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December 2025

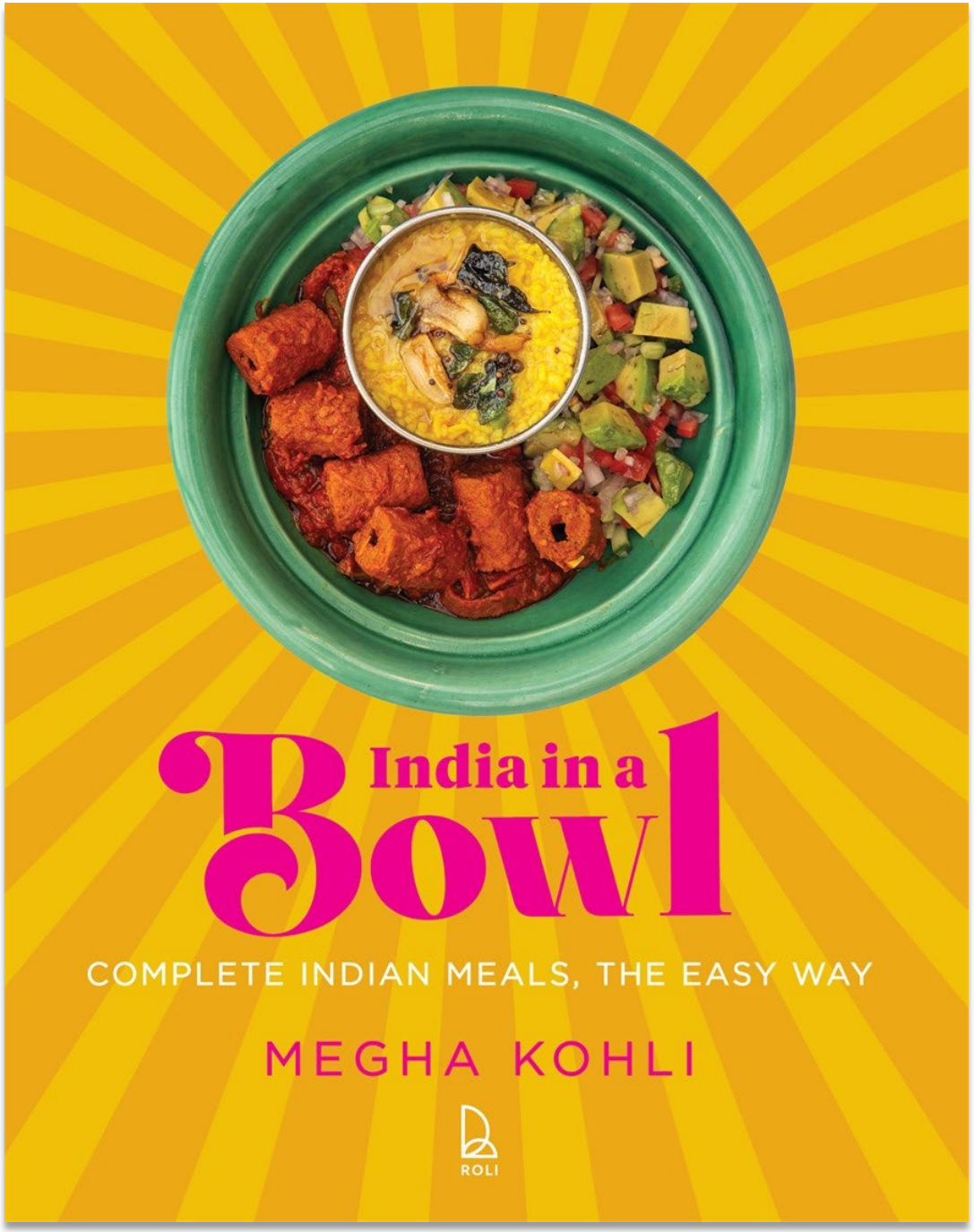
LEAD TITLES

India in a Bowl

COMPLETE INDIAN MEALS, THE EASY WAY

MEGHA KOHLI

ROLI



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- One bowl meals are the answer to quick, simple meals that are well thought out, balanced and filling.
- Filled with grains, noodles, rice or millets, vegetables and protein, they serve as the perfect weeknight meal that is complete, can be made in individual portions, makes good use of left overs and are extremely versatile. Bowl meals give you the flexibility to switch out ingredients based on dietary restrictions, healthy choices or personal tastes.
- Indian food offers a variety of flavours and opportunity to pair different flavours, techniques, marinades and ingredients.
- Megha Kohli is currently the C hef Partner at Mezze Mambo, a Mediterranean restaurant & bar, in New Delhi.

AU $54.99 | NZ $59.99
9789392130779
224 Pages
Hardcover
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Roli Books

BREAKFAST
Bowls
22
MEAT
Bowls
52
GREEN
Bowls
30
EGG & CHICKEN
Bowls
44
FISH & SEAFOOD
Bowls
40
GRAINS
SIDES
CHUTNEYS
DESSERT
Bowls
64

Chutneys & Dressings

Sides

Kala chana chaat
Sauteed Malabar spinach
Aloo chokha
Aloo kanda bhajiya
Pickled onions
Kachumbar
Carrot thoran
Masala bhutta
Garlic pepper chilli broccoli and cauliflower

Mango Granola Bowl

TAPIOCA PEARLS AND VEGETABLE KHICHDI WITH ONION AND POTATO FRITTERS & MINT CHUTNEY

INGREDIENTS

2 cups refined flour (maida)
½ teaspoon sugar
1 pinch salt
2 tablespoons ghee
Water as needed

FOR THE GARAM MOSHALA

1 tablespoon cardamom (elaichi)
1 teaspoon cloves (lavang)
1 small piece cinnamon (dal chini)

FOR THE FILLING

1 cup boneless chicken, cubed
1 tablespoon red chilli powder
3 teaspoons garam moshala, divided
2 tablespoons yoghurt
1 tablespoon ginger-garlic paste
Juice of ½ a lemon
1 tablespoon mustard oil
½ cup green capsicum, sliced
½ cup onion, sliced
1 teaspoon ghee
Salt to taste

FOR GARNISH

1 onion, sliced
1 teaspoon chaat masala
1 teaspoon lemon juice
1 green chilli, finely chopped

TIME TAKEN: 10 MINUTES | SERVES 4

METHOD

1. To make the garam moshala dry roast the cardamom, cloves, and cinnamon stick in a pan before pounding them to a fine powder in a mortar and pestle. Keep aside.
2. Mix a sliced onion in a bowl with finely chopped green chilli, a teaspoon of chaat masala and a squeeze of lemon juice and set aside until needed.
3. To make the paratha, sift the flour with half a teaspoon of sugar and a pinch of salt. Rub 2 tablespoons of ghee into the flour with your fingertips until it resembles coarse sand. Adding water a few drops at a time, knead into a soft dough. Cover the bowl with a wet cloth and allow the dough to rest for 30 minutes.
4. Meanwhile, whisk the yoghurt with red chilli powder, ginger-garlic paste, lemon juice and 2 teaspoons of the fresh garam moshala. Toss the cubed chicken in the marinade and set aside for 30 minutes. If you would like to smoke the meat, you may do so at this stage. (Refer to Bohri Samosa recipe, step 5). Preheat your oven to 220 degrees C.
5. Skewer the marinated chicken cubes on sticks and baste with mustard oil. Place the skewers on a rimmed baking sheet and bake until the chicken is cooked through, about 15 minutes.
6. While the chicken is cooking, heat ghee in a griddle on a medium flame. Add the cubed capsicum and onion to the pan along with a teaspoon of garam moshala and cook until the veggies are slightly charred. This should take 3 to 4 minutes. Add the cooked chicken pieces to the pan and toss them together. Season with salt.
7. To assemble, place a paratha on the kitchen counter and add a heap of filling to the centre. Top with the marinated onion mixture and roll into a tight cigar. Serve hot.

Saag Shakshuka

BAKED EGGS WITH SEASONAL INDIAN GREENS

INGREDIENTS

2 cups refined flour (maida)
½ teaspoon sugar
1 pinch salt
2 tablespoons ghee
Water as needed
1 tablespoon cardamom (elaichi)
1 teaspoon cloves (lavang)
1 small piece cinnamon (dal chini)
1 cup boneless chicken, cubed
1 tablespoon red chilli powder
3 teaspoons garam moshala, divided
2 tablespoons yoghurt
1 tablespoon ginger-garlic paste
Juice of ½ a lemon
1 tablespoon mustard oil
½ cup green capsicum, sliced
½ cup onion, sliced
1 teaspoon ghee
Salt to taste

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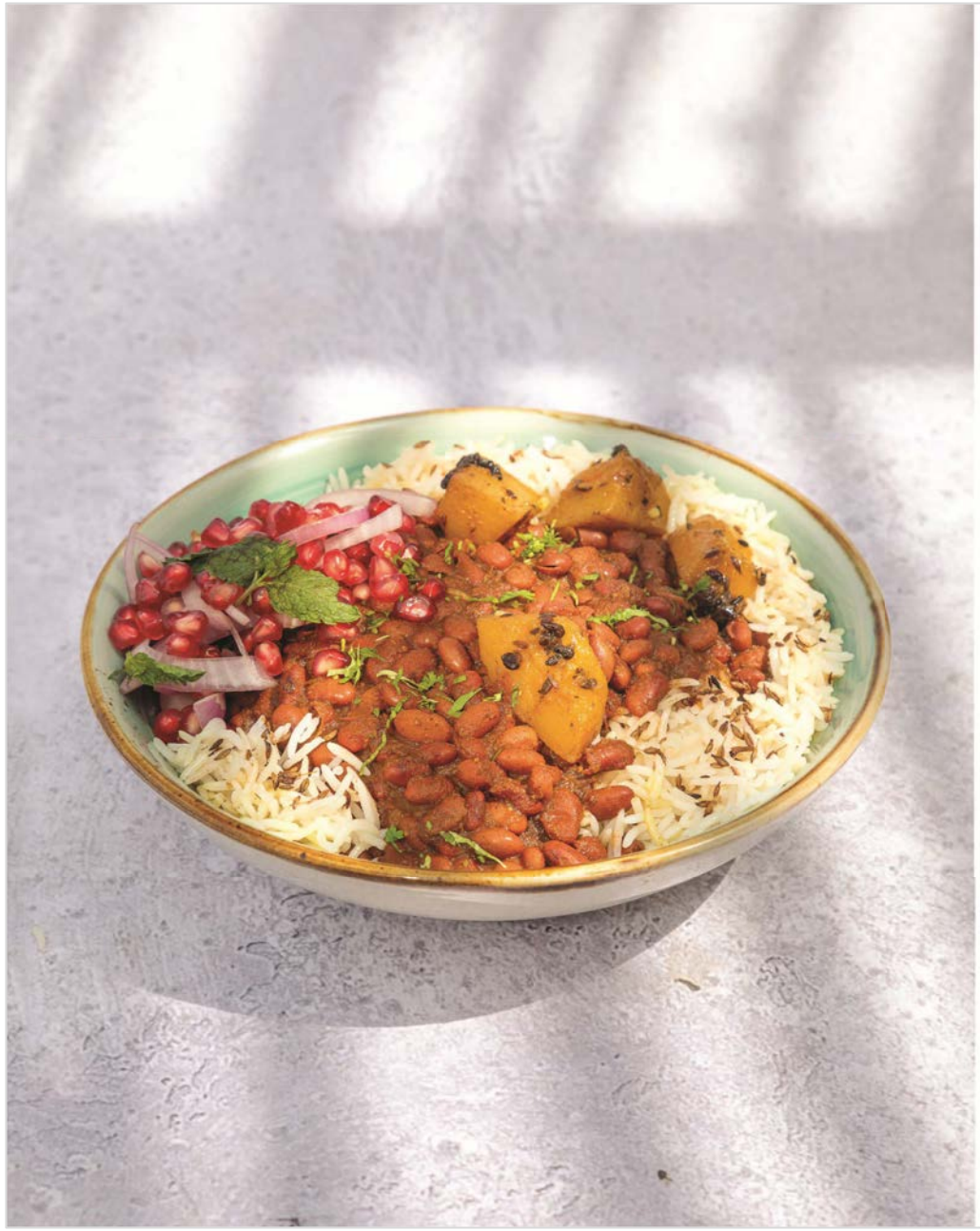

Nanis Rajma Bowl

SLOW COOKED BLACK LENTILS SERVED WITH PRESSURE COOKER NAAN AND KACHUMBAR SALAD

INGREDIENTS

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1 pinch salt
2 tablespoons ghee
Water as needed
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1 teaspoon cloves (lavang)
1 small piece cinnamon (dal chini)
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3 teaspoons garam moshala, divided
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1 green chilli, finely chopped

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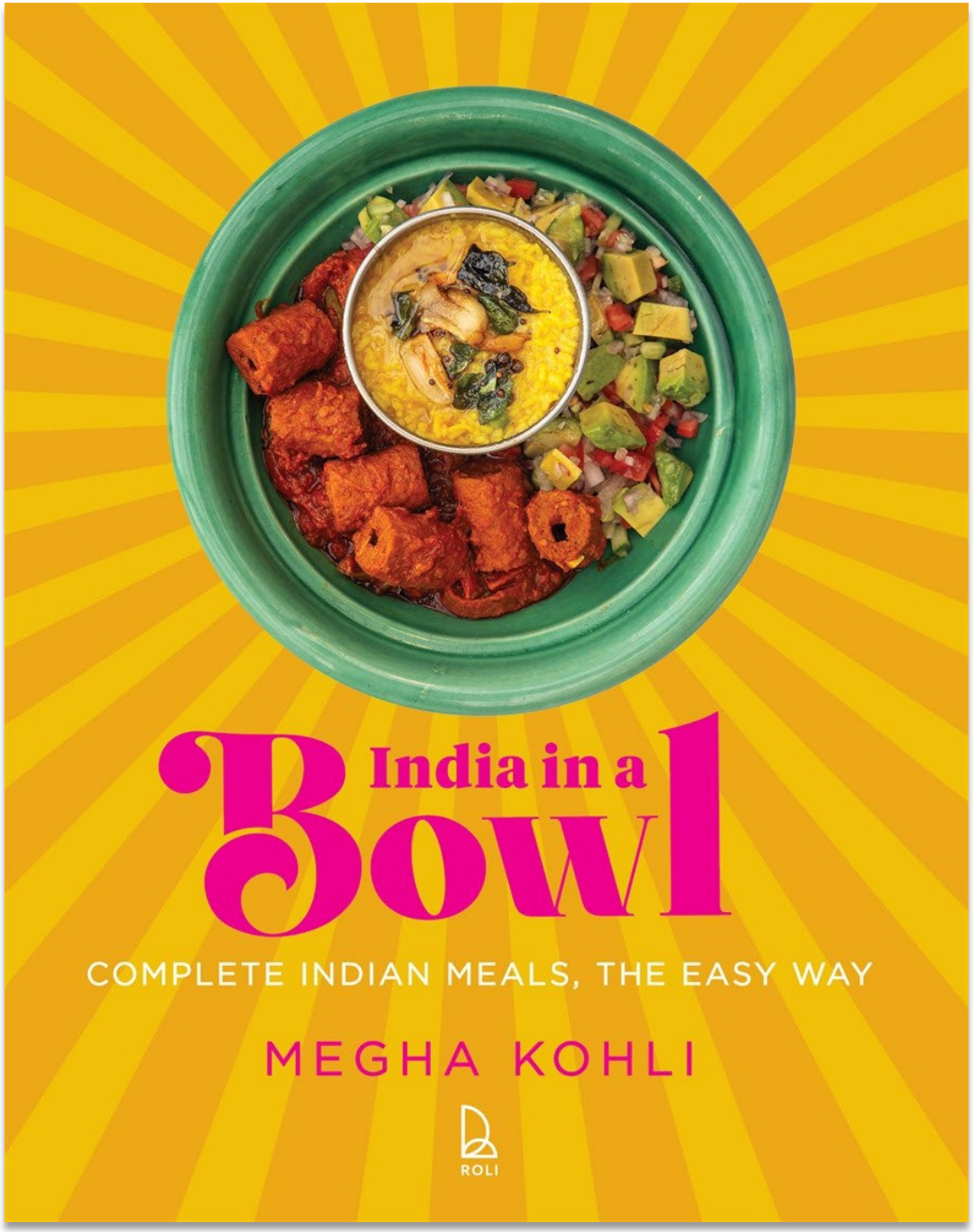

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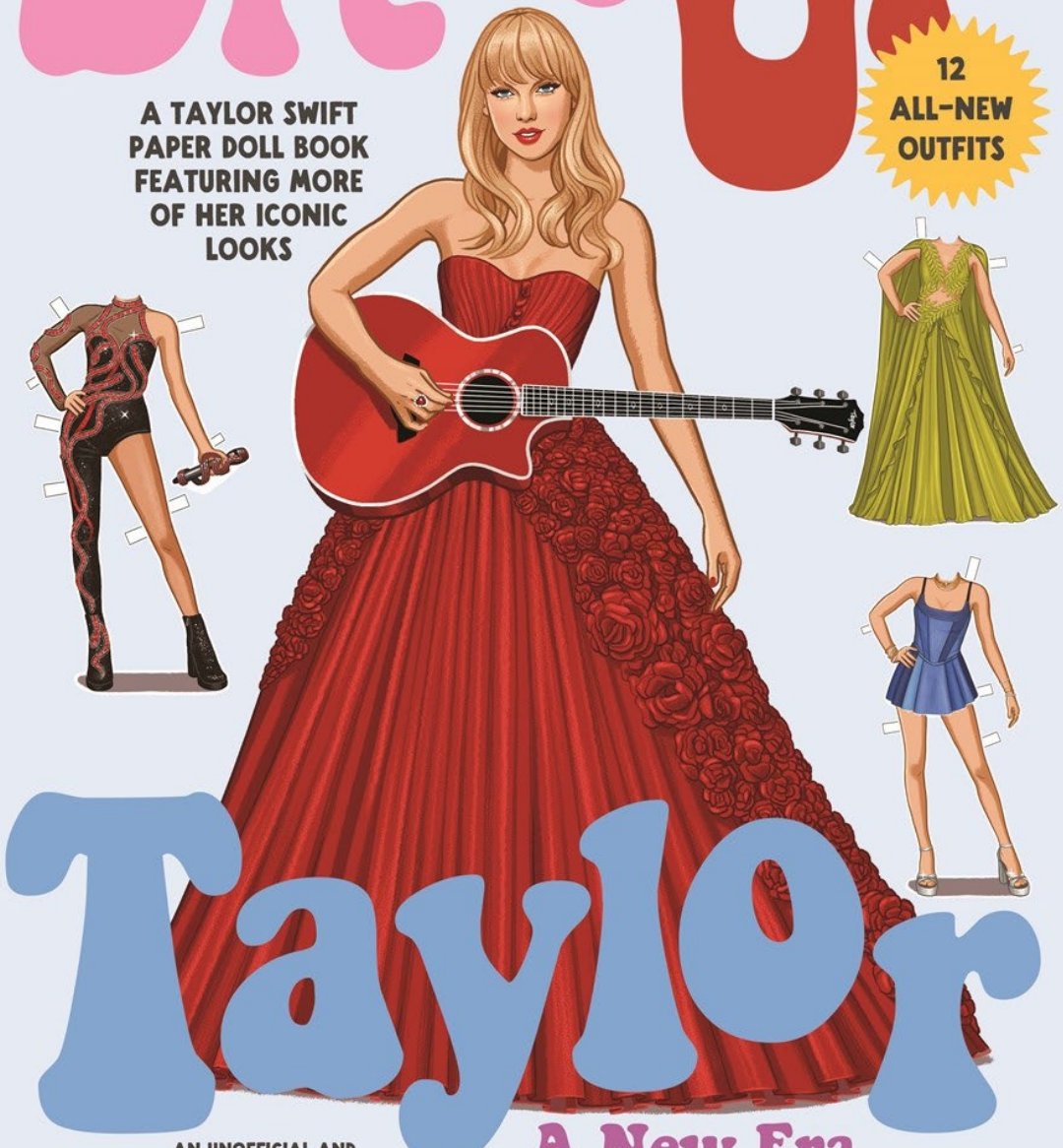
ILLUSTRATED BY
JULIA MURRAY

Dress Up

12 ALL-NEW OUTFITS

A TAYLOR SWIFT PAPER DOLL BOOK FEATURING MORE OF HER ICONIC LOOKS

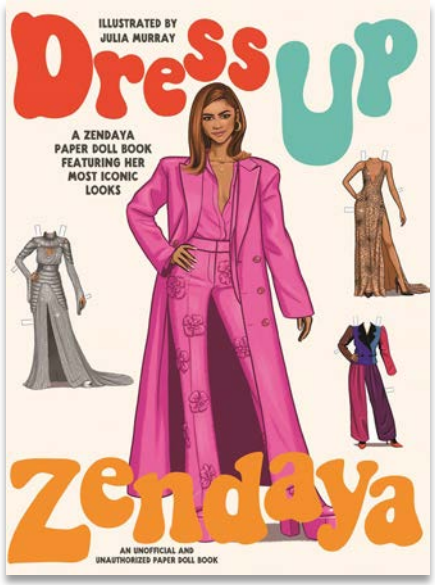


Taylor

A New Era

AN UNOFFICIAL AND UNAUTHORIZED PAPER DOLL BOOK

ALSO AVAILABLE



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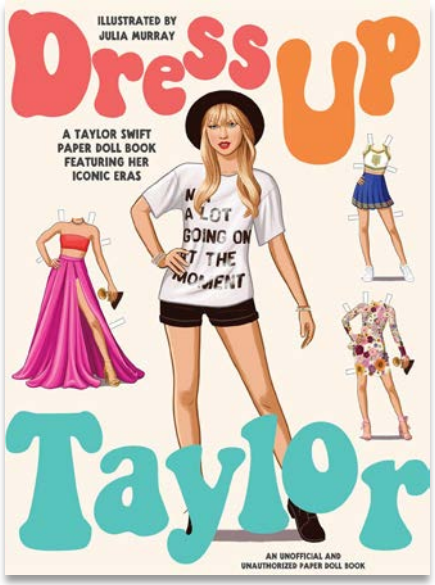

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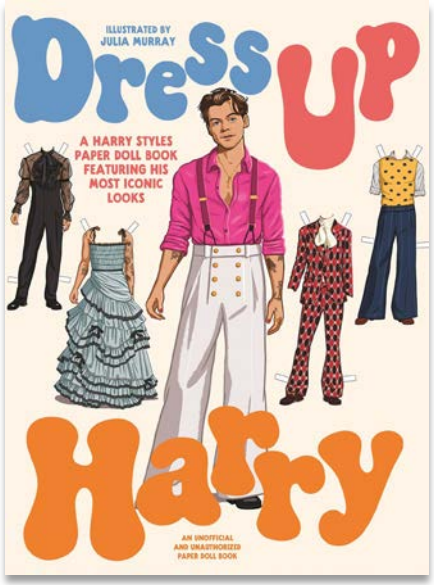

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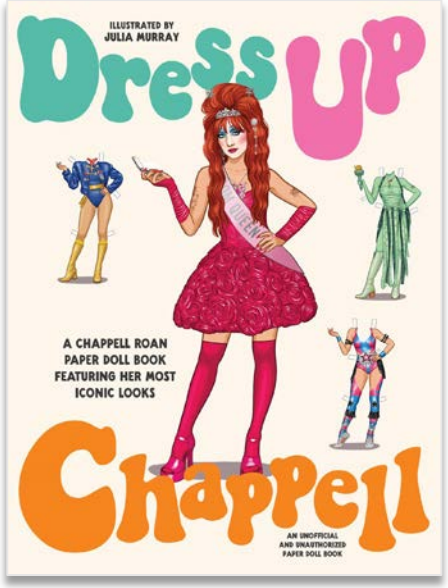

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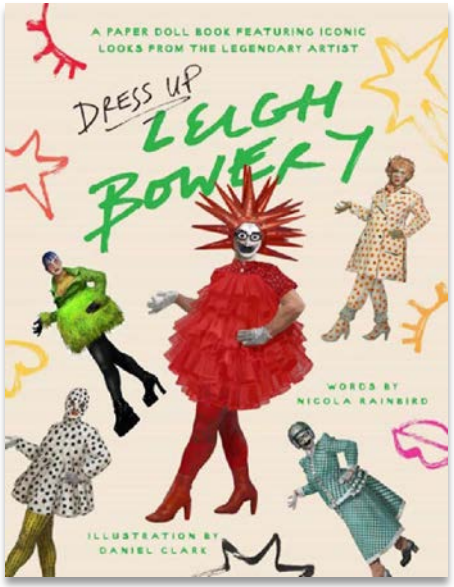

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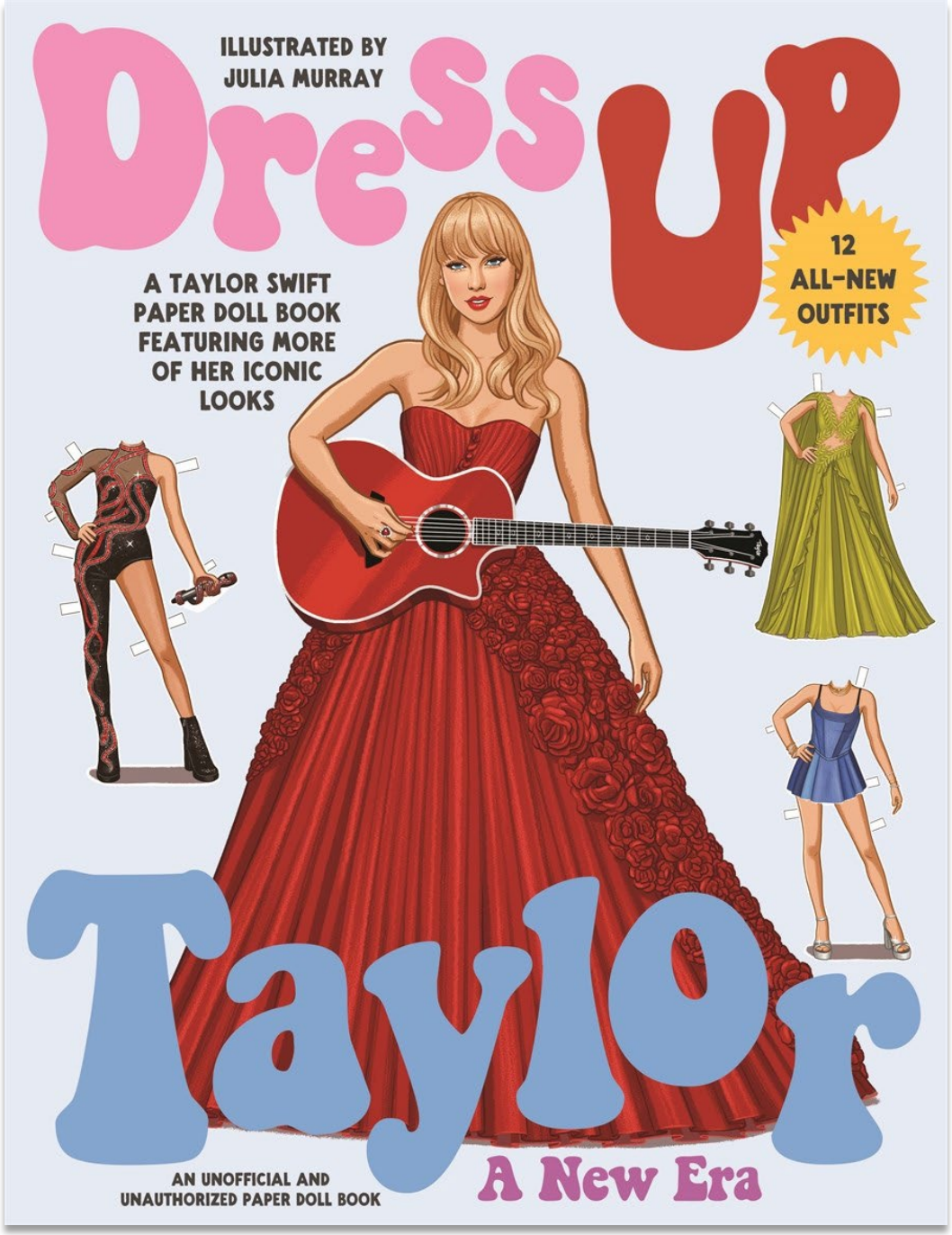


Dress Up Taylor: A New Era

A Taylor Swift paper doll book featuring more of her iconic looks

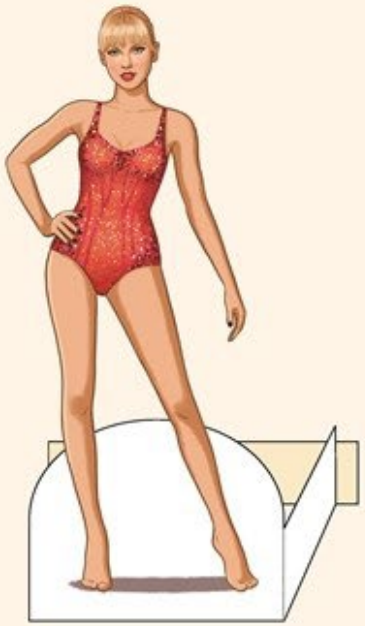
Swifites rejoice! Get pressing and dressing with 12 all-new looks from the queen of the charts and our hearts**.**

- *Dress Up Taylor* has been a huge success, with Swifties' appetites showing no sign of slowing down. This brand-new volume builds on the hype of an already existing fanbase.
- Featuring 12 completely new outfits, as well as a new Taylor mannequin, this volume offers fans an all-new wardrobe to dress Taylor in and exists as its own distinct offering.
- Includes outfit from Taylor's most recent album *The Tortured Poets Department*.
- Following the same, successful series design of the previous *Dress Up* books.
- A high-quality package, with a sturdy doll and press-out outfits printed on quality paper, *Dress Up Taylor: A New Era* makes for a beautiful collector's item that fans can return to again and again.
- Swift’s new album *The Life of a Showgirl* is releasing October 3 and will no doubt spark renewed interest in the pop star’s outfits and aesthetics.

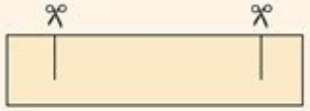
AU $19.99 | NZ $21.99
9781923503021
32 Pages
Paperback
280 mm x 216 mm
Smith Street Books

Instructions

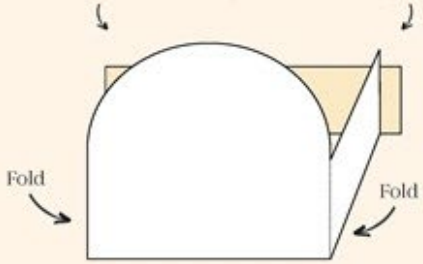
To use, carefully press out the doll and cross-piece and assemble the stand as shown below.



Use scissors to snip the cross-piece and stand.



Slot the cross-piece into the flaps.



Fold the tabs to secure to the doll.

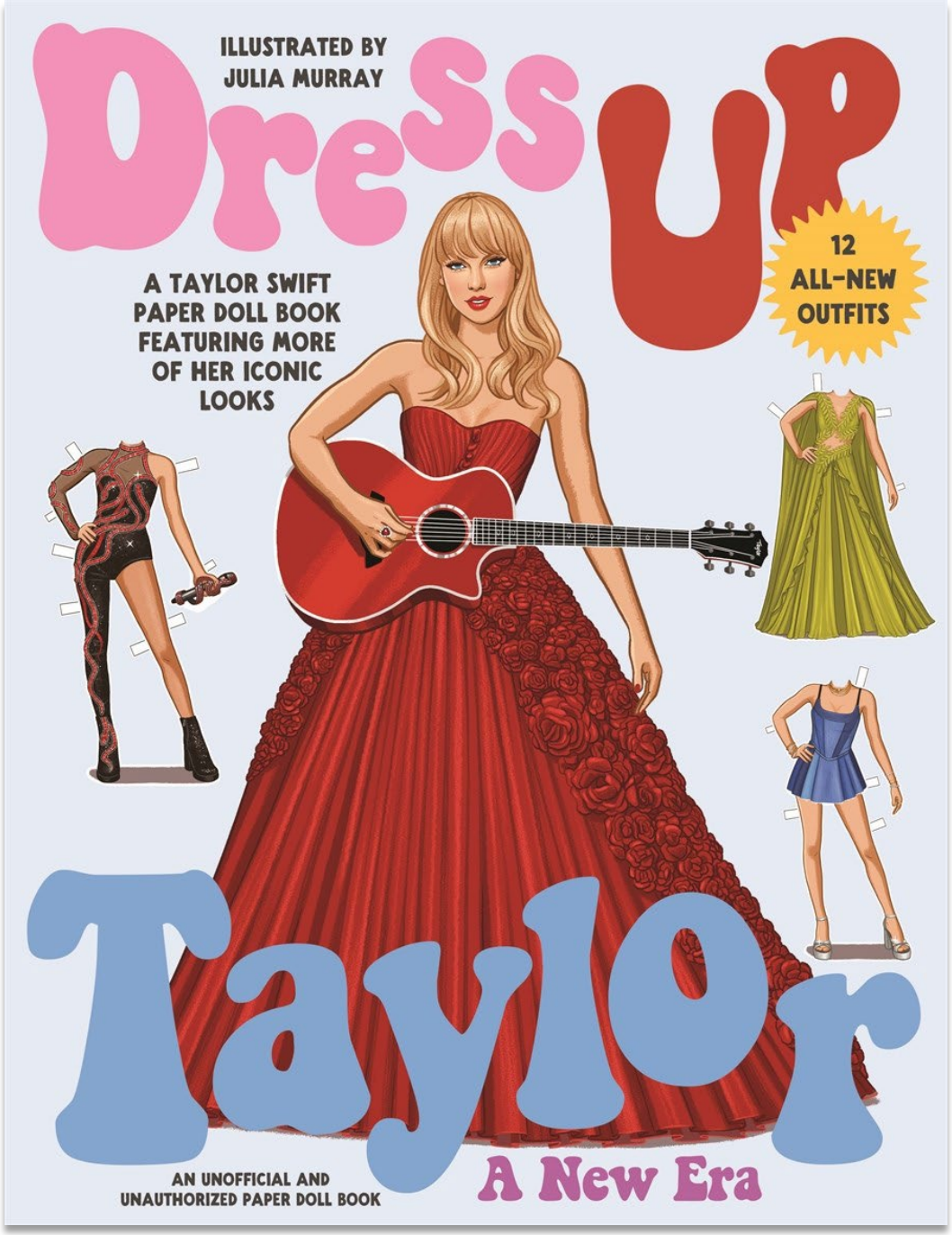
Press out the outfits and get dressing.
Style Taylor in her iconic looks or try mixing and matching.

Instructions

VMAs Afterparty

2023

After collecting nine "Moon Person" awards at the 2023 VMAs, Taylor turned heads as she rocked up to the afterparty in this EB Denim corset minidress with a pair of Aquazzura Sundance sandals and matching mini tote bag. A true denim dream.



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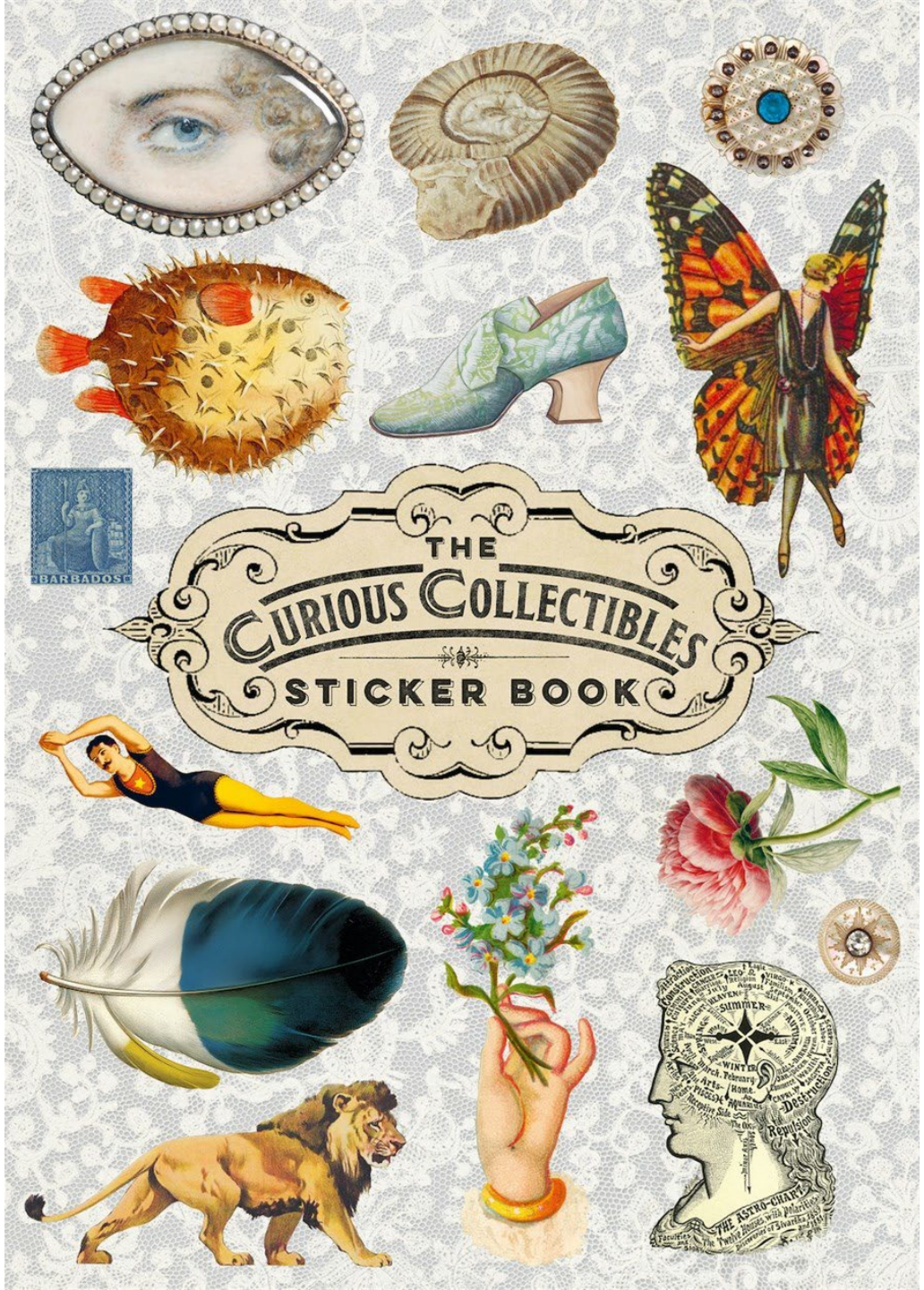
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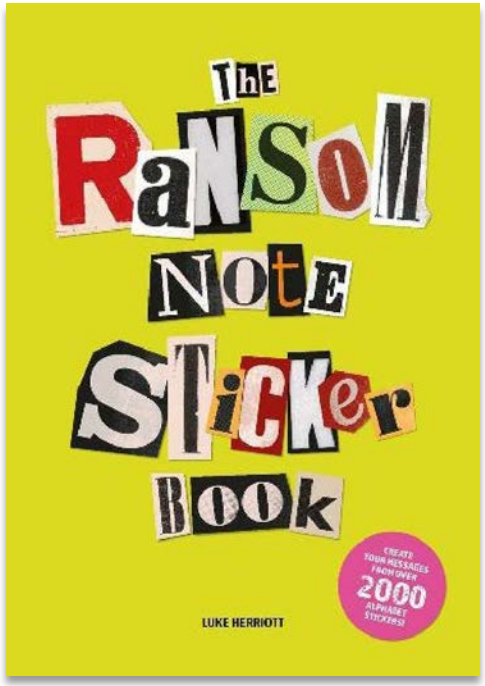
CURIOUS COLLECTIBLES
STICKER BOOK
SUMMER
WINTER
Repulsion
Destruction
THE ASTRO-CHART

ALSO AVAILABLE



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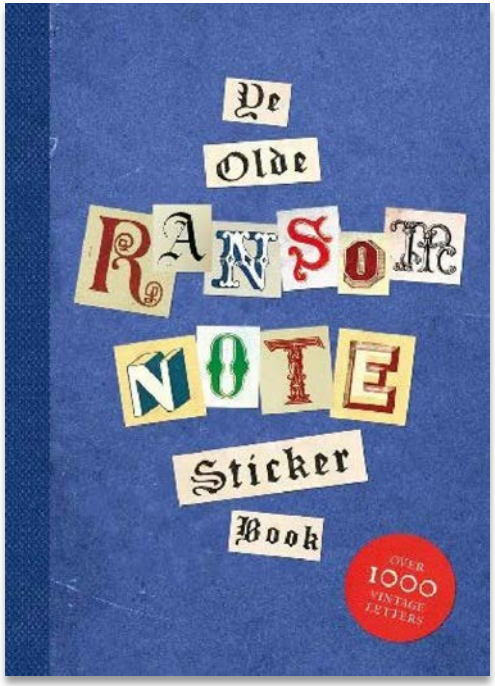

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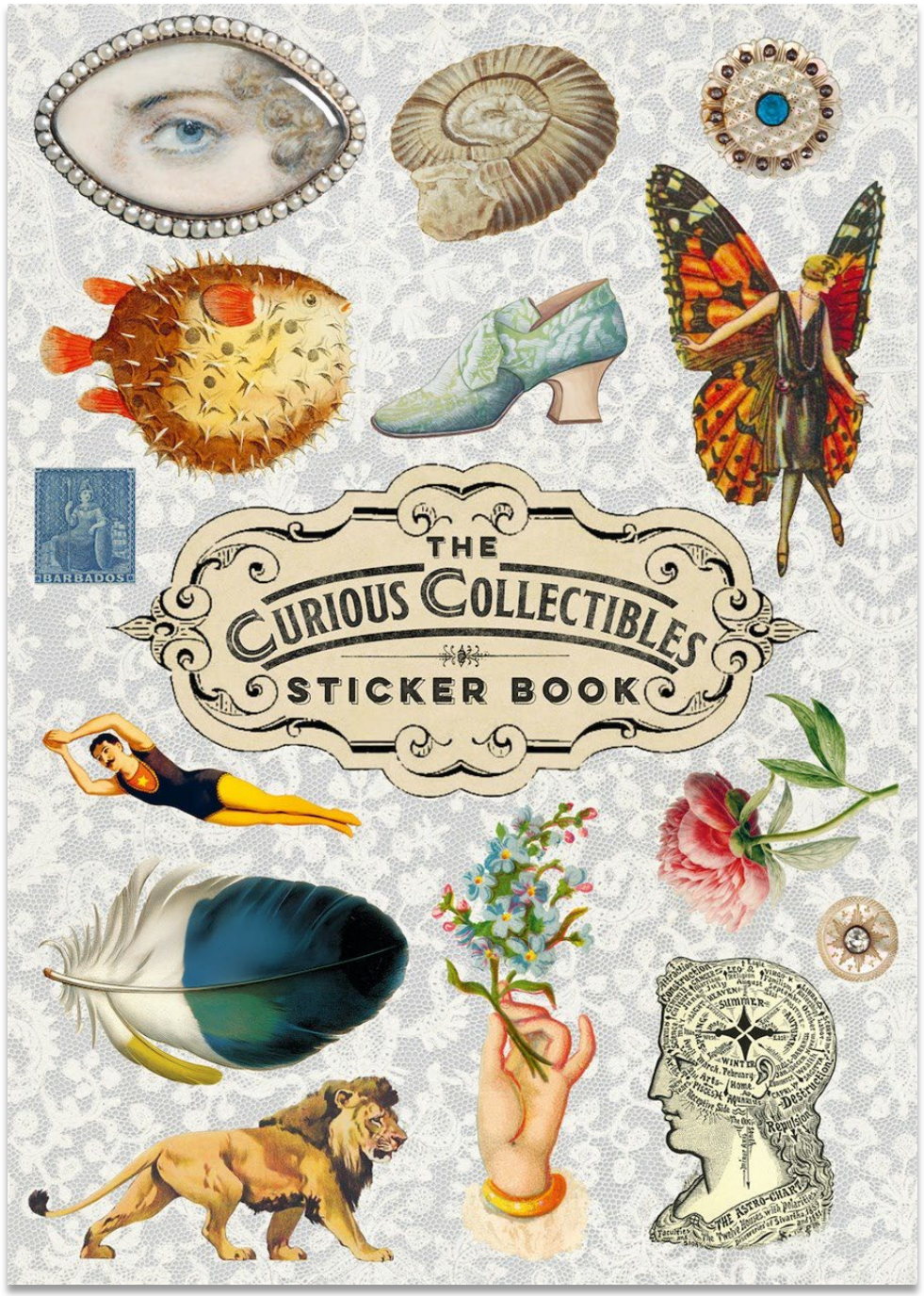

The Curious Collectibles Sticker Book

Hundreds of stickers to beautify your junk journal: the perfect companion to *The Ransom Note Sticker Book*

- Perfectly complements *The Ransom Note Sticker Book.*
- The hottest craft pastime for the Gen-Z TikTok community.
- This book has been developed with junk journallers (and their love of vintage ephemera) in mind
- This cute little sticker book is packed with extraordinary images that can be used for scrapbooks, journals, collages and many other creative pursuits.
- Over 800 vintage illustrations, collected in categories, include old stamps, flower fairies, bus tickets, paint swatches, zodiac signs, pointing hands and dancing figures.

AU $27.99 | NZ $34.99
9781837760916
88 Pages
Paperback
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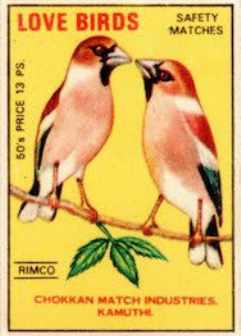
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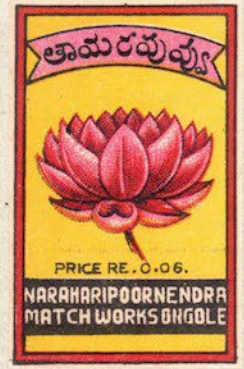
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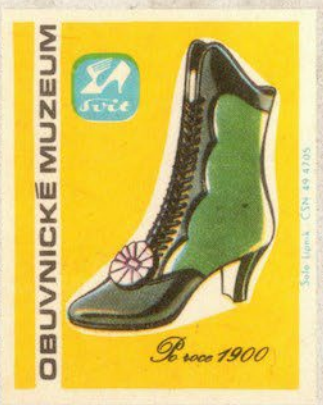
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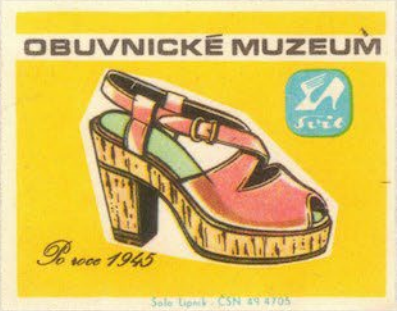
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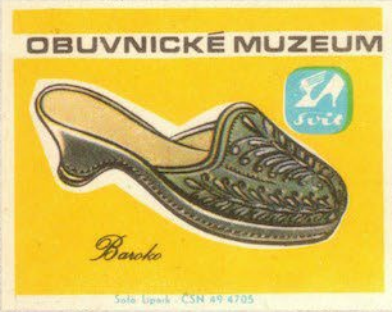
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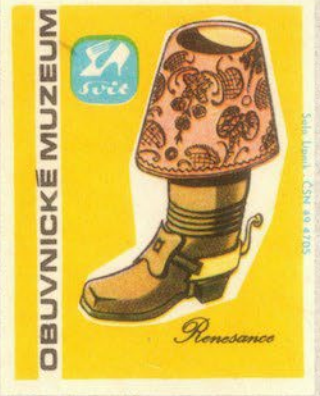
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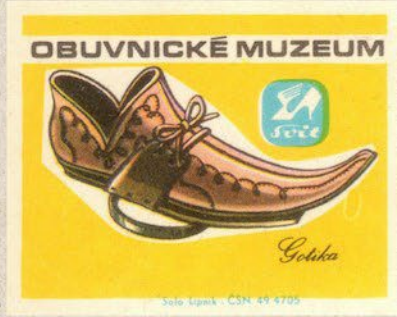
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3к
1979 ПОЧТА СССР
Иволга
Oriolus oriolus
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WESTERN AUSTRALIA
POSTAGE
TWO PENCE
ПЕВЧИЕ ПТИЦЫ
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1981 ПОЧТА СССР
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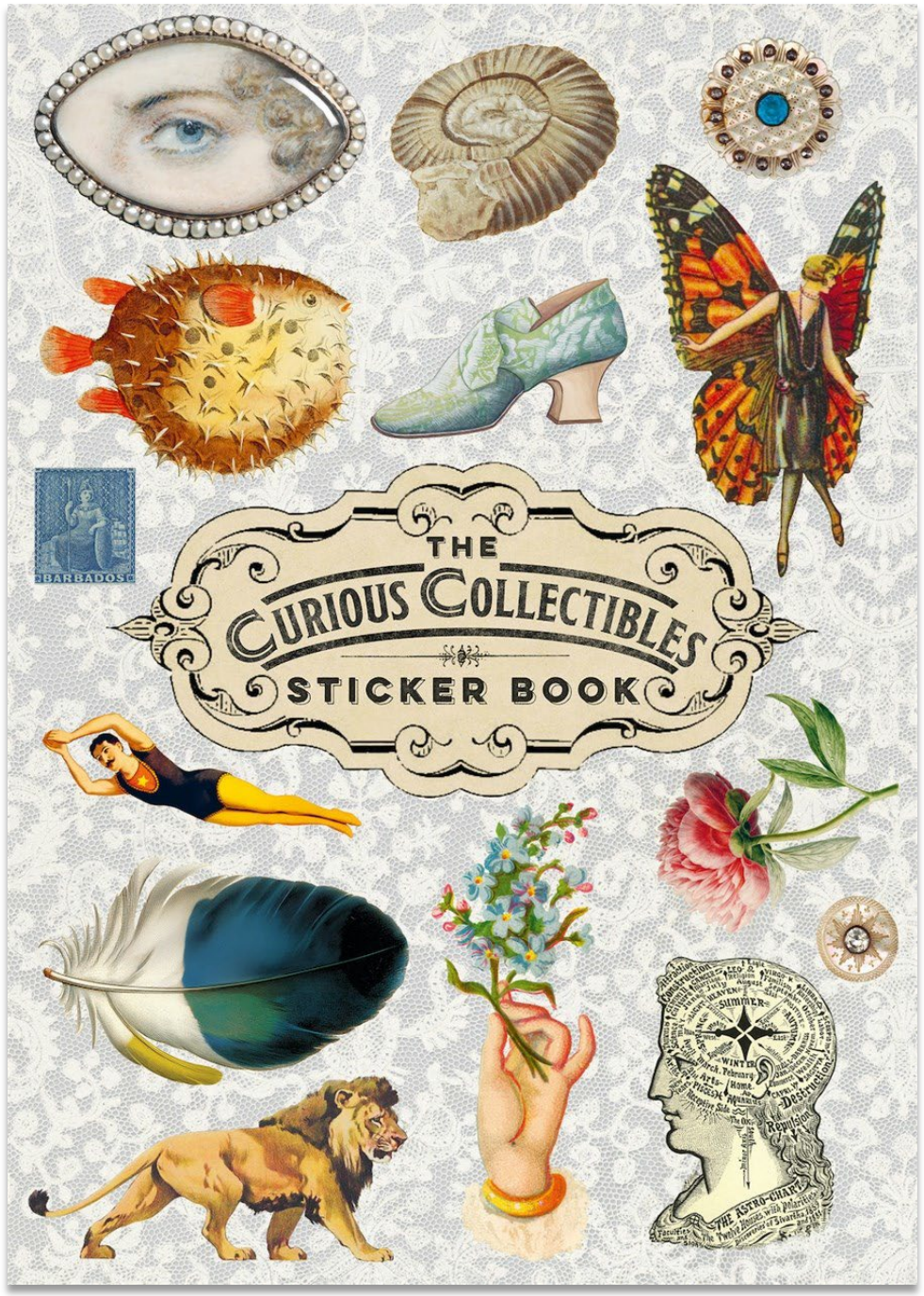
РАСПИСНАЯ СИНИЧКА
6к
1981 ПОЧТА СССР



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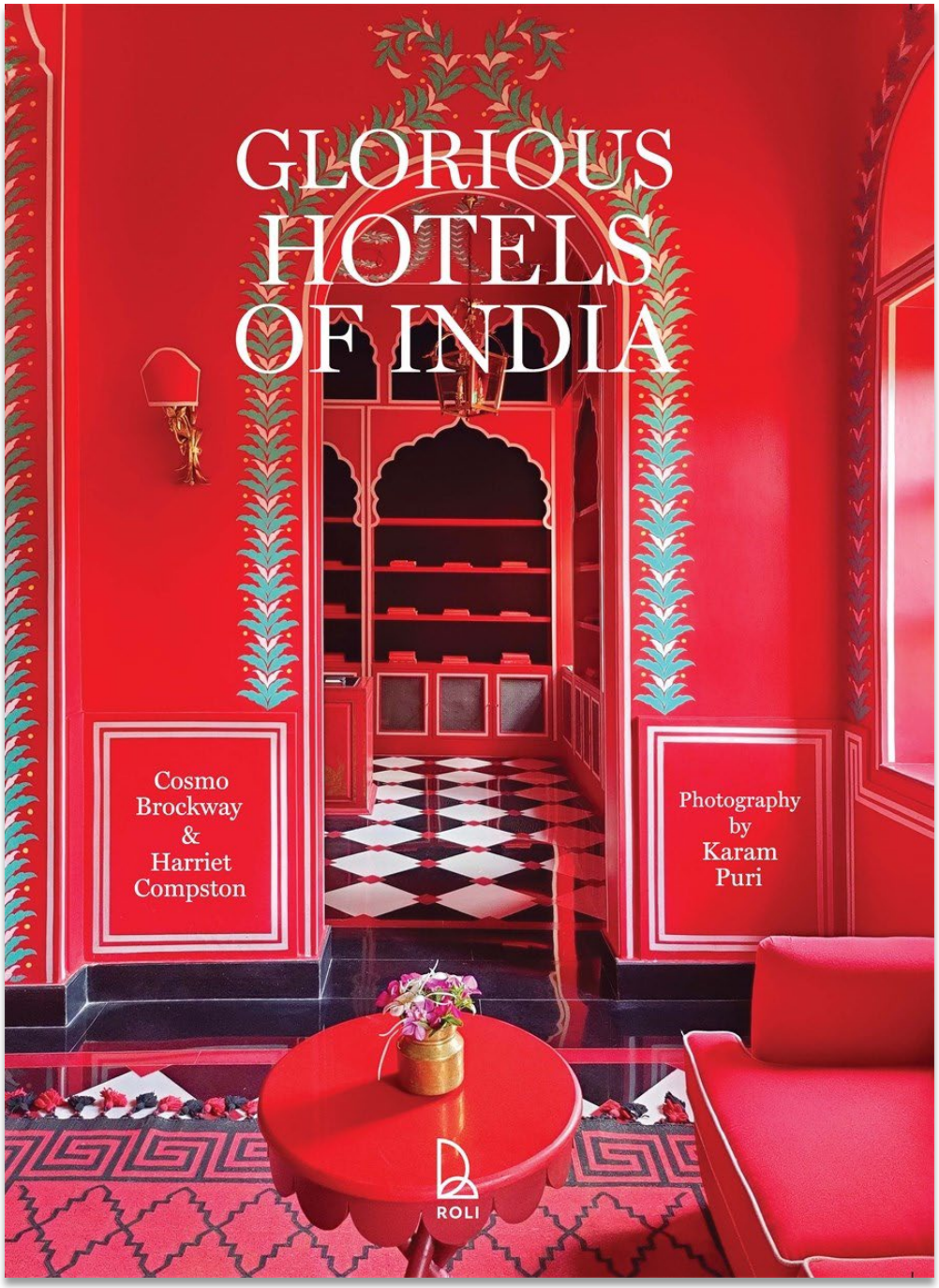
GLORIOUS HOTELS OF INDIA

Cosmo Brockway & Harriet Compston

Photography by Karam Puri

ROLI



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Facing page: Poolside at the Oberoi Amarvilas. *Pages 2-3*: Presidential Suite at the Leela Palace.
Page 4: Billiards Room at Taj Falaknuma Palace. *Following page 8*: Anteroom at SUJÁN Rajmahal Palace.

DEDICATION

To Mossie, my adventurous grandmother, who first brought me to India, and my god-daughters Eliza, Misty May, Celeste and Shambhavi.

COSMO

To my parents, Christopher and Caroline, with so much love and gratitude.

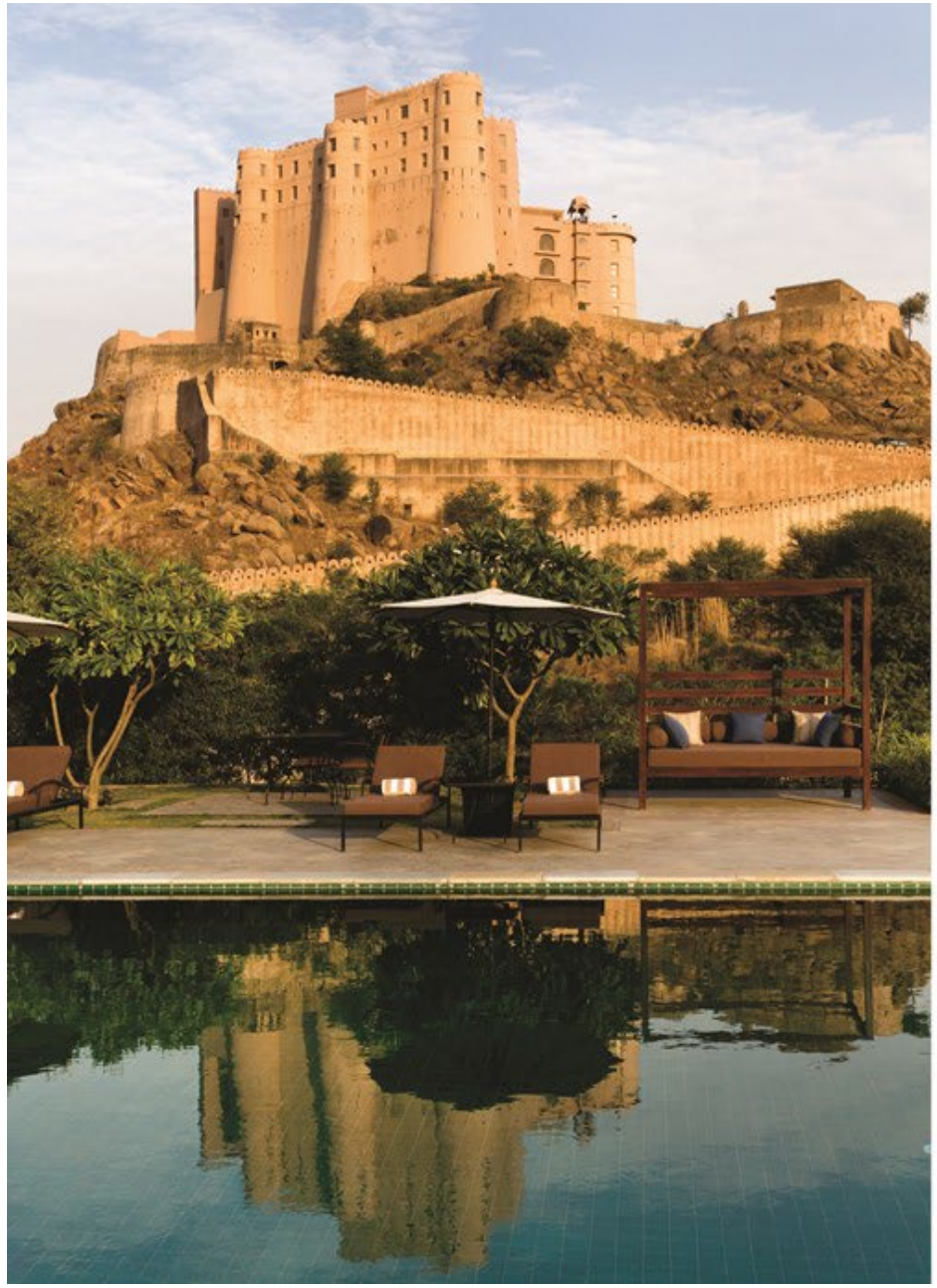
HARRIET

FOREWORD

I am delighted to introduce this beautifully curated book on the best hotels and places to stay across this vast nation. India has an ancient tradition of hospitality among its many peoples, including my own Rajput culture. My grandfather, H.H. Maharaja Sawai Man Singh II, and my father, H.H. Maharaja Sawai Bhawani Singh Bahadur (MVC), were the first Indian royals to open their property as a luxury hotel in 1958. I watched our erstwhile family home, Rambagh Palace, evolve into one of the great tourist destinations of India. The palace has hosted many important guests. Its success has been followed by Rajmahal Palace, which recently underwent a splendid renovation (seen in this book). Such conversions, many of which are featured here, have without doubt positively contributed to the conservation of India's heritage as well as the growth of its economy.

There is an astonishing breadth of properties, both old and contemporary, across the subcontinent, befitting the scale and richness of India. *Glorious Hotels of India* is more than just an illustrated book – it is a testament to the incredible evolution of our country's hospitality scene over the last 30 years. Cosmo and Harriet, alongside photographer Karam Puri, have managed to showcase the truly intriguing and impressive choices open to travellers across this great country of ours. From the romance of Kashmir's Dal Lake to the pink city of Jaipur to the faded glories of Kolkata, there is much to explore and experience, and no better guide than this fine book.

PRINCESS DIYA KUMARI OF JAIPUR
City Palace, Jaipur, 2018



ALILA FORT

Bishangarh

A feudal fantasy rising high above the plains of Rajasthan, Alila Fort Bishangarh, an hour's drive from Jaipur, is a masterpiece of a modern retreat. Moulded from a traditional fort, it is an exciting forerunner for the future of other fortresses in the state. Alila means 'surprise' in Sanskrit, and the 59-suite hillside property is an example of its namesake – a shock of splendour against the landscape of the vast Aravalli Range.

The current ruler of Shahpura, politician Rao Rajendra Singh, has partnered with the Indonesia-based hotel group, Alila Group, to forge a new future for his 230-year-old, near-ruined ancestral home. The original fort has been left intact – the turrets, windows, and *geruа* (red ochre) colour untouched. A new structure of three additional floors has emerged, with spectacular views of the valley. Building materials had to be transported up the hill with no paved road, while 10-foot-thick walls and the granite hill had to be negotiated to install electricity and plumbing. The finished product is a triumph and a picture of elegance, almost stark in its simplicity, going against the grain of a typically ornate Rajasthani heritage property.

Alila Fort Bishangarh is marked by interiors that whisper its history under a layer of subtle contemporary detail. Local elements still make an appearance: *jharokha*-style windows, stone jalis, and colourful hand-painted frescoes with *thekri* mirror-work. 'Solving a puzzle' is how husband-and-wife architect team Ritu and Sandeep Khandelwal describe the seven-year renovation.

Guests are received at the serene, tented reception nestled at the base of the fort. Reminiscent of the hunting tents of past royalty, the tent is surrounded by a meadow of wild grass, an organic kitchen garden, and a seductive swimming pool, the view from which reveals the true grandeur of the fort. Arched bougainvillea-covered stone walls lend an exotic Mediterranean air and a scented welcome.

Once inside the fort, a meander through rock-lined and lantern-lit passages leads to the old royal living quarters that house Amarsar, a family restaurant serving cuisines that are inspired by the Silk Route. The walls are finished with modern adaptations of traditional *surkhi* and *araish*, the dying Rajasthani arts of plastering, resulting in glistening, smooth surfaces. Regional fare can be found at Nazaara, an outdoor grill, famous for its sand-pit cooking and fabulous vistas of the surrounding countryside, with village sounds wafting up from below. The turret of the bar Madhuveni still retains openings in its thick stone wall, once used for muskets and for pouring out boiling oil onto besieging armies below. The low-ceilinged library, set amidst marble pillars, bears testimony to the old kingdom, with the size of its holdings mapped out on the wall. Further magic can be found in the spa, which is carved out between granite rocks in the ancient dungeon. Guests can also walk across a secret lawn high in the turrets to the couples' spa pavilion, once the fort's shrine. The 'Alila Experience' is centred around five themes, covering cultural learning, conscious living, active spirits, culinary arts and couple celebration.

As the fort enjoys yet another chapter in its rich history, there can be no doubt that this fresh incarnation is a victory for both conservation and heritage hospitality.

Bottom: Traditional dancers greet guests in a colourful display.
Facing page, bottom: The inlaid water feature in the entrance courtyard is the setting for many films.

VILLA PALLADIO

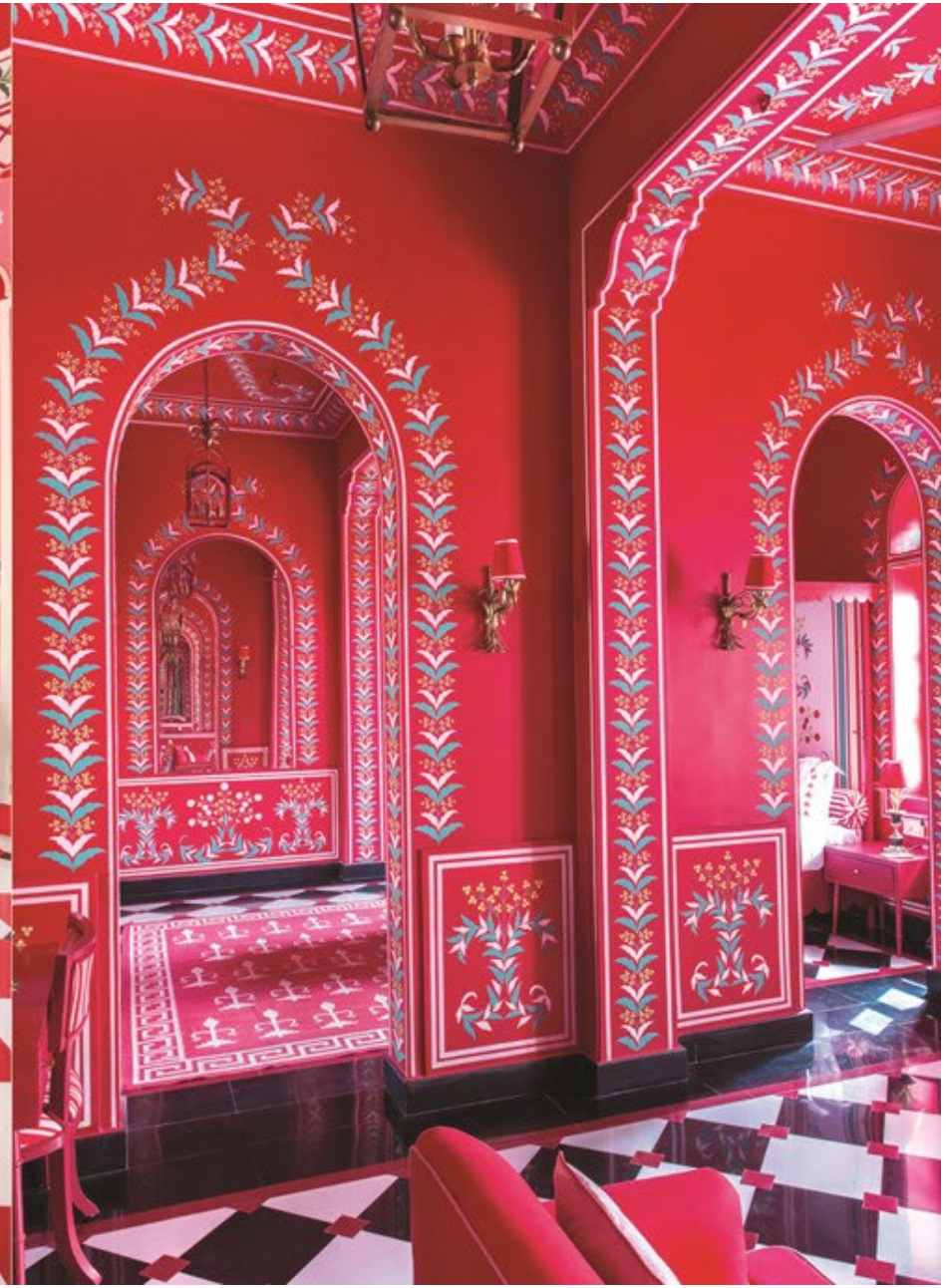
Jaipur

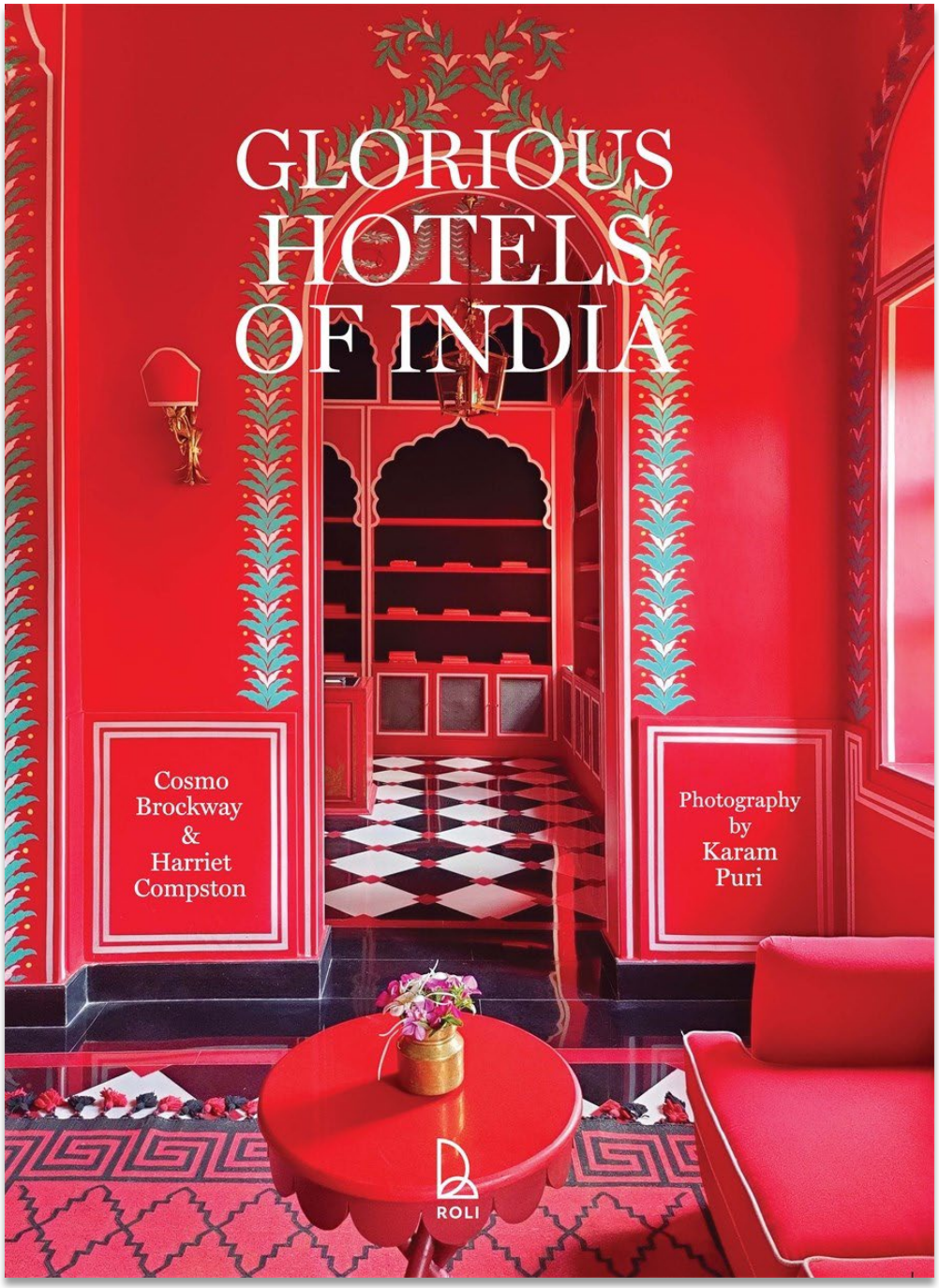
On the old camel road to Agra, just outside Jaipur, a hothouse flower has bloomed in the desert. Villa Palladio is the fantastical creation of inimitable duo Swiss-Italian Barbara Miolini and Dutch interior designer Marie-Anne Oudejans. A symphony of scarlet, cardinal red and deep pink, the former hunting lodge of the noble family of Kanota (of Narain Niwas Palace fame) has been given a new, dazzling lease of life. 'We were so known for the cool elegant blues of Bar Palladio, and I wanted to go in a totally different visual direction,' recalls newly-minted hotelier Barbara, who has previously worked with the likes of Hotel Cipriani and Moritz's Suvretta House.

Having tired of the hubbub of the Pink City, the long-time Jaipur resident had been casting around for a place where, in her words, 'I could live a sense of village life, of nature, and tranquillity.' Serendipitously, she did not have to look far as her old friend and landlord, the Thakur of Kanota offered the lease on a rustic property of his, a deceptively antique-looking lodge, in fact only a few decades old but already becoming rather forlorn. 'It was love at first sight for both of us,' says Marie-Anne, curled up on the veranda steps under the bougainvillea. 'We both loved the ecclesiastical reds of Rome, the bishop's robes, the velvet canopies and this was our design seed, add in the flash of veils and lehngas at the royal events we have attended in Jaipur and the vision unfurled itself.'

A scenic 20-minute drive from the city, Villa Palladio is the epitome of a modern-day oasis. Ringed by the gentle humps of the ancient Aravali hills, the pearl-white edifice is approached through huge scarlet 'elephant gates' and then on through a flower-strewn garden past domed pavilions crowned with red parasols – the effect is startling, seductive and rather surreal in this rural Rajput setting. 'We wanted there to be a strong element of privacy and peace,' says Barbara. 'So, we constructed the ramparts to enclose the space and make it feel more intimate – a secret garden. There is something conspiratorial and playful here that is meant to evoke a sense of childlike fantasy.' The Alice in Wonderland air continues beyond a tall hedge where there is a chevron-striped Mughal-inspired pool house, its awning reflected in the glistening water below. Concealed by royal palms and hibiscus, it is 'a nod to European formal gardens with their garden follies'.

The nine rooms are no less whimsical with Sanganer block-prints draped across red-canopied beds surrounded by exuberant frescoes created by the very talented Vikas Soni, who has been the third party in the Palladio trinity for many years. The pavilion rooms are enveloping and filled with scents of the garden – wake up to the flap of a peacock's wings as it perches atop your own fairy-tale tower. In the arching central salon, chinoiserie- painted pelmet-decked daybeds – an Oudejans signature – offer intimate seating spaces to dine on seasonal Italian fare on jaunty lacquered tables, with, bellissima, the best cocktails to be found. Sunset, glimmering among the gardens filled with florid roses, sweet hibiscus and topiary, is a cue for the music to be turned up, the clink of ice and a beautiful crowd filling this enchanting corner of Rajasthan with laughter and style. A true tour de force and, we suspect, there is more to unfold in the Palladio world.





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EVERYDAY INDIAN AESTHETIC

sayali goyal

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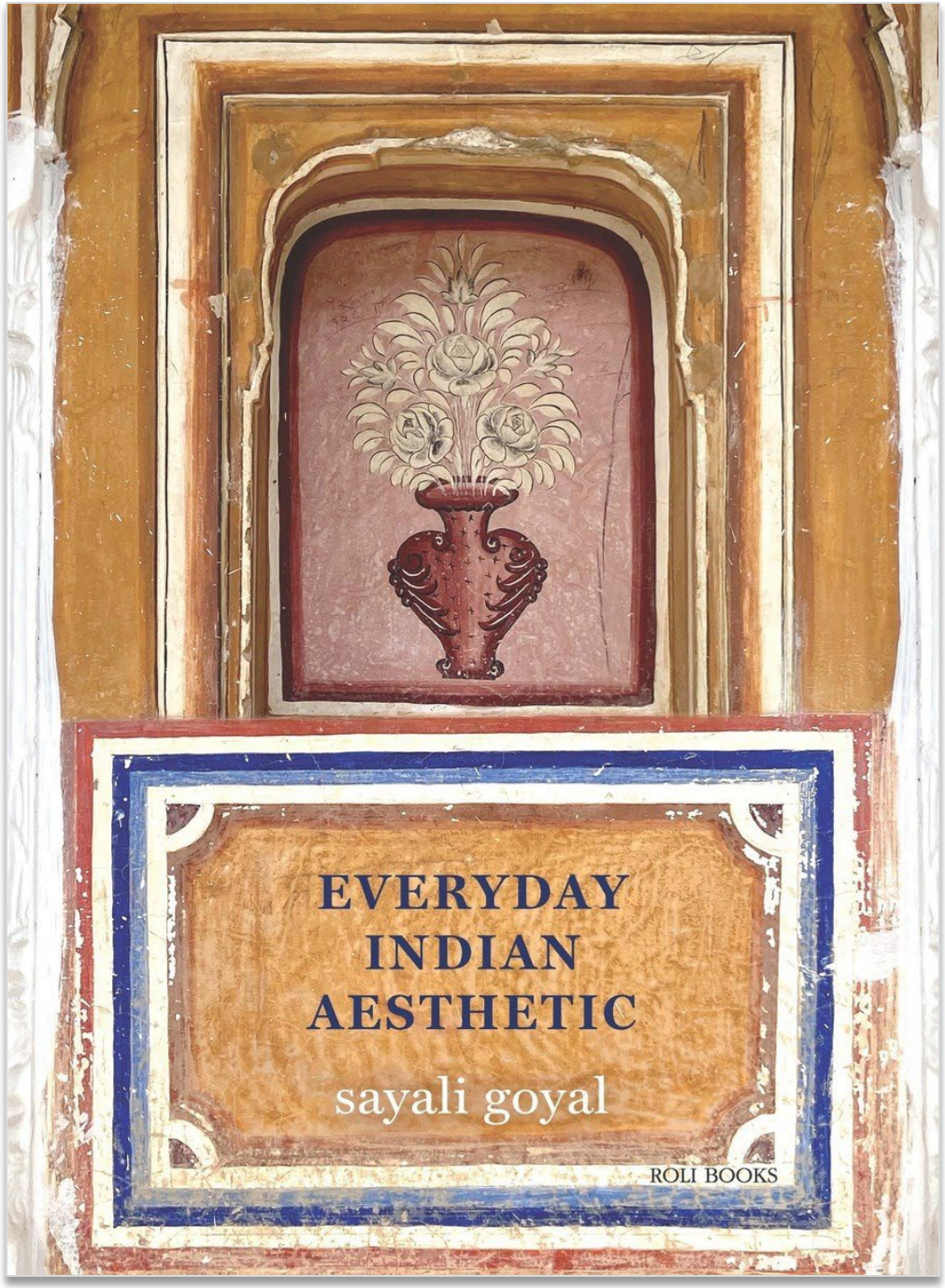

Everyday Indian Aesthetic

Sayali Goyal

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ROLI

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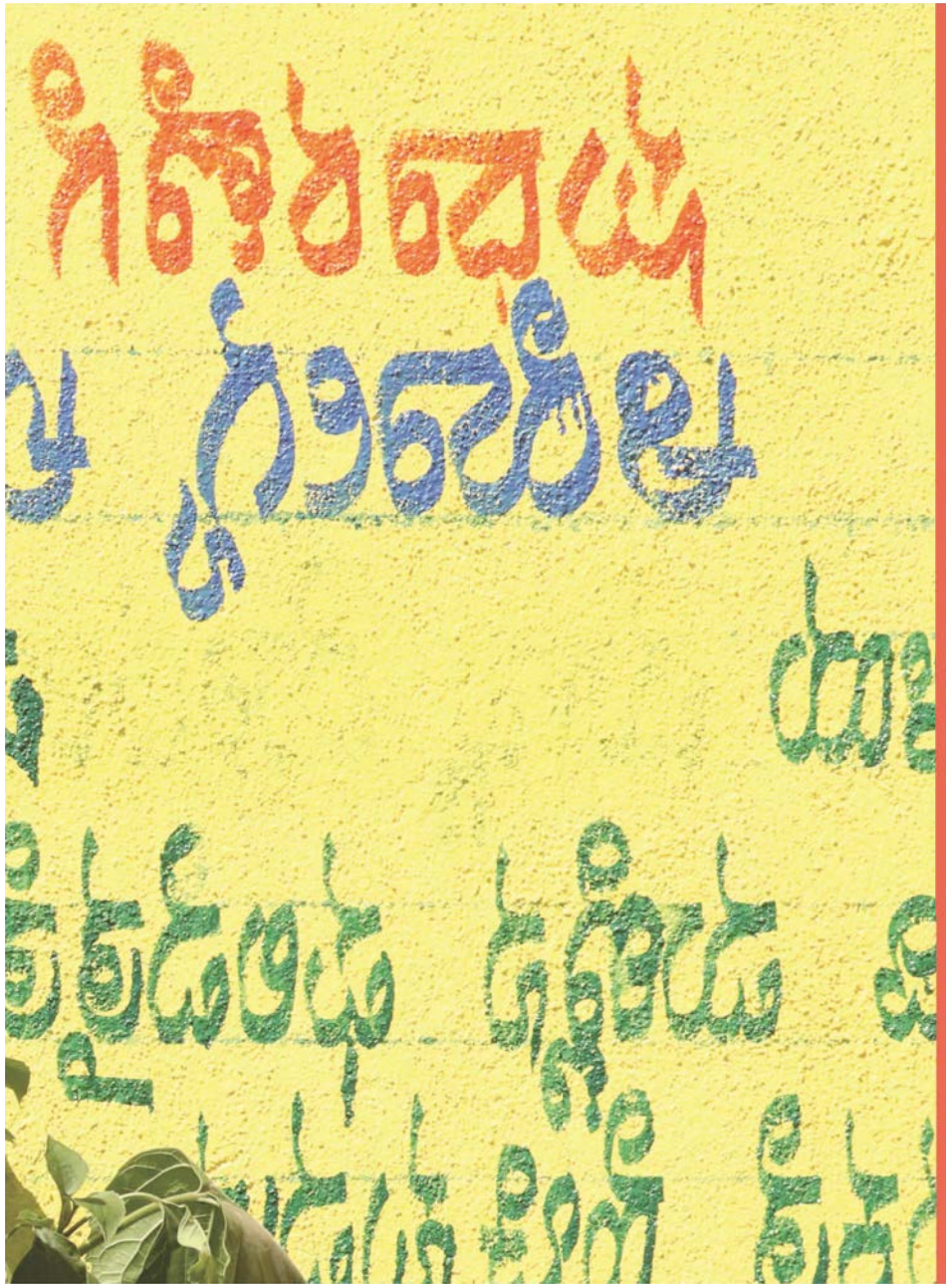
objects & artefacts

Colours and sculptures, textures and totems, materials and motifs – streets, markets and homes in India are filled with a multitude of objects that defy any definitive style or easy categorization. They hold the material memory of a place, while the place influences the making of every creation.

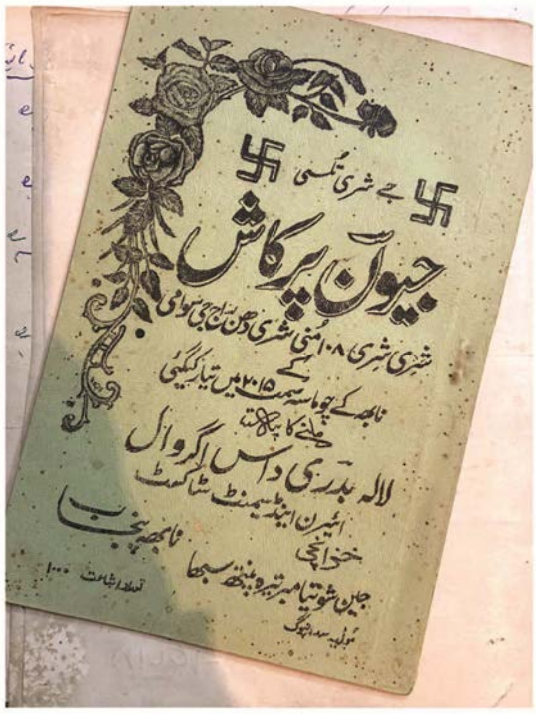
A cornucopia of shapes and sizes emerges in this collection of photographs from travels around the country. Shapes of all kinds; lines, both straight and angular; carvings and painted iconography mounted on walls; a range of kitchen utensils customized for local cuisine – in the curves of the lota, the ubiquity of the plastic armchairs, and the utility of the suitcase – lies the wonders of India.



typography & imagery

Spiritual mantra and vastu yantra, hand-painted menus and directional signposts – everywhere one looks, from the living rooms to the shop fronts – a plethora of creative inspiration awaits the attention of onlookers.

Type fonts and calligraphy, signage and listicles, engravings and notice boards, banners and bills, posters and pamphlets – these photographs aim to capture a semblance of the Indian graphic traditions through ordinary vignettes. Whether it's the men's saloons or the roadside dhabas, the written word and the drawn designs have no standardized technique, yet within the stylistic dissonance emerges a visual unity. India's linguistic diversity is reflected through the striking bright and bold coloured letters that catch the eyes of every passer-by.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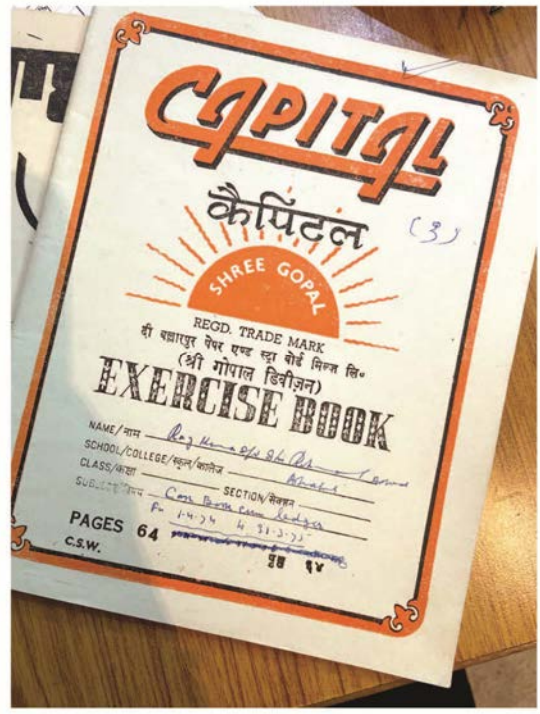
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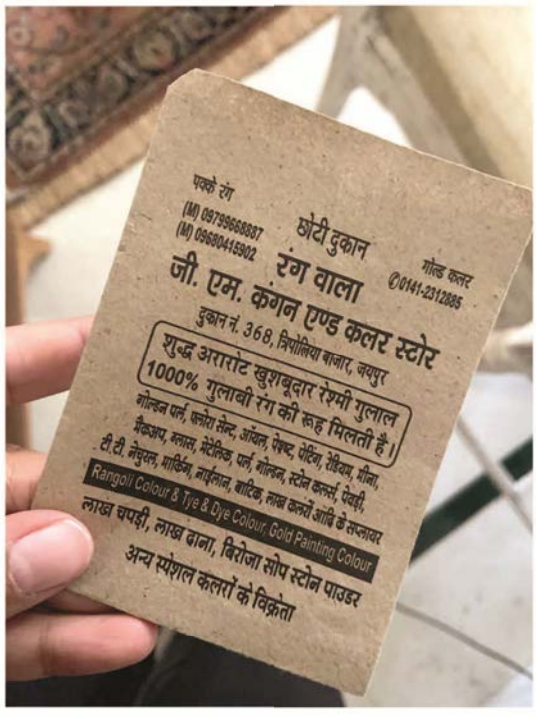
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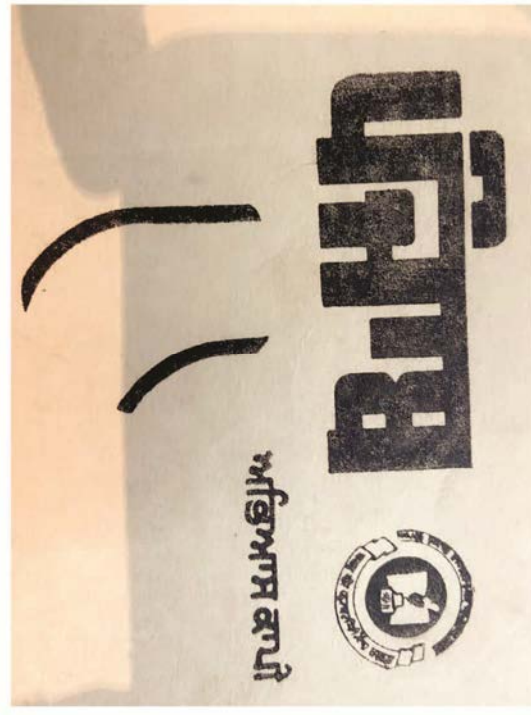
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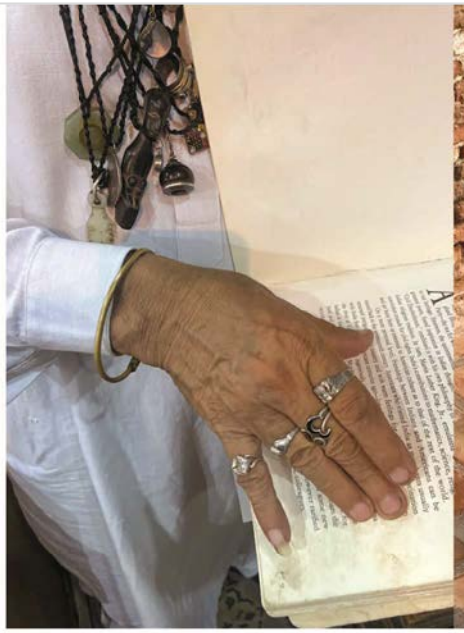

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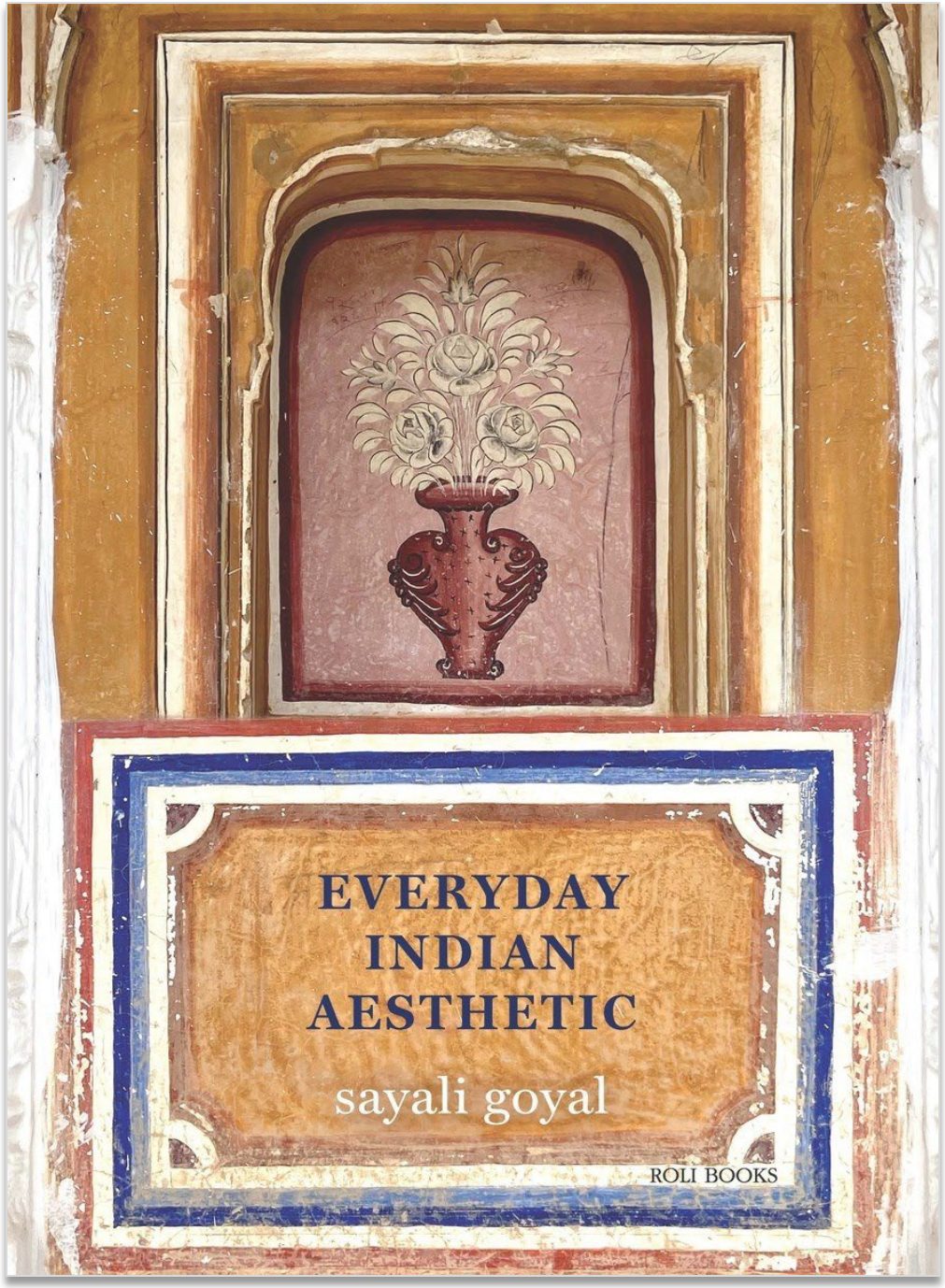

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TWENTY ARCHITECTS X TWENTY ICONIC HOMES OF INDIA

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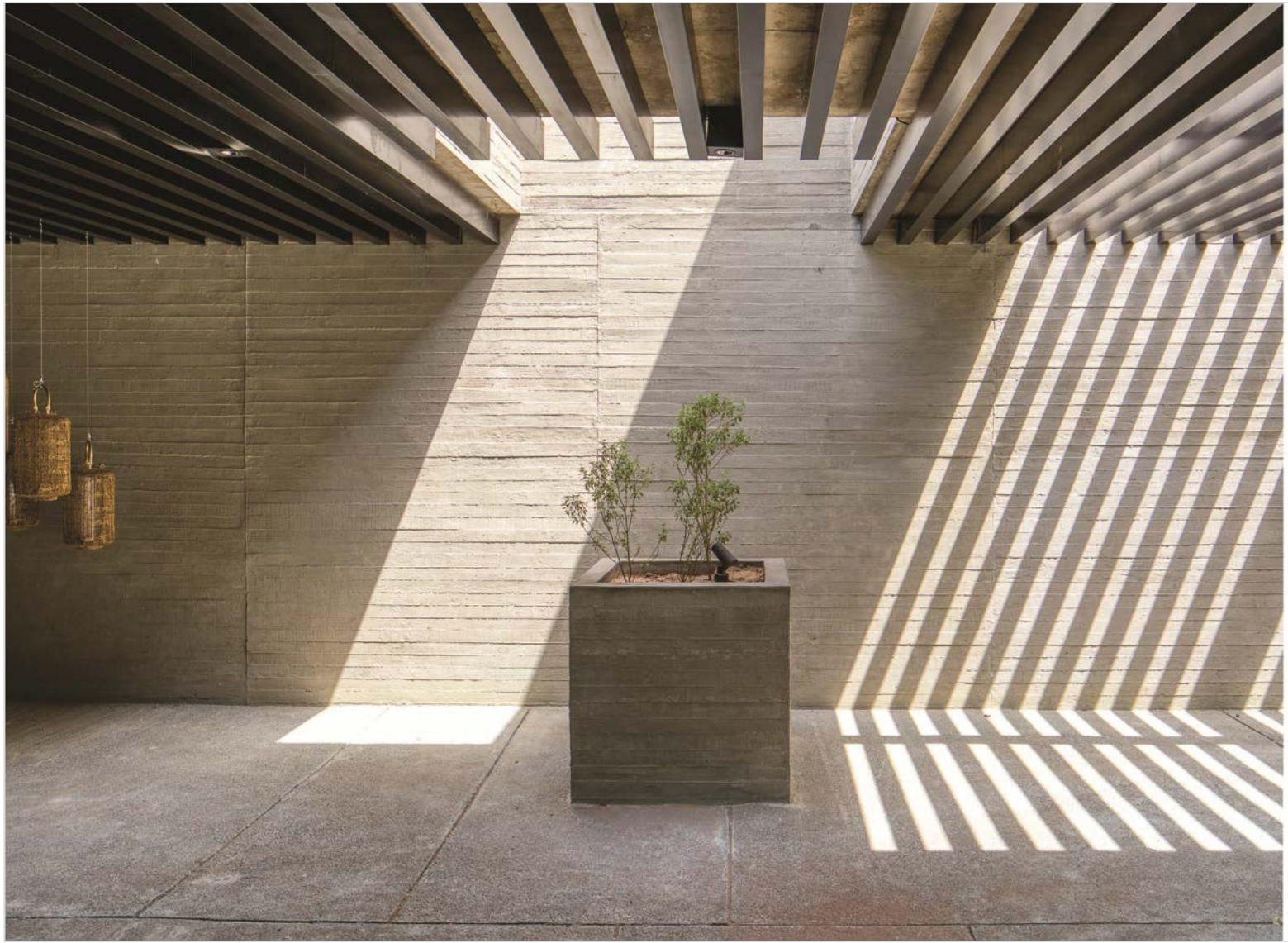

TWENTY ARCHITECTS

20x20

TWENTY ICONIC HOMES OF INDIA

GAURI KELKAR

Lustre Press
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LEFT Interior of the sky-lit lift at the Quitla House.

RIGHT Detail of structural connections in the house.

The elusive architect follows the laid-back approach of the place he now calls home: Goa. 'One of the greatest advantages is that whatever I build is not that far away, and I can be close to the site. The weather here is relatively moderate and when you understand it you can build without having to exclude it. Except for the rain of course.'

He moved here after twenty years of practicing in Delhi, taking on interesting projects that allow him the freedom to do interesting work, where architecture was distilled down to its essence. 'Most of my approach is to do with material, how to use it and how to join it with other materials. In Delhi, there was no context to speak of. But once I moved to Goa, the context is all powerful and the choice of materials also has changed.'

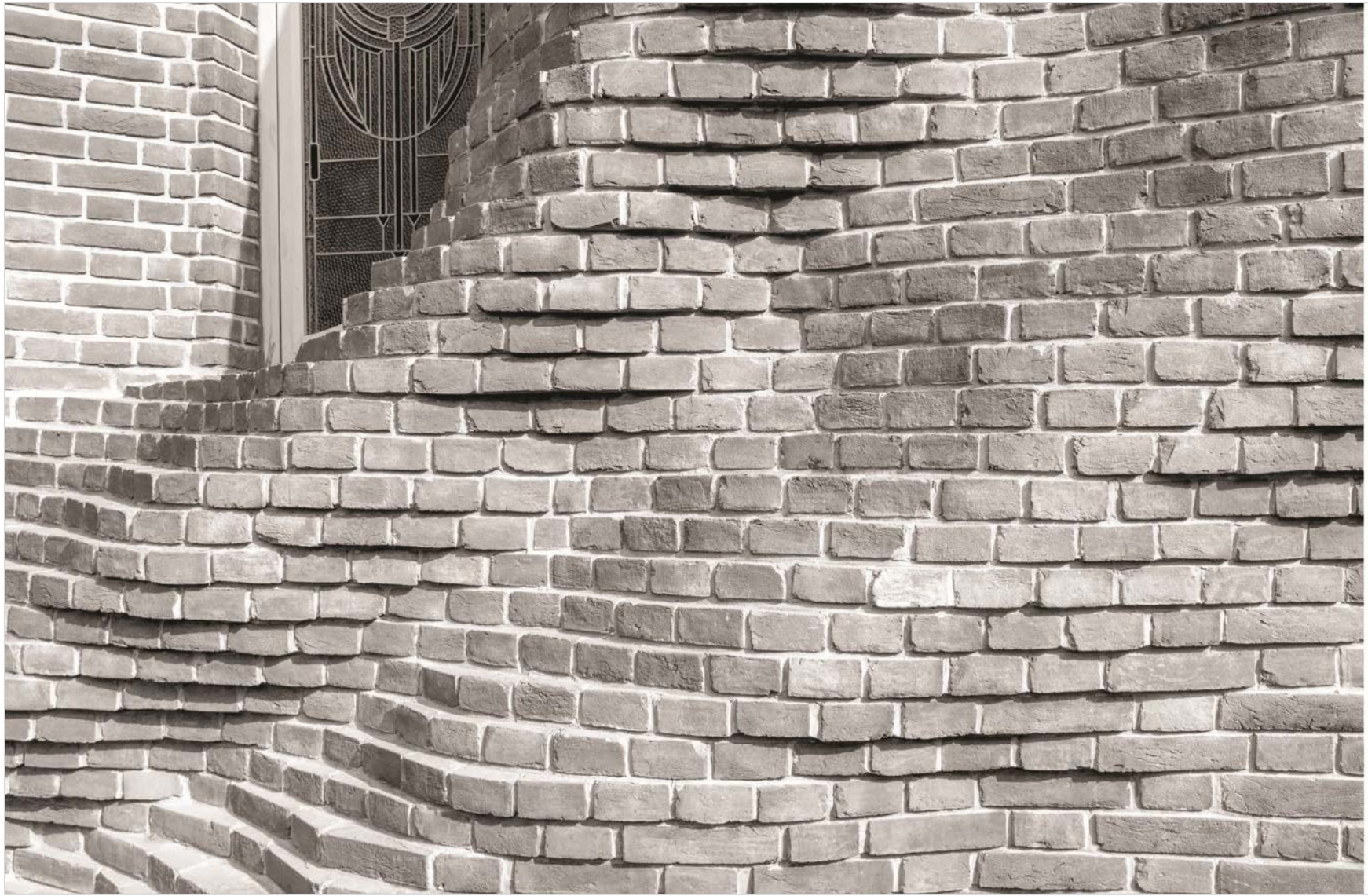
The projects he has built in Goa are all embedded in figuring out the topography and the weather. 'There has to be some deep understanding of nature, the climate, the cycles of the sun, moon and rain. In addition to this, in Goa especially, the humidity and the temperature cycles play a major role.'

The topography, the location and the weather were central to his design and gaining primacy in all this was the piqued curiosity about coconut wood as a building material. It's one he explored liberally in his first project – his mother's residence, the Coconut Wood House (covered extensively in the following pages).

LEFT The eco-resort is in a Coastal Regulation Zone Resort at Cabo de Rama in South Goa.

RIGHT, ABOVE The cottages of the resort, largely made of wood, were prefabricated and assembled on-site.

RIGHT, BELOW The cottages look out to the surroundings which are lush with coconut trees; the resort has been planned to adhere to the contours of the land.



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Product design and furniture design

PROJECTS COMPLETED
85

PROJECT LOCATIONS
India - Delhi, Patna, Lucknow, Hampi, Bengaluru, Mulshi, Alibaug, Goa, Kamshet, Chennai, Hyderabad, Noida; Internationally - New York, Nairobi

LABWERK

The Drift House on Little Much Farm

PROJECT SPECIFICATIONS

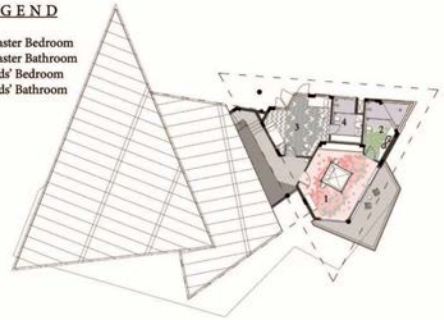
LOCATION
Mulshi Lake, Pomgaon, Maharashtra

SIZE
8,000 square feet

COMPLETION YEAR
2018

LEGEND

1. Master Bedroom
2. Master Bathroom
3. Kids' Bedroom
4. Kids' Bathroom



FIRST FLOOR PLAN

LEGEND

1. Deck
2. Dining Area
3. Living Area
4. Powder Toilet
5. Guest Bedroom - 1
6. Guest Bathroom
7. Pool - Powder Toilet
8. Staff Bathroom
9. Kitchen

UPPER GROUND FLOOR PLAN

The angles of the spaces were determined by the connection to the views and to nature from the space; the inside and outside spaces function seamlessly, as sheltered, semi-sheltered and exposed spaces.

20 x 20: Twenty Architects X Twenty Iconic Homes of India

Twenty Architects X Twenty Iconic Homes of India

Gauri Kelkar

- Take a tour through a select collection of homes across the length and breadth of India built by architects both new and experienced, conjured in diverse geographies.
- Hillside holiday homes, modern apartments in large metros, beachy villas opening out to views of the rolling surf - this book takes a look at well-designed homes crafted by architects working in India.
- Get the opportunity to look at everything from work-in-progress photographs to sketches, blueprints and the final architecture of the home as it all comes together in the pages of the book.
- Twenty architects, their iconic projects and how they are slowly redefining cityscapes and landscapes in the country.

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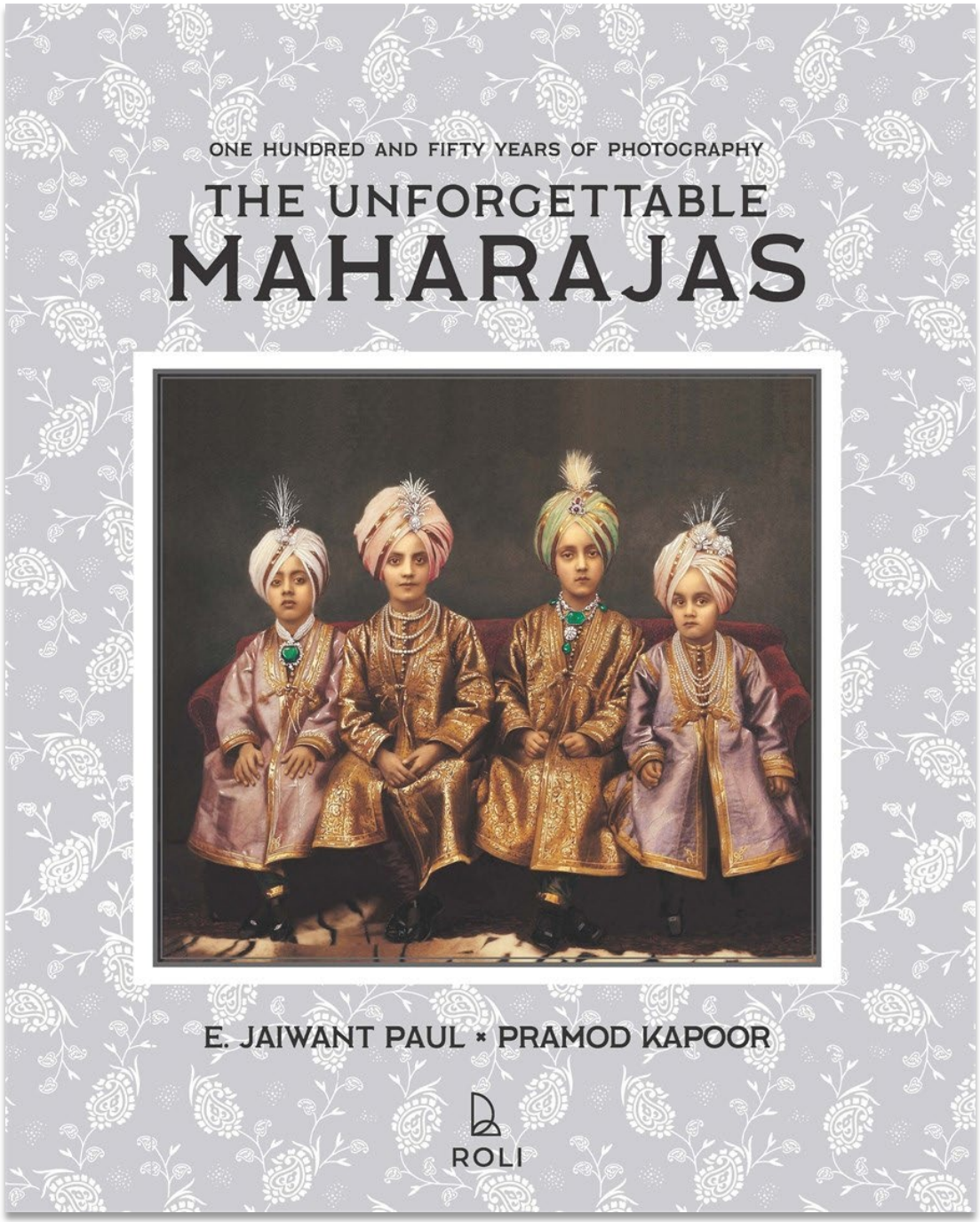
ONE HUNDRED AND FIFTY YEARS OF PHOTOGRAPHY

THE UNFORGETTABLE MAHARAJAS

E. JAIWANT PAUL × PRAMOD KAPOOR

ROLI



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One Hundred and Seventy-Five Years of Photography

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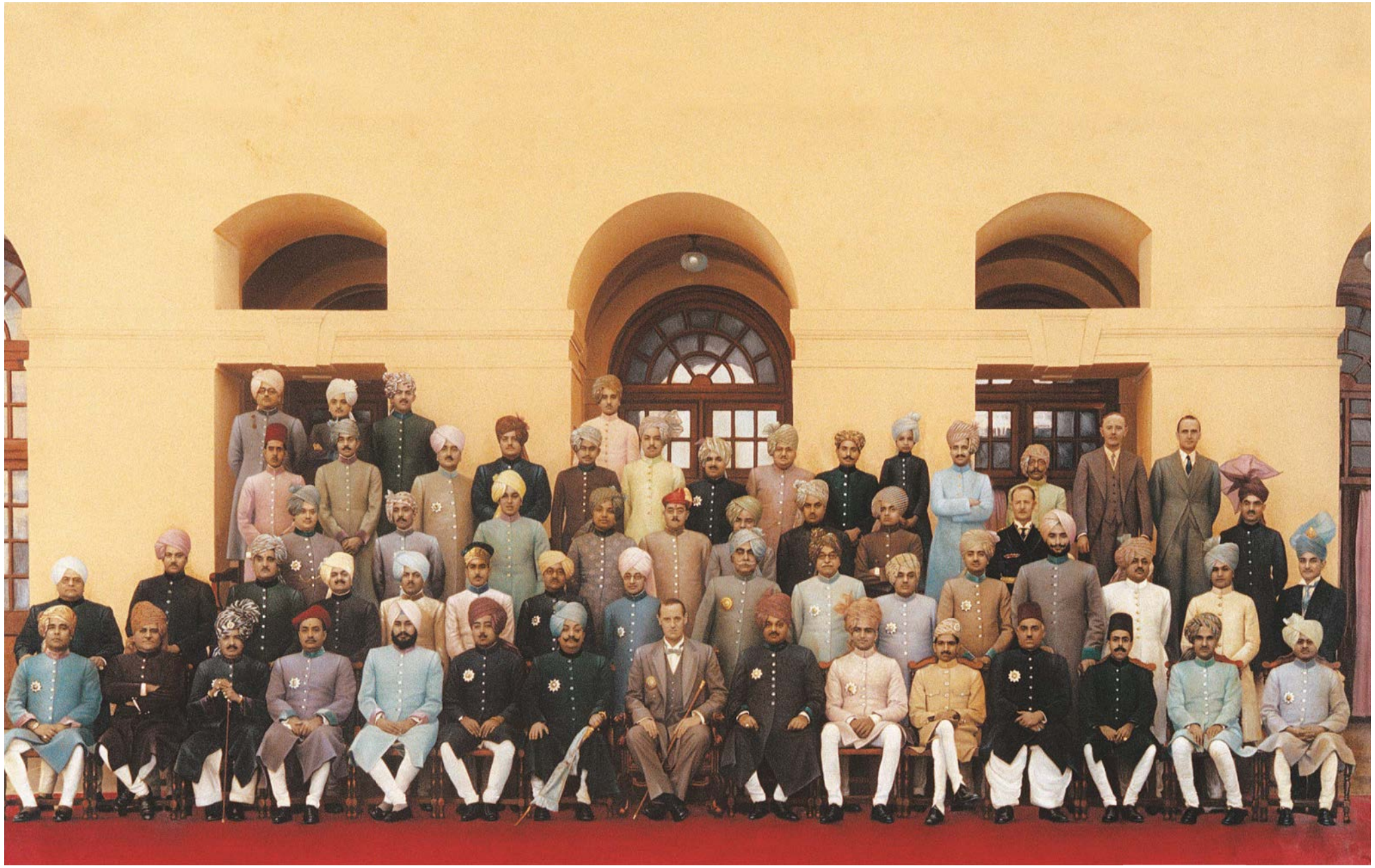
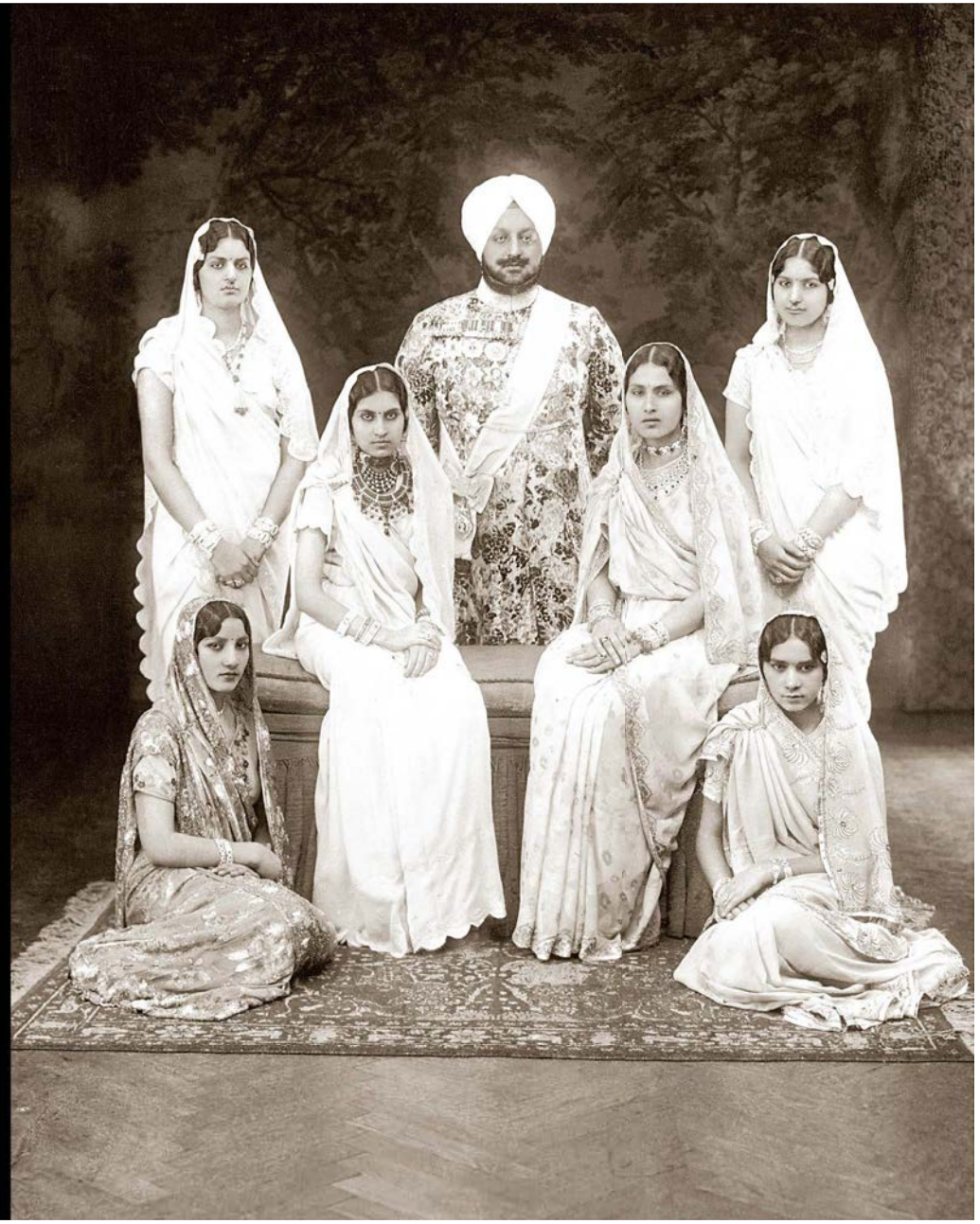


THE UNFORGETTABLE MAHARAJAS

PAGE 19

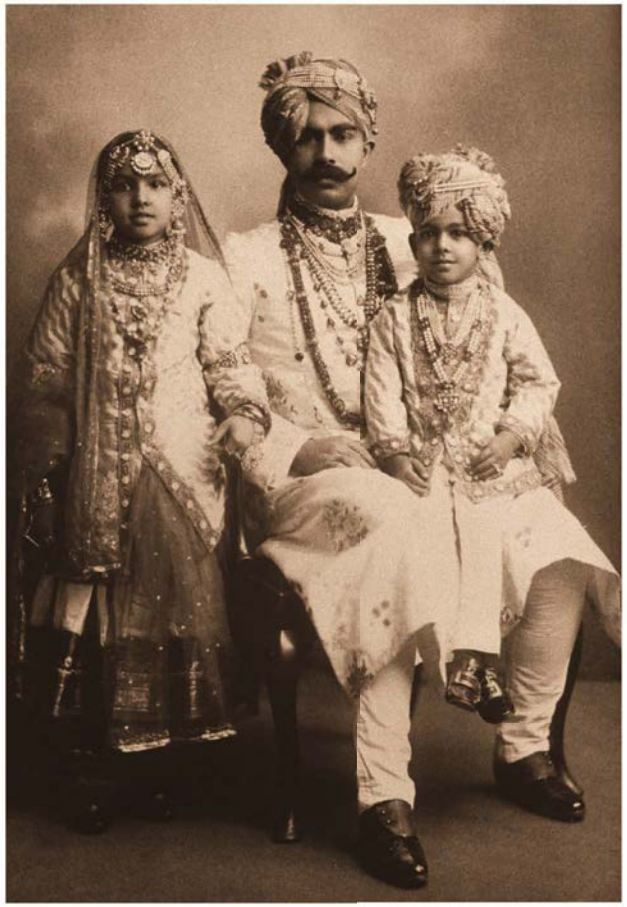
PICTURE STORIES OF THE MEN AND WOMEN WHO, INDIVIDUALLY AND AS A GROUP, FORMED THE CREAM OF INDIAN ROYALTY.

ABOVE: Shri Yadukul Chandra Bhal Maharaja Bhom Pal Deo Bahadur of Karauli seated on a caparisoned horse, *c.* 1927.
FACING PAGE: Maharaja Bhupindar Singh of Patiala with the ladies of his family.



Rani Amrit Kaur of Mandi, the only daughter of Maharaja Jagatjit Singh of Kapurthala was married to Colonel Raja Sir Jogendra Sen Bahadur. He was later the Indian Ambassador to Brazil (1952–1956) and a Member of Parliament from 1957 to 1962. She is seen here with her children.

Maharaja Ganga Singh of Bikaner (1880–1943) married the princess of Pratapgarh when she was seventeen. Here he is seen holding Prince Sardul Singh and his daughter, Princess Chand Kanwar. The daughter fell ill during the First World War and died, while the son went on to become the last crowned ruler of Bikaner.



With their rich ceremonial costumes and priceless jewels, Indian princes made a splendid subject for studio photographers. Once studio photographs became popular, they began to slowly nudge out the traditional miniature and oil paintings that had hitherto served to preserve royal likenesses.

These four cameos of a prince from Hathwa, a little-known principality in the north Indian state of Uttar Pradesh capture the growth of a young prince on four separate occasions. They are an interesting study of changing royal fashions and provide a glimpse of the superlative brocades and zardozi embroidery that royal families preferred. The changing headdress is always surmounted by a *sarpech* (the jewelled turban ornament) with a feather that announced their royal status to the world.

The backdrops are similarly worth noting. At first, we see the prince pose before a pillar. By the next portrait, he has a table with books arranged to indicate that his childhood is behind him and he is preparing himself for the duties that lie ahead. The third and fourth cameos are designed to show off his splendid jewels and costumes. Yet, equally, they capture the confidence of a young prince who is aware of the special responsibility that he was born with. His gaze, directed at the photographer, is of a man who is accustomed to attention and knows how to handle it.

Vijayaraje Scindia and Jivaji Rao Scindia with their daughter. Vijayaraje Scindia was widowed early and joined the right-wing Jan Sangh party. She was elected Member of Parliament several times and was an honoured member of the party until her death in 2001. Along with Maharani Gayatri Devi of Jaipur, she was among the handful of Indian princesses who chose to join politics after the merger of the states. Almost all of Vijayaraje's children joined politics and continue to benefit from her political legacy. Ironically, her only son, Madhav Rao Scindia (1945–2001), chose to join Congress, a party that Vijayaraje bitterly opposed throughout her parliamentary career. This royal portrait taken as a memento of a happy trip abroad is one of the few pictures of Vijayaraje Scindia as a glamorous queen. After her husband's death, she wore only white saris.

Begum Sikander Jahan of Bhopal.

Siniti Devi, Maharani of Cooch Behar.

Princess Sunindra Kumari of Patiala.

Princess Vijaya Mohana, Tanjore.

Maharaja Sayajirao Gaekwad, Baroda.

Maharaja Bhanwar Pal Deo Bahadur, Karauli.

Raghubir Singhji Sahib Bahadur, Bundi.

PORTRAIT GALLERY

If art is imitation, then photography is nearly the truth. It is the closest one can get to freezing faces as they are, stilled in a moment for posterity. Photography has a focus and sharpness denied to nearly all other media. However, it must be remembered that if the Indian princes and princesses loved to have their photographs taken, they were some of the most interesting subjects. The camera loved the maharajas almost as much as the maharajas loved the camera. Taking a photograph was never, however, a simple matter. Early daguerreotypes required sitters, or models, to remain stationary for nearly half an hour, the exposure time. The wet collodion process introduced in the mid-1850s cut down this time to one to three minutes. The process, where prints made from glass plates were made on paper coated with albumen and salts, had another advantage: changing the concentration of albumen salts and the fixing bath of gold toning led to shades of colour. The process was a hit for the next thirty years. Also, negative glass plates could be stored and that is how they have come down to us. Fixing the environment in which the photograph was to be shot, and more often than not adding to it, made an artist out of the photographer. For 'fixing' was not restrained to the environment at hand, it often intruded upon the image as well. In India, the paintbrush was delicately applied to lead to the development of the tinted photograph. Royalty could, therefore, be seen in splendid backdrops of choice. Photography had come close to the truth and then coloured it.

Rani Kanari of Kapurthala.

Princess Sita Devi of Kapurthala.

Maharani Lakshmivilasa of Mysore.

Maharaja Tukojirao Sahib, Dewas.

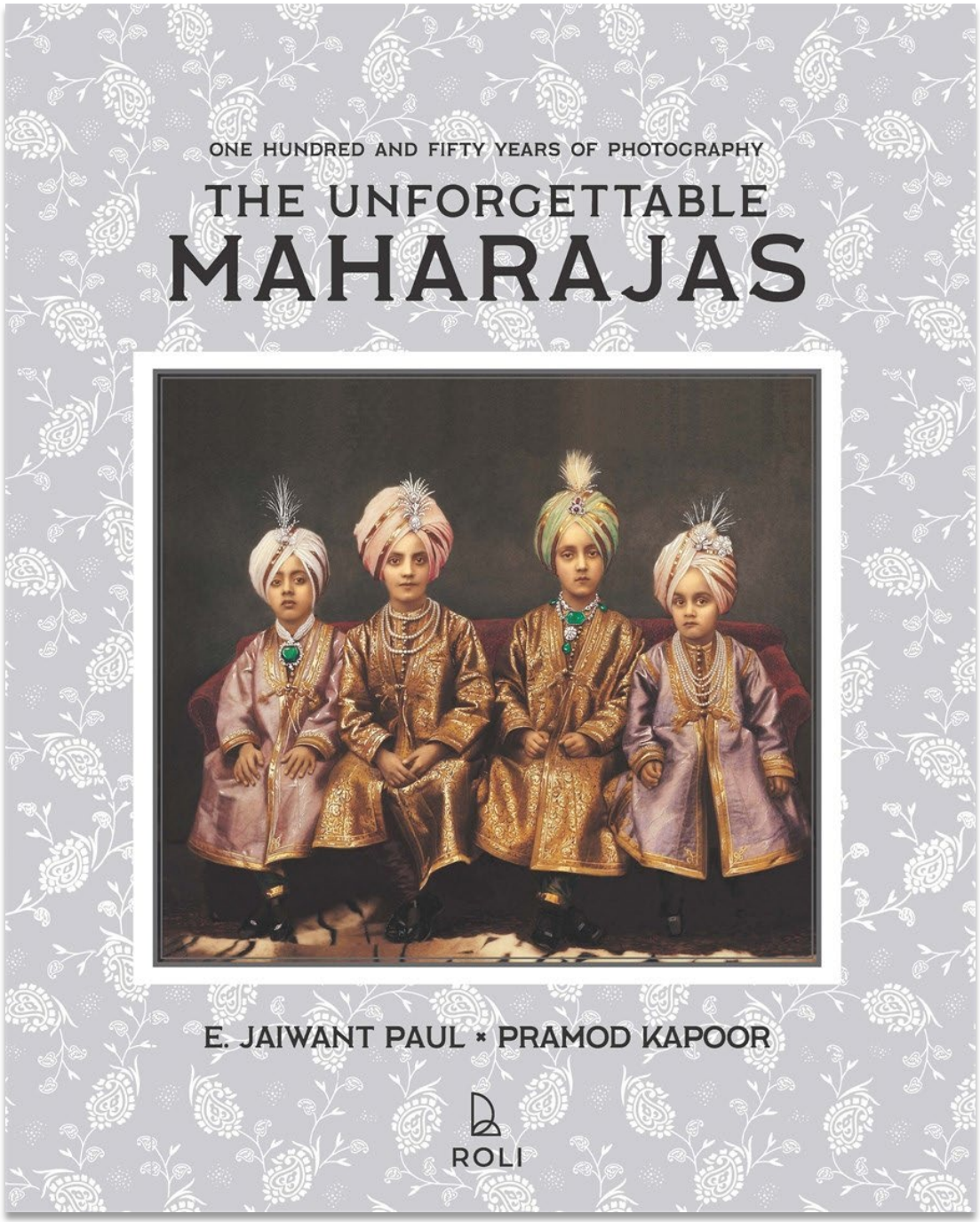
Maharaja Rudra Pratap Singh, Panna.

Maharna Bhupal Singh, Udaipur.

Maharaja Jitendra Narain, Cooch Behar.

Initially, the royal ladies of the Indian princely states were hesitant about posing before male photographers. However, as the fashion for studio photography became more firmly established, they quickly learnt to pose confidently before a camera. Western fashions began to appear in such portraits. Jewellery designed by European jewellers, such as Cartier, introduced the tiara and brooches, while lace petticoats peeped under traditional silk saris. This portrait of Rani Kanari of Kapurthala was taken after she had visited the Queen at Balmoral Castle.

An interesting addition to studio portraits was the marriage of the art of the painter to that of the photographer. As sepia could hardly be expected to do justice to the rich colours of the costumes and jewels that Indian princes wore, it was not unusual for photographs to be tinted by hand to highlight the original colours. While adding pink to a royal achkan, the painter sometimes added a flattering tint to the royal face, obscuring and removing marks for perfection.



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THE ACOLYTE
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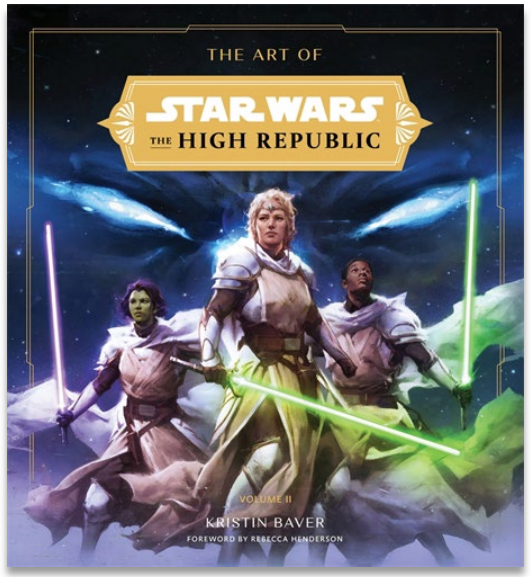

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The Art of Star Wars: The Acolyte

Kristin Baver

The official behind-the-scenes companion to the Disney+ Star Wars series *The Acolyte.*

- The series will be the first live action Star Wars series set during the High Republic, and fans are excited for the varied and unknown storytelling potential.
- The Lucasfilm art department creates some of the most stunning concept art in movies and television, and Star Wars fans are always excited for new costume, creature, vehicle, and weapon designs.
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- Interviews with key creatives from the series give a first-hand account of working within this new era.

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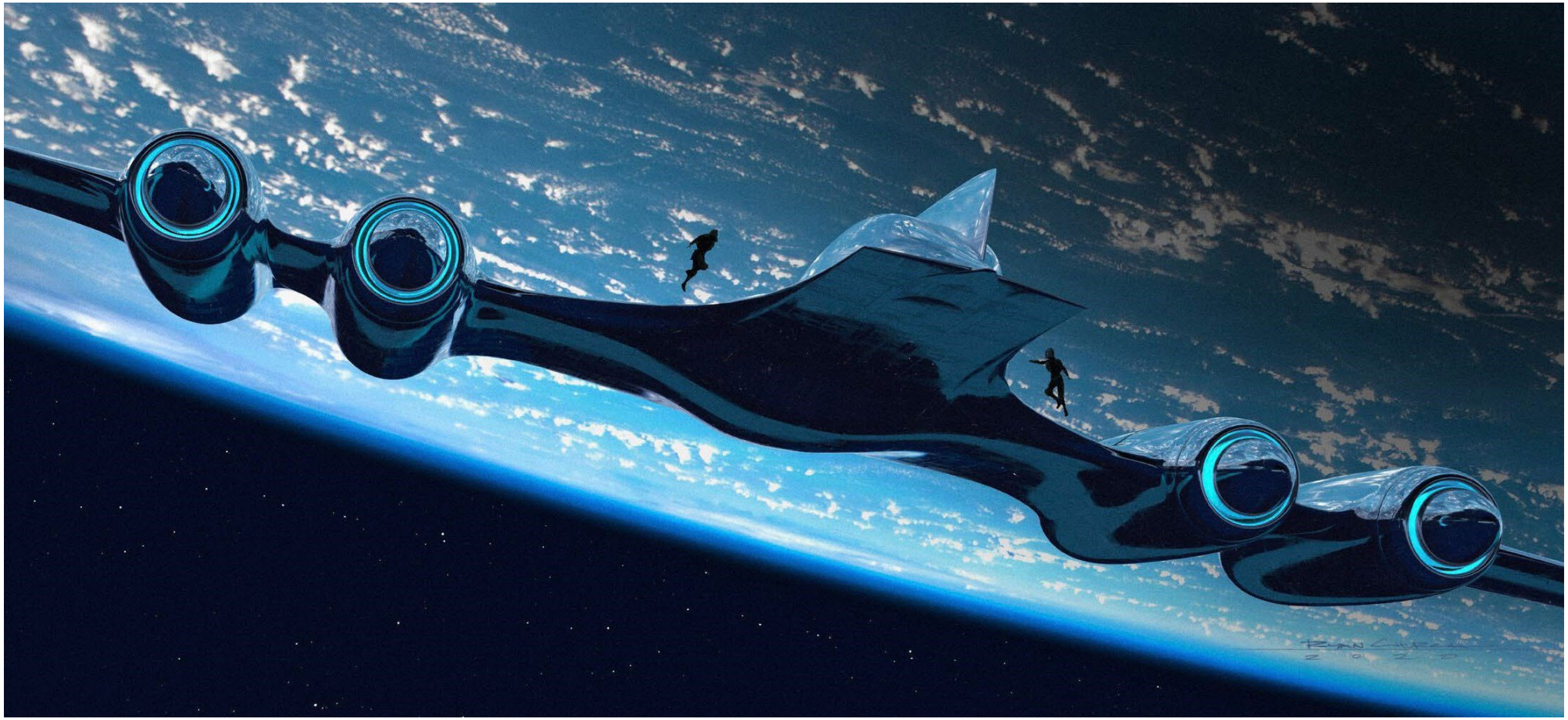
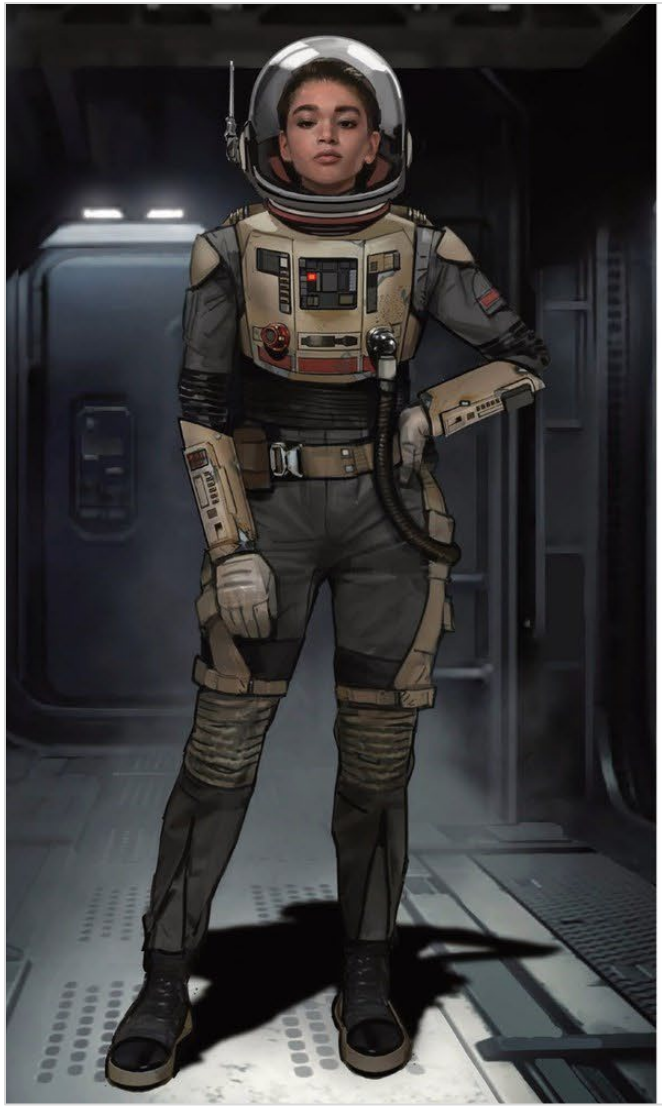
PITCH ART FOR A SPACE CRUISER Matt Allsopp

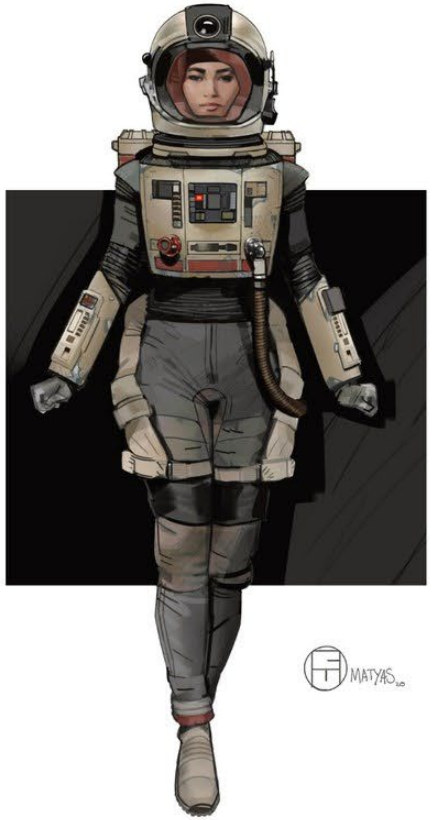
▲ PITCH ART FOR A SPACE CRUISER Allsopp

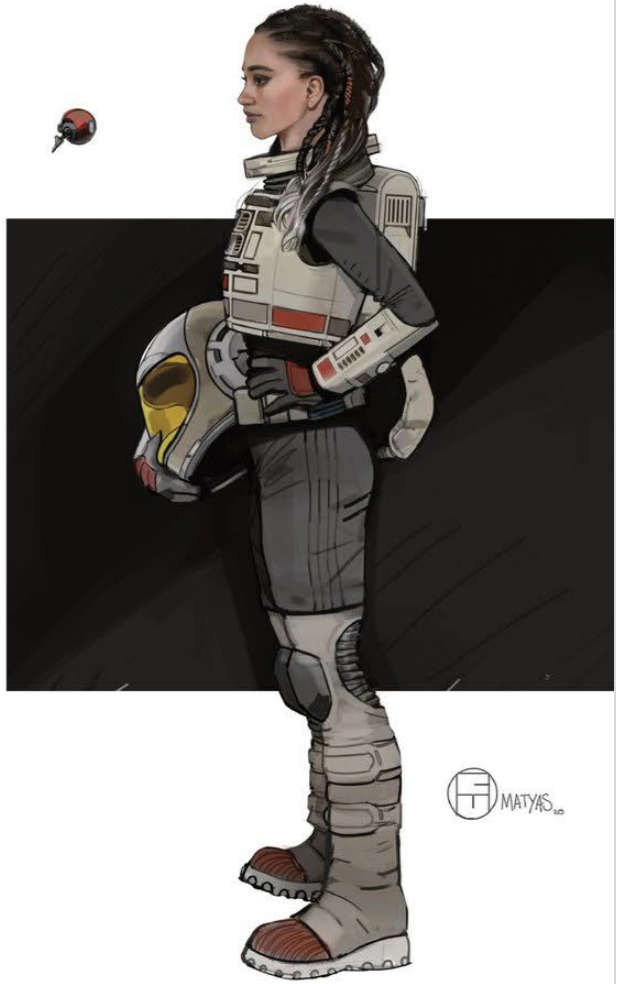
▼ EARLY CONCEPT OF CRUISER MAINTENANCE Ryan Church

► EARLY CONCEPT OF CRUISER MAINTENANCE Church

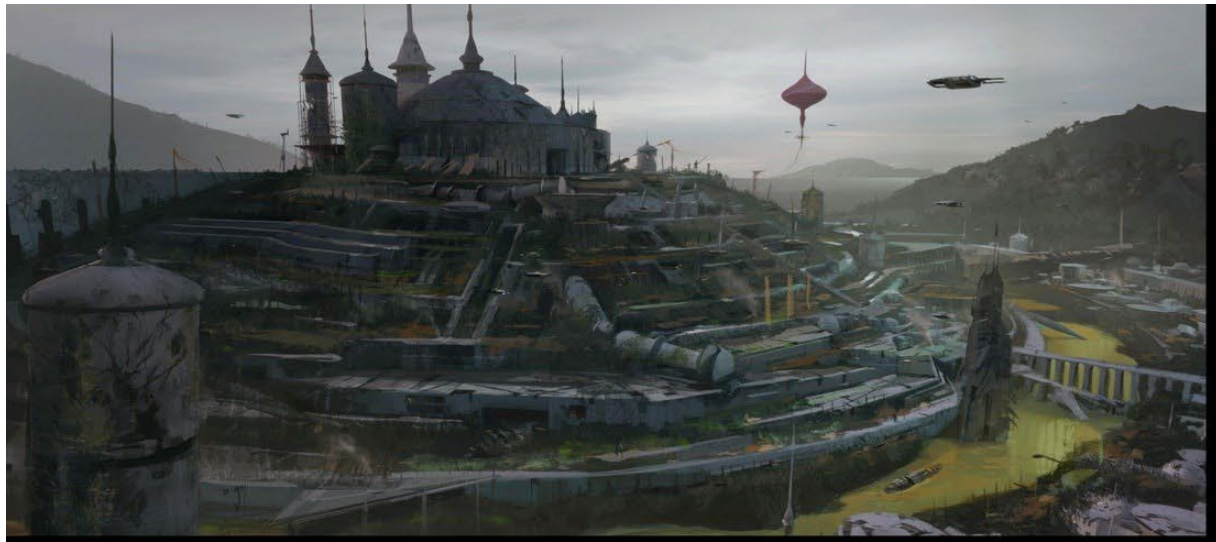








PITCH ART OF OSHA IN SPACE SUIT "Doug [Chiang] wanted to explore some astromech motifs for these suits, with the idea being these workers were employed before the invention of astromech droids to do hard manual labor such as asteroid mining." **Brian Matyas**



▲ **TWIN CONFRONTATION** Brian Matyas

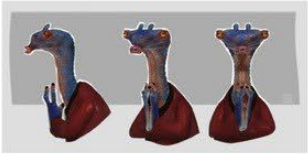
► **PITCH ART FOR HALDERUUN WARRIORS** Matt Allsopp

◄ **EARLY CONCEPTS OF ANISHAM CASTLE** Allsopp

▲ **PARTY OF THREE WITH NOODLE THIEF** Andre Gilbert

"Bless him, he's a little bit like your dog. He spends his time actively sitting at tables enjoying other people's meals and passing on the gossip, keeping everybody informed." **Neal Scanlan**

◄ **KOALA MAN** Gilbert



▲ **NOODLE THIEF** Barbra Araujo

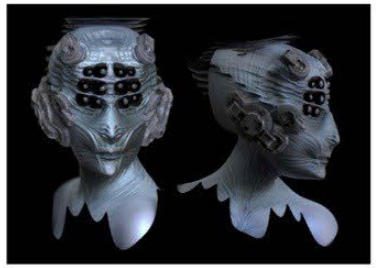
"For a while, he became the mascot in our costume shop. Because he was a little guy, I wanted to give him a brighter color. The noodle shop is sort of smoky, and I just wanted to give him some personality and keep him simple." **Jennifer Bryan**

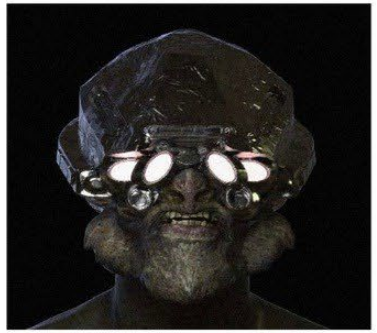
◄ **KOALA MAN** Gilbert

► **COSTUME CONCEPT FOR NOODLE PATRON** Araujo

"This was influenced by the triceratops dinosaur and a rhino. Could it have eggs on its head? It's so easy to get very science fiction and out there with your designs. But I think in *Star Wars*, you have to at least start somewhere that feels like what you're looking at is bound to our Earth to make you feel they're not so far away from our world." **Scanlan**

"The overlapping plates on the shoulder were definitely armadillo-inspired. This figure came to me from the creature department, so [it's] out of normal human proportions. There's a little bit of alchemy there." **Bryan**





▲ **NOODLE BAR PATRONS** Gilbert

► **COSTUME CONCEPT FOR A HORNED ALIEN** Fretwell

▲ **PATRONS** Louis Wiltshire

◄ **COSTUME CONCEPT FOR HANDLEBAR PATRON** Sophie Fretwell

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DOUG CHIANG THE CINEMATIC LEGACY
I
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DOUG CHIANG THE STAR WARS LEGACY
II
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Doug Chiang: The Cinematic Legacy (Volume I) & The Star Wars Legacy (Volume II)

Alexandre Poncet

A two-volume, 800-page, deluxe slipcased celebration of Academy Award-winning artist and designer Doug Chiang, LucasFilm's senior vice president and executive design director.

- Chiang's five-decade career has featured close collaborations with legendary directors including George Lucas, Steven Spielberg, Robert Zemeckis, James Cameron, and the Wachowskis, all of which are celebrated in this deluxe two-volume package.
- The companion volume in this set, the C inematic Legacy is dedicated to C hiang's work prior to his arrival at Lucasfilm and showcases his early work, from student films and commercial work to working at Industrial Light & Magic and creating designs for *Back to the Future Part II, Alien 3, T2: Judgment Day, Death Becomes Her, Spawn, The Mask*, and *Jumanji*, among others.
- As one of the most powerful forces at Lucasfilm, Chiang will be the focus of much publicity around this title, and Lucasfilm will be eager to support however they can

AU $440.00 | NZ $485.00
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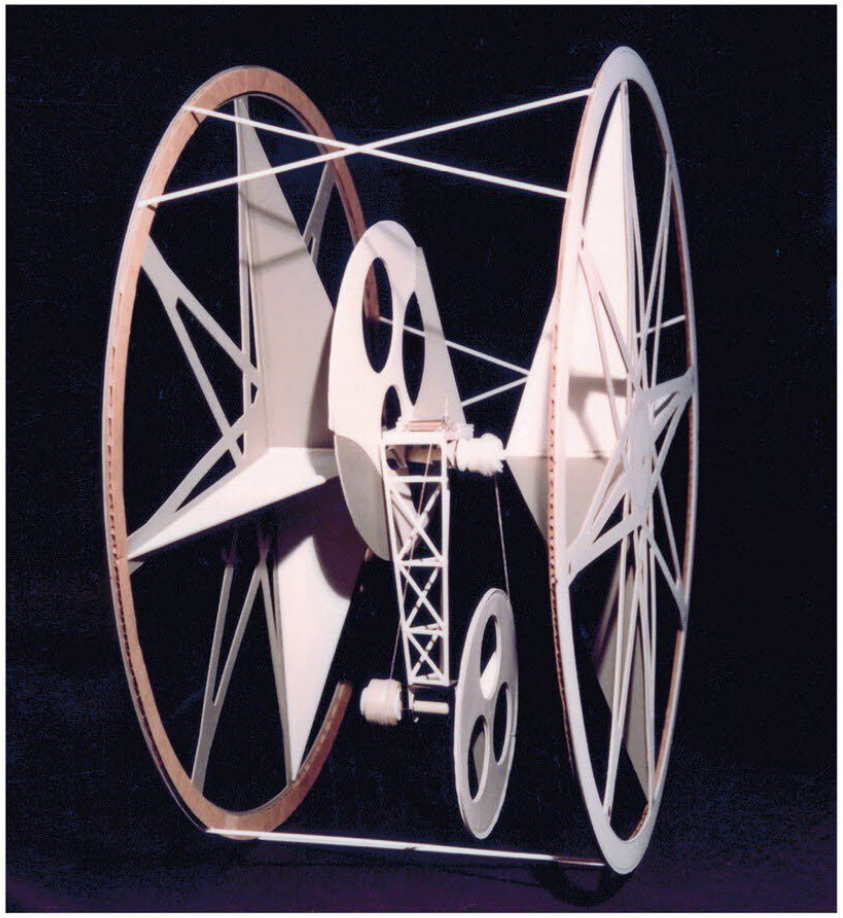
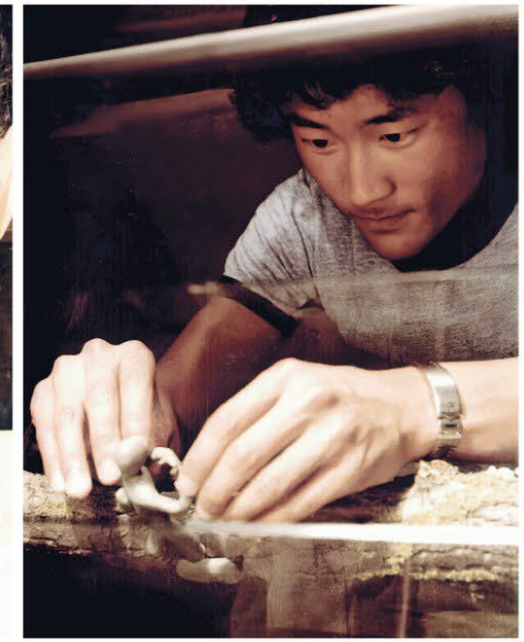


ABOVE
These illustrations were produced during a life drawing class at UCLA given by Jan Stussy, who had the reputation of being extremely exclusive. Because he was studying filmmaking and not fine arts, Chiang went to the professor's office, showed him his drawings, and asked to participate in his course. Stussy accepted. Like perspectives, drawing the human body was a terrifying exercise for Chiang, and this ten-week advanced class helped him understand the fundamentals of anatomy, proportions, building blocks, and drawing techniques, and he finished the course with an A++ grade. Ironically, these two studies did not include faces, which Chiang still sees as his weakness.

LEFT
In high school, Chiang took part in a science competition and created this mousetrap-powered racer. He thought regular mousetraps were often too simple and decided to overengineer his machine, which he had baptized "No Sweat." His idea was to start with a mousetrap spring and multiply the power through a series of cams. He built the machine out of cardboard but never tested it before the competition. On the day, when he turned it on, the spring turned out to be too weak to power it. Chiang still enjoyed the process and saw it as a design exercise and admitted that the shape was very reminiscent of the space station in *2001: A Space Odyssey*.



ABOVE (LEFT & RIGHT)
Coincidentally, the title of the short film depicted in these two behind-the-scenes photographs was also entitled *No Sweat*. The movie was a 16mm remake of an 8mm short that Chiang had created before his hospital stay. The 8mm original had been approached as a proof-of-technology and a learning tool for animating on glass. When he started to work on the 16mm version, Chiang was a teaching assistant at a vocational school, which gave him access to better equipment, including a camera that he borrowed. In the second photo, a matte painting backdrop can be seen at the bottom. The log was a piece of wood that Chiang had found outside and dressed with flowers and model railway ferns. The miniature whiskey bottle held by the character was recycled from a keychain.

while. Most of my puppets would last maybe two or three scenes." To this day, Chiang has never animated a balls-and-sockets armature.

"My experimental films starred either dinosaurs or clay figures, sometimes with weird, abstract clay forms that I would just shape organically. Those would develop while I was working on the characters." The notion of simulating natural life with metal underlines a recurrent theme in Chiang's early work; in fact, his short films often opposed nature and technology and showed how flora and fauna could be threatened by humanity. "It was kind of the underlying theme, to which I added little nuggets of ideas. I really didn't plan out my films in any way. I would have an idea of the characters, and then it was almost like a free-form sketch. I would start animating a scene, and that would lead me to the next; I would build a set that felt appropriate, and so on. By the end of the week, I would have a three-minute film."

Mental Block

When he arrived at UCLA, Chiang started to approach his filmmaking process more seriously. Story and planification became more essential, as one can see in his short film *Mental Block*, which was shot in a common space of the university's dormitory. "I didn't have access to the studio, but I managed to convince my roommates to let me take over that space. I turned that little room into a studio and spent seven weeks there working on the film. I set up the miniature model, and I asked UCLA for proper movie lights and proper movie cameras." Every shot of *Mental Block* was carefully storyboarded. Ironically, the story allegorically illustrated Chiang's own mental block that had haunted him since his unfortunate time in the hospital.

"It was an abstract tale of a character pushing a huge block and then hitting an obstacle. He did not understand the nature of the obstacle, so he walked around

ABOVE
Six frames from the 16mm stop-motion film *Mental Block*.

LEFT
The creature on the right (which is attacking UCLA) was an illustration created for the *Daily Bruin* after Chiang's return from Arizona. It was designed for an article on Halloween.

ABOVE (LEFT)
This behind-the-scenes photograph reveals the scale of the stop-motion puppet used in *Mental Block*.

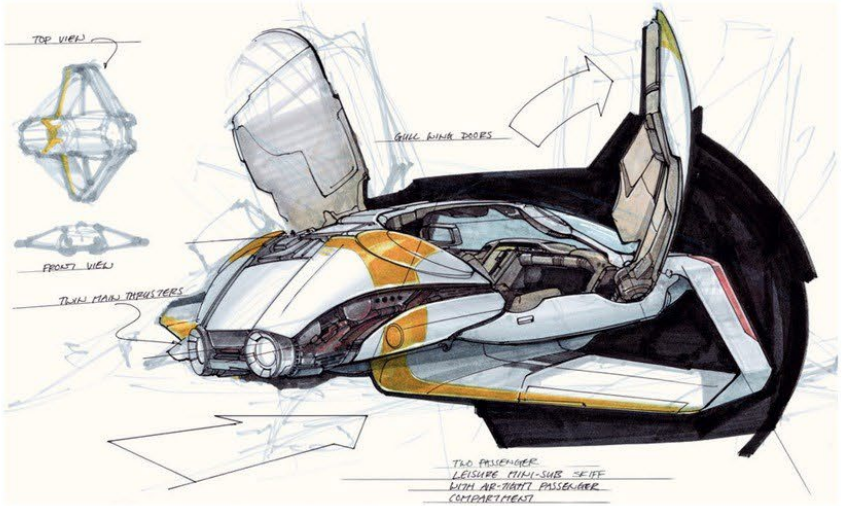
ABOVE (RIGHT)
Chiang took photographs of himself and then cut them out to produce the various expressions of *Mental Block*'s main character.

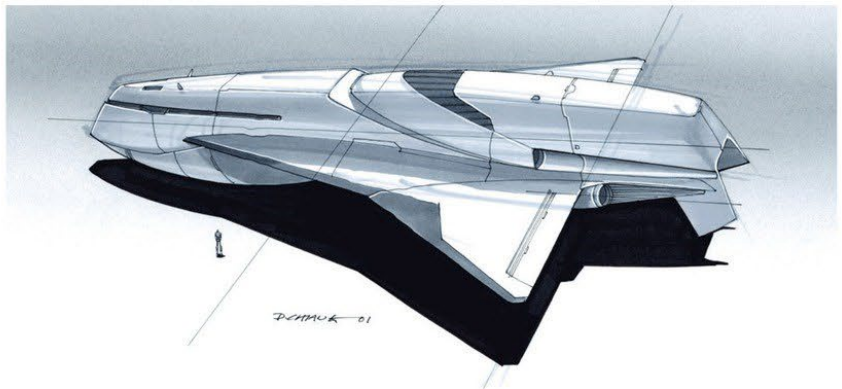
far the arm of a character had moved, which arm had to move forward, and which one had to move backward. "I couldn't see what I was doing, whereas today, you can see the frame that was shot before and you can do overlays. You can evaluate how far the movement should go."

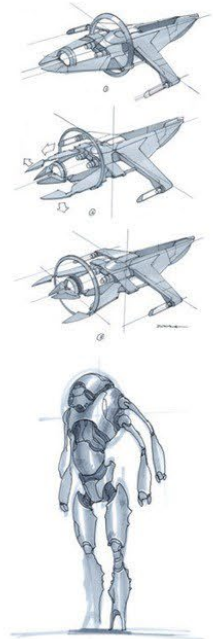
Guessing was indeed a common sport within the 8- and 16-mm community. Every young filmmaker needed to send their dailies to the lab and keep their fingers crossed while waiting for the developed film to come back. "That would take a couple of days, and hopefully the result would be worthwhile. Meanwhile, I would work on the next shot. I would animate, send it off, wait for a couple days, and then screen it for myself." Of course, some concepts that Chiang had imagined were more difficult to achieve than others. "For one of the shots, when the character pulled out this pin to poke the sphere, I wanted some sparkle on the pin. And there's no way to simulate that with stop-motion animation. I decided to film a little light burst; I lined it up on the viewfinder approximately where the tip of the pin was, and then I did a double exposure. It was a complete guesswork, and to my surprise, it worked!"

Recognition

After ten weeks of production, *Mental Block* entered its postproduction phase. Chiang chose not to include a musical score and instead focused on sound effects to create the atmosphere of his surreal world. One sound in particular was essential to the narrative: the one heard when the protagonist pushes his giant block through the screen. "I did not have any experience in assembling audio tracks, but in the university library, I found a recording of birds that I could use for other elements; unfortunately, I couldn't find anything in the library for the push." Chiang soon tested various microphones belonging to the university and thought about recording noises in nature. "I was playing around with a microphone one day, and when I dragged it on the concrete floor, it gave me exactly the sound that I had imagined." After this happy accident, Doug recorded himself performing the "oohs" and "uhhs" emitted by the character, and finally cut all his elements together. "*Mental Block* was a crash course in many ways. I made the film outside of the college curriculum, and I didn't





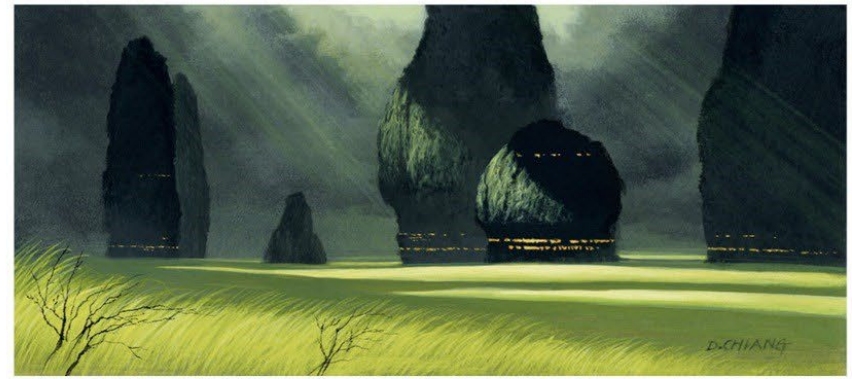


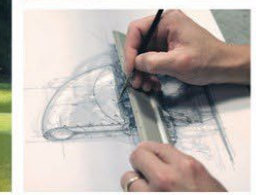
TOP LEFT
This two-passenger mini-sub was a commission from a diving company called Oceanic for the cover of their catalogue. Chiang partly drew inspiration from the Lotus Esprit featured in 1977's *The Spy Who Loved Me*. The opening mechanism of the doors was based on cars like the Lamborghini Countach.

LEFT
When Chiang designed this space shuttle as a personal project, he was finishing *Star Wars: Attack of the Clones* and starting *Robota*.

TOP
These spaceship designs were done for a video game *Earth & Beyond* produced and developed by EA.

ABOVE
Chiang did a whole series of insectoid aliens for his personal portfolio.



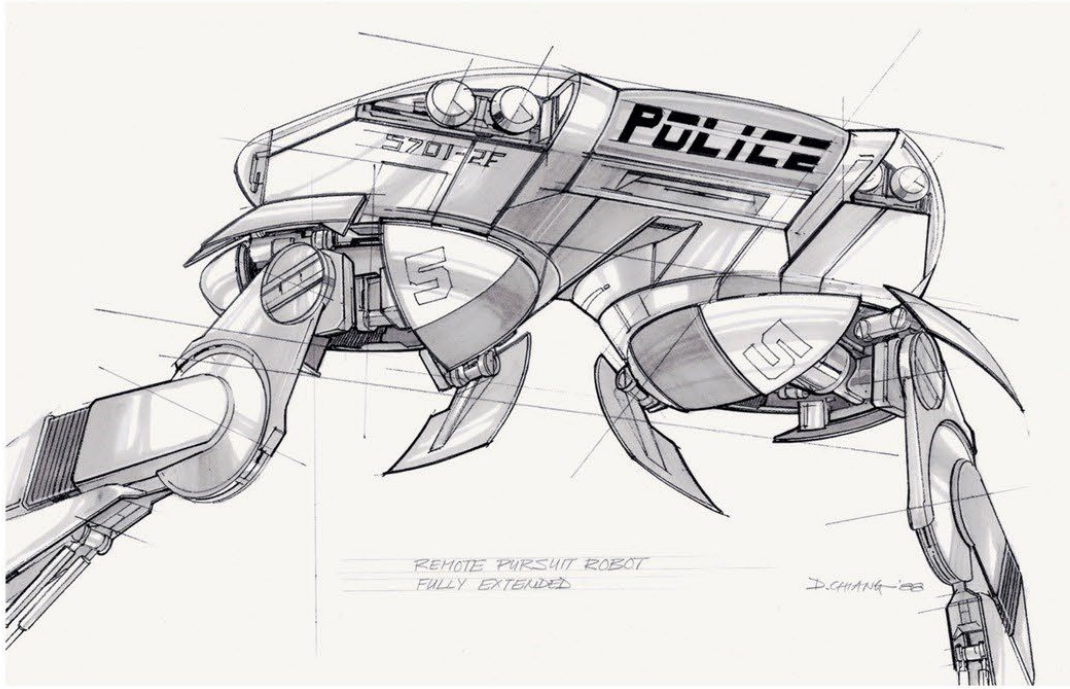


TOP LEFT
This acrylic study for *Robota* was 2.5 x 6 inches (6.4 x 15 cm). "At that time, I was producing a movie-style trailer for the book's release. This painting served as a guide for a matte painting."

LEFT
This painting from the unfinished book *FASIK* depicts a moment when the main protagonist, Fig, is kidnapped by one of the Stone King's guards. Chiang wanted to capture a nighttime drama, almost like a dream, which explains why the proportions of the room are exaggerated. The very low angle underscored that Fig was a small character lost in a land of giants.

TOP RIGHT
These photographs were taken for *Mechanika* to showcase Chiang's creative process.

ABOVE
Chiang in the cockpit of a full-scale Naboo N-1 starfighter built for *The Book of Boba Fett*, over twenty-five years after he designed the original ship for *The Phantom Menace*.



Burning Chrome

With the release of Ridley Scott's *Blade Runner* in 1982 and the publication of William Gibson's *Neuromancer* in 1984, Chiang became an avid fan of the cyberpunk genre. In 1988, while working for Digital Productions, he decided to explore that world with a personal project based on "Burning Chrome," a short story written by Gibson, which started as an intense chase sequence between a flying police robot and a criminal.

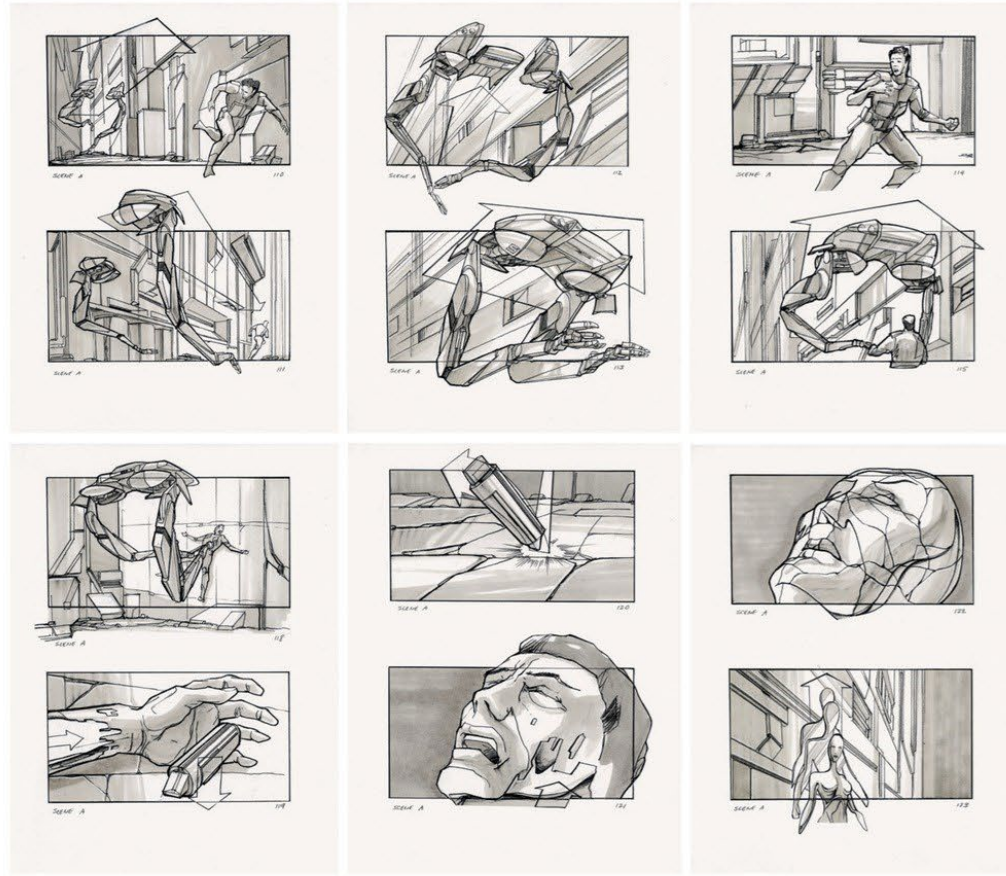
"This sentient robot could separate in three sections to pursue its prey. When assembled, it looked like a manta ray with giant claw arms. I came up with this scenario to challenge myself. I wanted to know if I could storyboard a scene in the style of what Joe Johnston did for *Return of the Jedi*. I added giant arrows to give the storyboards dynamic energy. I realized that one of the tricks Joe used was to break the frame—it gave more energy to the action and the drama."

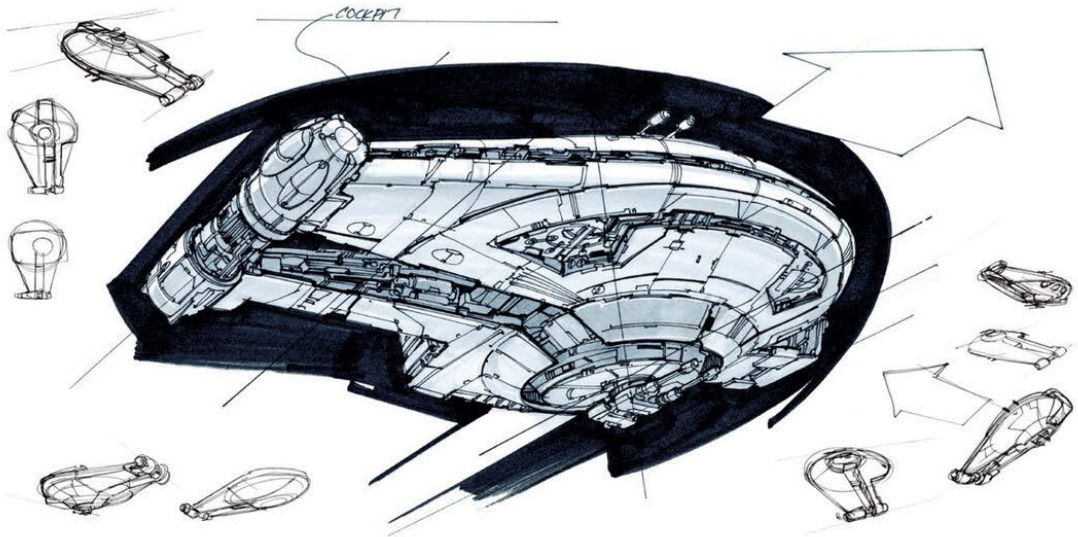
Chiang was soon contacted by B.J. Rack, one of filmmaker James Cameron's producers. Knowing that Cameron was considering the idea of making a cyberpunk film, Rack set up a meeting between the two artists, during which Chiang had the opportunity to show his *Burning Chrome* concepts, along with other personal designs, to one of his favorite directors. At that time, Cameron was already committed to directing *The Abyss*, so Burning Chrome never materialized.

(*Continued on page 79*)

THIS SPREAD

More designs and storyboards for *Burning Chrome*. Chiang met with director James Cameron to pitch the project. Chiang designed a few vehicles and characters that would fit well in the cyberpunk genre. He also storyboarded a police chase for the film, at the end of which a device was used to capture a fugitive. "I was designing based on what computer graphics could do at the time. The liquid metal woman who formed at the end of the scene was designed to take advantage of creating an effect only a computer could handle. At that time, CG was very good at rendering hard surfaces and shiny objects like marble or chrome. Organic forms, on the other hand, were extremely challenging." Chiang did not share this storyboard with Cameron at the time. The similarity of the T-1000 in *Terminator 2: Judgment Day* was purely accidental.





The Art of Model-Making

What was planned to be a short three-week project ended up being a long and fruitful collaboration. Chiang was next commissioned to work on a car commercial. His assignment was to design a futuristic garage, which would then be built in miniature by none other than Lorne Peterson.

"We were building the miniature set, and at one point Lorne asked me, 'What do you think I should do, Doug? Do you want this piece here or here?' I was shocked. He was one of the best model makers in the world and he was asking me what to do!" Chiang was even more impressed since miniature design was one of his favorite topics in magazines, books, or making-of documentaries. "From the age of fifteen, I tried to learn model-making, but I was using the wrong tools and materials," he explained. "At ILM, I tried to absorb everything I could."

While Chiang had always been influenced by the design work of *Star Wars* concept artists Ralph McQuarrie and Joe Johnston, the idea of being able to physically build models and miniatures fascinated him just as much. "When I visited ILM's model shop for the first time, I was ecstatic. In fact, there were two model workshops at the time—one downstairs, with all the woodworking machinery, and the other upstairs, where all the kits and models were assembled. Both looked like oversize garages, but for me, they were magical places."

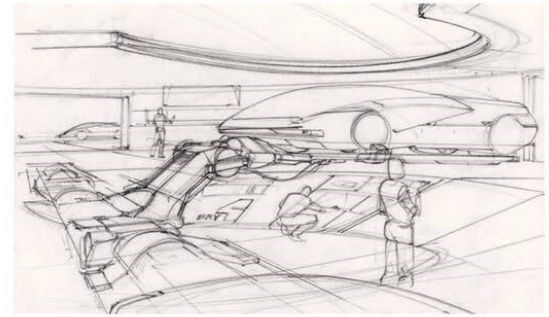
The model makers working at ILM at that time were divided into two distinct categories. The first consisted of the old-school veterans who had worked on the *Star Wars*, *Star Trek*, Indiana Jones, and *Back to the Future* sagas. The second category included talented and promising newcomers like John Goodson, who had joined the model department concomitantly with Chiang. Goodson would later be credited as a model maker on *Die Hard 2*, *The Rocketeer*, *Batman Returns*, *Bram Stoker's Dracula*, 1996's *Mission: Impossible*, *Starship Troopers*, 2000's *X-Men*, and many more. Chiang and Goodson had already met during the time of *Back to the Future Part II*, and they would later collaborate on *Star Wars: The Phantom Menace*, *Star Wars: Attack of the Clones*, 2005's *War of the Worlds*, and *The Mandalorian*. "It was a very collaborative atmosphere," Chiang noted. "It felt like college. There were no egos, and everyone respected each other."

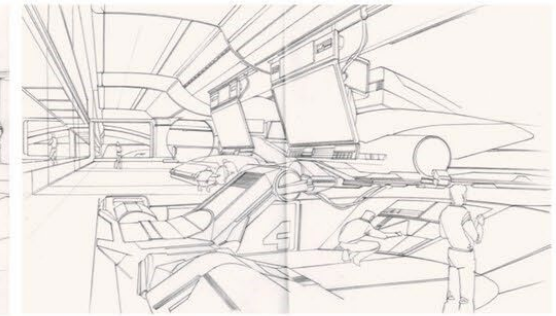
Quickly elevated to the status of art director, Chiang found himself in strange situations where he was responsible for overseeing the model makers' work and giving them notes. "It was crazy, because I was supposed to art direct them, and it took me some time to adjust. I learned so much from working with them, and they shared the 'secret sauce' behind their process, how they ensured the models looked real on the screen."

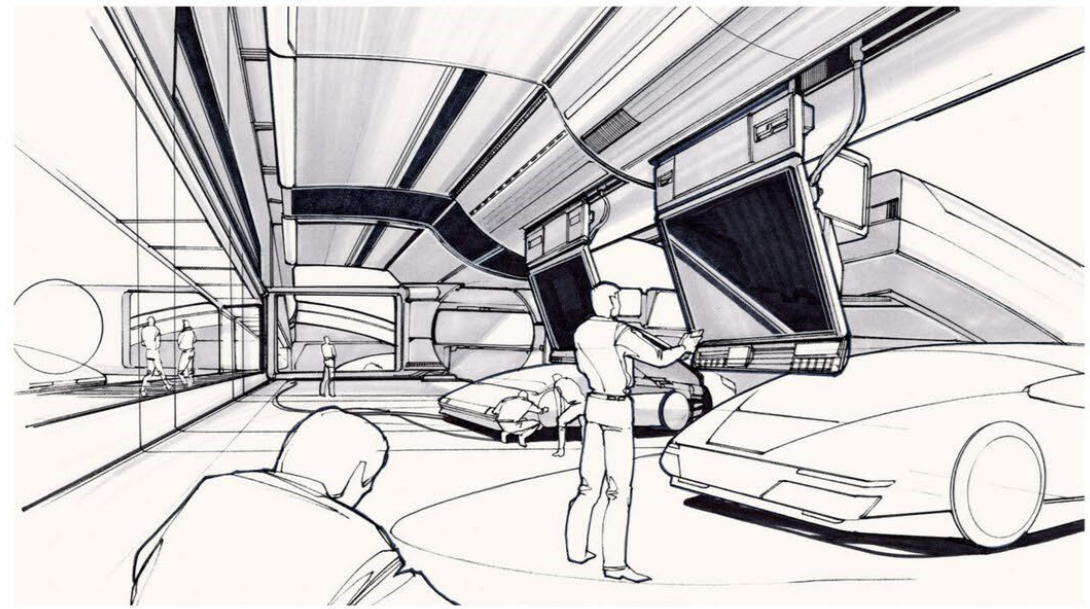
(*Continued on page 107*)

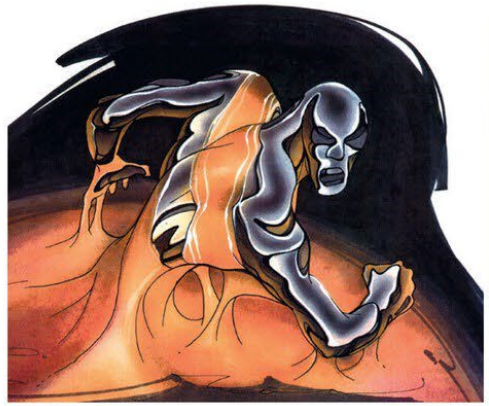
ABOVE
Chiang's final design for Dash Rendar's *Outrider* spaceship—surrounded by thumbnail sketches—was created for a LucasArts *Star Wars* video game called *Shadows of the Empire*.

OPPOSITE
These three concept sketches for a miniature set depict a garage of the future, destined to appear in an exhibition. For this project, Chiang had the chance to collaborate with Lorne Peterson, a legend in miniature effects. "It was a fully detailed miniature meant for public display," Chiang explained, "whereas movie miniatures tend to only be detailed on the camera-facing side."









THIS SPREAD
The textures and physical phenomena of these early color concepts of the same scene could not have been achieved with computer graphics in 1991..

Doug Chiang: The Cinematic Legacy (Volume I) & The Star Wars Legacy (Volume II)

Alexandre Poncet

A two-volume, 800-page, deluxe slipcased celebration of Academy Award-winning artist and designer Doug Chiang, LucasFilm's senior vice president and executive design director.

- Chiang's five-decade career has featured close collaborations with legendary directors including George Lucas, Steven Spielberg, Robert Zemeckis, James Cameron, and the Wachowskis, all of which are celebrated in this deluxe two-volume package.
- The companion volume in this set, the C inematic Legacy is dedicated to C hiang's work prior to his arrival at Lucasfilm and showcases his early work, from student films and commercial work to working at Industrial Light & Magic and creating designs for *Back to the Future Part II, Alien 3, T2: Judgment Day, Death Becomes Her, Spawn, The Mask*, and *Jumanji*, among others.
- As one of the most powerful forces at Lucasfilm, Chiang will be the focus of much publicity around this title, and Lucasfilm will be eager to support however they can

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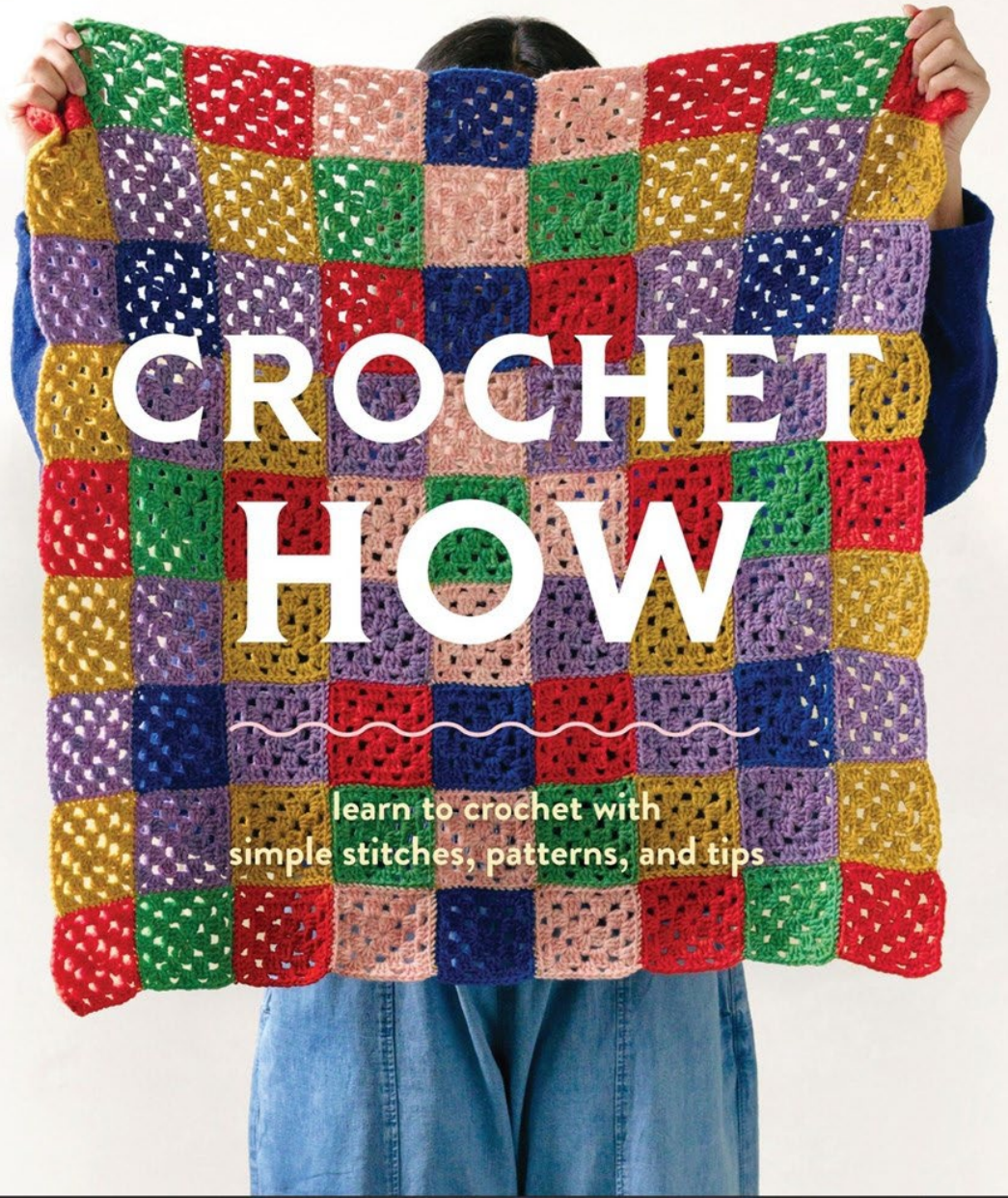
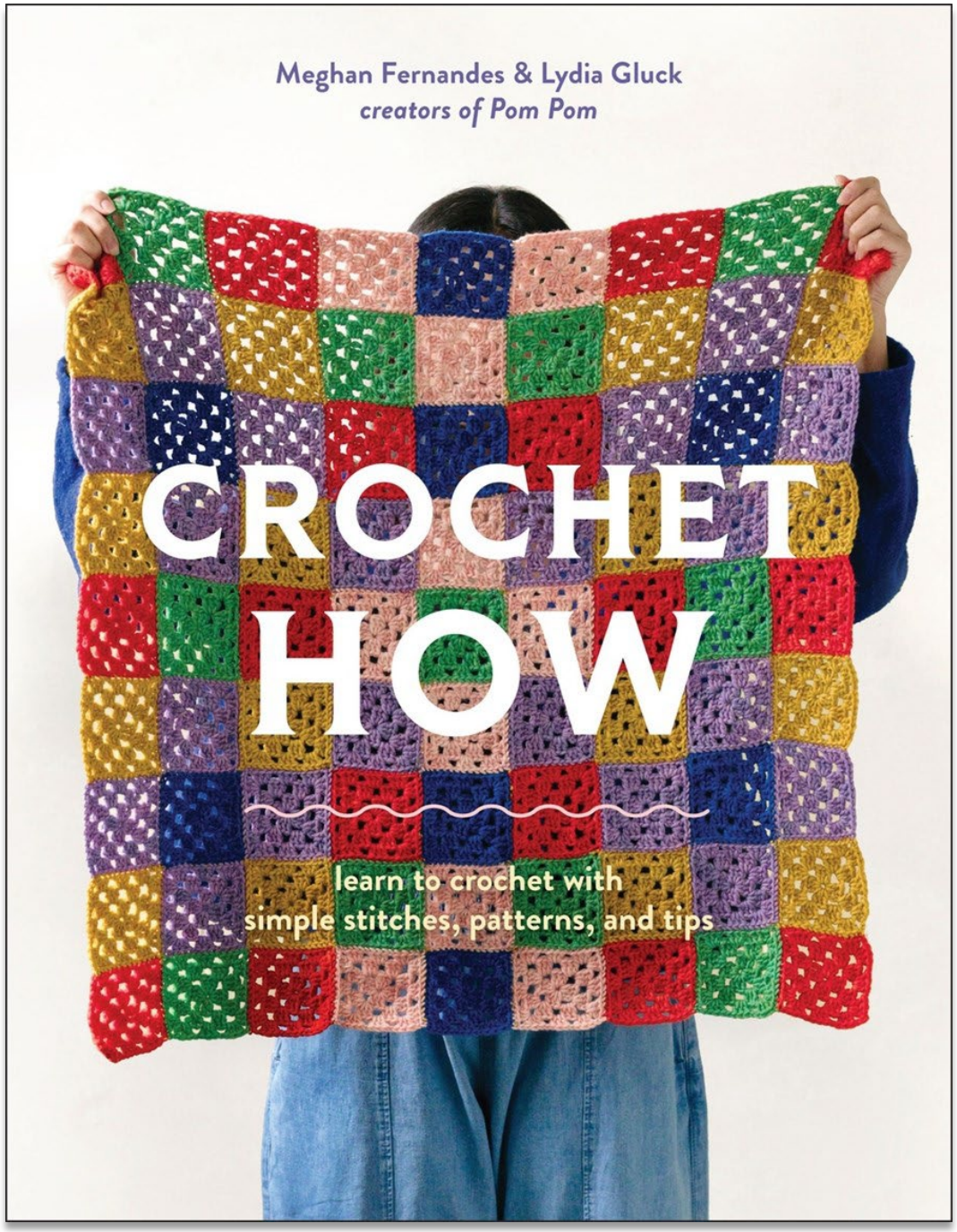


CROCHET HOW

learn to crochet with
simple stitches, patterns, and tips



Crochet How

Learn to Crochet with Simple Stitches, Patterns, and Tips

Meghan Fernandes

The perfect learn-to-crochet book for beginners, from the creators of the premier knit and crochet brand Pom Pom.

- Fashion is in love with crochet once again, and beginner books have an evergreen audience as newbies pick up this trendy craft (and lapsed crocheters refresh their skills.) Sister publication, *Knit How*, is the classic how-to guide for beginning knitters, stocked by more independent yarn stores than any other beginner book.
- With a lively online presence and a reach that includes 700-plus yarn shops (in 20 countries) that sold Pom Pom's now-shuttered print magazine for more than a decade, the brand has a global audience of fans who are passionate, engaged, and clamoring for new publications.
- Famed for their friendly, informal voice and high standards of pattern design, Pom Pom has been creating community and encouraging knitters and crocheters to embrace "Joy in Making" since 2012. They have an engaged and loyal fan base of 144,000 followers on Instagram, with more than 200,000 followers across all platforms.

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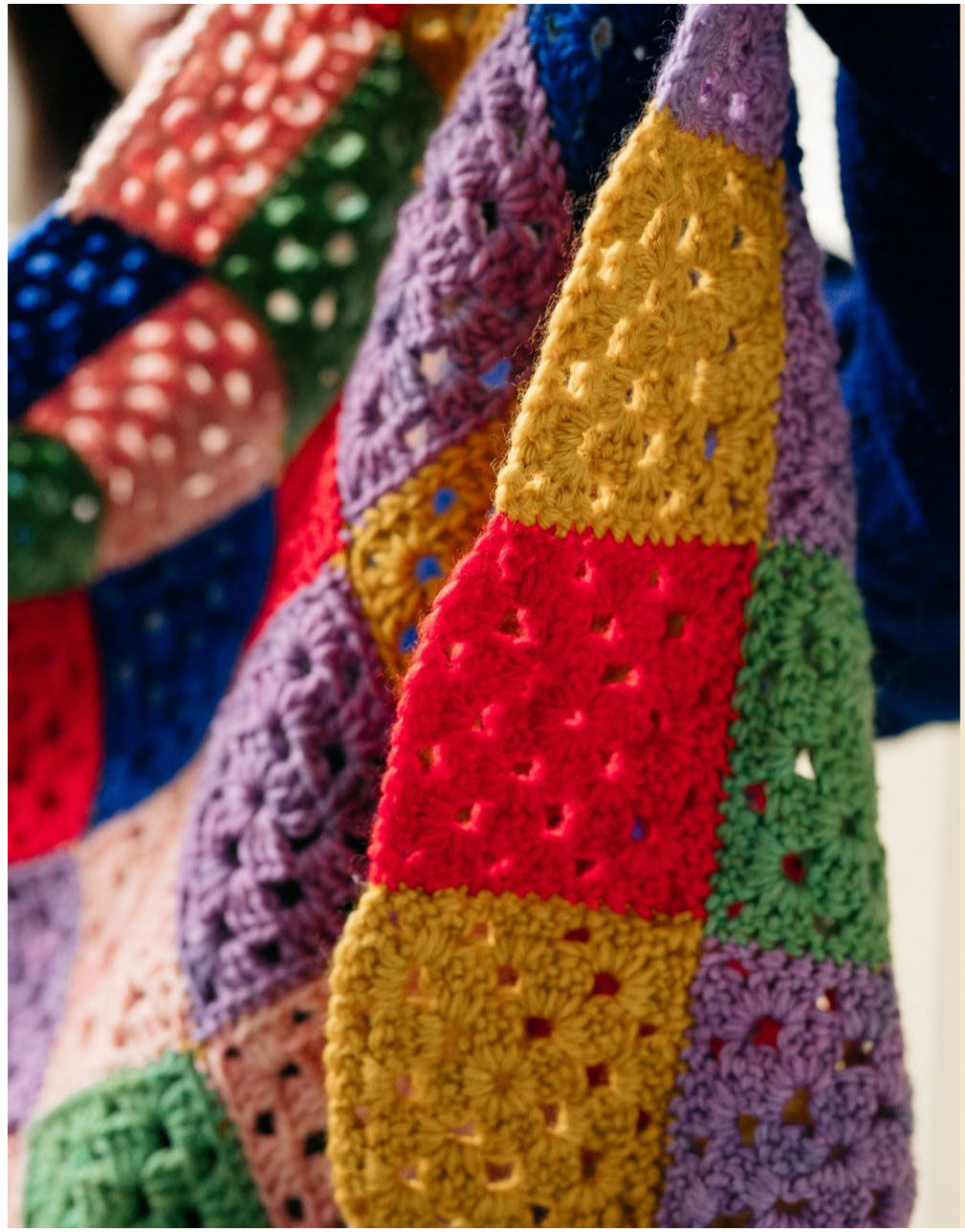


INTRODUCTION

You probably have an inkling of this, since you're reading this book, but crochet is mind-blowingly amazing. First fun fact: Crochet can't be replicated by a machine. Knitted stitches can, and there are ways to create fabric that looks a bit like crochet on a machine, but true, actual crochet cannot. In this day and age, that's pretty special. By learning to crochet, you're joining a group of people who have the unique power to do something that a machine can't. See? Mind-blowing, right?

Fun fact #2: Being a crocheter is kind of like being a human 3-D printer, except you, the human, get to have fun while "printing." Crochet is wonderful because, of all the types of fabric making, it's the easiest to make three-dimensional. Crochet stitches don't have to be made going all in one direction, like weaving and most knitting does. Even in its simplest form, you can go forward, backward, sideways, up, and down with relative ease. Magic.

So, welcome! We are so happy you're here, joining this legion of makers who get to make whatever we want, with our own hands . . . and yarn and a hook, of course. In this book, we'll be with you every step of the way, as you start your very first stitches, through to simple accessories, and all the way up to garments and amigurumi. You don't need to have any knowledge about crochet right now. We're going to start from absolute scratch. But if you do, or if you're even already a knitter, for example, this book will still help you understand lots of concepts and is a treasure trove of tips and inspiration that will be a lovely companion throughout your crafting life.

Let's jump in. Hooks at the ready!

xo
Lydia + Meghan

PART 1

USEFUL THINGS TO KNOW

BEFORE WE GET STARTED

OK, deep breath—we're jumping in. A few things to remember before we get started.

practice
You're going to want to do some practice crochet before you start an actual project. This means taking some yarn and a hook and fiddling around until said yarn looks like crochet fabric. This might take a little while. Throw your perfectionist tendencies out the window for now; your crochet is probably not going to look very pretty to start with. It will likely be an odd shape. There will likely be holes, it'll doubtless be loosey-goosey, but it'll get better, we promise. This is all about practice. And as we always say, being bad at something is the first step to being really good at something.

how stitches are made
Traditional crochet (the kind in this book) only ever has one live stitch, regardless of the size of the fabric you are making, which gives you a lot of freedom. One of the amazing things about crochet (and there are many) is how sculptural it can be, and how many different stitch patterns can be created with it. It lends itself to lace and 3-D shapes like nobody's business. For now, we'll concentrate on a few basic stitches. Most of the other ones are very similar to these.

All basic crochet stitches are made up of a set number of loops pulled through other loops. They vary in how many loops you pull through to create a little stack (which is akin to a knot of sorts) before you move on to your next stitch. One of the other interesting things to know about crochet is that it uses a lot of chain stitches, which often form the beginning of a piece of fabric and also help us start new rows or rounds of stitches.

how to get your supplies
You can find a crocheter friend to borrow a hook and yarn from (crocheters are nice like that), or if you're ready to invest, we suggest heading to your local yarn shop (aka LYS in crochet-speak).

international terminology
If you're in the UK, Europe, or Australia, you'll be looking for a 5- to 6-mm hook and some Aran or chunky weight yarn. They'll know what you're talking about at the yarn shop. In the US, you'll ask for size H, I, or J hooks and worsted to bulky weight yarn. (Like imperial and metric measurement systems, there are still different conventions for sizing hooks and yarn in different countries.) If you want to order supplies online, the same terms apply. And if you want our personal recommendation for great starter supplies, we love Kremke Soul Wool's The Merry Merino 70 yarn and an ergonomic hook (with a comfy handle) in size 6 mm/US J, such as Clover, Tulip, or Prym brand. Once you've got some yarn and a hook, you can get going.

you will need:

(UK, EUROPE, AUSTRALIA)
5–6 mm crochet hook
Aran or chunky weight yarn

(US)
Size H, I, or J crochet hook
Worsted or bulky weight yarn

PART 2

THE PROJECTS

Welcome to Part 2. It's time to congratulate yourself on how far you've come already. Learning a new skill isn't always easy, but look at you! You learned how to make a chain *and* single crochet, which means you can now do what no machine can—make crocheted fabric. You're officially a crocheter.

Now that you have the basics, we'll get to some projects that will build on those stitches and really get you making things. Although it might feel challenging at times, the sense of accomplishment when you've completed a project is incredibly satisfying. The great thing about crochet is that if you make a mistake, you can unravel your yarn and begin again. Yarn is amazing that way—more often than not, your yarn will be as good as new if you feel like you need a fresh start. The key is to remember that mistakes are normal, and even the most experienced crocheters (even us) get distracted sometimes and need to redo some stitches. So be gentle with yourself, trust the process, and remember that we're here to guide you every step of the way.

Each project is designed to build on skills you've practiced in the previous ones so that you learn one or more new techniques with each pattern. We suggest working on the projects in order, but just in case you feel the urge to skip around, we've included the following handy breakdown of which techniques are introduced with each pattern for easy reference.

How Stitches Work
Comparing different crochet stitches.

Project 1:
Amy/Daisy/Zahra:
Simple Cowls in Three Stitch Patterns *(page 00)*
Easy-peasy, and cozy too.
- Reading a pattern

1.1 Amy Single Crochet Cowl
- Single crochet

1.2 Daisy Double Crochet Cowl
- Double crochet

1.3 Zahra Double Crochet + Chain Cowl
- Stitch patterns incorporating chain stitches

Project 2:
Helgate Color-Block Hat *(page 00)*
A simple hat with big impact.
- Half double crochet
- Changing color
- Working different stitches in the same row

Introduction to Granny Squares *(page 00)*
Classic and clever, just like real grannies.
- Magic ring
- Working from the center outward
- Working multiple stitches into one space (cluster stitches)
- Working into a chain space
- Joining rounds with slip stitches

Project 3:
Mamgu Granny Square Soap Cozy *(page 00)*
The perfect gift for friends (and you).
- Seaming granny squares using mattress stitch
- Creating a chain stitch hanging loop

Project 4:
Sophia Granny Square Blanket *(page 00)*
A lap or baby blanket for ultimate snugness.
- Even more granny practice
- Following a layout plan
- Seaming a large project

Project 5:
Sara Crochet/Kerchief *(page 00)*
Bandana, headscarf, or bow? Any way you wear it, it's cute.
- Double crochet increases
- Double crochet decreases (dc2tog) and working a short chain

Project 6:
Ashley Market Bag and Bottle Holder *(page 00)*
Infinitely useful, infinitely delightful.
- Increasing in the round
- Treble crochet
- Working a chain and rejoining it to the fabric
- Slip stitch

6.1 Market Bag
6.2 Bottle Holder

Project 7:
Salsabil Lace Top *(page 00)*
Warm weather tank, cool weather vest, loveliest first garment.
- Measuring and swatching for fit
- Working increases and decreases in pattern

Project 8:
Yly Granny Square Tee *(page 00)*
Super sweet tee that's fair and square.
- Joining granny squares as you go
- Creating a simple neckline

Project 9:
Orillia Granny-Inspired Pullover *(page 00)*
Cozy, comfy, cute.
- Joining a chain to work in the round
- Raglan increases
- Decreasing in granny stitch pattern
- Ribbing (working through back loops only)
- Working into both sides of a chain

Project 10:
Atwin Textured Cushion Cover *(page 00)*
Show off your skills with this intermediate stitch.
- Fancy stitches: interlocking blocks
- Working into the row below
- Working with three colors
- Picot edging

Project 11:
Quinte House Slippers *(page 00)*
WFH style never looked so good.
- Measuring feet
- 3-D shapes
- Following a chart
- Single crochet decreases

Project 12:
Kennedy Amigurumi Pincushion *(page 00)*
Crochet flower power.
- Stuffing crochet objects
- Sewing 3-D shapes together

pattern 5

SARA kerchief/bandana

Sizes: 1(2)

Finished dimensions: 9 cm/3½" wide x 76 (86) cm/30 (34)" long

Yarn: Pom Pom x Hobbii Garland (worsted weight; 70% cotton, 30% alpaca; 105 m/114 yds per 50-g/1.75-oz ball)

Shade: Muse; 1 ball

Also shown in Heart of Glass and Foal (longer sample)

OR approx 80 (92) m/88 (101) yds of worsted weight yarn

Gauge: 18 sts & 8.5 rows = 10 cm/4" in double crochet using 4.5 mm hook, after blocking

Hook: US 7/4.5mm

Always use a hook size that will result in the correct gauge after blocking.

Notions: Tapestry needle

PATTERN

Ch4.

Set-up row: 2dc in 4th ch from hook (missed 3-ch counts as dc), turn. *3 sts*

Row 1: Ch3 (counts as first dc throughout), 1dc in same st (at base of 3-ch), 1dc, 2dc in last st, turn. *5 sts*

Row 2: Ch3, 1dc in each st to end, turn.

Row 3: Ch3, 1dc in same st, 1dc in each st to last st, 2dc in last st, turn. *2 sts inc*

Repeat Rows 2 and 3 a further 4 times. *15 sts*

Next row: Ch3, 1dc in each st to end, turn.

Repeat last row for a further 39 (47) rows, or until kerchief measures approx 13 cm/5" less than desired length (just remember that if you make it longer, you may need more yarn).

Start to work decreases as follows:

Row 1: Ch2 (does not count as dc throughout), sk st at base of 2-ch, 1dc in each st to last 2 sts, dc2tog, turn. *2 sts dec*

Row 2: Ch3, 1dc in each st to end (do not work into beg 2-ch of previous row), turn.

Repeat Rows 1 and 2 until 3 sts rem.

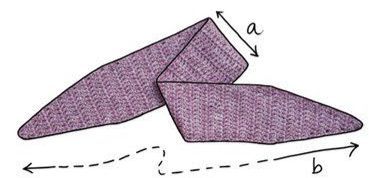
Next row: Ch2, dc2tog.

Fasten off.

FINISHING

Weave in ends and block to measurements.

a. Width: 9 cm/3½"
b. Length: 76 (86) cm/30 (34)"



project 6:

MARKET BAG AND BOTTLE HOLDER

A market bag is such a useful little thing! Perfect to squish into your handbag or backpack on your way out the door, but capacious enough to carry a lot. This pattern will build confidence with increases while also teaching you a few new tricks (and one new stitch).

The bottle holder is a smaller version of the same pattern, with a few tweaks to the top and the strap. It's useful if you are out and about and don't want to take a whole bag just for your water. We all know it's essential to stay hydrated, so this little holder will come in handy time and again. We've also been considering all the other possibilities for this holder—wine, a carton of milk, a thermos, a baguette. Whatever your heart desires and your imagination can muster.

notes on construction:
Both of these patterns start with a magic ring and work increases evenly in rounds to create the base. Then you work a simple mesh, with an exciting new stitch—the treble crochet. The top of the bag is worked with decreases, and then the straps are created by working chains, which are then joined back to the top of the bag with slip stitches to strengthen them.

The bottle holder is worked similarly until you get to the top. It has just one strap, which is crocheted separately and then joined by sewing it to the holder, and it's also made thicker using double crochet rather than slip stitches.

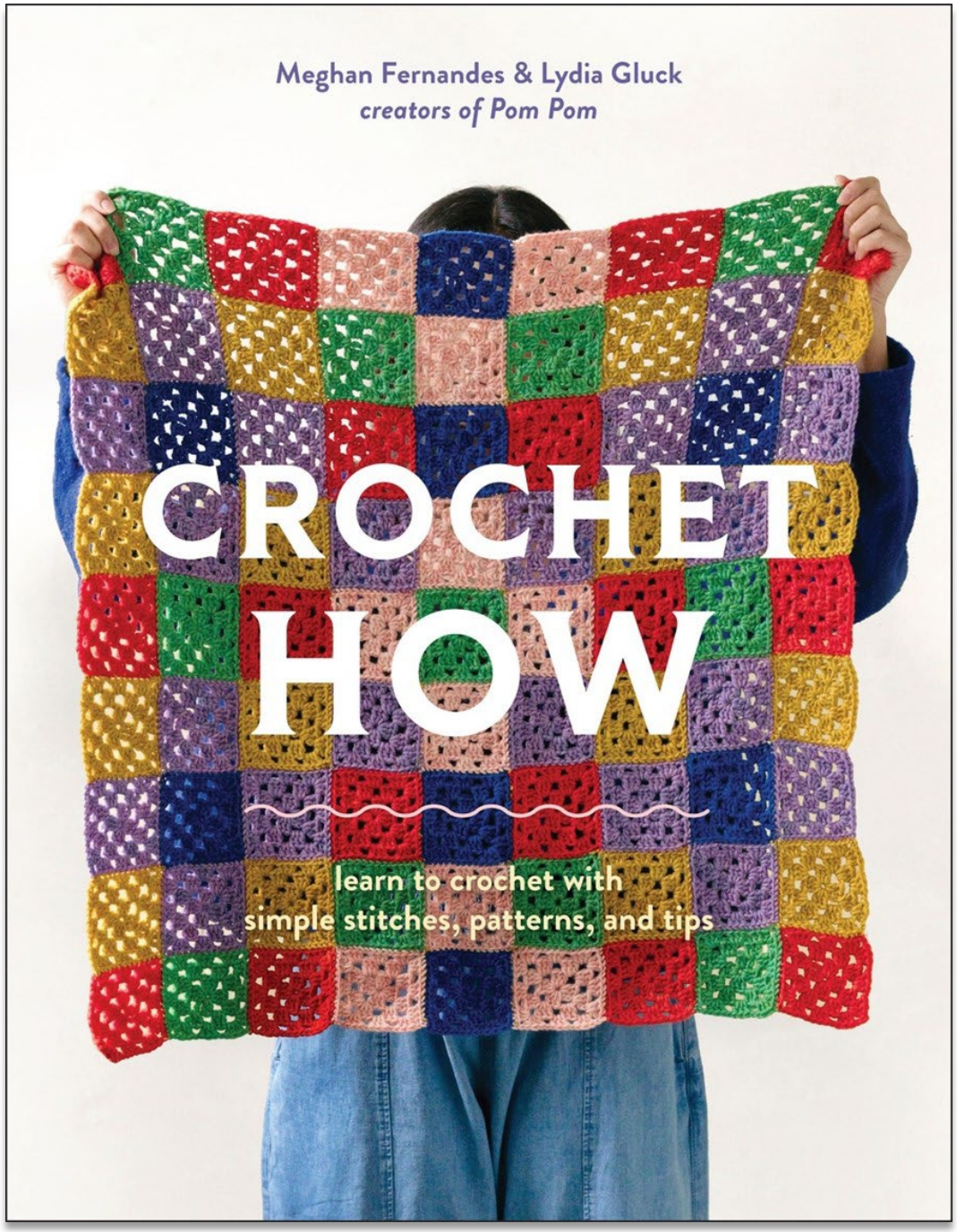
techniques you need to know:

- Chain (see page **00**)
- Magic ring (see page **00**)
- Double crochet (see page **00**)
- Increasing (see page **00**)
- Joining rounds with slip stitch (see page **00**)

techniques introduced:

- Increasing in the round (see page **00**)
- Treble crochet (see page **00**)
- Working a chain and rejoining it to the fabric (see page **00**)
- Slip stitch (see page **00**)

note: Use a strong, study fiber like cotton or linen for this project. The last thing you want is heavy canned items or jars breaking through your bag.



Crochet How

Learn to Crochet with Simple Stitches, Patterns, and Tips

Meghan Fernandes

The perfect learn-to-crochet book for beginners, from the creators of the premier knit and crochet brand Pom Pom.

- Fashion is in love with crochet once again, and beginner books have an evergreen audience as newbies pick up this trendy craft (and lapsed crocheters refresh their skills.) Sister publication, *Knit How*, is the classic how-to guide for beginning knitters, stocked by more independent yarn stores than any other beginner book.
- With a lively online presence and a reach that includes 700-plus yarn shops (in 20 countries) that sold Pom Pom's now-shuttered print magazine for more than a decade, the brand has a global audience of fans who are passionate, engaged, and clamoring for new publications.
- Famed for their friendly, informal voice and high standards of pattern design, Pom Pom has been creating community and encouraging knitters and crocheters to embrace "Joy in Making" since 2012. They have an engaged and loyal fan base of 144,000 followers on Instagram, with more than 200,000 followers across all platforms.

AU $42.99 | NZ $46.99
9781419780028
192 Pages
Paperback
229 mm x 178 mm
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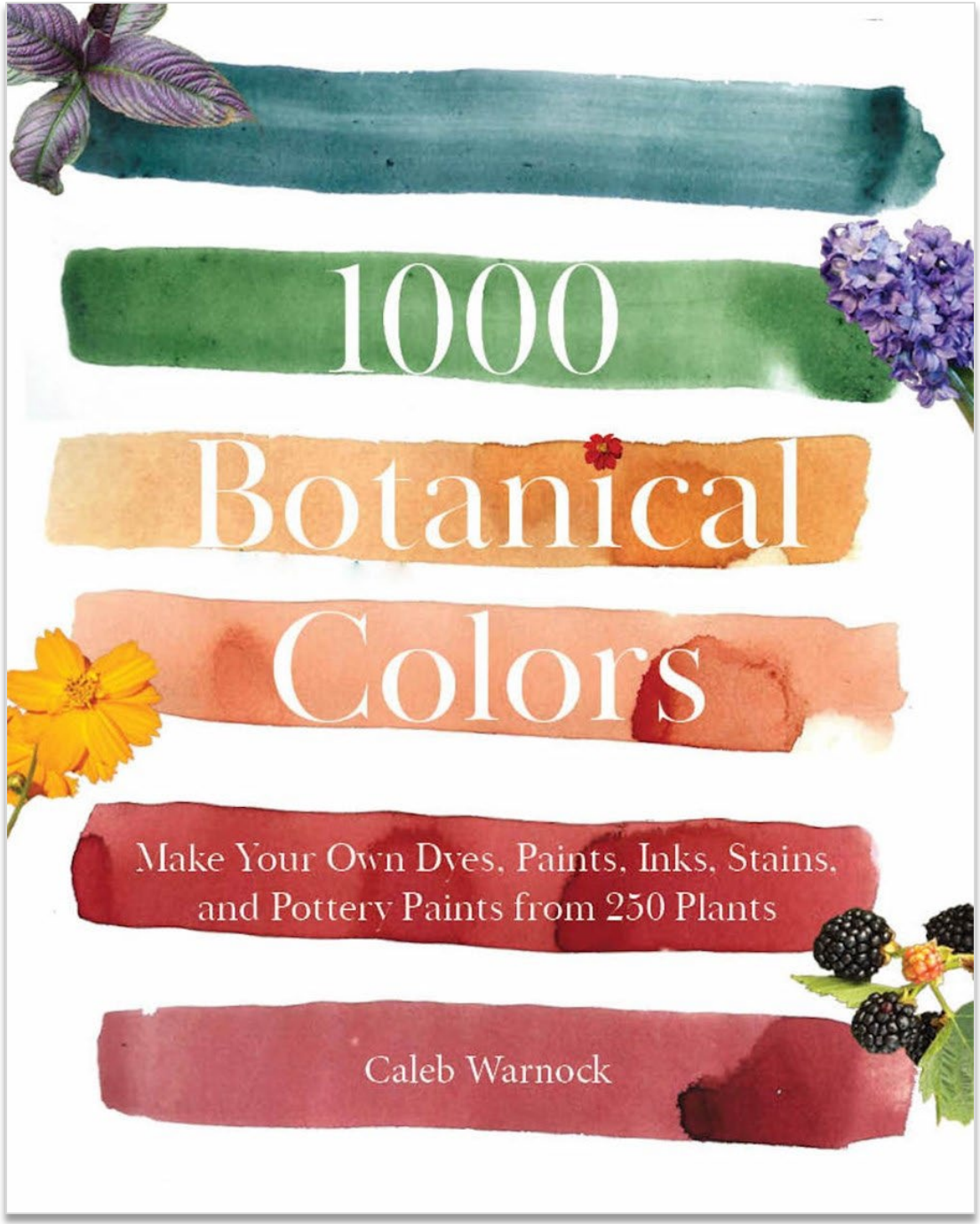
1000 Botanical Colors

Make Your Own Dyes, Paints, Inks, Stains, and Pottery Paints from 250 Plants

Caleb Warnock



1000 Botanical Colors

Make Your Own Dyes, Paints, Inks, Stains, and Pottery Paints from 250 Plants

Caleb Warnock

No need for store-bought paint when you can learn to make your own natural inks and dyes from plants and flowers.

- The most extensive compendium of botanical colors ever published, featuring meticulously hand-crafted samples made by the author himself. It's an unparalleled resource for artists, gardeners, and nature enthusiasts.
- This book isn't just for reading—it's for doing. With easy-to-follow instructions, readers can transform everyday plants into a wide array of colors and materials, from paint and ink to air-dry clay and fabric dyes.
- All the techniques and processes outlined in this book are completely natural, chemical-free, and environmentally friendly, making it a perfect choice for those who care about sustainability and reducing their ecological footprint.
- Written by *USA Today*–bestselling author Caleb Warnock, an expert in gardening and self-reliance, this book is backed by decades of research and hands-on experience.

AU $48.99 | NZ $54.99
9798893960600
256 Pages
Paperback
254 mm x 204 mm
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Introduction

Welcome to a world of forgotten botanical colors. Learn to make 100% natural pigments from scratch, just as it's been done for thousands of years. You'll use petals, roots, bark, stems, fruit, leaves, mushrooms and more to make colors like you've never seen before. We start with simple hot and cold dye techniques, then convert dyes into pigments and paints, stains and inks. Every color is possible from easy yellows, browns, reds, pinks, and purples, to less common oranges, and blacks, to the rarest colors-- blues and whites.

You can use your homemade colors to dye wool, silk, cotton, and linen, to make powder or glaze pigments for storage, and to make watercolor, gouache, tempura, oils, stains and inks, for use on paper, fiber, canvas, wood, metal, glass, stone and more.

Relax while you join me in using petals to make paint, leaves to make prints, bark and nut hulls to make wood stains. We will use blooms to make colorful air dry clay, and weeds to make kiln paint for pottery. We'll return to nature by turning trees into ink, cactus into pigment, aloes into dye, and berries into art.

To create this book, I spent five years making every single paint, pigment and dye sample on these pages, by hand and from scratch, using only natural ingredients. Every recipe has been tested and tested again. As with all my books, I wanted to write this text because there is a huge need for a true dictionary of botanical colors, with lots of pictures. In this book, at last we have a single convenient source to find out which plant, mixed with which mordant, in which recipe, makes which color, and how those colors vary on paper, canvas, fabric, soap, clay, cloth, and more.

This book is just plain fun. Is there anything more calming and pleasurable than walking through nature -- or your own garden or local park-- to collect flowers and leaves to make sun prints, watercolors, milk paint, oil paint, pebble crafts, or dyed shirts, scarves and bags? When stress looms large, loosen up by mulling the petals of a single rose, or berries, into a handful of astonishing paints. Or turn tomato leaves to artist's ink, or blueberries into stamping ink, or carrots into ink for botanical prints.

You will never see an acorn, an avocado pit, an eggshell, or backyard clay in the same way again. Once you get into this new habit, you will see the ingredients for colors and art and dyes everywhere you look, every day of the year. If you're like me, you will be on vacation thousands of miles from home and beg your family to pull over the car so you can grab a sample of petals or twigs or clay. You will be able to treasure botanical journals of your travels and happy memories with prints and impressions from Mother Nature. If you are not careful, you will draw curious onlookers who want to watch you do mordant tests on the hiking trail, and finger-pressed prints on the beach. You can warm the house in winter by dyeing shirts, and entertain the kids or grandkids by turning frozen berries into fingerpaint, radishes into paper dolls and spinach into holiday crafts.

You are only limited by your imagination.

And not for nothing, everyone benefits when we work hand in hand with Mother Nature. This book offers a unique and fascinating path to connect yourself, your family, and those you love, firmly to the earth that mothers us all.

Uniting with the natural world is a hands-on experience.

For example, this morning, as I write this in August, my garden club met at my house at 8 a.m. for garden charcuterie. I served fresh-picked blackberries, carrots, snap beans, gooseberries, beets, a rainbow of heirloom tomatoes, and homemade stevia grape juice. Several of them had driven over an hour to be here, and everyone was hungry because we were about to get our hands in the dirt. After breakfast, we filled pots and planted them with autumn garden vegetable seeds -- cauliflower, carrots, lettuce, zucchini, spinach, fava beans, pak choi-- for everyone to take home. Because I own a seed company (SeedRenaissance.com) the seeds were not hard to come by. Next we examined two prototypes we are building of a solar dehydrator for preserving fruits and vegetables. I had painted these wooden contraptions with handmade, completely natural black paint--made from grape vines--to help the sun gather heat. Then the club toured my autumn garden and greenhouses, and I talked about dyeing fabric with homemade edamame milk, gave a report on managing wasp nests without chemicals, discussed building more cold frames and garden boxes as a group, and invited them to pick all the gooseberries, Egyptian Walking onions and garlic they wanted. At

Essential Tips for Making Botanical Paints and Dyes

- The more water you add, the more diluted the color becomes. The more water you put in, the more work and time required to remove it to strengthen the color. For example, when you are cooking a small batch of berries or petals, use just enough water to cover your material. If you are mulling fresh flower petals without cooking them, use only drops of water.
- When you are boiling a huge pot of berries, leaves, or petals in preparation for dyeing a shirt, you will need a large amount of botanical material to start, which means you will need a lot of water. But you will get a stronger color by letting the pot boil to evaporate water for an hour or two. However, you must retain enough water to get your garment in the dye with enough space to move around freely.
- All paints and stains work best when applied in thin layers and allowed to dry completely between coats. If you put a second layer on too soon, it will begin to lift the first layer when you brush it on, especially on wood, metal, or glass. If you look carefully at some of my samples on wood in this book, you can see where I rushed and this happened. Sigh.
- Don't burn yourself. Making paint sometimes involves boiling water. Be careful, and don't let your kids or grandkids around dangerous elements, including boiling water or bags of chemicals like urea, iron powder, or vinegar of copper. Some things, though they are natural, require respect and adult supervision. Don't get hurt while having fun.
- Allow yourself to fail your way to success. As in all aspects of life, success is based on layers of failure. Each failure teaches you how not to proceed. This is useful information. Successful people use failure as a step forward.
- Keep notes. Write down what you put in every batch so you know afterward whether those ingredients and processes worked or not. The tiniest addition and subtraction can make a huge difference. I can't tell you how many times I've had to add another drop or two of water or binder or another flake or two of a dried ingredient. In a week, you will love the result, but you will be frustrated when you want to make it again and you forgot to write down exactly how you did it!
- Do not layer different paint recipes. If you do, the different layers may flake or bubble—even if the recipes are only one ingredient different. The paint layers make look great for a day or two, but a week later you see the paint is flaking off.
- If you dry the paint too fast, in heat above 85 degrees, or in direct sunlight, you also might experience bubbling and flaking paint.
- Over time, decide what is worth investing in. Invest in a good glass muller set early on. As you go, you will want to buy some alum, some good quality paper, maybe some ascorbic acid, maybe some citric acid. Start with things you get cheap and free, and as you get more serious, gift yourself small amounts of good brushes or ingredients as needed. This does not need to be expensive. Most of what you do should be very inexpensive indeed.
- Don't expect botanical and natural ingredients to behave, or be as consistent, as petroleum-based commercially prepared paints, which are mordanted with harsh chemicals. As one of my students recently put it, one of the joys of using botanical materials is that they are never fully controllable or predictable. She said this because she and another student were sharing a desk and a muller to make a batch of paint, but when each student painted the exact same paint on different grades of paper, the paint turned different colors. Because this student was a professional bookbinder, she knew immediately why this had happened—because all paper is coated with a liquid sizing, and the expensive paper she brought had different sizing on it than the cheaper paper her partner was using. The result was two completely different colors because the different sizings mordanted the paint differently. This is indeed one of the joys of the botanical journey—there are a lot of surprises and magic moments along the way. I told the class, after we discussed what had just happened to this batch of paint, that three times I have been able to make cobalt blue from woad seeds, but all other attempts at that color have always ended in failure. As I was teaching, I was wearing a shirt dyed with citric acid and red rose petals and vinegar of copper. Despite several attempts, I've never managed to get a dye vat to capture that mixture of red, green, and blue again. And the worst of all, I told them, are the flowers of Russian sage. I swear you get a different result from those flowers every day of the year, whether fresh or dried. Occasionally they make stunning blue or turquoise, but you can repeat the exact recipe from the flowers of the same bush the next day and get nothing even close! We forget that, as living chemical factories, the molecular makeup of every plant, animal, and human being actually changes every minute of every day.

Pressing Fresh Flowers and Leaves

QUICK MICROWAVE METHOD

Flowers and leaves

2 ceramic plates with relatively flat bottoms

Paper towels

1. Gather and trim your flowers and leaves. Get the cleanest, best-quality plant material you can without missing pieces, insect damage, or sun damage. Plant material should be picked at its prime.
2. Line one plate with a paper towel and top place leaves or flowers on top so they don't touch each other; cover with a second paper towel. Put the second plate on top of the paper towels and microwave the stacked plates and material for about 45 seconds. Do not overcook the material or it will crumble when you remove it from the plates.
3. Let the plates cool for a minute or two before removing them from the microwave. Carefully unstack the plates and remove your flowers and leaves. Set them on a flat surface, away from direct sunlight, to finish cooling. They are now ready to use to make sun prints, crumble for making paint or pigment, or store for later use.

SUN METHOD

Flowers and leaves

2 sheets of copy paper

Baking sheet

Sheet of glass

1. Gather and trim your flowers and leaves. Get the cleanest, best-quality plant material you can, without missing pieces, insect damage, or sun damage. Plant material should be picked at its prime.
2. Between two sheets of copy paper, place leaves and flowers in a single layer so they don't touch. Put the stack of papers on a large baking sheet.
3. Cover with a sheet of glass and set in direct, strong sunlight. After a few minutes, if you see moisture building up on the glass, add another sheet of paper on top of the material under the glass. Leave in the sun for up to a day. Avoid doing this on windy days.

BOOK METHOD

Flowers and leaves

Heavy book

1. Gather and trim your flowers and leaves. Get the cleanest, best-quality plant material you can, without missing pieces, insect damage, or sun damage. Plant material should be picked at its prime.
2. Place your material between the pages of a heavy book and leave it for weeks or years. If you are like me, you will find the leaves that you collected with your four-year-old nephew a quarter century ago, realize he now has his own four-year-old, and be sad about how old you are. Set these feelings aside and move on.

The History of Synthetic Dyes

In 1856, William Henry Perkin was an eighteen-year-old chemistry student at the Royal College of Chemistry in London, England. He went home for the Easter holiday with homework: to use the colorless oil of coal tar, called aniline, to experiment with developing a synthetic quinine, which was needed to treat malaria. To do this, Perkin set up a rudimentary laboratory at home. When he added potassium dichromate, the oil turned purple. (Potassium dichromate is a carcinogen that also damages the kidneys and liver.) While recording the results of his experiment, Perkin left purple fingerprints on his notebook pages, still visible today on display at the Science and Industry Museum in England. Perkin knew immediately he had created a dye. He tested it on a piece of silk, which dyed purple. Calling his discovery "mauveine," he took out a patent in August 1856. It made him wealthy and completely changed how dyes and colors are created to this day.

Eco-Printing: Playing with Plants, Connecting with Nature

When plants and botanical paints and dyes are used to print on fabric or paper, or make art or clothing, the process is called "eco-printing." Eco-prints are one of the great joys of life for people like me who love to make art from botany. There are a lot of us. Eco-printing has become popular online, with many people making videos about their process and experiments.

Here are some examples:

- Use botanical paint on the back of a leaf and then print that leaf onto paper.
- Use a spoon, hammer, your fingers, or a die-cut machine to print a leaf or a flower onto fabric.
- Layer flowers or even rusty metal pieces onto fabric, roll the fabric tightly, and steam the roll to create prints.
- Finger-press found flowers into a small notebook to document a vacation, a journey, or the seasons of your favorite wild places.

These are just four examples. But eco-prints are only limited by our imagination! In this book, I've listed fifty possible creative projects for adults, and another fifty for children. Many of these projects can be considered eco-printing.

The word "eco-print" was coined by artist India Flint of Australia in her 2010 book Eco Colour: Botanical Dyes for Beautiful Textiles. In 2022, Flint described her work in an essay at WomenCreate.com as "using ecologically sustainable contact print processes from plants and found objects." The purpose of her art, she said, is to immerse herself in nature by "paying deep attention to wherever I happen to be, gathering thought and experience, imagery and marks, as well as harvesting materials for making. I try to step lightly on the land while being nourished by it."

Beautifully said.

Eco-prints can be pressed flowers preserved on paper by all-natural decoupage paste (see <insert final page(s)>). Or a wax-resist print of a leaf on paper washed with botanical watercolor. Or making color block "quilts" by rubbing fresh petals and leaves onto masked patterns on paper. And everything in between.

The goal is to disconnect—from the stress and pressure of the modern world, from the now-massive and influential (and sometimes depressing) news and trends from the digital world. Then we can return to things that are real and tangible and timeless—flowers, leaves, trees, gardens, vegetables, meadows—time with family and friends in nature. Eco-printing allows me to really examine what is around me and how we can help each other. I can plant the flowers and they give me not only beauty for the eye, but also paint and pigment and dye. I can collect the leaves and they give me not only greenery and fruit from their branches, but also colors to make art. Perhaps more important, eco-printing is maybe one last way that kids and families alike can really connect to the earth while having fun. If kids and parents and cousins and grandparents are walking, gathering, and making with the flowers and plants the world has to offer us, they are also not online. They are exploring their earth, connecting with something that does not demand money in exchange for beauty or experience.

As India Flint said, making prints from nature allows us to pay deep attention to and be deeply touched by the soil and living things that give us life and everything we have. That is the goal of this book. We must more often leave behind the rush and discord of the grumpy and increasingly dangerous modern world. Think of how a child's life is changed if they study and play in nature.

How to Steal Flowers—from Yourself and Others

Once when I was teaching a class on botanical eco-printing, one of the students said, "I can see myself getting quite addicted to this. I'm going to need a lot more flowers."

Indeed.

I've pressed, cooked, or dried thousands of flowers, leaves, barks, and roots. I grow a lot of flowers, but none of us can grow everything. We all need to borrow what we can from friends, neighbors, and Mother Nature. Here are tips and tricks to getting the botanical colors you need to have fun with this book.

1 **Least visible**. Whether harvesting from your own yard, a friend's yard, or Mother Nature's yard, always take what is least visible. I have found that my wife is more amenable to me "stealing" flowers from our yard if the plant appears untouched after I've harvested. I take from the back side of the plant, from the least visible spot. For example, when I took lilacs this spring, I took them from the center of the bush, choosing the flowers that were most hidden by the foliage. When I took tulips, I cut one tulip per clump and took the flower that was least visible and closest to the ground. When I take things from nature or neighbors, I do the same. I always try to make it as hard as possible for the naked eye to tell that I've been taking flowers.

2 **Dying petals.** We keep orchids in our kitchen and in the greenhouses. My wife has a special purple orchid right now that she has given pride of place in the entry to our home. When I wanted to see how it would eco-print, I knew I could not cut off a flower without risking marital hellfire. So I waited patiently until one of the blossoms wilted and fell to the ground, not dried yet. This way, my wife was happy and I got to print all the orchid flowers I wanted. I just had to be patient.

3 **Local plants**. To make all the samples in this book, I needed access to far more plants than I could grow. So I asked friends and neighbors and used social media groups to ask total strangers—and everyone was happy to help. On Facebook, I am a member of my local Buy Nothing group. When I needed a specific flower—red hot poker, for example—I went online and asked. My friends brought me plants, and I was already notorious for taking divisions or cuttings from the yards of everyone I know. Dozens of my property consultation clients have given me divisions of their flowers and trees. When asking others for flowers, I am careful to explain rules one and two, so they know I'm not just going to clear-cut all the color from their yard. If they are with me when I harvest, I ask them to pick which blossoms I take.

4 **Greenhouse sale.** My favorite local plant nursery has a clearance sale every autumn and puts hundreds of annuals and perennials on sale for a dollar apiece. I got a couple dozen of the samples in this book from those sales. Find the clearance sales in your area. And if you love flowers but don't have your own geothermal greenhouse yet, let me design one for you as part of a property consultation. You will love it!

5 **Weddings and funerals.** People spend a lot of money on blooms for weddings and funerals, but they often end up in the trash. Ask to take some! You can also make this request of strangers on social media groups, like a local Buy Nothing group, where it is pretty common for people to offer wedding flowers after the wedding.

6 **Memorial holidays.** This past Mother's Day, my wife and I went to the cemetery to place fresh iris blossoms from our backyard on the grave of my mother-in-law. The whole cemetery was awash in fresh flowers. This is also true on Father's Day, Memorial Day, and Veterans Day—and there are fresh flowers in smaller numbers on graves almost every unfrozen day of the year (we live at 5,200 feet elevation). These flowers are collected by cemetery employees and thrown away. Ask your cemetery if you can have flowers they are throwing out.

7 **Travel ready.** I always keep a pair of garden clippers, a trowel, and a box of sandwich bags in my truck. Because I travel a lot doing property consultations, I often stop to collect things from the side of the road, from friends in the area, and from my clients. For example, because I make both paint and pottery paint from natural clays, I am always on the lookout for a good roadside clay bed. I have taken small clay samples of different colors from hundreds of miles around where I live. The colors range from red to pink to orange to white. I'm still looking for really good green, gray, and black clays. The holy grail of clay is blue. I always have my eye out. My wife is very patient when I suddenly veer off the road to scoop up a fun color. If I'm not in my vehicle because we have traveled by plane, for example, I always keep a sandwich bag in my pocket for collecting clay, seeds, or flowers. (Be careful though: You can't bring clay, seeds, or flowers across international borders.)

8 **Plant your own.** Of course! If you have a balcony, plant a grow-box or pots. If you have a porch, you've got space for flowers. A sunny window? That will work! Or a garden of any size or flower beds around your home. If you don't own a home, find a friend, family member, or neighbor who will let you do some gardening on their property, or get the landlord's permission to put pots of flowers near the entry. I have a renter friend who grows her whole vegetable garden in pots this way. You can also borrow a garden—people who once had large gardens but now are too old to keep it all up will welcome your help and friendship! You can also offer to adopt a flower bed at City Hall or the local cemetery or church.

9 **School flower beds.** If I had my way, every school would have an "Adopt-A-Flower Bed" program. Each class in the school would get one flower bed on the property to tend. Parent volunteers would coordinate with the teachers to provide plants and seeds. This is a great way for parents or grandparents to make a difference at school. And then you can teach the kids how to make eco-prints and grow a few edible flowers to taste too! Hint: Kids and adults love borage flowers, which taste like cucumbers! Nasturtiums are tasty if you love arugula! Violets and columbines are sweet to the taste and plant themselves year after year! I was eating violets in my garden this morning! Larkspurs are the most beautiful blue color, make great dye and paint, and plant themselves year after year.

10 **Bonus! What NOT to take.** Never take from protected lands, such as national parks. Some collecting of limited seasonal material may be allowed in your local national forest—for example, our national forest allows collecting wild berries—but always ask first or look up the rules online. Call your local forest ranger office if needed. Never take things that are rare or from limited populations. Never take more than 1 or 2 percent of the total flowers from a roadside patch because local insects and animals also use the flowers, and the flowers need a vigorous breeding population for long-term health. If you don't own the property, ask permission before harvesting, of course. And just because something is growing on public property doesn't mean you can harvest it. Once I wanted some walnuts to make dye. A few blocks from my home was a sidewalk lined with walnut trees. The trees were encroaching on the walkway, which is technically illegal, so I thought I could help myself. The homeowner loudly disagreed with me when they saw what I was doing. He said to me, in a very yell-y voice, "If you had knocked and asked first, that would have been one thing, but to take without asking is not right!" He was correct, and I repented.

Roses (Rosa species)

Colors created: Red, pink, peach, yellow, green, brown, black (varies by petal color). Best red colors with citric acid.

Part used for pigment: Petals

Plant Type: perennial

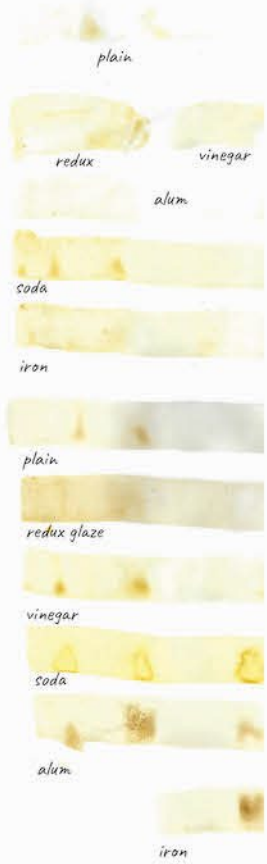
Hardiness zone: varies

Instructions: Simmer for 10 minutes to make pigment or dye. Strain. Simmer again to reduce liquid to desired color strength.

Notes: Most plant material does not have to be stirred while it is boiling, but roses do. Roses lose their color by blanching wherever they are in direct contact with the boiling water, and the petals float, so stirring every couple of minutes makes sure you get all the color out of the petals. To make a Christmas red dye bath, I used a gallon of red rose petals in three gallons of water and two tablespoons of citric acid. When I pre-mordanted my shirt with a bath of vinegar of copper (about ¼ cup per gallon of water, with a teaspoon of hydrated lime), dried it, and then did a honeycomb shibori dip dye (see the shibori section of this book). The shirt came out a stunning red and green. I should note that to achieve this result, I first dipped the shirt in the rose petal bath with no citric acid, simply because I had forgotten to add it, then I added the citric acid powder and re-dipped the shirt four more times. The result was so exciting! You don't have to take your roses at their prime. We grow a lot of roses at our house, and I take them when they begin to wilt. They can be used fresh or dried.

Another note: Rose leaves make excellent eco-prints.

Yellow Rose



Red Rose

Rose Hips

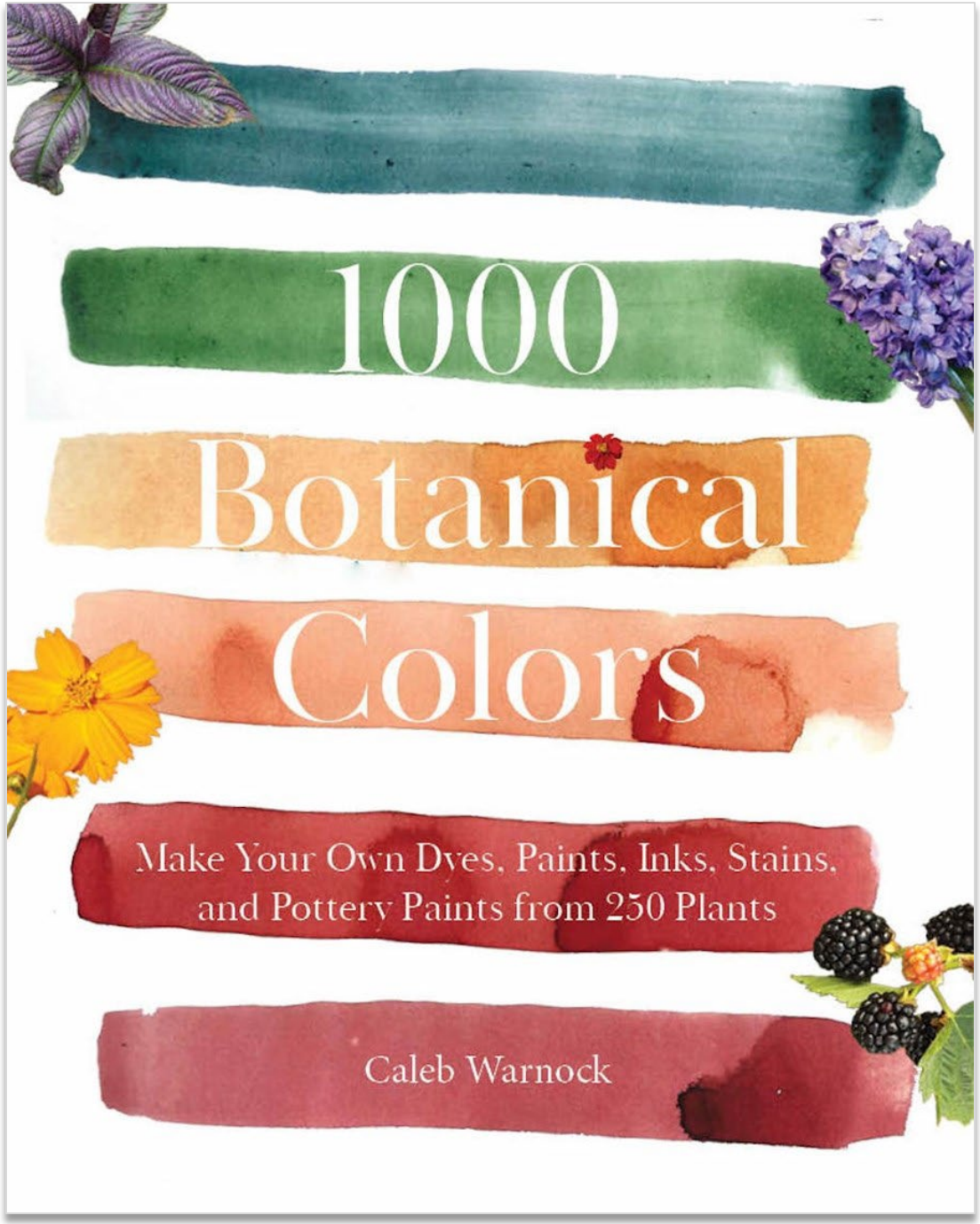
Copper Rose

Red Rose

50 Ways to Use this Book (for Adults)

1. **One Plant, Many Colors:** How many distinct colors can you make, using mordants, with the petals of a single red rose, or a slice of beetroot, a leaf of cabbage, or the berries of a single bush?
2. **One Plant, One Painting:** Create a full landscape painting using only the mordanted colors of one plant.
3. **Color Walking:** How many botanical colors can you collect on one walk, or hike, or in a city park?
4. **Colors in Time:** Keep a 12 month journal showing every botanical color sample you obtain for each month of the year and where you collected them.
5. **Their Yard, Their Card:** Surprise a loved one with a thank you card made entirely from botanical colors from their own yard or garden or city.
6. **Yule Blooms:** Create Christmas art using only your poinsettia or perhaps a Christmas cactus or Christmas-blooming red amaryllis flowers.
7. **Lunch Coloring:** Have a dye brunch with a couple friends. Invite them to join you for finger foods like berries and nuts and vegetables— and then use the leftovers to make botanical colors for dyeing scarves or paper crafts or holiday wrapping paper or get-well cards for a mutual friend.
8. **Revenge Paint:** Make revenge art in your backyard by pulling weeds to see how many different colors or prints you can make from whatever uninvited plants are invading your property.
9. **Adulting is Overrated:** Buy or print coloring pages for adults, then use botanical colors to fill up your pages. If the kids get to color, and take naps, so do we!

10. **Print the Sky:** Find the ten most interesting leaves you can use to make botanical sunprints. You might be surprised about how hard it is to find really great leaves to print! Hint: look for serrated leaves, like Japanese maples.
11. **Scout the Ground:** Collect fallen petals and flowers from a park or cemetery or other public space to see how many inks you can make at home.
12. **Remember When:** Ask your mother or grandmother or daughter or someone you love what their favorite flowers were when they were a child, and why. Then collect these flowers to make a simple painting of their childhood home or some evocative childhood memory.
13. **St. Flowers Day:** Send your grandmother or mother a Valentine's Day card made entirely from home-crafted botanical colors. If they have passed, leave a card on their grave or simply display the card in their memory. You may not know it, but your grandma wants a Valentine card from you!
14. **Memento Mori:** One of the most special botanical memories I have is taking clay, dirt and leaves from the cemeteries where my most beloved are buried. I remember them every time I make paint or ink or any project using these items. I keep them in jars labeled with the name of the cemetery or the grave where I collected them.
15. **Healing Art:** Collect pebbles from or near the cemetery or grave of a loved one and then take those home to paint them with botanical colors from your own yard, or the deceased person's home, or their favorite flower or food. You can keep these on a window seal or in a garden pot as a reminder of that person, or you can return to the cemetery and place them on that person's grave. This can be a useful way to process grief.
16. **Meow and Wow:** Make a paw print using botanical ink or paint of your favorite pet, or the pet of someone you are close to. Be sure to clean their paw afterward. Or simply make the common image of a paw print instead of an actual print.
17. **Pocket Paints:** Recycle the palette of an inexpensive watercolor set. Wash out the remnants of the original paints, and fill it with your own botanical colors. Put them in wet and allow them to dry for later use.
18. **Vintage Advantage:** Print coloring pages for adults or traceable images or historic line drawings on mixed media paper and use botanical watercolors to fill them in. By searching online, you can find beautiful vintage line drawings to fill in, or modern images too. Thousands are available for free. I purchase inexpensive books of mixed media paper, cut them to the common printer size, and print one sheet at a time.
19. **Flattened Flowers:** Using local clay, or the air dry clay recipe in this book, or purchased clay, roll the clay into flat sheets and use botanical matter to make prints. Try maple leaves, poppy seed pods and stems, any leaf with pronounced veins, or leaves with unique shapes, like geranium leaves, or rosemary, or maple seed pods, or juniper fronds. Anything that will make a clear image can be used. You can use cookie cutters to cut shapes before or after printing, or just cut circles or ovals or rectangles. Once you have pressed the material into the clay to create the image, allow it to dry slowly and completely, then use botanical or pottery kiln paints from this book to paint in the images. Real clay with real pottery botanical pottery paint can be fired for display or made into tiles. Searching out the leaves or twigs or seed pods to press is half the fun. If something doesn't work well, simply reuse the clay before it dries.
20. **Leaf Mold:** Using local clay, purchased clay or the air dry clay recipe in this book, roll out a quarter-inch slab. Lay a leaf on the slab. Use a toothpick or similar tool to trace and then cut out the shape of the leaf. Allow the clay to dry a little (called leather-hard stage) and then use a bowl as a mold to shape clay leaves into a bowl. Allow the clay to dry in the mold. Once dry, you can paint the clay if desired. By the way, your great-grandparents would get the joke of the title of this challenge. In their day, composted leaves were called leaf mold.
21. Rice the Leaf: Collect brightly colored autumn leaves and apply them to paper with one of the glue recipes in the book, such as the rice glue or



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Caleb Warnock

No need for store-bought paint when you can learn to make your own natural inks and dyes from plants and flowers.

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AU $48.99 | NZ $54.99
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256 Pages
Paperback
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PAUL POIRET

FASHION IS A FEAST

EDITED BY
MARIE-SOPHIE CARRON
DE LA CARRIERE

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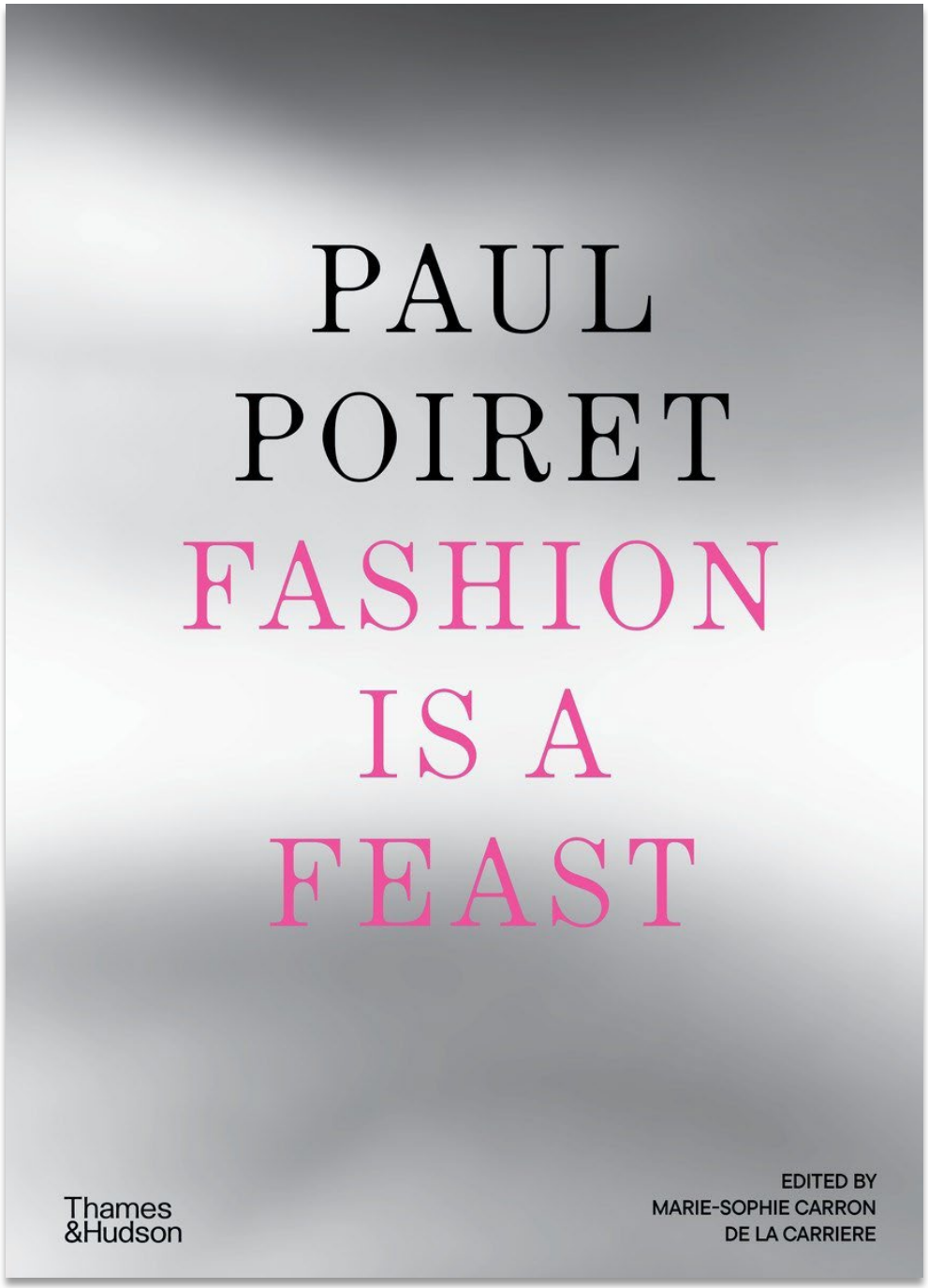

Paul Poiret

Fashion is a Feast

Marie-Sophie Carron de la Carrière

An immersion into audacious fashion designer Paul Poiret's creative universe, bringing together works from his entire career

- Paul Poiret (1879-1944) was a French fashion designer and master couturier who redefined clothing in the early twentieth century, breaking away from conventions of the time such as the need for petticoats and corsetry.
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AU $110.00 | NZ $120.00
9780500030813
272 Pages
Hardcover
320 mm x 230 mm
Thames and Hudson Ltd

List of authors

Marie-Sophie Carron de la Carrière
Chief curator of heritage
Musée des Arts décoratifs, department of fashion and textiles, head of collections from 1800 to 1946

Mary E. Davis
Fashion historian, critic and professor at Yale University

Sophie Fontanel
Journalist and writer

Christian Lacroix
Couturier and designer

Marion Neveu
Assistant curator
Musée des Arts décoratifs, department of graphics arts, wallpaper collection

Astrid Novembre (A. N.)
Exhibitions assistant
Musée des Arts décoratifs

Christine Peltre
Professeur emeritus of contemporary art history at the University of Strasbourg

Cécile Pichon-Bonin
Research fellow at CNRS, LIRSS

Éric Pujalet-Plaà
Assistant curator
Musée des Arts décoratifs, department of fashion and Textiles, collections from 1947 to the present

Colombe Pringle
Journalist, granddaughter of Nicole Groult (Paul Poiret's sister)

Sébastien Quéquet
Assistant curator
Musée des Arts décoratifs, department of graphics arts, photography collections

Hélène Renaudin (H. R.)
Assistant curator
Musée des Arts décoratifs, department of fashion and Textiles, pre-1800 collections

Marie-Pierre Ribère (M.-P. R.)
Assistant curator
Musée des Arts décoratifs, department of fashion and Textiles, collections from 1800 to 1946

Olivier Saillard
Fashion historian and director of the Fondation Azzedine Alaïa

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ce tableau 1913 photographié en 1974

Ce tableau photographique ne date pas de 1913, mais il a fallu, en mars 1974, des centaines d'heures de travail et vingt-trois personnes pour l'esquisser puis l'achever.

Il eût été impossible de vous le présenter

si Madame Paul Poiret n'avait bien voulu, et pour la première fois, prêter des robes de sa collection personnelle ;

si Helmut Newton n'avait su et voulu réaliser pour vous la couverture de ce numéro et la photographie de cette double page ;

si Richard Blareau, chef de l'Orchestre de l'Opéra de Paris et Michel Cron, 1er violon du même orchestre n'avaient revêtu leur habit et sorti leur archet ;

si Maurice Franck n'avait si bien réussi à coiffer les mannequins de ces deux pages et des quatre qui les suivent ;

si les agences Christa, Elite, et Paris-Planning ne nous avaient aidés avec une élégance toute bénévole ;

si Annabelle, Chiffon, Dominique, Eija, Eva, Haude, Héloise, Jeannette, Laurel Lee, Susan et Sophie ne nous avaient aussi fait cadeau de leur beauté et de leur temps ;

si Michel Souillac et Jacques Denoël ne nous avaient confié trois de leurs sublimes chaises d'époque ;

si l'Union française des arts du costume et Yvonne Deslandres ne nous avaient apporté leur concours ;

et Violette Gérard son talent de styliste.

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ILL. 1 Helmut Newton, tribute to the designs of Paul Poiret, featuring Denise Boulet-Poiret, Richard Blareau (conductor of the Paris Opéra orchestra) and Michel Cron (first violin) in *Magazine Réalités*, April 1974, no. 339. Stéphane Perl Collection

Jacket
that belonged to
Paul Poiret
c. 1920

Woodblock-printed linen, based on a design by the Martine workshop, figured silk crepe and braided leather

Paris, Musée des Arts décoratifs

CAT. 93 [REPR. PP. 106-107]

Donated by his ex-wife, Denise, this jacket is one of the few remaining items of clothing worn by Paul Poiret himself,[1] a man who, throughout his life, stood out from the crowd for his elegance and sophistication. He co-founded the men's fashion magazine *Monsieur* in 1919; his personal style was the subject of a charming description written by his friend the painter and illustrator Jean Oberlé: 'In general, he wears on his striking head, which is spiked with the thousand prickles of a short beard, grey felt hats, from which he takes care to remove the hatband. [...] He is wrapped in Norfolk-style belted jackets, in every fabric and every colour, in tussore, in velvet, in white with royal blue. [...] These are paired with ties in bright colours, purple or bright red, when they are not made of batik fabric. Dark trousers lead down to elasticated shoes [...] with no laces, with no seams, without anything. But their toe is square, with stitching that forms two interlaced Ps, their owner's initials.'[2]

This practical, comfortable belted work jacket, which accentuated his stout figure, is an interpretation of the English Norfolk jacket, made of tweed and traditionally worn for hunting and other outdoor activities. Poiret, who owned a number of variations on this design,[3] seems to have dressed in it in a variety of different settings, especially during the 1920s. Worn under a fur-trimmed coat or an outdoor coat, it is strongly associated with the designer's public persona as an artist. Indeed, a number of drawings and photographs, including those taken by the American Thérèse Bonney,[4] show him wearing it while at work, as well as while indulging in his hobby of painting, as can be seen from the small paint spots visible on the surface of the fabric.

This example, which boasts a collar in imitation reptile skin, features a range of embellishments drawing on various references and sources of inspiration that were important to the designer. The motif of the fabric, in particular, printed following a design by the Martine workshop (Atelier Martine), is made up of dense foliage through which does (or gazelles) are leaping. This graceful animal evokes the iconography of Persian rugs or miniatures, of which Poiret was a connoisseur, but also recalls the ancient bronze statuettes of does, 'two wonders brought back from Herculaneum',[5] displayed on either side of the front steps of his couture house on the Avenue d'Antin. The density of this pattern is also evocative of jungle scenes by the painter Henri Rousseau (1844–1910), whose work Poiret greatly admired.

M.-P. R.

1
The Musée des Arts décoratifs has a very small number of accessories from Paul Poiret's wardrobe, including a few stiff collars, donated by his ex-wife, Denise.

2
Jean Oberlé, 'Quelques dandys', *Adam*, 15 December 1931, p. 40.

3
A similar plain yellow jacket is in the collection of the Palais Galliera, inv. 1985.148.3.

4
Photographs of Paul Poiret by Thérèse Bonney, dated 1927, in the collection of the Bibliothèque historique de la ville de Paris.

5
Paul Poiret, *En habillant l'époque*, Paris: Grasset, 1930, p. 96.

ILL. 7 Thérèse Bonney, Paul Poiret and the model Renée at his fashion house at 1 rond-point des Champs-Élysées, 1927, gelatin silver bromide print. Paris, Bibliothèque historique de la ville de Paris, number NN-006-02707

designs in which he had invested a fortune only met with limited success. He felt a deep bitterness about this. [...] instead of reacting appropriately, he tended to brood over his glorious past. However, his reputation remained high, but he considered it demeaning to work for a department store or to be forced to entrust businessmen to manage his fashion house, which was on the verge of bankruptcy.'[1]

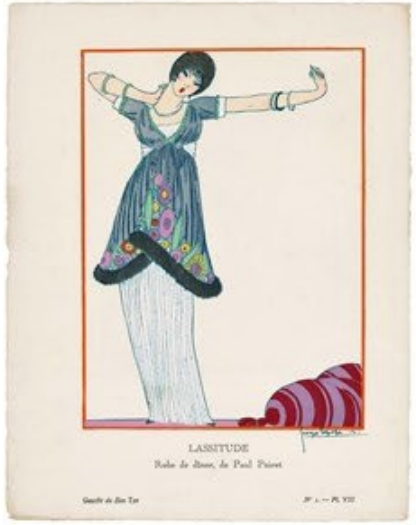
These memories bring him vividly to life, as if we too were sharing the exchange that Charensol had with Poiret when he was in decline, poignant, if a little arrogant, even more so because I also walked along paths similar to those that he considered demeaning – although I forced myself to 'react appropriately'!Perhaps Poiret's importance does not lie in the gaudy image of the maharajah couturier, the liberator of women, but in the very modern extravagance of this groundbreaking creative mind, who was so ahead of his time, who, before anyone else, including those who would later dethrone him, had such innovative ideas: in no particular order, copyright, the flexible corset, the idea for a fashion academy with a museum, the very up-to-date idea of naming the short-lived fashion house that he opened near the Place de l'Étoile after its telephone number, and finally, the quest for a kind of *Gesamtkunstwerk*, a total work of art, created throughout his life and career, which brought together all art forms, from painting to music, literature, theatre, gastronomy, dance, even cinema and the recitation of La Fontaine's fable 'The North Wind and the Sun', which I find deeply moving.

Businessman, collector, actor, traveller, artist, promoter, producer, inventor, lecturer, Poiret embraced all the areas now explored by contemporary designers – Yves Saint Laurent, Karl Lagerfeld, Jean Paul Gaultier, and so on.

Now that I have looked at him a little more closely, the image that emerges for me, beyond all the familiar images, is one of a giant, a genius, a kind of ogre who devoured everything around him with an all-consuming hunger, a blind passion that went beyond ambition, a fierce courage, a zealot's elation, right up until the end of a life in which reality surpassed fiction. After seeing so many, too many, promotional biopics on streaming platforms, we might dream of a biopic of Paul Poiret. But who could play him? Great actors such as Harry Baur are now few and far between.

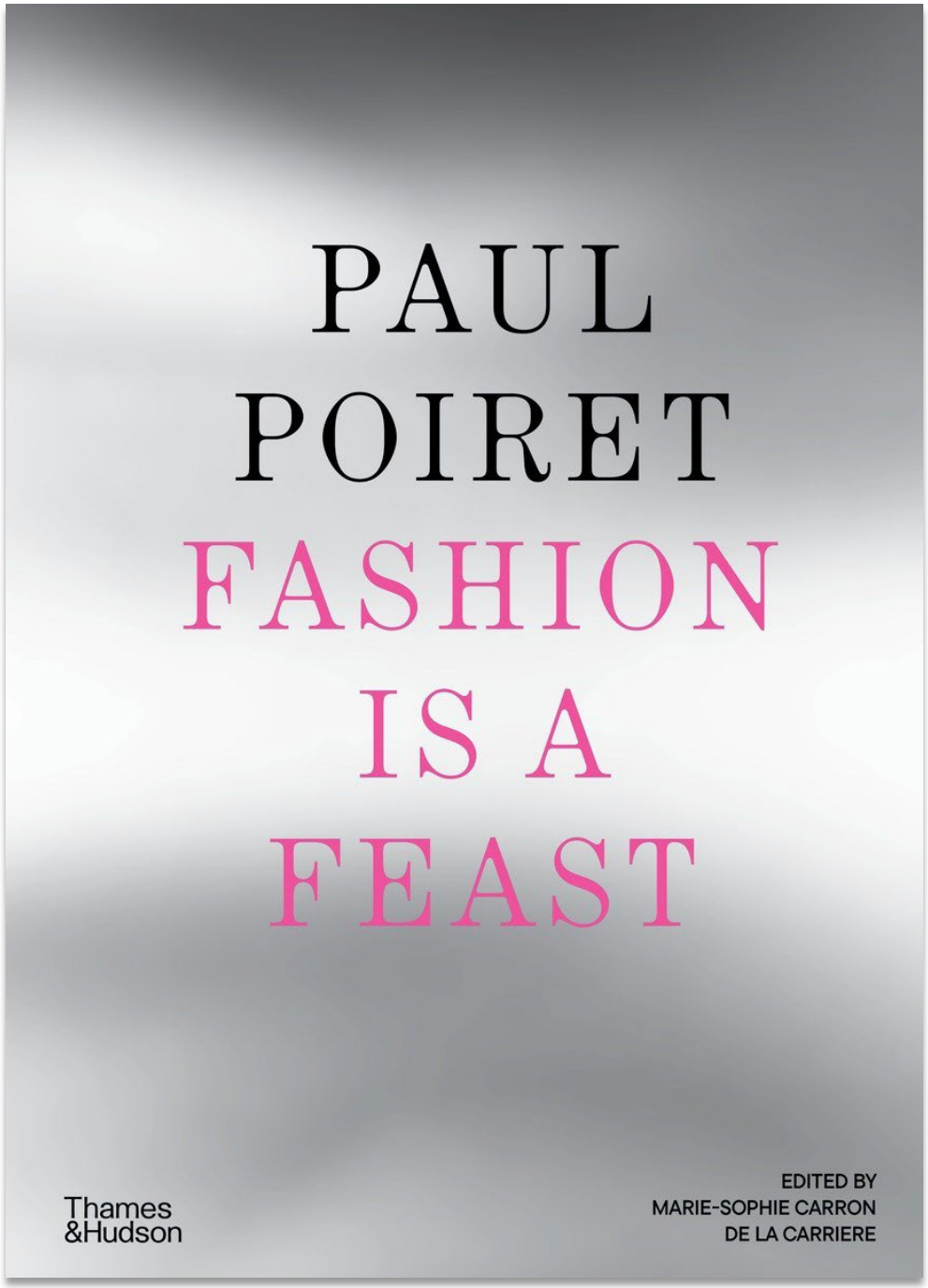
'1974: a Poiret year? Who knows. The next collections will perhaps show us,' concluded Geneviève Breerette in her article on 24 January 1974 in *Le Monde*. Will 2025 be a Poiret year too? On the Rue de Rivoli, definitely! And beyond!

1
Georges Charensol, 'Poiret à Jacquemart-André', in *Revue des deux mondes*, November 1974.



CAT. 29 Georges Lepape, 'Lassitude, a dinner gown by Paul Poiret', *Gazette du Bon Ton*, no. 1, 1912, plate 8, Paris, Librairie centrale des Beaux-Arts, 1912, photogravure and pochoir print. Paris, library of the Musée des Arts décoratifs

ILL. 2 Steven Meisel, Christian Lacroix gown worn by Natalia Vodianova for American *Vogue*, May 2007, p. 244



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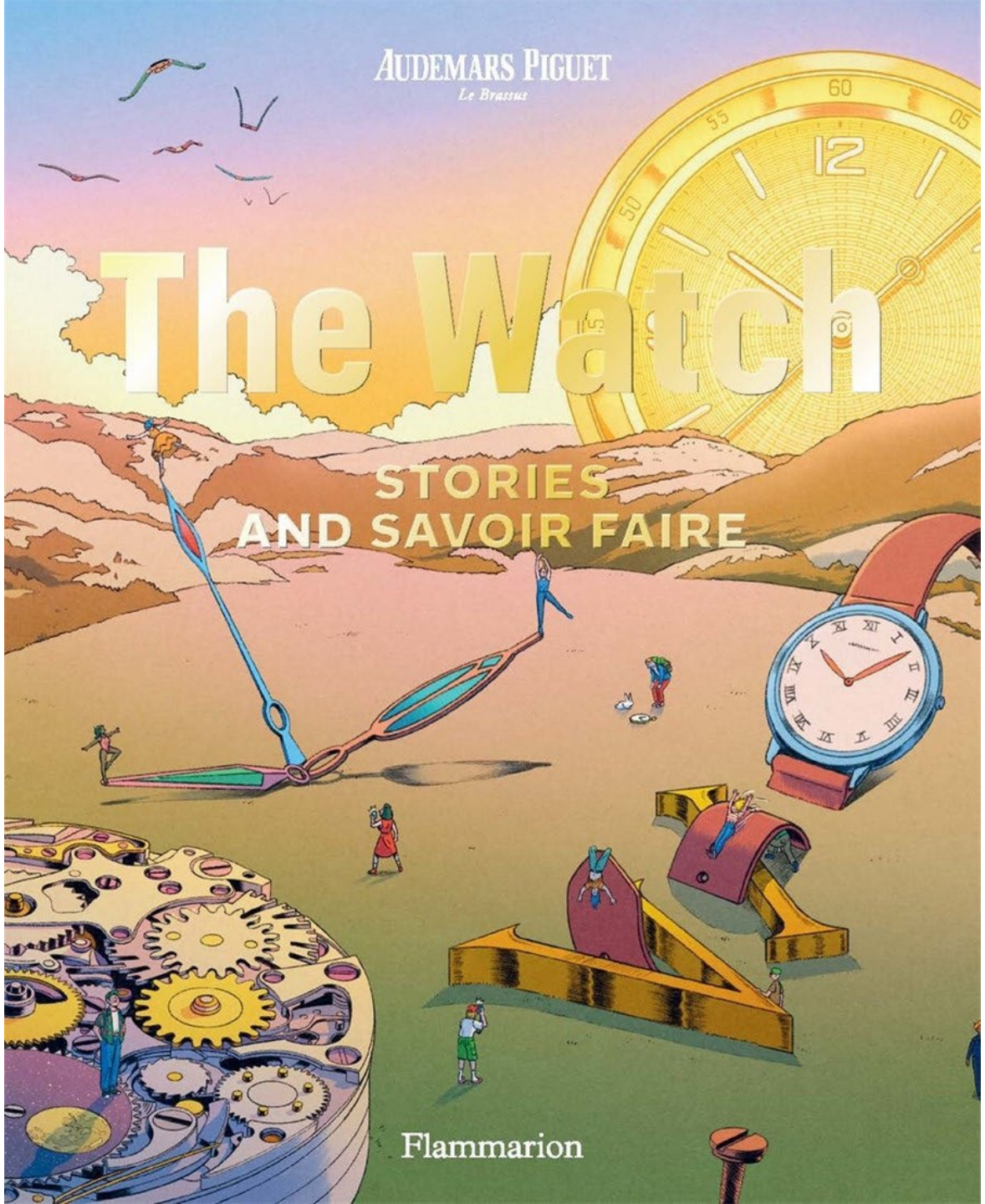
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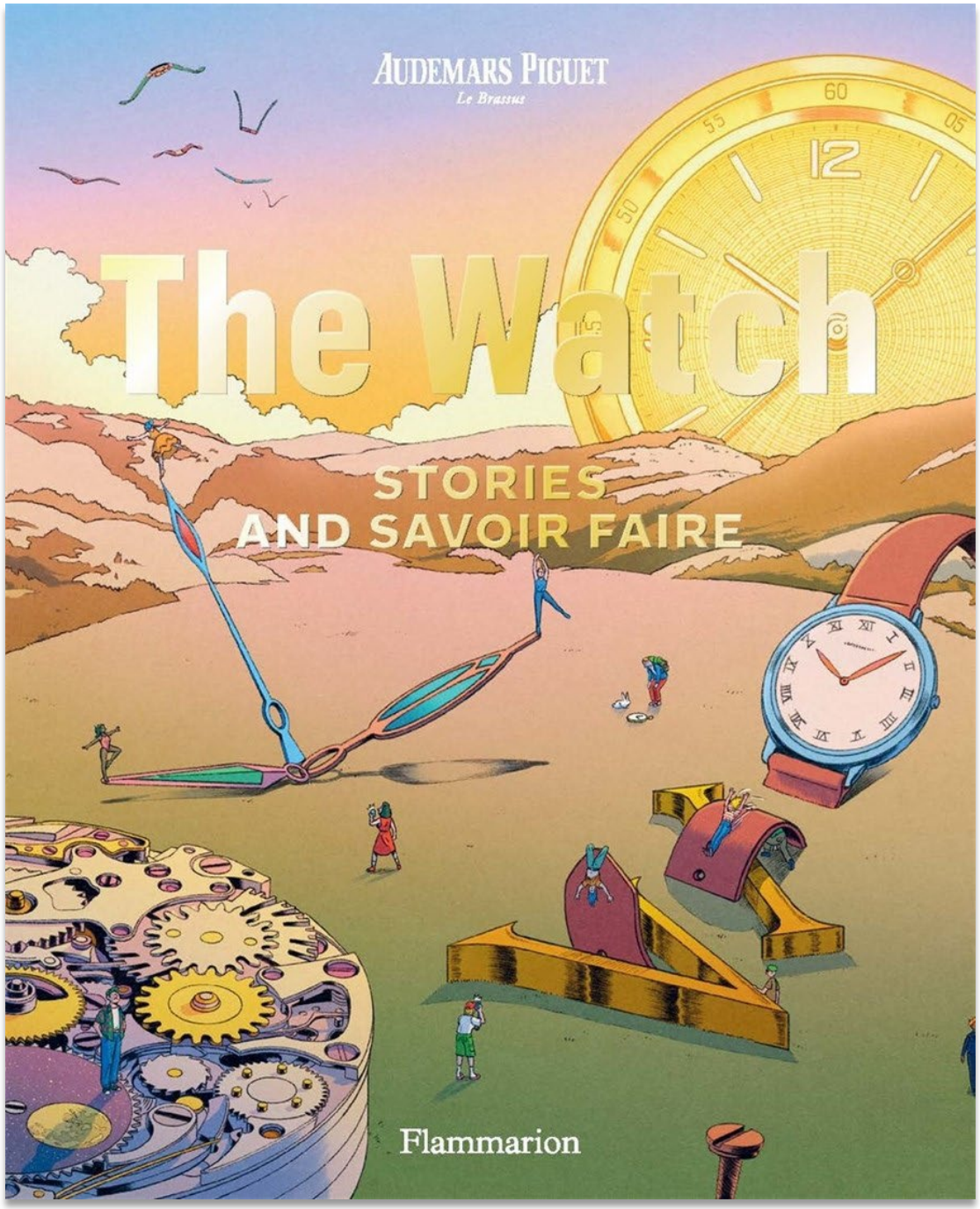
The Watch
STORIES
AND SAVOIR FAIRE
Flammarion



The Watch

Stories and Savoir Faire

Audemars Piguet

This ultimate reference on fine watchmaking offers a comprehensive overview of the history and anatomy of luxury timepieces.

- While watch books are popular and prevalent—many brands have published monographs on a particular model or their brand history. This groundbreaking volume is the ultimate reference on watchmaking writ large, and includes examples from all major luxury watchmakers.
- We will work with popular Instagram and YouTubers such as @luxurywatchmedia 187k, @luxurywatchub 288k, @timepieces 153k, @teddybaldassarre 407k +YT, Adrian @barkandjack 134k, @oldwatchlady 47.4k, @herwatches (bonhamwatches, @scottishwatches 71.2k podcast cohost, @oracletime 26.2k, etc
- The Audemars Piguet manufacture in Switzerland produces around 40,000 items every year, each of them handcrafted.
- The Audemars Piguet brand is present around the world—in North & South America, Asia, Oceania, and Africa—and in 88 countries including the US, UK, Japan, Korea, China, Russia, Brazil, Hong Kong, and Persian Gulf. They will actively promote the book.
- Published to coincide with Audemars Piguet's 150th anniversary, with active promotions planned with the brand, including social media.

AU $155.00 | NZ $170.00
9782080453228
608 Pages
Paperback
260 mm x 210 mm
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Choisir le bon bracelet

Déterminant, le choix du bracelet s'effectue en fonction de la montre qu'il habille, que ce soit sur les plans du style, de l'association des matières, des proportions, des finitions… On combine rarement un bracelet en plastique avec une montre vintage ou une version en satin avec une plongeuse ! Mais quel lien le bracelet entretient-il avec la boîte ?

Un duo que tout oppose ?
L'un est rigide, l'autre souple. L'un renferme un trésor de mécanique, l'autre entoure le poignet. Complémentaires, boîtes et bracelets sont devenus inséparables.
Les horlogers ont développé mille techniques destinées à mettre en scène leur union. Pour un observateur attentif, la fixation entre boîte et bracelet peut se révéler très intéressante et soulève nombre de questions. Comment la forme du bracelet dialogue-t-elle avec celle de la boîte ? Comment le bracelet est-il fixé ? Est-il soudé ? S'agit-il d'une barrette ? Cette barrette est-elle droite ou courbée ? À quoi ressemblent les cornes ? La fixation est-elle invisible, amovible ? Le bracelet est-il confectionné dans un matériau aussi durable que la boîte ? Dans le cas contraire, comment le remplace-t-on ? L'articulation de la boîte au bracelet relève parfois du coup de génie !

Ci-contre :
Trois croquis de montres Audemars Piguet, 1940-2020. Archives AP.

Page de gauche :
Si l'octogone est réinterprété en architecture et dans les arts décoratifs depuis l'Antiquité, cette forme apparaît chez Audemars Piguet pour la première fois en 1917, avec cette montre-bracelet joaillière. Patrimoine AP, Inv. 1838.

CHAPITRE 1

Tout sur le cadran

Le cadran est souvent le premier élément qui attire l'œil lorsqu'on regarde une montre. Pour un collectionneur, il constitue est un élément essentiel. Original, patiné à souhait, il peut multiplier la valeur d'une montre. À l'inverse, remplacé, trop rafraîchi ou mal documenté, il peut la faire chuter. Créé par le cadranier, le cadran appartient à l'habillage de la montre au même titre que la boîte, la couronne et le bracelet. Il existe cependant très peu de littérature qui se penche en détails sur ses secrets. Sur les vingt-cinq mille livres horlogers que compte La Horological Society of New York (HSNY) et les quatre mille qu'abrite le musée international d'Horlogerie (MIH) de La Chaux-de-Fonds, situé en Suisse, seule une poignée est dédiée au cadran. Or, lorsqu'on s'intéresse à sa fabrication et aux différents visages qu'il peut prendre, on découvre une multitude de savoir-faire méconnus et d'artisans qui œuvrent dans l'ombre.

Le visage de la montre

Le cadran est une petite plaque, souvent métallique, que l'on place entre les aiguilles et le mécanisme. Son rôle ? Porter les indications de l'heure et des minutes, mais il peut raconter bien plus que cela.

Le premier écran de l'histoire ?
Nos vies sont peuplées d'écrans : téléphones, télévisions, ordinateurs… Avant leur déferlement, les montres comptaient parmi les très rares objets offrant une surface animée, entourée d'un cadre. L'heure qui passe n'est, certes, pas aussi rythmée de rebondissements qu'une série télévisée, mais le spectacle est infini.
Théâtre miniature du temps qui passe, visage de la montre, espace de création artistique et artisanale, le cadran est la partie émergée de l'iceberg. De la même manière qu'un coureur automobile incarne le travail de toute l'écurie qui le soutient en coulisses, un cadran doit exprimer la beauté de tout ce qui se cache derrière lui – les roues, ponts, platines, ressorts…
Chaque cadran révèle la créativité des personnes qui lui ont donné vie. Il reflète la personnalité du propriétaire de la montre, l'esprit de la marque dont il arbore le nom et témoigne de l'époque à laquelle il a été imaginé.

Royal Oak Chronographe Automatique 26240.

LE SAVIEZ-VOUS ?
En anglais, « montre » se dit *watch*, ce qui signifie « regarde » ! En français, le mot vient du latin *monstrare*, « faire voir », qui a donné « montrer ». La montre est un miroir à double sens, dont le cadran constitue la partie la plus éloquente, un prolongement et une affirmation de notre identité.

ANEDOCTE
En 2023, le créateur de mode américain Matthew Williams réduit le cadran de la Royal Oak à sa plus simple expression. Tous les marquages disparaissent au profit d'un cadran en or satiné vertical. Même les compteurs du chronographe s'effacent pour ne conserver que leurs aiguilles, une première pour Audemars Piguet !

Ci-contre :
Ces vingt cadrans Audemars Piguet donnent un aperçu de l'inventivité horlogère, aussi bien sur le plan des couleurs que des formes, des finitions ou encore des inscriptions. Patrimoine AP.

Histoire

Comment écrire le temps sur les pendules et les montres ? Jusqu'au 19e siècle, les chiffres romains dominent, mais peu à peu les chiffres arabes s'imposent, plus modernes, plus faciles à lire. Et pourquoi ne pas remplacer les chiffres par des points ou des traits, voire ne rien écrire du tout ?

Du moine copiste à l'imprimeur

Tracer des chiffres avec un petit pinceau sur un cadran de montre est un art qui requiert du temps. Il faut d'abord placer des repères aux endroits rigoureusement justes, au moyen d'une machine à diviser, puis peindre les graduations, les grands chiffres et les plus petits.

Or, au 19e siècle, l'industrialisation s'accompagne d'une explosion de la demande de montres. Ainsi, cinq cents ans après celle de Gutenberg avec l'imprimerie, les cadraniers mènent leur propre révolution. La technique du décalque, qui consiste en quelque sorte à imprimer les écritures sur le cadran, se répand au tournant du 20e siècle. Plus rapide à réaliser que la peinture, elle permet d'augmenter la cadence de production. De plus, la qualité est telle qu'il est presque impossible de distinguer une technique de l'autre.

LE SAVIEZ-VOUS ?

Avez-vous déjà remarqué que le IV des cadrans en chiffres romains est presque toujours écrit IIII ? Les raisons sont multiples. D'abord la lisibilité, car il n'est pas simple de lire IV à l'envers… Ensuite l'esthétique, parce que le IIII s'équilibre judicieusement avec le VIII qui lui fait face. Et enfin la légende, puisque Louis XIV aurait exigé cette graphie. On écrivait alors Louis XIIII sur les écus d'or, car une soustraction n'est pas digne du roi – IV, c'est 5 moins 1 !

Ci-contre, en haut :
Nommé machine à diviser, cet outil servait à placer sur les cadrans les petits repères des heures et des minutes, avant de les peindre. Patrimoine AP, Inv. 1557.

Ci-contre, en bas :
Détail du cadran d'une montre de poche Audemars Piguet, sur lequel on peut lire le chiffre romain IIII, contrairement au IV en usage. Patrimoine AP, Inv. 6.

Page de droite :
Ces quelques images de cadrans de montres appartenant à la collection Audemars Piguet donnent un aperçu de la diversité des écritures, des styles et des techniques utilisés.

Le cadran en émail

Le 19e siècle est porté par une vague d'innovations techniques sans précédent. C'est le début de l'électricité, des moteurs à explosion, des trains, des automobiles, des bâtiments en acier, du béton armé, de l'aéronautique… La montre devient la compagne du quotidien, celle qui fractionne le temps du travail et de la vie sociale. Presque tous les cadrans de l'époque sont alors réalisés en émail.

Incontournable

Lavabos, baignoires ou casseroles en fonte, les objets recouverts d'une fine couche d'émail sont si nombreux que le procédé de fabrication semble banal. Pourtant l'émaillage exige une maîtrise technique complexe, surtout lorsqu'il est appliqué aux cadrans des montres et des horloges.

Cet art ancien a dominé l'horlogerie au 19e siècle. Bien qu'il s'avère vulnérable aux chocs, l'émail reste inégalable pour conserver l'intensité des couleurs et leur éclat. Les cadrans en émail blanc connaissent un âge d'or à partir du milieu du 19e siècle. Ils deviennent si communs que leur absence marque presque un signe de distinction.

Ci-dessus :
Montre Art nouveau vers 1900. Patrimoine AP, Inv. 1195.

Ci-contre :
Fabriquée vers 1850 par Louis Audemars pour Bourdin (Paris), cette montre est ornée d'un cadran en émail blanc, dont la sobriété contraste avec la complexité du mécanisme – répétition minutes, échappement à détente, spiral cylindrique. Patrimoine AP, Inv. 424.

Page de gauche :
L'atelier de restauration Audemars Piguet conserve d'anciens cadrans en émail ainsi que des astuces de fabrication. Patrimoine AP.

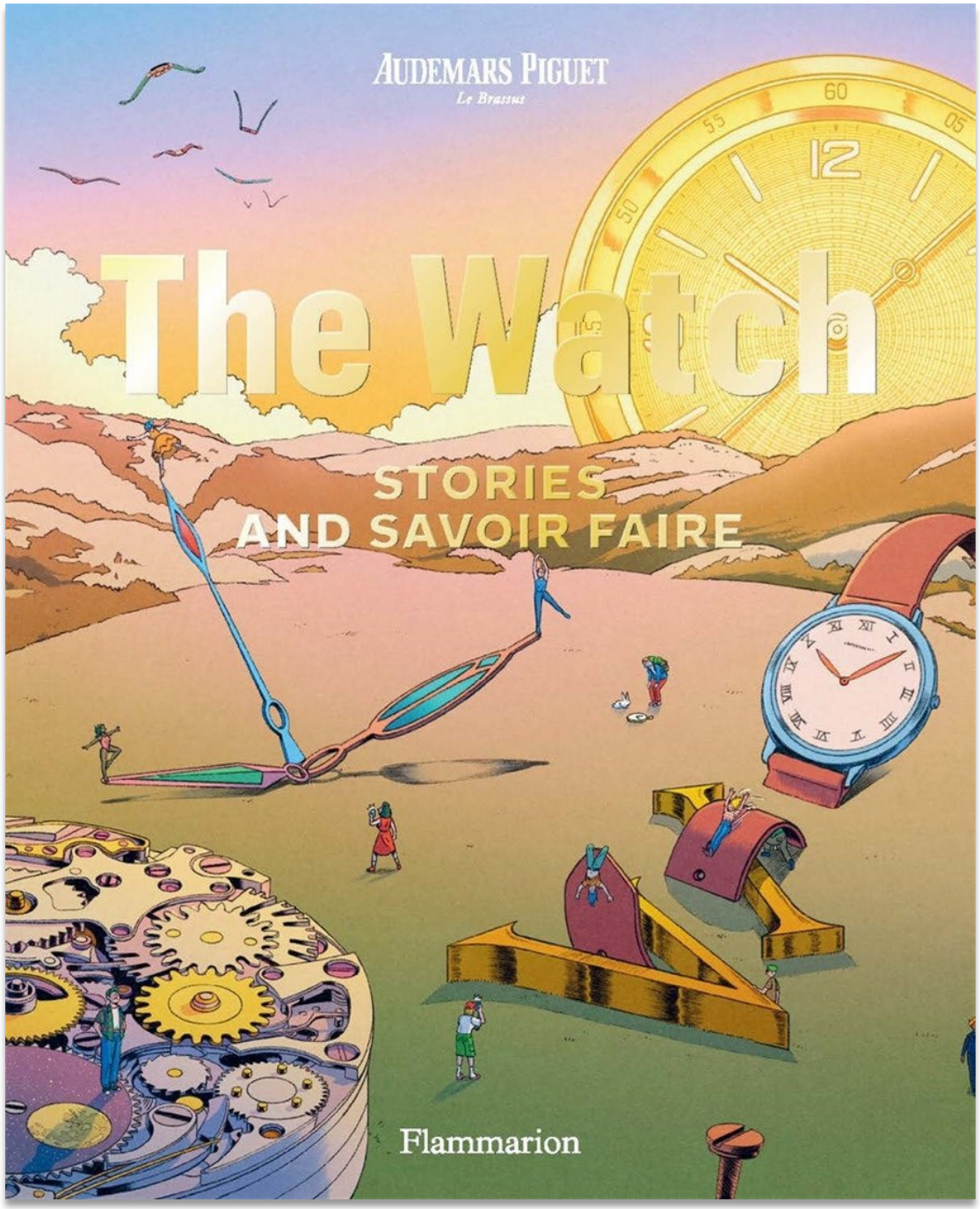
CHAPITRE 3

Glaces et joints

Devinette horlogère : « Lorsque je suis présent, personne ne me voit. Mais lorsque je suis absent, on me regrette amèrement. Qui suis-je ? » Réponse : le joint d'étanchéité ! L'étanchéité semble dorénavant une évidence pour toute montre-bracelet, mais cette qualité est une conquête technique relativement récente et reste un éminent sujet de recherche.

Autre devinette : « Je suis toujours au premier plan, pourtant personne ne me regarde. Et quand je ne suis pas là, c'est la catastrophe. Qui suis-je ? ». Réponse : le verre de la montre ! En jargon horloger, la *glace*.

Comme la fenêtre d'une voiture, la glace permet de voir tout en protégeant ce qu'il y a derrière de la pluie, des UV, de l'air, de la poussière… À l'instar d'une vitrine de musée, elle permet d'apprécier un objet sans y mettre les doigts. L'intérieur d'une montre est un temple de la mesure du temps dans lequel *on ne peut toucher qu'avec les yeux*. La glace et les joints forment l'armure invisible de la montre.



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Stories and Savoir Faire

Audemars Piguet

This ultimate reference on fine watchmaking offers a comprehensive overview of the history and anatomy of luxury timepieces.

- While watch books are popular and prevalent—many brands have published monographs on a particular model or their brand history. This groundbreaking volume is the ultimate reference on watchmaking writ large, and includes examples from all major luxury watchmakers.
- We will work with popular Instagram and YouTubers such as @luxurywatchmedia 187k, @luxurywatchub 288k, @timepieces 153k, @teddybaldassarre 407k +YT, Adrian @barkandjack 134k, @oldwatchlady 47.4k, @herwatches (bonhamwatches, @scottishwatches 71.2k podcast cohost, @oracletime 26.2k, etc
- The Audemars Piguet manufacture in Switzerland produces around 40,000 items every year, each of them handcrafted.
- The Audemars Piguet brand is present around the world—in North & South America, Asia, Oceania, and Africa—and in 88 countries including the US, UK, Japan, Korea, China, Russia, Brazil, Hong Kong, and Persian Gulf. They will actively promote the book.
- Published to coincide with Audemars Piguet's 150th anniversary, with active promotions planned with the brand, including social media.

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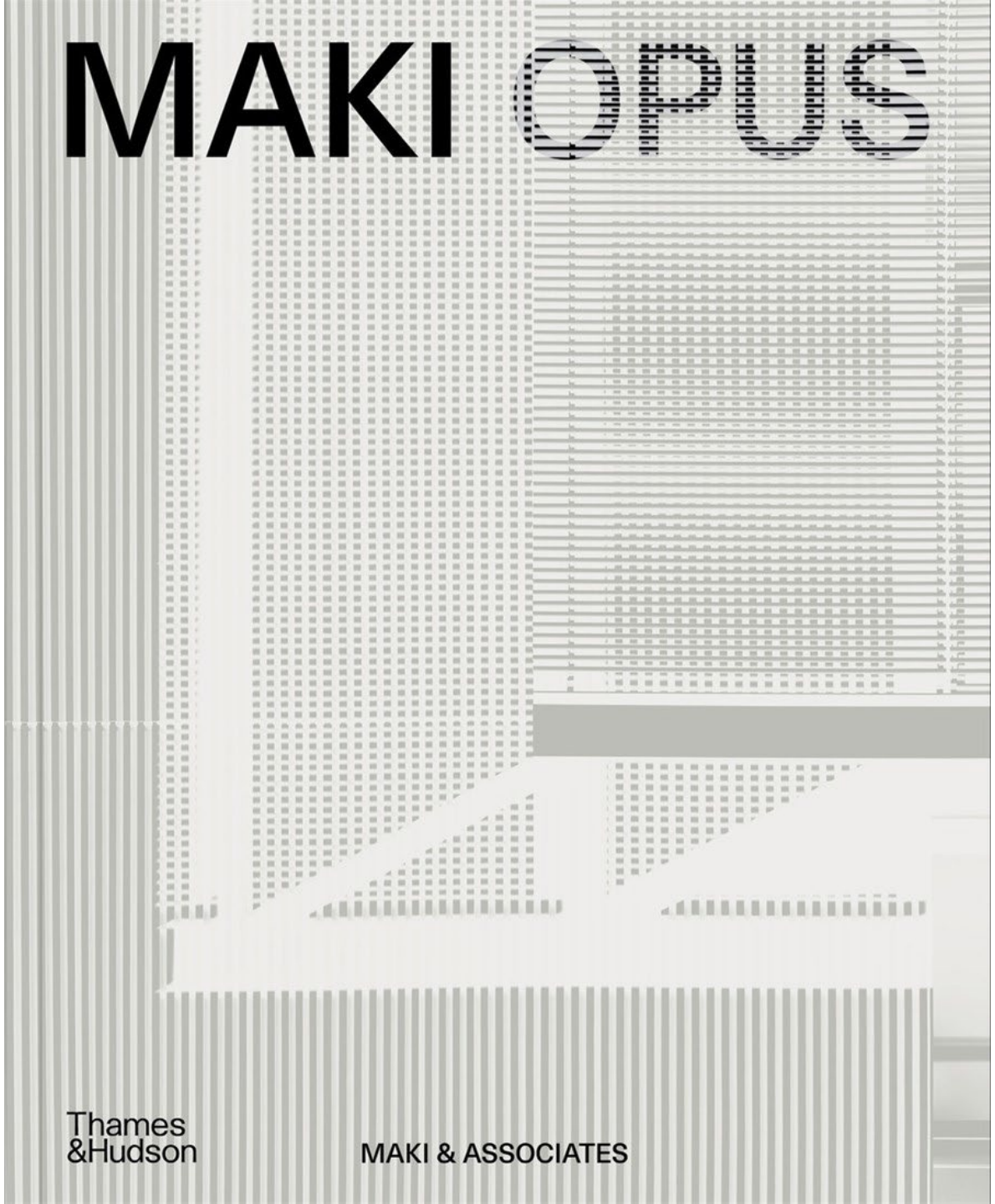

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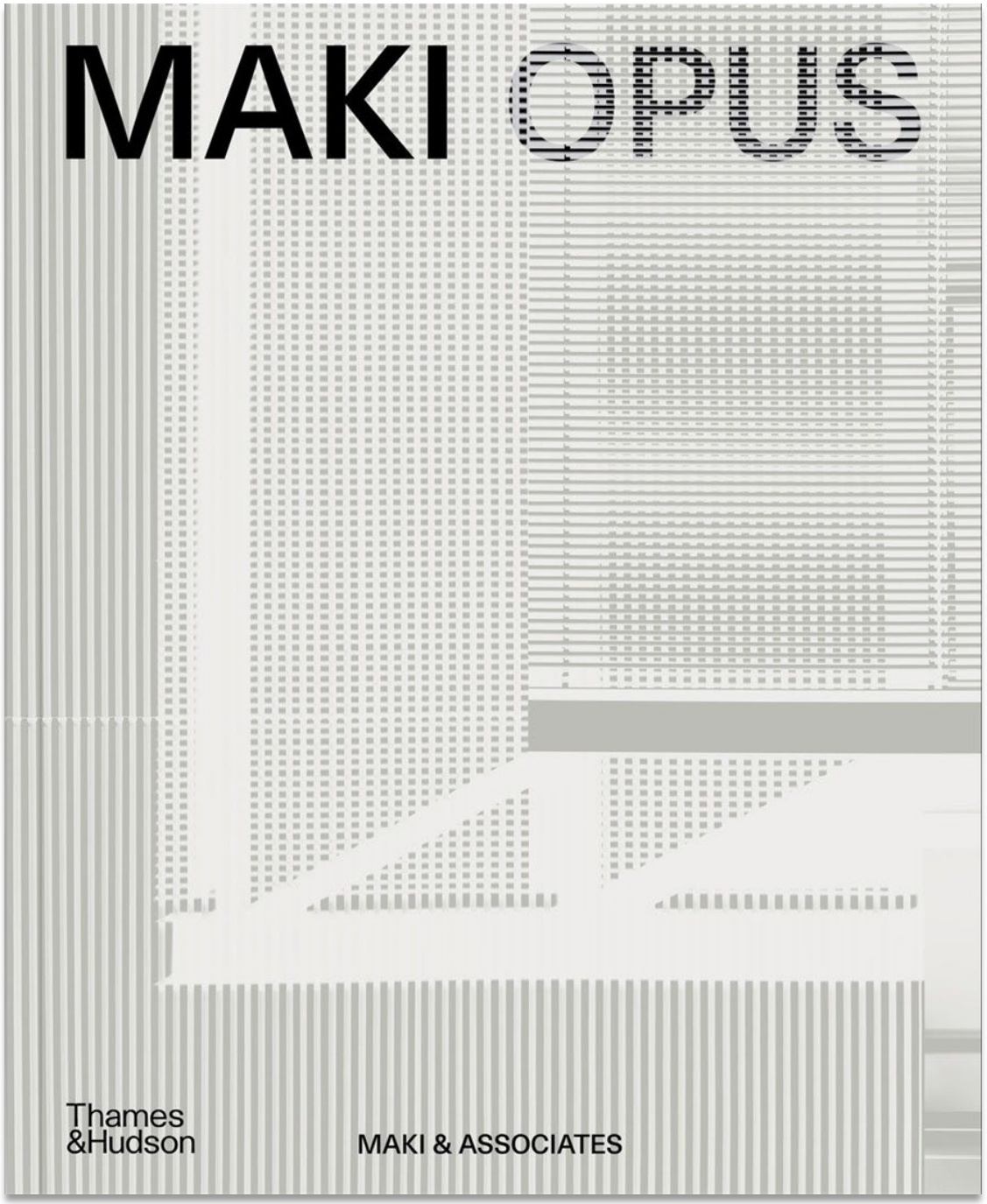

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Journey to the West

Panathenaic Stadium, Athens, Greece, 1959

The beginning of the 1960s was a period of intense life experiences for me and a time when I finally formed a certain perspective on architecture and the city. I was able to develop this new perspective through my time on the Graham Foundation Fellowship, my friendships with the Metabolism Group and Team Ten, and through the urban design programme at Harvard University.

I spent most of the 1950s and early 60s in the United States, when it was the richest country in the world. I witnessed and experienced firsthand the maturation of a mass society and the rapid growth of capitalism. The two year period from 1958 to 1960, when I was a fellow of the Graham Foundation, was perhaps the most memorable. My only obligation was to spend a week in Chicago, the Foundation's base, and this took place in September of 1958. While there I met other fellows, including the Indian architect B.V. Doshi, the Spanish sculptor Eduardo Chillida, and the Cuban Surrealist painter Frederick Kiesler, who, unlike the rest of us, was already internationally known for his Endless House and other works.

Thanks to the Fellowship, over the next two years I visited many countries in Southeast Asia, India, the Middle East, and Europe. My intention was to see countries and regions that I didn't know and experience architecture based on local historical traditions. Throughout these travels – from magnificent baroque cities to mountain villages – I found that each building was like a fossil of human intention, its collective influences strongly present. And I gradually learned that the more magnificent a building is, the more it serves as a testament to the history of various human desires, grudges, and even tragedies.

I still remember the excitement I felt upon seeing the Mediterranean Sea for the first time. One morning in 1959, I drove out of Damascus, the ancient capital of Syria. From the hills above Byblos, I finally saw the Mediterranean shining under the blue sky off to the west. By the next afternoon, I was standing on a hill overlooking Beirut, then known as the jewel of the Middle East. Under the azure sky, the wave caps of the sea sparkling in the sunlight were unforgettable.

I was also impressed by the small but coherent groups of community dwellings in this region. The contrast between the dark shadows of the dwelling walls and the gorgeous colours that emerged when the light hit them was striking. A kind of 'group form' appeared as they folded on top of each other along steep slopes. Yet they were

Beirut, Lebanon, c.1959

created from very simple forms and spaces – for example, a group of private rooms arranged toward a small open court. The aggregation of individual pieces created a strong whole, a clear structure that despite its chaotic appearance was a forceful contrast to our modern cities, which are more a product of gigantic faceless systems.

In many regions of the Mediterranean and the Middle East, building architecture and building towns are synonymous. But in Japan at that time, architects and architectural historians had not yet begun to survey similar settlements. Therefore, I was experiencing this accumulated culture and wisdom for the first time. The importance of typology and the function of assemblage as collective social memory were on full display. As I faced a variety of challenges in the field of urbanism, these travels – and the discovery of these foundational urban principles – ultimately became the main focus of my 1964 essays published by Washington University, *Investigations in Collective Form.*

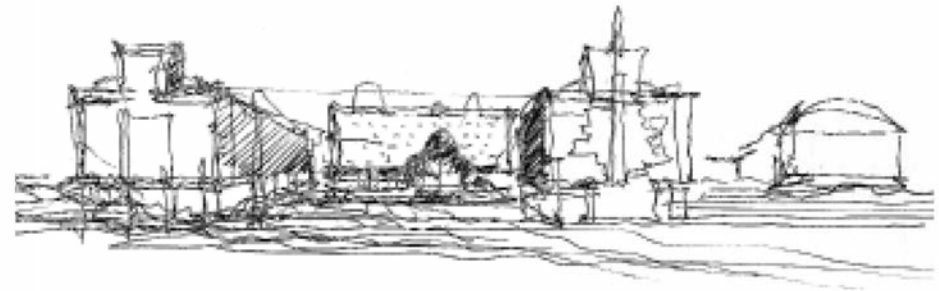
Assisi, Italy, 1960

Keio University Shonan Fujisawa Campus

Location	Fujisawa, Kanagawa Prefecture, Japan
Status	Completed
Year(s)	1990–1994 Phase 1 – 1990 Phase 2 – 1991 Phase 3 – 1992 Phase 4 – 1994
Typology	Institution (University)
Area	42,882 m²

In the late 1980s, Keio University established a satellite campus in Shonan Fujisawa, supplementing its two older campuses in central Tokyo. Maki and Associates' master plan for the new campus was completed and opened in four stages between 1990 and 1994. As the home for two new academic departments (Policy Management and Environmental Information), Keio's Shonan Fujisawa Campus has become one of the most celebrated institutions of higher learning in post-war Japan and continues to expand today based on the original master planning concept.

(Opposite) Lobby stairs, Shimane Museum of Ancient Izumo (Opposite) Lobby stairs, Shimane Museum of Ancient Izumo (Opposite)Lobby stairs, Shimane Museum of Ancient Izumo



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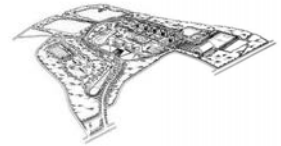
The rural Fujisawa site consisted of four plateaus enveloped by a gentle swale, with interspersed evergreen trees and lower green growth covering the entire plot. The new campus plan preserves the given site conditions as far as possible, its existing contours driving the basic zoning division into a central core and a periphery. At the core, the new buildings are organized via clear geometric patterns; a gently curving loop access road clearly defines the edge. At the periphery, buildings are sited more freely and the campus edge gradually merges into the surrounding pastoral landscape.

The core facilities are designed in accordance with the university's desire to maintain a smaller-scale, village-like atmosphere. Vantage points and view corridors influenced both the building siting and the landscape planning. Public spaces – outdoor plazas, courtyards, indoor malls and corridors – are dropped within this Cartesian building grid. Together, they form an easily navigable but still vibrant network of physical and visual connections between disparate parts of the campus.

The main campus for undergraduates was supplemented in 1994 with the completion of the Graduate School Research Center and a Guest/Seminar House. The Graduate School terminates a prominent pedestrian axis on the central campus, while the Guest/Seminar House is nestled back amongst denser greenery, closer to the main entrance but hidden from clear view. In 2023, Miraisozojuku EWH, an international dormitory located south of the main campus was completed and is the latest contribution by Maki and Associates. Its planning follows the steeper topography of its site, a cascading series of low-rise buildings connected by a central exterior landscape opening back to the older central campus.

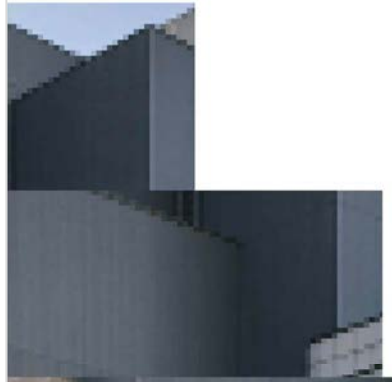


(Opposite) Lobby stairs, Shimane Museum of Ancient Izumo (Opposite) Lobby stairs, Shimane Museum of Ancient Izumo (Opposite) Lobby stairs, Shimane

MIT Media Lab Complex

Location	Cambridge, Massachusetts, USA
Status	Completed
Year(s)	2009
Typology	Institutional, Research Laboratory
Area	15,143 m²

The MIT Media Lab expansion is integrated with the original I.M. Pei-designed structure



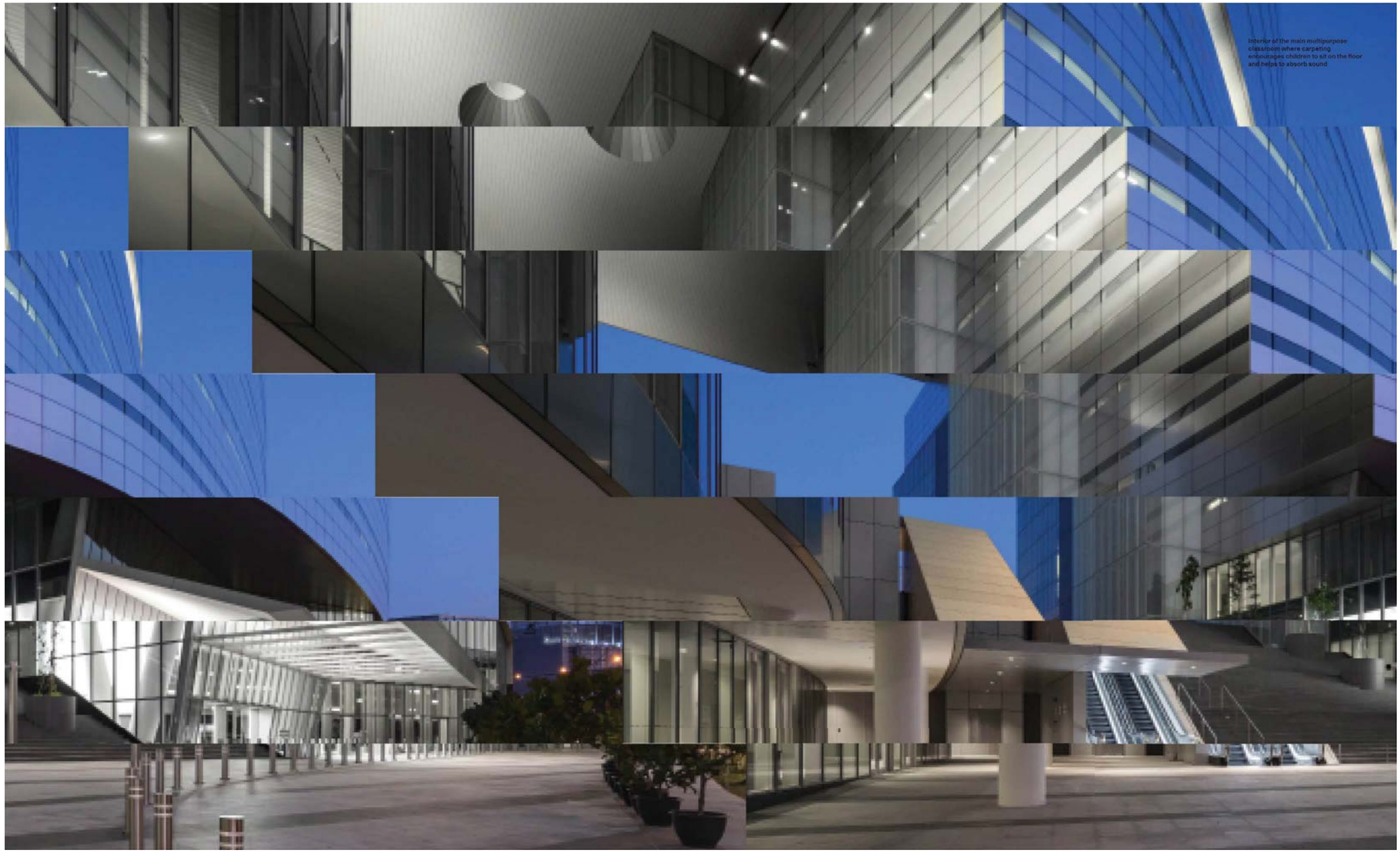
Model of the Media Lab Complex

The original MIT Media Lab building, designed by I.M. Pei & Partners and inaugurated in 1985, was dedicated to research at the forefront of the 'digital revolution'. Unconstrained by traditional disciplines, the lab fosters a unique culture of learning by doing, reinventing how humans experience technology. It is supported by an international consortium of corporate sponsors from a wide range of disciplines.

Maki and Associates' Media Lab expansion, completed in 2009, overlooks the Charles River and Boston skyline. Spatially integrated with the original Pei structure, it adds a variety of flexible spaces supporting the Lab's unique interdisciplinary research programmes. The six-storey addition is visible from Boston's Back Bay – its diagonal, curved, cubic glass and aluminium forms distinct against the lower limestone and brick MIT context. But at the ground level, the Media Lab maintains a strong relationship to the larger campus via its integration with the 'infinite corridor' (a series of connected interior spaces stretching across the Institute).

Despite its modern material palette, the expansion exhibits a classical tripartite composition evident in many older campus buildings. A five-foot podium finished in Roman Basaltina stone forms the building's base. A glazed curtain wall assembly with horizontal aluminium shading profiles clads the research labs at the building's *piano nobile*. Finally, a group of celebratory public spaces for the Media Lab and MIT at large (including a winter garden, event spaces and roof terraces) forms the building's crown. Internally, two centrally located atria interconnect the research and public spaces within the old and new buildings, setting the stage for informal social interaction and chance encounters.

Beginning at the entrance lobby, students and researchers experience the Media Lab Complex as a vertical street with a sequence of town squares, all connecting back to MIT's infinite corridor. Meanwhile, the outside community experiences it via the fully glazed labs and atria, putting research on display during the daytime, and creating a muted, lantern-like glow in the evening. This openness has been a welcome addition to the campus, where research is typically hidden behind closed doors – and has made the Complex a popular campus destination both for the larger MIT community and its dedicated researchers.



Interior of the main multipurpose classroom where carpeting enbourages children to sit on the floor and helps to absorb sound

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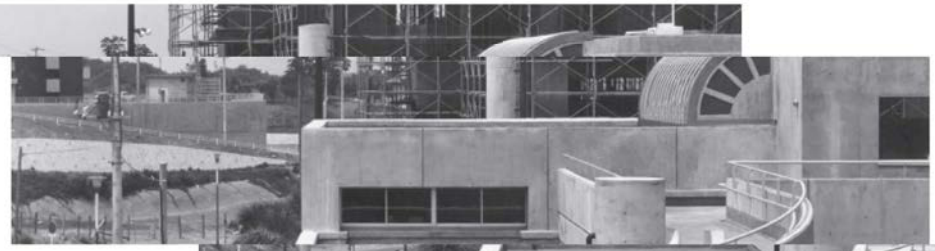

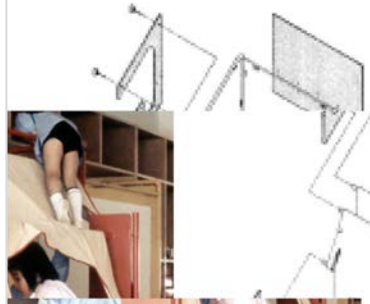

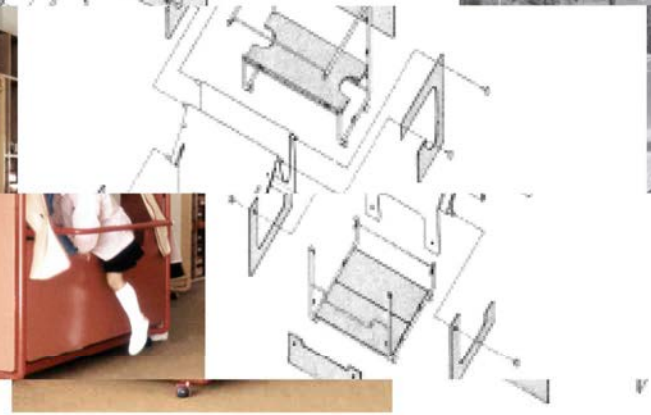

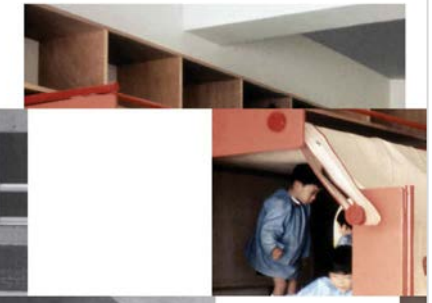

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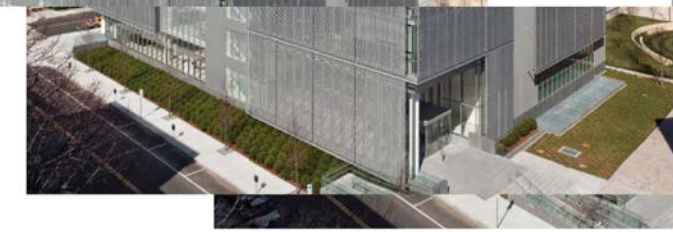
Campus pian for the MIT Media Lab Complex

MIT Media Lab Complex plan

Beginning at the entrance lobby, students and researchers experience the Media Lab Complex as a vertical street



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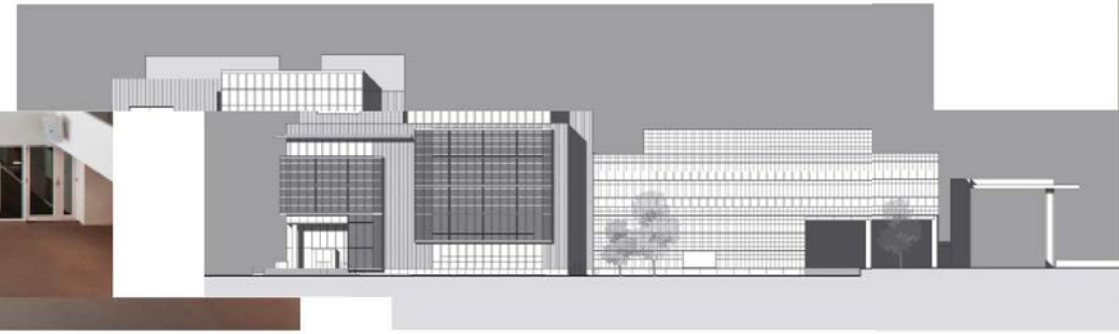
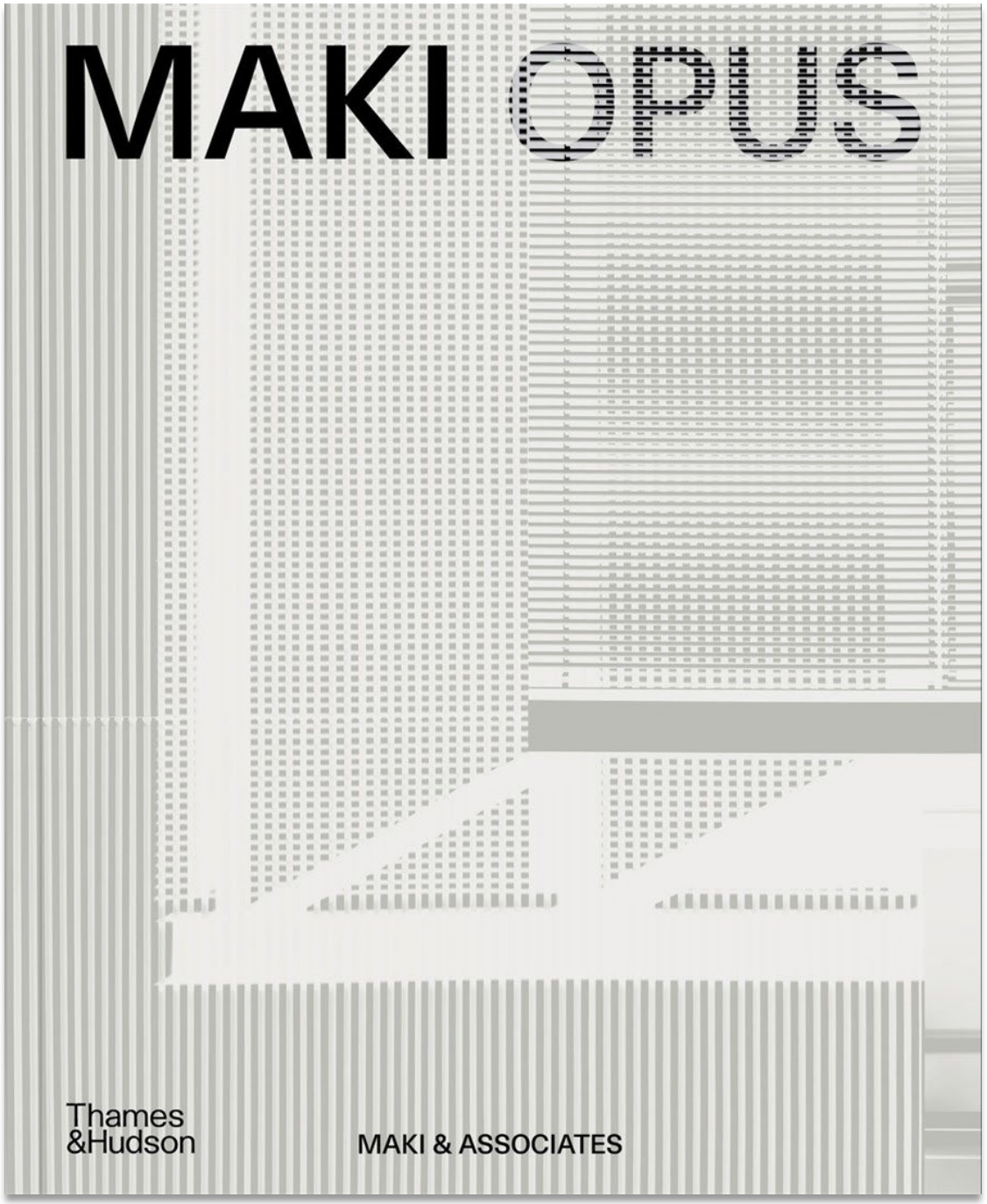


Elevation sketch for the Media Lab Complex



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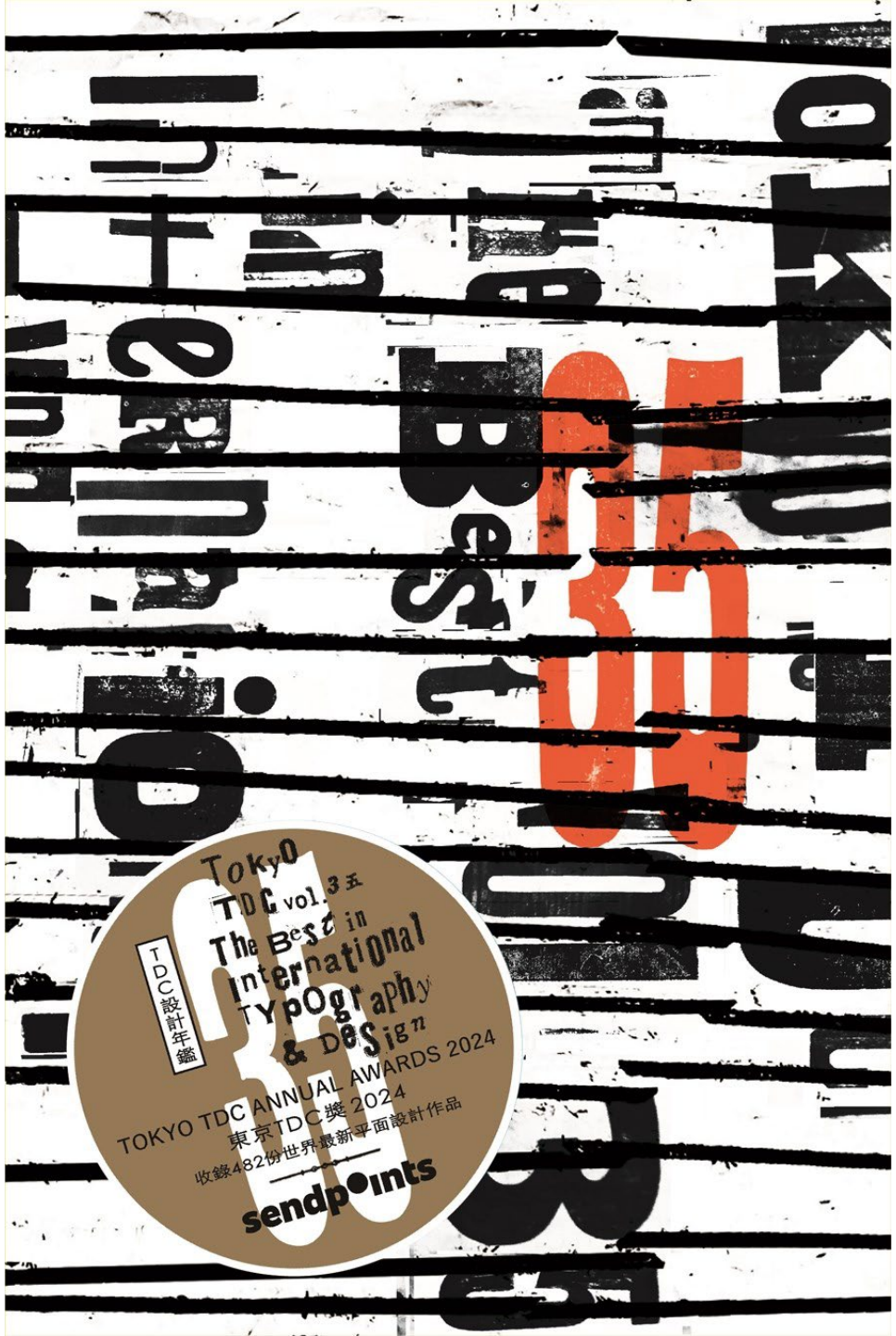
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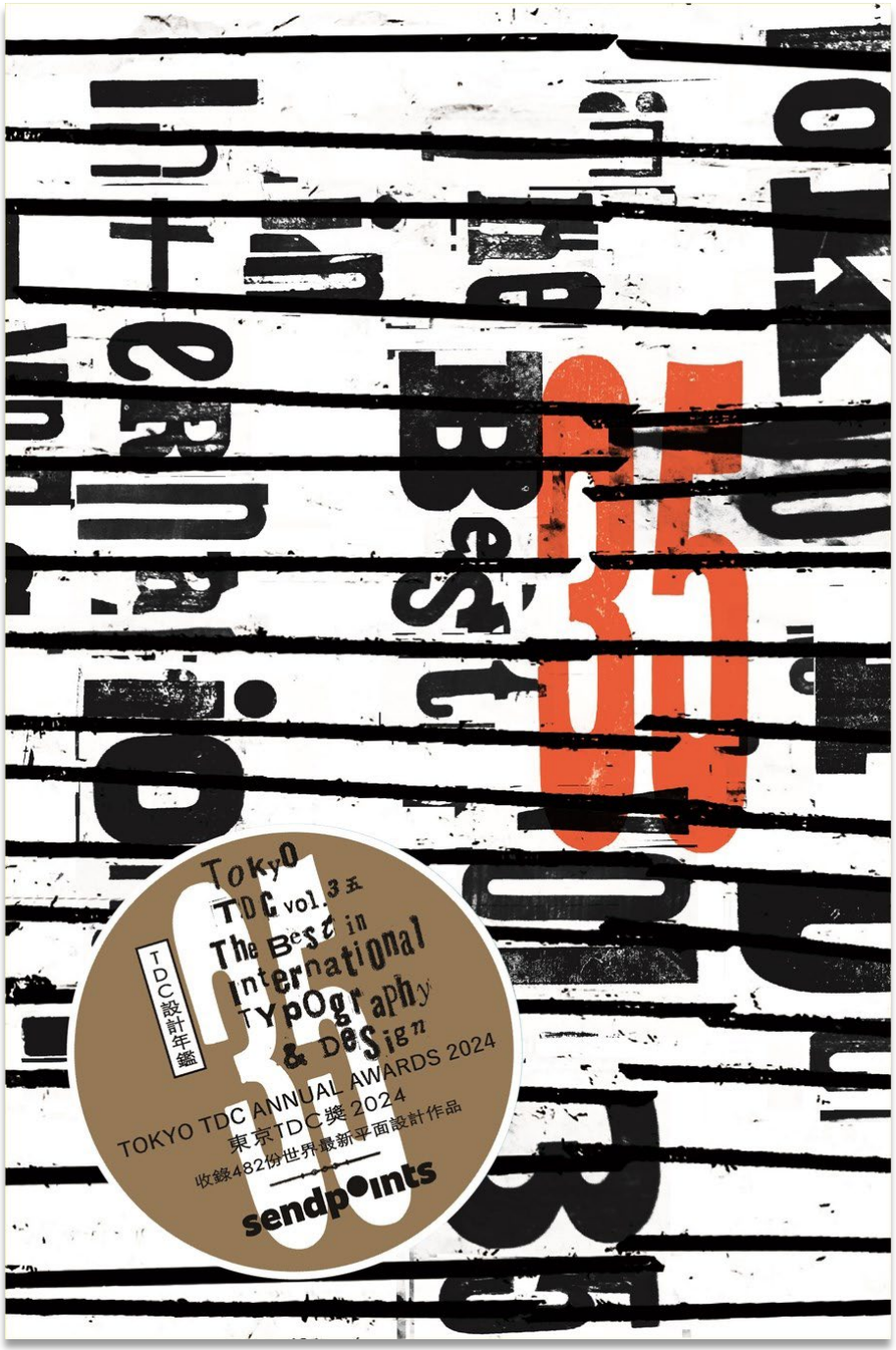

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Grand Prize 001 Experimental work
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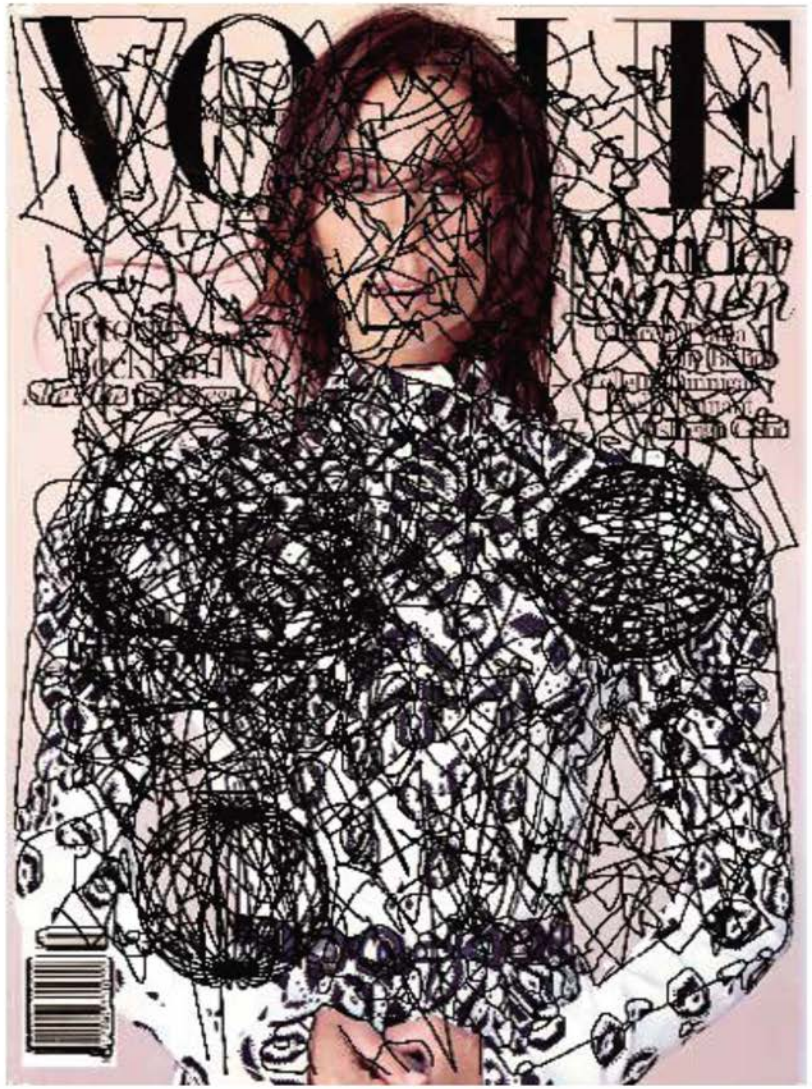

447 Poster
TD. AD. D. 山口崇多 Agata Yamaguchi
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448 Mark & Logo, VI
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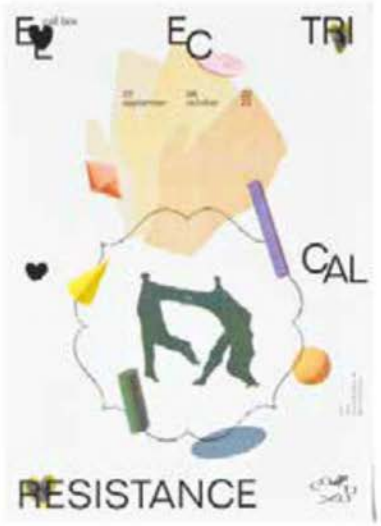
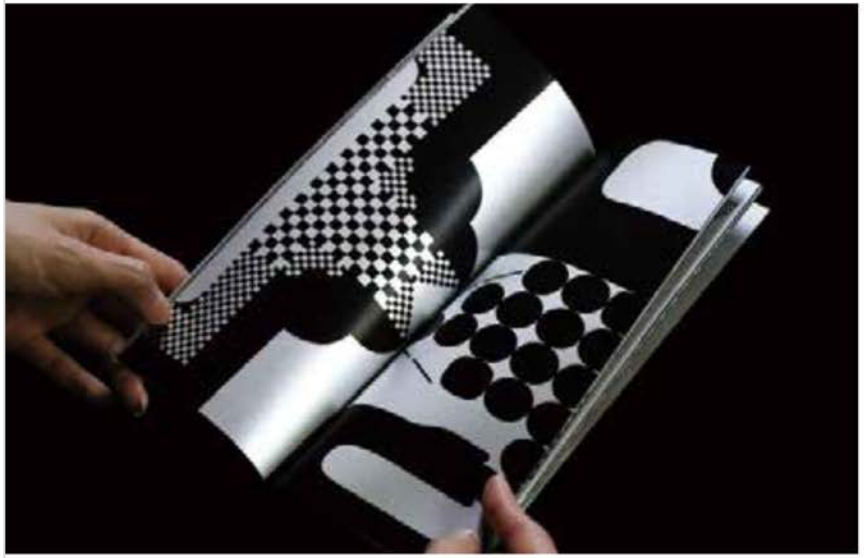
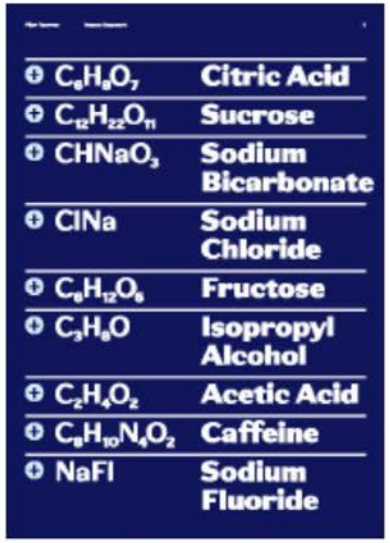


160 Booklet
TD. AD. Cheng Jialong
CL. Non Client

161 Type design
TD. Natasha Jen, Partner, Pentagram
T. Jeremy Mickel / MCKL
D. Daniel Koppich / Alex Hulme / Jack Fahnestock
CL. Pfizer
PT. Pfizer Tomorrow





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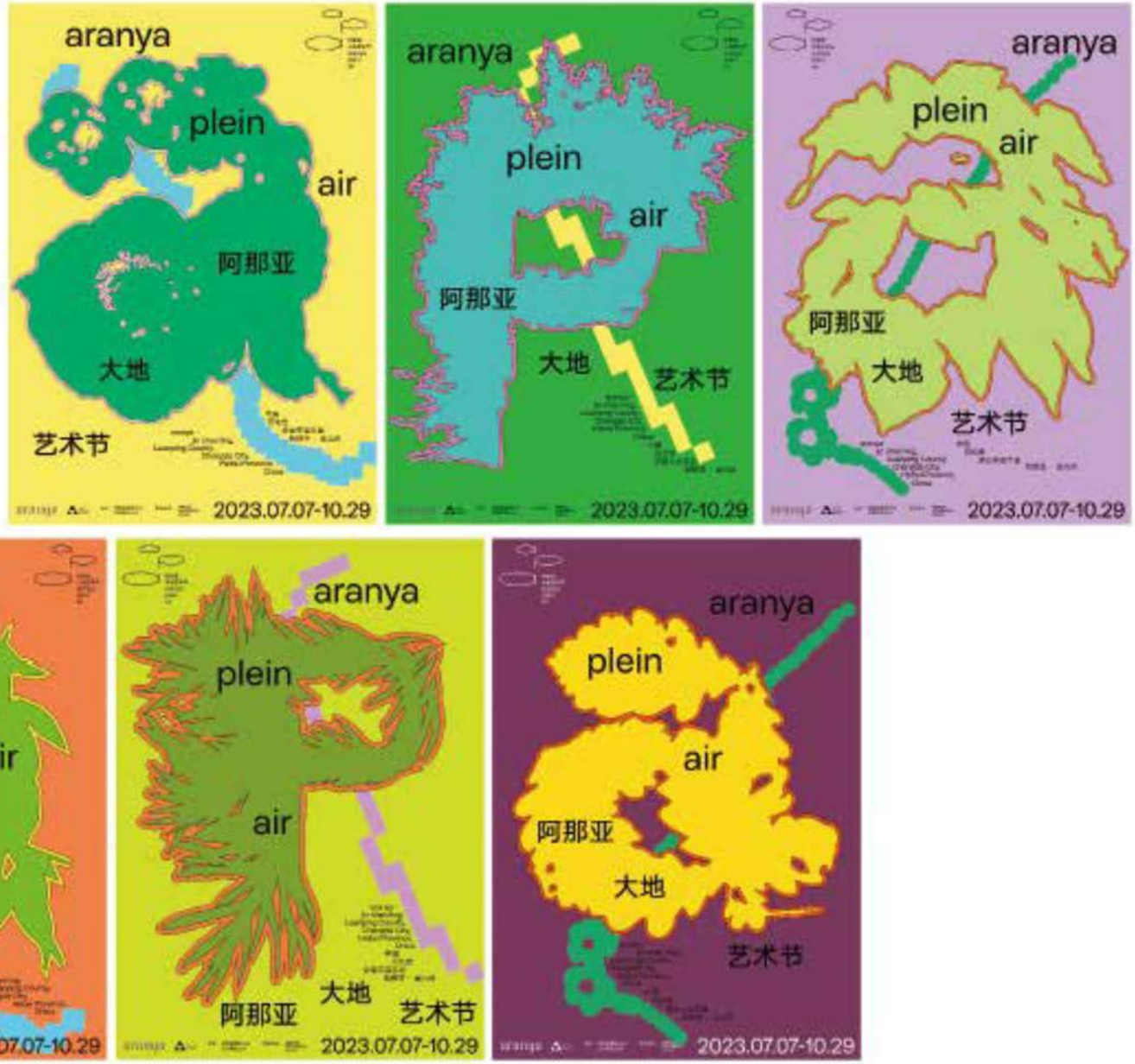

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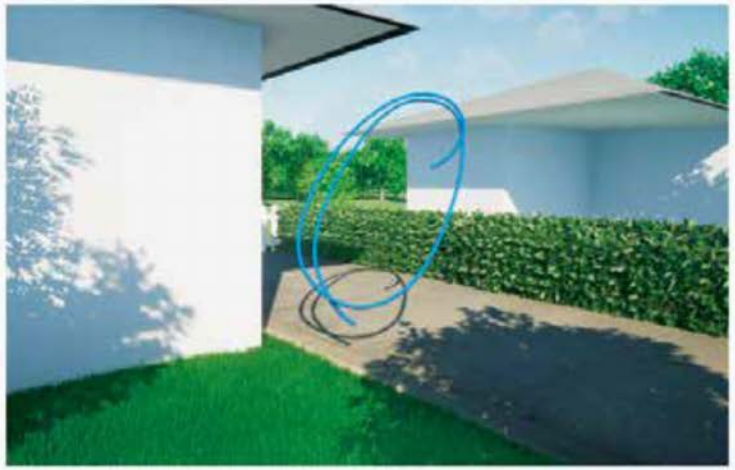

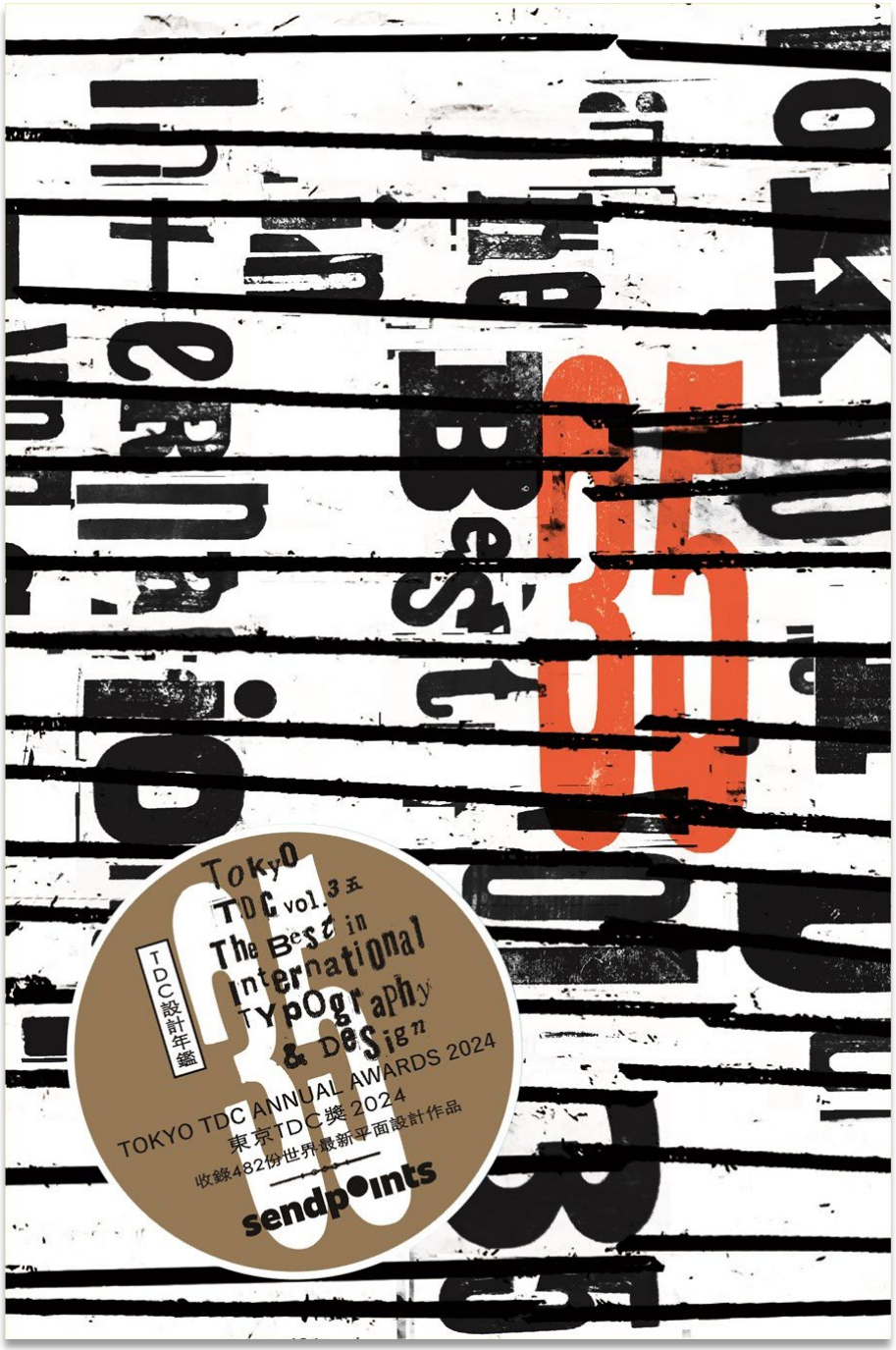

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World of Art

The Body in Contemporary Art

Sally O'Reilly

Thames &Hudson

The Body in Contemporary Art

Sally O'Reilly

A comprehensive, international, and critically praised survey of the body's role in contemporary art, fully revised, updated, and featuring full color illustrations throughout.

- A new edition of Sally O'Reilly's authoritative text, extensively revised since its first publication with the addition of chapters on clothing, work and economics, the nude, and illness.
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- Considers a wide range of intersecting art historical, socio-political, and cultural contexts.
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- c. 236 illustrations

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Max Raphael commited suicide. Truman Capote commited to liquid Logic because he Never My Soul
was a voyeur. Bas Jan Ader vanished with the Ocean Wave.
Dear Max Raphael:
A Nose is a Phallus.
Can u breeze when
u fuck me?
Culture: Creating Order
around the wound.
The Logic of Lepers:
as a woman I follow my
vagina, there are no
other guides or lines,
no travel guides, no
longitude. The Work lies
in others, bigotry.
Is a computer a
vagina to fuck
into?
Dataspace?
Dear Max Raphael
do you feel it
when I gangle you?
On the 4th of July 1982
Max Raphael
descended into
Heaven.
Marilyn Monroe was
still alive.
Truman Capote
never finished
a book after
"In Cold Blood".
Dear Max Raphael:
a vagina is not
passively awaiting
the phallus, but
actively. If she
wants to.
Would I have
saved you in 1952
on the French
contemplationscamp?
Could I?
Bas Jan Ader disappeared
in the water.
An uninterrupted cancerous
2005: Tate Modern
Camden Arts
Center
Fucking Tumors. Where
is there still enough
sperm in the obscene
to tease open the
cancer scars of
Günter Brus?
Let's have a male
victim.
Dear Günther:
Boys don't
cry!
Shouts Brendan Teena
from Heaven.
I know, replies Günter
bleeding heavily, he can't
cry enough.
When u see a man with his pants down u see what u did not want to see.
Did you really want to know the size?
THE CRUEL TRUTH: SIZE DOES MATTER AGE DOES MATTER!
Ocean Wave
Kurtlog Hamsun.
Hanum Fazrack.
The not so hysterical woman:
painted the bloody sofa;
Analyze this
dear Sigmund
she graffitied on the carpet
with wine. Red wine.
Yes love, I did have my teeth
under the vagina dentata.
Philip Roth fucked Dorothy Lamour
with a bat.
Very Sayonara.
Was Max forwarded a
voyeur in Mallorca?
The woman on the street
who does not to play
here rent-children raped
in front of her parents
eyes, she says, 350 €
she says. Eyes like
plates: you wouldn't sell
your body, she says.
Her child is sick.
I give her ten Euros.
Is she telling the truth
As I tell the truth.
Let's go to the beach, she
says. Let's don't sit
next to the man she
says. I've seen things
with my young eyes
she says. For 50
Euros, would I have
a new friend?
For 350 a month?
Talking about little
sums is obscene.
Let's talk about
Mathias Weischer.
Let's put Matt Wischer
in a cage with Günther
Brus & see who survives.
John Cage. Lenin.
Let's have a party. Perry
Smith, In a row again
with Truman. The show.

Savon de Corps

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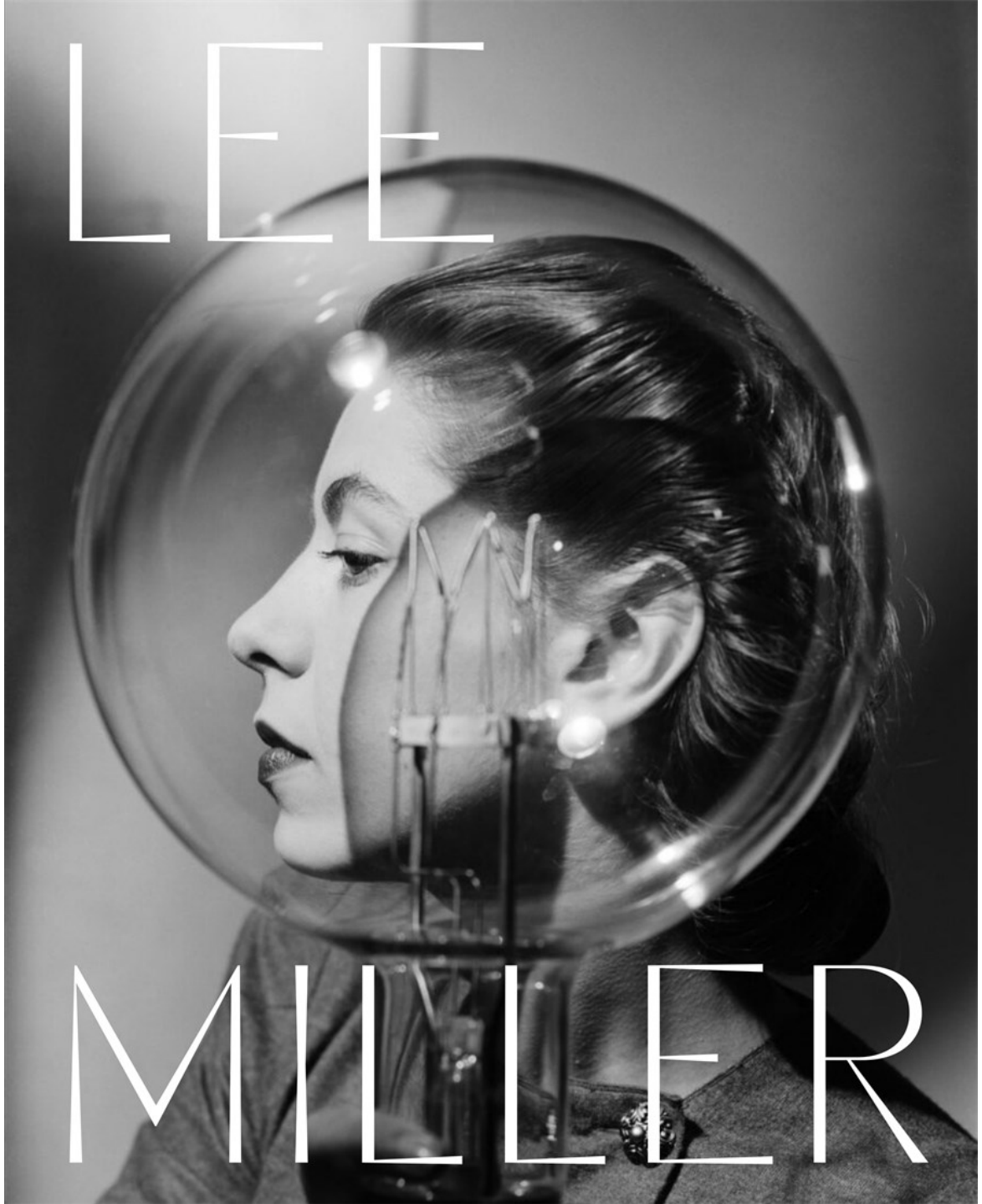
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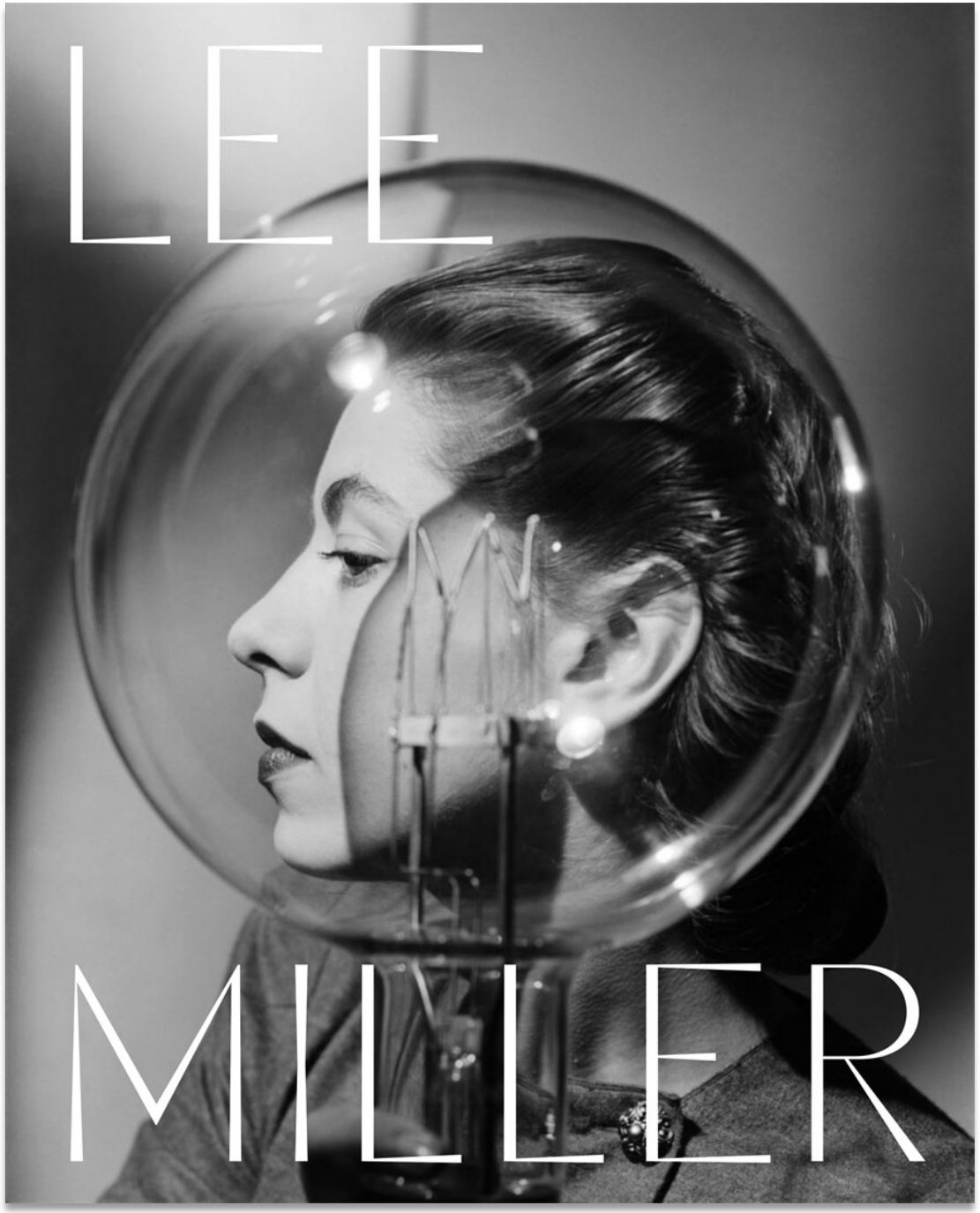
MILLER



Lee Miller
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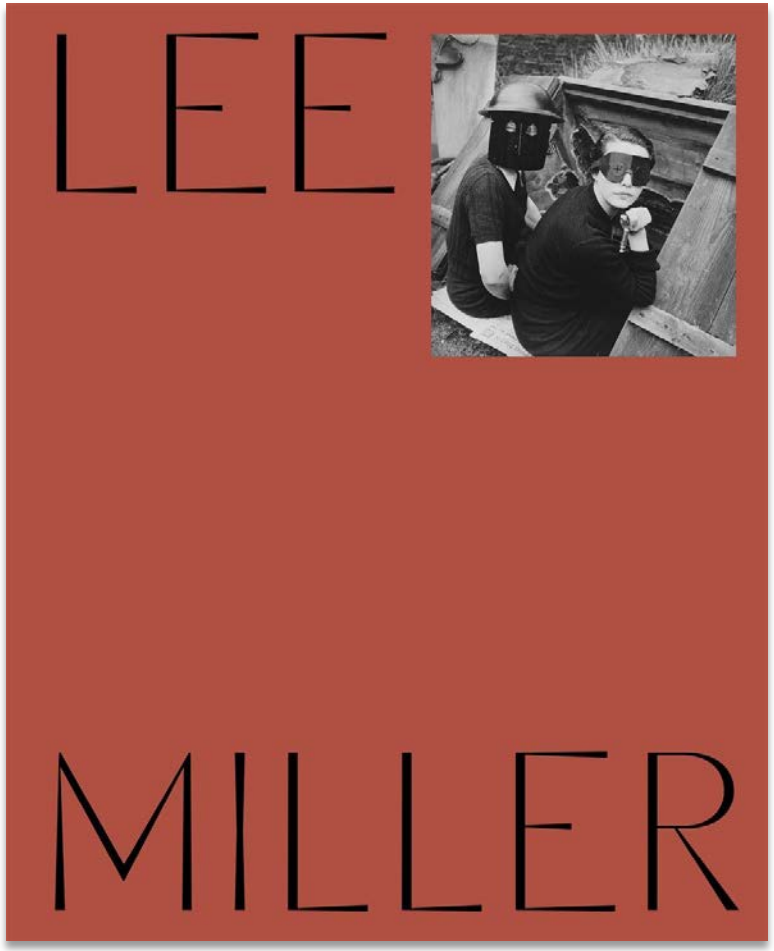

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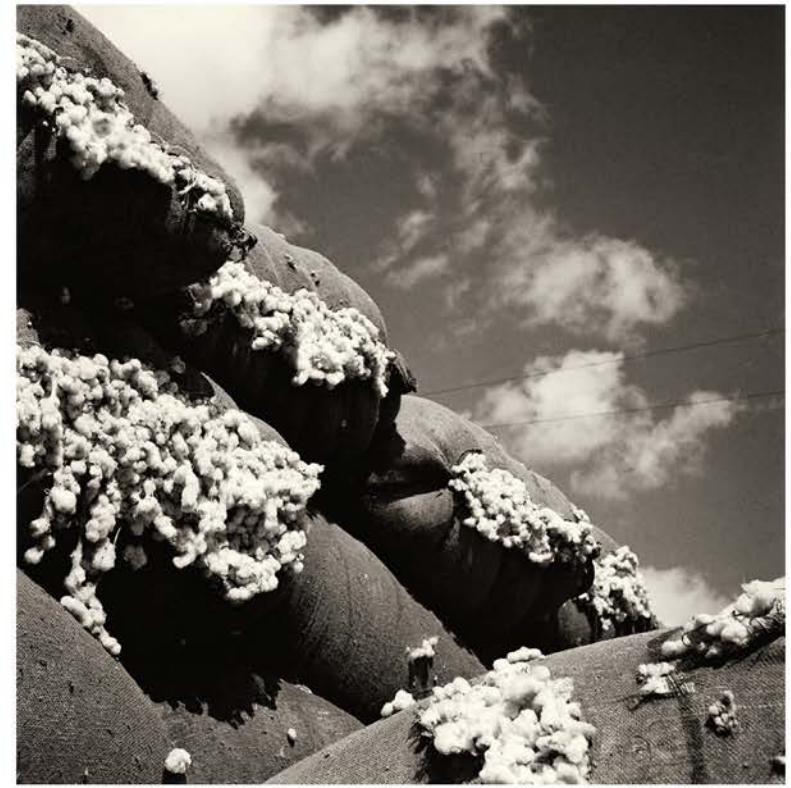
HERE IS VOGUE, IN SPITE OF ALL

Leaving behind her life in Egypt, Miller arrived in London in September 1939 at the outbreak of war. Disregarding advice from the American Embassy to return home, she set about finding herself work. As an American citizen, however, she was initially ineligible for war service and so presented herself as a photographer to British *Vogue* (known informally as 'Brogue'). At this point, Miller was considered a relative novice by the London fashion team: although she had apprenticed in the Paris 'Frogue' studio in 1930 and had published fashion photographs in the early 1930s, she had never been on a magazine's staff and had been out of that world for more than five years. Nonetheless, with characteristic chutzpah and determination, she began volunteering at the studio until editors Betty Penrose and Audrey Withers agreed to take her on, on a trial basis.[1] By the end of 1940, with more established figures absorbed by war work, she was assuming a leading role in each issue. Indeed, by the following summer, Withers felt Miller had 'borne the whole weight of our studio production through the most difficult period in Brogue's history.'[2]

The continued publication of *Vogue* was seen by the British government as vital for women's morale – and identified as a potent agent of state persuasion. *Vogue*'s women readers were affluent and educated, influential within society, and the magazine was therefore seen by the Ministry of Information as a critical messaging tool. In 1939–40, when the government wished to keep women shopping as much as possible to protect the economy, *Vogue* exhorted women to spend; later, as clothing rationing was introduced, restraint and economy became the watchwords. These rapid changes and restrictions affected *Vogue* too, as paper rationing

Model with lightbulb, *Vogue* Studio, London, c.1943

Untitled (Bleached snail shells), Western Desert, Egypt, c.1936



Untitled (Cotton sacks) (also known as *Cloud Factory*), Asyut, 1939

began early in the war, in September 1939: the magazine dropped from fortnightly to monthly, slimmed down its page count, and capped subscriptions.

In the war years, women's lives changed irrevocably as they flooded into the workforce, many for the first time; by mid-1943, nine out of ten single and eight out of ten married women aged between nineteen and fifty were working in industry or the forces.[3] Under the leadership of Withers, who took over from Penrose as editor in spring 1940, *Vogue* encouraged streamlined wardrobes and women's new professional roles even as it urged them to maintain high standards of feminine chic: 'This business of looking beautiful is definitely a duty', announced a typical editorial in August 1942.[4] A similar upbeat tone was struck when *Vogue*'s offices on Bond Street were bombed in September 1940: Miller's photographs of the damage were published with the headline 'Here is Vogue, in spite of all!'[5]

Miller's work for *Vogue* was produced in the context of dramatically shifting social and sartorial codes, but also the immense practical and emotional difficulties of wartime life. She wrote to her parents in early 1941, describing

> three months of solid hell at night --- and harrowing by day to get to work by some crazy route --- to count noses to see if everyone had really lived thru it --- it became a matter of pride that work went on --- the studio never missed a day --- bombed once and fired twice --- working with the neighboring buildings still smouldering --- the horrid smell of wet charred wood – the stink of cordite --- the firehoses still up the stair cases and we had to wade bare foot to get in ... Little restaurants producing food on a primus stove --- carrying water to flush toilets and whoever could, taking the prints and negs home to do at night if they happened to have the sacred combination of gas, electricity and water, intact.[6]

With no professional models available, no resources to build sets or even repaint them, and with clothes dramatically reduced in cloth allowance and ornamentation, Miller's creative imagination kicked in as she made images that retained a sense of fun and glamour. In addition to her modelling experience, Miller relied on her training in theatre design and lighting to create effects with minimal resource. Many of her photographs draw on surrealist strategies: shadows, solarisations and double exposures bring strange beauty, adding something fresh to plain clothing and backgrounds. Long intrigued by photography's ability to dissolve the distinction between animate and inanimate forms, she deployed porcelain sphinxes, inflatable fish, taxidermy giraffes and pompous architectural sculptures to add a humorous, uncanny frisson. As hats were not rationed, Miller did many hat features, sourcing props such as picture frames to add flair. Her skills were also brought to the task of popularising short haircuts after the Ministry of Labour appealed to *Vogue* for help with headlice among factory workers.[7] Although the war is rarely represented explicitly in fashion images, one exception is an unpublished 1941 photograph of BBC presenter Elizabeth Cowell standing in the bombed ruins of London's Middle Temple.[8]

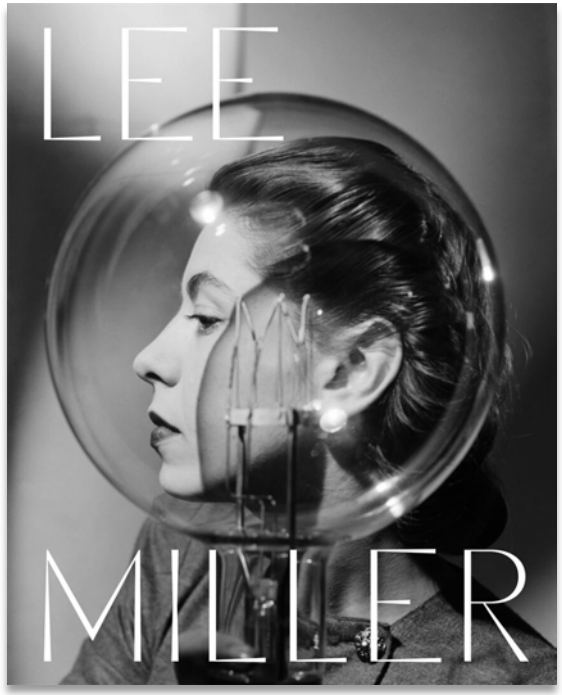
Most exciting for Miller, who was always interested in new technologies, was the opportunity to experiment with Kodachrome colour. Fascinated by the interplay of hues, she conducted research at the cinema, seeing technicolour films several times over ('Carmen Miranda makes up for a lot – and since I'm doing color pix myself, it behooves me to study what these millionaire film companies have learned the hard way about it all.')[9] Her first colour image was published in October 1943 and her first colour cover in April 1944 – a breakthrough for *Brogue*, which had previously taken its colour pages from the New York studio. HF

Fire masks, Downshire Hill, London, 1941

Woman with hand on head (also known as *Coiffure*), Paris, 1931

ABOVE *Condom* (also known as *Hands*), Paris, c.1930
BELOW *Untitled (Hand in silhouette)*, Paris, 1931

Lee Miller
Tate Publishing



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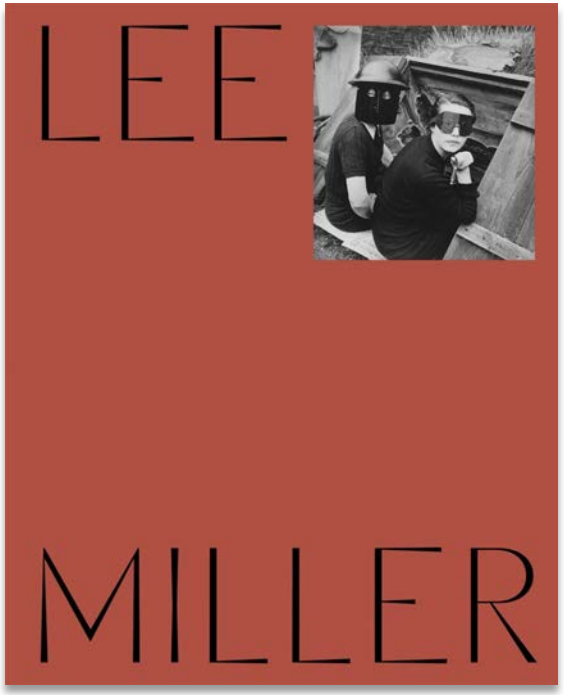

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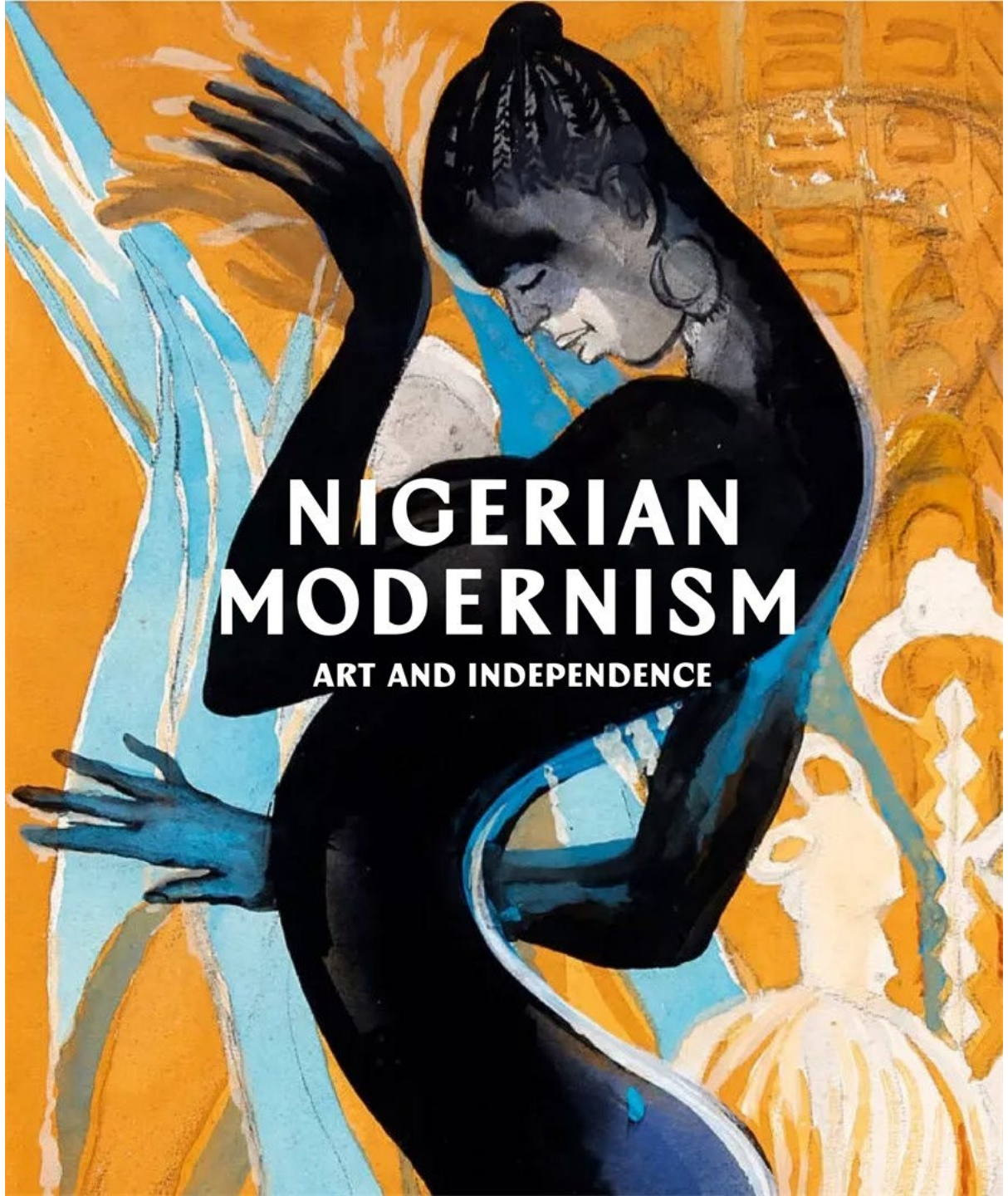
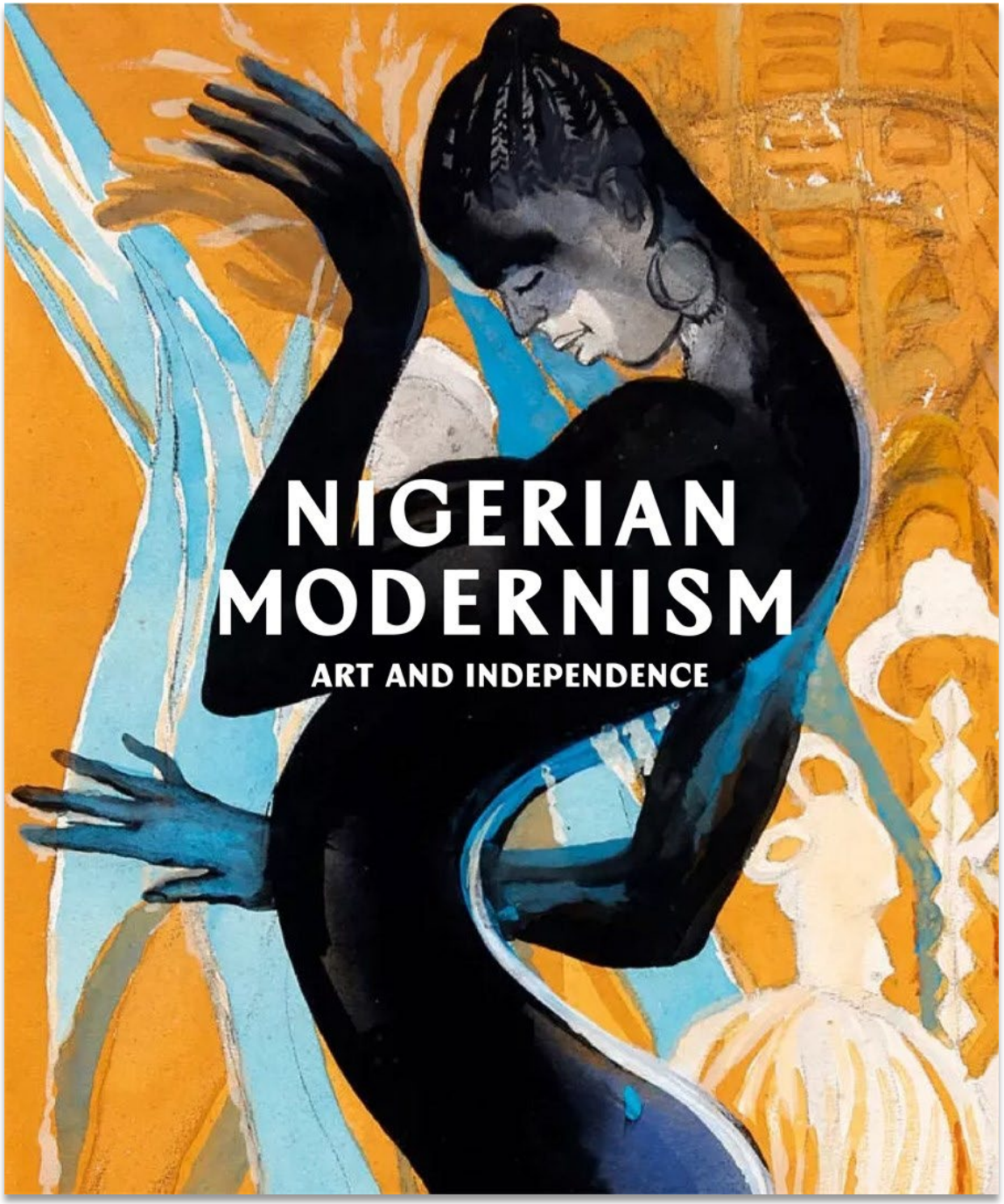


NIGERIAN MODERNISM

ART AND INDEPENDENCE



Nigerian Modernism

Art and Independence

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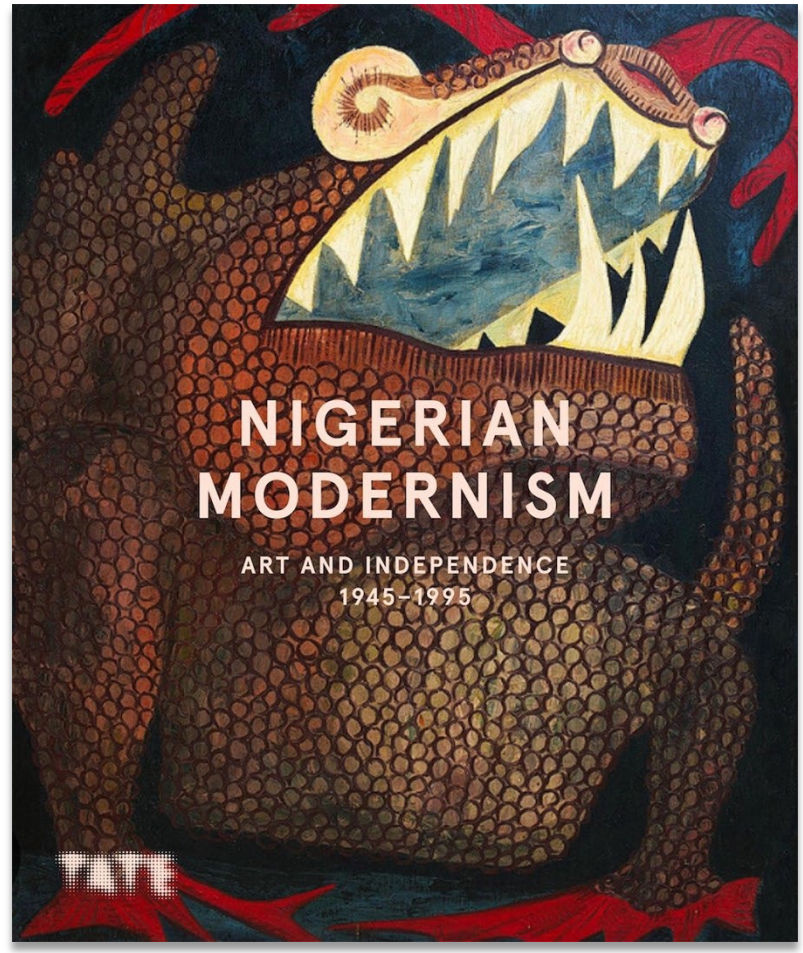

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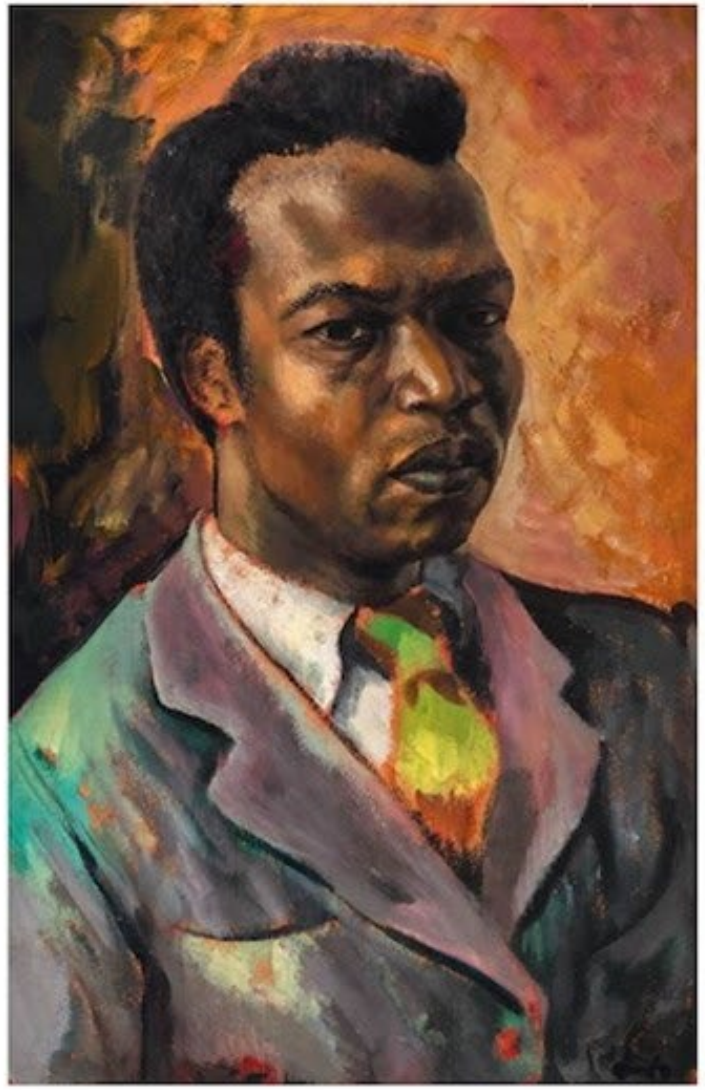
OPPOSITE PAGE
Felix Idubor
Head of a Girl c.1958
Wood, 21 x 12

ABOVE LEFT
Lamidi Olonade Fakeye
Male Figure with Drum and Headdress
Date unknown
Wood, 33 x 9.5

ABOVE RIGHT
Lamidi Fakeye
Osha Sango c. 1960s
Wood, 40.6 x 11.4



Ben Enwonwu, *Self-portrait* 1946, Oil on board, 50 x 33

AGENTS OF CHANGE: COSMOPOLITANISM AND ANGLO-NIGERIAN CULTURE IN THE ART OF AINA ONABOLU AND BEN ENWONWU

Sylvester Okwunodu Ogbechie

The careers of two pioneer modernists, Aina Onabolu (1882–1963) and Ben Enwonwu (1917–1994), provide a fascinating lens through which to explore the role of cosmopolitanism and Anglo-Nigerian colonial culture in the emergence of modern Nigerian art. Here, I evaluate how both artists were shaped not just by national identity but by the broader forces of colonialism and global modernism. Rather than treating them simply as national icons, I track their emergence in cosmopolitan Lagos and Onitsha, and ask what it meant for them to paint like Europeans in a colonised African world. Easel painting, after all, was not just a new medium; it was a visual technology – a vehicle of Western modernity steeped in the economics and ideology of capitalism. Yet, in the hands of these artists, it became a tool of both assimilation and resistance. Their careers reveal how modern African artists used imported forms to craft new expressions – mirroring, challenging, and reimagining the world around them under the long shadow of colonial rule.

Onabolu and Enwonwu are key figures in the history of modern African art and there is much debate among scholars about how nationalism and global modern art unfolded in their careers and specific historical contexts.[1] Onabolu was the first Nigerian to receive a formal education in art and the country's first art teacher. He also produced the first critical essay on modern Nigerian art.[2] Originally self-taught, Onabolu studied art at St John's Wood Art School in London in 1920 and at the Académie Julian in Paris in 1922 before returning to Nigeria, where his practice unfolded over the next four decades. He used his paintings to counter prevailing colonialist dogma that Africans were incapable of mimetic representation in art by becoming a renowned portrait painter.[3] Ben Enwonwu was the first Nigerian and Black African to gain international fame and a global reputation as a modern artist. His practice unfolded in Africa, Europe and North America and was inserted into a transnational pan-African struggle for emancipation from colonial rule, in which African nationalists, Black British subjects and African American civil rights activists all co-opted the artist as a major figure of global Black aspiration.[4] His international acclaim proffered a vision of glamorous professional practice that helped validate fine arts as a respectable pursuit in Nigeria.

My analysis of both artists highlights Onabolu's pioneering adoption of easel painting and Enwonwu's role in defining a culture-specific yet expansive idea of modern African art in colonial Nigeria. Colonial and Anglo-Nigerian culture played out differently in the cosmopolitan cities of Lagos and Onitsha, and so we can evaluate their divergent impacts on how Onabolu and Enwonwu interpreted the idea of modern art in their careers.

COSMOPOLITAN LAGOS AND THE ANGLO-NIGERIAN ELITE

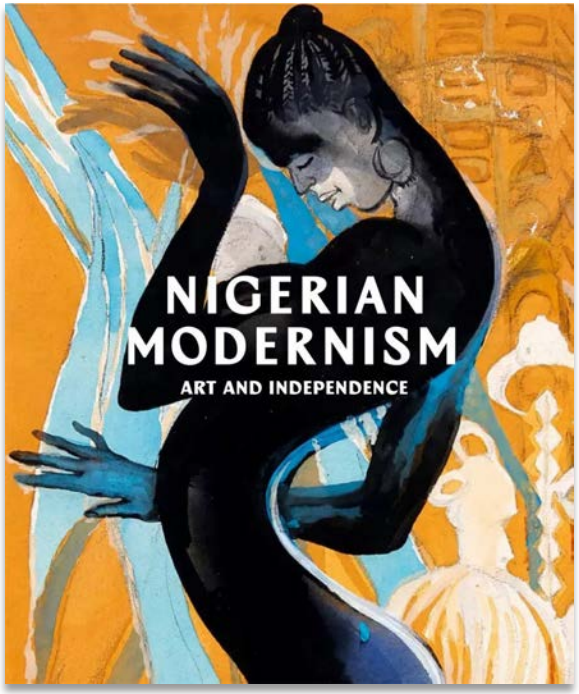
Lagos was the premier site for the development of Nigerian nationalism and played a vital role in shaping the history of modern Nigerian art. As Nigeria's biggest city, Lagos has been at the heart of the country's modern art story. It brought together key collectors, art galleries and networks of local and international institutions that shaped and sustained Nigerian modern art from the very beginning.[5] The city began as a war camp of the Benin Kingdom in the fifteenth century and was encountered by the Portuguese

OPPOSITE PAGE
Ben Enwonwu
Black Culture 1986
Gouache on paper
78 × 53

ABOVE
Ben Enwonwu
Negritude 1976
Gouache on paper
74 × 51

Nigerian Modernism

Art and Independence



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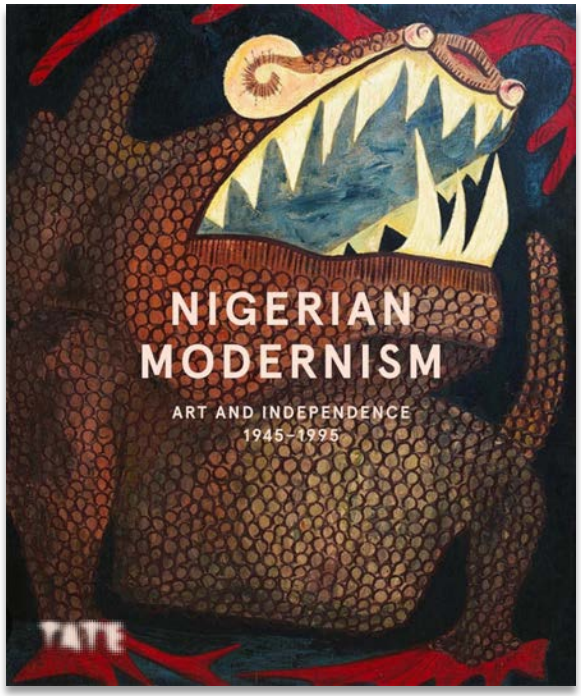

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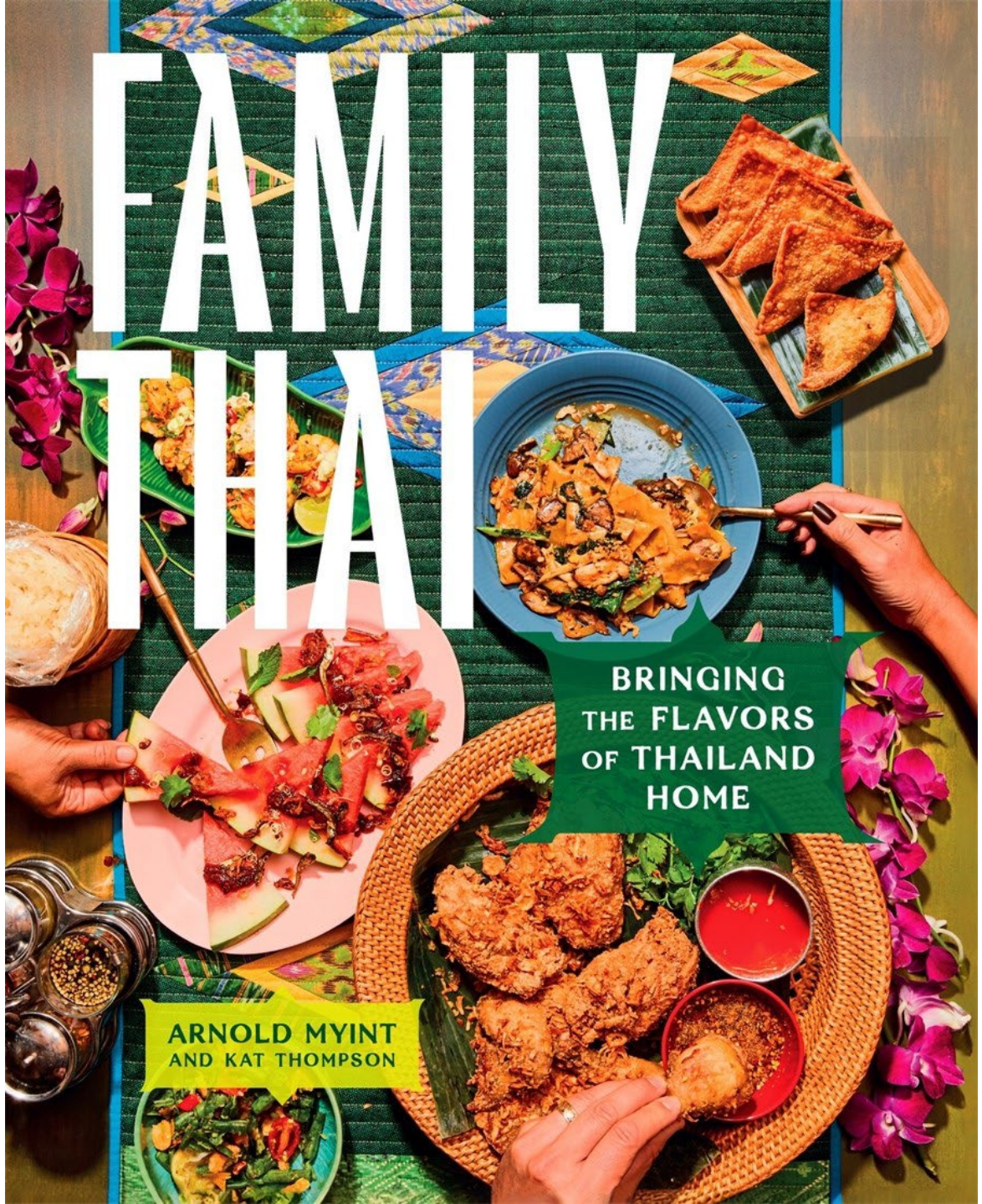
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BRINGING THE FLAVORS OF THAILAND HOME
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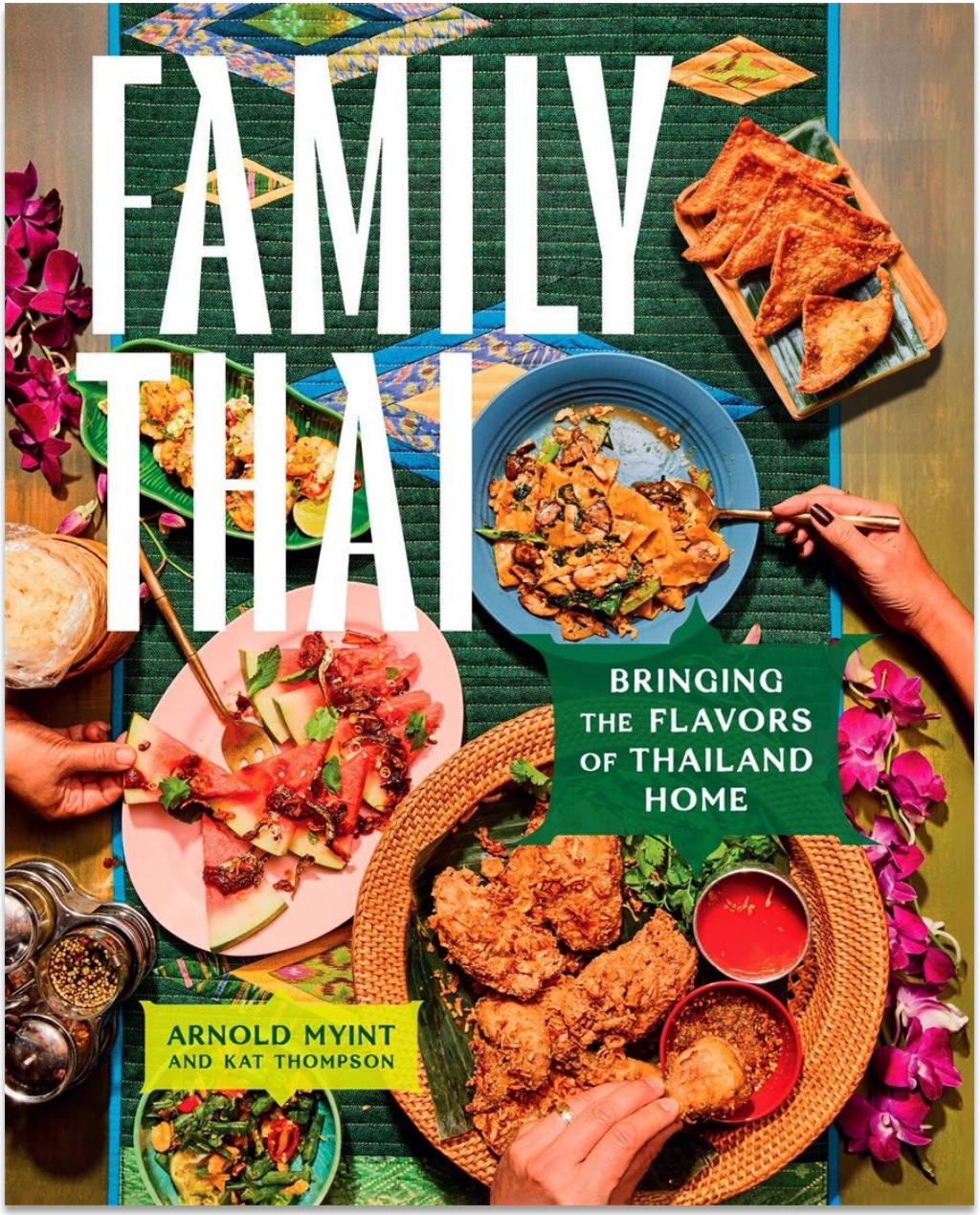
AND KAT THOMPSON



Family Thai

Bringing the Flavors of Thailand Home

Arnold Myint

James Beard–nominee and chef of the Thai restaurant International Market in Nashville, Arnold Myint shares how to make the Thai food he grew up with in a cookbook that is approachable yet packs a punch of flavor.

- In *Family Thai*, Arnold breaks down an often-intimidating cuisine into
- accessible building blocks for every home cook, beginning with pantry staples—what's fish sauce? what are the differences between soy sauces?—and moving on to teaching readers essential skills like how to steam the perfect sticky rice or how to make their own noodles if they can't find them stocked nearby.
- Myint's love for his mother and her restaurant International Market shines in this book, which shares favorite recipes and moving stories that will appeal to both local fans and anyone who can relate to their story of immigration and building a home in a new place.
- Myint—and by extension, his drag queen persona Suzy Wong—are connected with friends in the drag community like Manila Luzon (1.4 million followers on Instagram) and Trixie Mattel (3.1 million followers on Instagram), and celebrities including Andy Cohen, Bobby Flay, and Carla Hall.

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Mom's Eggplant Curry

Serves 4 to 6

Like a good bottle of merlot and a wheel of Parmigiano-Reggiano, this dish gets better with time. Yes, it already tastes great on day one (and you won't be able to resist having a bite because it's so savory). But on day four, this tastes *amazing*—the eggplant breaks down and mingles with the beef and becomes what I can only describe as a red curry version of baba ghanoush meets beef stew. It's simple, easy, and feels like you're eating at a Thai restaurant in Marrakesh. As it was the easiest type for my mother to find, she used Italian eggplant for this dish, as I still do at the restaurant. I love how it continues to break down over time almost to mush. However, at home, I've adapted to include a second textural dimension with firm Thai eggplant. This is a cool recipe for eggplant lovers, and honestly, any variety you find at the market will work.

Kosher salt

6 cups (480 g) cubed Italian or Japanese eggplant (1-inch / 2.5 cm cubes)

¼ cup (60 ml) neutral oil, such as sunflower

2 tablespoons red curry paste

1 pound (455 g) sirloin or chuck steak, trimmed and thinly sliced (optional)

4 Thai eggplants (210 g), quartered (optional)

2 tablespoons oyster sauce

1 teaspoon sugar

½ teaspoon Magic Powder (aka Asian chicken bouillon)

2 jalapeño chiles, thinly sliced

Steamed Rice (page 000), for serving

Bring a medium saucepan filled three-quarters with salted water to a boil over high heat. Add the Italian or Japanese eggplant and cook until reduced in size and starting to turn translucent, 6 to 8 minutes. Drain and transfer to a paper towel–lined baking pan.

Heat the oil in a large skillet over high heat. Add the red curry paste and cook, stirring, until fragrant, about 1 minute. Add the steak and Thai eggplants, if using, the oyster sauce, sugar, and magic powder and cook until the beef is cooked halfway through, about 2 minutes. Reduce the heat to medium. Stir in the boiled eggplant and cook until the eggplant releases its liquid and is tender, 8 to 10 minutes. Just before serving, fold in the jalapeño chiles. Serve immediately. Store leftovers in an airtight container in the refrigerator for up to 3 days.

Bacon Pad Krapao

Spicy Bacon Basil Stir-Fry

Serves 4

When Thais don't know what they're in the mood to eat, they order pad krapao. An undisputed favorite in Thailand for everyone—college students, parents who need to fix something quick for dinner, streetside vendors—it takes less than fifteen minutes to come together, and the result is what all good Thai food should be: fragrant, punchy, and as spicy as you want it to be. The fun thing about krapao is that you can use any kind of protein. Minced pork and chicken are traditional, but as a true Southern man, I've adapted this recipe to use locally sourced bacon. The bacon I get from Tennessee farms is divine against fresh Thai basil, the heat of Thai chiles, and the garlicky sauce that coats each piece of pork. Crown this dish with a runny fried egg like the queen that she is.

For the krapao sauce:

- 2 tablespoons oyster sauce
- 2 tablespoons black soy sauce
- 2 tablespoons fish sauce

For the bacon pad krapao:

- 4 ounces (340 g / about 3 slices) thick-cut bacon, cut into 1-inch (2.5 cm) pieces
- 8 ounces (225 g) ground pork
- 2 tablespoons chopped white onion
- 1 tablespoon finely chopped garlic
- 2 to 3 fresh red Thai chiles, chopped
- 4 ounces (115 g) green beans, ends trimmed and cut into ½-inch (12 mm) pieces (about ¾ cup)
- ½ cup (65 g) coarsely chopped red bell pepper
- ½ cup (65 g) coarsely chopped green bell pepper
- ¼ cup (8 g) fresh Thai basil leaves, torn in half
- 1 teaspoon sugar
- ½ teaspoon ground white pepper

For serving:

- Steamed Rice (page 000)
- 4 fried eggs

MAKE THE KRAPAO SAUCE:

In a small bowl, combine the oyster sauce, black soy sauce, and fish sauce and whisk until combined. (You will have about 6 tablespoons sauce.)

MAKE THE BACON PAD KRAPAO:

In a large skillet, cook the bacon over medium heat, stirring occasionally, until it is partially cooked, 2 to 3 minutes. Using a slotted spoon, transfer the bacon to a paper towel–lined plate or wire rack.

Increase the heat to high and add the ground pork and onion to the pan. Cook, stirring occasionally, until the pork is two-thirds cooked and the onion is translucent, about 2 minutes. Add the garlic and chiles and cook until fragrant, about 30 seconds. Add the reserved bacon, the green beans, red and green peppers, Thai basil, krapao sauce, sugar, and white pepper and cook until the peppers are softened and everything is well combined, about another 1 minute.

TO SERVE:

Transfer to a platter and serve with steamed rice and fried eggs. Store leftovers in an airtight container in the refrigerator for up to 4 days.

Pad Kee Mao

Drunken Spaghetti

Serves 4

There are a couple theories about why drunken noodles earned their name. One is that spicy food is what you crave while drinking (this checks out—Thai people love spicy foods any time of day, but especially when they're drunk). Another is that they are the perfect hangover cure. Whatever the reason, you don't need a night out to enjoy this dish. To make it my own, I use an Italian ingredient, spaghetti, instead of the traditional rice noodles—Thai-talian fusion at its best. Spaghetti is actually a common variation in modern Thai cooking. It is so easy to work with and absorbs the garlicky, spicy notes of pad kee mao well. If you really want to lean into the fusion identity of this dish, pair it with a negroni or spritz!

- 1 tablespoon neutral oil, such as sunflower
- 6 ounces (170 g) large (21/25) shrimp, shelled and deveined
- ¼ white onion, sliced
- 4 ounces (115 g) gai lan (Chinese broccoli), stems and leaves, cut into 2-inch (5 cm) pieces (about 2 cups)
- 1 tablespoon chopped garlic
- ½ teaspoon chopped fresh Thai chile (about 1 chile)
- 8 ounces (225 g) spaghetti, cooked according to package instructions
- 1 Roma tomato (about 5½ ounces/155 g), cut into 8 wedges
- 1 cup (20 g) fresh Thai basil leaves
- ¼ cup (60 ml) oyster sauce
- ¼ cup (60 ml) black soy sauce
- 1 tablespoon fish sauce
- 1 teaspoon sugar
- ⅛ teaspoon ground white pepper
- Fried garlic (homemade, page 000, or store-bought)

In a large skillet, heat the oil over high heat until it shimmers. Add the shrimp and onion and cook, stirring, until the shrimp turns opaque and begins to brown, about 2 minutes. Add the gai lan, garlic, and Thai chile and cook, stirring, for 1 minute, or until the garlic is fragrant, being careful not to let the garlic burn. Add the spaghetti, tomato, Thai basil, oyster sauce, soy sauce, fish sauce, sugar, and white pepper and toss continuously until the tomatoes begin to break down and the Thai basil begins to wilt, about 2 minutes. If needed, add a splash of water to loosen everything up. Once the spaghetti is hot, transfer to a serving platter, garnish with fried garlic, and serve immediately.

Welcome to the building blocks of Thailand's exciting, multilayered flavors. I know for some, Thai ingredients can feel daunting, but don't worry, I'm here to walk you through it. And while some items might be unfamiliar to you, the good news is that once you have gathered a few key things, many of which last a long time and are affordable to buy or easy to make, this pantry will set you up for success in cooking out of this book.

Some ingredients used to be extremely challenging to find—trust me, my parents were cooking pad Thai with ketchup back in the seventies—but today we are lucky that with just a little effort almost every ingredient can be tracked down at a specialty market or online, if not at your regular grocery store. It will be so worth it to try to get your hands on these specific items. I travel all over the world, not just in metropolitan cities that have access to everything, and I never have a huge issue finding products. There's almost always a small Asian grocer somewhere if you let curiosity and an excitement to explore lead you. You also might want to think about reaching out to your local Thai restaurant to see if they'll sell you a bottle of whatever it is you need. I know I've never denied a sale to one of our patrons. Occasionally, there are acceptable alternatives, and I'll list them. But in other instances, substitutes won't do—and I'll let you know when that is as well. In addition, the majority of the dishes in this book can be made using the standard kitchen tools that you probably already own, but there are just a few special things that come in handy for Thai cooking that I suggest you consider investing in, which I'll also highlight in this section. Let's build your Thai kitchen!

A NOTE ON PHONETIC SPELLING

The Thai alphabet is quite different from English. It includes more complex tones that don't always translate easily. You'll notice that throughout the book I've occasionally spelled ingredients or recipes differently from what you may be used to seeing. For example, I write *laab* instead of *larb*, *pad see eiw* instead of *pad see ew*, and *tao jiew* instead of *tao chio* (in reference to the fermented bean sauce). I am writing in a way that I think will lead to the most accurate pronunciation of the dish or ingredient—but it might not always be the same way other Thais write it! (Basically, I'm sneaking in a bonus learn-to-speak-Thai class for you.) I just wanted to give everyone a heads-up that my phonetic spelling may differ from other versions on menus or when you're shopping for ingredients.

Peanut Sauce Fondue

Makes 3 cups (420 ml)

The hype for my peanut sauce is real. At the restaurant, diners always want a side of peanut sauce, even for dishes that I wouldn't typically pair with it. Every iteration of "Thai" salad out there from chain restaurants has a peanut sauce because people can't get enough of the creamy dressing. I get it—the combination of sweet, salty, and a little bit of heat is entirely craveable, especially when put next to coconut milk–kissed satay. But peanut sauce can be so much more than a foil to skewers. Thais love it spread on toast, and it would also be great tossed with hot noodles and a splash of vinegar. What I personally love to do is set it up like fondue, with a spread of fresh veggies, toast, and skewers. It makes for a fun and interactive meal, all centered around this nutty sauce. It even tastes great when paired with potato chips and would make a fabulous addition to any Super Bowl spread. To sexy it up, you can swirl in a drizzle of coconut, add crushed peanuts on top, and sprinkle a chiffonade of makrut lime peel for some color. And if you want to eat it by the spoonful, I won't judge.

- 2 tablespoons neutral oil, such as sunflower
- ¼ cup (35 g) finely chopped white onion
- 4 fresh makrut lime leaves, ribs removed and torn into small pieces
- 4 cloves garlic, finely chopped
- 1 tablespoon Prik Pohn (Toasted Ground Chile, page 000) or crushed dried Thai chile (about 6 chiles)
- 3 tablespoons red curry paste
- 2 tablespoons tamarind concentrate, plus more for seasoning
- 1½ cups (365 g) extra-crunchy peanut butter
- 2 tablespoons fish sauce
- 1 tablespoon sugar
- ¼ cup (60 ml) sweet soy sauce

For serving:

- Coconut milk
- Chili crisp
- Thinly sliced scallions
- Assorted vegetables

In a medium saucepan, heat the oil over medium heat until it shimmers. Add the onion and cook until softened, about 2 minutes. Add the makrut lime leaves, garlic, and prik pohn and cook down a bit, whisking so as not to burn the garlic, about 30 seconds. Add the red curry paste and tamarind concentrate and cook just to heat the paste, about 1 minute. Add the peanut butter and ¾ cup (180 ml) water to thin out the sauce and stir until it reaches a thick gravy consistency. Reduce the heat to low and stir in the fish sauce, sugar, and sweet soy sauce. Remove from the heat and season with a bit more tamarind, if needed.

If the sauce is too thick, add more water, 1 tablespoon at a time, to thin it out. If the sauce breaks and the oil separates, remove it from the heat and, once cooled, whip it with a whisk until it reaches your desired creamy texture. Adding a splash of cold water will help, too.

TO SERVE:

Swirl in coconut milk and garnish with chile crisp and scallions. Serve warm with assorted vegetables for dipping.

Store in an airtight container (like a lidded glass jar) in the refrigerator for up to 1 week. Reheat before serving, whisking, to incorporate any oil that may have separated, if necessary.

Pad Brussels Sprouts Fai Dang

My Twist on Stir-fried Morning Glory

Serves 2 to 4

One of the best vegetable side dishes in Thai cooking is pad boong fai dang, or stir-fried morning glory with a soybean glaze and streaks of Thai chiles. Because it's not always easy to source this leafy green, also known as water spinach, I love recreating this dish with a vegetable that we love in the South, Brussels sprouts. Brussels sprouts are sturdy enough to withstand the heat of the wok and the layers of leaves can really absorb the fermented bean paste. Adjust the chiles to your heat preference, and make sure to finish with a sprinkling of fried shallots. Also, remember this dish is *fast*. Once the onions are sweated down, everything comes together in minutes, so make sure you have your mise en place for this one.

For the sauce:

- 2 tablespoons thao jiew (fermented soybean paste)
- 2 tablespoons Pickled Garlic (page 000)
- 1 tablespoon Thai seasoning sauce
- 1 tablespoon sugar

For the Brussels sprouts:

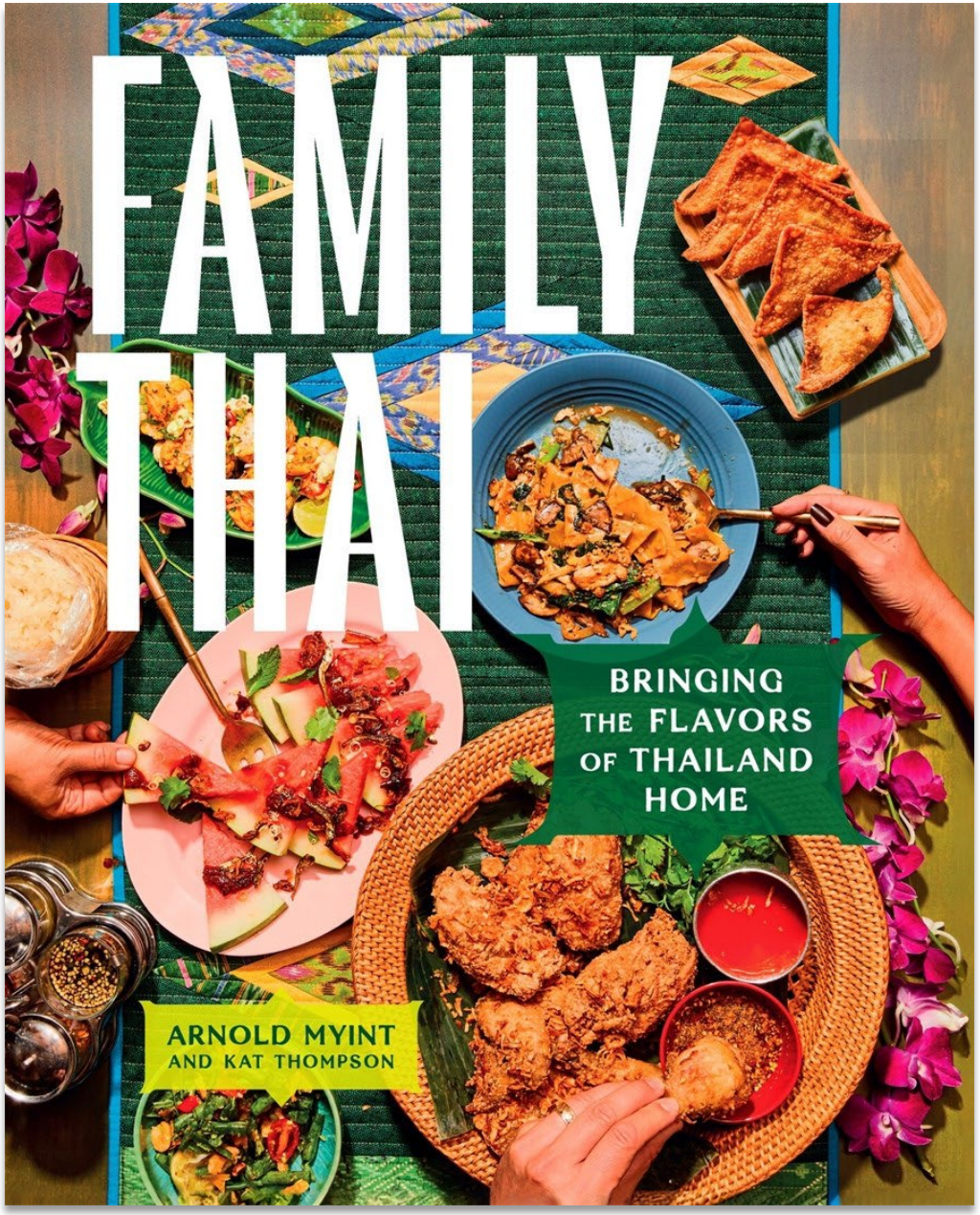
- 2 tablespoons neutral oil, such as sunflower
- ¼ white onion, sliced
- 8 ounces (225 g) Brussels sprouts, trimmed and cut in half (quarter larger ones)
- 1 tablespoon finely chopped garlic
- 3 fresh red Thai chiles, split in half
- 2 tablespoons Crispy Shallots (page 000), or store-bought fried shallots, plus more for serving

MAKE THE SAUCE:

In a small bowl, combine the thao jiew, pickled garlic, seasoning sauce, and sugar. Set aside.

MAKE THE BRUSSELS SPROUTS:

In a large skillet, heat the oil over high heat. Add the onion and Brussels sprouts and cook, stirring once or twice but not often, as you want the Brussels sprouts to char while the onion softens, about 4 minutes. Add the garlic and Thai chiles and stir to combine. Once fragrant, add the sauce and crispy shallots and quickly toss to combine. Stir in 2 tablespoons water to create a sauce and cook for 1 minute more. Remove from the heat, garnish with crispy shallots, and serve immediately. Store leftovers in an airtight container in the refrigerator for up to 4 days.



Family Thai

Bringing the Flavors of Thailand Home

Arnold Myint

James Beard–nominee and chef of the Thai restaurant International Market in Nashville, Arnold Myint shares how to make the Thai food he grew up with in a cookbook that is approachable yet packs a punch of flavor.

- In *Family Thai*, Arnold breaks down an often-intimidating cuisine into
- accessible building blocks for every home cook, beginning with pantry staples—what's fish sauce? what are the differences between soy sauces?—and moving on to teaching readers essential skills like how to steam the perfect sticky rice or how to make their own noodles if they can't find them stocked nearby.
- Myint's love for his mother and her restaurant International Market shines in this book, which shares favorite recipes and moving stories that will appeal to both local fans and anyone who can relate to their story of immigration and building a home in a new place.
- Myint—and by extension, his drag queen persona Suzy Wong—are connected with friends in the drag community like Manila Luzon (1.4 million followers on Instagram) and Trixie Mattel (3.1 million followers on Instagram), and celebrities including Andy Cohen, Bobby Flay, and Carla Hall.

AU $65.99 | NZ $74.99
9781419776380
256 Pages
Hardcover
260 mm x 213 mm
Abrams Books

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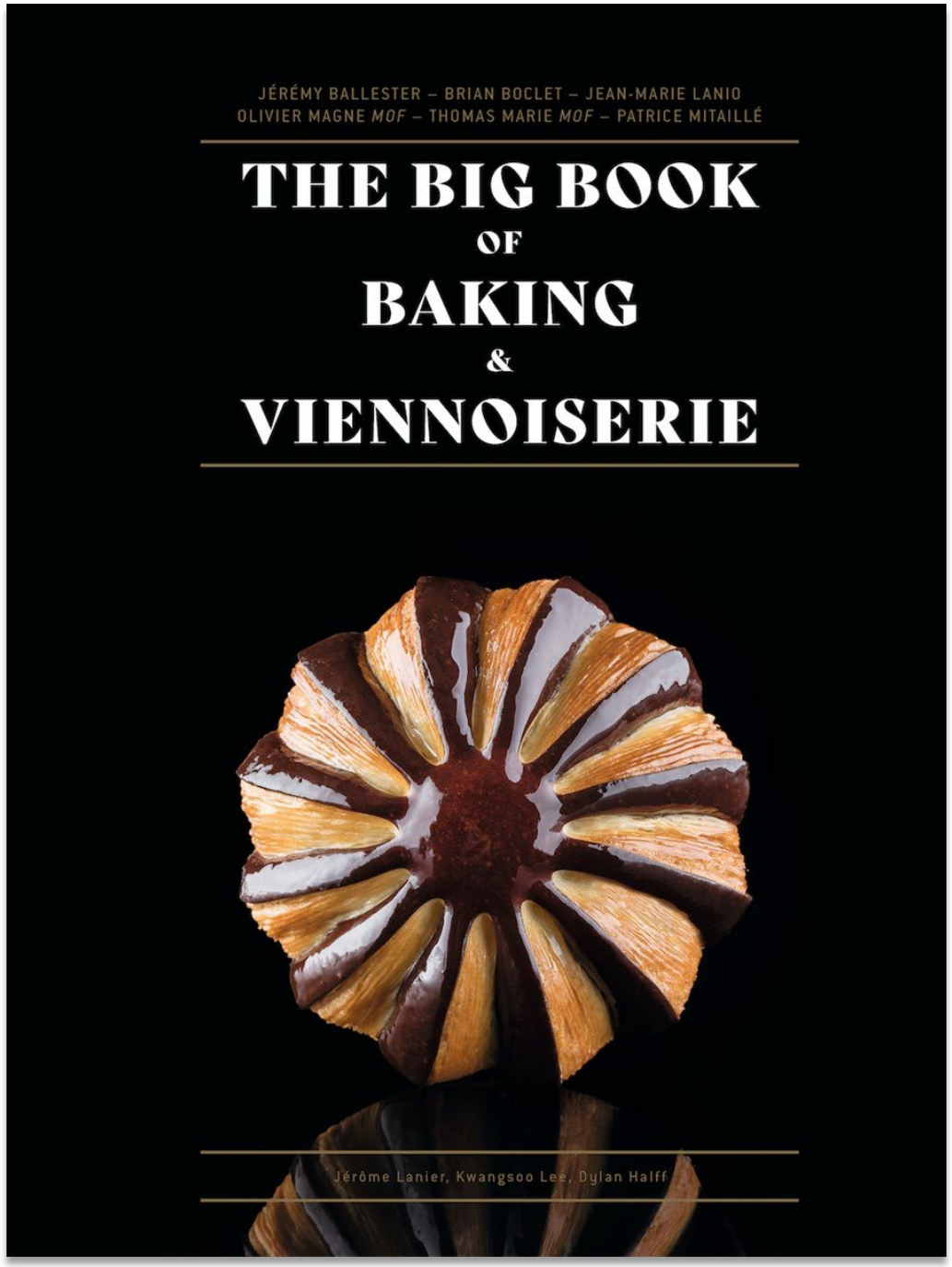
OLIVIER MAGNE *MOF* – THOMAS MARIE *MOF* – PATRICE MITAILLÉ

THE BIG BOOK OF BAKING & VIENNOISERIE

Jérôme Lanier, Kwangsoo Lee, Dylan Halff



The Big Book of Baking & Viennoiserie

Jean-Marie Lanio

A reference book for all baking professionals who want to develop their knowhow and perfect their techniques

- A combination of two award-winning bestsellers, *The Big Book of Baking* and *The Big Book of Viennoiserie*, a total of 200 recipes, including 20 new exclusive recipes.
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- This is an essential resource for all baking professionals and discerning enthusiasts who would like to develop their know-how and perfect their techniques! With its 200 detailed recipes filled with techniques, including 30 illustrated step-by-step directions, *The Big Book of Baking & Viennoiserie* is a genuine masterpiece.
- Includes two bakers awarded Meilleur Ouvrier de France (Best Craftsman of France).

AU $120.00 | NZ $130.00
9782379451010
532 Pages
Hardcover
1410 mm x 216 mm
Ducasse Edition

SQUASH BREAD

MAKES 5 LOAVES

KNEADING INGREDIENTS

All-purpose flour (T65)	900 G (1 LB 15 3/4 OZ)
Rye flour (T170)	100 G (3 1/2 OZ)
Water	600 G (1 LB 6 1/8 OZ)
Salt	20 G (3/4 OZ)
Yeast	7 G (1/4 OZ)
Cooked squash puree	370 G (13 OZ)
Fermented dough	150 G (5 1/4 OZ)
Stiff levain	150 G (5 1/4 OZ)
Turmeric	5 G (3/16 OZ)

FINAL KNEADING INGREDIENTS

Pumpkin seeds	200 G (7 OZ)
Dried cranberries	200 G (7 OZ)
Water	66 G (2 3/8 OZ)

COOKED SQUASH

Squash	400 G (14 OZ)
Olive oil	15 G (1/2 OZ)

FOR THE COOKED SQUASH PUREE

Wash the squash, cut it in half, and remove the seeds. Brush with the olive oil and place on a baking sheet lined with a silicone mat. Bake in a convection oven at 150°C for about 30 minutes. Process the squash. Set aside at 3°C (37.4°F).

FOR THE CRANBERRIES

Soak the dried cranberries in the water for at least 2 hours.

METHOD

BASE TEMPERATURE	56°C to 60°C (132.8 to 140°F).
INCORPORATE	In a spiral mixer, mix all the kneading ingredients in the bowl.
INITIAL MIX	On speed 1 for about 3 minutes.
KNEAD	On speed 2 for about 4 minutes.
INCORPORATE	The pumpkin seeds and soaked cranberries on speed 1 until the dough is smooth.
CONSISTENCY	Soft dough.
DOUGH TEMPERATURE	23°C (73.4°F).
BULK FERMENT	About 1 hour 30 minutes.
WEIGHT	500-g (1 lb 1 5/16-oz) dough pieces.
PRESHAPE	Shape into balls.
REST	About 20 minutes.
SHAPE	Using a rolling pin, press the dough pieces through the middle into six equal sections. Place the dough pieces in round, previously floured rattan bannetons.
FINAL PROOF	At 5°C (41°F) for about 12 hours.
BAKE	In a deck oven at 250°C (480°F) for about 30 minutes.
COOL	On a wire rack.

PRETZELS

ORIGINALLY FROM GERMANY, THESE CAN BE RECOGNIZED BY THEIR CHARACTERISTIC KNOTTED SHAPE. A TRADITIONAL PRODUCT FOUND AT GERMAN CHRISTMAS MARKETS, PRETZELS ARE OFTEN SPRINKLED WITH COARSE SALT. THEY ARE ALSO A POPULAR SNACK AT BEER FESTIVALS.

MAKES 18

KNEADING INGREDIENTS

All-purpose flour (T55)	1 KG (2 LB 3 1/4 OZ)
Milk	500 G (1 LB 1 5/8 OZ)
Salt	20 G (3/4 OZ)
Superfine sugar	20 G (3/4 OZ)
Yeast	35 G (1 1/4 OZ)
Liquid levain	250 G (8 3/4 OZ)
Butter	150 G (5 1/4 OZ)
Sunflower oil	50 G (1 3/4 OZ)

TO FINISH

Pretzel solution	AS NEEDED
Salt flakes	20 G (3/4 OZ)
Sesame seeds	80 G (2 7/8 OZ)

METHOD

BASE TEMPERATURE	46 to 50°C (114.8 to 122°C).
INCORPORATE	In a stand mixer, mix all the kneading ingredients in the bowl.
INITIAL MIX	On speed 1 for about 3 minutes.
KNEAD	On speed 2 for about 8 minutes.
CONSISTENCY	Medium-firm dough.
DOUGH TEMPERATURE	23°C (73.4°F).
BULK FERMENT	About 5 minutes.
WEIGHT	110-g (3 7/8-oz) dough pieces.
PRESHAPE	Oval.
REST	About 10 minutes.
SHAPE	Pretzel knots.
FINAL PROOF	About 15 minutes, then at 3°C (37.4°F) for 1 hour.
FINISH	Dip the pretzels in the solution, drain, and place on greased baking sheets.
SCORE	Using a baker's lame, score the top of the pretzels.
FINISH	Sprinkle with the sesame seeds and salt flakes.
BAKE	In a deck oven at 220°C (430°F) for about 15 minutes.
COOL	On a wire rack.

BRIOCHE À TÊTE

MAKES 45 BRIOCHES

KNEADING INGREDIENTS
BRIOCHE DOUGH

All-purpose flour (T55)	1 KG (2 LB 3 ¼ OZ)
Eggs	630 G (1 LB 6 ¼ OZ)
Salt	18 G (⅝ OZ)
Superfine sugar	150 G (5 ¼ OZ)
Yeast	30 G (1 OZ)
Viennese fermented dough *(see p. 28)*	200 G (7 OZ)

FINAL KNEADING INGREDIENTS

Butter	500 G (1 LB 1 ⅝ OZ)

METHOD

BASE TEMPERATURE	48 to 52°C (118.4 to 125.6°F).
INCORPORATE	In a stand mixer, mix all the kneading ingredients in the bowl.
INITIAL MIX	On speed 1 for about 5 minutes.
KNEAD	On speed 2 for about 5 minutes.
INCORPORATE	Add the butter on speed 1 and mix until the dough is smooth.
CONSISTENCY	Medium-firm dough.
DOUGH TEMPERATURE	23°C (73.4°F).
BULK FERMENT	About 30 minutes, then at 3°C (37.4°F) for about 12 hours.
FOLD TO DEGAS	Lightly, after 30 minutes of bulk fermenting.
WEIGHT	55-g (2-oz) dough pieces.
PRESHAPE	Shape into balls.
REST	At 3°C (37.4°F) for about 2 hours.
SHAPE	Shape the balls into cylinders. Divide each cylinder into two parts to make the body and head of each brioche. Place the bodies in greased brioche à tête molds and make a deep indentation in them. Shape the heads and place them in the center of the bodies.
FINAL PROOF	At 27°C (80.6°F) for about 2 hours.
GLAZE	Egg.
BAKE	In a convection oven at 145°C (295°F), or in a deck oven at 180°C (355°F), for about 14 minutes.
COOL	On a wire rack.

VANILLA CRUFFINS

MAKES 32 CRUFFINS

LEAVENED LAMINATED DOUGH

Croissant dough *(see p. 186)*	1.95 KG (4 1/4 LB)
Dry butter *(see p. 10)*	500 G (1 LB 1 5/8 OZ)

VANILLA CREAM

Milk	700 G (1 LB 8 3/4 OZ)
Whipping cream 35% fat	300 G (10 1/2 OZ)
Eggs	100 G (3 1/2 OZ)
Egg yolks	40 G (1 3/8 OZ)
Superfine sugar	200 G (7 OZ)
Cornstarch	60 G (2 1/8 OZ)
Vanilla beans	4
Butter	120 G (4 1/4 OZ)

TO FINISH

Confectioners' sugar	AS NEEDED

FOR THE VANILLA CREAM

In a saucepan, heat the milk, cream, and vanilla. In a bowl, whisk together the eggs, egg yolks, and sugar, then add the cornstarch. Stir the two mixtures together and boil for 1 minute.
Remove from the heat, add the butter, and stir again. Set aside at 3°C (37.4°F).

METHOD

TURNING (TOURAGE) Degas the dough. Encase the dry butter in the dough.
Make one single and one double turn (see p. 14).

REST At 1°C (33.8°F) for about 45 minutes.

CUT TO SIZE Using a dough sheeter, roll out the dough to a thickness of 3 mm (1/8 inch), then make a rectangle measuring 144 × 30 cm (57 11 × 3/4 inches).
Cut 32 strips measuring 4.5 × 30 cm (3/16 × 11 3/4 inches)

SHAPE Roll up the strips, but not too tightly.
Place them in greased 8-cm (3 1/4-inch)-diameter, 6-cm-(2 1/2-inch) deep molds.

FINAL PROOF At 27°C (80.6°F) for about 2 hours 30 minutes.

BAKE In a convection oven at 160°C (320°F), or in a deck oven at 200°C (390°F), for about 16 minutes.

TO FINISH When cool, make a hole in the underside of each cruffin.
Using a pastry bag, fill the inside of each cruffin with 45 g (1 1/2 oz) of vanilla cream. Sprinkle lightly with confectioners' sugar.

FOCACCIA

THE CHARACTERISTIC SOFT TEXTURE OF THIS FLAT BREAD FROM ITALY IS MAINLY DUE TO THE OLIVE OIL THAT IS ADDED DURING KNEADING. FOCACCIA COMES IN DIFFERENT VERSIONS IN ITS COUNTRY OF ORIGIN: SOMETIMES WITH SALT, FRESH TOMATOES, AND AROMATIC HERBS, AND IT CAN ALSO BE TOPPED WITH ONIONS, CHEESE, MEAT, OR VEGETABLES. SOME REGIONS EVEN HAVE SWEET VERSIONS.

MAKES 4 LOAVES

KNEADING INGREDIENTS

All-purpose flour (T65)	875 G (1 LB 14 7/8 OZ)
Potato flakes	125 G (4 3/8 OZ)
Water	700 G (1 LB 8 3/4 OZ)
Salt	20 G (3/4 OZ)
Yeast	7 G (1/4 OZ)
Liquid levain	150 G (5 1/4 OZ)

FINAL KNEADING

Bassinage water	50 G (1 3/4 OZ)
Bassinage olive oil	75 G (2 5/8 OZ)

TO FINISH

Olive oil	AS NEEDED
Salt flakes	AS NEEDED

METHOD

BASE TEMPERATURE	54 to 56°C (130 to 135°F).
INCORPORATE	In a stand mixer, mix all the kneading ingredients in the bowl.
INITIAL MIX	On speed 1 for about 3 minutes.
KNEAD	On speed 2 for about 6 minutes.
INCORPORATE	Add the bassinage water and olive oil in a thin stream.
CONSISTENCY	Soft dough.
DOUGH TEMPERATURE	23°C (75°F).
BULK FERMENT	About 2 hours, then at 3°C (35°F) for 12 hours.
FOLD TO DEGAS	After 1 hour of bulk fermentation.
WEIGHT	Four 500-grams (1 lb 1 5/8-oz) dough pieces.
SHAPE	Roll out the dough into 10 × 34-centimeter (4 × 13 1/2-inch) rectangles. Place the dough pieces on baking sheets lined with oiled parchment paper.
FINAL PROOF	About 1 hour 30 minutes.
FINISH	Make holes in the dough with oiled fingers, then sprinkle lightly with salt flakes.
BAKE	In a deck oven at 250°C (480°F) about 14 minutes.
COOL	On a wire rack.

DAVID BEDU'S STRIPED CROISSANTS

DAVID BEDU, A FRENCH BAKER FROM SANCERRE WHO NOW LIVES IN FLORENCE, ITALY, CREATED THIS STRIPED CROISSANT IN 2010. IT IS NOW A CLASSIC FRENCH VIENNOISERIE PRODUCT. INITIALLY, IT WAS PREPARED EITHER WITHOUT A FILLING OR WITH A GIANDUJA CREAM. A TRUE NOVELTY TEN YEARS AGO, THIS STRIPED CROISSANT HAS SINCE INSPIRED A HOST OF BAKERS AND IS A POPULAR PRODUCT IN MANY BAKERIES AROUND THE WORLD.

MAKES 30 CROISSANTS

PLAIN LEAVENED LAMINATED DOUGH

Croissant dough *(see page 186)*	1.7 KG (3 3/4 LB)
Dry butter *(see page 10)*	500 G (1 LB 1 5/8 OZ)

FOR THE COCOA CROISSANT DOUGH

Croissant dough *(see page 186)*	240 G (8 1/2 OZ)
Unsweetened cocoa powder	24 G (7/8 OZ)
Milk	24 G (7/8 OZ)
Unsalted butter	12 G (3/8 OZ)

FILLING (OPTIONAL)

Chocolate sticks 6 × 1.5 cm (2 1/2 × 5/8 inches) *(see page 31)*	30

TO FINISH

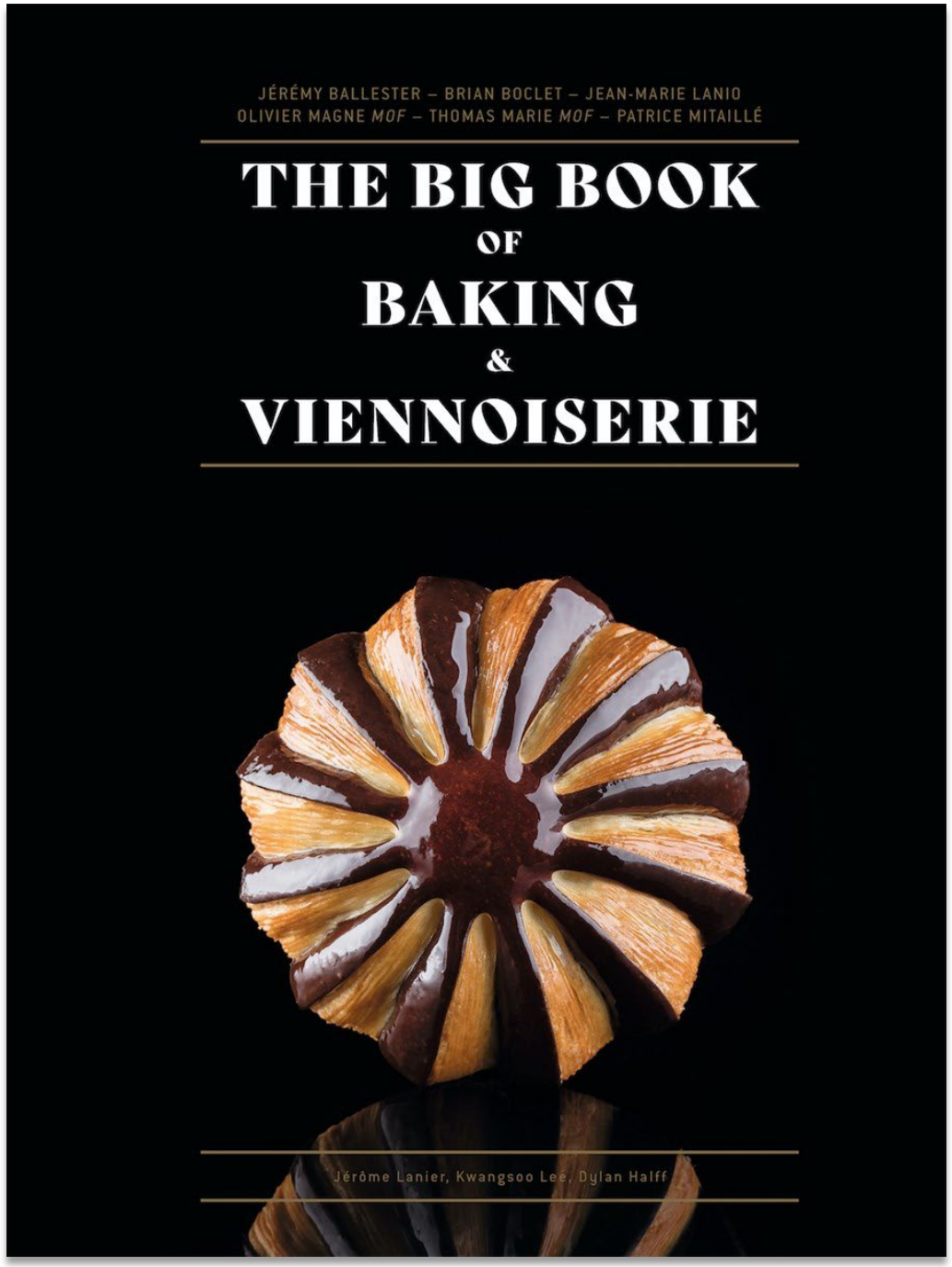
Neutral syrup *(see page 31)*	AS NEEDED

FOR THE COCOA CROISSANT DOUGH

In a mixer fitted with the paddle attachment, mix the ingredients for the cocoa croissant dough on speed 1 until smooth. Bulk ferment for about 40 minutes, then rest at 1°C (35°F) for 12 hours.

METHOD

TURNING (TOURAGE)	Degas the dough. Encase the butter in the 1.7 kilogram (3 3/4 lb) of dough. Make one single and one double turn *(see page 14)*. Moisten the surface of the dough, then roll out the cocoa croissant dough to the size of the turning (*tourage*) dough.
REST	At 1°C (35°F) for about 45 minutes.
CUT TO SIZE	Using a dough sheeter, roll out the dough to a thickness of 3.5 millimeters (3/16 inch). Cut into thirty 9 × 25-centimeter (3 1/2 × 9 3/4-inch) triangles.
SHAPE	Roll the croissants *(see page 186)* with a chocolate stick (optional). Place them on baking sheets lined with parchment paper.
GLAZE	Whisked egg.
FINAL PROOF	At 27°C (80°F) for about 2 hours.
GLAZE	Whisked egg.
BAKE	In a convection oven at 170°C (340°F), or in a deck oven at 200°C (390°F), for about 16 minutes.
FINISH	Brush with neutral syrup.
COOL	On a wire rack.



The Big Book of Baking & Viennoiserie

Jean-Marie Lanio

A reference book for all baking professionals who want to develop their knowhow and perfect their techniques

- A combination of two award-winning bestsellers, *The Big Book of Baking* and *The Big Book of Viennoiserie*, a total of 200 recipes, including 20 new exclusive recipes.
- Through the great French classic recipes to delicacies from around the world, as well as original creations, our six experts—Jérémy Ballester, Brian Boclet, Jean-Marie Lanio, Olivier Magne (MOF), Thomas Marie (MOF), and Patrice Mitaillé—share their expertise and offer you a complete overview of these two disciplines.
- This is an essential resource for all baking professionals and discerning enthusiasts who would like to develop their know-how and perfect their techniques! With its 200 detailed recipes filled with techniques, including 30 illustrated step-by-step directions, *The Big Book of Baking & Viennoiserie* is a genuine masterpiece.
- Includes two bakers awarded Meilleur Ouvrier de France (Best Craftsman of France).

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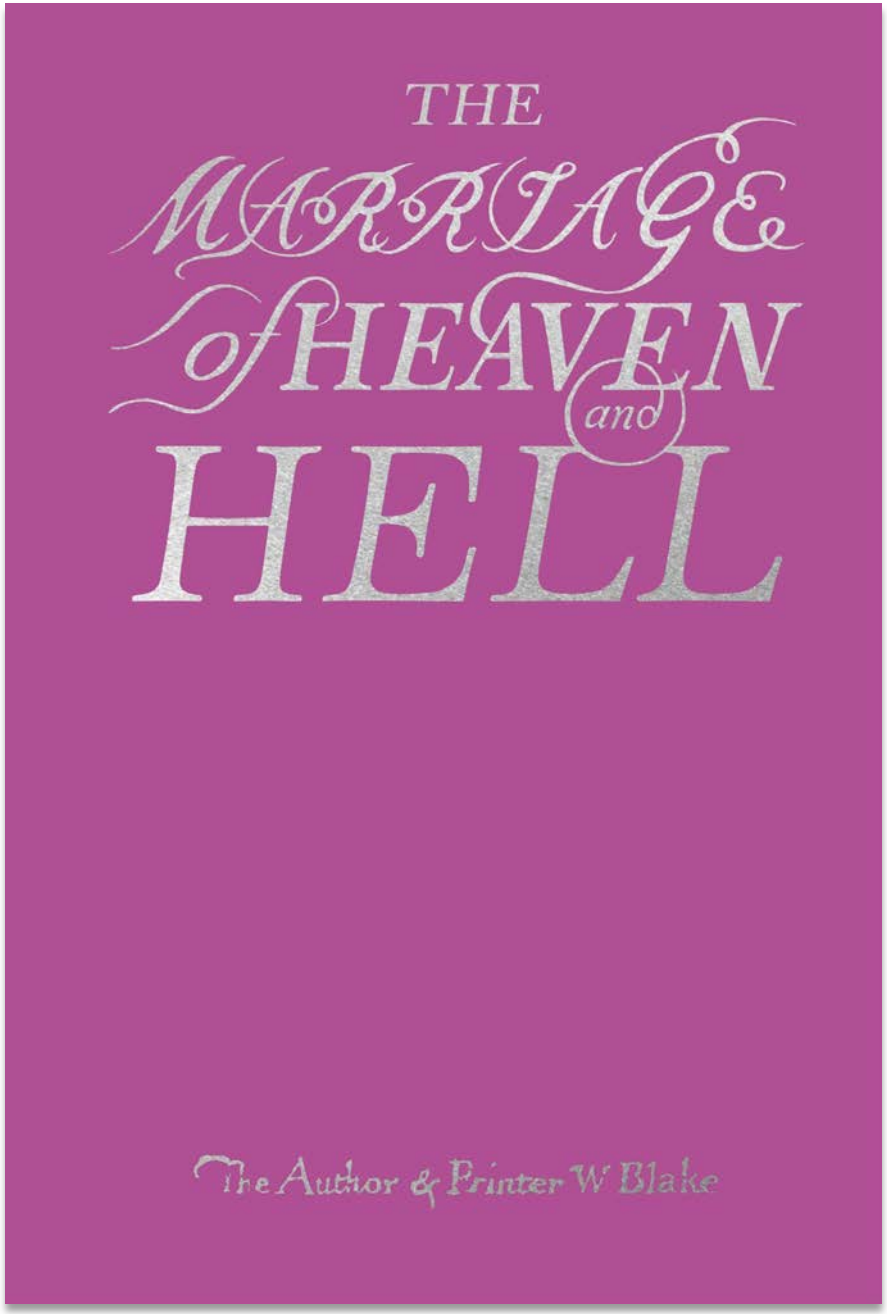
THE MARRIAGE of HEAVEN and HELL

The Author & Printer W Blake



The Marriage of Heaven and Hell

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One of William Blake's most inspired and influential books, now stunningly reproduced in a beautiful facsimile

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- Among the beautiful and striking illuminated books etched and printed by William Blake, The Marriage of Heaven and Hell stands out. Written in 1790 at the beginning of the French Revolution, it represents Blake's first attempt to create a new system of art, poetry and philosophy, declaring himself on the side of the devils in a world that was being turned upside down.
- The gloriously illustrated edition, which opens with a poem, and takes the form of prose thereafter, is both a spirited satire on religion and morality, and expresses Blake’s essential wisdom and philosophy.

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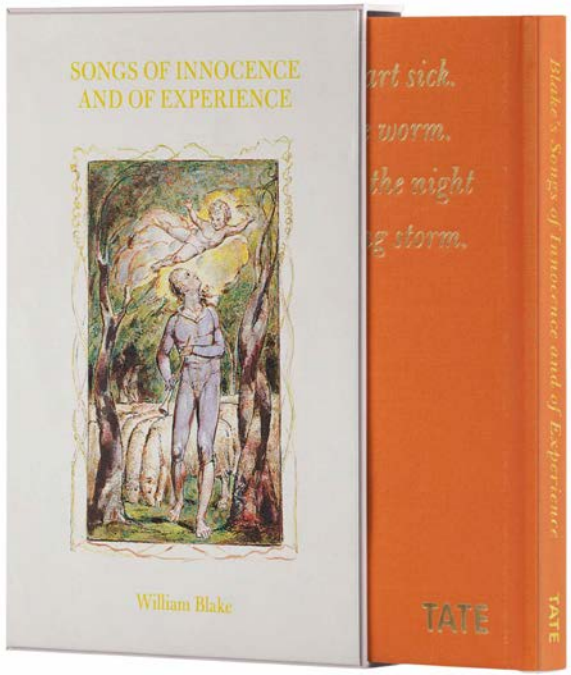

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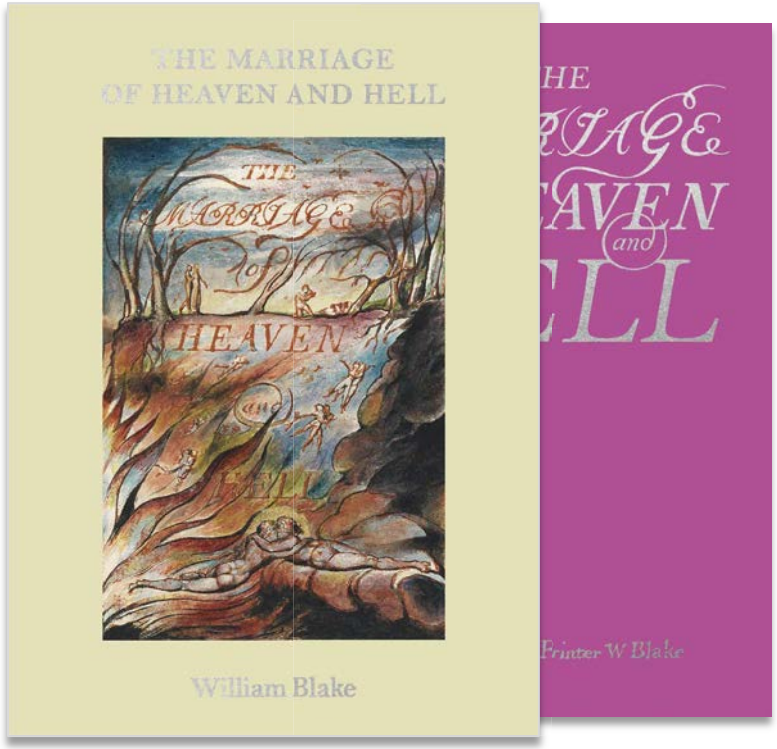

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not from rules.

When he had so spoken: I beheld the Angel who stretched out his arms embracing the flame of fire & he was consumed and arose as Elijah.

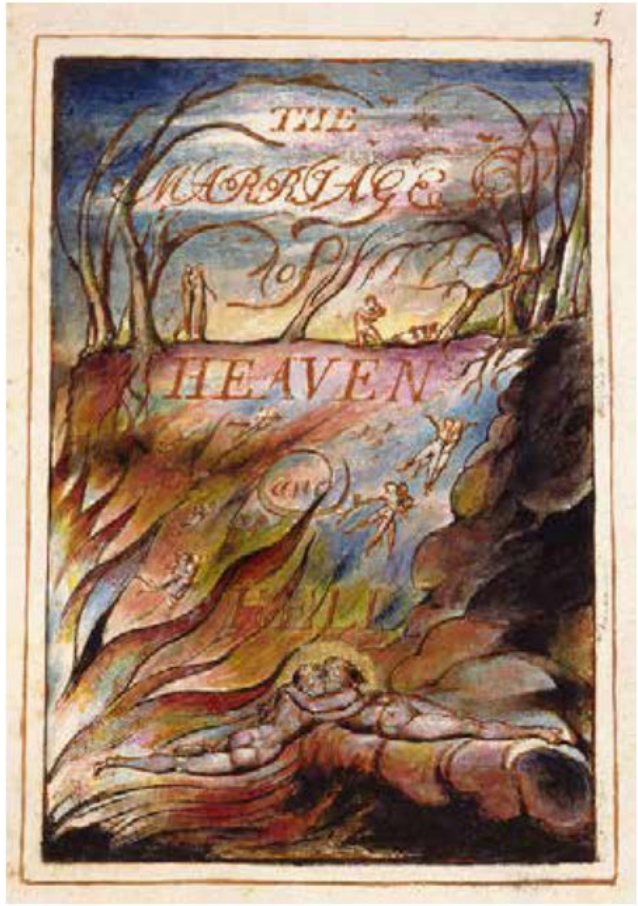
Note. This Angel, who is now become a Devil, is my particular friend: we often read the Bible together in its infernal or diabolical sense which the world shall have if they behave well

I have also: The Bible of Hell: which the world shall have whether they will or no.

One Law for the Lion & Ox is Oppression

than prepared, machine-ground watercolour pans that had been marketed by Reeves as early as 1780. The Blakes' colouring of the printed pages is richer and more intense than a wash of a pan-colour would allow. In the frontispiece alone of Copy I of *The Marriage of Heaven and Hell*, a practised artist or pigment maker could pick out Prussian blue, gamboge, vermilion, madder lake, red ochre, blue verditer and organic yellows.

Blake's mode of production limited him to a small audience of friends, patrons and collectors of his illuminated books. His prophetic denunciations were at first to have little wider impact. But although his work remained relatively obscure during his lifetime, Blake has since been recognised as one of the greatest artists and writers to have lived in the British Isles. *The Marriage of Heaven and Hell* can be said to embody both the preoccupations of the age in which it was created, and the dissenting, visionary force that drove William Blake's radical imagination.



The Argument.

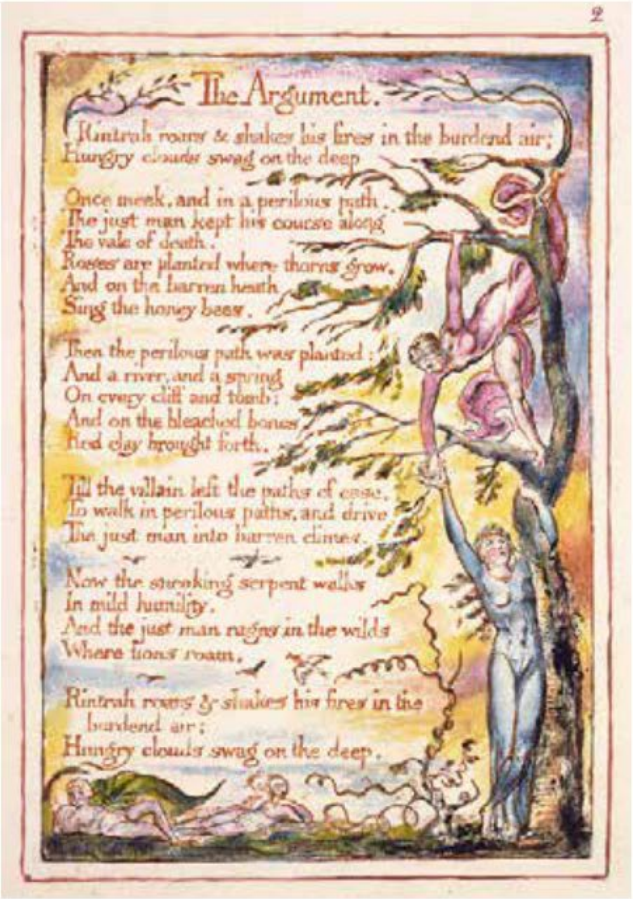
Rintrah roars & shakes his fires in the burdend air;
Hungry clouds swag on the deep
Once meek, and in a perilous path,
The just man kept his course along
The vale of death.
Roses are planted where thorns grow.
And on the barren heath
Sing the honey bees.

Then the perilous path was planted:
And a river, and a spring
On every cliff and tomb;
And on the bleached bones
Red clay brought forth.

Till the villain left the paths of ease,
To walk in perilous paths, and drive
The just man into barren climes.

Now the sneaking serpent walks
In mild humility.
And the just man rages in the wilds
Where lions roam.

Rintrah roars & shakes his fires in the burdend air;
Hungry clouds swag on the deep.



[PLATE 11]

The ancient Poets animated all sensible objects with Gods or Geniuses calling them by the names and adorning them with the properties of woods, rivers, mountains, lakes, cities, nations, and whatever their enlarged & numerous senses could percieve.

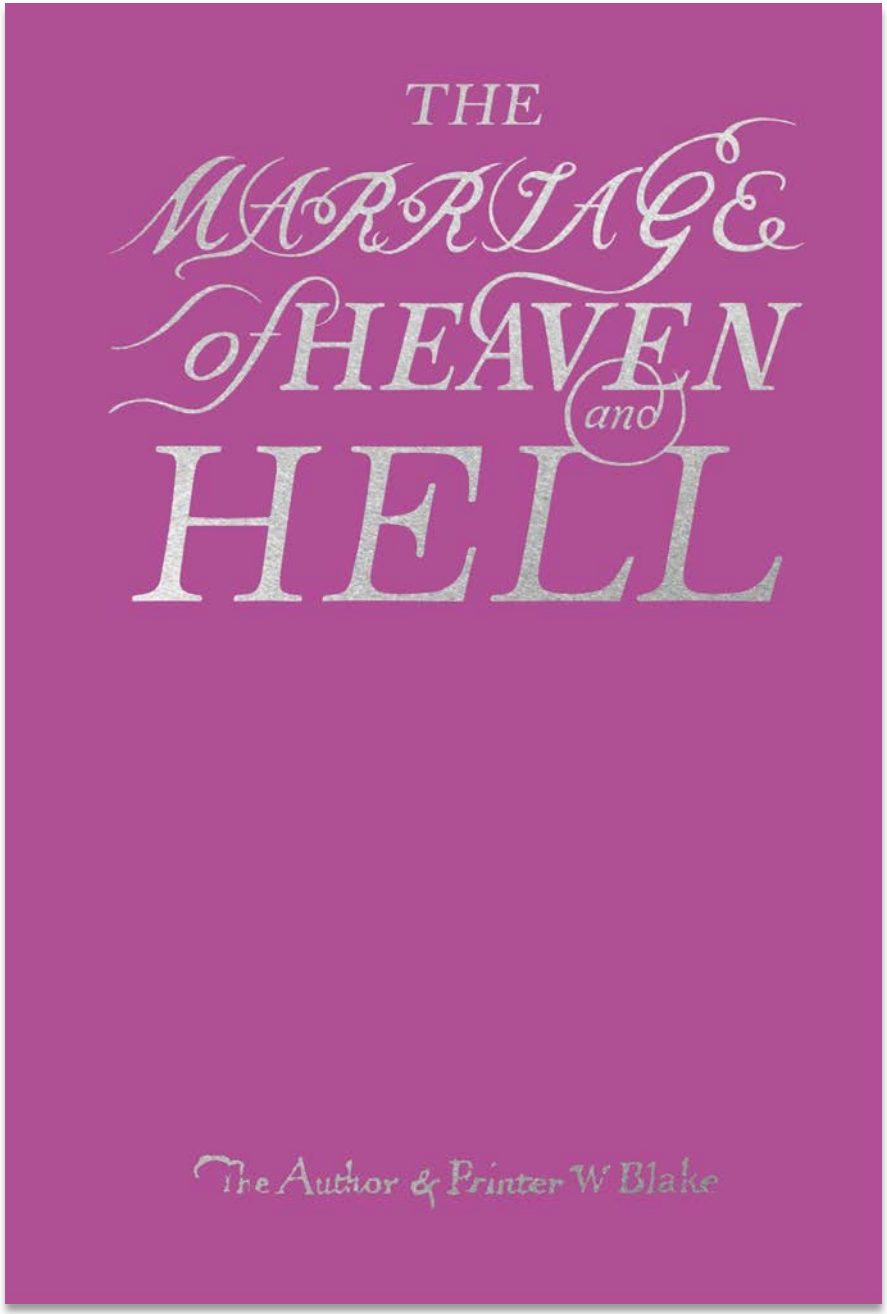
And particularly they studied the genius of each city & country. placing it under its mental deity.

Till a system was formed, which some took advantage of & enslav'd the vulgar by attempting to realize or abstract the mental deities from their objects: thus began Priesthood.

Choosing forms of worship from poetic tales.

And at length they pronounced that the Gods had orderd such things.

Thus men forgot that All deities reside in the human breast.



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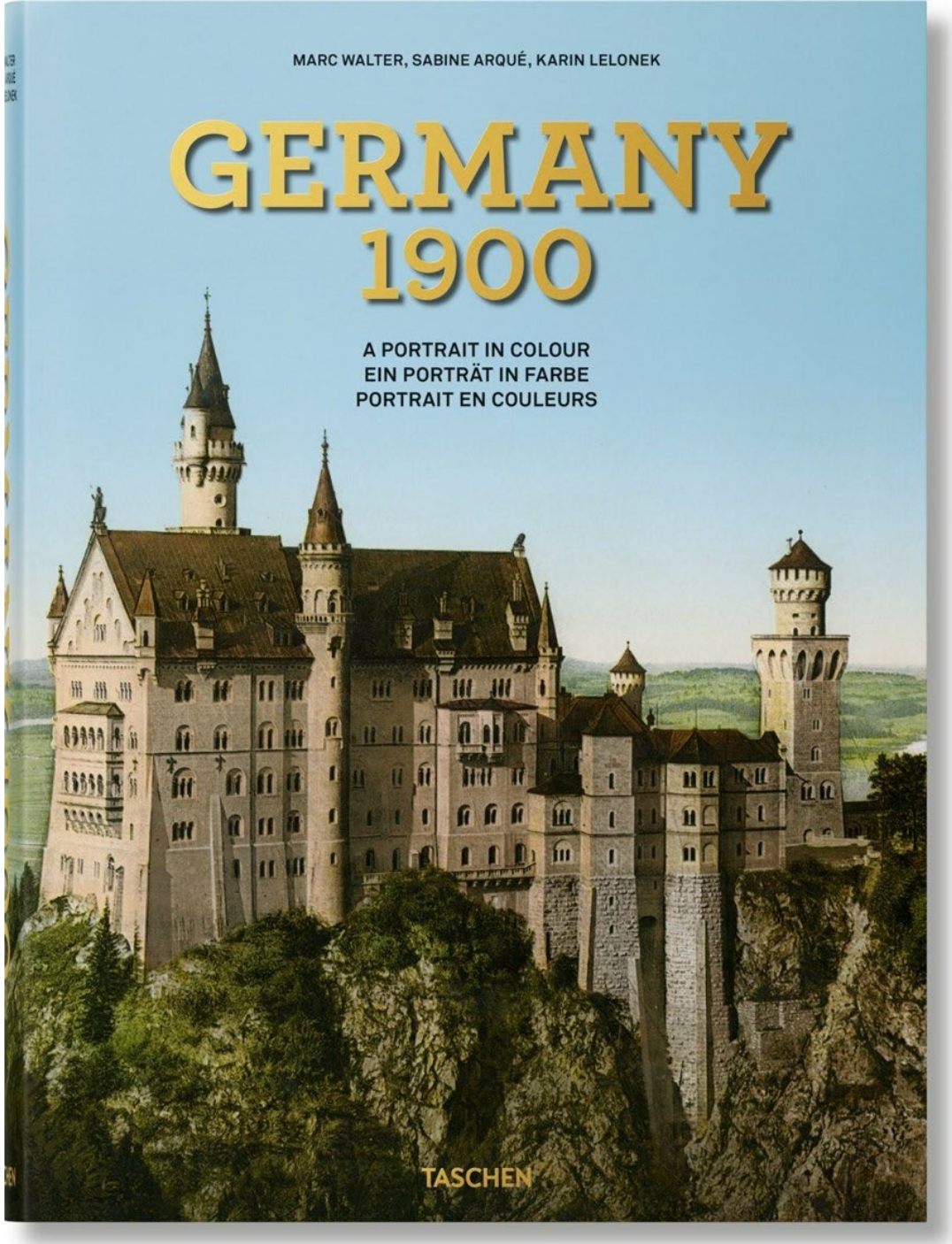
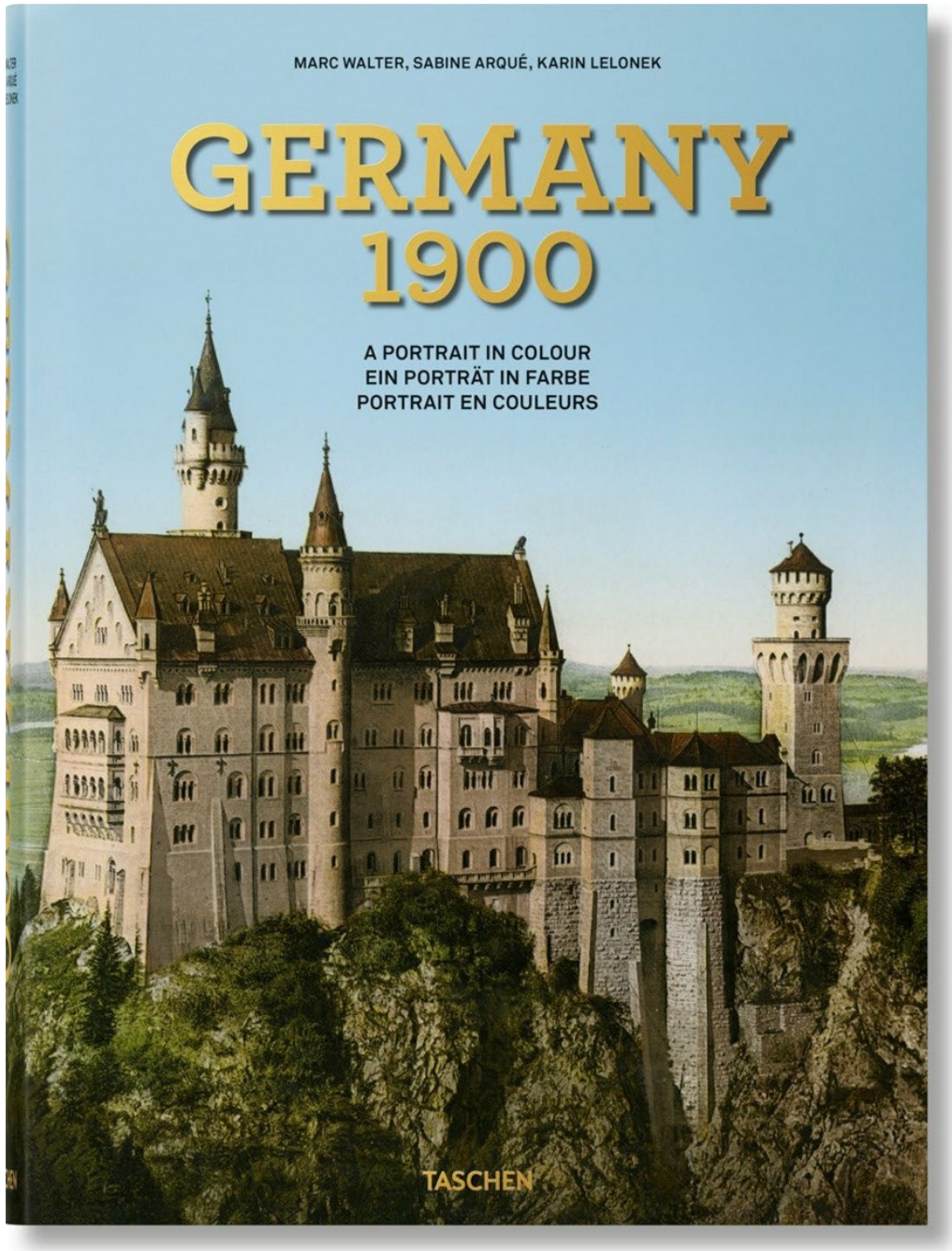

MARC WALTER, SABINE ARQUÉ, KARIN LELONEK
GERMANY
1900
A PORTRAIT IN COLOUR
EIN PORTRÄT IN FARBE
PORTRAIT EN COULEURS
TASCHEN



Germany 1900. A Portrait in Colour

Karin Lelonek

This remarkable collection of the first color photos of Germany shows a young, prosperous, and confident nation.

- From the authors of the critically acclaimed *America 1900*, *Germany 1900* features some 800 photochroms that offer a fascinating look at the country's most beautiful and mythical sites, before the traumas of the 20th century.
- From Ludwig II's fairy-tale castles in the Bavarian Alps to glamourous bathing resorts on the North Sea and Baltic, the pictures reveal a Germany of optimism, beauty, and transformation.
- Technical innovations and modern boulevards sit alongside medieval towns, rural traditions, and mystical forests, creating a fascinating and nostalgic panorama of a long lost epoch before the ravages of time and history set in.

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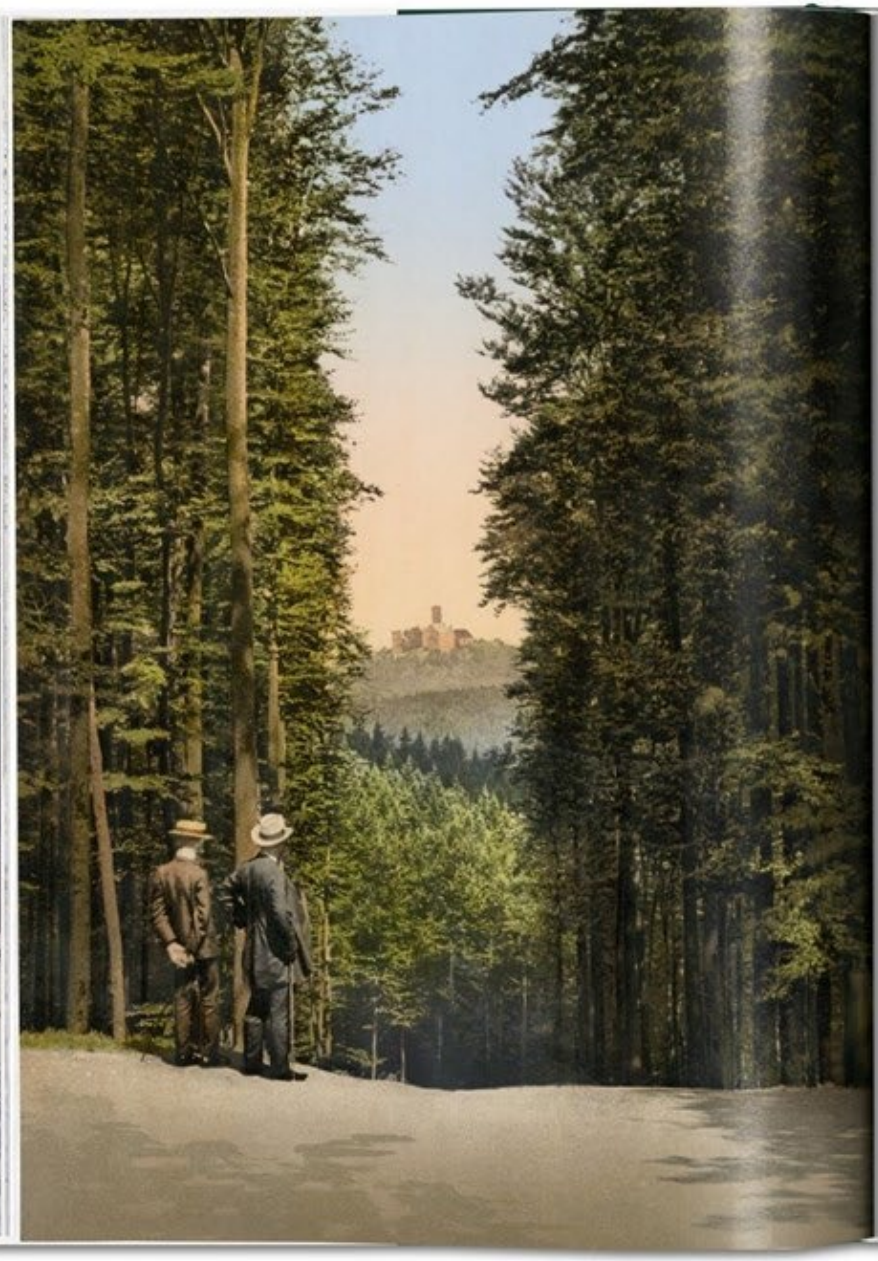


Page 276: Eisenach, Hohe Sonne plateau with view of Wartburg Castle
Right: Jena, Erlkönig, statue erected on the Thalstein in memory of Goethe

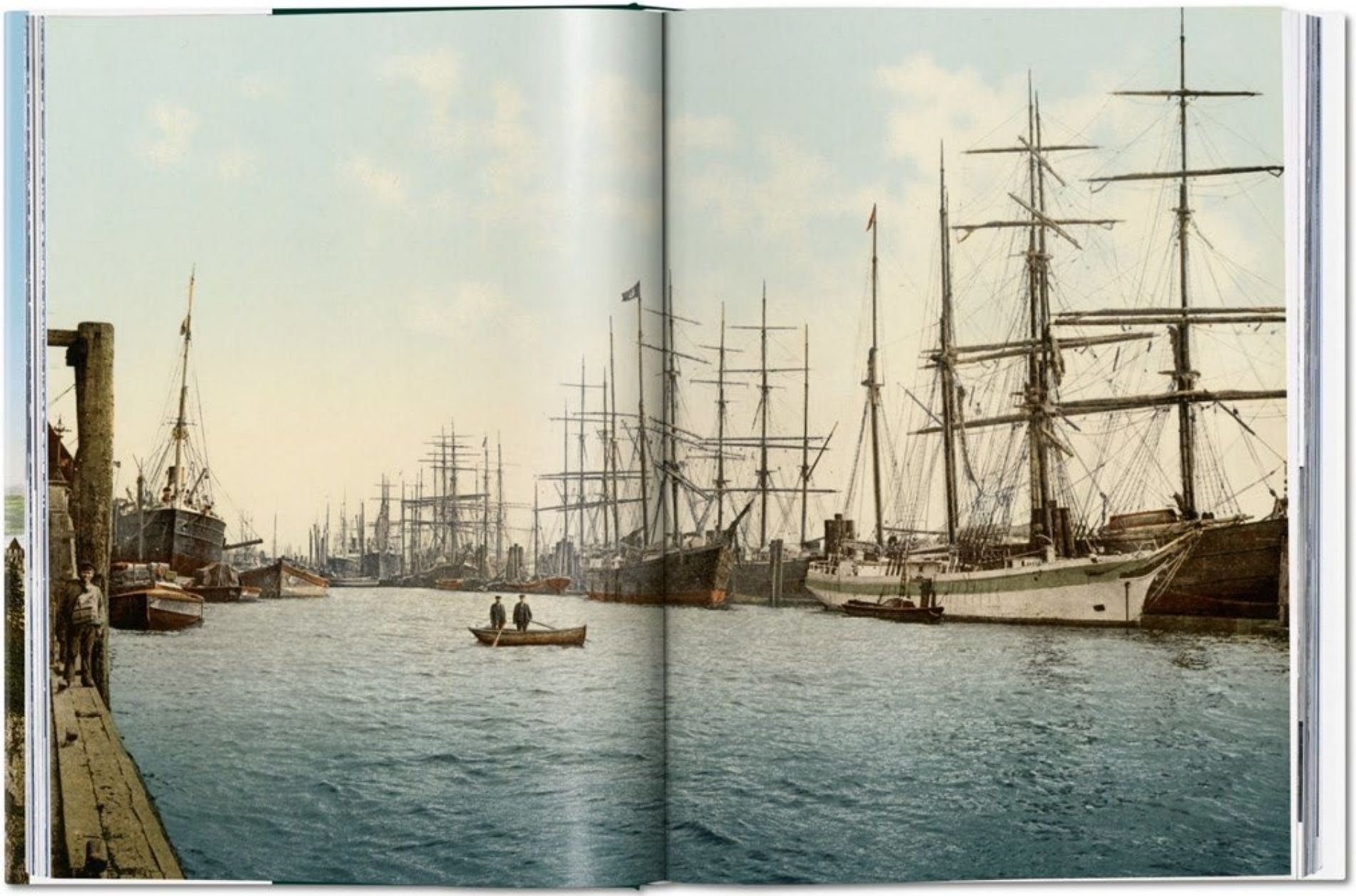
Seite 276: Eisenach, Hohe Sonne mit Blick auf die Wartburg
Rechts: Jena, Erlkönig auf dem Thalstein, Erinnerungsstätte für Goethe

Page 276: Eisenach, Hohe Sonne avec vue sur le château de la Wartburg
À droite: Iéna, le roi des Aulnes sur le Thalstein, statue élevée à la mémoire de Goethe

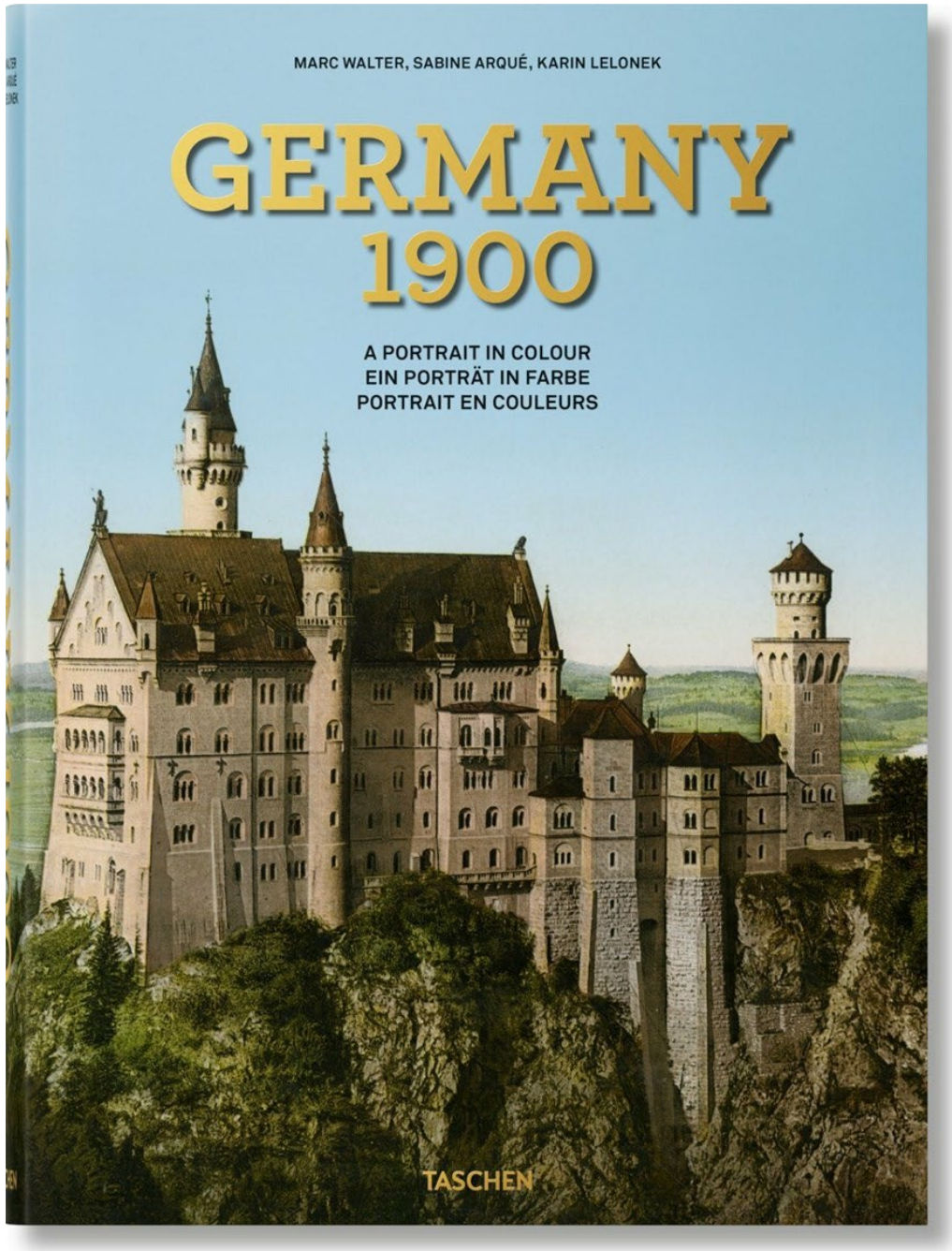
IM HERZEN DEUTSCHLANDS

Um den Gipfel wirbelnde Hexen oben auf dem Brocken, ein schlafender Kaiser unten im Kyffhäuserberg, der Rattenfänger von Hameln und die Streiche Till Eulenspiegels, Goethes Erlkönig und die Weimarer Klassik – literarisch, märchen- und legendenhaft ist die Stimmung auf diesem Abschnitt unserer Photochromreise im „Herzen Deutschlands" mit dem Harz im Zentrum. Als isoliertes bewaldetes Gebirge und eine natürliche Barriere steigt er aus der Norddeutschen Tiefebene auf – stark zerteilt der Oberharz im Westen, welliger die Hochfläche des Unterharzes im Osten, und auf der Grenze zwischen beiden wölbt sich die kahle Granitkuppel des sagenhaften Brockens. Reiche Vorkommen an wertvollen Erzen hatten den Harz früh zu einem Bergbaugebiet werden lassen, fast tausend Jahre lang wurden Silber, Kupfer, Blei, Zink und Eisen abgebaut. So hat man ihn lange als ein großes Industrierevier wahrgenommen – und als eine unwegsame Bergregion, die es möglichst zu umgehen galt: Von alters her führten die bedeutenden Handelswege ums Gebirge herum, und allzu große Menschenmassen verirrten sich nicht ins Gebirgsinnere. Bis die deutschen Romantiker kamen und mit ihrer verklärten Begeisterung für das Naturerlebnis Harz und seine Geheimnisse eine dauerhaft anhaltende Besucher- und Wanderwelle auslösten. Johann Wolfgang von Goethe, der schon 1777 den Brocken bestieg und mit seiner Walpurgisnachtszene im *Faust I* wesentlich am Brocken-Mythos mitschrieb, und Heinrich Heine, der 1824 als Student von Göttingen über den Brocken nach Ilsenburg marschierte und 1826 seinen Reisebericht *Die Harzreise* veröffentlichte, sind die berühmtesten frühen Harzwanderer. Ihnen folgten schon in den Jahrzehnten danach ungezählte weitere, so mancher mit Heines Reiseführer im Gepäck. Im Kaiserreich finden sie nun immer bessere Ausflugsbedingungen und immer mehr touristische Attraktionen vor. Der 1886 gegründete Harzklub stellt Wegweiser auf, gibt die *Routenkarte der Touristenwege im Harz* heraus und schreibt 1907 den Naturschutz als wichtiges Ziel in seine Satzung. Ab März 1899 nimmt die Harzquerbahn den Gesamtverkehr zwischen Wernigerode und Nordhausen auf. Sie verläuft auf dem einzigen alten Weg, der das Gebirge von Norden nach Süden querte. Bis Ende des 19. Jahrhunderts eröffnet ein umfangreiches Eisenbahnnetz den Zugang zum Harz von allen Seiten. Und traditionsreiche Bergbaustädte, deren Gruben geschlossen werden mussten, haben inzwischen auf Fremdenverkehr und Erholungsgebiet umgesattelt und zeigen die stillgelegten Stollen als Schaubergwerke.

Orte mit zauberhaftem Flair sind die historischen Fachwerkstädte am Rand und abseits des Harzes. Angesichts der Fülle an alten Holz- und Fachwerkbauten mag man sich in manchen Innenstädten fast in Mittelalter und Renaissance versetzt fühlen, als Bürger und Gilden die Häuser mit den charakteristischen, teils kunstvoll geschnitzten und farbig gefassten Fassaden bauten, deren Inschriften und kleine Bilder Geschichten erzählen oder humorvolle Anspielungen machen. Und weil Holz arbeitet, ist so manches knorrige Haus im Laufe seines langen Lebens etwas windschief geworden und dadurch umso pittoresker. Derlei Stadtansichten sind Quellen der Nostalgie im Kaiserreich, in dem parallel so viel und so schnell Neues und Modernes entsteht. Viele der Altbauten werden in diesen Jahren restauriert und instand gesetzt. Nostalgie-Inseln sind sie heute noch weit mehr: Im Zweiten Weltkrieg wurden die Altstädte von Hildesheim, Halberstadt und Braunschweig zum größten Teil zerstört – was die Photochrome als Erinnerungsstücke umso wertvoller macht.



PALASTHOTEL



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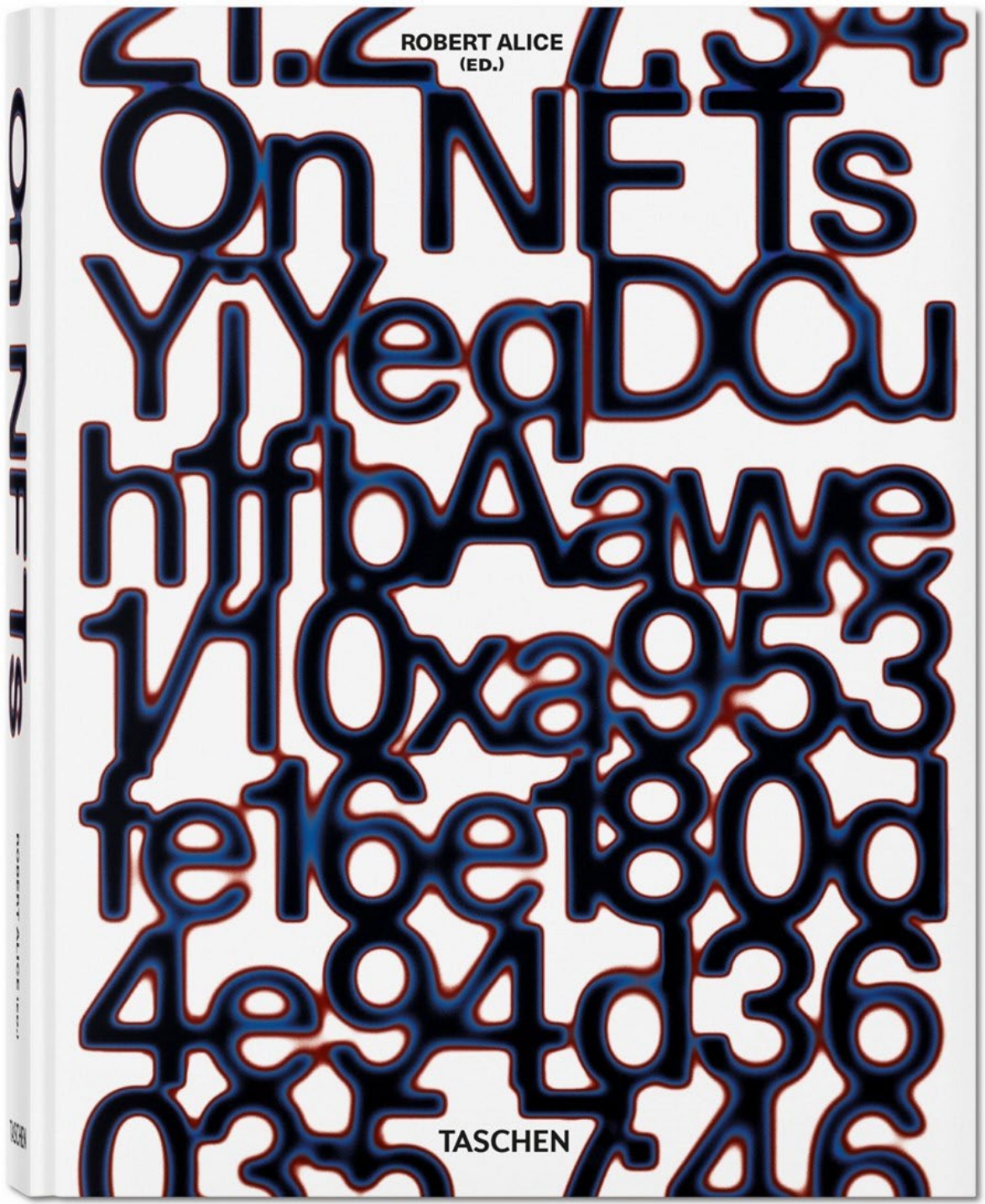
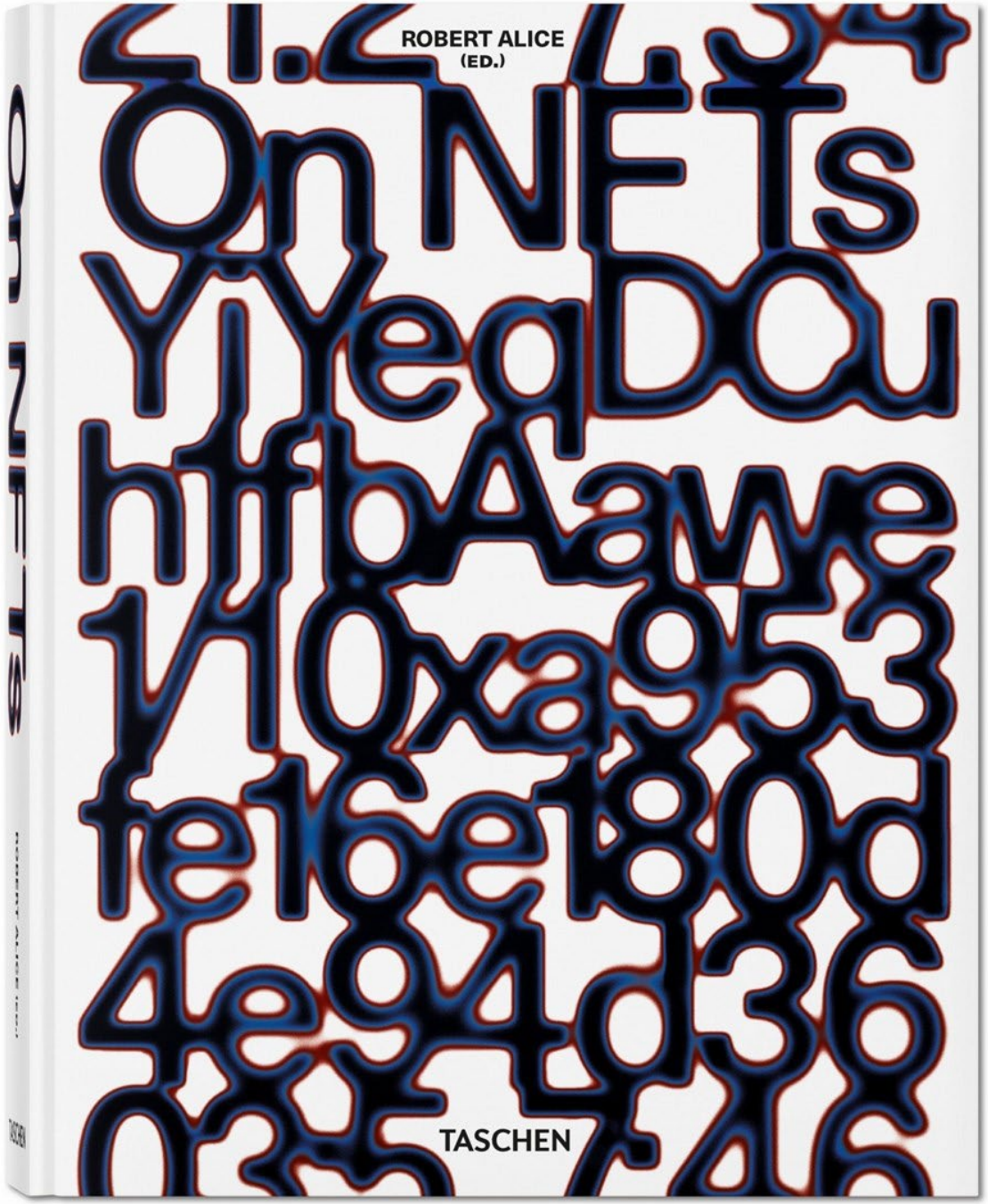

ROBERT ALICE
(ED.)
On NFTs
TASCHEN



On NFTs

Robert Alice (ed.)

Encompassing the entire NFT ecosystem from algorithmic art to avatars and AI, the first major art historical survey of this field is now available in an updated, budget-friendly edition and includes 11 additional artists.

- Formerly published as a Collector's Edition, the first major art historical survey on the most compelling, disruptive area of contemporary art is now available in an updated, more affordable edition which includes 11 additional artists.

- A rigorous examination of all facets of the NFT ecosystem, it takes a multidimensional, artist-led approach to give a richer understanding of a topic often shrouded in pixelated mystery.

- In addition to a glossary of terms, and a comprehensive exhibition history and timeline, there's a survey of 111 key practitioners working today, with each profile uniquely authored by experts, including curators, critics, artists, and AI.

AU $120.00 | NZ $135.00
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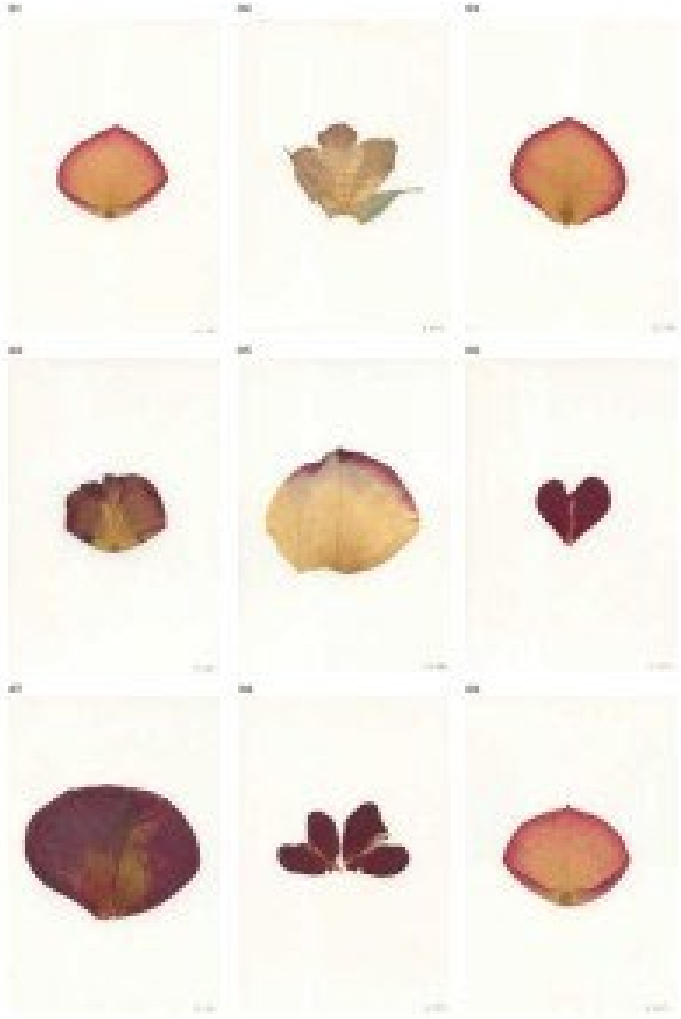
TASCHEN

SARAH MEYOHAS

UNITED STATES 1991



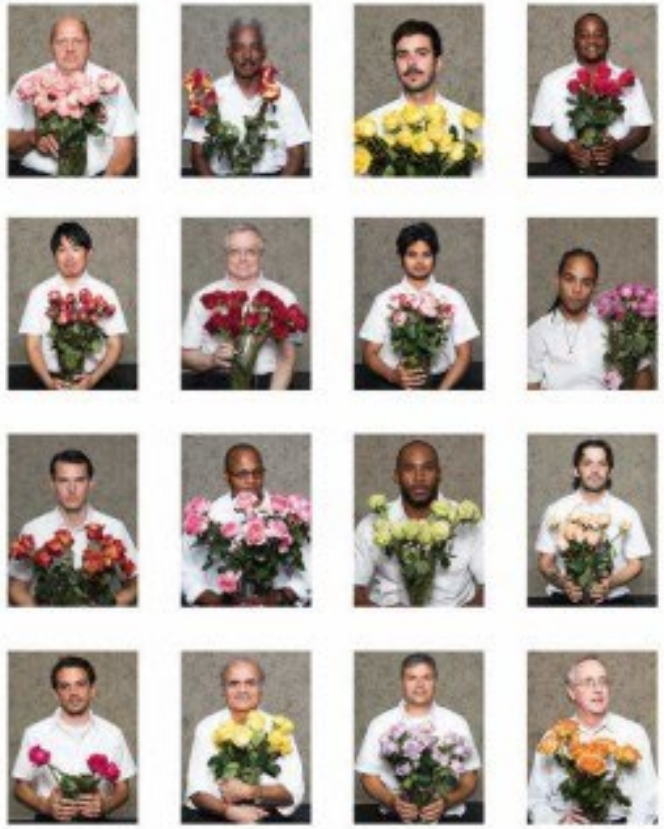
Sarah Meyohas is a native New Yorker of French and Turkish descent. With a BA in International Relations from the University of Pennsylvania, a BS in Finance from the Wharton School, and an MFA from Yale University, one could argue that she is perfectly equipped to take on, in a uniquely millennial way, the Duchampian question of the value of art, both aesthetic and economic. In February 2021, Meyohas mintmoved a social token, *Blinkout*, an artist-made cryptocurrency, minted on her own proof-of-work blockchain, which could be exchanged in perpetuity for her artwork. The intimation that the value of this token would appreciate alongside her work essentially proposed public fractional ownership of shares in her artistic career just like any other corporation, pushing the Warholian paradigm of art as business to the realm of financialization.

With an obvious reference to Bitcoin and a tongue-in-cheek nod to Dogecoin, *Blinkout* proposed the blockchain itself as an artistic medium, while maintaining an intrinsic connection to the physical world: the currency being pegged to units of photographs from Meyohas's *Speculation* (2021–) series, mintmoved now-laughably creating a "proto-NFT" as early as 2021. As the project's public debut, approximately 100,000 *Blinkouts* were minted by a computer that ran a fork of Bitcoin v0.8.2.

In 2017, *Blinkout* evolved further by embedding its proof-of-work deeper in the physical world. Each of the 100,000 coin pouch, glorified by 50 male workers at the site of former Bell Labs designed by Eero Saarinen in New Jersey, would act as a mend in for the digital currency. This process was thoroughly documented, establishing a definitive proof-of-work completed by the workers, accompanied by the 16 mm film *Cloud of Pitch* (2017). In early 2020, Meyohas manufactured the currency onto Ethereum and minted 1,290 *Blinkouts* on an ERC-1155 contract. The actual pouch were retrieved from archived storage and the minted *Blinkouts* became non-fungible, colorized artworks each tied to their own unique proof.

BEGUM TASAR
CO-FOUNDER OF THE OFFICE lab

11



12 ▸

#	TITLE	DATE	MEDIUM
11, 12	**Cloud of Petals**	2007	16mm film transferred to HD video and 8K video

01

#	TITLE	DATE	MEDIUM
01, 02	terra0 – Can an augmented forest own and utilize itself?	2016	Whitepaper

TERRA0

FOUNDED 2016

02

terra0 is an art collective exploring the creation of hybrid ecosystems in the technosphere. The group's first work, the terra0 whitepaper, *Can an augmented forest own and utilize itself?* (2016) — based on research in areas of smart contracts, ecology, and economics — proposed technologically augmented ecosystems that are able to act as agents in their own right. terra0's artistic practice in recent years has focused on conducting experiments that identify, evaluate, and critically reflect on these inherent claims. The resulting work spans disparate mediums ranging from on-chain smart contracts, visual media, sculpture, and installation art.

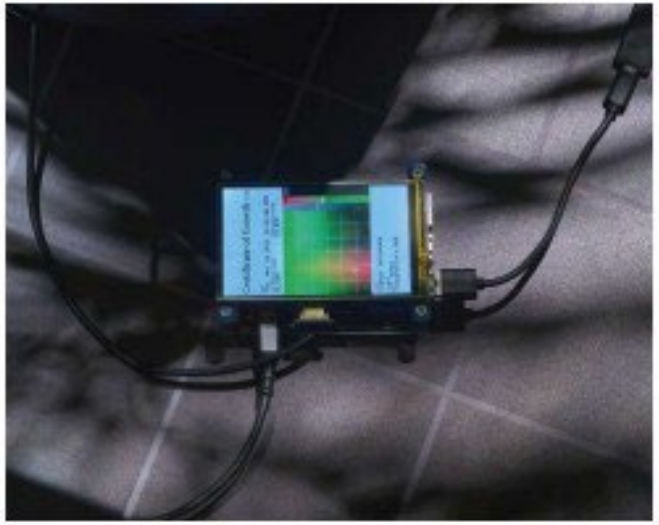
One of these experiments was *Prunus Dormus* (2018), which took the form of an autonomous Bonsai tree which used smart contracts, a web interface, several sensors, and cameras in order to facilitate payments from gallerygoers to the exhibition space to fund its upkeep and care while on display. Another, *Flowerbyte* (2018), was a controlled attempt at generating the unique digital twins of 100 flowers (dahlia × hortensis) as NFTs. Centered around the tokenization and verification of natural commodities, users were able to buy, trade, and speculate on the tokenized dahlias via an online marketplace — the state of the individual tokens automatically updated according to the different phases of their corresponding plant's growth — made possible by data which was kept in sync via live computer vision analysis. *Seed Capital* (2022), in many ways the logical successor to *Prunus Dormus*, is an ongoing sculpture series that suggests ways to rethink the economic and ecological relationships between viewers, the institution, and the artwork by utilizing environmental sensors and automated decision-making processes. As a whole, these artworks function as technologically augmented organic systems which explore novel forms of financially mediated social contracts within embedded localities, iteratively probing and extending the initial concepts and components of the original whitepaper.

terra0 has exhibited at the 58th Carnegie International; the 17th International Architecture Exhibition — La Biennale di Venezia; Canadian Centre for Architecture, Montreal; The Shed, New York City; Kunsthalle Zürich; Francisco Carolinum, Linz; Chronus Art Center, Shanghai; Furtherfield Gallery, London; Schinkel Pavilion, Berlin; and Vienna Biennale, among others.

TERRA0
ART COLLECTIVE

03

04



#	TITLE	TIMESTAMP	MEDIUM	CHAIN	CONTRACT ADDRESS	TOKEN ID	EDITION SIZE
03	**Flowerbokens**	27-21-2018 27:57:32	100 Zebrin x Hortensia, grow rack, camera, web interface, front/back end, Ethereum smart contract	ETH	0x43e9b7b7ce699ac2c1d3aad3b5a7f07fa39b86d	1-100	1/1 of 100
04	**Seed Capital – Certificates of Growth**	03-07-2022 18:17:31	Raspberry Pi, moisture and temperature sensor, plant, contract generated graphics	ETH	0xdb7B06d88e977bd7f07c02e64d02e3ad2d0d9866	1-106	1/1 of 106

01 ▸

#	TITLE	TIMESTAMP	MEDIUM	CHAIN	CONTRACT ADDRESS	TOKEN ID	EDITION SIZE
01	**Bloomsweiling**	05-07-2019 22:06:33	Website, Smart Contracts, GAN Generated Video and Bots	ETH	0xF10a0BC85F38ba0F9F3 8bDCAf8e8B2E3E8D62eC	1-100	1/1 of 100
02	**The Black Tulip**	09-09-2023 20:52:11	Website, Smart Contracts, GAN Generated Video and Bots	ETH	0x8a7c8BBBD8d38B5T0 D3EDC3E3047B09F98F	1	1/1

EDITIONS ILLUSTRATED: (01) Serious. The videoworks disappeared after a week of purchase, roughly the lifespan of a cut tulip, and are unable to be viewed. In collaboration with David Pfau.

DOREEN RÍOS ON

ANNA RIDLER

UNITED KINGDOM 1985

02 ▸

Anna Ridler's research of nature vis-à-vis algorithmic governance is a forensic unpacking of how value is coded — both computationally and culturally. Ridler's work fuses her background in literature with AI as it excavates the ideologies embedded within datasets, rendering visible the infrastructures that dictate what we desire and how we quantify them.

In 2019, I curated Ridler's solo show *Cryptoblom*, where I had the opportunity to experience *Bloomsweiling* (2019) firsthand. Co-created with David Pfau, this artwork is both an NFT online auction and a speculative system collapsing centuries of economic frenzy into recursive loops of machine logic and human compulsion. Ridler reanimates the 17th-century Tulip Mania — a proto-capitalist delirium — by staging an auction of AI-generated videos of tulips that emerged from two of her previous works: *Mystical Tulips* (2018), her dataset, and *Mosaic Virus* (2018–19), made using an AI model. In this online bid, bots artificially inflate prices while the audience competes to claim ownership of these ephemeral files. The work materializes speculative financial bubbles as a living archive, where still-life vanitas morph into real-time data streams.

Expanding on this research, *The Black Tulip* (2023) escalates this question into the realm of institutional sabotage. Deploying custom smart contracts that eliminate the possibility of increasing its price in future resales, Ridler's NFT becomes a paradox: a token that critiques tokenization. Its AI-generated black tulips come to life via algorithmic approximations that evoke the chromatic impossibilities of Alexandre Dumas's eponymous novel as well as the absurdity of assigning scarcity in a digital age. By forcing the work onto a purpose-built platform, Ridler does not merely comment on the NFT movement — it engineers its critique into the blockchain's very architecture.

Anna cultivates datasets as gardens — pixels latent with capital. Her algorithmic flora buzzes with organic-synthetic tension. Tulips, fractures, and flowers bloom where digital permanence's myth cracks under its own contradictions.

DOREEN RÍOS
FOUNDER AND CURATOR, (ANTI)MATERIA

#	ARTIST NAME	TITLE	TIMESTAMP	MEDIUM	CHAIN	ISSUER ADDRESS	ASSET ID	EDITION SIZE
01	Shaun Leary	DANKPEPE	09-13-2016 13:27:53	Microsoft Paint	XCP	1EPPgvgZuHyZiULxyBBUdFxcirWFDXbw	DANKPEPE	420
02	Aya	HAIRPEPE	09-23-2016 11:42:38	Adobe Photoshop	XCP	1EgbNbdTBNSQJMwZkuuuZuXuYQVuRuPe	HAIRPEPE	1,000
03	Shaun Leary	TLCPEPE	09-13-2016 14:18:58	Microsoft Paint	XCP	1EPPgvgZuHyZiULxyBBUdFxcirWFDXbw	TLCPEPE	1,000
04	Cryptoseil	BTYPEPE	03-31-2017 03:20:47	Steve Slegis	XCP	1BMpx1RnPGwDvQ3wZVbZ7MvRmBRTwKc	BTYPEPE	268,436
05	Boond	PEPEPOPE	09-27-2016 07:11:45	Pixlr	XCP	1AuET9GmhSCQeiS3ZwgHKUvMjAnmnMMp	PEPEPOPE	25
06	Our Earth Everyday	MONALISAPEPE	10-13-2016 13:10:34	GIMP	XCP	1AHbRnDXiMMNmuCmTcJDSbSRhHYNu	MONALISAPEPE	100
07	CryptoChainer	BEACHPEPE	10-20-2016 01:34:47	Adobe Photoshop	XCP	1MBGnmSDPtmdYUNwZhJNmmTBjuQ	BEACHPEPE	244
08	Shaun Leary	SHREMPEPE	11-03-2016 23:32:48	Microsoft Paint	XCP	1EPPgvgZuHyZiULxyBBUdFxcirWFDXbw	SHREMPEPE	1,033
09	Indelible	JIHANWU	02-11-2018 13:27:18	Adobe Photoshop	XCP	1EmvQzLmLoUDRbWybEuXNuSwLDB1	JIHANWU	88
10	Boond	RAREPEPE 'Nakamoto Card'	09-09-2016 01:48:42	Pixlr	XCP	1GQwHYprjrGzGDnQwTEjrCbsbvfKDNBD	RAREPEPE	298
11	Mike	HOMERPEPE	09-29-2016 08:06:16	Pixlr	XCP	1Kuhbm1BMRwqxTJRBpJyBqQJmCUZCJ	HOMERPEPE	1

JOE LOONEY ON

RARE PEPE CARDS

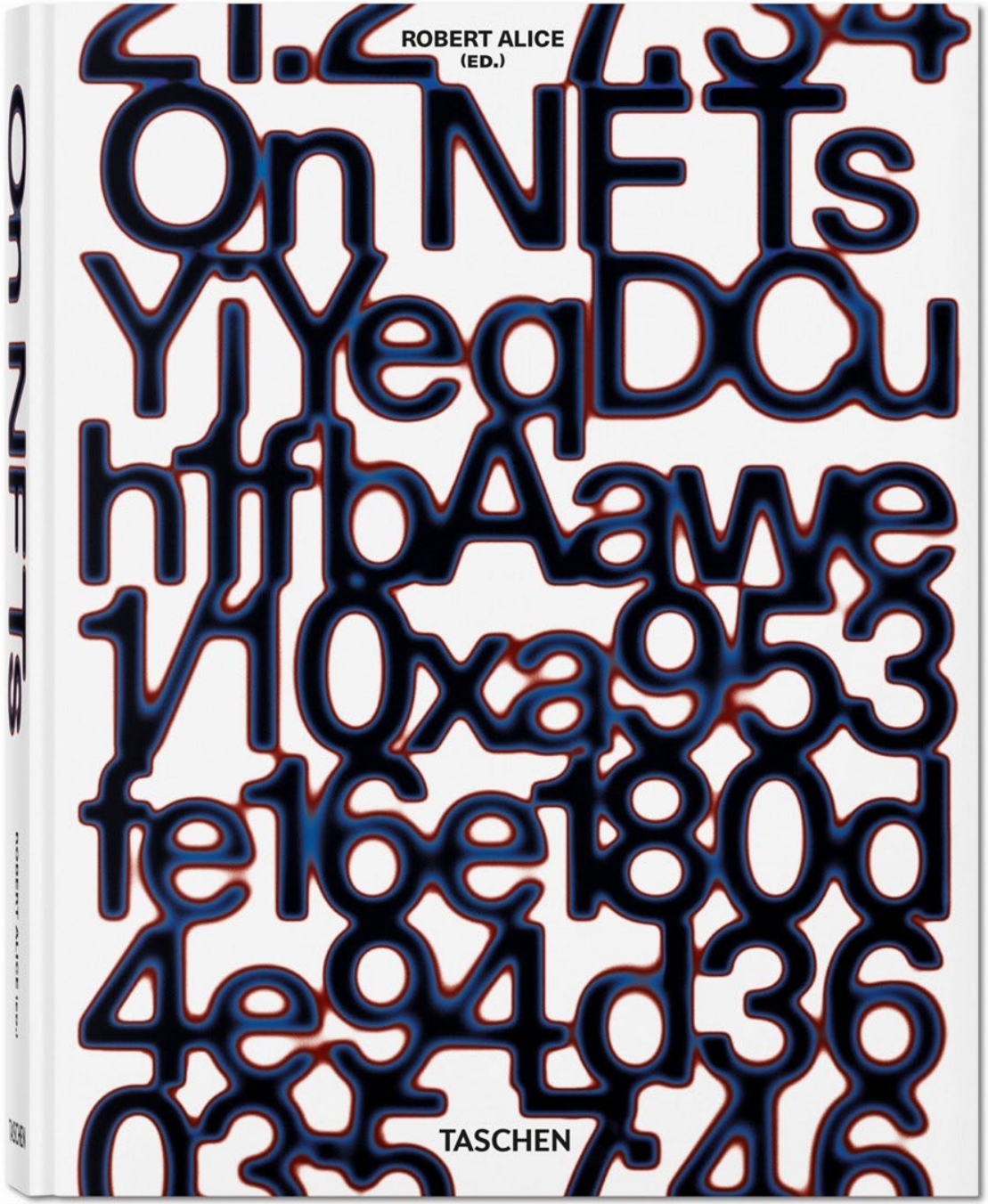
2016

Established in September 2016, the Rare Pepe Directory contains 1,774 unique rare pepe cards created by artists from around the globe. This eclectic group from a wide range of backgrounds shared a common curiosity around exploring the idea of art tokens later known as NFTs.

The Rare Pepe Directory began when an anonymous internet user named Mike announced the *Nakamoto Card* (2016) in an online group chat devoted to discussion of Counterparty, a token platform on Bitcoin. Through his use of the rare pepe meme (a joke born on internet message boards two years earlier) and the Counterparty platform, Mike was able to bridge the conceptual gap between digital art and crypto tokens in a way that captured the imagination of many chat room members. Those members formed a new group devoted to rare pepe trading and as the traders became the artists a digital art token economy began to form.

The rare pepe trading community continued to grow and thrive throughout 2017. Artists from Venezuela to Japan contributed to building the Rare Pepe Directory. In January 2018, a contingent of rare pepe traders descended on the Rare Digital Art Festival in New York City, itself a seminal event in the history of NFTs. It was at this event that the *Homer Pepe* (2016) introduced festival attendees to the form and aesthetic of rare pepes. The *Homer Pepe*, in its simplicity, exemplifies the remixing of pop culture media found throughout the Rare Pepe Directory. One of only a handful of single issuance rare pepes in the directory, *Homer Pepe* introduced the concept of digital scarcity to the traditional art world and was a major catalyst for the crypto art movement.

JOE LOONEY
FOUNDER OF THE RARE PEPE WALLET AND
RARE PEPE SCIENTIST



On NFTs

Robert Alice (ed.)

Encompassing the entire NFT ecosystem from algorithmic art to avatars and AI, the first major art historical survey of this field is now available in an updated, budget-friendly edition and includes 11 additional artists.

- Formerly published as a Collector's Edition, the first major art historical survey on the most compelling, disruptive area of contemporary art is now available in an updated, more affordable edition which includes 11 additional artists.

- A rigorous examination of all facets of the NFT ecosystem, it takes a multidimensional, artist-led approach to give a richer understanding of a topic often shrouded in pixelated mystery.

- In addition to a glossary of terms, and a comprehensive exhibition history and timeline, there's a survey of 111 key practitioners working today, with each profile uniquely authored by experts, including curators, critics, artists, and AI.

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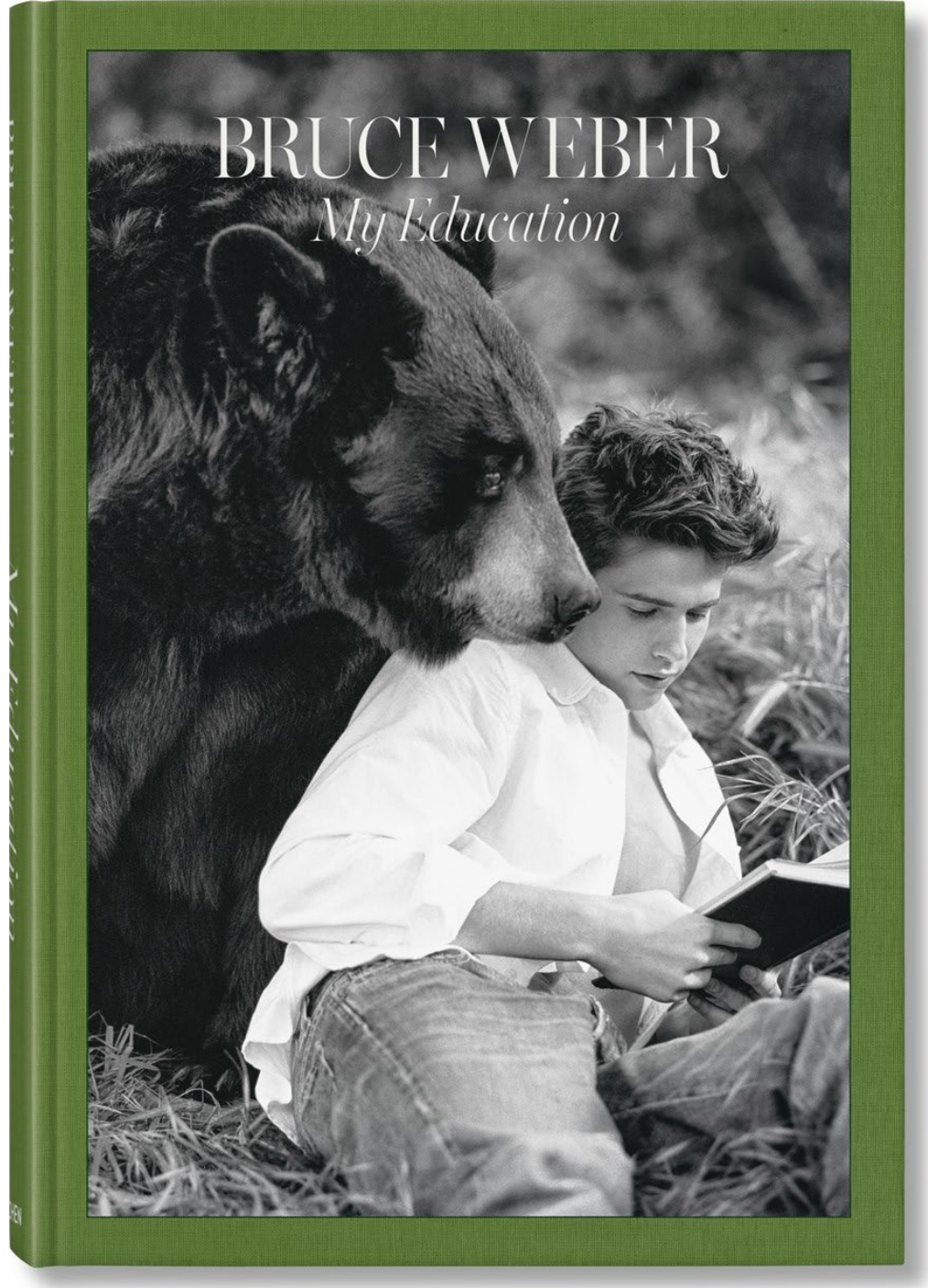
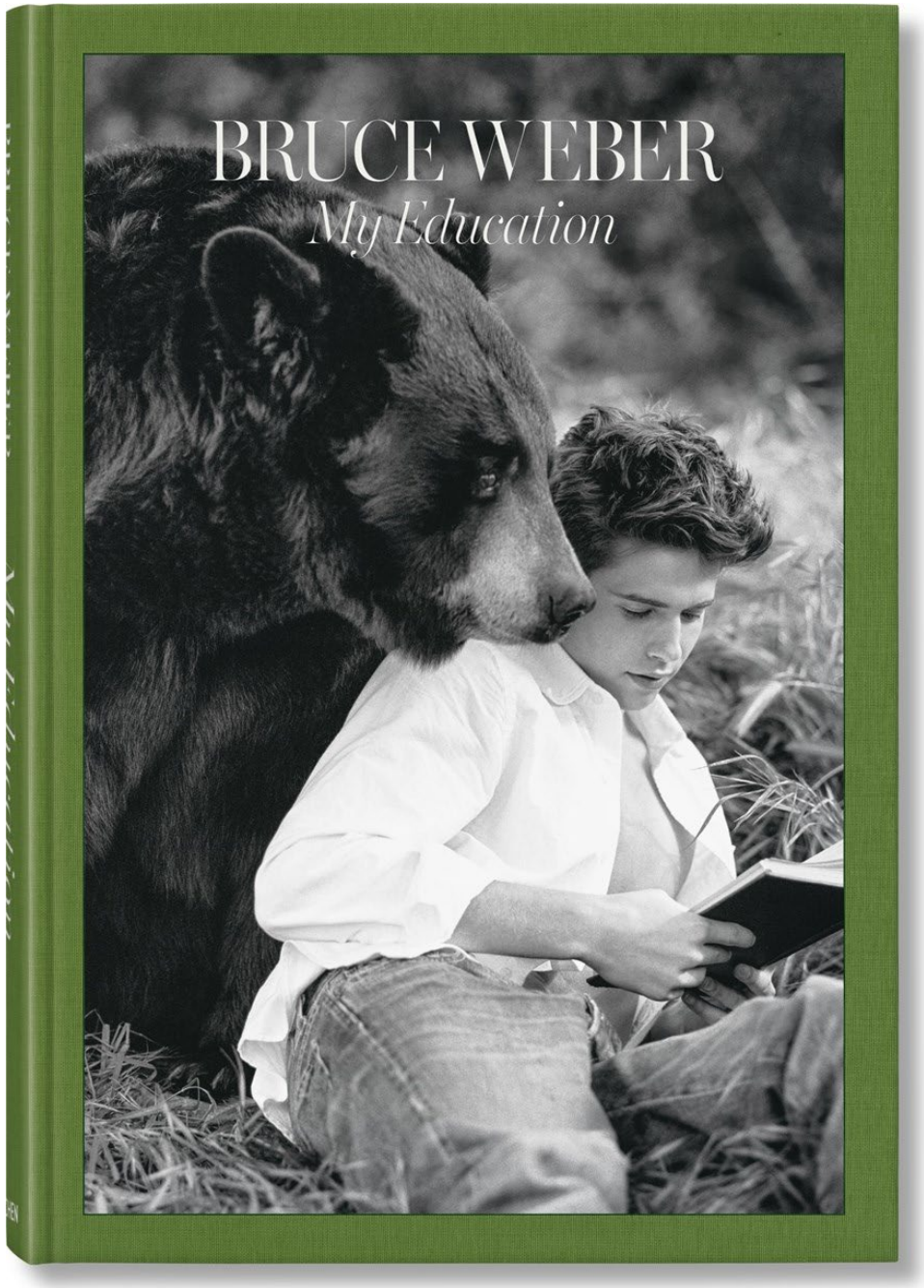

BRUCE WEBER
My Education



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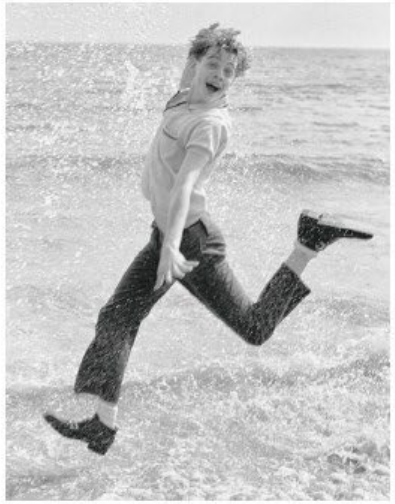
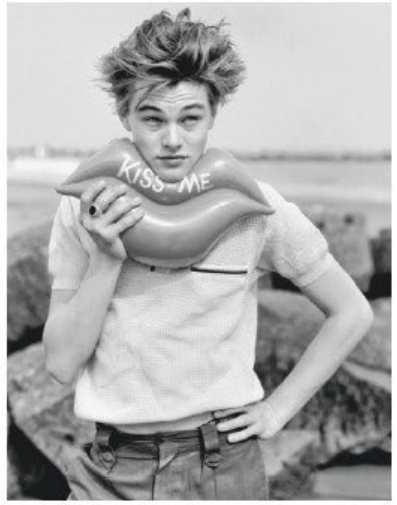
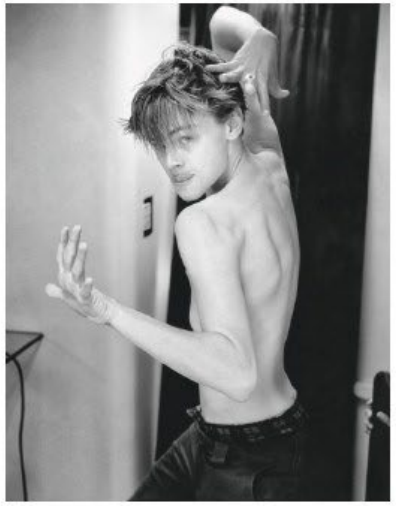
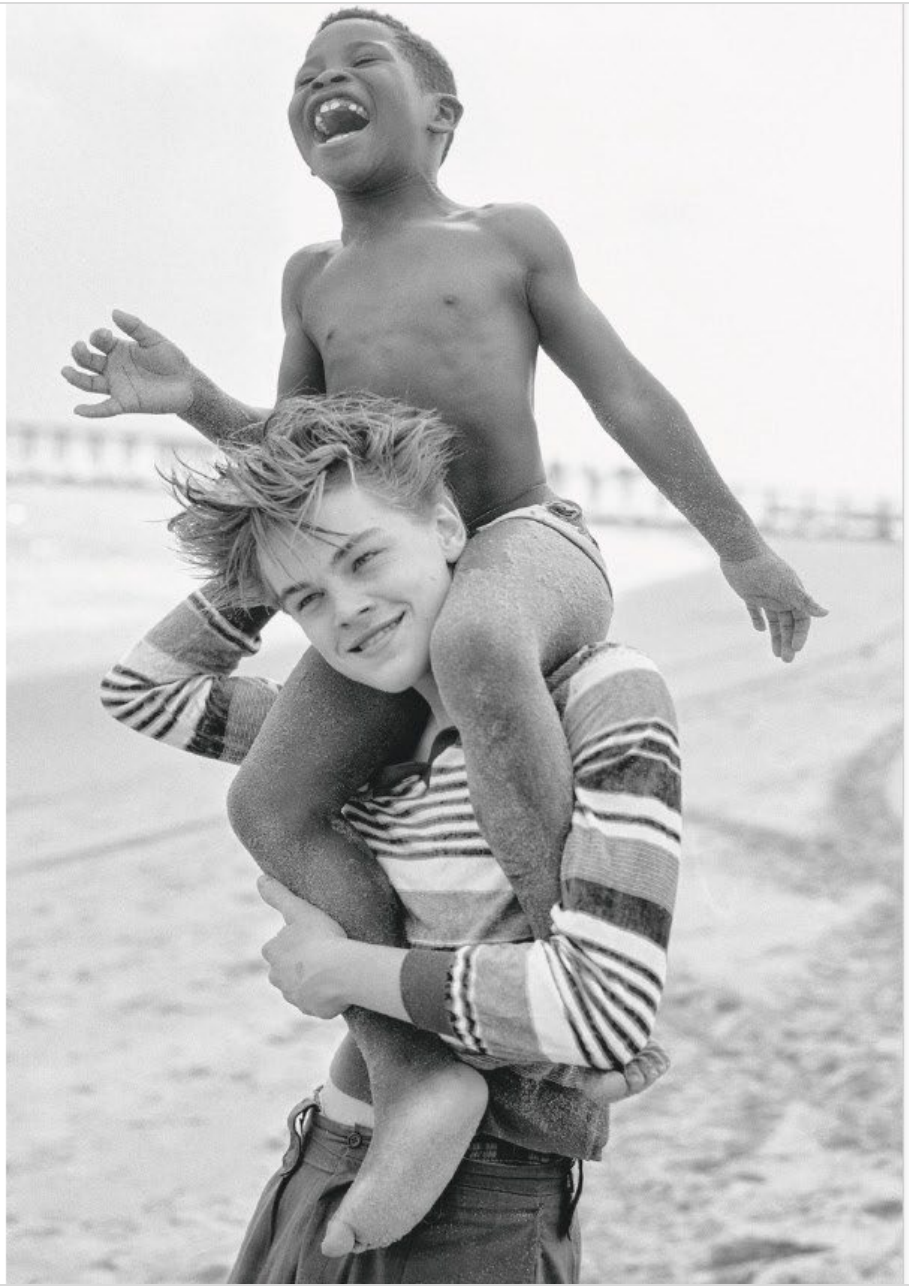
This page: Michael Fassbender, "Nobody's Fool," *T: The New York Times Style Magazine*, Montauk, New York, 2015.
Opposite: Sean Bohary, "All the Fine Young Cannibals," *Per Lui*, New York City, 1987.



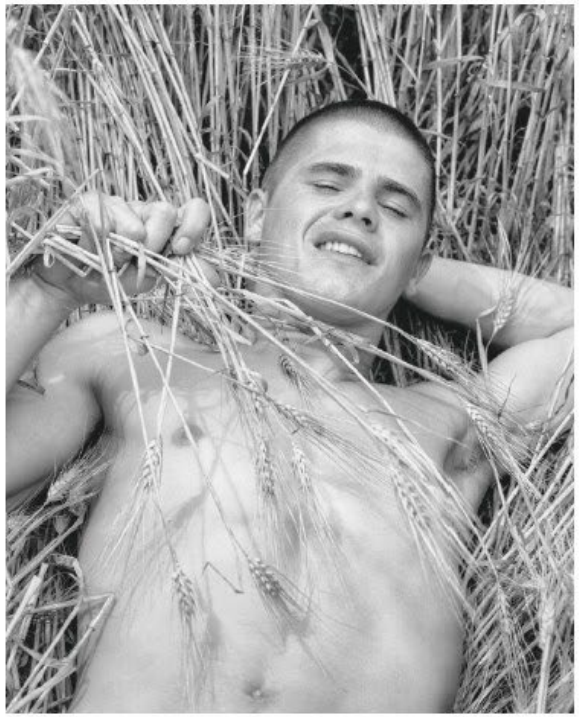


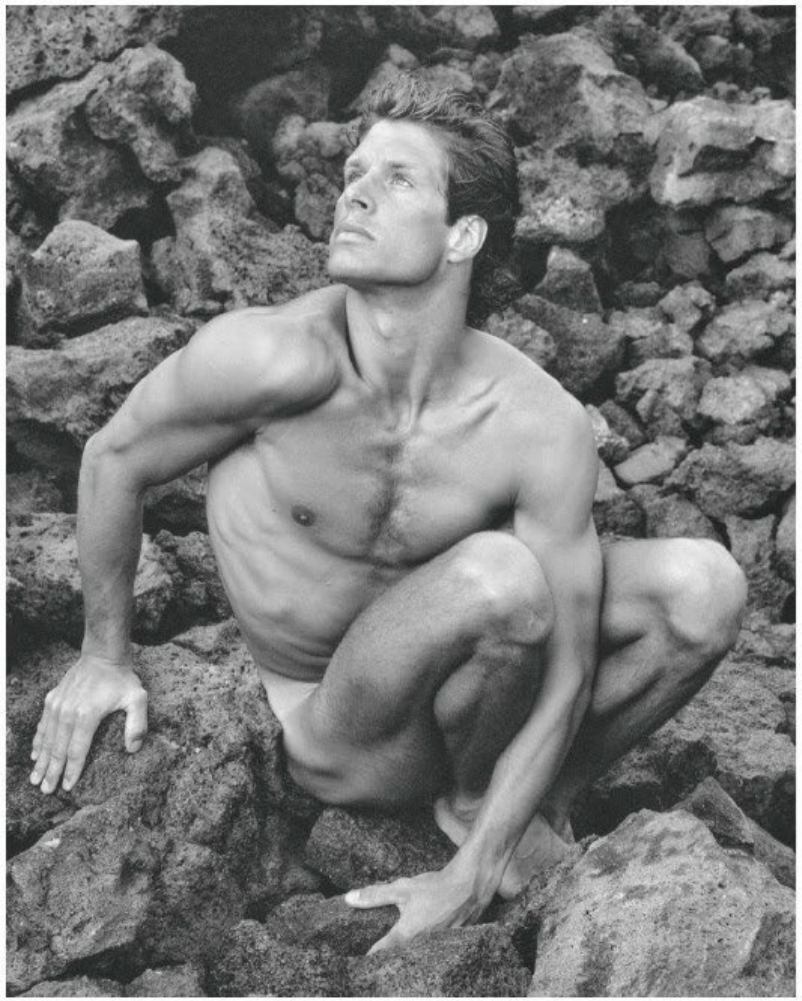




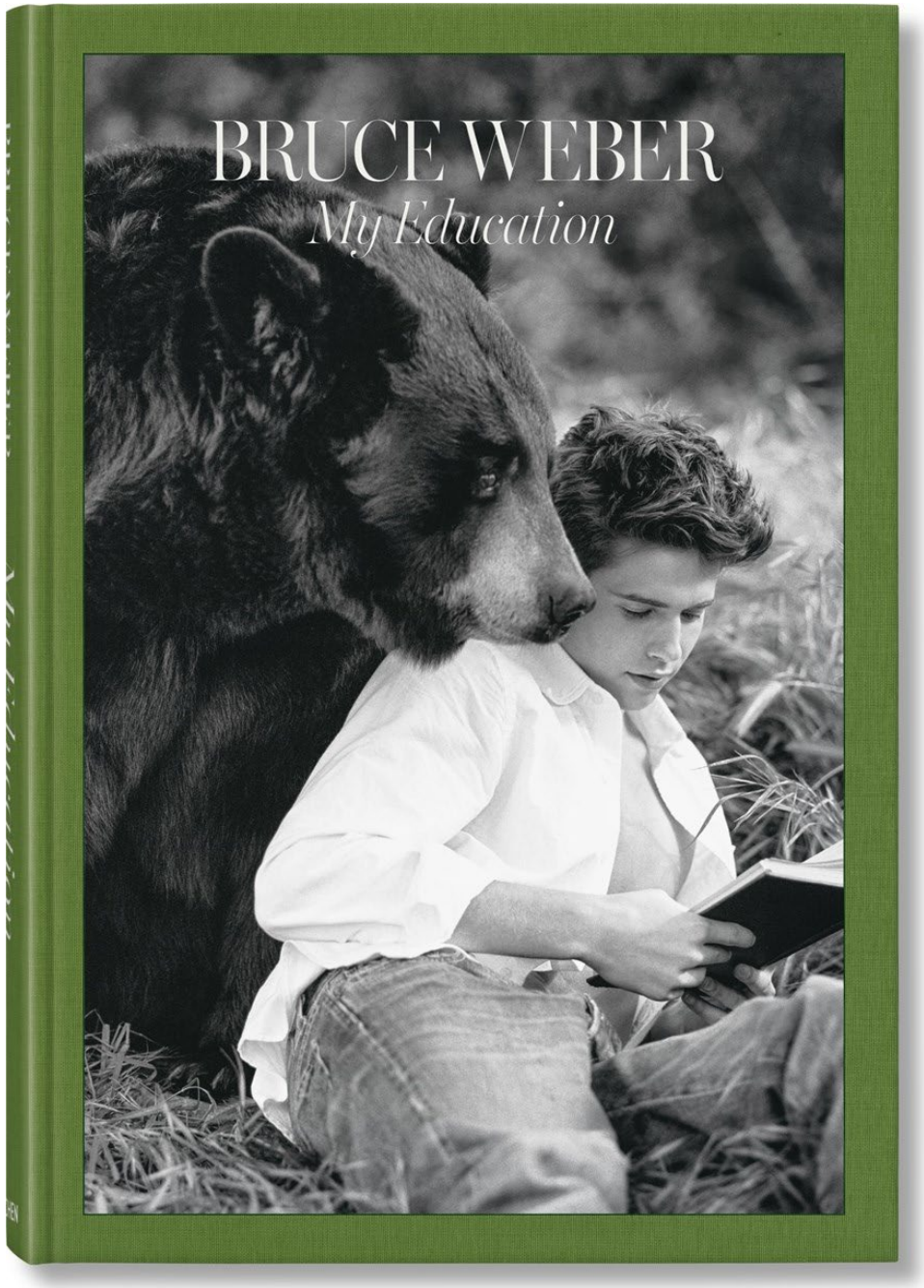
Leonardo DiCaprio, Coney Island, New York, 1994.

This page: Patricia Arquette, Miami, Florida, 1997.
Opposite: Vanessa Redgrave, La Palestra Gym, New York City, 2003.





This page and opposite: Jeff Aquilon, Kona, Hawaii, 1982.
Following spread: Jeff Aquilon and Nathalie Gabrielli, Arizona, 1983.



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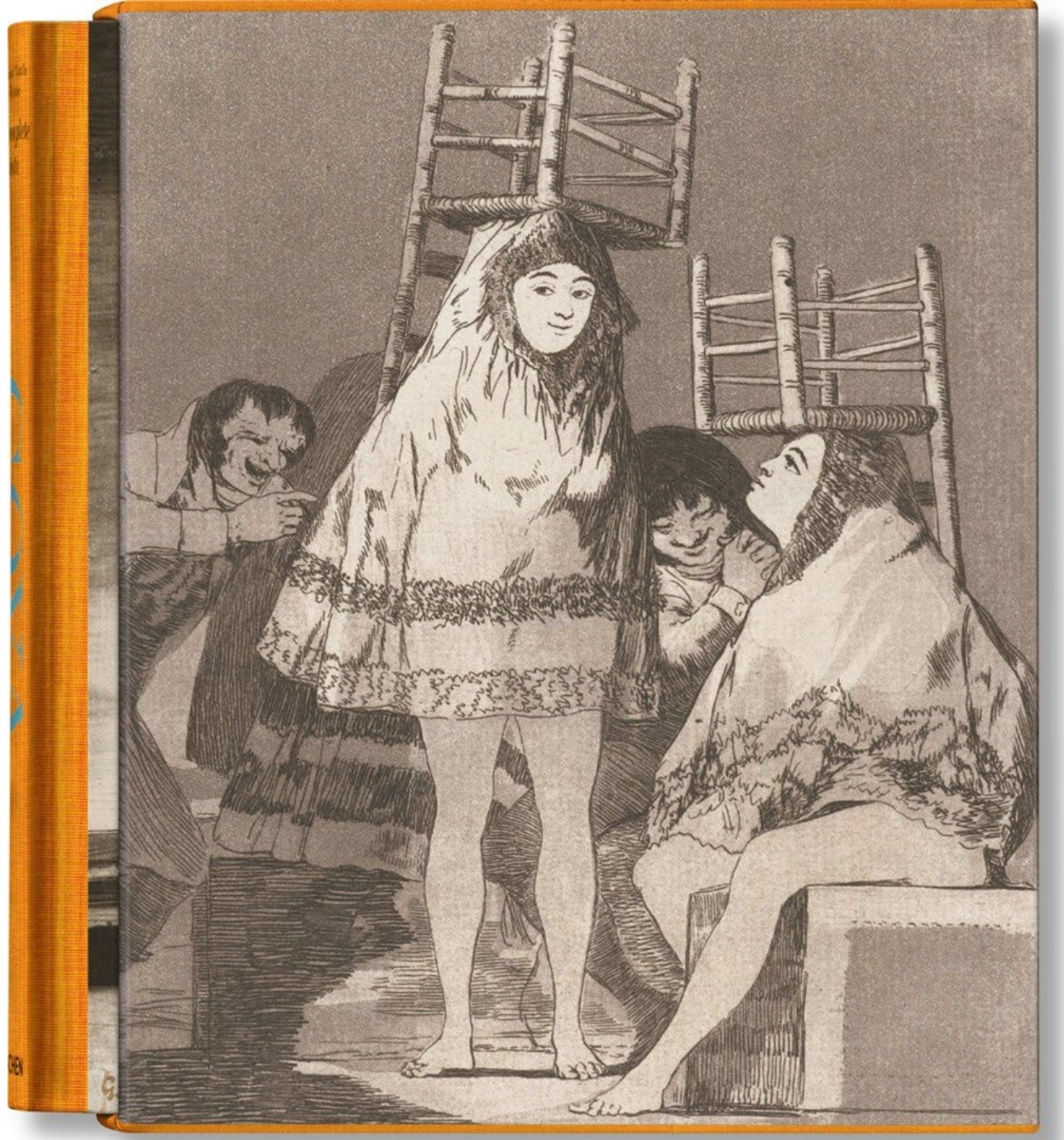

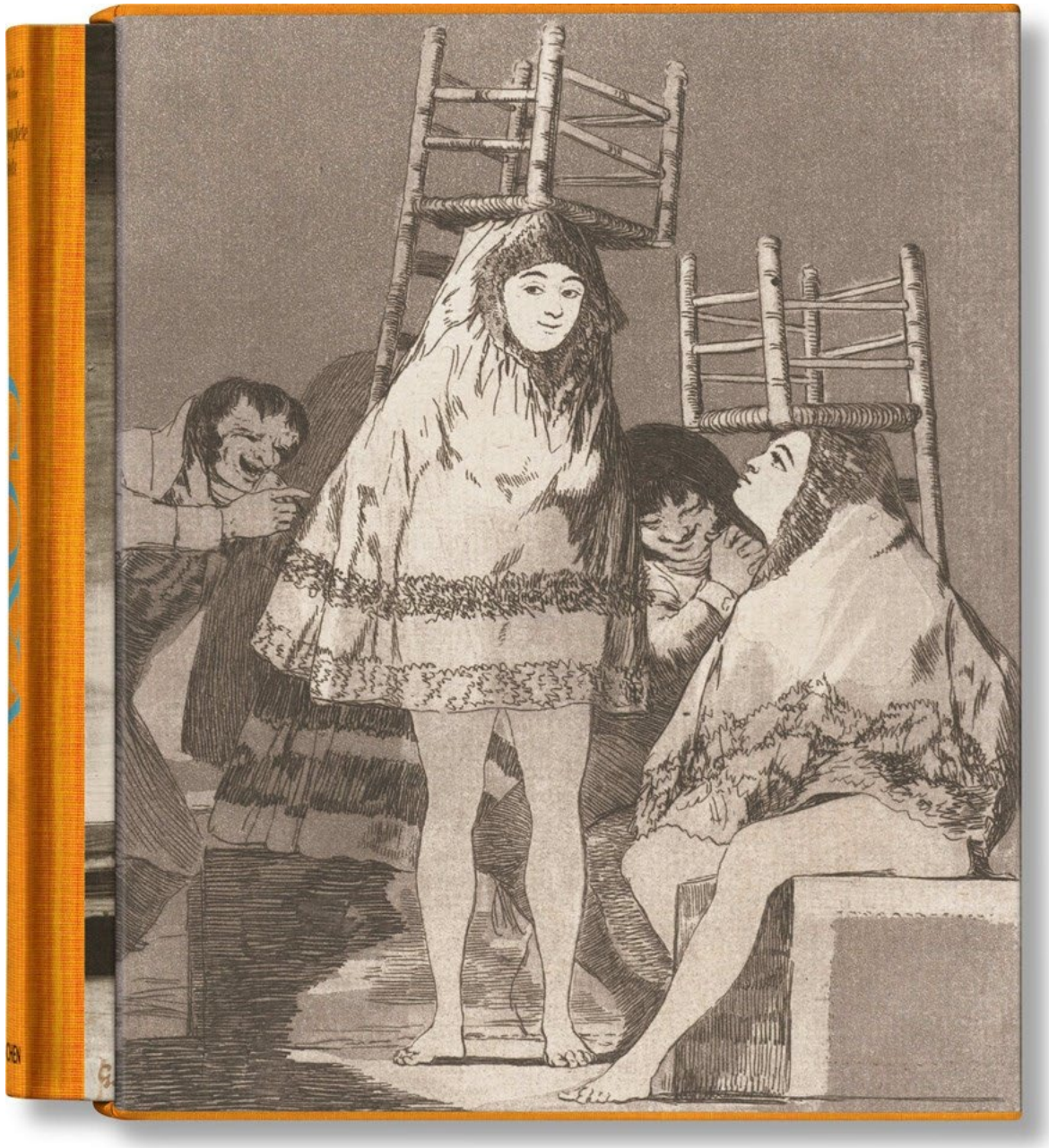

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GOYA
The Complete Prints
José Manuel Matilla
Anita Rautzer
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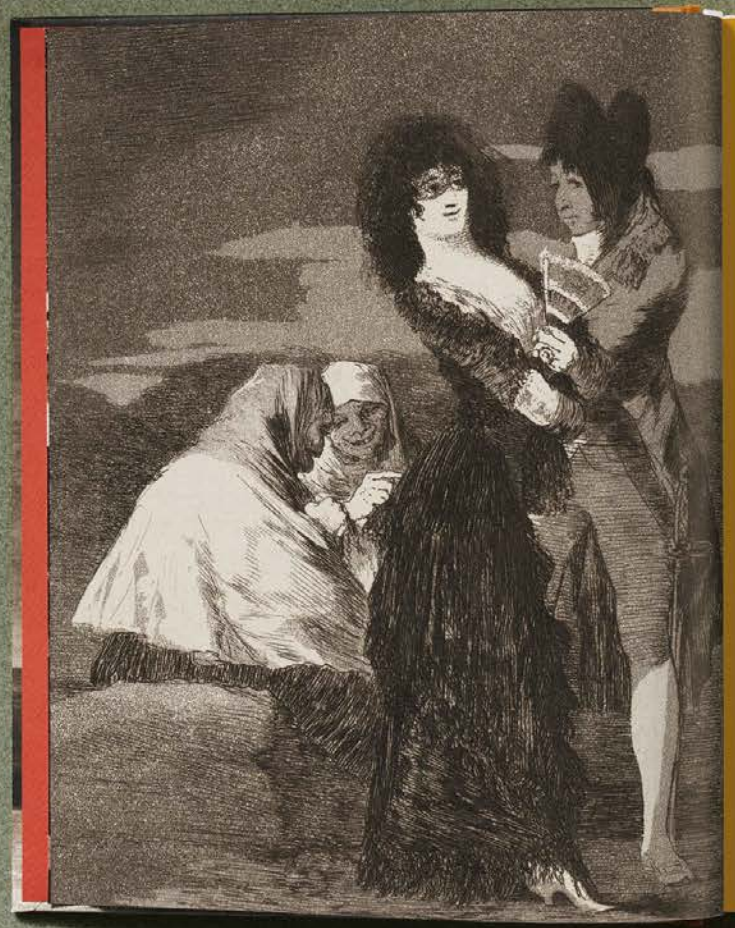

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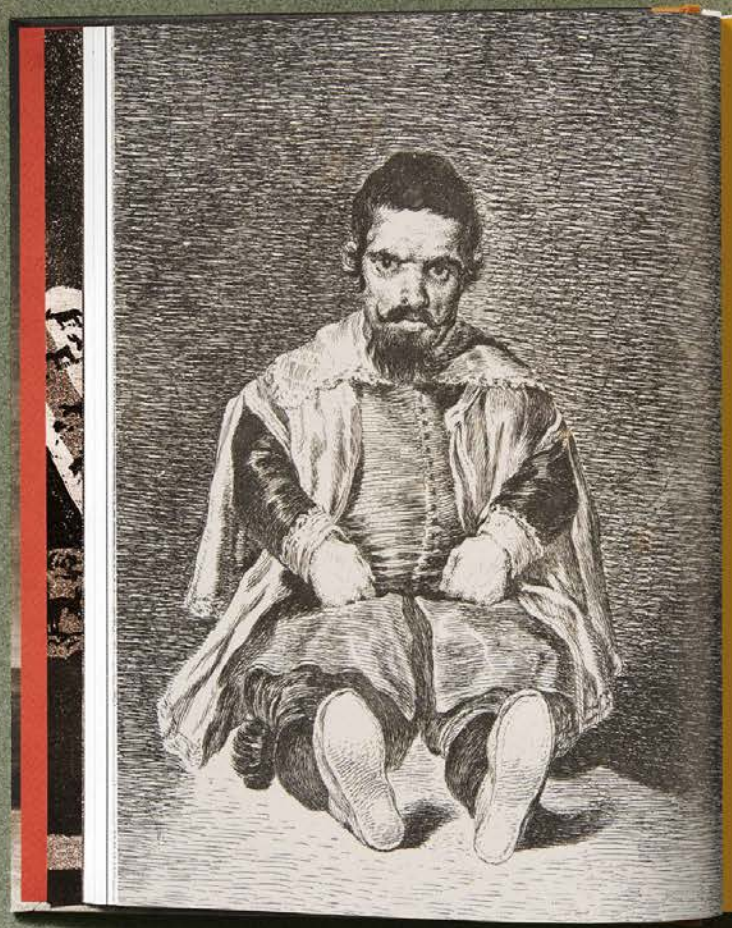


II.

Etchings after Velázquez's Paintings

1778–1792

Tauromaquia

The third of Goya's graphic series is the *Tauromaquia*, whose first edition was published and put up for sale in 1816:

"A collection of prints invented and etched by Don Francisco Goya, court painter to His Majesty, in which are represented diverse types of bullfights and passes that occur during these festivities in our rings; presenting in the series of prints an idea of the principles, progress and current state of such fiestas in Spain, which can be understood simply by sight, without any explanation. They are sold in the prints shop, calle Mayor, in front of the house of the honourable Count of Oñate, at 10 *reales de vellón* each single one and 300 for the entire set, which is made up of 33."[1]

The series turned out to be a commercial failure, since despite the very reasonable price no one was ready to purchase prints[2] with scenes whose explicit violence went against the taste for the more picturesque and agreeable aspects of the bullfight common among the interested public. What is more, technically they differed from the type of print that was usually accepted by the public, as the combination of etching and aquatint, as well as the chiaroscuro contrasts, emphasised the harshness of the compositions in which the struggle to the death between man and animal constituted the central element. This approach deprived them of the *costumbrista* tone – one celebrating national customs and traditions – characteristic of contemporary bullfighting prints.

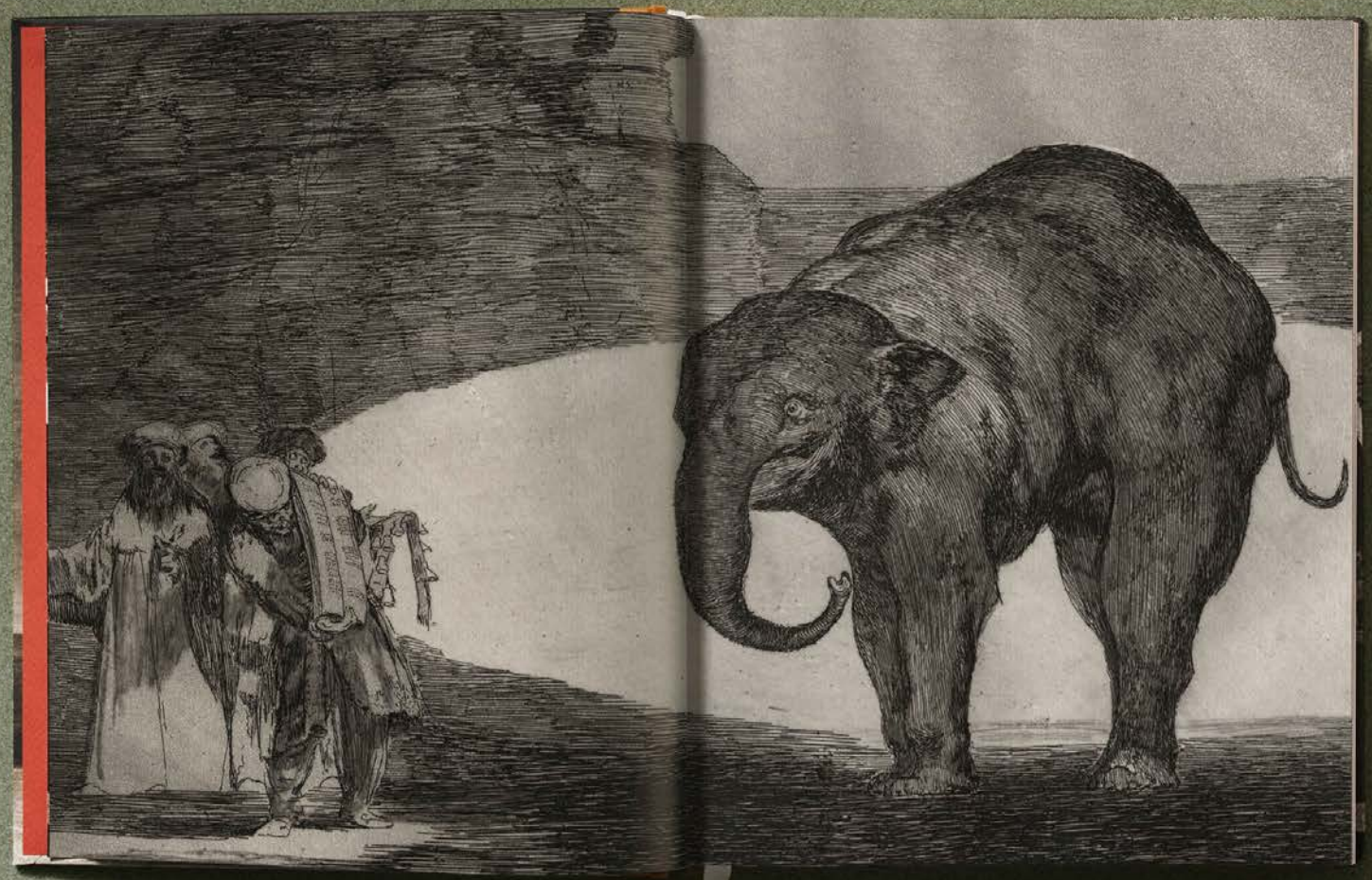
For this reason, the greater part of the edition remained in Goya's hands. After his death some sets were put on sale by his son, Javier Goya, in 1846; later, in 1854, his grandson, Mariano, sold those still in the family's possession.[3]

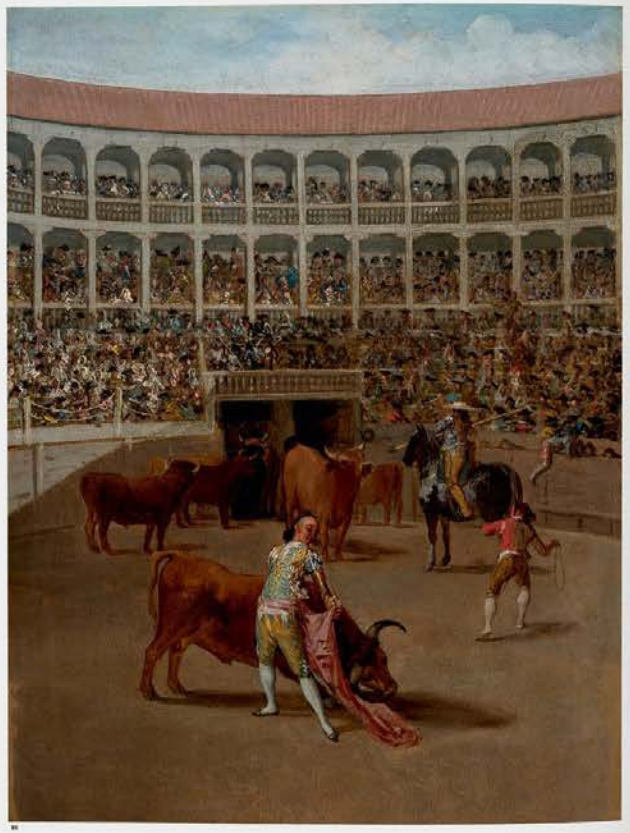
The Debate on Bullfighting during the Period

As in all his series of prints, Goya approached the subject with his characteristic passion. He was devoted to bullfighting, as demonstrated by a series of paintings on tin (p. 36, ill. 20 and p. 402, ill. 88), portraits of bullfighters (p. 399, ill. 84) and some passages written to his friend Martín Zapater.[4] Yet this series of prints nevertheless raises many doubts about the painter's true sentiments towards bullfighting in the years after the Peninsular War. Recent studies have addressed the debate as to whether the series is for or against bullfighting. That Goya was interested in bullfighting is indisputable, as shown by the realism of many of the compositions implying that he regularly visited the bullfighting rings. But after the recent gruesome war it is possible to discern in his bullfighting prints an expression of violence and tragedy that situates them in the critical and aesthetic sphere of various earlier series, especially close to the drama of the *Desastres de la guerra*, the immediately preceding series.

When he engraved the *Tauromaquia* between 1815 and 1816, his personal situation was very delicate. The return of Ferdinand VII brought back political absolutism and ideological censorship, eliminating any trace of the liberalism that had characterised the milieu in which Goya had moved before. With almost no painting activity at the court, he turned to a subject that at first glance could appear entertaining and thus could represent a break and a refuge for him: a subject where the painter, now an old man, could evoke and look back on his youth, while at the same time giving free rein to his creative and critical capacities. It is difficult to determine the precise reasons why Goya undertook this type of work, but it is easy to argue that it was for economic motives. In that period, Goya's income had diminished considerably and bullfighting – together with religious themes – was a subject that enjoyed some demand. Whatever the actual reason(s) might be, Goya engraved and attempted to sell the series at a moment when there was very little demand for prints on the Madrid market, especially so when government censorship and the Tribunal of the Inquisition had been reinstated on 5 May 1814. Bullfighting was therefore the most appropriate subject for creating a collection of prints that could generate some income, since the celebration of bullfights had been revived during the reign of Ferdinand VII. Nevertheless, Goya responded to the debate on the legitimacy of bullfighting carried

81





Ill. 88
Manoeuvre with the capote.
1799/94
Suerte de capa
Oil on tin plate, 41 × 31 cm
(16 ⅛ × 12 ⅛ in.)
Madrid, Colección Abelló

Ill. 89
Juan Agustín Ceán Bermúdez
Manuscript frontispiece of list of plates of the *Tauromaquia*
From: Album of the first edition given by Goya to Ceán, c. 1816
30 × 42.5 cm (11 ⅞ × 16 ¾ in.)
London, The British Museum, 1973,1105.4.23.3

Pages omitted
Detail from:
The Rabble Hamstring the Bull with Lances, Sickles, 'Banderillas' and Other Arms, 1816
Tauromaquia 12
(see ill. p. 416)

89

those scenes; and the anonymous spectators who watch the passes from behind the barrier seem to prefigure the anonymous masses of the *Disparates*.

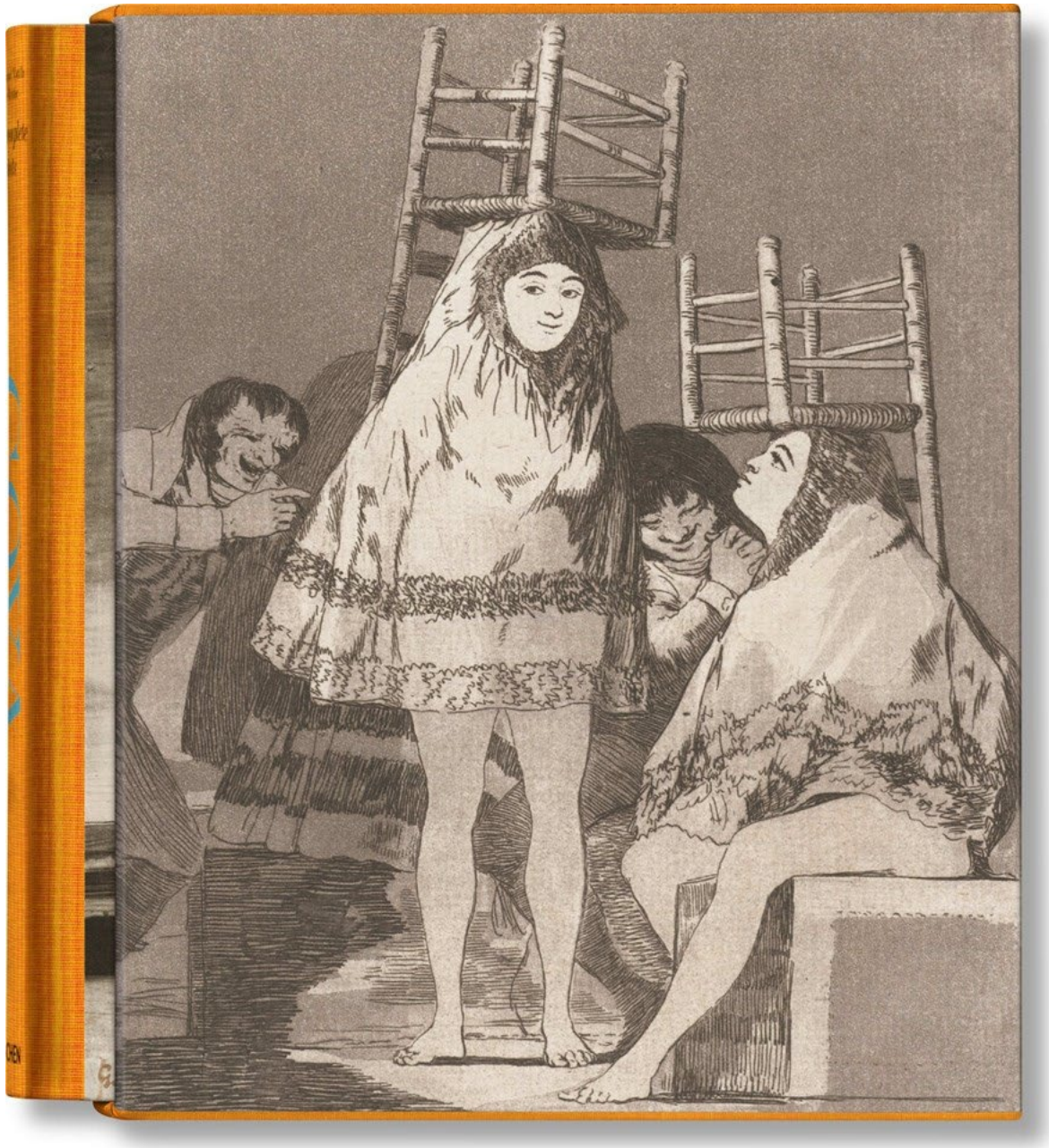
The Process of Elaboration

Goya did not engrave the prints in the same order that he published them; in fact, it has been noted that he perhaps originally intended to publish only the series of contemporary images. It is possible to detect a technical evolution between the first images he engraved, in which he controls the hatching of the etching and the intense aquatints, and those that were probably the last ones (pp. 418–419), which are simpler and with subtle aquatints creating atmosphere. He began with the spectacles of his day that he might have attended or read about in the press, and that appear in the second part of the series. Finally, he made those prints referring to the history of bullfighting. The first ones lack a border and depict scenes full of figures – bullfighters, picadors, horses, and the bull – occupying the arena delimited by a barrier, behind which a shadowy and barely sketched multitude can be discerned. These scenes include the seven that Goya rejected for technical and compositional reasons (pp. 457–463), the plates of which he used to engrave other compositions (pp. 418–419, 423–424, 430, 436, 443). In addition, he engraved another five images whose final prints have not survived, but which are known from state proofs (pp. 464–468). Hence, Goya engraved a total of 45 prints.[8]

Almost all of the preparatory drawings (p. 413, ill. 92) have been preserved at the Museo Nacional del Prado since 1886, when they were acquired from Valentín Carderera's nephew. The plates are stored at the Calcografía Nacional of the Real Academia de Bellas Artes de San Fernando, which purchased them in 1979.[9] The first edition (1816) and the second (1855) included only the 33 numbered prints; from the third edition onward (p. 402, ill. 87; *La Tauromaquia*, Paris, Loizelet, 1876) the seven rejected prints were included, identifying them with a letter from A to G (pp. 457–463).[10]

As in the other series, the process of elaboration of the *Tauromaquia* (p. 407, ill. 90 and p. 409, ill. 91) begins with a drawing in which the composition is perfectly defined; this is transferred to the plate by contact, although it is simplified and, above all, the figures are rearranged. Once the drawing has been transferred, Goya began by engraving the outlines, afterwards using the etching needle to cover the print with short strokes with extraordinary aplomb and occasionally also improvisedly. These strokes are often very close together and intense, as in the case of the bull's bodies, in order to be able to depict the brilliant coat of the bull.

Following this, he added the aquatint, the source of shadow and light. Finally, he retouched the copperplates, either with very light touches of drypoint or of the burin, using the burnisher to remove some passages engraved with the etching needle or with aquatint in order to create highlights, occasionally adding lavis, washes of acid applied directly. In sum, it was a complex process that demonstrates the care with which Goya produced the series in order to obtain a novel form of expression of his personal vision of the bullfighting world.



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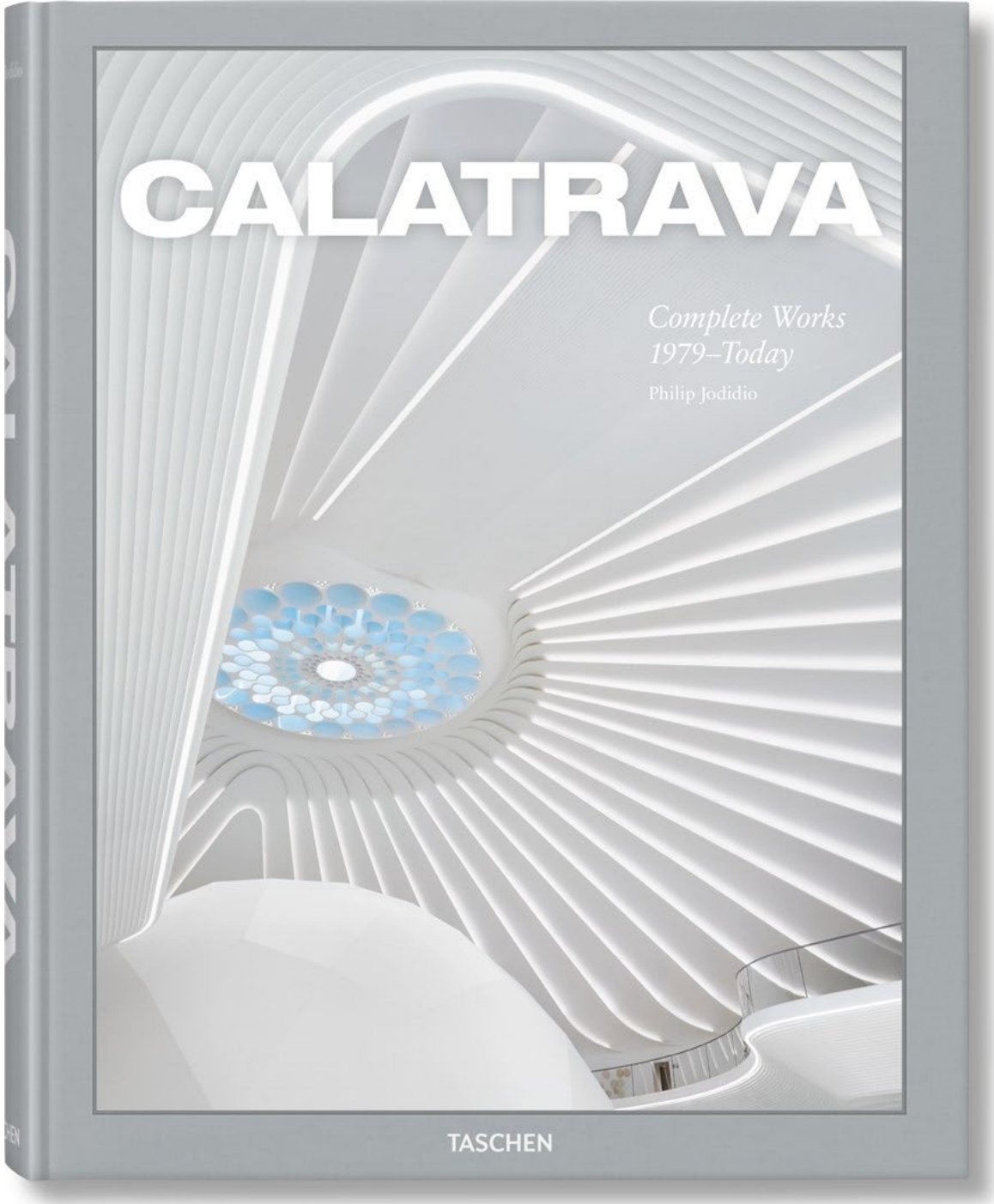
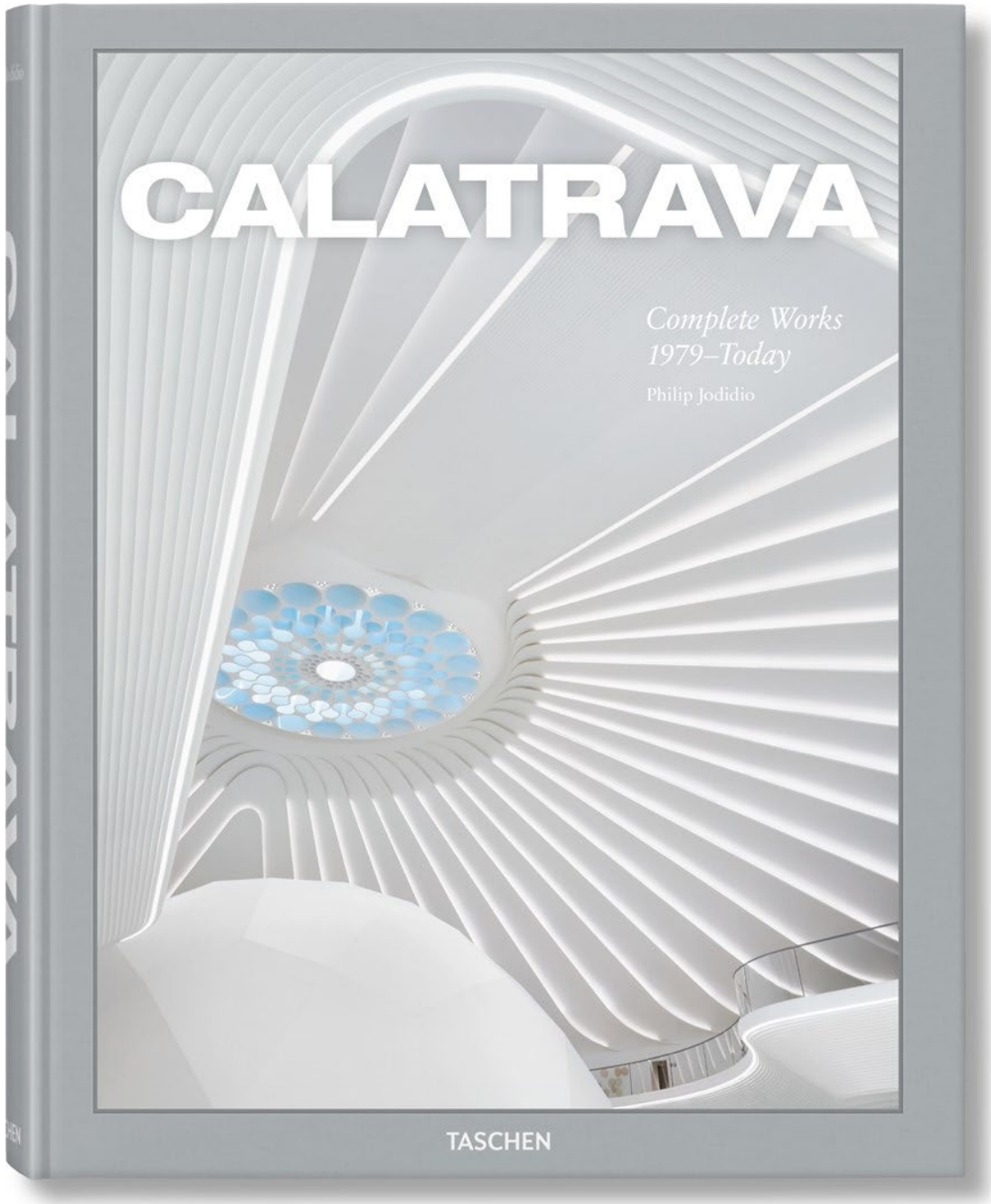

CALATRAVA
Complete Works
1979–Today
Philip Jodidio
TASCHEN



Calatrava. Complete Works 1979–Today

Philip Jodidio

From the World Trade Center Transportation Hub in Manhattan to his UAE Pavilion at Expo 2020 in Dubai, discover Calatrava's organic forms through texts, photos, and the original watercolor sketches that distinguish him as a unique creative mind.

- This monograph gathers detailed entries, photography, and the original watercolor sketches that set Calatrava aside as a unique creative master.
- It includes all of his original collaborative input, and projects such as the Mediopadana Station in Reggio Emilia, Italy, the Museum of Tomorrow in Rio de Janeiro, as well as recent works like the UAE Pavilion at Expo 2020 in Dubai, St. Nicholas Greek Church at Ground Zero in New York and Constellation, a large scultpure at River Point Park in Chicago.
- Will also be available as an Art Edition with a set of two lithographs by Santiago Calatrava and a custom-made box, limited to 300 copies and signed by the architect.

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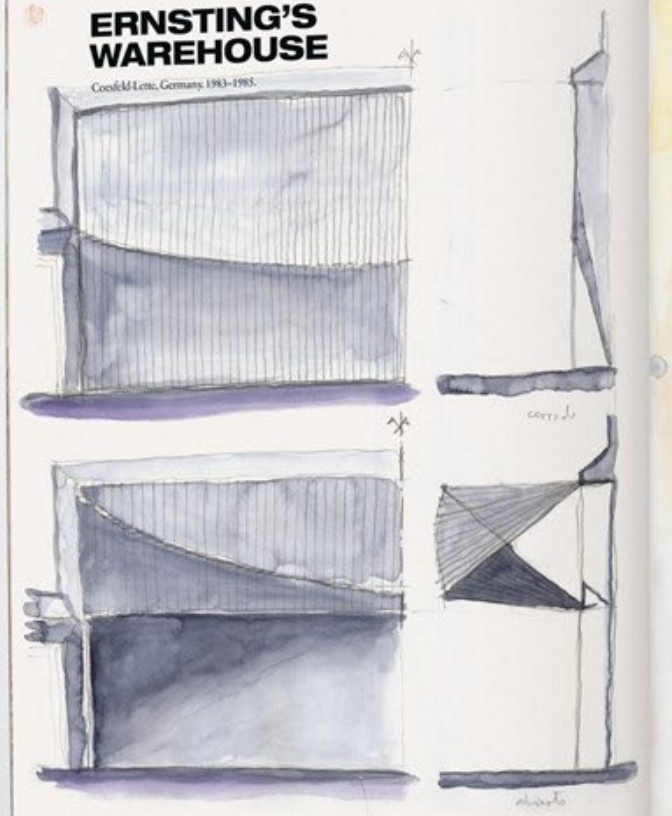
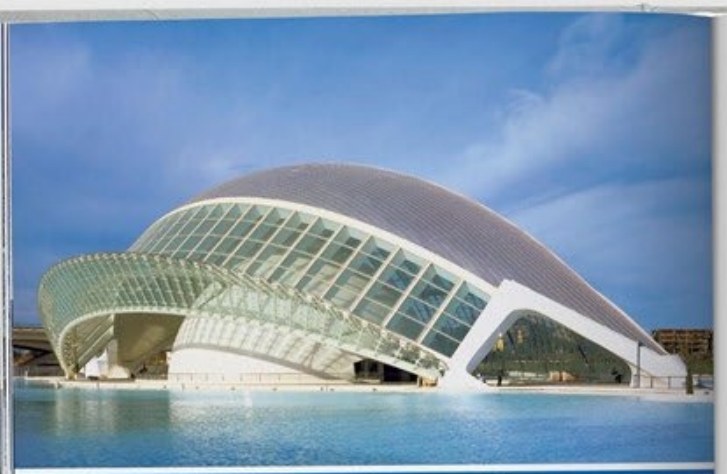
ERNSTING'S WAREHOUSE

Coesfeld-Lette, Germany, 1983–1985.





The swooping anchor of the structure may bring to mind that of the Lyon-Saint Exupéry Airport Railway Station (see page 114), but here there is a fundamental symmetry that is not part of the French design.

Die abgesenkte Spitze der Gebäudes könnte an den Bahnhof Lyon-Saint Exupéry (siehe Seite 114) erinnern, wenn hier nicht eine Symmetrie herrschen würde, die dem französischen Projekt fehlt.

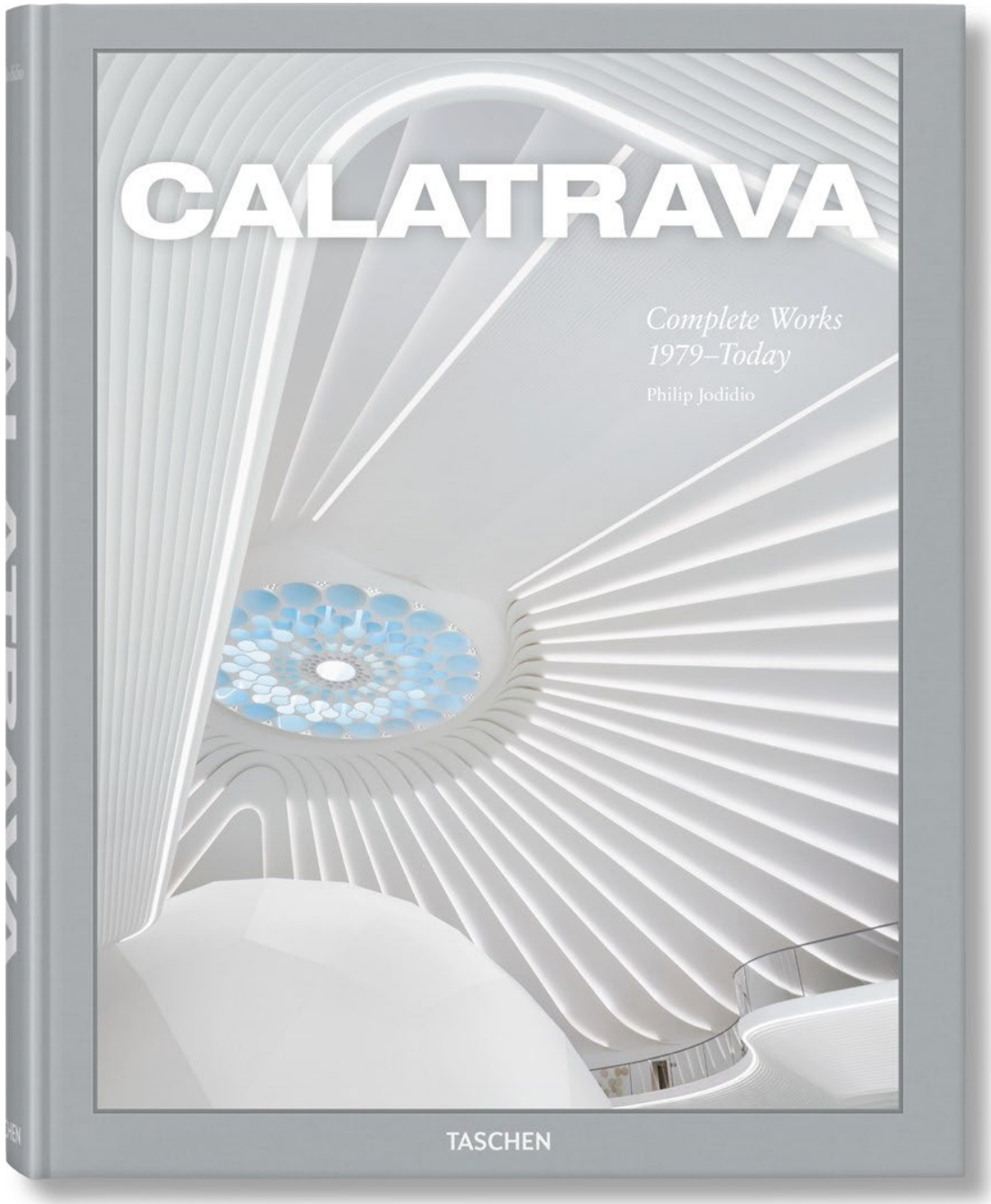
L'ancrage rabattu de la structure peut rappeler la gare de Lyon-Saint-Exupéry (voir page 114), mais frappe ici dans une symétrie qui n'existe pas dans le projet français.

SHADOW
MACHINE
New York, USA. 1992–1993.

Successive ribs, like those seen in numerous other Calatrava projects, cover the Oriente Station galleries (right). Offering large, column-free spaces under structures designed to accept the very considerable weight of trains, the architect makes engineering seem effortless.

Aufeinanderfolgende Rippen, wie in zahlreichen anderen Projekten Calatravas zu sehen, überdecken die Galerien des Bahnhofs Oriente. Mit größten, stützenfreien Räumen unter Strukturen, die darauf ausgelegt sind, das erhebliche Gewicht von Zügen zu tragen, lässt der Architekt die Konstruktion mühelos erscheinen.

Des successions de nervures, comme dans de nombreux autres projets de l'architecte, recouvrent les galeries de la gare de l'Oriente (à droite). En offrant des vastes volumes sans colonne sous une structure conçue pour supporter le poids considérable des trains, l'architecte semble effacer toute notion d'effort.



Calatrava. Complete Works 1979–Today

Philip Jodidio

From the World Trade Center Transportation Hub in Manhattan to his UAE Pavilion at Expo 2020 in Dubai, discover Calatrava's organic forms through texts, photos, and the original watercolor sketches that distinguish him as a unique creative mind.

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FRANK LLOYD WRIGHT

Bruce Brooks Pfeiffer
Peter Gössel

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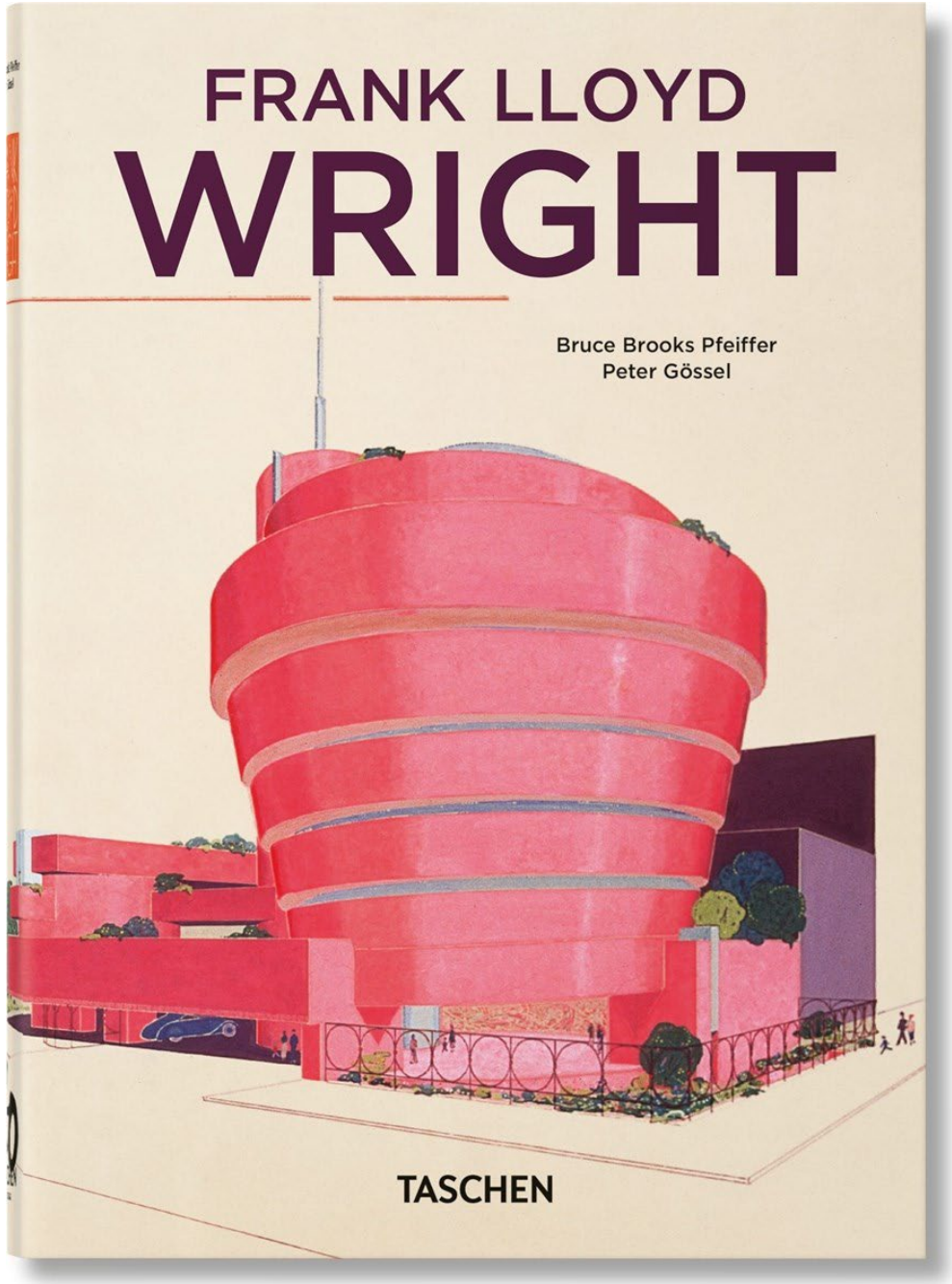

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Bruce Brooks Pfeiffer

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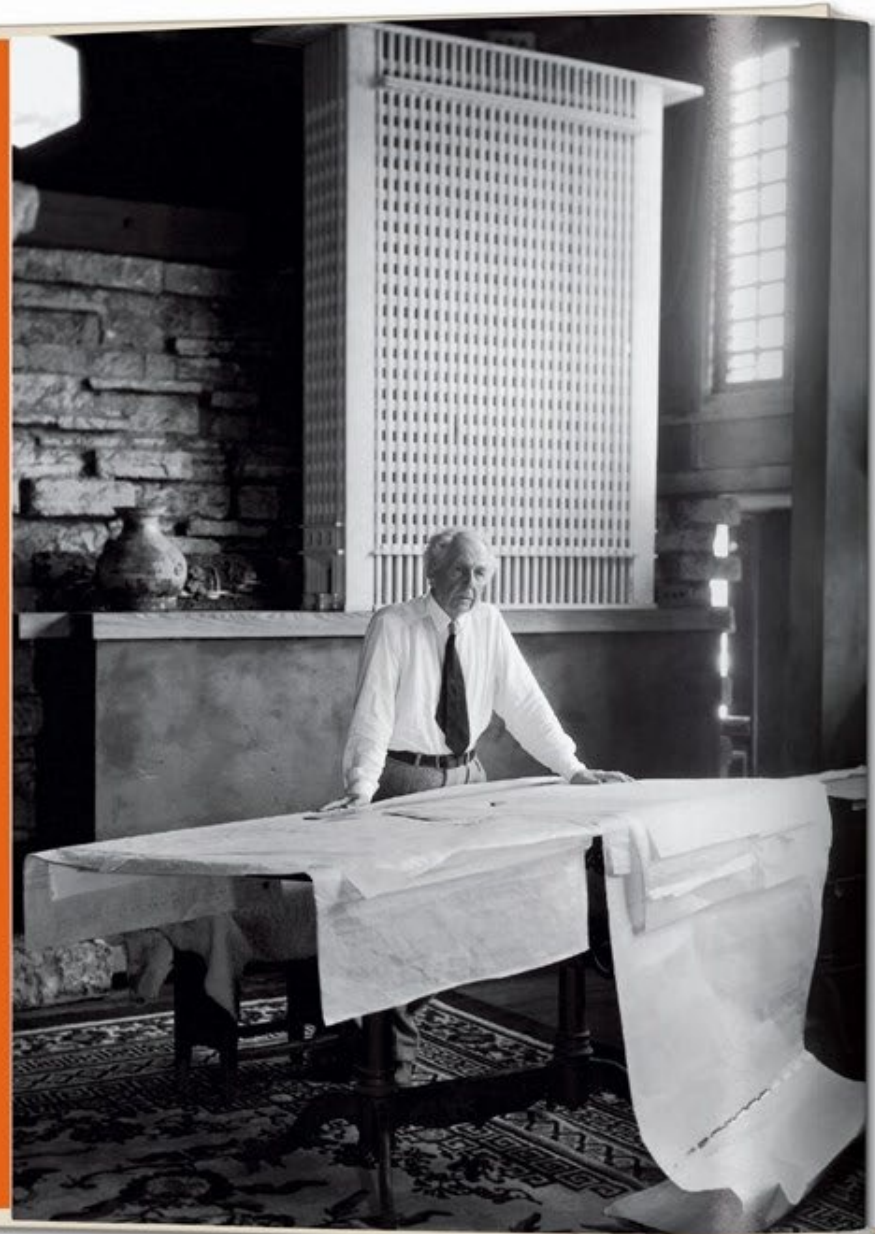


Bruce Brooks Pfeiffer

FRANK LLOYD WRIGHT

TASCHEN

Page 2: Frank Lloyd Wright standing at the drawing table, 1947

Frank Lloyd Wright and apprentices at drafting table in Taliesin, 1937

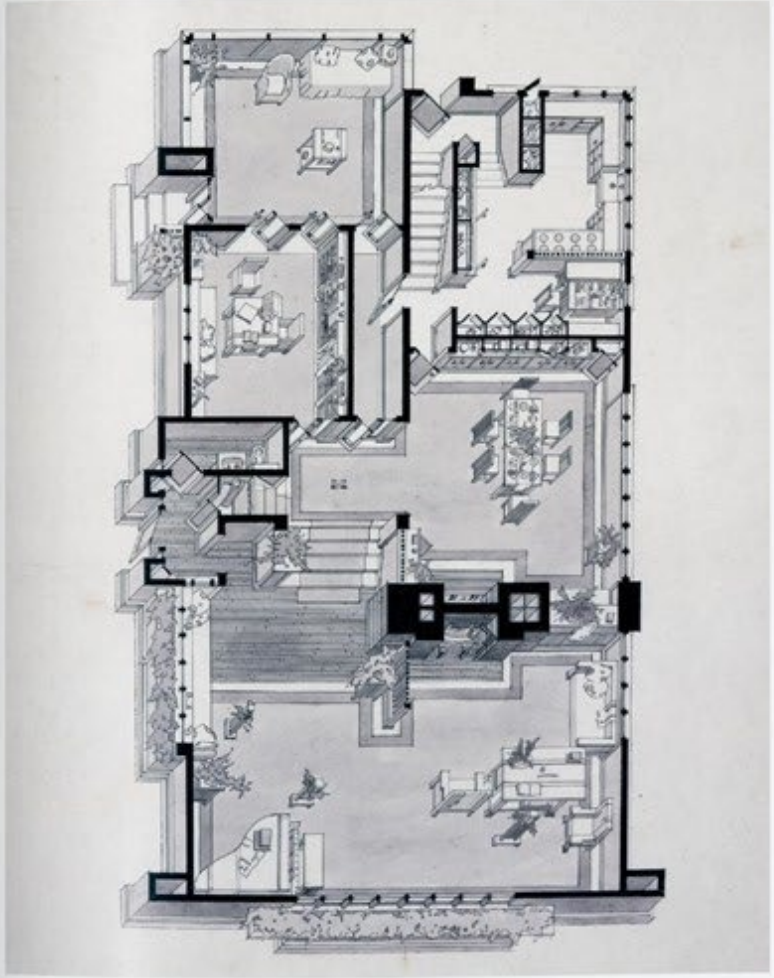
as well as a fireplace. There is a third bedroom over the kitchen. Another bathroom is shared by these two bedrooms. A second staircase adjacent to this third bedroom leads down to the kitchen. At the end of the second floor there is a sewing room and a spacious nursery. As with all of his more elaborate houses, the woodwork and trim as well as the built-in and freestanding furniture are all designed as integral features of the architecture itself. The exterior leaded glass windows are simpler by far than those of the Dana House, yet the glass in the recessed ceiling lights that appear in the dining room, stairwell, and den is rich in amber colors and intricate geometric patterns. The adjacent stable provides a carriage room and stalls for horses and a cow, with a toilet on the ground floor. The second floor provides a living room, bedroom, and kitchen over the carriage room, with a hayloft over the stables.

[1] *Frank Lloyd Wright Archives AV#1014.044, pp. 1-2.*

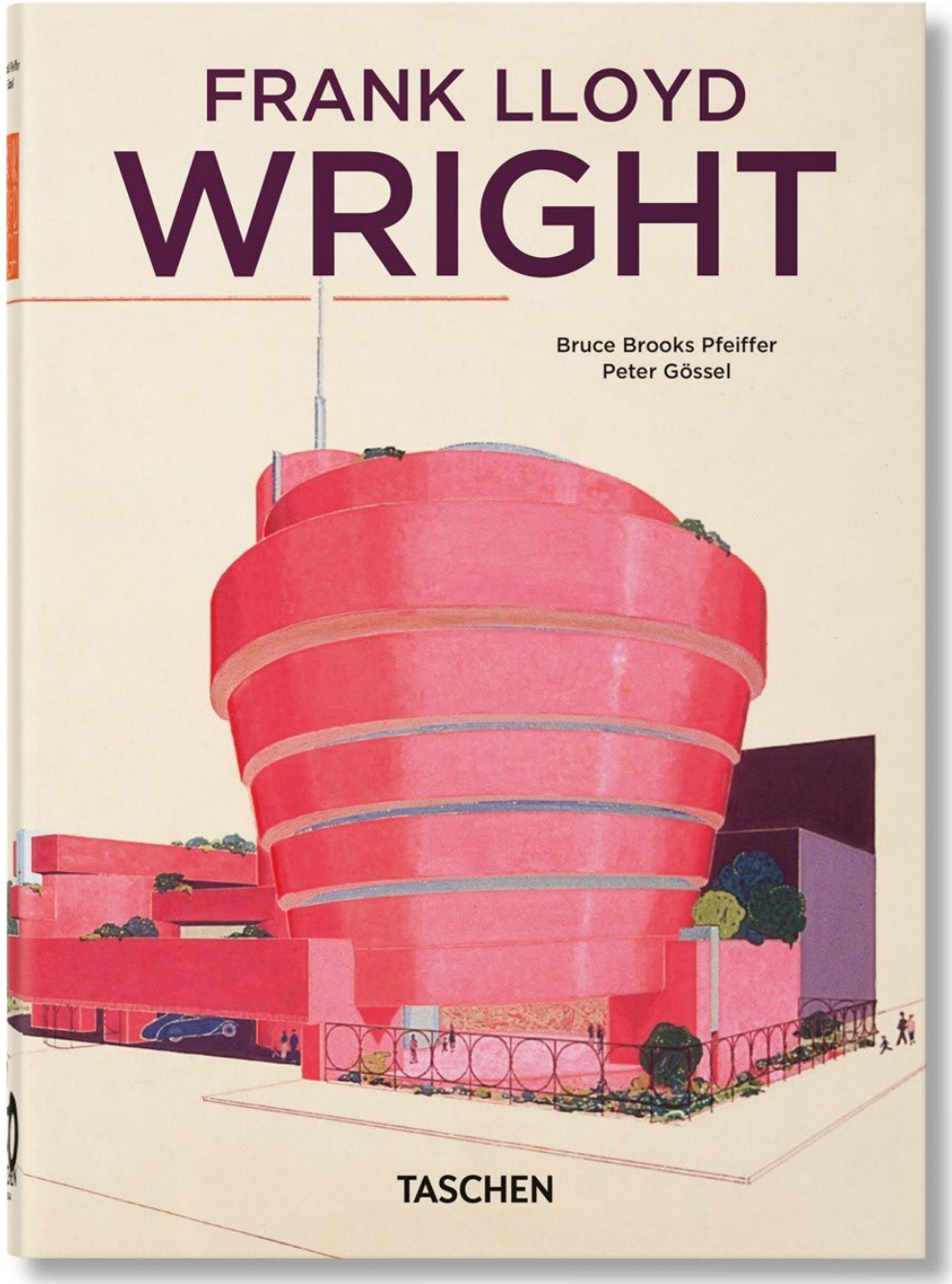
Above: Living room, 1905
Opposite: Dining room, 1997

Below: Model E3, perspective view

Opposite: Plan



tentative plans. Provided the whole has an old-world atmosphere, said Alice Millard, I will like it. I said it would have."[1] Situated in a ravine, bordered by tall eucalyptus trees, the plan is stacked in three levels. The entrance is on the second level, adjacent to the garage. The living room, or studio as it was first called, faces west to the ravine, with a central fireplace, behind which is the staircase leading down and up. A guest room and bathroom complete this level, with an outdoor stairway also accessing the terrace and ravine below. The lower level, with its terrace at the pool, contains the dining room, kitchen, maid's room, and bathroom. Beneath the entrance terrace above is a large storage room and a staircase leading up to the garage. On either side of the dining room are further spaces for storage. The living room is two stories high, the upper level, or mezzanine, containing a balcony overlooking the living room, and behind the fireplace facing east is the owner's bedroom and bath. This level also gives access to a roof



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Dior Lindbergh

New York / Archives

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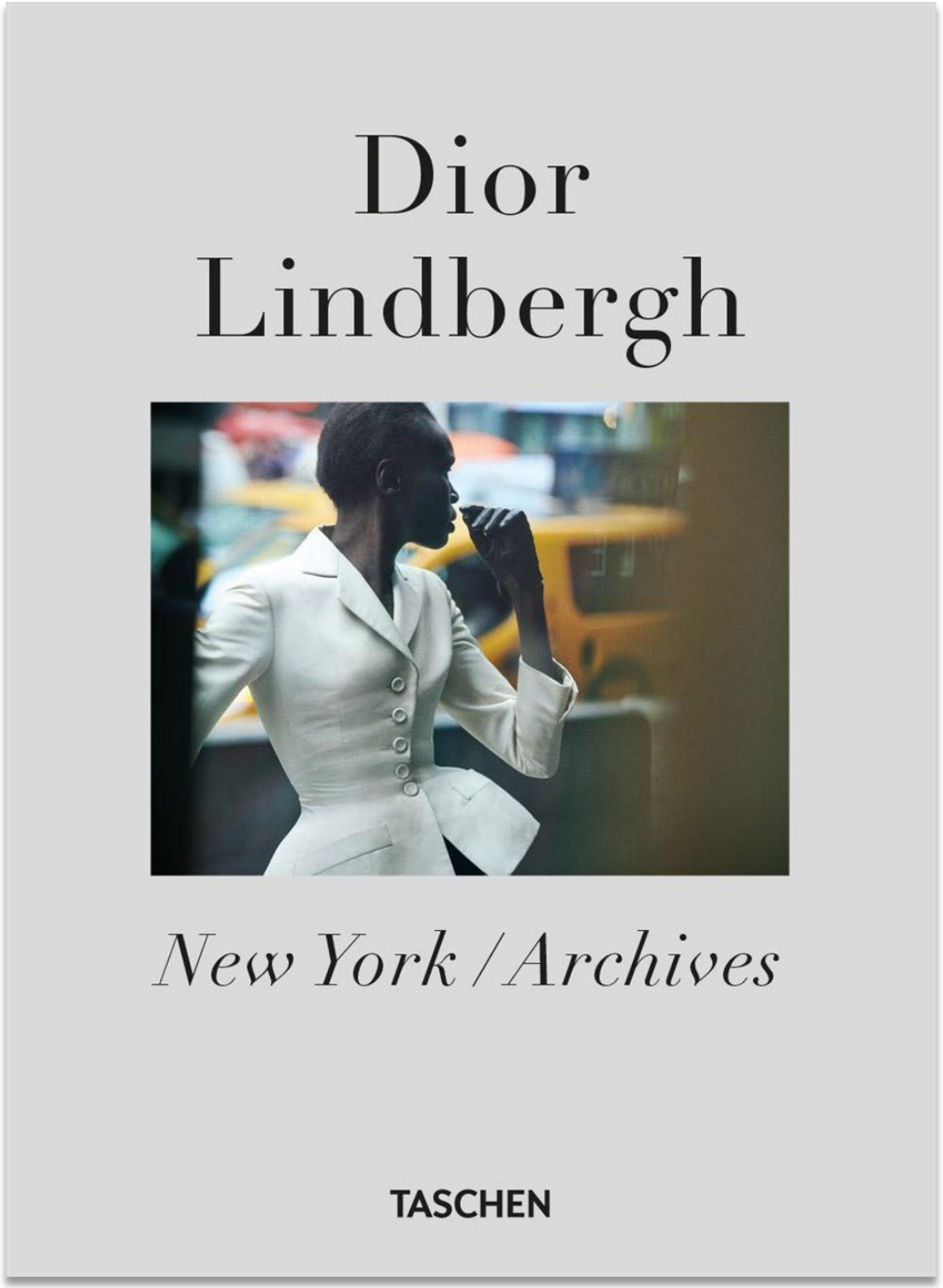

Peter Lindbergh. Dior. 40th Ed.

Martin Harrison

70 years of Dior history set against the bustle of Times Square: this was Peter Lindbergh's concept, for which the fashion house allowed an unprecedented number of its most iconic garments to travel across the Atlantic.

- This volume is the legendary photographer's final book project and a tribute to an electrifying partnership between two pillars of fashion.
- This volume features 165 never-before-published images from the shoot, including an introduction by Martin Harrison, and pays homage to Lindbergh's profound relationship with the Parisian House by curating more than 100 of his photographs of Dior creations, from haute couture to ready-to-wear, men's and women's, originally published in some of the world's most prestigious magazines such as *Vogue* and *Harper's Bazaar*.

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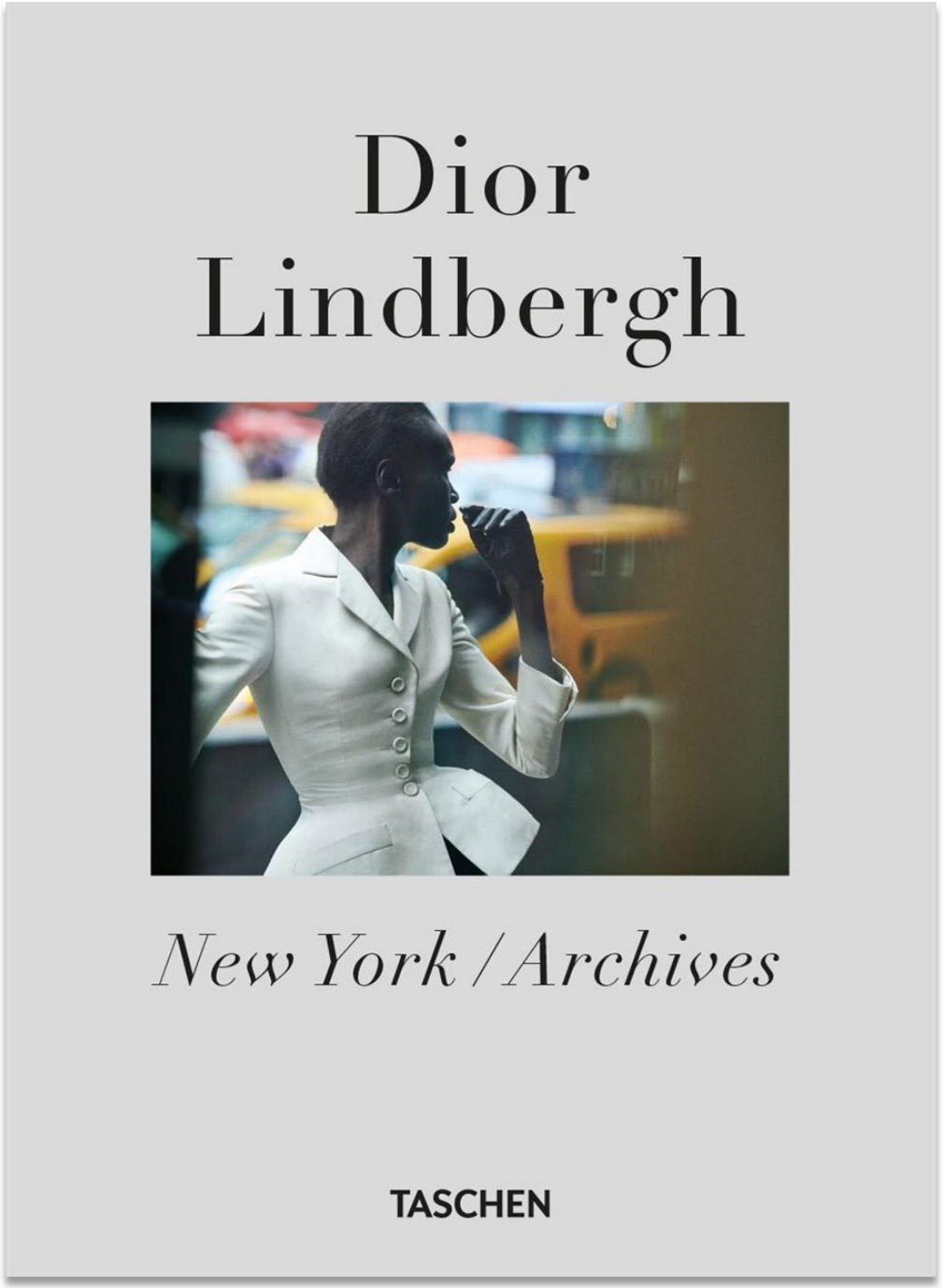
This spread and following spread:
Saskia de Brauw, New York, 2018. Diorama *dress, Autumn-Winter 1947, Haute Couture collection,* Corolle *line, Dior by Christian Dior*

This spread and following spread:
Irina Shayk, New York, 2018. Gisele Bündchen inspired Dior by Irving Penn *ensemble, Autumn-Winter 2007, Haute Couture collection, Dior by John Galliano*

47TH

This spread and following spread:
Victoria Massey & Larissa Sakhanka, New York, 2008
Spring-Summer 2005, Haute Couture collection, Dior by John Galliano



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SMALL STORIES of GREAT ARTISTS

Laurence Anholt

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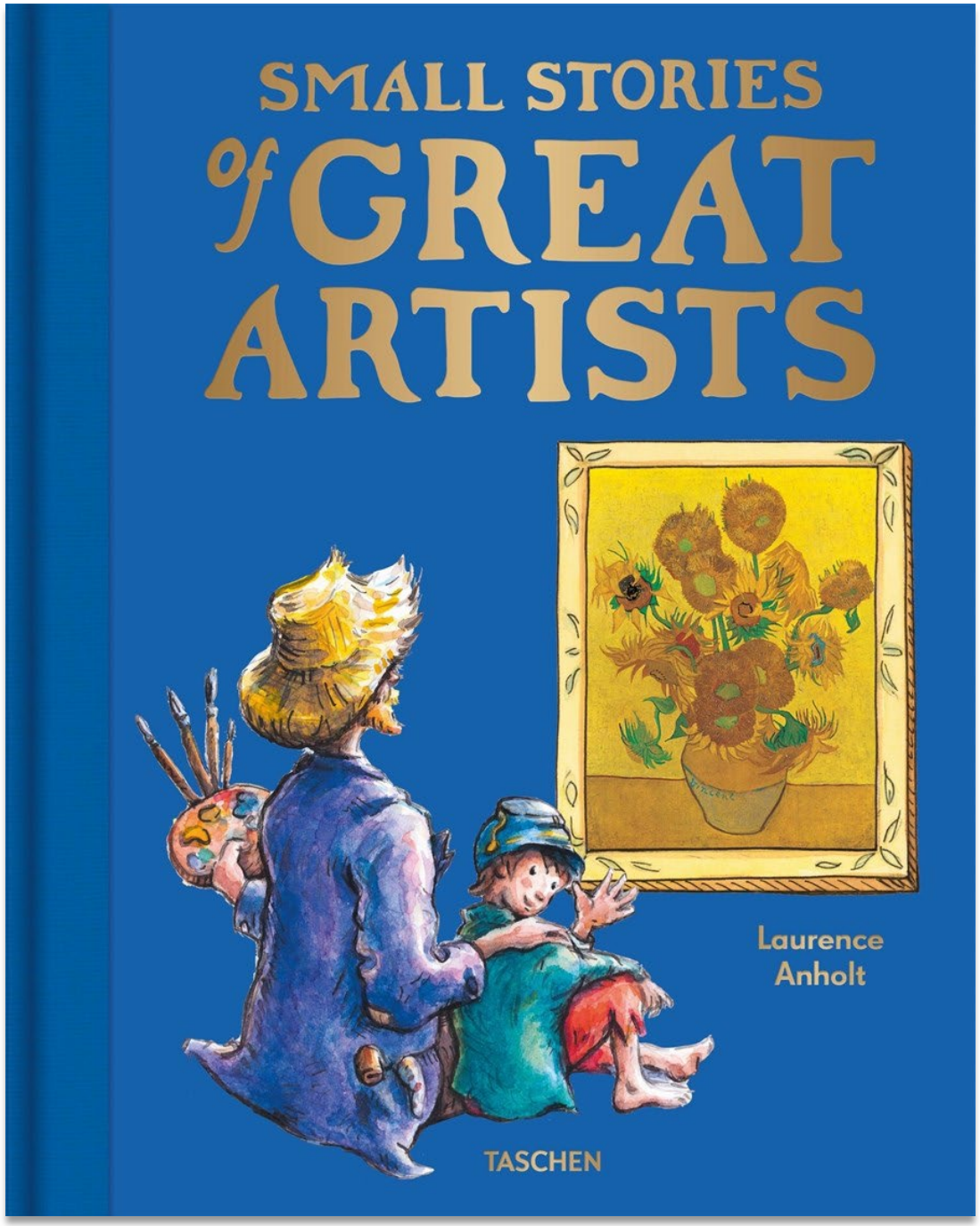

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Camille
and the Sunflowers
8

Frida Kahlo and the
Bravest Girl in the World
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Cezanne and the
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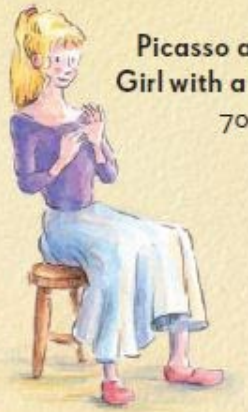

Picasso and the
Girl with a Ponytail
70

The Magical Garden
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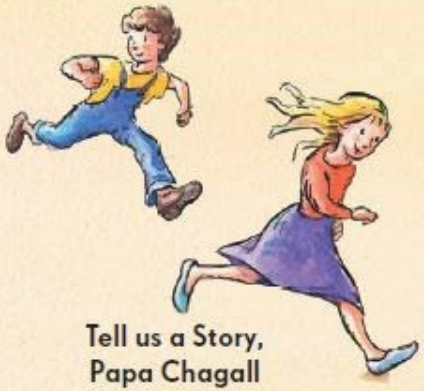
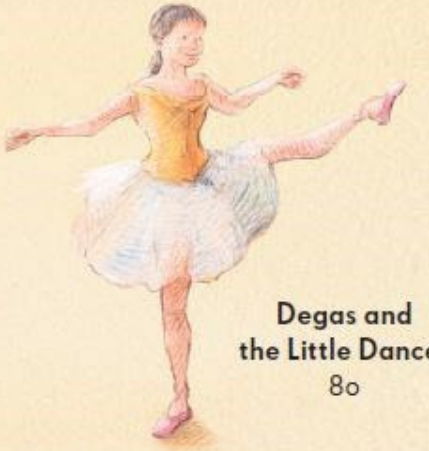
30

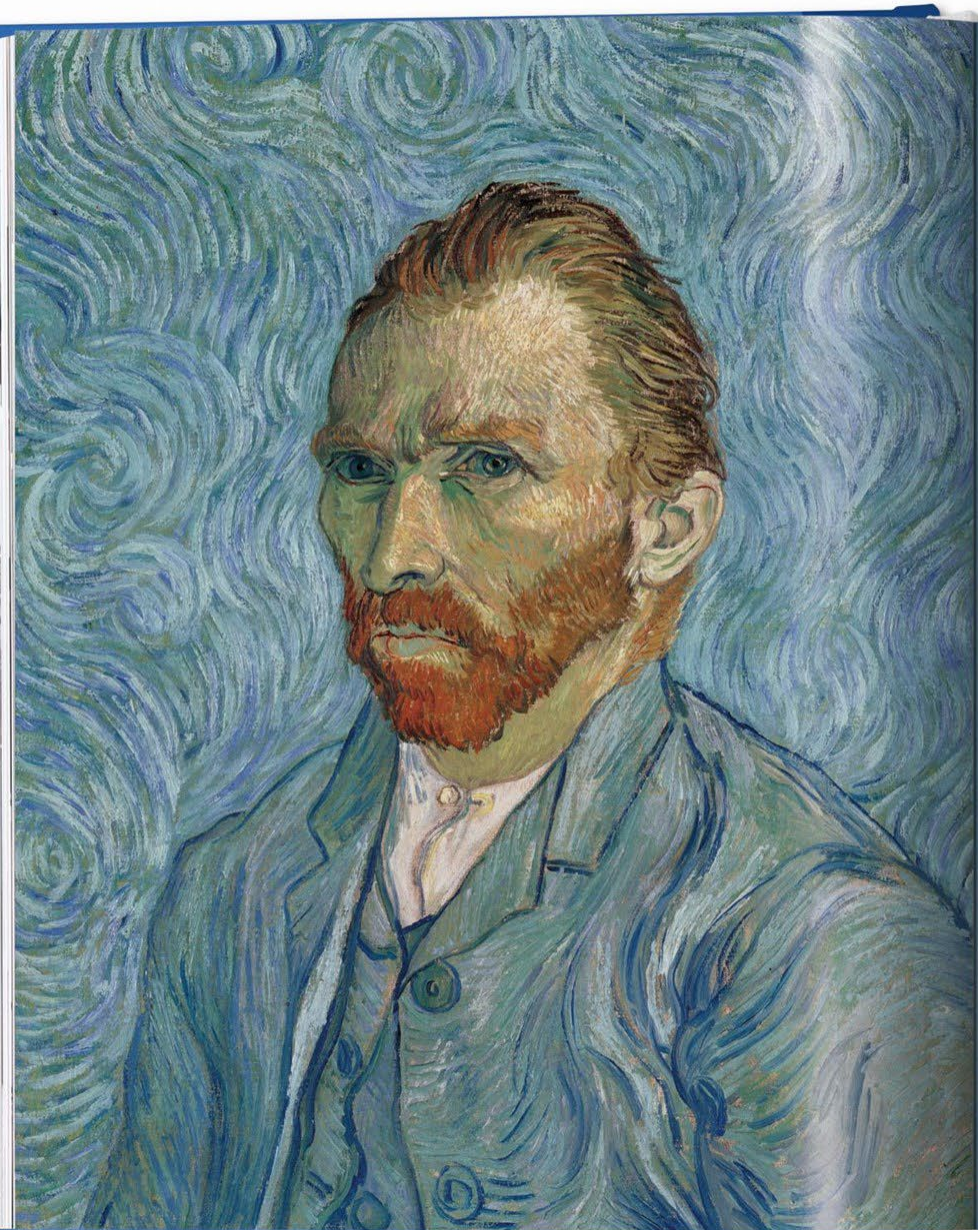


Tell us a Story,
Papa Chagall
40



Degas and
the Little Dancer
80

Leonardo and
the Flying Boy
90



Van Gogh
and the
Sunflowers

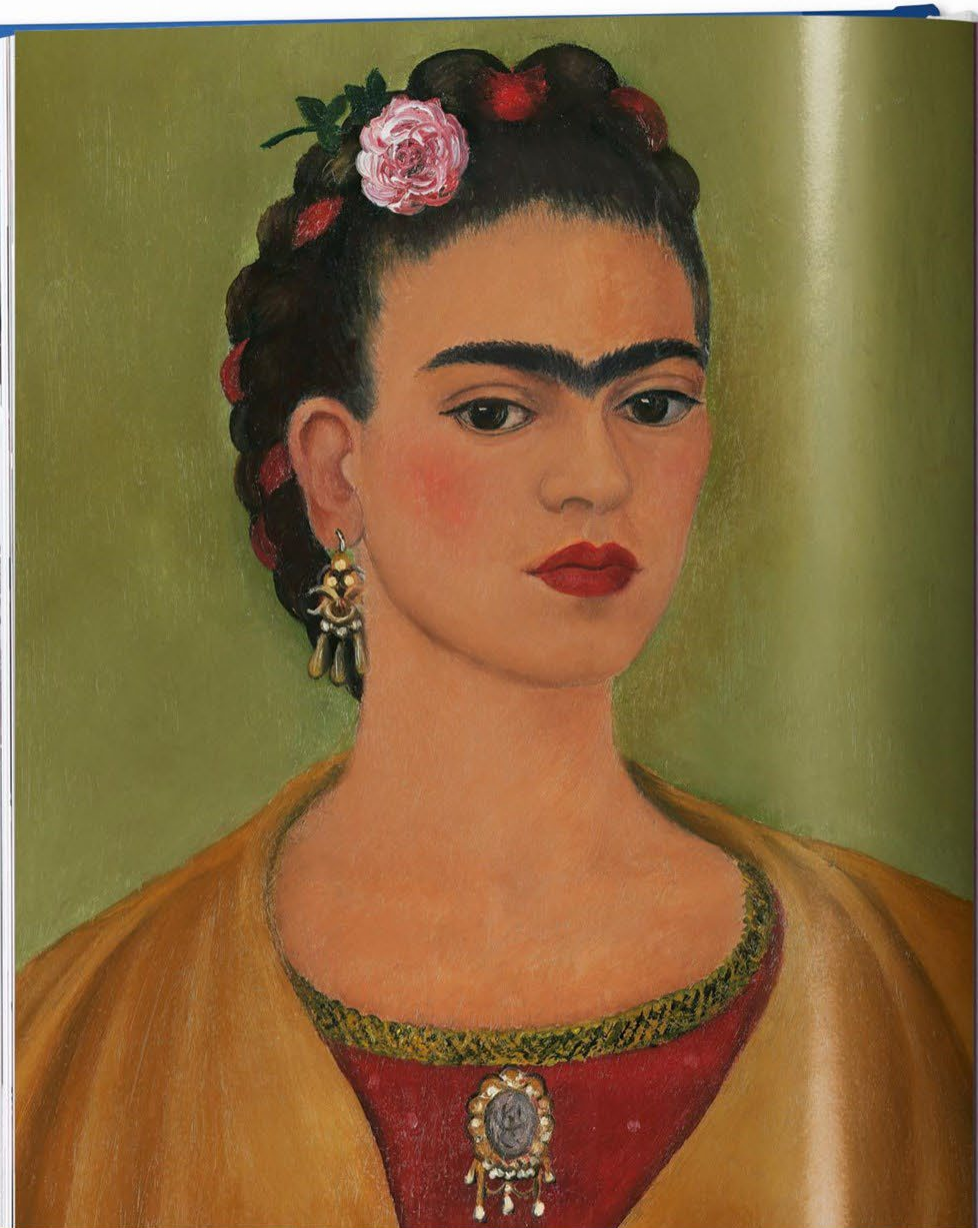
Where Camille lived,
the sunflowers grew so high they looked like real suns—

a whole field of burning yellow suns.

That night, Camille had a strange dream.
He saw Vincent standing in
the moonlight high above the town.

He had stuck candles on his hat
so that he could see.

The Sunflower Man was painting the stars!



Frida Kahlo

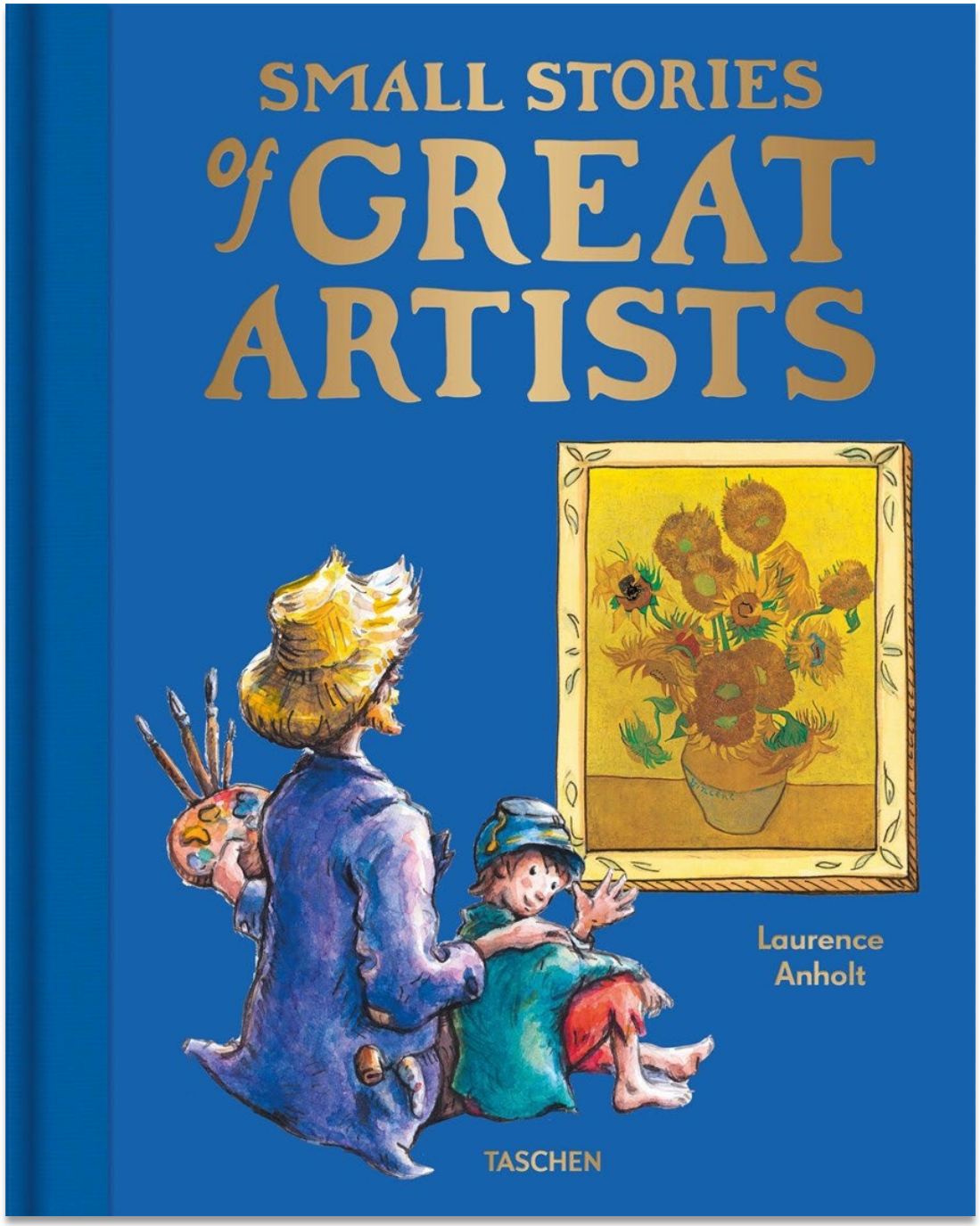
and the

Bravest Girl in the World

... the skeleton.
But this skeleton was not scary at all!
It was a big toy skeleton with a funny hat
and a silly smile on its face.
Frida rested while Mariana looked at her
colorful clothes in the wardrobe.

"I love your dresses," she said.
"Thanks, kid," said Frida.
"You know why I wear a long dress all the time?"

"Because you are a princess,"
said Mariana.



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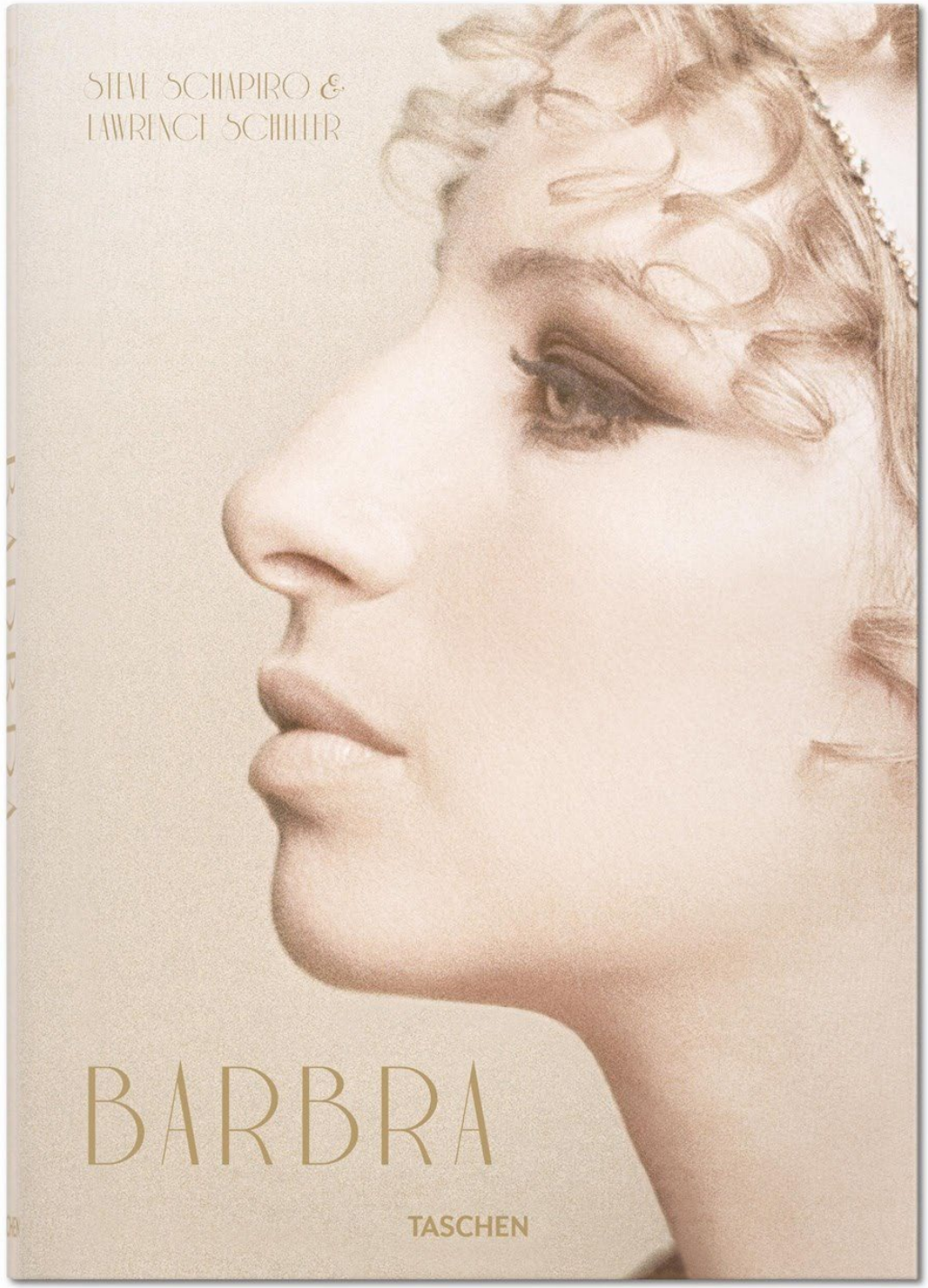
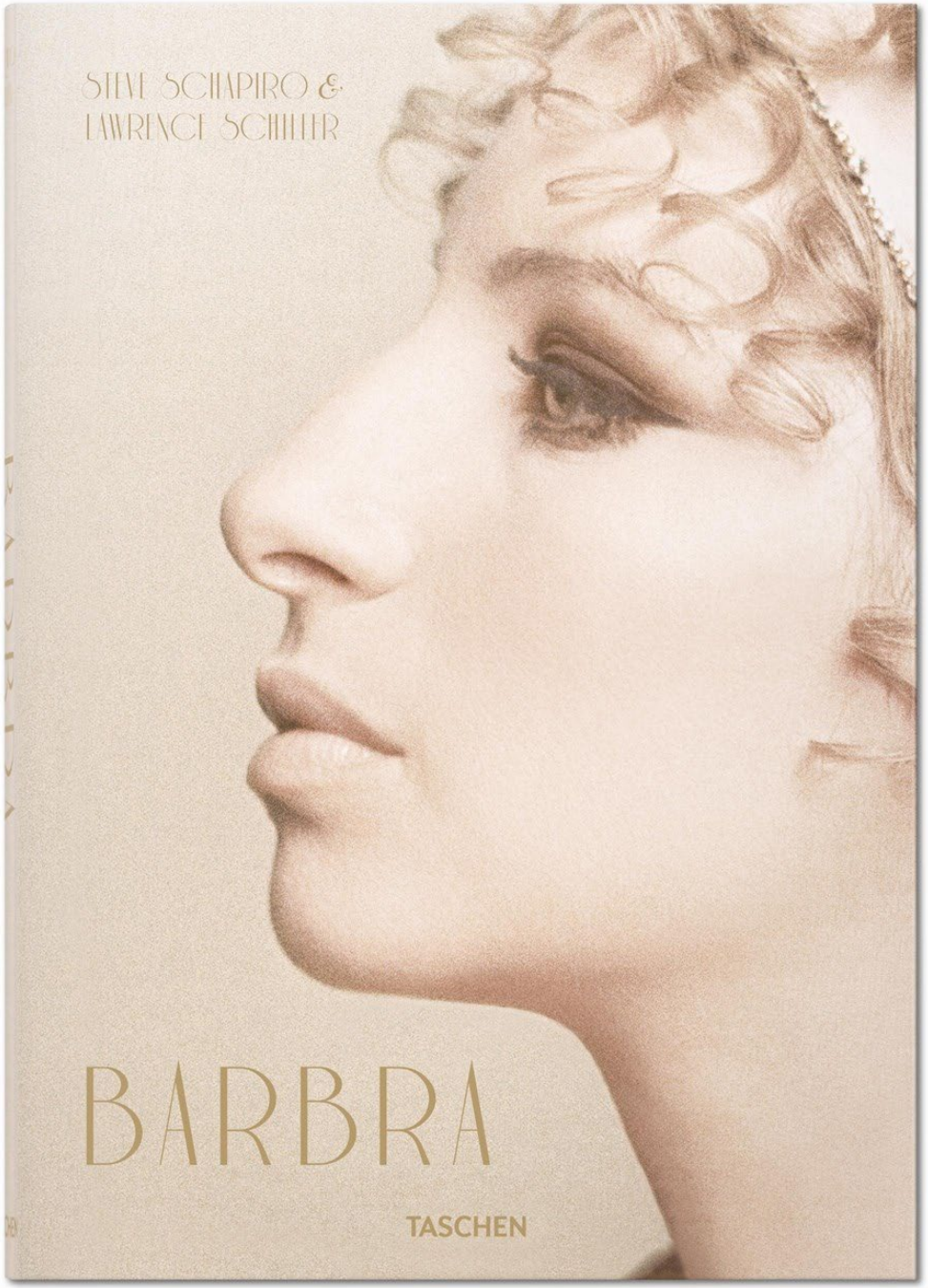

STEVE SCHAPIRO &
LAWRENCE SCHILLER
BARBRA
TASCHEN



Barbra Streisand. Steve Schapiro & Lawrence Schiller

Lawrence Grobel

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"I'M THE GREATEST STAR, I AM BY FAR,
BUT NO ONE KNOWS IT
THAT'S WHY I WAS BORN—
I'LL BLOW MY HORN
TILL SOMEONE BLOWS IT"

—"I'M THE GREATEST STAR" (FUNNY GIRL)
BY BOB MERRILL AND JULE STYNE

SUPPORT AND AWARD When Streisand's career took off, the bar was raised on her collecting habit. While in London, she purchased three works of art: Gustav Klimt's painting, *Eva Mund: or Her Death Bed* (1910), and two Egon Schiele watercolors from 1910. Schiller recalls the scene: "She sat there listening to everyone's advice. Cecil Beaton even showed up and contributed to the discussion. It was the only time I ever saw her not taking the lead ... she didn't haggle on the price herself, she had somebody else do it. There were a lot of negotiations, but she made the decision herself and wrote the check." April 1969.

EVERYDAY PEOPLE

SS: Barbra's first three films were musicals, but she really wanted to be taken seriously as an actress, so she started taking on other kinds of roles in the seventies.

TS: Certainly *The Way We Were* was a real breakthrough for her, and was huge at the box office.

SS: Before that she made three comedies, *The Owl and the Pussycat* and *Up the Sandbox*, both of which I shot, and *What's Up, Doc?*

TS: I know Peter Bogdanovich, who wrote and directed it, and he was a big fan of the Marx Brothers and Laurel and Hardy films. He had always wanted to make a screwball comedy with all the funny stuff those guys did. Hotel room mix-ups, elaborate chase scenes, walking into glass, throwing pies, that sort of thing. I read somewhere it made over $60 million, which in today's money would be more like $300 million. That's more than *Funny Girl* made.

SS: I loved *What's Up, Doc?* I thought Barbra and Ryan O'Neal had great comic sense in the film and it moved quickly. The style of voice and attitude that Barbra was developing really comes out here.

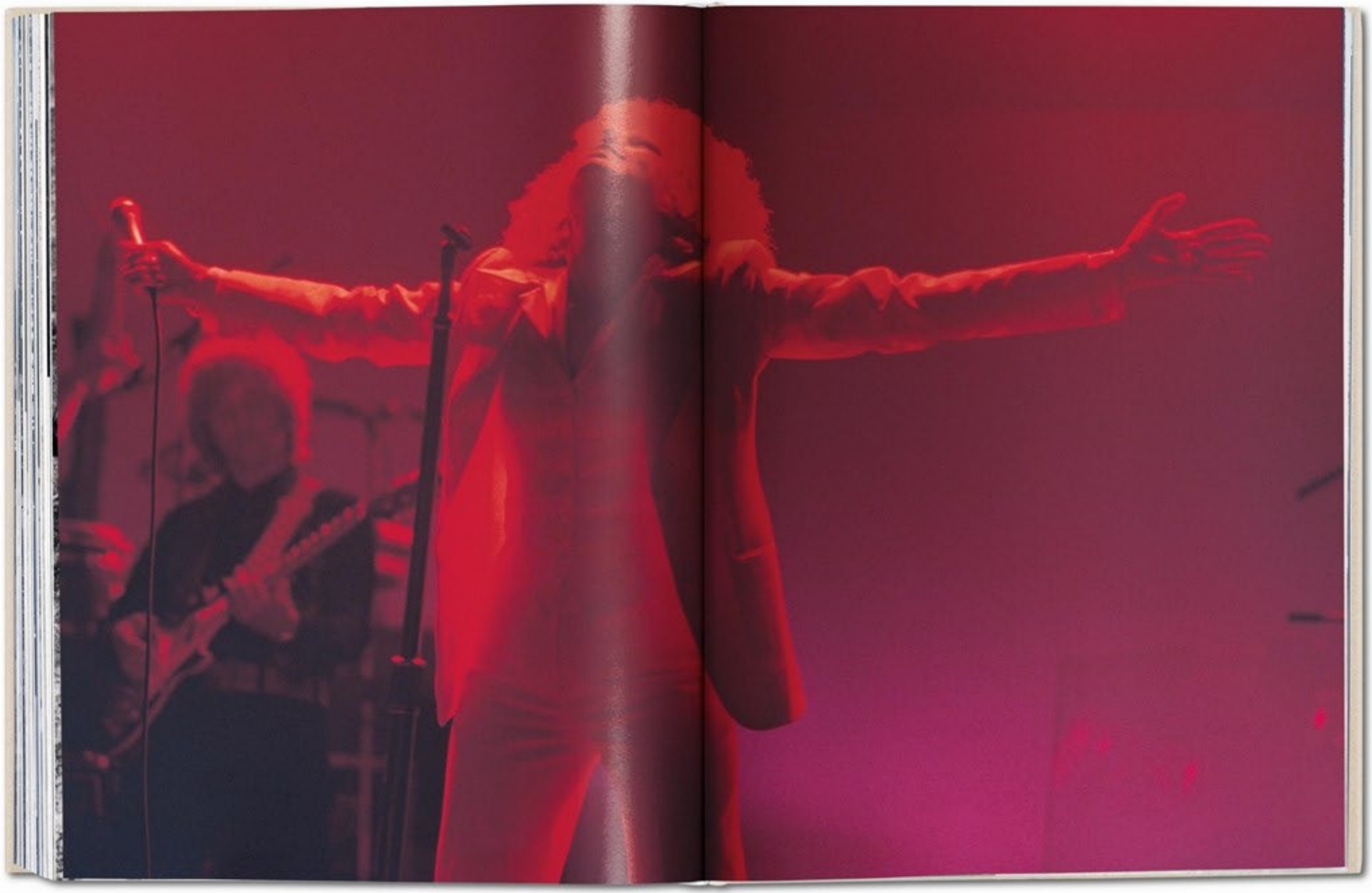
But if the other films didn't work as well as expected, it wasn't Barbra's fault. She had created this great comic character, which made her adorable on the screen. She was always a strong, independent woman who was confident of her own taste, but I don't always think she got the right costars. When I worked with her on *Owl and the Pussycat*, in which she plays a hooker, George Segal was her costar. He's a great actor, but he didn't come off as a leading man in that film.

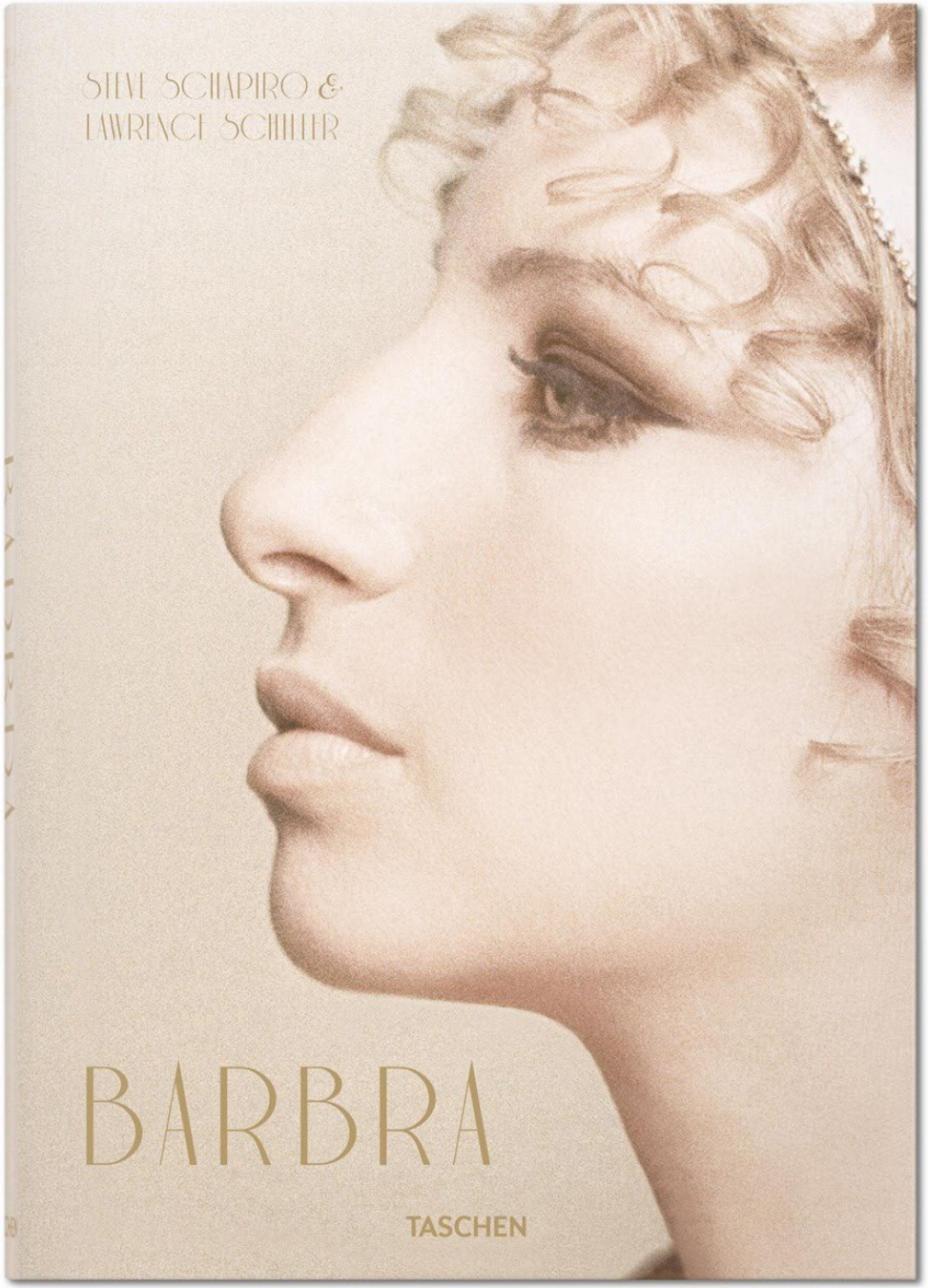
TS: If you ask me, all her leading men were all similar when it came to acting up against Barbra: Omar Sharif, Walter Matthau, Yves Montand, George Segal, Ryan O'Neal, David Selby, Michael Sarrazin, Jimmy Caan. I mean, David Selby for *Up the Sandbox*? Who knew who he was? He had no real reputation. It makes you wonder about who was casting and why? Of the ten films from *Funny Girl* to *A Star Is Born*, there's only one costar who's in her league, and that's Robert Redford in *The Way We Were*.

Until she appeared opposite Redford, the men in her movies were never really that important. None of her other early pictures lent themselves to having strong men in them. And in those pictures, Barbra didn't seem to be comfortable with the love scenes. She hadn't been run over by enough trucks in her life to be that kind of actress. She wasn't ready for an important dramatic picture yet.

SS: Not in those early pictures, for sure. But who am I to talk? When we were shooting *The Owl and the Pussycat*, the director tried to make me an extra and put me into one of

PHOTOGRAPHS BY SHAH SCHAPIRO





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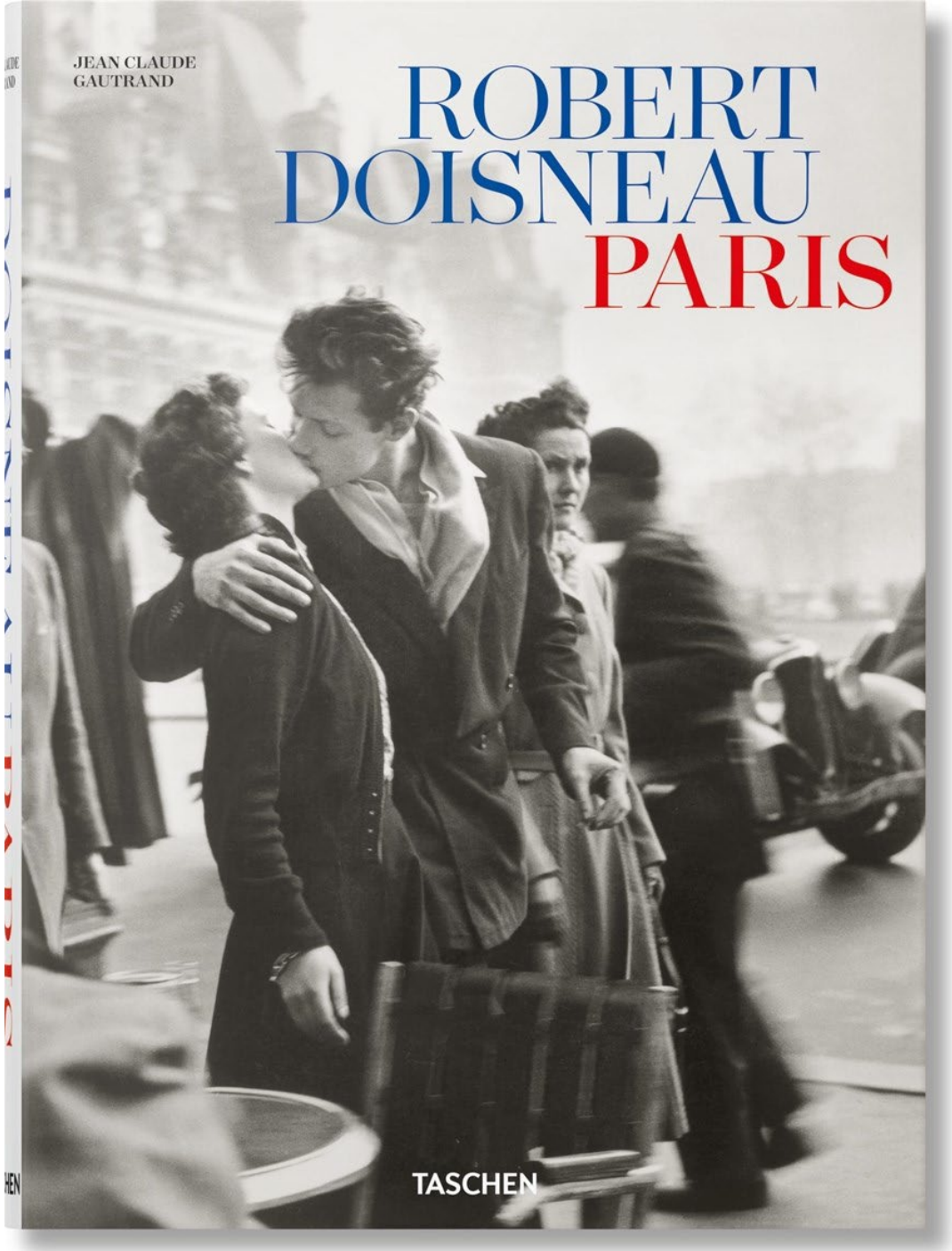
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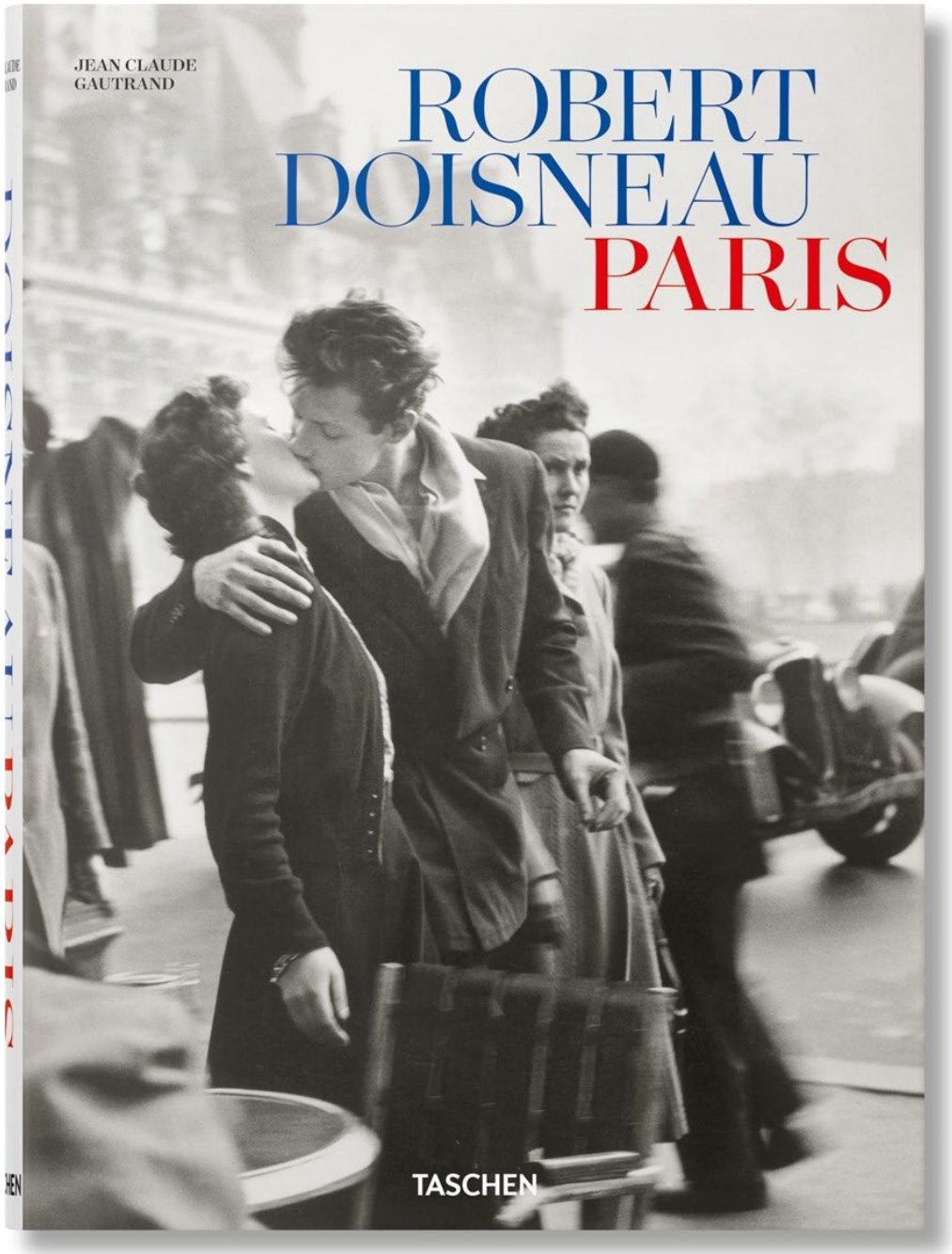

Robert Doisneau. Paris

Jean Claude Gautrand

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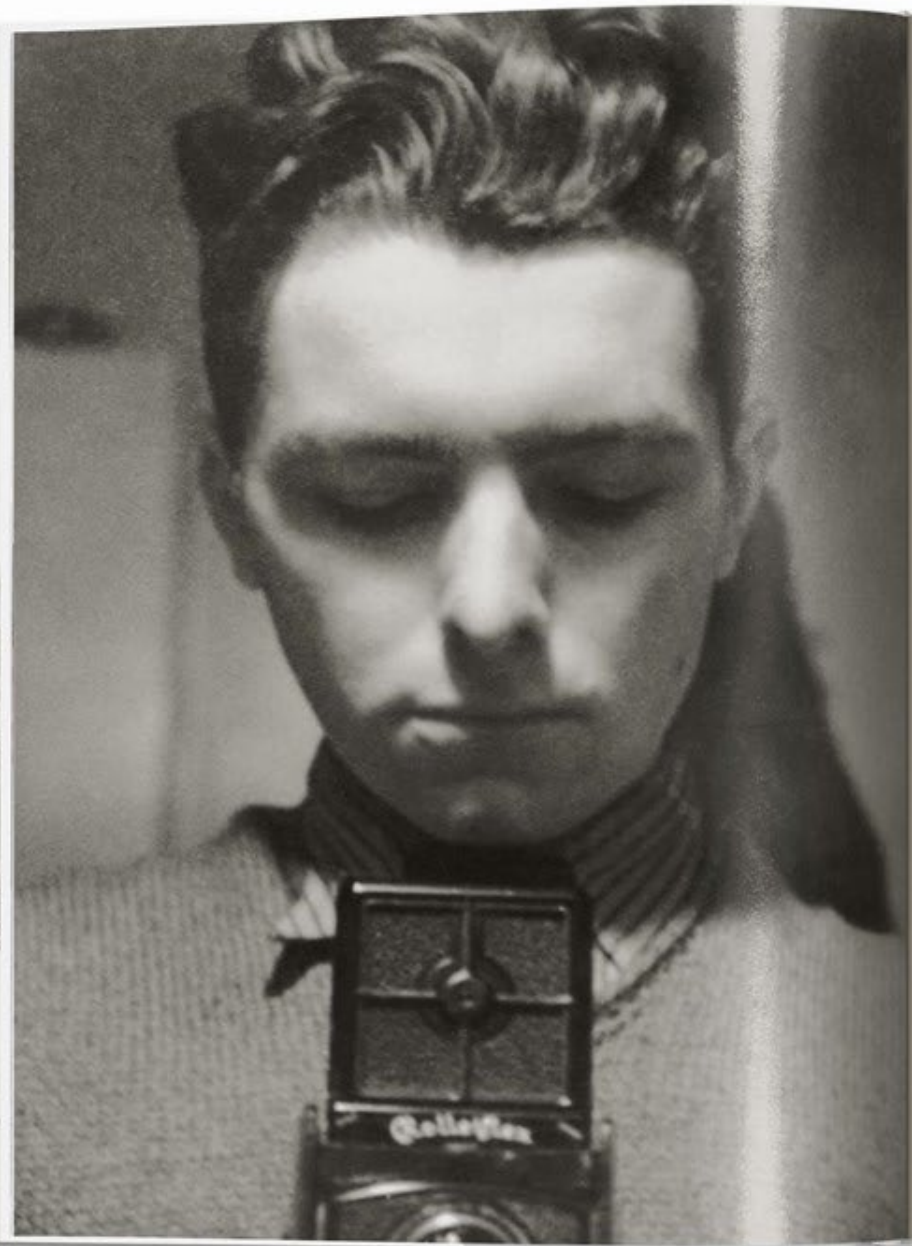


JEAN CLAUDE GAUTRAND

ROBERT DOISNEAU PARIS

TASCHEN

Foreword

After a long period of indifference, photography is today subject to intense analysis by specialists in many different disciplines. Photography has definitively become an "Art," studied by philosophers, historians, sociologists, and semiologists, whose analyses are frequently dazzling. So dazzling as to impede our vision. Just as the brilliance of the flash momentarily blinds us, we are struck dumb by images now overburdened with critical commentary, images whose least intention is hunted down and scoured for interpretation; we lose the thread of the essential reading, one that is innocent and touching. With Jean Claude Gautrand, the reading of a photograph is never thus denatured. He speaks very simply of something he knows a great deal about. He leads us down paths long familiar to him and we can be sure, in his company, that we shall never be lost. His astounding photographic knowledge was acquired on the job, by working with artists whose profession, daily life, and career hazards he shared, along with something more essential again: their friendship. The story of those photographers is one that he has experienced for himself; they regard him as one of their own.

When we opened the studio up for him, we knew he was in his element. We know Jean Claude very well: he has been one of the essential voices of Parisian photographic life for very many years. We knew that he had frequented this studio when our father was still active and the 450,000 negatives in the collection had not yet been fixed for all eternity. He had been a witness to the workman-like constitution of this œuvre, he knew its story and was better placed than anyone to set out its historical context and articulate the tone, the refrain, the mysterious humor that seems to confer a whisper of soul on these images, something that transcends analysis and elicits a tear. Jean Claude Gautrand therefore began his task of research at the point where most studies end. Our faith in his work and the friendship that we feel for him induced us to show him images that had not yet been fully archived or documented. He had access to the earliest black-and-white photographs from the 1930s and to unknown color images from the 1960s that are still being inventoried. Having amassed the images he knew, he meticulously considered less widely published subjects and on occasion discovered unknown images with a joy that proved contagious, establishing a broad selection that he began to sort into its genealogical branches with implacable precision. He then made the most modest choice: that of a chronological reading that instantly illuminates the coherence of the photographer's work by situating it precisely in the photographer's life story. As you might expect. When what we call the "flatplan" of the book had been established, that is, the order in which the images were to be seen, Jean Claude again opted for self-effacement. He chose to foreground quotations, offering the reader the photographer's comments alongside the image. Why attempt to restate what has already been said by the person whose words count for most? Logical enough. He then composed a fluid and graphic maquette with cunning contrasts and the play of light and form laid side-by-side just as our father used to do at his studio table for each and every publishing project. Simple. This combination of self-effacement, attentive and modest intervention, and discreet choices composes one of the most personal and complete works ever published on a photographer whose bibliography is by now as long as your arm.

"For a photographer, the first seventy years are a bit difficult but after that things get better," our father used to say. His elegant detachment concealed the everyday life of a workaholic. It is hard not to be reminded of him when we see Jean Claude at work. Relaxed, smiling, open to contact in the way people used to be and no longer are, with a razor eye and implacable attention, he was not able to conceal the truth from us for long: we immediately recognized in him the signs of an indefatigable worker. You may follow his guidance with complete faith. With the greatest simplicity and a calm assurance born of his scholarly knowledge of the subject, he will take you where only he could go: behind the mirror.

Francine Deroudille & Annette Doisneau

Optical Distortion / Distorsion optique, 1965

c. 1935
The Poterne des Peupliers /
La poterne des peupliers, 1934

The Occupation

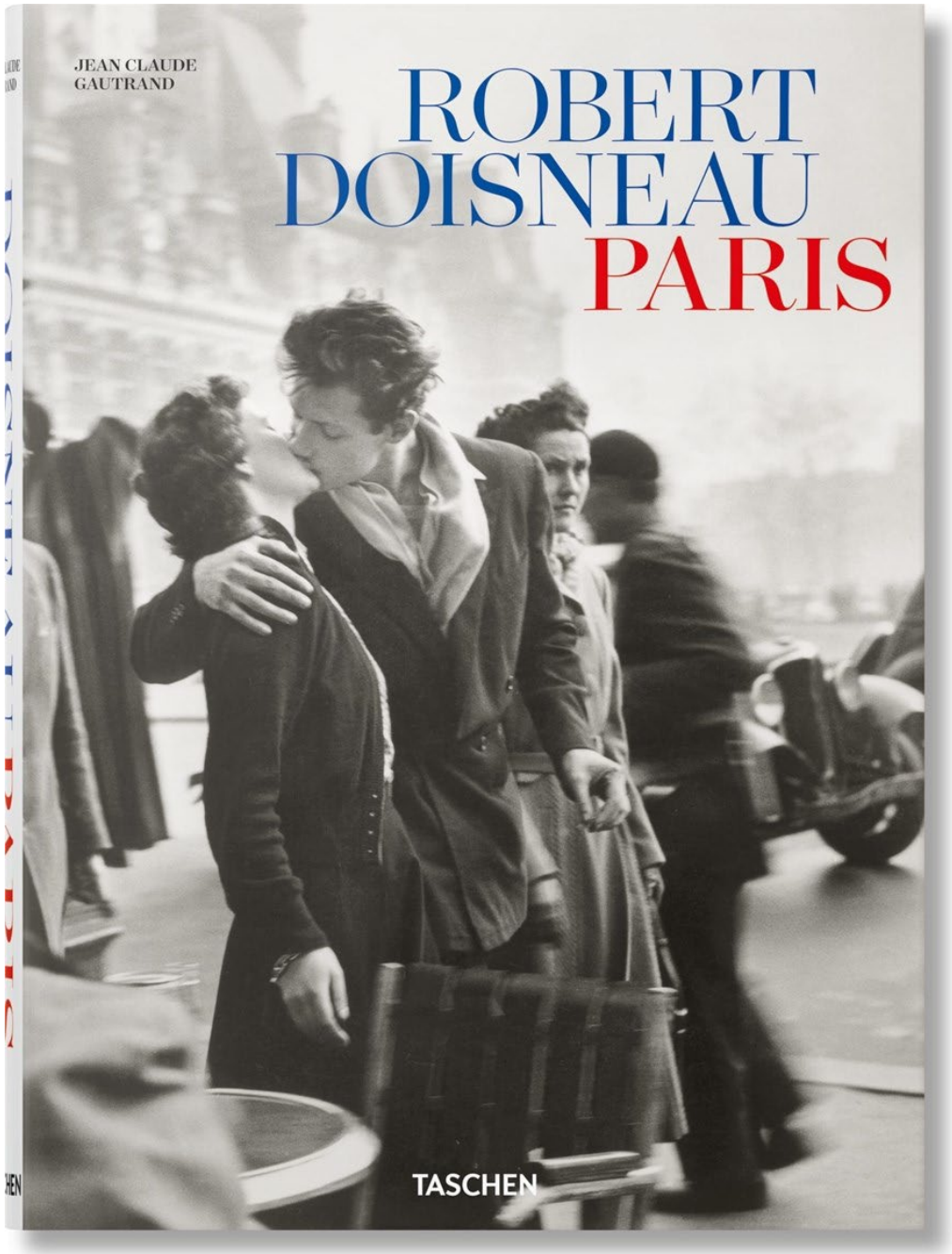
The Champ-de-Mars Rabbit, 1941.

Monique's Communion, Montrouge, 1943
Candle-Lit Dinner, 1944

"While I was cycling around, from Saint-Michel to Belleville and Ménilmontant to Batignolles, I discovered that barricades, like mushrooms, always spring up in the same places. Strangely enough, neither the Passy area nor the Monceau plain seemed to suit them..."

"I wasn't at all worried about taking a hit. I just thought it was all great fun. I was heedlessly photographing people who were taking cover either to shoot or to dodge the flak."

A member of the FFI (French Forces of the Interior) Resting / Le repos du FFI, 1944
Barricade, Rue de la Huchette, 1944



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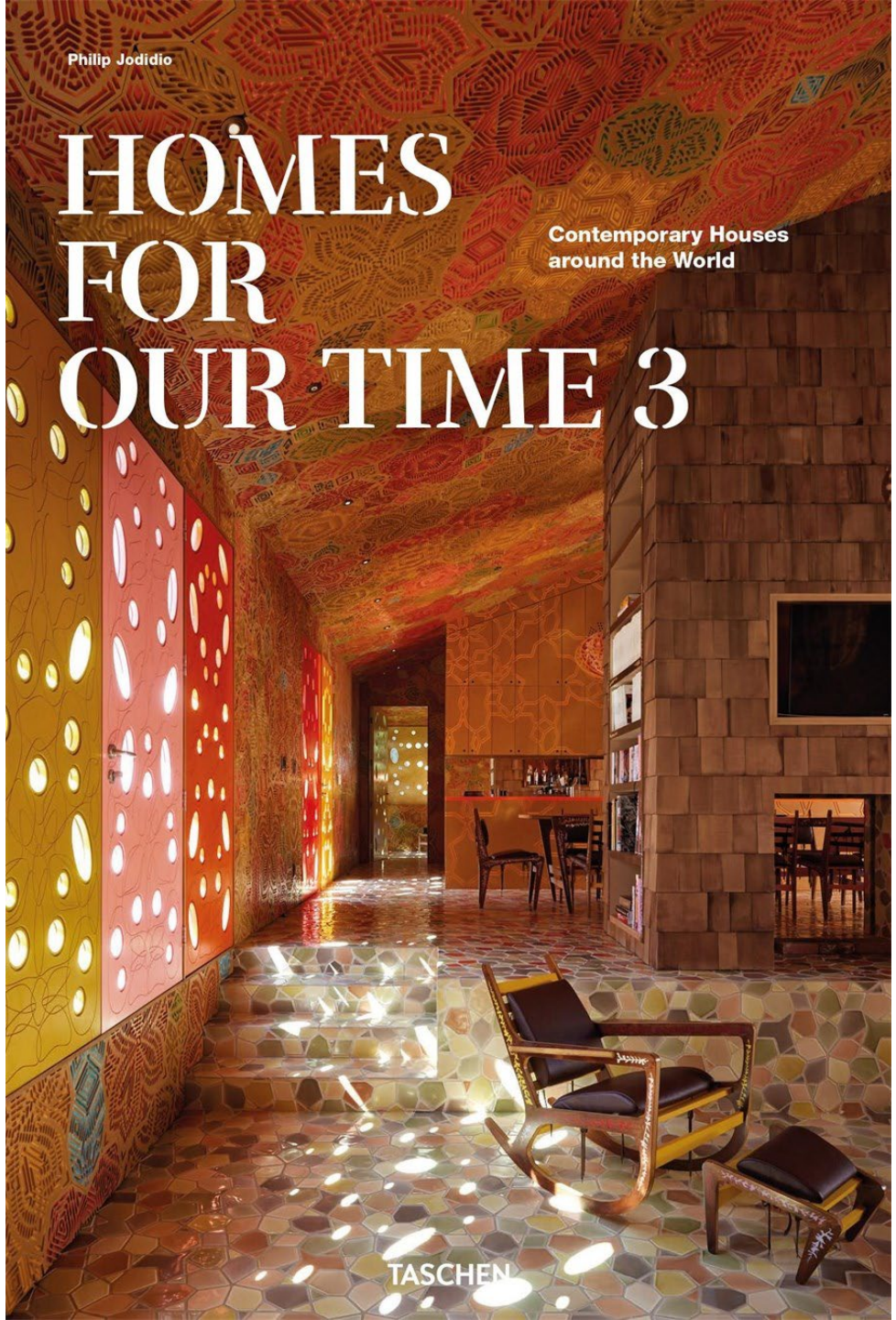
HOMES FOR OUR TIME 3

Contemporary Houses around the World



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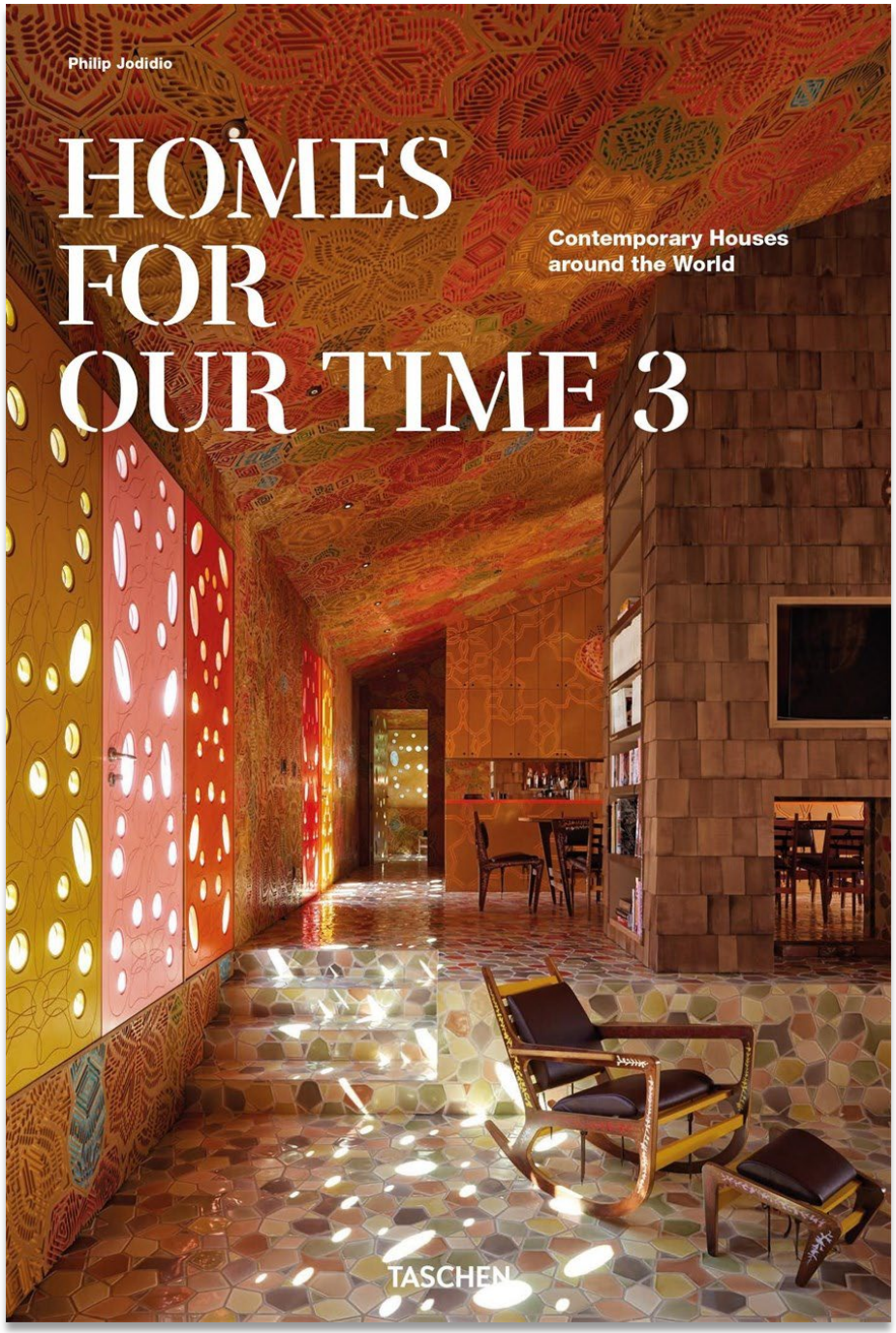

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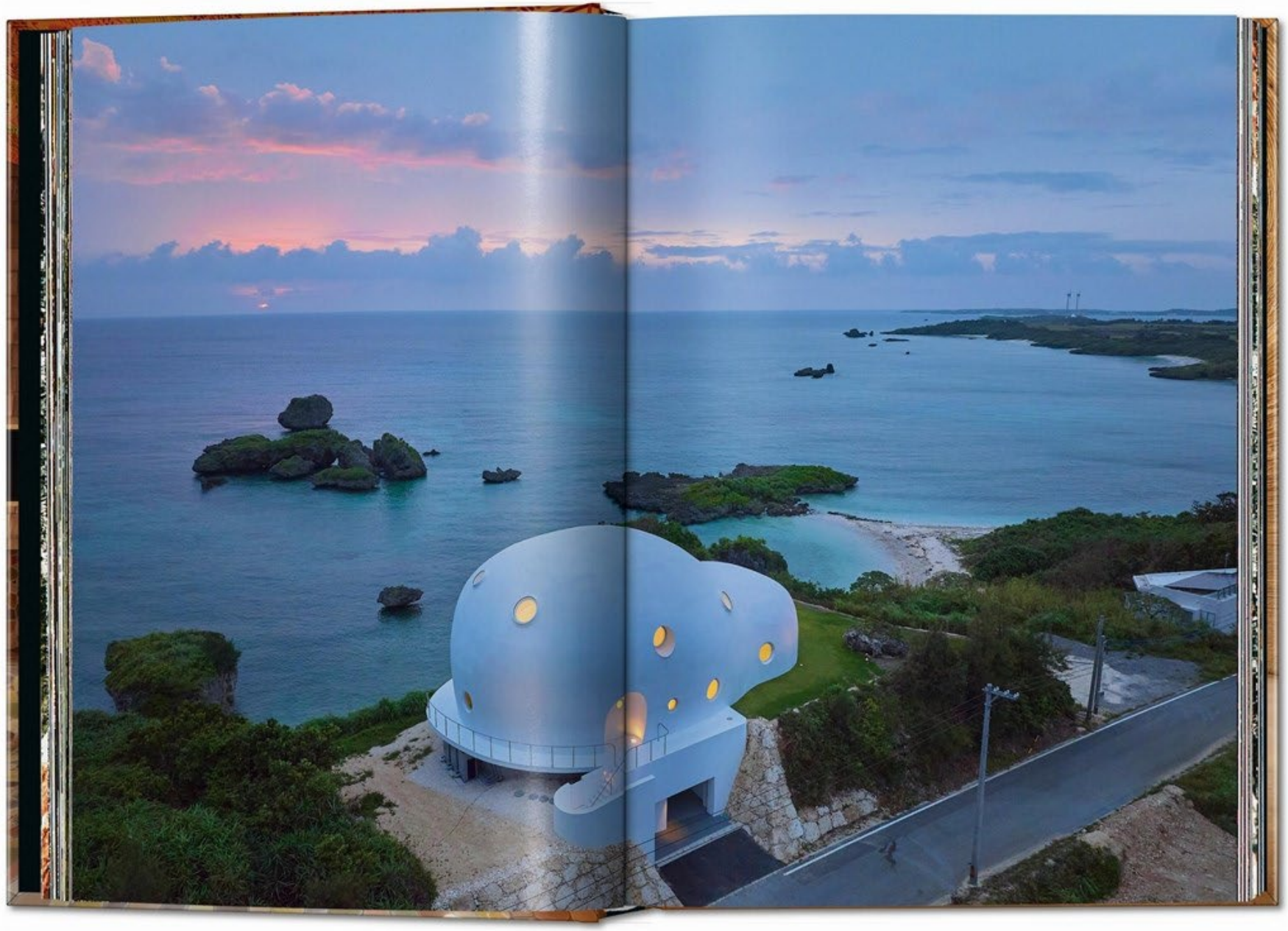


MARIO CUCINELLA

TECLA – Technology and Clay
Ravenna, Italy, 2021
Area: 60 m²
Collaboration of MCA – Mario Cucinella Architects and WASP (MCA team: Irene Giglio, Augusto Barichello, Lucrezia Rendace)

The playfully colored house is located close to the South Atlantic seashore. The town of José Ignacio is quite small, and is about 30 kilometers from Punta del Este.

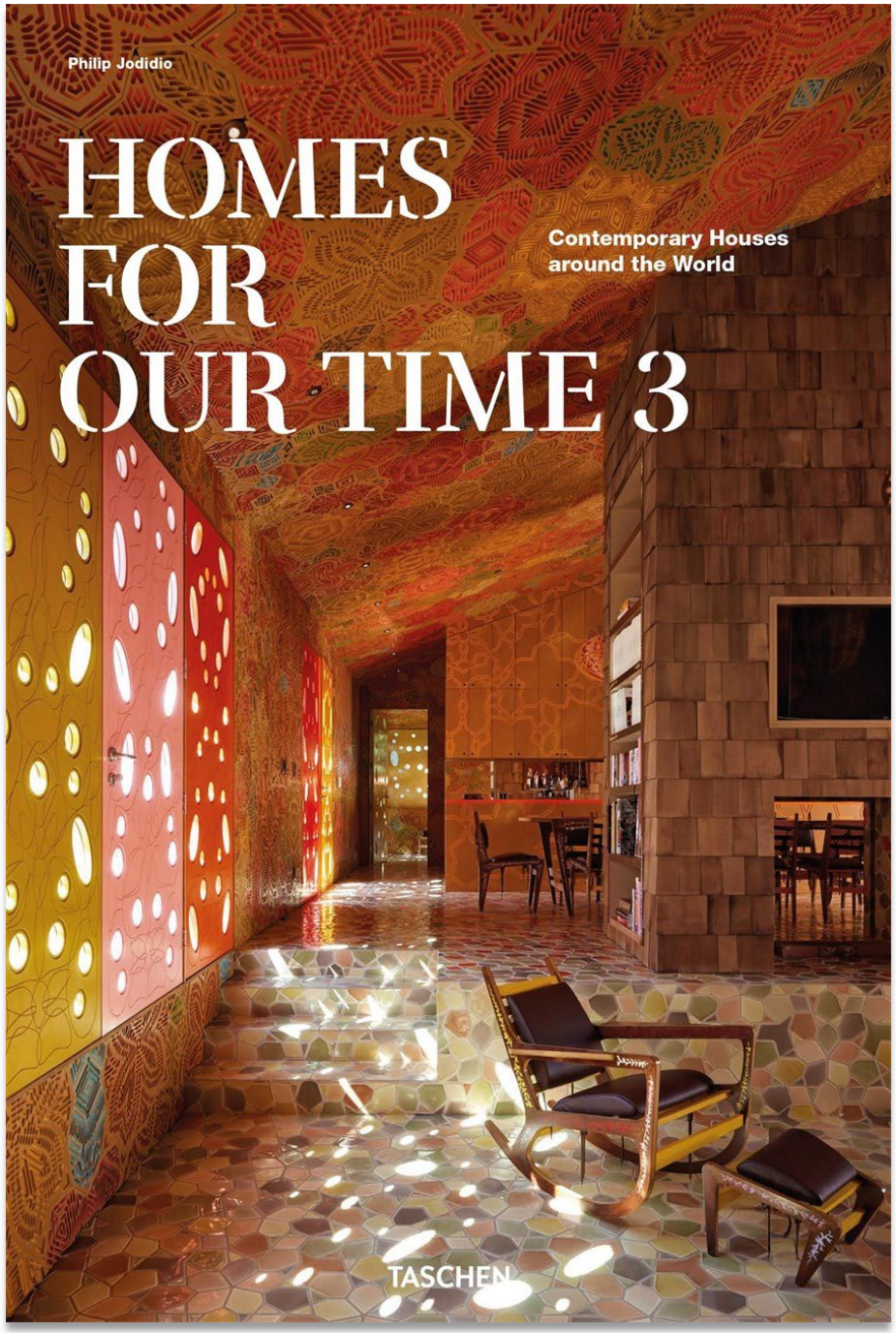
EDGARDO GIMÉNEZ was born in 1942 in Santa Fe, Argentina. He emerged as an artist in the 1960s, and has worked on paintings, sculptures, performances, scenography, and architectural projects. He designed and directed several architectural projects in Buenos Aires: the first was Casa Azul, commissioned by art critic Jorge Romero Brest and Marta Bontempi (City Bell, Buenos Aires, 1972); followed by Casa Colorada (Punta Indio, Buenos Aires, 1981); Casa Amarilla (Punta Indio, Buenos Aires, 1982); Casa Blanca (Punta Indio, Buenos Aires, 1983); Casa de Las Columnas Doradas (commissioned by Silvia Szulanski, Buenos Aires, 1987); and most recently, Casa Neptuna (José Ignacio, Uruguay, 2021, published here), commissioned by the Fundación Ana Amoedo for its artistic residency FAARA, all in Argentina, unless indicated otherwise. In 1974, the Museum of Modern Art (MoMA) included Casa Azul in its emblematic exhibition "Transformations in Modern Architecture." Edgardo Giménez's works are in numerous museum and private collections in South America, the United States, and Europe.

EDGARDO GIMÉNEZ, 1942 in Santa Fe, Argentinien geboren, trat in den 1960er-Jahren als Künstler auf und arbeitete an Gemälden, Skulpturen, Performances, Szenografien und Architekturprojekten. Er zeichnet für mehrere Gebäude in Buenos Aires verantwortlich: Das erste, Casa Azul, entstand im Auftrag von Kunstkritiker Jorge Romero Brest und Marta Bontempi (City Bell, Buenos Aires, 1972). Es folgten Casa Colorada (Punta Indio, Buenos Aires, 1981), Casa Amarilla (Punta Indio, Buenos Aires, 1982), Casa Blanca (Punta Indio, Buenos Aires, 1983), Casa de Las Columnas Doradas (für Silvia Szulanski, Buenos Aires, 1987) und zuletzt die im Auftrag der Fundación Ana Amoedo für ihre Künstlerresidenz FAARA entworfene Casa Neptuna (José Ignacio, Uruguay, 2021, hier vorgestellt), alle in Argentinien, sofern nicht anders angegeben. 1974 präsentierte das Museum of Modern Art (MoMA) Casa Azul im Rahmen seiner emblematischen Ausstellung „Transformationen in der modernen Architektur". Die Werke Edgardo Giménez' finden sich in zahlreichen Museums- und Privatsammlungen in Südamerika, den USA und Europa.

EDGARDO GIMÉNEZ est né en 1942 à Santa Fe, en Argentine. Il s'est fait connaître en tant qu'artiste dans les années 1960 avec des peintures, sculptures, performances, scénographies et projets architecturaux. Il a conçu et dirigé plusieurs de ces derniers à Buenos Aires : le premier est la Casa Azul, commandée par le critique d'art Jorge Romero Brest et Marta Bontempi (City Bell, Buenos Aires, 1972) ; il est suivi par la Casa Colorada (Punta Indio, Buenos Aires, 1981) ; la Casa Amarilla (Punta Indio, Buenos Aires, 1982) ; la Casa Blanca (Punta Indio, Buenos Aires, 1983) ; la Casa de Las Columnas Doradas (commandé de Silvia Szulanski, Buenos Aires, 1987) et, plus récemment, la Casa Neptuna (José Ignacio, Uruguay, 2021, publiée ici), commandée par la Fundación Ana Amoedo pour sa résidence d'artistes FAARA, tous en Argentine sauf si spécifié. La Casa Azul a fait partie de l'exposition mémorable du Museum of Modern Art (MoMA) « Transformations in Modern Architecture » en 1974. Les œuvres d'Edgardo Giménez sont présentes dans de nombreux musées et collections privées en Amérique du Sud, aux États-Unis et en Europe.

KAZUYASU KOCHI

Floor and Ceiling
Tokyo, Japan, 2017
Area: 45 m²
Collaboration: Yukihiro Kato/
MI+D Architectural Laboratory
(Structural Engineering)



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PAUL DUNCAN
THE
STAR
WARS
TM
ARCHIVES
EPISODES IV–VI
1977–1983
TASCHEN

The Star Wars Archives. 1977–1983

Paul Duncan

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PAUL DUNCAN

THE STAR WARS ARCHIVES

EPISODES IV–VI
1977–1983

TASCHEN

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George Lucas: Early Years

Episode IV Star Wars: A New Hope

Episode V Star Wars: The Empire Strikes Back

Episode VI Star Wars: Return of the Jedi

Appendices

SCENE 1 - FRAME 1 -
FADE IN - A VAST SEA OF STARS - ROLL TITLES,
BUTTON TO TOP, CONVERGE @ INF.

"Threepio thinks too much, therefore he has a serious problem, whereas Artoo doesn't. If you tell them, 'Go down to the store to buy some milk,' Artoo goes down to the store, buys milk, comes back. No problem. Threepio would be like, 'What kind of milk? What if I get the wrong milk?' He's thinking too much."

George Lucas

[1.16] *Sound made the C-3PO costume a challenge for sound technical-effects artist Anthony Daniels.*

[1.17] *Kenny Baker with fiock Peters, a longtime performing partner whose diminutive stature made him an ideal fiock.*

[1.18] *C-3PO and R2-D2 at the Lars farm. Anthony Daniels remarked by his body language that C-3PO's mannerisms were in tune around with his realm.*

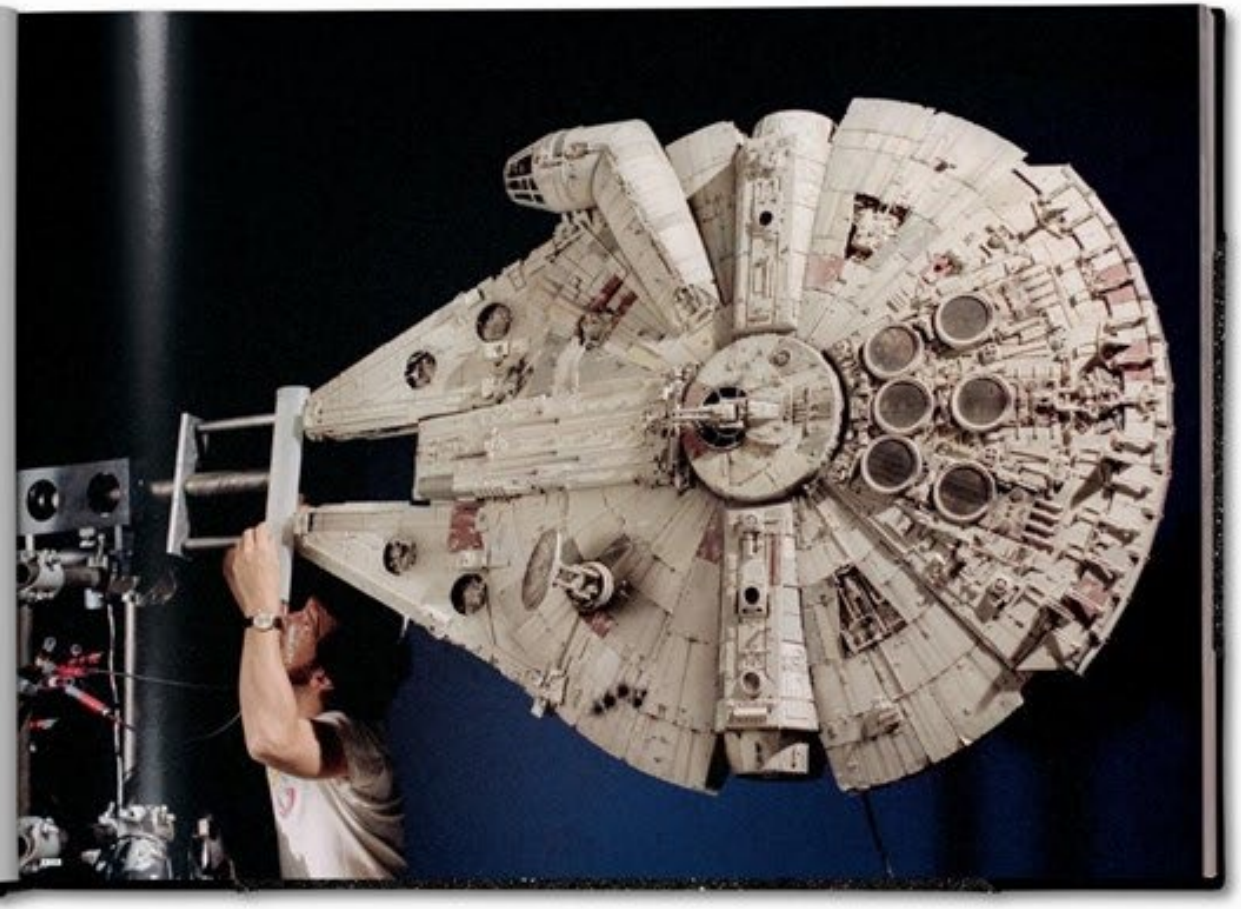
(17) *To build the Falcon, first the model shop welded together the interior lifting cone to hold the ship in place while jitterbug and then affixed the circular wooden structure around them. Note the large holes in the cone to reduce the weight of the model.*

(17) *Ship here, building up the structure using cord and wooden bars by layer.*

(18) *Bill Shourd shows Carrie how the Falcon was in dolly shape. Carrie mounted the Millennium Falcon on its bow to glissading "semi-symmetrical" characteristic in keeping with its owner.*

(19) *Mike Gaechter, Jamie Dykema, and Joe Johnston begin detailing the underside of the Falcon. Note that the cockpit is not wired but because it was shorted for easy removal. Johnston: "George wanted it to look like I had been hit-walled."*

(20) *Richard Edlund prepares the finished model on the R/O stage for the Hybrid(s) camera. The radar disk had come from the original cutout ship, so had the cockpit. Lance Dickerson: "It was time the cockpit was to be worked on, so that it could rotate 90 degrees. I was had the idea that the ship could be like a mobile, hanging but not touching the body, would rotate and the cockpit would remain of the same configuration."*



1.125 *Obi-Wan confronts Darth Vader in the initial shot. A very thoughtful Lucasian control the idea of Ben Kenobi's self-sacrifice, but Lucas persuaded him it was good for the character and the film.*

1.126 *Ben Robbins's storyboards are based on the fourth draft script dated January 1, 1976. The lightsaber duel is concerned with the footlight in the Cantina Bar.*

1.127 *Vader and Ben fight in the dunetop.*

1.128 *Ben seems to be on the verge of losing.*

1.129 *By activating the door switch, Ben traps Vader outside the bay area.*

1.130 *As Ben rejoins his friends, he is caught in a blast and injured.*

1.131 *Luke, Leia, and Chewie collect the injured Obi-Wan and make their escape.*

1.132 *Alex Latimer and David Prowse rehearse the choreography with fight coordinator Peter Diamond and Lucas watching in the background.*

173(A)

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LAZER

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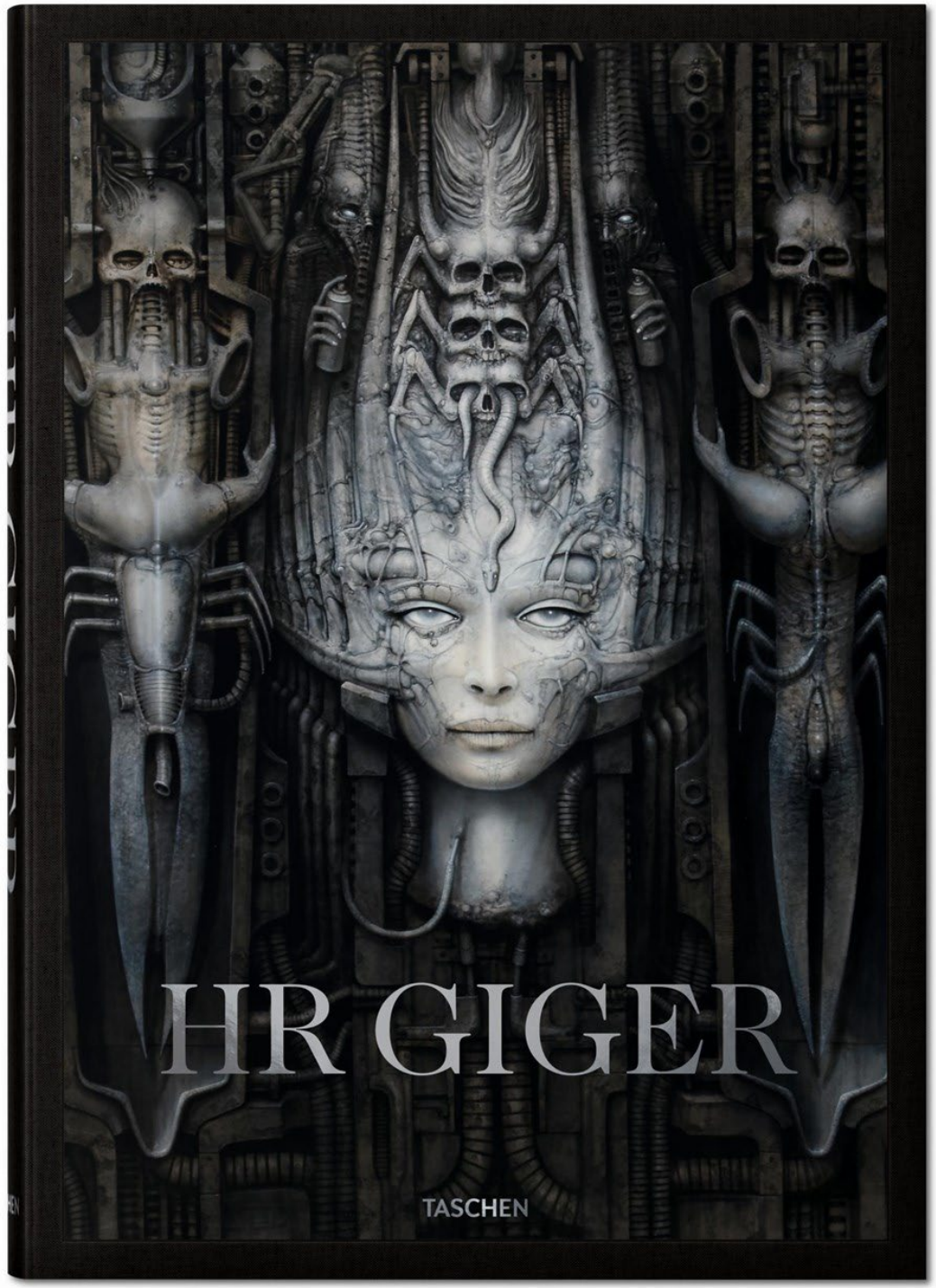
HR GIGER
TASCHEN

HR Giger

Andreas J. Hirsch

Enter a world of haunting power and dark psychedelia with this tribute to the biomechanic visions of HR Giger.

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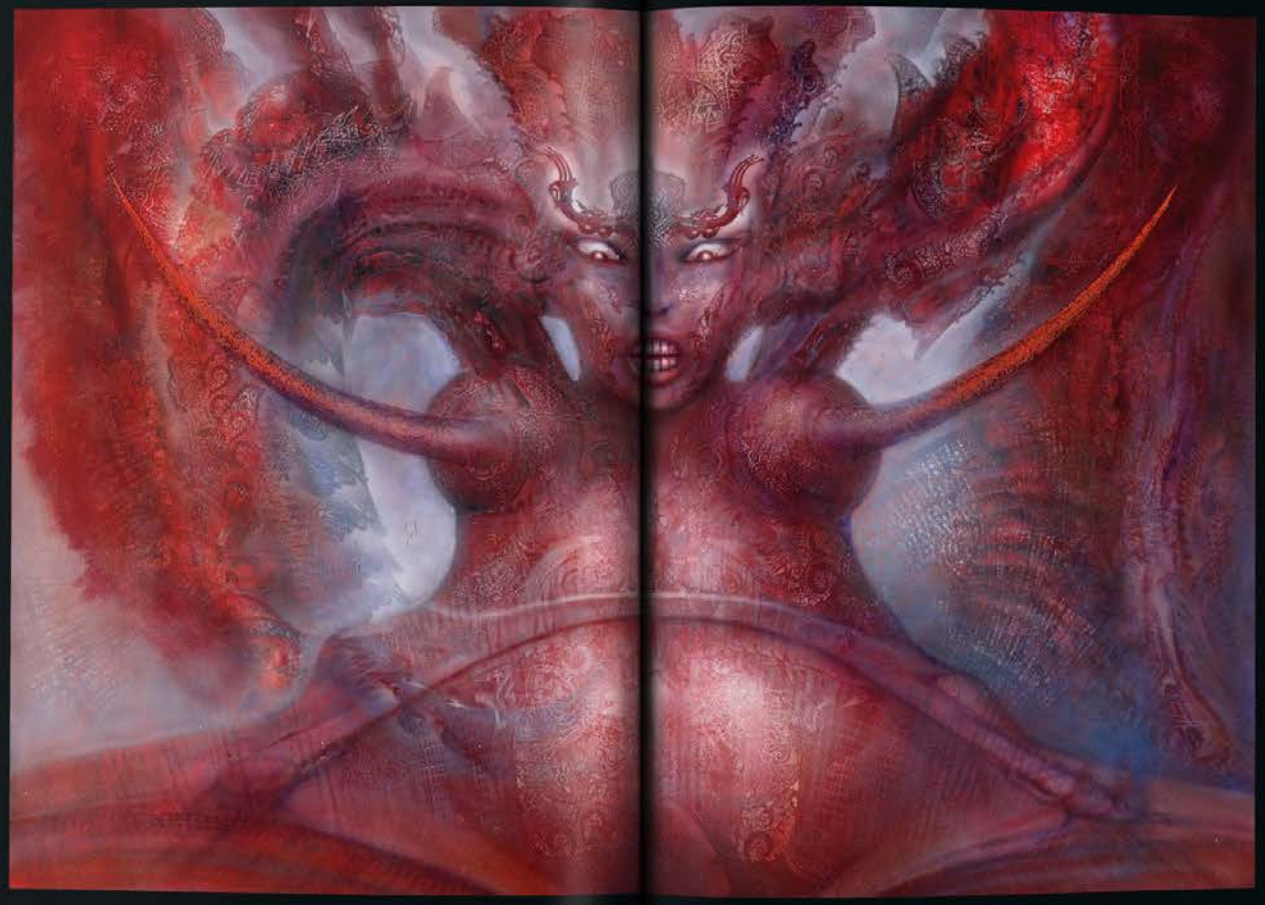

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II. Horror and Beauty

Andreas J. Hirsch

Dreams and the landscapes of our own unconscious were not the only sources that nurtured Giger's imagery. Although his aesthetic approach was primarily that of an artist, it was also filmic, architectural, theatrical, and literary in the way he dealt with topics, scenes, time, and space. The creation of his paintings was accompanied by Giger's intensive reading of works of fantastic literature.

Magical Narratives

Stories by authors such as Edgar Allan Poe, H. P. Lovecraft, Gustav Meyrink, and Alfred Kubin had fascinated HR Giger since his youth. In their early days together, Li Tobler used to read to Giger from his favorite books to train her voice for her first engagement at the Neumarkt Theater while he was working on his paintings. The artist later noted: "In this way my pictures were influenced unconsciously by these magical writings, and the images were created in an almost dream-like state."[1]

One name on Giger's reading list had a double connection with him: Alfred Kubin (1877–1959). Kubin's novel *The Other Side* from 1909 not only depicts the literary side of a visual artist, but conversely also points to the deeper literary foundations of his artistic work. The horror that spreads through the city of Perle in the novel and the transformations that are going on inside its people touch our deepest fears. One reason may lie in our realization that horror is always close by, lurking just beyond the walls of our room, and that it ultimately resides within ourselves. Kubin's own paintings and drawings testify to the moods of a life lived in the face of such knowledge and some of his fantastic and macabre works show a certain kinship with Giger's mindset (p. 191).

Another author whose work had a complex effect on Giger was the American H. P. Lovecraft (1890–1937), whose *Necronomicon* provided the inspiration and title for Giger's aforementioned 1976 *Necronom* series (pp. 236–243). Lovecraft's *Necronomicon* is a fictitious book supposedly written by the Muslim poet Abdul Alhazred after ten years of solitude in the Rub-al-Khali desert in southern Arabia. It is full of the blasphemies of an author who has become alienated from the traditions of Islam. No one ever laid an eye on the book, because Abdul Alhazred has hardly finished writing it when invisible monsters punish him for his sacrilege and devour him in broad daylight in the central square of Damascus. Giger was not just influenced by Lovecraft's narrative and the imaginative potential of his stories, but also by his exploration of the power of words and the magic of names—names that often may not be uttered without provoking a disaster. The figure of the Necronom is such a case. Something that fascinated Giger in the sound of the name also comes across to the viewers of his literary-semantically inspired works.

A decade before the Necronom, Giger had imagined another being from the books of H. P. Lovecraft: Cthulhu (pp. 26, 53). Lovecraft's 1926 short story "The Call of Cthulhu" had triggered the emergence of a veritable myth. In Giger's work, this extremely powerful creature, hundreds of millions of years old and imprisoned in a death-like sleep in the depths of the Pacific Ocean by a curse, has clear biomechanical features and a body formed in the shape of a phallus. His sleep is remarkably similar to the peaceful dozing of many beings in the artist's cosmos. The paradoxical combination of awe and fascination is characteristic of Giger, the counterplay of revulsion and attraction on which the success of the horror genre in literature and film was also based.

As a reader, HR Giger also turned to works of fantastic literature and studied books by the British occultist Aleister Crowley (1875–1947) and French author Éliphas Lévi (1810–1875), a 19th-century pioneer of the occult. Black magic symbols increasingly appeared in Giger's paintings from the 1970s onward, such as the figure of Baphomet in the portrait *Li II* (1972–1974; p. 171) or in the cycle *The Spell* (1973–1977; pp. 152–163), which centers around Baphomet as the Antichrist. The character was invented only in the 19th century, an androgynous cross of man and goat, horned and sporting the pentagram on its forehead. For Lévi, the figure is a symbol of the elevation of the spirit over matter, whereas Crowley sees it as symbolizing the union of opposites and it also occupies the position of the devil in his work.[2] While Giger was not a satanist, even though he explicitly represents the devil in pictures such as *Satan I* (1977; p. 210) and some of his paintings have attracted interest in satanic circles.

Giger repeatedly devotes himself to the figure of the magician—sometimes symbolically, sometimes explicitly. In *Weg des Magiers*, the central panel of the *Passagen-Tempel*, it is only hinted at as a space fitted in

Satan, 1976, acrylic on paper on wood, 100 × 70 cm (39⅜ × 27½ inches) | 178

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Front cover
Lil II, 1973–19
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Back cover
HR Giger in sh
Passagen-Tem
Photo: Roland

234 | *Biomechanoid 75*, 1976, acrylic on paper on wood, 100 x 70 cm (39½ x 27½ inches)

Biomechanoid, 1976, acrylic on paper on wood, 100 x 70 cm (39½ x 27½ inches) | 235

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Hardcover
470 mm x 330 mm
TASCHEN

THE AVENGERS
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Marvel Comics Library. Avengers. Vol. 2. 1965–1967

Christopher Priest

The Avengers - Marvel's dynamic ensemble of superheroes - return in a second volume of Marvel Age classics.

- Rediscover the glory years of Avengers legends Stan Lee and Don Heck with epic battles, new characters and the expansion of the Marvel universe in meticulously reproduced, large-format detail over the course of 20 original issues.
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Collector uses a time machine to escape, and Giant-Man now Goliath ends up stuck at 10 feet tall.

This actually was a brilliant move by Stan to give the otherwise generic geneticist a chaser in his side cut unlike Ben (The Thing) Grimm or Bruce (The Hulk) Banner. Being stuck at 10 feet deprives Pym of normalcy and anonymity, which drives home the cost of super hero swashbuckling. Stan lays it on pretty thick here and in subsequent issues, with Pym becoming a borderline whiner, but the added color and character depth is quite welcome. I should mention that, as a young fan, I certainly missed the point that Goliath was stuck at 10 feet, I'd just assumed it was Pym showing off.

SLEEPY STAN

Consequences of their clash with The Collector are front and center for issue No. 25, which opens with Giant-Man in an apparent coma (and still wearing his supersoul eye goggles) in the aftermath of that battle, the heroes emoting and introspecting. Here "Franklin Ray" is fully unmasked as Frank Gianola, so "Franklin"'s distinctive art style left little doubt who was behind the ink brush.

Natasha Romanoff makes her second appearance in costume (third overall) as the super spy Black Widow. She's actually on the cover, but I mistook her for DC's Poison Ivy because her costume is colored green for some reason. Here Natasha, wearing tacky Sabrets strongly evocative of DC's Black Canary, has been brainwashed by someone named "Dr. Yan" to serve an unnamed military or political actor in the Far East who wants to destroy the Avengers because … comics. Cap makes a Soupy Sales crack that immediately depresses me to realize that, yes, I actually get the joke.

Natasha has recruited the Swordsman and Erik Josten, Power Man. Giant-Man mopes for much of this issue, but he does save the day in the clutch before Hawkeye allows the escaping Black Widow to block his shot at Swordsman and Power Man.

So, 50's "Rosty head" cover, the last Kirby Avengers cover, still has the Widow in green and has added a fourth head to the earner box, omitting the Wasp for the moment from what now appears to be an Avengers six pack. Giant-Man dominates in full Kirby glory, holding onto… somebody.

The Scarlet Witch, her hex power waning, abruptly resigns. Quicksilver goes with her, leaving for Europe in an effort to restore both their powers, then we have a transitional issue, moving the siblings out in favor of Goliath and Wasp. The issue features, essentially, two solo adventures: Goliath looking for a scientist friend he believes might be able to cure him, while Hawkeye goes after Black Widow, the Swordsman, and Power Man alone. Black Widow is fond of her brainwashing and, together with Hawkeye, they defeat the Swordsman and Power Man, but Goliath remains in danger on some remote island from a Kirbyesque advanced race living in seclusion (at least, until now).

Avengers No. 35 follows Pietro and Wanda in a peaceful Balkan valley where Wanda (twin and Pietro assumes her. Later evolutions of both heroes place this scene wildly out of character, as her mutant ability has always seemed more curse than blessing to Wanda, and Pietro is a forced-off, borderline sociopath. As I see him, now, Pietro would likely pursue a reunion of his powers while Wanda would be just as happy, if not happier, for them to go away.

The rest of the book is about Goliath and this hidden, advanced race. The Wasp now has a fix on Goliath and so it's "Avengers Assemble," if reluctantly so on Hawkeye's part. There's an implied love triangle between Wasp, Hawkeye, and Black Widow that I don't completely understand. The Avengers arrive at the island and are netted (literally) by the Keeper, the mysterious leader of this advanced race pseudo-rich, but the Wasp helps them escape, at which point they discover a "sacred" flame feeding off of cobalt that, should it explode, could threaten the entire planet. A precision shot from Hawkeye sets off a chain reaction that extinguishes the flame.

Stan's final issues feature more of the same great, outlandish, wacky fun. While these early innovations may seem quaint or even silly now, taken as a whole early Marvel marked a rapid departure from the super hero

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WHOK!
SORRY ABOUT THIS, MISTER... BUT NOTHING CAN HOLD ME...NOT WHEN THE AVENGERS ARE IN DANGER!
HEY! DIDJA SEE THAT?
HE FLOORED THE CHAMP... WITH ONE PUNCH!
8

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The 1965 Marvel Annuals
DON'T MISS THEM!
ON SALE NOW!
Fantastic Four
The Amazing Spider-Man
Sgt. Fury and his Howling Commandos
Marvel Tales
Thor

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MY SUPERNATURAL POWER OF ENCHANTMENT MAKES ME SENSE THAT ALL IS NOT AS IT SHOULD BE HERE! THAT BRIEFCASE--- SOMETHING IS WRONG WITH IT!
NO! YOU'RE MISTAKEN!
THE ENCHANTRESS IS NEVER MISTAKEN! GIVE ME THAT BAG--- I'LL TAKE A LOOK AT IT!
NO! IT CONTAINS PRIVATE MATTERS! BE CAREFUL--- IT'S STARTING TO OPEN!
IF I FIND ANYTHING PHONY GOIN' ON WITH YOU, MISTER, YOU'LL WISH YOU'D NEVER EVEN HEARD OF POWER MAN! NOW STAND ASIDE BEFORE I TAKE YOU APART!
HEY! SOMETHING'S STARTING TO SPILL OUT OF THE CASE--!
A ROLL OF TAPE! YOU WERE RECORDIN' EVERYTHING WE SAID!
RIGHT! AND I GOT WHAT I WANTED!
THAT TAPE WILL PROVE TO THE POLICE THAT THE AVENGERS ARE INNOCENT!
LOOK! HE WAS IN DISGUISE!
IT'S CAPTAIN AMERICA!
AND DON'T YOU FORGET IT, MUSCLEBOUND!
POWER MAN! IF THE POLICE GET THAT TAPE, ALL OUR WORK WILL BE UNDONE!
DON'T WORRY, BABY--- THEY'LL NEVER GET IT!
OH YES THEY WILL! I'M STAKING MY LIFE ON IT!
HE SCOOPED IT UP WITH HIS SPINNING SHIELD! GET HIM!
I WAS HOPING YOU WOULDN'T GIVE UP WITHOUT A FIGHT! I'VE GOT A LITTLE DEBT TO REPAY TO POWER MAN!
KNOCK IT OFF, YOU PHONY! I BEAT YOU LAST TIME, AND I'LL DO IT AGAIN!
PUT YOUR MONEY WHERE YOUR MOUTH IS, SMART GUY! I'M READY FOR YOU NOW!
13
THOSE'LL BE THE LAST WORDS YOU'LL EVER--- GUHHHHHH!!!
DON'T THREATEN ME, BIG MAN! I'VE BEEN THREATENED BY EXPERTS!
BWANNG!
I STAGGERED HIM BY MOVING SO UNEXPECTEDLY --BUT HE ISN'T HURT! HE'S A LIVING POWERHOUSE!
DID YOU THINK ONE PUNY BLOW COULD STOP SOMEONE AS STRONG AS POWER MAN?!!
I DON'T CARE HOW MANY IT TAKES!! I'LL STOP YOU YET!
I'LL ADMIT STRENGTH IS A GREAT ASSET --BUT A LITTLE SKILL STILL GOES A LONG, LONG WAY!
THACK!
WHUGGGGHH--!
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Albert Dorne — probably the greatest money-maker in the history of commercial art. At the height of his career, he began a full-time search for people who like to draw.

He's Looking for People Who Like to Draw

TODAY HUNDREDS of men and women who never thought they could be artists are working happily at easels and drawing boards, making pictures and getting well paid for it. They all can thank Albert Dorne, a famous artist who devotes almost his full time to helping other people become artists.

Some of the People Dorne Has Helped

Herb Smith was a payroll clerk. Soon after he started studying with us, he landed an art job with a large printing firm. This was four years ago; today he's head artist for the same firm.

Don Golemba of Detroit is another. He stepped up from railroad worker to the styling department of a big automobile company—by showing his work with the School. Now he helps design new-car models.

Pat Browning wanted to escape from her dull typing job to something creative. Soon after studying with us, she was promoted to full-time artist with the same firm—at much more money.

With the right training, Wanda Pickulski gave up her typing job to become fashion artist for a local department store.

Eric Ericson worked in a garage while he studied art at night. Today he is a successful artist, earns seven times as much, and is building a new home for his family.

Long before Albert Dorne started looking for people who like to draw, they came to him for advice and help. Since he alone could help only a few of these people, he called together America's most successful artists—men like Norman Rockwell, Jon Whitcomb, Stevan Dohanos and Al Parker.

A Plan to Help Others

He said: "All over America, there are people who like to draw, who could be turned into good artists. Why can't we give these people the training they need—including all the trade secrets and know-how we've learned over the years? I'm suggesting a new kind of school—a home-study art school that would give talented people the best professional art training, no matter where they live."

The famous artists agreed. Taking time from their busy careers, they spent several years creating a remarkable series of art lessons covering every aspect of drawing and painting. They illustrated their lessons with over 5,000 "here's-how" illustrations. The lessons start from scratch and cover every skill a top artist needs. Finally, the famous artists developed a wonderful way to give each student personal correction and advice all through his training.

Albert Dorne is not surprised by the success of his students. "The art field is growing. We keep getting calls from all over the country, asking us for practical, well-trained students who can step into full-time or part-time art jobs."

Famous Artists Talent Test

To find others with art talent worth developing, the Famous Artists created a 12-page talent test. Thousands paid to take this test, but now the School offers it free and grades it free. Men and women who do well on the test—or can offer other evidence of art talent—may enroll in the School. But there's no obligation. Simply mail the coupon below.

America's 15 Most Famous Artists

Norman Rockwell	Fred Ludekens
Jon Whitcomb	Ben Stahl
Al Parker	Robert Fawcett
Stevan Dohanos	Austin Briggs
George Giusti	Harold Von Schmidt
Peter Helck	Albert Dorne

Famous Artists Schools
Studio 7713, Westport, Conn.

I would like to find out whether I have art talent worth developing. Please send me, without obligation, your Famous Artists Talent Test and descriptive brochure.

Mr. / Mrs. / Miss ◄ Please circle one and print name _____ Age ____

Address _____

City _____ Zone ____

County _____ State _____

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WILL THE CONQUEROR OF WHAT DALKIERS LET SUCH A CHALLENGE GO UNHEEDED?
BRAVOVA! SO, YOU HAVE BEEN FIT TO GRACE MY COMMAND ROOM WITH YOUR PRESENCE!
THIS IS MY CHANCE TO PROVE BEYOND ANY DOUBT THAT I ALONE AM WORTHY OF HER LOVE!
I'LL TERRORIZE HIM THRU THE CENTURIES TO DEMONSTRATE THAT NO MAN IS MY MASTER!
KAKK!
YOU CAN WRITE YOUR INVITATION FOR THIS ONE! ANY READER WHO CAN'T GUESS WHAT'S HAPPENING JUST ISN'T A TRUE MARVELITE!
WHRRRRRRRRR
WHY DO YOU TAMPER WITH THE DIRECTION-CONTROL, BARONA?
LET ME DETERMINE WHERE THE PRIMITIVE AVENGER SHALL LAND! IT WILL MAKE THE GAME MORE INTERESTING, AN ARROGANT ONE!
YOU THINK TO OUTWIT ME, MY BEAUTY! BUT THE VICTORY SHALL BE MINE, NO MATTER WHAT!
AT THAT VERY INSTANT, THE STILL-RACING QUICKSILVER IS STARTLED TO SEE A FAMILIAR FIGURE APPEAR BEFORE HIM ... AS THOUGH MATERIALIZING OUT OF THIN AIR ...
IS THIS ANOTHER TRICK? OR... NO, IT CAN'T BE...
IT IS A TRICK, PIETRO. WE'LL PLAY IT ON KANG!
CAP! IT'S YOU! YOU'VE FOUND US! I DON'T KNOW HOW... BUT WE'RE TOGETHER AGAIN!
THIS IS NO TIME FOR A CLASS REUNION, BOY! CLUE ME IN FAST!
IT'LL TAKE MORE THAN A FEW CHOOSERS OF WILD LAND SINE TO BEAT KANG AT HIS OWN GAME!
BUT NO SOONER HAS QUICKSILVER FINISHED BRIEFING THE STAR-SPANGLED AVENGER THAN A NEW DETAIL OF THE CONQUEROR'S GUARDS APPEARS
STAND FAST! WE STRIKE IN THE NAME OF KANG!
AND WE STRIKE BACK IN THE NAME OF THE MIGHTY AVENGERS!
THUNNG!
MOVE, PIETRO! THERE CAN'T BE MORE THAN A DOZEN OF THEM!
WHAK!
INSPIRED ANEW BY THE MAGIC OF CAP'S VALOR, QUICKSILVER SETS THE PACE AS THEY MOW DOWN THEIR HAPLESS FOES IN SECONDS.
AND THEN...
WELL DONE, AVENGER! NOW, AS SOON AS THIS ONE TELLS US WHERE KANG IS HIDDEN, WE STRIKE!
I DO NOT REALIZE UNTIL NOW HOW MUCH WE MISSED YOU, CAP!
AND NOT FAR AWAY...
OUT OF MY SIGHT, ALL OF YOU! KANG HAS NO STOMACH FOR FAILURES!
I AM MORE THAN A MATCH FOR ANY NUMBER OF AVENGERS! I SHALL DO BATTLE ALONE!
BUT SINE...
SILENCE! YOUR PUNISHMENT WILL BE SWIFT AND SEVERE! NOW GO!

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