

April 2026

LEAD TITLES

BEIT TRAD

by Sarah Trad

PHOTOGRAPHY BY MATTHIEU SALVAING

RECIPES, STORIES &
THE ART OF
LEBANESE HOSPITALITY

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BEITI BEITAK means 'my house is your house' in Arabic: This is the story of the house of Sarah Trad – hostess, designer, mother – in a book that captures the enigmatic spirit of the Levantine.

- Beit Trad is more than a guesthouse in the Lebanese mountains; it is a home alive with memory, hospitality, laughter and, above all, life. In this intimate book, Sarah Trad takes us from her childhood summers in Kfour, through the food, warmth and joy of her mother's legendary gatherings, to the transformation of the house into a guesthouse that embodies the very essence of Levantine hospitality.
- Through personal memories, the careful restoration of the estate and a collection of beloved recipes, *Beit Trad: Recipes, Stories & the Art of Lebanese Hospitality* invites readers to experience a way of living where generosity, abundance and care shape every moment of a house bathed in light.
- Beit Trad is a refuge, a celebration of Lebanese home traditions and a living link between generations. It is a place where friends become family, where every visit is a ritual, and where the art of hosting is preserved, shared and passed on to future generations.

AU \$69.99 | NZ \$79.99

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288 Pages

Hardcover

290 mm x 230 mm

Thames & Hudson Aust

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SALES POINTS

- Recipes tested by the Lebanese diaspora: Over 300 women responded to the open call, testing in local home kitchens to make these perfectly easy for the home cook.
- Written by *The Financial Times's* 'How to Spend It' journalist Gilles Khoury.
- French photographer Matthieu Salvaing – author of *Beirut Modern* – commissioned for all new photography.
- Beit trad offers a tranquil retreat, widely beloved: 89k+ followers on Instagram.
- A similar vein to *A House Party in Tuscany* (Amber Guinness) – travel, food, narrative, now with a Lebanese perspective.
- Lebanon from a different angle: slow living, interiors and food.
- Transformation of a beautiful house by a family of women.
- Lebanese food and hospitality is famous: Insight of the 'how to' of the intimacy of Lebanese hospitality. Lebanese food is known for being delicious but often seen as complicated to prepare. This book guides you step by step through the recipes, making them accessible to everyone.

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PART 01

THE STORY OF BEIT TRAD

13

HOW BEIT TRAD BECAME OURS 17

SAVING THE HOUSE 31

TURNING THE HOUSE INTO A GUESTHOUSE 35

FROM NADIA KHOURY TO MARIA OUSSEIMI 47

BREAKFAST AT BEIT TRAD 65

MY MOTHER'S BUFFETS 71

MOVING WITH THE LIGHT 77

THE BEIT TRAD FAMILY 89

SEEKING REFUGE AT BEIT TRAD 97

AN HOMAGE TO MY MOTHER, AN HEIRLOOM FOR MY DAUGHTERS 103

PART 02

THE FOOD OF BEIT TRAD

109

MENU SUGGESTIONS 115

THE LEBANESE KITCHEN 119

BZEIT VEGETABLE DIPS, SIDES & SALADS 125

KHODRA VEGETABLE MAINS 171

BLABAN YOGHURT MAINS 185

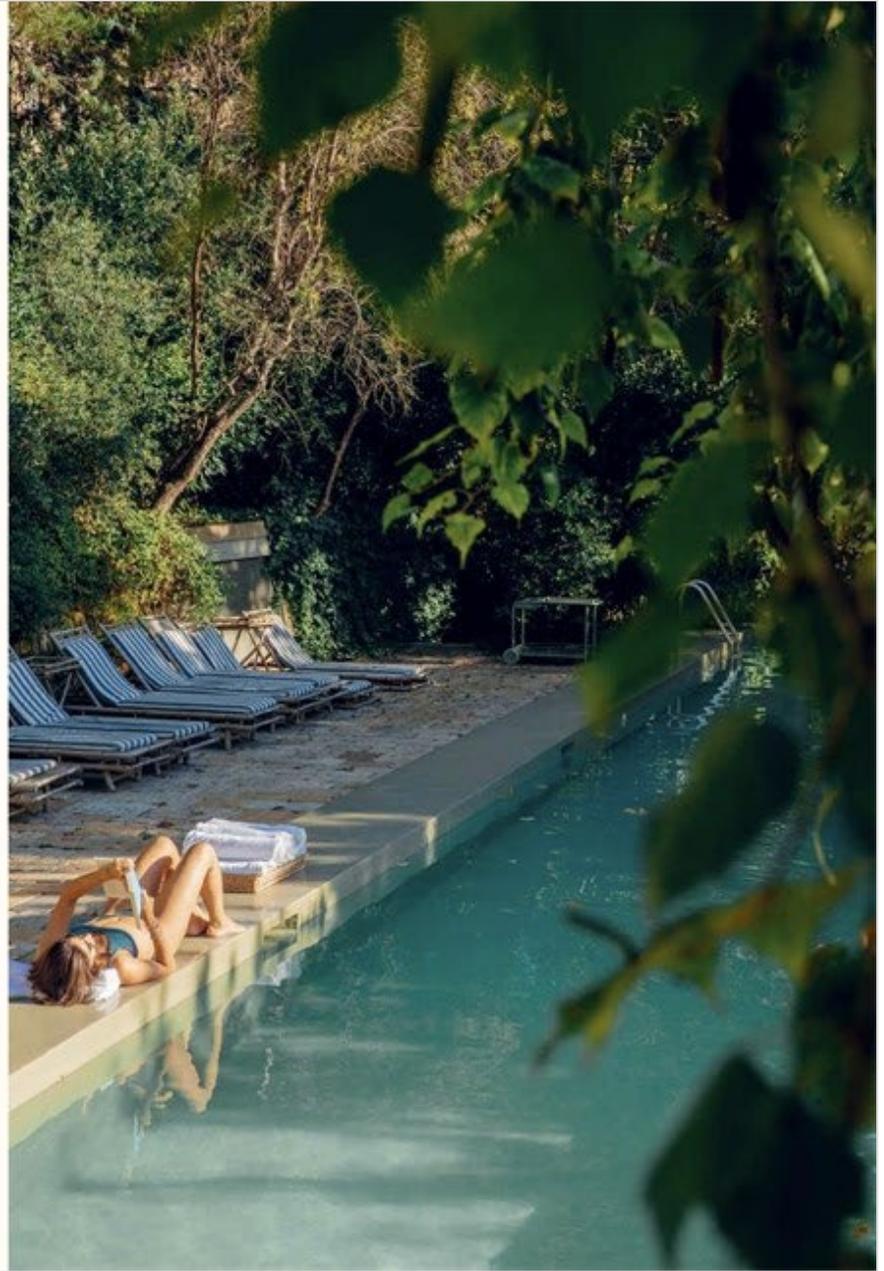
YAKHNET STEWS & RAGOUTS 197

SAMAK W LAHMEH FISH & MEAT 207

HELO SWEETS 255

THANK YOU AND AUTHOR BIOGRAPHY 281 - INDEX 282







HOW THE HOUSE BECAME OURS

CHAPTER 01

Like many Lebanese families across generations, I come from a lineage that has experienced immigration. My father, Philippe Trad, settled in Saudi Arabia in the 1950s to build his business in the construction and building industry, and in 1969 my mother, Danielle Issa El-Khoury Trad, joined him there soon after their marriage.







Beit Trad

Recipes, Stories & the Art of Lebanese Hospitality

Sarah Trad

KEY INFORMATION

- **Sarah Trad** is a Lebanese hotelier, owner of Beit Trad, a luxurious transformed 18th-century guesthouse in the mountains of Lebanon.
- Sarah was 11 when her father bought the guesthouse. After her mother's passing in 2013, Sarah decided to refurbish the house and bring it back to life.
- She is also co-founder and president of *Skoun*, Lebanon's first outpatient addiction centre, and co-founder of *Yoga Souk* yoga centre in Beirut.
- Sarah's life journey spans across Beirut, Paris, Athens and New York, which has informed her deeply personal storytelling.
- Over 300 women responded to the open call for recipe testers, testing in local home kitchens to make these perfectly easy for the home cook.
- Beit Trad, the guesthouse, currently has 89.1k followers on Instagram.
- **Sarah lives in Mount Lebanon, Lebanon.**

Pictured left: image from *Beit Trad*



Beit Trad

Recipes, Stories & the Art of Lebanese Hospitality

Sarah Trad

CAMPAIGN STRATEGY

Target Audience: Lebanese diaspora, interior design lovers, travel and Lebanese cooking enthusiasts and Mother's Day gifting audience.

Key insight/USP: More than a cookbook or a travelogue, this is a celebration of the art of Levantine hospitality – a space filled with joy.

Tagline: Beit Trad: The Levantine haven where friends become family

Campaign Vision: Inspire the media and readers to feel the warmth and care embodied by Beit Trad.

Campaign Goals:

- Establish Sarah as the voice of Lebanese hospitality
- Imbue our campaign with the warmth of Beit Trad
- Build and cement our place as the preeminent publisher of prestige narrative travel/food titles i.e. Amber Guinness
- Capture Mother's Day gifting market
- Activate lifestyle audiences/new audiences i.e. Lebanese diaspora



Beit Trad

Recipes, Stories & the Art of Lebanese Hospitality

Sarah Trad

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD:** [Lucy Inglis – l.inglis@thameshudson.com.au](mailto:l.inglis@thameshudson.com.au)
- Pitching for **broad media coverage** including to *Good Weekend, Spectrum, The Australian, The Weekend Australian Magazine, The Guardian, The Conversation, Sunday Life, Australian Women's Weekly, Harper's Bazaar* and more.
- Pitching to **gardening and lifestyle media** including *Gardening Australia, House & Garden, Better Homes & Gardens, Country Style, Home Beautiful* and more.
- Pitching for **broadcast** including ABC New Breakfast, Gardening Australia, Sunrise, Today, ABC Radio National, ABC Local Radio and commercial radio stations.
- Pitching **digital media** including *Broadsheet, The Design Files, Artichoke, Yellowtrace, All the Dirt podcast, Real World Gardener podcast* and more.
- Pitching for **east coast tour** and **writers' festivals**.
- Pitching for **Mother's Day gift guides** in **home and lifestyle media** including *Australian Women's Weekly, Vogue Living, Australian Financial Review* and *Sunday Life*.
- **Targeted influencer campaign.**

Pictured left: Sarah Trad

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THE GARDEN ROOM

Thames
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Outdoor spaces reimagined for creative living

HANNAH PUECHMARIN



The Garden Room

OUTDOOR SPACES REIMAGINED FOR CREATIVE LIVING

Hannah Puechmarin

Discover creative interiors and the gardens that surround them.

- Nestled at the bottom of the garden is a room that offers endless possibilities. A garden room is a space where the boundaries between inside and out begin to blur, where humble sheds and forgotten outbuildings are transformed into places of creativity, contemplation and retreat.
- Visiting a community garden in Stockholm, photographer Hannah Puechmarin came upon a village of small gabled cottages and vegetable plots, known in Sweden as kolonilotts. These modest but essential retreats offer space to rest, grow food and gather.
- *The Garden Room* is an ode to Australian garden dwellings - where the old is reimagined into the new: a shed becomes a florist's workshop, shearing quarters turned into a scent studio and a guesthouse sits quietly on a rose farm. Each space tells a story of renewal, outbuildings given new life with salvaged materials and always with a glorious view of the garden.
- Ensnconced in greenery and offering refuge from the outside world, these rooms are a gentle escape from the pace of everyday life.

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SALES POINTS

- Working from home is still big in Australia and many people have creative hobbies that they desire a space for
- Inspiration for reclaiming a space or repurposing it for something new
- Tiny homes movement meets *Shelter* by Kara Rosenlund
- Presents a modern Australian take on creative spaces in the backyard
- **WA** – The Floristry workshop (Albany)
- **VIC** – The Banquet Hall (Musk), The Pottery Hideaway (Lyonville), The Guest Room (Trentham), The Potting Shed (Warburton), the dairy glasshouse (Learmonth)
- **SA** – The Perfumer's Refuge (Mount Gambier), The Stables (Koonunga Hill), The Painter's Retreat (Woodside)
- **NSW** – The Micro-Museum (Bundeena), The Glasshouse (Yetholme), The Shedquarters (Dog Rocks), Thie White Cottage (Tenterfield)
- **QLD** – The Farm Shed (Austinville), The Studio Cottage (Stockleigh), The Summerhouse (Toowoomba)
- **TAS** – The Ocean Studio (Verona Sands), The Escape Cabin (Police Point)

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Introduction 6

8	The <i>Ocean</i> STUDIO	The <i>Painter's</i> RETREAT	104
18	The <i>Perfumer's</i> REFUGE	The <i>Shedquarters</i>	116
28	The <i>Floristry</i> WORKSHOP	The <i>Studio</i> COTTAGE	128
38	The <i>Micro</i> -MUSEUM	The <i>Escape</i> CABIN	138
50	The <i>Farm</i> SHED	The <i>Summerhouse</i>	150
60	The <i>Stables</i>	The <i>Guest</i> ROOM	160
70	The <i>Banquet</i> HALL	The <i>Potting</i> SHED	170
82	The <i>Glasshouse</i>	The <i>Dairy</i> GLASSHOUSE	182
94	The <i>Pottery</i> HIDEAWAY	The <i>White</i> COTTAGE	192



The
Dairy
GLASSHOUSE

JANE CHARLES

WHERE:	Learmonth, Victoria
WAS:	Dairy
NOW:	Glasshouse





Opposite Sibella's shed at the end of the garden is a micro-museum of natural curiosities and past crafting careers. Collected artworks are displayed on walls, including a still life by Helen Redmond, wolf by Patrina Tindslay, and hanging owl sculpture by Anna-Will Highfield.

In a sleepy coastal town south of Sydney, this little green 'pottering' shed sits at the end of a garden filled with Australian native flora. Purpose-built to facilitate creativity, the studio is a look into the mind's eye of a sentimentalist who inhabits this one-woman room whenever she gets the chance.

Daylight breaks over the ocean and its rays split through the branches of atmospheric angophoras in the Royal National Park. Covering 150 square kilometres, it is an immense expanse of bush rich in floral diversity, and it is here in the heart of nature that inspiration for the next project or watercolour painting is first found by Sibella Court.

The studio is a small room, intentionally simple in design, with a few classic nautical touches. Its walls are clad in raw plywood – a medium chosen for its unfussy finish, into which nails can be hammered with ease – the soft timber grains creating the perfect neutral backdrop for Sibella's collections that span a lifetime.

Designed to capture the sun throughout the day, the morning light enters through the rear louvres, casting rays down the walls, mirroring the angle of the ceiling. Along the front wall, bifold doors allow the springtime breeze to flow through and to let the outside in, and a Rajasthani-style tent provides additional undercover space for any studio overflow.

The most eye-catching feature of the space is the studio's rear wall. The shelves decadently span the entire length of the wall and are amassed with keepsakes from the ocean and forests – a micro-museum of sorts. In bewitching organised chaos, the shelves are crowded with specimens in jars, affixed with labels of their origin, and prized finds from the outdoor world preserved as artefacts beneath protective cloches.

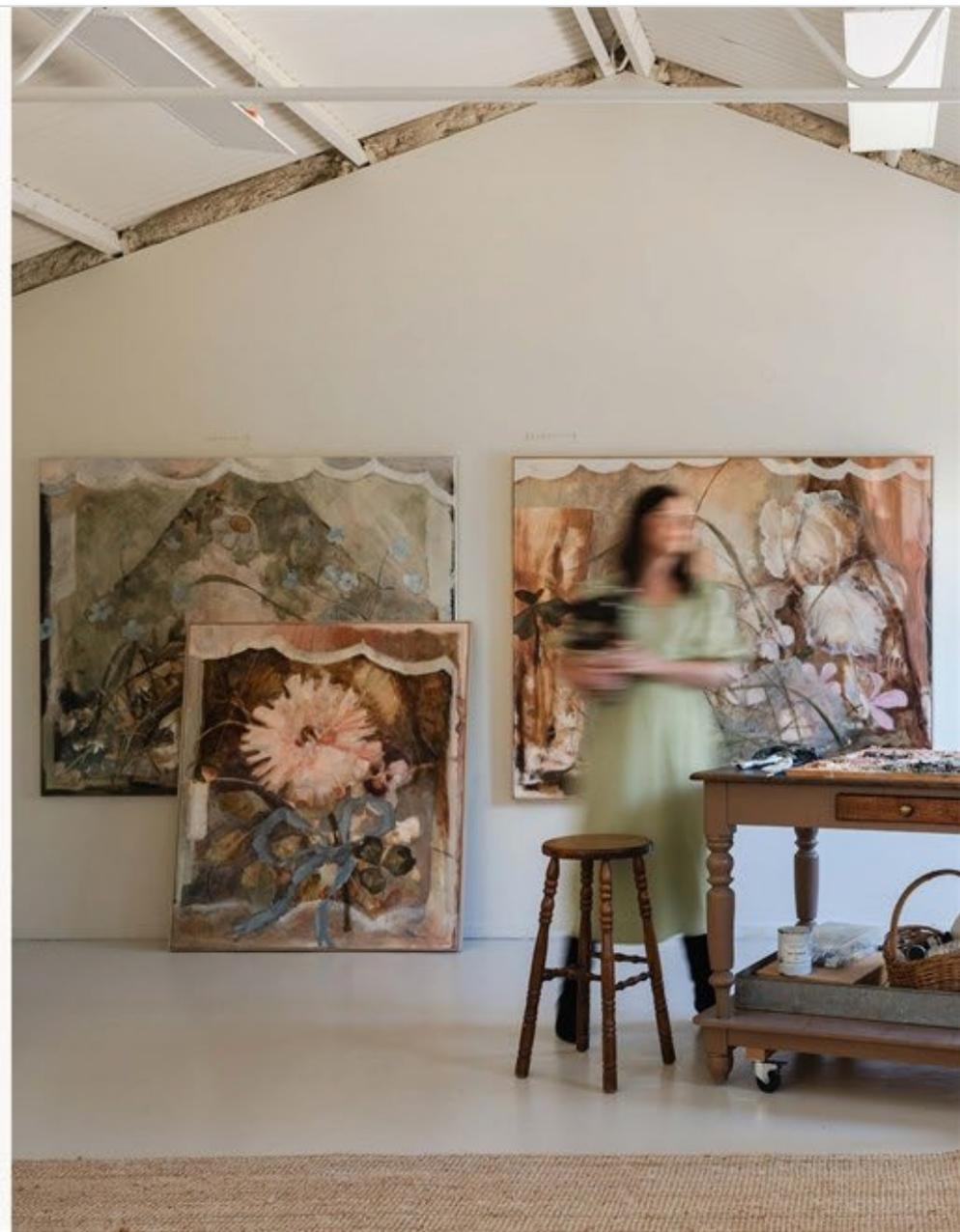
The contents of the wooden drawers catalogue Sibella's lifelong crafting career. Years worth of watercolour paintings and journals are compartmentalised here. As well as records of previous pastimes in the forms of vintage beads from her teenage years, and special souvenirs bought on overseas sojourns – all reminders of different eras of her life.



This page Janse cherishes the slower season of winter, swapping flower farming for her love of ceramics.

Opposite A cosy corner beside the fireplace, with dried flowers from the past summer season hanging from above.







The Garden Room

Outdoor spaces reimagined for creative living

Hannah Puechmarin

KEY INFORMATION

- **Hannah Puechmarin** is a photographer specialising in interiors and lifestyle who captures spaces to help them tell their story. Her style is natural, instinctive and down to earth.
- When Hannah's not on the road shooting dream jobs, you can find her at home in her garden.
- Hannah is active on Instagram, with over 17k followers.
- The book features garden rooms from Western Australia, Victoria, South Australia, New South Wales, Queensland and Tasmania.
- *The Garden Room* is Hannah's first book.
- **Hannah lives in South East Queensland.**

Pictured left: image from *The Garden Room*



The Garden Room

Outdoor spaces reimagined for creative living

Hannah Puechmarin

CAMPAIGN STRATEGY

Target Audience: Gardeners and gardening enthusiasts. Those seeking a creative refuge, interior design enthusiasts and rural/regional audiences.

Key insight/USP: Reimagine a shed as your own private creative universe.

Tagline: Humble spaces with endless possibilities.

Campaign Vision: Inspire readers with the design and creative possibilities of garden rooms.

Campaign Goals:

- Pitch key run-in title for Mother's Day
- Capture the gifting market
- Position garden rooms as meditative places of renewal and productivity

Pictured left: image from *The Garden Room*



The Garden Room

Outdoor spaces reimagined for creative living

Hannah Puechmarin

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD:** [Natika Palka- n.palka@thameshudson.com.au](mailto:n.palka@thameshudson.com.au)
- Pitching for **prestige and mass market lifestyle, home and gardening media** including *Australian Financial Review, ABC RN Blueprint for Living, Vogue Living, Australian Women's Weekly, Better Homes and Gardens Magazine, The Australian Mansions Magazine, Belle Magazine, Gardening Australia, Sunday Life, House and Garden, The Age/SMH, Bunnings Magazine* and *Organic Gardener*.
- Pitching for **Mother's Day gift guides** in **home and lifestyle media** including *Better Homes and Gardens, Belle Magazine, Australian Women's Weekly, Home Beautiful* and *Sunday Life*.
- Pitching for **partnerships and collaborations** with **aligned organisations**.
- Targeted **influencer campaign**.



The Garden Room

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Hannah Puechmarin

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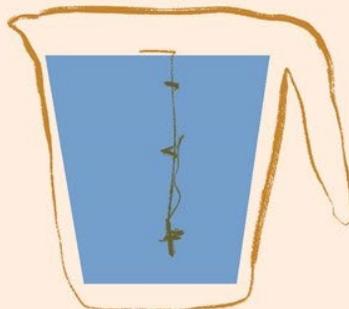
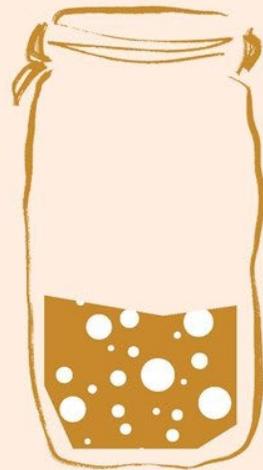
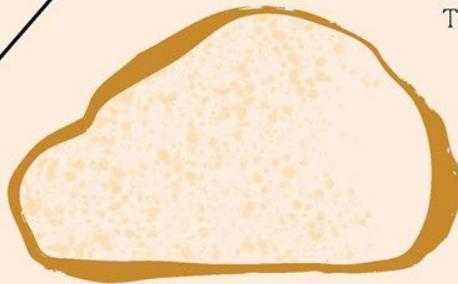
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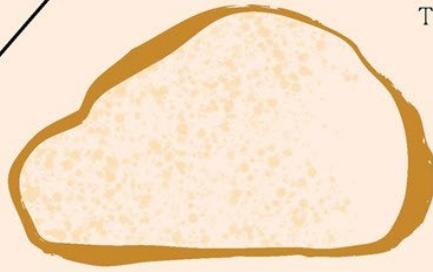
The simple formula for making
perfect sourdough bread
at home

The Baker's Percentage

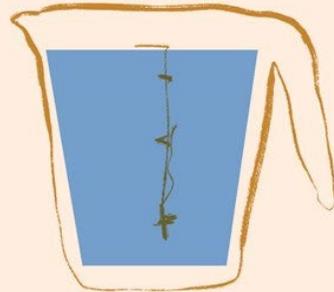


MARA RIPANI

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The simple formula for making perfect sourdough bread at home



The Baker's Percentage

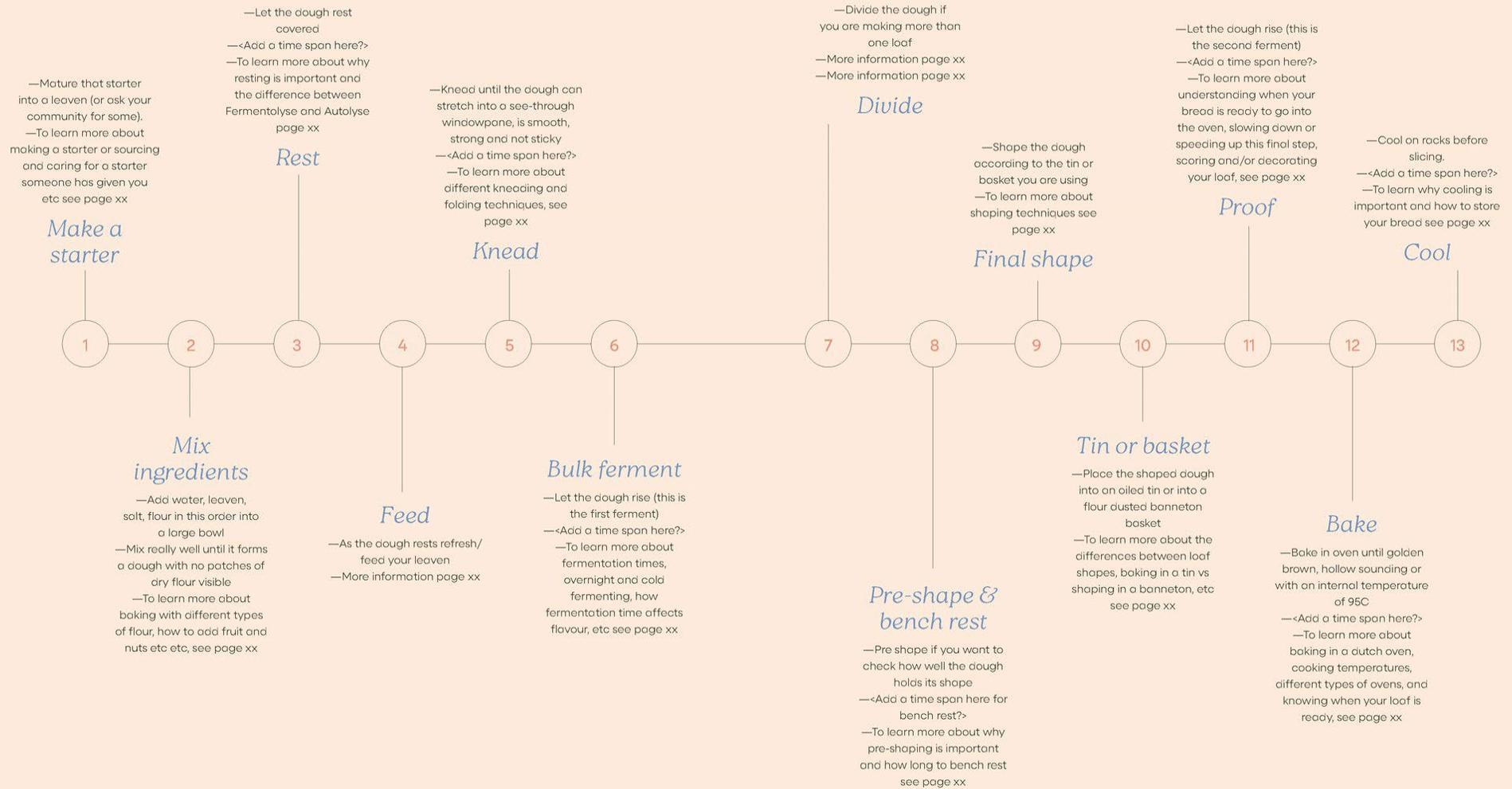
THE SIMPLE FORMULA FOR MAKING PERFECT SOURDOUGH BREAD AT HOME

Mara Ripani

No recipes, just an amazing formula that will revolutionize the way you bake sourdough bread

- Brand-new approach to bread baking: *The Baker's Percentage* is a brand-new approach to bread baking, making it an indispensable resource for home bakers and cooks.
- A new perspective for regular bakers: Even if you're a regular bread baker, this baking book is unlike any other cookbook as it relies on a formula, not recipes. It is a refreshing approach to baking.
- Comprehensive guide to all stages: A comprehensive guide to all stages of breadmaking, including chapters on Flour, Starters & Leaven, Mixing & Kneading, Bulk Fermentation, Dividing, Shaping & Proofing, Baking, and more.
- Perfect gift for bakers: The perfect baking gift for the baker in your life.
- No need to order or feed online starters: *The Baker's Percentage* relies on wild yeasts for fermentation, meaning you don't need to bother with ordering online starters, or spend time constantly feeding it.

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STEP 1

Starter and Leaven

Early in the book I introduced you to the core bread baking steps all bakers take to make bread. These core steps are essential and form the backbone of the bread making process.

Now I am going to give you more information about each of those core steps, because the detail within each step is what makes baking possible long term. It allows you to choose a pathway that works for you and allows you to make sense of differences. For example each baker will choose their own way to manage leaven, their preferred kneading technique, their preferred shaping method, they might cold retard (using the fridge) their bulk fermentation or their proof or not. But all bakers need to achieve the same key milestones: well developed gluten, proper bulk fermentation, adequate proofing and so on. So don't let differences confuse you, know that regardless of which route is taken each baker must get to the very same end point and cross the very same milestones along the way. Let's therefore begin at the start of those core steps, let's start with the 'starter'.

Starter Life Cycle

Flour, once wet, will want to ferment. It will ferment even if your home is cold, it will just take longer. A starter once made will rise, reach maximum height and then make its way down. Every time you discard or use your starter (remove some) and follow this with a feed (add fresh flour and water) the starter will rise again, reach maximum height again and then fall down again. This is what you should expect, rise and fall, rise and fall.

STARTER MAKING PROCESS

There are two distinct objectives when making a starter (sounds so intense... objectives oooh) don't worry I'm just wanting to be clear.

Objective 1. Activate fermentation, so easy.

Objective 2. Strengthen that fermentation: feed and discard until the starter is able to double in height. Why do we discard and feed a starter? We discard some starter before a feed to reduce the build-up of acid and ethanol in it, by-products of the fermentation process, also if we don't discard, eventually the amount of

Preface

There was only white sliced bread being sold in the little town of Riverton in South Australia when my arty friend Lise moved there in the early 2000's. 'I'll have to learn to bake bread' she said and so she did. I watched her over the years pull out loaf after loaf from her AGA wood fired oven between lashings of paint on her canvas. "I'll buy you a bread baking book" she offered on my birthday and that is when I too began to bake wild yeasted sourdough bread.

*Once I began,
I could not stop.
It was addictive.*

Bread became my kitchen companion. Exuding warmth and vivacity. No matter how tired I was, I always had enthusiasm for baking bread, and on late nights when study kept me up, knowing that I had leaven rising in the kitchen literally made me feel like I was not alone.

Many years later when I began Village Dreaming, my artisanal cooking school in Blompied (Blompied means 'white foot', from a story about a stowaway hiding in barrels of flour! Ha!) and I

started teaching sourdough bread baking, I observed that many of my participants had attended other classes or had read books from wonderful bakers but were still struggling to make bread in a domestic setting. Varying commitments to work, music gigs, children, & social gatherings all got in the way. They had learned what I call the 'utopian' method, a perfect singular pathway that works for professional bakers and is essential to running a bakery, but rarely works for home bakers.

I realised how important it was for me to focus on domestic baking and for my teaching to introduce participants to the Baker's Percentage & the multiple pathways that could be taken to produce bread. Too many passionate home bakers had given up baking because they thought they should only use their leaven when it had reached peak fermenting height! And I wanted them very much to know that you can make great bread from even really old leaven.

*Enter please, stage
left, The Baker's
Percentage.*



FIRST KNEAD

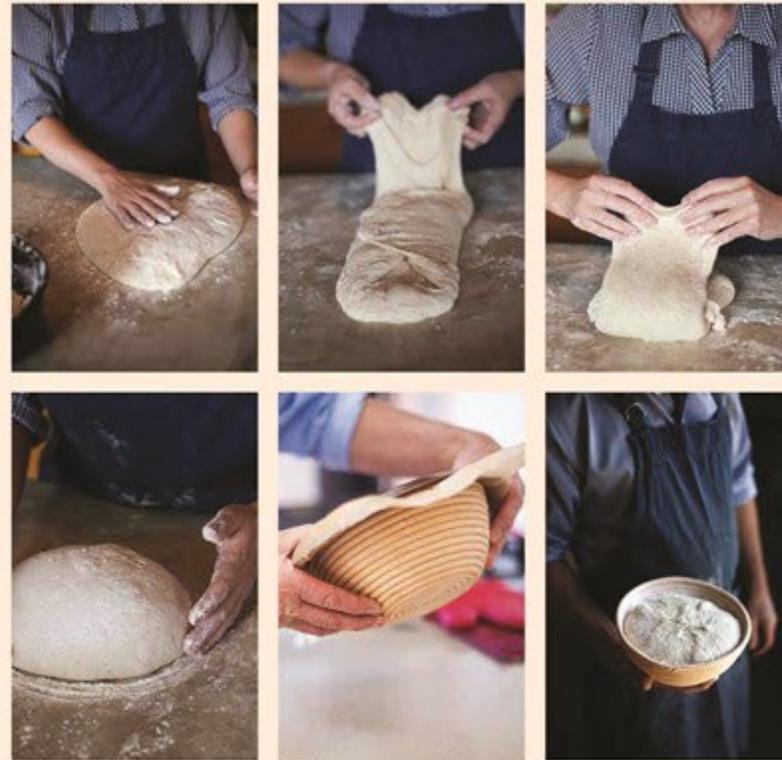
The dough has been resting for 30mins, it's time for your first knead. But before doing so, take a good look at your dough again. Can you see a difference between the dough you had worked with and the dough before you? It should now look smoother. Before kneading, using one hand, grab some dough and stretch it out as far as it will go like you did earlier, until it breaks. Did you notice the difference? The dough did not break as easily and it stretched out further. That's because the gluten in the dough developed during the rest. When gluten develops it's able to stretch and expand further. Also, the four ingredients we added to the bowl have now become one. They are no longer four separate ingredients; they are now 'dough'.

Ok, let's get ready to knead, the purpose of kneading is to stretch dough to develop gluten. Grab the bottom edge of the dough, stretch it out of the bowl with a left to right wiggle motion and push it back into the dough (stretch and fold kneading). The wiggle motion forces the dough to stretch both horizontally and vertically, it's a super simple method that like all other kneading techniques is focused on stretching, stretching, stretching. Rotate the bowl with your clean hand so that all areas of the dough are stretched. Stretch and fold ten times.

As we are working with a small amount of dough, after a brief stint of time it will want to completely lift out. Use gravity to create the stretch when it lifts out of the bowl. Dangle it above the bowl, then fold it back in on itself and repeat.

We will do minimal dough development, (gluten development), just eight stretches, with this first dough because we are going to bake the dough in a tin. The tin walls will do all the work of propping up the dough as it rises.

Cover the dough once more.



Convert Baker's Percentage formulas to ingredients weights

You'll need this calculation whenever you use a recipe that lists ingredients amounts according to a Baker's Percentage formula: you'll want to convert the percentages to weights in order to make the bread.

$$\frac{(\text{ingredient percentage})}{100 (\text{flour percentage})} \times (\text{total flour weight}) = (\text{total ingredient weight})$$

For an example, let's say you're making a single loaf of bread with a total of 400 g (14 oz) flour and a formula of 100% flour (as always), 65% water, 20% leaven and 2% salt.

WATER

$$\frac{65 (\text{water percentage})}{100 (\text{flour percentage})} \times 400 (\text{total flour weight}) = 260 (\text{total water weight})$$

LEAVEN

$$\frac{20 (\text{leaven percentage})}{100 (\text{flour percentage})} \times 400 (\text{total flour weight}) = 80 (\text{total leaven weight})$$

SALT

$$\frac{2 (\text{salt percentage})}{100 (\text{flour percentage})} \times 400 (\text{total flour weight}) = 8 (\text{total salt weight})$$

When you know your total flour weight (see page xx for more information about flour weight), use the recipe's Baker's Percentage formula to calculate the weight of each of the other ingredients in turn, using this equation:

You would calculate the weights of the other ingredients as shown below. (The equations here use metric weights for simplicity; to calculate the imperial weights, just change the total flour weight figure from 400 g to 14 oz.)

LEAVEN INGREDIENTS AND THE BAKER'S PERCENTAGE

We've been calculating Baker's Percentage formulas using the leaven as a separate ingredient. But of course, when you incorporate leaven into your dough, you're incorporating extra flour and water, the leaven's original ingredients.

Therefore, the actual flour and water weights are a little higher in comparison to the amount of salt in the formulas, and this means the actual percentages of the ingredients are slightly different from the percentages we've been calculating here.

But for day-to-day baking, you won't need to worry about this finer detail! Just use the basic version of the Baker's Percentage formula as shown in this chapter and use your observations and the feel of the dough to decide whether to adjust the formula. That's what I do!

THE BAKER'S PERCENTAGE RANGE

As we've seen, when you use the Baker's Percentage, the total weight of the flour is stated as 100%, and the weight of every other ingredient is expressed as a percentage relative to the total flour weight.

For sourdough breads, the total salt weight in relation to the total flour weight is fairly static, unless you have a health condition that requires you to reduce or increase it. Nearly all breads have a salt percentage of 2%.

But the other two main ingredients, the water and the leaven, have a range of possible percentages. It's by

adjusting these percentages in relation to the flour that you can change the types and flavours of breads you make and the speed at which the doughs ferment.

For sourdough bread, with flour always at 100% and salt usually at 2%, the Baker's Percentage ranges for the other two ingredients, and the main factors that can influence them, are as follows:

INGREDIENTS	BAKER'S PERCENTAGE (%)	WEIGHT (G / OZ)
Flour	100	400 / 14
Water	65	260 / 9¼
Leaven	20	80 / 2¾
Salt	2	8 / ¼

Pita Breads with Confit Garlic Oil

MAKES 4

2 teaspoons active dried yeast
1 teaspoon caster (superfine) sugar
250 ml (1 cup) lukewarm water
450 g (3 cups) plain (all-purpose) flour, sifted
2 teaspoons salt flakes
2 tablespoons extra virgin olive oil
olive oil spray

CONFIT GARLIC OIL

250 g (9 oz) peeled garlic cloves, or 3 whole garlic bulbs, peeled
375 ml (1.5 cups) extra virgin olive oil
3 lemon thyme sprigs

A NOTE ON PREP

the dough can be made the day before and stored in the fridge, wrapped in plastic wrap. remove from the fridge 30 minutes before frying as directed above. the confit oil will keep in a sealed jar in the fridge for up to 2 weeks, just make sure that the garlic cloves are completely submerged in the oil. the oil might harden when refrigerated, so take it out a few hours before you serve it.

As much as we love to buy pita bread, it really is so nice to make your own, especially when the smell of freshly fried pita wafts through the house. This recipe is also vegan and perfect for Lent.

To make the confit garlic oil, place the garlic cloves in a saucepan with the olive oil. Place over high heat until the oil reaches 60°C (140°F) on a kitchen thermometer, then reduce the heat to low and cook gently for 30 minutes, or until the garlic is soft and lightly coloured. Remove from the heat.

Allow the garlic oil to completely cool in the pan, then stir the lemon thyme through. Gently pour into a 600 ml (20½ fl oz) sterilised jar and seal with a lid.

To make the pita breads, place the yeast, sugar and lukewarm water in a bowl and set aside for 5 minutes, or until frothy.

Place the flour and salt flakes in the bowl of a stand mixer with the dough hook attached. Pour in the yeast mixture and the olive oil and knead on low speed for 10 minutes, or until a smooth and soft dough forms.

Transfer the dough to a lightly greased bowl and cover with a clean tea towel. Set aside at room temperature for 1 hour, or until the dough has doubled in size. Knock back the dough, then divide it into 8 pieces. Form into 15 cm (6 in) circles using a floured rolling pin. Keep the rolled dough covered with a tea towel while you fry the pita.

Place a frying pan over high heat and spray with olive oil. Working in batches, fry the pita breads for 2-3 minutes, until they are lightly charred and bubbles start to form. Flip and cook for another 2-3 minutes. Remove from the pan and serve warm with the confit garlic and garlic oil.



MARA RIPANI

The Baker's Percentage



The simple formula for making perfect sourdough bread at home

The Baker's Percentage

THE SIMPLE FORMULA FOR MAKING PERFECT SOURDOUGH BREAD AT HOME

Mara Ripani

No recipes, just an amazing formula that will revolutionize the way you bake sourdough bread

- Brand-new approach to bread baking: *The Baker's Percentage* is a brand-new approach to bread baking, making it an indispensable resource for home bakers and cooks.
- A new perspective for regular bakers: Even if you're a regular bread baker, this baking book is unlike any other cookbook as it relies on a formula, not recipes. It is a refreshing approach to baking.
- Comprehensive guide to all stages: A comprehensive guide to all stages of breadmaking, including chapters on Flour, Starters & Leaven, Mixing & Kneading, Bulk Fermentation, Dividing, Shaping & Proofing, Baking, and more.
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- No need to order or feed online starters: *The Baker's Percentage* relies on wild yeasts for fermentation, meaning you don't need to bother with ordering online starters, or spend time constantly feeding it.

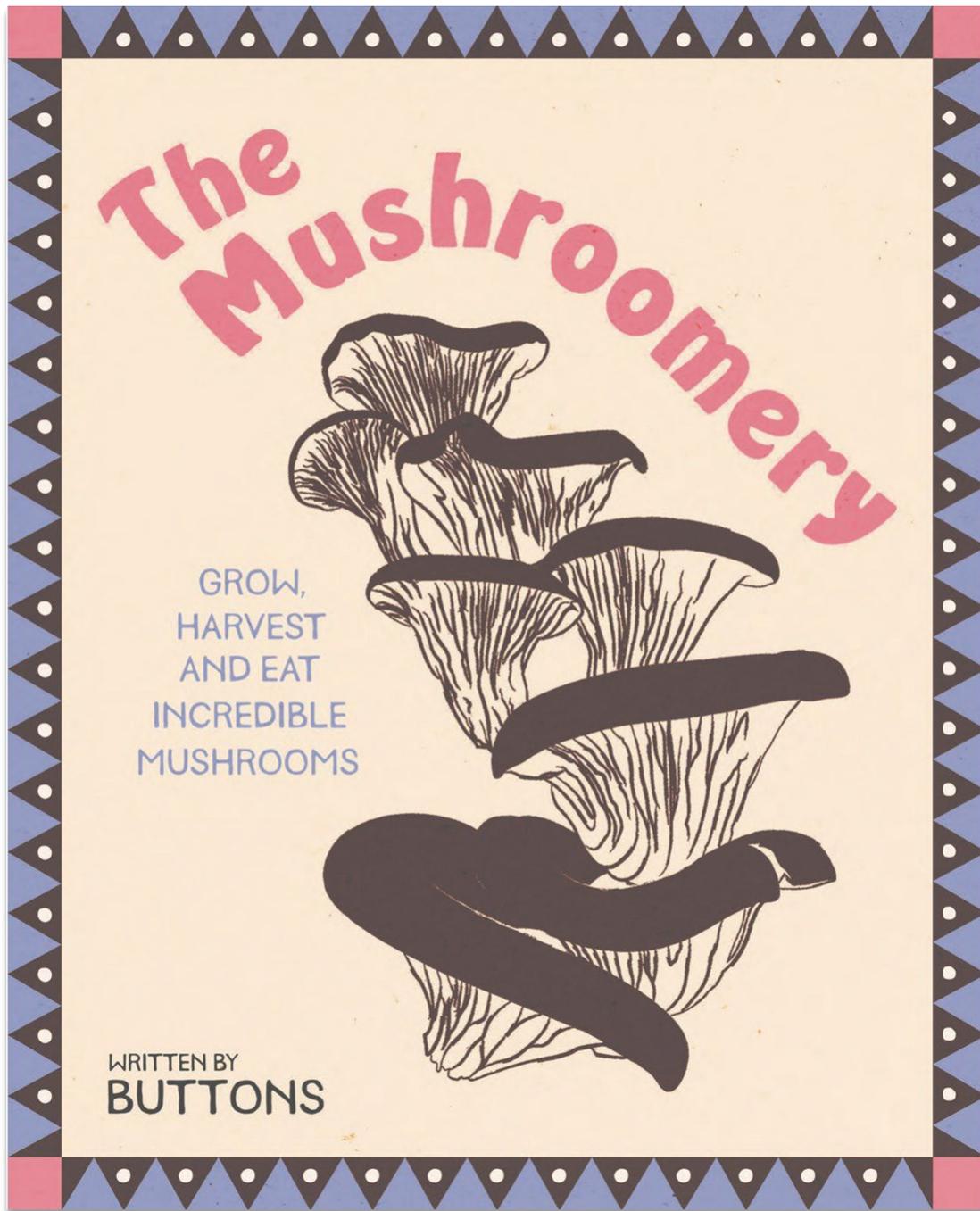
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The Mushroomery

GROW,
HARVEST
AND EAT
INCREDIBLE
MUSHROOMS



WRITTEN BY
BUTTONS



The Mushroomery

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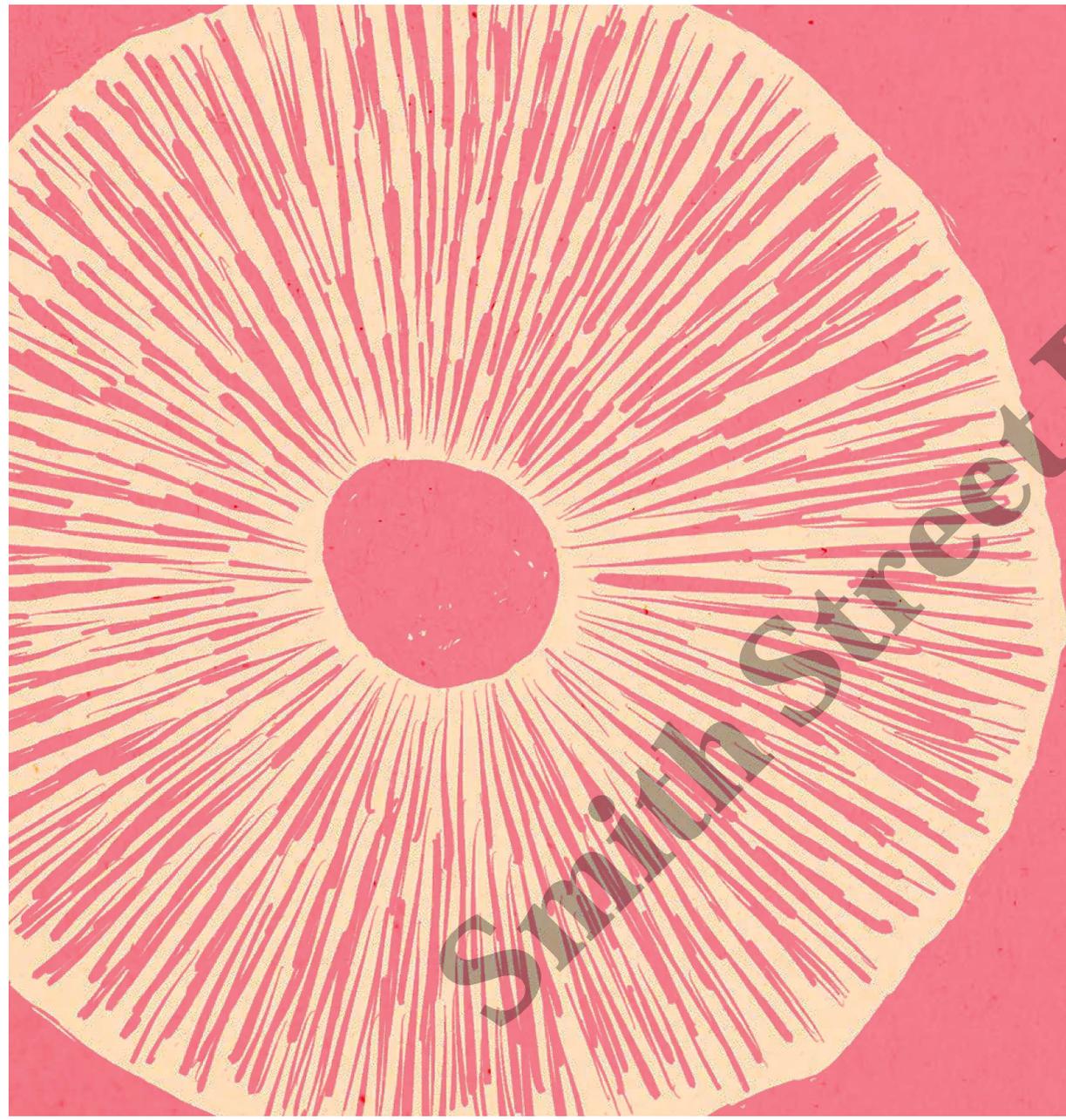
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PART ONE

Smith Street Books



**WELCOME
TO THE
WORLD^{OF}
FUNGI**



FROM FASHION TO FARMING: THE STORY BEHIND THE MUSHROOMERY

11

My name is Buttons. I was really into sewing as a kid. I started off hand-stitching curtains and random bits of fabric into clothing. I got pretty hooked so my mum bought me a sewing machine and sent me off to lessons. I studied costume design after leaving school, and in my early 20s started a little business making ready-to-wear clothing and costumes on consignment. I was very bad at business, but I loved to make and wear very loud, colourful clothing. I'd often get compliments for my outfits as I walked down the street – and still do – but in reality my market was pretty limited, as not many people had the balls to wear such outlandish garb.

When I was making costumes on consignment, I'd be writing up quotes, thinking nobody's going to pay that, so I'd bring the price down, undercutting my time – and then the customer would try to bargain me down even more.

In this consumer world we live in, we are so used to buying cheap clothes – often made using slave labour overseas – that we've completely lost touch with how much time it really takes for something to be made, and how much money we should be paying for that human's time.

So, by the time I was 27 I found myself hating my job and decided I wasn't going to do it anymore. I was just going to save that passion for me. I was in a quarter-life crisis, not knowing what to do for work for the rest of my life. For over a decade I'd been a bartender babysitting adults to help cover things, and now every week I had a new great idea for what my career would be: carpenter; plumber; mechanic; horticultural therapist.

Around this time, one of my housemates weeded our garden and left it bare – so with my partner at the time, I decided to plant some veggie seedlings bought from our local nursery. I'd been fortunate to grow up eating organic produce, but had fallen into the habit of buying whatever food was cheapest. I realised I had no idea what the plants that give us our different foods look like.

It was so exciting nurturing those seedlings, watching them grow, slowly learning what a zucchini (courgette) plant looks like, what a cucumber plant looks like ... And I started to remember how good real vegetables tasted! We were soon growing every edible thing we could fit in our garden, and before long our entire garden was full of produce.

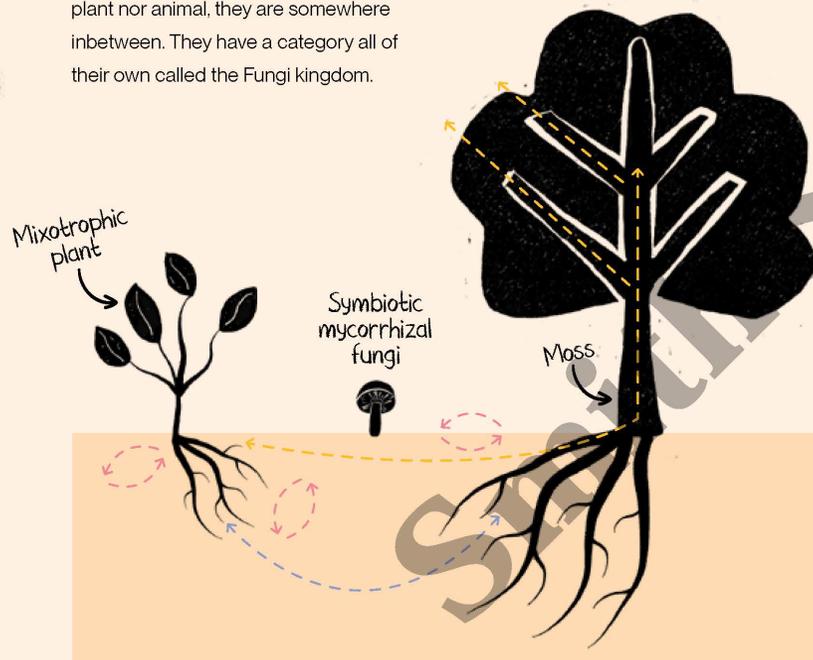
WHAT ON EARTH IS MYCELIUM?

Mycelium is made up of web-like tendrils we call hyphae.

These branching, thread-like hyphae form an interconnected network that makes up the 'body' of our mycelium – and, much like the roots of a plant, this network of hyphae absorbs nutrients and water.

If you were to think of mycelium in terms of the plant kingdom, this web of hyphae mycelium would be the vine and roots of your plant. And the mushroom would be the fruit. However fungi are neither plant nor animal, they are somewhere inbetween. They have a category all of their own called the Fungi kingdom.

The largest organism on earth is a honey fungus in the US state of Oregon. Its hyphae web is estimated to cover 9.6 square kilometres, and scientists believe it could be over 8000 years old. Impressive!



MUSHROOM-PRODUCING FUNGI

There are three main species of fungi that produce mushrooms: mycorrhizal, parasitic and saprotrophic. While some of these mushrooms are edible, it's important to remember that not all of them are – and some are toxic or even deadly if ingested.

Mycorrhizal mushrooms

Mycorrhizal mushrooms have a symbiotic relationship with living trees. You cannot grow them without a living tree present.

The mushroom mycelium lives off the tree, deriving nutrients from the tree – and the tree also benefits from the mycelium.

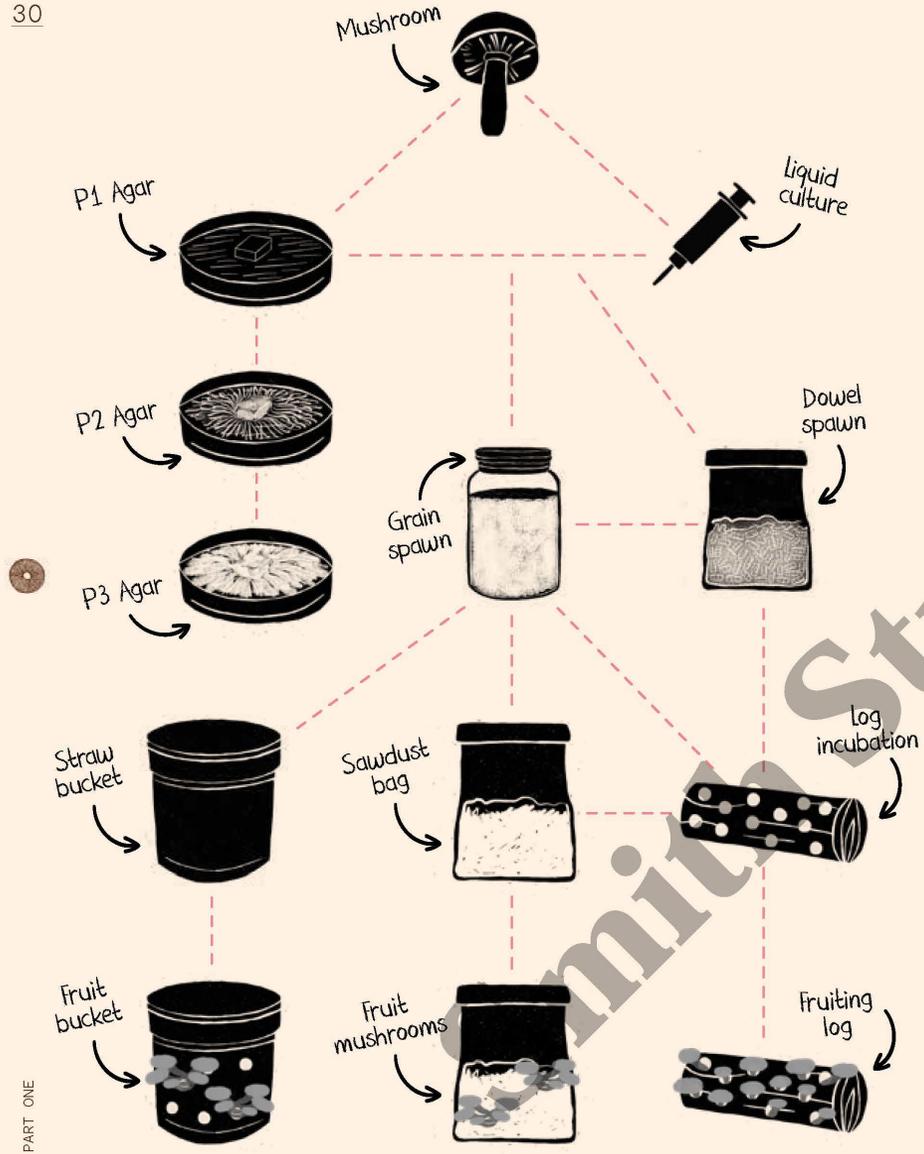
The mycelium in this relationship wraps itself around the tree's root system like a glove. This is how the connection is formed. The web of hyphae from the mycelium is able to help the tree expand its root system, enabling the tree to reach nutrients from much further away. Through the mycelium, the tree is also thought to be able to connect its root system with other trees – and possibly even send nutrients from one tree to another.

Some mycorrhizal mushrooms you might be familiar with are pine mushrooms, truffles, porcini, slippery jacks and death caps. These mushrooms all have a relationship with a living tree and cannot be grown without that tree present.

Mycorrhizal fungi create a relationship with certain types of trees – and this relationship can help identify some mycorrhizal mushrooms. For example, if you think you have found a pine mushroom but there is no pine tree present, it is not a pine mushroom.

As their name suggests, pine mushrooms (also known as saffron milk caps) have a relationship with pine trees and are commonly found in pine forests. Now, just because you see a mushroom in a pine forest it doesn't mean it is a 'pine mushroom'. A multitude of other mushrooms also have a relationship with pine trees – and a forest will of course be home to many different mushroom species.

Mycorrhizal mushrooms are most commonly foraged, and can also be cultivated – but we need the tree that they have a relationship with to be present.



The more food (substrate) we give our mycelium, the more mushrooms we will get when we fruit our block.

From a mushroom culture, you can create more cultures or grain spawn, by taking a piece of that culture and adding it to sterilised agar or grain.

From grain spawn, you can create more spawn, or inoculate your fruiting block.

From one 2 litre (2 quart) jar of grain spawn, you could inoculate roughly eight 20 litre (21 quart) buckets of straw. That will yield a hell of a lot more mushrooms than your original one 2 litre (2 quart) jar of grain spawn would have alone!

You can get multiple crops of mushrooms from one fruiting block.





OYSTER MUSHROOMS

Oyster mushrooms are some of the quickest, most prolific and most reliable mushrooms to grow, so they are a great place for a beginner to start. In summer, it may only take 2 weeks from inoculating your fruiting block to eating fresh mushrooms – and once your oyster mushrooms start pinning, they could be ready to pick and eat the next day! Things slow down a lot during winter, though: harvesting could take up to 8 weeks, with the mushrooms generally taking 1 week to grow after pinning.

There are so many different types of oyster mushrooms from all around the world that you can pretty much find a type of oyster for every season, especially in temperate climates like Melbourne, Australia. Where I live, we can grow blue, white, tan, grey, yellow and shimeji oyster mushrooms all year round.

And when it comes to cooking, they are also super versatile!

Prepare for inoculation!

Prepare your flow hood or glove box by cleaning the box and your workbench with hot soapy water.

Burn the end of your scalpel with a flame to sterilise it. Always do this before you spray any IPA alcohol around – as we know, fire and alcohol are not a good mix!

Put your gloves on, then spray your gloves with IPA. Spray your flow hood or inside your glove box with IPA. Spray your workbench and all your tools with IPA – including your scalpel, knife, petri dishes, scissors, permanent marker and tape – and put them in front of the flow hood or into your box.

Lightly mist your mushroom/s with IPA – don't overdo it! – and place them in the box.

Place your pressure cooker near your sterilised area. Open the cooker. Quickly spray your gloves again with IPA after touching the outside of the cooker, then use your clean-gloved hand to put the jars in your sterilised space. The jars will be sterilised from being pressure-cooked, so they don't need to be sprayed with IPA.

As soon as your agar jars are cool enough to touch, you can pour your plates. Don't let the agar cool too long, or the jelly may set in your jar.

AGAR, MALT AND IPA

Agar is a jelly-like substance derived from seaweed. Agar is often used in cooking as a gelatine replacement when making jelly. When growing mushroom cultures in petri dishes, agar is the nutrient-rich carrier for our mycelium – the substrate our mycelium lives in and feeds on. You can buy agar powder from health-food shops, Asian grocery stores and larger supermarkets.

We add malt powder or malt syrup to our agar solution to give our mycelium more food to eat – the mycelium will eat the sugars within the malt. You can buy malt powder and malt syrup from homebrew shops and many supermarkets. I prefer using malt powder, as it's not as messy as syrup.

IPA, or isopropyl alcohol (also known as isopropanol), is a strong alcohol – usually 100% proof. We use it to disinfect surfaces and tools, killing anything that might compete with our mycelium. It is widely available from hardware stores and cleaning supply stores.



1: If you are using plastic petri dishes, cut the plastic sleeve open at the bottom and pull the sleeve off the top. Leave the sleeve to the side in your sterile space; we will use this again later.



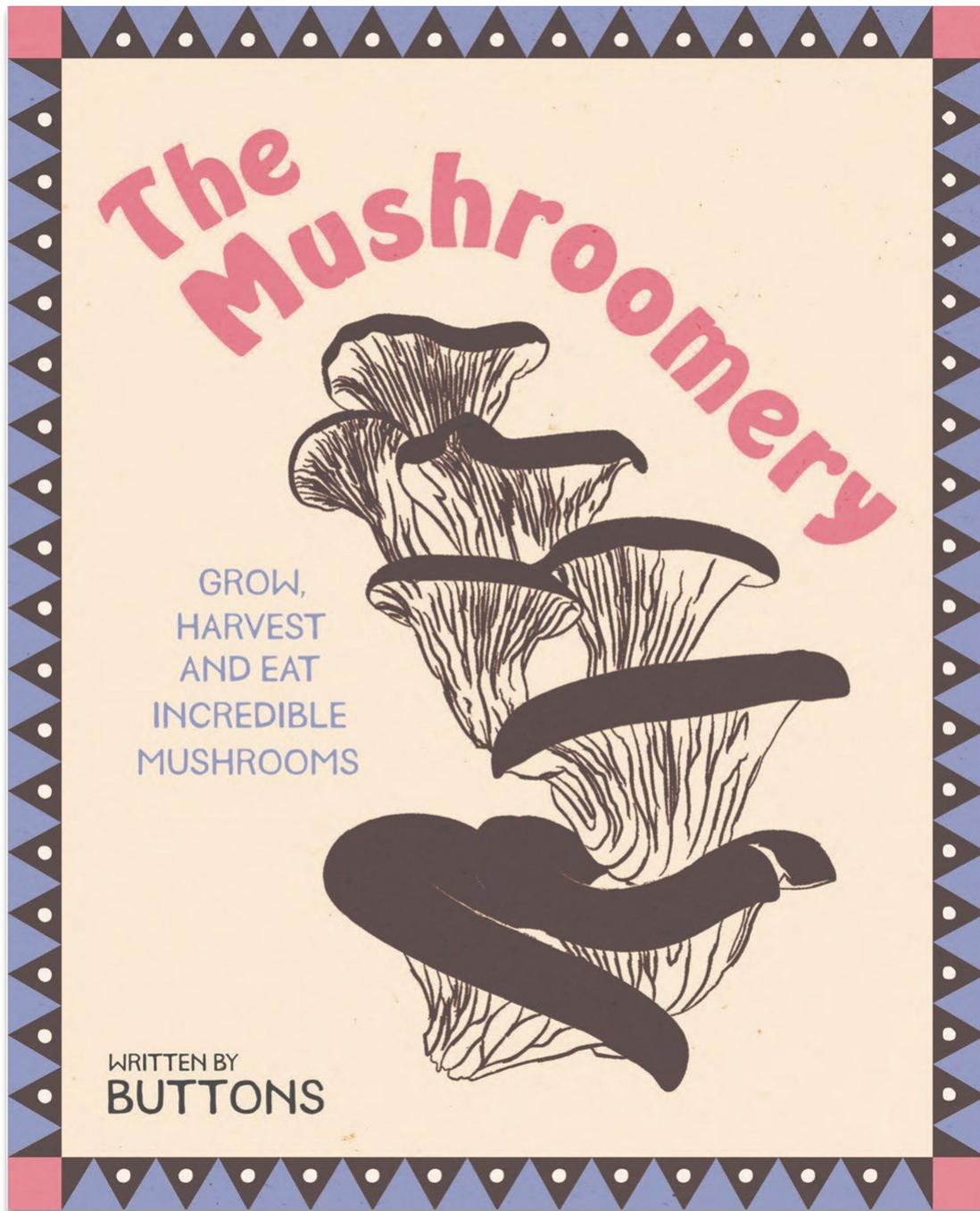
2: Spray your gloves again with IPA.



3: Pour your agar into each petri dish, leaving a little gap of about 3 mm (1/8 in) at the top of each dish for the mycelium to grow.



4: Leave the agar to set, which usually takes from 30 minutes to 1 hour. When your agar has set (it won't move when you tip the dish), you are ready to inoculate.



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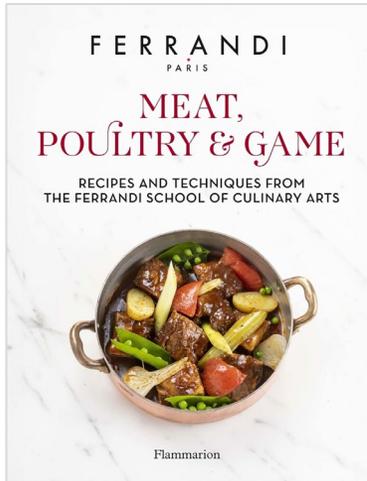
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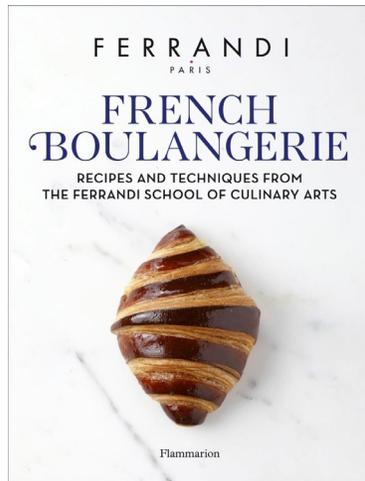


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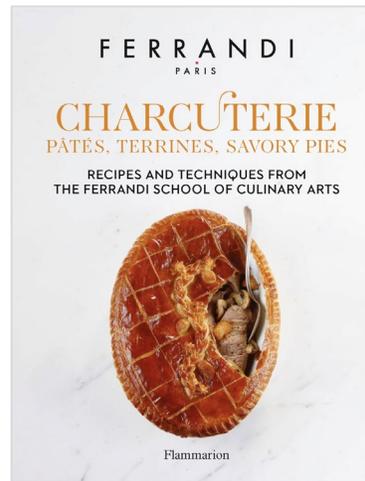
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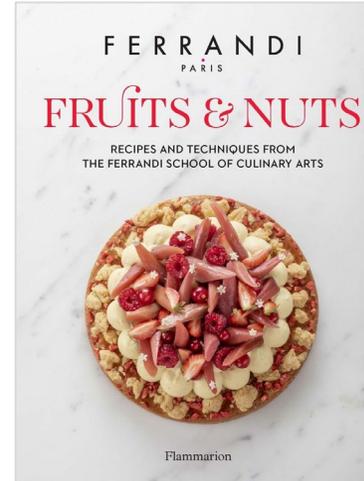
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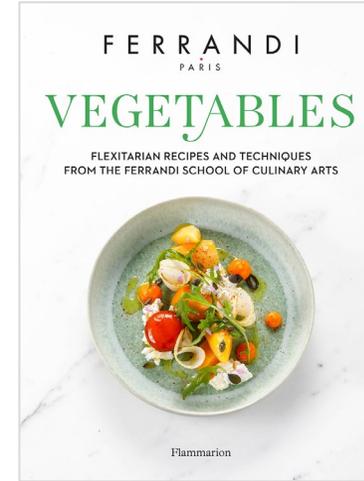
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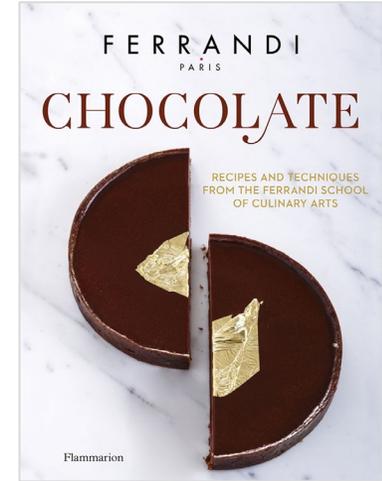
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CUIRE

Breading

Cuisson

Ingrédients Aiguillettes de poisson
Farine
Œufs
Panure
Sel
Huile

Matériel
Écumoire
Pince
Thermomètre



1 • Assaisonnez les morceaux de poisson.



4 • Puis dans la chapelure



5 • Dans un bain d'huile à 180 °C, plongez les morceaux de poisson.



2 • Trempez les aiguillettes de poisson dans la farine. Tapotez pour ôtez l'excédent.



3 • Trempez dans les œufs battus...



6 • Faites-les cuire, puis sortez-les à l'aide d'une écumoire.



7 • Débarrassez et salez.

CUIRE

FISH AND CHIPS

Makes 150

Active time
1 hour

Setting time
12 hours plus 2 hours

Storage
Up to 2 weeks in an airtight container (preferably at 60°F-64°F/16°C-18°C)

Equipment
14-in. (36-cm) square confectionery frame, ½ in. (1 cm) deep
Silicone baking mat
Instant-read thermometer
Food-grade acetate sheet
Dipping fork
Toothpicks

Ingredients

Lemon-praline center
4.5 oz. (130 g) cocoa butter

4.5 oz. (130 g) milk couverture chocolate, 40% cacao, chopped
Finely grated zest of 4 lemons, preferably organic

3 lb. (1.3 kg) almond praline

Decoration
0.75 oz. (20 g) yellow-colored cocoa butter

Coating
2 lb. 3 oz. (1 kg) milk couverture chocolate, 40% cacao, chopped

PREPARING THE LEMON-PRALINE CENTER

Place the confectionery frame on the silicone baking mat. Melt the cocoa butter and the milk couverture chocolate together in a bowl over a pan of barely simmering water (bain-marie). Combine the lemon zest and almond praline in a heatproof bowl and pour in the melted chocolate mixture. Stir until well blended. When the mixture cools to 82°F (28°C), pour it into the confectionery frame and let set for 12 hours in a cool place (preferably 60°F/16°C).

PREPARING THE DECORATION

Melt the yellow-colored cocoa butter to 86°F (30°C) in a saucepan over a low heat. Using a pastry brush or food-grade paintbrush, paint the melted cocoa butter onto the acetate sheet in a thin, even layer. Using a toothpick, draw swirls in the cocoa butter. Let the cocoa butter set, then cut the sheet into 2 × ¾-in. (5 × 2-cm) rectangles.

COATING THE BONBONS

Temper the coating chocolate (see techniques pp. 28-33). When the lemon-praline center has set, cut it into 1½ × ½-in. (4 × 1.5-cm) rectangles using a sharp knife. With the dipping fork, dip the rectangles into the tempered chocolate until evenly coated (see technique p. 94). Place on a sheet of parchment paper.

DECORATING THE BONBONS

Top each freshly dipped bonbon with a yellow cocoa butter rectangle, with the cocoa butter side facing down. Let set for 2 hours, then carefully peel off the acetate.



PASTA ALLE VONGOLE

Makes 150**Active time**
1 hour**Setting time**

12 hours plus 2 hours

Storage

Up to 2 weeks in an airtight container (preferably at 60°F–64°F/16°C–18°C)

Equipment14-in. (36-cm) square confectionery frame,
½ in. (1 cm) deepSilicone baking mat
Instant-read thermometer

Food-grade acetate sheet

Dipping fork

Toothpicks

Ingredients**Lemon-praline center**
4.5 oz. (130 g) cocoa
butter4.5 oz. (130 g) milk
couverture chocolate,
40% cacao, choppedFinely grated zest of
4 lemons, preferably
organic3 lb. (1.3 kg) almond
praline**Decoration**0.75 oz. (20 g) yellow
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COATING THE BONBONS

Temper the coating chocolate (see techniques pp. 28–33). When the lemon-praline center has set, cut it into ½ × ½-in. (4 × 1.5-cm) rectangles using a sharp knife. With the dipping fork, dip the rectangles into the tempered chocolate until evenly coated (see technique p. 94). Place on a sheet of parchment paper.

DECORATING THE BONBONS

Top each freshly dipped bonbon with a yellow cocoa butter rectangle, with the cocoa butter side facing down. Let set for 2 hours, then carefully peel off the acetate.



CARPACCIO

Makes 150**Active time**
1 hour**Setting time**

12 hours plus 2 hours

Storage

Up to 2 weeks in an airtight container (preferably at 60°F–64°F/16°C–18°C)

Equipment

14-in. (36-cm) square confectionery frame, ½ in. (1 cm) deep

Silicone baking mat
Instant-read thermometer

Food-grade acetate sheet

Dipping fork

Toothpicks

Ingredients**Lemon-praline center**
4.5 oz. (130 g) cocoa butter

4.5 oz. (130 g) milk couverture chocolate, 40% cacao, chopped

Finely grated zest of 4 lemons, preferably organic

3 lb. (1.3 kg) almond praline

Decoration

0.75 oz. (20 g) yellow-colored cocoa butter

Coating
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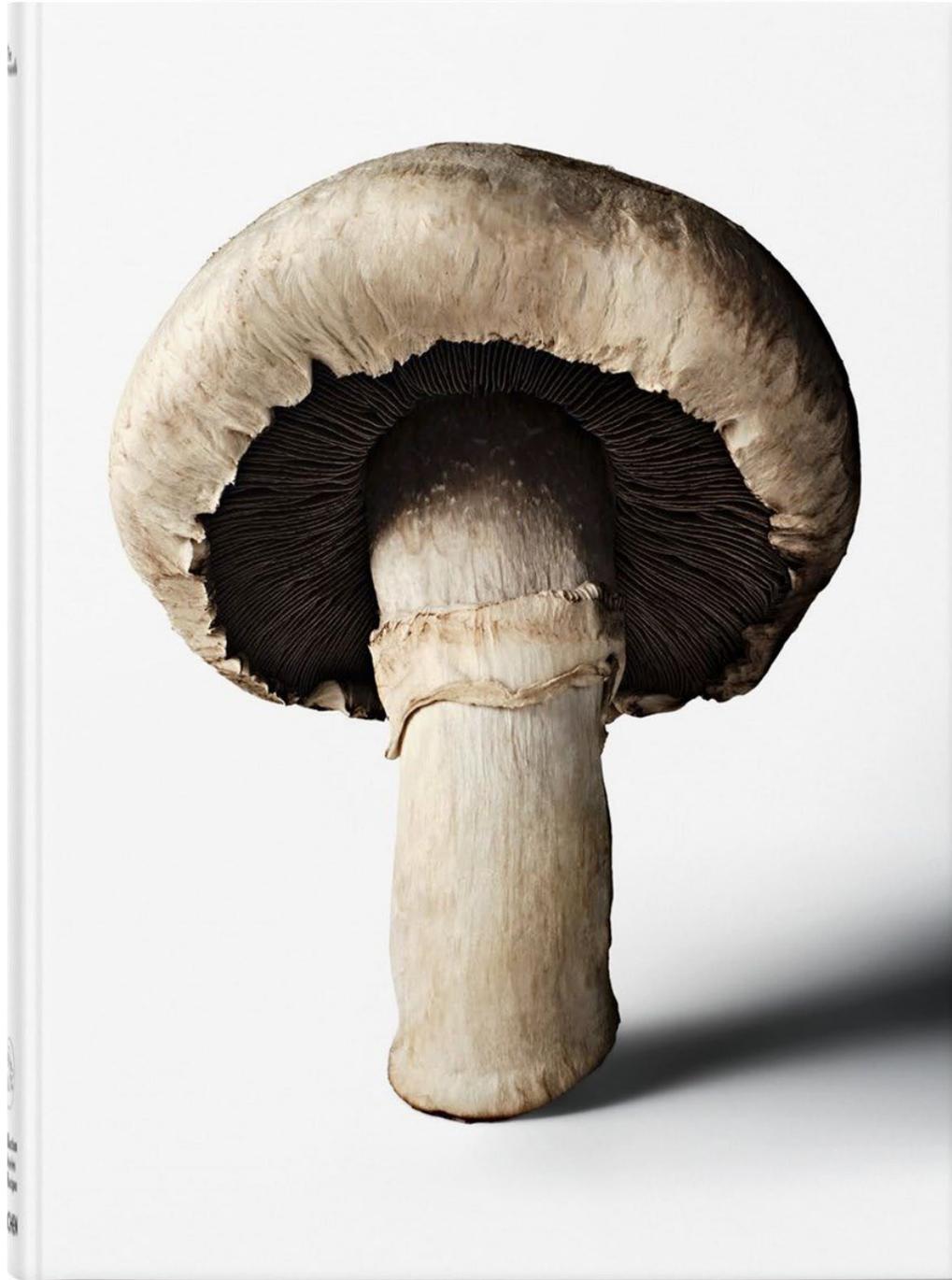
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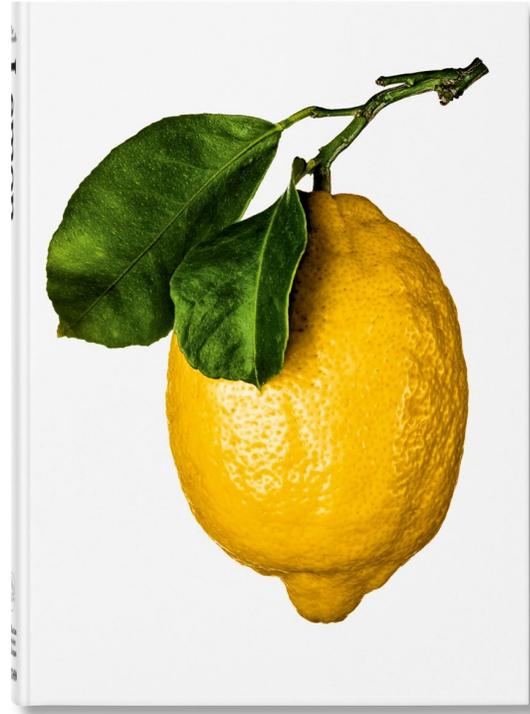
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- Whether you're a home chef or an experienced professional, this comprehensive volume provides everything you need to perfect the art of preparing and cooking fish and seafood. Ferrandi Paris guides chefs of every level through an extensive course in the preparation and cooking of all types of fish and seafood.
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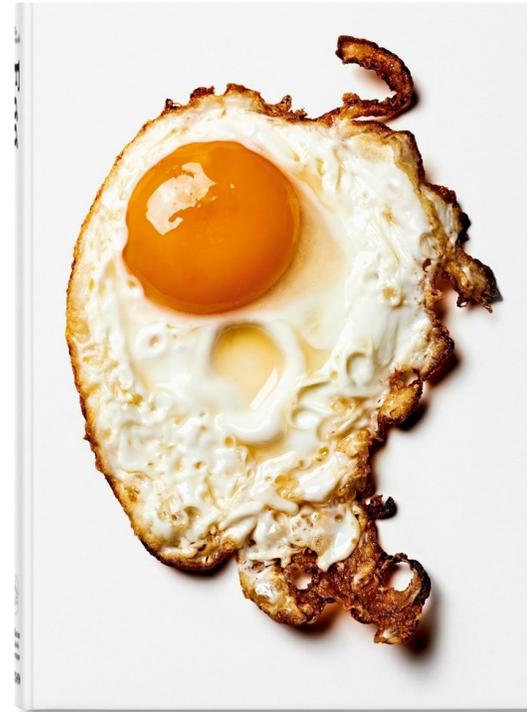
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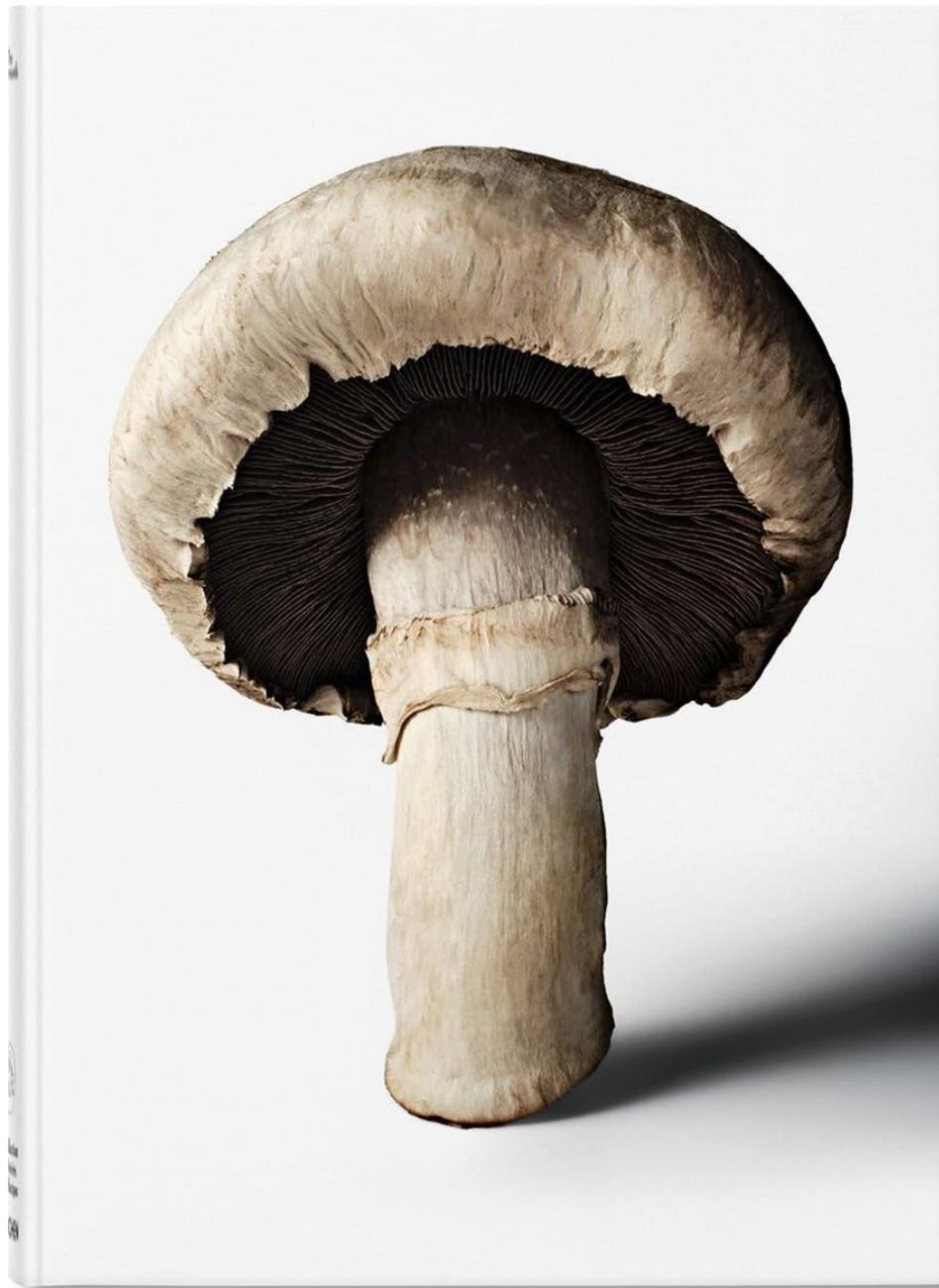
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The Gourmand's Mushroom. A Collection of Stories & Recipes

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- Mushrooms-psychoactive, medicinal, or delicious-have fascinated us for millennia. They have facilitated spiritual quests in ancient and modern times, and their whimsical forms have inspired artists from Bosch to Kusama. Join The Gourmand's culinary experts on an in-depth mycological journey, with original recipes and texts by top chefs and critics.
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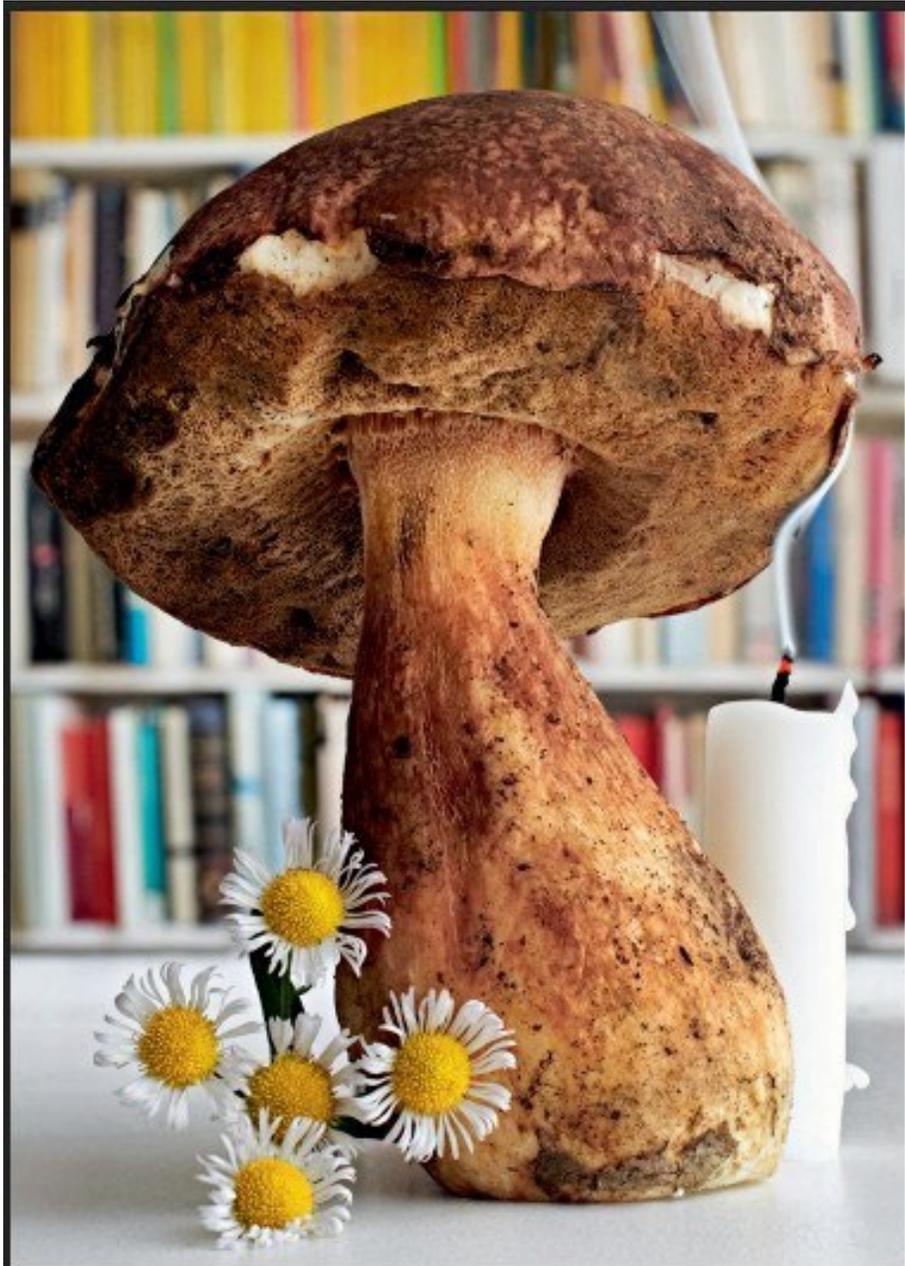
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TASCHEN



*This book is dedicated to everyone who contributed
to The Gourmand journals (2012 - 2020)*

*OPPOSITE: Bobby Doherty, Mushroom & Fungi, 2022
FOLLOWING: Alice Schifano, Uselod, 2018*



Bobby Deberly, Unidentified, 2023

Contents

Foreword.....	XVII
Introduction: Mushrooms are Magic.....	1
Rhizomatic Roots: A Deeper Understanding of Mushrooms.....	34
Earthy Etchings: Mycological Illustration.....	44
The Snuffelaer: Otto Marseus van Schrieck.....	52
Mushroom Masters: A Brief History of Notable Mycologists.....	56
Beatrix Potter: And the Little Tiny Fungus People.....	62
A Spotty History of Fly Agaric.....	70
The Death Cap: Mushroom Toxicity and Poisoning.....	72
Mind Over Mushroom: Maria Sabina, Psilocybin and the CIA.....	76
Melodic Mushrooms: Music For, About and By Fungi.....	82
Aliens, Spirits & Evil Kings: The World of Cartoon Mushrooms.....	88
Cute & Apocalyptic: The Graphic World of Takashi Murakami.....	96
Form Follows Fungi: Mushrooms in Design and Architecture.....	102
Mushroom à la Mode: Fashion's Relationship With Fungi.....	110
Yayoi Kusama's Obsession.....	114
Philip Guston's Mushroom Nail.....	120
Shady Stories: Mushrooms in Fiction.....	124
Fairy Rings & Satanic Milk Churns: Fungi in Folklore.....	130
Lingzhi, the Enchanted Mushroom.....	132
A Trip to the Moon: Mushrooms at the Movies.....	138
Mushrooms in Space.....	146
Mushroom Accessories.....	246
Index.....	256



Recipes

Steamed Cantonese Stuffed Mushrooms 158	Mushroom and Taleggio Burgers 202
Parmesan and Panko Breaded Mushrooms 159	Soba Noodles in Mushroom Broth 204
Mushroom Pâté 160	Mushroom, Ricotta and Pesto Lasagne 206
Chorizo, Feta and Olive Stuffed Mushrooms 162	Chicken and Mushroom Pie 208
Chinese Salt and Pepper Mushrooms 163	Mushroom Dum
Mushroom Vol-Au-Vents 164	Pukht Biryani 211
Mushroom Tempura 166	Cèpes à la Bordelaise 216
Mushroom and Tofu Gyoza 168	Finnish Mushroom Salad with Soured Cream 218
Mushroom Pierogi with Breadcrumbs 170	Porcini Gratin 219
Mushroom Omelette 174	Mushroom Fried Rice 222
Mushroom Larb 176	Raw Porcini with Salad Greens and Parmesan 224
Cream of Mushroom Soup 178	Sautéed Japanese Mushrooms with Soy Butter Sauce 226
Christmas Barszcz with Uszka 180	Enokitake Mushrooms Steamed in a Foil Package 227
Wild Chanterelles on Toast 182	Pickled Mushrooms 230
Mushroom Okonomiyaki 184	Funghi Sottolio 232
Sizzling Garlic Mushrooms 185	Classic Duxelles 234
Mushroom Galettes 186	Mushroom Stock 235
Wild Mushroom Risotto 190	Dried Mushrooms and Dried Mushroom Powder 236
Tagliatelle with Porcini Sauce 191	Japanese Mushroom Relish/Glaze 238
Wild Mushroom and Herb Ravioli 192	Old-Fashioned Mushroom Ketchup 240
Hungarian Mushroom Pie 195	Mushroom Sauce for Steaks 242
Simple Mushroom Tarts 196	Mushroom and Chinese Leaf Kimchi 244
Mushroom Stroganoff 198	
Mushroom Bourguignon 199	
Mushroom Ragù with Soft Polenta 200	



Introduction: Mushrooms are Magic

by Jennifer Higgin

OPPOSITE
God Creates Plants, Great Canterbury Psalter, c.1200-1340

Fairy Rings & Satanic Milk Churns

Fungi in Folklore

Shakespeare's *A Midsummer Night's Dream*, Act II, opens with a conversation between resident trickster Puck and a fairy who recounts her royal duties: "And I serve the Fairy Queen / To dew her orbs upon the green." This is a poetic reference to the natural occurrence known as fairy rings (aka elf rings or pixie rings). These circles of mushrooms spring up naturally in woodlands and grassy areas, with around 60 different mushroom species known to appear in such a pattern. Although modern science reveals fairy rings to be the product of fungal mycelium forming around necrotic zones of dead grass, Western European folklore has other ideas. According to legend, when the fair folk gather to perform their round dances, rings of mushrooms sprout up from each tiny footstep.

Richard Dadd is a famous practitioner of the 19th-century art genre called fairy painting, and his narrative, extravagant pictures often include mushrooms as convenient seats for sprites. In his *Titania Sleeping* from 1841, Dadd treats us to a dreamy scene where the titular Fairy Queen, from *A Midsummer Night's Dream*, is lulled into slumber by the drops of a magic flower administered to her eyelids by her royal counterpart, King Oberon. Titania is comfortably thronged by dancing fairy servants to her side; an impish orchestra perches upon an arch of blossoming flowers above her head, and many toadstools glisten in the grass below. Perhaps this compositional spiral — featuring fairy and fungi in circular harmony — is Dadd's romantic nod to the lore of fairy rings.

As enchanting as all this might sound, visiting these mushroom-dotted, hallowed sites is not recommended. To the Victorians, fairies were unpredictable tricksters at best. If a wayward

traveller is lured into their merrymaking, folk wisdom warns they might never escape. Rendered invisible to other humans and unable to escape the ring, interlopers are damned to dance until the point of exhaustion, death or madness.

Leaning further into mischief — and perhaps evil — another sinister superstition, hailing from the Netherlands, attributes the curious circles to where the Devil, weary from a day of evil deeds, sets down his accursed milk churn. The Germans also blamed Satan and his devotees for the fungal phenomenon. Substitute sorcerers for fairies and you get the *Hexenringe* or "witches ring". In this tradition, the dancing affair is called *Hexennacht* (Witches' Night) and happens exclusively from dusk on 30th April to dawn on 1st May. Also known as *Walpurgisnacht*, this twilight festival makes use of a temporary window when the veil between worlds becomes thin, amplifying all magical endeavours. The sorcerers seeking to carouse with the Evil One would assemble on the Brocken, the highest peak on the Harz Mountains in Northern Germany. God-fearing local peasantry would burn fires on the surrounding hillsides in an attempt to ward off blasphemous influences threatening themselves and their livestock. The alleged aftermath of this night, besides charred bonfire remains and terrified German children, was the unholy circles of mushrooms borne from the witches' anticlockwise dance steps.

When it comes to fairy rings, science and legend agree on one fundamental aspect: a circle of growth, movement and life surrounding a territory of stillness, death or worse. Poetic to be sure, but for your next hike on the Brocken, a healthy dose of trepidation just might save you from a danceathon involving a satanic milk churn.

OPPOSITE
John Anster Fitzgerald, *The Invader*, c. 1860

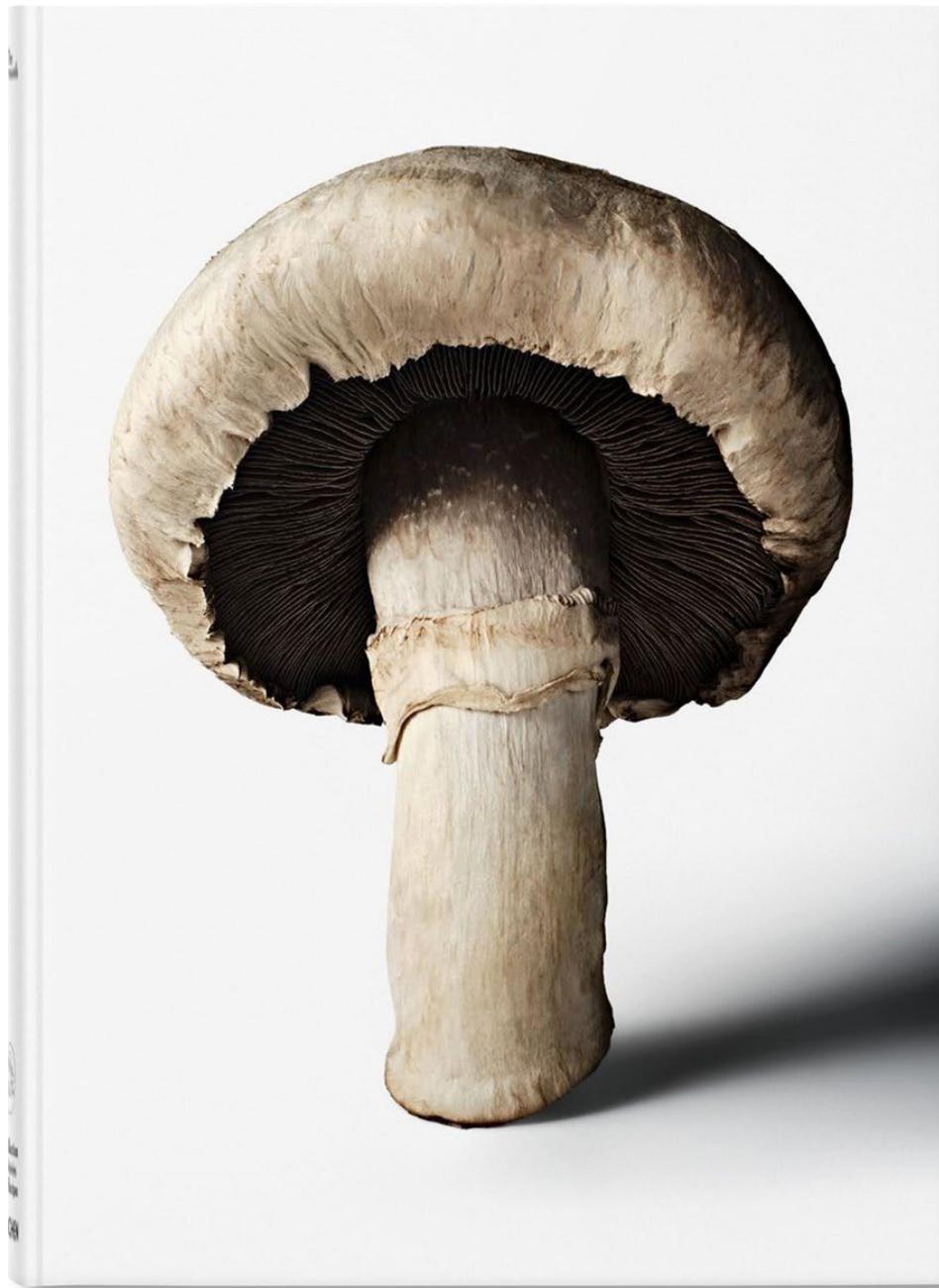
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Recipes

RECIPE PHOTOGRAPHY: **Hobby Doherty**
Food styling by **Jamie Kinnon**, set design by **Noemi Bonazzi**
OPPOSITE: **Hobby Doherty**, Unistod, 2025



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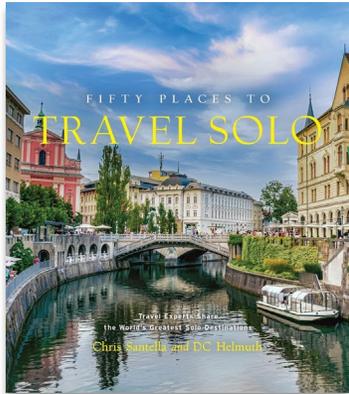
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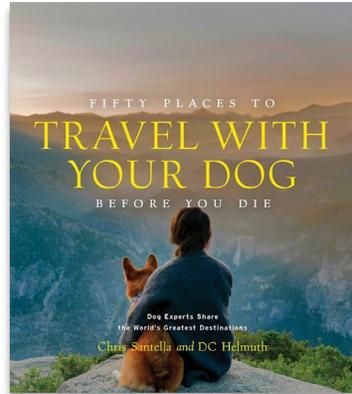
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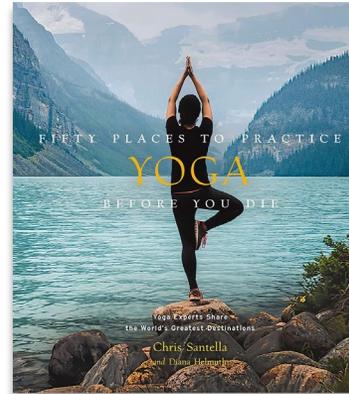
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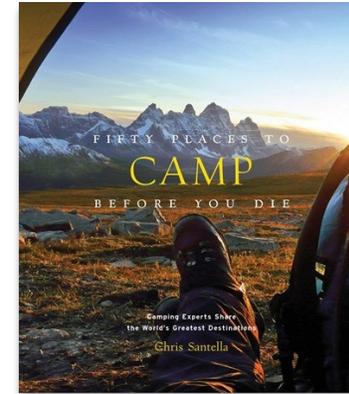
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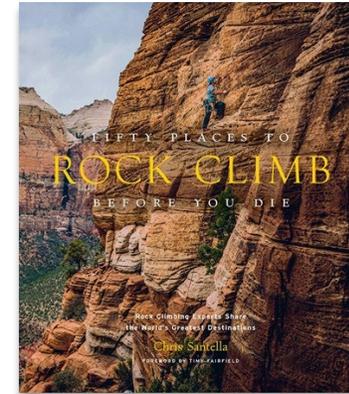
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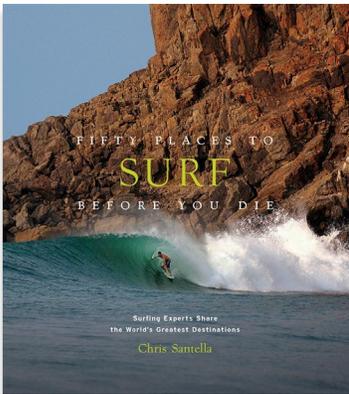
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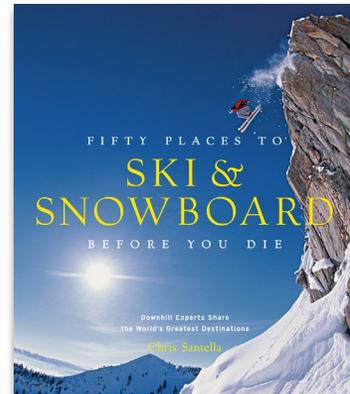
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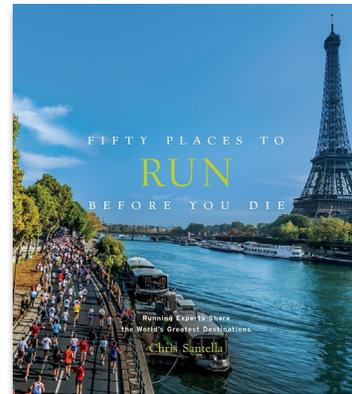
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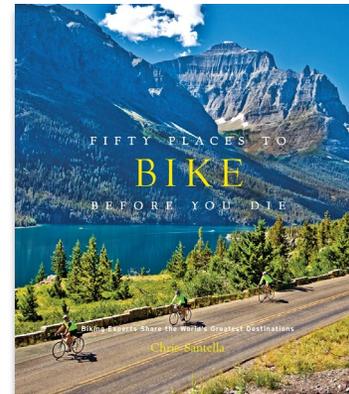
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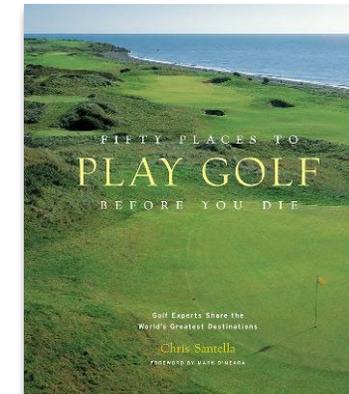
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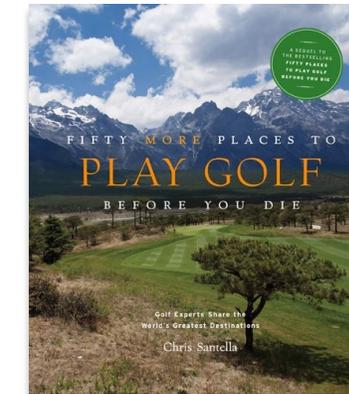
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Arizona

SONOITA AND VERDE VALLEY

RECOMMENDED BY Vishaka Johnson



"Arizona is not a lot of glitz and glamour," began Vishaka Johnson, former portfolio manager for Quench Fine Wines. "It's rustic, and real. Also, it's not priced out of what people can actually afford to drink. I've been to Europe, Napa, Sonoma, Willamette Valley, South America . . . As a person who loves to travel and see the world through food and wine, I understand Arizona is not at the top of most people's lists. But there is so much value here. I have such a fondness for this place. It's rustic. It's not perfect. But that's kind of why it's perfect."

Most Americans aren't aware that there is any wine being grown in Arizona at all—let alone how good it is. Some of the oldest wineries here date back fifty years—which, admittedly, makes it practically a newborn attraction compared to the ancient petroglyphs, thousand-year-old Navajo houses carved into sandstone cliffs, and Wild West ghost towns that confer upon Arizona a reputation of arid, breathy timelessness. But the young wine region has a surprising amount to offer.

"When I was twenty-one, there wasn't a ton of great wine to choose from in Arizona," remembered Vishaka. "My attitude was to drink whatever was wet and could give me a buzz. That changed when I started working at Pizzeria Bianco in Phoenix, one of the most lauded artisanal pizzerias on the planet. Chris Bianco was sourcing incredible small estate wines for the restaurant, and a lot of it actually came from Arizona. I started to catch the wine bug. On my first visit at Dos Cabezas in Sonoita, I was in."

Arizona has two main wine regions of note: Verde Valley in the north and the clustered towns of Sonoita and Elgin in the south, with Willcox about seventy-five miles northeast of those towns. Willcox is where most of the grapes are actually grown, a few hours north of the Mexican border. However, most of Arizona's wine country infrastruc-

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DESTINATION



Austria

WACHAU VALLEY

RECOMMENDED BY Katherine Cole



The name of the city of Vienna literally translates to “wine,” and there are a number of historic vineyards right inside the city limits that could keep a visitor happy for a whole vacation. However, if you depart from the manicured gardens and courtly museums of Austria’s capital, and follow the blue Danube west into the valley, you’ll soon arrive at Wachau: a twenty-four-mile stretch of hills between Krems and Melk that’s carpeted in grapevines. This is the home of exquisite Rieslings and Grüner Veltliners; apricot blossoms and orchards; ancient stone abbeys and little villages that appear to have been transported directly from a Grimms’ fairy tale. “There’s an easy, kind of slower pace here,” said Katherine Cole, a James Beard award-winning wine journalist. “It’s the kind of place where people wear traditional clothing; women are just walking around in dirndls. It’s kind of like when you go to Wyoming and people are just wearing cowboy hats and cowboy boots, because it’s simply a normal thing to do.”

An early summer cruise down the Danube is an excellent way to savor this Central European paradise, stopping at various wineries to sip what the land has been producing since the time of the Celts. However, many find themselves discontented to stick to the water alone, and they are compelled to fling themselves into the hills—no matter how steep and compact the terrain. “Biking is definitely the best way to get around,” noted Katherine. “It’s exhilarating and romantic to hike or bike past a vineyard. We barely used our car when we were there.” Bike paths hug the shore of the Danube, with suggested routes and clear signs toward towns. “It’s very easy to navigate,” added Katherine. “You can take your bike on barges whenever you want to cross the river. Don’t get me wrong, it’s lovely to be on the water, and feel the fresh breezes. But in my opinion, it’s much more fun to be on the ground with a bike rather than on a cruise full-time. You have much

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DESTINATION

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California

CENTRAL COAST

RECOMMENDED BY **Mike Waller**



From Santa Cruz County to Santa Barbara County, California's Central Coast AVA (American Viticultural Area) encompasses three hundred miles of towering seaside cliffs and iconic golden hills. Tucked into this stunning landscape are a whopping 528 wineries, some of which are considered the most prestigious in America. And if you are a Pinot Noir or Chardonnay person, there may as well be a banner hanging over Highway 101 announcing: "Welcome Home."

This is not to say these are the only varieties grown in this coveted terroir. The soil, rich in limestone and ocean minerals, was spotted by professors at the University of California, Davis, in the 1960s and '70s as an excellent cradle for *Vitis vinifera*, especially as Silicon Valley began to encroach on the South Bay's agricultural areas, and farmers had to set their sights south. Today, dozens of varieties are represented. Chardonnay, however, accounts for more than 50 percent of all production, with Pinot Noir close behind.

"Don't get me wrong. I like a Cab," began Mike Waller, winemaker at the legendary Calera Winery in Hollister. "But after I graduated from UC Davis, I came to feel that Cab has more gray area than Pinot. When I started working in Napa, I tasted so many Pinots that were either really bad, or really good. I realized Pinot was a wine that really had to grow in the right place. You can grow a lot of good Cab in a lot of places. But you can't grow good Chardonnay or Pinot Noir in a lot of places."

The Central Coast is one of those places.

Calera's location was scouted in the early 1970s by famed winemaker Josh Jensen, after he spent two years driving up and down the California coast looking for the right spot. Limestone mines were common here in the 1800s, feeding construction projects across the

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DESTINATION



France

BURGUNDY

RECOMMENDED BY **June Rodil**



"Burgundy is super-special, but it really does need an insider's guide," began master sommelier June Rodil. "It's more intimidating than Bordeaux. There's a real guy-behind-the-curtain energy here." The cult status of Burgundy begins with the land, which is remote, tremendously finite, and rather difficult to work. To June, it's a simple supply-and-demand problem. The reputations (and jaw-dropping costs) of Bourgogne Blanc and Bourgogne Rouge are as large as the actual amounts produced are small. "However, I think Burgundians themselves are actually pretty down-to-earth," she reflected. "It can feel like every Burgundy wine is a cult wine. But Burgundians don't want it to be. It just is. Because this wine is so hard to get and so hard to make, and it's so freaking good."

Burgundy is credited as the first wine-growing region that recognized the importance of terroir—*climats*—and have undergone centuries of codification and protection to enshrine them. In many ways, to visit Burgundy is to step back in time. "It feels like you're walking down the steps of the village in Disney's *Beauty and the Beast*," said June. "That's really how it feels on the ground. There are lots of cobblestone streets and fun secrets. You can get a lavish hotel in Beaune, which is the center city of the region, but still feel like you're really in the countryside. It's not like Napa, where there are mansions and modernity everywhere. In Burgundy, when you go wine tasting, you are literally going to someone's house. There are cobwebs and mold in the cellar. It is a place that has been there forever and is full of stories. You can go to Burgundy again and again and always find something new."

Burgundy produces what many sommelier masters consider to be the truest expressions of Pinot Noir and Chardonnay grapes. Domaine de la Romanée-Conti is a French national treasure, and it is looked upon to set the global standard for what Pinot Noir can

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DESTINATION



Slovenia

KOG (PODRAVJE REGION)

RECOMMENDED BY Tamlyn Currin



"I travel a lot for work, and this place is actually different," began Tamlyn Currin, staff writer at JancisRobinson.com.

"One day, I got an email from Liam Cabot, an Irishman who had a little vineyard in Slovenia, politely asking if we would taste their wine," continued Tamlyn. "I agreed, and I liked them. Then he said, 'You must come visit.' I was honest; I replied, 'I'd love to visit Bordeaux, Champagne, Napa . . . but I don't really have an interest in visiting the ex-Soviet Union, sorry.' He persisted, eventually saying, 'If you don't get yourself here, I'm going to buy you a plane ticket myself.' So I relented. Now, the only way to get from London to Slovenia was on a Wizz Air flight that landed in Ljubljana at midnight. And there I am in the middle of the night at the behest of this random Irishman I've only had an email relationship with who is supposedly going to pick me up. He finally found me, loaded me into his battered old van, and then we set off for the three-hour ride to Kog. Just before we were about to arrive, without warning, he pulls over, turns to me, and says, 'You've got to get out of the van.' Now I'm wondering if I'm really about to be murdered, but he just says, 'Look up.' The entire Milky Way—I mean the *entire* Milky Way—was spilled across the sky. You could almost touch the stars. There was no light pollution whatsoever. This was early September; I'd just come from the UK, which was cold and rainy and crowded. And suddenly here I was in the warm night, smelling flowers and grass, in absolute silence. I felt like I could hear the stars singing."

Despite a winemaking tradition that goes back to the fifth century BCE, playing home to the world's oldest grapevine (a 450-plus-year-old Žametovka that still produces a few bottles a year), and hosting over 28,000 active wineries—Slovenia is still often referred to as an undiscovered wine market. This is perhaps because most Slovenian wine never

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DESTINATION

41



Taiwan

TAIWAN

RECOMMENDED BY **Leona De Pasquale**



While lush, balmy Taiwan is an unlikely location to name for a wine vacation, humans have been cultivating wine here for thousands of years, first the indigenous peoples, then the descendants of numerous immigrants who came to call Taiwan home.

The hidden nature of the tropical island's wine is due to decades of government monopoly. For most of the 1900s, farmers sold their grapes to the government on a guaranteed salary. "The quality was terrible," reflected Leona De Pasquale, a Taiwanese-born sommelier and wine writer. "And that's why no one had heard of Taiwanese wine until about 2002, when the monopoly was lifted and Taiwan joined the WTO." With this dramatic political shift, many estates uprooted their vines to make room for more commercially popular crops—Taiwan is a veritable Eden where prized fruits grow with the fervor of common weeds. However, a small number of heritage grape growers decided to keep their vineyards, emboldened by the freedom of the new trade deals resulting from World Trade Organization membership. At the same time, a handful of pioneer farmers entered the scene, ready to experiment and see what the promise of Taiwanese terroir could hold. "They didn't have the burden of tradition on themselves," mused Leona. "They were truly free to experiment. And now they are winning gold medals."

Taiwan is a land of contrasts: Tranquil mountains practically glowing with greenery jut up against dense, high-tech urbanity, all encircled by rocky cliffs, white sand beaches, and azure ocean. "Our wine country is very concentrated in the central part of the country, such as Erlin Township," said Leona. "It not like Napa. There is not really organized tourism. Again, that rising quality is a phenomenon of the past ten years. But people are very friendly. If you knock on the door in the vineyard area, they will invite you in."

Taiwan's reigning grapes are Black Queen and Golden Muscat, which thrive in the

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DESTINATION

45

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*A Year of Places
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- The first book from London's AESME STUDIO, run by sisters Jess and Alex, whose stunning naturalistic flower arrangements have built up a sizeable following on social media, with over 100k followers on Instagram (@aesmestudio)
- Shows readers how to create beautiful naturalistic arrangements all year round that sit harmoniously in a range of settings, from traditional to contemporary.
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240 Pages

Hardcover

280 mm x 220 mm

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CONTENTS

6	Preface		
10	Introduction		
14	TRINITY COTTAGE Aldeburgh, Suffolk, England <i>October</i>	100	CHARLESTON FARMHOUSE Firle, East Sussex, England <i>July</i>
32	LAKE NAIVASHA Kenya <i>November to December</i>	158	THE NORFOLK COAST Norfolk, England <i>July</i>
50	SISSINGHURST CASTLE GARDEN Kent <i>October</i>	176	EDINBURGH Scotland <i>August</i>
68	ST IVES Cornwall, England <i>April</i>	194	RUNGSTEDLUND Rungsted, Denmark <i>August</i>
86	TURN END Buckinghamshire, England <i>April</i>	212	SERGE HILL Hertfordshire, England <i>September</i>
104	LES TERRES DE PIERRE Les Alpilles, Provence, France <i>May</i>	222	ABERGLASNEY & DYFFRYN FERNANT Camarthenshire and Pembrokeshire, Wales <i>October</i>
122	GREAT DIXTER Northiam, East Sussex, England <i>July</i>		
234	Appendix		
236	Acknowledgments		
237	Biography		
238	Index		



Preface

Jess Nutting

We're often asked how we manage to work together as sisters. The truth is, very happily. This book is the expression of a shared passion and love of working side by side.

Al introduced me to the world of flowers. Through them I discovered gardening, spending the last ten years creating a cutting garden to supply the studio with materials. With no prior experience and a blank canvas of grass and brambles, it has been a decade of intense work. Our half-acre plot is a place of supply, and of learning. What varieties can we grow, how do they change through the seasons, will they last when cut? If we leave these seeds to self sow, or choose not to stake or prune, how will the materials change?

By her own admission, my sister has an insatiable appetite for designing with flowers. She's unafraid to experiment; the wilder and weirder, the better. To allow for limitless creations, the garden houses a vast range of colours and textures throughout the seasons, layers of bulbs, annuals and perennials nurtured through organic practices; it serves as both a source of inspiration and biodiverse habitat. This naturalistic approach translates directly into the vase. Arrangements have an immediacy and a sense of spontaneity, conceived as they are from walking among the beds, looking closely at what is flowering at that precise moment in the year. Seasonal restrictions pay dividends in the pure joy of harvesting the 'first' of each species; bunches of fresh sweet peas, unfurling rose buds, tiny wild strawberries. There is beauty to be found in senescence too, and no material is overlooked, whether windswept, weedy, diseased or past their prime.

PREVIOUS
Magnimet earum quo et min
non cus eos esequi reic tora
dendebis eritem autem.

OPPOSITE
Magnimet earum quo et min
non cus eos esequi reic tora
dendebis eritem autem et ut.



ST IVES

Cornwall, England

April

Paddington to Penzance: hours of green blurred through a train window. It is early spring but has been unseasonably warm for weeks. Lavished with water, the countryside is verdant and plush with new growth, flooded in many places, and when the sun breaks through the cloud cover, which it does only rarely, the plants are eager to bloom. Gardens are already awash with lilac and the woods with carpets of bluebells. We have packed cameras and raincoats and a few flowers from our garden. They are bunched, carefully wrapped in brown paper and encased in a tall wheelie trolley, *Spiraea* and ninebark protruding from the top. We get some odd looks on the train.

On the last leg of the journey we snake through Carbis Bay, where artist and sculptor Barbara Hepworth lived in the 1940s with her painter husband Ben Nicholson and their triplets, before moving to the studio in St Ives where she would spend the rest of her life. The headland is flecked with gorse and alexanders, the sea an arresting silt-less turquoise. By next morning a new weather front has rolled in overnight, drenching the town with a fine white mist. We climb the steep, cobbled hill to Trewyn Studios early. The streets in the old town are narrow, labyrinthine and still quiet. The studio is essentially a one-up one-down, two large rooms over two floors. To the rear, a walled garden wraps around outhouses that became Hepworth's carving workshop and yard, and a lean-to greenhouse where she grew *Pelargonium*, cacti and jasmine. "Finding Trewyn Studio was a sort of magic", wrote Hepworth. "For ten years I had passed by with my shopping bags not knowing what lay behind the twenty-foot wall... Here was a studio, a yard and garden where I could work in open air and space." We're working today in the studio - on the first floor, which is now a gallery.

PREVIOUS
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FINDING INSPIRATION *By the Sea*

The Trewyn Studio garden is green and lush, its west Cornish setting and sub-tropical climate lend the space, enclosed within thick granite walls, the feeling of a Mediterranean courtyard. Hepworth's sculptures are interspersed throughout the plantings on white-painted breezeblock piles but the garden was a private working and relaxation space rather than an intended location for displaying her work. It is not possible to know how Hepworth perceived the garden design in relationship to the placement of the sculpture, or vice versa, and it is likely that she chose plants that appealed to her aesthetic preferences. She was a reasonably experienced gardener having worked in a market garden and turned her own over to vegetables during the 'Dig for Victory' campaign in World War II. In 1949 she met and befriended the composer Priaulx Rainier who would regularly stay at Trewyn over the coming years. The two women shared a belief in the restorative effects of nature and the interaction of rhythm and form and they greatly influenced and inspired one another's work. Priaulx was very involved with the development of the garden studio and reconfiguring its layout and design.

This morning, in the rain, it is a steaming haven, a miniature jungle. We weave through and around the sculptures, beneath Australian

cabbage palm (*Cordyline australis*). We brush past paperplants (*Fatsia japonica*), *Mahonia japonica* and New Zealand flax (*Phormium tenax* 'Variegatum'). A huge sixty-year old bull bay (*Magnolia grandiflora*), planted by Hepworth, provides a canopy over the studio building. It is before the museum is open to visitors and we can feel the artist in the garden, not just because we are surrounded by her work, but in the contrasting forms and the juxtaposition of the plants - unfurling ferns, the glade of shivering bamboo, *Phyllostachys nigra* f. 'Henonis', encircling 'Conversation of Magic Stones', the architectural forms of arum lilies (*Zantedeschia aethiopica* 'Crowborough') and satin magenta flowers of giant herb robert (*Geranium maderense*), the largest of all geraniums.

Beneath the dense green overgrowth there are pools of bluebells, yellow primrose, blue forget-me-nots and *Helleborus foetidus* in the shade. You can hear the sound of the sea, and the cries of herring gulls. I recognise *Libertia ixiodes* - warmer here, it is further along than my potted one at home in London, and already flowering. Beyond the sheltering hedges of Japanese spindle (*Euonymus japonicus*) we can see the church tower and the staggered rooftops of the town, the graceful curve of the bay beyond under grey clouds like swirling ash.



Snowflake, Bluebell, Periwinkle

Daffodil (*Narcissus* 'Sophie Girl')
Foam flower (*Tiarella cordifolia*)
Fringe cup (*Tellima grandiflora*)
Periwinkle (*Vinca major*)
Pointed-petal fritillary (*Fritillaria acmopetala*)
Persian buttercup (*Ranunculus* 'Picotee Pink')
Snakeshead fritillary (*Fritillaria meleagris*)
Spanish bluebell (*Hyacinthoides hispanica*)
Summer snowflake (*Leucojum aestivum*)
Tulip (*Tulipa clusiana* 'Lady Jane')
White garlic (*Allium neapolitanum* 'Cowanii')
White periwinkle (*Vinca difformis*
'Snowmound')
Windflower (*Anemone coronaria* 'The Bride')

Ceramic beaker
Chicken wire



At the studio in London we have a moodboard onto which we pin inspiration in the form of photographs, poems, letters, recipes and drawings. Among the evolving collage one postcard has survived for many years - a portrait of Barbara Hepworth in a beret and Breton sweater, flanked by arrangements of flowers in glass vases. The photographs were taken for a book 'Unit One: The Modern Movement in English Architecture, Painting and Sculpture', published in 1934. Who made the flowers? Hepworth herself? Constance Spry, perhaps? It is clearly spring. Despite being a black and white photograph you can clearly make out the forms of anemones and ranunculus, although Hepworth is wearing sandals. A warm spring? Perhaps she just didn't mind getting cold feet for the sake of a good outfit.

In an interview in 1959 Hepworth said "Life will always insist on begetting life [. . .] This continuity contains a tremendous and impelling force. In autumn all the dynamics are laid for spring." As I make the arrangement opposite I think how vital and resilient the blues of spring are. Found everywhere in nature - in sea and sky - they are nevertheless somehow startling after the white-grey of an English winter. From here a loosely analogous colour palette forms - cool shades of white, blue, pink, purple and plum and a proliferation of bell shapes - snakeshead and pointed-petal fritillaries, spring snowflakes and fringe cups, juxtaposed with the soft contours of ranunculus and anemones.

On the turntable outside Hepworth's workshop are blocks of marble still waiting to be carved. Tools are slung together on the workbench. Behind, the soft colours of her assistant's overalls as though they have just been hung up, dusty from a long day's work.

LEFT
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OPPOSITE
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NATURALISTIC FLOWERS

*A Year of Places
and Arrangements*



Thames
&Hudson

AESME
STUDIO

Naturalistic Flowers

A YEAR OF PLANTS, PLACES AND PEOPLE

AESME Studio

AESME STUDIO offer a masterclass in designing naturalistic floral arrangements with a sense of place in a range of stunning settings, from the English countryside to Europe and beyond.

- The first book from London's AESME STUDIO, run by sisters Jess and Alex, whose stunning naturalistic flower arrangements have built up a sizeable following on social media, with over 100k followers on Instagram (@aesmestudio)
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Jenny K

Modern Botanical Watercolour

*Easy &
expressive
painting
techniques*



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Modern Botanical Watercolour Painting

FUN, EASY AND EXPRESSIVE TECHNIQUES

Jenny Kiker

Botanical painting for beginners, in a fresh contemporary style.

- Avoiding complex layer-building techniques that take years to perfect, she shows the reader how to create the kind of frame-worthy artworks - of leaves, flowers, cacti and tropical plants - that have made her an Instagram star.
- Jenny has spent years teaching her techniques to beginners making this book focused and achievable, and she's made sure her students' favourite styles are included:
- Simple ink-based watercolour paintings, where perfection isn't important to make outstanding results.
- Single leaves like monstera, which are very popular as stand-out graphic pieces to hang on the wall.
- A fluid style demonstrating how a little confidence with a close-colour palette can create soft decorative pieces.
- A more detailed style of painting using crowd-pleasers like cacti and tropical plants.

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Skittledog



Contents

Introduction		
Colour Theory & Watercolour Paints		
The Colour Wheel	10	
Warm & Cool Colours	11	
The Emotional Impact of Colour	12	
Colour Palette Harmony	15	
Choosing & Using Colours	16	
Watercolour Paints	18	
Creating a Basic Palette	21	
The Art of Colour Mixing	23	
Materials & Preparation		
Watercolour Paper	27	
Choosing Brushes	30	
Tools & Materials	32	
Setting Up Your Studio Space	34	
Gathering Botanical Inspiration	36	
Watercolour Techniques		
Pigment & Water Control	40	
Brushwork & Mark-Making	42	
Washes & Bleeds	44	
Finding Your Creative Flow	46	
Flowers		
Poppies	50	
Roses	54	
Sunflower	58	
Zinnias	62	
Leaves		
Eucalyptus	68	
Ginkgo Shoot	72	
Fern Fronds	76	
Tropical Plants		
Swiss Cheese Plant	82	
Areca Palm	86	
Fan Palm	90	
Desert Plants		
Prickly Pear	96	
Saguaro Cactus	100	
Echeveria	104	
Conclusion		
Continuing Your Botanical Watercolour Journey	109	
Expanding Your Practice	110	
Resources	112	

The background of the image features several overlapping, diagonal brush strokes of watercolor paint. The colors range from a deep, vibrant red to a bright, sunny orange, with some areas showing a soft, blended transition between the two. The strokes are applied to a white surface, and the texture of the paint is visible, showing some graininess and soft edges. In the upper left corner, a portion of a dark brown brush tip is visible, having just finished a stroke.

*Colour
Theory &
Watercolour
Paints*

Choosing & Using Colours

Understanding how to intentionally select and place colours can help balance your composition, draw the viewer's attention and create depth, contrast and mood.

Remember that colour harmony is a powerful element of your artistic toolkit, but it's not a rigid rulebook. Don't be afraid to break the 'rules' to create your own unique colour stories. Embrace the unpredictable nature of watercolour by allowing colours to mix on paper and viewing 'mistakes' as creative opportunities. As you progress on your watercolour journey, you'll develop an intuitive sense of colour.

Palette

- Use a limited palette (usually 3–5 colours) to produce cohesive, harmonious paintings; mix these colours to create a range of hues and values.
- Muted colours can create a feeling of nostalgia or melancholy.
- Bright, saturated colours can be used to express joy or excitement.
- Neutrals balance bright colours, add depth and can be created by mixing complementary colours.
- Consider the visual weight of different colours: warm, dark and highly saturated colours feel more dominant and may need to be balanced with cooler or lighter tones for depth and harmony.
- Use warm and cool colours intentionally.

Placement

- Create paths for the eye using colour.
- Use contrasting colours for focal points.
- Try using one colour to dominate, one to support and one or more as accents to avoid cluttering your composition.

Tip: Try painting a simple subject multiple times using different colour schemes, and reflect on how each changes the piece's overall feel.



Brushwork & Mark-Making

Transform your watercolours from simple studies into expressive artworks with thoughtful brushwork and mark-making techniques.

Botanical watercolour brushwork emphasizes precision and fluidity, with controlled strokes, varied pressure and brush angles creating naturalistic forms. These methods add personality and depth to your paintings while highlighting the unique characteristics of your subjects.

The key to mastering these techniques is practice and patience. Don't worry if your first attempts aren't perfect – every stroke is a step towards finding your unique style. Create a 'technique sampler' in your sketchbook by making a small swatch for each technique and labelling it. It's like building your own personal watercolour dictionary.

Tip: Practise these techniques with different brush sizes. A round brush is versatile, but don't be afraid to experiment with flat or fan brushes too.



Classic stroke

What it is: your go-to move for clean lines and shapes.
How to do it: hold your brush at a 45-degree angle and apply even pressure.
Perfect for: outlining leaves, creating stems and defining petal edges.



Gestural brushstroke

What it is: confident strokes capturing plant movement.
How to do it: vary pressure and angle of brush; focus on overall form and energy.
Perfect for: capturing energy and emotion rather than fine detail.



Flick

What it is: a quick, directional stroke.
How to do it: hold your brush loosely and flick your wrist.
Perfect for: creating grass, adding movement to leaves or painting wispy flower stamens.



Dry brush

What it is: a textured stroke using minimal water.
How to do it: use a fairly dry brush with thicker paint, applying light pressure.
Perfect for: adding texture to bark, creating fuzzy leaf surfaces or wispy flower centres.



Stipple

What it is: a series of small dots or dabs.
How to do it: gently tap your brush perpendicular to the paper; vary pressure and density to produce different effects.
Perfect for: adding texture to flower centres, creating leaves on distant trees and adding subtle shadows.



Expressive splattering

What it is: watery paint flicked onto paper for spontaneous effects.
How to do it: load a brush or toothbrush with watery paint and tap it to release splatters, or flick the bristles towards the paper.
Perfect for: suggesting dew drops or dappled light.



Zinnias

These bright blooms represent endurance and lasting friendship. Let your painting capture their cheerful character through confident brushwork and warm colour transitions. The layered petals and vibrant centres offer a perfect study in controlled bleed techniques.

Materials

- Watercolour paper (300gsm, cold pressed)
- Brushes: quill 3/0, round #4
- Paints: Yellow Ochre, Shell Pink, Brilliant Pink, Vermilion, Burnt Sienna, Burnt Umber
- Pencil, eraser, palette, water container, paper towels

Crisp petal bleeding technique

This combines precise petal painting with controlled bleeds in the centres. The contrast between clean edges and soft transitions creates expressive blooms. See p.45 for more info.



1. Sketch

Create light outlines of four zinnias in different sizes. Plan for each bloom to showcase a different shade within your warm colour range, from Shell Pink to vibrant Vermilion.



2. Prepare your palette

Mix your colours to create harmonious gradients, with a range of strong and pale hues.



3. Paint the centres
Using your 3/0 quill brush with Burnt Sienna/Burnt Umber mix, gently tap and dance the brush in the centre of each flower to create varied circular marks that resemble the textured seed head.



4. Add pollen areas
While it is still slightly damp, work around the outer edge of each centre with Yellow Ochre, creating tiny marks that resemble miniature rice grains. Allow the colours to bleed together naturally as you work in a circle.



6. Build colour intensity
Progress through your colour range with Brilliant Pink and Vermilion flowers, following the same process.



7. Create a natural look
Mix colours to create intermediate shades for extra flowers, maintaining harmony throughout your composition. Vary the intensity of the colours, flower sizes and orientations for natural garden appeal.



5. First flower
Begin with your palest flower using Shell Pink. With your round brush, paint each petal with clean, confident strokes. Keep the petal edges clean and confident as hesitation shows in watercolour. Allow the Yellow Ochre from the centre to bleed naturally into the pink petals, creating a soft, warm transition. Let the centres set slightly before adding any petals for optimal bleed control.



8. Final details
Once all flowers are complete, assess your composition and add any final touches to centres or deepen shadows where petals overlap for added dimension.

Jenny K



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Skittledog

Foreword by MIRANDA LAMBERT

HOW TO STYLE A HAT

*find, decorate, and rock
your dream hat*



BRITTANY COBB

Photography by
NICHOLE STEPHENS



How to Style a Hat

FIND, DECORATE, AND ROCK YOUR DREAM HAT

Brittany Cobb

A playful guide to wearing, styling, and enjoying hats from expert designer Brittany Cobb, owner of Flea Style, the Original Hat Bar

- Hats have the remarkable power to completely transform an outfit, adding personality and flair to any wardrobe. From boho to Western to a good old trucker hat to hide a bad hair day, no closet is complete without one (or 10!).
- *In How to Style a Hat*, Brittany Cobb, the brilliant entrepreneur behind Flea Style's renowned hat bars, takes readers on an exciting journey through the world of hats. This engaging and comprehensive guide explores everything from the different types of hats to choosing the right hat for your face shape to the art of styling them to perfection.
- From battling hat hair to understanding the unique terminology from brim to crown, this book is filled with practical tips to rock a hat in every style. Cobb shares insider advice on how to decorate your hats to fit your own personal style. From band choices to decorative embellishments like feathers and playing cards to sourcing your own materials to how to use bling to personalize your hat, *How to Style a Hat* shares all the secrets to hat wearing.

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Full-colour images throughout

229 mm x 178 mm

Abrams Books





MATERIALS

Hats are more than just an accessory—they're a blend of creativity and craft, with a dash of magic! Centuries ago, hats were made from materials that reflected the times (some quite quirky). Today's hat game is all about comfort, versatility, and style that complements a mood, moment, or outfit.

WOOL FELT

- ★ Fibers from the fleeces of sheep, llamas, or goats (think mohair and cashmere), or a blend of wool and synthetic fibers
- ★ Durable, breathable, and moisture-wicking
- ★ Shapeable and brandable
- ★ Good for fedoras, beanies, berets, and cowboy hats

STRAW

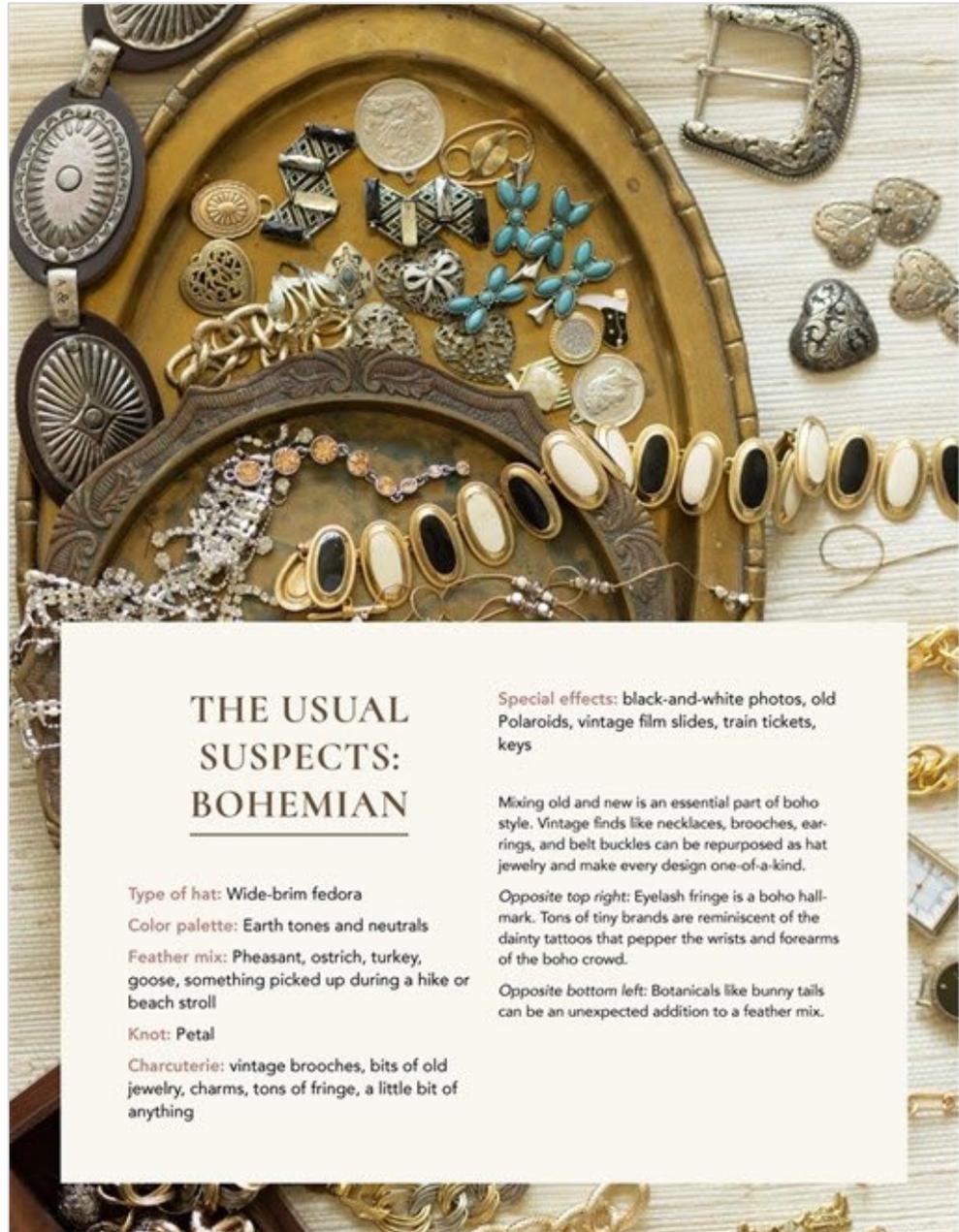
- ★ Stalks, leaves, or grasses like wheat, bamboo, raffia, or toquilla palm woven together
- ★ Lightweight and breathable
- ★ Easily crushed or damaged with pressure
- ★ Depending on the material, branding is possible but typically burns imperfectly
- ★ Good for sun hats, boaters, and Panama hats

VEGAN

- ★ Faux leather, faux suede, faux fur (simply put: synthetic)
- ★ Less expensive than wool felt
- ★ Not shapeable or brandable
- ★ Crushable and easy to restyle
- ★ Good for all kinds of hats

Though WOOL is traditionally a winter choice—and STRAW a summer one—we believe in wearing any hat any time of year.





THE USUAL SUSPECTS: BOHEMIAN

Type of hat: Wide-brim fedora

Color palette: Earth tones and neutrals

Feather mix: Pheasant, ostrich, turkey, goose, something picked up during a hike or beach stroll

Knot: Petal

Charcuterie: vintage brooches, bits of old jewelry, charms, tons of fringe, a little bit of anything

Special effects: black-and-white photos, old Polaroids, vintage film slides, train tickets, keys

Mixing old and new is an essential part of boho style. Vintage finds like necklaces, brooches, earrings, and belt buckles can be repurposed as hat jewelry and make every design one-of-a-kind.

Opposite top right: Eyelash fringe is a boho hallmark. Tons of tiny brands are reminiscent of the dainty tattoos that pepper the wrists and forearms of the boho crowd.

Opposite bottom left: Botanicals like bunny tails can be an unexpected addition to a feather mix.





Vintage, nostalgic,
sentimental, patinaed,
well-loved, thrifty,
heirloom

STYLE PROFILE

The old soul's heart sings for the past and repurposing. Old souls adore art, furniture, jewelry, clothing, and more with obvious history. They fill their shelves with treasures that evoke memories of days gone by, and nothing makes them happier than an object that tells a tale, from an old postcard with faded edges to a cherished dress with tattered lace. At antique shops, estate sales, and thrift stores, they come alive with the thrill of the hunt, and the goodies they find spark their imaginations. For many, upcycling and preserving history is a joyous way of life.

Wardrobe: Cropped fur coats, faded rocker tees, ripped jeans, high-waisted trousers, high-neck blouses, jumpsuits, trench coats, Mary Janes

Jewelry box: Cameo brooches, locket with tiny photographs or sentimental notes, filigree rings, long beaded necklaces, charm bracelets, enamel pins and earrings

Hat hair: Soft curls, pixie cuts, blunt bobs

Hat tilt: Halo

Natural habitats: Antique shops; locally owned coffee shops; record stores; flea markets; estate sales; on the couch with a historical novel; treasure hunts in London, Paris, and Tokyo

Celebrity icons: Dakota Johnson, Florence Welch, Saoirse Ronan, Zooey Deschanel, Keira Knightley

Playlist: Norah Jones, Adele, Leon Bridges, Lana Del Rey, Bruno Mars, Harry Styles, Hozier, She & Him, Regina Spektor, Jenny Lewis

Favorite flowers: Roses, peonies, hydrangeas, sweet peas, baby's breath

Loves to collect: Vinyl records, glassware and pottery, well-loved furniture and mirrors, old postcards and photographs, anything they can upcycle and give new life, tiny photographs or sentimental notes





HOME STYLE

Those who prefer minimalism usually choose a neutral color palette and edit furnishings and accessories to the essentials. The unadorned elegance of wooden wall pegs makes them a minimalist's dream. Sold as hat hooks or coat hooks, wall pegs are the most popular way to display hats. They save space in your closet and give brims the space they need. They're easy to find online and easy to install. Some stick with a strong adhesive; others mount with screws and drywall anchors. Use just one to show off a single perfect hat, or create an art moment with a straight-line series or voluminous grid in place of a print or painting.





How to Style a Hat

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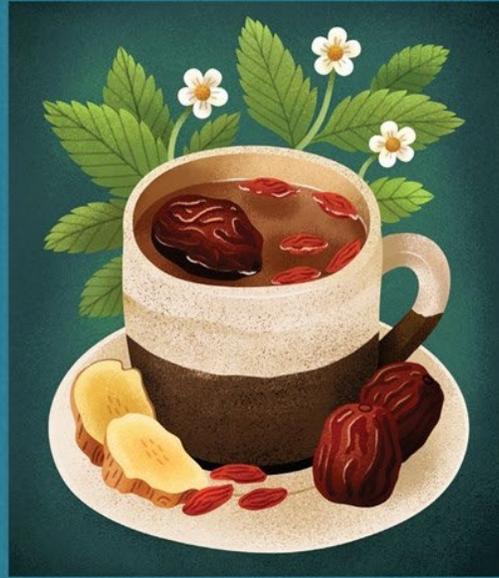
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the first forty days
journal

Self-Care for the New Mother

HENG OU



the first forty days journal

Self-Care for the New Mother

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The First Forty Days Journal

SELF-CARE FOR THE NEW MOTHER

Heng Ou

This guided journal, based on Heng Ou's bestselling book *The First Forty Days*, will offer tips and prompts to encourage new and expectant mothers to slow down, reflect, and reenergize.

- Following the success of Heng Ou's *The First Forty Days*, this guided journal is an essential companion to the original, with prompts for mothers to process their pregnancy and birth in a healthy and uplifting way.
- Under Ou's expert guidance and firsthand experience, *mothers-to-be and new mothers alike will find serenity and peace in The First Forty Days Guided Journal*, replenishing their minds and spirits with soothing and restorative reflections, inspiring quotes, and calming activities that allow them to solely focus on their own health and their new babies.
- Designed to be your ally as you move through the first tender weeks with your baby, *The First 40 Days Guided Journal* is a practical and vitalizing resource for all mothers.

AU \$34.99 | NZ \$39.99

9781419788833

176 Pages | Paperback

Full-colour illustrations throughout

229 mm x 178 mm

Abrams Books



Parents' Names: _____

Birth Date: _____

Birth Time: _____

Baby's Name(s): _____

Birth City | Country: _____

Baby's Astrology Sign (circle one)

Aries Taurus Gemini Cancer Leo Virgo

Libra Scorpio Sagittarius Capricorn Aquarius Pisces



When you retreat,
you have full permission to say no to
as much activity and as many people as you need to.
You get to turn it all off—whether it’s technology or
your natural urge to host and care for others. Today’s mothers
may have work or business obligations they can’t fully step away
from for forty days, but they can still practice mindfulness:
setting boundaries, simplifying tasks, and giving clients or
bosses a gentle heads-up. And retreating is good news for your
baby, too! This period of rest lets you shift your awareness—
and all those tender, gushy feelings—back to the little
one in front of you, instead of automatically
checking your inbox. Remember, this is a
fleeting, sacred window you’ll
never get back.



my sacred circle

the inner, most intimate circle

This is where you can imagine how quiet, gentle, and undisturbed you want your space to be. It's a moment to reflect on your birth, how your body is feeling and changing, and what you need most. Describe your most intimate postpartum space—your Sacred Circle. This is your special cocoon of rest, care, and connection back to yourself. Who will you welcome—beyond, perhaps, those first few days you thought about earlier—and how do you want it to feel? Remember, this is a space that can get messy—so whomever you invite in will accept it all, without judgment.

If you are bumping up against resistance about claiming this time and space for yourself, remember that a gentle, supported postpartum period is your birthright. All new mothers deserve to enjoy a quiet, safe retreat; healing warmth and nourishing food; help and support; plenty of rest; and moments of ritual. Being denied these basic conditions might jeopardize your long-term energy and well-being, which will also impact your ability to parent the way you desire. Start using this language now with your partner, family, and potential members of your support team and keep using it until you all believe it to be true.





the first forty days journal

Self-Care for the New Mother

HENG OU

The First Forty Days Journal

SELF-CARE FOR THE NEW MOTHER

Heng Ou

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GROW

*Pathways to
Passion, Purpose, and Peace*

COSMIC
GUIDE
BOOK
&

50
CARD
ORACLE
DECK

JUSTINA BLAKENEY
&
DR. RONNIE BLAKENEY

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*Pathways to
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PATHWAYS TO PASSION, PURPOSE & PEACE GUIDEBOOK & ORACLE DECK

Justina Blakeney

Designed to encourage and activate personal growth, this imaginative deck and guide combines the wisdom of a self-help book with the magic of oracle-style cards to help readers find purpose and get unstuck

- GROW blends support, wisdom, and magic—while wrapped in a luxe, artful package—to help readers focus on personal change.
- At one time or another, we have all felt stuck or overwhelmed, whether due to unhealthy eating patterns, overwork, anxiety, uncertainty about our future . . . the list goes on and on. GROW offers gentle guidance and practical exercises for getting unstuck and finding calm and clarity. The cards and book work together to give you the encouragement, energy, and inspiration you need to move forward.
- Readers can start anywhere and return again and again to what feels healing and helpful. Choose a card and let it inspire and guide you as you go throughout your day, and use the wisdom of GROW to move toward a more fulfilling, productive, and beautiful life.

AU \$49.99 | NZ \$54.99

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228 Pages | Paperback

75 colour illustrations

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CONTENTS

Introduction 9	1 + ABUNDANCE 000	12 + COURAGE 00	23 + INTEGRITY	34 + QUIET	44 + TIME
How to Use the Cards 10	2 + ANIMAL 00	13 + CREATIVITY	24 + INTENTION 00	35 + RANDOM ACTS OF KINDNESS	45 + TRANSFORMATION
Readings: The Card Spreads 10	3 + ATTACHMENT 00	14 + CURIOSITY	25 + JOY	36 + RECOLLECT	46 + VOICE
The Grow Deck 00	4 + AUTONOMY 00	15 + DANCE	26 + LOVE	37 + RELAX	47 + WATER
	5 + AWARENESS 00	16 + DEATH	27 + MAGNETISM	38 + REST	48 + WHIMSY
	6 + BEAUTY 00	17 + EARS	28 + MOONSHINE	39 + ROOTS	49 + WILDCARD: MIRROR
	7 + BELLY 00	18 + EYES	29 + MOUNTAIN	40 + SELF-COMPASSION	50 + WILDCARD: SHADOW
	8 + BOUNDARIES 00	19 + FEET	30 + ORDER	41 + STRETCH	
	9 + BREATH 00	20 + GRATITUDE	31 + PLANTS	42 + SUNSHINE	
	10 + CALLING 00	21 + HANDS	32 + PLAY	43 + SYNCHRONICITY	Acknowledgments 000
	11 + COMMUNITY 00	22 + IMAGINE	33 + PRESENCE		About the Authors 000

How to Use the Cards

Prepare Yourself: Approach the reading with curiosity and an intention to learn and grow.

Prepare the Cards: As you begin, shuffle the cards. There is no "right or wrong" way to do this. Take three deep breaths and knock on the deck to clear your energy and the energy of the cards before pulling. Knocking can serve as a time marker, like a school bell, to get you ready for the reading. Feel free to find your own ritual that works for you to initiate this practice.

READINGS: THE CARD SPREADS

Random Single Card Pull: The simplest way to use the Grow Cards is to pull a card randomly after you've shuffled the deck, look up the corresponding entry in the Grow Guide Book, and follow its instructions. This alone is a generative practice that will give you new energy and ways of seeing and being. This is also fun with two people: One person pulls a card and the other reads the entry. You may choose to start the reading by holding the cards and saying "I (or we) seek guidance for (myself, the name of the other person)." And then pull the card(s) and begin the reading.

Single Card Pull with Intention or Question: Shuffle the deck and hold a question in your mind (or say it out loud). Then pull a card and read the entry in the guidebook for insight or guidance on a specific question or situation. Here are some questions to try:

- *What do I need right now?*
- *What do I need to release or let go of to move forward?*
- *What do I need to consider before making a [specific] decision?*
- *What do I need to know about my connection with [specific person]?*
- *How can I attract abundance into my life?*
- *What can I do to nurture my well-being?*
- *How can I revitalize my passion?*
- *How can I align more fully with my purpose?*
- *How can I cultivate more balance and harmony in my life for peace?*

After reading the entry in the guidebook, open your mind to interpret the meaning and apply it to the question at hand. For example, if you ask, "How can I attract abundance into my life?" and pull the "Belly" card, ask yourself what the belly has to teach you about living in abundance.

ASK AND ANSWER SPREAD



This simple two-card spread is designed to provide clear guidance by addressing a specific question and offering an answer or insight. First, ask a question. For example, "What should I focus on in my career?"

Draw the First Card (The Question): The first card represents the deeper meaning behind your question. It may reveal the core of what you're truly asking.

EXAMPLE: You draw the Courage Card. This card suggests that your career question might actually be rooted in a need to call upon courage. Perhaps you've known in your heart what you want to focus on in your career, but you are afraid to take the leap. The real question then becomes: How and when will you summon the courage to follow the focus you already know you truly desire?

Draw the Second Card (The Answer): Next, draw a second card. This card offers an answer, insight, or advice regarding the question you've asked. It may provide

clarity, suggest a course of action, or highlight something important to consider. EXAMPLE: You draw the Death Card. This card, symbolizing the end of one cycle and the beginning of a new one, may suggest that now is the time to let go of that which does not serve, and take a leap into the unknown in order to follow the more aligned career path.

This Question and Answer spread provides a dialogue between your question and the wisdom of the cards, offering guidance for your next steps.

PAST, PRESENT, FUTURE SPREAD



Past, Present, Future Spread: Shuffle the deck and pull three cards, lay them out in a row. This three-card spread explores past influences, current circumstances, and potential future outcomes. This is a creative enterprise where you infuse your own meanings and interpretations from your spread. For example, if you pull the Roots Card in the Past position, think about times in the past where generational trauma may have been coloring your decision-making. If you pull the Mountains Card in the Present position, you may think about areas in your life that need grounding and connection to the earth. If you pull the Relax Card in the Future position, this may mean that you have the need and the power to invite more mellow energy into areas of your life.

ELEMENTAL SPREAD



Elemental Spread: This spread is based on the four elements (Earth, Air, Fire, Water), with each card position representing one element and offering insight into different areas of your life. Here are ideas of how to interpret cards in this spread:

Earth: The card drawn in this position offers insights and practical actions to improve stability and grounding. For example, if you pull the Dance Card in the Earth position, dancing may help you to find “your footing” and balance.

Air: The card drawn in the Air position offers insights and actions to improve communication, balanced thinking, or the need to clarify beliefs. For example, if you pull the Plants Card in the Air position, that might allude to a need for you to share resources with others, like plants do, in order to resolve a conflict.

Fire: The card drawn in the Fire position offers insights and actions for tapping into creative inspiration, passion, and personal transformation. For example, if you pull the Moonshine Card in the Fire position, that may allude to a need to get in touch with your natural rhythms in order to better tap into your journey of transformation.

Water: The card drawn in the Water position offers insights and inspiration in the realm of emotional healing, the importance of intuition in decision-making, and nurturing relationships. For example, if you pull the Recollect Card in the Water position, this could suggest a need to create a new narrative around an old story to cultivate a nurturing relationship with someone that you love.

BEYOND THE SPREADS

Use the cards’ images and messages as prompts for journaling, creative projects, and as a jumping-off place to set intentions. The cards are designed to offer insights, guidance, and raise questions that will ultimately help you tap into your inner knowing and what you truly want for your life. You can also use your card as a talisman. Carry it with you throughout your day as a reminder of your dreams, and what you’re working to call in, or to cast out.

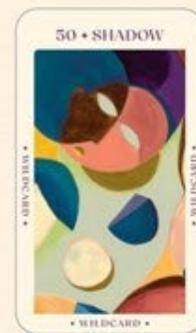
Create a Ritual: Choose a quiet place and a regular time for your daily *Grow* ritual. We suggest a morning start time, so you can practice throughout the day, and return in the evening for the reflection. Light a candle or incense. Sit down in a comfortable position. Take a few deep breaths to center and ground yourself. Shuffle the deck and decide how you want to practice today (single card pull? Spread?). Be ready to open your mind to interpret the meaning of the card(s) and apply it to your day. Get into it! Ask a question, get inspired, get motivated, as the Stretch Card suggests (page 182): “Take a moment to delight in your courage to push yourself beyond your habitual stopping points.” In the evening, let moonshine illuminate what you’ve learned. (Moonshine Card, page 130). Make the cards a part of your daily life, guiding

you toward your truest, highest self. You can also use the cards as a week-long course, where you work on the concept and practices from a single card for seven days.

Create a Grow Group: A *Grow* group can be a simple text chain with one or more friends where you share what card(s) you pulled and one thing that you took away from the practice. This can help with accountability and also help to deepen the practice as you offer and receive new ideas and insights. A *Grow* group can also be more like a book club with periodic (online or in-person) gatherings. In this iteration, the group can pick one specific card or spread to pull, read, practice, and then discuss to *Grow* together.

Amplifier Cards: There are ten Amplifier Cards in the deck: Abundance, Autonomy, Community, Curiosity, Death, Eyes, Intention, Roots, Synchronicity, and Time. When these cards are pulled in conjunction with another card, they amplify and give deeper meanings to the reading.

Wildcards: There are two Wildcards in this deck. The first is the Shadow Wildcard. This Wildcard represents hidden aspects, fears, or challenges that you might be avoiding. When drawn, it invites you to pull another card and explore the shadow side of that arena. The second is the Mirror Wildcard. When drawn, it invites you to pull another card and use it to help reveal ways that your future self can help your present self grow.



Refine Your Remedy: Self-assessments designed to reveal your current patterns and ways of being can be found online at TK.com. Based on your results, you’ll receive suggestions for cards to practice, helping you integrate different parts of yourself on your journey toward passion, purpose, and peace.

12 ♦ COURAGE

*Courage comes when
we harness the wisdom
of the heart.*



INVITATION

This card confirms that the small, courageous steps you're taking are adding up. If you are considering a big change in your life in order to stay true to yourself, and need confirmation that you are making the right choice—this is it.

Upside-Down Pull: You might be taking unnecessary risks in certain areas of your life. Balance boldness with mindfulness to navigate choices wisely.

GET CURIOUS

What does it mean to live with a brave heart?

You are already courageous. It took courage to push out of the womb and take your first steps. It was courage that urged you to leave the nest and leap from the comfortable (if confining) known to the unpredictable unknown. At every stage of life, courage has been the force that propels you beyond complacency into faith in possibilities.

Yet, as we grow older, fear—an aversion to taking risks—often takes the lead. It whispers: "Stay safe. Hold on to what you know." We settle into familiar habits and routines even when they no longer serve us. We sometimes bury our desire for change beneath layers of doubt. And then, stagnation can breed discouragement. Yet staying still can be just as risky as leaping forward.

So how do we grow our courage? The English word "courage" comes from the old French, meaning "brave-hearted". Courage is not the absence of fear—it is the brave-hearted choice to act in the face of fear. Research shows that courage is a cornerstone of well-being, linked to resilience, optimism, and the ability to thrive, especially in times of transition. It strengthens leadership, fosters personal growth, and even enhances our capacity for joy. Whether we are stepping into a new chapter, facing an unexpected challenge, or speaking our truth, courage is what moves us forward.

Throughout history, physical and moral courage have been defining human traits. From protesting injustice, to emigrating to a new land, to starting a new business, to rebuilding after a fire, we need courage to navigate uncertainty and create lives of meaning and purpose.

Where in your life is courage calling you? What step, however small, is waiting to be taken? The brave heart you were born with is still beating. Trust it. Let it lead you forward.

★ PRACTICE ★ OBSERVE

Fear is a natural, adaptive response—it protects us from danger. But sometimes, it overreacts, holding us back from what we are meant to do and be. Today, become aware of how fear and courage show up in your body, breath, and daily experiences.

1. Pay attention to moments of fear or apprehension: Do your shoulders tense? Does your breath shorten or your stomach tighten?
2. Notice and acknowledge your acts of courage in the face of fear: dropping your kids off at school, eating grocery store sushi, starting a new relationship, standing up for yourself, or another; taking a Zumba class, asking for what you need, or walking away from something that drains you.

ACT

1. Find a comfortable position, close your eyes, and take three deep belly breaths—inhale through your nose, exhale through your mouth. Let each breath relax you.
2. Shift your focus to your heart. As you exhale, slowly make the sound "HEEE" to activate heart energy. Smile gently as you do this. Repeat six times, noticing any lightness in your chest.
3. Ask your heart for clarity: Where do I need courage today? If nothing comes to mind, pull a Grow Card for guidance.

4. Focus on an area where courage is needed—breaking a habit, responding differently to a loved one, making a new friend, or trying a new hobby.
5. Place your hands over your heart, feeling its rhythm and warmth. Ask for the courage to take a step—or even a leap—toward growth.
6. Recite this affirmation: "Today, may my feet take direction from my heart and move me closer to my truest self."
7. Take three more slow, deep breaths, thanking yourself for showing up with courage.

As you go about your day, notice moments when you hesitate to speak or act from the heart. When these arise, take a small courageous step, even if it's just a deep HEEEE breath before responding.

REFLECT

1. What did you notice about yourself during the breathing practice? Were you able to channel your heart energy?
2. Did you take any actions—big or small—that reflected a braver version of yourself?
3. What insights will you carry forward into tomorrow's opportunities for courage?





GROW

PATHWAYS TO PASSION, PURPOSE & PEACE GUIDEBOOK & ORACLE DECK

Justina Blakeney

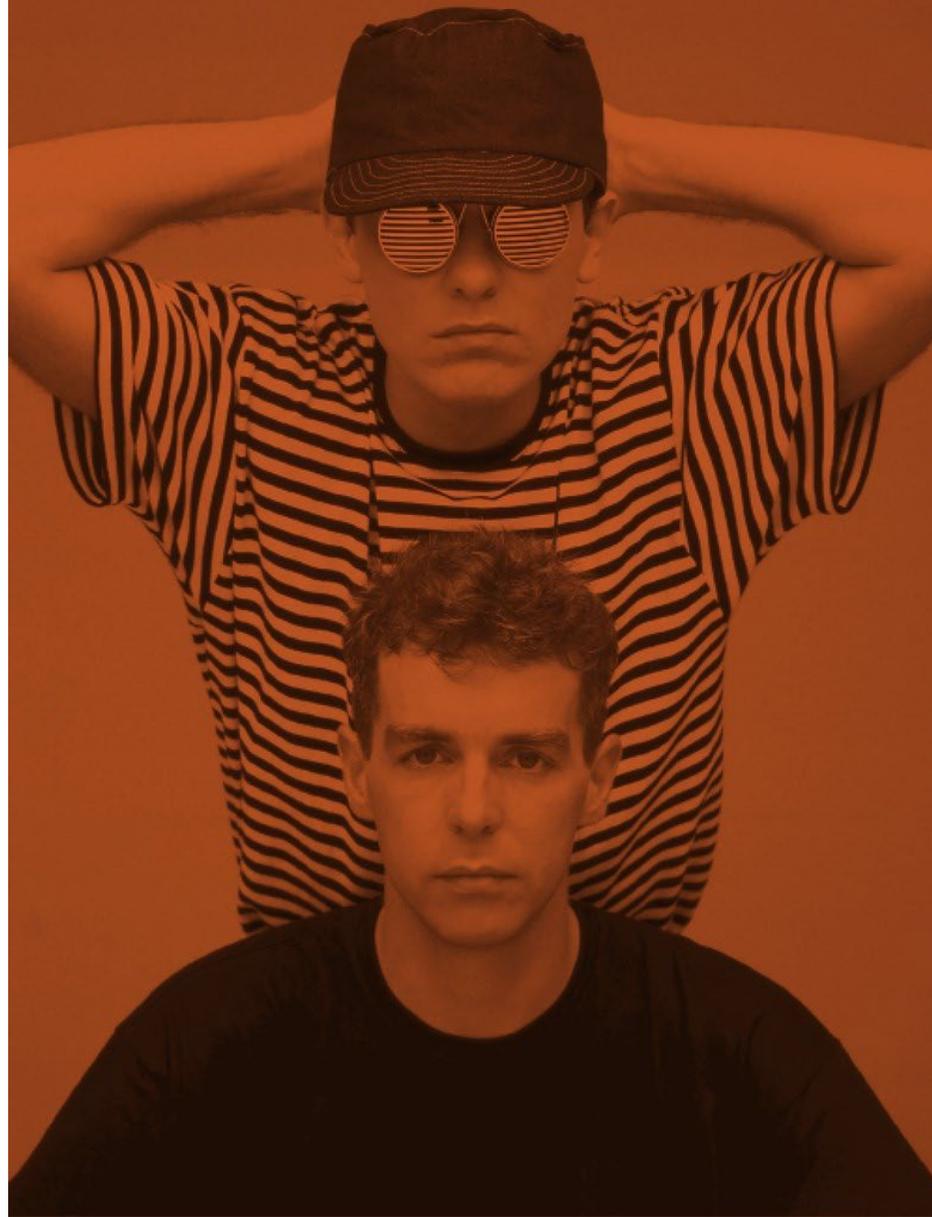
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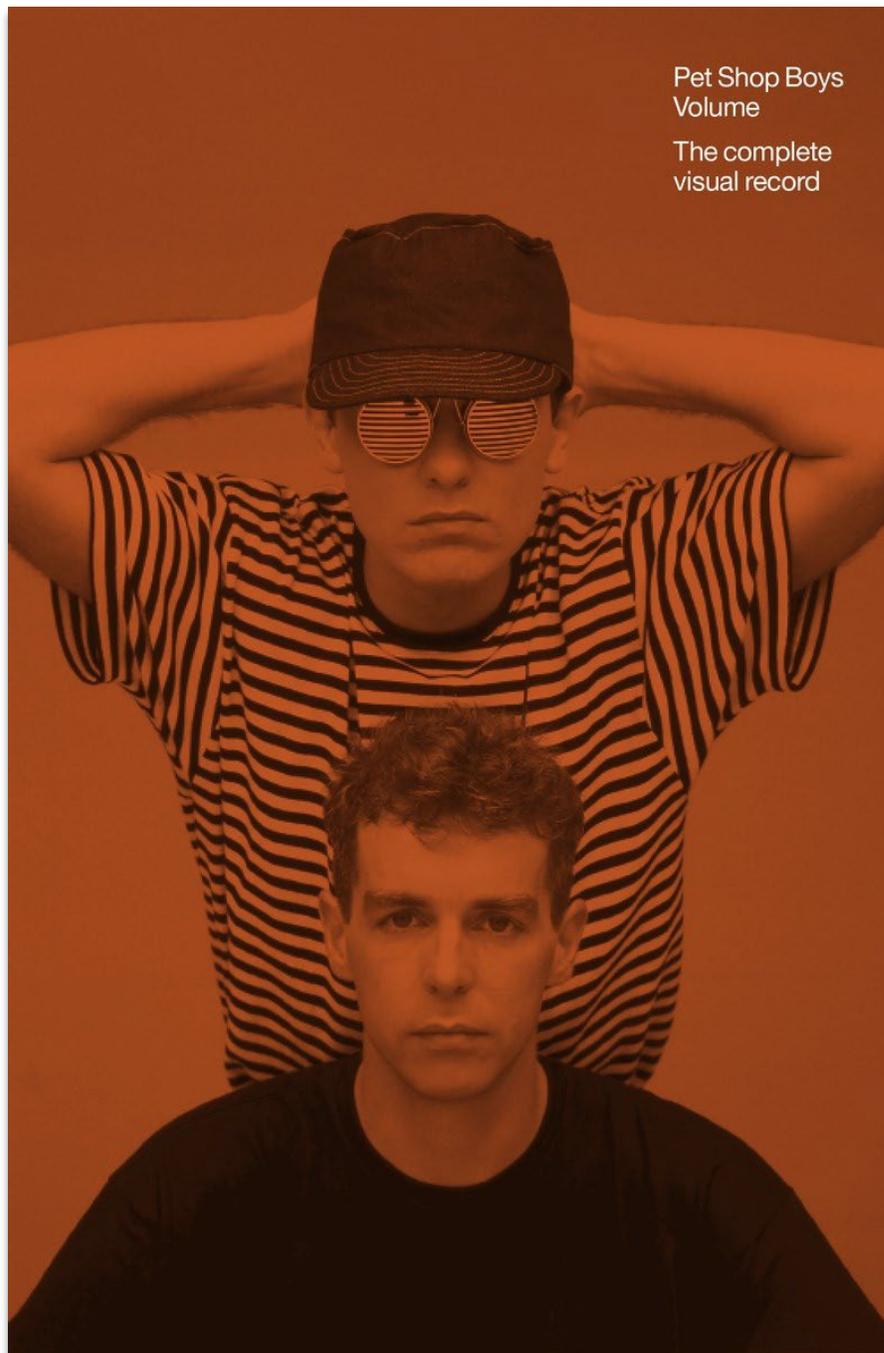
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Pet Shop Boys
Volume

The complete
visual record





Pet Shop Boys Volume

THE COMPLETE VISUAL RECORD

Chris Heath

Marking the fortieth anniversary of Please, the duo's first album release, Pet Shop Boys Volume presents their entire visual output to date in a contemporary literary format.

- Celebrating the fortieth anniversary of the release of their first album in 1986, Pet Shop Boys Volume is the definitive retrospective of the duo's career.
- Expanding upon Pet Shop Boys Catalogue, published two decades ago, it presents their entire visual output to date, year by year. Sleeve artworks and packaging, stills from every video, film, and performance, stage sets and costume designs, photoshoots, publications, and even Christmas cards all feature.
- Concise commentaries by Chris Heath and Philip Hoare provide illuminating insights into the genesis of each project. Hoare's original introduction is accompanied by a new introduction from Libby Sellers who considers the importance of Pet Shop Boys within the history of design, while a new foreword by Jeremy Deller reflects on the enduring impact of their music and image.
- The revised, expanded, and reconfigured edition of Pet Shop Boys Catalogue, one of T&H's top ten titles of 2006.
- Multiple special events, appearances, promotions, and interviews tied to the publication are expected.

AU \$90.00 | NZ \$100.00

9780500027479

560 Pages

Hardcover

234 mm x 156 mm

Thames and Hudson Ltd

Pet Shop Boys
Volume

The complete
visual record

Chris Heath
with
Philip Hoare

Foreword by
Jeremy Deller

Introduction by
Libby Sellers



Pet Shop Boys
Volume

The complete
visual record





Pet Shop Boys, design

Libby Sellers

Much is made of the 'happenstance' and 'serendipity' of that moment in 1981 when Neil Tennant first met Chris Lowe in a King's Road hi-fi shop. As the story goes, the two fell into chance conversation while Tennant waited for a jack plug to be welded for his Korg synthesizer. A friendship formed over their shared musical passions and the rest, as they themselves say, is 'Pet Shop Boys history.'

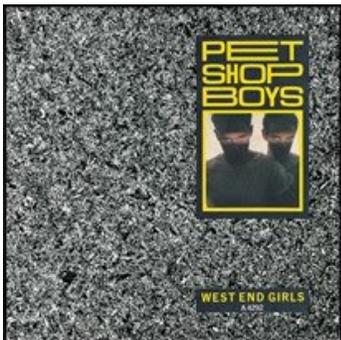
Was their meeting really accidental though? As The Beatles prophesized in 1967, 'There's nowhere you can be that isn't where you're meant to be.' And if not by chance, then what of that destination on London's King's Road? Kismet? Cause and effect? An appropriately post-punk example of situational determinism? After all, the shop's fusion of music, technology, and design was the perfect inception point for a partnership celebrated for its fusion of music, technology, and design.

With the scent of sintered metal lingering in the air, that 1981 encounter – both its form and its function – is redolent of the DIY spirit and creative ingenuity that permeated the era. In 1977, the zine *Sideburn* had advised its readers, 'This is a chord. This is another. This is a third. Now form a band.' With a few simple strokes, an entire generation was awakened to the commercial opportunities afforded by restraint. It is an ethos that Tennant holds close: 'Punk was essentially about meaning over form, ability and technique.... There's a wonderful economy to it.' And while parsimony can be liberating, it has its logical limitations. As Tennant continued: 'When you took that punk ideology and applied it without any fear of market or of fashion ... that's where interesting things happen, and that's where the Pet Shop Boys come from.' They weren't alone on the journey. In 1981, that same significant year, similarly emboldened provocations were infiltrating all creative spheres, which, in turn, both effected and reflected transformations in ours.

A few miles away in London's Covent Garden, architect Ron Arad was launching 'One Off' – a commercial workshop for designs by an anarchic cohort including himself, Tom Dixon, Nick Jones, and Mark Brazier-Jones. Against the dual backdrops of a fiercely guarded furniture industry and Britain's all-pervading social, economic, and political destabilization, they forged entire careers from scavenged remains. With little more than youthful intuition and a spot welder between them, they alchemically transmuted pilfered coal-hole covers, reclaimed cast-iron railings, and abandoned car seats into highly sculptural, and now highly collectible, furniture.

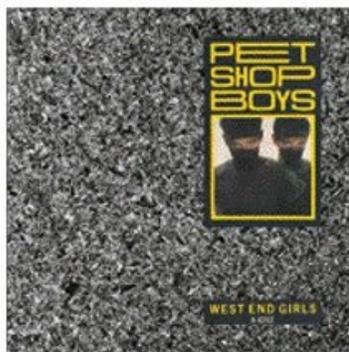
Nearby at *The Face*, art director Neville Brody was readying to launch a new graphic style onto the magazine's nascent readership. His self-produced typefaces and confrontational page layouts reinterpreted Soviet-era, constructivist agitprop for

Pet Shop Boys in their colourful 'Thompson Twins' outfits from the 1991 *Performance* tour (photo: Derek Ridgers)



released on Epic, Pet Shop Boys one that was decidedly transatlantic. 'We'd been to New York twice and developed a wardrobe of New York clothes', Neil recalls. The photo on the sleeve was by Eric Watson – whom Neil had known from Newcastle and with whom he was working regularly at *Smash Hits* – and came from the first Pet Shop Boys session the previous August. 'We hadn't got any money, of course. I was working at *Smash Hits* and wasn't paid very well. Eric said if we were going to make a record for Bobby 'O', we'd need some photos, and that's why they were taken.' It was at another session for *Smash Hits*, during which Watson was playing the 'West End girls' demo, that Gordon Charlton of Epic heard and liked it.

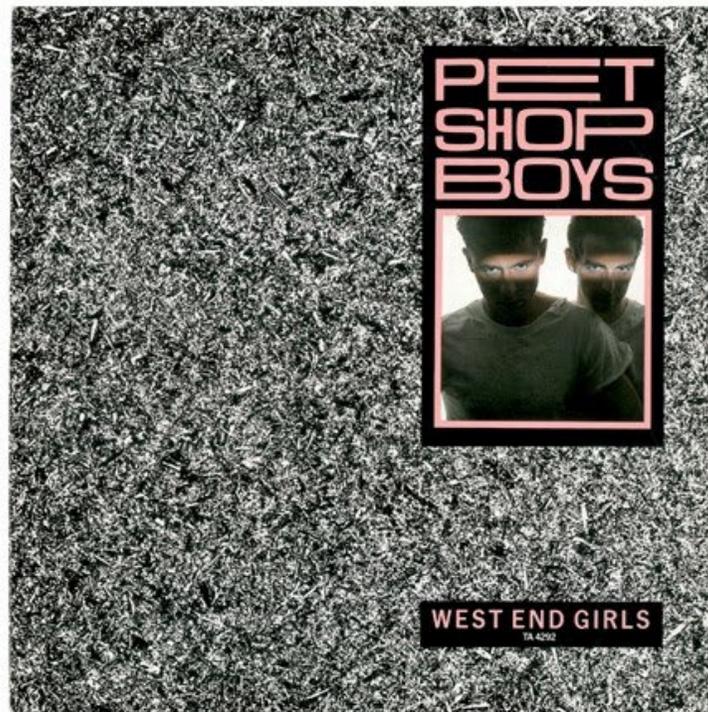
Staying in New York – where he was setting up a US version of *Smash Hits* – Neil picked up other style clues. 'I remember a messenger came into the office with a parcel, and I asked him, "How do you do the laces like that so you don't have to fasten them?" People were breakdancing on the street on cardboard.... We used to go to Danceteria Madonna might be there, in her earlier incarnation.' Neil and Chris then thought of Pet Shop Boys as a 'British rap group' – to the extent that they would later appear on *Soul Train*. American style was crucial to early Pet Shop Boys. 'Our first year of success was very much skewed towards America', Neil recalls.



7", front



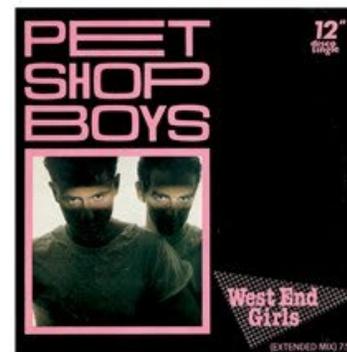
7", back



12", front



12", back

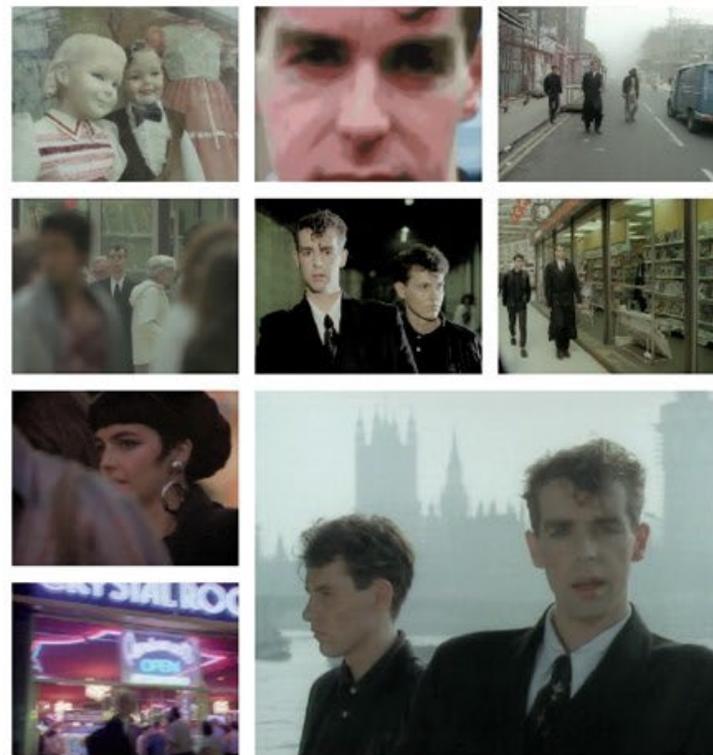


12", Belgium, front



The 'West End girls' video was shot in London by Eric Watson with Andy Morahan, who had been responsible for Wham!'s videos. We follow Neil and Chris along down streets of the East End, with a gang of skinheads, through walkways and crowds and subways, across the concourse of Waterloo Station, and along the Embankment to the neon lights and cinemas of the West End (via aerial views of the city, and shots of the anti-apartheid demonstration outside South Africa House on Trafalgar Square).

'It was pretty literal. We began in the morning in the East End and ended in the West End. It was all shot in one day', says Neil. This sense of extempore progress allowed for accidental felicities. 'When we started in the East End, a tramp appeared, walking in synch with us.' 'Tom Watkins had said "We've got to do some kind of travelogue round London"', Watson recalls. 'Andy and I went out about six o'clock one



morning with video 8 cameras and went round Aldgate and places like that, filming. Chris didn't want to be seen playing keyboards or anything, and we realized there was something about someone singing and someone else doing nothing – just looking, then looking away – that adds a hideous tension. It's creepy but also, I suppose, charming. It was only later we realized we'd created a ... product.' The video was crucial in creating the image of the group in the public imagination. The duo were seen as an urbane, existential, observational pair, somewhat removed from and yet part of the action.

Introspective

release 10 October 1988

formats LP / limited-edition

triple-disc LP / cassette / CD

photographers Eric Watson, Peter Andreas,

Michael Roberts and Cindy Palmano

design Mark Farrow at Three Associates and PSB

Mark Farrow and Christophe Gowabs were looking through a designer's book of colour combinations and saw these colours. 'For once, we were not taking it and trying to turn it into another idea but thought "that's what we're going to do."' They took it exactly as it appeared in the book. The cassette and CD used different colours. 'But the album was always the strongest set. It got called the gay flag, which it wasn't, and the testcard, which it wasn't either. It was just literally an idea of what colours could go together.' 'It was probably the first sleeve we designed as a CD rather than as a record sleeve', recalls Neil. 'Actually, it's our least favourite sleeve.' The regular LP has yellow, green, pink, red, yellow again, purple and blue stripes, with the title printed on the sleeve. Chris remembers that Tom Watkins thought that whenever people saw the testcard on the TV they'd think, 'Oh, I must go out and buy that *Introspective* album.' The inner-sleeve photograph by Eric Watson shows Neil and Chris wearing yellow T-shirts dyed to match the background colour, and cuddling Booblies, a friend's Yorkshire terrier. It was a happy accident that Chris was wearing a stripey cap.



LP, inner sleeve, front



LP, inner sleeve, back



LP, outer sleeve, front



LP, outer sleeve, back

MCMLXXXIX tour

dates 29 June – 21 July 1989
director Derek Jarman
film projections Derek Jarman
photographer Lawrence Watson

Probably the most extravagant and flamboyant tour since David Bowie's *Diamond Dogs*, MCMLXXXIX's visual keynote was set by Derek Jarman, who directed this lavish theatrical spectacle and whose own feature films followed much the same themes. 'We wanted a lot to happen on stage', observed Neil at the time. 'One evening we went to see *Requiem*, Derek Jarman's film based on Benjamin Britten's "War Requiem", and we knew that Derek had recently directed an opera in Florence and we decided there and then that we'd ask him if he'd like to direct our tour.... Derek shot a film specially, which will be back-projected onto a screen behind us (see pages xxx-x) and we have six dancers – hopefully the film and the dancers serve to create an atmosphere. The dancing amplifies the rhythmic elements and the film amplifies what the songs are about or provides a backdrop for their performance.'

'They asked for a theatrical concert and that's what we're doing', said Jarman. 'I suppose some people think pop music and theatre shouldn't mix but I think pop music is theatre.... There are two ways of doing it: you either just sit there and sing on a stool and do it the simple way or you go for it.'

'Before this we hadn't toured because we didn't see any reason for us to tour in a naturalistic way.... [It] was an attempt to get around that by putting on a film multimedia show.... We wanted to put on a theatrical event', Chris said. 'That was our motivation. And actually I think that some of the costumes in that show were some of the best we ever had – not the ones we wore but the ones the extras wore. The costumes for "It's a sin" of the seven deadly sins, combined with the films and the dancers from New York and the way we were doing the music, was a triumph.' 'I think the version of "It's a sin" on that tour is the best live thing we've ever done', Neil added. 'It has to be said, the starting point for all of our tours has been the fact that the way we make music means you don't have to have the stage full of musicians, as we have computers playing live, so you could do whatever you wanted on stage.'



Can you forgive her?

release 31 May 1993
 formats 7" / 7" promo / 12" (not UK) / 12" remix /
 12" promo / cassette / cassette promo / CD /
 limited-edition double CD
 photographer Chris Nash
 design Farrow / PSB
 video Howard Greenhalgh

'Can you forgive her?' was the first single from the next album, *Very*, the first after the highly theatrical *Performance* tour. For this phase of their career, Pet Shop Boys decided to change the way they presented themselves almost entirely. They were tired of being naturalistic, of being 'themselves'. As Arma Andon had pointed out, they staged these elaborate, costumed, theatrical fantasies in concert but rarely explored the same kind of presentation in videos or for records. 'Also', says Neil, 'I think we thought we'd done to death the classic Pet Shop Boys thing, and it was finally summed up on the cover of *Discography* (see pages xxx-x), Chris stony-faced and me with an ironically arched eyebrow. We thought: right, we've just completely done that now. We wanted to do something that is the opposite of what everyone else is doing. Everyone else is being "real", so we're being artificial.' They were also reacting against the other dominant musical current of the era. 'Everyone was being grungy', Chris remembers. 'Everyone was just dressing in baggy jeans and T-shirt and sweatshirt, that Nirvana thing, looking ordinary. We didn't want to look ordinary. We didn't want to be fashion either. We wanted to be unique, outside of it.' Another influence was the rise of increasingly realistic computer games. Chris continues: 'I thought wouldn't it be great if we became this thing removed from reality and existing in a non-real world?'



Limited-edition double CD, outer sleeve, front



Limited-edition double CD (CD 1), inner sleeve, front



12", United States, outer sleeve, front



12", United States, outer sleeve, back



12" remix, front



Pet Shop Boys Volume

THE COMPLETE VISUAL RECORD

Chris Heath

Marking the fortieth anniversary of Please, the duo's first album release, Pet Shop Boys Volume presents their entire visual output to date in a contemporary literary format.

- Celebrating the fortieth anniversary of the release of their first album in 1986, Pet Shop Boys Volume is the definitive retrospective of the duo's career.
- Expanding upon Pet Shop Boys Catalogue, published two decades ago, it presents their entire visual output to date, year by year. Sleeve artworks and packaging, stills from every video, film, and performance, stage sets and costume designs, photoshoots, publications, and even Christmas cards all feature.
- Concise commentaries by Chris Heath and Philip Hoare provide illuminating insights into the genesis of each project. Hoare's original introduction is accompanied by a new introduction from Libby Sellers who considers the importance of Pet Shop Boys within the history of design, while a new foreword by Jeremy Deller reflects on the enduring impact of their music and image.
- The revised, expanded, and reconfigured edition of Pet Shop Boys Catalogue, one of T&H's top ten titles of 2006.
- Multiple special events, appearances, promotions, and interviews tied to the publication are expected.

AU \$90.00 | NZ \$100.00

9780500027479

560 Pages

Hardcover

234 mm x 156 mm

Thames and Hudson Ltd

Inside the revolution
that's transforming
how we play

Indie

Nathan P. Gibson
Foreword by David Braben

Game

The book cover features a vibrant, stylized illustration. In the foreground, a young boy with dark hair, wearing a white shirt and dark pants, stands in a lush green field of tall grass, looking towards the right. A small black dog is curled up on the grass near his feet. In the background, a large, dark, mechanical spider-like creature with a rounded body and thin legs stands on the edge of a dark, rocky cliff. The sky is a deep blue with a large, bright, glowing orb (possibly a moon or sun) in the upper left, and several small white birds are flying in the distance. The overall style is reminiscent of indie game art.

Works

Thames
&Hudson



Indie Game Works

INSIDE THE REVOLUTION THAT'S TRANSFORMING HOW WE
PLAY

Nathan P. Gibson

A captivating visual celebration of the twenty-first century's most beautifully designed indie videogames.

- Forget AAA - the future is indie.
- From the haunting underwater depths of *ABZÛ* to the dystopian terror of *We Happy Few*, the 50 titles showcased here demonstrate the raw imagination, daring mechanics and uncompromising artistry that is reshaping the gaming landscape on a smaller scale.
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Works



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+ ABZÛ (2016) - pp. 16-19

CONTENTS

Forematter

06 Foreword

● Freedom

10 A Short Hike
16 ABZÛ
20 Curiosmos
24 DREDGE
32 Morsels

36 Old Man's Journey
40 Sable
48 SCHIM
52 Tails of Iron
56 The First Tree

● Invention

62 Before Your Eyes
66 Cataclismo
70 Cryptmaster
74 Enter the Chronosphere
78 Heaven's Vault

84 Hyper Light Drifter
92 Manifold Garden
96 Rain World
104 Shadows of Doubt
108 Silt

● Imagination

114 Chicken Police: Paint it RED!
118 Dread Delusion
122 Genesis Noir
132 GRIS
136 Harold Halibut

140 Lucah: Born of a Dream
144 Mundaun
148 Phonopolis
152 Solar Ash
156 The Collage Atlas

● Adventure

168 Ashen
172 Cairn
182 Dungeons of Hinterberg
186 Eastward
190 ECHO

196 Endling – Extinction is Forever
200 Journey to the Savage Planet
204 Planet of Lana
214 Tunic
222 Valheim

● Storytelling

230 1000xRESIST
240 30 Birds
244 Ghostboy
248 Gone Home
252 Hyper Light Breaker

256 Mutazione
260 Nine Sols
268 The Banner Saga
278 We Happy Few
282 Wildermyth

Endmatter

286 Index and Picture Credits

FOREWORD

Making good games is hard, and has always been hard. In the early 1980s, it was perhaps harder still, with the almost complete lack of tools to help with making games, other than those that prospective developers wrote for themselves. Perhaps that is why there were so few games too.

At the start of the 1980s the only games that I was aware of were in the game arcades – the likes of Taito's *Space Invaders* and *Galaxian*. They were followed by games such as *Pac Man* (1980), *Missile Command* (1980) and *Defender* (1981). The games available on the newly appearing home computers – machines like the Apple II (1977), TRS80 (1977), ZX80 (1980), Acorn Atom (1980), ZX81 (1981) – were either logic/puzzle games or terrible copies of those arcade games.

There were also adventure games on university mainframe computers (the sort of game where you type 'go north' and then a paragraph of text appears – 'You are in a clearing and there is an axe on the ground' – so you type 'take axe', and so on), but those didn't make it to home computers for quite a while because of lack of memory. I first saw them appear on the BBC Micro in 1982.

Many of you might not remember that those early games were almost universally all in black and white, as the computers didn't support colour. Even most of those early arcade games like *Space Invaders* were black and white, although the arcade cabinets often had coloured gel strips applied to the screens to make different parts of the screen appear in colour. That made it incredibly difficult to create beautiful in-game worlds as you can today. Of course, the other thing we forget is how few games there were at that time, further limiting the variety of experiences.

Time moved on, the BBC Micro, ZX Spectrum, Atari 400 and 800 and Commodore 64 appeared, and colour, a lot more memory and much more reliability came along with them. But still there were almost no software tools to make development truly accessible. We did start to see the first indie developers at this time though – and there was even coverage in the press, with programmers still in school releasing games, and exaggerated income claims involving how many Ferraris or Lamborghinis they had bought!

Most of these early games were written in machine code and required obsessive attention to detail from the developer just to get them working, but those who succeeded in those early days (myself included with the *Elite* series in the mid- to late 1980s and into the 1990s) did pretty well from it. At this time, the player also needed quite a bit of dedication as games could take ten minutes or more to load from cassette tapes, which were more widely used compared to the rare and expensive floppy disks.

In the mid- to late 1980s we started to see the rise of commercial tools to make development easier, things such as easy-to-use assemblers, art packages and utilities to transfer code and data, and along came a tidal wave of games. Some of them were great, with developers experimenting with ways to build games with innovative art styles, but many of them were not so great... Games were still often sold by mail order from magazines, and the few truly indie developers not selling through publishers would mail off their creations in Jiffy bags with a photocopied instruction sheet.

By the 2000s, for a game to stand out it had to (a) be good, and (b) get seen. The latter was harder than it sounds, as distribution was tricky. The internet, though it existed as a tool, was not the ubiquitous thing it is now, and was only used by a few. Yet the games market was growing and gradually professionalized. There were many publishers, and games tended to be bought through high street retailers, so a publisher had to be convinced a game would sell for it to reach the market. Publishers became gatekeepers, and it became much harder to make something truly original as they didn't want to take as many risks. There were very few indie developers during the later part of this period.

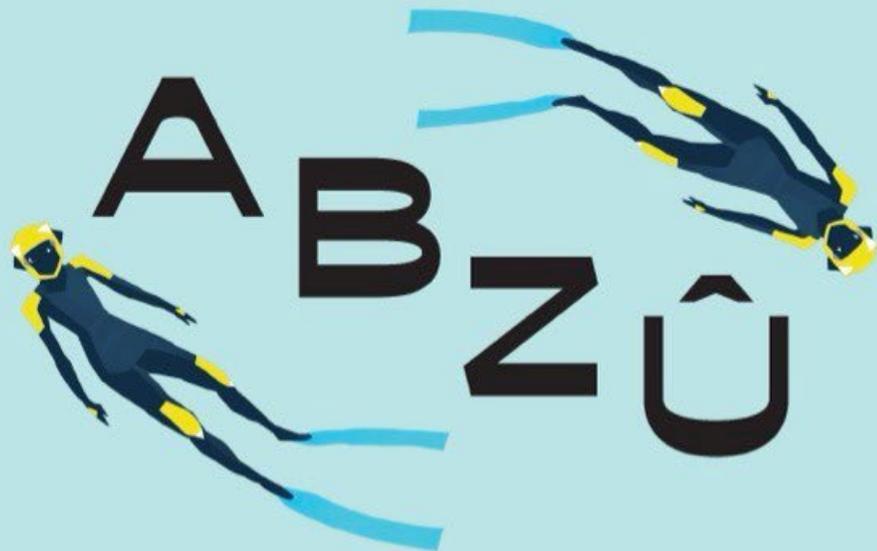
Gradually the rise of the internet made online distribution possible, but it was still a niche thing, and risky with the proliferation of computer viruses, until Valve spotted an opportunity. And so to Steam. Steam was a revolution, and again made it possible (and potentially lucrative) for anybody to develop a game and release it without having to use a publisher. Valve created the service, and *Half-Life 2* – a great game made by Valve – was available only through that service, which catapulted Steam to success.

The first few years of Steam in the mid-2000s were fantastic for the revival of independent developers, allowing a lot of people to create unique and original releases. We also saw digital distribution come to consoles, too, starting with WiiWare and Xbox Live Arcade. The indie developers gained their second wind. We saw a wide range of games released over the years, by people often working on their own and living off baked beans until they were successful; and many were – with not a Jiffy bag in sight!

Steam and the subsequent other digital storefronts have become very crowded since, but we are still seeing some amazing gems coming through with fantastic worlds for players to explore. That is what this book is all about..

David Braben

Creator of the *Elite* series



The work of Santa Monica-based independent studio Giant Squid, which is in turn made up of former thatgamecompany staff responsible for games such as *Flower* (2009) and *Journey* (2012), *ABZÛ* is a game that lets players explore the ocean as a diver. It is their job to help rejuvenate the marine life that is being destroyed and discover more about those who are causing harm.

Perhaps understandably, given the core concept of *ABZÛ*, the game was inspired by creative director Matt Nava's experience scuba diving. During a dive, he met a sea lion and the two shared a playful interaction that stayed with him. "It was an amazingly familiar feeling of connection, occurring unexpectedly in this alien world," says Nava. "It was a moment I would never forget, and the experience stuck with me as I conceptualized *ABZÛ* years later."

Such was the impact of this moment, where Nava was able to see the curiosity and friendliness of the creature, that he used it as a starting point when developing the idea that would become *ABZÛ*. According to the developer, he wanted others to be able to have a similar experience. "I wanted to make a game that gave players the same sense of majesty and connection that I had with the ocean on that dive," he reveals.

Doing that was not an easy task and Nava reveals that he had to find a satisfying way to "depict the complexity and richness of an underwater scene." Almost immediately after starting the project, the team at Giant Squid understood that a key component of showing the true scale of the ocean was to include as much

Release

2016

Developer

GIANT
SQUID

Location

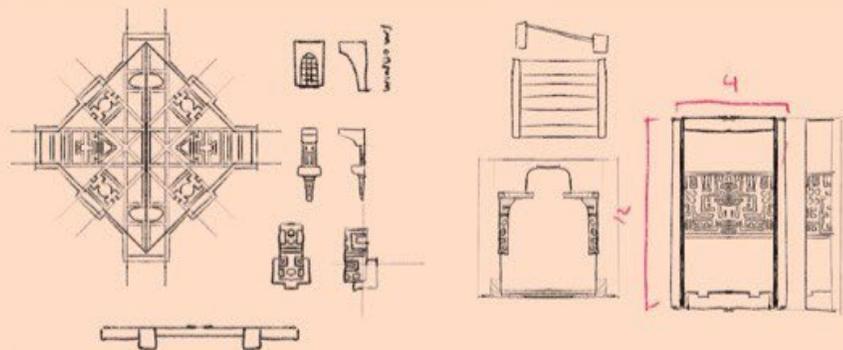
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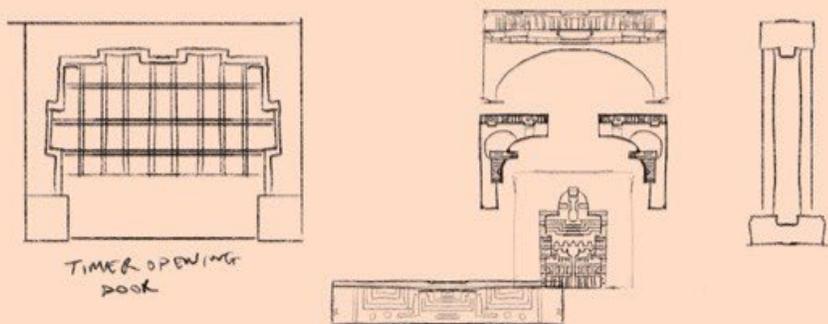


→ → Vibrant, isometric landscapes offer a charming blend of exploration and puzzle-solving, with every corner of the world filled with hidden secrets.

→ With its detailed environments and enigmatic design, *Tunic* invites players to unravel a captivating world where discovery and adventure go hand in hand.



'WE TOOK A LOT OF INTERESTING SWINGS WITH THIS GAME, FROM THE ART STYLE, NARRATIVE STRUCTURE AND NON-VIOLENT GAME DESIGN.'



The style of *Sable* was one of the first elements to be established. The designers were keen to make sure that, above all else, the characters and items were clear-cut and well defined so that they were instantly recognizable, even across large distances. Kythreotis says: "*Sable's* design came very early in production; it was refined bit by bit over the first few months but there was no particular process beyond just making sure the silhouette and shapes felt readable and distinct."

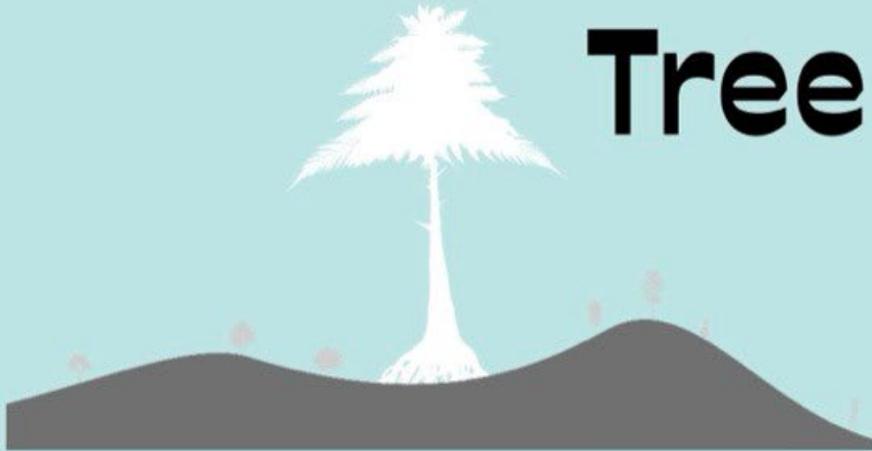
What pleases Kythreotis most is the way that he and his team were able to stick to their original vision and create a game that made numerous unusual choices. "We took a lot of interesting swings with this game, from the art style, narrative structure and non-violent game design," says Kythreotis. "I would say we made almost exactly what we wanted to make at its core, and we stand by the creative decision making pretty firmly." ●



Vibrant, isometric landscapes offer a charming blend of exploration and puzzle-solving, with every corner of the world filled with hidden secrets.

Vibrant, isometric landscapes offer a charming blend of exploration and puzzle-solving, with every corner of the world filled with hidden secrets.

The First Tree



Unlike most videogames, *The First Tree* did not start with a pre-production phase of early sketches and concept art, to save as much time as possible for the small studio. 'Unfortunately I didn't have any sketches or concept art because I didn't have time,' says David Wehle, the game's developer. 'All early art and design experiments were done as fast as possible directly in the game engine. If it didn't work, I started over.'

One instance of Wehle starting over came in the art style that *The First Tree* employs. In its earliest form, the game would have looked like an animate watercolour painting, but this was switched for several reasons. 'Originally it was going to be more watercolour-based like *Okami* (2006), but when I painstakingly drew the fox texture in watercolour and saw it in-game, it just looked awful. I had a talented illustrator friend take a look at the fox and he told me, "Don't overcomplicate the art. Focus on bright colours, simple shapes and contrast." Not only was it easier, but it looked better too!' →



↑
The Fox braves the elements of the sparsely populated world as she attempts to find her lost cubs.

Release

2017

Developer

David Wehle

Location

United States



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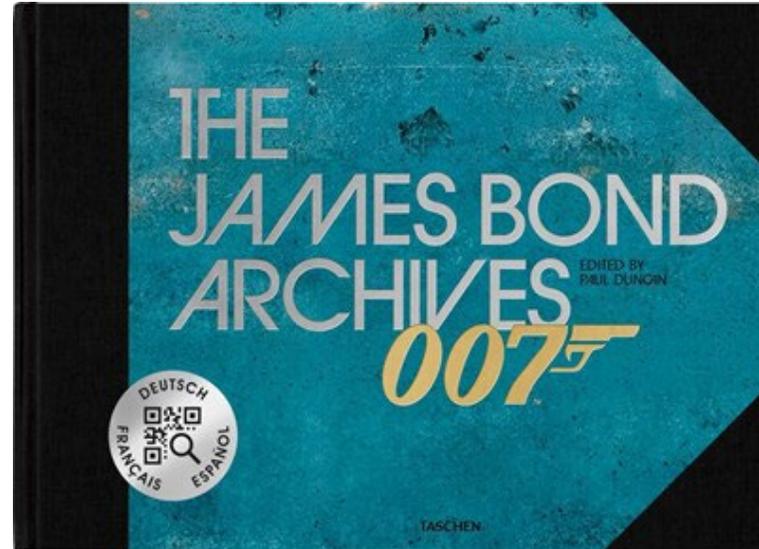
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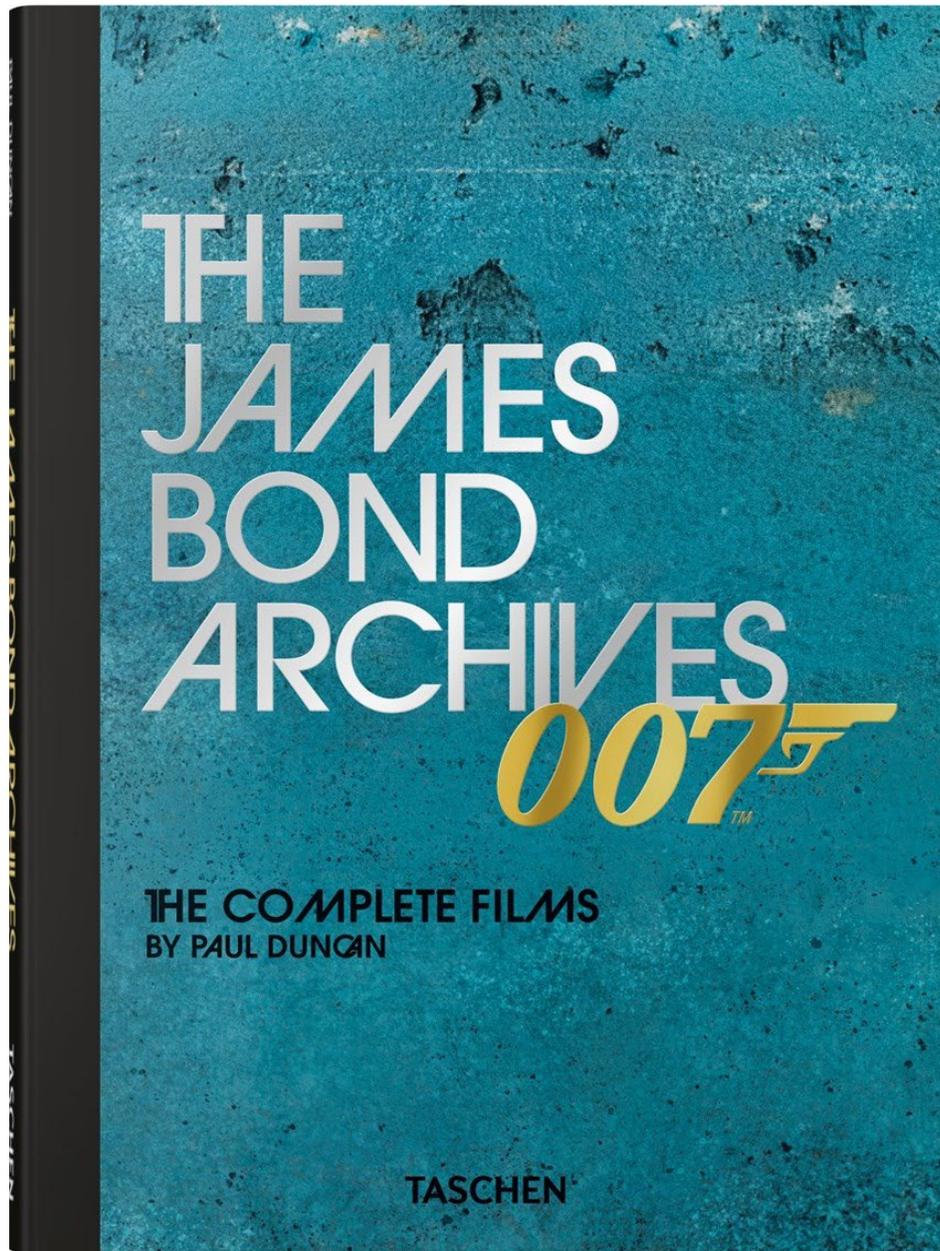
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BY PAUL DUNCAN

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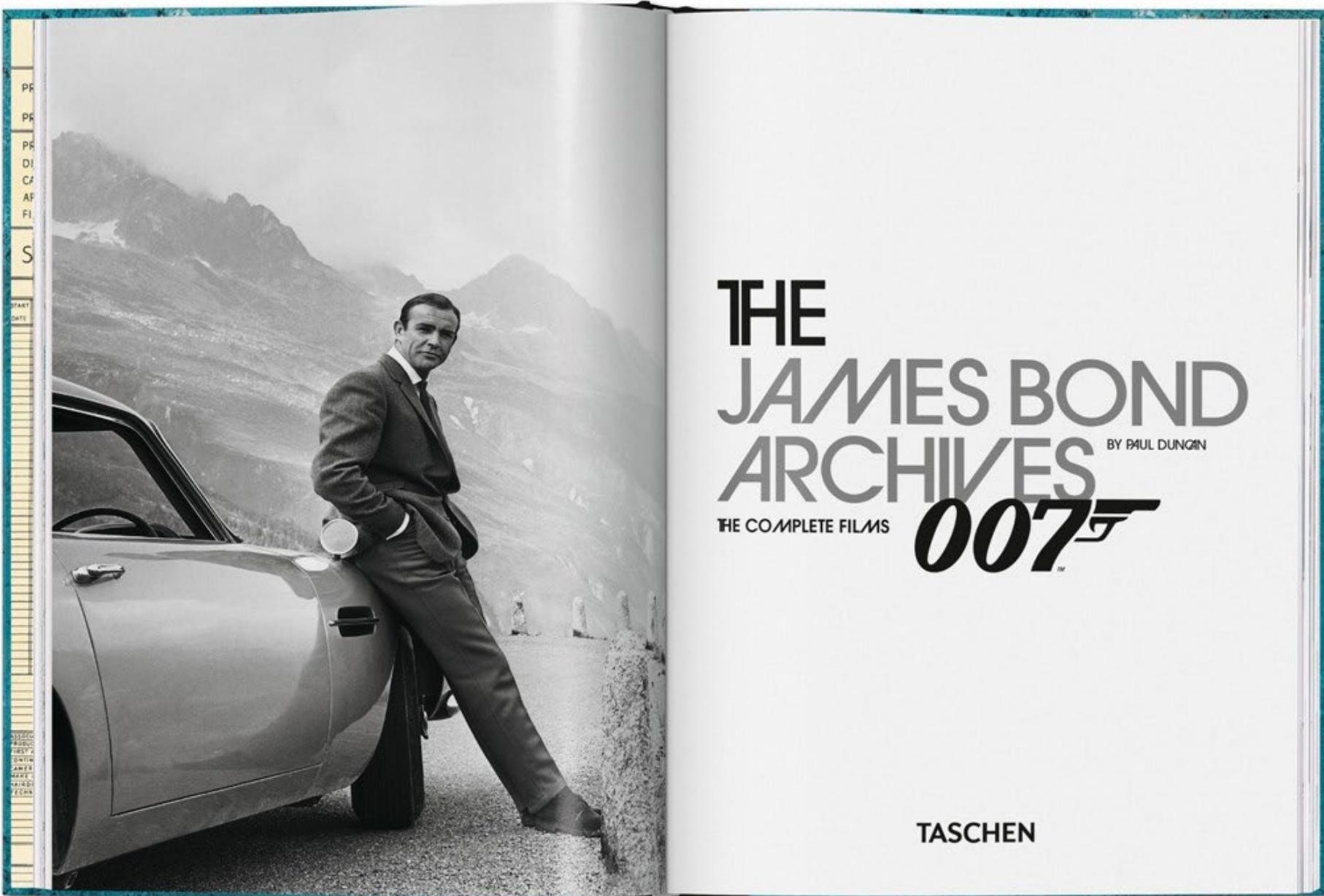
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- The wealth of rare photography, set designs, storyboards, and production memos is a tribute to the legend of Bond, James Bond.

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JAMES BOND
ARCHIVES BY PAUL DUNGIN
THE COMPLETE FILMS **007**

TASCHEN

Contents

Introduction
By Paul Duncan
6

8

16

106

112

118

24

32

40

124

132

140

46

52

60

146

152

158

66

74

80

166

172

180

88

94

100

186

Imprint
192



**“Pussy Galore was girl power,
let’s face it.”**

— Honor Blackman



9. Pussy Galore (Honor Blackman) is introduced as a strong, no-nonsense woman who can hold any man at bay, even James Bond.

10. Only Bond’s quick thinking results in Oddjob’s (Harold Sakata) defeat.

11. Director Guy Hamilton (left) oversees the bomb’s defusion.



PR
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START
DATE

PRODUCTION
AREA
MAKE
MARKS
TEAMS



6. Filming Blofeld's patients playing curling at Piz Gloria while guards linger in the background. The 12 girls are being brainwashed by Blofeld to spread a virus that will sterilize the world's food supply.

7. Bond pretends to be Sir Hilary Bray of the London College of Arms, so that he can track down Ernst Stavro Blofeld (Telly Savalas).

8. Shooting began at Piz Gloria in Switzerland on October 21. Director of photography Michael Reed: "The first shot we did in the film was a crane shot bringing Lazenby up the stairs into the room where these 12 beautiful girls are."

"Director Peter Hunt was full of enthusiasm, and was very good with the actors. He had that unique ability to get the best out of everyone. Although people knock George Lazenby, from a film point of view On Her Majesty's Secret Service is a brilliant movie."

— John Glen, Second Unit Director and Editor

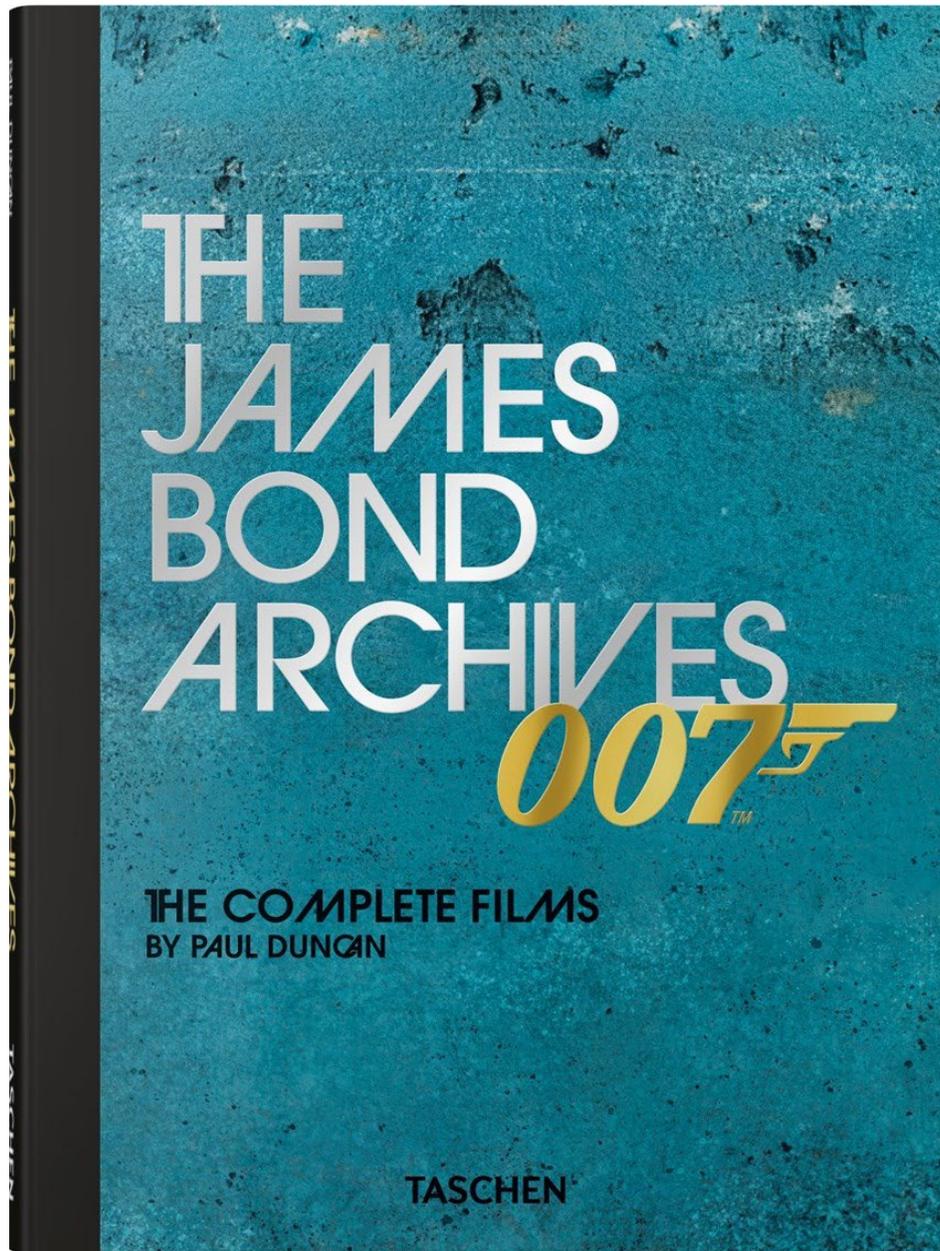


57 — On Her Majesty's Secret Service

"I am catering for people's dreams."

— Harry Saltzman, Producer





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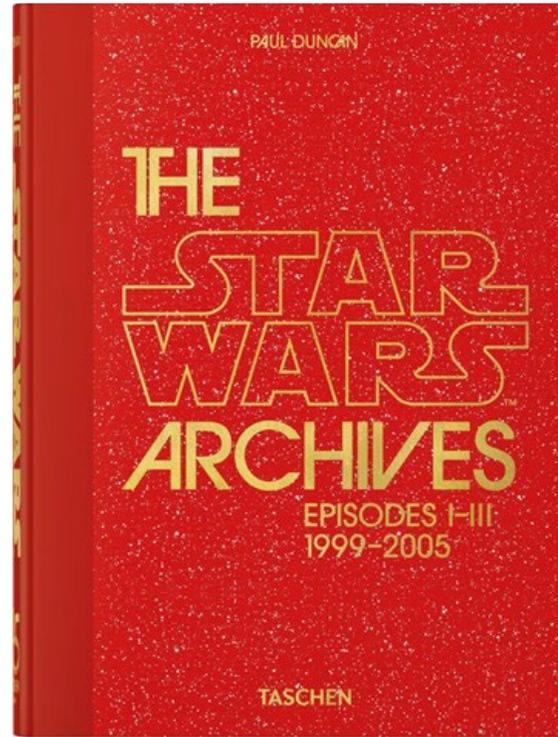
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THE
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WARS
ARCHIVES

EPISODES I-III
1999-2005

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The Star Wars Archives. 1999–2005

Paul Duncan

From the moment Star Wars burst onto the screen in 1977, audiences have been in equal parts fascinated and appalled by the half-man/half-machine hybrid Darth Vader.

- In 1999, creator George Lucas began the story of how Anakin Skywalker grew up to train as a Jedi under Obi-Wan Kenobi, found love with the Queen of Naboo, Padmé Amidala, before turning to the dark side of his nature and becoming more machine than man.
- After driving the development of nascent digital technology, George Lucas perceived how he could create new creatures and new worlds on a grander scale than ever before. He created the first digital blockbuster, and met fierce resistance when he pushed for widespread digital cameras, sets, characters, and projection - all of which are now used throughout the industry. He essentially popularized the modern way of making movies.
- Made with the full cooperation of George Lucas and Lucasfilm, this second volume covers the making of the prequel trilogy - Episode I The Phantom Menace, Episode II Attack of the Clones, and Episode III Revenge of the Sith - and features exclusive interviews with Lucas and his collaborators. The book is profusely illustrated with script pages, production documents, concept art, storyboards, on-set photography, stills, and posters.

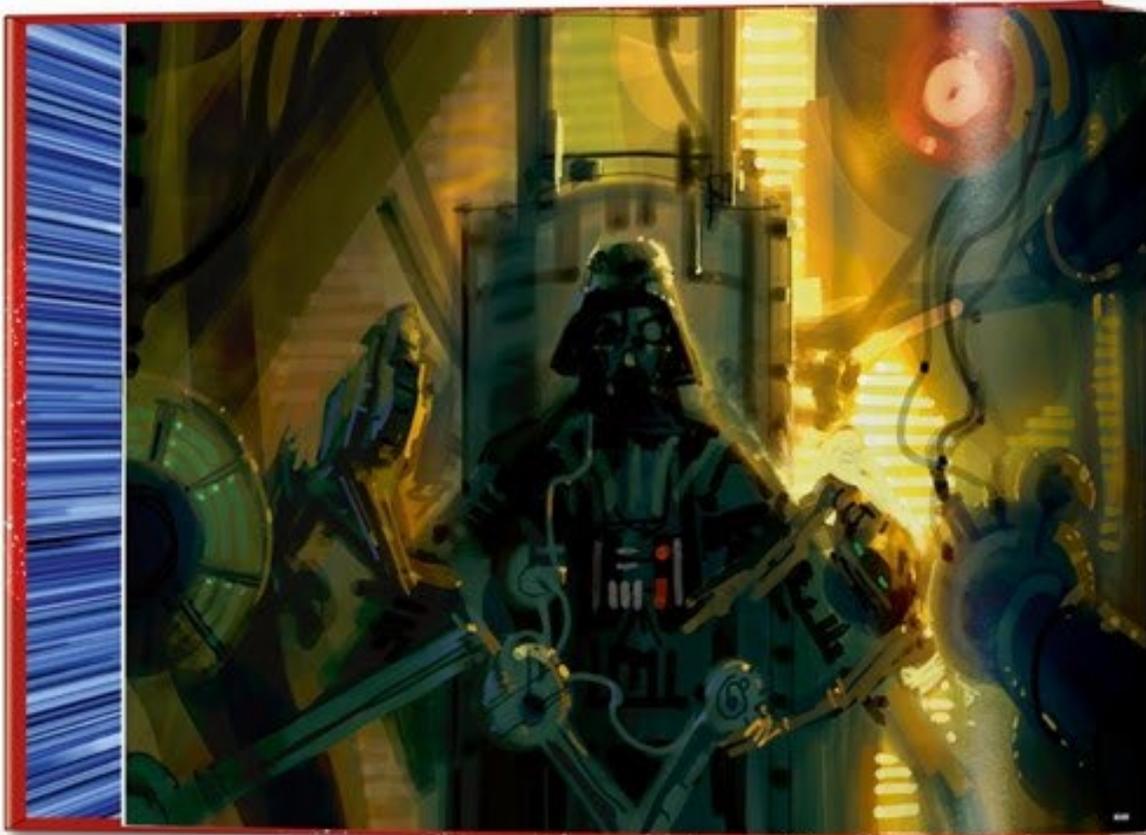
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PAUL DUNGIN

THE STAR WARS ARCHIVES

EPISODES I-III
1999-2005

TASCHEN

Contents

Foreword

By Michael Ondaatje

The Special Editions

By Peter Jackson



Star Wars: Attack of the Clones

By Peter Jackson and Colin Easton & Michael Ondaatje



Star Wars: The Phantom Menace

By Peter Jackson and Colin Easton & Michael Ondaatje



Star Wars: Revenge of the Sith

By Peter Jackson and Colin Easton & Michael Ondaatje

Appendices

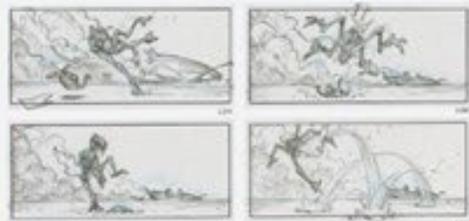
- Index
- Photography
- Design Credits
- Production Credits
- Special Thanks

Note: The full unnumbered list of credits appears at the end of the book on the back cover when using standard-size printing.





017. Max (Ming) is hoisted and waves to spectators post-trade.
 018. Maximal full the crowd. Michelle waves back the same post the trade.
 019. Max (Ming) is hoisted and waves to spectators after the trade.
 020. Max (Ming) is hoisted and waves to spectators after the trade.



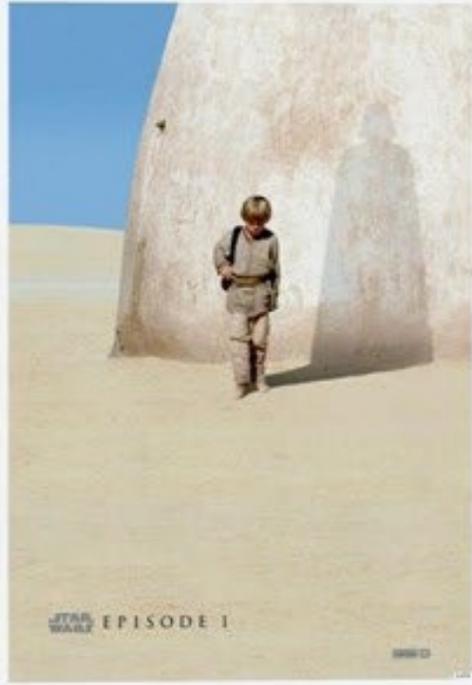


1.171 Ahsoka Tano (Michelle Yee) joins the Jedi Order in Episode II: Attack of the Clones. She is a young girl who becomes a Jedi apprentice to Anakin Skywalker. She is a key character in the prequel era, and her story is explored in detail in the novelization and the TV series Star Wars: The Clone Wars.

SW I Additional SW I - Change Novels

Novel	Author	Year
Star Wars: The Phantom Menace	Kevin J. Anderson	1999
Star Wars: Attack of the Clones	Kevin J. Anderson	2002
Star Wars: The Clone Wars	Kevin J. Anderson	2005
Star Wars: The Force Awakens	Michael Chabon	2015
Star Wars: The Last Jedi	Michael Chabon	2017
Star Wars: The Rise of Skywalker	Michael Chabon	2019
Star Wars: The Mandalorian	George Mann	2019
Star Wars: The Book of Boba Fett	George Mann	2022
Star Wars: The Ahsoka	George Mann	2023
Star Wars: The Bad Batch	George Mann	2023
Star Wars: The Mandalorian: Season 2	George Mann	2023
Star Wars: The Mandalorian: Season 3	George Mann	2023
Star Wars: The Mandalorian: Season 4	George Mann	2023
Star Wars: The Mandalorian: Season 5	George Mann	2023
Star Wars: The Mandalorian: Season 6	George Mann	2023
Star Wars: The Mandalorian: Season 7	George Mann	2023
Star Wars: The Mandalorian: Season 8	George Mann	2023
Star Wars: The Mandalorian: Season 9	George Mann	2023
Star Wars: The Mandalorian: Season 10	George Mann	2023
Star Wars: The Mandalorian: Season 11	George Mann	2023
Star Wars: The Mandalorian: Season 12	George Mann	2023
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Star Wars: The Mandalorian: Season 16	George Mann	2023
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Star Wars: The Mandalorian: Season 18	George Mann	2023
Star Wars: The Mandalorian: Season 19	George Mann	2023
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"One of the principal themes is symbiotic relationships, which means how different life-forms/entities/people live together for mutual advantage."



Star Wars Episode I: The Phantom Menace



The Star Wars Archives. 1999–2005

Paul Duncan

From the moment Star Wars burst onto the screen in 1977, audiences have been in equal parts fascinated and appalled by the half-man/half-machine hybrid Darth Vader.

- In 1999, creator George Lucas began the story of how Anakin Skywalker grew up to train as a Jedi under Obi-Wan Kenobi, found love with the Queen of Naboo, Padmé Amidala, before turning to the dark side of his nature and becoming more machine than man.
- After driving the development of nascent digital technology, George Lucas perceived how he could create new creatures and new worlds on a grander scale than ever before. He created the first digital blockbuster, and met fierce resistance when he pushed for widespread digital cameras, sets, characters, and projection - all of which are now used throughout the industry. He essentially popularized the modern way of making movies.
- Made with the full cooperation of George Lucas and Lucasfilm, this second volume covers the making of the prequel trilogy - Episode I The Phantom Menace, Episode II Attack of the Clones, and Episode III Revenge of the Sith - and features exclusive interviews with Lucas and his collaborators. The book is profusely illustrated with script pages, production documents, concept art, storyboards, on-set photography, stills, and posters.

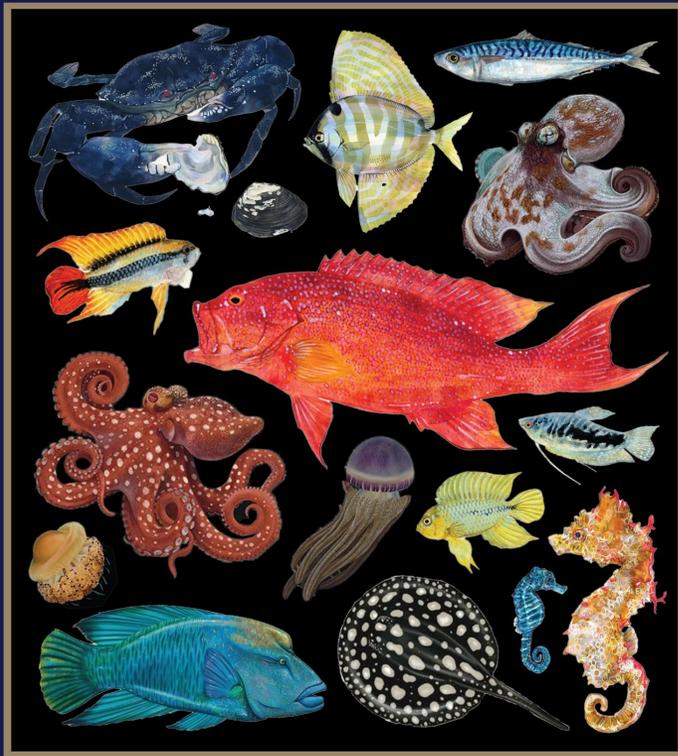
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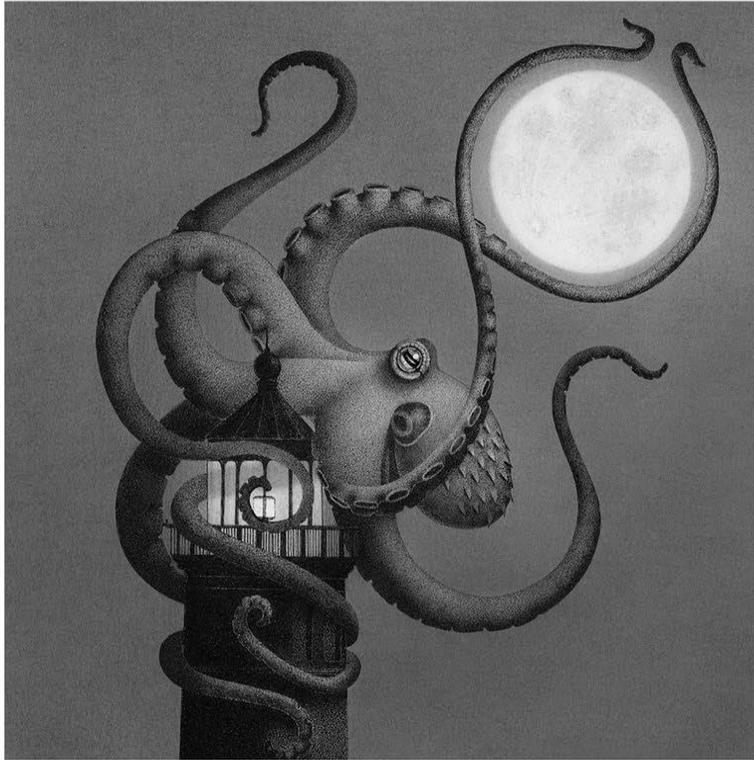


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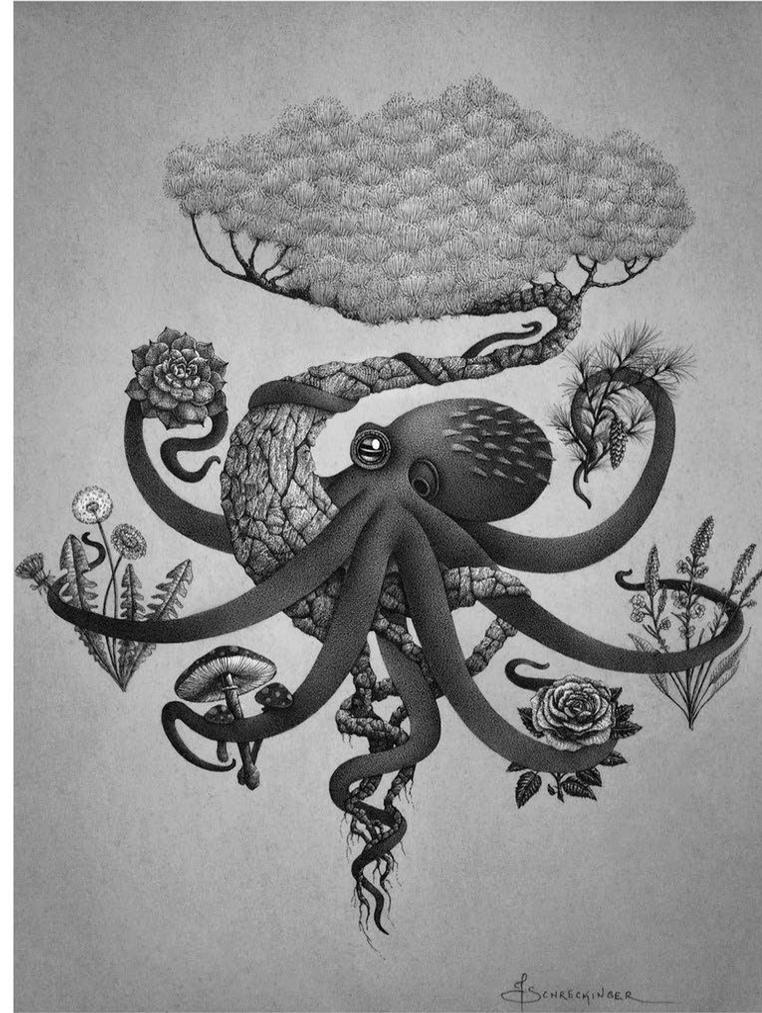


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130



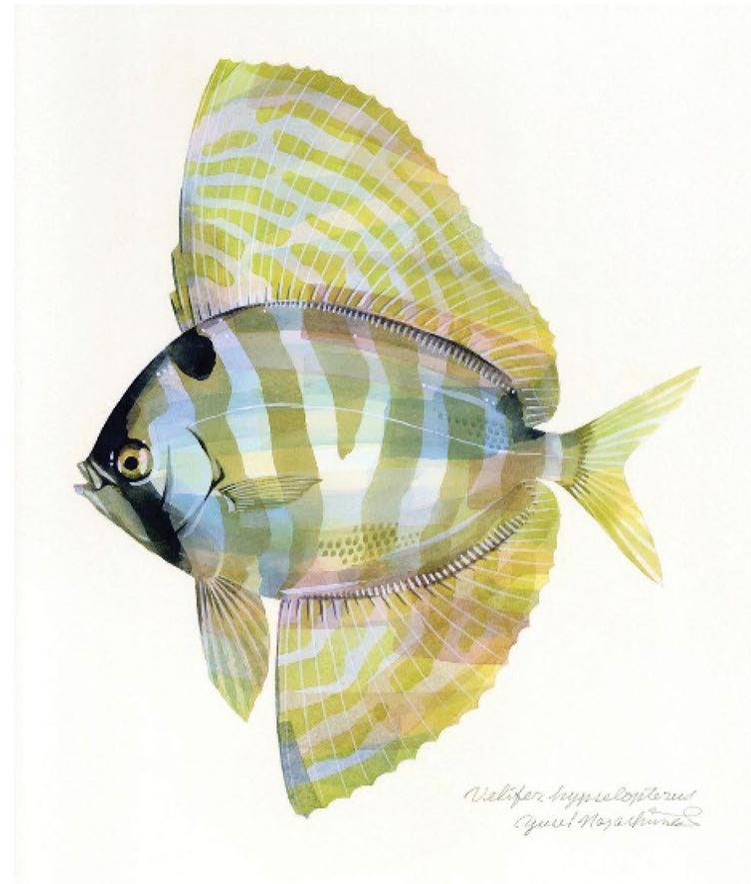
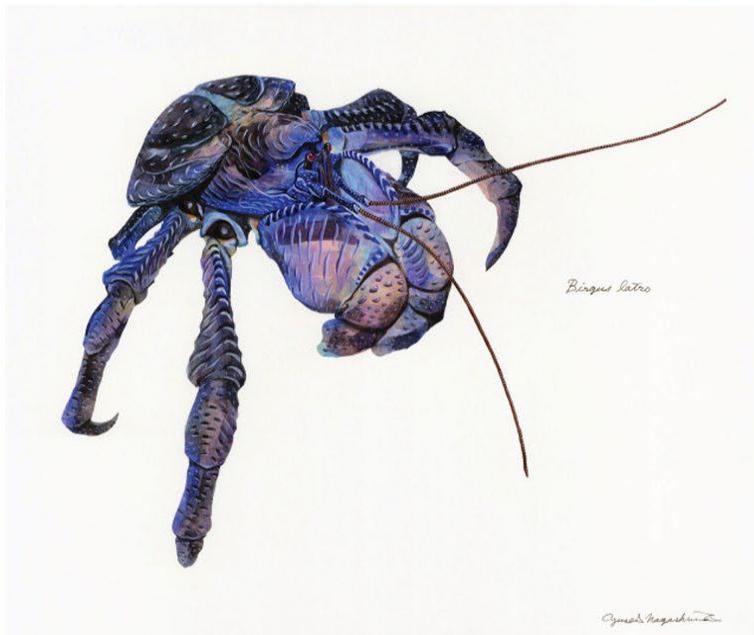
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131

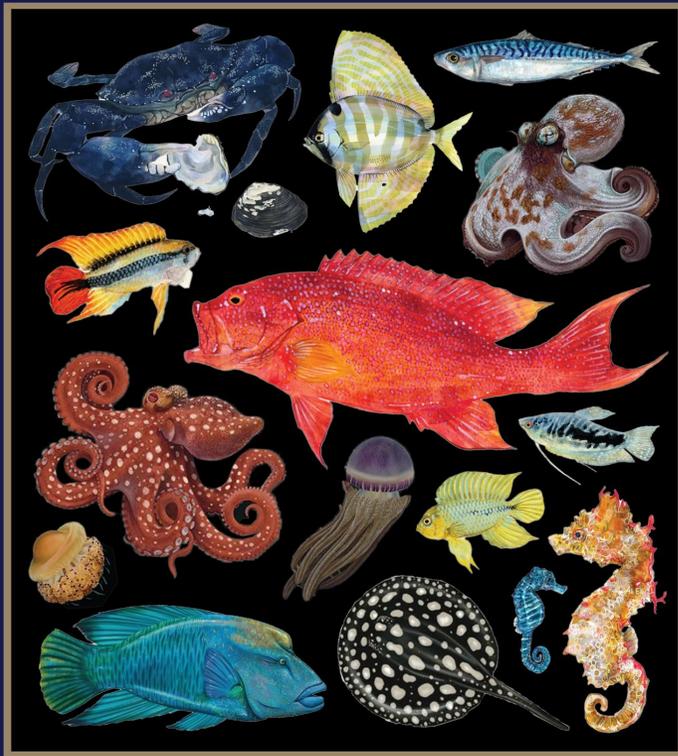


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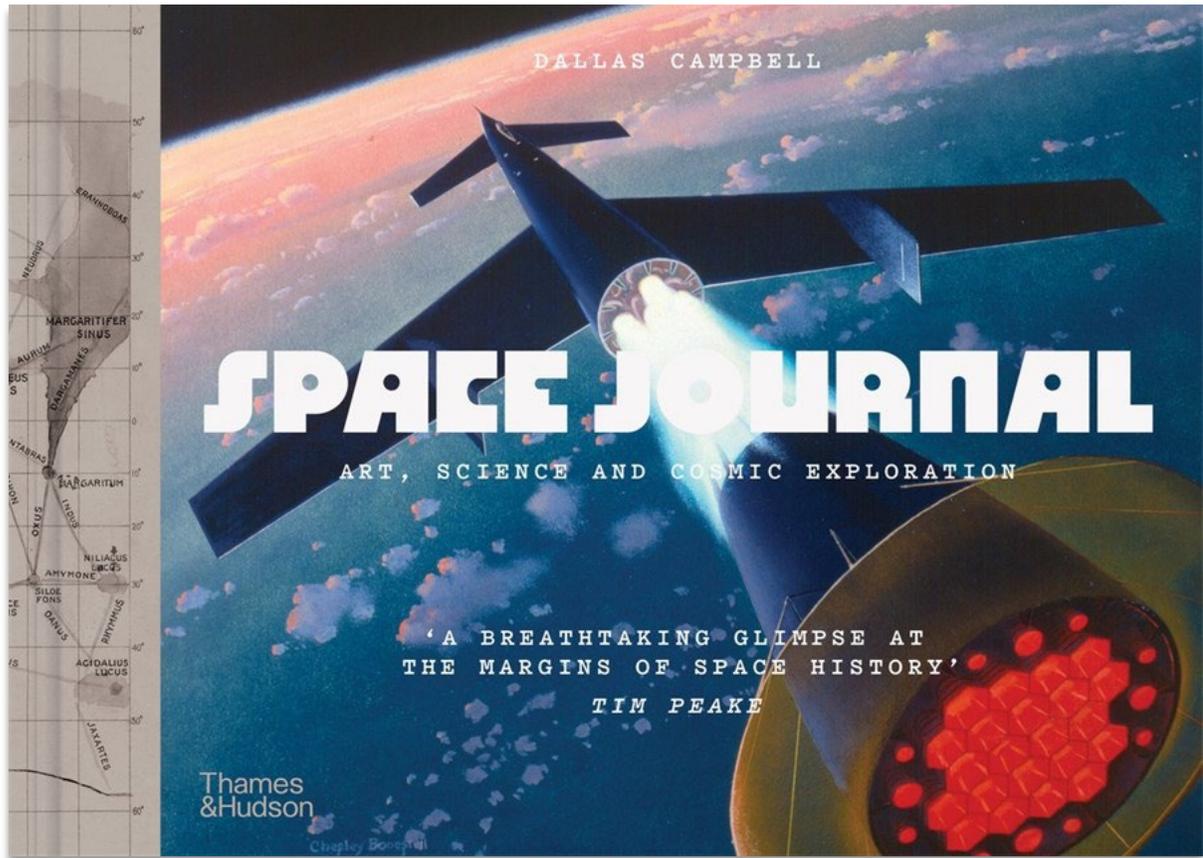
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ACT 1.

SOMNIUM

14

'DREAM'

SPACE DREAMERS AND FLIGHTS OF FANCY

- | | |
|-------------------------------|---|
| 1. Johannes Kepler and Co. 16 | 3. Chesley Bonestell 34 |
| Early space visionaries | Destinations. The space artist who painted the new frontier |
| 2. Jules Verne 26 | |
| Voyages Extraordinaires! | |
| | 4. Arthur C. Clarke 44 |
| | Science fiction writer and Futurist who lived forever in tomorrow |

ACT 2.

CAELUM SPECTANTES

52

'STARING INTO SPACE'

THE SCIENTISTS AND THINKERS WHO MADE SENSE OF THE UNIVERSE

- | | |
|---|----------------------------------|
| 5. Galileo Galilei 54 | 8. Mary Ward 74 |
| The astronomer who brought the stars within reach | Ireland's first lady of the lens |
| | 9. Sara Seager 84 |
| | Second home. Exoplanet explorer |
| 6. Isaac Newton 60 | |
| For every action ... | |
| 7. Percival Lowell 66 | |
| Believing is seeing. The astronomer who mapped the Martian canals | |

ACT 3.

IGNITIO

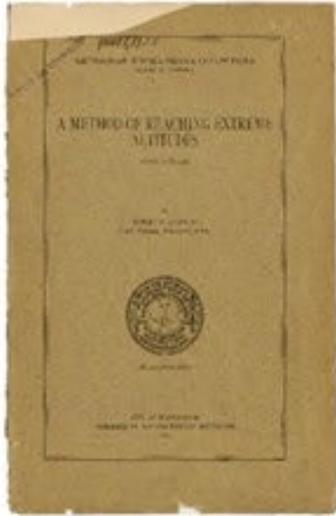
90

'IGNITION'

LEAVING THE EARTH: THE ROCKET ENGINEER

- | | |
|--|---|
| 10. Konstantin Tsiolkovsky 92 | 13. Wernher von Braun 120 |
| Leaving the cradle. The spiritual father of Soviet cosmonautics | From Wunderwaffe to Apollo. The dark legacy of Dr Space |
| 11. Robert H. Goddard 102 | 14. Gerhard Zucker 128 |
| From a cherry tree to the Moon. America's first rocket scientist | Far fusée. The German who delivered rocket mail to Scotland |
| 12. Hermann Oberth 112 | 15. The Chief Designer 134 |
| The true founding father of German rocketry | The secret architect of the Soviet space programme |

INTRODUCTION



There was a time not so long ago when space travel was impossible. Then, in 1919, the American rocket scientist Robert H. Goddard wrote *A Method of Reaching Extreme Altitudes*, a scientific paper which contained a footnote explaining that as far as rockets were concerned, the sky was no longer the limit. It was this footnote rather than the paper itself that raised eyebrows. Its implication was that rockets could in theory reach an *infinite* altitude. This amused the *New York Times*, who reminded its readers what every high school student already knew: a rocket couldn't work in a vacuum because (obviously) there was 'nothing to push against'. Fifty years later in July 1969, as Neil Armstrong and Buzz Aldrin stepped onto the lunar surface, the newspaper printed a belated retraction:

Further investigation and experimentation have confirmed the findings of Isaac Newton in the 17th century, and it is now definitely established that a rocket can function in a vacuum as well as in an atmosphere. The Times regrets the error.

Fast-forward another fifty years and we find ourselves today witnessing Arthur C. Clarke's 'third law' ('any sufficiently advanced technology is indistinguishable from magic') in real time. Hardly a day seems to pass without news of some miraculous example of space technology blurring

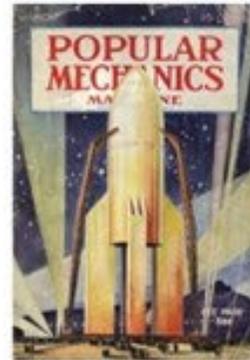
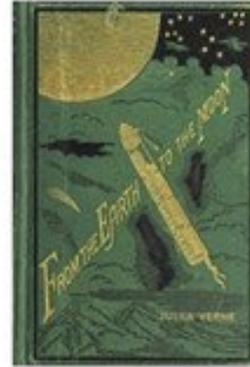
the line between fantasy and reality. Recently we've seen Katy Perry and William Shatner join a legion of other notables who've touched the edge of space aboard Blue Origin's suborbital rocket. And then there's the engineering miracle that is the James Webb Space Telescope, which in early 2022 unfolded like an origami flower a million miles away from Earth and now silently watches the universe, recording it in unimaginable detail. What secrets will it reveal? We must mention the exponential growth of satellites orbiting the Earth that provide everything from climate monitoring and high-speed internet to navigation, and 1,001 other things that form the bedrock of modern civilization. SpaceX is pioneering rockets that will be rapidly reusable. The booster section of the behemoth rocket Starship, the biggest object ever flown, can now perform a handbrake

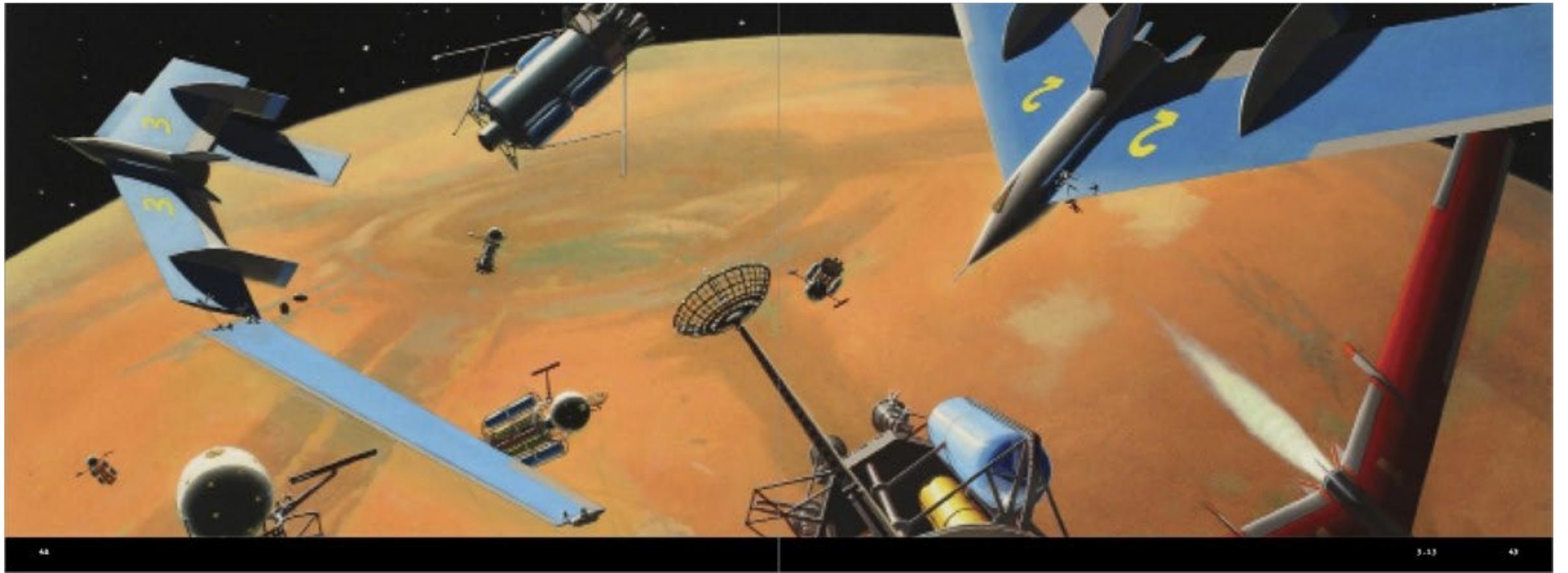
0.1 Cover of Robert H. Goddard, *A Method of Reaching Extreme Altitudes* (1919).

0.2 Jules Verne, *From the Earth to the Moon* (1874).

0.3 *Popular Mechanics* (March 1950).

0.4 *Life* illustrating art. June 2024, test flight four of SpaceX's reusable Starship. Note its visual similarities with the spaceships from fiction. Imagination is the greatest design tool.





ARTHUR C. CLARKE

4.

You could argue that space exploration began at 7 p.m. on Friday, 13 October 1952, in Room 15 on the second floor of 81 Dale St, Liverpool. This was the inaugural meeting of the British Interplanetary Society, if not the very first then

certainly the oldest lay society concerned with the exploration of space that's still going today. A teenage Arthur Charles Clarke (1917–2008), from the small seaside town of Minehead in Somerset, had seen the society's advert in the newspaper

calling for members and immediately wrote back: 'Please could you tell me about your particulars as I'd very much like to join it...' He would become its most notable member, and eventually its president – a natural home for the insatiably curious Clarke and other likeminded enthusiasts impelled by the promise of space.

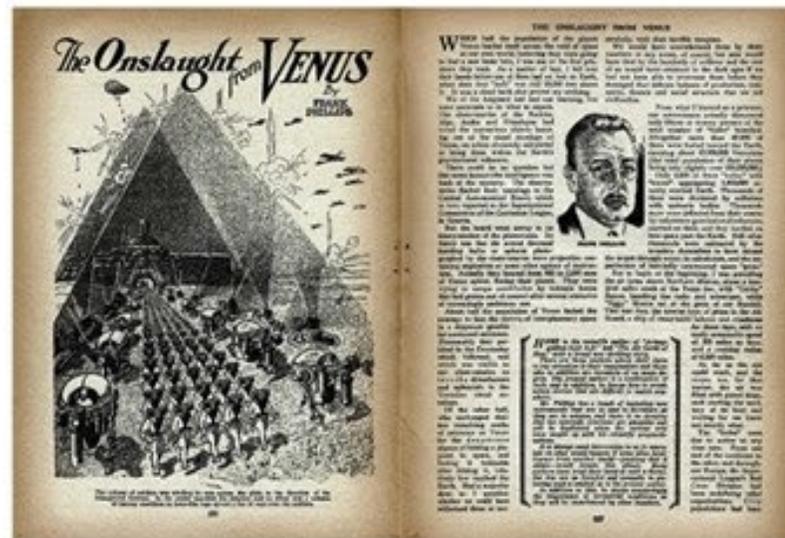
Clarke's career stretches beyond that of a prolific science fiction author. He wrote numerous books and essays on the realities of space exploration grounded in his studies in mathematics and physics at King's College, London. He was also an undersea explorer, as well as a television presenter, hosting his *Mysterious World* series in the 1970s. The name 'Arthur C. Clarke' became a portal through which audiences could peer into the future and marvel at the miraculous innovations that would change our lives. He predicted the digital age, artificial intelligence and the power of satellite communications not just as utilitarian tools but as technologies that would fundamentally alter the course of our entire species.

But where did he get these ideas from? Like others in this book, it was his childhood reading that would come to define his life's course, with three great inspirations in particular. First, the exciting pulp sci-fi magazines that shipped to England from America, edited by the great science fiction impresario Hugo Gernsback.



44

4.1



The September 1929 edition of *Science Wonder Stories*, for example, features tales such as 'The Human Termites' and 'The Onslaught from Venus', however nestled among its pages is Herman 'Noordung' Potočnik's essay 'The Problem with Space Flying'. This piece brought practical space travel as a concept to the general public via wheel-shaped rotating space stations, orbiting

Earth observation satellites, giant space mirrors and rocket propulsion, which was still in its infancy. But it was the cover art as much as the periodicals' content that arrested the imagination. Clarke's particular favourite was the November 1928 edition of *Amazing Stories*, with a vivid picture of Jupiter dominating the scene and in the foreground a group of space explorers pointing

4.1 Arthur C. Clarke driving between the propeller blades of a wreck off the coast of Sri Lanka, 1955. His underwater adventures in Australia and Caylon changed the direction of his life and work.

4.2 Frank Phillips, 'The Onslaught from Venus', *Science Wonder Stories*, 1/4 (1929).

4.2

45

'Come my friends, 'tis not too late
to seek a newer world
To sail beyond the sunset, and the
baths of all the western stars.'

TRANSCOR, 'VULCAN' (1842)

4.3, 4.4 Pages from Arthur C. Clarke, 'The Space Station: Its Radio Applications' (1945), with text and diagrams describing 'the use of a chain of space-stations' in geostationary orbit. Best known for his science fiction writing, Clarke developed numerous practical (and at the time, wildly speculative) engineering applications for space. This privately circulated paper proposed that a network of satellites could be placed in geostationary orbits and used for global communications. He was a man very much ahead of his time.

4.5 Arthur C. Clarke in his study, c. 1936, aged about eighteen. The shelves behind him are lined with his beloved collection of science fiction magazines.

4.6 Arthur C. Clarke on his first flight, c. 1927. When he was almost ten years old, his mother took him flying at Teaton, Devon, in a British Avro 504 biplane owned by the Cornwall Aviation Company. His mother, Mrs Mary Nora Clarke, is sitting at the rear. The pilot is Captain Percival Phillips. For Arthur, this was to be the first of innumerable worldwide flights.

a reflector only a few feet across would give a beam so directive that almost all the power could be concentrated on the earth, giving a circle of 50 in diameter could be used to illuminate single countries if a more restricted service was required.

11. The stations would be connected with each other by very narrow-beam, low-power links, probably working in the optical spectrum or near it, so that beams less than 2 degrees wide could be produced.

12. The system would provide the following services which cannot be realised in any other manner:-

- a) Simultaneous television broadcasts to the entire globe, including services to aircraft.
- b) Relaying of programmes between distant parts of the planet.

13. In addition the stations could serve to extend the network of relay to areas covering the main areas of civilisation and representing investments of hundreds of millions of pounds. (Work on the first of these networks has already started.)

14. Figure II shows diagrammatically some of the specialised services that could be provided by the use of diffracting reflector systems.

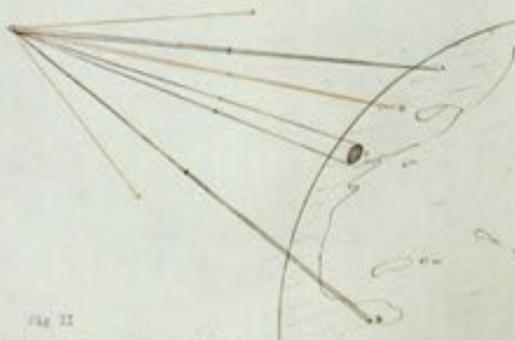


Fig II

Programme from J being relayed to point B and area C.

Programme from D being relayed to whole hemisphere.

under in which these can be provided.

15. All these problems can be solved by the use of a chain of space-stations with an orbital period of 24 hours, which would require them to be at a distance of 35,000 km from the centre of the earth. (Fig 1.) There are a number of possible arrangements for such a chain but that shown in the diagram. The stations would lie in the earth's equatorial plane and would thus always remain fixed in the same spots in the sky, from the point of view of terrestrial observers. Unlike all other heavenly bodies they would never rise or set. This would greatly simplify the use of directive receivers installed on the earth.

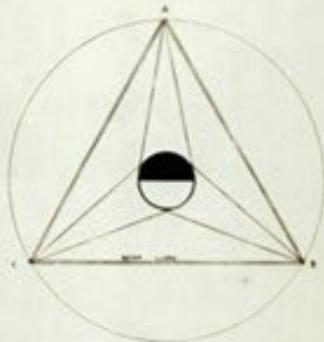


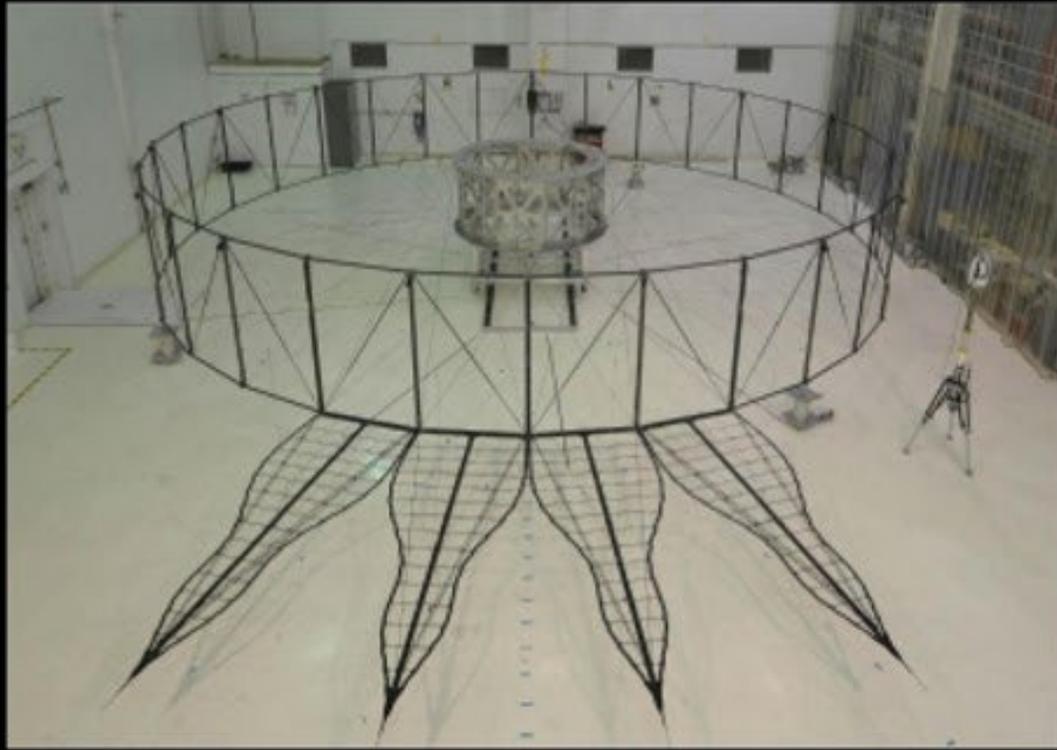
Fig 1.

16. The following longitudes are provisionally suggested for the stations to provide the best service to the inhabited portions of the globe, though all parts of the planet will be covered.

- 50 W - Africa and Europe.
- 150 E - China and Canada.
- 90 W - The Americas.

17. Each station would broadcast programmes over about a third of the planet, requiring the use of a frequency of 3,000 megacycles, a





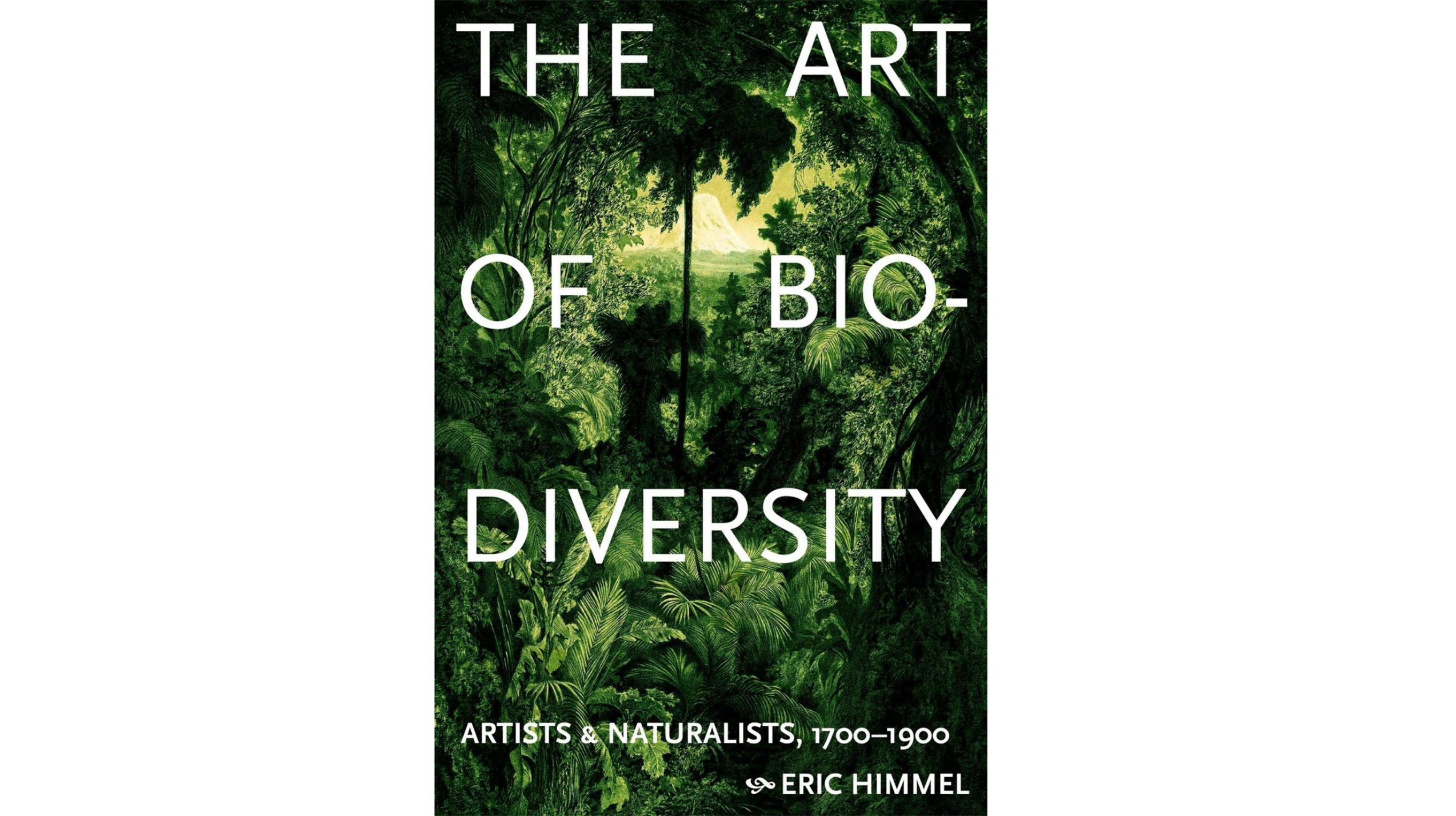
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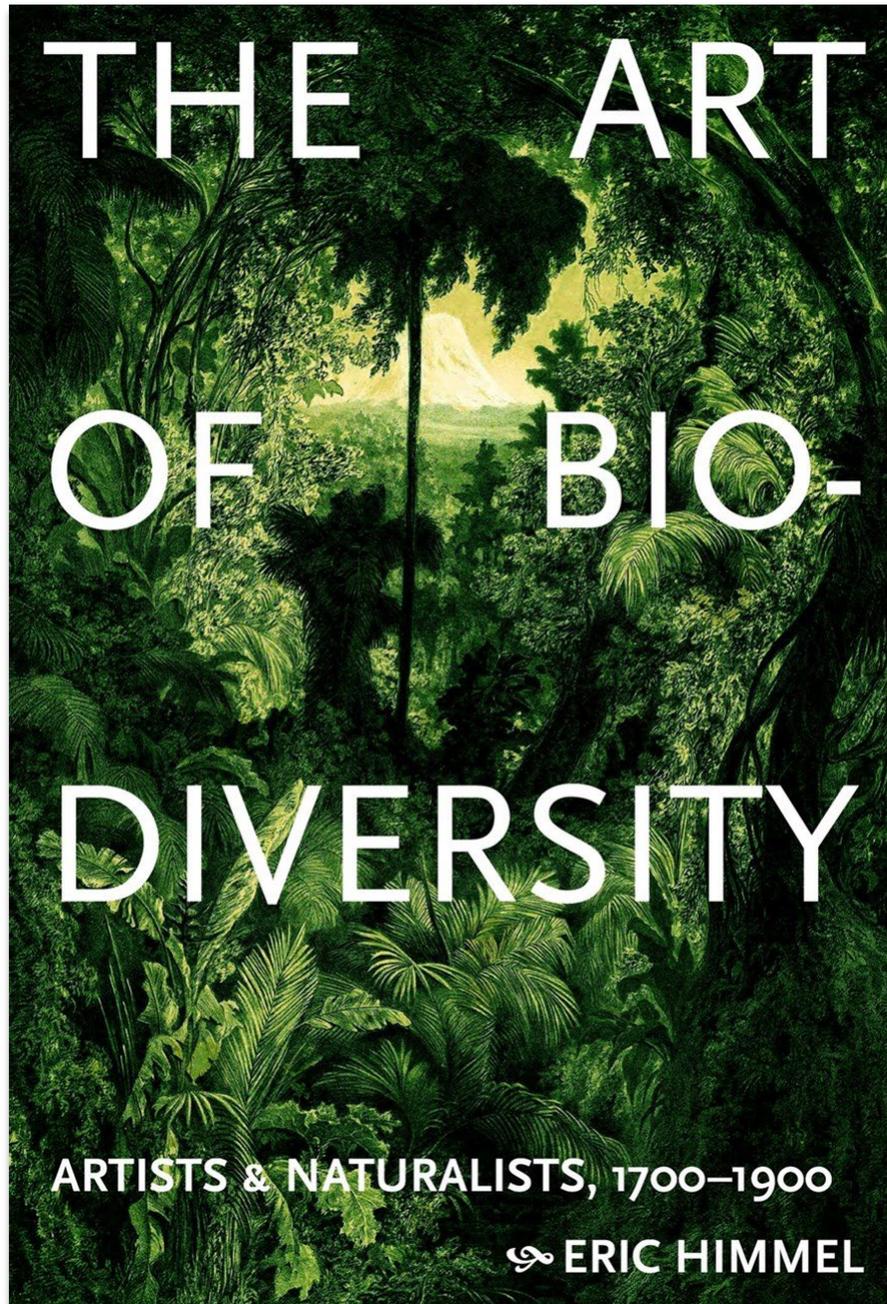
THE ART

OF BIO-

DIVERSITY

ARTISTS & NATURALISTS, 1700–1900

ERIC HIMMEL



The Art of Biodiversity

ARTISTS & NATURALISTS, 1700–1900

Eric Himmel

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IRIARTEA ventricosa.

🌿 The Forest

In 1699, the artist Maria Sibylla Merian sailed from Amsterdam to the Dutch colony of Suriname on the Atlantic coast of South America to study tropical insects. She had glimpsed their shimmering world in the pinned butterflies filling the drawers of Dutch curiosity cabinets. Now this independent woman in late middle age needed to see it for herself. Today, when art and science are siloed, we barely have language to describe Merian's project. In her own words, she pursues the study of insects—what we now call entomology—by “practicing the art of painting.” Look at her illustration of a passion flower from Suriname, covered with insects, on page XXX. An art historian will see an elegant example of Dutch Golden Age botanical drawing, where a naturally unruly vine is tamed into a harmonious pattern. A scientist will look for morphological features that must be recorded with precision (taxonomists have determined its species from the configuration of the flower's blue corona filaments in Merian's illustration). The vine has drawn her attention because its scent has attracted those insects whose life stages she can record, whose very existence is in some mysterious way entangled with the plant. In 1705, she published her visual explorations of nature in a new kind of book—“the first and most curious work ever painted in America,” she called it. Here Merian is expressing the spirit of her age by using “curious” more in the sense of “filled with curiosity” or “hungry for knowledge” than strange or unusual.

Peering at the impenetrable green wall of the jungle, she says, “I believe that there are many more things to discover in the forest.”

One hundred years later and about seven hundred miles up the coast from Suriname, the self-described plant geographer Alexander von Humboldt, traveling with the botanist Aimé Bonpland, climbed a hill and looked out over the rainforest for the first time. On that spot they collected a tropical plant in the family Melastomataceae. The unassuming melastomes with their distinctively

Opposite: Huacrapona palm (*Iriartea deltoidea*), in Karl von Martius, *Historia naturalis palmarum* (1823-50). Johann Wolfgang von Goethe, Germany's greatest writer, immersed himself in the art of biodiversity. In 1828, in a review of Martius's book on Brazilian palms, he singled out the author's drawings that captured “the extreme lushness of the country's vegetation.” Goethe's younger friend, Alexander von Humboldt, worried over Europeans marooned in the comparatively frigid, barren North: “Many celestial phenomena and many plant forms—and from these, indeed, the most beautiful (palms, tree ferns and bananas, arborescent grasses, and feathery mimosas)—remain forever unknown to them.” He proposed that words and pictures could stimulate the imagination to create “a living picture of sensuous Nature,” allowing the individual to “create an inner world as free and imperishable as thought itself.” Dreaming of the tropics, Charles Darwin took Humboldt's advice: “In the morning I go and gaze at Palm trees in the hot-house and come home and read Humboldt.” Others could only gaze, with Goethe, at pictures of palms like this one: *I. deltoidea*, with its stilt roots, is a keystone species in the Amazonian rainforest.



Suriname toad (*Pipa pipa*) and shoreline purslane (*Sesuvium portulacastrum*) in Merian's *Metamorphosis*



Idomeus giant owl (*Caligo idomeus*) and cardinal's guard (*Pachystachys conninea*) in Merian's *Metamorphosis*



Boa constrictor

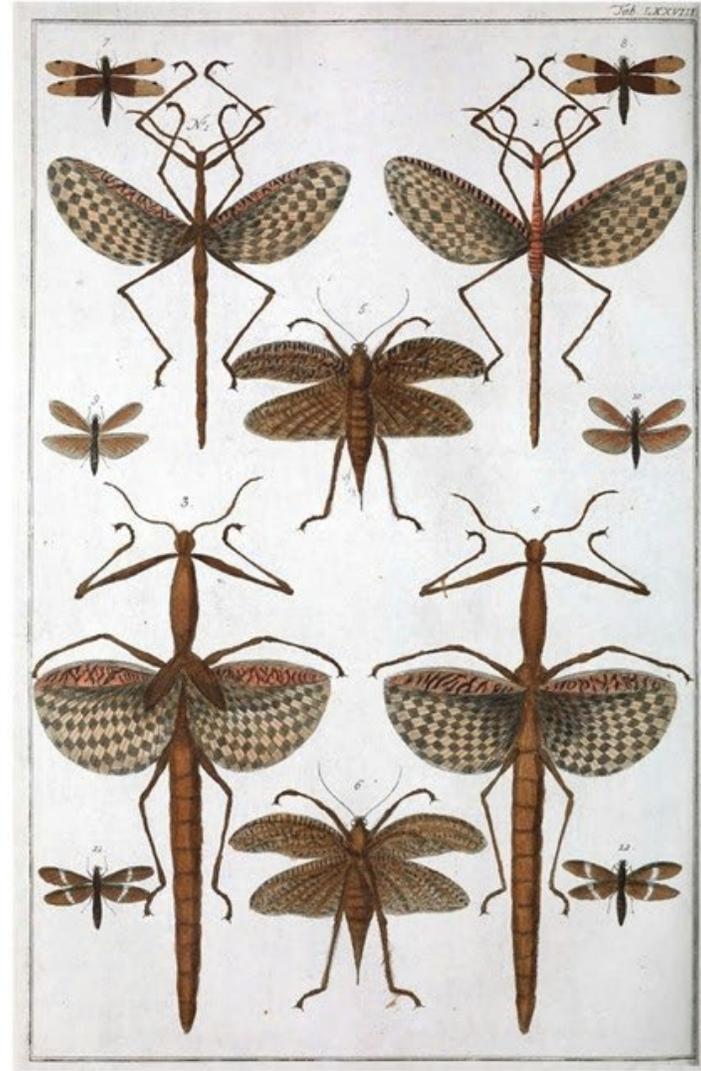


Cobras



Boa constrictor

Seba's team of artists became adept at disciplining the profusion of nature within structures of design drilled into them by their traditional artistic training. The graphic use of animal appendages to create rhythmic symmetrical layouts (opposite) would become a convention in natural history books about insects and marine animals, especially over the next hundred years. Looking at Seba's insect plates, one pragmatic English encyclopedist suggested in 1819 that the *Thesauri* "might have been rendered less expensive by the omission of a number of figures, which consist merely of repetitions." Snakes offered an irresistible design temptation to Seba's artists, who enjoyed posing them in unnatural, virtuosic calligraphic patterns (above), another much-copied motif. This aestheticizing was not to everyone's taste. Seba had a gentleman's agreement with Johann Heinrich Linck, a German collector, mainly of snakes, to publish books together. The plan evidently fell through when Linck objected to Seba's combining animals and plants in unscientific groupings. Revealingly, when Linck commissioned drawings of his collection, many of the specimens, like the boa constrictor (left) published in Johann Scheuchzer's *Physica Sacra* (1771-1775), retained the shape they had assumed when stuffed into their jars. Linck did not turn his snakes into design objects.



Walking sticks, katydids, and dragonflies



Southern magnolia (*Magnolia grandiflora*) by Ehret, in Catesby's *Natural History*

Opposite: Southern magnolia (*Magnolia grandiflora*) by Ehret, in Mark Catesby's *Natural History of Carolina, Florida, and the Bahama Islands* (1734-47). In the 1720s, the naturalist Mark Catesby introduced this spectacular subtropical North American magnolia to England. Could it survive a northern winter? A handful of young trees successfully bloomed in the 1730s, including one in the London garden of First Lord of the Admiralty Charles Wager, where Ehret drew it in August 1737: "I went there nearly every day from Chelsea to Parsons Green, which is about 3 miles distant, to observe the plant from its first bud and what might come (there were no more) till the flower was quite complete." According to Catesby, the flower was eleven inches across. The unusually cold winter of 1739-40 killed off most of the English specimens, but in time the tree became habituated. Meanwhile, Ehret's drawing, which he engraved himself for Catesby's book, became an icon, symbolic of the horticultural riches of the Western Hemisphere. Here, and in the next plate, we see the crux of Ehret's talent—the rare ability in a botanical artist to create not just a representation of a flower but a memorable picture, an *image*. In the history of painting, a parallel might be drawn to Georgia O'Keeffe. In both artists, the overall effect comes at the cost of nuance and texture and a sense of aliveness. Their works survive the flattening effect of reproduction—via engraving, in Ehret's case, or photo-offset in O'Keeffe's—with little loss of impact.

Overleaf left: Queen of the night (*Selenicereus grandiflorus*) by Ehret, in Christoph Jacob Trew's *Plantae selectae* (1750-73). Trew, a Nuremberg physician, botanist, and courtier to the local prince, was a loyal and generous patron, purchasing hundreds of pictures from Ehret as the artist perfected his craft in London. This Central American cactus, an epiphyte that climbs on trees, was known in Europe by the end of the seventeenth century and gave rise to an aristocratic cult on account of its dramatic vanilla-scented flowers that bloom after dark and are wilted by morning. Imagine being summoned to the conservatory by your gardener to savor the spectacle. The London owner of this plant arranged for Ehret to stand by to draw it in 1746. Compare this queen of the night with Pierre-Joseph Redouté's snake cactus, another night-blooming cactus (page XXX). Ehret prefers opaque body paint, or gouache, producing graphic blocks of color; Redouté uses transparent watercolor washes that are more naturalistic. These differences are even apparent when their work is rendered in the reproductive medium of engraving.

Overleaf right: Beach spider lily (*Hymenocallis littoralis*) by Ehret, in Trew's *Plantae selectae* (1750-73). This native of South American coastal areas is the occasion for an extraordinary drawing. In the Linnaean sexual system, *H. littoralis* is in the class Hexandria Monogynia: "six males and one female." The flower has six slender ribbon-like petals, six "male" stamens with their reddish anthers attached to a cuplike hypanthium, and a single "female" pistil emerging from the center. Multiply this by six flowers—three open, three emerging—and underscore the theme of sixes with six leaves, and coherence ought to be slipping away, but Ehret's rationalizing vision wills the elements into a harmonious, exuberant pattern.

Pages XX-XX: Banana flowers (*Musa x paradisiaca*) by Ehret, in Trew's *Plantae selectae*. Banana cultivation had spread from Southeast Asia throughout the tropics by the eighteenth century, but growing the trees successfully in greenhouses in Europe was a competitive sport. I believe that this flowering stalk was drawn by Ehret in 1736 in an English hothouse belonging to Sir Joseph Ayloff. In this elegantly lucid drawing, each exposed green whorl of female flowers will mature into a hand of bananas, while new flowers are forming inside the purplish spadix.



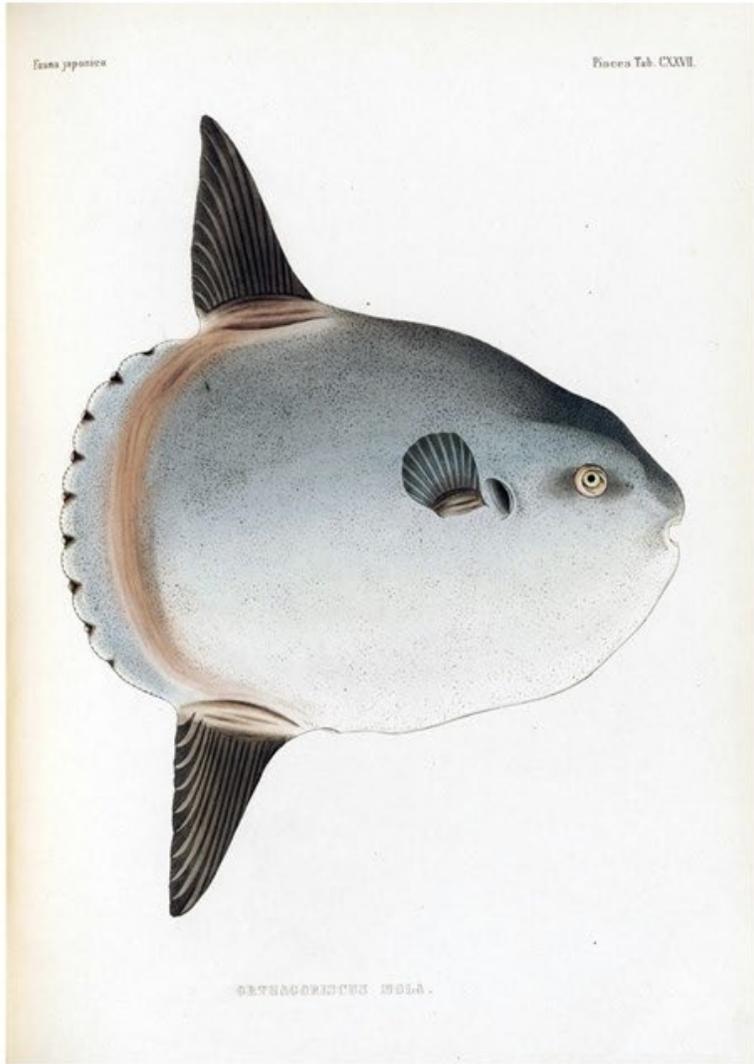
☞ Jacques Barraband & François Le Vaillant

The family Paradisaeidae includes about forty-five bird species endemic to tropical forests over a large area centered on New Guinea. The males of most bird-of-paradise species deploy specialized feathers (in the form of flank plumes, head wires, or tail streamers) in choreographed courtship displays, adaptations to please picky potential mates that have incidentally made them superstars of TV wildlife series. For centuries, they were Europe's mysterious ne plus ultra in exotic nature. It was only in the mid-nineteenth century that Charles Darwin's theory of sexual selection explained how such flamboyant animals might have evolved and Alfred Russel Wallace observed bird-of-paradise displays and inferred their procreative purpose. But decades earlier, the French ornithologist François Le Vaillant (1753-1824), using only the art of taxidermy and his intuitions about avian behavior, suggested that they were birds built for sex, and, he would have added, love. Working with Jacques Barraband (1767-1809), perhaps the finest bird artist before Audubon, he made a lovely book about them. Neither one would ever see a living bird of paradise.

Europeans first encountered birds of paradise via Antonio Pigafetta's electrifying account of his circumnavigation of the world with Ferdinand Magellan, published in the 1550s. In the Maluku Islands—the Moluccas, fabled spice islands—the Sultan of Bacan gifted bird-of-paradise skins to the expedition, intended for the Spanish king. The dark-feathered skins, missing the wings, formed a dramatic background for "long feathers of different colors, like plumes." Regarding the birds, the chronicler added cryptically, "they never fly, except when the wind blows," and, "they told us that these birds come from the terrestrial Paradise." The legend of a bird that lived in the upper air, lofted by winds, never alighting, resonated with writers and artists hungry for poetic Christian symbols. Soon, a real animal in Asia was transmogrified into a figment of the European imagination.

The bird of paradise thus provoked an extreme case of the divergence of the folkloric and scientific views of nature. The fate of the specimens gifted to the King of Spain is unknown, but it wasn't long before dramatically plumed greater bird-of-paradise skins began to show up at European ports. All had no feet, and most

Opposite: Male greater bird of paradise (*Paradisaea apoda*) by Jacques Barraband, in Le Vaillant's *Histoire naturelle des oiseaux de paradis*. The foot-long yellow and white flank plumes of the greater bird of paradise, native to southwest New Guinea and the Aru Islands, launched the species into a feather trade that spanned Asia from east to west, and, when mutilated skins bearing plumes reached Europe, into the empyrean of Christian mystical symbolism. European ornithologists longed to see the whole bird intact, and Le Vaillant knew just where to look. He found this "perfect" specimen in a box of twenty belonging to Jacob Temminck, an officer of the Dutch East India Company. If the skins gifted to Magellan's expedition originated as tribute paid to the Moluccan sultanates by local chiefs, then Temminck's box was tribute exacted from the sultanates by their Dutch colonial overlords. Fifty years later, naturalizing in the Malay Archipelago, Wallace sensed a wall of silence around the rarest birds, "from the fear of being obliged to pay increased tribute."



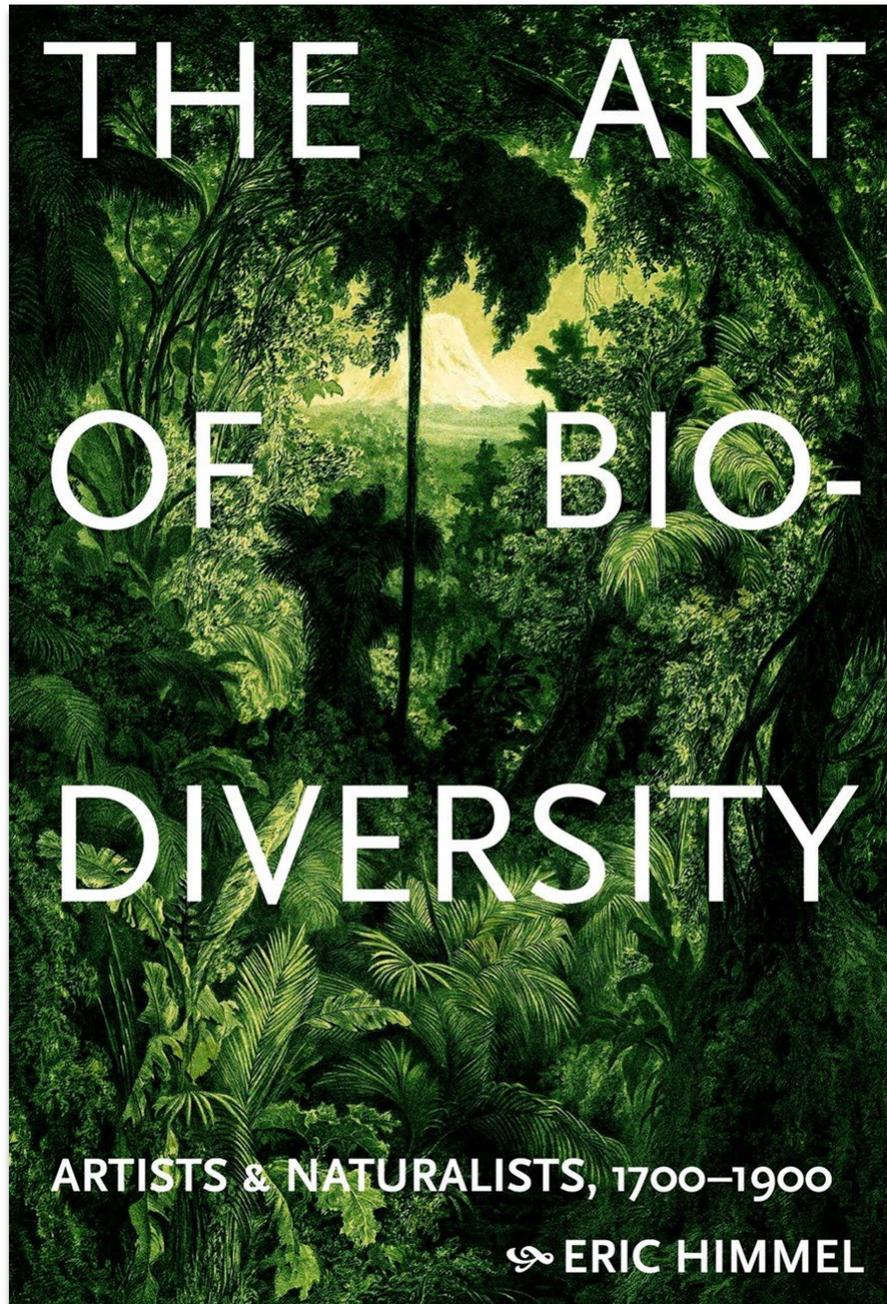
Ocean sunfish (*Mola mola*) by Kawahara, in Siebold's *Fauna Japonica*



Spottedtail morwong (*Cheilodactylus zonatus*) by Kawahara, in Siebold's *Fauna Japonica*



Longnosed stargazer (*Ichthyoscopus lebeck*) by Kawahara, in Siebold's *Fauna Japonica*
 Overleaf: Smooth hammerhead shark (*Sphyrna zygaena*) by Kawahara, in Siebold's *Fauna Japonica*



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Sigismund, my child, you know that our circumstances are dire. As soon as you're old enough, you'll go to the monastery to take the cloth.

As for you ...
I'd like to go to the palace to become a lady-in-waiting for the queen.

My dear, you wouldn't last two weeks at court.

It's a delicate role. The queen has an abundant supply of ladies and uses them up just as quickly. A lady-in-waiting must achieve the impossible—satisfy the queen.

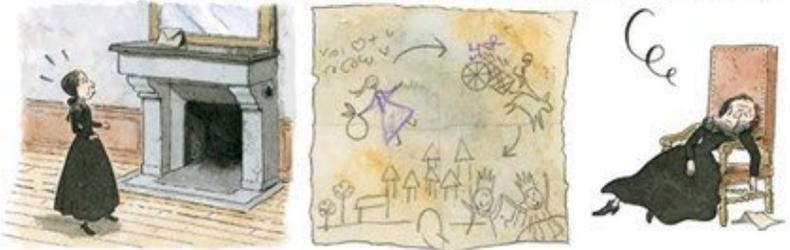
Enough chitchat. It's time to think about marriage. What I wouldn't give to find a husband who would have you.



You're sorely lacking in manners ... You mustn't be picky.



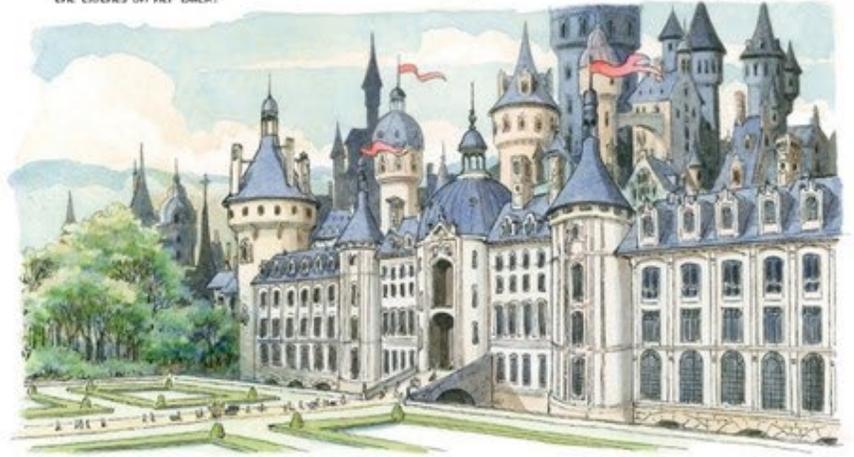
Serine had made her decision. Rather than let her mother choose her a husband, she would try her luck at the palace.

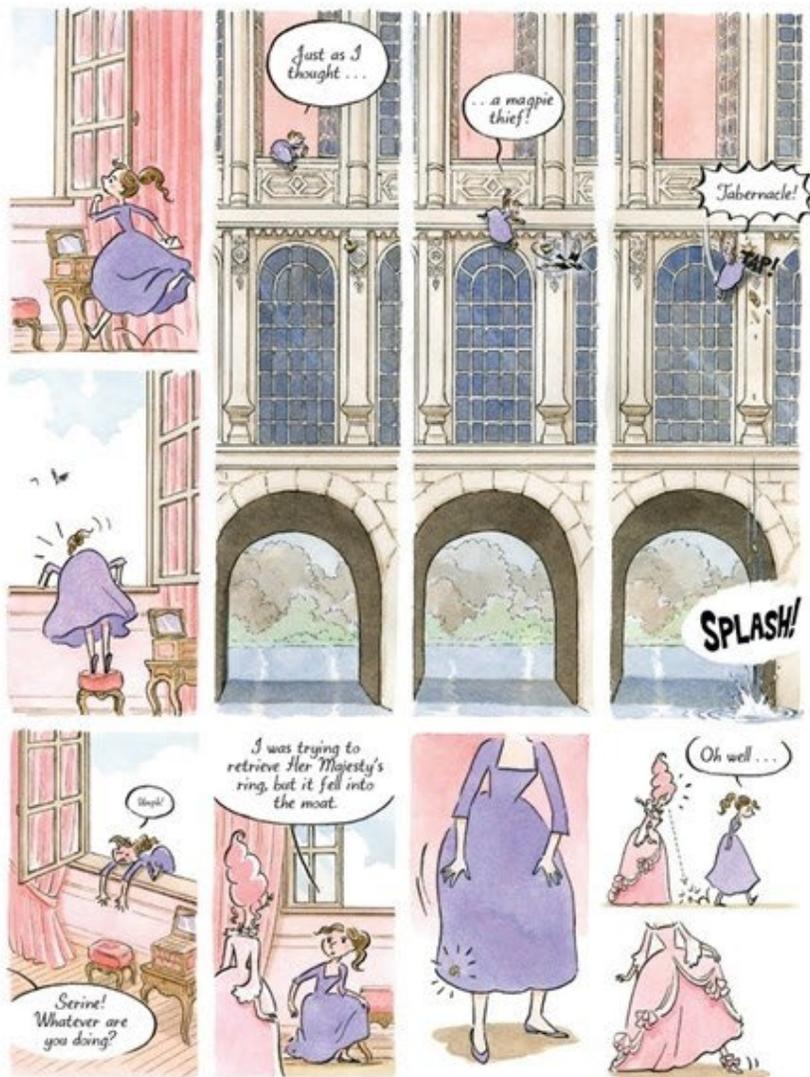


Her plan was simple: attract the queen's attention, win the favor of the court, and restore her family's good name.

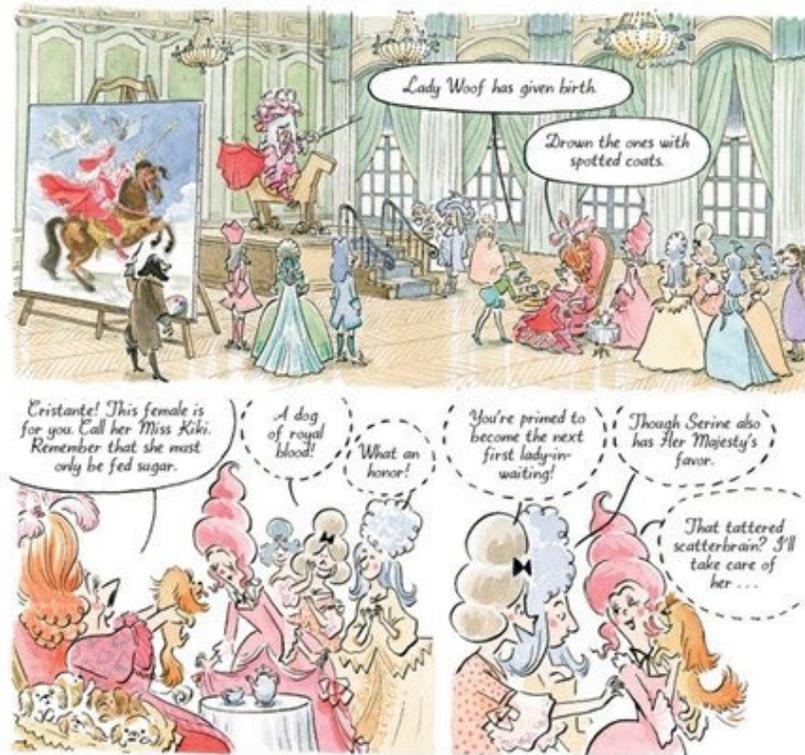


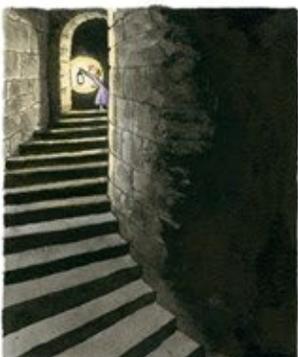
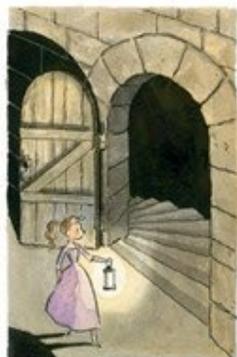
And so be it if she made her grand entrance without a penny, a reference or protector, or anything but the clothes on her back!





Composure restored, the queen could resume the important functions that occupied her at court: planning the next ball, scheduling manicures, promulgating the latest trends.





My apologies! I didn't mean to scare you.



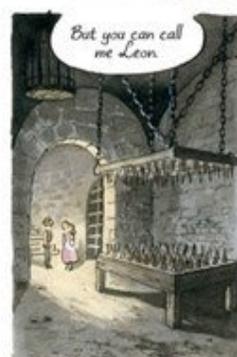
Did... did you escape?

Ha ha ha!

No.



Please forgive me, I've neglected my manners. I didn't introduce myself. I'm the torturer's apprentice.



But you can call me Leon.



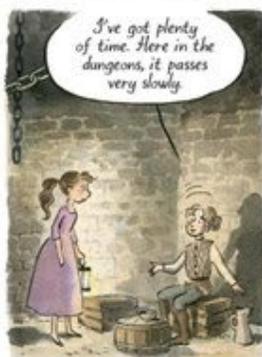
I apologize for my employer. He drank himself stupid and then some.

To be honest, I'm relieved. I thought he was a corpse.

So... to what do I owe the honor of your visit?



It's a long story.



I've got plenty of time. Here in the dungeons, it passes very slowly.



Tea?



Serine, how lovely to see you again! And what a pretty new haircut you have.

Thank you ...
Oh, I see you've cleaned up the place!



Yes! Now that we receive ladies-in-waiting, we decided we had better make the torture chamber presentable!



Samuel the Slayer has been asking when you'd be coming back...



I need a favor. I received a letter from my mother, but ... I don't know how to read.



Oh, well, I could teach you!

Really?



Would you mind sharing a few torture techniques with me, too? They'd come in really handy upstairs ...



Let's start with the alphabet ...

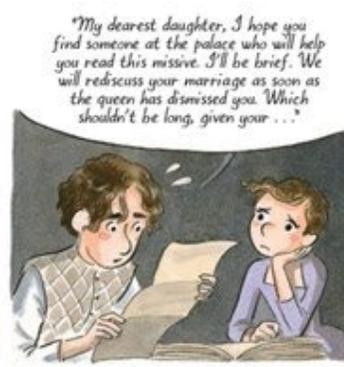


You catch on quick! Soon you'll be reading your own mail.

Oh, yes, my mother's letter!



So, what does she say?



My dearest daughter, I hope you find someone at the palace who will help you read this missive. I'll be brief. We will rediscuss your marriage as soon as the queen has dismissed you. Which shouldn't be long, given your ...



Ahem ...

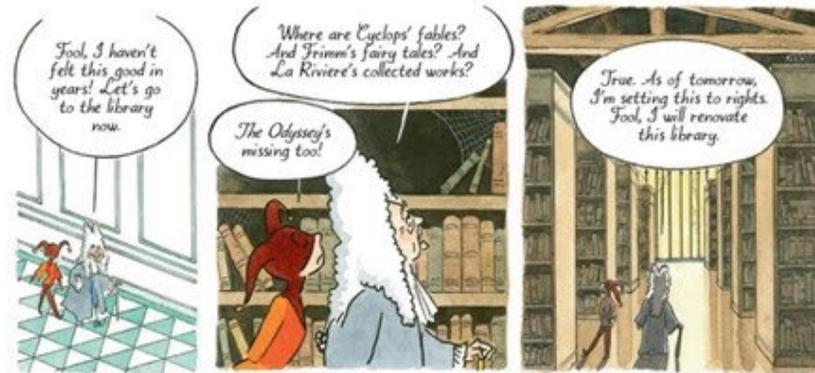


... inventiveness. The queen ... umm ... entertained by your wit, will no doubt grant you a few days of leave as thanks.



Thanks, Leon.







Oh! I see you have a jester!

Uh... yes. Quite right! I got him on a whim, for entertainment.

I understand completely!

If only my dwarf was here, they could have performed together.

Unfortunately, I couldn't bring him along. He took up too much room.



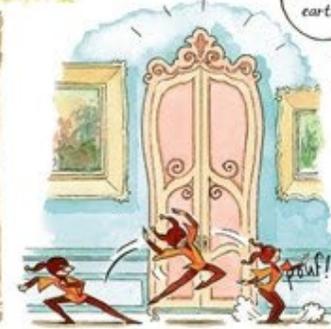
I also reluctantly decided against bringing my music man, my fortune teller, my trapeze artists, my hoop dancers and my tumblers, my good luck hunchback, my performing monkey, my...

Your fool isn't very interesting.

My dear princess, I think you underestimate me. I'm an exceptional creature.

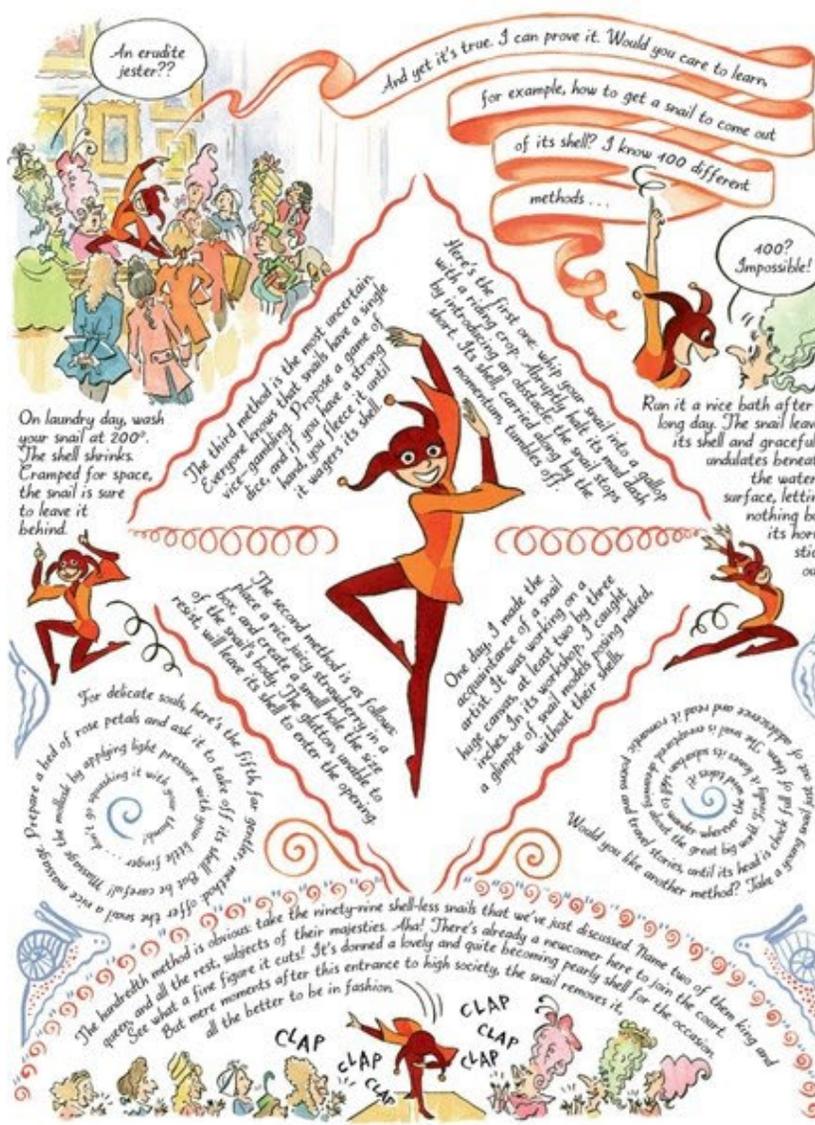
Really? At my court, I have acrobats far more strapping than you, and who do the most marvelous twirls.

I believe you. But I, for example, can jump higher than that armoire.



What on earth?

Come now! I jumped higher than the armoire. Did you see it move, even a little? And not only am I an acrobat, I'm also quite the savant.



An erudite jester??

And yet it's true. I can prove it. Would you care to learn for example, how to get a snail to come out of its shell? I know 100 different methods...

100? Impossible!

On laundry day, wash your snail at 200°. The shell shrinks. Cramped for space, the snail is sure to leave it behind.

The third method is the most uncertain. Everyone knows that snails have a favorite vice: gambling. Propose a game of dice and if you have a strong hand, you force it until it wagers its shell!

Here's the first one: whip your snail into a gallop with a riding crop. Although built its most dust short. Its shell carried along by the momentum tumbles off!

Run it a rice bath after a long day. The snail leaves its shell and gracefully undulates beneath the water's surface, letting nothing but its horns stick out.

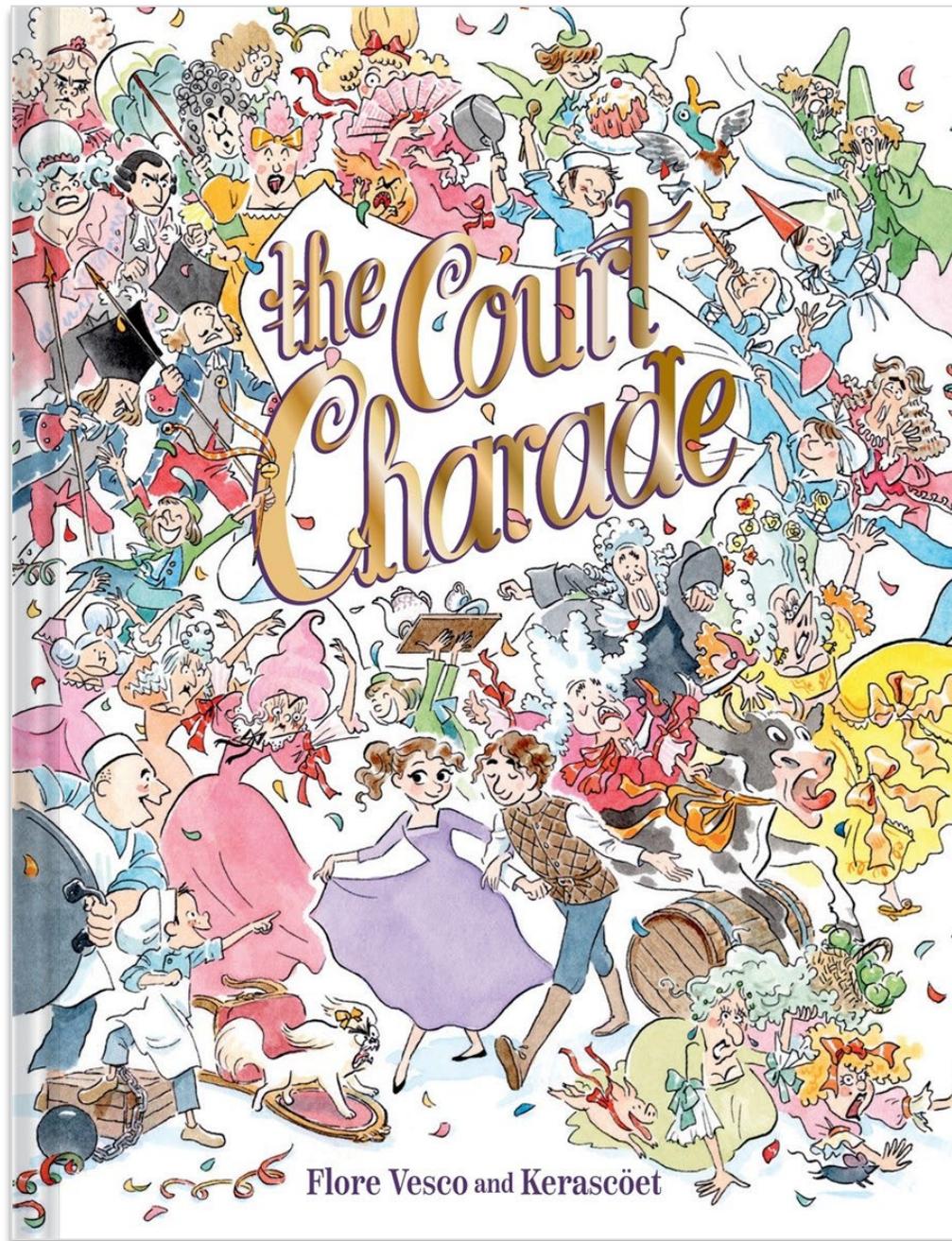
For delicate snails, here's the fifth, or golden, method: offer the snail a nice massage. Prepare a bed of rose petals and ask it to take off its shell. But be careful! Massage the snail by applying light pressure only with your little finger... and so speaking it will soon be...
The golden method offers the snail a nice massage. Prepare a bed of rose petals and ask it to take off its shell. But be careful! Massage the snail by applying light pressure only with your little finger... and so speaking it will soon be...

The second method is as follows: place a rice bag strategically in a place and create a small hole like the size of the snail's body. The golden method to resist will leave its shell to enter the opening.

One day, I made the acquaintance of a snail at the court. It was walking on a huge canvas, at least two by three inches by its own height. I caught a glimpse of snail models peering raised without their shells.

Would you like another method? Take a young snail and just feed it rice. It will eat the rice and its shell will fall off. It's a very simple method. It's called 'rice and shell'.

The hundredth method is obvious: take the ninety-nine shell-less snails that we've just discussed. Name two of them King and Queen and all the rest, subjects of their majesties. Ah! There's already a newcomer here to join the court. See what a fine figure it cuts! It's dressed a lovely and quite becoming pearly shell for the occasion. But mere moments after this entrance to high society, the snail removes it. all the better to be in fashion.



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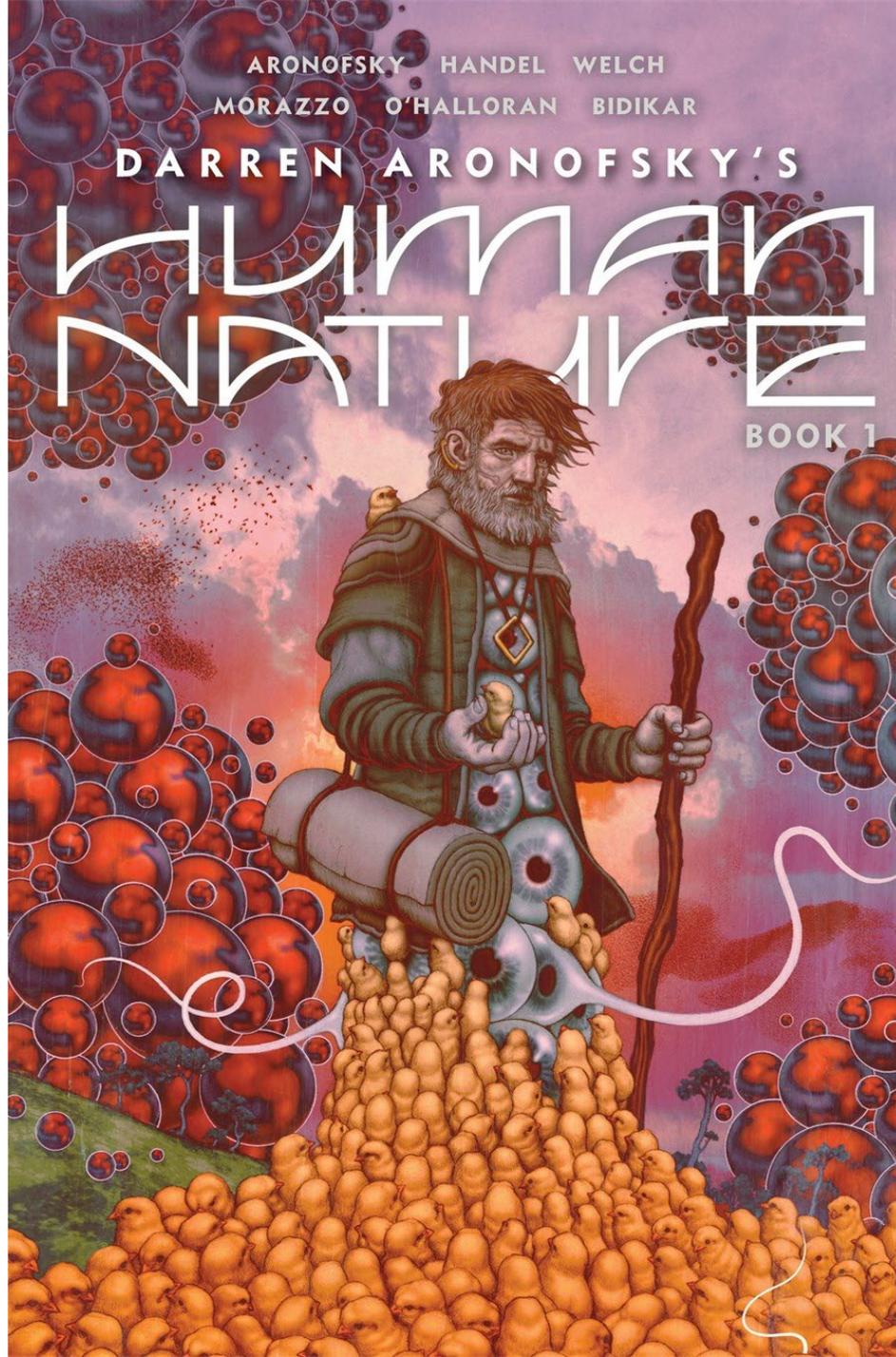
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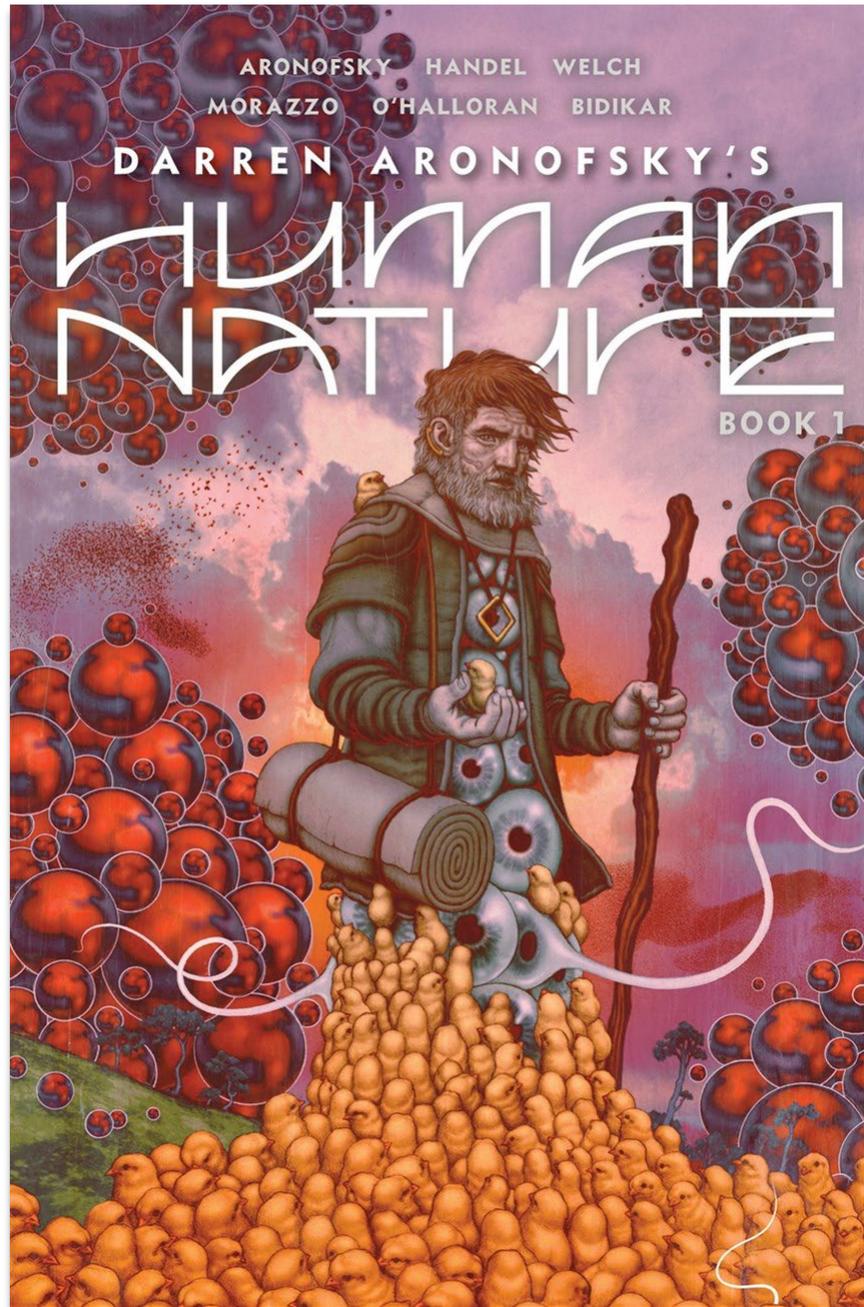
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HUMAN
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Human Nature Book 1

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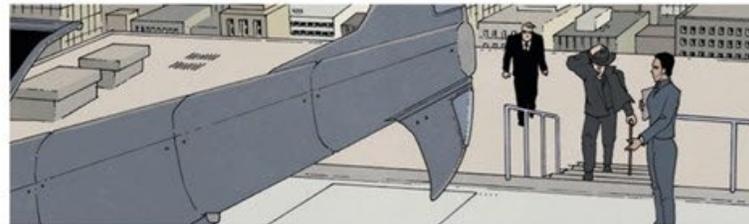
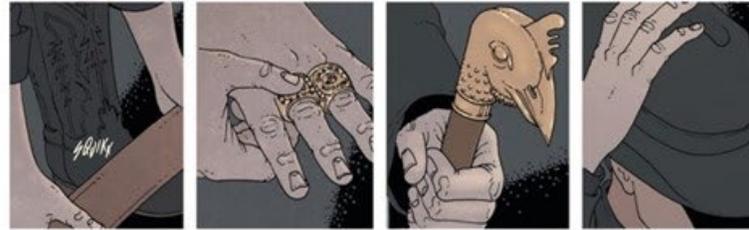
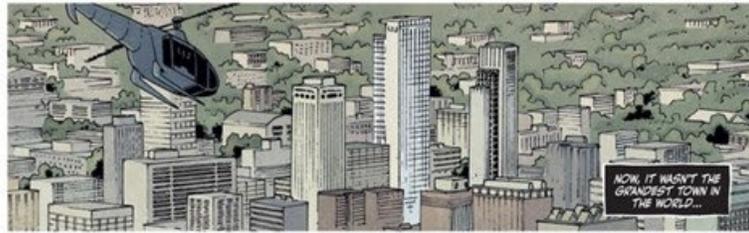
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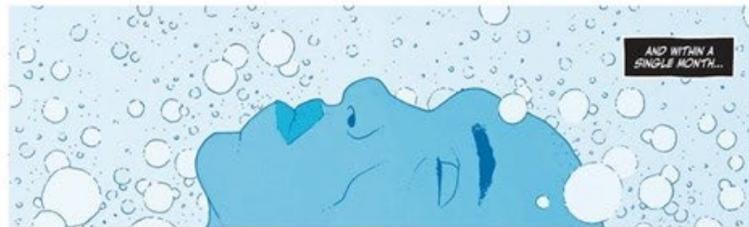
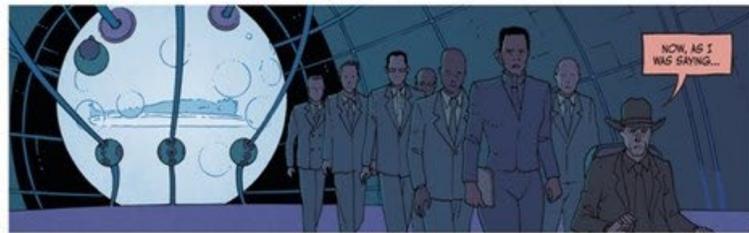
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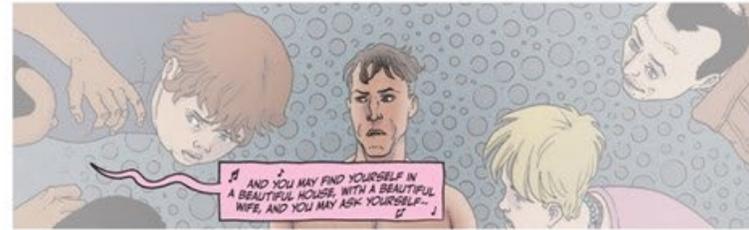
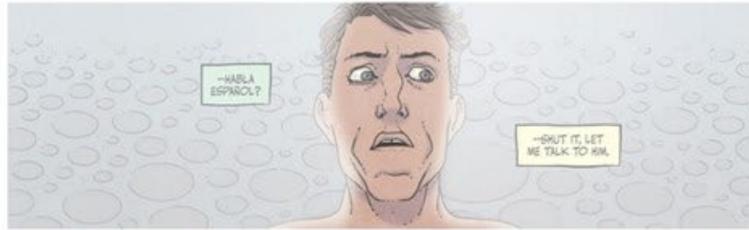
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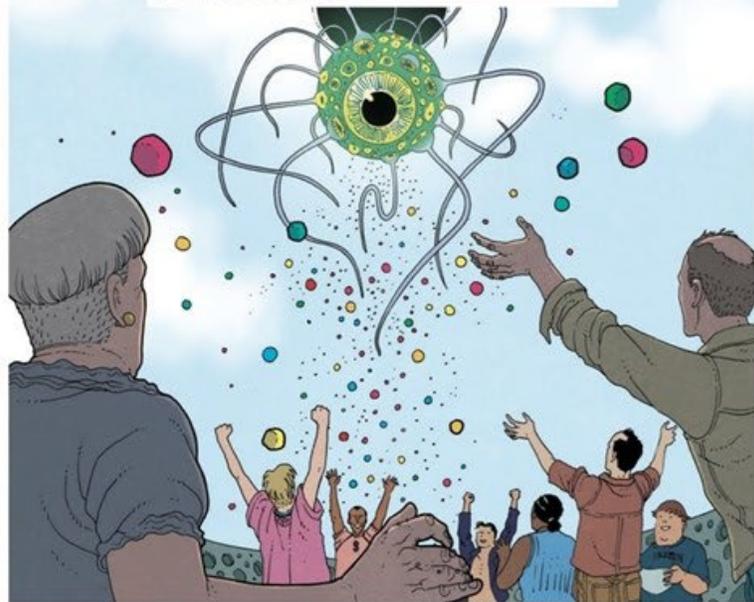
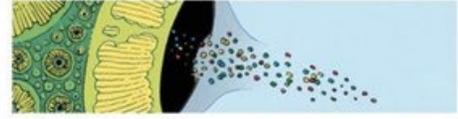
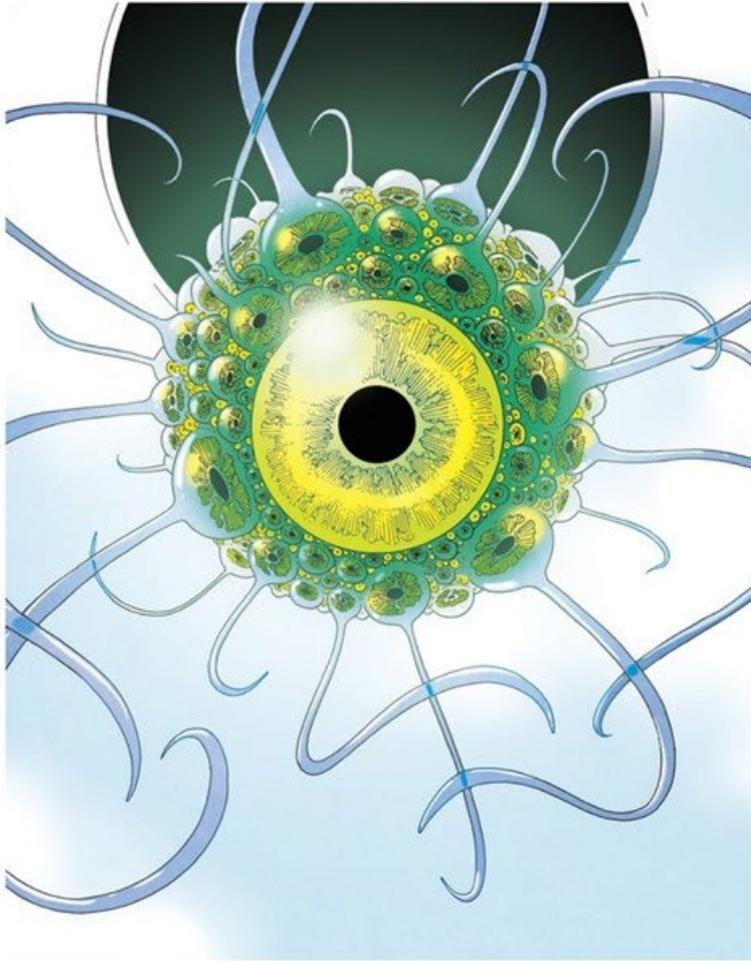


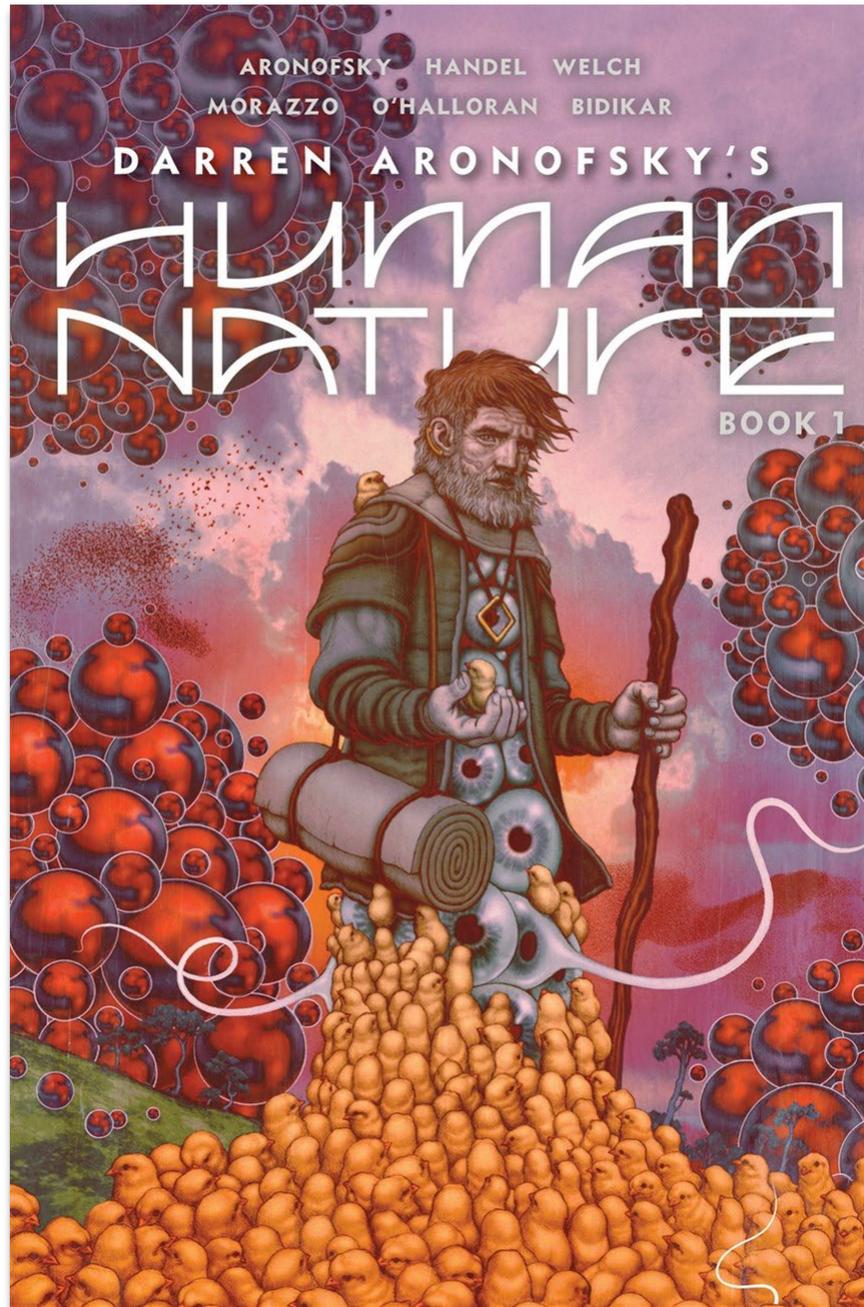












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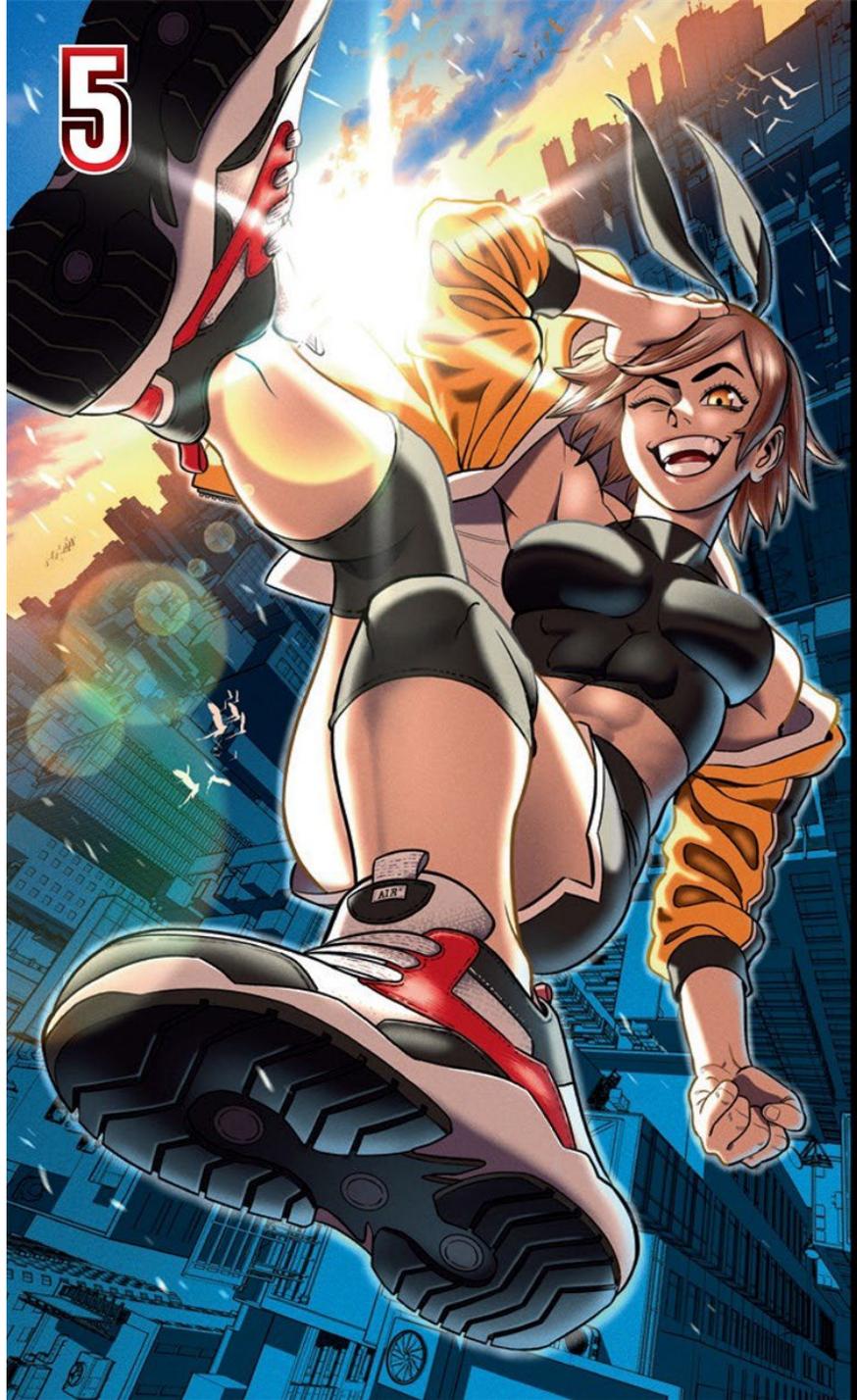
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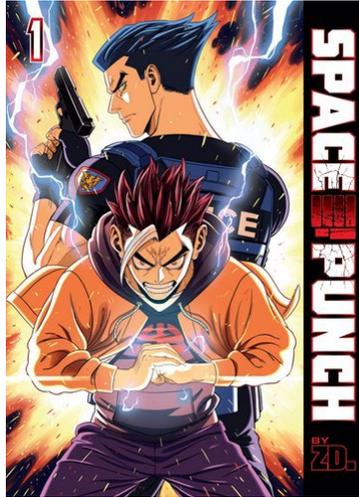
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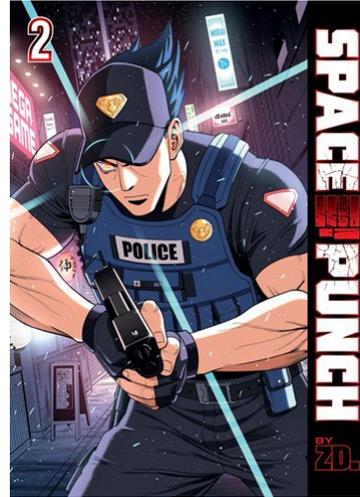
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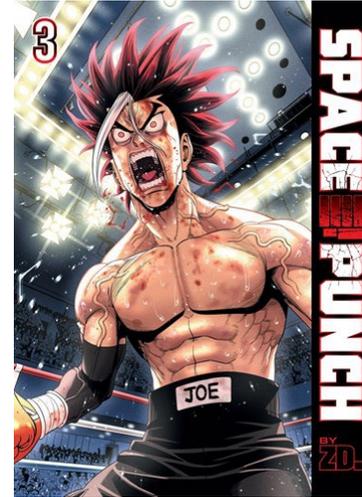
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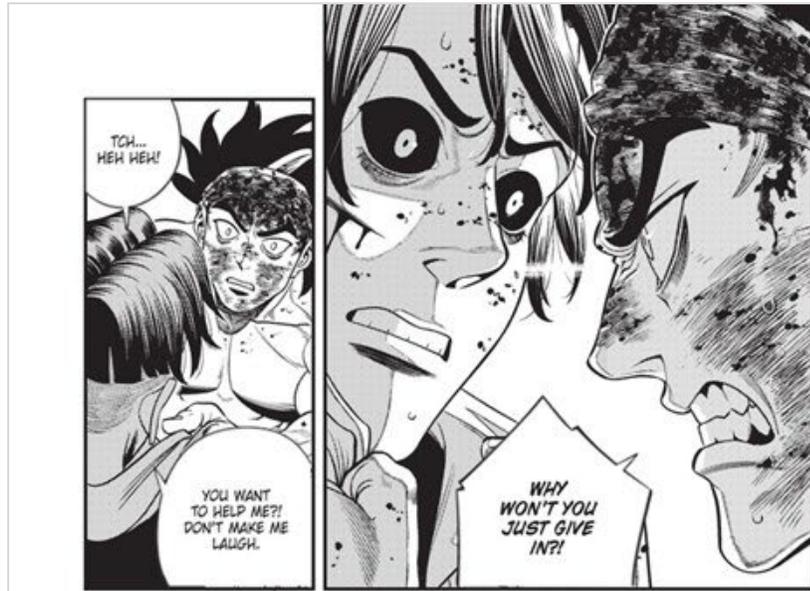
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e (02, 07, 1982)

ID number [REDACTED]

Year of recruit [REDACTED]

the [REDACTED] STEVE MILLER...

File num [REDACTED]

vice: HE'S THE ONE WHO WAS BEGGING MY FATHER...



Personnel File

WILLIAMS
Luciana
M F
e (07, 31, 1967)

ID number [REDACTED]

THE SAME THING...

AND THE GIRL IN THIS PHOTO DOESN'T LOOK LIKE THE ONE FROM THAT MEMORY...

DEAD, TOO... AND NO OTHER INFORMATION...

File number [REDACTED]



Mission report number SL-9

North 2
sequestration commit
organized crime
extreme savagery.

THE OUTCOME:
TWELVE SPECIAL FORCES
AGENTS KILLED. A REAL
BLOODBATH...
and procedural code



List of survivors:

AS WELL AS THE AGENTS STEVE MILLER...

- Shin KAZUMA;
- Steve MILLER;
- Luciana WILLIAMS;

LUCIANA WILLIAMS...



Luciana WILLIAMS
- Clovis VAUBAN.



Space Punch Volume 5

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- In order to protect his mother, Joe has agreed to join the Darumas, but he still needs to prove his loyalty to them. He quickly gets the chance when he's kidnapped by the Gospels, who are eager to avenge Solomon.
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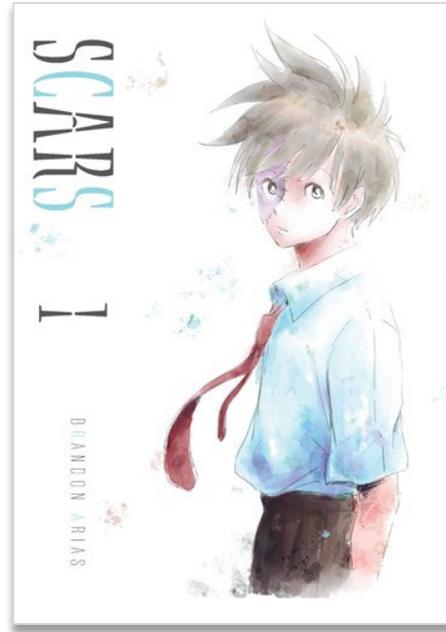
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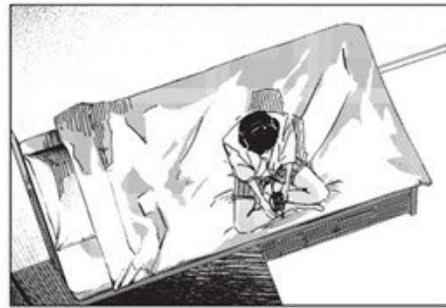
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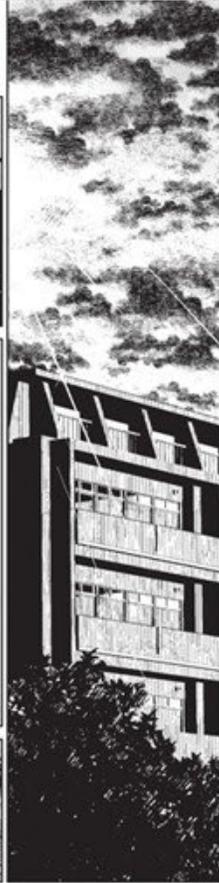
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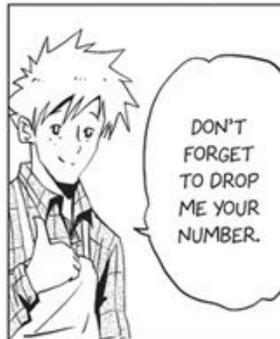






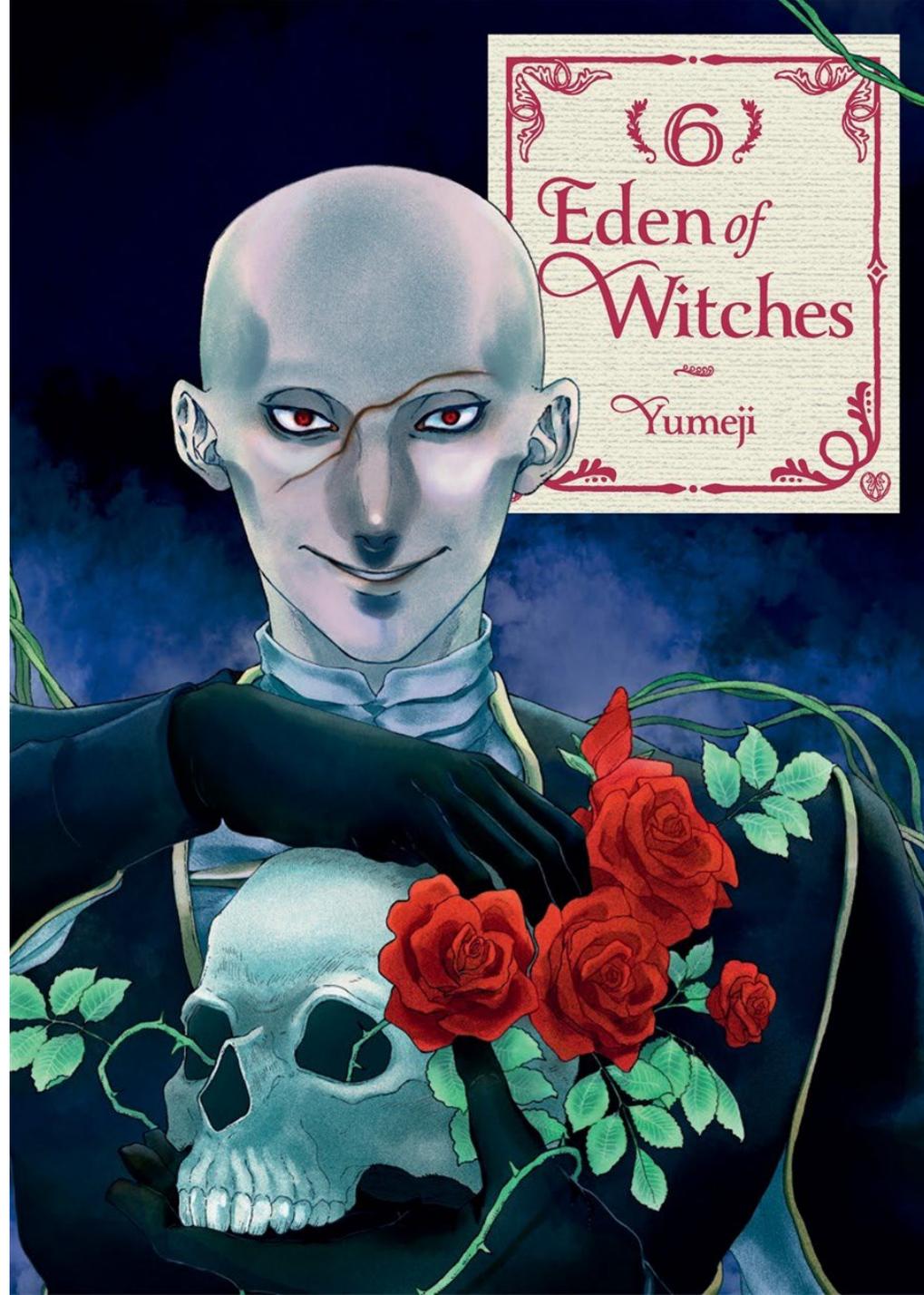


CHAPTER 14



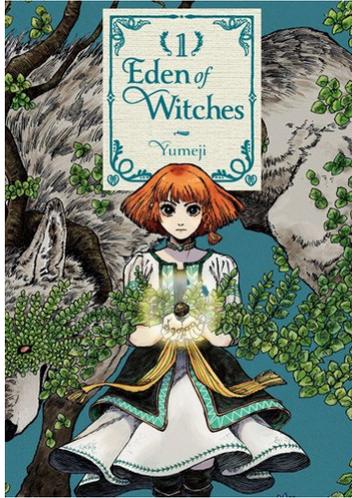
KNOWN HIM FOREVER!





6
Eden of
Witches
Yumeji

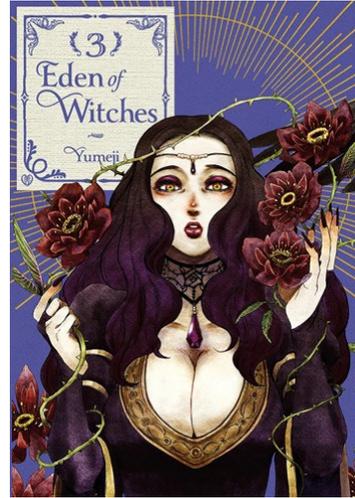
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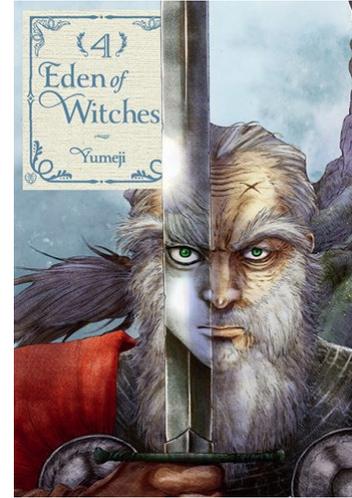
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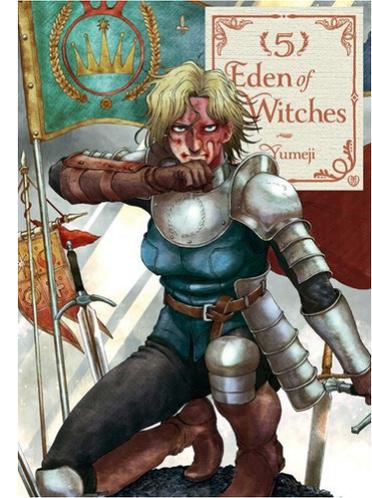
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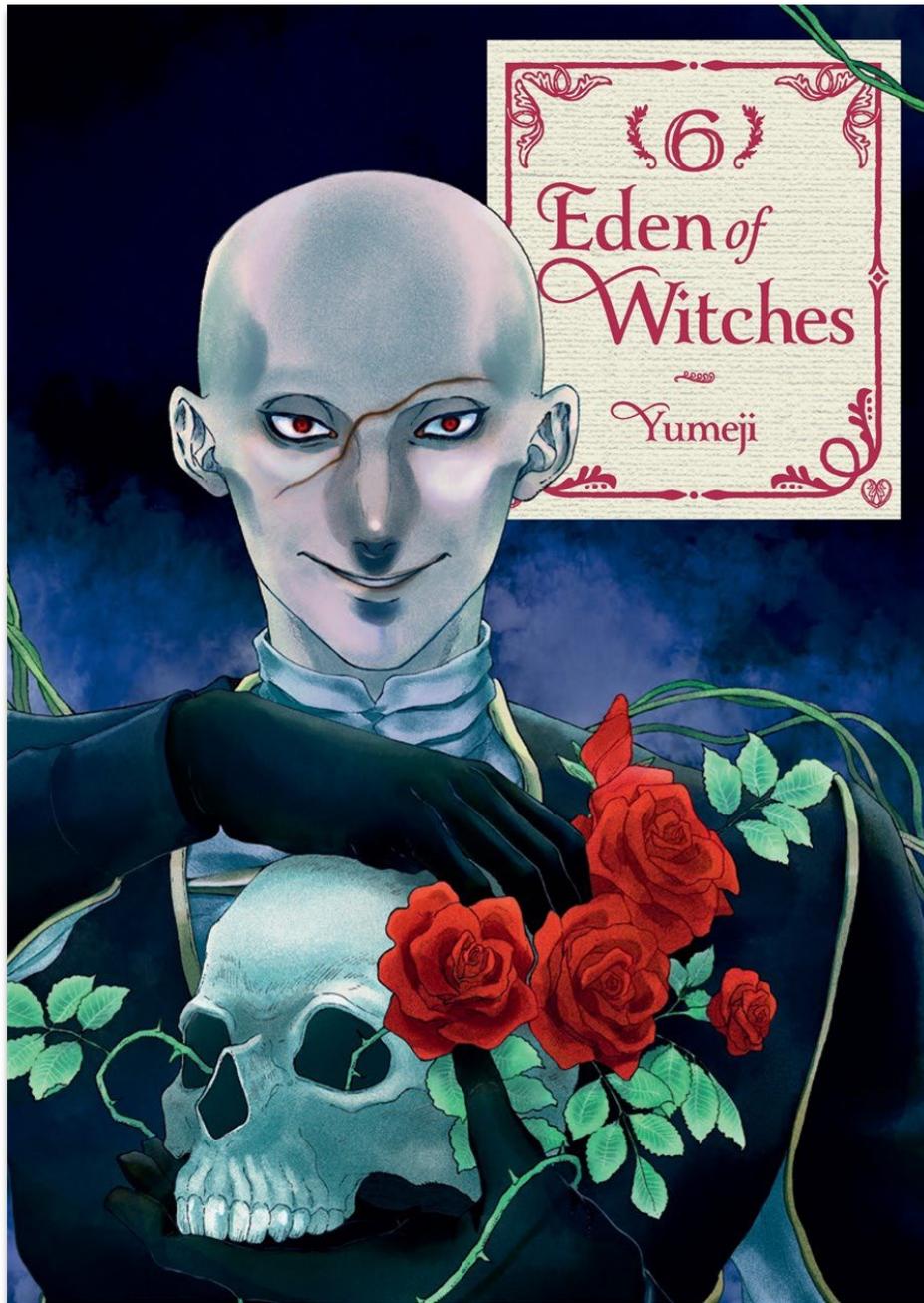
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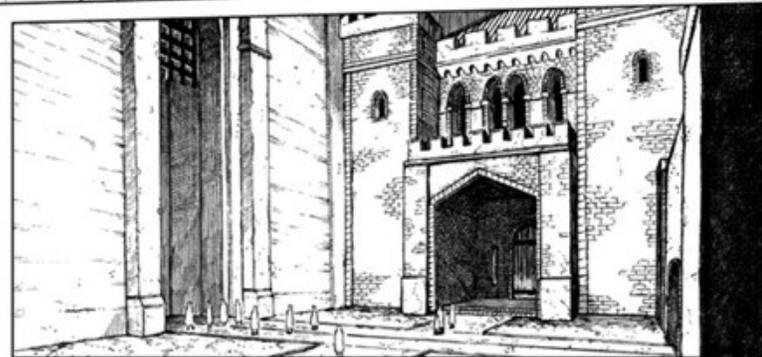
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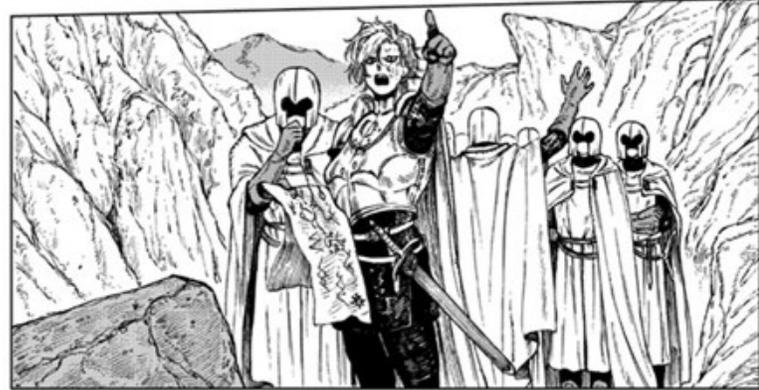
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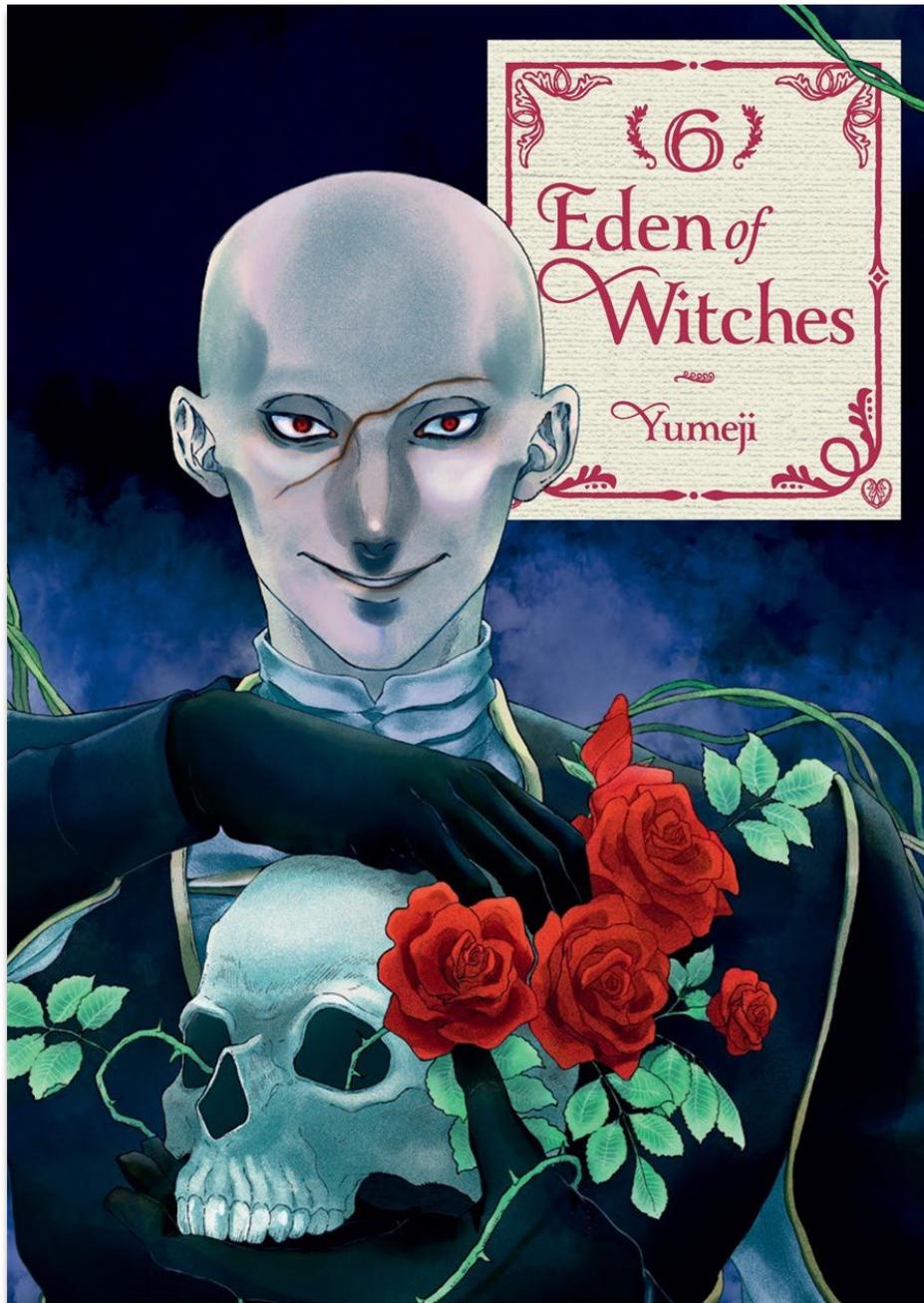












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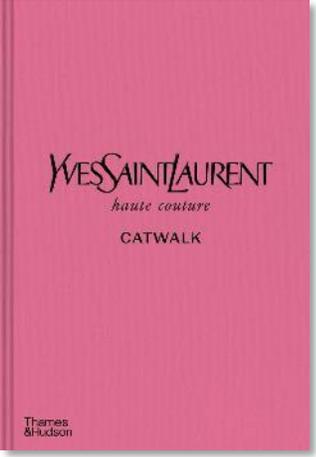
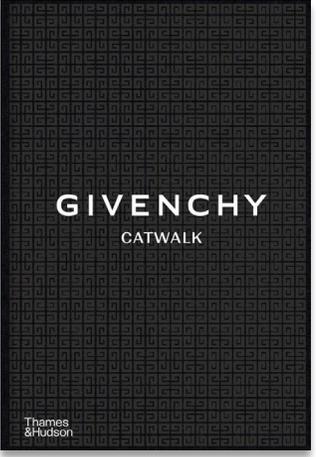
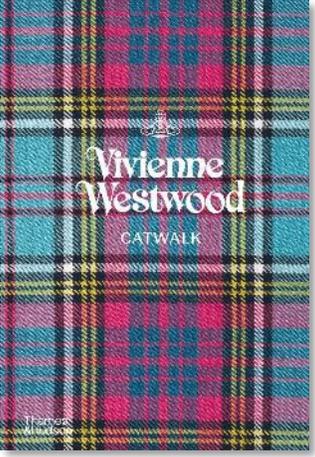
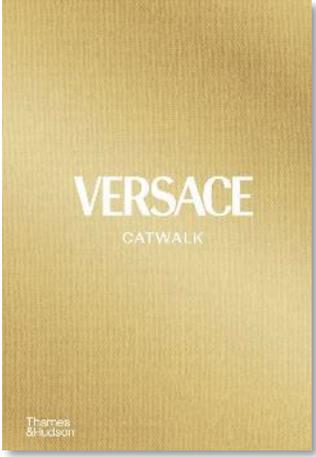
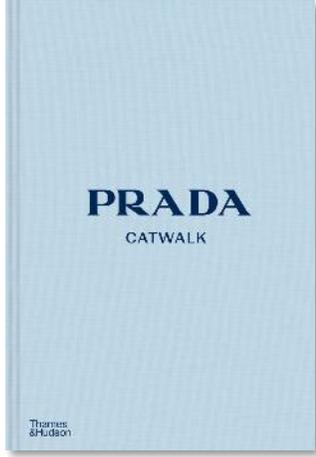
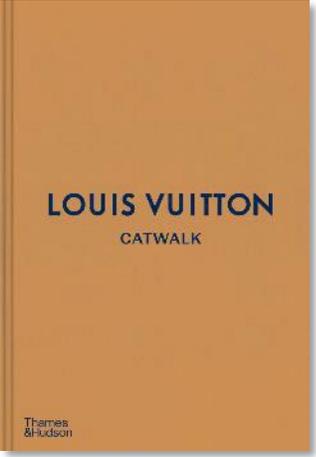
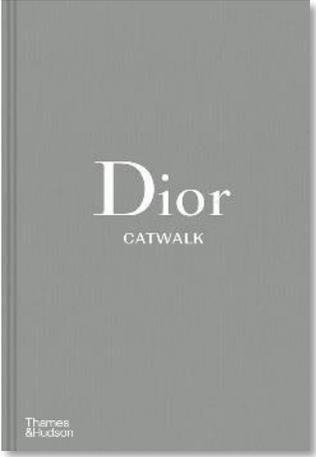
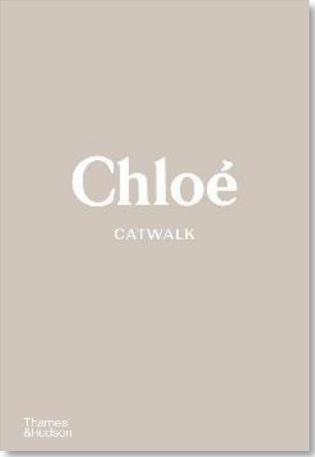
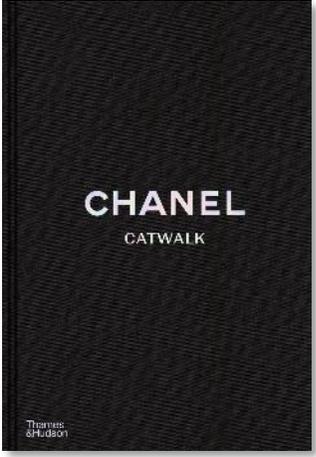
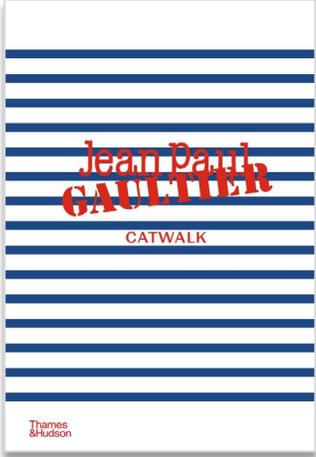
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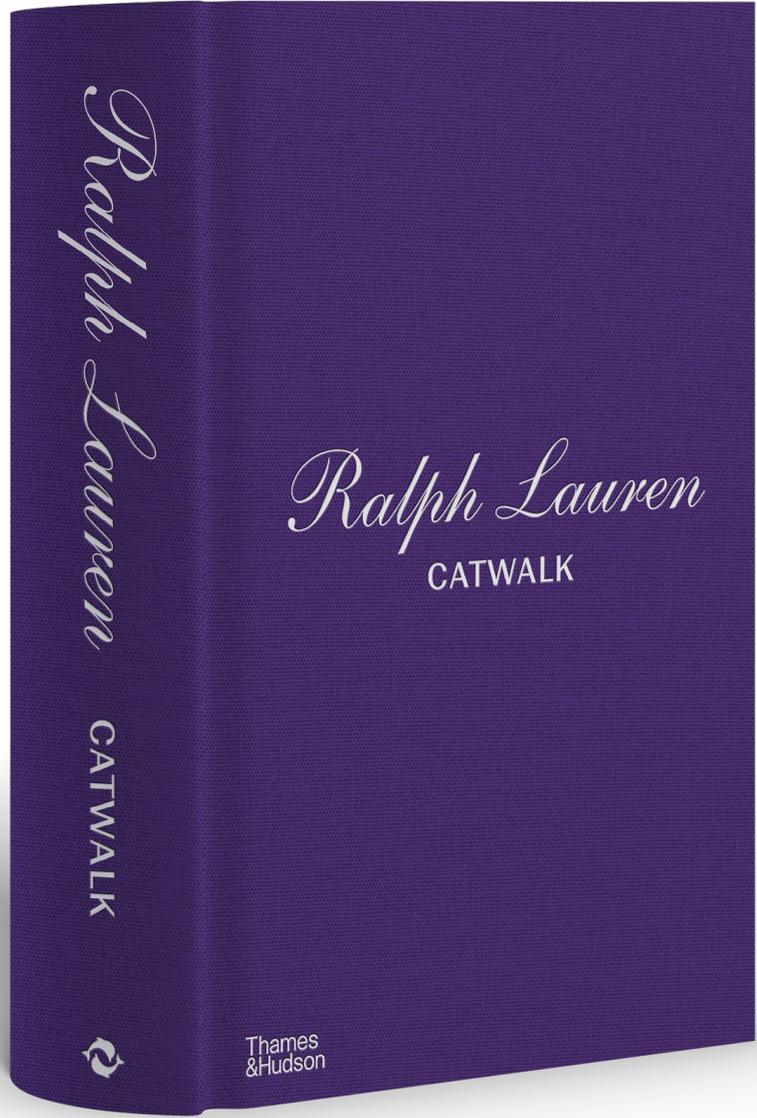
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Ralph Lauren

CATWALK



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Ralph Lauren
CATWALK

An Independent Spirit

For decades, the words "Seventh Avenue" were code for New York's thriving Garment Center, then densely concentrated along that avenue and its bisectors, from 34th through 41st Streets. After passing on a Spring runway show, Ralph Lauren presented Fall 1974 at 550 Seventh Avenue, the Garment Center's marquee building, where he maintained a showroom separate from his 55th Street headquarters. This created a mood that played to the intimate nature of fashion, with retailers and editors almost touching distance from the runway. Lauren showed at 550 Seventh on and off for the next three decades, including his emotional outing for Spring 2002, the season interrupted by the events of 9/11.

The venue suited Lauren's Fall theme. There was something intensely personal about this eclectic lineup, in which everything was inspired, he said, "by clothes made for a purpose." That included riding. Lauren paired trim, equestrian-inspired jackets with the "BigSkirt." Introduced the previous Fall and currently hot at retail, the voluminous skirt was cut in a full circle, mid-calf or longer. Only now, he broadened his reflection on "purpose," to include the wardrobes of workers from gamekeepers to machinists.

Jackets were done up with epaulets, high-function pockets, and ample hardware; a demonstrative fireman's coat punctuated one look. In a feisty move, he delivered such fare not in a dreary workwear palette, but in vibrant red, yellow, and green, sometimes in eyepopping combinations. Lauren's consideration and elevation of utilitarian motifs would become a house tenet decades before most designers deemed such concepts runway-worthy.

Sadly, the photos of these looks are among those lost to history. So, too, those of Lauren's first women's wear foray into a trope that would become central to his defining iconography—the American West. Not all critics bought in. *Women's Wear Daily* praised him for those looks it considered in his comfort zone—chic tailoring and polished separates. "However," the review read, "when he goes off on an ethnic tangent—this season it's the frontier look, complete with cowboy boots and Stetson hats—the effect is, at best, bizarre." Oh, for real-time hindsight.

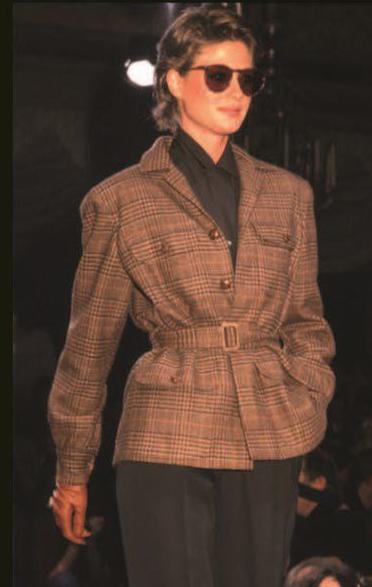


Double Feature

"What Fred Astaire is to dance, that's what Ralph Lauren is to sportswear," Joseph Brooks, chairman of the American retailer Lord & Taylor, told *Women's Wear Daily* following Ralph's Lauren's Fall 1981 show at the Hotel Pierre. The ultra-elegant Astaire was front of mind; a medley of his songs had played on the soundtrack. Which was fitting, given the collection's intentional cinematic feel. "I imagined [the show] like I was making a movie," Lauren said. Make that a double feature, Part One an elegant trans-Atlantic sojourn that meandered from English countryside to Old Hollywood. Cheerio tweeds and colorful knits were worn with shirts and neckties, fluid split skirts or "plus fours," the roomy knickers sported by golfers of yore. More citified tailoring appeared in long coats, strong-shouldered jackets, and a Spectator dress, now in menswear wool suiting. The Silver Screen homage came at night, in the strict, gender-twisting polish of white tie and tails and the seductive ease of satin siren gowns, their provocative counterpoint illustrating what would develop into an essential yet under-acknowledged element of Lauren's work—its sensuality.

Then, hard stop. Michael Martin Murphey's "Wildfire" heralded Part Two of the cinematic duet: an ode to the American Southwest. Knitwear anchored this section, with inviting handknits flaunting Navajo-inspired geometries and Fair Isle motifs recolored in the hues of the sunset. These punctuated abundant layerings: chambray shirts, utilitarian even when frilled, over ribbed undershirts over full prairie skirts over petticoats over lace-edged bloomers. Concho belts and vintage Fred Harvey turquoise-and-silver jewelry added artisanal intrigue. It all worked the pretty side of earthy, for a mood of rugged romance.

Lauren's two-fer highlighted his core belief in opposition and contradiction, and that it takes far-flung components to build a beautiful, compelling world. Astaire's urbane tenor and Murphey's soulful wail. White tie and humble sweater. Dinner at eight and home on the range. All of equal value, and ultimately, complementary. That resonance would travel. Shortly after the show, Joan Burstein of the British retailer Browns approached Lauren and queried, "How would you like a shop in London?" Lauren's first free-standing international store opened in an 18th-century building on New Bond Street. The early best-sellers: Americana prairie fare—blouses, skirts, and sweaters. Said Burstein, "I think Europe is ready for Ralph Lauren now."



Ralph's America

Whether hyperbole or pure fiction, tales of designers throwing out full collections ten days before showtime and starting from scratch in bursts of creative enlightenment are part of fashion lore. Ditching a famous venue ten days before showtime—and after invitations have gone out—not so much. But Ralph Lauren did just that.

The *Washington Post's* Nina Hyde reported that for Fall 1989, Lauren originally committed to the Plaza Hotel's grand ballroom, which could handle his huge crowd. While finishing work on the collection, however, he decided that the clothes would resonate more strongly if seen at close range. He cancelled the Plaza, added two shows, for a total of four, made nice with the impacted designers also showing that day, sent out "oops" invites and went back to finalizing "looks."

Lauren was right. Handknit sweaters featuring Americana craft-sampler pictorials of barns and roosters were best seen up close. But the coats with graphic patterns inspired by vintage Southwestern trade blankets would have registered at any distance. So too, the first look out: Lauren's now-iconic American Flag sweater, making its debut. The craft moment flowed seamlessly into appealing country tweeds before Lauren pivoted toward urban chic, offering polished skirt-and-sweater combos, coatdresses, and suits, the newest of which had attached hoods or elbow-length capelets. Evening featured simple LBDs (Little Black Dresses) with a slight swing and what could be called LBGs (Lovely Black Gowns) with sensuous curves.

As the Eighties closed, Lauren had been designing women's clothes for almost twenty years. He had frequently proclaimed his aversion to trends with a line that became a creative manifesto: "I do what I do." Examples of that assertion abound. While one hallmark of the decade was the beginning of stiletto obsession, Lauren often opted for flat shoes. Similarly, he maintained a consistent approach to beauty, enhancing each model's natural looks with timeless, minimal makeup and simple hair. As a result, Lauren's runways have aged extremely well. Most of his models from past eras could wander into current times and look, well, current. Even through the stylistically dramatic, difficult Eighties, Ralph Lauren did what he did. And it worked.

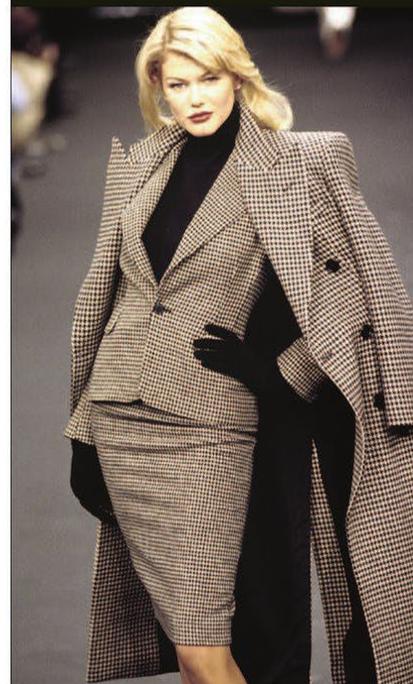


Hollywood Glam

Ralph Lauren approached Fall with a singular vision. "I wanted it to be glamorous—what Hollywood should be about," he told Suzy Menkes of the *International Herald Tribune*. In the realm of wish fulfillment, he could not have been more spot on. Over the years, Lauren had infused many of his collections with high glamour, but in less straightforward presentations. Then, the glamour was a product of the collection's theme and Lauren's process in rendering it. Here, it was the theme itself, delivered with a direct, linear focus—so direct that it came out in tidy groups: seemingly pre-merchandized for retailers: camel and gray; black-and-white tweeds and checks; a major splash of red.

By day, these were realized in the kind of tailoring that might have suited the great screen legends of yore—cut to a woman's curves, but with a feminine-masculine power dynamic. There were strong-shouldered, curvy skirt suits that just covered the knee, and hourglass jackets over knit dresses or wide pants. Often, a greatcoat tossed over the shoulders heightened the swagger, in modern-day Marlene Dietrich mode.

Evening was a parade of spare sparkle, in which Lauren drove home his Hollywood homage. The last two models channeled Oscar himself: One wore a high-necked, long-sleeved golden gown, and the other, in strapless white, held the statuette in hand.



Cozy Luxury

Fall 1999 saw Gisele Bündchen, by then a regular on Ralph Lauren's runway, featured in the season's print campaign. She lounges on a chaise, looking as romantic as a storybook princess in a robin's egg blue faille ballgown, its ample skirt spilling onto the floor. That dress didn't appear in Lauren's show. However, a similar baby-pink look had garnered international attention months earlier—on Best Actress Gwyneth Paltrow at the Academy Awards.

Other ballgowns did appear on the runway; Lauren had recently turned to the silhouette as an alternative to his typically linear eveningwear. He also showed feisty cropped sweaters over full, rustling long skirts. But his primary focus was on daywear. Here, the fusion of ease and polish made subtle reference to Fall 1998. But whereas that lineup had a bohemian aura, this collection radiated luxe propriety in an *au courant* minimalist context. Felted and double-face cashmere imposed structure on precise, square jackets; straight, unlined coats; wide pants, and slightly A-line skirts, often worn with cashmere turtlenecks. Their simplicity had a starkness that softened when rendered in pale pastels and light gray. But that which whispers can also shout, and Lauren ultimately pivoted to variations in shocking fuchsia, peacock blue, and tomato red.

The show received mixed reviews, but no matter. In July, *The Times Magazine* of London would feature a lengthy cover story on Lauren written by Kate Muir. He was no stranger to such editorial placement. Over the years his clothes had graced countless magazine covers, and he had been the subject of numerous profiles, landing his portrait on the covers of *Time*, *Forbes*, *Vanity Fair*, *Fortune* and more. This profile would be different, featuring not his likeness on the cover, but that of a glowing starlet in a pink gown, an image that had already circled the globe. The headline: "The Man Who Dressed Gwyneth (and the World)."





Ralph Lauren

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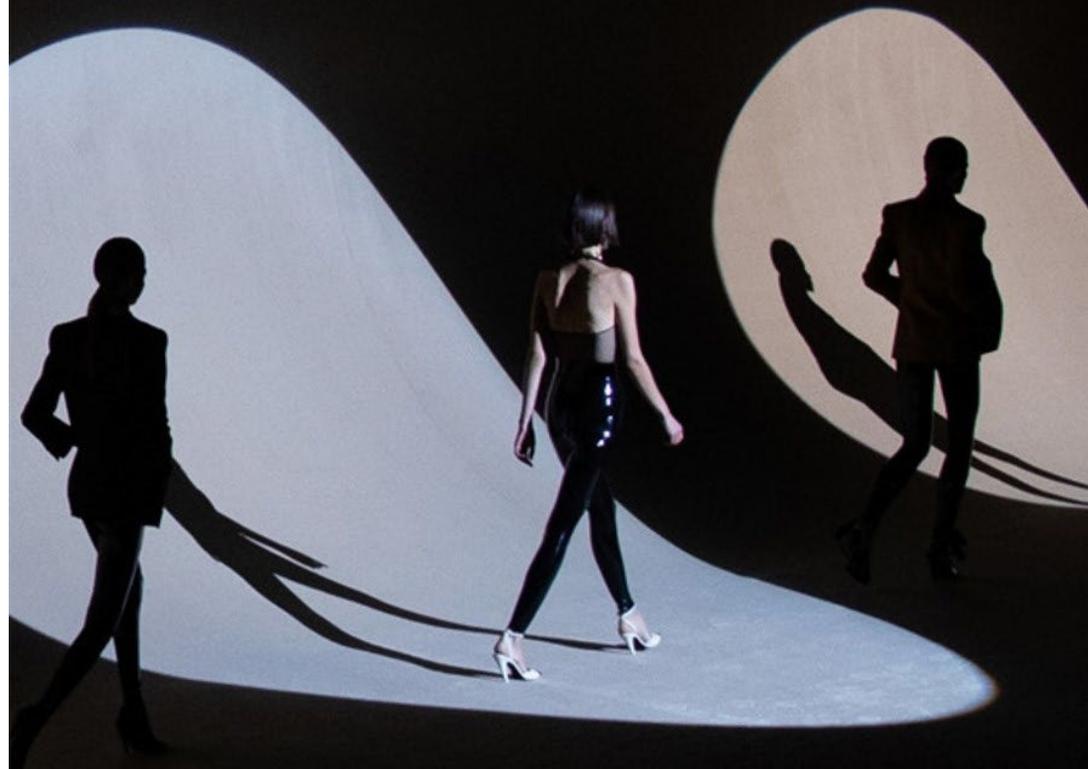
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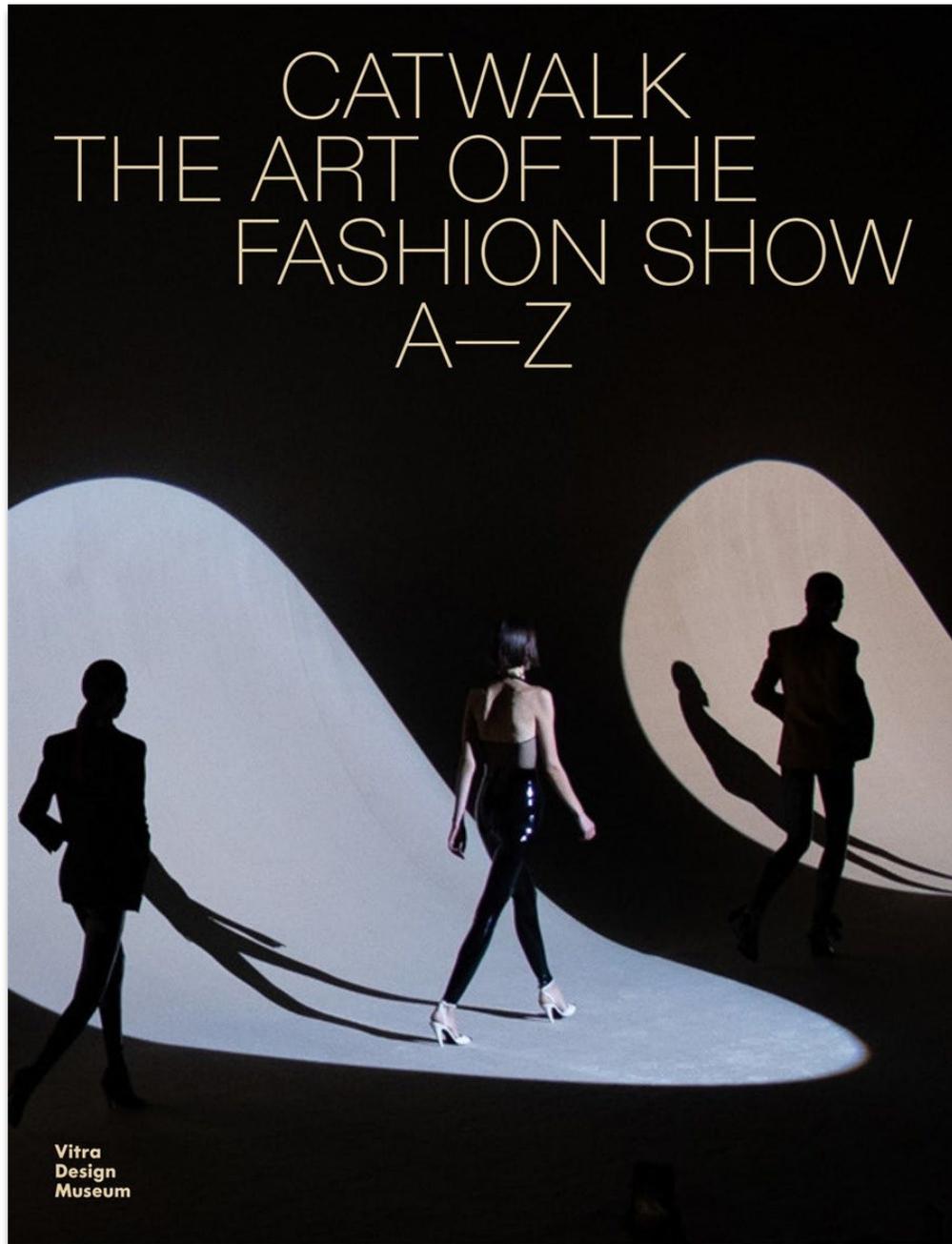
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CATWALK THE ART OF THE FASHION SHOW A—Z



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- Fashion historian Caroline Evans analyses the social roles of the fashion show, Cathy Horyn reflects on its influence on contemporary fashion, and Valerie Steele, Director of The Museum at FIT in New York, situates it within the global cultural context. *Catwalk* is both an opulent visual archive and a definitive reference work, presenting the phenomenon of the fashion show in all its facets - well-founded, multi-voiced, and close to the action.

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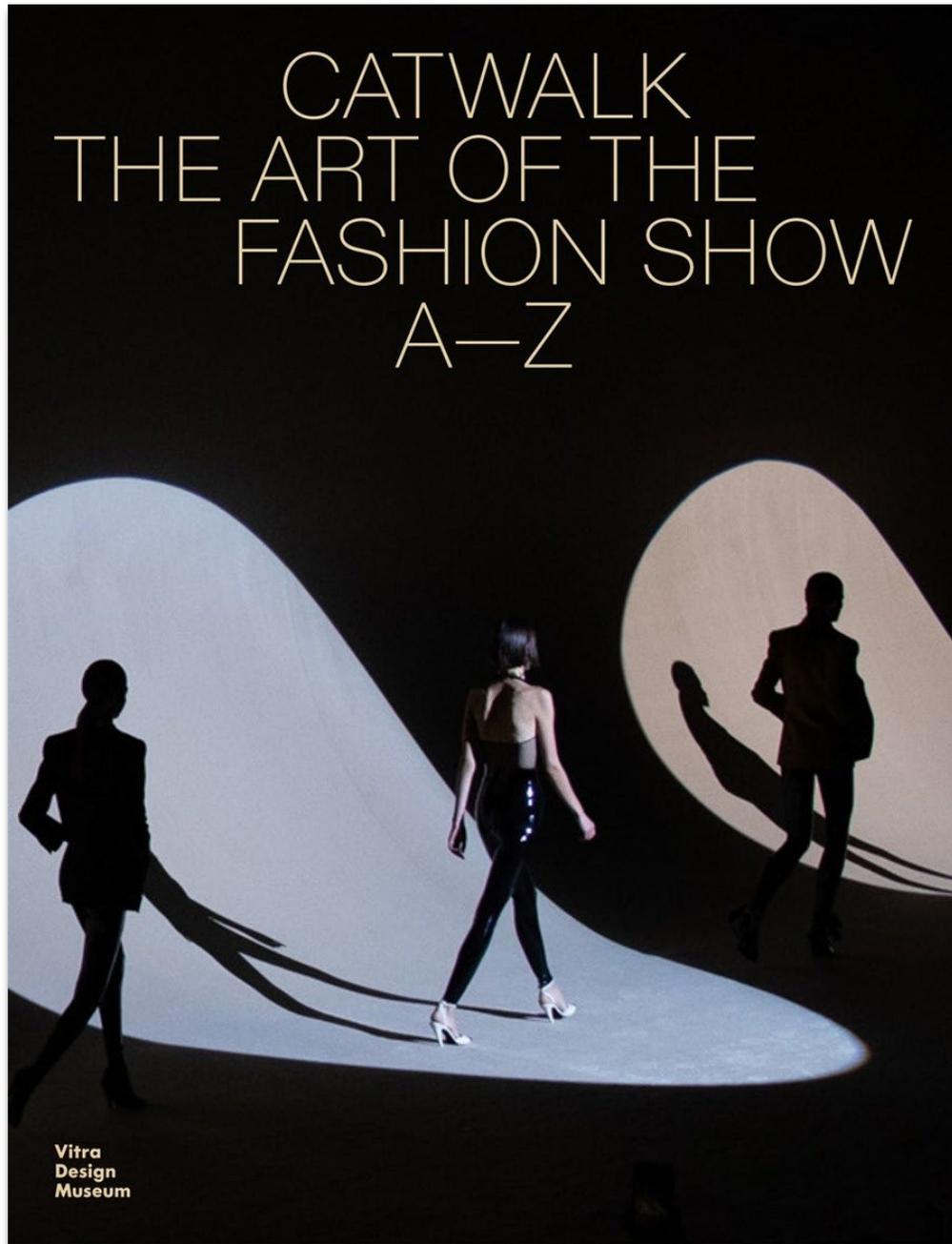
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Shoes A-Z



TASCHEN

Shoes A-Z. 45th Ed.

Daphne Guinness

Sky-high, ornate, and the pinnacle of glamour, both restrictive and liberating, art object and deeply ordinary, shoes tell the story of shifting attitudes toward desire, power, and wealth throughout history. Lace up for a journey through the most enviable shoe closet from the permanent collection at The Museum at the Fashion Institute of Technology-and four centuries of fashion's hardest working accessory.

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TASCHEN



**“High heels create
artifice. It’s the way
you walk. You create
a motion, a space
– it’s sinuous.”**

– MANOLO BLAHNIK



PREVIOUS
Manolo Blahnik poses with his creations in his salon. Ian Cook for *LIFE*, 1988.

The winding, figure-eight straps of the "Mocheto" pump were inspired by the *molecho* amulet, an ancient eye-shaped charm believed to ward off the curse of the Evil Eye. 2018.

Manolo Blahnik
Pump: Gold metallic leather, lavender leather
England, 1977

KEIN SCHUHDISEGNER UNSERER ZEIT KOMMT AN Einfluss und medialem Wiedererkennungswert Manolo Blahnik gleich. Obwohl er in dem Popkulturphänomen *Sex and the City* keine direkte Rolle spielte, fiel sein Name dort so oft, dass er ebenso zum Synonym für die Serie wurde wie die Cocktails kippenden, modeverrückten Hauptdarstellerinnen der Serie. Sarah Jessica Parker sagte über den Designer: „Manolo macht den perfekten Absatz. Dieser Absatz stellt irgendetwas mit der leichten Vorwärtseigung des weiblichen Körpers an, das wirklich unerreichbar ist. Er lässt dich einfach sexier aussehen.“

Manolo Blahnik kam 1942 auf den Kanaren als Sohn einer Spanierin und eines Tschechen zur Welt. Nach seiner Schulzeit in der Schweiz und Frankreich ging Blahnik 1969 nach London und betrat bald das Modemarkt. Er lernte die amerikanische Moderedakteurin Diana Vreeland kennen und zeigte ihr sein Portfolio mit Entwürfen für Kleidung, Accessoires und Bühnenbilder. Vreeland war besonders von seinen Schuhdesigns beeindruckt und ermutigte ihn, sich auf Schuhmode zu konzentrieren. In den folgenden zehn Jahren nahm seine Karriere Fahrt auf. Er gründete eine Firma unter seinem Namen, entwarf Schuhe für führende britische Designer wie Ossie Clark, Jean Muir und

Zandra Rhodes und vertrieb seine Kreationen über Bloomingdale's auch in Amerika.

Blahnik hatte das Schuhmacherhandwerk zwar nicht gelernt, erlangte jedoch als akribischer Autodidakt technische Meisterschaft in seinem Metier. Für jede seiner mit Namen versehenen Kreationen zeichnet Blahnik nicht nur eigenhändig den Entwurf, er schnitzt auch den Leisten, formt darauf das Obermaterial und überwacht die Produktion seiner Konfektionsmodelle persönlich. Diese außergewöhnlich akribische Herangehensweise trug ihm eine unvergleichlich enthusiastische Anhängerschaft ein. Trotz weltweit zur weniger Ladengeschäfte und Blahniks Aversion gegen die Umwandlung der Firma in eine große Konzernmaschine, wie es vergleichbare Luxuslabels getan haben, sind seine Schuhe oft über Nacht ausverkauft. Die Blahnik-Silhouette ist stets elegant. Stilistisch reicht ihr Spektrum vom geschwungenen Louis-XV-Absatz des 18. Jahrhunderts bis hin zu schwindelerregenden Stiletto, und die gewählten Materialien und Verzierungen halten die Balance zwischen opulent und raffiniert. In den 1970er-Jahren versuchte sich Blahnik auch in der Herrenschuhsparte und an Platenschuhen, gab das jedoch schnell wieder auf und ließ stattdessen den Stöckelschuh wieder aufleben, der bis heute sein Markenzeichen ist. -P.M.





Manolo Blahnik
Boots: Tan and green
leather, rubber
England, ca. 1994

Manolo Blahnik
Boots: Red, orange, and
burgundy suede, long-
haired pressed shearling
England, 1997





Chanel

101



GABRIELLE "COCO" CHANEL, A POWERHOUSE who created couture clothing, jewelry, handbags, and the iconic Chanel No. 5 fragrance, solidified her place in history as one of the most important figures in fashion by introducing post-World War I women to casual yet chic sportswear, with shoes playing an essential part. She opened her first shop in 1913 selling hats and select garments, and by the 1920s she had risen to the forefront of fashion with her androgynous style. While Chanel's 1920s shorter hemlines helped turn fashionable footwear into a necessity, she did not launch her own line of shoes until decades later, in 1957, when she introduced her now-famous two-tone pumps.

Gabrielle "Coco" Chanel (1883-1971)

According to Raymond Massaro, the shoemaker who helped Chanel create the iconic design, the style was conceived as a way to shorten the appearance of the foot. As he explained to *British Vogue* in 2007, "The black, slightly square toe shortened the foot. The beige melted into the whole and lengthened the leg. It was a very pure design, accentuated by the fineness of the straps." Of course, fashion legend suggests that Mademoiselle Chanel also liked the design because the black toe hid any signs of scuffing, allowing the wearer to lead her active lifestyle without unsightly grime from city streets ruining the look of her shoes. Coco was known to say, "A woman with good shoes is never ugly. They are the last touch of elegance."

The Massaro firm continues to fabricate Chanel shoes today. Of course, the house's range of styles has expanded dramatically. After Karl Lagerfeld took over the house in 1983, shoes became increasingly essential elements of each seasonal ready-to-wear collection. He unveiled highly decorative, elaborate, and ornate footwear in tandem with each collection's theme while also continuing the legacy of Chanel's classic two-tone style in updated versions. —E.M.



Jimmy Choo
High-heeled mule:
Silver leather, glitter
England, 2019

Choo's "Trapeze" heels
evoked aerial acrobat-
ics in green and gold.
Sandra Choi, 2015.

Jimmy Choo
Sandals: Lavender suede
and feathers
England, 2000
(revived 2021)



JIMMY CHOO 131

"A designer knows he has
achieved perfection not when
there is nothing left to add,
but when there is nothing
left to take away."

— JIMMY CHOO





Comme des Garçons

133



FEW FASHION LABELS EMBODY a boundary-breaking aesthetic quite like Rei Kawakubo's Comme des Garçons. The Japanese designer has garnered international acclaim for her avant-garde designs, which embrace abstraction and continually challenge fashion's norms. Comme des Garçons — French for “like some boys” — was established in Tokyo in 1968. The label did not receive international recognition until 1981, following the debut of Kawakubo's collection in Paris. Although her deconstructed garments, in asymmetric cuts and austere colors, were initially met with criticism from the French fashion press, not long after Kawakubo would assemble a fashion empire, which included diffusion lines, fragrances, and footwear.

Rei Kawakubo (b. 1942)

Over the years, Comme des Garçons has produced unique interpretations of classic and obscure footwear. Early shoe designs featuring distressed, unisex styles reinforced Kawakubo's radical departure from the Eurocentric fashion of the 1980s. Her continued evolution is evident in the revolutionary ideas represented in later footwear designs. A pair of patent leather ballet-style shoes from spring 2005 buck conventional notions of grace and femininity associated with the ballerina, while navy polka dot flip-flops from 2017 broaden our perception of fashion as art. Comme des Garçons was among the first high-fashion labels to engage in sneaker collaborations, effectively blurring the lines between high fashion and casual wear. The label's long-standing collaboration with Nike has earned Comme des Garçons a cult following with sneakerheads around the world. The label has collaborated on countless styles, from Junya Watanabe's Nike Zoom Haven in 1999 to the more recent “Nike Cortez platform” sneakers — featuring an outrageous striped platform silhouette — which debuted on the Comme des Garçons fall 2018 runway. —*M.V.A.*

The Collection of
The Museum at FIT

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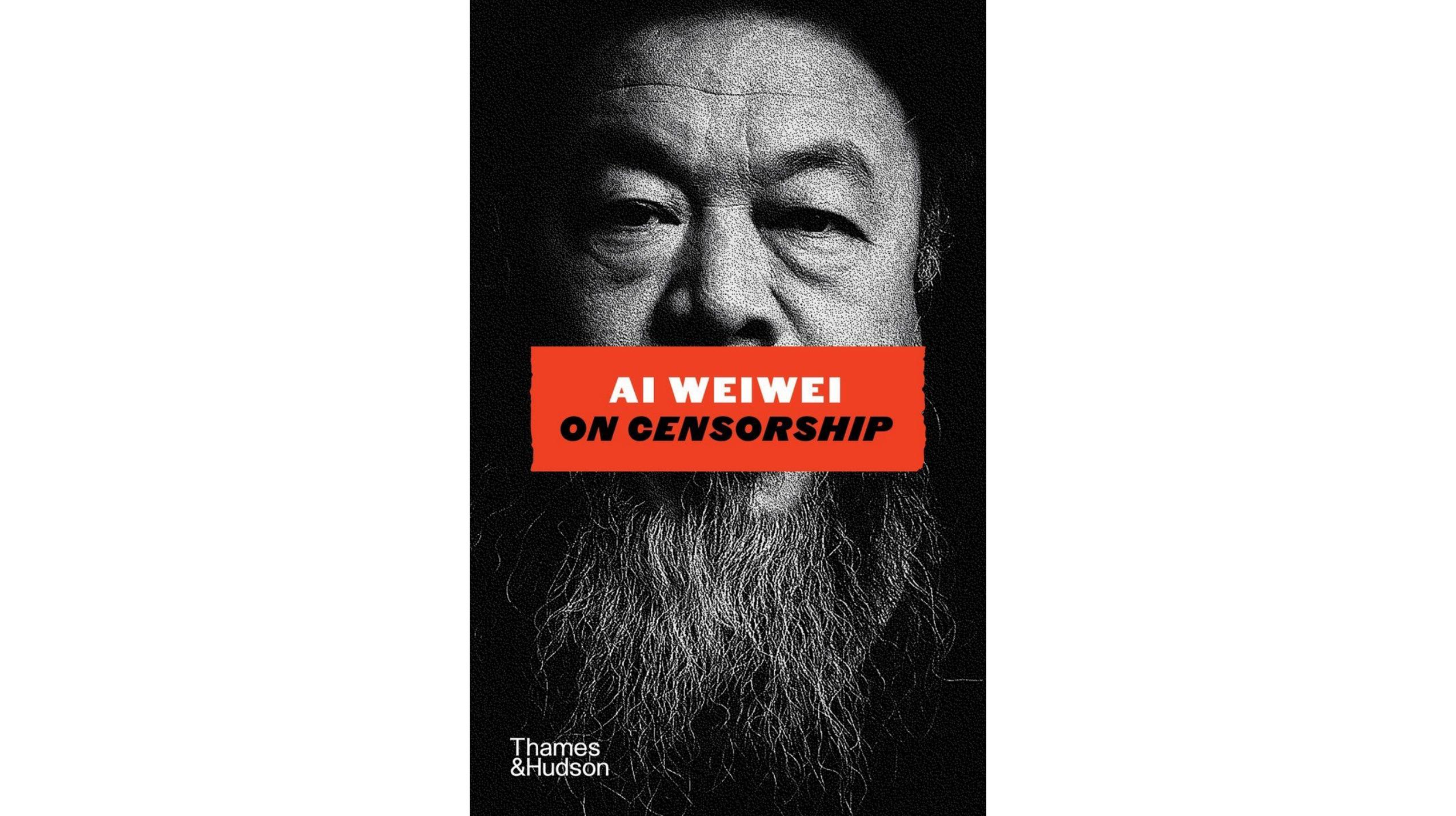
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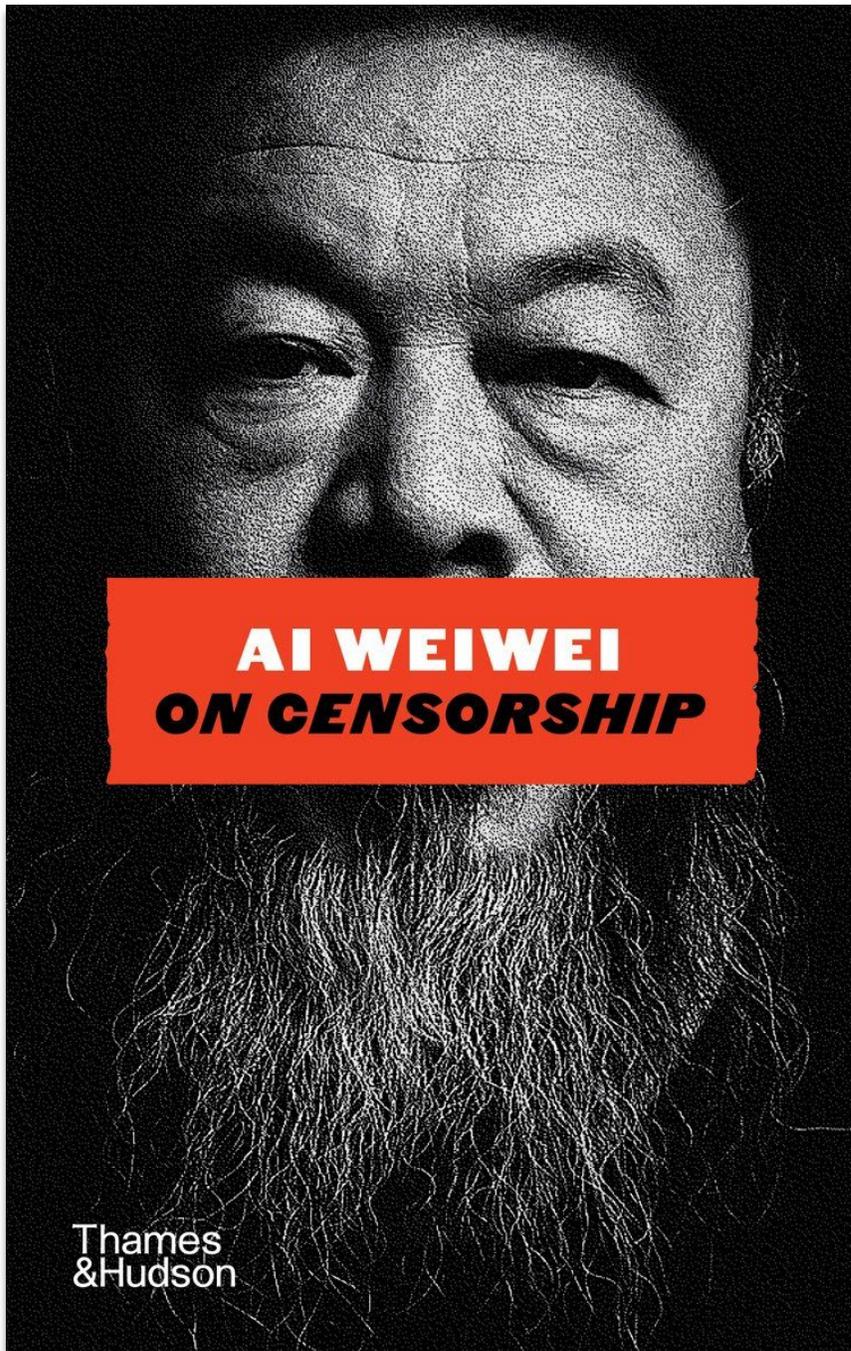
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TASCHEN



AI WEIWEI
ON CENSORSHIP

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Ai Weiwei on Censorship

Ai Weiwei

A thought-provoking work by a singular voice, this short, sharp essay invites us to critically reconsider power, ideology and the boundaries of free speech.

- Invisible, invasive and widely taken for granted, censorship is a globalized force as much driven by commercial interests as political agendas. Ai Weiwei - artist, activist and one of the world's most influential cultural figures - has first-hand experience of its power.
- In this urgent piece of writing, he makes a rallying cry for free speech in an age shaped by big data, mass surveillance and intrusive new technologies of control.
- Ai Weiwei examines how censorship persists both in the overt propagandizing and redactions of authoritarian regimes, as well as subtly within democratic frameworks, exploring how international corporations, cultural institutions, social media and so-called ideologies of 'freedom' have provided fertile ground for new, more insidious, suppressions.
- Ai is uniquely positioned to write on the topic of censorship, given his personal experiences living in labor camps during China's Cultural Revolution, and detainment by Chinese authorities, and his commitment to advocating for humanity.
- Attractively designed for the general trade, museum/gallery, and gift pick-up markets.

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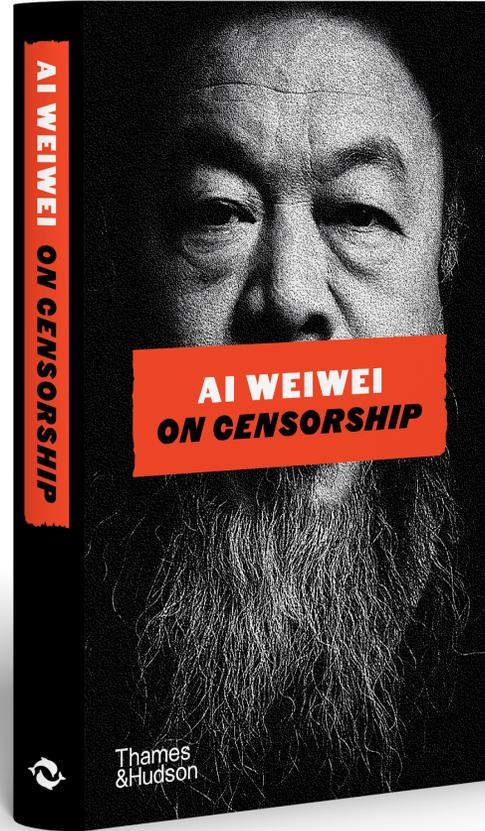
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Contents

On Censorship	7
What is Censorship?	10
Censorship in China	16
Censorship in Western Societies	19
Self-Censorship	22
The Impacts of Censorship:	
The Legacy of Silence	25
The Impacts of Censorship:	
Relatively ‘Open’ Societies	27
What does Censorship Aim For?	29
Card Games	35
The Deceived Audience	37
Surveillance	38
Argos Panoptes	42
Understanding the Unknown	48
Censorship and Privacy	54
Censorship in the Age of AI	64
How Does Censorship Harm?	70
Censorship and	
the Shaping of Ideas	71
Censorship in Education	75
My Personal Experience of Censorship	77
Those Who Control the Narrative Control	
the Future	82

What is Censorship?

Censorship usually refers to the actions of institutions with power or the dominant consciousness of society, encompassing religion and cultural value systems, to suppress non-mainstream ideologies, voices or expressions. This suppression may take the form of forceful, physical or mental prohibitions.

Censorship is often misunderstood, being typically associated with countries defined as autocratic and authoritarian. Without question, such systems thrive on strict ideological control and the suppression of dissenting voices. But this understanding overlooks other forms of suppression – and even inadvertently supports another perspective: that in societies considered relatively civilized or liberalized, and in those with democratic structures, censorship is either non-existent or extremely rare. This belief creates an impression of a stark contrast, akin to the difference between night and day – people forget that even on sunny days, shadows are inevitable. In reality, censorship exists everywhere. Wherever authority is present – be it political, economic or

WHAT IS CENSORSHIP?

cultural – censorship is omnipresent. It seeps into every social being's existence, manifesting in different ways. By 'social beings', I refer to people whose actions are intertwined with the structures of society and whose potential for self-expression is shaped and constrained within these frameworks.

In ostensibly democratic societies – the democracies championed by the West, though whether they truly embody democratic principles or the ideals of the so-called free world is a matter for debate – thought and speech are subject to censorship through political, economic, media and social mechanisms. In many cases, this form of censorship is more covert, more deceptive and more corrosive. At its core, any form of censorship targets the dominant ideologies present within political and social structures. The essence of censorship is the control of thought – it is the exercise of power over intellectual space, involving the suppression and elimination of dissent. It can be described as both an indispensable tool of mental enslavement and a fundamental source of political corruption.



Ai Weiwei conducting a Citizens'
Investigation in Sichuan, 2008

When governments or institutions disseminate false information, they shield themselves from truthful judgment – the kind of truth no authority can withstand. That captivated audience – the ninety-nine per cent – will always exist, and they are the magician’s target.

Surveillance

Surveillance has existed since the dawn of human intelligence, or more precisely, since humanity became aware of its independent, yet interdependent, coexistence. With this awareness arose the inherent desire to watch and to be watched. Surveillance has long since become an integral part of modern life, encompassing everything from espionage and the monitoring of high-level political figures to the minutiae of everyday personal activities. It is all-encompassing and omnipresent. As technology advances rapidly, surveillance is increasingly accepted as a routine aspect of society.

Reality itself has shifted from being purely a physical phenomenon to a more abstract, mysterious

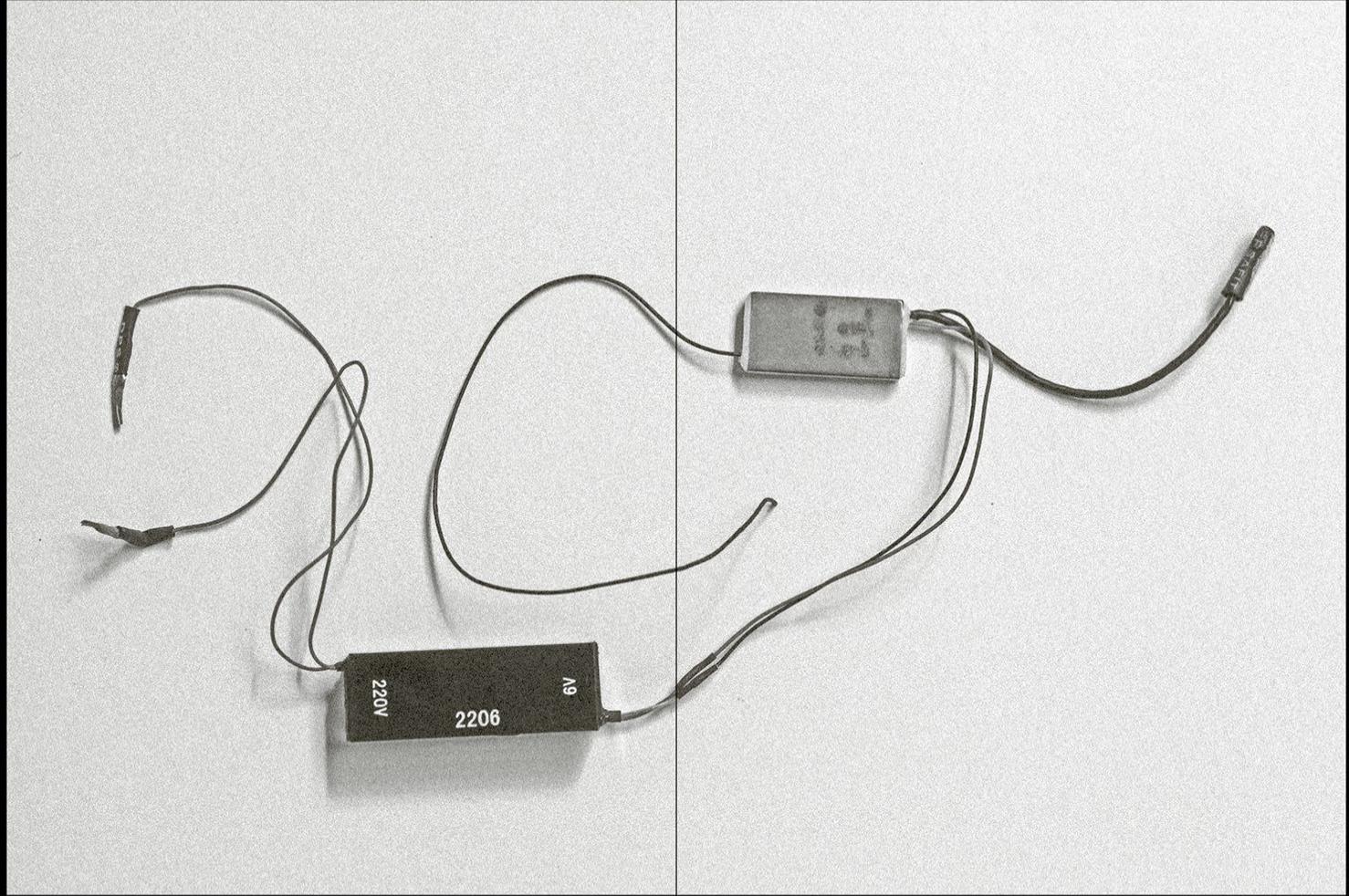
narrative shaped by interpretations of truth and fact. Power, driven by scientific, economic and military motives, propels technological development, with observation and data collection serving as technology’s most fundamental and valuable efforts. Everyone is inevitably, inescapably woven into the fabric of this network. The existence and mechanisms of surveillance remain both familiar and alien, requiring redefinition. Modern surveillance operates in a dual language of physical and virtual dimensions.

At its core, surveillance is used to identify and target subjects and assist in drawing conclusions about these individuals, groups or entire societies. It serves as a means of gathering intelligence and making value judgments about those deemed questionable or unknown.

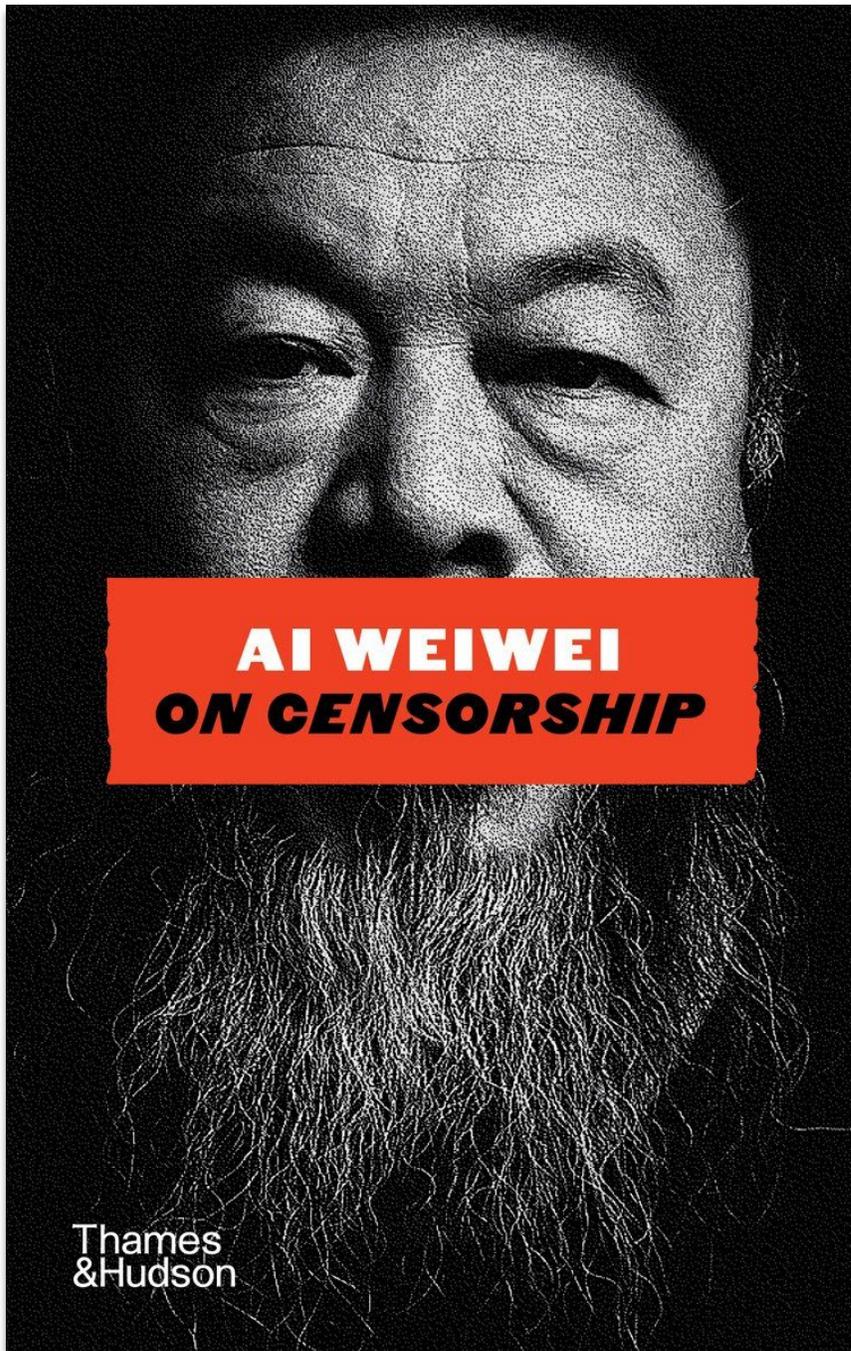
Surveillance only wields power when individuals voluntarily participate; a magician’s power comes from the audience inviting them to perform. It is exactly because people seek truth that surveillance works, but the truths they receive are provided by those with the power to surveil. The surveilled have



Surveillance cameras
outside Ai Weiwei's
studio, Beijing, 2012



A detectaphone found in
Ai Weiwei's studio, Beijing, 2015



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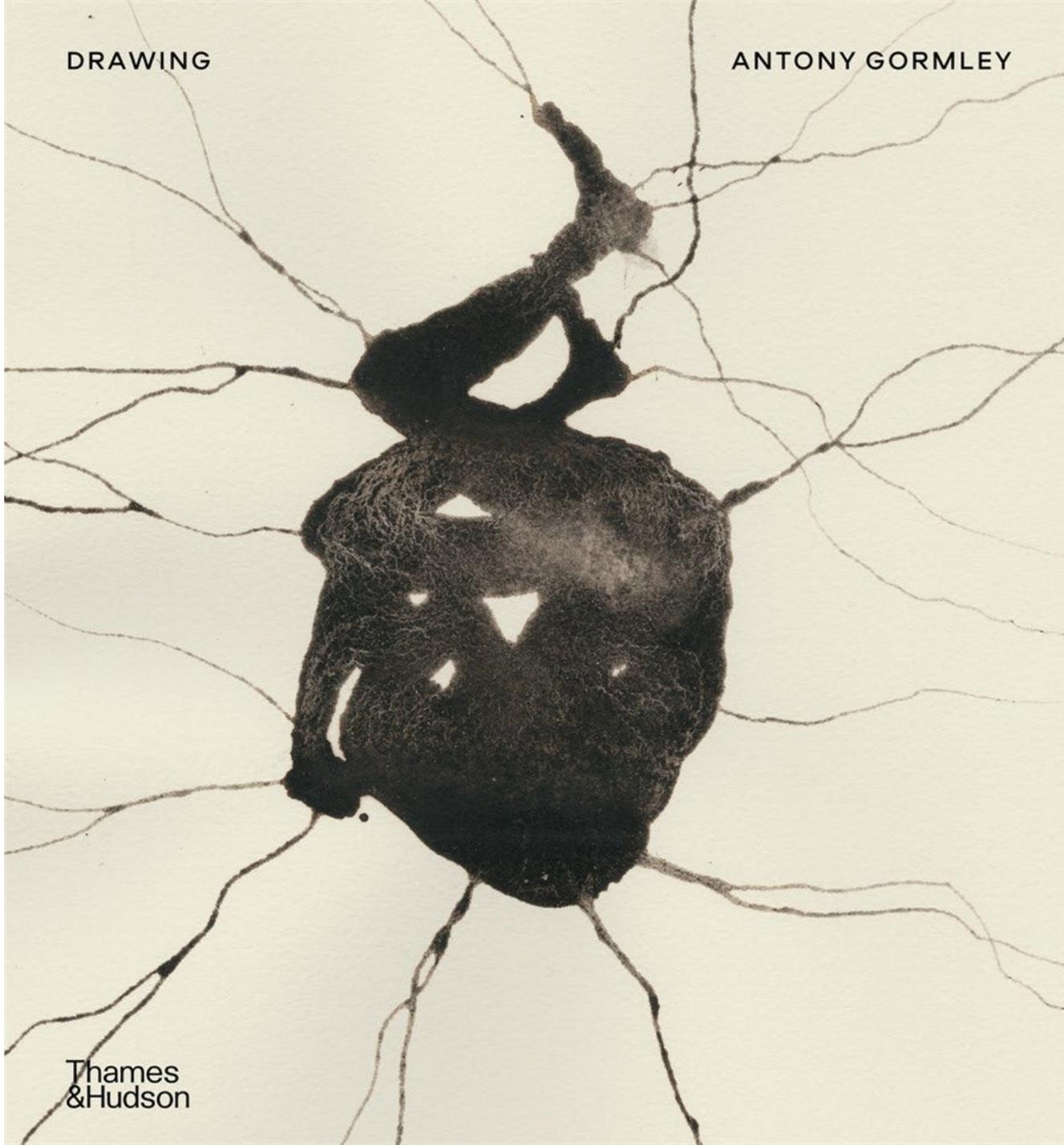
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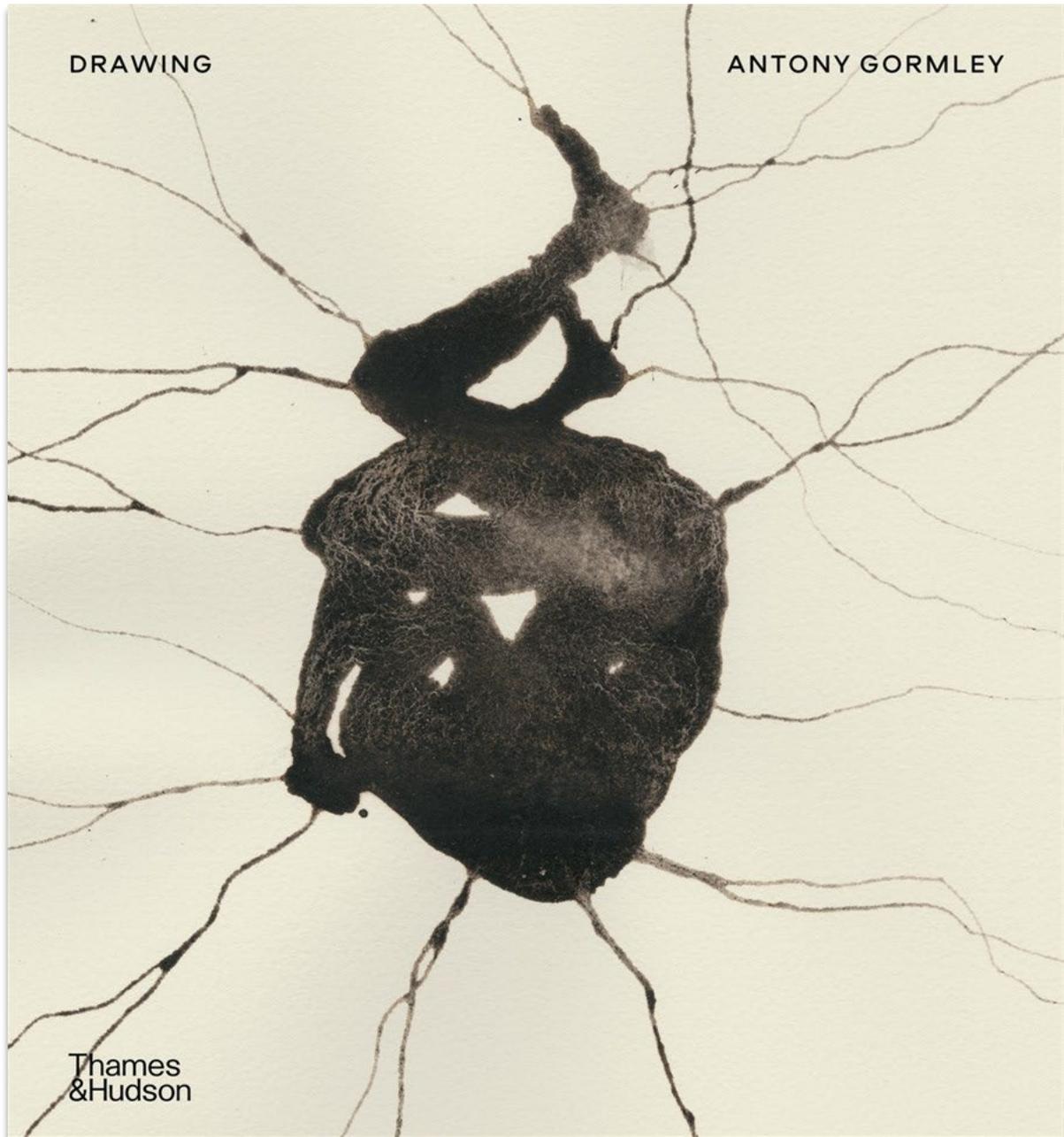
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DRAWING

ANTONY GORMLEY



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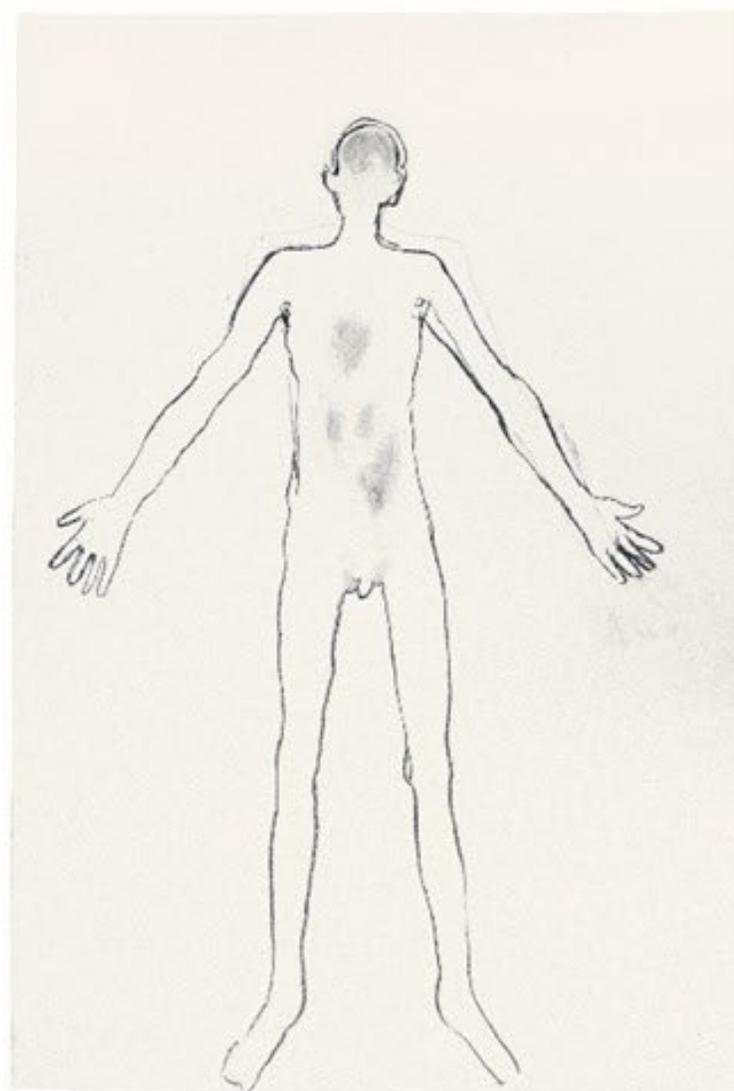
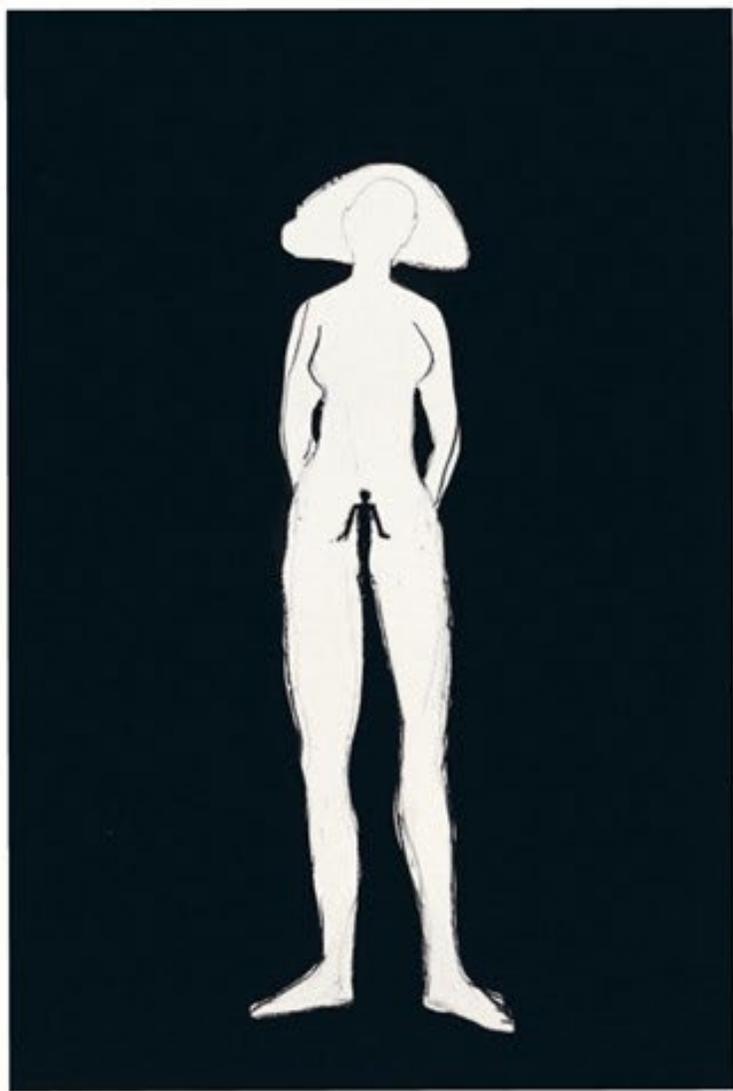
Drawing: Antony Gormley

Antony Gormley

A comprehensive overview of Antony Gormley's drawings from 1980 to the present, with insightful texts from the artist and major contributors.

- Illustrating over 400 works, many of which have never been seen or published before, this major new publication traces Gormley's exploration of drawing as a vital form of thought and feeling.
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The brain is a kind of lighthouse. Consciousness itself could be said to be like the moon or the stars, something that allows us to make contact with things that are not immediate or touchable. Imagination is in the end an extraordinary force that allows us to connect with things that are not us: each other, living beings, but also the big phenomena, the birth and death of stars, the light that we see in the sky at night coming from celestial bodies that possibly no longer exist.

Antony Gormley





Matter, 1987
Horizon, 1987
Here and Here, 1986

Black pigment, linseed oil and earth on paper
Black pigment, linseed oil and blood on paper
Black pigment, linseed oil and charcoal on paper

350 x 250 mm
350 x 250 mm
280 x 330 mm

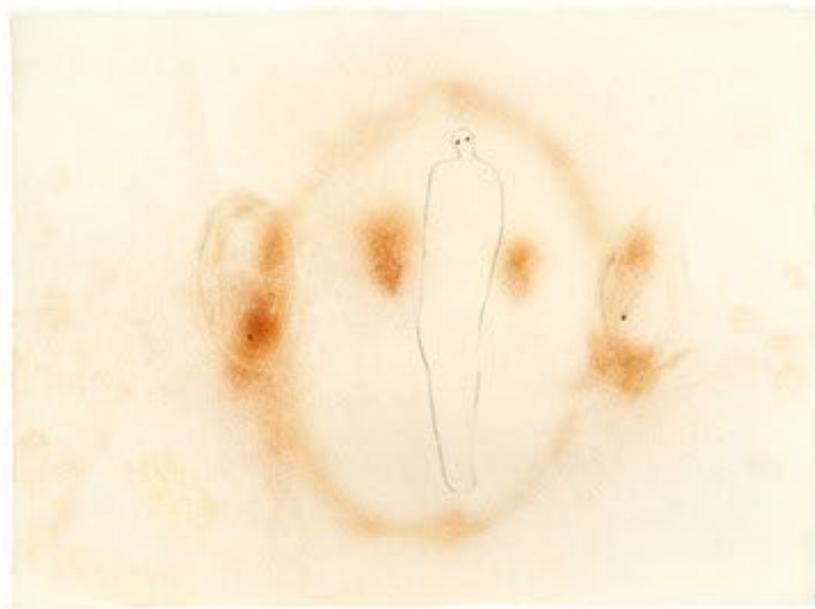


Black Pigment, Linseed Oil and Charcoal

Shadow Field, 1988

Black pigment, linseed oil and charcoal on paper

400 x 300 mm



96

Zepher & Enigma, 1987

Earth, rabbit skin glue and charcoal on paper

280 x 380mm



Early Red Earth



Being, 1987
Host, 1987

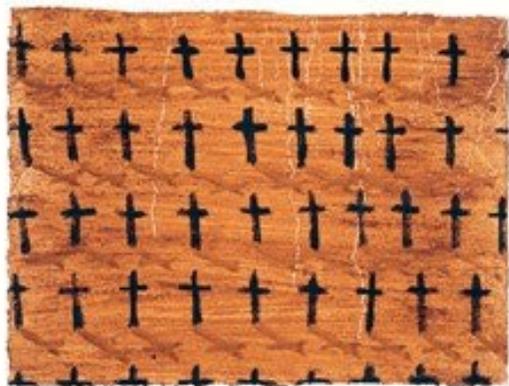
Earth on paper
Earth and charcoal on paper

280 x 380mm
280 x 380mm

97



Origin, 1987
According to the Earth, 1989
Black, 1989



Earth, rabbit-skin glue and black pigment on paper
Earth, rabbit-skin glue, oil and black pigment on paper
Earth, rabbit-skin glue and black pigment on paper



380 x 280 mm
280 x 380 mm
280 x 380 mm



Centre, 1992
Creating the World, Dividing the World, 1989
Shadow, 1989



Red Earth



Earth, rabbit-skin glue and black pigment on paper
Earth, rabbit-skin glue, oil and black pigment on paper
Black pigment, linseed oil and earth on paper

280 x 380 mm
280 x 380 mm
380 x 280 mm



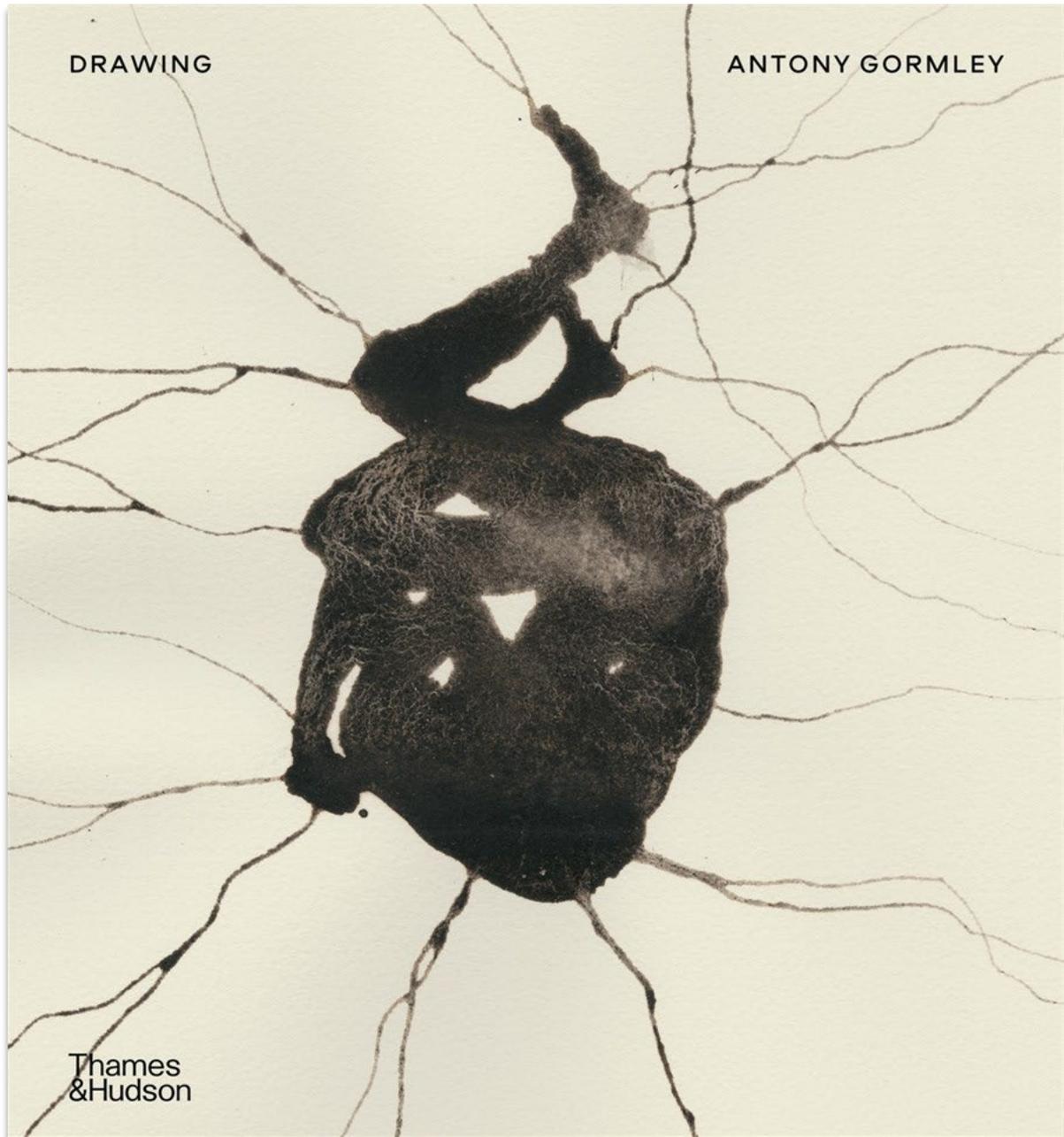
Around 1990, I began to make drawings on the move, on holidays at the Lakes or by the sea, and here at home in my wife Vicki's studio.

They were a form of escape into another realm of being, imagining as imaging, allowing the images to arise from the fluid interaction of water, pigment, paper. There was intention, but more by way of following than by leading.

Drawing is a kind of conscious dreaming, sometimes accompanied by the chill of being lost, sometimes by delight. It is a kind of seismology: recording a place apart, between consciousness and matter, a physical space of regeneration close to sleep, where the body becomes part of the elemental world and can float, fly, be grounded, grow roots, be buried alive without resistance.

The drawings try to expose a space between the phenomena of external weather and internal imagination. They are not about fixing but flowing: water is the common element.

Antony Gormley



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POSEUITEO POSTER
Contemporary Poster Designs
from Korea





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Showcasing impactful and effective poster designs from South Korea, POSEUTEO POSTER shines a spotlight on the new generation of graphic design work inspired by unique Korean culture, elements, and aesthetics.

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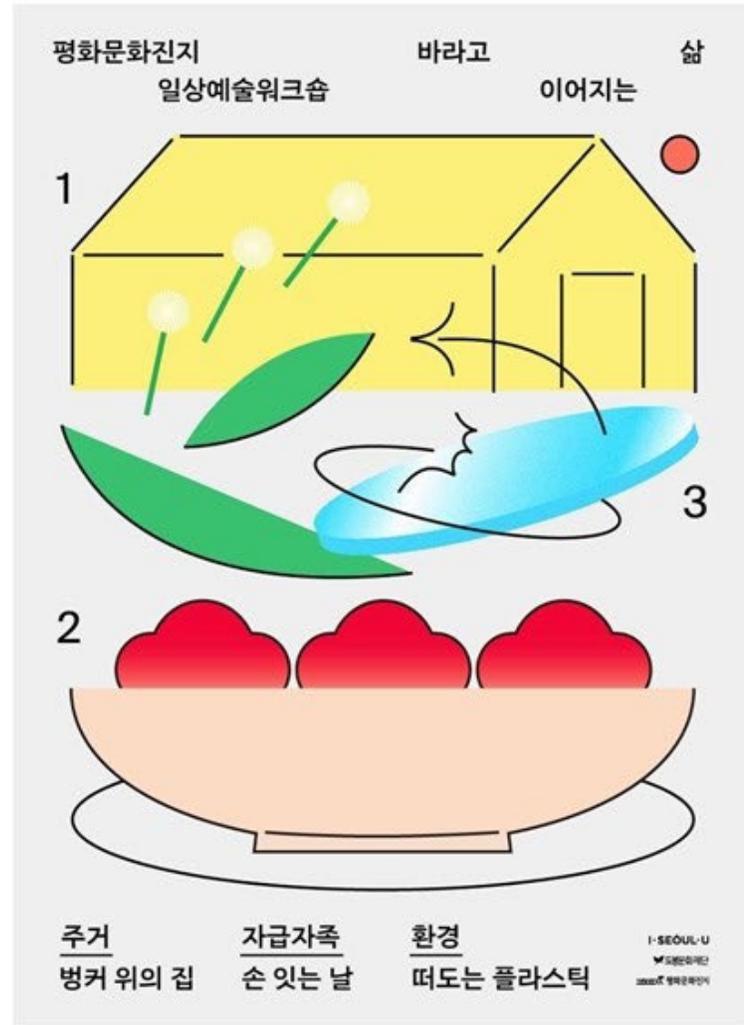
Everyday Practice

Everyday Practice was founded by Kwon Joonho, Kim Kyung-chul, Kim Eojin and a small community thinking about the role of design in the real world. Although its work is based in graphic design, the studio does not restrict itself to the two-dimensional space—experimenting with various design methods and applying its new-found knowledge to all of its work.

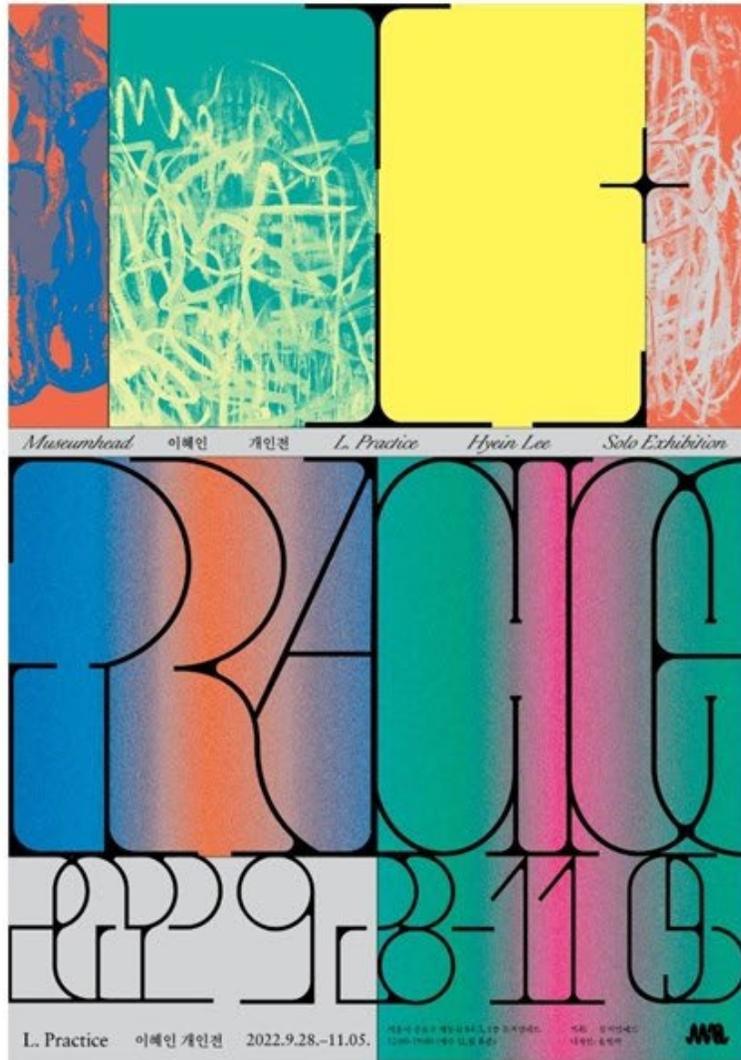




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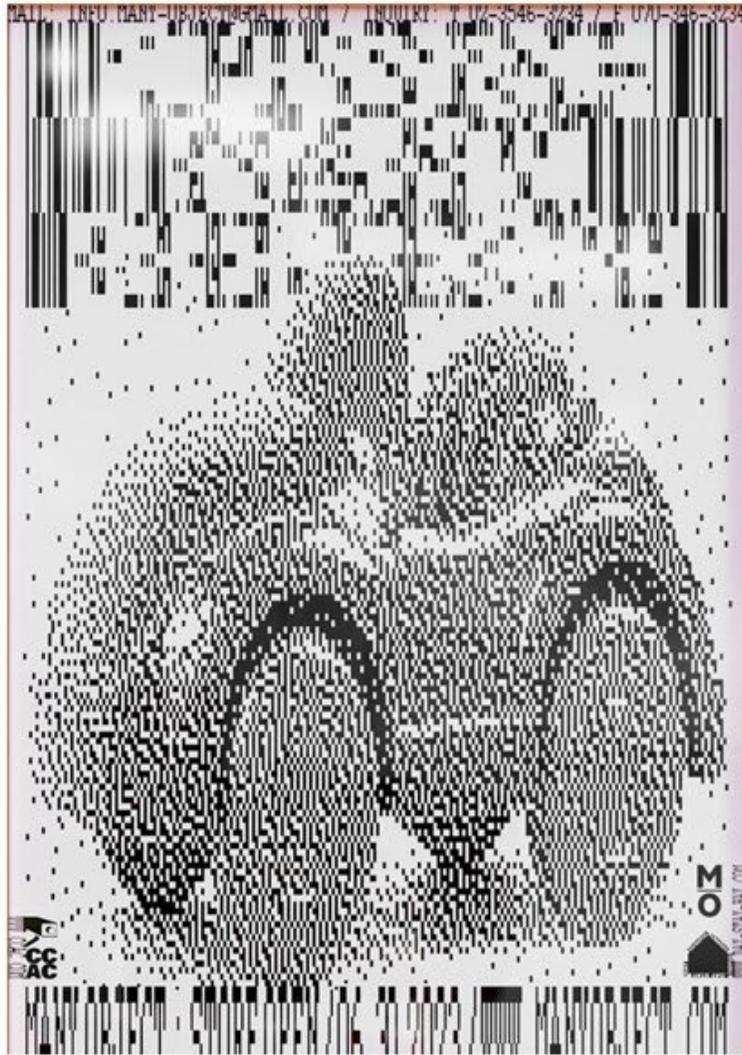
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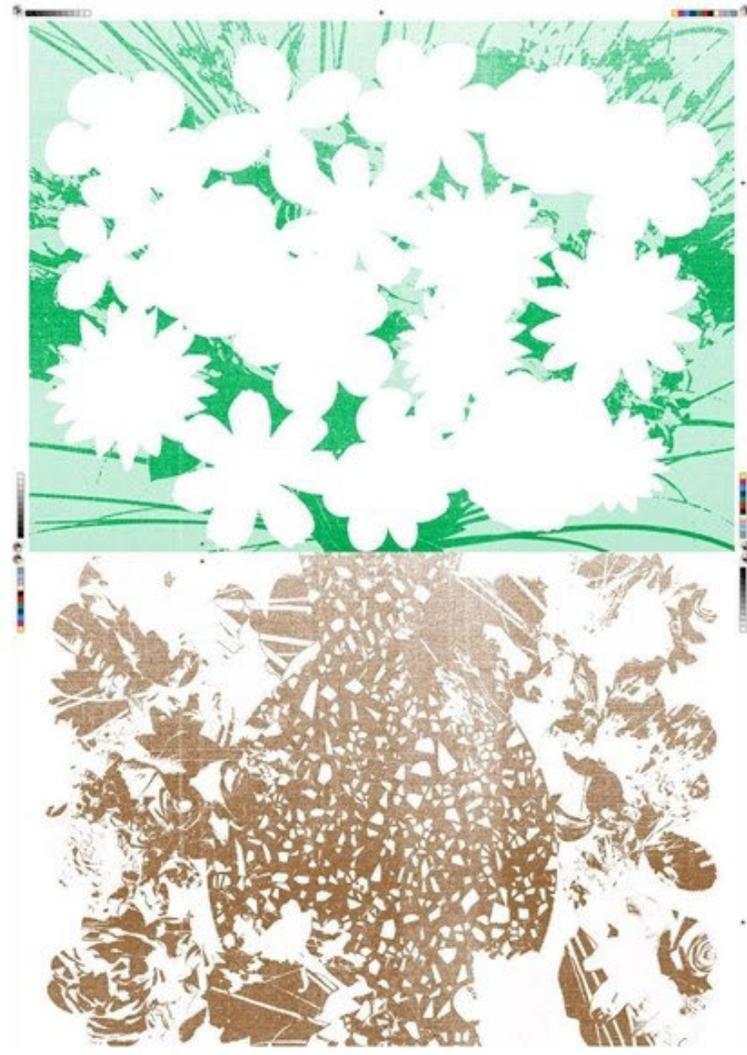
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한국소리문화의전당 | 전북특별자치도 14개 시군

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012



013



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木曾海道
六拾九次
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畫
藝

**H E
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O G
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E**

The
Sixty-Nine
Stations
along
the
Kokaido
•
Die
neunund-
sechzig
Stationen
des
Kokaido
•
Les
sixante-
neuf
stations
de la
route
Kokaido

木曾海道
畫
藝

TASCHEN



Hiroshige & Eisen. The Sixty-Nine Stations along the Kisokaido

Rhiannon Paget

In 1835, renowned woodblock print artist Keisai Eisen was commissioned to create a series of works to chart the Kisokaido journey. After producing 24 prints, Eisen was replaced by Utagawa Hiroshige, who completed the series of 70 prints in 1838.

- The Kisokaido route through Japan was ordained in the early 1600s by the country's then-ruler Tokugawa Iyasu, who decreed that staging posts be installed along the length of the arduous passage between Edo (present-day Tokyo) and Kyoto. Inns, shops, and restaurants were established to provide sustenance and lodging to weary travelers.
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AU \$130.00 | NZ \$145.00

9783754403136

236 Pages | Paperback

250 mm x 375 mm

TASCHEN



7. UKIYOSHI OF KATSUSHIKA
16. Ukiyoshi of Katsushika
Design, Booklet of 4, 1847



8. UKIYOSHI
Design, Booklet of 4, 1847



10. UKIYOSHI
Design, Booklet of 4, 1847



11. UKIYOSHI
Design, Booklet of 4, 1847



12. UKIYOSHI
Design, Booklet of 4, 1847



13. UKIYOSHI
Design, Booklet of 4, 1847



14. UKIYOSHI
Design, Booklet of 4, 1847



15. UKIYOSHI
Design, Booklet of 4, 1847



17. UKIYOSHI
Design, Booklet of 4, 1847





Colour Variations / Farbvarianten / Variantes chromatiques

1. TABIYAHAN



1.1a



1.1b

2. HIRANMI



2.1a

Each one of the three publishers who produced this design generalised their version for publication. The first edition is, in every way, the publisher's name, "Tabiyahan" 1816, written on the underfoot, along with the address of his store, "Nagayama" 1816. There is a hand of the horseback at the top, the horse is red and the man is riding on the horse. In the second edition is, in every way, the publisher's name, "Tabiyahan" 1816, written on the underfoot, along with his name, "Jiro" 1816 and "The Nishi" 1816, and the originally undecorated underfoot in the center was written "Jiro" 1816. In the earliest version of the edition, the hand at the top is brownish purple and the horse is yellow. The same color scheme was repeated in the second edition but from now on the sea has disappeared, so that the hand applied colour and publisher combination was a real guard that is especially found in the left margin. A third variation has an orange hand at the top with the horse in red. The third edition is, in every way, the publisher's name, "Tabiyahan" 1816, written on the underfoot, along with his name, "Jiro" 1816 and "The Nishi" 1816, and the originally undecorated underfoot in the center was written "Jiro" 1816.

Alle drei Verleger, die diesen Entwurf produziert haben, haben ihre Version für die Veröffentlichung generalisiert. In der ersten Auflage ist, in jeder Hinsicht, der Name des Verlegers, "Tabiyahan" 1816, zusammen mit seiner Ladenadresse, "Nagayama" 1816, auf dem Unterfuß in der Mitte. Am oberen Rand verläuft ein braunes Handgelenk. Der Reiter ist rot, und die Hand greift die Hand des Pferdes. In der zweiten Auflage ist, in jeder Hinsicht, der Name des Verlegers, "Tabiyahan" 1816, zusammen mit dem Namen des Verlegers, "Jiro" 1816 und "Der Nishi" 1816, auf dem Unterfuß. In der ursprünglichen Version war der Unterfuß in der Mitte mit dem Namen des Verlegers, "Jiro" 1816, beschriftet. In der frühesten Version der Edition ist die Hand oben braunlichviolett und das Pferd gelb. Dasselbe Farbschema wurde in der zweiten Edition wiederholt, so dass die Handgelenke Farbe und Verlegerkombination ein echtes Schutzzeichen wurden, das besonders in der linken Marginalie zu finden ist. Eine dritte Variante hat eine orangefarbene Hand an der Spitze mit dem Pferd in Rot. Die dritte Edition ist, in jeder Hinsicht, der Name des Verlegers, "Tabiyahan" 1816, geschrieben auf dem Unterfuß, zusammen mit seinem Namen, "Jiro" 1816 und "Der Nishi" 1816, und dem ursprünglich ungeschmückten Unterfuß in der Mitte mit dem Namen des Verlegers, "Jiro" 1816.

Chacun des trois éditeurs ayant publié cette image en a réalisé une version généralisée. La première édition (1. In every way, the name of the publisher, "Tabiyahan" 1816, written on the underfoot, along with the address of his store, "Nagayama" 1816. The hand of the horseback at the top is brownish purple and the horse is yellow. The same color scheme was repeated in the second edition but from now on the sea has disappeared, so that the hand applied colour and publisher combination was a real guard that is especially found in the left margin. A third variation has an orange hand at the top with the horse in red. The third edition is, in every way, the publisher's name, "Tabiyahan" 1816, written on the underfoot, along with his name, "Jiro" 1816 and "The Nishi" 1816, and the originally undecorated underfoot in the center was written "Jiro" 1816.

Of the three editions that exist, the first was published by Tabiyahan and is the only edition with Jiro's signature in the center. It was printed in two variations, with and without the horse along the bottom edge. The second edition, by Jiro, includes the publisher's mark, "Jiro" in the center, which appeared in the center, and was printed in two states. In the first is, in every way, the publisher's name, "Tabiyahan" 1816, written on the underfoot, along with his name, "Jiro" 1816 and "The Nishi" 1816, and the originally undecorated underfoot in the center was written "Jiro" 1816. In the second state is, in every way, the publisher's name, "Tabiyahan" 1816, written on the underfoot, along with his name, "Jiro" 1816 and "The Nishi" 1816, and the originally undecorated underfoot in the center was written "Jiro" 1816.

Die erste der insgesamt drei Editionen wurde von Tabiyahan veröffentlicht. Sie ist die einzige, die Jiro's Signatur trägt. Sie ist in zwei Varianten erschienen, mit und ohne das Pferd am unteren Rand. Die zweite Edition, die von Jiro veröffentlicht wurde, enthält den Verleger's Mark, "Jiro" in der Mitte, was in zwei Versionen erschienen ist. In der ersten ist, in jeder Hinsicht, der Name des Verlegers, "Tabiyahan" 1816, auf dem Unterfuß, zusammen mit seinem Namen, "Jiro" 1816 und "Der Nishi" 1816, und dem ursprünglich ungeschmückten Unterfuß in der Mitte mit dem Namen des Verlegers, "Jiro" 1816. In der zweiten Variante ist, in jeder Hinsicht, der Name des Verlegers, "Tabiyahan" 1816, auf dem Unterfuß, zusammen mit seinem Namen, "Jiro" 1816 und "Der Nishi" 1816, und dem ursprünglich ungeschmückten Unterfuß in der Mitte mit dem Namen des Verlegers, "Jiro" 1816.

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河長柄
渡 鶴 鍋 船

Godo
1833-1840

Fishing the *ayu* (sweetfish) with the help of *tsurubiki* has been a tradition on the Sagami River since the Meiji period (1868-1912). Its purpose, however, has shifted from providing a livelihood for local inhabitants to becoming a tourist attraction today. Every year between May and October, the boats head out in the evenings and use a floating light source attached to the boat to attract the fish in the dark. The fishermen, with narrow finger-finesse around their necks to prevent them from swallowing the fish whole, use their elbows to catch them. The boats are pulled back into the boats by a rope attached to the net and the fish they have caught are stored and put in the boat. The specific can be watched today on the river itself from opposite river banks.

Even here in this design, one of his great talents in the *Kiokashū* series, one of seven printing illustrations in the published *View of Famous Places along the Kin Enrei (Kinrei)* (*Chugyōgata* album). In contrast to the standard composition of that illustration, which has six boats on the foreground, and with three fishermen, he concentrated on one boat with two fishermen and no pilot. All the other boats are in the background and rendered only in black silhouette, as in *Mount Kinkei* (1839) or a *view of rising in the distance along the Sagami River*.

The characters for the word *Sagami* are usually pronounced "Sagami," but in this print, an ancient pronunciation is consciously engaged in the small script used in the title.

Die Jagd auf den essensfähigen Wanderfisch *ayu* mit abgewinkelten Körnern hat auf dem Sagami seit der Meiji-Zeit (1868-1912) Tradition, doch was einst der lokalen Bevölkerung als Lebensgrundlage diente, ist heute nur Touristenattraktion geworden. Jedes Jahr zwischen Mai und Oktober fahren die Fischer abends auf dem Fluss hinaus, wobei Jute-Netze über dem Boot auf dem Wasser aufhängen, die Fische aus der Dunkelheit anzulocken. Dann werden die Körner mit dem Finger um die Finger herum umgedreht, um sie zu fangen. Die angeseilten Fische werden anschließend in die Boote zurückgezogen, und die Fänge werden gelagert. Heute kann man das Schauspiel auf gegenüberliegenden Ufern des Flusses beobachten.

Interessante Details des in seinen Veröffentlichungen *Ukiyoe* im *Kiokashū* (Jahresgaben), eine ungewöhnliche Abbildung in dem *Reisehandbuch* *Ansichten berühmter Stellen an der Kin Enrei (Kinrei)* (*Chugyōgata* 1839) *ansichts der berühmten Insel Kinrei*, *Karawana* *Fischerboote auf dem Sagami (Chugyōgata)* (*Ukiyoe*). Im Gegensatz zu den idealisierten Illustrationen, die im Vordergrund in der Szene mit je drei Fischern abgebildet sind, konzentrierte er sich auf nur ein Boot mit zwei Fischern ohne Steuermann. Alle anderen Boote sind als silhouettierte Silhouetten in den Hintergrund gerückt, wie auch im *Ukiyoe* des Sagami in der Distanz nach der *Yasuni* (*Kinrei*) (*Ukiyoe*).

Anderes als üblich werden die Zeichen für Sagami in diesem Fall nicht wie „Sagami“ (Sagami) geschrieben, sondern hier die ältere Aussprache in der Titel in kleinerer Schrift verwendet.

La pêche à l'*ayu* (ou poisson doux) avec des couronnes ou perles traditionnelles sur le Sagami depuis l'ère Meiji (1868-1912), initialement destinée à servir la population locale de la région, elle est aujourd'hui devenue une attraction touristique. Chaque année, de mai à octobre, les bateaux sortent le soir et à l'aide d'un éclairage à la flamme font à l'attraction, ou attire le poisson dans l'obscurité. On leur offre les couronnes qui peuvent attirer du poisson au moment où les couronnes se déplacent. Les couronnes sont ensuite ramassées à l'aide du doigt et déposées dans le bateau. Les prises sont ensuite stockées dans le bateau. De nos jours, on peut assister à la scène depuis les rives opposées du fleuve.

Pour cette estampe, l'un des plus célèbres qu'il ait réalisées dans la série de la *Kiokashū*, l'artiste s'est inspiré d'une illustration de la Collection de vues de paysages célèbres sur le Sagami (Kin Enrei) (*Chugyōgata*) 1839. Contrairement à cette image qui représente un groupe plus ou moins important de bateaux avec pêcheurs, l'artiste a ici représenté qu'un seul bateau, sans pilote, à bord duquel se trouvent deux pêcheurs. Toutes les autres barques se situent à l'arrière-plan, simplement sous la forme de silhouettes noires, de même que le mont Kinkei (1839) ou encore un *vue de la Sagami*.

Les caractères du mot Sagami ne sont généralement pas «Sagami», mais par dans ce cas, justement, cette prononciation ancienne est ici suggérée par ceux dans le petit caractère figurant près du titre.



大井

大井
Ōi
Ōi-ya - Handage

Two travelers on horseback are being led by their guides between a pair of sturdy pine trees in a landscape deeply blanketed in white. Judging by the large packages loaded on either side of their sturdy, haired steeds, the travelers appear to be merchants. A number of men over their heavy clothing make the figures and horses alike seem almost part of the terrain. The horses in particular gleam, and bands of dark fur wrap around the competitors along the upper and lower edges of their bodies against the white ground.

Ōi was not a major link, but nonetheless it is a Nagoya road, and the Kōshūki or "Ten road" that runs back off the Kōshūki about 10 miles from the junction was around 22 kilometers (13 miles). The account of its fully complete, as depicted in this design, the 14 kilometers (8.7 miles) road between Ōi and its neighboring station Ōhira was known as the Ōhira Post. One of the highest points along this road was named "Shōhōn Matsuo Dake" or "Seven Post Hill", which remained a scene of the mountain to the north and east. The legend of the post's dependent on the right in Handage post is perhaps intended to represent Mount Ōhira. Both the post and the hill are illustrated in "Views of Northern Ditch and Handage Station" from the "Kōshūki". Several days from the north, the Shōhōn and its three branches (Kōshūki Station on the line, Shōhōn (Shōhōn) Station) along the line, and the Handage Station (Ōi) on the line, above the Handage road.

Two travelers in their winter gear are being led by their guides between a pair of sturdy pine trees in a landscape deeply blanketed in white. Judging by the large packages loaded on either side of their sturdy, haired steeds, the travelers appear to be merchants. A number of men over their heavy clothing make the figures and horses alike seem almost part of the terrain. The horses in particular gleam, and bands of dark fur wrap around the competitors along the upper and lower edges of their bodies against the white ground.



Utagawa Kunisada
 Manji
 Manji no yūkyō
 Utagawa Kunisada, 1830-31
 London, The British Museum



Manji no yūkyō
 Utagawa Kunisada, 1830-31
 London, The British Museum



Manji no yūkyō
 Utagawa Kunisada, 1830-31
 London, The British Museum



partant le titre. Série d'œuvres japonaises sur le thème des danses et des poses de la cour. Ces illustrations sont des études de poses et de vêtements de la cour.

Comme illustration, Utagawa Kunisada a été influencé par les gravures de la cour de la fin du XVIIIe siècle. Il est en particulier influencé par les gravures de la cour de la fin du XVIIIe siècle. Il est en particulier influencé par les gravures de la cour de la fin du XVIIIe siècle.

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Utagawa Kunisada, 1830-31
 London, The British Museum



Hiroshige & Eisen. The Sixty-Nine Stations along the Kisokaido

Rhiannon Paget

In 1835, renowned woodblock print artist Keisai Eisen was commissioned to create a series of works to chart the Kisokaido journey. After producing 24 prints, Eisen was replaced by Utagawa Hiroshige, who completed the series of 70 prints in 1838.

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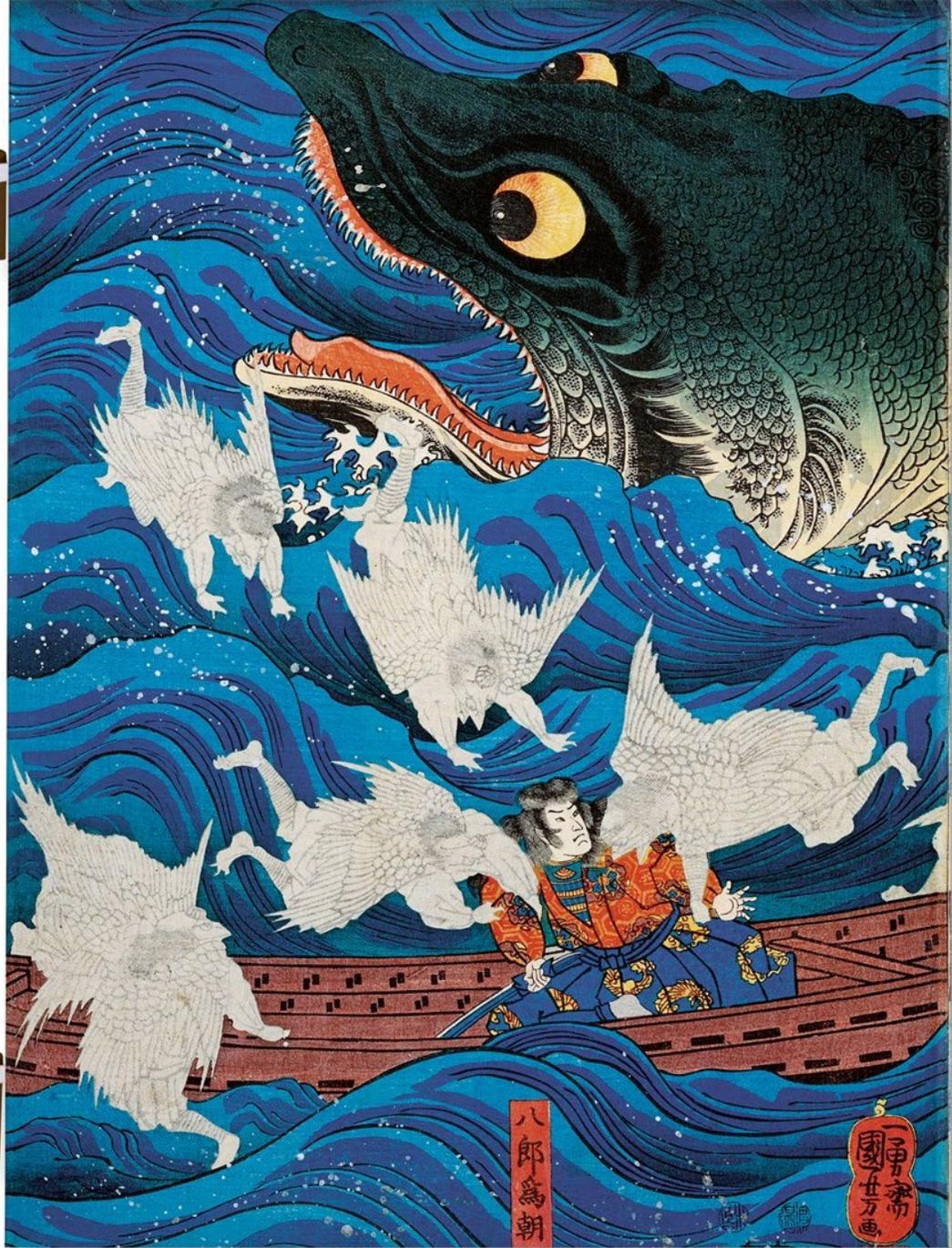
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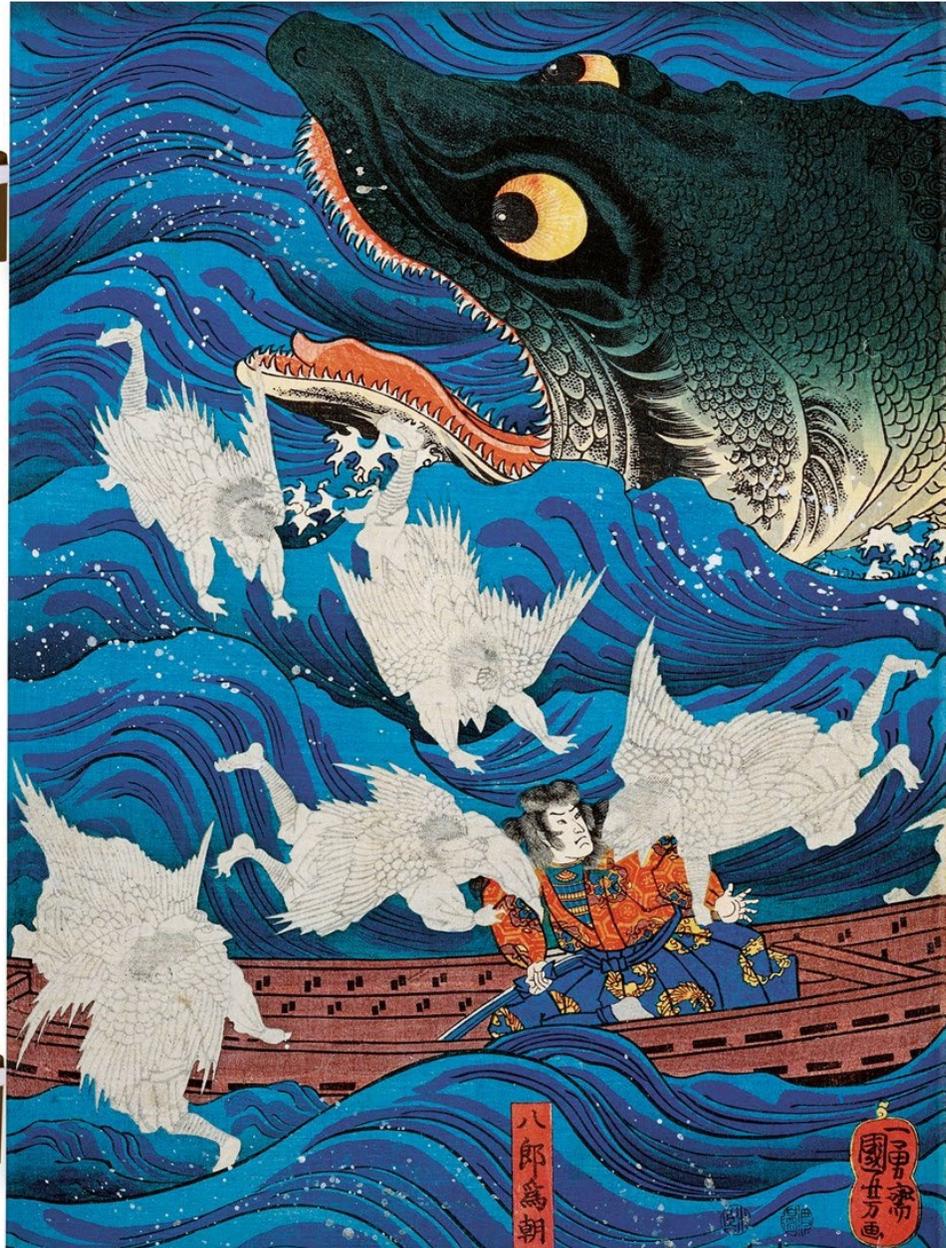
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TASCHEN



八郎為朝

國在万画



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Andreas Marks

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TASCHEN

v.
Peak Production
1830-1852



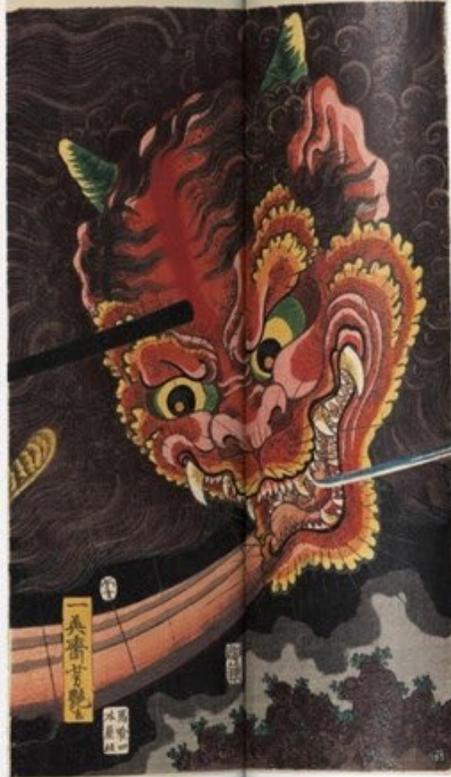


流子浄之美人

菊川英山筆

菊川英山

菊川英山



主馬佐酒田公時



龍口内舎人源次綱

靱真扇
真井
貞光

國
廿
方
色



KUJI-ORI HANGI
Ukihori Most in Rain, 1929
Der Stadtgraben von Ukihori im Regen
Les Demeurs d'Ukihori sous la pluie
Published by Kawaguchi Jiro, carved
by Masuda Kazumasa, printed by Kōnosue
Wanachichi. Woodblock print, ink
and color on paper, 27.8 × 26.1 cm /
11 1/8 × 10 1/4 in.
Mississippi Institute of Art, Gift
of Paul Schweizer (P.77, ill. 19)

OHAMA KIKON (SHIMON)
Egret on a Snow-covered Branch
against the Night Sky, c. 1922-25
Reher auf schneebedecktem Zweig
vor nächtlichem Himmel
Agoutte sur une branche enneigée
contre un ciel nocturne
Detail from p. 623

Page 620-6
TOMI YAMAMOTO
Kumadori Gogoro Engemon,
late 1920s
Detail from p. 627

Shin Hanga
1916-1938

À la fin de l'année 1907, l'éditeur Watanabe Shōzaburō (1885-1962), lui-même par le désir de vendre des estampes de paysage aux touristes étrangers, demande au peintre Takahashi Shōtei (Hiroaki; 1871-1945) de lui fournir des dessins. Les estampes qui en résultent sont vendues dans un magasin d'antiquités de Karuzawa, ville réputée pour ses Occidentaux. De taille modeste, les estampes de Shōtei, qui exploitent la nostalgie des ukiyo-e de la période Edo, constituent de parfaits souvenirs. Mais il faudra attendre 1915 pour que Watanabe éprouve l'envie de faire revivre la grande tradition japonaise de l'estampe et donne naissance à un nouveau mouvement artistique, connu sous le nom de *shin hanga* ou « nouvelle estampe ». À cette date, Watanabe a déjà commencé à vendre d'authentiques ukiyo-e, de même que des reproductions, ainsi que de nouvelles estampes. Au printemps 1915, il découvre une exposition d'aquarelles du peintre australien Friedrich (Fritz) Capelari (1884-1950) et estime que cet artiste saura concevoir le nouveau type d'estampe qu'il a en tête. Consécutives à l'industrialisation et à l'industrialisation rapides du Japon à la fin du XIX^e siècle, la nouvelle estampe sera représentative du Japon émergent et porteur d'un idéal artistique inédit, mais sans avant-gardisme.

Ce nouveau est un succès car l'estampe est un mode d'expression artistique qui se différencie d'autres formes établies, telles que la peinture à l'encre ou les techniques de reproduction modernes comme la lithographie. En outre, Watanabe s'emploie à restaurer les plus hauts critères de reproduction du passé, en utilisant du papier de mirier et de riches pigments minéraux, et réhabilite des techniques caractéristiques telles que le *gudage* et les fonds micarés, tout en soulignant le mouvement tourbillonnant créé par l'outil de frottage. Au lieu de publier des centaines, voire des milliers d'épreuves d'un même dessin, comme c'était le cas pour les

plus célèbres ukiyo-e, les *shin hanga* sont initialement publiés en éditions limitées pour convaincre les acheteurs étrangers du sérieux de cette forme artistique.

Capelari commence sa carrière de dessinateur d'estampes avec *Phœnix* (p. 6) et, en 1915, remet deux dessins à Watanabe – des paysages et des jolies femmes essentiellement. Mais celui-ci entend diversifier son catalogue et engage alors l'anglais Charles W. Bartlett (1860-1940) ainsi qu'Hasibiguchi Goyō (1881-1921), premier artiste japonais à avoir dessiné des *shin hanga*. Les estampes de Bartlett paraissent elles aussi en 1915 ; la même année, Goyō réalise son premier dessin, qui sera publié un an plus tard (p. 576). Le marché de l'estampe moderne prend son envol et Watanabe ne tarde pas à solliciter d'autres artistes japonais dans le souci de ressusciter les quatre thèmes porteurs des ukiyo-e : actrices de kabuki, jolies femmes, fleurs et oiseaux, paysages. Les premiers artistes japonais qu'il recrute, outre Goyō, sont des étudiants de l'École des beaux-arts de Tokyo (Tokyo Bijutsu Gakkō) : il ne tarde cependant pas à embaucher également des élèves du renommé peintre Katsuraki Kiyokata (1870-1972), tels que Ito Shinsui (p. 577 ; 1898-1972) et Kawase Hasui (p. 578 ; 1883-1927), qui réalisèrent nombre de dessins pour lui.

D'autres éditeurs s'empressent de prendre le train en marche et sortent leurs propres *shin hanga*, tandis qu'une poignée d'artistes, comme Yoshida Hiroshi (1876-1950), publient eux-mêmes leurs estampes avec succès. Depuis le lancement du mouvement, l'Occident constitue un marché de taille qui le demeurera jusqu'au début de la Seconde Guerre mondiale. On observe alors un fléchissement insidieux dans la production de nouveaux dessins, qui aboutit à l'arrêt de toute l'activité. Après la guerre, seuls quelques-uns des artistes survivants se remettent à dessiner des *shin hanga*.



山村耕花
(斐成)

Yamamura Kōka (Toyonari)

1886–1942

Dancing at the New Carlton Café in Shanghai (Odori Shanhai Nyūkaruton shoken), 1924

From an unstaffed set of 40 prints, published by Yamamura Kōka Hanga Kōshokai.
Woodblock print, ink and colour on paper, with mica background, 29.7 × 27.2 cm (11 7/8 × 10 3/4 in.).
Metropolitan Institute of Art, Gift of Funds from Ellen Wells (1944.37)

Unlike his paintings, Yamamura Kōka's earlier woodblock prints were confined to kabuki subjects. In 1924 he then created a set of 40 prints that includes images of beautiful women and landscapes, along with bird and flower pictures. Amongst these is an unusual interior view of a modern dance hall in bustling Shanghai. *Dancing at the New Carlton Café in Shanghai* (Odori Shanhai Nyūkaruton shoken) presents the chic fashions of the Floating Twenties in East Asia by featuring thoroughly modern women in Western gowns and bobbed hairstyles, sipping fancy drinks.

The same subject appears in Kōka's painting *The New Carlton* (Nyu Karuton), which he submitted to an exhibition held in March 1924 and another one ten months later in Osaka, though the painting hasn't surfaced again since then. Both painting and print belong to a group of Chinese subjects Kōka designed following a research trip to the Jiangnan region of China in spring 1924. Since Shanghai is situated in this part of the country Kōka may very well have visited the original Carlton Café, which

was then rebuilt in 1922 at a new location when its owner, Louis Ladow (1861–1928), decided it was no longer big enough to cater for the numbers of customers being drawn to it. The new Carlton Café and Theatre opened soon after New Year's Day 1923 with an enormous ballroom covering 650 square metres (7,000 square feet) that could accommodate 2,000 guests. The venue immediately became the most popular place in the city for large parties and also variety shows and other performances.

The painting is not as well balanced as the print, for which Kōka lowered the height of the ceiling and turned the composition around, switching the two fashionable women seated at the table to the foreground and the four dancing couples to the background. Furthermore, instead of showing the women in simple dresses he now gave them richly decorated gowns. Interest in the painting was presumably the impetus for creating a print version which has since become Kōka's best-known woodblock print.

Tanz im neuen Carlton-Café in Shanghai

Anders als seine Gemälde bevorzugte sich der frühere Drucker Yamamura Kōka auf Kōka's Theater. Bis er 1924 eine sechsteilige Holzschnittreihe schuf, die neben Darstellungen von Schauspielerinnen und Landschaften auch Bilder von Vögeln und Blumen umfasste sowie diese ungewöhnliche Inszenierung eines modernen Tanzabends in Shanghai. *Tanz im neuen Carlton-Café in Shanghai* (Odori Shanhai Nyūkaruton shoken) präsentiert die eleganten Moden der wilden Zwanziger in Ostasien im Geiste von durch und durch modernen Frauen, die Karrihaarfisuren tragen und in westlichen Kleidern Cocktails schlürfen.

Das gleiche Motiv taucht im Kōka-Gemälde *Das neue Carlton* (Nyu Karuton) auf, das der Künstler zu einer Ausstellung im März 1924 und zu einer weiteren Schau zwei Monate später in Osaka einreichte und das weiter verschollen ist. Gemälde und Druck gehören zu einer Reihe von chinesischen Sujets, denen sich Kōka im Anschluss an eine im Frühjahr 1924 unternommene Studienreise in die chinesische Jiangnan-Region widmete. Da Shanghai in diesem Landesteil liegt, konnte Kōka das ursprüngliche Carlton-Café durchaus besucht haben. 1922 wurde das Establishment von seinem Chef Louis Ladow (1861–1928) an anderer Stelle neu errichtet. Da seine Fläche dem Bauherren beinahe nicht mehr genügte, wurde das neue Carlton Café und Theater ganz neu nach Neujahr 1923 in Betrieb – mit einem riesigen Ballsaal für bis zu zwitausend Gäste auf 650 Quadratmetern. Binnen kürzester Zeit wurde die Lokalität zum gefragtesten Ort der Stadt für große Feiern, Varietéshows und sonstige Darbietungen.

Das Gemälde ist weniger ausgewogen als der Druck, für den Kōka die Deckhöhe reduzierte und die Komposition umkehrte, indem er die beiden am Tisch sitzenden Figuren in den Vordergrund holte und die vier tanzenden Paare in den Hintergrund verschoob. Anstatt die Frauen in einfachen Kleidern zu zeigen, stattete er sie jetzt mit reich geschmückten Gewändern aus. Das Interesse an diesem Gemälde gab vermutlich den Anstoß für die Druckversion, die seither zu Kōka's bekanntesten Holzschnitt geworden ist.

Danse au café New Carlton de Shanghai

Contrairement à ses peintures, les premières estampes de Yamamura Kōka se limitent aux acteurs de kabuki. En 1924, il crée une suite de dix estampes comprenant des images de jolies femmes et de paysages, ainsi que de fleurs et d'oiseaux. Parmi celles-ci, cette vue de l'intérieur d'un dancing moderne dans l'élégante Shanghai constitue une exception. *Danse au café New Carlton de Shanghai* (Odori Shanhai Nyūkaruton shoken) montre la mode ébrie des folles années 1920 en Asie de l'Est et présente des femmes résolument modernes, en vêtements occidentaux et les cheveux coupés au carré, qui s'adonnent des cocktails sophistiqués.

On retrouve ce même sujet dans la peinture de Kōka intitulée *Le Nouveau Carlton* (Nyu Karuton), qui il présente une première fois à une exposition de mai 1924, puis une seconde fois à Osaka, deux mois plus tard, et qu'on ne jamais revue depuis. La peinture et l'estampe appartiennent toutes deux à un ensemble de sujets chinois que Kōka dessina à l'issue d'un séjour de recherche dans la région de Jiang Nan, en Chine, au printemps 1924. Shanghai était dans cette province, il est fort possible que Kōka se soit rendu au premier café Carlton, qui fut reconstruit ailleurs en 1922, quand son propriétaire, Louis Ladow (1861–1928) décida qu'il n'était plus assez spacieux pour recevoir le nombre croissant de clients qu'il attirait. Le nouveau café Carlton, double d'un théâtre, ouvrit peu après le Nouvel An 1923. Il comprend une immense salle de danse de 650 mètres carrés capable d'accueillir 2 000 personnes. L'endroit devint aussitôt le lieu le plus prisé de la ville: il s'y tint de grandes fêtes, des spectacles de variétés et d'autres manifestations.

La peinture n'est pas aussi équilibrée que l'estampe, dans laquelle Kōka a abaissé le plafond et modifié la composition: désormais les deux femmes élégantes sont assises à une table au premier plan tandis que les quatre couples de danseurs peuplent l'arrière-plan. Par ailleurs, au lieu de montrer les femmes en tenue simple, il les a vêtues de robes richement décorées. C'est sans doute l'intérêt porté à la peinture qui incita à en tirer cette estampe, par la suite devenue l'estampe la plus célèbre de Kōka.





Hiroshige & Eisen. The Sixty-Nine Stations along the Kisokaido

Rhiannon Paget

In 1835, renowned woodblock print artist Keisai Eisen was commissioned to create a series of works to chart the Kisokaido journey. After producing 24 prints, Eisen was replaced by Utagawa Hiroshige, who completed the series of 70 prints in 1838.

- The Kisokaido route through Japan was ordained in the early 1600s by the country's then-ruler Tokugawa Iyasu, who decreed that staging posts be installed along the length of the arduous passage between Edo (present-day Tokyo) and Kyoto. Inns, shops, and restaurants were established to provide sustenance and lodging to weary travelers.
- Taken as a whole, *The Sixty-Nine Stations* collection represents not only a masterpiece of woodblock practice, including bold compositions and an experimental use of color, but also a charming tapestry of 19th-century Japan, long before the specter of industrialization.
- This TASCHEN edition revives the series with due scale and splendor. Sourced from the only-known set of a near-complete run of the first edition of the series, this legendary publication is reproduced in the finest quality, bound in the Japanese tradition and with uncut paper. A perfect companion piece to *TASCHEN's One Hundred Famous Views of Edo*, it is at once a visual delight and a major artifact from the bygone era of Imperial Japan.

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浪裏

丁母江畫

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Views of
Mount Fuji*

*The Complete
Plates*

*Sechsun-
dreißig
Ansichten des
Berges Fuji*

*Trente-six
vues du
mont Fuji*

TASCHEN

Hokusai. Thirty-six Views of Mount Fuji

Andreas Marks



Mount Fuji has long been a centerpiece of Japanese cultural imagination, and nothing captures this with more virtuosity than the landmark woodblock print series *Thirty-six Views of Mount Fuji* by Katsushika Hokusai (1760-1849).

- The renowned printmaker documents 19th-century Japan with exceptional artistry and adoration, celebrating its countryside, cities, people, and serene natural beauty. Produced at the peak of Hokusai's artistic ambition, the series is a quintessential work of ukiyo-e that earned the artist world-wide recognition as a leading master of his craft.
- Among only a few complete reprints of the series, this XL edition pays homage to Hokusai's striking colors and compositions with unprecedented care and magnitude. Bound in the Japanese tradition, *Thirty-six Views of Mount Fuji* presents the original 36 plates plus the additional 10 later added by the artist.
- The perfect companion piece to TASCHEN's *One Hundred Views of Edo* and *The Sixty-Nine Stations along the Kisokaido*, this publication paints an enchanting picture of pre-industrial Japan and is itself a stunning monument to the art of woodblock printing.

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山梨県立美術館蔵
複製
Hokusai's Exceptional Fuji Series

CONTENTS

ANDREAS MARKS

*Hokusai's außergewöhnliche Fuji-Serie
und ihre Entstehungsgeschichte*
14

*The Genesis of
Hokusai's Exceptional Fuji Series*
14

*La genèse de l'exceptionnelle série
du mont Fuji d'Hokusai*
14

Sechszwanzig Ansichten des Berges Fuji

Tafeln
and Erläuterungen
16

Thirty-six Views of Mount Fuji

Plates
and Commentaries
16

Trente-six vues du mont Fuji

Planches
et descriptions
16

APPENDIX

190

Colour Variations / Farbvarianten / Variantes chromatiques

*Sources for the Plates / Quellen zu den Tafeln
Sources pour les planches*

Notes

Bibliography



A former site of building the park and from the fields steps to the top of the mountain of Mount Fuji. On the left, two men are sitting under a willow tree, one of them being about to use the line while the other has just finished and is holding the line. The mountain is the highest in Japan and is a sacred mountain. The view from the summit is magnificent. The mountain is the highest in Japan and is a sacred mountain. The view from the summit is magnificent. The mountain is the highest in Japan and is a sacred mountain. The view from the summit is magnificent.

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九州千位

Songs in Minamoto Province (Shūka Shūji)

Songs in the Province of Minamoto

Songs about the province of Minamoto

The mountain is the highest in Japan and is a sacred mountain. The view from the summit is magnificent. The mountain is the highest in Japan and is a sacred mountain. The view from the summit is magnificent. The mountain is the highest in Japan and is a sacred mountain. The view from the summit is magnificent.



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10 THE GREAT WAVE
DIE GROSSE WELLE: KANAGAWA

Version 1. Yellow cloud band. Version 2. Thin, transparent cloud band, a band on the slope on the right before the peak. Version 3. In the last third of the sky just above the wave. Version 4. In the last third of the sky on the left before the crest of the wave. The line of the last third of the sky and above the last in large, narrow, upward-sloping cloud. Version 5. In the last third of the cloud band in heavy white. Version 6. In the last third of the cloud band with a pinkish-red cloud band. Version 7. In the last third of the cloud band with a pinkish-red cloud band. Version 8. In the last third of the cloud band with a pinkish-red cloud band. Version 9. In the last third of the cloud band with a pinkish-red cloud band. Version 10. In the last third of the cloud band with a pinkish-red cloud band. Version 11. In the last third of the cloud band with a pinkish-red cloud band. Version 12. In the last third of the cloud band with a pinkish-red cloud band. Version 13. In the last third of the cloud band with a pinkish-red cloud band. Version 14. In the last third of the cloud band with a pinkish-red cloud band. Version 15. In the last third of the cloud band with a pinkish-red cloud band. Version 16. In the last third of the cloud band with a pinkish-red cloud band. Version 17. In the last third of the cloud band with a pinkish-red cloud band. Version 18. In the last third of the cloud band with a pinkish-red cloud band. Version 19. In the last third of the cloud band with a pinkish-red cloud band. Version 20. In the last third of the cloud band with a pinkish-red cloud band.



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16. NEWBORN

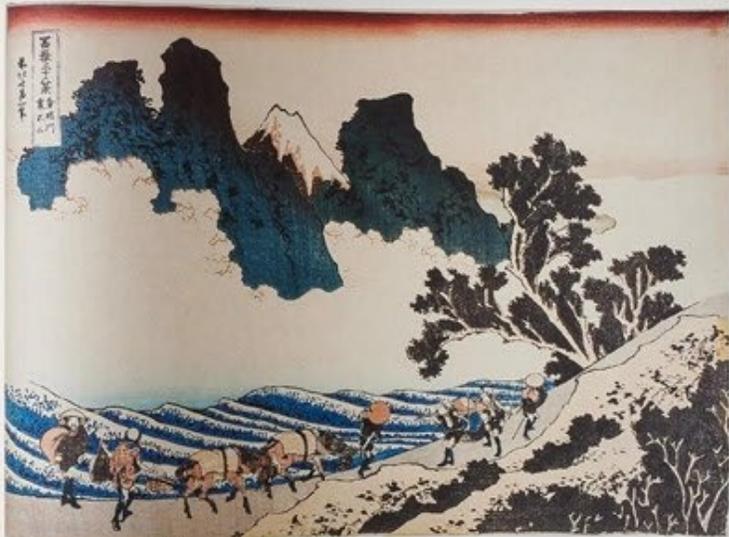
Version 1.1 The mountain peak on the left is public, the peak on the right is private. Version 1.2 The left mountain is on the right, and vice versa. Version 1.3 The left mountain is on the right, and vice versa. Version 1.4 The left mountain is on the right, and vice versa. Version 1.5 The left mountain is on the right, and vice versa. Version 1.6 The left mountain is on the right, and vice versa. Version 1.7 The left mountain is on the right, and vice versa. Version 1.8 The left mountain is on the right, and vice versa. Version 1.9 The left mountain is on the right, and vice versa. Version 1.10 The left mountain is on the right, and vice versa.

Version 1.11 The mountain peak on the left is public, the peak on the right is private. Version 1.12 The left mountain is on the right, and vice versa. Version 1.13 The left mountain is on the right, and vice versa. Version 1.14 The left mountain is on the right, and vice versa. Version 1.15 The left mountain is on the right, and vice versa. Version 1.16 The left mountain is on the right, and vice versa. Version 1.17 The left mountain is on the right, and vice versa. Version 1.18 The left mountain is on the right, and vice versa. Version 1.19 The left mountain is on the right, and vice versa. Version 1.20 The left mountain is on the right, and vice versa.



17.1

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Hokusai. Thirty-six Views of Mount Fuji

Andreas Marks

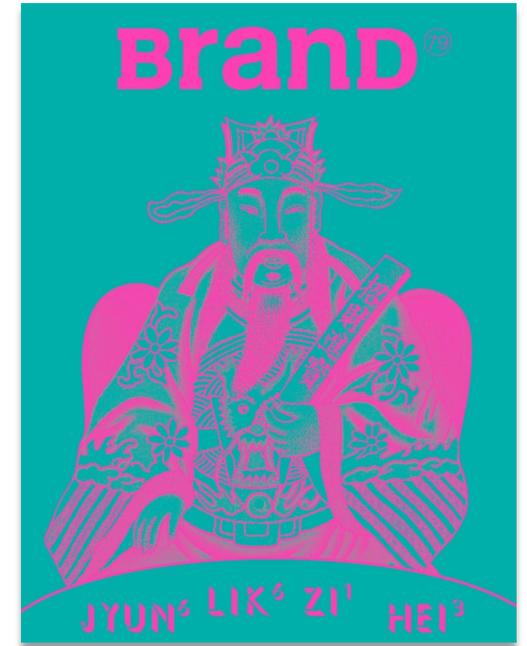
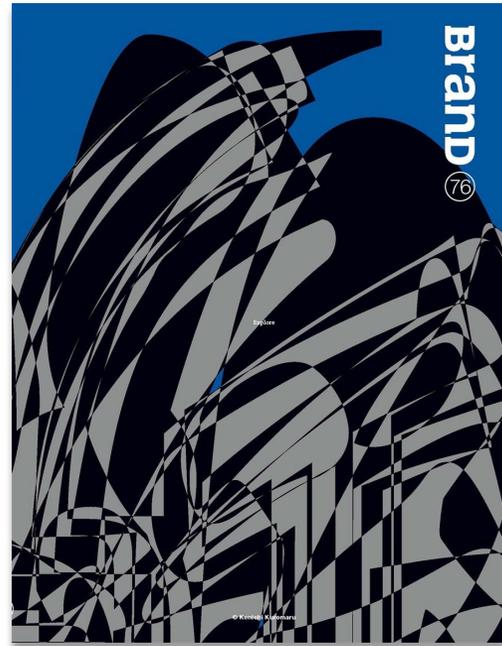


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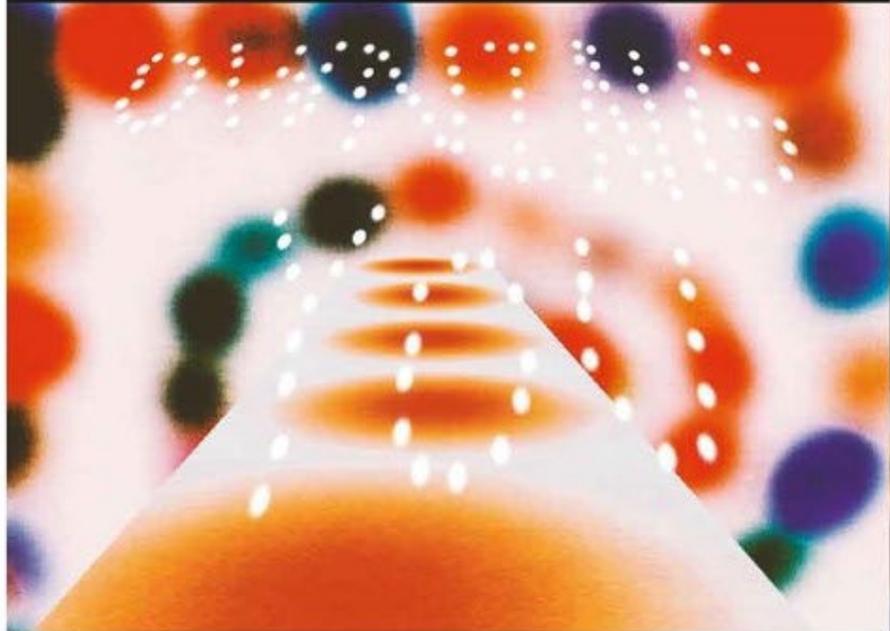
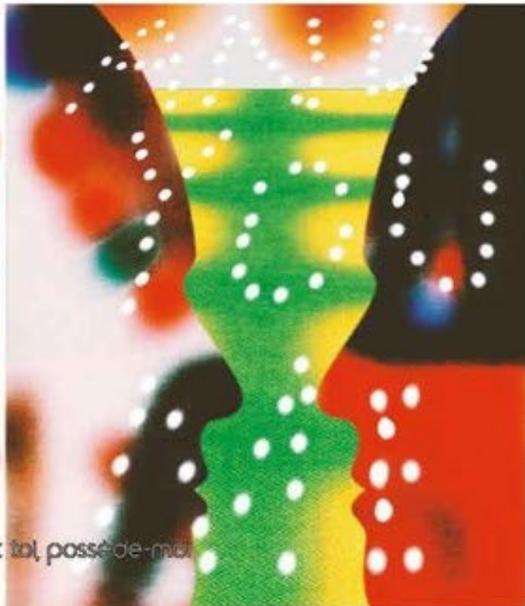
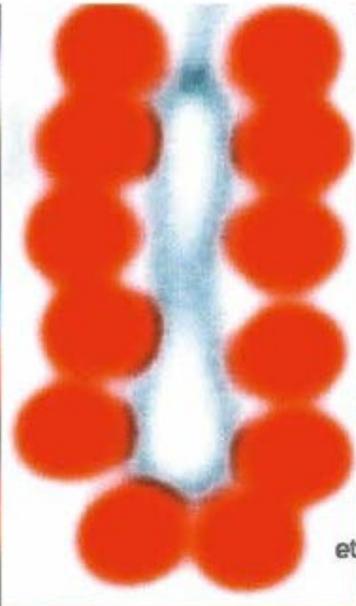
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The renowned British illustrator Chris Harnan noted that "While AI may appear to pose a threat to the design and illustration industries, it could also spark a counter-movement that champions the raw, imperfect beauty of handcrafted creations."

- Brand collaborated with Chris Harnan and Hannes Drißner to make this Artist Issue: *The Right Kind of Wrong*.
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- With an open mind, he shares his experience of carving out his place in illustration over the years.

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在我看来，哈南的作品引发人们对艺术与设计的模糊界限进行反思，他展现出这两个领域如何相互交融，彼此丰富。他对色彩与几何图形的运用营造出一种情感氛围，而其作品的开放性为观者的个人解读留有余地。这种模棱两可的感觉让他的作品充满生命力且富有吸引力，他激励着我们用自己的思考去填补那些空白。

哈南的作品之所以如此极具魅力，原因在于他拥有丰富的视觉语言。他广泛地运用多种媒介进行创作，尽管多样却保持着一贯的思维逻辑。他运用不寻常但又能完美搭配的色彩，为他的设计增添了独特的韵味与格调。他能在画面中巧妙地平衡具象与抽象元素，同时又能娴熟地处理重复元素，这相当引人入胜。他的作品为观者留有个人解读的空间，又能营造出一种神秘感。

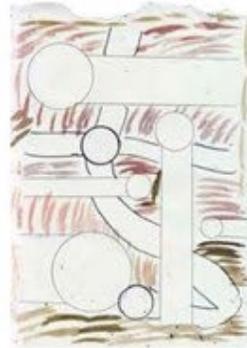
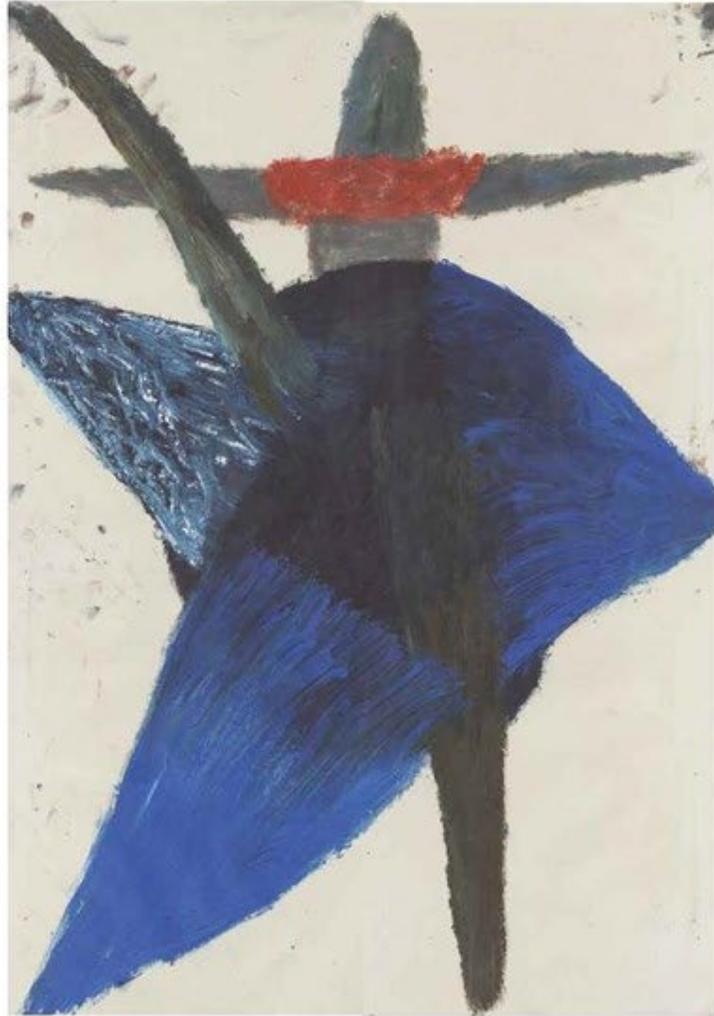
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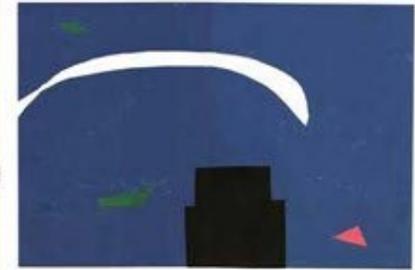


For us, Harnan's works invite reflection on the fluid boundary between art and design, showing how both fields can intersect and enrich each other. His use of color and form creates an emotional atmosphere, but the open-ended nature of his work leaves room for our individual interpretation. This sense of ambiguity keeps his pieces alive and engaging, encouraging us to fill in the gaps with our own thoughts. What makes Harnan's work so captivating is the broad range of his visual language. He works across various media, creating diverse pieces that maintain a cohesive way of thinking. His use of unusual yet perfectly matched colors adds a unique vibe and atmosphere to his designs. The way he balances between figurative and abstract elements in his drawings and how he plays with repetitions is also intriguing, leaving space for personal interpretation and a sense of mystery.

ZEBU (LYNN LEHMANN & DENNIS GÄRTNER) / GERMANY / ARTIST & ILLUSTRATOR









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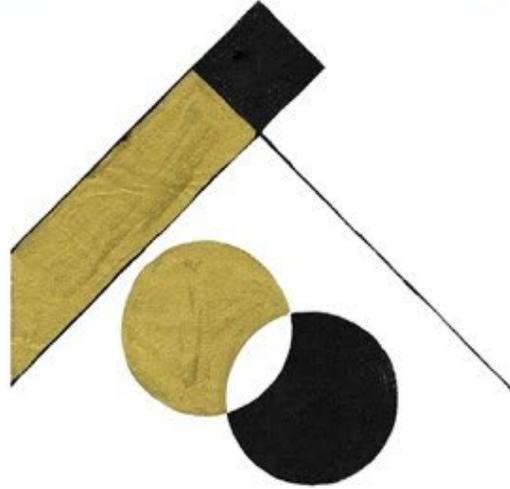
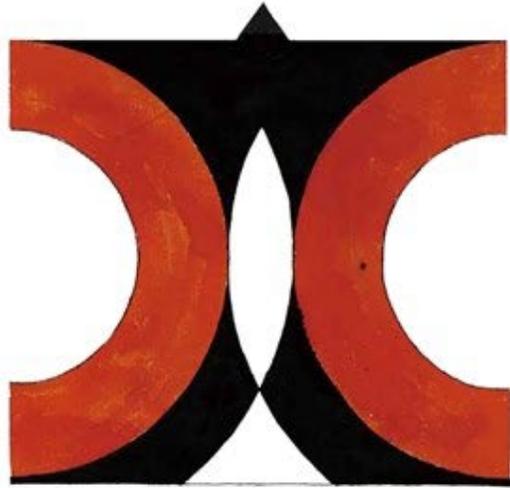
THE WAY OF TYPEFACE IN NATURE

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In Brand 76, the editorial team focused on the type design in Japan and explored its limitless possibilities given by nature.

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Type Design for the 24 Solar Terms

HIDEJI

Innovating
Ancient Heritage



Hideji is a multidisciplinary artist whose portfolio encompasses painting, calligraphy, and design. He focuses on capturing the essence of Japanese customs, culture, and objects, integrating them through his diverse work. By merging time-honored motifs with contemporary interpretations, Hideji crafts pieces that harmonize ancient forms with modern styles.

1. Joyman by Ayaka Hagiya
2. Joyman by Anna Sensaki
3. KAIKOU! by Dai Sasahara
4. KAIKOU! by Kohel Futakuchi
5. アンタノタイポ / The Typography of Tomorrow by Kohel Futakuchi
6. アンタノタイポ / The Typography of Tomorrow by Ayaka Hagiya
7. アンタノタイポ / The Typography of Tomorrow by Anna Sensaki



もつものも
かみかみ



Anna Sensaki
Roman letters and Japanese kana often appear side by side, and English words are frequently converted to Katakana, so it's not a major concern. However, the difference in stroke counts between Chinese characters and kana is something to notice. When creating typefaces drawing by hand rather than using existing fonts, "writing correctly" isn't my priority. I often reduce the strokes in Chinese characters to match kana, or add strokes of kana to match Chinese characters. In the project "遠く遠く / Far Far Away," the rhythm of the characters was good, so I didn't adjust the density.

Akira Yamaguchi
I don't overly concern myself with differences in density difference. Many languages inherently have these variations, and forcing consistency can make the design dull. More often, I embrace this density in my work. When a unified visual effect is necessary, I will put my focus on the overall area each character occupies.

it in an engaging way. I don't let legibility constrain me; instead, I revel in creative freedom. My goal is for viewers to initially think "how cool" or "how cute," and then, upon closer inspection, realize they can understand the content.

Takuya Shiraishi
I normally use two approaches: experimenting with new, untried methods, and leveraging familiar techniques I've often employed. Given that the works of all 7 members are displayed together, I usually don't emphasize legibility.

Dai Sasahara
Besides studying the nature and meaning of the characters, I choose an appropriate level of legibility according to the glyph of the characters, so as to achieve the balance. While maintaining minimal legibility, I aim for a delicate balance between characters and shapes to enhance visual impact. If the characters inherently have shape qualities or their meaning aren't prominent, I lower the priority of legibility. However, if most viewers can't recognize the characters, it strays from the essence of type design, so I ensure a certain level of legibility.

Kohel Futakuchi
Different projects have different focal points. In my artistic creations, while respecting the principles of type design, I emphasize visual interest and comfort. Sometimes, deliberately bypassing strict design rules and embracing less recognizable designs can enhance visual impact. I value spontaneity in the creative process—whether it's new visual forms emerging from sketching process or unexpected shapes and textures generated by software. If it intrigues me, it finds its way into my design.

Ayaka Hagiya
I'm not constrained by the traditional notion that legibility is

the primary criterion for type design. Free, imaginative creativity might result in fonts that are unrecognizable. But creation is about freedom, and I revel in the joy of unrestricted artistic expression.

Anna Sensaki
I see type design as a form of "creation" that doesn't rely on existing fonts. The importance of legibility varies with the project's requirements. For instance, when a typeface functions as an image, legibility can be greatly reduced. Conversely, for titles or logos that need to convey specific information, legibility must be ensured. My main focus is on avoiding confusion between characters. For example, the similarity between the Katakana "ン" and "ソ" can lead to misreading. I set an internal standard: viewers might not recognize "ン," but they shouldn't mistake it for "ソ."

Akira Yamaguchi
I prioritize designs that can immediately captivate viewers. I'm drawn to the visual intrigue of glyphs and forms, completely unconcerned with legibility. Focusing too much on it diminishes the fun and creativity of the design.

Q3

You sometimes merge characters with shapes or design typefaces in a way that makes them hard to recognize at the first glance. How do you balance or choose between legibility and creativity?

Kazuki Nishizawa
When designing logos for businesses, legibility is crucial. However, my work for NIKKAN TYPO centers on characters and presenting

Q4

Has the projects of NIKKAN TYPO helped you resolve any confusions about design? Have you had any significant breakthroughs through this initiative?

Kazuki Nishizawa
The strict limitation of submitting only typeface works pushed me to innovate within



圖 / Dragon

YU MIYAMA

It Can Be Character,
and Graphic



Yu Miyama is a graphic designer based in Tokyo, Japan. After graduating from the Department of Architecture, Faculty of Science and Technology of Yokohama National University, she has worked at an interior design office and started to work freelance since 2021. Miyama has specialized in the field of architecture and art. In addition to undertaking projects such as logo design and book design, she also explores the possibilities of Chinese type design through her practice to convey its charm to the public.

東ぼく 常服

真冬のふっふい、
神田のドリヤド場

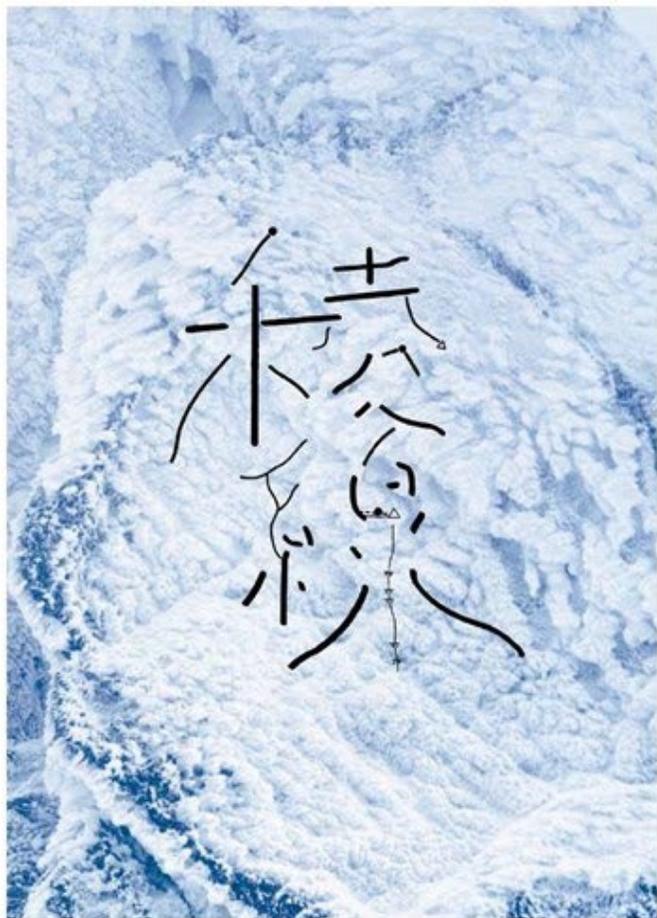
鳥越の
ARCと
開禁シヤツ

最後の朝食

東京のひとは、京都が好き。
part.6
鴨川で、
パンとワイン

小伝馬町で TACOS&BEER 腹一杯になっただ、 馬喰町でストリートアート





Ryosen

DAIJIRO OHARA

Font Lab



Daijiro Ohara is a Japanese designer who majored in Science of Design of Musashino Art University and graduated in 2003. He established a personal studio omomma at the same year. Centered on type design, Ohara takes part in various fields ranging from graphic design, illustration, exhibition, publication, and video production. He was awarded by JAGDA New Designer Award and Tokyo TDC.



Maebashi Galleria

**ATSUSHI
HIRANO**

Blending into the
Landscape,
Presenting the Meaning



Atsushi Hirano, an associate professor of Graphic Design at Tama Art University, founded his own design firm AFFORDANCE inc. in 2019 after a distinguished 16-year career at DRAFT. Since graduating from Tama Art University in 2003, Hirano has developed a formidable reputation, specializing in graphic design with a strong emphasis on branding, VI design, and spatial design. His innovative work has garnered numerous prestigious awards, including the Tokyo TDC Award, the JAGDA New Designer Award, the SDA Award, and the Minister of Economy, Trade, and Industry Award.



Brand No.76

THE WAY OF TYPEFACE IN NATURE

Sendpoints Publishing Co

In Brand 76, the editorial team focused on the type design in Japan and explored its limitless possibilities given by nature.

- It includes 7 interviews, 3 group interviews with 16 designers, and 83 works, which provides readers with information about the type design in Japan from multiple perspectives, and the trend of Japanese brands, the consumer market, and designers in the selection and use of typefaces.

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Brand No.78

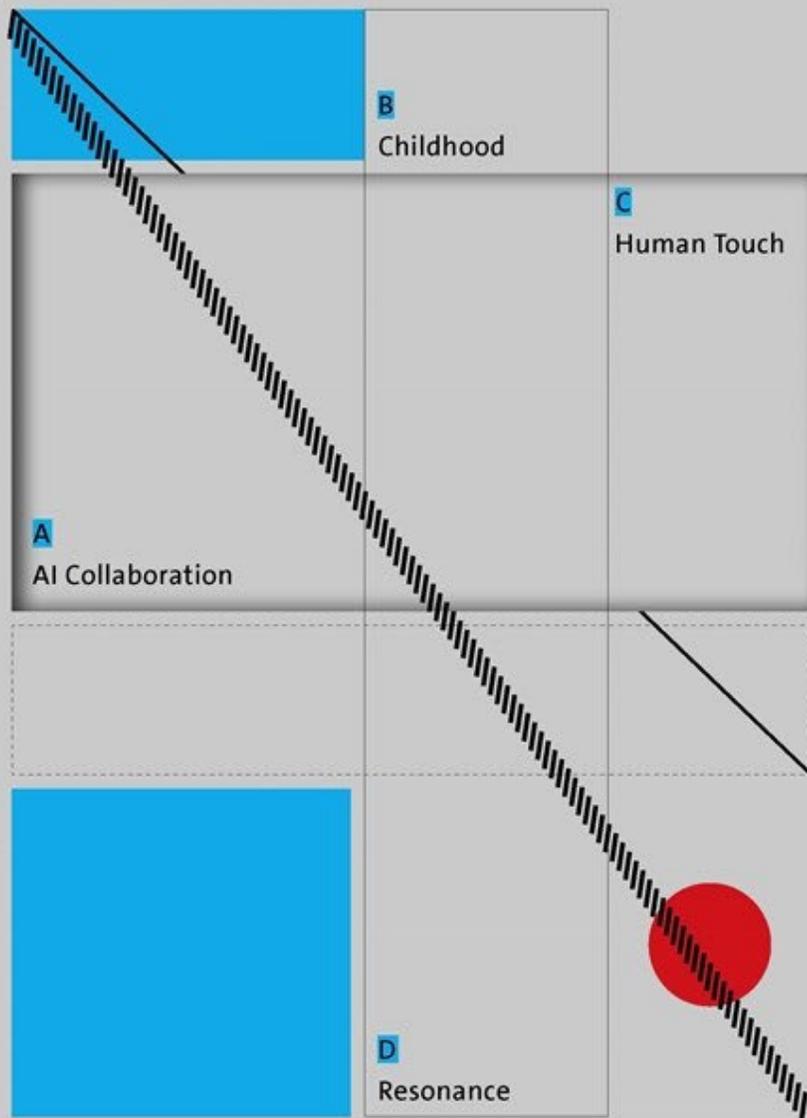
DISCOVER FUTURE SENSORY DESIGN

Sendpoints Publishing Co

In the face of AI, the design industry is shrouded in anxiety caused by uncertainty. Topics such as "the impact of AI on the design industry" have received widespread discussion on social media, but there seems to be a lack of positive and objective viewpoints. Can graphic designers still create in a bold way today?

- To answer this question, the editorial team regarded Brand 78 as a "research tool." Among the opinions collected in Brand 78, the team found that designers have always been those who continue exploring sensory experiences in design, so "how designers create sensory experiences" was decided to be the theme.
- 2025 marks the 13th anniversary of Brand, and this is a gift for designers around the world.

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COMMERCIAL DESIGN

Drawing from trend forecasts by prestigious international design awards such as D&AD, The One Show, and ADCE, along with Life Trends reports from Accenture, the following key developments are set to shape the future of design.

How to Coexist with AI?

Since the advent of generative AI tools like ChatGPT and Midjourney, artificial intelligence has emerged as a revolutionary tool for enhancing productivity and efficiency, capturing widespread attention. The year 2023 has even been dubbed the "Dawn of the AI Era." AI holds immense transformative potential across a variety of industries, and the design sector is no exception. While AI has started to play a role in many design projects, it often functions more as a novelty or experimental tool rather than a core driver of design imagery.

At the same time, the concept of AI evokes ambivalence, as not everyone embraces its growing influence. According to Accenture's Life Trends report, the rise of AI has made distinguishing between authentic and fake information increasingly challenging. This has heightened consumer skepticism toward AI-branded products, leading many to actively seek reliable, authentic content. Furthermore, the issue of copyright ownership for AI-generated works remains unresolved, sparking ongoing debate. Consequently, integrating AI into creative design does not always guarantee a positive audience response. While AI undoubtedly improves efficiency, can it entirely replace human creativity or become a universally appealing selling point? Navigating a harmonious relationship with AI will continue to be a critical topic in the evolving fields of design.

Nostalgia

Nostalgia is a timeless "future trend"—one that evolves continuously as new things emerge and redefine its meaning for each era. Yet, even as time marches forward, people are constantly drawn to the past, romanticizing and idealizing the simpler days of their youth. In today's world, as Generation Z emerges as a cultural and economic force, nostalgia tends to center on the early 2000s—a time characterized by iconic figures and striking visual aesthetics. Insights from ADCE indicate that numerous brands are revisiting their most iconic

logos and color schemes, strategically redesigning them to capture the attention of Generation Z, with their highly influential spending power. This approach bridges distant childhood memories with a brand's contemporary identity, forging deep emotional connections. What do you miss most from your childhood? The thrill of amusement parks, the joy of arcade games, or the candy that, while once irresistible, now feels cloyingly sweet? Let these nostalgic elements inform your next design, rekindling a collective yearning for the simpler, carefree moments of the past.

Emphasizing the Uniqueness of the Human Touch

In all the trend forecasts the editor has reviewed, one common thread emerges regarding the future of design: emphasizing the human touch, particularly as a way to differentiate creative work from AI-generated outputs. The human touch can be manifested in various forms within design, both in the execution and in the core conceptual essence of the work. In terms of execution, it suggests that designers actively embrace hands-on methods such as collage, graffiti, and spray painting to achieve unique visual effects. Alternatively, they may incorporate real-world photography to capture the spontaneity of natural settings or the serendipitous interactions between people and objects—results that algorithms and data find hard to anticipate. At its conceptual core, design should delve into the depth of human emotions and perspectives, highlighting the uniqueness of the human experience. It should enable viewers to sense the designer's genuine empathy and nuanced understanding of human lives and thoughts. By emphasizing the distinctive qualities of the human experience, the work fosters a deeper resonance, inviting viewers to form a personal and meaningful connection with the designer's vision.

Creating Resonance

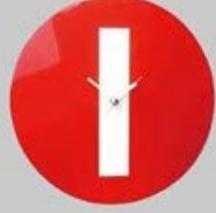
Effective design must resonate with its target audience. Social media has become an integral part of every facet of our lives, serving as a platform where we seek information and share our experiences, whether in daily routines or personal interests. Thanks to the inclusive nature of social media, every passion and interest—whether niche or mainstream—can find its own community to connect with and share insights. For the Generation Z, the internet has become a critical tool for constructing personal identity and forming distinctive ways of communicating with like-minded individuals. This behavioral shift demands that advertising and marketing strategies adapt accordingly. Brands and campaigns must gain a deeper understanding of their audience and communities through thorough research, striving to craft messages that genuinely resonate.

A3



1986 LIAOBOFENG 2016 EXHIBITION

LiaoDesign ⁰³⁸



THINK BY THINK



Invite Street-level Graphic Stores to Design Business Cards for Chinese AGI Members

039





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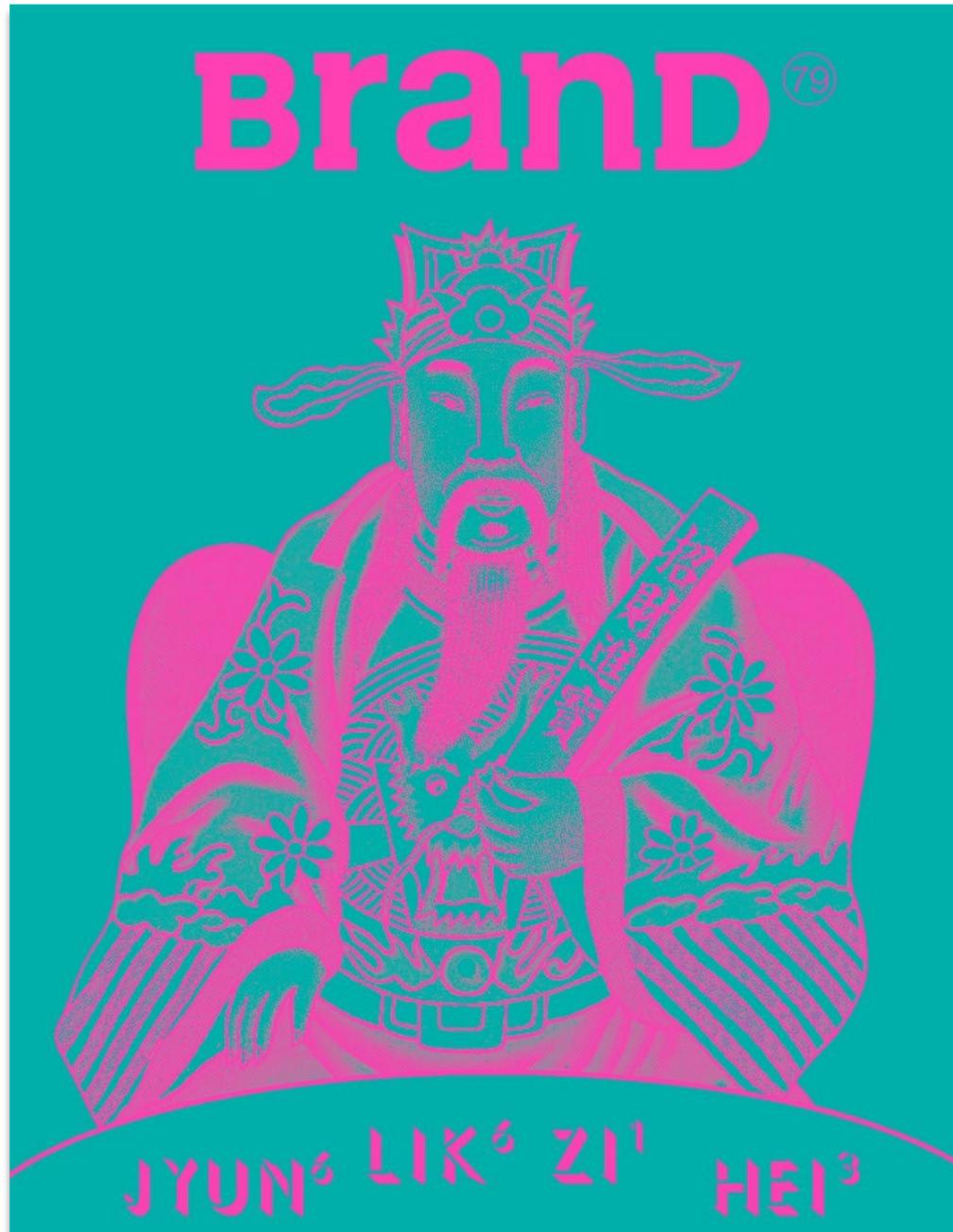
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Brand⁷⁹



JYUN⁶ LIK⁶ ZI¹ HEI³



Brand No.79

AS LOCAL AS POSSIBLE

Ltd., Sendpoints Publishing Co.,

As the momentum of globalisation slows, the vibrant energies within local cultures are coming to the forefront. Local visual elements are gradually emerging from the periphery to the center, becoming an indispensable part of design.

- To get rid of homogenization in the field of design, designers are keen to explore visual elements within local culture. With the theme "As Local as Possible," Brand 79 explores the sustainability of visual elements hidden in Chinese culture from the perspective of designers.

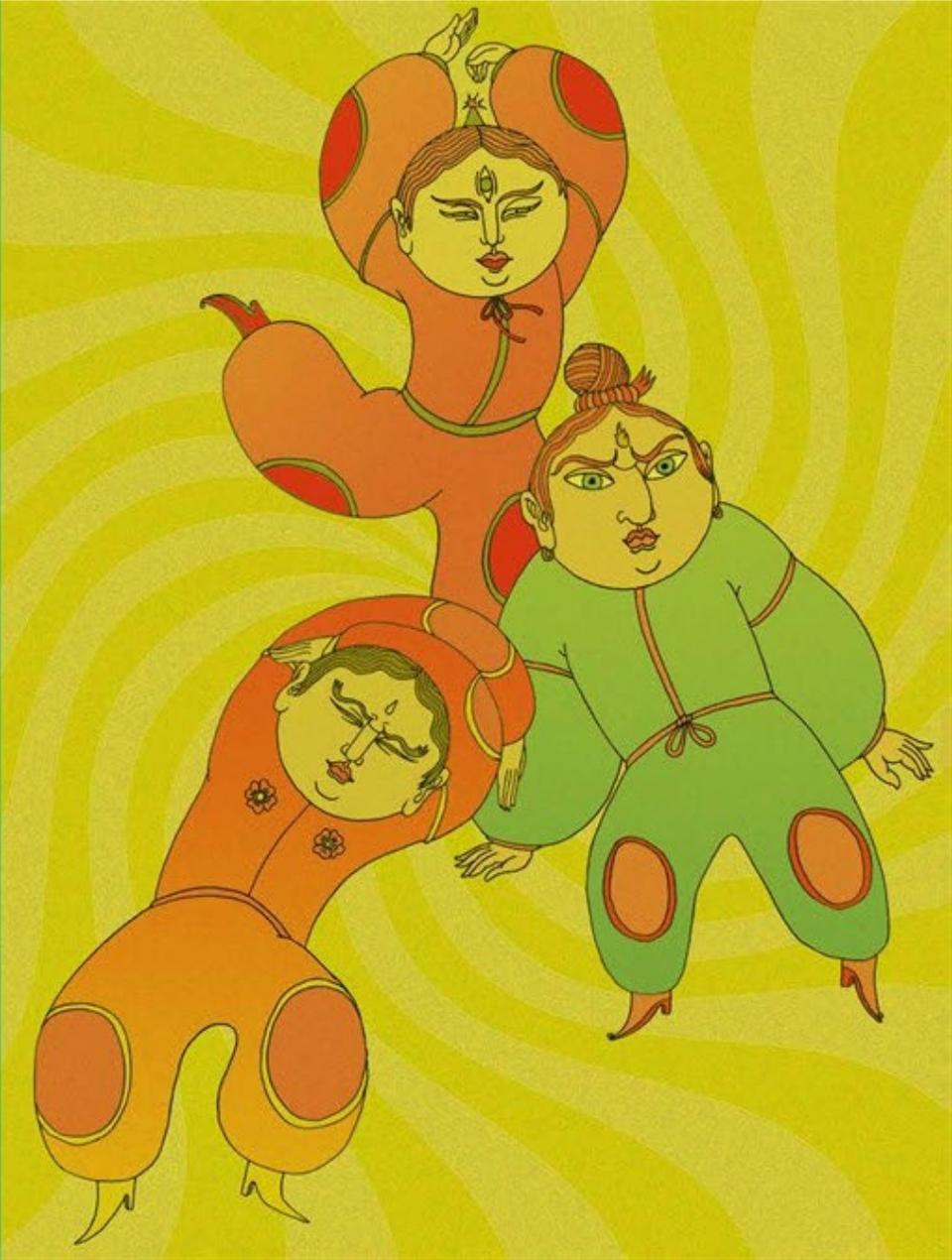
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P018 Tiger of the Night. Engraved Watercolor Paper, Watercolor, Acrylic, Soaked in Benzene, Cotton Thread Stitched and Mounted on Silk and Yuan Paper. 2020.
P019 Tiger of the Night. Engraved Watercolor Paper, Watercolor, Acrylic, Soaked in Benzene, Cotton Thread Stitched and Mounted on Silk and Yuan Paper. 2020



breakthroughs in technique, 3D transformation of its forms, its practical applications, and its evolving symbolic meanings and visual effects. Once again, I stress that true inheritance goes beyond replication—innovation is what matters most. Innovation requires not only talent but also boldness and the right environment. Encouraging, training, and funding innovation is more important and urgent than ever.

5 More and more young people are getting interested in intangible cultural heritage. How do you think these traditional arts can connect with modern life?

Over the past decade, I have visited Japan numerous times for academic exchanges and fieldwork. On these trips, I often came across the kiriko (位置紙切紙), a traditional folk paper-cutting, displayed at Japanese shrines. The paper-cutting has preserved the patterns, forms, and uses for centuries, yet it continues to thrive in modern cultural contexts. This vibrant continuation of the tradition might be seen as a living embodiment of Japan's folk paper-cutting, one that adapts to contemporary life while maintaining its roots. When people see the kiriko fluttering in the wind at shrines or during festivals, it often stirs a sense of reverence. This deep respect for cultural traditions is something we could perhaps learn to cultivate in our own society.

Since the inclusion of folk paper-cutting in the UNESCO Intangible Cultural Heritage list in 2009, various local governments in China have established heritage protection centers and have made considerable efforts to safeguard and preserve this traditional art form. However, while protecting these traditions is essential, it is equally

important to ensure they are revitalized and adapted to thrive in the contemporary society. It is crucial to strengthen research and documentation to ensure that techniques and knowledge are preserved for future generations. Educational and training programs should be developed to inspire the younger generation to learn and carry forward the traditional craftsmanship. Modern technologies, such as digital tools, should be harnessed to showcase and promote cultural heritages, thereby engaging a broader audience. In addition, schools and educational institutions should incorporate intangible cultural heritage into their curricula to cultivate a sense of pride and responsibility for its preservation among young people.

Innovation is essential in the transmission of intangible heritage. Contemporary tastes and new techniques should be incorporated in the evolution of traditional crafts. For instance, traditional blue-dyeing fabrics could collaborate with fashion designers to create garments that blend cultural heritage with modern aesthetics. Similarly, paper-cutting can be integrated into digital media like animation and game to create fresh, engaging work. These innovations will allow intangible heritage to find its place in modern life, capturing the attention and participation of a broader audience. I hope that more young people will contribute to the protection and preservation of this precious cultural heritage.



6 What advice would you give to one who looks to start learning paper-cutting? How to improve skills in technique, color, and shape?

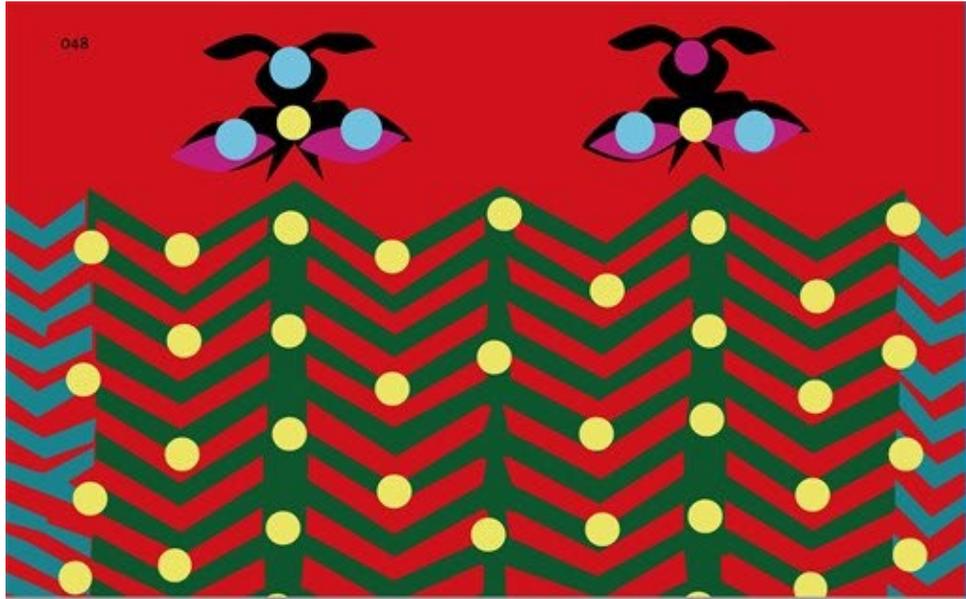
Today, paper-cutting offers a vast array of forms and visual expressions. It's a versatile art form, with various styles and contexts that appeal to enthusiasts across all levels. Beginners can start by imitating simple patterns like "double happiness," "fortune" characters, or classic depictions of birds and flowers, which help build foundational techniques. Some can experiment with colored paper-cutting, adding hues and shading to enhance their visual impact. People can draw inspiration from work ranging from literary illustrations and murals to public installations and fine art.

In modern society, freedom represents not only an internal dialogue but a form of creative spirit and personal empowerment. Since contemporary paper-cutting is inherently an art of freedom, young artists should feel encouraged to explore a variety of approaches within traditional folk forms. Techniques like expressiveness, realism, sculpture, painting, layering, pluralism, positive and negative space, decoration, abstraction, and color can be incorporated to offer new interpretations. Young paper-cutting artists can push the boundaries of this craftsmanship, sparking innovation and expanding its applications. Modern paper-cutting should also absorb techniques of expression from Chinese painting, printmaking, decorative arts, and contemporary art to enrich its form and visual appeal. The call for innovation and change in the paper-cutting community is growing stronger. As the saying goes, "The brush must follow the times,"—and so too should the scissors.

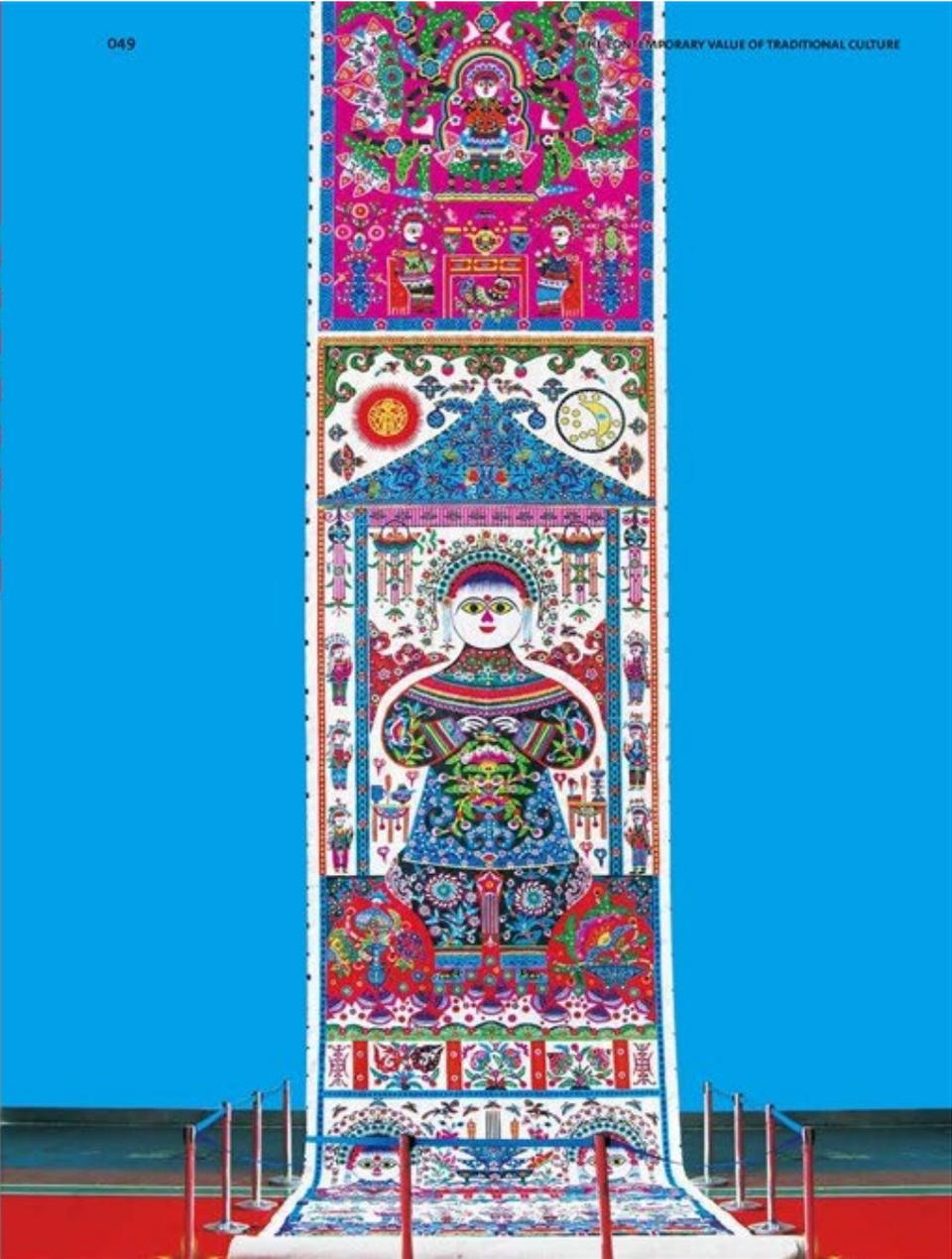


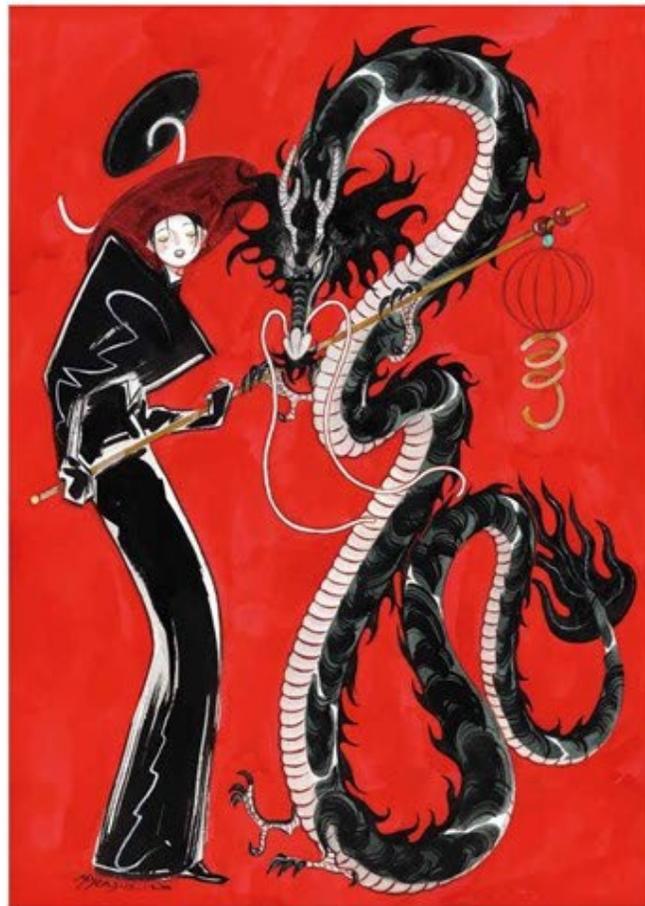
SHIZUO MIYAZAKI





P048 Flowers of December 2010/2011; P049 The Goddess of Paper-Cutting





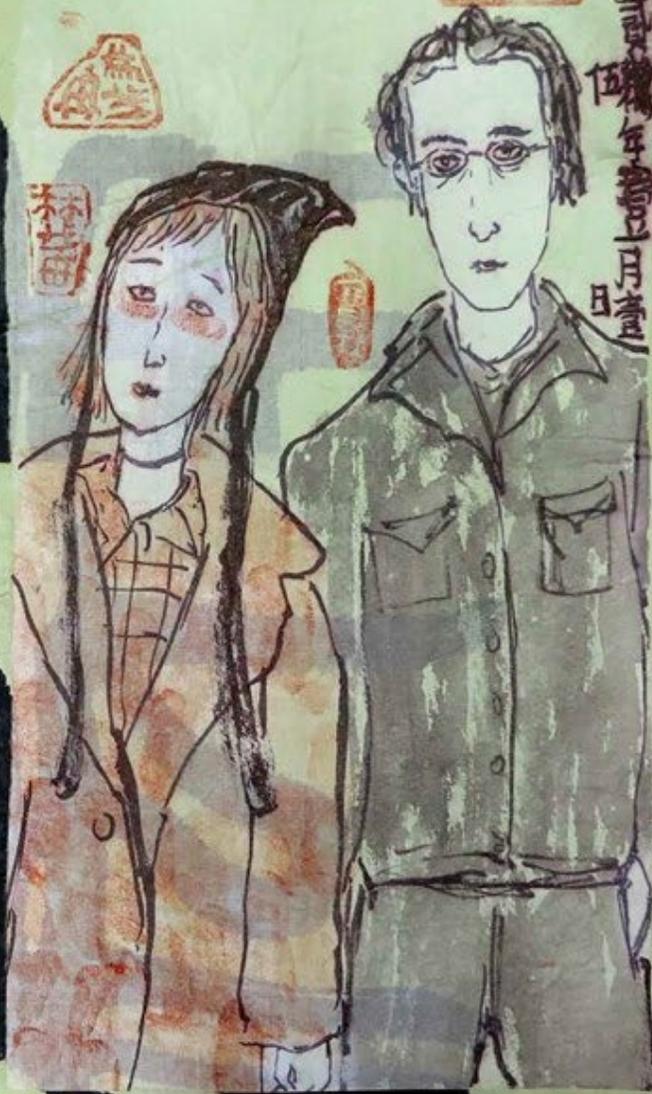
070 Dragon Lady, from The Chinese Quacker "88" (Dragon)

其行宜有...年為...人...婚衣裳是如今...樂文奇...月人



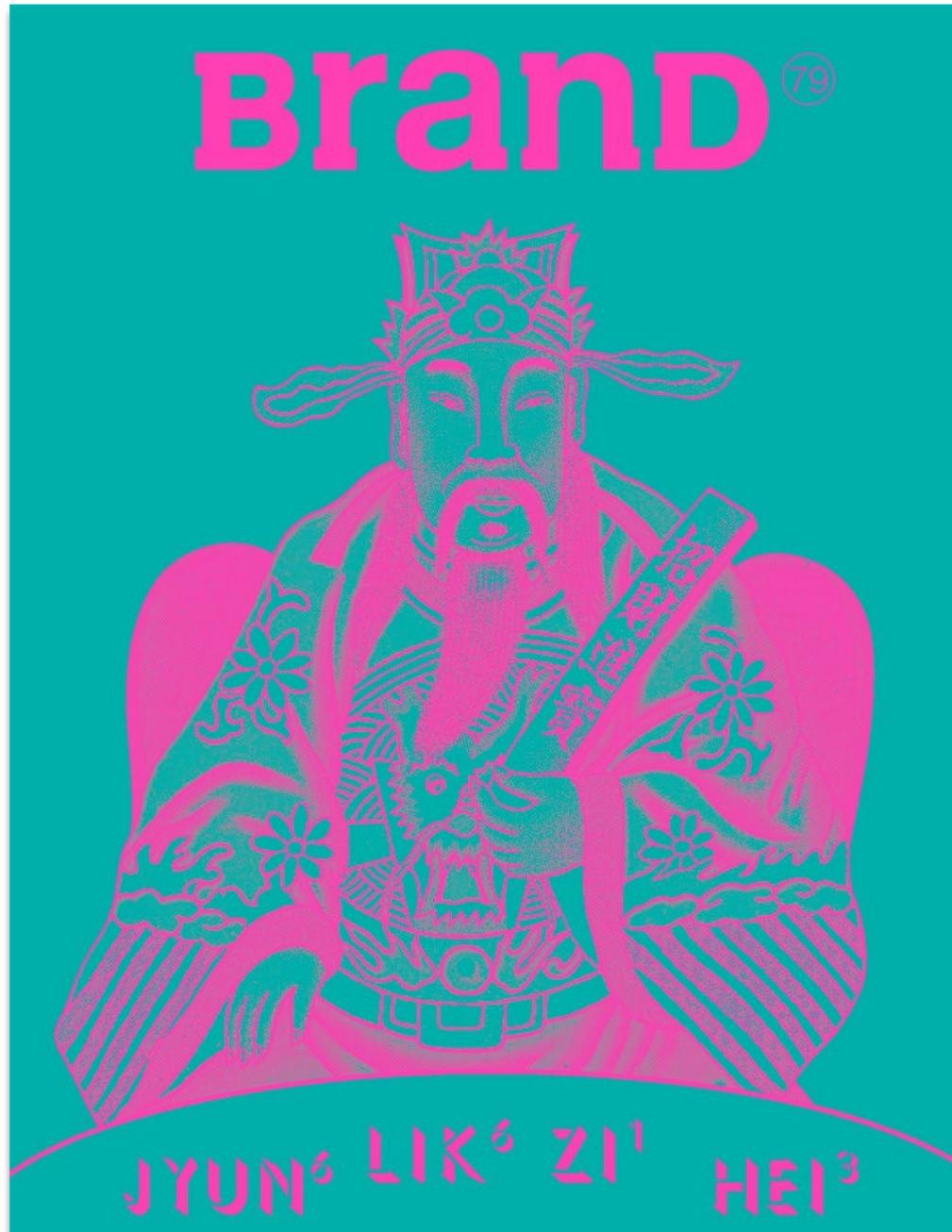
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林長冉畫
何年書
五月畫



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猶有童心者此編取材博矣天所最難通者





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PINO ALLIEVI



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Ferrari

Pino Allievi

Reaping the benefit of unrivalled access to photos and documents from the Ferrari Archives and private collectors, this weighty tome tells the epic tales behind Ferrari's protagonists and triumphs, past and present.

- Edited by renowned sports journalist and writer Pino Allievi, it includes a complete appendix of all of Ferrari's wins since 1947.
- First published as a signed Collector's Edition, now available in an unlimited edition.
- A project conceived in close collaboration with Ferrari, this stylish edition features exclusive content from the Ferrari Archives and private collections around the world. There's also a comprehensive, never-before-seen appendix cataloging every victory since 1947.
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TASCHEN



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THE GREAT
BEAUTY







Front view of one of the most outlandish "buds" ever created: the Breadvan, a Ferrari minivan for bread delivery, made in 1961 and constructed on a short wheel base 250.

finding a subliminal way of referencing the Ferraris of the past, just like Sergio Pininfarina did, by making discreet use of a classic element in a contemporary context.

This, for instance, happened with the LaFerrari, the 963-horsepower hybrid supercar created by the Style Centre, and likewise the FF and the subsequent evolutions, the GT4 Lusso.

Not to mention the F12 Berlinetta, winner of the Compasso d'Oro design award; or the radical restyling of the California T, and the 488 GTB and the Spider, as well as the more recent Portofino. With the LaFerrari, Manzoni's team realized that, in trying to reinterpret features from the past, like the classic fish-mouth grille, and attempting to adapt them to the present, the results were banal and maybe even not so attractive. This is why, in the end, it was worth taking inspiration from a car that was revolutionary in its day: the F150 single-seater that won the F1 world championship in 1961 courtesy of Phil Hill, with its famous "shark nose." The stylistic reference was not so much in the shape as in the concept of a central protruding panel from which two "nostrils"—the air ducts—emerge, even though there is only one radiator. This is because, although Enzo Ferrari was firmly convinced that form must follow function, he occasionally allowed himself outbursts of creativity that broke the rules. In imagining a Ferrari there has always been the ambition to design something modern and personal.

In any case, Ferrari cars positively bristle with styling cues that have made Pininfarina's hand instantly



recognizable: "Rather than talking about styling cues," observes Lorenzo Ramaciotti, "I would call it an approach to the company's history that has gone through different style



Opposite: A study for the 360 Modena bodywork developed by Pininfarina. It does not feature a central grille on the "face."

Above: The sketch shows an image of the Tour de France, a special edition of the F12, created by the Maranello Style Centre.

eras in over half a century: from the rather naïve 1950s to the more muscular 1960s; from the harder, more geometrical 1970s and 1980s to the powerful design elements of the 1990s."

Over the years, Ferrari has produced everything and its direct opposite: if you go looking for a square Ferrari, you will find it. "The common thread is that Pininfarina created cars that were extremely elegant, simple and tasteful. He did so by interpreting the fashions of the day but never going over the top. Even in the mid-1960s, while Bertone—another great coachbuilder—was producing virtuoso exercises in style such as the Alfa Romeo Carabo and the Lamborghini Marzal, Pininfarina was designing the Ferrari Modulo, which, although extreme, had more sculpted forms that were less flat and geometric, yet still felt organic thanks to their soft, fluid features."

Pininfarina's creations for Ferrari, therefore, must be judged by their essential elegance: they may be high-performance, aggressive cars but they are also elegant.





ONE MAN AGAINST THE WORLD



Pages 220-221: How enchanting, the Beau Rivage's uphill slope in Monte Carlo towards Massenet bend, which veers to the left, and leads to the Casino. It was the 1950s, and bikes of 40cm were still being used to delimit the perimeter of the circuit.

Opposite: Monte Carlo 1955, the No. 32 car driven by Louis Chiron was not a Ferrari; it was a Lancia that the following year carried the colors of the Cavallino. Behind it, the Mercedes of Stirling Moss.

Above: Phil Hill on the "virage du Casino" in the 1961 Monaco Grand Prix.



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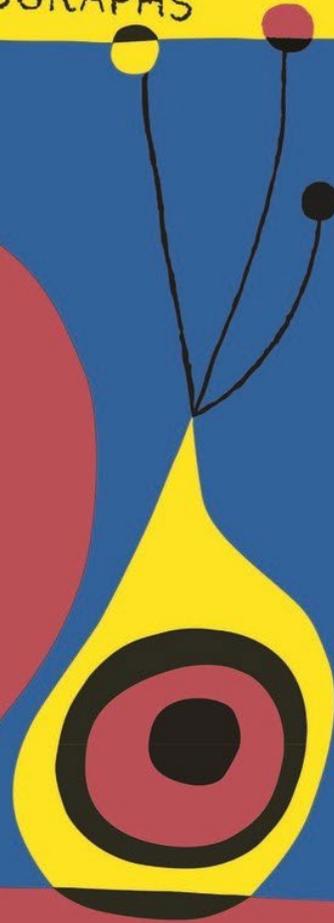
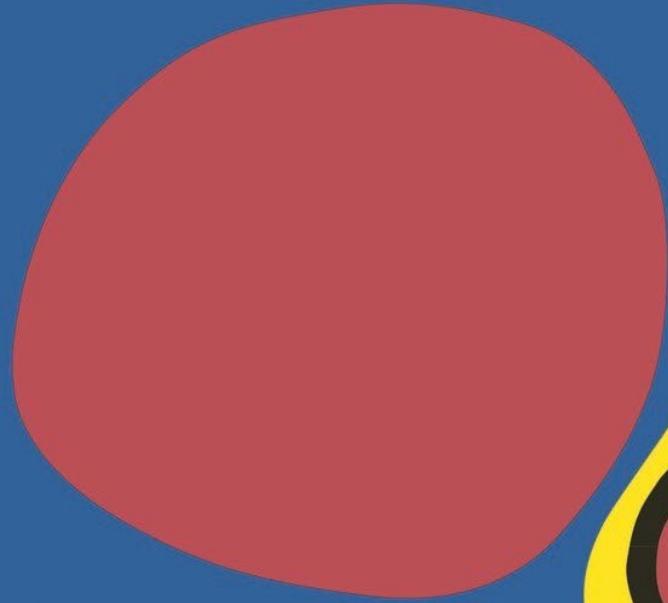
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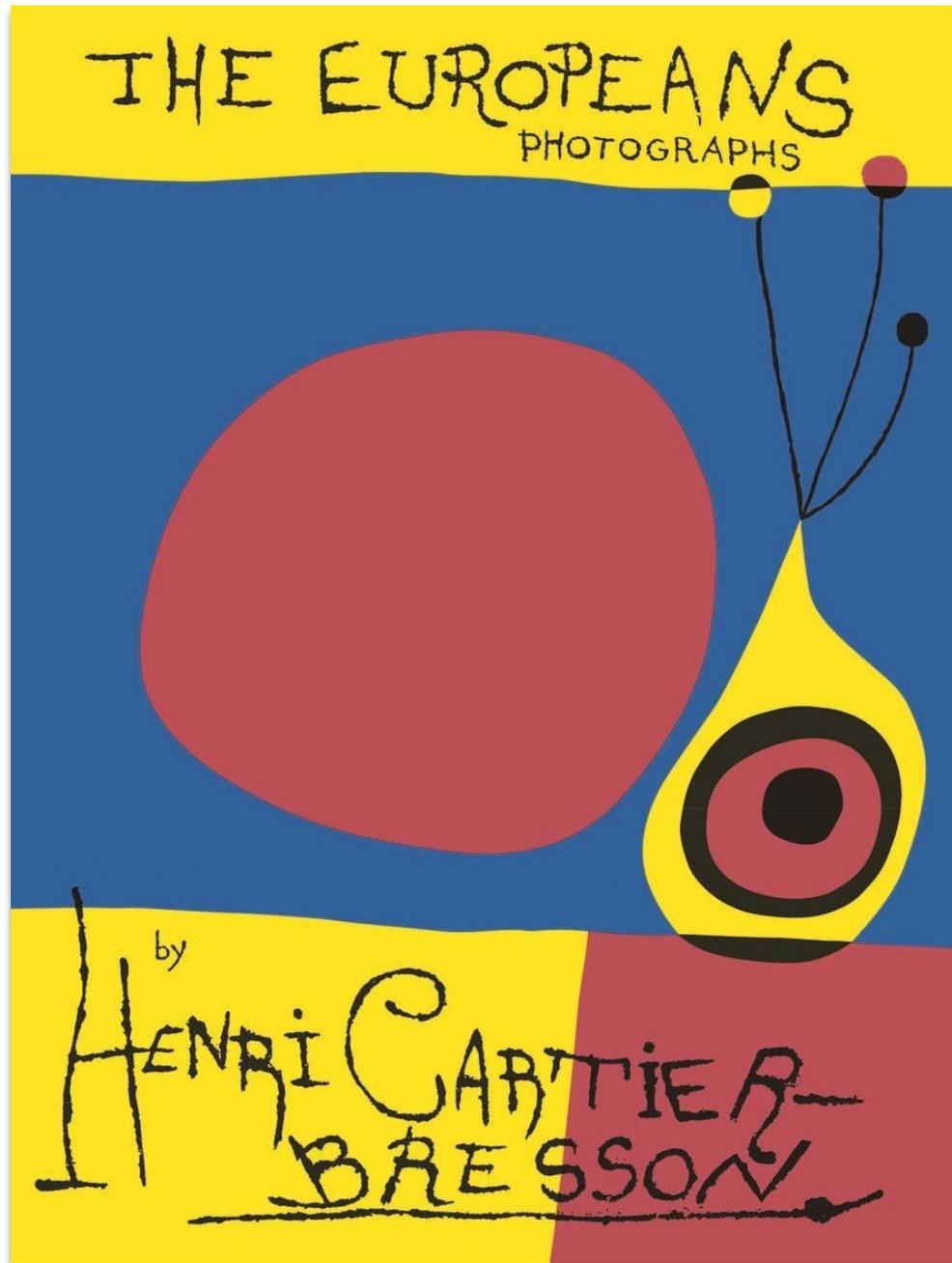
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THE EUROPEANS

PHOTOGRAPHS



by
HENRI CARTIER-
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Henri Cartier-Bresson: The Europeans

Henri Cartier-Bresson

For the first time in 70 years, the Fondation Henri Cartier-Bresson is reissuing this emblematic work by Henri Cartier-Bresson.

- Published by Verve in 1955, three years after the resounding success of *The Decisive Moment*, *The Europeans* brings together 114 photographs taken by Henri Cartier-Bresson between 1950 and 1955 across ten European countries. Taken during assignments for Harper's Bazaar, Life, Holiday, and Paris Match, these images form a unique visual testimony of post-war Europe in the midst of reconstruction.
- As with *The Decisive Moment* in 2024, the Fondation Henri Cartier-Bresson now offers a reissue of *The Europeans* in a smaller, more manageable and accessible format, while remaining faithful to the spirit of the original edition.
- Seventy years after its first publication, this reissue provides a unique opportunity to rediscover a major work of Henri Cartier-Bresson's oeuvre, enriched with an unpublished text by Clément Chéroux that places the work in its historical and artistic context.

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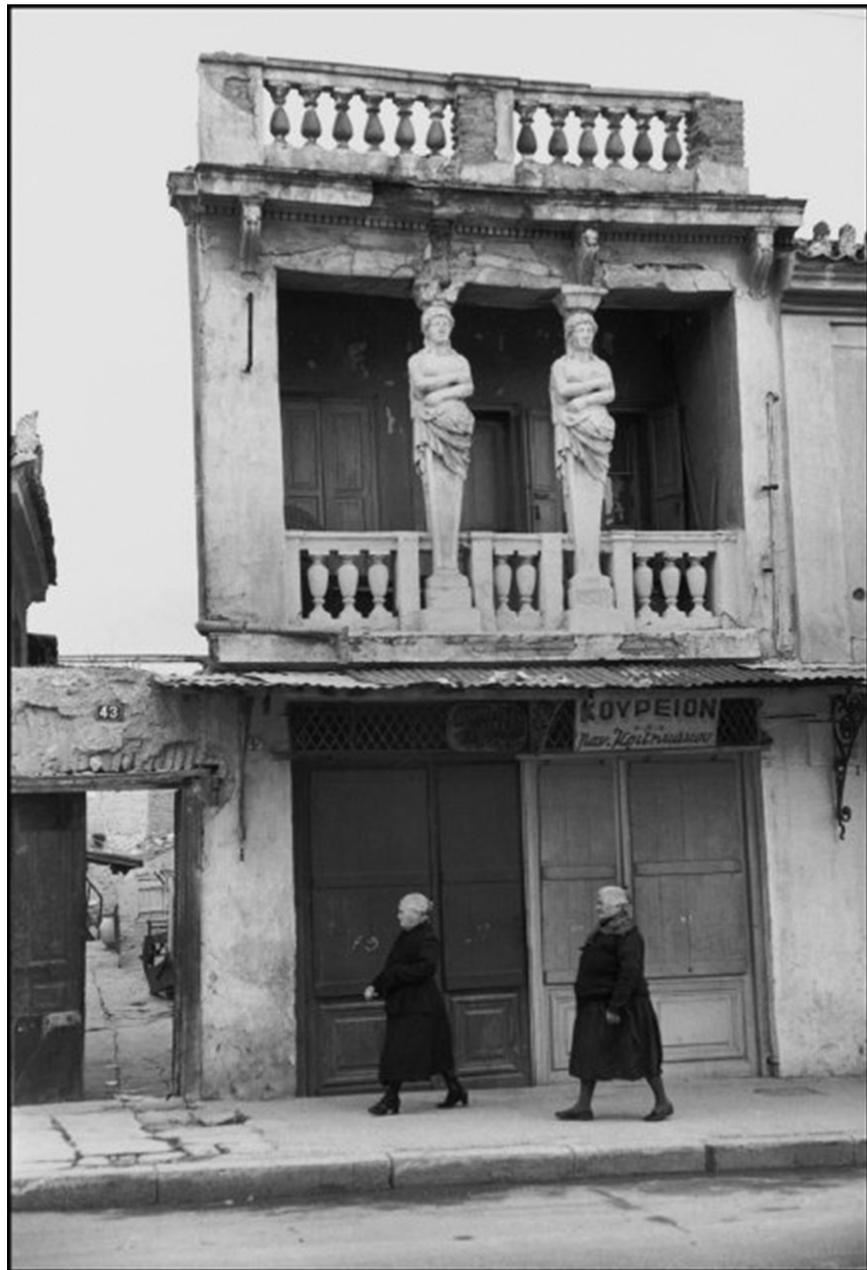
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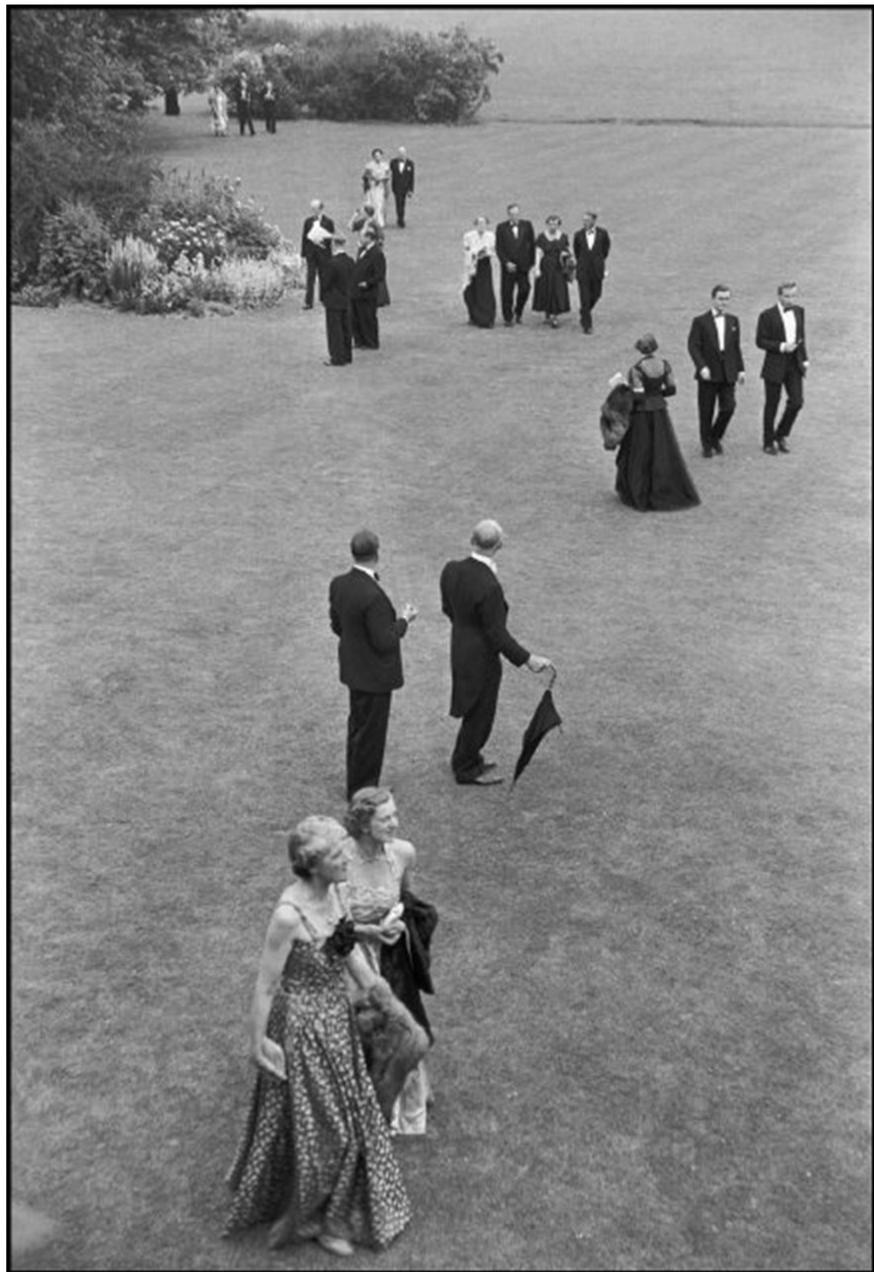
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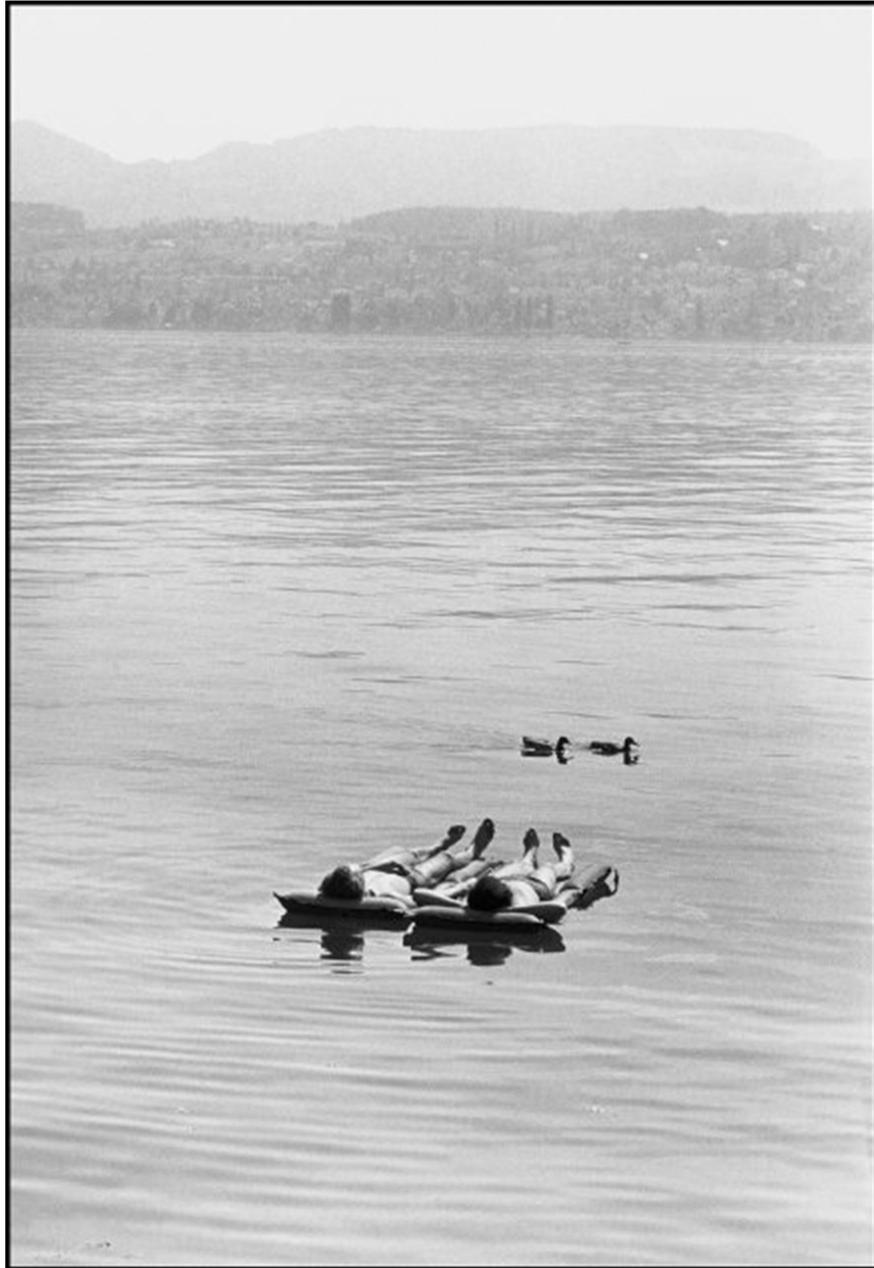


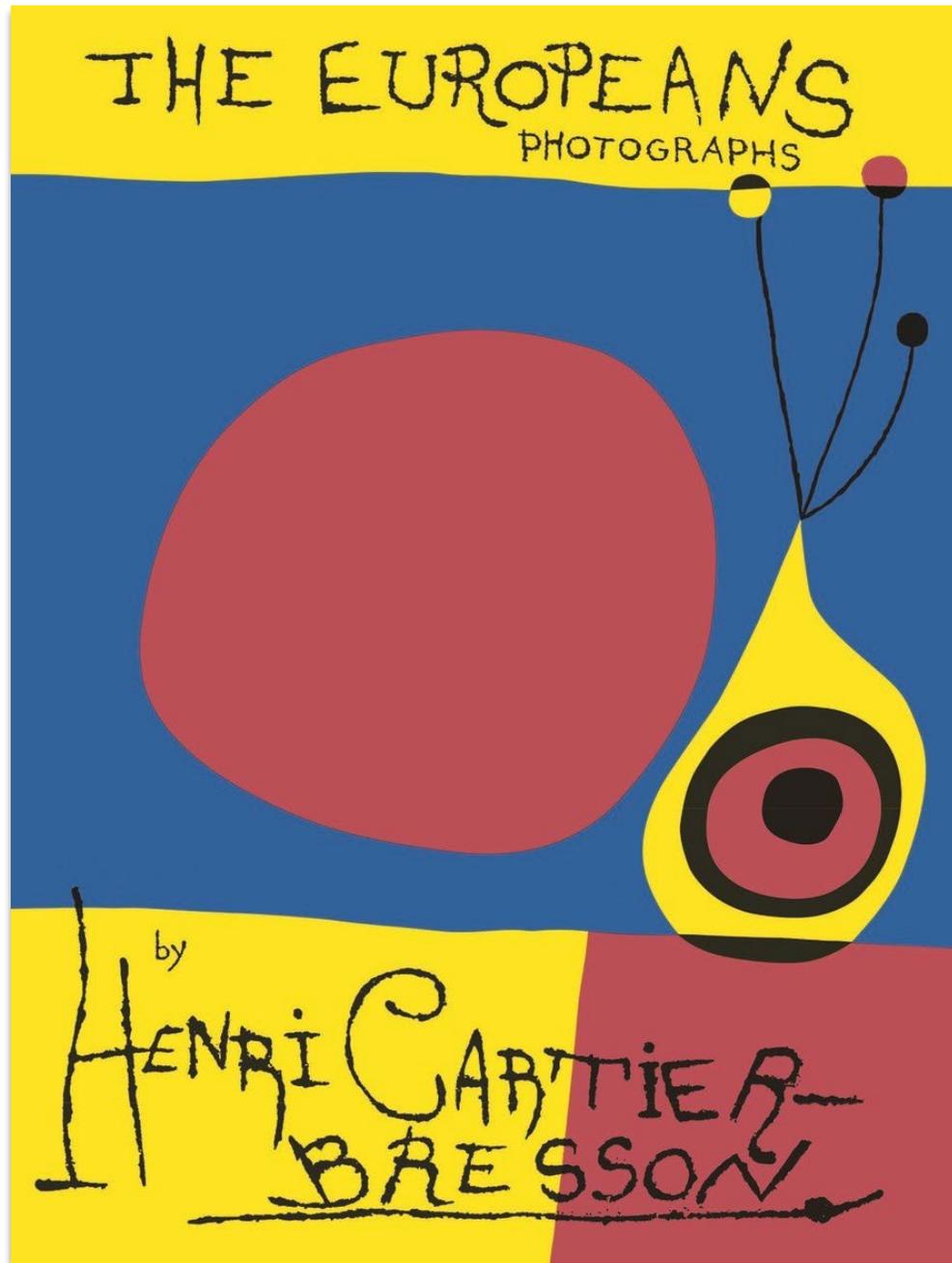












Henri Cartier-Bresson: The Europeans

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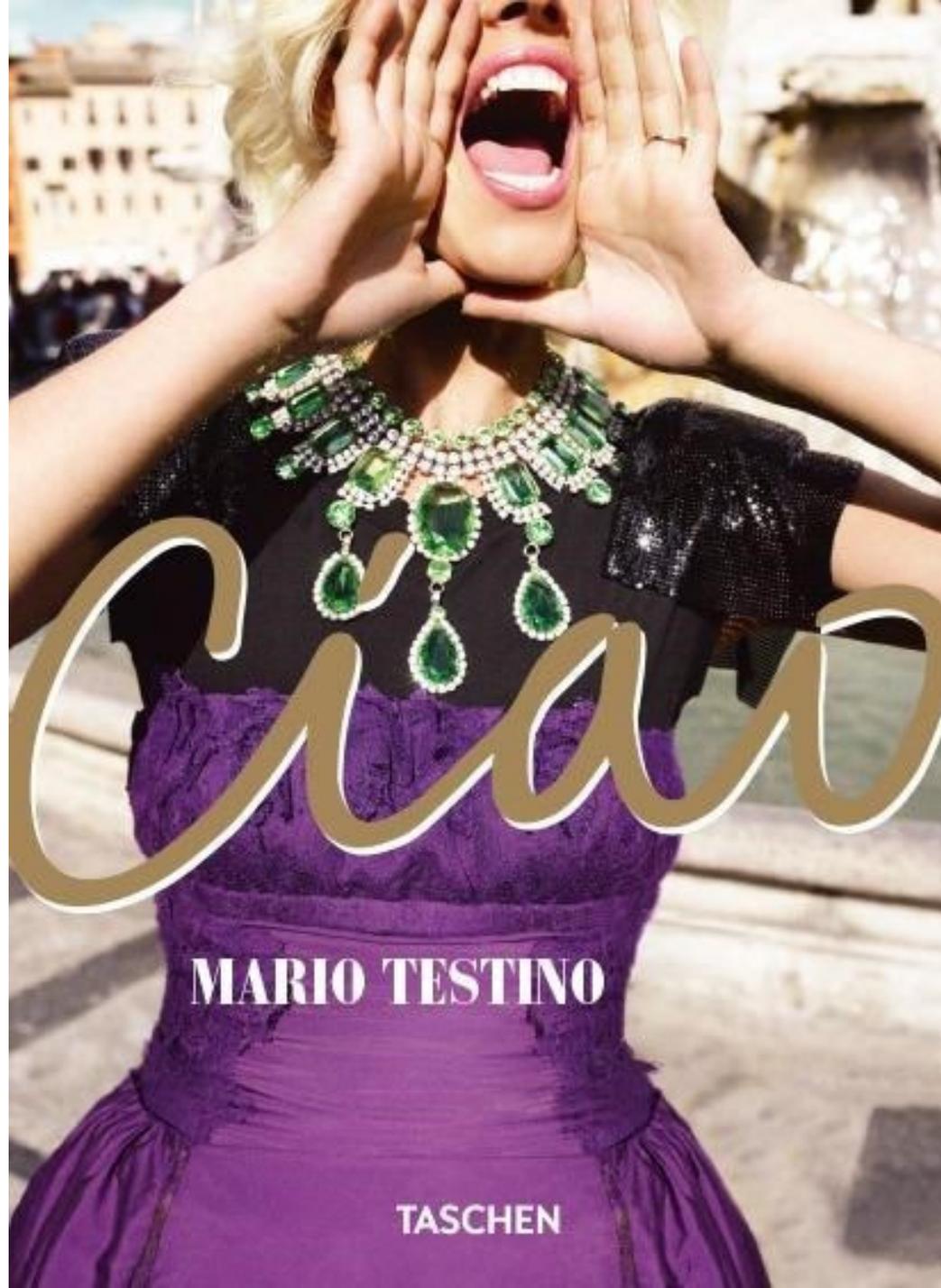
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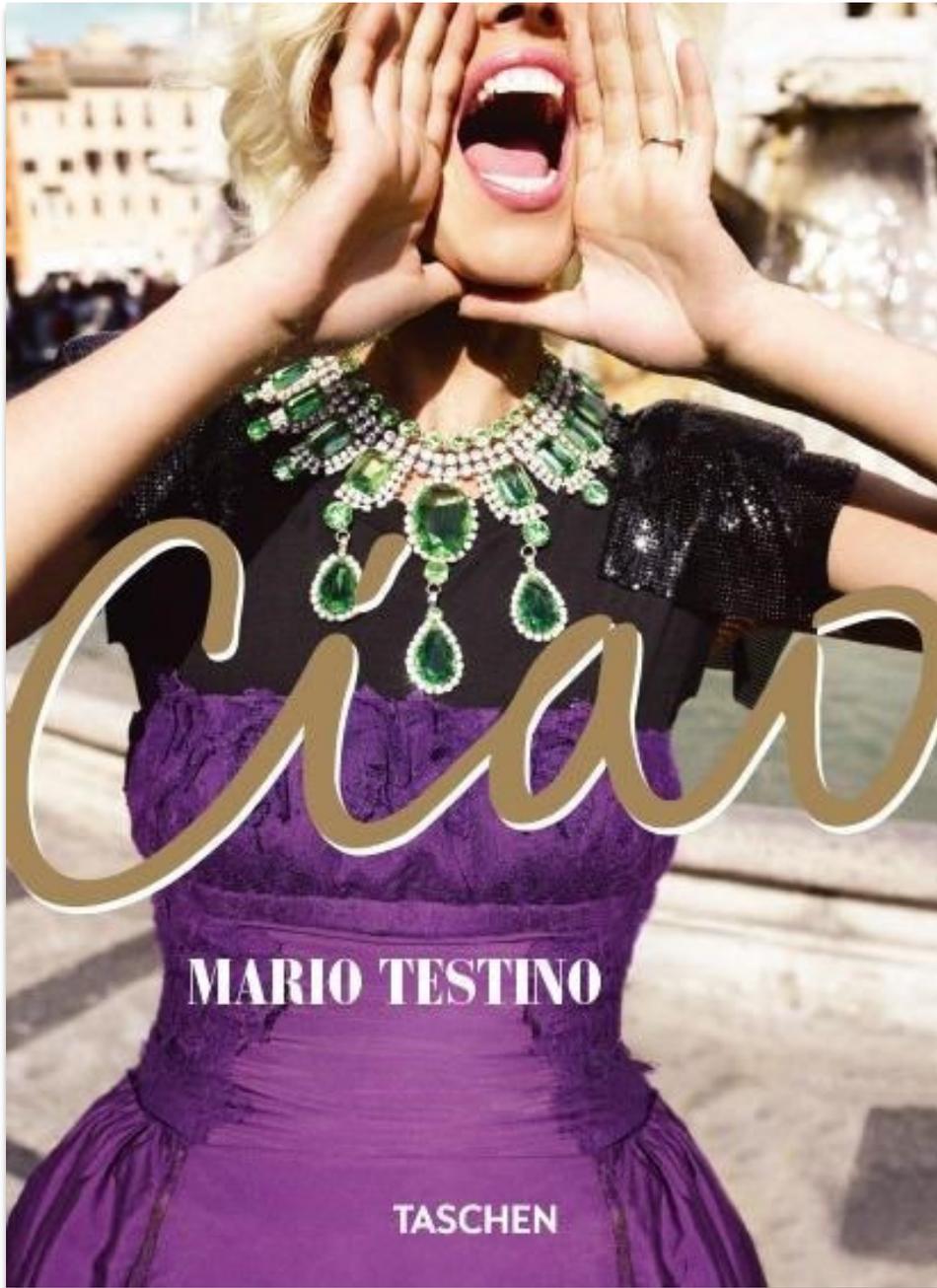
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Ciao

MARIO TESTINO

TASCHEN



Mario Testino. Ciao

Mario Testino

Widely regarded as one of the most influential fashion and portrait photographers, Mario Testino is responsible for the creation of emblematic images, transmitting emotion and energy in an open and intimate way.

- Throughout his four-decade career, Testino has been on a journey beyond the world of fashion capturing Earth's traditions and cultures with unparalleled access and an extraordinarily unique point of view.
- In *Ciao*, Testino handpicks his favorite images of Italy, a country that has featured heavily in his life, from his friendships and breathtaking vistas to quintessentially Italian iconic fashion shoots and Italians' ever-evolving allure to their effervescent lifestyle.
- Featuring three sections, OUT AND ABOUT, IN FASHION, and AT SEA, the result is a highly personal journey across the country through Testino's lens paying homage to Italy, and its culture as well as a chronicle of 40 years of genre-defining photography.

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TASCHEN



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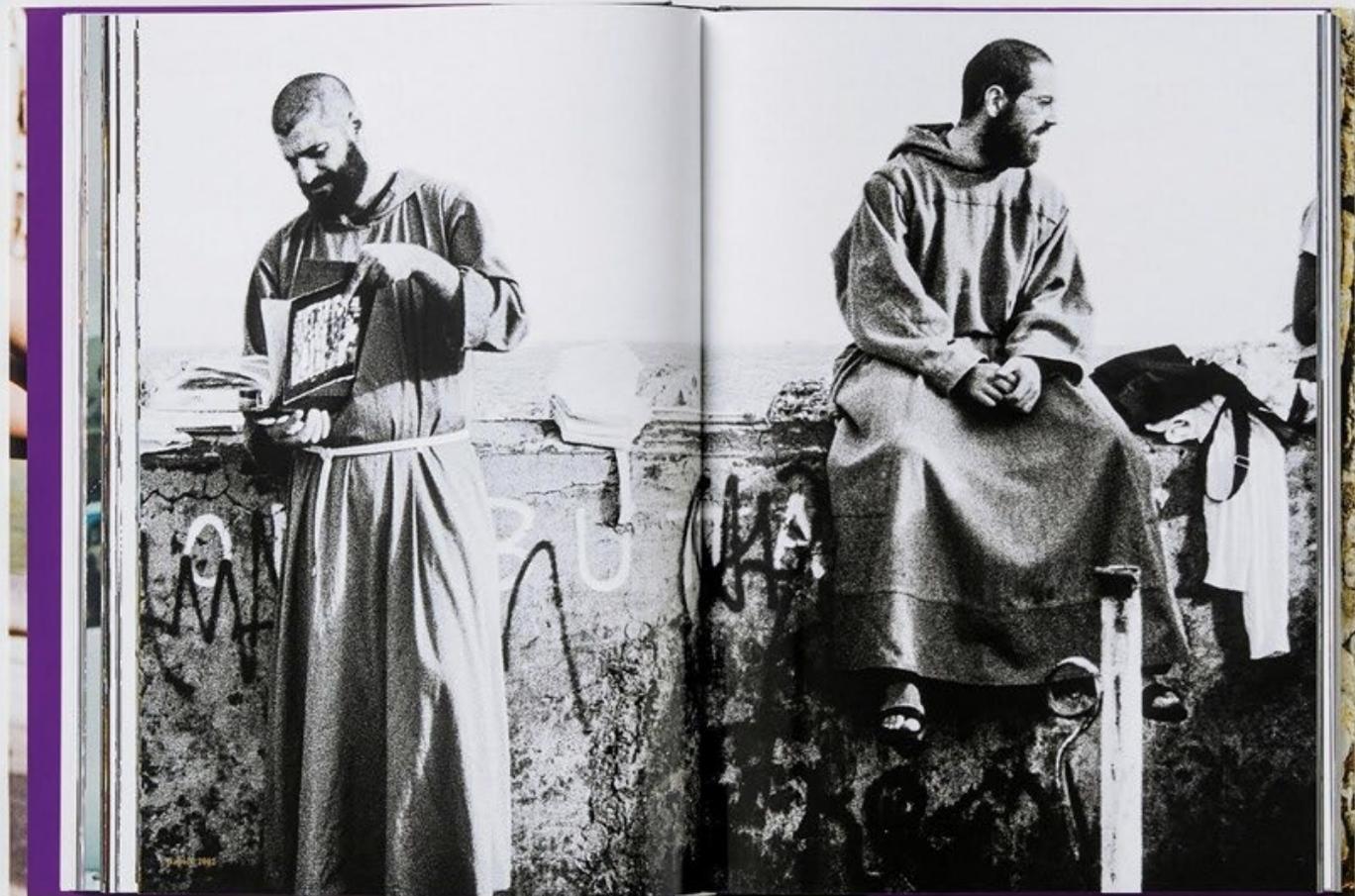
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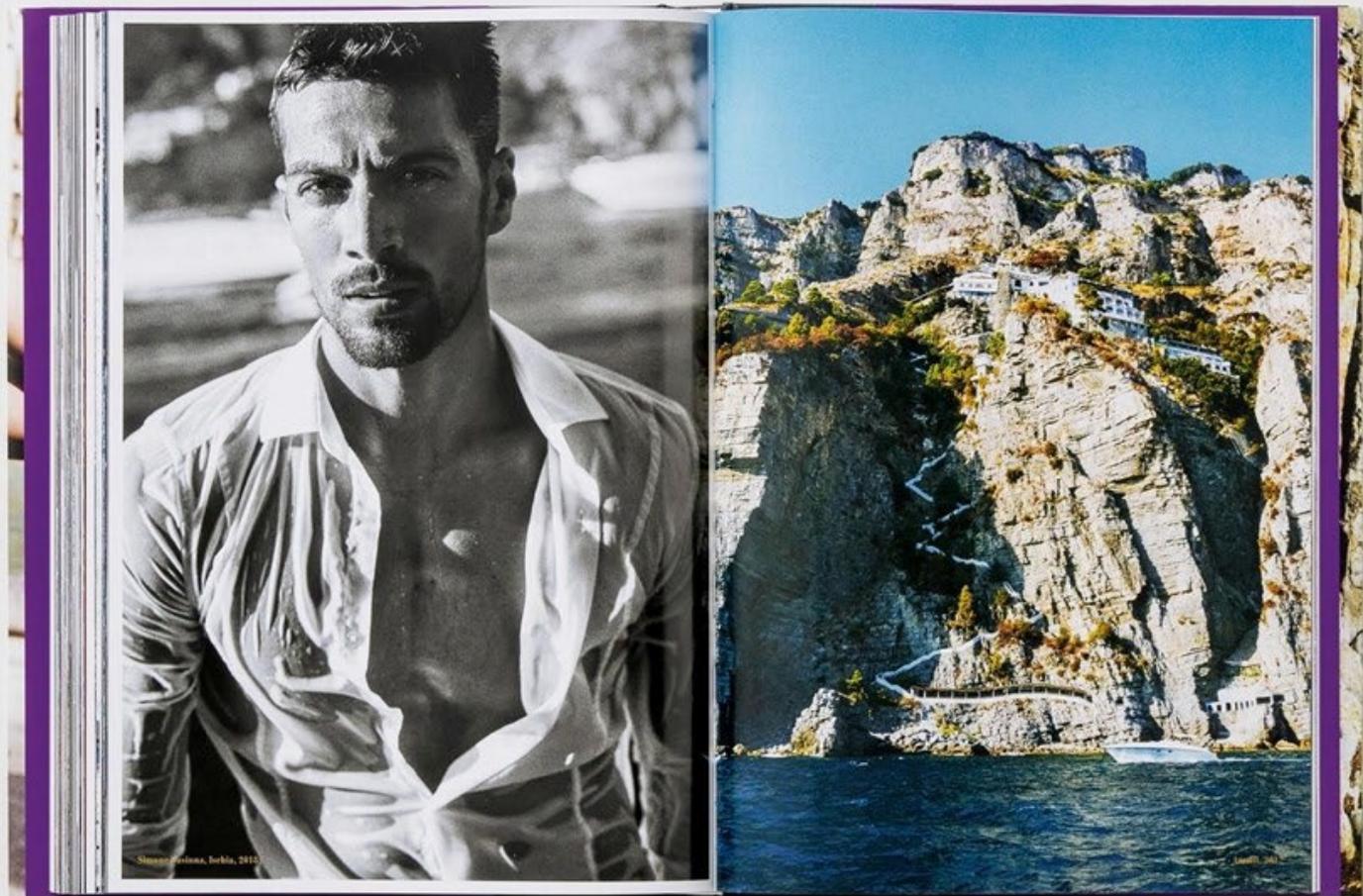
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Teatro Comunale, Stranice, 1980

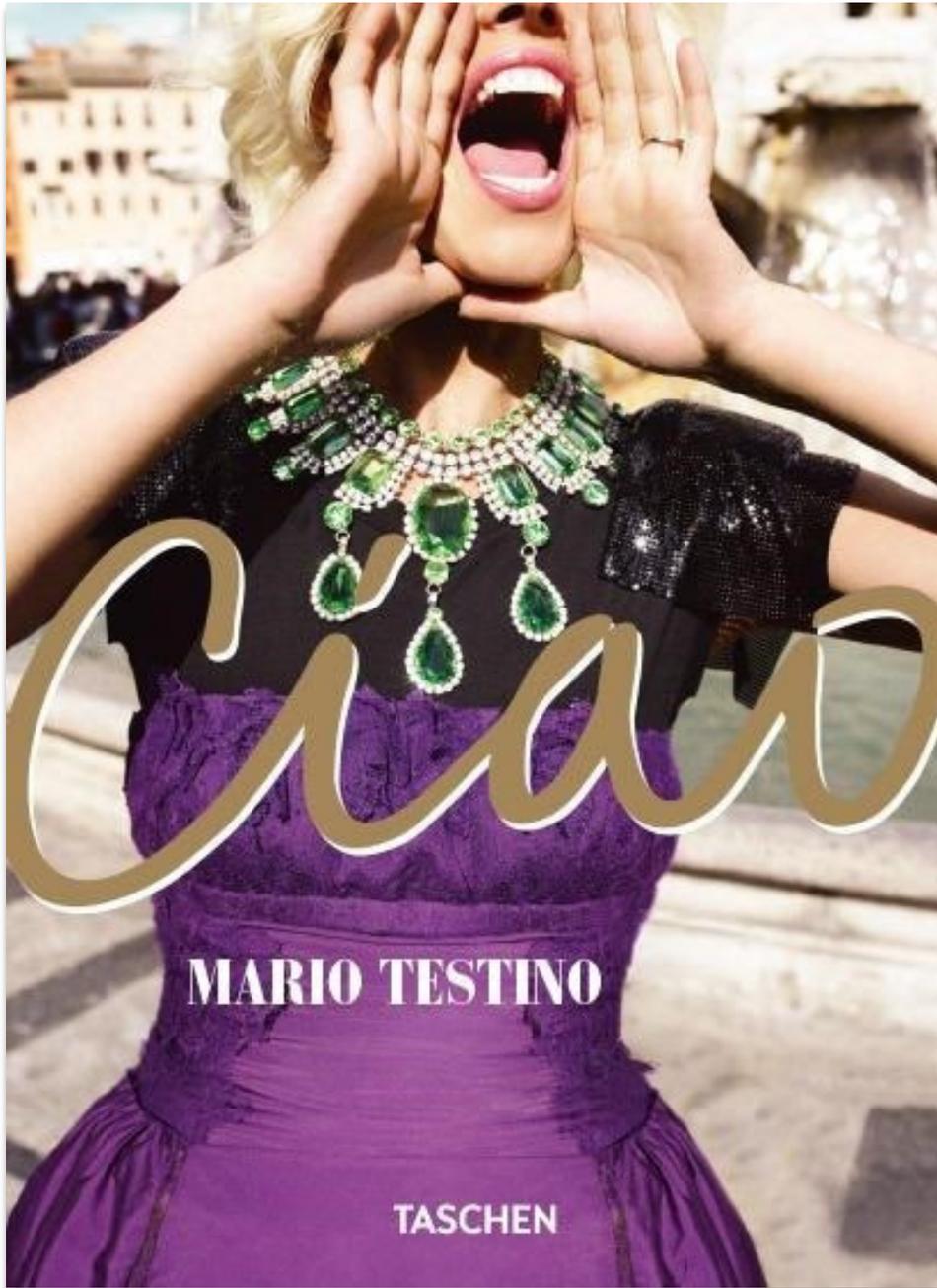








Stefano Pivano, Torino, 2010



Mario Testino. Ciao

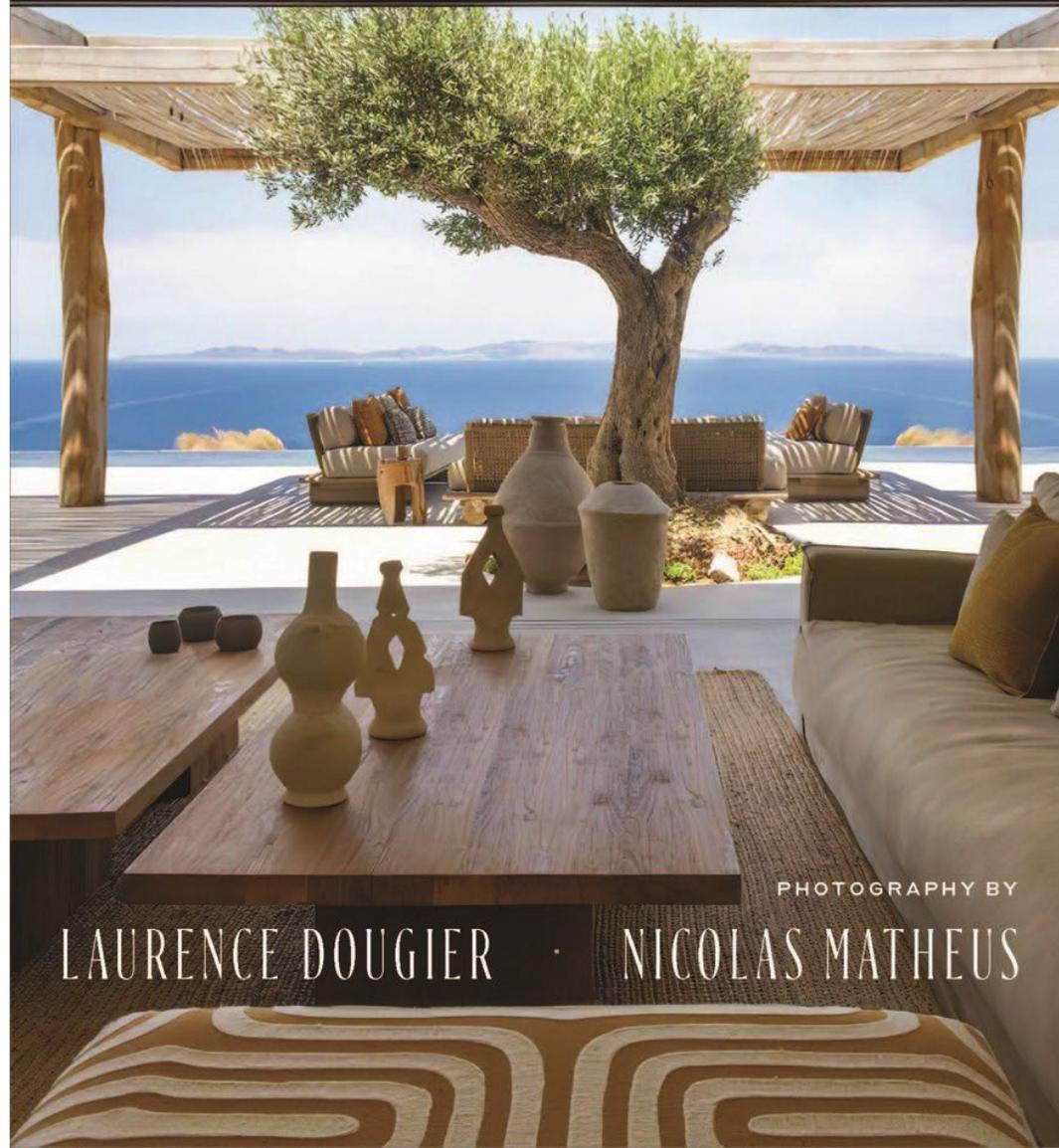
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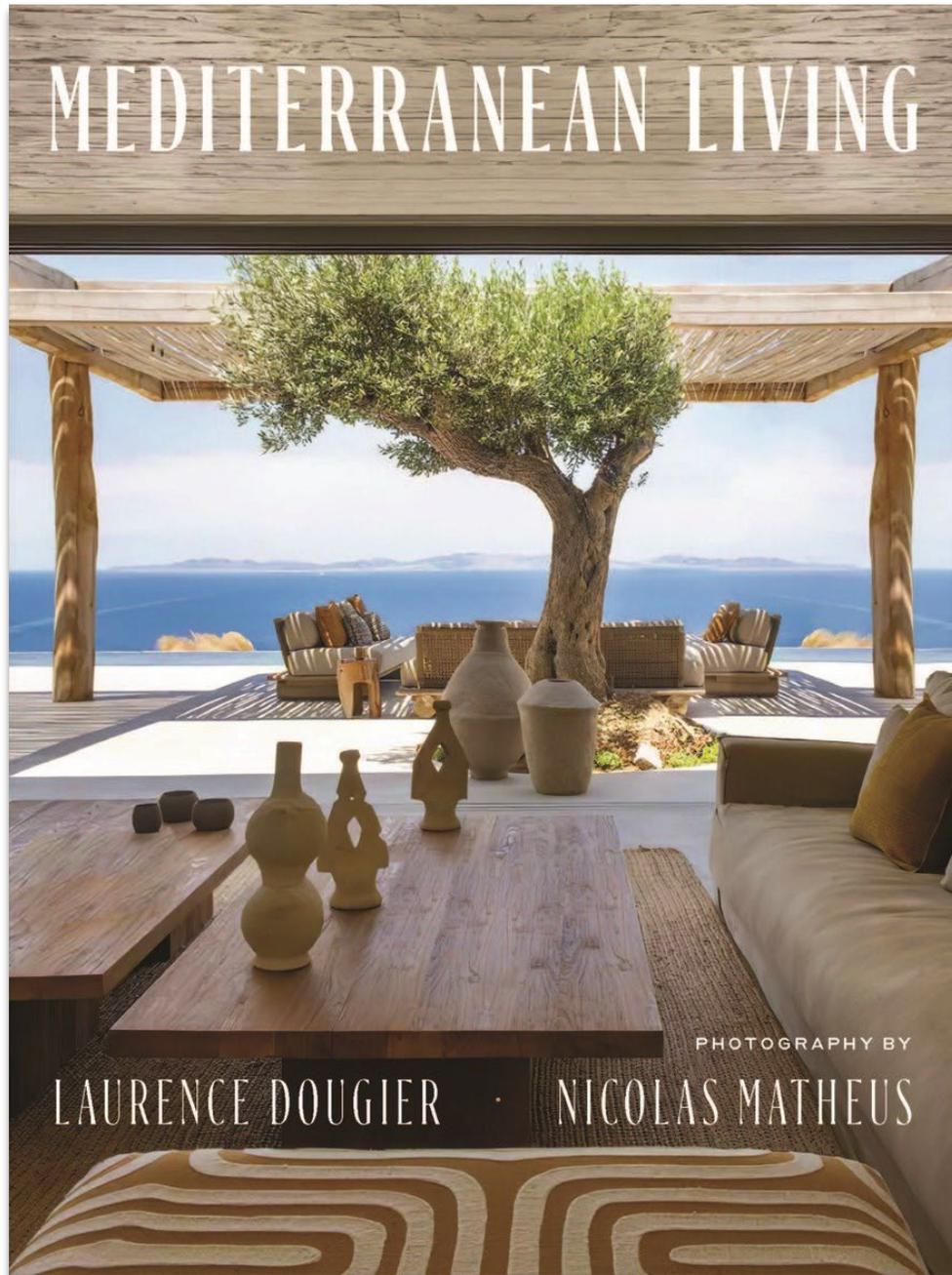
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Mediterranean Living

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Laurence Dougier

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- Travel to the heart of the Mediterranean and be inspired by the unique homes and ateliers of celebrated artists, architects, designers and artisans from all over the region. Spanning Provence and Corsica to Italy, Croatia, the Balearic Islands, Greece, and Portugal, these varied residences and studios immerse readers in the diverse architectural and decorative styles of Southern Europe, blending authenticity with modernity, natural tones with muted hues, raw materials with delicacy, and sunlight with the sea.
- Author Laurence Dougier and photographer Nicolas Mathéus explore minimalist houses designed by a rising generation of architects, including Block 727, More Design Studio, and Atelier du Pont.
- Some brand new, some renovated gems, each one offers a new experience of Mediterranean style and inspiration for homes everywhere.

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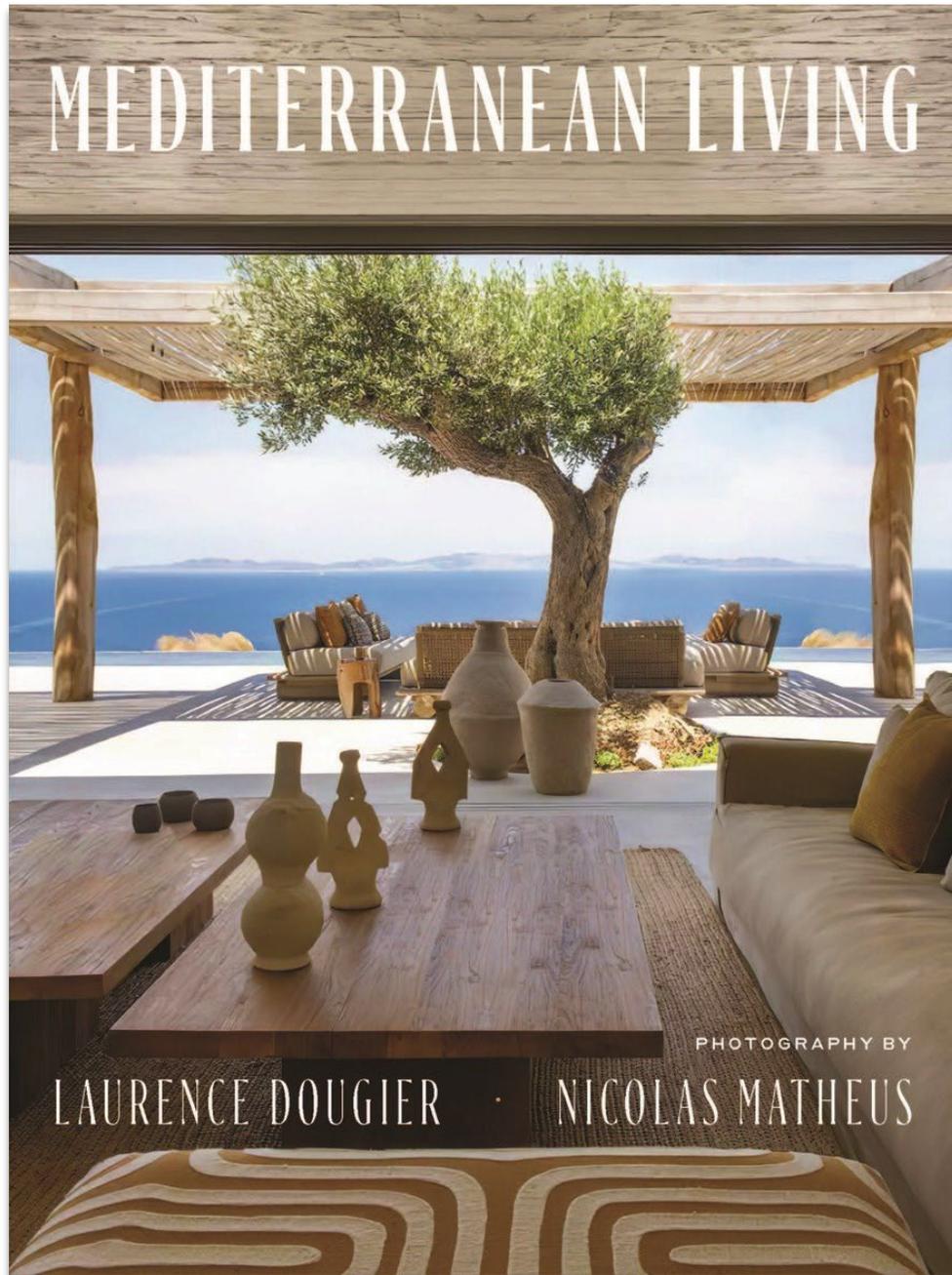












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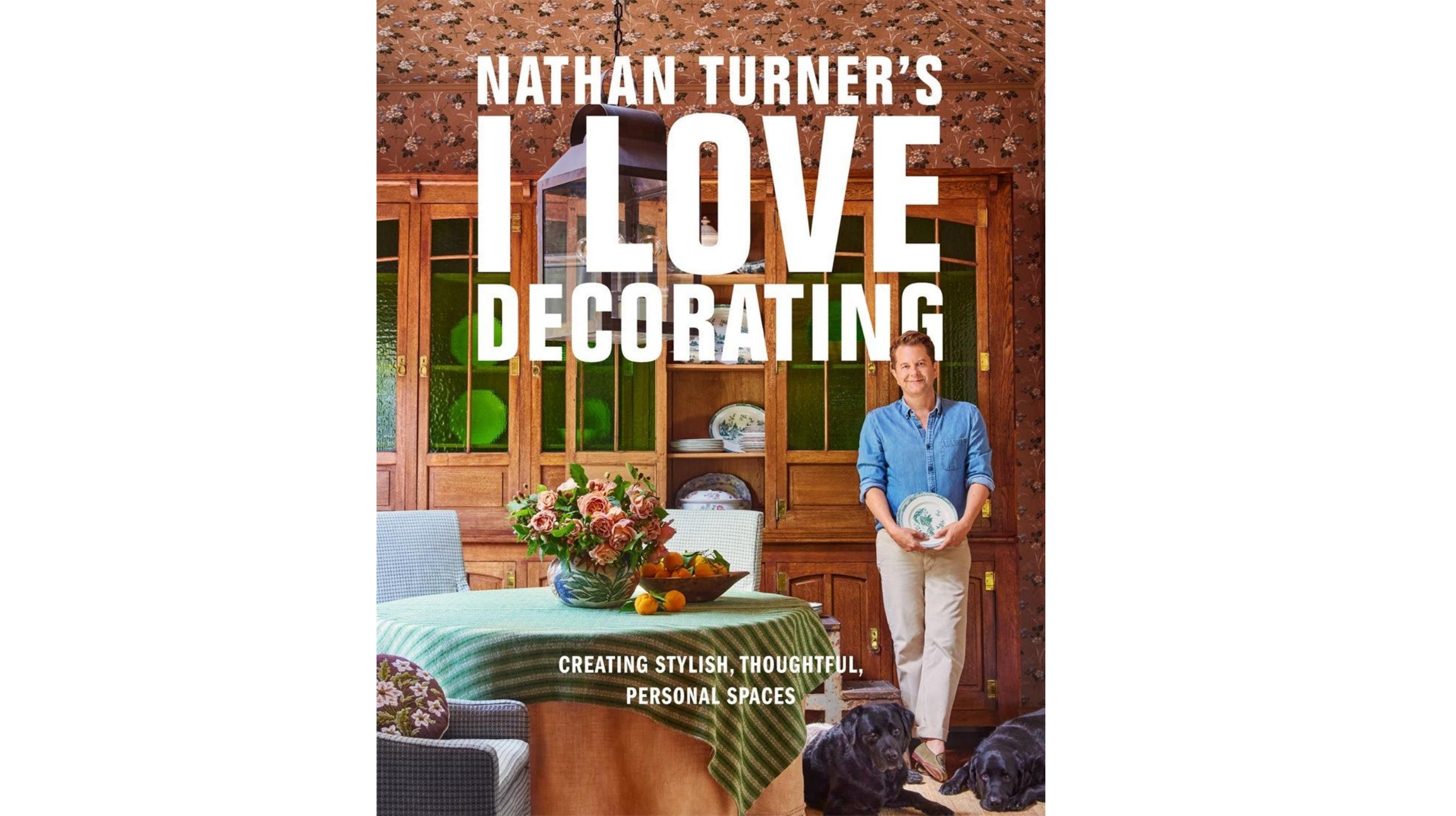
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A man in a blue shirt and light-colored pants stands in a dining room, holding a decorative plate. The room features a wooden hutch with glass doors, a table with a green striped tablecloth, a vase of pink roses, and two black dogs lying on the floor. The background wall has floral wallpaper.

NATHAN TURNER'S I LOVE DECORATING

CREATING STYLISH, THOUGHTFUL,
PERSONAL SPACES



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INTRODUCTION

00

LOS ANGELES
California Bungalow

00

WEST VILLAGE
"Uptown" Apartment

00

TURKS & CAICOS
Island Hideaway

00

ASPEN
Family Lodge

00

SINGAPORE
Tropical Penthouse &
High-Style High Rise

00

DENVER
Traditional Tudor

00

MALIBU
Glam Beach House

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JAKARTA
Family Pied-À-Terre

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SANTA YNEZ VALLEY
Country Ranch

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VAIL
American Chalet

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OJAI
Dream Cottage

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ACKNOWLEDGMENTS

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ABOUT THE AUTHOR

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“Uptown” Apartment

Having started my career as an antiques dealer, I’m a maximalist at heart. This client—and this space—gave me the perfect excuse to wholly lean into that instinct and go for it: more texture, layers, and story in every corner. The process, from sourcing to shopping to installing, was pure joy. The homeowner wanted a classic New York apartment that felt sumptuous and timeless, which was the perfect jumping-off point. I imagined a ladylike, layered space—something one of Truman Capote’s “swans” might have lived in—but with my California-meets-Manhattan twist.

LEFT Caption tk Dellaborem debis volam et ad qui andamus, aut la culpa quissim qui tenet essitque latio.



stone both inside and out—not only does it stay cool under bare feet, it also stands up beautifully to salt air and humidity. I used tile and wood in unexpected ways, because they can hold their own against sandy feet and salty air but also deliver texture and warmth. I also love how they bring depth, durability, and just the right amount of drama. Shady outdoor nooks, as well as covered spaces to gather during sudden downpours, were a must. Everything needed to feel breezy and easy, with surfaces that are cool to the touch and built to last.

The second home, smaller and full of charm, channels a romantic Spanish spirit. Tucked between the ocean and a quiet bay, it's just a short walk to the water—but its setting feels more hidden, more intimate. Here, I let color and beach-friendly fabrics and finishes set the tone. The sea is a milky, surreal turquoise, and I wanted the interiors to echo that vibrancy while still being livable and calming.



OPPOSITE Caption tk Dellaborem debis volum et ad qui uolamus, aut la debis quidebitatem qui culpa volendicipid quissim qui tenet essitaque latio. RIGHT TOP Caption tk Dellaborem debis volum et ad qui uolamus, aut la debis quidebitatem qui culpa volendicipid quissim qui tenet essitaque latio. RIGHT BOTTOM Caption tk Dellaborem debis volum et ad qui uolamus, aut la debis quidebitatem qui culpa volendicipid quissim qui tenet essitaque latio.

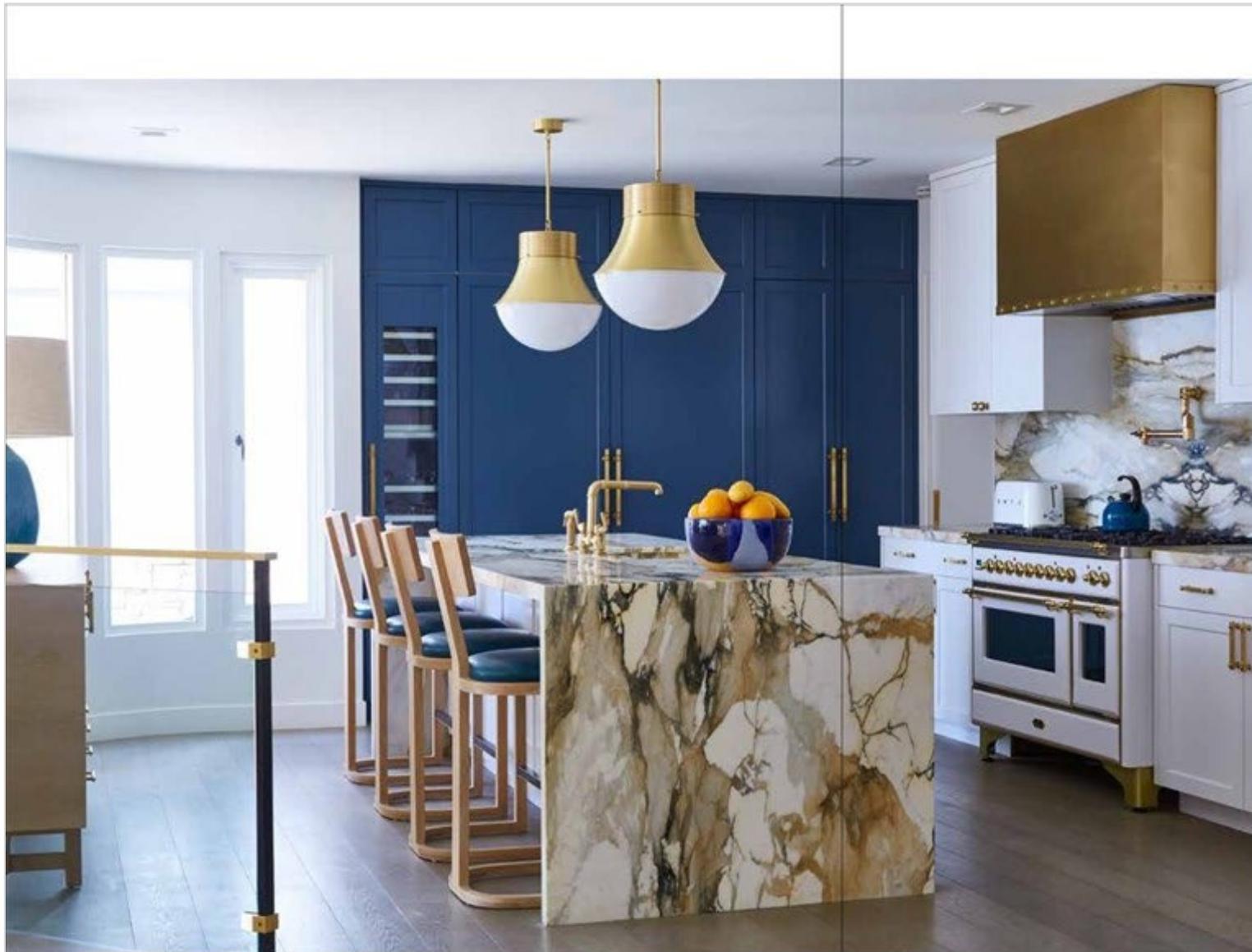


Tropical Penthouse

This wasn't my first project in Singapore—I've been lucky enough to work there on and off for over a decade now—but each time I return, I still feel a bit of that same wide-eyed wonder. The city is dazzling: a heady mix of polished global glamour and lush, untamed nature. Things work differently there—customs, shipping, even finding the right installer can be a bit of a puzzle—but that's half the fun. It's part design project, part cultural immersion.

This apartment was perched on the eighth floor of a chic building on Nassim Road, Singapore's version of Park Avenue. But this building felt intimate, unlike the towering glass high-rises we often associate with city living. Its windows are level with the tree canopy, wrapping the space in wild jungle foliage. It was like designing a penthouse treehouse. Monkeys weren't quite climbing across the railing, but it felt close.

LEFT Caption tk Dellaboorem debis volam et ad qui sodarum, aut la debis qui culpa volendicidid quissim qui tenet essitaeque lato.



COASTAL GLAM

Because my client wanted to create her version of the beach, I started thinking about unexpected pieces with luxe textures, brass details, and rich materials. That's the cool part of working with different clients with divergent points of view. As much as I expose them to things, they push me to places I don't usually go. I jumped right into balancing the high-gloss moments with elements that belong by the water. The brass hood, modern velvet bar stools, and sleek pendants bring the polish, but they're softened by big doses of blue and white to keep things breezy. And the marble island? Dramatic, but the deep veining makes it feel right at home with the waves rolling in just outside. Glam and coastal can coexist—you must find your balance, like any surfer will tell you.

MODERN TOUCHES

Designing this home made me realize that so many classic beachy elements can feel super modern—it's all about how you use them. Take stripes, for example. Nothing says "coastal" quite like stripes, right? But I chose things with a more abstract, artful scale and attitude, which perfectly blended with the finished exterior. (More on that below.) To keep things fresh and contemporary, I replaced seashells and whitewashed driftwood with bold lighting and sophisticated furniture that stands out—except for the clear chairs—to keep it all feeling cool and modern but never dated.

PREVIOUS LEFT Caption tk Dellaborem debis volam et ad qui undamus, aut la debis quidebitatem qui culpa volendicipid quissim qui tenet essitaque latio. PREVIOUS RIGHT Caption tk Dellaborem debis volam et ad qui undamus, aut la debis quidebitatem qui culpa volendicipid qui tenet essitaque latio. LEFT Caption tk Dellaborem debis volam et ad qui undamus, aut la debis quidebitatem qui culpa volendicipid quissim qui tenet essitaque latio.



OLD-WORLD CHARM

Vail has this winsome, storybook quality—so the house felt right for a warm, layered mix of traditional craft, but with a playful, European twist. Instead of going full Western, we pulled from old folk art and painted furniture, updated in a fresh way that added color and character without feeling too themed.

We brought in touches of Black Forest carving—those dark, rich woods with whimsical animals like bears, birds, and bunnies. I mean, when the clients asked for a cuckoo clock, I was so happy. Even little things, like the carved sheep on the landing, felt more like a nod to a Swedish farmhouse than a mountain lodge—and that was the point. It gave the house a sense of story and soul, and made it feel collected, not decorated.

PRINT IN DISGUISE

I love creating little stolen moments of pattern—secret surprises tucked away in unexpected spots like closets or inside cupboards. Because honestly, a bold pattern can be overwhelming if used everywhere, but when you choose just the right spot, it feels like a fun discovery. In this house, there's almost no pattern at all... well, except for that one playful pinecone print in the powder room and the owl pattern in the coat closet. These small doses keep things lively without ever going overboard.

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