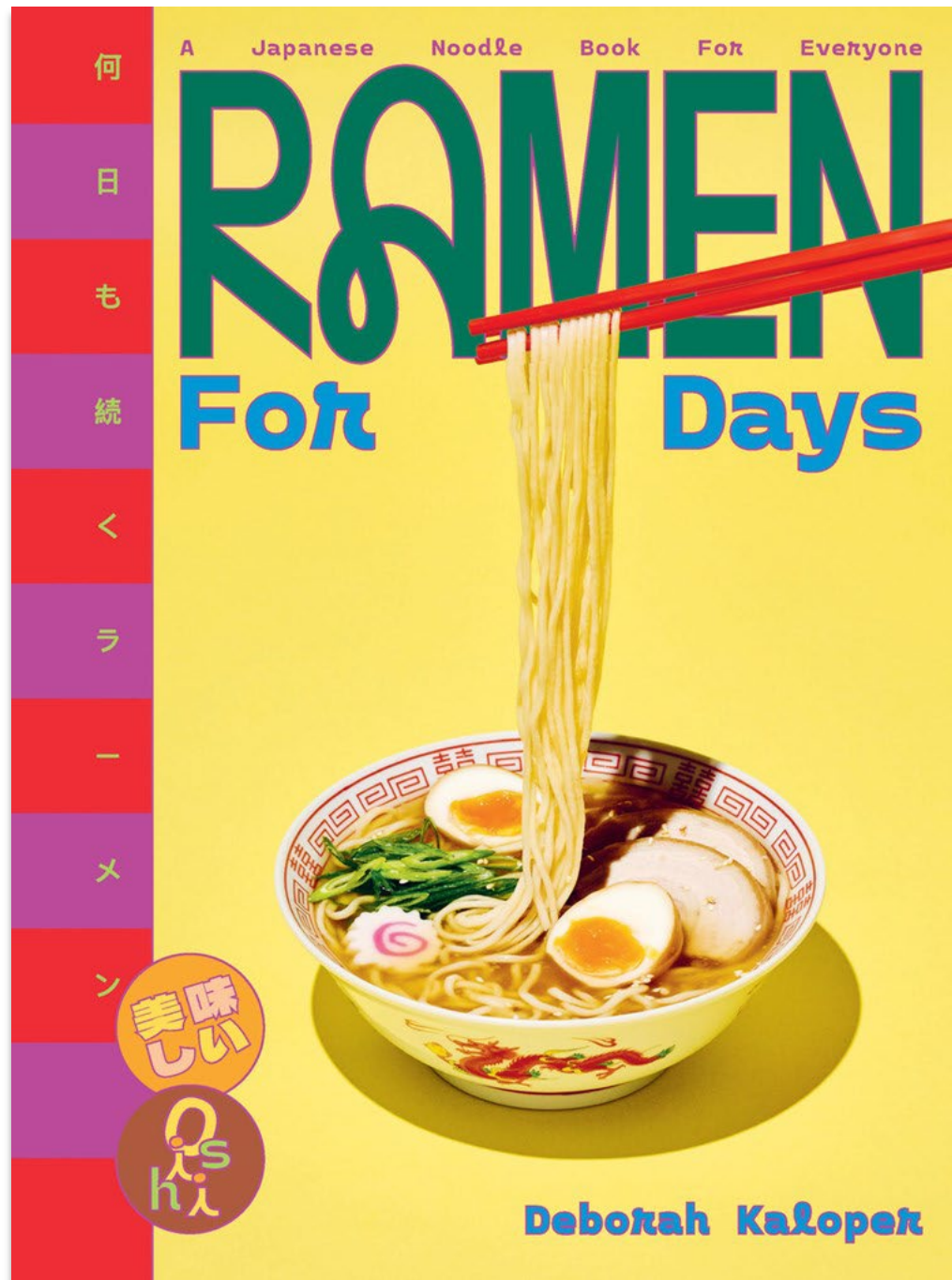
A Japanese Noodle Book For Everyone

RAMEN

For Days



Deborah Kato



Ramen For Days

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Deborah Kaloper

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உயிர்வாழ்வு

உயிர்வாழ்வு





Miso Broth

Makes enough for 2 bowls of ramen

800 ml (27 fl oz) Chicken, Pork and Vegetable Stock (see below)

1 × quantity Miso Tare (see below)

2 teaspoons Rendered Pork Fat or chicken fat P.62

Chicken, Pork and Vegetable Stock (Makes 2 litres / 8 cups)

1 kg (2 lb 3 oz) chicken wings

1 kg (2 lb 3 oz) chicken necks

1 kg (2 lb 3 oz) pork bones, fatty ribs or trotters, sawn into quarters by your butcher

2 onions, quartered

1 carrot, quartered

1 leek, quartered

4 dried shiitake mushrooms

6 garlic cloves, smashed

1 teaspoon black peppercorns

30 g (1 oz) ginger, chopped

Miso Tare

100 g (½ cup) white miso paste

100 g (½ cup) red miso paste

3 garlic cloves, finely grated

2 teaspoons mirin

1 teaspoon toasted sesame oil

pinch of ground white pepper

1 teaspoon tahini (optional)

STOCK Place the chicken wings and necks and pork bones, ribs or trotters in a large stockpot. Cover with water and bring to the boil. Blanch for 10–15 minutes, then drain, discarding the liquid.

Rinse and scrub the bones of any scum, transfer to a clean stockpot and add the remaining ingredients. Cover with 4.5 litres (4¾ quarts) water, bring to the boil and skim off any impurities that rise to the surface. Reduce the heat, cover and simmer for 2–2½ hours, until you are left with about 2 litres (8 cups) of liquid.

Strain the stock and discard the solids. Leave to cool before refrigerating. The stock will keep in an airtight container in the fridge for up to 5 days, or in the freezer for up to 3 months.

TARE Whisk the ingredients in a small bowl to combine. The tare will keep in an airtight container in the fridge for up to 5 days.

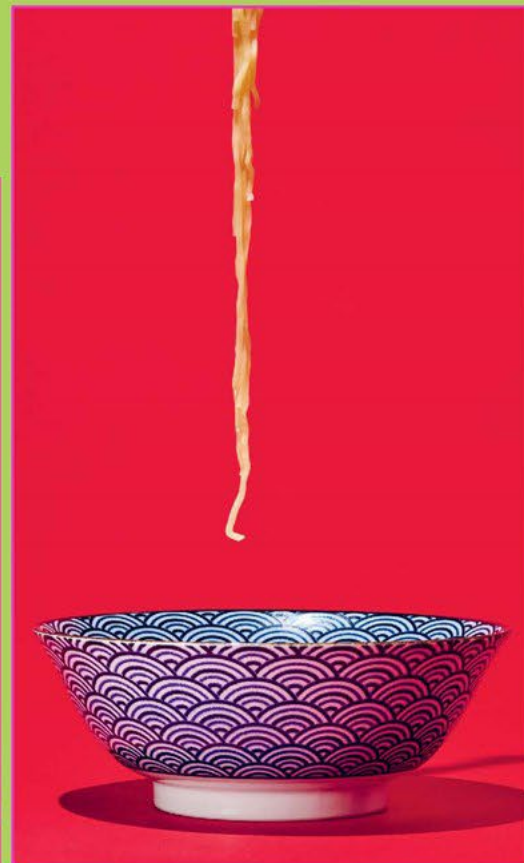
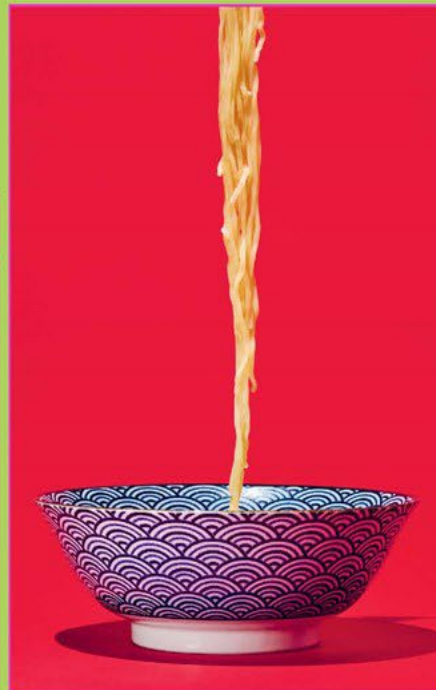
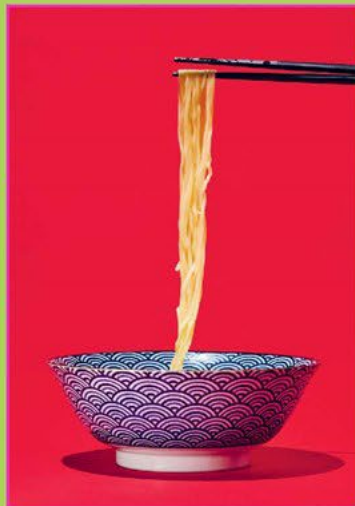
BROTH In a small saucepan, bring the stock to a rapid simmer. Whisk in the miso tare and add the pork or chicken fat.

Serve over ramen noodles with your favourite toppings.

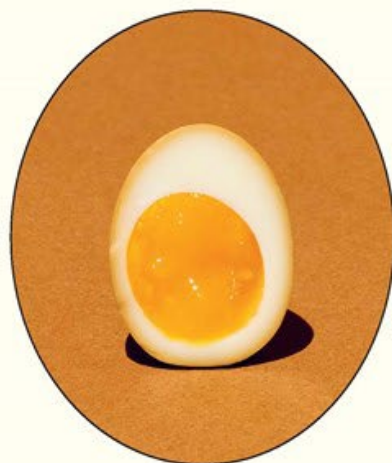
RAMEN

Ramen may be Japan's national dish, but it traces its origins to China. The noodle soup was introduced to Japan by Chinese immigrants in the late 19th or early 20th century and gained popularity thanks to the availability of cheap wheat flour and the rise of instant ramen from the 1950s. Whether thick and wavy or thin and straight, noodles are tailored to suit the broth of each regional variety.

美味し
い



味付け卵
Ajitsuke Tamago
SEASONED EGGS



Makes 4 portions

4 eggs, at room temperature
125 ml (½ cup) soy sauce
60 ml (¼ cup) mirin
60 ml (¼ cup) sake
3 teaspoons caster (superfine) sugar
1 garlic clove, smashed

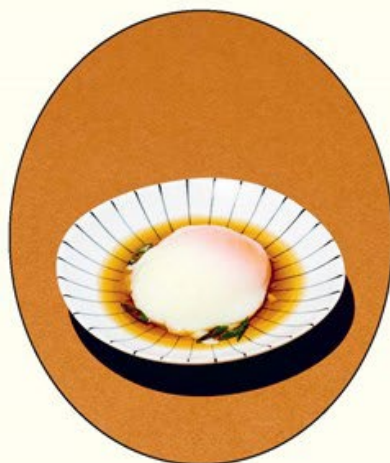
Place the eggs in a saucepan of boiling water and boil for 6 minutes. Drain and plunge into an ice bath.

Meanwhile, combine the remaining ingredients in a saucepan over medium heat and simmer for 1–2 minutes, until the sugar has dissolved. Remove from the heat, transfer to a heatproof bowl and set aside to cool completely.

Peel the eggs and place them in the cooled soy sauce mixture, turning to coat them all over. Cover and refrigerate for 4–5 hours, or up to 12 hours. The longer you leave the eggs, the stronger the flavour will be.

Cut the eggs in half and serve with your ramen of choice. You can either discard the soy sauce mixture or use it to season your ramen.

温泉卵
Onsen Tamago
HOT SPRINGS EGGS



Makes 4 portions

4 eggs, at room temperature
2 tablespoons mirin
1 teaspoon caster (superfine) sugar
125 ml (½ cup) light soy sauce
250 ml (1 cup) cold Dashi Stock
1 spring onion (scallion), finely sliced

P.33

Using a digital thermometer to assist you, heat a large saucepan of water to exactly 75°C (165°F). Place the eggs in the pan and cook at this temperature for 13 minutes. Transfer to an ice bath to stop the cooking process.

Meanwhile, combine the mirin, sugar and soy sauce in a saucepan over medium heat and simmer for 1–2 minutes, until the sugar has dissolved.

Pour the mirin mixture into the dashi stock and stir to combine. Divide the liquid among four small bowls, add a peeled egg to each bowl and garnish with a little spring onion. Serve alongside your ramen of choice.

うま味椎茸粉
Umami Shiitake Ko
UMAMI MUSHROOM POWDER



Makes 85 g (⅓ cup)

20 g (¾ oz) dried shiitake mushrooms
40 g (⅓ cup) sea salt flakes
1 tablespoon Korean chilli powder (gochugaru)
½ teaspoon black peppercorns

Place all the ingredients in a spice grinder and pulverise to a powder.

Sprinkle over ramen, eggs, veggies ... just about anything and everything for a spiced umami hit.

The mixture will keep in a glass jar in the pantry for up to 6 months.

黒マー油
Kuro Ma-yu
BLACK GARLIC OIL



Makes about 160 ml (⅔ cup)

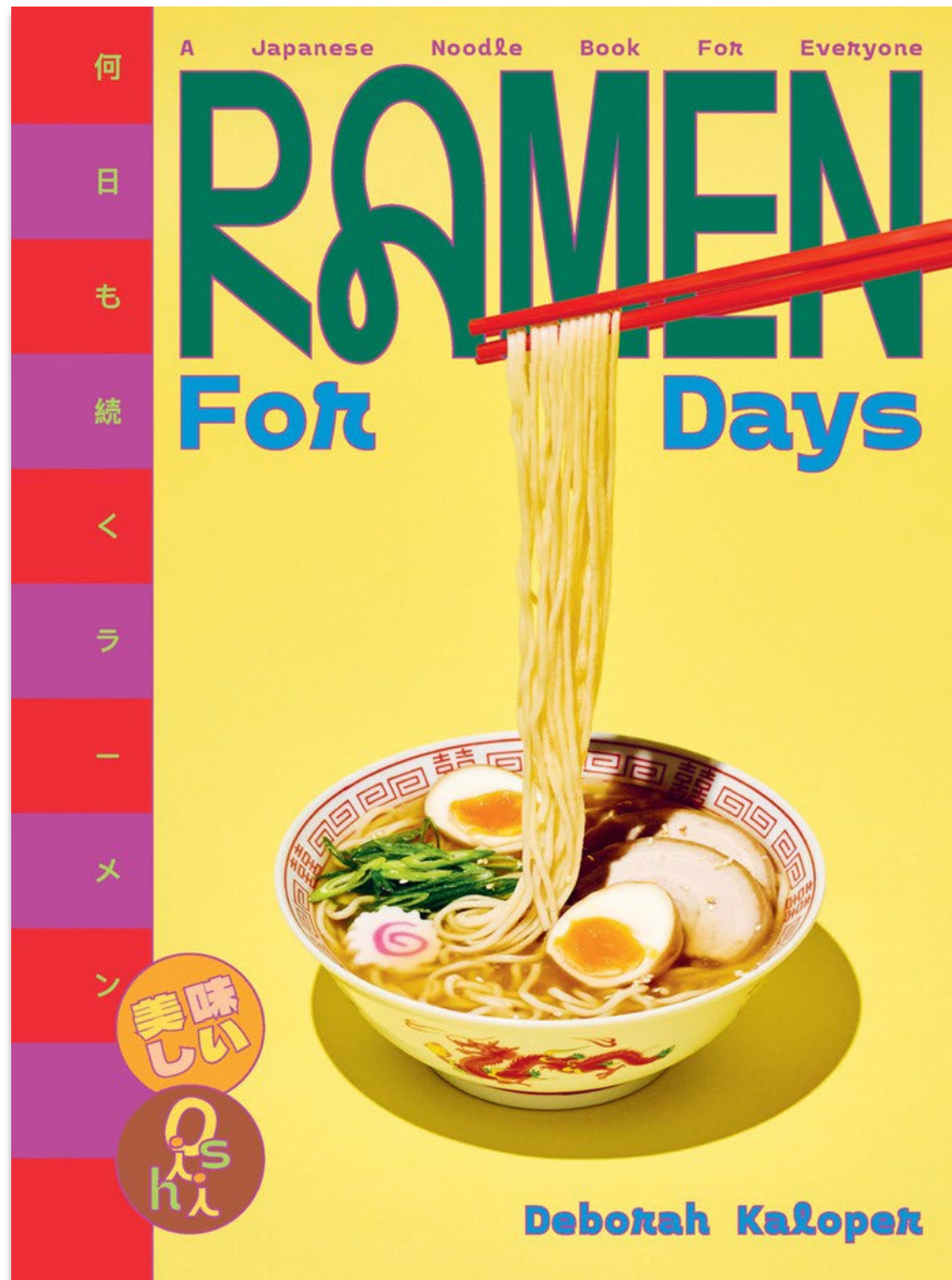
80 ml (⅓ cup) peanut oil
1 garlic bulb, cloves peeled and chopped
80 ml (⅓ cup) toasted sesame oil
1 tablespoon toasted black sesame seeds
pinch of sea salt

Warm the peanut oil in a frying pan over medium heat and slowly cook the garlic until the garlic starts to brown. Reduce the heat to low and continue cooking for 7–8 minutes, until the garlic blackens. Remove from the heat.

Transfer the garlic and oil mixture to a blender. Add the sesame oil, sesame seeds and salt and process until smooth. Allow to cool before straining through a fine sieve into a sterilised jar.

Drizzle black garlic oil over your ramen of choice.

It will keep in an airtight container in the fridge for 1½–2 months.



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The Pizza Shop

50 Great Pizza Recipes

Deborah Kaloper

Celebrate the delicious world of pizza with this fun recipe deck of cards.

- *The Pizza Shop* is a handy deck that celebrates all the possible iterations of this favorite, with 50 different recipes to suit any mood, craving or occasion. Each card features an easy-to-follow recipe that feature everyday ingredients that are easy to find.
- From the Neapolitan classics like the Margherita and Capricciosa, to indulgent deep-dish pizzas popular across America.
- There are even recipes for calzone and pizette fritte, and a few sweet, doughy treats that are perfect to round out your pizza night.
- With basic recipes for five different kinds of pizza dough and all the sauces and toppings you need, this deck is the perfect way to bring the pizza shop to your home!



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MARINARA

1 large garlic clove, very finely sliced	80 g ($\frac{1}{2}$ cup) Marinara sauce (Basics 1)
1 teaspoon extra virgin olive oil, plus extra for drizzling	$\frac{1}{2}$ teaspoon dried oregano
	salt flakes
1 × 220 g (8 oz) Neapolitan pizza dough ball (Basics 2)	oregano leaves, to serve

Place a pizza stone on the bottom rack of a cold oven. Set the oven to its highest temperature (ideally 260°C/500°F fan-forced) and preheat for 1 hour.

In a small bowl, toss the garlic with the olive oil and set aside.

Following the instructions on Basics 2, use your hands to press, pat and stretch the dough ball out to form a 24 cm (9½ in) circle. Spread the marinara sauce over the dough, then top with the garlic, dried oregano and a pinch of salt flakes. Finish with a small drizzle of olive oil.

Carefully transfer the pizza to the hot pizza stone and bake for 7–10 minutes, until the crust is golden and cooked through.

Finish the pizza with a few fresh oregano leaves and another small drizzle of olive oil.

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1 x 24 CM (9½ IN) PIZZA



AMATRICIANA

1 × 220 g (8 oz) Neapolitan pizza dough ball (Basics 2)	¼ small red onion, finely sliced
60 g (¼ cup) Marinara sauce (Basics 1)	2-3 tablespoons freshly grated pecorino
½ garlic clove, grated	Garlic oil, for drizzling (Basics 8)
20 g (¾ oz) provolone, shredded	chilli flakes, to serve (optional)
50 g (1¾ oz) fior di latte, torn	
6 thin slices (about 50 g/1¾ oz) round pancetta	

Place a pizza stone on the bottom rack of a cold oven. Set the oven to its highest temperature (ideally 260°C/500°F fan-forced) and preheat for 1 hour.

Following the instructions on Basics 2, use your hands to press, pat and stretch the dough ball out to form a 24 cm (9½ in) circle. Spread the marinara sauce over the dough and top with the garlic, provolone and half the fior di latte. Add the pancetta, onion and remaining fior di latte, and finish with the pecorino and a good grinding of pepper.

Carefully transfer the pizza to the hot pizza stone and bake for 8–10 minutes, until the crust is golden and cooked through, and the cheese is melted and bubbling.

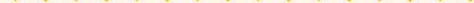
Drizzle the pizza with a little garlic oil, and if desired, finish with a pinch of chilli flakes.

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1 x 23 x 33 CM (9 x 13 IN) FOCACCIA





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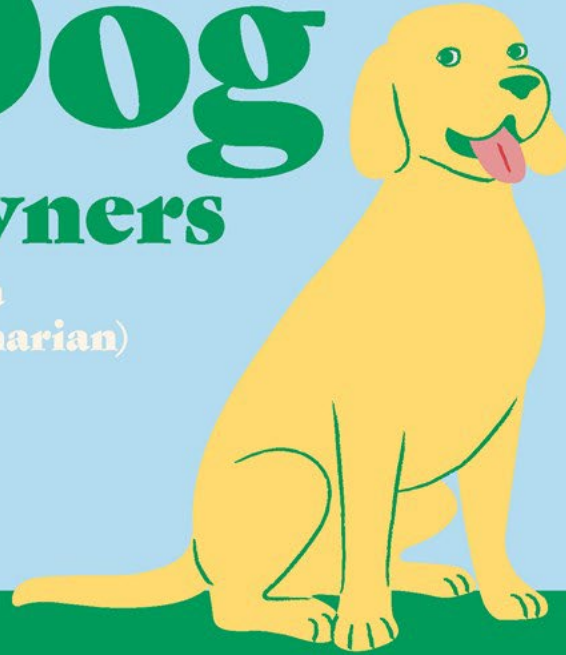
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The Ultimate Guidebook for Dog Owners

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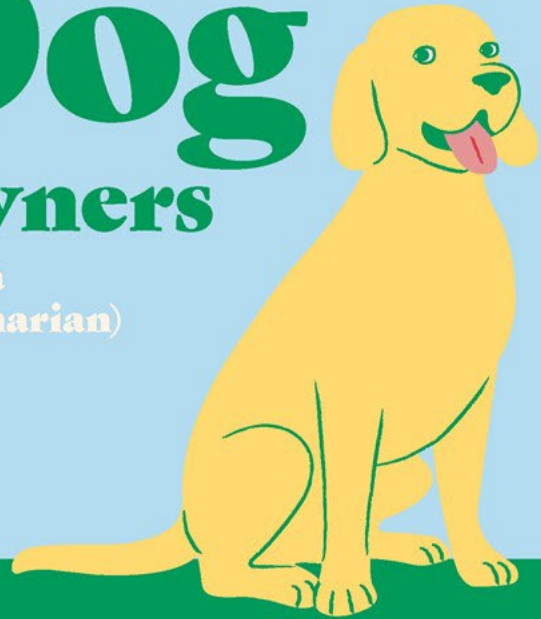


How to choose, care for and keep
happy, healthy puppies and dogs

Dr. Marlena Lopez BSc DVM

The Ultimate Guidebook for Dog Owners

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A veterinarian's guide to raising happy dogs.

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2

Getting a Dog: What Age is Right for You?

So, you've decided to get a dog: congratulations! They call dogs man's best friend for a reason - you're embarking on a journey of love and companionship. After deciding what breed suits your lifestyle, you'll need to consider what age will suit your family.

Puppies require a great deal of attention and training, especially over the first six to 12 months. They require toilet training and tend to be more destructive than adult dogs. If you have an active family, a puppy or young dog may be a good choice.

Adult dogs may be a good pick for those who want a dog that's out of the puppy stage and a little bit more relaxed. Adult dogs tend to have been trained and socialized to some degree. Some level of instruction may still be required, though, and any dog will have an adjustment period when you bring them home.

Senior dogs need homes just as badly as younger dogs, and are often more interested in cuddles over exercise. If you and your family lead a relaxed lifestyle, a senior dog may make the perfect companion. By adopting a senior dog, you could save their life. Older dogs can become easily disoriented and anxious in shelters and pounds and are, unfortunately, among the first to be euthanized if they aren't adopted in a timely manner, due to overcrowding.

5

Microchips

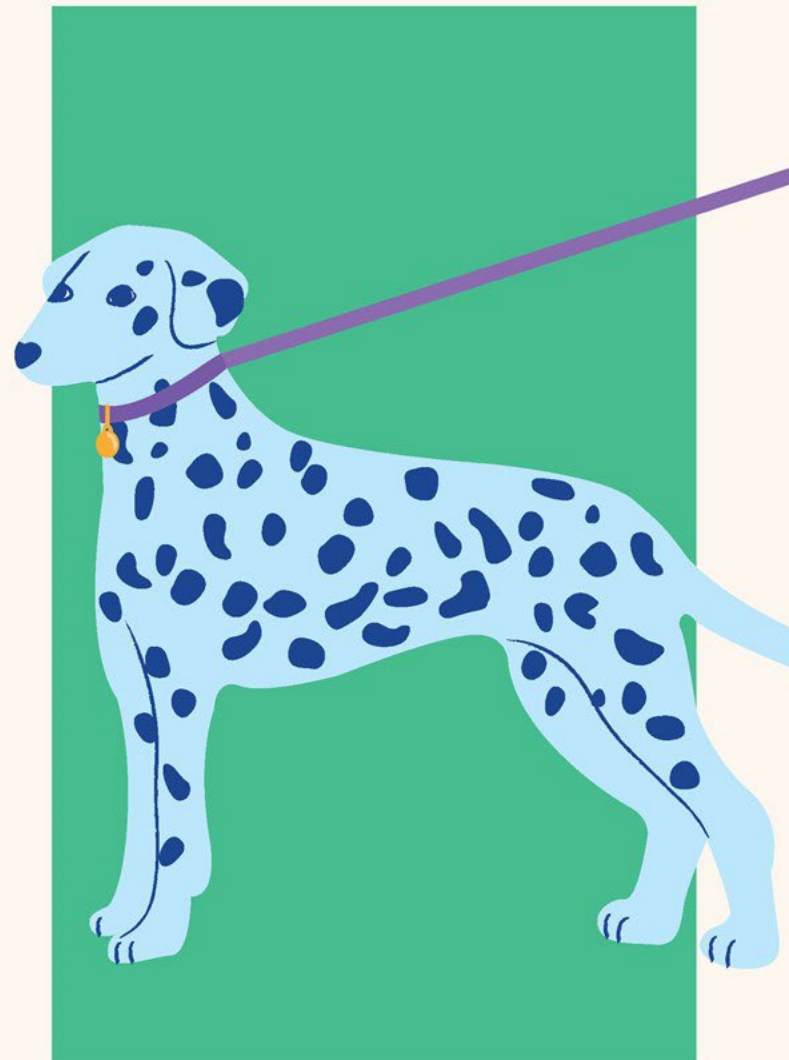
Microchipping your dog significantly increases the chance of being reunited if they ever become lost.

A microchip is a radiofrequency transponder and a form of permanent electronic identification. The chip itself is only about the size of a grain of rice. It does not require a battery or power and is injected just under the skin between your dog's shoulder blades, in a manner similar to a vaccination. A microchip is not a tracking device; it carries a unique identification number and provides a way for a veterinarian, shelter, or council to contact you if your pet is brought in.

The microchip number is recorded on a database registry with details about the animal and the owner's contact information. It's important for this information to be kept up to date if you move or change phone numbers, so that you will still be contactable should your pet go astray.

Other forms of identification, such as tags and collars, are also recommended. However, they can break off, be removed, or wear out until they are illegible.

Losing your pet can be terrifying. If your dog were to become lost or stolen, knowing that they have a microchip can provide you with some peace of mind and increase the chance of them returning home to you.





Ear Infections

Ear infections are common in dogs (especially those with floppy ears or a love of swimming). Inflammation of the outer ear canal, also called otitis externa, is a result of bacterial or yeast infections.

Some dogs won't show overt signs of an ear infection but will have a build-up of wax and discharge in their ears, ranging in color from a light yellow to dark brown or black. Other dogs will show more obvious symptoms: head shaking, scratching their ear(s), an odor, crusts or scabs in or around their ear canal, pain when their ears are touched, or redness and swelling of the ear(s). If your dog exhibits any of these signs, it's important to visit your veterinarian as soon as possible. If an infection of the outer ear isn't treated, it can spread to the middle or inner ear canal and may result in deafness, facial paralysis, dizziness, motion sickness, or imbalance. Ear infections can be extremely painful, and the sooner they are treated, the lower the risk of them spreading.

Prevention is always better than a cure. Excess moisture is a common cause of ear infections, so it's important to dry your dog's ears with cotton swabs after water activities. Dogs with recurrent ear infections may have an underlying cause such as allergies and/or may benefit from using a gentle ear cleaner; your vet can help you develop a long-term solution.

Shedding

There is no such thing as a “hypoallergenic” dog breed. Some shed less than others, leading to less fur build-up in the home – at some point, this became synonymous with “hypoallergenic.” While these breeds are not free of allergens, they may spread them less and therefore may be more suitable for people with allergies. However, while some people may be allergic to dog hair, others may be allergic to dog dander or saliva.

All dogs shed their fur – some shed constantly, some shed seasonally, and others don’t shed much in comparison, but it’s important to understand that all dogs will shed. This is a completely natural process that occurs when dead hair is released to make room for new hair to grow. Dogs shed in preparation for seasonal weather or because of diet changes, and stresses like giving birth, travel, allergies, malnutrition, trauma, or illness.

You can try to limit exposure to dog allergens through environmental controls. Appropriate flea prevention will stop your dog from scratching their skin and releasing dander. Regular brushing of your dog’s coat will remove any loose hair in a controlled way, before it spreads across the house. Non-carpeted floors tend to hold less allergens and frequent vacuuming can help remove them. You can also keep your dog out of your bedroom, in addition to using air filters.



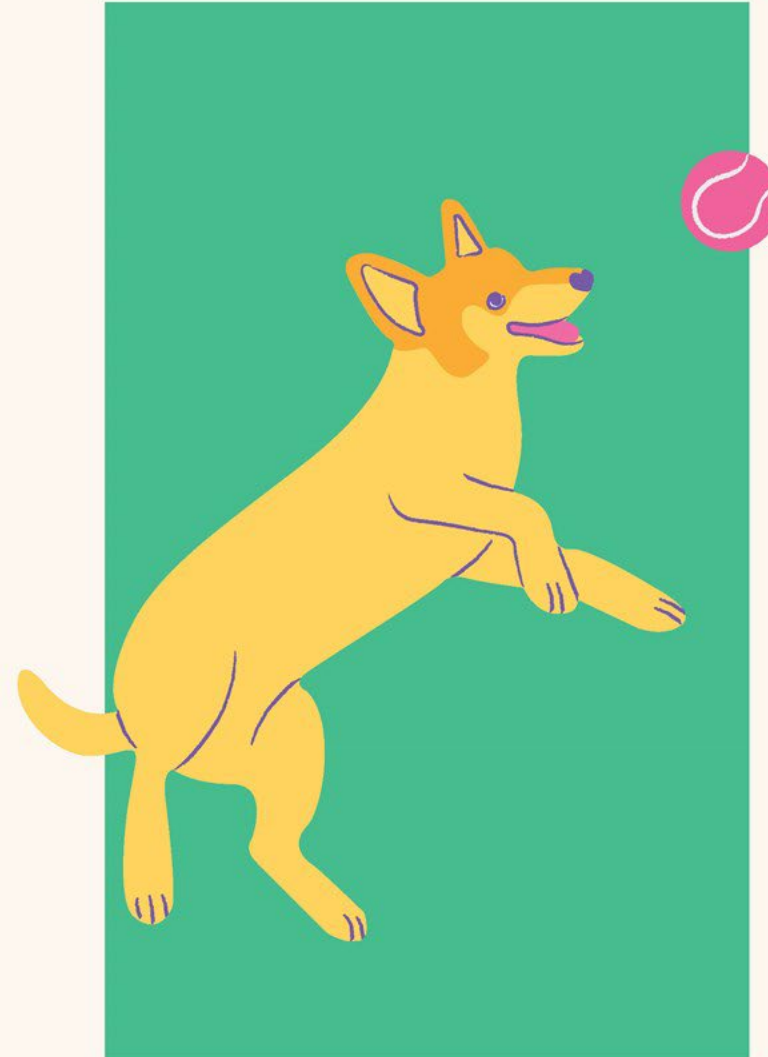
Exercise & Healthy Habits for Weight Loss

Exercise is a great way to help your dog stay fit and healthy. Most dogs require 30–60 minutes of physical activity each day, but for overweight dogs, they may need to start out a bit slower with 10–15-minute walks until they build up their fitness. (To put less pressure on their joints, swimming is a great option.)

By making activities fun and exciting, your dog will start to look forward to exercising. Toys and balls can be used to encourage games of chase or fetch – try to play for 10–15 minutes twice a day and reward them with lots of praise.

You should aim for your dog to steadily lose weight over an appropriate length of time through developing healthy habits. If your dog loses too much weight too quickly, this can result in nutritional deficiencies and health issues. The desired weight loss for dogs is one to two percent of their total body weight per week until they reach their ideal weight.

If you get the diet and exercise levels right, your dog should start to gradually trend toward their ideal weight. Unexpected weight loss or gain, especially if accompanied by other changes such as reduced energy, could be an indication of underlying disease.



Lumps & Bumps

Petting your dog is more than just a way to show affection, it's a chance to check for any unusual lumps or bumps. Catching changes early can have a big impact on your dog's health.

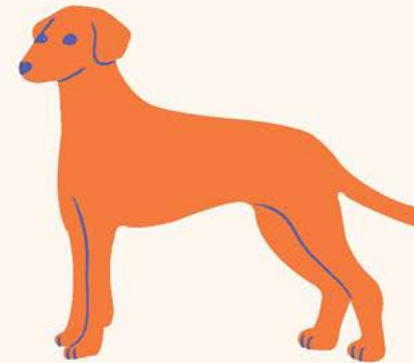
When petting your dog, gently run your hands over their entire body, including areas often overlooked, such as the belly, armpits, groin, tail base, and behind the ears. Use your fingertips to feel beneath the fur for any unusual bumps. These can vary in texture, ranging from soft to firm or hard, and may be as small as the size of a bug bite or much larger.

If you find a lump, don't panic. Begin by keeping a detailed record to share with your veterinarian. Jot down when you first notice it, how big it is (using a ruler or measuring tape), and where it's located. Be as specific as you can, for example, "on the right side of the chest, close to the armpit." Over time, keep an eye on it, and note any changes like growth, changes in shape, or signs of redness or irritation. This information will be incredibly helpful for your vet.

Many lumps feel similar, whether they are benign (noncancerous) or malignant (cancerous); because of this, it's important to have them checked out by a veterinarian.

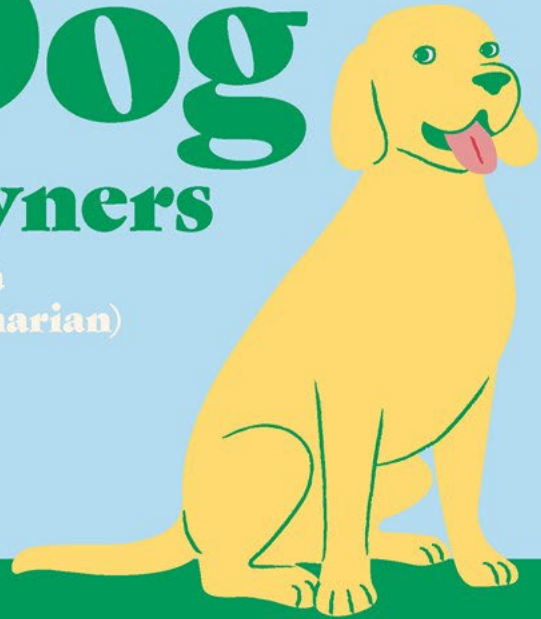
Your veterinarian might begin by performing a fine-needle aspiration, where a small sample of cells is taken from the lump and examined under a microscope to assess whether they appear normal or concerning. While this can give valuable insights, a needle sample only captures a small area and doesn't reveal its full structure or how far it may have spread.

If more investigation is needed, your vet might recommend a biopsy, which involves taking a larger tissue sample or even completely removing the lump for analysis. By staying attentive to changes in your dog's body and seeking prompt veterinary care, you can help ensure their health and well-being.



The Ultimate Guidebook for Dog Owners

(from a
veterinarian)



How to choose, care for and keep
happy, healthy puppies and dogs

Dr. Marlena Lopez BSc DVM

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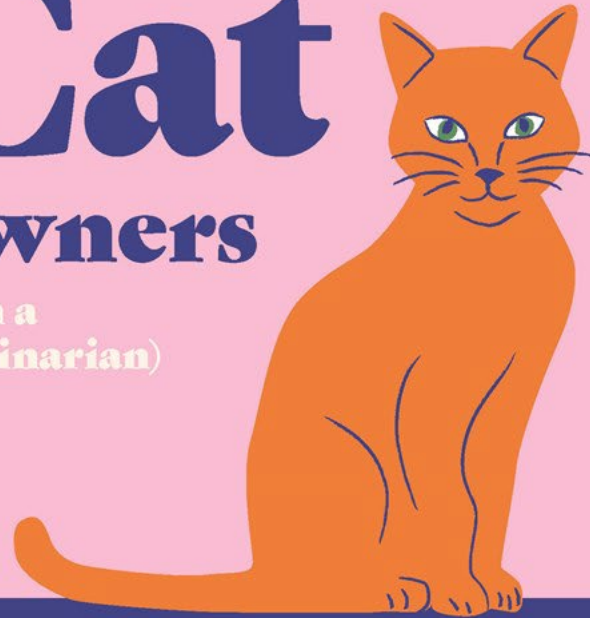
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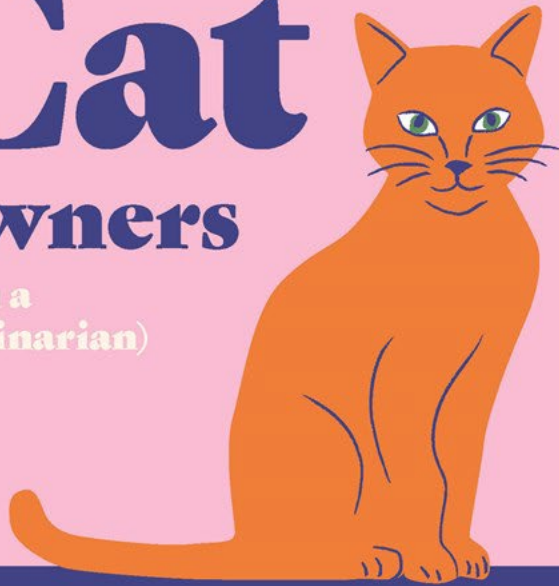


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5

Finding Reliable Sources of Information

When examining information, it's important to evaluate the reliability of the source, including their education, work experience, and credentials. Veterinary professionals not only undergo extensive education to become licensed, but they are also required to undertake continuing education to learn and discover viable ways to improve on patient care. The best care for your pet is provided as a partnership between your vet clinic and your family.

Social media and the internet can provide pet owners with great information. However, anyone can create a platform and share pet health information, whether they have the qualifications or not. Blogs, websites, and social media pages run by laypeople or individuals with no formal nutrition training or education are unreliable resources.

There are some informed and responsible breeders out there, but it's important for pet owners to remember: breeders do not go to medical school and should not offer medical advice. A good breeder will have a working relationship with a veterinarian who will examine the breeder's kittens and give them an initial vaccination prior to the kittens joining their new family.

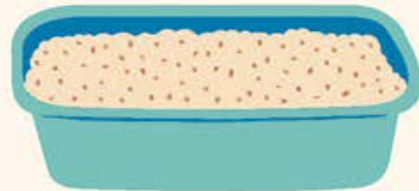


Litter Trays

Litter tray maintenance is an important part of responsible cat ownership. The type of litter tray, its location, how often and what it's cleaned with, and the litter itself are all important factors that influence your cat's toileting habits.

Cats need an adequately sized tray so that they can move around; it should be one and a half times the length of your cat from nose to base of tail. Make sure the litter is deep enough for them to dig in: ideally 3–4 cm (1–1½ inch).

It's recommended to initially use the same type of litter your cat used as a kitten, and then try different kinds until you find their preference by providing different litters at the same time in two trays.



Covered or hooded litter trays leave less mess, but some cats refuse to use them.

The general rule of thumb for the number of required litter trays: one tray per cat plus a spare, as well as a minimum of one tray per story in the home. These should be kept away from eating and sleeping areas, in quiet sections of the house as cats prefer privacy. They like to be able to see people or other animals approaching and have multiple exit routes to escape in a hurry.

Any waste should be scooped out every day. Once a week, their trays should be emptied, washed with unscented soapy warm water, rinsed, and refilled.

If your cat is regularly toileting outside their tray, consult your veterinarian as this may indicate a health problem.

Reading Cat Body Language

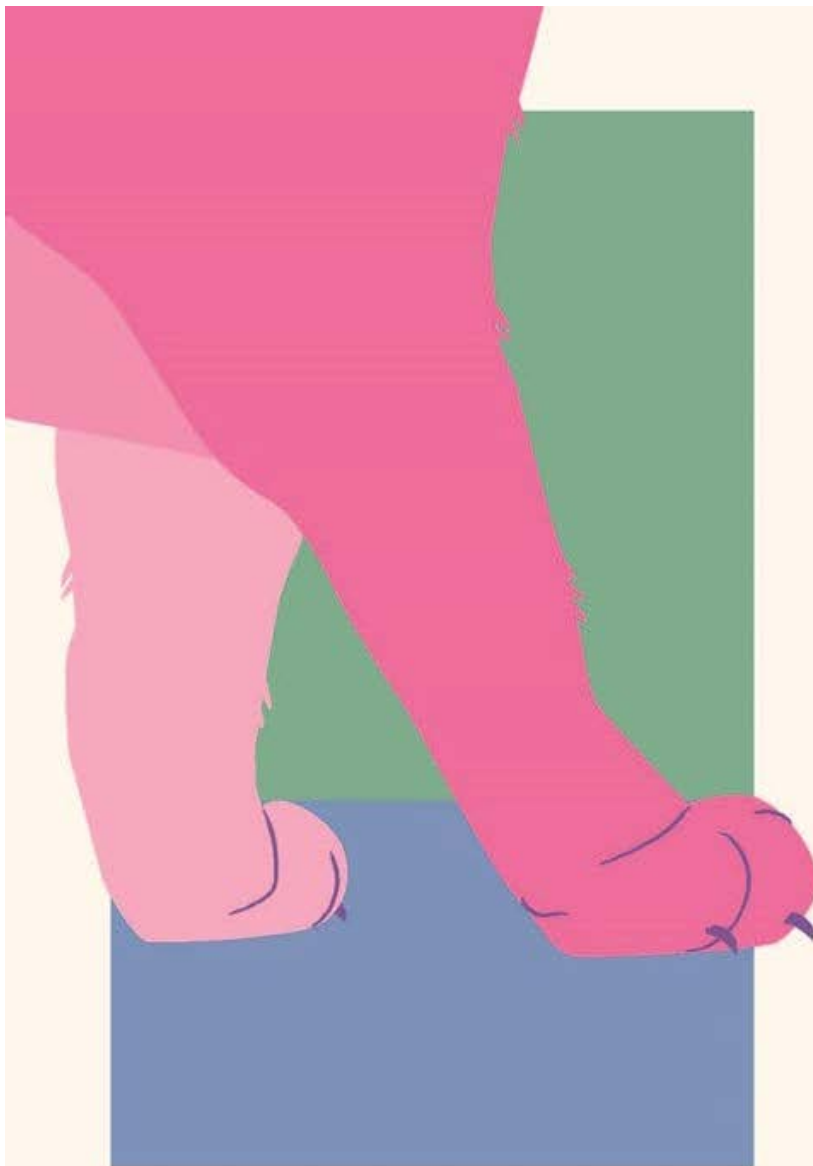
Cats communicate with us and one another using non-verbal language. Understanding cat body language will enable you to interpret what they are feeling. There is no such thing as an aggressive cat, just an animal exhibiting signs of aggression, often stemming from fear.

A cat's body language can be subtle. Examining a cat's eyes, ears, mouth, body posture, and tail can help you understand how they are feeling to keep your cat and everyone else feeling safe and comfortable.

A happy and relaxed cat will stand with a relaxed body posture and tail. If they are lying down, they may lie on their side and expose their belly, which is a sign of trust. Their ears will be in a neutral position, their eyes will have their regular shape, and their mouth will be closed. They may meow or purr.

A fearful cat's body may be tightly crouched with limbs tucked, or they may stand with an arched back, front paw lifted to swipe if needed, the fur on their back and tail raised. Their ears may be flattened, head lowered, pupils dilated, mouth open and tense, tail curled around their body to protect it or held up and rigid. They may show their teeth, growl, or hiss.





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How to Safely Trim Your Cat's Nails

Trimming your cat's nails every few weeks is an important part of maintaining their health and protecting your furniture. Most cats don't like having their paws touched or claws trimmed, so starting nail trims at a young age, and offering treats to make it a positive experience, can get them used to the process.

Try resting your cat in your arm or on your lap or place them on a table and lift one paw at a time. If you have a helper, they can hold or distract the cat with treats and pats while you clip. Cats have retractile claws, so you'll need to gently press your cat's toe pad to extend the claw.

Most cats have light colored claws, making it easy to see the pink area that contains nerves and blood vessels, called the "quick". Using designated cat clippers, the claw should be cut approximately 2 mm away from the quick. The quick is very sensitive, so when in doubt, cut less. If the quick is cut, apply pressure to the very tip of the claw and dip the paw in styptic powder or cornstarch, or gently press the nail on a bar of soap.

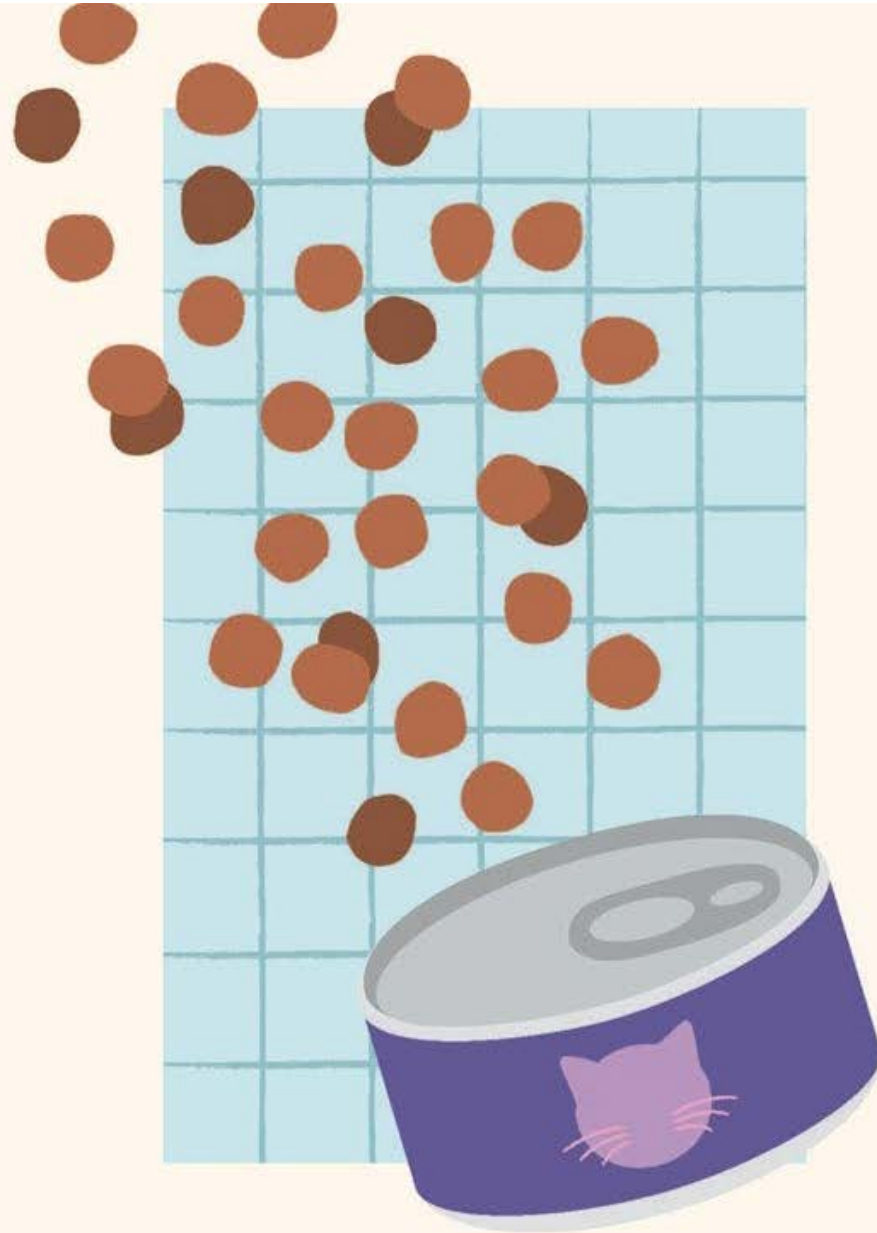
Don't worry about trimming all claws at once; few cats remain patient for more than a few minutes, so you may need to complete the rest later. If you need help with trimming your cat's nails, visit your local veterinary clinic.

Wet vs Dry Food

When it comes to cat food, the options are plentiful. Cats should be fed according to their life stage or specific health conditions' needs; kittens require more protein and calories, senior cat foods have lower phosphorus levels to support aging kidneys, and cats with skin conditions can benefit from diets enhanced with fatty acids.

Both dry and wet cat food have pros and cons. Because wet foods typically contain more than 60 percent water (the moisture content of the prey that cats have evolved to eat) they may be a good option for cats that don't readily drink water. They can be beneficial for cats prone to urinary tract disease: wet foods dilute urine, lowering the concentration of inflammatory elements in the bladder. Wet foods' higher water content also means a lower energy density than dry food, which may be beneficial for cats that are overweight or frequently constipated.

It's cheaper to manufacture dry food, so for the same cost per meal, dry food is usually a better-quality option. Dry food may be a good option for cats that like to graze over the day, as it can be left out for longer periods. Dry foods tend to be easier to use in food dispensers, food toys, and puzzle feeders, and some dry diets can reduce tartar build-up. Cats fed dry food diets should always have fresh, clean water available to promote water intake.





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Grapes & Raisins Toxicity

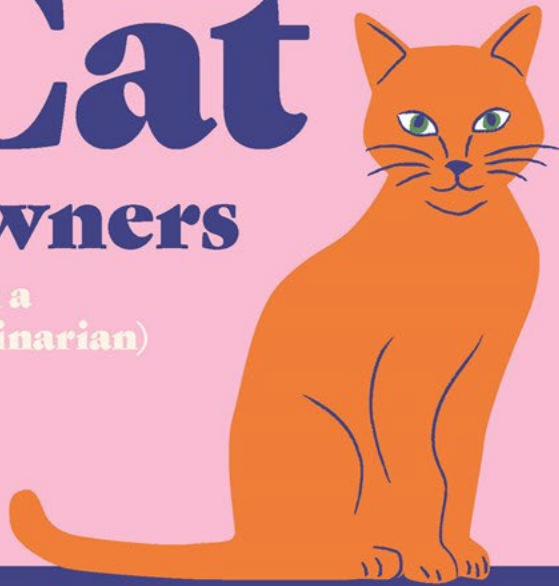
Grapes and their dried varieties (raisins, sultanas, and currants) are healthy snacks for people, but they present a potential health threat to cats. Even a small number of grapes or raisins can cause your cat to develop kidney failure.

Initial clinical signs may present within 12 hours of ingestion; your cat may show symptoms of vomiting and hyperactivity. If these symptoms are left untreated, your cat can become lethargic, exhibit diarrhea, decreased appetite, and dehydration. More severe signs of kidney damage are not seen for days after ingestion - these symptoms include nausea, anorexia, vomiting, diarrhea, belly pain, bad breath, and excess thirst.

It's best to store grapes and raisins off countertops and other places accessible to your cat. Cat-proof locks may be necessary if there are curious kittens in the household. If your cat has consumed grapes, raisins, sultanas, or currants, take them to a veterinarian immediately. As with any toxin, the sooner the toxicity is diagnosed, the sooner decontamination and treatment can start, keeping your pet safer and the treatment's expenses down.

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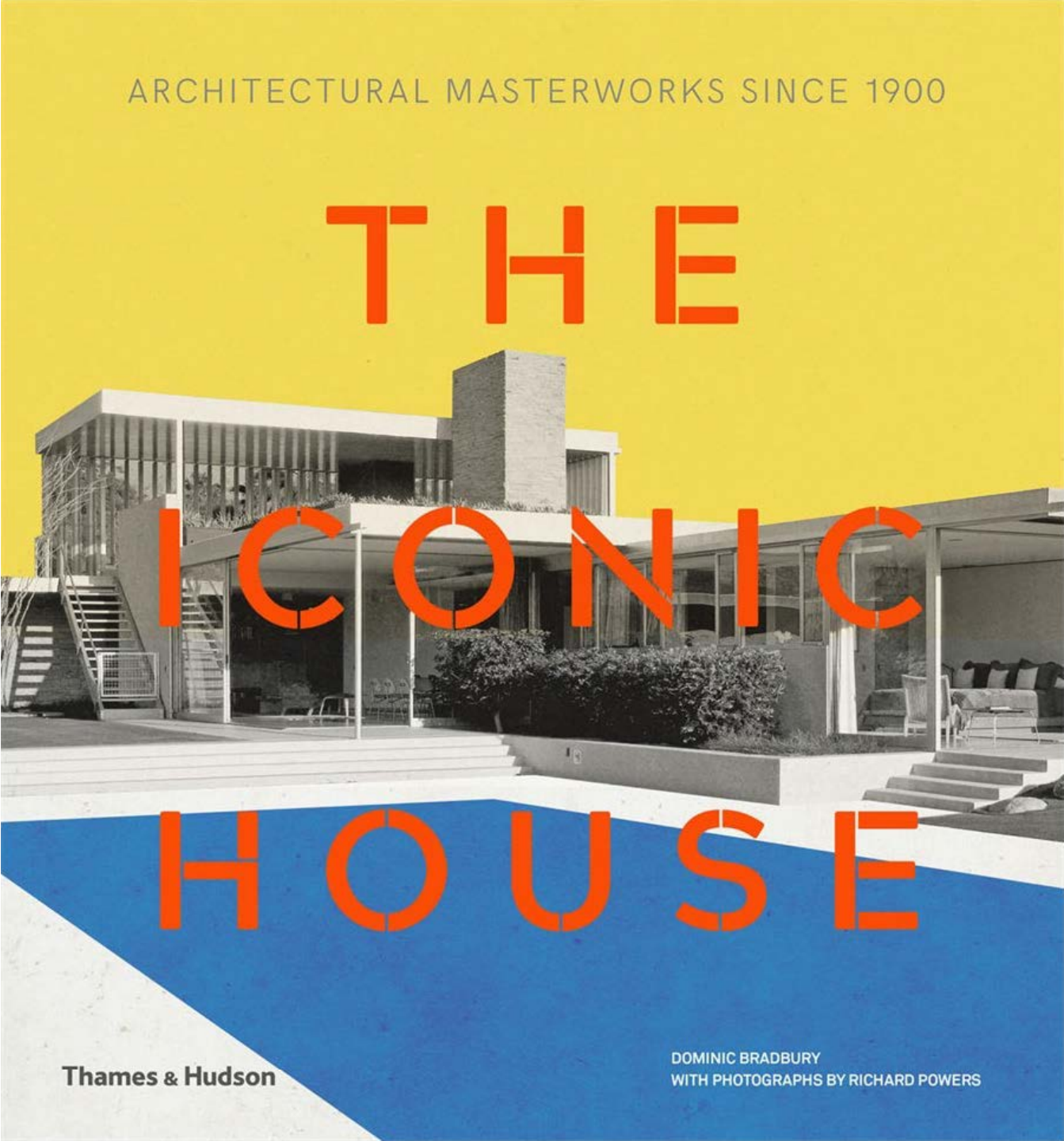
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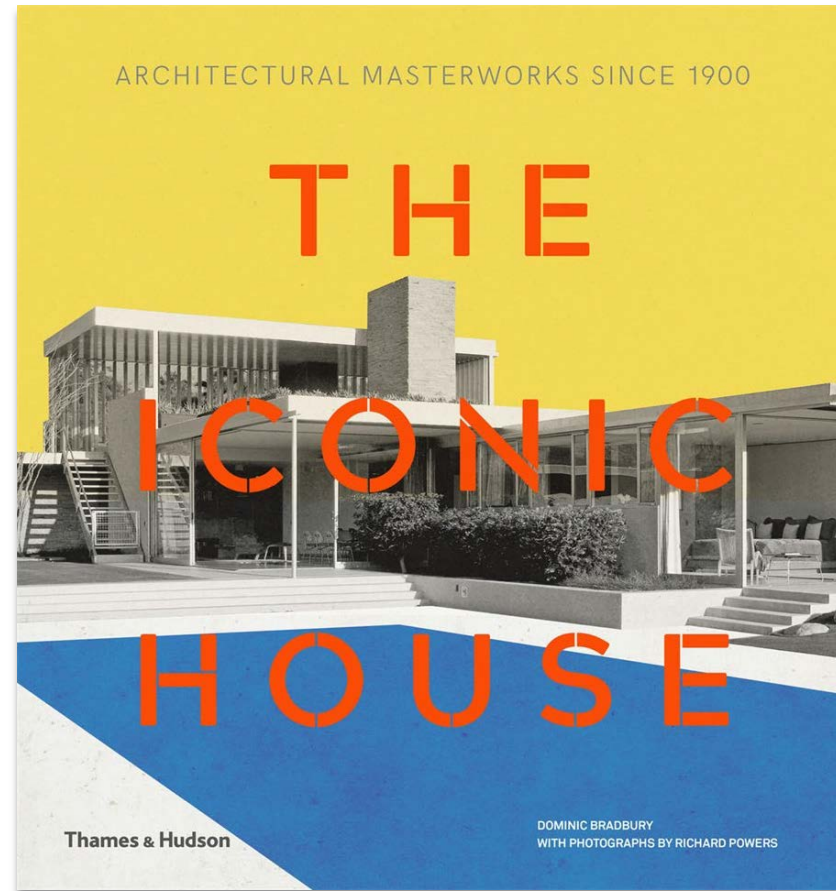
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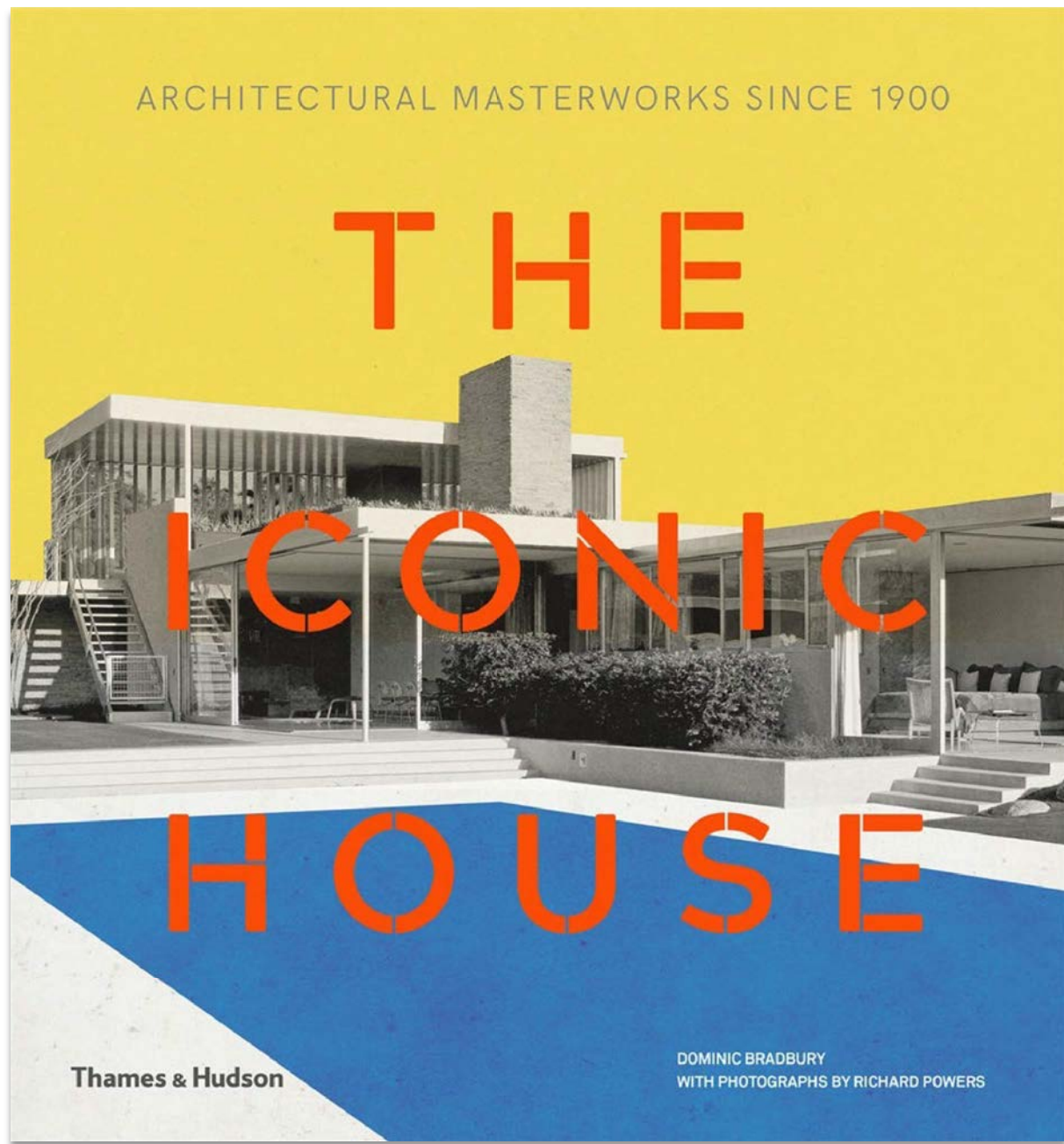
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1919 CARL LARSSON (1853–1919)
LILLA HYTTNÄS/LARSSON HOUSE SUNDBORN, SWEDEN

As an artist, illustrator, designer and writer, Carl Larsson helped, perhaps more than anyone, to define the popular idea of Swedish style. Though he was not an architect, the home he shared with his wife Karin and their many children had an international impact.

Larsson came from a very poor family background and raised himself up through his own talents. His outlook – and that of his wife, who was also an artist and textile designer – was wide-ranging and well informed. When Karin's father gave his daughter and son-in-law a small timber cottage in the village of Sundborn in central Sweden, they radically transformed it with a highly personal version of Swedish Gustavian style, also bringing in elements from other design cultures.

The Larssons were given the cottage in 1888 and it evolved in phases, the couple working closely with local craftsmen to complete major additions in 1890, 1900 and 1912. Arguably, the evolution of the house only ended with Larsson's death in 1919. His watercolours of the house, published in his many books – particularly *A Home* (1899) – carried the Larsson style outwards, and their work remains much praised and imitated, particularly as it was never grand or pretentious but always attainable and romantic.



New materials and advanced engineering helped introduce a wholesale reinvention of the home, as the modern pioneers sought new answers to old questions. The Bauhaus émigrés – Walter Gropius, Ludwig Mies van der Rohe and Marcel Breuer – were massively influential in this process, and famously spread their thinking to Harvard and East Coast USA as they left Germany behind. On the West Coast, too, Richard Neutra, Charles and Ray Eames, and others were establishing a brand of Californian Modernism, with a fresh emphasis on fluid spaces and a close relationship between indoor and outdoor living. Scandinavian Modernism – as exemplified by Alvar Aalto and Arne Jacobsen – offered a warmer, softer approach with a greater reliance on natural materials, closer to the organic approach of Frank Lloyd Wright in the United States.

Many of these figures were also 'renaissance men', making their work all the more cohesive and rounded. They were writers and theorists, they

painted and drew, lectured and taught. Their houses often drew on their talents for designing furniture, lighting and interiors to create a fully integrated work.

In this respect – and many others – the multi-faceted Le Corbusier towered over his contemporaries. His influence on the shape of twentieth-century architecture has been immense, with his approach and philosophy making a huge impact on many figureheads of the time. His Villa Savoye of 1931 was controversial for many reasons, not least because it leaked and became unliveable for the family who commissioned it. But the impact of the house was ultimately epic, crystallizing Le Corbusier's famous Five Points of Architecture, including the free plan, or universal space, and the idea of liberating walls by using supporting pillars – or pilotis – to carry the weight of the house.

Gradually the key components of the Modernist home were established by the movement's pioneers and their iconic buildings – the multifunctional living room, the fluid indoor-outdoor relationship, the curtain wall with its banks of glazing, the raised living space, or reinvented piano nobile. Such ideas were key to a gradual but wholesale change in the way we design and order our homes, based on the desire for a fresh and more informal way of living that promotes a sense of light and space, and vivid connections – where appropriate – to the exterior and to the landscape.

What seemed revolutionary in the 1930s has now become commonplace, as even period homes are reordered to cater for a more relaxed mode of family living. These ideas have flourished not just because they were innovative, of course, but



1924 GERRIT RIETVELD (1868–1964)
SCHRÖDER HOUSE UTRECHT, NETHERLANDS

Gerrit Rietveld's architectural career was dominated by the spectacular success of his Schröder House – a building that came to define the Dutch avant-garde. Rietveld was commissioned to design the house by Truus Schröder, a young widow who ultimately became his creative collaborator and lover.

The rendered brick-and-timber house constituted a break with tradition in terms of form and structure, but it was also spatially radical, coping imaginatively with restrictive planning codes and Schröder's exacting requirements.

Rietveld encouraged an active engagement with the flexible, adaptable space, creating sliding partitions to open out or separate the whole of the upper floor. His skills as a furniture designer were also expressed in a number of bespoke, integrated designs.

Schröder House stands at the heart of an extraordinary and lasting creative exchange (he eventually moved in and lived out his final years here). It is also the most powerful architectural manifesto statement of De Stijl, the movement in which Rietveld was such a leading light, promoting a fresh modernity based on geometric abstract form. Schröder House, with its use of sculpted primary shapes and colours, made a truly remarkable statement for a Utrecht street corner in 1924.

1905

EDWARD PRIOR

VOEWOOD/HOME PLACE HOLT, NORFOLK, ENGLAND

Voewood is a house intimately rooted to its setting and site. Its architect, Edward Prior, was always interested in exploring local materials and vernacular references, but he was also interested in practicality and economy. By excavating the flint, sand and gravel used in the construction of the building, dramatic sunken gardens were formed at the front of the house. Voewood, then, was born of the earth, with an organic quality heightened by the fluid form of the house and the way it ties itself to the landscape, gardens and complementary outbuildings.

Prior – while modest about the role of the architect, and passionate about supporting the talents of builders and craftsmen – was a pioneering figure within the Arts and Crafts movement. Keen to promote quality

and workmanship, and inspired by Norman Shaw, Philip Webb, William Morris and John Ruskin, he was a progressive, experimental architect fascinated by the possibilities of new materials and structural solutions.

Voewood, for all its beautifully detailed and organic appearance, is one of the first reinforced concrete structures in Britain. The sand and gravel quarried from the gardens were also used to help make the concrete that was turned on site into foundations, structural beams and floors. The edifice was then faced with a sculpted mix of the local flint, brick, Sandringham brown stone and slim terracotta tiles from Cambridgeshire that were often woven together in herringbone patterns, window surrounds or spiralling chimney stacks.

The formation of the house was radical, too, with Prior being one of the early advocates of the Edwardian butterfly pattern, or X-shaped formation. It was a form explored at Prior's earlier house, The Barn, in Devon during the 1890s, and it later became fashionable among Arts and Crafts architects.

Voewood – rechristened Home Place for part of its life – was commissioned by the Reverend Percy Lloyd and his wife. It was felt that the fresh, breeze-blown air of north Norfolk might be beneficial to Mrs Lloyd, who suffered from poor health.

The plan of Voewood is certainly highly creative and innovative. A double-height great hall – so beloved of the Arts and Crafts movement – is positioned right at the heart of the building, with the main entrance to the west. Laid out over four floors in total, the house is highly crafted but it is hardworking, too, with simple beauty to be found even in the pantries, larders and stores to the rear.

Surprisingly, Mrs Lloyd was not taken by the building, which – together with St Andrew's Church at Roker – is now seen as Prior's highest achievement. The family soon rented out the house and later it was put to institutional use



as a boys' school, a cottage hospital and a retirement home, with part of the estate passing to a neighbouring hospital complex.

In recent years, however, the house has been lovingly restored by rare-book dealer Simon Finch, who has carefully removed the fire doors and care home amenities, and has restored Voewood – at last – into a family home, with restricted public access for weddings,

events and tours. The gardens, attics and semi-subterranean garden rooms have also come back into usage, reminding us of the breadth of Prior's vision and his extraordinary artist's eye for texture and detail.

The craftsmanship and ingenuity of the house are obvious at every turn. Even the triangular zones formed at the joins of the wings to the body of Voewood's butterfly plan are utilised as squared-off spiralling staircases, twisting upwards.

1931

LE CORBUSIER

VILLA SAVOYE POISSY, FRANCE

It is hard to overstate the importance of Le Corbusier for twentieth-century architecture. For many he was the greatest architectural figure of the age, who reshaped our whole sense of form and space. He is credited with redefining architecture and articulating the Modern movement in both buildings and words, but he is also attacked for Modernism's occasional excesses in its most brutalist phases. He is, above all, the one Modernist architect that the world knows and recognizes, even if it does not always love him.

Villa Savoye, too, holds a privileged position within the Modernist canon and is richly familiar. It was the culmination of a series of Parisian villas developed by Le Corbusier in the 1920s, many in association with his cousin Pierre Jeanneret. Savoye was the ultimate expression of the 'purist' villa and embodied Le Corbusier's 'five points of a new architecture', with its supporting pilotis, roof garden, open plan, horizontal strip windows and free façade (several of these points were made possible by the use of a reinforced concrete structure that liberated the house from the need for supporting walls).

The intensely dynamic plan made use of a spiral staircase and sweeping internal access ramps. The imaginative circulation patterns, the contrasts

of open and enclosed space, the dissolution of boundaries between outdoors and in, all create a rich sense of 'promenade', with a wealth of discoveries to be made as one moves through the building.

The house was commissioned by Pierre and Emilie Savoye, who lived in Paris and wanted a country home for weekends and holidays. 'This villa was constructed in the greatest simplicity,' wrote Le Corbusier, 'for clients who were quite without preconceptions, either old or new.'¹ Madame Savoye was, however, explicit in setting out a brief for the house that involved all the latest technology as well as the service and guest spaces needed for entertaining.

Le Corbusier described the house as a 'box in the air'. The pilotis structure raises the main living spaces into the crisp cube of the upper level, maximizing views of the landscape. The ramp that leads up through the house, complementing the staircase, continues from the first-floor roof garden to a modest upper level holding a solarium, partially shaded by those funnel-like curving walls.

Unfortunately, the house leaked and suffered from persistent damp, among a series of problems that soured architect/client relations. There was even talk of a lawsuit before the war interrupted everything and the house

was abandoned. It sustained some damage in the war years and was threatened with demolition, but in 1964 it was listed as a historic monument.

Villa Savoye is, of course, so much more than a machine for living in. It is a highly sculpted artwork and an ergonomic, functional home. It is also a prototypical sacred space dedicated to a new way of living. 'One concern has been uppermost in my mind,' wrote Le Corbusier towards the end of his life. 'To make the family sacred, to make a temple of the family home.'²

¹ Quoted in Jacques Sbriglio, *Le Corbusier: The Villa Savoye*, Birkhäuser, 2008.

² From Le Corbusier, 'Mise au Point', in Jean Jenger, *Le Corbusier: Architect of a New Age*, Thames & Hudson, 1996.

Villa Savoye – with its bold crisp outline, uniform slim pillars, banks of horizontal glazing and what appear to be giant funnels emerging from the roof line – is often considered the masterpiece of machine-age modernity.

far left: ground floor

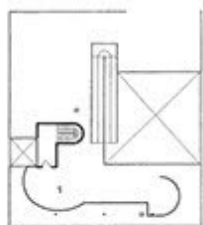
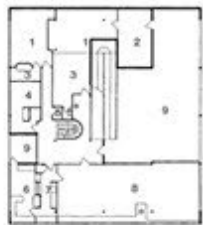
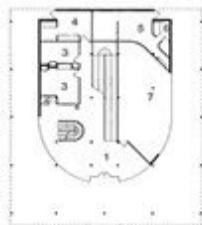
- 1 entrance hall
- 2 w.c.
- 3 maid's room
- 4 laundry room
- 5 chauffeur's room
- 6 bathroom
- 7 garage

centre: first floor

- 1 bedroom
- 2 boudoir
- 3 bathroom
- 4 guest room
- 5 w.c.
- 6 kitchen
- 7 pantry
- 8 salon
- 9 terrace

left: second floor

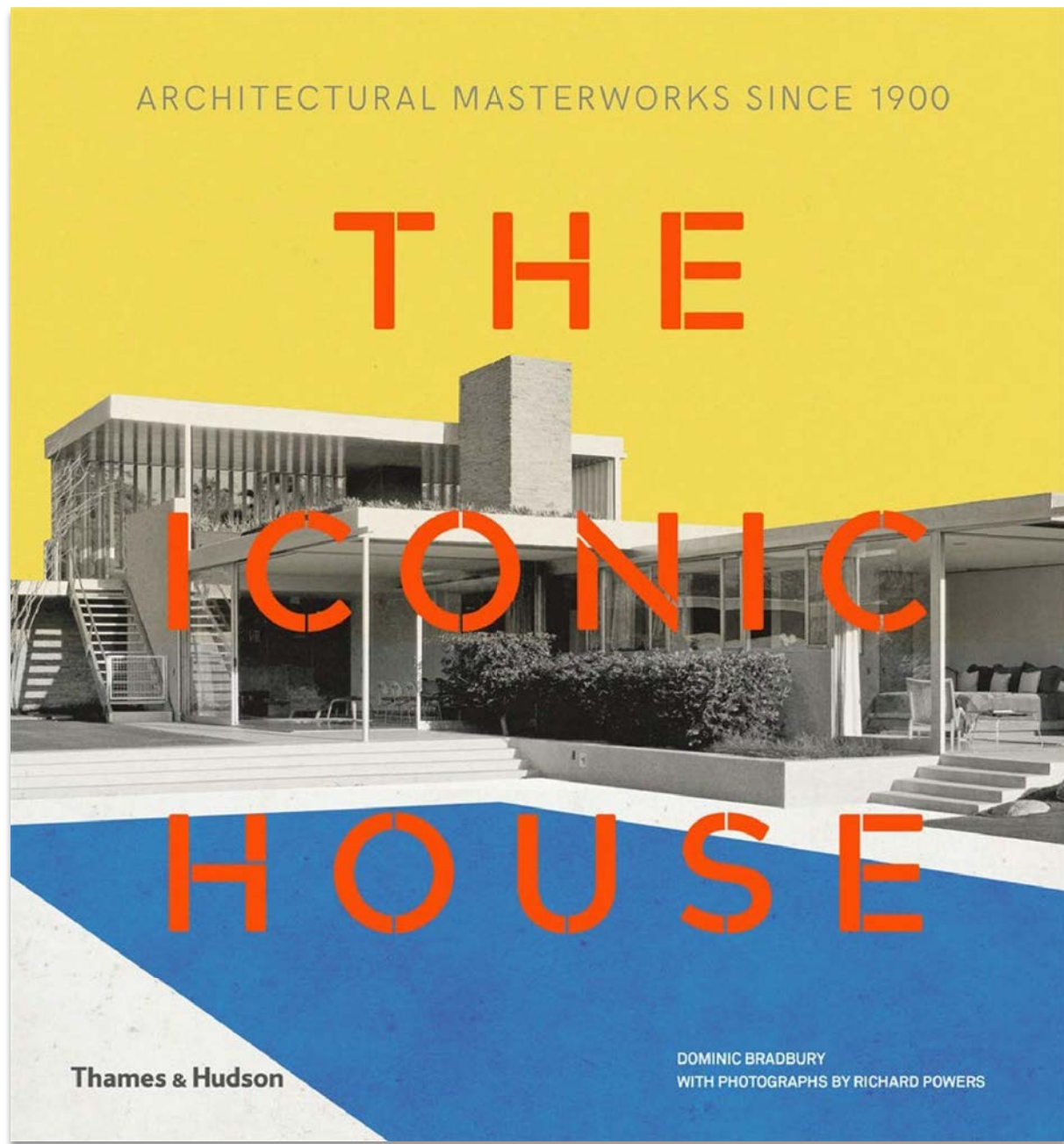
- 1 sun terrace





- main floor
- 1 pool house
 - 2 swimming pool
 - 3 spa
 - 4 utility room
 - 5 bedroom
 - 6 guest room
 - 7 bathroom/w.c.
 - 8 living area
 - 9 dining area
 - 10 kitchen
 - 11 carport





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Architecture for All
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2

Making a Home

SUGARHOUSE STUDIOS

As Assemble began to expand and regularize its activities in the years after 2011, it became clear that operating out of various apartments and gathering for work sessions at different locations was not going to be viable much longer. The group needed a place to not only design together, but also to do the research, development and, crucially, the fabrication that was integral to what they saw as their task. They wanted a place to store the materials they were collecting, which included things they wanted to reuse from current or just finished projects, as well as pieces of wood, scaffolding, fabric, and other fragments they thought could be useful for the next endeavour. Finally, they also wanted a place to be, sensing that their existence as a group depended on socializing together, but also on their ability to attract friends and families to volunteer, as well as experts in various crafts and techniques with whom they could collaborate. They found the solution in a former factory on Sugar House Island, and dubbed their new home – and the subsequent iterations of their headquarters in other locations – Sugarhouse Studios.



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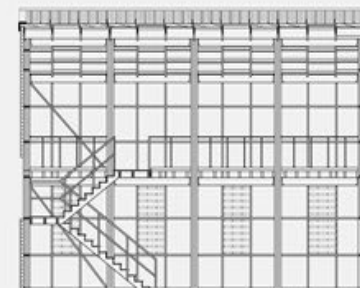
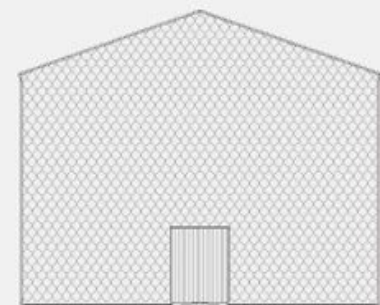
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Building Community

GRANBY FOUR STREETS

Many of Assemble's concerns with neighbourhood activism and community building through craft, reuse, and event staging were brought together in series of interventions, renovations, events, and proposals for a working-class neighbourhood in Toxteth, Liverpool called Granby. It also brought Assemble international recognition, including the United Kingdom's most prestigious art award, the Turner Prize. Eventually, the project encompassed the renovation of a number of houses; the creation of a winter garden that serves as a community hub; the establishment of a tile manufacturing and training facility; and the tentative revitalization of part of the neighbourhood's commercial strip. A scheme for new houses to replace ones torn down by the local council has not yet been constructed, but its design and the manner in which it was presented are among the most influential of Assemble's designs.

The area that has come to be called Granby Four Streets is in many ways typical of the inner-city areas developed as part of the industrial revolution to house the workers who



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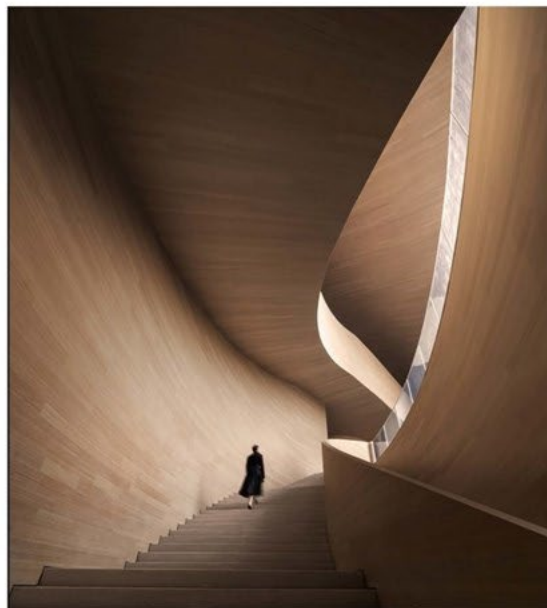


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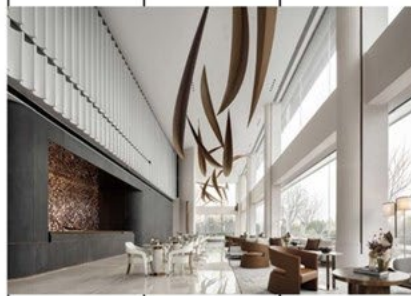


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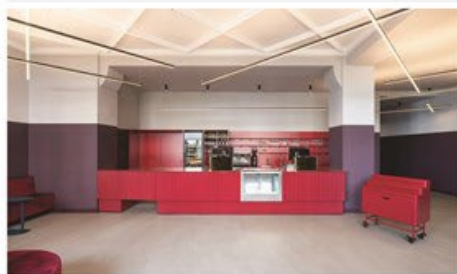
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Panorama Penthouse

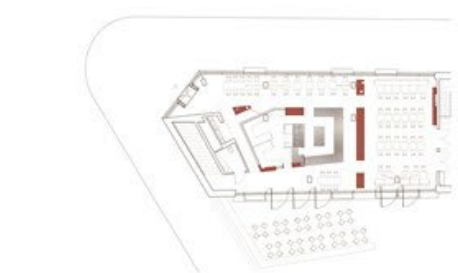
A luxurious penthouse with panoramic views toward both the seaside and the city center in a former office building, that had been transformed into a high-end residential building. To maintain the 180-degree views from every spot in the penthouse Bureau Fraai decided to introduce free-standing oak volumes creating an open floor concept instead of a traditional layout with walls blocking the view. By designing an open floor plan with free-standing oak wood volumes the façade was kept clear. This way, the surroundings are always present in every part of the penthouse making you fully aware of the changing colors of the seasons, the tides, and of the sunrise and sunset that are never the same. To strengthen this relationship with the surroundings the architects chose a neutral basis of white and light grey colours for the floors, ceilings and existing walls.





Blauer Stern

As part of the renovation of the traditional Berlin arthouse cinema, the foyer was extended and the two auditoriums redesigned. Built in 1870, the building has been a movie theater since 1935. A partition wall was removed from the foyer to create a spacious entrance with a bench and counter. The irregular room structure of the large hall is now unified by round arches. The walls are covered with printed fabric panels. A work by artist Mechthild van Ahlers served as a template, with floral and cloud-like shapes in shades of red floating against a blue background. The red typical of the cinema can also be found in the décor of the auditorium and foyer. The historic stucco decoration of the foyer ceiling inspired the lighting design: suspended LED lighting tracks partially trace the diamond pattern of the stucco.



REMI

The Architects approached the design of the restaurant REMI by using architectural materials that are high in quality, carefully sourced, and crafted, with rigorous attention to detail. This is the very approach to ingredients that the chefs bring to crafting a meal, so the success of the project results from a synergy between the architects and the chefs. The design is intended to emphasize simplicity and quality - and to enhance a dining experience that is authentic, straightforward, and fun. At the center of the space is the open kitchen - surrounded by materials working together like diverse ingredients for a good meal: unfinished perforated aluminum, rough stucco, red-colored MDF cabinetry, transparent lacquered birch, pale blue curtains, stainless steel, and a natural deep red granite that combines all the colors used.



Volgare Store

As a nod to the neighborhood's multicultural roots and using the building's remnants as the foundation of the firm, the designers married the ideals of Mexican modernism with Portuguese, Spanish, and Moroccan influences. This eclecticism is specifically articulated through contrasting elements adorning the store: thick, multi-colored glass bricks with terrazzo flooring and interior walls varying within a spectrum of concrete, orange, dusty blue, amber, and ecru. The result is an immersive and intoxicating world of color and warmth. The studio hasn't held back with its style of merging color, pattern, texture, and vintage into one space – it's loud, fun, and straightforward.





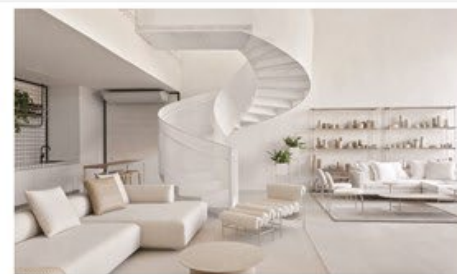
Prima Seafood Palace

The principal goal was to create a timeless space, free of trends, with local, natural materials that develop a patina and continue to enrich the restaurant over time. Designing with wood and light was the starting point for the design. The neutral material palette, comprised primarily of white maple and brass, creates a backdrop for the main act - the unpretentious but exceptional food of cherished Canadian chef Matty Matheson. PSP's design was also inspired by Matty's East Coast roots and admiration for both Japanese and Scandinavian architecture. Matty's career began at Le Select, a celebrated French Bistro in Toronto, which helped inform his appreciation for the world of food.



Casa Vista

The horizontal proportions are delineated by the extrusion of a cottage elemental section, which generates a sixty-meter-long structure. Rooted by closed volumes in its edges, which contain the master suite and the kitchen, the house opens itself to the colors surrounding it through an immense wide-screen span overlooking the infinite blues. Under the roof, an open-air veranda permeates the span, connecting the gardens on either side and surrounding a white lower box. As a house within a house, this volume hosts three bedrooms, a small den, a bathroom, and a living room enveloped in perforated Viroc panels (a dense wood-and-cement composite). Independent of the main structure, this inner house can open itself completely as the Viroc panels work as folding screens.



Folio Concept Store

The concept store brings a new way of communicating with the public. Through a dynamic retail experience, the design of the store allows an immersion of the products through the proposed scenarios that remain in the minds of consumers, emphasizing the purpose of the design: the true connection with the user. Through neutral and natural colors, innovative materials, and textures, the minimalist space allows each product to demonstrate its uniqueness. Neutral tones and a white-on-white concept run through all the store's elements, enhancing the finishes, colors, and wood tones of the furniture. In the main axis of the showroom, a spiral staircase carved in metal connects the ground floor to the mezzanine, reinforcing the concept of integration and sensorial experience.





Blu Dot Showroom

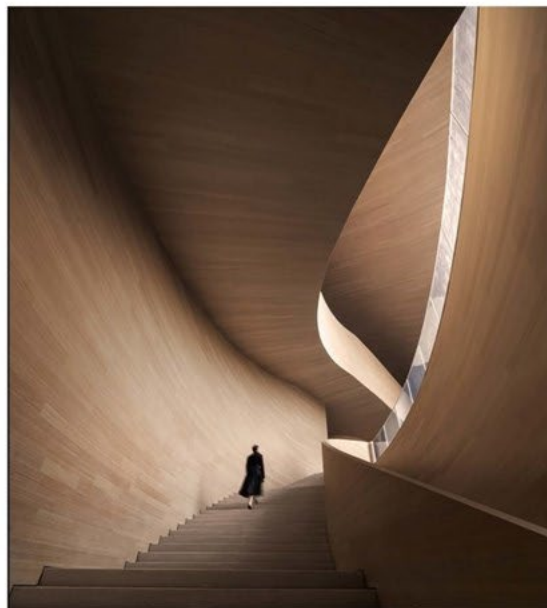
Built within a historic warehouse building in the Pearl District, the new showroom for the furniture company Blu Dot was designed to preserve the spirit of the existing architecture, while creating a distinct, crafted intervention for the new display environment. At the start of the project, the existing space was a mixture of historic features and an eclectic set of additions. While the building had a clear underlying organization, characteristic of pre-war warehouse structures, a series of renovations over its lifetime had complicated this clarity, dividing the interior space, and disrupting



Bonsall

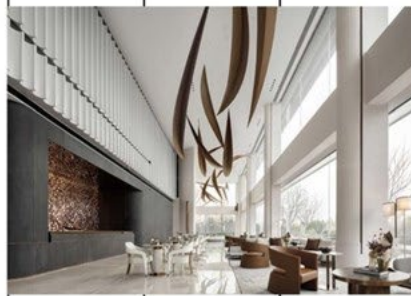
Nestled amongst mature oak and maple trees deep in Bonsall Canyon, this Malibu home's transformation was designed for a family of five who sought to pay homage to the original structure while optimizing its redesign for a modern, indoor-outdoor lifestyle. Taking cues from old Belgian stone farmhouses, the architecture aimed to distill the home's existing agrarian form even further, emphasizing its classic single-gable pitch and adding wide, sliding glass doors throughout that pocket to dissolve the line between home and garden. The exterior was clad in understated wood emblematic of the design's rustic inspiration, while eaves were cut back throughout to modernize its midcentury roots.





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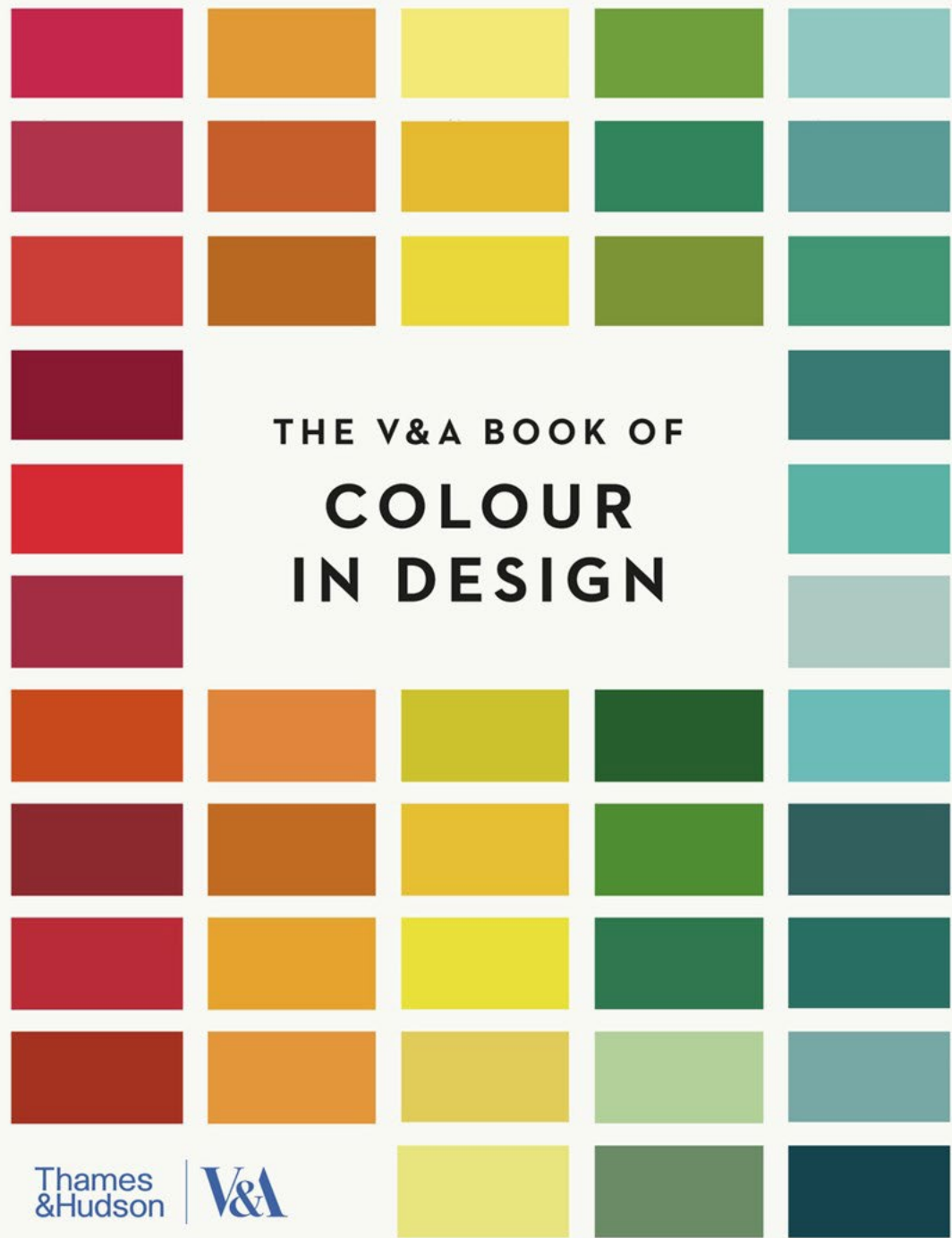
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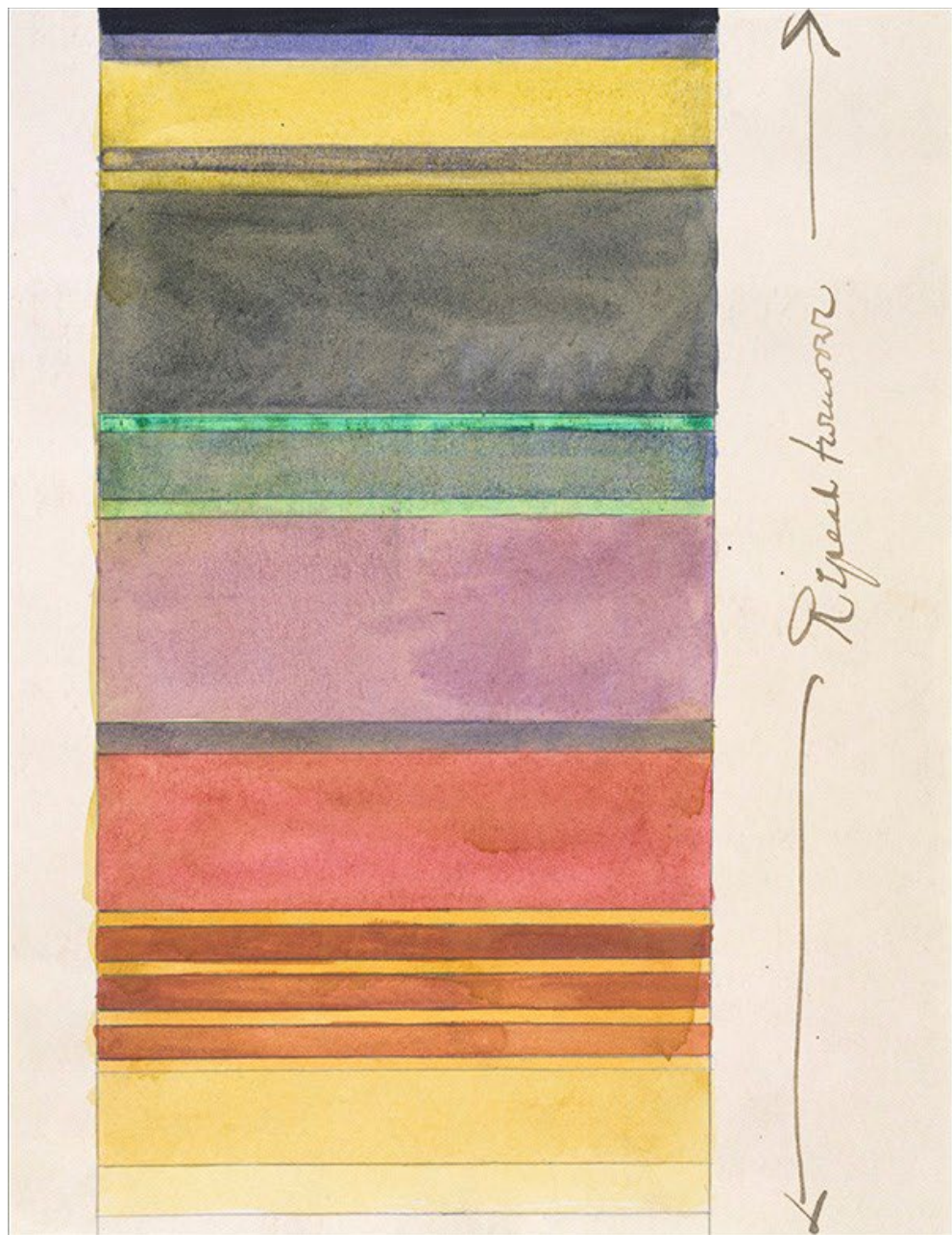
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INTRODUCTION

In H.P. Lovecraft's 1927 short story 'The Colour Out of Space', a meteorite lands on a farm in Massachusetts and sinks into the earth, glowing with an unearthly colour that none of the witnesses can describe and that defies scientific analysis. The next harvest yields a bumper crop of unusually large fruit and vegetables, but they are foul-tasting and inedible, crumbling into grey dust. Subsequently, the surrounding vegetation, wildlife, farm animals and eventually the farmer and his family are all affected too. The humans succumb to psychosis, then a mysterious wasting disease and finally a horrible death, all in the lurid glow of the now dreaded 'colour'. Abundance turns to monstrosity, and what seemed a natural wonder becomes a menacing blight, reducing the whole district to a grey dust-filled desert abandoned by the local population and passing into lore as 'the blasted heath'.

Like most horror stories, 'The Colour Out of Space' and its subsequent incarnations in film speaks to the anxieties of its time, but it also taps into a long-standing ambivalence about colour, historically regarded with a mixture of fascination, fear and disdain. The artist David Batchelor, in *Chromophobia* (2000), traces an aversion to colour running through western culture from ancient Greece to modernity. Colour is regarded either as an attribute of the alien other, 'usually the feminine, the oriental, the primitive, the infantile, the vulgar, the queer or the pathological', or is dismissed as subjective, unstable and secondary, 'relegated to the realm of the superficial, the supplementary, the inessential or the cosmetic'. When societies are convulsed by iconoclastic episodes of reform or revolution, decadent colour is usually one of the first candidates for purging.

One source of this ambivalence may be the relative imprecision of colour vocabulary. Two people sharing a common language and perfectly capable of distinguishing between one shade and another can still disagree about the basic colour term for it. The same shade of maroon may be called red, purple or brown by different observers. Queen Elizabeth II's outfit for the State Opening of the UK Parliament after the 2019 General Election sparked a lively debate in the press and on social media about whether her coat was green or blue (incidentally, some languages have only one word for green and blue, which anthropologists render in English as 'grue').

Since at least the seventeenth century, philosophers have debated whether colour even exists as an objective phenomenon, or is just an arbitrary way of organizing subjective experiences. For much of the twentieth century, many anthropologists subscribed to a theory of 'linguistic relativity' – the idea that language shapes our perceptions such that we cannot recognize a colour as distinct unless we have a word for it. Experiments by cognitive psychologists in the 1950s, comparing the ability of English speakers to remember shades of yellow and orange with Native American Zuni speakers, who had one word for both colours, seemed to back up the theory. But studies of a wider pool of cultures and language groups by the anthropologists Paul Kay and Brent Berlin, published in *Basic*

René-Henri Digeon (active 1855–1872), plate from Des Couleurs et de Leurs Applications aux Arts Industriels (On Colours and their Applications to the Industrial Arts) by Michel Eugène Chevreul (1786–1889), aquatint, 1864





YELLOW

In March 1888, when Vincent van Gogh first arrived in southern France, he wrote to his brother Theo: 'The sun dazzles me and goes to my head, a sun, a light that I can only call yellow, sulphur yellow, lemon yellow, golden yellow. How lovely yellow is!'. Deriving its pigment from clay, yellow is thought to have been one of the first colours used in prehistoric cave art, over 17,300 years ago. Yellow has embodied many emotions and ideas, falling in and out of favour throughout history depending on its shade, its application and its connotations. At times the colour of the natural world, of the sun gods and Imperial China, symbolizing warmth, wealth and status, yellow gained a new visual vocabulary in the modern age, as a transgressive, attention-grabbing colour.

Language has not always been kind to this colour. To yellow is to age and wither. In English slang, 'yellow-bellied' refers to a coward, and 'yellow journalism' describes fake news. In French and Italian, a yellow person ('jaune', 'giallo') is deemed a traitor, while in German 'gelbe laune sein' means to be jealous. Jaundice, yellow fever and bubonic plague are all linked to the colour, and some sources of yellow pigments, such as cadmium, lead and chrome, can be toxic. But when yellow turns to gold, it becomes positive and valuable; we talk of a golden age, a golden handshake, a golden child.

Yellow clothing is burdened by its past association with dishonesty, jealousy and discrimination. Xanthophobia, fear of the colour yellow, is evident in numerous Christian depictions of Judas Iscariot, the yellow-clad disciple who betrayed Christ, while iconography of the Middle Ages often portrayed executioners dressed in yellow.

In Nazi-occupied parts of Europe, persecuted Jewish people were forced to wear the yellow Star of David on their clothing as a demeaning marker of their religious identity.

But wearing yellow can also represent hope. During the First World War, women in Canada would wear a yellow ribbon as they waited for loved ones to return from battle. In 1979, at the beginning of the Iran hostage crisis, many Americans revived the tradition to support those held in Tehran. Since 2004, Singapore's Yellow Ribbon Project has promoted the rehabilitation of ex-convicts and encouraged integration and re-employment.

A link between yellow and the sun was established early. For the Greeks and Romans, Apollo, the sun god, was typically depicted as a young man of radiant beauty (pp. 86–7) and considered a beneficial healer, dispelling darkness and bringing harmony to the mortal world. Sunshine is often associated with good health; it is a positive source of vitamin D, and the slightest ray of sunlight can uplift the gloomiest of days. Because of its affiliation with the sun, yellow has become a symbol of warmth, positivity and joy. The sixteenth-century King Henry VIII of England certainly agreed, and famously wore yellow each of the six times he married, demanding that his new queen and all the court wear it too.

Yellow's happy hue is found in children's toys and cartoons, notably Pokémon's Pikachu and Winnie-the-Pooh. In 1963, Harvey Ross Ball was commissioned to create an image to raise the morale of employees at the State Mutual Life Company in Massachusetts, and came up with the beaming yellow smiley face symbol that would become a widespread emblem of radiant joy. Yellow's association with happiness has led to



Yellow and gold have long been colours of divinity. In Hindu mythology, the eagle-like deity Garuda is the vehicle of Vishnu. In this painting (c. 1825; opposite), he is depicted as golden yellow. Egyptian amulets were worn for their protective properties. This golden example from 1400-1200 BC (above left) represents Taweret, goddess of maternity, and was believed to ensure fertility and heal souls in the afterlife. The worship of relics became significant to Buddhist ritual. This small gold reliquary casket (2nd-5th century, above centre), preserving the bone fragments of a distinguished religious teacher, was excavated from the great Indian monastery of Takht-i-Bahi. Gold also surrounds the Virgin Mary and Christ-child in this Renaissance painting (right), lending its colour to their glowing halos and blonde hair. A brass menorah (c. 1600; above right) celebrates the Jewish festival of Hanukkah; sword in hand, Judith stands atop this lamp, referencing the Torah story in which she saves Israel from the siege of Holofernes.



In nature, and consequently design, orange can be a colour of warning. Ori Gersht's photograph *Rear Window II* (2000; opposite) captures the unnatural, glowing orange of the London skyline, the result of atmospheric and light pollution. *The Faraday Chair* (1995; below), a conceptual work by Dunne & Raby, also focuses on environmental danger. Constructed in orange Perspex, as used in safety goggles and laboratory partitions to protect and warn of danger, the structure fits a single occupant connected to the outside by a breathing tube, shielding them from the electromagnetic energy given off by technological devices in homes and workplaces.

Borrowing the visual language of hazard symbols, Design is Play's poster *Trump (Moloch)* depicts the head of child-eating monster Moloch on a fluorescent background (2017; left). The screen-printed design was created in response to the US Republican party and President Donald Trump's 'anti-scientific, anti-environmental policies'; the choice of colour perhaps also a tongue-in-cheek nod to Trump's famously not-so-natural skin tone.





PINK

Existing in shades between red and white, pink has not always been seen as a 'true' colour. In English, the earliest surviving record of the word used as an adjective is from 1607, much later than colours like blue and green. It is often claimed that the word for pink in the English language comes from *Dianthus plumarius*, a plant species with small pink flowers colloquially referred to as 'common pink' or 'wild pink'. Similarly, in many European languages, pink is known as rose or rosa, allied with the well-known flower.

Pink is a colour that feels intrinsically linked to nature, and in particular to flowers. Prized for their beauty, some pink flowers also have specific cultural or religious significance. In Japan, cherry blossoms are symbolic of spring and admired for their fleeting beauty. The arrival of the blossoms from March to early May is celebrated with a practice known as *hanami*, 'flower viewing'. Commonly depicted as pink in south Asian art, the lotus has spiritual significance in many religions. In Hinduism it is associated with a number of gods and goddesses including Brahma, god of creation. According to some traditions, Brahma was born out of a lotus that emerged from the navel of the god Vishnu, a scene we see occurring on p. 114, where the god is depicted rising from the open petals of a pink lotus. In European culture, pink roses often symbolize love, the flowers' delicate petals and sharp thorns representative of the challenges found in romantic pursuit.

Flowers are just one example of pink's abundance in the natural world. Tourmaline, pink topaz and rose quartz are all gemstones that occur in pink, their shades varying from delicate and gentle to bright and dazzling. Prized

for their beauty, they are often used in jewellery to decorate brooches, buckles and rings, their natural attractiveness enhanced and celebrated by setting them alongside other stones or precious metals. Tiny pink tourmalines have been set into the centre of silver flowers on a 1920s pendant on p. 123, indicating the colours of the petals. The pink of the tourmalines picks up and amplifies the touches of pink running through the central heart-shaped opal, giving it a romantic feel.

With its bright pink feathers, the flamingo has also become emblematic of the colour, displaying its vibrant, alluring side. The word 'flamingo' comes from the Portuguese or Spanish word 'flamengo', which literally translated means 'flame-coloured'. Flamingos are not born with pink feathers, but take on the colour due to pigments consumed in their food – including brine shrimp and blue-green algae. They are at their brightest during mating season, to attract a partner.

Craftspeople have used both natural and synthetic pigments and dyes to replicate the many shades of pink, using it to colour everything from artwork to curtains. In Europe, pink gained prominence as a fashionable colour in the eighteenth century as part of the rococo style, and manufacturers developed a host of pink objects to cater to their customers' tastes. In 1757, a pink glaze known as rose was developed at the Sèvres factory in France and used to decorate their porcelain products, such as the tray on p. 120. Madame de Pompadour, official mistress of the French king Louis XV, was a well-known patron of Sèvres, and the new rose shade, rumoured to be her favourite, later became known in England as 'Rose



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Palette Playbook

NOSTALGIC

Your Guide to Creative Colour
Combinations



Palette Playbook

NOSTALGIC

Your Guide to Creative Colour
Combinations



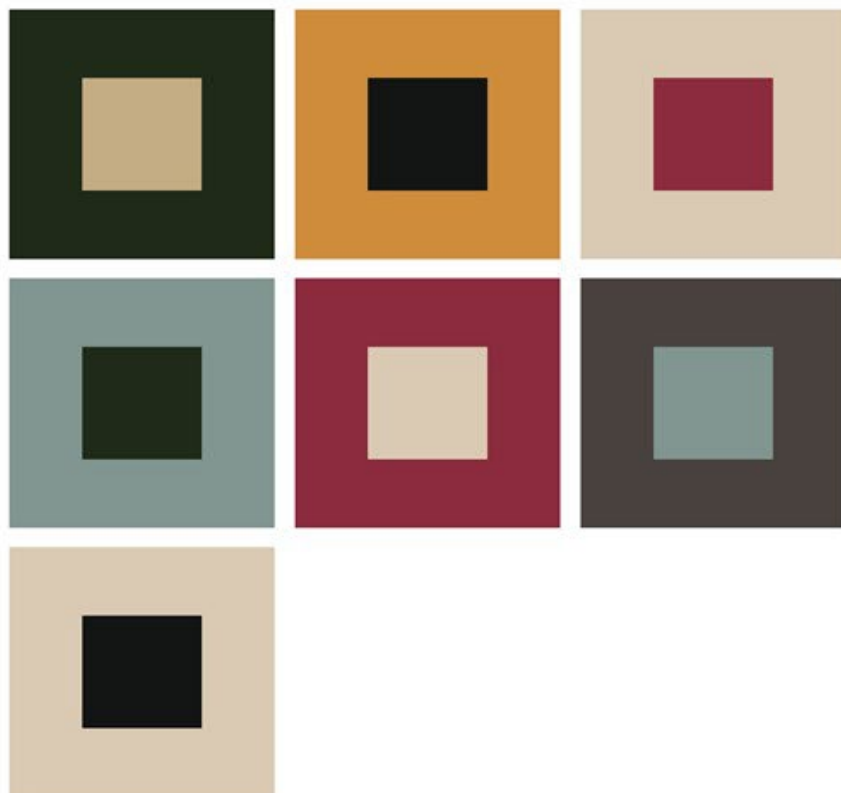
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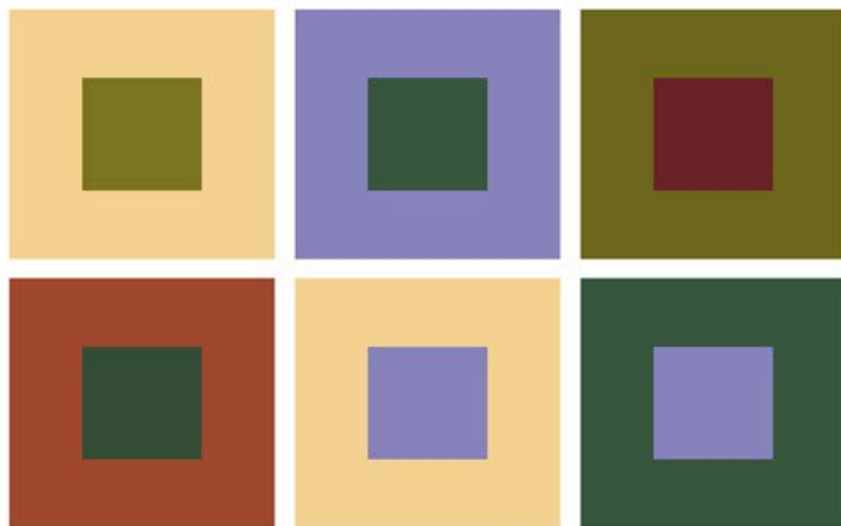
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CLIENT Attico™

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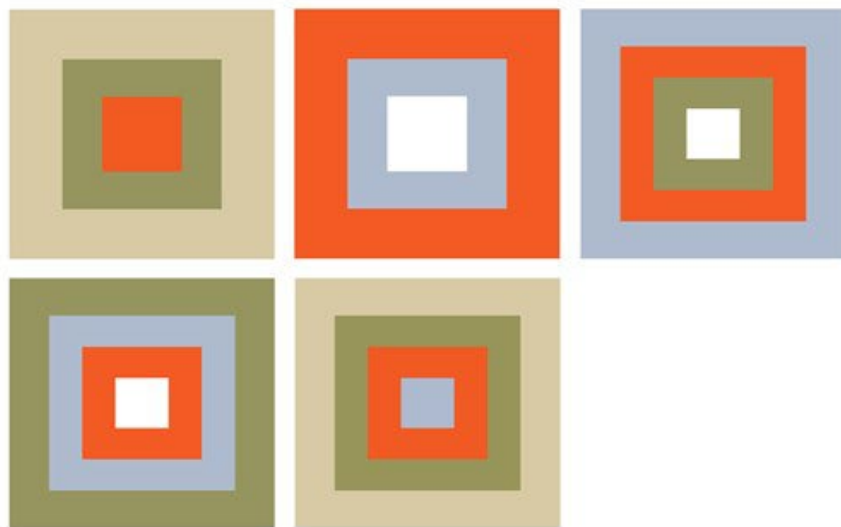
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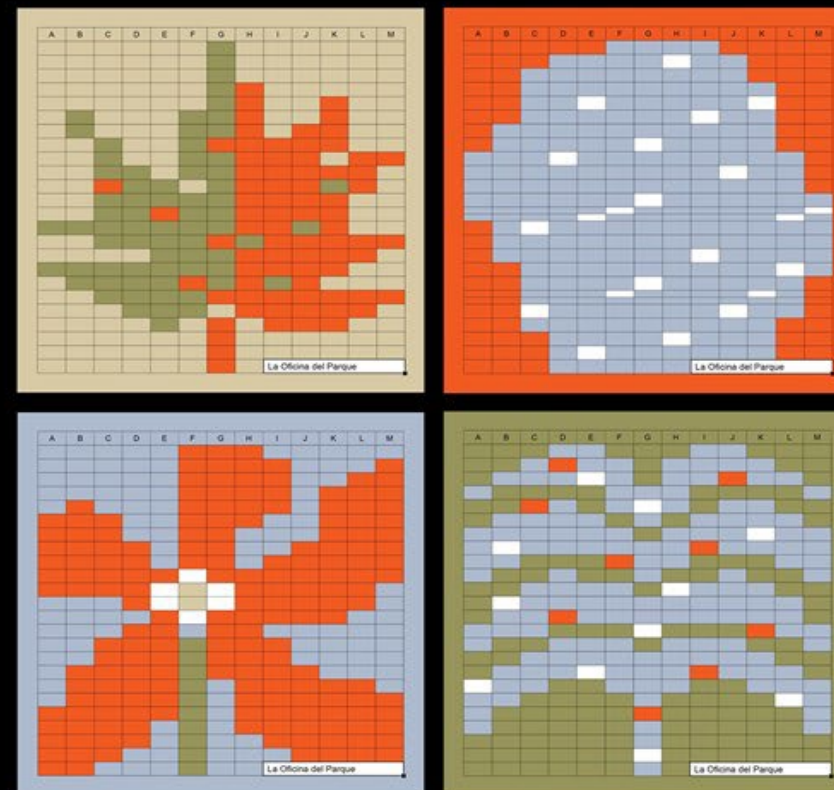


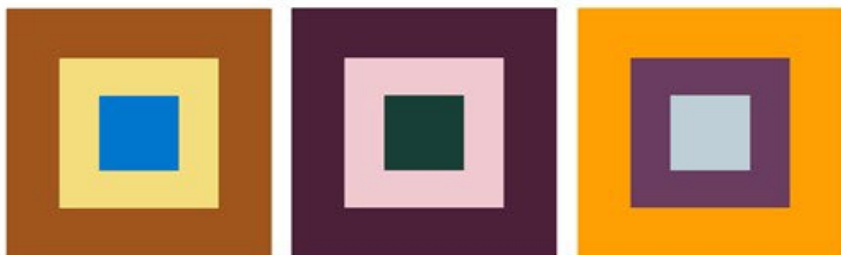
Oficina + Parque

La Oficina de Parque is a bar located in a park with the intention of offering digital nomads and local freelancers a place to grab a cup of coffee and work in a comfortable, leafy environment.

DESIGN Ingrid Picanyol
CLIENT La Oficina de Parque

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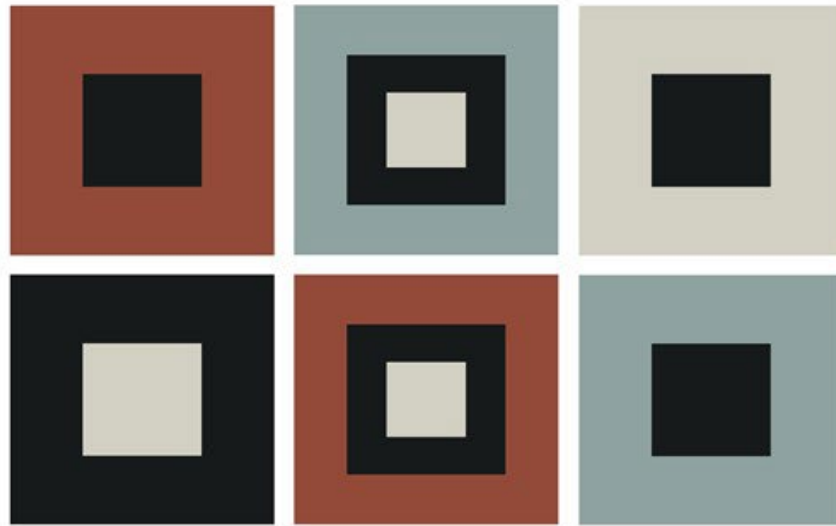
16Mo

16Mo is a ceramic brand founded in Jingdezhen in 2017, with a focus on designing cups. From inheriting traditional craftsmanship to innovating designs, and establishing our own glazing color system.

DESIGN lowkey design
CLIENT 16Mo

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CLAVE

Clave is a producer of specialty coffees that seeks to convey the pleasure of combining high-quality coffee, from harvesting to roasting, with music and art.

DESIGN ODUPLIO DESIGN
CLIENT CLAVE

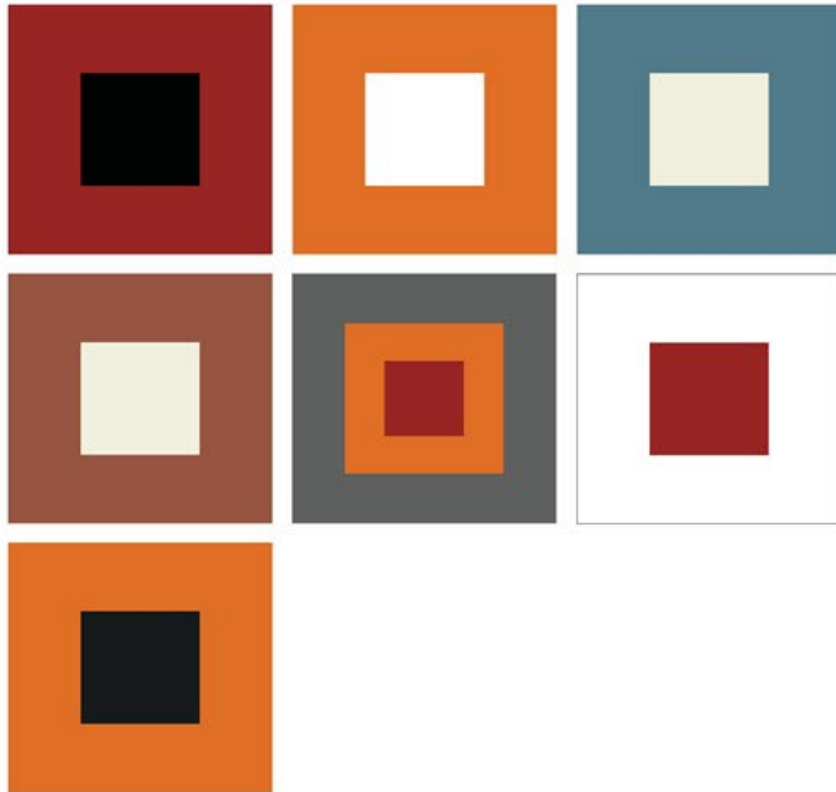
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Krause Architecture

Kause Architecture's new brand identity is a nod to the firm's current logo, incorporating geometric shapes that convey ascension and motion.

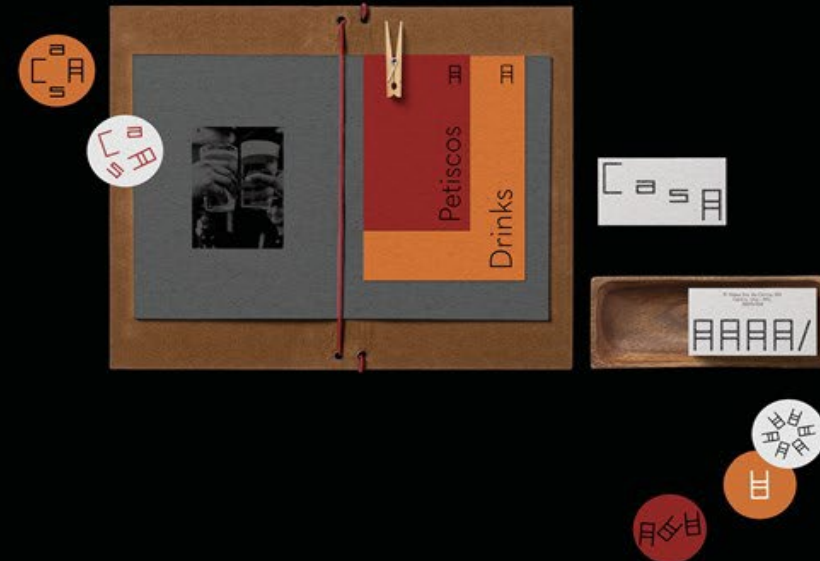
DESIGN Rafael Cardoso
CLIENT Krause Architecture

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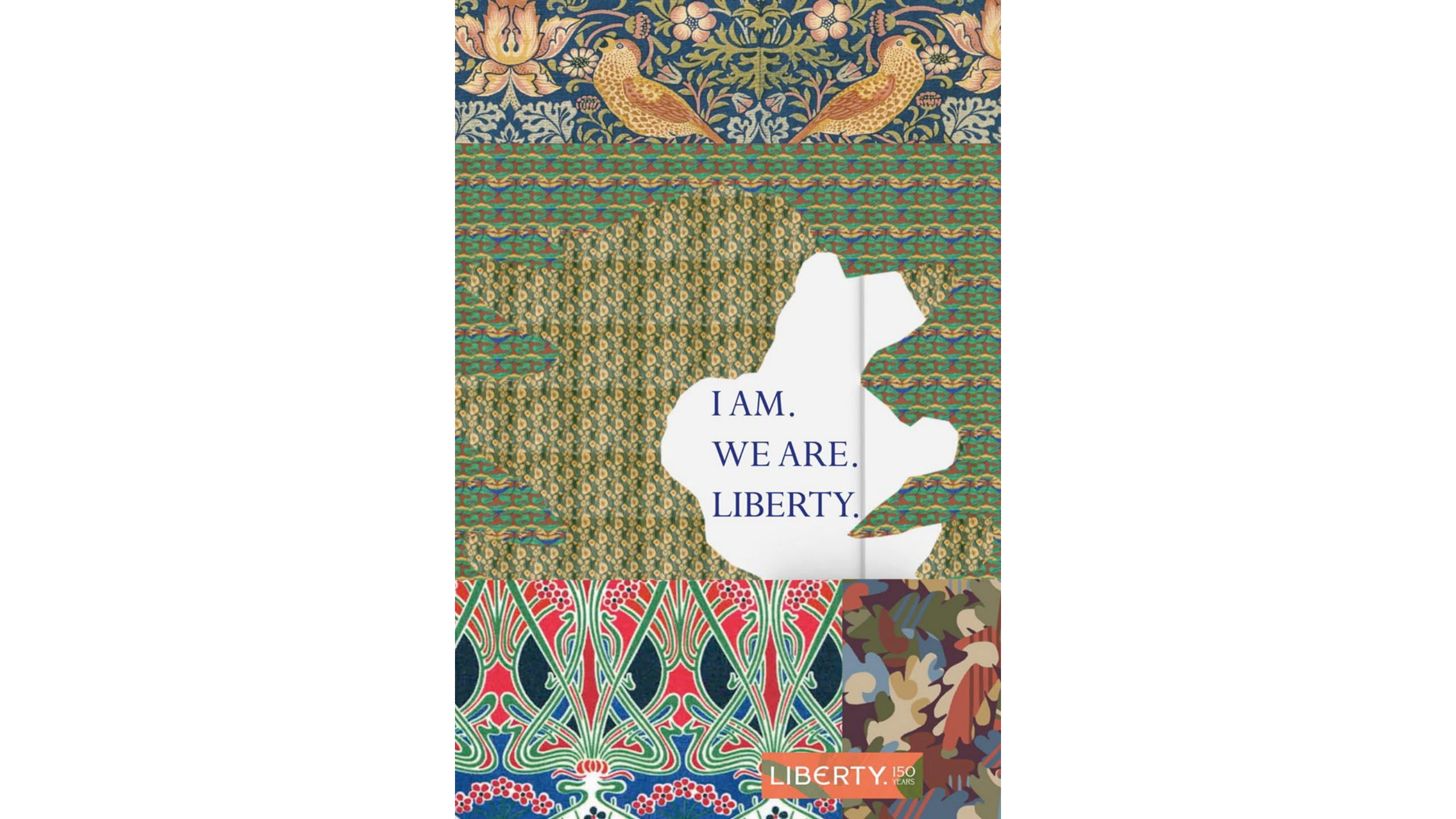
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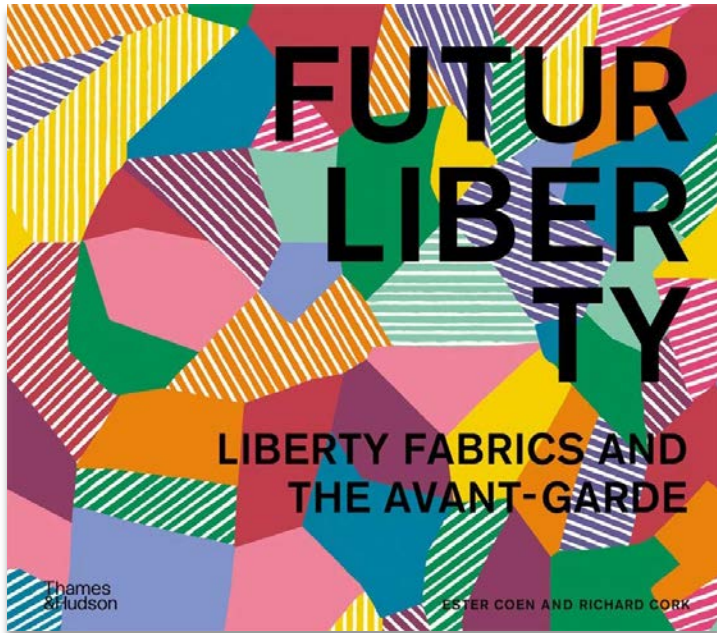
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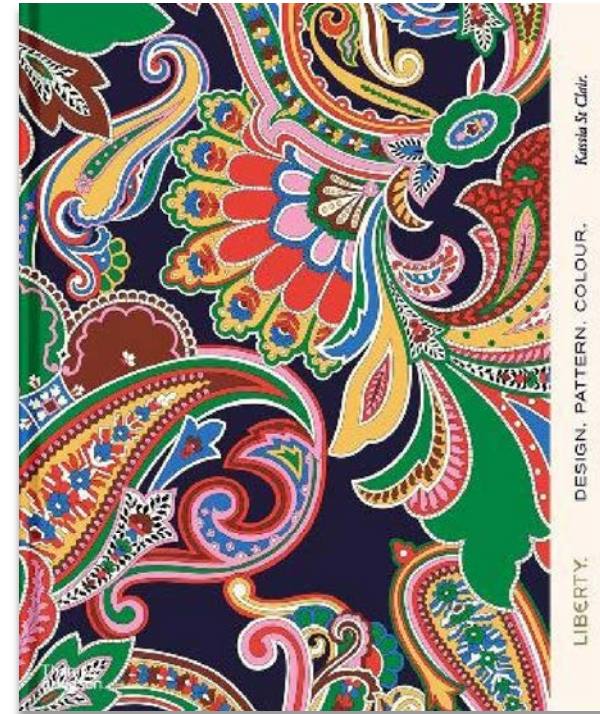
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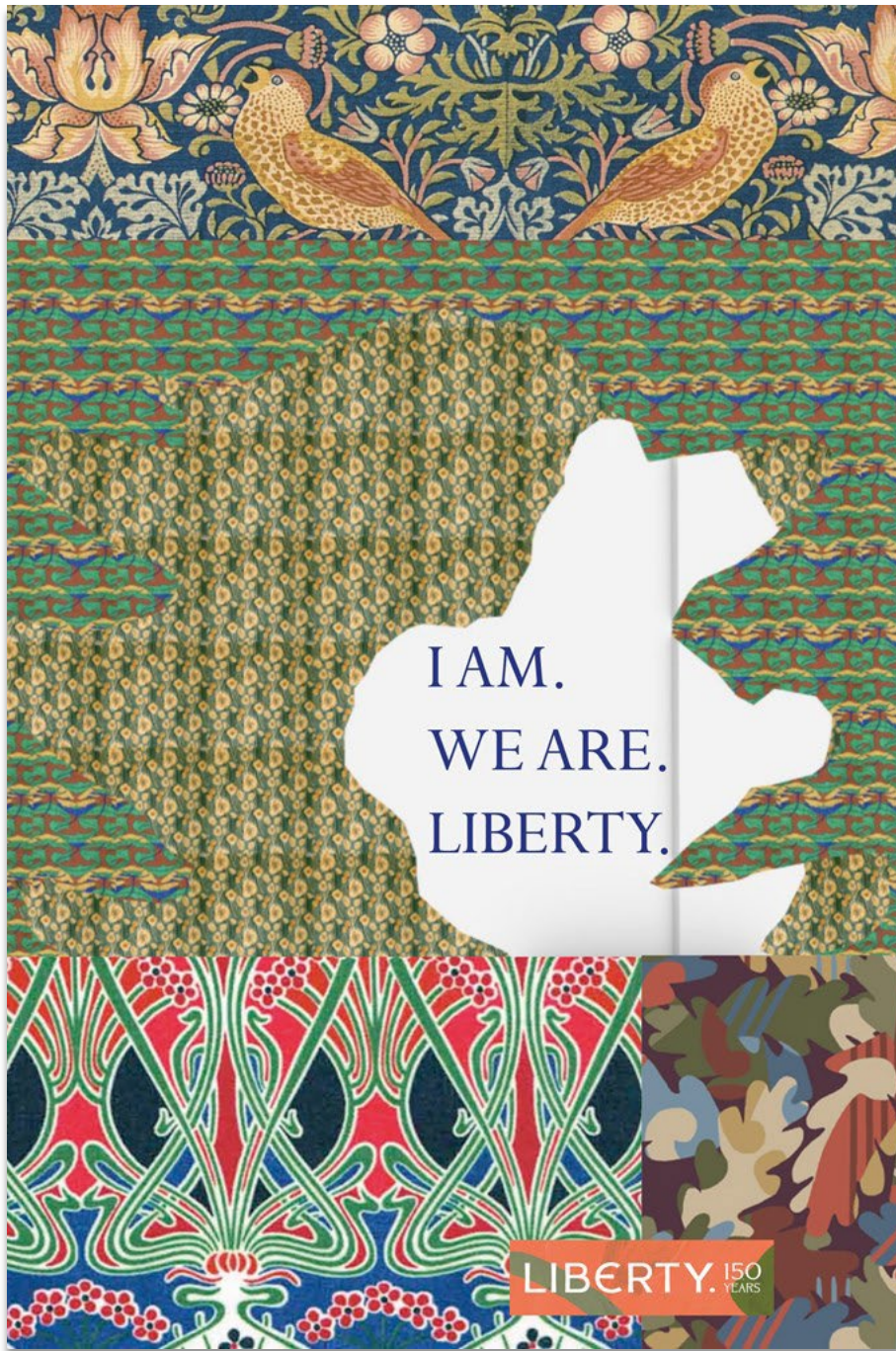
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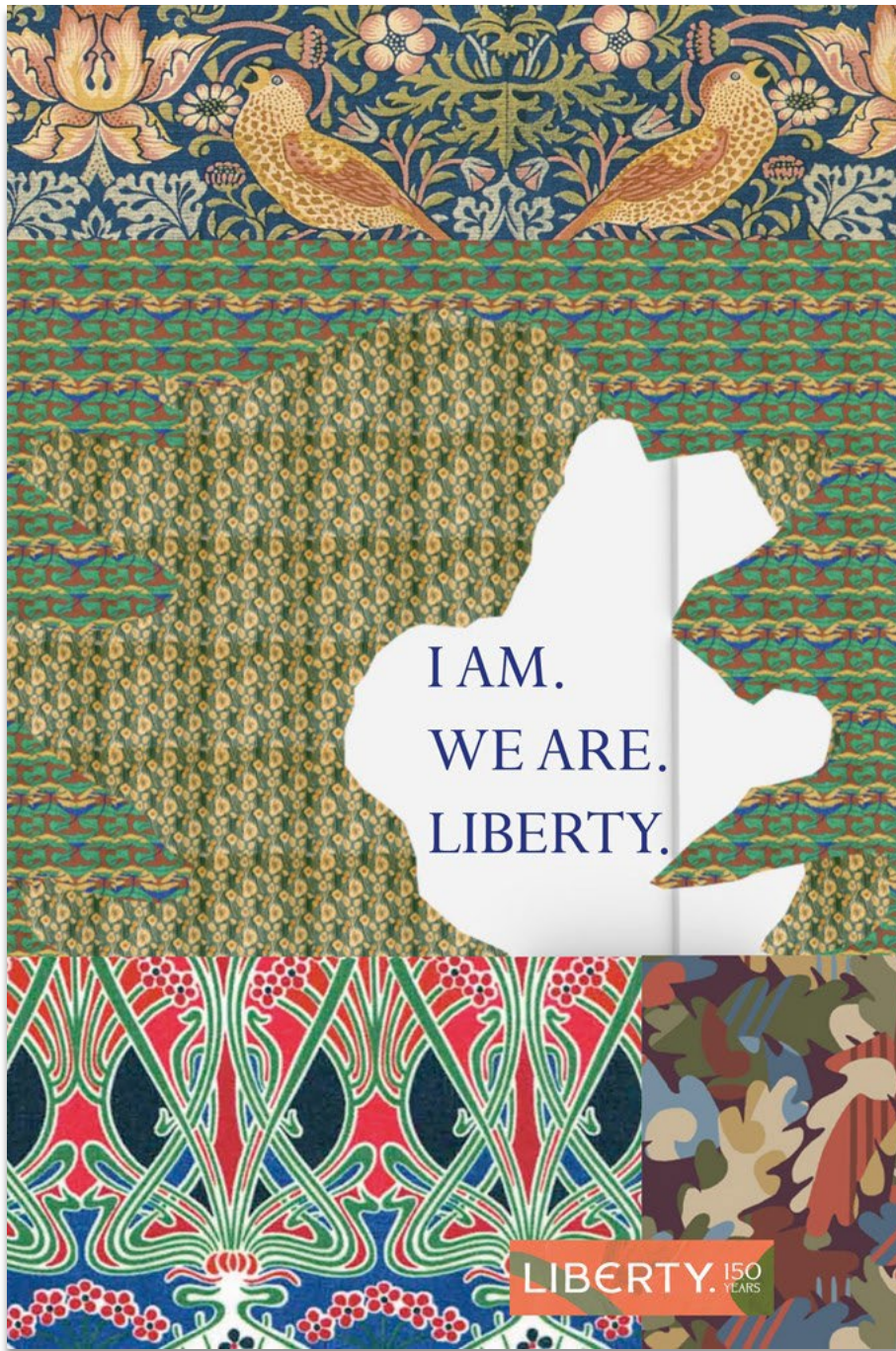


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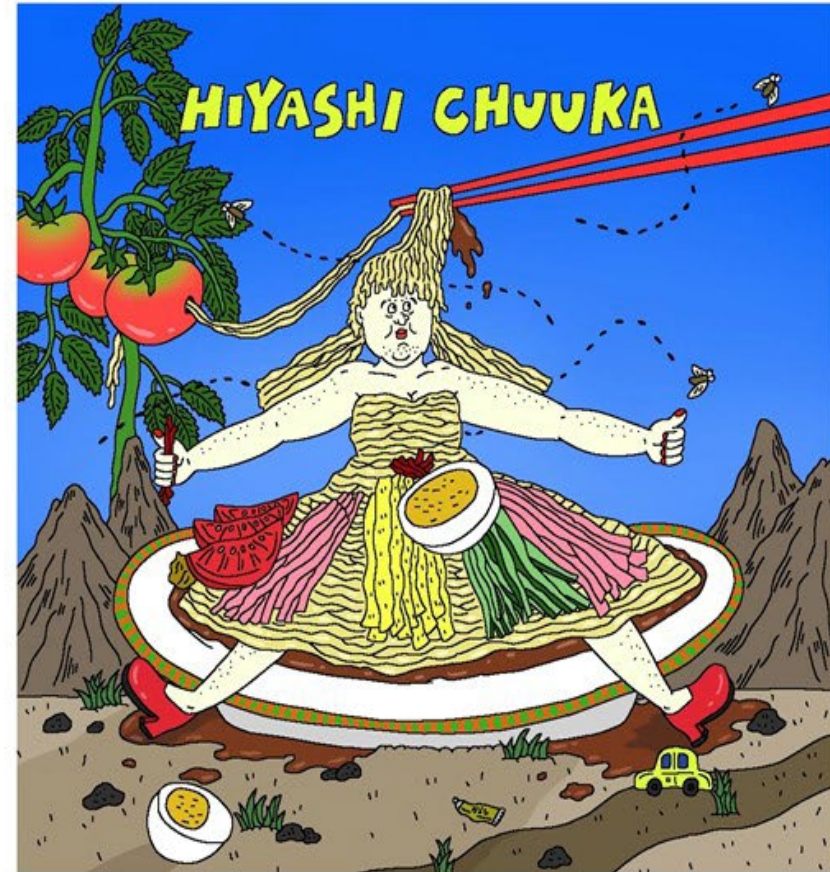
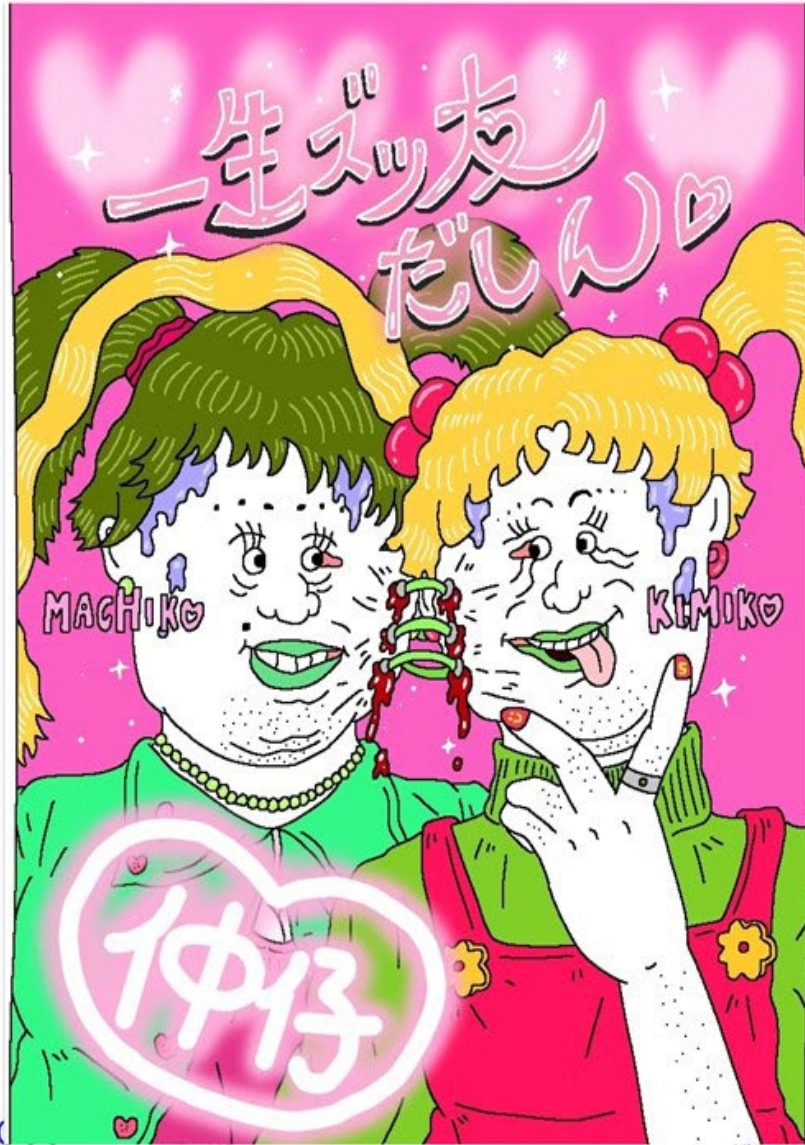
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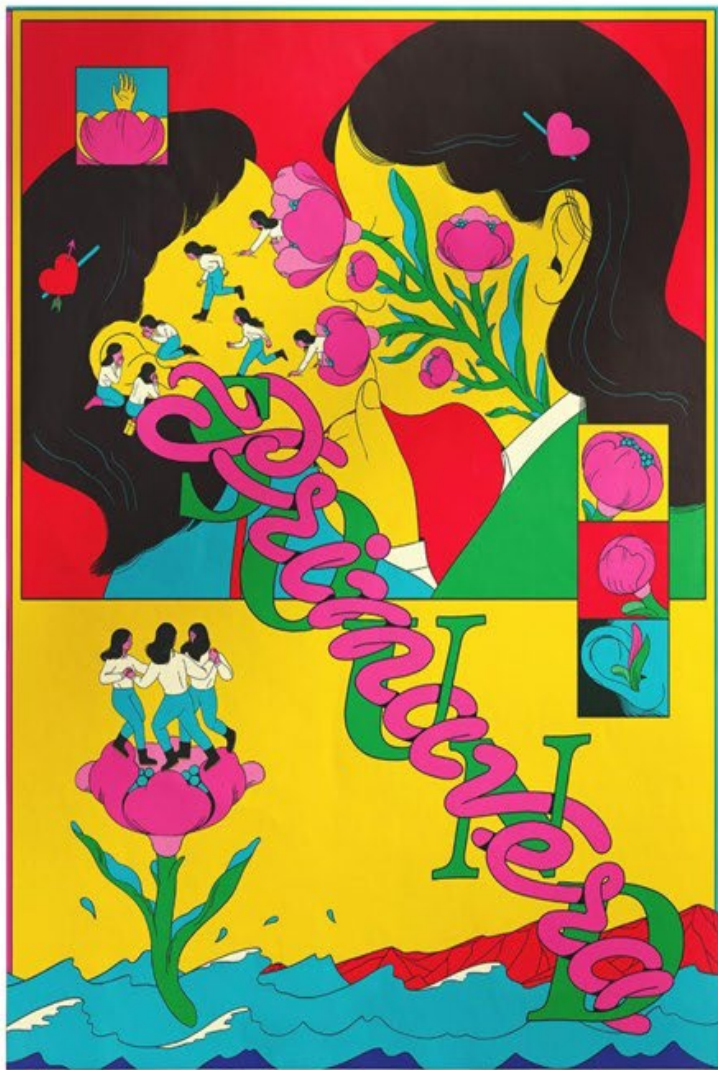
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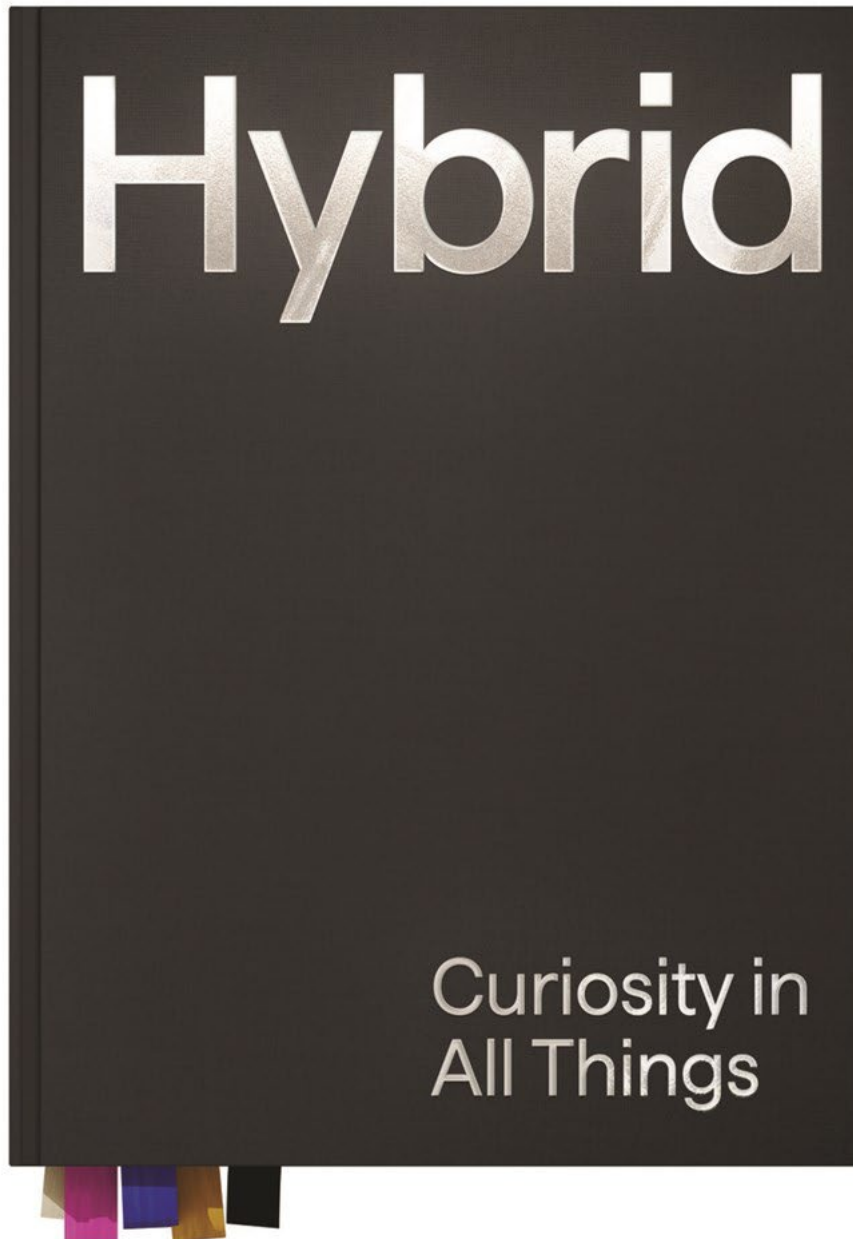
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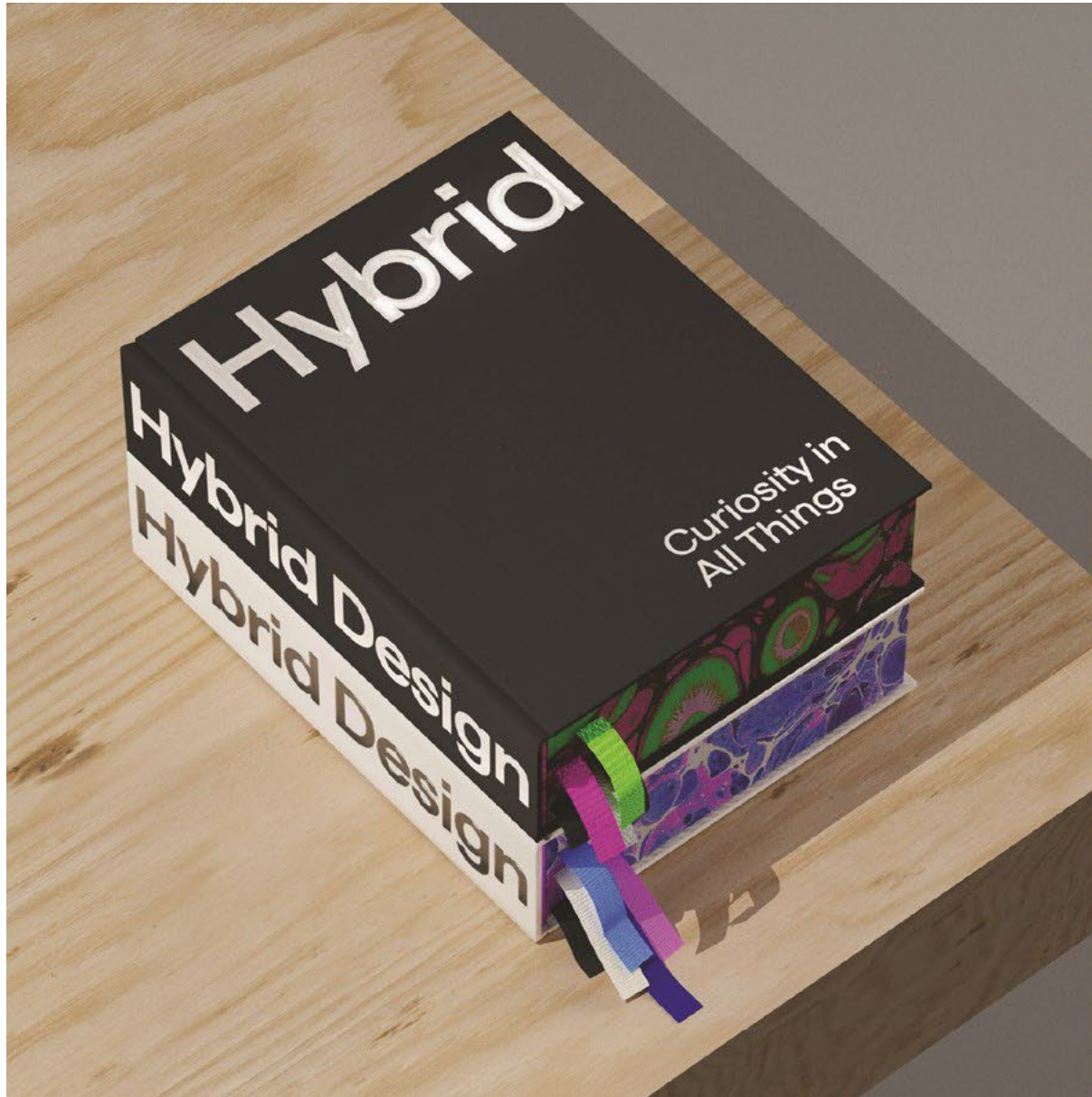
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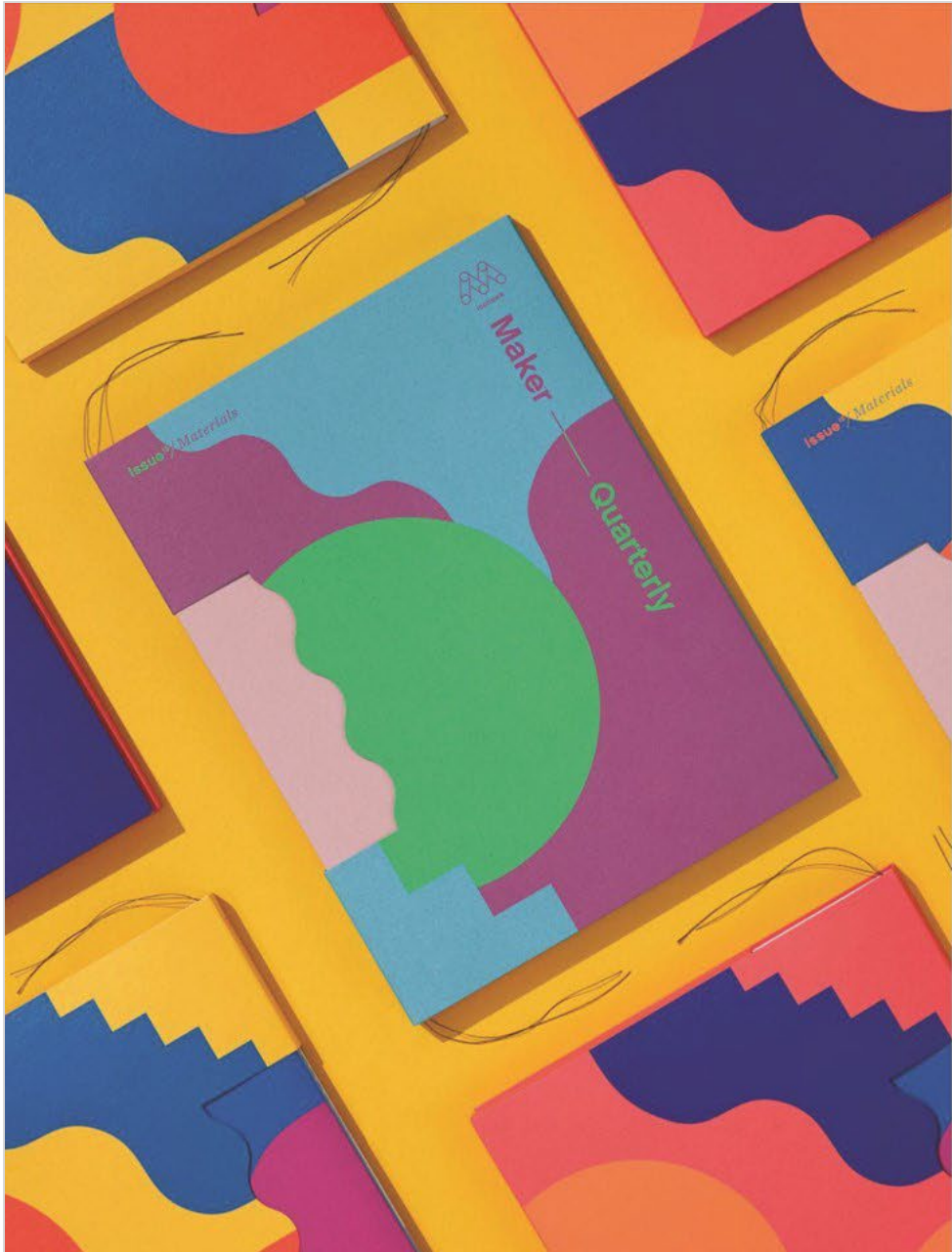
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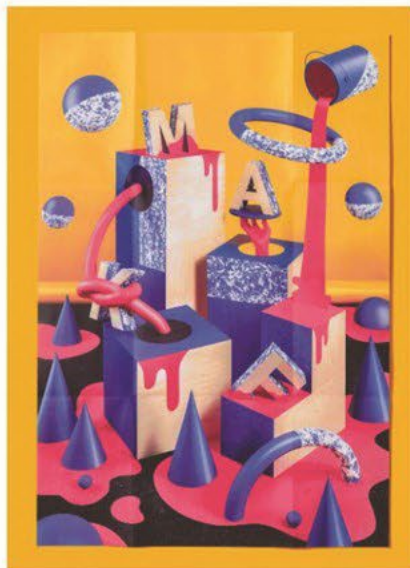
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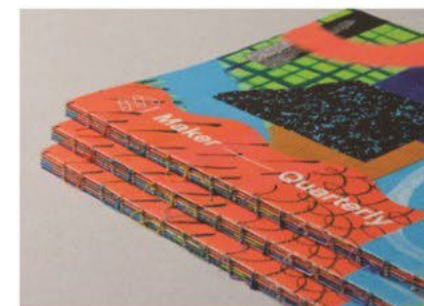
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Creating Content as a Design Studio

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We are problem solvers,
improvisors, artists, crafts-
people, thinkers, collectors,
adventurers, roll-up-our-
sleeves doers.

We are a collection of people
who love intersections:
Cultures, genres, tastes,
industries, techniques, forms,
materials, personalities,
ideas—smashing, crashing,
hugging, high-fiving. To us,
the way the world tends to
divide up design is a tragic
oversimplification. We think
weird is high praise. But if
oblique inspiration is our
rabbit hole, it's the details
that bring us back. We are
craft-obsessives, completely
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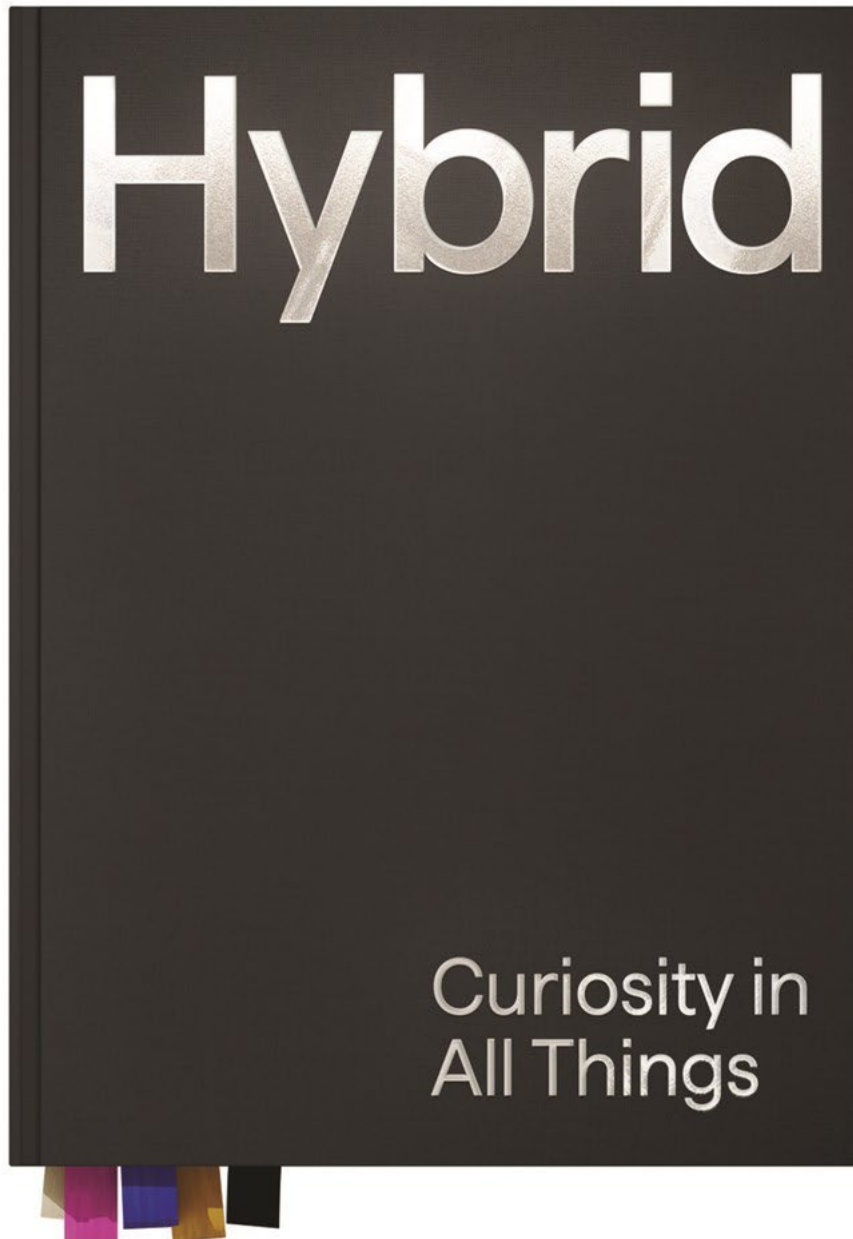
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Projects

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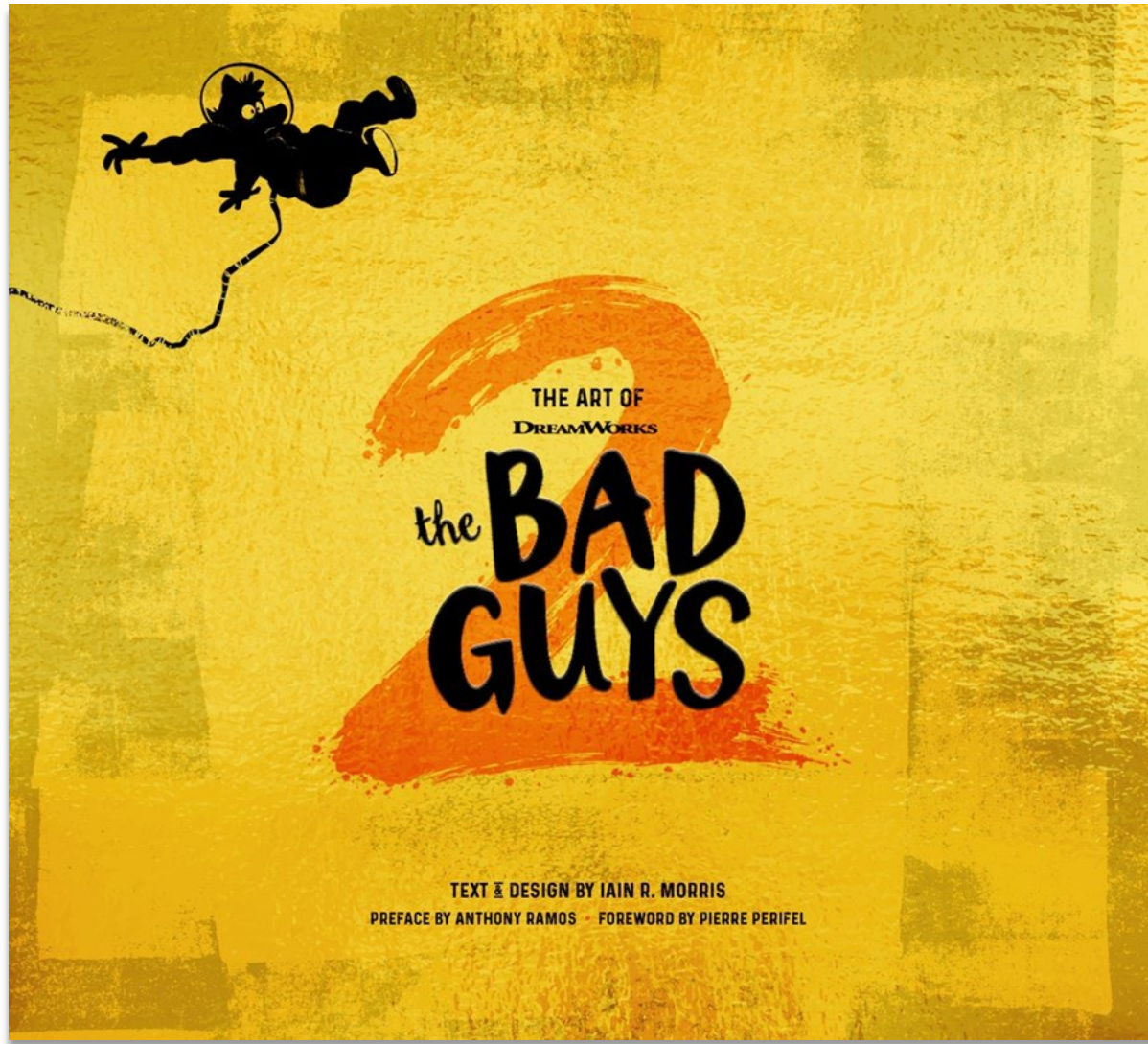
Victionary



THE ART OF
DREAMWORKS

the **BAD GUYS**

TEXT & DESIGN BY IAIN R. MORRIS
PREFACE BY ANTHONY RAMOS • FOREWORD BY PIERRE PERIFEL



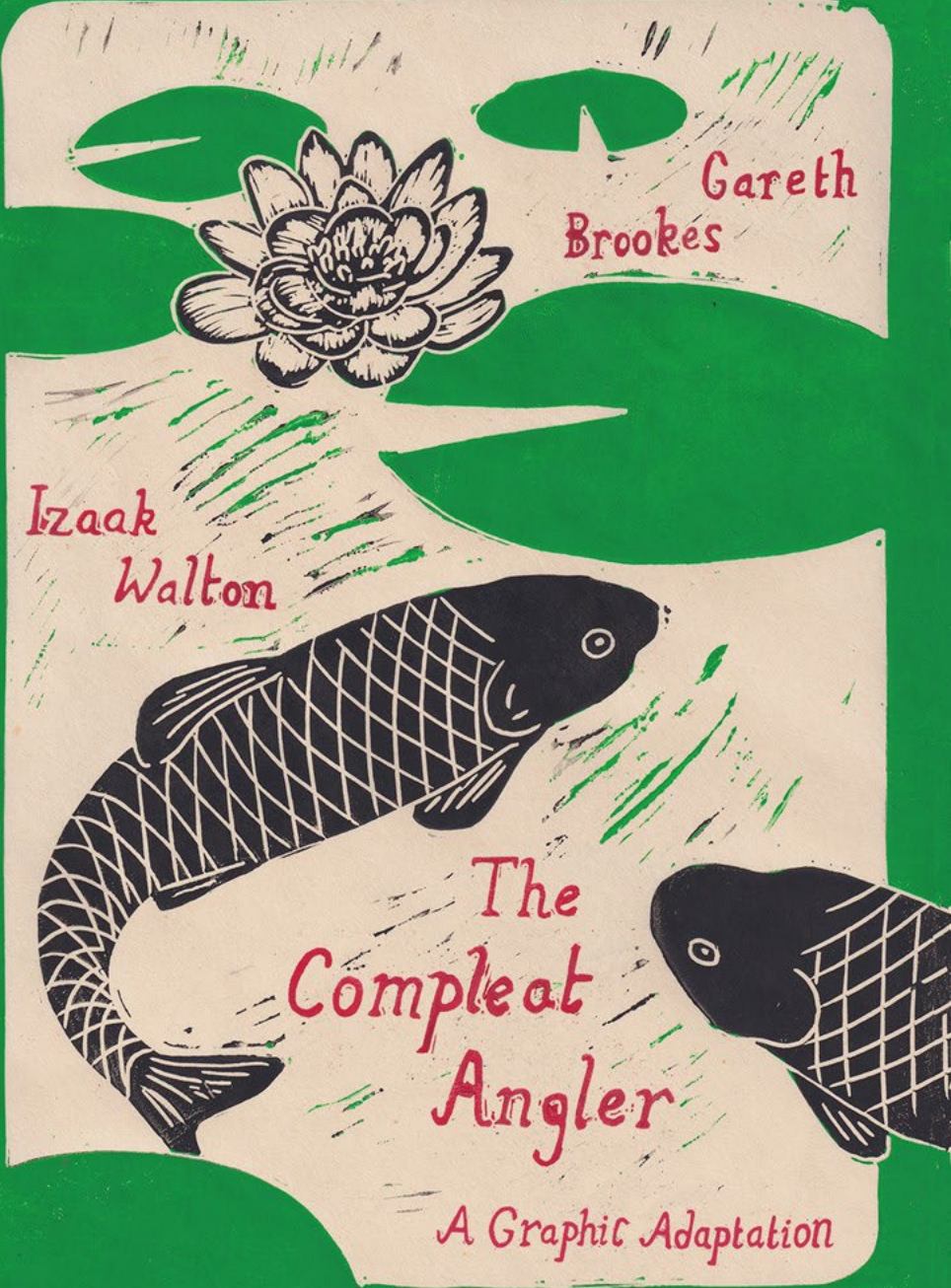
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Iain R. Morris

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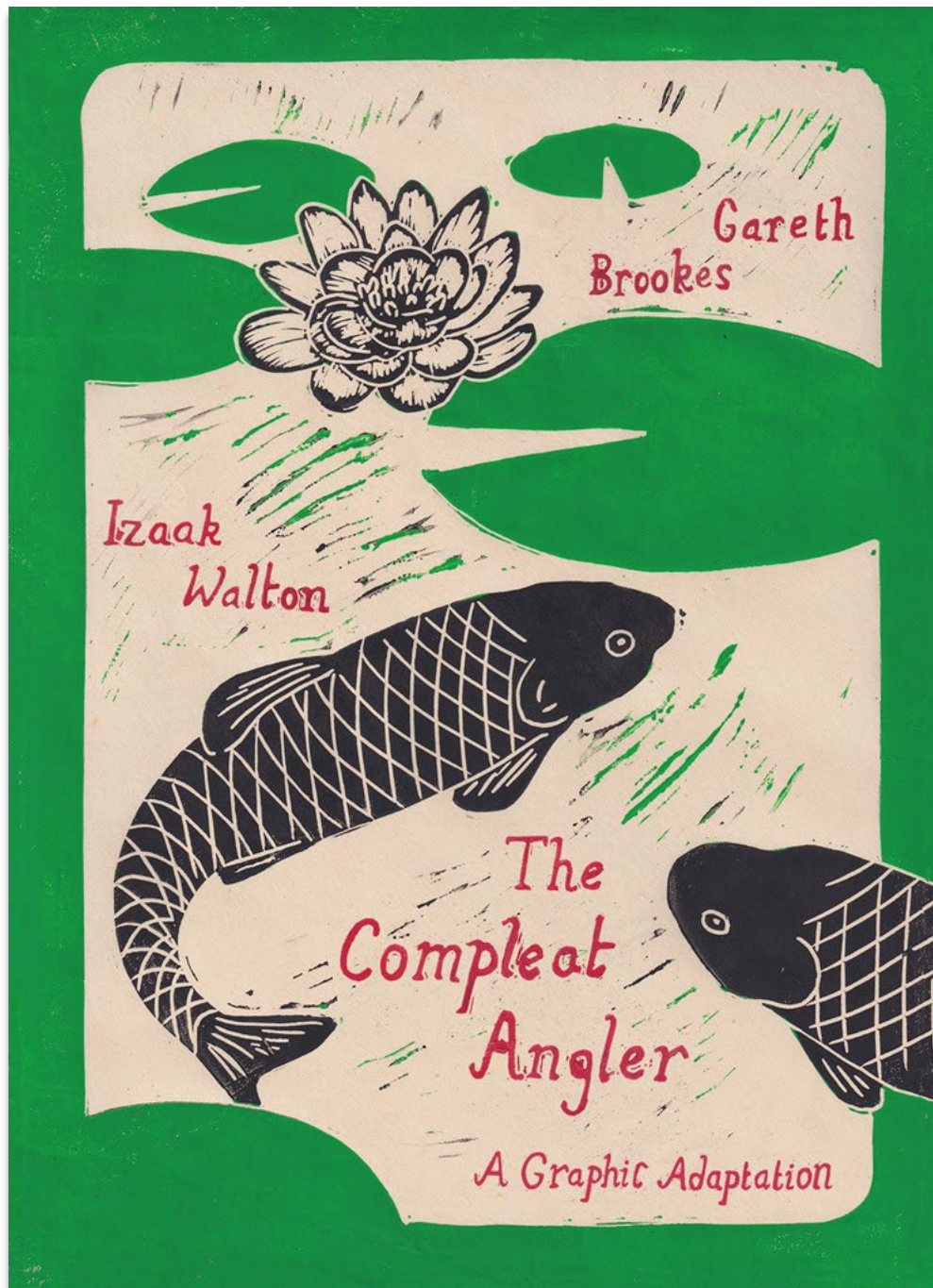


Gareth
Brookes

Izaak
Walton

The
Compleat
Angler

A Graphic Adaptation



The Compleat Angler

A Graphic Adaptation

Gareth Brookes

An ambitious multimedia adaptation of a well-known and much-beloved classic of 17th-century literature, fit for lovers of art, nature, and the philosophy of fishing.

- A foundational environmentalist text centuries ahead of its time, *The Compleat Angler* is one of the most reprinted books in the English language.
- Following Brookes' similarly ambitious *The Dancing Plague*, this adaptation is lovingly rendered in both linocut engraving and hand-drawn pen-and-ink to contrast the meditative and the instructional in Walton's writing.
- As a guidebook on how to fish, this 350-year-old manual makes the perfect gift for any angling enthusiast, and its reflective writing connects with post-pandemic desires for calm, mindful pursuits and a return to nature.

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*The Bishop of Thurzo was walking
by a large Pond, saw a Frog,*



*when the
Pike lay*

very sleepily

*and quiet by the
shore side,*



leap upon his head,

*and the Frog having exprest malice by
his swoln cheeks and staring eyes,*



*did stretch out his legs and
embraced the Pikes head*

and presently reached them
into his eyes,



tearing with them and
his teeth those tender parts



the Pike moved with
great anguish, and rubs himself against weeds

*but all in vain, for the
frog did continue to ride triumphantly,*



and to bite and torment the Pike,

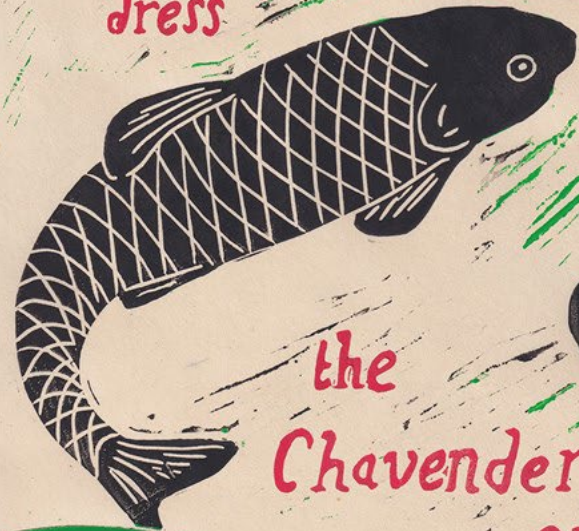


until his strength failed

How
to fish for,

and to
dress

the
Chavender
or Chub



Get secretly behind a tree,



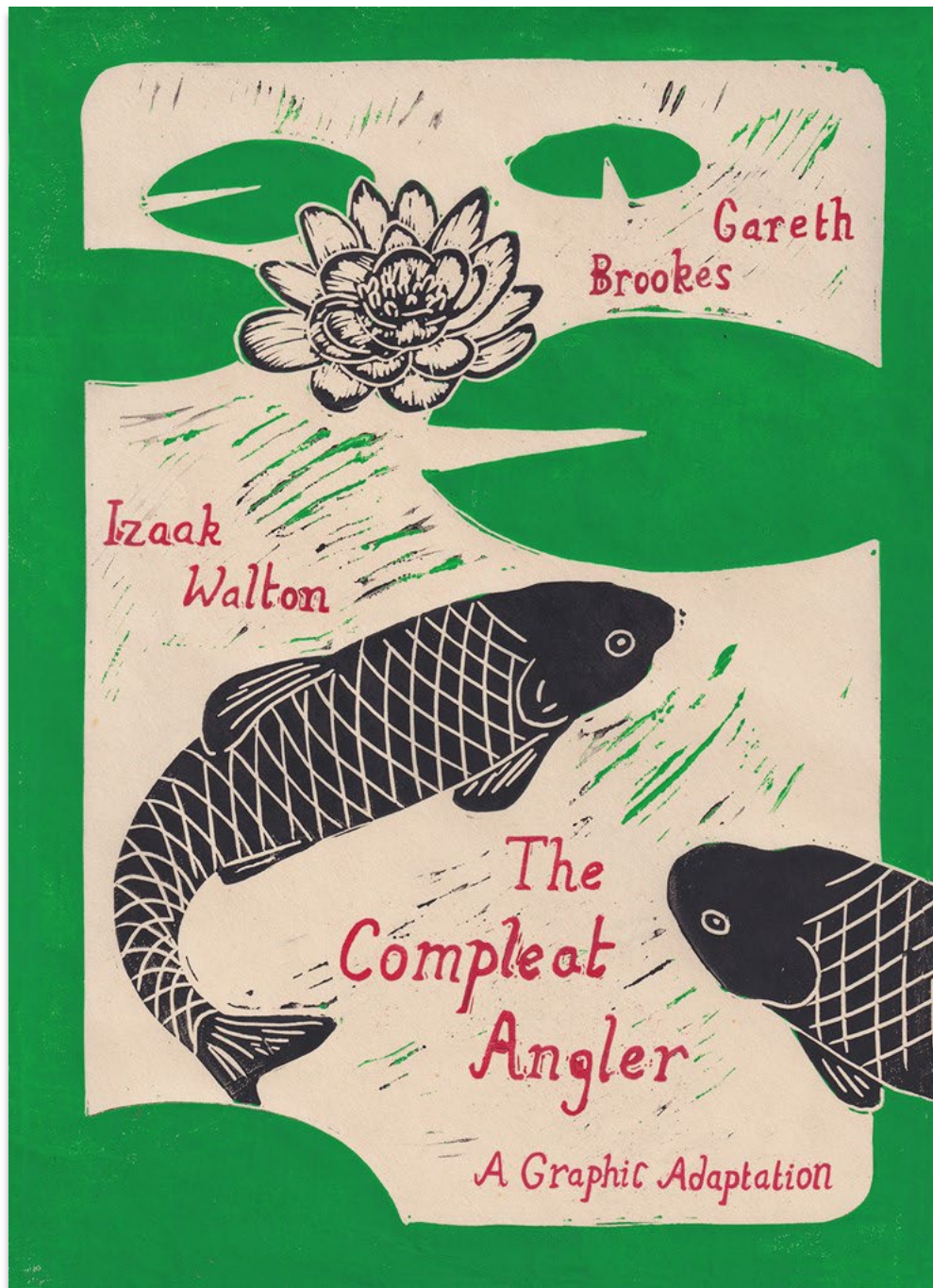
*and stand as free from motion as
is possible*



*then put a Grasshopper
on your hook*



*and rest your rod on
the bough of the tree.*



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The Avengers in the Veracity Trap!

Chip Kidd

What happens when Earth's Mightiest Heroes learn who—and what—they truly are?

- Writer Chip Kidd and artist Michael Cho have created a mind-bending, visually sumptuous saga that takes the Avengers—and you, the reader—to places that challenge everything we thought we knew about super heroes and the very nature of heroism . . . villainy . . . and existence. Oh, and did we mention that it's absolutely hilarious?
- Welcome to The Veracity Trap, a truly profound, thought-provoking conundrum of a comic, where no one—not even the Avengers—can escape!

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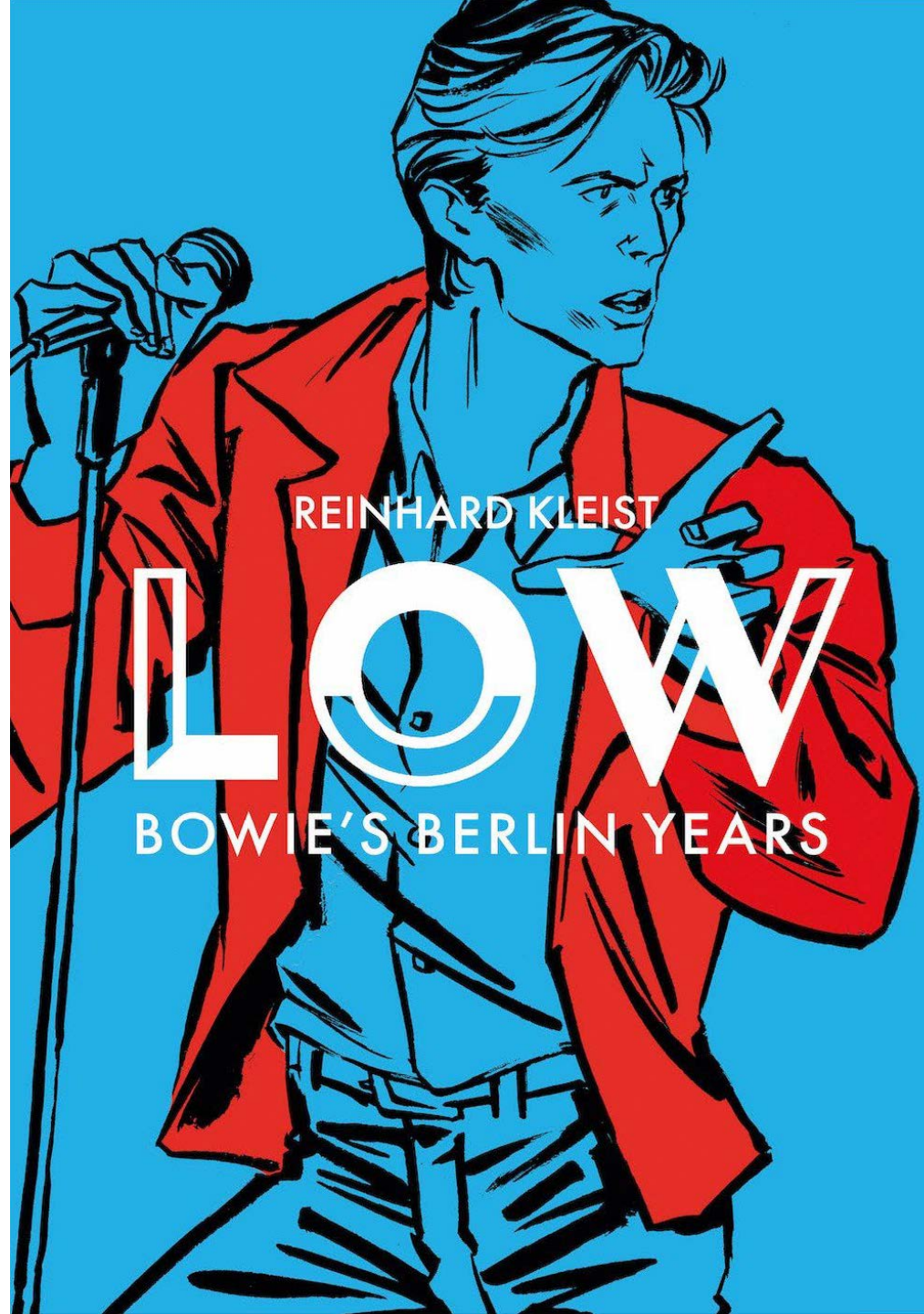
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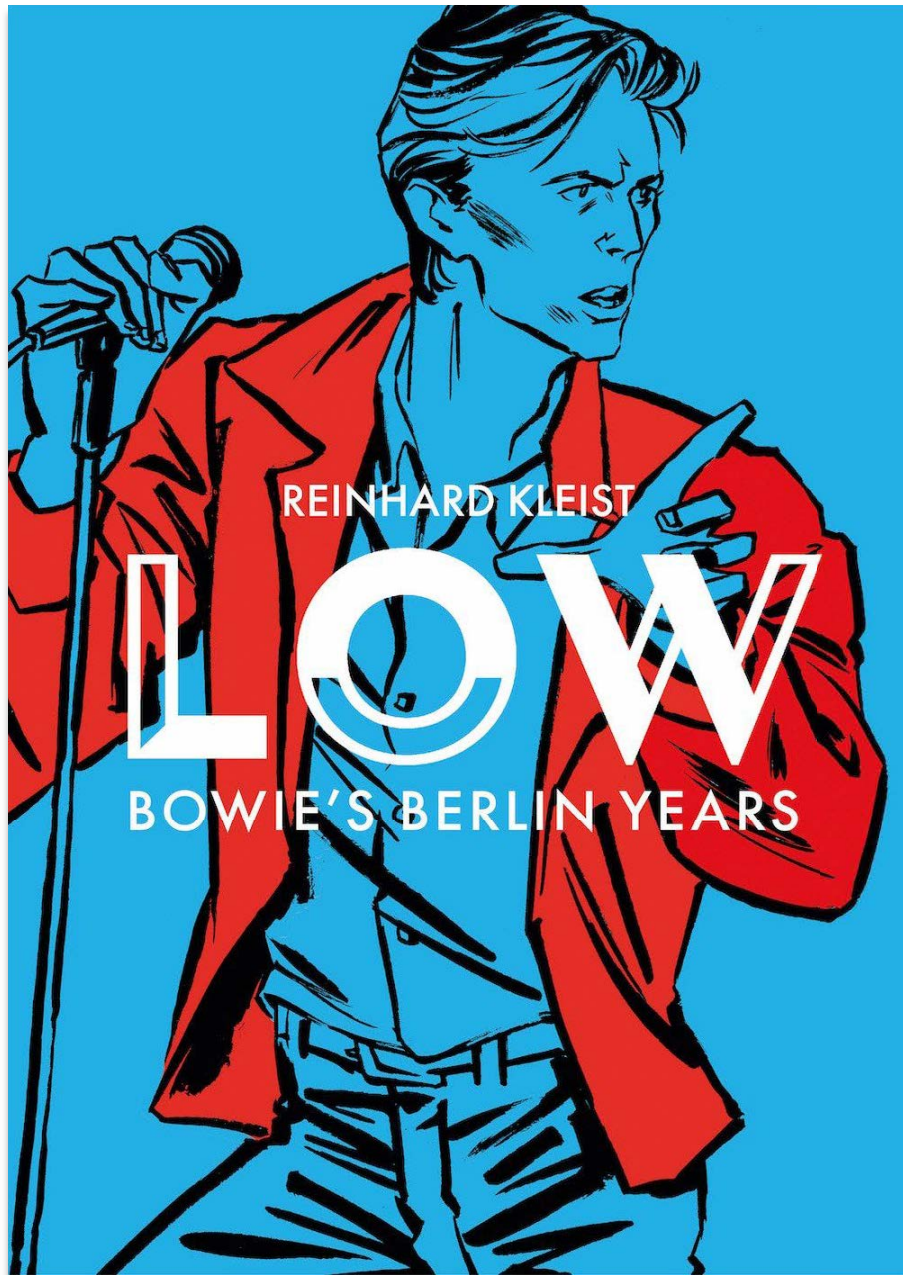
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REINHARD KLEIST

LOW

BOWIE'S BERLIN YEARS



LOW: Bowie's Berlin Years

Reinhard Kleist

David Bowie's legendary time in West Berlin as he searches for inspiration and records his 1977 album *LOW*.

- Hot on the platform heels of *Starman: Bowie's Stardust Years*, Reinhard Kleist masterfully concludes his two-part biography of David Bowie.
- In 1976, Bowie escaped the frantic madness and substance abuse of his life in Los Angeles for the Wall of the divided city of Berlin. With his friend Iggy Pop in tow, Bowie quit drugs and created *LOW*, the first album of his "Berlin Trilogy." But even here, in some of the happiest days of his life, Ziggy Stardust would not let him go . . .
- *LOW* follows Bowie's forays through West Berlin's revolutionary music scene and wild club life, and takes us deep into his recording sessions at Hansa Studios. The friendship between Bowie and Iggy drives both artists to new creative heights, while Bowie's relationship with the cabaret artist and drag icon Romy Haag illuminates his fascination with Berlin as a city on the brink.
- Kleist's *LOW* is both a retelling of Bowie's Berlin years and a vibrant portrait of the city itself.

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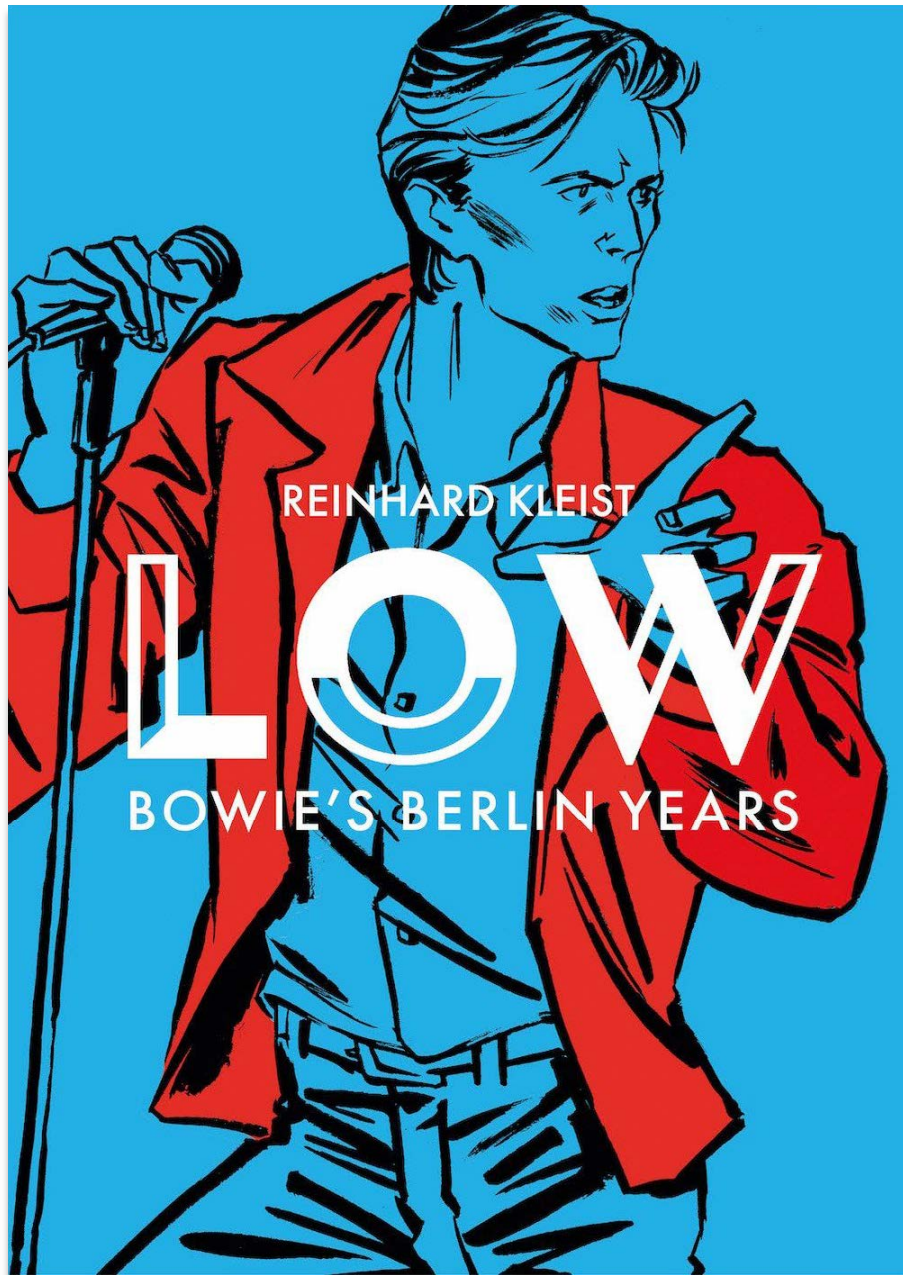
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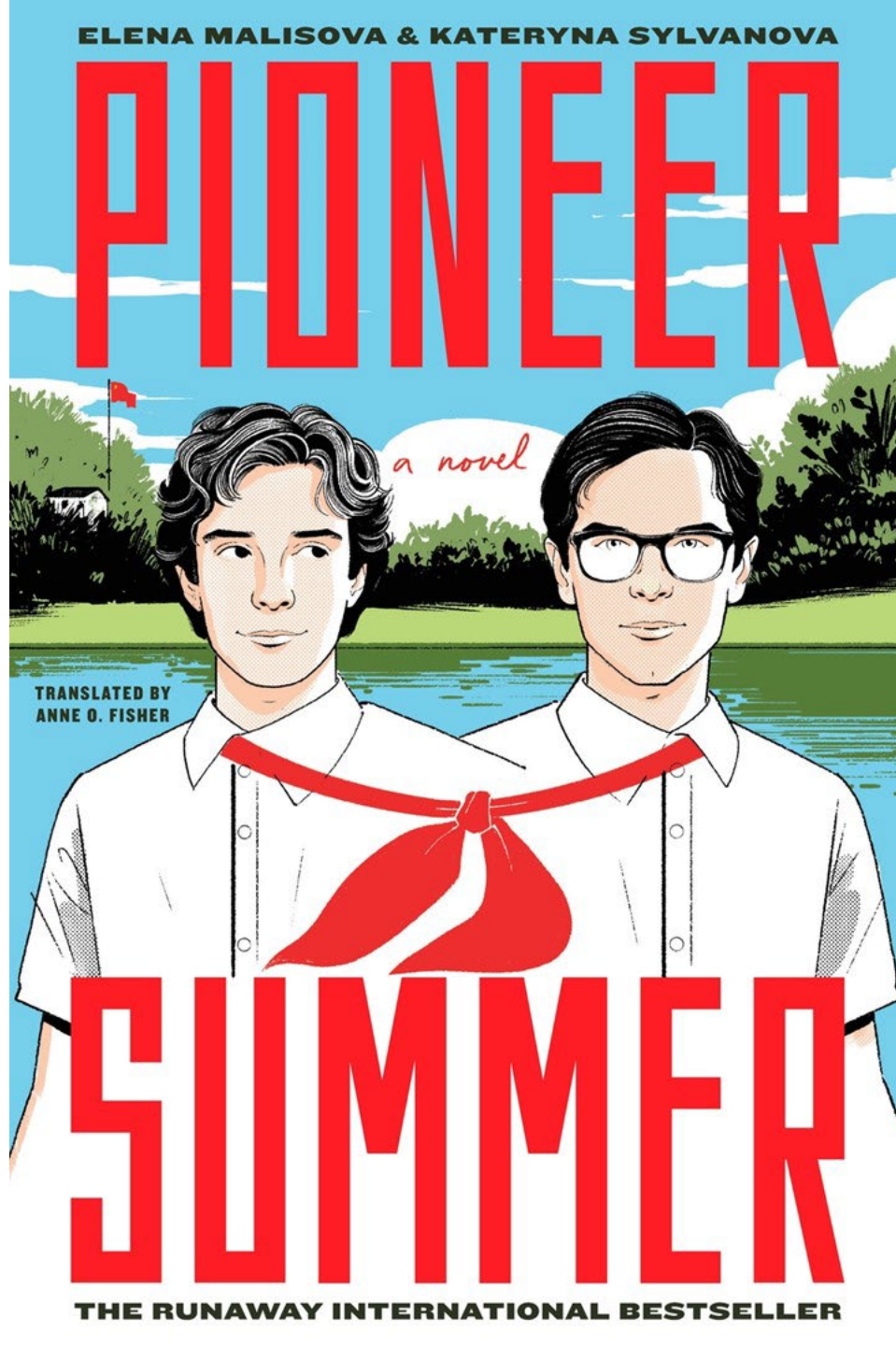
PIONEER

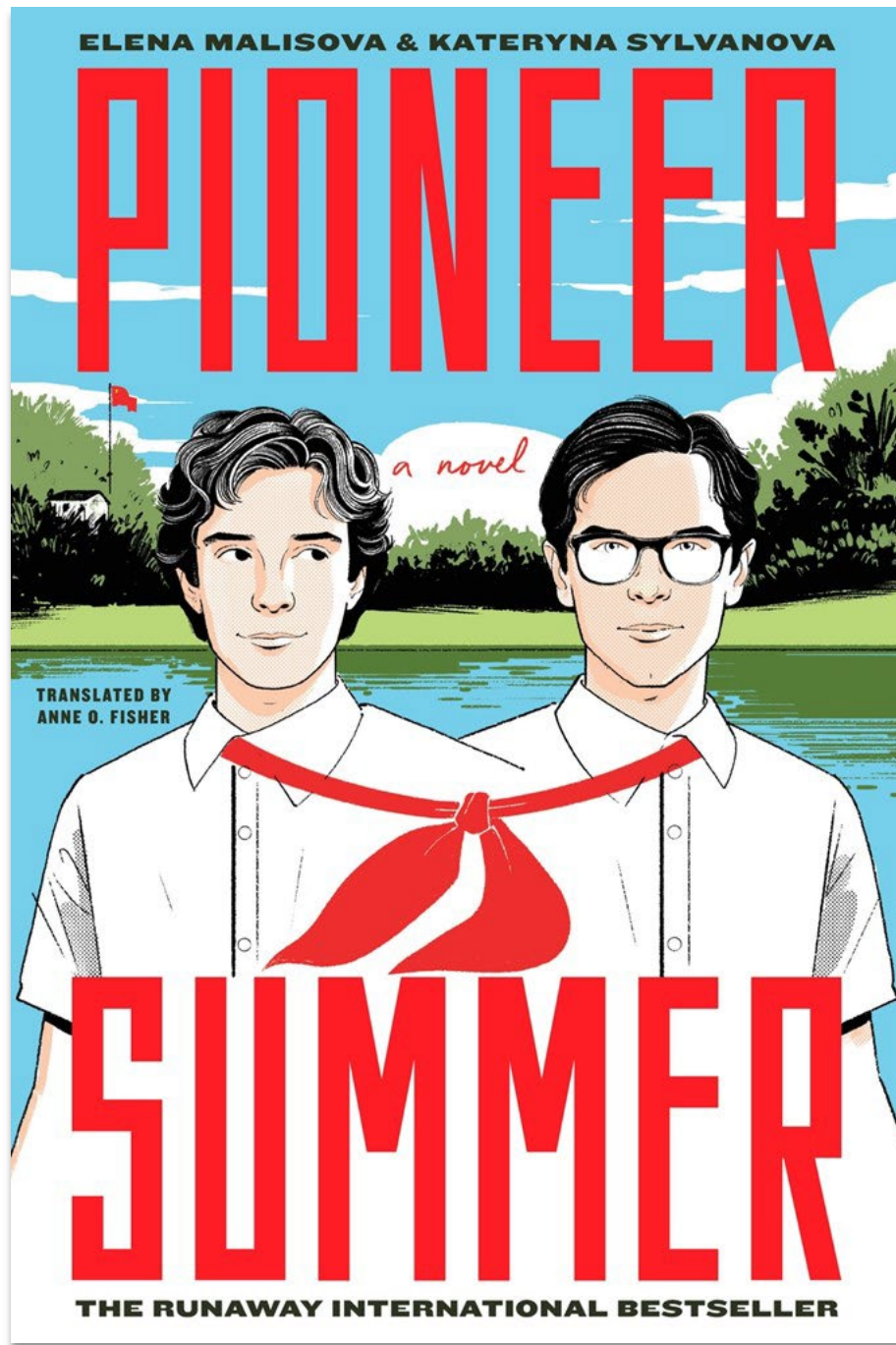
a novel

TRANSLATED BY
ANNE O. FISHER

SUMMER

THE RUNAWAY INTERNATIONAL BESTSELLER





Pioneer Summer

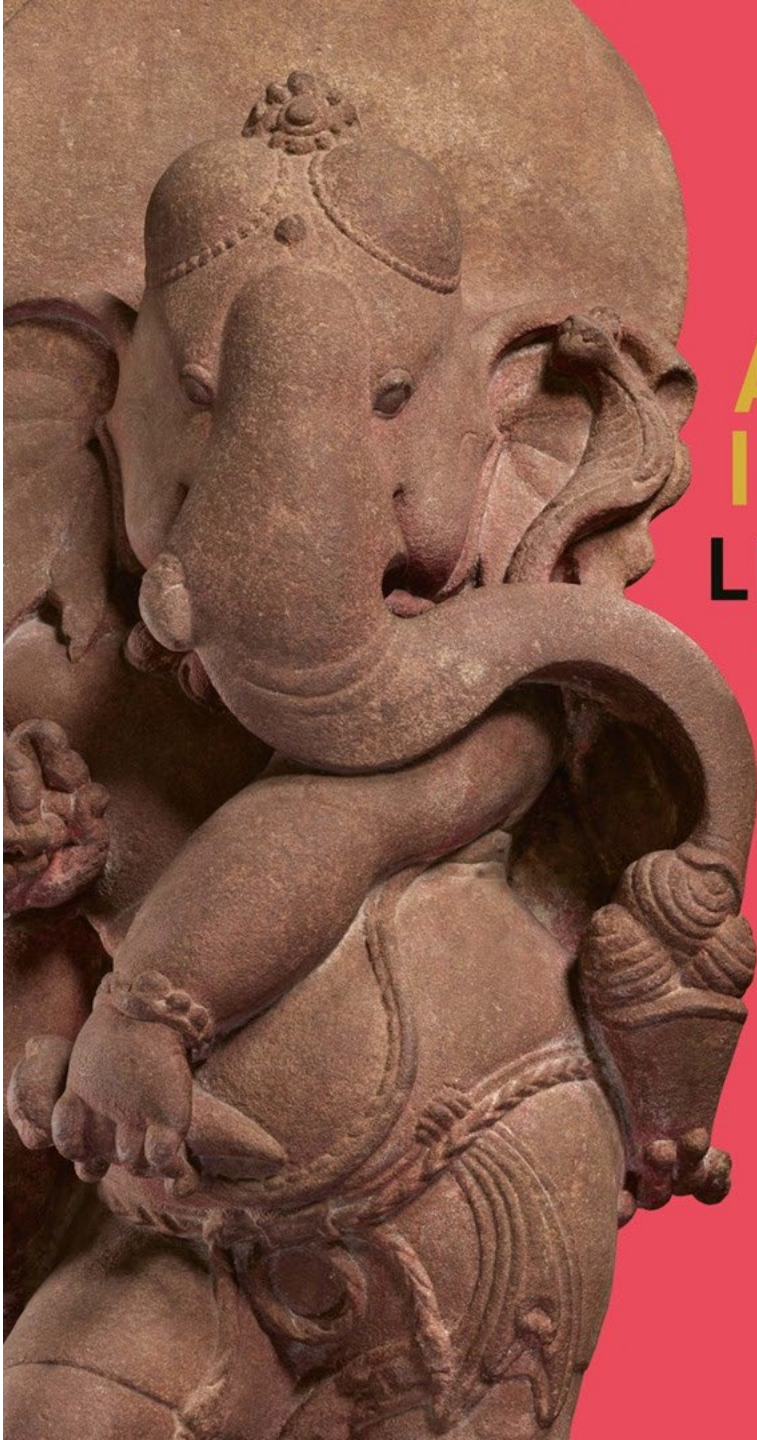
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- Cowritten by a Ukrainian-Russian duo and originally published by an independent publisher, Popcorn Books, Pioneer Summer became a TikTok sensation and runaway #1 bestseller in Russia. Russian Parliament officials and anti-LGBT activists began a campaign to ban the novel, an effort which became law just two months after the second book in the series was published.
- The authors were forced to flee the country, and Popcorn Books ceased publication. But they will not be so easily cowed. Beginning in the summer of 2025, Pioneer Summer will become available for the first time in English, with the other two novels to follow.

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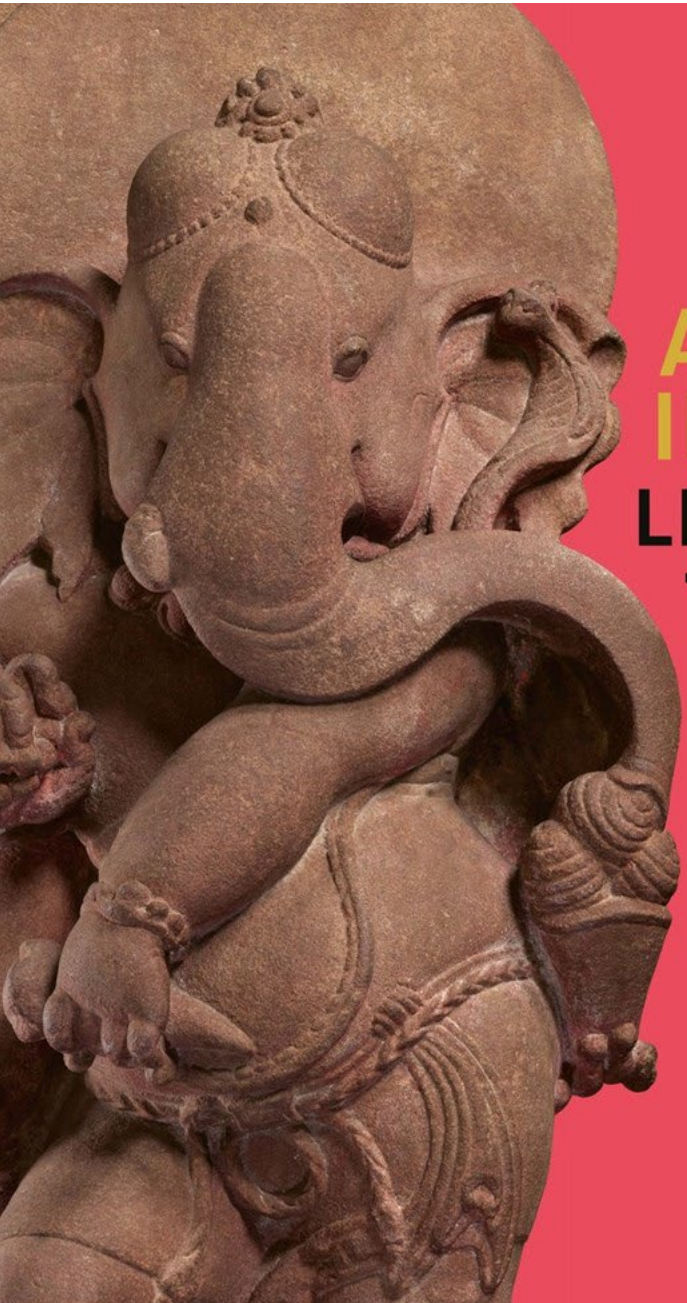


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ANCIENT INDIA LIVING TRADITIONS

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Note to the reader

LANGUAGES

The vast majority of the Indian subcontinent's inhabitants speak languages belonging to three major families: Indo-Aryan, a sub-group of the wider Indo-European family; Dravidian and Austroasiatic. In demographic terms, the first two families dominate the linguistic landscape of modern South Asia. Broadly speaking, Indo-Aryan is the prevailing language family in the north, while speakers of Dravidian languages form the majority in the south. There are significant exceptions, though: Dhivehi in the Maldives and Sinhala in Sri Lanka are Indo-Aryan languages, while there are sizeable pockets of Dravidian speakers in Madhya Pradesh, Chhattisgarh and Odisha in India and Balochistan in Pakistan. Besides these major groupings, South Asia is also home to linguistic isolates, or languages that have no familial relationships with known languages. These include the likes of Nihali, Kurunda and Burushaski and possibly had a wider distribution in the distant past.

All these language families were already a part of South Asia's linguistic landscape in the period from around 200 BC to 600 CE. Orally transmitted and written records are, however, only available for a limited set of languages in ancient times – notably Sanskrit which, by the early centuries of the Common Era, was used as a liturgical and scholarly language by Hindus and Buddhists alike. Jain communities took to writing in Sanskrit by the fifth century CE. This also meant that Sanskrit was learned and used by peoples who adopted these religions outside South Asia. The earliest decipherable inscriptional records often used popular spoken languages like Prakrit and Tamil, which were also vehicles of literary and religious expression much like Sanskrit. Despite their disparate origins, the language families of South Asia display substantial overlap in grammatical features and vocabulary. The word *naga*, for example, is widely recognised as a word for cobras and their deified counterparts across

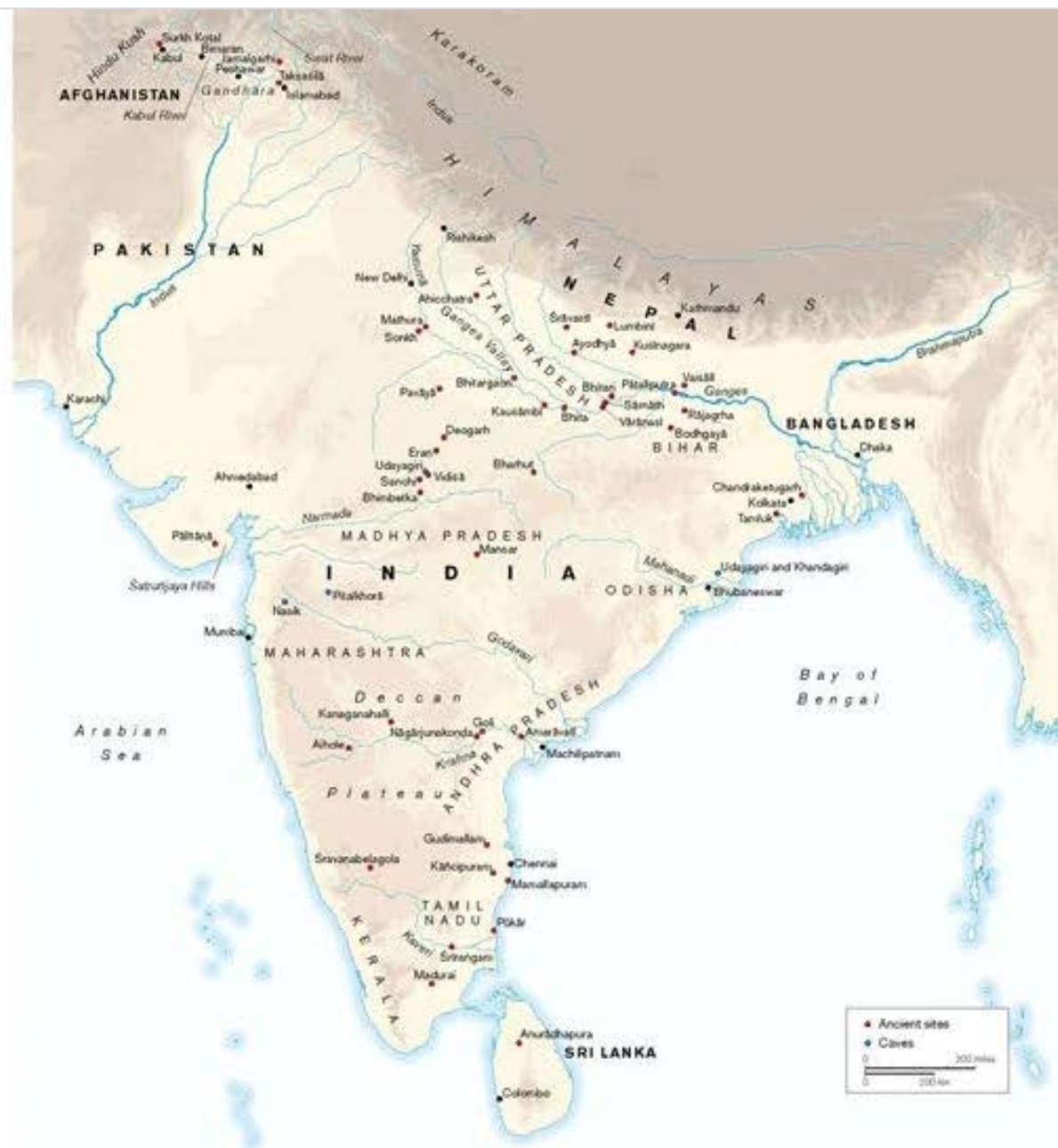
South Asia, and this shared vocabulary is also paralleled by shared beliefs and artistic conventions.

DIACRITICS

This book adopts prevailing diacritical marks in the spelling of words from Indian languages, which are indispensable in both distinguishing sound variations in transliterations and avoiding ambiguity when words differ in only one phonological element (such as Ramā and Rāma). Popular transliterations of Indian names often lack consistency and hence may be confusing for native and non-native speakers alike. The name of the goddess Lakṣmī is, for example, found in variations in English from the nineteenth century onwards, including Lakshmi, Laxmi, Luxmi, Letchumi, Lutchmy and Letchimy. In this book diacritical marks are used and, where necessary, the popular version of the word is provided in parentheses the first time it is employed. In most cases, the divergence is minimal and, in some cases, like Buddha or Indra, there is no variation. For ease of recognition, diacritical marks have been omitted from some modern place names.

DATING

Early Indian texts are notoriously difficult to date since they have limited internal chronological markers. Additionally many texts were open compositions subject to interpolations and reworkings through an extended period of time or circulated orally before being committed to writing. In these cases the dates preferred in this book reflect the date of compilation or redaction. Dating devotional Indian sculptures can also be challenging unless they were found in an archaeological context that is carefully recorded or with a dated inscription. Without this information they are often dated through stylistic comparison with other sculptures and this is not always accurate.



They say the fearsome god
in the kaṭampa-tree of the village common
torments the wicked.

The poet Kapilar, *Kuruntokai* 87 (Tamil), 2nd century CE

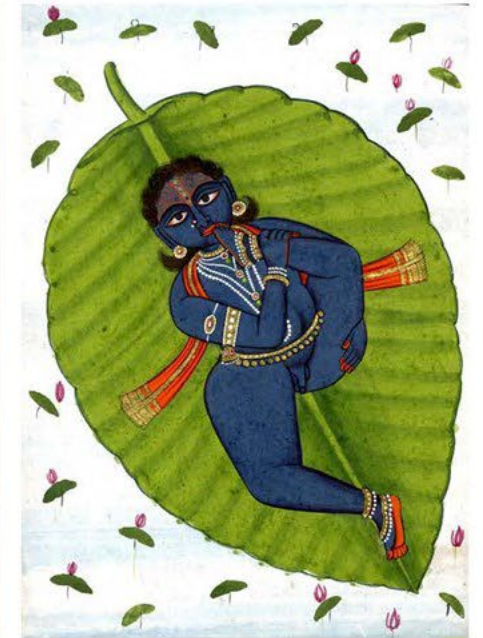
In the blistering heat of the Indian summer, the sight of any tree is a welcome relief. Under its shade, village assemblies decreed justice and wandering sages sought to uncover the meaning of life. Beyond sheltering the mundane world, trees and other plants also embodied the supernatural in the Indian worldview. They could be, as abodes of gods and spirits, wish-fulfilling and auspicious or dreadful haunts of goblins and ghouls. In the Buddhist epic of *Maṇimekalai*, authored in Tamil around the mid-first millennium CE, the king of the coastal city of Pukār encounters dark green bamboo growing next to a *kaṭampa* tree thick with white flowers while roving his pleasure ground and offers worship to the plants, thinking them to resemble the gods Kṛṣṇa and his elder brother Balarāma. Both plants bore associations with the flute-playing Kṛṣṇa, the bamboo providing the material for his musical instrument and the *kaṭampa* grove being his favoured retreat. The bamboo also invokes the dark complexion of Kṛṣṇa while the white-blossomed *kaṭampa*, the paler mien of his brother. Literary flourish aside, this casual reference demonstrates an instinctive association of plants with the divine. In parts of Maharashtra in western India, individuals possessed by beneficent folk gods in rituals are quite tellingly described as the god's tree.

Throughout the Indian subcontinent, specific plants are held to be sacred to a range of deities whose images are adorned with garlands of flowers, leaves, or fruits derived from these plants. The neem tree (*Azadirachta indica*), for example, is sacred to and often identified with folk goddesses, especially the goddess of pestilence, Śtalā in North India and her counterpart Māriyamman in the South (fig. 1). Its leaves held pharmaceutical applications and were strung across doorways to indicate that the household

FIG. 1
Head of a Tirthamkara, possibly Mahāvīra, 300–400.
Found at Mathura, India. Sandstone, H. 26 cm, W. 21.5
cm, D. 19.5 cm. British Museum, 1901.22246.
Donated by Secretary of State for India (in Council)

FIG. 2
Head of a Tirthamkara, possibly Mahāvīra, 300–400.
Found at Mathura, India. Sandstone, H. 26 cm, W. 21.5
cm, D. 19.5 cm. British Museum, 1901.22246.
Donated by Secretary of State for India (in Council)

had been afflicted by pestilence, especially smallpox which was thought to be dispatched by these goddesses. Likewise the *biba* or wood apple (*Aegle marmelos*) is sacred to the god Śiva and the *tulasī* or sacred basil (*Ocimum sanctum*) to Viṣṇu. The *tulasī* is also considered a consort of Viṣṇu. The sacred fig (*Ficus religiosa*) and the banyan (*Ficus benghalensis*) are especially revered throughout India. The former is a highly resilient tree capable of even sprouting from concrete crevices. The longevity and sheer size of these trees, the banyan distinguished by its laterally expanding aerial roots, likely fed into their sacral, especially cosmic, associations. The *R̥gveda*, the earliest decipherable Indian text (c. 1400–1200 BCE), describes a cosmic banyan tree held aloft by the god Varuṇa while the *Mahābhārata* epic (late centuries BCE) identifies the banyan as the tree on which Viṣṇu sits as a child during cyclical dissolutions of the material world. The latter narrative gave rise to an image popular in later times which shows Viṣṇu as a child-deity suckling its toes as it drifts across the cosmic ocean on a banyan leaf (fig. 2).



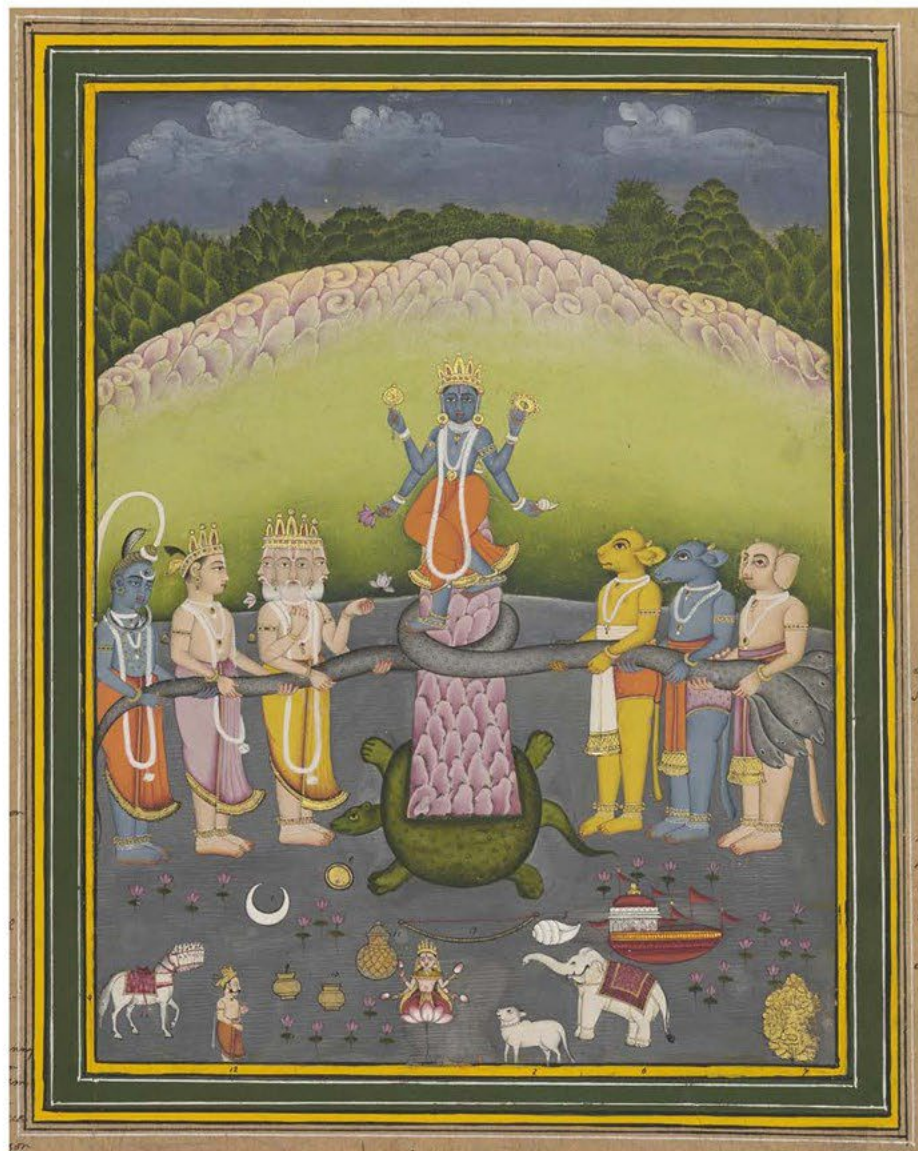


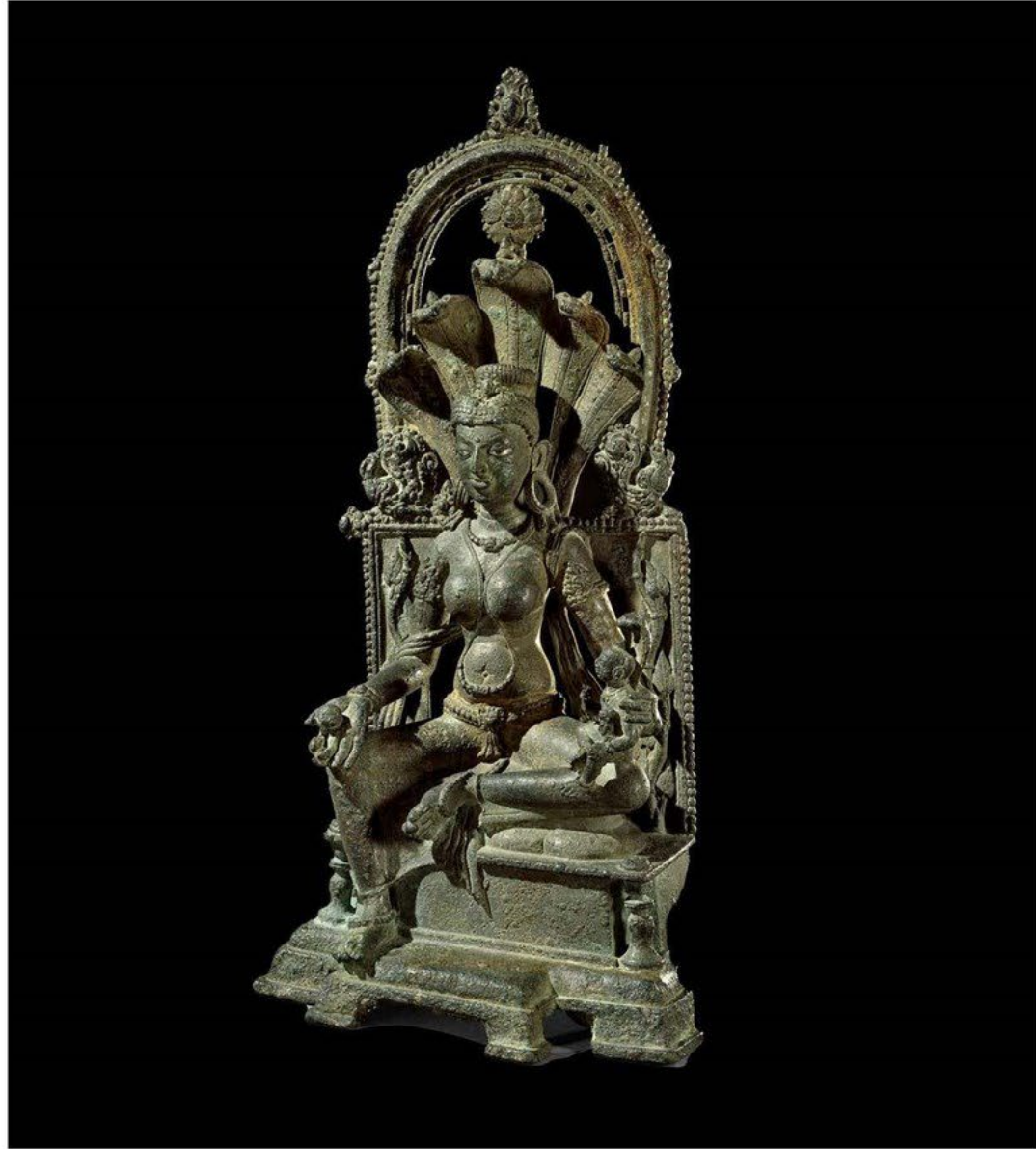
FIG. 6 (OPPOSITE)
Head of a Tirthankara, possibly Mahāvira, 300–400.
Found at Mathura, India. Sandstone, H. 26 cm, W. 21.5
cm, D. 19.5 cm. British Museum, 1901.12246.
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FIG. 7 (ABOVE)
Head of a Tirthankara, possibly Mahāvira, 300–400.
Found at Mathura, India. Sandstone, H. 26 cm, W. 21.5
cm, D. 19.5 cm. British Museum, 1901.12246.
Donated by Secretary of State for India (in Council)



god's head (fig. 7). Viṣṇu's consort Lakṣmī, the goddess of wealth and fertility who was created through the churning of the ocean, sits beside him.

In later periods, the story of Jaratkāru was identified with a popular snake goddess of eastern India known as Manasā. Inscriptional evidence indicates that the *nāgini* from this region was also known by other names such as Svāṅgā, Suṅgā and Jāṅguli. Manasā is venerated by Hindus and Buddhists for her ability to grant children and prosperity, and protect devotees from snakes, but she has a malign aspect as well because she can inflict the deadly snakebite. In sculptures, Manasā is depicted as a beautiful woman surrounded by snakes, often with a canopy of protective snake hoods above her head, and holding a child in her lap as in this beautiful bronze image dating to c. 750 CE which was probably made in Bengal. The child appears to be a *nāga* because there is a rearing snake behind his head and he also holds a snake in his right hand. In this 12th century stone sculpture also from Bengal, Manasā holds a snake rather than a child in her lap.



2 The development of Jain art in Mathura

That which is formless is given a form.
He is the form of the universe, the lord of the world.
It is the embodiment of enlightenment, the one
who has conquered all passions, the Jina lord.

JAYA SAMHITĀM

Jainism is one of the earliest indigenous religions of India that is still practiced in the subcontinent and worldwide. Ancient and modern Jain art and manuscripts are part of museum collections around the world, while traditional-style Jain temples have been built in cities from London to Nairobi, and Singapore to Chicago. Visitors to these sacred and secular places will notice that there are enduring similarities between the earliest devotional images of Jainism's enlightened teachers (called 'tirthankaras' or 'jinas') and those created today.

Some 2,000 years ago, the sculptural workshops in Mathura produced the earliest images that are indisputably tirthankaras alongside a pantheon of deities and other divine figures which had been incorporated into the religion. These stone images of the jinas in human form predate those of the Buddha and major Hindu deities. This was a moment of major innovation in the history of devotional art in South Asia. This chapter focuses on the art created in Mathura to explore this development and the people involved, while explaining how poorly conducted 19th century excavations prevent the reconstruction of the shrines and dating of the important sculptures found here.

INTRODUCING JAINISM

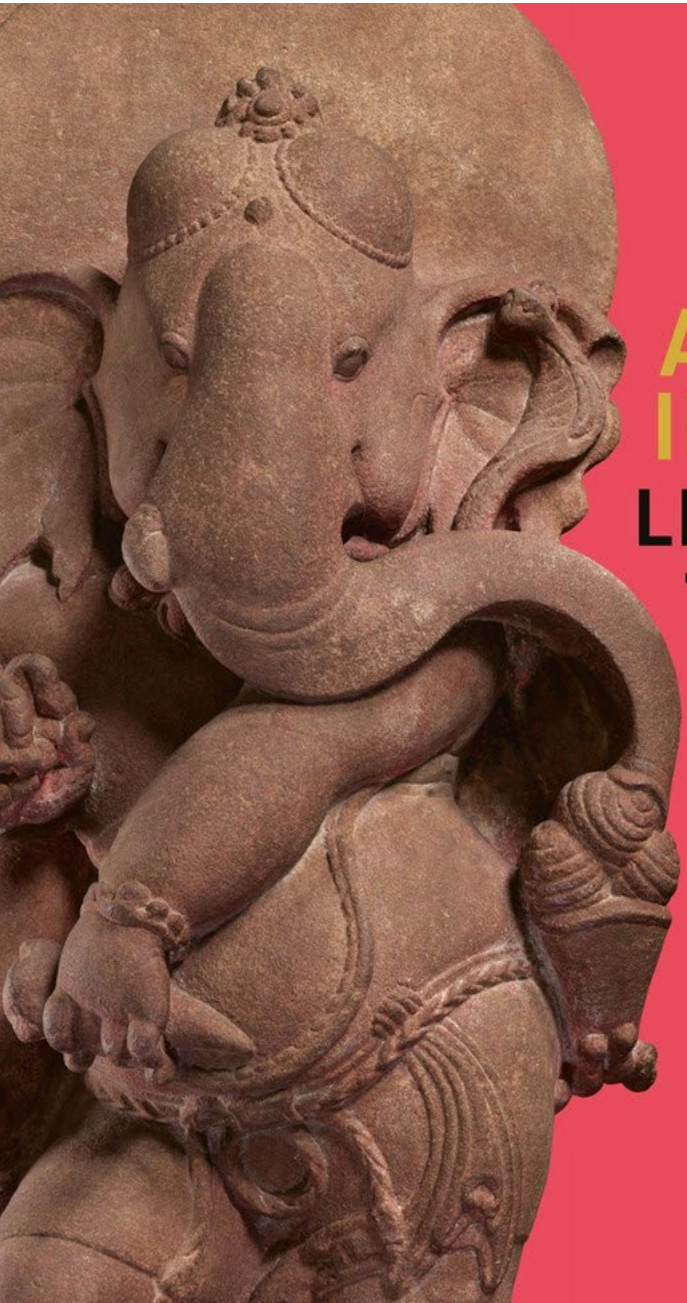
The origins of Jainism can be found in the emergence of ascetic traditions in the Ganges valley in north India from around the 8th or 7th centuries BCE. This was a time of great social and religious transformation and some groups including Jains and Buddhists rejected the authority of the Vedas, a body of religious texts sacred to Hindus. This was not a comprehensive repudiation: Jains retained and reformulated some late Vedic beliefs. They did, however, reject one of the central tenets of Vedism which was the ritual of sacrifice, including animal sacrifice. Instead, Jains adopted *ahiṃsā* ('non-violence') as one of their central beliefs and, like Buddhists and the other sects that arose during this time, they focused on renunciation as a means of attaining *mokṣa*.

According to traditional Jain cosmology as described in the *Śaṅgaharṣiṇī* ('Jewel of summarized verses'), a text composed in 1136 by Śricandra, a monk belonging to the Śvetāmbara Jain tradition, time flows in an eternal circle like the turning of a wheel (fig 8). Each cycle of time comprises twelve periods of gradual degeneration during which twenty-four *tīrthāṅkaras* are born in succession to activate the Three Jewels: right faith, right knowledge, and right practice. This text explains that a being must be born as a human in order to gain liberation from the cycle of rebirth, and it also describes the division of the Jain universe into three worlds: the hells, the middle world, and the heavens.

Images of the jinas: symbols of the perfected being

A rich vocabulary of symbols was woven into artistic representations of the *jīnas*, visually separating them from depictions of other figures whether human or divine. This is to be expected because although the *jīnas* are human they are not ordinary: they are *mahā-puruṣa* ('great men') and spiritually more advanced than average humans. These aspects are reflected through artistic renderings of their bodies. *Jīnas* are shown at that vital moment when they are on the cusp of moving from *kevala-jīṇa* (omniscience) to the *siddha-sāṭi*. At this point, *tīrthāṅkaras* are known as *kevalīns* ('possessing unique knowledge').

Jains believe that *kevalīns* have thirty-four distinguishing characteristics called *aśīṣya* ('eminences') and as many of these as possible should inform representations made of the *jīnas*. Some of these characteristics are more easily represented than others. For example, *kevalīns* are described as having breath that smells of lotus blossoms and good weather always accompanies them – both challenging features to carve in stone. They are also believed to have beautiful bodies, and the expression of this attribute depends on the skill of the artist and eye of the beholder. Ancient sculptors represented the *jīnas* in three different ways: in narrative scenes, as standalone figures often with their attendants and/or other celestial figures, and on *dhūgaphaṭas*.



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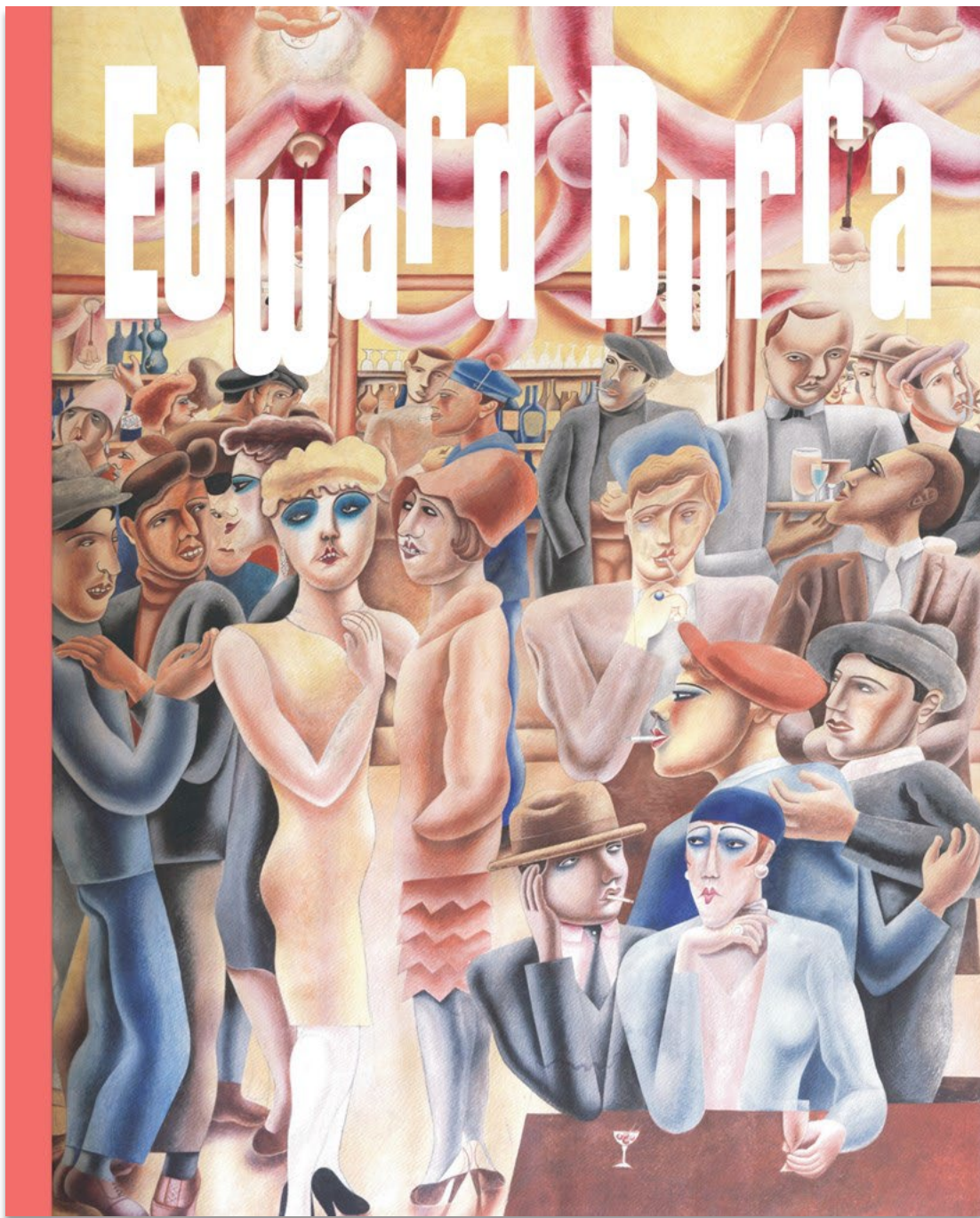
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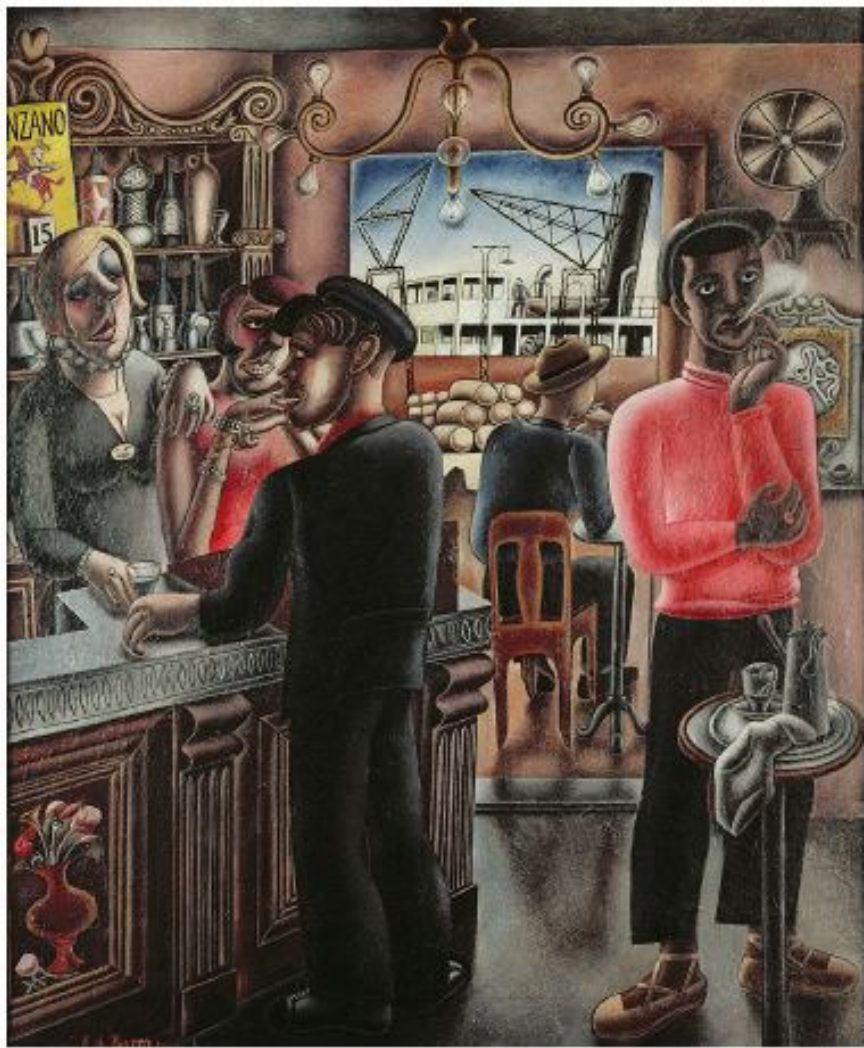
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French Scene 1925-6

Watercolor paint on paper, 495 x 394 mm

French Scene depicts a bustling flower market in the south of France. Although its exact location is unknown, the inclusion of a bus to 'Mont Orion' (an area near Marseilles) suggests that it could be Marseilles or perhaps nearby Toulon. At this time Burra had not yet visited the region and instead drew inspiration from books or films to develop the scene. He populated the painting with people from his own life. Burra's elderly nanny appears as a flower seller and his mother holds flowers in the foreground. It was the first work that Burra ever sold, bought by his friend Barbara Ker-Seymer for five pounds. The purchase highlights the enduring support that Burra had from his group of friends.





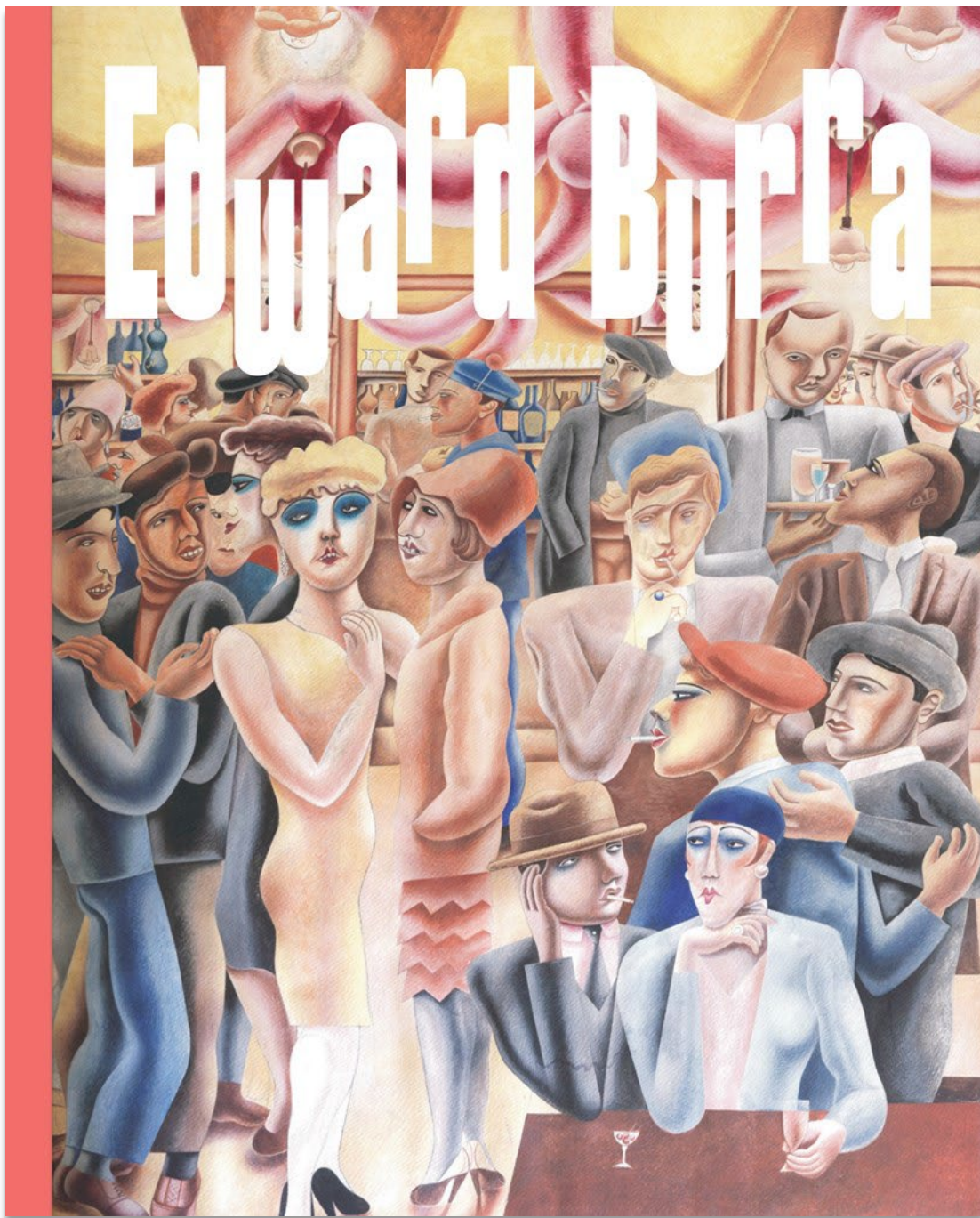
Dockside Café 1929 Watercolour paint on paper, 673 × 460 mm



Three Sailors at the Bar 1930 Watercolour paint on paper, 673 × 462 mm

Minuit Chanson 1931
 Watercolor and gouache paint on paper,
 540 x 735 mm





Edward Burra

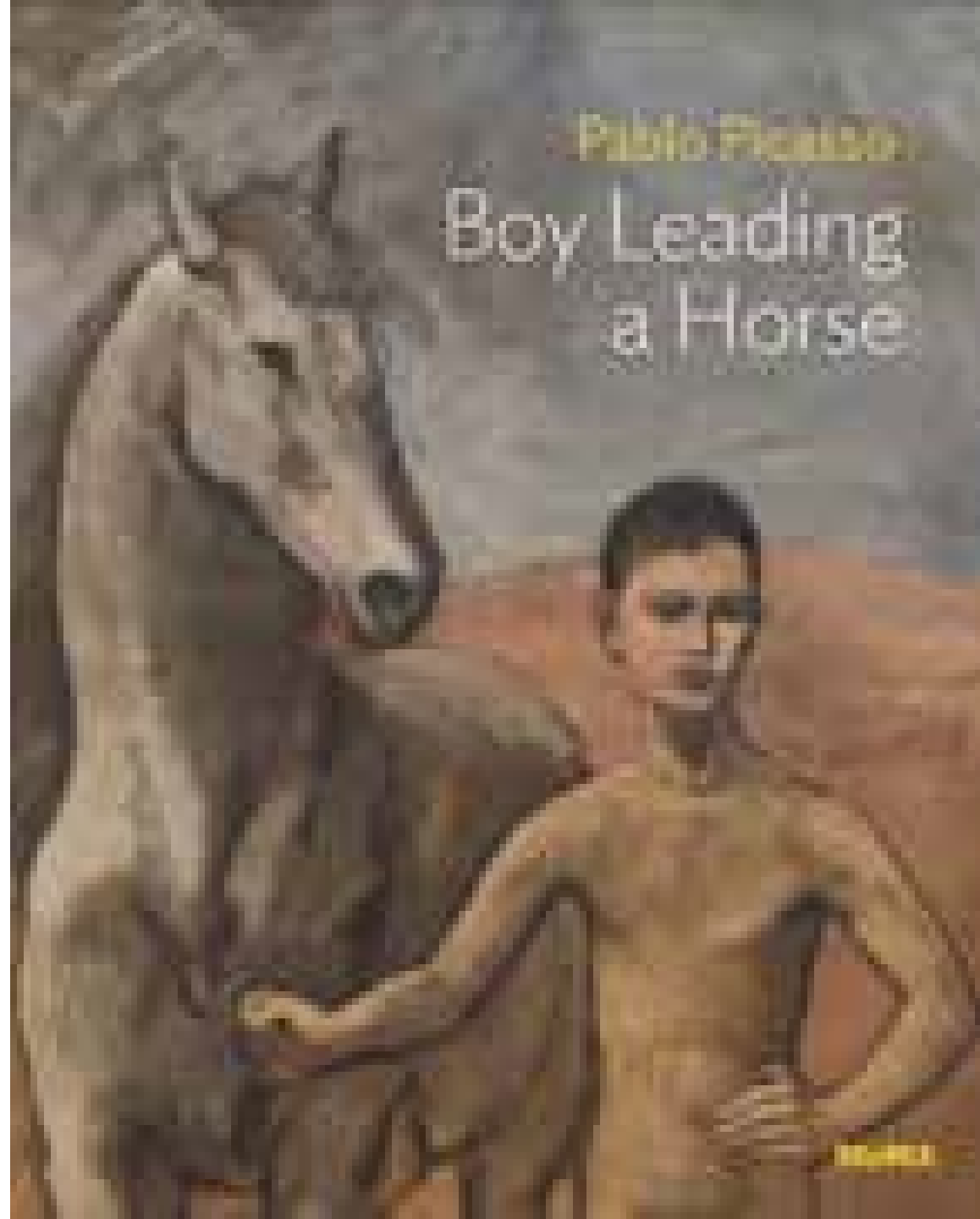
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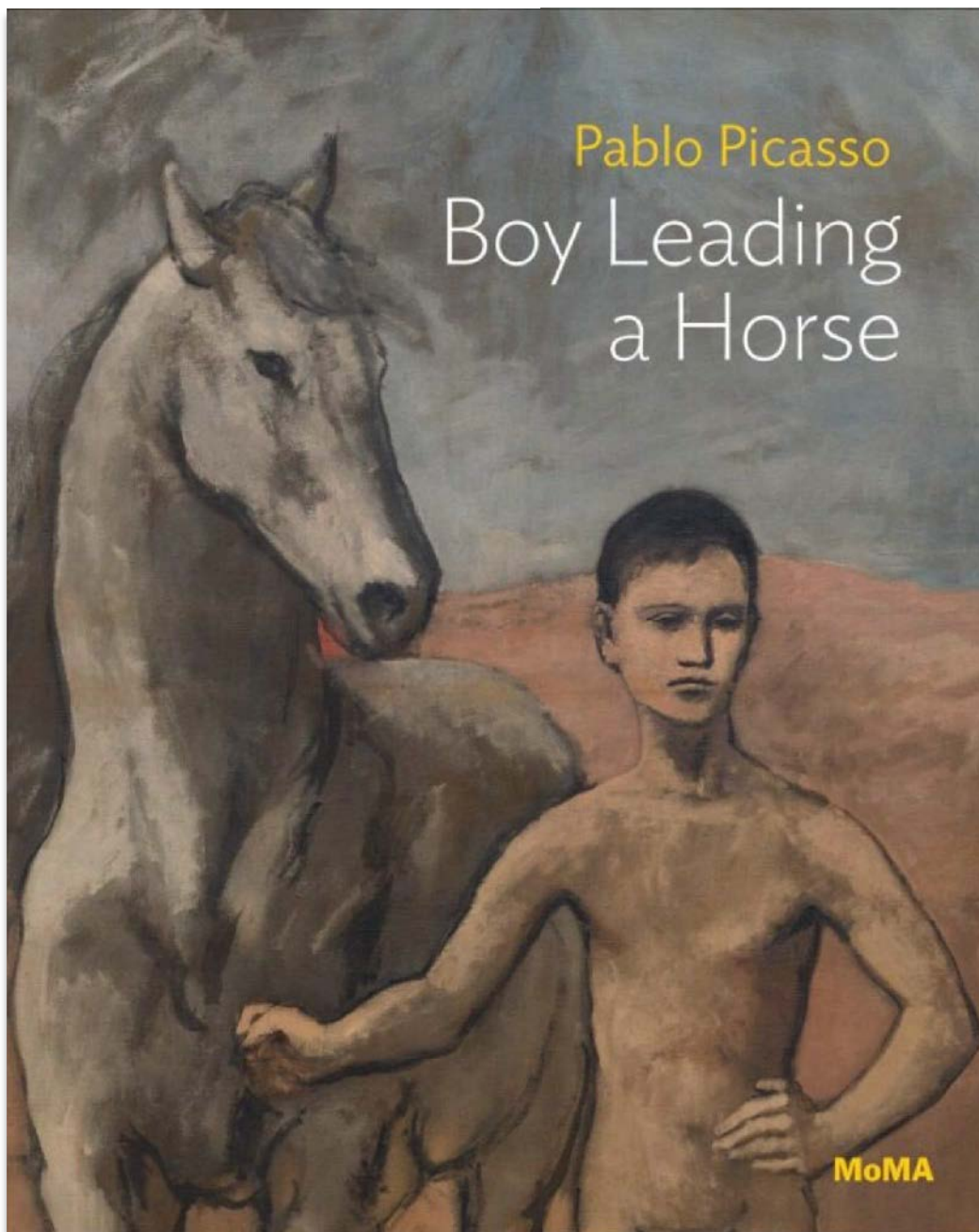
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Pablo Picasso

Boy Leading a Horse





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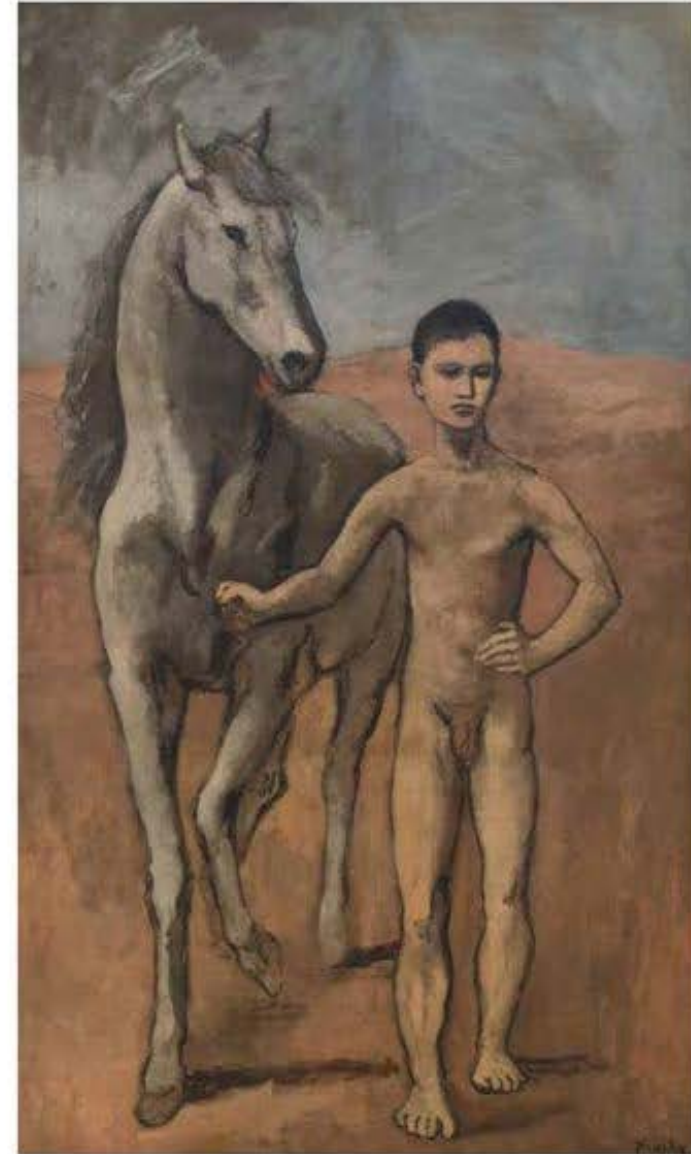
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The Museum of Modern Art

Pablo Picasso (Spanish 1881-1973). *Boy Leading a Horse*, 1905-6. Oil on canvas, 72 7/8" x 51 5/8" (230.6 x 131.2 cm). THE MUSEUM OF MODERN ART, NEW YORK. THE WILLIAM S. FALEY COLLECTION





"WHY ANOTHER BOOK ON PICASSO?"¹

So asked Alfred H. Barr, Jr., the founding director of The Museum of Modern Art, in the first sentence of *Picasso: Fifty Years of His Art*, published in 1946. The artist, by then—the year 1946 marked his sixty-fifth birthday—already had been the focus of hundreds of books (and articles): critical treatises, scholarly monographs, and exhibition catalogues, along with biographies, memoirs, interviews, even poems. What more was there to say about Picasso [FIG. 1]?

Plenty, said Barr. In his opinion, Picasso and modern art were synonymous. No artist was more discussed during the twentieth century, and no artist was more engaged with the broad range of subjects and styles present in twentieth-century painting, sculpture, drawing, and printmaking. With *Picasso: Fifty Years of His Art*, Barr wished to provide a comprehensive survey of the artist's works—in particular, his early works (FIGS. 2 and 3), which shocked viewers with their radical approaches to line and form, space and color, figures and facture. Equally shocking, in these early works, was the pace at which Picasso experimented with new artistic sources, techniques, and strategies. "Between 1905 and 1915," Barr declared, "the sequence of changes in his art often constitutes milestones, even monuments, along the highroad of Western art."²

One such "milestone," one such "monument," was *Boy Leading a Horse*. The twenty-four-year-old Picasso began the painting toward the end of 1905, after moving from Spain to France the previous spring in search of professional

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FIG. 7. Pablo Picasso (Spanish 1881–1973). *Boy Leading a Horse* (detail), 1905–6.

rippling muscles that push through his leotard, while the acrobat, poised on a sphere, is narrow and willowy, her waist no bigger than the athlete's thigh. Behind them, a woman with a baby on her hip and a child by her side looks toward a white horse grazing on a nearby ridge.

According to the art historian Meyer Schapiro, the true subject of *Young Acrobat on a Ball* is “the artist figure, the performer, as triumphant.”⁸ Like performers, artists use their bodies and minds to captivate viewers; also like performers, artists hone their skills through arduous practice. For these reasons, Schapiro concludes, *Young Acrobat on a Ball* represents the “consciousness of art as a skilled activity.”⁹ Comparable claims have been made about *Boy Leading a Horse*. The striding boy, similar to the balancing acrobat, performs what Schapiro calls a “skilled activity”—in this case, steering a horse.

Yet the means by which the boy performs this “skilled activity” merit scrutiny. On first glance, it looks as though the boy steers the horse using reins. But on second glance, the absence of reins becomes apparent (FIG. 7). The boy controls the horse using only his outstretched arm and empty fist.

This enigmatic gesture has intrigued viewers for decades, inviting an array of interpretations. For the MoMA curator Kirk Varnedoe, it indicates the boy's mental—as opposed to physical—power. “In the way Picasso uses the gesture here,” he writes, “the notion of mastery through the dominance of the mind

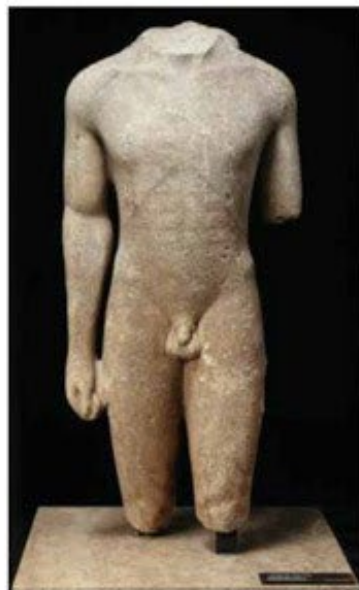


FIG. 8. Kouros. c. 550 BCE. Marble, xx × xx × xx” (100 × 48 × 27 cm). MUSÉE DU LOUVRE, PARIS

FIG. 9. Cerro de los Santos Head. c. 300–200 BCE. Limestone, xx × xx” (22 × 11 × 17.5 cm). MUSÉE DU LOUVRE, PARIS

rather than through physical struggle is made all the more insistent.”¹⁰ When Picasso undertook *Boy Leading a Horse*, he was a young, ambitious artist eager to catch the attention of the Parisian art world. Thus, the “mastery” he imparted to the boy had appeal for him as well. As Varnedoe explains: “The scale of the picture, its theme of mastery, the youthful rectitude of the boy—all these announce a new assertiveness and self-confidence in Picasso's approach to his art.”¹¹

Both qualities—“assertiveness” and “self-confidence”—are on full display in *Boy Leading a Horse*. Picasso uses vigorous brushstrokes and a stark palette of gray and ochre utterly unlike the brilliant hues and luminous tints favored by Impressionist, Post-Impressionist, and Fauve artists. Moreover, he invokes an impressive set of past and present artworks in his rendering of the two figures. The striding boy resembles an ancient Greek sculpture type known as a kouros, a standing male youth carved from a marble block (FIG. 8). Picasso had access to *kourai* at the Louvre, where he also attended an exhibition of ancient Iberian sculptures, recently excavated in southern Spain, at the start of 1906 (FIG. 9). These two archaic sources made their mark on *Boy Leading a Horse*. The

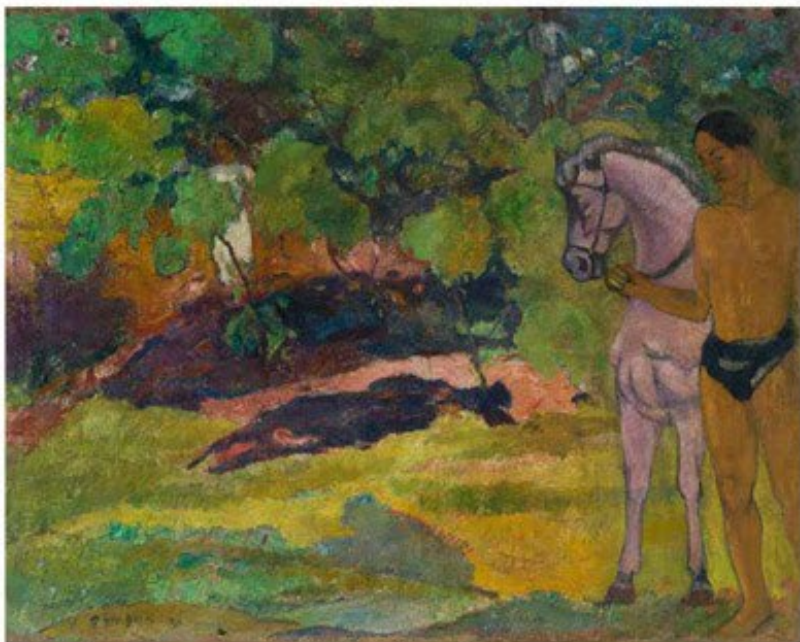


FIG. 12. Paul Gauguin (Nationality, 1900–2000). *In the Vanilla Grove, Man and Horse*. 1891. Oil on jute canvas, 28 × 36" (73 × 92 cm). SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK. THANNHAUSER COLLECTION, GIFT, JUSTIN K. THANNHAUSER, 1978.



FIG. 13. Paul Cézanne (Nationality, 1900–2000). *The Bather*. c. 1885. Oil on Canvas, 50 × 38" (127 × 96 cm). THE MUSEUM OF MODERN ART, NEW YORK. LILLIE P. BLISS COLLECTION.



FIG. 14. Pablo Picasso (Spanish 1881–1973). *The Watering Place*. 1905–06. Medium, 14 × 22" (37 × 58 cm).
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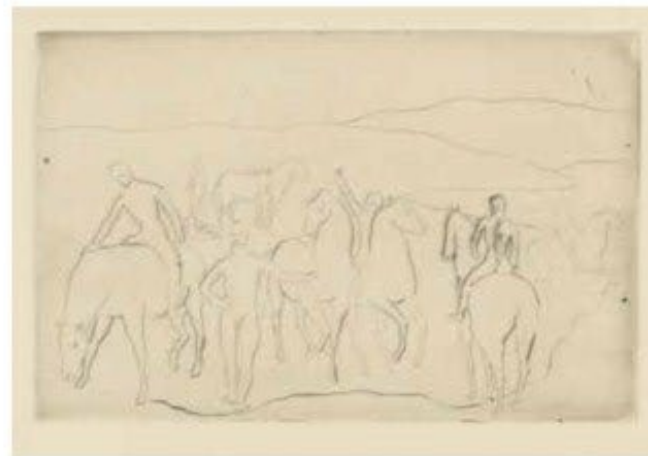


FIG. 15. Pablo Picasso (Spanish 1881–1973). *Title if Applicable*. 1900. Medium, 38 × 63 7/8" (96.5 × 161.8 cm).
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(**FIG. 14**). Inspired by artworks ranging from ancient Greek sculptures to post-Impressionist paintings, *The Watering Place* signaled Picasso's intensive study of art across different eras, regions, and cultures. It also demonstrated his desire, deep and enduring, to assimilate this art into his practice, recasting the innovations of others in order to make his own art modern.

Yet *The Watering Place* was never completed. After several months spent working on the project, Picasso abandoned it. Or rather, he transformed it into *Boy Leading a Horse*. This transformation played out on paper and canvas throughout the winter of 1905–6, as the artist planned the project. His working methods during these months offer important insights into his practice and theory of art. "For me," Picasso once stated, "each painting is a study. I say to myself, I am going one day to finish it, make a finished thing out of it. But as soon as I start to finish it, it becomes another painting."¹⁴ Over the course of his decades-long career, Picasso would prioritize continuous, iterative "study." He preferred beginnings to endings, questions to answers, process to completion. These preferences—these priorities—are exemplified by the shift from *The Watering Place* to *Boy Leading a Horse*.

Today, Picasso's plans for the unrealized *Watering Place* are known from a gouache sketch (see **FIG. 14**) and a drypoint print (**FIG. 15**). Both the print and the sketch shed light on the intended appearance of the painting as a whole:



FIG. 20. Pablo Picasso (Nationality, 19xx–20xx). *Boy with a Pipe*. 1905. Medium, 39 x 32" (100 x 81 cm). PRIVATE COLLECTION

The complex origins of *Boy Leading a Horse* align with this understanding of artmaking. In 1905, Picasso portrayed a Parisian adolescent known as "P'tit Louis" in the Symbolist reverie *Boy with a Pipe* (FIG. 20). Throughout the year, the artist revisited Louis's delicate features in works depicting acrobats, jugglers, and jesters (FIG. 21). Soon, these features made their way into preparatory drawings for *The Watering Place*. In one preparatory drawing (FIG. 22), a Louis look-alike standing beside a horse wears the same blue jacket and trousers—typical among French fair and circus performers—as in *Boy with a Pipe*. But in later preparatory drawings (FIGS. 23 and 24), the Louis look-alike has shed his blue costume.

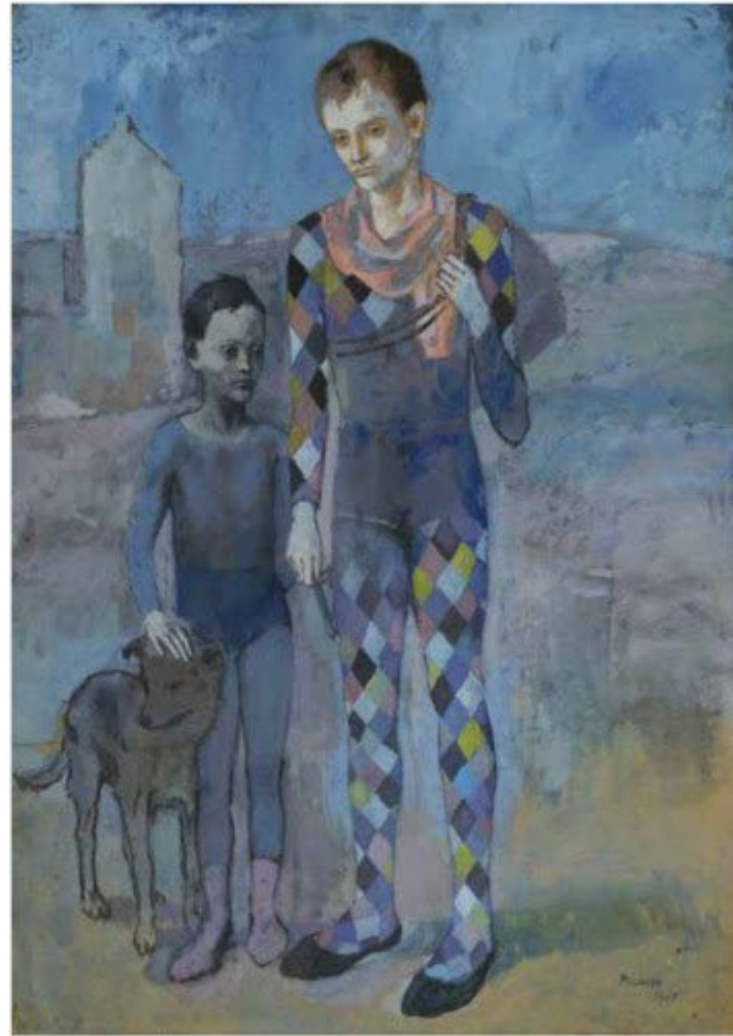
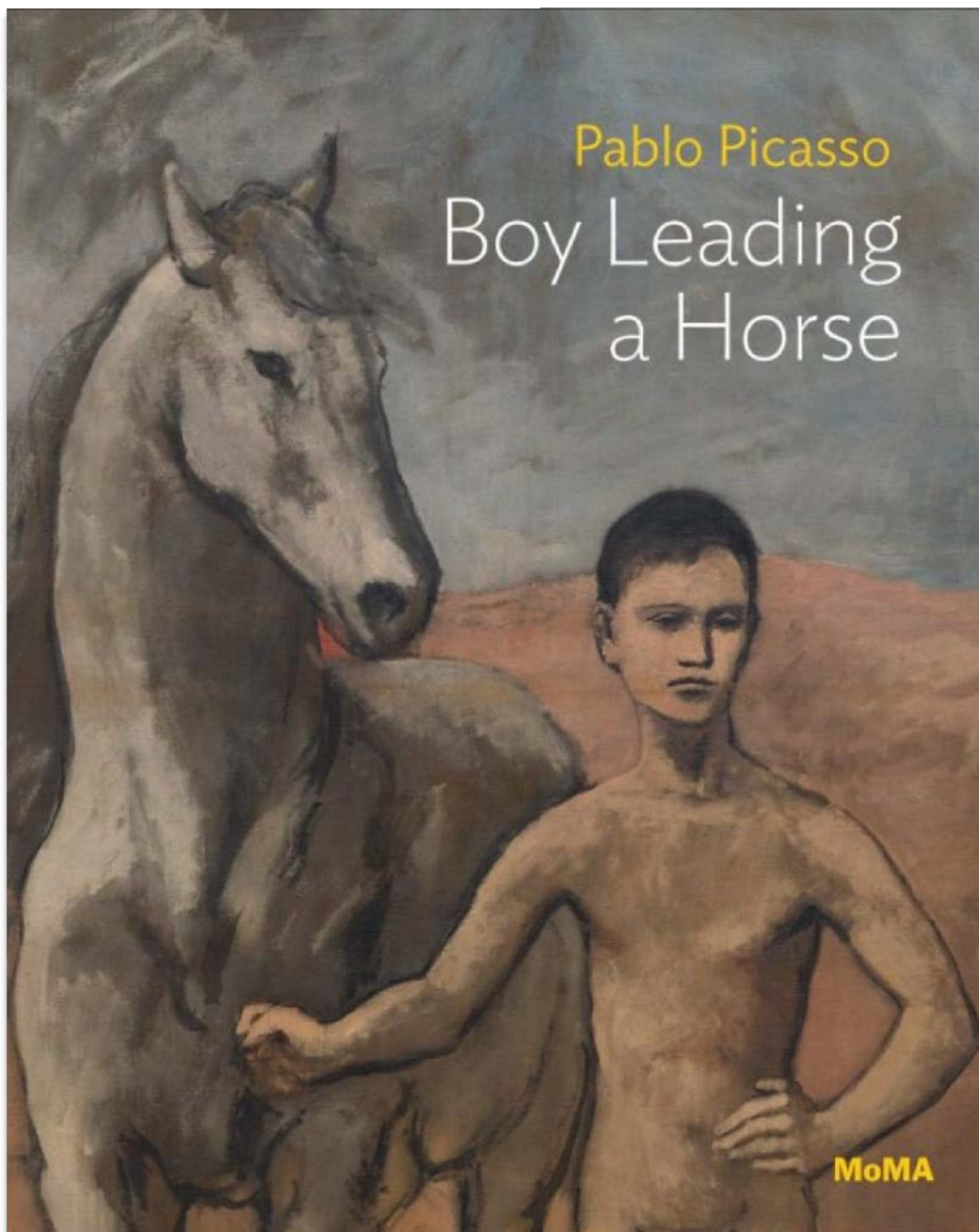


FIG. 21. Pablo Picasso (Spanish 1881–1973). *Two Acrobats with a Dog*. 1905. Medium, 41 x 29 in (105.5 x 75 cm). THE MUSEUM OF MODERN ART, NEW YORK. GIFT OF MR. AND MRS. WILLIAM BURDEN



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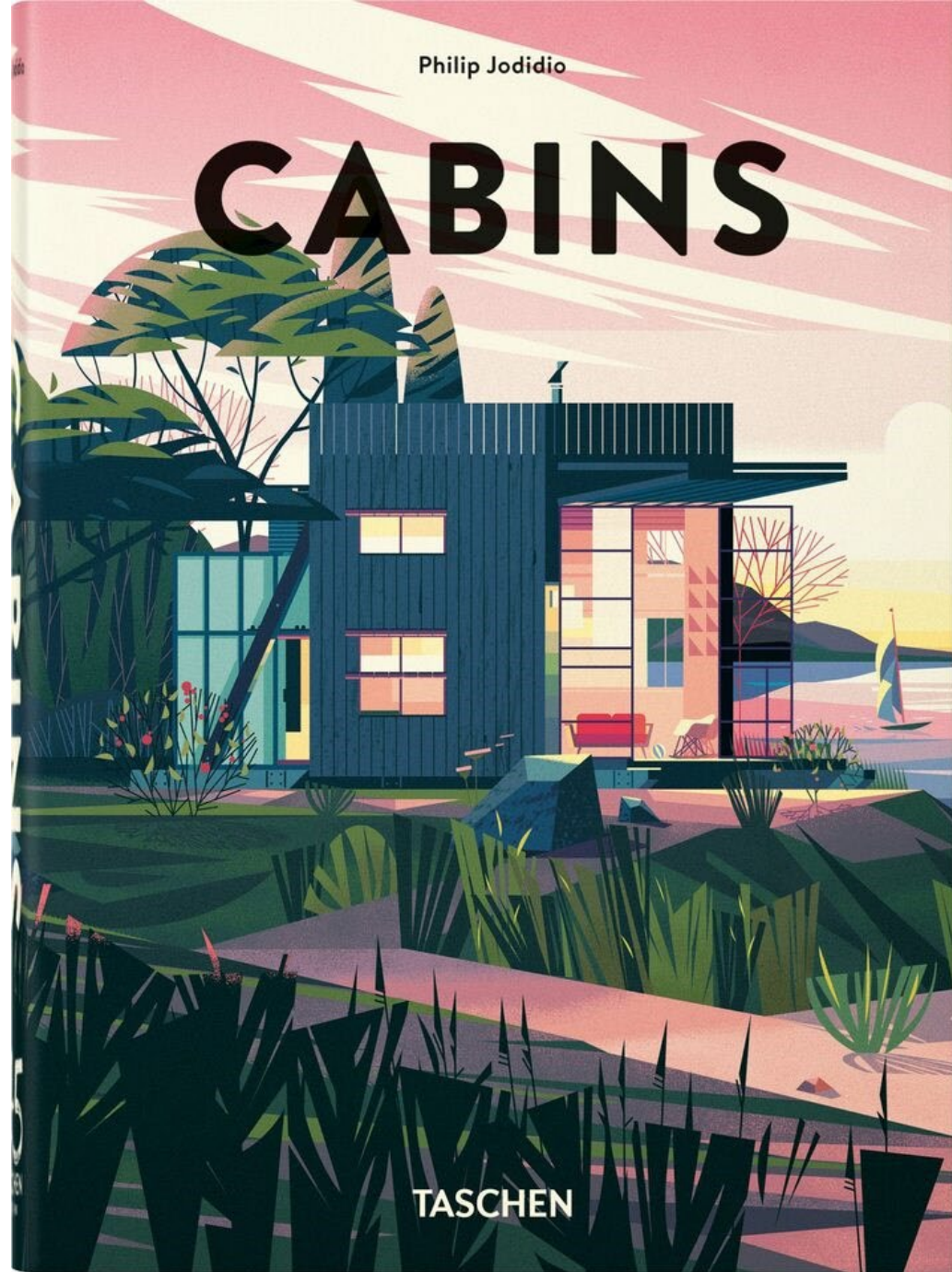
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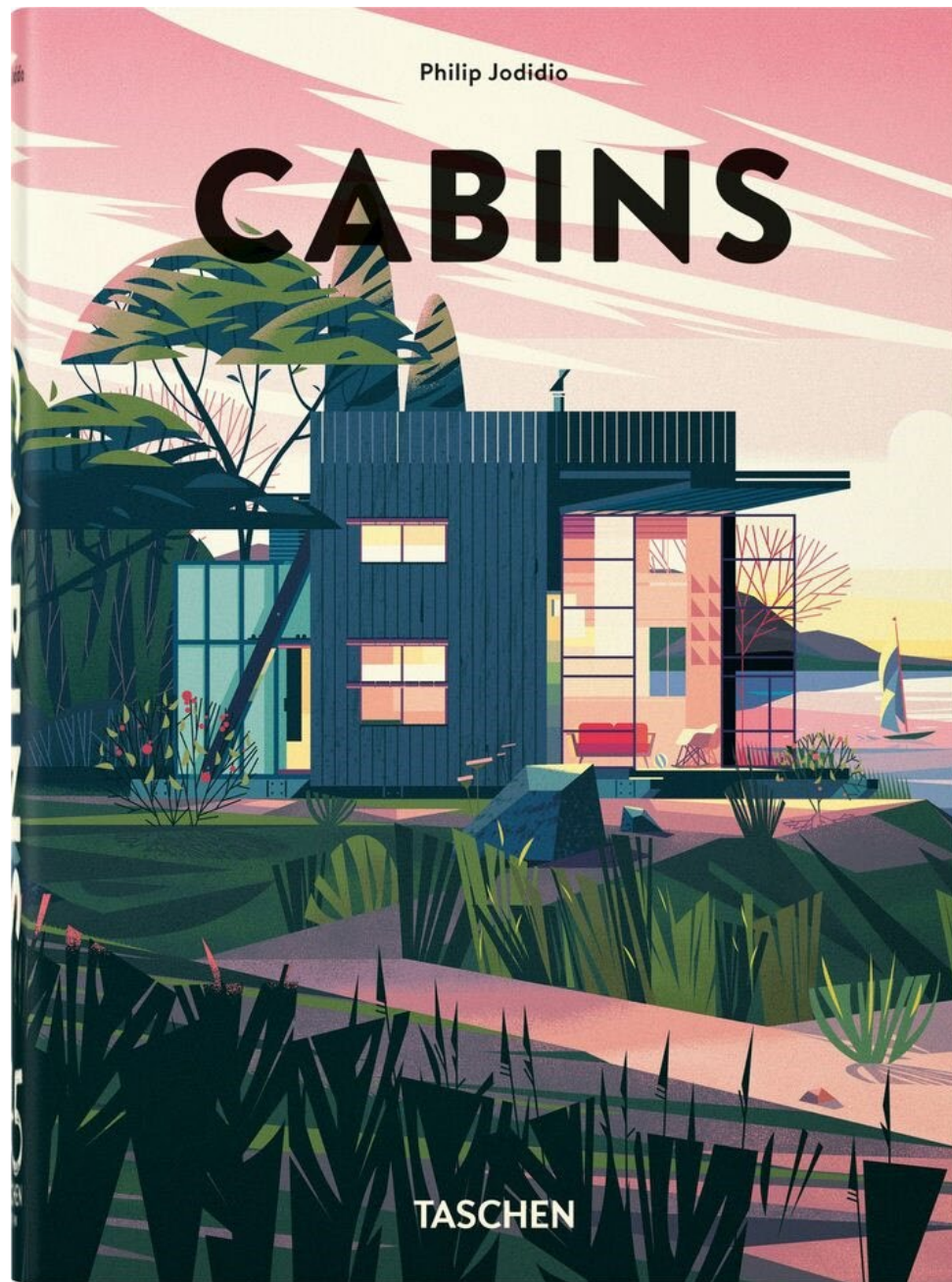
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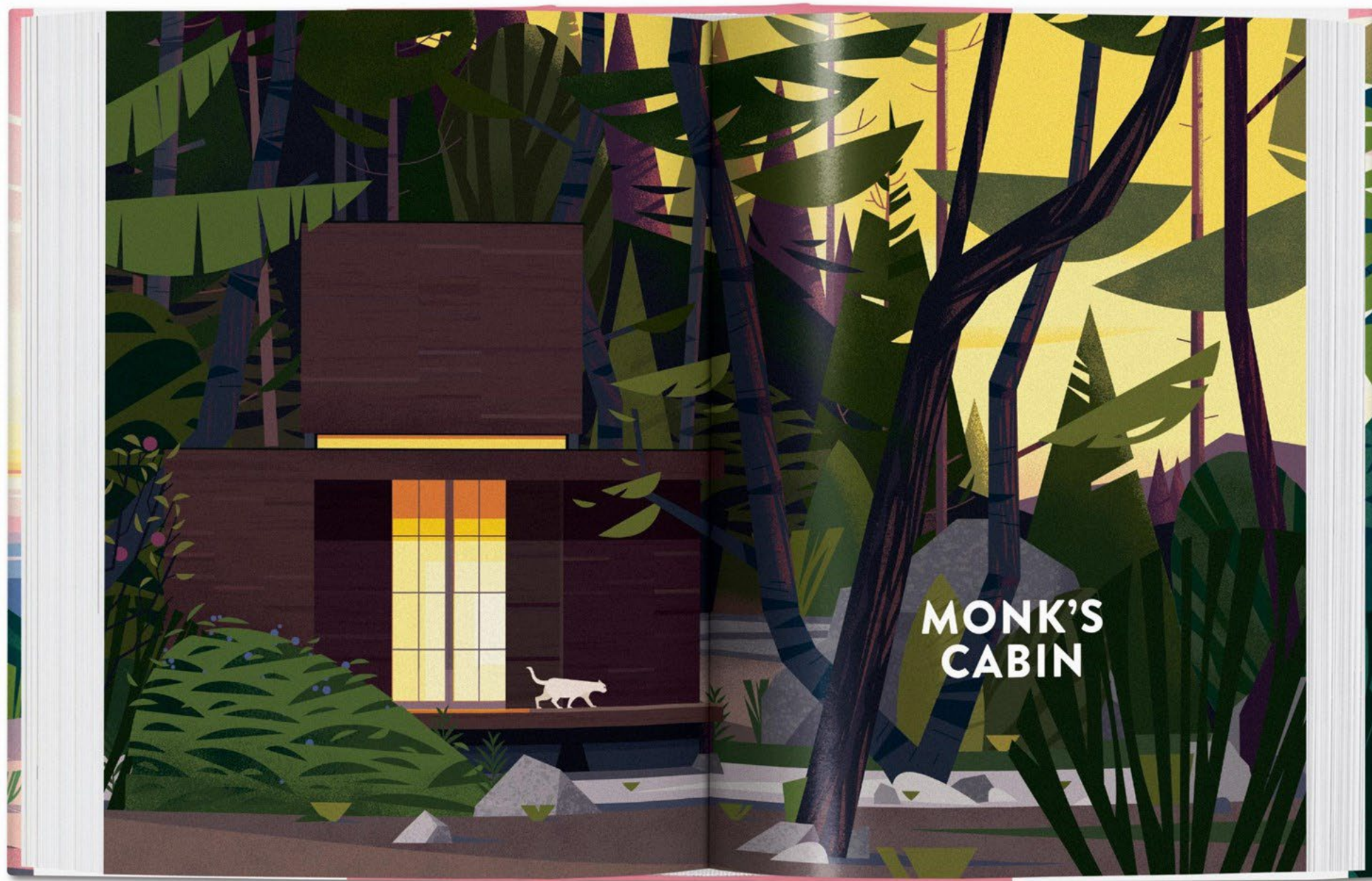
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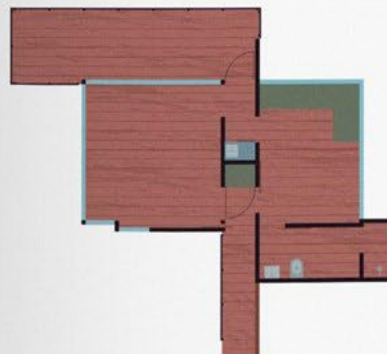
ISLAND HOUSE

Located on a narrow island in the lake district of Loosdrechtse Plas, this cabin is intended to "customize the interaction with the surrounding" natural setting. One glass façade and a dark-wood surface can be completely opened onto an outdoor wooden terrace. The folded wooden façade "becomes an abstract perpendicular element that floats above the water". Despite its very small size, the house includes a shower, toilet, kitchen, closets, storage, and other functions that are integrated into a double wall. A black, metal fireplace, which can be rotated, hangs from the ceiling. An east-west orientation allows the house to take in both sunrise and sunset. The steel-frame structure has wood and structural glass façades, wooden furniture, and a white epoxy floor.

Loosdrechtse Plas heißt die Seengegend, in der sich auf einem schmalen Inselgrundstück dieses Haus befindet, das „die Interaktion mit der natürlichen Umgebung je nach Bedürfnislage ermöglichen soll“. Eine Glasfassade und eine dunkle Fläche aus Holz können vollständig auf eine Holzterrasse geöffnet werden. Die faltbare Holzfassade „wird zum abstrakten Element, das lotrecht über dem Wasser hängt“. Trotz der geringen Größe verfügt das Haus über eine Dusche, ein WC, eine Küche, Schränke, Stauraum und weitere in eine zweischalige Wand integrierte Funktionen. Eine schwarze, drehbare Feuerstelle aus Metall hängt von der Decke. Die Ost-West-Ausrichtung ermöglicht es, Sonnenaufgang und Sonnenuntergang zu betrachten. Die Stahlrahmenkonstruktion verfügt über Holz- und tragende Glasfassaden, Holzmöbiliar und einen weißen Boden aus Epoxid.

Située sur une île étroite dans la région lacustre de Loosdrechtse Plas, cette petite maison vise à « créer une interaction sur commande avec le décor naturel environnant ». Une façade vitrée et une autre face de bois sombre peuvent être entièrement ouvertes sur une terrasse en bois, la façade en bois repliée « devient alors un élément perpendiculaire abstrait qui flotte sur l'eau ». Malgré sa taille très réduite, la maison comporte une douche, des toilettes, une cuisine, des placards, des rangements et d'autres fonctions intégrées à un double mur. Une cheminée rotative de métal noir est suspendue au plafond. L'orientation est-ouest permet à la maison d'être éclairée à la fois par le lever et par le coucher du soleil. La structure à ossature d'acier est équipée de façades porteuses en bois et en verre, de mobilier en bois et d'un sol en époxy blanc.

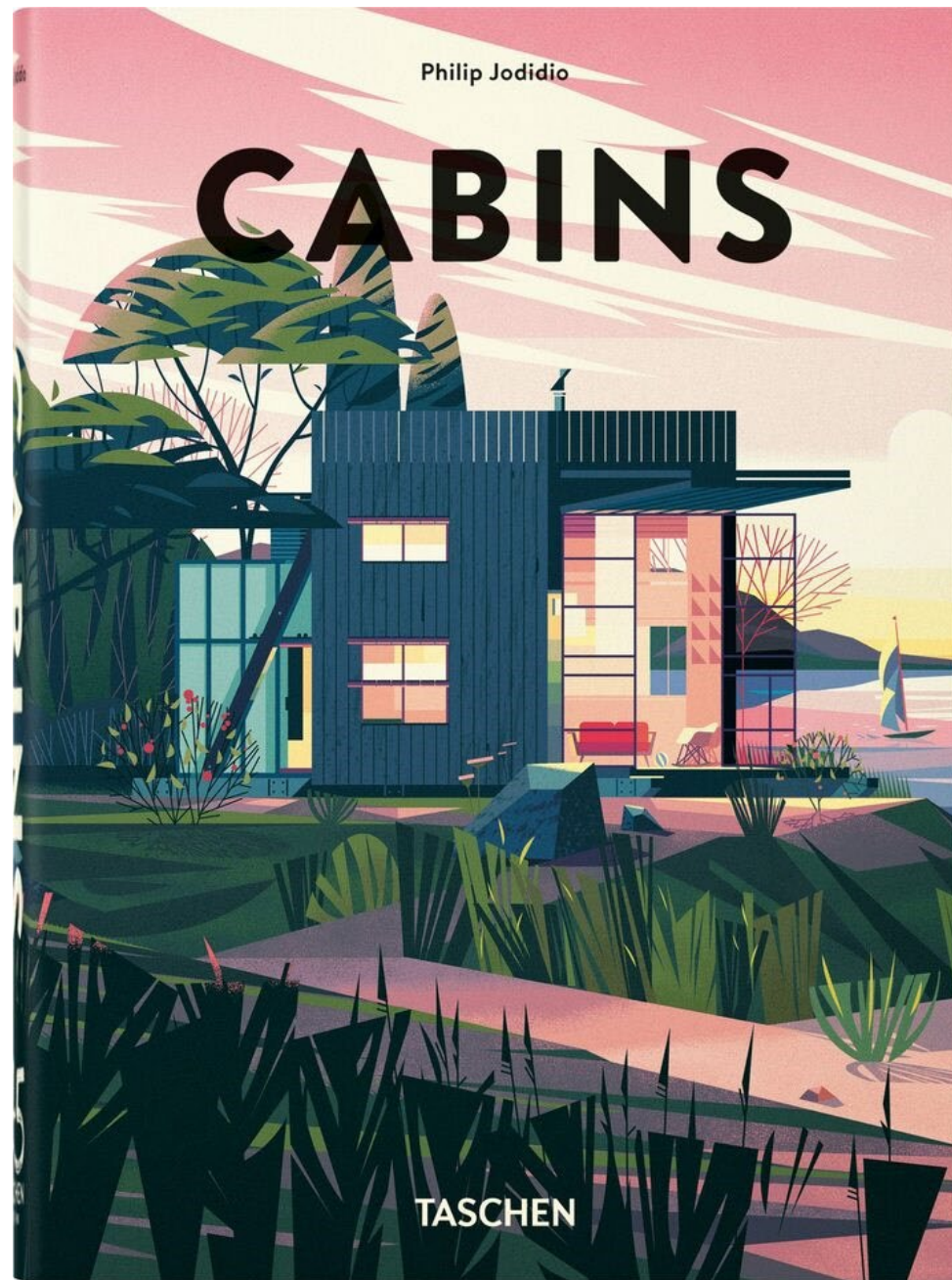




A small kitchen, bathroom, and shower are included in the cabin, which has no heating or cooling system. Water is pumped up from the lake below the site.

Die Hütte verfügt über Küche, Badezimmer und Dusche, jedoch weder über Heizung noch Klimaanlage. Wasser wird aus dem See unterhalb des Grundstücks heraufgepumpt.

La cabane comprend une petite cuisine, une salle de bains et une douche, mais ni chauffage, ni climatisation. L'eau est pompée dans le lac en contrebas.



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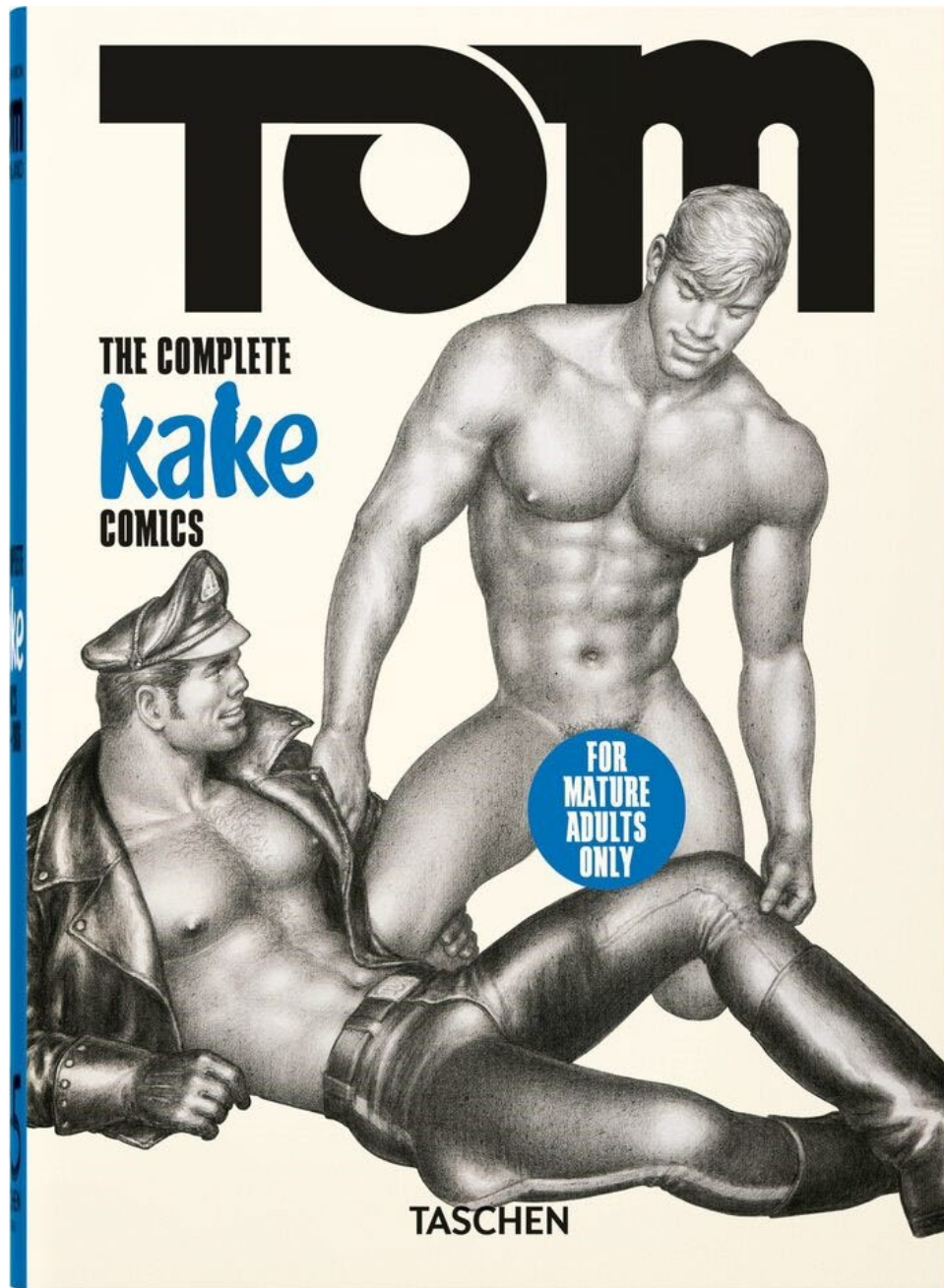
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THE COMPLETE KAKE COMICS

Introduction by Dian Hanson

Touko Laaksonen was born in 1920 in the small Finnish village of Kaarina. The son of two teachers, he was kept indoors as a child, reading and practicing piano while other boys enjoyed the rugged rural life. Touko always admired these rough boys. He knew from an early age he was attracted to men, and accepted this as an inborn, if secret, part of his being. He had good reason to hide his desires; homosexuality was punishable by imprisonment in Finland. Drawing became an important escape at an early age, and he produced his first comic strips at age eight. At 10, with puberty approaching, Touko began drawing the loggers and manual laborers who stirred his secret fantasies. There was nothing explicitly sexual in the drawings, but since they aroused sexual feelings in him he kept them well hidden.

In 1939 Touko moved to Helsinki to attend art school. The port city introduced him to new masculine ideals, including policemen, construction workers and sailors. Uniforms and the power they conferred began to take a special place in his fantasies, one that increased exponentially when Russia invaded Finland later that year. To repel the Russians Finland formed a pact with Germany. Touko found the German soldiers, with their fine uniforms and shiny black boots, overwhelmingly attractive. Many found Lieutenant Laaksonen equally appealing. "All my early sexual experiences were with German soldiers," he said in the 1991 documentary *Daddy and the Muscle Academy*. "No one made a uniform like the Germans. And the boots!"

6

Touko's passion for high leather boots began in childhood. He prevailed upon his parents to buy him a pair when he was around 10 and secretly wore them to bed until caught by his mother. Through his teens he continued to find men in boots exciting, but nothing he'd seen of rustic Finnish footwear could compare to the glossy perfection of German jackboots. In the moral chaos of war Touko was able to indulge desires that might otherwise have remained suppressed for years. The boots, the uniforms, the genuinely masculine homoeroticism, all were firmly stamped on his psyche by the time the Germans withdrew in 1945.

After the war Touko was left sexually adrift. He found a good job in advertising, designing fashion campaigns and store displays, and was a popular piano player in Helsinki's bohemian bars at night, but sex was often just masturbating while drawing pictures based on his war-time experiences. "I always knew a drawing was good if I got an erection," he said years later. He tried for a while to fit into Helsinki's gay underground, but at that time society, even gay society, considered effeminacy a queer requirement. Touko tried to be one of the girls, but it wasn't in his nature. Rather than play fey he chose to live through his "deviant" fantasies of masculine man-to-man sex. One can see this cultural conflict in the first multi-panel story he created in 1946. The lead character is conspicuously feminine compared to the hearty Tom's Men to come.

By the '50s, encouraged by the work of George Quaintance, Touko was making art truer to his personal tastes. He now created panel stories as gifts for his friends in Finland as well as for his

own sexual arousal. In 1956 one of these friends convinced him to send a few drawings to the prototypical American muscle mag *Physique Pictorial*. Publisher Bob Mizer immediately saw Touko's talent and used one of his smiling blonde loggers for the cover of *Physique*'s Spring 1957 issue. In the Winter 1957 issue Mizer bestowed the "Tom of Finland" name, playing up Touko's Finnish roots to make the artist seem as exotic as the men he drew.

These early *Physique* drawings featured Touko's first boyhood crushes—lumberjacks and rural roughnecks. Perhaps he was afraid to send the drawings revealing his fetish for the Wehrmacht high command uniform, an ensemble familiar to all Tom fans, featuring a tailored jacket with a "Sam Browne" style leather belt and shoulder strap over jodhpur pants with a wide decorative stripe down the outer leg. The uniform was customarily accessorized with knee-high glossy black riding boots, a black brimmed, peaked cap and gauntleted black leather gloves. For increased fetish panache Tom sometimes replaced the striped pants with the black leather jodhpurs favored by Luftwaffe pilots.

Some criticized Tom as glorifying Nazis, but it must be noted that his passion was entirely apolitical and that erotic fantasy frequently attaches to troubling stereotypes. Still, most were grateful when Tom shifted his obsession from the army officer to the leather-jacketed biker epitomized by Marlon Brando in *The Wild One*, released in 1953. It was a natural progression. Tom loved leather, and the biker jacket was cut much like a Wehrmacht



A formal portrait of Touko in his uniform, 1941.

jacket in black cowhide. Brando's cap, copied by many ex-military motorcyclists, was similar to a German officer's, and in the '50s bikers often wore their high boots outside tight pegged jeans. It was a uniform even more manly than a German officer's, with no moral baggage.

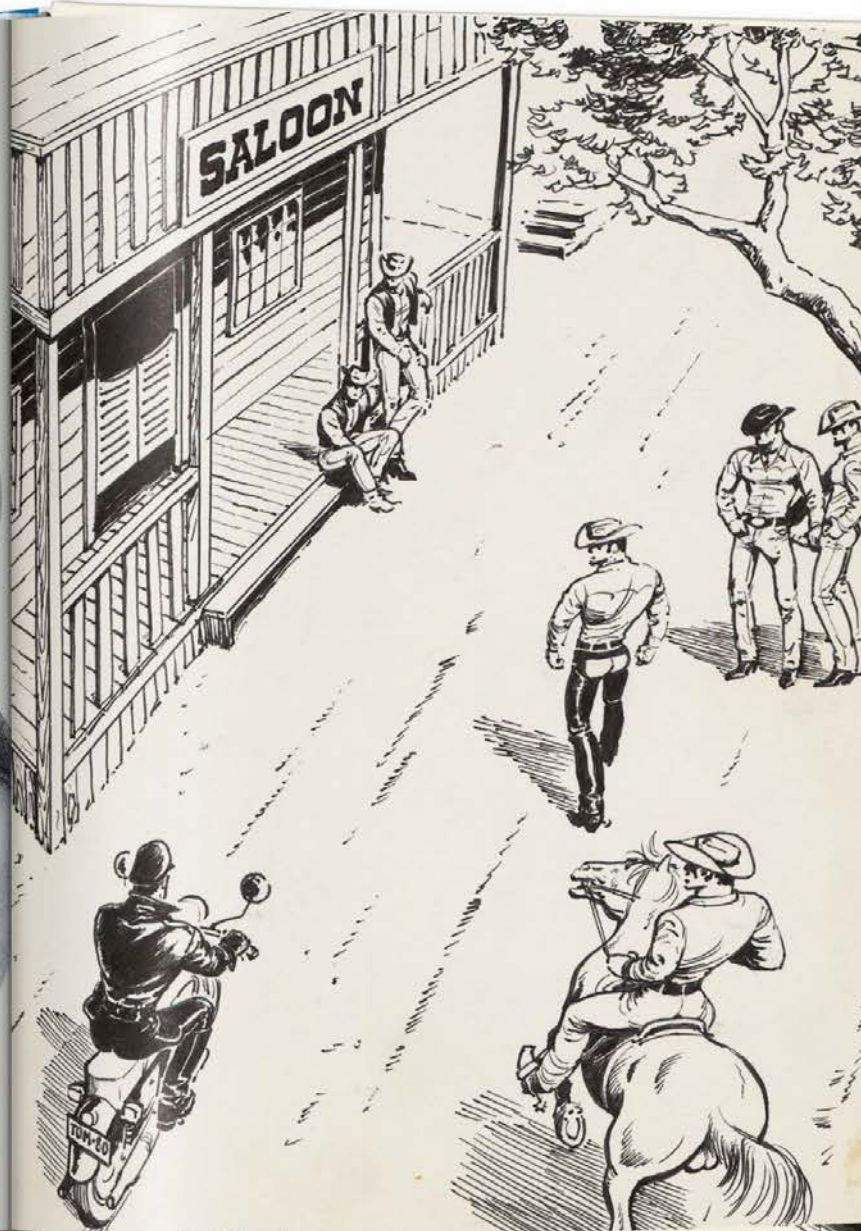
Tom's timing in submitting his work to *Physique* couldn't have been better. The magazine's most popular illustrator, George Quaintance, died in November 1957. Tom still had to compete with *Physique* mainstays Art-Bob and Etienne, and with the Quaintance

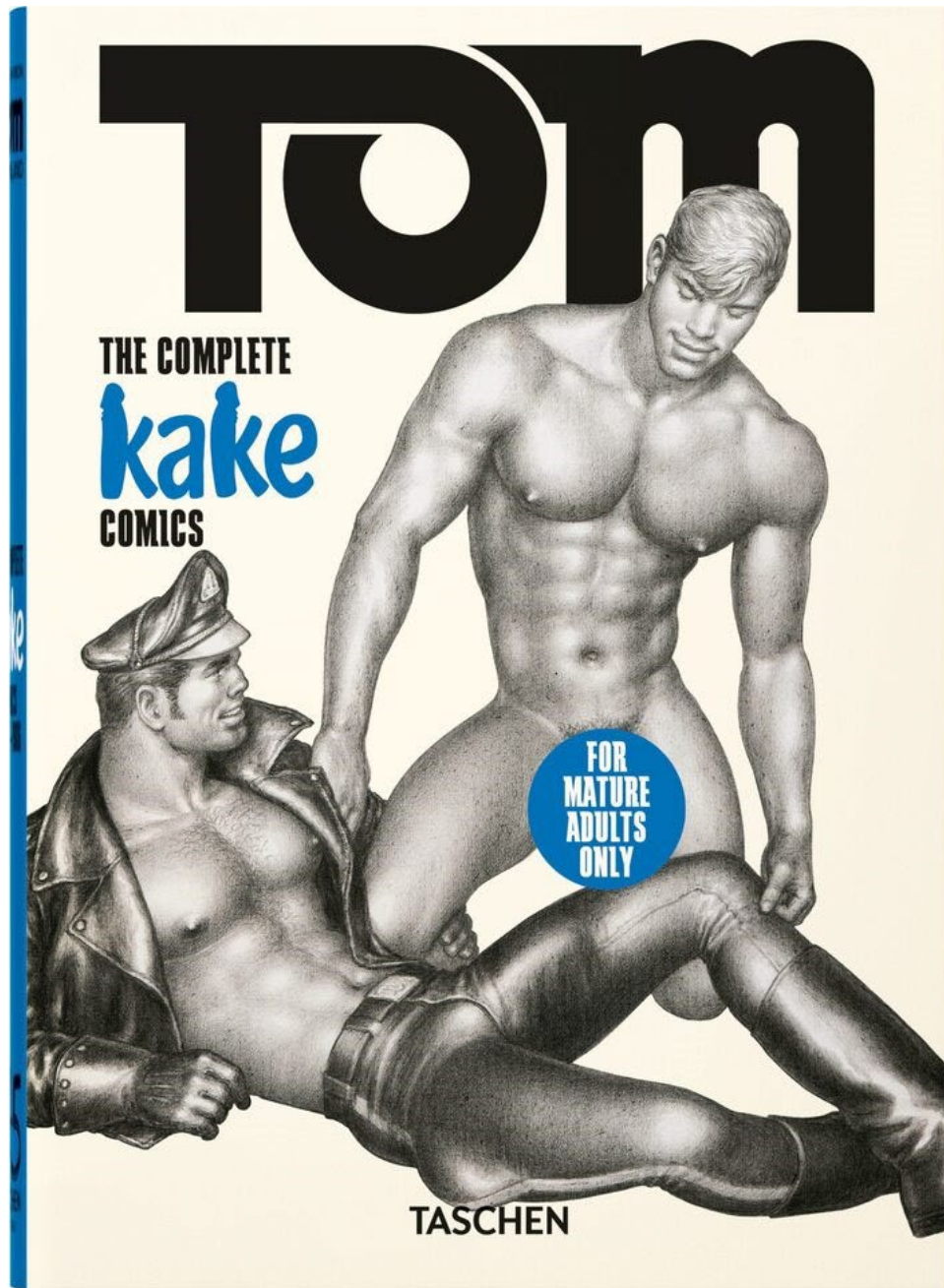
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No. 23, 1982

KAKE

IN THE WILD WEST





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Dian Hanson

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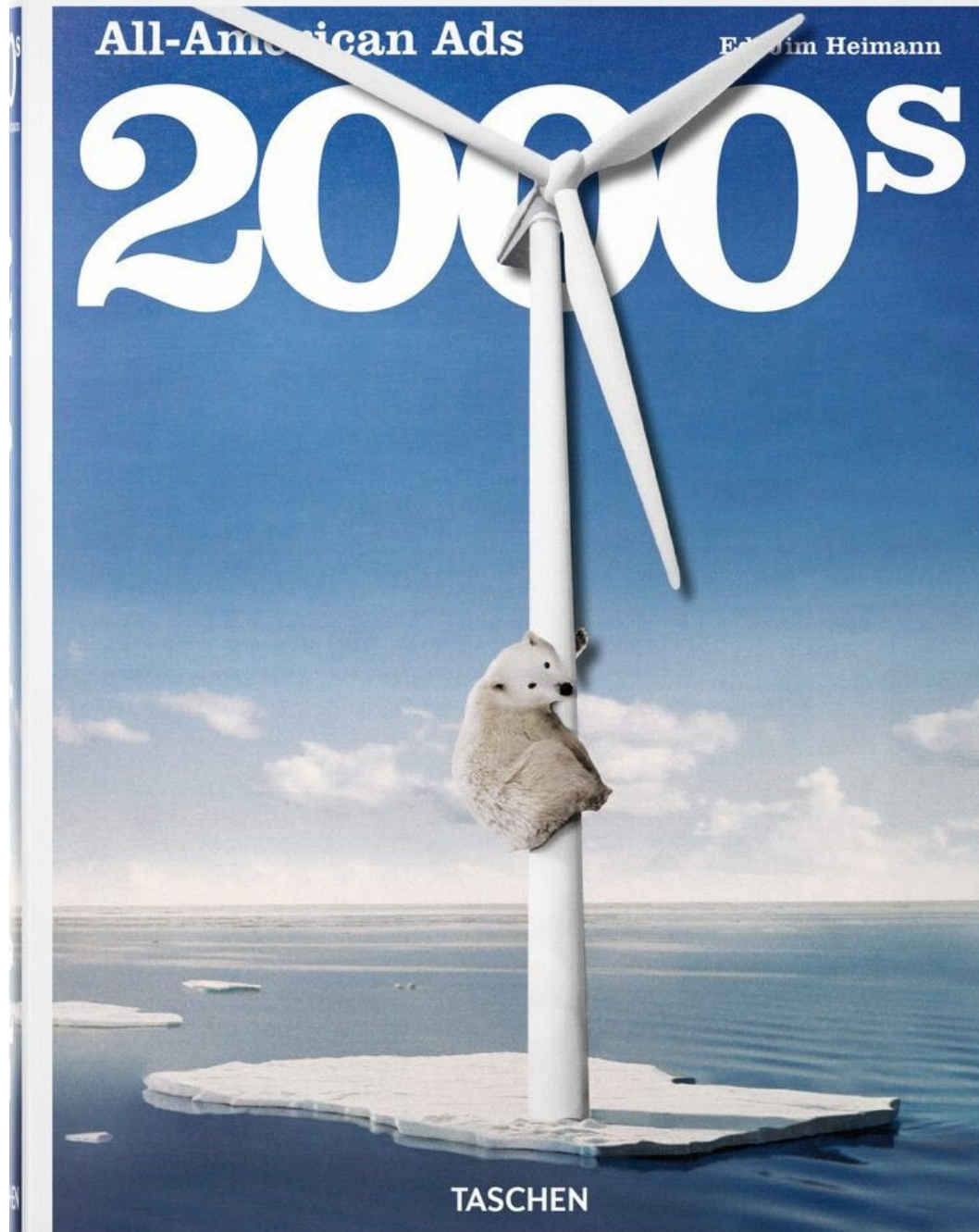
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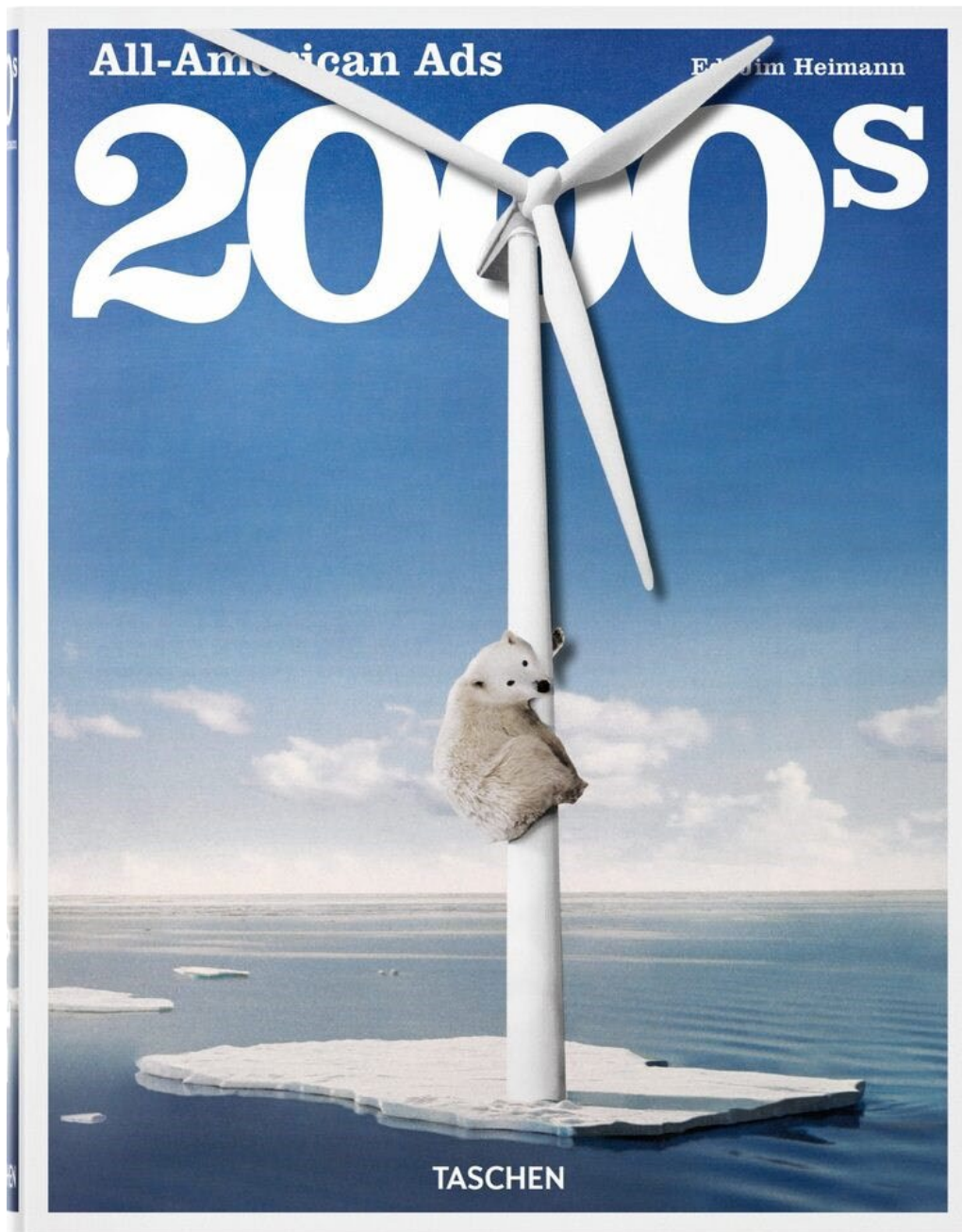
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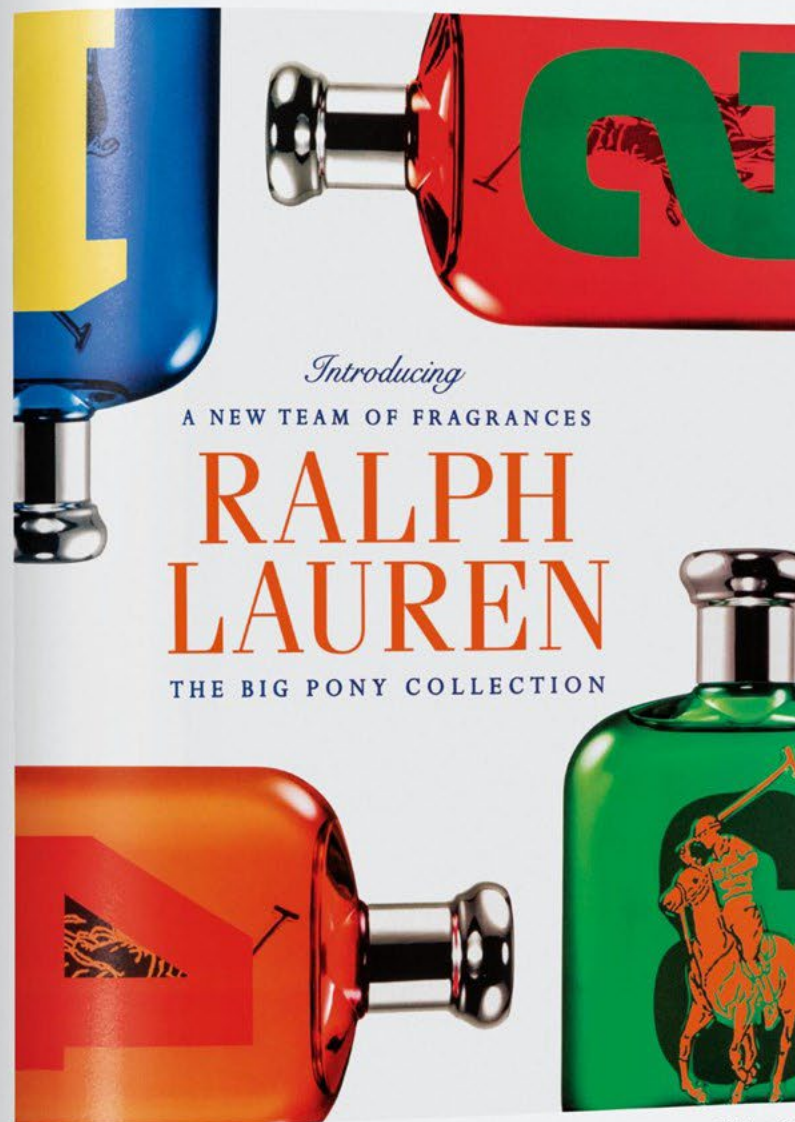


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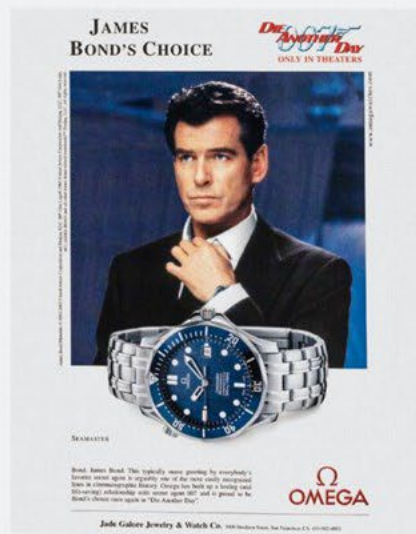
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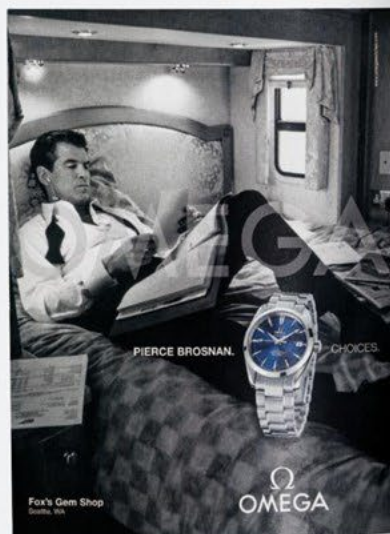
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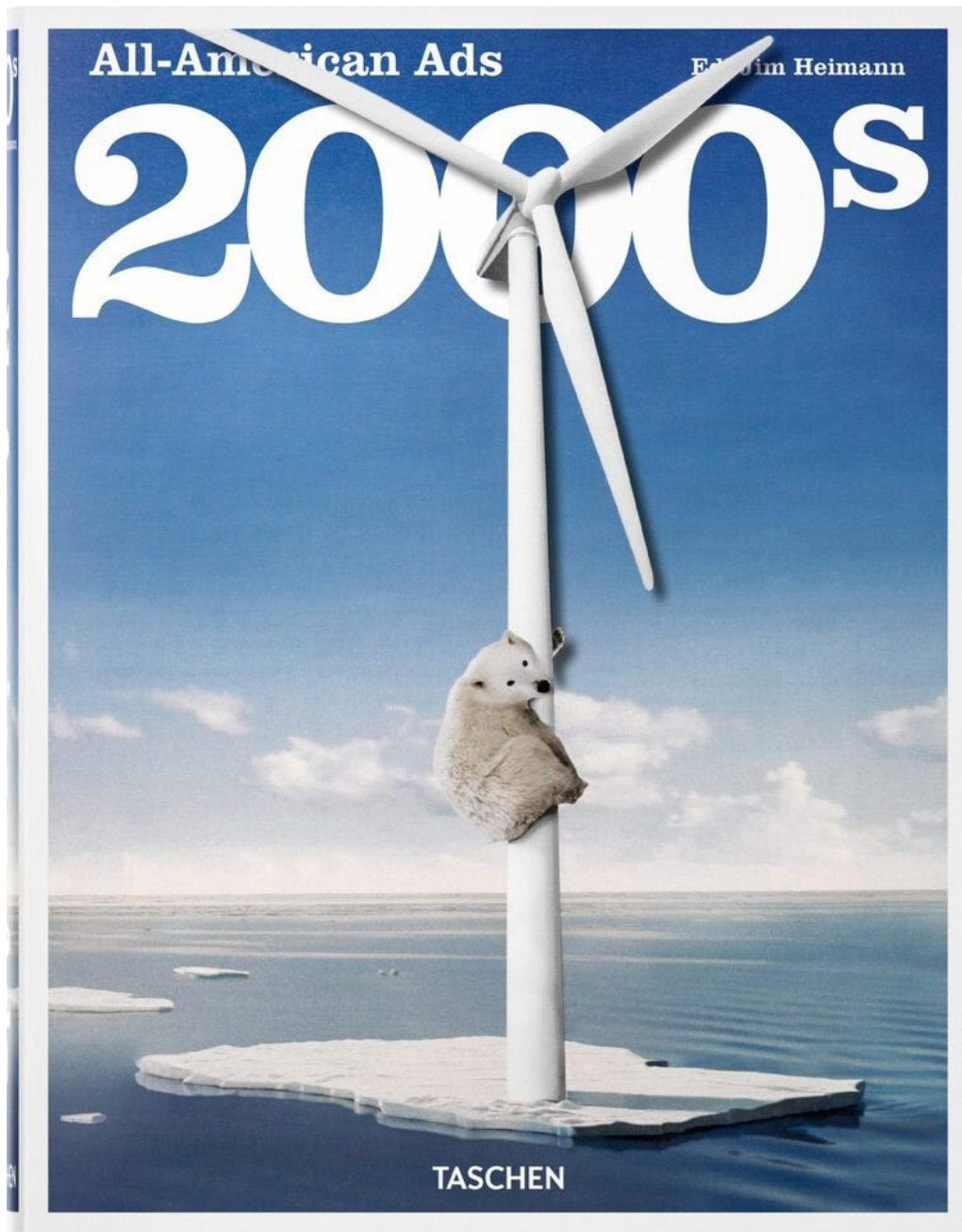
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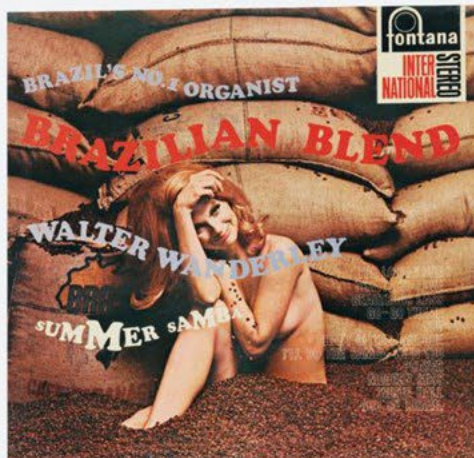


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← **BRAZILIAN BLEND**

artist WALTER WANDERLEY
year 1967
label PHILIPS
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↑ **SIESTA**

artist ORCHESTRA PINTO VEREZ
year 1969
label VEDETTE
country ITALY

→ **SABORES: PIÑA Y MANZANA**

artist GRUPO SABOR
year 1983
label ECO
country MEXICO

← **DE FIESTA POR COLOMBIA! VOL. 3**

artist EL CUARTETO IMPULSO
year 1982
label ZEIDA
country COLOMBIA

FOLLOWING LEFT
→ **¡CUBANGA! TORRID LATIN DANCES**

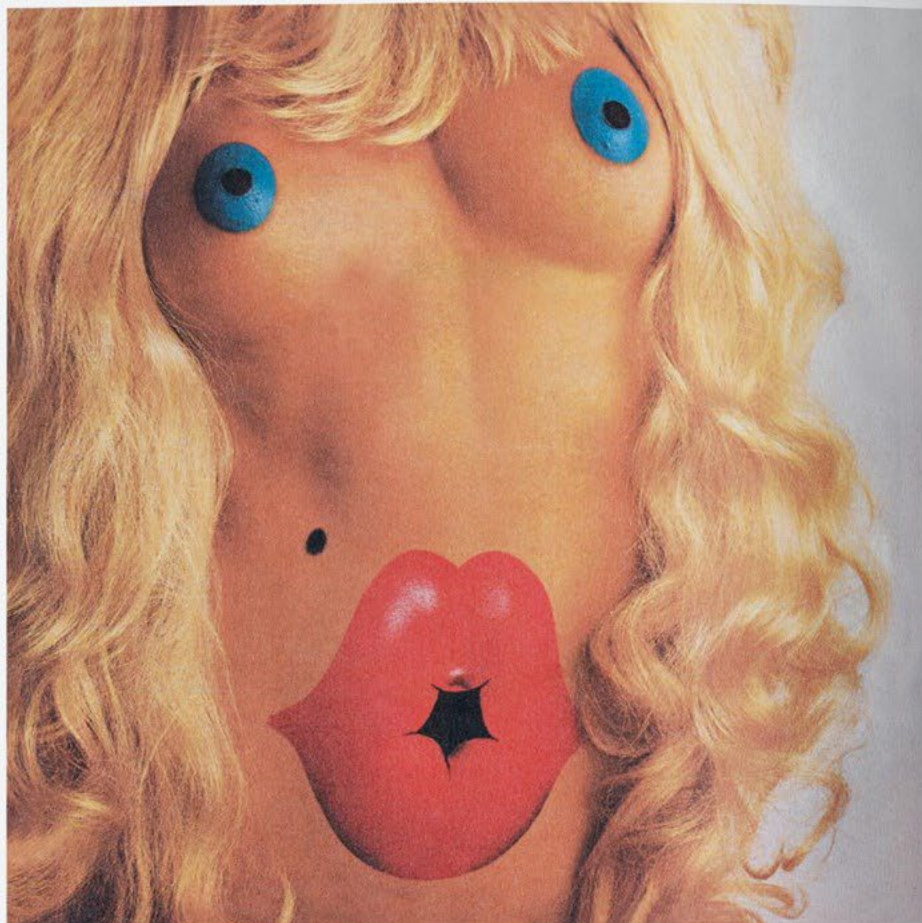
artist TEODORO MORALES AND HIS LATIN RHYTHMEERS
year 1960
label TREASURE PRODUCTIONS
country U.S.A.

FOLLOWING RIGHT
→ **CUMBIAS Y ALGO MAS!**

artist COMPILATION
year 1983
label MICA DIFUSION
country ARGENTINA

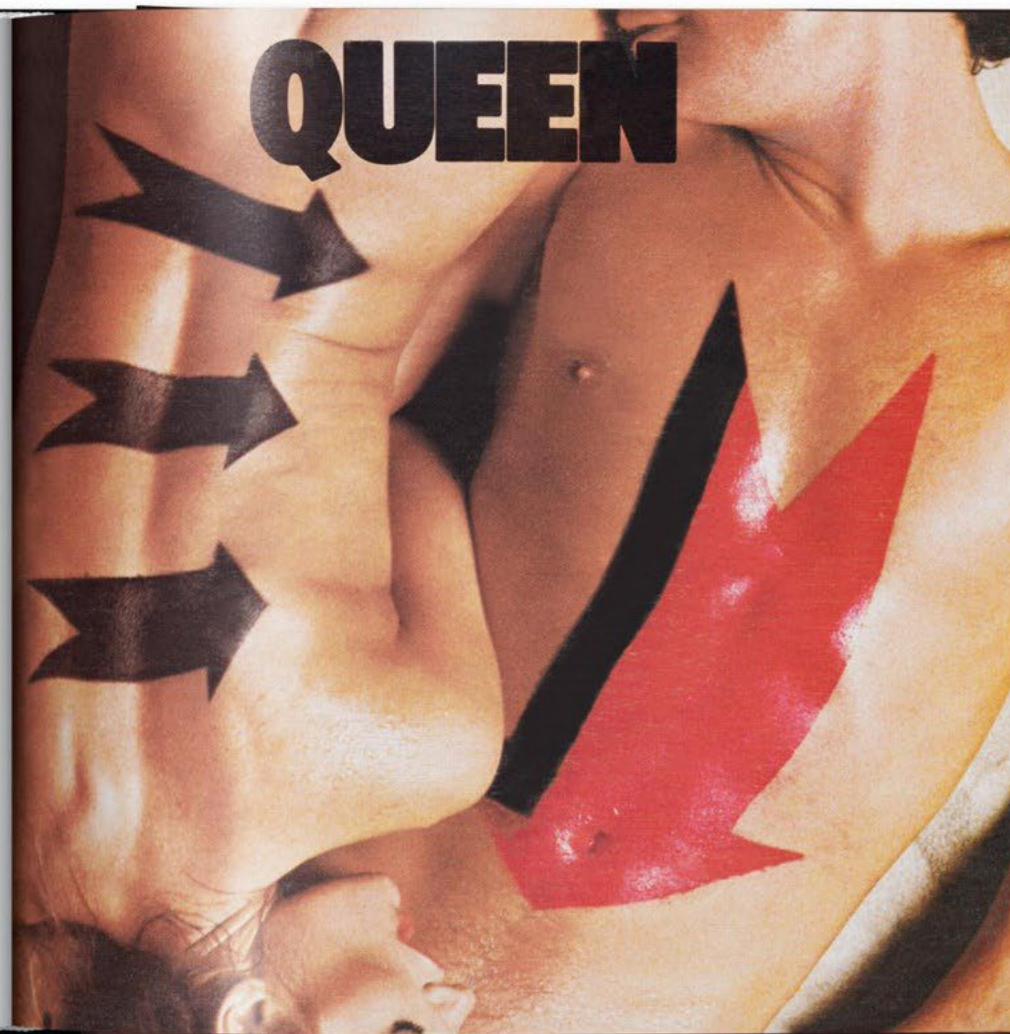
SEXY RECORD COVERS





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SEXY RECORD COVERS





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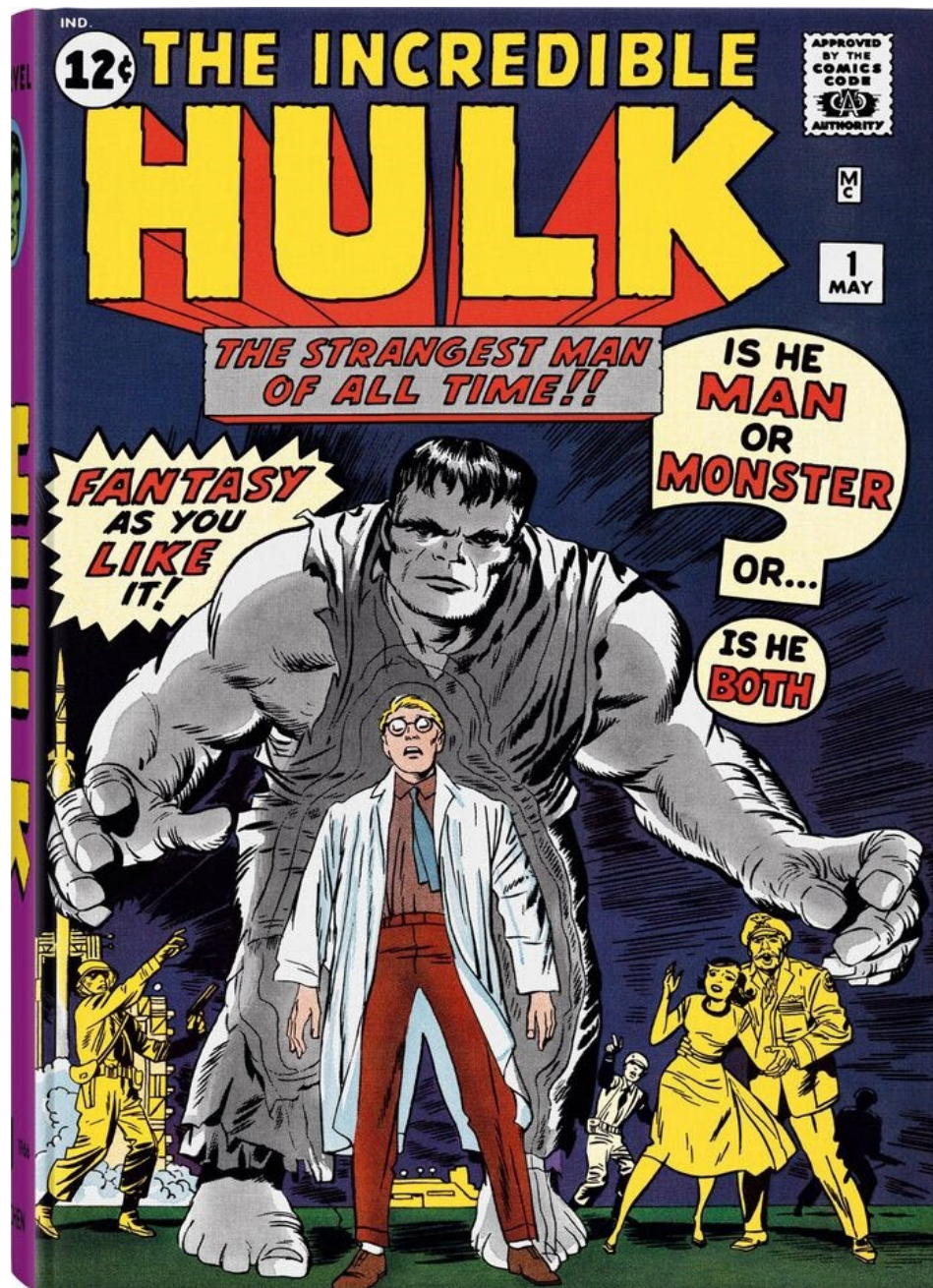
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**IS HE
MAN
OR
MONSTER**

OR...

**IS HE
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Douglas Wolk

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BOMBS AND MONSTERS

Douglas Wolk

THE HULK IS AS PURE AND ELEMENTAL A CHARACTER as Marvel Comics' initial wave of creativity goodness. What he does is who he is. Bruce Banner is an innocent accident—ill-treated, no body. When he gets angry, he turns into a huge green monster, a force of destruction who is all body, no mind.

That's how he's understood now, at least. One of the greatest incredible things about the Hulk, though, is that that raw, simple idea wasn't opposed—even to his creators—at the outset. The neighborhood artists and writers of the series created in this volume, including Jack Kirby, Stan Lee, and Steve Ditko, spent the years formulating how very clearly figuring out the brilliant metaphor embedded within their own work and bringing it to the surface.

Even so, Lee and Kirby clearly knew they'd come up with something different from the beginning. The Hulk was their second escape on comics, following *The Fantastic Four*, a wild hybrid of team-based adventure, established super hero genre, and contemporary science fiction that had debuted in August 1961.

Fantastic Four No. 4 first appeared on American newsstands on or around February 6, 1962. It's a story in which an atomic program malfunctions that is, in fact, the aquatic Prince Namor, the Sub-Mariner (who had first appeared in comic books published a couple decades earlier), falling through the story, as Namor is dropped into the water and regains his humanity and his power, a escape message appears below the comic page's final panels: **WELCOME TO THE HULK!**

The next page of the story hints at the real answer to that extralinguistic question, as Namor returns to his underwater kingdom and finds it in ruins. "That glow in the water—it's radiating!" he exclaims. "Now I know what happened! The bomb was a mistake!" with their secreted, atomic waste! More cryptic messages appeared over the next month as, at the top or bottom of pages of terror and sci-fi comic books, and even a *Hulk* or two, published by the small, struggling company whose owner Lee edited (the company wasn't called "Marvel Comics," yet it didn't have a specific name as that mission though it had been known as Timely or Atlas in the past), "WHO IS THE HULK?" one of them read. "YOU'VE NEVER SEEN ANYTHING LIKE THE HULK! DON'T MESS THE HULK! THE HULK IS COMING ON SALLY BOOM! THE HULK!"

The mystery was solved in early March, when *The Incredible Hulk* No. 1 went on sale. "Is he MAN or MONSTER?" ...is he BOTH? was the question posed on its cover. That issue was the beginning of an epic story that's continued for more than sixty years. But it was also the culmination of seven ideas that Lee and Kirby and their peers had already been developing for a long while. And it was an encapsulation of a bold and very specific moment in the history of the Cold War between the United States and the Soviet Union.

Let's look up a couple of years, to mid-1955—in the space race was heating up following the launch of the Soviet Sputnik and American Explorer satellites—Stan Lee, the editor of the aforementioned warlike science fiction published by Martin Goodman, David Green, and, finally, some other artists, Jack Kirby, Steve Ditko, and Don Heck, who all had a hand, for the suddenly very popular genre of science fiction.

Due to a restrictive distribution contract, the company was only able to publish eight or ten comic books a month at the time, for over the next two years, the shape of its output solidified. By the middle of 1956, about half of the line was longtime staples of Goodman's business: bi-monthly *Wonders*, *Monsters* and *Two-Face* series. The other half was a cluster of monthly work: *Science Anthologies*—*Tales of Tomorrow*, *Tales of Suspense*, *Strange Tales*, and *Journey into Mystery*—that were functionally identical. Almost every issue of each of these began with a story drawn by Kirby that involved some kind of monster (the exceptions are *Kings*, the two-fisted alien comic, the living gorilla *Changling*, and ended with a story drawn by Ditko).

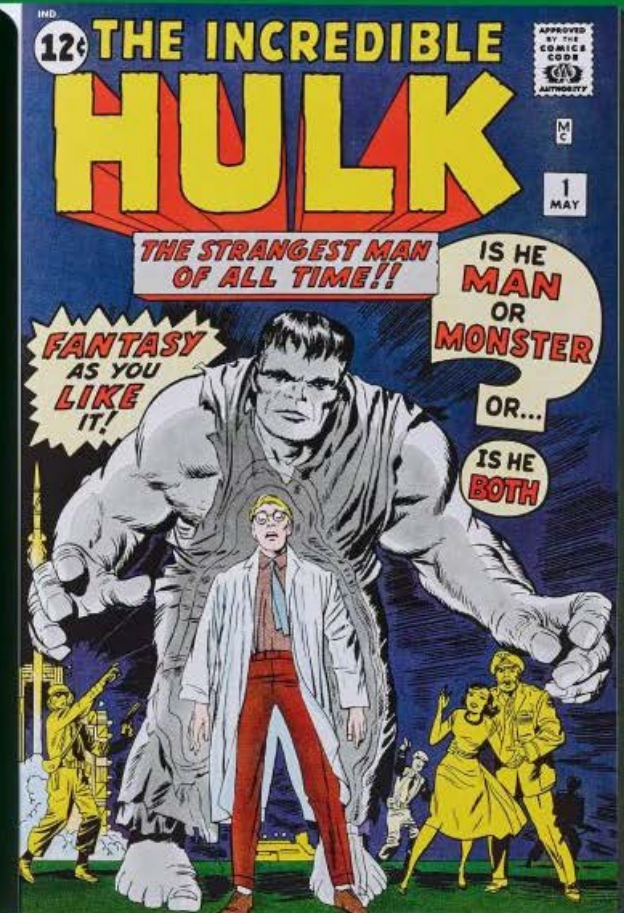
It was Heck, though, who drew the first story with a character called "Hulk"—but not the Hulk we know. "I Made the Hulk Live," in *Strange Tales* No. 75, published in late January 1956, involves a scientist whose attempt to create a "superior creature" fails. Instead, he builds a giant robot (which he calls "the Hulk"), only to be crushed inside it.

That same issue included a couple of knockdowns of what the later Hulk's theme would become. "The Horrors of the Tons," drawn by Ditko, was a sequel to the previous issue's "When the Tons Walk"—one of the earliest instances of those anthropomorphic monsters appearing from then on—and the Kirby-drawn cover story, "Tahoe! The Thing from the Mucky Swamp," ends with the titular real creature being sent off to the space with an 18-week to return he can't come back. "And so ended the threat of Tahoe! Oh so we THOUGHT! The...an we THOUGHT! Indeed, he returned on latest date."

That July, the cover story of *Journey into Mystery* No. 56, "I Was a Slave of the Living Hulk," was another Kirby-drawn tale. This Hulk was a fairly strange alien named Xannus, who similarly ends his first appearance by being dispatched to outer space, presumably never to return...although he did, in fact, reappear in *Journey into Mystery* No. 69's "The Return of the Hulk!" (The latter was published the same day as *Monsters* No. 69, which included Lee and Kirby's initially unrelated Two-Gun Kid story "The Hands of the Hulk," where Hulk is just a really big guy, not a monster, just a person. Hulk lives!) When the Xannus stories were republished in 1976, they were reprinted in order: Xannus the "Living Virus" and evolved to make his far while, he subsequently encountered the angry, green Hulk a few times, in the green giant's own comic.

The next issue up again is *Tales of Tomorrow* No. 22, published in April 1956. "In Dogdom on 'The Silent Service,'" a conventional piece drawn by

THE COMICS



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Spider-Man left for the 11 months between the last issue of his solo series and the first issue of his new solo series. The Hulk, on the other hand, was a constant presence in the Marvel Universe, appearing in every issue of the Avengers, the X-Men, the Fantastic Four, and the Hulk himself. He was a constant presence in the Marvel Universe, appearing in every issue of the Avengers, the X-Men, the Fantastic Four, and the Hulk himself.

Spider-Man's return to the Marvel Universe was a major event. He had been absent for 11 months, and his return was a major event. He had been absent for 11 months, and his return was a major event. He had been absent for 11 months, and his return was a major event.

slips through them. By that point, Ditko and Lee have brought in one of their nuclear creations, the Chameleon, a master of disguise who had first appeared in *Amazing Spider-Man* No. 1. (Perhaps offered by the general. Sliding into the story, both Rick Jones and Bruce Banner return to being Bruce as "Miss Brann" — as in Peter Parker's girlfriend Betty Brann. That had also been called her that in the past few issues.)

The final panel of that issue introduces the Hulk's first really enduring enemy of his, the Leader, who takes over the first half of the 1970s. Then Ditko (the "Treat") He's a cold example of the sort of "villainous" character Ditko wanted to create, the Doctor Octopus or Doctor Doom. His origin is just about the same as the Hulk's (compare the gamma-ray exposure on the story's second page to the one in *Amazing Spider-Man* No. 1), but what's become of him is the most rather than his body. The Leader's character is just another mechanical creation, with a touch of the Machine Gun that Ditko had created for *Strange*. Their four months earlier. And the gloves were white. The Hulk and the Hulk fight in a "cave" (a "cave" device) (created by Banner, whose name isn't specified while that story).

We do, however, find out what it is in No. 14's "The Hulk of the Hulk." It's an "Alchemist" — an alchemist to the Hulk's Hulk from DC's *Flash* — which was basically "a story of an atom bomb." (That's explaining why it's being read in this level. The person to whom Rick Jones thanks his Avengers ID isn't named outright, but his identity is clear from context: then U.S. President Lyndon B. Johnson, writing a characteristic letter over time to the one panel in which we see more than his name. And Stan Lee loads on another enduring truth about the Hulk during his fight with the Hulk: He's not just a tough talker but a really kind of man.)

As for the "stronger" part of which Banner shows an entire battle in the space of four pages, the new state of those was another new development in 1971. *Deconstruction* (though not first appeared until 1971) is particularly visible, which had been approved by the U.S. Food and Drug Administration in November 1971, was an immediate hit — with a few years, it was the most powerful drug in the United States.

The Hulk also made a significant appearance in *Journey into Mystery* No. 10, published the same day as *Tales to Astonish* No. 10, but drawn by John Kirby and Chris Ware. Most of that story is a flashback to a previously unseen fight between Thor and the Hulk during the events of *Avengers* No. 3 — one of the few things that could be called a "continuity issue." Three different issues were consistently associated with Kirby's Hulk (the Hulk's Hulk, the Hulk's Hulk, the Hulk's Hulk). The "same issue" (the Hulk's Hulk) had also been present, but it had been drawn down a bit over the previous year. With *Avengers* No. 10, though, Lee and Ditko depicted the Hulk's Hulk in a way

two pages and returned to grappling with "the secret might of the Hulk's Red matter of 'spinning'" as Lee's excellent opening caption put it.

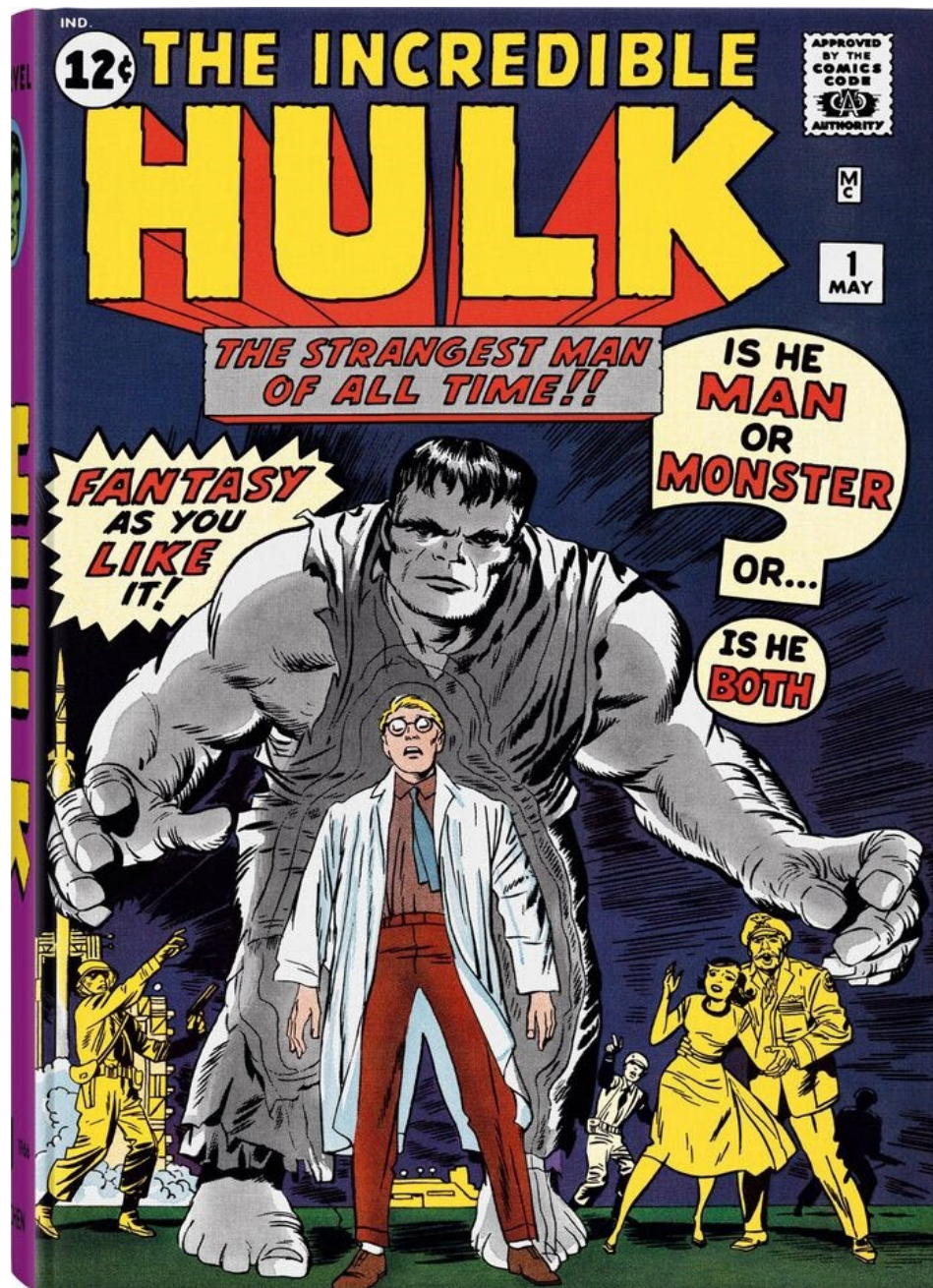
That issue went on sale in early December after the Gulf of Tonkin incident (two months earlier had directly inspired the Gulf War and set in U.S. troops being much more extensively deployed in Vietnam. As before, Lee and Ditko skip short of naming any creative might (although the subtextual that public reaction up them upon the Soviet Union's invasion and strike flag). There were surprisingly the Leader, who creates that





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Douglas Wolk

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