



August 2026 Lead Titles

The Verandah

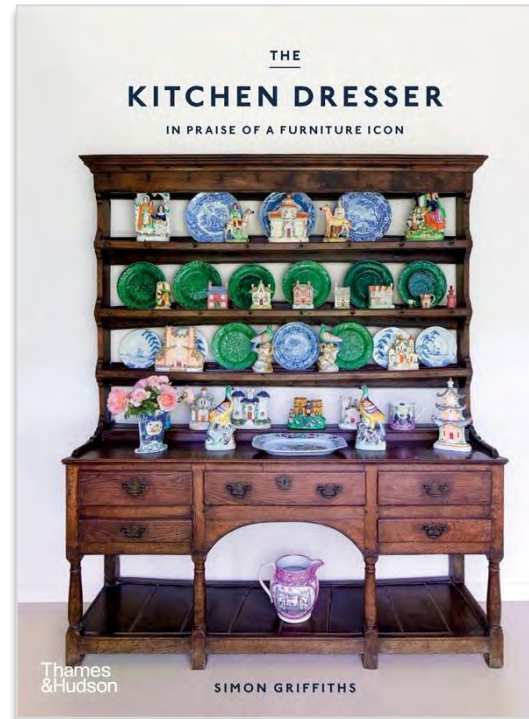
An Australian way of living

Simon Griffiths



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9781760761035

The Verandah

An Australian way of living

Simon Griffiths



The Verandah

AN AUSTRALIAN WAY OF LIVING

Simon Griffiths

The verandah is Australia's offering to the world of architecture: this is an extensive exploration of an Australian icon.

- This symbol of Australian life is a cultural and climatic response to how we live in this vast country of ours. From the slab huts of the first settlers to the glory days of the gold rushes, from the smallest shack to the grandest mansion, verandahs have evolved, adapted and flourished across diverse climates and varied historical periods.
- In *The Verandah*, photographer Simon Griffiths takes us on a journey across our continent to capture the beauty and charm of this Australian icon.
- Includes an essay by Emeritus Professor Harriet Edquist, Professor of Architectural History in the School of Architecture and Design at RMIT, who also fact-checked the book to ensure historical accuracy.
- Simon Griffiths is one of Australia's foremost garden and interiors photographers, working with everyone from Paul Bangay to Kylie Kwong. He has an artist's eye and a huge network of contacts.

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Thames & Hudson Aust

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Includes verandahs in:

VIC:

- Ballarat, Blackwood, Castlemaine, Elsternwick, Geelong, Glenlyon, Kyneton, Ocean Grove, Sorrento, Toorak and more

TAS:

- Deloraine, East Launceston, Elizabeth Town, Evandale, Launceston, Legana, Longford, Oatlands, Parknasilla, Perth, Western Junction

NSW:

- Armidale, Bronte, Cobbitty, Craigie, Dabee, Glenmore, Mulgo, Outback, Southern Highlands, Stuart Town, Sydney, Woomargama

NT:

- Darwin (George Brown Darwin Botanic Gardens)

WA:

- Yallingup (Smiths Beach)

SA:

- Adelaide, Adelaide Hills, Barossa Valley, Hahndorf, Hamilton

QLD:

- Birkdale, Brisbane, Outback

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HISTORIC VERANDAHS, AUSTRALIA
 (top) The Arglessea Barracks in Hobart was commissioned by Governor Lachlan Macquarie in 1811 and features a long verandah; (bottom) The 'Rum Hospital', commissioned by Governor Macquarie, has a long verandah beneath a roofed balcony. It later became the first branch of the Royal Mail outside England and is now the head office of Museums of History NSW.

Cast-iron decoration became common in England during the Regency period and was used sporadically in the 1830s and 1840s in colonial Sydney and Van Diemen's Land, for example in a pair of houses in Launceston that has an open balcony with a cast iron balustrade over a raised timber verandah. Cast iron really came into its own, however, at mid-century particularly in Melbourne, which became an immensely wealthy city following the gold rush in 1851 and embraced the decorative possibilities of iron lace with great enthusiasm. In inner-city suburbs like Fitzroy and East Melbourne fashionable two-storey terrace houses were swaddled in ornate verandahs and roofed balconies with iron posts, brackets, friezes and balustrades bearing an inexhaustible range of patterns often manufactured locally. It was the same in Sydney's Paddington and Redfern, Brisbane's West End and in Launceston itself which, while generally preferring its lace to be manufactured out of timber, did break out in iron lace on occasion. Affluent suburban villas followed suit; their verandahs looked out to the street over front gardens and, provided with a cane chair or two, were rather like informal garden rooms. The industrial revolution's indomitable thirst for profit allied to an equal capacity for innovation in design and global marketing produced portable houses, some simple, some complete with decorative verandahs that were fabricated in cast iron and sent as kits to Australia; two survive in Victoria, one in a private house in Toorak and the other, Corio Villa (1855) in Geelong (see pages 48–9).

The verandahs we are familiar with, stretched across the front of the house provided a transitional space, part private, part public, into a typical Victorian dwelling symmetrically planned around a central hallway or passage. This arrangement started to change in the second half of the nineteenth century under the impact of other British and American influences. The 1840s saw the introduction of picturesque styles promulgated by pattern books where irregular plans and wings of different shapes and heights made the straight verandah difficult – sometimes it was truncated, sometimes it had to bend around curved walls to accommodate new forms. The predominantly brick-faced Queen Anne Revival of the 1890s to early 1900s – the so-called 'Federation' style – introduced radical interior planning whereby the foursquare plan

PINE HILL, CASTLEMAINE, VICTORIA (opposite) The elevated brick residence was built by Sam Kelsall circa 1863–64 and features elegant, wide return verandahs with distinctive timber fretwork overlooking the gardens and grounds. Pine Hill is probably named for the bunya pines and hoop pine planted in its garden.







ROSE VILLA, TARADALE, VICTORIA (this spread and previous spread) The home was built in two stages, in 1859 and the 1870s, for Taradale butcher William Graham. The new owners have extensively renovated the house, reinstating the lost original timber fretwork on the verandah that a local builder recreated using an old photograph as the reference. Rose Villa enjoys extensive views over the garden. The verandahs are packed with antique cane chairs, wire Victorian plant stands and flowering plants in pots, protected from winter frosts.







The Verandah

AN AUSTRALIAN WAY OF LIVING

Simon Griffiths

KEY PUBLICITY INFORMATION

- **Simon Griffiths** is one of Australia's leading photographers of food, interiors and gardens.
- He has provided photography for more than 70 illustrated books, including *Australian Designers at Home* (2019) and *British Designers at Home* (2020), and has worked with everyone from Stephanie Alexander and Kylie Kwong to Paul Bangay.
- Simon is also the author of *Shack: In Praise of an Australian Icon*, *Shed*, *Boat*, *Garden Love* and *The Kitchen Dresser*. The final two were published by Thames & Hudson Australia.
- **Simon lives in Kyneton but frequently visits Melbourne and wider rural VIC.**



The Verandah

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CAMPAIGN STRATEGY

- **Target Audience:** Country house owners, verandah owners, Australian architecture/history buffs, anyone who wants that peaceful, easy feeling.
- **Key Insight/USP:** We'd all like to be kicking back on a verandah somewhere.
- **Tagline:** An Australian icon.
- **Campaign Vision:** Sell the veranda as a state of mind as much as a unique design feature of Australian vernacular architecture.
- **Campaign Goals:**
 - Build on Simon Griffith's profile
 - Comp to bestselling PRH title *The Shack*
 - Activate the gifting market
 - Target the broadest possible audience



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PROMOTIONAL CAMPAIGN

- Pitching for **interviews** and **extracts** in major **broad news media** including *The Age* and *The Australian*, as well as **reviews** in *Australian Book Review*, *Good Reading Magazine* and *Books+Publishing*.
- Pitching to **architecture, design** and **house media** including *Vogue Living*, *Architecture Australia*, *Australian Institute of Architects Magazine*, *Belle*, *The Design Files*, *Home Beautiful* and *Grand Designs Magazine*.
- Pitching to **rural and regional aesthetic media** through *Country Style*, *Graziher* and *RM Williams Outback Magazine*.
- We will also pitch to **rural and regional newspapers and magazines** that highlight Australian landscape and culture such as *The Weekly Times* and *Outback Magazine*.
- For **broadcast** opportunities, we will pitch for **interviews** with *ABC RN*, *Blueprint for Living*, *Country Hour* and other relevant programs.
- **Targeted influencer campaign.**

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JASON BOULTER



HARDCORE

50 YEARS OF SKATEBOARDING IN AUSTRALIA

Thames
& Hudson

JASON BOULTER



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Hardcore

50 YEARS OF SKATEBOARDING IN AUSTRALIA

Jason Boulter

A visual history of skate culture in Australia - the people, the events and the products that drove it.

- In 1974, Peter, Stephen and Matt Hill began a journey that would lead to a lifelong obsession with and dedication to skateboarding - soon creating a skateboarding business, Hardcore Enterprises, which would eventually become Globe and an international, publicly listed company.
- From the brothers' first DIY decks and warehouse ramps to shopping centre demos, ramp riots, Easter tours and stadium spectacles, this book traces the pivotal impact of Hardcore on skateboarding in Australia and beyond.
- Fifty years on, Hardcore and the multitude of skaters connected to its success are inseparable from the development of Australian skateboarding culture and remain at the beating heart of its future.

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Hardcore

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SALES POINTS

- A fascinating trove of skate photography and ephemera - presents decades worth of photos, flyers, stickers, and gear capturing the evolution of skate culture in Australia.
- Detailed interviews with big-name shredders - a 50-year history interwoven with stories from some of the most well-known professional skaters including Tony Hawk, Rodney Mullen and Lee Ralph as well as Australian skaters Jason Ellis and Renton Millar.
- A unique family business story - the Hill brothers reflect on how their humble business rooted in a love of skateboarding evolved to become a major international enterprise. 'No one had a plan other than to make it last as long as possible', but Hardcore has remained the dominant Australian skate distributor over a forty-year span, and Globe is now one of the most recognised skate companies in the world.
- A focus on Australia's place in world skateboarding – Hardcore's continuing legacy is obvious in the outsized development and positioning of skateboarding within Australia and its broader impact on the wider international industry through its products, riders and brands.

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CHAPTER ONE

to such spots to skate. Peter, Stephen and their mate Ian (Brown), I can remember them having the long hair and thinking, "Wow! They're good skaters for younger guys." There was this sort of cultural thing that you shouldn't tell anyone where the good spots were, but we just wanted everyone to come skate with us!

Peter recalled Wadge telling them that they should check out a place in Eltham, an old hat factory. Eltham was just like the other side of the moon. It was the end of the train line and there was literally just one of those old red railway trains. It was good fun, but it was a big mission getting there. We caught the first train from Carnegie station into the city to get a train out. The whole thing used to take a couple of hours - if you made the connection! There were shut. On a would be late, you'd miss your connection, an hour and half between trains, stuff like that!

What they discovered at the end of the line was an old industrial building, abandoned and surrounded by a once ornate but now overgrown garden, where there was a large, empty fishpond with small, curved banks. But before they could skate it, they first had to contend with a solid group of local skaters. As Peter recalls: "We went out there and it was like 30, 40 people there, and the vibing was terrible. 'Fuck off! What are you doing here?'" I think, initially, we weren't allowed to skate, so we hung around - and when they all pissed off we got into it. We got our place there by being better than the people who were trying to stop us skating. It became pretty apparent they weren't that good. The good guys didn't care. They were just happy to have you there. It was never an issue. It was always this in-between guys who were always trying to localise it. Some old story around the world!

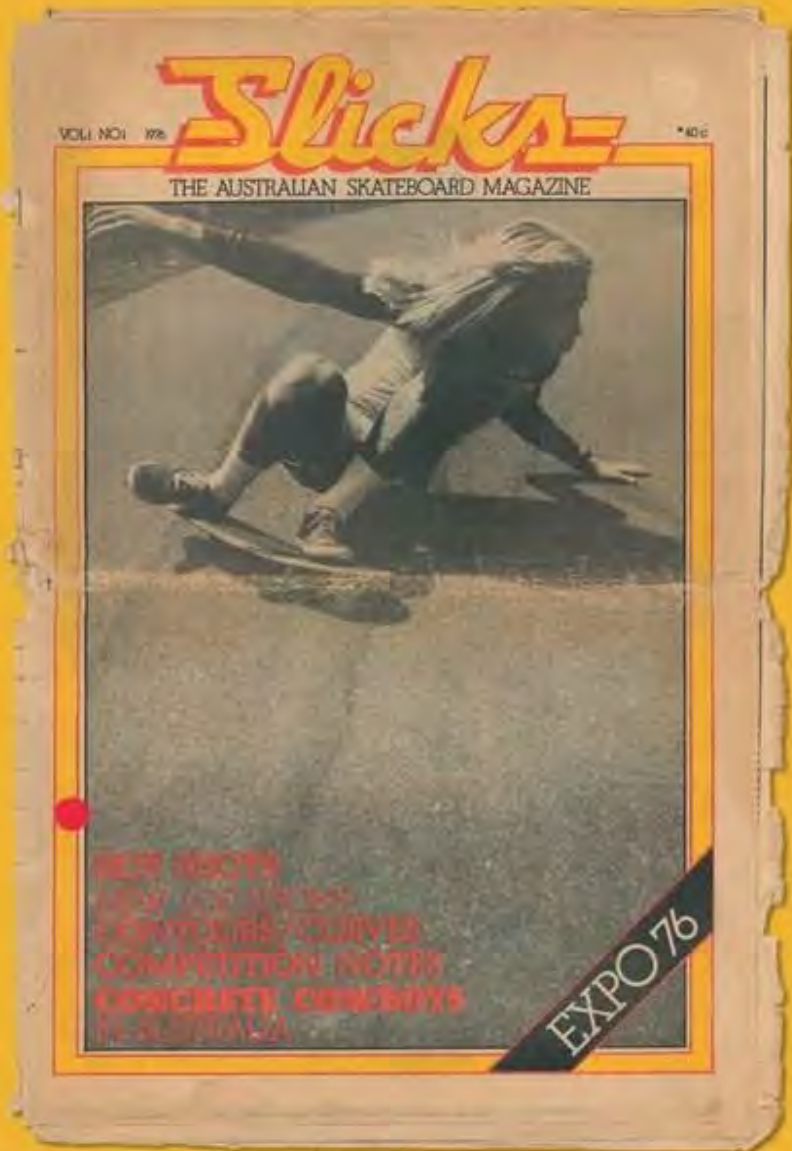
Peter also recalled the Surf Expos held at Melbourne's Royal Exhibition Centre in 1976 and 1977, and seeing American Pro skaters for the first time in person. "That was all about Taz

skateboard. It was Taz and Golden Breed, Hong Ten clothing. And that's when Stacy Parola and Russ Howell came out for that as representatives of Golden Breed and Surf Dive 'n' Ski. Then Stacy was skating down on the Mornington Peninsula where there were some spillways. But it was a big thing, like the radio station, 2XX, used to just jump it. It was kind of meant to be about youth, surfing and music, and skating just lined up with it for a couple of years. And then that was gone. Just suddenly disappeared."



• LEFT: A determined Peter Hill is riding high — almost over the top of the ramp which the boys built behind the East Mel. (from Simon Dickinson's Club)

THIS PAGE Peter Hill's Edward Hefner (top) | Peter Hill, The Sun article, 1979 (bottom) | OPPOSITE Stacy Parola, Slicker magazine, 1976 OVERLEAF Eltham fishpond, 1977







MOOMBA RAMP JAM, MARCH 1986

In 1986 Stephen and Peter secured sponsorship from a high-profile snack food, Twistas, and put on a competition of Melbourne's annual Moomba Festival on the banks of the Yarra River. The sponsorship meant there was real prize money on offer, starting with \$1000 for the winner. Neil Forsyth noted it was a significant skate event and attracted skaters from everywhere in Australia. It was pretty critical for the local scene that they had Twistas sponsor a bigish ramp comp. Anyone who knew how to skate was there, because skateboarding was just beginning to hit again. Jon McGrath was one of the best there. The Hills were competitive, certainly. Not me. But there was a bunch of 20 guys who could cut it. The Hills were quite smart in going to these people for promotional budgets, saying "We can provide an event, get some massive coverage." They just provided the event, the team, the ramp and there's the skateboarding, all you go. There's the media coverage. It worked very, very well. Mind you, that's not to say it was cheap!

Of the Moomba event, Peter Hill recalled, "The Moomba dance and Ramp Jam were an important turning point for Australian skating. A corporate guy had contacted some sponsorship to get our ramp moved and set up. It was cool. We ran a comp at the same time so everyone could be part of it, with

practice sessions and then the competition. I don't ever think we were allowed to be in the comp because we had to judge it, but we didn't care much. Jon McGrath was the standout. We'd agreed to some crazy schedule of doing 50-minute demos every hour from 9 am to 9 pm for about seven days. We would be on-site skating that we would run long on the demos, have a 5-minute break and then have to go again. We all hurt. Tony had a knee he had to ice constantly. I broke some ribs and later got involved out doing something that required talent. We were all completely stuffed and beaten up at the end of that week after those demos, but the energy for the scene was amazing. It was as if everyone had been waiting for this chance for years."

Matt Hill observed the changing scale of the business as Stephen and Peter moved their warehouse and office a few blocks away to Kerr Street, Fitzroy. "By the time we got into Kerr Street, it was sort of more legitimate, a "Wow! We grew today," type thing. Mel had bought the building. It was an old house, and had turned it into an office with a little shipping-down below. Peter and Stephen took on half of that with him. I would go there, keep shit going anything parltime, do paperwork, stuff like that."

Matt continued, "A year or two after that, they bought this second-hand Altaz each, and they moved into the place on

Pockington Street, and they had a decent TV, and all the rest. And that, to me, was like, they had just made it, right? I couldn't believe they had a nice car. And again, I look back at fuck-fumble concepts... I realize that when we grew up, we weren't that poor or hard up for money, but there was no surplus anything. Dad's not materialistic anyway. So, they had a nice TV, a video recorder — and from that point on, I did everything I could to hang out with those guys. They'd moved out of home, which was pretty brutal for me, but once we were all skating, by the end of my Year 8, I'd go skating with them through the day. We'd go wherever and then I would go to their house, watch movie or whatever, and then I'd skate home from their house at 1 am. It was awesome. I used to love skating at night."

Neil Forsyth began working with Stephen and Peter in Fitzroy in 1986, starting out parltime in April, by July he was the first full-time employee, as he recalled. "The Hills just said to me, "Do you want to go out and rep our Vansite skateboards one day a week?" And that suited me great. All I needed was a car, and it was just like chatting to store owners, some of whom I already knew — Surf Dive n Ski, Melbourne Surf Shop, etc. It exploded from there. If your business was going to double again in three to four months, how do you keep up with growth like that? How do you warehouse it? How are you going to fit all these skateboards into that space and get them cutts there and ship them to someone? It was then I realised, the thing was out of control. I reckon it quadrupled through '86, and again in '87. It was crazy how big it got!"

By the end of the year, the Hills also changed their company name to Hardcore Enterprises. Stephen recalled the motivation: "Back in '85 we called it Unswayed Imports for a James Bond reference, but it kinda didn't work. We always wanted to call it Hardcore, but people kept saying it sounded porn. And starting as a little company we needed a non-offensive title. But then we got on a roll. US vendors, retail stores, Chinese manufacturers, garments, the lot, couldn't wait to do business with us. So we realised we could do what we wanted. So we did — we became Hardcore!"



Moomba 86 Ramp Jam



ERIC CONCEPTS (RIGHT) | MOOMBA RAMP JAM (LEFT) FOLLOWED AT SKATE ON SKI, 1986

PRESENTED IN TORQUAY BY RIP CURL. IN MELB BY SURF DIVE & SKI VIC. IN SYD BY SURF DIVE & SKI NSW. IN BRIS BY GOODTIMES

HARDCORE MAMBO

SKATEBOARD TOUR EASTER 87

MARK GONZALS · TONY HAWK · CHRIST HOSOI · ALLEN LOSI · LANCE MOUNTAIN

JEFF PHILLIPS · LES PALMI · GATOR ROGOWSKI · ROB ROSKOPF · STEVE STADHAM

FRI-17-TORQUAY RAMP · SAT-18-MELB CITY SQUARE · MON-20-BRIS W'GABBA RAMP · TUES-21-SYD

THE TITLE refers to the Skate Pro Tour, 1987 / OPPOSITE: Christmas Road with Peter Hill coaching, Skate Pro Tour, 1987



**SHOP HEADS**

While the glory days of the late 1980s had dissipated, skating was still holding some ground in the early 1990s. Matt Hill reflected: "We still did moderate tours in skateboarding for that period of time. We never stopped doing that. Hardcore brought out Blind's top skaters, Jason Lee and Mark Gonzales, and I chaperoned them around on a Blind tour. Skateboarding was fun, but it was a real exciting time for the creativity in skateboarding. We thought it was awesome. In fact, in a lot of ways it was more entertaining than what skating had been years before."

Matt continued: "That was like night and day... Skateboarding had changed, so even if you could have organised a crowd to do a big demo, those guys would have thought it was the most uncool thing they could ever do. So it had gone full circle back to this totally rocky thing. There was a couple of B-listed media type things, in-store signings, still you could do a few of those... Gonz was still huge, Jason Lee was becoming one of the top-name Pros, but on the way up. He was sort of Mark's sidekick at that point. And that's where skating had gone. And they were these small demos. And for the core devotees, that was an important to them, but you know when skateboarding gets huge it's like a massive snowball, it rolls down the hill and it picks up more and more snow. And the guys who were in the middle in the beginning, they generally don't go away, they ride it through. There's the core of the snowball that stays there and they don't change and they're the ones who were there for every piece of purity. But people who are attracted by the momentum of the snowball, they're the ones who melt away. Gary Valentine came in on a marketing role around 1994 and, along with David Webb, we ran these small tours. Things started to change when skaters travelled more, like for the first time you'd hear, 'This guy's in Sydney!' - guys like Mark

Gonzales. Mark loved travelling and he started just coming and just hanging out more. Like he'd be like, 'I might just stay here,' and so on. He cooked Peter's Alfa driving it to Adelaide, because he didn't put oil in it, 'I wondered what that warning light meant!' he said!"

As an indicator of how much the skateboarding scene had changed and dropped from mainstream popularity, Matt - universally renowned for his punctuality - noted the only time that he ever missed a flight was when he was chaperoning a Blind tour. Mark Gonzales and Jason Lee were completely fucked up and hung over. I pack their stuff, get them in the car, I'm driving one of Peter's Porsches, racing to Tullamarine and I'm thinking, "Shit! I'll just leave my car at the curb, but I'll get them on the plane." We get there and Mark is just completely passed out - slapping him on the face stuff, throwing water on him, trying to wake him up. He's just completely passed out in the back of the car. I cannot move him at all. That's where skating had gone. Even in the '80s when they were really difficult personalities to deal with, skaters had sort of accepted that they were brought out here to perform. So, they'd drag you over but cools like rock stars, but even rock stars know that at the end of the day they've got to get on stage. But by this point, skaters couldn't really give a shit about doing any of it. The stakes were so low for them, they just didn't care."

The Hills ended up getting more involved with Mark Gonzales over time, as Matt remembered: "We all became good friends with Mark. I stayed with him when I went to the States and I reconnected with him over there. Peter had a really good appreciation of his art early on and was always commissioning him to do stuff and just thought he was really good. Peter had a tolerance for Mark's idiosyncrasies, and patience for them, but

also appreciation of what he did."

Continuing his association with Hardcore locally, Gary Valentine turned Pro in the US. Thanks to Peter and Stephen, I'd been through the US a few times, during school holidays, skating with Les Ralph, and meeting guys like Lance Mountain and Mark Gonzales - and even breaking my leg on the first trip. A couple of years later, Paul Schmitt came down to Adelaide to skate. He was looking at me and Jason Ellis and he ended up putting me on Schmitt. So that was huge for me. Vison, Sims and Schmitt were all associated through the Vison company, and with Hardcore distributing their product it just made a lot of sense. For me it was always important to stay on brands that were represented by Stephen and Peter, because from day one they definitely always had my back. So I turned Pro for Schmitt Six with the Wizard of Oz

board graphic. What was unique about the board was that you could ride it backwards. That was because I liked going both ways and doing different things."

Young skater Al Seglio came to Melbourne and worked at the Snake Pit shop in 1995. "I'd come from the Gold Coast, which was sort of like a glass of water, to Melbourne, which was a big glass of whiskey with strong characters, better skateboarding, better style. At the time, Melbourne was just on top of the ladder in Australia for skating, the best vert and the best street skating for sure. A year there was probably the best experience I ever had to skate what was to come. They had the best skateboarder sponsored. They had the best image, Gregor and Gary built a strong image and it was just a proper skate shop like all the core shops in the world. Snake Pit was with the times."





Mega crowd of dicker grabbers, Snake Pit, Poznań, Poland, 1994



Hardcore

50 YEARS OF SKATEBOARDING IN AUSTRALIA

Jason Boulter

KEY PUBLICITY INFORMATION

- Beginning in the mid 1980s in Australia with Hardcore Enterprises, Stephen, Peter and Matt Hill created a global boardsports brand of their own, now known as Globe.
- With design centres and concept stores in Melbourne, Sydney, Gold Coast, Los Angeles and Hossegor, Globe is now sold by selected retailers in more than 100 countries worldwide.
- Jason Boulter is an author, filmmaker, documentarian and published social science researcher. He was working as a public health psychologist until he was poached by the Hills to help tell the story of their skateboarding empire.
- The book features detailed interviews with big-name shredders including Tony Hawk, Rodney Mullen and Lee Ralph as well as Australian skaters Jason Ellis and Renton Millar.



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CAMPAIGN STRATEGY

Target Audience: Skaters (past and present) and Aussie pop culture enthusiasts.

Key insight/USP: Aussie skate history by and about the people who made it.

Tagline: Never stop rolling.

Campaign Vision: Get on the ride with Globe.

Campaign Goals:

- Leverage all Globe's activity to sell to a wider audience than just their customers
- Work closely with Globe to utilise their marketing spend and collateral
- Leverage launch event in Melbourne – for retailers, media and content



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PROMOTIONAL CAMPAIGN

- Pitching to **skate media** including *SLAM Skateboarding Magazine* and *Skateboarder Magazine Australia*.
- Pitching to **streetwear and culture media** including *Acclaim Magazine*, *Monster Children*, *Sneaker Freaker*, *Hypebeast Australia*, *Highsnobiety*, *Vice Australia* and *Rolling Stone Australia*.
- Pitching to **men's lifestyle media** including *Man of Many*, *DMARGE*, *GQ Australia* and *Men's Health Australia*.
- Pitching to **broader culture media** including *Broadsheet*, *Concrete Playground*, *Sydney Morning Herald*, *The Guardian* and *The Australian Financial Review*.
- Pitching for **radio interviews** to *Triple R*, *FBI Radio* and *ABC RN/ABC Radio Sydney*.
- **Targeted influencer campaign.**

JASON BOULTER



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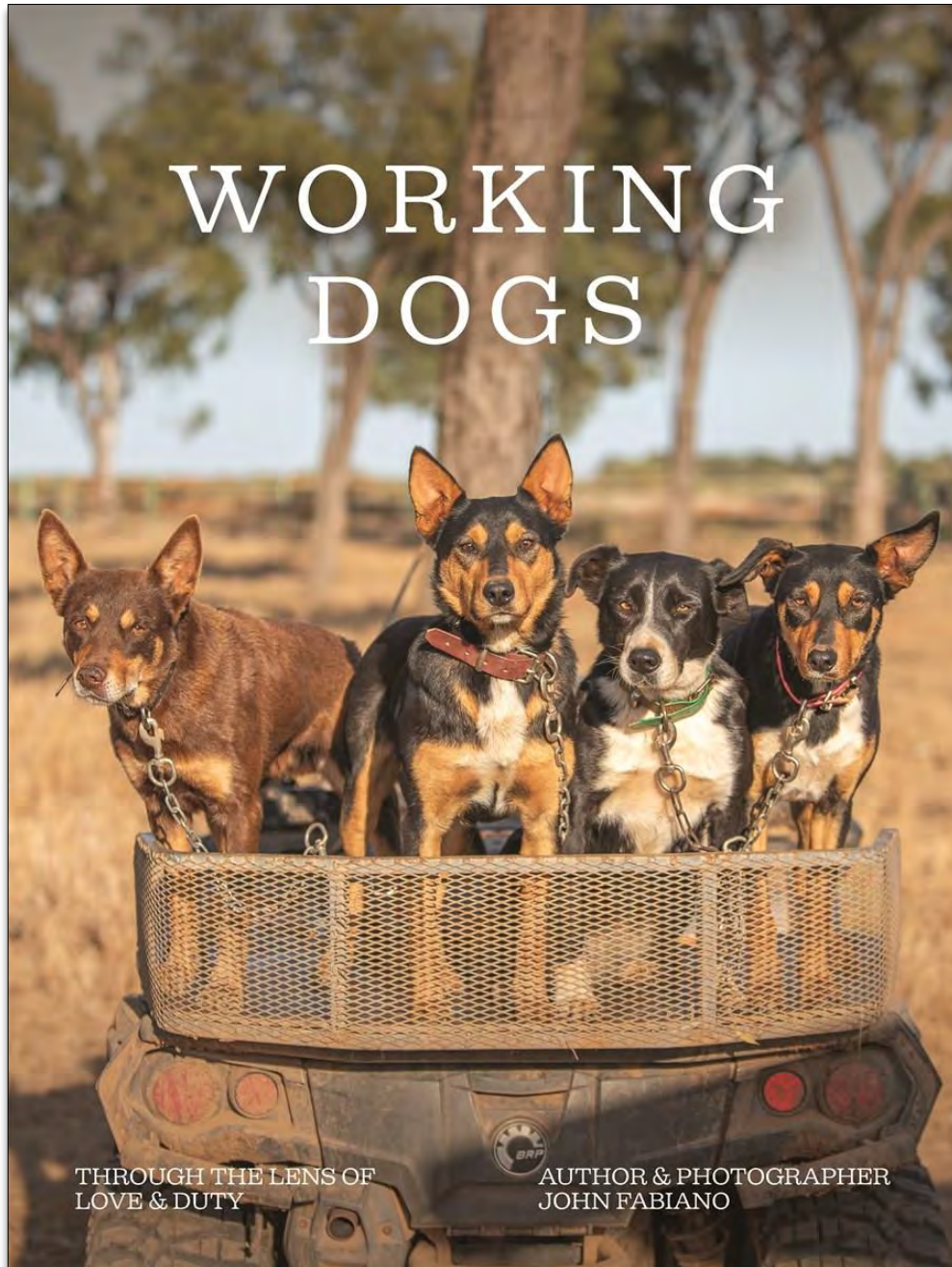
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WORKING DOGS



THROUGH THE LENS OF
LOVE & DUTY

AUTHOR & PHOTOGRAPHER
JOHN FABIANO



Working Dogs

THROUGH THE LENS OF LOVE & DUTY

John Fabiano

A photobook of dogs on the job, featuring some of our hardest working friends around the world.

- From sled teams working on snowy flats to puppies disrupting yoga classes and truffle hunters digging through Italian forests, dogs help humans every day with jobs large and small.
- Traveling the world, John Fabiano snaps pictures of these canine professionals, who he introduces readers to in his debut photo book. In *Working Dogs*, meet pooches working on boats, in therapy sessions, on the sheep farm, rescuing people in avalanches and beyond, and learn about all the incredible work man's best friends are capable of with their own four paws.

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9781923503496

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275 mm x 210 mm

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Equine Therapy Dogs	93	Avalanche Rescue Dogs	197
Working Dog Trainees	103	Hospital Therapy Dogs	211
Monkey Dogs	113		
Mother Dogs	121		
School Therapy Dogs	129		
Guardian Dogs	135		

**LOCATION**

New South Wales
and Queensland,
Australia

BREEDS

Kelpie, Border Collie,
Murray Hill Cattle Dog,
Australian Cattle Dog

TASKS

Mastering,
Holding, Position,
Working Independently

SKILLS

Organization,
Endurance,
Obedience

HERDING DOGS

AUSTRALIA'S ECONOMY has relied heavily on livestock industries, and the stockmen who manage these animals rely on (stock)man's best friend. Herding dogs have played a massive role in developing the country, and you'll find many of these whip-smart, active breeds, such as the Kelpie and the Border Collie, throughout its farms and cities.

Both breeds are excellent workers that tirelessly serve to round up livestock, nipping at the heels of sheep and cattle to usher them across large plots of land. They have their own styles of work - Kelpies are independent and don't require much guidance, while Border Collies will follow instructions to a tee. Many farms utilize both breeds for their complementary working styles.

I spent over a month in Australia photographing these dogs in action.

THEY KNOW When a sheep or cow goes rogue, herding dogs are quick to master them back into the flock. They have an innate ability to work together, and Kelpies are renowned as independent thinkers. It doesn't take much human handling or direction to get them to work – they are born for this.





LEFT Guiding Eyes for the Blind has provided life-changing connections for over 70 years. In that time, they have graduated over 10,000 guide dog teams. They believe in the powerful, meaningful change that dogs bring to the lives of people facing the daily challenges presented by blindness and vision loss.



ABOVE I met Yoojin, along with her guide dog, Dennison, at the university where she is a graduate student. Dennison is not only her first guide dog, but her first dog in general, and he has completely transformed her life. When I met Yoojin, she'd been working with Dennison for less than a year, but the pair had already accomplished so much.



LOCATION
Narsarsuaq, Sisimiut,
and Qaanaaq, Greenland

BREED
Greenland Dog

TASKS
Pulling sleds,
guarding, providing
companionship

SKILLS
Strength,
endurance,
navigation

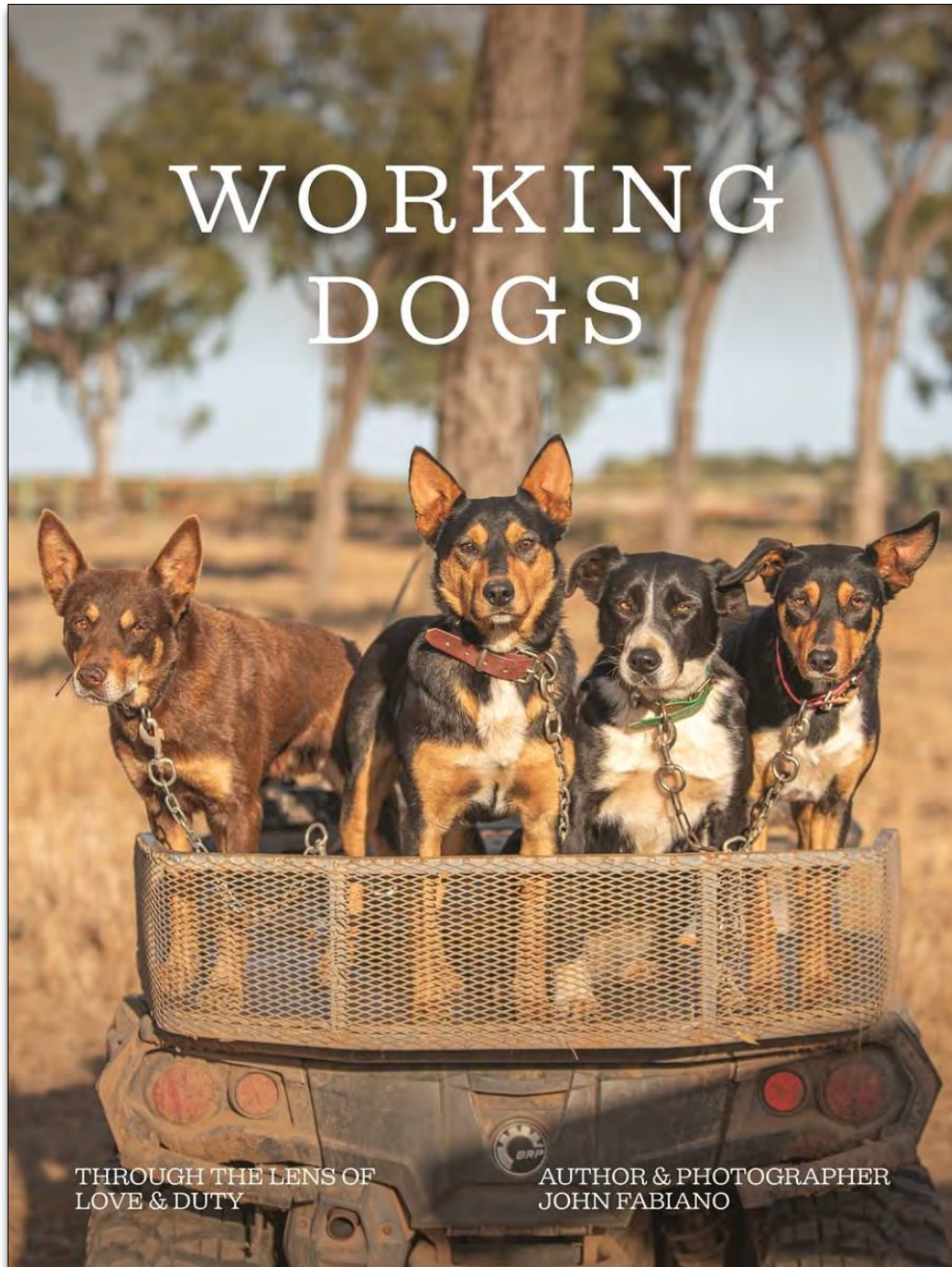
SLED DOGS

SLED DOGS IN GREENLAND are an inspiration. They do not have the easiest lives. Greenland Dogs are not pampered and they battle harsh conditions year-round, living in extraordinarily remote locations. Yet their work ethic is unmatched, and their companionship has been crucial to Inughuit culture for thousands of years in Northern Greenland, where the dogs pull sleds for hunters and those traveling between villages. I traveled as far north as possible in the country to visit Inughuit communities where these dogs are integral for survival.

Greenland Dogs are so important to Inughuit culture, and so specialized, that it is illegal to import any other dog breed north of the Arctic Circle. This law was implemented to preserve the purity of the breed. Greenland Dogs have thick double coats, padded fur-covered paws, and unique metabolisms that allow them to not just survive, but thrive, in such a frigid environment. Thanks to the massive role they play within Greenland Inughuit communities, they are deeply appreciated.



ABOVE Peter took me out with his dogs just for fun. It gave me the opportunity to photograph them as they ran toward me.



Working Dogs

THROUGH THE LENS OF LOVE & DUTY

John Fabiano

A photobook of dogs on the job, featuring some of our hardest working friends around the world.

- From sled teams working on snowy flats to puppies disrupting yoga classes and truffle hunters digging through Italian forests, dogs help humans every day with jobs large and small.
- Traveling the world, John Fabiano snaps pictures of these canine professionals, who he introduces readers to in his debut photo book. In *Working Dogs*, meet pooches working on boats, in therapy sessions, on the sheep farm, rescuing people in avalanches and beyond, and learn about all the incredible work man's best friends are capable of with their own four paws.

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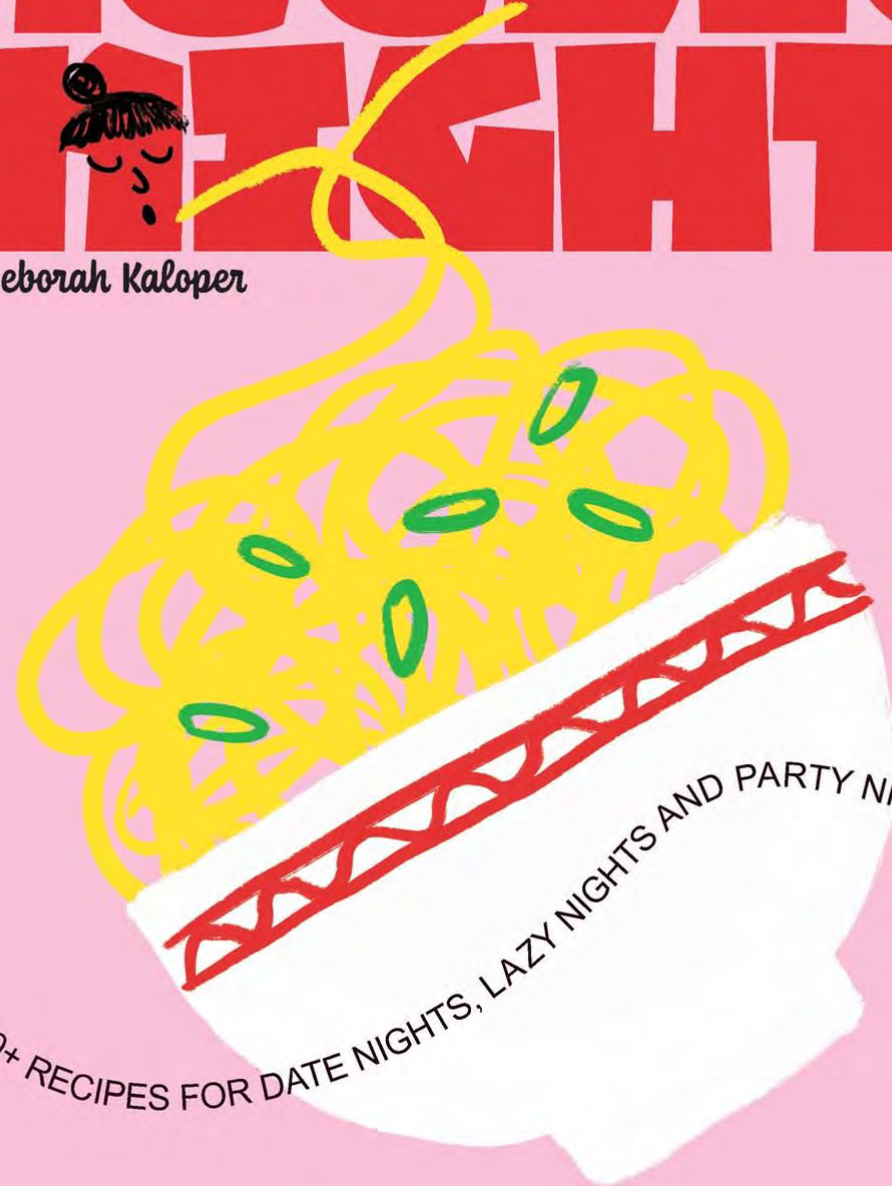
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NOODLE NIGHT

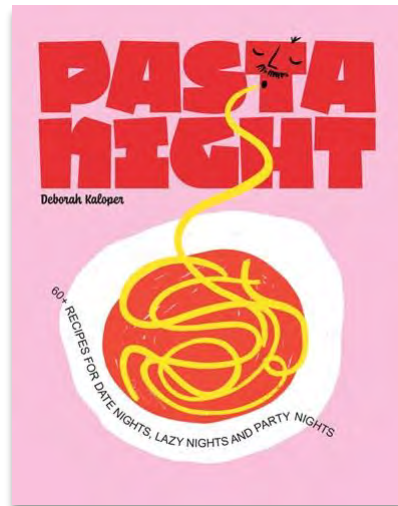


Deborah Kaloper

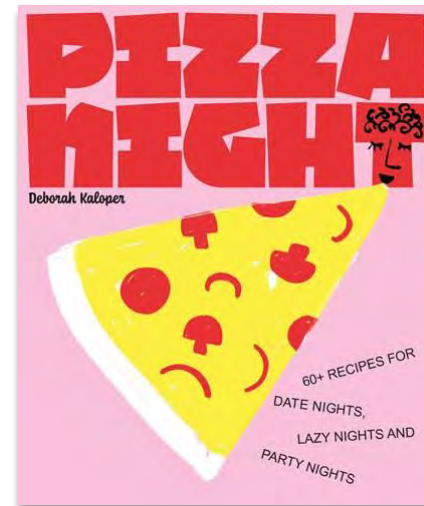


60+ RECIPES FOR DATE NIGHTS, LAZY NIGHTS AND PARTY NIGHTS

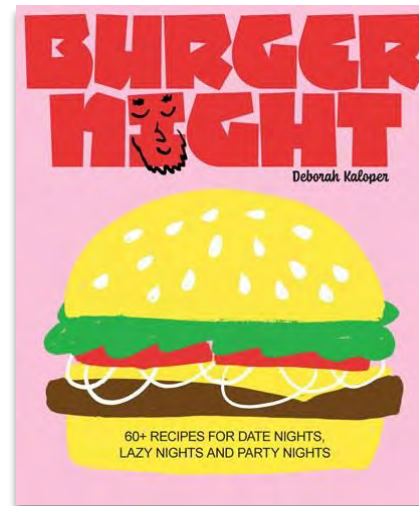
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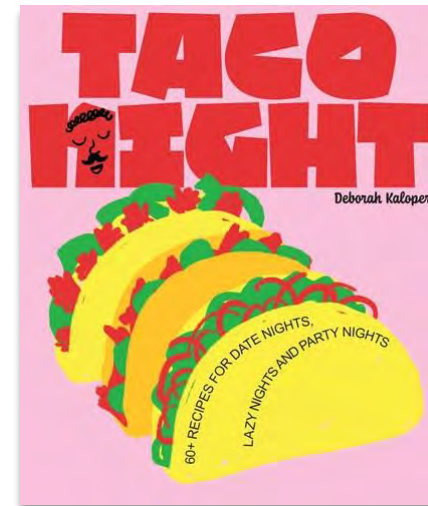
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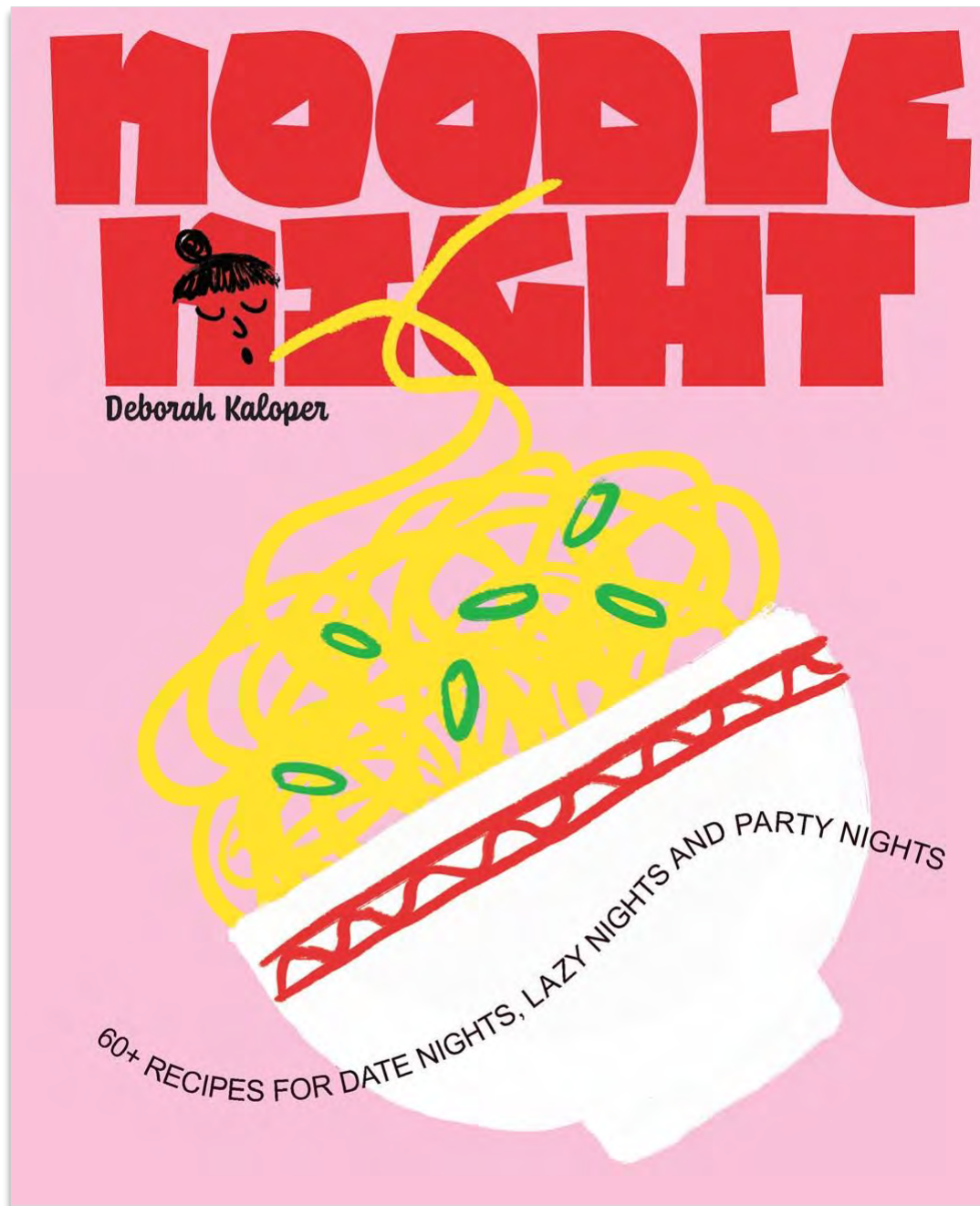
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Noodle Night

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Deborah Kaloper

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156 Pages | Hardcover

70 COLOUR PHOTOGRAPHS

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SERVES 2

PAD KEE MAO

INSTANT

2 tablespoons vegetable oil
300 g skinless chicken thighs,
thinly sliced
2 large shallots, sliced
4 garlic cloves, minced
2-3 Thai chillies, seeds removed
and minced
½ cup baby corn, halved
lengthwise
5 Chinese broccoli stems / Gai
Larn stems, thinly sliced
1 large, generous handful Thai
Basil leaves

PAD KEE MAO SAUCE

2 tablespoons oyster sauce
5 teaspoons fish sauce
5 teaspoons dark soy sauce
2 teaspoons light soy sauce
2 teaspoons sugar
¼ teaspoon ground white
pepper
200 g dried wide flat rice
noodles, "Pad Thai Noodles"
boiling water to cover
lime cheeks, to serve
sliced Thai red chilli, to serve

Place all of the sauce ingredients into a small bowl and whisk well to combine, making sure the sugar dissolves.

Place the noodles in a large bowl, cover with boiling water, and stand for 5 minutes. Drain, rinse in cold water, and set aside.

Place a wok over high heat, add the vegetable oil, and warm through. Add the chicken slices and cook for about 2 minutes, tossing occasionally, until almost cooked through. Add the shallots, and cook for 1 minute or until starting to soften, and then add the garlic and minced chillies, tossing and stirring for about 30 seconds until fragrant.

Toss through the baby corn and thinly sliced broccoli, and cook for a minute or two, or until just tender, before pouring over the sauce and adding the noodles.

Toss everything together and cook for a further minute, warming the noodles through.

Remove from the heat, add the Thai Basil, and give it a final toss, coating everything well in the sauce.

Serve immediately with a side of lime cheeks and some freshly sliced red Thai chilli.



SERVES 2-3

JAPCHAE

INSTANT

drained and refreshed

100 g baby spinach

5 teaspoons vegetable oil

½ white onion, sliced

1 carrot, peeled and julienned

½ red capsicum, julienned

½ yellow capsicum, julienned

1 teaspoon toasted sesame oil

6 shiitake mushrooms, sliced

1-2 cloves garlic, minced (as you desire)

80 g silken tofu, cubed (optional)

toasted sesame seeds, to serve

spring onion greens, thinly sliced,
to serve

DRESSING

3 tablespoons soy sauce

1½ tablespoons (5 teaspoons) toasted
sesame oil

A pinch of white pepper

Combine the dressing ingredients in a serving bowl, and whisk to combine.

Cook the noodles according to package instructions, drain, refresh under cold water, drain again place in the bowl, on top of the dressing.

Blanch the spinach in lightly salted boiling water for just a few seconds, then drain and refresh in ice water to retain its vibrant green colour. Drain, squeeze out all the water, and add to the noodles.

Place a wok over high heat and add 1 tablespoon of oil, and when warmed, add the sliced onions. Cook, tossing for about 1-1.5 minutes, or until the onions have softened, but are not colored, then add to the noodle bowl.

Return the wok to the heat, add the carrots, toss and cook for about a minute or so, until they have softened, but retain a little crunch, then add to the noodle bowl.

Return the wok to the heat again, now add the julienned capsicums, and as before, toss and cook for about a minute of so until they are also just cooked, then add to the noodle bowl.

Return the wok to the heat, add the remaining 2 teaspoons of oil, plus one teaspoon of toasted sesame seed oil, when warmed, add the sliced shiitake mushrooms and cook until beginning to turn golden brown, about 1 to 1.5 minutes. Now add the garlic and combine, cook for a further 30-40 seconds until the garlic is fragrant, lightly cooked, but not browned and the mushrooms are perfectly cooked, and add to the noodle bowl.

Toss the vegetables with the noodles and dressing, coating all the ingredients completely.

Divide into serving bowls and if using, top with tofu, then garnish with toasted sesame seeds and spring onions.



MAKES 6-8

YAKISOBA PAN

NOODLES IN A HOT DOG BUN

INSTANT NOODLES

6-8 koppe pan rolls (see Notes)

60 g (¼ cup) keupie
mayonnaise, plus extra
for drizzling

2 tablespoons benishoga
(red pickled ginger)

1-1½ tablespoons bonito flakes
(katsubushi) or aonori (dried
green seaweed)

SAUCE

50 ml (1¼ fl oz) Japanese
 Worcestershire sauce,
such as Bulldog (see Notes)

1½ tablespoons oyster sauce

1 tablespoon tomato ketchup

2 teaspoons soy sauce

2 teaspoons sugar

pinch of black pepper

YAKISOBA

2 tablespoons neutral-
flavoured vegetable oil

½ onion, thinly sliced

1 carrot, julienned or grated

55 g (1 cup) thinly sliced
wombok (Chinese cabbage)

1 spring onion (scallion),
thinly sliced

180 g (6½ oz) instant yakisoba
noodles, cooked according
to the packet instructions

In a small bowl, whisk together all the sauce ingredients and set aside.

To make the yakisoba, place a wok over high heat, add the oil and warm through. Add the onion and stir-fry for 2-2½ minutes, until translucent. Add the carrot, cabbage and spring onion and quickly toss for another minute or two. Pour in the sauce and toss again to combine with the vegetables. Add the noodles and give it all a final toss, thoroughly coating the noodles and vegetables in the sauce.

Using a sharp knife, split the top of the buns open from one end to the other. Generously spread the mayonnaise inside the buns.

Fill the buns with the yakisoba and add an extra squiggle of mayonnaise across the top. Add the benishoga and a sprinkle of bonito flakes or aonori and enjoy immediately.

Notes: Koppe pan rolls are soft, fluffy split-top hot dog buns made from a brioche dough. Look for them where Japanese baked goods are sold.

If you cannot find Japanese Worcestershire sauce, such as the Bulldog brand, substitute with tonkatsu sauce or yakisoba sauce, all found in Asian grocery stores.



MAKES 10

PRAWN & MANGO RICE PAPER ROLLS

COLD NOODLES

100 g (3½ oz) dried rice
vermicelli noodles

10 round rice paper sheets,
22 cm (8½ in) diameter

15 cooked prawns (shrimp),
peeled and deveined, then
sliced in half lengthways

1 mango, thinly sliced

1 red bell pepper (capsicum),
thinly sliced

1 long cucumber, sliced into
thin batons

bunch of coriander (cilantro),
leaves picked

½ bunch of mint, leaves picked

2 tablespoons crushed roasted
peanuts (optional)

TO SERVE

Peanut chilli sauce (page 22)

Sweet chilli sauce (page 20)

Nam jim sauce (page 22)

Cook the noodles according to the packet instructions. Drain, then rinse under cold water until cool and drain again. Set aside.

To assemble the rolls, briefly dip a rice paper sheet in a large bowl of warm water, then place on a tray or platter.

Place three prawn halves across the middle of the sheet. Next to them, on the side nearest to you, place one-tenth of the noodles.

Top the noodles with a few slices of mango, bell pepper and cucumber, along with a few coriander and mint leaves and a sprinkling of crushed peanuts, if using.

Fold the bottom of the rice paper sheet over the filling, tuck in the sides, and continue rolling firmly to enclose the filling. Cover with a clean, slightly damp cloth while assembling the remaining rice paper rolls.

Keep the rolls covered until ready to serve, so they don't dry out. (They are best enjoyed within an hour of rolling.)

Serve the rolls with dipping sauces of your choice.





SERVES 2

BUN THIT NUONG

VIETNAMESE GRILLED PORK & VERMICELLI SALAD

COLD NOODLES

300 g (10½ oz) pork fillet, sliced about 5 mm (¼ in) thick
1 tablespoon peanut oil or vegetable oil, for grilling

MARINADE

1 lemongrass stalk, inner tender stem only, very thinly sliced
1 shallot, finely chopped
2 teaspoons freshly minced garlic
1 tablespoon peanut oil
1 tablespoon fish sauce
1 tablespoon soy sauce
1 tablespoon brown sugar
1 tablespoon kecap manis
½ teaspoon ground black pepper

VERMICELLI SALAD

100 g (3½ oz) dried rice vermicelli noodles, cooked according to the packet instructions
4–6 large iceberg lettuce leaves, roughly chopped
½ Persian (short) cucumber, julienned
handful of Vietnamese mint leaves
handful of coriander (cilantro) leaves
handful of bean sprouts

TO SERVE

Vietnamese pickles (page 23)
2 tablespoons crushed roasted peanuts
lime wedges
Nuoc cham dipping sauce (page 20)

Mix the marinade ingredients together in a bowl. Add the pork and toss to coat in the marinade. Cover and leave in the fridge for 3–4 hours, or even overnight.

Just before serving, assemble all the vermicelli salad ingredients and divide between two serving bowls or plates.

Heat and lightly oil a barbecue grill or a chargrill pan. Once hot, cook the pork over high heat for about 2 minutes each side, or until lightly charred, caramelised, cooked through and juicy.

Arrange the pork over the salad. Scatter with Vietnamese pickles and peanuts and serve immediately, with lime wedges and nuoc cham dipping sauce for drizzling over.



SERVES 2

HOME-STYLE CHINESE TOMATO EGG NOODLES

STIR-FRIED NOODLES

100 g (3½ oz) dried scissor-cut noodles
2 tablespoons peanut or vegetable oil
¼ onion, sliced
1 teaspoon freshly minced garlic
1 teaspoon freshly minced ginger
280 g (10 oz) tomatoes, chopped
1–2 tablespoons soy sauce
3 large eggs
pinch of sea salt
pinch of white pepper

TO SERVE

1 spring onion (scallion), thinly sliced
toasted sesame oil

Cook the noodles according to the packet instructions. Drain, rinse and set aside.

While the noodles are cooking, add 1 tablespoon of the oil to a wok or frying pan set over medium–high heat. When warmed, stir-fry the onion for 2–3 minutes, or until beginning to soften. Toss in the garlic and ginger and cook for 30–40 seconds, or until fragrant.

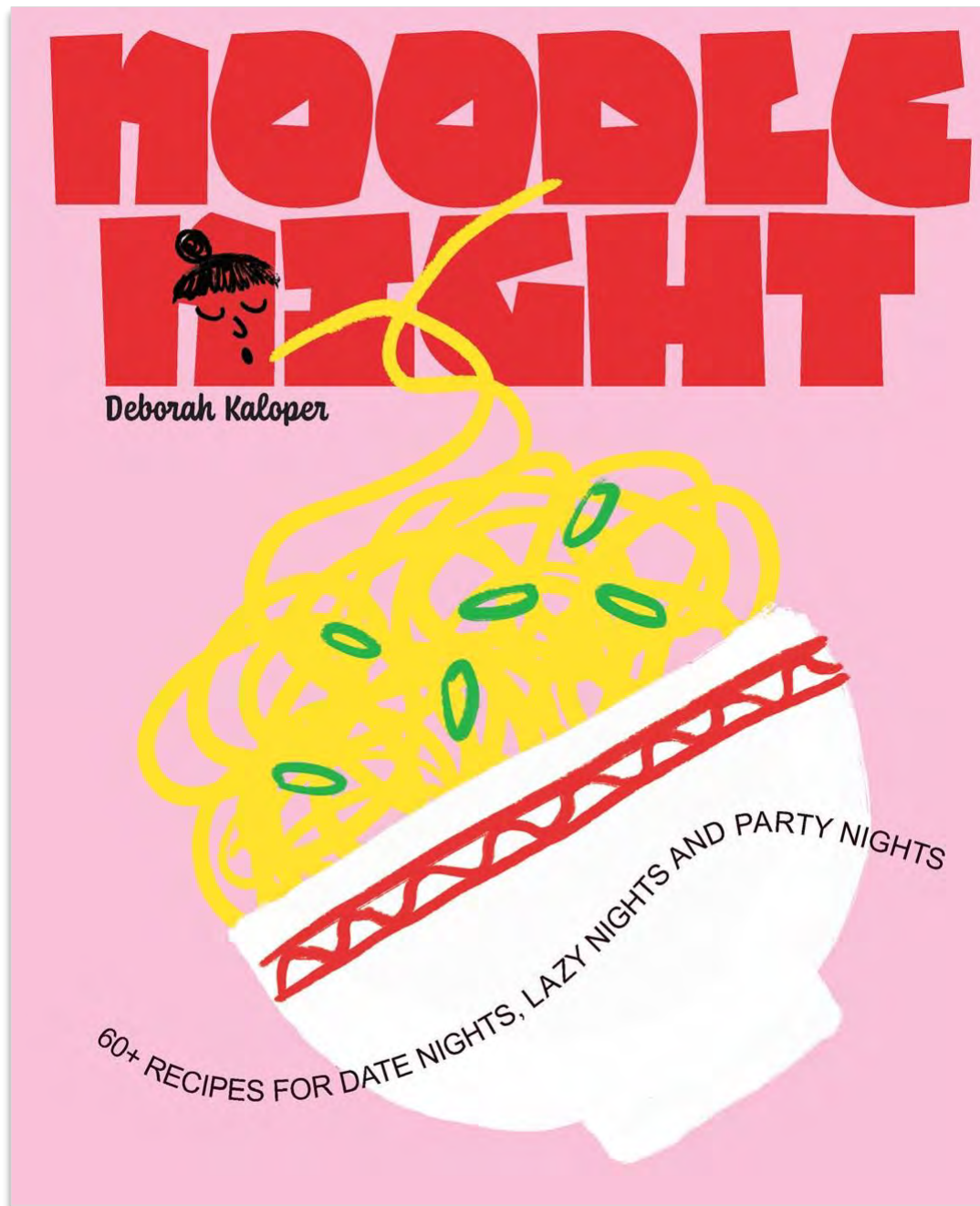
Stir in the chopped tomato and simmer rapidly for 4–5 minutes, breaking it down with a wooden spoon. You want the tomato to be cooked and saucy, but still retaining a chunky texture.

Reduce the heat to low. Stir in 1 tablespoon of the soy sauce and 1–2 tablespoons of water if the tomato mixture looks dry. Taste and add a little more soy sauce if you like.

Meanwhile, set another pan on the stove over medium–high heat. Add the remaining 1 tablespoon of oil and warm through. Beat the eggs in a bowl and season well with the salt and white pepper. Pour the egg into the pan and scramble for a minute or so, until just cooked.

Stir the scrambled egg through the tomato mixture. Add the noodles and toss to combine and warm through.

Divide between two serving plates and serve sprinkled with the spring onion and a drizzle of toasted sesame oil.



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THE

140+ RECIPES TO

AUSSIE

SMOKE, SEAR, GRILL & COOK

BBQ

THE ULTIMATE BARBECUE FEAST

BIBLE

OSCAR SMITH



The Aussie BBQ Bible

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Oscar Smith

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SERVES 4-6

Hot-Smoked Whole Chicken

1.8 kg whole chicken

60 g (about 1 cup) woodchips or a few small pieces wood for smoking, such as cherry, apple or other 'sweet' wood

BRINE

180 g salt

45 g brown sugar

To make the brine, place the salt and sugar in a large saucepan with 500 ml (2 cups) water. Stir over high heat until the salt and sugar dissolve. Remove from the heat and add 2.5 litres (10 cups) cold water. Refrigerate until chilled.

Submerge the chicken in the chilled brine and refrigerate overnight, weighing the chicken down with a plate, if necessary. Also soak the woodchips in water overnight if your smoker requires it.

The next day, remove the chicken from the brine and pat dry with paper towel. Place the chicken on a rack over a tray.

Either return the chicken to the fridge, uncovered, for 2 hours to dry out, and remove from the fridge about 45 minutes prior to smoking – or place the chicken on the rack in a sink, carefully pour a kettle full of just-boiled water over the skin and leave to air-dry.

Preheat a smoker to low (110–125°C) using the indirect heat method. When the temperature has stabilised, add the woodchips or wood, then place the chicken on a rack or grill inside the smoker. Close the lid (or door) and cook for 2–2½ hours, or until cooked through. The internal temperature in the thickest part of the thigh should read about 70°C. (Remember the temperature will continue to rise when you remove the chicken from the heat.)

Remove from the heat, cover loosely with foil and leave to rest for 10 minutes before carving.

NOTE: The smoke from the woodchips will likely not run for more than 30–60 minutes, depending on your smoker. This is plenty of time for the chicken to absorb a good level of smokiness.





SERVES 4

The Boss Beef Burgers

500 g minced beef
1 red onion, finely chopped
½ cup flat-leaf parsley leaves, finely chopped
¼ cup basil leaves, finely chopped
¼ cup semi-sundried tomatoes, finely chopped
1 egg
½ teaspoon sea salt flakes
¼ teaspoon freshly ground black pepper
¼ teaspoon sweet paprika
4 slices gruyère cheese
4 round bread rolls, split
ketchup, mustard, mayonnaise, relish and/or chilli sauce, to serve
iceberg lettuce leaves, to serve
2 gherkins, sliced
1 large tomato, sliced

Combine the beef, onion, parsley, basil, sundried tomato, egg, salt, pepper and paprika in a large bowl. Mix well by hand. Divide in four even portions and, with wet hands, press into flat patties slightly wider than the bread rolls. Transfer to a plate, cover with plastic wrap and rest in the fridge for 30 minutes. (The patties will keep in the refrigerator for a few hours, so they can be prepared ahead of time.)

Heat a barbecue hotplate or grill to medium and lightly grease with oil.

Brush or spray the burgers lightly with olive oil. Cook, turning occasionally, for 10 minutes or until cooked through. When almost cooked, top each burger with a cheese slice to melt and then toast the buns lightly on both sides.

Spread the base of each bun with your sauce/s of choice then top with lettuce, gherkins, the burger and tomato slices. Spread the top bun with any other sauce, as desired, and dig in.



**Caramelised
Onion & Brie**
Page 134

Bahn Mi-Style
Page 135

**Sweet & Sour Slaw
with Pickles**
Page 135

SERVES 4

'Fancy' Sausage Sizzle (3 Ways)

4 thick sausages, about 600 g
in total

4 slices of your favourite bread
(white sliced sandwich loaf is
the classic)

butter, for spreading

1 quantity of topping (from one
of the recipes page 134-135)

Preheat a barbecue grill to medium and lightly grease with oil.

Cook the sausages, turning occasionally, for about 10 minutes,
or until cooked through. Transfer to a warmed serving plate.

Butter the bread and allow everyone to help themselves to the
sausage toppings.

MAKES 8 SLIDERS

Lobster Tail & Salad Sliders

2 tablespoons butter, softened
2 tablespoons finely chopped
flat-leaf parsley

zest of 1 lemon

pinch of sea salt flakes

2 lobster tails, halved
lengthways

1 celery stalk, diced

½ red apple, diced

1 tablespoon finely
chopped dill

2 tablespoons whole egg
mayonnaise

2 tablespoons crème fraîche

1 butter lettuce, leaves
separated

8 slider buns, split and toasted

Preheat barbecue grill to high and lightly grease with oil.

Combine the butter, parsley, lemon zest and salt in a bowl.

Place the lobster tail halves, cut-side down, on the grill and cook for 2–3 minutes until slightly charred. Turn and spread lobster tails with the seasoned butter. Continue grilling for a further 3–5 minutes until the lobster meat is tender. Remove from the heat, cover loosely and set aside to cool.

Toss the celery, apple and dill together in a bowl. Add the mayonnaise and crème fraîche and mix well.

Remove the lobster meat from the shells and chop into 1 cm slices. Stir gently into the salad, coating well with the dressing.

Place the lettuce leaves onto the bun bases, and divide the salad equally between the 8 buns. Top with the lids and secure with toothpicks. Serve immediately.





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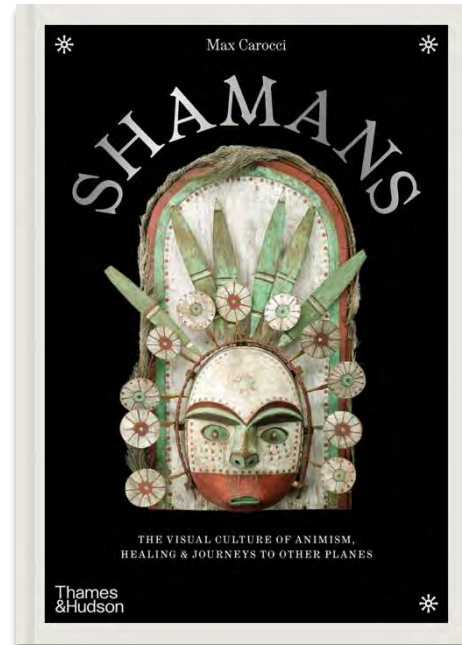
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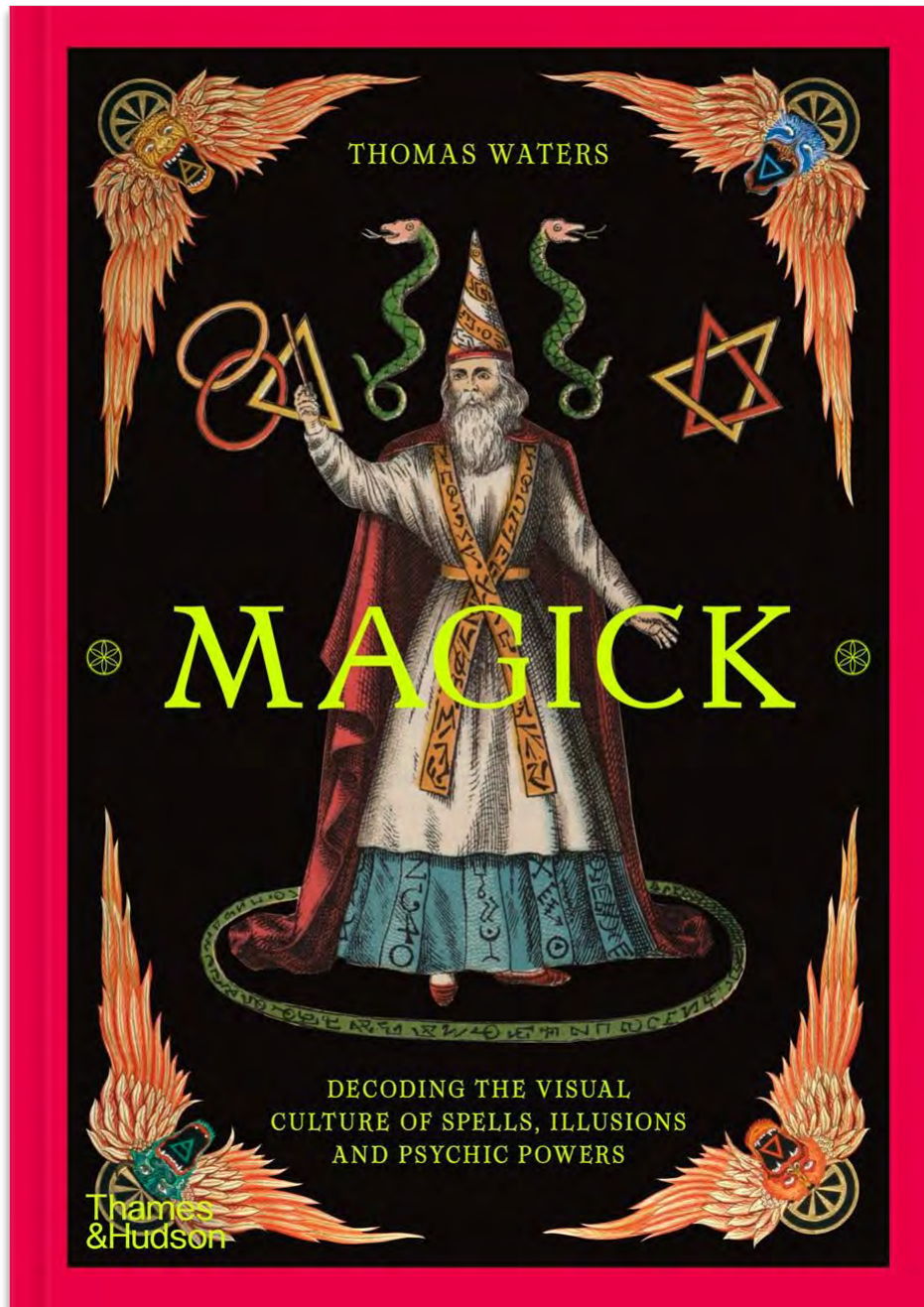
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- Following a concise introduction that clarifies what we mean by “magic,” the book is organized in three broad sections: low, high, and alternative magic. Each of these sections is subdivided into three chapters that describe magical practices and reveal how practitioners have shaped culture and society at every level.
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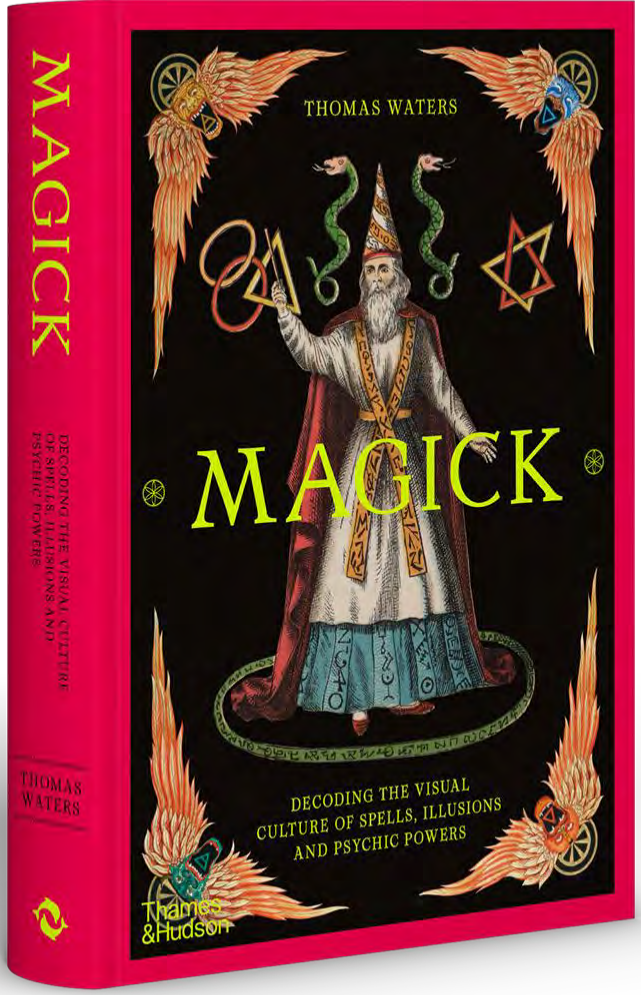
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INTRODUCTION



Magic is mystical power, seemingly controlled with rituals, objects, and mental acts. Worldwide, many of its basic ideas and practises are remarkably similar. 'Low magic' soothes common problems with superstitions, personal rites, and help from community experts. 'High magic' is complex - the impressive ceremonies of magicians, illusionists, and some rulers. Alternative magic is countercultural mysticism like mesmerism, spiritualism, psychic powers, revived traditions, and New Age practices. Since prehistory, magic has played many roles. Above all, it helps people cope with stress and misfortune.

INTRODUCTION

Magic is the secret ingredient of human life. It is everywhere and multipurpose, yet so familiar that it often goes unnoticed. Timeless and borderless, magic enchants most people in some form. Many of us perform lucky superstitions – often ‘just in case’. Magic-infused fantasy and science fiction are among the most popular entertainment genres in movies, television, books and games. More subtly, magic shapes our speech and thoughts, with expressions like ‘cursed’, ‘demonized’, ‘ghosted’ and ‘trolled’ being commonplace.

Magic saturates our human past. You could say that it helped civilization begin, because magical thinking inspired or featured in much of the oldest known art, language and writing. The earliest surviving paintings and sculptured figurines, made by our prehistoric ancestors around 40,000 to 51,200 years ago, are plausibly magical. One of the oldest pieces of recorded literature, the Mesopotamian advice text known as *The Instructions of Sburuppak* (c. 2600 BCE), gives the warning: ‘You should not curse strongly: it rebounds on you.’ Magic also inspired the earliest known examples of the ancestor of Chinese characters: oracle script was written on bones used for divination rituals by the Shang dynasty more than 3,000 years ago. The Derveni papyrus (340–320 BCE), probably the most ancient surviving Greek literary papyrus, records magical ideas. And the longest text in the ancient Gaulish language – the Larzac tablet, a lead cursing plaque created in c. 100 CE – is entirely magical. The great psychoanalyst Sigmund Freud (1856–1939) thought that humanity’s general capacity for language may stem, in the first place, from magical intent. ‘Words were originally magic,’ he wrote in *A General Introduction to Psychoanalysis* (1920). This is unverifiable speculation. Yet judging by the magical roots of many other cultural forms, Freud may well have been right.

Some evolutionary psychologists suggest that humans are instinctively predisposed to magical thinking. Maybe, in a way, we are born to believe in magic, principally because it helps us cope with stress and anxiety. Literal belief in magic is certainly far more widespread than many of us realize. A 2024 Pew

< page 10
Illustration of a demonic creature from *Compendium rarissimum totius Artis Magicæ* (‘A rare summary of the entire Magical Art’), c. 1775
Though the author claims on the title page that this book is from 1057, it is likely dated to around 1775. Also on the title page is the warning ‘Noli me tangere’ (‘Do not touch me’), a phrase by which the book has come to be commonly known. This is one of many demons depicted in the book, which appear alongside images relating to necromancy.



Kabbalistic amulet for the cure of jaundice, 18th century

Prepared by a rabbi learned in practical kabbalah, charms like this would have been folded up and worn close to the body, either within clothing or an amulet container. Community experts in kabbalah did not only cater to Jewish clients but also sometimes to those of other faiths too.

DECODING HILYA

Islamic hilyas are talismanic scrolls containing descriptions of the Prophet Muhammad, blessed names of God and magical iconography. They were sometimes given as housewarming gifts and were believed to help prevent misfortune in this and the next world. Many were created as talismans, to be folded, enclosed in an amulet and worn close to the body. Making hilyas developed into an art form in the Ottoman Empire, from around the 17th century. This example was made by master calligrapher al-Haj Musa in Istanbul during April or May 1712, with ink and gold on paper, backed with green silk.



1.

TWO CRESCENTS

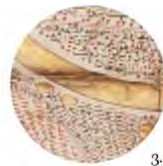
Text within two crescents describes Muhammad: the upper details his person and character in Arabic; the lower translates it into Ottoman Turkish.



2.

CENTRAL CIRCLE

The central circle details this hilya's protective powers to gain the release of hostages and provide protection against accidents and illnesses.



3.

FOLD-LINES

Pronounced creases indicate that this hilya was folded up and placed into an amulet, to be worn for protection and assistance.



4.

HAND OF FATIMA

The hand of Fatima, also known as the *bamsa*, is drawn on the lower crescent. This symbol was, and is, widely believed to protect against evil.



5.

NINETY-NINE NAMES

The border of panels is filled with numbers, some of which give some of the ninety-nine names of Allah in numerical or alphabetical form.



6.

QUR'ANIC VERSES

Square panels at each corner contain Qur'anic verses, invoking the Prophet and his companions and more of the ninety-nine names.



**PROFILE
COMMUNITY
EXPERTS AROUND
THE WORLD**

Community experts in magic are important therapists worldwide. Although they have striking differences in style and magical practice, these charismatic char-



MEXICAN CURANDERO
Curanderos heal problems conceptualized as 'susto' or 'soul loss', where traumatic or undesirable events cause a portion of the client's soul to leave their body. They employ a



AFRICAN SANGOMA
In southern Africa, sangomas use shells and bones to divine whether witchcraft or ancestor spirits are responsible for harm, then provide solutions using herbs and magic. Although



NATIVE AMERICAN MEDICINE PEOPLE
Native American medicine people support health, fortune, fertility, and the wider environment. Their methods include herbal remedies,



CHINESE FORTUNE-TELLER
The 'Suanming Xiansheng', or fortune-teller, is a ubiquitous figure in historical and contemporary China. Operating from a small shop or street-stall,



HAITIAN HOUNGAN AND MAMBO
Houngans and Mambos lead Vodou ceremonies on the island of Haiti. Using powerful performances, offerings, and possession, they invoke the loa



JAPANESE ITAKO
Itako are blind, predominantly female shamans. They heal, exorcise, contact the dead for bereaved families, and communicate with Shinto spirits. Training is intense:

acters share a holistic approach to caring for their clients' physical emotional, and spiritual problems.
XXXX



HOODOO EXPERT
Also known as the 'root doctor', the Hoodoo Man or Woman dispensed a potent blend of mostly West African spirituality, Native American botanical knowledge, European folklore,



BOLIVIAN YATIRI
Yatiri undertake divination by reading coca leaves, and support health and the harvest by making offerings to Pachamama, the Mother Earth goddess of the Aymara and Quechua peoples.



KOREAN MUDANG
Conventionally women, Korean mudang appease spirits, divine fortunes, and heal illnesses of the soul. With costumes and music, mudang enter a state known as 'Mu-A', a mystically



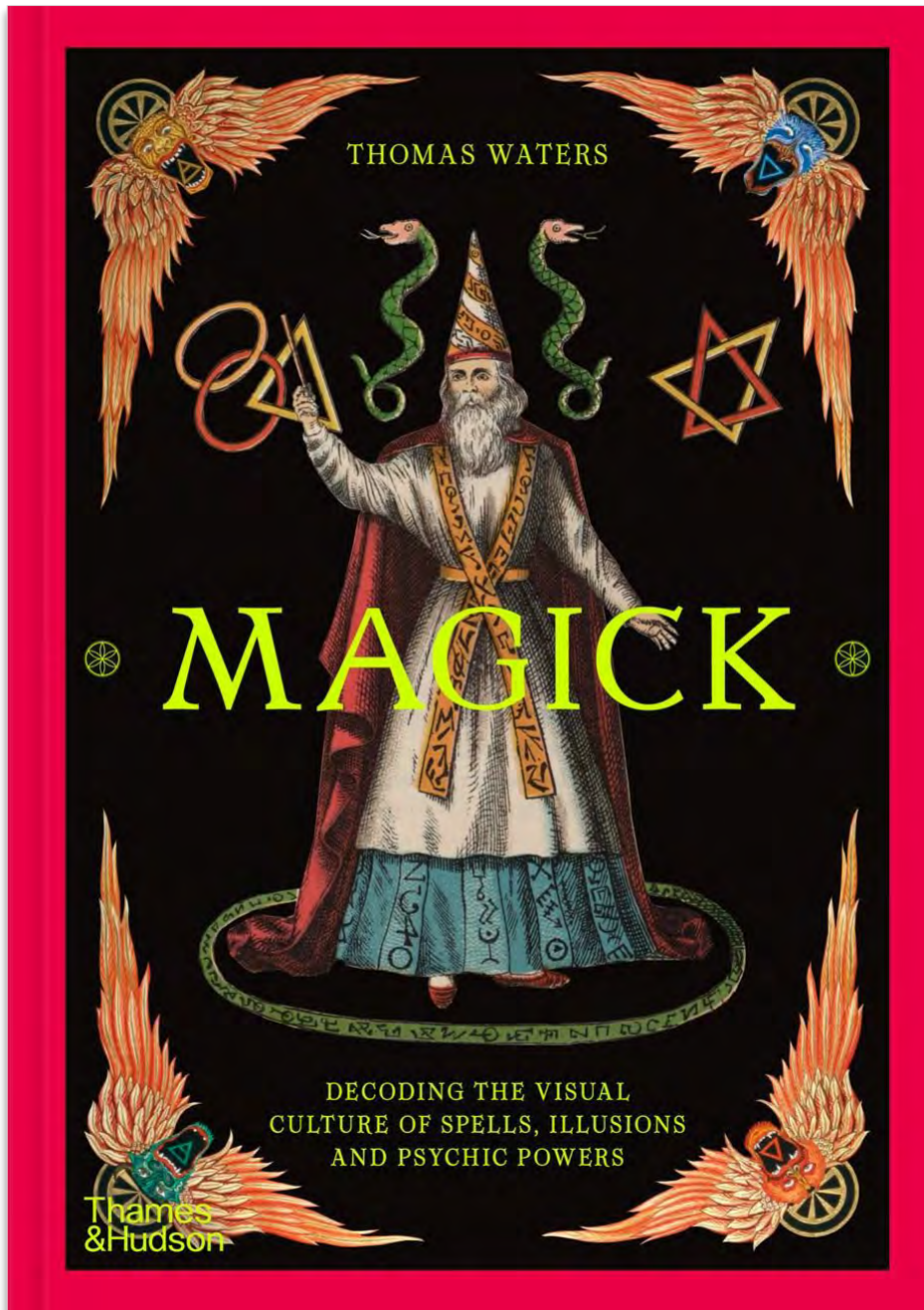
ABORIGINAL CLEVERMAN
Clevermen were and are healers, leaders, artists, and keepers of culture among Aboriginal Australians. Many used a mixture of herbs, spirit communication, and magical



SIBERIAN SHAMAN
Among the Tungus of Siberia, shamans enter altered states often using drums and chants. They journey into the spirit world, either above to the sky or below to the underworld, to



INUIT ANGAKKUQ
Angakkuq ensure good weather for hunting expeditions, retrieve lost souls, heal, and enforce community taboos. For centuries, they helped Inuit people survive in harsh



Magick

DECODING THE VISUAL CULTURE OF SPELLS, ILLUSIONS AND PSYCHIC POWER

Thomas Waters

Combining powerful imagery of artworks and ritual objects with insightful analysis and expertly written text, *Magick* tells the visual story of the magical arts, from personal and community-based folk magic to ceremonial magic, illusionists, and the paranormal.

- This intriguing and eye-opening book scrutinizes the compelling visual and material culture of magic in all its variety and power, from personal superstitions and protective markings to cunning folk and enchanted forests, and from mystical spellbooks and secret ceremonies to psychic self-defense and New Age therapies.
- Following a concise introduction that clarifies what we mean by “magic,” the book is organized in three broad sections: low, high, and alternative magic. Each of these sections is subdivided into three chapters that describe magical practices and reveal how practitioners have shaped culture and society at every level.
- A visual compendium about all forms of magical arts, from personal and community-based folk magic to ceremonial magic, illusionists, and the paranormal.
- Features a rich array of extraordinary images and artifacts gathered from around the world and across history, from ancient times to contemporary cultures.
- In this book, complex artworks and ritual objects are precisely decoded, their symbolism untangled and ritual powers revealed.

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PROPHECIES



OMENS ✱ AUGURIES ✱ DIVINATION
ORACLES ✱ DREAMS ✱ APOCALYPSE

CHRISTOPHER DELL

Thames
&Hudson

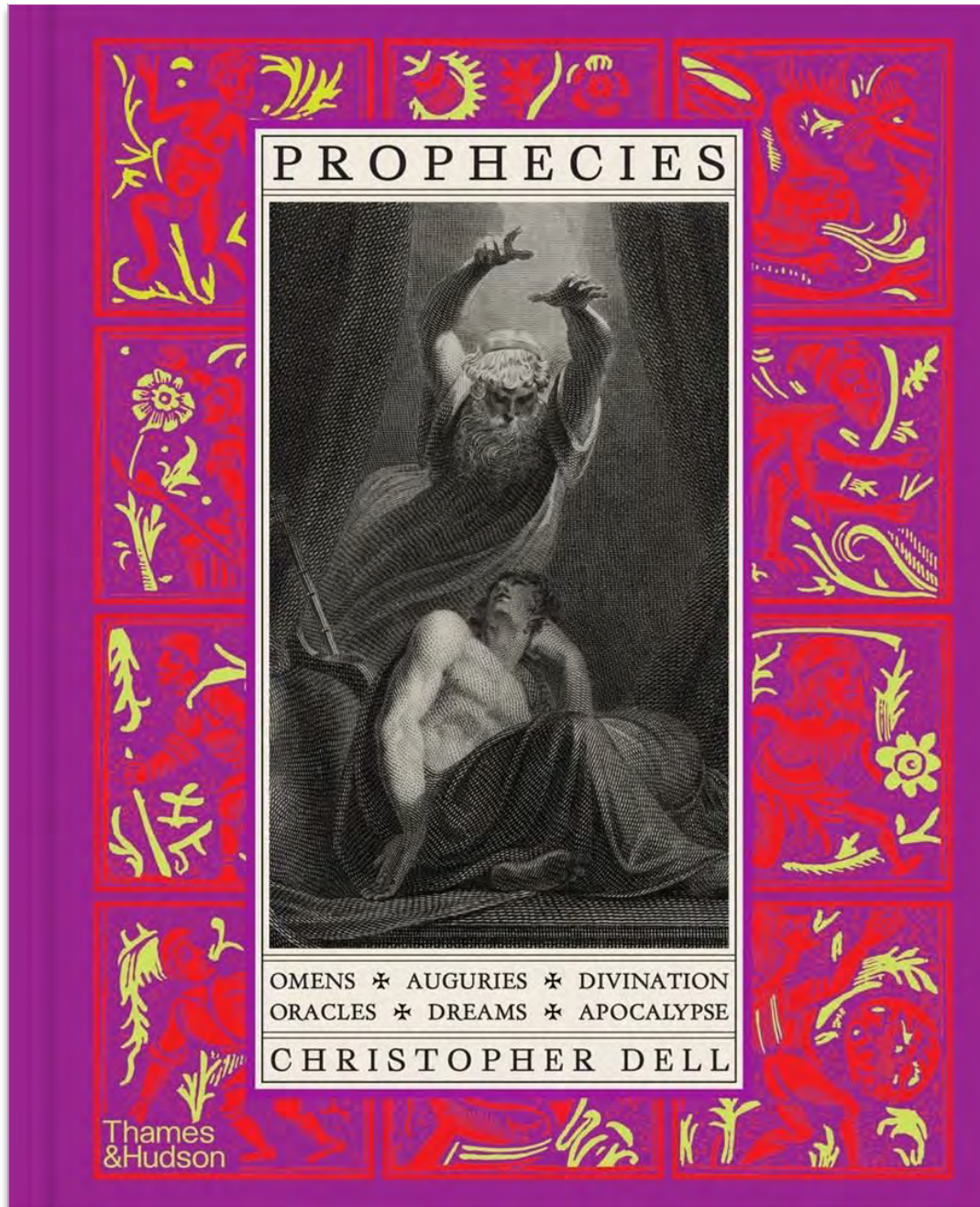
Prophecies

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Christopher Dell

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*

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A BRIEF HISTORY
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A BRIEF HISTORY OF FUTURE-TELLING

THERE is an ancient belief, handed down to us even from mythical times and firmly established by the general agreement of the Roman people and of all nations, that divination of some kind exists among men; this the Greeks call *mantike* – that is, the foresight and knowledge of future events. A really splendid and helpful thing it is – if only such a faculty exists – since by its means men may approach very near to the power of gods.

CICERO, ON DIVINATION I.1

PRECEDING PAGES

King Siddhodana consults 108 brahmins to predict the future of his newborn son and learns that his son will become the Buddha.

OPPOSITE

The mythological Greek hero Odysseus meets with the blind prophet Tiresias in the underworld.

EGYPTIAN ORACLES

REVELATION
Active

CHANNEL
Divine communication

INTERMEDIARY
Oracle, Priest

CONTEXT
Official



LEFT

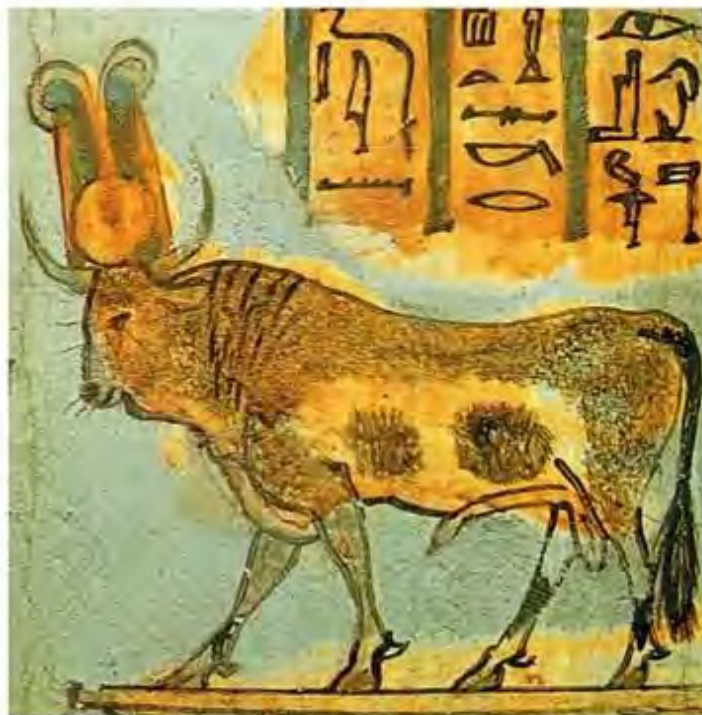
The Temple of Amun at Siwa was home to an oracle consulted by figures including Alexander the Great.



LEFT

A depiction of the barque of Amun from the Red Chapel of Hatshepsut, Karnak – the barque used to carry the oracle of Amun at Siwa may have looked like this.

Priests of the oracle of Amun at Siwa once refused to legitimize the claim of Cambyses II, ruler of the Achaemenid Empire in the sixth century BCE, to Egypt. He sent an army of fifty thousand men to destroy the oracle, but they were buried in a sandstorm on the way and never found.



ABOVE

The Apis bull was consulted as an oracle at Memphis.

THE rulers of Egypt positioned themselves as mediators between gods and humankind, but they built a considerable official apparatus to bolster this, largely reliant on oracles that were accessed through priests. The role of priest in ancient Egypt was a regulated profession, and the most important priest was the High Priest of the Temple of Amun in Karnak (near the modern city of Luxor). This High Priest – also known as the First Prophet of Amun – interpreted the oracular decisions coming from the god.

At Siwa, western Egypt, the oracle of Amun – in the form of a statue of the god – was carried on a boat by eighty priests. The direction that the boat took as it swayed

back and forth was interpreted as answering questions posed to the oracle.

At other Egyptian oracles, common people would ask questions, for example, seeking resolution in a dispute over ownership of cattle, and received ritualized answers. Typically, the questions posed to an oracle were binary, necessitating a yes or no answer that lacked the depth of a prophecy or vision. In Memphis a sacred bull known as Apis was used – it would choose between one of two doors to get to his favourite food, and the choice of door would indicate the will of the god. At some oracles, questions were answered by priests via a speaking tube, giving the impression that the gods themselves were answering.

ECLIPSES

REVELATION
Passive

CHANNEL
Signs

INTERMEDIARY
Any

CONTEXT
Personal; Societal

There was an eclipse throughout England ... the obscuration of the Sun also was so remarkable, that persons sitting at able ... at first thought that Chaos was come again ... It was thought and said by many, not untruly, that the King would not continue a year in government.

William of Malmesbury, *Historia Novella*, 1140



ABOVE LEFT

A lunar eclipse depicted in a fifteenth-century astrology manuscript.

ABOVE RIGHT

Tinnin, the dragon who swallows the sun during an eclipse, analogous to Rahu in Hindu mythology. From a seventeenth-century Iranian manuscript.



LEFT

A page from an Aztec manuscript showing a solar eclipse in Mexico in 1496.

AROUND the world eclipses are frequently seen as a powerful harbinger of doom. For the ancient Greeks an eclipse marked the beginning of difficult times, a sign of the gods' displeasure, while for the Incas it heralded the death of a prince. In England it was also taken as a bad omen, especially after Henry I died in 1135, just two years after a solar eclipse in 1133.

However, since eclipses are unavoidable, ways to counter their negative effects were developed. For Hindus an eclipse was a bad omen caused by the sun being swallowed by the *asura* Rahu. Mantras would be chanted

to ward off the evil. In the Babylonian catalogue of omens *Enuma Anu Enlil* it was stated that so long as the planet Jupiter was visible during the eclipse the king would not be at risk. A unique ritual was used by the Assyrians: that of the *šar pūbi* ('substitute king'). To avoid any harm coming to the king, during a lunar eclipse, a commoner would be appointed and dressed as king for the period of the eclipse, while the real king went into hiding. After the eclipse the substitute king would be sacrificed, thereby appeasing the gods.



ABOVE AND OPPOSITE

Figures from Cyprian Leowitz's
Eclipses luminarium, 1595, predicting
eclipses up to 1600.



THE SEAL OF THE PROPHETS

REVELATION
Passive

CHANNEL
Divine communication

INTERMEDIARY
Prophet

CONTEXT
Official



LEFT

The Prophet Yunus (Jonah to Christians) rescued by an angel from a fish in a sixteenth-century manuscript from Iran.

In one of the Hadiths (accounts of the Prophet's teachings and sayings), Muhammad compares himself to the final missing brick – suggesting a long-held plan that was finally being brought to fruition.



ABOVE

The Prophet Ayyub (Job) visited by an angel.

THE tenets of Islam are built on a revealed text. The Prophet Muhammad, born in Mecca in around 570 CE, was visited by the angel Gabriel from around 610 CE onwards, and the revelations he received were compiled into a religious text today known as the Quran. Muhammad was the last prophet (the Seal of the Prophets) in a long chain stretching back to the first human being on earth, Adam (who also appears in the Genesis creation story in the Jewish and Christian traditions).

Prophets in Islam typically either bring good news or warnings. Some prophecies can be found in the Quran and in the Hadiths. For example, the Quran predicts the ultimate victory of the Byzantines ('Romans') against the Persians in Jerusalem and the defeat of the polytheists in Mecca. In keeping with the other monotheistic religions, the Quran is largely opposed to other forms of future-telling such as divination. However, while belief in bad omens is forbidden, belief in good omens is acceptable.

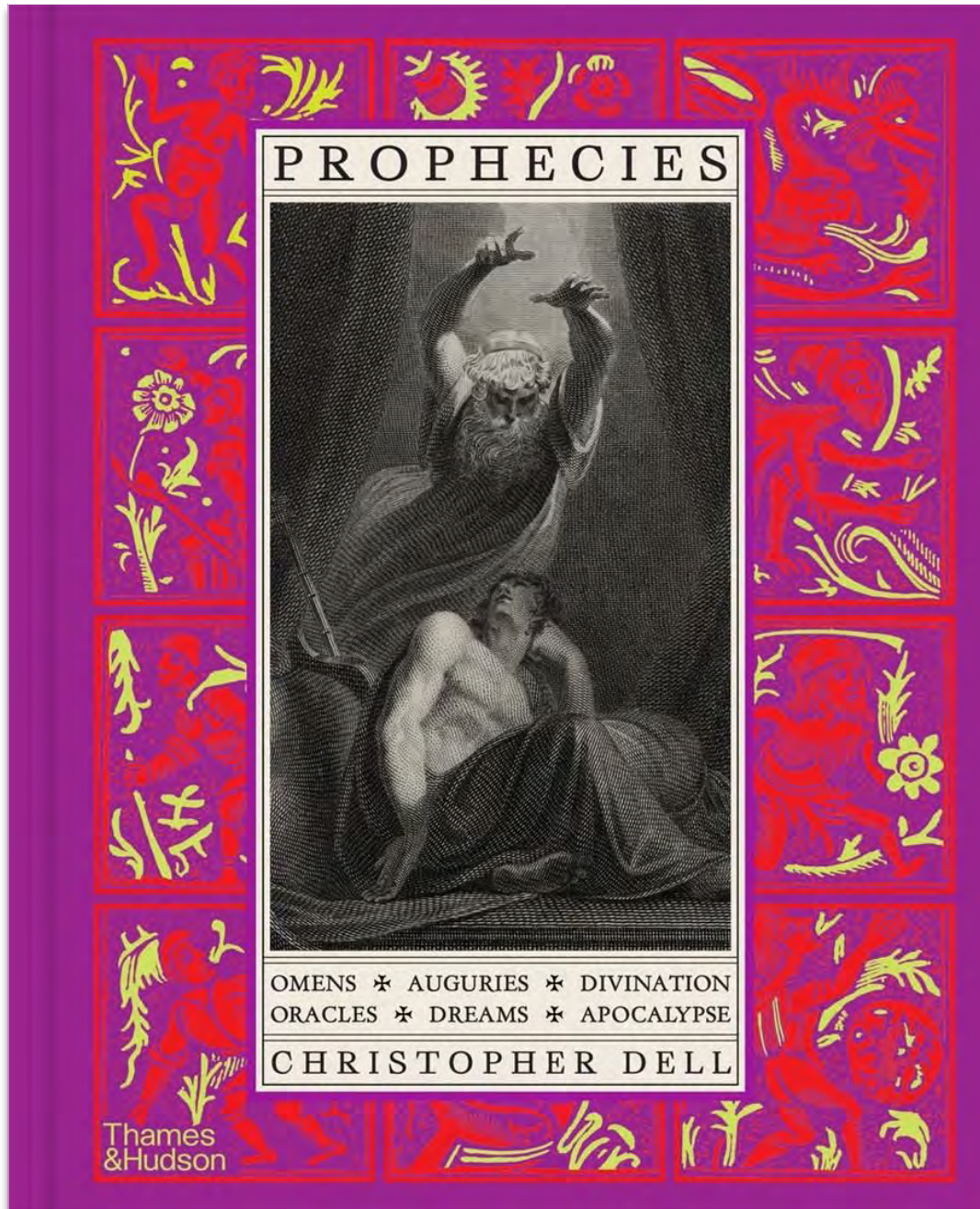
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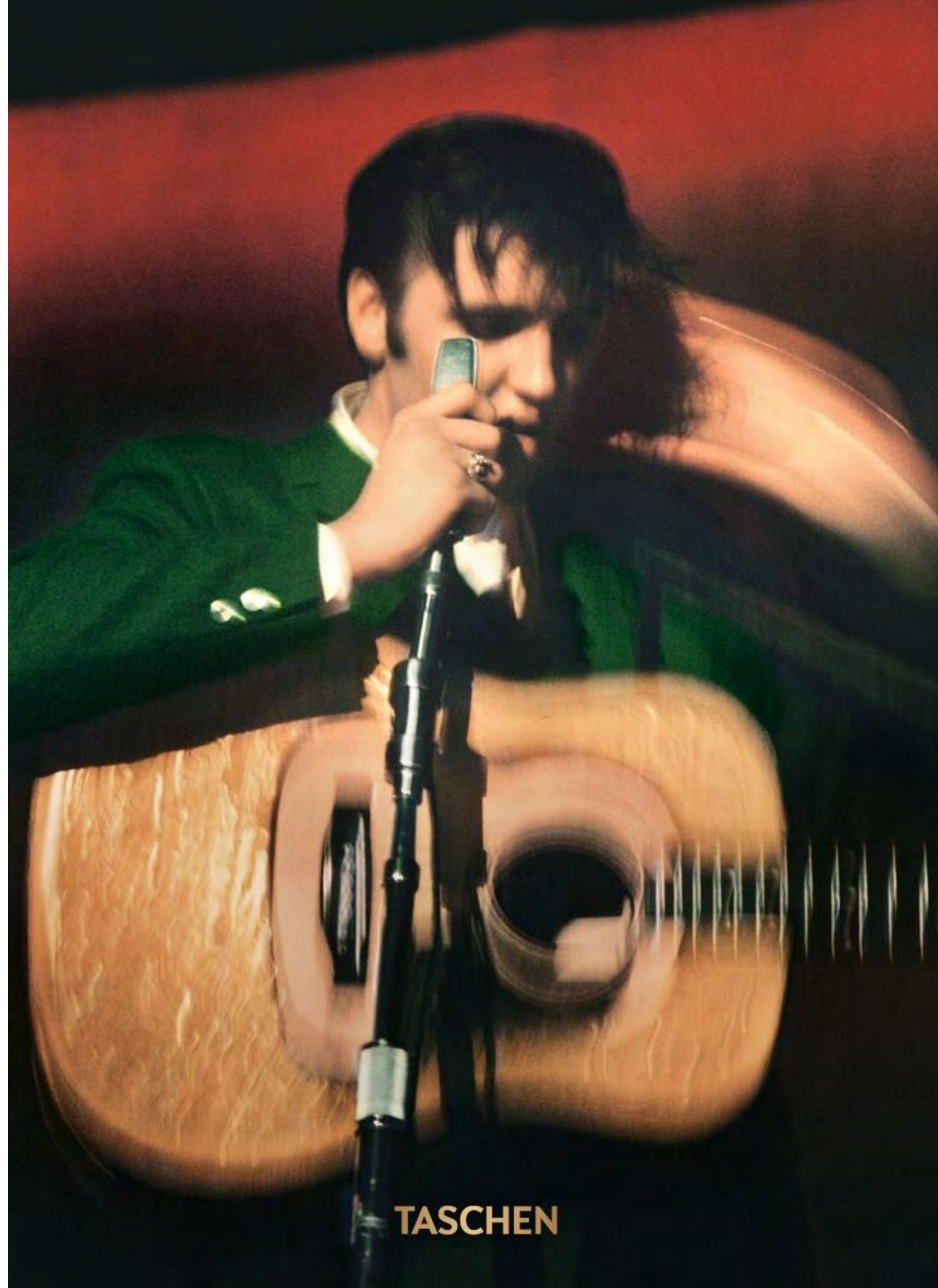
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TASCHEN



Alfred Wertheimer: Elvis And The Birth Of Rock And Roll

Robert Santelli, Edited by Chris Murray, Photographs by Alfred Wertheimer

Find yourself up close and personal with the King. This collection brings together photographs of Elvis from the legendary portfolio of Alfred Wertheimer. Extraordinary in their intimacy and scope, these pictures immortalize a young man in the very process of making history.

- "Elvis who?" was photographer Alfred Wertheimer's response when, in early 1956, RCA Victor asked him to photograph an up-and-coming crooner from Memphis. Little did Wertheimer know that this would be the job of his life: just 21 years old, Elvis Presley was—as we now know—about to become a legend.
- A fly on the wall in Presley's presence, Wertheimer took nearly 3,000 photographs of Elvis that year, creating a penetrating portrait of a man poised on the brink of superstardom.
- *Elvis and the Birth of Rock and Roll* collects Wertheimer's most remarkable Elvis shots from that magical year, along with a selection of his historic 1958 pictures of the star being shipped off to an army base in Germany.
- Each chapter is illustrated with a poster by Hatch Show Print, one of the oldest letterpress print shops in America, which created many early Elvis posters in the 1950s.

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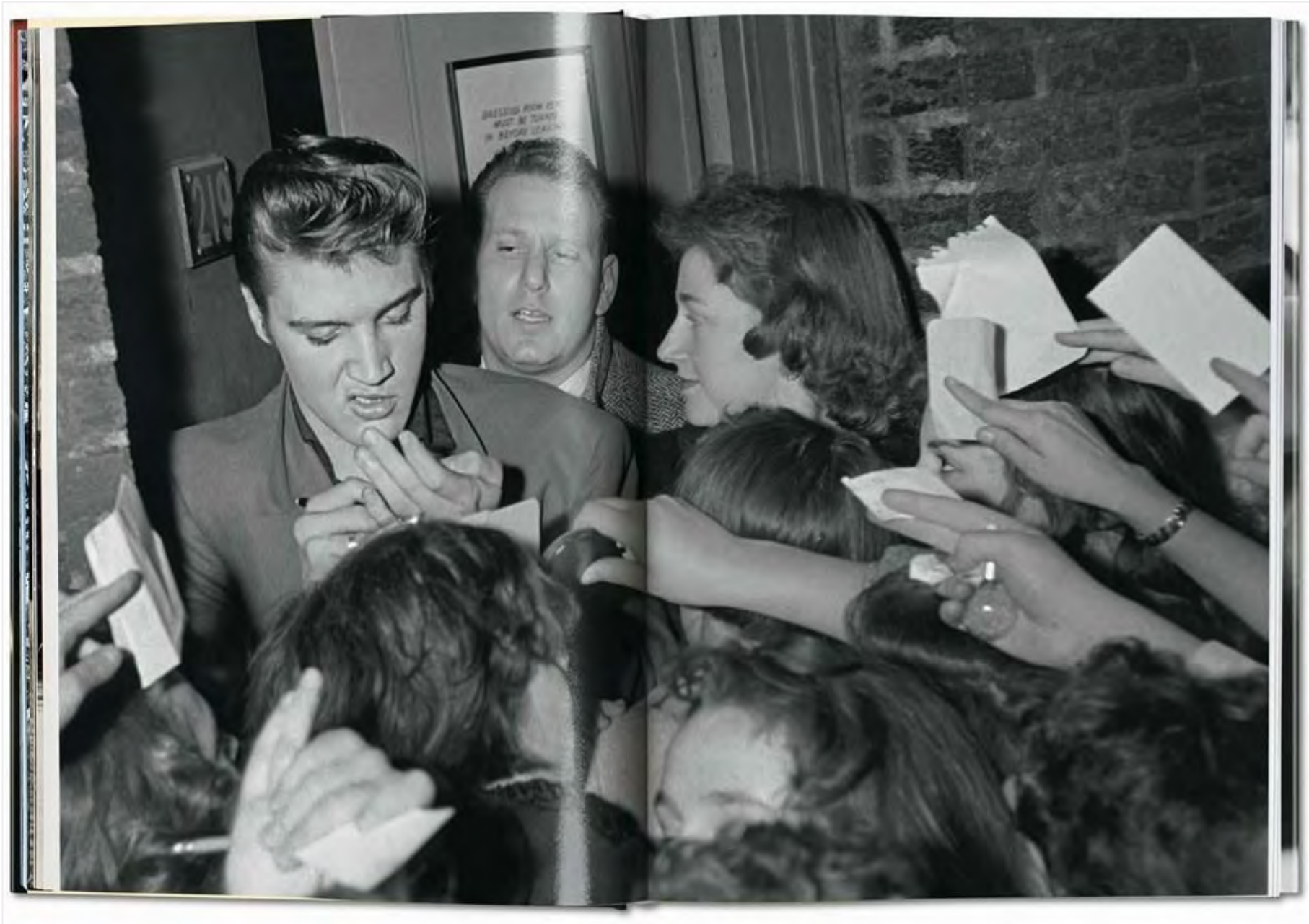
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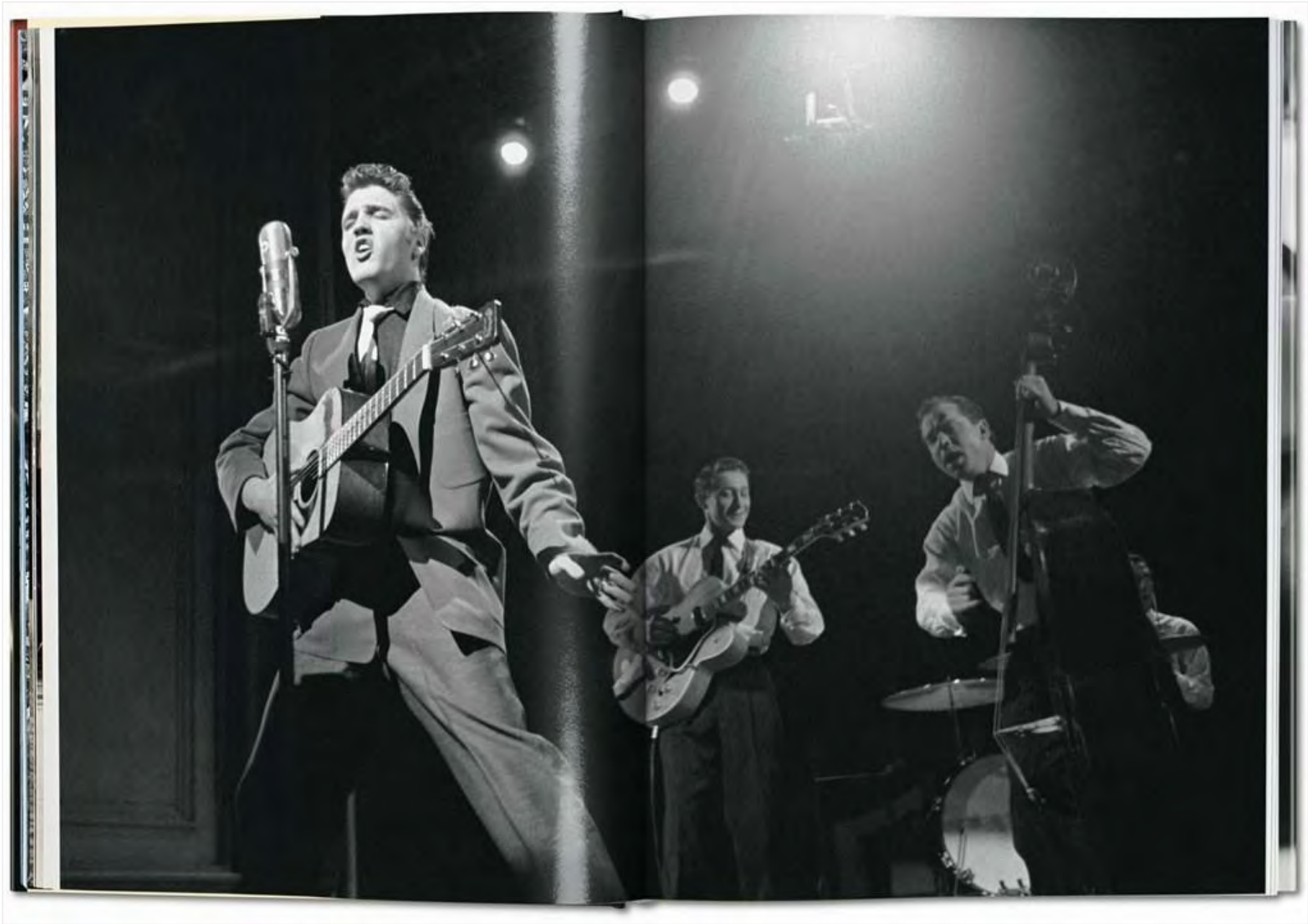
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AND

THE BIRTH OF ROCK AND ROLL

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ELVIS PRESLEY'S

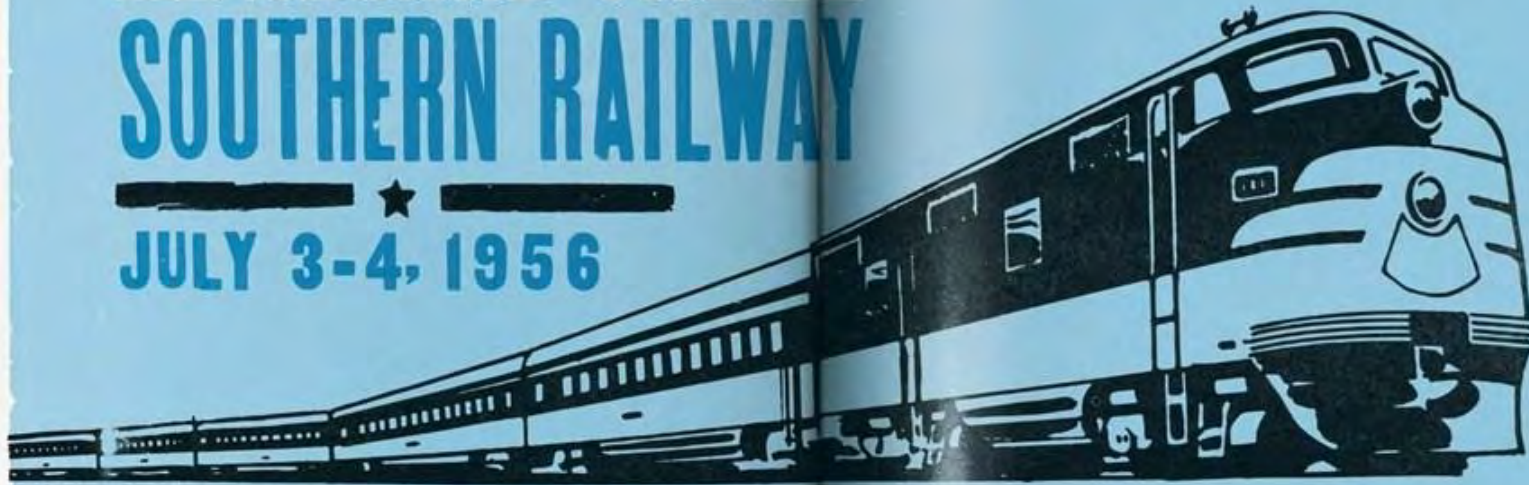
RETURN TO

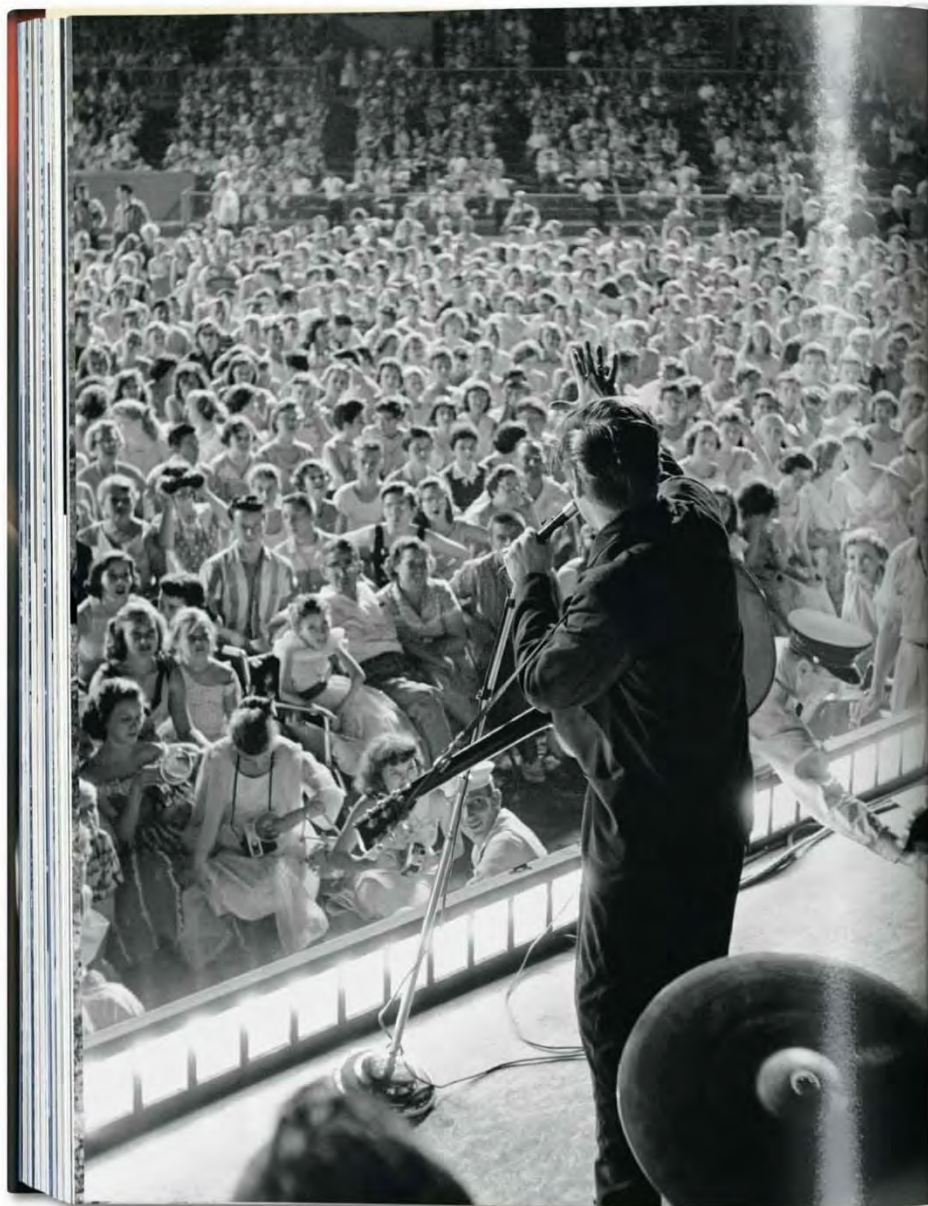
MEMPHIS

ABOARD THE

SOUTHERN RAILWAY

JULY 3-4, 1956





Just Another Assignment



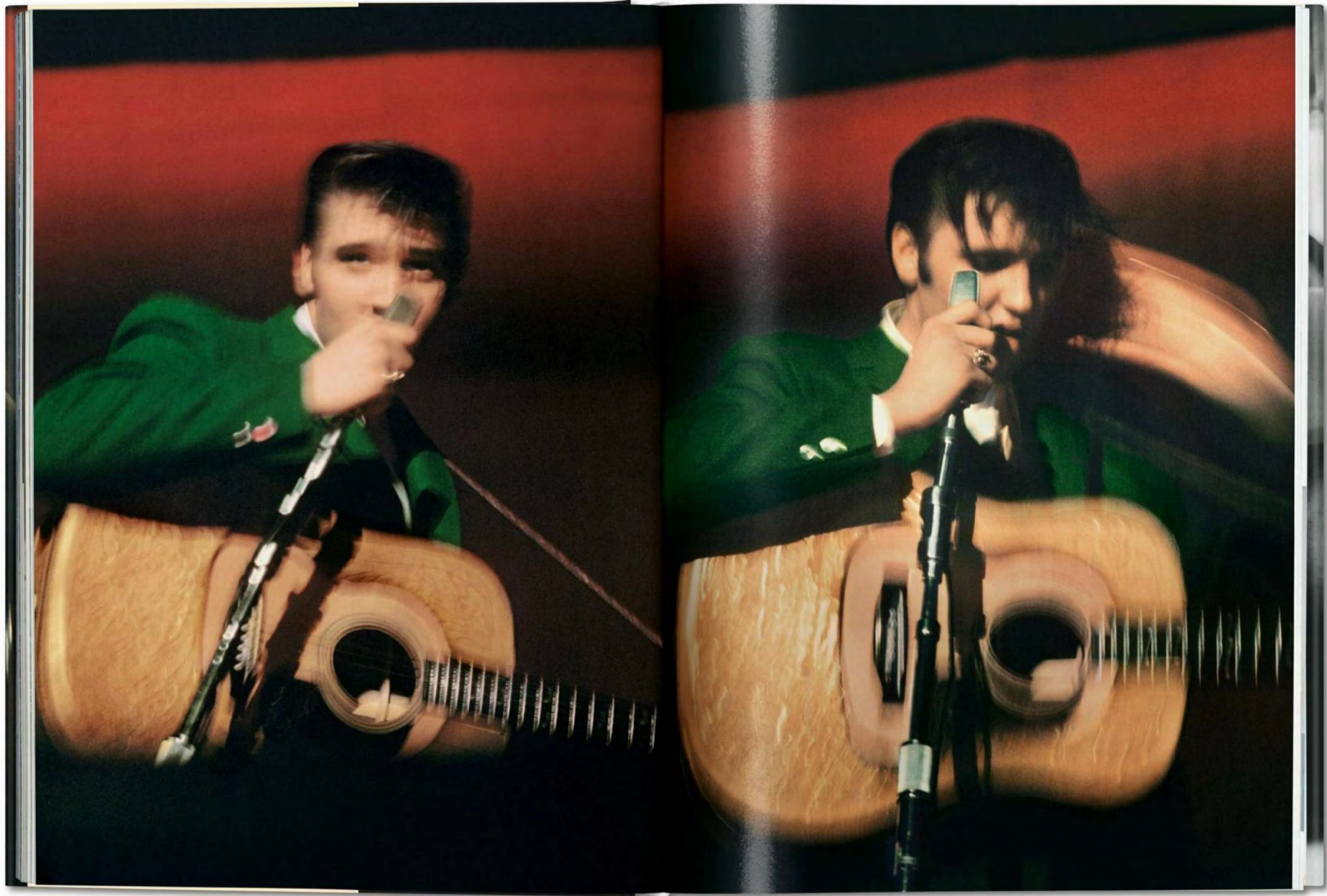
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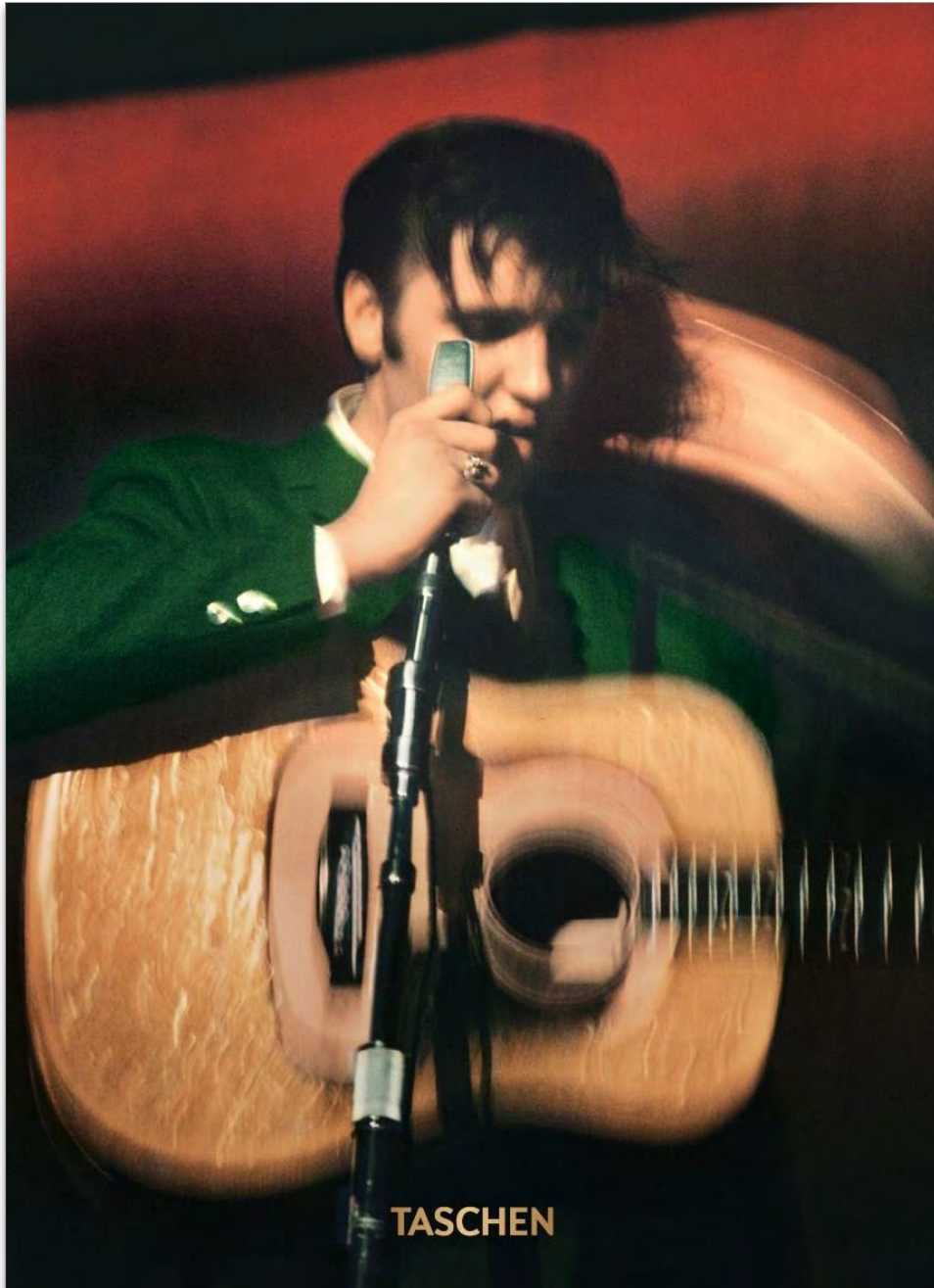
"Alfred Wertheimer got great pictures. Like Elvis, by embracing spontaneity, by prizing feeling over mere technique, he found something new in familiar forms, and the result is work that can stand gloriously on its own, unaffected by the eddying tides of fashion or the shifting sands of time."—PETER GURALNICK

IT WAS A HOT SUMMER NIGHT in Memphis on July 4, 1956. A 21-year-old Elvis Presley had just returned home from a trip to New York City, where he had made several appearances on national television shows and recorded "Hound Dog," "Don't Be Cruel," and "Any Way You Want Me" at RCA Victor's Studio 1. "Hound Dog" and "Don't Be Cruel" would soon be released as A- and B-sides of a 45-rpm record ready to explode on radio airwaves. Elvis was to perform that evening in Russwood Park, a stadium in Memphis. The crowd was buzzing and in a mood of great anticipation, excited to see their hometown boy who had gone north and "made it big."

Photographer Alfred Wertheimer, just 26 years old himself, accompanied Elvis to his concert. The sheriff arrived at the Presley home in his police car. Elvis sat in the middle of the front seat, in between the sheriff and his manager, Colonel Tom Parker. Wertheimer sat in the backseat alone. When they arrived, Wertheimer photographed Elvis moving through a surging crowd that was trying to get as close to him as possible.

The air was electric when a black-clad Elvis took the stage, backed by Scotty Moore on the guitar, Bill Black on bass, and D.J. Fontana on drums. 14,000 people were on hand to celebrate this new liberating and thrilling music performed by one of their own. Alluding to the stiff script he'd followed just a few days earlier on *The Steve Allen Show*, he told the Memphis audience, "Tonight, you're going to see what the real Elvis is all about." What followed was a mesmerizing, no-holds-barred performance. The fans loved





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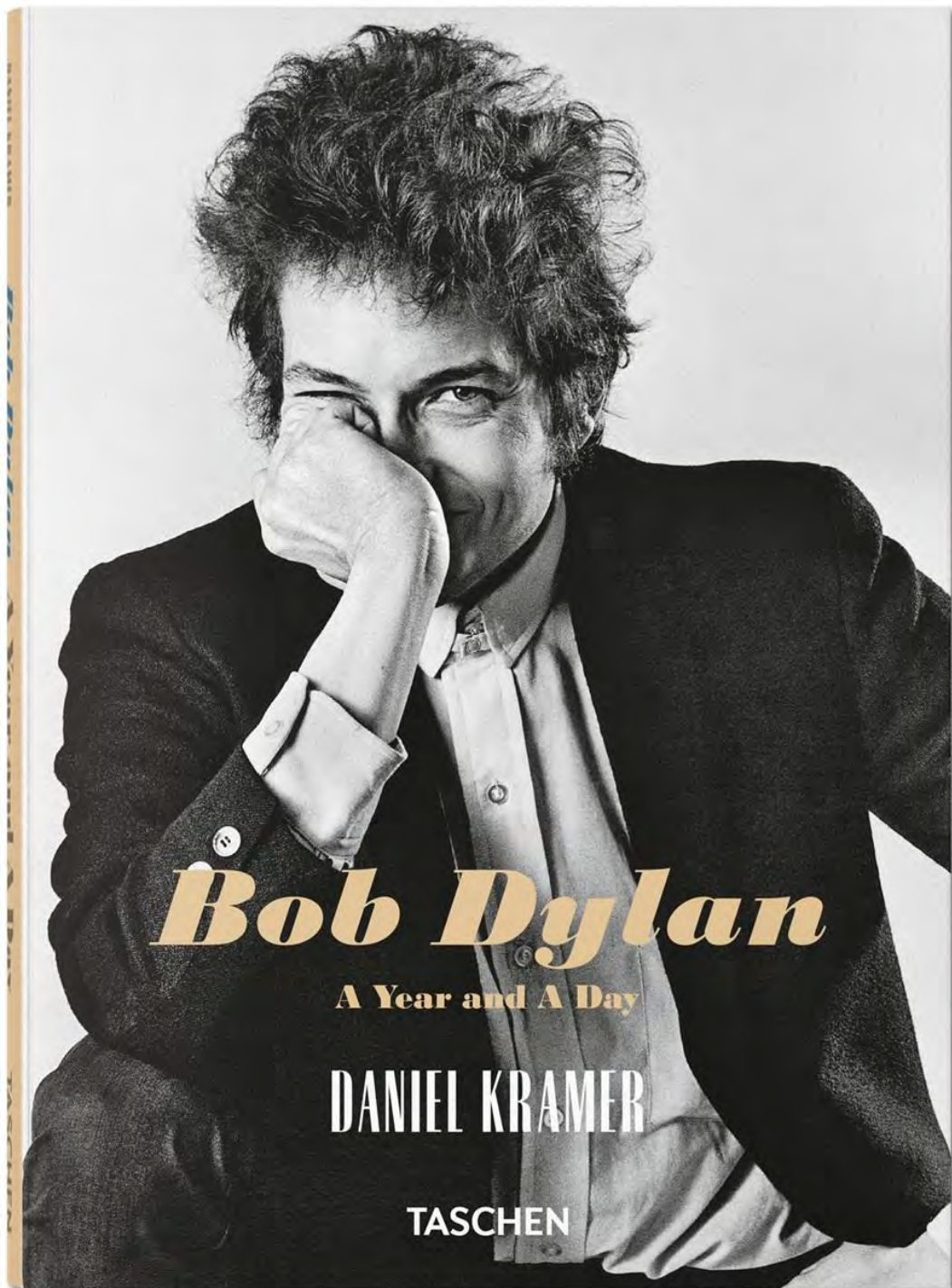
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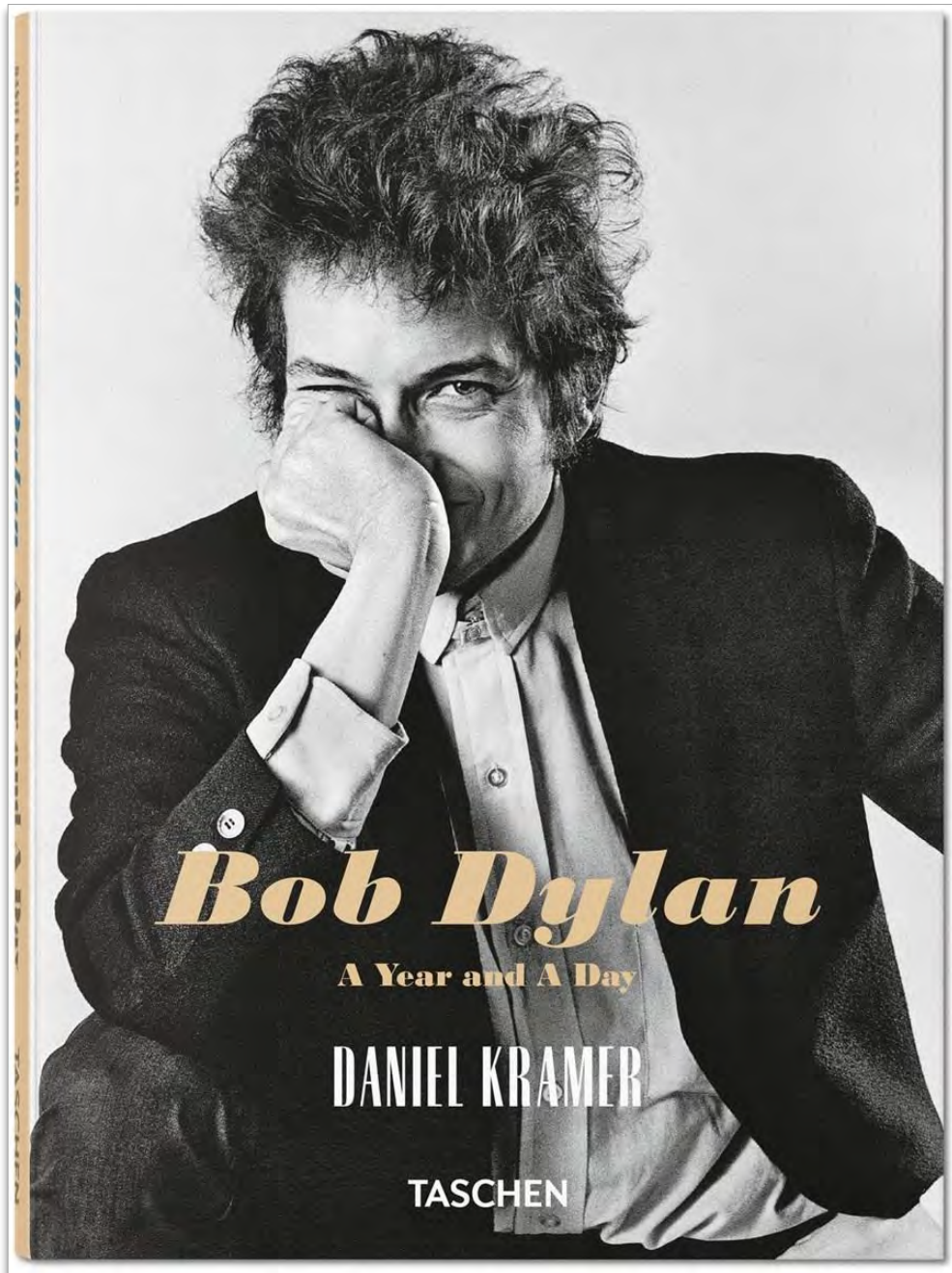


Bob Dylan

A Year and A Day

DANIEL KRAMER

TASCHEN



Daniel Kramer

BOB DYLAN. A YEAR AND A DAY

Photographs by Daniel Kramer

Daniel Kramer's classic Bob Dylan portfolio captures the artist's transformative "big bang" year of 1964-65. Through vast concert halls, intimate recording sessions, and the famous transition to electric guitar, these images offer one of the most mesmerising photographic series on any recording artist and a stunning document of rock'n'roll history.

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- Highlights include the Lincoln Center's Philharmonic Hall concert with Joan Baez; the *Bringing It All Back Home* recording sessions; and the now-famous concert at Forest Hills, when Dylan's controversial transition to electric guitar exemplified his constant, cryptic state of becoming.
- *Bob Dylan: A Year and a Day* presents a curated selection of more than 100 images, including outtakes from the *Bringing It All Back Home* album cover shoots.

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The stands were packed. Spotlights pierced the windy night. Bob emerged, beams of light following him to the microphone. There was a roar of applause as he began to sing. For the first part of the concert he performed as he always had--alone. It ended with overwhelming applause.

During the intermission Bob held a conference with his band. He told them, probably remembering the curly crowd at Newport a month earlier, to expect that anything could happen. Their job, he said, was to make the best music they were capable of and what happens happens.

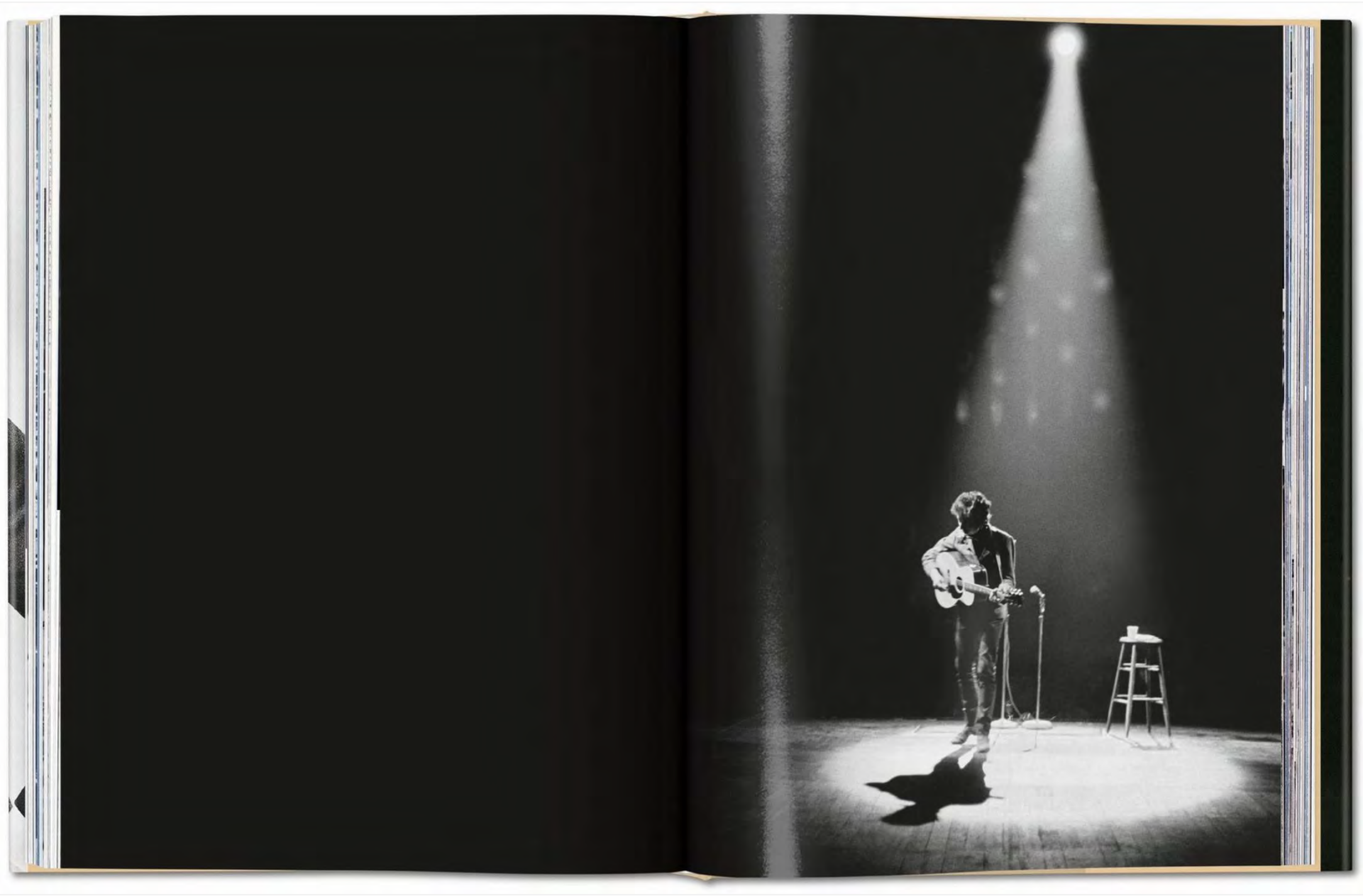
When Bob appeared for the second half of the concert with an electric guitar, followed by howlers, there was a sound of disapproval that rumbled from the stands. The tremor of the electrified instruments shattered the night. The electric guitars, the pounding of the drums, and Bob's wild ride the wind that swept across the open stadium, penetrating its farthest reaches.

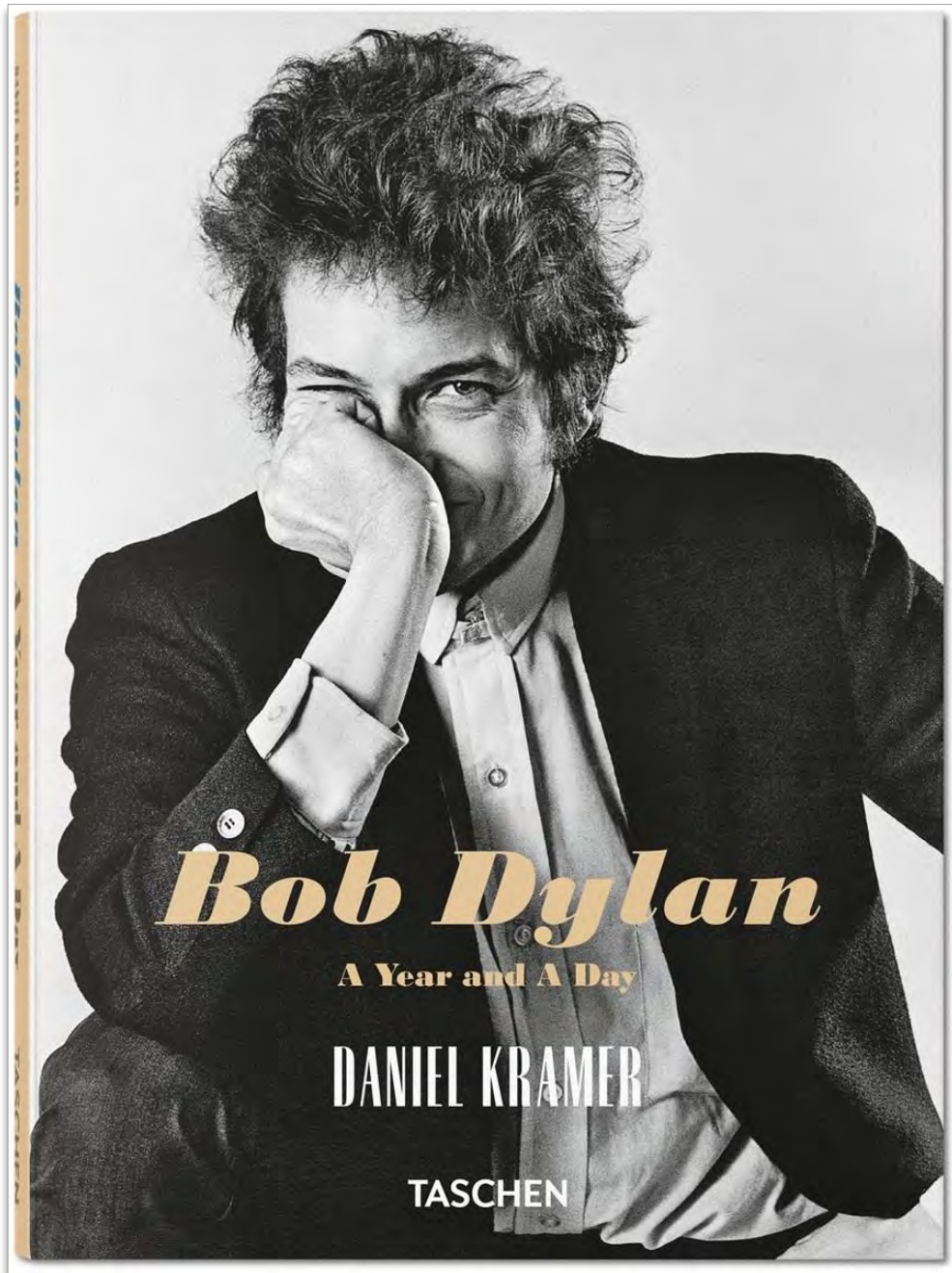
When the music started, the audience grew quiet. When it stopped, they would cry out, "We want Dylan! We want Dylan!" But Bob Dylan never stopped singing. He never broke his stride. He was doing just what he had told his quartet to do: Make the best music you can and you'll be immortalized. This was certainly the man who wrote and sang "The Lovesick Death of Mattie Carroll" the first time I saw him.











Daniel Kramer

BOB DYLAN. A YEAR AND A DAY

Photographs by Daniel Kramer

Daniel Kramer's classic Bob Dylan portfolio captures the artist's transformative "big bang" year of 1964-65. Through vast concert halls, intimate recording sessions, and the famous transition to electric guitar, these images offer one of the most mesmerising photographic series on any recording artist and a stunning document of rock'n'roll history.

- Daniel Kramer's classic Bob Dylan portfolio captures the artist's transformative "big bang" year of 1964-65. Over the course of a year and a day, Kramer's extraordinary access to Bob Dylan on tour, in concert, and backstage, allowed for one of the most mesmerising photographic portfolios of any recording artist and a stunning document of Dylan breaking through to superstardom.
- Highlights include the Lincoln Center's Philharmonic Hall concert with Joan Baez; the *Bringing It All Back Home* recording sessions; and the now-famous concert at Forest Hills, when Dylan's controversial transition to electric guitar exemplified his constant, cryptic state of becoming.
- *Bob Dylan: A Year and a Day* presents a curated selection of more than 100 images, including outtakes from the *Bringing It All Back Home* album cover shoots.

AU \$32.99 | NZ \$36.99

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TASCHEN

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FILM

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100 MOVIES OF THE 1980^S

TASCHEN



100 Movies of the 1980s

Edited by Jürgen Müller

From *Amadeus* to *Aliens*, *Blue Velvet* to *Blade Runner*, epic blockbusters to dark sci-fi: the great movies of the 1980s were experimental and excessive. This compendium has the 100 most influential and successful films from the decade of mullets and shoulder pads—complete with glossy images, detailed plot synopses and trivia.

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Raiders of the Lost Ark. We are intrigued by the tycoon's labyrinth of accumulated treasure—an image of his baffling life—but are equally aware of what an arduous, nearly impossible task it would be to find anything tucked away in these walls. Spielberg's intelligent and unpretentious tribute to Welles and *Citizen Kane* is really no more than a sly wink to the audience, registered almost subliminally, if at all.

THE WONDERFUL WORLD OF ARTIFICE

It might seem paradoxical that prominent American directors of the 80s like Brian De Palma and Martin Scorsese found their role models in the early films of the French nouvelle vague. Yet the influence of the European auteurs on Hollywood was never greater than in the 70s and 80s, a period that saw the passing of a generation of great individual European filmmakers: in 1982, Ingmar Bergman retired from filmmaking; Rainer Werner Fassbinder died the same year, followed by Luis Buñuel in 1983, and François Truffaut just one year later. In the 80s, European films were almost perplexingly heterogeneous.

While Federico Fellini produced a melancholy farewell to a Golden Age of cinema with *And the Ship Sails On (E la nave va, 1982)*, Bernardo Bertolucci burst onto the international film scene, achieving his greatest triumph with the widely acclaimed *The Last Emperor* (1987, p. 500). Britain's film business enjoyed a vibrant renaissance, with a generation of directors fired by a passionate opposition to Thatcherism. This interest in politics was something of an anomaly in the European cinema of the time. The "New British Cinema" declared open war on the culture of greed, and directors such as Stephen Frears and Ken Loach produced some politically provocative pieces of film. But the most radical innovations in "ways of seeing" were achieved in the work of Peter Greenaway and Pedro Almodóvar.

In the United States, Jim Jarmusch became the dominant figure in independent cinema, and his influence on European filmmakers is undeniable. The work of the Finnish director Aki Kaurismäki is a case in point: much like Jarmusch's, his films can be seen as a challenge to Hollywood's aesthetic canon. Kaurismäki's laconic heroes

are travelers without a destination, people who put attitude before action. Both these directors have a notable liking for long shots and a stationary camera.

In Germany, too, it is hard to identify a common trend. *Fitzcarraldo* (1978–81, p. 60) was one of Werner Herzog's finest films, while Wim Wenders's *Paris, Texas* (1984, p. 242) marked a highpoint in the director's mastery of form. The producer Bernd Eichinger became a major player in German cinema, and many of his films have proven their international appeal. As the decade drew to a close, Doris Dörrie's *Men (Männer, 1985)* marked the beginning of a comedy boom that would continue to dominate the German market right into the 90s.

France witnessed a kind of rapprochement between Hollywood and the European tradition. The *cinéma du look* pioneered by Jean-Jacques Beineix and Luc Besson marked the arrival of design as an autonomous mode of cinematic expression. This artificial "neon cinema" was an attempt by the younger generation to create original myths and to make a clean break with the intellectual tradition of French film. It was this aesthetic

stance that made Beineix and Besson perhaps the most representative figures of their time. All of which goes to show that we can neither speak of a "European cinema" per se—nor of any specifically identifiable, monolithic "European audience."

As ever, film criticism in the 80s continued to pit art against commerce. Directors were accused of preferring empty form to substantial content and flashy effects to serious art. These accusations were also targeted at ambitious large-scale productions whose artistic value is now doubted by few people seriously interested in film. One American critic wrote that the exorbitant sum of money Terry Gilliam spent on *Brazil* (1984, p. 272) had hurt the project more than it helped it, adducing an alleged excess of whimsical ideas as evidence of a "general lack of discipline." *Blade Runner*, too, was sharply criticized for its extreme stylization. The grand illusionists, however, were quite unfazed. Ridley Scott made a robust defence of his film's mannerist style and the unabashed artificiality of the world he had created: "Sometimes the design is the statement."



SCARFACE

1982/83 - USA - 170 MIN.

GENRE
GANGSTER FILM

DIRECTOR
BRIAN DE PALMA

SCREENPLAY
OLIVER STONE

DIRECTOR OF PHOTOGRAPHY
JOHN A. ALONZO

EDITING
JERRY GREENBERG, DAVID RAY

MUSIC
GIORGIO MORODER

PRODUCTION
PETER SAPHIER, MARTIN BREGMAN for UNIVERSAL PICTURES

STARRING
AL PACINO (Tony Montana), STEVEN BAUER (Manny Ray),
MICHELLE PFEIFFER (Elvira), MARY ELIZABETH MASTRANTONIO (Gina),
ROBERT LOGGIA (Frank Lopez), MIRIAM COLON (Mama Montana),
F. MURRAY ABRAHAM (Omar Swarez), PAUL SHENAR (Alejandro Sosa),
HARRIS YULIN (Bernstein), ANGEL SALAZAR (Chi Chi)

AL PACINO SCARFACE

In the spring of 1980,
the port at Mariel Harbor
was opened, and thousands
set sail for the United States.
They came in search
of the American Dream.

One of them found it on the
sun-washed avenues of
Miami...wealth, power and
passion beyond
his wildest dreams.

He was Tony Montana.
The world will remember
him by another name
...SCARFACE.

He loved the American Dream.
With a vengeance.

A MARTIN BREGMAN
PRODUCTION

A BRIAN DE PALMA
FILM

AL PACINO
"SCARFACE"

SCREENPLAY BY
OLIVER STONE

MUSIC BY
GIORGIO MORODER

DIRECTOR OF PHOTOGRAPHY
JOHN A. ALONZO

EXECUTIVE PRODUCER
LOUIS A. STROLLER

PRODUCED BY
MARTIN BREGMAN

DIRECTED BY
BRIAN DE PALMA

SEE PHYSICAL PROPERTIES OF ALL PRODUCTS
A UNIVERSAL PICTURE READ THE BEEBLE BAH

R RESTRICTED
UNDER 17 REQUIRES
PARENTAL ACCOMPANIMENT



1 The slaphappy couple: Tony Montana (Al Pacino) and Elvira's (Michelle Pfeiffer) marriage is soon knocked out by drugs, alcohol and egomania.



2 A great white among sharks: Tony Montana knows no mercy—not even for those who used to watch his back.

3 Lead poisoning: The closing sequence is among the most controversial in film history.

At one point, Tony explains that society needs men like him, so that people can point a finger at him and still feel righteously innocent. Politicians would rather fight the legalization of drugs than take on organized crime, for black sheep like Tony justify election campaign promises, excuse police brutality and help cover up their own machinations.

The powerful don't even need to be corrupt to profit from organized crime. At the end Tony is not gunned down by the police, but by the Mafia. This divergence from Hawks's original could scarcely make its point more effectively—in a decade of Reaganite neo-liberal economic practices, it's a statement as meaningful as it is provocative. SH



4 Tony sweeps Elvira off her feet with intoxicating glitz.

5 Knowing how the caged bird sings: Elvira wards off boredom with cocaine and cynicism.

6 Paranoia rides wealth's coattails: Montana senses enemies in every corner.



“Okay Sosa; You wanna fuck with me? You fucking with the best! You wanna fuck with me? Okay. You little cockroaches... come on. You wanna play games? Okay, I play with you; come on. Okay. You wanna play rough? Okay. Say hello to my little friend!” *Quotation from film: Tony Montana*



THE TERMINATOR

**“They look human.
Sweat, bad breath, everything.”**

Virtually no other film of the 80s is as closely associated with its time as *The Terminator*. Presenting an apocalyptic vision against the backdrop of a nuclear war, it includes a strong woman as humanity's salvation, and an ice-cool aesthetic typified by the unforgettable black shades of the muscular terminator (Arnold Schwarzenegger). The iconography of the film bears the inscription of a culture at its peak, in which new-wave music, stylish hair, and black clothing all combine to conceal the insecurity that lurks behind the facade of an often narcissistic pose.

On the other hand, like the design-inspired, post-modern French productions *Subway* (1985) and *Betty Blue* (*37,2° le matin*, 1985), the film itself contributed to the creation of this lifestyle. The direct, clear arrangements and self-conscious juggling of aesthetic parameters were mostly intended to achieve superficial effects, the cultural hallmark of the decade, which inevitably characterized the cinematic style of *The Terminator*. The bold, explicit storytelling and the straightforward presentation yield a film that unfolds almost entirely without dialog. The

secret lies in the captivating mixture of thriller, science fiction, action, and romance. And last but not least, in the casting of Arnold Schwarzenegger, the multiple bodybuilding world champion who made his international breakthrough with this film, thereby committing himself to the stereotype of the taciturn superman. But this fixation on the seemingly one-dimensional image of undiluted virility paired with cool ruthlessness actually proved surprisingly flexible, as was shown by the sequel *Terminator 2: Judgment Day* (1991), in which Schwarzenegger took the public completely by surprise by portraying a thoroughly charming terminator.

The first movie, however, created the image of a killer without a conscience. After an atomic war, machines have seized power. Initially created as the ideal security system, they soon train their sights on the human race. A handful of underground fighters led by the charismatic John Connor offer tenacious resistance. In order to crush the resistance fighters, the machines send a killer machine in human form back in time to the year

CYBORGS In 1818, when Mary Shelley published her novel *Frankenstein*, the term “cyborg” (cybernetic organism) had not yet been coined. However, the creature assembled with body parts by the scientist Frankenstein is generally seen as the first model of this genus. Whether it is the terminator embodied by Arnold Schwarzenegger or the replicants from *Blade Runner* (1982), these part-human, part-machine creations always force us to question the nature of humanity and to re-examine where we draw the line between ourselves and others. Occasionally, cyborgs prove themselves to be beastly, calculating computers with a deceptive facade like the android Ash in *Alien* (1979). But more often, the tragedy of the cyborg is that they actually exhibit more humanity than real humans, for example the artificial organism David (Haley Joel Oment) in Steven Spielberg's *A. I.: Artificial Intelligence* (2001).



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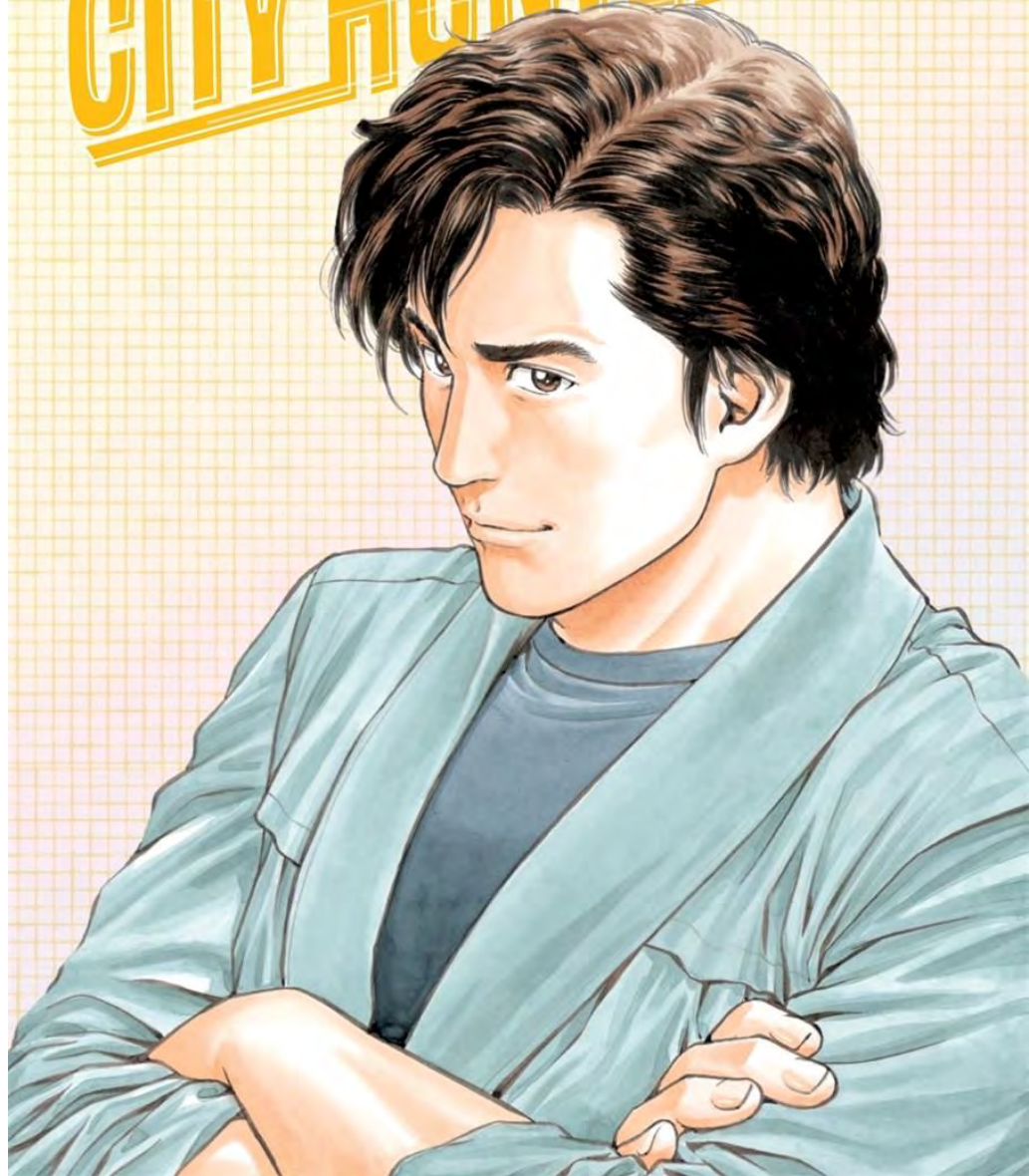
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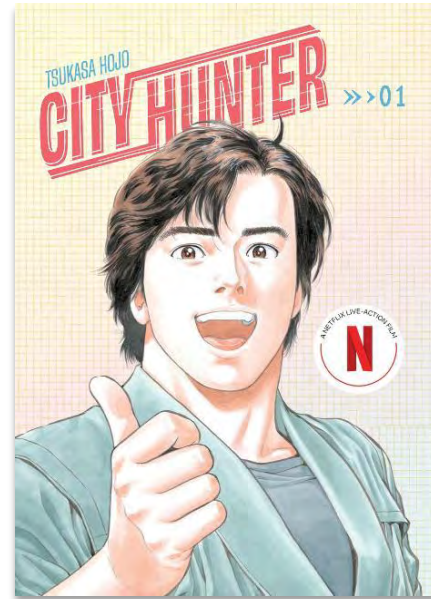
TSUKASA HOJO

CITY HUNTER

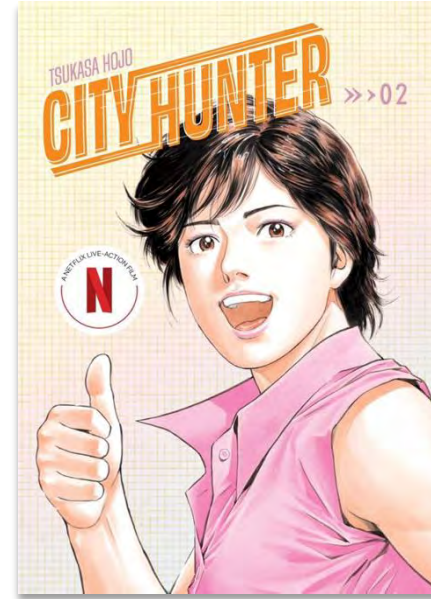
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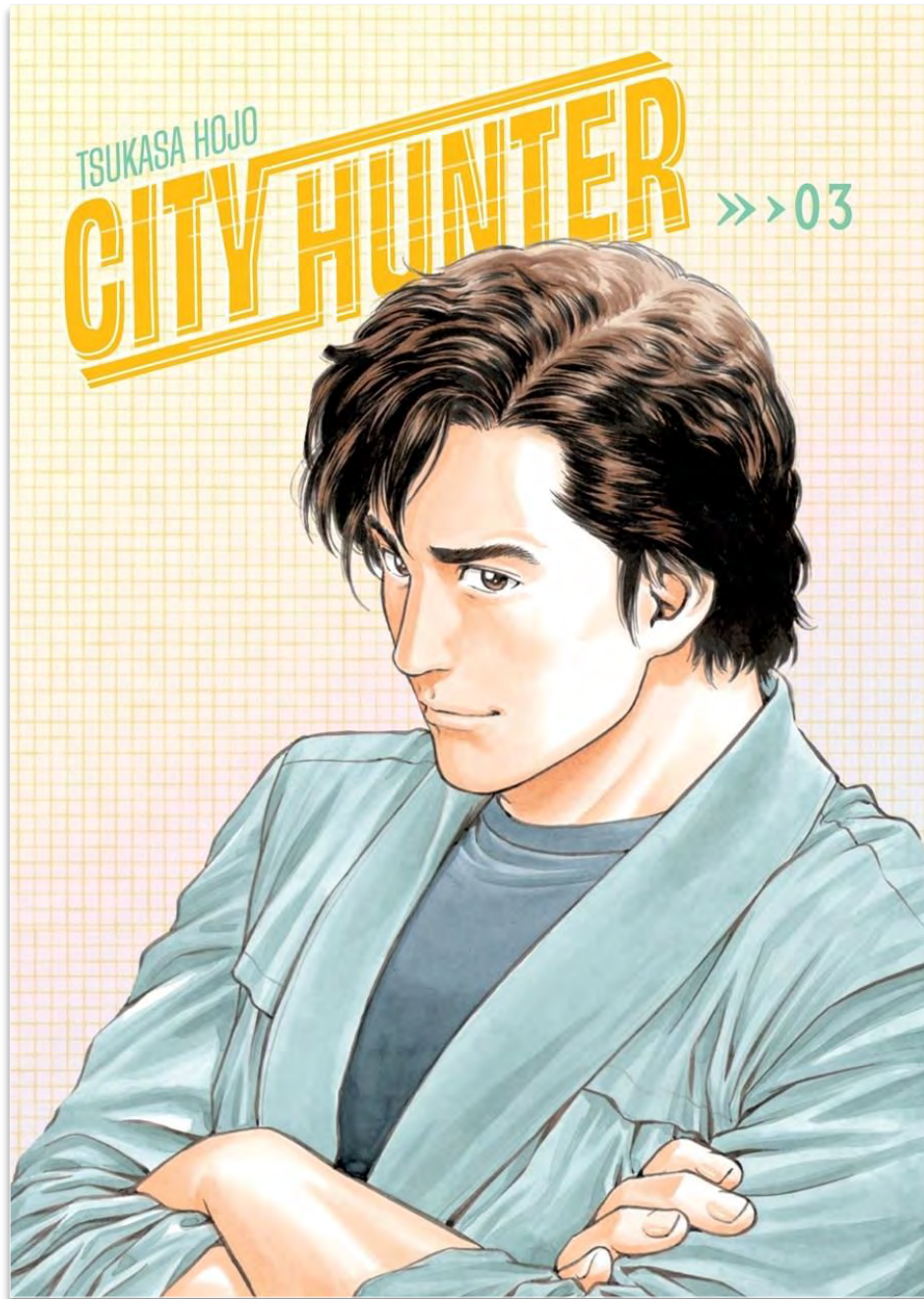
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- The infamous Phantom Thief No. 305 is making waves in the news, but City Hunter Saeba Ryo is too captivated by a mysterious silhouette dancing in the night sky to do much about it. But when the dancer's true identity is revealed to be a high school girl who is also descended from a long line of famous thieves, Ryo is just more ensnared. She has a mission for Ryo too, an item she's not been able to steal: the black tulip.
- Hojo Tsukasa is a superstar author known for having penned the generation-defining classics *CAT'S EYE* and *CITY HUNTER*. Franchises of extraordinary success, and celebrated across multiple anniversary editions, Tsukasa's hits have had a life on their own and been adapted into anime, films, stage plays, and more.
- Bold and compassionate, a unique sensibility commands the stories of *CITY HUNTER*. In an almost James Bond manner, every few chapters are a vignette following the perilous circumstances of a newly introduced heroine and the escapades of Saeba Ryo that solve these issues.

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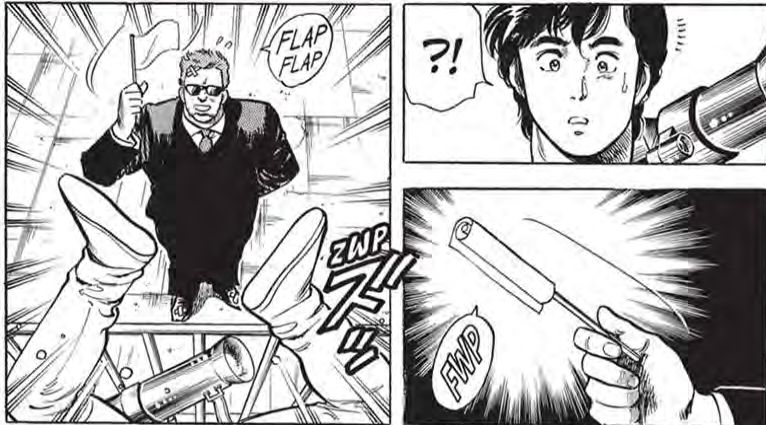
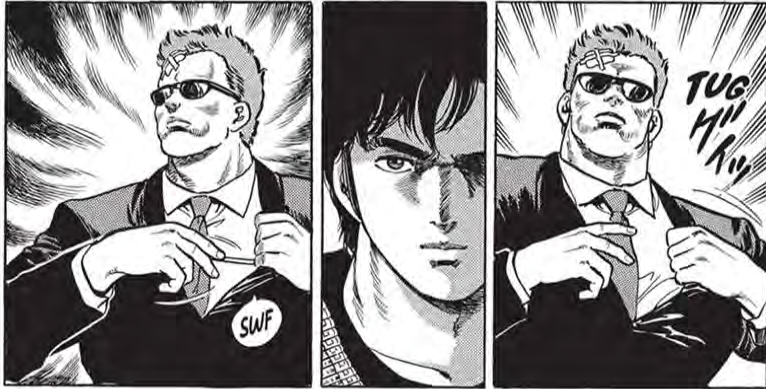
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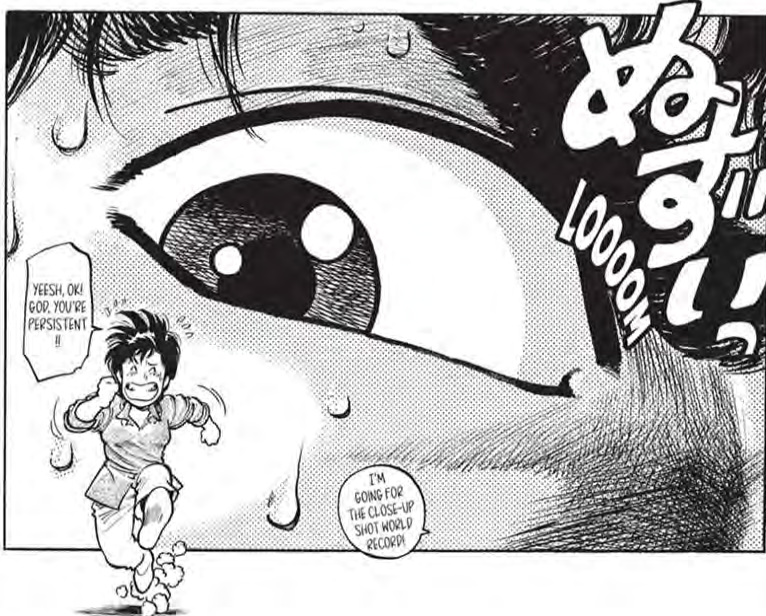
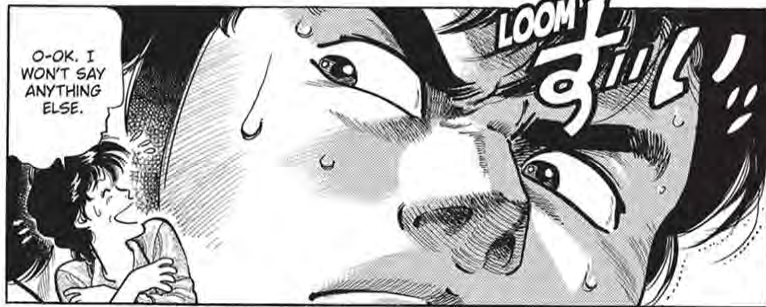


Chapter 59: LAWS OF EMALIA!











I'M READY TO PROTECT ALL OF YOU TO THE DEATH!!

CHAR

PA-KENNNN

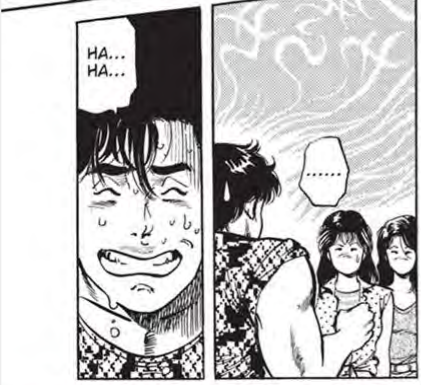
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BUT MY HEART IS BURNING WITH DETERMINATION!!

I-IT'S TRUE THAT I HAVE A DOPEY PERVERT FACE...

WH-PSH



HA... HA...



SO LEMME TAP THAT!

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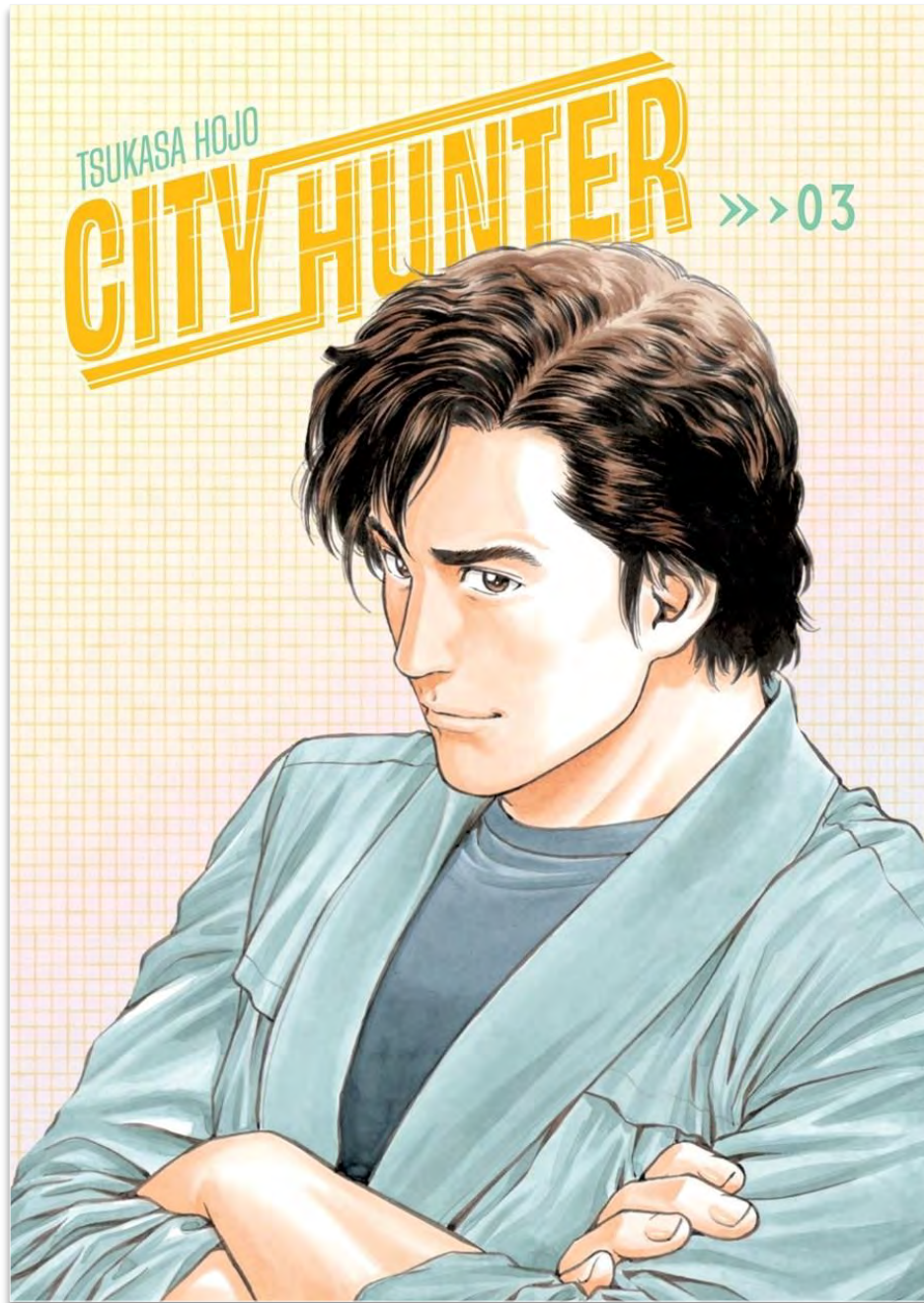
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JUST JOSHIN!

なんでも

POME



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BLADES OF THE GUARDIANS



XU XIANZHE 02



Blades of the Guardians Volume 2

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- It is the third year of Daye (607 CE). The people of Sui Dynasty are living in poverty under the brutal rule of Emperor Yang Guang. In the desert fringes of this empire is a traveling swordsman named Dao Ma. He's a skilled bounty hunter who hopes to pay off his debt to his foster godfather while looking after his three-year-old son, Xiao Qi.
- Over 1 million copies sold, more than 3 billion views online, and #1 comic on major Chinese retail platforms.
- Adapted into a multi-season donghua (Chinese Anime)
- Starring Jet Li and directed by Yuen Woo-ping (*The Matrix*, *Kill Bill*), a film is in production.
- Winner of multiple industry prizes including the Best Comic Award at the China International Cartoon & Game Expo and the Golden Dragon Award for Best Serial Animation.
- A haunted bounty hunter crosses a dying empire, breaking his code to protect a child whose fate could change the world.

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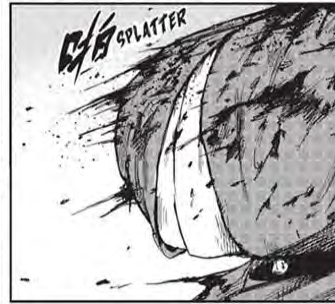
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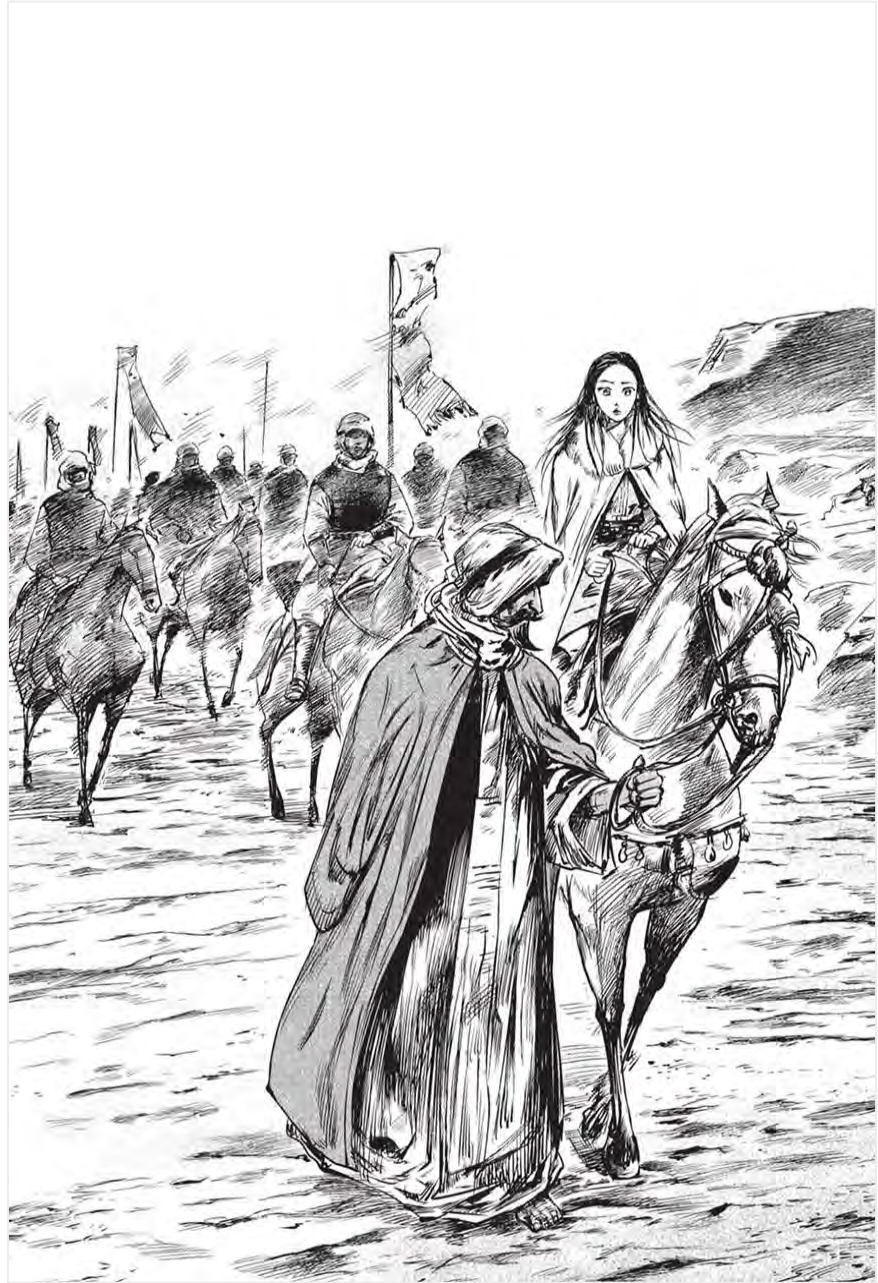
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The Invention of the Dog

75 BREEDS THAT
CHANGED
THE WORLD



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&Hudson

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The Invention of the Dog

75 BREEDS THAT
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THE WORLD



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9780500029275

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Introduction

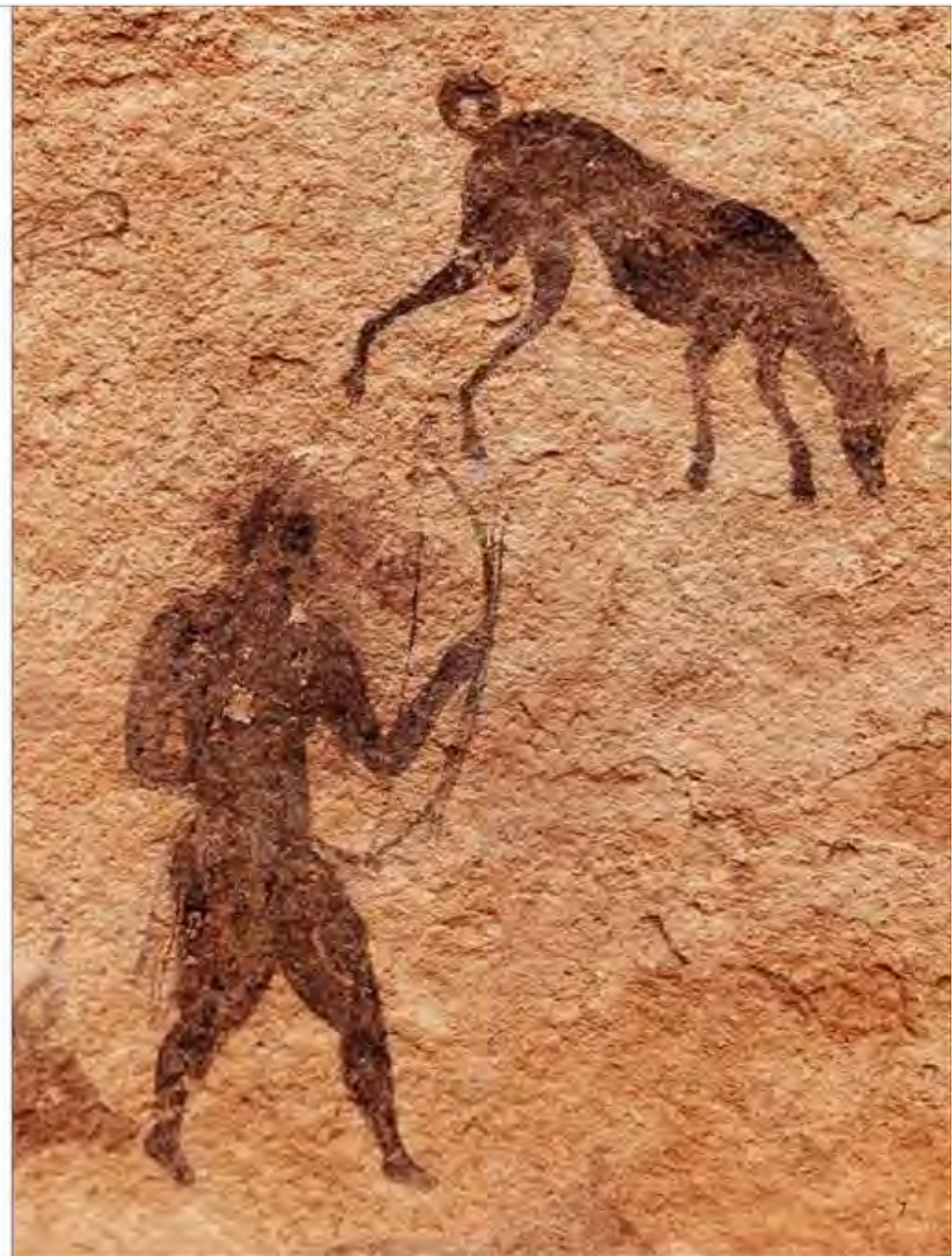
The remarkable variety of modern dog breeds is the result of a relatively brief but intense period of selective breeding that began in the 1800s. The first formal dog show took place in Newcastle, England, in 1859, igniting widespread enthusiasm for competitive dog ownership and breeding to defined types. In 1863, a dog show in west London attracted more than 1,000 entries, drew crowds exceeding 100,000, and was even attended by the Prince of Wales. Just a decade later, in 1873, the British Kennel Club (KC), the world's first official registry, was founded. With it came standardized breed definitions that would shape dog breeding for generations to come.

The Westminster Kennel Club, one of the oldest clubs in the US, was formed in 1877 by a group of sporting gentlemen, who met in the Westminster Hotel Bar in New York City to chat about their dogs' accomplishments. In the same year, the Westminster Kennel Club joined forces with the Kennel Club of Philadelphia to set the rules for their first dog show in Manhattan. It was initially called the First Annual New York Bench Show of Dogs, but later renamed the Westminster Kennel Club Dog Show. This prestigious event is still held annually and is second only to the Kentucky Derby as the longest-running sporting event in the US. In 1884 a group of twelve sportsmen, each representing a dog club, met at the Kennel Club of Philadelphia and laid the foundations for a national club, the American Kennel Club (AKC), whose offices opened in New York City in 1886.

Across the Atlantic, the Société Centrale Canine pour l'Amélioration des Races de Chiens en France (SCC) was formed in 1881, followed in 1885 by the *Livre des Origines Français* (LOF), which serves as the register for all pure-bred dog breeds in France. In 1911, the SCC collaborated with kennel clubs from Austria, Belgium, Germany and the Netherlands to found the Fédération Cynologique Internationale (FCI). Its purpose was to standardize the breeding and judging of pure-bred dogs internationally. The FCI now forms the largest kennel club in the world, although neither the British Kennel Club nor the American Kennel Club are members.

Today, more than 360 breeds are recognized globally, with new ones emerging all the time. But the history of the dog reaches back much further than the 19th century. It is a tale rich with complexity, nuance and unanswered questions, chief among them: where, when and why

OPPOSITE
Prehistoric rock painting at Tassili n'Ajjer, Algeria, c. 10,000–6000 BCE, showing a dog, probably the first animal species to have been domesticated c. 20,000–40,000 years ago.



A Roman mosaic, 'Barricade of the Dog' sign, from Pompeii, Campania, Italy, dating from the 1st century CE.



from Shuwaymis, Saudi Arabia, dating from c. 8,000 years ago, depict hunters accompanied by leashed dogs in coordinated packs.

Numerous works of art from ancient Egypt, c. 3100–30 BCE, attest to the varied roles that dogs played within Egyptian culture. While some works depict leashed hunting dogs with the characteristically pointed ears and slender frames of sighthounds, other images illustrate much heavier dogs for hunting, guarding or warfare. Dogs were also depicted in domestic settings, indicating their role as companions. A Ptolemaic situla (vessel), c. 305–30 BCE, now housed at the Cleveland Museum of Art, shows a tiny pet dog curled up under a chair, with its affectionate name, *Nefer* (beautiful one), inscribed beside it. Such was the importance of dogs in ancient Egypt that they became embedded in many aspects of life, including funerary traditions. The dogs of the period were particularly associated with Anubis, god of the afterlife, who was often depicted with a dog's head, while dog effigies were placed in tombs alongside their owners.

Similarly in ancient Rome (c. 750 BCE to 476 CE), dogs frequently appeared in art and literature, showcasing a wide variety of types – from the massive mastiffs used in battle to agile sighthounds and even lapdogs. Clearly by this time, dogs had developed specialized roles. Large, muscular Molossian dogs were prized for their bravery and tenacity in hunting, warfare and even in gladiatorial combat. Their distribution across Europe and Asia was facilitated by trade, conquest and the exchange of gifts.

Sighthounds, by contrast, were bred for speed and often hunted alongside mastiffs, forming a deadly duo. Although evidence of early dog competitions hasn't yet surfaced, it's easy to imagine neighbours pitting their swiftest hounds against each other, in turn laying the ground for the formal dog racing that would emerge in the 20th century. Interestingly, by the 21st century, dog racing had waned in popularity, and many sighthounds had transitioned from hunters and racers to beloved household pets.

From Work to Companionship

The role of dogs expanded with the rise of agriculture. As communities settled, dogs played a part in herding livestock, guarding the home and assisting with farmwork. Some pulled carts, while others protected livestock or guided herds across the fields. Breeds such as the Border collie and Australian shepherd are modern-day testaments to this legacy.

Even today, dogs continue to perform vital agricultural tasks, while the early functional roles of guarding, hunting and herding laid the groundwork for modern canine competition. Whether competing in agility, racing, retrieving or sporting events, dogs have long been bred to excel at specific skills. In the 19th century, the Victorians, who were fascinated with breeding and categorization, formalized the concept of breed standards and registries, helping to define many of the breeds that we know today.

Yet the one role that has remained constant from the start is that of companion. Although small lapdogs have traditionally been kept for this purpose, dogs of every size and shape have filled this role throughout history. Today, most dogs are kept primarily as companions, though their origins are rooted in the very practical jobs that they once performed.

The Modern Dog

Modern breed registries, such as the British Kennel Club, the American Kennel Club and the Fédération Cynologique Internationale, all maintain slightly different standards and classifications. Categories such as Working,

Basenji

ORIGIN **Central Africa** HISTORY **Ancient** BREED NUMBERS **Moderate** APTITUDE **Hunting**
small game, companion, showing

The basenji is one of the oldest dog breeds, with its genome lying at the base of the dog's family tree, which provides a useful starting point for the evolutionary story of dogs.¹ Basenjis are small, slight and very athletic, with a short, fine coat that they clean fastidiously. Distinguishing features include their wrinkled heads, erect, pointed ears and tightly curled tails.

Early images of basenji-type dogs with similar features appear in cave paintings from c. 6000 BCE in Libya, Africa, and northeastern Saudi Arabia,² followed by later artworks from ancient Egypt, c. 1991–1802 BCE. Depictions of the ancient Egyptian god Anubis, for example, look strikingly similar to the modern basenji.

In their native home in the Democratic Republic of Congo in Central Africa, basenjis are still highly valued for their hunting skills. The dogs are independent thinkers, quick and agile, with strong decision-making abilities. Additional hunting assets include the basenji's legendary stealth and silence, due in part to its slightly flattened larynx, which prevents barking and gave rise to the dog's nickname, the 'barkless dog of Africa'. Instead, of barking, basenjis vocalize with yodels and howls, sounding much like Australian dingoes and New Guinea singing dogs.

The breed was unknown outside Africa until the 19th century. One of the earliest records of basenjis in the UK is T. M. Joy's painting *Three Dogs*, 1843, which was given to Queen Victoria. One of the illustrated dogs, called Niger, which was brought back from the Niger Expedition in 1842, strongly resembles a basenji.

Unfortunately, early imports of the breed to the UK were fairly disastrous as the dogs succumbed to distemper or died

The world's first Championship of basenji dogs was held at Trinity Hall, Great Portland Street, London, in 1946.



as a result of the distemper vaccination. By the 1930s, however, the breed had made its way to the US and gained in popularity with the release of the Hollywood films *African Queen*, 1951, where a basenji made a fleeting appearance, followed by *Goodbye My Lady*, 1956, in which a basenji played a starring role.

Ancient Egyptian crane, vulture and basenji-like dog on a plaster wall in the Valley of the Kings, 1539–1075 BCE

Saluki

ORIGIN Middle East HISTORY Ancient BREED NUMBERS Rare APTITUDE Lure coursing, agility, showing, companion



Two saluki hounds from a Chinese painting, 1427 (Ming Dynasty)

Strikingly slender and graceful, salukis are among the athletes of the dog world, with the ability to race across a variety of tricky terrains for some distance. Salukis are also noted for their excellent jumping ability and can be highly trained as agility dogs in an enclosed environment. However, as sighthounds, their natural instinct to chase can override all training when they are out and about off-leash.

The saluki is one of the most ancient dog breeds, whose appearance has changed little over thousands of years. Originally desert dogs, salukis evolved in ancient Mesopotamia (c. 8000–2000 BCE), which today roughly corresponds to the territory occupied by most of modern Iraq, eastern Syria and southeastern Turkey. The harsh environment, sparse lifestyle and extremes of temperature led the breed to develop its exceptional resilience and toughness. The early history of the saluki is associated with the Bedouin Arabs and other nomadic people, who called them *el hor* (noble one) and 'a gift from Allah'. Salukis were highly valued and kept from interbreeding to preserve their prized traits, such as hunting, speed and endurance. As hunters, they excelled at catching the Arabian gazelle and other small animals. The dogs were trained not only to chase and catch prey, but also to hold it until a huntsman arrived to dispatch it. Salukis lived with the huntsman's family in tents, and were reputedly highly self-sufficient, catching small prey for their own sustenance.

The saluki's short and silky single-layered coat of varied colours can be smooth or feathered and keeps it cool in the heat. Another distinctive feature of the breed is its long, naturally curved tail, which acts as a balance when running and turning sharply at speed. At night, the dog's habit of lying with

its feathered tail over its face would have protected it from the sand and cold of desert nights. Although salukis are not found in huge numbers, they are supported by dedicated breeders and enthusiasts across England, Europe, America and the Middle East. The breed is still highly regarded as culturally significant in the Middle East, where it is called the *aseel Arabian saluki* and protected by the International Aseel Arabian Saluki Centre.

A saluki Dog by Sir Edwin Landseer, 1840–44



Greyhound

ORIGIN **England** HISTORY **Ancient** BREED NUMBERS **Moderate** APTITUDE **Racing, coursing, lure coursing, showing, companion**

The greyhound is the fastest of all dog breeds, with a top speed of more than 64.4 km/h (40 mph), which can be reached in six strides, making it among the fastest-accelerating animals – second only to the cheetah as the world's swiftest mammal. The greyhound can certainly reach incredible speeds, but only for a short distance, giving rise to its designation as a 'short burst' dog. Built for speed, the greyhound is aerodynamic in every sense, from its long and slender (dolichocephalic) skull to its narrow, long-legged frame, exceptionally deep chest and whip-like tail. Although greyhounds were originally trained for hunting, they have more recently been used for lure coursing (chasing a mechanical 'rabbit', which is normally a plastic bag); track racing, which is now banned in some countries; and as a companion. In general shape and form, greyhounds share similarities with other sighthound breeds, such as the Afghan hound, pharaoh hound, saluki and Azawakh, which has in part led to continued debate over the breed's origins.

A collage after Eadweard Muybridge showing a greyhound running, 1887.



Greyhounds are often associated with ancient Egypt, North Africa and the Sahara region. Artworks from ancient Egypt, c. 2900–275 BCE, illustrate their distinctive shape, with similar-looking dogs appearing on artefacts from the tomb of Tutankhamun, c. 1332–1323 BCE. Research in 2002²



A Tatao with his horse and sighthound, from the Ming Dynasty (c. 1368–1644).

indicated that greyhounds lack the main haplotype found in all dogs,⁴ implying that they represent a well-preserved primal sighthound breed, which in turn suggests an ancient lineage. A later study in 2004 concluded that the greyhound, Irish wolfhound and borzoi appear in the same genetic cluster as several of the European herding breeds.⁵ Although it is doubtful that greyhounds were ever used for herding, the results of the 2004 study do suggest that the dogs were either progenitors to or descendants of herding types in Europe. This could, in turn, imply that the greyhound, along with the Irish wolfhound and borzoi, was developed in Eurasia and possibly brought to Europe by the Beaker people during the Bronze Age (c. 3000–1100 BCE). The Beaker people of Central Europe had migrated from the Eurasian Steppes, presumably taking their dogs with them. Around 4,500 years ago, their distinctive bell-shaped (beaker) pottery style appeared across the Iberian Peninsula before arriving in Britain around one hundred years later. When the Celts migrated from Europe to Britain in the 5th century, they

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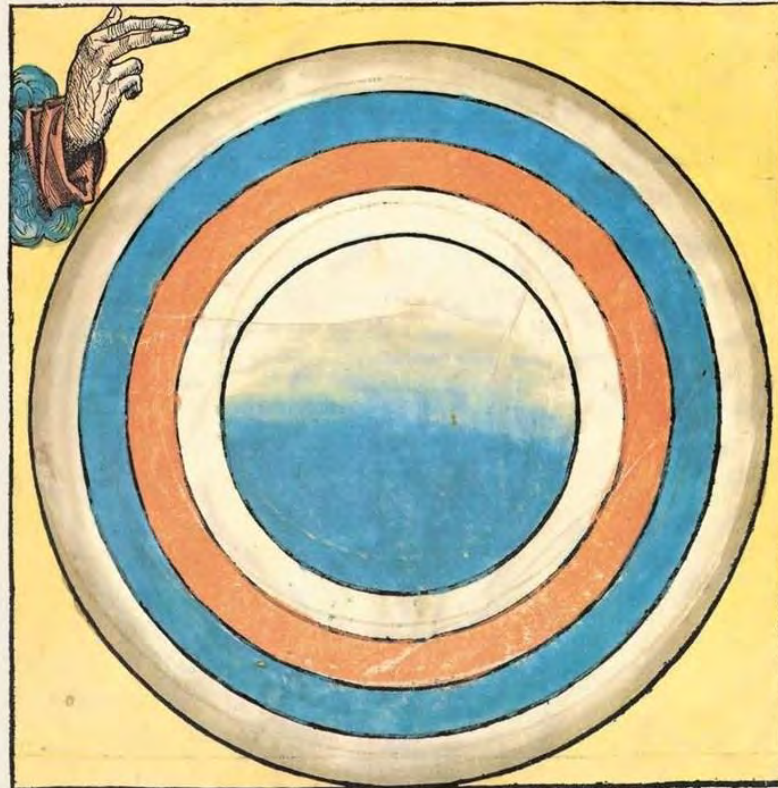
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HARTMANN SCHEDEL

CHRONICLE OF THE WORLD 1493

The complete *Nuremberg Chronicle*
Edited and annotated by Stephan Füssel

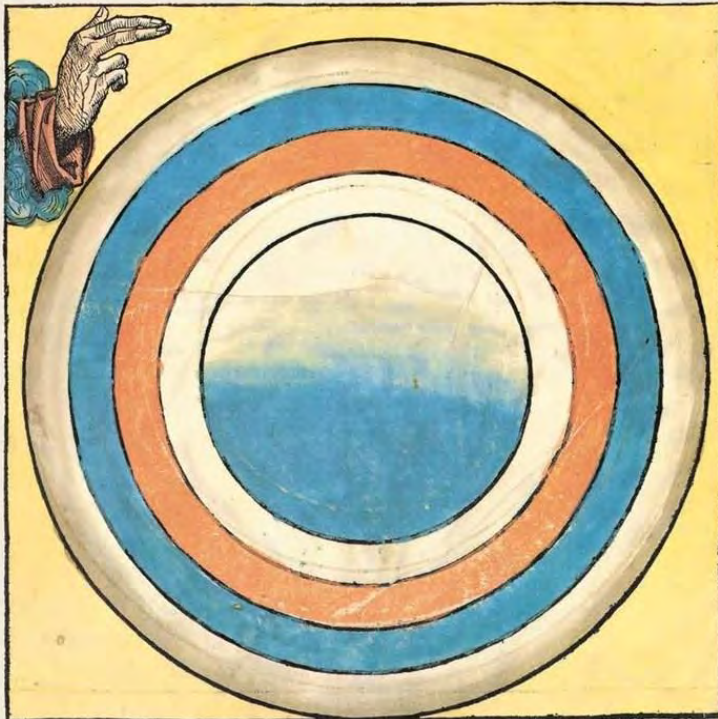


TASCHEN

HARTMANN SCHEDEL

CHRONICLE OF THE WORLD 1493

The complete *Nuremberg Chronicle*
Edited and annotated by Stephan Füssel



TASCHEN

Hartmann Schedel. Chronicle of the World 1493

Edited by Stephan Füssel

Hartmann Schedel's *Weltchronik* was a groundbreaking illustrated encyclopedia and the most lavishly illustrated book ever printed in Europe. Featuring over 1,800 woodcuts, this complete facsimile faithfully reproduces a rare hand-coloured copy, offering essays and vivid depictions of biblical scenes and views of 15th-century life.

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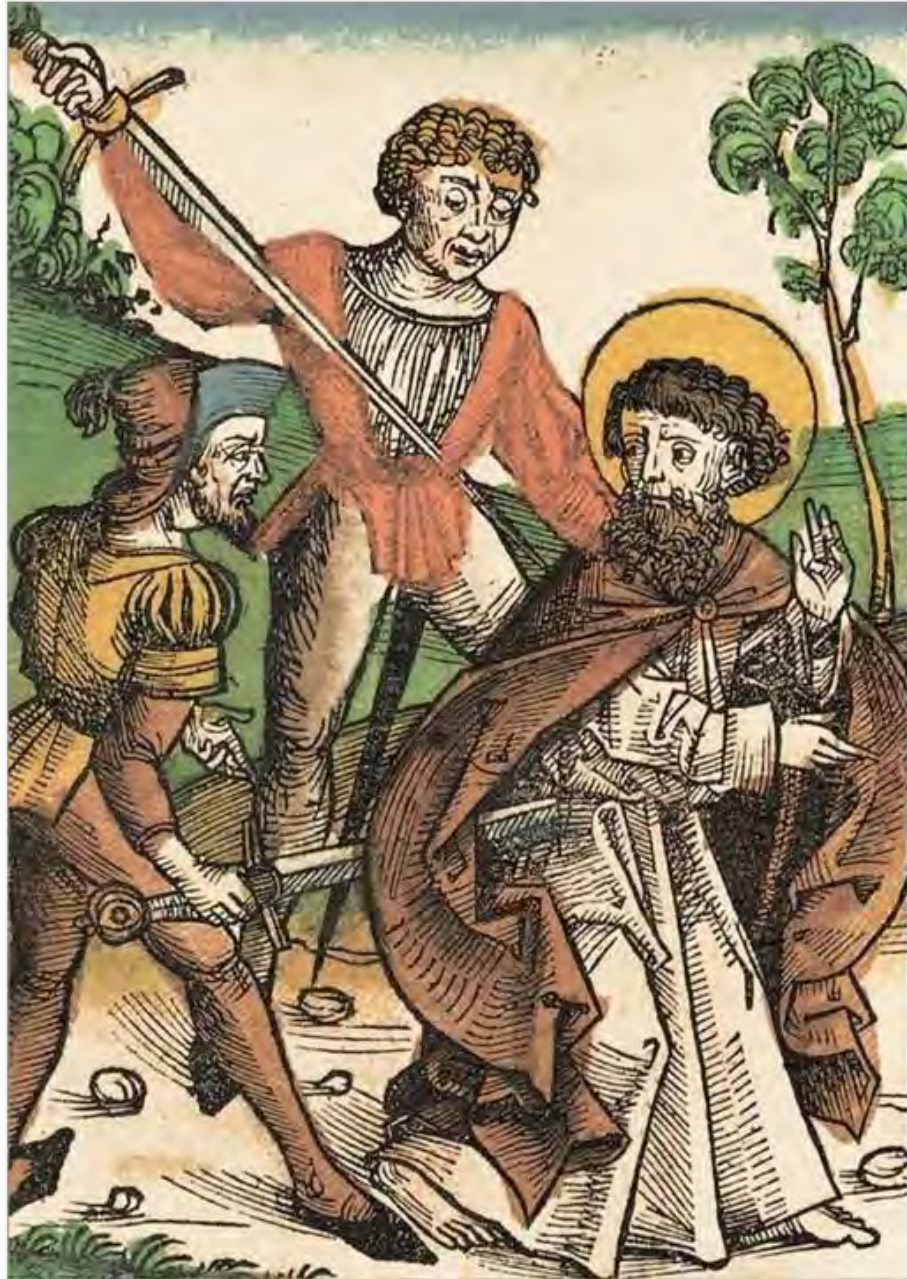
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icles, from pamphlets (cf. the report of a meteorite falling on Ensisheim in the year 1492 on page 111), from the specialist medical literature familiar to him as physician, from contemporary humanist works of the Italian and German Renaissance, from Boccaccio and Petrarch, from the many geographical and cosmographical writings by Ptolemy, Strabo and Pomponius Mela in his own collection, from Stephan Fridolin's *Schatzbehälter* published by Anton Koberger in Nuremberg in 1491, from the *Peregrinatio in terram sanctam* (Mainz 1486; cf. fig. p. 13), by Bernhard von Breydenbach, canon of Mainz, with illustrations by Erhard Reuwich, the *Fusciculus temporum* by Werner Rolevinck published in Utrecht in 1480 (cf. fig. p. 17) and, in particular, both for text citations and woodcuts of city views, from Jacobus Phyllipus Foresti da Bergamo's *Supplementum chronicorum* published in Venice in 1492 (cf. fig. p. 14). This last book was a particularly valuable source, as already acknowledged in 1494 by Johannes Trithemius, the learned Abbot of Sponheim, in his work *De scriptoribus ecclesiasticis* (Basle 1494, p. 401) in which he wrote: *Comportavit et scripsit [...] ex Iacobo Bergomensi et alius historiographis...*, describing the compilation as an *opus grande et insigne*, a great and peerless work. For Schedel, of course, the text of the Vulgate and the writings of the Greek historiographer Diodorus Siculus, translated into Latin by the Florentine humanist Poggio and cited by Schedel from the edition printed in Venice in 1481 (cf. fig. p. 15), were enormously important. In compiling the history of the Popes, he referred to the *Liber de Vita Christi et pontificum* by the librarian Bartolomeo Platina (1421–1481) as an outstanding source.

For the later Middle Ages, he looked to the writings of the papal secretary Flavio Biondo (1358–1463), whose famous *Decades historiarum ab inclinatione Romani imperii* was published in 1483, and in particular to the most important propagator of Italian humanist thinking in Germany, Enea Silvio Piccolomini (1405–1464; from 1458 Pope Pius II), from whose *Europa* Schedel drew copiously in the Addenda (in the revised version by Hieronymus Münzer). He also consulted Piccolomini's *Asia* (Venice 1477) and made his own handwritten copy of his *Historia Bohemica* (now in the Bayerische Staatsbibliothek in Munich, Clm 476), as well as of the *Historia rerum ubique gestarum in Europa sub Friderico tertio imperatore* (1457; now also in the Bayerische Staatsbibliothek in Munich, Clm 356).

As was common practice at the time, Schedel rarely acknowledged his original sources, with the result that, today, we are unable to identify many of them. Indeed, it is quite possible that he occasionally quoted from secondary sources. Michael Haitz, who more than a hundred years ago drew up what has remained the most important critical study of Schedel's sources to date, sums up the situation when he concludes that "in the chronicle we have nothing but a vast literal compilation before us. Schedel borrows from his sources not only the material, but also the form. Only occasionally do we find minor, quite insignificant changes. Therefore each sentence, even each word can be found in his sources, especially his printed sources." (Haitz, 1899, p. 15). Although Haitz may have exaggerated somewhat, failing to mention the way in which these sources and quotations are interwoven, he nevertheless touches upon a very specific aspect of



"The Creation of the World", from Werner Rolevinck, *Fusciculus temporum*, Utrecht 1480, folio ix recto, Göttingen, Staats- und Universitätsbibliothek



es the relative scale of its illustrations. If we compare the Augsburg woodcut of "The Seventh Day of Creation" (fig. p. 48 left) with folio v verso of the Nuremberg Chronicle (fig. p. 25), we can see how the originally full-page illustration has now been reduced to column width and integrated into the text.

The so-called Master of the Augsburg Chronicle also did away with the rich ornamental decoration, for example by leaving out the linking foliage in the family trees. It is also interesting to compare the Latin Augsburg edition with the German-language reprint that preceded it. Here, the typeset-

Title page of the German-language Augsburg reprint, 1496, folio i recto.
Göttingen, Staats- und Universitätsbibliothek

ters have kept more or less the same layout as the German edition: the woodcuts are situated in the same places that they occupy in the German copy.

Although the elements depicted in the woodcuts are considerably reduced, they are by no means the product of an inferior artist. Art historians (Wescher, 1933) have attributed considerable technical skill and an evident mastery of chiaroscuro to the maker of these woodcuts. The small size of the woodcuts meant that painting them in colour was more or less out of the question, but given the technical artistry of the cutter this was not really necessary.

An interesting variation can be found in the Augsburg reprint of the Nuremberg folio c: instead of the large-format view of Nuremberg spread proudly across two pages in Schedel's Chronicle, there is a smaller but nevertheless splendid depiction of the city of Augsburg (fig. p. 48 right). Although it is not known how many copies were printed, Schönsperger's reprint would appear to have been a financial success, for in 1500 he produced a second edition of the German version (Hain 14 509).

The continued influence of the Chronicle

In the case of Schedel's Chronicle, we are able to reconstruct not only the history of its creation, the collaboration between its authors and illustrators, and the joint efforts of its financiers and printers, but also the spiritual and intellectual context of humanism in Nuremberg. We are further able to follow its sales and distribution, and ultimately its unauthorised reprinting by a different, rival publisher. The Chronicle of the World of 1493 thus bears impressive witness to the intellectual climate that prevailed around 1500, and represents a precious

Michael Wohlgerat (?), *Dance of Death*.
Pen and black ink, 13.1 × 18.4 cm.
Erasurchronik, Herzog-Anton-Ulrich-Museum

"Dance of Death" in the German printed edition, folio c22r recto





Composition and Content of the Nuremberg Chronicle

*“From the beginning of
the world to our times”*

The Chronicle, published in 1493 in both a Latin and a German edition, has no separate title page; instead, in line with traditional but still flourishing manuscript practice, it carries only a xylographic title at the front of the index. It reads: *Register des buchs der Croniken vnd geschichten mit figuren vnd bildnussen von anbeginn der welt bis auf diese onser Zeit* (Index of the Book of Chronicles and Histories with Illustrations and Portraits from the Beginning of the World to Our Times; see fig.). This introduces not only the subsequent 15-page index, but also the Chronicle itself, presenting it as a comprehensive history of the world from its beginnings to the present day, and emphasizing its lavish “illustrations and portraits”.

The introductory index is the key to using the Chronicle as a work of reference. It is primarily an index of proper names, from Aaron (Old Testament) to *Ziwinus* (Pope Zosimus, 417–418), and including place names from *Achaia* to *Wurtzburg* as well as concepts such as *Abgötterey* (Idolatry), *Himmelfahrt* (Ascension) and *Wunderzeichen* (Miraculous Signs). The index alone shows that the Chronicle embraces not just the history of the Church, but also secular history, mentioning kings, emperors and prelates as well as philosophers, physicians and rhetoricians. Important events are highlighted, such as *“Druckerey die in deutschen Landen erfunden”* (Printing invented in German lands) and the news

that *“Venediger mit den Türcken friid gemacht”* (Venetians have made peace with the Turks). For further ease of reference, the Chronicle is paginated in Roman numerals (designated *recto* and *verso*), and employs a running head, which moving from the First Age through to the Seventh Age and is followed by a brief chapter entitled *“Letzt alter von dem jungsten gericht vnd ende der werlt”* (Last Age of the Last Judgement and End of the World).

The First Age of the World

The First Age of the World begins with the Creation. Schedel starts not with the account given in Genesis, however, but with a discussion of the different theories put forward regarding the origins of the world since classical antiquity. It is a discussion which sheds more than a little light on Schedel himself as the compiler, whose specific contribution lay in selecting and comparing the various sources. Schedel adopted more than 90% of the entire (Latin) text directly from his sources, and closer examination reveals that the only sections he actually wrote himself were linking sentences and occasional brief commentaries. In this respect, the text of the Chronicle cannot be attributed, strictly speaking, to the “authorship” of Hartmann Schedel, nor can the world view it presents be properly considered a reflection of the



"The Fall and Expulsion from Paradise", folio 70 recto



"The Building of Noah's Ark", folio 21 verso

In his consideration of these sources, Schedel then nevertheless decides "to turn away from ancient errors" and looks to the Bible instead. In accordance with the prevailing view of his day, Schedel treats Moses as a historiographer, as though he had actually written the Pentateuch himself, referring to him as "a father of the historiographers of God". Yet in the text that follows, Schedel continues to draw comparisons with other sources and makes it quite clear on the very first page of the Chronicle that he is familiar with the writings of the Greeks, Romans and Egyptians. It is not until the second page that he invokes Genesis: "In the beginning God created the heaven and the earth. And the earth was without form, and void, and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters".

The woodcut of the First Day of Creation on folio 11 recto takes an unusual approach to the dichotomy between the Christian version of Creation and the ideas of Greek natural philosophy, by placing the Greek word *hylē* (*yle*) – the primeval matter from which all things are formed – at the centre, surrounded by a choir of angels (see

fig. p. 54). Even so, the Holy Spirit is placed clearly at the top of the circle designating the world, and in this woodcut, as in the five woodcuts that follow it, the hand of God the Creator is shown outside the circle in a gesture of blessing. The images of the Fourth and Seventh Days of Creation clearly indicate the Chronicle's leaning towards the Ptolemaic world view, with the moon, sun and stars revolving around the earth – drawn here upside-down (folio 111 recto, see fig. p. 55).

Having created the animals and humans on the Fifth and Sixth Days, on the Seventh Day of Creation "God saw that it was good". The complete cosmos is shown in the impressive woodcut on folio 1 verso, in which God is enthroned above his Creation surrounded by seraphim, cherubim, angels and archangels. It has been suggested that two artists may have been involved in creating the design for this woodcut – one drawing the static choir of angels in the inner circle and another the gods of the winds in the four corners (cf. fig. p. 55 right and fig. p. 25). As already mentioned in the Introduction, it is possible that the portrayals of the gods of the winds, and perhaps even the entire woodcut, was designed by the young Albrecht



Map of the World, folio 31 verso/311 recto



Map of the World in the Augsburg reprint (Latin), 1497, folio 311 recto

Dürer. A preparatory sketch recently rediscovered in Berlin would appear to support this theory (Mende, *Dürer*, p. 195 f.). On the surviving pen and ink sketch, the head of the wind god Subsolanus can be seen at the top right-hand corner (it appears top left in the final woodcut). On the back of the woodblock bearing this pen and ink sketch is the woodcut showing Christ Risen, appearing to Mary Magdalene in the garden (*Noli me tangere*). This sketch was made by Hans Scheufelein around 1504 and bears the Dürer monogram as workshop emblem. As the woodcut of the Seventh Day of Creation on the front is smaller than the finished woodcut in the Chronicle, it might be a preliminary study that was subsequently rejected.

The image of Eve being created from the rib of Adam (folio 6 verso) had already been adopted from illuminated manuscripts and was widespread in many German-language bibles, including the Ninth German Bible published by Anton Koberger in Nuremberg in 1493. Anton Koberger had acquired this woodblock from a Lower Rhenish bible published in Cologne in 1475, and reused it.

The simultaneous portrayal of the Fall (right) and the Expulsion from Paradise (left) is masterful-

ly composed in the large woodcut on folio 711 recto. Paradise is presented as a well-fortified walled garden where even the rivers of Paradise flow through fortress-like gates. Compare the river Pegnitz flowing out through the city walls to the west in the magnificent city view of Nuremberg (cf. folio 1000 r/o; Mende, *Dürer*, p. 184).

The Second Age of the World

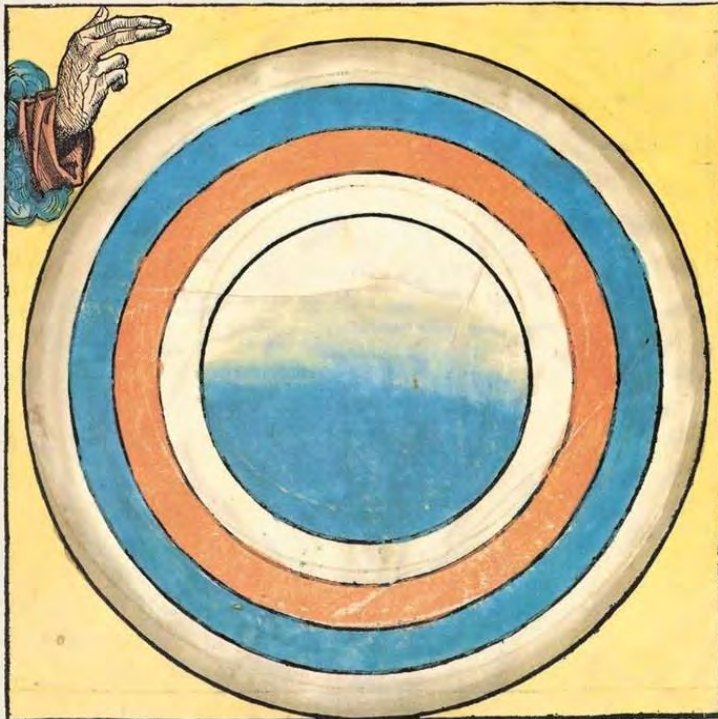
The Second Age of the World begins with a woodcut showing the building of Noah's Ark on folio 21 recto (cf. here also the Latin edition of July 1493, featuring the identical woodcut; and the corresponding folio in the Augsburg Latin reprint of 1497; Introduction p. 41, figs. pp. 50 and 51). The fact that this woodcut had already been used in the Latin version is evident from the fact that six inscriptions remain in Latin and have not been translated or re-cut for the German edition.

The woodcut combines a number of scenes: Noah (on the right) supervising the construction, the carpenters cutting the planks and the actual building of the Ark. Although a key element

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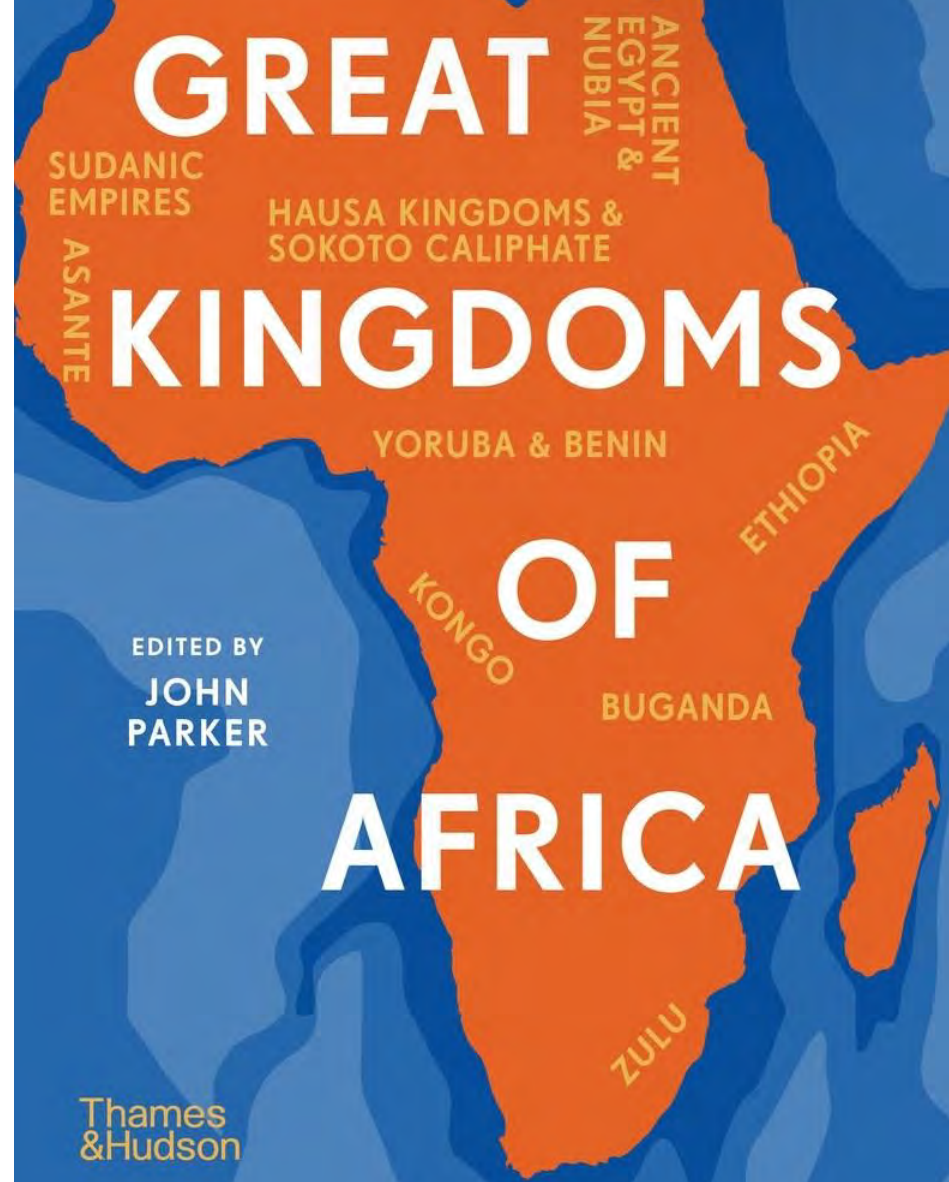
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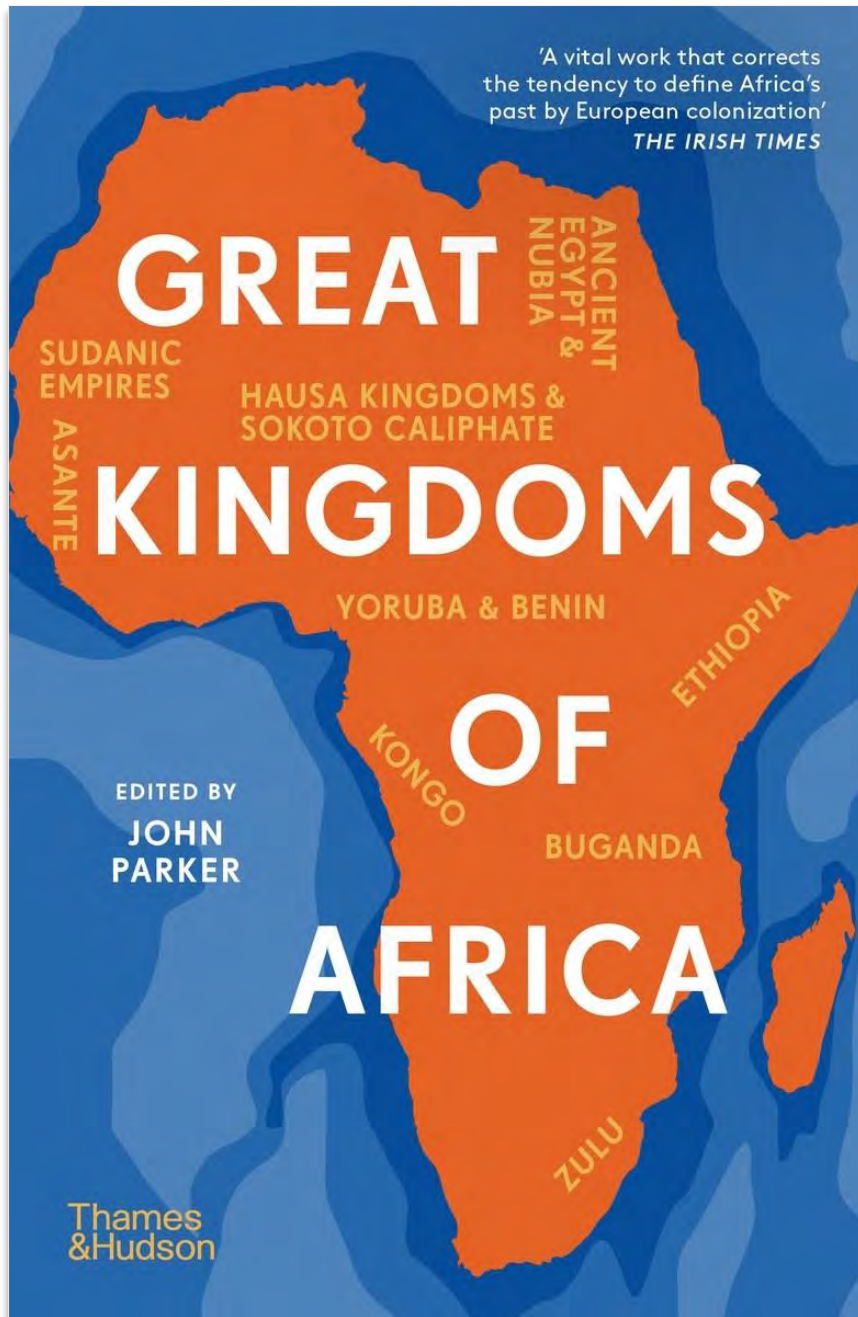
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'A vital work that corrects
the tendency to define Africa's
past by European colonization'
THE IRISH TIMES



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Great Kingdoms of Africa

John Parker

An essential overview of great kingdoms in African history and their legacies, written by world-leading experts.

- From the ancient Nile Valley to the savannas of medieval West Africa, the highlands of Ethiopia and on to the forests, lakes and grasslands to the south, African civilizations have given rise to some of the world's most impressive kingdoms. Yet Africa's history is often little known beyond the devastation wrought by the slave trade and European colonial rule.
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Endpapers: Woman's rayon *kente* cloth with fine silk details woven at Bonwire village, Ghana. Photo James Austin. From *African Textiles: Colour and Creativity Across a Continent* by John Gillow, Thames & Hudson Ltd.

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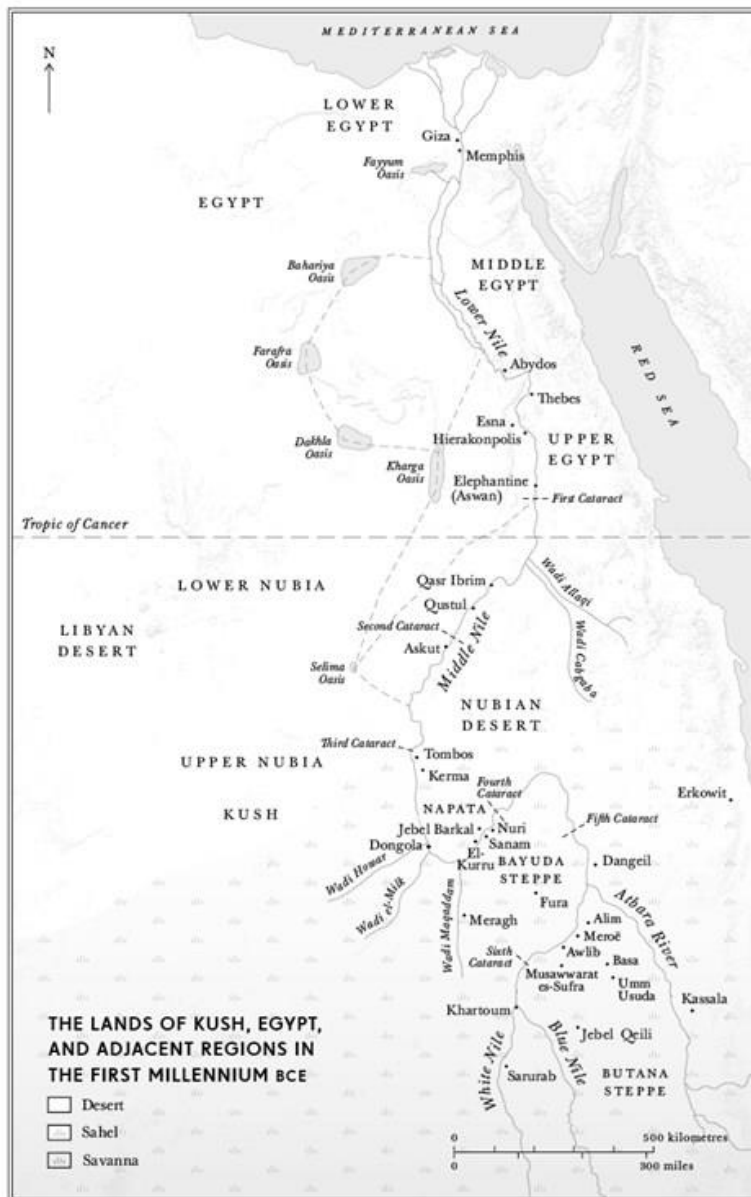
FOREWORD

**RECLAIMING ANCESTRAL
NARRATIVES**

Sir David Adjaye OBE

While Ghana is my ancestral homeland, growing up in various locations across Africa and becoming attuned to its rich diversity of cultures and histories gave me a distinctively pan-African view of the continent. After this formative experience, I went on to document all fifty-four African capital cities during a ten-year period spent investigating the role of architecture in the making of urban space. This became a study less about the construction of symbolic urban objects than about the synthesis of cultures going back over several centuries. I came to see the city as an inclusive conglomerate of shared identity rather than a series of free-standing architectural icons. A similar ethos drives this book, which seeks to understand African kingdoms not by the usual historical periods, but on their own unique evolutionary terms.

Through my research, it became clear to me that the political map of Africa has distorted our capacity to recognize the diversity of its cultures and the critical role of geography in shaping its histories. I developed a different kind of map of the continent, which became the basis for classifying its capital cities according to their position in one of six geographic terrains. These distinct terrains – the Maghrib, the Desert, the Sahel, the Savanna and Grassland, the Forest, and the Mountain and Highveld – portray the continent as a place of shared geographical inflections and identities. It is this



CHAPTER 1

ANCIENT EGYPT AND NUBIA
KINGS OF FLOOD AND KINGS OF RAIN

David Wengrow

*'Do not become entangled with the Nubians!
... beware of their people, and their conjurors.'*

*From a letter sent by the Egyptian king Amenhotep II
to User-Satet, Viceroy of Kush, fifteenth century BCE.¹*

History is often written as a story of the rise and fall of kings, but the history of kingship in Africa, as elsewhere, is shaped as much by the people kings governed as by the varied nature of kingship itself. This is as true of the Nile Basin, where Africa's earliest known kingdoms arose, as it is for other parts of the continent. Throughout history, institutions of monarchy in this region have been a way of extending personal authority, but also of containing it, by obliging the incumbents of royal office to perform sacred roles and observe customary duties to their people. Nilotic kingship could be a stranglehold on power as much as its vehicle, and up until relatively recent times, certain kings met their ends through suffocation or other violent means at the hands of their subjects, for failing to fulfil their ordained roles as protectors of life, fountains of prosperity and bringers of rain.² Which way the pendulum has swung through the centuries depended no less on the personalities of royal individuals than on the collective will of their subjects and the extent to which they were



CHAPTER 6

BUGANDA

John Parker

Buganda is the archetypal East African kingdom. Located on the northwestern shore of Lake Victoria-Nyanza in present-day Uganda, it is one of the few great kingdoms in the continent to have given its name to an existing nation of which it is part. Indeed, Buganda's position within twentieth-century Uganda – first the British colony and then, since its independence in 1962, the modern country – has been central to an understanding of its history. That history extends deep into the past: the centralized state probably began to take shape from around 1600 CE, but its roots can be traced to social and economic developments that unfolded for many centuries before that. Yet it was Buganda's acquisition as the prize possession in Britain's emerging East African empire in the 1890s that created the conditions for a remarkable flowering of research into the kingdom and production of knowledge about its past. As elsewhere in colonial-era Africa, much of this scholarship was produced by Europeans, for whom the existence of a powerful and sophisticated kingdom in a bucolic land at the heart of the continent provoked intense interest. The most notable contributions, however, came from African scholars, in particular the Ganda politician and Christian modernizer Apolo Kaggwa (1869–1927), who, in the opening decades of the twentieth century, published a sequence of books in the Luganda language on the history and culture of his people. The most famous is *Basekabaka be Buganda* (The Kings of Buganda), a dynastic chronicle which first appeared in 1901, but Kaggwa's work also included studies of Ganda

Hanning Speke would learn on his visit to Buganda in 1862, the Nile does indeed flow north from Victoria-Nyanza, into Lake Kyoga and then curling into Lake Edward before heading north on its long journey to the Mediterranean through South Sudan, Sudan and Egypt. It was in the relatively high-altitude, well-watered and fertile zone between the lakes that language communities ancestral to those speaking the region's various Bantu languages gradually took shape over the first millennium CE.

It was its perceived isolation from the outside world that drew Speke and other Victorian explorers to Buganda and contributed to the somewhat mystical aura that hung over the kingdom in early European accounts. It is certainly the case that the states and societies of the region were among the last to be drawn into the networks of long-distance trade that were extending across Africa: small amounts of exotic goods, such as cloth and tableware, began to arrive in the late eighteenth century, but it was not until the 1840s and 1850s that the first caravans of Arab and Swahili traders from Zanzibar and elsewhere on the east coast reached Buganda. Yet the



Kabaka Mutesa receives the British explorers Speke and Grant in 1862, from John Hanning Speke, *Journey of the Discovery of the Source of the Nile* (Edinburgh, 1863).

region had been an important cultural crossroads for thousands of years, a zone of interaction where the movement from the west of peoples speaking ancestral Bantu languages crossed that of those speaking Nilotic languages from the north. Its complex topography and rainfall patterns also gave rise to a wide variation in local ecologies, which, in contrast to West Africa, resulted in the interspersal of pastoralism and agriculture. It would be these two farming systems, together with the use of iron and, for those communities located along the lakeshores, fishing that would provide the basis for increasing social complexity and, in time, state-building. For the drier zones in the north and west of the region, cattle-keeping was the main economic activity. Agriculture predominated on the well-watered shores of Victoria-Nyanza, where one food crop would come to dominate all others: the banana. If, as historians have argued, distinctive 'pastoralist ideologies' that associated cattle-keeping with political authority emerged in some areas, then the humble banana was the material foundation on which Ganda society was built.⁴ It was a foundation, moreover, with a distinctly gendered form: Buganda's banana gardens were exclusively the responsibility of women, whose labour has been seen to have enabled men to focus on other tasks: 'fishing, exchange and war'.⁵

'Isolation' may well be in the eye of the beholder, but Buganda's belated encounter with agents of the outside world certainly impacted on the study of its past in one crucial respect: a complete absence of written records before 1862. In contrast with the Sudanic zone of West Africa, where accounts of Arab geographers and travellers date back to the ninth century and the Timbuktu Chronicle tradition to the seventeenth century, historians of this region are more dependent upon alternative sources of evidence: archaeology, comparative ethnography, oral traditions and historical linguistics. Unfortunately, archaeological evidence too is limited, having been degraded by the humid environment of the lakeshore. As in the Bantu-speaking region of equatorial Central Africa to the west, however, linguistic evidence has proven to be fruitful in efforts to understand the deep past. The

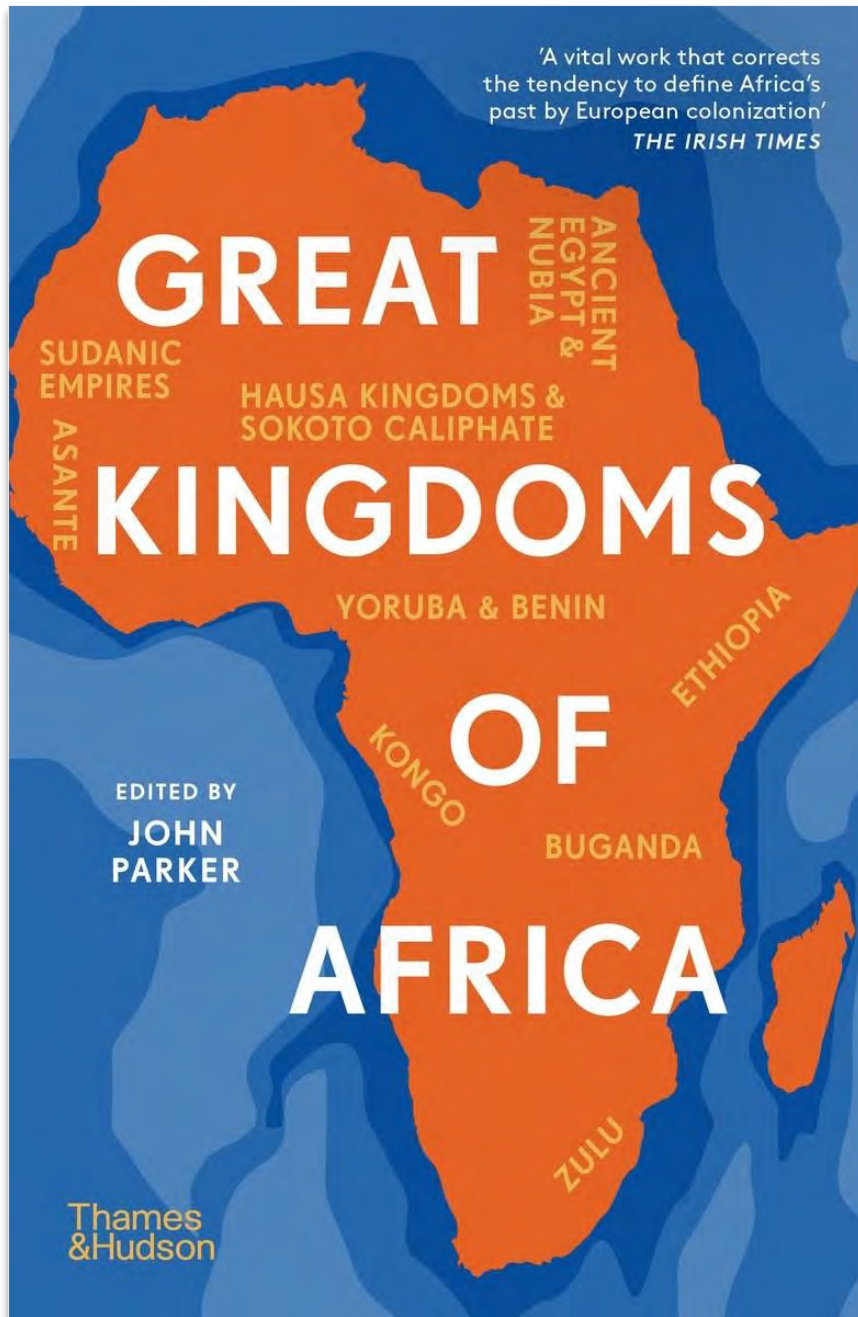


Engraving of the capital of Buganda, with banana groves visible behind the fence neatly lining the main thoroughfare to the royal palace, from H. M. Stanley, *Through the Dark Continent* (London, 1878).

methodology is complex and contested, but, in short, the chronology of language change can be estimated by comparing the range of different words used for the same things or concepts in the various branches of the Bantu language family. Let us take as an example the point about cattle and bananas. 'Cattle had been part of the legacy of Great Lakes food systems from very early on', David Schoenbrun explains, 'and the span of time between the development of a breeding taxonomy and a color taxonomy is fully two millennia'. Following its arrival from Southeast Asia, in contrast, the vocabulary associated with the banana developed much faster, 'with no more than 600 years separating the innovation of the first varieties from the development of generics and plantation terms'.⁶ Yet these different rates of language change harmonized around the years 1000 to 1200 CE, with the sudden explosion of different words to describe the colour of cows and for the varieties, cultivation and preparation of bananas. The 'language archive' indicates that specialized pastoralism and intensive banana farming were taking shape. Rhiannon Stephens

has recently applied this methodology to explore the history of motherhood among speakers of the North Nyanza branch of Bantu, the ancestral speech community of the Ganda and their Soga neighbours across the Nile to the east. Ideologies of motherhood and other forms of gender identity, like the growing of bananas, would have an important impact on the history of Buganda.⁷

Yet the perceptions of outsiders mattered. Speke and other visitors to the court of the *kabaka* or king of Buganda, Mutesa (r. c. 1856–1884), were suitably impressed by the efficient governance and good order of the kingdom – exemplified for many by the broad, straight and carefully maintained roads that radiated out from the royal capital and connected the palaces within it. Mutesa and his *nnyamasole* or 'queen mother', Muganzirwaza, occupied separate palace complexes atop adjacent hills and the broad avenue connecting them was the capital's most important thoroughfare – a vivid indication of the gendered balance of political power. Such positive assessment was tempered, however, by alarm at Mutesa's volatile temperament and the frequent outbursts of coercive violence in the shape of large-scale executions, cruel mutilations and random killings. As in the West African kingdom of Asante, nineteenth-century European visitors had trouble reconciling these apparent contradictions, although the general conclusion was that the Ganda were a strikingly gifted people and their kingdom a model of good – if despotic – governance. After visiting Mutesa in 1875, the Welsh-born American newspaperman Henry Morton Stanley – whose career as an explorer of Africa was also characterized by outbursts of murderous violence – issued an urgent call for missionaries to administer the gospel to what he regarded as a sophisticated people ripe for the benefits of Christian modernity. By the end of the decade, both Catholic and Protestant organizations had responded to this call and the rapid embrace of Christianity, particularly among young men attached to the royal court, only served to reinforce the special status of Buganda in the eyes of Europeans. Violence and a collapse into civil war would follow. When that political disorder subsided in the late 1890s,



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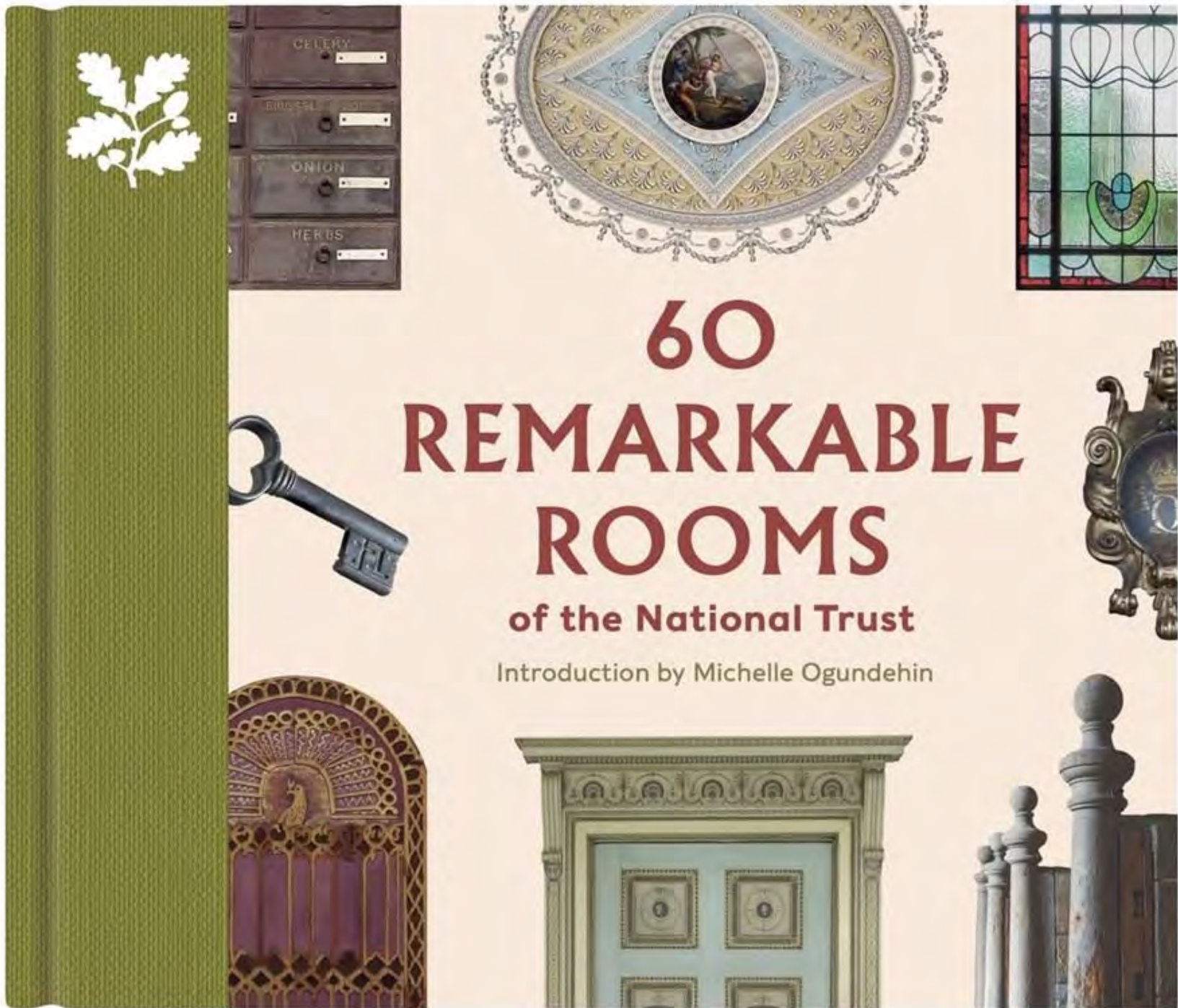
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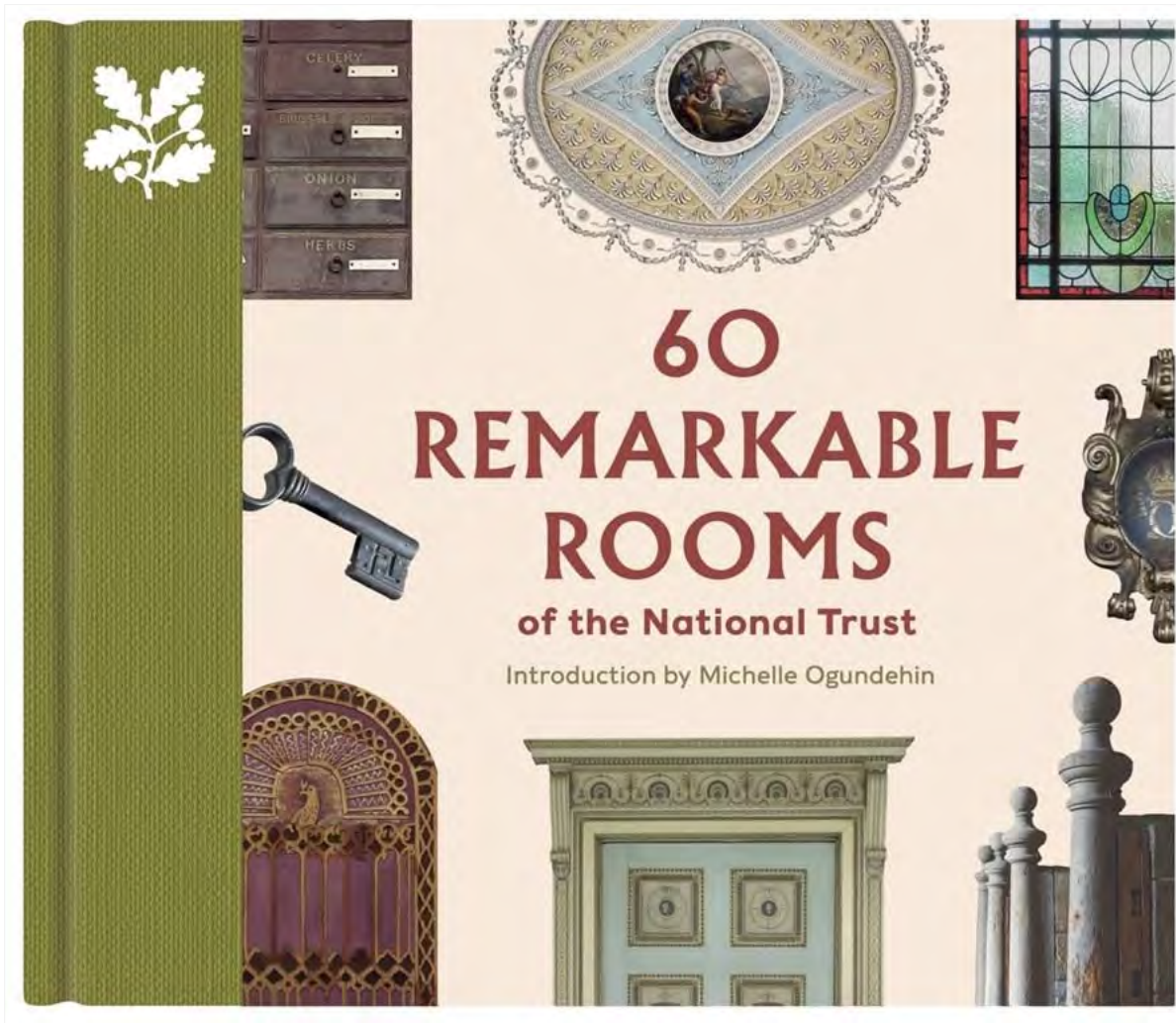
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60
REMARKABLE
ROOMS

of the National Trust

Introduction by Michelle Ogundehin



60 Remarkable Rooms of the National Trust

Elizabeth Green, Lucy Porten and James Rothwell, Introduction by Michelle Ogundehin

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60 REMARKABLE ROOMS

of the National Trust

ELIZABETH GREEN, LUCY PORTEN AND JAMES ROTHWELL
INTRODUCTION BY MICHELLE OGUNDEHIN

*With entries by Frances Bailey, Sophie Chessum,
Mia Jackson and Katie Taylor*

 National Trust



Introduction by Michelle Ogundehin

There are few things more evocative than stepping over the threshold of a historic home. One moment you are firmly in the present, the next you are held inside an atmosphere shaped by centuries. This is the magic of the National Trust. Its places do not merely preserve the past, they allow us to enter it. Rooms become time capsules, storytellers, stage sets left standing after the players have departed. And yet they are never still. They continue to breathe with meaning, because rooms, like people, hold memories long after events have passed.

For me, a lifelong devotee of interiors, a National Trust property has always been more than bricks and mortar. It is a portal. As a child I sensed this instinctively: the quiet thrill of stepping into a hall where crinolines once swished, the hush of a library lined with books whose spines had outlasted monarchs, the inexplicable

feeling that you were being welcomed into someone else's world, even if that someone had been gone for aeons. As an adult, I understood that such responses were not imagined. Rooms tell tales – they always have. They speak of how people live, what they value, how they work, rest, entertain and dream.

This book presents 60 such rooms, chosen from the thousands cared for by the Trust. They are remarkable not just for their beauty or craftsmanship, but because each offers a window into a lived experience. Here, interiors become biography. They reflect the personalities, aspirations and preoccupations of the people who made them. Some are rooms of power, deliberately designed to impress. Others are rooms of purpose: retreats, built for solitude, comfort or contemplation. Many are spaces of labour, where invisible hands have left traces of their diligence. All are fragments of our collective story, told through timber and textiles, plaster and paint.

When I began working on this introduction, I expected simply to admire these spaces through a design lens. Instead, the project sent me down unexpected research paths. I found myself revisiting Oscar Wilde's 1882 lecture 'The House Beautiful', in which he argued that beauty

Opposite - Michelle Ogundehin (left) exploring Sissinghurst, Kent, with curator Lucy Porten, in October 2025.

Frontispiece - Detail of the interior of the Nostell Dolin' House, Nostell, West Yorkshire, which dates from around 1729-42 (NT 959790).

Pages 4-5 - Servants' bells at Dunham Massey, Cheshire.

Tudor tour de force

There is something distinctly nautical about the Long Gallery at Little Moreton Hall. Its uninterrupted 16th-century glazing is reminiscent of the uppermost part of the stern of a great galleon, and the floor undulates as if a wave is running its full length. The precariously perched exterior, meanwhile, seems to have landed on the roof below and has been aptly described as resembling 'a stranded Noah's Ark'.

The Moretons of Little Moreton were on the rise in the 16th century, and it was William Moreton II (c.1510–63) who, towards the end of his life, commenced the house's south range. The gallery that so dramatically crowns it is a tour de force of Tudor craftsmanship, the highly skilled carpentry work being carried out 'according to the devyse thereof devised twixt me [William Moreton] and Richard Dale [carpenter]'. Arch-braced roof trusses allowed for greater headroom and for a visually light construction but were insufficient for the weight of the griststone roof; hence the reinforcing

cross-beams and the uneven structural settling that adds so much to the charm of the space. Plasterwork at either end of the gallery pronounces sober Protestant ethics, but fun was evidently permitted too, early 17th-century tennis balls having been recovered from behind the panelling, JR

Little Moreton Hall, Cheshire • Long Gallery • 1560s •
Given by Bishop Abraham and Mr R. Abraham, 1938





Masterly treatment

Thomas Sackville, 1st Earl of Dorset (c.1536–1608), was second cousin to Queen Elizabeth I (1533–1603) and an immensely successful and wealthy courtier. He served as Lord High Treasurer to the queen and later to King James I (1566–1625), retaining the role until his death, which occurred while he was seated at the Privy Council table. Having decided late in life to make Knole in Kent his principal residence, he set about adapting the colossal medieval and 16th-century building. He intended it to express his elevated status, wealth and taste, as well as to allow the hosting of that much sought-after event – the visit of a sovereign. Critical to this was the provision of a state apartment, which consisted of a great chamber (now the Ballroom), withdrawing chamber (the Reynolds Room), gallery (the Cartoon Gallery) and bedchamber (the King's Room).

A gallery such as this was for communication – here leading from the withdrawing chamber to the bedchamber – but also for recreation and display. It needed to be worthy of a royal visitor and its high status required embellishment by the finest craftspeople. Richard Dungan (d.1609), Master Plasterer to the king, was responsible for the ceiling, with its flowing pattern of serpentine ribs interspersed with

Tripping the light fantastic

Hardly could a room be more suited to a glittering ball than the Saloon at Saltram: the soft blue, yellow and white hues of the intricate ceiling would have become kaleidoscopic to dancing couples far down below, and the light from a profusion of candles would have flashed and sparkled on the cut-glass tassels, festoons and tiers of the mighty chandeliers. The chandeliers were a highly successful Regency addition to what is otherwise the creation of perhaps the greatest name in 18th-century design, Robert Adam. He was at the very height of fashion by the late 1760s and was brought in by John Parker (1734/5-88, later Lord Boringdon) and his wife, the Hon. Theresa Robinson (1744/5-75), to decorate what was at the time possibly the largest private room in the county - in the largest house - and he did so with characteristic and revolutionary panache.

All the elements of the room were under Adam's control and all were carefully integrated, from the Neo-classical plasterwork of the ceiling with inset roundel paintings by Antonio Zucchi (1726-95) (see page 98) down to the vast Axminster carpet, which has lozenges, festoons, roses and paterae to reflect what is above, and employs a colour palette of breathtaking variety. Even the gilt-brass door furniture, with delicate





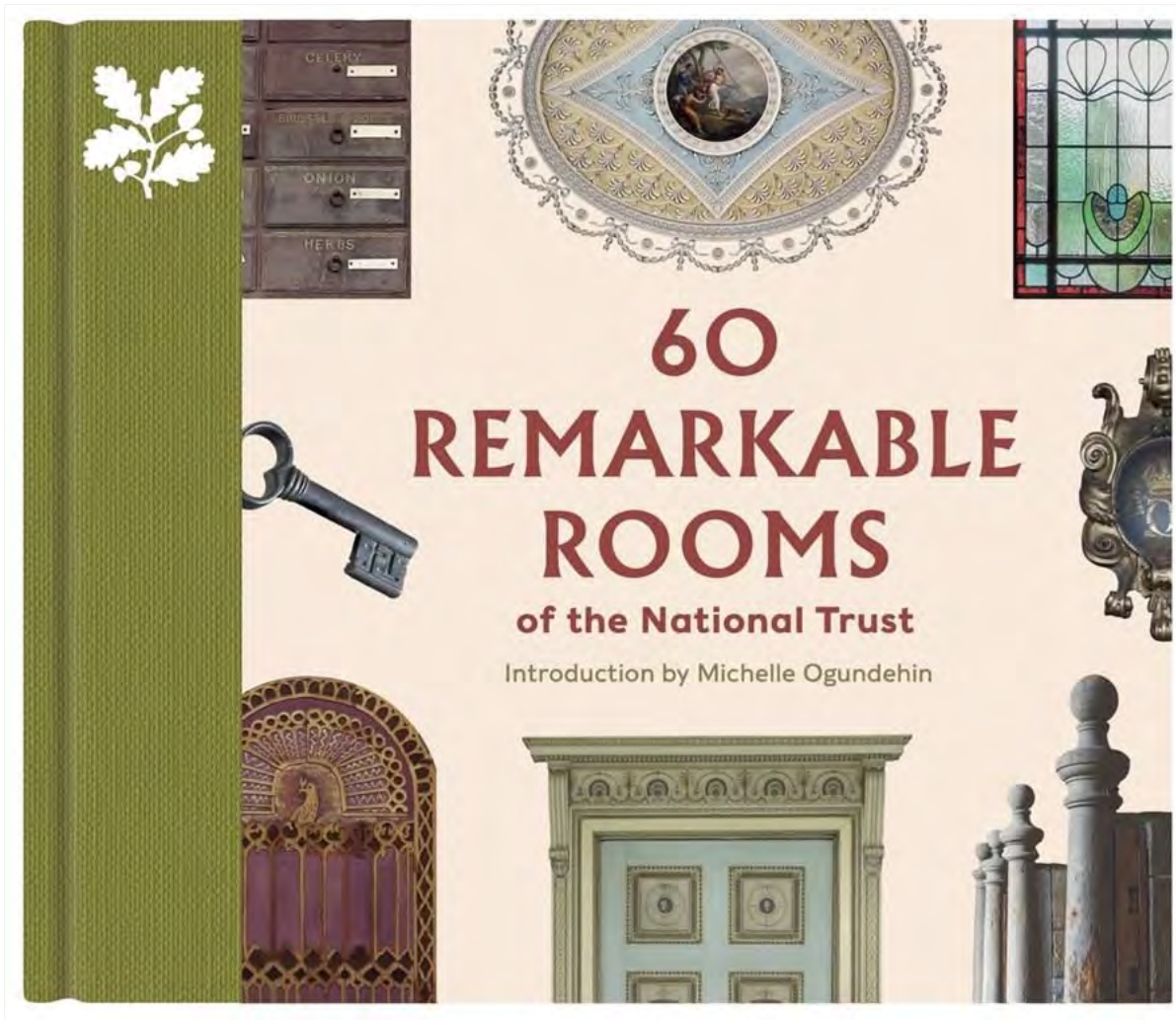
At the anvil altar

Here is a room (when in use) full of heat and noise and smell, where shadows are cast long from the light of the fire; where the metallic rhythm of the smith's hammer is contrasted with that of the water as it churns from the wheel outside; where the industrial age was worshipped, in its way, at the anvil altar; where the contrasts of darkness and light, natural beauty and purpose, man and nature are most acutely felt.

The foundry was owned by several generations of the same family. William Finch (1779–1862), the founder, is first listed as a 'whitesmith' (one who makes and repairs things made of light, cold metals such as tin) but as his family grew and the foundry established itself, so he became a blacksmith (one who works heavier, hot metals). In time, the foundry grew to be one of the most successful manufacturers of edge tools in the South West, producing at its height around 400 tools a day and employing over 20 men. It remained active until 1960, and the Trust continues to keep it in working order and to give demonstrations. LP

Finch Foundry, Devon • Forge • 1814 • Given by North Dartmoor Museums Association, 1994





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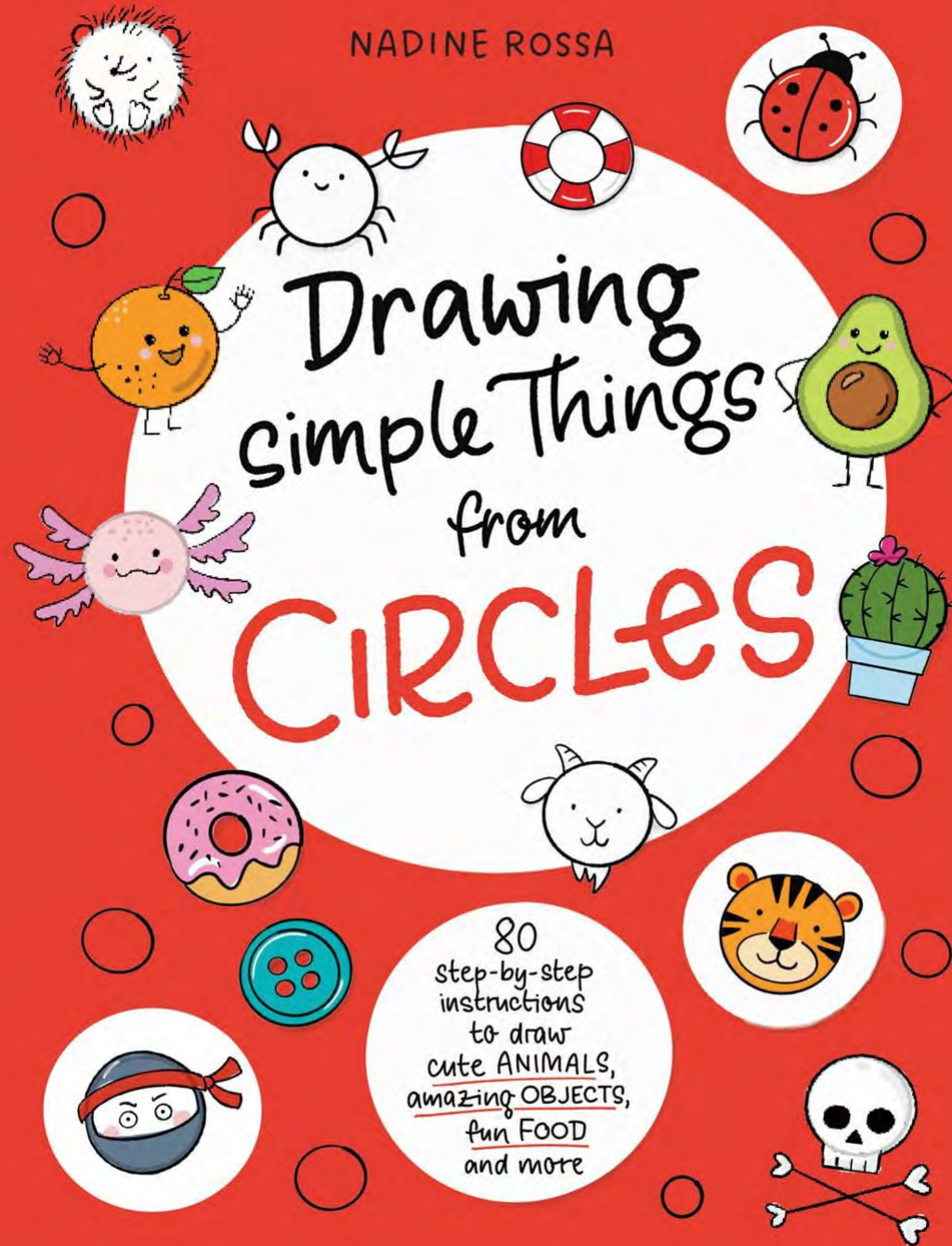
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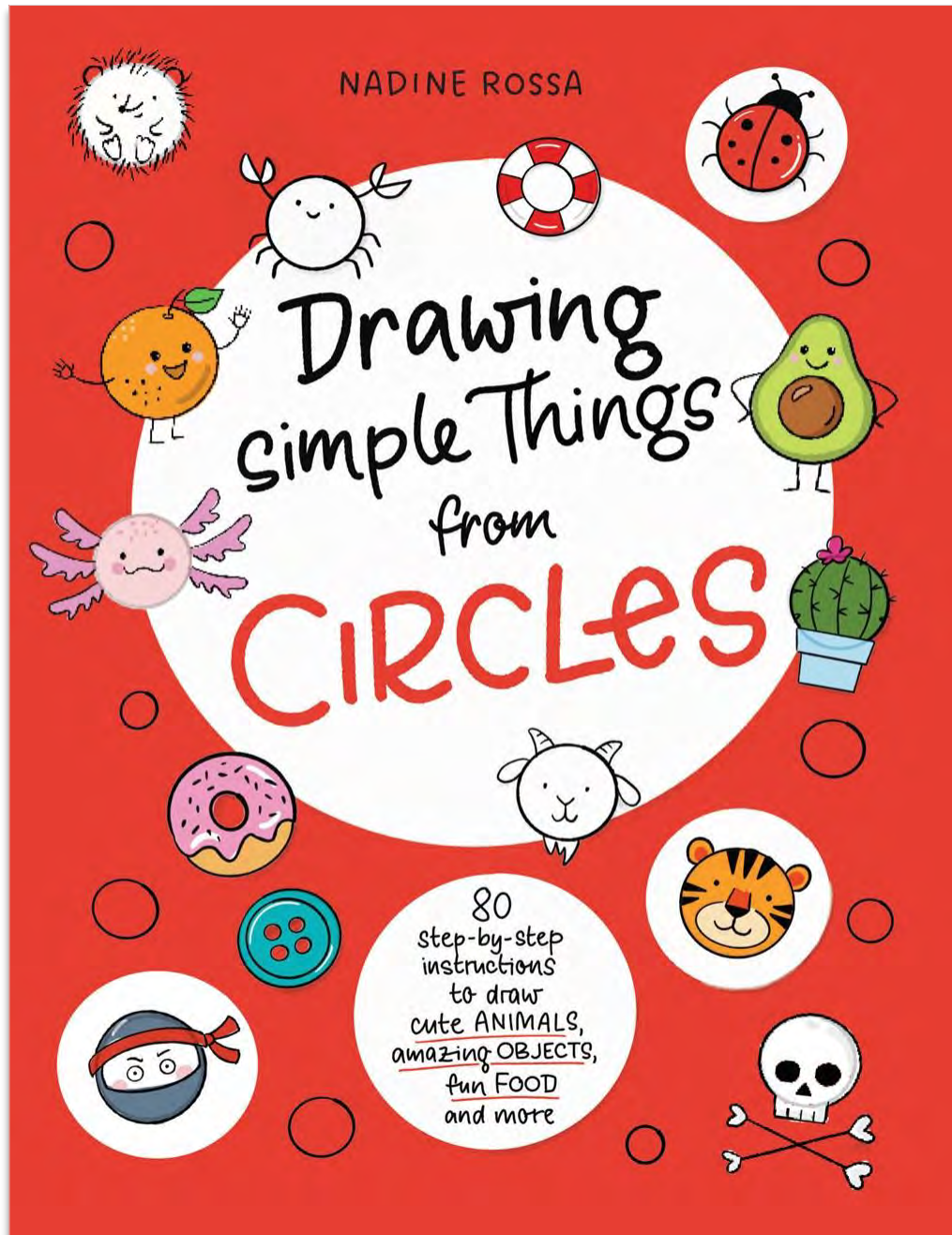
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Drawing simple Things from CIRCLES

80
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instructions
to draw
cute ANIMALS,
amazing OBJECTS,
fun FOOD
and more





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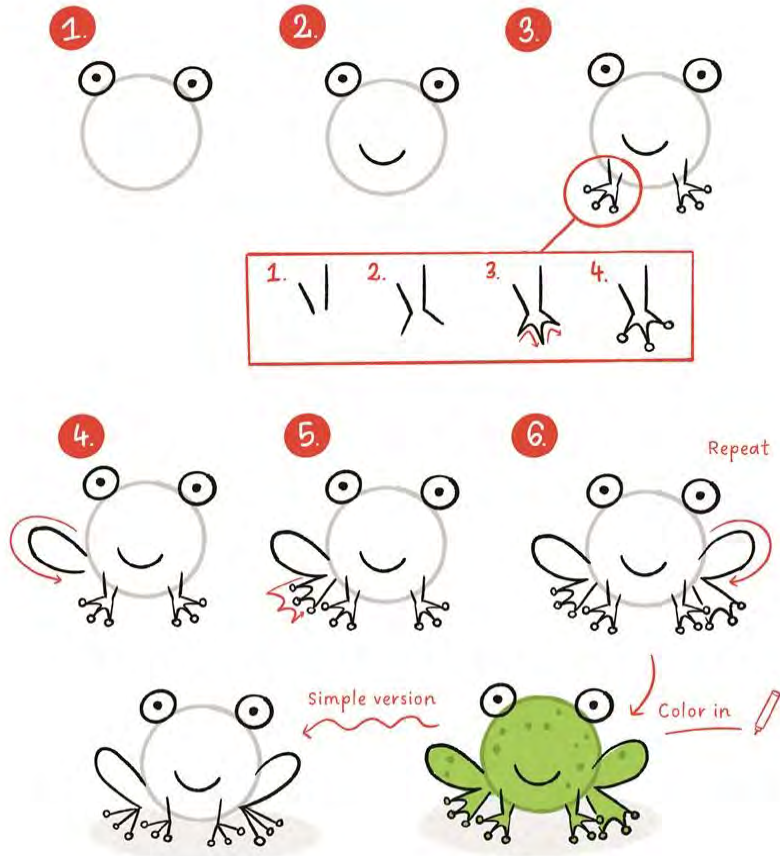
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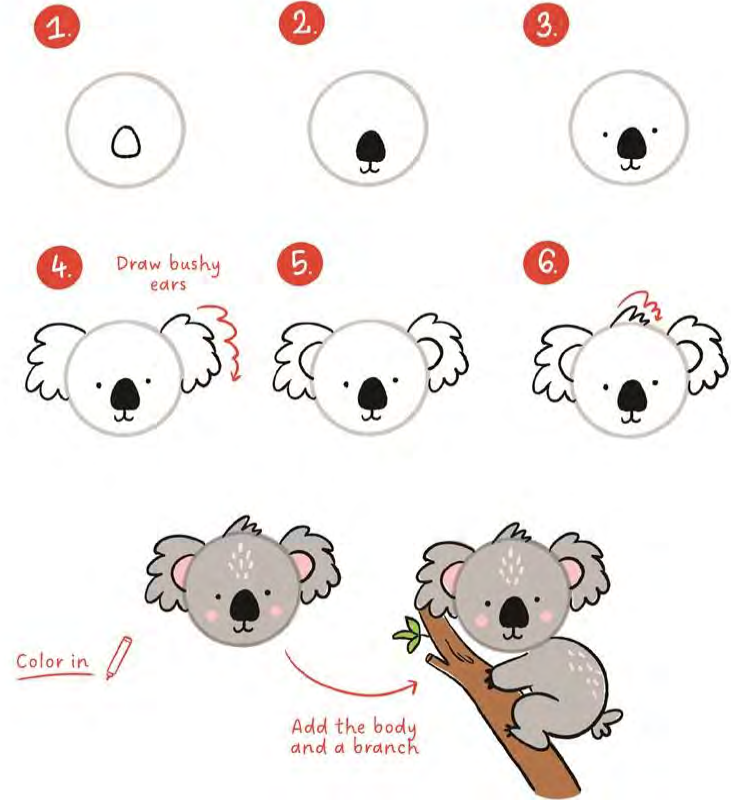
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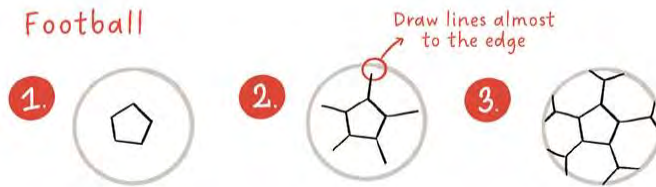


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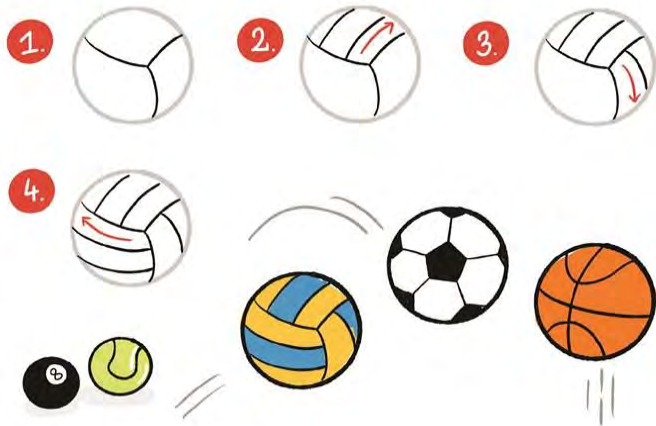
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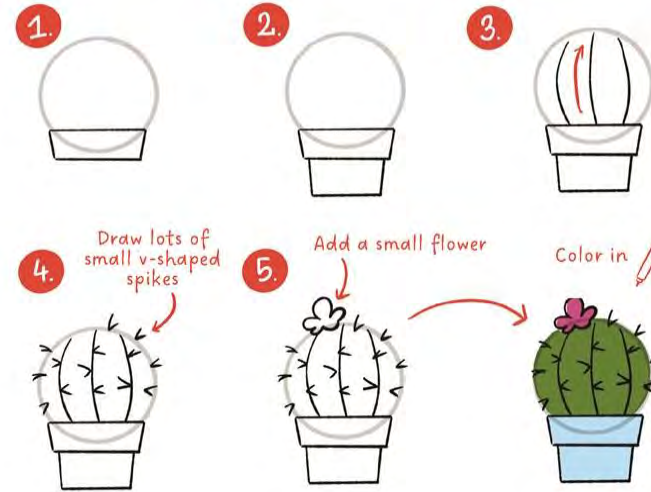
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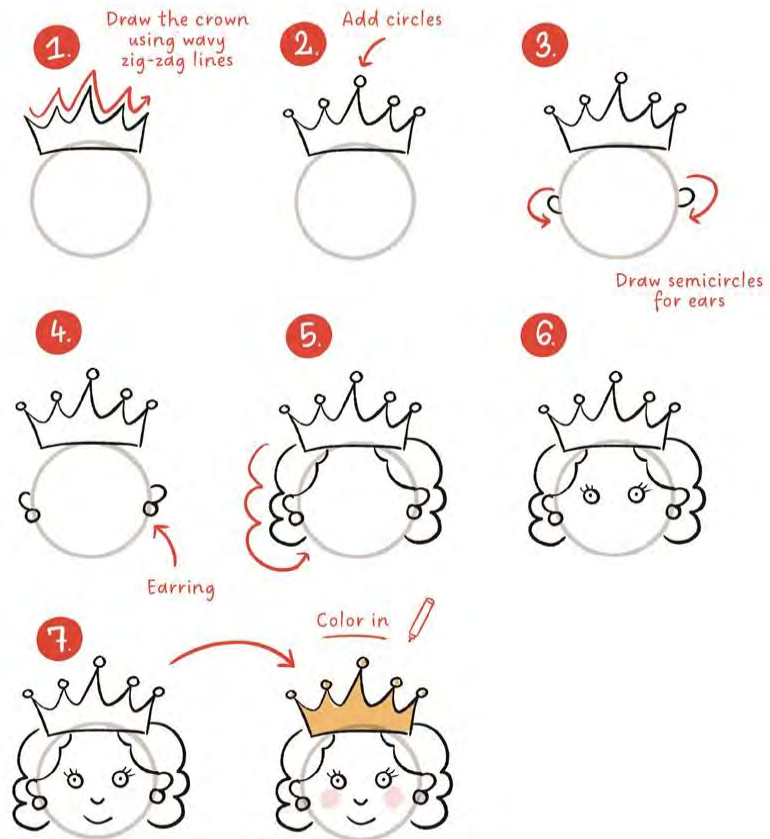
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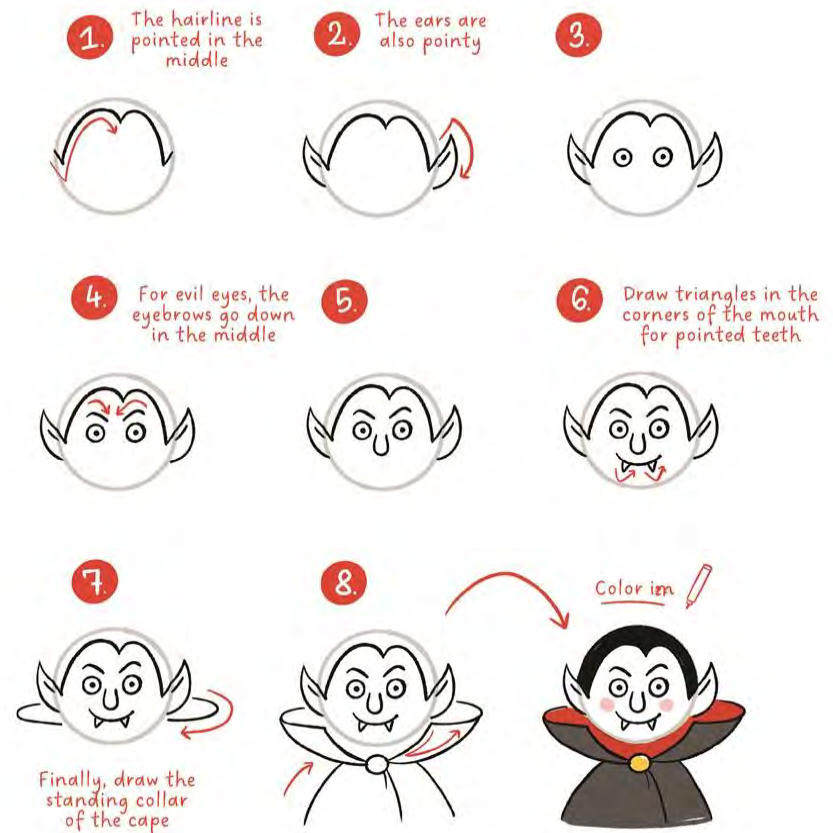
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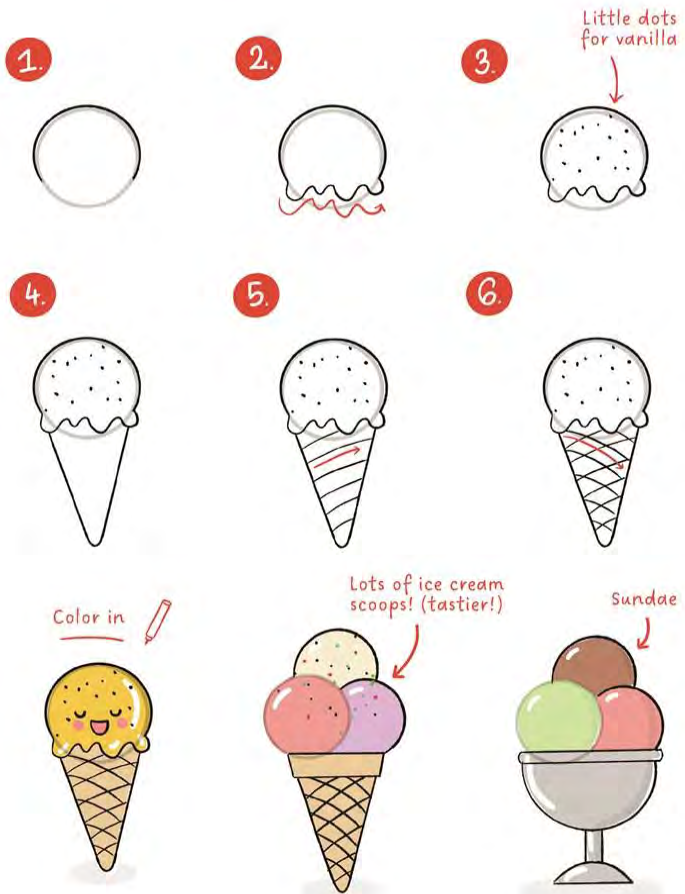
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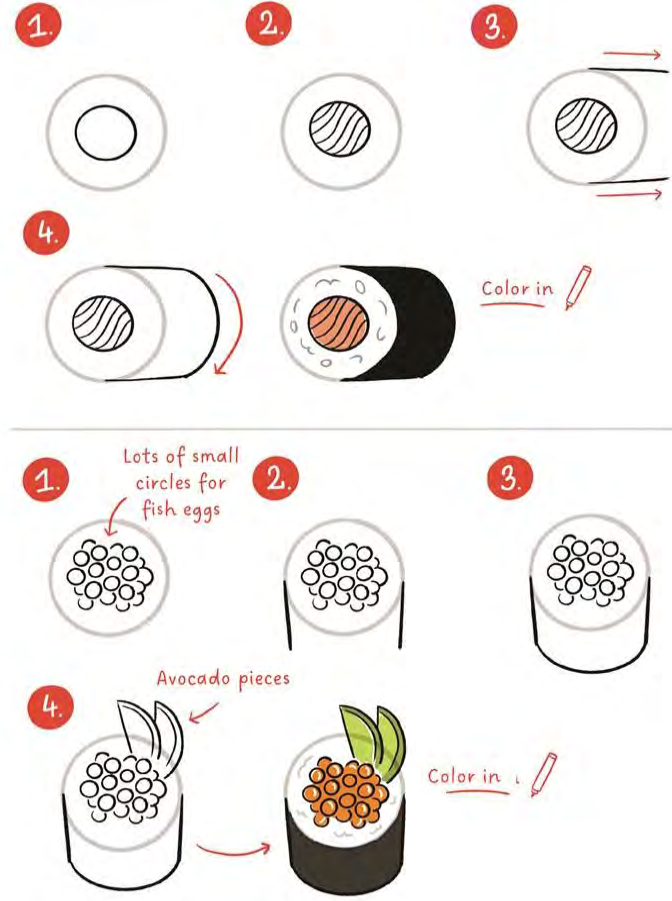
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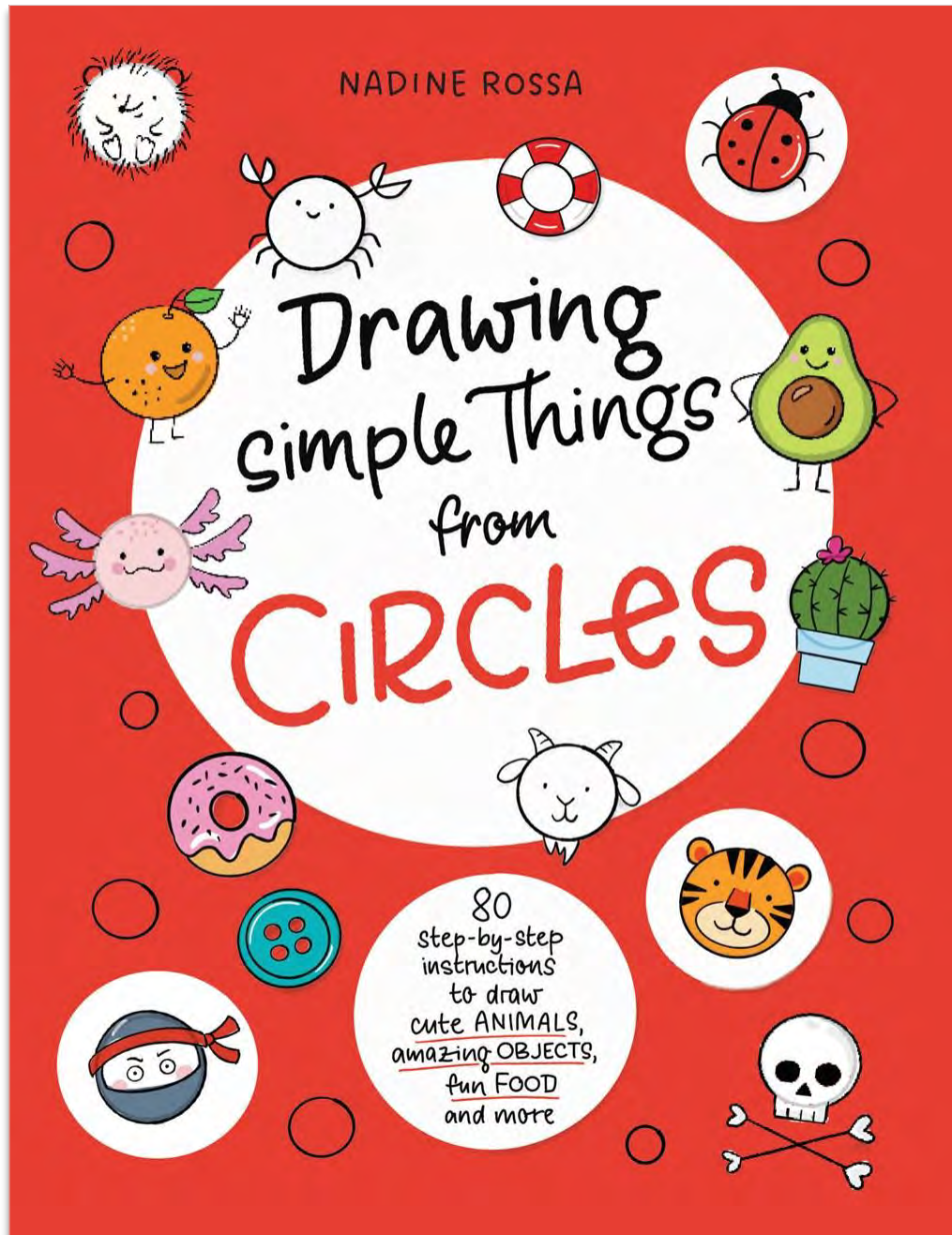


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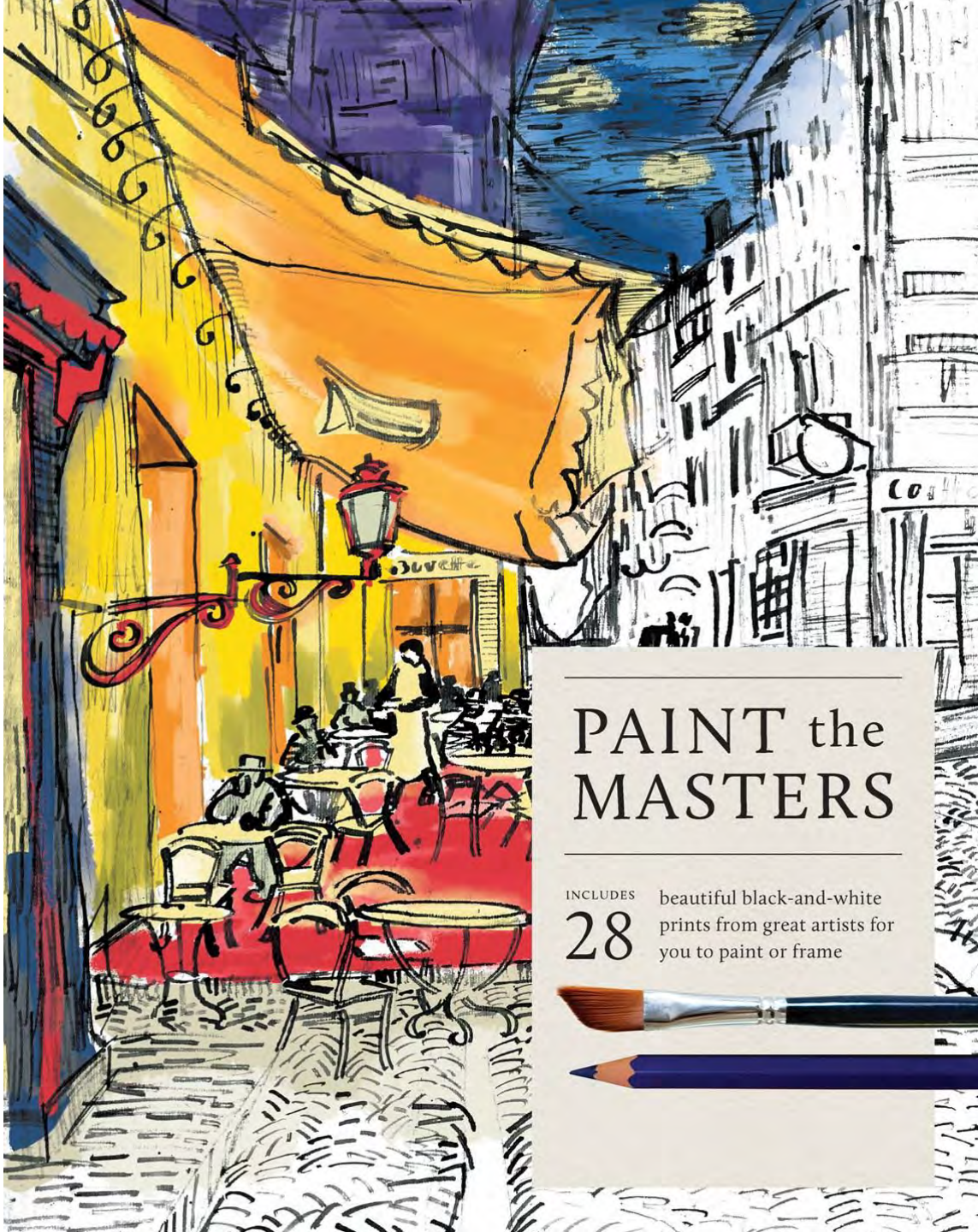
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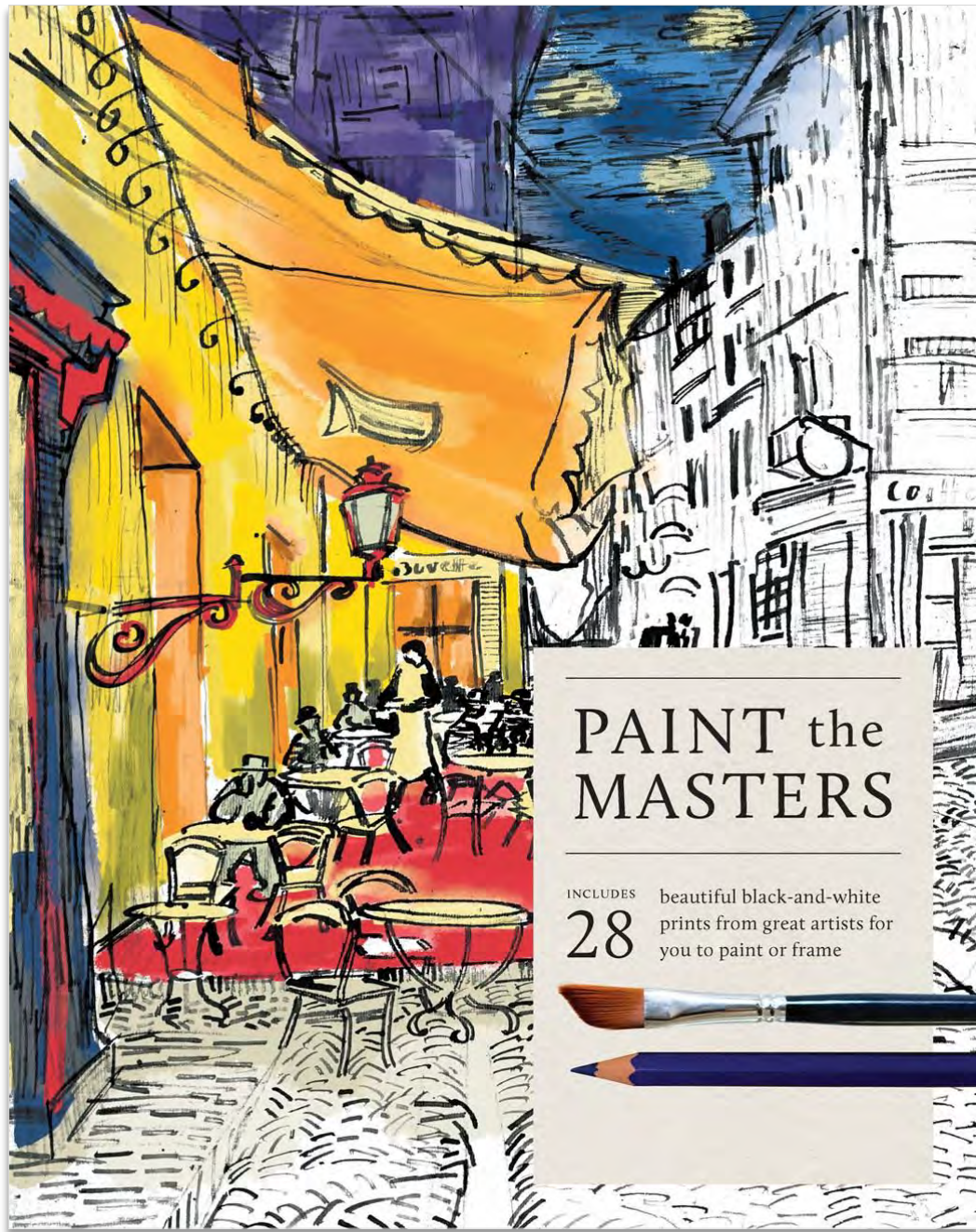
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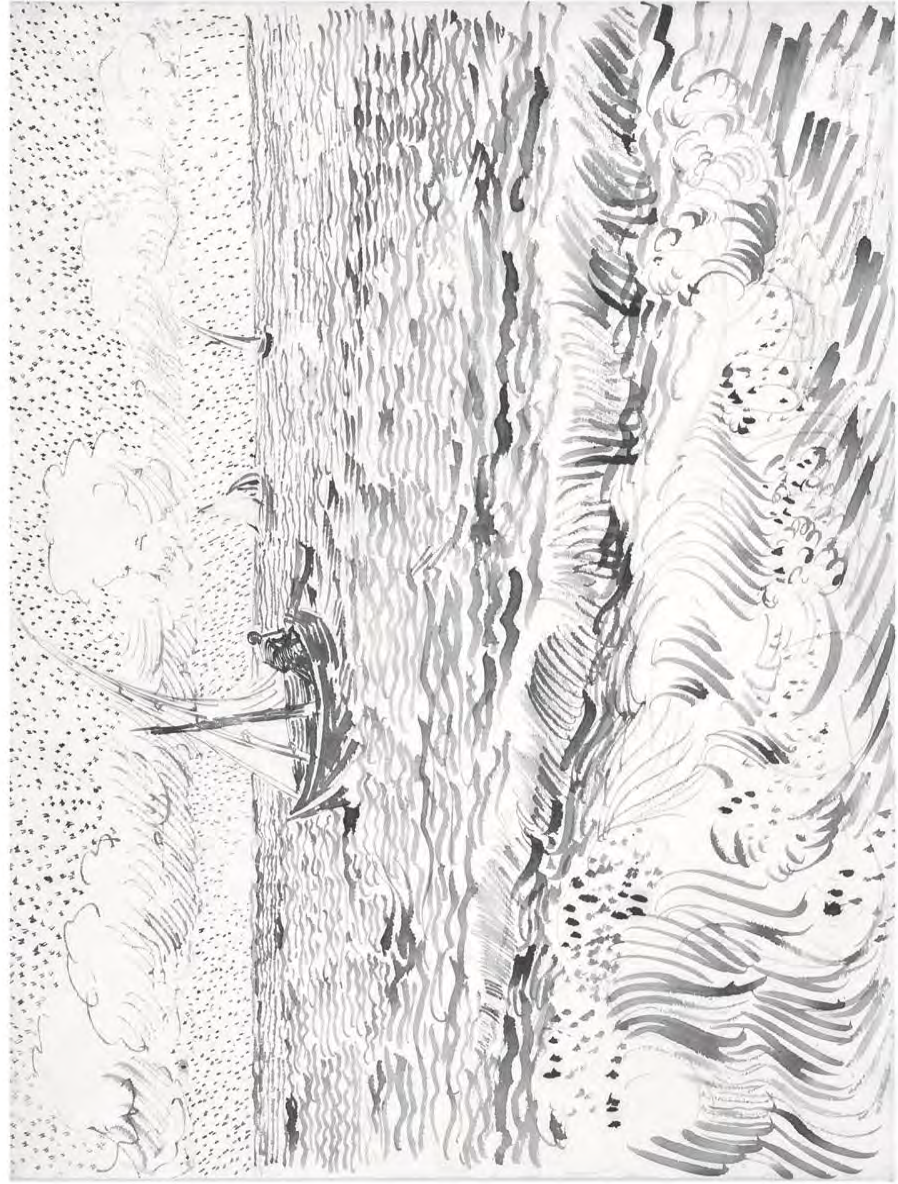
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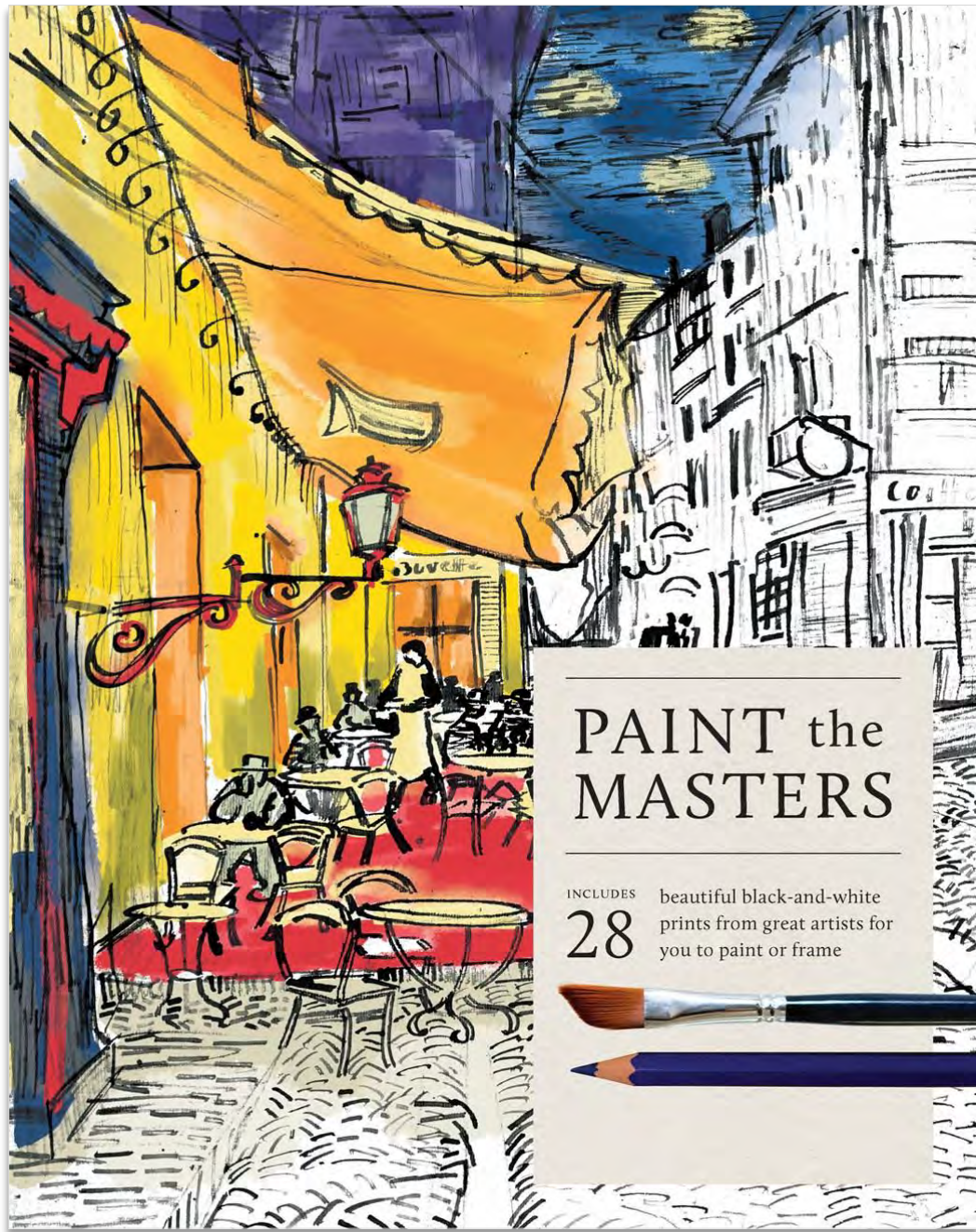
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Vessel

William Staite Murray	52	Alison Britton	72
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Basic materials

This section provides a brief overview of the types of materials specific to ceramic production, from the various clays available to the raw materials used for decoration.

What is clay?

Clay is a naturally occurring material found in abundance throughout the world. It is a mixture of soil, rock and organic matter formed over thousands of years. The geological composition of an area has a direct impact on the structure and characteristics of the clay, resulting in a material unique to that region. For example, in China, huge deposits of kaolin (china clay) - prized for its white colour and strength - were discovered in the 7th century and led to the development of porcelain.

There are a number of ways to source clay. You could dig it up directly from the ground and process it yourself or make clay to a recipe; however, the most common method is to purchase clay from a pottery supplier. Each method has its pros and cons. Processing your own clay is very time consuming and physical, but it is low cost and brings unique character to your work. Commercial clays are the preferred choice for most ceramicists simply because of ease and the choice and breadth offered. The cost is higher but these clays have been formulated by the manufacturer to achieve desirable qualities and to be suitable for specific processes. Most clays in their raw state can be recycled and reused continuously.

Types of clay

Before choosing your clay, think about what you want to achieve as the end result and work backwards. For example, if you intend to make functional thrown pots that are fired to stoneware temperature with a rich glaze, choose a hardy clay body - either a smooth or a semi-grogged stoneware that can withstand the knocks of daily use. If you want to make bright, decorative sculptural work not intended for function, consider using a white earthenware body that will enhance your glazes. The choice can be overwhelming, but many pottery suppliers will send clay samples for you to test before you invest in a batch. Below is a brief overview of the most common types of clay.

1. Red earthenware: Firing temperature 960-1180°C (1760-2156°F), shrinkage 8-12%

A traditional clay body, red/brown in its raw state, changing to rich orange when fired. The colour is the result of high iron content (5-6%), which has a low melting point. Therefore, this clay has to be fired in the earthenware temperature range. Above 1200°C (2192°F) the clay is at risk of bubbling and blistering. Red earthenware is particularly good for slip decoration, where a strong contrast between the clay body and decoration is

desirable. The clay is very plastic, smooth and malleable, ideal for throwing and modelling. Typical uses: chimney pots, garden pots, roof tiles and domestic ware. Note that the redness of the clay body will pollute coloured glazes, so apply a coat of either white slip or glaze first, followed by your surface decoration.

2. Smooth white body: Firing temperature 960-1300°C (1760-2372°F), shrinkage 8-12%

A smooth white body is suited to throwing, modelling and press-moulding. The malleable nature of the clay allows for crisp detailing and precision cuts. Its plasticity lessens its suitability for large-scale hand building and slab work, because it does not have a lot of integral strength. Available as earthenware or stoneware - the white colour acts as a neutral base, perfect for carrying colourful glazes.

3. Fine-grogged body: Firing temperature 960-1300°C (1760-2372°F), shrinkage 8-12%

A good all-rounder, suitable for a variety of different processes and techniques, from throwing to hand building. The addition of fine grog to the clay body adds strength and makes it ideal for slab building and complex structures. The body colour is a light buff when fired, which can dirty bright glazes, but this is not an issue if you intend to cover the clay with a thick glaze or use it for reduction/wood firing. This clay body is very strong and suitable for beginners who are learning to throw.

4. Coarse-grogged body: Firing temperature 960-1300°C (1760-2372°F), shrinkage 5-10%

Very gritty clays are incredibly strong and can withstand tough extremes. They're ideal for a range of purposes, from large-scale sculptural work to hand-built forms. They are a good choice if your work is intended for the outside. Coarse-grogged clay can span a variety of firing temperatures, but for best results use stoneware temperature. The integral strength of the clay is perfect for the demands of the raku technique, because it is able to withstand thermal shock (extreme hot to cold). The large particle size of the grog within the clay improves the drying and shrinkage of the clay but can be very abrasive on your hands when throwing with it.

5. Porcelain: Firing temperature 1220-1350°C (2228-2462°F), shrinkage 15-20%

Porcelain is a very elegant clay body, renowned for its translucent properties. It is extremely plastic and notoriously difficult to use, requiring an advanced skill set. The benefit of using porcelain is that it can be worked incredibly thin, and offers a beautiful purity of colour. It is a high-temperature clay body, best suited for throwing, small-scale hand building and modelling. Note that porcelain has a high shrinkage rate of up to 20%, which you need to take into account, especially when producing batch work.



Watershed 2012

Red earthenware, slab built, with poured slips and glazes
44 x 43 x 28 cm (17 1/2 x 16 1/2 x 11 in.)

Alison Britton is one of the defining makers of her generation. Throughout her career, Britton has continually explored the notion of 'containment' through the language of ceramic vessels. Her distinctive hand-built pots are investigations of familiar everyday objects such as jugs, bowls or dishes, but their unwieldy size and unusual handles and spouts defy functional purpose. Influences including ceramic history, ornamentation and sculptural form are integral to Britton's work and she treats the surface of her pots as a canvas to adorn with abstract painterly marks and rich decoration. The artist says, 'my main preoccupation is making the form I've arrived at also work as a painting'. The ambiguity displayed in Britton's work prompts us to question our assumptions about art and craft, by 'bridging sculpture with the domestic'.

Watershed is from a series of works that examine the themes of flow and liquidity; the title refers to the containment and movement of water. The slab-built form is asymmetrical and angular in composition and consists of two chambers - much like a trough or siphon trap. A narrow pipe extends beyond the outer wall and reveals a playful dynamic between the inner and outer spaces. The artist has placed emphasis on 'fluidity' and this is reflected in the improvised drips and pours of creamy white slip and inky glaze that spill down the facets of the piece. Britton's interest in the use of red clay followed a residency at the Shigaraki Ceramic Cultural Park in Japan in 2010. The pairing of the red clay with the loose surface decoration echoes the traditions of Devonshire slipware.



Process

Britton constructs her pots using slab-building and coiling techniques. The slabs are rolled by hand, using wooden guides to roll against to ensure an even thickness. When the slabs are leather-hard, they are manipulated and eased into position. Britton works intuitively - the slabs are often prepared first with layers of gestural slip decoration and hand-drawn surface textures, which are added to as the piece progresses. For *Watershed* Britton used a jug to freely pour slip and glaze over the red clay background. This

Alison Britton (British, born 1948) studied at Leeds College of Art, London's Central School of Art and Design, and the Royal College of Art (RCA). In the 1970s, she was part of the radical group whose work laid the foundations for the 'New Ceramics' movement. She makes large slab-built earthenware pots with brightly coloured glazes. Her work references domestic ware such as jugs and vases, but her gestural style and use of expressive surfaces challenges conventional assumptions about functional objects. Britton has taught at the RCA since 1984 and was awarded an OBE (Order of the British Empire) for services to art in 1990. With a career spanning four decades, she significantly challenged the course of craft practice during the late 20th century.

See also

Elizabeth Fritsch (p. 59)

Simon Carroll (p. 59)

Janice Tchalenko (p. 60)

required great intuition and confidence in the application to maintain the freshness and spontaneity of the result - a second attempt is not an option. The rich, earthy colour of red clay as illustrated here, offers warmth and character to a piece. It is typically fired at low earthenware temperatures: 1080°C (1976°F). But if you take it to a slightly higher temperature of around 1190-1200°C (2156-2192°F), the clay colour will intensify and the surface will gain a delicate sheen.





Book: *Art*

Milena Hartmann Rasmussen | [Book](#) | Bertozzi & Casoni | [Book](#)

Bernard Palissy (French, 1530–1601) was a Renaissance artist with interests spanning science, natural history, paleontology, and stained glass. Palissy is most famous for producing ingenious scenes on plates and wall tiles, some that depict ponds teeming with life and evoking a sense of nature. During his career, he earned a notable reputation and was extremely popular among royalty and distinguished

members of society. In 1545, he was commissioned by the Queen Mother of France, Catherine de Medici, to create a large-scale grotto in the grounds of the Tuileries Palace in Paris. Although this project was never completed, Palissy employed huge vessels during his lifetime, but his luck ran out in 1588 when he was imprisoned for his Calvinist beliefs. He died of mistreatment at the Bastille in 1601.



Technical

Palissy experimented with over-moulding techniques after he was inspired by bronze casting processes. Like Palissy, you can take simple plaster moulds of natural artifacts such as shells (left). A textured plaster panel (far left) can be made by embedding small stones or even lentils onto a clay sheet with raised sides. To capture the imprint, press, wedges of clay into the mould and compact down with your thumb or a wooden tool.

Scrape away any excess clay, so that the surface is flush with the mould. Allow the clay to firm a little before carefully removing it from the mould and arranging the cast on a prepared form. Secure the piece in position by cross-hatching the points of contact and applying slip. Use a wooden tool to seal the cast to the surface of the form, followed by a light lay-up with a damp sponge.

Rusticware Platter 1575–99

Lead-glazed earthenware

Length: c. 50 cm (19½ in.); Width: c. 40 cm (15½ in.)

This oval platter is a typical example of Palissy's imaginative scenes, often referred to as *pièce rustique* (rusticware). A grass snake undulates in the centre of the platter, tricking stream bubbles and twists, fish darting along it and a sniping crustacean emerging from its banks. Lizards, shells, fern leaves, acorns and pebbles adorn the rim. A frog perches on the edge of the platter, his hind legs tucked in, poised to leap. Palissy's great skill was his ability to convey movement and imply that the creatures in his scenes could come to life and scuttle away. Following his work with stained glass, Palissy set out to mimic the brilliant shine and gloss of enamels and sought to translate these qualities into ceramic earthenware glazes. Through much experimentation, he emulated watery realism by painting his ceramics with rich cobalt blues, purples, green and honey lead glazes to complete the scene.

The subjects in Renaissance art often centred around religion, and symbolism was used to convey coded messages to the viewer about anything from fertility and wealth to immortality. Rabbits represented lust, goldfinches embodied the soul and snakes were considered evil, due to connotations with the manipulative serpent in the garden of Eden. It is unclear whether Palissy sought to embed a deeper level of symbolism into his dioramas, although he was particularly intrigued by frogs. To him they represented the generation of new life. What is also curious is the relationship between the specimens he chose for the display. An undulating snake in a pond with a crayfish seems at odds with how the animals would inhabit the wild. It seems likely that the scenes he created were imaginative representations of his interest in the natural world and his creative intention was purely decorative.



Splendour at Black Rock, East Kimberley (detail) 2019

Porcelain
Dimensions variable

Pippin Drysdale draws inspiration for her vibrant and evocative colour palette from the vast expanse of the Australian landscape. Her sensitive installations of beautiful vessels and tactile, enclosed forms take the viewer on a journey through wind-swept deserts and arid lands. Mapped within her vivid forms are intricate lines and pathways, resembling the patchwork integration of landscape when viewed from an aerial position.

The collection shown here is part of a much bigger installation of more than thirty pieces (Drysdale's largest to date), entitled *Splendour at Black Rock, East Kimberley*. Drysdale made the installation for the show

An Idea Needing to be Made and it was exhibited at the Heidi Museum of Modern Art in Melbourne in 2019. Drysdale encapsulates the richness and ambience of the Kimberley Desert through her use of colour, employing sandy yellows and seductive tones of red and black.

What is striking about this installation is its expanse and scale. Beginning from the left, the colour palette changes dramatically, like a dawn sunrise, gently transitioning from deep hues of red and burnt orange to subtle pink-greys and delicate whites. Drysdale brings greater variety to the installation with boulder-like forms. These enclosed forms forge a direct link to the geological landscape that inspired the work. The variety in shape and colour breaks up the openness of the vessels, encouraging the eye to wander and absorb the breadth of the installation and reconnect with the landscape.

Pippin Drysdale (Australian, born 1945) is one of Australia's leading ceramic artists, with a career spanning more than forty years. Drysdale is based in Fremantle, Western Australia, and works in collaboration with a team. Her elegant forms are made by master potter, Warwick Palmateer, and Drysdale decorates them in her distinctive style. She began her training in 1967 at Western Australia School of Art and Design, studying a diploma in advanced ceramics. This was followed by a bachelor's degree at Curtin University of Technology in 1986. Drysdale has travelled and taught extensively all over the world, including in Canada, Italy and Siberia. Examples of her work are held in numerous collections nationally and internationally. In 2007 she was awarded a Master of Australian Craft and in 2010 the Western Australian Government bestowed on her the prestigious State Living Treasure Award.

19-014
Toshiko Takaezu (1935-2015)
Gwyn Hanssen Pigott
19-010
Sara Flynn (1981-)



Surface

Drysdale carefully inscribes fine contoured lines using masking and resist techniques. Experiment with painting wax resist or a coating of shellac over the top of a glaze and, with a scalpel or sharp tool, drawing a design through the layers. Spray or paint a coat of a different coloured glaze to cover the lines and fire to your desired temperature. The aim is to create a contrast between the line and background colour.

Composition

Drysdale carefully planned this composition so that the flow of intense crimson red takes the viewer's gaze on a journey around the undulating contours and spaces of the installation. Think how you can build in repeats of colour into your pieces; perhaps you could apply a hint of colour in the rim of one vessel and the foot of another, or apply flicks of the same colour within the surface decoration itself.



© Stuart Carey

Gwyn Hänsen Pigott (p. 100), Janice Tchalenko (p. 180)

Stuart Carey (Bristol, born 1987) was born in Hawcastle-upon-Tyne and studied ceramics at Glasgow School of Art, after which he completed a master's degree at the Royal College of Art, London. During his MA studies he developed his finely honed collection of tableware, which he officially launched in 2011 and which now has an international following. In 2015, Carey was awarded the Homes and Gardens designer

Award for Use of Materials and the ELLE Decorat on British Design Award for Best Craft Maker. Carey regularly writes for trade publications and has a strong stance on the redevelopment of the crafts, which informs his writing and teaching practice. Carey is the co-founder of the Kiln Rooms in Peckham, London - an open-access ceramics studio and education space designed to make ceramics available for everyone.

Process

The design and shape of a handle can be critical to the success of a piece. Here are some typical examples (left to right): rolled coil - suits hand-formed shapes; slab - for chunky strap handles; pulled handles - from a lump of clay, rounded or U-shaped, typically used for thrown work; extruded - you can make your own engineered shapes. You can also press mould a handle of your own design.



Technical

The strength of Stuart Carey's tableware lies in its simplicity and uncomplicated design. There are many aspects to consider when making functional vessels:

- Size of the vessel - will it hold a suitable portion/volume?
- Shape - can your pieces stack or be stored easily?
- Durability - will your pieces withstand day-to-day use? Think about washing

- up or placing in the dishwasher - rims are particularly vulnerable
- The placement of the handle in relation to height of the vessel - does it feel comfortable to hold?
- Sturdiness - the piece should not be too narrow in the base or top heavy; otherwise it could tip over
- Does it complement the food being presented without being overbearing?

Tableware 2018

White stoneware
Dimensions variable

Stuart Carey creates beautiful collections of hand-thrown tableware that enhance and uplift day-to-day life. Made from semi-porcelain stoneware, the timeless range is driven by feel and tactility, enticing the user to interact and take pleasure from using the items. Carey is influenced by the tranquil vessel installations of Gwyn Hänsen Pigott (1935-2013), and shares his ideals of clarity of form and command of the functional vessel. He combines this with an interest in the classical shapes of the historical Korean pottery in the British Museum collections.

The utilitarian items made by Carey range from conical jugs, flared cups and plates to serving bowls of various sizes. When making a batch, he applies a set of principles to follow: a certain weight of clay, a common aesthetic and a consistency of scale. Carey lifts each piece from the wheel while wet to bring individual movement and distinctions between forms, but retains a feeling of continuity within the collection. He considers all aspects of form and function to suit modern life. Rims and openings are generous in proportion and exaggerated, looped handles fit comfortably in the hand. The hardy properties of stoneware make it an excellent material for absorbing the knocks and heavy demands of daily use.

Carey's choice of glaze palette includes delicate, muted shades of cool blues, warm creams, lemon yellows and beiges. He achieves a smooth coverage of glaze by spraying (with a paint gun and compressor) or dipping his wares in a bucket. The matt and gloss glazes work harmoniously together, not overpowering one another or the food that is being presented.

Louisa Taylor

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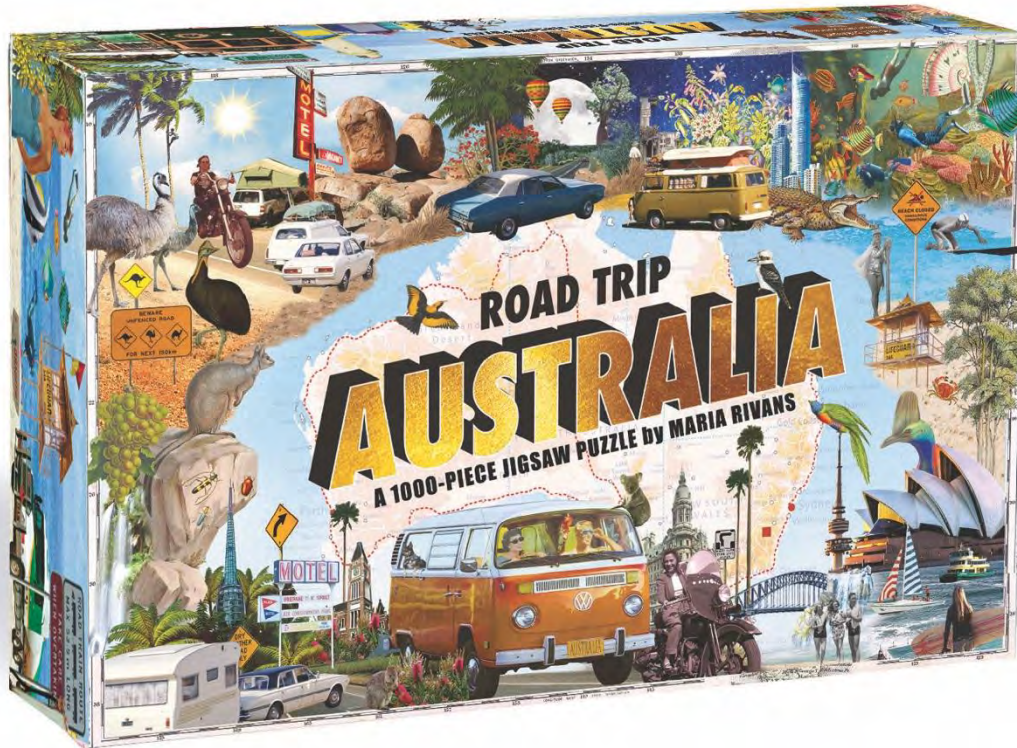
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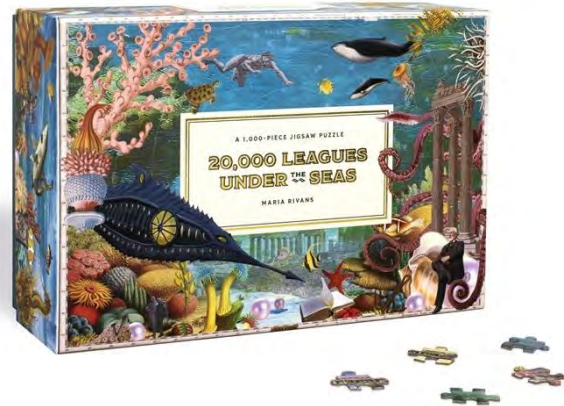
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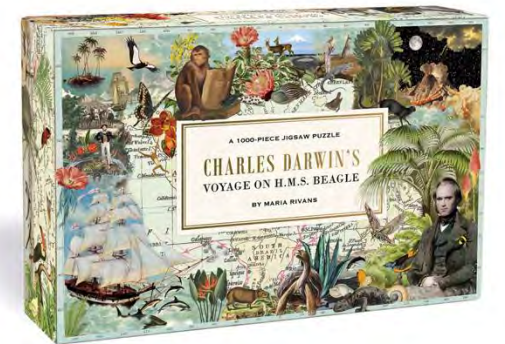
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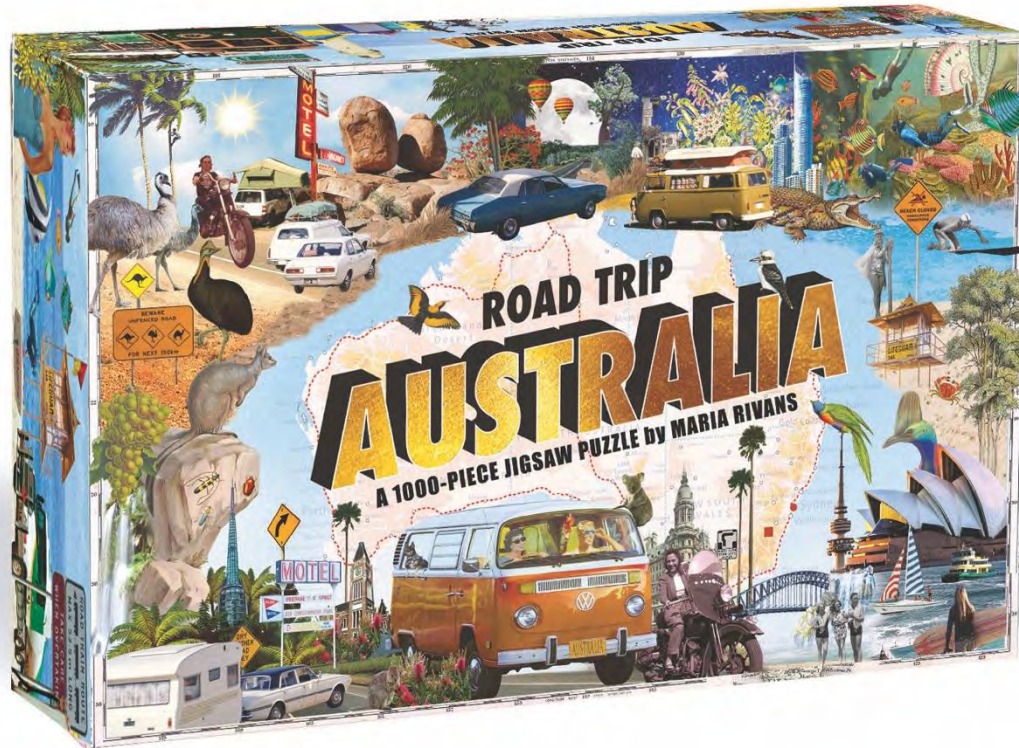
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- This colourful 1000-piece puzzle will bring together a joyful abundance of imagery, composed around a map of Australia.
- While completing the puzzle, much of the fun will be discovering the native creatures, landmarks and cultural artefacts, with many surprises to be found alongside the more familiar ones.
- Look out for koalas, cattle dogs and crocodiles; banksia trees and golden wattle; surf boards and budgie smugglers.



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2 Pages | Jigsaw Puzzle

Illustrated in colour

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Thames and Hudson Ltd



HOMES

CUTE 'N' COZY HOMES STICKER BOOK



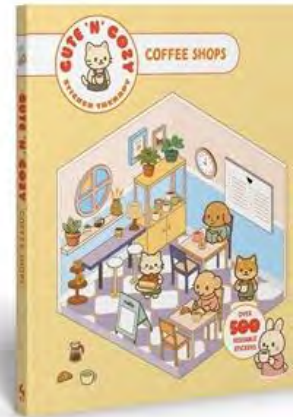
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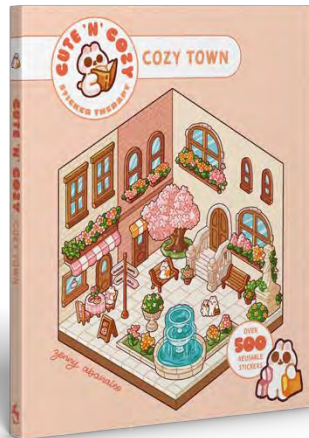
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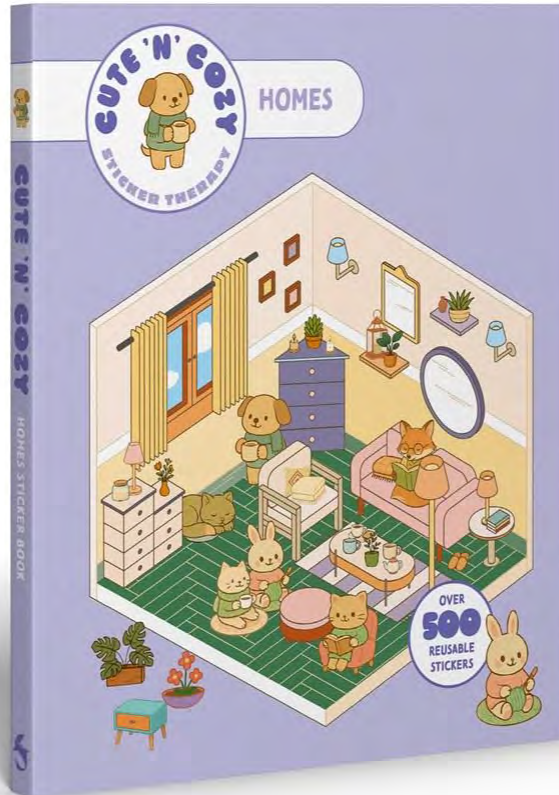
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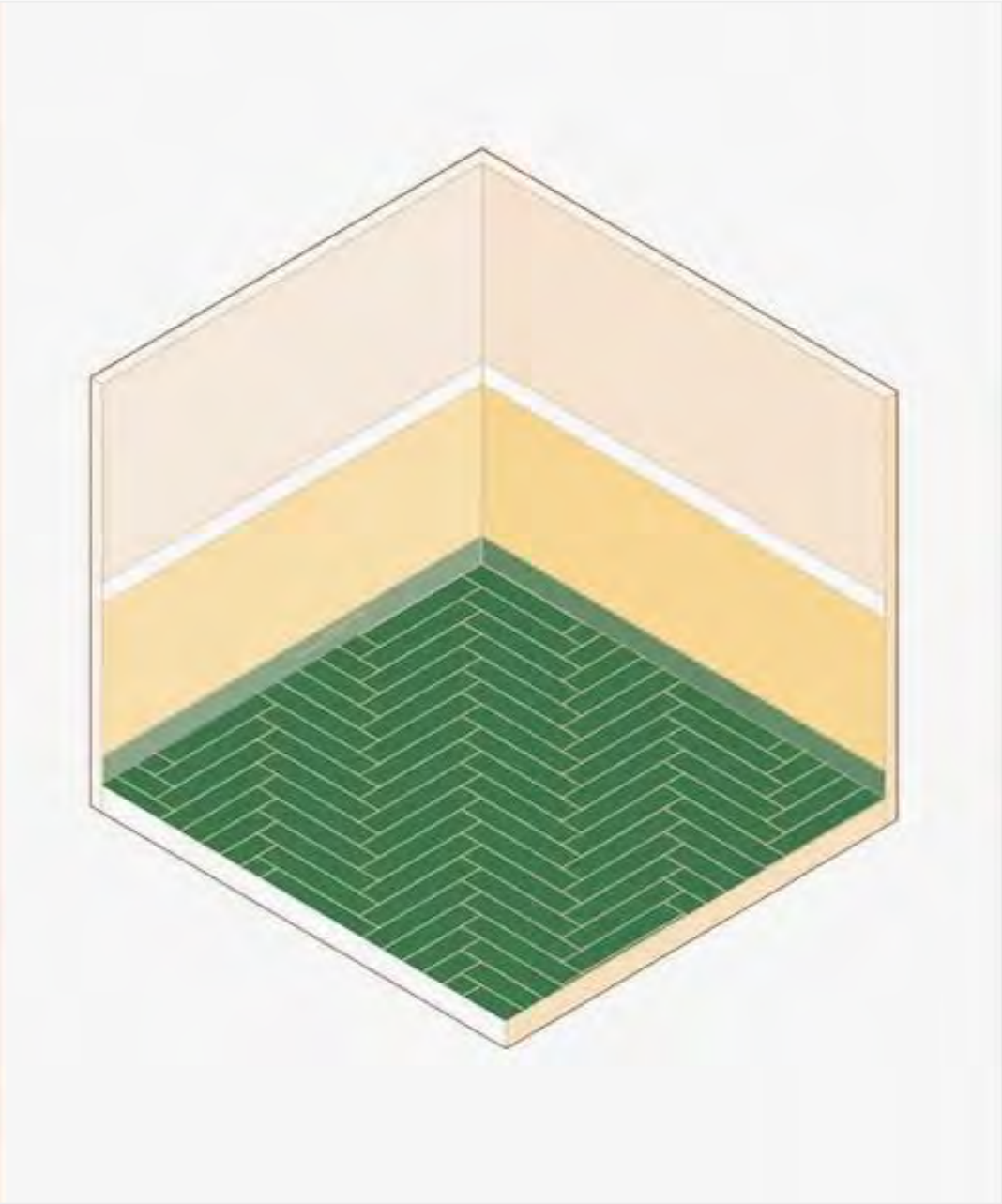
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- Each room set includes dozens of stickers—including furniture, doors, windows, pictures, and of course, many cute little bunnies, kittens, and teddy bears! Combine them to make a scene that's truly unique. With over 500 stickers, this book offers a quiet and creative pastime, providing hours of relaxing fun!
- Populated with all kinds of cute little animals!
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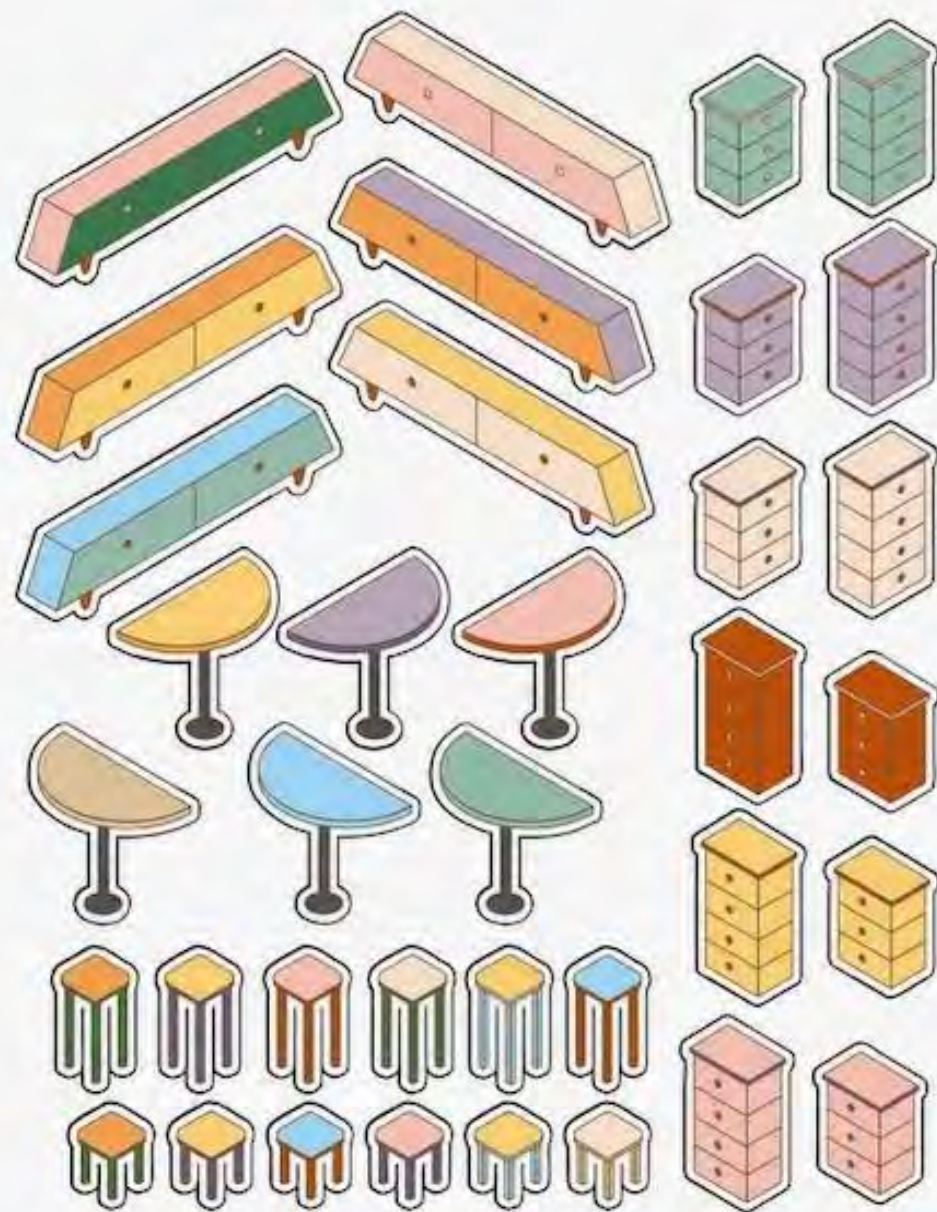
It's a craze!

'For the girls who grew up playing Sims and love junk journaling'







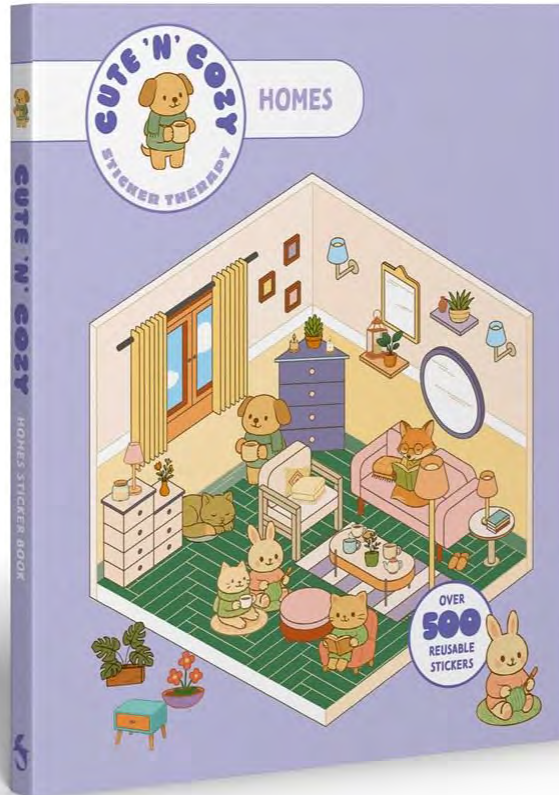


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FLOWER SHOPS

CUTE 'N' COZY FLORIST'S STICKER BOOK



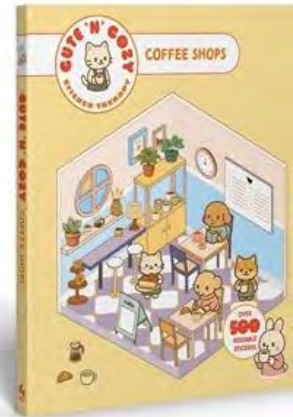
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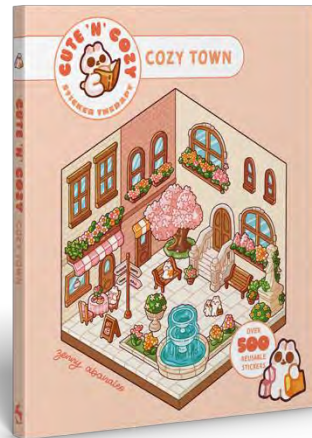
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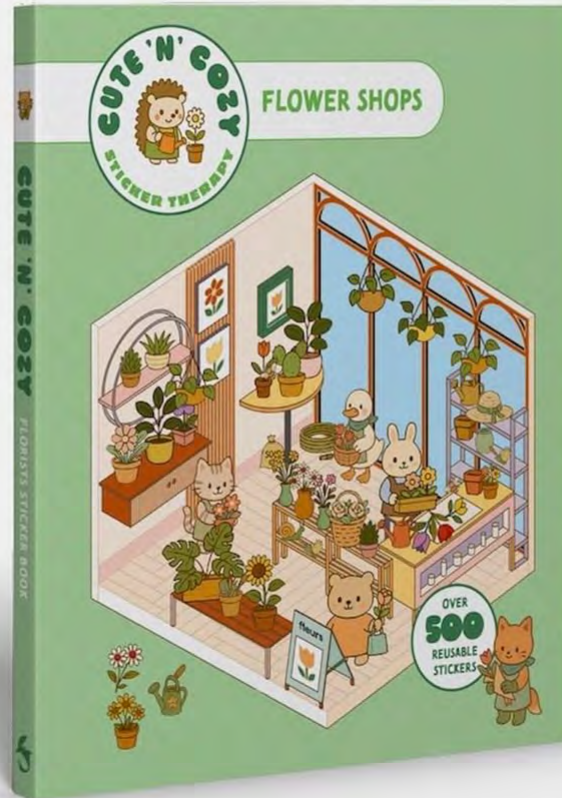
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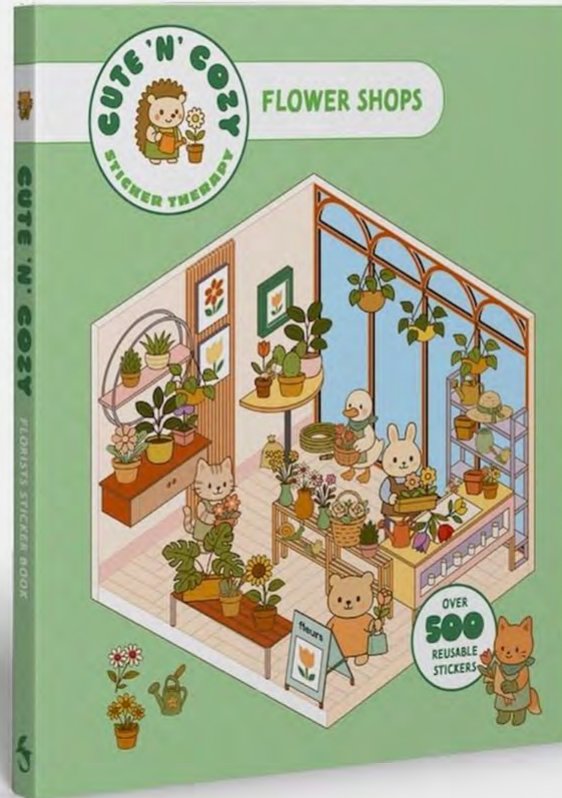
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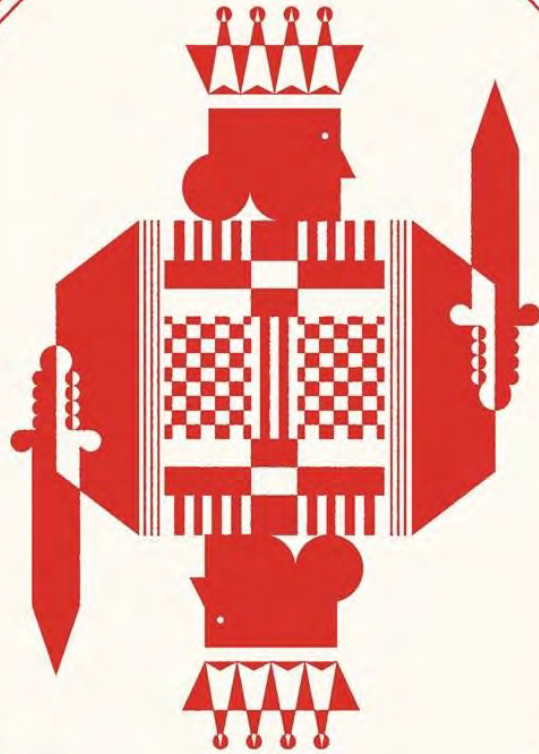
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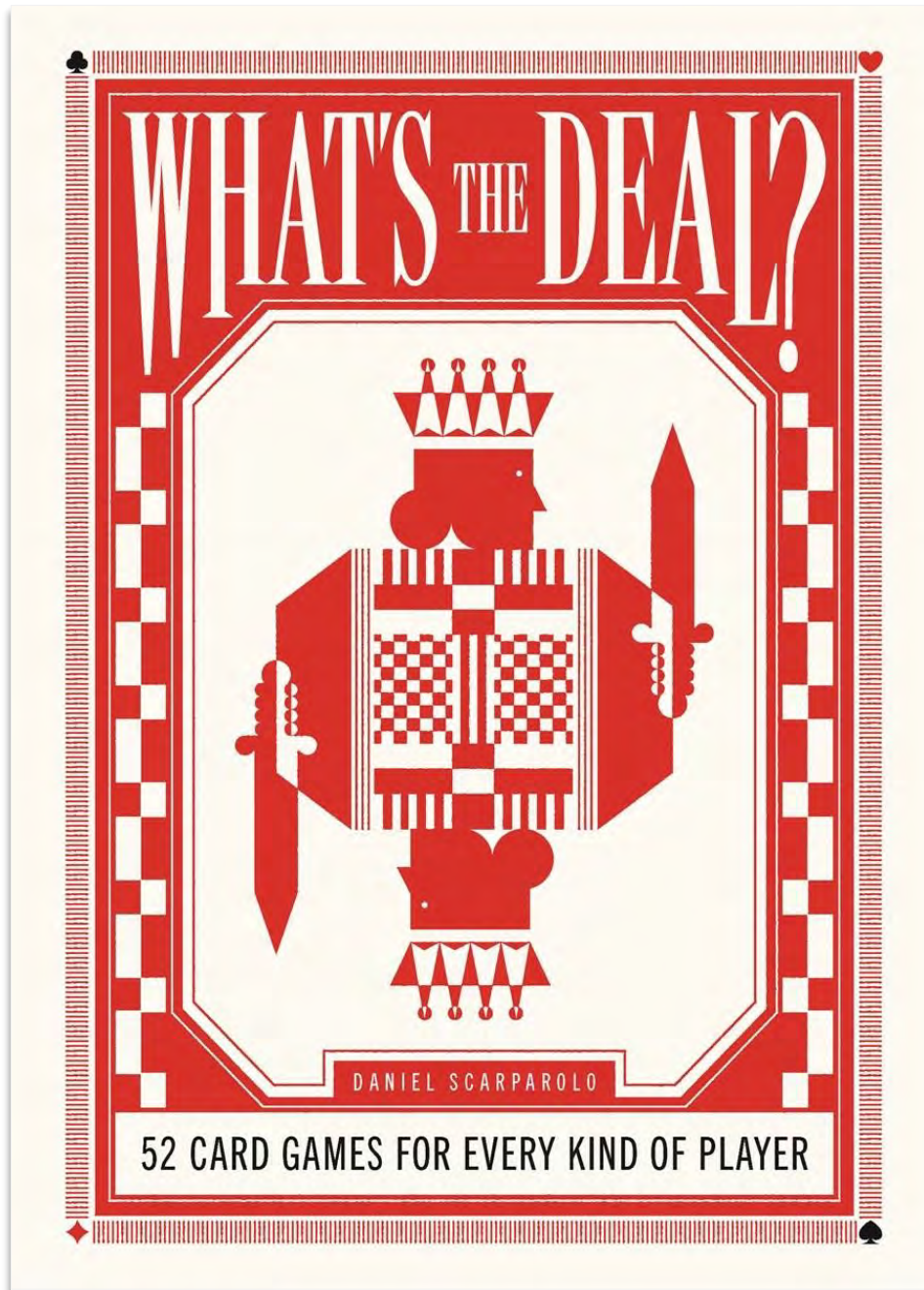
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WHAT'S THE DEAL?



DANIEL SCARPAROLO

52 CARD GAMES FOR EVERY KIND OF PLAYER



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Daniel Scarparolo

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52 CARD
GAMES
FOR
EVERY
KIND OF
PLAYER



WHAT'S THE DEAL?

DANIEL SCARPAROLO

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INTRODUCTION



INTRODUCTION

There's something about cards. Something magical. And I don't just mean sleight of hand or the tricks that card sharks use to fool us. Cards have a way of surprising us, frustrating us and delighting us – but more than that, they have a way of attaching themselves to our lives. For most of us, a deck of cards comes with memories. I know that's the case for me.

I grew up in a family that loved playing games – the healthy kind – and cards were always part of that. Some of my earliest memories are of playing Snap (page 16) or Beat Your Neighbour (page 30) with my cousins. Later came family games like Exchange (page 50) and Switch (page 60), loud and rowdy at the dining table. In high school and university, it was all about Cheat (page 42) and Presidents and Donkeys (page 68), all easily and eagerly adapted into drinking games.

Cards also connect me to my parents. My mum and dad played endless games of Canasta (page 148) with lifelong friends, and Cribbage (page 86) between just the two of them. I played countless rounds of Oh, Hell! (page 120) with my mum and the rest of the family while she was in hospice at the end of her life.

My grandparents had their own traditions too. My grandfather once tried to teach my seven-year-old cousin to play Bridge, which ended in tears, and he taught me different versions of Patience (pages 56, 58 and 82), even though he didn't have any. I played Fifteens (page 136)

with my grandmother from an early age up until her 97th birthday. My Italian grandparents, too, would sit around their 1950s kitchen table in Perth, Western Australia, for Scopa (page 72) and Briscola (page 96), while I sat unaware of the conversation going on around me.

Cards have been there at every stage of my life: a way to pass the time, to share a laugh or to connect across generations. And I know I'm not the only one.

Cards have been around for centuries, maybe as far back as 1000 CE. No one culture can really claim them; the Chinese, Egyptians, Europeans and plenty of others all had a hand in shaping them. Over time, a 52-card deck with Hearts, Clubs, Diamonds and Spades emerged as the 'standard'. The Americans added the two Jokers – because of course they did – in the 1860s, and were the first to mass-produce decks so they all looked the same.

At first, cards were a luxury for the wealthy. Then they became cheap enough for soldiers, sailors and eventually anyone with a spare coin to carry in their pocket. A deck of cards turned out to be one of the world's most affordable and portable forms of entertainment that fit neatly into your hands. Whether for money or for laughs, card games have survived, adapted and thrived.

This book is my small contribution to that story, and I hope you find some new games in here to incorporate into your life too.

↑ BEFORE WE PLAY

HOW TO USE THIS BOOK

Each card game in this book includes instructions that outline the number of players that can play, how difficult the game is, what you need to play, and some other names that the game might be called.

The equipment section lets you know how many cards you'll need, and occasionally whether extras – like tokens for betting games – are required.

The instructions include a quick pointer for how to win the game, some essential information (useful as a reminder while playing), the set-up (usually how many cards to deal and who goes first), followed by the main event: detailed instructions for how to play each game.

Some games have additional scoring instructions, while others include variations (see the game changer suggestions), which might include changing the number of players or some aspect of the rules.

CALL ME BY YOUR NAME

The AKA (also known as) section offers common alternative names for some games. Card games travel widely, so a card game in one country, language or culture might be known as something different in another. For example, Klondike, Patience and Solitaire are all names for the same game.

DIFFICULTY

When it comes to selecting a game based on difficulty, easy games are great for everyone, especially children. Medium games require a little more explanation and have some more-complex instructions but they're not especially taxing – after a round or two you'll get the hang of them. Hard games have more instructions and are more involved. They might take more than a few rounds for you to understand all their intricacies, but once you do, they're really rewarding to play.

DECK SIZE

A standard deck has 52 cards: Ace through King in four suits (Hearts, Diamonds, Clubs and Spades). Most decks also come with two Jokers, which are used in some games but left out of others. Certain games – mostly European – use smaller packs of 32 or 40 cards, but unless told otherwise, assume you'll need 52 cards without the Jokers.

PULLING RANK

When I talk about 'rank', I mean the order of the cards. Often, King is high and Ace is low (King, Queen, Jack, 10 down to 2, Ace), but not always. Some games flip things around, so pay attention to the rules. (I cover ranks in the essentials section at the start of each game if they're relevant.) Jokers are often wild cards, but consider them out of play unless the rules say otherwise.

SHUFFLE TOWN

Shuffling is a skill all of its own, but even if you're not confident, don't let that stop you. For the easiest shuffle ever, spread the cards out on the table, mix them around, then gather them back up. For a slicker way of dealing, there are plenty of videos online showing you how. And if you happen to be playing with a professional dealer, just sit back and watch. It's a thing of beauty.

TO DEAL OR NOT TO DEAL

Many card game instructions involve someone being the dealer and it shouldn't be that hard to choose who this will be. Put your hand up. Take one for the team. Grab that deck and start dealing. But if no-one is willing to volunteer, here are a few fair ways to decide:

- ✳ **OLDEST PLAYER:**
If you're the oldest, congratulations. You are the wisest, most responsible, most attractive and most important person at the table. Becoming the dealer is a small price to pay for such privilege.
- ✳ **YOUNGEST PLAYER:**
Congratulations! You have your whole life ahead of you. Full of pep and vitality, your hands are also less likely to be arthritic, your eyesight still good, and you won't take forever to deal out the hand.

- ✳ **CUTTING THE DECK:**
Shuffle, then each player cuts by lifting a portion from the top and showing the card at the bottom. Highest card deals. Simple, fair and quick.
- ✳ **DEAL FOR THE DEALER:**
Shuffle and deal one card to each player. The player with the lowest-ranked card becomes the dealer.

In most games, the dealer changes each round (usually it will move to the player on the left or right of the original dealer) so one player won't have to deal the whole time.

KEEPING SCORE

Some games require you to keep score over multiple rounds. You can do this with paper and a pen or the Notes app on your phone. There might also be a scoring app you can download for specific games such as Cribbage (page 86).

BETTING

You don't have to use real money for the betting/gambling games. You don't even have to use anything physical at all – simply record the scores or bets on a piece of a paper. However, if you want to bet with something other than money, you can use matchsticks, poker chips, cutlery, lollies, paperclips ... anything at all.

**PLAYERS**

2 to 8

**DIFFICULTY**

Easy

**EQUIPMENT**52 cards for
2-5 players;
104 cards (2 decks)
for 6-8 players**AKA**

Old Boy

OLD MAID



Calling the undesirable last card Old Maid is a bit dated. I used to play this with a special deck that showed people of different professions and descriptions, like doctor or actor, but luckily you can use a standard deck and put a modern spin on this pairing game.

HOW DO I WIN?

- * Avoid being the last player holding the odd Queen.

THE ESSENTIALS

- * Avoid putting your cards in sequence, otherwise players might guess where the Queen is sitting in your hand.
- * You can play this as a drinking game with the loser buying the next round. Best to play it at speed so you don't get thirsty.

SET-UP

1. Remove the Q♠ from play (or add a single Joker). The Q♠ (or Joker) becomes the odd card (traditionally known as the Old Maid). Feel free to remove an alternative card from the pack as an act of defiance of the patriarchy.
2. The dealer shuffles the deck and deals all the cards face-down to the players. Some may have more cards than others, but that's OK.
3. Each player removes any pairs they have (e.g. two 4s or two Kings) and places them face-down on the table to start their winning pile.

LET'S PLAY

1. The dealer fans their cards and offers them face-down to the player on their left, who picks one card.
2. If the card matches a card the player already has, they place the pair in their winning pile. A pair is two cards of the same rank (e.g. two Aces or two 5s).
3. If the card doesn't match any card they have, it goes into their hand.
4. The player who just picked a card now fans their cards and offers them to the next player.
5. Play continues until all pairs have been matched and the only remaining card is the odd Queen (or whichever card you chose).





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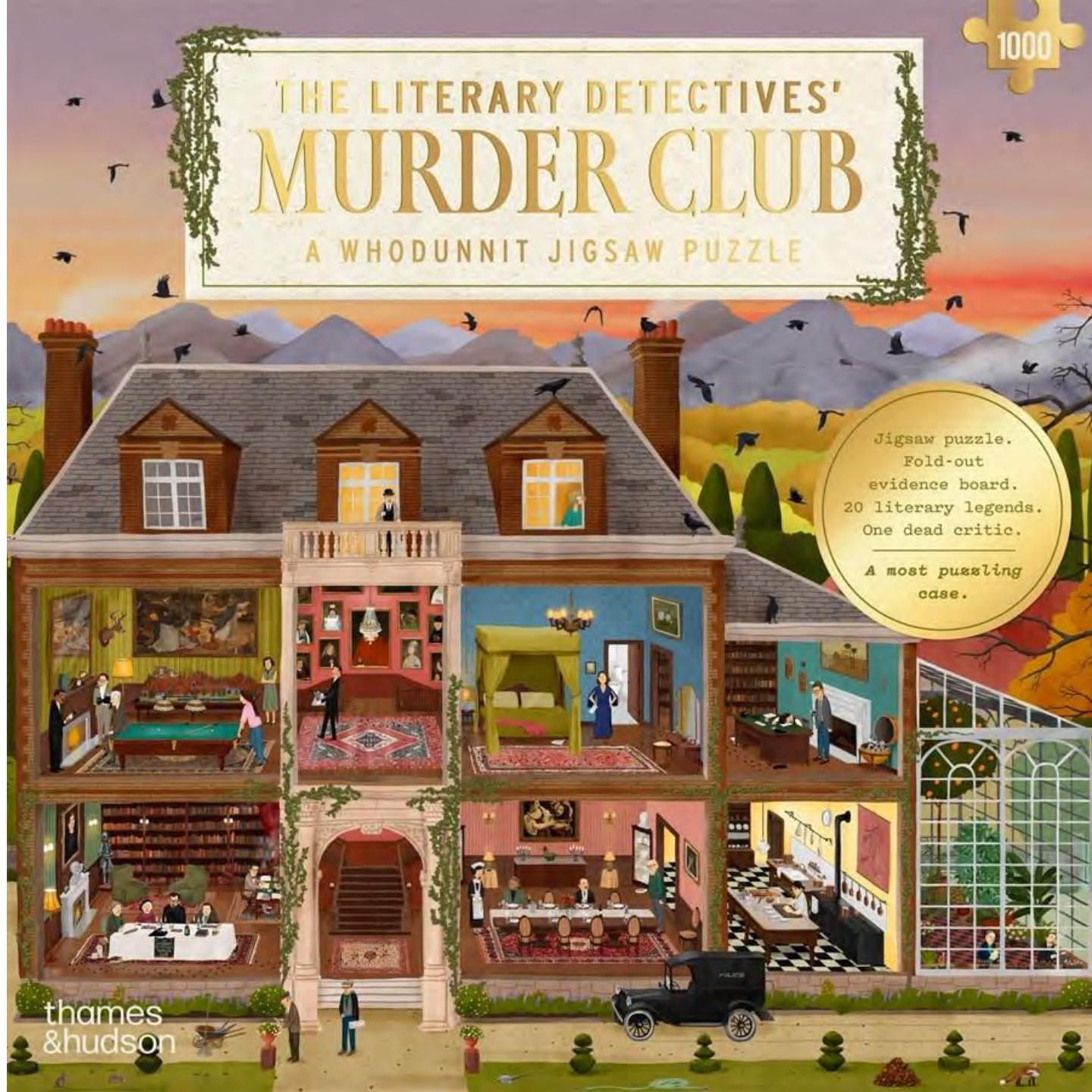
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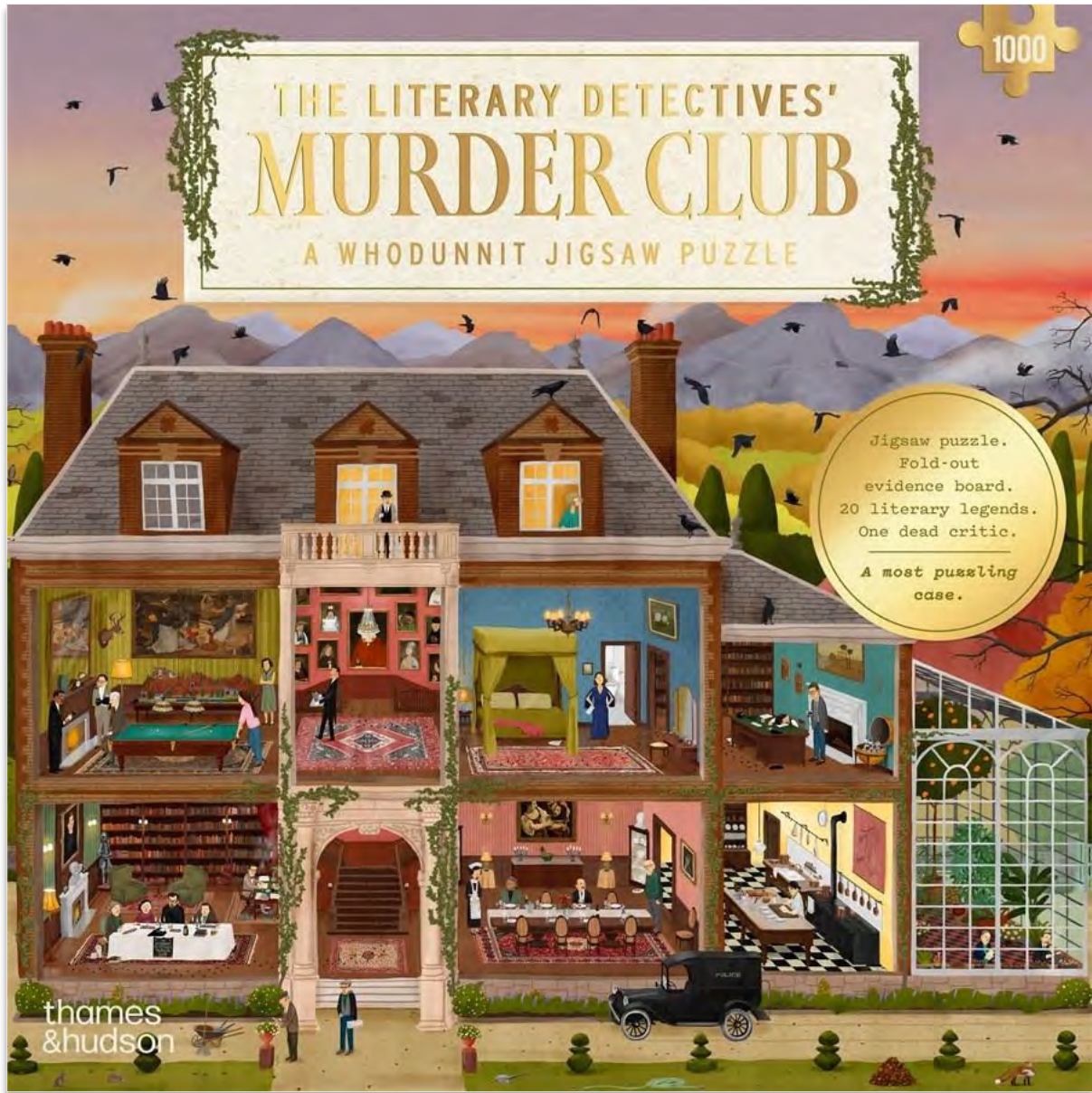
A WHODUNNIT JIGSAW PUZZLE

Jigsaw puzzle.
Fold-out
evidence board.
20 literary legends.
One dead critic.

*A most puzzling
case.*

thames
& hudson





The Literary Detectives' Murder Club

A WHODUNNIT JIGSAW PUZZLE

Illustrated by Max Dalton

Twenty literary greats. One victim. Can you solve the puzzle - and the murder?

- The Literary Detectives Murder Club are gathered in the library at Murderly Manor when disaster strikes: the Literary Critic is found dead in the study, his whisky laced with poison. The Literary Critic has never written a novel, but he has ruined dozens.
- Every member has the motive and means for murder, and Inspector Jigsaw suspects them all. Can you piece together the puzzle, follow the clues on the fold-out poster, and use your deductive powers to crack the case?
- You can enjoy this as a standard jigsaw puzzle - or step into the role of detective with the bonus murder mystery. Don your finest deerstalker hat, pick up your magnifying glass and solve the case using the fold-out poster. Record your deductions, then open the envelope to check your answer.

AU \$34.99 | NZ \$39.99

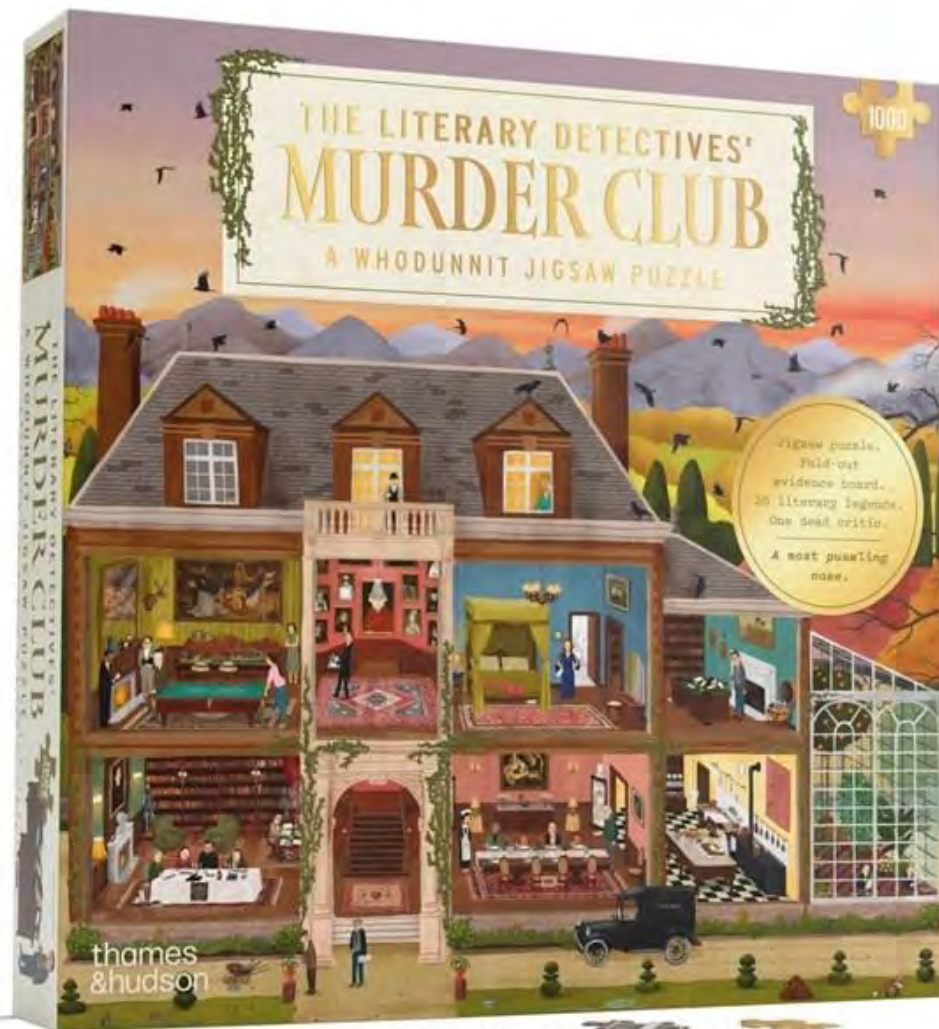
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16 Pages | Jigsaw Puzzle

Illustrated in colour

250 mm x 250 mm

Thames and Hudson Ltd



THE LITERARY DETECTIVES'
MURDER CLUB
A WHODUNNIT JIGSAW PUZZLE

1000

Jigsaw puzzle.
Fold-out
evidence board.
30 literary legends.
One dead critic.
A most puzzling
case.

THE LITERARY DETECTIVES'
MURDER CLUB

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& hudson







Dear Detective,

Thought, twenty minutes of the literary detective! Masha had gathered on Monday morning, looking to catch their teeth into the toughest work case they could find. Little did they know they'd be faced by a case that is - very much - still new.

The literary detective was working into the library when a frantic knock echoed through their chamber. Masha's sister, Agatha Christie's heroine, had rushed into the room. Her eyes glittering with excitement. His case was blackened by fresh ink, leaving a trail across the polished floorboards - a trail the Police Commissioner followed. Then, a groan - sharp and sudden - punctured the air. The case rushed upstairs to the study, where the Commissioner, pale as a ghost, pointed a trembling finger at the desk. It lay in the chair was the case most hated by the literary detective: the literary desk.

Now, the literary detective had never written a word in his life, but he had trained himself. His one other routine was a walk through the rooms of a building every day. He had to be the first to see - where every great secret lies dead - he knew the police detective, the man in a rooming with suspects who read too much and talk too little. One, given, at your earliest convenience. He has a pencil in his.

Inspector Jones

What's Peter and the "Book Room"?

Dear Detective's beloved grandpa, Peter, he the ultimate investigator! He has to be the expert, a cunning investigator that let the killer slip away to see Peter just a "book room", tell nothing at the crime scene before the sharp eyes - watching, however, but didn't realize! Peter's not a detective, but the world has not noticed yet. Don't worry, he has a very special and in his way, to dig in a room!



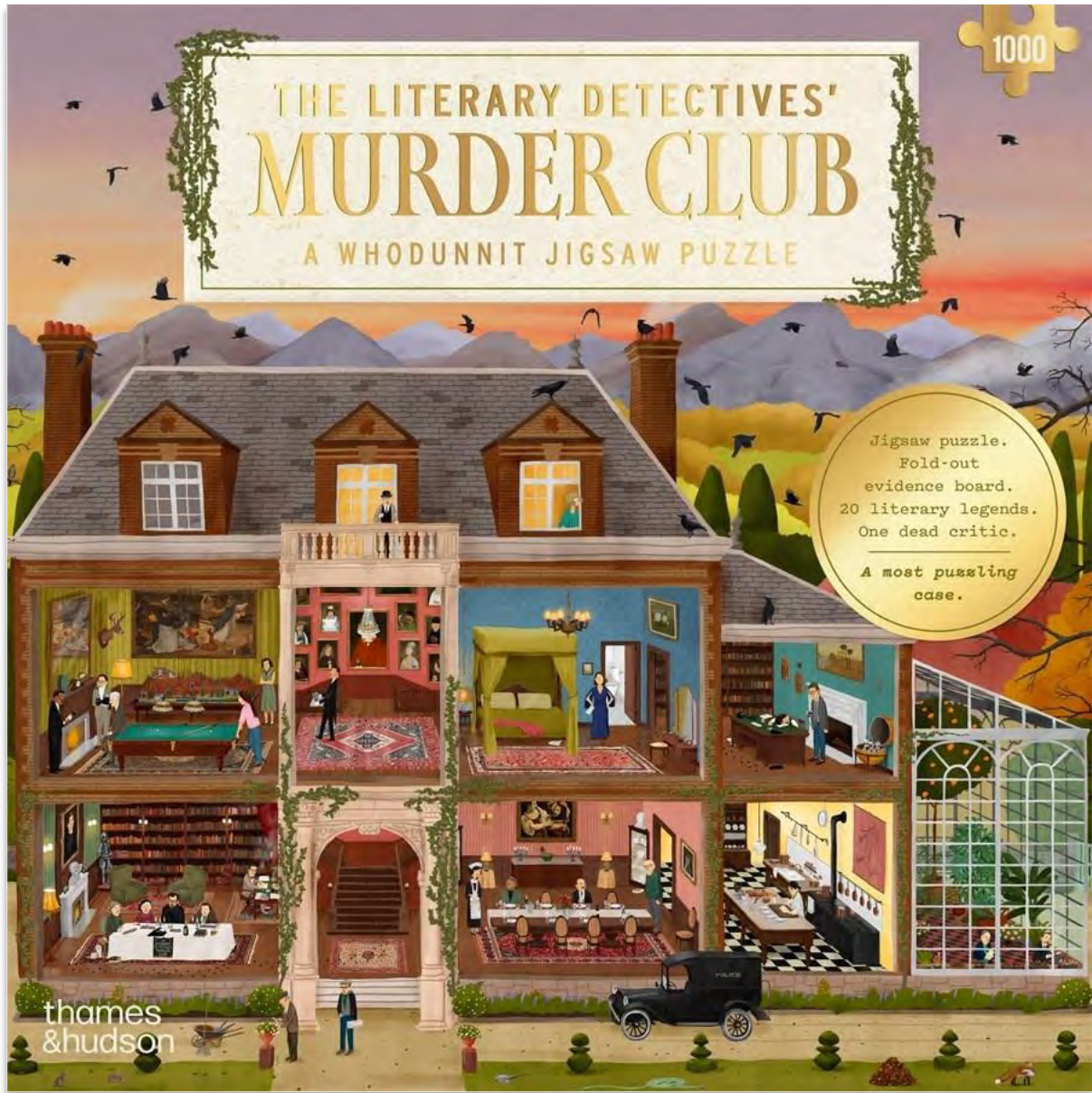
YETH KAE
WREAGIN
TEPACLESS

HERE'S SOMETHING YOU MIGHT NOT KNOW!

Specific to killing in the woods and abuse of men of the most famous (including) writers, authors, illustrators and reporters. How you would have to see through what you looked right inside through their eyes (not) to make them your own and - as simple as the book the doctor says, but being careful you'll never see a doctor - probably.



The Literary Detective's Murder Plot
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Text and concept by Thomas & Simon



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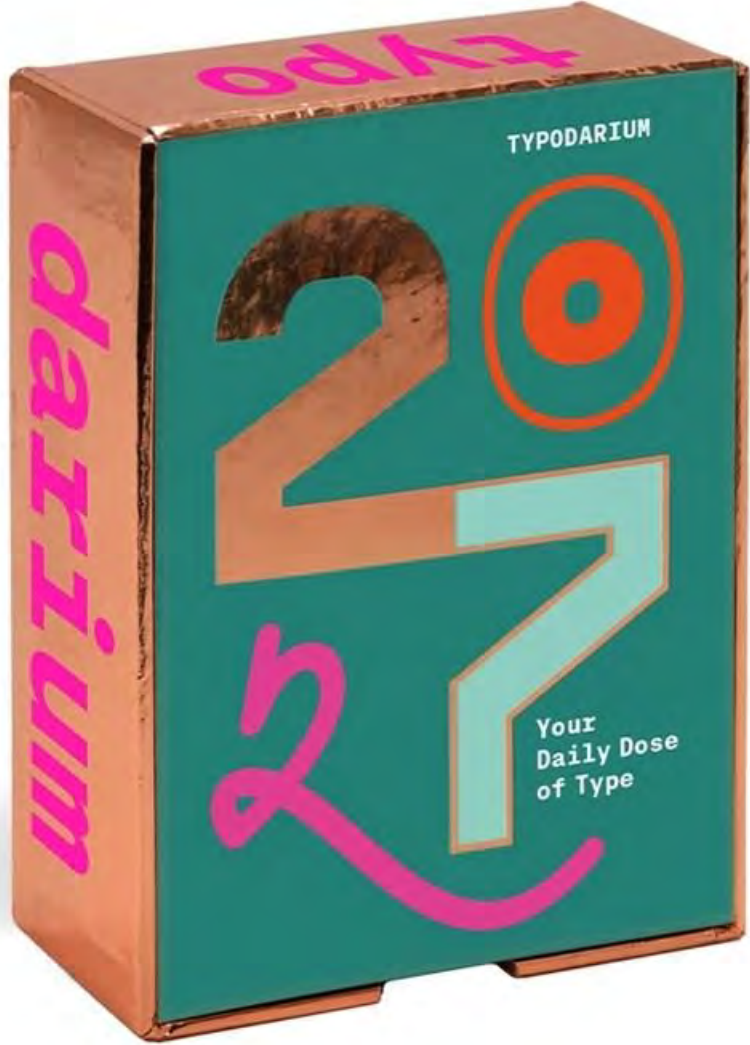
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16 Pages | Jigsaw Puzzle

Illustrated in colour

250 mm x 250 mm

Thames and Hudson Ltd



Typodarium 2027 Calendar

YOUR DAILY FONT UPDATE FOR 2027

SendPoints Publishing

Fonts are as diverse as people. There are loud and quiet ones, clear and complex ones. And then there are monospaced fonts.

- They originate from typewriters, where each stamp had the same width and the letter forms therefore only had a narrow and uniform space.
- In the digital world, they were used as computer-readable typography and have remained the standard for writing code and programming.
- For a long time, people looked down on them as overly structured and dull, if not ugly. But young and contemporary font designers have shown that even within a narrow corset, there is plenty of room for imagination and beauty.
- As a little reminder of what applies to fonts just as much as it does to us humans: all different, all the same.



AU \$39.99 | NZ \$44.99

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| Calendar

120 mm x 85 mm

SendPoints Publishing

January

ZNVT15, JP,
Zin Nagao

15

Friday

ZNVT15

ZNVT15, Display, JP 2020,
Zin Nagao,
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Born in Saga, currently residing in Fukuoka. Specializes in typeface design, graphic design centered around typography, and animation. Also operates the type foundry FOZNT. For design inquiries or consultations, please feel free to contact me.

TYPODARIUM

Februару

Neue Sammlung, JP,
Yanik Hauschild & Gabriel Richter

23

Tuesday

Neue Sammlung

Neue Sammlung, Sans, JP 2025,
nice to type,
www.nicetotype.jp

This
Sentence
is
written
in
NEUE
Sammlung

TYPODARIUM

May

Noeler, UA,
Michael Rafailyk



Wednesday

Noeler

Noeler, Display, UA 2025,
Michael Rafailyk,
www.michaelrafailyk.com

Children's Day is a
commemorative date
celebrated annually
in honour of
children. In Japan
it is celebrated
on May 5th.

TYPODARIUM

June

Mira, IT,
Cosimo Lorenzo Pancini

1

Tuesday

Mira

Mira, Display, IT 2025,
Zetafonts,
www.zetafonts.com

WITCH
@ MONSTERS
Darkness inside


TYPODARIUM

July

Dwight Mono, FR,
Romain Oudin

4

Sunday

Dwight Mono

Dwight, Mono, FR 2026,
Lift Type,
www.lift-type.fr

- **Dwight Mono:**

🌐 **Bold** ▶ **Medium**

- Regular ☺ **Light**

↳ **Thin** ***+Italics***

- 📄 **2026**

TYPODARIUM

August

Tokatsuki Kana, JP,
Ayumi Kiryu

2

Monday

Tokatsuki Kana

Tokatsuki Kana, Display, JP 2022,
MoolongType,
www.moolongtype.net

**Look at these
cool rounded
shapes! ステキ
な書体があるから
子にごちゅうもく!**

TYPODARIUM

Typodarium 2027 Calendar

YOUR DAILY FONT UPDATE FOR 2027

Fonts are as diverse as people. There are loud and quiet ones, clear and complex ones. And then there are monospaced fonts.



- They originate from typewriters, where each stamp had the same width and the letter forms therefore only had a narrow and uniform space.
- In the digital world, they were used as computer-readable typography and have remained the standard for writing code and programming.
- For a long time, people looked down on them as overly structured and dull, if not ugly. But young and contemporary font designers have shown that even within a narrow corset, there is plenty of room for imagination and beauty.
- As a little reminder of what applies to fonts just as much as it does to us humans: all different, all the same.

AU \$39.99 | NZ \$44.99

9789887062615

| Calendar

120 mm x 85 mm

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ART OF TRAVEL

FRANCE

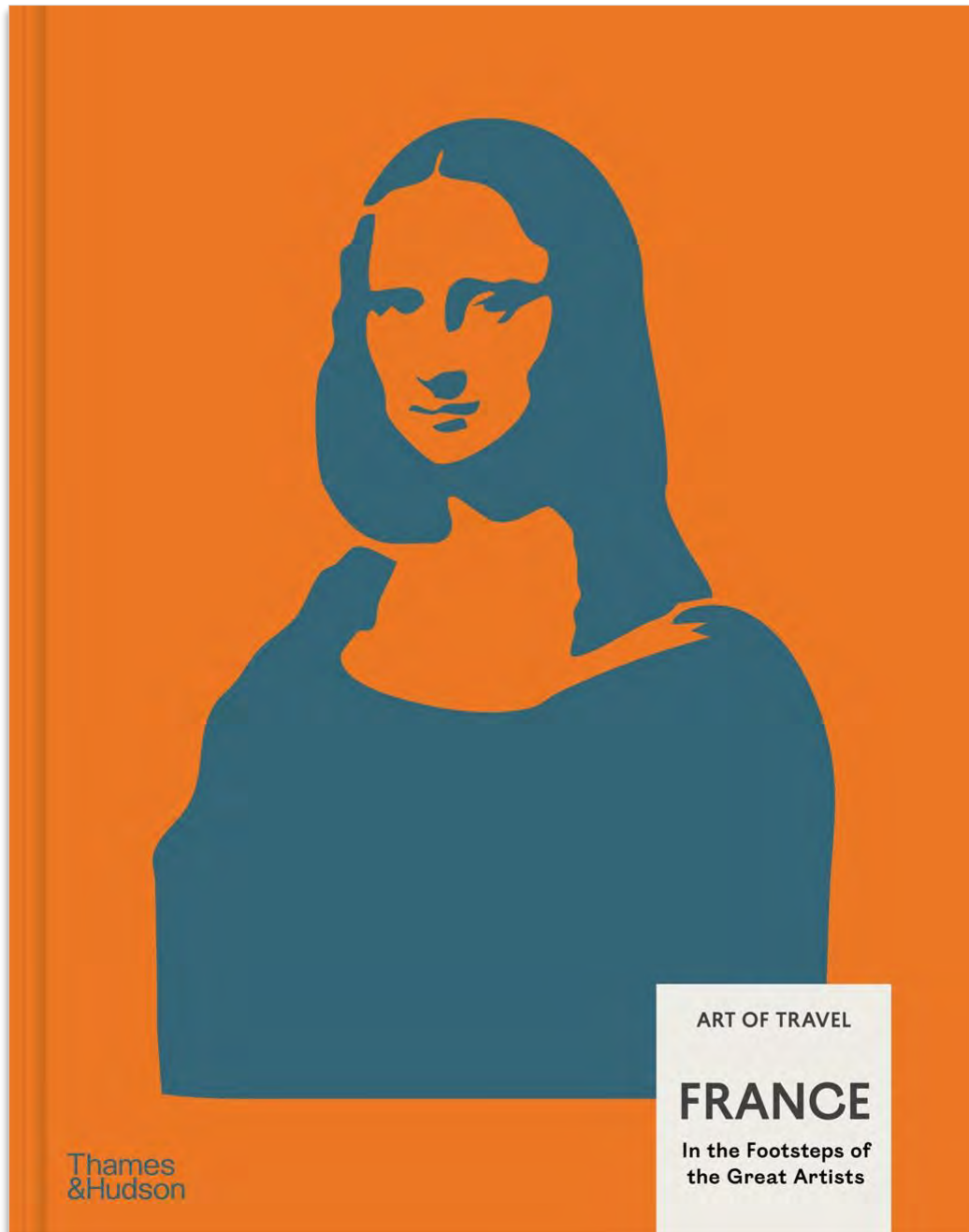
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Nick Trend

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- Features the greatest artists in French history, including Leonardo, Vigée Le Brun, David, Delacroix, Manet, Morisot, Cézanne, Monet, Gauguin, Van Gogh, Valadon, Tanner & Co, Matisse, and Picasso.

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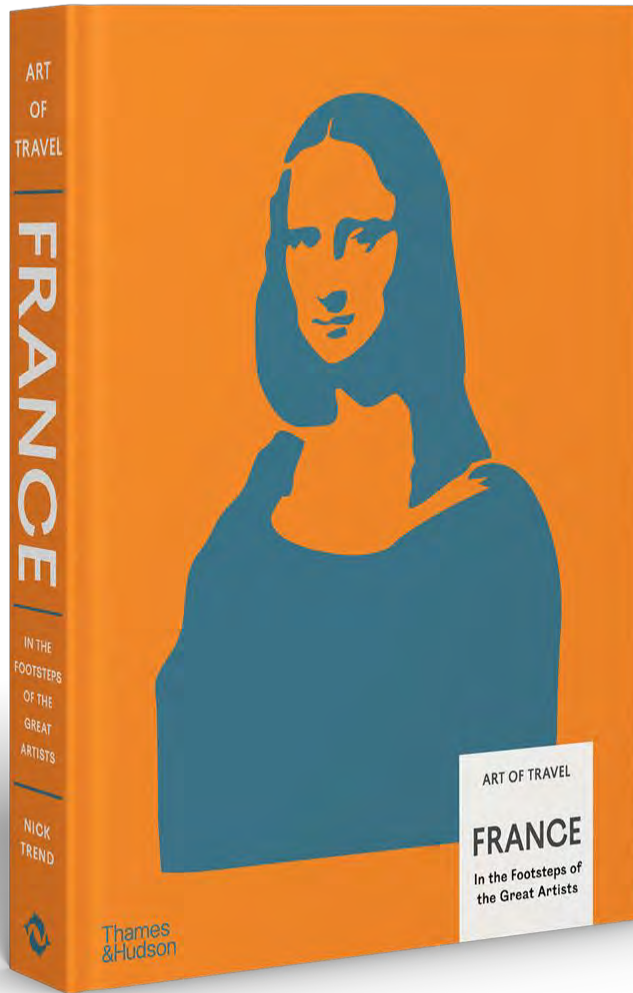
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ART OF TRAVEL
FRANCE
In the Footsteps of
the Great Artists



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Boulevard du Montparnasse, Paris

Palmer Hayden and Hale Woodruff



5



6



7



8

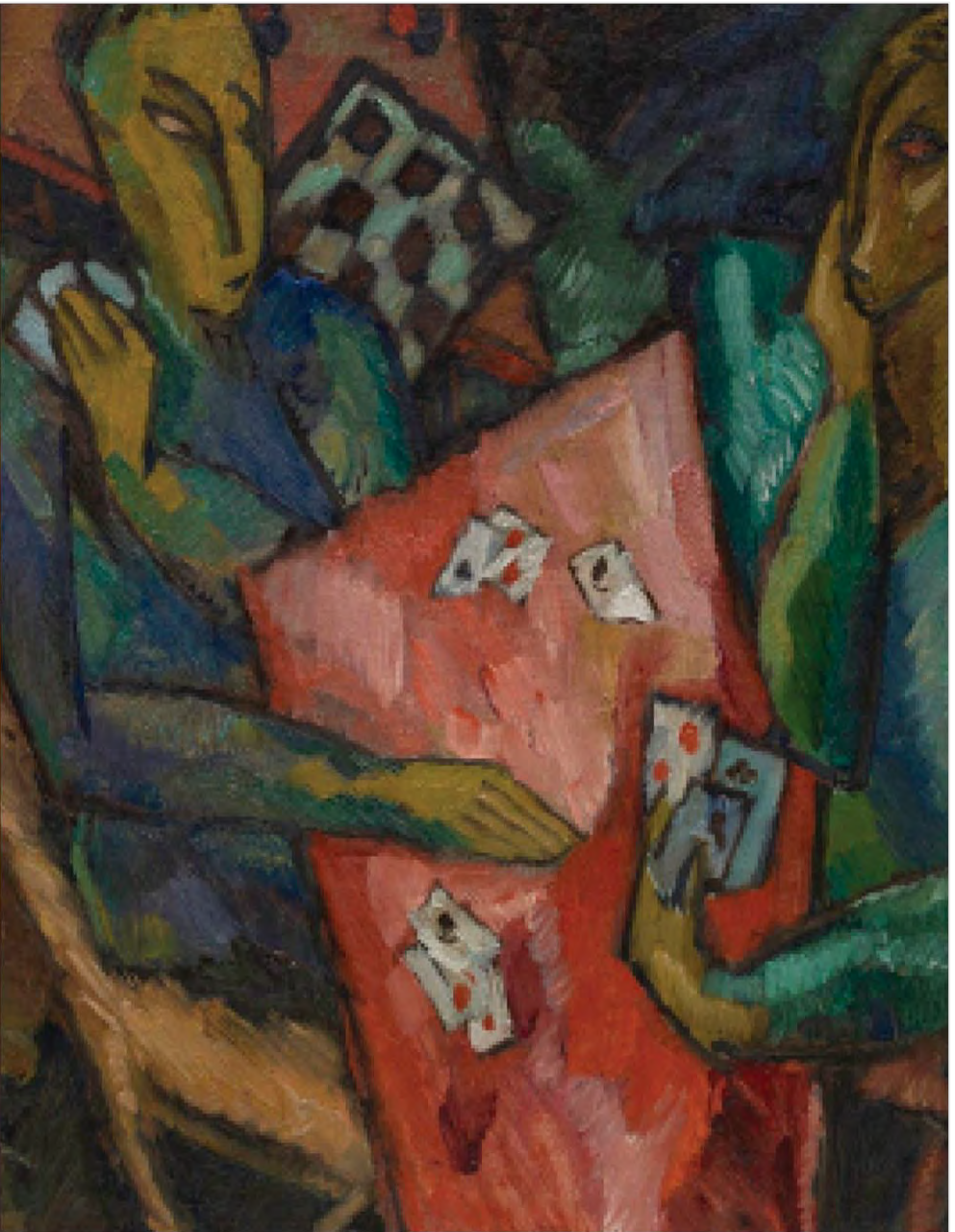
IN THE CLUBS OF MONTPARNASSE

Palmer Hayden had already found modest success as an artist in New York before heading for Paris in 1927, inspired by the example of Henry Ossawa Tanner and sponsored by a wealthy patron. He found cheap lodgings at 57, rue Vaneau, not far from the northern end of the boulevard Montparnasse. He didn't take formal lessons, and his occasional meetings with Tanner were less than encouraging. 'I don't really know whether he thought my pictures were good or bad,' Hayden said later. 'He never did say.'

He found the music and dance clubs of the roaring Paris nightlife more satisfactory. His favourite club was Bal Colonial (now called Le Bal Blomet), with music and a clientele from the French Caribbean. Hayden captured the atmosphere of the club in his watercolour *Bal Jeunesse* from c. 1927 [5]. Other favourite haunts were the Jockey Club, and three cafés – La Coupole, La Rotonde and Le Dôme – which still thrive today. There were also two billiard tables in the back room, the likely setting for *Nous Quatre à Paris* from c. 1928–30 [6]. The card players are probably Hayden himself, fellow artist Hale Woodruff and writers Countee Cullen and Eric Walrond, and the stylized arrangement of their heads seems to be a riff on the four of clubs held by the figure in the foreground.

THE LEAN YEARS OF PARIS

Hayden's friend Hale Woodruff had his own take on their café life. His *Card Players* of 1930 [7], now in the Metropolitan Museum in New York and clearly influenced by Cubism, evokes a headier, more intense atmosphere. At the time Woodruff was collecting African sculpture from flea markets, and the faces of the players seem to be derived from these. He had arrived in Paris around the same time as Hayden, and they became firm friends, often visiting the Louvre together and clearly spending plenty of time playing cards. By 1931, with funds running low, Woodruff was forced to return to the US. Hayden managed to stay for another year, selling seascapes of the Brittany coast. But his self-portrait from 1930, which he dubbed *The Lean Years of Paris* [8], is an insight into his financial struggles. It may also be the first black male nude by an African American artist.





Rue de Seine, Saint-Germain-de-Près





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The book cover is a vertical composition of various illustrations. On the left side, there is a vertical strip containing four birds: a swan with a green beak, a bird with a pinkish-purple head, a white bird with a long dark beak, and a penguin. The main central area features a large white crane in flight against a blue sky, with a red patch on its head. Below the crane, the title is written in white serif font. Underneath the title, the subtitle is in a smaller white sans-serif font. The bottom half of the cover depicts a landscape with a red sunset sky, a person carrying baskets on a path, and a crane standing on the right. The background has a textured, paper-like appearance.

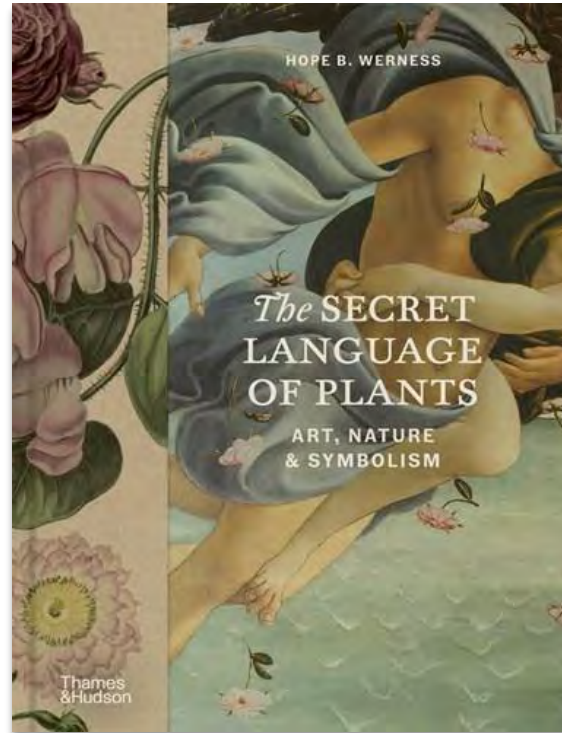
COLIN REES

The SECRET
LANGUAGE
OF BIRDS

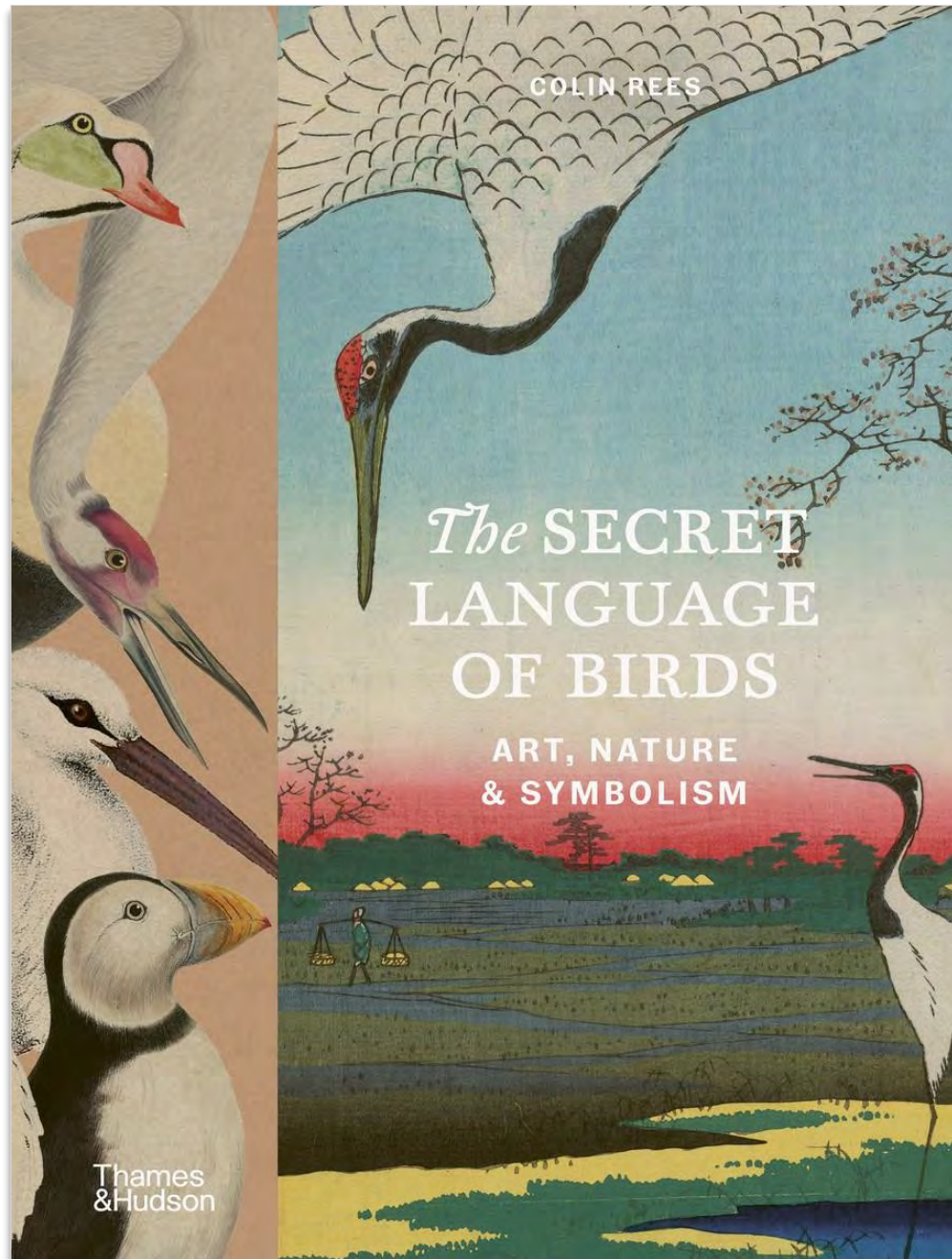
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The Secret Language of Birds

ART, NATURE & SYMBOLISM

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COLIN REES

The SECRET
LANGUAGE
OF BIRDS

ART, NATURE
& SYMBOLISM





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TEMPERATE & CONIFEROUS FOREST

The dove, especially in white plumage, is held up across the world as a symbol of love, fidelity, devotion and peace. In contrast, the pigeon – though essentially the same bird – is often taken as a pest, unclean and greedy, despite serving as a valuable source of sustenance through the ages.

There are over 300 species of pigeons and doves in the family *Columbidae*; the most famous, the domestic pigeon (*Columba livia domestica*), is a subspecies derived from the wild rock dove or rock pigeon (*Columba livia*). For English speakers, the smaller species of the family tend to be called 'doves' and the larger ones 'pigeons', but scientifically there is no distinction. Along with the jungle fowl or chicken, the pigeon is the world's oldest domesticated bird, possibly having been bred in captivity in the Fertile

Crescent for more than 10,000 years. It is found in ancient Egyptian hieroglyphics some 5,000 years old and was popular as animal-shaped containers dating from around 3100 BCE, as seen in a red breccia vessel in the shape of a pigeon. Documents from ancient Rome show that the practice of domestication continued there, with descriptions of dovecotes containing more than 5,000 individuals.

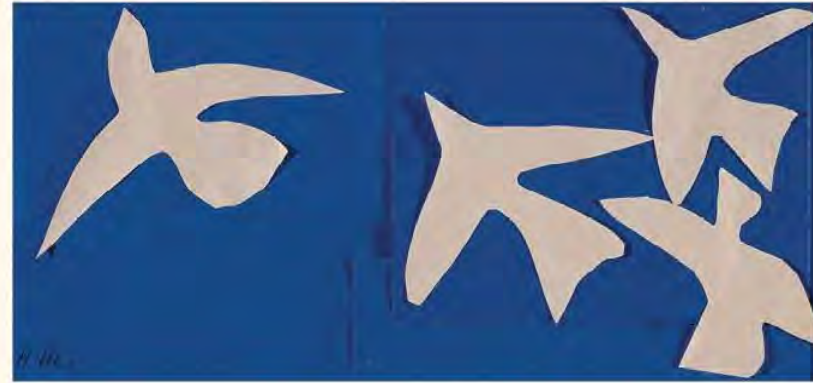
In Greek and Roman mythology, the nymph Peristera was transformed into a dove (*peristera* meaning 'dove' in Greek). The bird was sacred to Aphrodite, goddess of love in its many forms, whether pure or lustful, and the connection led to an enduring identification of doves with affection (for instance, in the phrase 'lovey-dovey') and sexual pleasure (reinforced by the birds' conspicuous 'love-making' during



✂ John Tarantino, *Crook*, c. 1940, watercolour, coloured pencil and graphite on paperboard.

✂ Henri Matisse, *The Birds*, 1947, collage.

✂



✂

courtship ceremonies). In a suggestive metaphor for a loved one, the biblical Song of Solomon implores: 'O my dove, in the clefts of the rock, In the secret places of the cliff, Let me see your face'. Such was the strength of these associations that both the Greeks and the Romans used dove's blood (especially from white varieties) in love potions. The practice continued into the Middle Ages with the inclusion of the bird's heart.

Pigeons enjoy a similar reputation: the fidelity of the domestic pigeon was legendary and a bird that lost its partner was said never to mate again. Aristotle praised pigeons' affectionate nature, and they became a favoured lover's gift, both for their erotic associations and as a symbol of conjugal affection and chastity. Conversely, the Roman poet Catullus advised that those seeking potency should avoid the consumption of pigeon: 'Ringed doves make a man's loins slow and dull: / Who would be lusty should not eat the bird' (Poem 16).

Elsewhere, the pigeon was credited with medicinal properties, its flesh, blood, dung and

feathers being used to treat poisoning and other common ailments. The belief in such curative qualities may have arisen from the fact that the bird has no gallbladder and was therefore thought not to secrete the black bile associated with the irritable passions of humankind. In the Torah and Old Testament, the book of Leviticus offers instruction on how to sacrifice pigeons to cure skin disease. Live pigeons were once placed at the foot of a dying person to attract the pain.

In Christianity, perhaps the most famous mention of the bird appears in the book of Genesis (8:6–12), when Noah twice releases a dove (or a pigeon) from the ark to determine to what extent the floodwaters have receded. While the first bird does not reappear, the second returns to the ark with a fresh olive leaf in its beak, signifying that it has found land. This narrative echoes even earlier writings, such as the Sumerian Epic of Gilgamesh, which also tells of a great flood and a pigeon playing the role of messenger. In the New Testament

Described by some Papuan tribes as 'birds of the gods', birds-of-paradise are renowned for their courtship rituals and extravagantly colourful plumage. Many of the males have long, elaborate feathers extending from the beak, wings, tail or head, with the greater bird-of-paradise (*Paradisaea apoda*) considered the most flamboyant.

The forty species are spread across the dense rainforests of eastern Indonesia, Papua New Guinea and eastern Australia. The birds hold profound ritual and symbolic meaning for indigenous Papuan peoples, featuring extensively in folklore and oral traditions, and to this day their feathers and bodies embellish headdresses and traditional ceremonial dress so prized that they are passed on through the generations.

In Papua New Guinea, legends tell of ancestral spirits appearing in the form of birds-of-paradise and of villagers being transformed into these brilliantly coloured birds on entering the forest. Other stories describe how the birds obtained their beautiful plumes by stealing them from other creatures or spirits, with their feathers said to possess wisdom or magical powers. The feathers are worn during social rituals such as weddings and funerals to invoke these symbolic qualities, and rare plumes are considered prestige items reserved for significant occasions and high-ranking tribe members. The wearers show off this extravagant costumery in displays of dancing and to project sexual allure, much like the bird.

In the mythology of Maritime Southeast Asia, there is a notion that female birds-of-paradise drop their eggs in flight, which break on the ground to reveal a fully formed young bird ready for the world. Equally incredulous is a belief that the female lays eggs on the back of

her mate, with his cushion-like plumage, and incubates the clutch sitting on the male and floating through the heavens.

The first specimens of the greater bird-of-paradise ever seen in Europe were prepared skins divested of legs and wings, which arrived in 1522, with the famed German artist Hans Baldung Grien making his drawing just a few months later. The Venetian explorer Antonio Pigafetta, who sailed with Ferdinand Magellan, recorded in his journal that the indigenous people of the East Indies told him 'these birds came from a paradise on earth and were called... "birds from God"'. Consequently, in their mounted footless and wingless state, a legend arose in Europe that the birds flew



✂

eternally up through the clouds, drinking a special cloud dew to stay alive, and did not need legs (the specific *apoda* means 'without feet'). The belief persisted with a tale that the birds flocked en masse in southern India, where they became so intoxicated with the smell of nutmeg, they did not notice ants gnawing off their legs. Given such exceptional attributes, the bird was briefly thought to be the mythical phoenix. The first coloured image, made by Giulio Clovio,

appeared in the illuminated Farnese Hours (c. 1540). More species arrived, often more extravagantly plumed than the last, but it would be another 150 years before birds-of-paradise were seen in Europe in their complete state.



✂

✂ Paul Klee, *Fairy Tale*, 1929, watercolour on gessoed canvas.

✂ Jacques Barraband, '*Paradisaea minor*' (Small Emerald Bird of Paradise, male), 1806, from *Histoire naturelle des oiseaux de paradis et des rolliers, suivie de celle des toucans et des barbus* by François La Vaillant.

Often kept as pets for their amusing, intelligent and affectionate nature, several of the 359 species of parrot are astonishingly imitative of many sounds, including human speech. On all continents, these gaudy and raucous birds have served as symbols of wealth and royalty, their feathers used for decoration and ceremony.

The indigenous peoples of South America have maintained an intimate relationship with parrots for at least 10,000 years, with shamans attaching feathers of the scarlet (*Ara macao*) and blue-and-yellow (*Ara ararauna*) macaws to their rattles to contact higher powers. The Moche people of ancient Peru worshipped parrots, considering them sacred and often depicting them in their art.

The Bororo tribe in Brazil wear astonishing crowns and bodily ornaments with macaw tail feathers, prized for their cultural significance,

✂ Leopold Joseph Fitzinger, '*Ara macao*' (Scarlet Macaw), 1864, from *Bilder-atlas zur Wissenschaftlich-populären Naturgeschichte der Vögel in ihren sämtlichen Hauptformen*.

✂ Peter Paul Rubens, *Holy Family with a Parrot*, 1613–15, oil on panel.



✂

with various types and colours worn by different clans. In northeastern Bolivia, those performing the Macheteros dance in the Beni region sport macaw headdresses shaped like the dawning sun, reflected in the coat of arms of Beni's capital, Trinidad.

In the ancient Chinese Shang dynasty, jade artefacts were crafted in the shape of parrots to be burned along with livestock and other jade objects as part of ritual sacrifices to the gods and ancestors. The bird often appears in Chinese Buddhist iconography and scripture. One story tells of a parrot carrying water to try to put out a forest fire, which so moved the ruler of heaven that he sent rains to extinguish the flames. Another tells of how Amitābha, the principal Buddha in Pure Land Buddhism, once changed himself into a parrot to help convert people. In



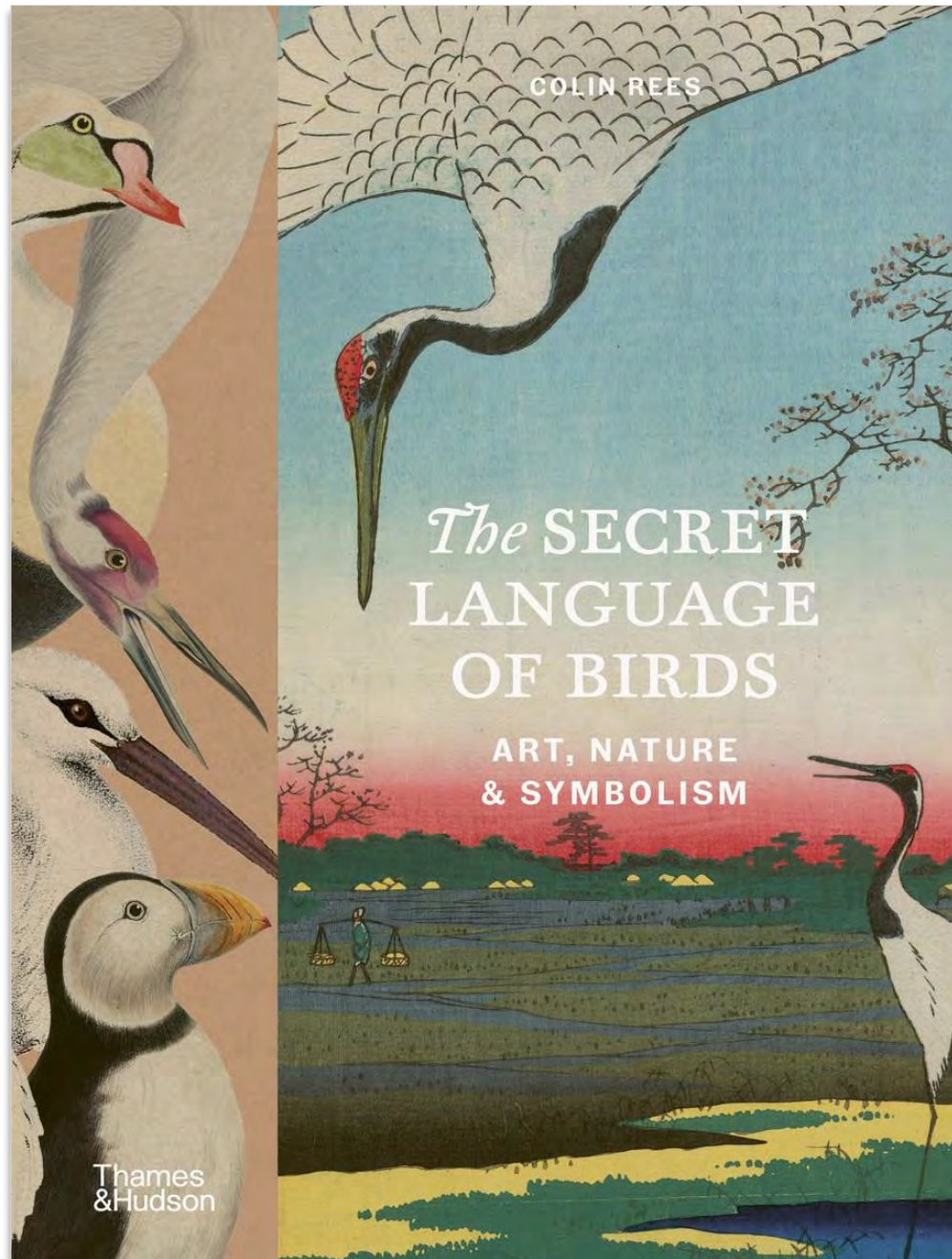
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some depictions, a parrot swoops gracefully holding a pearl or prayer beads in its beak, its gaze fixed on the deity Guanyin, who in turn welcomes the bird with a willow branch and a vase of pure water or divine nectar.

In Hindu mythology, the parrot is the mount of Kamadeva, the god of love and desire, and the parrot vahana or vehicle is sometimes painted on the bride's feet in traditional Hindu marriage

ceremonies. It is also associated with the goddess Meenakshi, who is often pictured with a green parrot on her right hand, and Andal, the only female among the twelve Hindu poet-saints of India.

The people of the Marquesas Islands in Polynesia tell of a hero undertaking a long and dangerous voyage to the legendary island of Aotona (thought to be the Cook Islands) to



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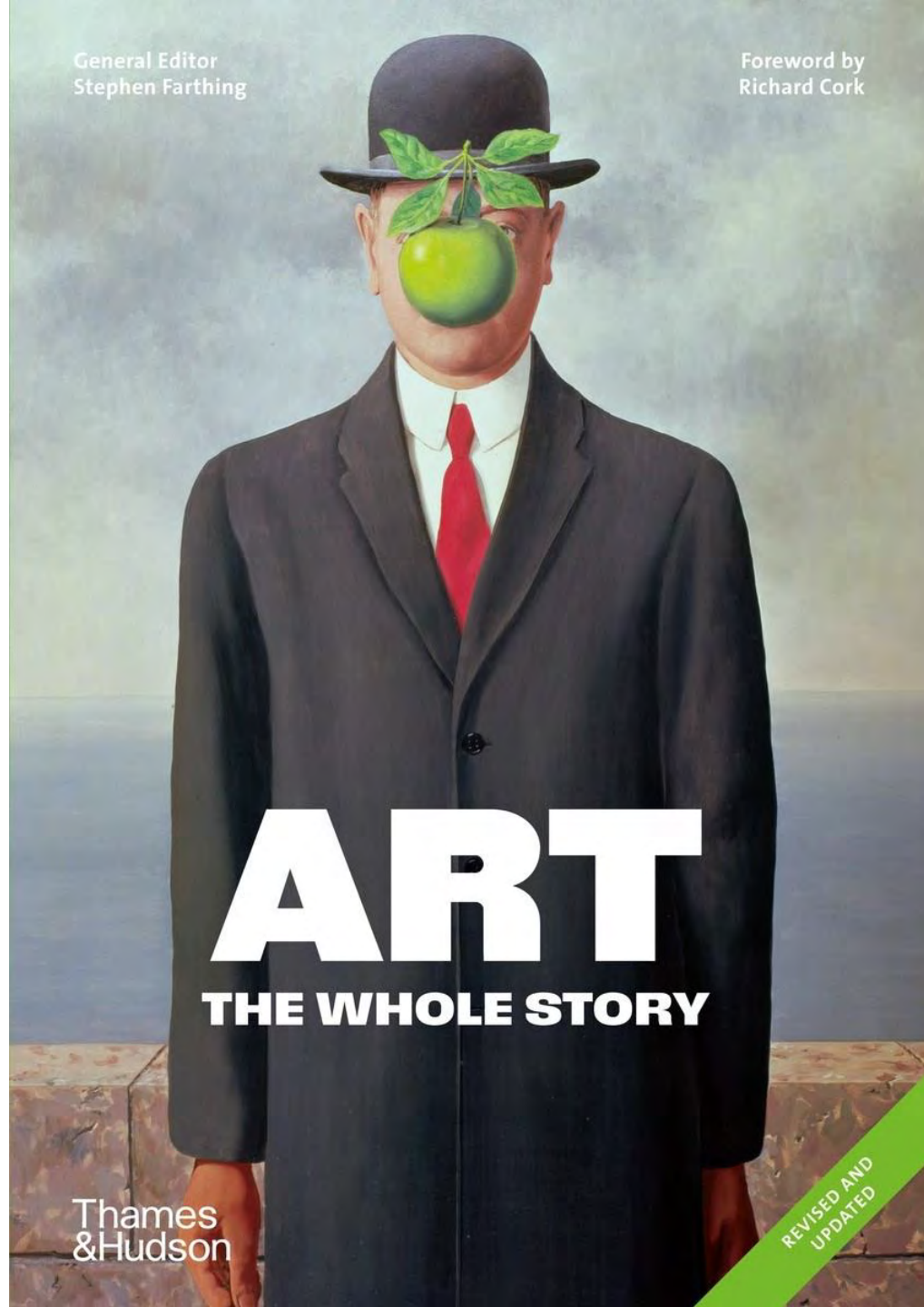
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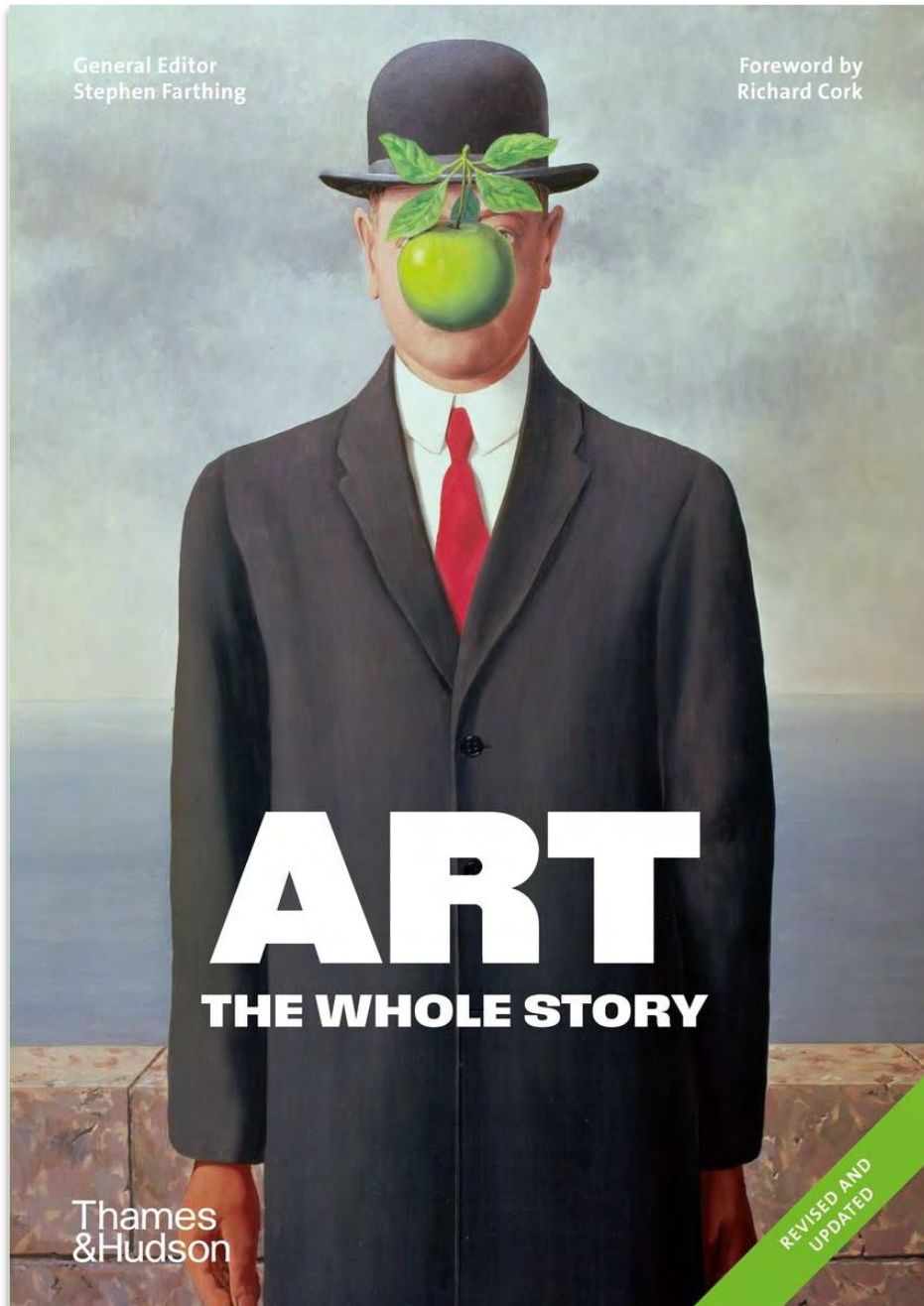


ART

THE WHOLE STORY

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245 mm x 172 mm

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Amitābha Triad 14th century

ARTIST UNKNOWN



pigment, ink and gold on silk
43 7/8 x 20 in. / 110 x 51 cm
Leeum, Samsung Museum
of Art, Seoul, Korea

NAVIGATOR



During the Goryeo Dynasty (918–1392), the royal family and aristocrats commissioned the best-trained court painters to produce Buddhist works of this type for placing by the beds of the dying, to help them achieve salvation and rebirth in the Buddha's Western Paradise. This 14th-century example, characterized by a balanced composition, meticulous brushwork, luxuriant designs and subtle colours with abundant gold lines, reflects the aristocratic taste and refinement of the Goryeo Dynasty.

Flanked by two attendant bodhisattvas, or 'wisdom beings'—one standing, one kneeling—Amitābha Buddha stands on the right and welcomes the soul of the dying believer, represented by a tiny figure at the bottom left, kneeling with his face raised and hands joined in prayer. It was a common belief during this period that, upon faithful recitation of his name, Amitābha would allow devotees to be reborn in Sukhavati, a Pure Land or Pure Abode specifically for those seeking enlightenment. The head of each deity is surrounded by a golden nimbus, and the Amitābha trio stands on lotus-flower pedestals that symbolize their presence in Sukhavati. The intricate and luxurious designs of their robes are emphasized by a sumptuous yet delicate gold outline. On Amitābha's robe, medallions with lotus arabesques, symbolizing the universe, remain round despite the robe's folds. A beam of light emanates from a gem on the forehead of Amitābha. It is directed at the dying soul, whose attention is focused on the Buddha, reinforcing the spiritual bond between them. HY

FOCAL POINTS



1 FACE OF MONK

Kṣitigarbha (jijang)—bodhisattva of the underworld and saviour of all beings from the torments of hell—is the only figure to look directly out at the viewer. He is represented as a monk, with a shaven head and monk's robe, and in his right hand he holds a wish-fulfilling jewel.



2 WELCOMING HAND

The Buddha of Infinite Light, Amitābha, greets the dying soul. His left hand welcomes the soul with a mudra in which the middle finger and thumb are touching. On his chest is the svastika, symbolizing Buddhist teaching, and on his right palm appears the chakra, the Wheel of Buddhist Law.



3 GOLDEN LOTUS SEAT

The bodhisattva of infinite compassion, Avalokiteśvara (Gwaneum), stoops down towards the tiny figure. He is holding the golden lotus seat that will be used to carry the soul to Amitābha's Western Paradise. In the centre of his crown is a miniature image of Amitābha, his spiritual master.

REVERSE PAINTING

Goryeo Buddhist paintings are noted for their calm atmosphere, despite the use of primary colours. In the 14th-century painting *Water-Moon Avalokiteśvara* (below), Avalokiteśvara, the bodhisattva of infinite compassion and wisdom, is depicted in his water-moon guise in a moment of quiet contemplation. The image was achieved using the technique of reverse painting. First the outlines of the image were drawn on the picture surface with black ink or red cinnabar. Colours were then applied to the back of the silk before being painted on the front. Goryeo Buddhist paintings are



distinguished by the subtle use of colour. Here cinnabar red was used for the garment, along with malachite green, lead white and gold. The colour of the flesh was created by applying lead white and ochre to both sides of the picture surface. Gold was applied after the contours and drapery lines were completed. The technique of applying colour from the reverse obtained unusual softness and depth.

The Raising of the Cross 1610–11

SIR PETER PAUL RUBENS 1577–1640



oil on canvas
182 x 134 in. / 462 x 341 cm
Onze-Lieve-Vrouwekathedraal,
Antwerp, Belgium

This altarpiece was commissioned from Sir Peter Paul Rubens for the high altar of the St Walburga church in Antwerp. The triptych is designed to arouse religious fervour and Christ's heroic demeanour is intensified by the use of light and shade. All three panels form one narrative and the vital activity takes place in the central column of light. The diagonal line of the cross creates a dynamic composition, which is emphasized by the taut ropes being pulled in parallel. While the Virgin Mary (left) contains her sadness, other women express their horror by throwing their arms in the air; their shock is accentuated by the twisting forms of their limbs and flowing hair. Two thieves (right) are also being crucified. One is forcibly held back while the other is nailed to the cross. **AB**

ARTIST PROFILE

1589–1607

Rubens served his apprenticeship under Tobias Verhaecht (1561–1631), Adam van Noort (1562–1641) and Otto van Veen (1559–1629). He first travelled to Italy in 1600, where he was influenced by the work of Titian, Raphael and Leonardo da Vinci.

1608–14

Rubens was appointed court painter to Archduke Albert in 1609. He quickly established his reputation as the foremost painter in northern Europe and was lauded for the vitality of his triptychs in the cathedral in Antwerp.

1615–29

The demand for Rubens's work was remarkable and he ran an organized studio of pupils and assistants. His work included religious and historical paintings, portraits and self-portraits, as well as tapestry design. After the death of Archduke Albert in 1621, Rubens became an adviser to the infanta Isabella.

1630–40

Rubens married his second wife in 1630 and she inspired many of his later paintings. He died from gout in 1640.

FOCAL POINTS



1 CHRIST'S FACE AND TORSO

The figure of Christ is the focal point of the triptych. While earlier depictions of the Crucifixion had emphasized Christ's physical suffering, here he is portrayed as a heroic figure whose body does not reveal his agony. His muscular torso is reminiscent of classical sculptures of gods.



2 STRAINING MUSCLES

The bulging muscles of the man pulling the rope and of the other figures who are straining to raise up the cross add movement to the painting. The realistic depiction of the taut bare flesh strongly suggests the physical effort that is needed to accomplish the task.

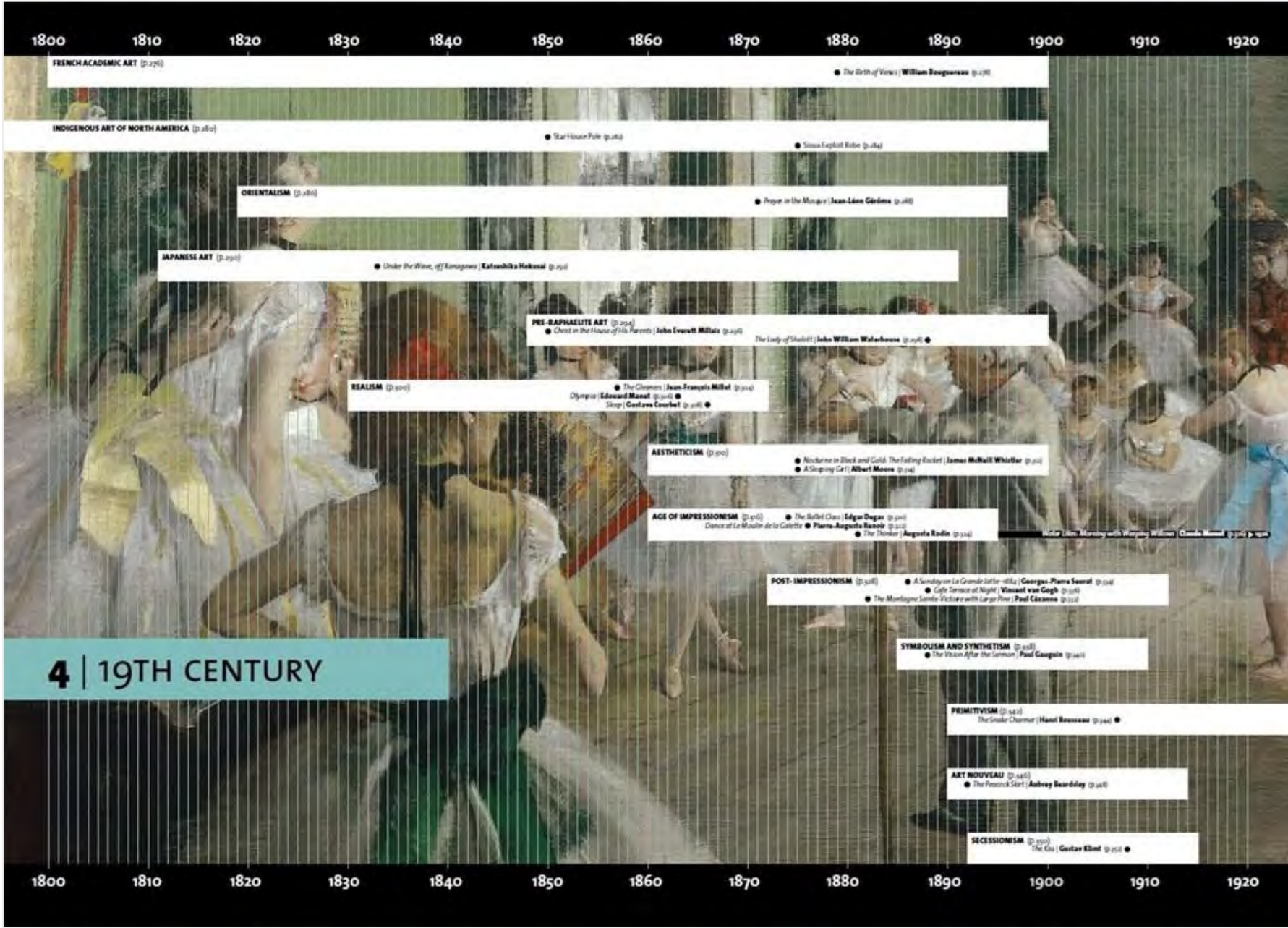


3 BRUTAL SOLDIERS

The Roman soldiers crucify the two thieves in the background. One soldier's baton and extended arm cut across the panel in a diagonal, directing the viewer's gaze back to Christ. The powerful horses dominate the foreground and their staring eyes and flaring nostrils convey fear.

NAVIGATOR





1800 1810 1820 1830 1840 1850 1860 1870 1880 1890 1900 1910 1920

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1800 1810 1820 1830 1840 1850 1860 1870 1880 1890 1900 1910 1920

4 | 19TH CENTURY

Two Women in the Street 1914

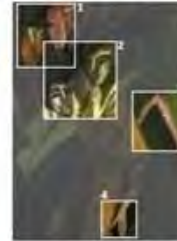
ERNST LUDWIG KIRCHNER 1880–1938



oil on canvas
47 7/8 x 35 1/4 in. / 120.5 x 91 cm
Kunstsammlung Nordrhein-Westfalen,
Düsseldorf, Germany

386 1900 TO 1945

NAVIGATOR



Ernst Ludwig Kirchner created a series of paintings of Berlin street scenes that hum with the tension of life in the big city. In *Two Women in the Street*, he focuses on the women who, dressed in their furs and plumed hats, display a newfound spirit of independence and a certain icy sensuality. The angularity of the drawing and the vigorous cross-hatching heighten the sense of movement conveyed by the picture. This is increased even further by the triangular, streamlined shape that he has given the women's faces. The jagged edges and mask-like forms reveal Kirchner's admiration for Primitivism (see p. 342). As is typical of the artist, the subject of the painting extends from the top to the bottom of the canvas without any reference to a horizon and with very limited perspective. There is nowhere for the viewer's eye to roam but back to the women's deep v-neck collars and their theatrically embellished heads.

Kirchner's move from Dresden to Berlin in October 1911 greatly affected his painting. He enjoyed the anonymity of living in the city of Berlin, which enabled him to witness the activities of the people living there at close quarters. He used bold, non-naturalistic colour and short aggressive brushstrokes to depict the city's affluent hedonists and middle-class couples as they promenaded along fashionable Friedrichstrasse. Kirchner also portrayed Berlin's prostitutes, standing in groups or singly, not always distinguishable in dress or style from the middle-class women, but surrounded by watching men. **LM**

FOCAL POINTS



1 BOLD COLOUR
Kirchner's bright acid colours are emphasized by his extremely expressive style of drawing and visible brushstrokes. The use of a palette limited to shades of green, yellow, pink and black is typical of this period and of the work of Expressionist artists.



2 ANGULAR WOMEN
The artist depicts the women with angular, elongated faces and chiselled features. Kirchner explained that this style reflected the woman in his life, Erna Schilling. Her 'beautiful, shapely, architectonically structured' body was for Kirchner the archetype of female Berlin.



3 PINK ARCH
The pink arch is essential to the picture's balanced composition. It is a reminder of place and represents a facet of Berlin's grand buildings. Kirchner qualified as an architect, and in this painting he delineates the women's clothing in a sculpted, almost architectural style.



4 KEY FEATURES
Kirchner emphasizes the hands and lips of the women because these features are intrinsic to the heightened sense of the street's nocturnal sexual charge. He also invests his subjects with individual facial characteristics that go beyond the sallow skin and mask-like forms.

ARTIST PROFILE

1901–05
Kirchner moved to Dresden in 1901 to study architecture at the university there. He met and befriended Fritz Bleyl, with whom he formed the artists group Die Brücke (The Bridge) in 1905, with Karl Schmidt-Rottluff and Erich Heckel.

1906–10
Die Brücke held its first exhibition in 1906 in Dresden. Kirchner spent time at the Moritzburg lakes between 1907 and 1910 in order to paint nudes in natural surroundings. These works are characterized by harsh lines and discordant colour.

1911–14
Kirchner moved to Berlin and produced a series of paintings that is regarded as the highlight of Expressionism. These works fall into two categories: those that present Berlin's architectural forms and those that present its people.

1915–38
Kirchner joined the army in 1915 and had a car accident in 1918; he never recovered from either experience. He continued to paint and his style became more abstract. Overcome by mental and physical pain, he committed suicide in 1938.



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Inca Woven Tunic c. 1496
ARTIST UNKNOWN



1979. Lima, Peru.
An archaeological
find, c. 1496. Inca Tunic
Field Museum, Chicago, USA

Textiles produced by the Incas and earlier Pre-Columbian civilizations are of great interest to Western analysts, not only because of the variety of vegetable and animal fibres used but also because of the surprising range of colours available to the weavers. Men of the Inca Empire wore a tunic, or poncho, consisting of a piece of cloth folded in half with a hole in the centre for the head. The sides were sewn together with openings left for the arms. The name of this garment does an unkind, if inevitable, war upon underneath it and in cold weather the wearer might also wear a cotton cape.

As a man of high status wore an identical garment made of fine tweedy wool known as *sambú*, which was double-sided – finished to the same high standard both inside and out. The garments of the king, or Inca, were the most admired of all. These were worn by the ‘Chosen Women’ (see panel below) using *amryvusa* wool. After being worn by the Inca they were destroyed to ensure that no one else touched them.

The tunic shown here is believed to have been of military origin. Such tunics were not obtained directly from the weaver but received as gifts from the Inca himself. The final design – combining a sun triangle and a chessboard pattern – had a tactical function, so that it clearly signalled the high status of the wearer to the Inca’s largely illiterate subjects. Further, the highly visible presence of officials wearing such boldly patterned tunics was a reminder to the populace of the unavailability of the Inca’s wool. **BM**

NAVIGATOR



FOCAL POINTS



1 CHESSEBOARD DESIGN

Of the Inca’s (and other) elite weavers the most common design was the chessboard. This was a 64-square (8x8) board that was divided into four quadrants. The quadrants were woven in black and yellow, and were often used as gifts from the Inca to his subjects. The board was a reminder to the populace of the unavailability of the Inca’s wool.



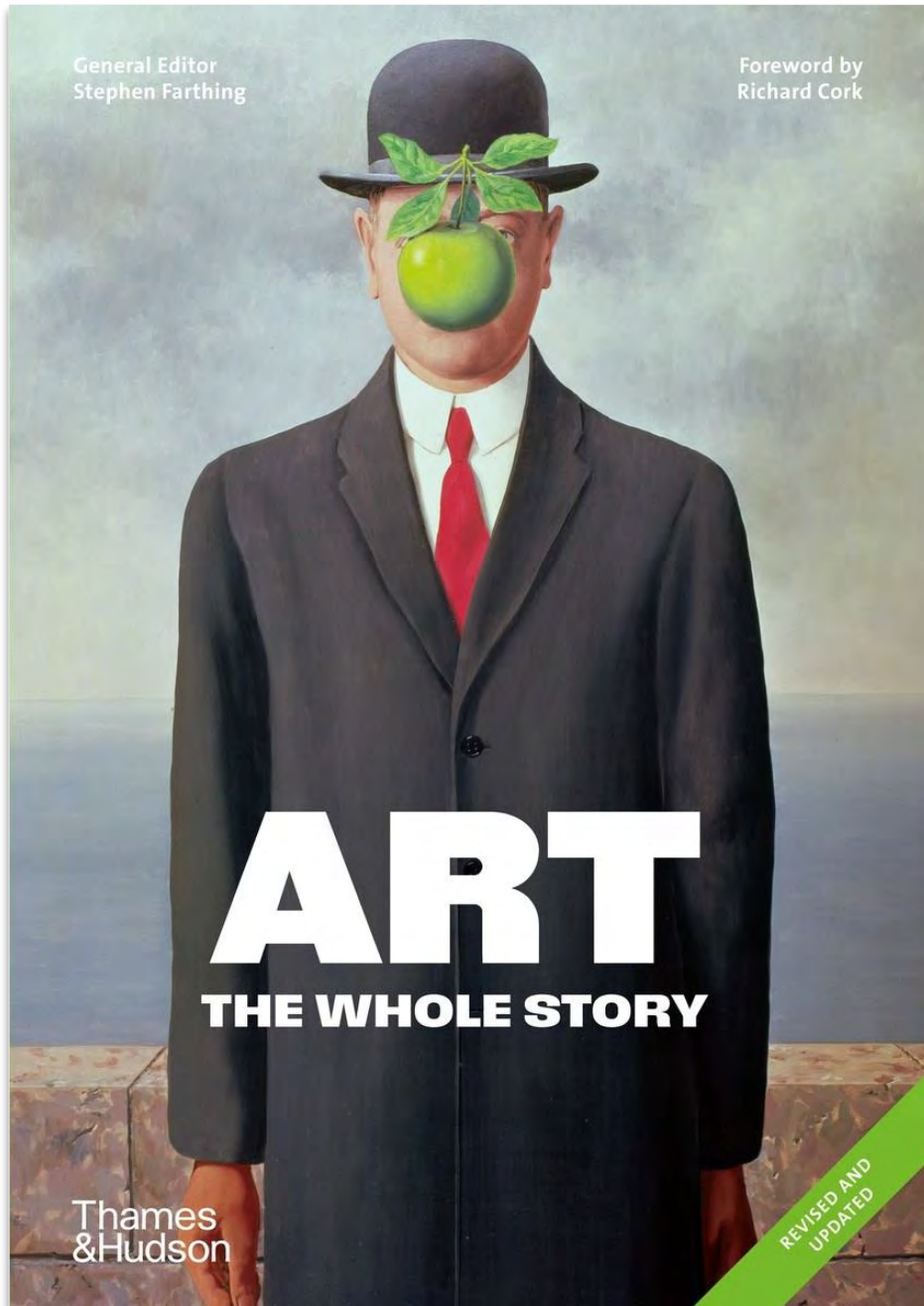
2 SUNSET MOTIF

The motifs of the sun and sunset were woven in gold on a red background. The motifs were often used as gifts from the Inca to his subjects. The motifs were a reminder to the populace of the unavailability of the Inca’s wool.

CHOSEN WOMEN

The 15th- or 16th-century golden figure (right), wrapped in a Peruvian textile, which is fastened by a golden pin, represents one of the ‘Chosen Women’ of the Inca court. From the age of about ten years old, girls were selected for their beauty and taken from their homes to join the court, either at provincial centres or in the Inca capital of Cuzco. These chosen girls, or *otlyayocani*, were the only Inca females to receive an education. Their teachers, themselves Chosen Women who were called *mamaconas*, taught them about the preparation of food and drink, educated them in Inca religion and cosmology and introduced them to spinning and weaving. By the age of sixteen the girls’ training was over and they were ready to enter court life. A number of the girls became courtesans of the king or were offered as wives to reinforce political alliances, but the majority became weavers, producing the finest Inca textiles. In addition to the garments made for court members, they produced a stream of artefacts for the Inca to present as gifts, or to use as a form of payment to provincial leaders. No less important was their preparation of food and drink for the many subjects carrying out obligatory work for the Inca. In this role, too, they were indispensable to the smooth running of the empire.





Art: The Whole Story

THE WHOLE STORY

Stephen Farthing

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BOMB IT!

THE STORY OF GRAFFITI ART

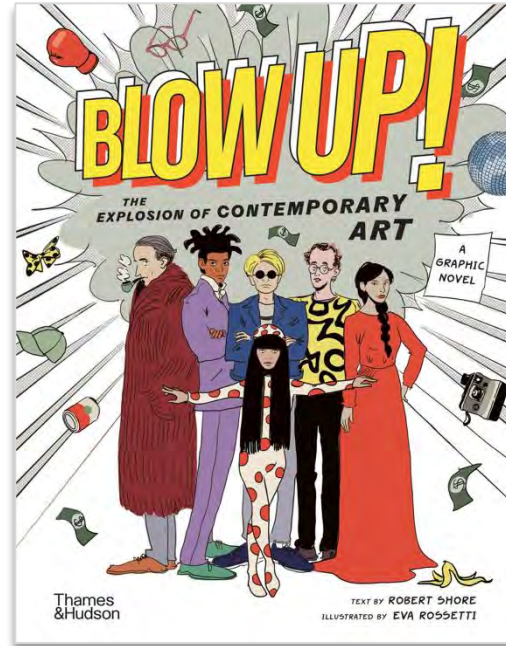
A
GRAPHIC
NOVEL



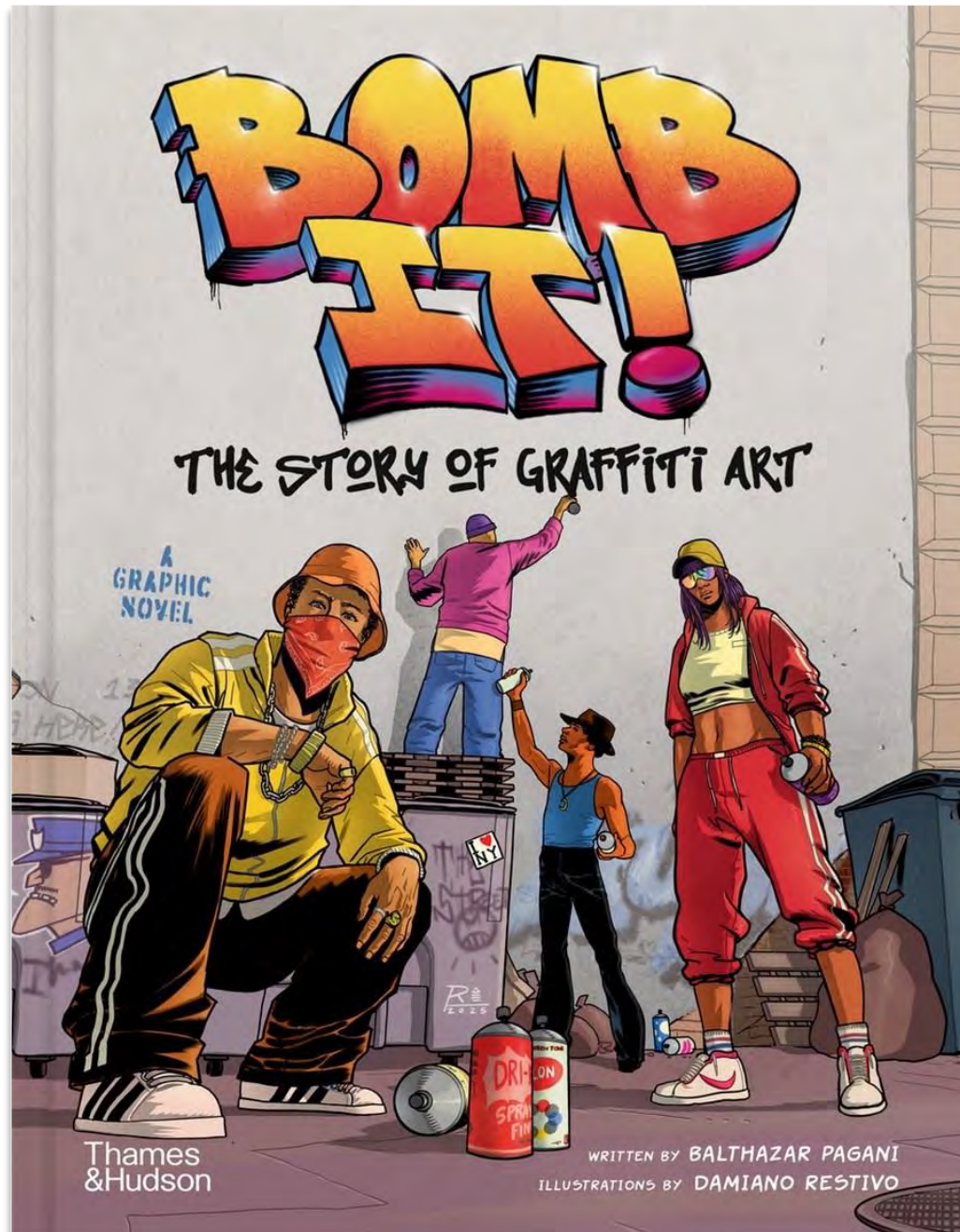
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WRITTEN BY BALTHAZAR PAGANI
ILLUSTRATIONS BY DAMIANO RESTIVO

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Bomb It!

THE STORY OF GRAFFITI ART

Damiano Restivo and Balthazar Pagani

This non-fiction graphic novel follows the story of graffiti art from the early days of 'bombing' the NYC subway in the late 1960s to present-day art galleries and millionaire homes.

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- Looks at all the questions that street art raises-legality, conformity, what makes something "art" and more.

AU \$42.99 | NZ \$46.99

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251 mm x 191 mm

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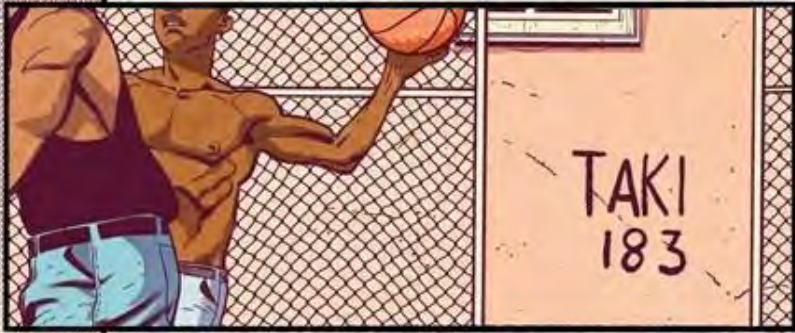


I WAS JUST A GIRL WITH A CAMERA.

I DIDN'T CARE ABOUT THE GAME.



I WAS LOOKING AT THE WALL.



TAKI
183



THE CITY WAS CHANGING, THE CULTURE WAS CHANGING, AND SOON, ART WOULD CHANGE TOO.



THAT DAY, I WAS HUNTING FOR GREAT SHOTS.



AT THE TIME, I WASN'T JUST PHOTOGRAPHING TAGS.

I WAS DRAWN TO WHAT WAS HAPPENING ON THE STREETS.



I HAD A PHOTOGRAPHY SCHOLARSHIP...

...THE SAME ONE THAT, OVER THE YEARS, PAID FOR MANY OF MY TRIPS.



AND YET... MY ATTENTION ALWAYS DRIFTED BACK TO THE WALLS!

FROM THE LATE 1960S, IN THE UPPER WEST SIDE, THE WALLS AND PUBLIC TRANSPORT OF NEW YORK STARTED FILLING UP WITH WRITINGS, NAMES, OR WORDS, FOLLOWED BY NUMBERS—THE TAGS!

A FEW YEARS LATER, THIS PHENOMENON WOULD EVOLVE INTO A FULL-SCALE MOVEMENT THANKS TO THE USE OF SPRAY PAINT, WHICH ALLOWED TO COVER LARGER SURFACES.



BUT EVEN BACK THEN, THERE WAS ALREADY SO MUCH ENERGY...

WRITING YOUR NAME IN PUBLIC SPACES WAS A STATEMENT—AN ASSERTION OF THE RIGHT TO BE SEEN AND RESPECTED, AND A SYMBOLIC ACT OF REBELLION.



NEW YORK, 1979

No Exit at the middle of platform

149 St-Grand Concourse
2 4 5

Exit platform 6

I DON'T HAVE ONE YET... BUT I'M WORKING ON IT.



COOL TAG, MAN!



CAN I SEE YOUR BLACK BOOK?*

*A BLACK BOOK IS A SKETCHBOOK IN WHICH GRAFFITI ARTISTS COLLECT AND SHOWCASE GRAFFITI TAGS, THROW-UPS AND PIECES. IT IS A WAY FOR ARTISTS TO SHOW THEIR WORKS TO OTHERS IN THE GRAFFITI COMMUNITY.

WHEN KEITH HARING ARRIVED IN NEW YORK, EVERY SUBWAY CAR WAS TAGGED OR PAINTED. AT WRITERS' BENCHES, THEY GATHERED TO TALK, SWAP BLACK BOOKS, CHALLENGE EACH OTHER, AND ADMIRE THE PIECES ROLLING BY ON THE TRAINS. THE MOST ICONIC WAS THE 149TH STREET GRAND CONCOURSE BENCH, IN THE BRONX.

BASQUIAT ALSO SPENT TIME AROUND THE SCHOOL OF VISUAL ARTS, BUT HE WENT THERE TO TAG SAMO@ (SAME OLD SHIT) ON THE WALLS. THE TWO WOULD SOON BECOME FRIENDS. SHORTLY AFTER, BASQUIAT STOPPED TAGGING WALLS AND DEVOTED HIMSELF TO PAINTING ON CANVAS.

HARING'S ICONIC WALL DRAWINGS WEREN'T BORN YET, BUT IT WAS JUST A MATTER OF MONTHS.

NEITHER BASQUIAT NOR HARING HAD STARTED OUT AS WRITERS. THEY WERE NEVER INTO BOMBING, THROW-UPS, OR STYLES. FOR THEM, WALLS WERE SIMPLY ONE MORE SPACE TO EXPRESS THEMSELVES. A SPACE THAT PREVIOUS GENERATIONS OF AMERICAN ARTISTS NEVER HAD. GRAFFITI WAS THEIR CHANCE TO EMERGE - AND IT WAS BECOMING MORE AND MORE POPULAR.



AND SO THAT YEAR,
THANKS TO THE
SCHOLARSHIP, I LEFT.

I WENT TO LOS ANGELES
TO PHOTOGRAPH
THE WORKS OF CHAZ
BOJÓRQUEZ.

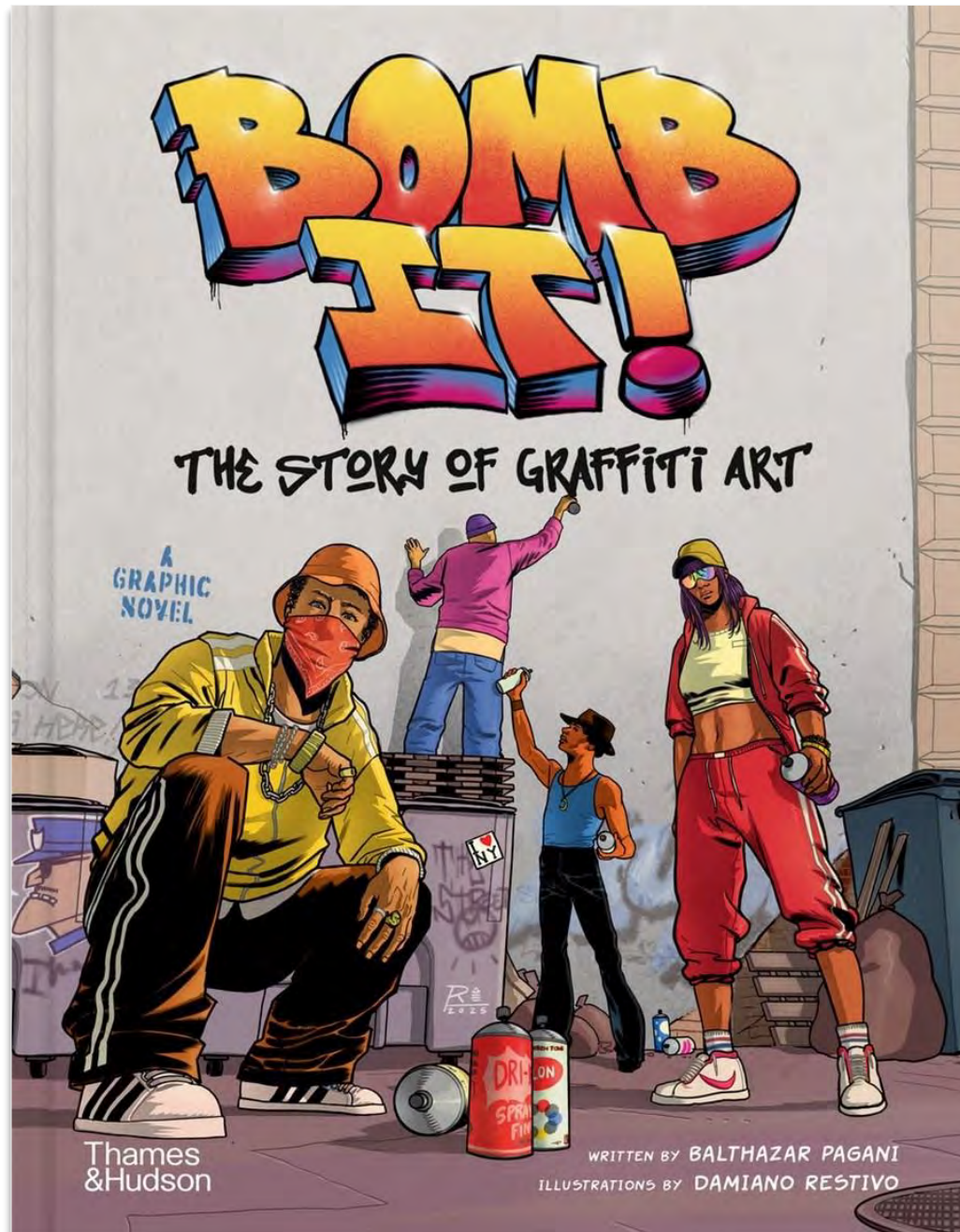
THE CHOLO STYLE DEVELOPED IN THE MID-20TH
CENTURY IN THE LOS ANGELES NEIGHBOURHOODS
WITH THE HIGHEST PERCENTAGE OF LATINO
RESIDENTS. CHOLO ARTISTS USE GOTHIC LETTERS.

CHICANISMO IS A SOCIAL MOVEMENT PROMOTED
BY PEOPLE OF MEXICAN ORIGIN BORN OR RAISED IN
THE UNITED STATES. IT'S A FORM OF CULTURAL PRIDE
BORN FROM THE NEED FOR RECOGNITION WITHIN A
SOCIETY THAT HAS OFTEN MARGINALIZED THEM.

CHAZ BOJÓRQUEZ IS CONSIDERED ONE OF THE PIONEERS
OF STREET ART ON THE WEST COAST. HE COMBINED
CALLIGRAPHY, SPIRITUALITY AND CULTURAL IDENTITY IN
HIS GRAFFITI, ROOTED IN CHOLO STYLE AND CHICANISMO.

AS EARLY AS THE 1920S AND 1930S IN MEXICO,
MURALISTS LIKE DIEGO RIVERA, JOSÉ CLEMENTE
OROZCO, AND DAVID ALFARO SIQUEIROS STARTED
TURNING WALLS INTO TOOLS OF COLLECTIVE
STORYTELLING. THEIR WORKS SPOKE OF
REVOLUTION, SOCIAL JUSTICE AND POPULAR PRIDE,
A PUBLIC AND POWERFUL FORM OF ART THAT ALSO
INFLUENCED THE VISUAL LANGUAGE OF GRAFFITI.





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The book cover features a photograph of a man with dark hair and a serious expression, wearing a white tank top and a red boxing glove on his right hand. The background is a light, textured grey. A large, vibrant green diagonal shape cuts across the right side of the cover, containing the title and author information. At the top, the words 'ART ESSENTIALS' are printed in a small, white, sans-serif font within a thin white rectangular border.

ART ESSENTIALS

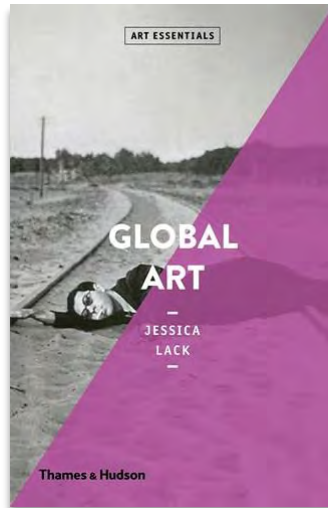
QUEER ART

—
MOLLIE E.
BARNES

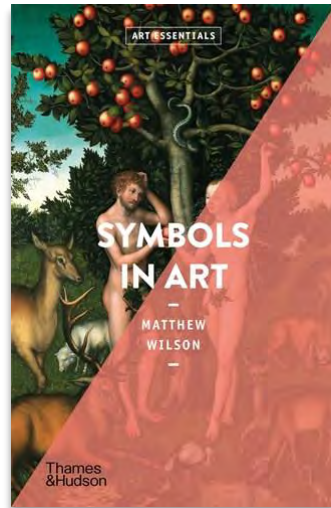
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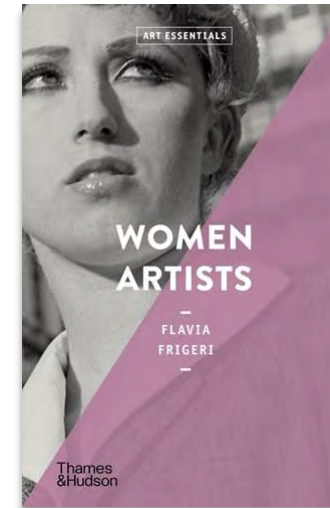
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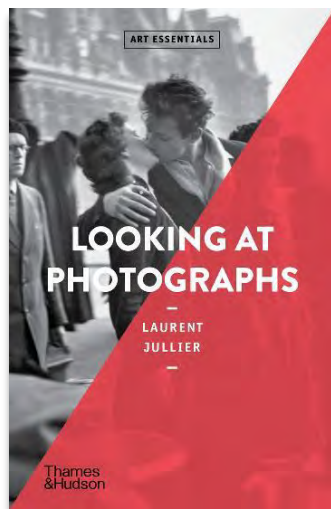
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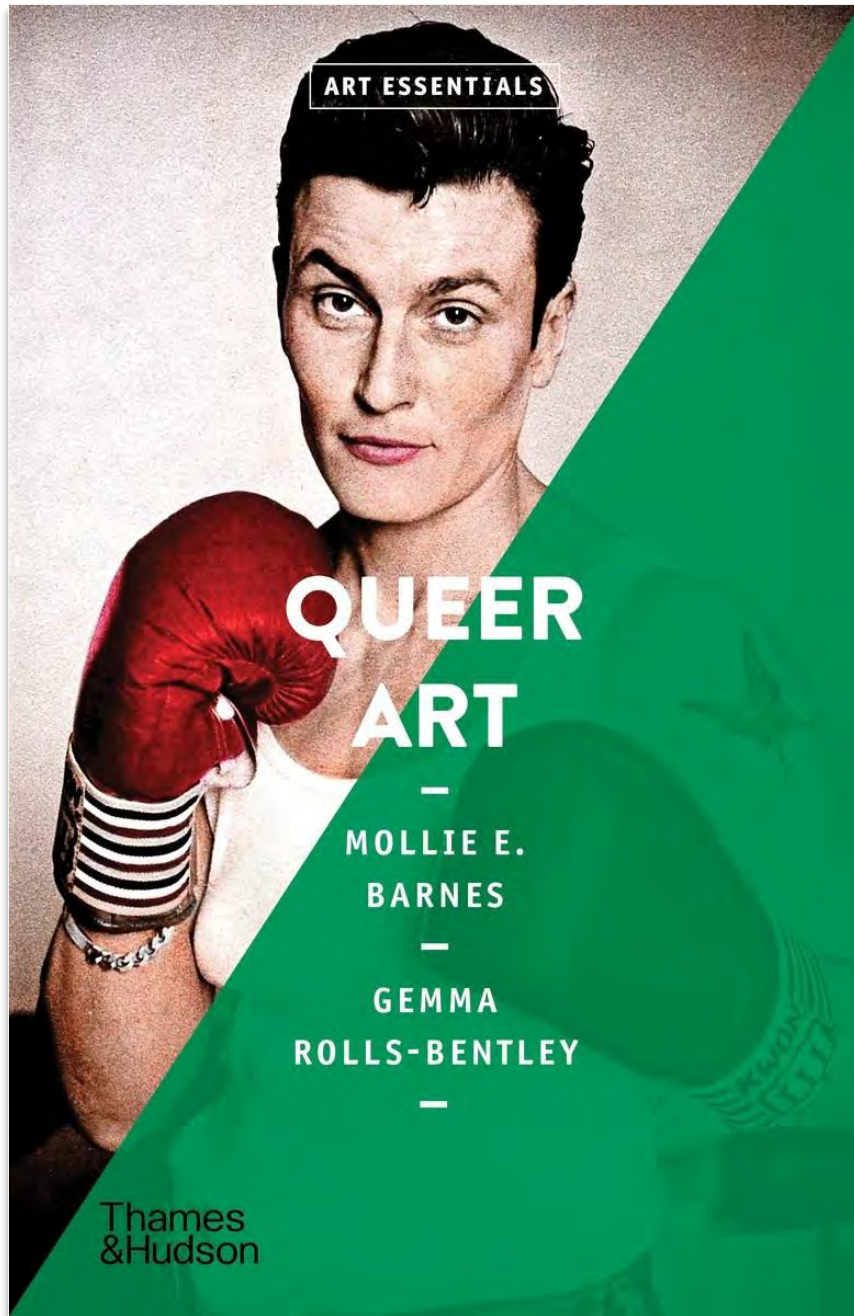
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Queer Art (Art Essentials)

Mollie E. Barnes and Gemma Rolls-Bentley

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- A concise, accessible and global overview of modern and contemporary queer art, co-written by notable curators in the field.
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WHERE CAN WE FIND QUEER ART?

Queer people have always existed. Therefore, queer art has always existed, all around the world and throughout human history, regardless of the words used to describe it at the time. Attitudes towards LGBTQIA+ identity within social and political frameworks of any given time or location impact the openness with which queerness might be expressed creatively, either at the point of creation or in the display and circulation of art. When or where objects were made, therefore, tends to affect how easy examples are to find or how readable they are as queer.

Homoerotic themes are evident in numerous ancient artworks, such as the Khajuraho Temple sculptures (page 22) in northern India, which include explicit depictions of lesbian and gay sex, and the Greco-Roman Warren Cup (opposite), which depicts male-male intimacy. Medieval European art contains many references to queer love, such as the same-sex couples depicted in the *Bible moralisée* (below). Gender-variant and intersex figures also appear throughout history and across the world, from saints to allegorical characters, long before the modern era. Illuminated manuscripts from medieval Europe and Persia, for example, sometimes depict intersex figures, and the ancient Greek mythological figure of Hermaphroditus was a popular subject for artists from antiquity



Bible moralisée (detail)
Paris, 1225–49
Austrian National Library,
Vienna

The illuminated manuscripts of the medieval period were visual commentaries of Biblical events. This example from the 1220s is from one of the earliest *Bibles moralisées*, which includes two depictions of two same-sex couples – one female and one male – each kissing and embracing.

The Warren Cup
Drinking-cup,
15 BCE–15 CE
Roman, Levant,
Jerusalem
Silver, chased and gilded,
height 11 cm (4 3/8 in.),
diameter 11 cm (4 1/8 in.)
British Museum,
London

The Warren Cup is an ancient Greco-Roman cup made of silver, decorated with male same-sex acts in relief. In ancient Rome, they had no word for 'homosexuality' but representations such as these were common in art from the period.



onwards, usually depicted with breasts and a penis. Christian religious legends record saints such as the Byzantine monk Marinos, who lived his entire adult life as a man, despite being raised as a girl – something only discovered by the other members of his order after he died when they were preparing his body for burial. In ancient Hindu art, the deity Ardhanarishvara – a revered patron of hijras – is the combined form of Shiva and Parvati, and is often depicted as being half male and half female.

During the Renaissance, northern Italian cities were hubs for same-sex relationships, despite the fact that they were criminalized under anti-sodomy laws, carrying the threat of imprisonment or execution. Artists such as Michelangelo and Titian alluded to homosexual love in their work. Donatello has recently been cited as the first artist from the early modern period to be known publicly as gay. His bronze *David* (c.1426–55; page 23) has widely been interpreted as homoerotic, partially due to his nakedness, the effect of which is emphasized by his hat and boots – their presence making the absence of his other clothes appear more intentional.



QUEER SELVES

-
Queer artists have long turned
their gaze inward
-

LEONOR FINI ARGENTINA, 1907–96

Leonor Fini moved fluidly between artistic and personal identities. Born in Buenos Aires to an Argentine father and an Italian mother, she was raised in Italy by her mother, who fled to prevent her oppressive father from taking custody. Fini's mother began disguising her as a boy in public to protect her from repeated kidnap attempts by her father, and she grew up with a strong distrust of patriarchal authority.

Fini moved to Paris in the 1930s and began moving in Surrealist circles, and though she exhibited with them, she rejected an official invitation to join the group due to the misogyny she perceived from their leader, André Breton. She resisted the movement's ideal of the passive female muse, declaring: 'I have always refused the male dictate. I have painted women not as they are seen but as they see themselves.'

A prolific artist who worked over seven decades, her work is populated by sphinxes, masked figures, and dominant, otherworldly women – part of what she called her 'theatre of desire'. Fini frequently painted intimate groupings of female subjects and women sharing erotic moments, which she described as the 'feminine experience'. Her paintings often blurred the boundaries of humans, animals and mythic forms, reflecting identity and presence as fluid and transformative. She was close to figures like Leonora Carrington and Remedios Varo, who, like her, used surrealism to explore femininity, sexuality, and transformation beyond the male gaze. She sometimes included men in her paintings, though they usually appear passive and often androgynous.

Fini was openly bisexual, surrounding herself with lovers of all genders. She rejected the term 'lesbian', alongside marriage and monogamy, living for much of her life in a ménage à trois with two male partners. Her aversion to labels extended to her artistic identity: she lived entirely on her terms, slipping between roles as painter, writer, designer, and performer.

Leonor Fini
La Leçon de Botanique
(*The Botany Lesson*), 1974
Oil on canvas
120 × 120 cm
(47½ × 47½ in.)
Private collection

This is a late work that distills Leonor Fini's preoccupation with gender, power, and metamorphosis. The botanical setting suggests fertility, natural cycles, and transformation, echoing earlier works where androgynous figures exist in lush, dreamlike landscapes.



KEY WORKS

Two Women, 1939, Nationalgalerie, Berlin, Germany
Little Guardian Sphinx, 1943–4, Tate, London, UK

KEY FACTS

Later in life, Fini was part of several Surrealist exhibitions, including 'Fantastic Art, Dada, Surrealism' (1937) at the Museum of Modern Art, New York.
Fini curated an exhibition of Surrealist furniture that opened at her friend Leo Castelli's Paris gallery on the eve of the Second World War.

ZANELE MUHOLI SOUTH AFRICA, b.1972

Zanele Muholi is a visual activist and photographer whose work focuses on Black LGBTQIA+ lives, using their work to document and challenge the systemic violence and erasure faced by queer Black communities – particularly in post-apartheid South Africa.

Born in Umlazi, a township near Durban, during the apartheid regime – a system of racial segregation enforced under white minority rule – Muholi's work is deeply rooted in politics, power and social justice. They studied Advanced Photography at the Market Photo Workshop in Johannesburg before earning an MFA in Documentary Media at Ryerson University, Toronto, in 2009.

Between 2002 and 2006, Muholi created *Only Half the Picture*, their first photographic series, documenting survivors of hate crimes across South Africa's townships. This project was part of their work with the Forum for the Empowerment of Women (FEW), which they co-founded in 2002.

Many of Muholi's works are staged in public locations with historical significance. This includes beaches once segregated under apartheid, or Constitution Hill, the seat of South Africa's Constitutional Court. In occupying these spaces, Muholi challenges exclusions of Black queer and trans people, asserting their presence in sites of national memory.

One of Muholi's most significant ongoing projects, *Faces and Phases* (2006–present), consists of over 600 black-and-white portraits of Black LGBTQIA+ lives. The title reflects both presence (faces) and the evolving, complex nature of identity (phases). Muholi's participants meet the viewer's gaze directly, reclaiming space in a visual landscape that has historically erased them. Their approach is collaborative – Muholi refers to those they photograph as 'participants' rather than 'subjects', emphasizing agency and self-representation. Many participants are invited by the artist to contribute to exhibitions and discussions, further reinforcing their visibility and voice. The project is a living archive for the future – commemorating and preserving the lives of Black lesbian, trans and gender non-conforming people.

Zanele Muholi
Somnyama Ngonyama II,
Odo, 2015
Gelatin silver print
50 × 43.6 cm
(19½ × 17¼ in.)

Somnyama Ngonyama, which means 'hail the dark lioness', is a series of self-portraits, which Muholi says are responses to their daily experience living as a Black queer person. Some are responses to personal experiences, such as being harassed in a hotel. Some reference historical violence. Some are responses to reports of hate crimes they saw in the news.



KEY WORKS

Sunday Francis Mdlankomo, Vosloorus, Johannesburg, 2011
Nosipho 'Brown' Solundwana, Parktown, Johannesburg, 2007

KEY FACTS

In 2006, Muholi co-founded Inkanyiso, a non-profit platform and media organization dedicated to queer storytelling, media and advocacy.

In 2012, Muholi's apartment was broken into in a seemingly deliberate attack: thieves ignored valuables and instead stole over twenty external hard drives containing five years of Muholi's photographs documenting Black lesbian lives. Muholi believes the burglary was a hate crime intended to silence their LGBTQIA+ advocacy.

TAMARA DE LEMPICKA

POLAND, 1894–1980

Tamara de Lempicka was a painter whose works have become synonymous with the Art Deco movement. Her sleek, sensual and angular figures, which have an almost sculptural quality, capture the glamour and luxury of modern Europe in the interwar period.

Originally named Tamara Rosa Hurwitz-Gorska, Tamara de Lempicka went through several periods of reinvention throughout her life. She grew up in Warsaw, Poland, raised by a wealthy family who converted from Judaism to Christianity soon after Tamara was born, changing their last names to Gurwik-Górska in the process. Her grandmother indulged her with luxurious clothes, and she travelled widely from a young age. In 1916, she married Tadeusz Lempicki, a Polish lawyer. In the wake of the Russian Revolution, the couple escaped to Paris in 1918.

In Paris, Lempicka studied art at the Académie Ranson and changed her name to the aristocratic-sounding Tamara de Lempicka, which helped her navigate Parisian social circles with ease. She quickly found success painting portraits of the wealthy elite. Nobility, entertainers, artists, and scientists – as her daughter once said, she painted ‘them all, the rich, the successful and the renowned’. In 1928, she divorced her first husband and, after twenty years in Paris, she moved to the United States, where she became a favourite artist among the stars in Los Angeles, eventually marrying one of her wealthiest patrons, Baron Raoul Kuffner de Dioszegh, in 1934.

Lempicka was openly bisexual and had relationships with both men and women. Many of her works explore themes of desire and seduction, celebrating women’s physicality, autonomy, and erotic freedom. For example, in pieces such as *La Belle Rafaëla* (1927), depicting a reclining nude woman, and *Andromeda* (1929), featuring a nude figure in chains, female desire is central and commanding.

Lempicka’s depictions of female lovers and androgynous figures positioned her within the rich, complex history of LGBTQIA+ modernism. Alongside artists such as Romaine Brooks and Claude Cahun (page 38), she created a visual language that celebrated gender fluidity and queer desire, marking her as a radical force in early twentieth-century art.

Tamara de Lempicka
Les jeunes filles
(*The Girls*), c.1930
Oil on panel
35 × 27 cm
(13½ × 10½ in.)
Private collection

The Girls is among her most evocative explorations of female intimacy. Two women are entwined in a sensual embrace, their partially nude bodies, rendered in smooth sculptural forms, meet beneath the rich folds of a single shared garment. The physical closeness, lowered gazes, and deep shadows convey an air of secrecy about the encounter.



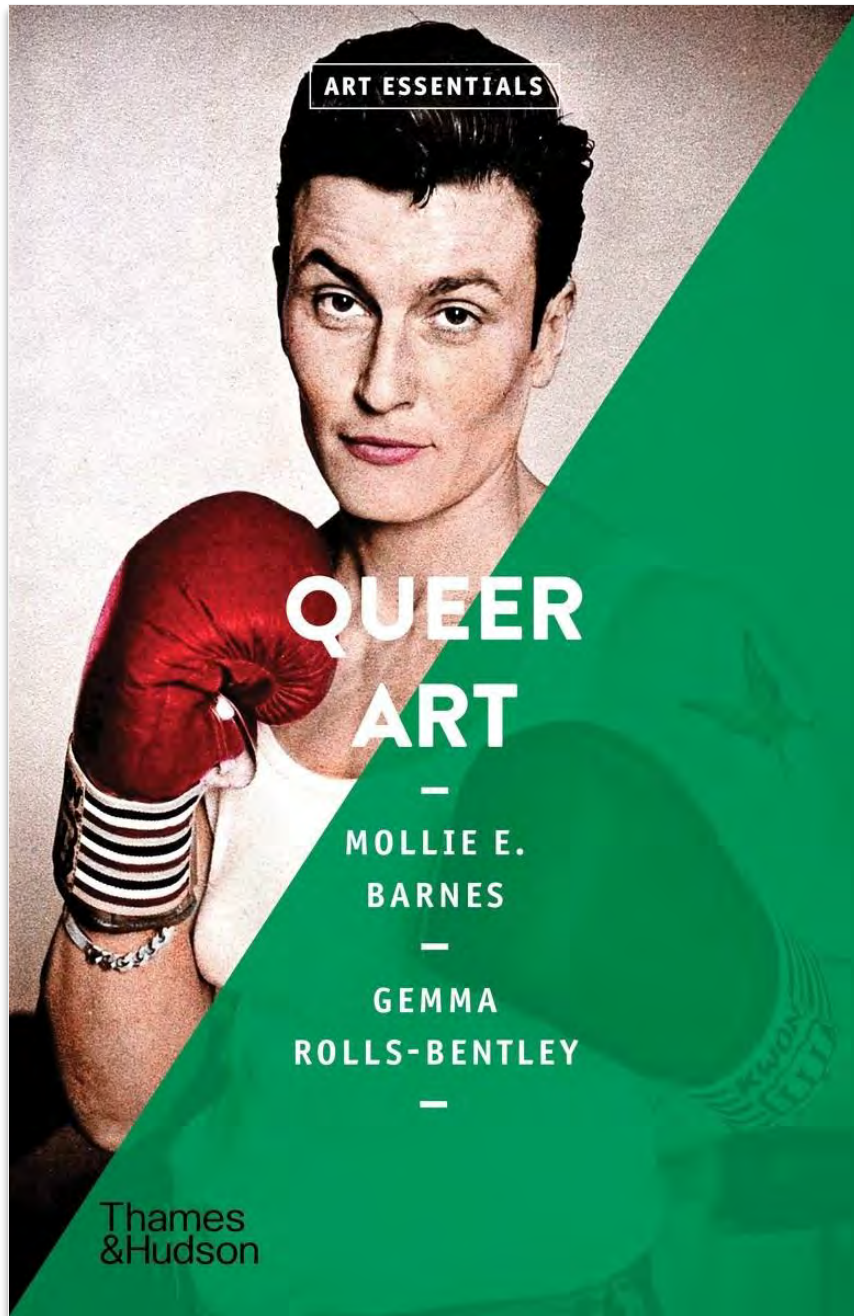
KEY WORKS

Four Nudes, 1925, Tamara de Lempicka Estate LLC, Poland
Sleeping Girl, 1930, Tamara de Lempicka Estate LLC, Poland

KEY FACTS

Lempicka’s final wish was to have her ashes thrown into a volcano. When she died in 1980 in Mexico, her remains were cremated and, per her instructions, scattered over the crater of Mount Popocatepetl – the snow-capped volcano she could see from her home.

Pop icon Madonna counts Lempicka among her favorite painters and has amassed an extensive collection of Lempicka originals.



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Mollie E. Barnes and Gemma Rolls-Bentley

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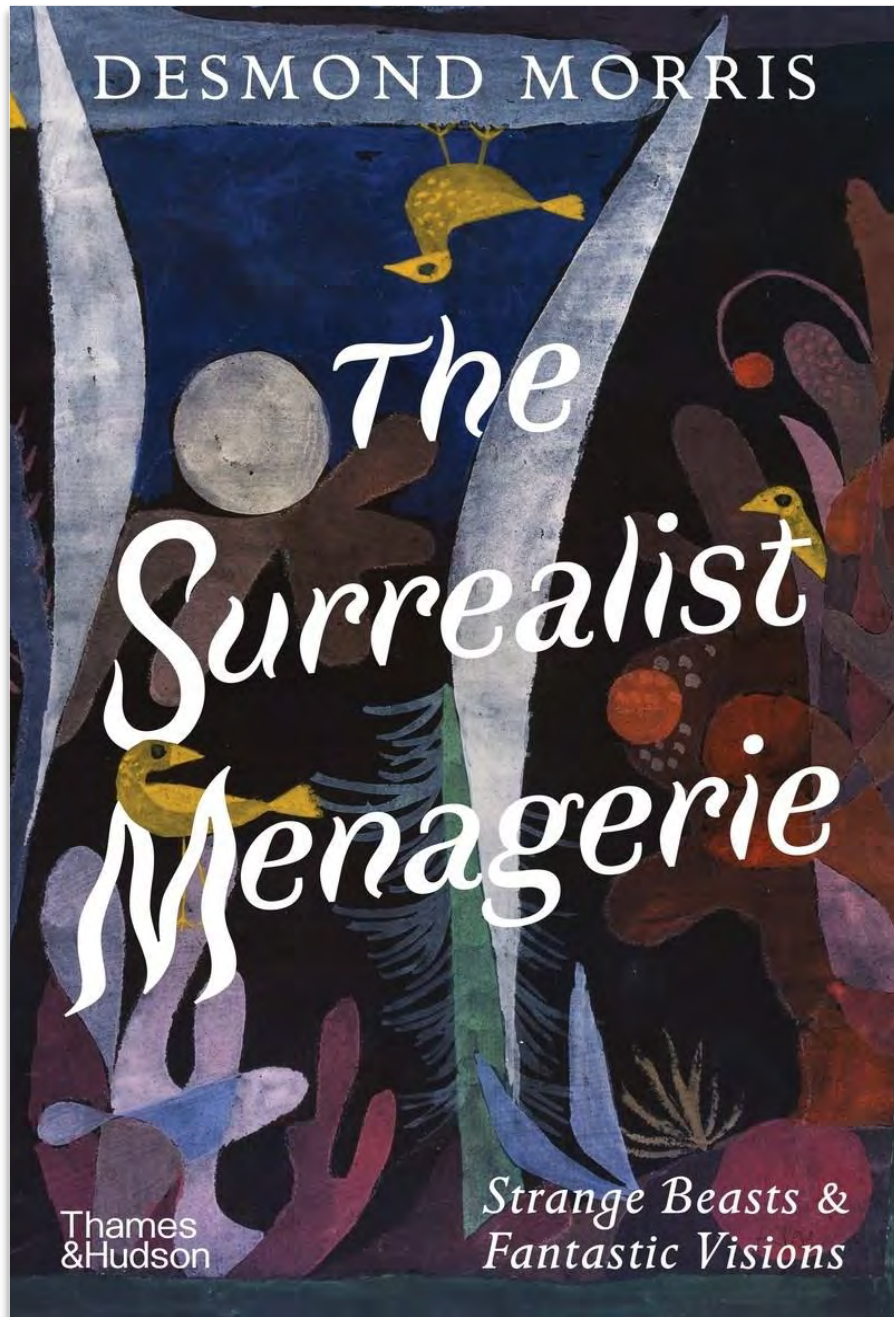
A surrealist illustration of a night scene. The background is dark blue and black. A large, pale moon is in the upper left. Several yellow birds are scattered throughout the scene, some appearing to fly or be suspended. Abstract, organic shapes in shades of purple, red, and blue are layered over the background, creating a dreamlike atmosphere. Two large, light-colored, curved shapes, possibly representing wings or paths, frame the central text.

DESMOND MORRIS

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*Strange Beasts &
Fantastic Visions*



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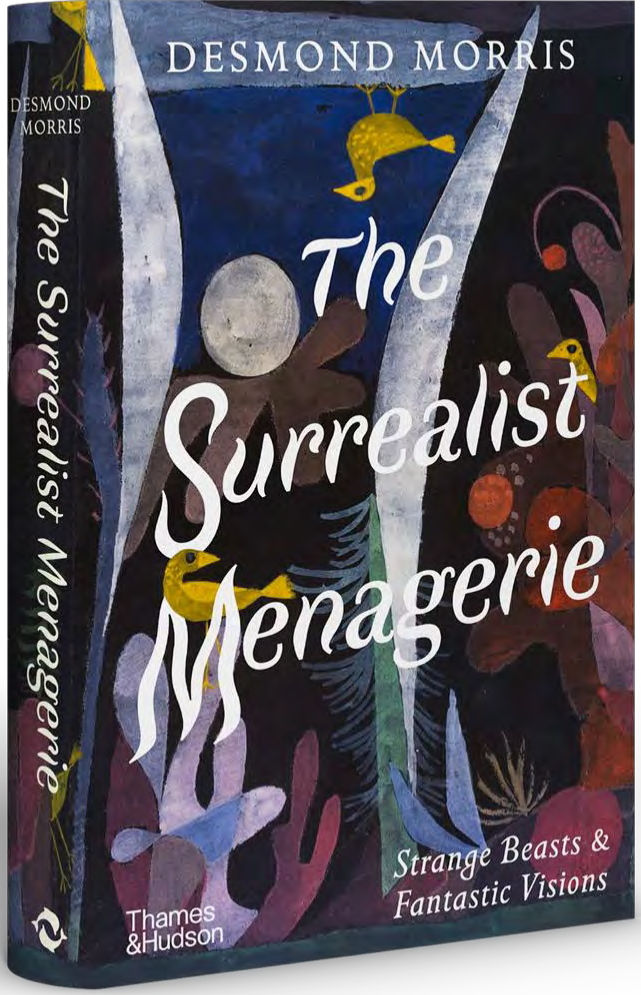
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The Surrealist Menagerie

*The
Surrealist
Menagerie*

*Strange Beasts &
Fantastic Visions*

Thames
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Scorpion

The scorpion is rarely seen in the works of the surrealists, but one does put in a dramatic appearance, floating in the sky of a tarot-inspired piece of 1969 by the British-Mexican painter Leonora Carrington. Forming part of a larger composition that is dominated by a mysterious hybrid figure with wings, pincerlike legs, a human hand and multiple human eyes, this scorpion is clearly a reference to the astrological star sign Scorpio – the eighth sign of the zodiac, derived from the constellation Scorpius. Scorpius has around 18 main stars that have long been associated with the distinctive shape of a scorpion, with its curved tail. Carrington's scorpion, although not a strictly faithful map of the stars that shape the constellation, contains its beating heart, the supergiant star Antares – a name derived from the Greek meaning 'rival of Mars' because it has a reddish hue. Standing directly above the hybrid figure's largest eye, the red circle of Antares, set against a black background, lights up the night sky.

24



Leonora Carrington,

Untitled, 1969

25

Mantis

The sinister praying mantis was bound to have surrealist appeal for three reasons. The first concerns its name – and the fact that it appears to be praying when it is preying. As it sits quietly camouflaged, waiting for its prey to pass by, its powerful front legs are bent up in what appears to be a posture of prayer. These are called raptorial legs because they are designed to seize and hold prey: folded back like the blades of a pocket knife, until the mantis strikes out and grasps its victim, they are equipped with sharp spines that stop it from escaping. The idea of a lethal posture of prayer would have appealed to the anti-religious surrealists. The second reason is that, after it has mated, the female mantis sometimes eats her male partner. This bizarre link between sex and feeding also had surrealist appeal. Finally, the head of the mantis has a dramatic shape in which the huge compound eyes give it the appearance of an interplanetary alien.

These three qualities made the insect especially attractive to Félix Labisse, who featured mantises in a number of paintings. In the example shown here, *Amorous Mantises* (1946), the female is caught in the act of eating the male's head as he mates with her.

The German surrealist Max Ernst also painted this insect. In his ironically titled *The Joy of Life* (1936), the rampant foliage creates a dense forest scene in which various creatures are hiding. The painting is a twist on a work of the same name by Henri Matisse, dating from 1905–6, but Ernst has replaced Matisse's colourful, sensual vision of Arcadia with a suffocating mass of twisted, entangled undergrowth – an expression of the deteriorating situation in Europe in the 1930s. His mantis is cleverly hidden in the leaves at the bottom of the composition but, once spotted, is unmistakable.



Félix Labisse, *Amorous Mantises*, 1946



Max Ernst. *The Joy of Life*, 1936

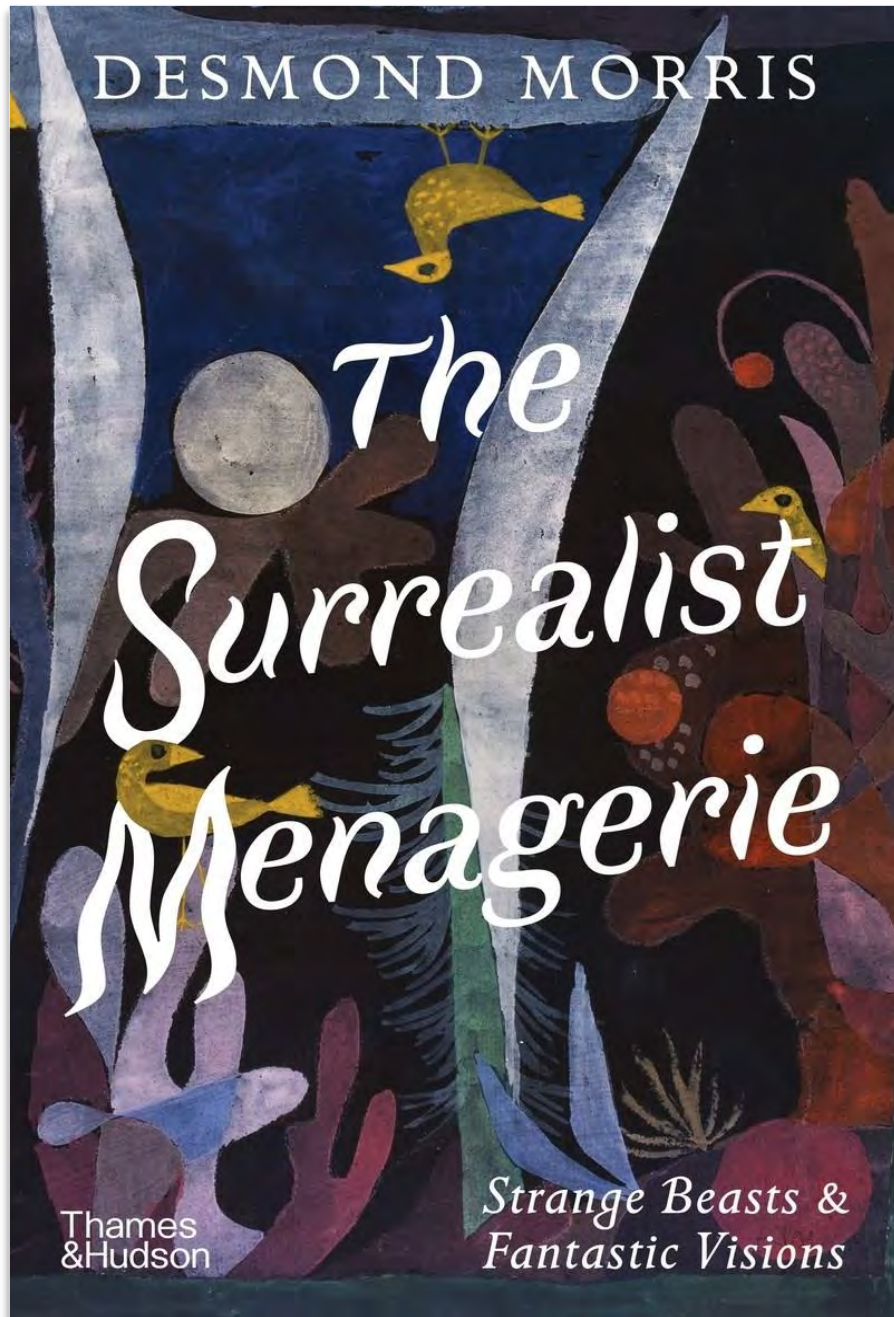
Butterfly

Symbolically, the butterfly represents transformation, fragility and endurance. Its metamorphosis from a caterpillar to a chrysalis to an adult is perhaps the ultimate symbol of renewal and reshaping. With its delicate body and soft, fluttering wings, the butterfly must adapt to diverse and often hostile environments to survive. For the surrealists, however, the butterfly's colourful, fragile beauty posed a problem. How can something so pretty exist in the darkly humorous world of surrealism?

In an early work by Victor Brauner, *The Crime of the Butterfly King* (1930), the Romanian artist presents a terrifying hybrid being in a sinister, dark landscape. While the title suggests the central figure is a butterfly, it has the head and legs of a woman; the body is a dull-brown winged creature that looks more like a fly than a butterfly. The creature's eyes have become the woman's breasts, its legs have shrunk to become her pencil-thin arms, and its wings have spread to become her short skirt. Blood runs down the woman's face and neck, and the bodies of two blood-soaked women and another flying insect – which also appears to be dead – can be seen in the background.



Victor Brauner, *The Crime of the Butterfly King*, 1930



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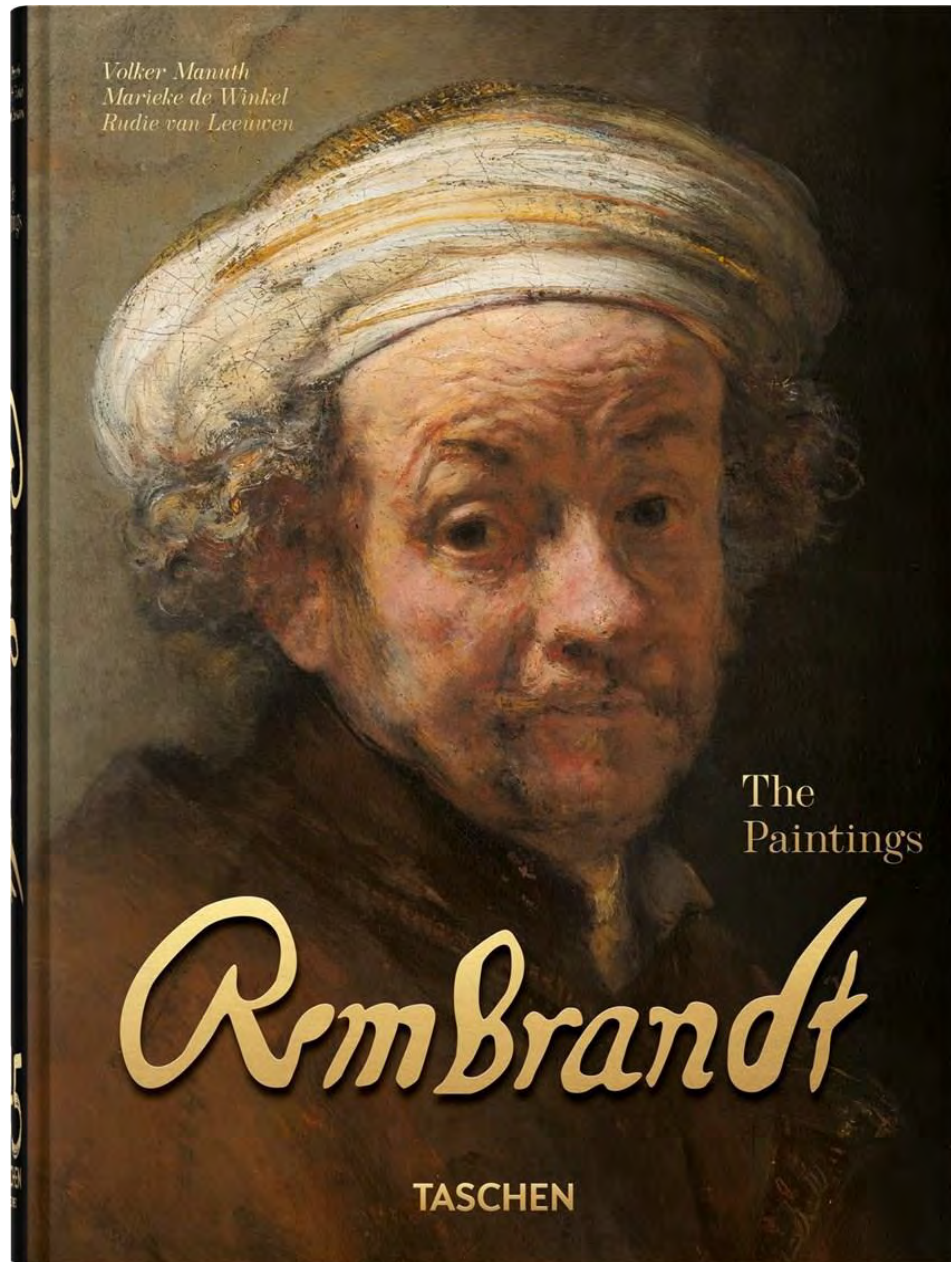
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"Rembrandt van Rijn was a maverick in art. Doubting to acknowledge the usual laws of admission to the Temple of Fame, he boldly forged his own path, entered, and took possession of a most conspicuous place by his own power."

—WALTER DILLON





Rembrandt van Rijn
Portrait of a Young Man
c. 1665-1668
Oil on canvas
Amsterdam, Rijksmuseum
Inv. no. SK-A-1000



Rembrandt van Rijn
Portrait of a Young Man
c. 1665-1668
Oil on canvas
Amsterdam, Rijksmuseum
Inv. no. SK-A-1000

II.

Amsterdam

1631-1639

*"The mellow brilliancy of his lights, the breadth
and harmony of his middle tints, and the rich
depth of his shadows, give to his pictures an effect
which seems to be the work of enchantment."*

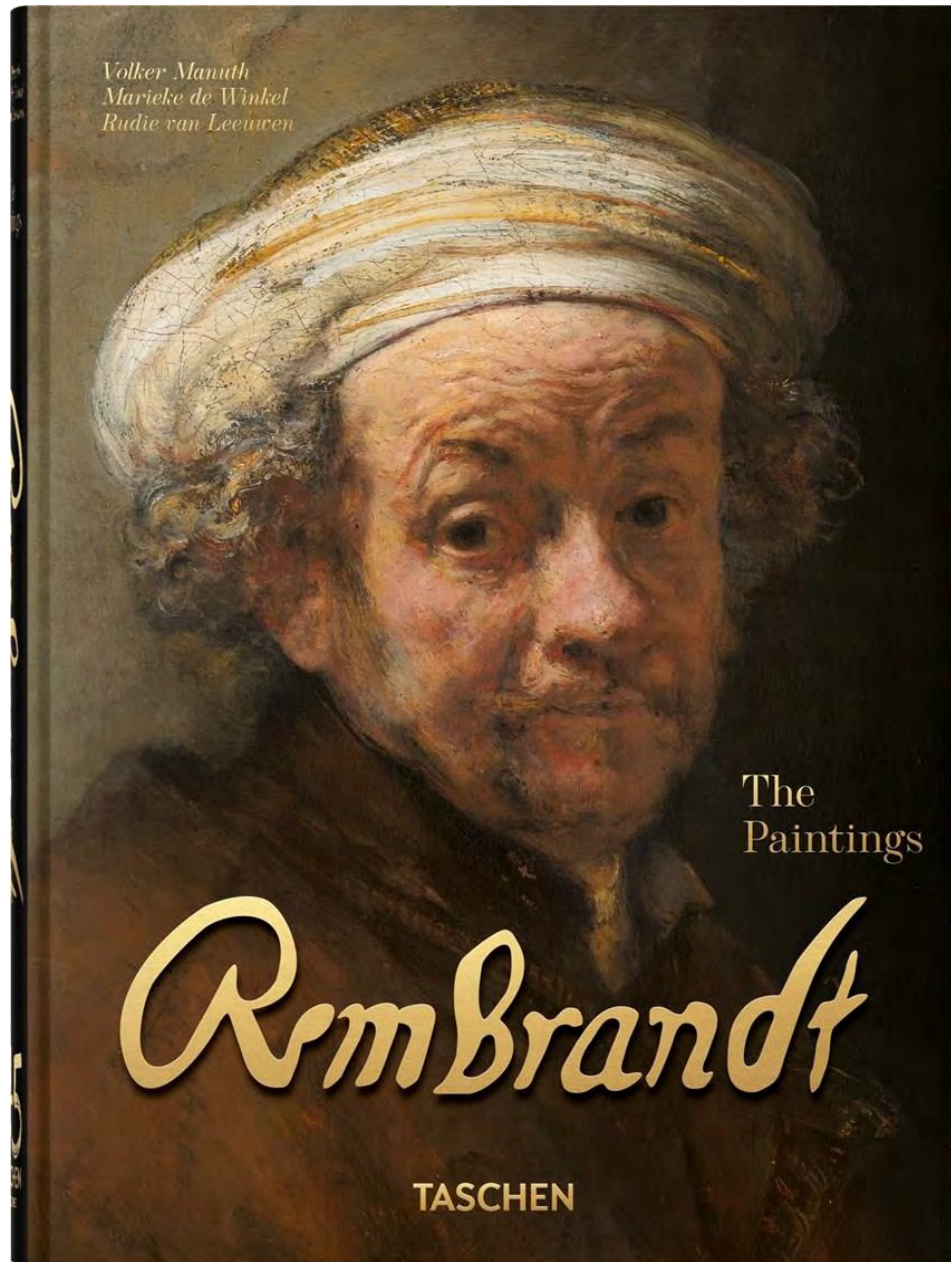
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Rembrandt

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WALTER CHANDOHA

DOGS

PHOTOGRAPHS 1941-1991



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Walter Chandoha. Dogs

DOGS. PHOTOGRAPHS 1941–1991

Edited by Reuel Golden, Photographs by Walter Chandoha

Walter Chandoha's remarkable legacy as the 20th century's greatest pet photographer lives on in this sequel to his critically acclaimed *Cats*. Photographed in a variety of styles and locations, the book includes colour studio and environmental portraits, black-and-white street scenes, dogs roaming free in the countryside, and vintage dog shows.

- The world appears to be divided into cat and dog lovers, but fortunately Walter Chandoha, the 20th century's greatest pet photographer found himself happily in the middle. He loved these intriguing creatures equally for their unique beauty and individualism, and as subjects to photograph in a career spanning over 70 years.
- Chandoha sadly passed away in 2019 at the age of 98, but his legacy lives on in this dashing sequel dedicated to man's best friend. "Walter Chandoha's photographs of dogs are compelling not just because dogs have an inherent charm, but because the person behind the camera was a master of his craft," writes the photography critic Jean Dykstra in the book's introduction.
- We see terriers, collies, beagles, bloodhounds, poodles, small dogs, big dogs, show dogs, working dogs, and many more, featuring over 60 breeds photographed in both black-and-white and glorious Kodachrome.
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A PHOTOGRAPHER OF PEDIGREE

BY JEAN DYKSTRA

Walter Chandoha's photographs of dogs are compelling not just because dogs have an inherent charm, but because the person behind the camera was a master of his craft. He knew how to get the shot he wanted, how to light it, how to compose it, how to capture a particular expression or gesture: a Great Dane puppy sprawled over his half-asleep sibling; a pair of pugs, side by side, their expressions deeply concerned; or three white West Highland terriers against a tomato-red background, tipping over like dominoes. These shots require experience, judgment, deep reservoirs of patience, and a keen eye. But Walter Chandoha made it look easy.

There are several black-and-white photographs that feature an exceedingly charming fuzzy white puppy and Chandoha's daughter Maria, aged four. In one image, the pair lay side by side on their bellies, facing the camera, the setting minimal—wood floor, pale wall, dog and girl centered in the frame. Another is set outdoors, and Chandoha has caught Maria holding the puppy by its armpits as she traipses barefoot across a sunny spot of grass. In a third (opposite), he's captured the instant at which both girl and dog, facing each other with mouths wide open, appear to laugh at an inside joke. These three photographs of the same two subjects say a lot about his reputation as one of the greatest domestic animal photographers of all time. They speak to his affection for his children (Maria was one of six),



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degree, built into their genome, according to Wynne—they experience pleasure in the presence of humans.

It's no wonder that sense of pleasure is reciprocal, and Chandoha's photographs convey that simple delight. In a larger sense, suggests Fernanda, they also remind us that humans have bonds with (and responsibilities to) other living creatures with whom they share the planet. She recalls that her father mostly photographed the dogs with minimal props, if any, in order to photograph them *as dogs*, rather than anthropomorphizing them. Indeed, whether they were used to advertise dog biscuits or to illustrate a magazine story or whether they were for his own projects, Chandoha's photographs conveyed real affection for and affinity with his canine subjects. Regularly photographing them at (their) eye level, he put them on an equal footing, so to speak.

Take his photograph of a mutt resting in the inside of a screen door on a sunny day (page 111). It takes a beat to notice that outside, looking in, are a cat and another dog, a large Kitty Dog, perhaps, though it's hard to tell, because the animal is mostly in shadow. The doorframe, as well as a perpendicular post outside, give the photograph a solid geometry, and the screen slightly conceals two of the subjects, adding a sense of depth, and the hint of a secret. Then there's that oddball trio of animals, who seem blithely unaware of how unmatched they are. It's a classic Chandoha photograph, sweet but not saccharine, with a quiet undercurrent of affection.

Kodak Camera Club announcement, 1955

Old Gold advertisement, 1954





Bloodhound, Long Island, New York, 1954

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Dalmatian, Long Island, New York, 1957

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Scottish terrier, Long Island, New York, 1953

Weimaraner, Long Island, New York, 1955



WALTER CHANDOHA

DOGS

PHOTOGRAPHS 1941–1991



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Walter Chandoha. Dogs

DOGS. PHOTOGRAPHS 1941–1991

Edited by Reuel Golden, Photographs by Walter Chandoha

Walter Chandoha's remarkable legacy as the 20th century's greatest pet photographer lives on in this sequel to his critically acclaimed *Cats*. Photographed in a variety of styles and locations, the book includes colour studio and environmental portraits, black-and-white street scenes, dogs roaming free in the countryside, and vintage dog shows.

- The world appears to be divided into cat and dog lovers, but fortunately Walter Chandoha, the 20th century's greatest pet photographer found himself happily in the middle. He loved these intriguing creatures equally for their unique beauty and individualism, and as subjects to photograph in a career spanning over 70 years.
- Chandoha sadly passed away in 2019 at the age of 98, but his legacy lives on in this dashing sequel dedicated to man's best friend. "Walter Chandoha's photographs of dogs are compelling not just because dogs have an inherent charm, but because the person behind the camera was a master of his craft," writes the photography critic Jean Dykstra in the book's introduction.
- We see terriers, collies, beagles, bloodhounds, poodles, small dogs, big dogs, show dogs, working dogs, and many more, featuring over 60 breeds photographed in both black-and-white and glorious Kodachrome.
- Spanning a 50-year period, the book is divided into six sections, and each chapter reveals Chandoha's exceptional combination of technique, versatility, and soul.

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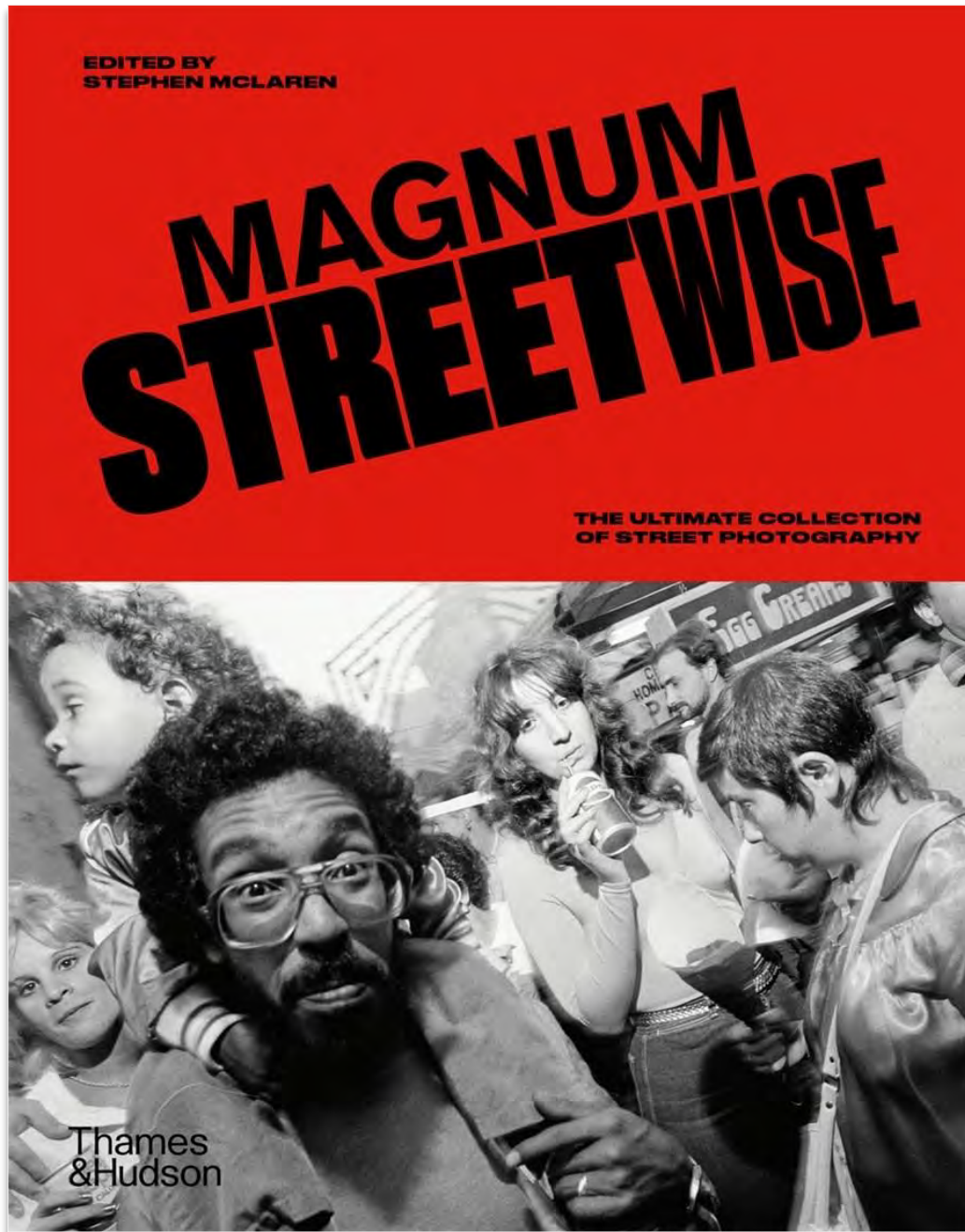
EDITED BY
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- A rich seam of street photography runs through the heart of Magnum to this day, both in the work of recognized masters of street photography - such as Erwitte, Parr, Gilden and Kalvar - and of those who might not even consider themselves street photographers; a continued influence that has not gone unnoticed among the current generation of budding street photographers and fans.
- *Magnum Streetwise* is a true visual feast, interleaving insightful texts and anecdotes within an intuitive blend of photographer- and theme-based portfolios, exploring not only the work of outstanding photographers, but how common subject matter (places of leisure, marketplaces, travel) and locations (Paris, New York, Tokyo) have been addressed, conceptually and practically, across the agency and through the ages.
- "This book is the definitive collection of street photography, culled from the archives of photography cooperative Magnum Photos." - *New York Magazine*
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Page 2: Trent Parke, Huston
Place, Sydney, Australia, 2006

Opposite: Leonard Freed, Wall
Street, New York City, New York,
USA, 1956



IN TRANSIT





ABBAS

In 2018, when Abbas died at the age of seventy-four, Magnum grieved. The agency's president, Thomas Dworzak, was one among many who paid tribute to the veteran photographer: 'He was a pillar of Magnum, a godfather for a generation of younger photojournalists.'

Born Abbas Attar in the city of Khash, Iran, Abbas joined Magnum in 1981. A committed humanitarian and one of the agency's leading thinkers, he photographed the Vietnam War, the Iranian Revolution and the Troubles in Northern Ireland. In the 1980s he found himself returning again and again to Mexico, seeking out his own private adventure and a way of turning his photography into a more novelistic endeavour. The resulting book, *Return to Mexico* (1992), is a highly personal and visually complex account of the country.

As with Cartier-Bresson in the 1930s, Abbas regarded Mexico as a subject to which he could devote all his creative energies. He wanted to renew his craft as a storyteller and rediscover his reasons for becoming a photographer in the first place. Whenever possible, he spent his days in out-of-the-way villages, where weddings and funerals took on a heightened sense of communal involvement. Amid the choking dust, surrounded by beleaguered animals and children wearing masks, he came to an intuitive understanding of Mexico and its wild but fatalistic spirit.

Asked why he chose Mexico after documenting the Iranian Revolution, Abbas said: 'After two years of convulsion, I could see that the waves of the Islamic revolution were not going to stop at the borders of Iran. But I was not emotionally ready to cover the resurgence of Islam... Iran had drained me. I went to Mexico. Up till then, I had been a photojournalist covering events. In Mexico, nothing was happening. I travelled around, photographing the country as if writing a novel, redefining my aesthetics in photography.'

The diary entries that buttress his pictures in *Return to Mexico* are evidence of a talent for writing that would mature in later years. Consider, for example, this entry dated 21 December: 'The best way to discover Mexico is to get lost. Take any bus at random, stop willy-nilly for encounters, events, or urban architecture and spend the day trekking up and down the district. At last, a third-world city where I have complete freedom to photograph anything; no-one urging me to "go look at the modern neighborhoods," no budding art director, no lens censor, no vision dictator.' Or this dated 22 April: 'Sometimes I don't shoot, I linger. I choose the frame in my viewfinder including all the elements - walls, trees, pylons, spaces - that will provide the desired mood or character, and I wait patiently for the theatre of life to surprise me with people, animals, shadows.' And, finally, from 22 September: 'This is no essay that I am photographing - i.e. writing with light. I have nothing to prove or demonstrate, except myself. I've immersed myself in Mexico and I'm led by the rhythm of the country, possessed by its breathing - it isn't I who lead or possess. Isn't this how a novelist works?'

Despite being mugged in Mexico City, Abbas retained not only his Leicas but also faith in his own heartfelt mission: to show in a photo-book what Mexico - its cities, its villages, its myths, its poverty - was all about. His account of why the work he undertook, and which his colleagues continue, is of such importance could almost be a mission statement for Magnum in the twenty-first century: 'We photojournalists are not changing the world. All we can do is show why this world has to change sometime.'



HOW THEY SHOT

NEW YORK

Elliott Erwitt St-Tropez,
France, 1979

Page 156: Elliott Erwitt
St-Tropez, France, 1979
(detail)





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Walker Evans

Walker Evans



Walker Evans

David Company

A major reassessment of Walker Evans that shows him as a photographer both of his time and very much ahead of it.

- Walker Evans (1903-1975) is one of the great enduring figures of modern photography. His vivid images are inseparable from the history of the medium and the history of the USA.
- It brings together key photographs and projects spanning his entire career - from self-portraits of the 1920s to his Polaroid experiments in the 1970s - along with books and other publications that reflect his tireless capacity for observation.
- Together, the works reveal a creator who not only documented the world around him but also invited viewers to question the nature of photography and the perception of reality itself.
- Evans was best known for his documentary-style photography of early 20th century American life, particularly during the years of the Great Depression.
- This book offers a broad overview of Evans' work and its lasting influence on generations of artists, featuring reproductions of key photographs and projects paired with expert commentary.

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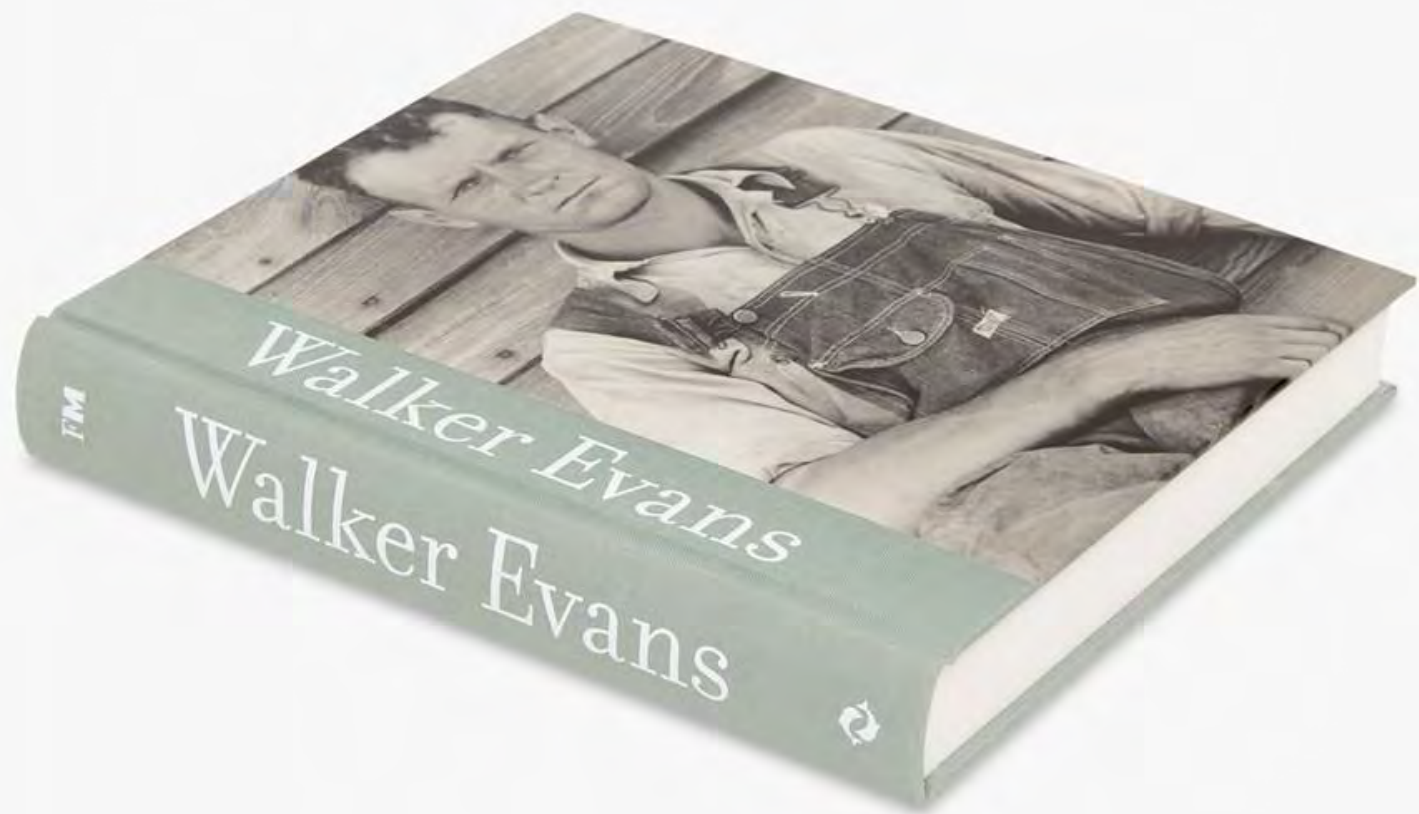
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A Young Modernist

In 1927, when Walker Evans returned to New York from his year in Europe, he was not yet considering photography as a serious option, although he had made some self-portraits posing as a serious—and seriously modern—young man.

Like the early work of most photographers, Evans's pictures from around 1928–1929 show him coming to terms with his influences, associating with current trends, and finding a position that might be going somewhere. He knew the city photographs of Ralph Steiner, Berenice Abbott, Charles Sheeler, and especially Paul Strand. Their bold compositions presented Manhattan as a quintessentially modern metropolis. Evans was also aware of the "New Vision" in European photography, with its enthusiastic embrace of modernist form, especially in architecture. He proved himself quite adept at creating this kind of image, publishing his best efforts as a portfolio in the journal *Architectural Record*, and supplying three photographs from around the Brooklyn Bridge as visual counterpoints to a deluxe publication of Hart Crane's epic poem *The Bridge* (1930).

Despite this early success, Evans knew modernist abstraction was becoming a mere style, an empty game unless you could use it for something more engaged. The Wall Street economic crash of October 1929, and the ensuing cultural turmoil sharpened the creative and political minds of all the ambitious artists of Evans's generation. He soon stepped back from the celebration of the city's modern patterns and began instead to look hard at the lives of those who inhabited it.

There is no doubt that the studio is the most important part of the work of a photographer. It is the place where the photographer works, and it is the place where the photographer's personality is expressed. The studio is the place where the photographer's personality is expressed, and it is the place where the photographer's personality is expressed. The studio is the place where the photographer's personality is expressed, and it is the place where the photographer's personality is expressed. The studio is the place where the photographer's personality is expressed, and it is the place where the photographer's personality is expressed.







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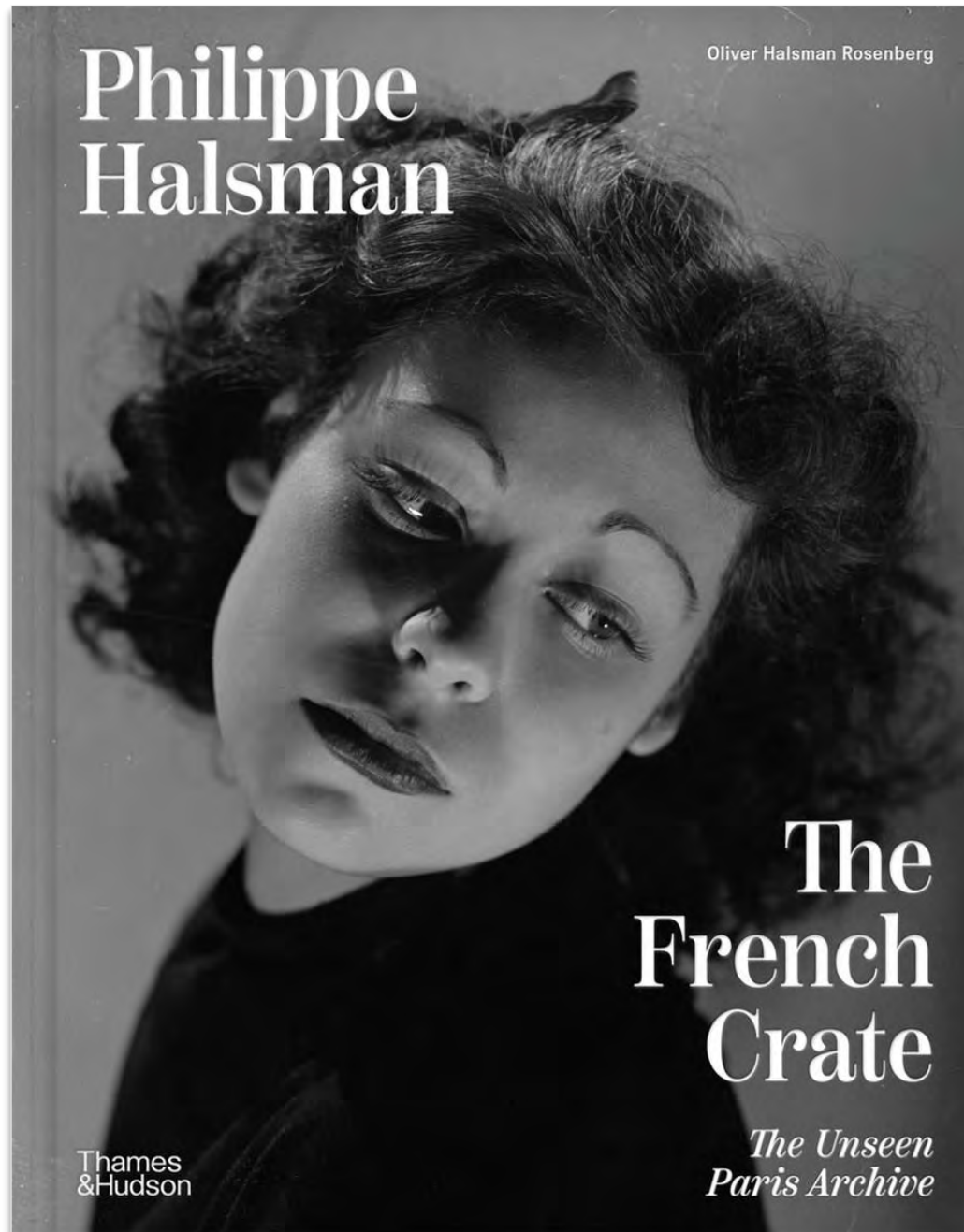
Philippe
Halsman

Oliver Halsman Rosenberg

The
French
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Philippe Halsman: The French Crate

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Oliver Halsman Rosenberg, By (photographer) Philippe Halsman

The first publication of rediscovered work by legendary photographer Philippe Halsman, capturing both the development of his style and life in 1930s Paris.

- Philippe Halsman fled Paris for New York in 1940, taking with him only his camera and twelve prints. As well as taking iconic portraits of Marilyn Monroe and Einstein, and collaborating with Dalí for 37 years, he also photographed 101 *LIFE Magazine* covers, which remains an unbeaten record.
- This book brings together previously unpublished works from Philippe Halsman, photographs which were forgotten and stored away for decades before their recent rediscovery.
- This title features previously unseen work from Halsman's years in France, when he contributed to fashion magazines such as *Vogue* and became known for his sharply focused and closely cropped photographs, which were contrary to the more romantic, soft-focus style popular at the time.
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← Stack of glass plates recovered from the crate



Halsman's studio press photo

Tangible Time: Rediscovering Philippe Halsman's Parisian Glass Plates

Oliver Halsman Rosenberg

In 2006, I became an accidental archivist. Almost thirty years after the death of my grandfather Philippe Halsman, my beloved grandmother, Yvonne Halsman, passed away, and all the contents of their studio apartment needed to be organized and packed up. Having lived there since 1921, this was a monumental and emotional undertaking.

The process took almost two years of non-stop work. Every room was full of either photographic history or sentimental objects. I was sleeping in the old darkroom at the time, which still had a cabinet full of boxes of unused paper, old enlargers, developing trays and darkroom chemicals. Their former dining room - where they had once entertained celebrities, colleagues and friends - had become dark. Philippe died in 1970, and the room had gradually turned into a storage space. The windows were shuttered, as I recall, and inaccessible due to the build-up of objects blocking the way. Every day I removed fabrics, photo magazines, boxes and documents layer by layer. I felt like an archaeologist, revealing strata of time. Everything was a fascinating clue to their vibrant and creative lives. Eventually I cleared a path to the windows and let the sunlight in... dust particles swirled like galaxies of stars.

At the bottom of everything, in the far corner of the room, I discovered a humble and unassuming wooden crate. The recognisable red 'fragile-glass' symbol stencilled on the side and top was the only clue as to what the contents were. My personal Indiana Jones moment, a buried treasure that had been there the whole time. I remember when I pried open the lid and took a peek inside: beautiful boxes full of fragile-glass plate negatives were stacked to the top. I opened one, took out a plate and held it up to the light coming in through the window. Surprising and remarkable images from 1930s Paris were seeing the light of day again.

Instantly I realized I had just uncovered the lost chapter in my grandfather's legacy; the crate was like a time machine to the dawn of his career. Moments I had only ever been able to imagine - passed down from my mother and grandmother, or gleaned from Philippe's own writings - were now tangible. However, I was under a deadline. We were in a rush to move out, and there was no time to fully explore the vast contents of the crate. Setting it aside, I knew I needed to return to this lost body of work in order to truly understand the beginning of Philippe's journey as a photographer, through both his successes and failures.

My grandfather's path to becoming a photographer was born from tragedy. In 1928, Philippe's father, Max, was robbed and murdered while the pair were on a hike in the Tirolian Alps. Rising antisemitism in Austria led to the murder being pinned on Philippe. Despite a clear lack of evidence or motivation, two separate juries sentenced Philippe to ten years in prison for patricide. Word of the 'Austrian Dreyfus Affair' - as the case was often called - spread through Europe, becoming front-page news. On one hand, Philippe's trial became a rallying cry for xenophobic, pro-Nazi nationalists to organize around, while for those on the left he became a symbol of a miscarriage of justice. Philippe's younger sister, Liouba, worked tirelessly to raise international attention for the case and free her brother. Sigmund Freud, Thomas Mann and Albert Einstein all advocated on Philippe's behalf. As a result of Liouba's efforts, a deal was brokered between former French Prime Minister Paul Painlevé and the Chancellor of Austria, and in 1930 the 24-year-old Latvian national was granted a pardon and released from prison, having served two years of his sentence. The repercussions of the trial would fundamentally shift the trajectory of Philippe's life in ways that he could not yet imagine.

Following a recovery from tuberculosis, Philippe returned to Dresden (where he had been studying before the incident) to complete his engineering degree. However, he was no longer an anonymous student: the attention the trial brought was too much for him, and he decided to join his sister in Paris and finish his studies there. Philippe's German girlfriend, Ruth Bomer, joined him. They lived, like most students at the time, in a small hotel on the Left Bank, near the Sorbonne. She took a photography course, while Philippe focused on finishing his degree. However, he discovered that he was far more interested in her assignments than his own. Although becoming a professional photographer at the time had, according to his autobiographical writings, 'the social standing of a barber or waiter,' Philippe decided to drop out of engineering school and pursue photography full time. My doubts that I would find fulfillment in the profession of engineering increased steadily. More and more my thoughts turned to the field of photography. It seemed to me relatively unexplored and just at the beginning of its growth. I felt that in it I had a possibility of expressing myself and contributing to this new art. I

'More and more my thoughts turned to the field of photography. It seemed to me relatively unexplored and just at the beginning of its growth. I felt that in it I had a possibility of expressing myself and contributing to this new art.'



Baby Math in the air



Madame Muth, model

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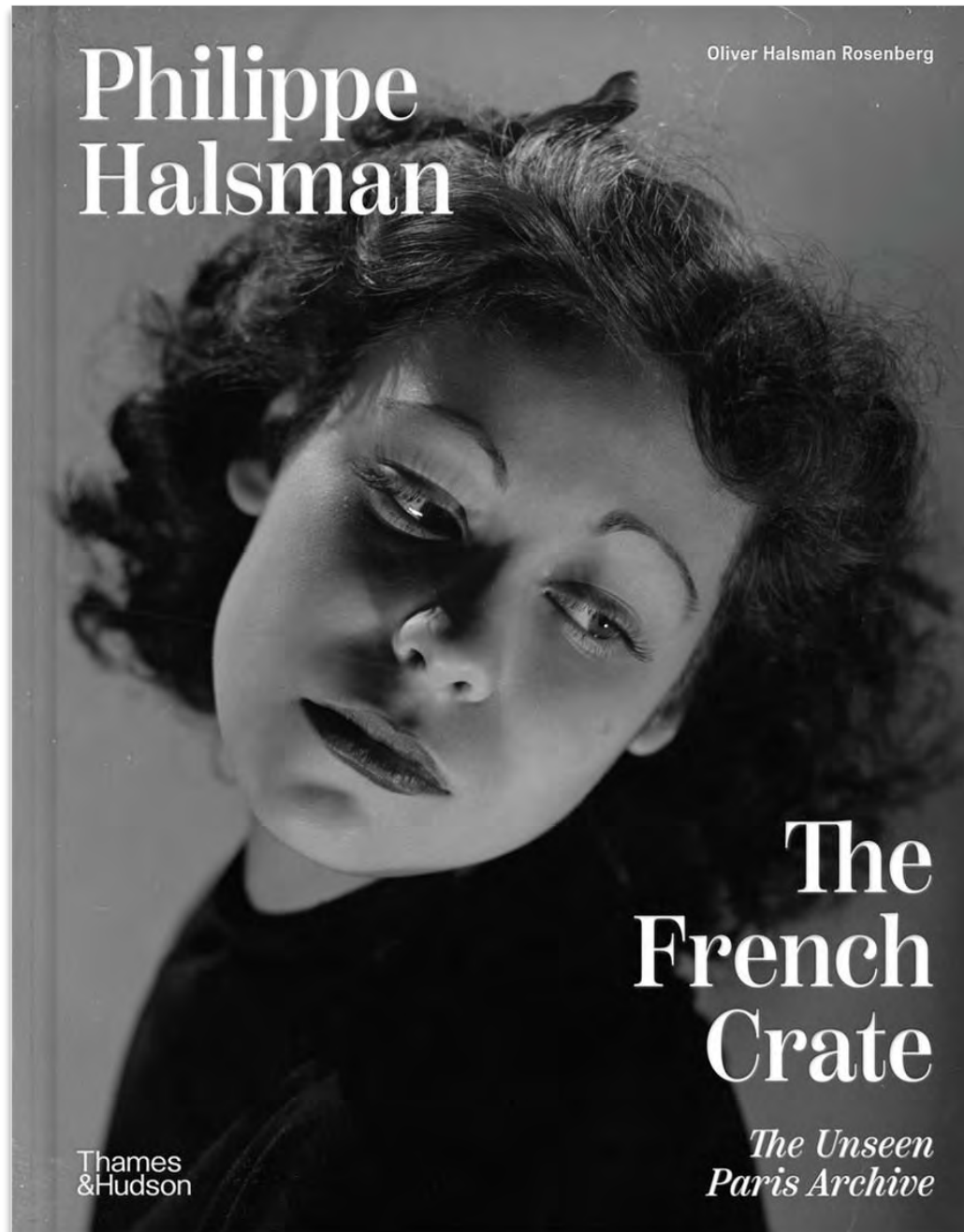
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Philippe Halsman: The French Crate

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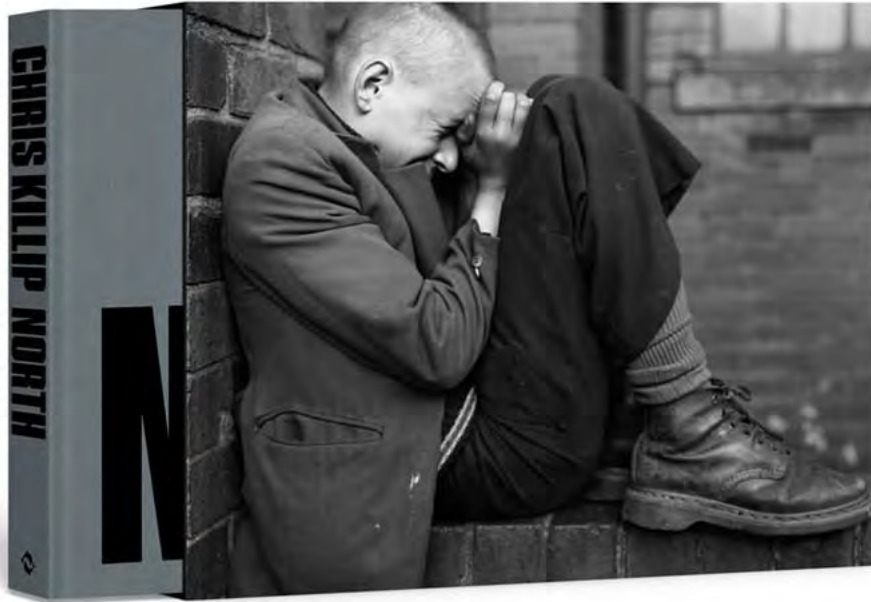
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Chris Killip: North

Edited by Mark Holborn

A striking interpretation of Killip's work in the Northeast of England and Ireland between 1975 and 1986, featuring many previously unpublished photographs.



- From Huddersfield to fishing communities on the North Yorkshire coast and the fury of the miners' strike, Chris Killip's lens captured the divisions and communities that define England.
- While operating in the documentary tradition, Killip's work is marked by tenderness, by a refusal to cast his subjects as easily dismissible stereotypes.
- With almost half its images published here for the very first time, *Chris Killip: North* is an evocative guide to the photographer's work across Northeastern England, alongside a selection of images from Ireland and the Isle of Man.
- Chris Killip (1946-2020) was one of the leading documentary photographers to emerge from the British Isles in the last 50 years.
- This title hones in on Killip's primary subject, the various communities in North England and their lives, during the late 1970s and '80s.
- Features many previously unseen images, as over half of the photographs in the book have not been published before.

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NORTH

Mark Hillborn

The power of individual photographic skills with the passage of time. The ever-shifting images become embedded in our memory and start to coalesce with our recollections of individuals. Their power is dependent on the still which affects they have been placed in, passing with the time and power that this still offers from the privileged eye, or else with the shape and geometry that have been precisely established through the lensholder. The image is often framed and referred to as a fraction of a second. From that moment, entire decades can be encapsulated. Certain photographs persist and become impossible to eradicate, granting permanence to what was fleeting. Such pictures become almost monumental, as if they were historical markers.

Looking through the complete archive of Chris Kilby's work recently I have been struck by how few of the first two. Those that I already know were more directly attached to my memory than any. They have become defining emblems of design acquired with precision and tenderness from life in the last century. There is a tension running throughout Kilby's visual language that does not arise with the identifiable convenience of the Lens or Zoom view. His work is larger in the frame, and inherently more slowly measured and considered. A pictorial grace flows. The virtuous compositions give you defined planes of foreground, mid-ground and background, all in perfect focus. At times, especially in some of these most memorable pictures, the elegance is so pronounced it almost contradicts the starkness of the reality he is depicting.

The picture with which his book *In Progress* opens is of a painter with his canvas and easel on a beach northern shoreline. Maybe it is a reflection on his struggle to depict this furthest coast, making an imagined canvas his by line – a self-portrait of sorts. The painter's feet are firm and grounded, the easel, like Kilby's input, upright in the sand. There is nothing egotistical here; the work is born from knowledge. Kilby had to wrestle in a canvas on a Northumbrian beach in photograph *Seaside*, perhaps his most sensitive and graceful work, where the harshness of gathering from industrial debris for survival was tempered by his observation of tenderness. Hours are seen as many that heads of Doves, Dogs are embraced. Children, as it so much of his work, are a focal point. On this shore we witness life on the very margin, the frailty of individual and a colossal historical passage.

The photographs that constitute the main body of this book are drawn from the South East of England between 1975 and 1986. They come from a time when (publishing was still a point of pride on Tyne) he took a body of work in Huddersfield in the early nineties; from work at Aston-

St-Fursey on the Cumbrian coast; in 1991 and 1992 from Scarborough, a fishing community on the North Yorkshire coast, from 1992 to 1994 and from the Seaside beach close to the Lynmouth cliffs, which closed in 1994. Kilby photographed on that beach between 1975 and 1984, the year of the miners' strike, which he also documented. The struggles he witnessed were not those of opposition to Conservative power – far too simplistic an observation. These photographs were made in Britain under both Labour and Conservative governments. His political sympathies may appear self-evident, but these pictures testified the divisions between Left and Right. Despite the passage of time, as the book begins you sense a discipline, even a healthy, healthy, of a sorry project, or as if Walker Evans were wandering in a post-war landscape. Could these pictures be of our time? The subjects echo on the beach at Lynmouth, and the historical parallels are evident. Are we still in the shadow of the late nineteenth century, as if in the depths of the Industrial Revolution, or are we present at its demise?

My view of Kilby's work is the outcome of a now distant encounter more than forty years ago. Our first meeting was at a pub in Luton, in Essex in 1990. Kilby was approachable, but had already established his influence; his personal hierarchy of figures he established significant. In addition to Essex, he had would no doubt have included Paul Street, Josef Koudelka and, later, David Goldblatt. He was older, wiser and more knowledgeable than me. He was an artist. He made pictures. I studied them and struggled then, but he came back to me.

In 1996, I published a paper from Kilby's *Seaside* story in *Aperture*. The issue (102), which also included an interview I made with Max Goldfarb during the editing and publication of *The Ballad of Sexual Dependency*, had a certain success. The vertical format of *Aperture* led me to see the pictures across the gutter and to give them the correct height. I loved the impact of the work.

By late 1996, I was back in London after three or four years in New York and suffering from a sense of displacement. In the spring of 1997, Kilby invited me to come north and visit him in Gateshead. I had been up in the Sixties Gallery, where Kilby's influence was pivotal, earlier in the night. As an outside I was struck by Newcastle and Gateshead. He could not have been more gracious. He made it clear we would work together. The relationship had after shifted gracefully from the professional to the personal.

Kilby's show with Graham Smith, *Revolution Country*, opened at the Serpentine in London in 1999. I was still in America at the time. David Godwin, who later became the head of Serkol & Warburg, was impressed,

in light of such important work, he gave me the opportunity to begin publishing (photographic books). I was asked to by both Kilby and Godwin to what we might want to become in *In Progress*.

Kilby has suggested the *In Progress* sequence and the idea of a series of several authors writing chapters. My memory differs. I recall Kilby coming to my house in South London with a box of work prints and a preliminary sketch, which we discarded. We arranged the pictures on the floor of my front room. The sequence was not simple. I continued after Kilby left, and in a second edition I believe we completed the work. I made the diagrams establishing the order of the pictures, on my kitchen table using work prints, card and tape.

The fact that the book was vertical was my decision. My friend and colleague, the designer Peter Dyer, was responsible for the elegance of the typography and the jacket. I resisted a large horizontal format, because I feared the book would look like a ribbon portfolio or abrupt contrast to the content of the photographs. I returned to the format I had previously used in *Aperture*. As the gutter ran through the pictures, sometimes the form of the page felt like a step to the face. The book was not others – unique, even. At the time of this book, I lacked a sign.

In Progress was launched in 1999 at the same time as an exhibition at the Victoria and Albert Museum. An edition was published in Rome by Editrice Nuova. Kilby received all due praise and recognition. His regularity of purpose was uncompromising. It was my privilege to have been involved.

I continued to travel between London and New York. I even met Kilby in the street in downtown New York. Somewhere along the line he invited me to Harvard, and I addressed a lecture thanks of his students for their care on the nature of the photographic sequence and historical narrative. There were a few journalists at that point between us. I sent him a David Mazyara book from Tokyo, but we rarely spoke again until, of course, it was too late.

Kilby was able to see almost all his individual projects published, but there has been a pronounced publication of *In Progress*. His various bodies of work have been gathered in the published publication and exhibition, *Chris Kilby 1940-2020*. This endeavor deserves our gratitude for the systematic record and context it offers. Looking back, I am sure that the quality of *In Progress* lay in the wealth of what he captured and the consequent participation. The book suggested a common landscape, however diverse the subjects, or a disparate world under a common light. The monochrome jacket of the book's cover

cradled these extraordinary moments as if they constituted a chapter revealed from the complex case.

Kilby and Matthew gathered on the steps of the ground. I wanted to go back to everything that came before *In Progress* and to bring a gift. The new book would need a great deal of copying and a book. There were to be on the list of Max Kilby's thoughts together with an artist and a book of Chagall Patrick in Co. Mayo, Ireland, and a similar pilgrimage to Mamian in Co. Galway. The geographical troubles were no more than stepping stones or border crossings to and from a great flow of work I have tried simply to do. Although images from the life of Max and indeed to be truly outside the body of northern work, they have the whole sequence. Chagall Patrick is an ancient site of Irish pilgrimage. In Patrick is said to have fasted for forty days on his journey. He never rests in the world of myth and prophecy. In the 19th century, a church was erected on the summit. The pilgrimage today represents the perpetuity of the lineage of the early church. Bathed in clouds, Kilby's images of the slopes are the addition of the grounded and finally descriptive words that form the main body of this book. These prayers and concluding images are emblematic in contrast to his customarily imperceptible conversations. The photographs have a grace, a softness, reflecting the physical intent of the picture. Their intensity tells in their reduction of a wider human struggle, which the body of the book witnesses but on. The volume of *In Progress* is not in the moment in the far too many of the very end.

Where possible, I have revisited the effect or the presence of the most frequently published work and placed emphasis on the *In Progress*, so that we might feel we are looking ahead. The book reaches us with only three pictures from *In Progress*. The boy on the back of the *Aperture* book is the same boy I followed on the back of *In Progress*. *In Progress* both continuity and departure.

We live in a world as fractured as that Kilby witnessed forty or fifty years ago. Our consciousness is skilled by the fury of our divisions. We often so rarely allowed words and no other to enlighten or to comfort in wonder. The deep divide on this island has that of social distinction, but between north and south. For some, the North is an unknown, he others the South seems defined and sure – at least there of the picture and you might recognize a place that looks like you will the most intimate memory of an earlier era, or else, gather yourself because you are defined, walking toward the visible horizon to what was described as another country.



Crough Patrick, Co. Mayo, Ireland, 1963-2005

20



Máinlan, Co. Galway, Ireland, 1993-2005

21





Walsend, Tyneside, 1976

36



37

Grange Town, Medcar and Cleveland, 1976



Old terraced housing, Ashington, Northumberland, 1978

44



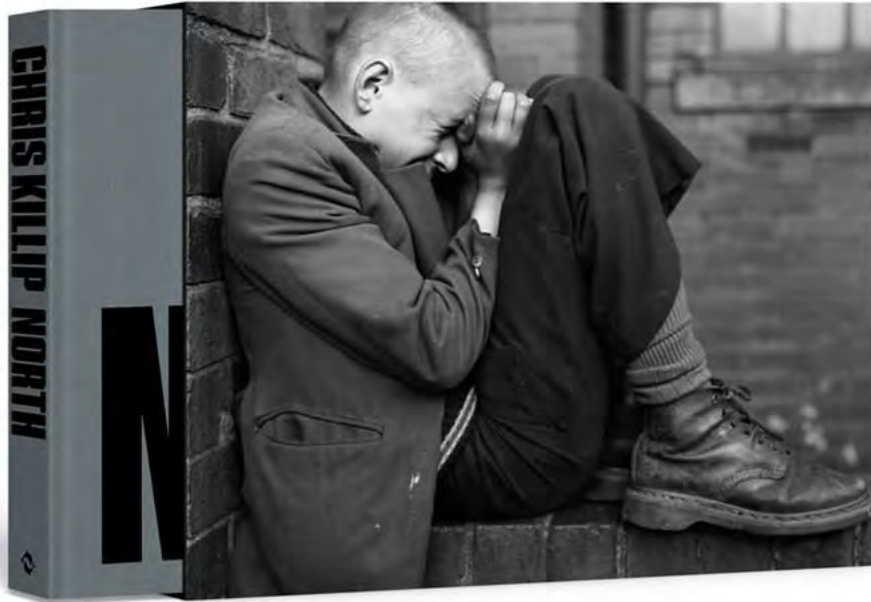
45

North East England, 1978

Chris Killip: North

Edited by Mark Holborn

A striking interpretation of Killip's work in the Northeast of England and Ireland between 1975 and 1986, featuring many previously unpublished photographs.



- From Huddersfield to fishing communities on the North Yorkshire coast and the fury of the miners' strike, Chris Killip's lens captured the divisions and communities that define England.
- While operating in the documentary tradition, Killip's work is marked by tenderness, by a refusal to cast his subjects as easily dismissible stereotypes.
- With almost half its images published here for the very first time, *Chris Killip: North* is an evocative guide to the photographer's work across Northeastern England, alongside a selection of images from Ireland and the Isle of Man.
- Chris Killip (1946-2020) was one of the leading documentary photographers to emerge from the British Isles in the last 50 years.
- This title hones in on Killip's primary subject, the various communities in North England and their lives, during the late 1970s and '80s.
- Features many previously unseen images, as over half of the photographs in the book have not been published before.

AU \$165.00 | NZ \$180.00
9780500030769
304 Pages | Hardcover
224 illustrations, 3 in full colour
257 mm x 308 mm
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CHANEL



THE VOCABULARY OF STYLE

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CHANEL



THE VOCABULARY OF STYLE

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Chanel: The Vocabulary of Style

Jérôme Gautier

The creative brilliance of Chanel - from Coco Chanel herself to Karl Lagerfeld - as seen by the greatest photographers of their times.

- Gabrielle Chanel was, without doubt, the most influential fashion designer of the twentieth century. She was years ahead of her time and her clothes, cuts and accessories have remained eternally chic, creating a look for her era and beyond.
- Chanel's influence is demonstrated here by celebrating the key elements that defined and still define her style, through inspired pairings of classic and contemporary photographs.
- Putting together fashion plates from Chanel's own time with the most recent contemporary creations by the house's visionary designer-in-chief, Karl Lagerfeld, the resonance between archive and contemporary photographs becomes sharp, vibrant and telling.
- The vocabulary of Chanel's style - the little black dress, baroque inspirations, androgynous chic - is revealed and interpreted by comparing original forms from the 1920s with the full range of their later expressions through every fashion era up to today.

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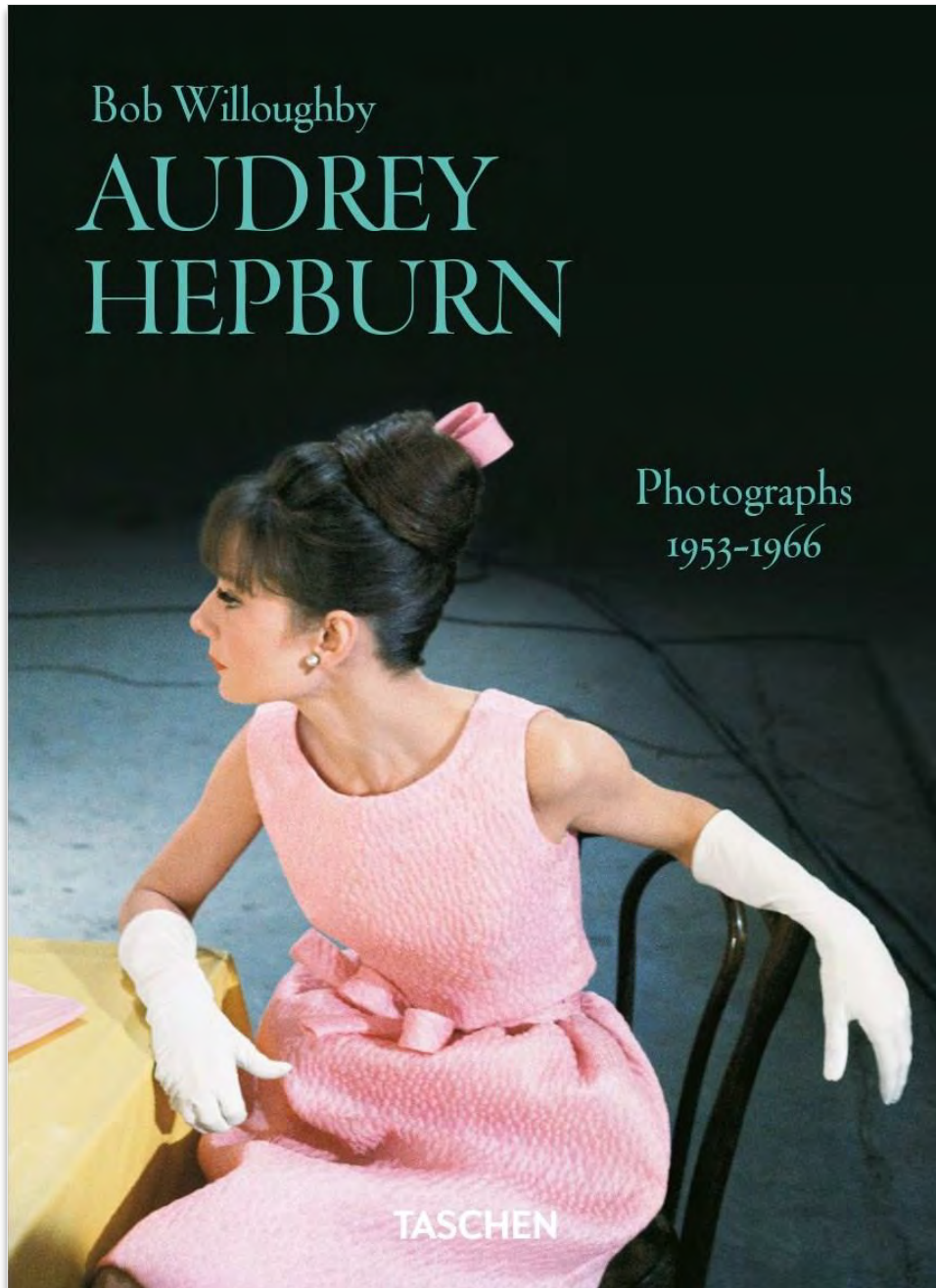
Bob Willoughby

AUDREY HEPBURN

Photographs
1953-1966



TASCHEN



Bob Willoughby

AUDREY HEPBURN. PHOTOGRAPHS 1953–1966

Photographs by Bob Willoughby

Bob Willoughby's tender Hepburn portfolio is an unrivalled record of one of the 20th century's touchstone beauties. At once an enraptured admirer and trusted friend of the starlet, Willoughby captured Hepburn's elegance on and off set, from her Oscar-winning debut in *Roman Holiday* to the dizzy heights of global fame.

- In his distinguished career as a Hollywood photographer, Bob Willoughby captured Marilyn Monroe, Elizabeth Taylor and Jane Fonda, but remains unequivocal about his favorite subject: Audrey Kathleen Ruston, later Edda van Heemstra Hepburn-Ruston, best known as Audrey Hepburn.
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TASCHEN



Bob Willoughby

AUDREY HEPBURN

Photographs 1953-1966

TASCHEN

PARAMOUNT
STUDIOS

1953







"I remember the 50s as a time of renewal and of regained security. There was a rebirth of optimism, vitality, and enthusiasm... a return to laughter and gaiety—the world was functioning again. Above all there was a wonderful quality of hope, born from relief and gratitude for those greatest of all boons—freedom and peace."

—Audrey Hepburn

„Ich erinnere mich an die Fünfzigerjahre als eine Zeit der Erneuerung und der wiedergewonnenen Sicherheit. Chancen, Lebendigkeit und Begeisterung erlebten eine Auferstehung... Lachen und Fröhlichkeit kehrten zurück – die Welt funktionierte wieder. Vor allem aber herrschte eine wunderbare Art der Hoffnung, geboren aus Erleichterung über und Dankbarkeit für diese größten aller Leistungen: Freiheit und Frieden.“

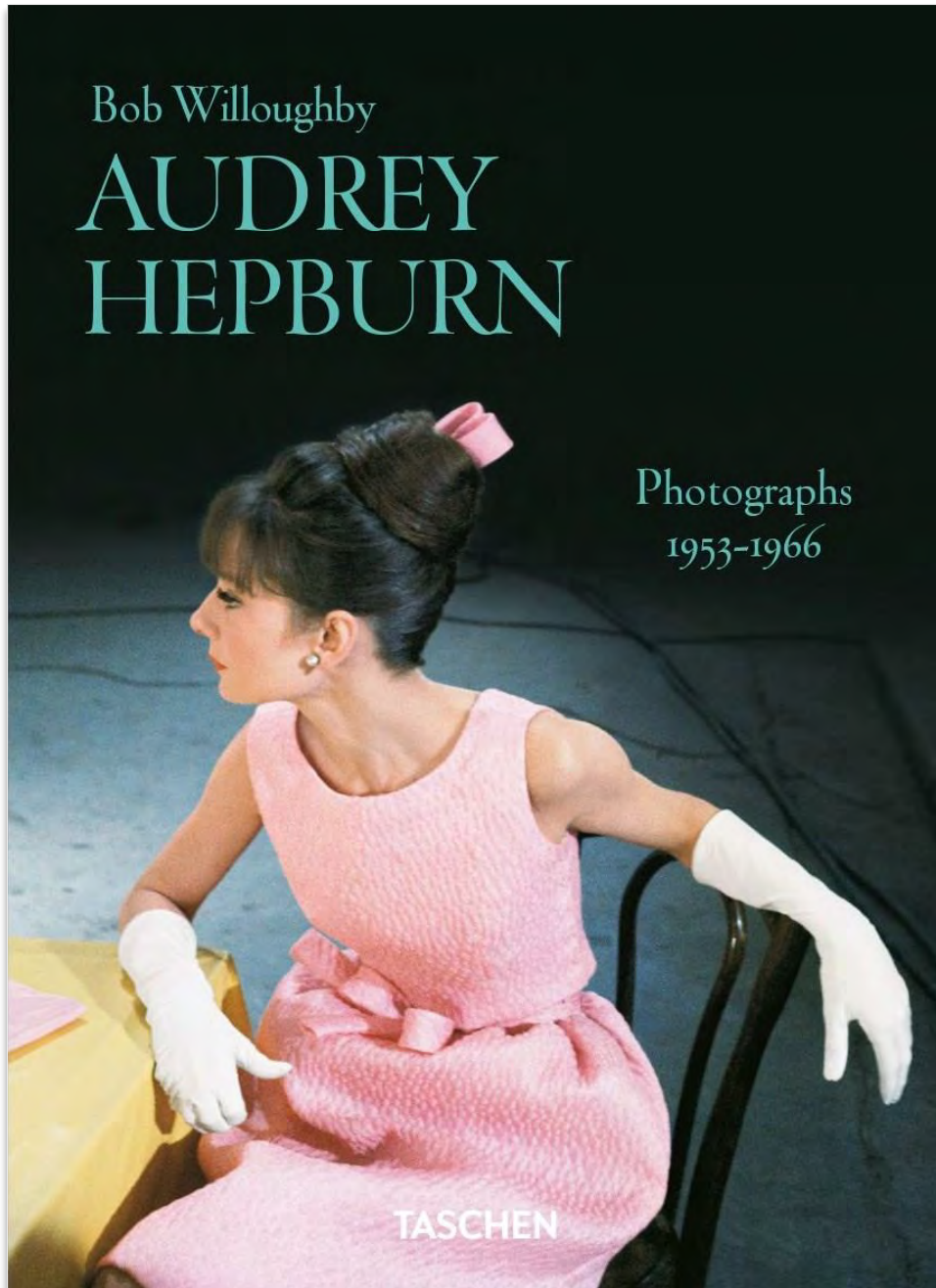
—Audrey Hepburn

« Je me souviens des années 1950 comme d'une époque de renouveau, de sécurité retrouvée. Optimisme, vitalité, enthousiasme; vous cela renouveau... Il y avait un retour au rire et à la gaieté – le monde se remettait à fonctionner. Surtout, il régnait un merveilleux espoir, né du soulagement et de la gratitude qui engendrent ce qui est le comble de tous – la liberté et la paix. »

—Audrey Hepburn







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- Presenting the latest projects from prolific Belgian architect, interior and product designer Vincent Van Duysen, this book brings the trilogy of Van Duysen monographs up to the present day. It includes eleven homes in Europe and north America - among them his own house in Portugal - as well as boutiques, a hotel, a winery and a beach club, each featuring his signature muted style and exquisite finishing.
- Each project is richly illustrated through photography, with accompanying plans and texts to explain the context and execution of the design. As in the previous books, residences, products and interior schemes are interleaved, to show the clear through line of Van Duysen's design thinking and resonance between all three.
- Van Duysen is a highly successful and prolific designer best known for his sleek, minimalist style. His brand of pared-back, neutral-toned luxury remains very much in vogue.

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320 Pages | Hardcover

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Casa M

Melides, Portugal

2019



Casa M was a labour of love that took over three years to build in Melides, Portugal. The team behind its design together with Vincent Van Duysen himself, the client, sought to create an enduring monument to design – a sculptural oeuvre camouflaged by the rolling hills, dunes and cork trees of the Alentejo region, south of Lisbon, where flocks of storks hover high above. With an exterior of exposed aggregate (a type of concrete left unsealed to reveal its craggy components) tinted a bone hue in order to vanish into its sandy surroundings, the compound achieves the opposite effect of Brutalist forebears designed by the practice, which tended to overpower the landscape. The house is meant to take in the elements – sand, light, wind, sun, air, fog and the Atlantic Ocean in the distance – with a non-ornamental attitude, letting the sculptural, umbrella-like canopies of marine pines hold the centre of attention. Sunrise and sunset here dictate the palette of colours and moods, while the structure casts shadows on the walls and on the bare soil as light shifts.







120 PN Penthouse



121





Zara Home+ Collections

by Vincent Van Duysen

2022 – 2025

Zara Home, a global leader in accessible, well-crafted furniture and home accessories, and Vincent Van Duysen embarked on a landmark creative collaboration in 2022. This partnership, an exploration of refined aesthetics and timeless design, resulted in Zara Home+ by Vincent Van Duysen, a series of collections that celebrate the essence of Van Duysen's three-decade-long body of work. This new collaborative creative journey has been informed by Van Duysen's desire to dive into his archives and his two homes, revisiting some of his most iconic pieces and styles while drawing on his design ethos and DNA. More than a mere commercial endeavour, the collaboration is an ongoing dialogue between Van Duysen's architectural philosophy and Zara Home's commitment to quality and democratized design.

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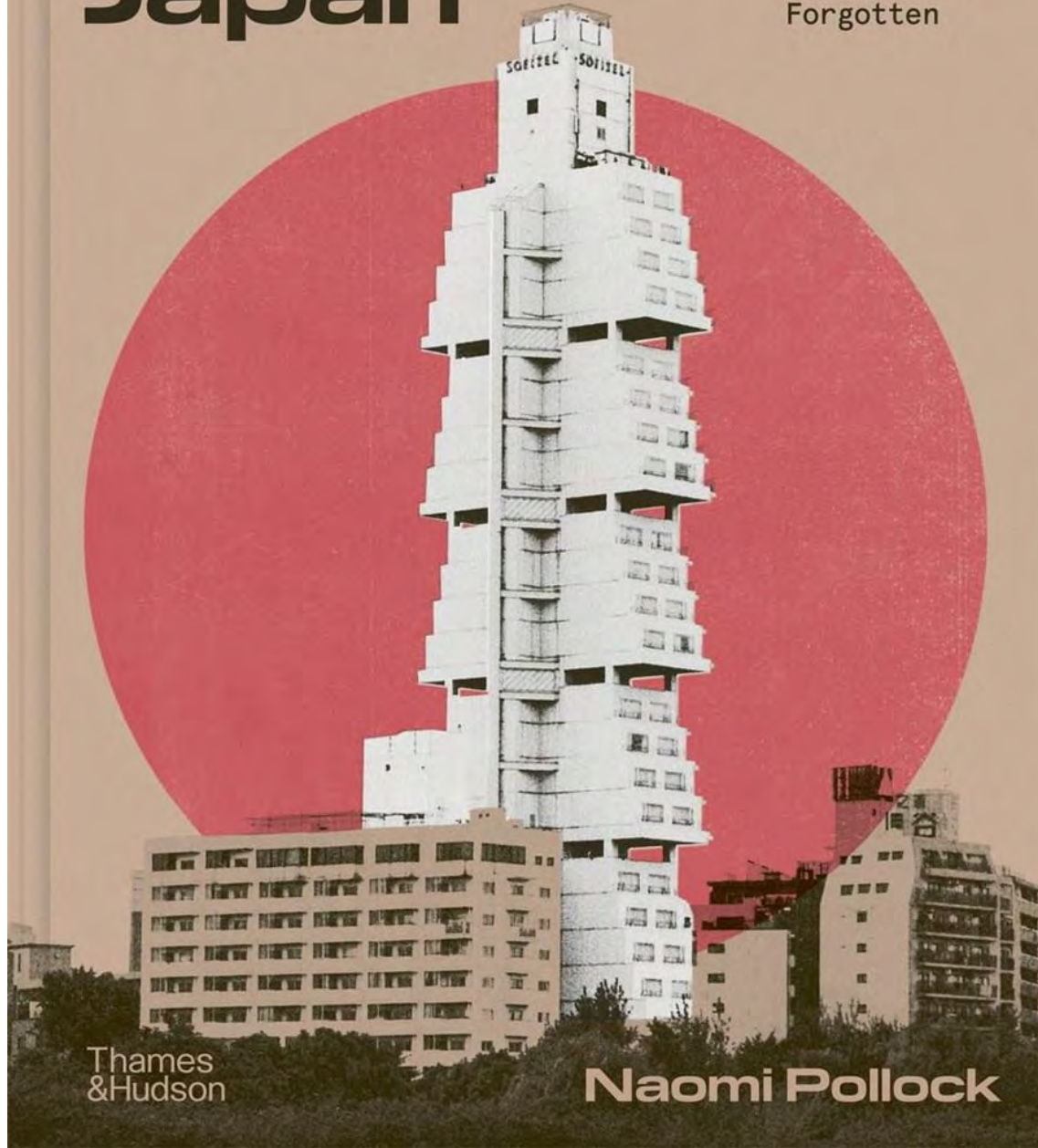
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Vanishing Japan

Modern
Architecture,
Gone But Not
Forgotten

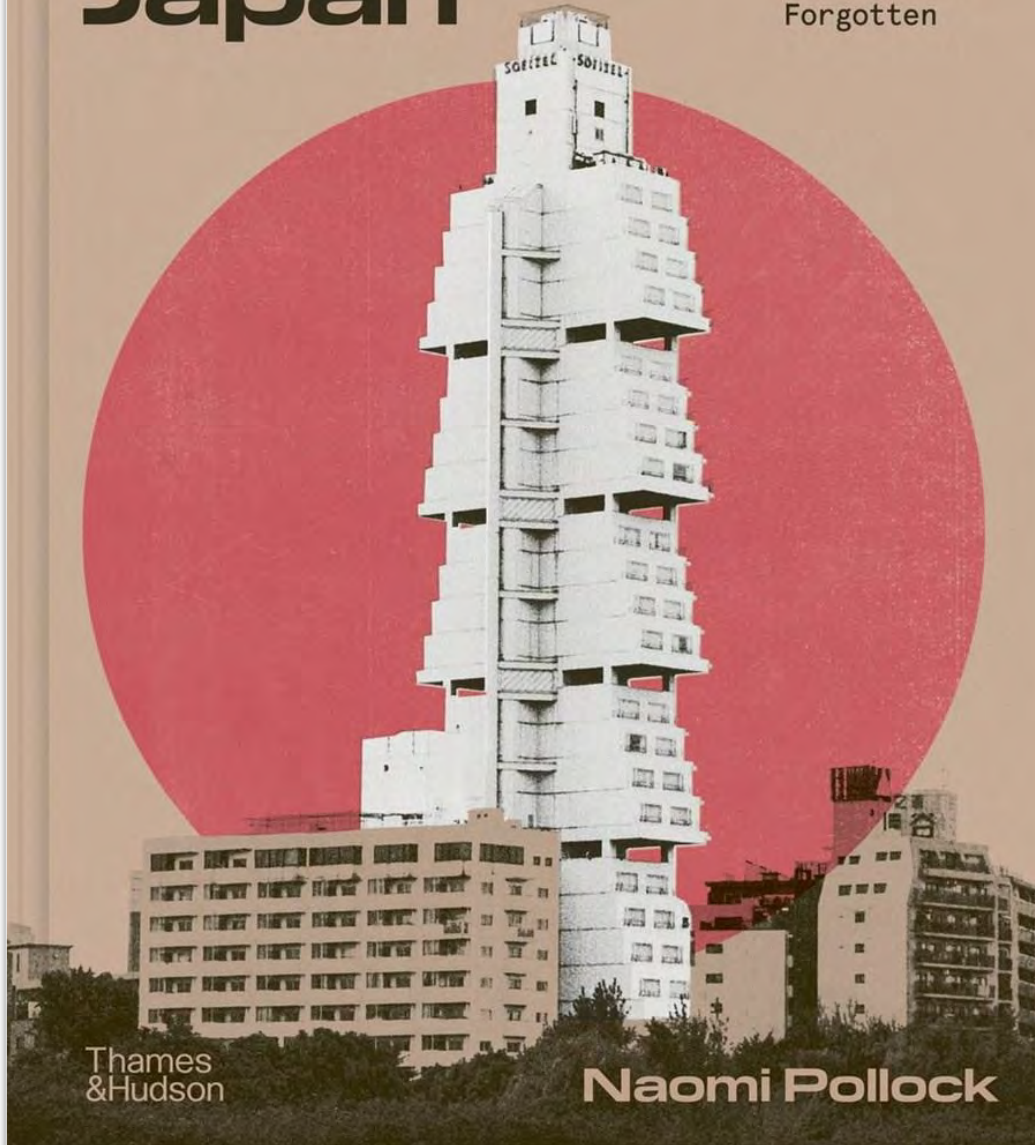


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Vanishing Japan

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Fukuoka Sogo Bank

Oita Branch
1967-2007

Head Office
1971-UNK

Ropponmatsu
Branch
1971-2012/13

Shortly after setting up his architectural practice, Arata Isozaki had a game-changing meeting with the president of the Fukuoka Sogo Bank. Though the newly minted architect only had one built work under his belt, the young bank executive made the bold move of commissioning him to design the bank's branch in Isozaki's hometown, Oita. What the banker sought was a fresh take on a stodgy building type. What he got was a sound investment.

Over the next ten years, Isozaki went on to design several buildings for the bank – a major coup for the client and a phenomenal opportunity for an architect just starting out.

Turning tradition on its head, the top-heavy Oita branch featured a squat, stone-clad tower with sliced-off corners and few windows. Hovering three-stories above the ground, it was propped up by chunky columns.

'My intent at that time was to take a building – that is, an object overwhelmingly dominated by the force of gravity – and try to dematerialize it,' wrote Isozaki.⁴ This bold strategy granted the building a distinctive presence that was visible from afar, while the low-scale banking hall hugging the ground welcomed customers with an entrance slanted towards the street – a taste of what awaited them inside. Devoid of right angles and boxy spaces, the double-height hall enabled customers to move freely as they went

Architect: Arata Isozaki

Locations: Oita Prefecture (Oita Branch); Fukuoka Prefecture (Head Office/Ropponmatsu Branch)





Learn

02

Study
Discover
Comprehend
Observe
Understand
Absorb



Higashinihonbashi Police Box

Unquestionably, this was not your typical police box. Unsurprisingly, it came about when the National Police Agency decided to soften their image by commissioning architects to create some of these neighbourhood outposts. In choosing Atsushi Kitagawara, they more than met their goal.

'I wanted to design a friendly *koban* [police box]', explains Kitagawara. 'A police officer should be someone you'd like to talk to'. With its attention-grabbing form and welcoming demeanour, Kitagawara's two-part mini building – one half concrete and the other metal mesh – attracted visitors from multiple directions. Inside, it held the standard consultation room for public and police interface plus a private kitchen, tatami-floored rest area, holding room for perpetrators, and weapons storage for officers only.

This bold little building stood sentry on a small, triangular plot at the intersection of five roads – a key node amid a once thriving wholesale district. Acknowledging this past, the concrete's rectilinear geometry recalled the rows of wooden buildings that once lined the nearby streets. Abstract representations of the colourful bustle of commercial activity, red, blue and yellow pieces were held by the concrete. By contrast, the enigmatic, shimmery shape pointed towards the future. 'No one knows what the future will bring', explains the architect. Sadly, it brought the road-widening that took down this gem.



1992
2001

Architect: Atsushi Kitagawara
Location: Tokyo

Nakagin Capsule Tower

Facing a busy thoroughfare at the edge of Tokyo's fashionable Ginza business district, the Nakagin Capsule Tower was a local landmark. It was also one of the best examples of Metabolism ever realised. Japan's only homegrown modern architecture movement, Metabolism debuted at the World Design Conference held in 1960 in Tokyo. Though its proponents approached the concept in various ways, they shared the view that cities and buildings could be conceived as organic frameworks. Even if made of concrete and steel, their components could be modified or even swapped out in the future. This logic paved the way for partial renewal instead of full-scale redevelopment. But it also derived from Japan's age-old practice of replacing parts piecemeal, be it a torn *shoji* paper screen or a gnarled roof beam. Kisho Kurokawa intended his Nakagin Capsule Tower to be a Metabolist case in point.

The backbones of Kurokawa's structure were a pair of concrete and steel frame towers, eleven and thirteen stories respectively, joined by bridges at three levels. Cantilevered from the towers with four tension bolts apiece were 140 capsules, each one an efficiency apartment. Measuring just two-and-a-half by three-and-a-half metres (eight by twelve feet), every boxlike unit was scaled like a traditional Japanese tearoom (which comes as no surprise since Kurokawa was a tea ceremony aficionado) but fashioned like a futuristic spaceship capsule. One wall contained

1970
2022

Architect: Kisho Kurokawa
Location: Tokyo



The Curious Case of the Imperial: The Hotel that Keeps Reinventing Itself

In Europe and North America, historic hotels are nostalgically celebrated. In Japan, however, few reach that status. When their buildings wear out, they come down and that's the end of it. Bucking this trend, Tokyo's Imperial Hotel is an epic and exceptional tale of architectural renewal and institutional rebirth. It spans the construction of four buildings: Yuzuru Watanabe's Second Empire-style edifice completed in 1890, Frank Lloyd Wright's 'Crown Jewel of the Orient' in 1923, Teitaro Takahashi's streamlined tower in 1970, and now Tsuyoshi Tane's structure, scheduled to open in 2036. In terms of size, function and architectural expression, each one differs decisively from its predecessor, yet they have more in common than meets the eye. All have occupied the same property near the Imperial Palace. And all proudly acknowledge the hotel's past while embracing societal change – the guiding principle promulgated by the Imperial's first chairman, Eiichi Shibusawa.

Under the aegis of Shibusawa and other business leaders, the first Imperial Hotel arose shortly after Japan ended some two hundred years of near isolation and opened its doors to other countries at the start of the Meiji era (1868-1912). Though traditional ryokan inns abounded, there was need for a Western-style guesthouse for foreign dignitaries. Appropriately, the commission went to Yuzuru Watanabe, a former student of Josiah Conder, the imported British architect and founder of Japan's first school of architecture. A three-storey wood frame structure with a mansard roof, Watanabe's stately building contained sixty guest rooms. But in a matter of years the hotel was too small for the growing numbers of overseas visitors and a decision was made to replace it with a much bigger building designed by the American architect Frank Lloyd Wright.

Wright's H-shaped building was essentially symmetrical in plan and interspersed with void spaces – a large

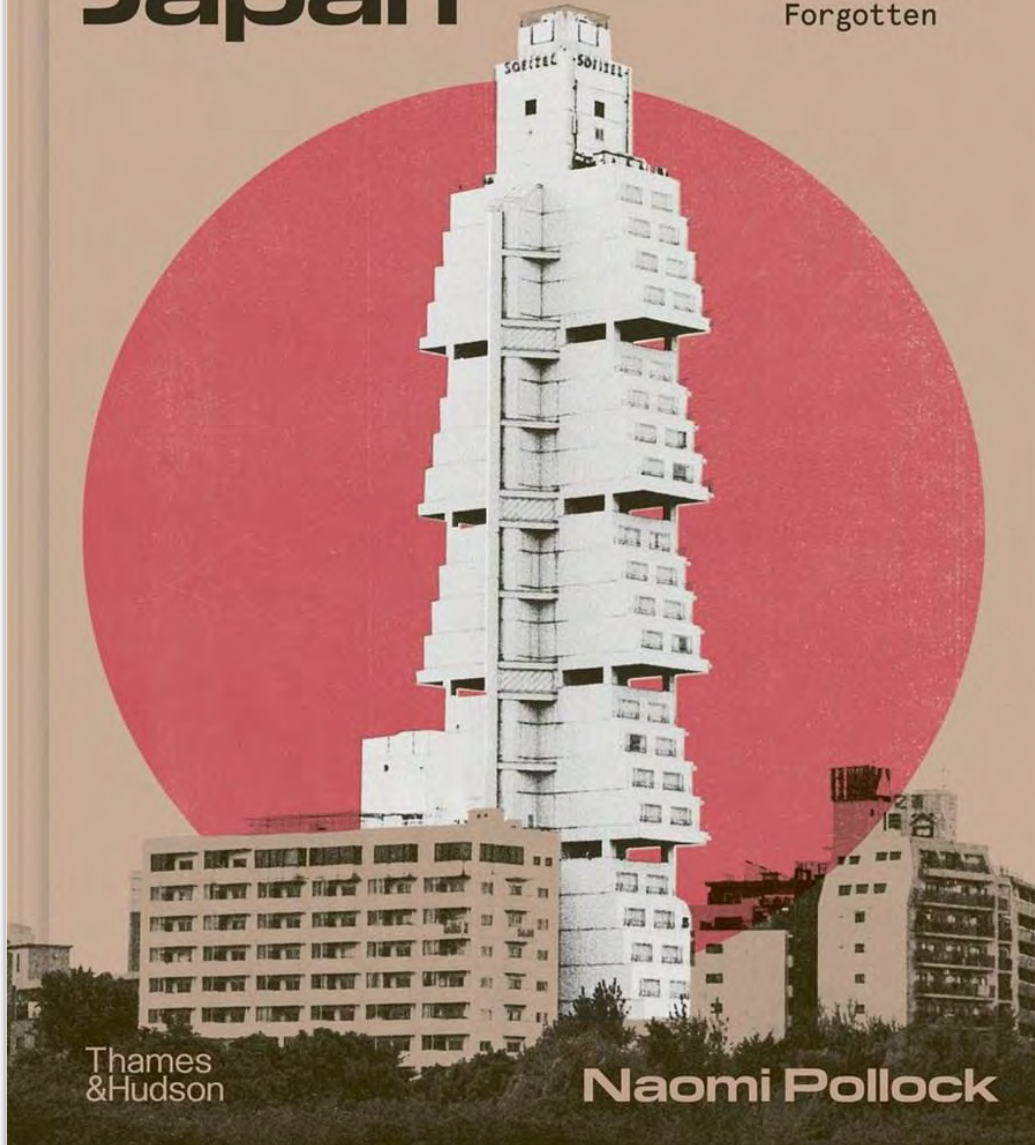


(top) The Imperial Hotel, Yuzuru Watanabe, 1890.
(bottom) The Imperial Hotel, Frank Lloyd Wright, 1923.



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Modern
Architecture,
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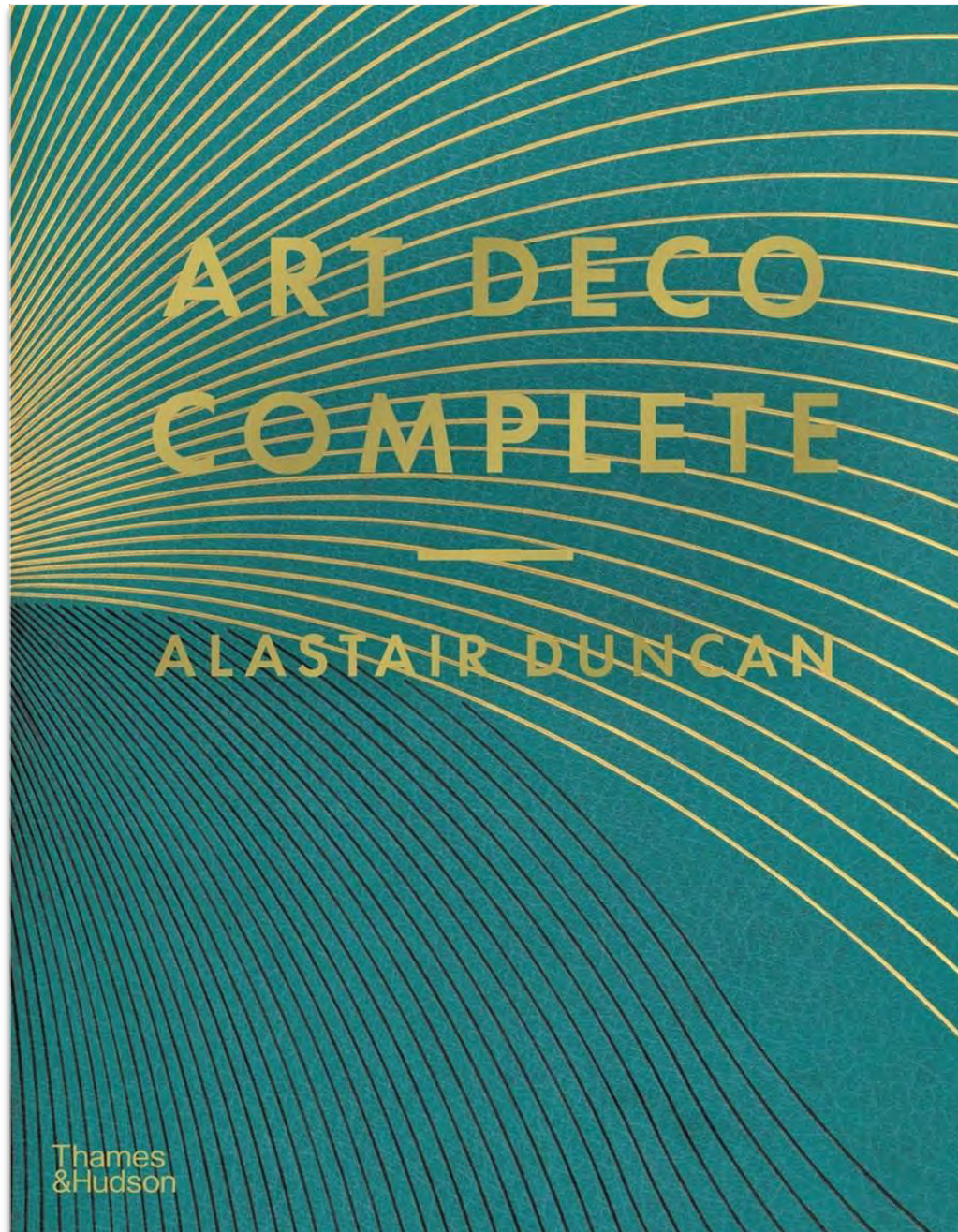
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The background of the cover is a deep teal color, overlaid with a series of thin, golden-yellow lines that curve and ripple across the surface, creating a sense of movement and depth. The lines are more densely packed in some areas and more spread out in others, giving the overall effect a dynamic, almost hypnotic quality.

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JOHANN PHILIPP PREISS
(1882–1943)

Preiss was born in Erbach, a town in the Odenwald about 16 kilometres from Frankfurt and known traditionally for its ivory-carving trade. The second of six children, whose mother came from a family of ivory carvers, Preiss attended the 'gymnasium' high school in nearby Michelstadt. After his parents died within months of each other when he was fifteen years old, he was placed in the care of a maternal uncle, a journeyman ivory carver, under whom he began his apprenticeship in 1898. On completion of his training in Easter 1901, Preiss attended the Royal School of Art in Berlin, where he studied under the ivory carver Michael Kern. After working briefly in Milan, he joined the firm of Karl Haebler in Baden-Baden in 1905, where he remained until 1907. While there, he met

Arthur Kassler, with whom he went into business. Naming the partnership Preiss-Kassler (PK), they set up their workshop in 1907 at Lenbacherstrasse 1 in the Friedrichshain section of Berlin. Early production concentrated on academic subjects, such as children, religious subjects and jewelry, all comprised entirely of ivory. Preiss placed himself in charge of design; Kassler that of finances. By 1910 there were two ivory carvers on the staff; by the outbreak of the First World War in 1914 this number had risen to six. Preiss designed most of the firm's models himself, and his very personal style became almost a national one. His figures were small in scale and exquisitely finished and detailed, some appearing on clocks, inkstands and dishes, or serving as bases that supported lampshades.

The partners survived the war and in 1919 re-opened the business at a new address, Oranienstrasse 126. When bronze and ivory in combination became fashionable in the realm of domestic household statuary at that time, the firm commissioned the Gladenbeck foundry in Berlin to cast the bronze components in its pieces. Initially, the subject matter for these was inspired by Hellenistic sculpture, for example, Aphrodite and Phryne, but, buoyed by the emerging prosperity and optimism of the 1920s, the firm began to look to the real-life women of the day to serve as its models. National outlets included retailers such as the Wertheim department store in Berlin and the Leipzig trade fair; as part of its expanding foreign trade,



Waring & Gillow and the Phillips & MacConnell gallery merchandised its wares in London.

Popular Preiss figures included idealized young women in gymnastic poses, with titles such as 'Meditation', 'Spring Awakening', 'Beach Ball' and 'Lighter than Air', the last-mentioned inspired by the English dancer Ada May. Serving as models also were real-life celebrities, including tennis sensation Suzanne Lenglen, the Olympian ice-skater Sonja Henie, who was well known to the German public, and the film star Brigitte Helm, from the film *Metropolis*. The rise of the Nazis in the 1930s impacted negatively on the firm's business, as Preiss was not a party sympathizer. On his death in 1943, the PK firm was liquidated; after the workshop was bombed in 1945, Kassler and his son opened a button-manufacturing enterprise.

Above 'Sun Worshipper', cold-painted bronze and ivory on an onyx base, 1920s.

Left 'The Swirling Dress', cold-painted bronze and ivory, on a marble base, 1920s.

Opposite 'Flame Leaper', cold-painted bronze and ivory resin, on a marble base, 1920s.



JEAN PERZEL (1892–1986)

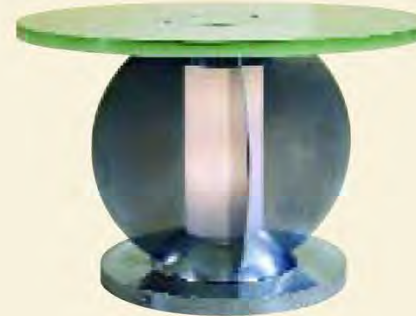
Perzel was born in the Bohemian town of Bruck, now in the Czech Republic, and his family moved to Paris when he was ten. Volunteering in 1914, he was enlisted for the entire war, afterwards returning to Paris to take up what had been his father's and his grandfather's profession – glassmaking. It was then, as Perzel recounted in a 1928 *Lux* article, that he first realized the potential of light fixtures since they were no longer simply transformed oil-lamps or candlesticks. Drawing inspiration from his own profession – that of stained-glass windows – he conceived his first lamps in the manner of old unpainted Romanesque church windows. Perzel described the idea as follows:

It would be pretentious to say that I would like to treat electricity in the way that the old stained-glass artists treated the sun, but that is what I tried to do. I wanted to mask entirely the luminous source in using its rays; from which came my research into the relative opacity of nacreous and frosted glass.

From this seminal stage was to burgeon Perzel's influence in domestic lighting. Exclusively a designer and manufacturer of light fixtures, he had a two-fold philosophy: first, to ensure that the light playing on diffuse surfaces did so equally, and, second, to achieve maximum utilization of the light source's rays. To ensure that the light was transmitted uniformly, Perzel developed a specially frosted, that is sandblasted, glass for the inner surface; a coating of enamel was then applied on to this, for decorative effect. By this means not only was the light equally filtered but also his preferred standards of opacity and milkiness were met. In later years, lightly tinted enamels, such as beige and pink, were applied as required. Another form of glass, though seldom used, was a more translucent prismatic variety. Perzel's mounts, always judiciously designed for their secondary and supportive role, were in metal, sometimes nickelled or lacquered.

Perzel concentrated his production on large editions of a limited number of designs. Lacking the range of light fixtures, for example, of Genet et Michon or Sabino, his output consisted mainly of table lamps, chandeliers, wall brackets and ceiling lights, though he occasionally produced ceiling *dalles*, columns and illuminated tables. Based on pure geometry, his shades were often polygonal, both in their overall shape and in the units of which they were composed. Others were conical, spherical, cylindrical or rectangular, always with a sober elegance and often of an astonishing modernity. Commissioned to provide lighting for the ensembles of other decorators – for example Jallot, Rollin, the Tetard Frères and the architect Roux-Spitz – Perzel also enjoyed an élite international clientele, including Henry Ford in Detroit, the Savoy Hotel in London and the King of Siam in Bangkok. He participated in the Salon d'Automne from 1924 to 1939, the Société des Artistes Décorateurs from 1926 to 1939, the 1925 Exposition Internationale and the 1930s Salons de la Lumière.

Selection of lamps and illuminated table, c. 1925.



Top left Table lamp, chromed metal and opalescent glass, c. 1928.

Top right Desk lamp in nickelled metal and glass, c. 1925.

Above left Illuminated table in nickelled metal with sandblasted glass top, c. 1925.

Above right Table lamp, silvered metal and glass, c. 1928.

EILEEN GRAY (1878–1976)

Gray, a young Irish woman who had adopted the French capital as her home in 1907, made her debut at the Salon of the Société des Artistes Décorateurs in 1913 with a display of lacquered household wares. This intensely shy but determined loner by choice worked outside the mainstream of the loosely-knit Parisian artist–craftsman–designer world, shunning its cliques, schools and movements. Gray was therefore, in 1913, something of an enigma in her male-dominated milieu: a gifted non-conformist with a gritty work ethic, one whose novel skills quickly drew the attention of the renowned *couturier* and art collector Jacques Doucet, whose patronage established her earliest career – that of an artist–designer in lacquer. While embracing the medium's labour-intensive traditional oriental techniques, Gray produced until the early 1920s a selection of furnishings decorated with a highly personal mix of mythological themes and contrasting abstract imagery. Many of these, including freestanding geometric screens, wall panels and a 'Sirène' chair, show a high degree of luxury and theatricality, qualities then in vogue among the wealthy arbiters of taste who served as her client base.

By 1920, Gray was ready to forgo her decorative pre-war style in favour of a more formal and functional brand of Modernism, one forged by a sense of economy. Gone largely was the marriage of figurative and symbolist imagery and the highly individualistic essays in abstraction that had characterized her earlier

creations. Whereas the sumptuous tactile surface of the lacquer remained, it now served as a sensual counterpoint to the crisp angularity of her new designs. The opportunity to give full play to her evolving Modernist ambitions was afforded by the commission from Mme Mathieu-Lévy, a high society milliner, to refurbish her apartment on the swanky rue de Lota in Paris. Gray responded to the challenge of creating an entire environment by blending bizarre opulence and pared-down sleekness, a combination that effected a systematic yet curious harmony, as it did again in the interior she presented at the 1923 Salon entitled 'A Room-Boudoir for Monte Carlo'. Introduced into the Mathieu-Lévy interior was one of Gray's most ingenious concepts, a lacquered wood screen comprising a grid of articulated blocks that could serve either as wall panelling or as a room divider. With its blocks closed, the screen was employed to encase the interior's walls; with them open, it provided a subtle interplay of solids and voids. The model was reproduced in various colours, and was offered by Gray through her Jean Desert gallery at 217 rue du Faubourg Saint-Honoré, Paris, until its closure in 1930. The screen is now considered a seminal 20th-century design in its ability to serve equally as furniture, architecture and sculpture.

By 1925, Gray was well into the third phase of her career, in which architectural concepts figured increasingly in her pursuit of radical solutions for modern living. Wood was an

immediate casualty, abandoned to technology's newest industrial materials. Chromium-plated tubular steel, perforated sheet-metal, cork and cellulose were pressed into service as Gray applied a triple formula – that of the economy of space, material and cost – to her designs for furniture, many of which remained prototypes to be put into standardized production later. Drawing readily on the cutting-edge designs and advice of the era's hierarchy of progressive architects – notably, Le Corbusier, Walter Gropius, Marcel Breuer, members of the De Stijl and, around 1930, the Union des Artistes Modernes (UAM) – Gray created a repertory of unadorned and self-consciously modern furnishings, including tilt-top tables, cantilevered stowaway storage units, retractable walls and room partitions, plus a host of appliances and other gadgets that extended, folded, pivoted or were otherwise adjustable to maximize their space-saving potential. Many models were created specifically for the interiors of the two

Opposite Block screen, c. 1915, black lacquered wood, executed for Mme Mathieu-Lévy's apartment on the rue de Lota, Paris.

Below 'Transat' armchair, maple, c. 1925.



TAMARA DE LEMPICKA
(1898–1980)

Warsaw-born Tamara Gorska was one of three children of Malvina, *née* Decker, and her husband Boris Gorski. She married Thadeus Lempitzki (Tadeusz Lempicki), a Russian, in Petrograd in 1916, just months before the February Revolution that propelled the Bolsheviks to power.

After her husband was seized and imprisoned, Lempicka left Russia via the Finland Station. Reunited, the couple moved in 1918 to Paris, where their daughter, Kizette, was born. Following her decision to become a painter, Lempicka enrolled at the Académie de la Grande Chaumière. She moved shortly to Montparnasse, where she frequented the cafés used by the city's artistic *demi-monde* to rendezvous, making the acquaintance, among others, of Maurice Denis and, later, André Lhote, both who influenced her evolving style. She cultivated friends and within months executed some dozen portraits. In the search for a gallery owner who would represent her, she was successful in Colette Weill, who exhibited and sold her first paintings. These she signed 'Tamara de Lempitzki' or, employing the Polish feminine ending, 'de Lempitzka'. She then set out to paint the portraits of Europe's moneyed bourgeoisie and nobility/aristocracy, including Count Furstenberg-Hendringen, the Duchesse de la Salle, the Marquis Sommi Picenardi and Gabriel d'Annunzio, the last-mentioned a celebrated Italian novelist, poet and playwright with whom, like several of her subjects, she had a romantic dalliance.

In the mid-1920s, with her canvases on view at the Salon d'Automne, Salon des Tuileries

and the Salon des Femmes Peintres, members of the artistic community were taking note. By 1927, at the height of her powers, Lempicka portrayed those of consequence during 'Les Années Folles' with a cold and impersonal painterly technique that came to exemplify the Art Deco style. Following her self-portrait, 'Tamara in the Green Bugatti' (1925), she completed a series of powerful portraits in which her subjects were seen against a backdrop of skyscrapers, including 'Andromeda', 'Nu aux Buildings', 'Mrs Alan Bott' (1930), 'Mme Boucard' (1931), 'Adam and Eve' (1932) and 'Susy Solidor' (1933), the last-mentioned who had become a friend and lover. In this, and other works, there exists a whiff of homoeroticism, one that no doubt mirrored her own bisexual tastes.

Lempicka's highly distinctive and compelling style can be seen in roughly one hundred portraits executed from 1925 to 1939. Inspired by the concepts of Cubism, which she humanized, her male subjects reveal their cold detachment and impenetrable personalities. Her female portraits, conversely, project an overt decadence, smouldering sexuality and, in older subjects, a lingering desirability.

In 1929, after her marriage had dissolved, Lempicka undertook several portrait commissions in New York. Back in Paris from 1931 to 1939, where the Depression had begun to bite and a sombre mood now prevailed, she continued to paint the rich and famous. Included among her subjects were the Queen of Greece and King Alfonso of Spain. She also toned down her neo-Cubism. Lempicka continued to exhibit at the city's galleries, including the Galerie Zak, Galerie Colette Weill and the Galerie du Cygne. In 1933, she married Baron Raoul Kuffner, and in 1939 left with him for the USA, where she stayed in Hollywood the next year and then returned to New York. After Baron Kuffner's death in 1962, she settled in Houston to be near her daughter, Kizette. In 1978, Lempicka moved to Cuernavaca, Mexico, where she died two years later. Her paintings during her twilight years lacked the dynamism of the inter-war era; in their place, she produced an unremarkable series of floral still-life compositions.



Above 'Nude with Sails', c. 1935.



Opposite 'Printemps', c. 1928.



modification could be adapted to multiple needs. Linen cupboards, bars, filing cabinets, hearth fenders and desks incorporated the same fundamental structure, and additional elements extended their usage. No attempt was made to mask the item's functionalism: the contours of the wood and metal were left brazenly undisguised.

Most of his pieces were made in a combination of wood and iron. The woods were warm and highly buffed to offset the coldness and austerity of the metal – palisander, amourette, walnut, sycamore and violetwood. The iron supports were cast in broad sheets, treated with a light patina, and bolted together. Chair upholstery was in velour, pigskin or, rarely, sable fur. Cushions were credited to

Chareau's English wife, Dollie, who administered his business.

Chareau is perhaps best known for the light fixtures he designed for the Grand Hôtel in Tours – their shades being constructed of overlapping slices of alabaster placed at angles to each other. The design was repeated in table, floor and hanging models. Many of his interiors were shown in contemporary reviews such as *Les Arts de la Maison*, *Intérieurs Français*, and *Intérieurs VI*.

Opposite above Desk in wood and metal with roll-top metal cabinet.

Opposite below Desk (model no. M771), late 1920s, mahogany with silver-plated mounts.

Above Ensemble including three armchairs upholstered in brown velour, a metal centre table with three-sectioned swivel top, a wrought-iron and wood bookcase, and a metal plant stand; the bronze sculpture is by Gustav Miklos.

FOUQUET

ALPHONSE FOUQUET (1828–1911)
 GEORGES FOUQUET (1862–1957)
 JEAN FOUQUET (1899–1984)

Born in Alençon, Alphonse Fouquet (1828–1911) moved to Paris as a young boy, where he underwent an apprenticeship with a novelty jeweller in the Marais district. On becoming independent, he collaborated with various Parisian jewellers and exhibited at the 1878 Exposition Universelle before opening a showroom in avenue de l'Opéra the following year. In 1891 he was joined by his son, Georges Fouquet (1862–1957), and by his son-in-law, who together helped La Maison Fouquet adjust stylistically to the Art Nouveau impulses initiated by RENÉ LALIQUE in the mid-1890s. Alphonse retired in 1895, later writing his memoirs, *Histoire de ma vie industrielle*, under the pseudonym Jules Dragon.

Georges was born in Paris. On succeeding his father, he determined in 1899 to consolidate Maison Fouquet's position within the market by retaining the designer Charles Desrosiers (a teacher at a drawing school in Paris and a jewelry designer) and the graphic artist Alphonse Mucha to provide the firm with progressive jewelry designs for its exhibit at the 1900 Exposition Universelle. A year later, Mucha designed the showroom, including its street façade, which La Maison Fouquet opened at 6 rue Royale in a rampant Art Nouveau style.

In the immediate post-war years, Georges redirected the firm's naturalistic designs towards a more modernist idiom, emphasizing geometric shapes and a more vibrant palette. In this, he was joined after the First World War by his son, Jean Fouquet (1899–1984), and a

team of designers that included Louis Fertey (the studio's overseer), Desrosiers, Eric *Bagge, CASSANDRE and the painter André *Leveillé. These were followed in 1936 by Jean *Lambert-Rucki, who contributed Cubist and tribal art designs.

Fouquet played a leading part in the 1925 Exposition Internationale and in later exhibitions. After the closure of the firm in 1936, Georges continued to work for his regular clients. The firm's archives and designs were bequeathed to the Musée des Arts Décoratifs, Paris.

Paris-born Jean studied classics and literature before joining his father at La Maison Fouquet in 1919. A gifted Modernist designer, he exploited to the full the emerging taste for abstract compositions in jewelry and *objets d'art*. Making his international debut at the 1925 Exposition Internationale, Jean published *Bijoux et orfèvrerie* in 1928. From 1925, he participated in numerous exhibitions for Fouquet as well as under his own name at the Salon d'Automne in 1926 and 1928, and at the Salon of the Société des Artistes Décorateurs in 1928. He became a founding-member of the Union des Artistes Modernes (UAM), with which he exhibited from 1930 to 1932. Between the closure of La Maison Fouquet in 1936 and his semi-retirement in 1961, Jean worked with private clients, for whom he designed jewelry, mostly rings that were of simple and bold square form. His early use of precious stones gave way increasingly to hard stones, including rock crystal, onyx and aquamarines, which he mounted in platinum, silver and white and yellow gold accented with black lacquer. Notable were his series of *demi-parures* and *roulement à billes* (ball-bearing) bracelets rendered in an uncompromising modern style. Jean finally retired in 1974.

Opposite, above left Bracelet, white gold, diamonds and jade, 1928–29.

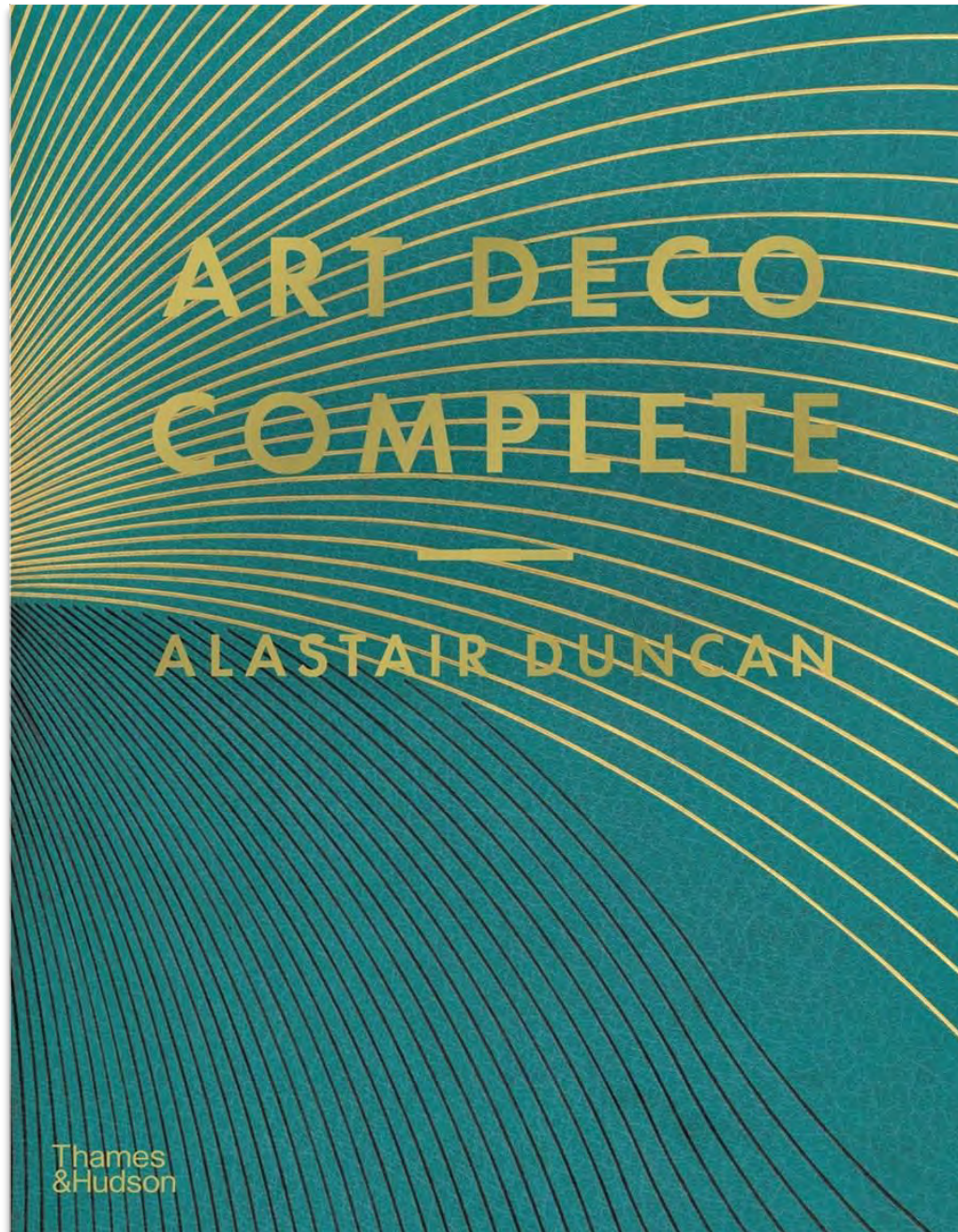
Opposite, above right Pendant in platinum, diamonds, sapphire c. 1925.

Opposite, below left Ring and bracelet in gold and topaz, c. 1937.

Opposite, above right Pendant, diamonds, jade and onyx, 1920s.

Below Bracelet, white gold, yellow gold, and onyx, c. 1925.





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