

March 2025

Lead Titles

A HEIDE HARVEST



Alice Crowe and Maximilian. Photography by Robyn Lea. Foreword by Lesley Harding.

Thames
&Hudson

Menus, feasts and stories inspired
by Sunday Reed's kitchen gardens

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A day in the life of the Heide Kitchen Gardens: with a foreword by Lesley Harding and menus to inspire you from breakfast to lunch, afternoon drinks and beyond.

- Inspired by the Reeds' values of nourishment and communality, this seasonal cookbook features 90 original recipes from leading Australian chefs.
- Alongside the recipes, each chapter delves into the history of the garden and charts the evolution of this dairy farm turned institution.
- Combining food, art and history, *A Heide Harvest* is an ode to Sunday's kitchen and garden and the continuing legacy of Heide Museum of Modern Art.

AU \$64.99 | NZ \$69.99

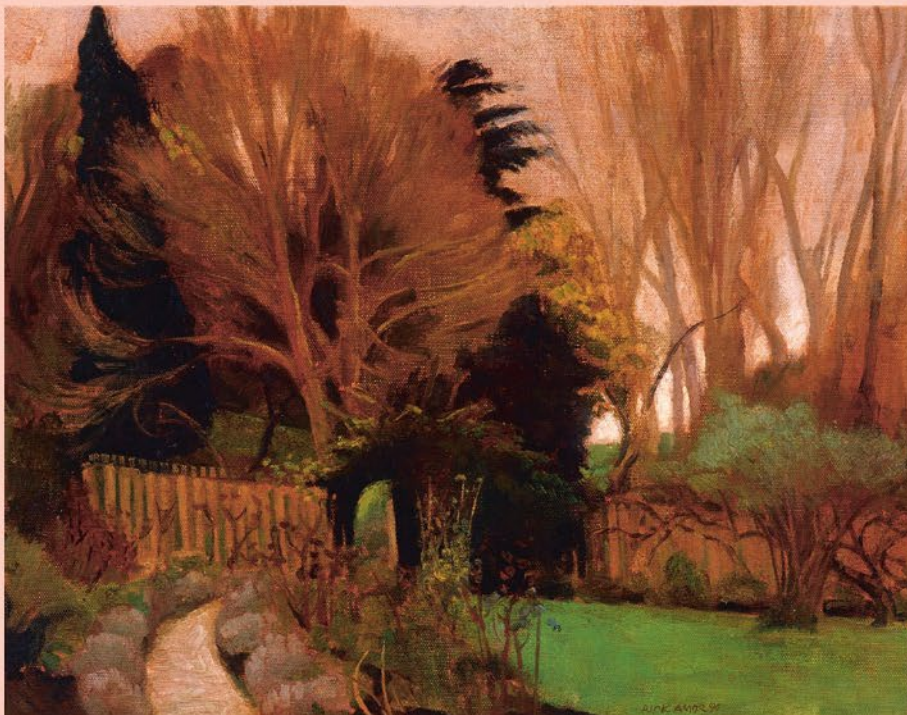
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A WARMING
BREAKFAST
PLATTER

Polenta with duck egg

Rhubarb and chilli jam

Nasturtium and
green chilli butter

Carrot, beetroot
and radish juice

Lemon myrtle smoked
tomato chutney

Green tomato and
silverbeet
chow-chow

QUINCE AND DARK CHOCOLATE BROWNIE WITH LILLY PILLY COMPOTE

MAKES ABOUT
20 SMALL BROWNIES

200 g butter
200 g dark chocolate
(preferably 70–80% cocoa)
4 large eggs
230 g (1 cup) caster sugar
95 g (½ cup) lightly packed
brown sugar
75 g white chocolate,
chopped into small pieces
150 g quince paste, chopped
into small pieces
2½ tablespoons cocoa powder
100 g (¾ cup) plain
flour, sifted
icing sugar, for dusting

LILLY PILLY COMPOTE

200 g strawberries
150 g raspberries
85 g caster sugar
2½ tablespoons water
100 g deseeded lilly pilli
(about 130 g whole)

Preheat the oven to 160°C and line a 20 cm tart mould or slice tin with baking paper.

Combine the butter and dark chocolate in a glass bowl set over a pot of simmering water and heat until melted (making sure the base of the bowl does not touch the water). Meanwhile, combine the eggs and sugars in the bowl of a mixer and whisk until pale and fluffy. When the chocolate has melted, set it aside to cool, then add it to the egg mixture, whisking to combine.

Fold in the white chocolate and quince paste and mix well, then fold in the cocoa powder and flour. Pour into the prepared tin and bake for 20–25 minutes: just until the mix stops jiggling. Remove from the oven and set aside to cool for 10 minutes, then remove from the mould.

Cut the brownie into whatever shape you like, dust with icing sugar and serve with lilly pilli compote (see recipe below). The brownies will last up to 5 days covered in the refrigerator.

LILLY PILLY COMPOTE

Place the strawberries, raspberries and sugar in a small pot and muddle. Add the water, cover with a lid and cook over low heat, stirring occasionally, for about 2 hours until the mixture reduces and thickens. Add the lilly pilli and cook for a further 30 minutes until they are soft but still hold their shape. Cool and store in the refrigerator for up to 2 weeks.



BREAKFAST FOR TWO

Florentine Royale

Bloody Mary

Quince and dark
chocolate brownie
with lilly pillly compote



FLORENTINE ROYALE

SERVES 2

2 homestyle crumpets
(see following page)
80 g smoked trout
75 ml white vinegar
4 free-range eggs
sea salt
2 tablespoons butter
large handful of Warrigal
greens or baby English
spinach, washed and
chopped
4 tablespoons citrus
hollandaise (see
following page)
2 tablespoons salmon roe
1 tablespoon roasted tomato
oil (see following recipe)
borage flowers, to garnish

ROASTED TOMATO OIL

100 ml good-quality
vegetable oil
½ brown onion, sliced
1 very ripe roma tomato,
sliced
15 g tomato paste
½ large bunch native
oregano (or lemon thyme),
leaves picked
5 g smoked paprika

This recipe comprises different elements, including making your own homestyle crumpets, a roasted tomato oil and a citrus hollandaise sauce. — Scott

FLORENTINE ROYALE

Preheat the oven to a low temperature.

Cut the crumpets in half and toast lightly. Place in a warm oven until needed. Place the smoked trout in the oven to warm.

Combine 2 litres water and 50 ml of the white vinegar in a saucepan so it is three-quarters full. Bring the water to a simmer. Stir the water then, one by one, gently crack in the eggs to poach, giving them as much space as possible. The swirling of the water and the simmering bubbles will help the eggs keep their shape. Turn the temperature down slightly to a very low simmer and cook for 3 minutes. Gently scoop out the poached eggs onto a clean tea towel and season with salt.

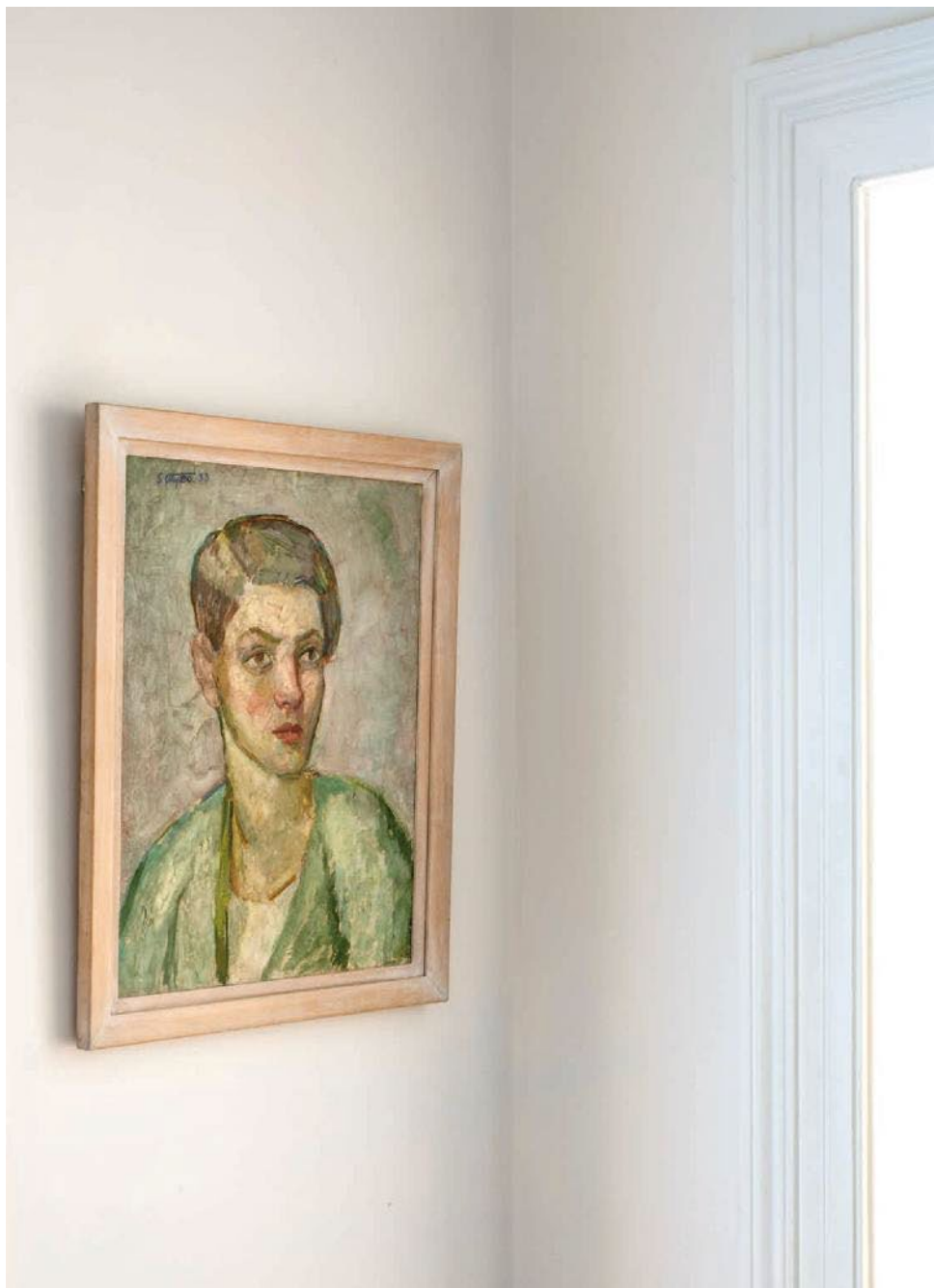
Melt the butter in a small frying pan and saute the Warrigal greens for 1–2 minutes until softened. Season lightly with salt and place on top of the crumpets. Spoon any leftover butter from the pan onto the greens. Place the warm trout on top, creating a little nest, then place the poached eggs in these nests. Spoon over the citrus hollandaise and top with a large spoonful of salmon roe. To finish, drizzle with roasted tomato oil and garnish with borage flowers. Serve immediately.

ROASTED TOMATO OIL

This recipe needs to be prepared a day in advance.

Heat a heavy-based pan over high heat. Add a small amount of the oil, then the onion and tomato. Saute for 5 minutes to gain as much colour as you can, then add the tomato paste and oregano and cook for a few more minutes.

Add the remaining oil and the paprika, whisk well and bring to the boil. Reduce to a very gentle simmer and cook for 4 hours. Cool and strain, then pour the oil into a container and store in the refrigerator for up to 6 months.



Above
The front entrance to the Heide Cottage

Opposite:
Sam Atyeo
Portrait of Joan Burbury, 1933





A Heide Harvest

Menus, feasts and stories inspired by Sunday Reed's kitchen gardens

Alice Crowe and Maximilian

KEY INFORMATION

- **Alice Crowe** is the former kitchen gardener at Heide Museum of Modern Art and has a history of working in the horticultural community, particularly grassroots groups.
- **Maximilian** is a copywriter, designer and product developer, working across many creative fields, including fashion, dance and design. He has also worked with Heide on products and collaborations.
- The book's design combines **Robyn Lea's** stunning contemporary food photography with interior and detail shots from Heide, scenery in the gardens, as well as historical photography and some of the museum's famous works.
- *A Heide Harvest* is a culmination of recipes from top chefs, including Annie Smithers (Du Fermier), Rose Nolan and Dome Gattermayr (Florian Eatery), Brianna Smith and Oliver Edwards (formerly HAZEL restaurant), Ronnen Goren (Daylesford Longhouse) and Luke Whearty (BYRDI Bar).



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Menus, feasts and stories inspired by Sunday Reed's kitchen gardens

Alice Crowe and Maximilian

PROMOTIONAL CAMPAIGN

- Pitching for **print interviews and extracts** with major **broad news media**, including *The Age*, *The Sydney Morning Herald*, *Good Weekend*, *Sunday Life*, *The Australian*, and for reviews with *The Australian Book Review*, *Sydney Review of Books*, *Good Reading Magazine* and *Books and Publishing*.
- Pitching for **reviews and profiles** in **food and lifestyle media** including *Vogue Living*, *Broadsheet*, *Gourmet Traveller*, *The Australian Women's Weekly* and *Good Food*.
- Pitching **collaborations** to the **food loving audience** through *Donna Hay*, *Broadsheet & Delicious*, and the **restaurant loving audience** via *Australian Women's Weekly & Good Food*.
- Pitching **art and gallery media** such as *Vault*, *Art link*, *Art Collector* and targeting other **local news media**. Utilising contributors' networks and media contacts in food, restaurant and art industries.
- Pitching for **broadcast interviews** with *ABC local radio*, *ABC RN*, *Blueprint for Living* and others.

Pictured left– image from *A Heide Harvest*, photography by Robyn Lea

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'Essential reading
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BRIDGET HUSTWAITE

'Absolutely everything
you need to know'
LEO PUGLISI

HOW AUSTRALIAN DEMOCRACY WORKS

AND WHY WE NEED IT
MORE THAN EVER



EDITED BY
**AMANDA
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How Australian Democracy Works

And why we need it more than ever

The Conversation (Edited by Amanda Dunn)

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- A helpful guide to understanding our nation's political history and our place in the world, from government, parliament, the Constitution and pressing policy issues.
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- From *The Conversation's* top academic writers comes an honest and informed call to examine, rethink and safeguard Australia's unique democracy.

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336 Pages
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How Australian Democracy Works

And why we need it more than ever

Amanda Dunn

KEY INFORMATION

- **Amanda Dunn** is the politics and society editor the world's leading publisher of research-based news and analysis, **The Conversation**.
- **The Conversation** is a unique collaboration between academics and journalists, created in Melbourne in 2011 by Andrew Jaspan and Jack Rejtman with support from University of Melbourne's Vice-Chancellor Glyn Davis.
- *How Australian Democracy Works* is an equally conversational and thorough exploration of our democracy that will be of interest to first/second/third time voters, and young people looking to engage or re-engage with politics ahead of the 2025 federal election.
- *How Australian Democracy Works* has endorsements from Bridget Hustwaite (65k followers), Maggie Zhou (52k followers), Zara Seidler (The Daily Aus, 563k), Leo Puglisi (56k followers on X/Twitter) and author Clare Wright (4k followers).



How Australian Democracy Works

And why we need it more than ever

Amanda Dunn

PROMOTIONAL CAMPAIGN

- Pitching to **national, metropolitan and regional newspapers** including *The Sydney Morning Herald*, *The Saturday Paper* and *The Canberra Times*, as well as more **politically minded news online publications** including *The Guardian* and *The Conversation*. Will also look to place coverage in **print magazines** including *The Monthly*.
- Pitching to **University media** such as *Honi Soit*, as well as **podcasts and radio programs** targeted toward listeners 16+ including *Triple J*, *2SER* and *The Briefing Podcast*.
- Will pitch for **breakfast and morning TV appearances** on the likes of *ABC News Breakfast* and *The Morning Show*.

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COOK

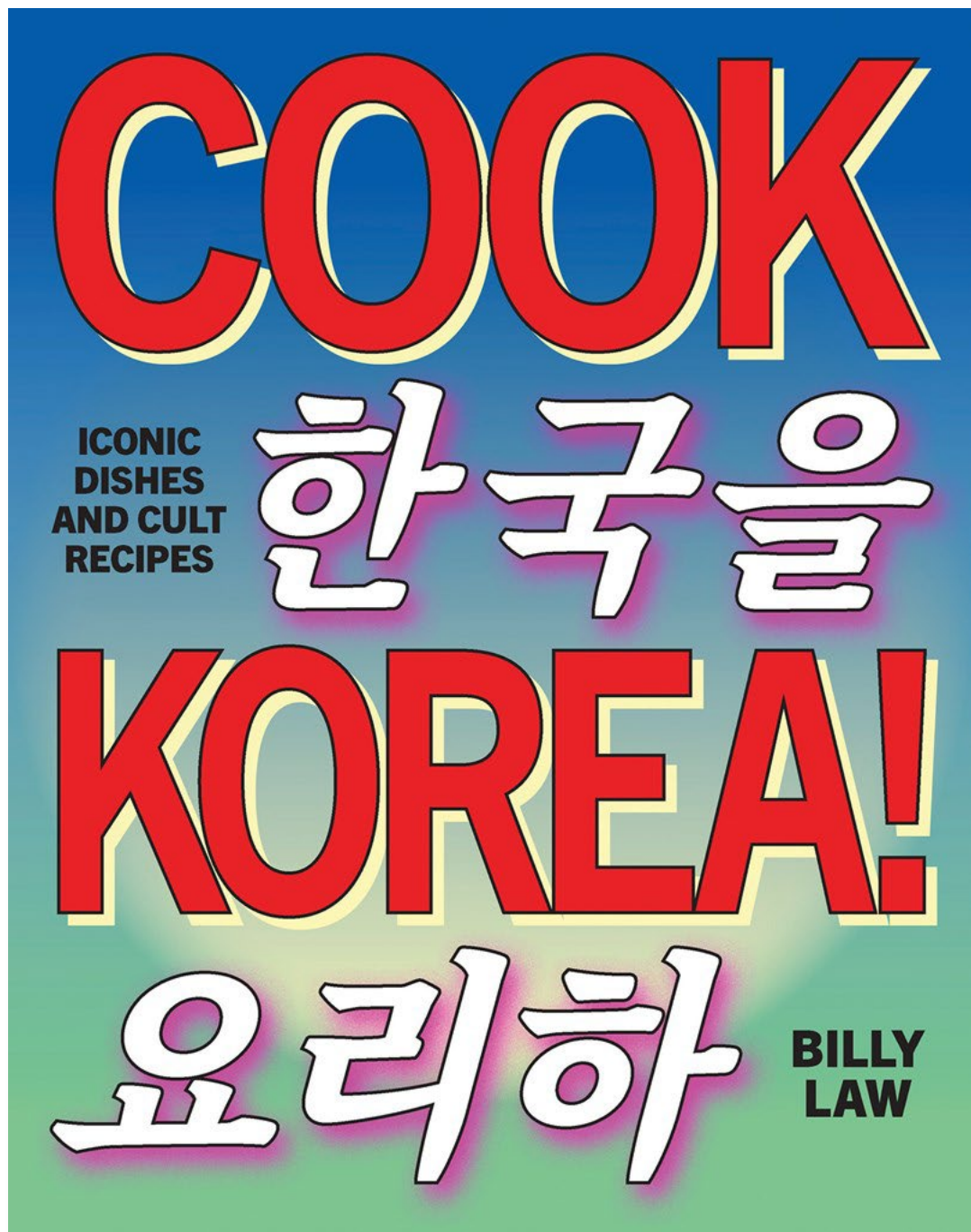
ICONIC
DISHES
AND CULT
RECIPES

한국을

KOREA!

요리하

BILLY
LAW



Cook Korea!

Iconic Dishes & Cult Recipes

Billy Law

The most popular Korean dishes from the streets and homes across the nation.

- This is food with a singular mission: to deliver maximum flavour in an approachable way.
- Learn to cook your favourite Korean dishes in this neon tribute to a country overflowing with culinary delights.
- With more than 70 classics, such as tteokbokki, japchae, and the famous bulgogi and bibimbap, to much-loved Korean barbecue and, of course, kimchi, *Cook Korea!* is your guide to the Korean kitchen.

AU \$49.99 | NZ \$54.99
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Hardcover
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WHEN YOU DINE AT A KOREAN RESTAURANT, OFTEN THE FIRST PLATES TO ARRIVE WILL BE BANCHAN, WHICH LITERALLY MEANS 'SIDE DISHES'. BANCHAN IS AN ESSENTIAL PART OF ANY KOREAN MEAL. TYPICALLY, THE BASIC TABLE SETTING FOR A KOREAN MEAL CONSISTS OF COOKED RICE, SOUP, SAUCES, MAIN DISHES AND AN ARRAY OF BANCHAN. THERE ARE MANY DIFFERENT TYPES OF BANCHAN ACCORDING TO THE VARIOUS METHODS OF COOKING, INCLUDING NAMUL (STEAMED, MARINATED OR STIR-FRIED VEGETABLES), BOKKEUM (STIR-FRIED WITH SAUCE), JORIM (SIMMERED IN A SEASONED BROTH), JJIM (STEAMED), JEON (PAN-FRIED) AND EVEN KIMCHI (FERMENTED). A HUMBLE HOME-COOKED MEAL WILL USUALLY BE ACCOMPANIED BY THREE OR FOUR OF THESE SIDE DISHES, WHILE A FORMAL MEAL CAN FEATURE UP TO TWELVE BANCHAN.

SAUTÉED ZUCCHINI
HOBAR MUCHIM

SEASONED SOYBEAN SPROUTS
KONGNAMUL MUCHIM

SEASONED ENGLISH SPINACH
SIGEUNCHI MUCHIM

SAUTÉED FERNBRAKE
GOSARI NAMUL

SAUTÉED BELLFLOWER ROOT
DORAJI NAMUL

CORN CHEESE
KONCHIJSU

SPICY CUCUMBER SALAD
OI MUCHIM

SEASONED MUNG BEAN SPROUTS
SUKJU NAMUL

STIR-FRIED RADISH
MU NAMUL

SEAWEED AND CUCUMBER SALAD
MYEOK OI MUCHIM

SEASONED SEAWEED
GIM MUCHIM

STIR-FRIED FISH CAKE
BOMUK BOKKEUM

SEAWEED EGG ROLL
GIM GYERAM MARI

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양념과 조미료
**SAUCES &
CONDIMENTS**

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Stir-Fried Radish Mu Namul

SERVES 4

250 g (9 oz) KOREAN RADISH

1 TABLESPOON VEGETABLE OIL

2 GARLIC CLOVES, FINELY
CHOPPED

1 TEASPOON GASTRO
(SUPERFINE) SUGAR

2 TEASPOONS FISH SAUCE

1 SPRING ONION (SCALLION),
THINLY SLICED

1 TEASPOON TOASTED SESAME
SEEDS

Korean radish (mu in Korean) is a variety of white radish (daikon) with a firm crisp flesh and a slightly sweet and peppery flavour. Mu are both tasty and extremely nutritious. This stir-fried preparation is a quick way to throw together a fantastic side dish using up any leftover radish you may have in the fridge.

Wash and peel the radish, then cut it into matchsticks about 5 mm (½ in) wide and 5 cm (2 in) long.

Heat the vegetable oil in a frying pan over medium heat. Add the radish and stir-fry for 4–5 minutes or until translucent. Add the garlic, sugar, fish sauce and 2 tablespoons water. Give it a quick stir, cover with a lid, and reduce the heat to medium-low. Simmer for 3–4 minutes or until the radish has softened and most of the liquid has evaporated. Taste and adjust the seasoning if necessary.

Add the spring onion and sesame seeds and mix well, then remove from the heat. Transfer to a serving plate and serve at room temperature. Store any leftovers in the refrigerator in an airtight container for 2–3 days.

반찬





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Beef meatball skewers

Tteok galbi wanja

Once cooked in palace kitchens, only to be enjoyed by royalty, Tteok galbi wanja is now a hugely popular street food. The name means 'rice cake ribs' – the traditional dish was made by cutting and mincing beef, then moulding it into the shape of rice cakes around the rib bones. Today it's made more simply as meatballs on a bamboo skewer.

SERVES 4-6

800 G (1 LB 12 OZ) CHUCK STEAK OR MINCED (GROUND) BEEF

75 G (½ CUP) PLAIN (ALL-PURPOSE) FLOUR

2 TABLESPOONS OLIVE OIL

125 G (½ CUP) MAYONNAISE

1 GARLIC CLOVE, CRUSHED

1 TABLESPOON DILL PICKLE JUICE

MARINADE

60 ML (¼ CUP) SOY SAUCE

2 TABLESPOONS CASTER (SUPERFINE) SUGAR

2 TABLESPOONS MIRIN

3 TABLESPOONS GRATED NASHI OR ASIAN PEAR

½ ONION, FINELY DICED

2 SPRING ONIONS (SCALLIONS), THINLY SLICED

3 GARLIC CLOVES, FINELY CHOPPED

2 CM (¾ IN) PIECE OF GINGER, PEELED AND FINELY GRATED

1 TABLESPOON SESAME OIL

½ TEASPOON FRESHLY GROUND BLACK PEPPER

1 TABLESPOON GOCHUGARU

1 TABLESPOON GOCHUJANG

If you are using chuck steak, cut the meat into thin strips, then again crossways into smaller pieces. Rock the knife blade back and forth until the meat resembles a coarse paste. Skip this step if using minced beef. Transfer the beef to a large bowl.

To make the marinade, combine all the ingredients in a bowl and mix well. Pour the marinade over the beef and, using your hands, knead the beef for about 3 minutes, until well combined and sticky. Cover with plastic wrap and transfer to the fridge for at least 2 hours, or preferably overnight.

Soak 12 bamboo skewers in water for 30 minutes. Prepare a charcoal grill and wait for the coals to die down to a coating of white ash – this will take about an hour.

Meanwhile, roll a heaped tablespoon of the beef mixture into a golf ball-sized meatball. Put the flour in a bowl and dredge the meatball in flour, shaking off any excess. Transfer to a baking tray. Repeat until all the beef mixture is used. Thread three meatballs onto each bamboo skewer.

Heat the olive oil in a frying pan over medium heat. In small batches, fry the meatballs for 3–4 minutes, until thoroughly cooked and slightly charred on the outside. Transfer the meatballs to the charcoal grill and cook, turning occasionally, for 4–5 minutes.

Meanwhile, combine the mayonnaise, garlic and dill pickle juice in a small bowl and mix well.

Transfer the meatball skewers to a serving plate and drizzle with the mayonnaise. Serve immediately.



만들기

Braised tofu

Dubu jorim

Tofu is basically a tasty sponge for delicious flavours, with the added bonus of being high in protein. There are many ways to cook it – my favourite is braising, so it gets the chance to soak up all the flavoursome spicy sauce. This dish is equally good served hot, cold or at room temperature.

SERVES 2

300 G (3½ OZ) SEMI-FIRM
TOFU, DRAINED

SPICY SOY AND SPRING ONION
SAUCE (PAGE 223)

Pat the tofu dry with paper towel and cut into 5 cm x 2 cm (2 in x ¾ in) rectangles. Place the tofu in an even layer in a wide-based frying pan or clay pot.

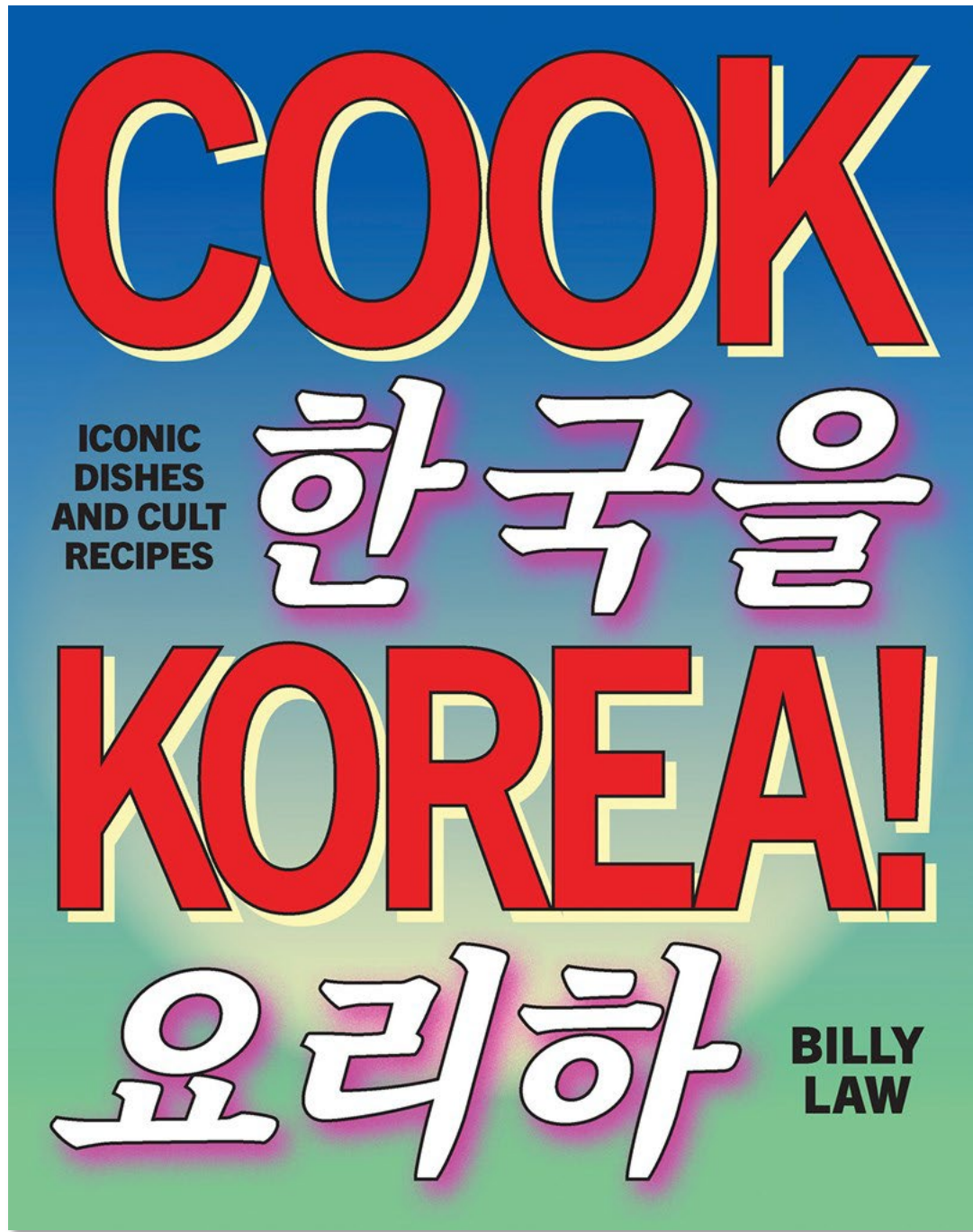
Pour the sauce over the tofu and toss gently until well coated. Place the pan over medium-high heat, cover with a lid and braise the tofu for 12–15 minutes, until heated through. Baste the tofu occasionally with the sauce.

Serve straight from the pan or transfer to a serving plate. Pair with steamed rice and a few banchan (pages 190–215).

NOTE / This braised tofu is perfect for the winter months. In summer, simply drizzle the sauce over fresh, chilled tofu and serve.







Cook Korea!

Iconic Dishes & Cult Recipes

Billy Law

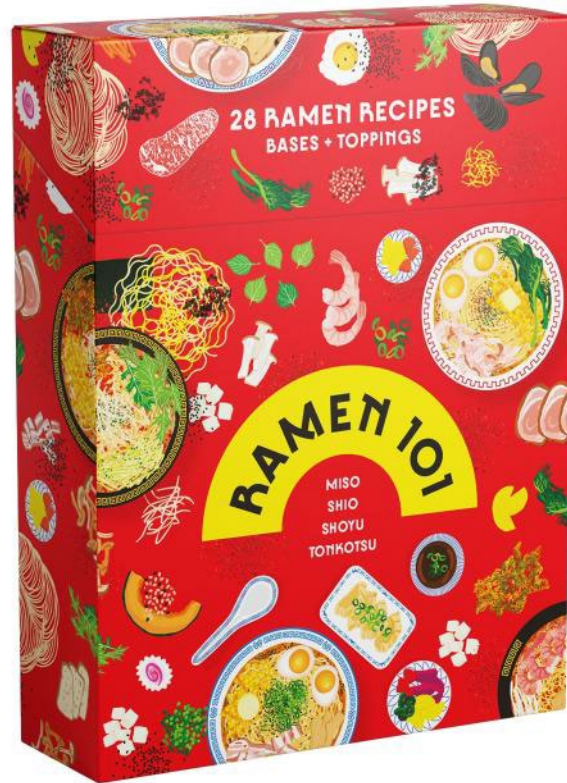
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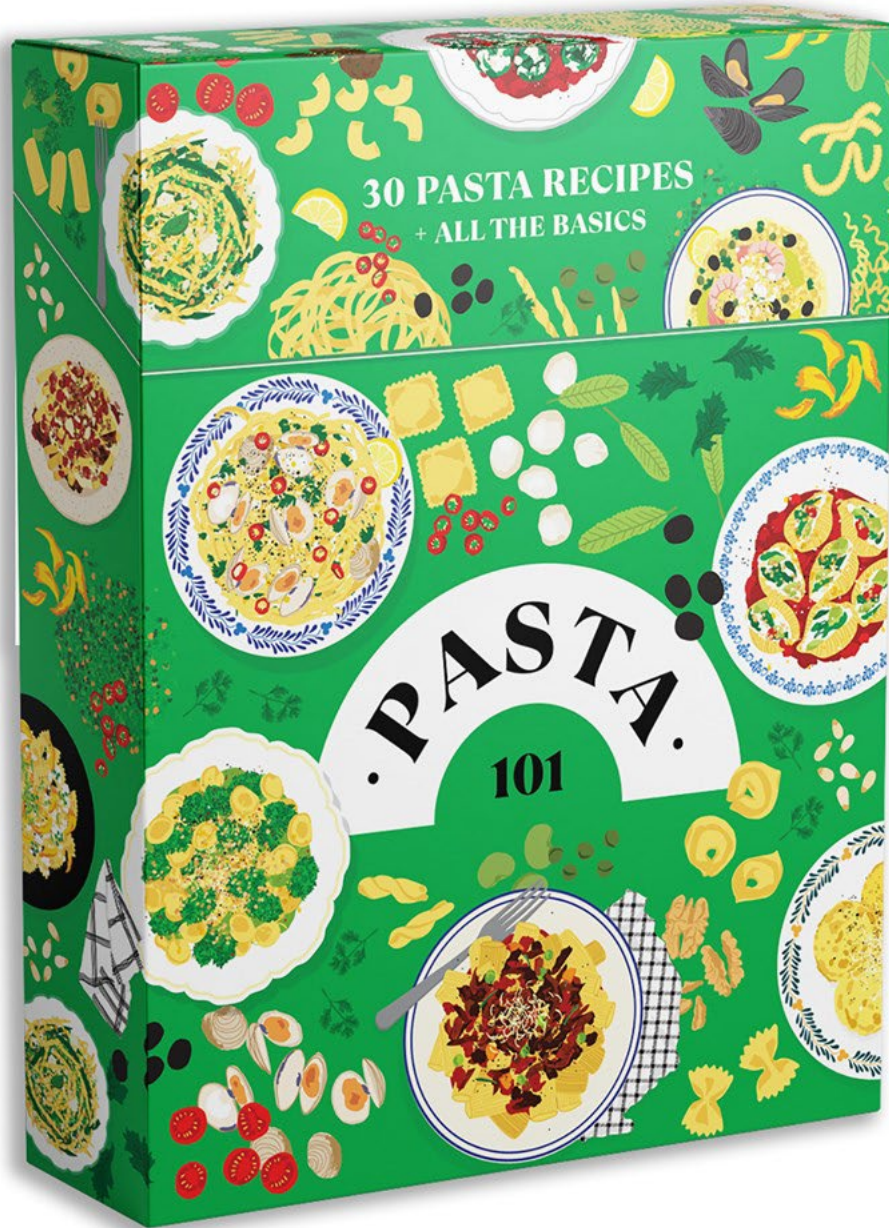
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ZUCCHINI & KALE-STUFFED CONCHIGLIONI



PASTA

45 dried conchiglioni rigati
200 g (7 oz) kale leaves, sliced
80 ml (2½ fl oz/⅓ cup) extra virgin olive oil
3 zucchini (courgettes), cut into small dice
1 x quantity Vegan ricotta (see page xx)

SAUCE

sea salt and freshly cracked black pepper
1 x quantity Roasted tomato sugo (see page xx)
3 tablespoons Vegan pangrattato (see page xx)
Vegan parmesan (see page xx), to serve (optional)

SERVES 6-8

Bring a large saucepan of salted water to the boil and cook the pasta shells to 1 minute less than al dente. Drain and refresh under cold water. Set aside.

Blanch the kale leaves for 1–2 minutes, then drain and refresh under cold water. Squeeze out as much liquid as possible and set aside in a large bowl.

Heat 2 tablespoons of the oil in a frying pan over medium heat. Add the zucchini and sauté for 3–5 minutes, until softened. Set aside to cool slightly before adding to the kale. Stir through the ricotta, season well with salt and pepper and mix well to combine.

Preheat the oven to 180°C (350°F).

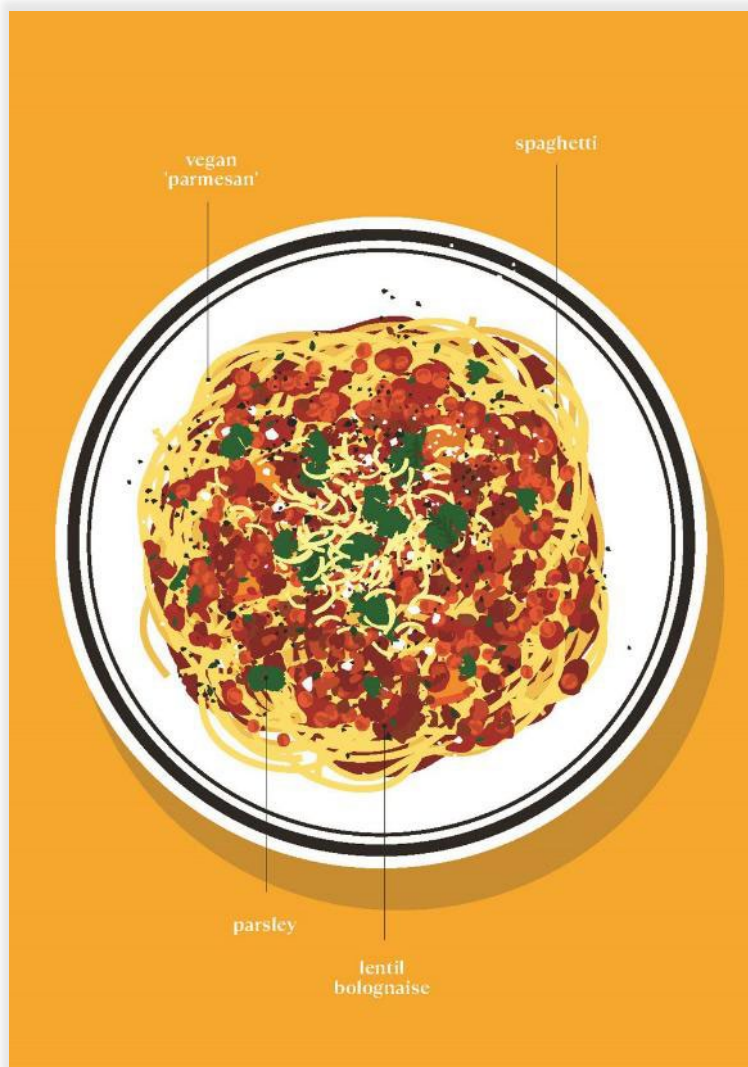
Pour 750 ml (25½ fl oz/3 cups) of the tomato sugo into the bottom of a large baking dish.

Fill the conchiglioni with the vegetable ricotta mixture and nestle them together in the baking dish.

Spoon a dollop of the remaining tomato sugo over each pasta shell, sprinkle over the pangrattato and drizzle with the remaining oil. Cover the dish with a sheet of baking paper followed by a sheet of foil, then transfer to the oven and bake for 25 minutes or until lightly golden.

Serve with vegan parmesan, if desired.





VEGAN LENTIL BOLOGNESE



3 tablespoons extra virgin olive oil
 1 carrot, finely diced
 1 onion, finely diced
 1 celery stalk, finely diced
 3 garlic cloves, minced
 1 teaspoon dried basil
 1 teaspoon dried oregano
 pinch of dried chilli flakes
 2 tablespoons tomato paste (concentrated puree)
 250 ml (1 cup) white wine
 2 × 400 g (14 oz) tins whole tomatoes
 1 tablespoon white miso paste
 1 litre (4 cups) vegetable stock
 300 g (10½ oz) red lentils
 1 fresh or dried bay leaf
 1 tablespoon red wine vinegar
 sea salt and freshly cracked black pepper
 500 g (1 lb 2 oz) fresh or dried spaghetti
 chopped parsley, to serve
 Vegan 'parmesan' (Basics 7), to serve

SERVES 4-6

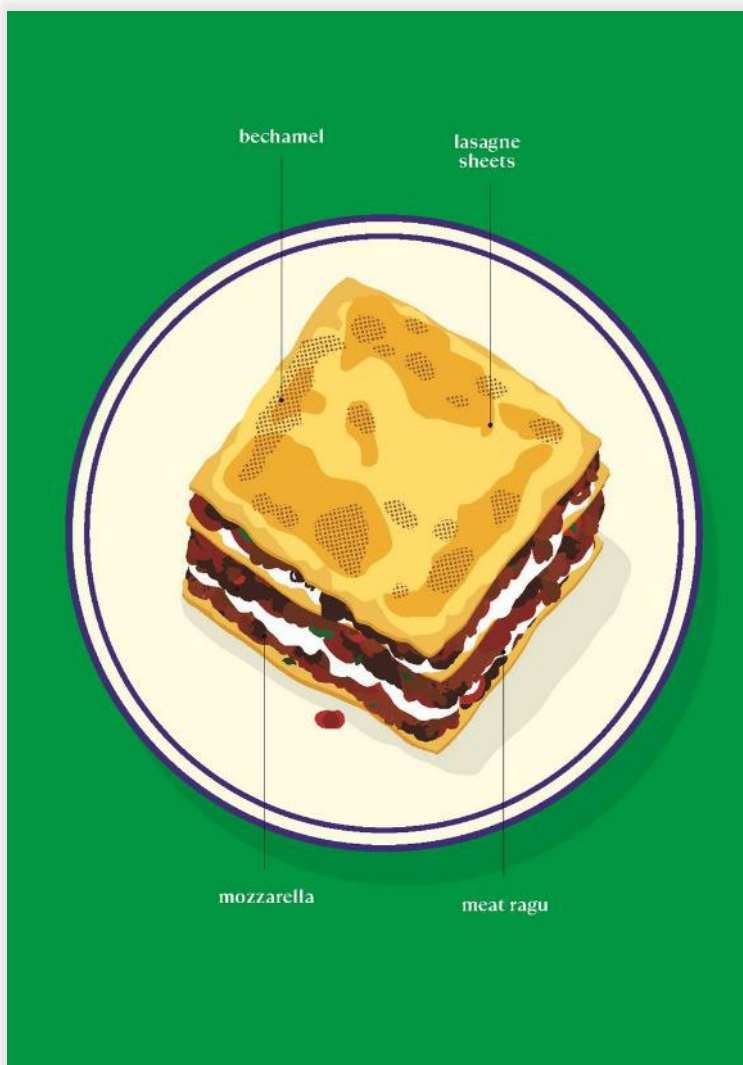
Heat the olive oil in a large frying pan over medium heat. Add the carrot, onion and celery and saute for 7-8 minutes, until the onion is translucent and the vegetables are lightly caramelised. Add the garlic, dried herbs and chilli flakes and saute for another 1 minute or until fragrant. Stir in the tomato paste and cook for 1-2 minutes, then add the wine and deglaze the pan until most of the liquid has evaporated.

Tip the tomatoes into a bowl and lightly crush them with your hands, then add to the pan along with the miso, stock, lentils and bay leaf. Bring to the boil, then reduce the heat and simmer, stirring occasionally, for 45-55 minutes, until the lentils are cooked through and the sauce has reduced to a bolognese consistency. Stir through the vinegar and season to taste with salt and pepper.

Cook the spaghetti in a large saucepan of salted boiling water until al dente. Drain and toss the pasta through the sauce, completely coating the spaghetti in the bolognese.

Divide the pasta among warm pasta bowls and top with chopped parsley and a sprinkling of vegan parmesan.





LASAGNE



60 ml (¼ cup) olive oil
 1 onion, finely diced
 1 carrot, finely diced
 1 celery stalk, finely diced
 100 g (3½ oz) guanciale, diced
 3 garlic cloves, minced
 425 g (15 oz) minced (ground) beef
 425 g (15 oz) minced (ground) pork
 2 teaspoons dried basil
 1 teaspoon dried oregano
 ¼ teaspoon ground allspice
 250 ml (1 cup) white wine
 2 tablespoons tomato paste (concentrated puree)
 2 × 400 g (14 oz) tins whole tomatoes (lightly crushed)
 500 ml (2 cups) passata (pureed tomatoes)
 375 ml (1½ cups) chicken stock
 2 fresh or dried bay leaves
 sea salt and black pepper
 handful of chopped basil leaves
 1 kg (2 lb 3 oz) firm ricotta
 50 g (½ cup) grated parmesan
 1 free-range egg, beaten
 500 g (1 lb 2 oz) dried lasagne
 1 × quantity Bechamel sauce with parmesan (Basics 6)
 500 g (1 lb 2 oz) buffalo mozzarella, sliced

SERVES AT LEAST 8

Heat the olive oil in a large saucepan over medium heat. Add the onion, carrot and celery and saute for 8–10 minutes. Add the guanciale and cook, stirring occasionally, for a further 3–4 minutes. Add the garlic, minced beef and pork, dried herbs and allspice. Increase the heat to medium-high and cook, stirring often, for about 10 minutes, until the meat is well browned. Add the wine and deglaze the pan for 3–4 minutes, then add the tomato paste and cook for 2–3 minutes. Add the tomatoes, passata, stock and bay leaves. Reduce the heat to low and simmer, stirring occasionally, for 1 hour. Season to taste, then add half the basil. Simmer for a further 30–40 minutes, or until reduced to a thick sauce.

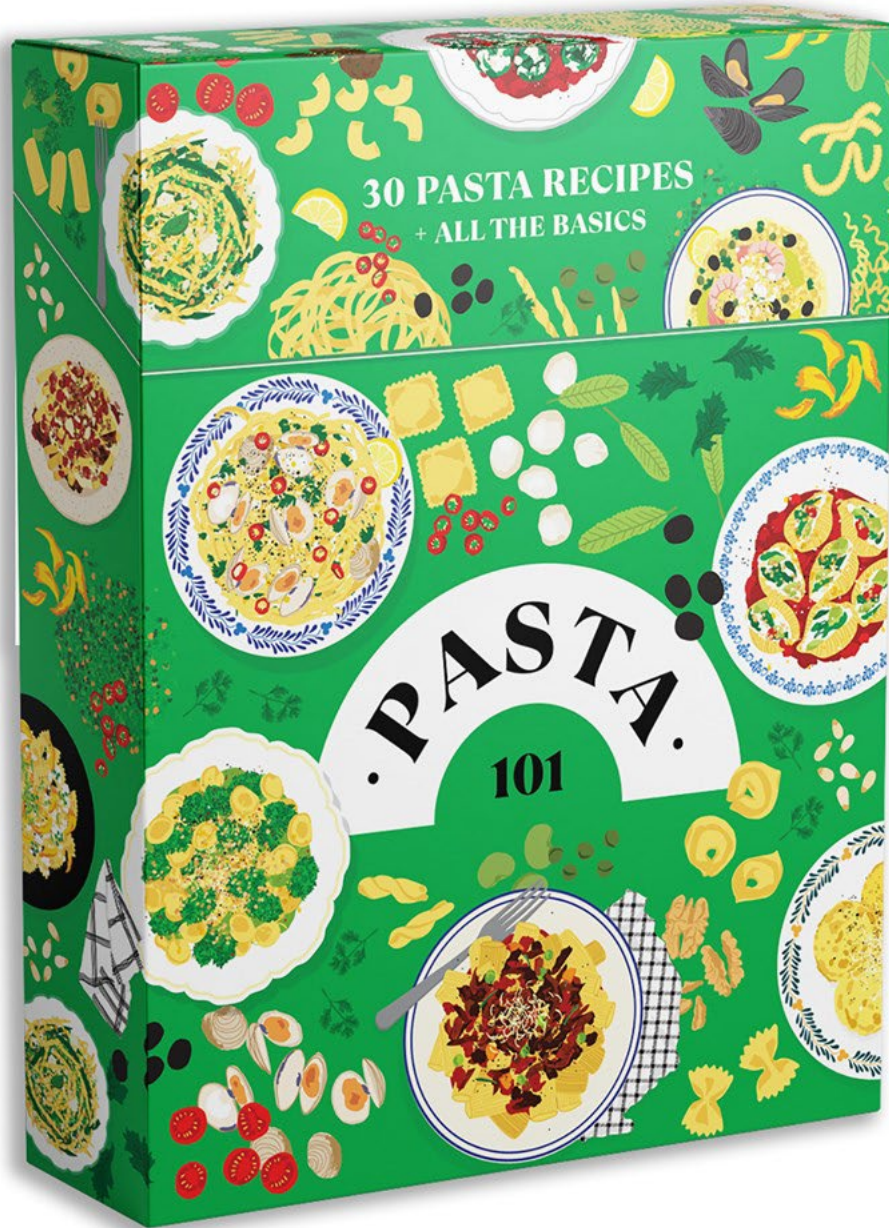
Mix the ricotta, half the parmesan, the egg and the remaining basil leaves in a bowl. Set aside.

Bring a large saucepan of salted water to the boil and cook the lasagne until al dente. Drain.

Preheat the oven to 180°C (350°F).

To assemble the lasagne, spread one-third of the ragu in the bottom of a large baking dish and top with one-third of the lasagne, followed by one-third of the ricotta filling, bechamel and mozzarella. Repeat this layering, finishing with a layer of mozzarella, and sprinkle the remaining parmesan over the top.

Bake in the oven for 30–40 minutes, until the sauce is bubbling and the top is lightly golden. Rest for 5–10 minutes before serving.



Pasta 101 Deck of Cards

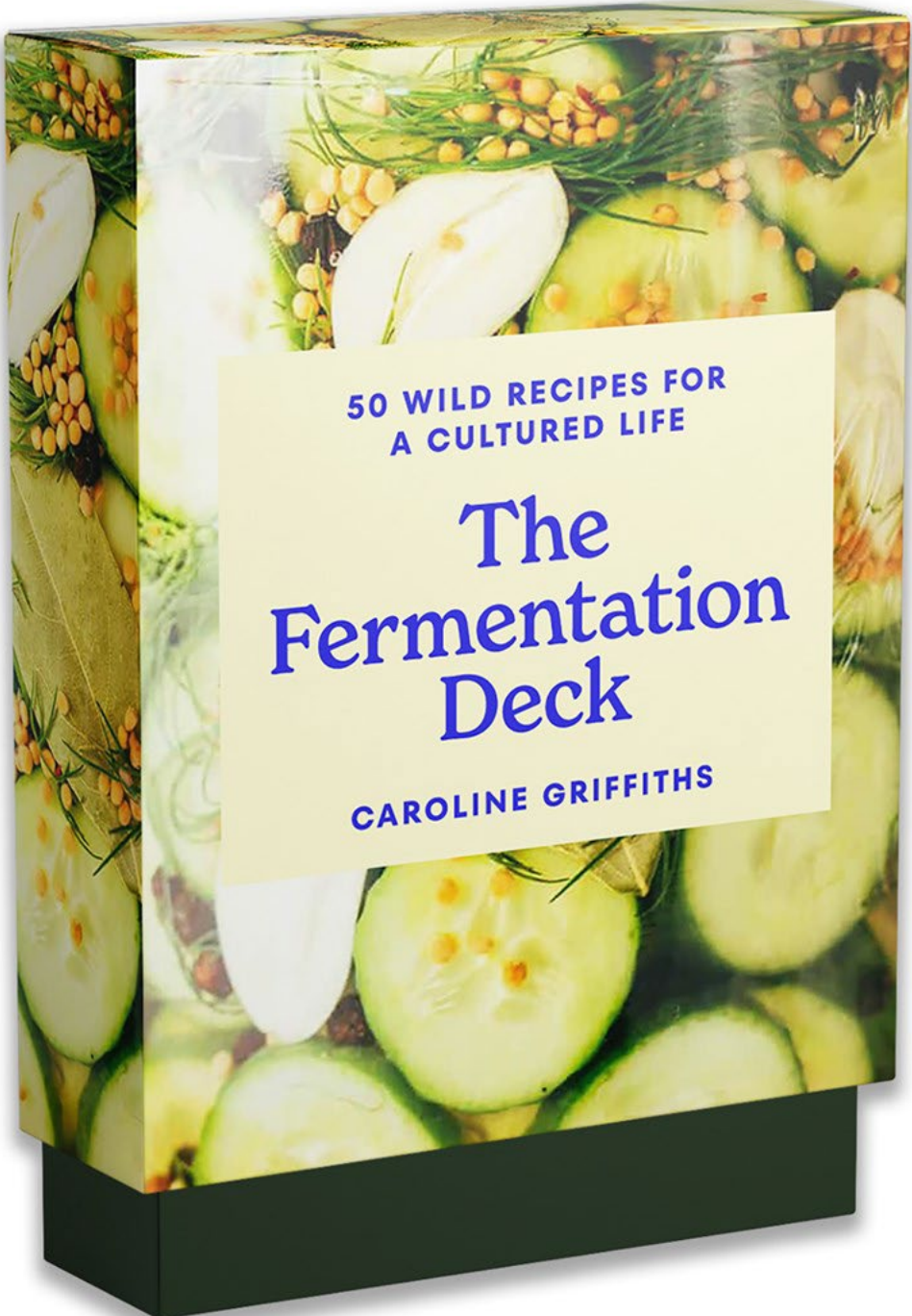
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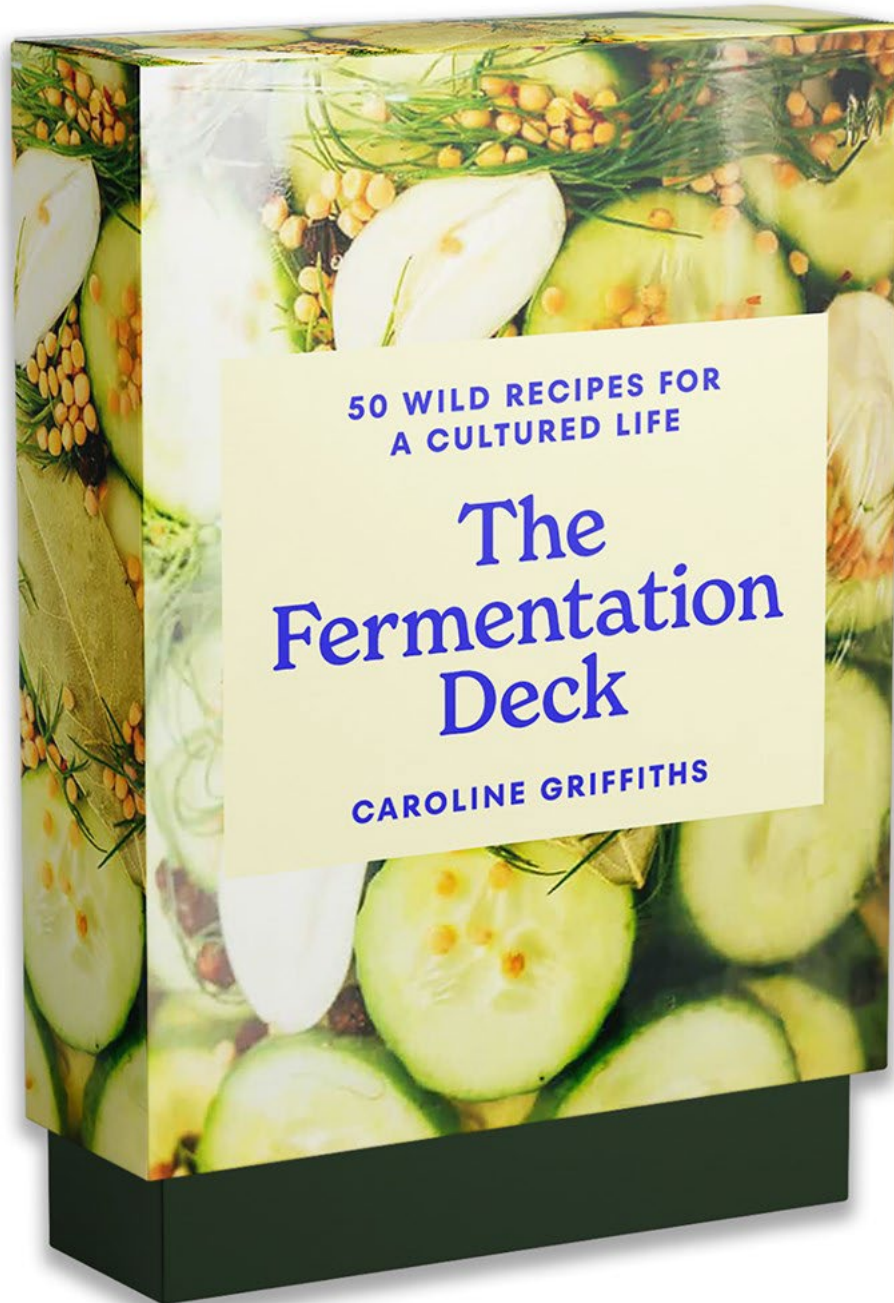
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Fermenting 101



The fermentation of in-season ingredients for preservation is incredibly easy to do, and the results are deeply satisfying. Armed with some basic knowledge and a few tips and tricks to help get you started, you'll soon become attuned to the ebb and flow of a cultured life. Start your fermentation adventure here.

The basics

Fermentation v. pickling

Natural fermentation is a slow metabolic process that creates the required acidic environment to preserve and transform food through the cultivation of microorganisms (bacteria, yeast and mould), usually in an anaerobic (in the absence of oxygen) environment. The good bacteria (largely lactobacilli) overpower the bad bacteria, resulting in preserved foods rich in beneficial gut-loving probiotic microorganisms, conducive for vital health.

Pickling is a rapid form of food preservation where an acidic ingredient, such as vinegar, is added for faster results, without the beneficial microorganisms.

Rates of fermentation

The time it takes to ferment different foods depends on the ingredient and its quality, the ambient temperature

and the amount of salt used. A warmer ambient temperature will increase the speed of fermentation, whereas a higher percentage of salt will slow the rate of fermentation. Use the below as a guide to the ambient temperature required for your ferments.

Cool room temperature: 8–15°C
(46–59°F)

Room temperature: 14–21°C (57–70°F)

Warm room temperature: 18–25°C
(64–77°F)

Starter cultures

Wild ferments, such as kimchi and sauerkraut, require only favourable conditions, easily provided by you, while other ferments require a starter culture. These include the different SCOBYs (Symbiotic Culture Of Bacteria and Yeast, also known as the 'mother'), for making kombucha, milk kefir and water kefir, and Japanese koji.

Starter cultures are readily available online and at some health food stores.

02

Pickled radishes



Pickled radishes

FRUIT & VEGETABLES

MAKES
1 x 750 ml (25½ fl oz) jar

PREP TIME
15 minutes

FERMENT TIME
5–10 days

500 ml (2 cups) water
25 g (1 oz) fine sea salt
2 teaspoons caster (superfine) sugar
400 g (14 oz) baby radishes, green
tops trimmed

5 black peppercorns
3 sprigs of thyme
1 parsley root
3–4 fresh bay leaves

1. Bring 125 ml (½ cup) of the water to the boil. Add the salt and sugar and stir until dissolved. Add the remaining water and set the brine aside to cool. This is a 5 per cent brine.
2. Pack the radishes firmly into a clean 750 ml (25½ fl oz) jar, along with the peppercorns, thyme and parsley root. Place the bay leaves, overlapping, on top of the radishes and add a weight. Pour over the cooled brine, making sure the liquid covers the mixture by about 2.5 cm (1 in) and is 3.5 cm (1¼ in) below the rim of the jar. (You may not need all the brine – reserve the leftovers in a sealed jar in the fridge and use it to top up your ferment, if necessary.)
3. Seal the jar using your preferred method, then place on a tray and leave to ferment, at room temperature and out of direct sunlight, for 5 days, topping up with the reserved brine, if necessary, to ensure the radishes remain submerged. If you are not using a fermentation air-lock or valve, 'burp' the jar every day to release any built-up gas.
4. Taste a radish to see if it is fermented to your liking – it should taste gently spicy, with a pleasing sourness and crunch. If not, ferment the radishes for longer, tasting every day or so.
5. When the radishes are ready, seal the jar and transfer to the fridge for 4–6 weeks, noting that the radishes will soften over time.

GOES WITH

Toss into salads or thinly slice and add to grain bowls.

Kefir cultured butter



Kefir cultured butter

DAIRY

MAKES
about 125 g (4½ oz)

PREP TIME
20 minutes + chilling time

FERMENT TIME
18–36 hours

300 ml (10 fl oz) cream
(minimum 35% milk fat)
2 tablespoons Milk kefir (see card 26)

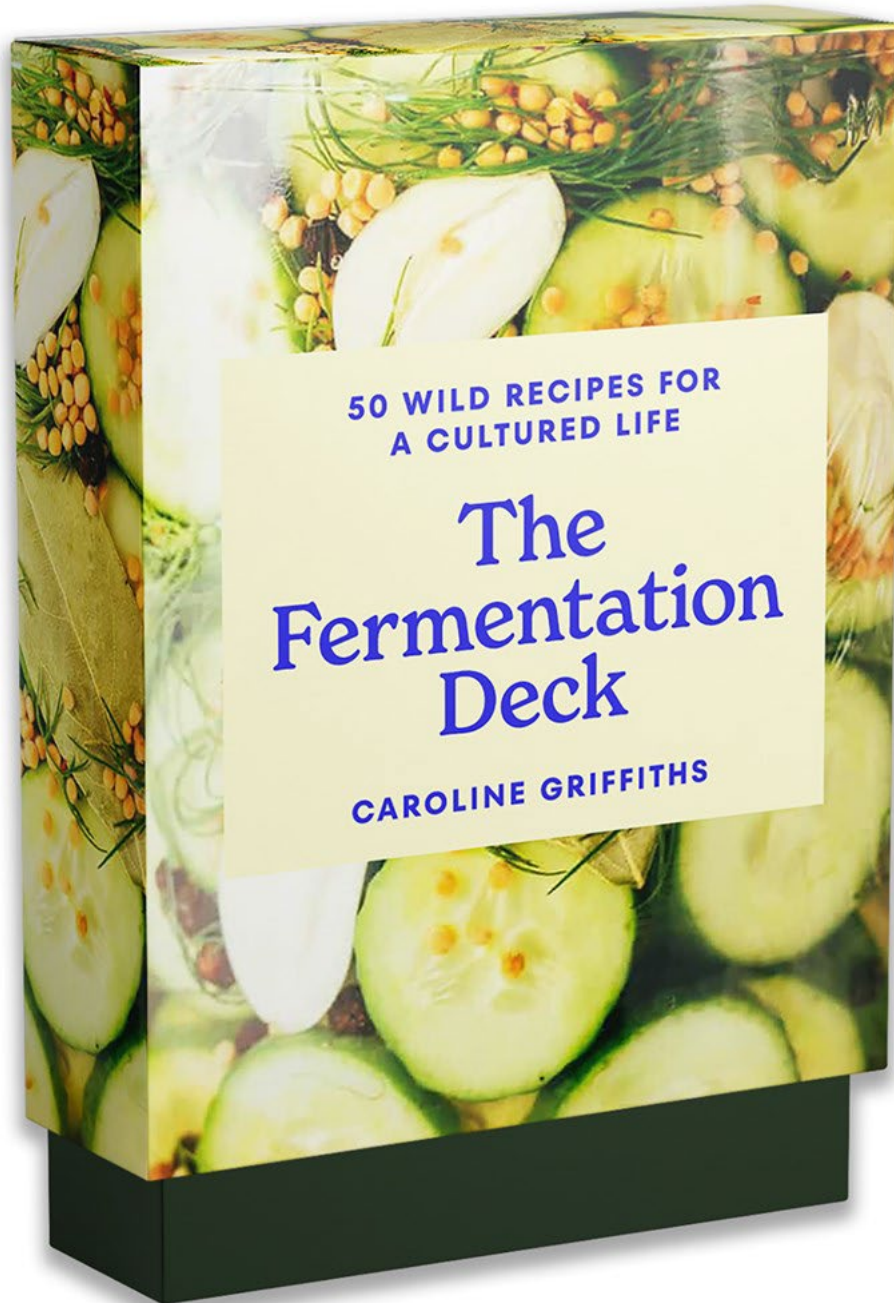
250 ml (1 cup) iced water
¼ teaspoon fine sea salt, or to taste

1. Pour the cream into a clean 500 ml (17 fl oz) jar and stir in the milk kefir. Cover with plastic wrap and leave to ferment, at room temperature and out of direct sunlight, for 18 hours.
2. Taste the mixture to see if it is fermented to your liking – it should be pleasantly sour and slightly thickened. Transfer the jar to the fridge for 3–4 hours, until well chilled.
3. Scoop the chilled fermented cream into the bowl of a stand mixer and beat on high speed for 5–10 minutes, until the cream thickens, then separates into butterfat and buttermilk. Reduce the speed of the mixer when the buttermilk starts to splash. When the butterfat starts to form clumps, stop the mixer and strain the buttermilk into a bowl (use the buttermilk in dressings or baking).
4. Return the butter to the bowl and add about 60 ml (¼ cup) of the iced water. Beat the mixture for 10–15 seconds on low–medium speed to help ‘wash out’ more buttermilk, then strain again, this time discarding the liquid. Repeat the washing process three more times, until the water runs clear.
5. With cool hands (dip them in iced water, if necessary), place the butter on a clean kitchen cloth or paper towel and gently knead three or four times to remove excess water. Flatten the butter into a disc and sprinkle over the salt, then knead the butter again to mix in the salt. Form the butter into a log and wrap in baking paper. Store in the fridge for up to 2 weeks.

Tip: You can also blend the cream mixture in a food processor – it will be quicker, but you may not expel as much buttermilk. Alternatively, vigorously shake the fermented cream in a well-sealed jar for 5–10 minutes.

GOES WITH

Spread thickly on fresh crusty bread.



The Fermentation Deck

50 recipes for a cultured life

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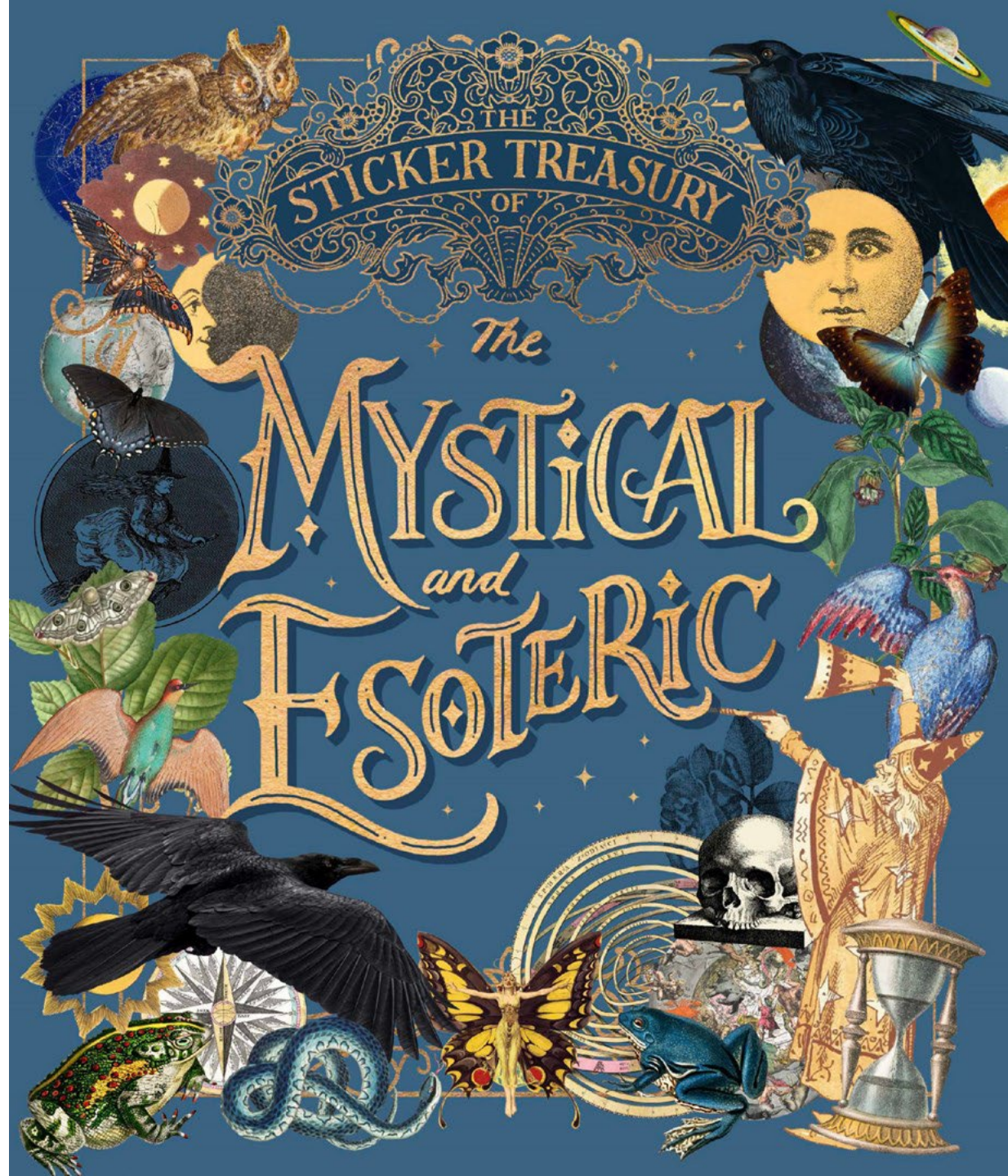
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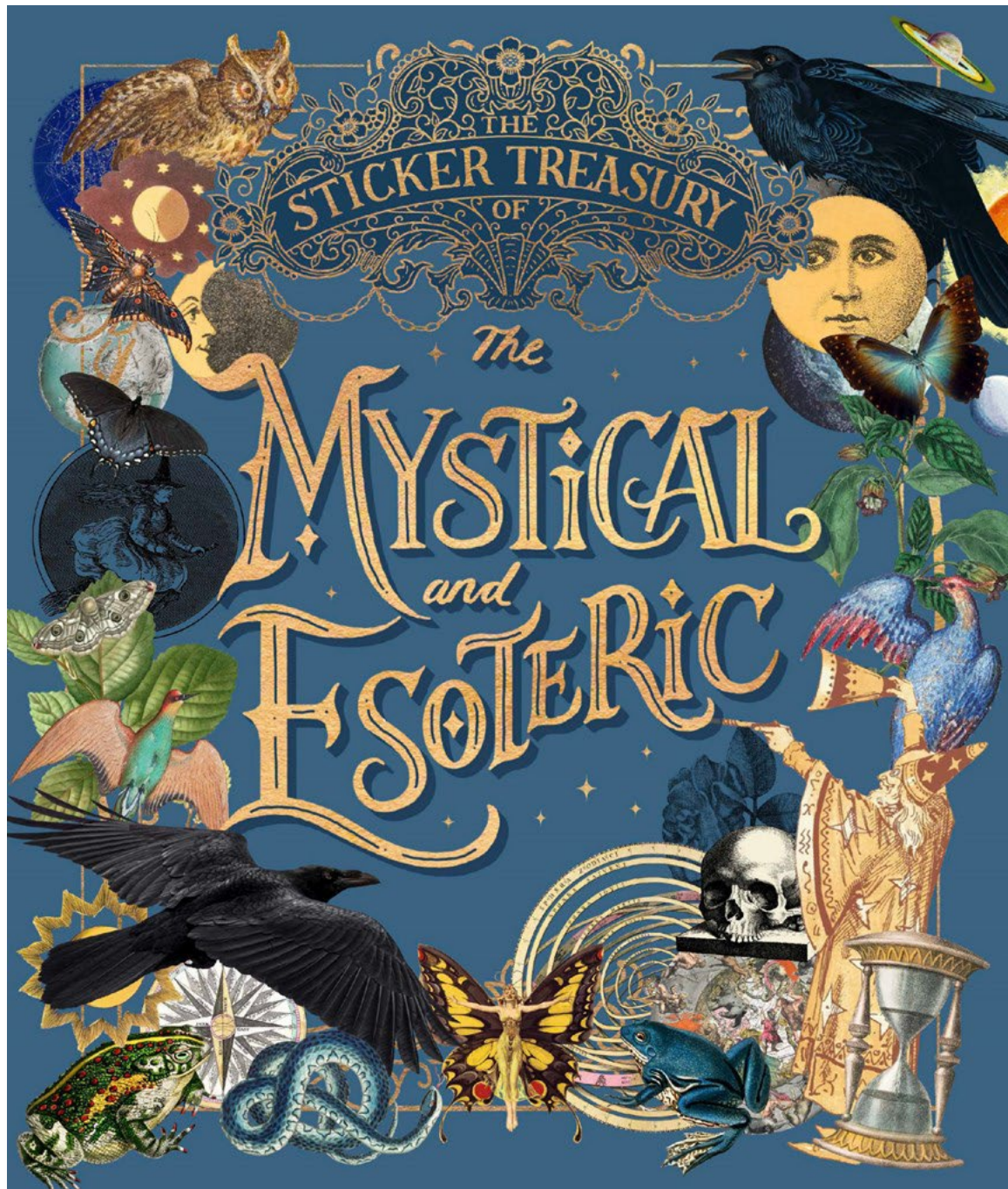
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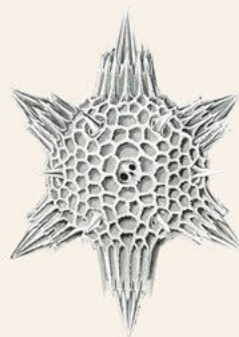
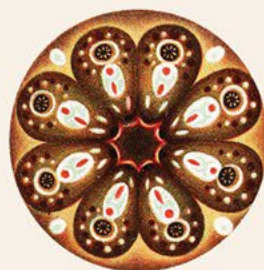
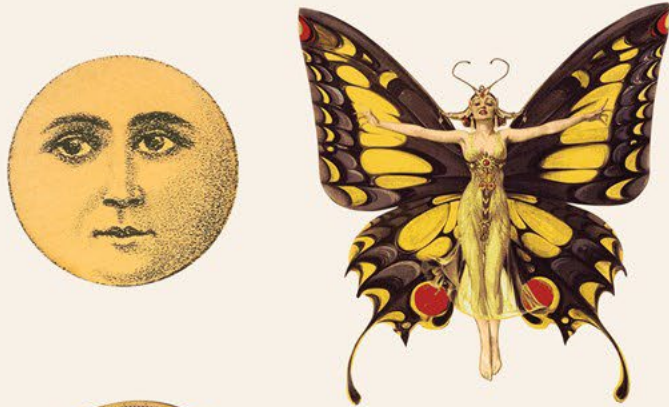


The Sticker Treasury of the Mystical and Esoteric

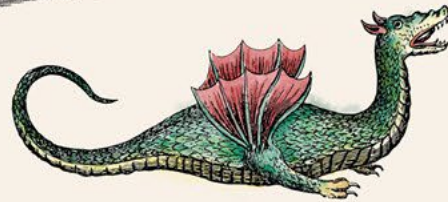
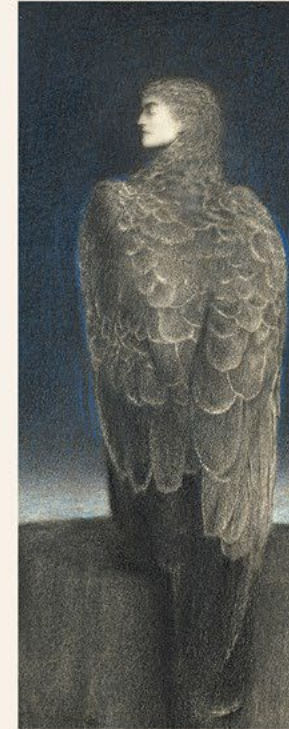
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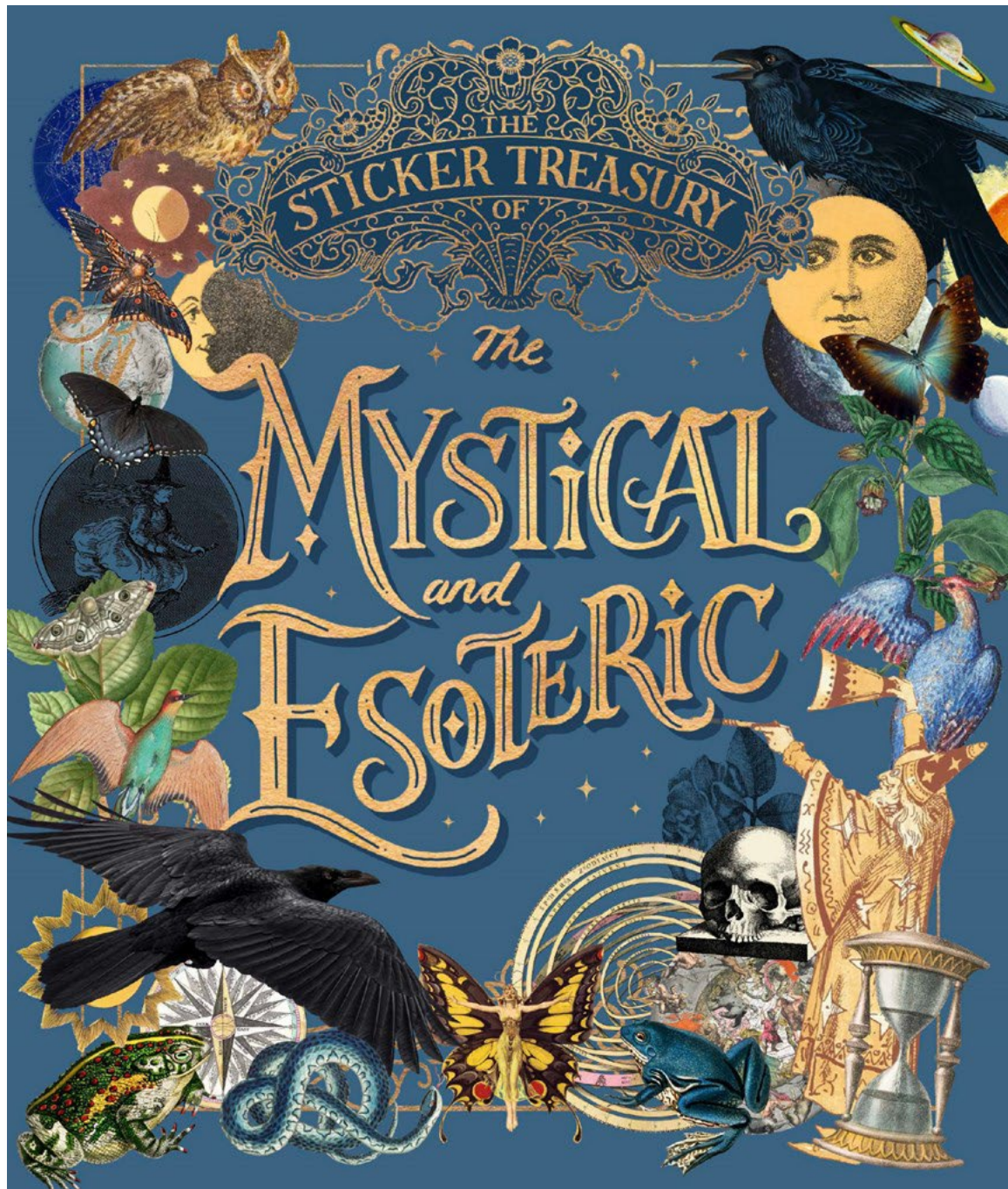








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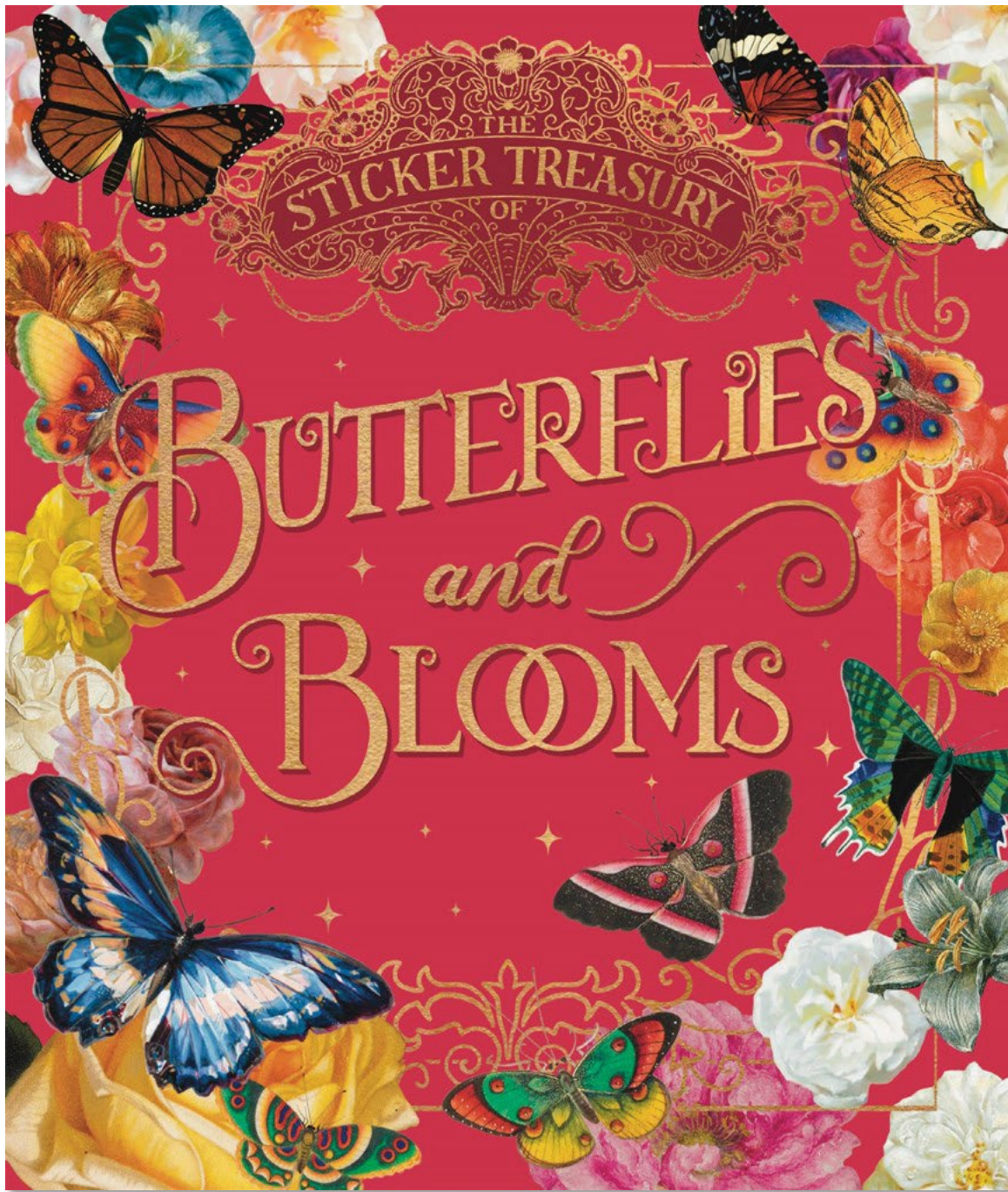
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THE
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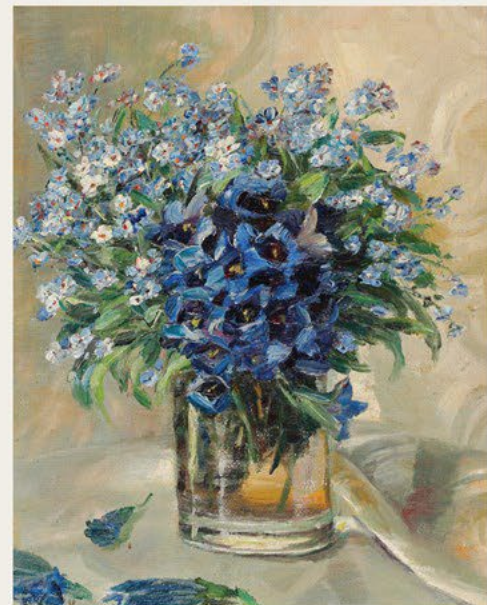


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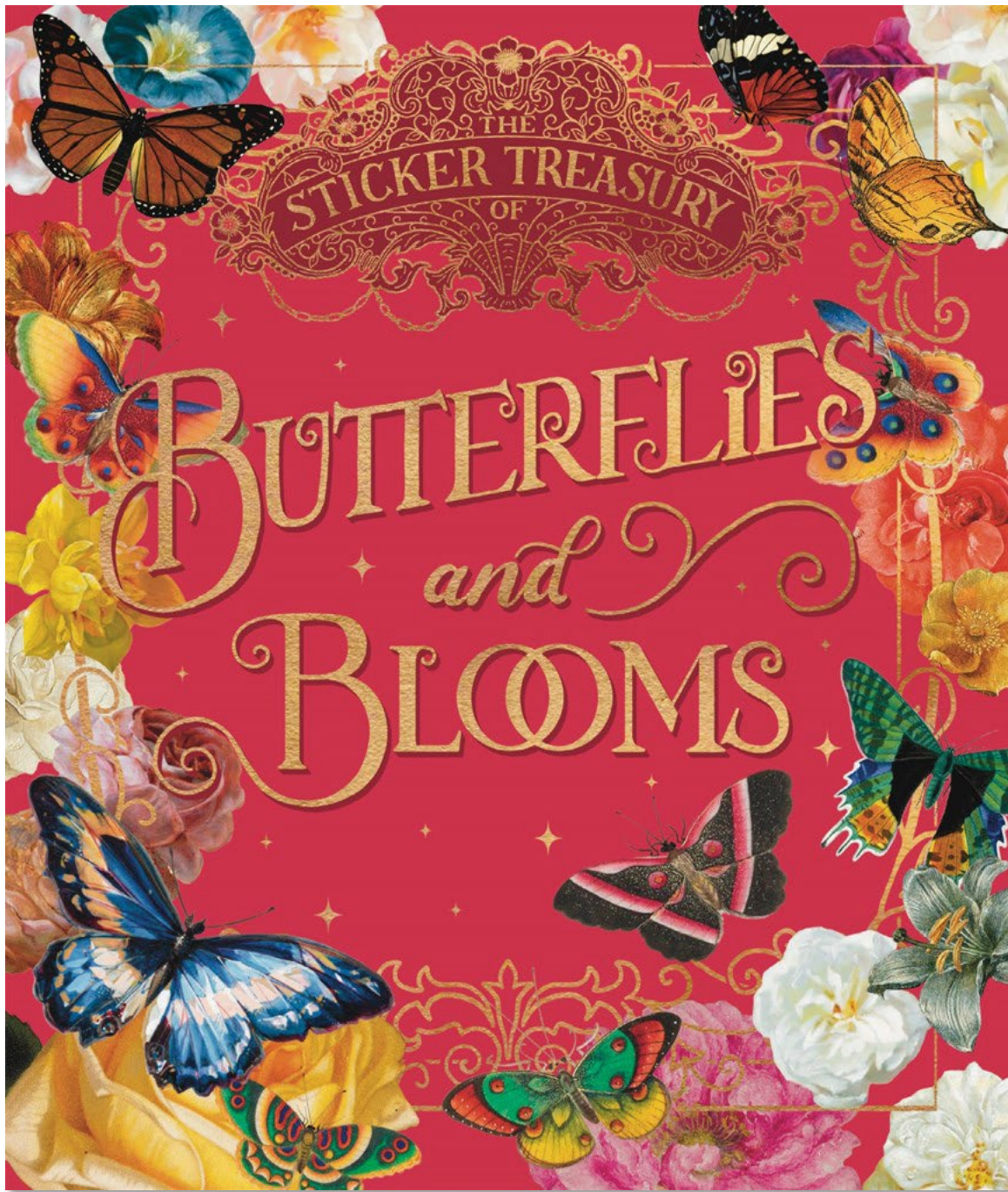


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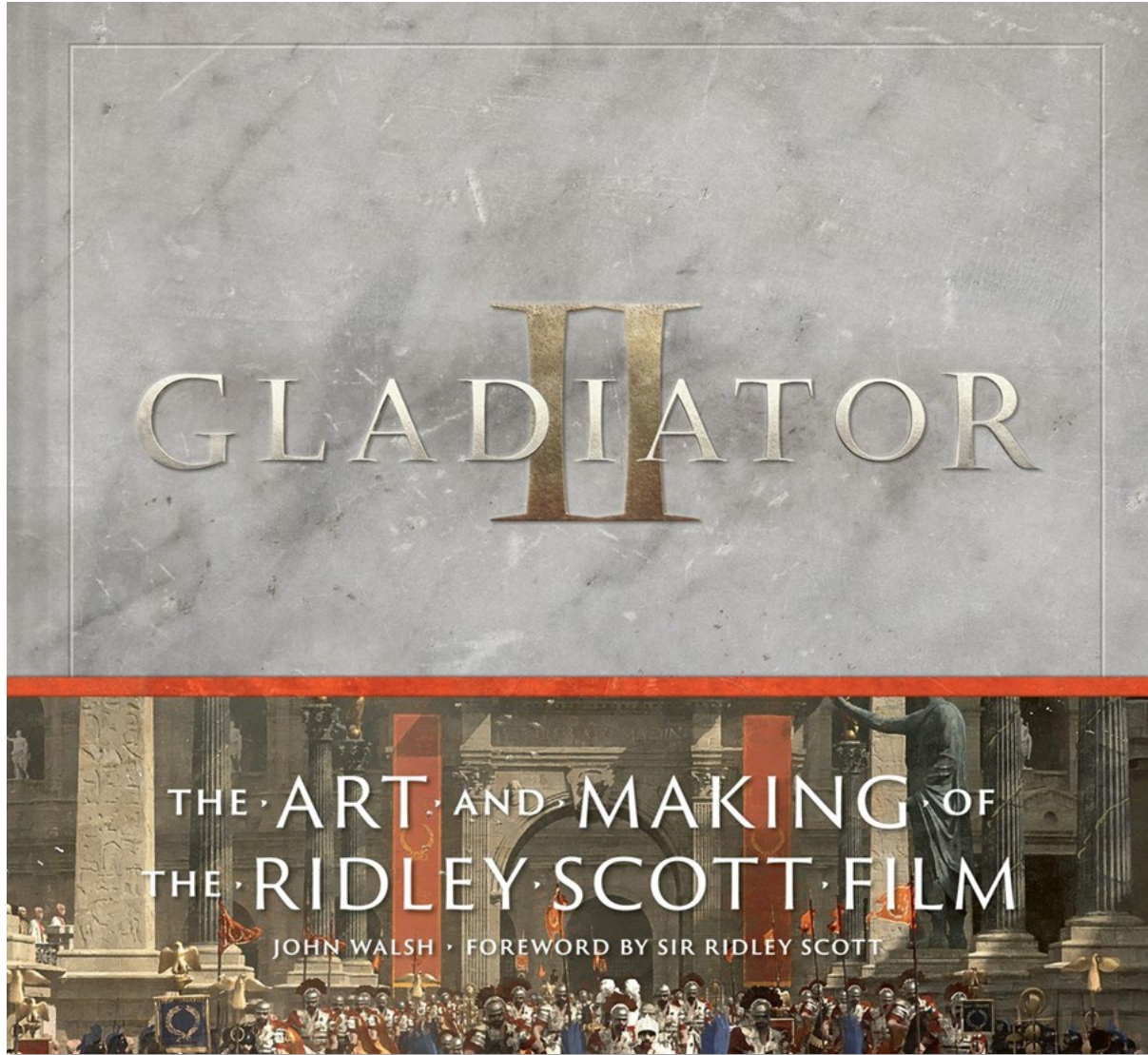
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GLADIATOR II

THE ART AND MAKING OF THE RIDLEY SCOTT FILM

JOHN WALSH • FOREWORD BY SIR RIDLEY SCOTT



Gladiator II: The Art and Making of the Ridley Scott Film

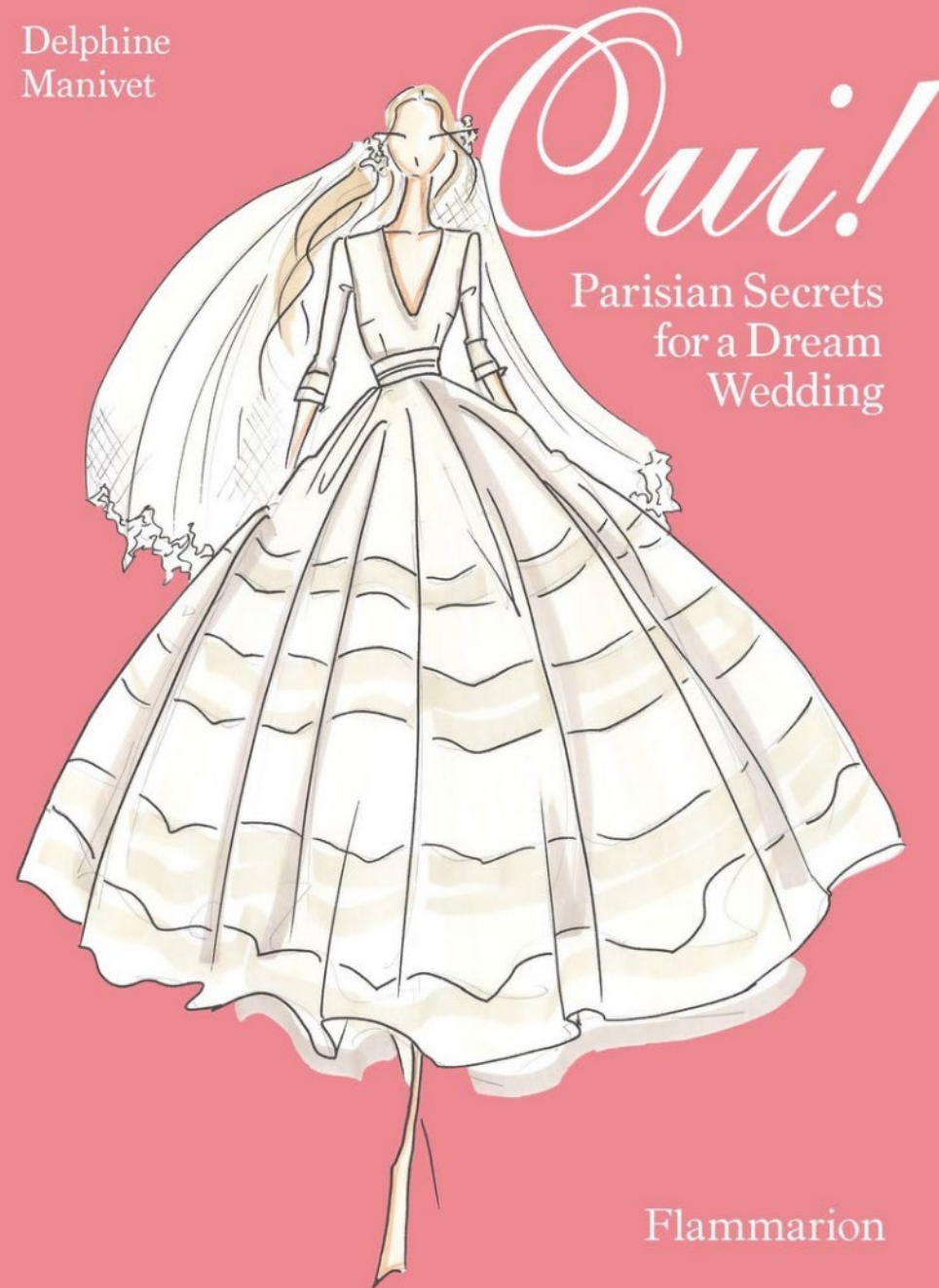
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La robe

LA ROBE de mariée doit raconter l'histoire de la femme qui se marie: la petite fille et la jeune femme qu'elle a été, la femme qu'elle est aujourd'hui et celle qu'elle sera plus tard. L'enjeu est de trouver cet équilibre fragile qui la représentera et dans lequel elle se retrouvera en regardant les photos de son mariage des années plus tard. Le meilleur conseil que je peux vous donner, c'est de vous demander si la robe que vous avez choisie sera toujours «vous» lorsque vous regarderez vos photos dans vingt ou quarante ans.

C'est ma plus grande responsabilité. Rendre un destin lisible dans une robe. Cette démarche est très particulière. Notre robe doit raconter toute notre complexité et toutes les strates de la femme que nous sommes. C'est la raison pour laquelle elle est si difficile à trouver.



Il est assez récent que la robe de mariée soit de couleur blanche. C'est la reine Victoria qui a lancé cette mode en 1840. Auparavant, les femmes issues de milieux plus modestes se mariaient simplement avec leur plus belle robe ou avec une robe de couleur vive, car faire fabriquer des vêtements colorés revenait moins cher. La couleur argent, par exemple, était très répandue, tout simplement parce qu'à l'époque, le blanc était très difficile à nettoyer. Cela paraît bête, mais il n'y avait pas de machine à laver et rendre immaculée une robe blanche était compliqué et très coûteux.



ANATOMIE DE LA ROBE

La règle des trois s'applique aussi à la structure de la robe, qui doit suivre trois lignes horizontales au maximum. Par exemple, si on porte une robe bustier avec une taille marquée et un ruban, il ne faut surtout pas mettre de collier. Sinon, il y aura un déséquilibre et le rendu final ne sera pas harmonieux. Il faut toujours réfléchir en termes de lignes.



Anatomie de la robe

Suivre au moins trois lignes des muscles
Les lignes d'une robe deviennent parfaites
lorsqu'elles suivent les lignes des muscles
Les muscles du corps
suivent des lignes dynamiques





LES TENUES DES BRIDESMAIDS

Dans les années 1920 et 1930, l'usage était que les bridesmaids soient toutes habillées de la même manière: ainsi, elles étaient facilement identifiables par les hommes qui cherchaient à se marier. Aujourd'hui, je ne conseille pas forcément d'assortir leurs tenues, pour la simple et bonne raison qu'elles n'ont pas toutes la même physionomie. En revanche, on peut s'entendre sur un thème, une couleur, un imprimé ou un accessoire commun.

Autrefois, c'était la mariée qui offrait leurs robes. C'était d'ailleurs le seul coût qui lui incombait directement. Dans la mesure du possible, je trouve qu'il est élégant de le faire plutôt que de forcer ses amies à engager ces frais. Il ne faut pas oublier qu'un mariage représente aussi un coût pour les invités. Donc si on impose quelque chose, il est plus chic de l'offrir. La Parisienne pourra ainsi acheter les robes et les chaussures de ses bridesmaids, ou au moins un de leurs accessoires.



LES ACCESSOIRES



*« Le choix de l'accessoire, par son importance même, demande un soin extrême, une espèce de précision mathématique. Il ne supporte aucun égarement. »
Maggy Rouff, La Philosophie de l'élégance, 1942*



LA RÈGLE DES TROIS

Dans les années 1920, le couturier Jean Patou parlait de « riens » pour désigner les foulards, les gants, les sacs, les parfums et autres accessoires, une manière subtile de suggérer qu'au contraire, ils sont tout.

Les accessoires doivent être choisis avec soin. La Parisienne applique toujours la règle du « less is more ». Coco Chanel disait: « Avant de partir de chez vous, regardez-vous dans le miroir et enlevez un accessoire. »

Globalement, il faut appliquer la règle des trois: si on choisit une paire de chaussures particulière, pailletée ou à nœuds, celle-ci devient un accessoire à part entière. Le voile est lui aussi un accessoire à part entière, tout comme les boucles d'oreilles voyantes.



Le jour J est aussi l'occasion de mettre en valeur une jolie tradition. La mariée doit porter:

quelque chose
de vieux

quelque chose
de neuf

quelque chose
d'emprunté

quelque chose
de bleu

Cette tradition est l'occasion d'impliquer les autres femmes de son entourage ou de sa famille dans la préparation.

Les Parisiennes apprécient ce genre de petites traditions qui ne sont pas religieuses, mais qui parlent d'histoires de femmes et de transmission.

L'objet ancien symbolise les liens de la mariée avec sa famille et la continuité. C'est souvent un bijou de famille ancien. Il peut aussi venir de la famille du marié ou de celle d'une amie. Cela peut également être un beau voile ancien ou une paire de gants vintage, des nappes anciennes brodées posées sur les tables de la réception, des décorations de table telles que des chandeliers en argent ou des couverts de service... J'aime particulièrement l'idée d'accrocher au bouquet un médaillon ancien qui contient la photo d'un être cher disparu. C'est une jolie manière d'exprimer une continuité familiale et d'honorer sa mémoire.

L'objet neuf représente tout ce qui va se créer à travers le mariage, le succès et l'abondance. Il s'agit souvent de la robe de mariée, mais cela peut aussi être la paire de chaussures ou un très joli ensemble de lingerie pour la nuit de noces.

L'objet emprunté est censé apporter chance et bonheur au nouveau couple. La tradition veut qu'il soit emprunté à une femme de votre entourage qui est heureuse dans son mariage, mais vous pouvez tout aussi bien choisir quelque chose qui vient de quelqu'un que vous aimez. Cela peut être un bijou, comme des boucles d'oreilles, un médaillon ou un bracelet qui appartient à votre grand-mère ou à votre mère, ou encore le voile d'une amie. J'aime l'idée que cet objet emprunté raconte votre lien avec une femme de votre entourage proche et qu'il vous ancre à une histoire. Le moment de l'échange peut faire l'objet d'une petite célébration.

L'objet bleu représente la fidélité et la pureté dans le couple. On choisit souvent un élément assez discret: un mouchoir avec les initiales des mariés brodées au fil bleu, des boucles d'oreilles ou une bague en saphir, des souliers en velours bleu-gris ou un kimono en soie bleu pâle que la mariée portera pendant la préparation, par exemple.

J'ai réinterprété cette tradition en cousant un bouton en nacre bleu dans la doublure de mes robes. Jadis, les couturières cousaient un de leurs cheveux dans les doublures des robes de mariée pour leur apporter de l'abondance et pour qu'elles aient des bébés. C'est l'intention qu'on met dans la robe de mariée qui est belle.



LA TRADITION DES QUATRE OBJETS

« Quelque chose de vieux »



bijou ancien



nappes anciennes pour la réception



kimono ancien pour la préparation

« Quelque chose de neuf »



robe de mariée



chaussures



lingerie

« Quelque chose d'emprunté »



voile



bijou appartenant à votre meilleure amie



la recette de votre cocktail préféré

« Quelque chose de bleu »



mouchoir brodé de fil bleu



saphir



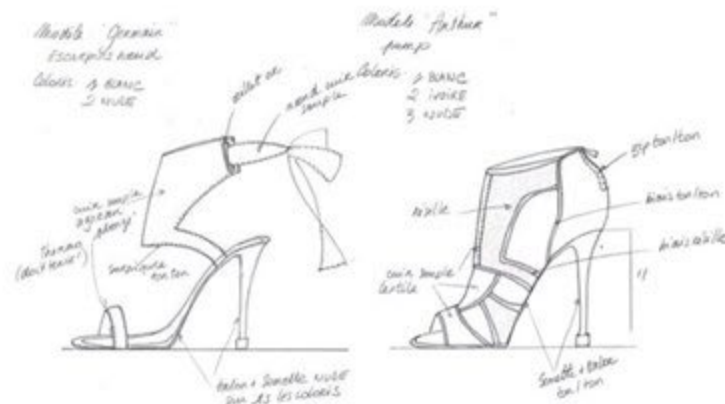
kimono bleu

Diagram illustrating the measurement of a woman's height and leg length. The total height is labeled "taille 160 cm" and the leg length is labeled "longueur des jambes 75 cm". A small detail shows a heel height of "5,2 cm".

Par ailleurs, l'idée selon laquelle les chaussures « se font » avec le temps n'est pas vraie. Si on ne se sent pas bien dans une paire en magasin, il y a de grandes chances pour que ce soit aussi le cas le jour du mariage. Nous avons toutes des pieds et des cambrures différents. Il faut absolument essayer les chaussures avant le jour J. Même si vous les trouvez sublimes, si vous n'êtes pas à l'aise, renoncez-y !



Au XIX^e siècle, la courtisane Lola Montès a écrit dans son livre *L'Art de la beauté* : « Un beau pied et une belle cheville sont la délicieuse promesse que le reste du corps est doté d'une grâce aussi exquise. [...] Une démarche caractérisée par un mélange de dignité et de vivacité offre un charme remarquable. Elle laisse au spectateur une impression durable des qualités de l'esprit qui éveillent le plus sûrement l'estime et l'admiration. »



MON CONSEIL

Souvent, les chaussures neuves glissent car leurs semelles sont complètement lisses. Donnez quelques coups de ciseaux – idéalement, sept coups en diagonale – sous les semelles avant de les porter, elles accrocheront davantage au sol et cela vous évitera toute catastrophe.



Delphine
Manivet



Oui!

Parisian Secrets for a Dream Wedding

Anne Akrich

Combining Parisian elegance with French romance, celebrity wedding-dress designer Delphine Manivet divulges her step-by-step tips for planning the ultimate, chic wedding day.

- **THE FRENCH TOUCH:** Adopt the secrets of the French for a chic wedding that stands apart from the typical traditional and often froufrou events.
- **BESPOKE VIP TIPS:** Delphine Manivet has assisted A-list celebrities like Lady Gaga, Lily Allen, Laura Smet, and Elvis's granddaughter Riley Keough prepare for the red carpet or the ultimate aisle walk and has nearly 400 notebooks filled with sketches, mood boards, and advice gleaned from and shared with future brides over her two decades designing wedding and special occasion dresses.
- **BEAUTIFUL GIFT:** with a handsome debossed stamping dye, textured case binding, ribbon page marker and modern design, this beautiful book is the perfect gift for the bride-to-be.

AU \$44.99 | NZ \$49.99
9782080447302
192 Pages
Hardcover
210 mm x 160 mm
Flammarion S.A.

THE LITTLE BOOK
OF
LADURÉE
Paris
Pâtisserie



LADURÉE'S
PASTRY SAVOIR-FAIRE IN THIRTY
TIMELESS RECIPES

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LADURÉE'S
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The Little Book of Ladurée: Pâtisserie

Julien Alvarez

Make iconic Parisian delicacies with these 30 cherished recipes from the world-famous French pastry shop.

BELOVED BRAND: Ladurée has an extremely recognizable brand presence and global reputation, with 107 shops in 22 countries. The book's luxurious, meticulous design reflects the brand's identity.

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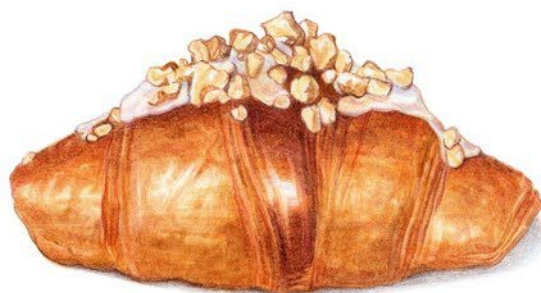
AUTHOR TRACK: The previous title, *Ladurée Sucré: The Recipes* (2009) saw worldwide success, with over 140,000 copies sold in France, and rights sold in English, Italian, German, Spanish, Portuguese, Korean, Japanese, and Complex and Simplified Chinese.

GIFTY PACKAGE: This stunning book offers a luxe experience with gold foil throughout the interior and a sticker sheet of the pâtisseries.

AU \$39.99 | NZ \$44.99
9781419782503
96 Pages
Hardcover
221 mm x 162 mm
Abrams Books

WALNUT CROISSANT

Croissant aux Noix



MAKES 10 CROISSANTS

PREP: 1 HR 30 **BAKE:** 20-25 MIN **REST:** 3 HR 30

LEVEL: PRO BAKER



WALNUT CROISSANT

ONE OF MAISON LADURÉE'S SIGNATURE VIENNOISERIES,
THE WALNUT CROISSANT IS MORE THAN A SIMPLE INDULGENCE.
WITHIN ITS FLAKY LAYERS, ASSORTED TEXTURES
AND FLAVOURS ELEVATE THE WALNUT TO NEW HEIGHTS.
A CHEF-D'OEUVRE OF ITS CATEGORY!

WALNUT PASTE (THE DAY BEFORE)

1 1/4 oz (45g) water
1 1/4 oz (50g) caster sugar
4 1/2 oz (130g) walnut kernels
4 oz (110g) caster sugar

CLASSIC CROISSANT DOUGH

1 1/4 oz (40g) caster sugar
2 1/2 tsp (10g) fleur de sel
4 oz (115g) cold water
13 oz (370g) T55 French style
bread flour
2 oz (60g) T45 flour
1 oz (30g) inverted sugar
2 1/2 tsp (10g) butter
1/2 oz (15g) fresh yeast
3 1/4 oz (90g) fresh whole milk
10 oz (280g) dry butter

GLAZE

3/4 oz (20g) whole egg
2 1/2 tsp (10g) egg yolk
1/2 tsp (2g) caster sugar

FINISH

Chopped walnut kernels
1 1/2 oz (40g) icing sugar
2 1/2 tsp (10g) water

WALNUT PASTE

The day before, make a syrup
at 30 degrees Baumé by bringing the
water mixed with the sugar to a boil.
Make sure the sugar is completely
dissolved, then set aside to cool.

Roughly crush the walnut kernels,
keeping the larger pieces. Combine
with the sugar in a bowl then add 2 oz
(60g) of the 30 degree syrup.

On the day, roll the walnut paste
to a thickness of 2.5 cm/1 in and cut
out 10 rectangles measuring
4x2 cm/1.5x3/4 in.

CLASSIC CROISSANT DOUGH

In the bowl of a stand mixer fitted
with a dough hook, pour in,
in the following order, the sugar, then
the salt first diluted in half the water,
the flours, the inverted sugar, the
butter, the yeast already diluted with
the remaining water and the milk.
Knead for 4 min at speed 1.

Roll the dough into a ball, wrap
in cling film and leave to rise at room
temperature for about 75 min Press
down on the dough with the palm
of your hand to knock out any air
then place the dough in the freezer
for 1 hour.

Remove the dry butter from the fridge
then set it aside at room temperature
until it reaches 17-22°C/62-72°F.
Roll out the chilled dough to
a rectangle about 1 cm/1/2 in thick.
Roll out the dry butter to a rectangle
about 1cm/1/2 thick and about

three-quarters of the size of the
chilled dough. Place the butter in the
centre of the chilled dough and then
fold over both sides of the dough
to enclose the butter. Make a single
fold*. Rotate the dough so the shortest
edge is facing you and roll out the
dough to 1cm/1/2 in thick. Leave to
chill in the fridge for 1 hour. Remove
the dough and make a double fold*,
wrap the dough in cling film and then
chill in the freezer for 15 min.

GLAZE

Combine the whole egg, egg yolk
and sugar in a bowl.

SHAPING AND FINISH

Roll out the croissant dough to
a thickness of 4 mm/1/4 in. Cut the
dough into 10 triangles measuring
35x10 cm/13 1/2x4 in. Add a
rectangle of walnut paste about
2 cm/3/4 in from the base of each
triangle. Gently roll the triangles up
tightly into a croissant shape. Leave to
rise for 60-90 min in a cold oven next
to a saucepan of boiling hot water.

Toast the crushed walnuts for 20 min
in an oven 150-160°C/300-325°F.

Preheat the oven to 210°C/425°F.
Prepare a glaze by mixing the icing
sugar and the water to a smooth
consistency. Brush the croissants with
the glaze. Bake for 4 min, then lower
the oven to 170°C/340°F and bake
for 16-20 min. Brush glaze on the top
of the croissants while they are still
warm. Sprinkle with toasted walnuts.

*See the step-by-step guide p. 59

VALENTINE'S DAY HEART-SHAPED BRIOCHE

Brioche Cœur St-Valentin



MAKES 5 BRIOCHE TO SHARE

PREP: 50 MIN **REST:** 13 HR 30 **BAKE:** 18 MIN

LEVEL: AMATEUR BAKER



VALENTINE'S DAY HEART-SHAPED BRIOCHE

WITH ITS SHAPE, COLOUR AND PRALINE ROSE,
THIS BRIOCHE, DEvised BY PASTRY CHEF JULIEN ALVAREZ IN 2023,
MAKES THE PERFECT TOKEN OF LOVE.
SO LIGHT, IT IS NOW ONE OF OUR STAPLE VIENNOISERIES.
MAKE EVERY DAY VALENTINE'S DAY!

EQUIPMENT

5 heart-shaped tins
14×9 cm/5.5×3.5 in
Cooking thermometer

BRIOCHE DOUGH (THE DAY BEFORE)

7½ oz (210g) T55 flour
1 oz (25g) caster sugar
1 tsp (5g) table salt
2½ tsp (10g) flower honey
¾ oz (20g) 40% fat crème fraîche
½ oz (15g) fresh yeast
3 oz (85g) whole eggs
1 oz (25g) water
2 oz (55g) butter at room temperature
2 oz (55g) grapeseed oil
3½ oz (100g) pink pralines

PINK STREUSEL

¾ oz (90g) butter
A few drops (1g) red food colouring
¾ oz (90g) brown sugar
2¼ oz (80g) T55 flour
1½ oz (45g) ground almonds
1 big pinch (1g) fleur de sel

FINISH

1 egg yolk
2½ tsp (10g) single cream
Icing sugar
5 pink pralines

BRIOCHE DOUGH

The day before, place the flour, sugar, salt, honey, crème fraîche and yeast in the bowl of a stand mixer fitted with a dough hook.

Start to knead for 5 min at speed 1 then add the eggs and water.

When they are well incorporated and the dough is smooth, increase to speed 2 to add volume. When the dough is soft enough to pull away easily from the sides of the bowl, add the butter cut into cubes and knead at speed 2 until the butter is well incorporated. When the dough is soft and smooth, gradually pour in the oil while still kneading. Crush the pralines and incorporate into the dough.

Place the dough in the fridge to chill for at least 12 hours.

PINK STREUSEL

On the day, mix together half the butter with the food colouring in the bowl of a stand mixer fitted with the flat beater. Then add the sugar, flour, ground almonds, fleur de sel and the remaining butter. Mix to a uniform consistency. Place in the fridge for several minutes before passing the mixture through a tamis sieve. Set aside in the freezer.

BAKING AND FINISH

Roll out the brioche dough to a thickness of 8 mm/⅓ in. Cut out 5 hearts using the tins as a guide. Grease the inside of the tins then line them with greaseproof paper. Place a dough heart inside each tin. Cover them with a damp tea towel and leave to rise for 90 min in a cold oven next to a saucepan of boiling hot water. The dough should double in size.

Preheat the oven to 160°C/325°F. Prepare a glaze by mixing the egg yolk with the cream. Brush the glaze over each brioche. Cover each one with about 2 oz (60g) of streusel. Bake the brioche for 18 min and remove the brioche from the oven when the centre is at 96°C/205°F. Sprinkle with icing sugar and decorate with a pink praline.

EASTER FRENCH TOAST

WITH ITS SHORTBREAD BASE, HAZELNUT WAFER AND CHOCOLATE SORBET, THIS WONDERFULLY NOSTALGIC EASTER FRENCH TOAST WILL CONJURE UP MEMORIES OF EASTER EGG HUNTS IN THE GARDEN.

EQUIPMENT

F8 nozzle

VANILLA WHIPPED CREAM

13¼ oz (375g) whipping cream
2 vanilla pods
½ oz (15g) icing sugar

EGGNOG

5 oz (140g) egg yolks
4 oz (110g) caster sugar
2 oz (55g) whipping cream
1 vanilla pod

HAZELNUT AND COCOA CRUMB WAFER

1 oz (25g) brown sugar
2½ tsp (10g) caster sugar
1 oz (30g) T55 flour
2½ tsp (10g) cocoa powder
1 pinch fleur de sel¹⁵
1 oz (30g) butter
2¼ oz (65g) hazelnut praline
1 oz (30g) hazelnut paste
1¼ oz (35g) crushed wafer
1 pinch fleur de sel¹⁶

CRUMBED COCOA NIBS

½ tsp (10g) egg white
¼ oz (20g) caster sugar
1 big pinch (1g) fleur de sel
2½ oz (75g) cocoa nibs

CHOCOLATE SAUCE

5½ oz (160g) water
3 oz (85g) dark chocolate (70% cocoa)
1 big pinch (1g) fleur de sel

FINISH

1 brioche mousseline (recipe p. 15)
9½ oz (270g) dark chocolate (75% cocoa)
Butter, Caster sugar, Chocolate sorbet, Chocolate macarons

VANILLA WHIPPED CREAM

The day before, heat the whipping cream and add the vanilla pods, split and scraped. Place the vanilla cream in the fridge to infuse for at least 12 hours.

EGGNOG

On the day, beat the egg yolks with the sugar. Add the whipping cream and vanilla pod, split and scraped. Mix well.

HAZELNUT AND COCOA CRUMB WAFER

Make a cocoa shortbread dough. Place the sugars, flour, cocoa, fleur de sel¹⁴ and butter in the bowl of a stand mixer with the flat beater attached and mix to a uniform consistency. Leave to chill in the fridge for 20 min.

Preheat the oven to 150°C/300°F. Sift the dough through a tamis sieve to obtain a sandy texture. Spread over a sheet of greaseproof paper and bake for 20 min.

Mix together the hazelnut praline and paste. Add 2¼ oz (65g) of cocoa crumbs, the crushed wafer and the fleur de sel¹⁵. Very gently combine using a spatula.

CRUMBED COCOA NIBS

Mix together the egg white, sugar and fleur de sel. Incorporate the cocoa nibs. Bake in the oven, still at 150°C/300°F, for 30 min, shaking the baking tray every 10 min to cook more evenly.

CHOCOLATE SAUCE

Bring the water and sugar to a boil in a saucepan. Pour over the chocolate and fleur de sel. Let melt and mix with a hand blender.

ASSEMBLY AND FINISH

Slice the brioche into pieces about 2.5 cm/1 in thick. Dry the brioche slices in an oven preheated to 160°C/325°F for 5 min, then soak them in the eggnog for 1 hour, turning them over every 20 min.

Heat the chocolate to 45°C/113°F in the microwave or a bain-marie. Spread onto a cold surface and cool to 27°C/81°F then heat it again to 29-30°C/84-86°F. Spread the tempered chocolate finely onto 2 trays lined with sheets of guitar paper. Leave to set.

Whip the vanilla-infused cream with the icing sugar. Spoon into a pastry bag fitted with the nozzle.

Pan-fry the brioche slices in butter and lightly caramelised sugar.

Place each lightly golden brioche slice on a plate. Garnish with ¼ oz (20g) of crushed wafer in the centre. Top with a scoop of chocolate sorbet. Pipe the vanilla whipped cream in a swirl atop the sorbet to add height. Garnish with crumbed cocoa nibs, crushed chocolate pieces, and chocolate macaron crumbs. Serve with hot chocolate sauce.

Pain Perdu de Pâques



MAKES 10 INDIVIDUAL FRENCH TOAST

PREP: 1 HR 20 **REST:** 12 HR 20 **SOAK:** 1 HR **BAKE:** 1 HR

LEVEL: PRO BAKER



MAKING NO SECRET OF ITS RELATION TO OUR ISPAHAN, HERE ROSE BUTTERCREAM IS SWAPPED FOR PASSION FRUIT CREAM, PROMISING EXTRA ZING TO TRANSPORT YOUR TASTE BUDS TO NEW REALMS OF PLEASURE.

EQUIPMENT

Cooking thermometer
No. 10 nozzle
Rhodoid ribbon

YELLOW MACARONS

11¼ oz (335g) blanched almonds
9¼ oz (275g) icing sugar
3¼ oz (95g) egg whites ²
1½ tsp (6g) yellow food colouring
1½ oz (40g) water
11 oz (310g) caster sugar
3¼ oz (95g) egg whites ²

PASSION FRUIT BUTTERCREAM

2 oz (60g) passion fruit puree
2¼ oz (80g) egg yolks
1¼ oz (35g) caster sugar
½ tsp (3g) gelatine powder
2½ tsp (10g) fresh squeezed lemon juice with pulp
4½ oz (125g) butter

RASPBERRY COMPOTE

7½ oz (210g) raspberry pieces
1 oz (25g) water
1¼ oz (35g) caster sugar
½ tsp (3g) gelatine powder
3½ tsp oz (15g) lemon juice

ASSEMBLY AND FINISH

7 oz (200g) white chocolate with passion fruit (32% cocoa butter)
21 oz (600g) fresh raspberries

²See the glossary p. 92

²See the step-by-step guide p. 85

PASSION FRUIT BUTTERCREAM

Heat the passion fruit puree in a saucepan. Whisk the egg yolks and sugar in a bowl. Gradually stir the hot puree into the yolk mixture. Transfer to the saucepan and heat the cream to 84°C/183°F. Pour through a fine-mesh strainer into a jug containing the already hydrated gelatine, the lemon juice and the butter. Emulsify with a hand blender. Chill in the fridge for at least 6 hours.

YELLOW MACARONS

Place the almonds and icing sugar in a food processor and pulse the ingredients until they are combined. Keep any small pieces of almond, and be careful not to overheat the sugar. Add the ground almonds and sugar, egg whites ¹ and food colouring to a bowl and mix to form a thick, smooth paste.

Bring the water and sugar to a boil in a saucepan. When the sugar syrup reaches 115°C/239°F, start to beat the egg whites ² in the bowl of a stand mixer fitted with the whisk attachment. When the syrup is at 121°C/250°F, pour it slowly into the bowl with the whites and keep whipping until stiff meringue peaks form. Continue to whisk at medium speed until the meringue cools to 40°C/104°F. Gradually incorporate the meringue into the almond and sugar mixture and mix until you obtain a smooth and glossy macaron batter (the *macaronage*³ stage). Spoon into a pastry bag fitted with the nozzle.

Line baking sheets with greaseproof paper and pipe out, in a spiral shape, 30 evenly sized discs of batter (6.5 cm/2.5 in in diameter). Set aside for 30-60 min until the macarons form a slight crust and are not sticky to the touch. Preheat the oven to 150°C/300°F. Bake each sheet of macarons for 18 min leaving the oven door slightly ajar. Remove from the oven and set aside to cool completely. Carefully peel each macaron from the paper and arrange them flat side up on a plate.

RASPBERRY COMPOTE

Cook the raspberry pieces with the water and sugar on a low heat in a saucepan. Leave to stew. Incorporate the already hydrated gelatine and the lemon juice. Transfer to a bowl and leave to chill in the fridge.

ASSEMBLY AND FINISH

Temper⁴ the white chocolate. Dip the end of a knife into it. Place the end of the blade on the rhodoid then scrape it towards you to make a 'feather'. Repeat 14 times. Keep the ribbon curled and leave to crystallise. Pipe⁵ the passion fruit buttercream in a spiral shape on a macaron from the centre to 2 cm/1 in from the edge. Arrange raspberries around the buttercream. Fill the centre with raspberry compote. Top with a small blob of passion fruit buttercream. Sandwich with another macaron. Stick a raspberry and chocolate feather on top with a tiny amount of buttercream. Leave to chill in the fridge for at least 12 hours before serving.

Is passion



MAKES 15 INDIVIDUAL CAKES

PREP: 1 HR 20 **REST:** 1 HR 30 **BAKE:** 40 MIN **CHILL:** 18 HR

LEVEL: PRO BAKER



*SACRE BLEU, OUR PINK MARIE-ANTOINETTE
TEA MACARON IS NOW BLUE! WHY FIX WHAT ISN'T BROKEN?
IN A NUTSHELL, TO MAKE SURE IT POPS
IN YOUR CAKE SELECTION. INSIDE, INTENSE
BLACK TEA NOTES ARE LIFTED BY ZESTY GRAPEFRUIT.*

EQUIPMENT

Cooking thermometer
No. 10 nozzle

**MARIE-ANTOINETTE
TEA INFUSION**

4½ oz (125g) whipping cream
½ oz (15g) Marie-Antoinette tea

**MARIE-ANTOINETTE
MACARONS**

12 oz (340g) blanched almonds
10 oz (280g) icing sugar
¾ oz (105g) egg whites⁽¹⁾
1 oz (25g) natural blue food colouring
2 oz (55g) water
7½ oz (210g) caster sugar
¾ oz (105g) egg whites⁽²⁾
Marie-Antoinette tea

**MARIE-ANTOINETTE
BUTTERCREAM**

3 oz (85g) caster sugar
½ oz (15g) whipping cream
¾ oz (95g) Marie-Antoinette
tea infusion
¼ oz (20g) corn flour
4 oz (115g) white chocolate
(35% cocoa butter)
2¼ oz (80g) extra-fine butter

**MARIE-ANTOINETTE
INFUSION**

Heat the whipping cream
to 85°C/185°F in a saucepan.
Remove the pan from the heat and
add the tea. Leave to infuse for
15 min. Pour through a fine-mesh
strainer into a small container and
set aside in the fridge.

**MARIE-ANTOINETTE
MACARONS**

Place the almonds and icing sugar
in a food processor and pulse the
ingredients until they are combined.
Keep any small pieces of almond, and
be careful not to overheat the sugar.

Add the ground almonds and sugar,
egg whites⁽¹⁾ and food colouring to a
bowl and mix to form a thick, smooth
paste.

Bring the water and sugar to a boil
in a saucepan. When the sugar syrup
reaches 115°C/239°F, start to beat
the egg whites⁽²⁾ in the bowl of a stand
mixer fitted with the whisk attached.
When the syrup is at 121°C/250°F,
pour it slowly into the bowl with the
whites and keep whipping until stiff
meringue peaks form. Continue to
whisk at medium speed until the
meringue cools to 40°C/104°F.

Gradually incorporate the meringue
into the almond and sugar mixture
and mix until you obtain a smooth
and glossy macaron batter (the
*macaronage*³ stage). Spoon into a pastry
bag fitted with the nozzle.

Line baking sheets with greaseproof
paper and pipe 100 discs of batter
(3 cm/1¼ in in diameter) onto the
sheets. Lift and gently tap down the
sheets on the work surface to help
the batter spread evenly. Sprinkle
the macarons with Marie-Antoinette
tea. Set aside for 30-60 min until the
macarons form a slight crust and are
not sticky to the touch.

Preheat the oven to 150°C/300°F.
Bake each sheet of macarons for
16 min leaving the oven door slightly
ajar. Remove from the oven and set
aside to cool completely. Carefully peel
each macaron from the paper and
arrange them flat side up on a plate.

**MARIE-ANTOINETTE
BUTTERCREAM**

Heat up the whipping cream, sugar
and infusion in a saucepan. When
the mixture is at 40°C/104°F, pour
a portion into the corn flour and
blend in a food processor. Spoon the
mixture back into the saucepan and
bring to the boil. Pour the hot mixture
over the chocolate and blend in a food
processor. Gradually incorporate the
butter. Blend in a food processor to a
smooth and uniform consistency and
then spoon into a pastry bag.

ASSEMBLY AND FINISH

Pipe⁴ a dollop of Marie-Antoinette
buttercream on a macaron then
sandwich with a second macaron.
Gently press the two halves together
so the filling spreads evenly. Leave to
chill in the fridge for at least 12 hours
before serving.

*Macaron Thé
Marie-Antoinette*



MAKES 50 MACARONS

PREP: 1 H **REST:** 30-60 MIN **BAKE:** 35 MIN **CHILL:** 12 HR

LEVEL: AMATEUR BAKER



³See the glossary p. 92

Macarons Intemporels



ALMOND MACARON

CREATED: Late 19th century

Made with unblanched almonds in the shells and bitter almonds in the cream, the original macaron from Maison Ladurée elevates the humble almond in more ways than one.



VANILLA MACARON

CREATED: 1998

The exotic flavours of Madagascar vanilla encased in one delicate macaron. This spice (surprisingly it is one) brings all its sweetness and smoothness to both the shells and the filling.



LIQUORICE MACARON

CREATED: 2003

Beneath the chic black exterior of this macaron lies a harmonious blend of the punchy flavour of liquorice and the sweetness of white chocolate.



CARAMEL MACARON

CREATED: 1999

Filled with the nostalgic flavour of salted caramel, this macaron is Maison Ladurée's most popular, attracting more and more followers each time a new customer takes their first bite of one.



MARIE-ANTOINETTE MACARON

CREATED: 2013

The shells of this macaron are as iconic as the signature tea, with subtle touches of rose, honey and citrus fruit, that perfumes the cream.



ORANGE BLOSSOM MACARON

CREATED: 2005

With its soft pastel-orange shells and subtle flavour of its orange blossom cream filling, this macaron is the epitome of finesse in baking.



PISTACHIO MACARON

CREATED: 1991

This macaron, one of Ladurée best takes on the pistachio, brings notes of dried fruit and a magnificently delicate texture.



COFFEE MACARON

CREATED: Late 19th century

Filled with cream infused with 100% arabica, this macaron offers the distinctive toasty and aromatic notes associated with rich coffee beans.



LEMON MACARON

CREATED: 1991

Not just any lemon but crushed whole lemons from the south of France, bringing a touch of zest balanced with a pleasingly bitter note.



PASSION FRUIT MACARON

CREATED: 2017

A paragon of harmony, this macaron unites the characteristic tang of passion fruit and the unmistakable exquisite roundness of white chocolate.



CHOCOLATE MACARON

CREATED: Late 19th century

A fusion of 70% cocoa dark chocolate and unctuous ganache conjures up happy souvenirs of childhood teatime treats.



RASPBERRY MACARON

CREATED: 1998

A layer of raspberry jam is sandwiched between two delicate macaron shells subtly flavoured with fruity red berries.



ISPAHAN MACARON

CREATED: 2021

This macaron has the honour of having its shells laced with rose petals and not one filling but two: raspberry jam and a rose-lychee buttercream.

THE LITTLE BOOK
OF
LADURÉE
Paris
Pâtisserie



LADURÉE'S
PASTRY SAVOIR-FAIRE IN THIRTY
TIMELESS RECIPES

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Julien Alvarez

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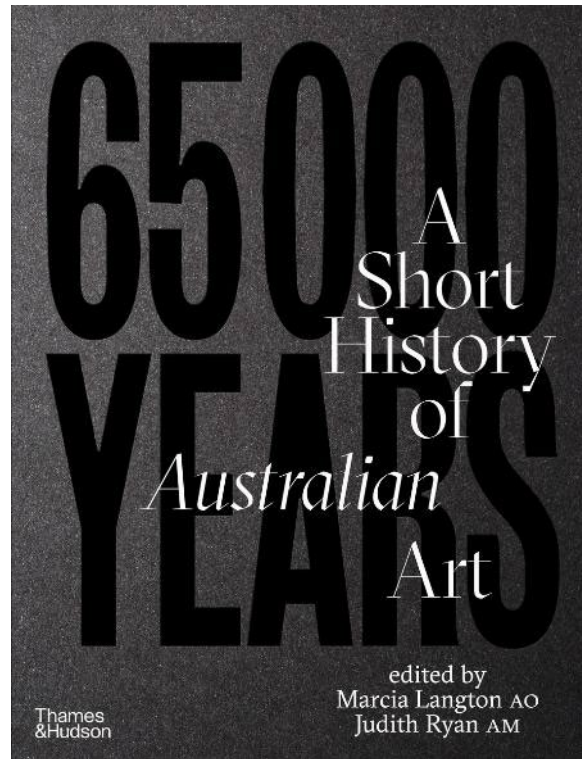
World of Art



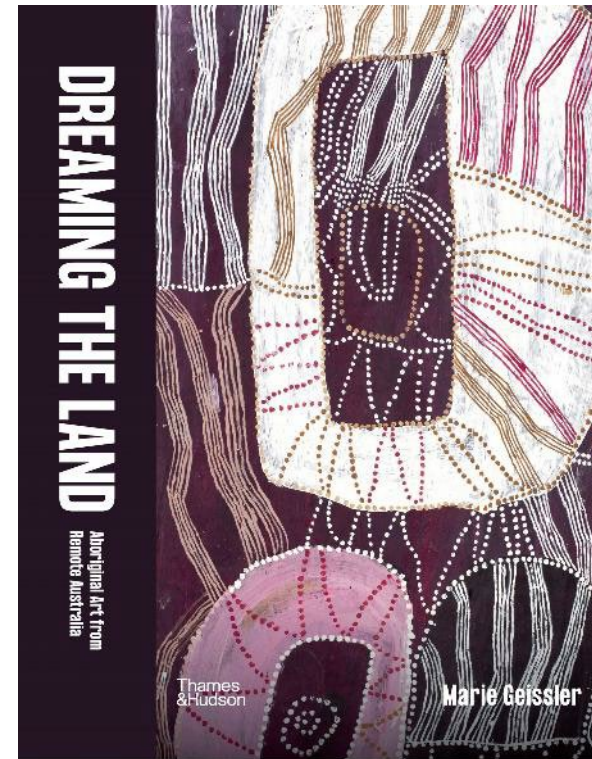
Aboriginal Art

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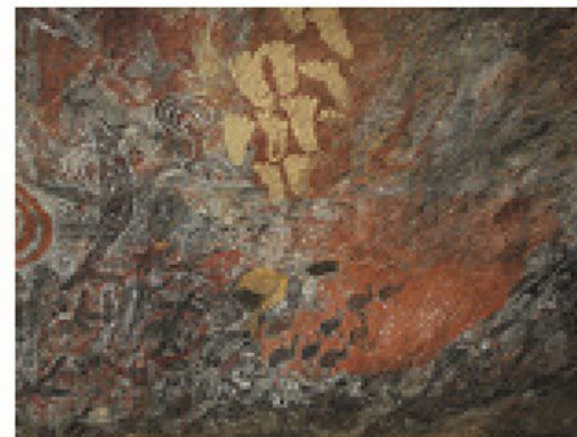


domain as well. Recent years have witnessed the flourishing of some art forms and the demise of others. The adoption of new technologies and materials such as canvas and synthetic paints has led to the creation of new art forms which often complement rather than replace existing ones.

Aboriginal Australia embraces a number of distinct classical or long-established artistic traditions within which conventional graphic designs and representational symbols are the most potent, but far from exclusive, carriers of meaning. Each artistic idiom contains a lexicon of designs and symbols which may be used in a multitude of combinations and contexts. Unlike prose, the interpretation of Aboriginal designs and images is not a one-to-one equivalence. Rather, like poetry with all its inherent complexities, multiple references and intended ambiguities, each symbol or icon within a work may encapsulate a variety of meanings.

Each set of designs is interpreted according to the ritual, social and political situations in which it is presented. The levels of interpretation of an image or design depend on the ritual knowledge of both artist and viewer, and on an understanding of the ancestral landscape. Thus a ritually senior man will have access to a broad range of meanings of a particular image. He may elaborate on these in describing

5 OPPOSITE Rock paintings of Lightning Brothers and lighting figures, Victoria River District, Northern Territory. Earliest paintings between 5,000 and 2,000 years before the present
6 RIGHT Rock art hand stencil, Kakadu, Northern Territory, between 20,000 and 9,000 years before the present
7 BELOW Narrative rock painting, Musgrave Ranges, South Australia, between 3,000 and 200 years before present





62 ABOVE Minimini Mamarika, *Orion and the Pleiades*, 1948

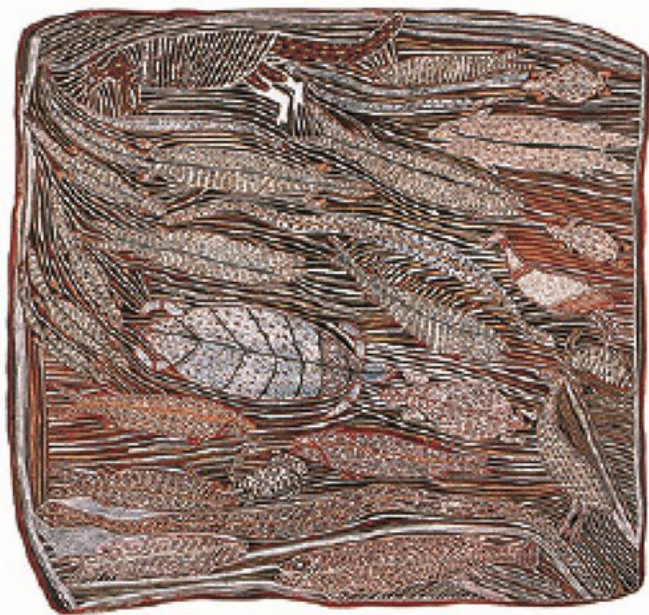
63 OPPOSITE Attributed to Nandabitta, *Makassar prahu and trepang curing*, c. 1974

his wives. Namiayangwa combines a planar view of the terrain with the figures in profile to show the various events of the episode in one image. The women and the fighter are depicted enclosed by a loop, a device used to indicate both an avenue of escape for the fighter and the route of his return. The figures of the Bickerton men are distributed around the loop, approaching from the lower right and fleeing in the upper left.

Among the more common themes of Groote Eylandt painting are the constellations. The Milky Way is regarded as a river in the sky, full of fish and edible species from which the celestial beings gather their food. Minimini Mamarika depicts the stars known to Europeans as Orion and the Pleiades. Orion is a man or several men called Burumburumrunya, depicted as three circles across the bar of the T-shape, Orion's belt. The vertical is Orion's sword and it includes, from the bottom up, three fish the men caught and the fire in which they cooked them. The wives of Burumburumrunya are shown as small circles within the larger round form which represents a grass hut, now to be found in the constellation of the Pleiades.

The totemic winds are a recurring subject of Groote painting. Mamarika, the south-east wind, blows in the first half of the dry season and heralds the departure of the Makassar trepangers from the shores. Designs representing the main winds are said to have been derived from the shape of the sails on Makassar *prahu*, although they are equally likely to be based on rock and waterhole formations. The sail shape seen in *Makassar prahu and trepang curing*, attributed to Nandabitta, is said by some to represent Mamarika. The





by overlaying lines and dashes of colour. He also indicates the backbone of the creatures in the manner of West Arnhem Land painting.

67 Willie Gudabi, one of the instigators of the movement towards art for the outside world, focused on initiation and mortuary ceremonies in his work. In one untitled piece from 1990, he uses a composition of sections within which the action takes place, much as the Yolngu bark painters do. The divisions in Gudabi's paintings isolate parts of the narrative, and also indicate the boundaries of clan estates. The images include ancestors in human and animal form, weapons, tools and a plethora of flora which are used to create rich and lively surfaces.

68 The compositions of Ngukurr paintings are not always so formally structured, however. Amy Johnson Jirwulurr's *Some animals have secret songs* depicts brolgas (cranes) catching fish. The 'animals' represent the forms adopted by her clan's human ancestors who are seeking places to perform initiation and mortuary ceremonies.



65 OPPOSITE Wilfred Ngalandarra, *Fish and birds in the shallows*, 1989

67 ABOVE Willie Gudabi, *Untitled*, 1990



70 Laurie Nelson Mungatopi, Bob Apuatimi, Jack Yarunga, Don Burakmadjua, Charlie Kwangdini and one unknown artist, *Pukumani poles*, 1958

fauna, heavenly bodies and ritual objects by which they are now known. This ended the creation period.

More than a burial ceremony, Pukumani describes an extraordinary state of being which affects all those connected with the deceased. It includes prohibitions concerning the interaction of certain categories of kin and the touching of particular objects and food, and demands a particular style of behaviour to be followed by the mourners in daily life. Pukumani is lifted when the long sequence of ritual is ended.

The ceremony of Pukumani yields much of the art of the Tiwi. Spectacularly painted poles called *tutini* are carved from dense ironwood and used as grave-markers. The Tiwi see the poles as analogous to the human form, for they are intended to represent aspects or associations of the deceased whose grave they surround. Any number of poles may surround a grave, although usually more than twenty signify that the deceased held high ritual status. The set of seventeen Pukumani poles now at the Art Gallery of New South Wales was made at Milikapati in 1958.

111 Although it is common for artists to depict one Dreaming in a painting, exceptions such as Tim Leura's *Napperby Death Spirit Dreaming* have appeared since the early days of the Papunya movement. Michael Jagamara Nelson's country near Vaughan Springs lies at the intersection of several major Dreaming paths, and consequently his paintings integrate a number of these. In *Five Dreamings* the central horizontal represents the Dreaming path of the Flying Ant, Pamapardu; the circles at the bottom left and top right are Possums at Jangankurlangu and Mawurji, while the tracks at the lower right are those of the two Kangaroo Ancestors at Yintarramurru. The circles at the lower right represent Mirrawarri, a Rain Dreaming site near Mount Doreen. The snake is Warnayarra the Rainbow Serpent at Yilkirdi near Mount Singleton. Concentration of several Dreamings in one painting reflects the seniority of the artist in the religious life of the region, and so his individual status. Jagamara Nelson also intimates the connections he has with Aboriginal groups beyond his country, with whom he shared these Dreamings.

In *Five Dreamings* Jagamara Nelson was assisted by his wife Marjorie Napaljarri. At Papunya, women were rarely

111 Michael Jagamara Nelson, *Five Dreamings*, 1984



110 RIGHT Sonder Nampitjinpa, *Pankalangu ceremonies at Yamunturunga*, 1987
112 BELOW Pansy Napangati, *Old Man at Ilpilli*, 1990

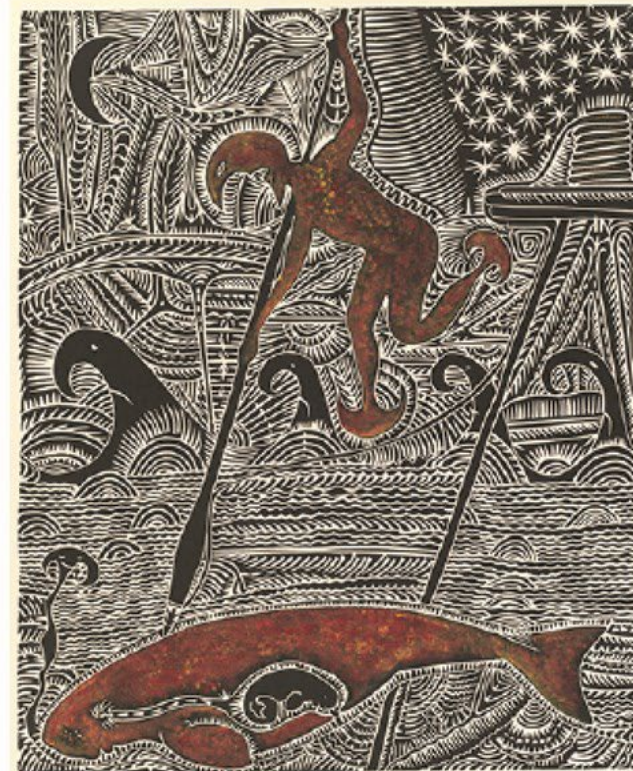
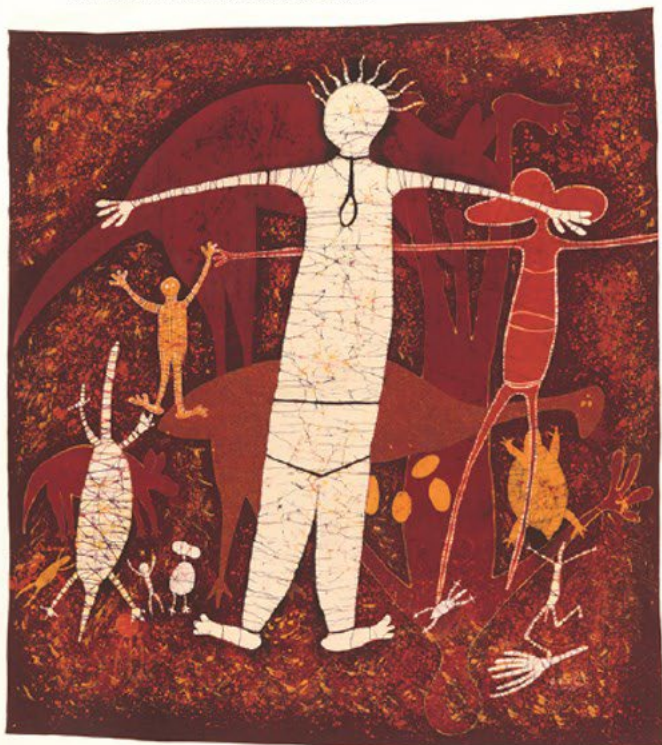


acknowledged to have had a hand in the production of paintings until about 1979. Among the first to be recognized in her own right was Sonder Nampitjinpa. *Pankalangu ceremonies at Yamunturunga* is a painted coolamon (carrying-dish) depicting ceremonial camps and women, represented by the arcs, sitting in formal arrangements. Nampitjinpa also paints on canvas; her painted dish of 1987 recalls a time in the early 1970s when boards for painting were sometimes in short supply, and artists would paint on sculptures, objects, even linoleum tiles instead. Pansy Napangati was taught to paint by her relative Johnny Warangula in the early days of the movement. *Old Man at Ilpilli* also depicts a ritual scene: the central rounder is the waterhole at Ilpilli, while the three U-shapes, rather than representing three individuals, are a single elderly Tjakamarra man with his spear, boomerangs and hair-belt, at different stages of performing his own ceremony.

feathers attached to the jaws. In the upper half of the mask is the figure of a hammerhead shark, which can also be manipulated by the wearer.

In 1984 the opportunities for Islander and Aboriginal people of the region to develop their art were enhanced by the establishment of an art school in Cairns, dedicated to their needs. The school was set up by European art teachers, although the prominent Aboriginal potter Thanakupi was one of the original instructors. Students are encouraged to work in a variety of media and to draw on their local traditions; for example, Jenuarrie's batik *Our time has begun* is influenced by the Quinkan figures found in the rock art of the Laura district. The print-makers Dennis Nona and Alick Tipoti (born 1975) and the painter Brian Robinson (born 1973) are among the

169 BELOW Jenuarrie, *Our time has begun*, 1986
170 OPPOSITE Dennis Nona, *Naath*, c. 1995



many graduates from Cairns who draw their inspiration from traditional visual languages and ancestral narratives.

Today, for many Islander artists the Cairns art school has proved a springboard to study and work elsewhere around the country. Nonetheless, many Islander artists have remained in the Torres Strait where they continue to develop traditional techniques and forms. In 2000, the touring exhibition *Ilan Pasin* proved a watershed in the appreciation of historic and contemporary Islander art, whether it is made using traditional visual lexicons or more universal forms and techniques such as those preferred by many indigenous artists living in urban and rural areas throughout Australia.

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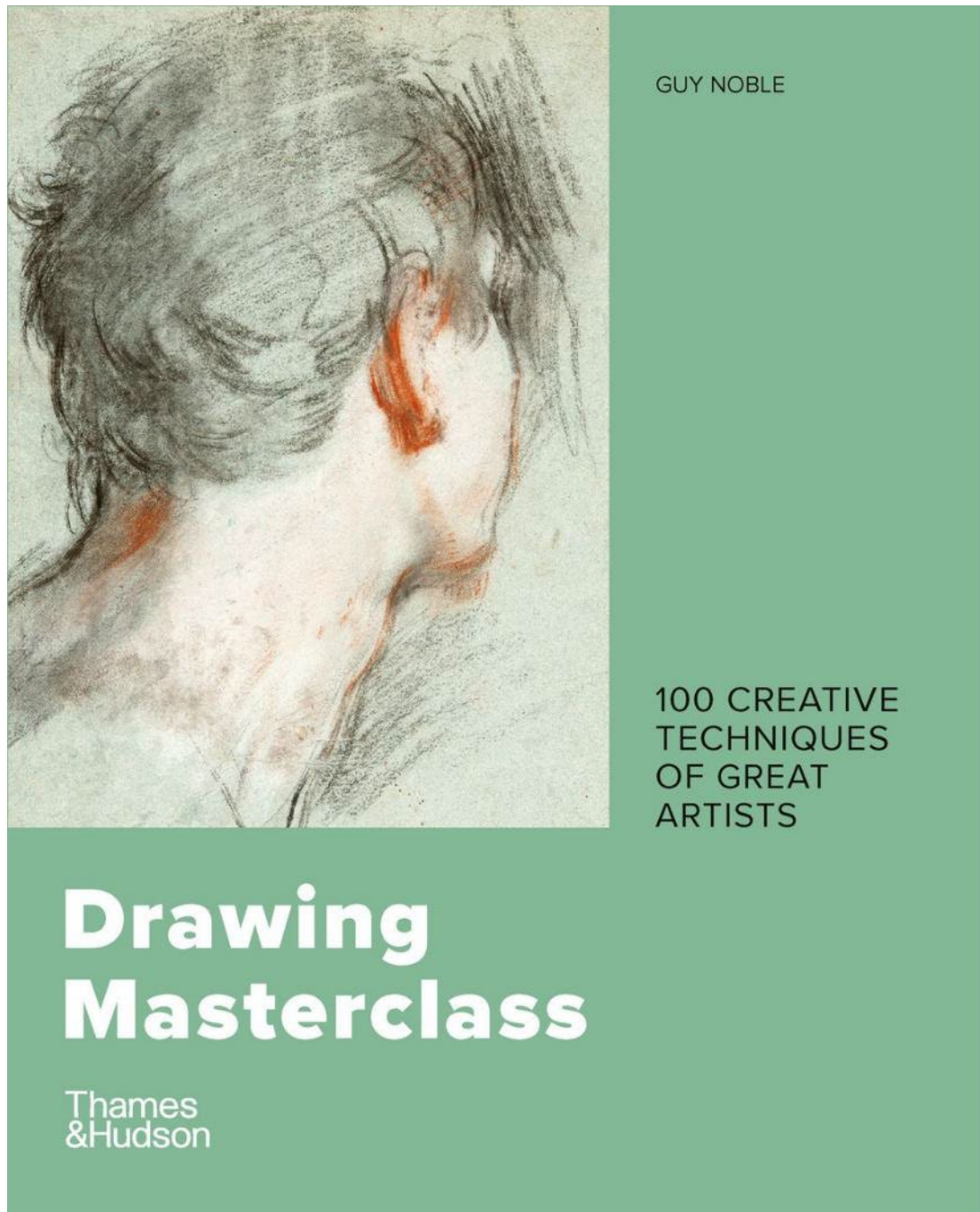


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Basic materials

On the following pages are a range of basic drawing materials. It is possible to achieve outstanding results with even the most primitive means, but it is also pleasurable to go into an artists' materials store and browse the wide range of materials on offer. It is important, however, to ensure that you are not distracted by focusing too much on the materials.



1 Pencil

For a long time, the only source of solid graphite was in Cumbria. It was not until England put a ban on exporting graphite to France in the late 18th century that Napoleon started the process of sourcing a different option. He commissioned Nicolas-Jacques Conté to find an alternative. He devised a way of compressing graphite powder into a wooden casing, thus inventing the pencil. Modern pencils are available in many different gradations, ranging from very hard (9H) to extremely soft and black (9B). Cheap pencils are not always accurately graded, so be careful. The best way to sharpen a pencil is with a knife or scalpel, but it can take time and precision to perfect this skill.

2 Charcoal

The best and most useful charcoal is made from willow or vine, and the medium can vary slightly depending on the manufacturer. Charcoal is fragile and breaks very easily, but it can be bought in different sized sticks and even larger, more robust chunks. When working with charcoal, it is generally easier to work on a large scale (using paper bigger than A3 size) and it is particularly difficult to work any smaller. Charcoal is a useful material, because it can be manipulated easily.

3 Compressed charcoal

Compressed charcoal is simply charcoal dust mixed with a small quantity of gum arabic or wax and compressed into pencil-sized sticks. These can be sharpened to a fine point and are very much like black Conté crayon. Because wax is used as a binding agent, compressed charcoal is much more difficult to remove from the surface of the paper, but you are able to make more precise marks. Compressed charcoal usually comes in cylindrical sticks, which can be used with a clutch holder.

4 Conté crayon or chalk

This comes in short, square-shaped pieces about 8 cm (3 in.) long. Like compressed charcoal, Conté crayon is black pigment mixed with a small amount of gum arabic or wax. Several different companies now make this type of crayon, but the original Conté is the best and the company has started to produce many different colours. If you are primarily interested in using it for red chalk drawing, the best colour to use is sanguine 2450. Conté pencils (pictured) tend to be hard and scratchy, but they offer a reasonable alternative.

5 Coloured chalks, pastels and white chalk

The most expensive component part of coloured chalks is the pigment, so when you buy very cheap chalk it probably has very little pigment content. This is particularly noticeable with white chalk. When it comes to chalks and pastels it is particularly difficult to mix primary colours in order to achieve subtle shades, so try to think about the tones and shades you might want to include in your work before you buy. It is best to spend a little extra to get a good quality pastel. If you find soft pastels too imprecise, then use a good-quality 2B white Conté crayon.

6 Blending tools: stump, rags and Chamols leather

Stump is compressed rolled paper. This can be sharpened to a small point and is useful for blurring pencil, chalk lines or shaded areas. You can also use tissue or a rag for blurring, both of which are better than using your fingers. Chamols leather can be cut into small pieces about 10 cm (4 in.) square and is an excellent blending tool. It is particularly useful with a red chalk drawing, as it will allow you to make very subtle sweeping marks that can, to some extent, be removed by an ordinary eraser.

7 Erasers and putty rubbers

In the past, materials like stone and wax were used to erase marks on paper. Around 1770 it was found that natural rubber from plants could work, but erasers were not very effective until 1839, when Charles Goodyear invented vulcanization for curing rubber. Rubber erasers are good for pencil, but are less so for charcoal; instead use a putty rubber, which slowly changes colour as it absorbs the charcoal. Avoid soft kneaded rubbers – they can become too soft and warm when held in the hand while working, losing their shape and effectiveness. The best type is a hard white putty rubber.

8 Fixative and hairspray

If you are using dry media for drawing, eventually you will have to use fixative to make them more robust. The big drawback of charcoal is that it is difficult to achieve strong, dense blacks without using fixative. Smudging and erasing marks are also problems posed by using charcoal, which the use of fixative can help to avoid.

There are now many brands of aerosol fixative spray. It is possible to buy liquid fixative and apply it using a small spray diffuser. However, no matter what brand you use it is important not to saturate the surface of the paper with the fixative. It is better to have thinner layers. Nonetheless, many students tend to spray their work from too far away, rendering the process useless. Carefully follow the instructions on the product you have bought. With some drawings, you will need to fix the drawing as you are working. This will allow you to build up the darks, making them much blacker than one layer would usually allow.

Cheap hairspray can also be used as a fixative but this is only a last resort and is generally not advisable.



Chrysanthemum 1906

Charcoal on paper

36.2 x 24.5 cm (14 1/8 x 9 3/4 in.)

Museum of Modern Art, New York, USA

After leaving art school in 1897, Piet Mondrian experimented with many styles of representation. Over the next twenty-five years he returned frequently to floral motifs, completing over a hundred works depicting various flowers. Later in life he reflected on his attraction to the subject: 'I enjoyed painting flowers, not bouquets, but a single flower at a time, in order that I might better express its plastic structure.' It was this interest in what he calls the 'plastic structure' that led to the spare gridlike configurations that we are familiar with in his later work. In 1909 Mondrian became interested in theosophy, a philosophical mysticism that seeks to disclose the concealed essence of reality. A few years later he wrote: 'I too find flowers beautiful in their exterior beauty, yet there is hidden within a deeper beauty.' The nature of this universal harmony beneath the visible world was what captivated him.

This drawing is less rigid and symmetrical than most of Mondrian's flower drawings, yet it still illustrates his search for rhythmic patterns that hold the form together. Here, he is not interested in the way the form of the flower relates to the overall shape of the paper, but only in the isolated form and how the individual petals interweave. His treatment of the flower is almost like that of a scientist or botanist rather than an artist. Sensing an underlying pattern, the intensity of the focus on the white petals creates an almost hypnotic hold on the viewer's attention.

See also

Leonardo da Vinci (p. 72), Georgia O'Keeffe (p. 100),
Eva Hesse (p. 200)

Piet Mondrian (Dutch, 1872–1944) was born Pieter Cornelis Mondriaan, changing his name in 1906. He was taught to paint by his uncle, the artist Frits Mondriaan (1853–1932). Mondrian studied at the Royal Academy of Fine Arts in Amsterdam, initially painting landscapes in a naturalistic style. In 1911, he moved to Paris but returned

to the Netherlands in World War I, co-founding the De Stijl (The Style) group in 1917. On his return to Paris in 1919, he developed Neo-Plasticism, whereby he restricted his painting to straight horizontal and vertical lines using primary colours with white, black and grey. He moved to New York in 1940 to escape World War II.

Subject Matter

Mondrian's drawing was not done in a sketchbook but it represents a good example of how to explore the visual world. Looking for patterns in the world around you helps you to understand the range of expressive possibilities when using only a pencil and paper. For example, this illustration of a standing water scene (see left) shows a pattern of horizontal divisions and the slight variations within those horizontal divisions.

Structure

Mondrian was primarily interested in the intricate structure created by the petals of the flower. Although he draws each petal in great detail, they are always placed in the context of the overall group. Don't worry about composing the whole image, or fixate on the edges of the paper: concentrate on the internal connections – as shown, for example, in the illustration of geometric building shapes (see left).

Forms

If you discover a rhythmic pattern as you work, concentrate solely on that and see how it repeats itself and reverberates through the rest of your subject matter. For example, in the illustration of a more figurative subject (see left) triangular shapes and angular spaces (as in the angle of the arm, leg and exercise equipment) echo with each other across the surface of the paper, eventually forming a whole.

Heads

Leonardo da Vinci 72

Raphael 74

Pontormo 76

Polidoro da Caravaggio 78

Hans Holbein the Younger 80

Federico Barocci 82

Annibale Carracci 84

Jean-Antoine Watteau 86

Adélaïde Labille-Guiard 88

Carl Philipp Fohr 90

Gustave Courbet 92

Paul Gauguin 94

Henry Tonks 96

Francis Picabia 98

Georgia O'Keeffe 100

Pablo Picasso 102

Antonin Artaud 104

Lucian Freud 106



Tahitian Faces (Frontal View and Profiles) c.1899

Charcoal on laid paper

41 × 31.1 cm (16 1/4 × 12 1/4 in.)

Metropolitan Museum of Art, New York, USA

In this study by Paul Gauguin we see three Tahitian faces – two in profile together with a full frontal view. The neck of the main head seems twisted, as if viewed from the side. This gives the drawing a primitive feel, but also suggests a more complex preoccupation. Gauguin was highly secretive about his drawings – likening them to private letters rather than finished presentation drawings – and he rarely showed them. Many of them were of individual objects, figures or heads and were studies for larger paintings. If we consider his paintings, it is clear that Gauguin was concerned with orchestrating large coloured shapes within the rectangle of the painting. These shapes then went on to have subdivisions that were complex or simple, depending on what was needed.

When we study the drawings, however, it is as if Gauguin found it difficult to translate the orchestrating of shapes into a black-and-white graphic language. When he starts to introduce colour, shapes take on greater meaning and move outside the individual figures or objects. To best appreciate the black-and-white studies, one has to think of internal relationships – the shape of the hair against the shape of the face or against the shape of the neck and, in turn, the shape of the eye compared to the shape of the lips. Look closer and you see that the contour has been reworked many times, as if he was pushing the forms into the surface of the paper. In fact, the features of the main face seem embedded in the shieldlike flatness of the head. The result of this focusing on shapes that interlock gives the drawing great immediacy.

Paul Gauguin (French, 1848–1903) is best known for his bold-coloured paintings set in a tropical environment. By 1872, he was a successful stockbroker in Paris and a year later he married. He went on to have five children but then abandoned his family to pursue his artistic goals. By 1885, Gauguin had become a painter and a dominant figure in Parisian artistic circles. He then moved to rural Brittany for a more carefree life and by 1888 he had adopted a more expressive, less impressionist style. In 1895, he travelled to Tahiti and Oceania in search of indigenous inspiration, where he died in poverty.

See also

Georges Braque (p.62)

Robert Pugh (p.182)

Suzanne Valadon (p.238)



Subject Matter

Gauguin's study was probably drawn from life, but it has the air of a remembered head. Before you start drawing a head from memory, practise the process. Try closing your eyes and making an image in your imagination. Then go to your paper and quickly sketch the image you have in your head. Avoid anything too obscure – keep it very simple at the beginning, as in this example (far left). A few simple lines will give you enough information.

The temptation when drawing from memory is to make a schematic representation. What tends to happen is that you will remember fragments – keep adding these fragments into your drawing, not worrying about making a logical whole. As you become confident, the image you create in your mind will become more complete (left). When you feel that the drawing has enough information, you can erase anything unnecessary. Now try this with a head.

Nude Study from Life 1939
Charcoal on paper
63.5 × 48 cm (25 × 18 7/8 in.)
Private collection

Since her death in 1984, Lee Krasner has become increasingly recognized not as the wife of Jackson Pollock, but as a worthy artist in her own right. It is fair to say that many of her paintings owe much to Pollock's influence but, judging by the quality of the early drawings, that influence may not have been entirely positive. She destroyed many of the paintings she did around this time after she became involved with Pollock in 1942.

The single biggest influence on her early work (aside from the opening of New York's Museum of Modern Art in 1939, Postimpressionism and Cubism) was Hans Hofmann. Hofmann's teachings bridge the gap between Abstract Expressionism and the European figurative tradition. He was mainly concerned with pictorial structure, spatial illusion and colour relationships, and in the way that these could be abstracted to create an independent parallel reality.

Here, Krasner works towards preserving unity while creating a dynamic whole. This drawing shows the influence of Cubism, but the lines are more expressive. We see traces of the head twisting to the left, yet she uses lines to cut straight across forms, flattening them to produce planes that dissect and penetrate the space. The drawing is remarkably consistent in its pictorial logic, although others from the same period are less so – there is a mixture of abstracted planes and illusionistic realism that is not as successful. In this drawing, however, it is interesting to see her reducing and taking out some of the more illusionistic elements.



Materials

Even experienced students can find charcoal difficult to use. Remember that charcoal will rub off quickly and easily if it is only sitting on the paper's surface. Try to push it into the surface of the paper (left). This can be quite a vigorous process, so use your fingers to push it in hard. You can also use a fixative spray to fix the drawing on the paper. It's then possible to draw over the fixed drawing, although it will then be very hard to rub out.



Line and Form

Krasner's drawing is highly abstract. It is difficult to see a specific line referring to an object, although there is a sense of the seated model. With this style of drawing, try to identify the principal planes early in the process and extend them to make an interesting overall structure, as shown here (left). However, it is important that this doesn't then become a way of stylizing the image but a real discovery that lends dynamism to your composition.

Lee Krasner (American, 1908–84) was born in New York and studied at Hans Hofmann's (1880–1966) School of Fine Art. Krasner's work of this period is comprised of blocklike forms, delineated with bold, black outlines that have been worked and then subsequently reworked. Krasner married Jackson Pollock (1912–56) in 1945. The couple's decision to decamp to The Springs, near East Hampton in Long Island, afforded both artists the opportunity for further experimentation, and Krasner developed her *Little Images* (1946–49) series, comprising an indeterminate mass of discrete gestures that cohere on the picture plane as a single field. She subsequently experimented with techniques, including collage.

See also

Hans Hofmann (p.194)

Alberto Giacometti (p.242)

Willem de Kooning (p.270)

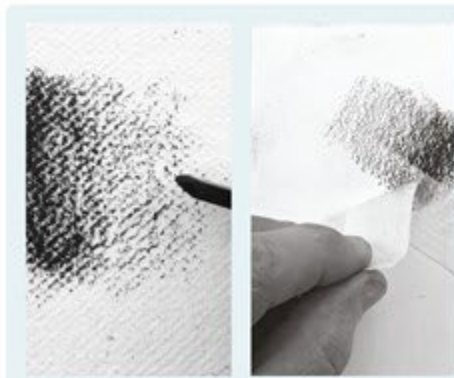


Study for *Les Poseuses* 1886–87

Conté crayon on laid paper
29.7 × 22.5 cm (11 7/8 × 8 3/4 in.)
Metropolitan Museum of Art, New York, USA

One of the biggest scientific influences on artists in the 19th century was the work of Michel Eugène Chevreul. His research into optics and perception was taken up by Georges Seurat and developed into a painting method known as divisionism or pointillism. Although in the hands of his followers this method became rather stilted, Seurat's paintings are in a different league. Pointillism refers to the small dots of colour placed on the canvas. The method was based around the idea that colour was best mixed by the eye on the canvas rather than on the palette. In this way colours could be kept pure and therefore more intense. As for many of the Impressionists, translating an essentially colour-based painting language into a graphic medium that was black-and-white presented certain challenges.

Many of Seurat's drawings were studies for larger paintings – this example was for *Les Poseuses* (The Models, 1888) – where he was primarily interested in understanding how to present a certain kind of form. Seurat used roughly textured paper and hard, compressed Conté crayon to produce the numerous small dots. There are no strong linear contours, only a range of finely graduated tones – a hard thin line would disrupt the unity achieved. Yet, in some areas, such as the girl's thigh on the left-hand side, the tightness of the toning has produced a more exact edge. It is as if the model has been seen through a kind of textured fog. The way the feet hit the bottom of the paper pushes the picture plane closer to the figure, thus creating a flatter, more intimate image.



Materials

The paper will be critical to your success with this method. Most textured watercolour papers are impregnated with glue. You need a textured paper that feels dry and warm rather than cool. When rubbing Conté crayon out, keep the putty rubber clean and lighten your touch near the area you don't want to rub out. Or use the sticky side of masking tape to lift the crayon – don't drag the tape across the surface; just gently touch the back as shown here.

Form

With this style it is important to work from the inside of forms out towards the edges. Remember, the effect you want to achieve is as if the forms are emerging out of a fog. So that you can accurately judge the effect of tonal gradations, periodically look at the drawing from at least 2 metres (6½ ft) away. You will often see artists half closing their eyes when looking at their subject. This helps you lose details and better judge the simple areas of light and shade.

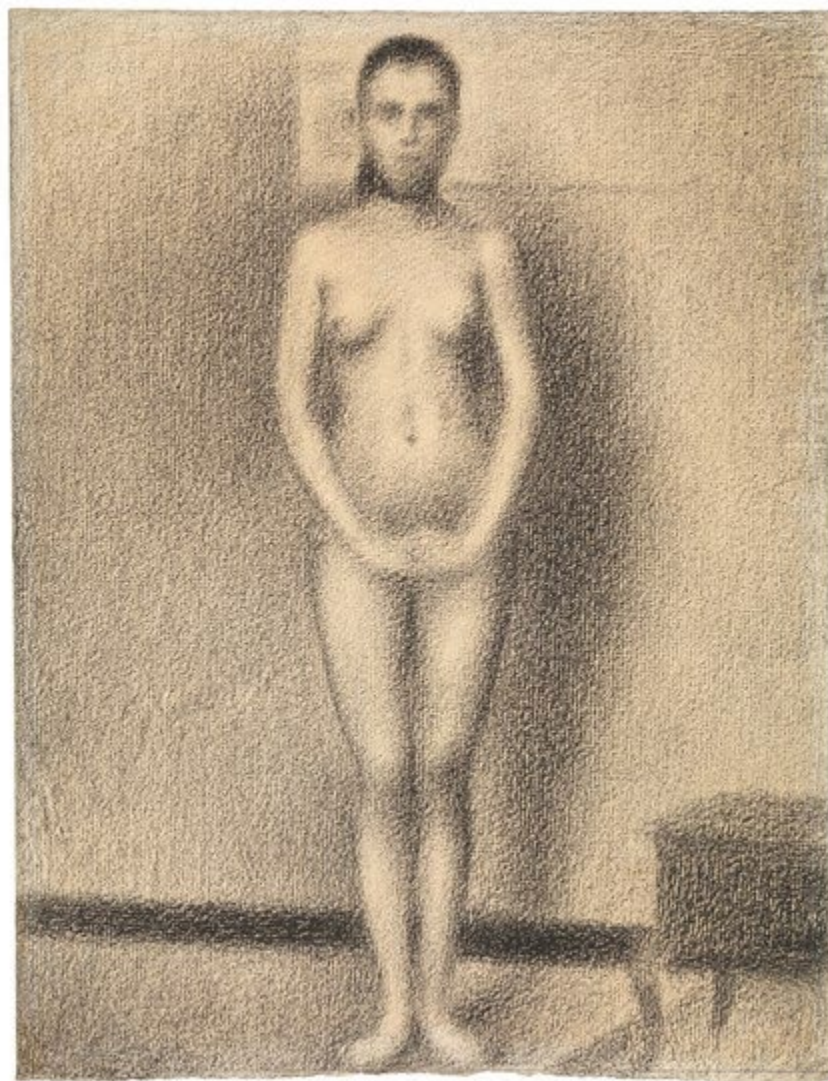
Georges-Pierre Seurat (French, 1859–91) entered the École des Beaux-Arts in 1878. Uninspired, he began to study the colour theories of scientist Michel Eugène Chevreul (1796–1889), which explored the understanding of optical effects and perception, and the emotional significance of colour. His first large-scale painting, *Bathers at Asnières* (1883–84), reflects his application of colour theories and painstaking pointillist technique. The work was rejected by the Paris Salon in 1884 but was hung at the Salon des Indépendants. Towards the end of his life he concentrated on works depicting coastal settings and entertainment, such as circus scenes and nightlife.

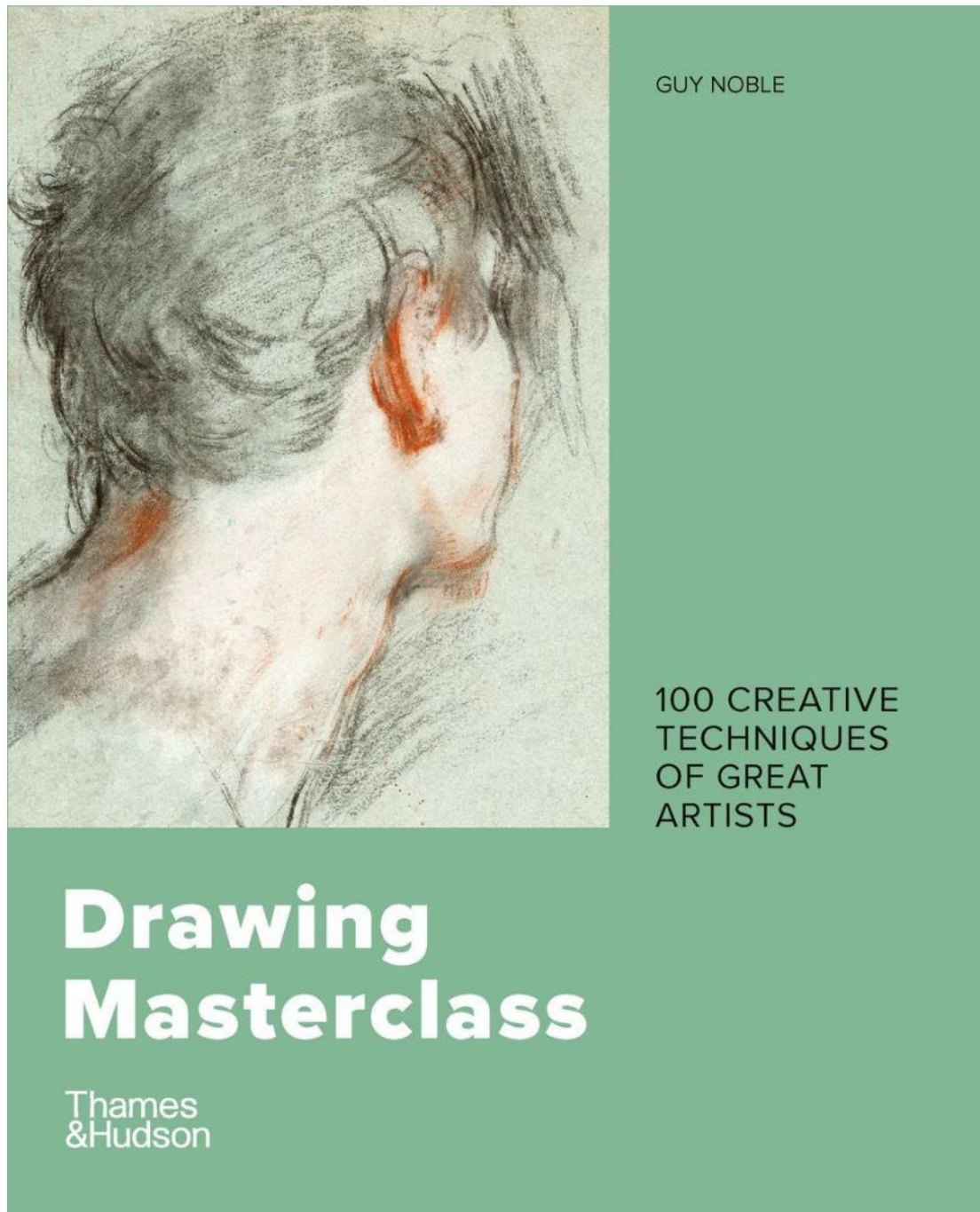
See also

Gustave Courbet (p.92)

Raphael (p.188)

Alberto Giacometti (p.242)





Drawing Masterclass

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Guy Noble

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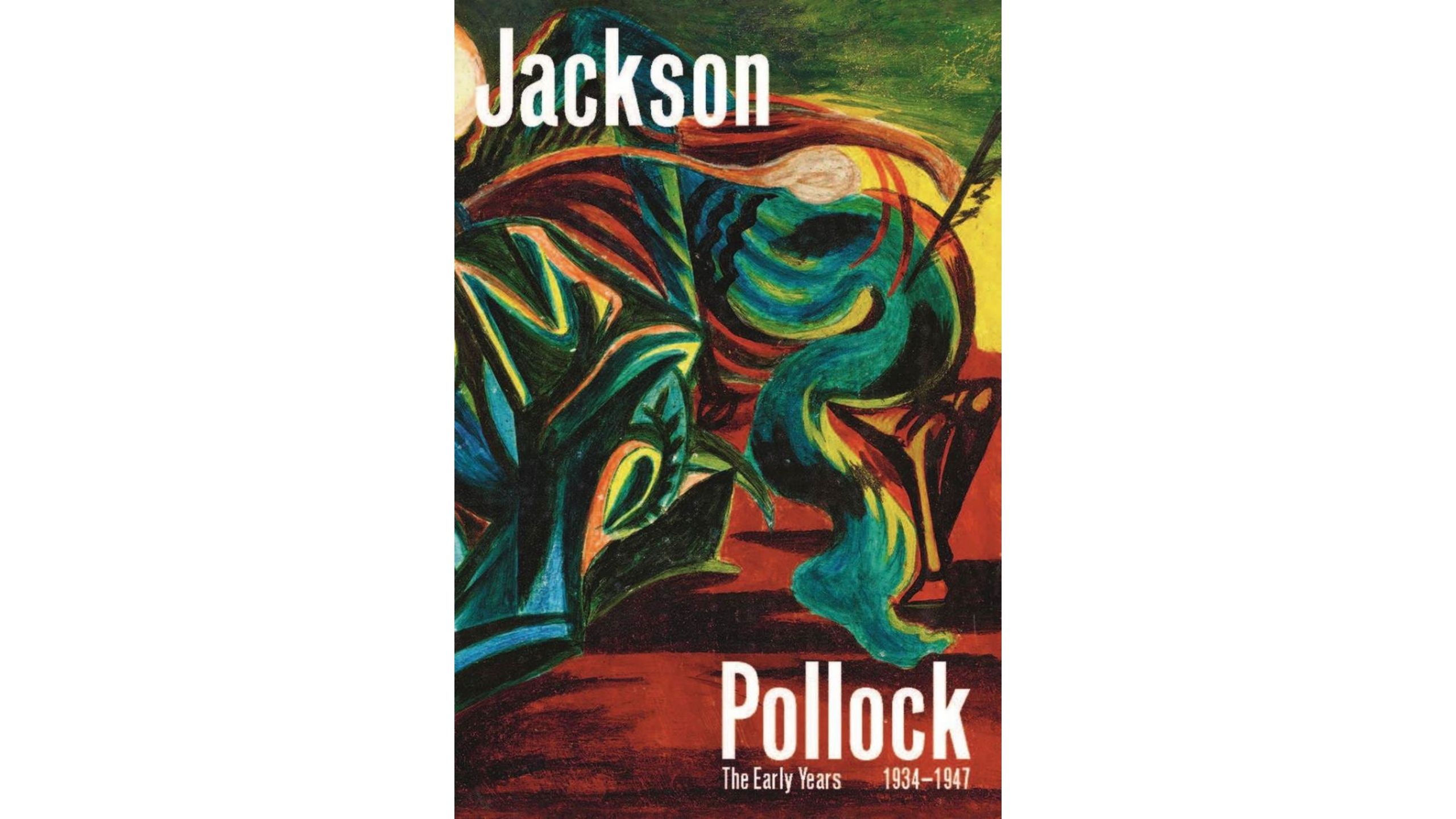
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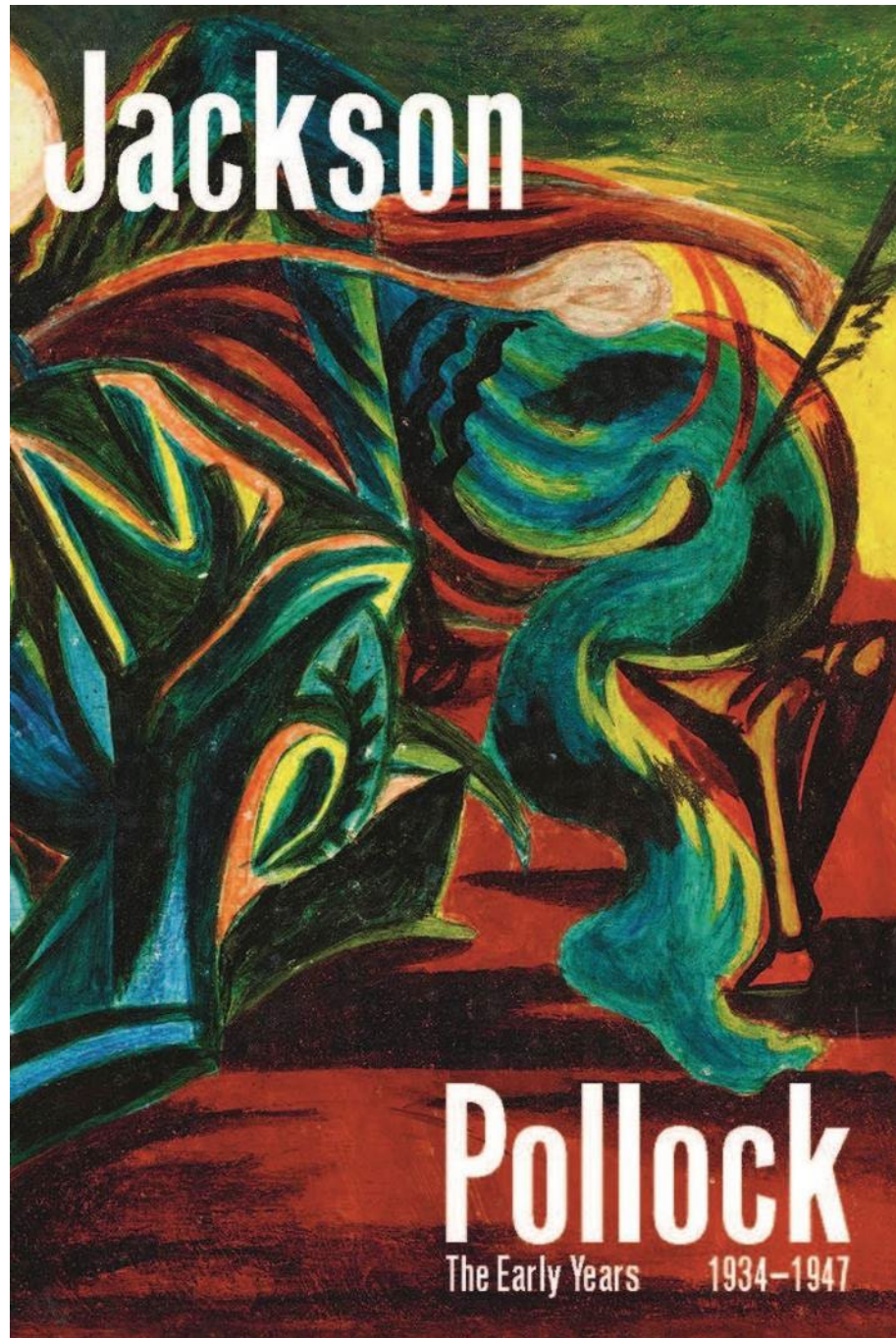
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Pollock

The Early Years 1934–1947



Jackson Pollock

The Early Years: 1934-1947

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Pablo Picasso *Femmes d'Alger*, combat entre la douleur et le plaisir, 1956
Combat entre douleur et plaisir, 1938

57

Jackson Pollock *Birth*, v.1941













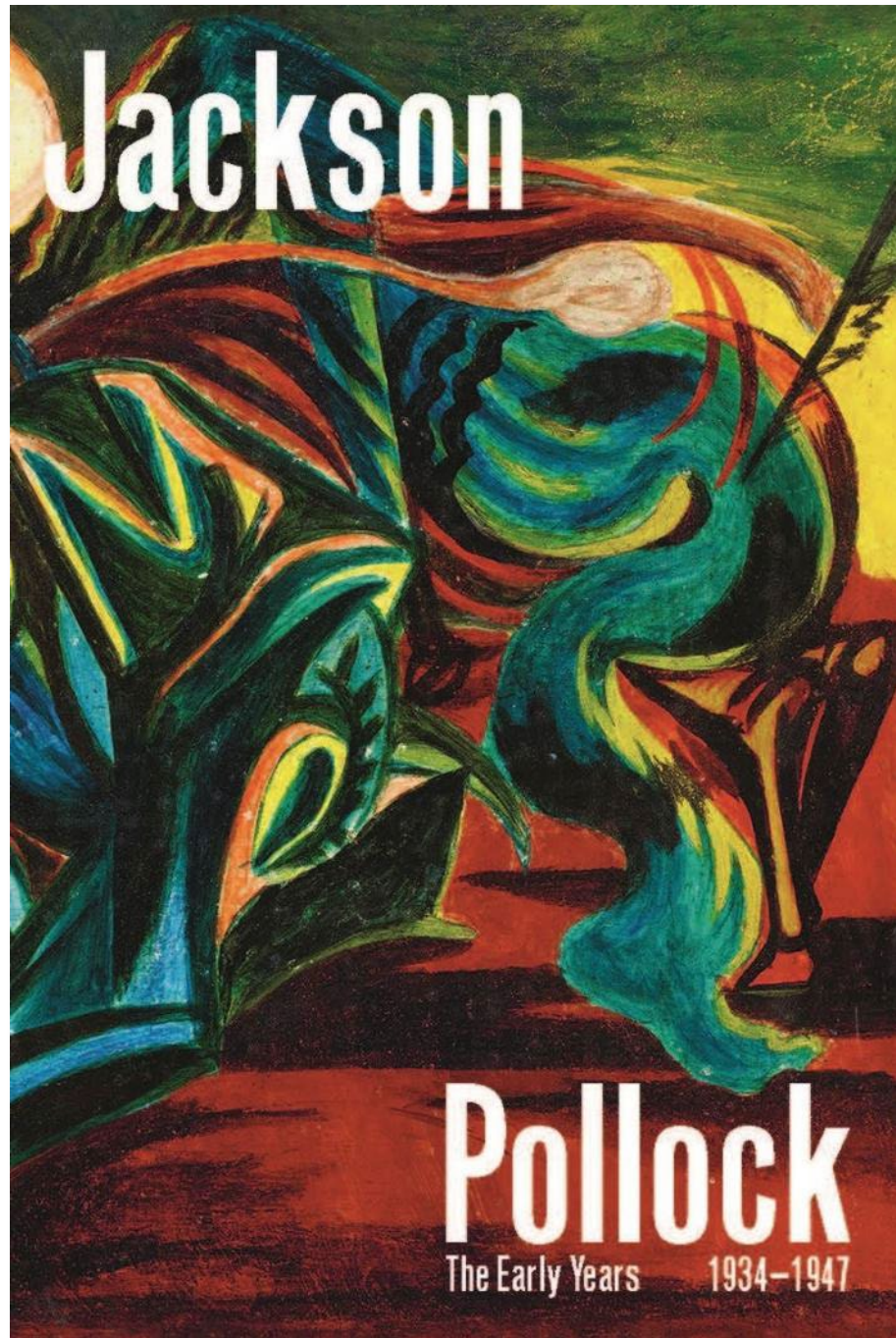
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Charles Cecil Pollock *Man at the Well*, 1930



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Charles Cecil Pollock *Empty Freight*, 1933



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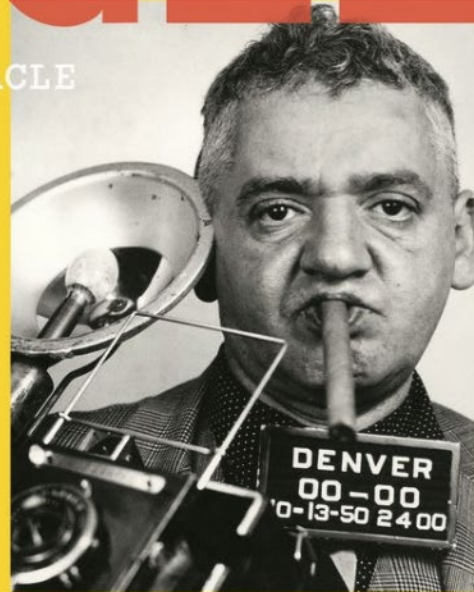
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WEEGEE

SOCIETY OF THE SPECTACLE

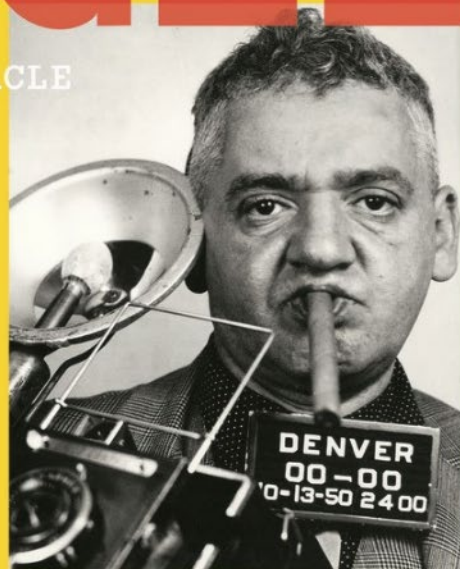


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WEEGEE

SOCIETY OF THE SPECTACLE



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Weegee

Society of the Spectacle

Clément Chéroux

Offering a new perspective on Weegee's oeuvre, *Weegee: The Society of the Spectacle* presents the photographer's iconic images beside lesser-known works.

- Captivating volume on the American photographer Arthur Fellig (1899–1968), better known by his pseudonym Weegee.
- Weegee was known for listening in on police radio and arriving and photographing the crime scenes before the police arrived.
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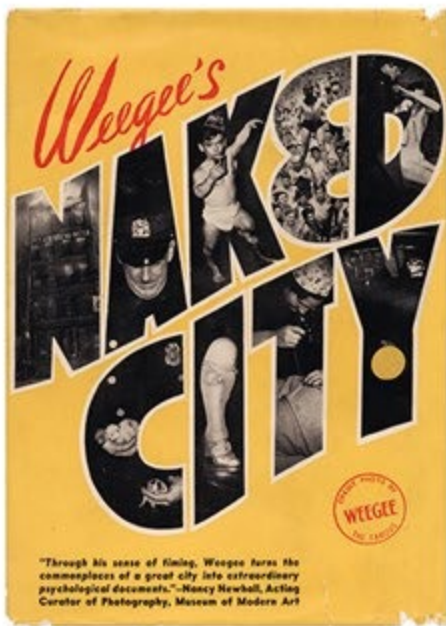
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donc bien qu'il y ait deux Weegee parfaitement irréconciliables. Tel le Janus bifrons de la mythologie romaine, il aurait une double personnalité, deux visages dont les regards ne se croisent jamais. Dans une interview de 1965, le photographe remarque d'ailleurs lui-même, en ayant recours à une référence culturelle résolument plus moderne : « Mon vrai nom est Arthur Fellig. Mais je ne le reconnais même pas moi-même quand je le vois. J'ai créé ce monstre, Weegee, et je n'arrive pas à m'en débarrasser. C'est un peu comme Dr Jekyll et Mr Hyde⁶. »

UNE PROPHÉTIE AUTORÉALISATRICE

Weegee est né Usher Fellig le 12 juin 1899 dans une famille juive de Zolotchiv, une petite ville de Galicie qui faisait alors partie de l'Empire austro-hongrois et se trouve aujourd'hui située dans l'Ouest de l'Ukraine⁷. À l'âge de 10 ans, il rejoint son père émigré aux États-Unis. Au bureau d'immigration d'Ellis Island, il devient Arthur Fellig. Installé à New York dans le quartier pauvre du Lower East Side, il quitte l'école à 14 ans et commence à travailler pour aider sa famille. Après avoir pratiqué différents métiers, il devient photographe ambulant. Il travaille ensuite chez les photographes Duckett & Adler, puis dans les laboratoires de l'agence ACME Newspictures. À partir de 1935, il se met à son compte en tant que photoreporter. Il commence à utiliser le pseudonyme de « Weegee » vers 1937 puis, vers 1941, à marquer l'arrière de ses tirages d'un tampon en forme de prophétie autoréalisatrice : « Weegee the Famous ». Pendant dix ans, branché sur la radio de la police, il photographie, principalement la nuit, les crimes, arrestations, incendies, accidents et autres faits divers. En 1945, il réunit ses meilleures photographies dans un livre intitulé *Naked City* (« La Ville nue », fig. 1) qui rencontre un réel succès d'estime et en librairie. Weegee commence alors à devenir effectivement célèbre. C'est à ce moment-là qu'il décide de mettre un terme à cette activité de papillon de nuit chasseur de scoops. Au printemps 1948, il part s'installer à Hollywood où il travaille pour l'industrie cinématographique en tant que conseiller technique et parfois aussi comme acteur. Il photographie la fête permanente et développe diverses techniques de trucages photographiques avec lesquels il caricature les célébrités. En décembre 1951, après quatre ans sur la côte Ouest, il est de retour à New York, mais ne renoue pas pour autant avec son ancienne pratique. Jusqu'à sa mort, le 26 décembre 1968, la plus grande part de son activité consiste à profiter de sa notoriété pour publier d'autres livres, faire des tournées de conférences et diffuser largement ses photo-caricatures dans la presse. Ce rapide examen biographique révèle une cassure au milieu des années 1940, entre la publication de *Naked City* et le départ à Hollywood. Mais rien n'explique cependant pourquoi cette rupture a donné lieu à une telle disjonction dans la production photographique de Weegee.



"Through his sense of timing, Weegee turns the commonplace of a great city into extraordinary psychological documents." - Henry Newton, Acting Curator of Photography, Museum of Modern Art

Fig. 1 Weegee, *Naked City*, New York, Essential Books, 1945, couverture.

CHANGEMENT D'AIR OU D'ÈRE ?

Il y a plusieurs manières d'expliquer la différence entre le premier et le second Weegee. Dans son autobiographie, publiée en 1961, le photographe raconte être parti à Hollywood pour échapper à l'environnement morbide dans lequel il évoluait depuis près d'une décennie. « J'en avais assez des meurtres. [...] J'en avais assez des gangsters qui gisaient morts, leurs tripes éparpillées dans le caniveau, des femmes qui pleuraient dans les incendies des immeubles d'habitation, des accidents de voiture⁸. » Après avoir photographié tant d'horreurs, et tandis qu'il approchait de la cinquantaine, il méritait bien sa retraite anticipée en Californie. Une autre manière d'expliquer la grande dissimilitude entre les deux Weegee est d'envisager que ce n'est pas tant lui, mais bien plutôt la société nord-américaine qui évolue alors profondément. En 1945, les États-Unis changent en effet d'ère. L'époque qui s'achève avec la présidence de Franklin D. Roosevelt (de 1933 à 1945) est très différente de celle qui s'ouvre avec la mandature de Harry S. Truman (de 1945 à 1953). L'idée que le pays se fait alors de lui-même se transforme radicalement. Il sort d'une longue spirale de morosité marquée par la prohibition, la crise de 1929, la Grande Dépression puis la guerre mondiale, pour entrer dans l'euphorie béate de la société de consommation. Dans une interview de l'été 1944, Weegee constate lui-même que la situation, mais aussi la presse elle-même, est en train de changer : « La période des accidents de voiture, des incendies et des guerres de gangs est révolue⁹. » Son activité s'en trouve sensiblement impactée et commence à décliner. Son départ à Hollywood est sans doute aussi une manière de renouveler les sujets de sa photographie afin de s'adapter à l'esprit du nouvel *American way of life* (« mode de vie à l'américaine »). Le présent essai fait l'hypothèse que la très grande différence entre le Weegee des débuts et celui de l'après-guerre s'explique autant par une évolution du contexte historique – et la volonté d'en rendre compte – que par le simple désir opportuniste de changer de vie. Malgré d'apparentes disparités dans l'œuvre du photographe, celle-ci sera donc, dans les lignes qui suivent, moins envisagée en termes de *rupture* que de *continuité*. Il y a dans la carrière de Weegee une forme de cohérence qu'il s'agit ici de mettre au jour.

EMPATHIE DE CLASSE

Pour saisir la logique de l'œuvre de Weegee dans son intégralité, il faut commencer par s'interroger sur l'environnement intellectuel et politique dans lequel le photographe évolue. Lui-même issu d'une famille d'immigrés juifs ayant connu la misère en arrivant aux États-Unis, il exprime, à travers ses images, une réelle empathie à l'égard des plus démunis. Il photographie les petits métiers, les sans-abri et les travailleurs de la nuit. Il dénonce la ségrégation et le racisme dont sont quotidiennement victimes les Asiatiques ou les Africains-Américains. Il documente également les stratagèmes grâce auxquels ceux qui n'ont pas les moyens de prendre des vacances s'accommodent de la chaleur brûlante de l'été new-yorkais : en transformant les bouches d'incendie en fontaines improvisées, en profitant en masse des plages de Coney Island (voir p. 120-121) ou en évitant la torpeur des taudis en dormant sur les escaliers de secours (voir p. 68-69). Comme l'a bien remarqué Lucy Sante, « les questions de classe constituent un pourcentage écrasant des photographies de Weegee¹⁰ ». À New York, le photographe a certes des accointances avec la police, sans laquelle il ne pourrait travailler ; mais il fréquente aussi beaucoup les milieux de gauche. Il est très proche de la Photo League, ce groupe de photographes indépendants qui croient fermement en l'émancipation par l'image et militent pour la justice sociale¹¹. Selon Christopher Bonanos, Weegee adhère à l'association en 1941, l'année même où ses photographies sont présentées dans la galerie de la League à travers deux expositions



Fig. 2 Henri Cartier-Bresson, Couronnement du roi George VI, Londres, 12 mai 1937.

théâtre que les New-Yorkais observent depuis une position surplombante et une distance qui, dans le vocabulaire des salles de spectacle, correspondent à un siège de balcon. C'est parce qu'il a régulièrement recours à une stratégie visuelle de distanciation que le premier Weegee est éminemment politique.

L'ŒIL ÉLASTIQUE

À Hollywood, Weegee continue régulièrement à photographier les spectateurs. Lors des premières, il est particulièrement attiré par les chasseurs d'autographes dont les expressions passionnées montrent, selon lui, beaucoup plus d'émotions qu'il n'est possible d'en voir à l'écran sur le visage des acteurs. Durant sa période californienne, il est cependant moins intéressé par le *peuple* que par les *peoples* : acteurs, chanteurs, présentateurs, mondains, politiciens, etc. Son regard sur les personnalités publiques est rarement à leur avantage ; elles sont le plus souvent montrées de dos, derrière un énorme micro, dans une situation embarrassante, la bouche pleine ou grimaçante, lorsqu'elles ne sont pas déformées *a posteriori*. Rien de commun avec les portraits flatteurs et glamour qui proposent alors les photographes de studio. Il faut rappeler ici que Weegee maîtrise parfaitement la technique photographique, à la prise de vue comme au tirage. Il fait preuve de virtuosité dans l'utilisation du flash et de l'infrarouge. Il a travaillé pendant dix ans dans la chambre noire de l'agence ACME et connaît par conséquent tous les trucs de laboratoire. Il racontera en 1964 qu'il a commencé à utiliser ces trucs lorsqu'il travaillait pour la presse, en permanence branché sur le canal de la police, et cherchait « une échappatoire au monde de la réalité la plus crue²⁶ ». Ses premiers portraits truqués représentent les visiteurs du vernissage d'une exposition Stuart Davis au MoMA. Déformés comme si les personnes étaient vues dans un miroir de foire, ils sont publiés en avril 1947, un an avant son départ sur la côte Ouest (voir p. 114)²⁶. Mais c'est à Hollywood, tandis qu'il participe à plusieurs films en tant que spécialiste des effets spéciaux, qu'il prend vraiment le temps d'expérimenter et de développer tout un répertoire de manipulations photographiques. Il utilise des miroirs, des prismes, des feuilles de

plastique, des verres texturés ou des films tramés. Il a recours à un kaléidoscope, au photomontage et à l'exposition multiple. Il développe alors un large éventail de trucs hétéroclites qu'il réunit sous l'appellation générique d'*elastic lens*²⁷ (« objectif élastique ») et qu'il utilisera pendant les deux décennies suivantes pour photo-caricaturer tous ceux qu'il rencontre (voir p. 137-145).

LA TRADITION DES RÉCRÉATIONS

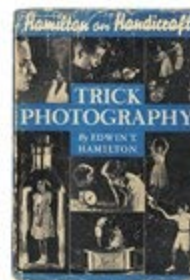
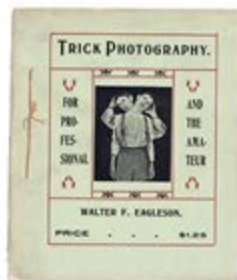
Weegee a souvent affirmé qu'il était le seul et le premier à proposer ces trucages. « Personne n'avait jamais réalisé auparavant des photo-caricatures comme les miennes²⁸ », explique-t-il dans son autobiographie avec une immodestie à peu près équivalente à sa méconnaissance de l'histoire de la photographie. Sa pratique s'inscrit en fait dans une tradition qui voit le jour dans les cercles de photographes amateurs de la fin du XIX^e siècle sous le nom de « récréations photographiques²⁹ ». Les revues spécialisées sont alors pleines d'articles destinés à amuser astucieusement les débutants avec de petits jeux consistant le plus souvent à manipuler le portrait d'un proche. Au moment où Weegee opère, une dizaine de manuels de photographie récréative ont été publiés en anglais (fig. 3)³⁰. En 1937, le *Photographic Amusements* de Walter E. Woodbury, publié pour la première fois en 1896, en est déjà à sa 11^e édition revue et augmentée. Weegee reprend ces trucs, connus de tous les photographes, et les applique à l'exubérance hollywoodienne. Il continuera à exploiter ce filon à son retour à New York et jusqu'à la fin de sa vie. Outre ses deux livres de trucages, il est à ce jour possible de dénombrer plus d'une cinquantaine d'articles agrémentés de ses manipulations publiés, aux États-Unis comme à l'étranger, entre 1947 et 1968³¹. Dans son travail pour la presse, le portrait-charge est bel et bien venu se substituer au fait divers. Dans l'œil élastique de Weegee, le beau visage de Marilyn Monroe se transforme en masque de chauve-souris (voir p. 137). John F. Kennedy semble soudainement atteint d'une macrocéphalie (voir p. 154-155). Et Nikita Khrouchtchev se trouve démultiplié comme s'il était observé dans une boule à facettes (voir p. 157). Certaines de ces images ressemblent à des tests de Rorschach, ces taches d'encre organisées symétriquement autour d'un axe médian. Weegee atomise les visages. Ses exagérations ne connaissent pas de limites. Il transforme des premiers prix de beauté en monstres de foire. Il débite du *freak* en série. À une journaliste, il explique qu'il a peu d'affection pour ce monde des célébrités³². Comme le note son ami Stettner, « il utilis[e] sa nouvelle technique pour se moquer de l'establishment³³ ». Alors qu'il est lui-même enfin devenu *famous*, Weegee a désormais recours à la photographie pour critiquer le *star system*.

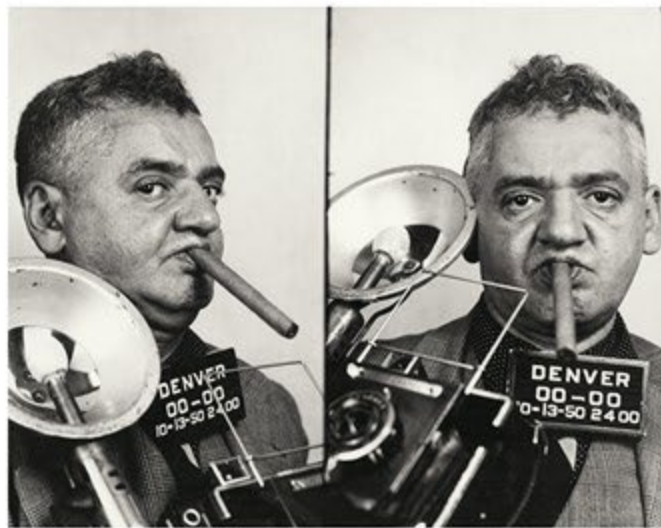
Fig. 3 Walter F. Eagleson, *Trick Photography, or Twenty-Four Interesting Experiments with the Camera, the Dark Room and Mounting*, Winterset, s. n., 1902, couverture.

Richard Penlake, *Trick Photography : a Handbook Describing All the Most Mysterious Photographic Tricks*, seconde édition, Londres, Marshall, Brookes & Chalkley, 1906, couverture.

Edwin T. Hamilton, *Trick Photography*, New York, Dodd, Mead & Co., 1938, couverture.

Edwin Smith, *All the Photo-Tricks, septième impression*, Londres / New York, The Focal Press, 1959, couverture.





Weegee, *Self-Portrait with Speed Graphic Camera*
[Autoportrait avec un appareil Speed Graphic], 13 octobre 1950



Weegee, *Self-Portrait* [Autoportrait], 5 octobre 1950



Weegee, *Boy Sleeping in a Movie Theatre* [Petit garçon endormi dans une salle de cinéma], New York, vers 1945



Weegee, *Boy with Lollipop at the Movie* [Petit garçon avec une sucette devant un film], New York, vers 1945

DANS LA COMPAGNIE DES FOULES

« Et voici Coney Island, un dimanche après-midi tranquille. [...] La foule atteint souvent le MILLION, et personne ne s'en rend compte. » Sur une plage de Brooklyn, à Times Square ou au cœur de Chinatown pour célébrer la victoire sur le nazisme, Weegee n'a jamais manqué une occasion de photographier les foules. Par-delà « l'ornement de la masse », théorisé quelques années auparavant par Siegfried Kracauer, il est fasciné par la manière dont le peuple se constitue en image.



« Yesterday at Coney Island... Temperature 89... They Came Early, Stayed Late » [Hier à Coney Island. 31 °C. Ils sont arrivés tôt et restés tard], *PW Daily*, 22 juillet 1940, p. 16-17 (photographie de Weegee)



Weegee, *Afternoon Crowd at Coney Island* [Après-midi bondé à Coney Island], 21 juillet 1940

PHOTO-CARICATURES

« J'en avais assez des gangsters qui gisaient morts, leurs tripes éparpillées dans le caniveau, des femmes qui pleuraient dans les incendies des immeubles d'habitation, des accidents de voiture. [...] Je suis parti pour Hollywood. » Dans la Cité des Anges, Weegee ne se contente pas de photographier les célébrités qu'il rencontre : il s'amuse à les caricaturer avec ce qu'il appelle son « objectif élastique ». Désormais, il se moque du *star system*.



Weegee, Marilyn Monroe, *Distortion* [Distorsion], vers 1955



Weegee

How your TV heroes look to Weegee's magic camera



GEORGE GOBEL

The marvelous innocence of TV's brightest young comic is beautifully captured in this rendition. It's the way Van Gogh, or a 6-year-old, might draw Gobel.

EUGENIE BALL

From time immemorial, man has sought the secret of life in a woman's face. This fine thought has nothing to do with Packer-Lips, the female clown on your right.

Color by MIKE LAMBLIE



ARTHUR GODFREY

What portrait ever caught so aptly the Master's multifaceted grin, or overpowering ease? All that's missing is the voice, with its infinite intimations of coyness.



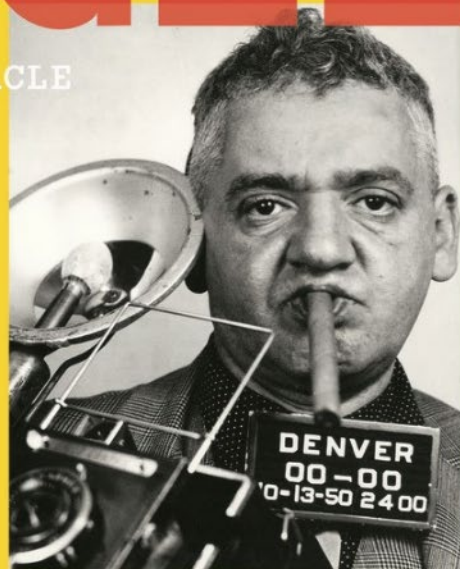
GROUCHO MARX

After studying this portrait for hours, we concluded that someone ought to make Bette Midler make exactly like this. It sort of symbolizes "Grouchoism." continued



WEEGEE

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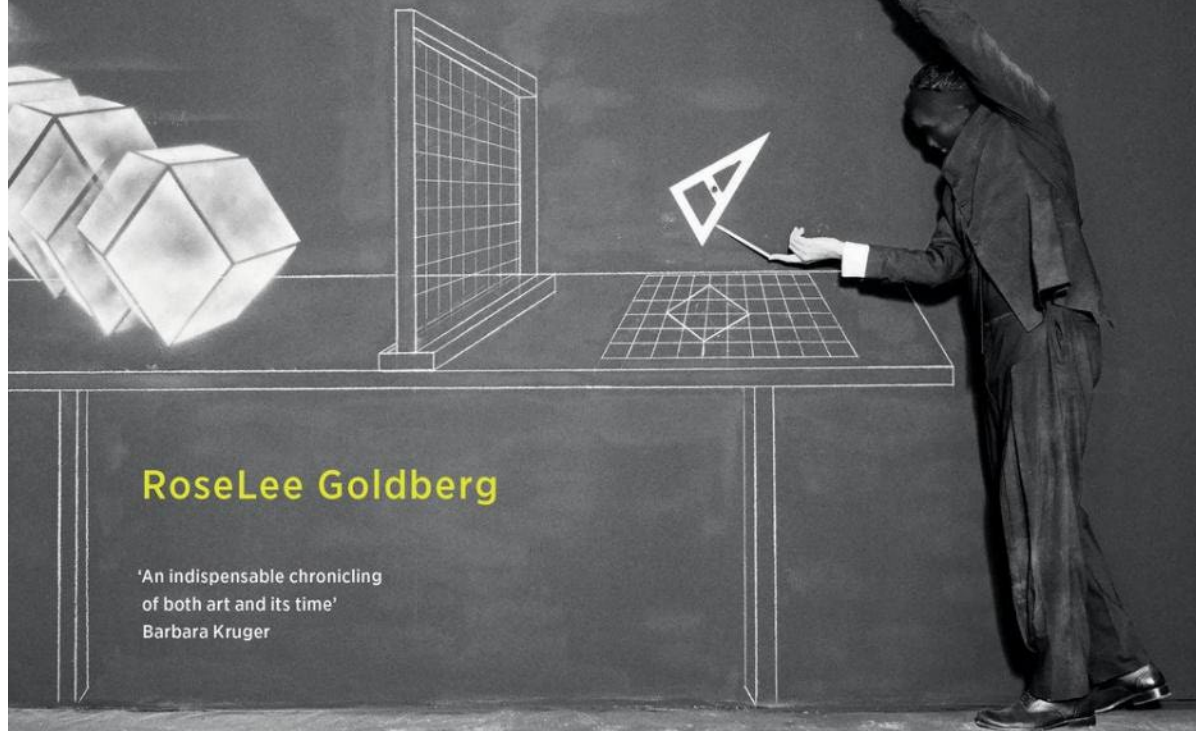
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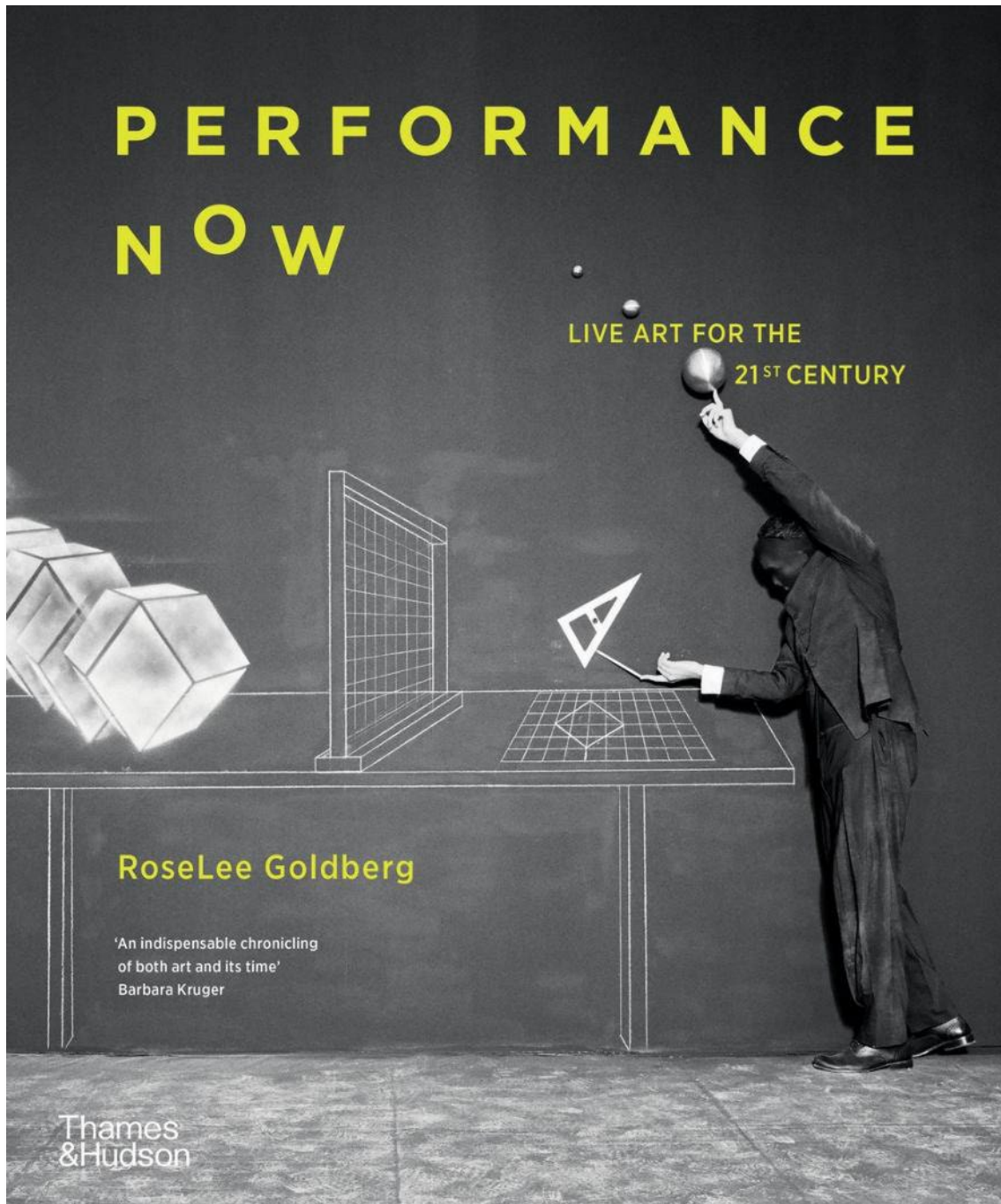
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LAURIE SIMMONS
The Music of Regret, 2009.
 Film stills. Art III commission with Salon 94 for
 Performa 09, New York.

A mini-musical presented in three acts, *The Music of Regret* is in many ways an extension of Laurie Simmons' canonical photographic work, where dolls, collectors' miniatures and children's toys become the unlikely protagonists of desperate domestic scenes recalling the family life and catalogue images of the 1960s. Simmons' first foray into moving image work, shot in 35mm film and spanning 40 minutes, *The Music of Regret* brings her small-scale props to human proportions, presenting life-sized puppets and dummies – an overgrown toy gun, a doll's house, a pocket watch – that share in very human expressions of family conflict, lost romance and the longing to be noticed.



ELAINE STURTEVANT
Spinoza in Las Vegas, 2009.
 Performed as part of UBS Openings: Saturday Live,
 Tate Modern, London.

The first theatre piece by American artist Elaine Sturtevant, *Spinoza in Las Vegas* presents the unlikely adventures of 17th-century Dutch rationalist philosopher Baruch Spinoza as a character radically displaced in the postmodern landscape of today. Known for his writings positing that true perfection is found only in reality, Spinoza, played by Sturtevant, finds himself in the highly commercial and artificial reality of Las Vegas, where hotels and attractions fantastically simulate places and environments from the pyramids in Luxor to Classical Rome. Sturtevant, recognized since the mid-1960s for her appropriative art, comments here on the nature of authorship, questioning the truth of reality and the invention of its replica.





CHRISTIAN TOMASZEWSKI & JOANNA MALINOWSKA
Mother Earth Sister Moon, 2009.
Commission for Performa 09, Chashama 679, New York.
Photo by Paula Court.

Tracing the visual legacy of the 1960s Space Race throughout the former Communist bloc, Polish artist Christian Tomaszewski, in collaboration with Joanna Malinowska, presents a Soviet vision of the future – a speculative image of Russia's Cold War aspirations. Brought to life in a futurist fashion show where models wear avant-garde designs inspired by the unique aesthetics of Eastern European science fiction and the Soviet space programme, the work unfolds inside a cosmonaut suit of absurd proportions, lending its belly as a runway.



FRANCIS ALYS
The Green Line, 2004.
Film still, Jerusalem.

Trained as an architect and urbanist in his native Belgium, Mexico City-based Alys creates performances that frequently involve walks through cities. In *The Leak*, which took place in São Paulo in 1999, he dripped blue paint from a can wherever he walked in the neighbourhood around his gallery. In 2004, he re-enacted this performance in Jerusalem with a leaking can of green paint, following the Green Line that runs through the city, and that was established in 1948 as a temporary armistice agreement between Israel and Jordan. 'Sometimes Doing Something Poetic Can Become Political, and Sometimes Doing Something Political Can Become Poetic' was the title of an exhibition of this work that included a film made of the walk, drawings and maps of the Green Line, and video interviews with people responding to Alys' walk as he made his way through a divided Jerusalem. For Alys, the question as to whether a poetic act can have political impact or vice versa remains.

1
TENCHING HSIEH
One Year Performance (Cage Piece), 1978-79.
Tribeca, New York.

Tenching Hsieh's *One Year Performance* was a series of five durational performances, each lasting one year, that took place between 1978 and 1984. In these, art and life converge in self-imposed situations where the artist lives and is shaped by the decisions of his art-making. He spent one year locked in a cage, another punching a time clock hourly, the next never going indoors, another tied to someone else without ever touching them, and the last without making art, seeing art, reading or speaking about art or setting foot in a museum or gallery. The works were exercises in extremes of duration and struggle, tedium and discipline, reflexively commenting on performance as itself a boundary between our everyday actions and artificial behaviour. In 2009 the cage was rebuilt and the punch clock and films reinstalled as the series was exhibited at the Museum of Modern Art, reinstating the artist and helping to bolster an interest in the reconstruction of performance as a critical form of historical reference.



RALPH LEMON

Untitled, 2010.

Archival pigment print from original film.
Little Yazoo, Mississippi.

The work of Ralph Lemon – equal parts dancer, choreographer, writer and visual artist – uses both personal memoir and collective history to construct an anthropology of racism in the United States. Whether performing 'counter-memorials' at lynching sites or dancing with relatives of early blues musicians, Lemon creates work that articulates the high stakes of embodied political relations. These prints from an ongoing project were first included in an exhibition that explored a close friendship and collaboration between the artist and Little Yazoo resident Walter Carter. The images are a seamless component of Lemon's choreographic imagination.



MARIE COOL

FABIO BALDUCCI

Untitled (Prayers), 1999–2007.

Clocktower Gallery as part of Performa 07,
New York.
Photo by Paula Court.

French choreographer Marie Cool and Italian visual artist Fabio Balducci have been combining their respective disciplines since 1999 to create slow and sometimes repetitive actions with industry-standard objects from everyday working life. A4 sheets of paper, scotch tape, cotton thread and other standard office equipment evoke both administrative operations and economic structures, while slow-motion gestures imply a desire to optimize work processes. Cool, the sole performer of the duo, presents these highly conceptual actions either alone or in groups of a dozen or so, creating quieter 'dramas with a figure' that focus the viewer's eye on the smallest gestural details, building an unusual visual memory bank of imagery over time.





CHRISTIAN RIZZO
b.c., janvier 1145, 2007.
 Commission for Festival Montpellier Danse.
Chai du Ternal, Fontainebleau.

With characteristic minimalist motions and stripped set design, choreographer, fashion designer, rock musician and former opera director Christian Rizzo performed in and produced *b.c., janvier 1145* – an eerie, tense piece – with French dancer Julie Guibert. In a white-walled room, objects hang from the ceiling, silhouetted and unsettlingly corporeal – fixating, dripping forms. In stiletto heels Guibert moves around them in repetitive, angular motions as though her limbs are flattened, her body's contained forms referencing the 16th-century Cellini sculpture, *The Nymph of Fontainebleau*. Behind her, Rizzo wanders the space in a bizarre rabbit mask, slowly wheeling objects off stage. Beating, haunting instrumentals by Gerome Nox suggested conflict, as suspense mounts between audience, dancer and voyeur. Tension grows yet there is no climax: the room empties leaving only Guibert onstage. The lights dim and leave her in blackness.



FLUCT
Upward Facing Control Table Tops, 2017.
 Performa with Studio 54, Lever House, New York.
 Photos by Paula Court.

Interrogating gender expression and bodily form through physically intense, fluid performances drawing on elements of techno music, the collaborative duo Fluct staged this one-night, dynamic conversation between movement and visual art. In a glass-walled, midtown skyscraper, eighteen dancers perform throughout the building's sterile office space – each floor is filled with sculptures, furniture and installations that the dancers play with, touch and straddle. Through raw, aggressive, sculptural motions – lifting and bending one another, marching across the cement rooms – the dancers command the gallery, disrupting any separation between art and live human form.



GOB SQUAD

Western Society, 2010.
Promotional image, Hebbel am Ufer, Berlin.

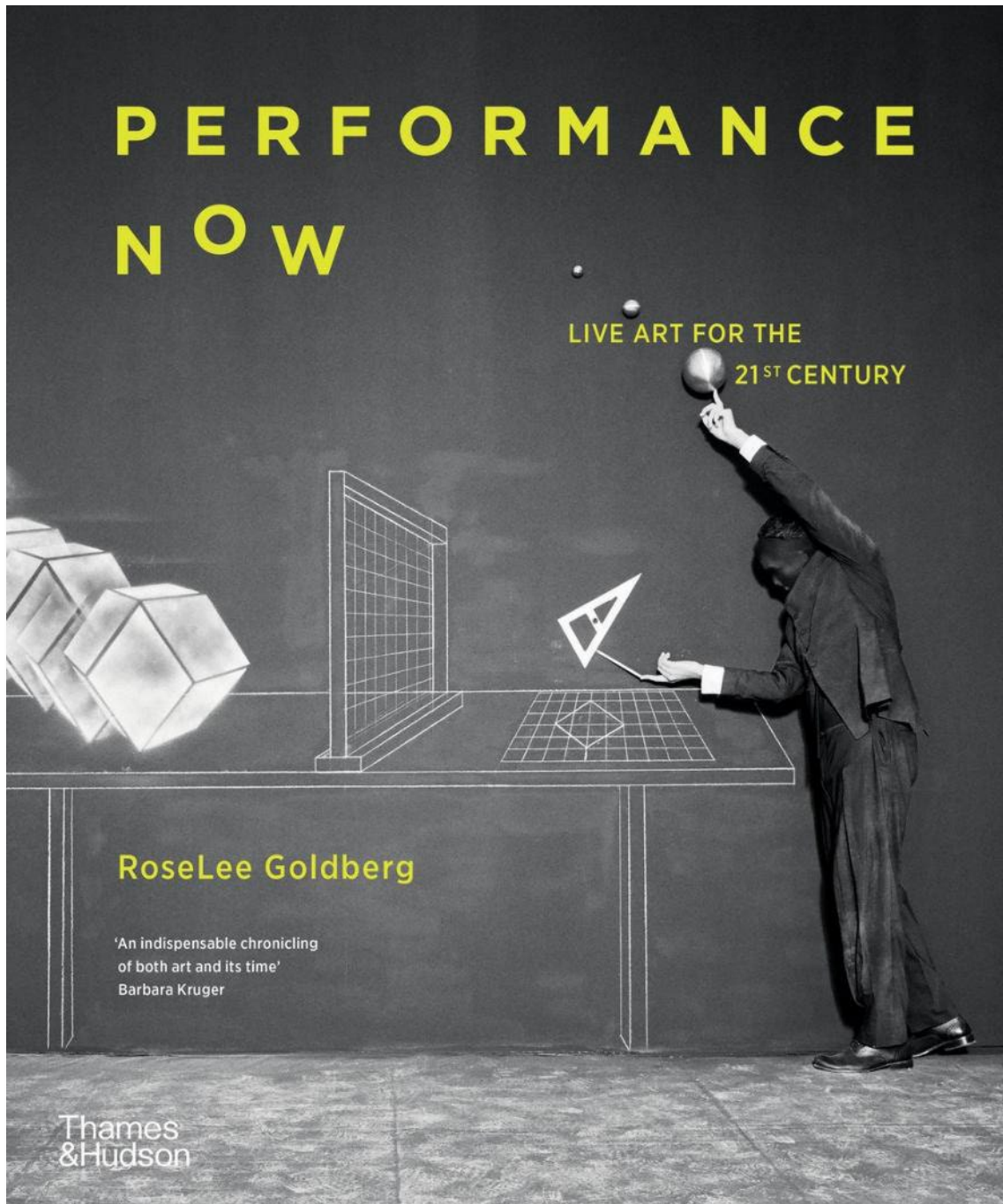
Seizing chaotic, lively performances that draw inspiration from pop cultural artefacts, the artist collective Gob Squad produced this abundant, exuberant study of perception in the digital age. In gold lamé outfits and bleached, faux-California blonde wigs the actors assemble around a mundane brown couch, recreating an obscure, homemade YouTube video of a family gathering. A moveable screen splits actors and live audience as the action is live-streamed to a second set of viewers. As the scene progresses the performance shifts between the playful and the critical. Actors ask each other intimate, provocative 'either-or' questions, and use the family scene to discuss their own personal, difficult relationships as the play simultaneously satirizes, mocks and expands the domestic space.



DAVID LEVINE

Habit, 2012.
Installation view, Essex Street Market, New York.
Photo by Julieta Cerrantes.

Blending the traditions of durational performance art and theatrical production, David Levine's voyeuristic 90-minute play was performed by three actors continuously for 8 hours a day over one week. Like an installation in an art gallery, *Habit* was staged in the cavernous space of the former Essex Street Market in a four-walled, fully furnished and functional American ranch house (stocked refrigerator, working stove, plumbing, running water), where audience members could peer through open windows or move around as they pleased. Although the language never changes, the actors improvise the staging to suit their needs – when they're hungry, they cook; when they're dirty, they wash. *Habit* fuses conventional theatre, reality TV and visual arts performance, short-circuiting our assumptions about spectatorship, performance, routine, reality and realism.



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003



AITCH

006



007

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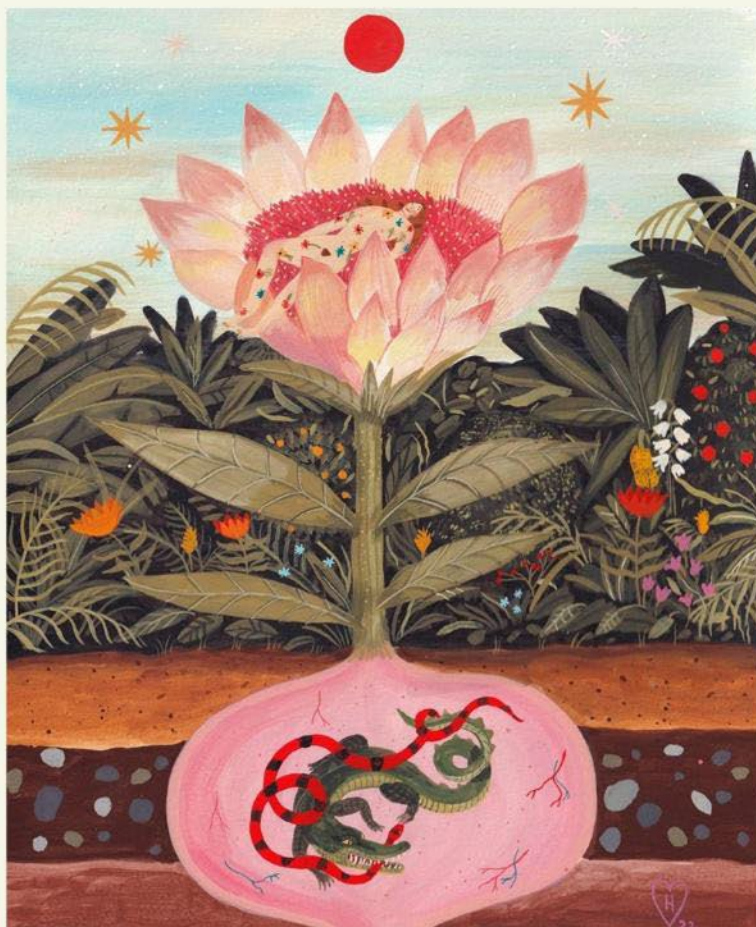
ARON JOHN DUBOIS

008

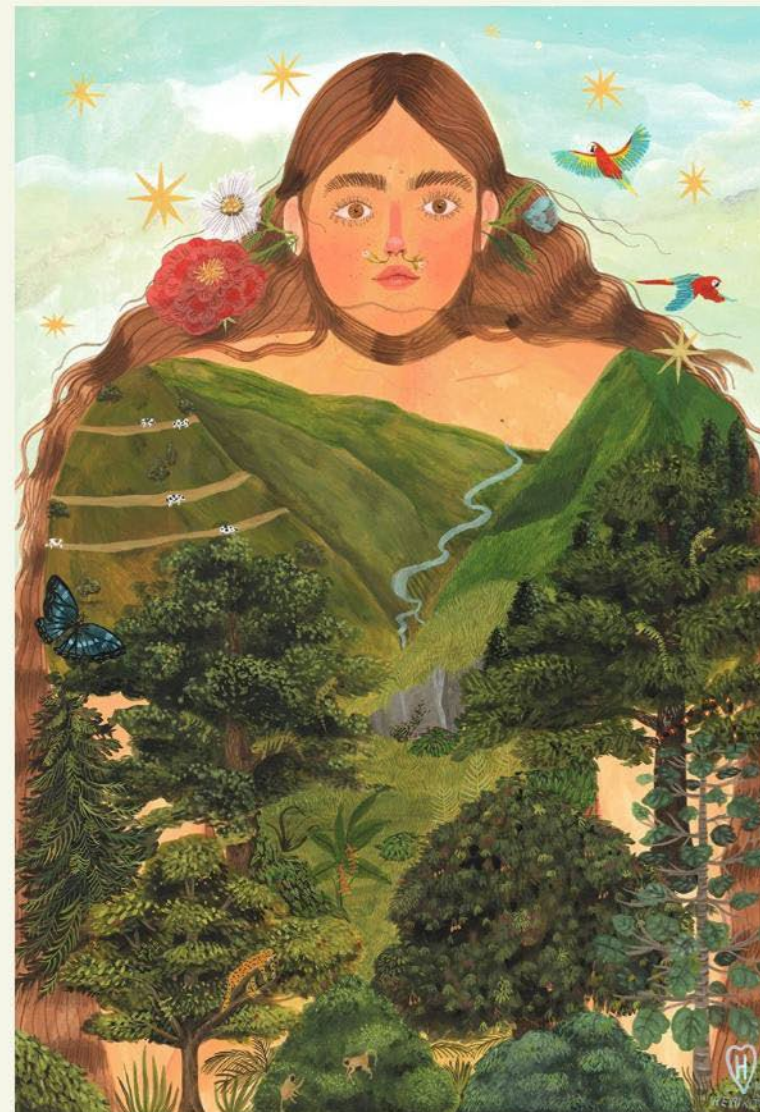


009

VOLCANO GIRL ⁽¹⁾ MAGICAL CREATURES ^(R)



HERIKITA



VOLCANO GIRL ⁽¹⁾ MAGICAL CREATURES ^(R)



RITHIKA MERCHANT

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017

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012



013

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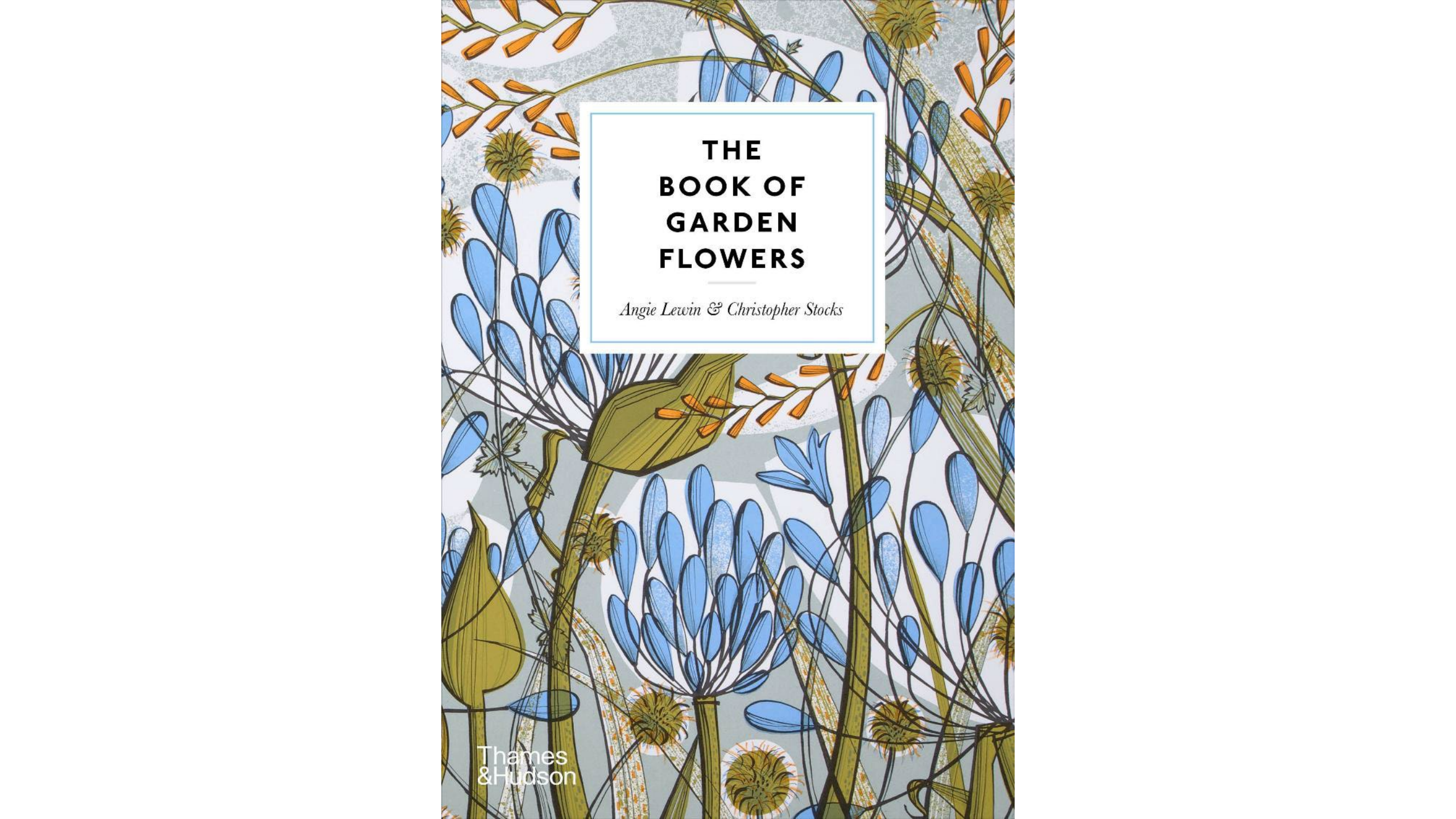
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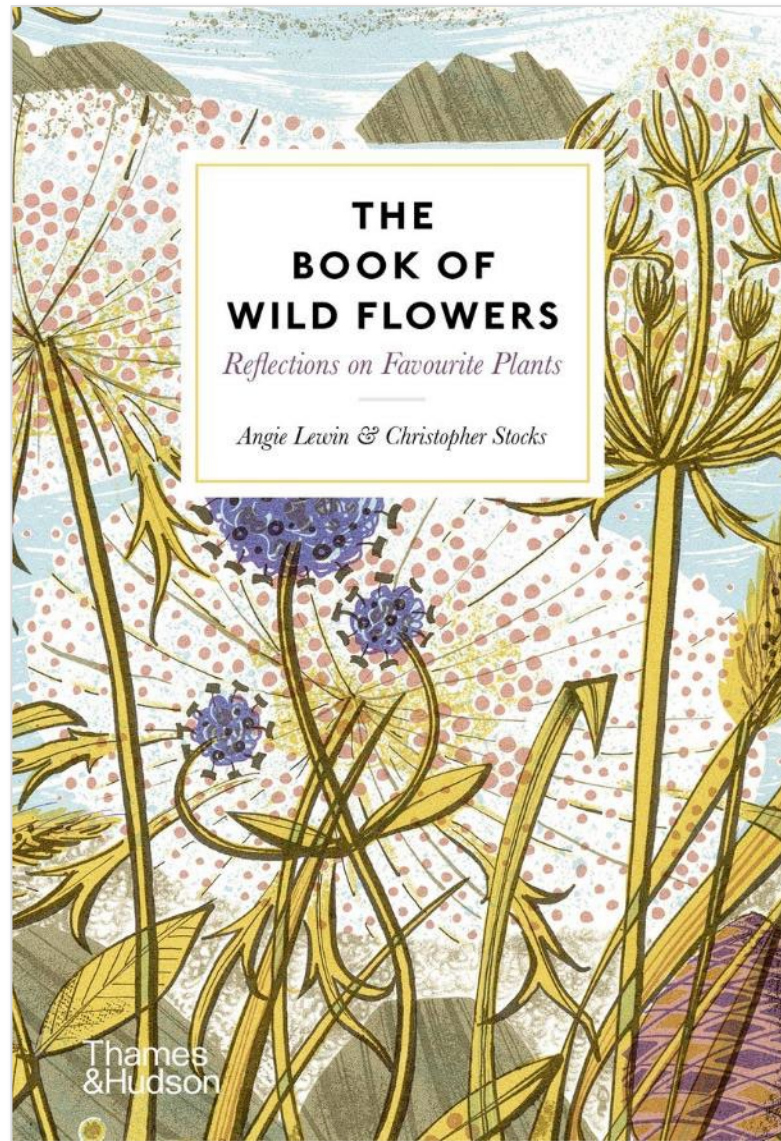
The background of the book cover is a detailed botanical illustration. It features various plant species, including tall stems with clusters of blue, teardrop-shaped leaves, and other plants with orange, elongated seed pods or flower buds. The style is reminiscent of early 20th-century botanical art, with fine lines and a muted color palette of blues, greens, and oranges against a light grey background.

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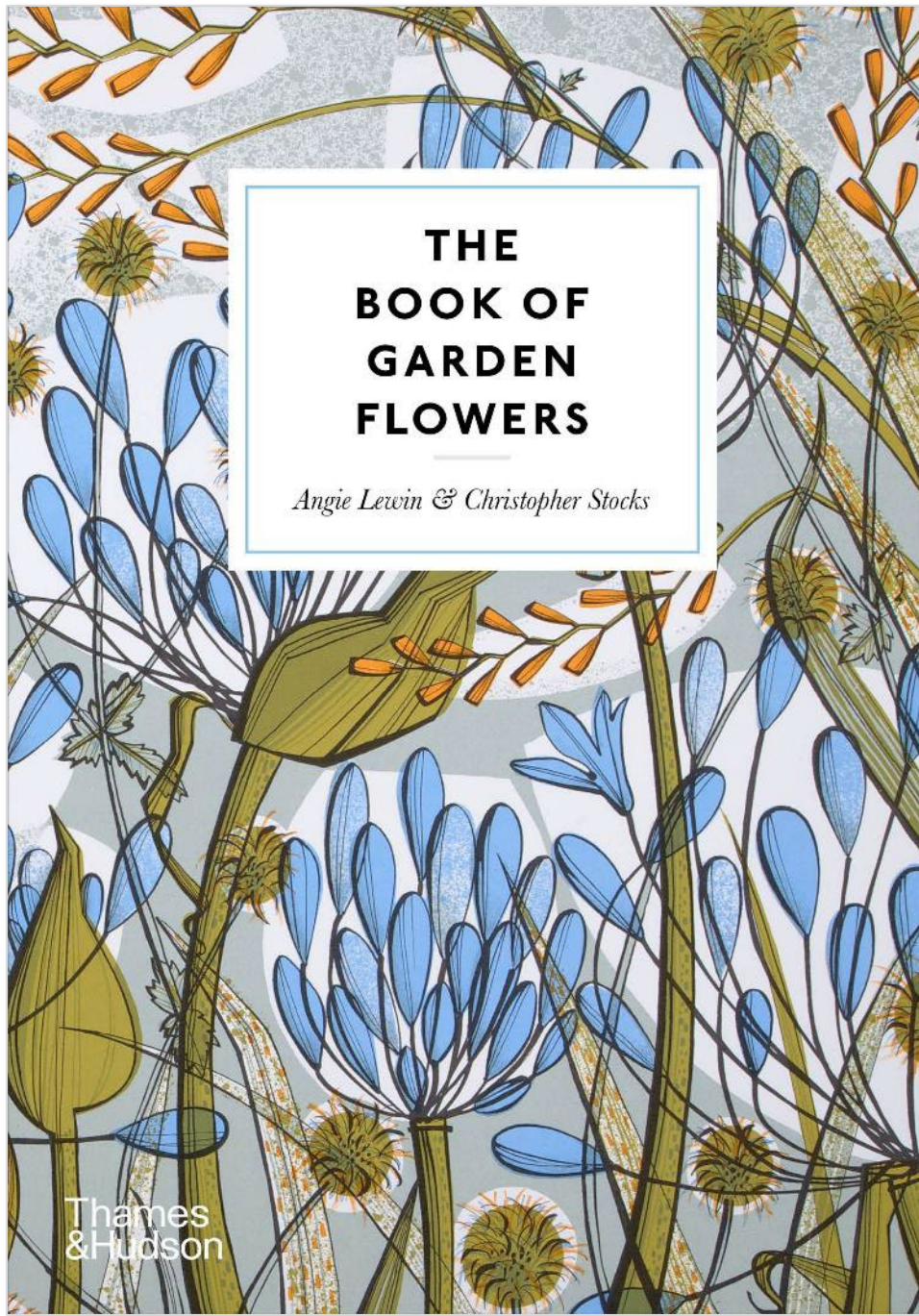
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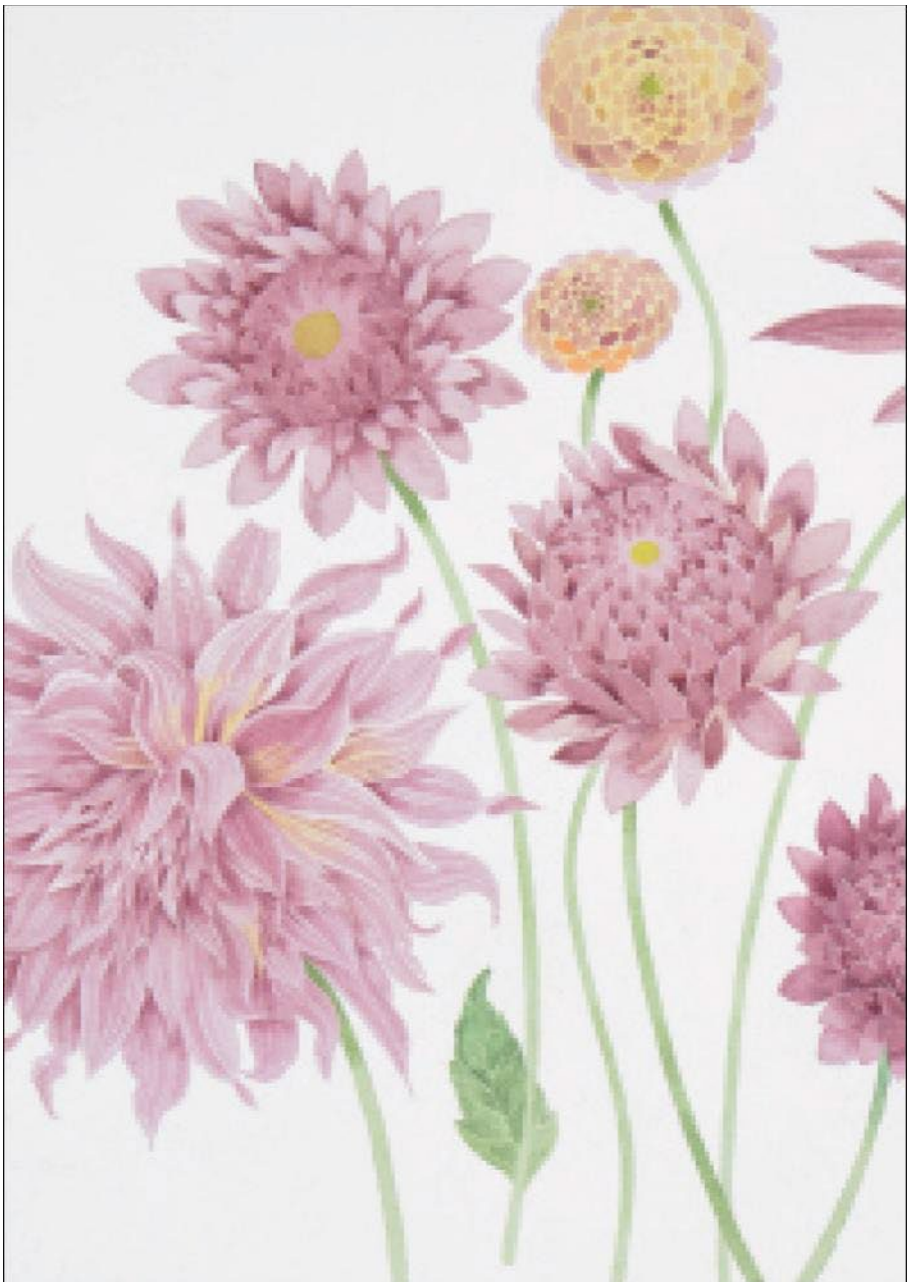
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Frontispiece: *November, Last of the Dahlias* (detail)
Watercolour, 2022

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FOREWORD

A GROWING INSPIRATION

ANGIE LEWIN

My very earliest memories are of a garden. I believe I could sketch it even now: the sunken lawn surrounded by a low stone wall covered with succulents and candytuft, the rhubarb patch and rows of raspberries and gooseberries. There was a greenhouse full of tomatoes with their musty smell, and beds of rosebushes and dahlias edged with colourful bedding plants that my father would grow from seed or buy from the colour supplement of his Sunday newspaper. I spent much of my time there as a small child, making daisy chains, twirling buttercups and weaving grass stalks. When I was older, I would make drawings of the rows of broccoli and cabbages in the vegetable plot, and use the lawn to construct sculptures out of branches and found objects from the old sheds and greenhouse.

Sketch for *Autumn Garden, Norfolk* screenprint
Mixed media, 2013



Dahlias in a Striped Cup
Watercolour, 2022

Page 16: *Dahlia sketch*
Watercolour and pencil, 2019

INTRODUCTION

THE WORLD IN YOUR GARDEN

CHRISTOPHER STOCKS

My garden may be small, but it contains almost the entire world. Looking out from my kitchen, I can see plants from Chile, Ethiopia, Korea, Turkey, Greece and Georgia, Portugal and Peru, Majorca and Mexico, China and the USA, not to mention Corsica and Japan, Serbia, Siberia, South Africa and the Canary Islands. This astonishing range makes it sound as though my garden is packed with rare and exotic specimens, but you might be surprised to learn how many of the flowers we take for granted come from the far corners of the globe. Nasturtiums originate in the mountains of Peru. Pelargoniums come from South Africa, as do most species of gladiolus and agapanthus. Camellias hail from China and Japan, as do daylilies, Japanese anemones, and the ancestors of many of our finest roses and peonies. Busy lizzies can be found growing wild in Kenya and Mozambique, while dahlias come from the forests of Guatemala and Mexico.



2

PELARGONIUMS

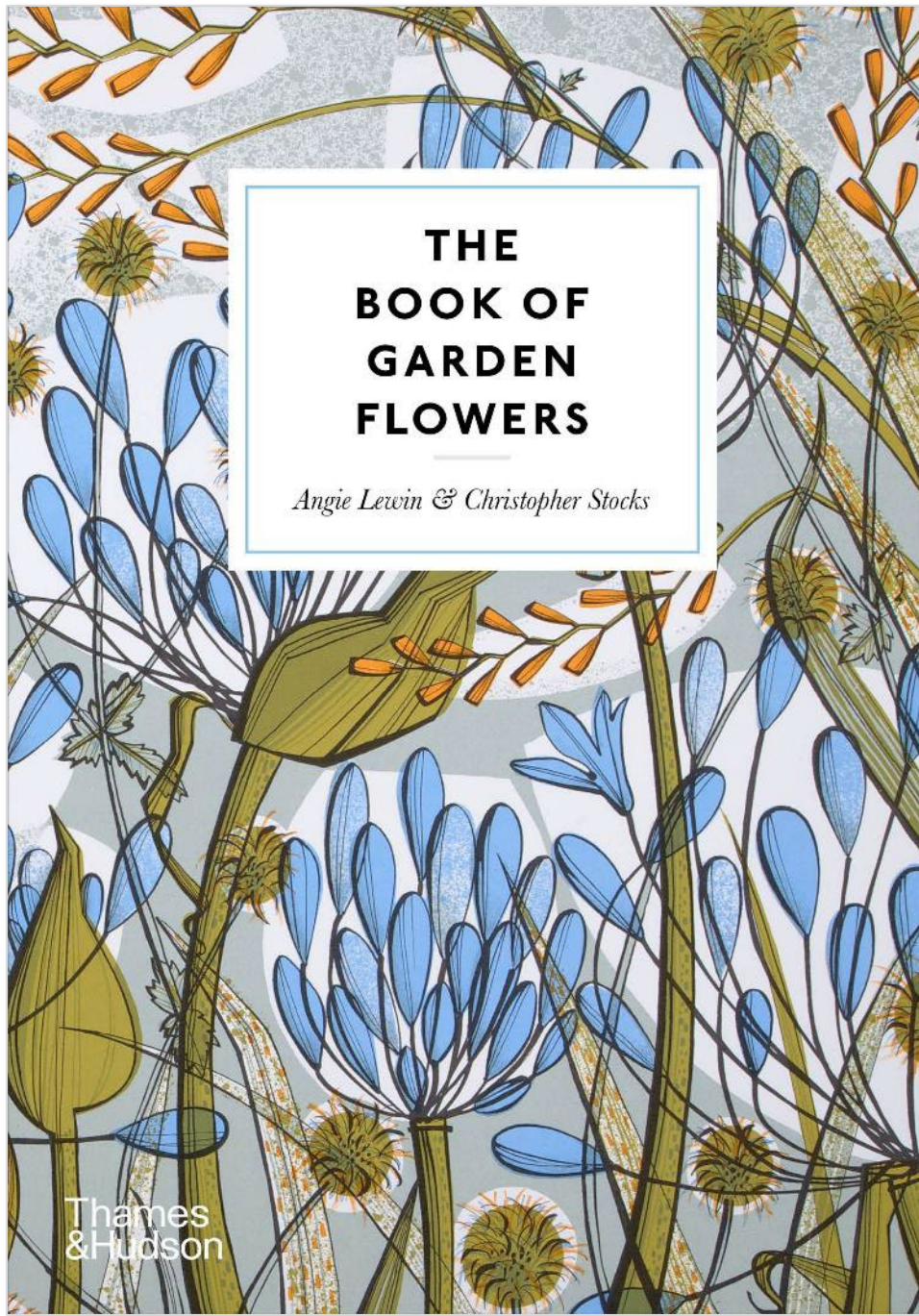
First, the name. Most of us call those red-flowered plants in windowboxes geraniums, even when we know they're really called pelargoniums. Perhaps it's simply because the word 'pelargonium', although more botanically accurate, has an extra syllable and is less elegant than the word 'geranium', but whatever the reason, the muddle goes back a long way. There are around 280 species of pelargonium, scattered across Asia, Australasia and South Africa, which is where they were first encountered by Western travellers in the late seventeenth century. The German-born botanist Johann Jakob Dillenius suggested calling them pelargoniums in 1732, but he was overruled by his far more famous friend, Carl Linnaeus, who insisted on naming them geraniums, although they're only distantly related to European geraniums, such as cranesbill (also known as herb

Pelargonium in Floral Cup

Watercolour, 2024



Anemones and Tam O'Shanter Tin
Watercolour, 2022



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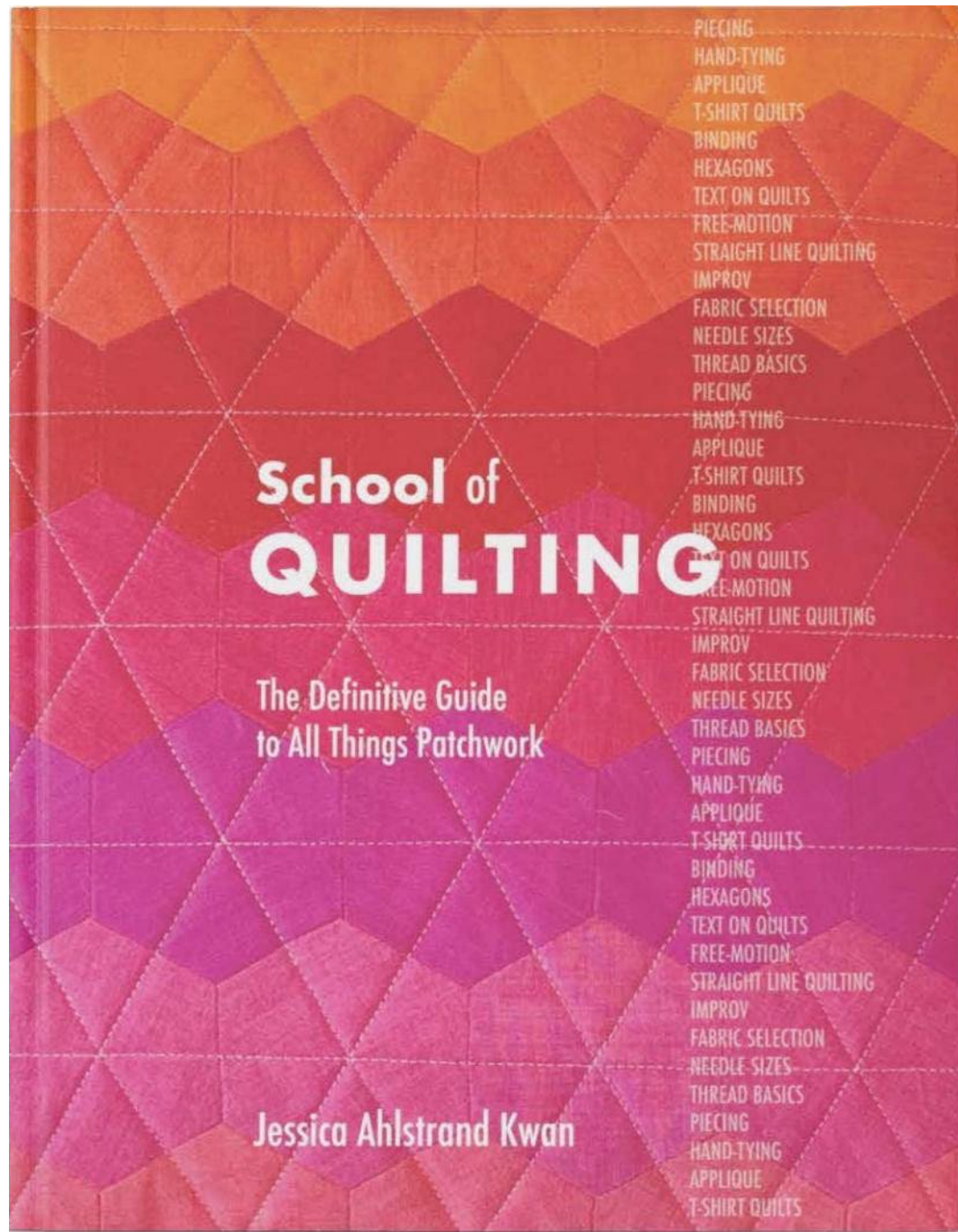
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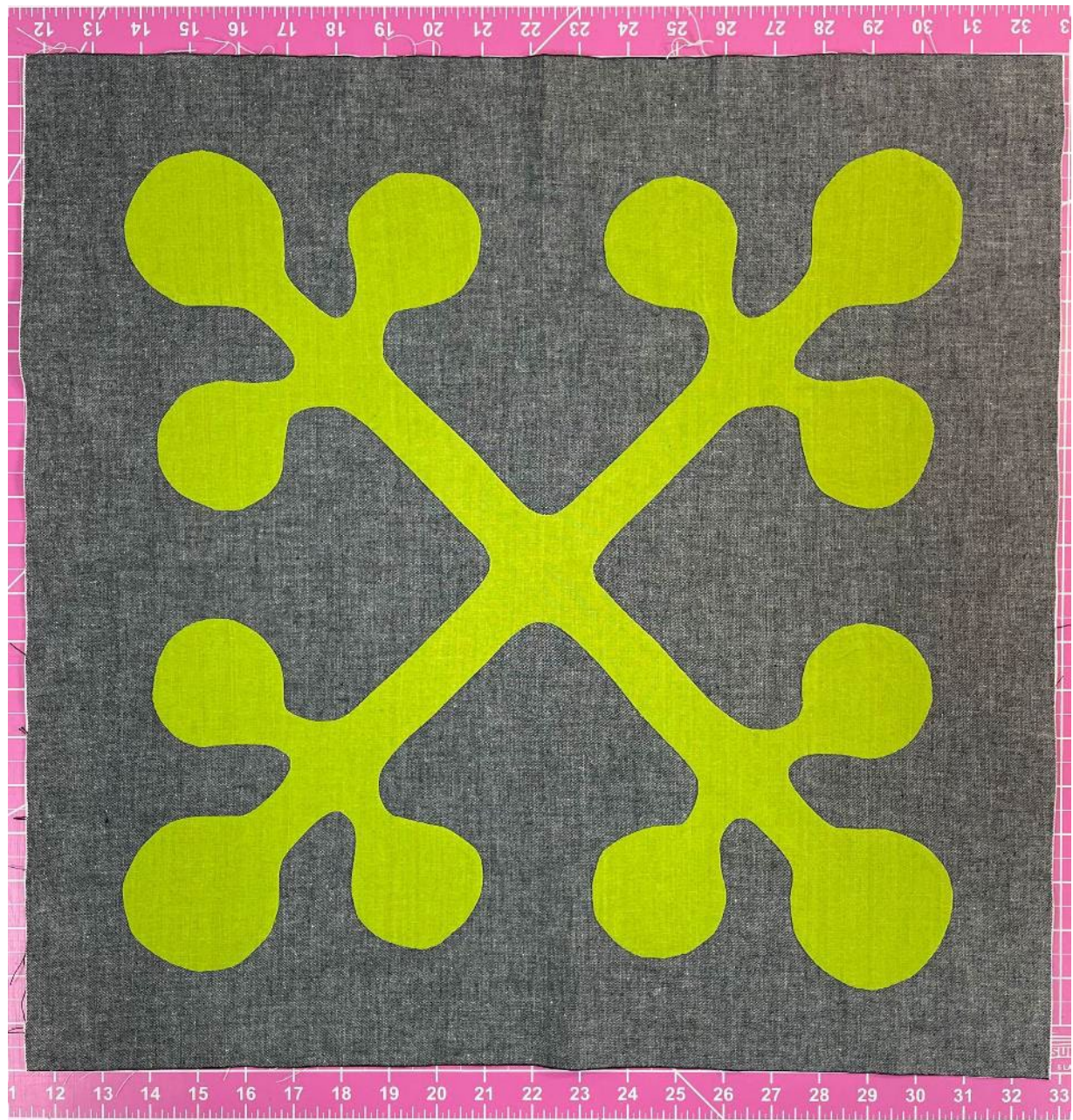
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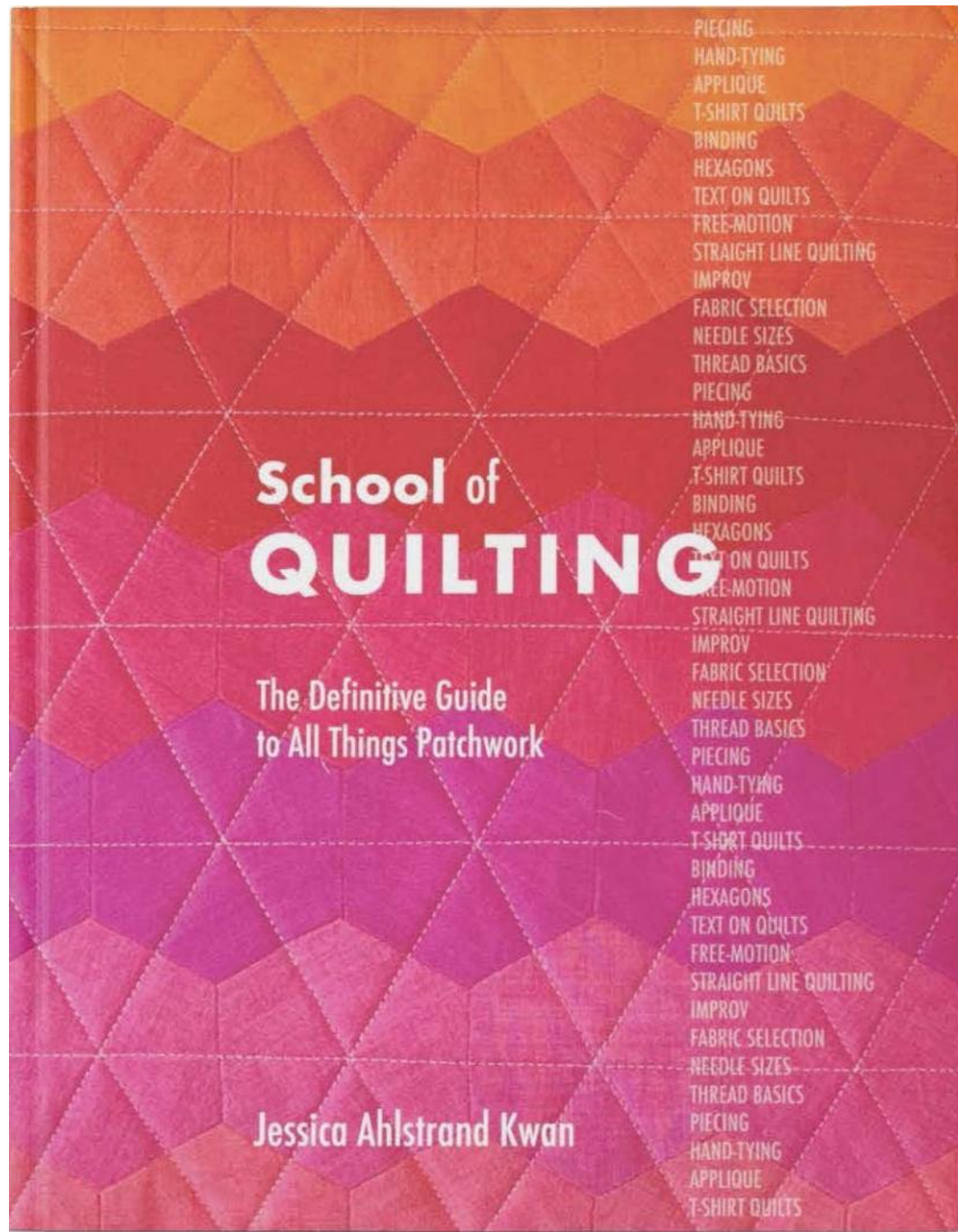












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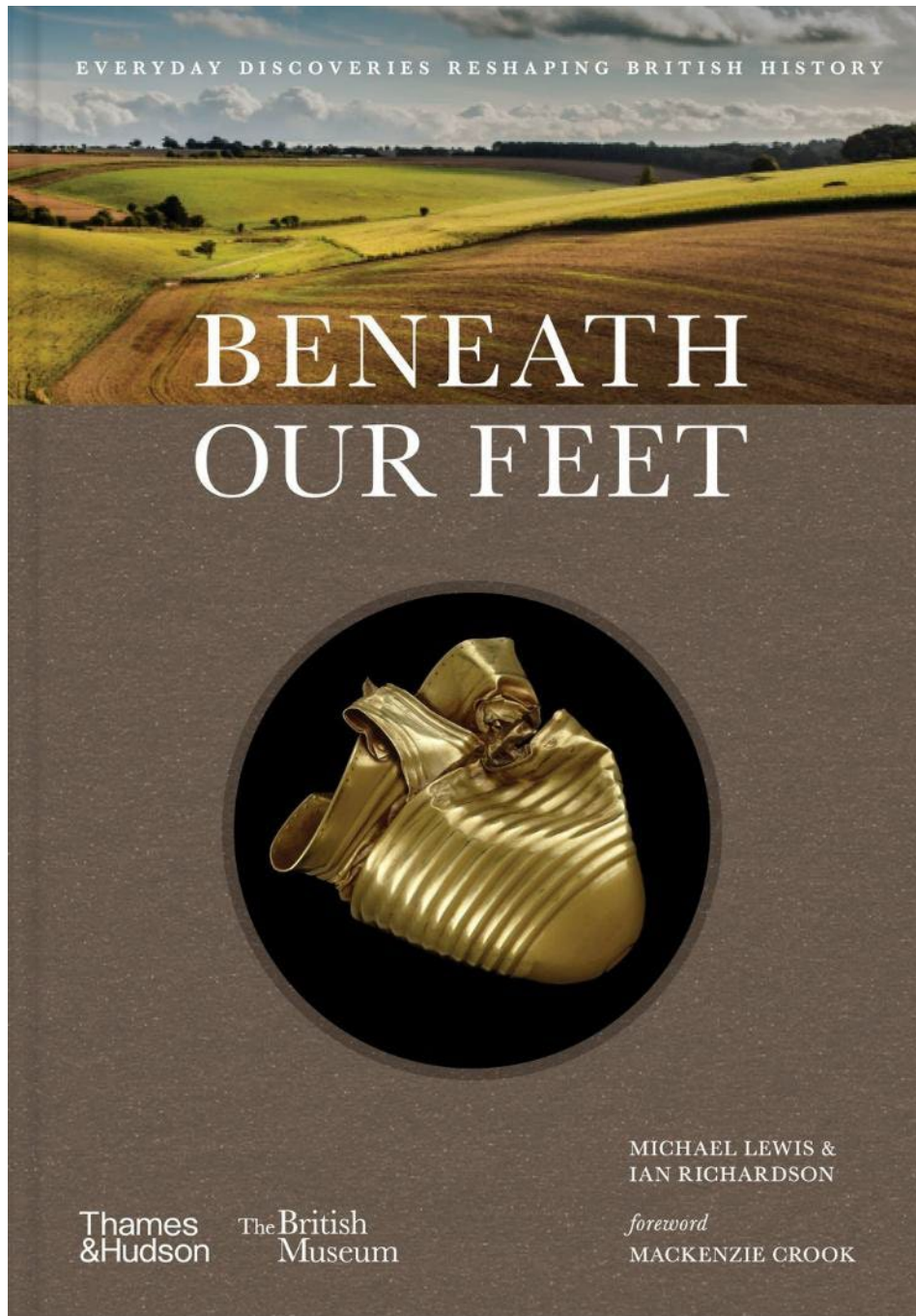


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RINGLEMERE CUP

'I could see immediately that it was old, it was gold, and it wasn't very Saxonish.'

CLIFF BRADSHAW, DETECTORIST

TYPE Ceremonial drinking vessel
ERA Bronze Age
DATE 1950–1750 BC
LOCATION Woodnesborough, Kent
ASSESSMENT NO. 2003.0501.1

Retired electrician Cliff Bradshaw had been 'looking for Anglo-Saxons' but instead discovered one of the most important Bronze Age finds ever found: in fact, the Anglo-Saxons did turn up, but a bit later than anticipated. Cliff was actually on a 'friend's permission' (a site obtained by a detecting partner) when he came across the Ringlemere Cup – a vessel of finely crafted gold of which there is only one other example from England. Not that Cliff immediately recognised its significance. Initially, he thought it was some Victorian brass light-fitting, but he reckoned he had better clean it up and check it out. The object was clearly damaged – it had taken an enormous whack (believed to have been caused by the plough, resulting in it having a large dent). Once cleaned, Cliff got his history books out and spotted his cup was just like the Rillaton Cup – a gold vessel recovered in 1837 from a stone cist beneath a cairn on Bodmin Moor, Cornwall, and once used by George V to store his collar studs at Buckingham Palace. Cliff was right! Immediately he contacted various people in Kent, including local archaeologist Keith Parfitt, and reported the find Treasure, to the local PAS Finds Liaison Officer.

Cliff had noticed that the land of Ringlemere Farm, Woodnesborough, near Sandwich, Kent, where he was detecting that day in November 2021, was uneven, with a notably raised area. This is where he thought the Anglo-Saxons might have been. He had found objects of Early Medieval date on previous outings, so it was a reasonable shout. A team led by Keith, with the landowners' permission, was set up to explore the findspot, excited somewhat by the fact that aerial photography had shown them that the site was riddled with 'features', some likely of prehistoric date. This included archaeologists from the Canterbury Archaeological Trust and the Dover Archaeological Group, supported by the British Museum. Although their hopes were high that a context for the gold cup might be found, they had little idea how rich the landscape would prove to be. Cliff had not only made a find of national (even international) importance, but a site equally so...

LEFT
The Ringlemere Cup as found (British Museum).

BELOW
Cliff Bradshaw with the same C. Scope metal detector used to alert him to the treasure.



ABOVE + BELOW

Excavation site in all climates at Ringlemere Farm, Woodnesborough, near Sandwich, Kent UK. (credit). Apīlās eatque plīt, quo

eum et arum et abor sum et aut harchit
faccum que porunt facearum etus, qui dis
id quātos volorporior rest, que nihil illīa
doloni bea volori ut quaeper spelit, optaque

odioruptae nonesto rendel il est,
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volo est laborem nihillestum quaeputi ne
voluptatur ad quis modit elic te doles.



BELOW, LEFT

The Rillaton Cup, which was presented to William IV as Treasure Trove, later displayed by Queen Victoria and Prince Albert at their

private museum in the Swiss Cottage at Osbourne House, and then used by George V as a container for his collar studs (Royal Collection Trust, in British Museum).

BELOW, RIGHT

Aerial view of the excavation site at Ringlemere Farm, Woodnesborough, near Sandwich, Kent UK.

IMPORTANCE

The Ringlemere Cup is now in the British Museum (accession number 2003.0501.1) and, quite rightly, one of the prized items of the museum's Bronze Age collection. When not being loaned, is exhibited alongside its cousin from Rillaton, though part of the Royal Collection. Stuart Needham, curator of the European Bronze Age Collections at the time, says 'I was intrigued by the significance of these widely spread cups made of different precious materials. While they shared some features in common, all were very individual in their crafting and detailed design. They seemed to be linked by a shared concept rather than being produced by the same set of craftworkers. Their distribution around the north European seaways links them to burgeoning cross-sea exchange in the Early Bronze Age. The cups could have played an elite ritual role which acted as a bridge between the otherwise distinct cultural groups engaged in this growing network'.



Importantly, for Kentish archaeology, the discovery of the Ringlemere Cup has brought to light an intriguing, if complex, prehistoric landscape. Keith Parfitt, an experienced local archaeologist who led the excavations at Ringlemere, agrees the Ringlemere Cup was indeed an exceptionally important discovery in that context. He says 'although the gold cup was a spectacular find in its own right, it also led to the identification of a previously unknown prehistoric ritual landscape, as well as an exceptionally early Anglo-Saxon cemetery, all of which combine to make this a crucial new site for the archaeology of Kent'.

The random nature of metal-detecting is something to consider, as whatever reasons brought Cliff into those potato fields of Kent, it was not the Ringlemere Cup he expected to discover. Maybe it was for Anglo-Saxons as he maintained, or just finding anything of some value or interest. Whatever the case, archaeologists probably would have no reason to venture to Ringlemere Farm, and therefore the Ringlemere Cup, the wider landscape context it was buried within, and the impact that has on our wider understanding of the Bronze Age would all be unknown - again highlighting the value of metal-detecting, especially when working in conjunction with archaeology.





SHROPSHIRE SUN PENDANT

*'I could see immediately that it was old,
it was gold, and it wasn't very Saxonish.'*

CLIFF BRADSHAW, DETECTORIST

TYPE Sun Pendant
ERA Bronze Age to Iron Age
DATE 1950-6000 BC
LOCATION Shropshire
ASSESSMENT NO. HESH-43148 A

In the Shropshire Marches, the frontier between England and Wales, local detectorist Bob Greenaway long suspected that the area of his searches held special significance for ancient peoples. For years he'd recovered an assortment of artefacts, from the Bronze Age through to the Iron Age, whose presence suggested a spiritual regard for the watery landscape. Individual items as well as groups of seemingly deliberately buried tools and weaponry (e.g. HESH-1188AD) pointed to ritual activities in the area.

In late spring 2018, Bob found the most spectacular and rare artefact to date when he located and uncovered the Bronze Age gold 'Sun Pendant' from one of his fields. As he turned back the turf to expose the soil below, the bright gold caught the sun appeared before him as fresh as the day it was made. Bob immediately recognised that this was an item of immense archaeological significance, despite the starburst design on one face lending an 'Art Deco' feel to it, and took it to his local Finds Liaison Officer, Peter Reavill.

Peter recognised that the pendant was from a group of objects called bullae known mostly from Bronze Age Ireland, though even there they are rare finds. Unlike the Shropshire 'bulla', they are usually heart-shaped. Bob's discovery also sparked an enquiry into the only other example of such an artefact known to have been found in Britain, which was unearthed during the building of the Manchester Ship Canal and housed in a museum in that city until it was seemingly lost more than a century ago.

For Bob, the discovery of the pendant, and shortly thereafter a lead parcel enclosing two Bronze Age gold lock rings (HESH-96C38E), was confirmation that the people inhabiting this landscape in prehistoric times regarded it with reverence. Normally a reserved man, Bob has found himself travelling across the country to speak to period experts, and attend publicity events about the pendant and other finds from the landscape. And he continues to search for more...

LEFT
The Ringlemere Cup as found
(British Museum).

BELOW
Cliff Bradshaw with the same
C. Scope metal detector used to
alert him to the treasure.



BELOW, LEFT
CAD reconstruction of The
Ringmere Cup by the British
Museum

OPPOSITE, ABOVE + BELOW
Annotated studio photographs
of the two flat sides of the
Ringmere find.

OPPOSITE, ABOVE + BELOW
Annotated studio photographs
of the two flat sides of the
Ringmere find.

FIND

The pendant forms a shallow crescent in a rough 'D-shape', with two flat, decorated faces on the front and back. Each of these faces displays finely detailed geometric 'chased' decoration, with one face representing a stylised sunburst. The 'top' is a small 'tube' for suspending the pendant from a necklace; interestingly, the 'tube' is the top part of the pendant, rather than the separately attached component that it appears to be. When on display - as was the case when first shown at Shropshire Museum and in the British Museum's Stonehenge exhibition as well as its 'Gathering Light' touring exhibition (Truro, Lincoln, Sunderland,...) - the

pendant has been supported on a mount with the tube facing down, so as to better display the sunburst pattern on one side. But this is also how it would appear to the person wearing the pendant. The two sides expand towards the bottom of the pendant and display a continuous pattern of thin chased lines. The pendant weighs 26.6 grams and measures 47.4 by 36.7mm.

The pendant was thoroughly analysed by scientists at the British Museum who found the metallic composition to be consistent with other known artefacts from the late Bronze Age. This also highlighted the precision of its finely engraved decoration, which is nowadays almost impossible to achieve without modern tools.



D-shape
shallow crescent

Finely-detailed
geometric chased
decorative face

Small tube
(to suspend pendant
from a necklace)



BELOW, LEFT

The Rillaton Cup, which was presented to William IV as Treasure Trove, later displayed by Queen Victoria and Prince Albert at their

private museum in the Swiss Cottage at Osbourne House, and then used by George V as a container for his collar studs (Royal Collection Trust, in British Museum).

BELOW, RIGHT

Aerial view of the excavation site at Ringlemere Farm, Woodnesborough, near Sandwich, Kent UK.

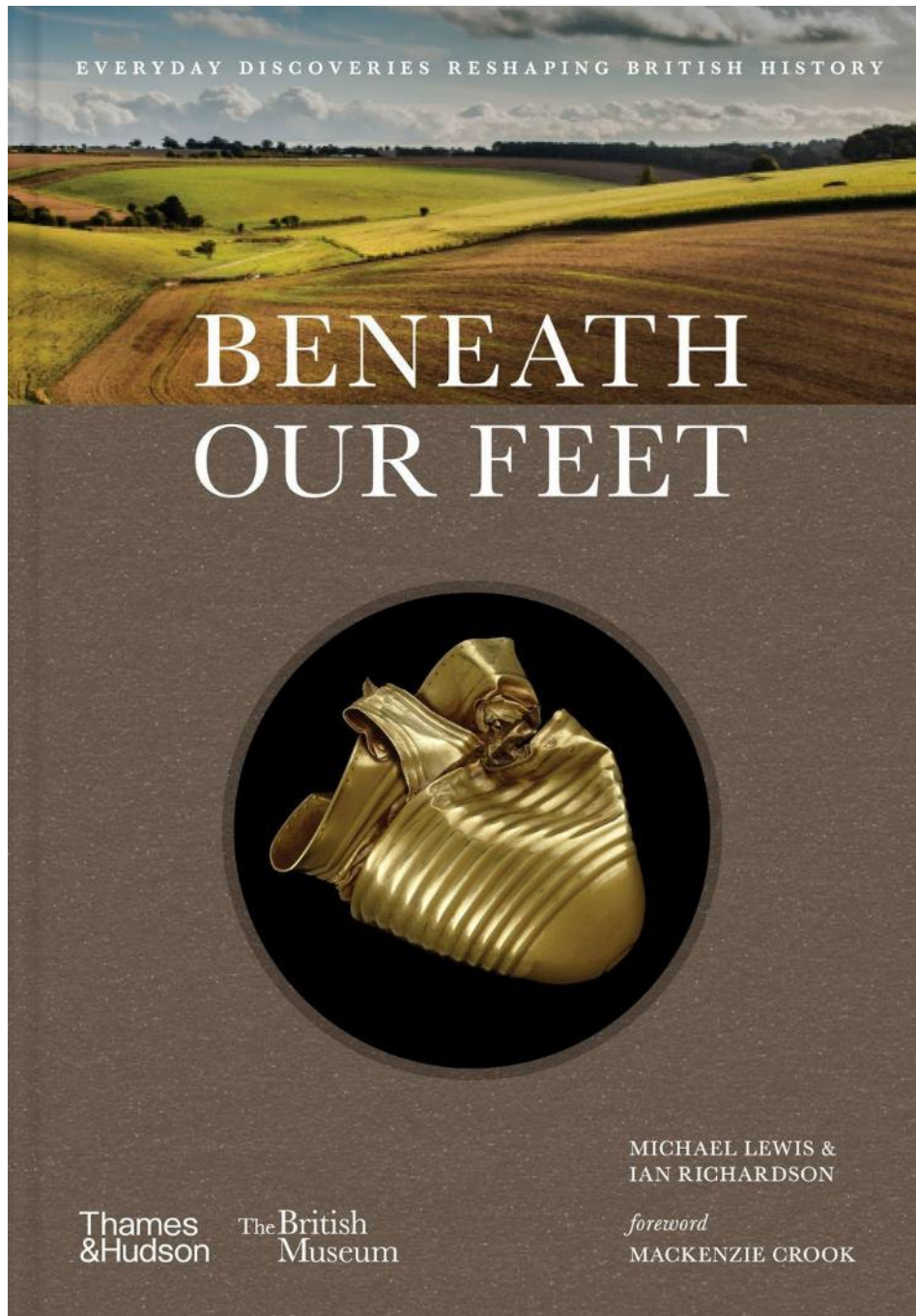
IMPORTANCE

The remarkable condition of the Sun Pendant allows us to appreciate how it would have been experienced by the people who made and used it. We can speculate that the object would both have made an impression upon those observing its wearer, undoubtedly marking them out as a person of importance, and that it would have possessed special significance for the wearer themselves. The precise detail of the design and the execution of the manufacture speak for the highly-developed skills of the craftsperson who produced the pendant, and the society that developed and supported such craftwork in the first place.

More widely, and perhaps even more importantly, the pendant is only one (though easily the most stunning) of a number of artefacts from the late Bronze Age and early Iron Age to be found in this landscape

of the Shropshire Marches, including the aforementioned lead wrapping and lock rings, which seem to have been deliberately deposited by their owners. In prehistoric times the land was more marshy and it is believed that these waterlogged fields held special significance for people of that time. Other artefacts found in the landscape include hoards of axe and spearheads (eg. 2017 T764; HESH-EF00D8) and Iron Age chariot fittings (e.g. HESH-1183AD). The discovery of the pendant was the catalyst in driving further professional investigation of the area and in providing support for Shropshire Museums to acquire all of the other artefacts being found here, to begin to piece together a story about the long-held reverence for the land. In short, Bob has not only found one of the most remarkable objects of Bronze Age art in Britain, but also one of the most remarkable sites whose secrets are only beginning to be revealed.





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Introduction

Fig. 1 The Serpent Column, originally from Delphi (now in Istanbul), after 479 BCE.

This bronze column, representing intertwined snakes, supported the tripod dedicated as a thank-offering by the Greek states to the deity Apollo at Delphi. The names of Greek communities were inscribed on the coils (see line drawing, right).

In the fifth century BCE, the historian Herodotos of Halikarnassos wrote an account of the battle of Salamis between the Greeks and Persians. He described the crucial moment at which a warship from the island of Tenos provided intelligence to the Greek side; in acknowledgement of this deed, the name of their community, the Tenioi, was written up on the tripod at Delphi ‘alongside those others who repelled the enemy’ (Hdt. 8.82). By linking his account to a real inscribed object (fig. 1), which may have been known to some of his audience, Herodotos cemented both the memory of the heroism of the Greeks and the reliability of his own narrative. But his passage reveals a tenet shared by ancient and modern historians too: that humans and inscriptions have good stories to tell about one another. The present book offers an introduction to the subject of Greek inscriptions. It also aims to tell some stories about them, demonstrating how they can be used to better understand aspects of ancient Greek history, society and culture.





Fig. 2 Map of the central and eastern Mediterranean.

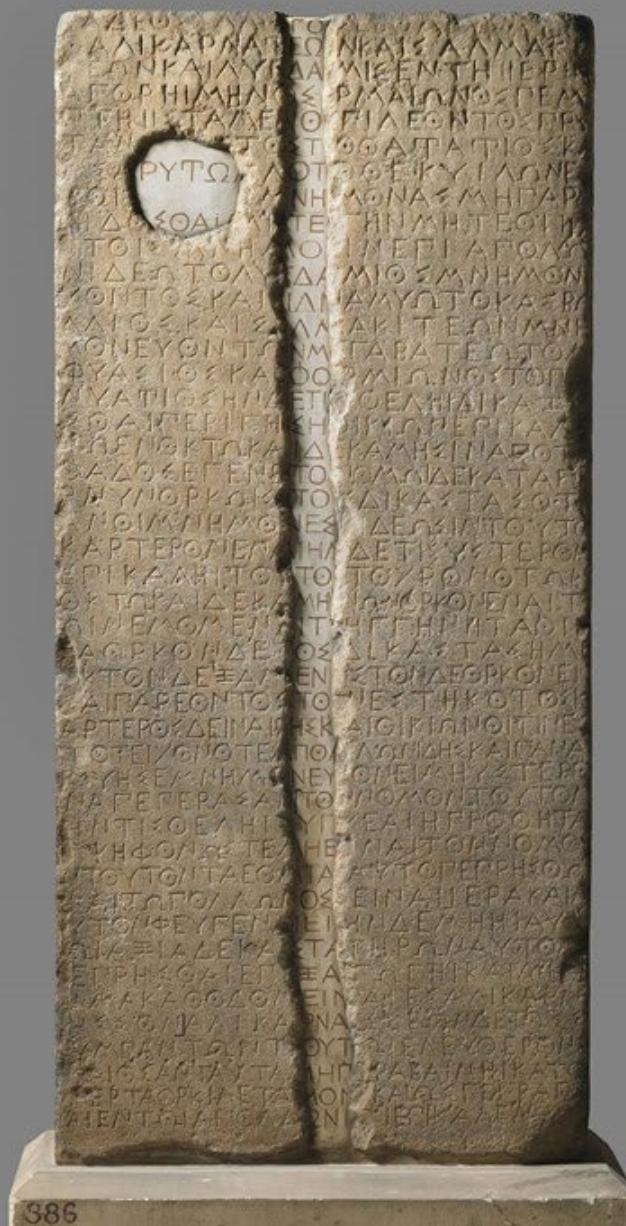
CHAPTER THREE

Communities and their inscriptions

Fig. 35 Law on
Property referring to
disputes over land in
Halikarnassos, early 5th
century BCE. Found in
Bodrum, Turkey.
Marble.
H. 122 cm, W. 48 cm.
British Museum
1868,1025.1. Acquired
by C.T. Newton.

Bisected vertically, its
two halves were used
as the jambs of
a window.

The city-states of early Greece shared some common civic elements: most of them possessed an assembly of male citizens, a council that set the agenda of the assembly, magistrates, a judiciary system, and a strong sense of the authority of law. However, not all ancient Greek political communities of this era made extensive use of writing for political organisation: indeed, a story about the ancient Spartans said that they prohibited the inscription of laws, as they believed that guiding principles of conduct ought to be internalised by individuals rather than written down (Plutarch, *Life of Lycurgus* 13). Athenian traditions suggested, on the other hand, that written law in Athens went back to the time of the lawgivers Draco (seventh century BCE) and Solon (sixth century BCE). Accordingly, in the archaic and classical period there is great variation across the Greek world of the degree to which inscriptions were used to set out the norms of community organisation.



Community organisation

A highly detailed set of regulations on a bronze inscription from Crete record the appointment of a scribe called Spensithios. The front face of the inscription says that Spensithios was granted immunity from taxes and remuneration in the form of grape must and fruit for taking on this role; the rear face outlines his duties in terms of civic participation, making public sacrifices and the subscription of meat that he was to pay to the community's *andreon* (men's club). Unique too is the fifth-century Halikarnassan Law on property (fig. 35), which sets out a change in legal procedure concerning property disputes. The precise circumstances of the law are unknown, but its mention of an individual called Lygdamis, who may be identified with the tyrant who is said to have driven the historian Herodotos into exile from his home city, may give a clue. The law appears to have addressed claims made about the possession of lands confiscated by the tyrant from those opponents that he had driven into exile.

In democratic Athens and other city-states of the classical and Hellenistic periods, citizen assemblies voted on proposals about alliances, awards and other specific public decisions to make decrees; they would also have been involved in the making of laws, which pertained to long-standing practices or general matters. Sometimes, these laws and decrees were written down on stone (or less frequently, bronze) slabs, with the consequence that awareness of them might be disseminated publicly in the eyes of a human and perhaps also a divine audience. Inscribed decrees pertained to a very wide range of matters: one decree from the city of Smyrna in the first or second century CE appears to challenge a cartel of ferry boat operators who had been involved in price-fixing and monopolisation of a route across a bay. Decrees addressed matters of civic emergency too: a marble stele from Hellenistic Rhodes inscribed on all four sides recorded a



Fig. 36 Coin showing horse rider (obverse) and dolphin rider (reverse), c. 380–340 BCE, Taras (Taranto), Italy. Silver. Weight 7.8 g. British Museum 1947.0406.2.

The inscription reads TAPAZ (TARAS, the name of the city and its hero).

decree making arrangements for raising money at a time when the city needed to equip a naval expedition to face up to an external threat. Male and female citizens, individuals from other status groups, outsiders and foreigners all made pledges, and their names were recorded on the inscription.

Inscriptions were also key to the self-fashioning of cultural identity: coins often included images and inscriptions that evoked a city-state's character. The ancient city of Taras (modern Taranto) in southern Italy was established by Greek colonists from Sparta in the eighth century BCE. This fourth-century BCE example bears its inscription beneath an image of the dolphin rider, the eponymous founder of the city (fig. 36).

Athenians were particularly innovative when it came to documenting public and financial organisation. One example of their great diligence is the inscription of the building accounts of the shrine of the hero Erechtheus (the *Erechtheion*) on the Acropolis (OR no. 181). The Athenians had initiated work on this temple probably before the outbreak of war with the Peloponnesians in 431 BCE. In 409/8 BCE they decided to renew work on it, and undertook a review of the current state of the building. This was recorded with great precision on a stone stele, which provides details of measurements of the architectural elements and their degree of completion (fig. 37). The inscription also contains information about the workers on the project and their wages: the architects, sawyers and carpenters were paid a day-wage of 1 drachma; an under-secretary was paid slightly less, at 5 obols (that is, five sixths of a drachma) for a day's work. Citizens and metics (free non-Athenian residents) appear to have laboured alongside one another and earned the same wages, as did enslaved people (though presumably their wages were administered by their household). It is attractive to associate this type of inscription with a democratic respect for openness and accountability, perhaps in the hope of eradicating the potential for embezzlement of funds.



The inscriptions are located beneath the seated Zeus at the top level (a sculptor's signature) and below the final level of characters (name labels).

Fig. 43 The Apotheosis of Homer with Zeus, Apollo and the Muses, 221–205 BCE. Probably Alexandria, Egypt. Marble. H. 120 cm, W. 80 cm. British Museum 1819,0912.1. Purchased from Messrs May.

Fig. 44 Athenian sacrificial calendar, c. 475–450 BCE. Athens, Greece. Marble. H. 21.6 cm, W. 31.1 cm, D. 10.2 cm. British Museum 1816,0610.272. Elgin collection.

written documentation was controversial. Yet at Athens and other cities there is a long tradition of 'sacrificial calendars' appearing on stone inscriptions, which would set out in detail the offerings, including liquids (for example wine, honey and oil), animals and foods (for example bean soup, cheese and barley meal) for each deity, and the occasions when sacrifices were to take place. One example from early fifth-century BCE Athens (fig. 44) made arrangements for the sacrifice of a sheep at the festival known as the Plynteria (which included the ritual cleansing of the old wooden statue of Athena on the Acropolis) and an offering to Hermes which required the provision of animals for sacrifice and skewers (*obeloi*) on which the meat would be cooked. Such documents did not displace oral tradition, but would have supplemented it, providing potential reference points (perhaps in case of dispute) for those magistrates responsible for managing the cult activity and ensuring that the conduct of sacrifice was undertaken in an appropriate manner and at the right time.



Fig. 47 Votive relief dedicated to Asklepios, Hygieia (Health) and Tyche (Fortune), 100–200 CE. Shrine of Asklepios, Melos, Greece. Marble. H. 30.5 cm, W. 20.3 cm, D. XX cm. British Museum, 1867,0608.117. Purchased from Louis, Duc de Blacas d'Aulps.

'Tyche [dedicated this] to Asklepios and Hygieia as a thank offering.'

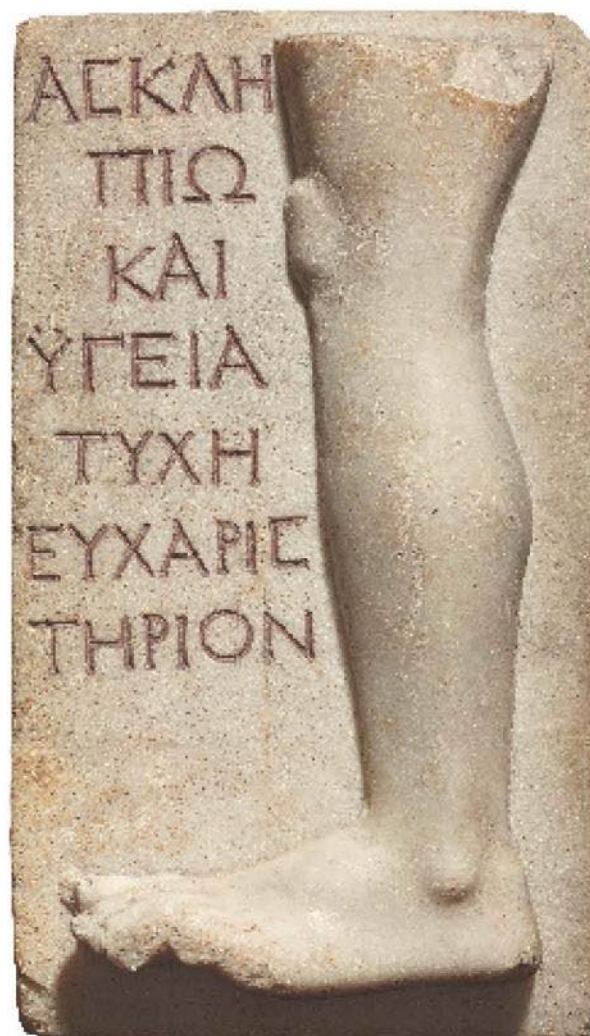


Fig. 48 Relief dedicated to Zeus Hypsistos, 2nd–3rd century CE. Originally set up at the sanctuary of Zeus Hypsistos (Zeus the Highest), Phyx Hill, Athens, Greece. Marble. H. 8.9 cm, W. 14 cm, D. XX cm. British Museum, 1816,0610.214. Elgin collection.

'Philematin set up this vow.'

received other support from a deity could tell a story too. A marble relief from the sanctuary of Asklepios on the island of Melos represents the lower part of a leg accompanied by an inscription: the combination of text and sculpture enables the inference that a woman called Tyche was thanking Asklepios (and the related healing deity Hygieia) for healing her leg (fig. 47). By the second century CE the escarpment of the Phyx auditorium, formerly used as a venue of the Athenian assembly, had taken on the role of a sanctuary of Zeus Hypsistos (God the Highest), another cult associated with healing. Niches in the bedrock still visible today would have contained marble thank-offerings to the deity for his intervention: many of these were inscribed with names and anatomical relief-sculpture, perhaps indicating the afflicted area that had been healed (fig. 48).

Other inscribed dedications vividly portray aspects of the interaction between the human and the divine: the

greek inscriptions

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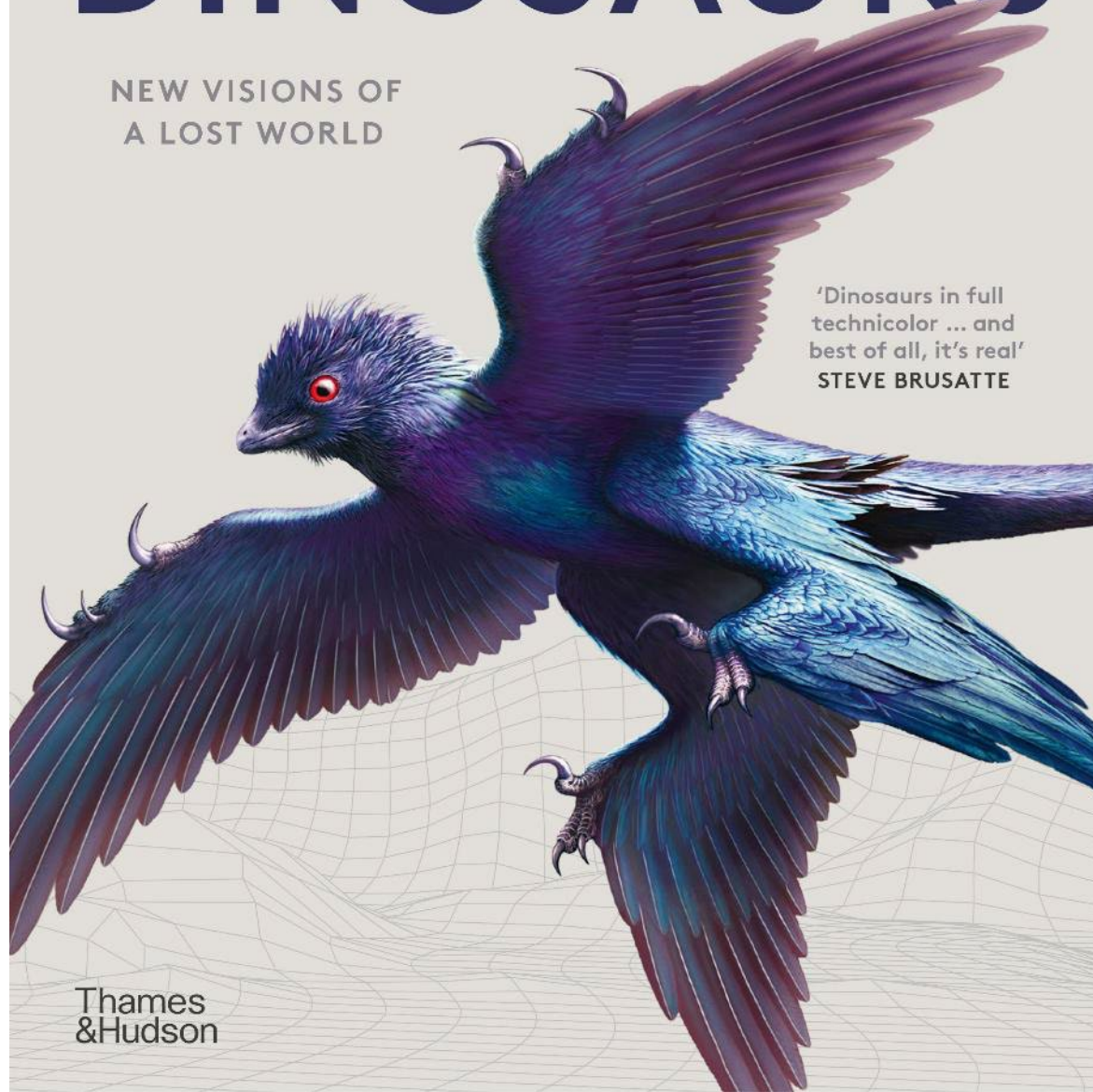
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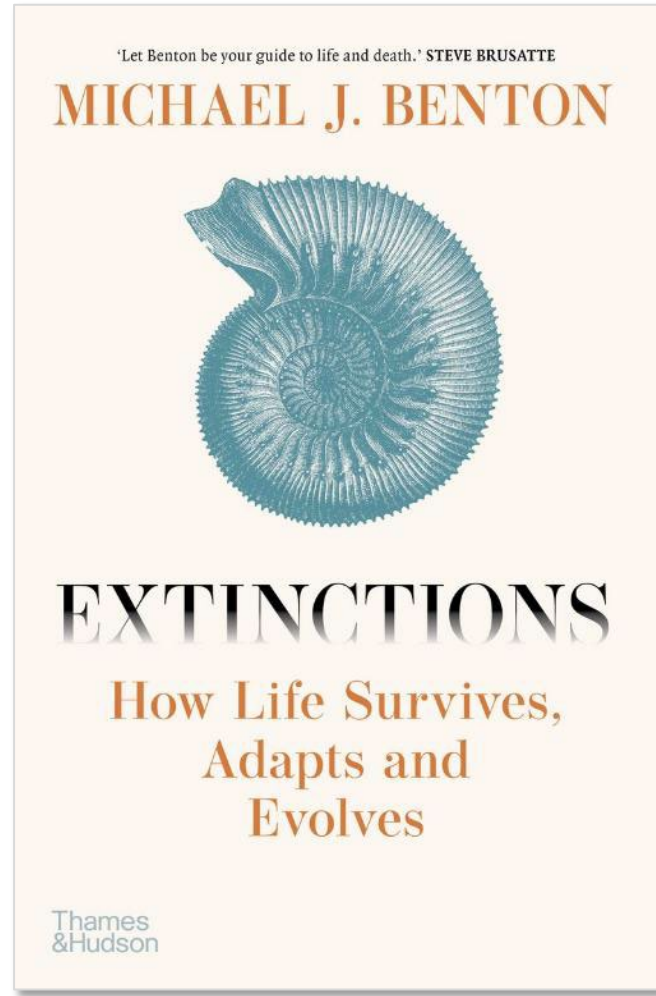
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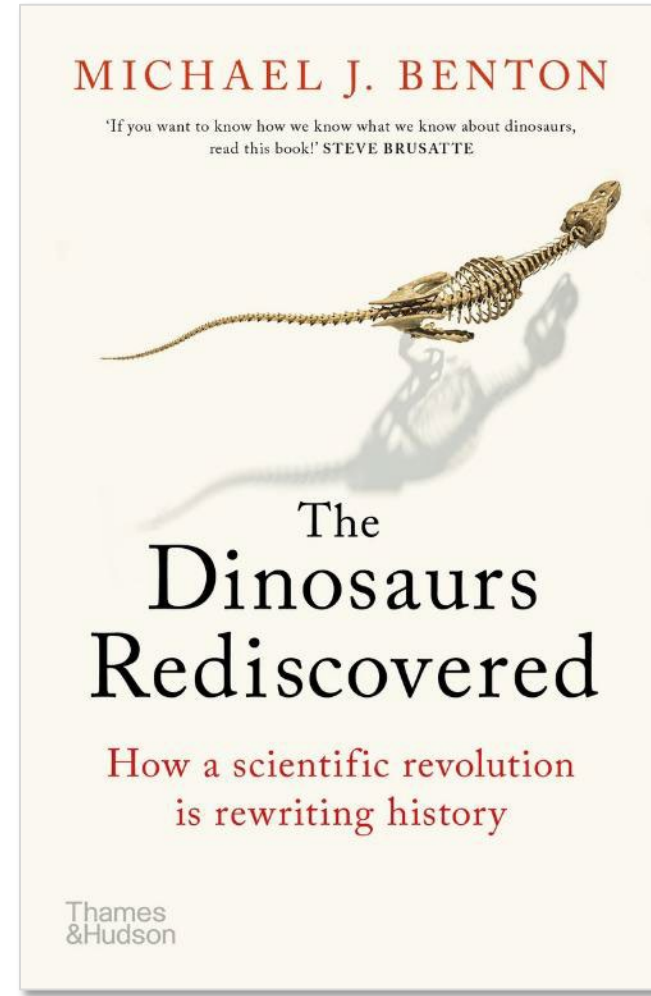


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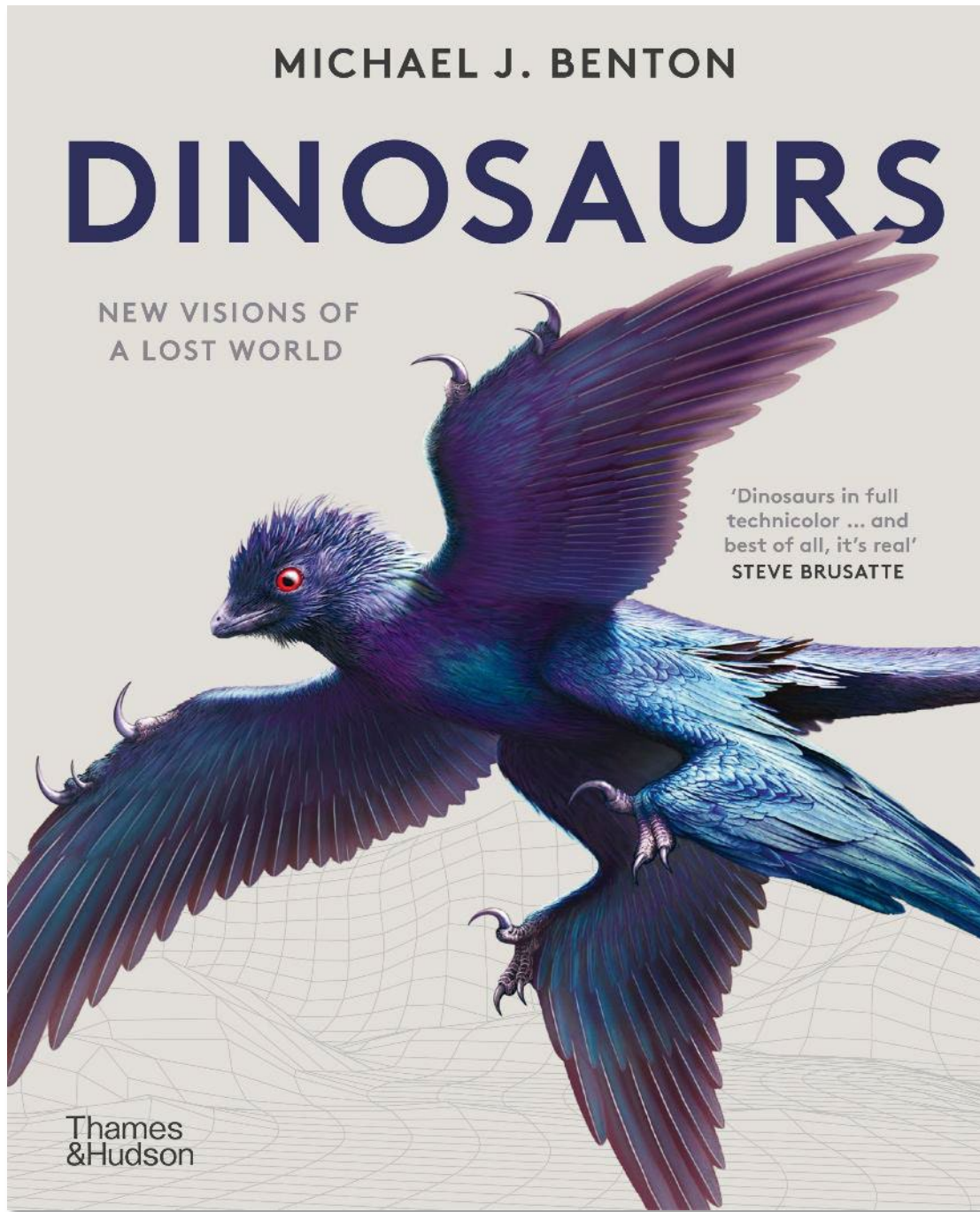
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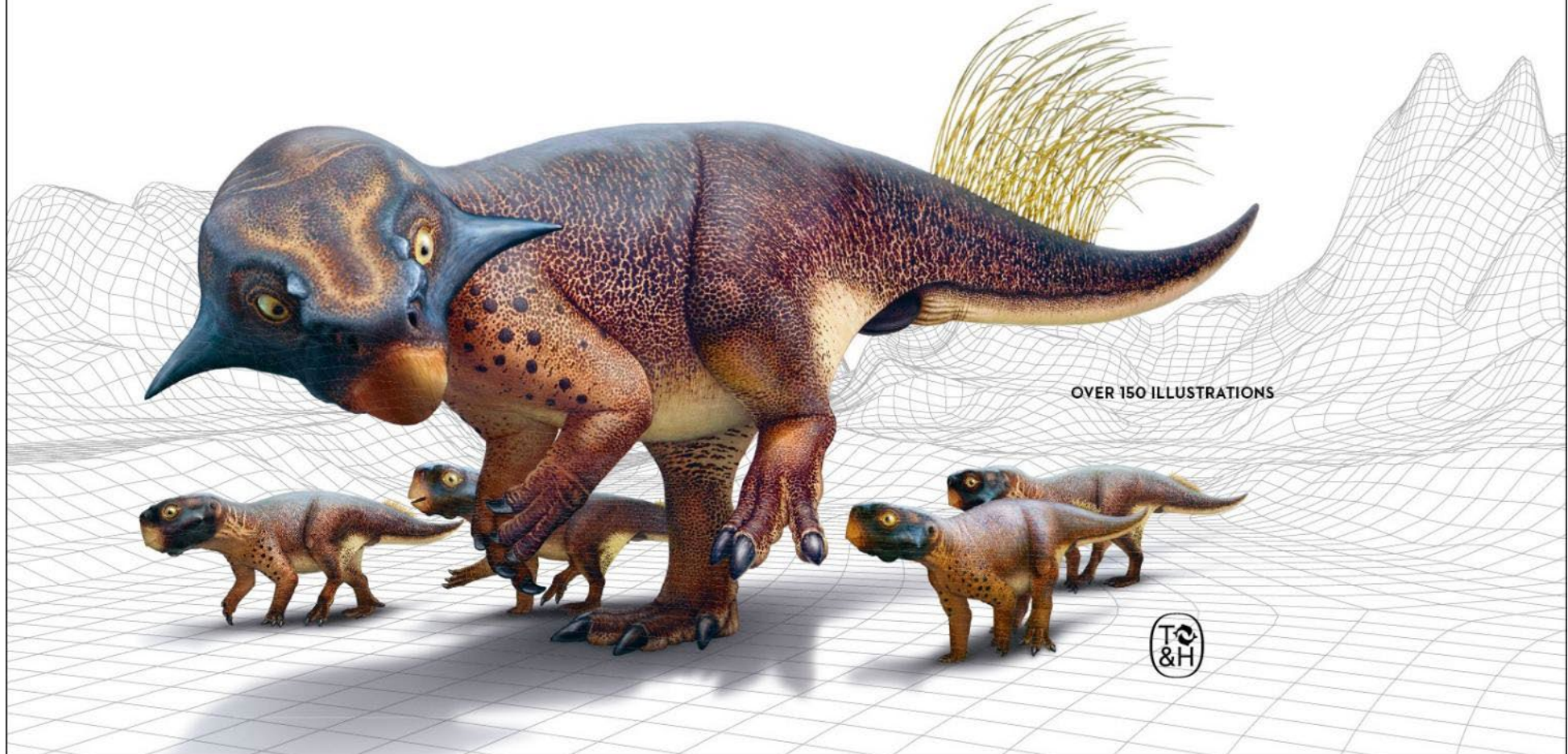
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This Late Cretaceous sauropod was the first to show fossilized evidence of armour-plated skin.



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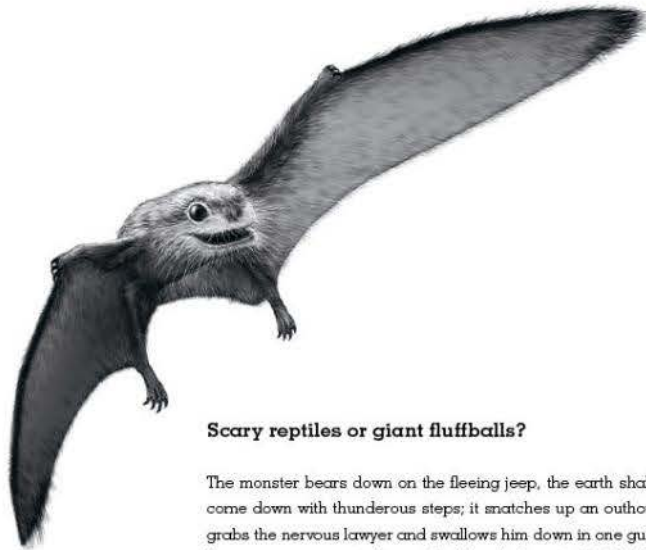
An Early Cretaceous pterodactyloid pterosaur with a distinctive and colourful head crest.

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INTRODUCTION



A Late Jurassic pterosaur, *Anurognathus*. This was a highly manoeuvrable, insect-eating pterosaur (flying reptile).

Scary reptiles or giant fluffballs?

The monster bears down on the fleeing jeep, the earth shaking as its feet come down with thunderous steps; it snatches up an outhouse in its jaws, grabs the nervous lawyer and swallows him down in one gulp. So we meet *Tyrannosaurus rex* in Steven Spielberg's *Jurassic Park* (1993). It is a truly terrifying sight: all shining, scaly skin, talons and teeth. This image of the dinosaur is so widespread we often don't ask how we know they looked like that. In fact, we now know that they didn't look much like that at all.

Of course, we got some things right. Flesh can be added to the bones with some confidence because muscles leave marks on the bone and, in any case, all tetrapods (four-limbed animals) have pretty much the same muscles; long before anyone had thought about dinosaurs, anatomists noticed that humans and horses, chickens and frogs all have the same muscles in their arms, legs and jaws. They may develop differently depending on whether the animal is a fast runner, or a flyer, or has weak or strong jaws, but their framework of muscles and bones are fundamentally the same. Certain behaviours,

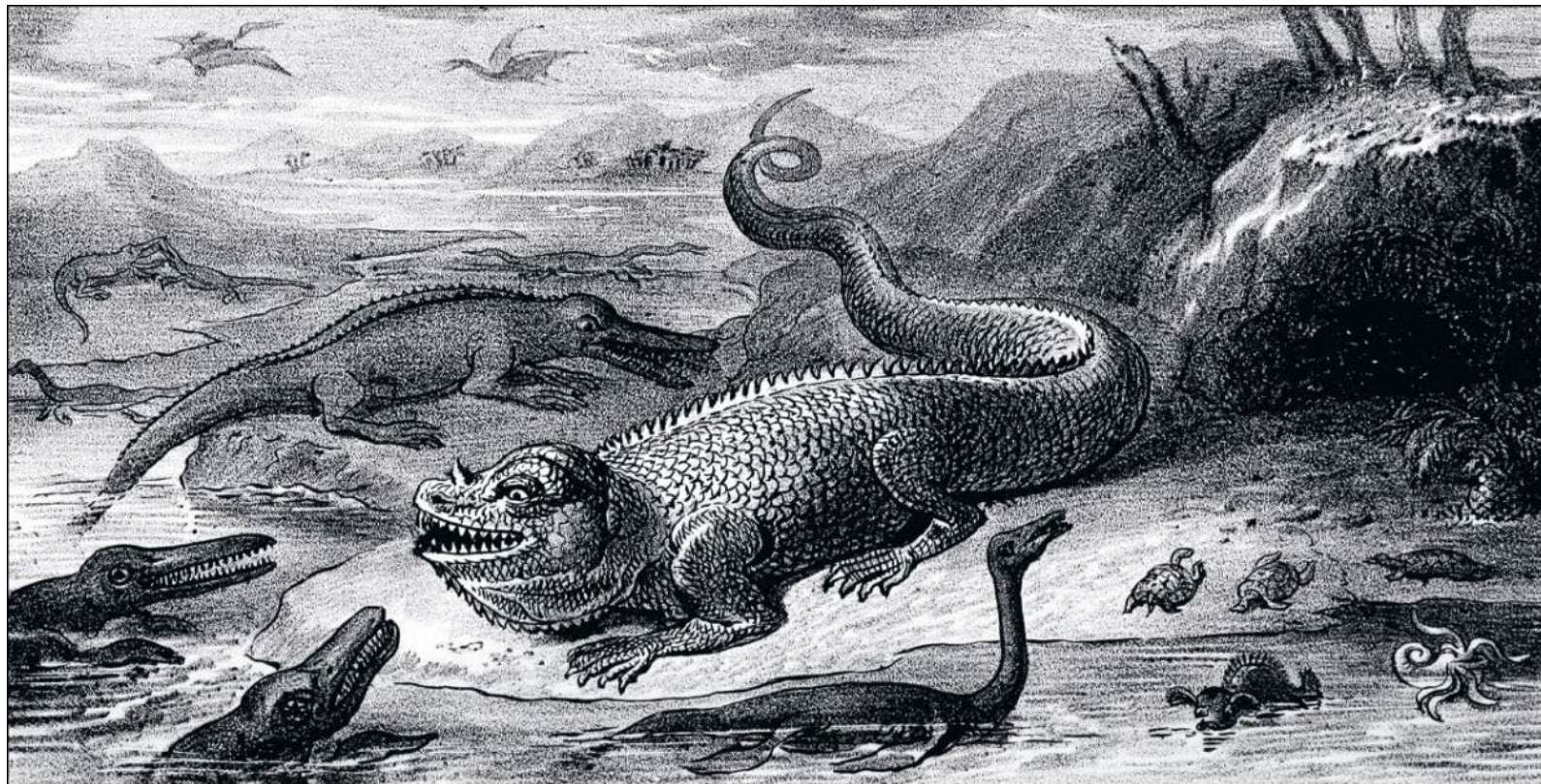
like running and feeding, can be determined from simple, common-sense observations. For example, carnivores have sharp teeth like steak knives, while herbivores have blunter, sometimes peg-like teeth. Some dinosaurs moved on all fours, and their arms and legs are of similar lengths, whereas others were bipeds, and so have much longer hind legs. Some, like *T. rex*, have such silly little arms that they were surely never used in locomotion.

But what about the skin? The *Jurassic Park* dinosaurs have reptilian, scaly skin. In 1993, this was all right; now it is not. We don't know much about the skin of *T. rex*, but we do know that tyrannosauroids had feathers. First, the small tyrannosauroid *Dilong* from China was described in 2004 with feathers. At that time, it wasn't clear whether all tyrannosaurs had feathers, or just the small ones – the monsters like *T. rex*, it was argued, could have been entirely scaly. But then another Chinese tyrannosaur, *Yutyrannus*, was described in 2012 with feathers, and this was a giant, some 9 metres (30 feet) long, comfortably in the size range of *T. rex*, at 9 to 12 metres (30 to 40 feet) in length.

In spite of this evidence, by the time the *Jurassic World* sequels premiered in 2015 and 2020, the film makers still preferred to show a scaly *T. rex*. This is a pity, because the *Jurassic Park* films were supposed to be scientifically accurate. However, as one of the producers said, 'We want the dinosaurs to look scary, and that means big teeth and scaly skin. A feathery *T. rex* would just look like an overgrown chicken.' So in a sense, the answer is that dinosaurs have looked how we want them to look, and glancing back through a collection of dinosaur books shows us how they have changed their appearance over the years. Is it all just fashion, though?

Picturing the dinosaur: lizard-like or mammal-like?

The first dinosaurs to be discovered and named were found in England. These were the Jurassic flesh-eater *Megalosaurus*, named in 1824, the Cretaceous plant-eater *Iguanodon*, named in 1825, and the armoured Cretaceous *Hylaeosaurus*, named in 1833. In the 1820s and 1830s, scientists struggled to understand what these huge animals might have been. Some pictured them as giant lizards: one reconstruction of *Iguanodon* had it measuring some 60 metres (200 feet) in length, far larger than its true length of 6 to 8 metres (20 to 26 feet), and with a disproportionately long tail. Others thought these beasts were



An early vision of the dinosaur, one of the first attempts ever to provide an image of these ancient beasts. 'Lizard', the frontispiece to George Fleming Richardson's *Sketches in Prose and Verse*, containing visits to the Mantellian Museum, descriptive of that collection, published in 1838.

mysterious – and massive – kinds of crocodiles, but the fact many of them, like *Iguanodon* and *Hylaeosaurus*, were herbivores caused some problems for this hypothesis. Finally, in 1842, the brilliant, but controversial, biologist Richard Owen (1804–1892) realized these giant bones did not come from either overgrown lizards or crocodiles, but from something else altogether: an unknown taxonomic group. Noting that they had four or more vertebrae in their hip region, unlike the two seen in modern-day reptiles, and because of their huge size he named this family the *Dinosauria*: 'fearfully great reptiles'.

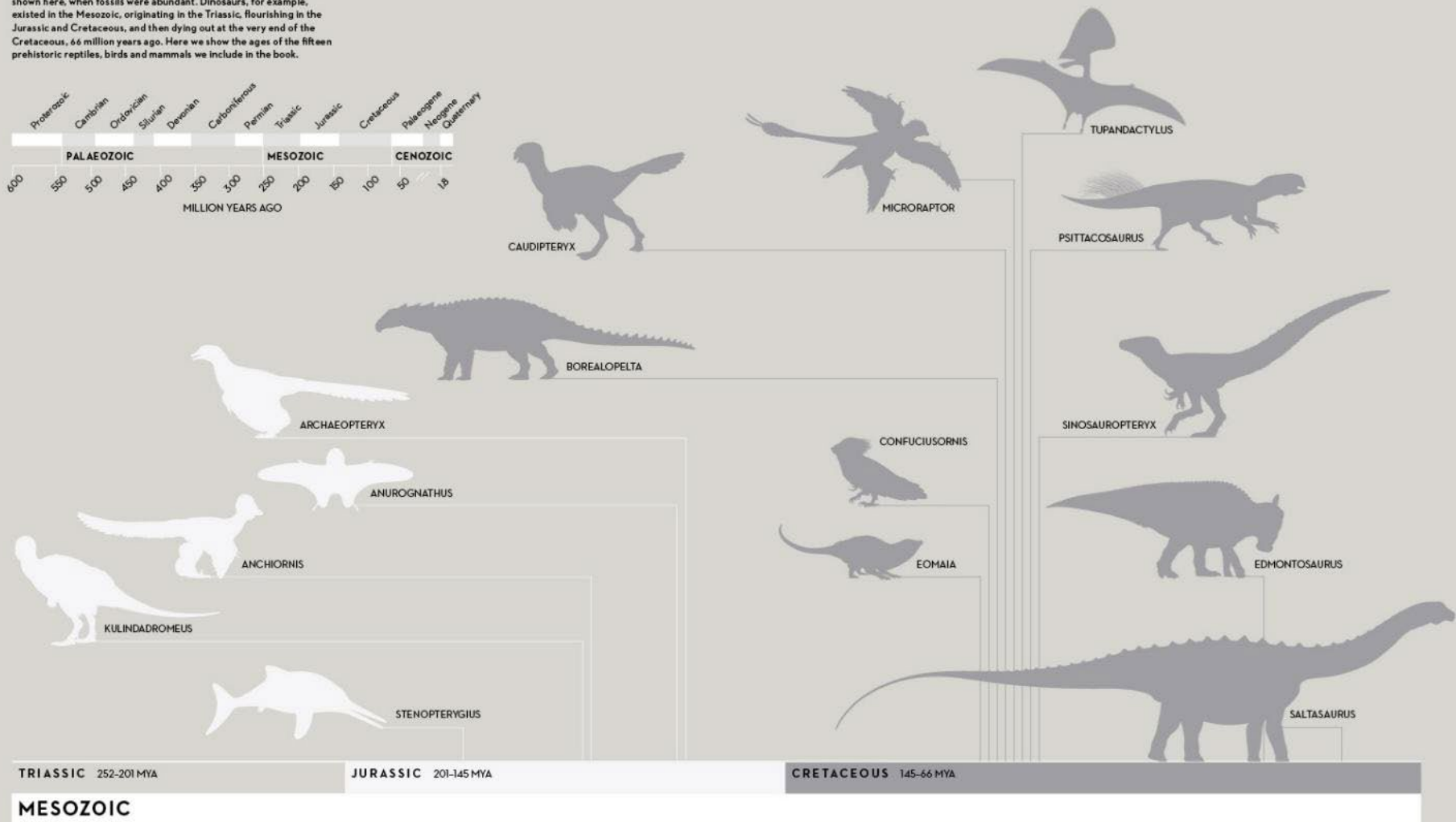
In many ways, Owen was a typical figure of the Victorian establishment; in his photographs he looks austere and grim. He was a friend of Prince Albert, sharing his interest in extending the role of science in public affairs and in the

growth of the British Empire, and was appointed as science tutor for Queen Victoria's children. In 1851, on Prince Albert's initiative, a Great Exhibition was held to showcase the technological and scientific strengths of the economy of Britain and the Empire. It was housed in an enormous glass house built with a steel frame that covered much of Hyde Park. After the Exhibition had finished, the massive greenhouse was dismantled and rebuilt in a south London suburb that was renamed Crystal Palace in honour of the structure. Owen was invited to help create the setting for the new visitor attraction, and he conceived the idea of constructing ancient landscapes in the gardens. He wanted to show the people all the new discoveries by British geologists and palaeontologists – and of course the mineral wealth of the British Isles, especially the coal and

Following pages:
Benjamin Waterhouse Hawkins's imposing life-sized model of the theropod (flesh-eating) dinosaur *Megalosaurus*, constructed in 1853 from brick, steel and concrete, and showing Richard Owen's vision of dinosaurs as warm-blooded, rhinoceros-like reptiles.

PUTTING THEM IN THEIR PLACES

Geologists work with a standardized time scale, running from the origin of the Earth, 4,567 million years ago, through the time divisions shown here, when fossils were abundant. Dinosaurs, for example, existed in the Mesozoic, originating in the Triassic, flourishing in the Jurassic and Cretaceous, and then dying out at the very end of the Cretaceous, 66 million years ago. Here we show the ages of the fifteen prehistoric reptiles, birds and mammals we include in the book.



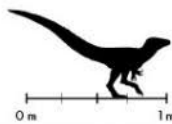
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JURASSIC 201-145 MYA

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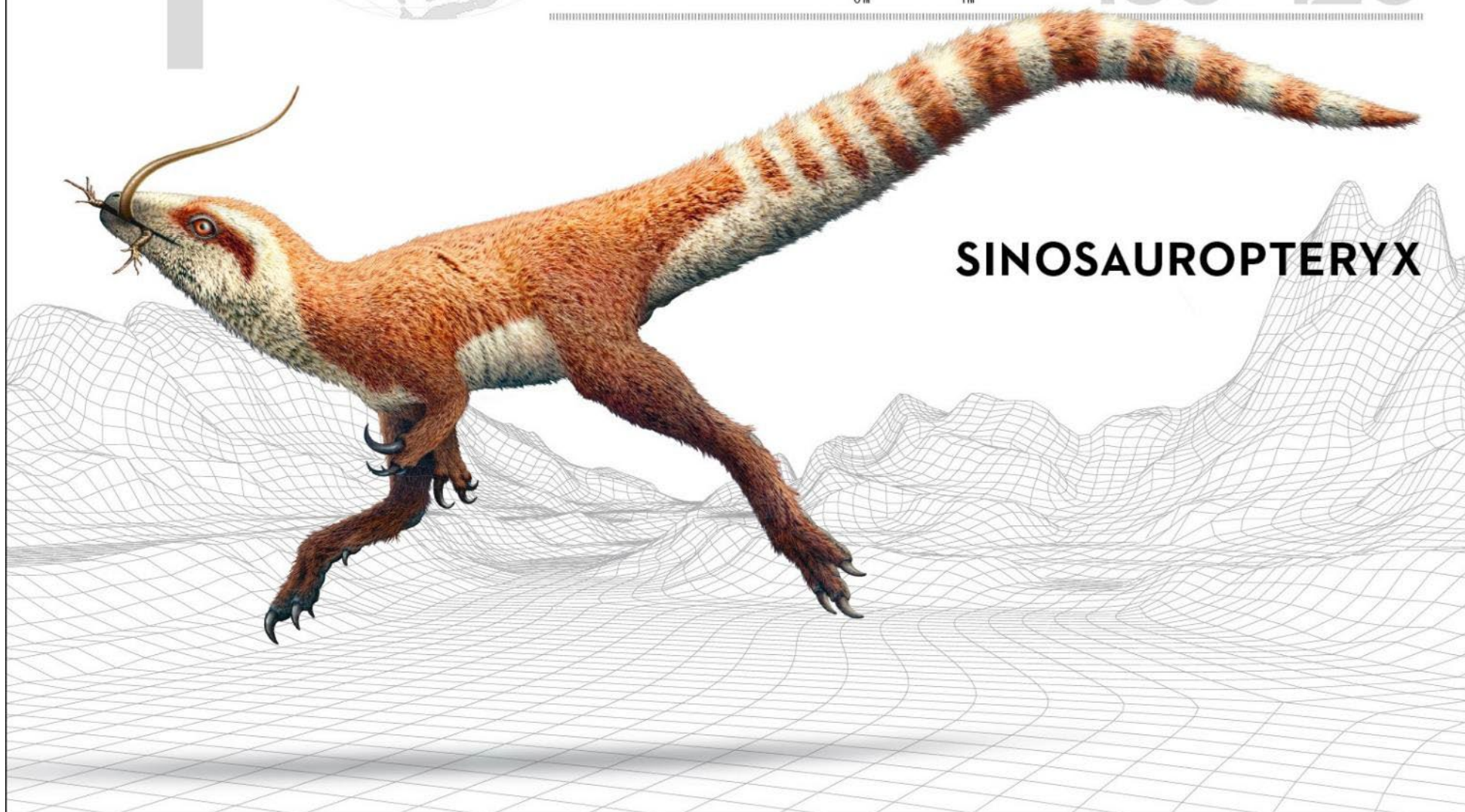
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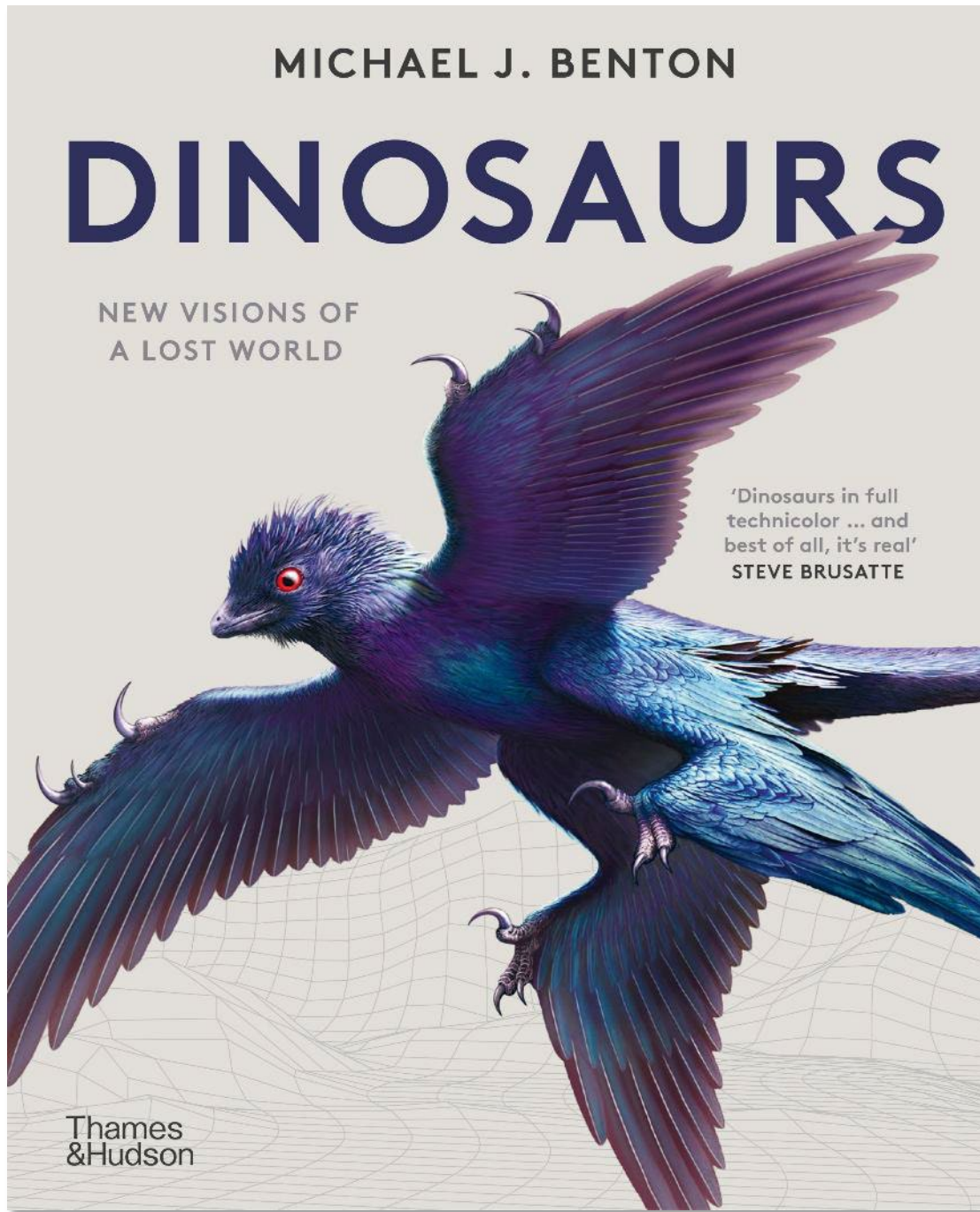


Early Cretaceous 130-120 million years ago

130-120



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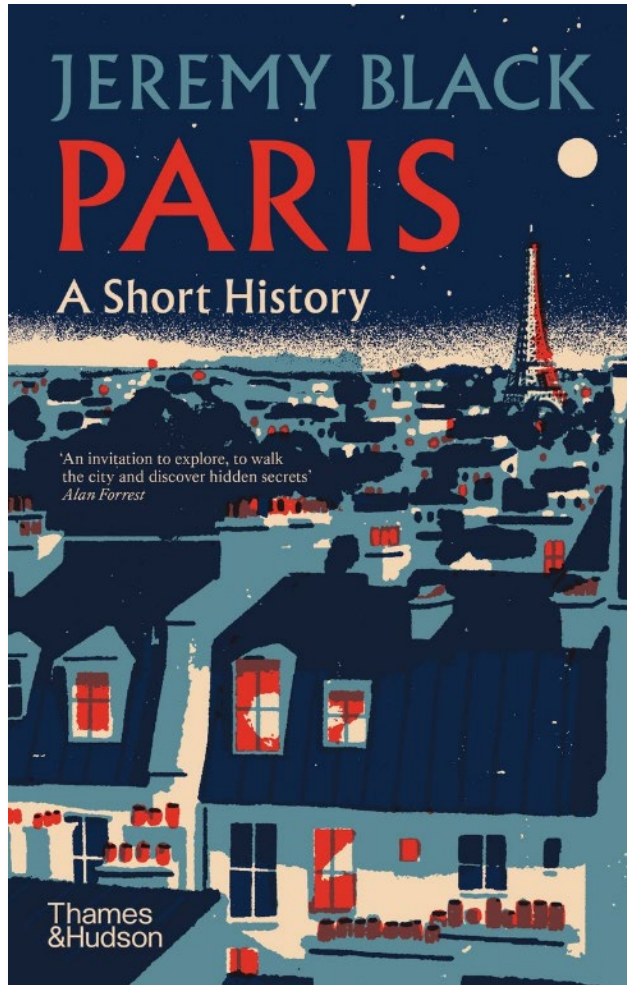
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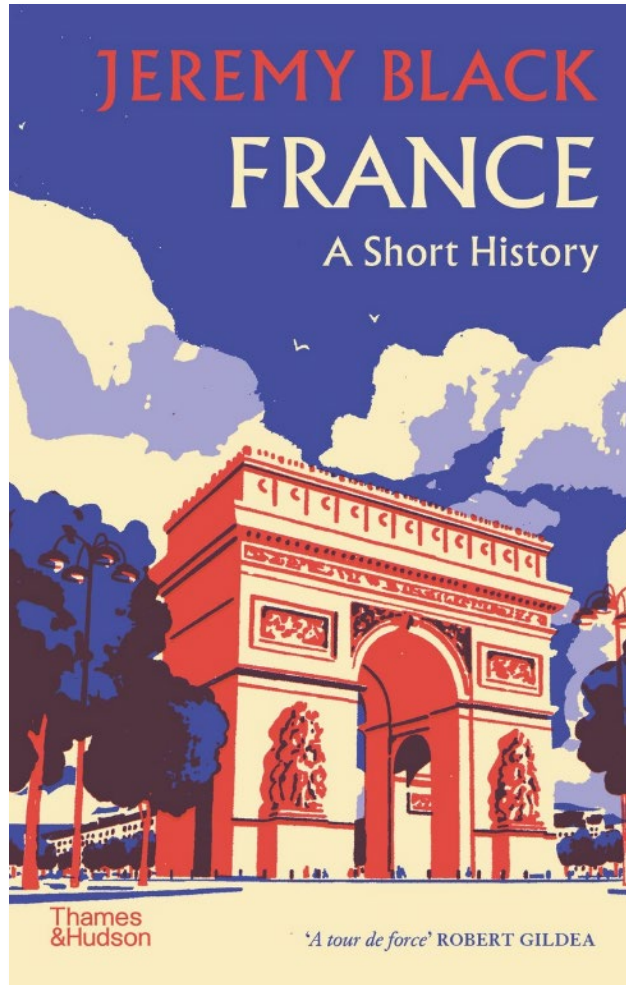
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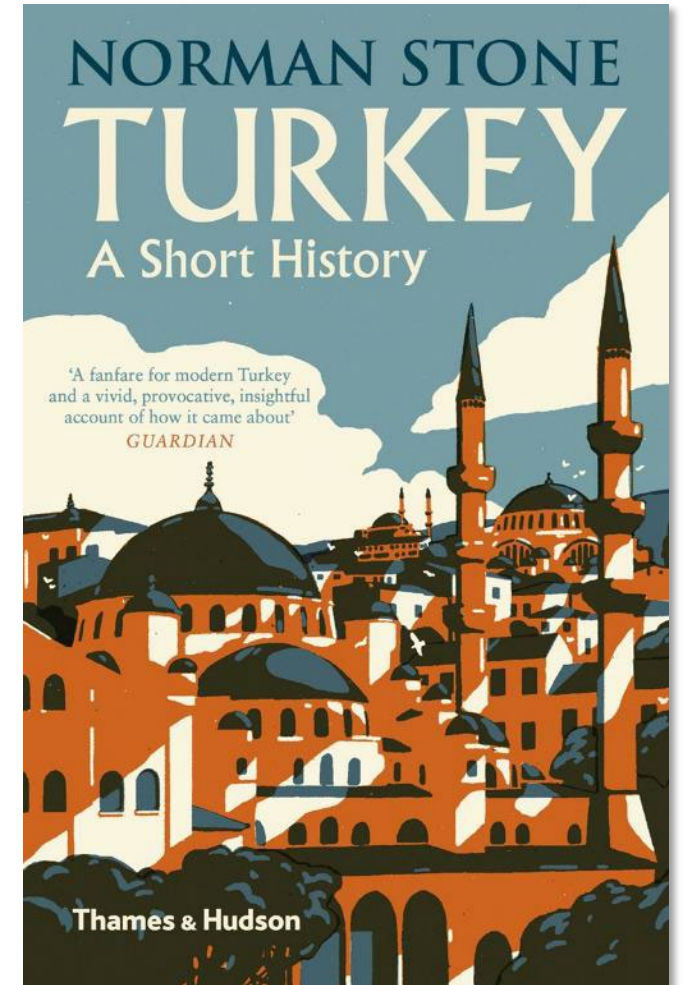
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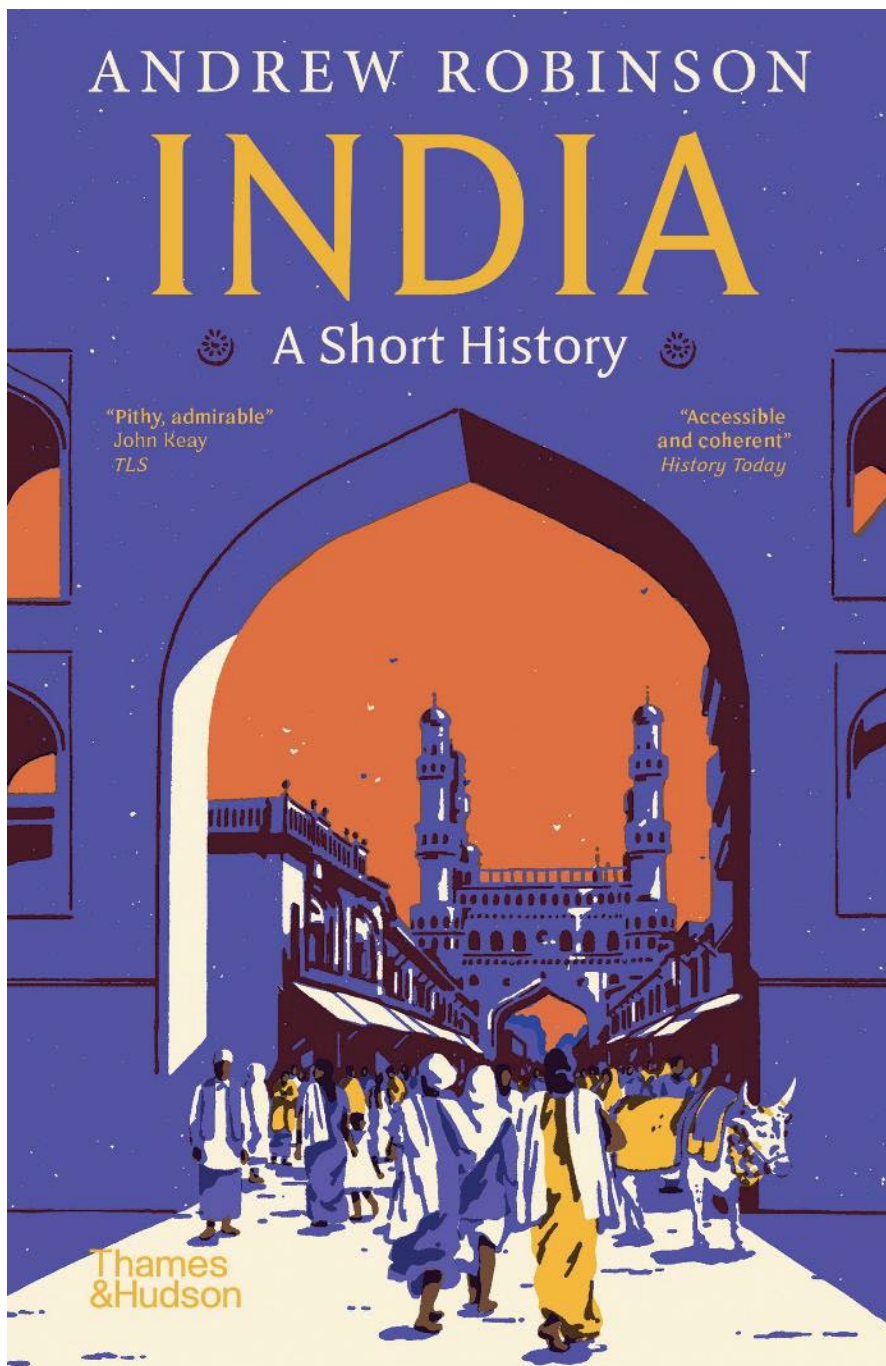
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TWO Vedas, Aryans and the
Origins of Hinduism





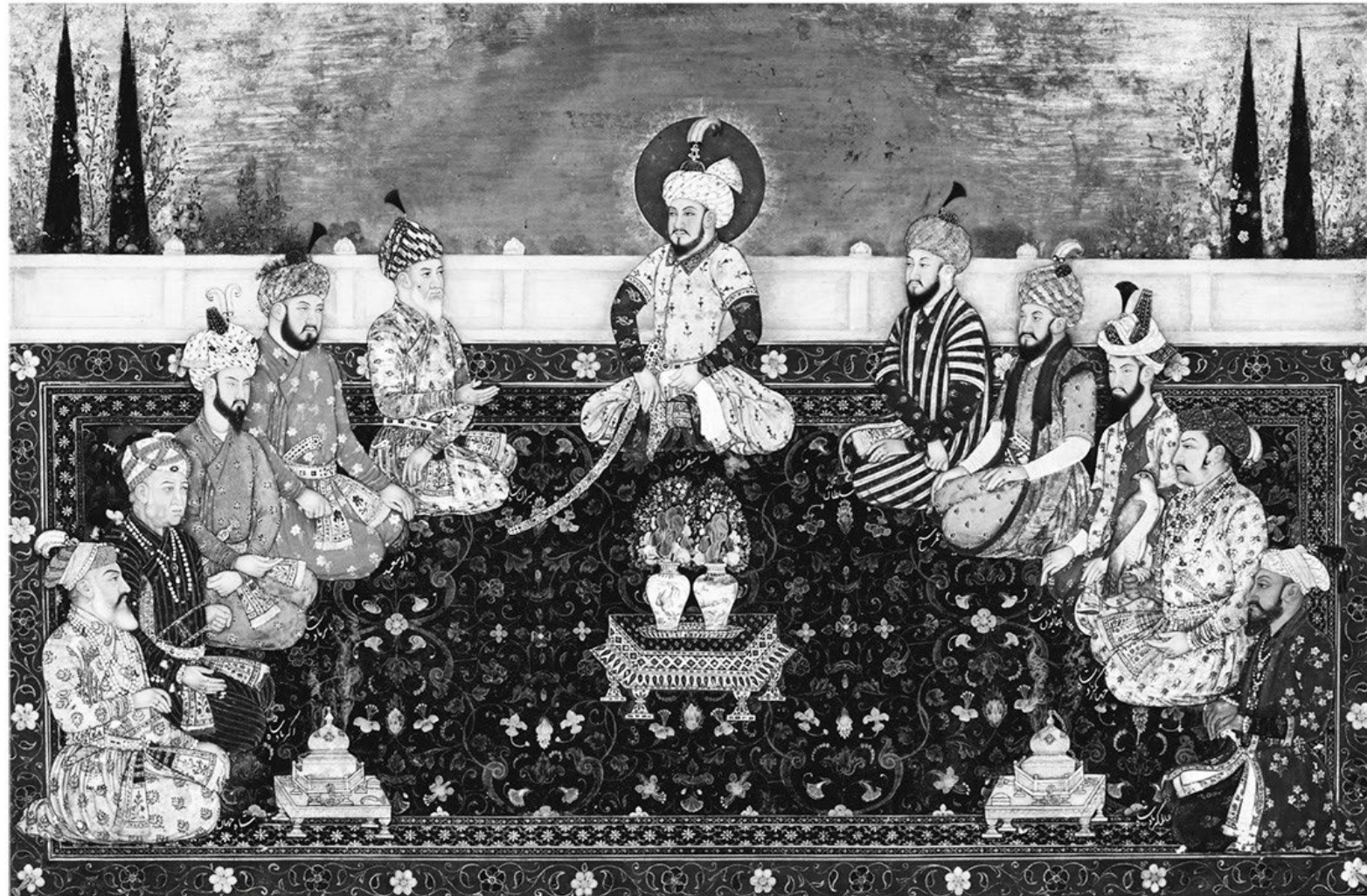
In the 6th century BC, Indian history begins to free itself from the silence of the archaeological excavations in the Indus Valley and from the myths and dubious traditions of the Vedic literature. The written record is yet to come into existence, or at any rate it has not survived. However, we now encounter not only the first historical Indian figure but also the person who, 'even if judged only by his posthumous effects on the world at large . . . was certainly the greatest man to have been born in India', as the historian A. L. Basham notably describes Siddhartha Gautama, the Buddha.

Rabindranath Tagore went even further than this in his praise. Towards the end of his life, in a moving speech honouring the birthday of the Buddha, Tagore described him as 'the greatest man ever born on this earth'. He recalled a visit to the Mahabodhi Temple at Bodhgaya in Bihar, the place of the Buddha's enlightenment under a *bodhi* tree, where he saw a poor Japanese fisherman who had travelled across the seas from Japan 'to expiate for some misdeed'. As Tagore observed the fisherman, 'Evening passed slowly into the solitude and silence of midnight, and still he sat with folded hands repeating with intense concentration, *Buddham saranam gacchami*: In the Buddha do I seek my refuge.' Tagore also recalled his visit to the Buddhist temple at Borobudur in Java, where he saw the celebrated stories depicting everyday life in ancient India and the nativity of the Buddha, known as the *Jatakas*, 'carved in hundreds of images round the stupa, each a perfect specimen of the sculptor's art, chiselled with loving care and infinite pains.'

In many parts of northern India, there are ancient Buddhist stupas – some of them built by Asoka to honour the Buddha's ashes – and other Buddhist monuments, including the stupa built on top of the ruins of the city of Mohenjo-daro. The highest concentration of these remains is in the birthplace of Buddhism, which now occupies part of the Indian states of Bihar and Uttar Pradesh plus a small part of Nepal (where Siddhartha Gautama was actually born). Indeed, Buddhist stupas, not Hindu temples, are the oldest surviving religious architecture in India. The Buddhist religious remains from the period 200 BC to AD 200 so far discovered by archaeologists outnumber by far those belonging to early classical Hinduism and to Jainism. At the best preserved of these sites, the stupa and gateways of Sanchi in the state of Madhya Pradesh – which are superbly sculpted with stories from the *Jatakas* – building began in the 3rd century BC and carried on until the 6th or 7th centuries AD. At the Ajanta caves in the state of Maharashtra, the Buddhist murals – many of which are among the greatest works of Indian art – were painted from about 200 BC over a period lasting for well over half a millennium, until perhaps as late as AD 650. (Some scholars favour an earlier date for the caves' abandonment, 480.) 'Was ancient India "Hindu" or Buddhist?' asks Gail Omvedt in her study *Buddhism in India*. 'Art and architecture testify that it was overwhelmingly Buddhist for over a millennium.'

Nonetheless, by the early 19th century, when Europeans first began to investigate these Buddhist remains, the living religion had vanished from its homeland and from the rest of India, except for Assam, the foothills of the Himalayas and Kashmir. It had to be reconstructed by European scholars – who encountered hardly any living Buddhists – from surviving Buddhist texts; and then popularized by writers such as Edwin Arnold in *The Light of Asia*, his bestselling biography of the Buddha, published in 1879, which tailored its subject's life to a Victorian British readership steeped in the Christian gospels. An extraordinary and revealing historical fact is that not a single Buddhist text was preserved in Bihar and Uttar Pradesh, whether

six The Mughal Empire



excluding English), Nehru was compelled to accept the need for some new linguistic states by a violent agitation among Telugu-speakers for a Telugu-speaking state in the northern portion of the Madras state; this new state was inaugurated in 1953 as Andhra state. In response to further linguistic agitations, especially from Marathi-speakers in Bombay and Punjabi-speakers, including the Sikhs, Nehru set up a commission that led to the States Reorganization Act in 1956, which defused some of the tension in Bombay state and the Punjab, and further expanded Andhra state into Andhra Pradesh by adding to it the Telugu-speaking areas of the former Hyderabad princely state, including the city of Hyderabad. In 1960, however, after further agitation Bombay state had to be split into Marathi-speaking Maharashtra and Gujarati-speaking Gujarat. Then in 1966, soon after Nehru's death, following years of protest by Sikh organizations, the Punjab was split into two new states: Punjab for Punjabi-speakers, and Haryana for Hindi-speakers, with the newly completed city of Chandigarh on the border between the two states as a union territory acting as the capital for both states; the remaining Pahari-speaking areas were given to the hill state now known as Himachal Pradesh, with its capital at Shimla.

Other new states were created less on linguistic and more on ethnic and political lines, often after years of armed regional rebellion. The first was Nagaland in the north-east of India, carved in 1963 from the state of Assam. It was followed by more north-eastern states, Arunachal Pradesh, Manipur, Meghalaya, Mizoram and Tripura, in the 1970s and 1980s. In 2000, Chhattisgarh, Jharkhand and Uttarakhand were created out of Madhya Pradesh, Bihar and Uttar Pradesh, respectively, in the first two instances as a result of the longstanding demands of tribal peoples, generally now known as *adivasis* (aboriginals). In 2013, Telangana was created out of the northern part of Andhra Pradesh, including Hyderabad. Today, there are twenty-nine Indian states and seven union territories (including Delhi): more than the eight major and five minor provinces of British India, yet far fewer than the 565 princely states existing in 1947.

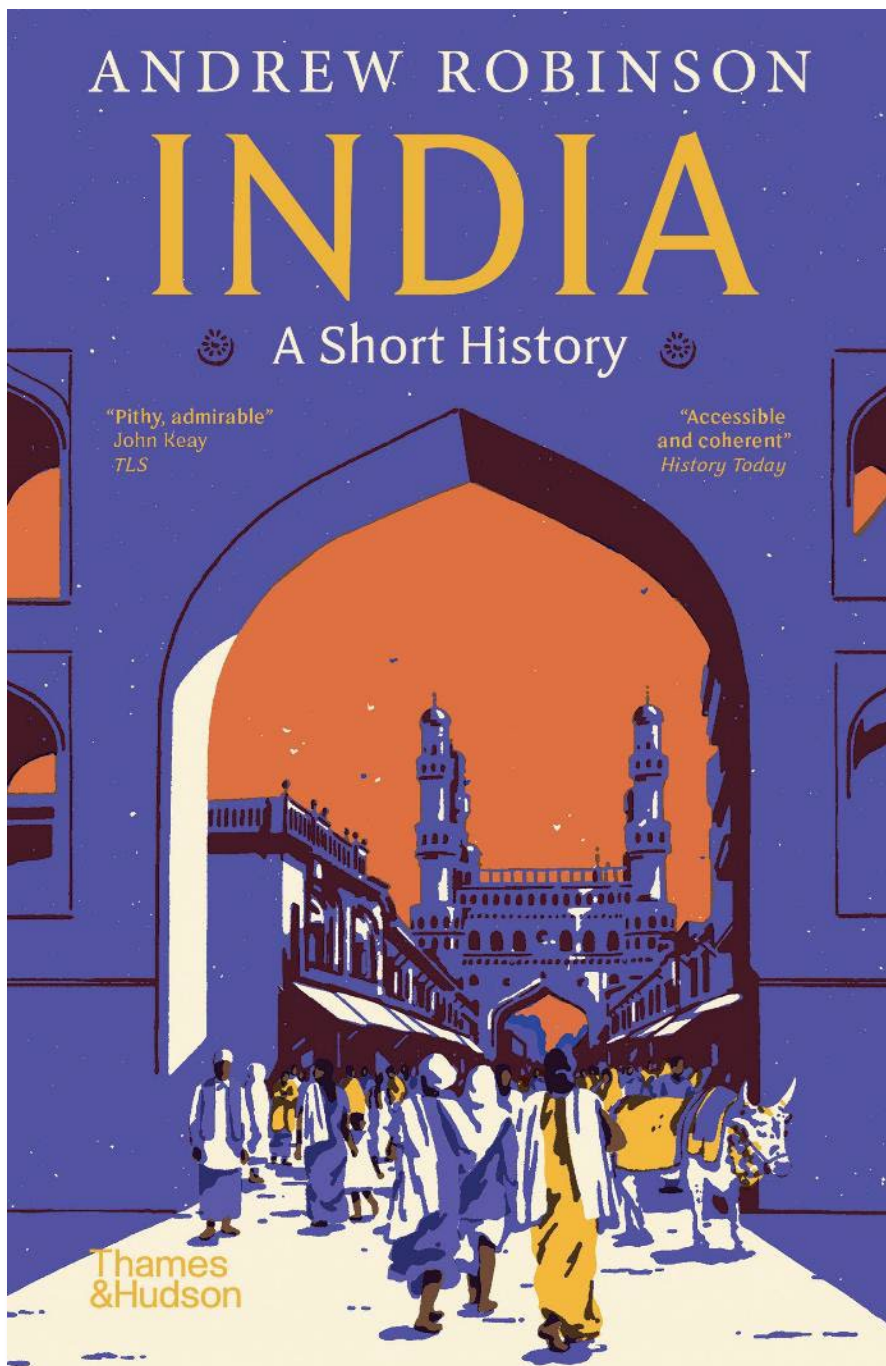
However, Nehru's greatest success lay not in holding fair elections and holding together the Indian Union, but in his social legislation, which reformed Hindu personal law. The British had abolished *sati* and introduced the Indian Penal Code (drafted by Macaulay) to cover criminal law, but they had made no attempt to introduce a common civil code to replace the religiously sanctioned laws of India's many different communities, governing such matters as marriage, divorce, alimony and inheritance. Nehru, backed by Ambedkar – both of whom were lawyers trained in the British tradition – was determined to do this. But both men quickly realized that there was little support for a common code among the large Muslim minority. Muslim personal law was therefore left alone by Nehru, and remains unreformed – despite an abortive attempt in the mid-1980s by the government of Rajiv Gandhi, who backed off for fear of losing Muslim votes. Nehru and Ambedkar concentrated instead on a common, secular code for Hindus, Sikhs, Christians and other religious communities. Their intention was to replace a Hindu personal law still largely based on the ancient laws of Manu – in which caste mattered more than the individual, the 'joint' family was the norm, the marriage of children was arranged by their parents, the man was master of the woman – with a more individualist and liberal view of human rights. Unsurprisingly, Nehru had a bruising fight on his hands to enact the legislation, not least with a socially conservative president, Rajendra Prasad, which lasted for nearly ten years after Independence. At one point, Nehru referred Parliament ironically to the fidelity of women stressed in *The Ramayana* and *The Mahabharata*, in order to remind its (mainly male) members of the hypocrisy endemic in the Hindu personal law. 'It is only the women who have to behave like Sita and Savitri; the men may behave as they like.' In the end, the legislation had to be split up. In 1955, the Hindu Marriage Act was passed, followed by three more acts in 1956, covering succession, guardianship, adoption and alimony. Finally, though, women acquired equal rights with men in regard to the succession to and holding of property; monogamy was put on a legal basis; and divorce entailed the payment of alimony.

CHRONOLOGY

c. 1190s	Destruction of Nalanda University
c. 1200	'Arabic' numerals, invented in India, reach Europe
1206–1526	Delhi Sultanate
1228–1826	Ahom dynasty in Assam
1325–51	Reign of Muhammad bin Tughlaq
1336–1565	Vijayanagar empire
1398	Timur sacks Delhi
1401–1562	Malwa Sultanate
? 1440–1518	Life of Kabir
15th–16th cent.	Sattriya dance form emerges in Assam
1498	Vasco da Gama reaches India
16th cent.	Mohiniyattam, Kathak and Kuchipudi dance forms emerge in Kerala, north India and Andhra Pradesh, respectively
1526–1858	Mughal empire
1556–1605	Reign of Akbar
1600	East India Company founded (London)
1627–1658	Reign of Shah Jahan
1632–1640s	Taj Mahal built
17th cent.	Kathakali dance form emerges in Kerala
1680	Death of Shivaji
1707	Death of Aurangzeb
1739	Nadir Shah sacks Delhi
1757	Battle of Plassey
18th cent.	Manipuri dance form emerges in Manipur
1764	Battle of Buxar
1765	East India Company granted fiscal administration of eastern India
1770	Famine in Bengal
1774–85	Governor-generalship of Warren Hastings
1784	Asiatic Society of Bengal founded

CHRONOLOGY

1786	Indo-European language family announced by William Jones
1793	Permanent Settlement of Bengal and reform of civil service
1799	Death of Tipu Sultan
1828	Brahma Sabha (later Brahmo Samaj) founded by Rammohun Roy
1830s	English replaces Persian in government administration/ education
1857–58	Sepoy Mutiny and Indian Uprising
1858	British Crown replaces East India Company as ruler of India
1885	Indian National Congress founded
1905	Partition of Bengal; Swadeshi movement in Bengal
1906	All-India Muslim League founded
1909	Indian Councils Act (Morley-Minto Reforms)
1912	Capital of India moved from Calcutta to Delhi
1913	Rabindranath Tagore awarded Nobel Prize in Literature
1914–18	First World War
1918	Srinivasa Ramanujan awarded fellowship of Royal Society
1919	Amritsar massacre
1921	Non-cooperation movement launched by Mahatma Gandhi
1930	Chandrasekhar Venkata Raman awarded Nobel Prize in Physics
1935	Government of India Act
1937	First democratic elections, won by Indian National Congress
1939–45	Second World War
1940	Pakistan resolution by All-India Muslim League



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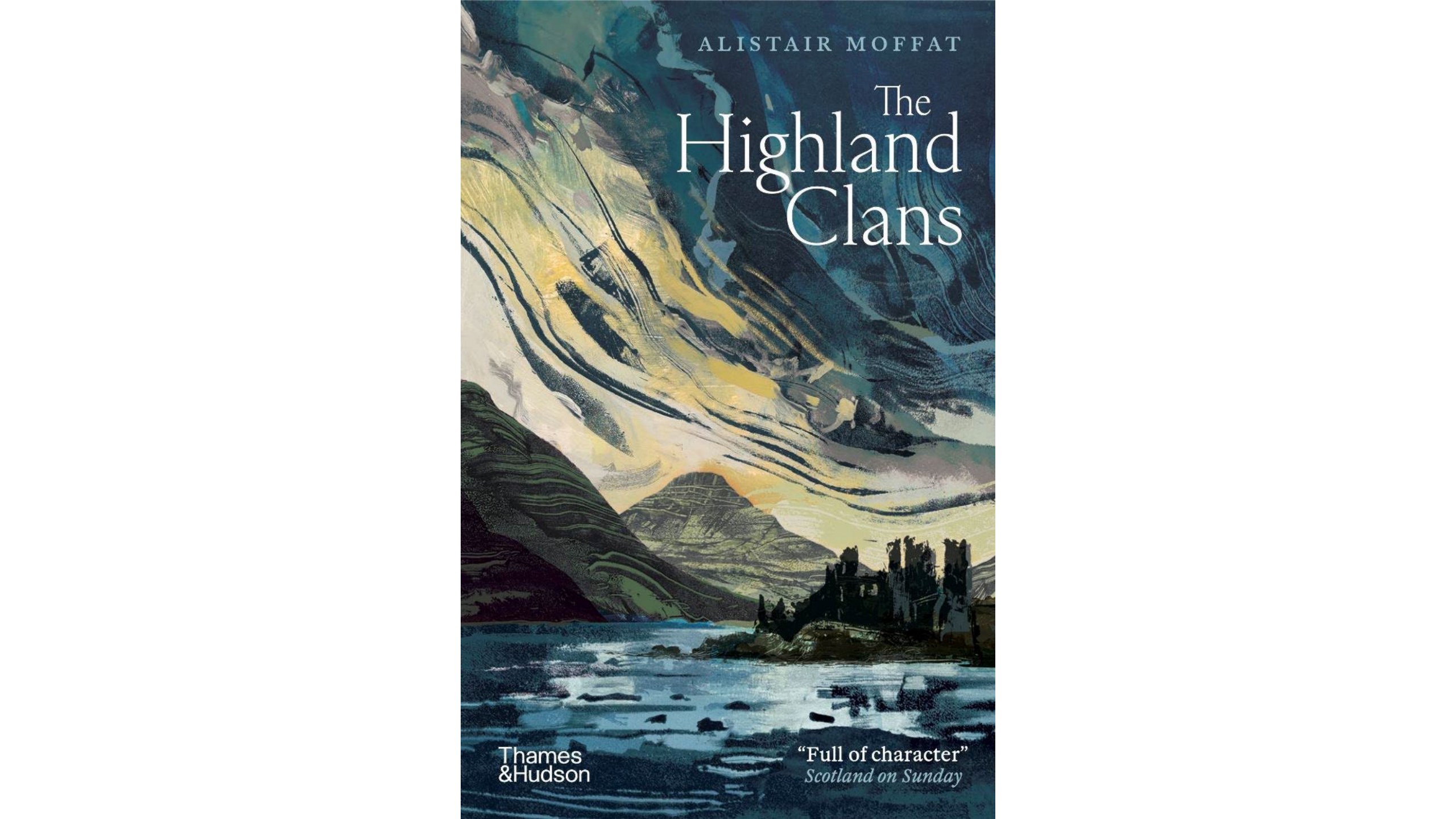
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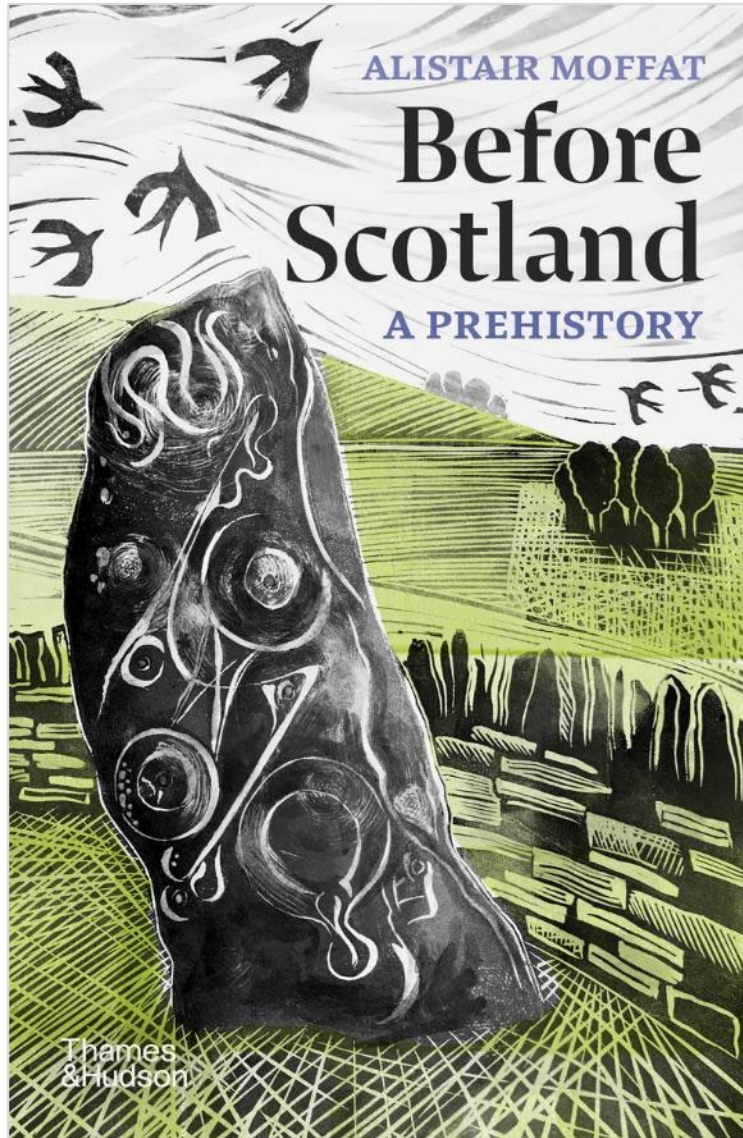
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The Highland Clans

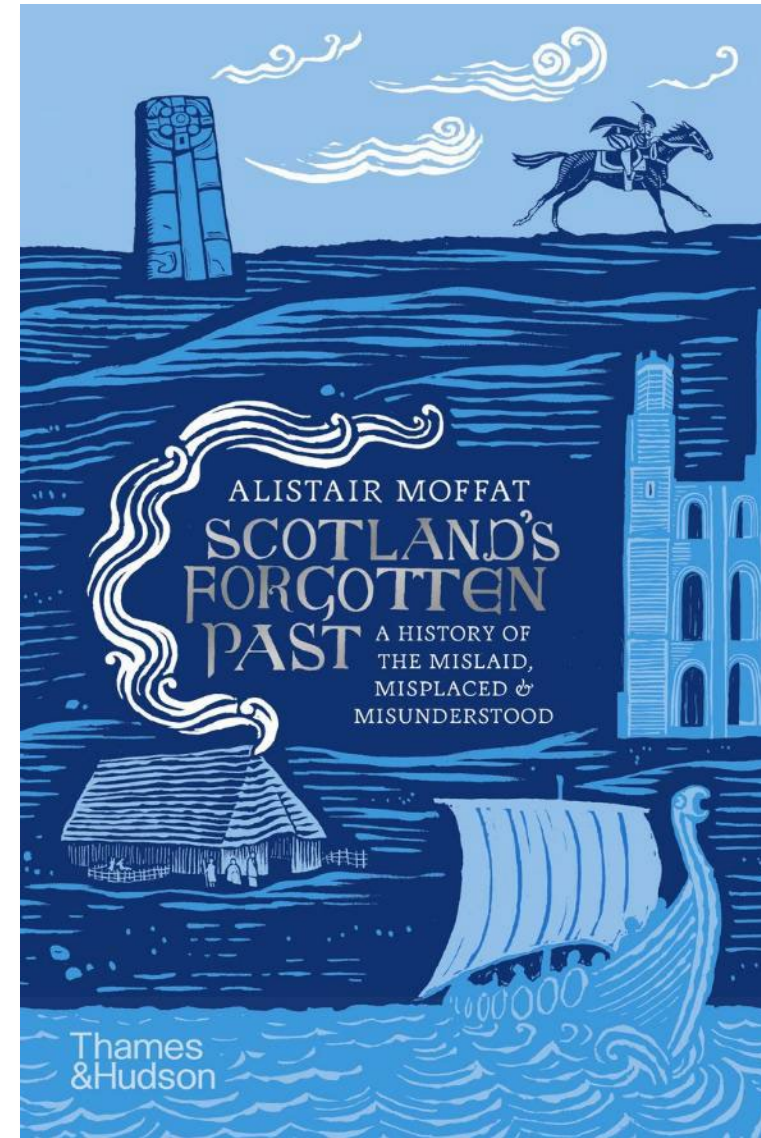
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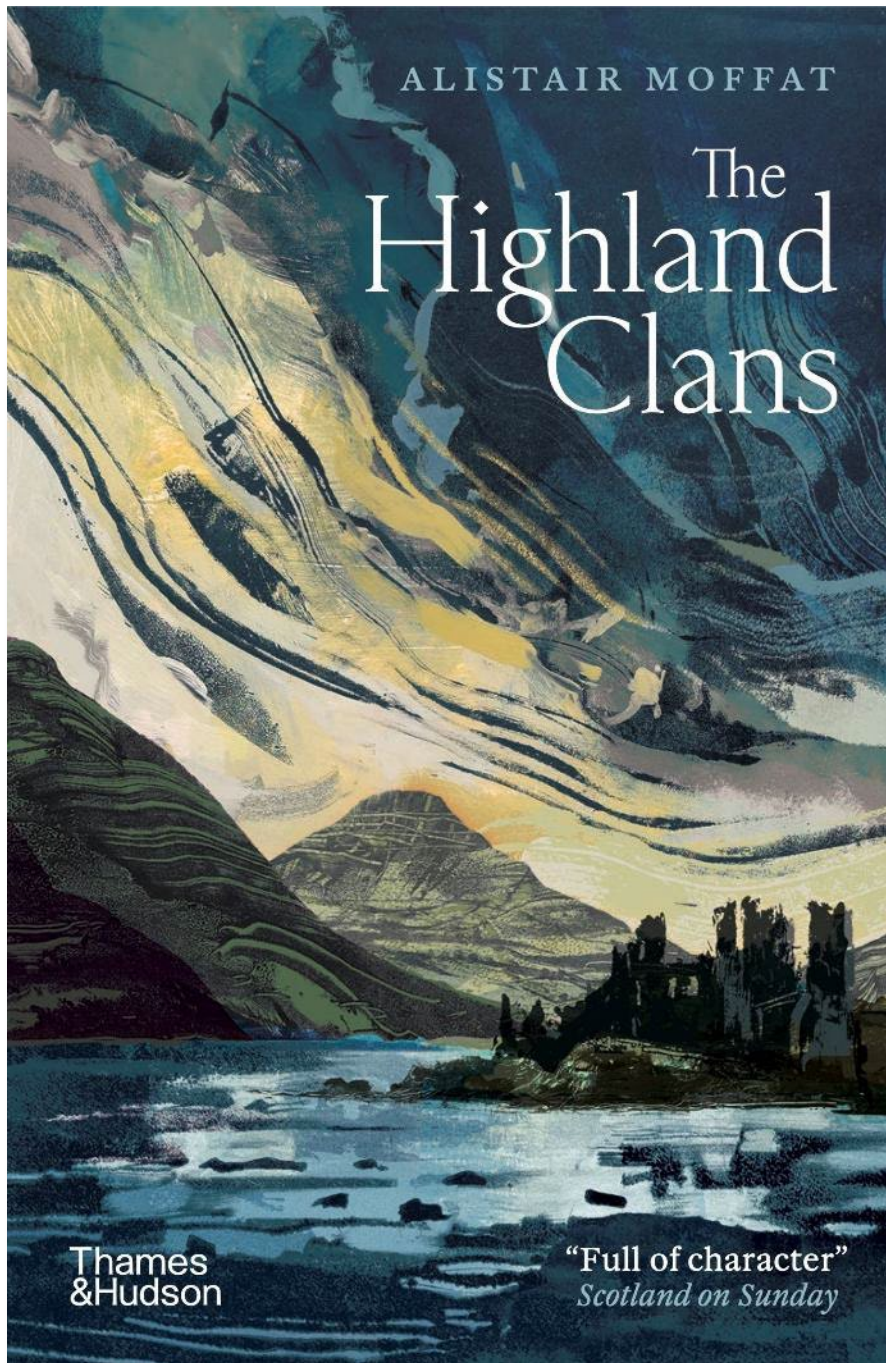
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playing truant, but in his secret heart he was a warrior, a clansman. When the time came he would remember who he was and fight for the Prince, and for his own people. He would be a MacLeod.

It began to rain, a slanting cold rain billowing out of the west over the dark heads of the mountains. When Murdoch at last reached Drum Mossie Moor nothing could have prepared the boy for the enormity of what he saw. Two armies faced each other. Regiments of redcoats stood in line, many of their officers on horseback behind them, and batteries of black cannon emplaced at regular intervals. Drums rattled and orders were called out over the morning moor. 'Stand fast and look to your fronts' roared the sergeants. The Duke of Cumberland rode up and down with his aides, stopping occasionally to put a spyglass to his eye, to try to make out through the rain what the rabble of savages facing his men were doing.

When Murdoch walked out onto the battlefield he saw the clans standing in battle order. Drawn up in lines, the men were neither drilled nor in uniform, but clustered in family groups. Fathers were with their sons, brothers stood together, cousins and uncles stayed close, many of the officers standing forward of the front rank were related to the men at their back. The oldest and most experienced were always set to the front, for the clansmen believed that courage flowed down the generations. Prince Charles led an army of families, of men joined by blood and obligation. And Murdoch looked up and down the battle front for the MacLeods. He wanted to stand with the names of his blood.

Perhaps they could be found by their music. At the head of each clan the war pipes skirled out the battle rants, each of them different, many remembering the victories of the past. On the



Prince Charles Edward Stuart, more commonly known as Bonnie Prince Charlie, the charismatic leader of the rebellion of 1745–46.



A near-contemporary print of the Battle of Culloden, which took place in 1746, with Culloden House in the background. Depicted as a rout – and a surprising attack on Jacobite women – the composition allows no doubt about the outcome.

MacDonalds took up a position on Maol Ruadh, a prominent hill overlooking the mouth of their glen. Believing that with a force twice as large they would certainly prevail, Mackintosh and Mackenzie made the cardinal error of advancing uphill against Highlanders. One of the government soldiers was Donald MacBane, a former tobacco spinner from Inverness, and he left a remarkable record of what happened next. Vivid, honest and sardonic, it is a rare memoir of what it was like to face a Highland charge:

The two clans were both on foot and our company was still with Mackintosh, who marched towards MacDonald and his clan, until we came in sight of them (which made me wish I had been spinning tobacco). Mackintosh sent one of his friends to MacDonald to treat with him, and see if he would come to reasonable terms. MacDonald directly denied, but would fight it by the event as it would [turn out]. Then both parties ordered their men to march up the hill, a company being in the front, we drew up in line of battle as we could, our company being on the right. We were no sooner in order but there appears double our number of the MacDonalds, which made us then fear the worst, at least for my part. I repeated my former wish (I never having seen the like). The MacDonalds came down the hill upon us without either shoe, stocking or bonnet on their head. They gave a shout and then the fire began on both sides, and continued a hot dispute for an hour. Then they broke in upon us with sword and targe, and Lochaber axes, which obliged us to give way. Seeing my captain sore wounded, and a great many more with heads lying cloven on every side, I was sadly affrighted,



Above and overleaf: Members of the regiment of the 43rd Highlanders. Foot soldiers wore kilts while cavalry sported tartan trews.

II

The Clans

What follows is an alphabetical list of the clans whose territory was in the Scottish Highlands, and who played an important role in the politics of medieval and early modern Britain. The surnames of the Lowlands, such as the Armstrongs and Elliots, are not included even though they now call themselves clans.

Highland clans have – broadly – five distinct cultural origins. From the north and north-west come the Norse clans such as the MacLeods, the MacSweens, the Gunns, the MacIvors and the MacAulays. Although they were assimilated into a Gaelic-speaking society, many of the place names in the Hebrides remember the Vikings of the 9th to the 13th centuries. Almost all of the place names on the Isle of Lewis, for example, are Norse.

The enigmatic Pictish kingdoms of the Dark Ages disappeared, but their people did not, and most of the clans of the eastern and central Highlands are descended from them. Clan Chattan is only the most famous, and obvious.

In the west the MacDonalds are the most numerous representatives of the Dalriadic clans, those with the strongest links to Ireland. They were always Gaelic speaking and acquired a royal lustre with the Lordship of the Isles, a largely MacDonald enterprise. Their neighbours, Clan Campbell and their satellites, probably had their

beginnings as kindreds in the Old Welsh-speaking kingdoms of Strathclyde and Manau. They seemed often to be a group apart. Perhaps the most surprising are those Anglo-Norman families who came north, often from the Borders and usually at the prompting of King David in the first half of the 12th century. The Frasers, the Grants, the Stewarts, the Menzies, the Chisholms and others are now so completely identified with the Highlands that the French origins of their names are forgotten.

Where the clan is known by a Mac name the second element has in all cases been capitalized in order to show its origins more clearly and the Mac is always rendered as Mac rather than Mc. Some names, such as Mackenzie and Mackintosh, have only one capital and sometimes begin with Mc. No offence is intended.

Beaton

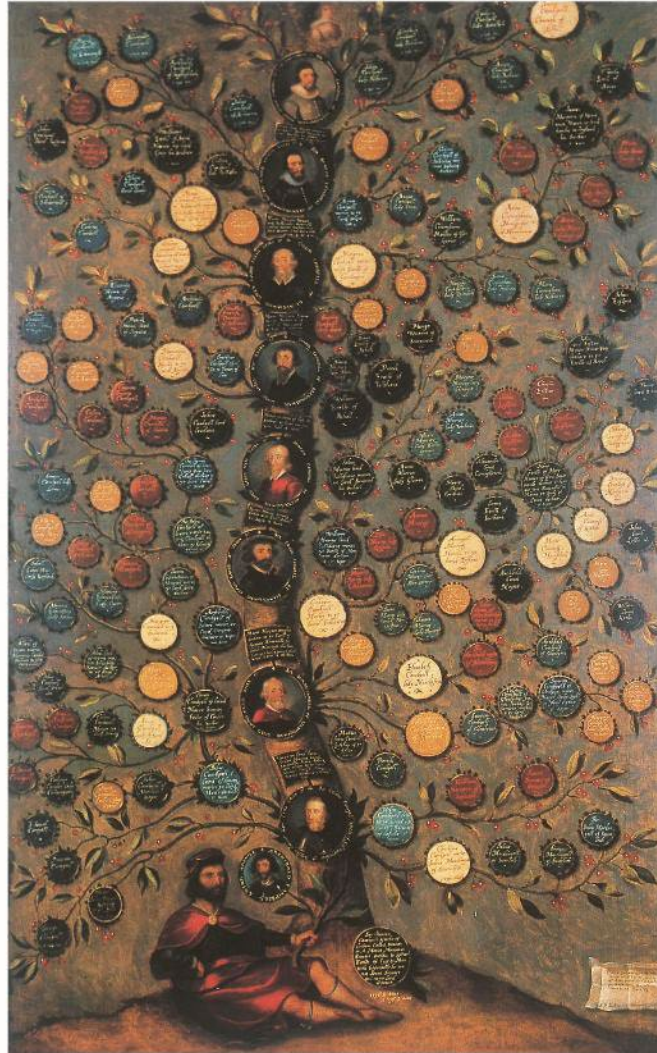
Hereditary physicians to the MacDonald Lords of the Isles, this family became doctors to the Stewart kings, Charles II being the last to be treated by a Beaton.

Blair

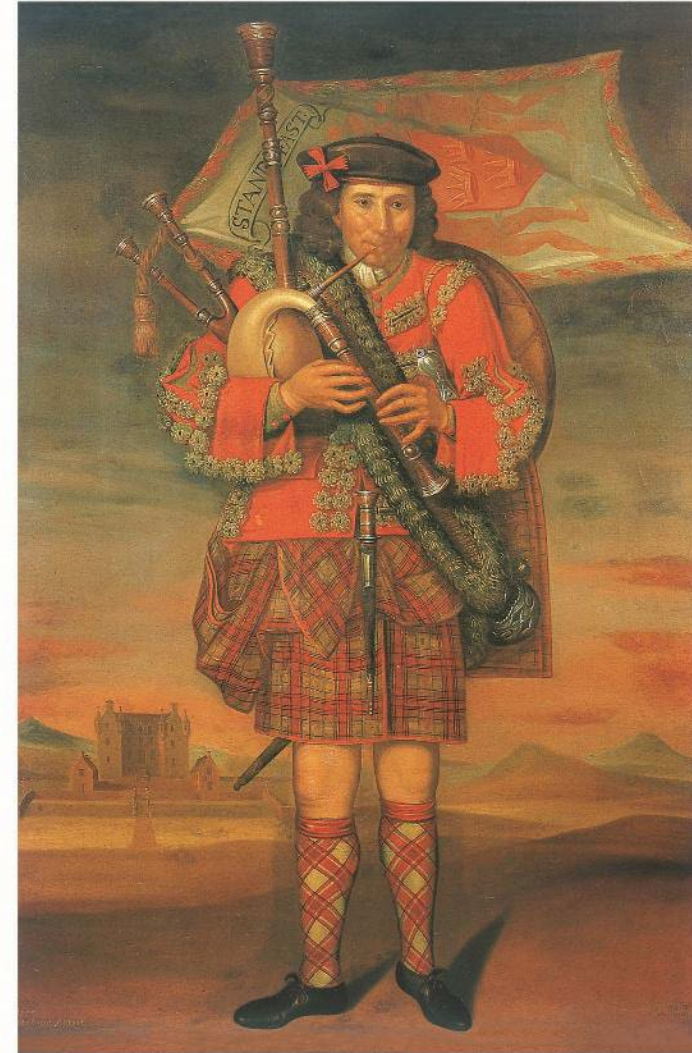
From a Gaelic word for field or battlefield, the name is found in Perthshire and other parts of Scotland. It dates back to the 12th century.

Brodie

An ancient family that originated in the Moray coastlands, around the town of Forres. The name of the town is thought to derive from



5 The family tree of the Campbells of Glenorchy, 1635.

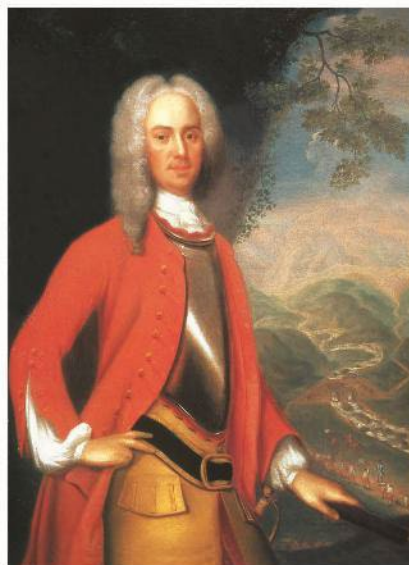


6 Painted in 1714, this early portrait of the piper to the chiefs of Clan Grant carried their banner and motto, and shows the chiefs' stronghold in the background.



11 James Graham, Marquis of Montrose, painted by Willem van Honthorst.

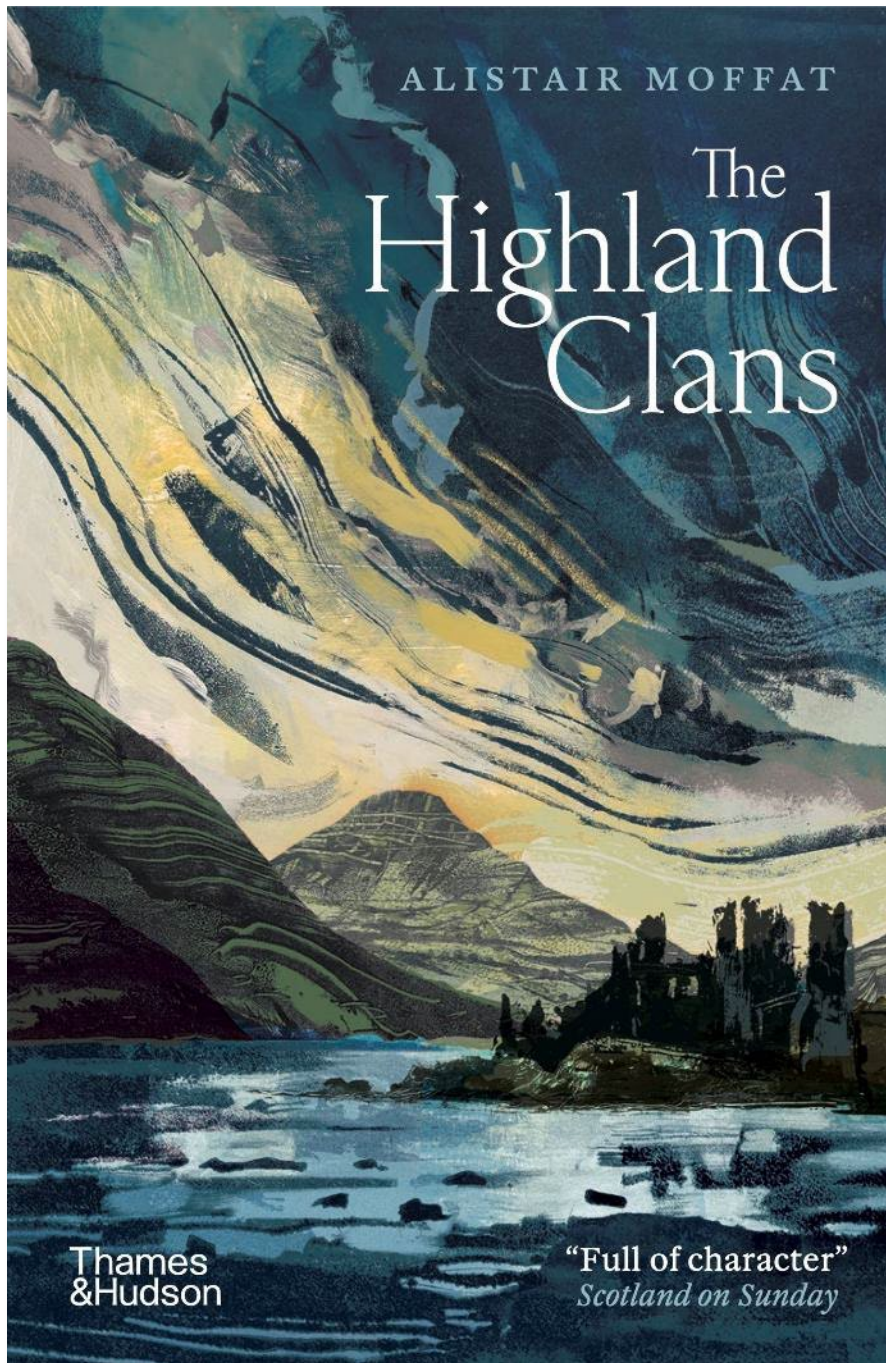
12 below Sir Donald Cameron, also known as Gentle Locheil, by Sir George Chalmers, 1762.



13 above Field Marshal George Wade (1673–1748).

14 right 'Bobbing John', John Erskine, Earl of Mar (1675–1732), by Kneller.





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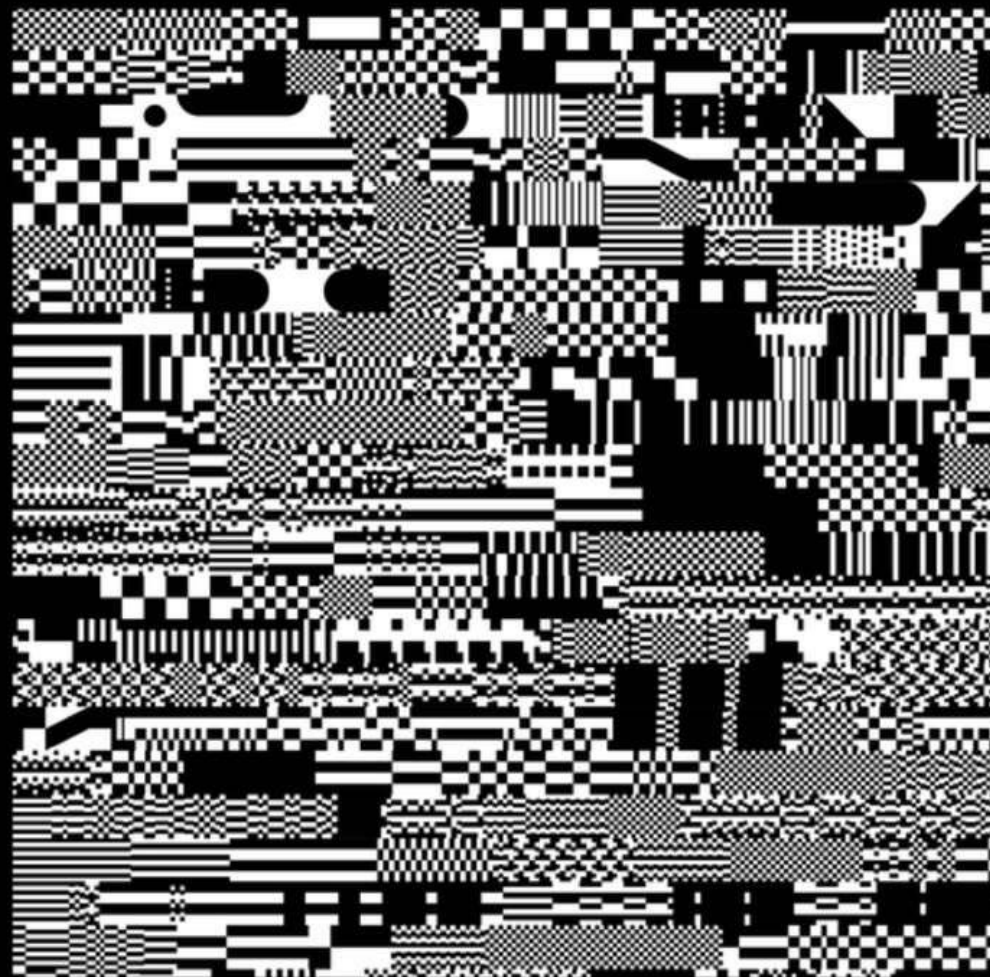
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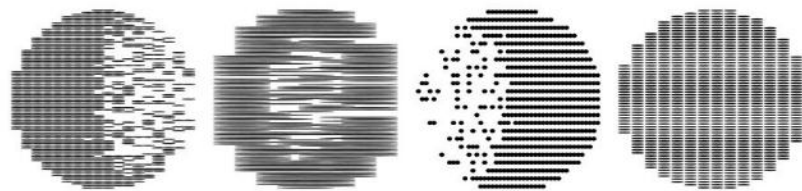


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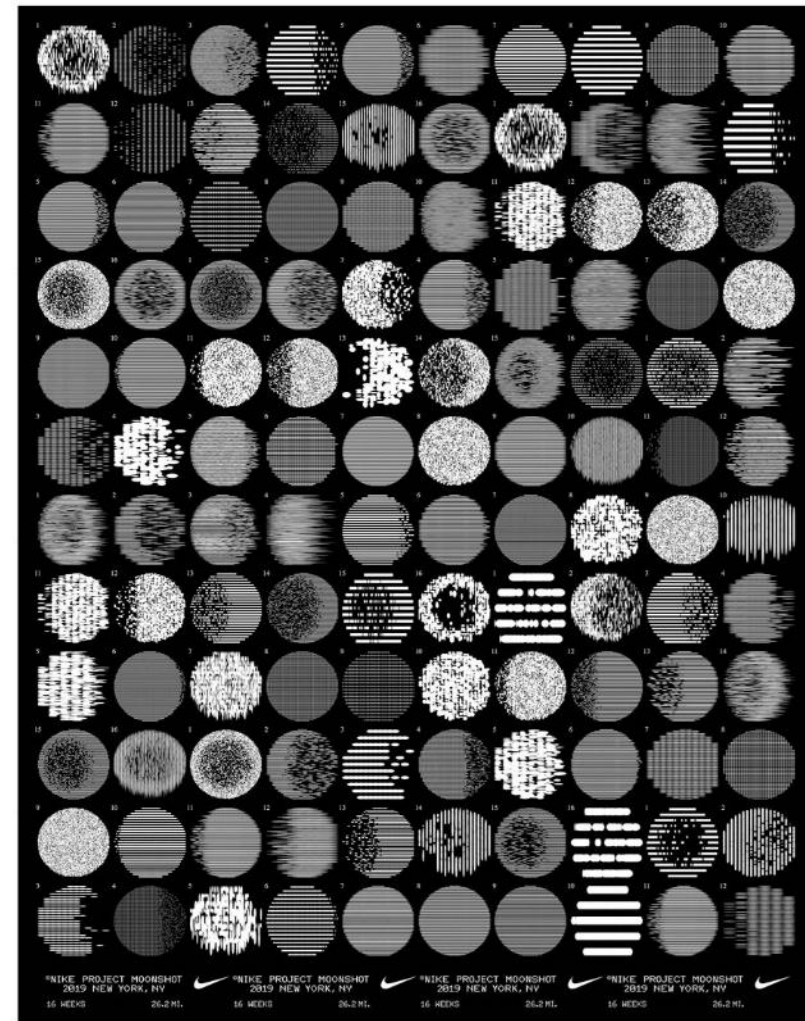
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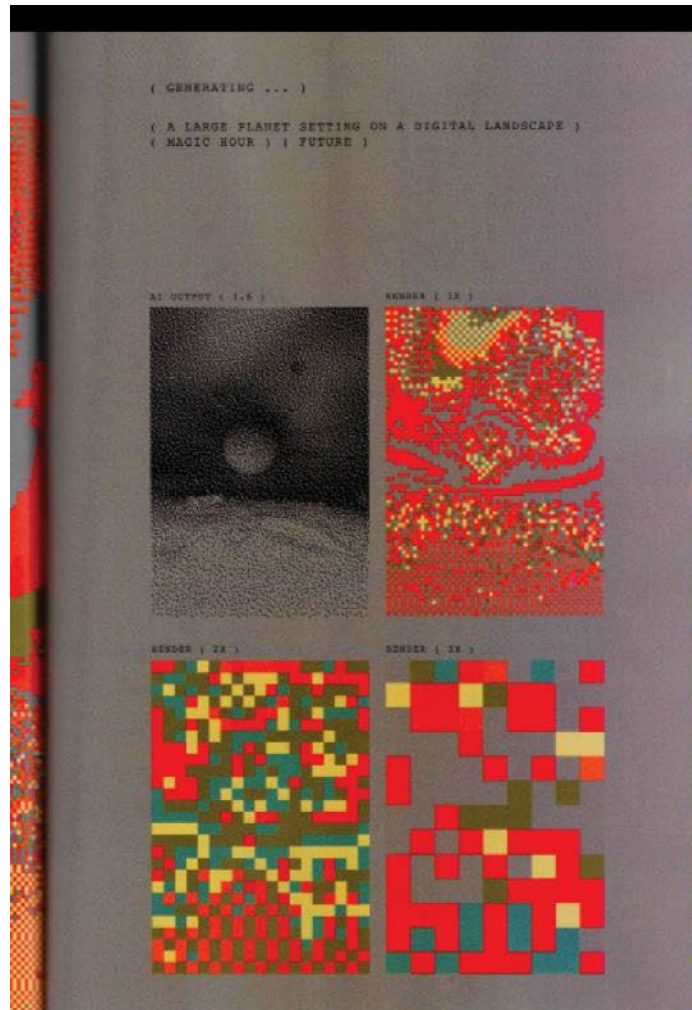
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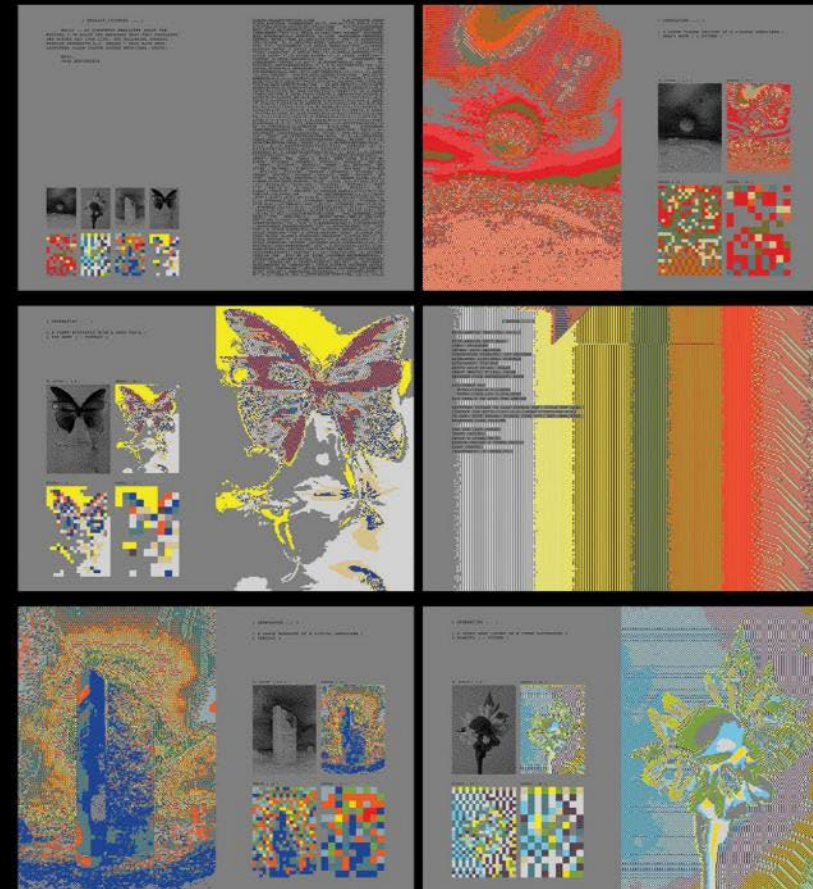
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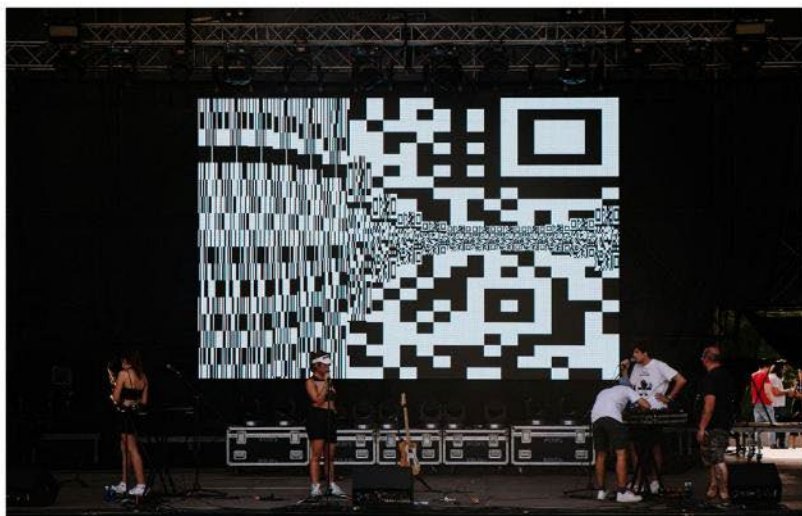
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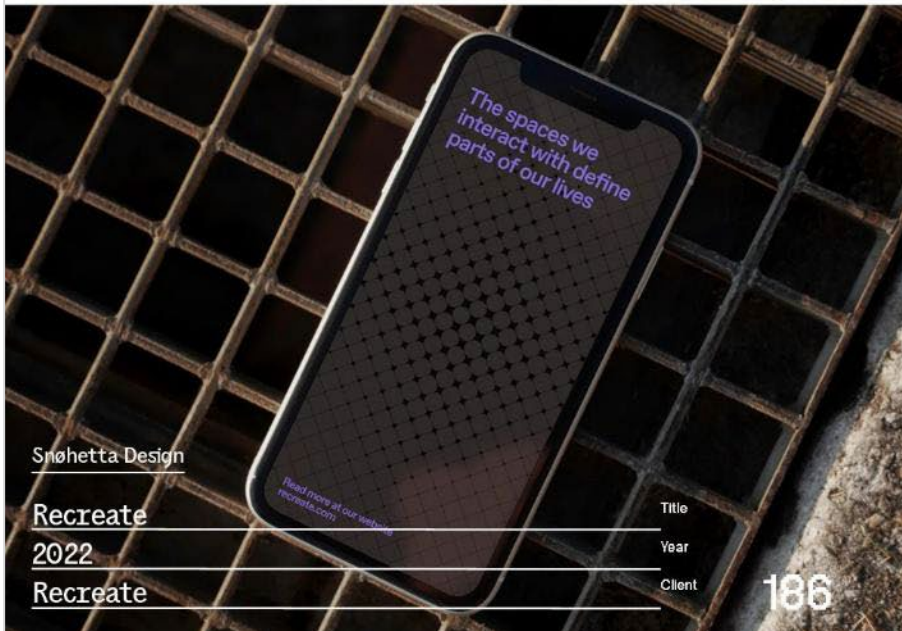
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Recreate

2022

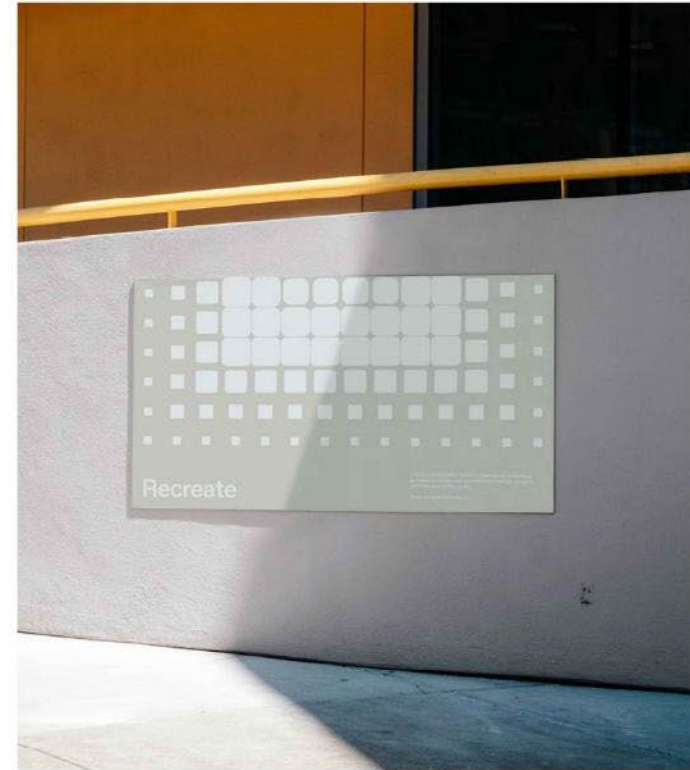
Recreate

Title

Year

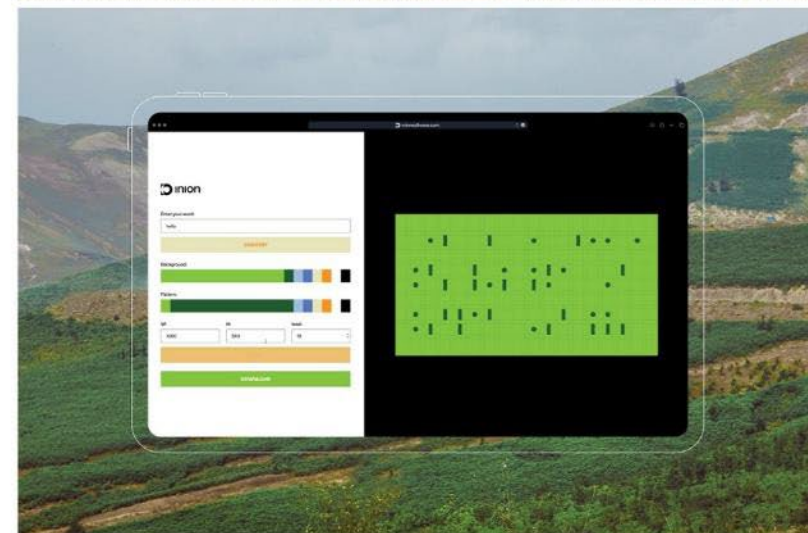
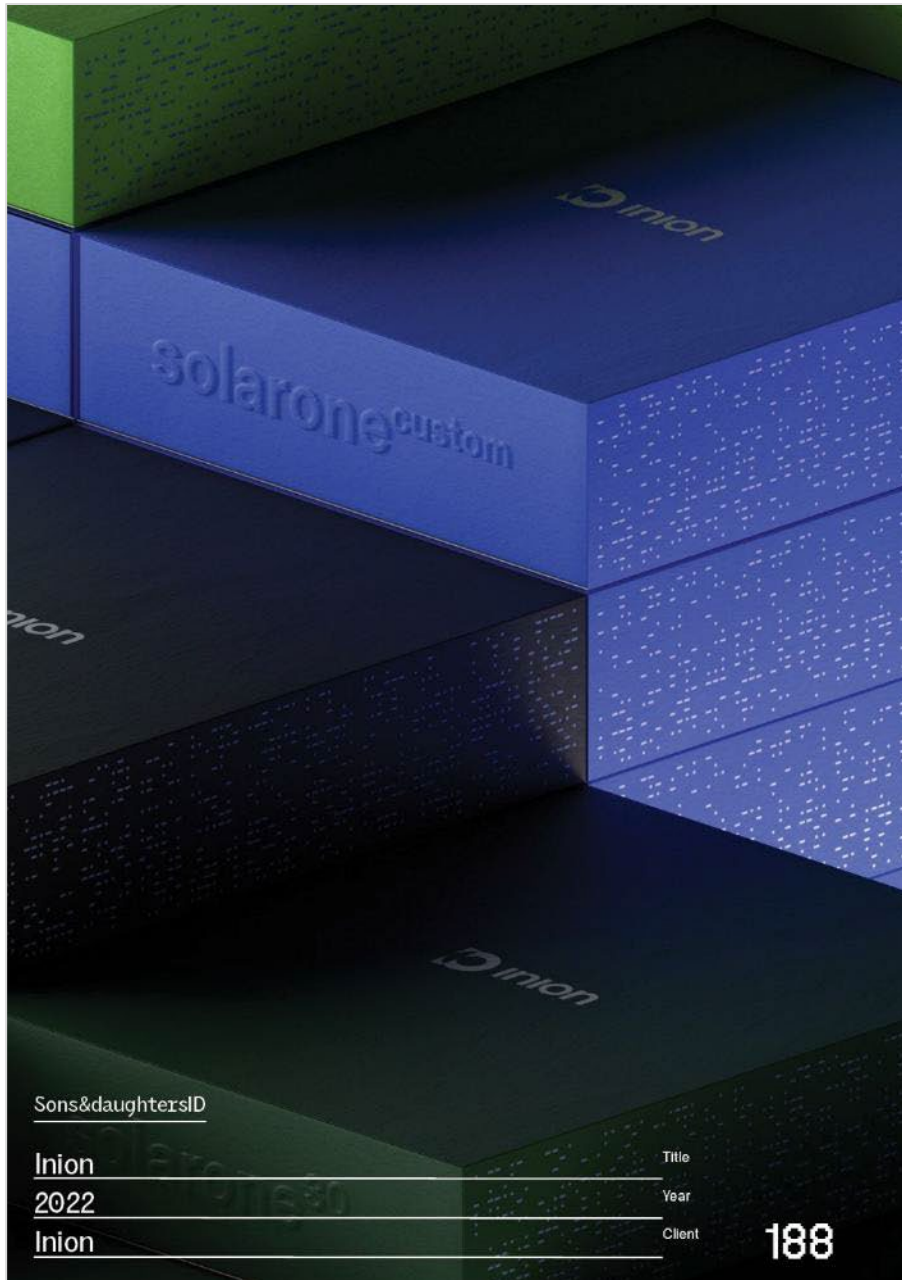
Client

186



Nomen Nescio was founded by design couple Niina and Timo Leskelä in 2012 with the aim of creating timeless, thoughtful and long-lasting design. The company's name, the Latin term 'nomen nescio', and its acronym N.N., stands for 'name unknown'. Conceived and designed by Stefan Gandl of Neubau, Nomen Nescio's visual identity touches everything from its clothing labels, storefront logo, and business cards to print, web, static, and motion design. Its logo, logotype, and care icon system were also designed to be integral elements of the developed corporate typeset Nomen Nescio Pro Regular, a custom version of NB Akademie Pro.

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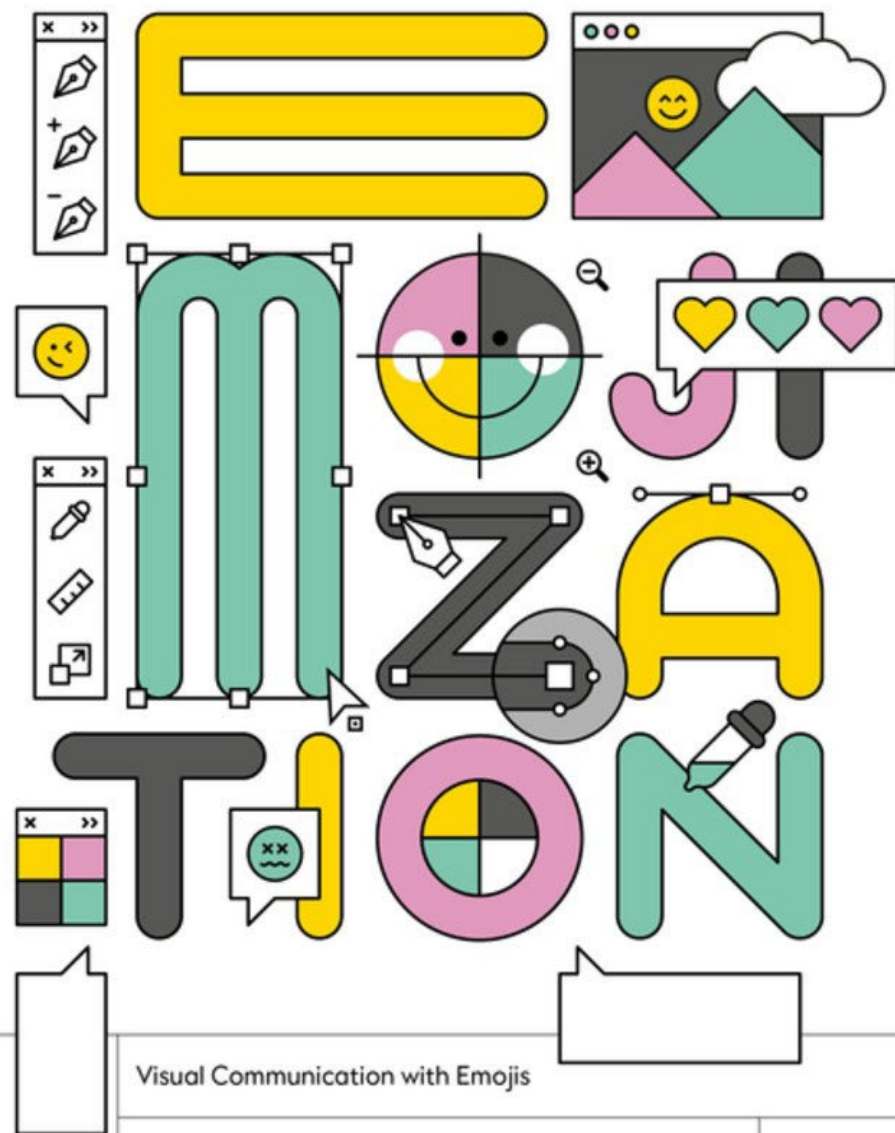


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Visual Communication with Emojis

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- Introduction to the cultural, historical, and theoretical backgrounds.
- Project examples demonstrate formal diversity.
- Wide range of options to create visual identities.
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Fig. 642 henna



Fig. 643 mbira



Fig. 648 malabary



Fig. 649 komian



Fig. 644 pinasse



Fig. 645 chekeré

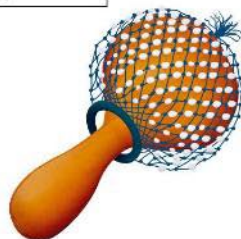


Fig. 650 bandji



Fig. 646 gesture which means something like 'I told you so'



Fig. 647 lamb/njom



Fig. 651 shields and spears



Fig. 652 fang mask (ngil)



Fig. 666 mime



Fig. 667 gramps

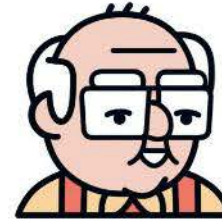


Fig. 672 grandma



Fig. 676 spray can



Fig. 673 detective



Fig. 668 doctor



Fig. 669 surgeon



Fig. 671 farmer



Fig. 677 student



Fig. 678 librarian



Fig. 680 burglar



Fig. 681 bike cop



Fig. 670 vetriquoist

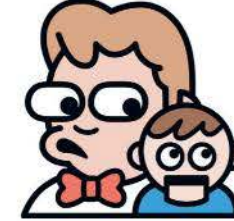


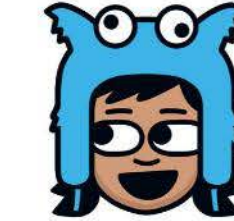
Fig. 674 fisherman



Fig. 675 worker



Fig. 679 rave girl hat



The emojis cover different topics such as professions, facial expressions, animals, food and objects. The stickers include a diverse range of elements used in classic emojis as well as in comics. For example, the squinted eyes (Fig. 656) are reminiscent of text-based emojis such as >_<, while the angry eyes (Fig. 664) are reminiscent of the &_6 or Fig. 657 of x_x. Typical emoji motifs such as the kissing emoji (Fig. 654) can also be found in the character set. By using elements such as the depiction of a cloud, the emojis draw on representations from comics. The cloud is used in various ways, including the visualization of a puff of air (Fig. 665), which can signal relief when a stressful event comes to an end, for example. However, the same object –

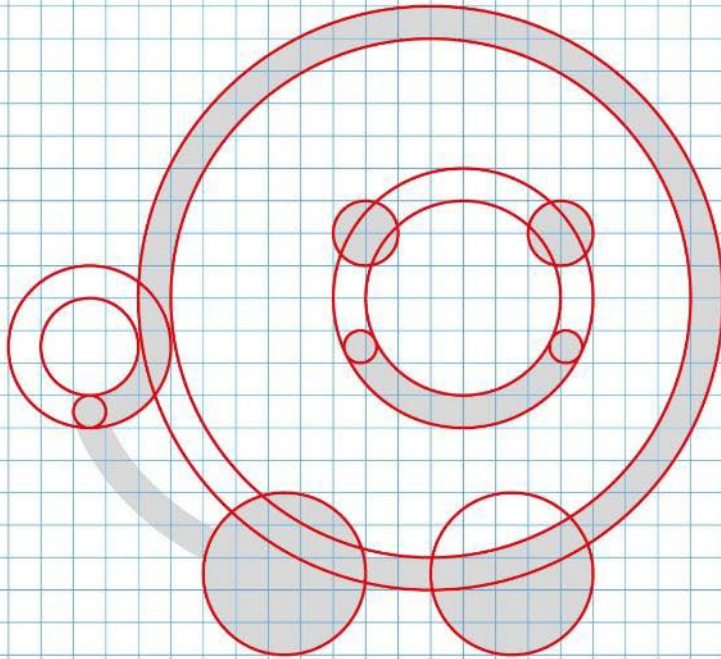
the cloud – can also be used to express feelings of anger or frustration (Fig. 655) by indicating that the mood has darkened.

The depictions of the eyes and mouth are also strongly reminiscent of cartoonish depictions, such as in Fig. 659 or Fig. 661. Woodger employs a variety of geometric shapes for the eyes, complemented by hyperbolic expressions typical of cartoons. Furthermore, the prominent black outlines, a signature feature of Woodger's style, further reinforce the cartoon aesthetic.

Woodger's emojis go a step beyond the classic emojis and almost develop a narrative character. These multi-layered depictions make it possible to convey emotions and actions in a multi-faceted way.



Fig. 706 logo construction (Pentagram 2024a)

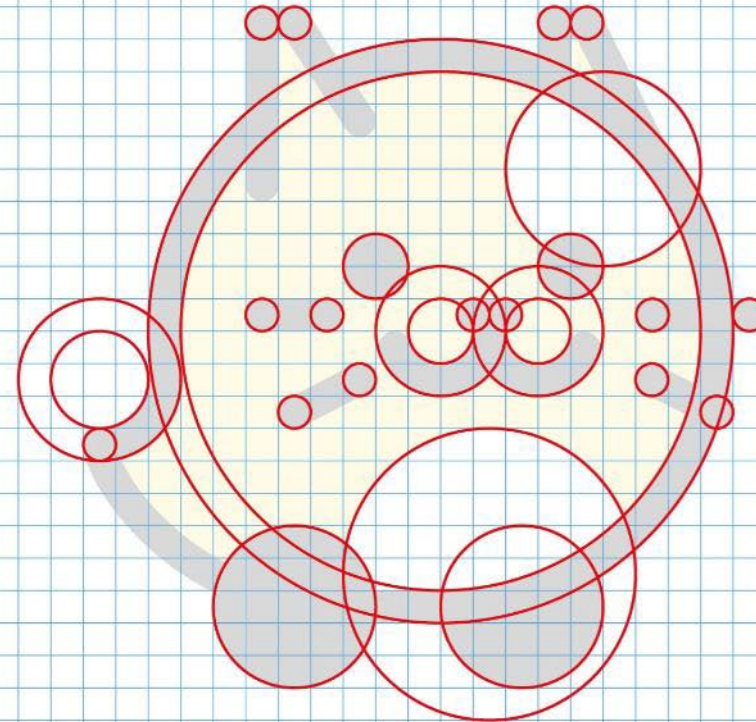


They also act as containers for the placement of photos. The colored shapes are used in combination with Waze's various mascot-like characters. The set of different characters serves to convey the emotional experience of driving (Fig. 708–Fig. 736). Derived from the logo, these signs depict the character in various emotional states. They are designed in a reduced, linear, geometric style with bold color. These humorous depictions reflect the

variety of emotions a driver can experience while on the road. Moreover, these signs not only contribute to Waze's visual identity but also serve important communicative functions within the app. In many characters, a clear reference to emojis and kawaii culture is recognizable. For example, characteristic facial expressions of emojis have been adopted, and typical features such as the rounded arch for the eyes are reminiscent of the



Fig. 707 construction of Fig. 726 (according to Pentagram 2024a)



horizontal text-based emoji ^_^ (see page 44). How is the semiotic potential used? The illustrative elements are related to human behavior. However, the signs are not necessarily icons. For example, the American football helmet (Fig. 722), which stands for combative behavior, is not just an image of an American football helmet but is primarily associated with the act of football and linked to behavior in road traffic. It is not possible

to derive the meaning of the sign from the image of the helmet alone; you have to know the sport associated with it to guess the meaning. The sign thus iconically depicts an American football helmet on the road but symbolically – through learned knowledge – refers to the sport of football and the ›combative‹ characteristic associated with it. In this way, the signs use the semiotic potential of emojis in different ways.



Fig. 784



Fig. 785



Fig. 792

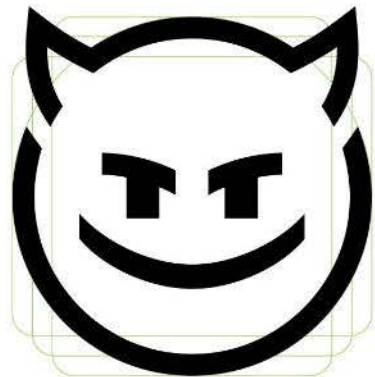


Fig. 786



Fig. 787



Fig. 788



Fig. 789



Fig. 790



Fig. 791



Fig. 793

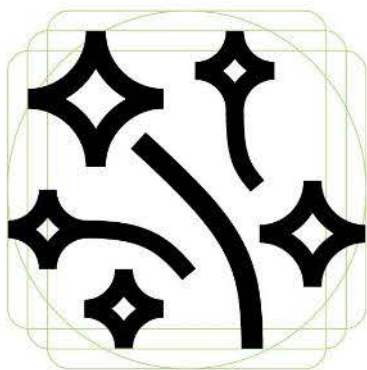


Fig. 794



Fig. 795



Fig. 796



Fig. 797



Fig. 798



Fig. 799



Fig. 800



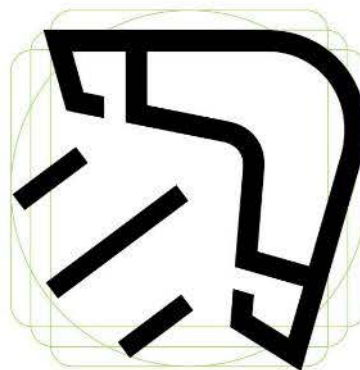
Fig. 801



Stream tonight
Coming soon 🎮

Fig. 802

Fig. 803



The 4mojis are used throughout brand applications, such as on screen presentation, web, social media, and classic print media in combination with the brand typefaces.

Most of the motifs are based on the emojis that are coded in Unicode. For example, ›sparkles‹ (Fig. 784), ›framed picture‹ (Fig. 786), ›performing arts‹ (Fig. 787), ›index finger pointing to the right‹ (Fig. 788), ›alien‹ (Fig. 790), ›rocket‹ (Fig. 791), ›smiling face with horns‹ (Fig. 792), ›video camera‹ (Fig. 795), ›index finger pointing downward‹ (Fig. 796), ›high voltage‹ (Fig. 797), ›house with garden‹ (Fig. 799), ›grinning face with big eyes‹ (Fig. 798), ›popcorn‹ (Fig. 800), ›eyes‹ (Fig. 802) and ›boomerang‹ (Fig. 803).

The character set also contains custom emoji motifs or modified emojis (see Fig. 785, Fig. 789, Fig. 794, Fig. 801).

Fig. 784–Fig. 791 **4mojis**
Fig. 792–Fig. 793 **4mojis in the grid**
Fig. 794–Fig. 801 **4mojis**
Fig. 802 **use of a 4moji for a program announcement**
Fig. 803 **4moji in the grid**

All 4mojis come from Pentagram and were designed as part of the brand identity design process for Channel 4.



Fig. 20 Joy (Puck 1881: 65)



Fig. 21 melancholy (ibid.)



Fig. 22 Indifference (ibid.)



Fig. 23 astonishment (ibid.)

within a text. Other interesting pre-text-based emojis appeared in an editorial article entitled ›Telegraphische Zeichenkunst‹ in the ›Deutsche Postzeitung‹ (see Enzmann 2023: 44–45). The character combinations with which the pre-emojis were created were compiled using David Edward Hughes' type telegraph. They functioned according to the same principle as the later text-based emojis, but they were used separately from the text. Like the characters in the satirical magazine, they functioned more as an illustration for the text next to them than as a means of expression in writing.

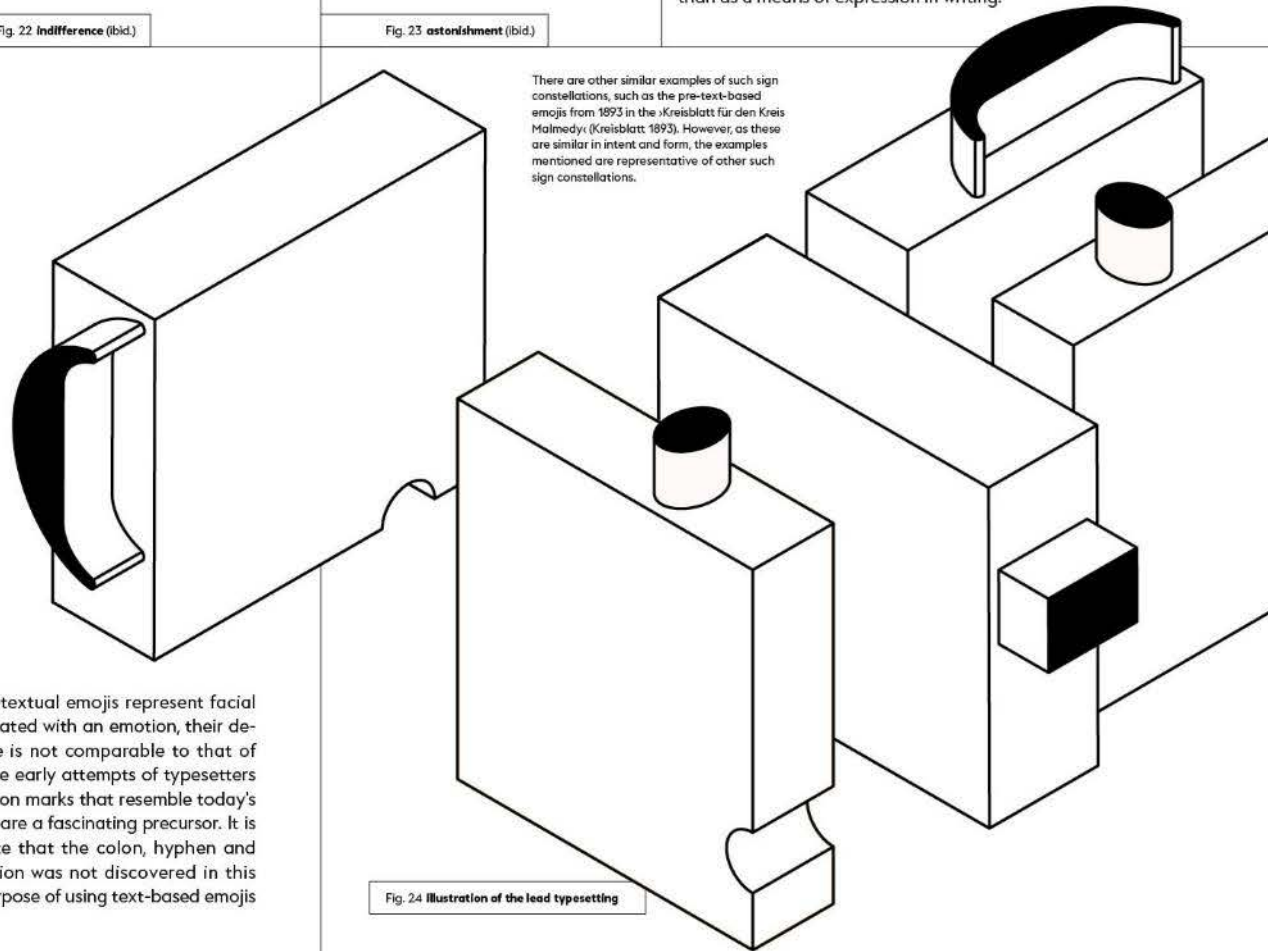
Innovative pre-text-based emojis were created by typesetters at the American satirical magazine ›Puck‹ in 1881, who were keen to experiment. Using punctuation marks, they published different character combinations to represent four facial expressions. An ironic text accompanied the signs:

»We wish it to be distinctly understood that the letterpress department of this paper is not going to be trampled on by any tyrannical crowd of artists in existence. We mean to let the public see that we can lay out, in our own typographical line, all the cartoonists that ever walked. For fear of startling the public we will give only a small specimen of the artistic achievements within our grasp, by way of a first instalment. The following are from Studies in Passions and Emotions. No copyright.«

(Puck 1881: 65)

The typesetters' representations were formally close to the text-based emojis used later. However, the characters created by the typesetters were difficult to use within a text, as they had to be typed over several lines. The pre-text-based emojis of the satirical magazine were not intended to be used within the text like the later text-based emojis. They were used for artistic expression and were used separately from the text – similar to illustrations.

Although the pre-textual emojis represent facial expressions associated with an emotion, their deployment and use is not comparable to that of today's emojis. The early attempts of typesetters with the punctuation marks that resemble today's text-based emojis are a fascinating precursor. It is interesting to note that the colon, hyphen and bracket combination was not discovered in this process for the purpose of using text-based emojis



There are other similar examples of such sign constellations, such as the pre-text-based emojis from 1893 in the ›Kreisblatt für den Kreis Malmédy‹ (Kreisblatt 1893). However, as these are similar in intent and form, the examples mentioned are representative of other such sign constellations.

Fig. 24 Illustration of the lead typesetting

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When the components are assembled, they form a structure that is both functional and aesthetically pleasing. The components are designed to be assembled in a specific order, creating a structure that is both functional and aesthetically pleasing.

With the addition of the components, the structure becomes a complete unit. The components are designed to be assembled in a specific order, creating a structure that is both functional and aesthetically pleasing.



REMARKABLY, THREE TO FIVE LAYER, THICKEN
PAPER, THE BLENDED (IN, BLENDED) AND BLENDED
ONLY TO FIND IN A BLENDED AND ONLY TO FIND OF



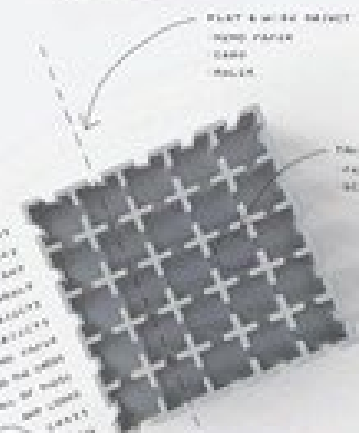
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REMARKABLY, THREE TO FIVE LAYER, THICKEN
PAPER, THE BLENDED (IN, BLENDED) AND BLENDED
ONLY TO FIND IN A BLENDED AND ONLY TO FIND OF

These electrical outlets weren't just for your mobile phone or the kids, at it happened. The outlets for the three types of deer are actually the perfect place to have friends to see what you're doing. The kids are the most important because we want you to know what you're doing. The kids are the most important because we want you to know what you're doing. The kids are the most important because we want you to know what you're doing.





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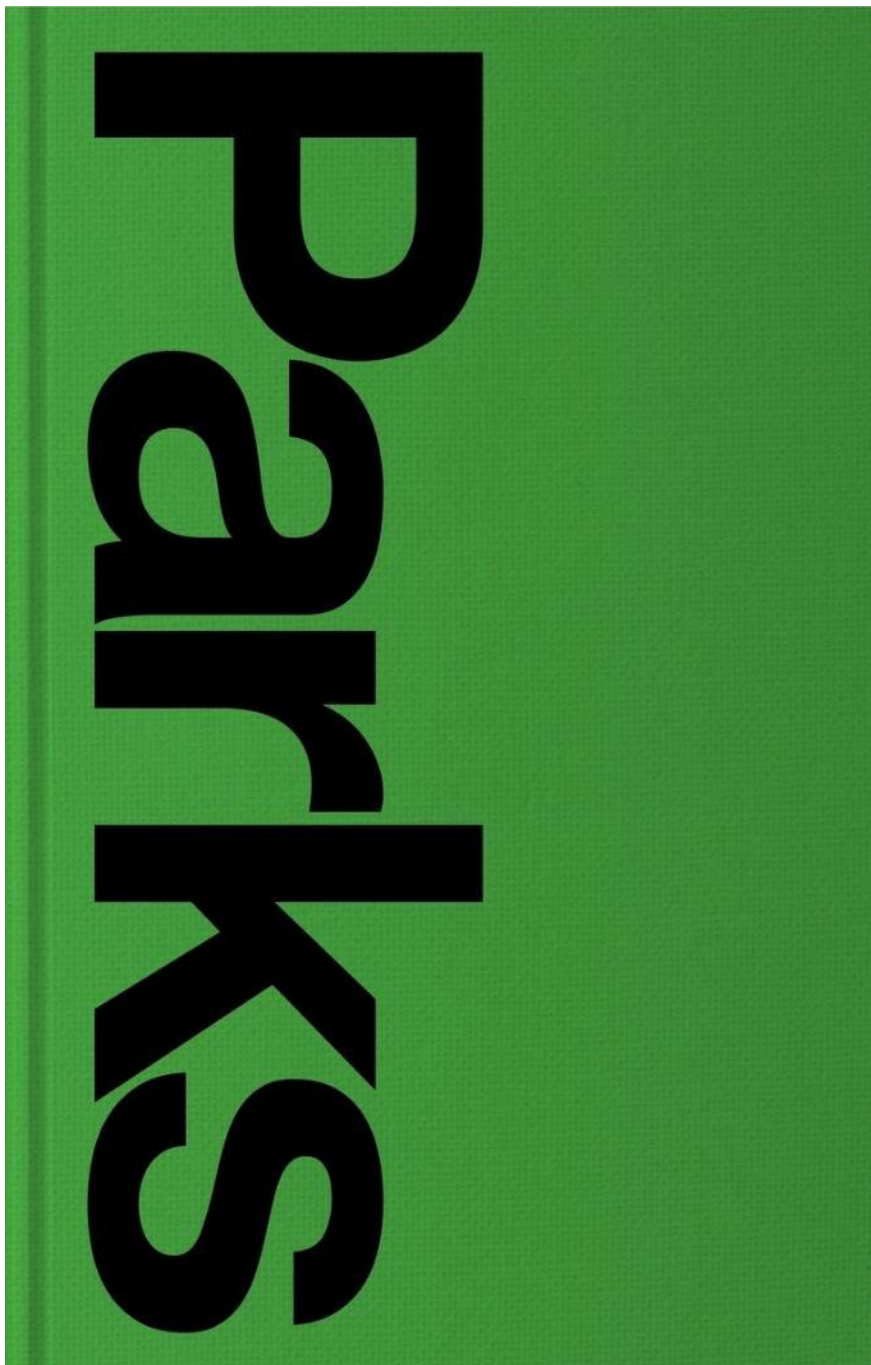
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Parks

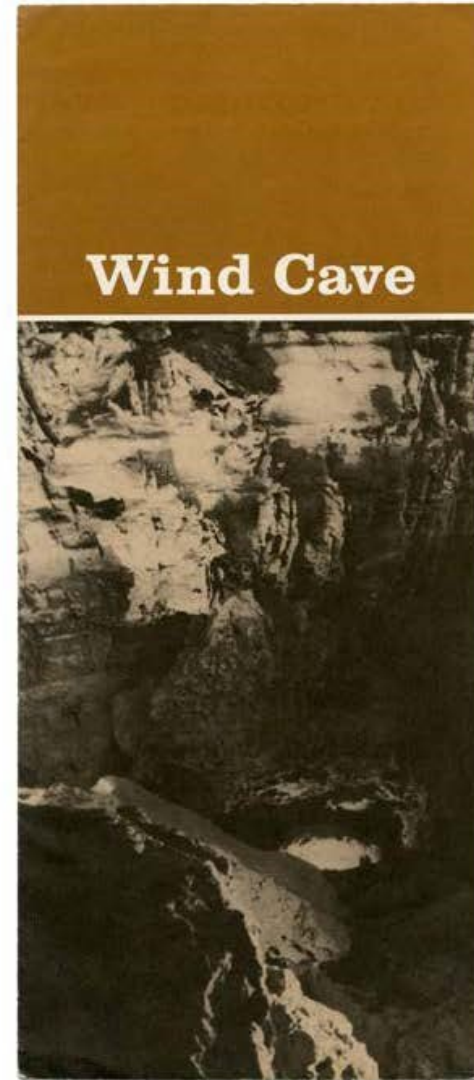


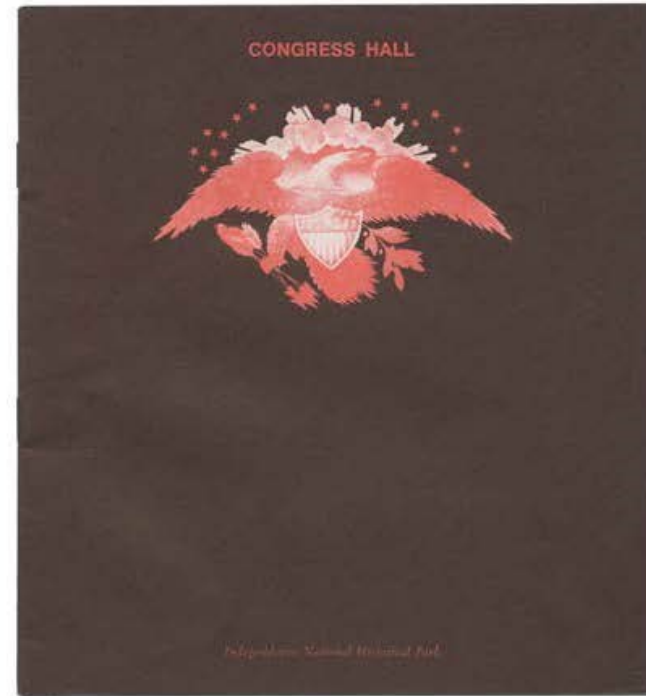
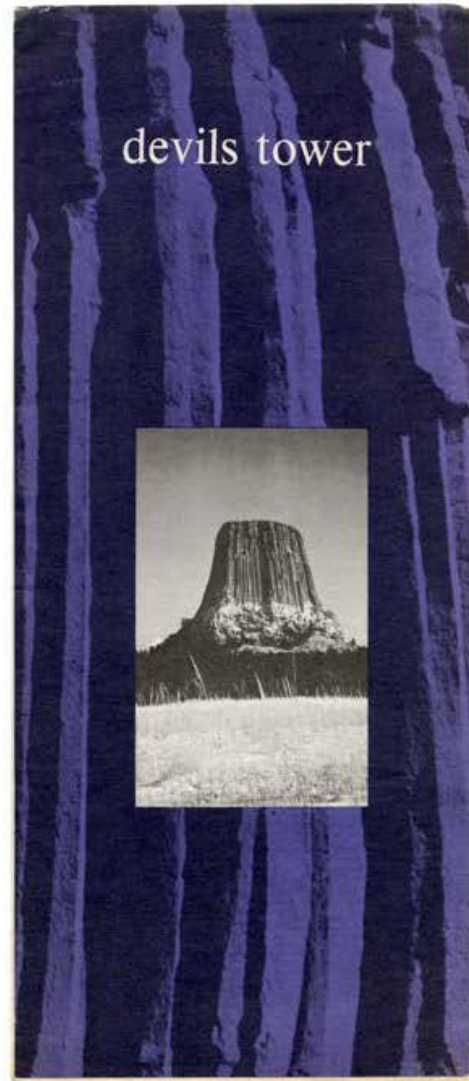
Parks 2

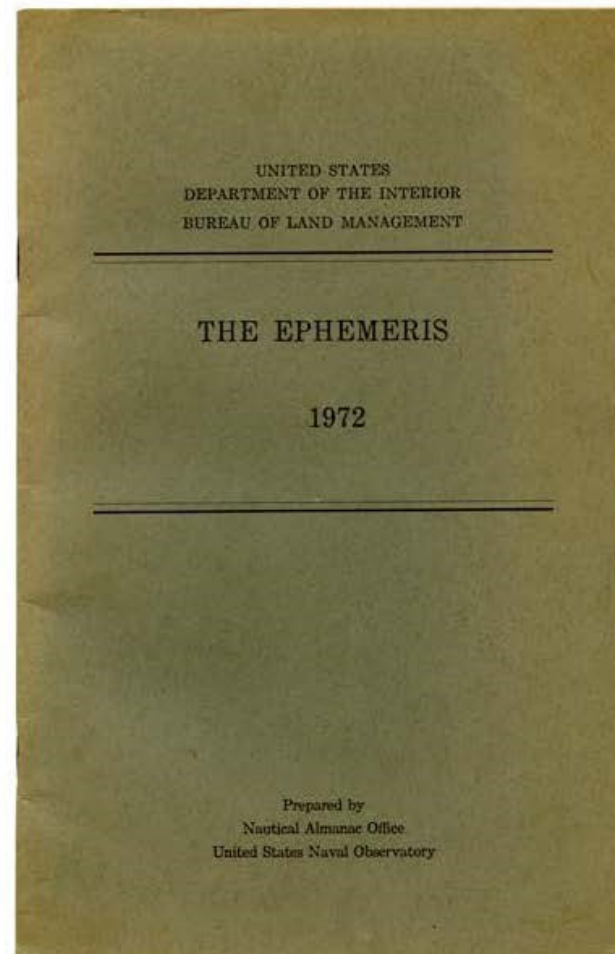
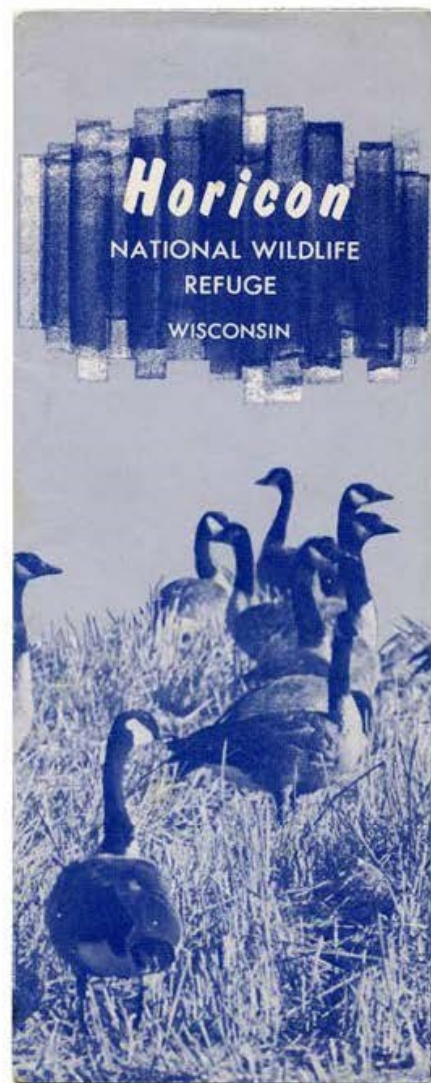
United States National Park Service maps and brochures from the collection of Brian Kelley

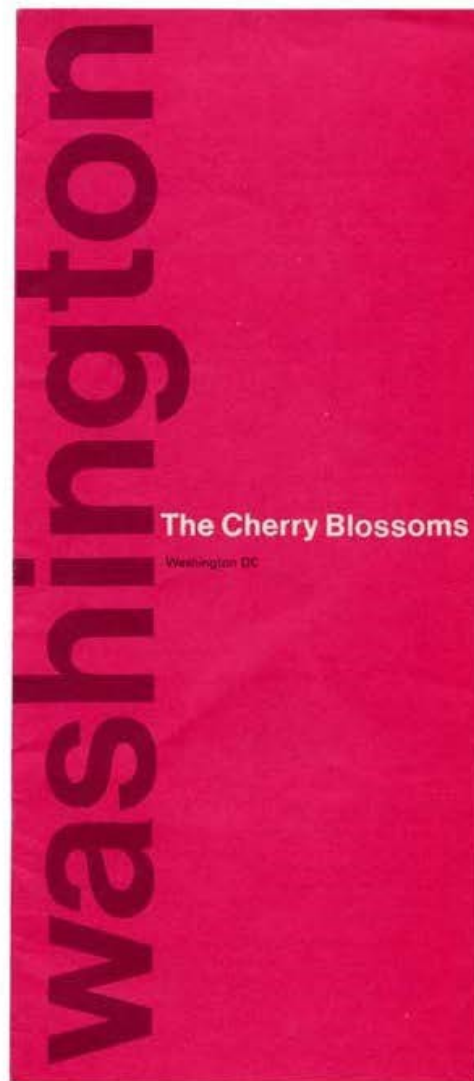
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Centennial
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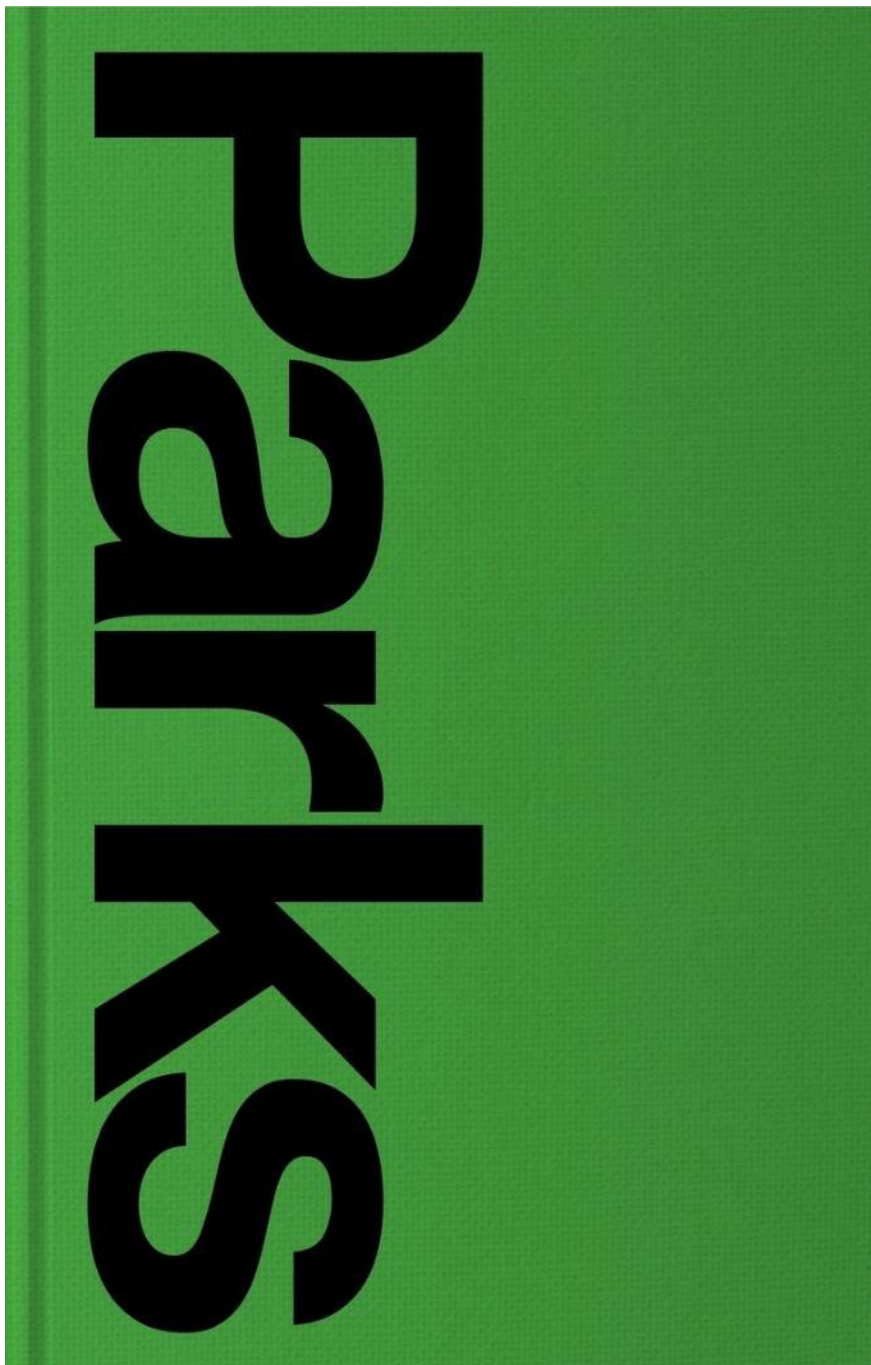


Yellowstone

The Flowering
of an Idea

Danger in the national park system

*Take a minute to read these simple,
but important safety rules.
Then go on to a pleasant experience
in the national park system.*



Parks 2

United States National Park Service maps and brochures from the collection of Brian Kelley

Parks 2—our third title with photographer Brian Kelley and the second volume in this series—is a new collection of over 300 United States national park maps, ephemera, and brochures spanning over 100 years.

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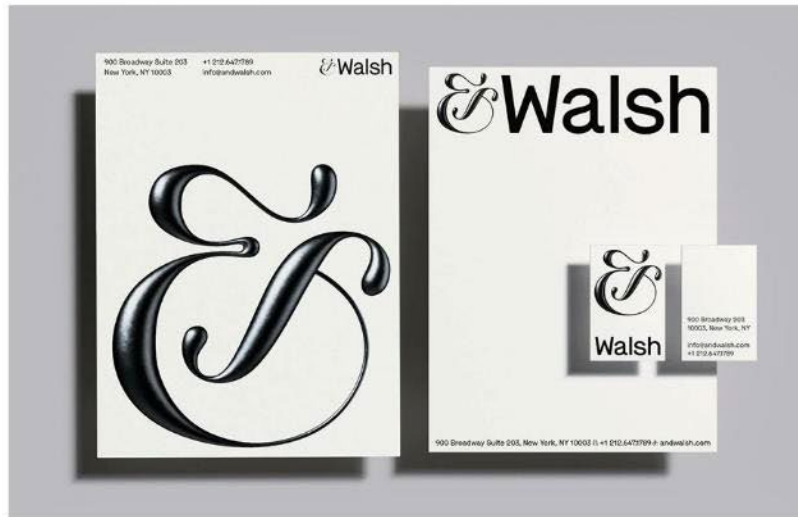


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Title
&Walsh Branding
Year
2019
Client
&Walsh

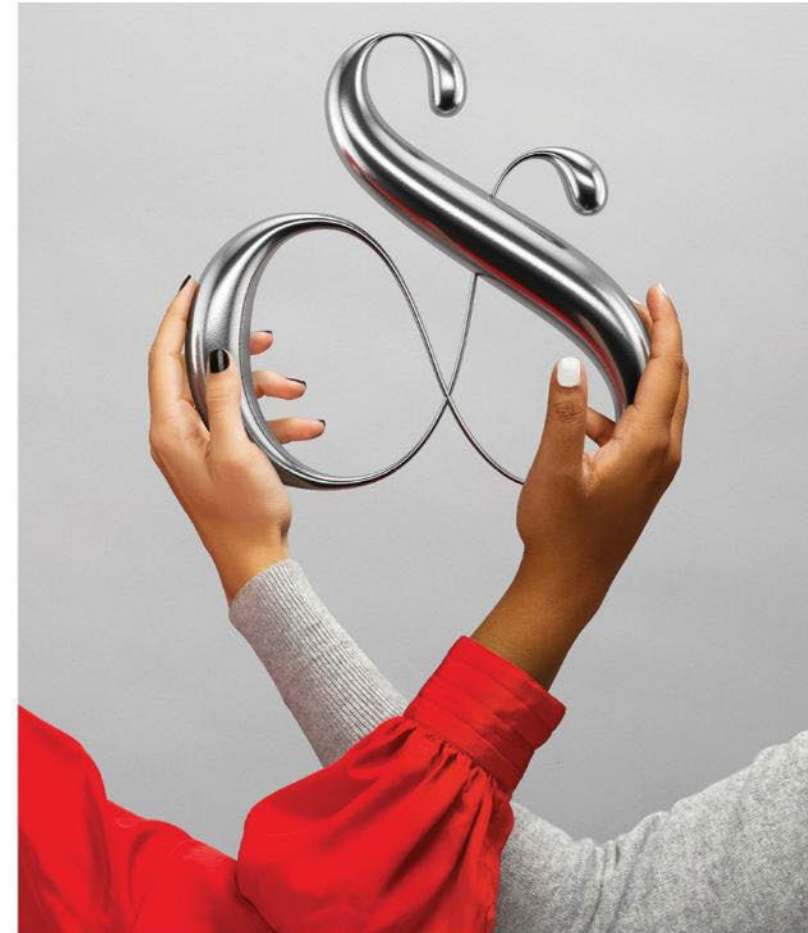


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+

Anthony Lam

Title
HKU Architecture Degree Show 2021

Year
2021

Client
HKU Department of Architecture

+

+



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Hong Kong
Department of
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Morning Session
10am — 1pm

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Design Editor
South China
Morning Post

Claude Godefroy
Partner and
Design Director
Henning Larsen

Glover Lee
Director
plusclowr

Ivy Lee
Managing Director
Leigh & Orange

Michael WT Ng
Partner
Foster and Partners

Rocco Yim
Principal
Rocco Design Architects

Afternoon Session
2pm — 5pm

Helson Chen
Principal Architect
Nelson Chen Architects

Donald Choi
CEO
Chinachem Group

Robert Greenwood
Partner and
Managing Director
Snobotta

Sarah Mui
Design Director
One Bird Design Studio

Elva Tang
Partner and
Managing Director
Henning Larsen

Ada Wong
CEO
Hong Kong Institute
of Contemporary
Culture

Douglas Woo
Chairman and
Managing Director
Wheelock and
Company

港大建築學系公開評論二〇二一





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Anthony Lam

Title
PolyU Fashion Show 2021
Year
2021
Client
PolyU Fashion Department

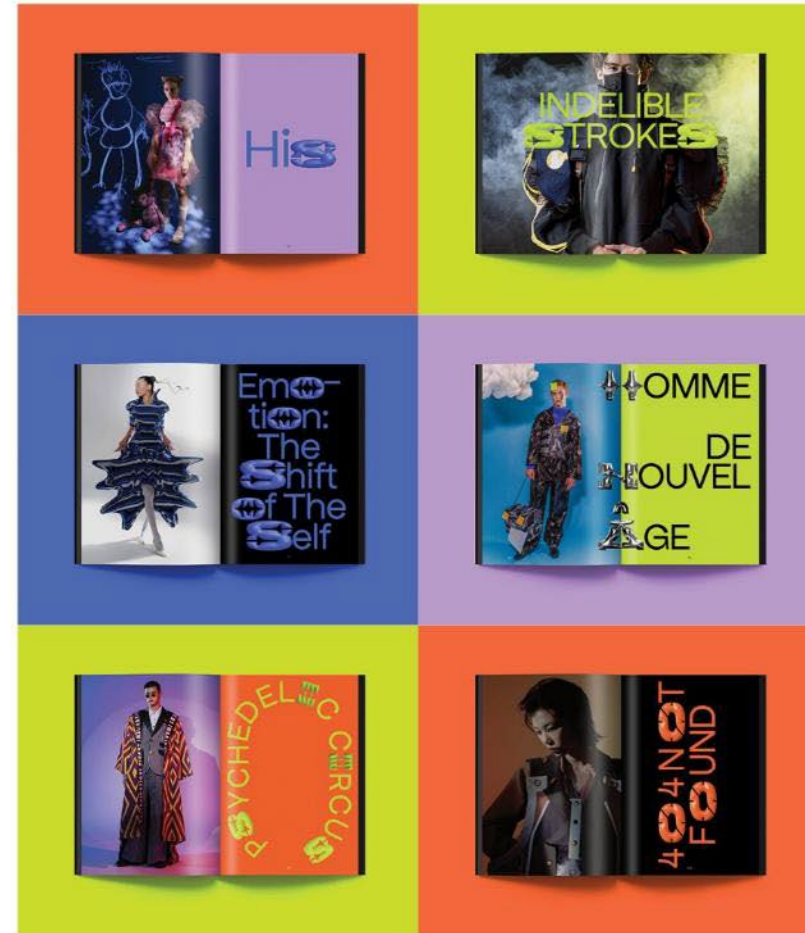


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Bo-Wei Wang

Title
2023 LAAI

Year
2023

Client
National Taitung University



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Daeu Yi

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Year
2018
Client
KMU Dept. of design



Nomen Nescio was founded by design couple Niina and Timo Leskelä in 2012 with the aim of creating timeless, thoughtful and long-lasting design. The company's name, the Latin term 'nomen nescio', and its acronym N.N., stands for 'name unknown'. Conceived and designed by Stefan Gandl of Neubau, Nomen Nescio's visual identity touches everything from its clothing labels, storefront logo, and business cards to print, web, static, and motion design. Its logo, logotype, and care icon system

were also designed to be integral elements of the developed corporate typeset Nomen Nescio Pro Regular, a custom version of NB Akademie Pro. Conceived and designed by Stefan Gandl of Neubau, Nomen Nescio's visual identity touches everything from its clothing labels, storefront logo, and business cards to print, web, static, and motion design. Its logo, logotype, and care icon system were also designed to be integral elements of the developed corporate typeset Nomen Nescio Pro Regular,

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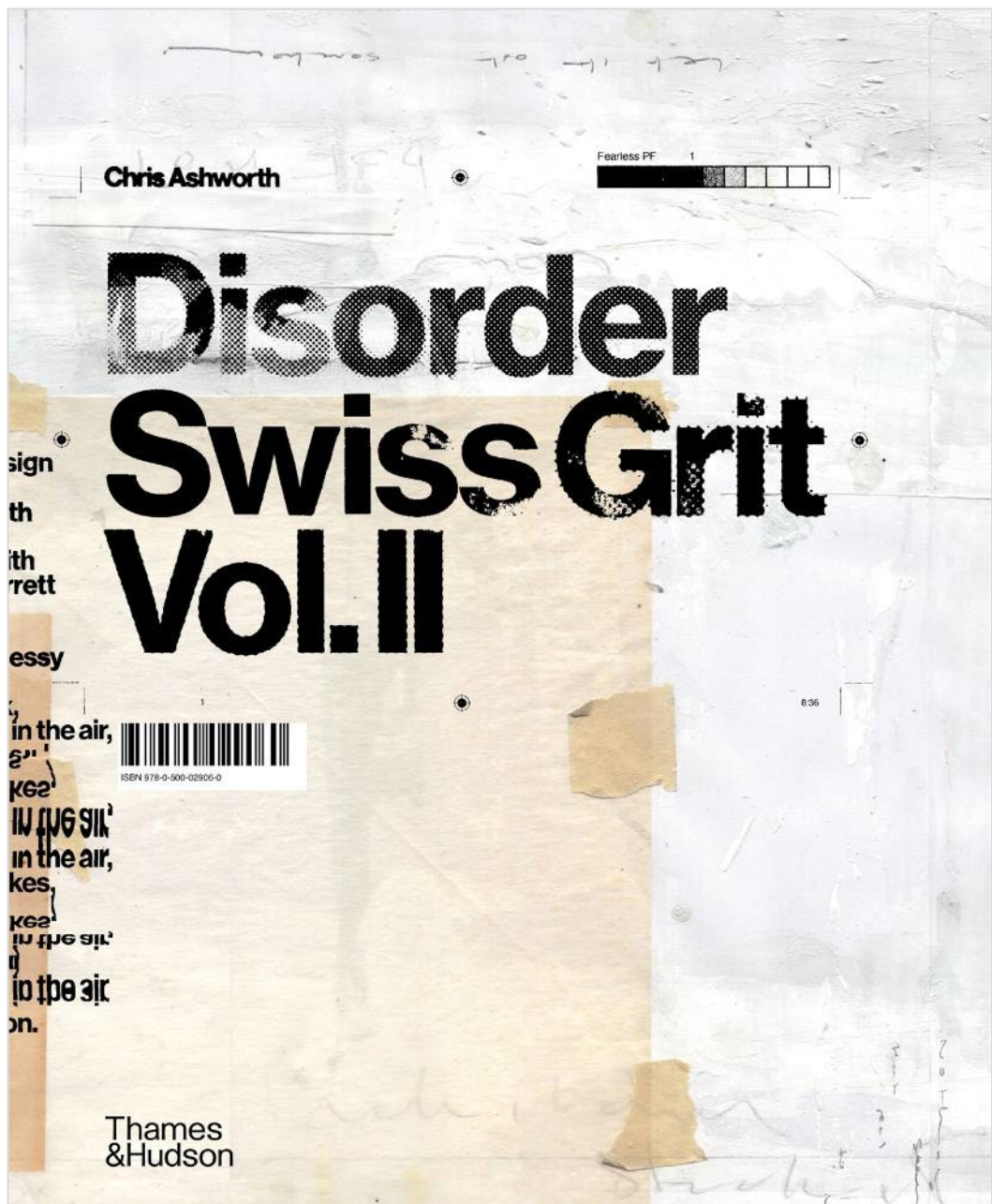
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Disorder

Swiss Grit Vol. II

Chris Ashworth

The first book dedicated to the career of Chris Ashworth, a truly hands-on graphic designer, charting his "Swiss Grit" approach from the influential *Ray Gun* magazine in the 1990s to his experimental type projects of today.

- The definitive career retrospective of celebrated graphic designer Chris Ashworth known for his work in the music industry.
- Includes both previously published and never-before-seen, unpublished work from Ashworth's time at *Ray Gun* magazine in the 1990s, work from Ashworth's own studio, and during his time as creative director at Getty Images.
- Features his work with iconic bands such as New Order, REM and Robbie Robertson.
- Offers the very best of Ashworth's work and complements his archives, which he posts about on his Instagram account @ashworthchris where he has 115K followers.
- Will be followed with a prequel, Swiss Grit Volume I, that will focus on Ashworth's projects created from 1990 through to 1997.
- A massive tome at 488 pages and 509 color and black and white images, this book will be a collector's item to Ashworth's rapid fan base.

AU \$120.00 | NZ \$130.00
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488 Pages
Hardcover
284 mm x 234 mm
Unit Editions



WIP Ray Gun HQ, Santa Monica Blvd, Santa Monica, CA. Disorder at play. A real document of its time and one that I'm really glad I captured. When I look at this it takes me right back into that space and those moments. Judging by the Warhol laser that's stuck on the glass tiles it was taken during my final issue. Thanks Marvin and Jacklyn, and Dean, Randy, Mark and the team for giving me that chance. And Peter Anderson, thank you for

that print of Dennis Hopper - it feels like a 'Where's Waldo?' moment! Anyway, Peter, I still have that print and I will never forget that moment back in 1998 when you walked into the Blah magazine studio with a shabby cardboard box of magical prints and your wonderful Scottish accent. The subsequent imagery you made still fires me up.

Rebel Rebel A conversation be-

way the different spreads and layouts looked. That got me noticing who was behind the work and I started to get a handle on some of the top art directors.

CA: You got into the 'official' graphic design and communication industry, which is super interesting to me. Most people that I've worked for never really jump into that space - they stay in their lane. And it's interesting that you'd been immersing yourself in the world of music

Chris Ashworth: When and where did your love for music and design originate?

Marvin Scott Jarrett: Growing up in Florida I was passionate about music from my early teens, and at the same time I was a huge magazine fanatic so I would buy all the music, surfing and skate magazines and zines, and then I just started being fascinated with the layouts. I started buying Print and Communication Arts annuals because I loved the

and graphic design just as the decade was starting ... and then David Carson came on the radar and showed a whole new way to approach graphic design and layouts that was different from what you'd been exposed to up to that point - right?

MSJ: There was something about David's approach that was fresh. It made you really feel something. It was phenomenal. Off-grid, it captured the spirit of the music - it put sound into print

In a whole new way.

CA: At that point in the early 1990s the music was starting to become a mix-up of genres rather than distinctive scenes. When I saw what you and DC were doing, it made visceral sense to me. It felt like it was capturing a zeitgeist that couldn't pass spirit. The music and the layout were off-grid, off-kilter, and that relationship between the two things - music and visuals - just made sense to me.

MSJ: I was immersed

In that culture and seeing David's approach being born out of that same scene ... I thought if I could bring that kind of design into a music magazine, it would be something special. But let me ask you, what was it like going from designing Ray Gun to working as a Creative Director for a corporation like Getty Images?

CA: I talk about this in the introduction to the book, but for this conversation I would say that it was liberating in a way

has

I

that I never thought about until I was thrown into it. I realized that the sheer weight of things wasn't all on my shoulders - and I was around people who had better ideas. That was the start of me moving away from 'designing things' and growing into a leader, which led me to my design hiatus of 15 years. And when I look back now, it was really a blessing because I needed that extended pause. When I started designing again in 2017, it felt right. I was



Marvin Scott Jarrett and Chris Ashworth.

"Paddy" The foot instantly went back on the gas pedal. I've always been one of those people who is all or nothing. No half measures. I went on a road trip all the weekend and that phrase - "the end of grief" - came to mind. It got me thinking about its meaning and relevance to that cultural moment in the 90s.

MSJ: It didn't end, I guess.

CA: Thank you. But it got me thinking... and whilst I was out with friends we ended up talking about a bunch of memories from our past and I was reflecting on what it was like having a job back then. Sure, I used to drink some long shifts - 12-14 hours, weekends, whatever it took - but when I shut that door at Ray Gun it felt like it was 12 until I showed up the next day. We rented a tiny apartment on the corner of Washington and Bixby that I don't even think I'd leave. No email, no Instagram messages.

MSJ: WhatsApp. No nothing. It did feel like something was changing and that there was some truth to things "becoming digital" and more and more. But back then there was a separation, and it did help you disconnect, stay fresh, have a little more thinking time. You were more "present", more "in the moment". It's funny because I think that's one of the biggest gifts that print has given us and why it's still in our lives. It allowed

us to physically stop and mentally escape. I've been doing this design thing for a while now and I can't give a designer such elbow room to do their thing without triggered interference or feedback.

MSJ: To me it was about the spirit and joy of being a rock & roll magazine, so to speak. I felt like I wanted to give [designers] the latitude to allow more creativity to lead.

CA: Well, I just fed off that. Those words of encouragement when you come to my room and see the work-in-progress all over the carpet. Those positive vibes meant a lot at the time as I got down to certain moments, whether starting at 120 blank pages at the start of an issue, or knowing that I had a weekend to design a Redhead cover for what the editors were already describing as one of the rage of the decade. But I went to ask

you about working with Carson. I don't think you had that luxury of proximity to David's work-in-progress on Ray Gun as an issue was coming together - right?

MSJ: Exactly. He was down in San Diego and I was in L.A., so we would split the difference and both drive 50 miles or so and meet somewhere in the middle. San Dimas, in Orange County - some Danny's type diner off the freeway.

CA: That paints a picture for sure! And it doesn't sound like any client review meeting I've ever been a part of. I'm imagining being a fly on the wall looking on at that counter with a newspaper spread out. Mind blowing. In the book I write about my early college years in 1980-82 and getting schooled in the principles of the Swiss movement and the work of Holmann, Ruder and Brockmann. Then I started seeing creative work coming out of Cranbrook, Emigre. Why

Not Associates, Beach Culture magazine, and that is really what you're seeing lying under the content of the pages within this book. That's where it all started - in the pages of Eye magazine and then Rock Poetry's Typography Now book, which to me was and still is a hugely important and influential document of its time.

MSJ: Totally. I remember that, and even before that seeing Brody's work. What was your reaction to Brody's work?

CA: He was, and remains, a huge influence and an important voice in pop culture. His approach was Constructivist-inspired, which had a lot of impact on others around me, but landed more in the Swiss camp. I remember hunting down Arena magazine versus The Face in the newsstand. I'd take in the layouts then I'd cut them up and make my own.

MSJ: Who do you think would win in a cut-and-paste fight between you and Carson?

CA: DC for sure, hands down - literally. I might have a bit more precision, but he's got all the moves - the unexpected ones. Joking aside, it would be great to meet him someday and have a beer. I've got some artwork for him and I'm sure we could come up with a few things

to talk about...

RAYGUN MAN2011

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Individual artwork files that I
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Serial! Scripts! Call the cops.

10/19/97, 11:50am. Printer's
chromalin for the cover for Ray
Gun 52. I always loved seeing
something I'd pored over for 3
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surrounding it. I know Michael C
Place is a huge fan of these extra
graphic elements, so this one's
for you my friend.

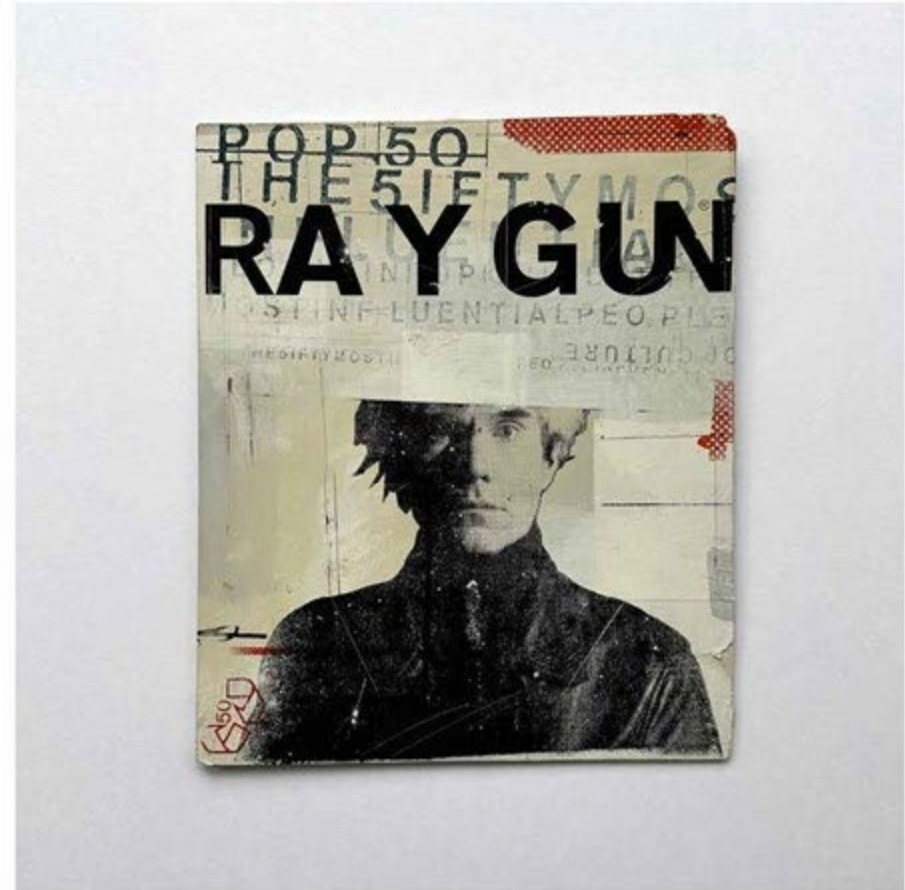
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Test screenprint by Frank Maddocks for the cover of Ray Gun 58.

Final screen-printed artwork by Frank Maddocks for the cover of Ray Gun 58. This is the version I received from Frank. He was the genius behind this one. I think I supplied some basic elements; masthead and some of the background type, a black-and-white print of Andy, and the recycling symbol that I adopted for the issue. But he created the art and made it into the wonderful piece that it is. The shades of white and the dot screen are elements that





WIP Sound in Print type sketch
inspired by the song 'Back to
Black' by Amy Winehouse.

Sound in Print type sketch in-
spired by the song 'Back to Black'
by Amy Winehouse.



I'm writing this short essay on a high spec computer. My words appear courtesy of an arsenal of writing aids: spell-check, auto-correct, hyphenation. I also have the option to dictate my text and watch the words appear as if by wizardry. I could go further and give a prompt to one of the AI models stored on my desktop. It would write my text for me, spitting it out instantly with soulless precision. Welcome to the world of digital hygiene.

But what if I was writing my essay by hand on paper? And what if I was using a pen that leaked and left a slug trail of ink across the page? That wouldn't be very hygienic, nor would it be easy to read my words beneath the blotches and smears. Yet that's what can happen with handmade things - they can be messy, imprecise, disordered. Which brings us to the work of graphic designer Chris Ashworth. He revels in the

disorder that is achieved when he shuts down his computer and starts using his hands. The first thing to go is precision, followed by order. Pixels are replaced by the analogue beauty of continuous tone. Grids are abandoned in favour of the graphic design equivalent of off-roading.

It's not that Ashworth's a Luddite. He worked for Microsoft for 13 years, overseeing projects that required a level of precision you could cut

logue numbers, graphic textures and lines of varying thickness. Amongst this grid-free anarchy we sense the ghostly imprint of Swiss design. But whereas the Swiss design of the middle of the last century was surgically clean, Ashworth's version contains handfulls of grit. It is Swiss design remixed for a post-digital world. Welcome to the world of grit and grunge.

This wasn't something Ashworth planned. It was an



yourself on, but that's not the Chris Ashworth you meet in this book. Instead, say hello to the other Chris Ashworth. The one who works under the moniker Swiss Grit, a name that defines the essence of what he does.

The work that Ashworth makes for himself is recognizable as graphic design. He uses sans serif typefaces. He incorporates rub-down letters and the iconography of graphic communication: barcodes, cata-



logue numbers, graphic textures and lines of varying thickness. Amongst this grid-free anarchy we sense the ghostly imprint of Swiss design. But whereas the Swiss design of the middle of the last century was surgically clean, Ashworth's version contains handfulls of grit. It is Swiss design remixed for a post-digital world. Welcome to the world of grit and grunge.

With this act of creative fusion, Ashworth is only doing what artists and designers have done since the first attempts by human beings to make visual representations of the world. As Austin Kleon, author of the book *Steal Like an Artist* notes: "What a good artist understands is that nothing comes from nowhere. All creative work builds on what came before. Nothing is completely original."

As a member of the last generation to be trained in the pre-digital era, Ashworth received his instruction in the craft of graphic design a few years before the Apple Mac arrived in every college and design studio. Has this given him a design sensibility different from designers trained on the screen? Judging by the popularity of his Instagram posts showing him making his spontaneous compositions by hand, it appears that there is a difference.

These speeded-up clips display his hands in a dexterous blur as he makes one of his small black-and-white compositions. There's a rustle of Letraset sheets, a flash of burnishing tool, a glint of scalpel steel, a rip of paper, a dab of glue, a hastily scribbled signature and, voila! presto, another Ashworth original appears. Usually square, they resemble tiny album covers for bands yet to be formed. They are spontaneous, improvisational, a sort of graphic Tournesol's,

and they remind us of what can happen if we follow Ashworth's mantra:

HIT ESCAPE
FORCE QUIT
SHUT DOWN
UNPLUG
TAKE CONTROL

He's not the first to champion grid-free graphic design. Mid-century Dutch designers such as Jan van Toorn

and Gert Dumbor consciously dispensed with the grid. Before them Willem Sandberg pioneered a sort of neo-primitivism that relied on elemental forms to make graphic communication that was seemingly structureless. The free-form posters and publications that emerged in 80s and 90s America from the Cranbrook school were similarly unmoored from the grid, as was the work of Tomato in the UK. We could also cite the work of Ed Felis. But the

most prominent grid-rebels was David Carson. He applied his self-taught, surfer-dude approach to editorial design and went free-style.

These examples reveal a multitude of influences: primitive art, conceptual art, postmodernism, Freud, literary theory, Futurism, punk. Some of these influences cited into Ashworth's work, but it's the strong echo of Swiss design that predominates.

Any assessment of Ashworth's work must first take the role of music. He comes from that generation of graphic designers who saw design for music as an *El Dorado*. It's a feature of the work of numerous graphic designers who came to prominence in the second half of the 20th century: remove music work from the portfolios of Neville Brody, Peter Saville, Malcolm Garrett MBE and Stefan Sagmeister, and contemporary graphic design starts to look threadbare.

The young Ashworth stepped into this world at a golden moment. No one knew it back then, but it was a time when the visual representation of music was enjoying a last triumphant moment in the sun. It was pre-Napster and before mass streaming reduced the album cover to an online postage stamp - from gatefold to GIF.

In the mid-90s, Marvin Scott Jensen, editor of *Ray Gun*,

was looking for a UK design team to create a new magazine called *Blah, Blah, Blah* - a joint venture between MTV Europe and Ray Gun. When I got sample spreads from Chris Ashworth and Neil Fletcher, I felt the thrill I'd felt when I first saw the work of David Carson... for me it was the raw language... Ashworth went on to be the designer of *Ray Gun* and some of my favourite issues, creating a new look that was copied all over the world.

Ashworth has described designing *Ray Gun* as his dream job. It allowed him to take the graphic vigour that went into album covers and apply it to magazine design. He designed 15 monthly issues, establishing himself as an expressive voice in contemporary graphic design. And despite a plunge into the corporate word line worked for Getty Images, Nokia, Microsoft, music still drives his personal work and occasional freelance commission.

He's moonlighted on projects for Bush and New Order, and he has applied his distinctive grid-free style to projects for Nike and Monster Children magazine, a publication with a focus on surfing, skating, art, music, photography, and a bunch of other cool stuff.

One of Ashworth's early inspirations, the Swiss master Emil Ruder, wrote: "Spontaneous and fortuitous results are foreign to the nature of typography."

But as the pages in this book demonstrate, Ashworth's work is an elegant rebuttal of Ruder's edict. Which only goes to prove that you can take inspiration from an individual, or a whole school of design, but if you are going to make something new, and avoid being a mere copyist, you must

transgress as well as absorb.

Grit and grunge

vs digital hygiene
by Adrian Shaughnessy



MICHAEL CLERIZO



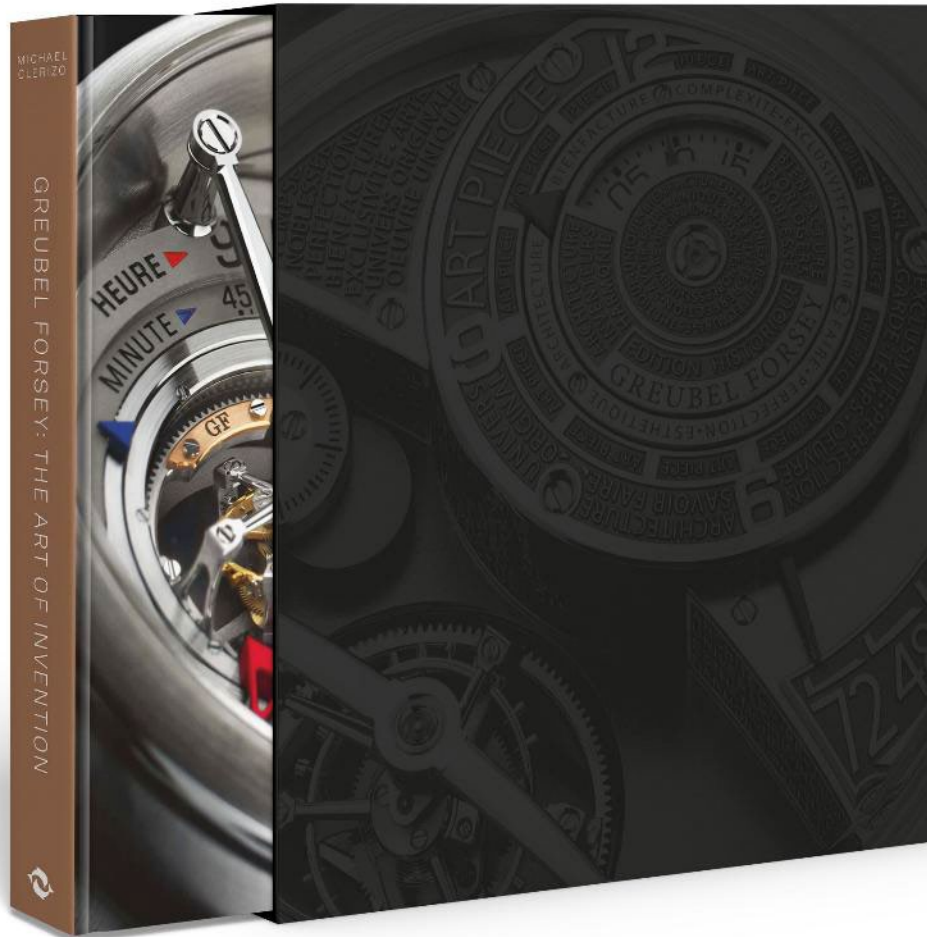
Greubel Forsey

The Art of Invention

Michael Clerizo

The story of two watchmakers who established a luxury watch brand and in only a few years created some of the most innovative, refined, and sought-after timepieces in the world.

- An illustrated history of the premier watch brand Greubel Forsey, from author Michael Clerizo, whose specialty is writing about watchmaking and watchmakers.
- Greubel Forsey are recognized as one of the premier luxuries watch brands in the world, featuring timeless design and Swiss craftsmanship.
- Exclusivity: Greubel Forsey produces only about 100 timepieces each year. This book is for each of those collectors and all those who don't own a Greubel Forsey but aspire to one day.
- Greubel Forsey have 127K followers on Instagram.
- Details how watchmakers Robert Greubel and Stephen Forsey learned their craft, met, and advanced watchmaking expertise over the years, this is the perfect holiday gift for the watch obsessed.
- 300 color illustrations
- 308 pages



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THE ART OF INVENTION

TIMEPIECES BY GREUBEL FORSEY

MICHAEL CLERIZO





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WHERE GREUBEL FORSEY BEGAN

Robert Greubel and Stephen Forsey were both born in towns named after saints: Robert in Saint-Louis, France, on 19 January 1960, and Stephen in St Albans, England, on 27 March 1967. Both places have notable beginnings.

In 1684 Louis XIV of France, aiming to expand and consolidate his kingdom in the east, searched for a location that would be worthy of his illustrious predecessor Louis IX, canonized in 1297. He settled on a cluster of cottages with a population of a few hundred souls near the western banks of the Rhine, in Alzace. By the 1960s the population of Saint-Louis had reached about 12,000. Then, as now, the Hôtel de l'Europe à Saint-Louis dominated the centre – a small-town version of a 19th-century grand hotel, with a turret and a gabled façade. Nearby sits the Foundation Fernet-Branca, once a distillery and today a contemporary art museum.¹ On its roof an eagle, taken wrapped around a bottle of the Italian digestif, soars above a green globe.

St Albans, formerly Verulamium, was at one time the largest town in Roman Britain after Londinium (now London). The ruins of Roman walls are still to be seen in the town's Verulamium Park. During the 3rd or 4th century, a resident named Alban witnessed a murderous mob pursuing a Christian priest. He hid the cleric in his home and switched clothes with him. When the mob burst in, they found Alban dressed in the fugitive's robes and beheaded him, while the disguised priest escaped. Alban's death catapulted him to the status of the first British martyr.

The story of Greubel Forsey begins in both Saint-Louis and St Albans, markedly different places 600 miles (965 km) apart. Yet the true starting point for both Robert and Stephen was the same: an unquenchable curiosity about how mechanical devices work and a belief that using your hands to transform raw metal into watch movements is a craft worthy of the devotion of a lifetime. After curiosity and belief came a conviction that the evolution of mechanical timepieces towards ever greater accuracy and ever more astonishing beauty did not end in the 19th century.

Years later that same curiosity, belief and conviction inspired enough energy, experience, imagination and skill to enable the pair to scale horological heights no one else knew existed.

A FARMHOUSE IN LE LOCLE

From Neuchâtel, Robert Greubel's farmhouse is an ear-popping 45-minute drive up hairpin bends into the Jura Mountains, past pine woods, grazing cows, the tiny villages of Montmolin and Brot-Pimboz, and the small town of Les Pècles-de-Martel. Having reached the height of 1,041 metres (3,417 ft), the road twists through the Vallée de la Bevine. A sign announces the valley's other name, 'Sibirie de la Suisse' (in other words, the Siberia of Switzerland): winter temperatures here plunge to -47°C (-41.8°F). Just past the sign is a rollercoaster of a downhill road that glitters with ice even on sunny spring



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Shown actual size.

The first fixed wheel (the equivalent of the fourth wheel on a conventional gear train) is mounted concentrically with the four-minute cage and secured by three screws to the barrelled bar bridge on the movement side. In addition, the four-minute cage carries a second fixed wheel, which for the purposes of this explanation is considered the fifth wheel. This fifth wheel is also mounted at a thirty-degree angle and engages with the escape wheel pinion mounted on the one-minute cage. Mounted at a thirty-degree angle, the one-minute tourbillon is positioned within the four-minute cage.

The lower pinion of the one-minute cage engages with the first fixed wheel (the 'fourth' wheel) on the barrelled bridge. Of a relatively conventional tourbillon construction, the one-minute cage holds a large concentric balance wheel, the escapement (featuring a lever designed at Number 41) and the escape wheel. At each vibration of the balance wheel, the escape wheel is unlocked and starts to rotate around the second fixed wheel (at a thirty-degree angle), but the one-minute cage is engaged via its pinion to the first fixed ('fourth') wheel mounted in the four-minute cage. The four-minute cage also rotates, powered by the energy generated by the third wheel, which drives the outer grained ring of the cage. The four-minute cage rotates by just one-quarter of the angle of the interior one-minute cage at each vibration.

Why not have two escapement/balance ensembles – a system known as a 'bi-tourbillon', in which two complete single cages are mounted side by side on the same plane? Testing at Number 41 determined that the bi-tourbillon system did not offer a significant timing improvement, particularly in the stabilized positions, when compared with the classic Breguet construction. The DT30°, on the other hand, achieved improved timing results with only one escapement. Robert and Stephen decided that there was no reason to complicate the mechanism any further for now.

To sum up, on the DT30° the exterior tourbillon cage with a diameter of 15 mm completes a rotation every four minutes. The smaller, interior tourbillon rotates once every minute and is inclined at thirty degrees in relation to the larger cage. The smaller cage holds the escapement, free-sprung balance system with flat hairspring and Phillips terminal curve. Together, both cages have 134 components and weigh 1.17 grams.

The next question: why the name 'Double Tourbillon 30°'? Like the device, the name both acknowledges and enhances Breguet's invention. Breguet invented an efficient single-axis tourbillon system to improve timing performance in the vertical positions of the pocket watch. Robert and Stephen, for their part, invented a new compact and efficient mechanism to respond – for the first time in the history of watchmaking – to the specific conditions of the wristwatch, worn on the wrist or lying in a stabilized position.

It permeated the draw rooms at Number 41 on the day when the testing results of the DT30° confirmed the efficacy of Robert's and Stephen's invention. The duo and their team thought, surely this will be an easy sell. Tourbillons are all the rage. There must be several

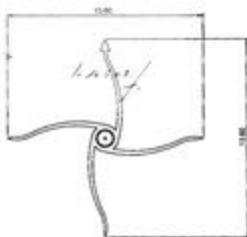
'That's where the idea came from to have the inclined tourbillon and to have two rotating cages, one inside the other, with an oblique angle. The advantage was that the balance was bigger than the height of the movement. That was kind of the eureka moment.'

STEPHEN FORSEY



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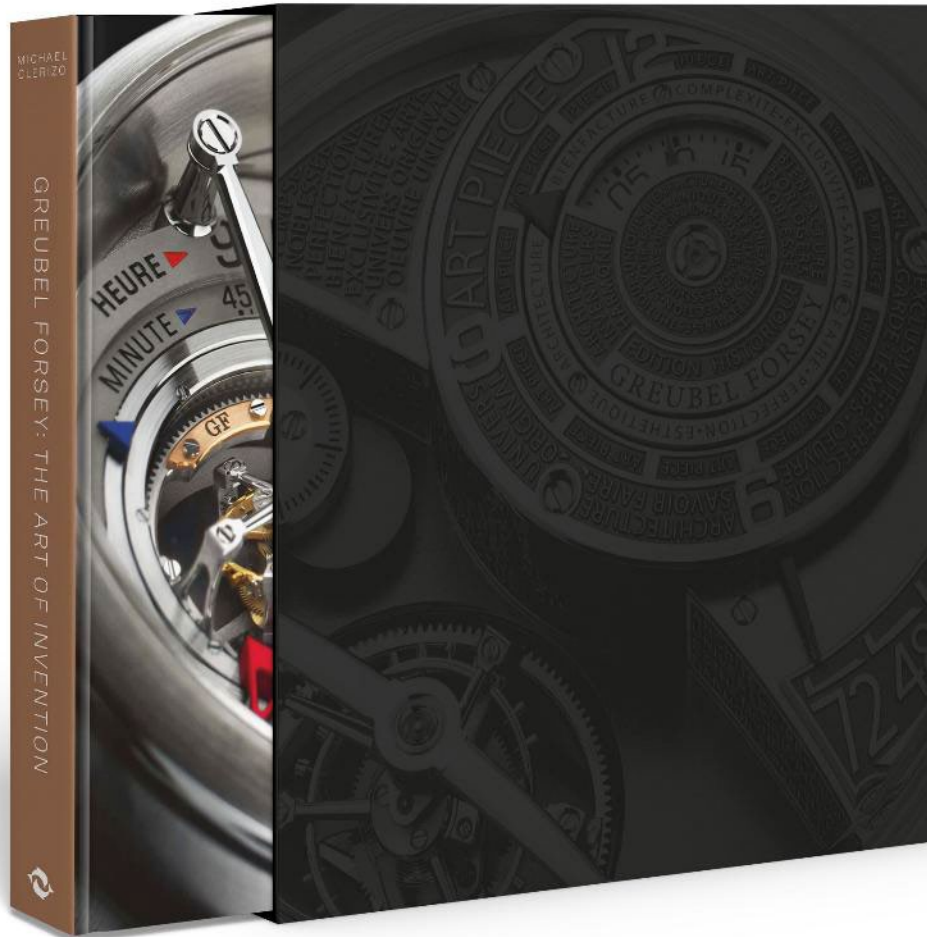
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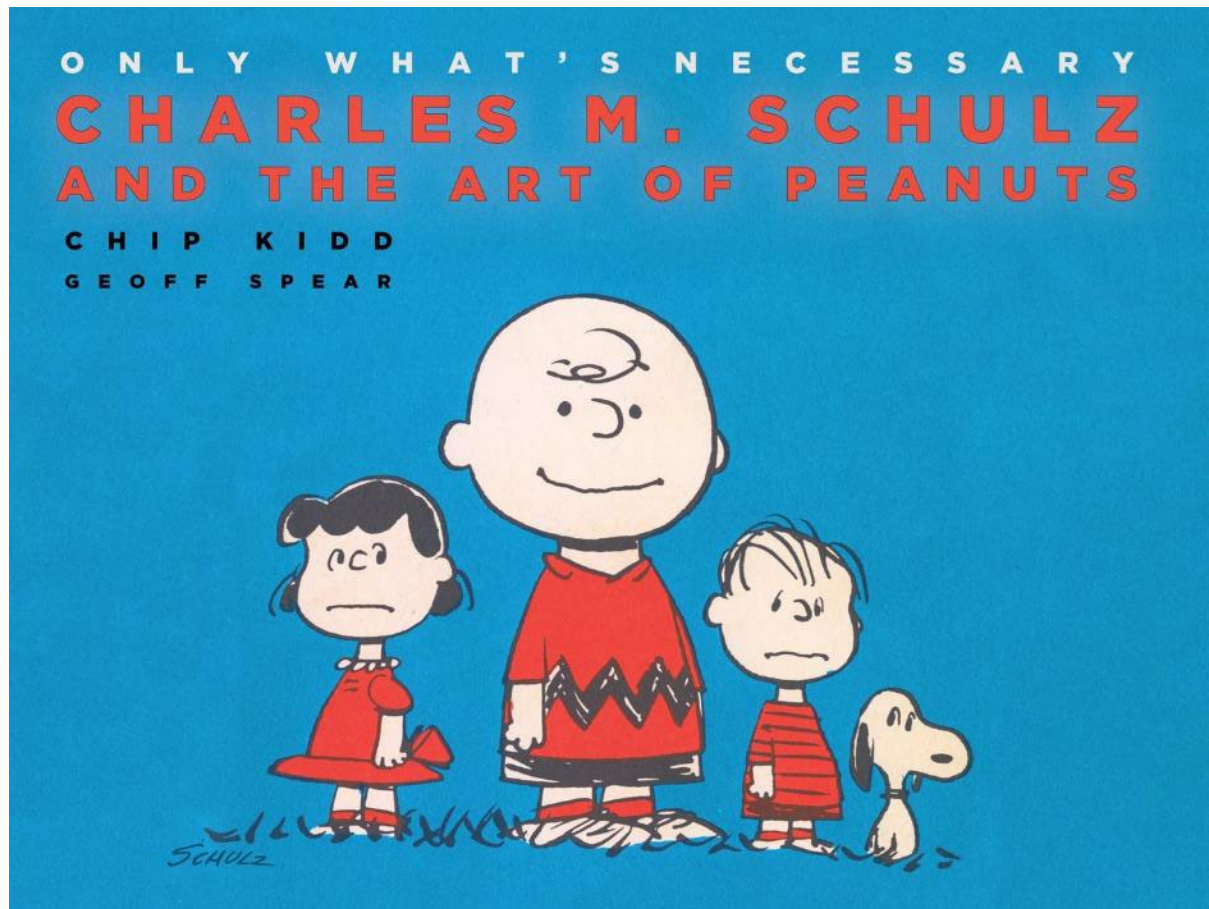


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ONLY WHAT'S NECESSARY
CHARLES M. SCHULZ
AND THE ART OF PEANUTS

CHIP KIDD
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Only What's Necessary 75th Anniversary Edition

Charles M. Schulz and the Art of Peanuts

Chip Kidd

75TH ANNIVERSARY: 2025 marks the 75th anniversary of the debut of *Peanuts*.

NEW JACKET: This new edition features a commemorative 75th Anniversary dust jacket designed by Chip Kidd.

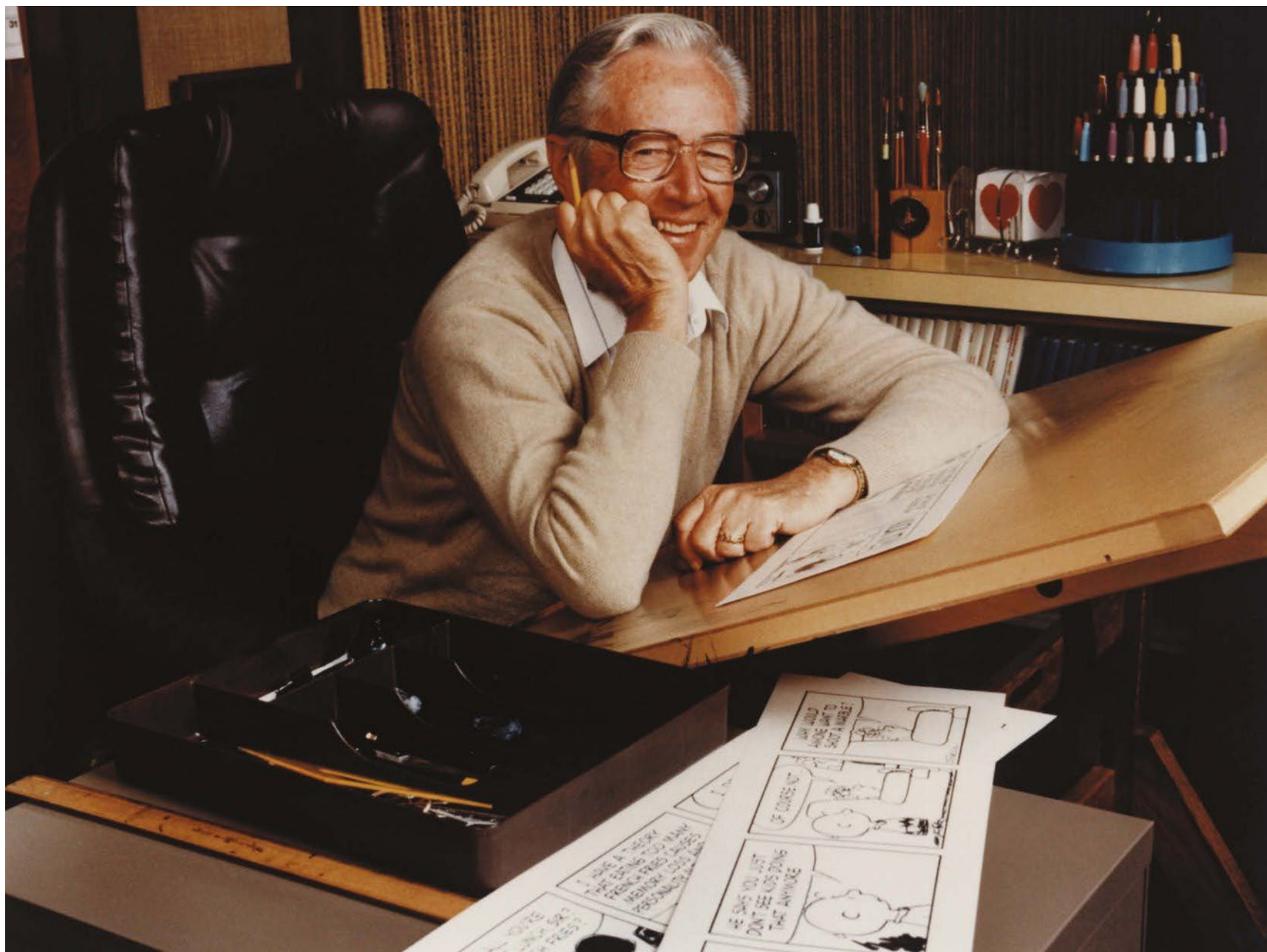
UNIQUE CONTENT: In co-operation with the Schulz estate and the archives at the Schulz Museum in Santa Rosa, California, this monograph features exclusive, rare, and unpublished original art and developmental work by creator Charles M. Schulz.

NOTABLE CONTRIBUTORS: Text and design by Chip Kidd; photography by Geoff Spear; introduction by Jeff Kinney, author of the international bestselling *Diary of a Wimpy Kid* series; preface by Schulz's widow, Jean Schulz; and additional essays by Schulz's longtime creative director, Paige Braddock; and Karen Johnson, director of the Schulz Museum.

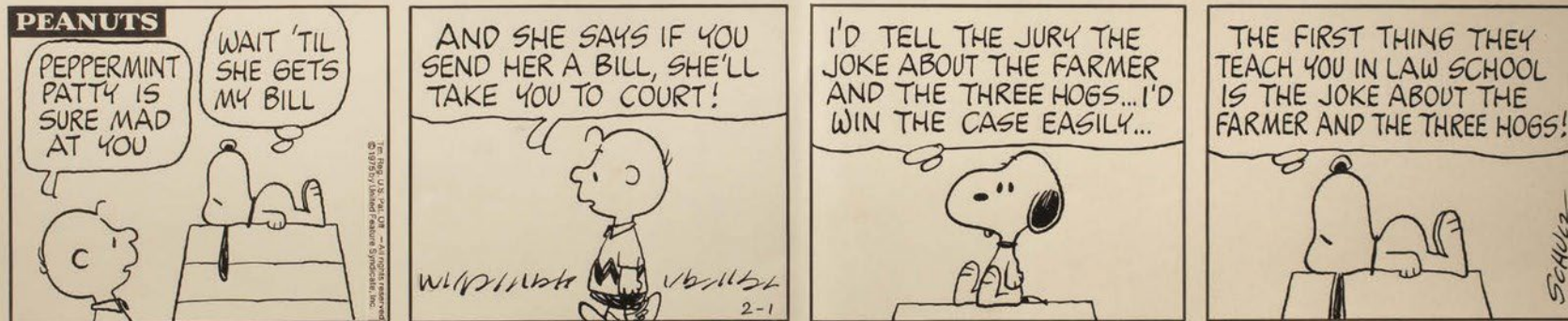
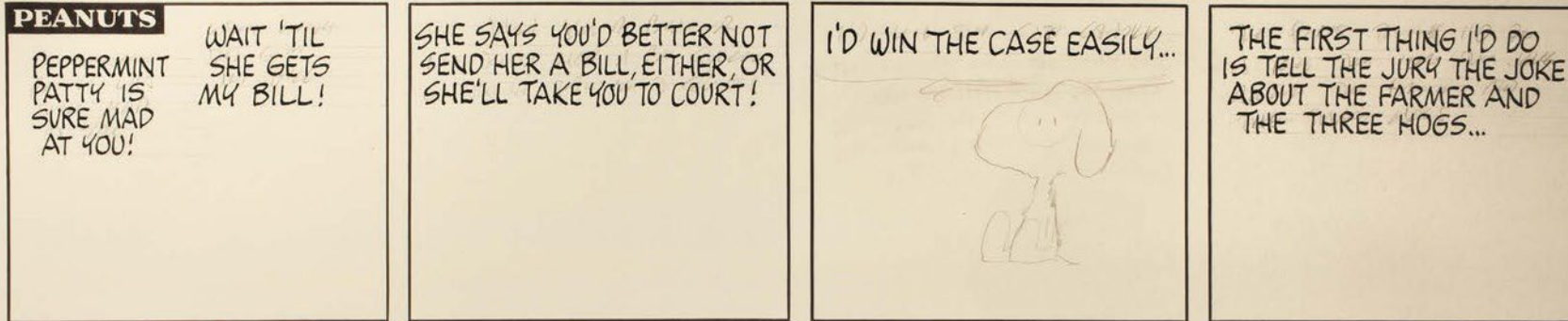
POWERFUL GLOBAL BRAND: More than 45 million people read the *Peanuts* comic strip every day. *Peanuts* is syndicated in 75 countries, in 21 languages, and 2,200 newspapers around the world.

NEW EDITION

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304 Pages
Hardcover
210 mm x 280 mm
Abrams ComicArts



“It is one of the few situations in my life where I feel totally secure. When I sit behind the drawing board I feel that I am in command.” —CMS



OPPOSITE Charles M. Schulz sitting at his drawing board in his office at Creative Associates, One Snoopy Place, Santa Rosa, California, 1986. Photograph by Brian Lanker.

ABOVE Original art for daily comic strip, February 1, 1975 (bottom), and related script draft (top).

THE FIRST *PEANUTS* STRIPS

PEANUTS

Oct. 2-7

For Release

1950

10/21 - NO 1
" 2
" 3
" 4

166

PEANUTS

By Schulz



Proof sheets were provided by the syndicate to subscribing newspapers, collecting an entire week's worth of strips. They were also used for reproduction.

ABOVE AND OPPOSITE Proof sheet for the first three *Peanuts* daily newspaper strips, October 2-4, 1950.



FAR LEFT Original art, Joe Cool Snoopy, c. 1970s.

ABOVE Original art, *Young Athlete* magazine cover, August 1977 (left).

OPPOSITE Painting on a canvas, Snoopy on a "Wanted" sign, created for an ice-skating performance at the Redwood Empire Ice Arena (REIA) in Santa Rosa, California, c. 1980s.





Charles Schulz...

Born in Minneapolis 27 years ago. Art Instruction correspondence course and night sketching classes at Minneapolis School of Art. Saw action as light-machine-gun squad leader in France and Germany during World War II. After war, became successful Saturday Evening Post contributor, instructor at Art Instruction, Inc., and cartoonist for St. Paul Pioneer Press, where Peanuts was created. His Post cartoons have been reprinted in the U. S. and many foreign countries.

UNITED FEATURES

PEANUTS

by **SCHULZ**



**The GREATEST little Sensation
Since TOM THUMB!**

Nuggets of Humor to Enrich Any Paper.

**Ideal for front, editorial,
classified or regular comic
pages.**

● **Solves tough make-up problems.** 3 or 4 col. horizontal.

● **total.** 1 col. vertically. 2-col.

panels. The soldiers answered the enemy's post move in an expected drive on Pusan, forty miles behind the defensive position.

● **Clever, subtle humor with universally appealing characters.**

● **Wire for your rate today**

...however, reports from the food
reported as particular indication
that too many were planning an
immediate breakout from this
concentration, which is being main-
tained by United States troops.

4-col. H

C'MON, GIMME A BITE!

PHOOIE!!

...ing Tally.
or. He did
come to
...ed as money installation.

Church in Page of Your

2-col. Panel

SO YOU SEE THIS PROVES THAT OUR EARTH IS ROUND LIKE A BALL...

LIKE A BASEBALL?

SURE, LIKE A BASEBALL.

LIKE A BASKETBALL?

SURE, JUST LIKE A BASKETBALL

I DON'T BELIEVE IT!

3-col. Horizontal

horizontal

WHAT KIND OF ICE CREAM IS THAT?!

I DIDN'T SAY IT WAS ICE CREAM

IT'S MASHED POTATO!

...external aggression"

Newspaper

1-col. Vertical

[illegible]

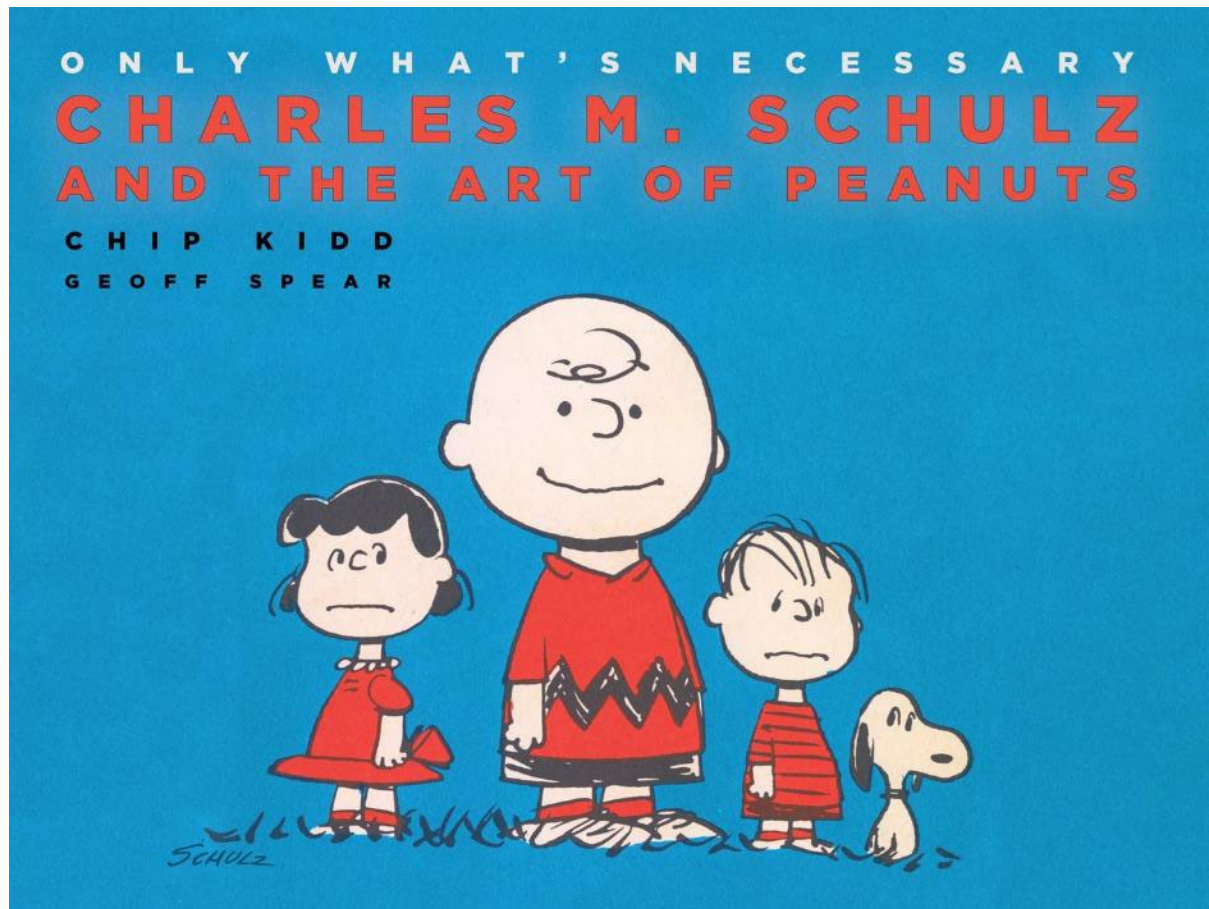
major equipment have risen in proportion, 50 to 100 per cent. It is logical to assume that whether or not the present policy pushes brasserie into a full-blown

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 3. 011 Köt



Only What's Necessary 75th Anniversary Edition

Charles M. Schulz and the Art of Peanuts

Chip Kidd

75TH ANNIVERSARY: 2025 marks the 75th anniversary of the debut of *Peanuts*.

NEW JACKET: This new edition features a commemorative 75th Anniversary dust jacket designed by Chip Kidd.

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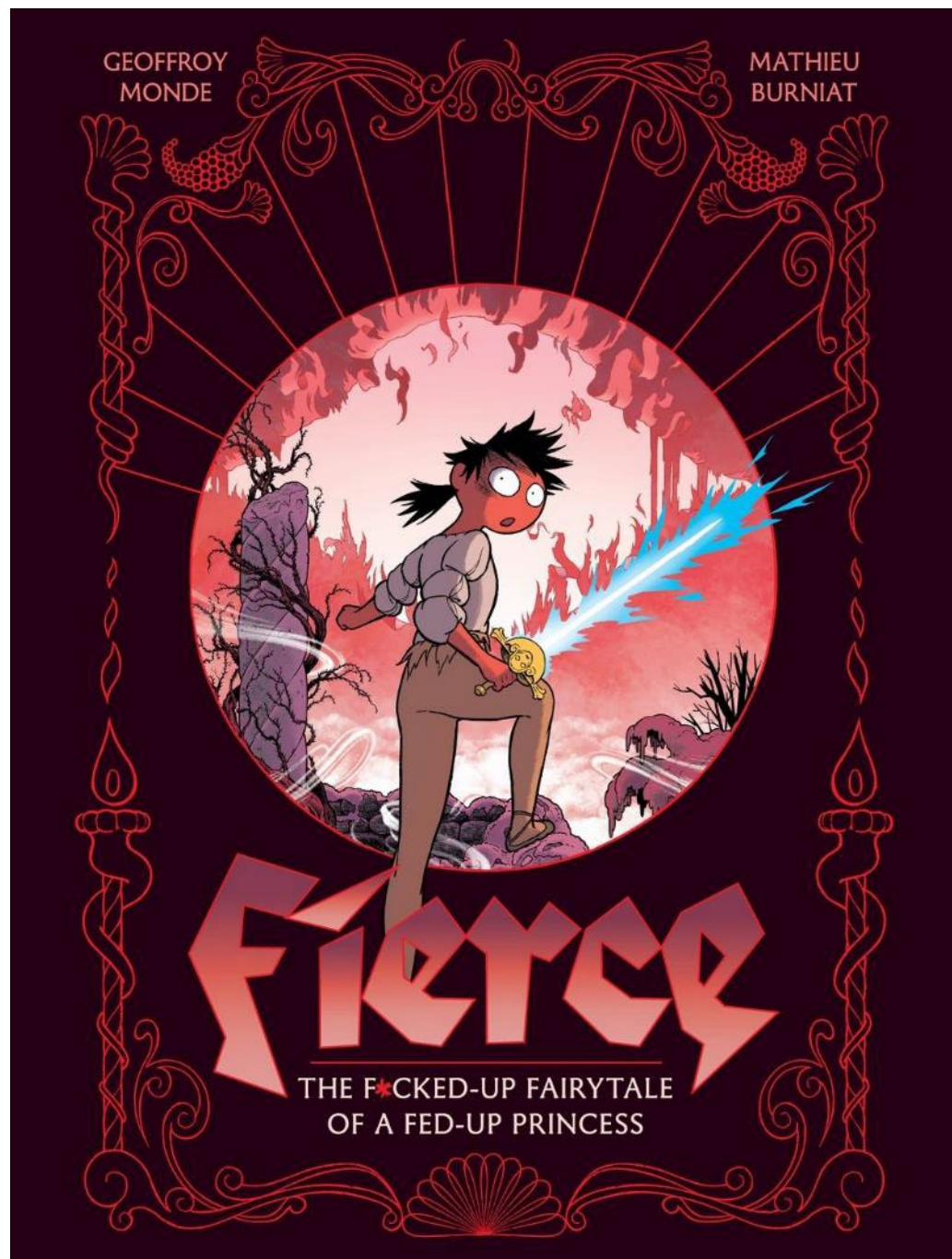
GEOFFROY
MONDE

MATHIEU
BURNIAT



FIERCE

THE F*CKED-UP FAIRYTALE
OF A FED-UP PRINCESS



Fierce

The F*cked-Up Fairy Tale of a Fed-Up Princess

Geoffroy Monde

TWISTED FAIRY TALE: *Fierce* is a fresh, irreverent, and totally unique take on the legend of King Arthur that will be a smash hit with new adult audiences who are fans of *Disenchantment*, *Once Upon A Time*, and other twisted takes on classic fairy tales.

RICHLY ILLUSTRATED: Mathieu Burniat is a rising star illustrator and cartoonist whose whose psychedelic, dynamic, and bold art style makes *Fierce* feel like a stylish, unique, and fresh take on the story of King Arthur.

INTERNATIONALLY RECOGNIZED: *Fierce* was originally selected to be translated into English as an effort to promote European comics abroad. Considered to be a title indicative of the international potential of European comics, the critical acclaim it has received at home in France make it a perfect choice for American readers who are interested in adult comics that are new and different.

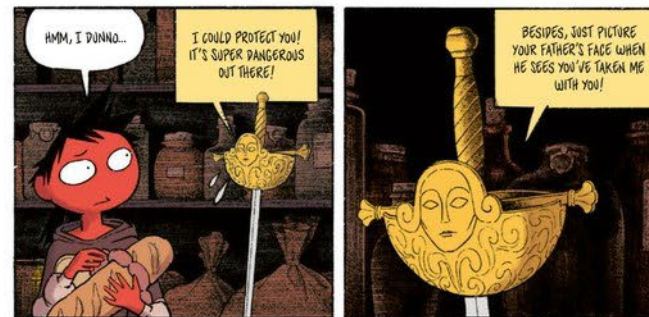
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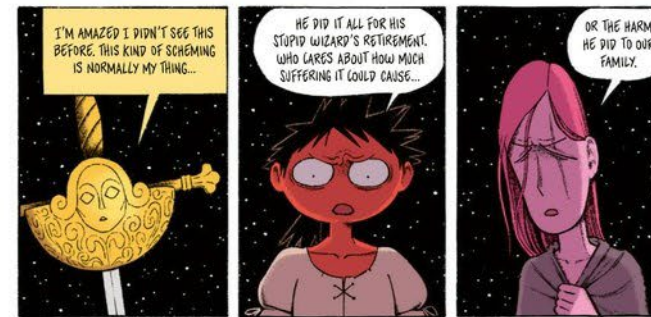
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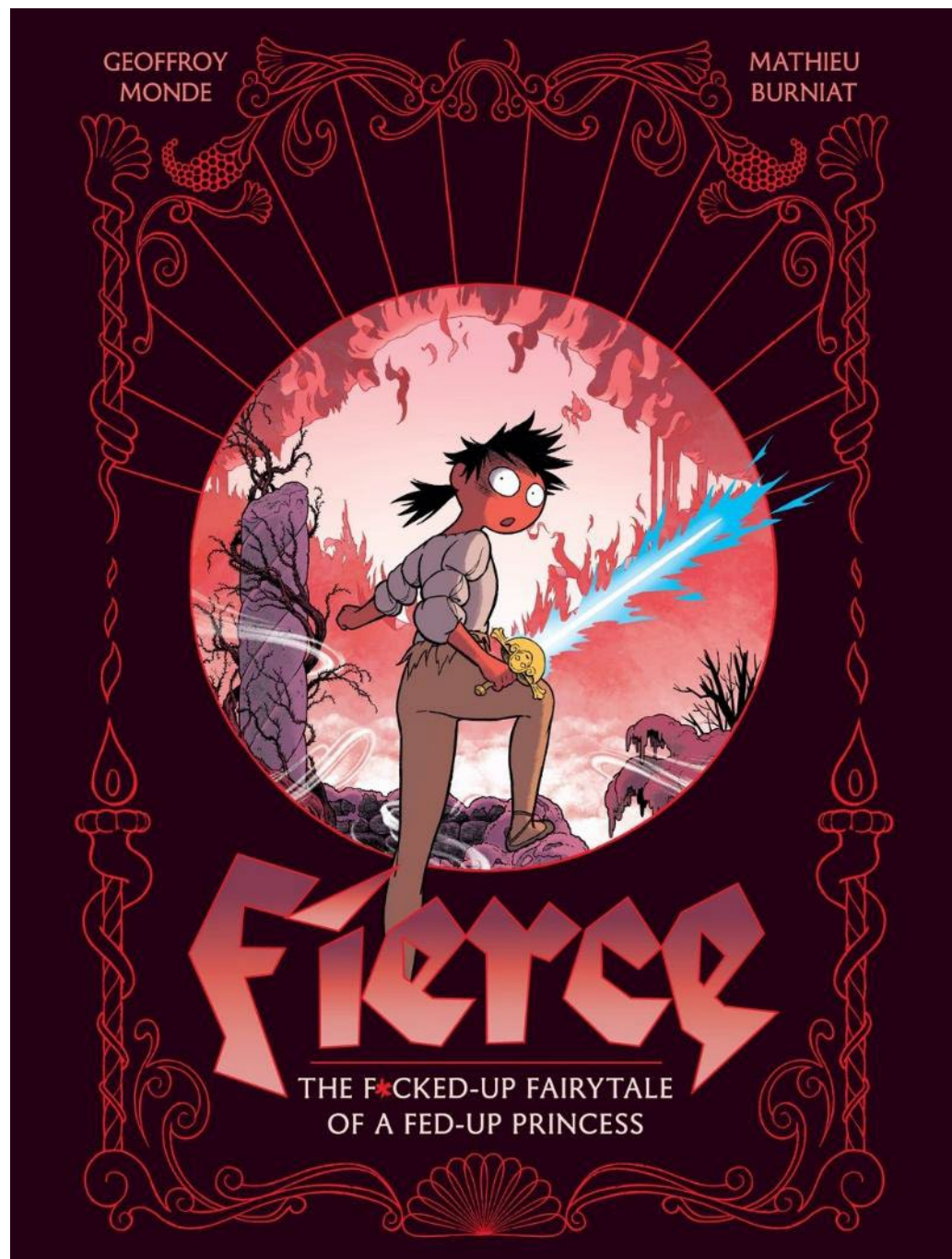


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Paolo Roversi

Sylvie Lécallier

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- Born in 1947, Paolo Roversi is a renowned Italian fashion photographer who has worked with major fashion houses since the 1970s.
- Roversi's style of photography has an ethereal, fine art quality, and this title will appeal to those interested in art, photography, and fashion.
- This book is a definitive career survey showcasing 50 years of Roversi's groundbreaking fashion photography.
- Roversi is one of the greatest living fashion photographers with fans across the world and in North America.
- Roversi's work was exhibited at the Palais Galliera in Paris in Autumn/Winter 2024, so there is recent interest in his work in the museum space.
- This book includes 150 iconic images reproduced in full colour.

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Interview with Saskia de Brauw

Can you remember the first time you met Paolo?

I had my 30th birthday in Paolo's studio, in 2011. He didn't know that it was my birthday, it was the first time I'd worked with him. I remember this shoot very well, but I don't know who it was for... maybe for *Vogue Italia* haute couture.

I'd been working as a model for two years. When I came into the studio, which I know very well now, it was almost like going to school. There was the corridor, the staircase, the terrace on the left, an olive tree; in summer, sometimes, people smoked there, and the assistants drank coffee. Above, there's the studio, and its door is often closed. Above that, there's the kitchen, a large window. Then there is the top floor.

From the outside, it's just an ordinary street in Paris. Even though the building is very beautiful, it's nothing out of the ordinary. Often I wonder, because there are large windows, if the people who live opposite know what is going on inside this building. Have they noticed the magnificent dresses or the naked girls?

Were you already familiar with his work?

When I was a teenager, I was interested in photography. I used to flick through the magazines at the newspaper stand at the station on my way home from school. I looked at *Vogue Italia* and, twice a year there was a special edition about the collections. In this special edition, there were photos by Paolo, and by Tim Walker. I didn't know anything about fashion, but I was fascinated by these two photographers.

What is a shoot with Paolo like?

It's a fashion shoot, pretty traditional, a kind of ritual. We turn up, we talk, we drink coffee, there are some people we haven't seen for months or years, and others we saw just last week. We look at the clothes, we think about what we are going to do, sometimes using pictures as a basis. Then there's hair and make-up.

With Polaroids, or even today with digital cameras, when Paolo uses a flashlight as lighting, he draws the process out, making it last longer. You have to wait for the shot to appear on the screen. Compared to film, digital photography is a big change: everyone looks at the screen during the shoot, I can even see myself while I'm working. It's kind of strange, I prefer it when the screen is turned away. However, Paolo brings in something more like closeness, something physical.

Does he give you a lot of direction?

Paolo doesn't want complicated poses. Sometimes, we concentrate solely on staying still, not moving too much. That demands a level of concentration that can be interesting. We joke around a lot in his studio, but not in his photographs.

When I move, sometimes a lot, he says, 'No, it needs to be simpler'. Paolo doesn't really direct with words. When he says, 'stop', he wants to make things simpler, to remove everything that isn't necessary. Finally, I find a good position with my hands down, my feet on the floor, truly rooted to the ground. We search for something true inside us, but also for stability, truth. We focus on the fundamentals. It's like when you meditate, you aspire towards silence... I think that's what he is looking for, silence. Because in silence, we find something that is more pure, more beautiful.

How is his vision different from that of other fashion photographers?

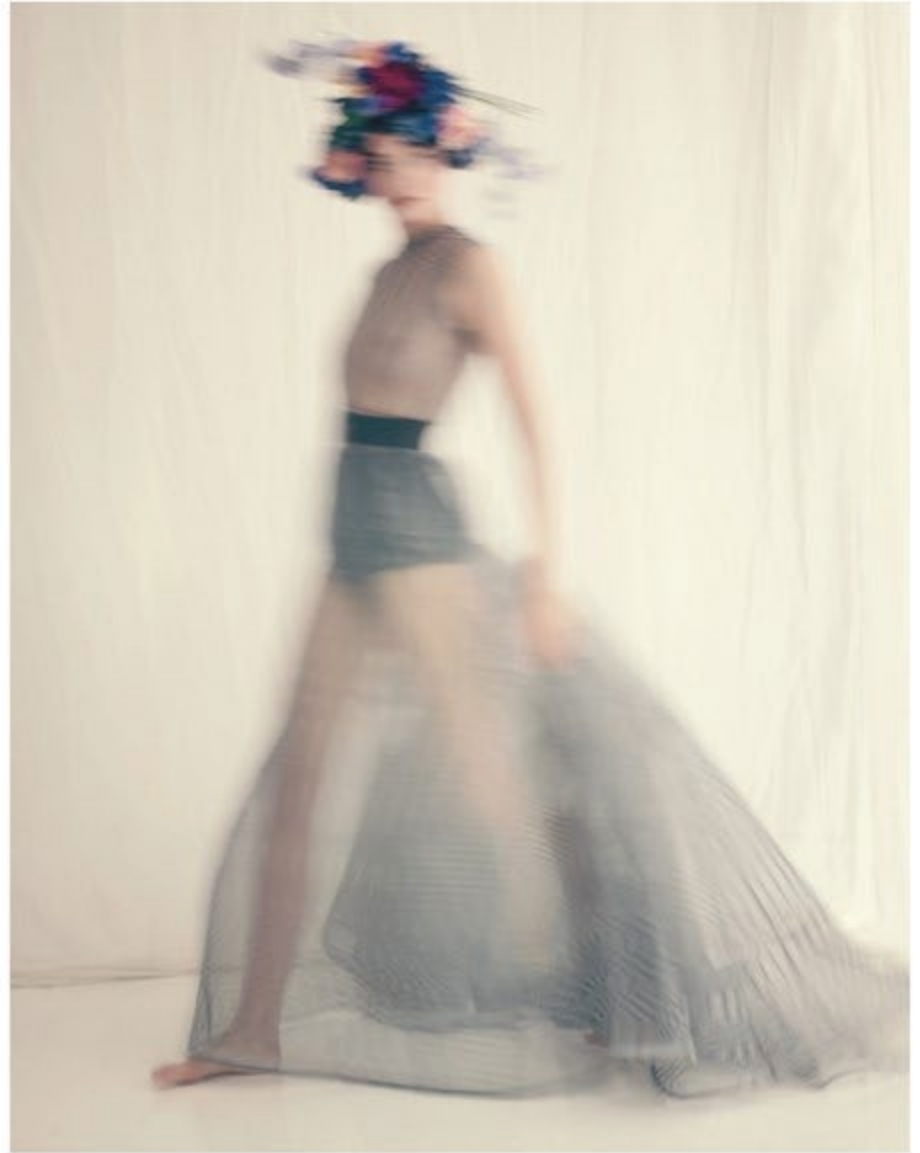
Some photographers work more with form. Steven Meisel puts stickers on the floor: go there, don't move. With Peter Lindbergh, on the other hand, you had to move all the time, he took a thousand shots; so something was always happening.

With Paolo, I really feel an energy. The question is: what do I really see?

What do I feel here?



Saskia, Paris, 2012





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