

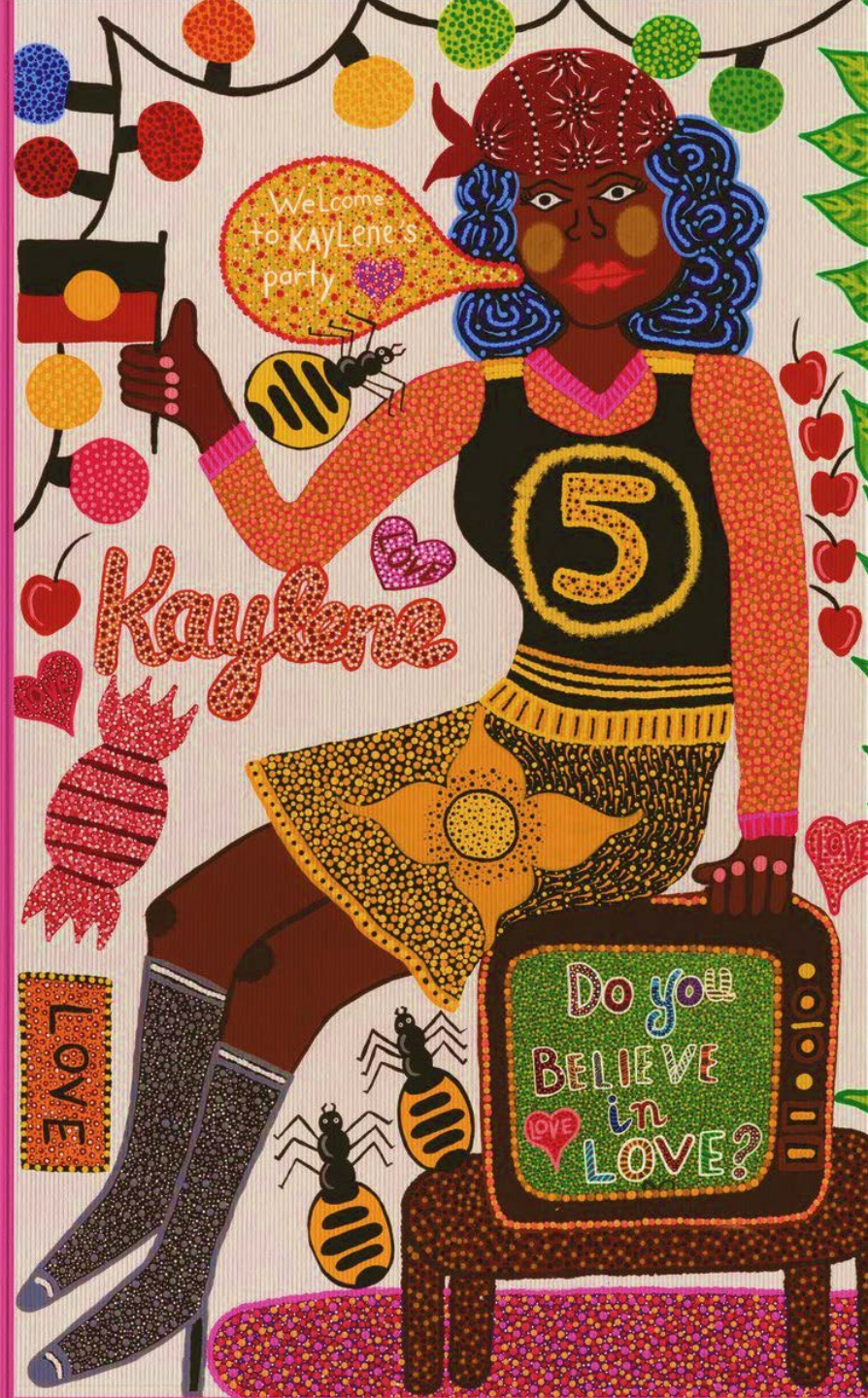
November 2025

LEAD TITLES

KAYLENE WHISKEY

the
art of

EDITED BY
NATALIE KING
and Iwantja Arts





The Art of Kaylene Whiskey: Do You Believe in Love?

LIMITED EDITION

Natalie King and IWANTJA Arts



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Making & watching movies

When I make movies, I think about how can I make my paintings come alive with talking and acting, how will I make the story work, and who will I ask to be the characters. I never thought I would get to make all my friends fly around the community like the super ladies in my canvas, but we got a green screen and then up they all went, flying into the sky! Haha!

It's a great time planning and making movies. I've used green screens a lot to make my imagination come alive. Usually after all the filming, I choose pictures from my canvas to be animated into the movie – like the cartoon characters mixed with real-life in *Space Jam* and *Who Framed Roger Rabbit?* So then, my paintings and my videos are getting all mixed together on the screen and making an even better story!

I love making movies. I make sure all the ladies – my friends and family – are helping. I like making movies using my paintings, my ideas, and some of my favourite parts from movies, TV shows or music videos – like Monkey from *Monkey Magic* flying on the clouds with Triptakal! We wear wigs and put on make-up, it's a fun time dressing up in costumes and acting out my stories!

When we were filming *Ngura Pukulpa – Happy Place* at the Indulkana Ridge, there was a part when I was chasing Father Christmas because he stole my cake, and I was chasing him with my fork! We were all laughing, even the old ladies couldn't stop laughing. When we were cruising back to the community in the Toyota, we saw a huge lizard! It was crossing over the road, and we screamed STOOOOOP! All the ladies jumped out, Jennifer fell over Priscilla, and we were chasing that big lizard as he was running around, Marinka wanted him for her dinner, but he got away – we couldn't stop laughing!

Some of my favourite movies and shows to watch are *Sister Act*, *Monkey Magic*, *Catwoman*, *Wonder Woman*, *The Gods Must Be Crazy*, *The Blues Brothers*, *Grease*, *The NeverEnding Story*, *Mad Max*, all the good movies really! Every day I watch movies at my house, all the ladies come over and we watch together, everyone having a good time eating noodles and watching shows, and we're all laughing together!

In the 80s, there was a big film crew at Coober Pedy. Tina Turner was there, and they were making *Mad Max Beyond Thunderdome*! Me and my cousins really wanted to sneak down in the car with my uncle, up the dirt track to the filming set and say, 'Hello Tina!' My favourite part of *Mad Max* is when they're in those motorcars and they're driving all around making big dust,

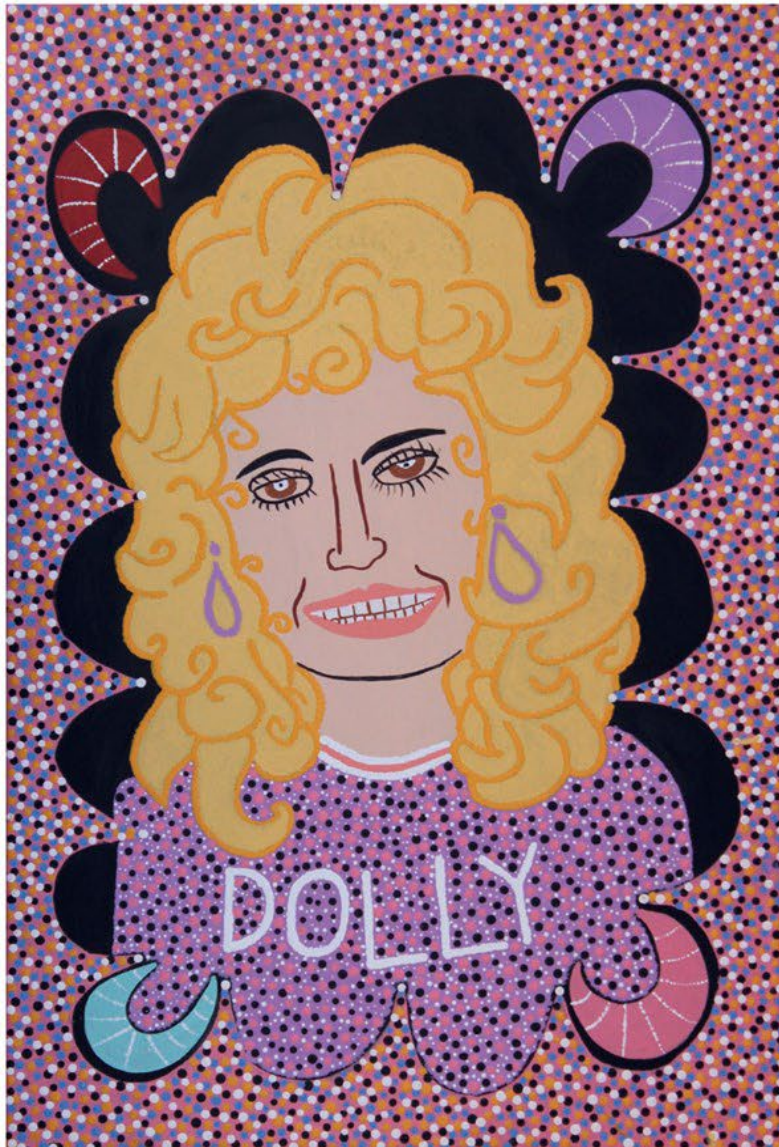
they're chasing people, and Tina is standing up there on the hill, with the sun shining, so strong! At Coober Pedy there is a really big screen for the drive-in cinema. I would always travel to Coober Pedy with my family and friends, we would all sit and watch the movies at the drive-in through the fence, we couldn't hear the sound, but the movies were still very exciting!

The movies I've been making have been going all over the world, anyone can see them – I hope the films are making everyone laugh and be happy. Making movies is lots of fun, so is watching them! The best part of making movies is working with all the ladies, my friends and my family. When we're together at the art centre, we are getting ready and having a lot of fun together. It's really great to work together!

I like making paintings and making movies. I usually start my movies by thinking about my paintings, and then I grow the story up from the canvas, using my imagination and getting a bit more excited for the screen – and making lots of jokes!

Paintings tell a whole story in one canvas and the people looking at them are thinking about the story in their own way. With films I'm making a bigger moving story with lots of funny characters, beautiful Country, and some props too. When I make movies there are lots of ideas coming from all the ladies, and sometimes things happen when we're filming that are by accident and it's good to keep them in the final cut. So, the story grows while we're filming.

If me and Dolly Parton ever made a video together, I think it would be set in New York City. I'd meet her there. It would be a comedy with some action too. The story would be about two old friends coming across the world to meet each other for lunch at a New York cafe, but there would be a lot of chaos in the city because someone stole Wonder Woman's crown. So me and Dolly would stop eating our soup and dinner rolls, and start running out of the cafe to help Wonder Woman look around the big city for her crown. We would have superpowers, so we would start flying in the air all around the buildings, and we would be searching everywhere, even on a double-decker bus! Finally, we find the crown! It was hooked up on top of a red traffic light! We grab the crown and then lock up the bad guys who stole it. After we return the crown to Wonder Woman, the three of us would take the ferry to see the Statue of Liberty, all together on the little boat, and Dolly would be playing her guitar and singing '9 to 5' all the way.



Dolly Parton

Dolly is a lovely lady, she's a very good singer too, it's true! She is always sharing lots of love with everyone. Me and Dolly have a lot in common, we both look after lots of women and children in our families, and we both like having fun. Also, Dolly and me both really like cooking food – she cooks with her sisters, and I do too! Making food for everyone is a good way for sharing and making everyone happy.

I really like the clothes that Dolly wears, like the white sparkly dress, she wears lots of sequins and tight clothes – they're good clothes for dancing in. I like wearing clothes like that too, those clothes make me feel like having a party! I'm always trying out different outfits, the young girls at my house do too. We're always getting dressed up and looking so good!

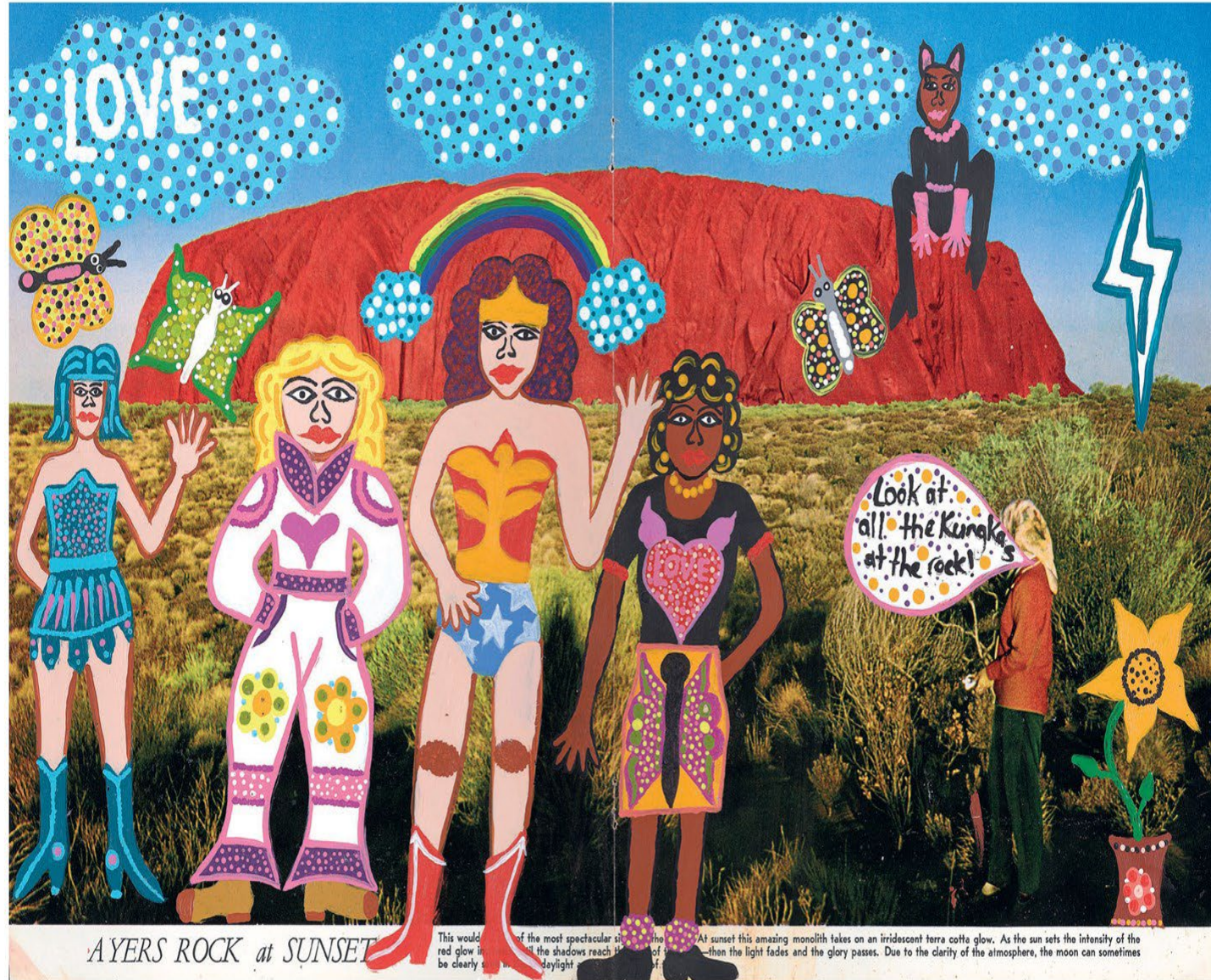
If Dolly came to visit Indulkana, first we would go to the art centre – I would love for Dolly to see my paintings of her – and then I'd show her our little church, it's beautiful. The church is outside, there is a stage with flowers and some chairs that are painted blue. Dolly could do some singing there with the old ladies! I'd say to her, 'Thank you Dolly, thank you for your good singing and making the country music, we all think it's rikina [terrific]!'

OPPOSITE *Palyo Dolly*, 2015, acrylic on canvas, 76 x 51 cm

FOLLOWING *Tea with Dolly*, 2021, acrylic on linen, 122 x 152 cm

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AYERS ROCK at SUNSET

This would be one of the most spectacular sights in the world. At sunset this amazing monolith takes on an iridescent terra cotta glow. As the sun sets the intensity of the red glow in the shadows reach their peak. Then the light fades and the glory passes. Due to the clarity of the atmosphere, the moon can sometimes be clearly seen in the daylight.

THIS PAGE, TOP TO BOTTOM
Sniffing Time, 2015, acrylic on canvas,
 61 x 41 cm

Woma Wiya, 2015, acrylic on canvas,
 46 x 72 cm

OPPOSITE
ABBA Don't Drink - Woma Wiya, 2016,
 acrylic on canvas, 76 x 51 cm





The Art of Kaylene Whiskey

Do You Believe in Love?

Edited by Natalie King and Iwantja Arts

KEY INFORMATION

- **Kaylene Whiskey** is a self-taught Yankunytjatjara artist. Her work features iconic figures such as Dolly Parton and Tina Turner, in a celebration of heroic women and the sisterhood.
- Painted to a soundtrack of classic rock, pop and country music, Kaylene's paintings are rich in humour, bringing together two very different cultures and generations, inviting everyone to come together to have some fun.
- In 2019 Kaylene won the Telstra National Aboriginal and Torres Strait Islander Art Award for general painting. In 2020, she was an Archibald Prize finalist for the first time and was also a finalist in 2025.
- **Natalie King OAM**, the editor of *The Art of Kaylene Whiskey*, is an Australian curator, writer and Enterprise Professor of Visual Arts at the University of Melbourne. She is curator of *Maria Madeira: Kiss and Don't Tell*, the inaugural Timor-Leste Pavilion at the 60th Venice Biennale.
- *The Art of Kaylene Whiskey* will be publishing coinciding with Kaylene's solo exhibition at the National Portrait Gallery in Canberra.



The Art of Kaylene Whiskey

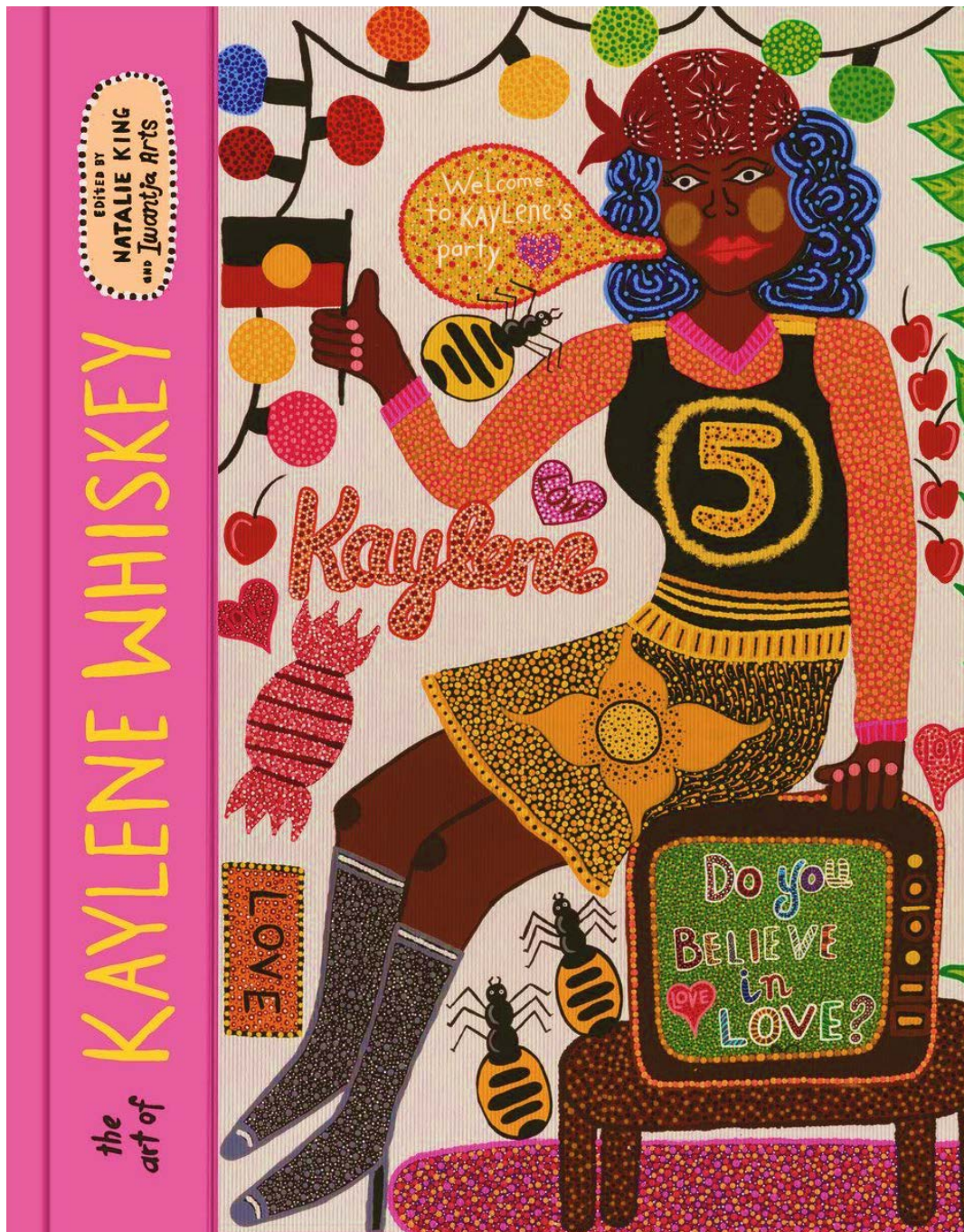
Do You Believe in Love?

Natalie King and Iwantja Arts

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD:** Lucy Inglis– l.inglis@thameshudson.com.au
- Pitching for **reviews and extracts** to **broad media** including *The Guardian*, *Spectrum* and *Galah*. Also pitching for coverage across **women's and lifestyle media outlets** including *Marie Claire*, *Vogue*, *MiNDFOOD* and *BELLE*.
- Pitching for **reviews and extracts** in **arts and culture media** including *Art Guide Australia*, *Vault*, *Art Almanac*, *Artlink*, *Artist Profile* and more.
- Pitching for **reviews and extracts** across **First Nations media outlets** including *Koori Mail*, *ABC Indigenous*, *First Nations Telegraph* and *Indigenous News*. Further to this, we will pitch for coverage across **South Australian based media** such as *The Adelaide Advertiser* and *SA LIFE*.
- Pitching for **partnerships with companies** and **Kaylene's brand partners** for exclusive previews of the book such as *WAH-WAH*, *Third Drawer Down* and *MECCA*.
- Pitching for **collaboration** with the **National Portrait Gallery** in the lead-up to Kaylene's exhibition.

Pictured left – Kaylene Whiskey



The Art of Kaylene Whiskey: Do You Believe in Love?

Do You Believe in Love?

Natalie King and IWANTJA Arts

Dance your way through the magical world of contemporary Indigenous artist Kaylene Whiskey in her first major monograph.

- Kaylene Whiskey's paintings dazzle with brightly coloured pop stars rendered in dots and set amongst her own community in remote Central Australia.
- She depicts female characters from popular culture including Dolly Parton, Tina Turner, Catwoman, Cher and Wonderwoman all connected to the Kungkarangkalpa Tjukurpa, or Seven Sisters story, except these female heroines are partying at Iwantja Art Centre in Indulkana, South Australia.
- Her comic book style and text bubbles are hilarious yet potent symbols of female power in an Aboriginal setting: an anthem to contemporary connection to Country and popular culture. Her works are held in the collections of museums across Australia and internationally.

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TEXTILES x

How textiles are shaping contemporary art

ART

Thames
&Hudson

Ramona Barry
Beck Jobson



ELISE CAKEBREAD

Gordon (Wadawurrung Country), Victoria, Australia
b. 1985

Rugmaking

Design

Sculpture

Installation

Trained textile designers are frequently confronted with a fundamental tension in their work: the prioritisation of product over process. Elise Cakebread is an artist and designer whose decades-long practice has regularly shifted between the world of commerce and creativity. Her ethos, however, has always been deeply rooted in textile experimentation. Over time, the act of making – the process itself – has become the primary motivator and core focus of her creative work.

Cakebread creates soft, sculptural works that draw on traditional craft methodologies, including rag rugs, patchwork and applique, large-scale wall pieces, commissioned installation and even furniture – once a designer, always a designer! Her practice is defined by considered investigation, play and a passion for traditional technique. As a designer, she tests ideas and material limitations to devise elegant and practical solutions to problems. As an artist, she pushes conceptual boundaries in search of the most interesting and unexpected outcomes. Cakebread's textile-focused practice exists in the nexus between, artfully delivering the best of both worlds.

Textiles are her medium of choice. 'I love the nostalgia and associations that textiles evoke, the intimacy of textiles. I love that they engage us through touch and haptics in a world where there is less and less of that. I love that they can be both two-dimensional and three-dimensional.' By immersing herself in the exploration of a broad range of materials and textile techniques, she has developed and refined a distinctive, individual language. For Cakebread, textiles have become the medium in which concepts naturally find form, and a crucial conduit for her self-expression.

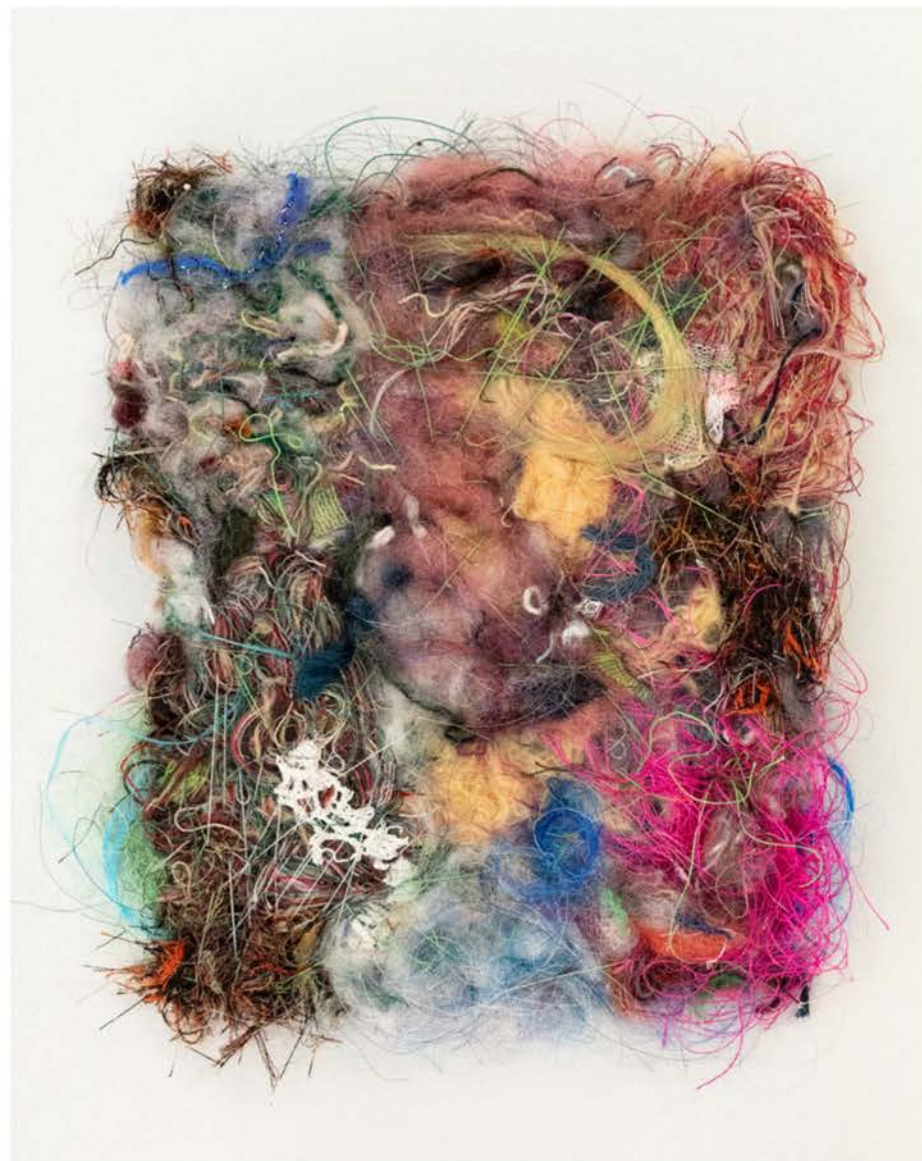
Sustainability, increasingly recognised as a critical tenet in the contemporary art practice of

many creators, is central to her approach. In 2020, she engaged in an in-depth reflection on the direction of her practice. After considering the type of work she wanted to pursue and grappling with a profound discomfort about creating consumer products that relied on newly sourced materials, she made an impressive commitment to using 99% repurposed materials.

This decision unlocked her artistic intentions, enabling a shift away from the restraints typically associated with traditional design training. Cakebread views textiles not only a material of craft but a site of complex historical, cultural and political resonance. She values textiles for their deep associations of culture, geopolitics and nostalgia, and finds pleasure in their intricate patterns and prints.

This shift also resulted in *Second String* (2021), an ongoing project intentionally designed to address these evolving creative and ethical challenges. She set herself the rigorous parameter of working solely with repurposed materials, employing varied techniques to transform textile waste into unique pieces, producing A5 croquis as creative experiments from whatever materials were readily available. Post-consumer garments, yarn, wire, fibres, ribbon, lace, packaging, cushion stuffing, doilies, tablecloths, old sheets and baby blankets metamorphosed into textile swatches.

Second String was a pivotal moment for Cakebread's practice. It allowed her to transition from a design-focused methodology to a more comprehensive artistic framework, expanding her repertoire of techniques, and diversifying the ways in which she applied those skills. Additionally, the financial benefits of using repurposed materials were significant – their cost-effectiveness enabled her to experiment on a larger scale than would otherwise have been possible.





p129: Monochrome Dog on Small Island, 2023, polyester, polyurethane, epoxy, wood, adhesive, screws, pins, 69 x 80 x 80 cm, image by Simon Strong.

p130: Chewie, 2023, tinsel, polyester, polyurethane, epoxy, adhesive, screws, pins, mdf, 58 x 96 x 36 cm, image by Troy Emery.

p131, top: Neptunian Kangaroo (true blue big bouncer), 2024, polyester, polyurethane, epoxy, adhesive, ply, screws, pins, bolts, 59 x 115 x 57 cm, image by Troy Emery.

p131, bottom: Park Adventurer, 2024, polyester, polyurethane, epoxy, timber, adhesive, screws, pins, staples, 72 x 113 x 67 cm, image by Troy Emery.

p132: Fear of Heights, 2023, polyester, polyurethane, epoxy, wood, adhesive, screws, pins, 70 x 95 x 63 cm, image by Simon Strong.

p133: Pacific Ocean, 2024, polyester, polyurethane, epoxy, adhesive, screws, pins, staples, 56 x 64 x 50 cm, image by Troy Emery.

p134: Mountain of Feelings, 2024, polyester, polyurethane, epoxy, adhesive, screws, pins, staples, timber, 120 x 96 x 102 cm, image by Troy Emery.

p135, top: Golden Headed New World Explorer, 2025, polyester, polyurethane, epoxy, adhesive, staples, pins, screws, timber, 110 x 135 x 50 cm, image by Troy Emery.

p135, bottom: Lupa, 2024, polyester, epoxy, polyurethane, adhesive, timber, screws, staples, pins, 102 x 122 x 49 cm, image by Jonathan Cohen.

creative process. As an eco-artist, she uses plants as both metaphor and motif to represent the fertile and fecund. Her woven glass houses are luxurious, verdant, abundant, wild. Creepers and flowers lovingly climb her castle walls, and in *La Petite Chapelle des Fleurs* (2022) she literally places pot plants on altar plinths in a loving ode to the power of nature and its ability to act as an antidote to concrete urban jungles. Her studios, much like her work, are brimming with energy, materiality and an unrestrained sense of possibility.

Her art challenges conventional boundaries between form and function, past and present, and optimism and critique. Her works invite viewers into richly textured worlds where beauty and indulgence are celebrated, and questioned. Through her deft manipulation of materials and her ability to reimagine weaving as a medium for immersive storytelling, Dénéréaz crafts spaces that are enchanting and thought-provoking. Her practice not only captures a distinctly French aesthetic but underscores the power of art to illuminate the complexities of human experience.

Dénéréaz's recent multi-room installation, *Welcome to Delfundland* (2023), exemplifies her ability to transform space into an immersive narrative. In this work, she spares no effort, crafting an entire hotel suite that is a candy-coloured, handwoven confection of dolphins, palm trees and Palm Springs vibes, replete with woven curtains, cushions and decorative flourishes. Saturated in hyper-feminine hues of deep pink, the suite opens onto an imagined exterior that features shopfronts, a water fountain and the pièce de résistance – a lipstick-pink Cadillac, poised to carry its glamorous occupant wherever she wishes to go. The viewer moves through the installation much like a tourist exploring a sun-drenched town.

Beneath the relentlessly optimistic surface of Dénéréaz's work lies a subtle undercurrent of critique. The inclusion of the delphinium – a beautiful yet toxic flower – is a symbolic rupture. The idyllic village presented in *Delfundland* is, in fact, abandoned, its cheerful facade masking a ghost town. This tension between beauty and decay reflects a



deeper commentary on the darker side of optimism. Dénéréaz describes the work as 'the remnants of a carefree life.' Her work is rebelliously popular and politically charged, but she chooses soft materials in defiant contrast to the hardness of the world. Her installations seduce viewers with their charm and visual splendour, only to reveal the fragile impermanence that underpins their seductive appeal.

"We live in a patriarchal and capitalist society and I am not very optimistic about crushing it, but being a woman artist is political in itself. For a long time, women didn't work in art, we didn't get to exhibit in the best galleries. Textiles were always considered only to decorate the home and were not even considered art." Delphine Dénéréaz



Textiles x Art

How textiles are shaping contemporary art

Ramona Barry and Beck Jobson

KEY INFORMATION

- **Ramona Barry** is an artist, writer and curator specializing in craft and design, as well as an accomplished painter and poet. She is the former Chair of Craft Victoria, Australia's leading contemporary craft organization.
- Ramona has designed public programs and large-scale craft events and appeared regularly on ABC radio to discuss craft. Her current focus centres on artist residencies and community-based projects alongside her own fine art and creative writing practice.
- **Beck Jobson** is a textile designer, artist, writer and curator with twenty years' experience in the craft and design industry. They specialize in woven textiles, developing creative projects, residencies and collaborative partnerships that explore the intersections of process, materiality, cultural knowledge and sustainability.
- Beck is currently Head of Studio at the Australian Tapestry Workshop.
- Ramona and Beck met at Craft Victoria and began by starting a blog to share ideas with each other. They have now been working together for decades.
- **Both Ramona and Beck are based in Melbourne.**

Textiles x Art

How textiles are shaping contemporary art

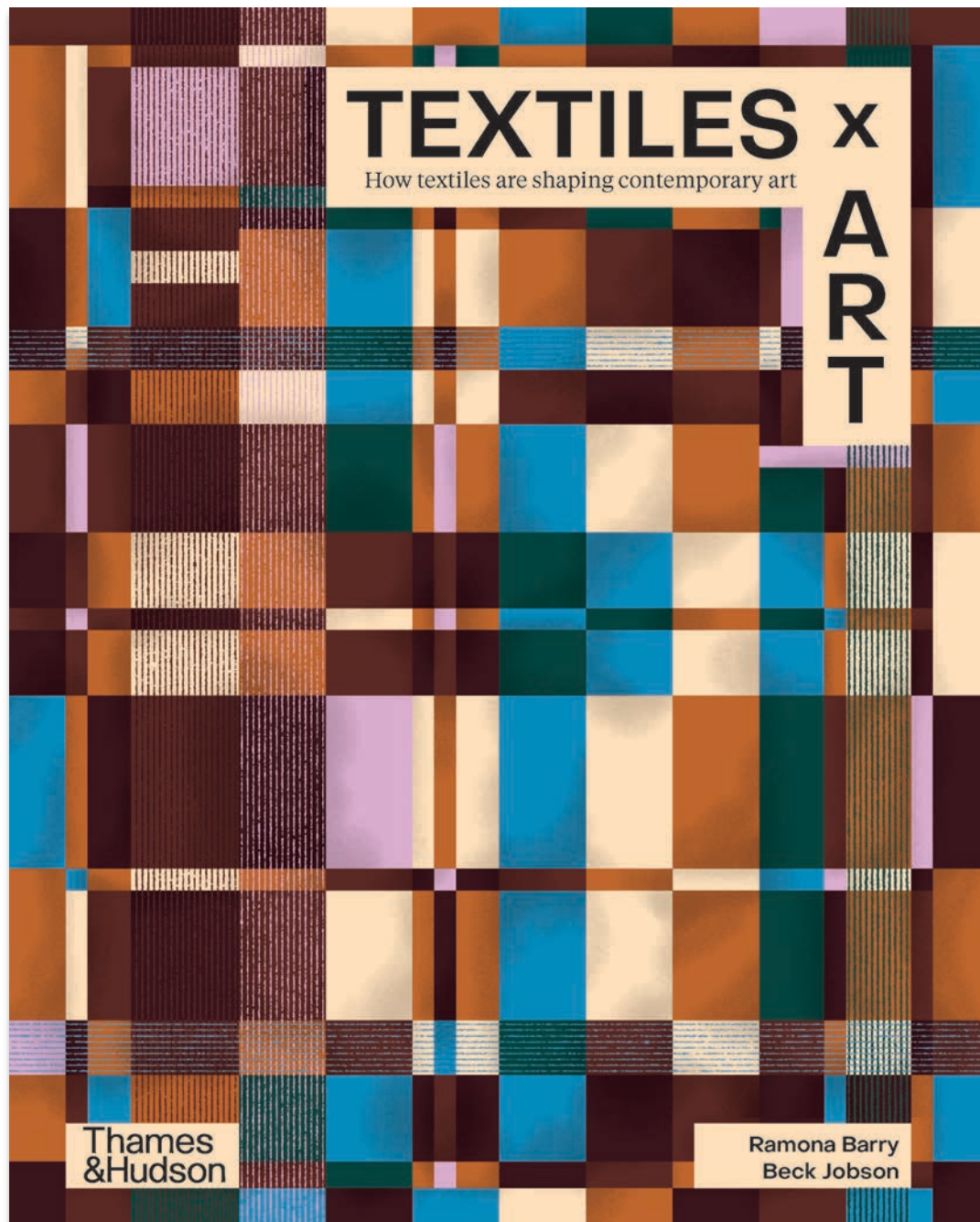
Ramona Barry and Beck Jobson

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD:** Jaimi Schmid – j.schmid@thameshudson.com.au
- Pitching to **art and culture media outlets** such as *Artichoke Magazine*, *Artforum*, *Frieze*, *Art Monthly Australia*, *The Guardian Arts* and *ArtGuide Magazine*.
- Pitching to **broad print and broadcast media** including *ABC Radio National*, *The Age*, *SmartArts RRR*, *ABC Art Works* and *The Art Show*.
- For **design, craft and maker-focused publications** we will be pitching to *Fiberarts Magazine*, *Selvedge*, *Craft Arts International*, *Ceramics: Art and Perception* and more.
- Pitching to **broad lifestyle and weekend supplements** such as *Good Weekend (SMH/The Age)*, *The Australian Magazine* and *Sunday Life*.
- Pitching to **key art and culture websites** focusing on textiles, feminism and craft.

Pictured left – image from *Textiles x Art*





Textiles x Art

Beck Jobson and Ramona Barry

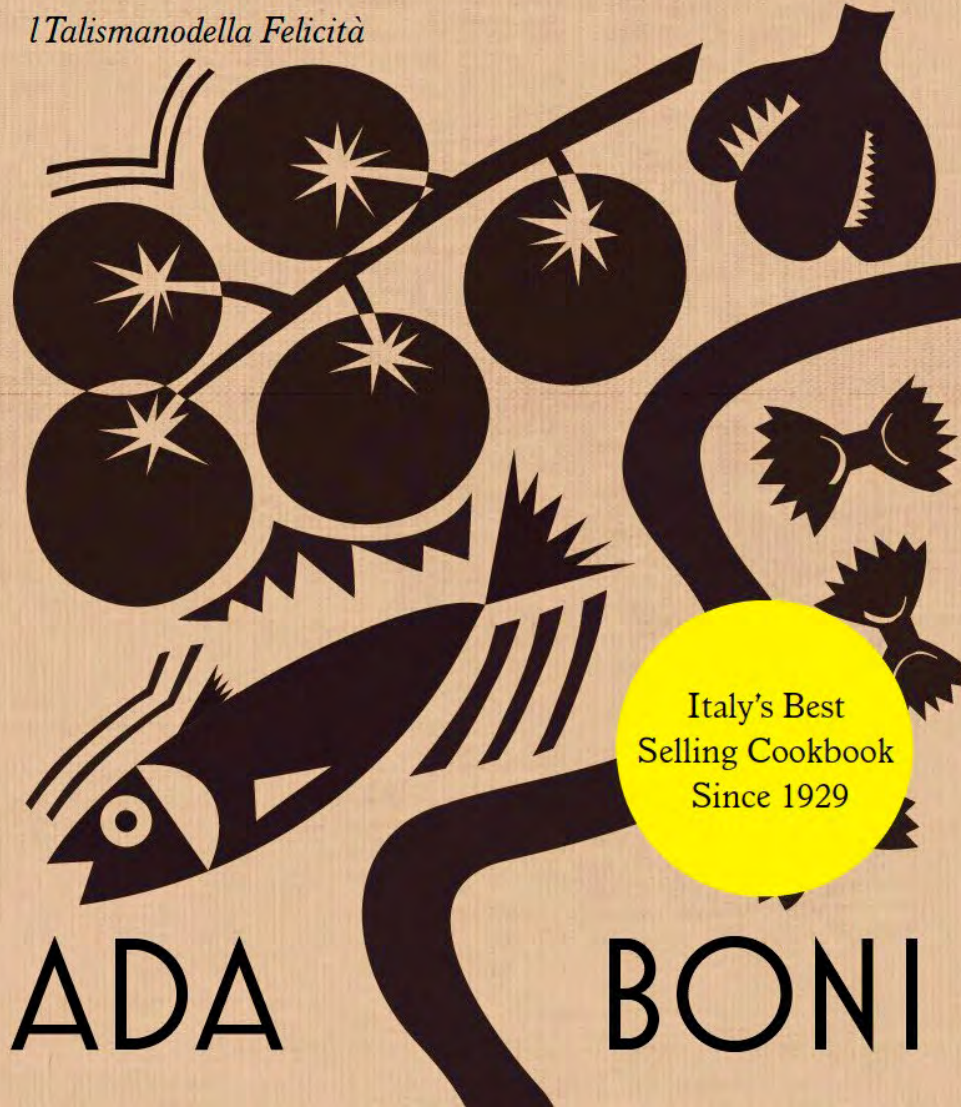
A showcase of the dynamic intersection of textiles and art that explores this compelling and contemporary movement.

- What Amber Creswell Bell's *Clay* did for ceramics, *Textiles x Art* will do for textile art
- *Textiles x Art* profiles forty-four artists from around the world using textiles processes and materials in their contemporary art practice.
- Through profiles and stunning images, this comprehensive volume showcases the electric dynamism of contemporary textile-driven art and explores the diverse cultural, social and political influences that inform it - making it an essential resource for contemporary art, design and craft enthusiasts and professionals alike.
- From embroidery, quilting, dyeing, beading, tapestry, weaving and more, this new wave of contemporary artists have embraced textiles as a core medium in their practice.
- As interest in these pioneering artists explodes globally, *Textiles x Art* provides readers with an opportunity to survey this current wave with context and commentary.

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THE TALISMAN OF HAPPINESS

l'Talismanodella Felicità



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PUBLISHER'S INTRODUCTION

'Many of you, ladies, may know how to play the piano well or to sing with exquisite grace. Many of you may have prestigious degrees, may speak foreign languages or be pleasant writers or fine painters. Others of you may be master tennis or golf players, or know how to drive a luxurious automobile with a firm hand. But, alas, if you examine your conscience, I am certain that not all of you can honestly say that you know how to perfectly coddle an egg.'

—Ada Boni

This is how Ada Boni began her first edition of *Il Talismano della Felicità*—perhaps the most important Italian cookbook ever published. Hers was the first comprehensive cookbook to catalogue recipes gathered across the regions of Italy and designed explicitly for the use of the home cook. Without it, the rest of the world may never have come to know and embrace Italian food the way we do today.

Ada was a trailblazing writer and cook who believed that mastery of cooking and the domestic arts was the key to a good life. 'There can be no true happiness', she wrote, 'if such an essential part of our daily lives as eating is neglected.'

When Ada was born in Rome in 1881, the city had only recently been named the capital of Italy. In fact, Italy itself was only formally unified twenty years earlier. While each region had its own unique food culture, a coherent national cuisine was only beginning to take shape. Ada's talent for cooking revealed itself in childhood, perhaps inspired

by her uncle, a prominent chef named Adolfo Giaquinto. Later, she married a writer and artist named Enrico Boni, and in 1915, they launched a magazine dedicated to 'home economics' called *Preziosa*. Ada was its chief editor. This was a time of massive change and modernisation in Italy as politics shifted, global conflicts emerged and social and domestic practices evolved. Many well-to-do families no longer employed cooks and women began to enter the workforce as industrialisation took root. As lifestyles changed and young people, especially newlyweds, moved to urban centres for professional opportunities, the recipes and food traditions that had been handed down from generation to generation needed to be gathered and written down if they were to be preserved and practised.

That is where Ada came in. In *Preziosa*, she published recipes each month from all over Italy, and even opened a cooking school in Rome. Ada quickly amassed a recipe collection that eventually turned into

The Talisman of Happiness—whose first edition contained a massive 882 dishes. Before *The Talisman*, other books had attempted to define Italian cooking, but no other book brought together the cuisines of each region so comprehensively, or in a way that addressed the home cook as its primary audience.

Extraordinarily comprehensive while remaining practical and family-friendly, the book became an instant classic—an essential wedding gift for couples creating a new life together. It became hugely influential as the go-to for how to cook just about everything. The iconic Italian-American culinary teacher and cookbook author Marcella Hazan credits *The Talisman* with teaching her to cook: it was her trusted source for recreating the flavours and dishes she treasured after moving to the United States.

The book has never been out of print in Italy. Over the years and across many editions, it grew more than double in size, with each edition adding and subtracting recipes based on trends and culinary movements. A much-abbreviated version of *The Talisman* was published in the United States in the 1950s, though it contained a small percentage of its recipes and veered far from the original text. Until now there has never been a full English translation of this seminal book.

One of the extraordinary things about *The Talisman of Happiness* is how from just a few ingredients we have so many recipes. From basic pantry items such as butter, oil, flour, eggs, tomatoes, anchovies, Parmesan and more, Ada conjured one of the greatest cuisines in the world. There is not one recipe for minestrone; there are 12—each offering a variation on the theme, accounting for seasonality of ingredients as well as versions specific to a time, person or region. This is the Mediterranean diet as it really was, and is.

Ada's recipes are written in simple, everyday language and punctuated by asides—she often includes tips, advice, variations, suggestions to reuse leftovers, ideas for presentation and how to pair a dish with other recipes.

In many ways, *The Talisman* was the predecessor to the modern cookbook of today, with many of these rubrics still being championed by authors around the globe. Unlike modern cookbooks that spell out every last detail, *The Talisman of Happiness* reads like being in the kitchen with a grandmother telling you to add a knob of this and a glass of that. We might call it intuitive cooking today: the kind of cooking that tells a story on the plate by starting with what you have on hand. It is a style of cooking that creates abundance out of nothing. It challenges you to think about the 'why' of a recipe, to be in tune with your senses and appetites, and to be fully present in the kitchen.

The Talisman of Happiness is a humble invitation into the kitchen and carries the glory of Italian food and spirit of hospitality on every page. Over the nearly 100 years that it has been in print, it has equally influenced and inspired renowned chefs, food television stars, legendary cookbook authors and everyday home cooks who are drawn to Ada's clear voice and sound teachings. That is why, after all these decades, this book remains not only a priceless culinary and cultural artifact, but the mother of all other Italian cookbooks that followed.

'EVERYONE KNOWS HOW TO COOK PASTA. NOT EVERYONE KNOWS HOW TO COOK IT PROPERLY.'

The plate of pasta with which the majority of Italians begin their meals is not only a delicacy, but also an energy food, rich in carbohydrates and made nutritionally complete by the fats from the toppings. The many varieties of pasta, and the even more numerous toppings, provide a vast field to explore. Here, we provide recipes for the most popular pasta dishes.

Dried pasta is a term used to differentiate it from fresh egg pasta. It is made with durum wheat flour or, better still, with durum wheat semolina, mixed with water in a process that has now become completely mechanised. Some of the dried pasta shapes in the recipes are interchangeable, but in most cases the shape has been chosen to best retain the sauce.

Fresh egg pasta, excellent when served in the usual way as tagliatelle, is perhaps at its most delicious when it contains one of the fillings that give life to famous first courses such as tortellini, agnolotti and ravioli. Tortellini are shaped like a ring and are one of the best known and tastiest gastronomic specialties – the pride of Emilian cuisine. Agnolotti consist of a filling of minced meat enclosed in a shell of egg pasta, in various shapes. There are many ways to prepare the filling, for which you can use beef, veal, pork, or chicken mixed with egg yolks and ricotta.

Rice is available commercially in many different types: long-grain rice is suitable for soups and stews; medium-grain for pancakes and croquettes; short-grain for risotto and broths; some harder varieties are recommended for rice salads.

Gnocchi was one of the first original pasta types brought to the table, back then composed simply of flour and water. But with the appearance of the potato, gnocchi got a vigorous boost. Gnocchi are prepared from flour, potatoes, polenta, semolina and spinach and take on very varied shapes and sizes. It is difficult to give exact amounts of flour because some varieties absorb more, others less. Generally however, 200 grams are needed for every kilo of potatoes. Gnocchi is an easy dish, although not quick to prepare.

Polenta, or cornmeal, comes as yellow or white and even blue and should be cooked in salted water. The white, usually found around Venice, is often ground finer, while the yellow tends to be sweeter and have more vitamins. As such, it is more often used for pastries. Yellow polenta tends to be favoured outside of Italy. Both yellow and white varieties are very nutritious and easy to digest.

PASTA, RISO, GNOCCHI E POLENTA

PASTA, RICE, GNOCCHI & POLENTA



TYPES OF PASTA

Every type of pasta has a purpose and often a sauce to match. Of course many are interchangeable. The differences are minimal, for example, *cannolicchi* is a tight coiled spiral whereas *fusilli* are open spirals that allow the sauce to coat a greater area inside. Some say there are 350 shapes of pasta, others say 650. Some are just smaller variations as in *lasagnette* or *maccheroncini*.

Spaghetti is now universal but lesser known are *bavette*, which are narrower; and *bucatini* which are thicker but also have a hole through the middle, and *trenette* has a little ridge to one side. *Tonnarelli* are almost square tubes like spaghetti appreciated for being a little rougher at the edges so better for sauces. Each has its own destiny.

Shells like *conchiglie*, and tubes like *rigatoni* or *maccheroni* offer more collaboration with their sauces, while flat sheets like *lasagnette* let the sauce cover the whole surface and on both sides.

Egg pastas can be bought dried or fresh or can be made at home. The proportions for *pappardelle* for example are 420 grams of flour and four eggs to make enough for six people. *Pappardelle* should be cut two fingers wide, or more, but *fettuccine* should only be a finger wide and *tagliatelle* half of that.

Stuffed egg pastas are rightly among the most famous and reputed when they have a filling that has been specially designed to suit their shape. *Tortellini* are shaped like a ring and are one of the best known and tastiest gastronomic specialties – the pride of Emilian cuisine. *Agnolotti* consist of a filling of minced meat enclosed in a shell of egg pasta, in various shapes. There are many ways to prepare the fillings for these pasta shapes for which you can use beef, veal, pork or chicken mixed with egg yolks and ricotta.

Most pastas are cooked in boiling water, though some pasta dishes, to make the best use of the sauces, require the use of an oven.



DRIED PASTA

TO COOK AND PREPARE DRIED PASTA

There are a series of steps that have to be done carefully and need your undivided attention.

The water must be carefully measured. The calculation is easy: **Five litres of water for every kilogram of pasta.**

The pan must have high, rounded sides and be large enough to provide enough space for the pasta to move around comfortably and thus avoid the gummy texture of pasta cooked in insufficient water. The pan must also have a lid that fits perfectly.

Add the salt as soon as the water starts to boil. **There should be approximately one tablespoon for each litre of water.**

The pasta must be added to the boiling water at just the right moment, when the water starts a rolling boil. Spread out the pasta in the boiling water – note that some shapes of pasta, like *fettuccine*, have a tendency to cling together, so stir well with the utmost care, using, if possible, a special wooden fork.

As soon as the water comes back to a boil, reduce the heat so the pasta can cook gently. It is not possible to determine with mathematical exactitude how long it will take because it depends on how the pasta has been made, its thickness and the quality of flour, all of which can vary.

It is important to ensure the pasta does not overcook and to remove it from the heat as soon as it reaches the point that cooks call “*al dente*,” which is when the pasta has lost its stiffness but still offers a certain resistance as you bite into it.

It is a good idea to prepare everything you will need to add to the pasta in advance. It is also particularly useful to have a warm serving dish on hand as well as sauce and grated cheese.

When all the various components are in place, take the pan off the heat as soon as the pasta is ready. Pour in a glass of cold water to stop the water from boiling further. Quickly drain the pasta, reserving a bit of the cooking water in case the pasta seems too dry before you season it, or you can use it to dilute the sauce if it seems too thick.

As soon as you have drained the pasta, turn it into the serving dish and immediately toss with the prepared sauce or seasoning.

BAKED PASTA

TO PREPARE AND COOK LASAGNA

Lasagna are strips of pasta of various widths, which are already freely available in grocery stores, or can be made at home. Lasagna requires two successive stages of cooking: one boiling and one cooking in the oven. Boil in salted water with a few spoonfuls of oil, in a large pot a few pieces at a time. As the lasagna noodles reach the right doneness, they should be carefully removed with a large slotted spoon, one at a time. Carefully, so as not to break them, drain them well and place them on a damp cloth. After this preliminary treatment, the lasagna noodles should be arranged in layers in a pan, alternating them with the sauce. The cooking in the oven is the crowning glory of the preparation. It takes place at a moderate heat and can last from 10 minutes to 30 minutes or more. For these recipes, you can use the sauces from chapter one.

LASAGNE ALLA MODENESE VERDI

Green Lasagna Modena Style

Beef and tomato sauce (p35)
Olive oil
50g butter
Grated Parmesan
Salt

Green egg pasta:
500g flour, 3 eggs, 200g
boiled spinach

White sauce:
50g flour, 50g butter,
500ml milk

Make green egg pasta (p170) using the ingredients listed here or use store-bought fresh lasagna. Roll out the dough into one or two sheets that are not too thin. With a small knife divide the sheets into squares of about 10 centimetres. Put a wide pan on the heat with lightly salted water with a tablespoon of oil and when the water boils, cook the lasagna sheets a few at a time.

Place them, one at a time, on a damp cloth, letting them cool.

Have ready a good beef and tomato sauce. Make a white sauce (p16) with the ingredients listed here.

Butter a suitable baking dish, make a first layer of lasagna. Dress with the beef and tomato sauce and plenty of Parmesan; and continue to arrange the lasagna in layers, always alternating them with sauce and cheese. On the last layer, in addition to the sauce, pour over the white sauce spreading it with a spatula so that it completely covers the entire top. Sprinkle with grated Parmesan and put bits of butter here and there.

Put the pan in a moderate oven for about 20 minutes so that the lasagna flavours well and the top gets a nice golden crust. Serve straight from the baking dish.

ADA SAYS: You can enrich and make the lasagna more substantial by adding extra sauce at the table.

LASAGNE ALLA NAPOLETANA

Neapolitan Lasagna

Olive oil
500g ricotta
2 eggs
Grated Parmesan
Butter
500g mozzarella
Salt
Pepper

Egg pasta:
500g flour, 5 eggs

Sausage and mushroom ragu:
300g beef mince, 4 sausages,
25g dried mushrooms, 25g tomato
paste, 250g peeled tomatoes, dry
red wine, onion, celery, carrot,
parsley, olive oil

Make the egg pasta (p170) with the ingredient amounts listed here and if necessary a few spoonfuls of water or use store-bought fresh lasagna sheets. Roll out the dough on a floured surface into thin sheets and cut out squares squares of about 10 centimetres.

Bring a large pot of lightly salted water to a boil with the addition of a few tablespoons of oil. As soon as the water boils, immerse five or six squares of pasta at a time and cook a few minutes. Scoop them out with a slotted spoon and line them up on a damp kitchen cloth.

Prepare a sausage and mushroom ragu (p33) using the ingredient amounts listed here.

Drain the ricotta through a sieve, transfer to a bowl and add the eggs, plenty of grated Parmesan, salt and pepper and mix everything with a wooden spoon.

Butter a fairly large baking dish. Take the lasagna sheets one by one, cover the bottom, placing them one next to the other. Make a first layer of lasagna sheets, spread a little of the prepared ricotta. Put here and there a few slices of mozzarella and a few spoonfuls of ragu. Make a second layer of sheets and season it like the previous one. Continue like this until the last layer, which must be lasagna sheets. On this last layer put plenty of grated Parmesan and lastly make a layer, complete and united, of very thin slices of mozzarella. Finish by spreading the remaining sauce on the mozzarella.

Put the dish in a very moderate oven and let it simmer for about 45 minutes. Immediately send the lasagna to the table and serve straight from the baking dish.



'TO COOK FISH YOU MUST BE GENTLE.'

Fish and seafood are as important in the diet as meat. The key thing is that they must be fresh. Frozen fish retains all the qualities of fresh and can be cooked like fresh, but it must be properly defrosted.

The freshness of fish is indicated by a shiny appearance, the hardness of the flesh and, above all, by certain greenish reflections that they retain when they are cleaned. A red shade is a sign of deterioration. Lobsters and prawns can be bought and cooked alive and kept in the fridge for a few days. Do not let yourself be tempted by very big lobsters because their meat is often leathery. Prawn should have a uniform pink colour. Any blackish spots on the tail are a sign of decomposition. Shellfish should be bought live and cleaned well. For mollusks like clams and mussels, they must be washed thoroughly so there is no sand or grit left in the shells.

To cook fish you must be gentle. A tumultuous boil will not only ruin the flavour and texture, it would also irredeemably tear the flesh of the fish. The boil must be almost insensible and not too long depending on the size of the fish.

You do not want to overcook it. Boil a little fish for five to 10 minutes; for bigger fish allow 10 minutes for each half kilogram. For cuts of bigger fish allow 13 to 14 minutes for a steak of about two centimetres thickness.

As a general rule, the point when fish is cooked to perfection is recognized by pressing a finger on its back. You will be able to feel the meat yield under gentle pressure.

Some things to look out for with fish: John Dory bones are very good for making fish stock. Salt cod or stockfish must be soaked thoroughly before cooking. Freshwater fish are often simmered in a broth of onions, carrots, celery, parsley and peppercorns.

Fish names and species differ around the world. As a rough guide, firm-fleshed white fish, such as cod, croker and mullet, can be swapped for ling or mahi mahi. A good alternative to seabass or croaker is barramundi; for sea bream try snapper. Flaky white fish such as flounder and flathead work equally well in recipes that call for turbot and sole. Use Moreton bay bugs or yabbies for langoustines, crawfish or as other shellfish alternatives. Papis and vongole are clams by any other name.

Always talk to a fish monger for the most appropriate and sustainable substitutions. Many varieties of fish are interchangeable but freshness is non-negotiable.

PESCE E FRUTTI DI MARE

FISH & SEAFOOD



**'COLOUR, BRIGHTNESS, AND FIRMNESS ARE ALL SIGNS
OF GOOD PRODUCE.'**

We have a wonderful array of salad lettuces, many of which are part of the chicory family but are quite different, often just called bitter greens - witlof, endive, puntarelle, raddichio. They are distant cousins of daisies and dandelions. They can be enjoyed fresh as salads or cooked.

Potatoes abound in carbohydrates, starches, proteins, and minerals. For gnocchi and purées choose white so-called mealy varieties, while the yellow, waxy varieties should be used for salads.

All vegetables must be fresh and preferably cooked immediately. Their colours, brightness, and firmness are all signs of good produce.

Cultivated mushrooms, for the most part, do not require major preparation. Usually, it is enough to cut off the stems, wash them properly, dry them, and cook, as appropriate, whole or cut into slices.

Of all the wild mushrooms the porcini (*boletus edulis*) is the king but it can, as can others, be confused with poisonous varieties and so great care must be taken and should only be bought from trusted sources. Wild mushrooms are at their most abundant and flavourful in fall and spring.

Dried mushrooms present specific problems for the kitchen. Firstly they must be soaked for 15 to 20 minutes to revive before cooking in oil or butter, usually with a chopped onion. They must also be scrubbed clean of any dirt, rinsed, and quickly dried in a cloth without pressing so hard as to break them.

Truffles come in three main varieties. The white truffle, or the Alba truffle, the *bianchetto*, or *mazzola* and the black truffle.

Many varieties of beans are bunched together under the name *fagioli* but might include butter beans, cannellini (the best), navy, strawberry. When they are dried for storage they must be soaked overnight and then cooked with a few aromatics such as carrot and celery for as long as two or three hours, depending on age. This also used to be the case with lentils but these days they do not need soaking and will cook in 20 minutes or so.

Vegetable preserves like sun-dried tomatoes or pickles are the safest and easiest preserves to make at home.

ORTAGGI, LEGUMI E INSALATE

VEGETABLES, LEGUMES & SALADS



VEGETABLES

Asparagus

TO COOK ASPARAGUS

Cultivated asparagus and its wild cousin must be prepared with great care, in this way: Scrape the stems, rinse them well, cut the asparagus all to the same length, and tie them in bunches. Dip in lightly boiling, very salty water, making sure not to overcook them because it is a rule that they remain al dente. When they are at the right point of cooking, pull them up and refresh in cold water to revive their colour; then drain well, untie them, and arrange them on a serving dish.

ASPARAGI AL BURRO

Asparagus with Butter

1kg asparagus
Grated Parmesan
100g butter
Salt

Boil the asparagus as a bundle, but not too much, drain them very well, untie them, and arrange them in an oval serving dish. Cover the green part with some grated Parmesan. Brown the butter until it turns hazelnut and dress the tips. This preparation, well accepted by all, should be brought to the table immediately.

ADA SAYS: You can also happily just dress the asparagus with lemon and oil.

ASPARAGI AL PROSCIUTTO

Asparagus with Prosciutto

1kg asparagus
150g prosciutto
150g butter
Grated Parmesan
Salt

Prepare the asparagus, trimming off any of the ends that may be too hard, boil, and drain. They should still be quite firm.

Take five or six asparagus tips at a time, gather them in a bunch, wrap them in a long, thin slice of prosciutto, and hold in place with a toothpick. Melt two thirds of the butter in an ovenproof dish, lower the bundles in, sprinkle with some grated Parmesan, and put the pan in a preheated oven of moderate heat for a few minutes until the cheese has melted.

Once out of the oven, arrange the asparagus on a serving dish and sprinkle with the remaining melted butter.



ASPARAGI CON LE UOVA

Asparagus with Eggs

1kg asparagus
6 poached eggs
Grated Parmesan
Butter
Salt

Prepare the asparagus, breaking off any harder parts, at the base of the stem, trim if necessary, and boil them in a bundle. Drain them very well. Arrange in an ovenproof dish.

Poach the eggs and place them on the tips of the asparagus, seasoning them with plenty of grated Parmesan and melted butter. Add salt and put the eggs and asparagus in a very hot oven for one or two minutes. Once out of the oven, drain a little more melted butter on the eggs and serve.

ADA SAYS: Care must be taken that both the asparagus and the eggs are well drained, otherwise the butter will be diluted by the water and the food will be tasteless.

ASPARAGI IN BUDINO

Asparagus Flan

1kg asparagus
70g butter
3 eggs
50g plain flour
50g ham
10ml double cream
Breadcrumbs
Salt

Trim and prepare the asparagus, boil in a bundle so they are almost cooked, drain, and leave to cool.

Put the butter in a bowl and mix with a wooden spoon to soften, then add, one at a time, the egg yolks and a pinch of salt; work for a long time so that the mixture is soft and smooth. Whisk the egg whites to a firm snow and add them, delicately, to the yolks. Drop the flour into the bowl and mix slowly, and then add the diced ham and the asparagus cut into two or three centimetre pieces. Finally, to make the mixture even softer, mix in some whipped cream, stirring gently.

Grease a cake mould with a capacity of 700 millilitres, sprinkle it with fine breadcrumbs so they stick all over and pour in the mixture. Place the mould in another container containing hot water and cook the mixture in this bain-marie for about 45 minutes until it is firm, making sure that the water in the container, while remaining warm, never boils. When the mixture has set, leave it for a few more minutes, still in a bain-marie, then turn it out and send it to the table.

ASPARAGI IN INSALATA

Asparagus Salad

1 kg asparagus
Olive oil
Vinegar
1 onion
Parsley
Mint
Salt
Pepper

Boil the asparagus in a bundle, and place them on a serving dish.

Put a quarter of a glass of oil in a small bowl with the vinegar, salt, and pepper, and beat everything with a small whisk or fork until the oil is blended with the vinegar. Finish the sauce with a finely chopped onion, a few sprigs of well chopped parsley, and a mint leaf.

Place the sauce in a gravy boat and send it to the table as accompaniment to the asparagus.

**'ALL YOUR SKILLS MUST BE EXPRESSED THEIR UPMOST IN
THIS MOST COMPLEX, YET ENJOYABLE AREA OF COOKING.'**

We have finally arrived at one of the most important chapters in cooking - desserts. Compared to the previous sections, this is almost a college course in itself. All of your skills learned so far, from following the working order in a recipe to an absolute respect for process, must be expressed to their utmost in this complex, yet enjoyable, area of cooking. And sometimes you will need inventiveness and imagination to understand and solve difficult preparations.

These dessert recipes are laid out in a progressive order to help you develop your skills as you go along. The chapter begins a range of essential techniques for sugar, preserves, fillings, icings, toppings and sauces.

This is followed by puddings: Hot puddings are preferably served with an accompanying sauce. Cold puddings, on the other hand, are served alone and represent the first step towards frozen desserts.

Then follows a wide range of desserts - those made with fruit, with egg, with yeast along with a range of cakes. Soufflés, which require greater skill, are a warm and extremely delicate preparation made from a basic mixture of egg whites, whipped into peaks and then baked. The egg whites, under heat, increase in volume and it is this characteristic that distinguishes soufflés from puddings.

Frozen desserts are next. Parfaits are relatively easy to handle and are tasty and light desserts. The various Bavares - charlottes and mousselines - do not have substantial differences in technique. They all have cream as their main basic element and milk, coffee, or fruit purée as a complementary element. Ice cream is an umbrella term that encompasses several preparations with clearly different characteristics. Real ice creams are milk and egg-based creams with the addition of elements, such as chocolate, almonds and vanilla. However, variously sweetened fruit purées are also included as granitas.

Now we come towards the finale. The section for biscuits and sweet treats is both tempting and delicious. And last of all a section on fruit; an important detail that should never be lost sight of is that fruit must be eaten at the right point of ripeness, therefore neither unripe nor overripe. Fruit is generally eaten fresh, carefully washed and presented at the table arranged in a pleasant way in a fruit bowl, but for a more refined presentation and a finer taste given by a special dressing, we present a range of elegant recipes.

FRUTTA & DOLCI

FRUIT & DESSERTS

12



The Talisman of Happiness

Ada Boni

KEY INFORMATION

- **Ada Boni** (1881–1973) was one of the first Italian food writers. She was a food journalist, passionate gastronome, entrepreneur and home cook, whose writing and recipes left a lasting legacy on the Italian food scene.
- *Il talismano della felicità* (*The Talisman of Happiness* in English) is Ada's most popular book. It was first published in 1928 and has since sold over 1,000,000 copies.
- This will be the first time *Il talismano della felicità* will be published in full in English in its nearly 100-year history.
- *The Talisman of Happiness* includes 1,800 original recipes covering every region of Italy, from *alici* (anchovies) to *zabaglione* (an Italian dessert).

Pictured left – illustration from *The Talisman of Happiness*



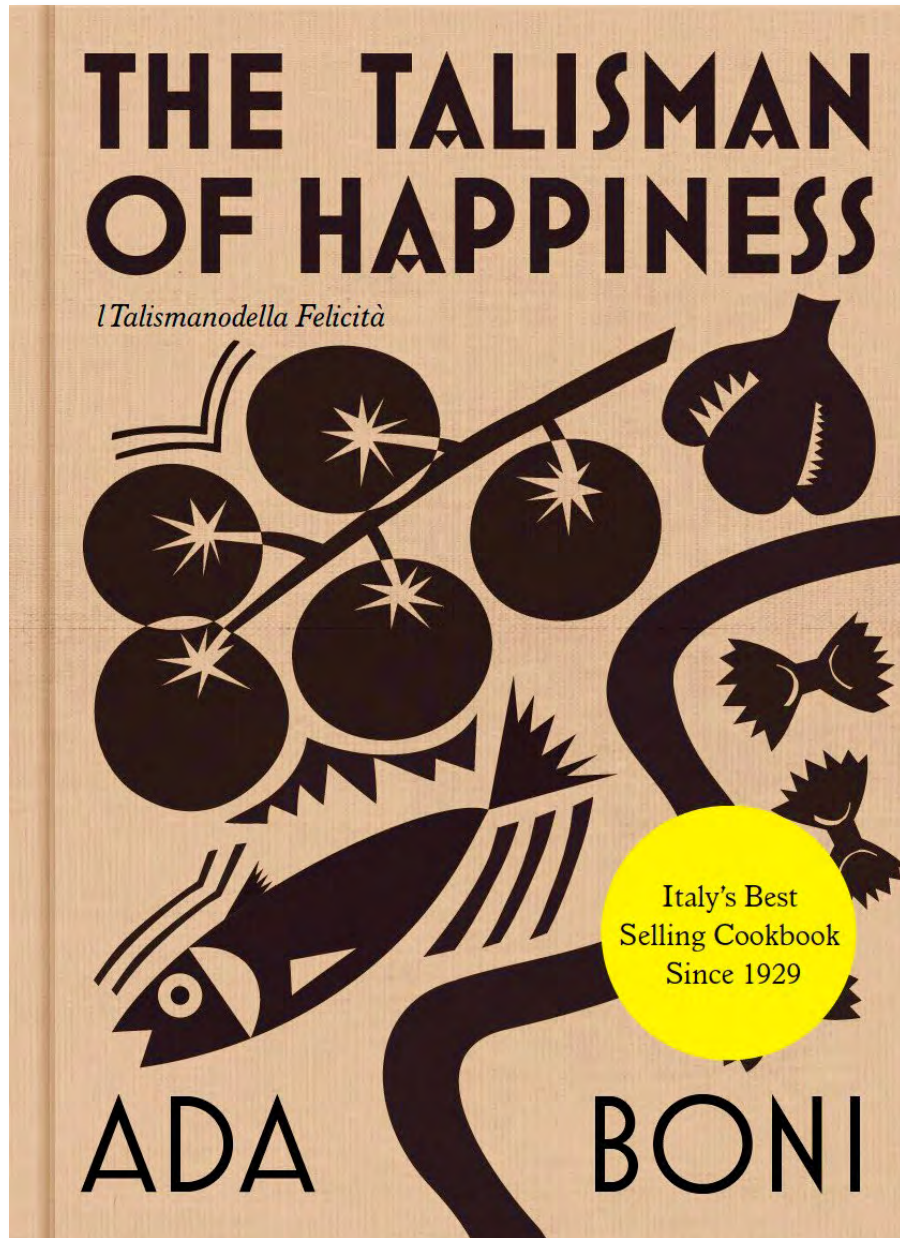
The Talisman of Happiness

Ada Boni

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD:** Natika Palka– n.palka@thameshudson.com.au
- Pitching for **extracts** in **major broad news media**, including *The Age*, *The Sydney Morning Herald*, *Good Weekend*, *Sunday Life* and *The Australian*, as well as **reviews** in *The Australian Book Review*, *Sydney Review of Books*, *Readings Monthly*, *Good Reading Magazine* and *Books+Publishing*.
- Pitching for **extracts** in **food, lifestyle and travel media** including *Broadsheet*, *Gourmet Traveller*, *The Australian Women's Weekly* and *Good Food*.





The Talisman of Happiness

The most iconic and beloved Italian cookbook ever published

Ada Boni

Italy's most beloved and bestselling cookbook - published for the first time in its entirety in English.

- In 1929, a trail-blazing gastronome named Ada Boni wrote *The Talisman of Happiness* – the most iconic and beloved Italian cookbook ever published.
- Known in Italy as *Il Talismano della felicità*, this compendium of definitive regional recipes quickly became the perfect wedding gift
- It is considered a national treasure in Italy. This landmark first ever English edition of the complete work has been carefully translated to preserve the spirit and warmth of the original and includes over 1500 recipes that catalogue all the flavours and traditions that define Italian cuisine.
- The recipes cover every style of Italian cuisine, from much-loved favourites to lesser-known specialties.
- Retaining the charm and spirit of the original edition, *The Talisman of Happiness* features a linen cover with black foil, 1920s inspired typography and 900+ pages.

AU \$110.00 | NZ \$120.00
9781760765378
912 Pages
Hardcover
250 mm x 174 mm
Thames & Hudson Aust

BUSH

MODERN

HANDMADE HOMES
ON THE EDGE OF THE CITY

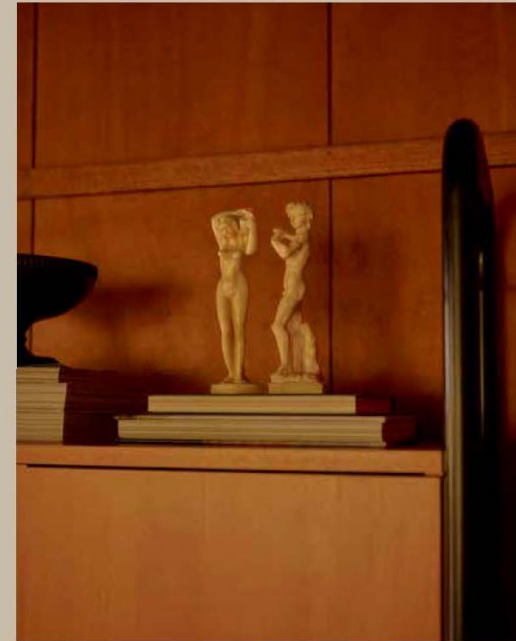
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Jessica Lillio
Sean Fennessy



REDFERN HOUSE

1967

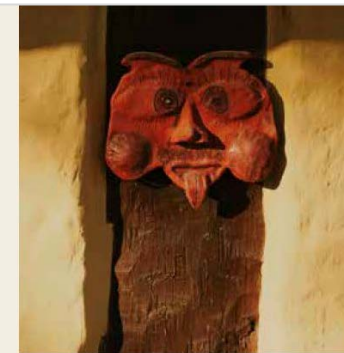




Previous: The dining space at Pittard House features a large rough-hewn table, hand-made by Jim.

Left: The original brief to Alistair Knox called for a 'big room with a fire,' which was beautifully realised. Double-height windows accentuate the home's generous proportions, with walls adorned with artwork by friends and family, particularly son Chris.

Light: A cheeky ceramic character
– crafted by Jim's daughter Anna –
guards the entrance to the home.



GRAY HOUSE

1980



Previous: The split-level home feels cosy and burrow-like, with the main living area enjoying views of native bushland.

Below: The open-plan layout features recycled brick floors laid in a herringbone pattern and mud-brick walls in curvaceous formations that evoke the twists and turns of the nearby river.

Opposite: The Santa Fe influence is evident in the textural, clay-toned render finishes and thick, curved internal walls.





Bush Modern

Hand-crafted homes on the edge of the city

Jessica Lillico and Sean Fennessy

KEY INFORMATION

- **Jessica Lillico** and **Sean Fennessy** are a Melbourne-based couple with conveniently complementary skills. Sean is one of Australia's leading lifestyle and architectural photographers, while Jess is an art director and interiors stylist.
- Jess and Sean's work — both together and independently — has appeared in *Vogue Living*, *The New York Times*, *Monocle Magazine*, *Elle Décor*, and more.
- Occasional self-publishers of arty books with very niche audiences, *Bush Modern* is their first mainstream release — and Jess's debut as a writer.
- *Bush Modern* celebrates a distinctly Australian take on Modernism, where the principles of the movement have been reimagined through bush landscapes, natural materials and a handcrafted sensibility.
- Across their three Instagram accounts (@bush_modern_, @seanfennessy and @jess_Lillico) they have over 68k followers.
- **Jess and Sean live in Warrandyte**, on the outskirts of Melbourne, in a 1960s house designed by Alistair Knox, which they renovated in 2020. They also both grew up in Tasmania and return there frequently.

Pictured left – image from *Bush Modern*



Bush Modern

Hand-crafted homes on the edge of the city

Jessica Lillico and Sean Fennessy

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD:** Jaimi Schmid – j.schmid@thameshudson.com.au
- For **weekend supplements and lifestyle media** we will be pitching to *Weekend Australian*, *Sunday Life*, *Good Weekend*, *Spectrum* and more.
- Pitching for **architecture and design outlets** such as *Artichoke*, *Indesign*, *The Design Writer* and *Houses*.
- For **sustainability and environmentally focused media**, we will be targeting *Green Magazine*, *Sanctuary*, *Renew*, *The Fifth Estate* and *Green + Simple*.
- Pitching for **lifestyle and design platforms** such as *The Design Files*, *Habitus Living* and *Peppermint*.

BUSH

MODERN

HANDMADE HOMES
ON THE EDGE OF THE CITY



Thames
&Hudson

Jessica Lillico
Sean Fennessy

Bush Modern

Hand-crafted homes on the edge of the city

Sean Fennessy

An evocative tribute to raw materials, earthy tones and the beauty of living simply.

- In the bushy north-eastern fringe of Melbourne, an enduring, uniquely Australian architectural aesthetic has been quietly gaining recognition.
- Through evocative photography by Sean Fennessy, personal stories and architectural insights, *Bush Modern* explores the timeless appeal of these character-filled homes: tactile, grounded and deeply in tune with their environment.
- Celebrates a distinctly Australian take on Modernism, where the principles of the movement have been reimagined through bush landscapes, natural materials and a handcrafted sensibility.
- Captures the renewed interest in warm, tactile and character-filled homes. Not a single white kitchen in sight!
- All shot by Sean Fennessy, known for his work on The Design Files.

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HARBOURSIDE GARDENS

OUTDOOR LIVING ON SYDNEY'S ICONIC WATERFRONT



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ANTHONY WYER



BOULDER HOUSE



LOCATION
VAUCLUSE

LAND SIZE
683^{M2}

ORIENTATION
NORTH
HARDSCAPING vs SOFTSCAPING
40:60

INTERIOR DESIGN
TAMARA JOHNSON
MARCO MENEGUZZI
STYLING
CLAIRE DELMAR
PHOTOGRAPHY
ANSON SMART

'ONE OF THE MOST INTERESTING FEATURES OF THE GARDEN, AND ONE THAT GAVE IT ITS NAME, IS A LARGE, CURVED SANDSTONE BOULDER FOUND DURING EXCAVATION'

It takes time to really understand what you want to achieve in a garden design, and this is even more true of your own home. We lived in this house in Vaucluse for a few years before renovating, at which point we also completely redesigned and rebuilt the garden. Having lived there as a family with four kids and a dog, I knew the place inside and out by then: where the sun streamed in, the best aspects and outlooks, and our favourite places to sit. The project also came at a time when my career was evolving, offering me the opportunity to explore new ideas. We took our time, and some risks; it was a free and creative process. And, I think we created something that feels right for our home. It's exploding with plants in unusual combinations, the finishes are textured and warm, and most importantly, it's relaxed and inviting.

Before the renovation, the garden had defined entry, front and rear areas, but felt disconnected from the house due to varying levels and disjointed staircases and passageways. Lack of flow was a hindrance to the indoor-outdoor connection we wanted and was the first element addressed in the design process. The plant life was neglected and in desperate need of an overhaul. In the backyard, a labyrinth of overgrown weeds and woody trees was cleared, revealing the unexpected hero of this project - a beautiful natural boulder.

Situated on a corner block, the house has its entrance on the side, now featuring a central staircase bordered by lush, overflowing garden beds, leading to the front door. These garden beds feature a range of different plants, from Mexican pear and silver spoons to mounded Japanese box, gardenia and sweet rambling seaside daisy. A mature olive tree gracefully envelops the entrance, softening the architecture with its silvery grey leaves and creating privacy from the street. Over the driveway, a bougainvillea climbs above the garage doors and a frangipani leans into the void. The planting extends to the verge, transforming much of the nature strip into a curved bed of greenery that hints at what is to come in the rest of the garden.

At the front door, two oversized terracotta pots frame the entry, brimming with narrow-leaved bird of paradise and cascading silver falls. To create a seamless transition, the front lawn has been raised to meet the entry level of the home. It is a relatively simple area with a lawn of Sir Grange Zoysia grass with mat rush surrounded by low white walls boarded with weeping lilly pilli. Tucked into the corner to catch the sun is a seating area paved in pale grey limestone, shaded by a towering kentia palm, with a small outdoor table. This is where we like to go for a morning coffee or a moment of peace. Around the French doors leading to the living room and study, a trellis with masses of bougainvillea blooms pink all year round.

If the front is for quiet moments, the back garden is the social heart of the home, often bustling with family and friends. With a lawn, pool, barbecue area, fireplace and a grotto-like outdoor shelter, there is plenty to draw us outside. The existing swimming pool was renovated, and its surrounding wall finished in a bulbous, raw, natural stone. The New Guinea rosewood decking was chosen for its warm blush tones that sit alongside the terracotta tiles and bamboo pergola roof. In the afternoon sun, the entire space glows. At the opposite end stands an almost rustic fireplace, and we love to have people over to swim in the pool and cook marshmallows on the fire.

One of the most interesting features of the garden, and one that gave it its name, is a large, curved sandstone boulder found during excavation. This natural sandstone formation, with warm tones and veins of orange, was a great surprise - the more I cleaned it up, the more significant it became. Now I think of it as the keystone of the entire design. The boulder introduced a textural, organic element to the garden that informed other material selections and lends the garden a sense of vacation or escape.

Right next to the boulder, we excavated old walls, years of soil, desolate planting and some stone to create the grotto. This cave-like retreat is carefully carved into the rock. At 6.3 metres long and 1.5 metres deep, it can comfortably accommodate ten people with built-in seating. The grotto's roof was designed to support an entirely new level of planting. This is more than a roof - it's a thriving living feature. Mature trees and layers of exotic species rise from above forming a verdant canopy that encloses the house. The extensive planting envelops and shields the entire back garden containing sasanqua and japonica camellias, century plant, angel's trumpets, prostrate rosemary, European fan palm, feijoa and some spectacular striking cacti.

When I envisioned the garden, I saw a space that was layered and wild with unconventional plantings yet also calm with areas for retreat. We were after a garden that blended the lines between inside and out, making the most of the available space. There is now a fluid sense of transition between zones, and a real pull towards the garden, which for us is an integral part of how we live. While the plant life is vibrant, varied and energetic, the textural and tonal hard surfaces provide a grounding sense of continuity. Though the entire landscape underwent a transformation, the most dramatic change took place in the rear garden. There is something deeply satisfying in uncovering and completely remaking an overgrown mass of trees into a relaxed and calming space that is both a family sanctuary and a practical space for everyday living.

TREES

Brugmansia (angel's trumpet)
Camellia japonica (japonica camellia)
Camellia sasanqua (sasanqua camellia)
Cupressus anacardioidea (buckeye)
Dracaena draco (Canary Islands dragon tree)
Feijoa sellowiana (feijoa)
Ficus lynda (fiddle-leaf fig)
Nerium oleander (oleander)
Olea europaea (olive tree)
Rumex (flangum)
Wisteria floribunda (wisteria)

PALMS AND CYCADS

Chamaecyparis humilis (European fan palm)
Howea forsteriana (kentia palm)
Phoenix roebelenii (swart date palm)
Rhapis excelsa (bowditch lady palm)

HEDGES

Metrosideros thomasi (New Zealand Christmas bush)
Murraya paniculata (orange jasmine)
Podocarpus macrophyllus (yew plum pine)
Syzygium floricunda (weeping lilly pilli)

SHRUBS

Bauhinia microphylla japonica (Japanese box)
Fatsia japonica (paper plant)
Gardenia augusta 'Florida' (gardenia)
Rosa chinensis (chinese rose)
Rosa rugosa (rugosa rose)
Santolina chamaecyparissus (lavender cotton)
Westringia fruticosa (coastal rosemary)

SUCCULENTS

Agave americana (century plant)
Aloe spicatosama (spider aloe)
Crassula ovata (jade plant)
Euphorbia grandidentata (big-tooth euphorbia)
Euphorbia ingens (candelabra tree)
Kalanchoe bracteata (silver spoon)
Myrtillus caerulea (blue myrtle)
Opuntia ficus-indica 'Burbank Spineless' (Mexican pear)
Pilococcus pachydrus (blue torch cactus)
Sansevieria trifasciata (mother-in-law's tongue)
Senecio serpens (blue chalk stick)

PERENNIALS

Aspidistra elatior (cast-iron plant)
Heliconia bihai x *caribaea* 'Hot Rio Nights' (hot Rio nights)
Ligularia ranunculifolia (leopard plant)
Monarda deltoidea (epil-leaf philodendron)
Ruellia equisetiformis 'Yellow Fall' (yellow fall plant)
Strelitzia juncea (narrow-leaved bird of paradise)
Strelitzia nicotiana (giant bird of paradise)

GRASSES

Lomandra longifolia 'Tanika' (mat rush)
Pennisetum alopecuroides 'Muhly' (muhly grass)
Sir Grange Zoysia lawn

GROUND COVERS

Convolvulus sabatius mauritanicus (blue rock bindweed)
Diomedea argentea (silver floss)
Erigeron glaucus (seaside daisy)

CLIMBERS

Bougainvillea 'Scarlet O'Hare' (bougainvillea)
Thunbergia grandiflora (blue trumpet vine)

BOULDER HOUSE



10

PREVIOUS: *Metrosideros thomasi* (New Zealand Christmas bush) BIGGET: *Metrosideros thomasi* (New Zealand Christmas bush) OVERLEAF: *Metrosideros thomasi* (New Zealand Christmas bush)



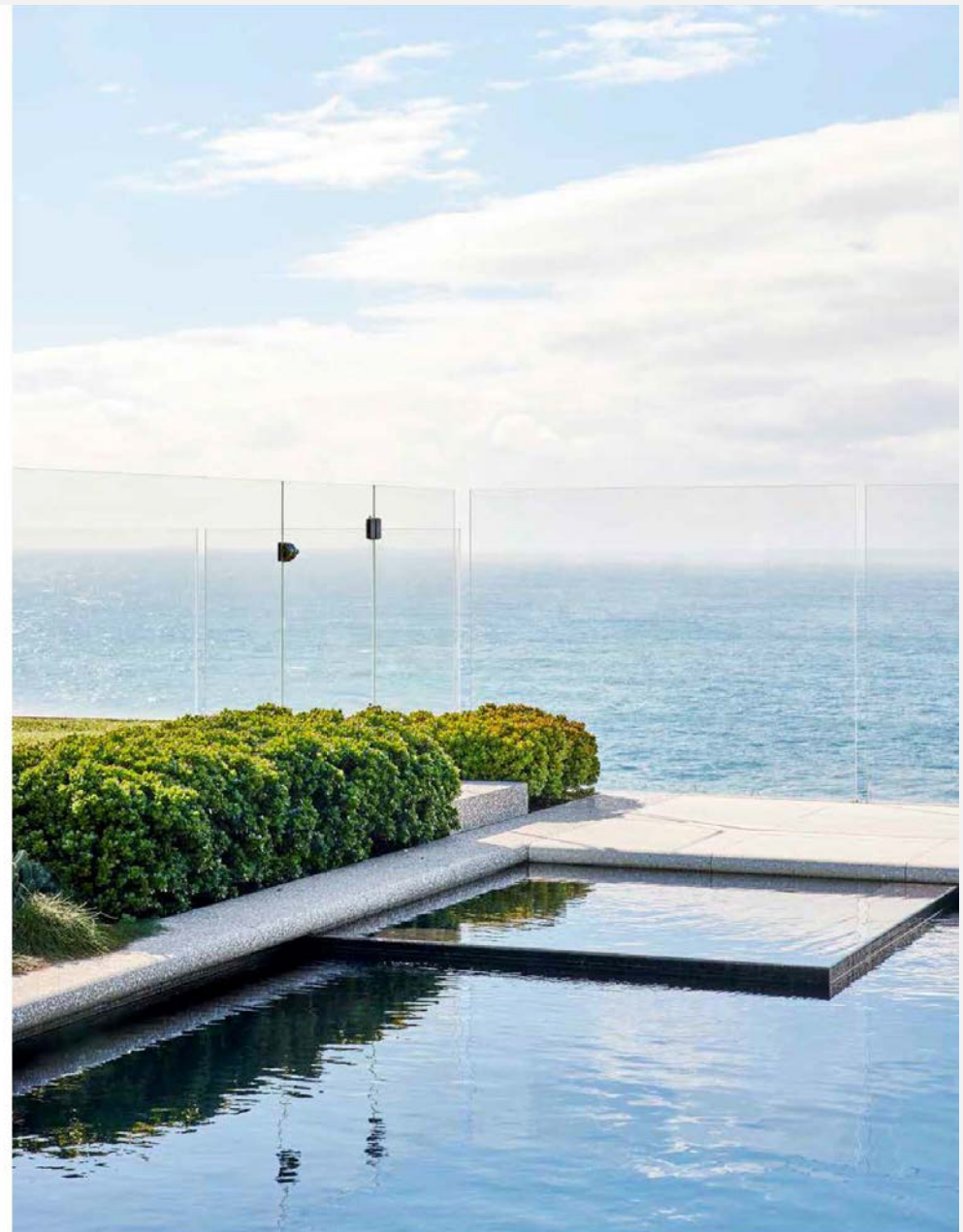




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PREVIOUS: *Metrosideros thomasi* (New Zealand Christmas bush) RIGHT: *Metrosideros thomasi* (New Zealand Christmas bush)
OVERLEAF: LEFT *Metrosideros thomasi* (New Zealand Christmas bush) OVERLEAF: LEFT *Metrosideros thomasi* (New Zealand Christmas bush)

PACIFIC PEARL.





Harbourside Gardens

Outdoor living on Sydney's iconic waterfront

Anthony Wyer

KEY INFORMATION

- **Anthony Wyer** is a landscape designer and the founder and creative director of Wyer & Co. He has been working in the industry for thirty years, twenty of which he has owned Wyer & Co.
- Collaborating with many of Australia's foremost architects and interior designers, Anthony has shaped some of Sydney's most prestigious residential gardens.
- *Harbourside Gardens* brings together twenty gardens, each unique yet bound by a common philosophy: one that balances structure and softness, architecture and nature, beauty and practicality.
- Anthony was born and raised in Sydney, and grew up on Sydney's coastlines surfing and being outdoors. **He still lives in Sydney**, spending as much time as possible at Bondi Beach or walking the Harbour foreshore.



Harbourside Gardens

Outdoor living on Sydney's iconic waterfront

Anthony Wyer

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD:** Jaimi Schmid – j.schmid@thameshudson.com.au
- Pitching to **weekend supplements and lifestyle media** including *Good Weekend*, *Sunday Life* and *The Australian*.
- Pitching for coverage in **architecture, interiors and design outlets** including *Vogue Living*, *Belle Magazine*, *House & Garden*, *The Local Project*, *Est Living* and *Habitus Living*.
- Pitching to **property and real estate media** including *Domain Magazine* and *The Australian Financial Review*.
- For **digital and online lifestyle and design platforms**, we will pitch to outlets such as *Are Media*, *Vogue Living*, *The Local Project* and *Est Living* for both print and digital coverage.
- Pitching for **partnership opportunities** with **luxury gardening brands** for event and book promotion.

HARBOURSIDE GARDENS

OUTDOOR LIVING ON SYDNEY'S ICONIC WATERFRONT



Thames
&Hudson

ANTHONY WYER

Harbourside Gardens

Outdoor living on Sydney's iconic waterfront

Anthony Wyer

A tribute to Sydney's coastal charm, natural beauty and sunlit lifestyle.

- A harmonious fusion of landscape design and Sydney's breathtaking waterfront scenery.
- Harbourside Gardens is a vision of luxury and coastal serenity. Designed to embrace Sydney's world-class harbour views, these gardens blur the line between nature and architecture, offering a sanctuary where daily life feels like an endless retreat.
- Against the shimmering backdrop of the water, expansive terraces become al fresco dining havens, sun-drenched courtyards invite slow mornings with coffee, and lush, layered greenery creates a sense of tranquility and seclusion.

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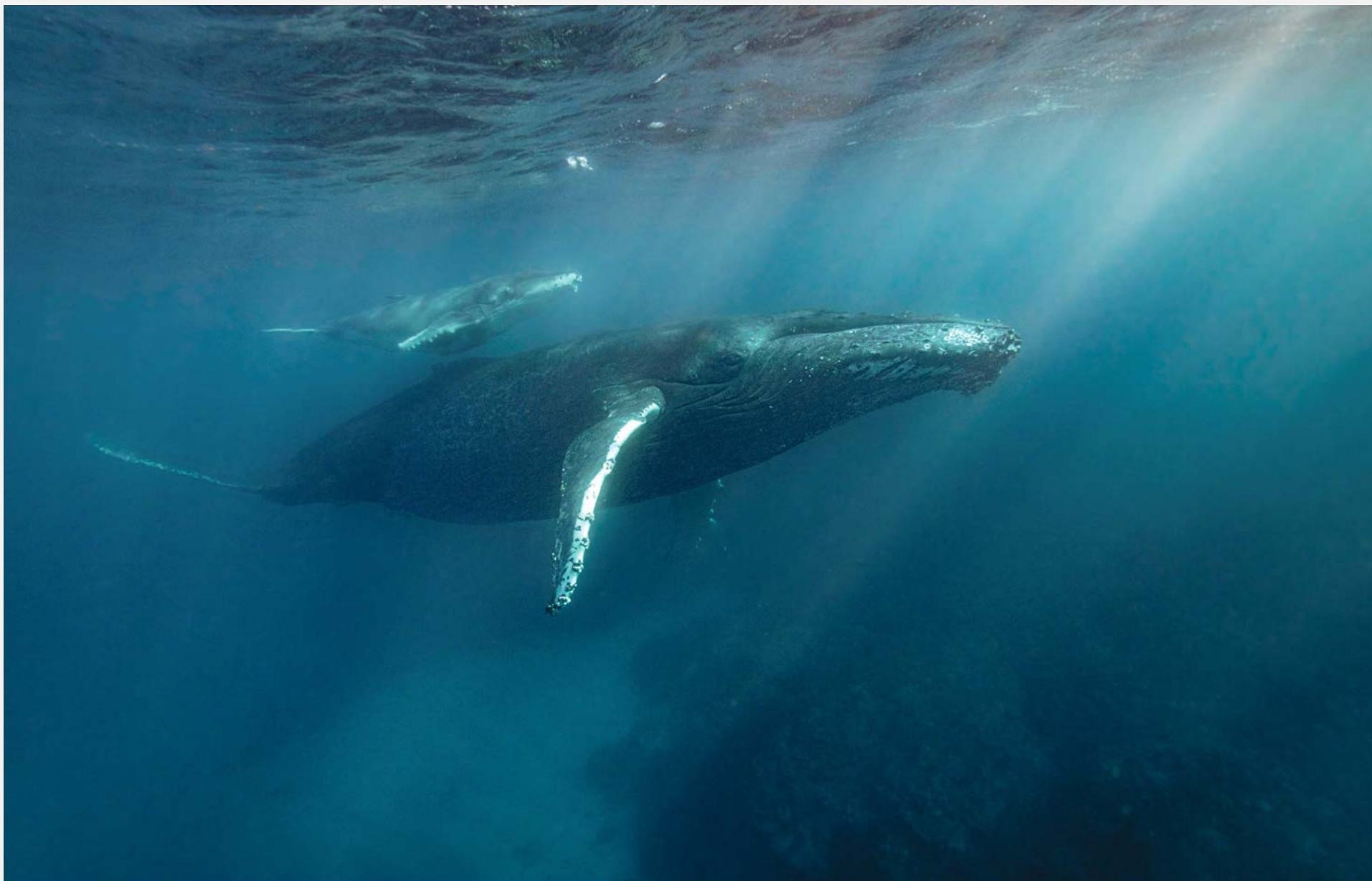
PETER AND BEVERLY PICKFORD

WILD OCEAN

A JOURNEY TO THE EARTH'S LAST WILD COASTS

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Wild Ocean

A journey into the Earth's last wild coasts

Beverly Pickford and Peter Pickford

KEY INFORMATION

- Husband and wife duo, **Peter and Beverly Pickford**, have been photographing Africa's wildlife for over thirty-five years. They are among the most celebrated wildlife photographers and authors in the world.
- Peter and Beverly are the authors of numerous books, including *African Safari: Into the Game Reserves* and *Forever Africa: A Journey from the Cape of Good Hope to Morocco*.
- Over the years, Peter and Beverly's work has received numerous international accolades and awards, including *Agfa Wildlife Photographer of the Year*, *Kodak Black and White Photographer of the Year* and several highly commended placings in the *BBC Wildlife Photographer of the Year Awards*.



Wild Ocean

A journey into the Earth's last wild coasts

Beverly Pickford and Peter Pickford

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD:** Lucy Inglis – l.inglis@thameshudson.com.au
- Pitching for **reviews, interviews and extracts** in **environmental media** including *National Geographic* and *EcoVoice* as well as to **NZ & AU adventure and travel outlets** including *Ocean Magazine*, *Outdoor Magazine*, *Sidetracked* and *Qantas*.
- Pitching additionally to **tourism and travel media** including *Travel Daily* and *Vacations & Travel*.
- Pitching for **extracts and features** in **photography and visual media publications** such as *D-Photo NZ*, *Capture Mag* and *Australian Photography*.
- Pitching for coverage in **book, lifestyle and travel sections** of **major newspapers and weekend** supplements, including *The West Australian* and *News.com.au*, as well as in **online outlets** including *The Guardian* and *The Conversation*.



Wild Ocean

A Journey to the Earth's Last Wild Coasts

Peter and Beverly Pickford

Stunning photographic explorations of magnificent ocean life around the globe.

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- This is an epic study of some of our planet's most untouched marine habitats: the wild coast of South Africa on the Indian ocean; the Seychelles; Australia's Ningaloo Coast; the icy waters of Alaska and British Columbia; the coastal rainforests of Central America and more. Each location provides extensive geological and historical information.

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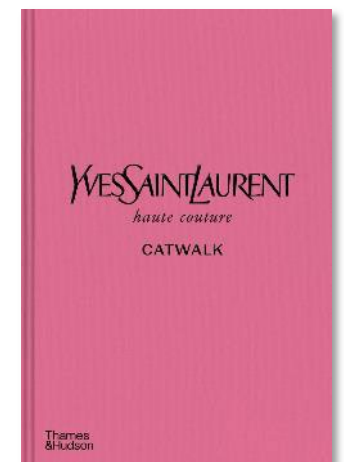
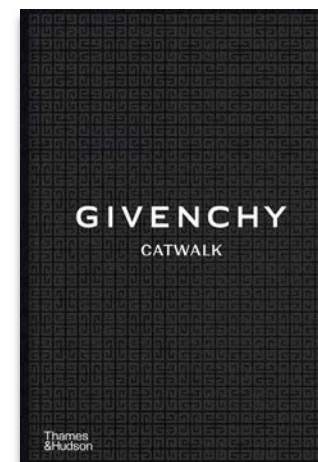
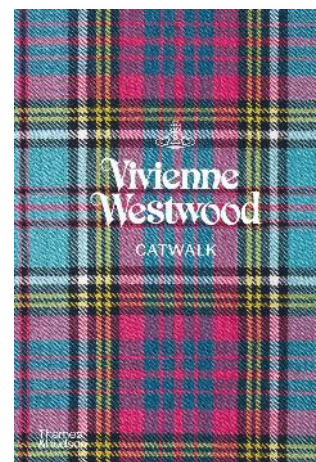
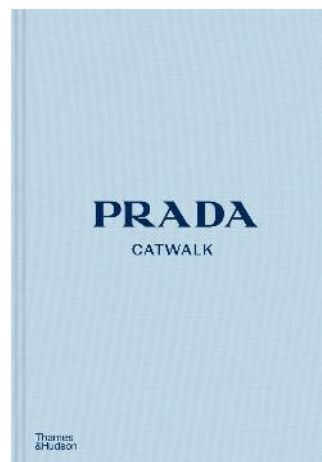
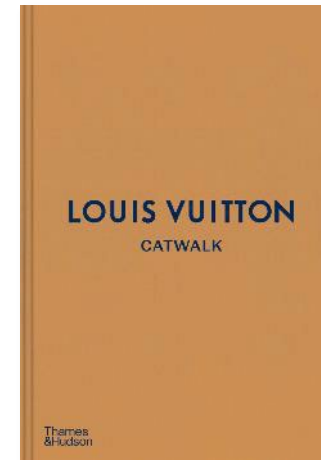
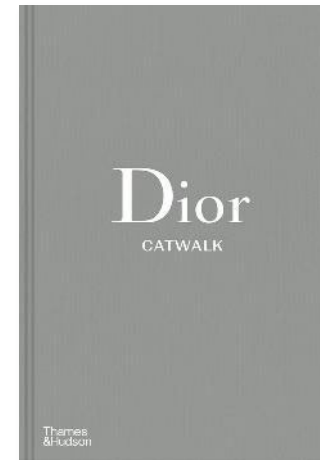
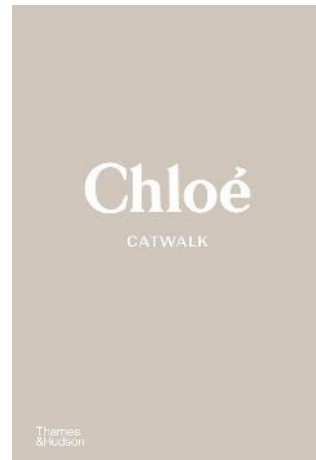
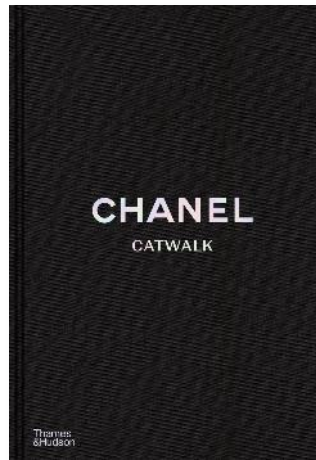
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Jean Paul
GAULTIER

CATWALK

Thames
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Gaultier's Paris

This collection is known by two titles, 'Gaultier's Paris' and 'The Existentialists', but it's the former that fits best. You could argue that this season was about existence, in the specific – and mythologized – tradition of the French *flâneur*, who absorbed the world around him while walking the lively streets of Paris.

Entertainment, of various Parisian varieties, seems to have been the red thread here. While suggesting that fashion is a three-ring circus, this show was also a promotion of ready-to-wear, and of Paris. It's here that Gaultier first makes use of the Eiffel Tower, a symbol that would come to be attached to the house like a tattoo. This marvel of the Industrial Age swung from earlobes and could be peeked through mesh-like bags; there were Eiffel Tower heels as well as a sequinned dress with the motif in red on the back. Noting the influence of culture minister Jack Lang, the *Los Angeles Times* reported: 'In a flag-waving season for French fashion, the national anthem has replaced American disco music on the runways. The idea, it seems, is to replace American sportswear with Parisian chic.'

It was the case that the French were facing stiff competition from Japanese designers showing in Paris, from Milan, and from the US. Still, the Parisian chic Gaultier touted wasn't of the Birkin bag and *foulard* variety. 'If designers really get their inspiration from the streets of Paris, then Jean Paul Gaultier has been hanging out at Pigalle. His clothes are very sexy, cupping the derriere in a tarty French Cabaret style,' wrote the New York *Daily News*. The garter belts of the previous season were attached to armour-like belts, this time made in tricot with built-out rounded edges. There were corset tops and sheer leotards as well, but this collection was less about sex than about spectacle. There was a circus-like aspect to the goings on, with some models bursting onto the runway through paper-covered hoops. The soutache trim, tails and bright colours associated with ringmasters and other circus folk were also part of the collection.







Ze Parisienne

'Saint Laurent is the supreme reference, the greatest, whom I admire and I revere,' said Jean Paul Gaultier, who many considered to be the 'heir' to the designer, even before the latter announced his retirement on 7 January 2002, days before the Spring 2002 couture showings. Though they represent different Parises, both men are inexorably tied to the city. The names of the looks in Gaultier's show referenced Parisian icons, places and monuments.

There was a bit of Moulin Rouge sauciness in the deep décolletages of bosom and bottom; Naomi Campbell made one exit in a high-waisted skirt and red-beaded beret, cupping her breasts in her hands. Gaultier also melded *marinière* stripes and 'tattoos' in a nearly naked dress with insets of figurative navy lace.

It can't be by accident that the designer – who showed the collection, as Style.com reported, 'in his new headquarters, a turn-of-the-century worker's club called L'Avenir du Prolétariat ("the future of the working class")' – presented so many looks, including a corset made with neckties, a symbol of the white-collar executive, and the *foulard* material they are made from. Also 'borrowed from the boys' were watch chains; instead of being attached to timepieces, they connected to a single golden handcuff.

Gaultier made free use of beading, constructing a white mesh tank entirely of ant-sized white beads. The model carried a mesh market bag filled with, what else, tin cans. Similarly, Carla Bruni wheeled a market bag that had also been festooned. Many pieces consisted of strips of material connected by beads. One of the most fantastic examples of this was a deconstructed jean jacket with wing sleeves that looked shredded, but in fact had row upon row of swagged lines of beads between the denim ribs.

The closing look was a corset dress covered with real plants, perhaps sending the message that love, and haute couture, continue to live, and thrive.





Jean Paul Gaultier Catwalk

The Complete Collections

The tenth volume in the bestselling Catwalk series offers the first ever comprehensive overview of Jean Paul Gaultier's womenswear collections, from his debut in the late 1970s to his farewell show in 2020.

- This definitive publication opens with a concise history of the house, followed by a brief biographical profile of Jean Paul Gaultier, before exploring the collections themselves, organized chronologically.
- Each collection is introduced by a short text unveiling its influences and highlights, and illustrated with carefully curated catwalk images that showcase hundreds of spectacular clothes, details, accessories, beauty looks and set designs - and, of course, the top fashion models who wore them on the runway, from Linda Evangelista and Kate Moss to Gigi and Bella Hadid. A rich reference section, including an extensive index, concludes the book.
- After *Chanel*, *Dior*, *Louis Vuitton*, *Yves Saint Laurent*, *Prada*, *Vivienne Westwood*, *Versace*, *Chloé* and *Givenchy*, Jean Paul Gaultier is the tenth volume in a series of high-end, clothbound books that offer an unrivalled overview of the collections of the world's top fashion houses through original catwalk photography.

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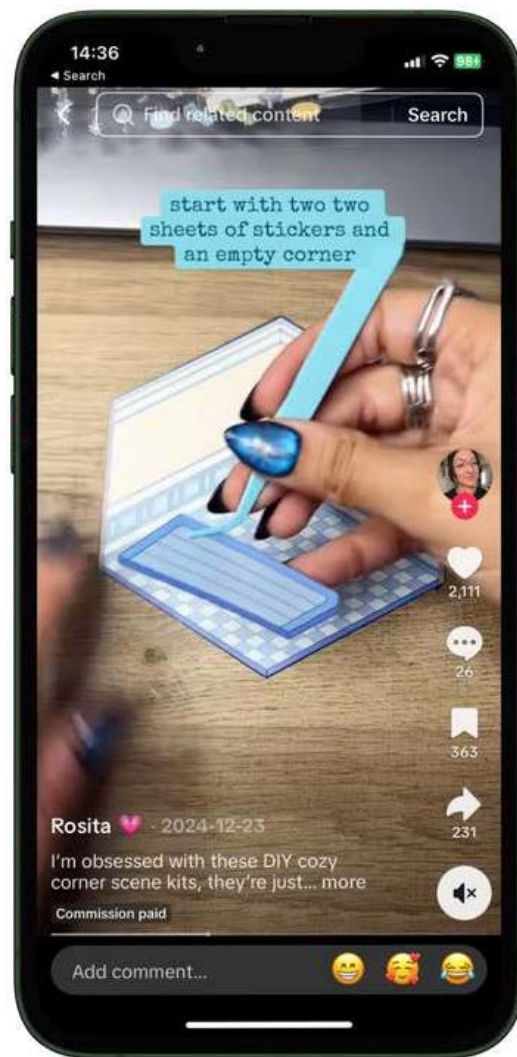
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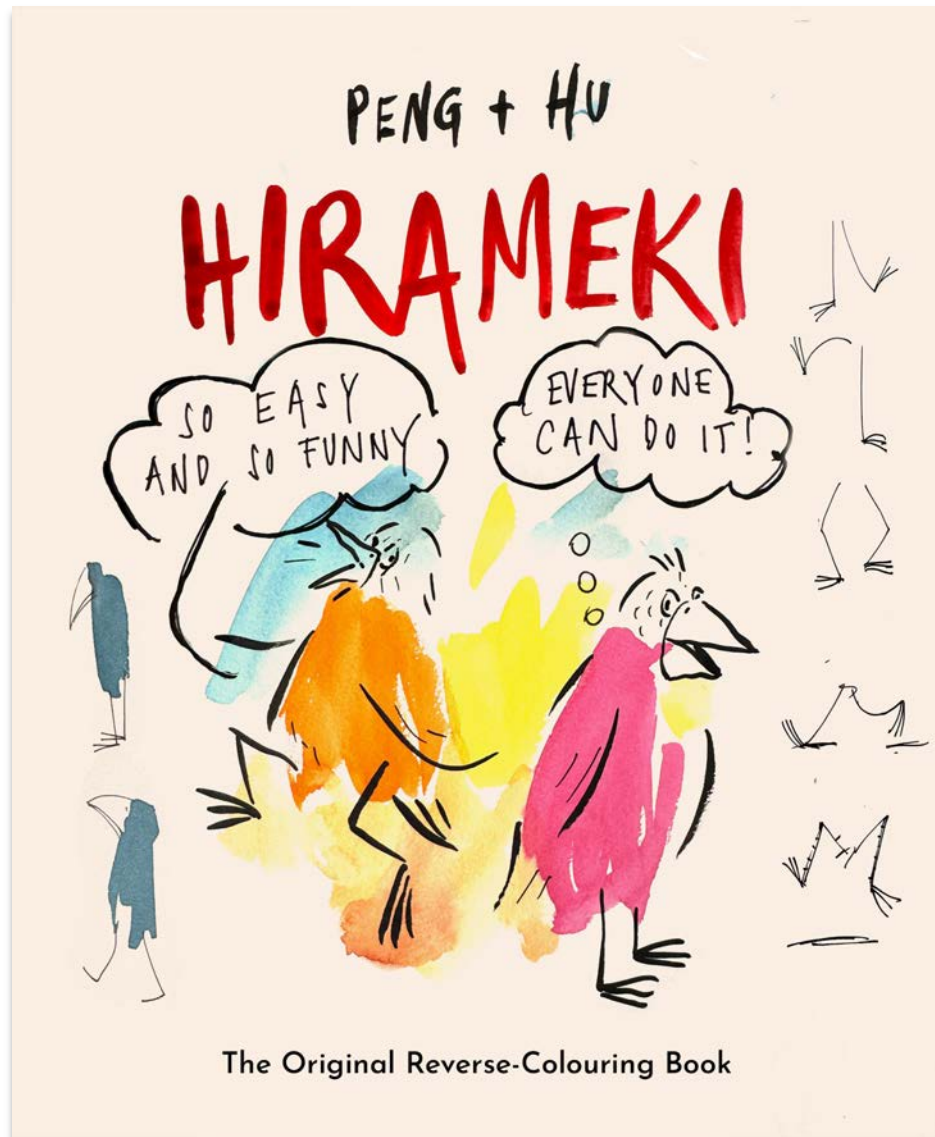
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Hirameki

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A fun take on the Rorschach Inkblot Test - a book packed full of blots you can transform into whatever you like!

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- The artists Peng and Hu first discovered the fantastical phenomenon of Hirameki when they saw a cow with a splotch that looked just like a famous filmstar. They quickly realized that even the tiniest blot could be easily turned into something amazing.
- Hirameki has become a fabulous art form for everybody: even the most inexperienced doodlers can produce hundreds of sensational scribbles.

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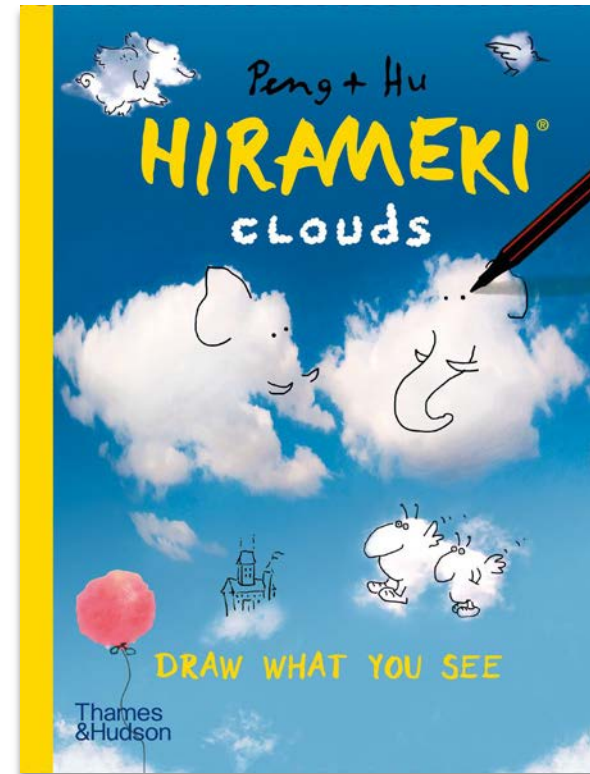
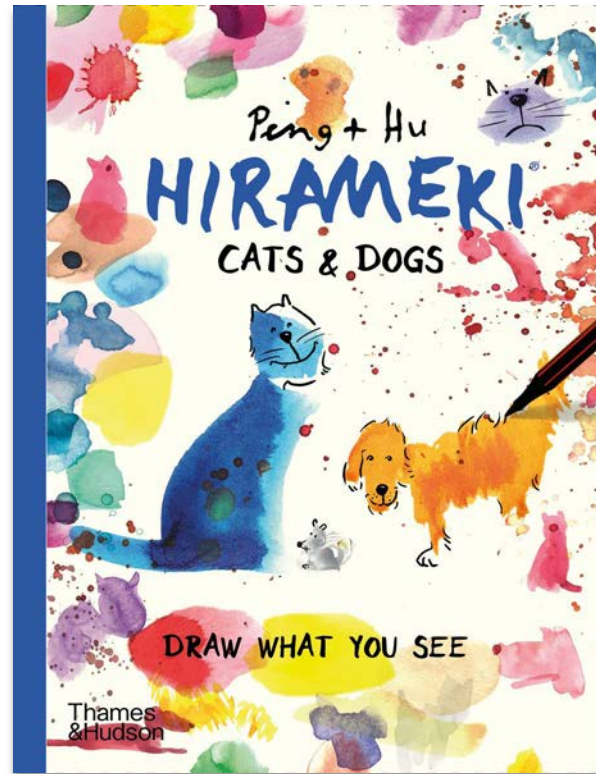
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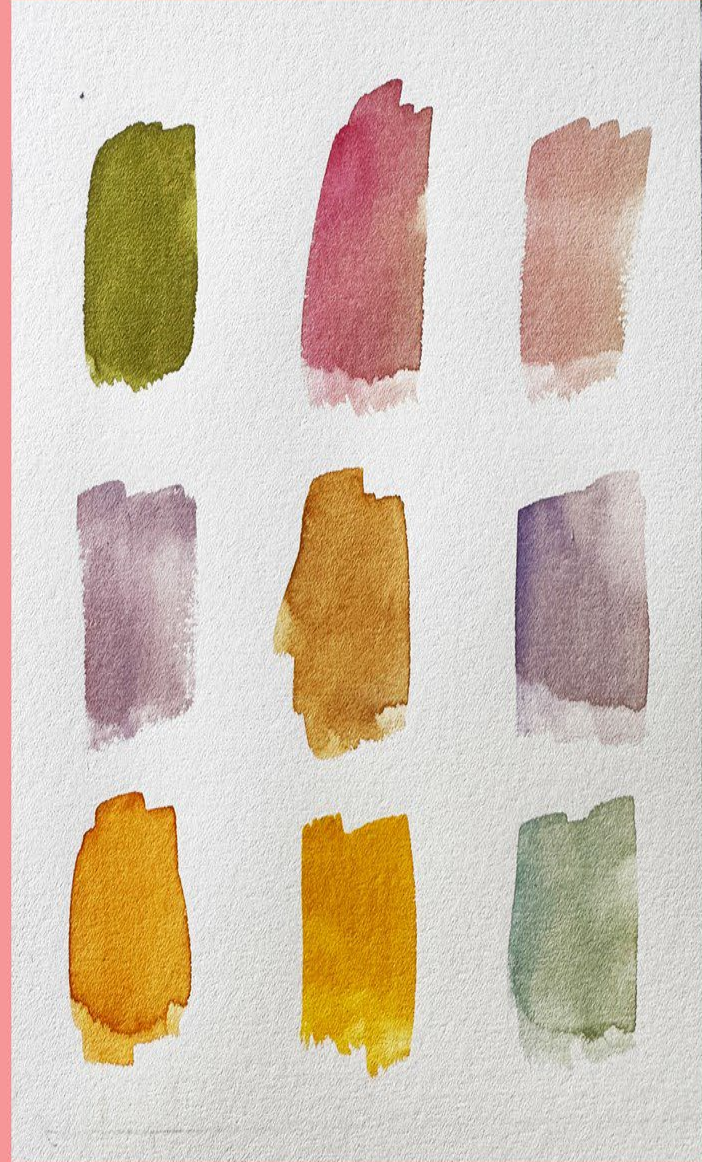
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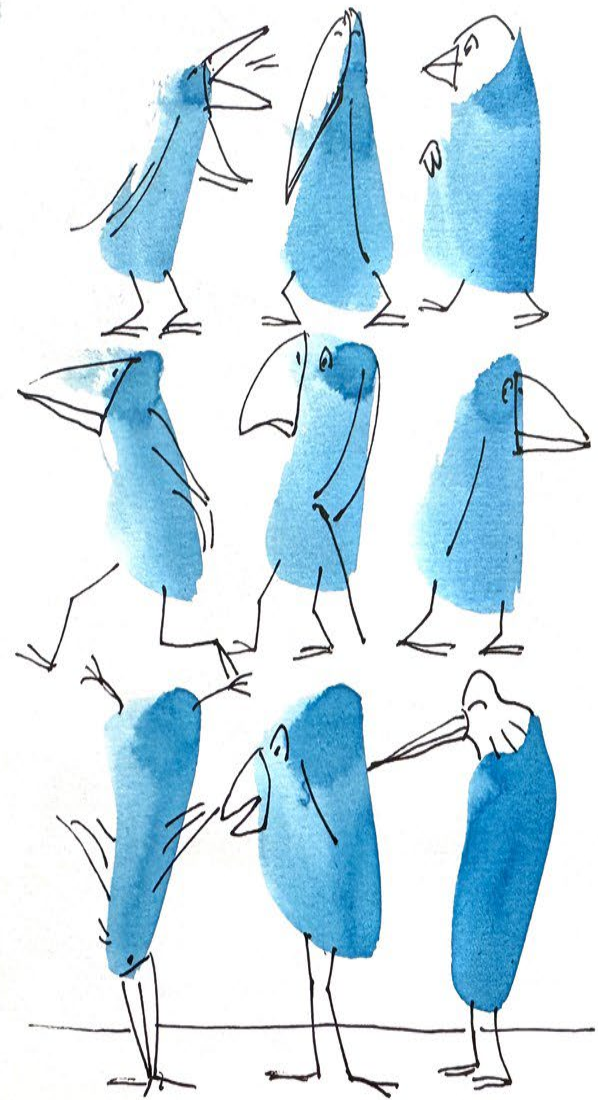
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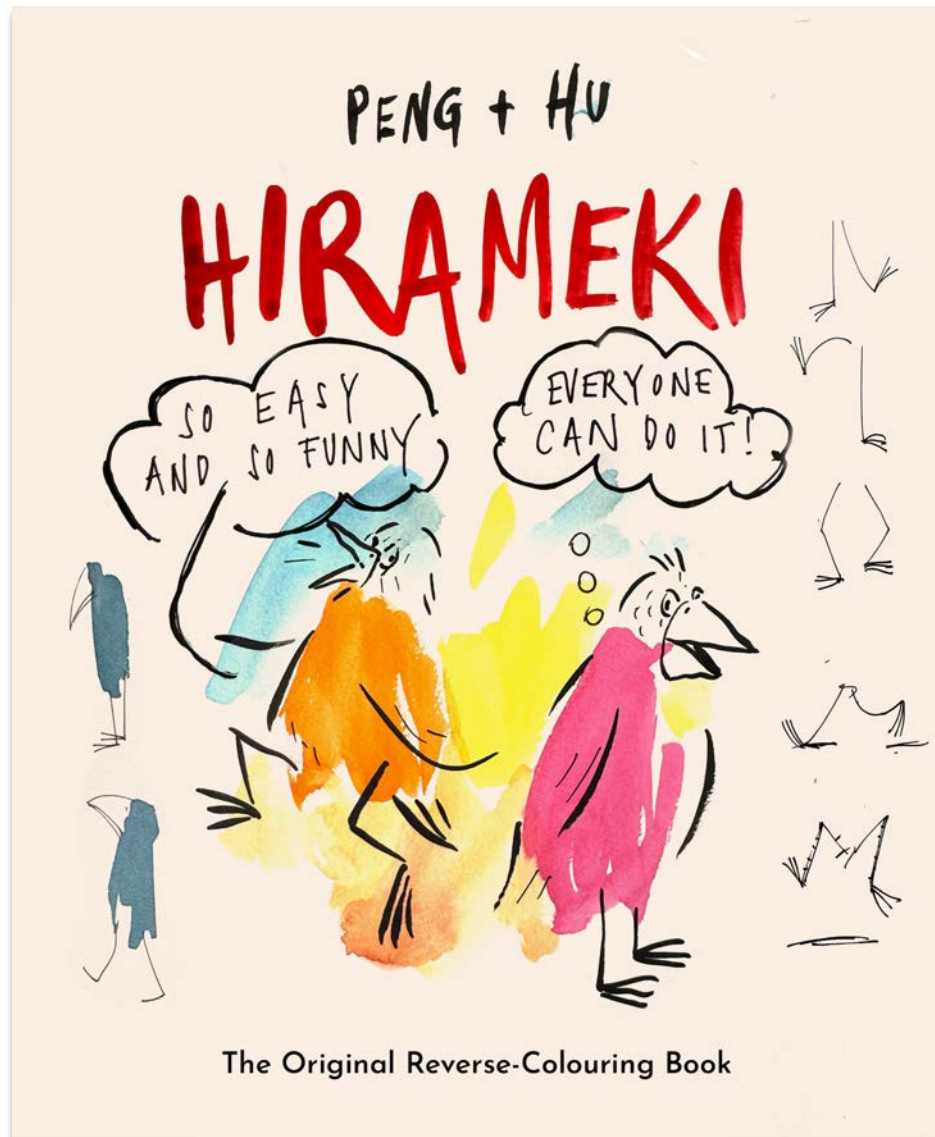
ALSO AVAILABLE











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JEAN GENIUS

REPAIR, RESTYLE
AND REPURPOSE
YOUR DENIM



JANELLE HANNA



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DECONSTRUCTION GUIDE

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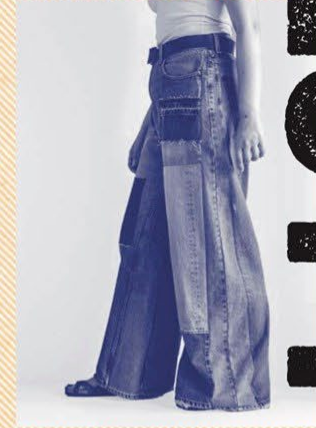
- Snips
- Seam ripper
- Shears
- Scalpel
- Rivet cutters

It's time-consuming but incredibly satisfying to deconstruct a pair of jeans. The first few times can be frustrating and tedious and it's not until the last moment when you've excavated the threads and removed the final component that the beauty of what remains is finally revealed. There is no shortcut to obtaining those lovely denim panels you'll be left with and all the useful components to use in your upcycling projects, such as zips, pockets and a waistband that can be used as a handle or strap.

With experience, we've managed to reduce the time it takes to fully deconstruct a jean by hours. I want to share that expertise in order to get more people upcycling and to help you get maximum mileage out of all the useful parts in your jeans. Even if you only need one component, I'd highly recommend trying a complete deconstruction for the insight it offers on how jeans are made. It's an excellent learning exercise for any student or enthusiast.



All the jeans you'll ever need could be restyled using a pair already in existence, either owned by you or bought secondhand.



WHAT IF YOU NEVER HAVE TO BUY ANOTHER PAIR OF JEANS?

In the time it takes to hit the shops and trawl for a new pair, there's so much you can do with what's already languishing in your wardrobe, and the tutorials in this chapter will give you the confidence and inspiration to get started. You'll save time, money, and reduce your environmental footprint, all while gaining skills and looking enviably cool.

RESTYLE



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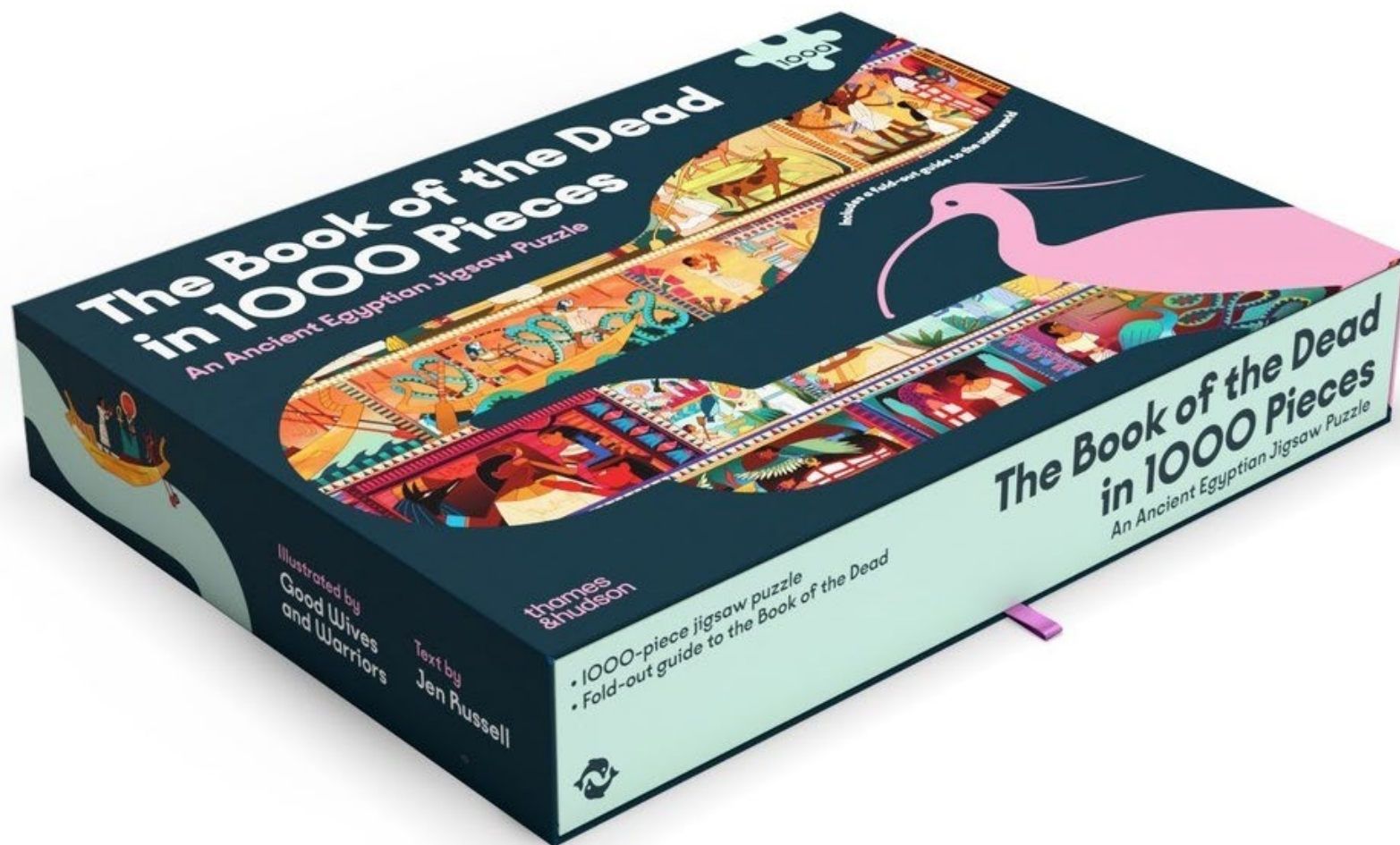
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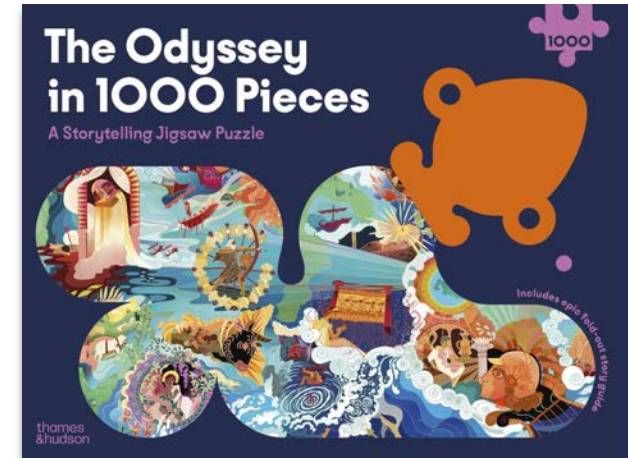
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The book of the Dead isn't really a "book" at all – at least, not the way we think of a book. Rather, *The Book of the Dead* is a collection, written by a single author and reproduced without variation, of ancient Egyptian Books of the Dead from various sources that were before the author's eyes. They were compiled from a corpus of around 250 texts, known as *Shabari* or *spell*. They were included to help the deceased successfully navigate the *Duat* (the ancient Egyptian underworld), and secure their eternal afterlife.

Many features of a Dalmatian combine these traits: black-and-white, short-haired, spotted in a pattern of hexagonal patches known as harlequin - with harlequin being, however, a more common name for the pattern. The harlequin pattern is a dominant trait, so it is found in many breeds of dogs, including the Dalmatian. The harlequin pattern is a dominant trait, so it is found in many breeds of dogs, including the Dalmatian. The harlequin pattern is a dominant trait, so it is found in many breeds of dogs, including the Dalmatian.

The Book of the Dead is more accurately known by its ancient Egyptian title, *The Book of Going Forth by Day*, which reflects the deceased's wish to return freely to the land of the living during the day. Which, and especially the written word, were believed to have magical power in ancient Egypt. Hieroglyphs were called *magical words*. The gods' words [*Enkhe*] of the Dead were the magical instructions themselves, containing the formulae that the deceased needed to follow to survive the dangers of the Court and achieve their heavenly destination. In ancient Egypt, which seems something like the hellish hell itself, these spells grew up as a fascinating game and the beliefs of the ancient

I Travelling to the Tomb

Step 3: Matching to your people. *Chris*

But, their spirit, in other words, in the spirit of the David trials with the literary men, that the pleasure should consist in *not* to prepare themselves for their entrance into the David. The coffin, containing the memory, is carried to the tomb in a funeral procession, often dragged on a bier, and clothed by mourners filled with grief, weeping and heaving in their grief. Of course, if you could afford a flock of the David trial, the education in itself, if you could afford an expensive funeral procession, which they would find such a much more horrible affair. At the very best, friends and family would bury the body with food and drink in various times in the afterlife, but they would still be concerned with a proper funeral instead of being *unconcerned*—the last words of the poem, rather than elaborate embalming rituals, would accompany the body.



3 Opening the Mouth

Spoke 22: I give my mouth to myself (see that) I may speak with it in the presence of the gods of the West.

The Opening of the Mouth ceremony was a ritual performed in the hospital in the 19th century. A priest wearing a special headpiece, representing the god Anubis, would hold the newborn baby while another priested a special spell to its mouth. This usually opened the mouth so that the deceased could eat, drink, breathe and speak in the afterlife. They might also touch the baby to the chest and ears, meaning the deceased's voice would be kept alive and heard in the afterlife.

23. The god Thoth and Thoth's wife the ibis had two children. They were a crocodile and his best friend magical snake. In bringing forth the universe, white Thoth was a god of wisdom.



3 Reanimating the Body in the Duat

Spaulf AB: I eat with my mouth, I defecate with my
nose because I am, indeed, a real, live of the Dead!

After the Opening of the Month, incense, rain, corn, and blossoms are discussed. The poet uses a series of metaphors to welcome them: their allies (lovely Sirens), their enemies (lovely devils), their abodes (the Quail as they feed in the world above, it is importantly antithetical here). They appear in the grid of the Nile River, Egypt, to open the doors of the sky to the gods. Although we feel that this is a little far, other symbols allow them to remember their name, receive their strength and use magical powers. It was unclear for the deceased to keep the physical body negative since it had been reimagined, so there was going to be some sort of connection to the physical form. In conclusion, it is said that the best thing about Heaven has not yet been reached.

5 Not Dying a Second Time

Spill 42: "There is no link of mine toward a god. There is the weathering of an entire flesh."

Since this battle was mentioned in the *Duqet*, it was important to give it logical protection, so that the deceased could not die again. This was achieved by making an inscription that would stop the enemy from sitting, in silent evocation, the deceased identify each part of their body with a word or gesture - then stand still and pray. They pray with hands, their back with hands, and so on. To restore divine protection from space. This praying was not the typical mutilating the *Duqet* but also the body that returned to the world of the living was brought to allow the body to be part of their spirit and to be able to move again. As a living headless body carrying a stone, itself a symbol of protection, and then being able to move again.



4 Not Letting the Heart be Taken

Spell 20: This level of magic shall not be taken away from me by the Rhydder in Heliogabius.



It was important that the deceased regain power over their heart and protect it from danger. Sometimes Ayuda is shown handling the heart to the deceased. The so-called heart spell compelled the heart not to speak against them as a witness of their trial. This spell was also often included in heart surgery, amulets contained within the deceased's amulet, providing the deceased with final protection.

6 Going Forth by Day

Spurl 70. As for one who knows this boundary while upon earth, he goes forth by day, and he will proceed upon earth among the living. His name cannot perish for evermore.

The quality for "Gongxi (Gift by Day)" was concerned with the ongoing synthesis, unification and fluidity of the Yin, yang and other elements of yin-yangism. They gave the deceased the ability to move freely between the realms of the living and the dead, and to travel through the Qian in any form that they wished. The Yin could either return to the materialized body, or return to the Qian (the deceased's "Yinze in spirit") through an architectural feature known as a "Gate Door." Some qipao (some with ornate/chromatic fringes), including if only white or a Qian, purified state, red velvet robe and hat, or accessories women.



7 Appealing the No

Spent 1971: Went to you, my life, my situation.
Now, I am young, I have you, I am close, I am a boy.

As well as restoring the physical aspects of their personhood, the *pejvaxan* had to find new words with which to live, an aspect of the spirit that ancient languages like Latin and sometimes translated as the "mind". The *pejvaxan* could be easily recognized in ancient Egyptian art due to the distinctive headdress it wore on its head, which looks like two upturned arms. The person would speak with their eye, appearing to live offstage and ensuring that they gave no doubts, and purity to the chaos of an ever-changing world.



9 Navigating the Dangers of the Duat

Speak O' Warrior, not from this god who cannot love ... We are who challenge to the darkness ... He is with.

the ability to transform, to
 ways, helped it to descend
 to navigate the dangers of the
 sea, but it could also create
 problems – in particular, the
 deceased Egyptian king in a
 fishermen was saying that he
 knows the Egyptian name for
 knowledge of the sacred or divine
 names of people and things was
 considered the greatest treasure
 on earth, and that the names of the
 various spirits that might be encountered
 in the Quid, both as individuals, and as
 whole entities, were listed in
 detail in the Book of the Dead. Amongst the
 greatest of these threats was the god
 Set, who had murdered his brother Osiris
 and embodied such and disaster. To
 overcome the threat posed by Set, sailors
 carried with him, in a jar, his brother
 Osiris, who was the god of the



8 Making Magical Transformations

Small 17.5 appears to differ from a small *Salmonella enterica* serovar Paratyphi from the same



of gods. One of these was the mythical hero, lord, the son of the sun-god, *Ihi*, which had played a role in the creation of the universe. To have means 'to raise in rebellion' or 'to storm', and it is possible that this became the inspiration for the psalmist. By transfiguring into *Ihi*, the deceased hoped to reach the sun's daily feat of being reborn at the eastern horizon.

Spells (13): 'Make a path for me in the West of the sacred land. I am raised up in his sun-disk. I am white with the radiance of rubies... I am like a god [prophet] that you

Another way to overcome the dangers of the Debt was to appeal to the gods for protection, especially the sun-god El, whose realm's much-mourning princess, a metaphor for the deceased's sister or a friend, was able to do so. The deceased prays to his wife Sarraf, a wife that travels through the Debt and arrives during the night. She is able to reach her husband, and even to see him, including a vision of El the god, which is a unique spell of protection against having harmed or mistreated. Characterizing these abilities enables the deceased to identify with the great god himself, and thus attain the best of success.



Spauld 20: I am the at whom he trembles. Black, velvet, from the darkness of his light –
Why the gates of the harem open before the (artist) he comes forth weary with
swords.



Small 1/20 1 mm piece 1 mm piece 1 mm piece

In the Hall of True Justice, a tribunal of 42 judges sits to witness the weighing of the deceased's heart against the Feather of Maat. The scales are weighed by Anubis, while Thoth records the result, and the Nephthys and Isis comfort the deceased. Anubis stands ready to devour the guilty. The deceased declares their innocence in a series of oaths, telling each god that they have not committed offenses against them or those any person during their life. These "negative confessions" cover a range of potential transgressions, from committing murder or adultery to stealing the property of the gods and taking milk from the breasts of children. By asserting their purity, the deceased establishes their right to be transformed into an immortal *akh*.



Perhaps he writes to them, O Chorus, lord of intensity ... those who have him down (i.e. the devil) rise up to see them, they breathe the air ... their hearts are of yours.'

[illegible]

Spill 148: "O you mound of the alpha, open your paths (so that) I may pass to the beautiful West."



Spauld 19: 'O you who bring the fury of the Most over this dangerous sandbank, bring to me the fury of the Most, for the rope for me is yours.'

Epiphany, the first girl was named Nani. His name means "the priming waters," and he was imagined as a kind of seed and stormy sea. Eventually, the first island emerged from his navel, and from this island, all other life grew. The Epiphany mannae were in his spirit, the Nile was fundamental to everyone, the ascending way people lived, the way they were born, the way they lived, the way they died, the way they were reborn. The earth's each year when it flooded so people could grow crops. A similar river was thought to connect Asia to the cemetery where the deceased was buried. Once again, the dead were given their right to passage by naming each part of the body. After demonstrating this knowledge, they are free to go further whenever and in whatever form they wish.



¹⁰ 'I have created figures ... if I be called, or if I be obliged to do any work whatsoever of the labourer, which are to be done in the underworld ... let the judgment fall on these instead upon me always.'



Spaf 152: 'Men, gods, the skies, the dead have seen you. May they pass their time praising the one who is honoured there.'

Finally, the deceased reaches Aaru, an earth-like paradise free of the dangers of the Duat, in which they can carry out the pursuits that they enjoyed in life – fishing, hunting, and playing games with friends and family. Such scenes of idyll in the Field of Reeds were often painted on tomb walls. While the geography of the Duat is hard to pin down, Aaru is frequently described as being 'in the east, where the sun rises, symbolizing the deceased's rebirth. Various gods and goddesses also lived in Aaru, and the deceased is recognized as an honoured sith and sithw (honoured and sithw) afterlife.



Spell 18: A man should say this spell every year. It means going forth by day after his death, (as) an ak in the (secretive) Wind (and) making his form from all forms which he desires.¹

Finally, after their long journey, the deceased achieve transformation into an ash, the glorified spirit who has earned their place in the Dust for eternally, usually depicted as an ash, perhaps because these bodies were found in the eastern cliffs where the sun rose. The deceased have avoided the horrifying fate of dying a second time! For the Egyptians, this transformation represented the continuity of existence – death, which separates a person from their loved ones on earth, can be overcome, and the deceased joins the community of ancestors that live on eternally in all.

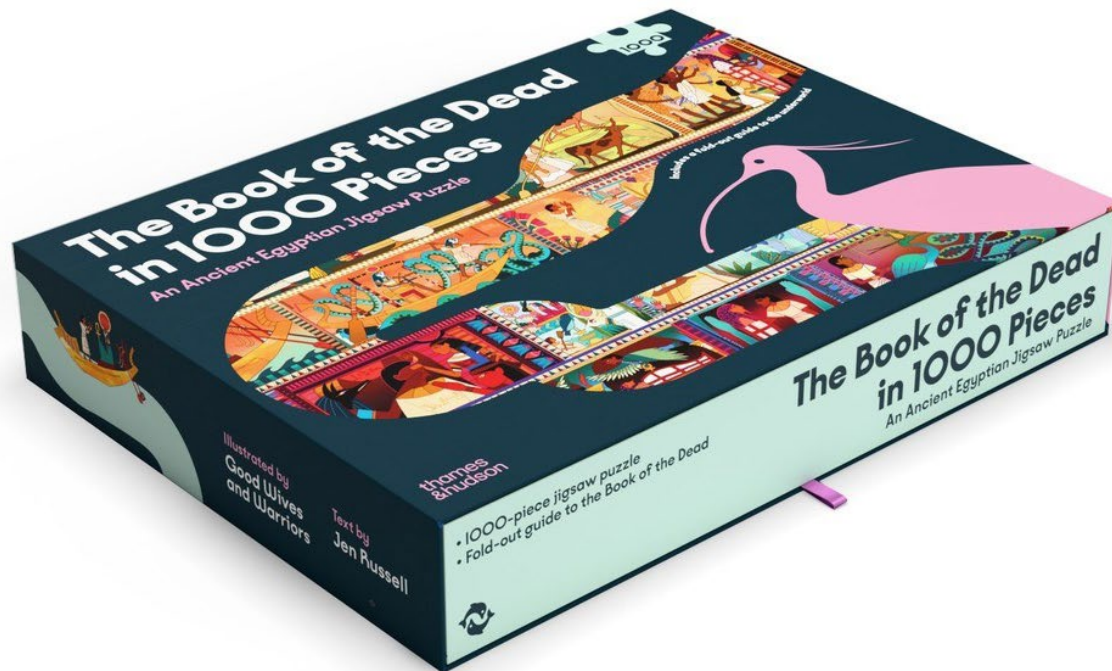
The Book of the Dead in 1000 Pieces

An Ancient Egyptian Jigsaw Puzzle

Jen Russell

Unlock the secrets of the ancient Egyptian afterlife as you assemble this 1000-piece jigsaw puzzle and make the treacherous journey through the underworld.

- Puzzlers can learn about the Book of the Dead and the gods and goddesses of ancient Egypt in the concertina fold-out. Despite its name, the Book of the Dead wasn't a single 'book', but a collection of funerary scrolls created over 2,000 years.
- The concertina includes an accessible introduction to the history of these scrolls and a step-by-step guide to navigating the Duat. When unfolded, it reveals a large reproduction of the jigsaw illustration with a key to its eighteen vignettes.
- Each vignette is paired with a real spell from the Book of the Dead - just in case you need to charm a demon or two!



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50 Pages

Jigsaw Puzzle

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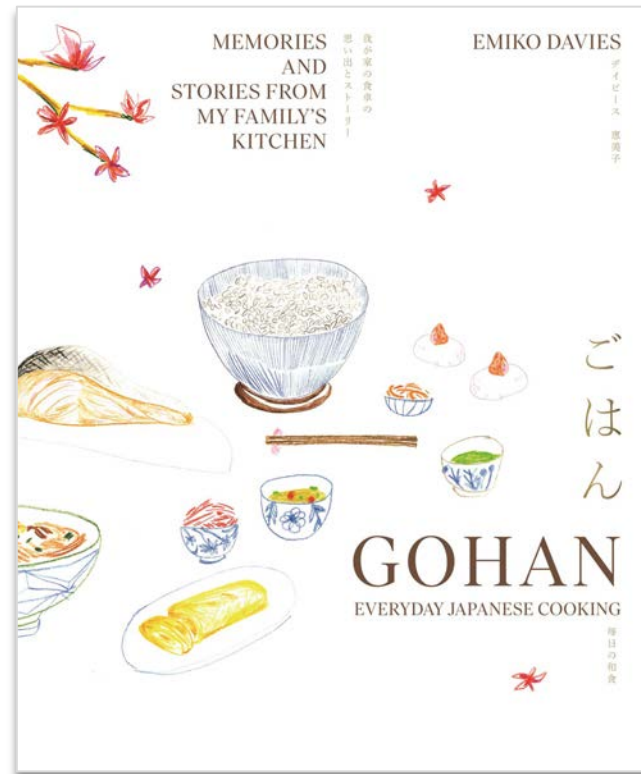
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From Sake to Soy,
Essential Ingredients for
Japanese Home Cooking

The
JAPANESE
PANTRY

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冷やし中華

HIYASHI CHUKA

CHILLED RAMEN

This chilled noodle dish is so refreshing on a humid summer day. It's dressed with a creamy, slightly vinegary soy sauce (I like to add sesame oil to this too but some might like chilli oil instead or to leave it out entirely) and covered in cold, fresh, colourful ingredients like thin slices of cucumber, tomato wedges, thinly sliced omelette (kinshi tamago) or halved, soft boiled eggs, and strips of ham or shredded poached chicken. There is no set rule on these toppings, you can go with anything you like, or just open the fridge and see what you have — consider grated carrot, poached or grilled okra, thin strips of red or yellow peppers, crab meat, prawns, really anything you like.

Hiyashi Chuka literally means “chilled Chinese” and is a reference to the use of ramen noodles — ramen itself comes from the Chinese name for them, “la mian”. So although this is usually made with ramen noodles, you can make this really with any noodles you have on hand: thin somen noodles, thick and chewy udon noodles, buckwheat soba noodles. Once I even had this with thin spaghetti pasta when I didn't have any Japanese noodles — it did the trick.

For the sauce, mix the ingredients together in a bowl and place with a ladle in the middle of the table (or in a jug for easy pouring) for people to help themselves to. You can make this ahead of time and keep it stored in the fridge. If you're in a rush, though, the sugar may not have time to dissolve properly so you can heat these ingredients together to hurry up the process.

Cook the noodles as per the instructions on the packet then drain and rinse in cold water — this not only cools them down quickly but also helps give the noodles some spring. Distribute among plates.

Make the egg strips by whisking the egg in a bowl. Over high heat on a non-stick pan, pour the egg mixture out like a crepe and cook very lightly, don't let it colour. Flip it to cook both sides, then turn it out onto a board and finely slice into strips.

Top each pile of noodles with the cucumber slices, tomatoes, omelette strips and ham (if using). Scatter over some sliced spring onions, sesame seeds and serve with the sauce on the side.

SERVES 4

300 grams fresh ramen noodles

1 egg

½ cucumber, thinly sliced into finger-length sticks

Handful of cherry tomatoes, halved (or a tomato halved and cut into slices)

3-4 slices of roast ham, thinly sliced

1 stalk green onion or chives, finely chopped

Sprinkle of sesame seeds

Sauce

80 ml (⅓ cup) soy sauce

2 tablespoons raw sugar

2 tablespoons rice vinegar

2 tablespoons water

1 teaspoon sesame oil (optional)



酒は百薬の長

‘Sake is the best medicine of all’

“SAKE WA HYAKU YAKU NO CHOU”

Sake, which was added to UNESCO’s Cultural Heritage of Humanity list in 2024, is often described as “rice wine” in English but rather than a simple fermentation like wine, the way sake is made is a bit more like beer – it is brewed from polished rice with the help of koji mould. Koji gives the rice enzymes to break down the starch molecules into sugar, which are converted into alcohol. Over a series of different, multiple fermentations, sake is made.

It is Japan’s national beverage but today there are only around 1,200 breweries that currently produce sake. Even in the aftermath of the Second World War there were around 4,000 breweries in Japan and just over one hundred years ago that number was 30,000. This number is surprising to me when comparing that in Italy alone, the number of winemakers is over 250,000. Japanese sake brewing is in sharp decline because the request for sake has waned, while other national beverages, including shochu, have become more popular.





TYPES OF SAKE

The most common sake, table sake (*futushu*), makes up the biggest part of the market and this kind of sake is cut with distilled alcohol – a practice left over from World War Two when there were severe rice shortages. The government enforced this practice so more sake could be produced while using less precious rice but ever since then, this volume-enhancing method remained a normal practice. Not until 1964 did any breweries go back to the traditional rice-only sake brewing and today only about 10 percent of sake is made this way, it is called *junmai*.

The top four grades of sake, also known collectively “premium sake,” are called *ginjo*: *junmai ginjo*, *ginjo*, *junmai daiginjo* and *daiginjo*.

Regular *ginjo* and *daiginjo* also have some strictly limited amounts of alcohol added to them. In this case, it is added for other reasons: to bring out the aromas, adjusting the alcohol content during the sake making process (it will eventually always be around 16% alcohol) and for stability.

In *junmai* sake (*junmai ginjo* or *junmai daiginjo*), then you can be sure there is no added alcohol, only rice, water and *koji*.

There are also other types of sake that don't fit into these categories, for example, *nigorizake* and *namazake*, cloudy sake or unpasteurised sake. There is also a small amount of aged sake and, while quite a different product to actual sake, there is sparkling sake too. It should be noted that while none of these would be good for cooking with, they are certainly enjoyable and fun to explore to accompany food (I personally love cloudy sake, warm or chilled).

Since 2020, a kind of Geographical Indication (GI) was introduced in Japan. Currently there are five designated GI sake regions: Hakusan, Nadagogo, Yamagata, Harima and Mie.

HOW TO STORE SAKE

Unlike wine, sake should not be stored and aged, it should simply be enjoyed right away, while young and definitely within the year. New season sake is made over the winter, using the autumn's new harvest rice, for the new year. To store it, keep it cool and out of the sunlight. If

you have room in the fridge, it will keep well there until you are ready to drink it. Once opened, it should keep for up to a week, but if you are saving it to just cook with, you should be fine to keep it much longer.

HOW TO SERVE SAKE

Sake is traditionally served out of a small carafe (*tokkuri*) with little cups called *ochoko*. You might be served sake in a little wooden box called a *masu* with a glass in it. The sake gets poured into the glass until it overflows in the box. My personal favourite tradition when ordering sake is getting to choose your own cup from a tray full of completely different cups – ceramic, glass, wood, all unique colours and sizes, many handmade with imperfections. You pick the cup that speaks to you. I like to do this when serving sake to my guests too, but the main thing to remember is that the glass or cup does not affect the sake as in wine, so serve sake in anything you like.

Sake can be served chilled, warm or room temperature. As a general guide, *ginjo* might be served chilled and *junmai* warm. But this can also depend on the season, the weather, how you are feeling or what you're eating with it. Five hundred years ago, if it was cold weather, all sake was always served warm. Warming a sake can bring out the umami and sweetness. To warm sake, make a hot water bath. Heat a pot of water to 50°C and place the sake in a vessel (for example a ceramic vase or pot) in the bath. The water should come up well past halfway. Keep it here until it reaches at least 40°C, this should take a few minutes, depending on the vessel. You can also warm sake in a microwave – again, be gentle, you don't want to cook it or make it too hot.

There is some etiquette in formal settings in Japan with serving sake; firstly, a good one to remember is that you should never refill your own cup, but you should fill everyone else's cup. When receiving or pouring sake, hold the cup or the *tokkuri*, respectively, with both hands. And if you don't want to drink any more sake, don't finish your cup – an empty cup will always get refilled (my husband learned this the hard way on his first trip to Japan!). In a casual setting, though, you can relax and not worry too much about these formalities and enjoy the sake.



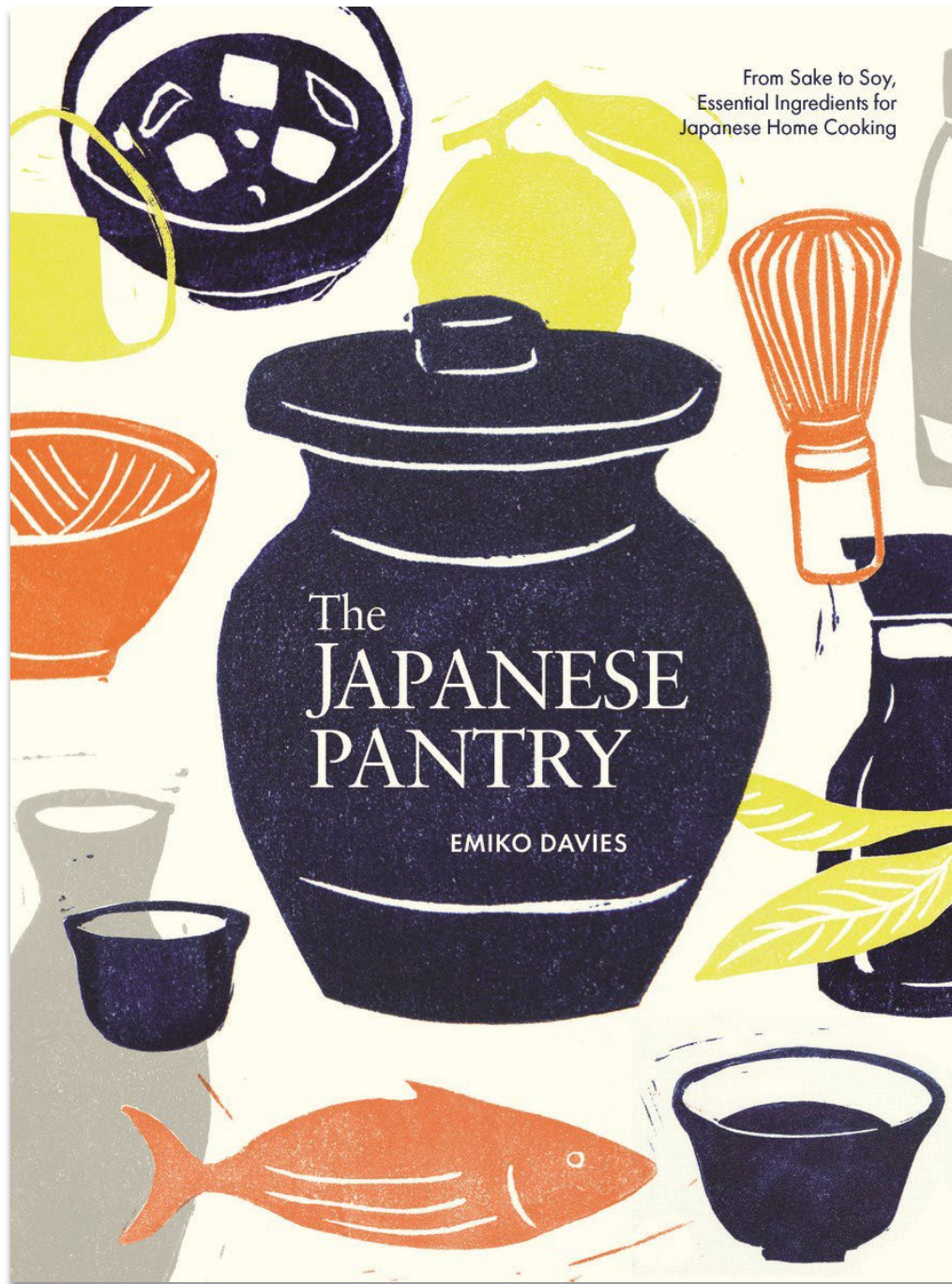
The Japanese Pantry

*Essential Ingredients for
Japanese Home Cooking*

By Emiko Davies

Key selling points:

- Perfect for fans of Emiko, foodies, and lovers of Japan and travel.
- While Emiko has written extensively about regional Italian cuisine, this is a follow-up to her first book on Japanese food, the award-winning *Gohan*, winner of the 2024 Andre Simon Special Commendation award and the 2024 Fortnum & Mason Cookery Book of the Year award.
- Emiko is an award-winning author; aside from *Gohan*, *Florentine* won Best Italian Cuisine Book at the Gourmand World Cookbook Awards 2017, and *Acquacotta* was shortlisted for Fortnum & Mason Food and Drink Awards 2018 in Best Cookery Book Category.
- Authentic Japanese recipes that are simple to create at home, with ingredients that are accessible internationally.
- Stunning photography of every dish and evocative editorial photography sharing glimpses into Emiko's life as well as her family's history in Japan.



The Japanese Pantry

From Sake to Soy, Essential Ingredients for Japanese Home Cooking

Emiko Davies

Essential Japanese pantry dishes from Emiko Davies, author of *Gohan: Everyday Japanese Cooking*.

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A VISUAL FEAST

TEXTURE

PATTERN

COLOUR

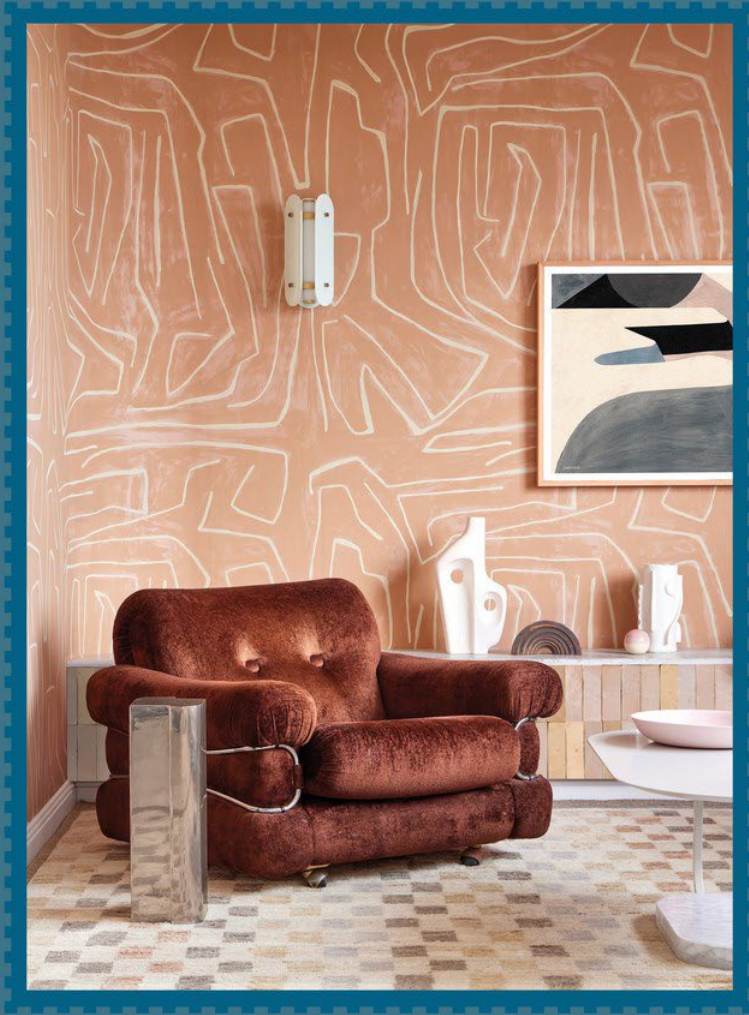
LIGHT

LAYERS

SPACE

CULTURE

STORY



JONO FLEMING

INGREDIENTS
THAT MAKE A HOME

NEUTRALS AND TONAL VARIATIONS



Never dismiss neutral colours. They are essential for grounding a palette. Crisp whites, creams, greys and soft earthy tones provide a timeless foundation for any interior. They provide visual breathing room, allowing bolder hues to shine without overwhelming the space.

If you gravitate towards whites and prefer a more subtle palette, consider introducing tonal

variations with natural colours like warm caramels, smoky charcoals or muted mushroom hues to add depth and character.

Neutral palettes can be just as dynamic as bolder schemes when layered thoughtfully. A room with white walls can come alive with textures in a neutral colour, such as a soft linen sofa, a natural sisal rug or timber accents.

FIND INSPIRATION IN MEMORIES



Colour has the unique ability to transport us to specific locations or moments in time. Think of the sun-bleached hues of a Mediterranean village, the vibrant reds of an autumn forest, or the soft, muted tones of a foggy morning. These connections create deeply personal palettes, evoking memories of travels, seasons or cherished experiences.

A dusty rose might remind you of a favourite childhood jumper. A deep indigo could evoke a starry night on a family trip. By drawing from these inspirations, colour becomes more than decoration. It is a reflection of your story.



➤ **PREVIOUS** Welcome to Sun Ranch, a hideaway that blends 1970s California nostalgia with global influences. Vintage furniture, a warm, bold palette and playful patterns invite you to kick off your cowboy boots and settle into a space that feels both adventurous and effortlessly relaxed.

➤ The Lair is a sunken lounge that is designed for gatherings and quiet moments around the sculptural fireplace. The room is wrapped in terracotta tiles, from floor to column. The colour isn't just a backdrop - it sets the tone, creating a space that feels warm and vibrant.



← The family bathroom brings tones of blue and red, evoking sorbet by the sand. A thin-striped red-and-white roman blind frames the window above the bath, adding a touch of flair and whimsy to this busy hub.

→ The hero of this space is the tiled countertop. These handpainted tiles bring the European summer story to the forefront, with the undulating blue-toned tiles lapping like soft waves in the background, and framed by a strong red trim tile.

A VISUAL FEAST

TEXTURE

PATTERN

COLOUR

LIGHT

LAYERS

SPACE

CULTURE

STORY



JONO FLEMING

INGREDIENTS
THAT MAKE A HOME

A Visual Feast

Ingredients That Make a Home

Jono Fleming

Feast your eyes on eight beautifully designed, inspirational homes from around the world, alongside practical advice for developing your own personal interiors style.

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Make and decorate
the retro cakes of your dreams

Mali Bakes

Patti Chimkire



BRINGING IT ALL TOGETHER

A great layer cake should never feel monotonous – each bite should bring something new, with different textures and flavours to enjoy. In my opinion, the perfect layer cake consists of at least three layers of cake, with just the right thickness: not too thick, not too thin. Adding a 'soak', either milk- or simple syrup-based, keeps the cake moist and adds an extra layer of flavour. The perfect layer cake should also include at least two delicious fillings – think curds, jams, whipped mascarpone, or even a satisfying crunch from crumbs – and a beautiful buttercream to seamlessly bind all those gorgeous layers and flavours together.

How to assemble a layer cake

The following step-by-step guide will help you build the perfect layer cake. This is the process that you will follow when making any of the layer cake recipes in Chapter 3, or the decorating projects in Chapter 5. For the more elaborate decorating projects that have multiple tiers, turn to pages 174–179 for instructions on stacking tiered cakes.

Set up

Trim the cake. On a flat, level surface, trim the top of each cake layer using a cake leveller set to 2.5 cm (1 in).

Add the soak. Use a pastry brush or squeeze bottle to generously apply your chosen soak to the exposed crumb side of each layer. Be careful not to overdo it – applying too much soak can make the cake soggy.

Let's begin!

Set up the first layer. Place a cake board in the centre of your turntable, with a non-slip mat underneath the board to keep it steady. Using a cake spatula, add a small dollop of buttercream to the centre of the board to act as an adhesive to anchor the cake in place. Position the first cake layer in the centre of the board with the cut side facing up.

(If you are building a layer cake intended to be an upper tier of a tiered design – like some of the decorating projects in Chapter 5 – assemble the layer cake on a perforated cake board set on a temporary cake board. For more on this, see page 175.)

Spread the first layer with buttercream. Add a generous dollop of buttercream and spread it evenly with an angled palette knife, using broad strokes while rotating the turntable. Smooth the surface by holding the palette knife parallel to the cake, with the edge lightly touching. Rotate the turntable with slight speed until the top is smooth and the buttercream is about 5 mm (¼ in) thick.

You'll need

Your chosen layer cakes (completely cooled); soak; fillings and buttercream

Cake leveller

Pastry brush or squeeze bottle

Cake board (perforated if being used as the upper tier of a tiered design)

Turntable and non-slip mat

Spatula

Angled (offset) palette knife

Piping bag



Sake-cherry & matcha chiffon roll

SPECIAL EQUIPMENT: 1 piping bag;
1 medium star nozzle; a small square
container (about 12 cm/4½ in) to set
the jelly in
MAKES: 1 x roll cake, about 25.5 cm (10 in)
long
SERVES: 6–8
STORE: best eaten immediately but keeps
in the fridge for 1 day

YOGHURT CREAM
300 g (10.58 oz) full-fat
Greek-style yoghurt
450 g (15.88 oz) cream
(about 35% fat), chilled
60 g (2.17 oz) icing
(confectioners') sugar
2 g (¼ teaspoon) fine sea salt

ROASTED SAKE CHERRIES
300 g (10.58 oz) frozen pitted
sour cherries
90 g (3.17 oz) caster (superfine) sugar
50 g (1.75 oz) sake
20 g (0.7 oz) lemon juice

SAKE CHERRY JELLY
2 sheets titanium-strength gelatine
(about 10 g/0.35 oz)
200 g (7 oz) syrup from the roasted
sake cherries (above)

INGREDIENTS LIST CONTINUES →

In 2023, we opened a little hole-in-the-wall pop-up in Fitzroy, Melbourne, where this cake quickly became a customer favourite. After tweaking the recipe several times, I've made it even better and easier to prepare. This delicate matcha chiffon cake is filled with a tangy yoghurt cream and sake-roasted cherries. For added texture, the leftover syrup from roasting the cherries is transformed into a silky jelly.

Using fresh matcha powder is essential. Unlike many teas which are oxidised, matcha is made from young, shade-grown leaves that are steamed, dried, then finely ground to preserve their vibrant green colour and fresh, bold flavour. This delicate processing makes matcha highly sensitive to light, air and moisture. If it's not fresh it can lose both its colour and its distinctive taste.

Start preparing the yoghurt cream

Strain the yoghurt for at least 8 hours. Line a fine-meshed strainer with cheesecloth (muslin) and set it over a bowl. Add the yoghurt, fold the cheesecloth over it and place a small weight on top to press out the excess liquid. Pop the bowl in the fridge and let the yoghurt strain for at least 8 hours, or overnight if you can. You should end up with about 200 g (7 oz) yoghurt.

Prepare the sake cherries and jelly

Roast the cherries. Preheat your oven to 170°C (340°F). In a small roasting tray, toss together the cherries, sugar, sake and lemon juice, making sure the cherries are well coated. Roast, uncovered, for 20–25 minutes, until the cherries soften and release their deep red juices, and the sugar fully dissolves.

Strain and chill the cherries. Strain the roasted cherries and reserve 200 g (7 oz) of the syrupy cherry liquid for the jelly. Transfer the roasted cherries to the fridge to cool completely.

Make the sake cherry jelly

Bloom the gelatine. Fill a small bowl with cold water and submerge the gelatine sheets, then leave to soak for 10 minutes.

Warm the syrup. In a small saucepan, gently heat the reserved cherry roasting syrup over medium heat until it just starts to simmer, then turn off the heat. Squeeze out any excess water from the bloomed gelatine, then whisk it into the warm cherry roasting syrup until fully dissolved.

Chill and set the jelly. Lightly oil a 12 cm (4½ in) square jelly mould or container with cooking spray. Pour in the cherry syrup mixture and let it set in the fridge while you start on the cake.

Recipe continues

MALI BAKES



PROJECT 3

Daisy Dreams

Daisy Dreams was one of the first designs I created for Mali Bakes, and it will always hold a special place in my heart! The vibrant colours and playful daisies bring a cheerful charm, making it ideal for any celebration. What I love most about this design is how it proves that a single technique – shell piping – can be used to create a complete, stunning cake. The addition of a raked side adds a beautiful layer of texture to the smooth top, with the subtle lines catching light and casting gentle shadows. Once you've mastered piping shells, you'll be amazed at how simple and enjoyable this cake is to create!

You'll need

Project basics

Cake: 18 cm (7 in) four-layer round cake, crumb coated and chilled

Cake board: 28 cm (11 in) round cake board, at least 5 mm (¼ in) thick

Food colourings: Forest green, red, hot pink

Buttercream: 1100 g (38.8 oz) Italian meringue buttercream (pages 43–46), medium consistency, bubbles removed

Topping: 6 maraschino cherries, with stems

Frosting tools

Angled palette knife
Straight palette knife

Stainless steel cake scraper, at least 15 cm (6 in) tall

Rake scraper, at least 15 cm (6 in) tall

Bench scraper with plastic handle (for smoothing the top of the cake)

Heatproof container or jug, taller than the scraper and palette knives

Turntable and non-slip mat

Decorating tools

5 piping nozzles:

Medium star S/S5 and S/S3.

Medium open star 172.

Medium French star S/F13.

Large French star S/F15

3 large piping bags

2 medium couplers

1 large coupler

Small pointed palette knife for marking

Metal scraper

Project timeline

- DAY 1
Prepare the fillings and bake the cake layers
- DAY 2
Prepare the buttercream and assemble the cake
- DAY 3
Decorate the cake





Pipe the daisy frames. Fit the first piping bag with a medium coupler and star S/S5 nozzle, then fill halfway with the pink buttercream. Using the marked vertical lines as guides, pipe a continuous row of small shells along each line, starting at the top and working down to the bottom (image 1). After completing all six vertical rows, switch to star S/S3 nozzle and pipe a horizontal curved row of small pink shells, connecting the bottom of each vertical row to the next, ensuring each row curves evenly (image 2).

Next, prepare a second piping bag with a medium coupler and a clean star S/S3 nozzle, then fill halfway with red buttercream. Pipe a second horizontal row of red curved shells directly below the pink ones (image 3). To finish, use the same nozzle to pipe a small rosette at each point where the vertical and horizontal shells meet.

Pipe the daisies. Switch the nozzle on the red buttercream piping bag to an open star 172 nozzle. Pipe daisy petals in the centre of each window (image 4). To complete the flowers, switch to the piping bag filled with pink buttercream and fit it with a star S/S5 nozzle. Pipe a small pink rosette in the centre of each red daisy to finish the design (image 5).

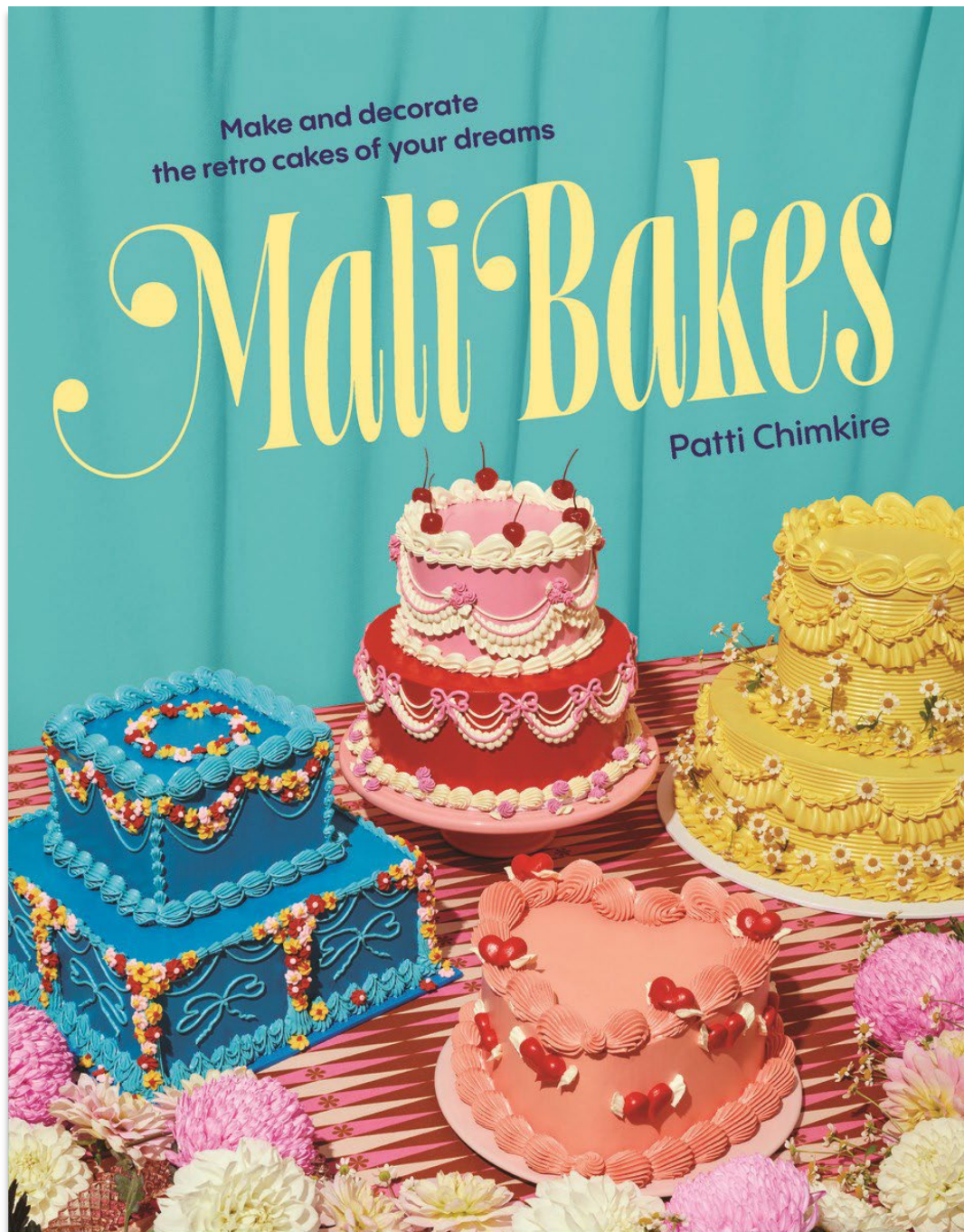
Pipe the bottom border. Take the piping bag with red buttercream, switch to a French star S/F13 nozzle and pipe a continuous row of medium-sized red shells along the bottom edge of the cake for a border (image 6). To pipe the scallop trim, use pink buttercream and star S/S5 nozzle to pipe the trim along the bottom of the shells (image 7).

Pipe the top border. Fit the final piping bag with a large coupler and French star S/F15 nozzle, and fill halfway with pink buttercream. Pipe a continuous row of large shells along the top border of the cake, staying as close to the edge as possible. To complete the border, switch to the piping bag filled with red buttercream, fit it with a clean star S/S5 nozzle, and pipe a red scallop trim along the outer edge of the top shells (image 8).

Finish with the cherries. Trim off the knotty part of each cherry stem, leaving the stem as long as possible. Pat the cherries dry with paper towels to remove any excess syrup. Once dry, arrange the cherries evenly along the top pink border, positioning each cherry directly above a daisy to keep the spacing consistent (image 9).

Chill the cake. Pop your beautifully decorated cake in the fridge for at least 2 hours before party time. This will help set the decorations in place, keeping everything secure so your cake looks picture-perfect when it's ready to shine!





Mali Bakes

Make and decorate the retro cakes of your dreams

Patti Chimkire

It's cake time! Start your delicious adventure in cake baking and retro decorating with this delightful baking book.

- Perfect for bakers with little or no cake decorating experience! Contains all the information you need to practice and perfect various cake decorating techniques.
- Adventurous bakers can work through the steps to create showstopping cakes for all occasions, from birthdays to weddings!
- A hardworking reference for cake decorating. The practical 'Decorating 101' section gives directives on making and piping buttercream, stacking cakes, and choosing color combinations.
- Full color French folded jacket with spot UV, and full color printing on both sides (jacket reverse has piping techniques chart). Book is round backed with a ribbon marker.

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MICHEL-YVES
BOLLORE
OLIVIER
BONNASSIES

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GOD

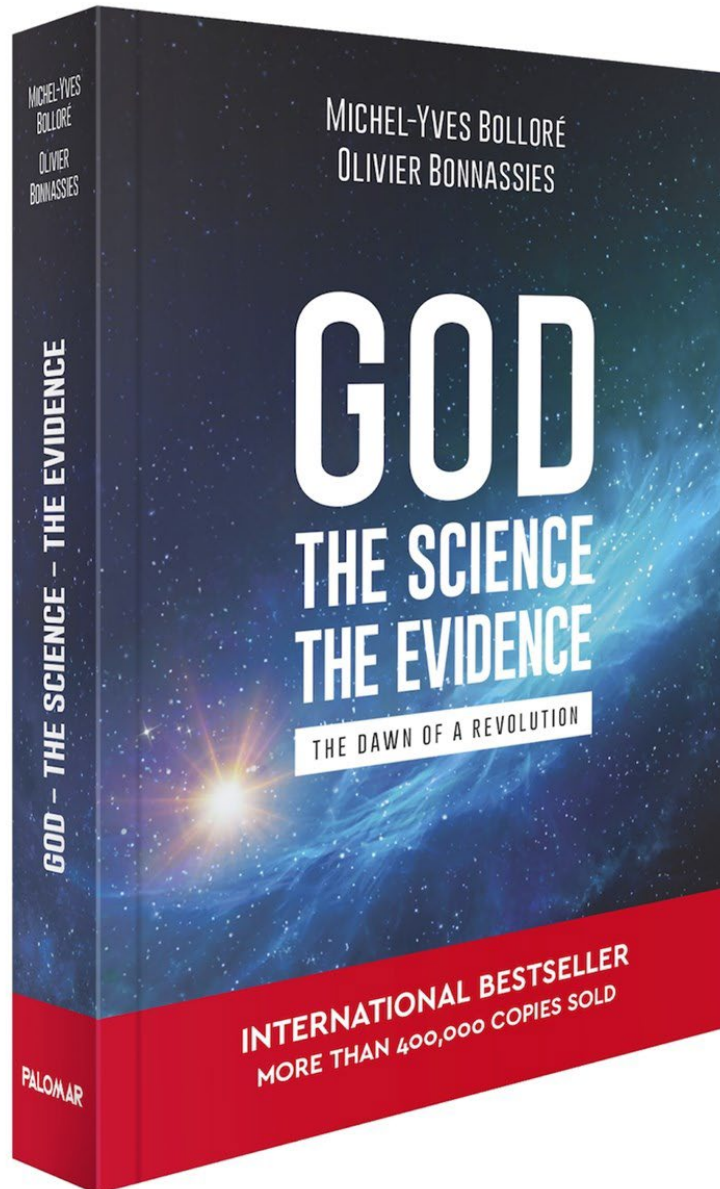
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Michel-Yves Bollore

After four years of research in partnership with over twenty scientists and esteemed experts, this book explores one of the most significant questions we face: the existence or non-existence of a creator God.

- The authors of this highly readable book retrace the fascinating history of these scientific breakthroughs and offer a rigorous overview of the new proof of the existence of God. God: the Science and the Evidence is an invitation to reflect and debate the place of God in science.
- More than 380,000 copies sold, reaching #1 on Amazon in five European countries (France, Spain, Italy, Portugal to name a few).
- By citing 62 Nobel Prize winners and around 100 experts, along with over 500 detailed references, it offers persuasive evidence from various fields of knowledge regarding the significant shift in scientific perspectives on the existence of God.
- Books in this category, like *The Language of God* (Francis Collins) and *The Return of the God Hypothesis* (Stephen C. Meyer), have sold well, proving there is an established, engaged readership.

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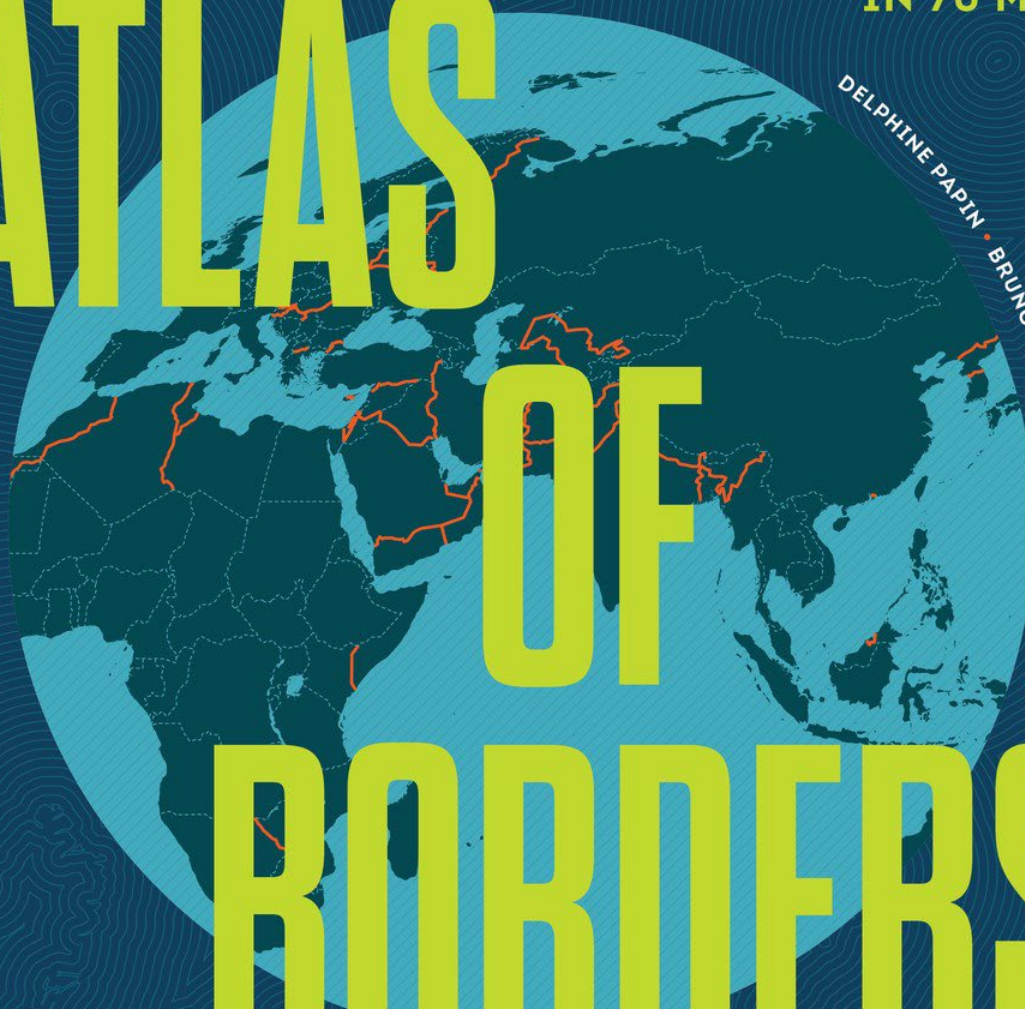
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ATLAS OF BORDERS



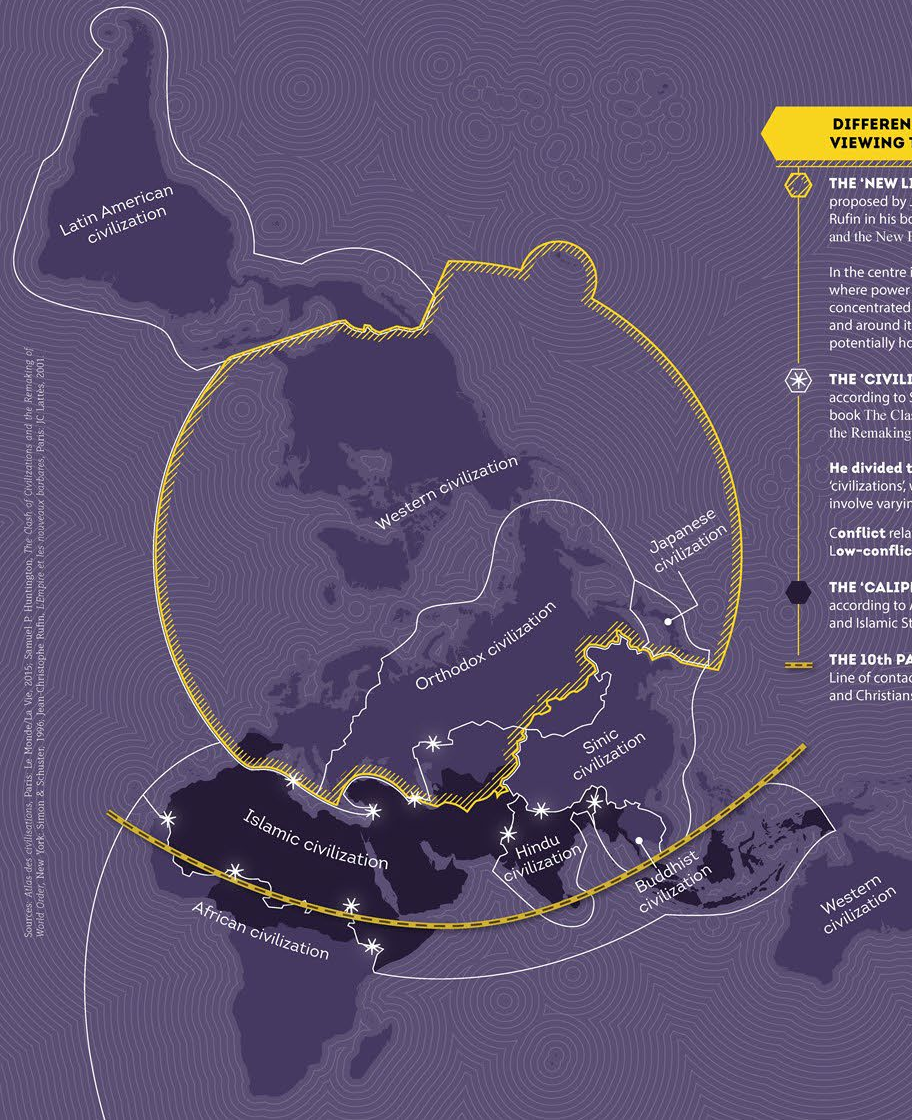
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BORDERS AND CIVILIZATIONS

A clash of concepts

The concept of the 'clash of civilizations' proposed by American writers Bernard Lewis and Samuel P. Huntington is now widely challenged. Three major criticisms have emerged: 1) the idea of vast areas being seen as a single 'civilization' is disputed; 2) the dividing lines proposed by Huntington are questionable: they do not account for the Ukrainian conflict, or the conflict between Saudi Arabia and Iran, or tensions between the two Koreas; 3) the idea of clashes of 'civilizations' is debatable. Huntington was not wrong to note that many wars break out in places where his 'civilizations' come into contact (in Africa, in the Balkans, in the Caucasus, in South Asia) but does that make them clashes of civilizations? In Africa, the 10th parallel forms an approximate boundary line between nomadic herdsman and settled farmers, but also between Muslim-majority populations and animist or Christian communities. The violence that flares up along this line is particularly lethal. Al-Qaeda and ISIS, movements that, unlike the vast majority of governments, embrace the idea of a war between 'civilizations', have published maps of the 'Caliphate' that they want to re-establish. These roughly include all the parts of the world where the majority population was or is Muslim.



DIFFERENT WAYS OF VIEWING THE WORLD

THE 'NEW LIMES'
proposed by Jean-Christophe Rufin in his book *The Empire and the New Barbarians* (1991)

In the centre is the 'Empire', where power and wealth are concentrated and standards are set, and around it are the 'barbarians', potentially hostile powers.

THE 'CIVILIZATIONS'
according to Samuel P. Huntington's book *The Clash of Civilizations and the Remaking of World Order* (1996)

He divided the world into nine 'civilizations', whose relationships involve varying degrees of conflict:

Conflict relationship *
Low-conflict relationship —

THE 'CALIPHATE'
according to Al-Qaeda and Islamic State

THE 10th PARALLEL
Line of contact between Muslims and Christians in Africa and Asia

Sources: Atlas des civilisations, Paris, Le Monde/La Vie, 2015; Samuel P. Huntington, *The Clash of Civilizations and the Remaking of World Order*, New York, Simon & Schuster, 1996; Jean-Christophe Rufin, *L'Empire et les nouveaux barbares*, Paris, JC Lattès, 2001.

12 THE ARCTIC

Claims from all sides



Territories and claims

— Recognized border Border of EEZ (200 nautical miles)

Exclusive economic zone (EEZ)

Continental shelf claims

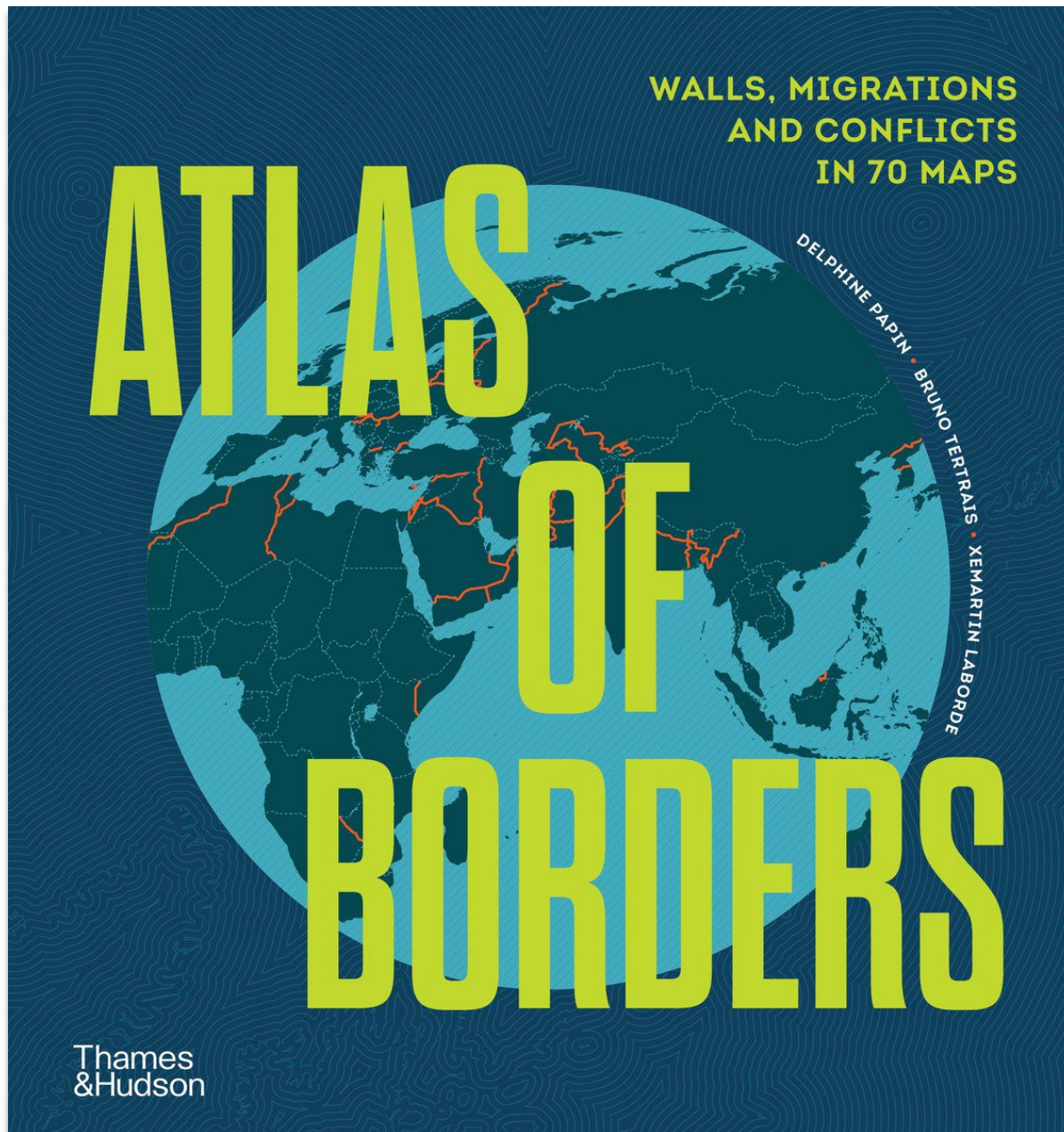
MILITARY PRESENCES AND CLAIMS

- Recognized border
- High seas (international zone)
- Area being claimed
- Russian military base
- US military base
- Territorial disputes
- Potential or proven oil deposits

ROUTES THROUGH THE ARCTIC

- ➡ Northwest Passage
- ➡ Northeast Passage
- ➡ Northern Sea Route (Russian territorial waters)
- ➡ Proposed 'Transpolar Sea Route'





Atlas of Borders

Conflict, Movement and Unity in 70 Maps

Delphine Papin

Through 70 stunning infographics and maps, this exciting and timely book looks at the borders which define our current world.

- Presenting informative maps and infographics this book looks at the borders of our contemporary world, making the complex understandable.
- Written by two experts in geopolitics reflect on the modern world through the lens of border lines, helping readers make sense of a complex world.
- Addresses conflicts in Ukraine and the Middle East, the repercussions of Brexit, the Covid-19 pandemic, and the migration of peoples around the globe.
- Featuring up-to-date maps, the book also covers the aquatic borders of the Svalbard Islands, the borders of the eastern Mediterranean and the Blue Line dividing Lebanon and Israel.
- In a confusing and at times chaotic world that seemingly defies interpretation, this atlas sheds light on larger issues behind the lines that separate or connect us.
- c. 200 illustrations

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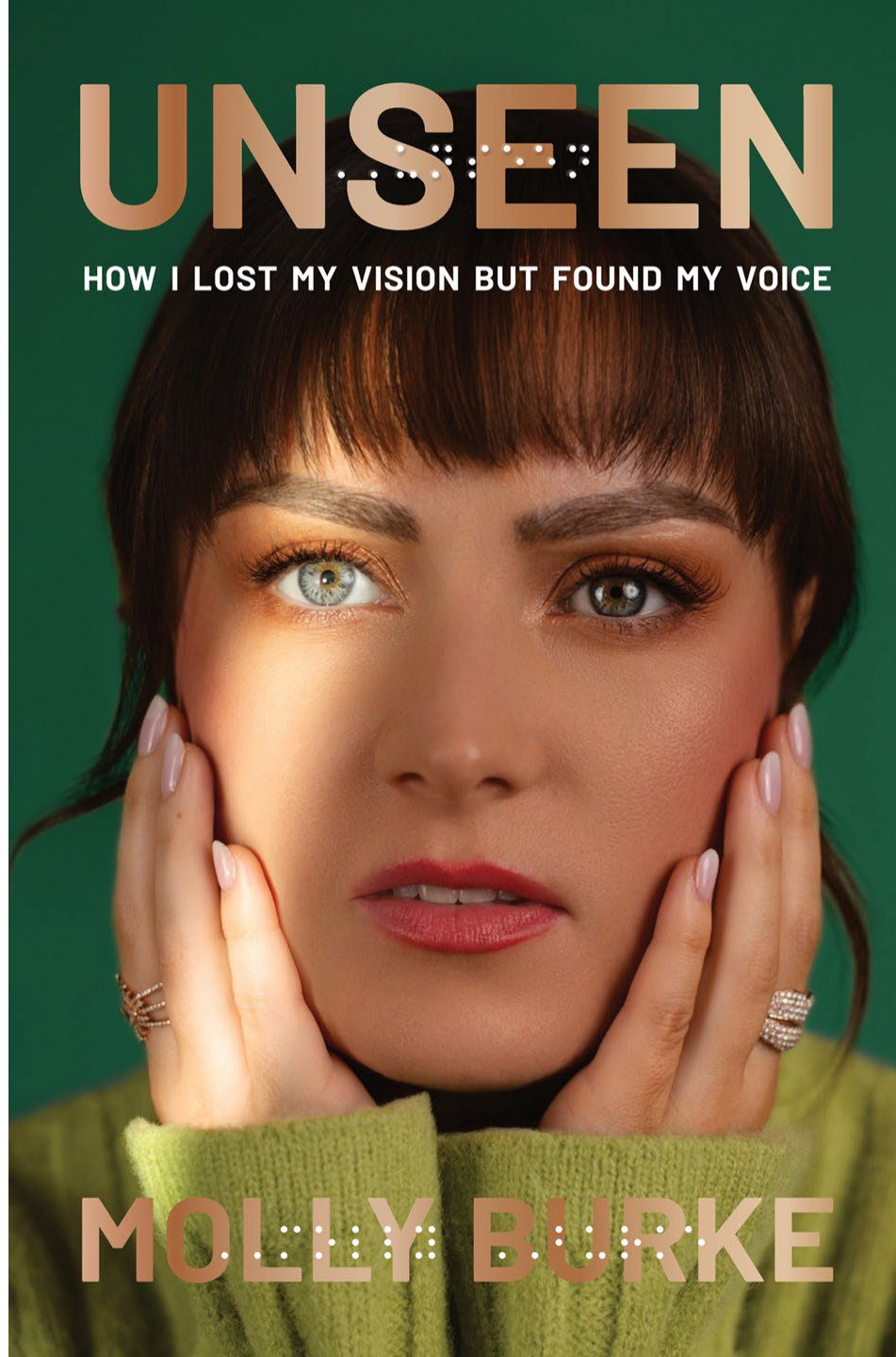
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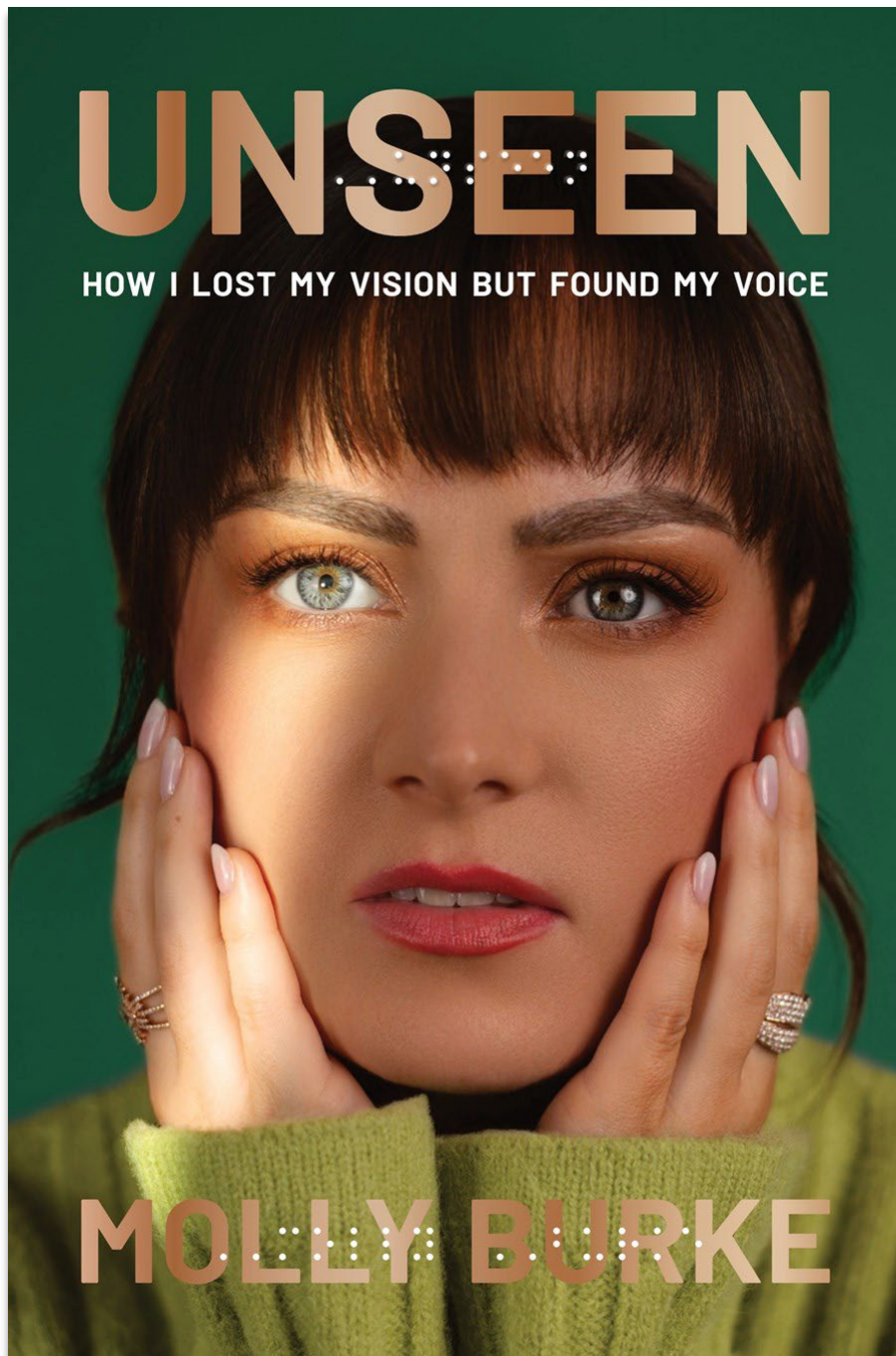
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UNSEEN

HOW I LOST MY VISION BUT FOUND MY VOICE



MOLLY BURKE



Unseen

How I Lost My Vision but Found My Voice

Molly Burke

From social media star and disability activist Molly Burke, a vulnerable and witty memoir on navigating the challenges of being a legally blind woman in an ableist world.

- After losing the majority of her vision by age 14, Burke faced harsh bullying and struggled with her mental health for many years. Not only has she overcome these hardships, but she has turned her pain into purpose by advocating for the disability community at the global stage as well as on social media.
- Burke has more than five million followers across social media: 1.9 million subscribers on YouTube, 1.4 million followers on TikTok, 800,000 followers on Instagram, 206,000 on Facebook, and 69,000 on Twitter.
- Includes metallic foil cover with tactile braille elements, Braille-Institute-recommended internal font optimized for people with low vision and reading disabilities, high contrast images and wide kerning.

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LE BISTROT PAUL BERT

FRENCH COMFORT FOOD
FROM THE PARISIAN RESTAURANT



Bertrand Auboyneau and Gwénaëlle Cadoret

GRAND MARNIER SOUFFLÉ

Serves 2

Preparation time: 10 minutes

Cooking time: 30 minutes

1½ tablespoons unsalted butter
Just over ¾ cup (200 ml) whole milk
1 capful Grand Marnier
2 large (40 g) egg yolks
1 cup (200 g) sugar
½ cup (50 g) cornstarch
4 large (120 g) egg whites
Pinch salt
Confectioners' sugar, for dusting

1 • Preheat the oven to 350°F (180°C). Grease 2 tall ramekins about 4 inches (10 cm) in diameter with the butter.

2 • In a medium saucepan, bring the milk and Grand Marnier to a boil.

3 • In a large bowl, vigorously whisk together the egg yolks, ½ cup (100 g) of the sugar, and the cornstarch until well combined. Gradually pour the hot milk mixture into the yolk mixture while whisking continuously.

4 • Scrape the entire mixture back into the saucepan and bring the pan to a medium heat. Cook, stirring, for about 10 minutes, until a very thick pastry cream forms.

5 • In the bowl of a stand mixer fitted with the whisk attachment, beat the egg whites, salt, and remaining ½ cup (100 g) sugar on medium speed to stiff peaks. Remove the bowl from the mixing stand and very gently fold the beaten egg whites into the pastry cream.

6 • Divide the soufflé batter evenly between the ramekins, leaving a little space at the top. Bake for 15 minutes, or until the soufflés have risen about 1 inch (3 cm) above the rims of the ramekins and the tops have turned golden brown. Dust with a little confectioners' sugar and serve immediately.





FILET DE BOEUF

SAUCE AU POIVRE SARAWAK

(Beef Filet Sarawak Peppercorn Sauce)

Serves 2

Preparation time: 5 minutes

Cooking time: 10 minutes

**5 tablespoons (40 g) cracked black
peppercorns (preferably Sarawak)**

**2 filet mignon steaks (about 7 ounces/200 g
each), at room temperature (we use
Normandie beef; substitute with your
preferred high-quality local beef)**

2 teaspoons unsalted butter

Salt

3 tablespoons Armagnac

Scant ½ cup (100 ml) crème fraîche

**Scant ½ cup (100 ml) heavy cream
(optional, but recommended)**

1 • Place a skillet over high heat. Place the peppercorns in a shallow dish and roll the beef filets in them, pressing to ensure the meat is well crusted in the peppercorns.

2 • Place the filets in the hot pan and add the butter. Season with salt.

3 • Cook for 2 minutes on each side for a very rare steak, or cook them a little longer to the preferred level of doneness. Remove the filets and transfer them to a plate to rest for several minutes while preparing the sauce.

4 • Deglaze the pan with the Armagnac. Light the Armagnac with a long match and reduce the heat to low. Stir in the crème fraîche and a little of the heavy cream, if using. Cook for 5 minutes, or until the sauce thickens to a coating consistency. If the sauce looks separated, add a little more of the heavy cream as needed until the sauce becomes smooth again when stirred, or add more heavy cream to taste.

5 • Arrange the filets on serving plates and top with the peppercorn sauce.

Tip: We always serve this with fries! This dish has become emblematic of Le Bistrot Paul Bert. We serve thousands every year.



LE BISTROT PAUL BERT

FRENCH COMFORT FOOD
FROM THE PARISIAN RESTAURANT



Bertrand Auboyneau and Gwénaëlle Cadoret

Le Bistrot Paul Bert

French Comfort Food from the Parisian Restaurant

Bertrand Auboyneau

This long-awaited, beautifully photographed and designed cookbook offers celebrated versions of classic French bistro dishes from one of the most iconic Parisian restaurants.

- Le Bistrot Paul Bert is a mainstay in Parisian dining, with its classic recipes, charming interior, and rave reviews. The Michelin Guide lists Le Bistrot Paul Bert as “our pick of traditional French restaurants,” *Conde Nast Traveler* calls it “French dining at its finest,” and David Lebovitz names it “one of the most reliable, approachable, and consistently great French bistros in Paris.”
- With nearly 100,000 followers on Instagram across all three of author and restaurateur Bertrand Auboyneau’s French bistros, as well as outspoken fans that include Dorie Greenspan, Andrew Zimmerman, Wendy Lyn, Alice Waters, and more, Le Bistrot Paul Bert is a cultural touchstone for all who adore French cuisine and has the platform to help us get the word out about this book.
- This book will be irresistible to both people who know the restaurant and anyone who loves Paris and classic French cooking.

AU \$76.99 | NZ \$85.00

9781419784002

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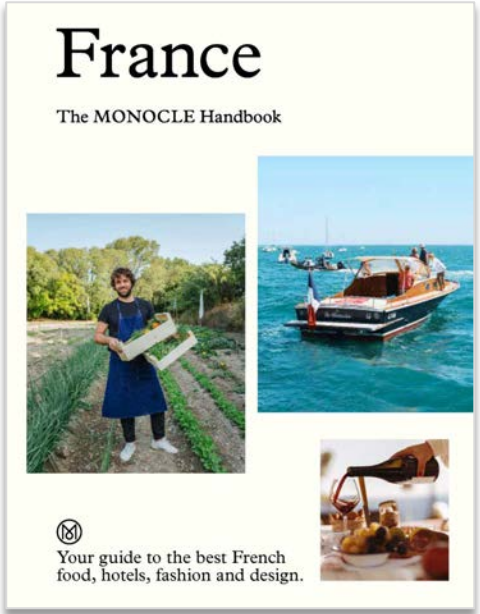
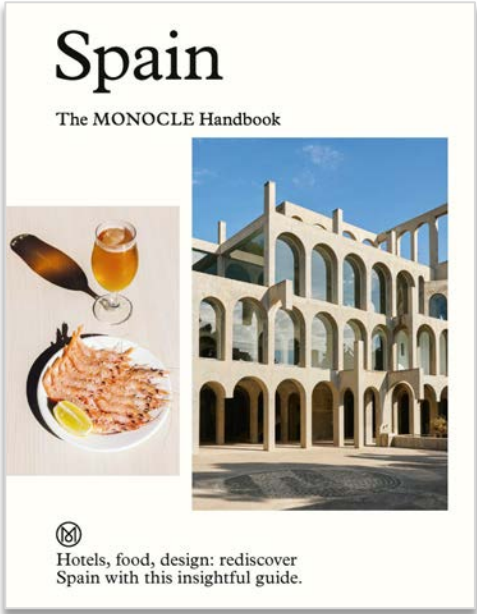
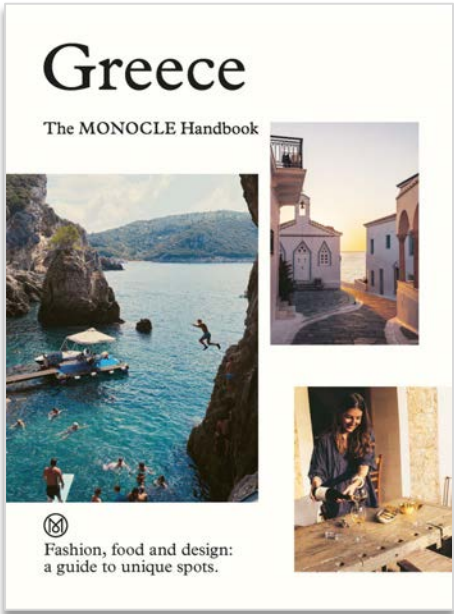
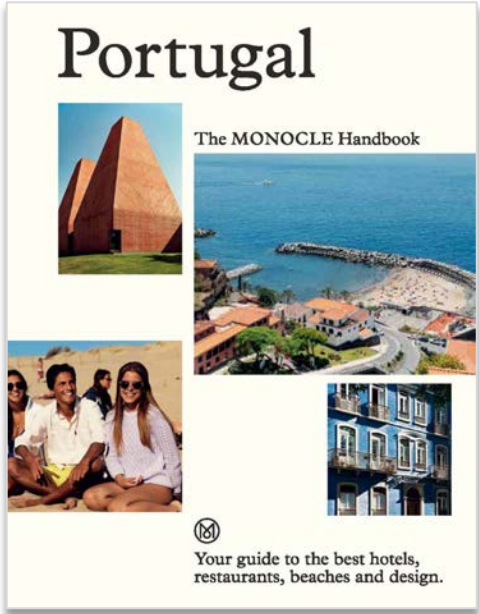
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URBAN HOTEL
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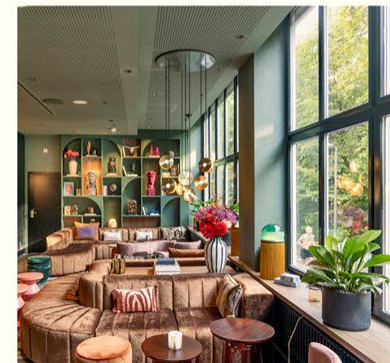


Once the delicate jingle of saucer and spoon has subsided, dessert at Volkshaus is always followed by hushed whispers and, hopefully, cheerful handshakes: deals are being cut. And what a charming spot in which to do it. Co-owner Leopold Weinberg enlisted architecture giant Herzog & de Meuron to renovate the expansive space, which dates back to 1925. Too formal? Volkshaus's bar spills onto the pavement out front and swells with Basellers come nightfall. The brasserie serves dishes that merge Swiss home cooking with French fine dining. Try the simple produce-driven items such as Forellenfilet à la meunière (trout fillet) and beef tartare.

For the people
The Volkshaus has been a Basel landmark since its original incarnation in the 14th century and has always been a hub of political, social, and cultural activities. In its new guise it continues to offer something for the people – visitors and locals alike – with a brasserie, bar, leafy courtyard, as well as a concert venue with an impressive programme of music, art, literature and theatre throughout the year.

URBAN HOTEL
THE HOME
Zurich

The designers of The Home, Sweden-based studio Stylt Trampoli took inspiration from the Dada art movement to create free-spirited interiors packed with countless artworks, books and objects. The Home takes its reputation for going big seriously, with wine by the glass from magnum bottles every Thursday and a two-metre-long sourdough baguette gracing the communal table each morning at breakfast. The hotel is part of Sihlcity, previously a paper mill dating back to 1836. The paper-making machinery was decommissioned in the 1990s and the mill was transformed into a retail and leisure complex so the Home Hotel has a wealth of shops, restaurants and a cinema right on its doorstep.



URBAN HOTEL
AUBERGE DU MOUTON
Porrentruy



The 12-room Auberge du Mouton is a mix of old and new, all exposed brick walls and stylish bathrooms. Rebecca Leaver and her partner, Samuel Tobler, took over this protected 18th-century building in 2023, attracted by its historic charm. The couple enlisted the help of Zürich-based Studio Norma to rethink the interiors, adding hints of modern design to the heritage elements. “We want the hotel to appeal to a younger, more design-conscious clientele,” says Leaver. Despite hailing from Zürich, the couple had no qualms about relocating. “Jura is largely undiscovered by the outside world yet it has immense potential,” she adds. “There is an authenticity here that is hard to find elsewhere.”



SWITZERLAND

MOUNTAIN HOTEL
THE BRECON
Adelboden



The Swiss alpine village of Adelboden high in the Bernese Oberland has a down-to-earth approach to hospitality. Snuggled among the fir trees is The Brecon, a chalet-turned-guesthouse built in 1912 that offers an old-school charm that is a world away from the more homespun corners of Adelboden. Instead, it goes heavy on stone flooring, woollen upholstery and leather trims. Its décor has a pared-back palette that allows the eye to wander towards the natural beauty without veering too far from the comforts of a traditional Swiss cottage. “My family has been coming to Adelboden since I can remember,” co-owner Grant Maunder says. “I want guests to feel that sense of staying in a generous home.” Designed by Amsterdam-based studio Nicemakers, the 22-key retreat has an Olympic-sized outdoor pool that looks onto the dramatic Wildstrubel mountain range. But the outdoor wonders don’t stop at the view. Days in Adelboden are best spent on the pistes of the region’s three ski areas during the winter months and following the hiking trails during summer – after which you can shrug off the day’s sporting pursuits with a visit to the sauna.



WHERE TO STAY

MOUNTAIN HOTEL
SUVRETTA HOUSE
St Moriz



The springs at St. Moritz have attracted people for 3,000 years, and the village was chosen by hotelier Johannes Badrutt when sewing the seeds of Alpine tourism in the 1860s. Its hotels are world famous and equipped with the very best facilities. Suvretta House is nestled in the mountains and offers everything you could want, including its own ski-school. Though it sits just five minutes outside of the main town, Suvretta House feels like nowhere else – a wood-panelled, deep-carpeted idyll of privacy and luxury, long famed for its clear pistes and reliable powder snowfall, assets that the Suvretta has long been championing with its private ski lift and the only ski-in, ski-out set up in St Moritz.



CAFÉ
CAFÉ NUDE
Zurich



On the bank of the river Limmat, Nude stands out with its yellow tables, floor-to-ceiling A-frame windows and casual chatter. The café terrace sits on the riverside gravel path, making it a favourite gathering spot for locals – it is not uncommon to see seated coffee-drinkers greeting familiar faces as they pass by. Although often busy and situated in the popular Wipkingen quarter of the city, the café always feels spacious indoors and out. Nude is part of an award-winning concrete building designed by Estudio Barozzi Veiga which it shares with Tanzhaus Zürich. While that performing arts centre takes a summer hiatus, the café remains open year-round, which makes it a trusty location for good coffee.

CAFÉ
CAFÉ FRÜHLING
Basel



Ask a Baseler for their top coffee spot and they'll probably direct you to this Matthäus address – eventually (you can't blame them if they feel the need to keep the place a secret). Café Frühling's beans are roasted by its sister company, Spring Roasters, the baristas are nimble on the Sanremo Racer and the pastries, made by Dornach-based bakery Vital Speisehaus, are best taken at the tables outside to catch the morning sun. Although the coffee list is longer than the food menu, it is in no way a sign of the café overextending its capabilities. This is a no-frills spot. Every brew here is a worthy contender and bolstered by Spring Roasters blends.



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Lausanne

Coffee Page is a light and airy café bookshop in which to settle down in for a break in a calm and timeless atmosphere. The coffee is selected with care, as are the art books, to be bought or just enjoyed at one of the wood tables arranged in the fresh white interior dotted with mid-century sideboards and a plethora of potplants. In the evenings, Coffee Page turns into a whisky bar where you can sip a glass of spirits or a cocktail paired with an interesting selection of cheeses. With its jaunty red-and-white-stripped awning beckoning from the corner of Midday Street, take time to explore the extensive coffee (and whisky) menu in this charming corner of the city.



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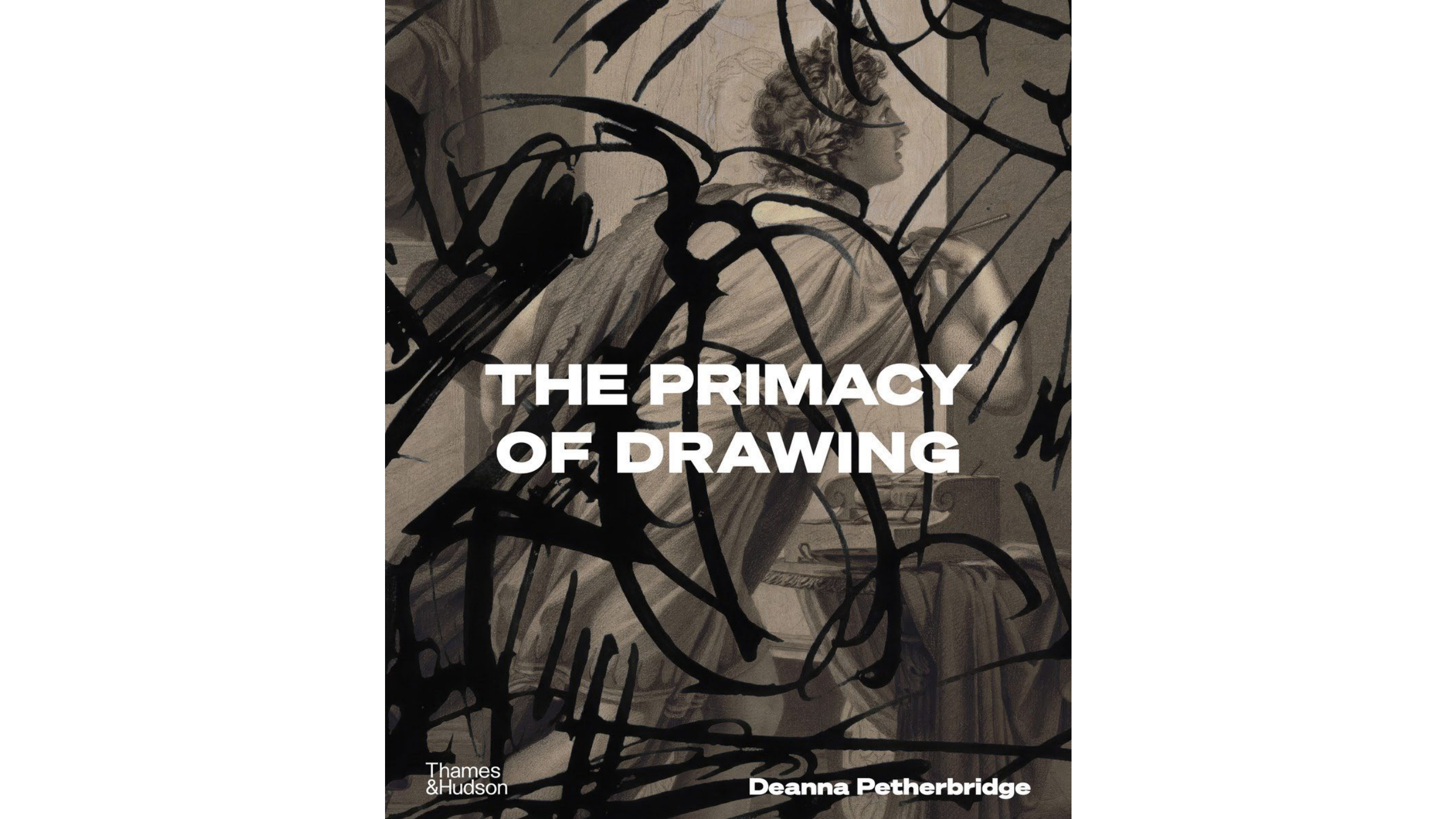
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THE PRIMACY OF DRAWING

Thames
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Deanna Petherbridge



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3.3 Sandro Botticelli, *Abundance or Autumn*, c. 1480–85. Black chalk, pen and brown ink and wash, heightened with white on an orange-pink ground, 31.7 × 25.2 cm (12½ × 10 in.). British Museum, London.



3.4 Andrea Mantegna, *Judith with the Head of Holofernes*, c. 1495–1500. Tempera on linen, 48.1 × 36.7 cm (19 × 14½ in.). National Gallery of Ireland, Dublin.



Maynard Keynes. The poised and elegant ballerina is depicted seated in a curved armchair in a Bloomsbury interior and wearing a loose classical tunic. In the three-quarter view (4.10), the precise thick pencil lines of the conventionalized face and hair signify the artist's close concentration on likeness – and perhaps flattery. The tonal intensity of hair and eyes and eyebrows and lips draws attention to the face as the focus of the drawing, while the triangular patterning on the dress is summarily sketched. In the frontal drawing, which appears to be the follow-up (4.9), Lopokova is drawn with even more fluency and confidence, and indications of the fireplace and architectural moulding have been added to the minimal setting. Her figure is framed by the loose patterning sketched onto the armchair upholstery, as if the artist had perceived the need for a momentary pause for eye and hand in the practised velocity of a rehearsed drawing that has just slightly lost the intensity of an earlier version. The enwrapped arms, upright posture and eyes that stare away from the observer into space add to the quality of remoteness and iconic prettiness of the subject. Continuities and careful breaks in the fine outline and

the total lack of modelling encourage the spectator to follow the linear map away from and back to the face in a continuous, if carefully directed, circular eye movement. The ambiguous white spaces in this drawing, which we variously interpret as body, furniture, interior space or paper plane, facilitate the unencumbered mobility of the line and encourage a 'grazing' eye from the spectator. There are paradoxical aspects to the apparent simplicity of technique. The elimination of modelling, perspectival clues and unnecessary detail as sophisticated refinement contribute to a sense of finish at the same time as the expanses of white paper, of equal weight to the spacious line, convey a mood of breeziness and fresh openness.

Privileging clarity and compositional resolution in association with the need for a speaking (or even staring) likeness finds closely related strategies of making in two conventionalized self-portraits that span a century and a half: the *Self-Portrait* of 1816 (4.11) by Carl Philipp Fohr (1795–1818) and *Man at Night (Self-Portrait)* of 1947–8 (4.12) by Lucian Freud (1922–2011). Freud, the grandson of Sigmund Freud, experiments here with dots and textural patterns obviously derived from engravings but abandoned this precise linear drawing style in the 1950s. His control of these textural and planar marks of refined modelling is totally in accord with the precision of the outline, which renders nose, eyes, mouth and hair with a consistent and decorative stylization and soulful intensity of expression looking sideways at the spectator (that is, the mirror). Freud was brought to England from Berlin at the age of ten, yet this fine early self-portrait indicates some awareness of German Neoclassical linear drawing and its application to Romantic themes at the turn of the eighteenth and nineteenth centuries. Even if coincidental, the work is close to the mood and stylization of Fohr's *Self-Portrait*, which the young Heidelberg-born artist evidently made for his parents in 1816 before he left for Italy, with his gaze turned away in intense introspection. His long hair and old German costume stemmed from his participation in a patriotic student society in Heidelberg and his interest in Dürer, factors which might have been problematical for the Freud family. Fohr's role making portrait drawings in the German colony in Rome after joining the Nazarene community was cut short when he drowned in the Tiber aged only twenty-two. He left a large cache of portrait and landscape drawings. In both artists, the delicate passages of shading are abruptly juxtaposed with areas of luminosity – much more dramatic in the Freud drawing, which evokes the focus of a bright electric lightbulb.

4.11 Carl Philipp Fohr, *Self-Portrait*, 1816. Pen, brush and Indian ink, blue watercolour over graphite on yellowish paper, 23.5 × 18.5 cm (9 3/4 × 7 3/8 in.). Kurpfälzisches Museum, Heidelberg.

Each artist seeks to control the presentation of their own image through a lack of spillage: the lines circumscribing the head are continuous, with no breaks, hesitations or unfinish that might invite participation from the viewer or disturb the self-sufficiency of the gaze. A few curls escape linear control in Fohr's drawing, and Freud allows two firmly delineated locks of hair to break the hairline. I am tempted to describe the gripping and magical aspect of these two intense, cult-like drawn self-portraits as 'auratic'. As is well known, the German philosopher Walter Benjamin first applied the term 'aura' in his 1936 essay 'The Work of Art in the Age of Mechanical Reproduction': 'That which withers in the age of mechanical reproduction is the aura of the work of art...the technique of reproduction detaches the reproduced object from the domain of tradition.' He expanded on the 'unique phenomenon of a distance however close it may be' in a footnote, suggesting that 'unapproachability

is a major quality of the cult image.'²¹ In his 1939 essay 'On Some Motifs in Baudelaire' he expanded: 'Looking at someone carries the implicit expectation that our look will be returned by the object of our gaze. Where this expectation is met...there is an experience of the aura to the fullest extent.'²²

Obsessive Strategies of Repetition

Conceivably, drawing may be the most haunting obsession the mind can experience.... It can happen that this creative design, intoxicating the draftsman, becomes a violent, self-devouring activity, reinforcing, precipitating, and aggravating itself.

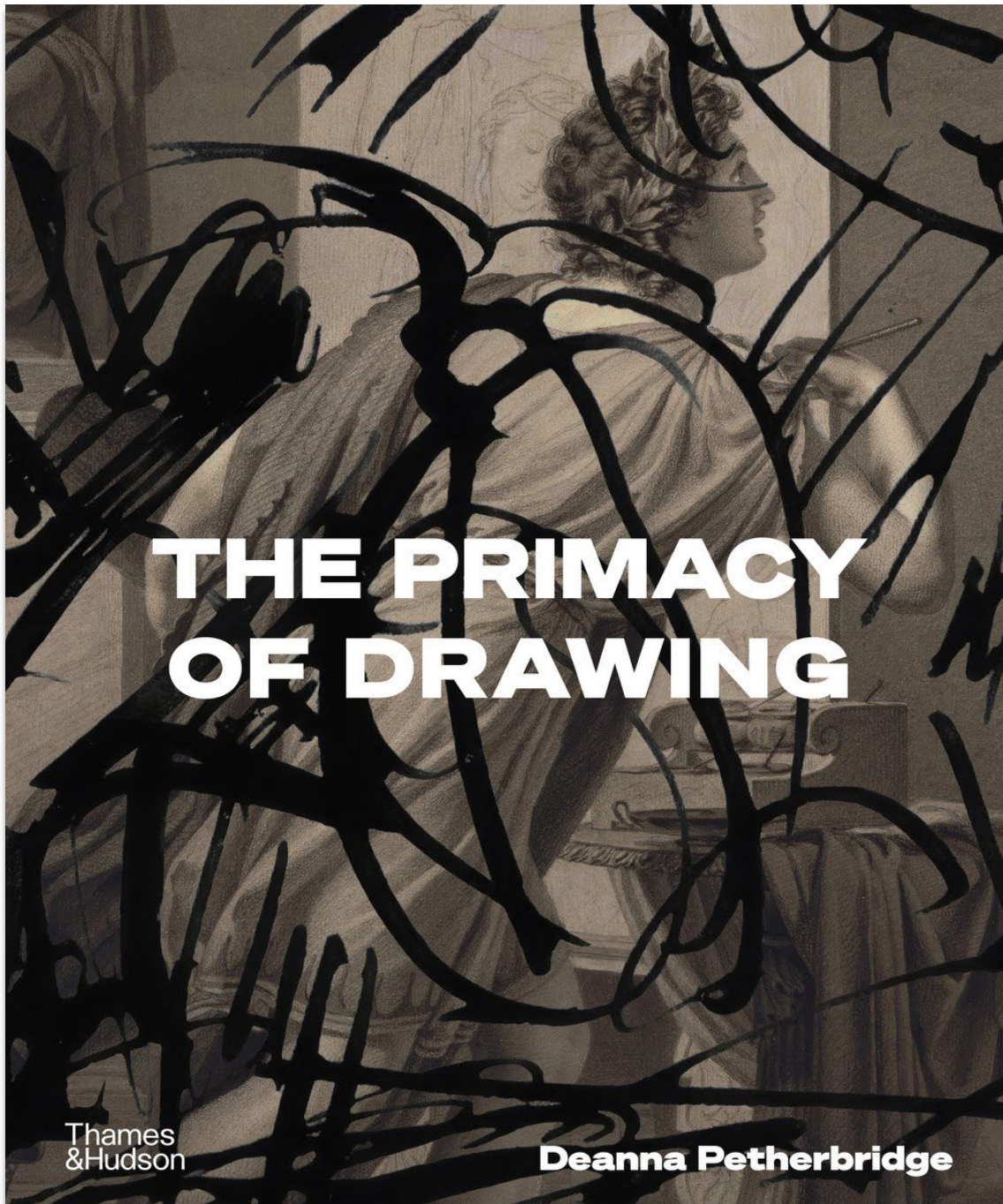
Paul Valéry²³

As indicated by the drawing by Gregorio Pagani (see 4.3), iterative strategies are not wholly effective in generating new ideas when the drawing activity is entrapped within the restrictions of the repetitive graphic behaviour of doodling while the conscious mind is engaged elsewhere. However, when the compulsive processes of the drawer depend on the mysterious slippage of control of semi-hypnotic states of total immersion, the resulting works can also convey a powerful attraction to viewers. Strategies of obsessive reduplication not only arise out of states of heightened consciousness or disassociation, as in the intense calligraphic mappings of Michaux, made under the influence of mesaline. They can also be manifested, as in the cases of Agnes Martin (1912–2004; see 7.13) and Eva Hesse (1936–1970), in the context of deliberately orderly, geometrical systems-play in gridded squares, which offer up unexpected chance variations within controlled parameters.

Obsessive and iterative practices and *horror vacui* marked many wild, rhythmic ink drawings by Théophile Bra (1797–1863), a French sculptor and contemporary of Delacroix. Following a psychotic episode in 1826, which he interpreted as a mystical and religious epiphany, Bra poured out thousands of sheets of drawings and writings, some in the spirit of William Blake. Other drawings evoke the future Picasso, in images in which eyes separate themselves from female heads or turn into devouring birds. In the dark brown ink drawing *Human and Universal Configuration, Sublime*, images and text are interchangeable modalities (4.13).



4.12 Lucian Freud, *Man at Night (Self-Portrait)*, 1947–8. Pen and ink, 51.5 × 42.5 cm (20 1/4 × 16 3/4 in.). Private collection.



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ABSTRACT



ART

A GLOBAL HISTORY

PEPE KARMEL



Standing Head Robert Rauschenberg

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[1.1]
Pablo Picasso
(Spain/France, 1881–1973)
Three Women, 1908

Oil on canvas.
200 × 178 cm (79 × 70 in.)
The State Hermitage Museum, St Petersburg
Entered the Hermitage in 1948; handed over from
the State Museum of New Western Art in Moscow;
originally in the Sergei Shchukin collection

Leo Steinberg described Pablo Picasso's *Three Women* of 1908 as a 'nativity story' about the birth of three dimensions from two [fig. 1.1]. 'Under geological pressure', the surface of the painting reacts 'by contracting, buckling, and folding; each plane brought up sharp to a sudden ridge, as though the faceting of the figures registered an ongoing upheaval'. The picture is, in Steinberg's words, 'a catastrophe in three dimensions'. He argued that the composition began as an undifferentiated visual field that then divided into segments, and that only later did the figures emerge from 'the partitioning of the field'.¹

This is not literally true. In Picasso's first studies for the painting, the three figures stand out clearly against the background.² However, Steinberg accurately described the *effect* of the finished painting, which gives the sense that it began as an abstraction and evolved into a figurative image. Picasso undermined the autonomy of the figures by butting them together: for instance, the breast and abdomen of the crouching figure at right coincide exactly with the protruding hip of the central figure. Their integration is augmented by pin-wheeling curves that extend from one figure into the next, and from the figures into the background. The three women emerge from a continuous field of geometric facets, with shifts of value and colour occurring mostly at the borders between them. Individual facets seem flat, while local groups of facets feel strongly modelled but merge into a continuous relief surface, so that the composition looks like a mountainous region seen from an aeroplane.

Essentially, *Three Women* is a revised and concentrated version of *Les Femmes d'Alger* (1907, The Museum of Modern Art, New York), simultaneously more abstract and more aggressive. The women's raised elbows contrast more strongly with their dropped arms, and the *contrapposto* between their upper and lower bodies is more intense. Their red and orange colouring charges them with a sense of aggression and arousal. With their broad shoulders and muscular limbs, they seem primitive and masculine, even less conventionally feminine than the figures of the *Femmes d'Alger*. Steinberg argued that the androgynous yet erotic figures manifest 'a modern awareness of sexuality as a force impinging from inside the organism upon personality', enacting a 'psychic upheaval' that gives expressive meaning to the painting's formal tensions.³

Purchased by Gertrude and Leo Stein, the *Three Women* went on display in their salon at 32 rue de Fleurus, where for five years (until they sold it in 1913) it was seen by every avant-garde artist who lived in or visited Paris, becoming the starting point for cubism and thence for geometric abstraction. The American painter Morgan Russell did a pencil sketch of the *Three Women* when he visited the Steins in 1911 (Montclair Art Museum, New Jersey), and it became the basis for the abstract composition of his 1913–14 *Synchrony in Orange* (Albright-Knox Art Gallery, Buffalo).

In summer 1908 Georges Braque had taken the idea of a diagonal lattice extending through both figures and ground, and applied it to landscape and still life, leading the critic Louis Vauxcelles to coin the term 'cubism'. In 1910 Fernand Léger, trained as an architect, exhibited a geometric *Nudes in the Forest* (Kröller-Müller Museum, Otterlo), in which he substituted cylindrical forms for Picasso and Braque's flat planes; Vauxcelles quipped that Léger's new style should be called 'tubism'.

The figures of the *Three Women* seem to turn and twist while remaining in place, and the curving lattice that the work bequeathed to early cubism charges its subjects with dynamism. Picasso and Braque themselves continued to paint still figures and objects, but other artists used their formal innovations to evoke the image of the human body in motion. In 1912 Marcel Duchamp painted his

[2.18]

REFIK ANADOL

(Turkey/USA, b. 1985)
Unsupervised, 2022

AI data sculpture
731.5 x 731.5 cm (288 x 288 in.)
Installation view, The Museum of Modern Art, New York

Exhibited in the towering lobby of The Museum of Modern Art, New York, Refik Anadol's enormous video projection included several kinds of images. There were black grids with text, numbers and charts, illustrating the operation of the artificial intelligence software that Anadol let loose on the database of the museum's collection. (Hence the work's title, *Unsupervised*.) There were brief glimpses of works of art, morphing into different compositions or vanishing behind the crisscrossing lines of network diagrams. Finally, there were long, mesmerizing sequences of multi-coloured billows and flaps rolling within an illusionistic box. On closer inspection, the billows and flaps were composed of thousands of tiny spheres (like three-dimensional pixels), that changed colour as they

surged toward the viewer and then retreated back into the box. The connection between the source images and the billowing clouds remained obscure at MoMA. It became clearer in Anadol's 2024 installation *Echoes of the Earth: Living Archive*, seen at the Serpentine Galleries in London. Here, the source images were as prominent as the lines of software and waves of colour. It was possible to intuit, if not quite to understand, how flapping wings, expanding petals and swaying branches were translated into kinetic abstractions. Behind the facade of digital objectivity, Anadol's wave forms look back to the billowing veils of Loie Fuller's *Serpentine Dance* and the coiling tendrils of art nouveau, symbols of an *élan vital* animating both art and nature.



[2.19]

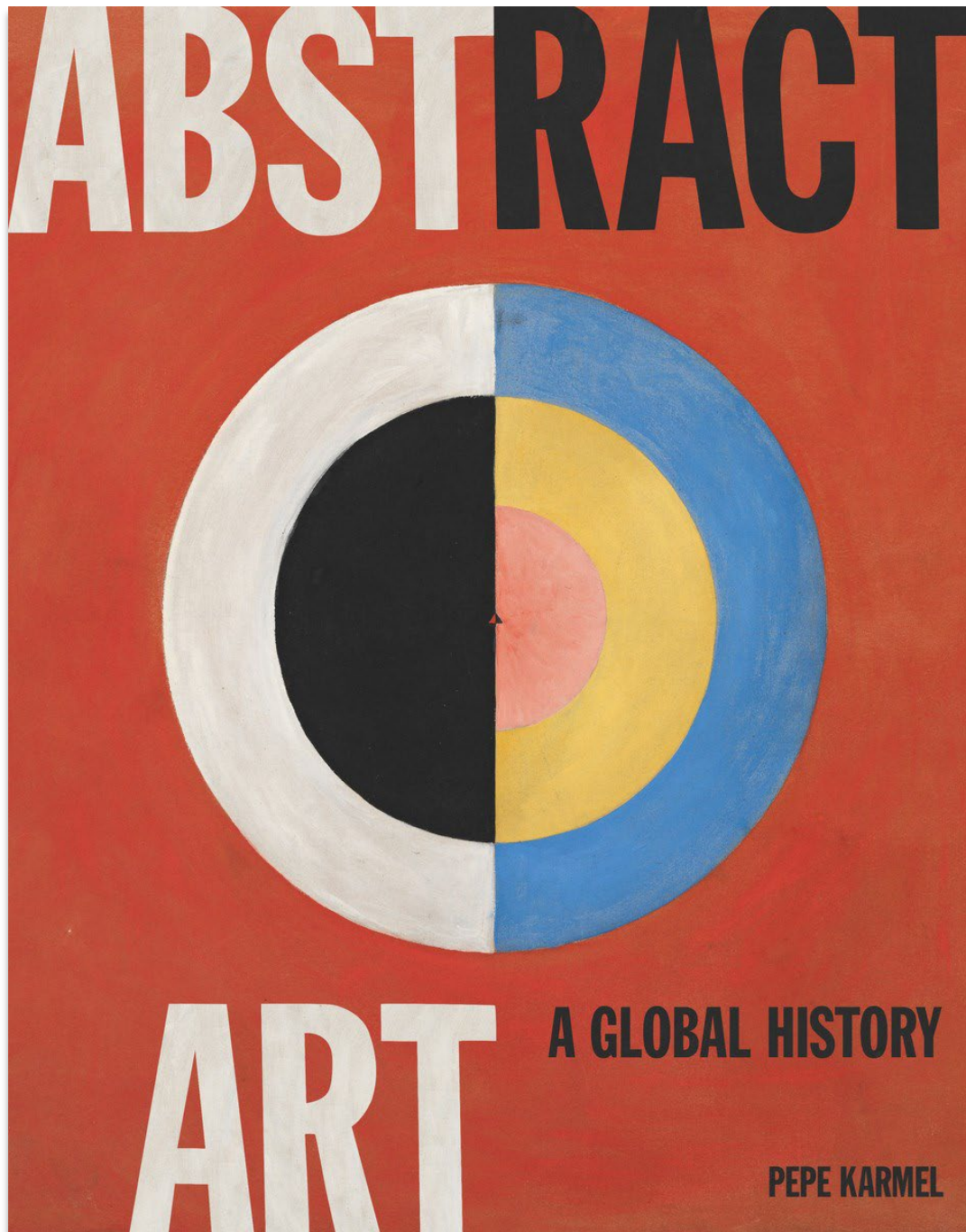
TARA DONOVAN

(USA, b. 1969)
Untitled (Styrofoam cups),
2003/2008

Styrofoam cups and glue
Dimensions variable
Installation view, 'Tara Donovan', Institute
of Contemporary Art, Boston,
10 October 2008 – 4 January 2009

In Tara Donovan's untitled installation, cloud-like forms invade the gallery space. Suspended from the ceiling and lit from within, the irregular bulbous masses seem to be in motion. Their surfaces are divided into hexagonal networks, like a wire frame model in a digital animation. This attempt at mathematical regularity is the result of a simple, manual building process that exploits the inherent flexibility and shape of a styrofoam cup. Constructed by glueing together the rims of each cup, the circular shape gets pushed and pulled into irregular forms, interrupting its ability to maintain hexagonal regularity. Made specifically for each space, each iteration of the sculpture grows organically and responds to the particulars of its given architecture. Here, as in all of her work, Donovan employs common, mass-produced materials. (Some of her

other installations consist of drinking straws, plastic buttons, paper plates, loops of Scotch tape and metal pins.) Donovan's use of found objects recalls the Dada concept of the readymade, but the process of aggregation transforms her materials into something rich and strange – a remanufacturing of the manufactured. The circular, empty styrofoam cup and its ability to form networks are not qualities evident to someone clutching a cheap coffee on a chilly sidewalk. They are, rather, 'emergent properties' – that is, properties that emerge from the interaction of large numbers of similar objects. (For example, the phenomenon of traffic jams could not be predicted from the behaviour of a single automobile.) Donovan's working process shows how the miraculous may emerge, without warning, in our encounters with the everyday.



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Charlotte Mullins

A Little Feminist History of Art





Zanele Muholi *Ntozakhe II*, Parktown, Johannesburg 2016 from the series *Hail the Dark Lioness*.
Gelatin silver print 100 × 72

FEMINISM GOES GLOBAL

As Britain focussed on the YBAs, feminism was rapidly being taken up by artists across the globe: by Chinese and Iranian artists, Argentinians and South Koreans, artists from Kenya, Malawi and South Africa. What did feminism mean to these artists? The story of Shirin Neshat (p.90) offers one example. Neshat had grown up in Iran but left to study in California as political tensions rose. The Iranian Revolution of 1979 saw Mohammad Reza Pahlavi overthrown and a conservative religious government installed in his stead. Abrupt changes were imposed including the law that all women in public must now wear the veil. Neshat didn't return home for seventeen years and when she did, the country she remembered was gone. A talk she gave at the TEDWomen conference in Washington, DC, in December 2010, began: 'The story I want to share with you today is my challenge as an Iranian artist, as an Iranian woman artist, as an Iranian woman artist living in exile.' Working in exile in America, Neshat is critical of the West's perception of Middle Eastern women as well as the 'atrocious' Iranian government 'who have done every crime in order to stay in power'.¹⁵ Art gives her a voice and through it she speaks for all Iranian women. She said of her fellow Iranian artists in exile: 'We are the reporters of our people and are communicators to the outside world. Art is our weapon. Culture is a form of resistance.'¹⁶

Feminism has been informed and shaped by race and class and sexuality; by artists from different economic and aesthetic backgrounds; by politics and circumstance. It has been weaponised and problematised and put to work. Some artists have given voice to a country and others have had to work in isolation. Some have used feminism to highlight extreme patriarchal customs – including

LUBAINA HIMID
(b.1954)

Lubaina Himid is a force of nature. 'I think of myself as a painter but at the same time as a cultural activist,' she says.⁴⁸ She is also a writer, curator and professor, a pioneer of the Black Arts Movement in 1980s Britain and the first Black woman to win the Turner Prize (in 2017).

Freedom and Change was made in 1984, a year before she curated the influential exhibition *The Thin Black Line* in London. Two Black women charge across a pink banner, their multicoloured dresses whipped up by the wind, four dogs on leads pulling them forwards. The printed earth beneath their feet has been churned up and now nearly buries two white men who splutter in their wake. These women are reclaiming their place in history – a history long dominated by white men. In *Freedom and Change* Himid reworked Picasso's *Two Women Running on the Beach (The Race)* 1922, reclothing the models and spurring them on. Much of her work is based on supplanting colonial histories for Black ones, whether by repainting willow-pattern plates with slave stories or appropriating modernist paintings to amplify her own voice.



Freedom and Change 1984
Plywood, fabric, acrylic paint and other materials
290 x 590

JENNY SAVILLE
(b.1970)

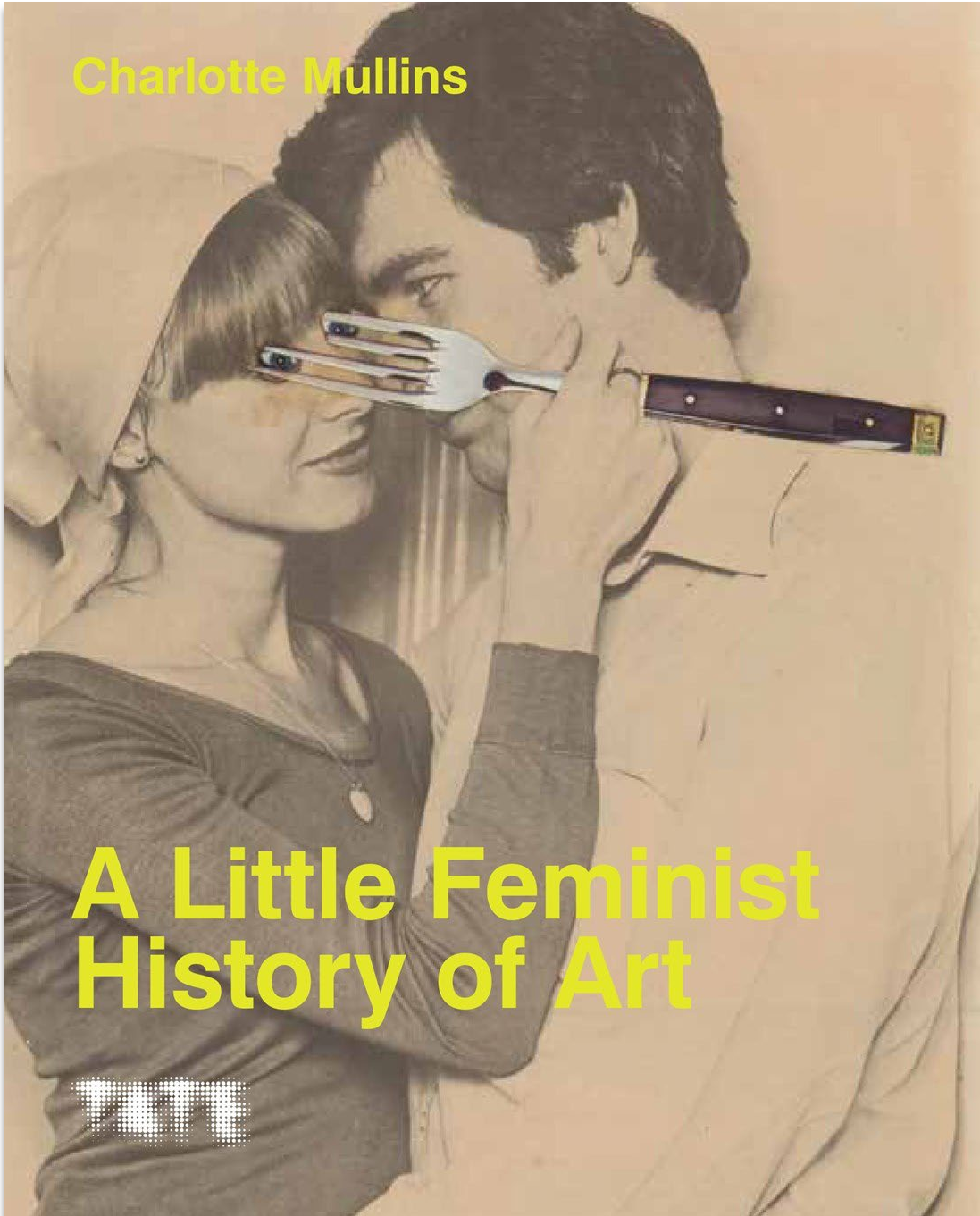
The history of the nude is overwhelmingly one of male painters and female models. This is just the territory Saville upended in the 1990s with her vast fleshy canvases of her own naked body. 'The history of art has been dominated by men living in ivory towers, seeing women as sexual objects,' she says. 'I paint women as most women see themselves. I try to catch their identity, their skin, their hair, their heat, their leakiness.'⁵⁶

Propped features Saville perched on a high stool, larger than life-size, looking down at the viewer. Her arms are crossed over her breasts, her shoulders are hunched and her fingers claw uncomfortably at her thighs. Across the surface mirror-writing is carved into the paint. It's a quote from French feminist Luce Irigaray: 'If we continue to speak this sameness, if we speak to each other as men have spoken for centuries, as they taught us to speak, we will fail each other. Again.'

Propped became the most expensive work by a living woman artist to be sold at auction, selling for £9.5m at Sotheby's in 2018.



Propped 1992
Oil paint on canvas
213.5 × 183



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MUSEUMS AND SOCIAL JUSTICE

TOWARDS RECKONING AND CHANGE

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Art in Queensland 1930s-1950s





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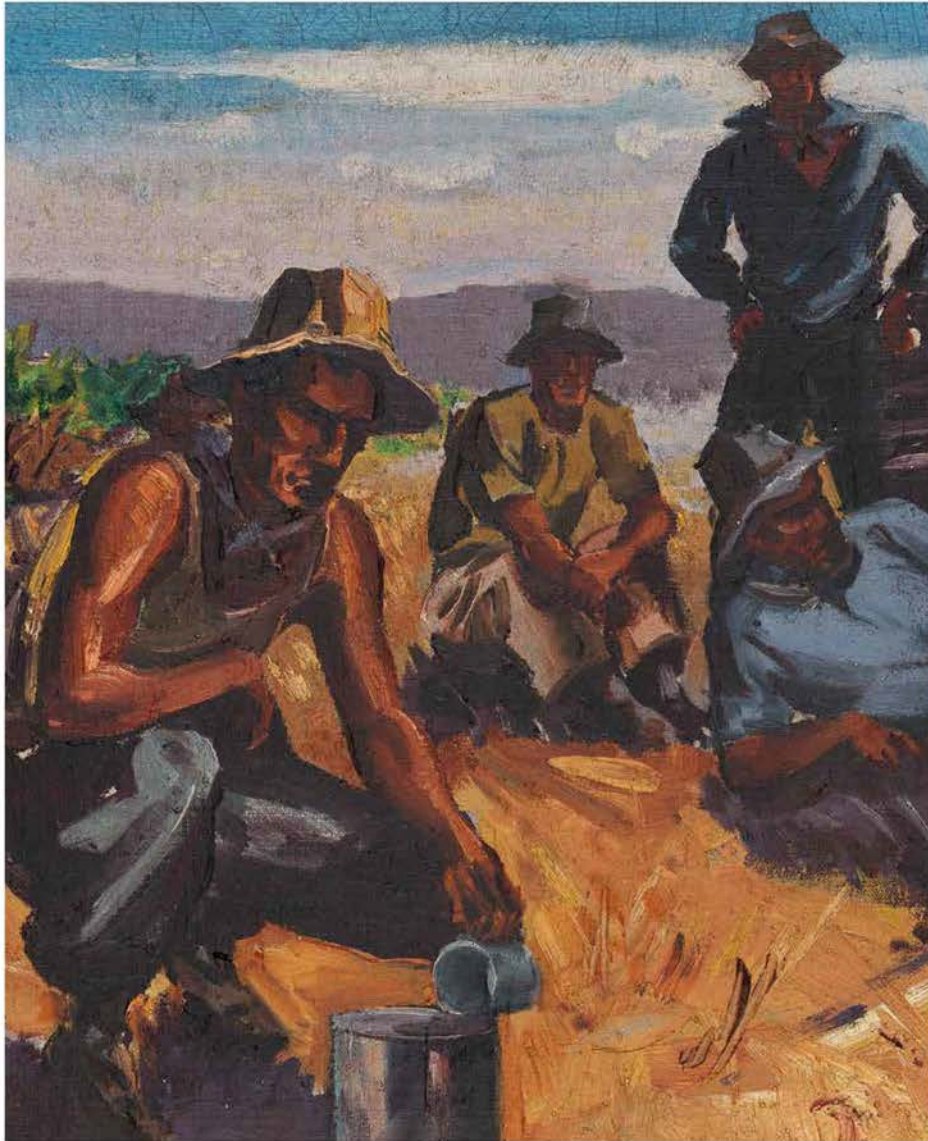
MODERNISM COMES TO QUEENSLAND

Samantha Littley

'Under a Modern Sun: Art in Queensland 1930s–1950s' foregrounds significant works by leading Queensland artists and by major Australian artists working here in the middle decades of the twentieth century. Together, their artworks present a light-filled vision of the state and, in some instances, the flipside of that picture. Drawn entirely from the Collection of the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), the exhibition elucidates the beginnings of more experimental means of expression among Queensland artists, while revealing something of the Gallery's collecting history and reflecting the conservative tastes of the times. 'Under a Modern Sun' spans the period from 1930 — with the opening of Brisbane's City Hall, graced with Daphne Mayo's iconic sandstone tympanum in the final stages of its completion — to the late 1950s, coinciding with the publication of painter Vida Lahey's *Art in Queensland 1859–1959* (1959), commissioned by the Queensland National Art Gallery (now QAGOMA) for the state's centenary.

Kenneth Macquenn, *Under the casuarinas, Maroochydore (detail)* c.1938

Daphne Mayo working with John Theodore Muller on the central figure of the Brisbane City Hall tympanum 1930, and Brisbane City Hall with triangular tympanum visible lower left, at base of clocktower



Roy Dalgarno, *Smoko* (detail) 1939

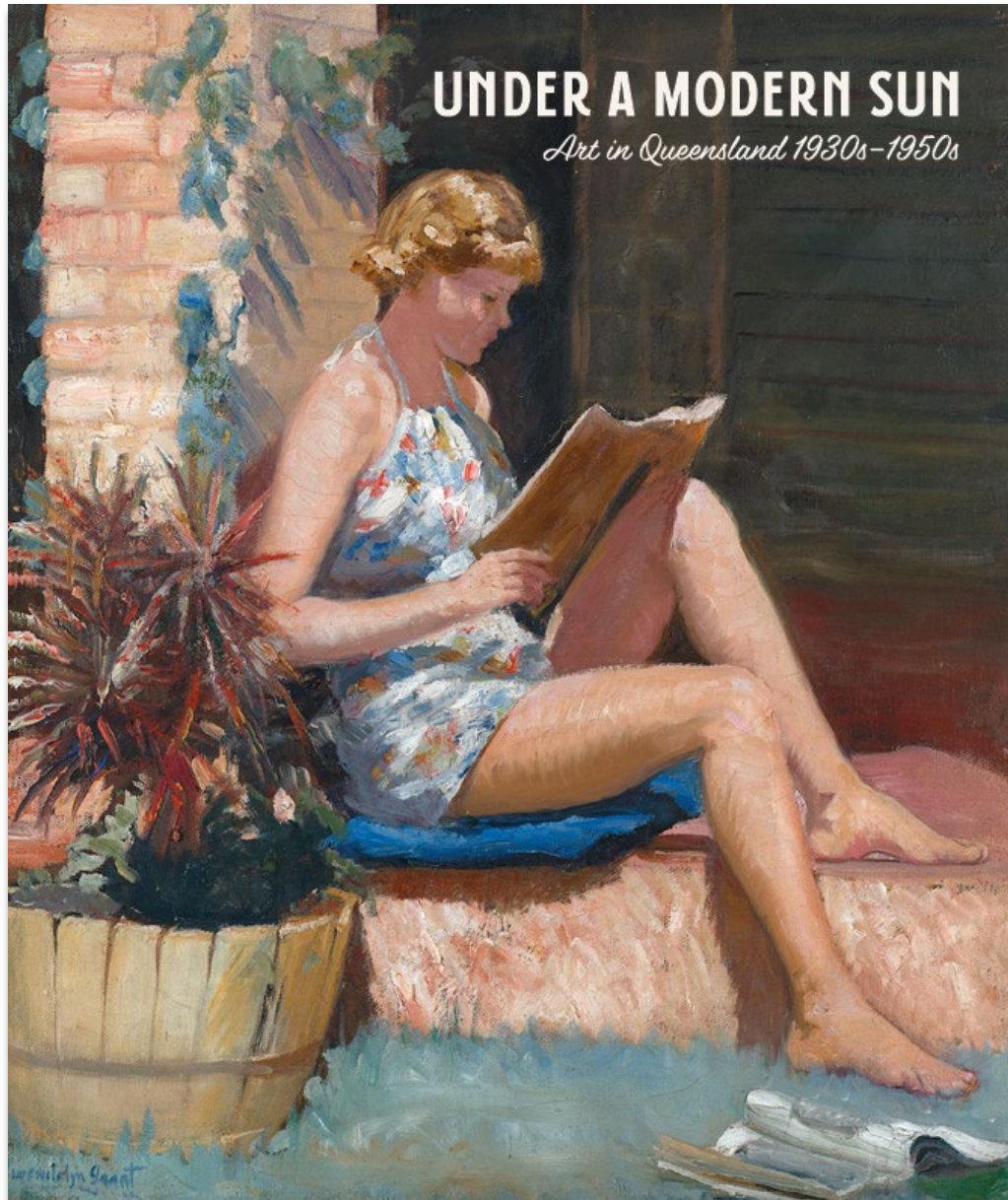
CREATING THE SUNSHINE STATE

Peter Spearritt

Queensland's rich social and political history is the backdrop to how artists have portrayed the state's people and varied landscapes. Some artists, including Vida Lahey, Kenneth Macqueen and Joe Alimindjin Rootsey, painted landscapes they knew well. Visiting artists and photographers, from Max Dupain to Charles Blackman and Sidney Nolan, focused on what they found striking or unusual. This essay traverses the social, economic and political setting of the era.

Brisbane, the state capital, grew rapidly in the 1920s. After the carnage of World War One (1914–18), there was a sense of economic and social change in the air. Queensland's radical Labor government drew strong support from the Australian Workers' Union, which came to prominence during the shearers' strikes of the 1890s, and industrial workers in the larger cities. The progressive policies of the interwar years saw an expansion of government-run secondary schools in a state dominated by private schools, usually under the auspices of Roman Catholic or Protestant churches. This provided educational opportunities in cities and in country towns for families unable to afford private schooling.

Successive Labor governments not only invested in education — including schools, technical colleges and the University of Queensland — but also expanded healthcare in 1945 by providing free treatment in government-owned hospitals, the first government in Australia to do so.¹ For some decades, the Labor party managed to unite both its Protestant and strongly Irish-affiliated Catholic wings. At the same time, the government also had to placate both its rural support base, represented by the Australian Workers' Union, and industrial base in the larger factories and on the wharves. These various factions fell out in 1957, when a Catholic breakaway party under the premier, Vince Gair, turned on their erstwhile colleagues.² Labor fell from office and conservative governments then ruled the state from 1957 to 1989. For more than three decades, rural and city business interests presided over a government where the rural electorates had much smaller populations than urban seats.



Under a Modern Sun

Art in Queensland 1930s-1950s

QAGOMA

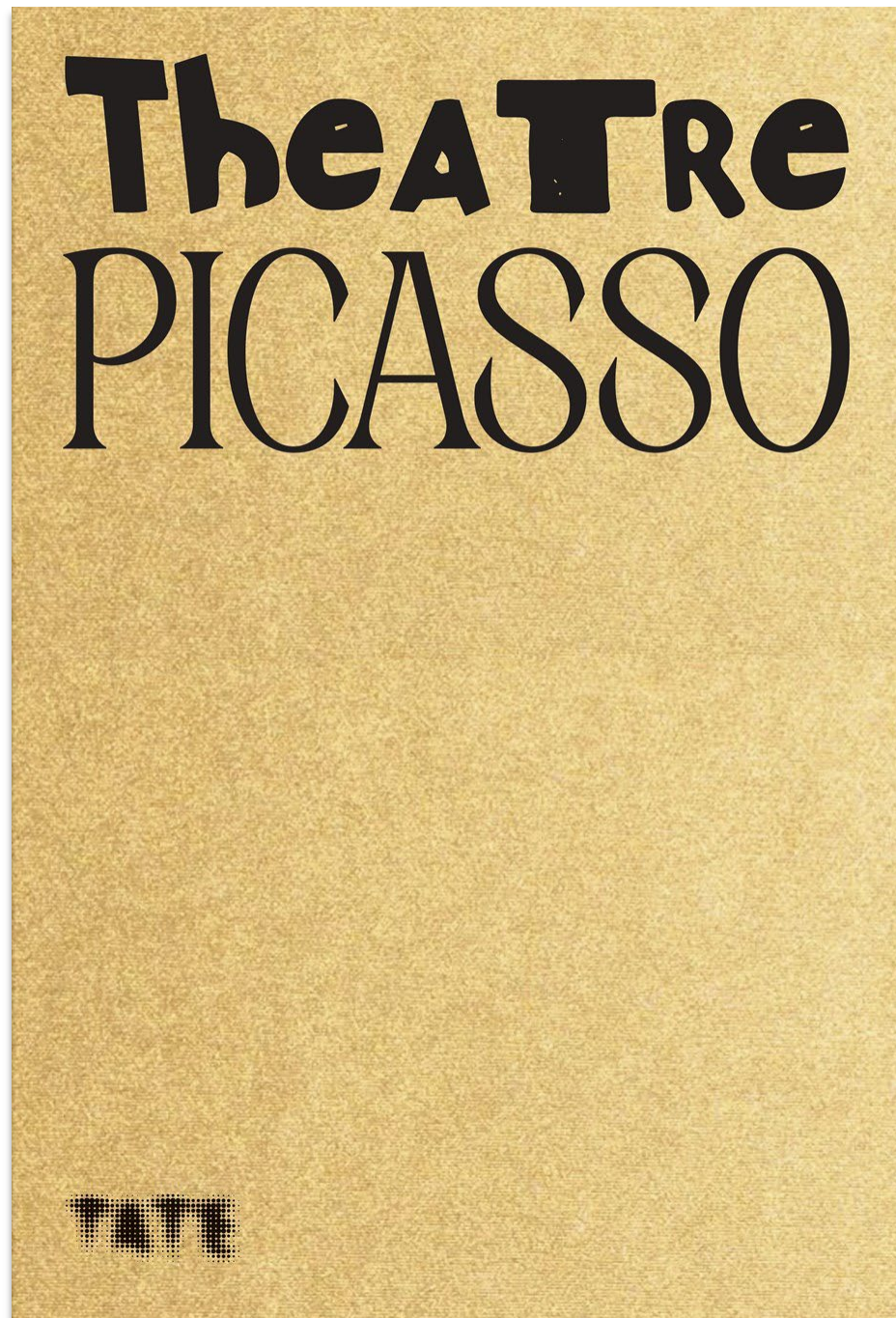
Under a Modern Sun: Art in Queensland 1930s-1950s celebrates a transformative period during which artists introduced new forms of expression to what was then a conservative state.

- Featuring more than 140 paintings, sculptures, photographs and works of decorative art from the Queensland Art Gallery | Gallery of Modern Art Collection, this publication showcases a vibrant era of artistic evolution when Queensland's creative landscape began to shift to accommodate fresh approaches
- This handsome publication features a curatorial essay by Samantha Littley, Curator, Australian Art, QAGOMA; a contemporary sociopolitical history of Queensland by Peter Spearritt, Emeritus Professor of History, University of Queensland, Brisbane; a list of further reading; and full-colour illustrations of all the artworks in the exhibition.

AU \$54.95 | NZ \$60.00
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Theatre PICASSO

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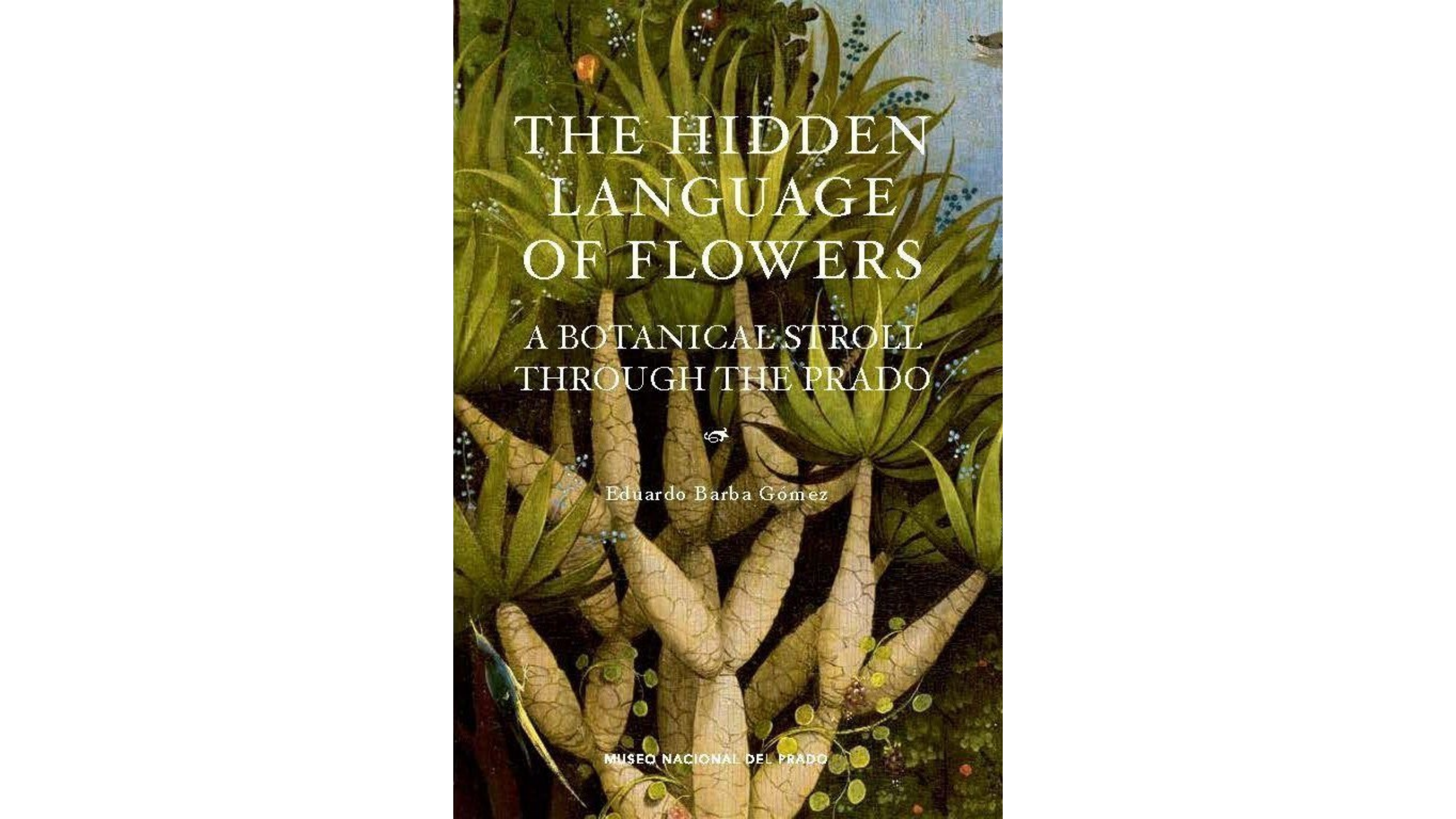


Theatre Picasso

Marking the centenary of one of Pablo Picasso's most famous paintings, *The Three Dancers*, this exciting publication brings to life the artist's performative persona and his interest in dance, music and theatre, alongside stunning reproductions of Picasso works.

- Filmmaker and artist Wu Tsang, whose practice is concerned with the act of performing, hidden histories and marginalised figures, collaborates here with the author and researcher Enrique Fuenteblanca to tell the story of Picasso 'the performer'.
- Along with other contributors, they cast light on his interest in dance, music and theatre, but also his highly performative persona as an artist, cultivating his own image and his contribution to the modernist cult of the individual artistic genius. They also explore his constant gaze towards popular, or 'folk' performance, such as the circus, the corrida, flamenco dancers, the 'othered' in society, and groups who use performance as an emancipatory tool.
- This beautifully designed book addresses head-on some of the complexities of Picasso's life and work from a highly unusual and compelling perspective.
- Tate Modern exhibition: 17 September 2025 - 13 April 2026

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THE HIDDEN LANGUAGE OF FLOWERS

A BOTANICAL STROLL
THROUGH THE PRADO



Eduardo Barba Gómez

MUSEO NACIONAL DEL PRADO

EDUARDO BARBA GÓMEZ

Eduardo Barba is a landscape gardener and lecturer, also a botanical researcher on works of art. He has published several books dealing with plants in a range of contexts, and regularly talks about gardening both in the press and on the radio. He also specialises in identifying plant species appearing in works of art, for national and foreign collections. The results of his botanical research are largely made known through the Museo del Prado, via catalogue essays, lectures and the museum's social media.



THE HIDDEN LANGUAGE OF FLOWERS

MUSEO NACIONAL DEL PRADO

THE HIDDEN LANGUAGE OF FLOWERS

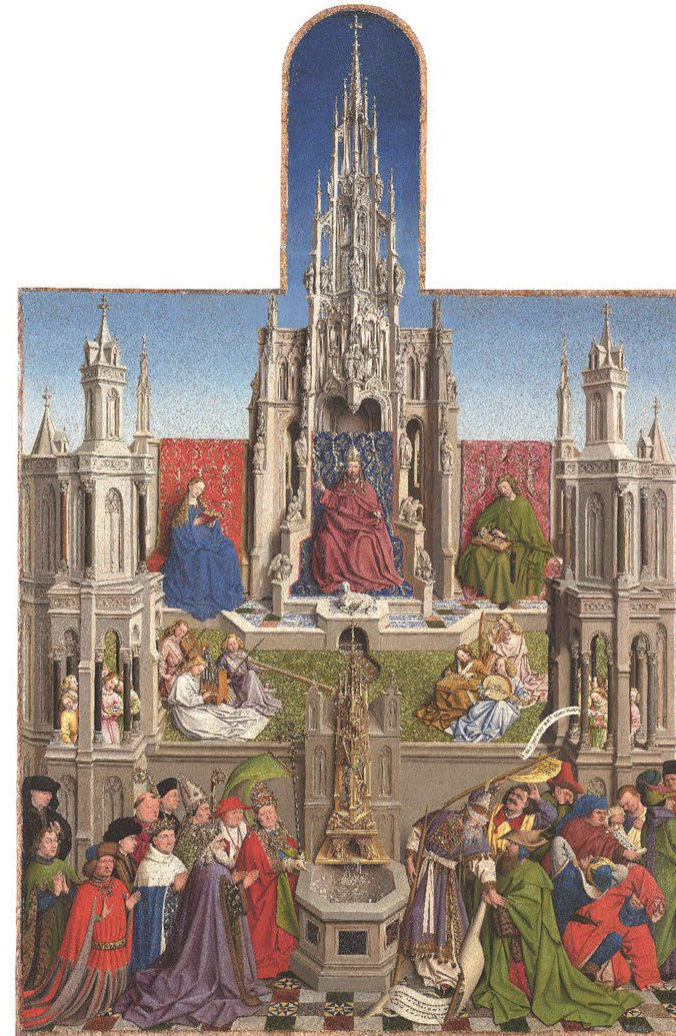
A BOTANICAL STROLL THROUGH THE PRADO

Eduardo Barba Gómez

MUSEO NACIONAL DEL PRADO



Fragaria vesca



Workshop of Jan van Eyck
The Fountain of Grace
1440-1450

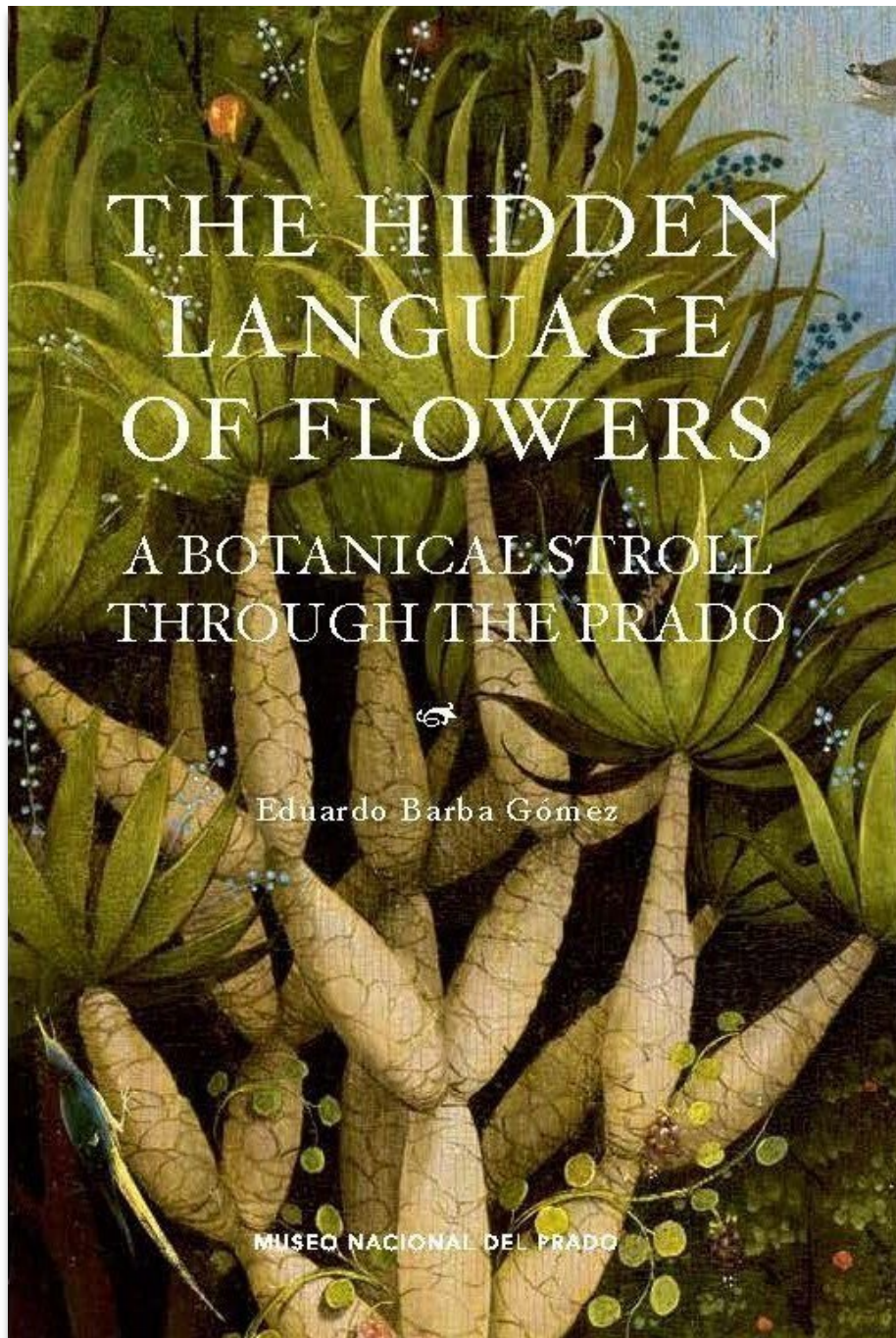


Viburnum opulus var. *roseum*



GUELDER ROSE

In the large central vase, the artist has created a floral symphony remarkable for the interplay of colours. Within the composition, each flower is matched by a counterpart identical or similar in colour: there are two blue bearded irises (*Iris* × *germanica*), two red and two yellow tulips (*Tulipa* cv.), two mauve anemones (*Anemone hortensis*) at the centre of the bouquet, and so on... Below them, our attention is drawn by the almost perfectly-spherical inflorescences of two guelder roses, a plant much appreciated by Baroque painters and also by present-day gardeners.



The Hidden Language of Flowers

A Botanical Stroll Through the Prado

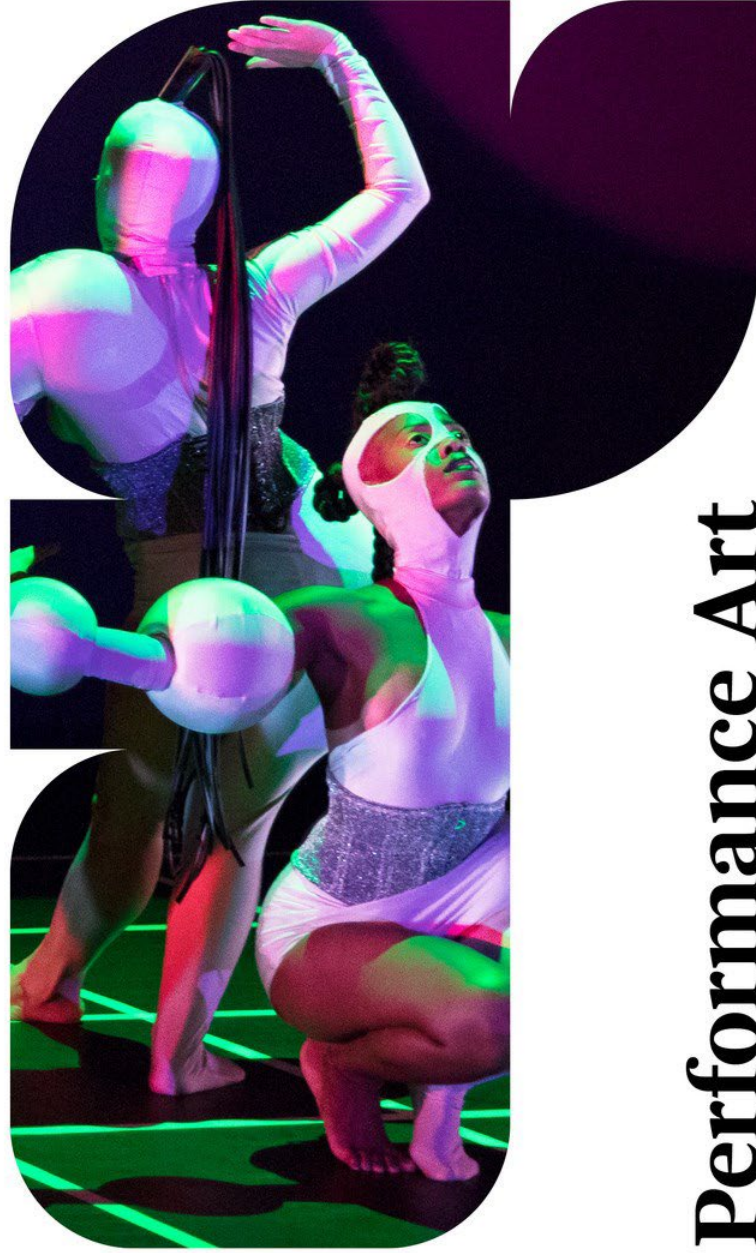
Eduardo Barba

Thirty botanical species represented in as many works in the Museo del Prado: outstanding paintings and sculptures from the permanent collection.

- This volume focuses on thirty botanical species represented in as many works in the Museo del Prado: outstanding paintings and sculptures from the permanent collection, such as Bosch's *The Garden of Earthly Delights*, Van der Weyden's *The Descent from the Cross* and Fra Angelico's *The Annunciation*.
- Each of the thirty plants is accompanied by a commentary by Eduardo Barba and a botanical illustration by Juan Luis Castillo, as well as a complete detailed reproduction of the work in the Museum.

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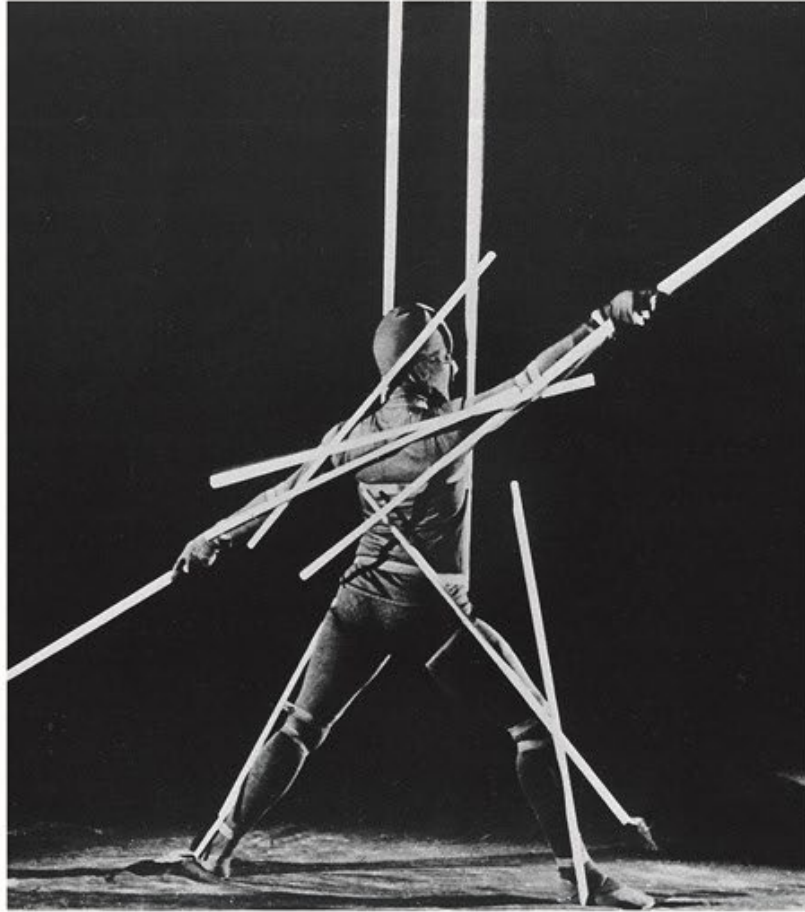
World of Art



Performance Art

Thames
&Hudson

RoseLee Goldberg



1 Oskar Schlemmer, *Slat Dance*, 1927. The figure, performing in semi-darkness, outlined the geometrical division of the space and emphasized the perspective view for the audience

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World of Art



Performance Art

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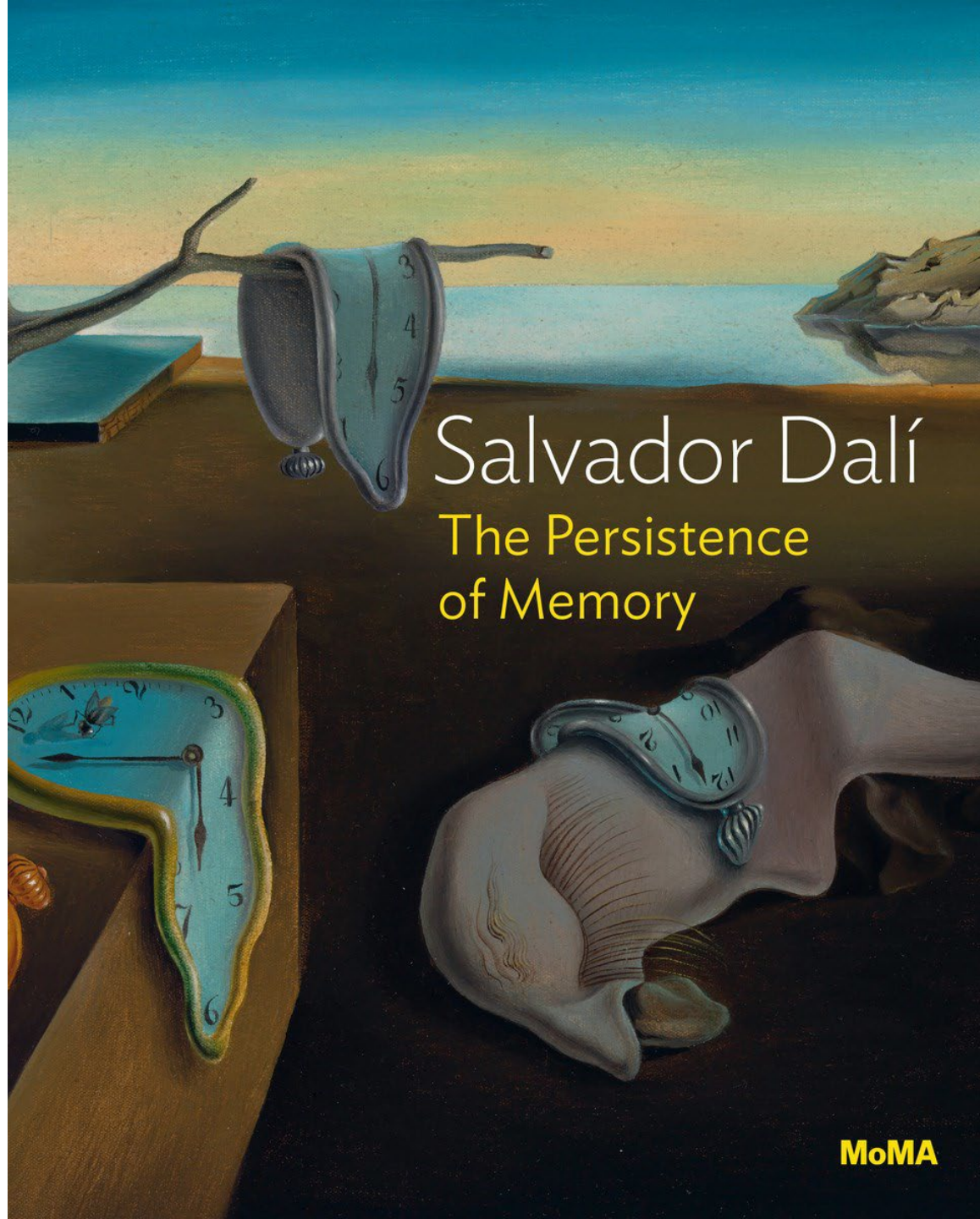
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Salvador Dalí
The Persistence
of Memory

MoMA

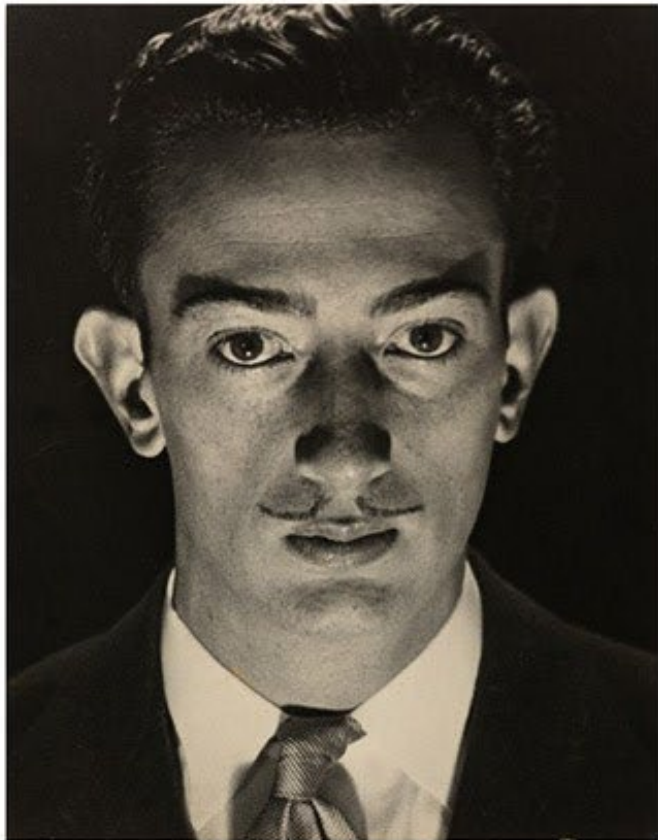


FIG. 1. Man Ray (American, 1890–1976). Salvador Dalí. 1929. Gelatin silver print, 9 × 7 1/4" (22.9 × 17.9 cm). THE MUSEUM OF MODERN ART, NEW YORK. GIFT OF JAMES THRALL SOBY

ACCORDING TO SALVADOR DALÍ [FIG. 1], *THE PERSISTENCE OF MEMORY*, HIS FAMOUS Surrealist painting of melting watches, was inspired by a piece of smelly, oozing cheese. "We had topped off our meal with a very strong Camembert," he recalled in *The Secret Life of Salvador Dalí*, his self-mythologizing autobiography, some ten years after he completed his small but unforgettable picture. "And after everyone had gone I remained for a long time seated at the table meditating on the philosophic problems of the 'super-soft' which the cheese presented to my mind." The hour was around ten o'clock at night; the setting, an apartment in Paris at 7, rue Becquerel, a residential street just north of Sacré Coeur in Montmartre, a legendary artists' neighborhood.² Having finished contemplating the Camembert, Dalí set to work:

I got up and went into my studio, where I lit the light in order to cast a final glance, as is my habit, at the picture I was in the midst of painting. This picture represented a landscape near Port Lligat, whose rocks were lighted by a transparent and melancholy twilight; in the foreground an olive tree with its branches cut, and without leaves. I knew that the atmosphere which I had succeeded in creating with this landscape was to serve as a setting for some idea, for some surprising image, but I did not in the least know what it was going to be.³

Dalí proceeds to describe a spark of inspiration. "I was about to turn out the light," he wrote, when "instantaneously I 'saw' the solution. I saw two soft watches, one of them hanging lamentably on the branch of the olive tree. . . . I avidly prepared my palette and set to work. . . . Two hours later the picture, which was to be one of my most famous, was completed."⁴

In Dalí's account of his pocket watch-filled picture's creation, time is of the essence. The painting itself, however, tells a different story. A close examination by conservators at The Museum of Modern Art almost a hundred years after its completion reveals Dalí's chronology to be a malleable narrative, undone at every turn by material and technical analysis. For example, while Dalí makes a point of mentioning the swiftness with which the "surprising image" appeared and the speed with which he executed it, the timeline of two hours is improbable, given the watches' exceptionally detailed rendering and the time required for even thin layers of oil paint to dry. Equally unlikely is Dalí's claim that the



FIG. 4. Luis Buñuel (Spanish, 1900–1983). *Un Chien Andalou*. 1928. 35mm film (black and white, silent), approx. 16 min. Produced by Luis Buñuel and Salvador Dalí. THE MUSEUM OF MODERN ART, NEW YORK

I have the strong feeling that Dalí has arrived here at a very good moment, and that he will make an impact.¹⁴ Miró's words proved prophetic: On June 6, *Un Chien andalous* previewed at the Studio des Ursulines cinema in Paris. With its shocking montage sequences—including the scandalous opening image of a hand drawing a razor quickly across a wide-open eye [FIG. 4]—it was a great success among the Surrealists, many of whom, thanks to Miró's introductions, Dalí now personally knew. Stimulated by Goemans's promises of a contract and a fall exhibition, he returned sometime in June to his family's summer home in Cadaqués, a picturesque town on the Mediterranean's Costa Brava, and began to prepare in earnest for his solo Paris debut.

Of the eleven paintings included in that exhibition, which opened on November 25, with a catalogue whose preface was authored by Breton, only two were completed prior to 1929. One of those was the proto-Surrealist and astonishingly intricate *Futile Efforts (Little Ashes)* [FIG. 5], which included the heads of Dalí at left and Lorca at right.¹⁵ The other nine were recent creations that ranged in size from relatively large oils on canvas, such as the extraordinary pair constituted by *Face of the Great Masturbator* [FIG. 6] and *The Enigma of Desire* [FIG. 7], to the bordering-on-miniature *Illuminated Pleasures* [FIG. 8], *Accommodations of Desire* [FIG. 9], and *The Lugubrious Game* [FIG. 10], each with fanatically detailed



FIG. 5. Salvador Dalí (Spanish, 1904–1989). *Futile Efforts (Little Ashes)*. 1927–28. Oil on plywood panel, 25 1/16 × 18 1/2" (64 × 48 cm). MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA, MADRID

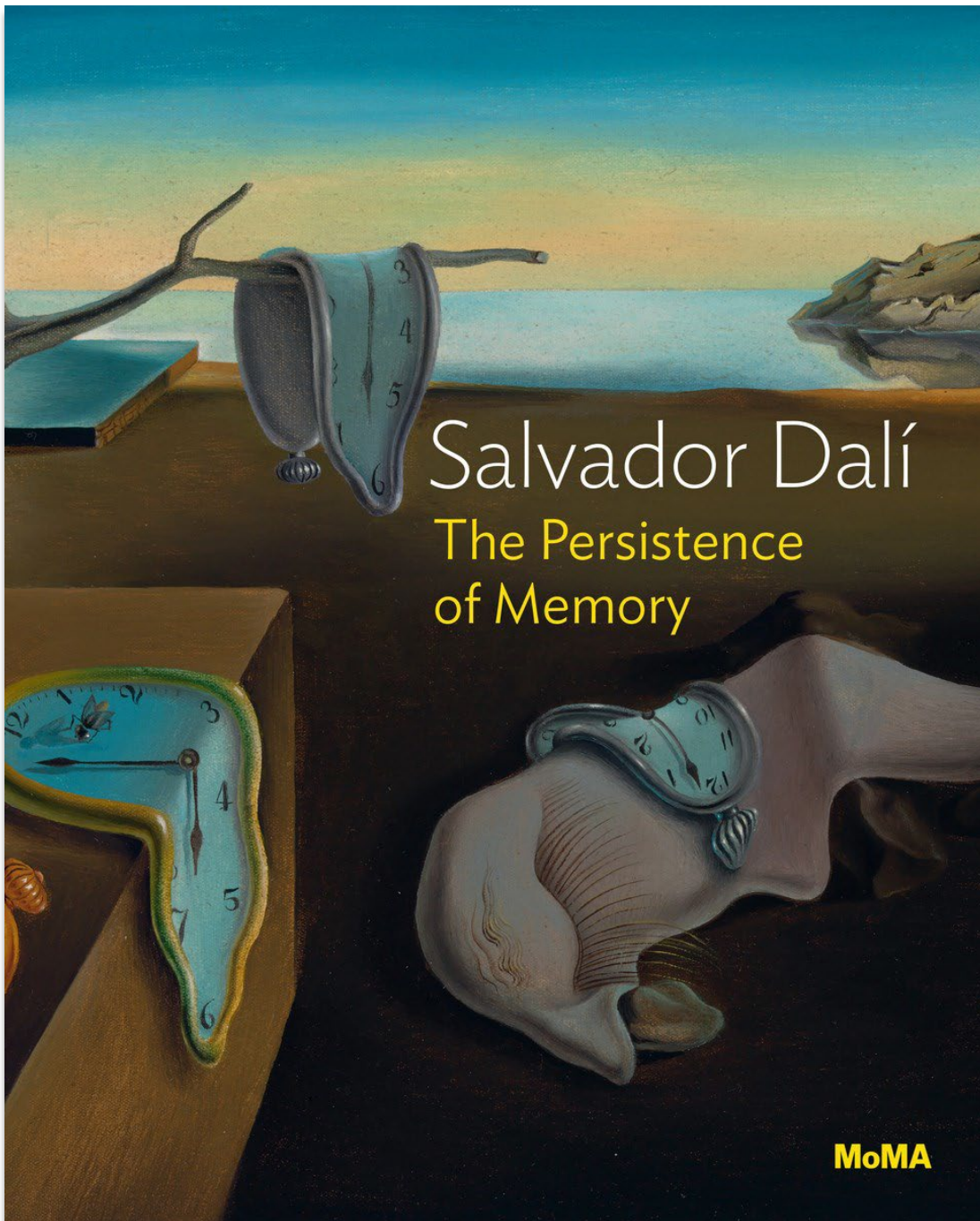


FIG. 10. Salvador Dalí (Spanish, 1904–1989). *The Labyrinth*, 1929. Oil and collage on cardboard, 17 1/2 x 11 1/4" (44.4 x 30.3 cm). PRIVATE COLLECTION



FIG. 11. Hieronymus Bosch (Dutch, c. 1450–1516). *The Garden of Earthly Delights*, 1490–1500. Oil on three oak panels, central panel: 6' 1/4" x 67 1/4" (185.8 x 172.5 cm); side panels, each: 6' 1/4" x 30 1/4" (185.8 x 76.5 cm). MUSEO DEL PRADO, MADRID

trompe-l'oeil painted motifs interspersed with collaged ready-made images. Collectively, these nine paintings represent a tour de force; they set a new course for Dalí's art in terms of their technical precision, their "dreamlike [settings] in a deep space," and their complex iconography informed by the artist's readings of psychoanalytic texts, notably Richard Krafft-Ebing's *Psychopathia Sexualis* (1886) and Sigmund Freud's explorations of the subconscious mind.⁴⁶ Each picture brought childhood memories and anxieties of a sexual nature to the surface: castration, voyeurism, onanism, and impotence, along with recurrent images of things that inspired Dalí with horror and disgust, including ants, grasshoppers, blood, and excrement. Moreover, as Miró had predicted, Dalí's new body of work premiered in Paris "at a very good moment," one that found Breton's Surrealist movement at a crossroads, poised between the First and Second Surrealist Manifestoes and ready for a new sensation. Dalí's unsettling and unprecedented paintings, following on his and Buñuel's equally unsettling and unprecedented film, provided just that. They were unlike anything the Surrealists, or anyone for that matter, had seen before, despite qualities shared with works by Old Master fantasists such as Hieronymus Bosch [FIG. 11], and with modern paintings by contemporaries such as Giorgio de Chirico [FIG. 12], Max Ernst [FIG. 13], Miró [FIG. 14], and Yves Tanguy [FIG. 15]. A photomontage published in the final issue of



Salvador Dalí: The Persistence of Memory

MoMA One on One Series

Anne Umland

A fascinating and detailed analysis of one of the most iconic works of Surrealism

- The flamboyant Spanish Surrealist painter and provocateur Salvador Dalí was the leading pioneer of the European Surrealist movement.
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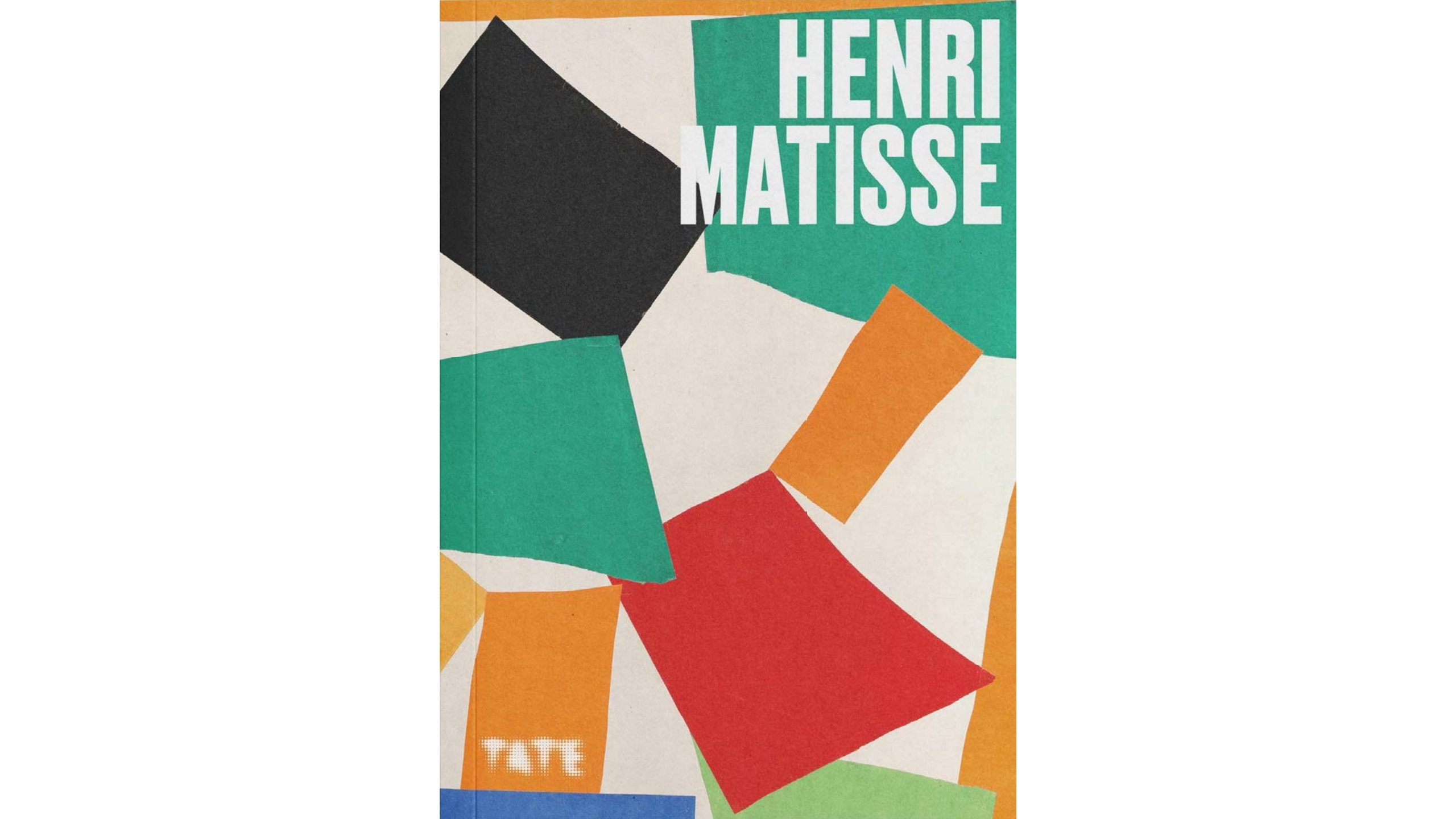
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The Museum of Modern Art

HENRI MATISSE



TATE

Interior with a Goldfish Bowl
1914
Oil paint on canvas
147 × 97

Matisse's 'Notes of a Painter' had been published in *La Grande Revue* in 1908. This text documented Matisse's own ideas on art and remains his most significant written work.

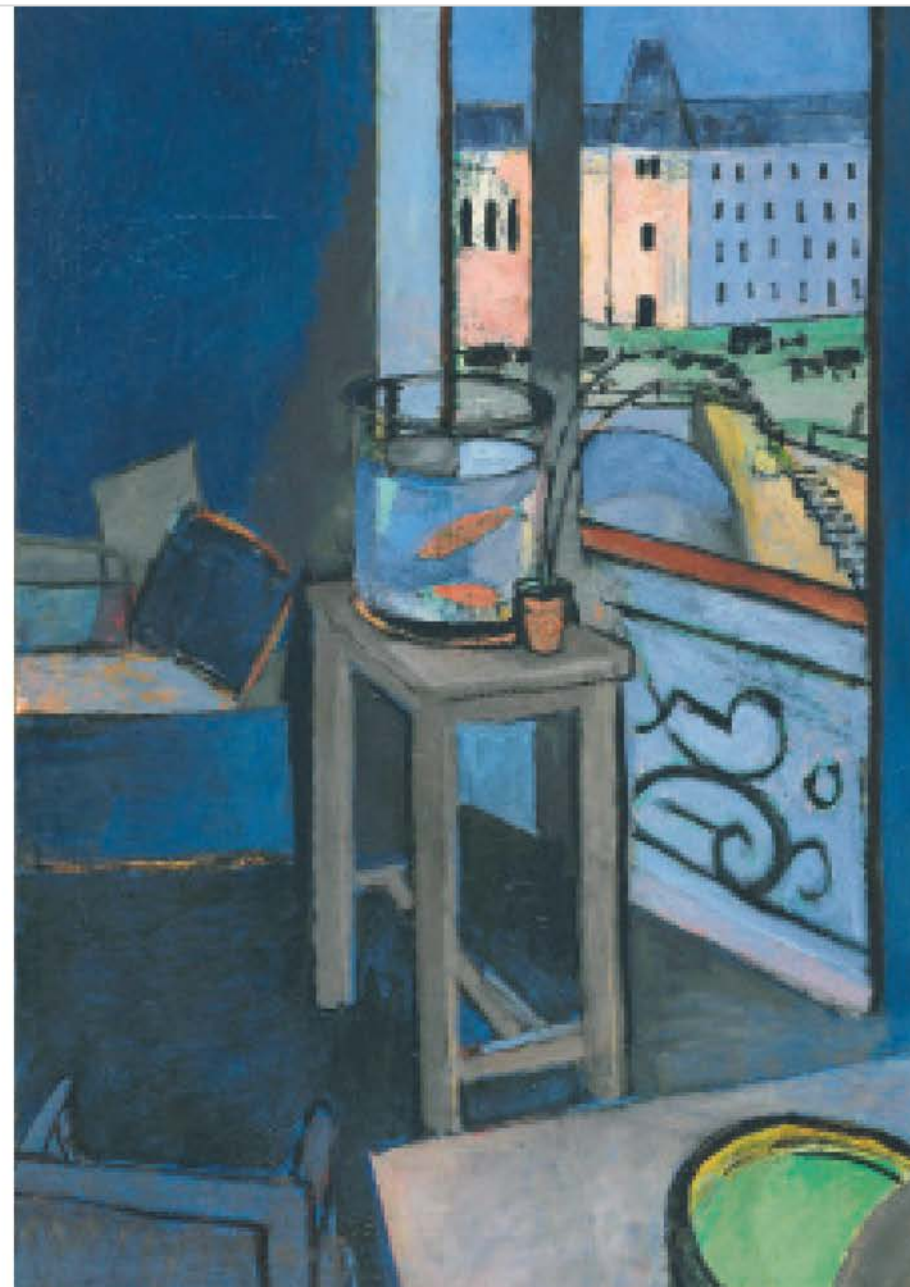
In late 1909, Matisse and his family moved to a house in Issy-les-Moulineaux, a suburb of Paris, which he promptly decorated with paintings, carpets, textiles and art objects. The same year Matisse signed a three-year contract with the Bernheim-Jeune gallery, providing him with regular income, and held his first retrospective there in 1910. This received so much criticism that the poet and critic Apollinaire noted that the entire press treated Matisse with 'a rare violence'.²⁵ Nevertheless Matisse's reputation spread, with exhibitions held in the cities of Florence, London, New York and Berlin, among others. On a visit to Germany in the same year, Matisse took the opportunity to see an important exhibition of Islamic art in Munich, where he encountered the rugs, bronzes and miniatures which were to influence the famous 'Interiors' he painted soon afterwards. His 'Symphonic Interiors' began in early 1911, reflecting both the influence of Persian miniatures and the rejection of Western perspective, shifting the emphasis to flat planes of colour and taking a step beyond the abrupt, dispersed brushstrokes of fauvism (pp.54–9).

In early 1912 Matisse resumed his travels abroad and over the next two years would make two trips to Morocco, which gave rise to his 'Moroccan period'. This included the production of the large work *The Moroccan Café* 1912–13 (p.61), 'a luminous, trancelike suspension of space and time that conveys to perfection the "utter calm" the artist had found in Tangier'.²⁶

As Alfred H. Barr, Jr. noted, Matisse, along with Picasso and Braque, were by now becoming recognised as 'the leaders of the Modern movement', albeit for very different reasons. Picasso and Matisse had met in 1906 at the Steins' house and fostered one of the most influential relationships in twentieth-century art; they would become equally rivals and foils.

*Matisse had changed from an unknown young art student into one of the two key innovators to whom the art-world looked for leadership from New York to Moscow.*²⁷

After an exhibition of his Moroccan paintings at the Bernheim-Jeune gallery in April 1913, Matisse spent most of the year at



A RESTLESS TIME

at the Salon des Indépendants. Both artists now produced their first purely fauvist paintings (opposite, p.40). On his return to Paris, Matisse started to paint *Woman with a Hat* 1905 (p.41), one of his most famous fauvist works, described as 'a picture of his wife that violently transposed into portraiture the high-keyed colours he had unleashed in the Collioure landscapes'.¹⁴ That October the works of Matisse, together with those of Maurice de Vlaminck, Charles Camoin, Derain, Henri Manguin and Albert Marquet, were exhibited in room VII of the Salon d'Automne alongside two academic sculptures. This led the critic Louis Vauxcelles to exclaim, 'Donatello chez les fauves',¹⁵ and thus the term 'fauve' was coined. Among the many criticisms made of the fauvists' work at the time was that of Marcel Nicolle:

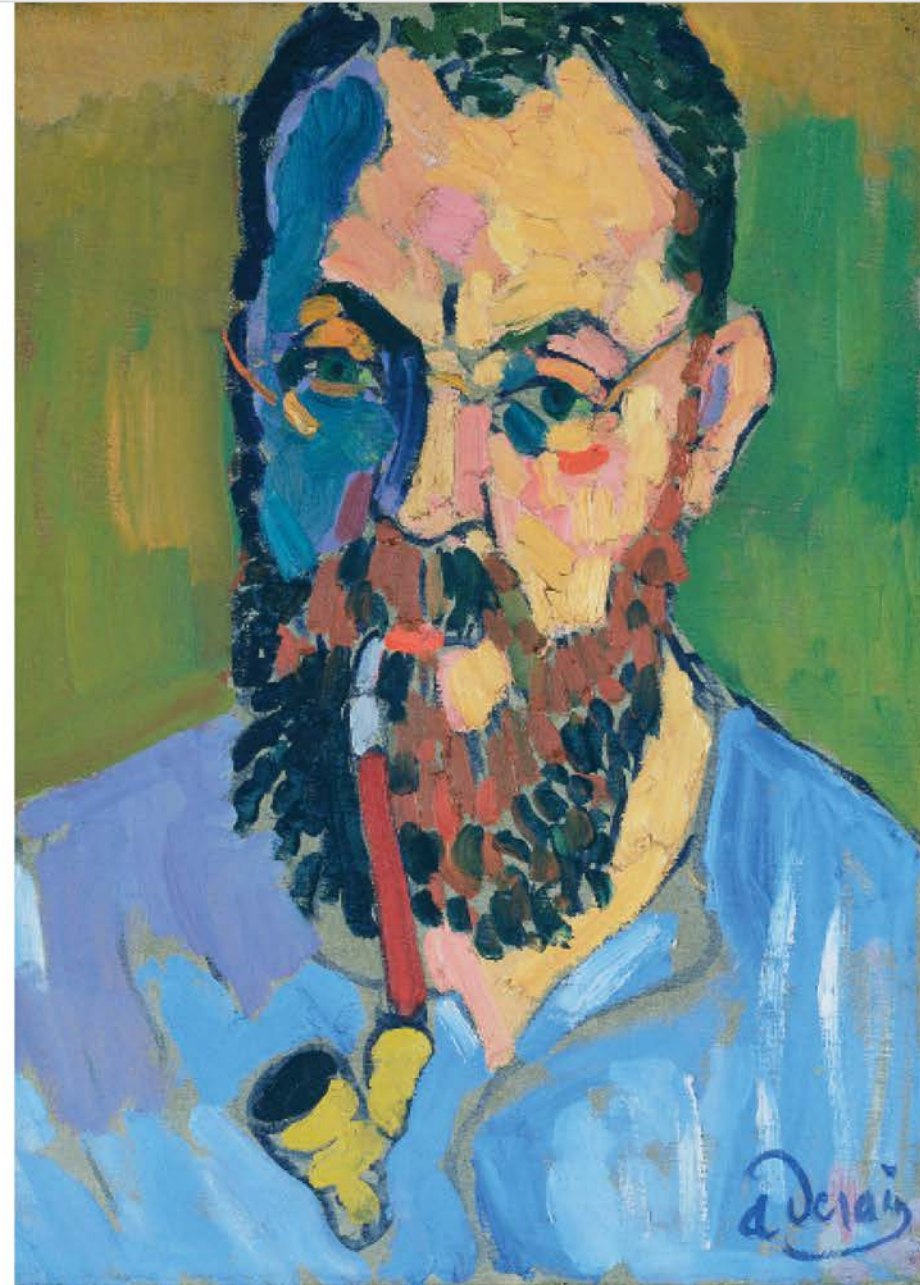
what is presented to us here ... has nothing whatever to do with painting: some formless confusion of colors; blue, red, yellow, green; some splotches of pigment crudely juxtaposed; the barbaric and naïve sport of a child who plays with the box of colours he just got as a Christmas present.¹⁶

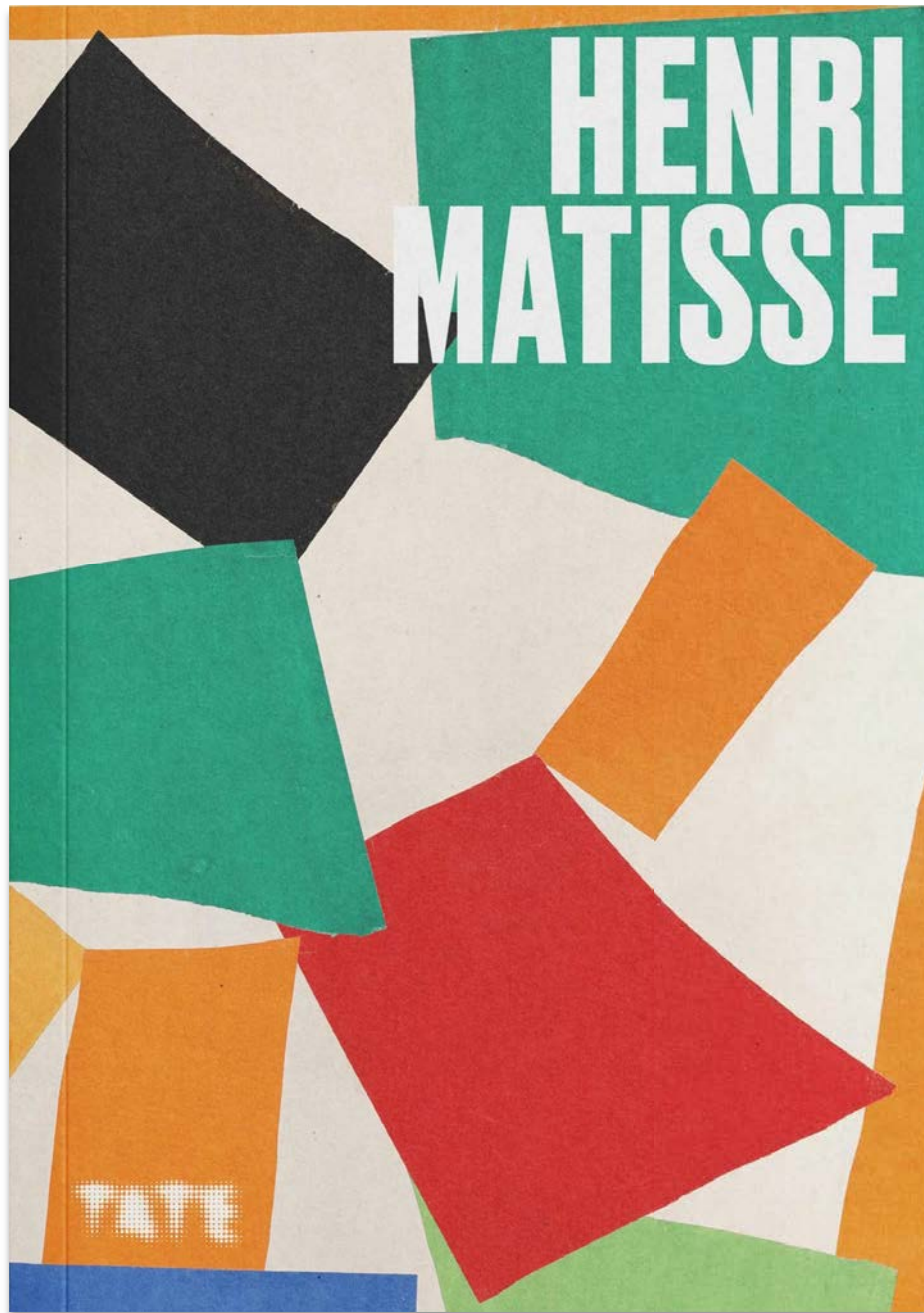
In spite of such criticism, *Woman with a Hat* was purchased by the renowned collectors the Stein family¹⁷ and this, according to Alfred H. Barr, Jr., marked a turning point in the fortunes of Matisse the artist. The Stein family were to become important collectors of his work and introduced him to other prominent art connoisseurs, such as Etta Cone.

At the end of 1905 Matisse rented a studio in the Couvent des Oiseaux where he began painting *Le Bonheur de Vivre* 1905–6 (pp.42–3), described as a departure from pure fauvism and offering 'instead an effect of indolent calm, using broad areas of colour bounded by arabesque contours ... populated by images of sexuality'.¹⁸ When this large work was exhibited at the Salon des Indépendants in 1906 it caused widespread outrage.

Matisse then travelled to North Africa, visiting Algiers, Constantine, Batna and Biskra, and became fascinated by the colours and quality of light. Toward the end of the winter of 1906 he also started to analyse the distinctive practice of sculpture with regard to volume and mass (pp.45–6), noticing African carvings in Parisian curiosity shops. The work *Blue*

André Derain
Henri Matisse 1905
Oil paint on canvas
46 × 34.9





Artists Series: Henri Matisse

Juliette Rizzi

A fascinating introduction to the life and work of Henri Matisse, a leading artist of the modern age whose radical and innovative techniques demonstrate his lifelong commitment to celebrating dynamic forms and bold, expressive colour.

- This concise book is a captivating introduction to the life and work of this remarkable artist.
- It contextualises Matisse's career from his informal training in Paris to his early study of the impressionists, and the pivotal point when he created his first fauvist painting, marking his singular interest in experimenting with flatness of colour, simple shapes and sinuous loose lines.
- Highlighting the artist's revolutionary technique with paper cutouts, which became his chosen medium after ill health confined him to bed and prevented him from painting, this book demonstrates the relentless passion and incredible creative drive of a modern master.

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ALBERTO GIACOMETTI



TATI

ALBERTO GIACOMETTI: AN ARTISTIC PERSONA

Genet was fascinated by Giacometti's standing female figures: 'For once again I am come back to these women, now in bronze ... I cannot stop myself coming back to this people of gilded – and sometimes painted – sentinels who, upright, immobile, are keeping watch.'²⁸

*Photograph me like this, Brassai ... this pose exactly reflects my physical state. I'm nothing but a wreck, a rag ... in spite of that, however, I'm still working, as you can see.'*²⁹

When thinking about Giacometti, the first images that come to mind are the black-and-white photographs taken by professional photographers, particularly from the late 1940s onwards until his death, for example by Ernst Scheidegger (opposite). Giacometti has a gaunt face and wild hair and is surrounded by thin, rugged sculptures in a crammed studio in Paris. He is captured in his own realm, a solitary world of dust and despair, endlessly struggling with unachievable artistic ideals. The photographs of Giacometti in his studio or local cafés have been reproduced in countless books, journals and exhibition catalogues and played an influential role in shaping the artist's public persona.

Since Sartre's text, 'The Search for the Absolute', Giacometti has often been viewed as a serious solo figure, representing a postwar zeitgeist of existentialism and agony. Giacometti, in part, encouraged this image, not only through his written and recorded statements about failure, obsession and fear of death, but also through his 'performances' for the photographic lens. In his book *The Artists of My Life*, photographer and friend Brassai described an encounter with Giacometti in 1965 in which the artist asked him to photograph him in a particular pose: 'In his weakened condition, he could barely stand upright. He held on to his easel with both hands. "Photograph me like this, Brassai ... this pose exactly reflects my physical state."³⁰ Such recollections by photographers and Giacometti's posing in the images prove how he constructed his artistic persona. Sculpting, drawing and painting from models, he was familiar with the processes of transforming living subjects into objects of art. He knew that photographers would turn him into an object of their works of art too and reacted by perfecting his facial expressions and gestures for the camera. American writer James Lord met Giacometti in the Café des



Giacometti sculpting his
Walking Man in plaster
c.1962

Deux Magots in 1952. Lord's visits to the artist's studio, and conversations with Diego and Giacometti's friends, gave him an intimate knowledge of Giacometti's work and life. He began to collect material for a rather controversial biography that was published in 1985, as well as for the later, and more accurate, *A Giacometti Portrait*, and strengthened the image of Giacometti as a bohemian artist constantly struggling with his unachievable artistic ideals.

RETURN TO PAINTING

In France, the Musée de Grenoble purchased Giacometti's sculpture *The Cage* 1949–50 and became the first public French institution to own one of his sculptures. Private collectors, such as American industrialist and banker George David Thompson, now bought his works systematically.

In 1958, Giacometti was commissioned to create sculptures for the new Chase Manhattan Plaza in New York. However, the commission was never completed – unsatisfied by the relationship between the sculptures and the unfamiliar site in New York, Giacometti later abandoned the project.

*Sometimes I think that I am going to capture the apparition and then I lose it and must start afresh.*²⁵

While still sculpting figures drawn from memory, in 1946 Giacometti returned to working from the model in painting. After Annette moved into his studio in Paris, she became his most important female model, enduring long portraiture sittings. Giacometti painted her as an entire figure (opposite) or close up, and on occasion nude. The portraits show her face-on, perhaps to reflect her frank and straightforward character.

Most portrait paintings by Giacometti depict the people who inhabited his life: Annette, Diego (p.66), his mother



Alberto Giacometti
working on a portrait of his
wife Annette in the studio
in Stampa, around 1965

Annette in the Studio 1961
Oil paint on canvas
146 x 97



ALBERTO GIACOMETTI



Artists Series: Alberto Giacometti

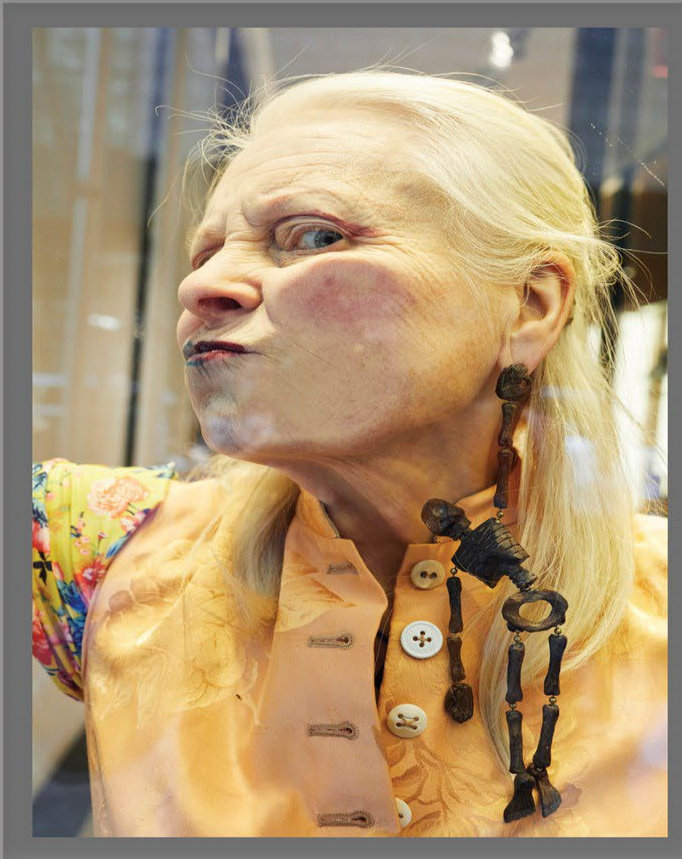
Lena Fritsch

A lively introduction to the life and work of Alberto Giacometti, whose unique style and innovative vision make him one of the most significant and internationally acclaimed sculptors of the post-war era.

- Alberto Giacometti (1901-66) is best known for his elongated, wraithlike sculptures. Instantly recognisable and inescapably associated with the existentialist despair of his time, these unusual figures presented a vulnerable image of humanity in which a generation traumatised by the war recognised itself.
- This book is a key introduction to the life and work of Giacometti. It follows the story of his artistic evolution, from his first sketchbooks to his formative experience with death that shaped his obsession with the subject throughout his career.
- Exploring the artist's move towards curious surrealist compositions and the emergence of his mature style, it celebrates the enduring power of one of the most internationally acclaimed sculptors of the post-war era.

AU \$29.99 | NZ \$34.99
9781849769938
80 Pages
Paperback
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Tate Publishing

VIVIENNE WESTWOOD



& JEWELLERY

Thames
& Hudson

Aged 17, Westwood moved with her family from the rural north to the London suburb of Harrow, to run a post office. Westwood enrolled in Harrow Art School, where she first studied fashion. 'I didn't like it, we had to draw all the time, and I wanted to make clothes,' she recalled. 'So she transferred to silversmithing – an art in which she could work with her hands to effect change. Although she left the school after one term, for the rest of her life this remained her only formal training in design. A deep thinker and intellectual with a passion for learning, Westwood nevertheless constantly expressed herself through making: this focus on jewellery was an early manifestation of that. This education was also a point of connection between her own heritage and that of Andreas Kronthaler, who studied goldsmithing as a teenager in the Austrian city of Graz, six hours from his own birthplace in the rural Ziller Valley of the Tyrol. Both would be fascinated by jewellery throughout their three-decade-long collaboration.

With typical pragmatism, however, the teenaged Westwood reasoned she could not make a living from creative endeavours and instead, in 1959, began to train to become a teacher at Saint Gabriel's College in Camberwell. Three years later, she married Derek Westwood – and made her own wedding dress. Jewellery only came back to the Westwood story after her divorce: first, when selling her designs on a stall in London's Portobello Market as her only source of income in the mid-1960s, and again, five years later, when she began to work with the music impresario Malcolm McLaren, laying the foundations for the movement later known as punk in their boutique at 430 King's Road, which opened in 1971. McLaren and Westwood first bonded, in part, over Westwood's mother's kitchen table, where Westwood created her jewellery pieces alongside conversation with McLaren. And the impetus to open their own store came, in part, from Westwood's own experience as a saleswoman – her teenage background in her parents' post office, but also selling her own designs on the Portobello Road.

On the King's Road, Westwood was once again making: for the first incarnation of her and McLaren's boutique, dedicated to Fifties retro and Teddy Boy style and named 'Let It Rock' (1971–72), Westwood painstakingly unpicked the 'Drape' suits of the latter subcultural movement to copy in flashy Lurex and fake fur, learning by doing. While jewellery didn't feature per se, Westwood did create exceptional hybrid pieces, crossing jewellery with clothing. T-shirts were pock-marked with studs, draped with chains or scarred with zips, the pulls positioned across the chest to resemble nipple-rings; even more extreme, a series of T-shirts, struck with thick metal chains, were adorned with chicken bones spelling out epithets: 'Rock', 'Perv', 'Scum', 'Fuck'. Sourced from Westwood and McLaren's dinner plates, the meat was boiled from the bones, which were then painstakingly drilled and connected with chain links, and attached to the T-shirts with metal studs. Assembled by Westwood herself at her own kitchen table, they were laborious and time-consuming works, each taking approximately a day to create.

Interestingly, bones would emerge again and again in Westwood's jewellery, connecting her designs back to the most stereotypically simple totemic adornments of prehistoric man. In 1995, designing a collection titled 'Vive la Cocotte', Westwood and Andreas Kronthaler created earrings of dangling miniature skeletons. The idea,





Broken Pearl Necklace
'Storm in a Teacup' AW 96/97

PEARLS

In her 'Portrait' collection for Autumn–Winter 1990/91, Vivienne Westwood debuted the now-iconic Three Row Pearl Drop Choker. Among her sources of inspiration were the romantic French paintings, ceramics and furnishings assembled by the 4th Marquess of Hertford in the nineteenth century, housed at the Wallace Collection in London. Taking pearls from their conventional aristocratic context, Westwood gave them a new and desirable edge. As she once stated, 'Art should never be sociological; it has got to be timeless. It's got to be your vision and how you can represent the world you see.'¹⁶ In typical Westwood fashion, her pieces were unisex: male as well as female models paraded on the catwalk, adorned with pearls. Still, Westwood insisted on upholding the highest standards of craftsmanship: each necklace is hand-strung, and every pearl is individually hand-knotted. Evolving the look in line with sustainable farming practices, the house today uses glass pearls and resin pearls, as well as freshwater pearls. Statement pieces and timeless classics, these sensual masterworks – whether in natural ivory or muted pastels – have become a signature of the house.

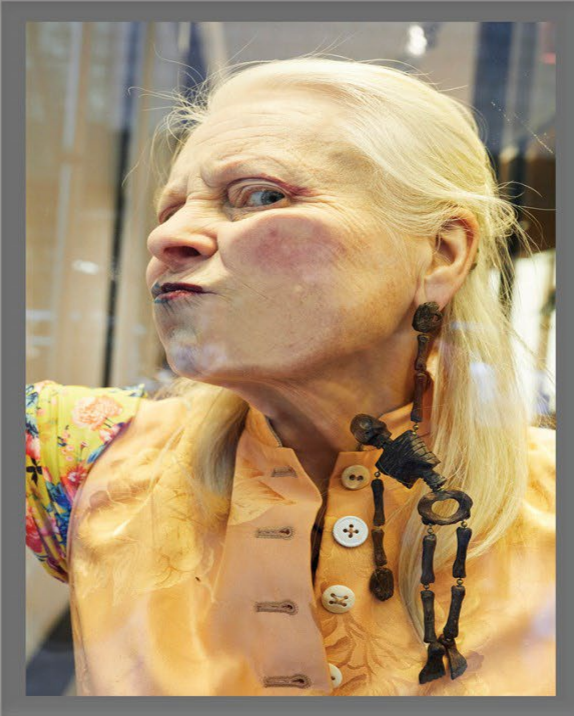


Justina Earrings, modelled by Andreas Kronthaler,
Andreas Kronthaler for Vivienne Westwood "Down to No. 10" SS21



Georgian Necklace
AW 13/14 Collection

VIVIENNE WESTWOOD



& JEWELLERY

Thames
&Hudson

Vivienne Westwood & Jewellery

Alexander Fury

Vivienne Westwood's jewellery creations in a beautifully produced volume, published in close collaboration with the house and authored by fashion—and Westwood—expert Alexander Fury.

- The unique and highly sought jewelry of fashion designer Vivienne Westwood , whose brand counts numerous fans in North America and internationally and has proved to be particularly popular with Gen Z.
- Vivienne Westwood (1941-2022) was a fashion designer celebrated for bringing punk and new wave style to the forefront of the fashion world.
- This is the definitive book on the subject, surveying Westwood jewelry from throughout her long career.
- Features specially commissioned photos for the book as well as iconic portraits of Vivienne Westwood herself wearing key designs
- c. 200 illustrations
- 352 pages

AU \$100.00 | NZ \$110.00

9780500028438

216 Pages

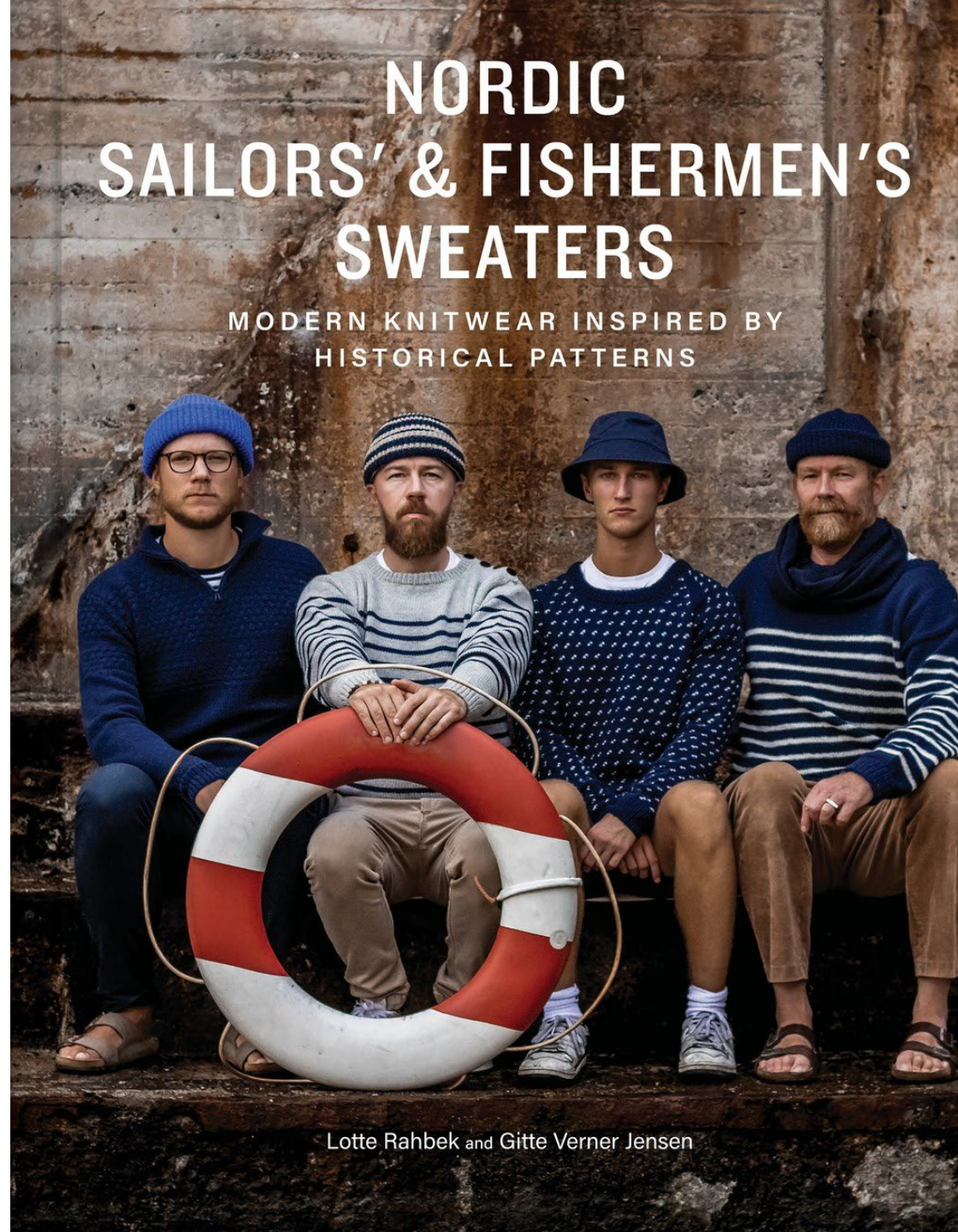
Hardcover

286 mm x 241 mm

Thames and Hudson Ltd

NORDIC SAILORS' & FISHERMEN'S SWEATERS

MODERN KNITWEAR INSPIRED BY
HISTORICAL PATTERNS



Lotte Rahbek and Gitte Verner Jensen



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Levels of Difficulty

BEGINNER	INTERMEDIATE	EXPERIENCED
A knitter who has practiced the knitting techniques of knit and purl stitches, decreases, increases, and binding off.	A knitter who has practiced the knitting techniques of knit and purl stitches for texture patterns, decreases, increases, binding off, I-cord edgings, and picking up and knitting stitches.	A knitter who has practiced the knitting techniques of texture patterns, stranded colorwork, brioche, cables, attaching a zipper, and picking up and knitting stitches for striped sleeves.

Techniques

Patterns	knit/purl/increase/ decrease/bind off	I-cord/pick up and knit stitches	texture patterns, stranded colorwork, etc.
TWO-COLOR STRANDED COLORWORK AND CABLES			
Fisherman, Adult Version	x	x	x
Fisherman, Child Version	x	x	x
Haddock	x	x	x
Cordage	x	x	x
Mate	x	x	x
KNITS INSPIRED BY FISHING NET AND SAILOR COLLARS			
Able Seaman	x	x	x
Nettie	x	x	x
Martha	x	x	x
Maren	x	x	
Wellies	x	x	x
BUBBLE AND TEXTURED KNITS			
Snekkersten	x	x	x
Storm, Adult Version	x	x	
Storm, Child Version	x	x	
Ruth	x	x	
Willow		x	x
Sail	x	x	x
CLASSIC STRIPED KNITS			
Sailor, Oversize Version	x	x	x
Sailor, Adult Version	x	x	x
Sailor, Child Version	x	x	x
Captajn	x	x	x
Ocean	x	x	x
King Jens	x	x	x
Cousteau	x	x	x



Motifs and Their Meanings

In our research, we found a Dutch book on Gansey sweaters. Gansey refers to the wool sweaters traditionally worn by fishermen on the island of Guernsey or Gansey in the English Channel. Ganseys have texture patterns often unique to local areas or families. We have received permission to cite from the Dutch book.

Motifs and Patterns

A knitwear motif is a combination of stitches used to create a repeated pattern. Because of the harsh conditions and long journeys that fishermen face, they attached great significance to the symbols visible in the textures and patterns of their sweaters—which often represented talismans, or their background, or membership in a certain community. All of the traditional motifs listed below can be found in endless variations and combinations in classic fishermen's knits.

TIDEWATER

Ebb and flow. Alternating horizontal bands of stockinette and texture knitting is called tidewater.



FISHERMEN'S HOUSE

The blocks can represent fishing nets or the walls of a fisherman's house. This motif can be found in many types of blocks.



FISHING NET

These variations of continuous and linked rhomboids are inspired by fishing nets.



LIGHTNING

If lightning strikes land, it is frightening and terrifying, but that's nothing compared to a thunderstorm at sea.



GOD'S EYE

God's all-seeing eye is a motif dating to ancient times and found in many different cultures. The motif has also been called a flower or diamond, symbolizing prosperity. It protected fishermen and was used "to keep the eye on them" when they were in foreign waters—at least, that is what their wives hoped.



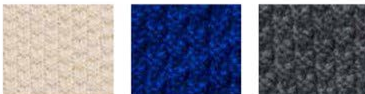
WAVES

Waves are a constant on the sea and can be very dangerous in combination with strong winds.



HAIL

Hail is represented by seed stitches and variations of this texture pattern (such as moss and double moss stitches).



CORDS AND ROPE

Cords are used to give stability and a good grip. Rope and rigging are used to hoist the sails and moor the ship. They are rendered in knitting as various types of cables.



FLAG

Flags were very important for communication at sea. The manner in which the flags were raised and the number of flags all had a specific meaning. Both elements could signify whether they had pulled in a large or small catch.



TREE OF LIFE

The tree of life symbolized the relationship of father to sons. Mothers and daughters were not part of this lineage, but were considered a separate entity. The trunk of the tree could be styled like a herringbone with branches close together.



STEPS

Out at sea, there are many rope steps to clatter up on a sloop or to crawl onboard a ship. The "steps" of reverse stockinette can be knit with various amount of space between them.



ARROWS

Arrows and harpoons were used at sea to kill and pull in large fish.



CHAINS

Chains were used to hold the anchor. In knitting, chains are usually represented by a cable pattern variation but can also be knit as horizontal bands of purl stitches, similar to steps.



RIGGING

A ship's rigging is, in marine terminology, a collective term for the masts, cordage, and sails. In knitting, it is a combination of cable and vertical texture patterns embellishing gansey yokes.



SANDBANKS

Straight and diagonal garter stitch lines represent ridges of sand on the beach.



BLOCKS, DIAMONDS

There are various types of blocks. "God's eye" and netting are also represented with blocks.



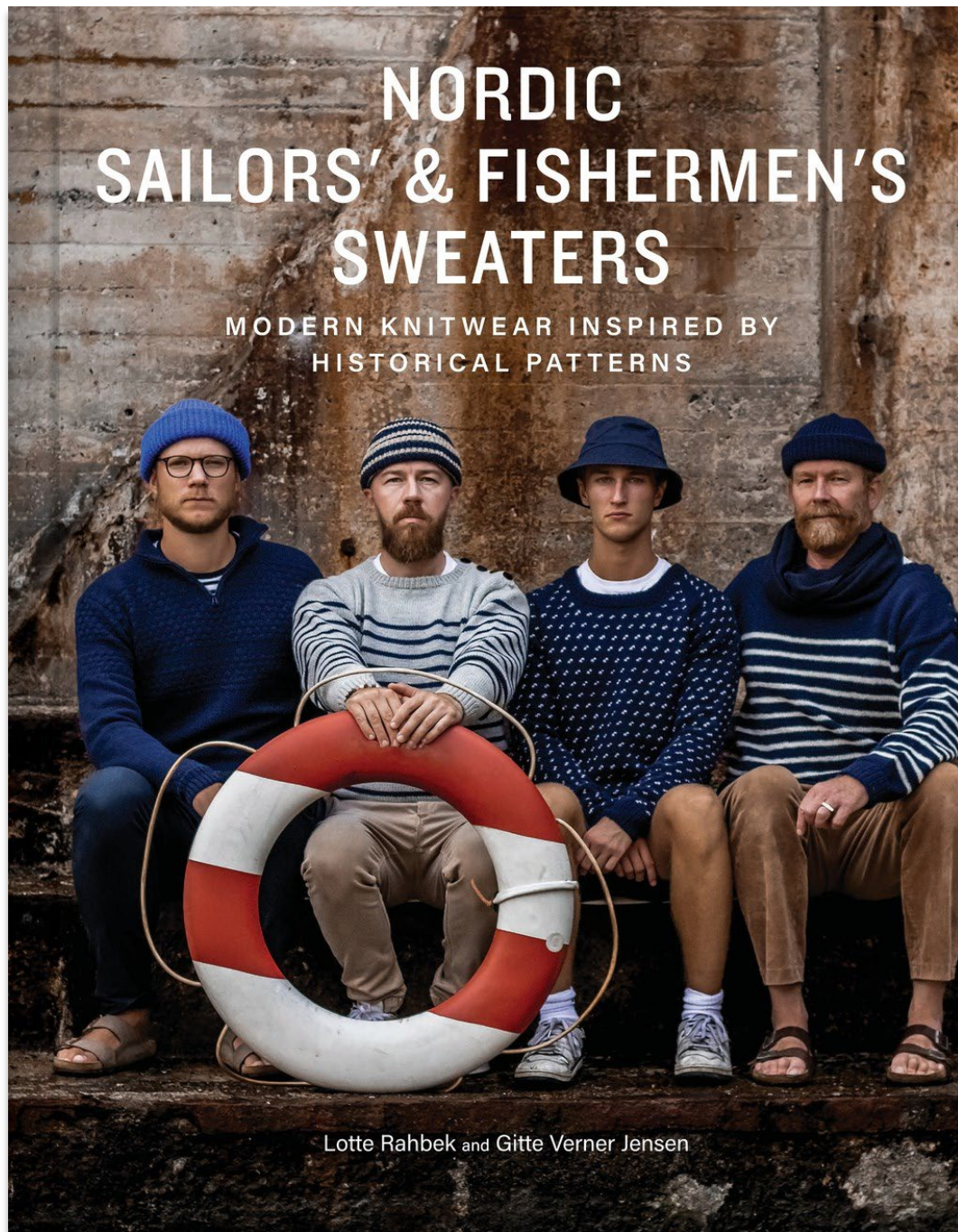


TWO-COLOR STRANDED KNITTING AND ICONIC CABLES



INSPIRATION
Aran Cables
Cables and Texture
Focus on Collars
Recycled Yarn
Stranded Colorwork





Nordic Sailors' & Fishermen's Sweaters

Modern Knitwear Inspired by Historical Patterns

Lotte Rahbek

A collection of patterns for classic sweaters and knitwear, inspired by treasured historical designs from Norway and Scandinavia.

- Inspired by traditional sweater styles worn by sailors and fishermen in the 19th and early 20th centuries, this collection is based on a photographic archive from the Maritime Museum in the eastern Denmark town of Helsingør.
- These handsome sweaters are fashion staples, but have found renewed popularity thanks to films such as *The Banshees of Innisherin* and a strong trend for knitting Nordic patterns and looks.
- Sourced from historical images, these designs have been passed down for generations and reflect garments worn by working sailors and fishermen at the turn of the century.
- Although designed to be unisex, the patterns are shown on men and provided in a range of sizes. Few knitting books offer garments that will fit men, and even fewer present sizes from child to adult. Traditional fishermen's sweaters are wardrobe favorites and patterns for making them are prized by knitters.

AU \$54.99 | NZ \$59.99
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Abrams

ISABELLE FIEMEYER

CHANEL

HER INTIMATE WORLD



Preface by Gabrielle Palasse-Labrunie

Photography by Francis Hammond

Flammarion

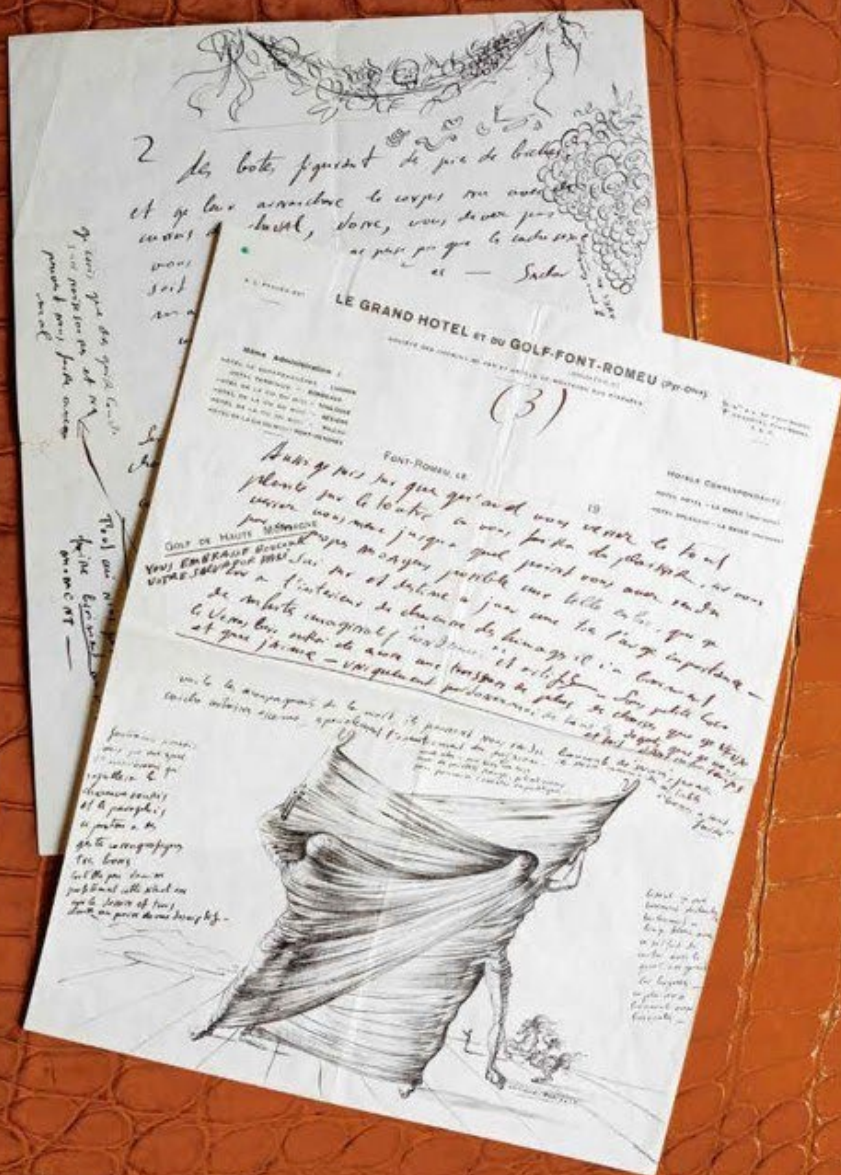
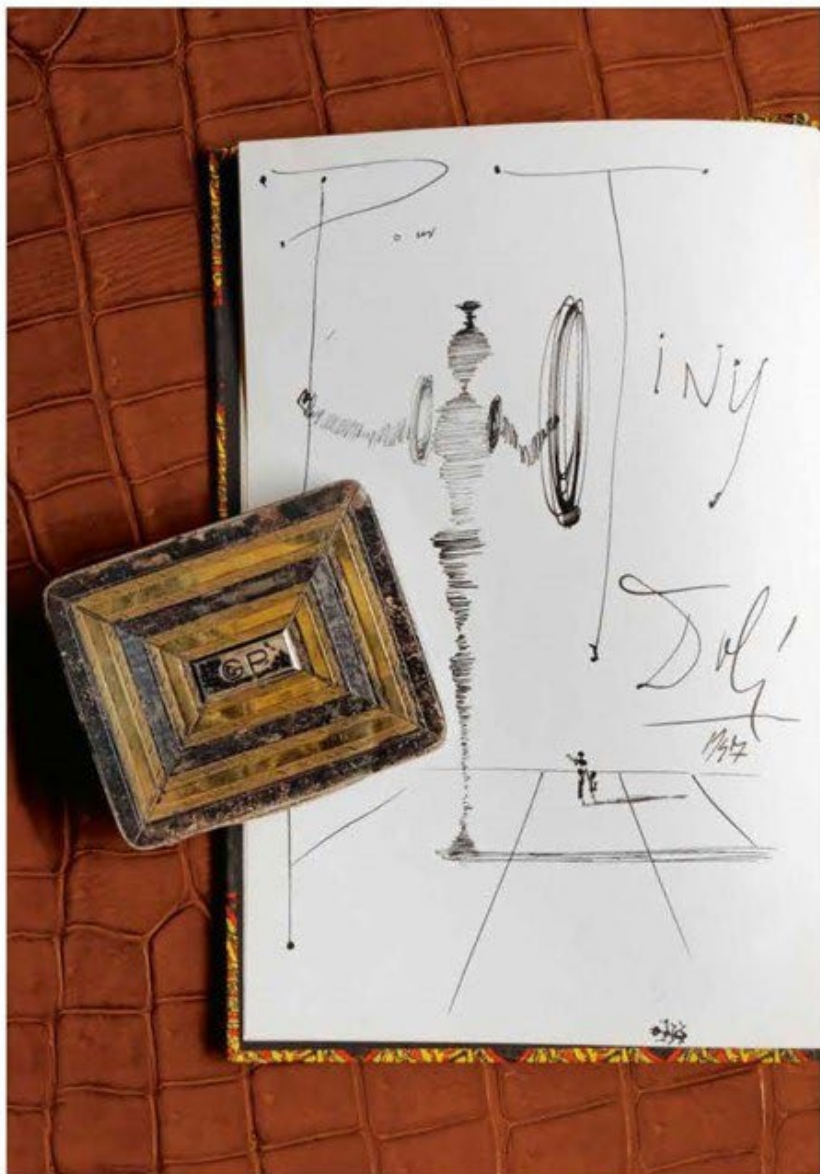
Dans le sillage de Boy, Coco Chanel fit son apprentissage. Elle le suivit dans sa quête spirituelle et intellectuelle, explora avec lui des contrées nouvelles, des espaces intérieurs. Il l'entraîna dans son errance à la recherche de la vérité, lui transmit ses croyances profondes en la réincarnation, cette chaîne de morts et de naissances, en l'âme qui habitait des corps successifs au cours de sa longue évolution. Il lui fit partager son intérêt pour des questions ésotériques, initiatiques, symboliques, comme la numérologie sacrée, lui fit lire des textes liés à la théosophie et à la franc-maçonnerie, et l'invita aux conférences données par Isabelle Mallet, à la Société théosophique, square Rapp à Paris.

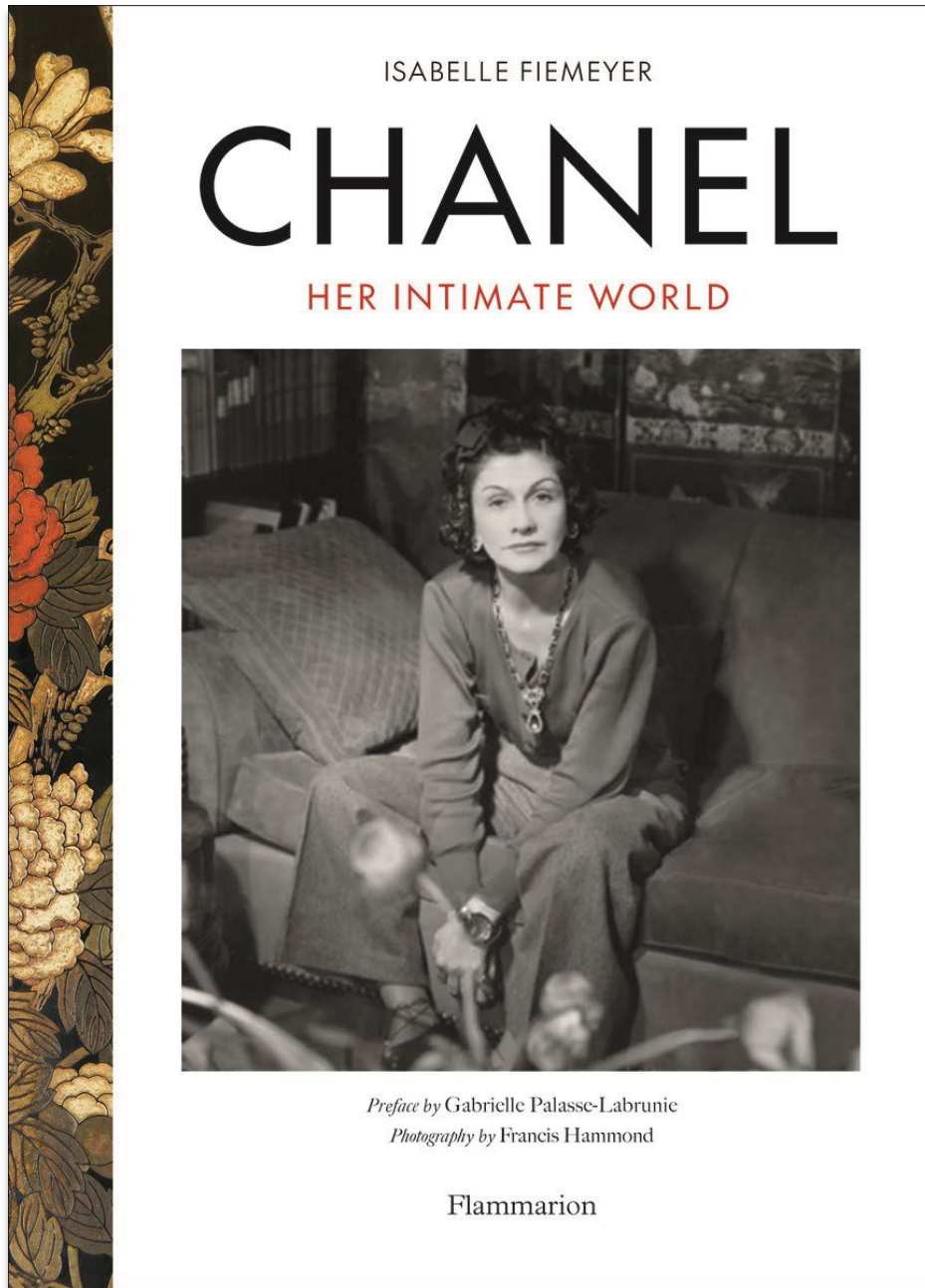
Coco se disait catholique, profondément chrétienne, elle avait en grande partie été élevée par des religieuses, mais n'était pas pratiquante et n'allait plus à l'église. Elle a partagé certaines croyances de Boy, qui évoluait dans les milieux de la théosophie et de la franc-maçonnerie et lui a fait rencontrer des théosophes. Comme lui, elle croyait en la réincarnation, la progression, l'aspiration à la liberté spirituelle. Boy lui a également fait découvrir la Bhagavad-Gîtâ, qu'elle a toujours conservée à portée de main dans sa bibliothèque. Cela faisait partie d'un ensemble de grands textes qu'elle relisait de temps en temps, sur lesquels elle méditait. Elle avait en outre une vraie curiosité et un profond respect pour toutes les religions et croyances, tous les rites, et de la vie entière, pas seulement à l'époque de Boy. Je lui vue relire régulièrement des pages de la Bible et du Coran, des grands textes sacrés de l'hindouisme et du bouddhisme. GP-L

Toutes ces croyances étaient auréolées par ce grand amour qu'elle vécut. Son histoire avec Boy, intense, ne faiblit pas depuis leur première rencontre, en 1908, elle dura onze ans et fut seulement interrompue par la mort, onze années ponctuées d'obstacles, d'absences, de retrouvailles passionnées, marquées par le mariage avec une autre, en 1918^e. Boy Capel voulait tant avoir l'air d'un conquérant qu'il le fut extraordinairement, il mena une existence fulgurante et pressée, à grandes enjambées, comme s'il avait la prescience d'une mort jeune. Il s'enthousiasmait, agissait sans tarder, allait là où les terres restaient à défricher. Homme d'intuition aussi, il s'appuyait, comme Coco Chanel, sur les signes et les symboles. Il mourut tragiquement dans un accident de voiture, à l'âge de trente-huit ans, frappé au beau milieu de son ascension. Son existence romanesque jusque dans son aboutissement inspirera Paul Morand, qui brodera un portrait de Boy dans son *Lewis et Irène*, le dédiant ainsi : « À Coco Chanel, ce Lewis qui fut un peu Boy Capel ».



BOY ET COCO Des croix, les couleurs des châles reliquaires, autant de références du passé que l'on renoue dans sa mode et ses bijoux. La croix en brosse est inspirée d'une croix reliquaire byzantine. Les boucles d'oreilles sont en métal doré, cabochon pâte de verre.





Chanel: Her Intimate World

Isabelle Fiemeyer

This illustrated biography offers unprecedented insight into Coco Chanel's complex and enigmatic life through new research and analysis of the designer by an expert historian.

- Divided into five chronological sections, the book immerses readers in Chanel's life, unveiling rarely seen personal artifacts: gifts from her great love, Boy Capel, as well as her furniture, favorite jewelry, talismans, garments, family photos, and correspondence.
- Isabelle Fiemeyer's sensitive, literary style along with the insights and recollections of Palasse-Labrunie reveal the hidden depths of Chanel's character, exploring a side of "Auntie Coco" far removed from her public image. This handsome book—with threequarter binding and cloth spine—is an essential read for those who seek to understand the complex and enigmatic woman behind the legendary brand.
- The author's rare and privileged access to Coco Chanel's estate, along with the full support of the Chanel fashion house, ensure accuracy and deep insight into the designer.
- The Chanel brand considers Isabelle Fiemeyer the foremost expert on Coco Chanel.

Preface by Gabrielle Palasse-Labrunie

Photography by Francis Hammond

Flammarion

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9782080482440

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Hardcover

273 mm x 197 mm

Flammarion



100 THINGS TO WEAR

Fashion from the Collections
of the National Trust

Introduction by Patrick Grant





Dazzling damask

An elaborate silk waistcoat was a staple of every fashionable 18th-century man's wardrobe. This exquisite example is made from a golden-yellow silk damask – a popular colour for fashionable dress, reflecting the influence of Chinese culture on European dress and decorative arts.

The use of precious metals was not reserved for elite women's dress. Here, exceptionally fine silver needle lace, using *filé* and *frisé* threads, creates a dense pattern of curvilinear lines and foliate motifs that illustrate the influence of the Rococo style. The lace has been worked à disposition, meaning directly onto the textile, which was then cut and made up into the finished garment by a tailor. The ornamentation is completed by 17 dome-shaped buttons that are richly embroidered with silver purl and plate. The overall effect is one of splendour that would have dazzled in candlelight.

The high level of ornamentation, quantity of precious metals and quality of the silk damask suggest that this waistcoat might have been worn at court. KB

Snowhill Manor, Gloucestershire • Man's silk waistcoat • 1750–60 • Silk with metal lace • 92cm (length) • NT B49002



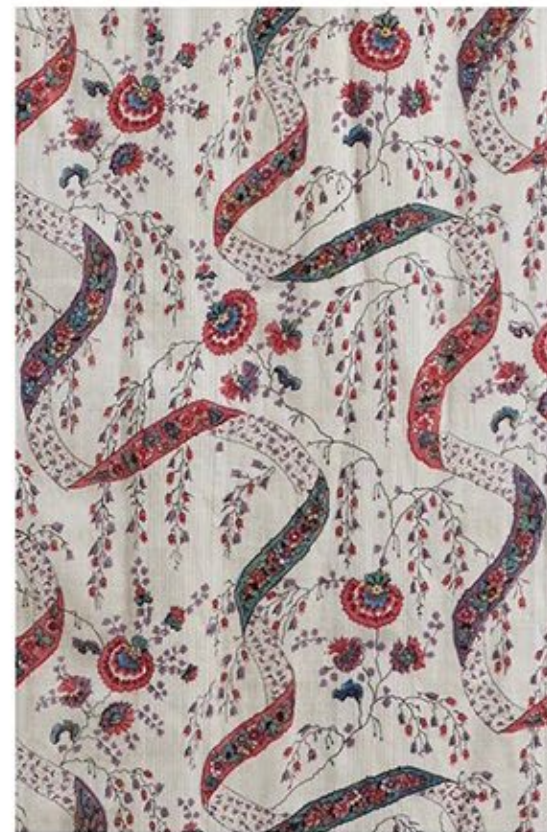


Home comfort

In the 1830s, motherhood was considered by most in society to be the primary duty of the married woman. The cycle of conception, pregnancy, birth and childrearing was placed at the heart of many popular advice books targeted at 19th-century married women, and these included guidance on maternity clothes. In an age of increasingly fitted waistlines, women were encouraged to wear loose garments to protect both their modesty and the health of their developing babies as their pregnancies progressed.

Relatively little maternity wear survives today. Perhaps because childbearing was so commonplace, clothes simply wore out or were cut down to make smaller items for children. This informal gown, featuring heavily pleated panels and a long opening at the front, lends itself to comfort in the final months of pregnancy and to nursing an infant. It is made of an easily laundered self-striped cotton muslin, roller-printed with a pattern of pink and purple folded ribbons and flowers, likely to have been manufactured in Lancashire. ES

Snowhill Manor, Gloucestershire • Maternity gown •
1830–70 • Brass, cotton and mother-of-pearl • 137cm (length)
• NT 1349142





Fashion from the Collections of the National Trust

Emma Slocombe

The National Trust looks after more than 30,000 items of dress – from attire of extraordinary luxury to practical, everyday working clothes. This beautifully illustrated book features a selection of 100 important examples charting over 500 years of changing tastes and fashions.

- Held at properties across England, Wales and Northern Ireland, the collection showcases a wealth of lived experiences from the opulence of the Tudors to the Windrush generation.
- Accessibly written and illustrated with a wealth of new photography, *100 Things to Wear* will appeal to everyone from fashionistas, researchers, designers and other industry professionals to all those with an interest in clothing and dress.
- The book concludes with an illustrated glossary of terms relating to historic clothing and its production and a gazetteer of Trust properties with significant dress collections.

AU \$24.99 | NZ \$29.99
9780707804705
224 Pages
Hardcover
156 mm x 186 mm
The National Trust

FUEL

PHILIP BUTLER

226

GARAGES

AND

SERVICE

STATIONS





104 140, Highgate Autos LTD, Highgate, Birmingham



141, Former Condor Services, Costock, Nottinghamshire



226 Garages and Service Stations

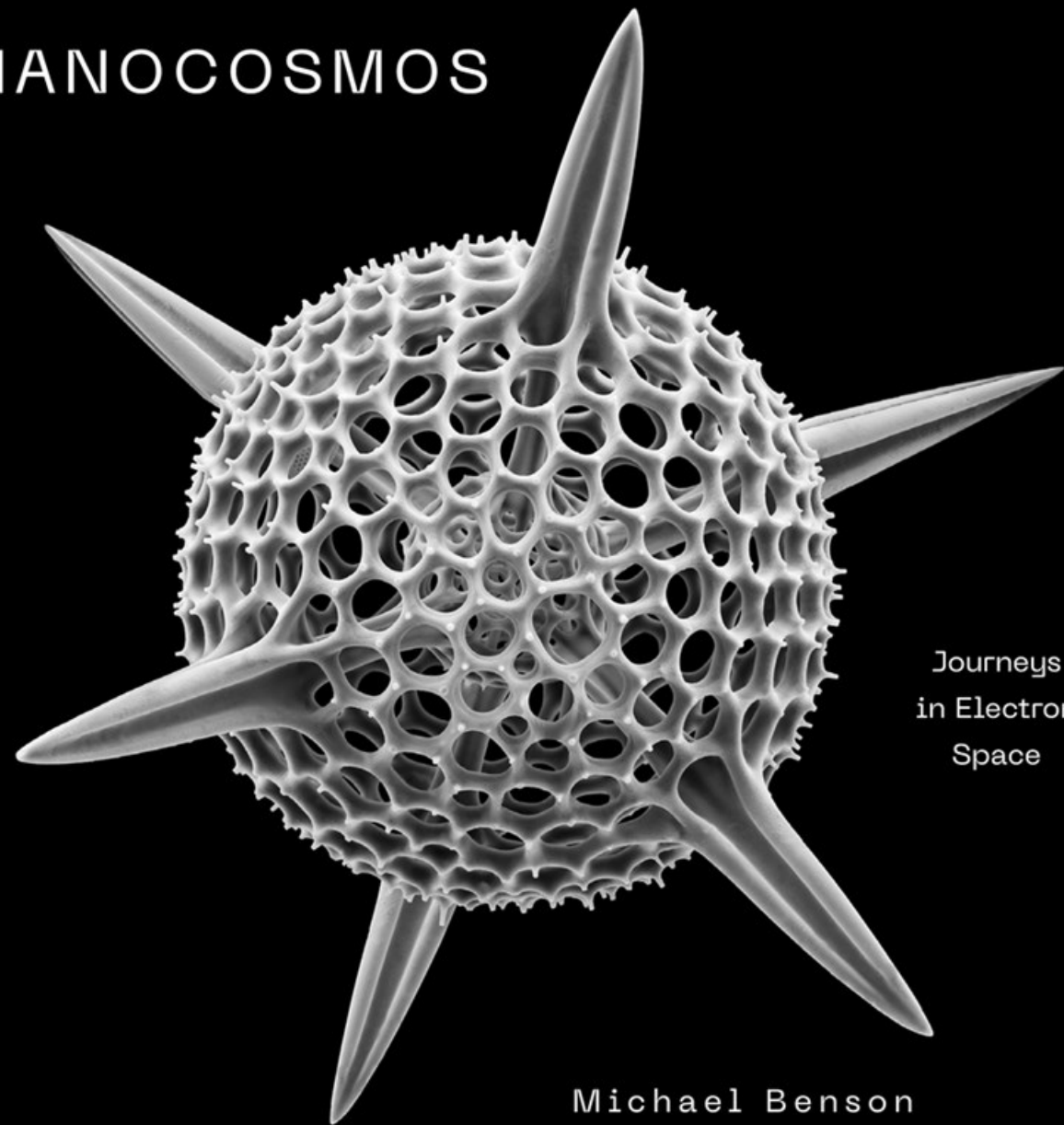
Philip Butler

Small garages and service stations are a vital - but fast disappearing - part of Britain's automotive landscape. Often independently owned and sited in idiosyncratic buildings, they are rightfully celebrated and sensitively documented in this essential book.

- Over the course of six years, photographer Philip Butler toured Britain photographing local garages. This 248-page landscape hardcover includes 226 color images that document the charm and personality of these diverse, eccentric and idiosyncratic buildings.
- As the era of the combustion engine draws to a close, Butler's enchanting photographs of 226 Garages and Service Stations document the charm and personality of these survivors of the petrol age.

AU \$59.99 | NZ \$65.99
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Hardcover
165 mm x 203 mm
FUEL

NANOCOSMOS



Journeys
in Electron
Space

Michael Benson



Introduction

For, after all, what is man in nature? A nothing compared to the infinite, a whole compared to the nothing, infinitely remote from an understanding of the extremes; the end of things and their principles are unattainably hidden from him in impenetrable secrecy. Equally incapable of seeing the nothingness from which he emerges and the infinity in which he is engulfed. What else can he do, then, but perceive some semblance of the middle of things, eternally hopeless of knowing either their principles or their end? All things have come out of nothingness and are carried onwards to infinity.

—Blaise Pascal, *Pensées*, 1670

7

ABOUT OUR PLACE IN NATURE THEY WERE NEVER WRONG, the Old Masters. How well they understood our human position: how even the most miraculous events—the arrival of a cavalcade of kings to kiss the feet of the squirming infant; the levitation, decades later, of his mother to heaven, escorted by phalanxes of angels—took place within nature's green frame. Immaculate in billowing silks, dozens of winged forms flutter around the Virgin, a surreal panoply anticipating the weightlessness of spaceflight. Accompanied by an angelic orchestra, Creator and Son flank the brocaded throne. Each holds one side of her crown. At the apex, a white dove: the Holy Ghost. The Queen of Heaven ascends to her coronation.

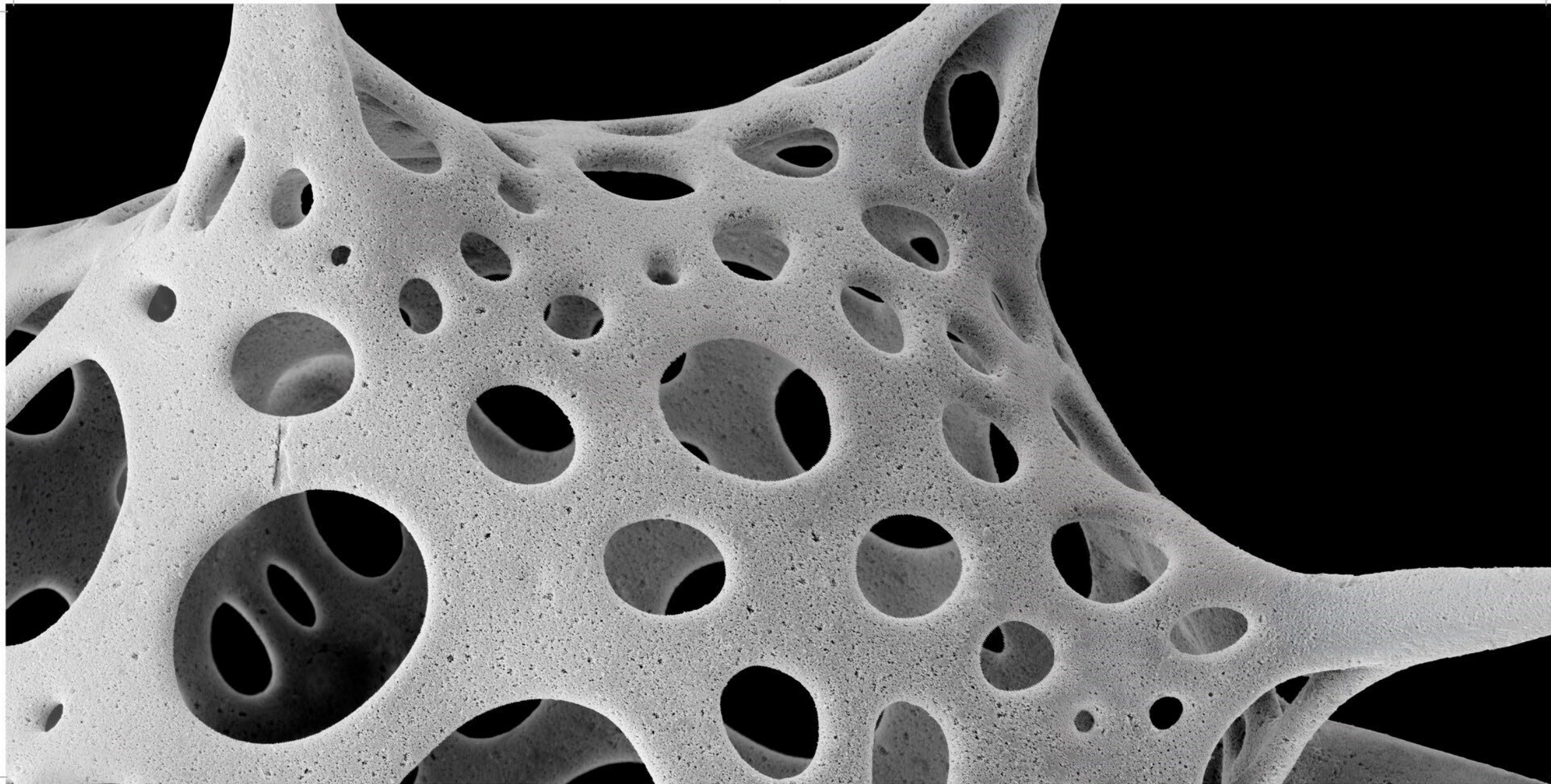
This glorious assemblage occupies a good nine-tenths of the enormous panel, with only a horizontal band of green at the bottom signifying her point of origin. But the flatlands visible there—a classic Low Countries scene, albeit with a range of

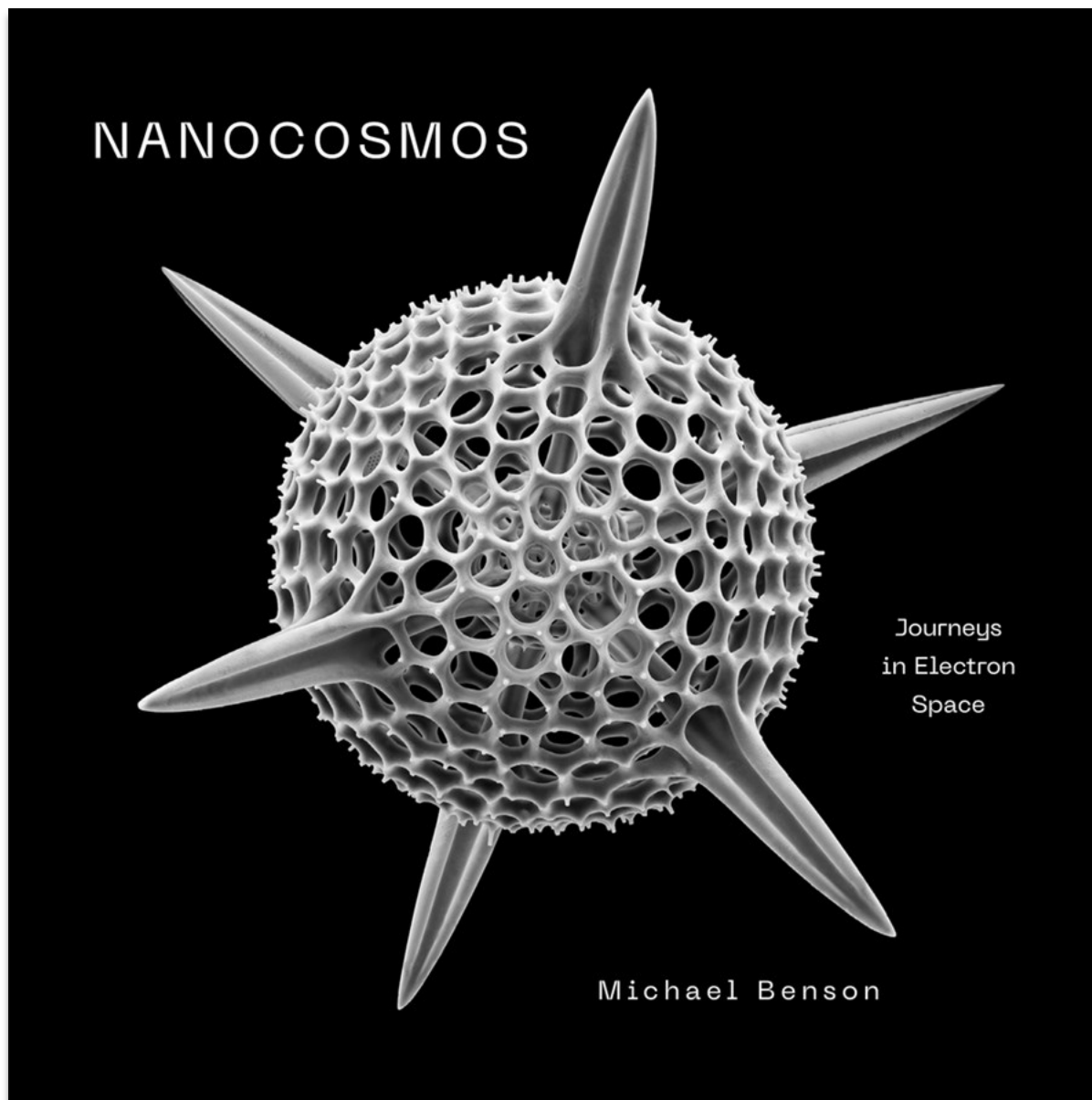
distant blue mountains—couldn't be more telling. As base and launchpad to all the metaphysical frippery, it plays a relatively small role. But if you look closely, you see that actually, it's the only section of the painting where *physics* reigns. Indicative not just of nature's presence, but also of what used to be called natural philosophy.

The unnamed artist, identified only as the "Master of the Saint Lucy Legend" and active in Flanders in the late fifteenth century, portrays this narrow zone of damp earth and winding waterways as the only place where he—and it was almost certainly a man—allowed himself the freedom, within the commercial imperatives of the theological construct, to exercise an observational sensibility focused on the phenomenal world.

So, what do we see there, below all that floating Flemish silk? A man on horseback, accompanied by a dog. Trees. Wind-tossed water. A shore. A well-defined, almost three-dimensional cockle

Left: Mary, Queen of Heaven, Master of the St. Lucy Legend. Oil on panel, circa 1485.





Nanocosmos

Journeys in Electron Space

Michael Benson

A breathtaking tour of the natural world is offered in *Nanocosmos*, an examination of majestic topographies revealed by powerful scanning electron microscope (SEM) technologies.

- Nothing like *Nanocosmos* has ever been seen before. Benson has produced an exhilarating, aesthetically magnificent examination of complex microscopic worlds.
- Constructed from SEM scans that he made over the course of six years at the Canadian Museum of Nature in Quebec, the images presented here reveal an eerie, awe-inspiring beauty in subjects taken from the natural world. These include radiolarians, dinoflagellates, and diatoms, as well as many varieties of insects, microscopic flowers, and even lunar samples from the Apollo program.
- Benson's books with Abrams (*Cosmigraphics*, *Otherworlds*, and *Far Out*) have grossed nearly 50,000 copies. He's appeared on CBS This Morning, NPR, and WNYC, and his work has been favorably covered by the New York Times, The New Yorker, Slate, the Atlantic, the Economist, and the Guardian, among others.

AU \$110.00 | NZ \$120.00

9780810997974

320 Pages

Hardcover

292 mm x 292 mm

Abrams



In the Moment:



40 Years of Reuters Photojournalism



Edited by Alexia Singh



Introduction

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Relatives of kidnapping victims armed with a Kalashnikov rifle and clubs block the Galerie Semaan crossing between East and West Beirut, Lebanon. Photo: Name Here.

2 January 1985



Roman Catholic nuns trudge through a snowy St. Peter's Square. Photo: Luciano Mellace.

6 January 1985

Mother Teresa holds a baby during a ceremony to receive abandoned building from the Hong Kong government to be used for charitable purposes. Photo: Andrew Wong.

16 January 1985



A group of former prisoners walk through Auschwitz concentration camp in Poland on the 40th anniversary of the camp's liberation. Photo: Joseph Czarnecki.

27 January 1985



Photographers stand on the shoulders of Mothers of the Disappeared as they take pictures inside the women's prison where political prisoners are asking that the International Red Cross be let in to assist wounded prisoners, in San Salvador, El Salvador. Photo: Nancy McGiir.

21 February 1985

Shi'ite Muslim women pass remains of a building destroyed by a bomb. Photo: Frederic Neema.

9 March 1985





In the Moment

40 Years of Reuters Photojournalism

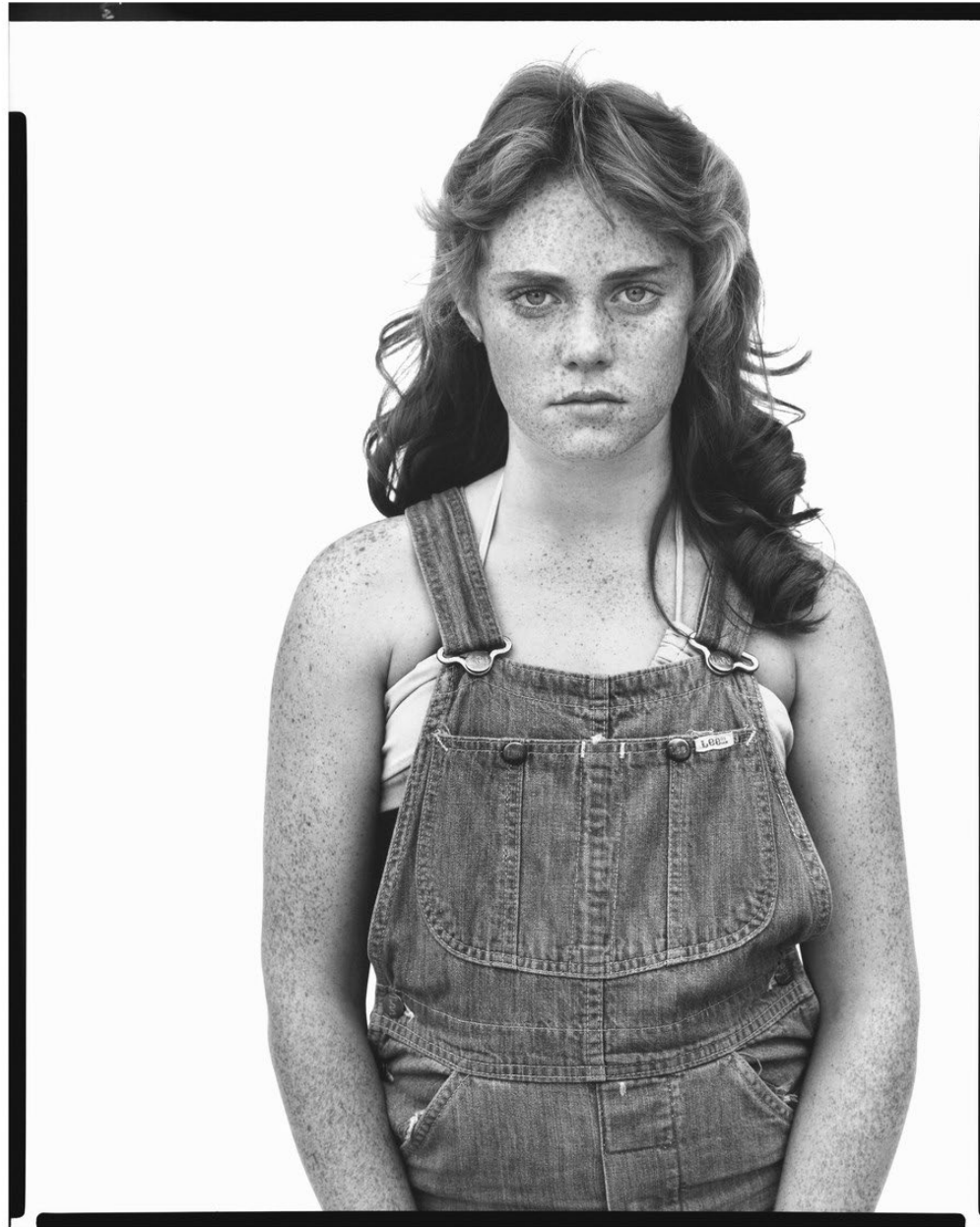
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IN THE AMERICAN WEST



RICHARD AVEDON



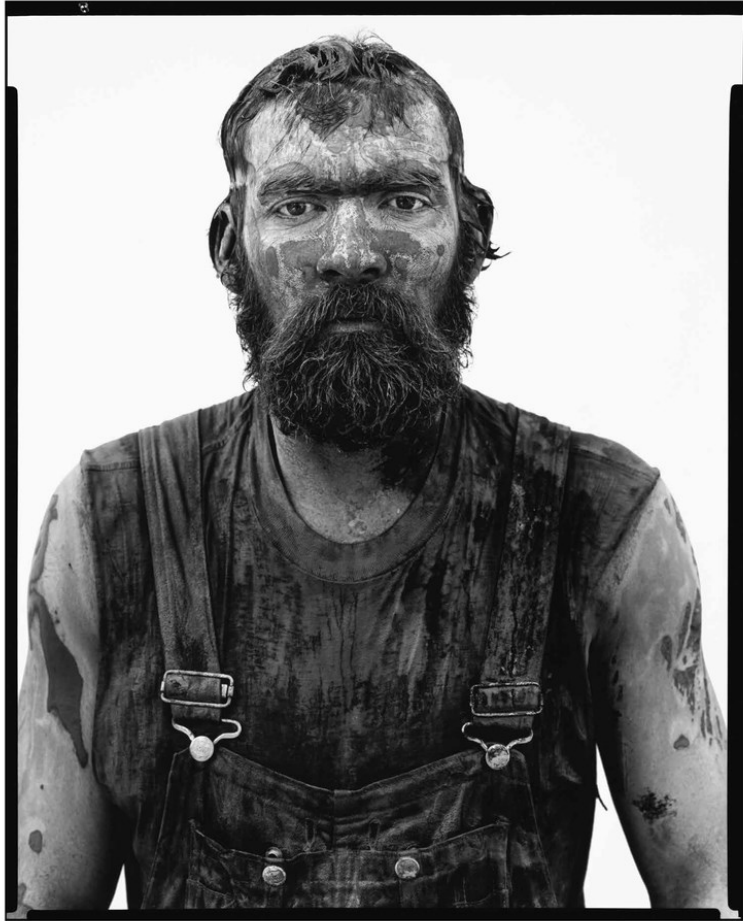
Reverend Andrew Goodwin, pastor
Baptist Church, Miles City, Montana, 5/18/81



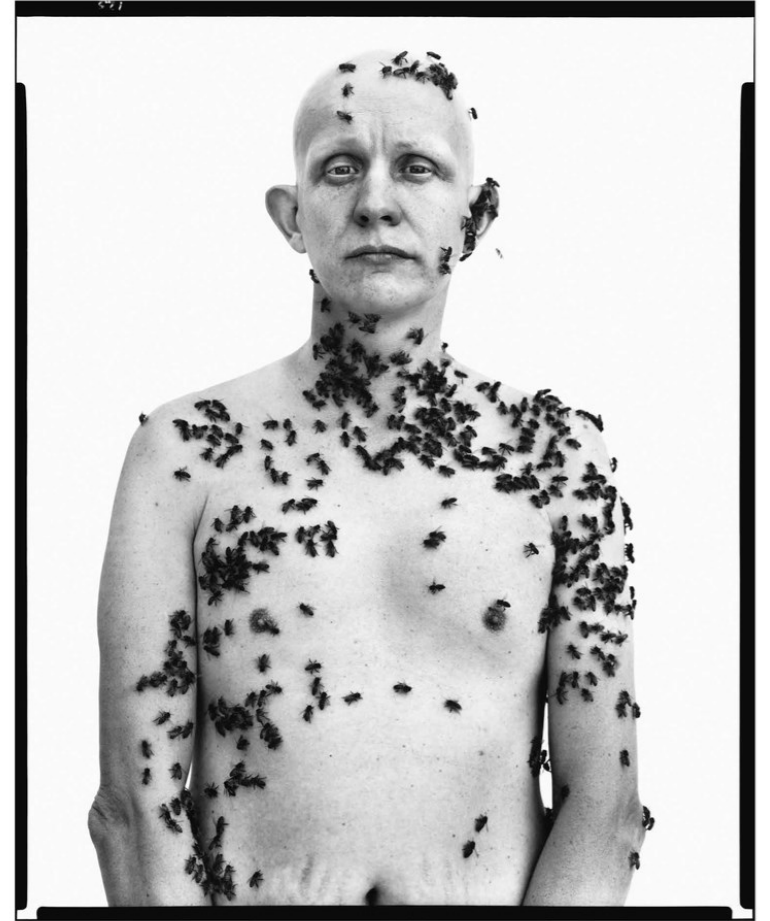
Ruby Mercer, publicist
Frontier Days, Cheyenne, Wyoming, 7/31/82



Petra Alvarado, factory worker
El Paso, Texas, on her birthday, 4/22/82



Red Owens, oil worker
Viana, Oklahoma, 6/12/80



Ronald Fisher, beekeeper
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IN THE AMERICAN WEST



RICHARD AVEDON

In the American West 40th Anniversary Edition

Richard Avedon

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AN AFFAIR
WITH
A HOUSE
BUNNY
WILLIAMS

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T

The next spot I felt needed a change was the dining room. Since we love to entertain, I decided I wanted a more neutral background in a hue that would allow me to set the table with different colors for the seasons. I replaced the original green and white striped wallpaper with a neutral textured wall covering from Phillip Jeffries. The glaze on the paper has a soft metallic stripe that reflects the soft lighting in the evenings. All the furniture remained the same, especially the expanding dining table that I inherited from my Aunt Virginia. Paintings have also been changed over the years, as John and I love to collect art. We have also changed the art in the library and living room over time.

RIGHT: A small scale pattern India bedspread makes a perfect tablecloth to mix with some of the antique hand painted floral china and Venetian glass that I collect. The Tole light fixture is the perfect light for over a dining table in a low-ceiling room.



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An Affair with a House (Collector's Edition)

Bunny Williams

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JAN SHOWERS

THE
Glamorous
HOUSE

FOREWORD BY
MARK D. SIKES

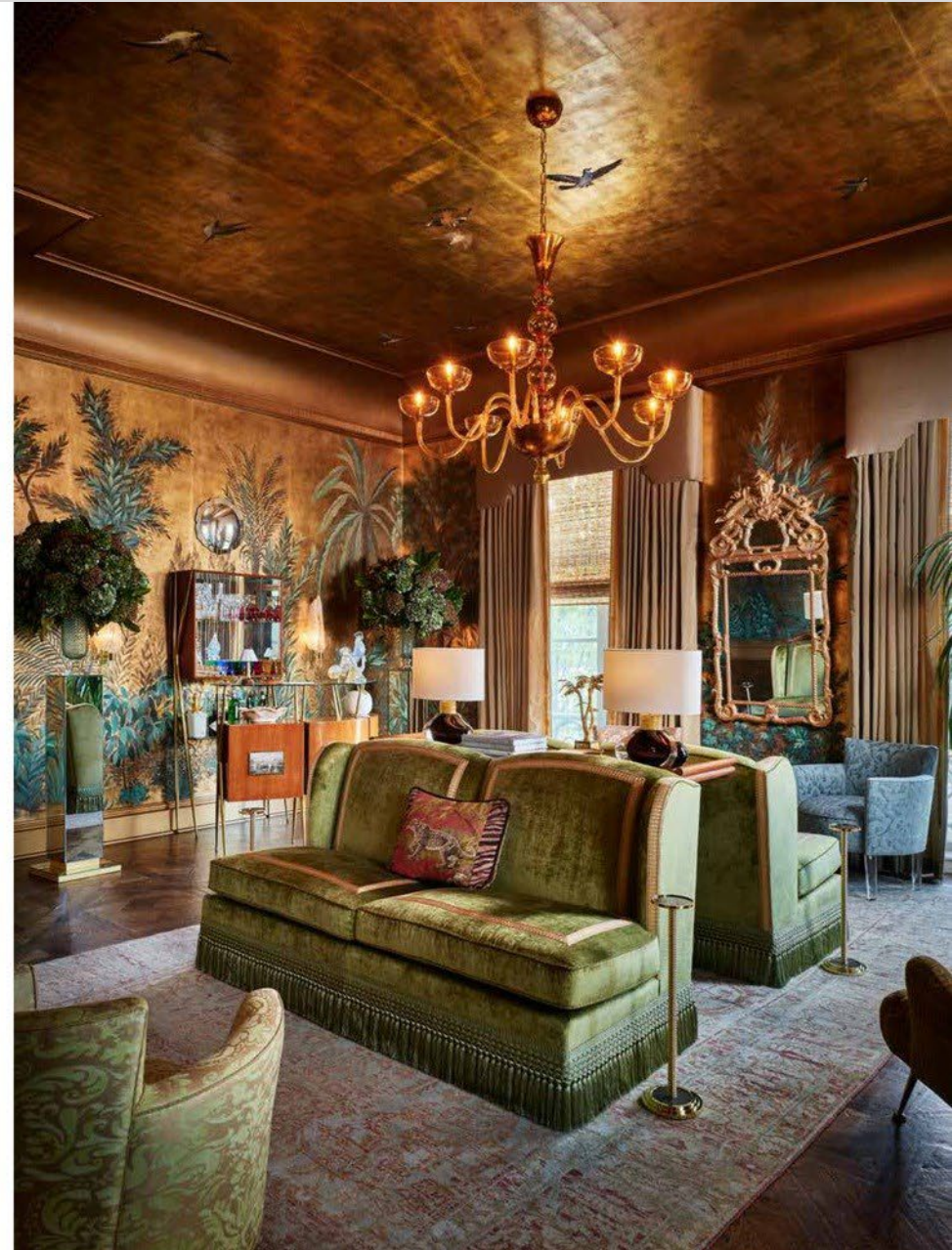




Previous spread: The Cipango Room for the Kips Bay Decorator Show House Dallas features custom-designed de Gournay House of Livia wallpaper, setting a richly layered backdrop. A 1950s Italian bar, hand-painted with Venetian scenes, adds vintage charm. A pair of mirrored pedestals showcase elegant vases filled with dried hydrangeas by Todd Fiscus of Avant Garden, completing the room's refined aesthetic.

✱

Above: Another view of the Cipango Room, featuring a pair of Jan Showers Collection Givenchy Banquettes upholstered in Kravet Venetian, accented with Houliès Les Marquises cord, Samuel & Sons Orsay Silk Ribbed Border in Gold Mélange, and finished with Samuel & Sons Rouen Tassel bullion fringe. A pair of 1950s Italian chairs, attributed to Paolo Buffa, are dressed in Gastón y Daniela Maximo Oro. *Opposite:* The Salgado Saucier handcrafted solid brass drink tables captivated visitors at Kips Bay Decorator Show House Dallas, offering both elegance and function. Overhead, a Jan Showers Collection Miller Chandelier in Amber illuminated the space, highlighting the custom paint and finish by Louis Gloria Painting of Dallas. Hand-carved de Gournay mirrors, positioned in a classic French style, added depth and timeless sophistication.





“Another bold choice is always the answer.”

This is a house I could live in. There's not a room in it that I don't love.

I had worked with the homeowners before, a stylish young couple with great taste. He's a surgeon in Dallas who, at his wife's encouragement, first hired us to design his office reception area. I knew from that experience how fun and interesting they are. She has a wonderful eye and is deeply attuned to good design.

We talked then about working together on a larger project, and when they purchased this house in Preston Hollow, I was absolutely thrilled. Designed by John Astin Perkins, whose work I've admired since his peak in the 1960s and '70s, the house evokes instant comparisons to Woodland—film producer Robert Evans's famed Hollywood Regency home in Beverly Hills. Its thoughtful, timeless design allows one to experience the lushly landscaped swimming pool and gardens from almost every room of the house. There's something so innately cinematic about it. Every time I enter, I find myself thinking, “This house should be in a movie.”

Designers so rarely get to work on houses with truly thoughtful architecture. It's not at all unusual to find oneself searching for ways to create a sense of detail and interest. That wasn't a problem here.

The first priority for the homeowner was that the house be glamorous. They wanted it to be livable and comfortable, but they weren't at all preoccupied with keeping things child-friendly. Having children would never stop these two from buying something fabulous, which is as it should be. The homeowners are stylish and well-traveled. They know a lot about culture at large and Dallas culture in particular. I liked that they weren't afraid to bring a taste of boldness into their home, from the depth of the wall colors to the artwork and even the smallest details.

Previous spread: Custom de Gournay Badminton hand-painted wallpaper on Champagne Silver 190 gilded paper creates a luminous backdrop, complemented by a 1950s Venini chandelier. Architecture by John Astin Perkins enhances the timeless elegance of the entry.



Opposite: The family room features custom paneling designed by Jan Showers & Associates.

A Murano chandelier gracefully overhangs a seating area anchored by a pair of Louis XVI-style armchairs with a hand-painted finish, upholstered in Harlequin Calla by Sanderson Design Group. Nearby, a pair of blue Marbro lamps, c. 1960, sit atop a display table.



“Every room has the potential to be transformed.”

This project in Highland Park was a fun surprise. My team had just designed the exact same house for another client. They loved it, moved in, and the husband was transferred to New York a few months later. It seemed like such a shame when I learned that they wouldn’t get to enjoy everything we had created for them. The property was put on the market and sold. By chance, the couple who bought it liked the way the house was designed and asked who had done it. Just like that, my team was back at work in precisely the same location, adapting the property to a new aesthetic. We had so much fun rethinking what was possible in that space.

Though the house was quite finished when they moved in, they wanted to make substantial changes that we knew would transform the project into something altogether different. They started with additions to the house—closets, a screened porch, and a pool with a beautiful outdoor area that feels very Palm Beach, an aesthetic the homeowners adore.

The entry underwent a dramatic change. The wife knew she wanted a more impactful floor, and we used gray and white honed marble, which instantly made the entry look stunning. The homeowners wanted to put a wine cellar under the stairs. I had never seen such a thing done before, and it’s fair to say that I was uncertain about it, but once it was installed, I was impressed and delighted at how well it turned out. It creates so much depth and interest in an area that, in other homes, can sometimes feel empty and disused. The vintage Venini chandelier is one of the best I’ve ever found, and the pale blue walls set it off so elegantly. In a way, this is a perfect entry. It gives you lots to look at and enjoy, and it gives you a great feel for what’s to come.

Previous spread: The foyer’s Biedermeier table pairs with vintage Chinese Chippendale chairs, Murano lamps, and a Jan Showers Collection Riviera Credenza inspired by a 1970s Italian piece Showers found in Paris. There’s an art to the mix, and that’s what makes a room interesting.

✱

Opposite: Farrow & Ball Light Blue stands out again the Stark Carpet ivory and platinum diamond stair runner with brass retainers. Railing designed by Jan Showers & Associates. Art from Barry Whistler Gallery.



The Glamorous House

Jan Showers

From the acclaimed author of *Glamorous Rooms* and *Glamorous Living* comes *The Glamorous House*, a journey through some of the most luxurious and fashionable homes in the United States.

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- Showers is extremely well-connected in the design world and receives a lot of press, bolstering both sales opportunities and further connections.
- This book is the companion to Showers's *Glamorous Rooms*, *Glamorous Living*, and *Glamorous Retreats*, which published to major success across the board selling more than 45,000 copies combined.
- The book features 10 never-before-photographed homes across the US.

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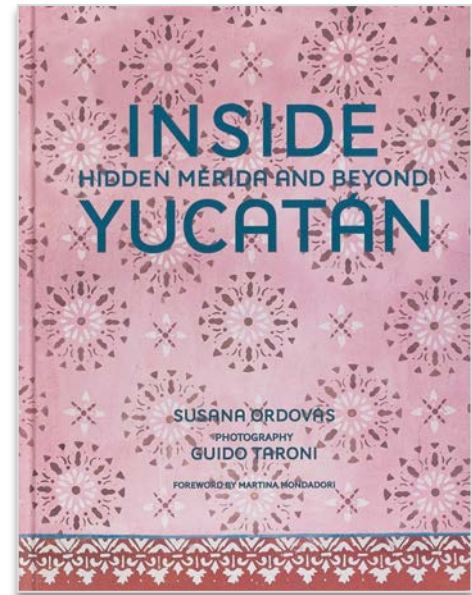
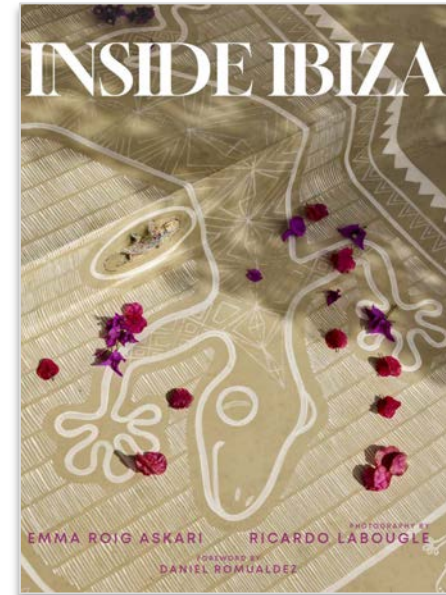
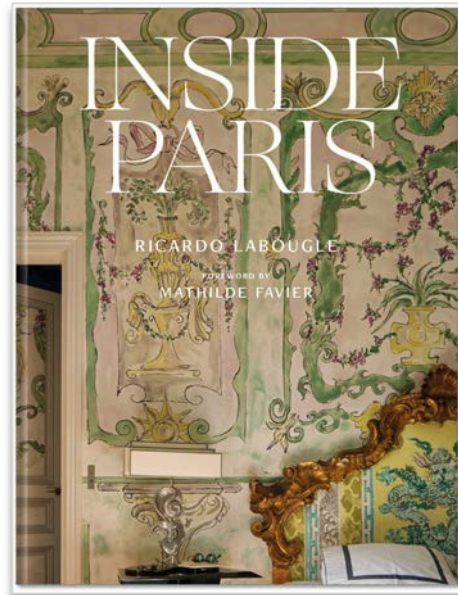
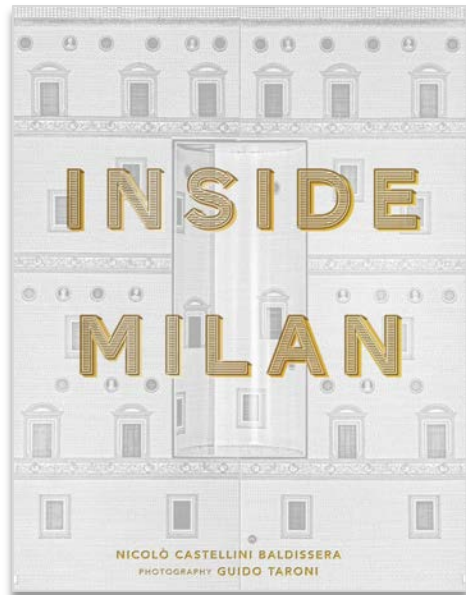
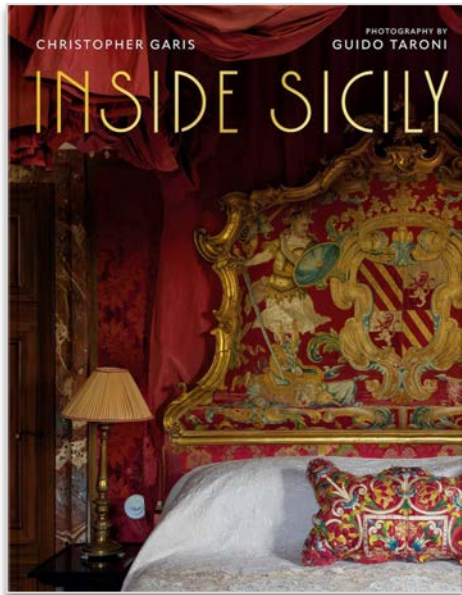


INSIDE PALM SPRINGS

DON FLOOD

TEXT BY
PETER HALDEMAN

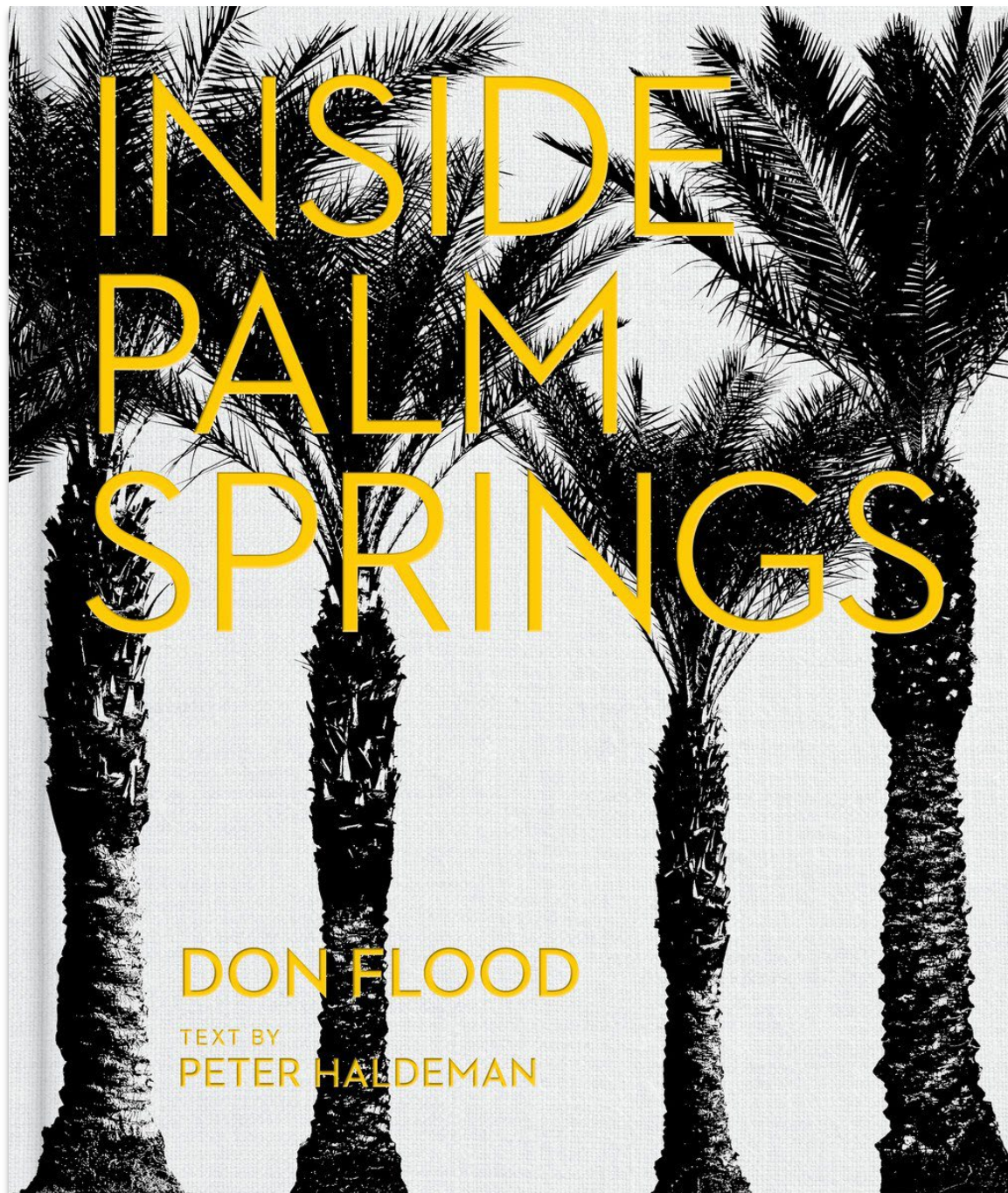
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Don Flood

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- *Inside Milan*, *Inside Paris*, *Inside Tangier*, *Inside Yucatan*, and *Inside Ibiza* have all been highly acclaimed and sold well.

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SHELDON HARTE

THE
REFINED HOME

TEXT BY HADLEY KELLER & MITCHELL OWENS



PAGE 58:
Sliding doors in the entry corridor open to reveal a stone-floored space anchored by an 18th-century French table made for the creation of leather goods. The custom-made light fixtures are by the Paul Ferrante artisan house, and the cast-cement bench and table were found at the Paris flea market. The dog sculpture is from Formations.

PAGE 63:
Off the entry corridor is a space that leads to the living room, crowned by a plaster handkerchief pendant that was made in Paris and featuring an antique carpet from Woven. The console at left was found at Thelen, and Swiss icon Willy Guhl designed the wasp-waist white-cement planter in the 1970s.

PREVIOUS PAGE:
A Beatriz Milhazes painting surveys the living room, where the lighting includes a Paul Ferrante chandelier with shades made from vintage hosiery sheets. Upholstered in a custom-colored Rosemary Hallgarten alpaca bouclé, the custom-made Harte Davis sofa is joined by a François-Xavier Lalanne sheep. A trip to the Paris flea market turned up the vintage Arne Jacobsen egg chair.

OPPOSITE:
Another view of the living room, surfaced with Venetian plaster, illustrates how the vaulted space is framed by sliding doors and portieres. The perforated white end table was found at the Paris flea market, and the limited-edition Genmi cocktail table, with a rock-crystal surface gripped by bronze-finish aluminum legs, was designed by fashion-house icon Jean-Yves Laroche.







OPPOSITE:
Frogs, the Japanese symbol for fertility and good luck, top the primary bedroom's custom-made iron bed, which is flanked by vintage nightstands from Lee Stanton. A *Reine Frey* fabric covers the headboard and footboard. The alabaster ceiling fixture is a custom-made design by Paul Ferrante, and the antique carpet is from Woven.

ABOVE:
It took about two years after installing the interiors of this wine country estate for the client to purchase paintings in three key rooms. John Smith's "High as Fuck", painted in New York during the pandemic, complements the palette in the primary bedroom, particularly the John Pomp armchair and ottoman.



The Refined Home

Sheldon Harte

Sheldon Harte

The first book on California-based interior designer Sheldon Harte, whose vision is that true luxury lies in the interconnection of form and function—and the finest works of art.

- Illustrated with exquisite images by notable photographers, including Douglas Friedman, Trevor Tondro, Björn Wallander, and John Merkl, The Refined Home showcases Harte's most significant projects, revealing how he balances his artistic vision with his clients' individual tastes and lifestyle.
- With chapters like "Sensual Surfaces," "Breaking with Tradition," "Modernist Masterpiece," and "Mid-Century Dream," authors Mitchell Owens and Hadley Keller offer an exciting, behind-the-scenes look at his design process, emphasizing the importance of custom artisanship and evocative art.

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DC STUDIOS

SUPERMAN

THE ART AND MAKING OF THE FILM

Introduction by **JAMES GUNN** Foreword by **DAVID CORESWET** Written by **JAMES FIELD**



Superman: The Art and Making of the Film

James Field

With a new directorial vision and deeper ties to Superman's comic book roots, James Gunn's first film under the new DC Studios is a triumphant franchise launching moment.

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- Written by *The Art of The Batman*'s James Field, this stunning volume features exclusive interviews, concept art, storyboards, and set photography chronicling the film's full creative journey.

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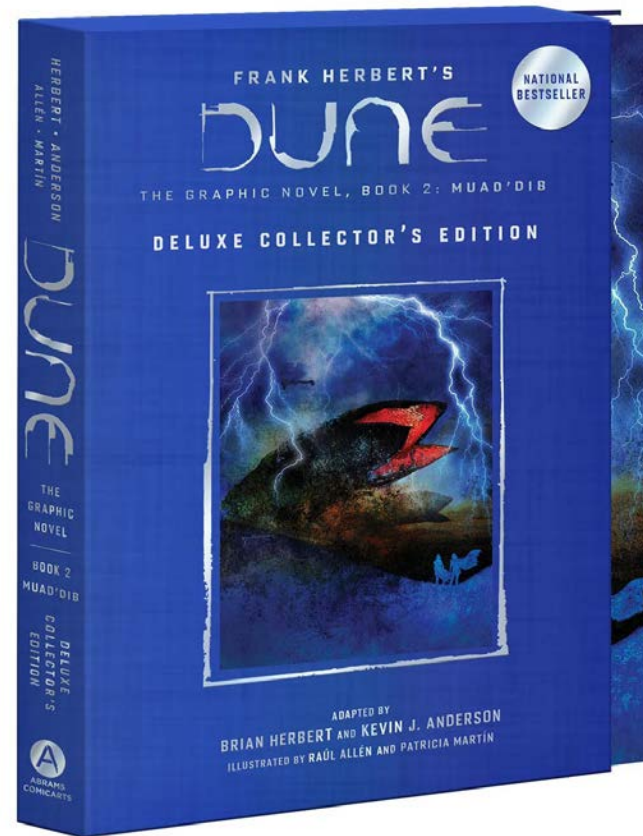
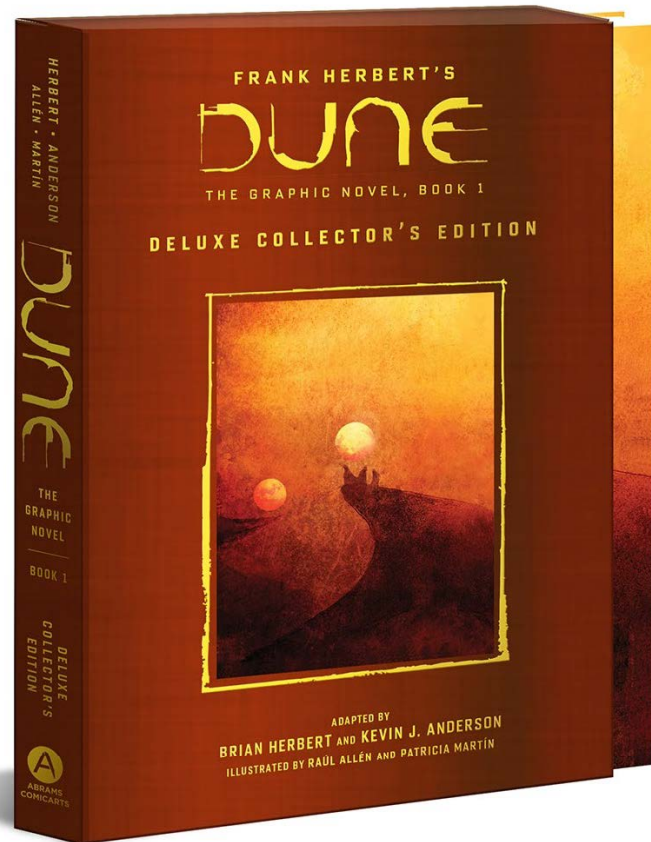
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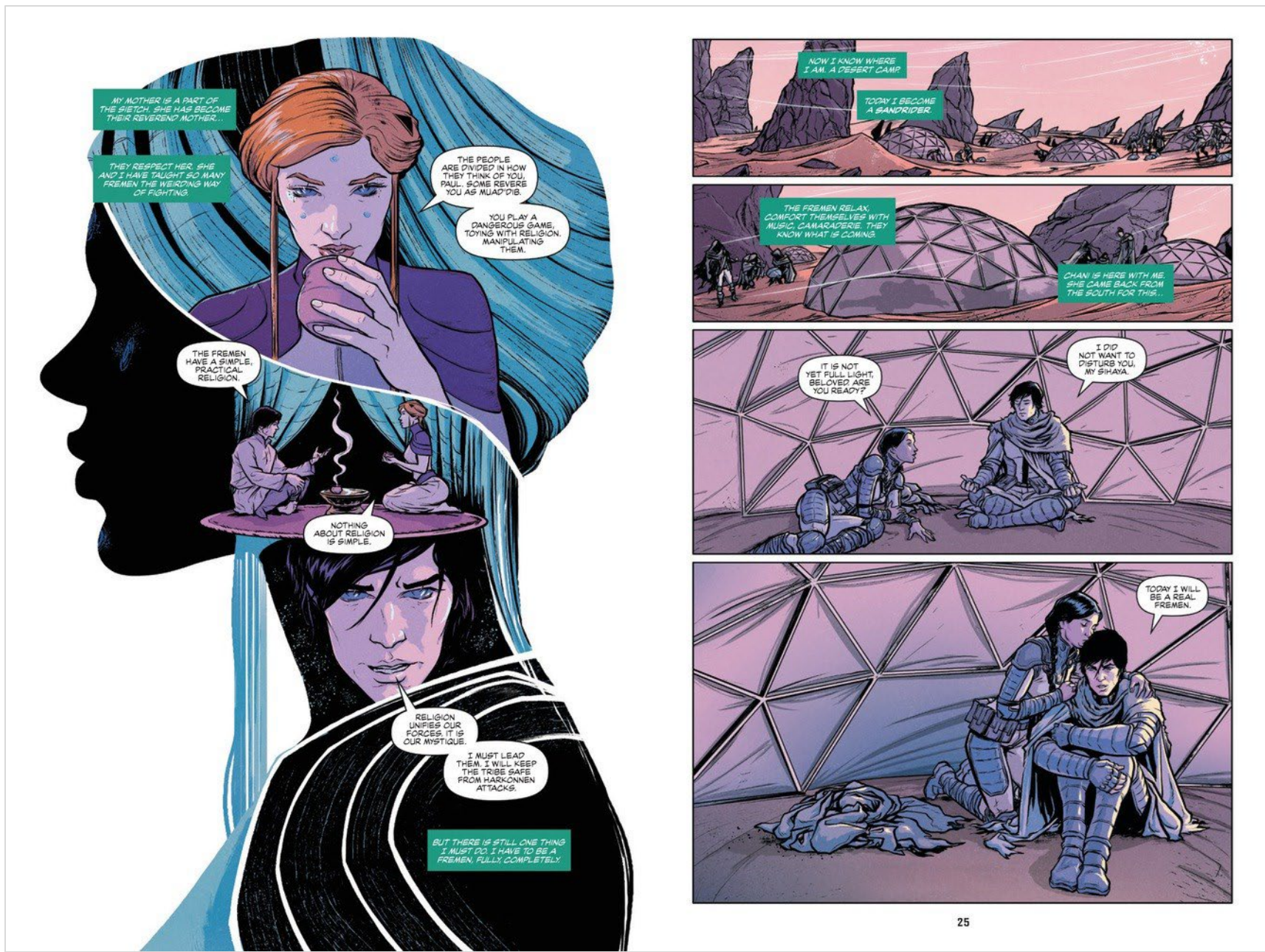
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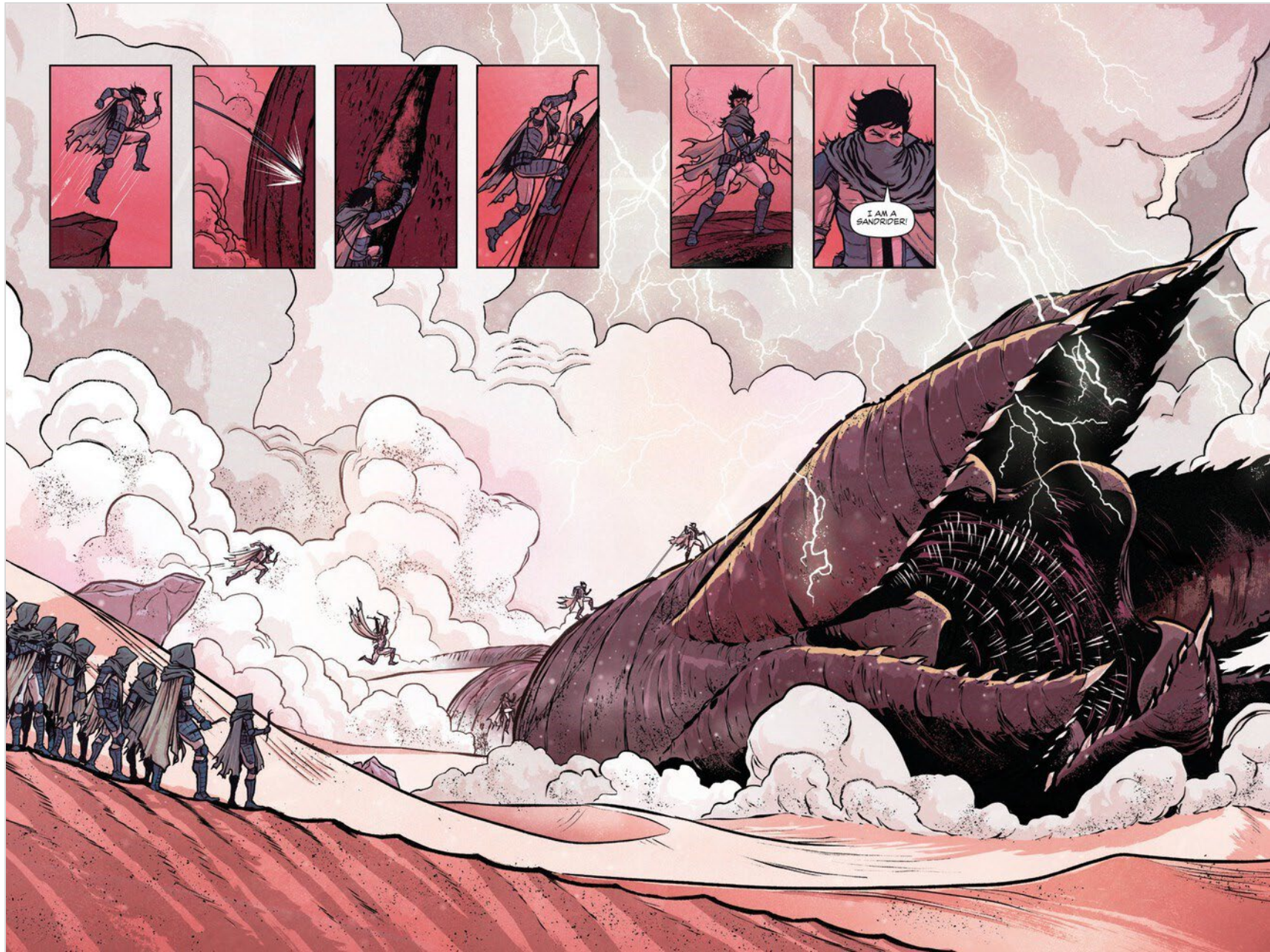


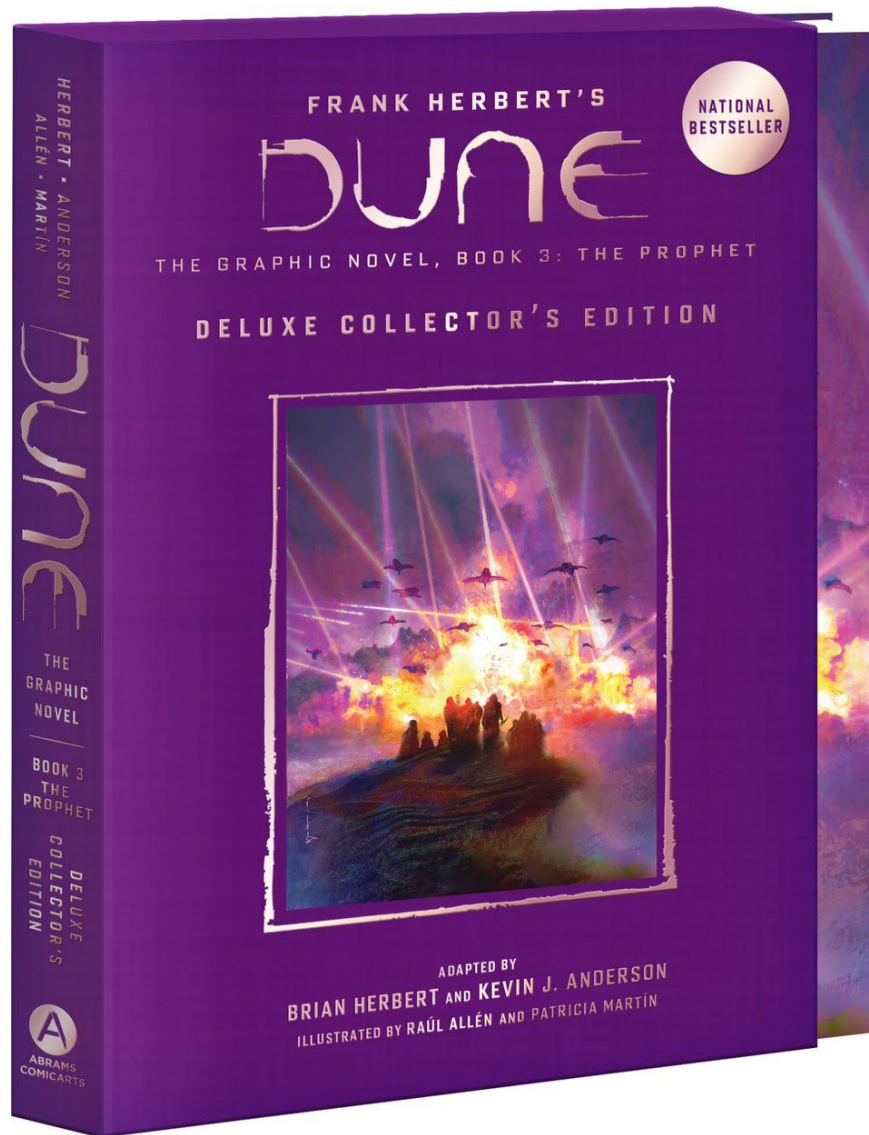
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MAKING NONFICTION COMICS

A Guide
for Graphic
Narrative



ELERI HARRIS
SHAY MIRK



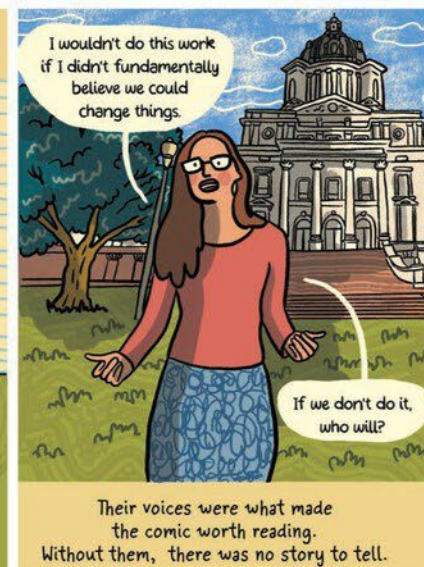
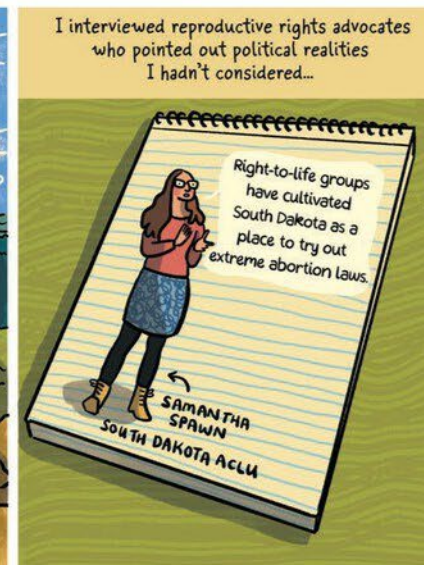
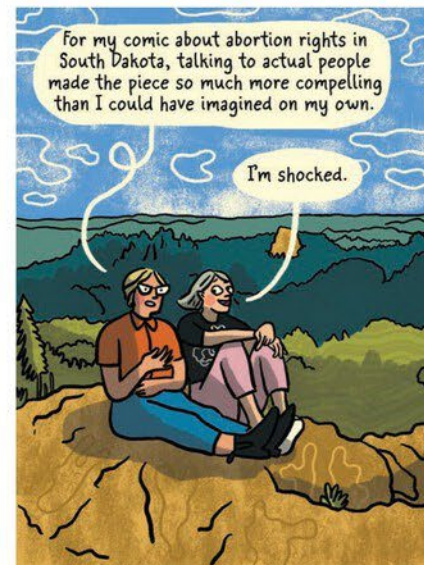
PRO TIP!



Olivier Kugler

Drawing from photos versus on location

I used to draw on location a lot, until I started to work professionally. I did this one job for The Guardian: I only had the week, there were six portraits I had to do and I couldn't do them on location. So I got myself a digital camera and met them for 10 minutes at the house, got the photos, and then I did these drawings. At the beginning, I was really worried because I thought it was kind of fake not to draw on location. But I really loved it, because I had time. I could zoom in. And I could see how the eyes really look and so much more. What happened was that the likenesses were becoming quicker, but at the same time, I also drew larger.





she/her

Victoria Lomasko

On How Comics Can Document What Cameras Cannot
Russian-born artist Victoria Lomasko's book *Other Russias* explores the lives of overlooked people in Russian society, documenting communities like Russian Orthodox believers, LGBT activists, migrant workers, and sex workers. She left Russia after the country's invasion of Ukraine in 2022 and now lives abroad.

How do you decide what to cover?

It happens differently. When I lived in Russia, volunteers and activists often invited me to draw stories about vulnerable groups, which they worked with. They wanted to attract attention of the audience to the particular social problems, but they could not invite a person with a photo or video camera. For example, the human rights defenders invited me to join their visits to juvenile halls where it was not allowed to take photos and videos. Or the volunteers asked me to draw the everyday life of sex workers. Of course, these women would

never agree to be photographed or video recorded because prostitution is illegal in Russia. It should be said that most people who I drew in my life would agree neither for a photo nor for a video.

In other cases, when such historical events as the protests of 2012, the trial of Pussy Riot, the camp of truck drivers, and the rally for [Alexei] Navalny took place in Moscow, the city where I used to live before March 2022, I thought it was my duty to be there and document as an independent artist-eyewitness what was happening.



The main thing is that I know my favorite topic is what happens with ordinary people who are involved in large, often dramatic historical processes. Such stories find me; I am like a magnet for them.

What tools do you bring with you to places where you report?

When I was working in Russia, I never used a voice recorder. Now as an artist in exile, I should work in English, so I started taking the voice recorder with me. I did not take the voice recorder in Russia, even though it could be helpful, too, because people may be wary of a person with a voice recorder and will self-censor, especially in talks about politics. That is why I was just making inscriptions by hand in my sketchbook. And I was drawing in the same sketchbook. I used vertical sketchbooks of A3 format that my mum made for me in large numbers while she was working in a printing house. There was wonderful thick and slightly rough paper in those sketchbooks, and I cannot find such paper in any bought sketchbook. I draw exceptionally with the Rotring Isographs; sometimes I add colors, and use markers and oil pastels on-site.

How do you approach people you have never met before to ask for interviews?

In Russia, I started drawing portraits of those people who seemed to be interesting for me, and people were usually glad and said something like this: "Oh, it is for the first time in my life that I am being drawn," and they were already ready to tell me their stories. I think that the most important thing in this work is to show an interest in a person, let any character be themselves and tell what they want to tell. I am trying to prepare the questions beforehand; at the same time, the most interesting questions may arise spontaneously during a talk.

What do you think about when you are on-site reporting?

When I am drawing and simultaneously listening to a person, I feel rather than think. I am kind of connecting with this person. When I was drawing protests, revolutions, and political trials, I just let the energy of these events come through me. Words and images come by themselves.

What do you do when you get back to the studio?

First of all, I scan new drawings. Then I type in Word all notes, which I made at the site of the event. It is better to do this without delay in order to write down my impression. The ideal situation for me is when I make a finished sketch on-site, which I just scan, slightly clean in Photoshop, and right after, use it in the reportage. Quite often, I want to change something in a sketch, for example, to add color or choose another quote from interview notes.

What advice would you give to artists wanting to do the kind of work you do?

There are many people among graphic journalists who draw well, and not many of them tell stories well and confidently. In the genre of graphic reportage, even the most virtuosic drawings will not help you if you cannot tell a story coherently and with a feeling. In my view, it is absolutely unacceptable to say something

incoherent about political situations, making such excuses: "Well, I am an artist. I am not a true journalist." I would recommend learning journalist practices and even working sometime with classical journalists. It is important to be curious, brave, and open, and of course have a huge interest and, ideally, sympathy for people.





Making Nonfiction Comics

A Guide for Graphic Narrative

Shay Sarah Mirk

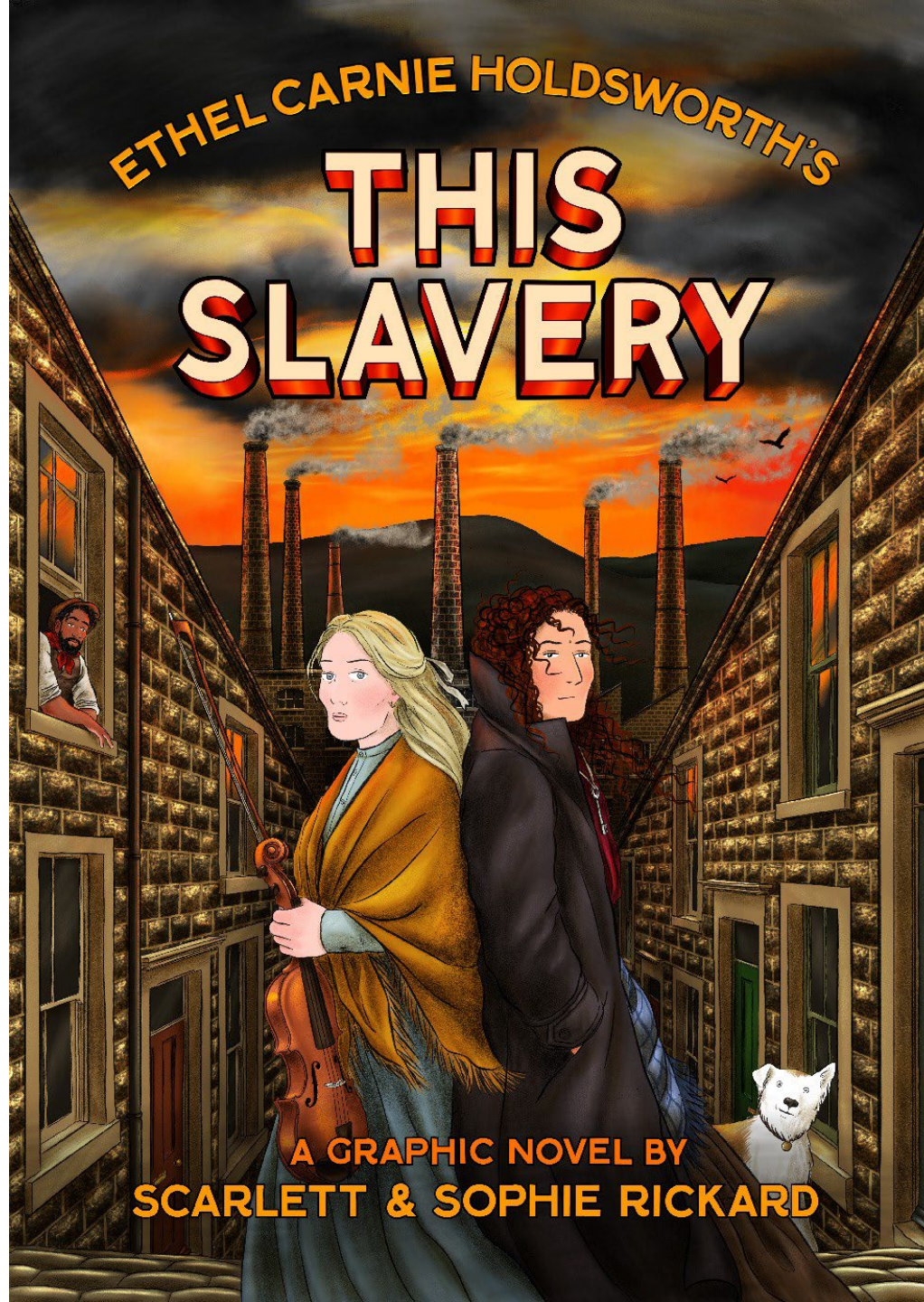
Award-winning graphic journalists Sarah Shay Mirk and coeditor Eleri Mai Harris bring their experience as editors at acclaimed graphic journalism website the *Nib* to their guide to making nonfiction comics.

- Sarah Shay Mirk and Eleri Mai Harris, award-winning graphic journalists and longtime editors of the critically acclaimed graphic journalism site the *Nib*, have compiled the perfect field guide to graphic journalism while showcasing valuable skills and practices for creating nonfiction comics.
- Mixing comics, prose, infographics, illustrations, and interviews with some of the world's most influential nonfiction comics creators, Harris and Mirk introduce readers to nonfiction visual stories while also articulating the standards and ethics around blending traditional journalism with the visual language of comics.
- Featuring contributions from Derf Backderf, Box Brown, Thi Bui, Nicole Georges, Malaka Gharib, Nate Powell, Kristen Radtke, Victoria Ying, and more.

AU \$48.99 | NZ \$54.99
9781419769276
272 Pages
Hardcover
229 mm x 178 mm
Abrams Comicarts

ETHEL CARNIE HOLDSWORTH'S

THIS SLAVERY

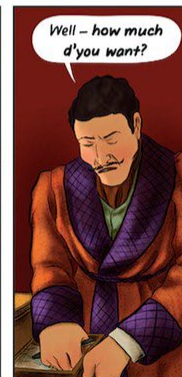
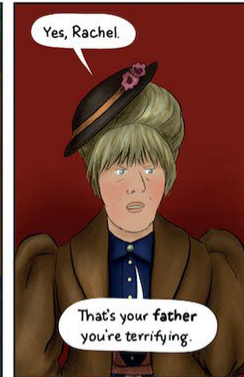


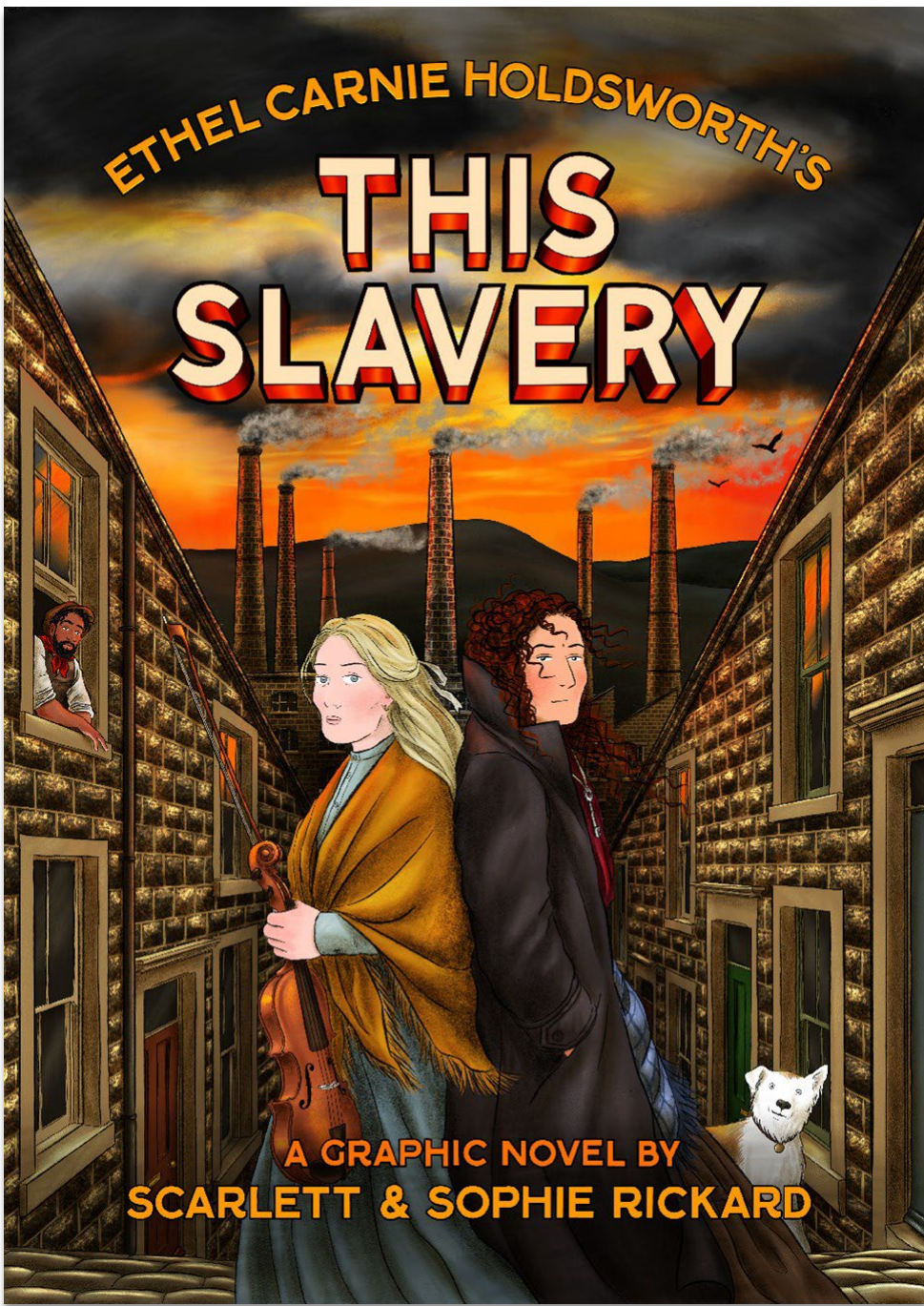
A GRAPHIC NOVEL BY
SCARLETT & SOPHIE RICKARD

THIS SLAVERY



CHAPTER 5: THE SECRET





This Slavery

Scarlett Rickard

Adapted from a novel by the radical feminist poet and author Ethel Carnie Holdsworth, this compelling, multi-layered, and sumptuously designed dramatic romance plays out against the starkly observed realities of what it was to grow up female in pre-war industrial Britain.

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- Appeals to a growing young left-wing movement, with themes of equality, organized labor resistance, and feminist liberation.
- Part compelling narrative epic, part fiery Marxist-feminist polemic, this faithful, sumptuous, and revelatory adaptation by the award-winning Rickard Sisters reclaims a lost classic by holding it up as a mirror to our own hard times, and as a gloriously flaming beacon to future communities to offer strength, hope, and dignity.

AU \$41.99 | NZ \$44.99

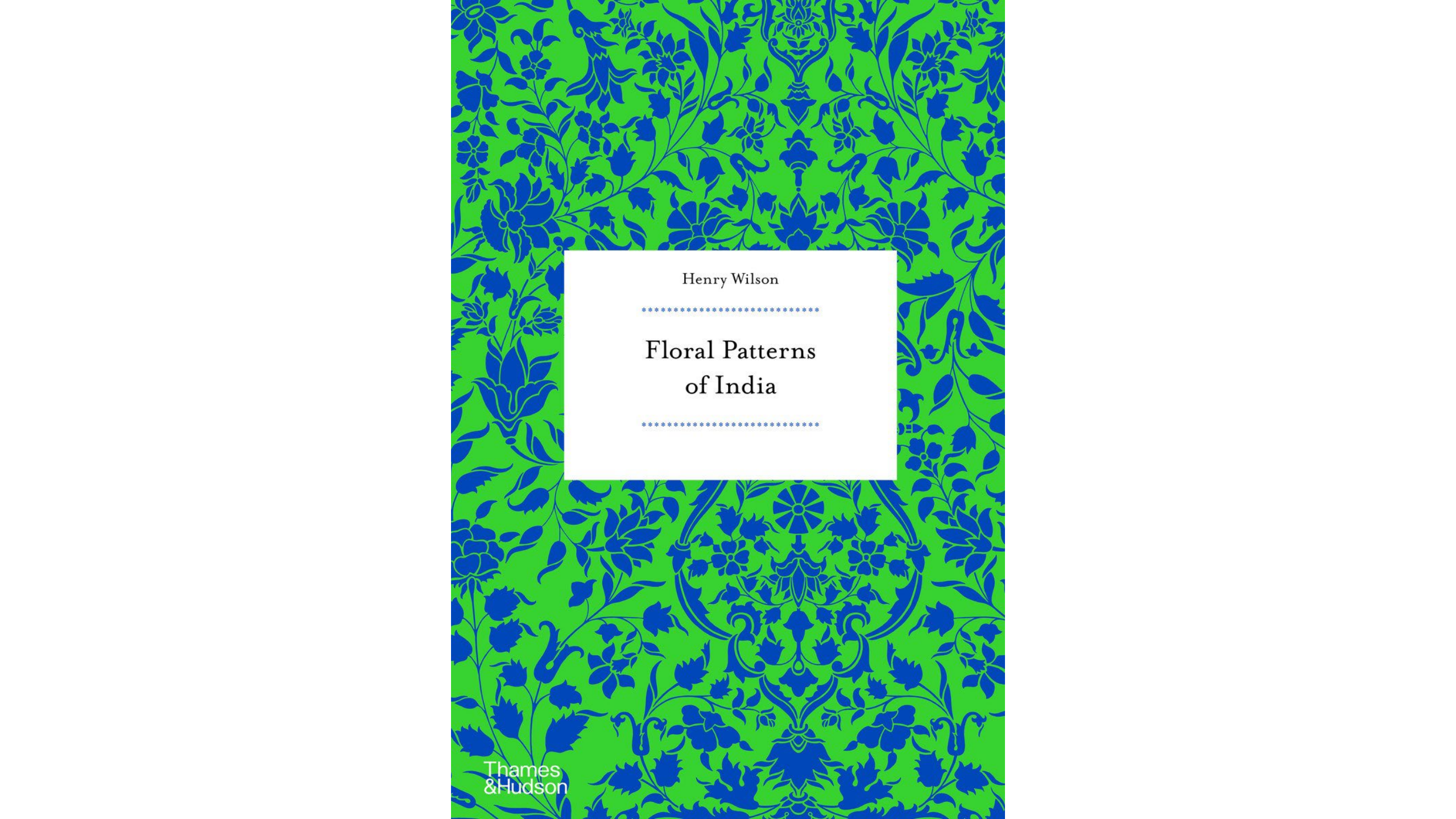
9781914224355

360 Pages

Paperback

240 mm x 170 mm

SelfMadeHero



Henry Wilson

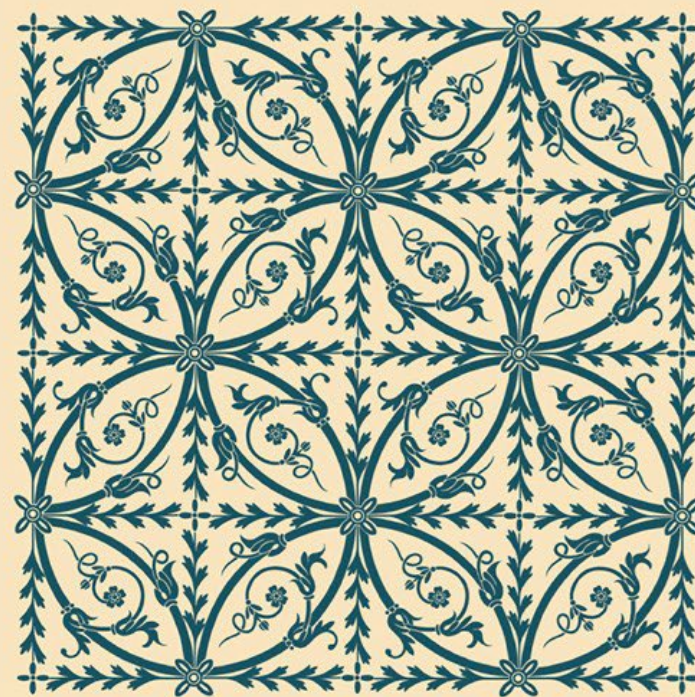
Floral Patterns
of India

Thames
&Hudson

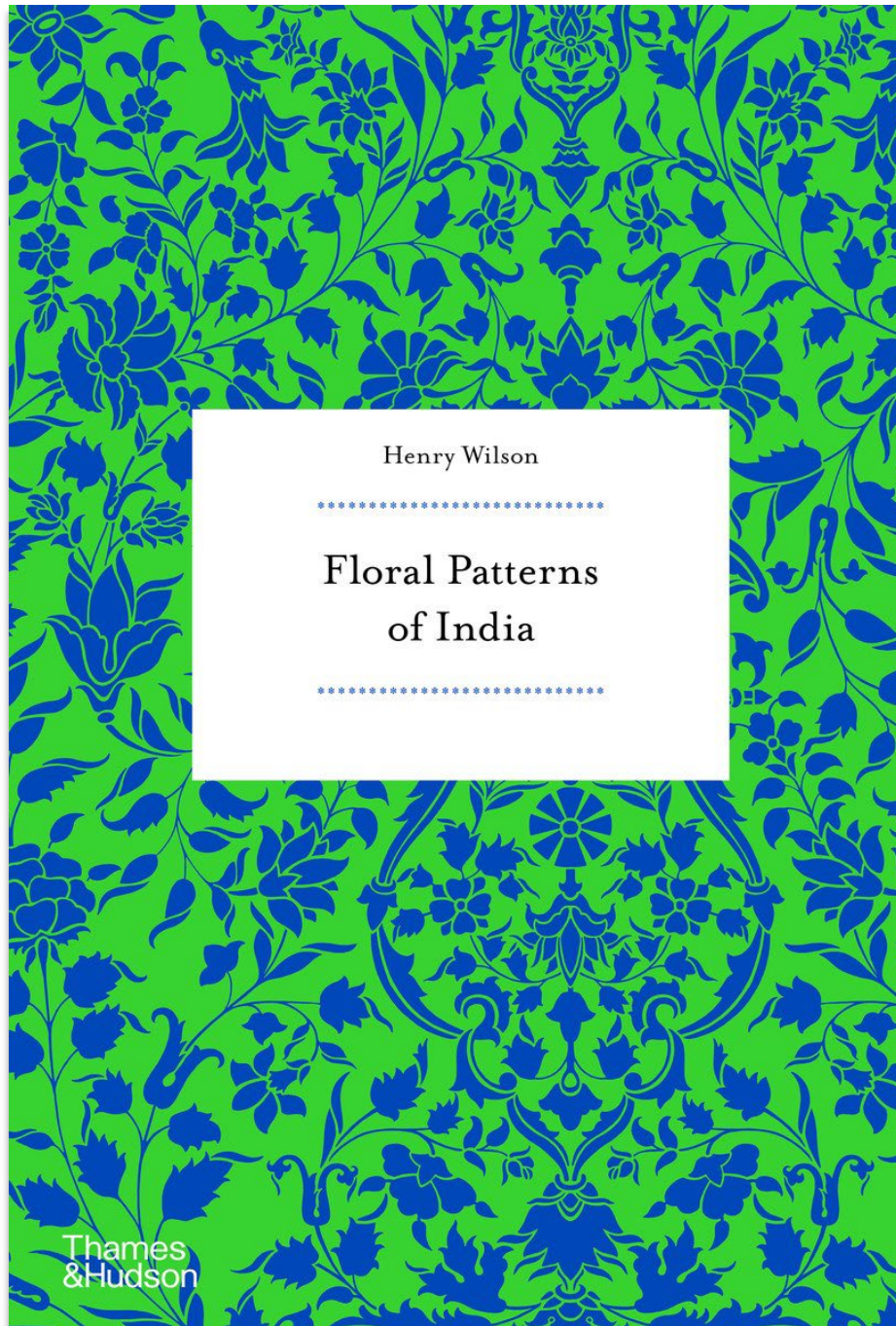


opposite, above and overleaf

The early 18th-century Jal Mahal or Water Palace at Jaipur in Rajasthan has immensely rich decoration, re-created in the recent restoration. In the ceiling flowers are set in an ornate trellis of elephant heads with linking trunks, antelope heads and peacock heads, all finished in silver leaf.



opposite and above A pressed-tin ceiling in the Raj Niwas Palace at Dholpur. Vines form interlocking circles, interlaced with squares made of leaves on stems.



Floral Patterns of India

Henry Wilson

A unique combination of photography and illustration reveals an extraordinary variety of floral motifs in the historical buildings of India.

- Following the success of *Pattern and Ornament in the Arts of India*, Henry Wilson has turned, for this companion volume, to a single theme. But what a theme: the variety of floral motifs in the exquisitely wrought details of India's architectural wonders is boundless, and one can only marvel at the way in which the basic elements of wood, stone and plaster have been transformed into masterworks of decorative art.
- Henry Wilson's fine photographs reveal the skill, patience and imagination of the many thousands of craftsmen who have turned to floral motifs and rendered them with precision and life-enriching creativity. Juxtaposed with the photographs are Wilson's own detailed drawings, all created by hand but with a stencil-like clarity that helps us understand the original historical patterns.
- The result is an invaluable sourcebook that will appeal not only to those interested in one of the world's oldest civilizations and greatest cultures, but also to anyone seeking inspiration for their own creations.

AU \$54.99 | NZ \$59.99

9780500298596

272 Pages

Paperback

296 mm x 200 mm

Thames and Hudson Ltd

NATURE OF COLOR

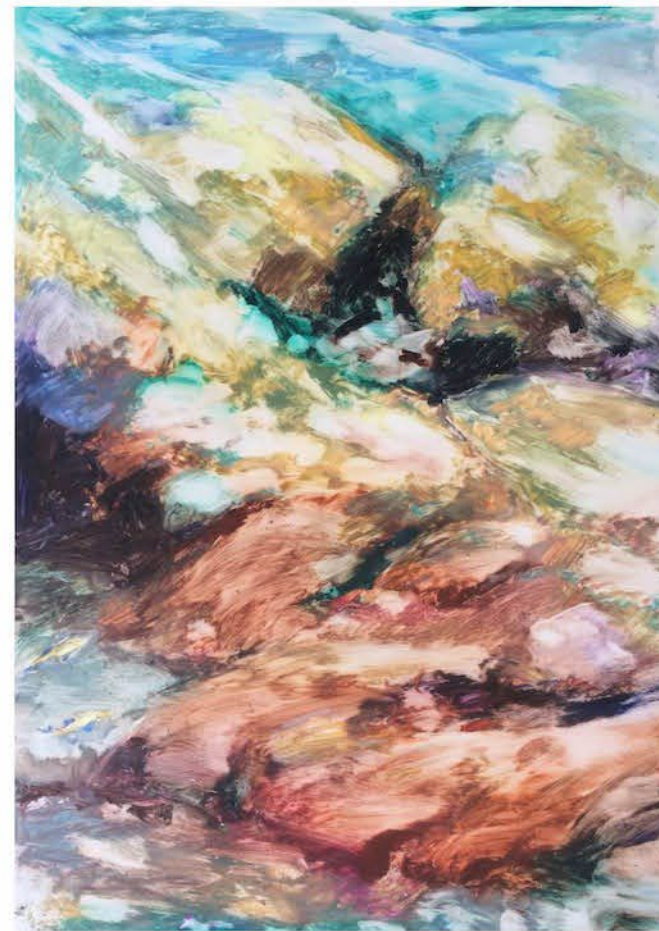
Your Field Guide for Exploring
Color in the Natural World



Kimberly Collins Jermain

Now give color names to the pastel samples that you have created to tell the story of your hike. These names will be helpful for when you discuss or write down insights from that day's hike, specifically what you were finding versus what you anticipated. These may become color hypotheses, supported with experience over time—or, at the very least, a correction you can acknowledge of your baseline view from where you started your journey with this color field guide.

Note: Prismacolor Nupastels (24 box set) are an excellent color tool for this exercise. They are non-toxic pastels that can be layered to approximate the color that you see. Do not be afraid of building up color as you work. To darken a color, use the next darker, cooler color in the box rather than black. To lighten a color, use the lighter version in the box rather than adding white. If the green is not warm enough, add yellow. If the red is not deep or cool enough, add blue or purple.



"Baia Da Barca Underwater" oil stick on YUPO paper, Pico Island, Azores



PrismaColor pastel study on paper

TRY THIS ON THE TRAIL

Materials : *Nature of Color*, pastels or oil sticks

Any free time on your hike that allows you to quickly use a color medium like pastels or oil sticks will refine your vision while also making note of a color of interest in your field journal pages. Don't be concerned if you do not have a large palette to work with or lots of time to spend. An important process in seeing color is discerning nuanced tones that make up what you see within the context of your medium's range of color.

You can explore a single local color by mixing the pigments of a limited box of pastels to achieve what you sense is right before you. Start with a pastel in a hue that closely approximates what you see, then find a paler color like that of the light on the surface of your specimen and use it first. You may have stopped to examine foliage. A green can be more yellow or even light blue. Start here and adjust by adding darker pigments to your first layer of hue. As you work ask yourself if the leaf's color is warm or cool? How might the color taste or smell? Select your pigments to achieve these sensations. Don't be afraid of layering the color in your effort to get to what you see. Pastel can be overlaid and the pigments mixed, or whisked away with a stiff paint brush when the color goes wrong. If oil stick is your preferred medium, you can bring a small palette knife with you and scrape away the waxy crayon that is not to your liking.

Knowing that color is context, you must also immediately see and fill in the colors that surround the subject that caught your attention. It is important

NATURE OF COLOR

Your Field Guide for Exploring
Color in the Natural World



Kimberly Collins Jermain

Nature of Color

Your Field Guide for Exploring Color in the Natural World

Kimberly Collins Jermain

Influenced by her classical art training, designer and artist Kimberly Collins Jermain makes color theory simple and understandable for the everyday reader

- *Nature of Color* offers a fresh, hands-on approach to color theory, blending artistic exploration with the beauty of the natural world. Perfect for art and nature lovers alike, this book transforms outdoor adventures into creative color experiences.
- The book is filled with practical exercises that can be done on hikes, beach walks, or in your own backyard, making it a great resource for those looking to integrate creativity into their daily lives.
- With over 35 years of experience, Kimberly Collins Jermain's expert guidance helps readers develop a deeper understanding of color, empowering them to use color confidently in art, design, and everyday
- *Nature of Color* is not just a book—it's a tool for learning and teaching. Whether for personal development, art education, or simply for enhancing your connection with nature, this book offers something valuable for everyone.

AU \$29.99 | NZ \$34.99

9798893960655

160 Pages

Paperback

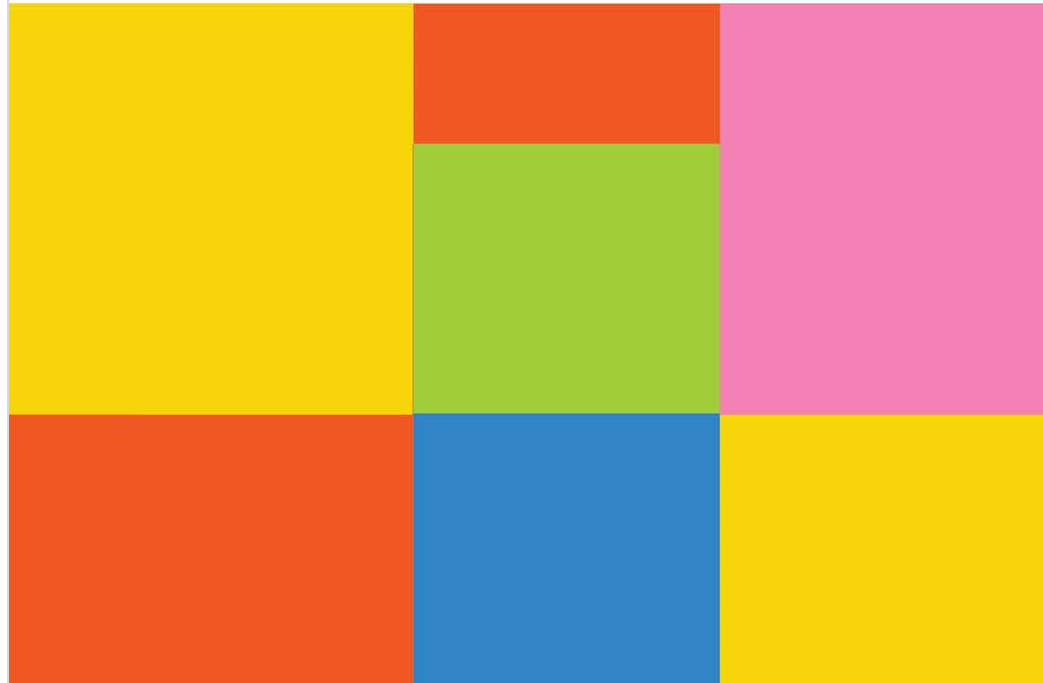
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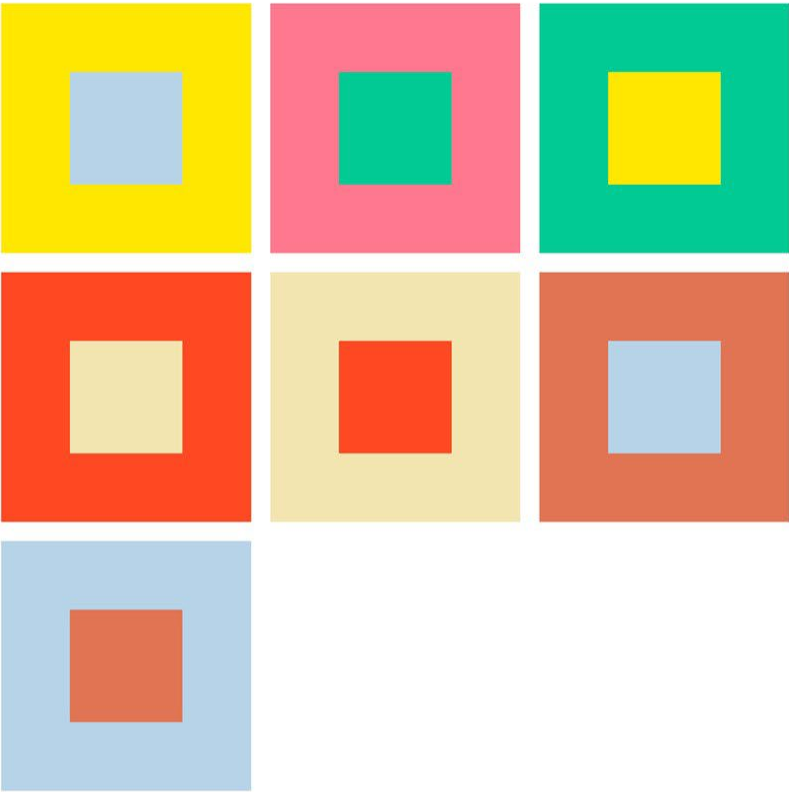
Familius

Palette Playbook

RADIANT

Your Guide to Creative Colour
Combinations





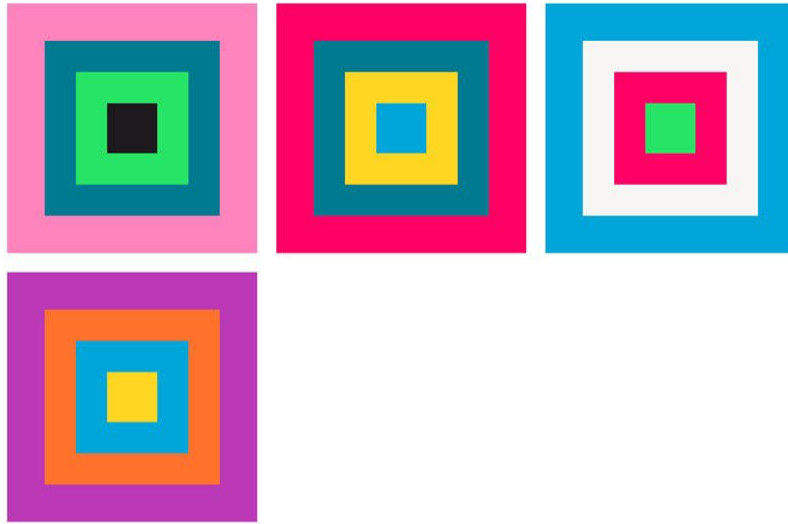
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DESIGN Ingrid Picanyol
CLIENT Lorem Ipsum

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Antwerp Art Weekend 2021

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CLIENT Lorem Ipsum

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Palette Playbook

RADIANT

Your Guide to Creative Colour
Combinations



Palette Playbook - Radiant

Your Guide to Creative Colour Combinations

Bursting with energy and life, *Palette Playbook: Radiant* celebrates warm, light, high-saturation hues that spark joy and positivity.

- Step into a vibrant playground with Victionary's new Palette Playbook series - perfect for creatives looking to build a library of palette guides for inspiration and reference.
- Each book demonstrates a unique combination of hue, saturation, and brightness, tailored to evoke a specific mood, ignite the imagination and elevate design concepts. Inside, readers can explore the featured palette via two key sections: 1) a curated selection of single and multi-colour combinations for practical applications; and 2) a showcase of projects from around the globe that bring these combinations to life.
- The first book in the series, *Radiant*, is a celebration of warmth, joy, and positivity reflecting the palette's ability to energise and uplift. Perfect for designs that demand attention and exude happiness, it provides readers with a treasure trove of ideas for infusing their projects with boldness, brilliance, and optimism.

AU \$64.99 | NZ \$69.99
9789887066033
304 Pages
Paperback
197 mm x 146 mm
Victionary

Mediated
Matter

Design and Invention
in the New
Biological Age

Neri Oxman



Thames
&Hudson



Introduction

There was a day...when I grew into a leafy tree on a young and moist earth bathed in sea water.

Rabindranath Tagore, *Chhinnapatrabali*¹

This book invites you on a journey through the world of Material Ecology and the work of The Mediated Matter Group. The works come together to express foundational principles and methods, promoting the union of top-down engineering with bottom-up growth. We conceive the design objects as a holistic system nestled within the larger organization of environmental forces and fluctuations. The act of ‘mediating matter’ moves beyond looking to biology for inspiration, and instead attempts to enter fully into its realm, utilizing organic matter as the medium and biological processes as its means. The imagined end goal of Material Ecology is a “material singularity” between the built and the grown. It is not merely a dream or a thought experiment, but an actionable possibility in our own lifetime, offering hope and prosperity across scales and kingdoms.

1. Rabindranath Tagore, "Chhinnapatrabali," *Rabindranath Tagore, Vol. 11*, West Bengal State Government, 1981. 74. This citation is gratefully due to Professor Dipesh Chakrabarty.

The Mediated Matter
research team viewed through
AguaHoja I.



Mediated Matter

Design and Invention in the New Biological Age

Neri Oxman



Thames
&Hudson

Mediated Matter

Design & Invention in the New Biological Age

Neri Oxman

An ambitious monograph on Neri Oxman, one of the most inventive minds of our time, whose interdisciplinary design work blends, transcends and redefines the practices of computer science, digital fabrication, material science and synthetic biology.

- *Mediated Matter* is the first comprehensive overview of Oxman's work. Six central chapters - Biopolymers, Cellular Solids, Fibers, Functional Pigments, Organic Comb and Symbiotic Microbes - present the thinking behind the key projects and the process of their creation as well as, crucially, their potential for use in the built environment, all shown in detail through diagrams, explanatory texts, process documents and breathtaking photographs.
- Through its scientific rigour, sheer imagination and design innovation, this novel publication, like its author, is a future-facing manifesto for a true symbiosis of nature and design

AU \$155.00 | NZ \$170.00

9780500024416

608 Pages

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Thames and Hudson Ltd

JESSICA HUNDLEY



THE LIBRARY
OF
ESOTERICA

ASTROLOGY

TASCHEN

SACRED GEOMETRY

The Shapes in the Stars

Geometry, coeternal with God and shining in the divine Mind, gave God the pattern... by which he laid out the world so that it might be best and most beautiful and finally most like the Creator.

— JOHANNES KEPLER, *Harmonices mundi*, 1618

When an astrologer reads a horoscope they look not only for where planets are, they also notice where they are not: Empty signs and houses can reveal as much as occupied ones. And, of course, the movements of the planets matter. Transits are a major example of the way planetary motion inspires dynamic life events and interpreting the meaning of these cosmic changes is the astrologer's main role.

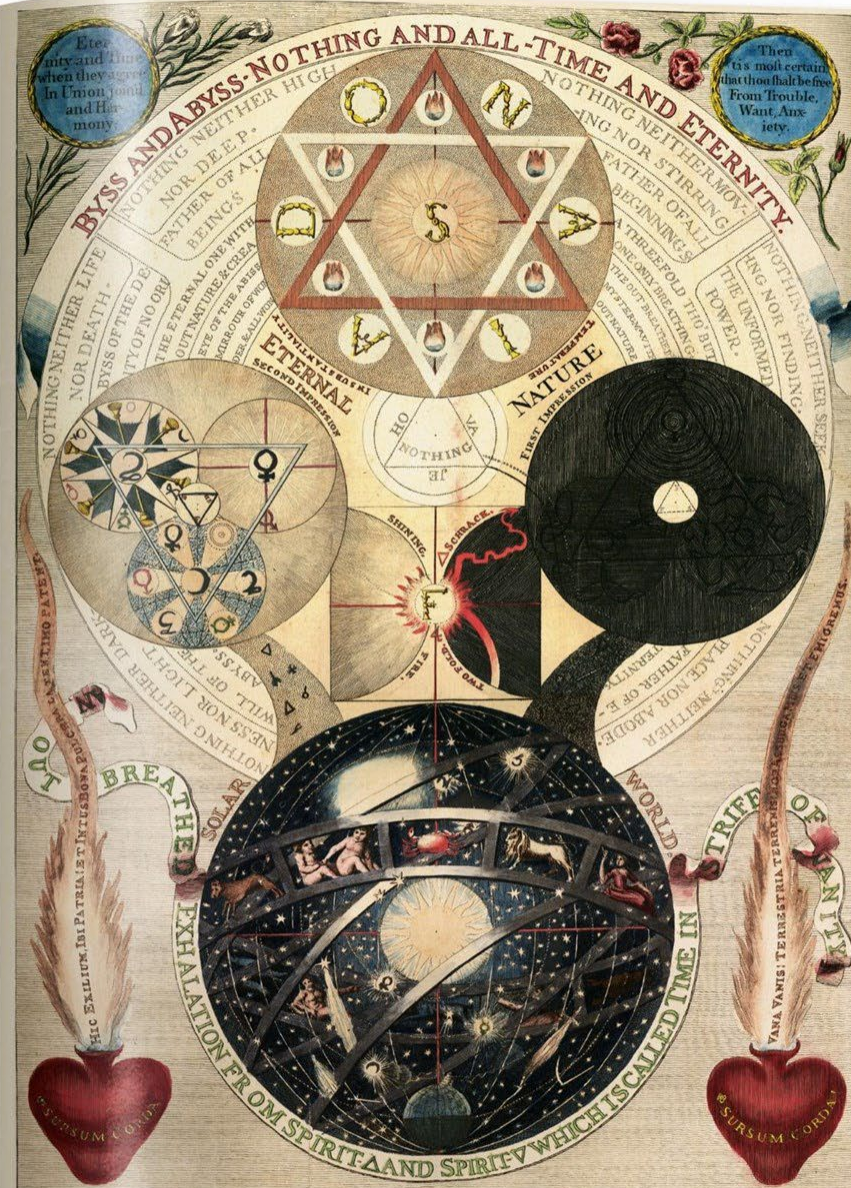
Often, the first thing an astrologer looks for on a chart is the ascendant, also known as the rising sign. This is the zodiac sign and degree that is ascending on the easternmost horizon at the time and location of an event. In birth charts, it is symbolic of the new consciousness being born: Just as the Sun rises each day from the east, this eastern horizon marks the dawning of a new being into the world. Because of that, the ascendant is considered

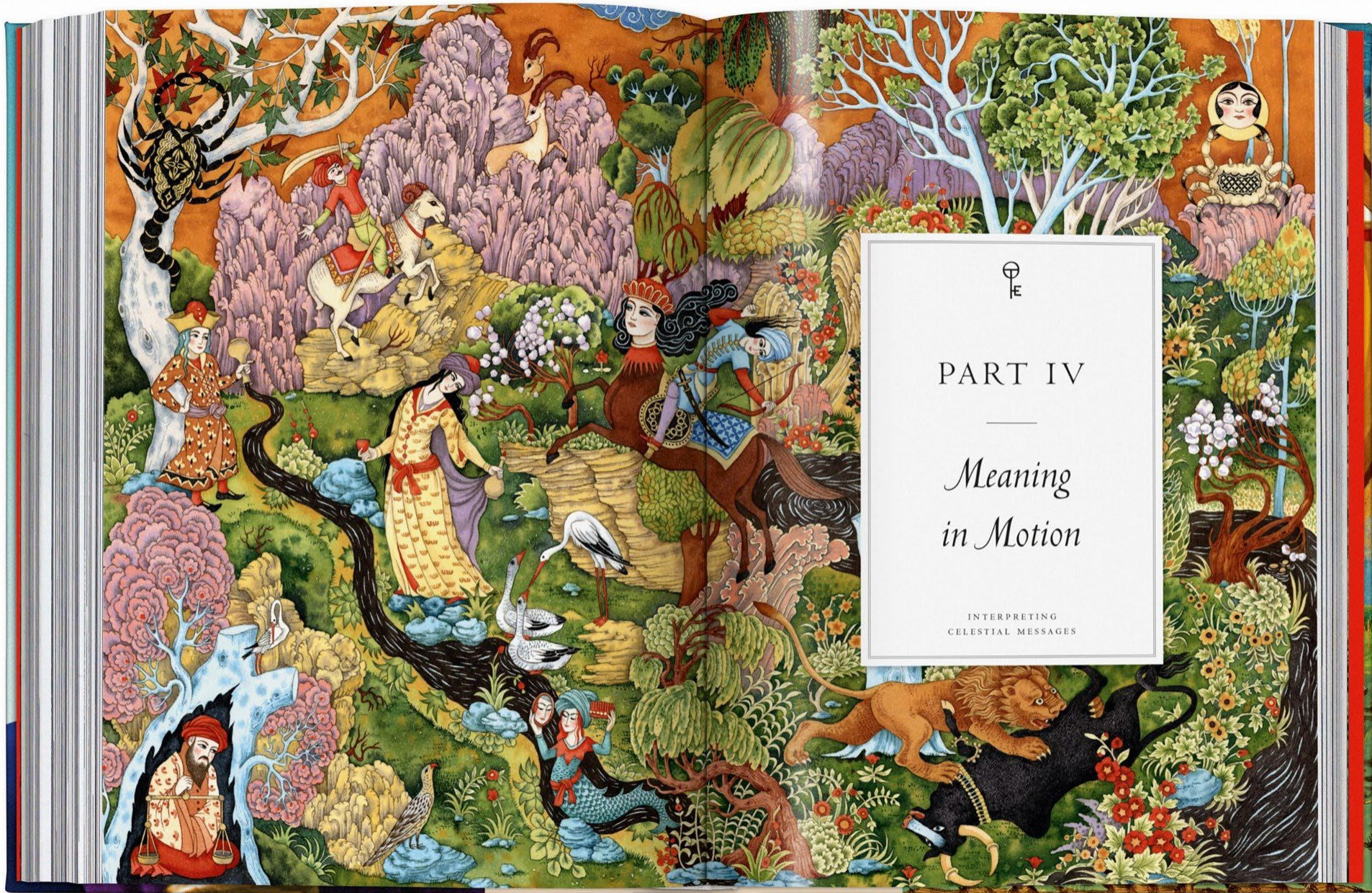
to be highly influential and thus is the location of the first house; astrologer Maja D'Aoust calls the ascendant "our goggles." It is marked on the chart with an arrow and exerts great power; the planet that rules the zodiac sign of the ascendant is called the "chart ruler."

The ascendant is one of four "aspects" (also known as angular house cusps or angles) that mark the four cardinal points in a horoscope; the other three are the mid-heaven, the descendant, and the nadir. The planets and signs that fall near these four points are considered to exert great force. After finding these four points, an astrologer might begin to look at where the planets fall in the chart and how they relate to each other. These relationships are mapped by connecting planets to one another with

William Law: *The True Principles of All Things* from *The Works of Jacob Behmen*, vol. 3 · Germany/England 1764 In his book, author and mystic Dionysius Andreas Freher integrates the zodiac into an array of spiritual symbols, illustrating astrology's

relationship to mathematics and sacred geometry. His work was based on the theories of German theologian and philosopher Jakob Böhme, whose teachings often combined Christian myth with astrological mysticism.

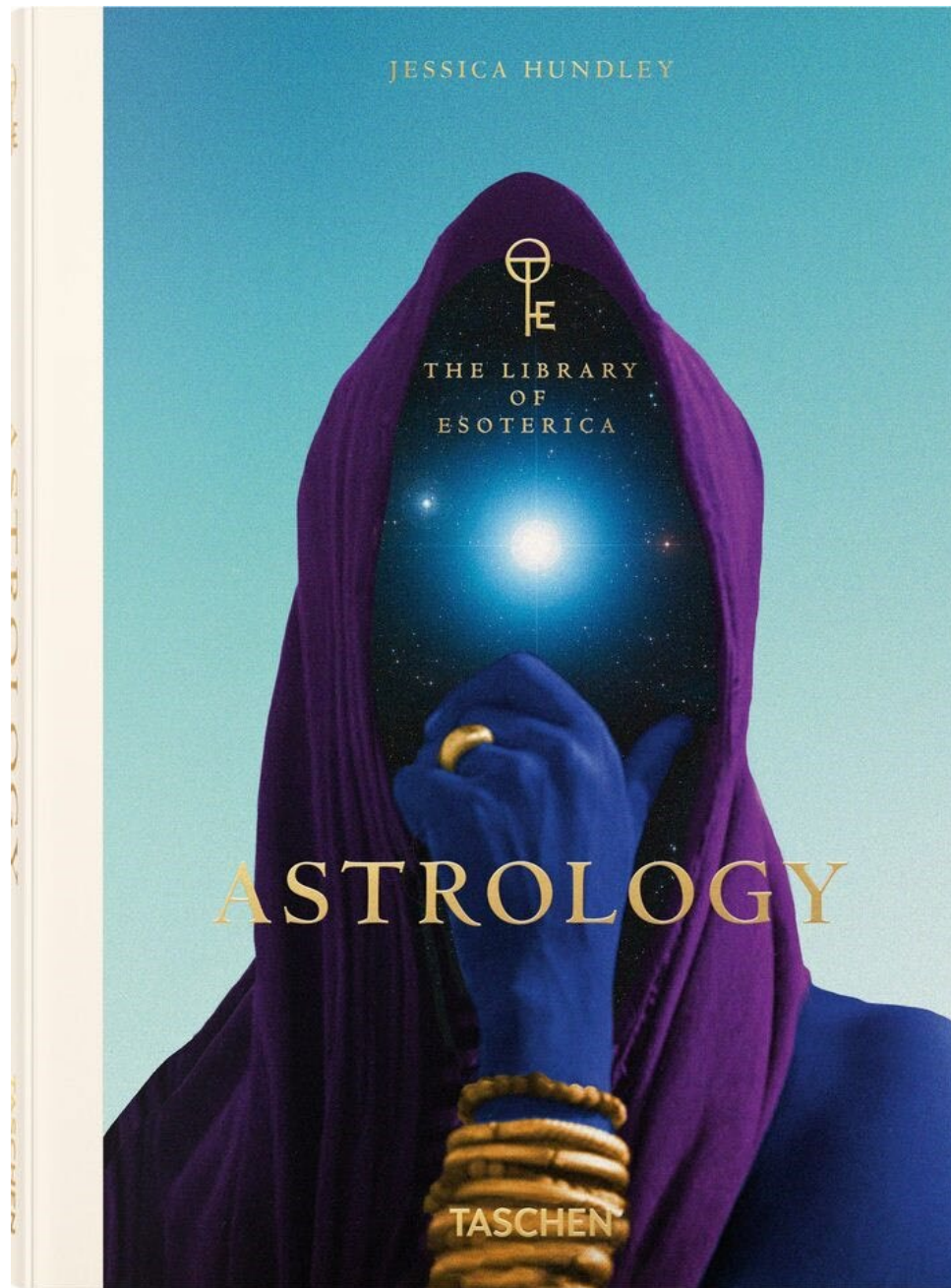




PART IV

Meaning in Motion

INTERPRETING
CELESTIAL MESSAGES



ASTROLOGY THE LIBRARY OF ESOTERICA

Andrea Richards

Looking to the sky, this pocket-sized volume in TASCHEN's Library of Esoterica series delves into the vibrant visual history of Western astrology. The story of this ancient practice is told through hundreds of images—from Egyptian temples to contemporary art.

- Edited by Jessica Hundley, this vibrant visual history of Western astrology explores the symbolic meaning behind hundreds of images, from Egyptian temples and illuminated manuscripts to contemporary art from across the globe.
- Works by artists from Alphonse Mucha and Hilma af Klint to Arpita Singh and Manzel Bowman are sequenced to mirror the spin of the planets and the wheel of the zodiac. Astrology celebrates the stars and their mysterious influence on our everyday lives.

AU \$39.99 | NZ \$45.99
9783836599801
192 Pages
Hardcover
195 mm x 140 mm
TASCHEN GmbH



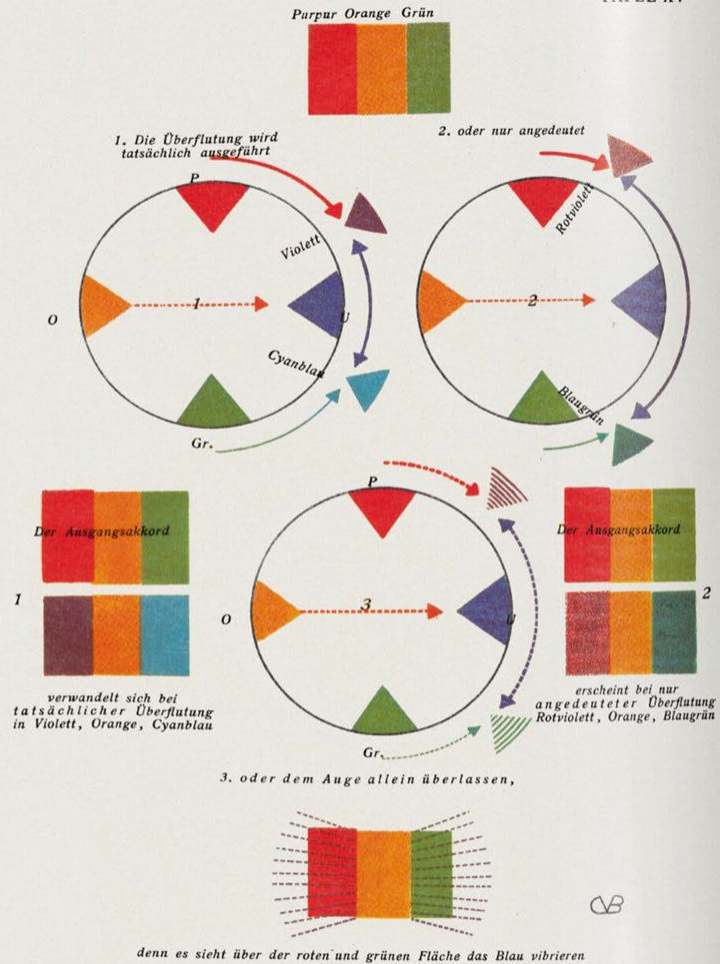
COLORS IN FULL INTENSITY AND GRAYED COLORS



COLORS IN ONE-HALF AND IN ONE-FOURTH INTENSITIES



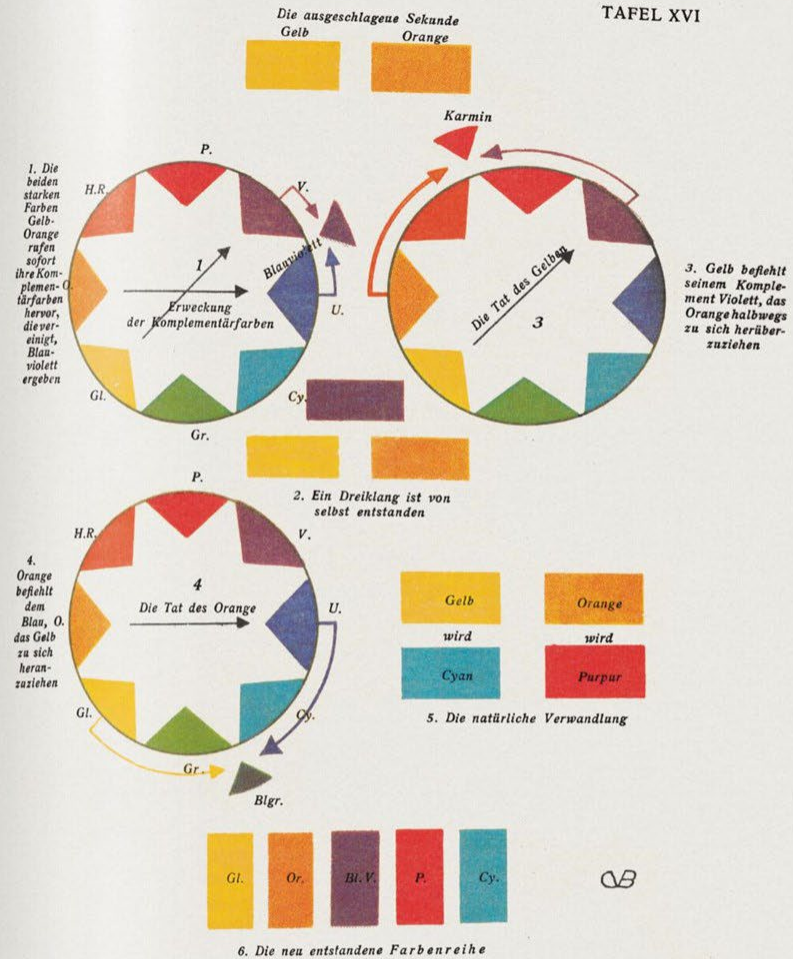
TAFEL XV



VERSCHIEDENARTIGE AUSNÜTZUNG EINER KOMPLEMENTÄRÜBERFLUTUNG

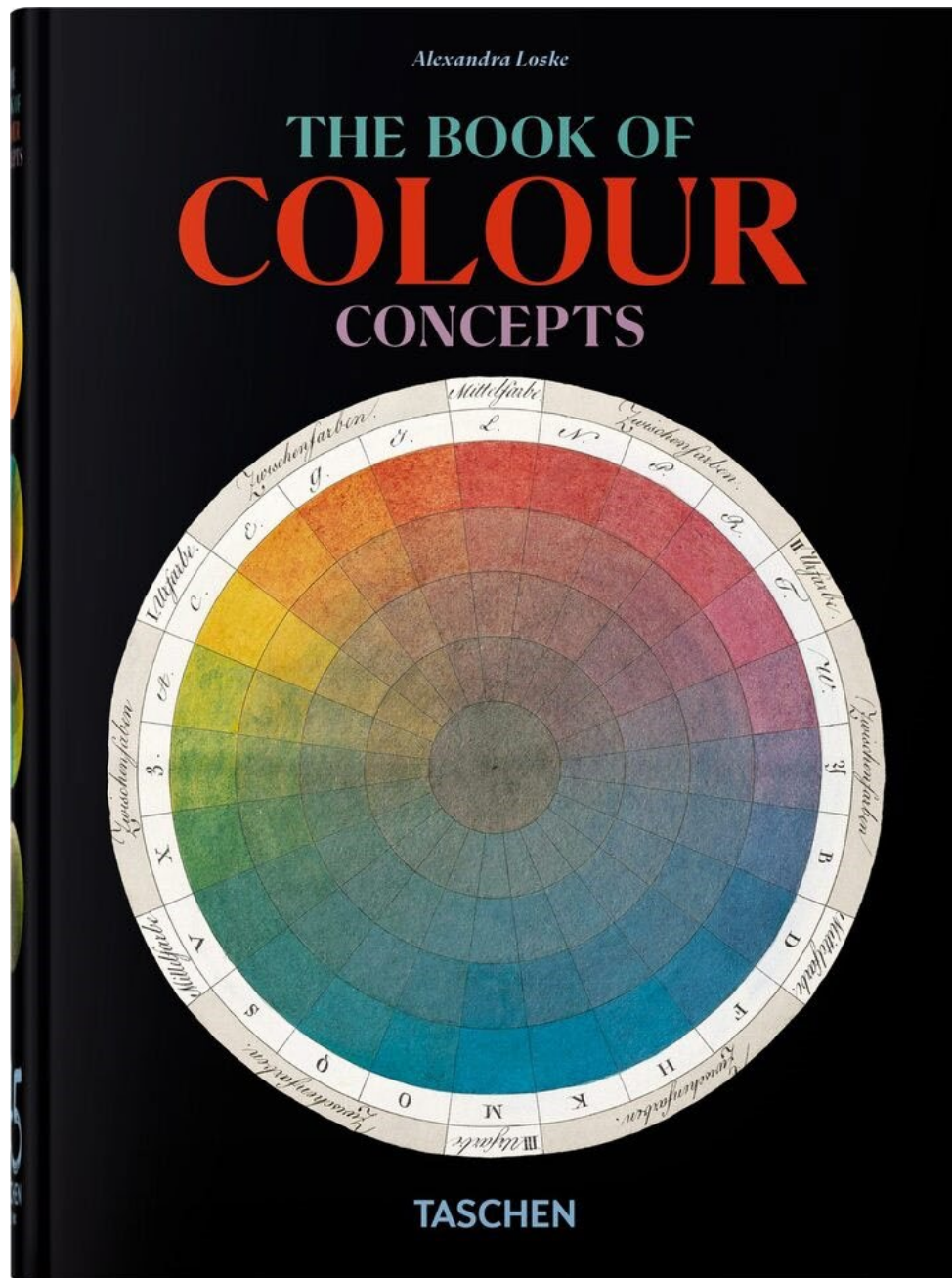
„Wir blicken von einem Gegenstand auf den andern... und werden nicht gewahr, daß sich von dem vorhergehenden etwas in den nachfolgenden hinüberschleicht.“ Goethe

TAFEL XVI



DER KAMPF ZWEIER GLEICHSTARKER FARBEN UM DIE VORHERRSCHAFT

„(Zwei Farben) können aufgehoben, neutralisiert, indifferenziert werden, so daß beide zu verschwinden scheinen, aber sie lassen sich auch umkehren, und diese Umkehrung ist im allgemeinen die zarteste Sache von der Welt.“ Goethe



The Book of Colour Concepts. 45th Ed.

Alexandra, Loske,

From the 17th century to the advent of the digital age, color theories have been illustrated with opulent wheels, polychrome charts, and meticulous diagrams.

- Gathering over 40 works from around the world, with more than 350 images, this edition traces the many hues of a subject that inspired Newton, Goethe, Sanzo Wada, the Bauhaus, and many more.
- *The Book of Colour Concepts* takes the reader on a chromatic odyssey across four centuries and over 350 images of luscious wheels and globes, painstakingly collated charts, and meticulous diagrams, many of them newly photographed exclusively for this edition.
- This volume also brings many intriguing and often overlooked works by women into the spotlight, including the radically inventive color "blots" of the English flower painter Mary Gartside.

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9783754401248

512 Pages

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TASCHEN

The Book of MIRACLES

Das Wunderzeichenbuch
Le Livre des miracles



*One of the most spectacular new discoveries
in the field of Renaissance art*

TASCHEN

gewaltigen und zerstörerischen Gewitters beschrieben, wie auch der Komet des Jahres 1300 (fol. 61r) Vorbote eines Erdbebens in der Ewigen Stadt ist.

Naturkatastrophen

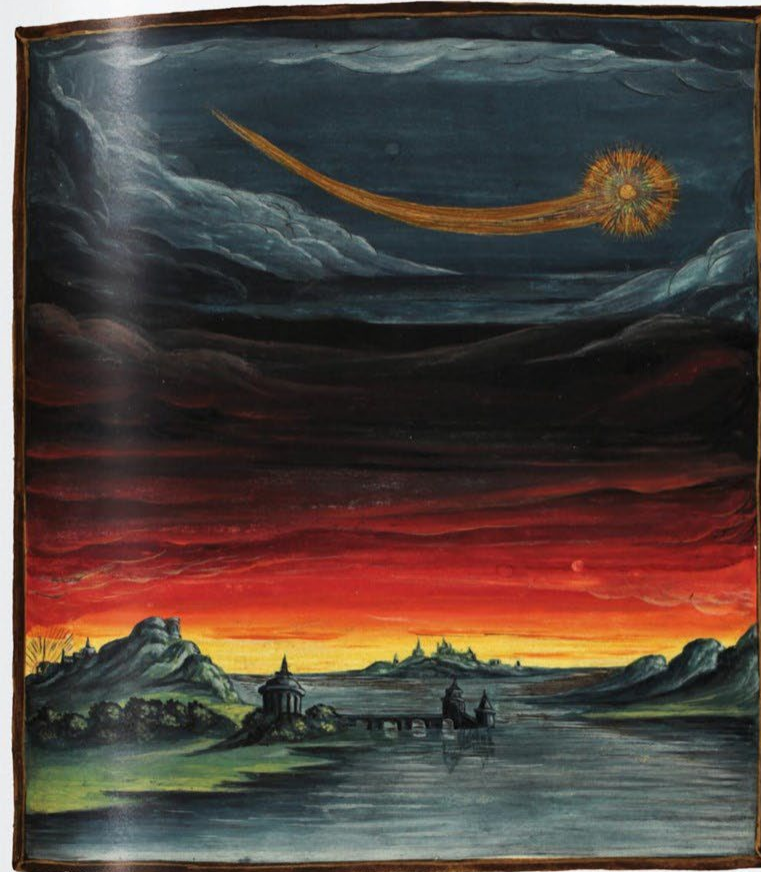
In einigen Illustrationen erscheinen Kometen zusammen mit verheerenden Katastrophen, die im Wunderzeichenbuch ebenfalls vertreten sind. Nicht immer sind die Quellen eindeutig zu identifizieren. Die Ereignisse auf folio 30r entstammen wohl Francks Chronik und umkreisen ein Erdbeben, das den Tempel in Jerusalem im Jahre 367 zerstörte. Der Darstellung liegen historische Geschehnisse zugrunde, nämlich die Erdbeben im Mittelmeerraum, welche 365 die Zerstörung Alexandrias sowie einen verheerenden Tsunami in Kleinasien zur Folge hatten. Ein solches Ereignis beschreibt der syrische Theologe Theodoret von Cyrus (393–468) im 3. Buch seiner *Historia ecclesiastica*, das dem römischen Kaiser Julian gewidmet ist. Kaiser Julian ließ die von Konstantin dem Großen erbaute christliche Basilika abreißen, um an deren Stelle einen Tempel zu errichten. Bereits während des Baus zerstörte Gott das heidnische Bauwerk durch ein Erdbeben.

Die Darstellung auf folio 30r gehört zu den eindrucksvollsten der Handschrift. Vor den Toren der am linken Bildrand im Widerschein des Feuers leuchtenden Stadtansicht trifft das Flutwasser in hohen Wellen auf einen schmalen Landstreifen. Dahinter fällt der Blick auf eine überflutete Ebene, in deren Hintergrund Städte im Wasser versinken und Mensch und Vieh sich schwimmend an Land zu retten suchen. Die Bäume vermitteln einen anschaulichen Eindruck von der Kraft des Sturms. Mit unregelmäßigen Schraffuren erzeugt der Maler den Eindruck gewaltiger Regen- und Hagelmassen. Links regnet Feuer auf die Stadt, deren Türme durch das Erbeben regelrecht einknicken. Eine gewaltige Feuer- und Rauchsäule steigt über den Dächern auf und färbt das Gebirge im Hintergrund rot.

Eingeknickte Türme veranschaulichen stets die zerstörerische Kraft der Beben: Apokalyptisch wirkt die zerstörte Stadt in einer in fahles Mondlicht getauchten Landschaft, die Erdbeben im Jahre 1119 (fol. 39r) und im Jahre 1228 (fol. 52r) illustriert. Eher untypisch ist die Abbildung eines Erdbebens in Spanien im Jahre 1357 (fol. 68r). Die Verheerungen werden links und rechts hinter einem Felsen sichtbar.

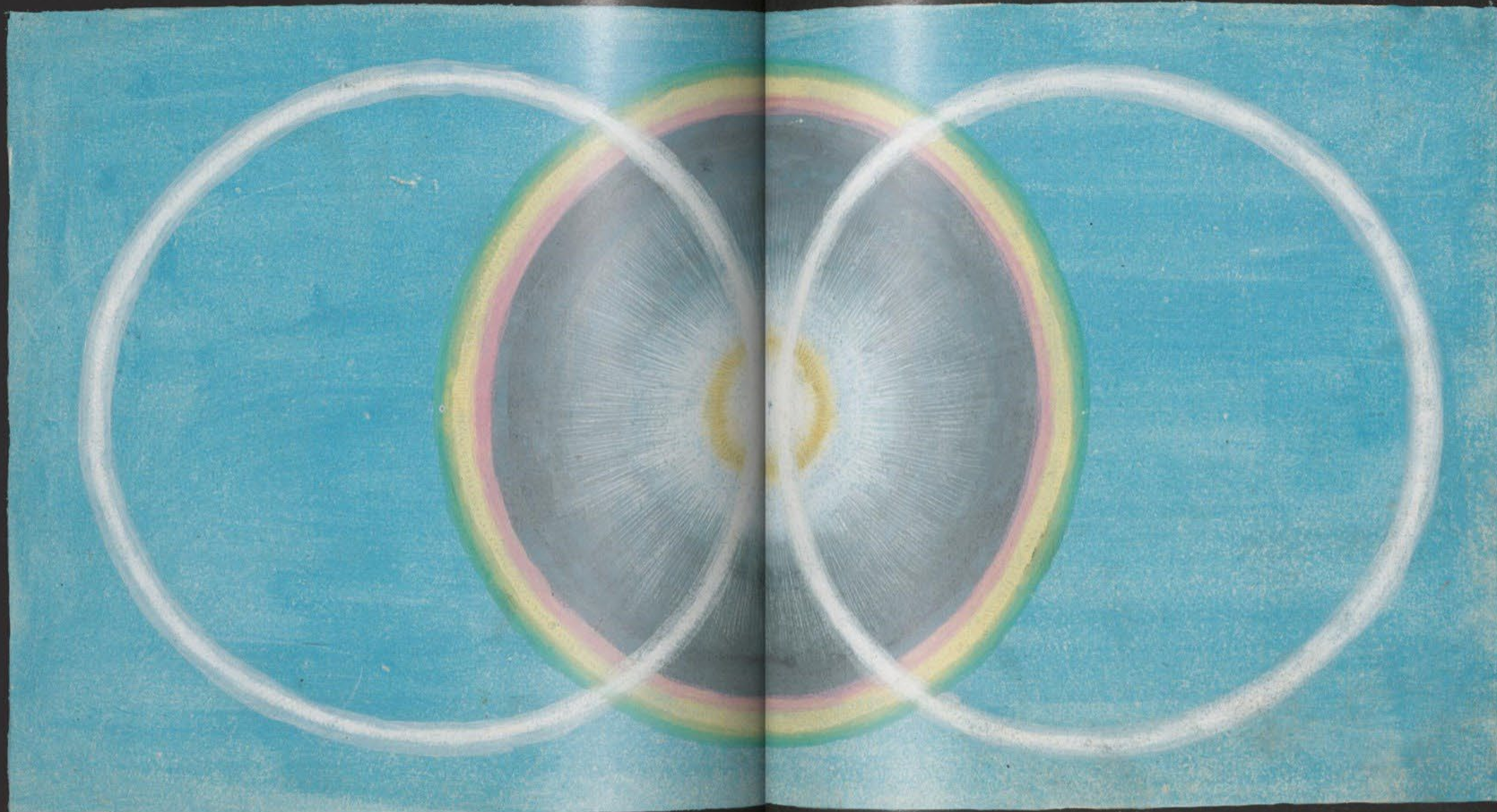
Die einzige Darstellung eines Vulkanausbruchs ist ähnlich aufgefasst: Der Vesuv schleudert feuriges Magma aus, und im Hintergrund erkennt man das brennende Neapel (fol. 85r). Die Überschrift datiert das Ereignis auf das Jahr 1482. Der Text berichtet von der Zerstörung von Städten und Dörfern durch Lavaströme und zählt Plinius zu den Todesopfern, der tatsächlich 79 v. Chr. beim Ausbruch des Vesuvs ums Leben kam. Offensichtlich unterlief dem Schreiber hier ein Missverständnis, als er die entsprechende Angabe aus Francks Chronik (fol. 270r) übernahm, derzufolge der Ausbruch im Jahr 82 v. Chr. stattfand.

ILL. 20
Treatise on Comets, Brussels (?) 1547
Kometentraktat, Brüssel (?) / *Traité sur les comètes*, Bruxelles (?)
 Bodycolour on paper, 11.5 x 13.6 cm (4½ x 5½ inches)
 London, The Warburg Institute, FMH 1290, fol. 27r

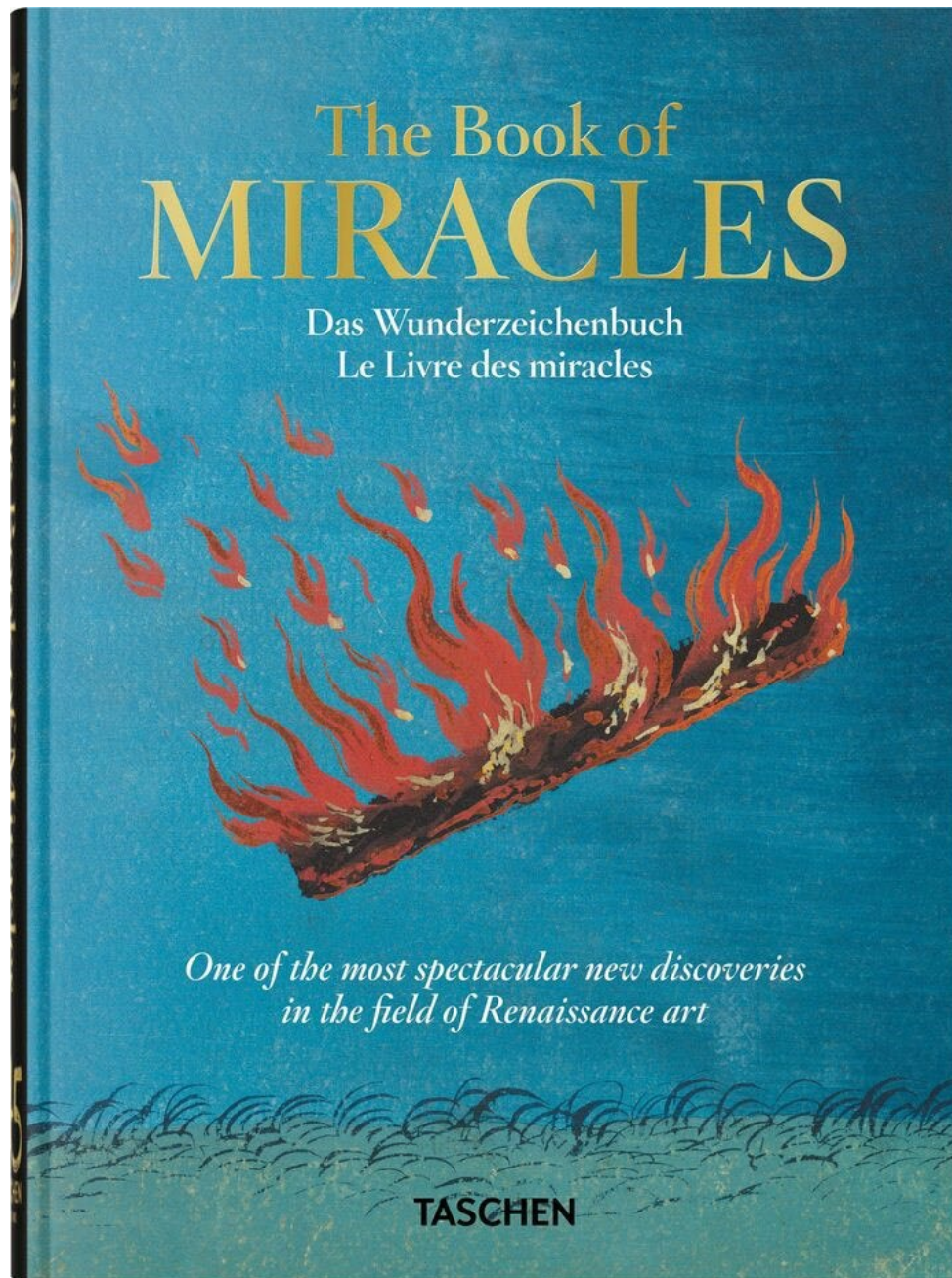




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 zu außsprung gesehen worden/ vnd hat vast bei anderhalb stund grueret oder leugre



The Book of Miracles. 45th Ed.

Till-Holger Borchert

A full, faithful reproduction of the German 16th-century manuscript of supernatural phenomena, and one of the most spectacular discoveries in Renaissance art.

- Blending Bible stories, folklore, and apocalyptic visions in rich, luminous detail, this is a mesmerizing document of religious belief, mystery, foreboding, and visual imagination.
- This volume presents the revelatory *Book of Miracles* in a new, compact format, making this extraordinary document accessible to everyone. It comes with a translation of the manuscript texts and an essay that gives an introduction to the cultural and historical context of this unique Renaissance work.

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512 Pages
Hardcover
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Jens Müller
Julius Wiedemann (Ed.)

LOGO BEGINNINGS

LOGO MODERNISM



TASCHEN



04 Dutch marketing magazine with a constructivist design by the graphic artist Machiel Wilmink, 1927

Niederländische Werbezeitschrift mit einem konstruktivistischen Entwurf des Grafikers Machiel Wilmink, 1927

Revue publicitaire néerlandaise à la conception constructiviste par le graphiste Machiel Wilmink, 1927

Die Anfänge der Marken

Jens Müller

Im China des 19. Jahrhunderts soll es manchmal vorgekommen sein, dass ein abgesetzter Minister aus Trotz sein Amtssiegel mitnahm. Das fehlende Siegel machte es seinem Nachfolger praktisch unmöglich, neue Verordnungen zu erlassen, da nur der Abdruck eines offiziellen Stempels im damaligen China als vertrauenswürdige Legitimation galt. Menschen vertrauten einem gestalteten Zeichen also mehr als der Unterschrift einer Person. Dies ist ein Beispiel, das die historische Wirkungsmacht von Zeichen besonders eindrucksvoll belegt. Im Zuge der Industrialisierung waren es in den vergangenen 150 Jahren jedoch vor allem Firmen, die sich Marken zunutze machten. Mit individuell gestalteten Absenderkennungen wurden selbst banale Verbrauchsgüter wie Toilettenpapier oder Streichhölzer zu unterscheidbaren Markenprodukten. Inzwischen hat sich das Logo in sämtlichen Ausprägungen menschlichen Handelns etabliert. Universitäten, Bands, Arztpraxen, Bürgerinitiativen oder Apps sind heutzutage ohne eine gestaltete Absenderkennung aus Formen und Buchstaben kaum mehr denkbar.

Während die Vorgeschichte und Gegenwart dieser Entwicklung ausgiebig erforscht und publiziert sind, kommt die Anfangszeit des modernen Logos in vielen Abhandlungen erstaunlich kurz, und es werden immer wieder die gleichen Beispiele herangezogen. Der Ford-Schriftzug, der sich in den vergangenen 100 Jahren nur marginal verändert hat, darf da genauso wenig fehlen wie eine Markenentwicklung vom unbeholfenen gegenständlichen Zeichen hin zum abstrakt-minimalistischen Logo. Eine detaillierte Untersuchung der Formsprache früher Logos fehlte allerdings bislang. Auf den ersten Blick ist eine einfache Betrachtung von Zeichen aus der Zeit vor 1945 auch tatsächlich schwierig. Zu groß erscheinen die Widersprüche, die bereits in den Anfangstagen registrierter Markenzeichen zutage traten: So zeigt das erste in den USA registrierte Logo für den Farbenhersteller Averill aus dem Jahr 1870 die Silhouette der Stadt Chicago in Verbindung mit einem Adler, der einen Pinsel im Schnabel hält und von einer Banderole mit den Begriffen „Durable, Beautiful, Economical“ umrahmt wird. Das erste in Europa registrierte Zeichen war 1875 dagegen schlicht ein rotes Dreieck, das für die britische Brauerei Bass stand (→ 01).

Bevor wir uns jedoch der Gleichzeitigkeit von Abstraktion und Gegenständigkeit im frühen Logo widmen, lohnt zunächst der Blick auf die generellen Rahmenbedingungen früher Markenentwicklung. Es ist schließlich kein Zufall, dass um das Jahr 1870 sowohl die USA als auch westeuropäische Länder wie Großbritannien erste Gesetze zum Schutz von Markenzeichen einführten. Ohne die vollständige Entwicklungsgeschichte der Industrialisierung aufzurollen, kann man festhalten, dass sich in bestimmten Staaten Mitte des 19. Jahrhunderts der Handel mit Produkten wie Lebensmitteln oder Einrichtungsgegenständen erstmals über eine ausschließlich regionale Verbreitung hinaus entwickelt hatte. Daraus erwuchsen neuartige Konkurrenzsituationen, die eine Kennzeichnung und Unterscheidbarkeit von anderen Anbietern gleicher Produkte notwendig machten. Erste bewusst gestaltete Verpackungen entstanden, die neben der Beschreibung des Inhalts auch darauf hinwiesen, ob ein Hersteller beispielsweise Hoflieferant war oder für ein Produkt eine staatliche Qualitätsmedaille erhalten hatte. Die wesentliche Abgrenzung zur Konkurrenz war aber die eigene

Rotation



General Electric
1899 · A.L. Rich · US



The Phosphor-Bronze Company
1876 · UK



Borup Savværk
Sawmill
1883 · DK



E. Grossenbacher & Co.
Electronics
1918 · CH



Wittler-Werke
Bicycles
1930 · DE

Rotation

Rotation



Verlag Christian Friedrich Vieweg
Publishing
1930 · DE



Unus
Machinery
1930 · IT



Ozo
Gas stations
1936 · FR



Rexo
Gasoline
1938 · FR



John M. Hansen
Furniture
1916 · US



Olexol
Motor oils
1920 · DE



Johnson, Handley, Johnson Company
Furniture
1924 · US



Deutsche Huragan
Milling machines
1927 · DE



Deutsche Spiegelglas Gesellschaft
Mirrors
1923 · DE



General Mills
Foods
1928 · US



G. Meidinger & Cie
Air conditioning
1930 · CH



Verne Noll
Personal mark
1931 · US

Jens Müller
Julius Wiedemann (Ed.)

LOGO BEGINNINGS LOGO MODERNISM



Logo Beginnings. Logo Modernism. 45th Ed.

Jens Müller

Tracing the origins of the trademark and gathering more than 3,000 logos from the mid-1800s up to 1980, design expert Jens Müller's exhaustive anthology is a must for anyone fascinated by the evolution of modern corporate identities.

- Bringing together two previous volumes - *Logo Beginnings* and *Logo Modernism* - into one compendium, design expert Jens Müller (dubbed "the logo detective" by Wired magazine) has trawled historical trademark archives and design publications to unearth 1000s of logos from as far back as 1870, including many forgotten designs and early versions of today's brand identifiers.
- Covering everything from media outfits to retail giants, airlines to art galleries, this is an invaluable resource for graphic designers, advertisers, and branding experts. It will also delight fans of cultural and corporate history, and anyone fascinated by the persuasive power of image and form.

AU \$54.99 | NZ \$62.99
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512 Pages
Hardcover
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TASCHEN

Information Graphics

Sandra Rendgen
Ed. Julius Wiedemann

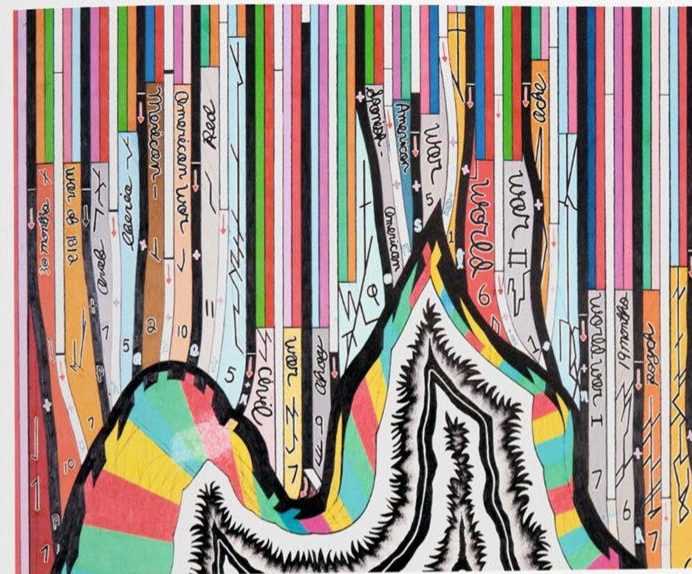
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Earthquakes and Wars

This drawing maps posited similarities between wars and earthquakes in the US, including data concerning their duration, location etc. It was created starting from both the top and bottom with thin vertical stripes for each event. The numerics of each particular year determine the length of the thin stripes in inches. From these, more irregularly shaped labels emerge, indicating further data for each event.

Connecting the loose ends of these labels created a butterfly shape in the centre. John J. O'Connor emphasised this shape for its reference to the butterfly effect, a term from chaos theory. The piece is deceptive: instead of actually visualising information, the artist gets lost in the data in order to let it create its own visual shape.

In dieser Zeichnung geht es um postulierte Ähnlichkeiten zwischen Kriegen und Erdbeben in den USA, einschließlich der Daten zu ihrer Dauer, dem Ort usw. Sie wurde von oben und von unten begonnen mit schmalen senkrechten Streifen für jeden Vorfall. Die Ziffern der Jahreszahl bestimmen die Länge der jeweiligen Streifen in Zoll. Daraus wiederum erwachsen unregelmäßig geformte Textfelder, die weitere Informationen zu jedem Ereignis andeuten.

Durch das Verbinden der losen Enden entstand eine schmetterlingsartige Form in der Mitte. John J. O'Connor betonte diese Form wegen ihrer Anspielung auf den Schmetterlingseffekt, ein Begriff aus der Chaostheorie. Die Arbeit ist irreführend: Anstatt tatsächlich Informationen zu visualisieren, verliert sich der Künstler in den Daten und lässt sie ihre eigene visuelle Gestalt annehmen.

Ce dessin examine des similarités postulées entre les guerres et les tremblements de terre aux États-Unis, avec des données sur leur durée, leur emplacement, etc. Il se lit à partir du haut et du bas, et de fines bandes verticales représentent chaque événement. Les chiffres de chaque année déterminent la longueur en pouces de ces bandes. Des étiquettes à la forme plus irrégulière prolongent les bandes et indiquent des données supplémentaires sur chaque événement.

Les étiquettes se rejoignent au centre pour dessiner une forme de papillon. John J. O'Connor a accentué cette forme en référence à l'effet papillon, un terme qui appartient à la théorie du chaos. Ce graphique est trompeur: au lieu de donner une visualisation de l'information, l'artiste se perd dans les données pour les laisser créer une forme visuelle qui leur est propre.

Project Info: Drawing, 2003, USA
Artist: John J. O'Connor
Additional Info: John J. O'Connor is represented by Pierogi Gallery



Information Graphics. 45th Ed.

Sandra Rendgen

Graphs, maps, stats, and diagrams: this collection of infographics explores the development of visual communication in the big data age.

- Over 400 exemplary graphics—ranging from journalism to art, government to education—are accompanied by descriptions explaining each project and essays tracing the evolving art form.
- The in-depth introductory section, illustrated with over 60 images (each accompanied by an explanatory caption), features essays by Sandra Rendgen, Paolo Ciuccarelli, Richard Saul Wurman, and Simon Rogers. Looking back all the way to primitive cave paintings as a means of communication, this section gives readers an excellent overview of the subject.
- The second part of the book is entirely dedicated to contemporary works by today's most renowned professionals, presenting 200 graphics projects, with over 400 examples—each with a fact sheet and an explanation of methods and objectives divided into chapters by the topics Location, Time, Category, and Hierarchy.

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 Hardcover
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Philip Jodidio

HOMES FOR OUR TIME 2

Contemporary Houses
around the World





Homes For Our Time. Contemporary Houses around the World. Vol. 2. 45th Ed.

Philip Jodidio

Climate, environment, history, and technology are transforming architecture worldwide. The second volume in the Homes for Our Time series documents this housing revolution and raises questions: What role do homes play in our endangered world? How can they innovate?

- Modern architectural history has been viewed primarily from a Western perspective and formed by men. More than 60 buildings from Vietnam, South Africa, India, China, and beyond—designed by men, women, and collectives—mark the end of this era.
- There is no longer a predominant style, and there probably never will be again. With photos by renowned architectural photographers, and precise descriptions as well as drawings from architectural offices, Philip Jodidio charts the diverse, sustainable architecture of the future.
- The private homes featured range from modest to extravagant. A beautiful house is always also a dream - and this book invites you to do just that

AU \$54.99 | NZ \$62.99
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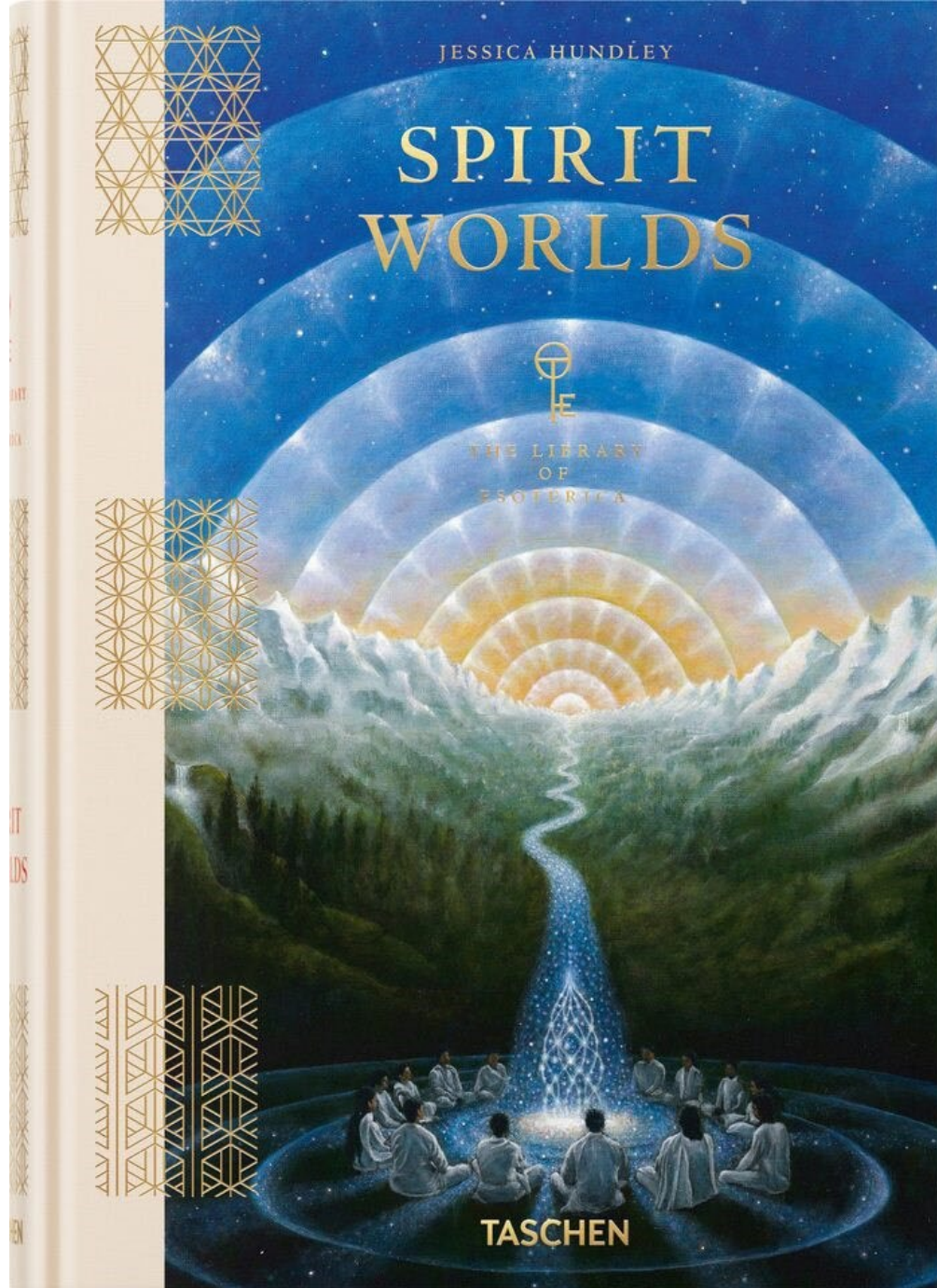
JESSICA HUNDLEY

SPIRIT WORLDS



THE LIBRARY
OF
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RULERS

Micah Ulrich · *Three of Swords* · 2018 Produced in a limited edition run, the tattoo artist and illustrator created an artwork that evokes the symbolism of the three of swords, the Tarot arcana thought to be connected with the darker emotions of sorrow and grief over loss.

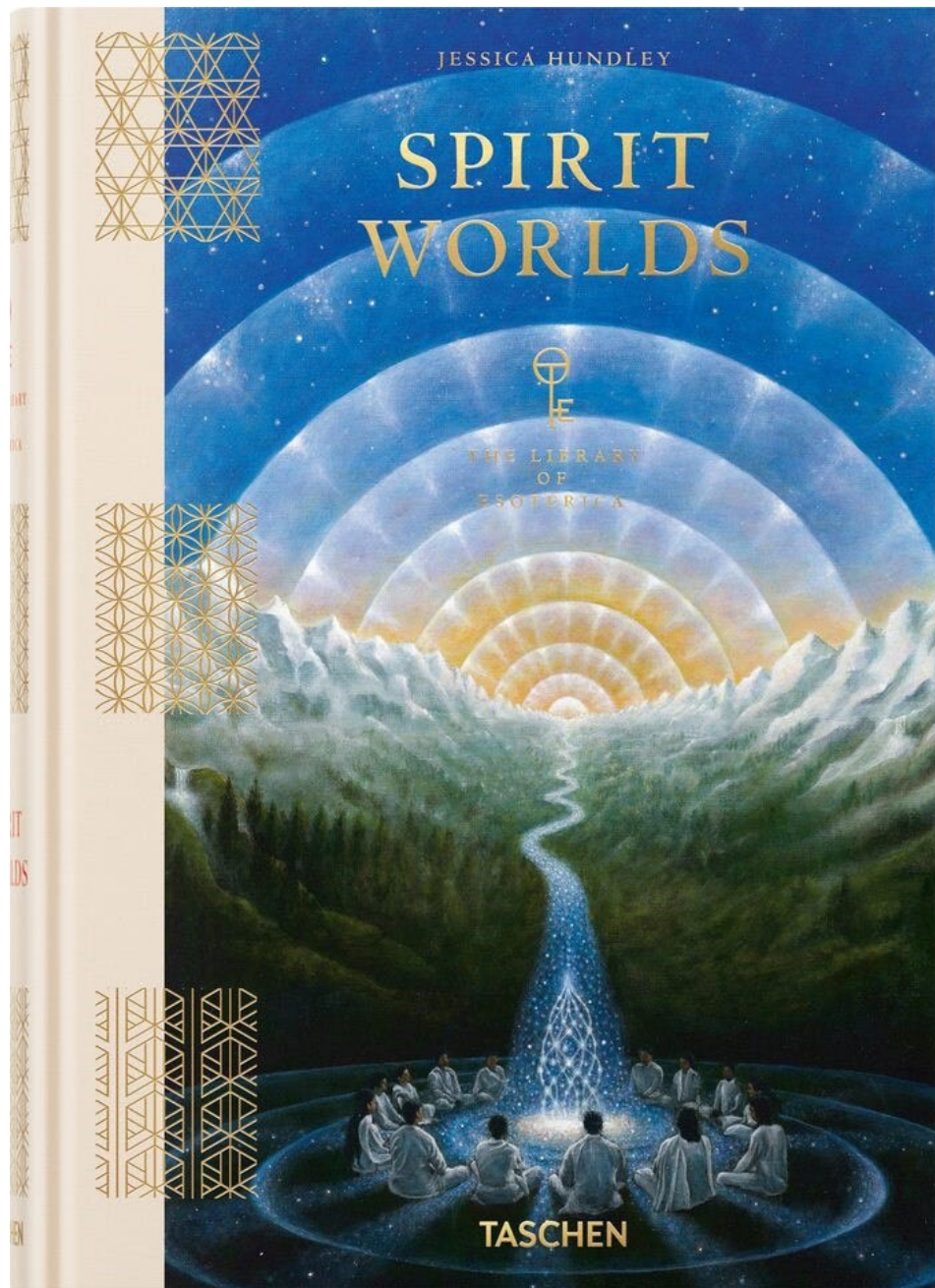
Leonor Fini · *The Angel of Anatomy* · 1949 A stern gaze and languid posture of grotesque anatomy expertly painted by Fini. Forever an independent spirit, she refused to be labeled.



Katsushika Hokusai · *The Laughing Demoness (Warai Hanmya)* · 1831–32 Once a demonic goddess, Hariti kidnapped and devoured children. Buddha hid one of her children to show her the pain she was inflicting, causing her to convert to Buddhism. She became a goddess and a protector of children.



Hans Memling · *Hell (detail)* · ca. 1485 A freakish depiction of the devil dancing on damned souls is a panel from the triptych 'Earthly Vanity and Divine Salvation.' The banner waving above him reads, "There is No Redemption in Hell."



Spirit Worlds. The Library of Esoterica

Jessica Hundley

Featuring essays, interviews and over 400 images, from cave paintings to contemporary works of channeled art, *Spirit Worlds* steps through darkened doorways and into the labyrinths that lead to the mysterious, to kingdoms of the afterlife and to communion with denizens of dimensions, just beyond our own.

- Through interviews with scholars and practitioners, insightful essays and over 400 works of visionary art, *Spirit Worlds* delves into the shadows of the supernatural, from dark domains of ghosts and demons to the light-filled lands of angels and celestial beings.
- Across more than 500 pages, we celebrate the ways in which we connect with both our ancestors and with ourselves, as we worship, mythologize and honor our dead.

AU \$79.99 | NZ \$92.00
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240 mm x 170 mm
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All-American Ads

Ed. Jim Heimann

30's



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THE FEEL OF REFRESHMENT
MAKES TRAVEL MORE PLEASANT

“Take off... refreshed”

You're off to a flying start when you start refreshed. So no wonder you find people enjoying *the pause that refreshes* with ice-cold Coca-Cola at airport soda fountains. Thirst asks nothing more.

Coca-Cola, 1938

464 Food & Beverage

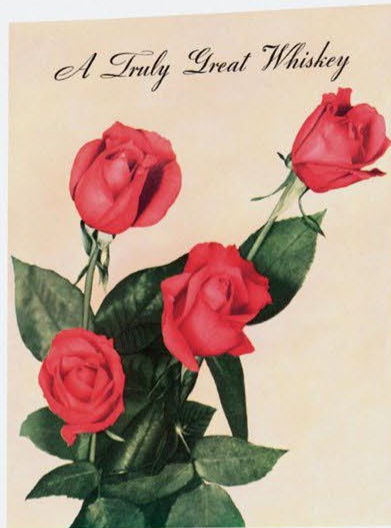


Coca-Cola, 1939

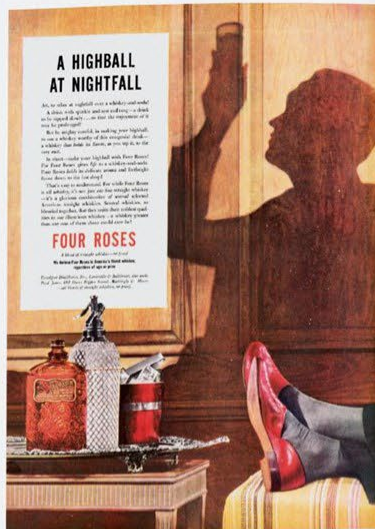


Coca-Cola, 1938

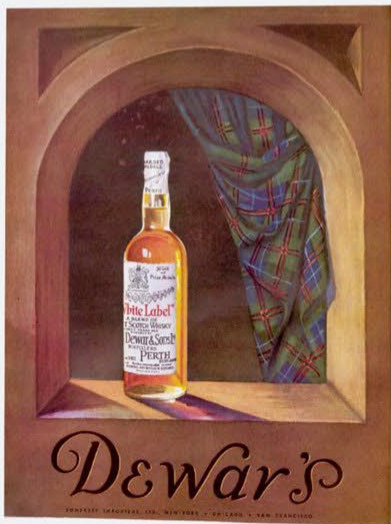
465



Four Roses, 1938



Four Roses, 1937



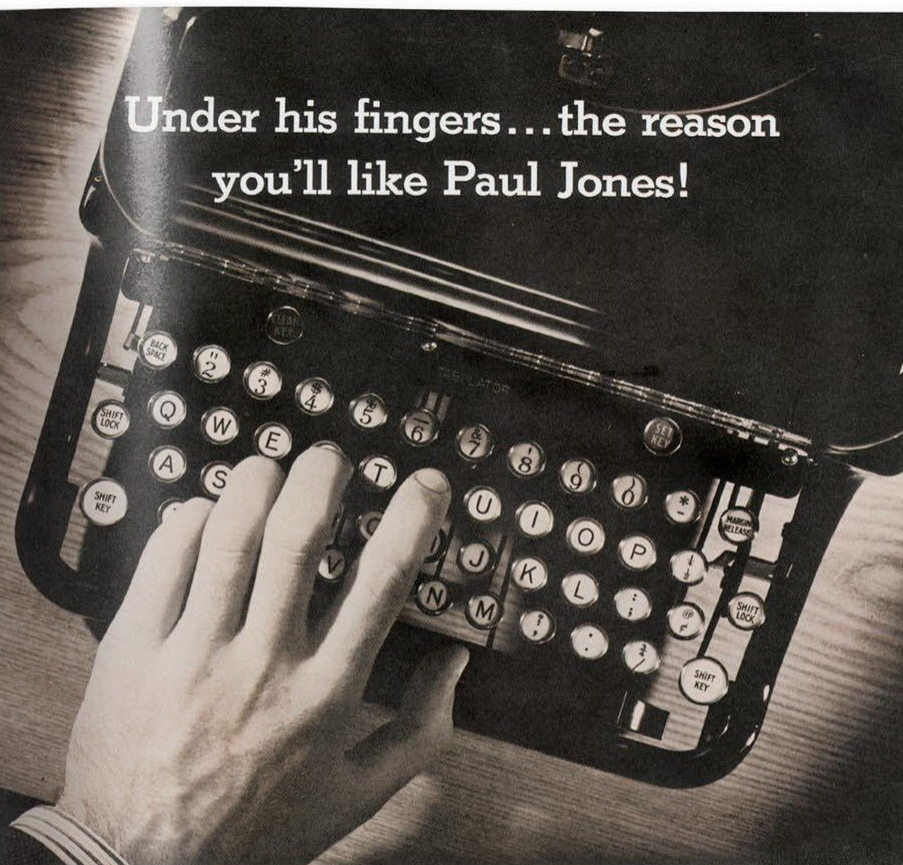
Dewar's, 1934

64 Alcohol & Tobacco



Paul Jones, 1937

► Paul Jones, 1938



YES, those three letters... D-R-Y... spell one big reason why so many men of discerning taste find Paul Jones Whiskey very much to their liking!

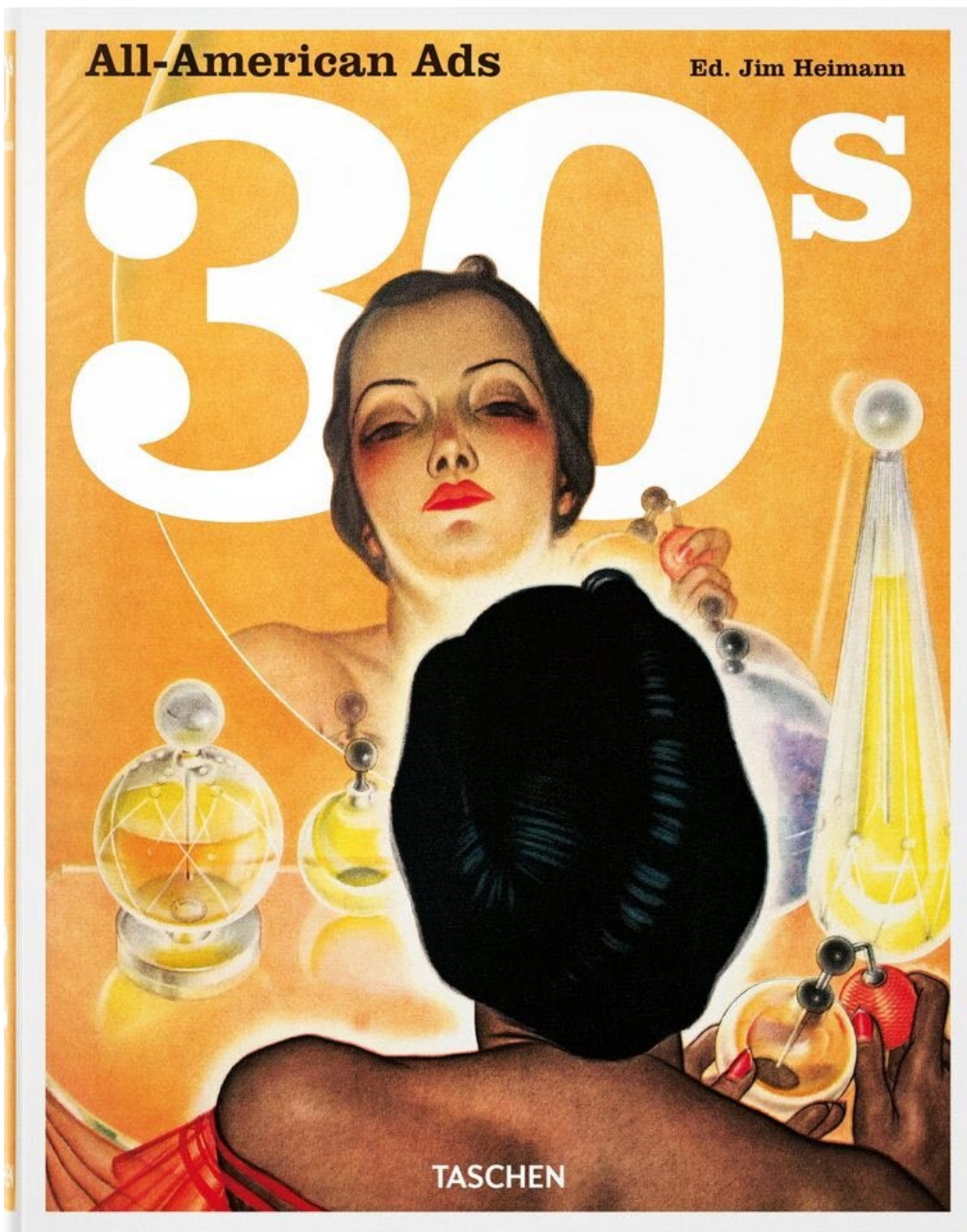
For Paul Jones, you see, is a truly DRY whiskey—heartily and robust (as a man's whiskey *should* be)... yet without a trace of sweetness in its make-up.

And this crisp, clean-flavored quality of

DRYNESS is just one of many reasons why Paul Jones has been famous as "A Gentleman's Whiskey" since 1865. Try Paul Jones—discover *all* the reasons! Frankfort Distilleries, Incorporated, Louisville & Baltimore.

★ ★ ★
A blend of straight whiskies.
100% straight whiskies—90 proof





All-American Ads of the 30s

Step (or jitterbug) into the dazzling world of 1930s American advertising, where bold promises, slick design, and more than a touch of wishful thinking kept the country dreaming through the Great Depression.

- It was the best and worst of times. Prohibition ended, boosting alcohol sales, but the Great Depression gripped, and the threat of war loomed again. Yet commerce thrived, with ads flaunting witty copy and ever more creative visuals, pushing the new affordable luxuries like department store fashion, movie magazines and 'modern' linoleum floors.
- This treasure trove reveals the relentless optimism of 1930s campaigns that painted pictures of affluent, carefree American life, where a better future was just one purchase away and Lucky Strikes helped Hollywood stars find their focus on set. Whether it was for a Shaeffer pen, a Buick sedan, or the Frigidaire '35, these endorsements reassured hardworking folk that prosperity was just around the corner.
- A vivid time capsule of Depression-era consumerism, with more than 800 vintage ads, it reveals how Madison Avenue didn't just sell products-it sold hope, glamor, and the great American dream.

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WALT DISNEY'S
*Children's
Classics*



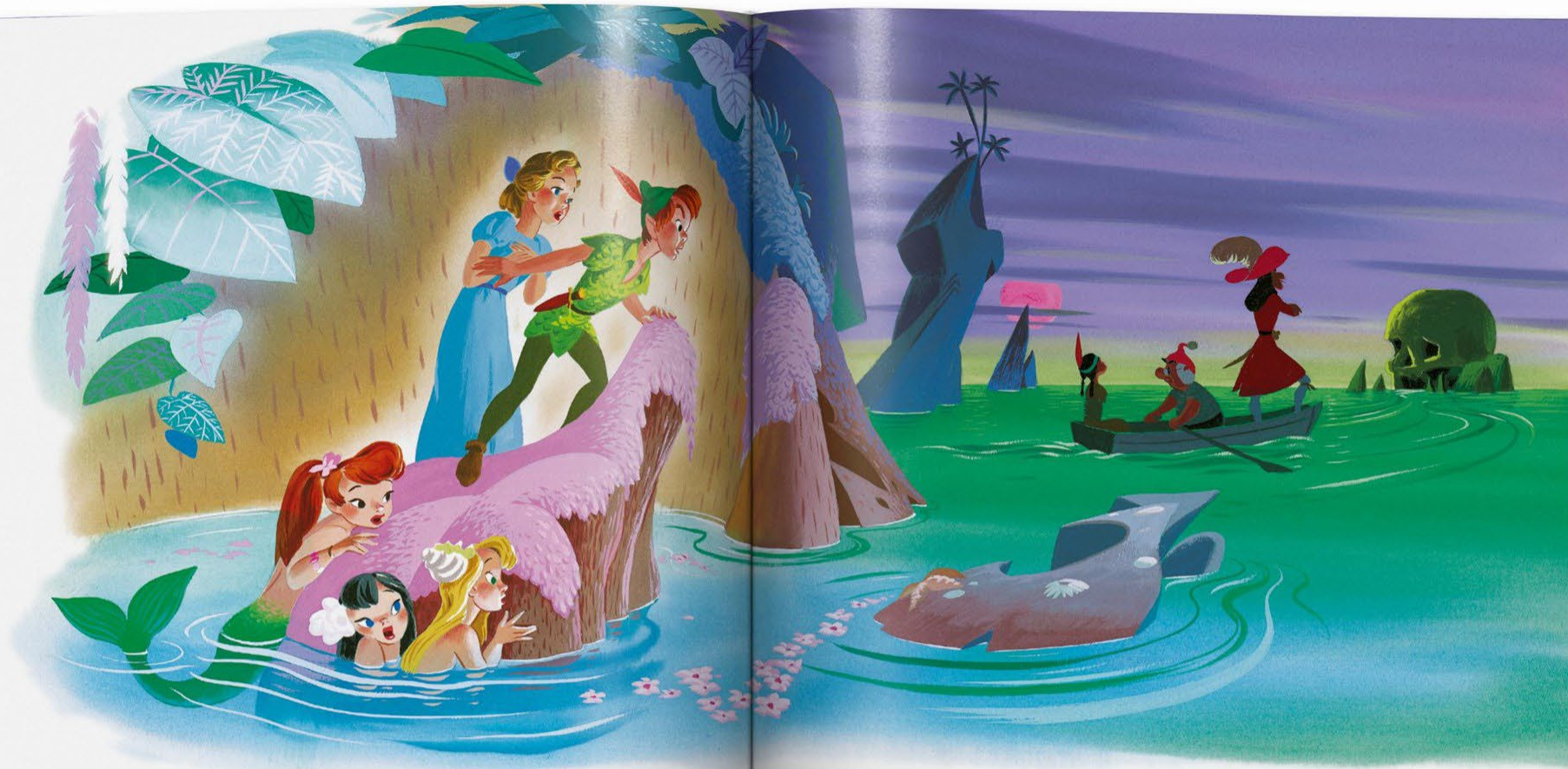
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Peter Pan

*Based on the story by Sir James Barrie
Illustrations by John Hench and Al Dempster
Film released in 1953
Big Golden Book published in 1952*





Soon, bound with ropes, the row of boys marched away, led by the Indians to their village on the cliff.

"Don't worry, the Indians are our friends," the Lost Boys said, but the chief looked stern.

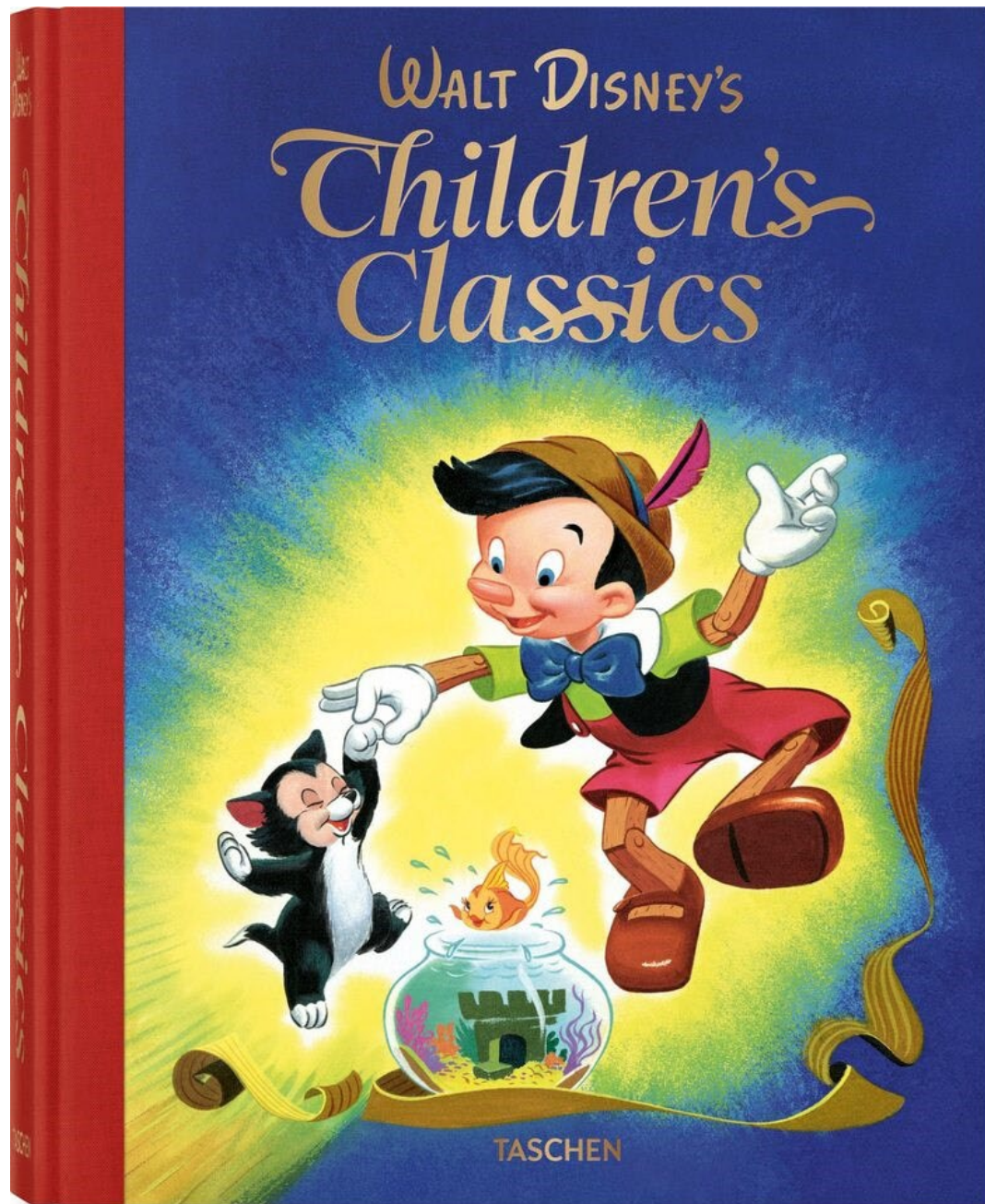
Meanwhile, on the other side of the island, Wendy and Peter were visiting the Mermaids in their peaceful Mermaid Lagoon. As they were chatting together, Peter suddenly said, "Hush!"

A boat from the pirate ship was going by. In it were wicked Captain Hook and Smee, the pirate cook. And at the stern, all bound with ropes, sat Princess Tiger Lily, daughter of the Indian chief.

"We'll make her talk," sneered Captain Hook.

"She'll tell us where Peter Pan lives, or we'll leave her tied to slippery Skull Rock, where the tide will wash over her."

But proud and loyal Tiger Lily would not say a single word.



Walt Disney's Children's Classics 1937-1953

Charles Solomon

Travel to imagined lands through midcentury illustrations by pioneering Disney artists such as Al Dempster, Campbell Grant, Dick Kelsey, Mel Shaw, and Retta Scott Worcester.

- This anthology of stories draws from early Disney film adaptations for the Golden Books.
- The selection of material in this book by 7 different artists reflects the variety of stylistic approaches that defined animation and illustration at the Disney studio.
- The book begins with an introduction to the artistic milieu that characterized the Disney studio, and each of the 10 stories is illustrated with complete original art and text. Biographies of the artists featured are included in the appendix.
- This hardcover anthology of vintage illustration will captivate adults and children alike. The following Disney stories are featured in the book: Snow White and the Seven Dwarfs, Pinocchio, Dumbo, Bambi, Peter and the Wolf, Once Upon a Wintertime, The Adventures of Mr. Toad, Cinderella, Alice in Wonderland, Peter Pan

AU \$120.00 | NZ \$135.00

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Hardcover

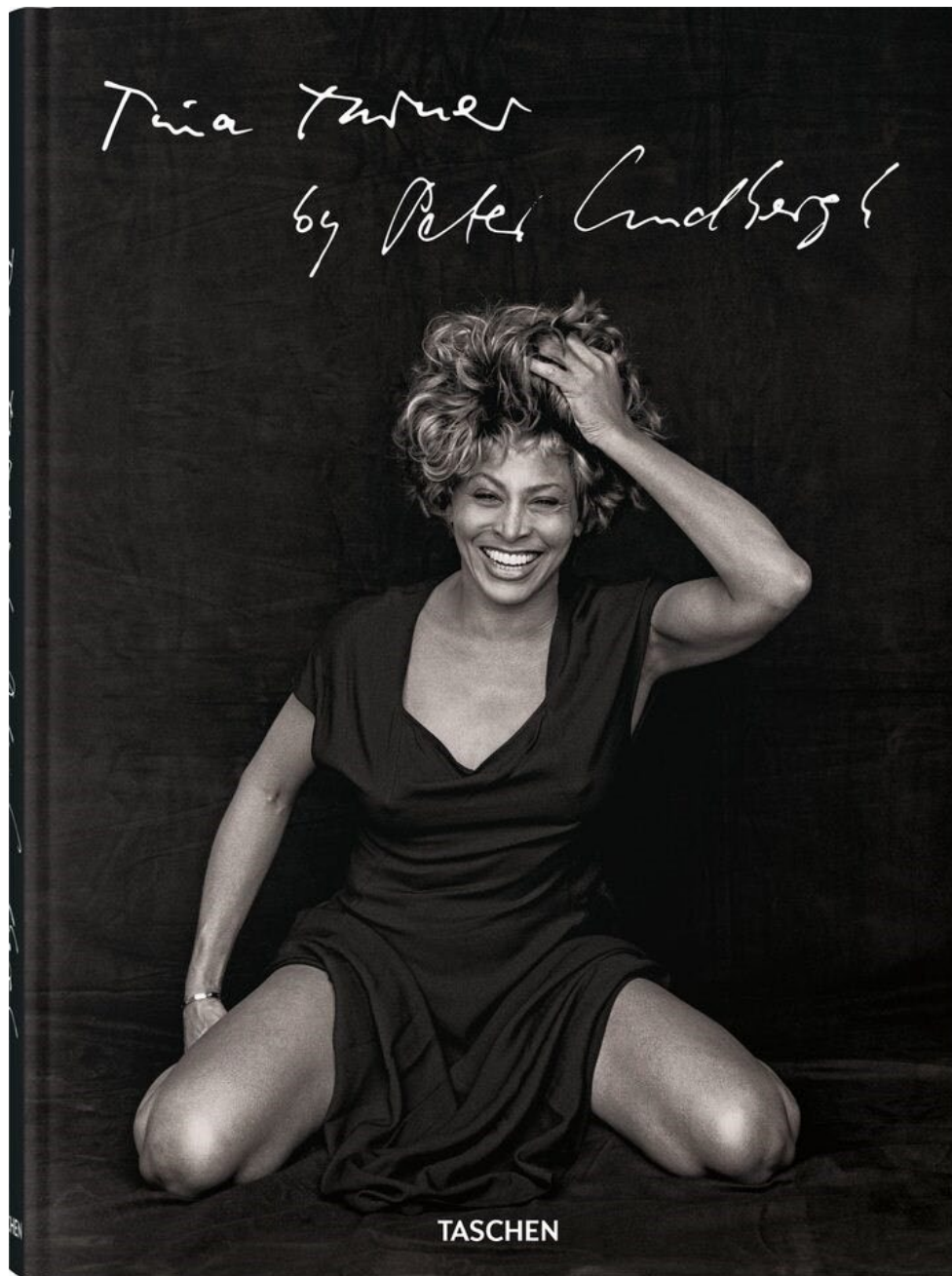
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Tina Turner
by Peter Lindbergh



TASCHEN



Tina Turner by Peter Lindbergh

Erwin Bach

With her music and boundless passion for life, Tina Turner enchanted millions of fans around the world and inspired the stars of tomorrow. Peter Lindbergh was a lifelong friend of the Queen of Rock 'n' Roll and shot intimate portraits of her over many years.

- The book, which includes a personal foreword by Tina Turner's husband Erwin Bach, is a heartfelt tribute to the friendship and deep connection between two artists who shaped the cultural landscape of the 20th century. It's more than a collection of photographs; it's a celebration of a shared journey of creativity, trust, and mutual respect.
- "We were partners in crime," remembers Tina. "He was willing to try anything-and so was I! Together, we made magic!" The magic they made together lives on in Peter Lindbergh's photographs.
- This book - a collection of images created during their long professional collaboration and enduring friendship - tells their special story.

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TASCHEN



die Frau, das Kind, die Spaßmacherin, die Suchende und die wahrhaft Gläubige.“ Er war ein vielseitiger Künstler, der in allem eine Inspiration fand – sein Geist war immer in Bewegung. Durch seine magische Linse betrachtet, erscheint selbst ein Bild von Tina, wie sie Evelyn er aufträgt, ein Sinnbild zeitloser Schönheit. Tina verurteilte Peter, weil beide Seelenverwandte waren. Wenn er während einer Fotosession sagte: „Mach mal so“, dann wusste sie genau, was er meinte, und hauchte seiner Idee sofort Leben ein.

Was ich an Peter liebte, war seine Unfähigkeit, sich zu verstecken. Denn obwohl er ein großartiger Künstler und ein absoluter Profi war, blieb er stets ein ungänglicher, bodenständiger Mann, der am liebsten Jeans und Baseballkappe trug. Ruhm bedeutete ihm nichts. Er interessierte sich mehr für die Person hinter der Fassade. Mir ging es stets genauso. Wir waren beide sehr bodenständig und direkt, und das schätzten wir an jeweils anderen. Hinzu kam der Umstand, dass wir beide einen ähnlichen Hintergrund hatten: Wir wuchsen beide im Rheinland auf, nur etwa 100 Kilometer voneinander entfernt, und sprachen die gleiche Sprache. Zwischen uns gab es diese unmittelbare Verbundenheit, die im Promi-Zirkus, wo Beziehungen oft oberflächlich sind, etwas Besonderes ist. Ja, ich würde so weit gehen und sagen, uns verband eine innige Freundschaft.

Tina und ich fühlten uns Peterso verbunden, dass wir immer, wenn ein von uns etwas vom anderen wollte oder brauchte, automatisch mit Ja antworteten, ohne weitere Fragen zu stellen.

2016 besuchten wir die Eröffnung seiner Retrospektive *A Different Vision on Fashion Photography* in der Kunsthalie Rotterdam, wo seine Freunde aus aller Welt zusammenkamen, um sein Lebenswerk zu feiern. Später im selben Jahr besuchte er uns zu Hause in der Schweiz, als das Kunstmagazin *Blau* ihn einlud, die Giacometti-Skulpturen in der Alberto Giacometti Foundation in Zürich zu fotografieren – eine brillante Idee, denn Peter konnte alles zum Leben erwecken, selbst eine leblosen Gegenstand.

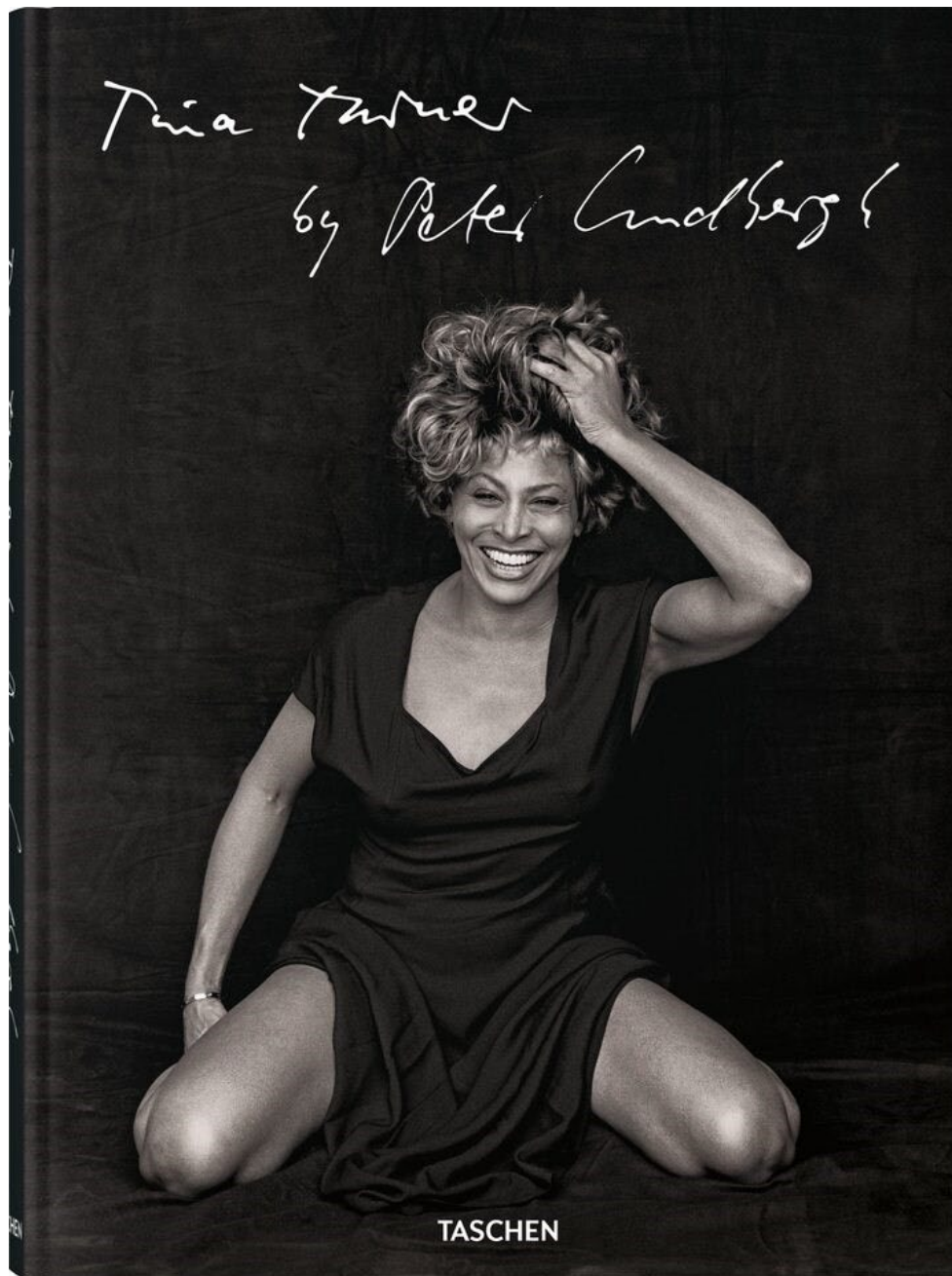
Während seines Besuchs aßen wir auf der Terrasse zu Abend und erzählten uns Geschichten über die guten alten Zeiten. Tina und Peter steckten ihre Köpfe zusammen, während wir redeten und lachten – gute Freunde, die die Gesellschaft des anderen genossen, so wie wir es immer taten, wenn wir uns trafen. Tina und ich waren beide geübt, als Peter einmal sagte, wir seien „das beste Beispiel dafür, was zwei Menschen aus dem, was man Liebe nennt, machen können“. Er wusste also, was wirklich zählte – im Leben wie in der Kunst – und schätzte es über alles.

Das war das letzte Mal, dass wir Peter sahen.

Ich überlasse Tina das Schlusswort, denn sie hatte eine Beziehung in einer wunderbaren Weise beschrieben: „Wir waren Komplizen. Er war bereit, das Unmögliche zu wagen – genau wie ich. Zusammen haben wir Magisches geschaffen.“

Der Zauber, den die beiden entfacht haben, lebt in Peters Fotografien weiter. Dieses Buch – eine Sammlung von Bildern, die während ihrer langen beruflichen Zusammenarbeit und innigen Freundschaft entstanden sind – erzählt ihre außergewöhnliche Geschichte.





Tina Turner by Peter Lindbergh

Erwin Bach

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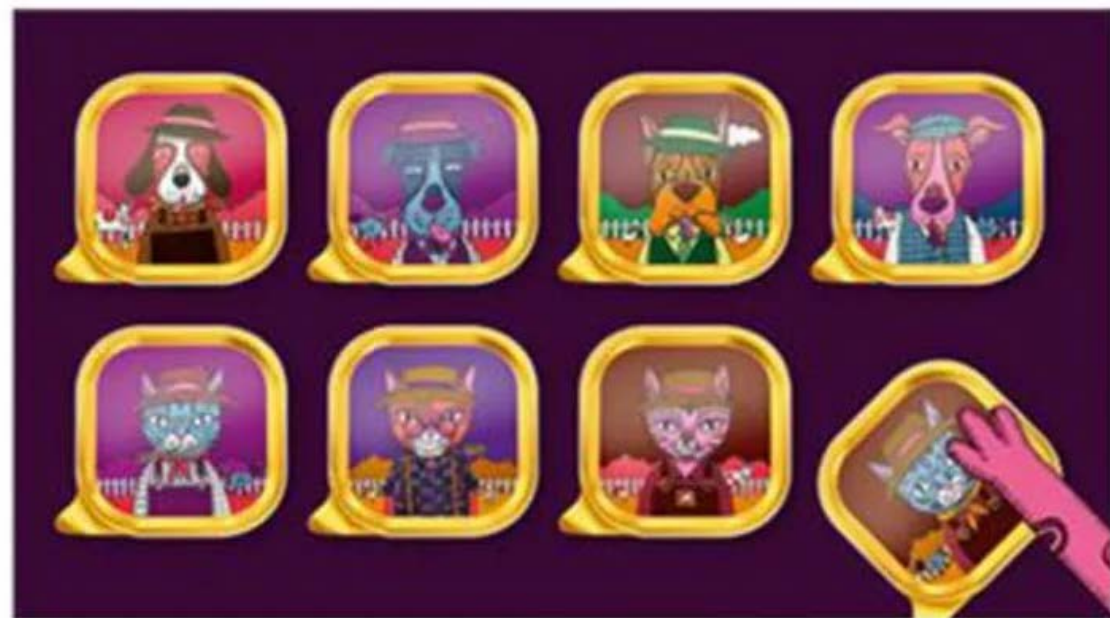
THE PACKAGE 8 DESIGN BOOK



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HEMP HOUNDS

Creative Direction: Becky Nelson Todd, Jeremy Todd
Design: Ian de Lencastre
Project Management: Michael Thompson
Company: Bultmann
Country: USA
Categories: Pet products
BRONZE PENTAWARD 2021



PICNIC CAT FOOD AND LITTER

Creative Direction: Perry Haplin Taylor
Chief Creative: Victoria Sanchez
Illustration: Paul Spence
Account Direction: Ray Holden
Company: Big Fish
Country: UK
Categories: Pet products
BRONZE PENTAWARD 2021



Spence, Sanchez & other products 309

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DEVELOPMENT SERIES**

Graphic Designer: Jingsi Che
Art Direction: Jun Xu
Creative Direction: Yangguo Xu
Project Management: Ying Zhang
External Design: Yihan Cao
Project Management: Kexiang Ma
Company: Shanghai Salma United
Country: China
Category: Child and baby products
GOLD PENTAWARD 2023



DAPPR

Concept and Design: Eline de Jongh
Account Direction: Julia Visser
Client: Anne Willem Thoonen, Eelco van Dorsten
Company: Thoonen
Country: Netherlands
Category: Child and baby products
GOLD PENTAWARD 2024
see also p. 100

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THE PACKAGE 8 DESIGN BOOK



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Pentawards

Exemplary packaging blends creativity and sustainability with great brand storytelling.

- The eighth edition of The Package Design Book showcases the winners of the 2023/24 Pentawards competition, the industry's biggest accolades.
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- This book explores the rise in "Design with Impact", underscoring a growing shift, wherein packaging doesn't just sell products, it sparks change.
- We see it in Bosai's earthquake kit and Raras' 'imperfect' bottles that raise awareness of rare diseases. From One Good Thing's edible packaging to Dell's 100% recyclable laptop box, discover how sustainability is becoming a driving force, with 'reduce, reuse and recycle' front of mind.

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592 Pages

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Carol Woolton



THE COLLECTION OF
Patrizia Sandretto
Re Rebaudengo



Costume Jewelry



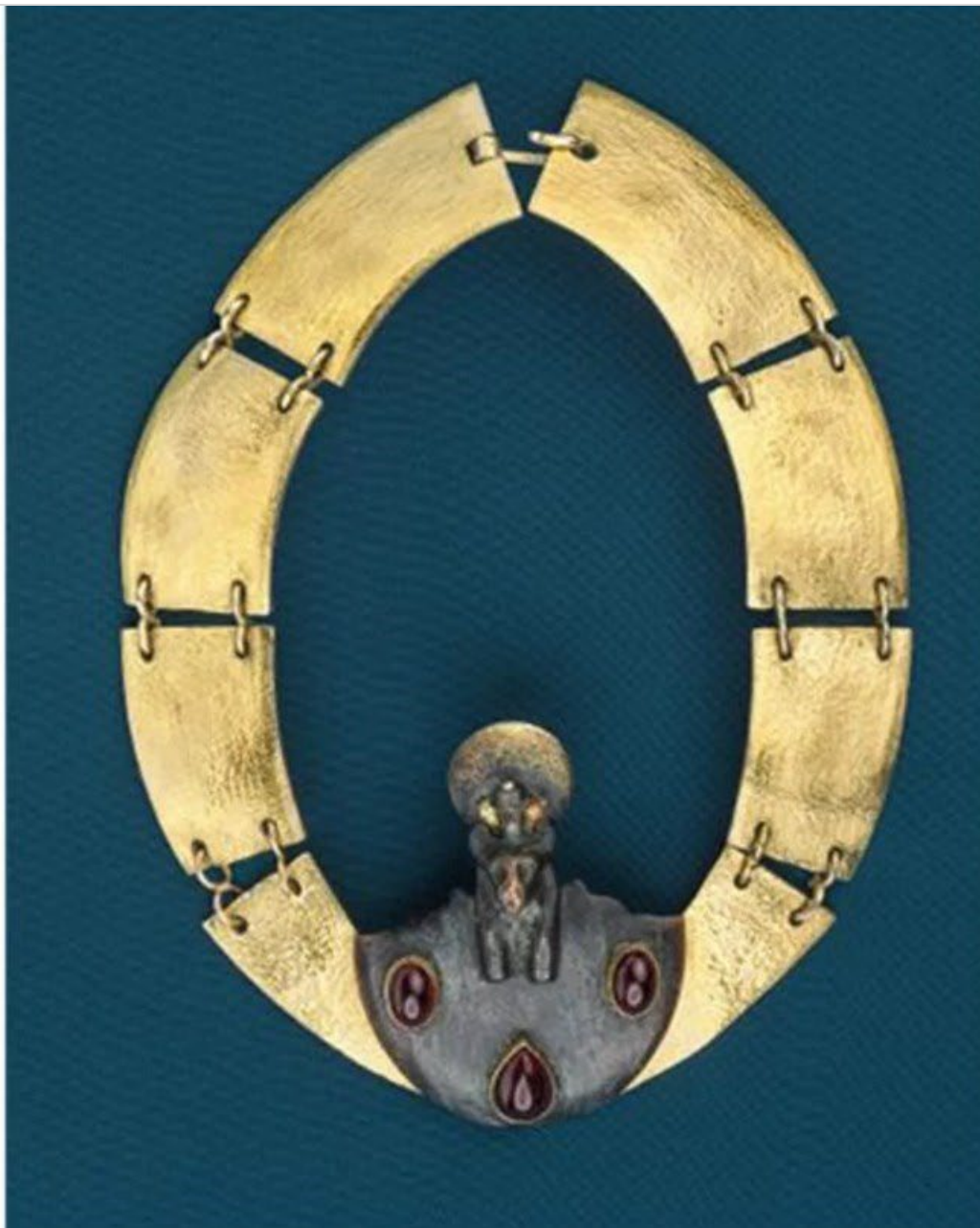
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COSTUME JEWELRY

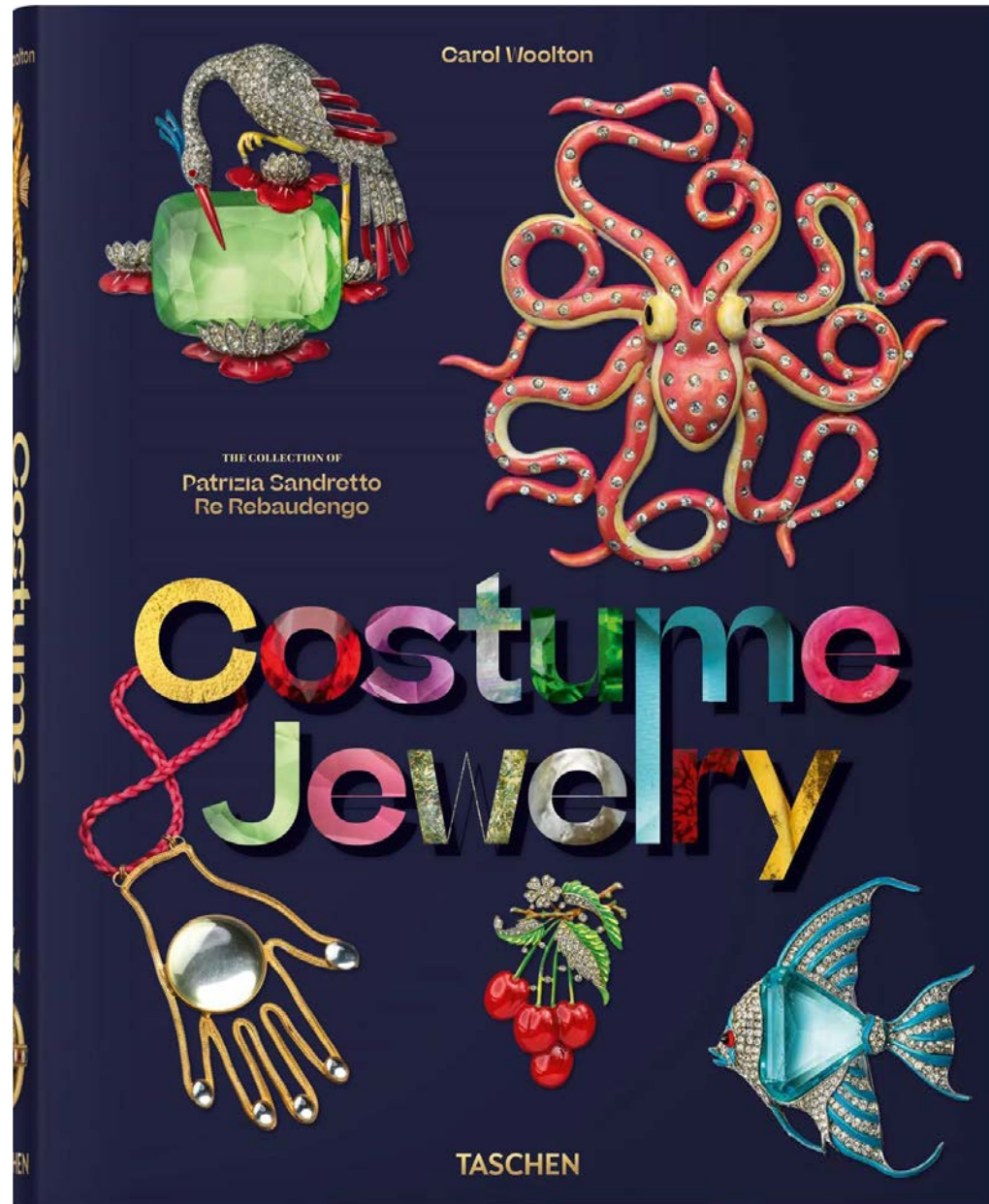


Mina di Novati
Enamel necklace with large golden shells and green beads, 1972. Five de verre stones on golden metal base, 170 x 60 mm / 14 1/4 x 2 3/4 in. (p. 120 mm / 4 3/4 in.)

Frida (Diane Lora)
"Nefertiti Egyptian" collar, c. 1970s. Red caliche, 18 carat green gold plating over base metal, inner diameter 38.1 cm / 15 in.







Costume Jewelry

Carol Woolton

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