
December 2026

New Titles

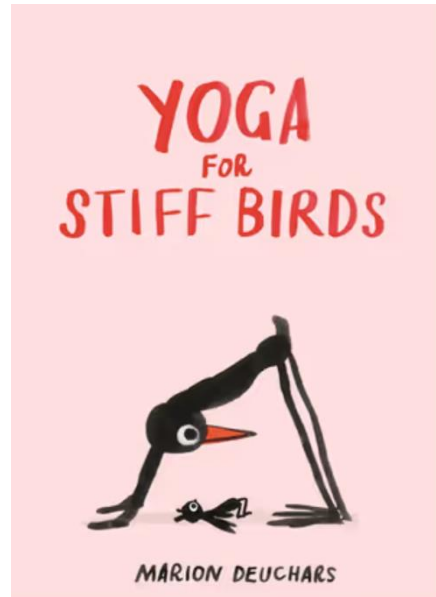
Calm

For BUSY BIRDS



MARION DEUCHARS

COMP TITLES



9781837760121



9781837760121

Calm

For BUSY BIRDS



MARION DEUCHARS

Calm for Busy Birds

Marion Deuchars, Illustrated by Marion Deuchars

Allow the delightful Bird to transport you to a calm place in this charming continuation of the bestselling series.

- Marion Deuchars completes her successful trilogy of health and wellbeing titles with this guide to achieving a peaceful and connected state. Accompanied by the wryly humorous Bird, Bat and Butterfly, she brings together mindfulness and meditation techniques and encourages the reader to find a little space in their day to take care of themselves.
- Marion has created all aspects of the book, from her quirky characters to the handwritten text, making this a truly unique package that will sit perfectly alongside her existing bestsellers *Yoga for Stiff Birds* and *How to be a Fit Bird*.
- Over 100,000 copies sold of the first two titles in this series.
- This is a friendly guide that covers everything from breath work to stretching in a uniquely giftable package in a perennial lifestyle category.

AU \$21.99 | NZ \$24.99

9781837760510

84 Pages | Hardcover

Illustrated In Colour

180 mm x 130 mm

Skittledog

SPECIAL MOMENTS

THE BEST MOMENTS ARE THE SIMPLE ONES:
THE SMELL OF FRESH COFFEE, A SWIM, THE
FEEL OF SUN ON YOUR FACE. YOU REMEMBER
THEM BECAUSE, IN THAT MOMENT, YOU WERE
FULLY THERE.



CALM THE CRITIC

THAT NAGGING VOICE IS NOT YOU. IT IS JUST
MENTAL NOISE. GIVE IT A SILLY NAME. WHEN IT
STARTS ITS MUTTERING, TELL IT TO GO AWAY.



WE
is
BIGGER
than
ME





DARE TO DREAM

LOOKING AT THE SKY IS FREE.
FIND A COMFORTABLE SEAT OR
LIE DOWN AND SPEND FIVE MINUTES
JUST WATCHING THE CLOUDS OR
SUBTLE COLOUR CHANGES. WE ALL
SEE THE SAME SKY.



GROW SOMETHING

PLANT A SEED OR CUTTING AND WATCH IT GROW. IT FEELS LIKE MAGIC. NO GARDEN NEEDED. A POT OR WINDOW BOX WILL DO. START EASY, WITH HERBS OR TOMATOES. GROWING SOMETHING IS GROUNDING, THERAPEUTIC AND CONNECTS YOU TO NATURE.



NATURE'S TREASURE

TREASURE IS ALL AROUND YOU, SO SLOW DOWN AND START NOTICING. A LEAF, A SHELL, A PEBBLE OR A TWISTY TWIG. COLLECT A FEW AND ARRANGE THEM ON A TABLETOP. PLAY WITH THE SHAPES, THE SPACES, THE CONTRASTS. STEP BACK AND ENJOY IT. YOU MADE A LITTLE PICTURE.



MOVE TOGETHER

HUMANS ARE SOCIAL CREATURES AND WE LIKE MOVING TOGETHER: SINGING, DANCING, EXERCISING OR EVEN BREATHING. WHEN YOU MOVE IN TIME WITH OTHER PEOPLE, YOUR BODY OFTEN RELAXES WITHOUT YOU TRYING.



MAKE A DATE

CARVE OUT SOME TIME IN YOUR DIARY THAT IS JUST FOR YOU, WHETHER IT IS A FULL DAY OR JUST ONE HOUR. MAKE IT A TREAT AND VISIT SOMEWHERE NEW: A MUSEUM, A GALLERY, A PARK; OR JUST STAY IN AND WATCH A FAVOURITE FILM. PRIORITISE 'YOU' TIME.



THE BREATH

NOTICE YOUR BREATH. SLOWING IT DOWN CAN QUICKLY CHANGE HOW YOU FEEL. BREATHE IN THROUGH YOUR NOSE AND THEN OUT THROUGH YOUR MOUTH. KEEP IT COMFORTABLE, THEN LET EACH BREATH LENGTHEN A LITTLE.

SLOW BREATHING SETTLES THE FIGHT-OR-FLIGHT RESPONSE, LOWERS HEART RATE AND BLOOD PRESSURE, REDUCES STRESS AND HELPS YOU SLEEP. IT IS SIMPLE AND IT WORKS.

Vagus what?



Calm

For BUSY BIRDS



MARION DEUCHARS

Calm for Busy Birds

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COLOUR



THERAPY

A Hue-Themed Mood Journal for
Joy, Balance, and Well-Being

COLOUR



THERAPY

**A Hue-Themed Mood Journal for
Joy, Balance, and Well-Being**

Colour Therapy

A HUE-THEMED MOOD JOURNAL FOR JOY, BALANCE, AND WELL-BEING

Momtaz Begum-Hossain

Colour Therapy is a vibrant, joy-inspiring wellness journal grounded in colour psychology and designed to support emotion-based self-care.

- *Colour Therapy: A Hue-Themed Mood Journal for Joy, Balance, and Well-Being* is a fun and engaging wellness journal with easy-to-use colour-themed sections that help boost mood and combat depression.
- By pairing the psychology of colour with science-backed self-care, these unique journaling prompts, themed mood trackers, and mindfulness exercises are specially formatted to increase joy and balance.
- Chapters include: Red = Find Your Energy: Energy-boosting rituals, movement-based challenges, and a daily energy tracker; Orange = Be Creative: Find what makes you feel more creative, embrace playfulness, and experiment with new things, and develop a daily creativity routine; and Yellow = Feel Joy: Find out what makes you happy, embrace positivity, try gratitude journaling, and discover affirmations, social well-being reflections, and a happiness tracker.

AU \$29.99 | NZ \$34.99

9781419792724

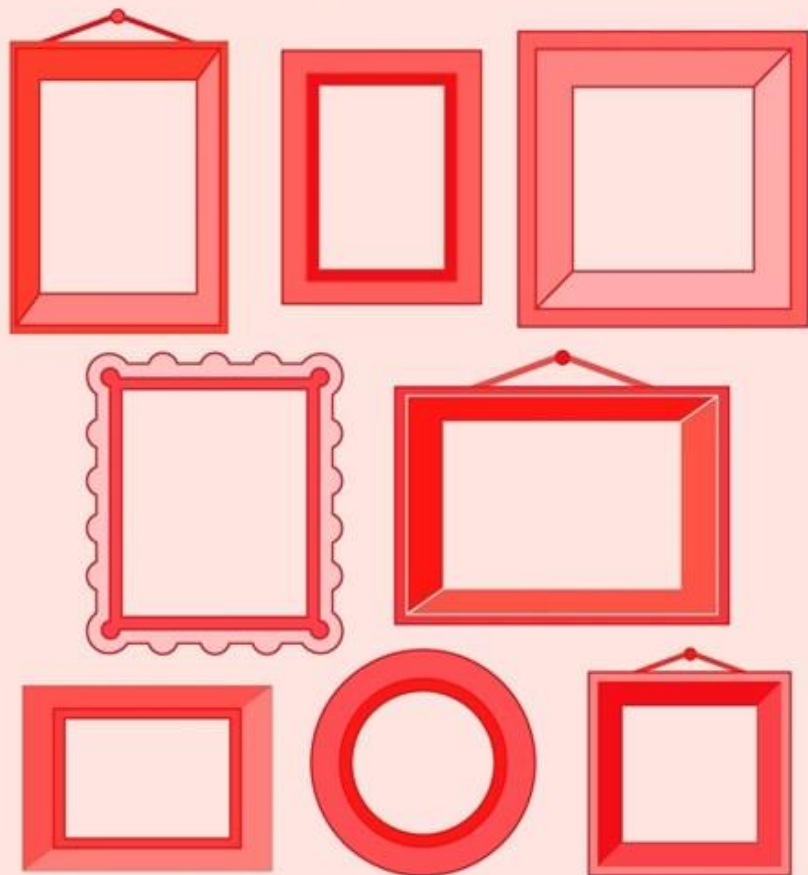
208 Pages | Paperback

229 mm x 170 mm

Abrams Books

Boost Your Confidence

What positive traits have friends, family, or colleagues observed about you that make you feel good? Write them down on the blank notes below. Reflect on these words whenever you need to boost your energy, mood, and confidence.

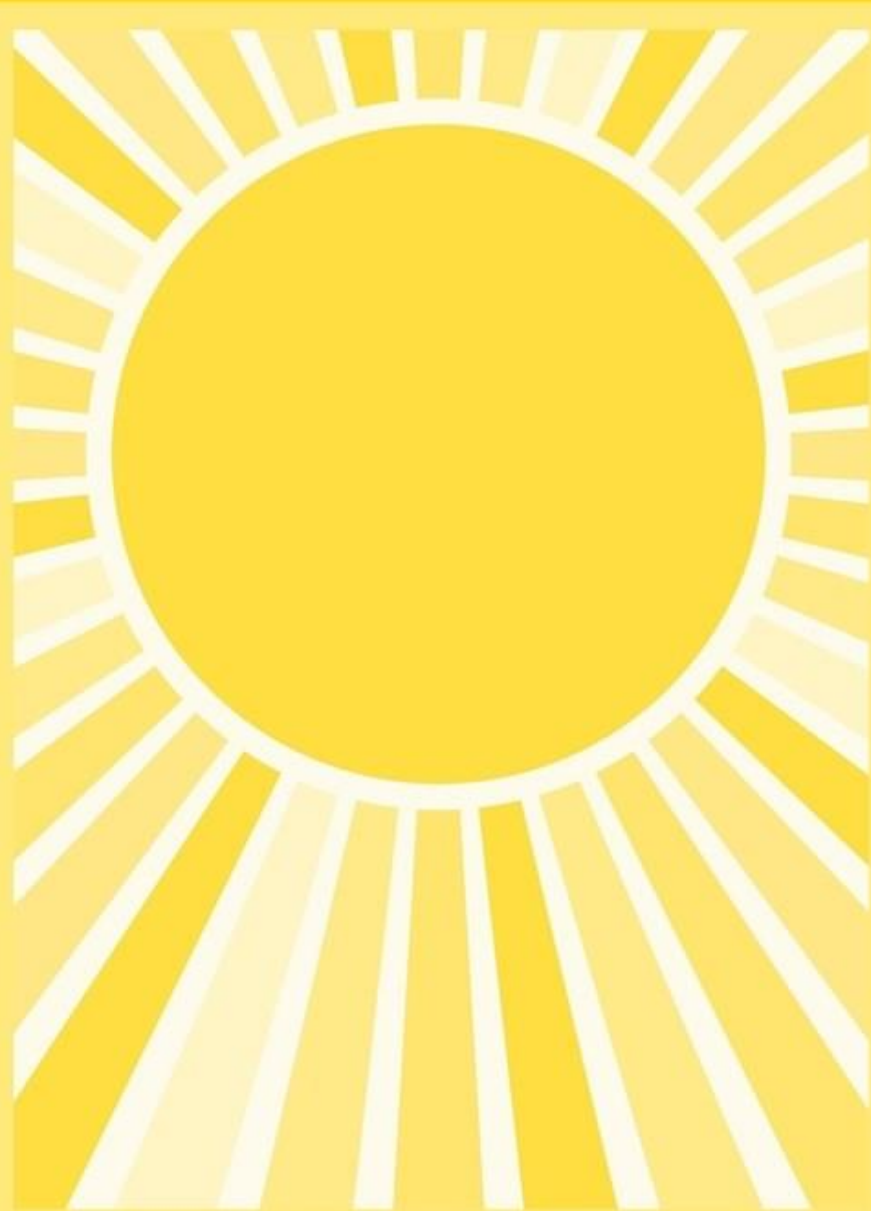


Describe a situation where you lost your confidence and decided not to go through with something

What triggered you to lose your confidence?

What steps could you take to stop this happening again?

Wear a red accessory to give you an instant confidence boost.



YELLOW

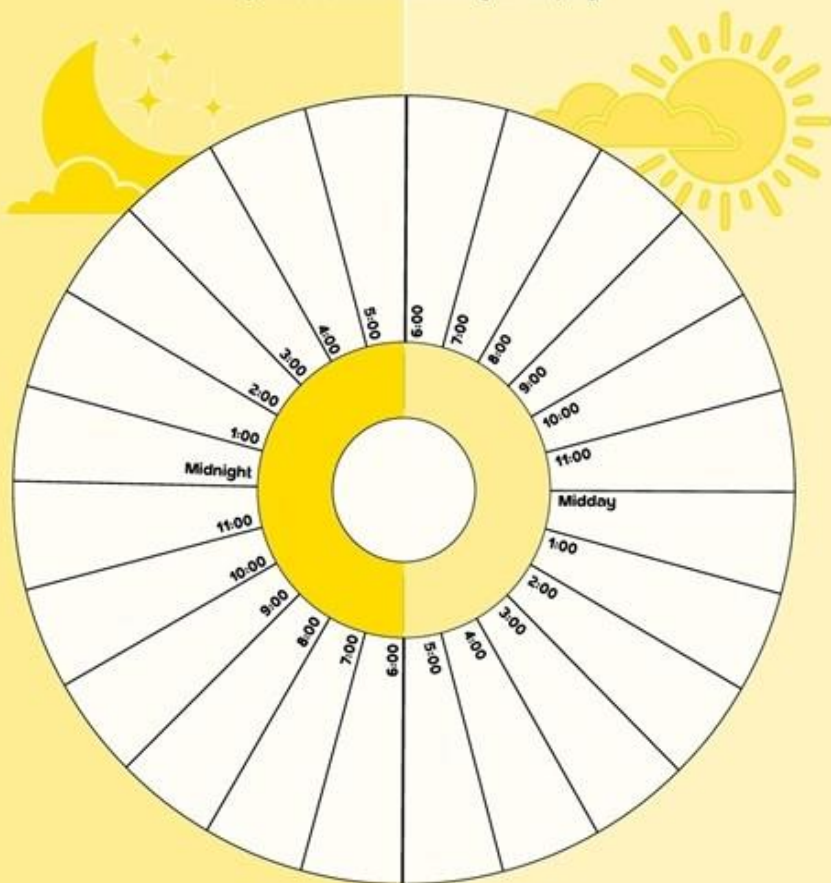
Celebrate Your Joy

No hue captures the mood-boosting power of color more than yellow. It radiates optimism, sparks joy, and reminds you that there's always light at the end of the tunnel, even on dark days.

Yellow's feel-good properties make it the perfect color to prioritize in the mornings, putting you in a positive frame of mind. In this chapter, you'll dive into the smile-inducing qualities of yellow by exploring joy, doing reflective exercises, and planning your perfect day so you can shine a torch on the bright side of life.

Design Your Perfect Day

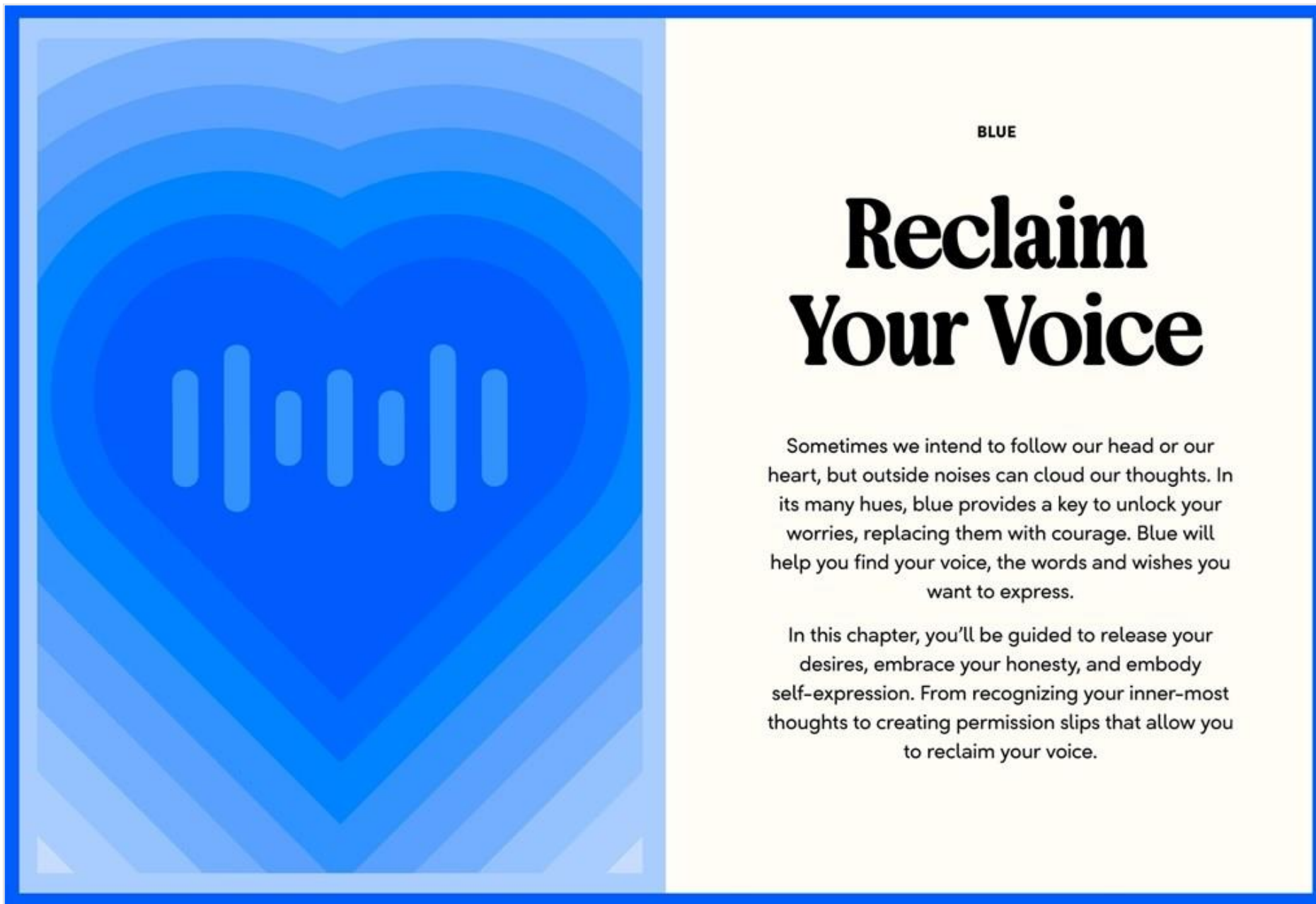
How would you spend your dream 24 hours? Map out your ideal day by assigning an activity to each time slot choosing only joy-inducing things that you love to do. Don't forget sleeping!



Choose one of these activities, why does it bring you joy?

What does joy feel like in your body?

How can you fit more joy-bringing activities into your every day life?



BLUE

Reclaim Your Voice

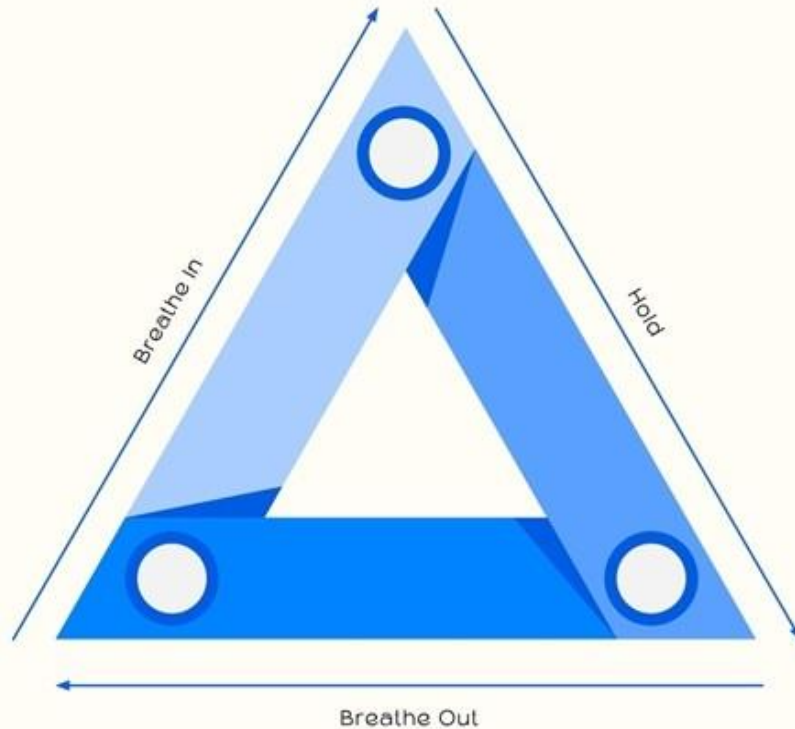
Sometimes we intend to follow our head or our heart, but outside noises can cloud our thoughts. In its many hues, blue provides a key to unlock your worries, replacing them with courage. Blue will help you find your voice, the words and wishes you want to express.

In this chapter, you'll be guided to release your desires, embrace your honesty, and embody self-expression. From recognizing your inner-most thoughts to creating permission slips that allow you to reclaim your voice.

Blue Meditation

Meditation can help bring you clarity, which makes it easier to express yourself and reclaim your voice. Begin by clearing your mind with this breathing exercise then follow the guided meditation on the opposite page.

Breathe in while counting to three. Hold for three. Then release and breathe out for three. Repeat this exercise for a minute to calm your body and focus your mind.



1

Visualize your voice box. It's tiny, yet it has the power to guide your wisdom.

2

Picture a bright white light in place of your voice box. Allow it to expand until it filters into every cell of your body.

3

Bathe in this light for a few minutes, allowing it to penetrate through you.

4

Begin to dim the light and replace its brightness with a blue bulb. Allow this blue light to travel through your veins.

5

Feel the presence of blue bringing you to a state of calmness.

6

Slowly let it fade. Open your eyes. Smile to acknowledge the clarity and vision that is coming your way.

Track Your Internal Weather

Your emotions affect how you feel and how you express yourself but they're always changing. Some days feel stormy, others bright or breezy. Record your internal weather every day for a month, by drawing weather icons to depict how you're feeling inside.

			1	2	3
4	5	6	7	8	9
10	11	12	13	14	15
16	17	18	19	20	21
22	23	24	25	26	27
28	29	30	31		

What was your overall outlook? Which weather did you experience the most?

What triggered stormy weather and how did you communicate your feelings on those days?

Were there days when your weather changed during the day?
How did this feel?

On sunny days, what uplifted your emotions?

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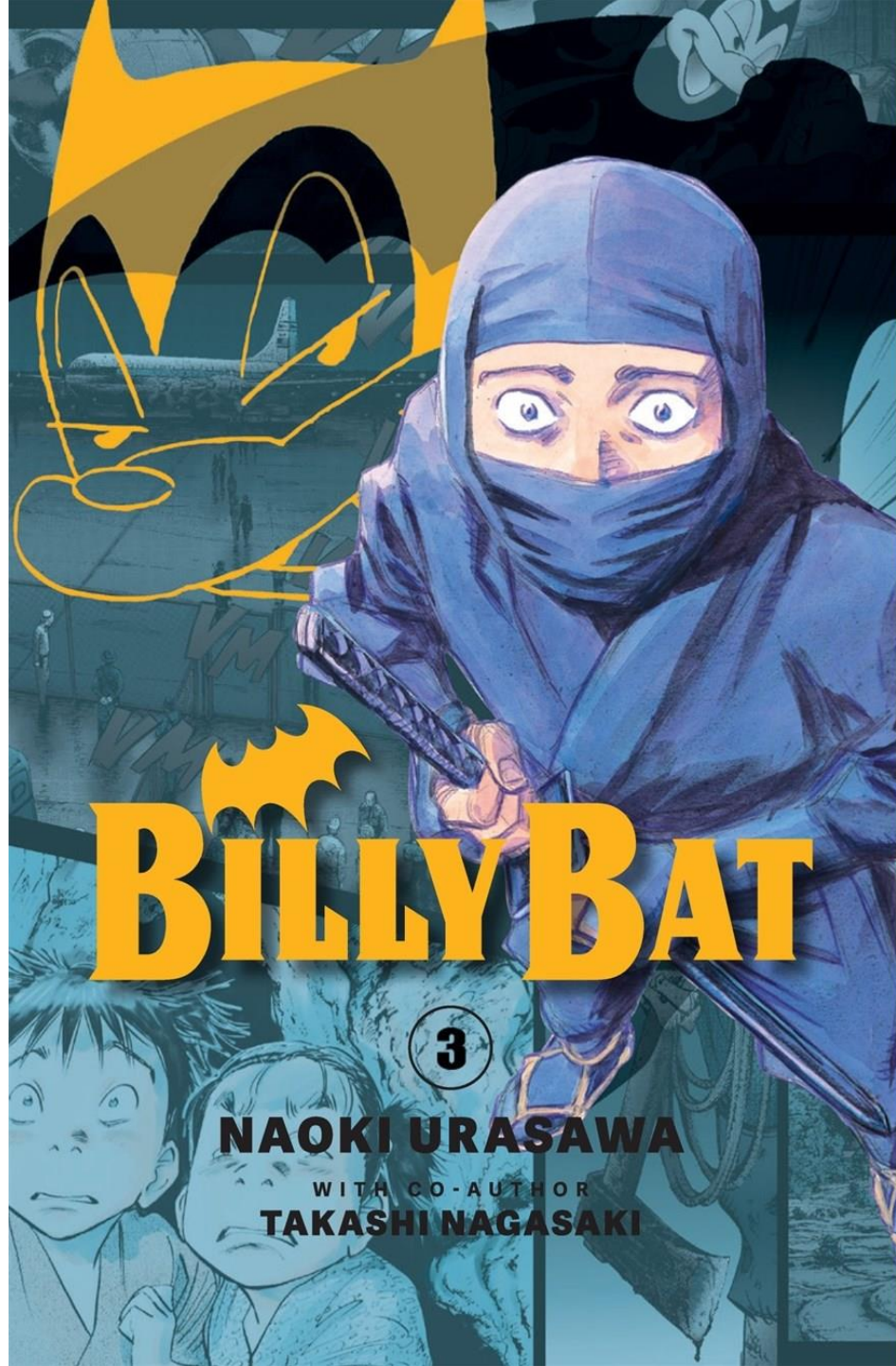
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BILLY BAT

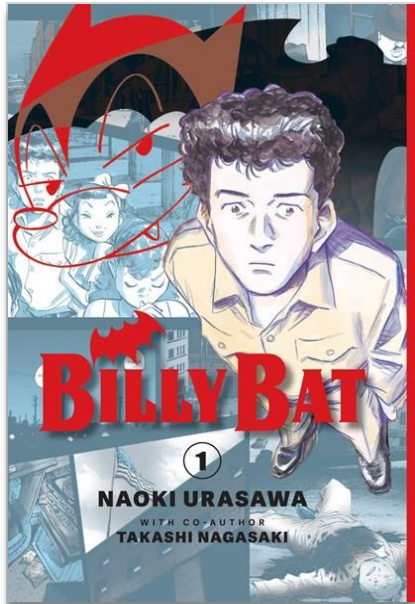
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NAOKI URASAWA

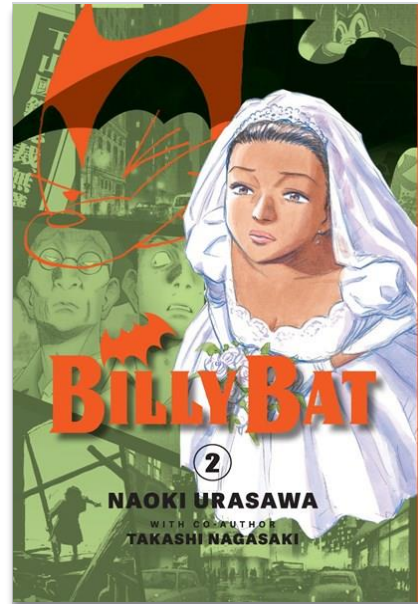
WITH CO-AUTHOR

TAKASHI NAGASAKI

COMP TITLES



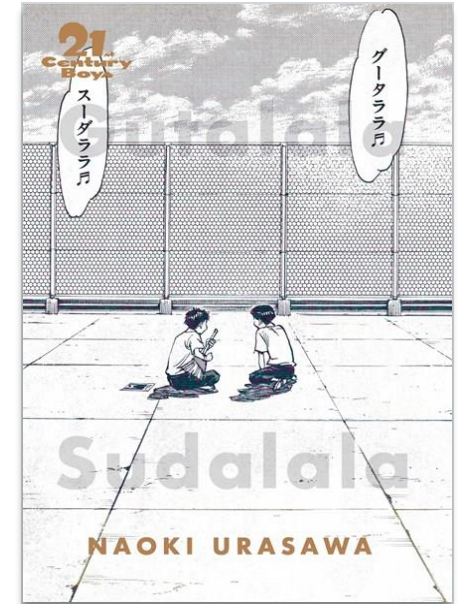
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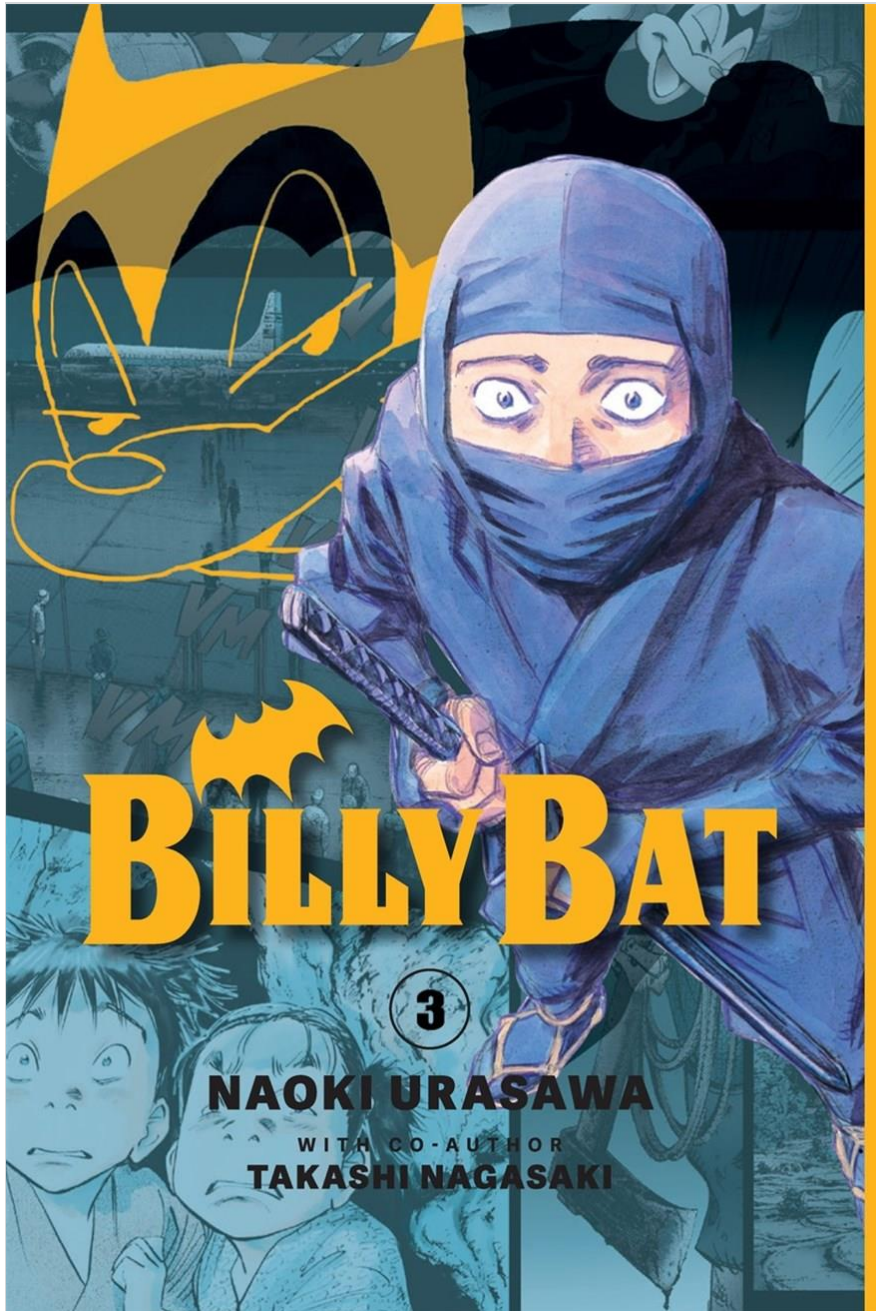
9781419780172



9781974715237



9781421599724



Billy Bat Volume 3

Naoki Urasawa and Takashi Nagasaki, Translated by Giuseppe di Martino

From superstar creators comes one of the most anticipated manga-a millennia-sprawling conspiracy thriller. *All the Light We Cannot See* meets historical figures you all know: Einstein, Walt Disney, Lee Harvey Oswald, and even Jesus Christ.

- A historical conspiracy thriller meta manga spanning multiple millennia following a Japanese-American comics artist's search for the truth regarding the origins of his character "Billy Bat."
- The Bat appears again in 16th-century Feudal Japan. Kanbei, the fastest ninja in the Iga province, has been tasked by Lord Momochi to slip through a devastating siege by "Great Unifier" Oda Nobunaga and deliver a scroll that could alter the course of history.
- Pursued in bloodlust by childhood friends and tormented by both his memories and the strange hallucinations of an imaginary bat, will he be able to prevent the prophetic "Bat Tome" from falling into the wrong hands?
- The third volume in the sprawling genre-defying historical epic that transcends time and space.

AU \$21.99 | NZ \$24.99

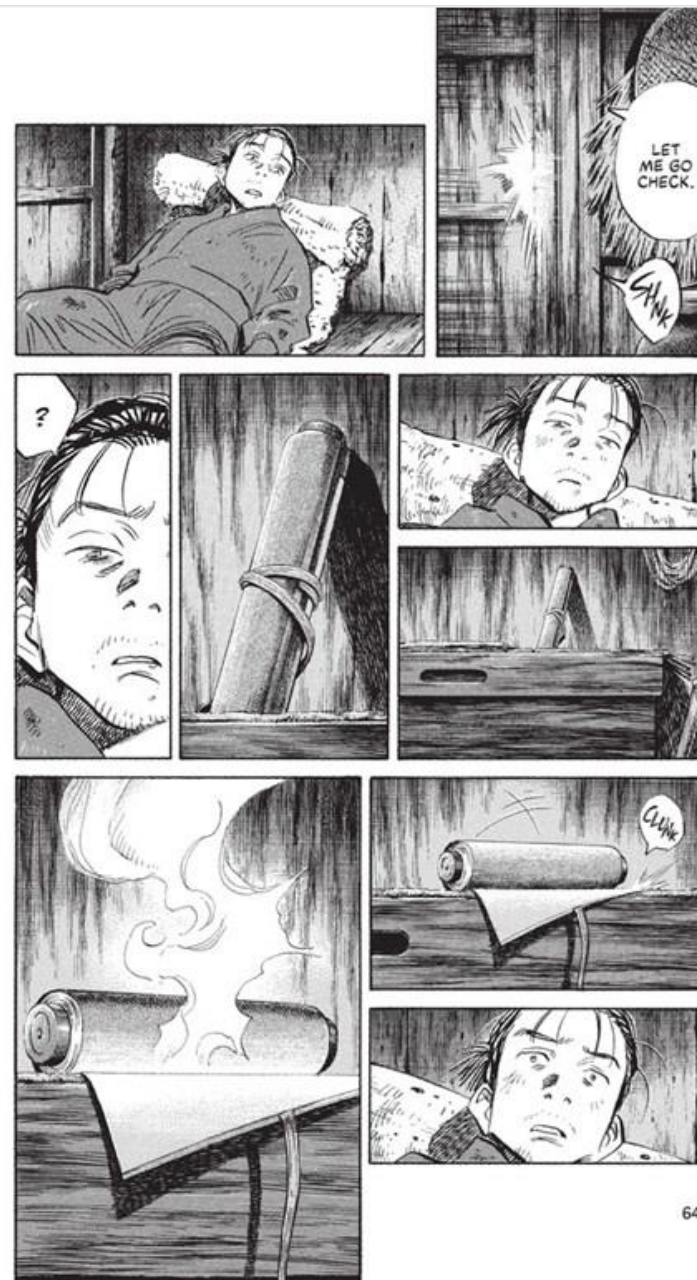
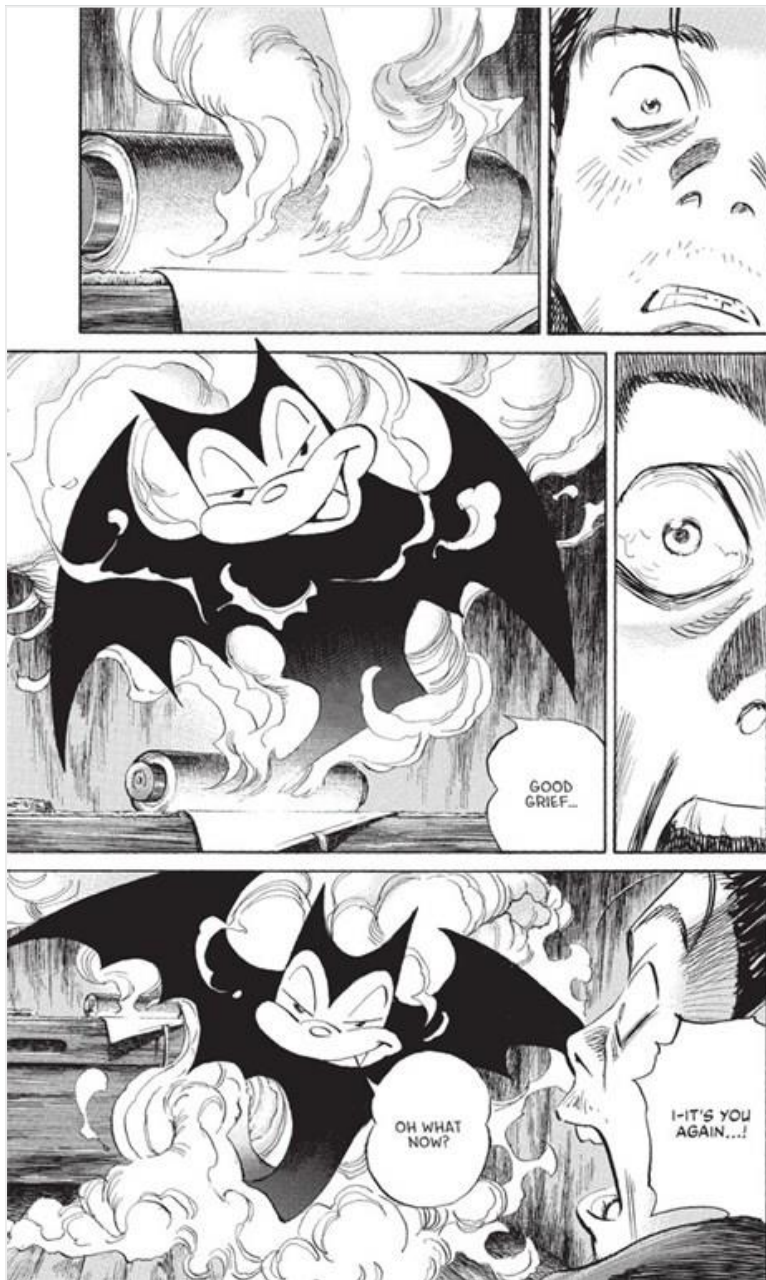
9781419780189

224 Pages | Paperback

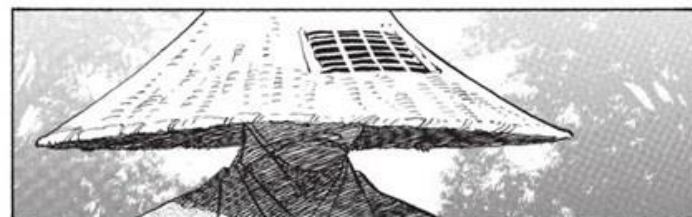
Ages 16 And Up, Grades 11 to 17

Black-and-white Illustrations Throughout; 4-page

Full-colour Insert





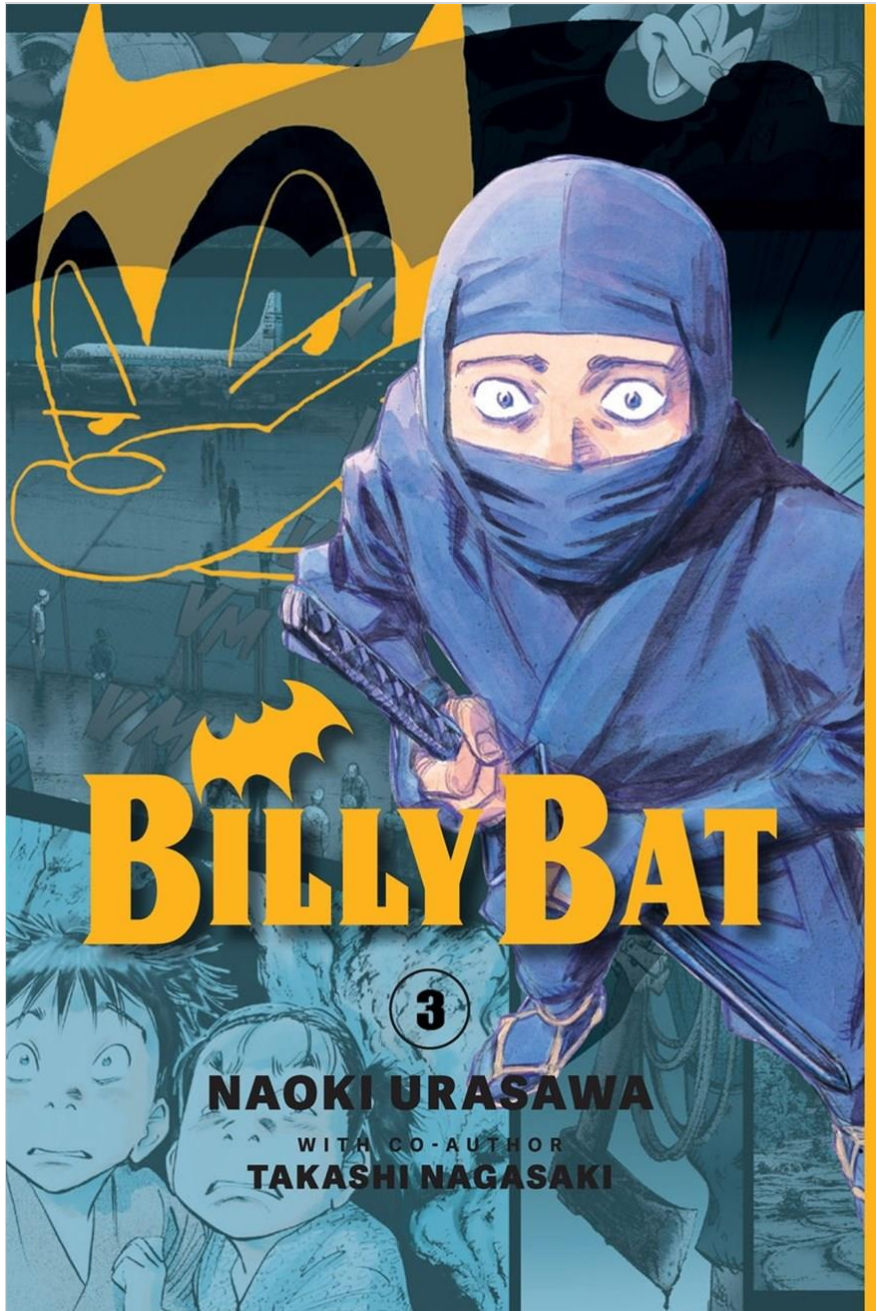






WE SAW
MONSTERS
ALL OVER
THE STONE
OF THE
CAVE.

CHAPTER 19:  HANDBOOK OF THE MOMOCHI MARTIAL ARTS,
SECOND CHAPTER



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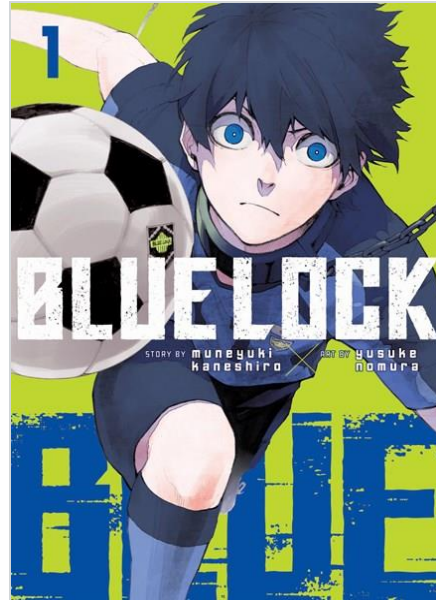
WRITTEN BY
MUNEYUKI KANESHIRO

ILLUSTRATED BY
KENSUKE NISHIDA

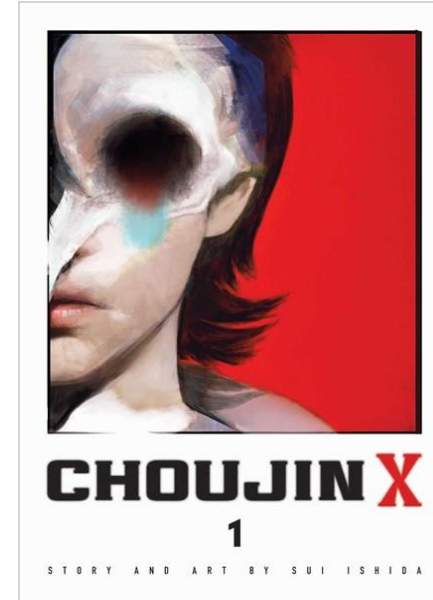
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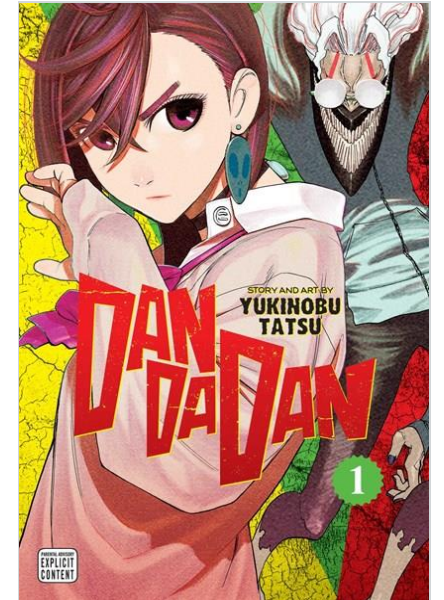
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9781974736690

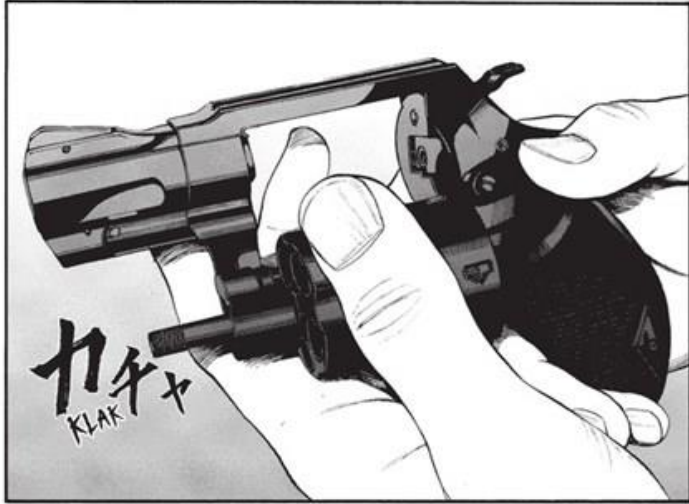


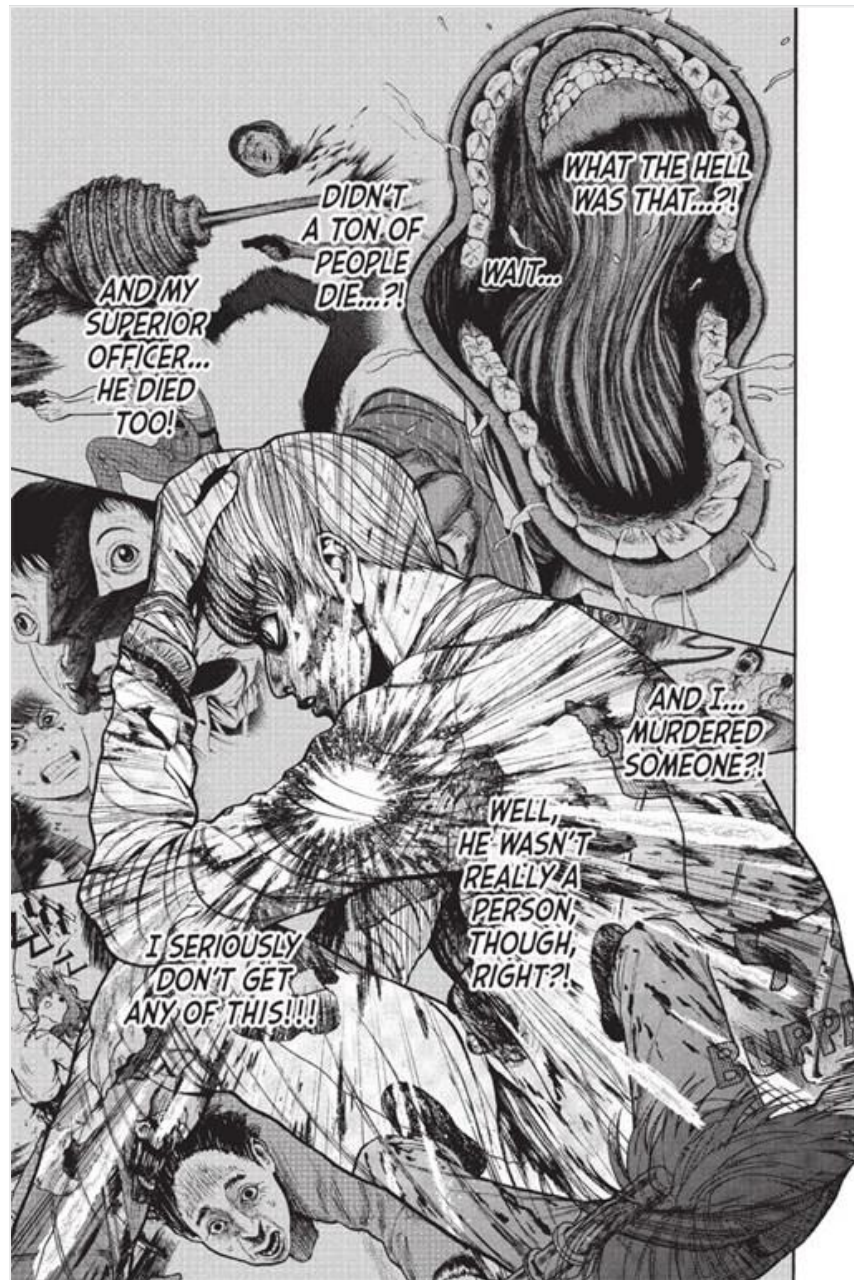
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CHAPTER 4 REAL

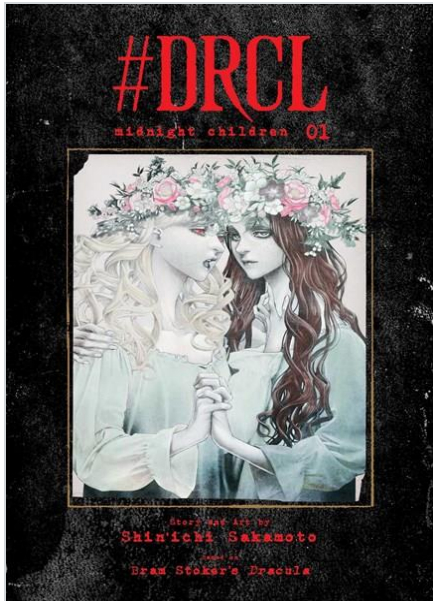




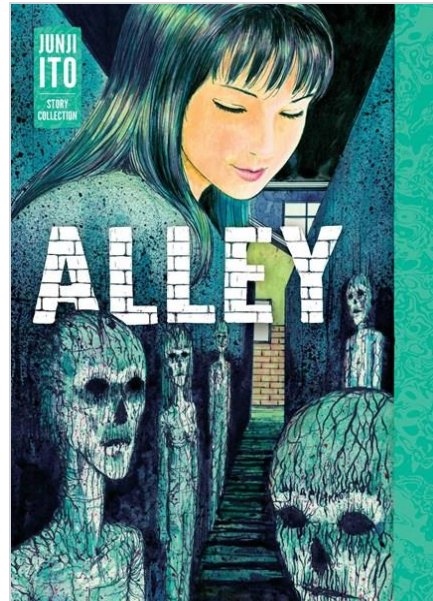
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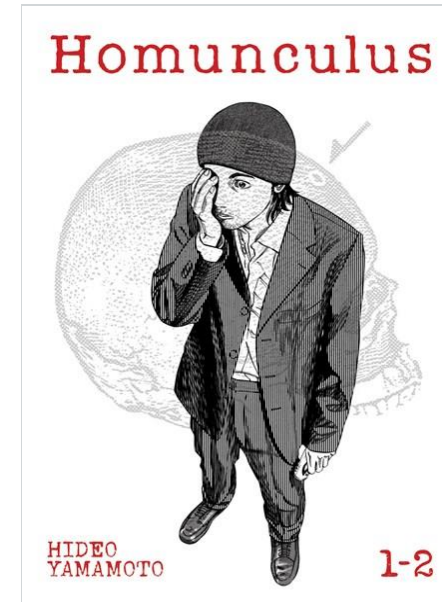
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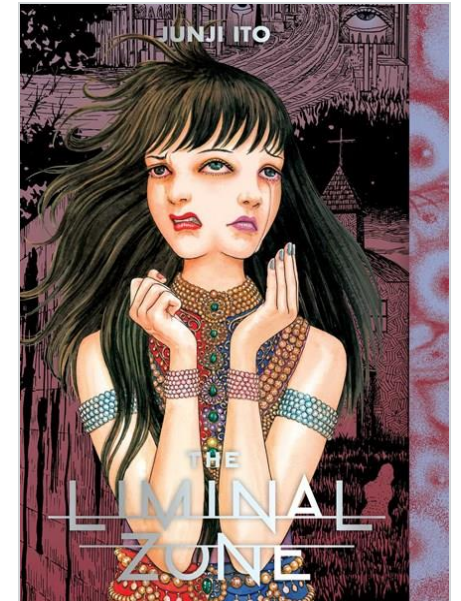
9781974740888



9781974736034



9781685797294



9781974726448



Hideout

Masasumi Kakizaki, Translated by Nube Consulting

Deep in the rainforest of a southern resort island, where bones of forgotten soldiers abound, another corpse is nothing special. A young couple grieves the death of their young son, but the husband sets out in search of a waterfall said to bring those who see it newfound happiness. The wife is a skeptic, opposed to the trek, but "anything to start afresh," he says, so they try it. Anything . . .

- Horror manga has established genre fans, especially in the popular wake of Junji Ito. A story familiar to fans of *The Shining*, an uncanny environment causes a family's psychedelic unraveling. Has the potential reach for wider mainstream appeal.
- Bestselling manga such as *Ibitsu*, *Homunculus*, and *Drifting Classroom*, tap into the same mature audience for art-forward, spine-tingling horror. Hits just the right tone for fans craving slasher thrillers in classic likeness of *Halloween*, *Texas Chainsaw Massacre*, and *Scream*.
- A fast-paced survival horror-thriller manga with twists on every corner. For fans of the movie *The Shining* and *The Texas Chainsaw Massacre*.
- Full-colour pages from the magazine serialization, fully preserved!

AU \$29.99 | NZ \$34.99

9781419785702

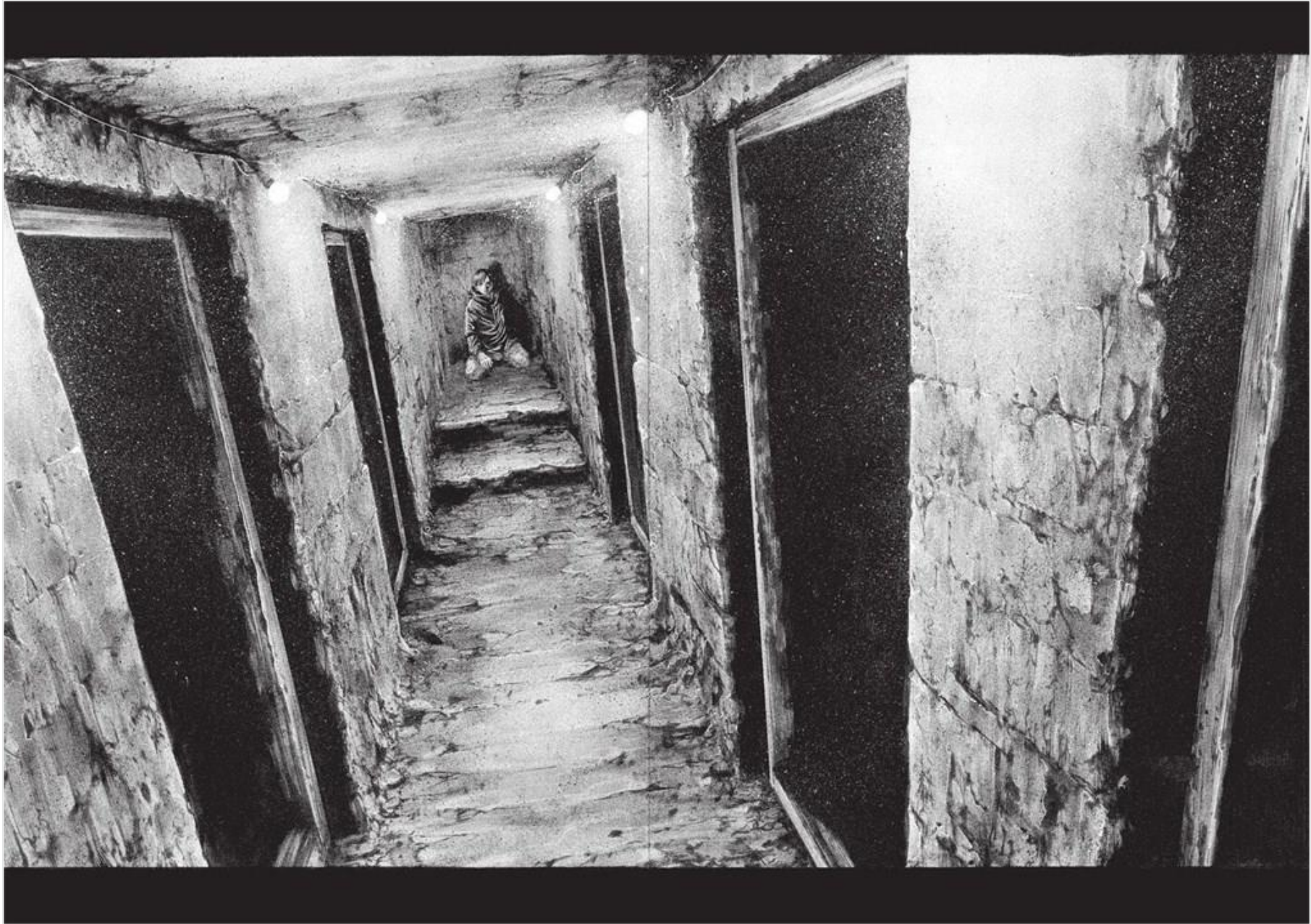
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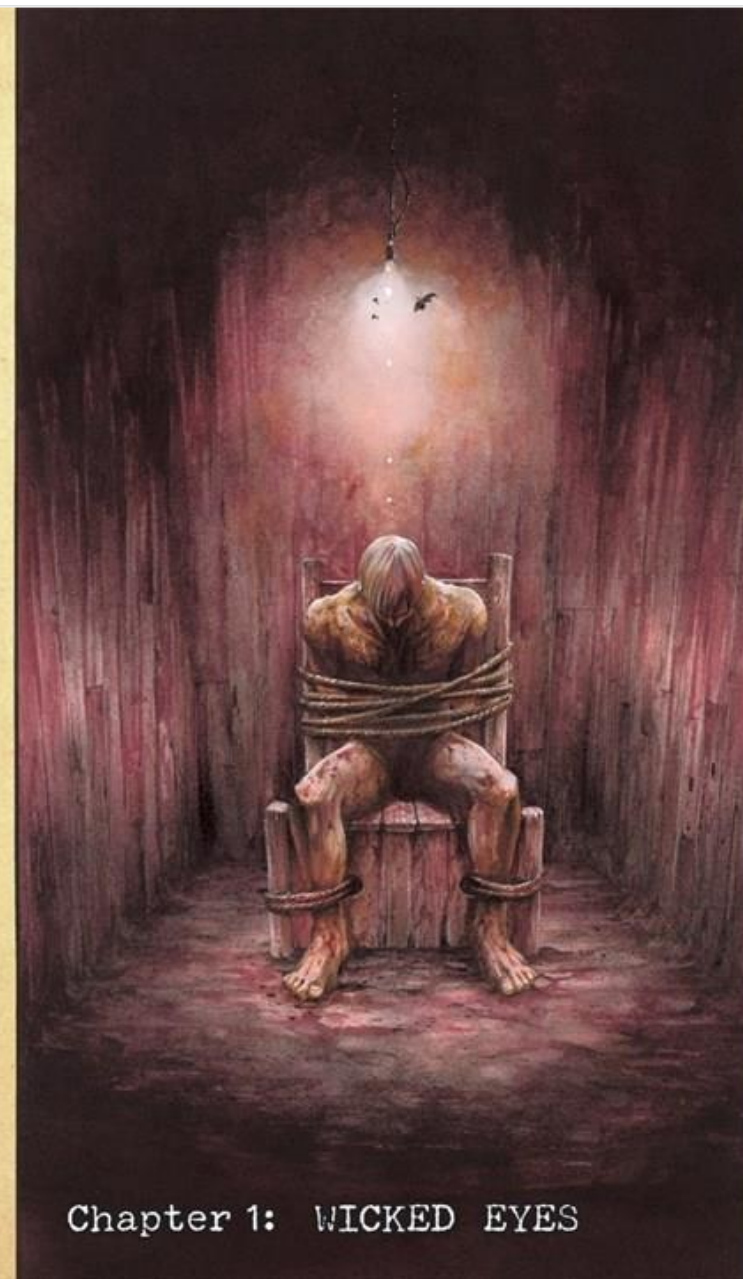
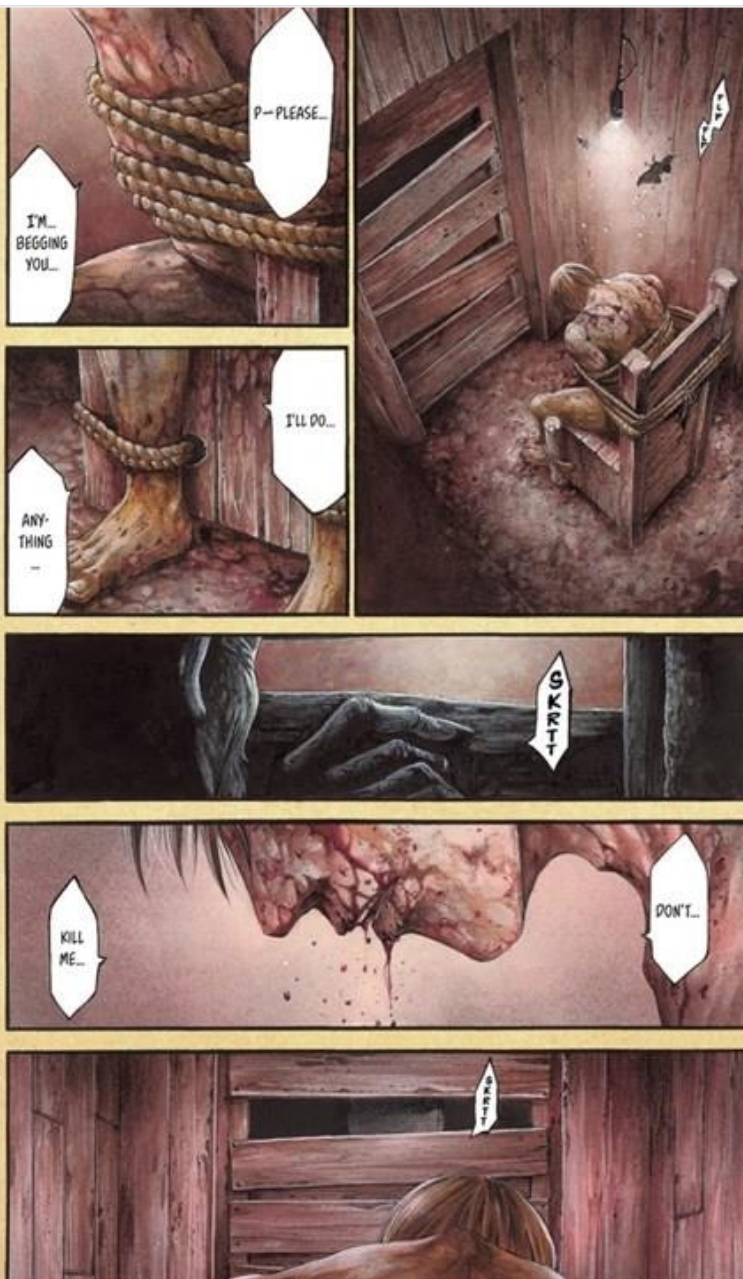
Full-colour Insert

210 mm x 149 mm

Kana







Chapter 1: WICKED EYES









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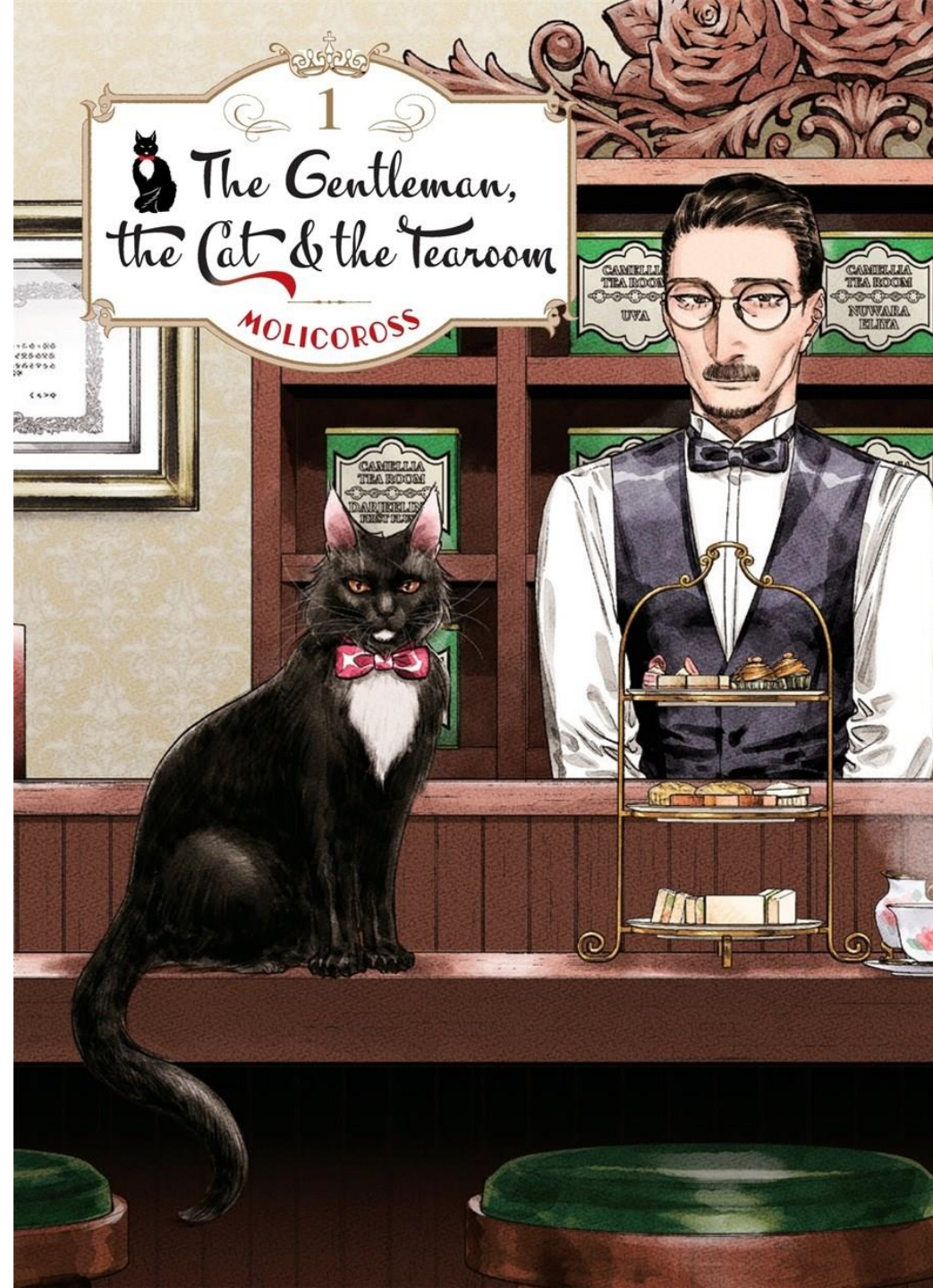
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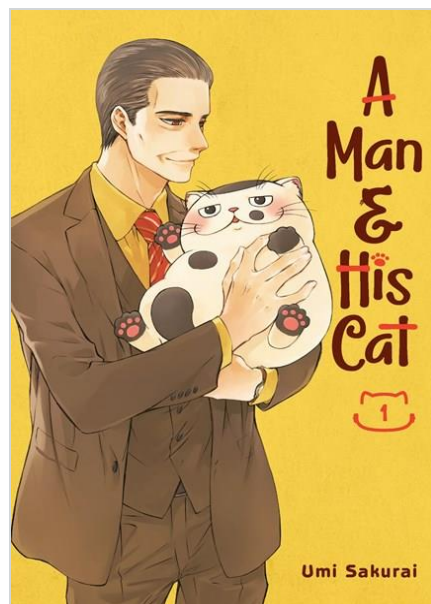
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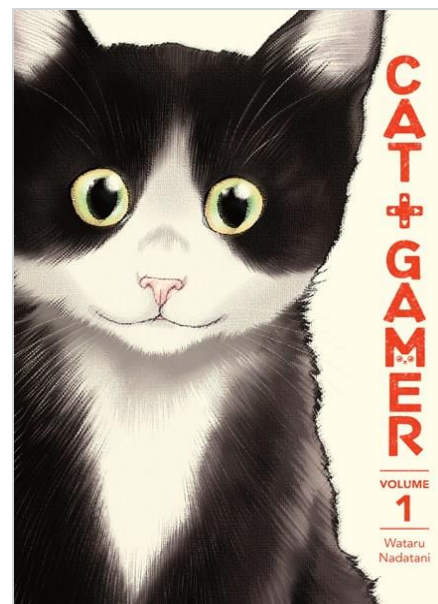
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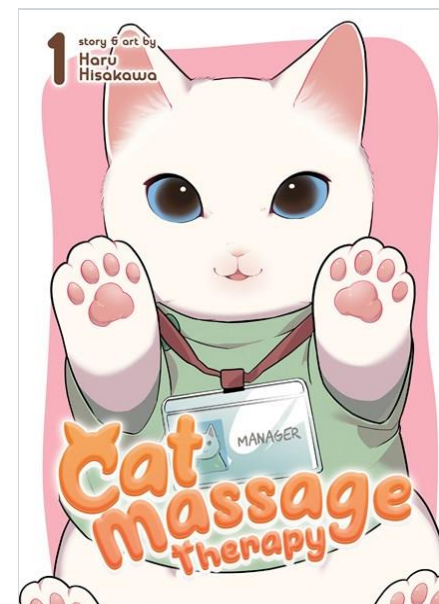
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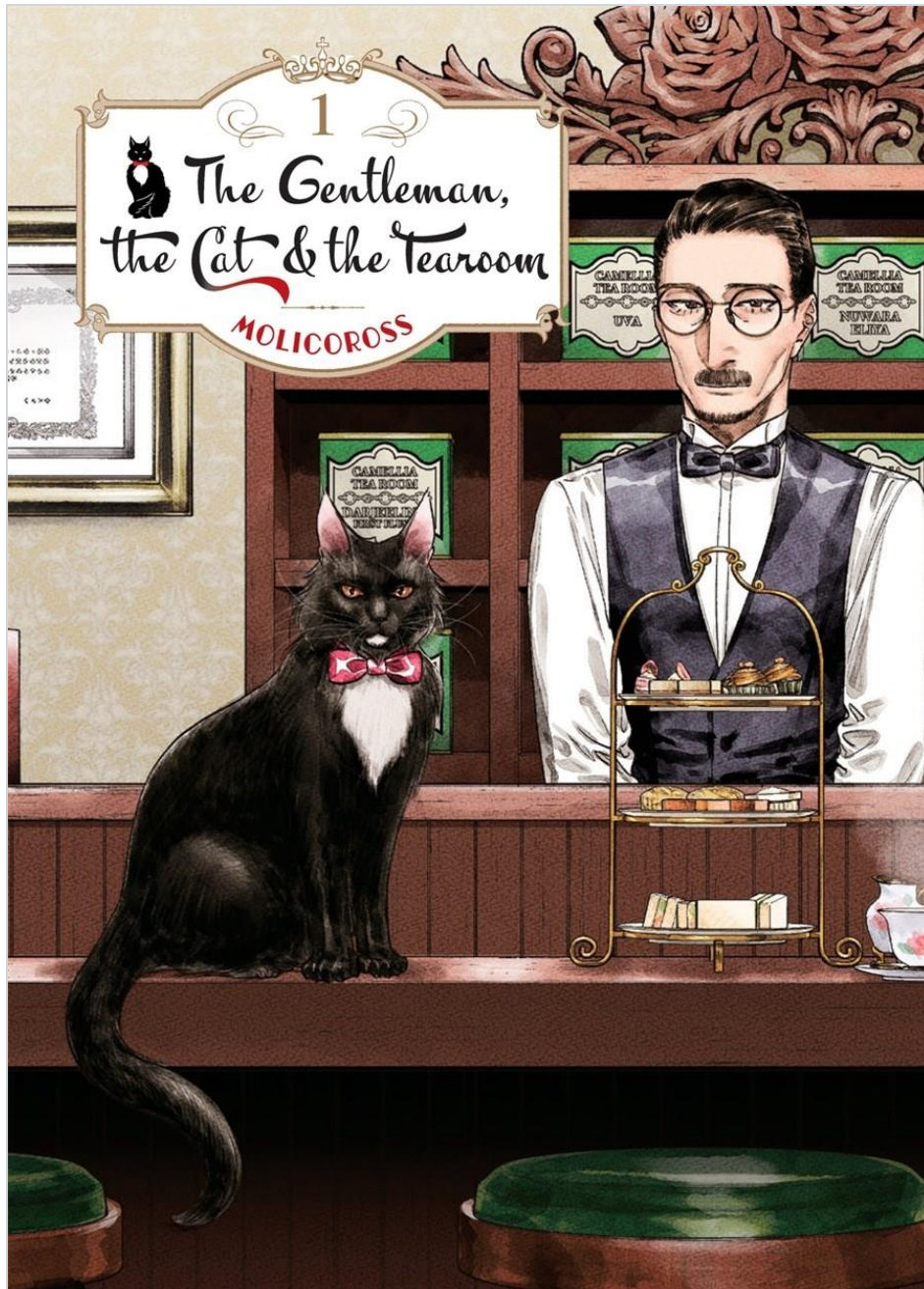
9781506727417



9781648276569



9781638585893



The Gentleman, the Cat & the Tearoom Volume 1

Mollicoross, Translated by Minna Lin

Meet shy gentleman Taki and his cat, Keemun. Together they brighten the day of stressed customers with lovely pastries and a warm cuppa. A delightful slice-of-life manga perfect for tea and cat lovers.

- In a little café slotted between city buildings, a gentleman and his cat have carved a space for themselves. Taki, the shy and softspoken owner of the establishment, runs the small café with the help of his cat, Keemun.
- Together they greet customers and serve the perfect pairing of tea and snack while helping visitors with whatever ails them. Usually, all it takes is a quiet chat and one of Taki's meticulously brewed cups of tea.
- Winner of the 2025 Rakuten Kobo E-book Next Breakout Comic Award, this story has captured the hearts of many.
- "Cat manga" make reliable bestsellers. Notably, *A Man and His Cat* had great success by combining similar elements of a comfy cat, a handsome old man (silver fox), and relaxation.
- Fur volumes ongoing. Releases every three months.

AU \$24.99 | NZ \$29.99

9781419792182

160 Pages | Paperback

Ages 13 And Up, Grades 8 And Up

Black-and-white Illustrations Throughout

210 mm x 149 mm

Kana



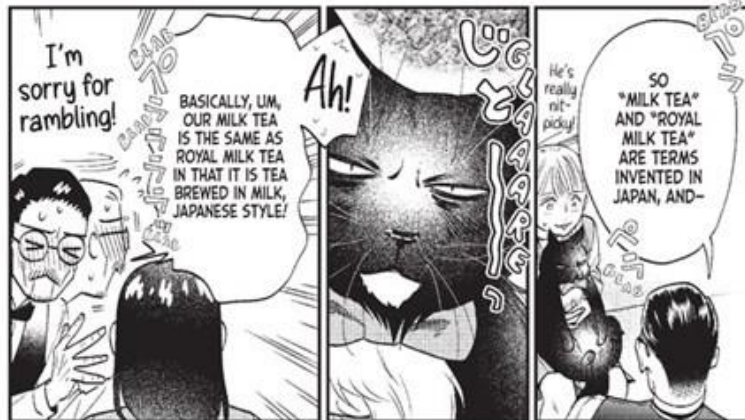








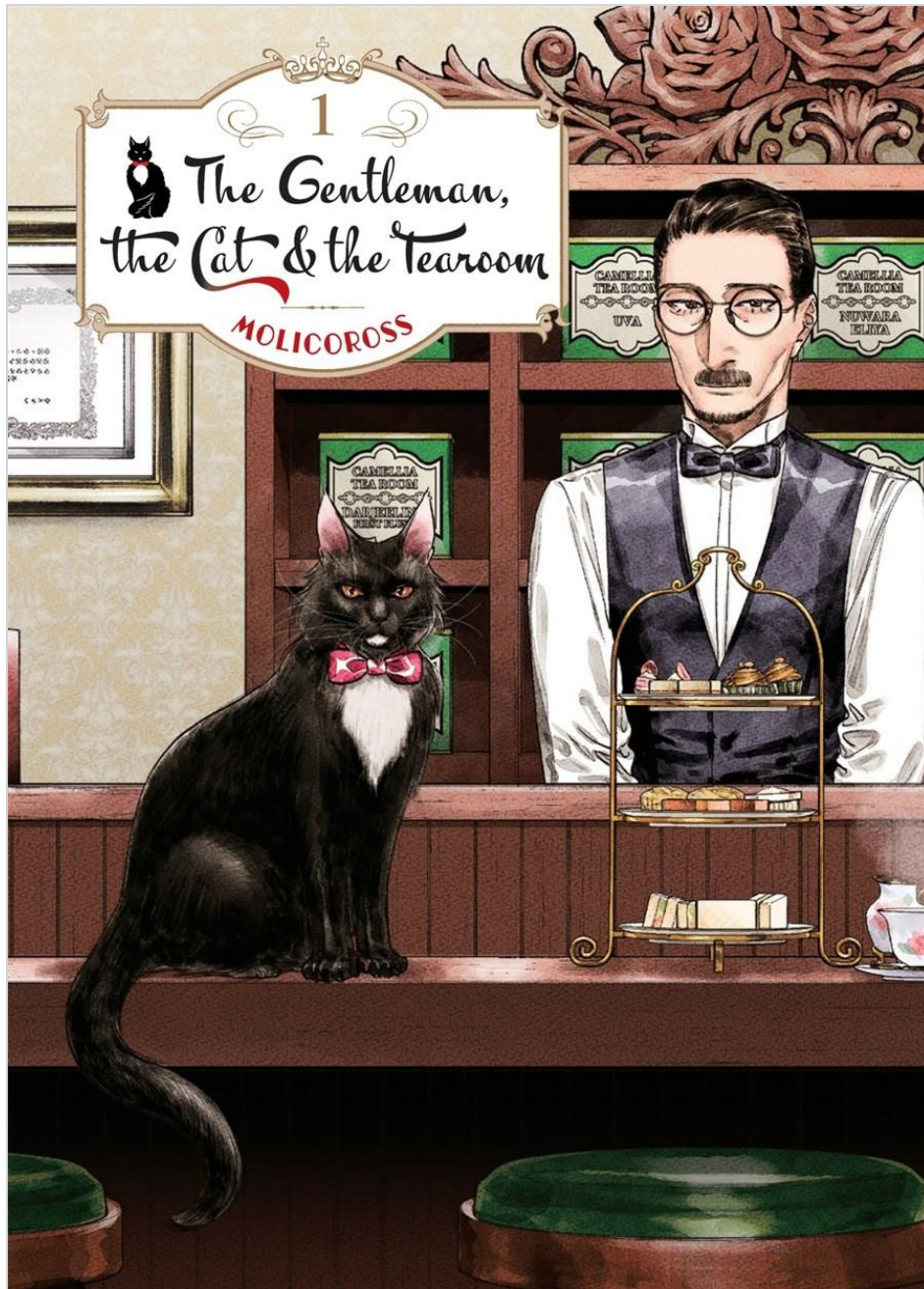
★
It's
similar to
Japan's
Kiriko vs.
Lakenoko
debate





Typical cat moment: chewing his front paw.





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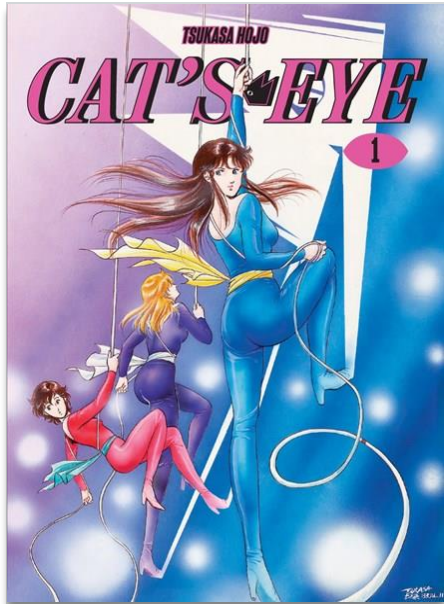
TSUKASA HOJO

CAT'S EYE

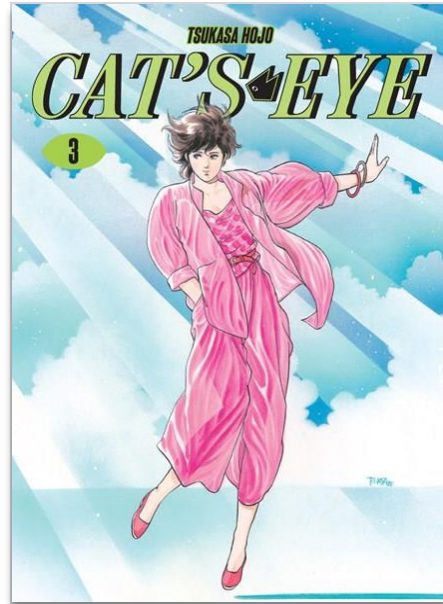
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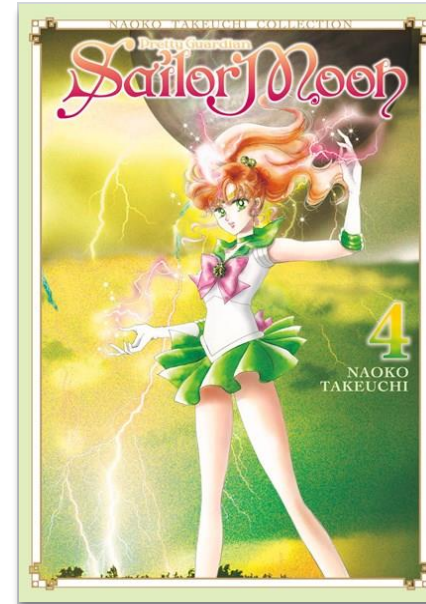
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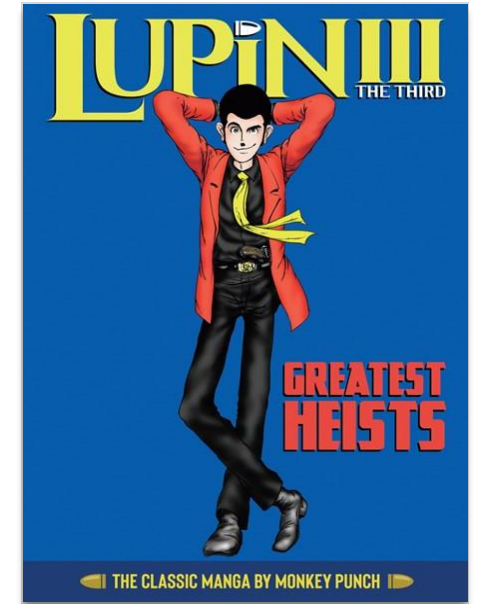
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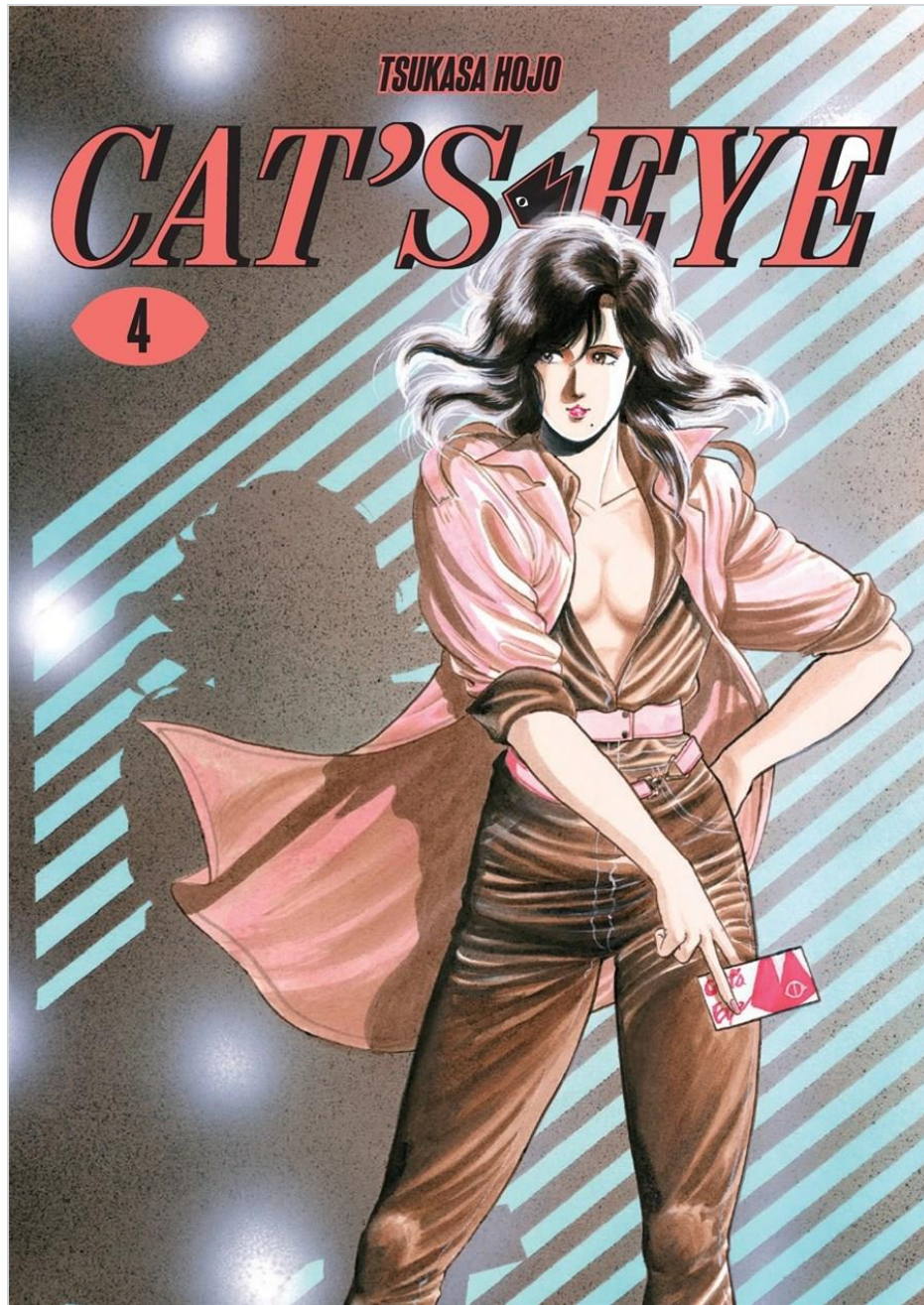
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9781648275630



Cat's Eye Omnibus Volume 4 (Three Volumes in One)

(MANGA)

Tsukasa Hojo, Translated by Andrew Charles Love

The manga classic Cat's Eye finally arrives in a gorgeous deluxe English-language omnibus edition. Watch the Cat's Eye anime on Hulu and Disney+

- A romance sitcom classic by living legend Tsukasa Hojo, Cat's Eye!
- Sisters Rui, Hitomi, and Ai are determined to retrieve their father's stolen art that's been scattered internationally. Likewise, though, there's Hitomi's boyfriend, Detective Toshio, who is equally determined to catch Cat's Eye so he can marry Hitomi. In a twist of fate and a clever trap, Cat's Eye find themselves sitting across the table from Detective Toshio with nowhere to run!
- Full of the same lovable hijinks, this volume brings higher stakes for these thick-as-thieves sisters and their devoted yet dunce police force. How much longer can Hitomi and Toshio avoid Cat's Eye before they look each other in the face?
- Known for his exceptional storytelling, Hojo is also the mastermind behind the iconic series City Hunter, showcasing his remarkable ability to weave thrilling narratives full of action and intrigue.

AU \$49.99 | NZ \$54.99

9781419786358

580 Pages | Paperback

Black-and-white Illustrations Throughout;

4-page Full-colour Insert

Kana







I-I WAS ONLY GONE TEN DAYS! JEEZ!

HEY...!! WHO ARE YOU CALLING JERK?!

Y-YOU WERE GONE TEN WHOLE DAYS... AND YOU DIDN'T EVEN CALL ME ONCE?! JERK!!

SO, HOW DID I DO...?

NOW IT'S UP TO THEM TO WORK THINGS OUT.

WE'VE GIVEN THEM MORE THAN ENOUGH HELP!

AND THAT'S THE HARDEST PART OF ALL. LOOK AT THEM...

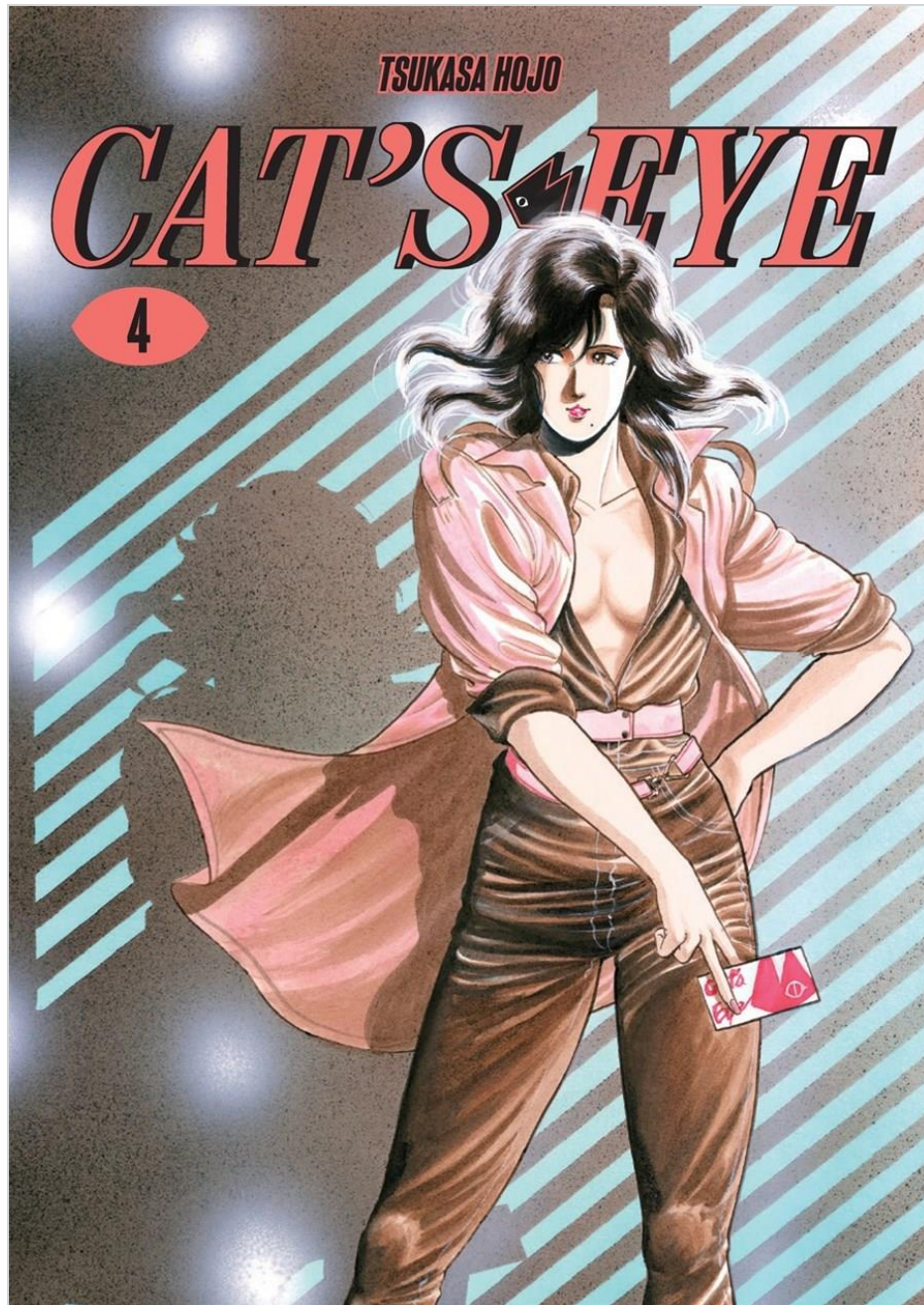
!! RIP !!

HITOMI!!

!!

HITOMI!!

TOSHIO ...?



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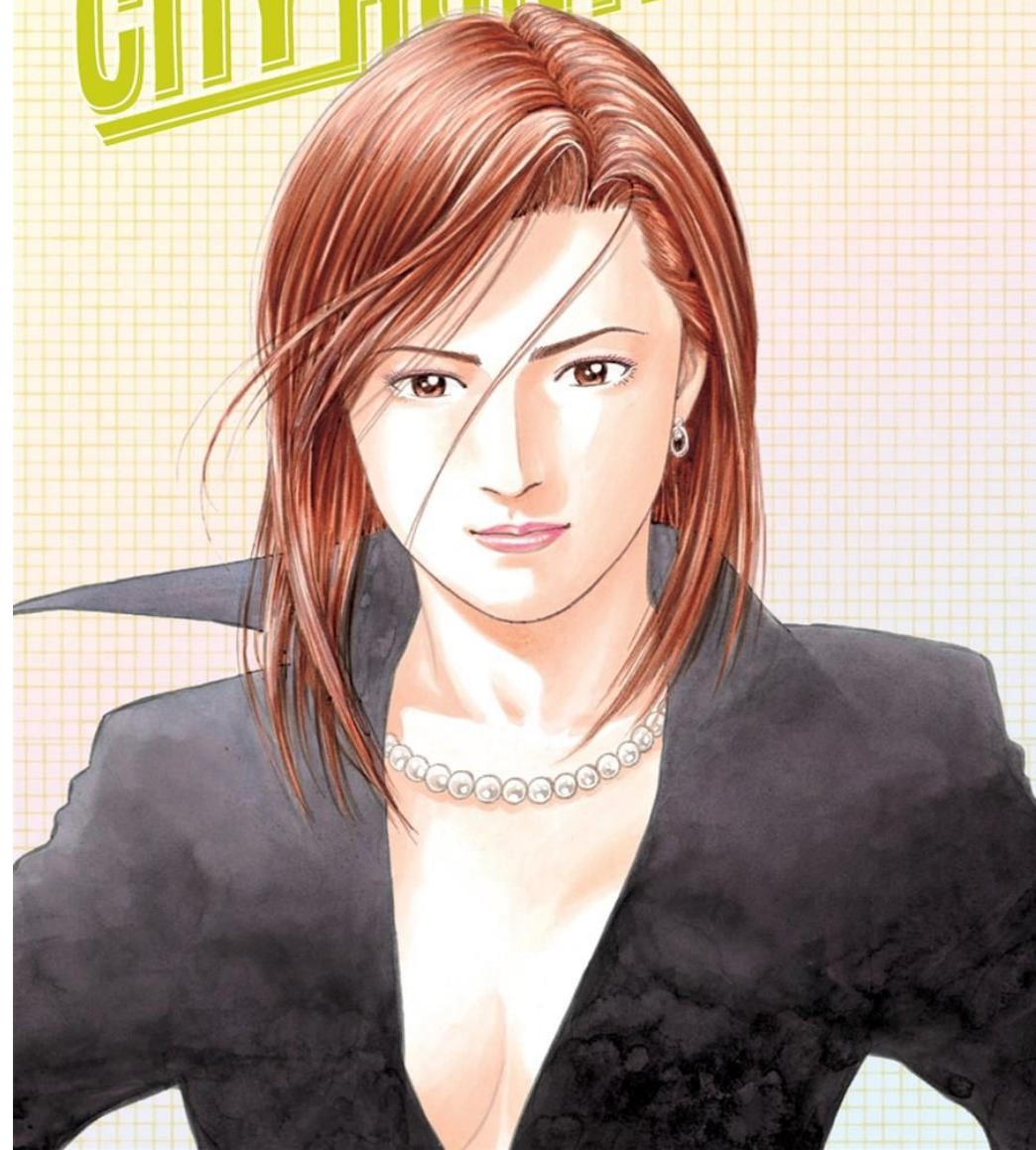
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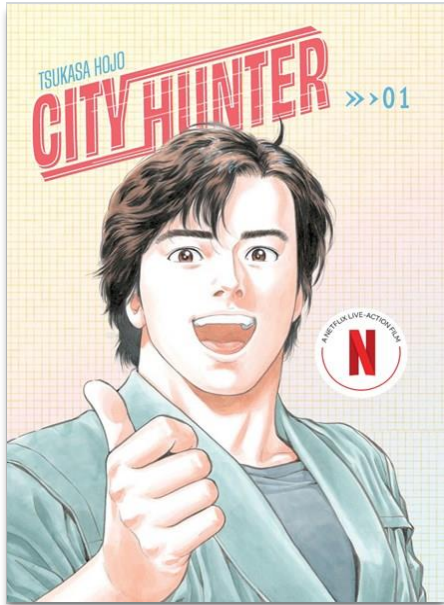
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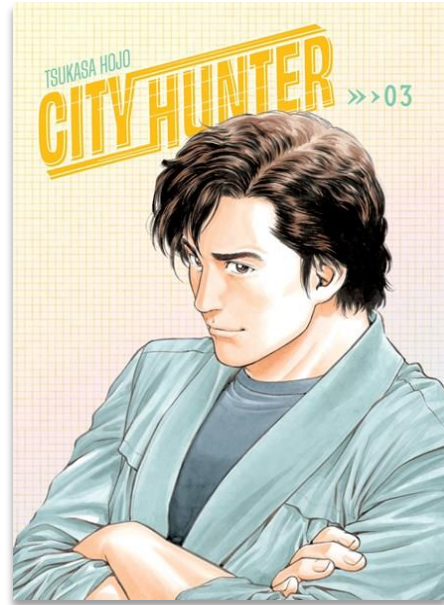
TSUKASA HOJO
CITY HUNTER >>>04



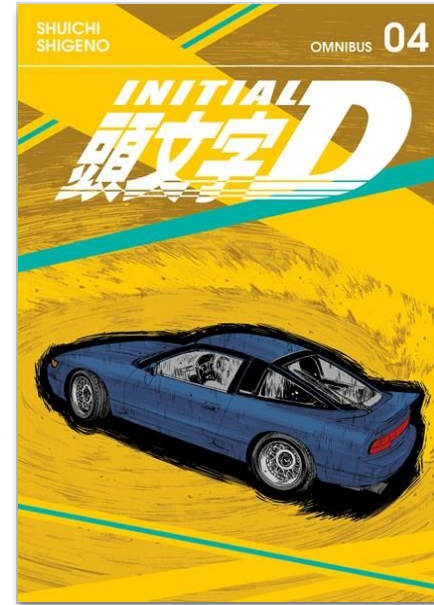
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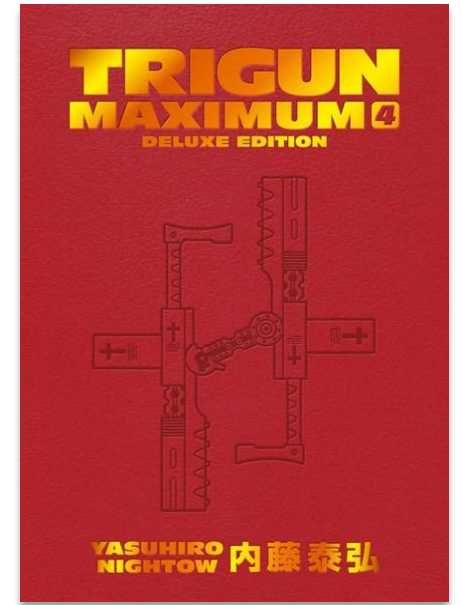
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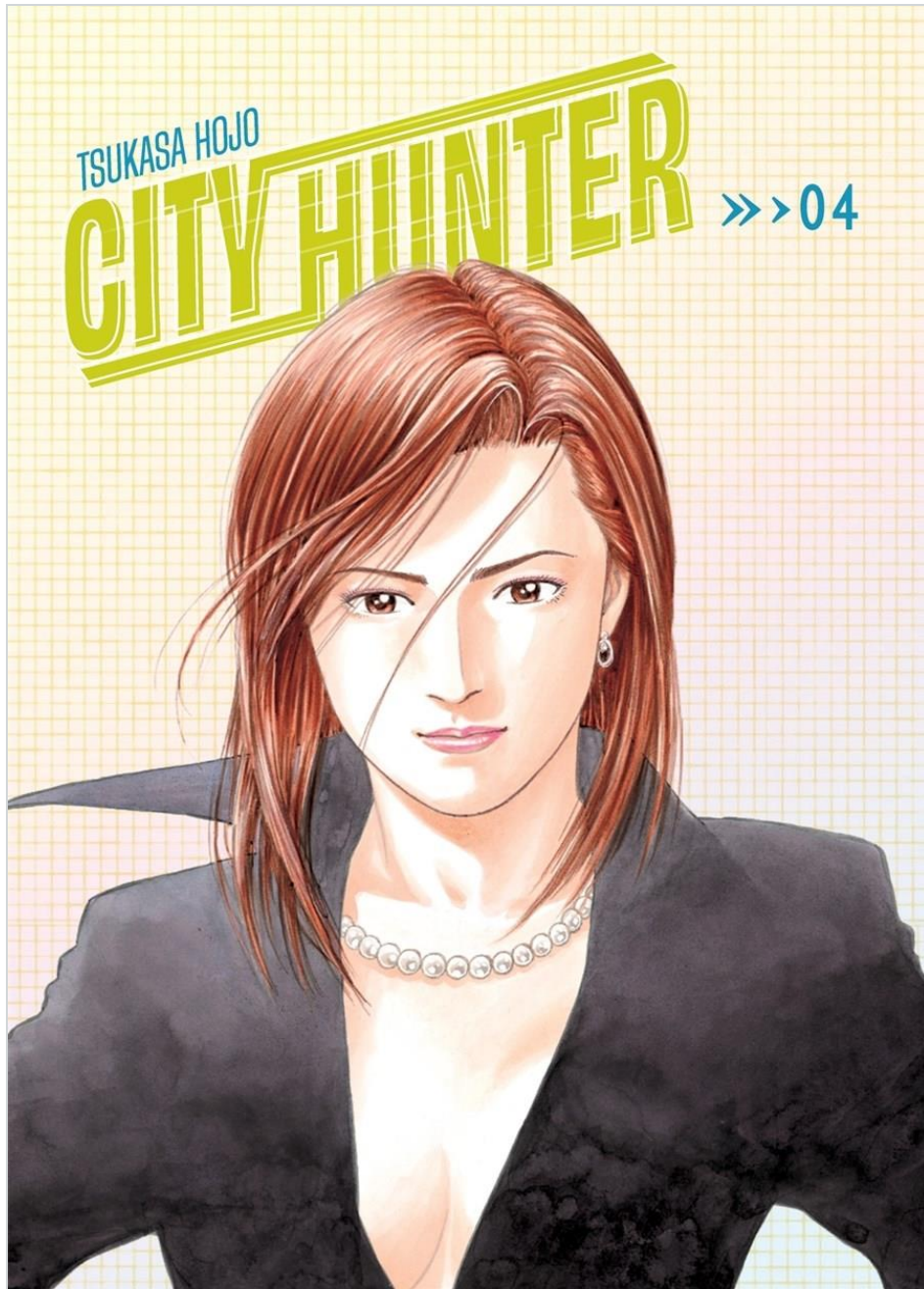
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- Tsukasa Hojo is a superstar creator known for *Cat's Eye* and *City Hunter*, two generation-defining manga that helped shape the golden age of *Weekly Shonen Jump*.
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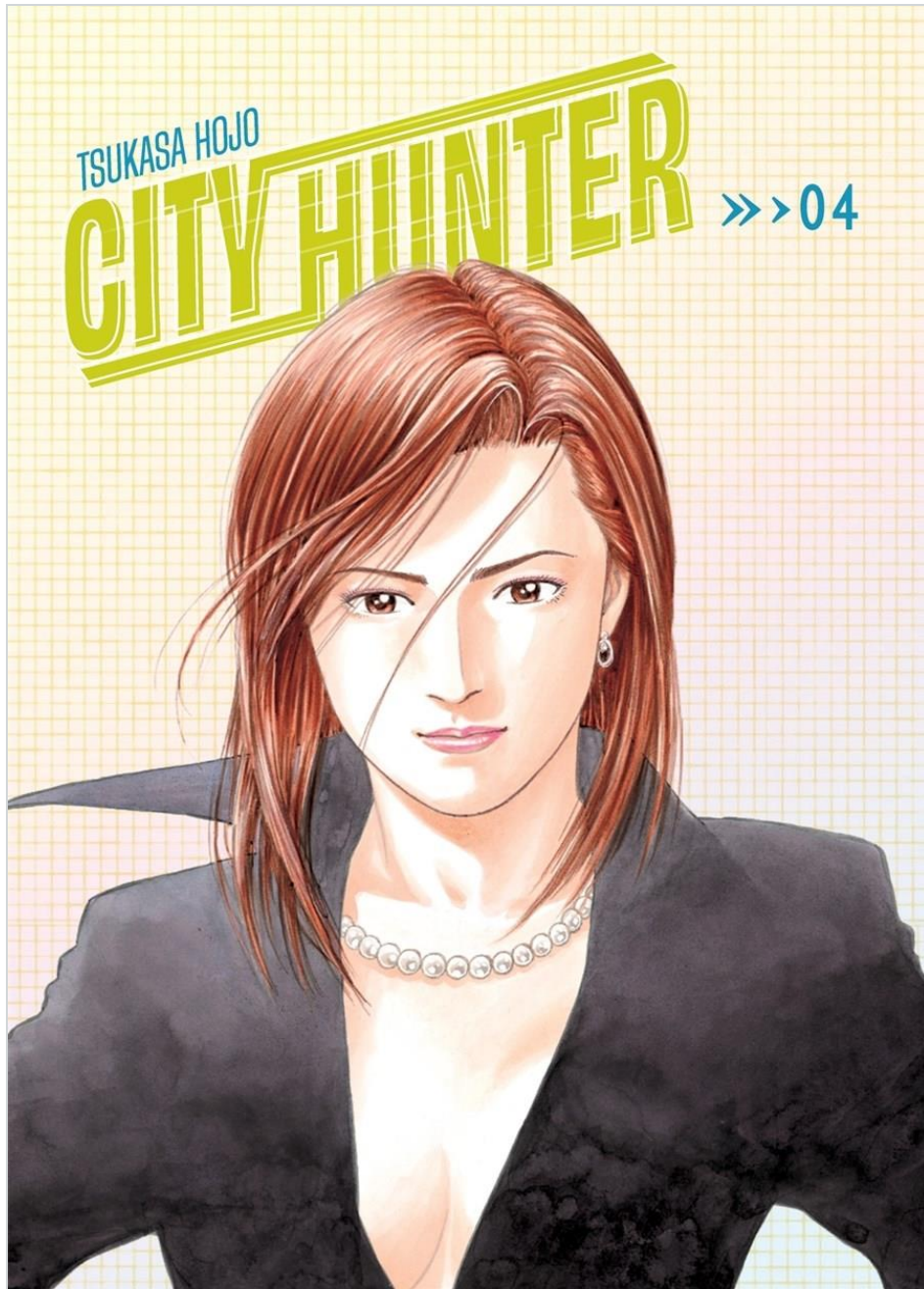
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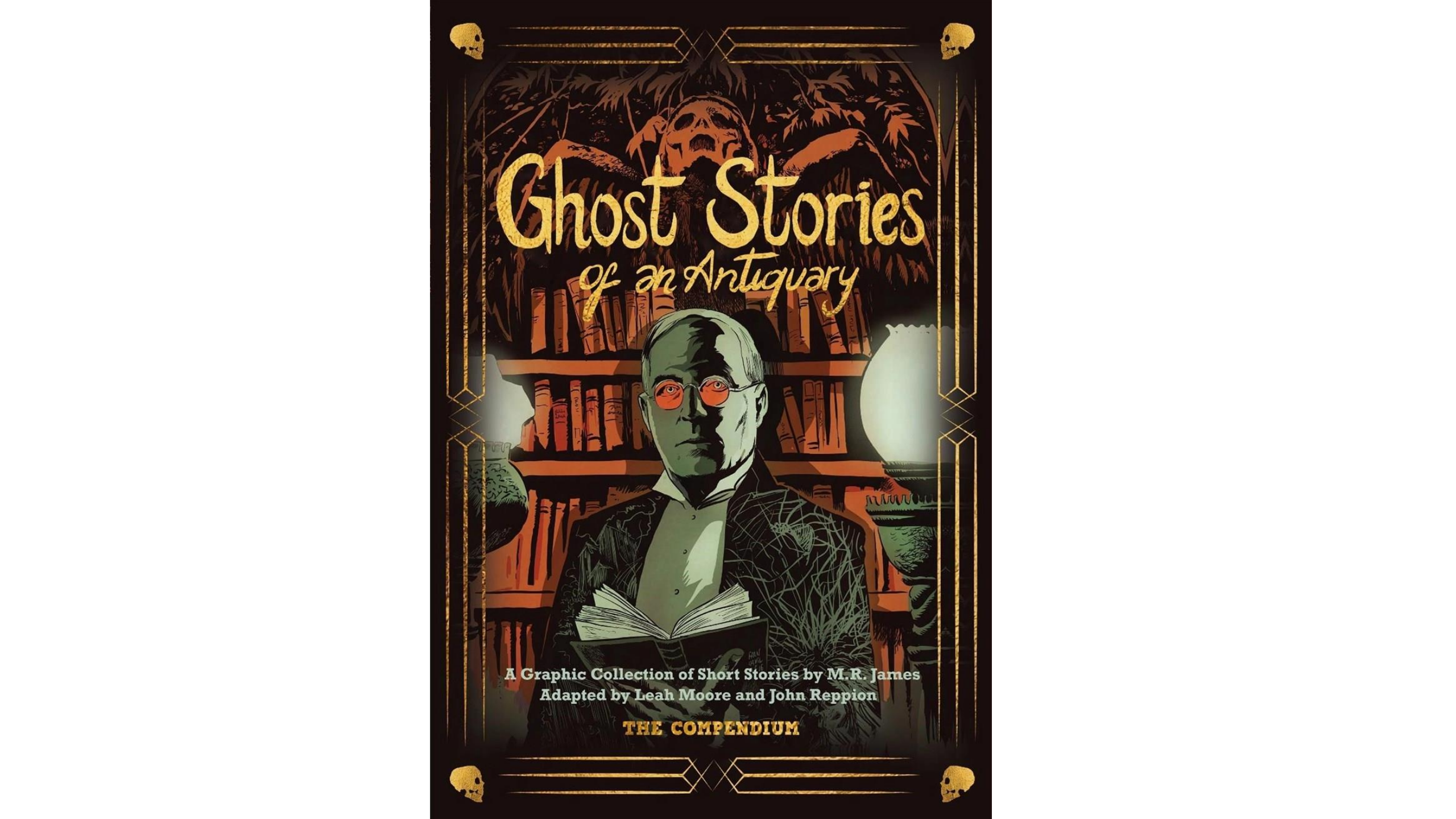
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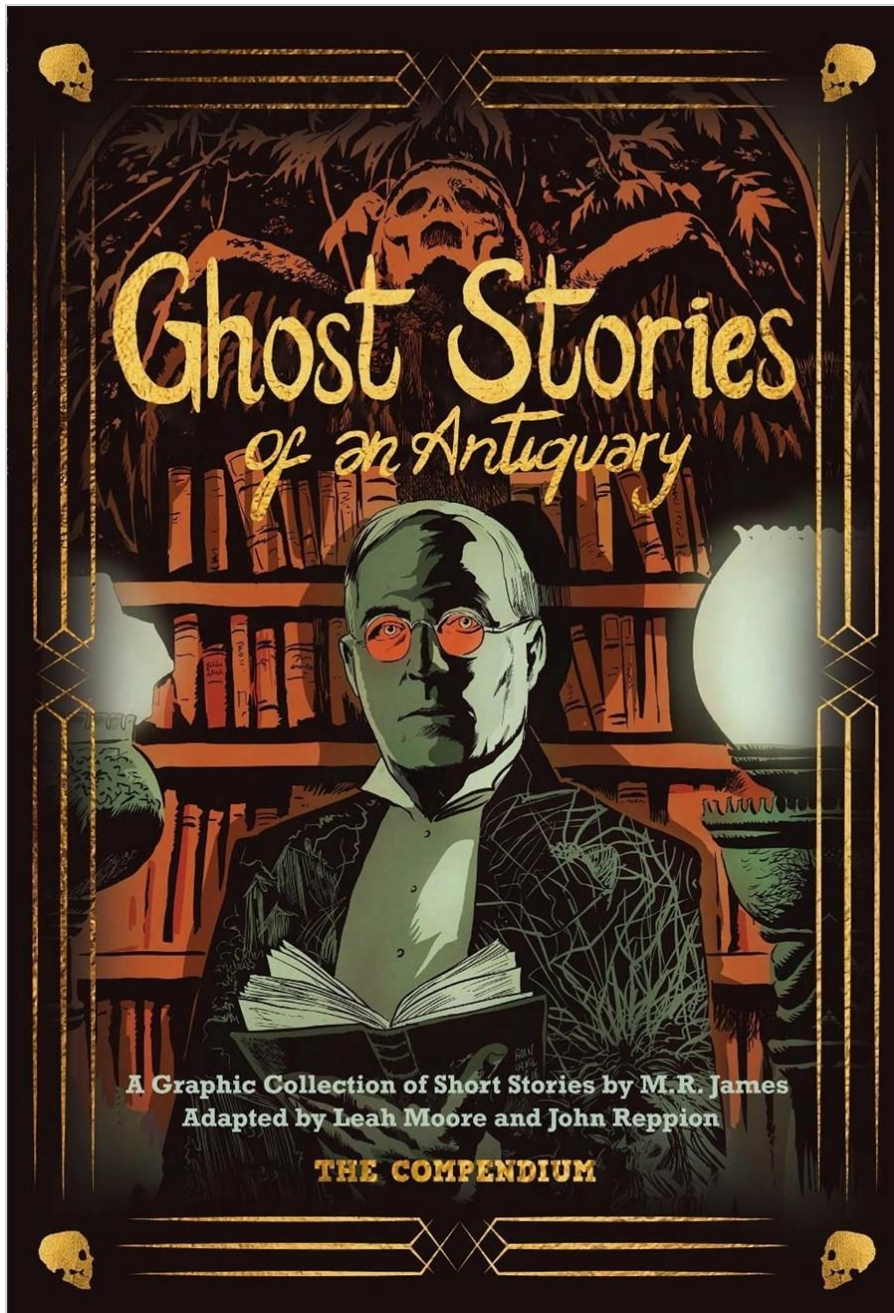
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Ghost Stories *of an Antiquary*

A Graphic Collection of Short Stories by M. R. James
Adapted by Leah Moore and John Reppion

THE COMPENDIUM



Ghost Stories of an Antiquary

THE COMPENDIUM

Adapted by Leah Moore and John Reppion

An anthology of eight spine-chilling ghost stories by M.R. James adapted into graphic-novel form.

- It's time to draw the curtains, curl up by the fire, and enter the sinister world of that master of the English ghost story, M.R. James. Just make sure that you've locked the back door...
- As an academic medieval historian (of the sort often featured in his stories), he turned his back on Victorian schlock-horror sensationalism, in favour of a subtler form of creeping shivers and uncanny fear that has guaranteed the endurance of his supernatural tales.
- Now Leah Moore & John Reppion have extended that influence into the graphic-novel form with Ghost Stories of an Antiquary: The Compendium, a collection of eight powerful adaptations of his most famous and spine-chilling tales.
- Reimagined in a wide variety of graphic styles by Aneke, Kit Buss, Al Davison, Meghan Hetrick, George Kambadais, Abigail Larson, Fouad Mezher, and Alisdair Wood, this anthology hauntingly evokes the singular dread of what James himself simply called "the ominous thing"...

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144 Pages | Hardcover

Colour Illustrations Throughout

241 mm x 165 mm

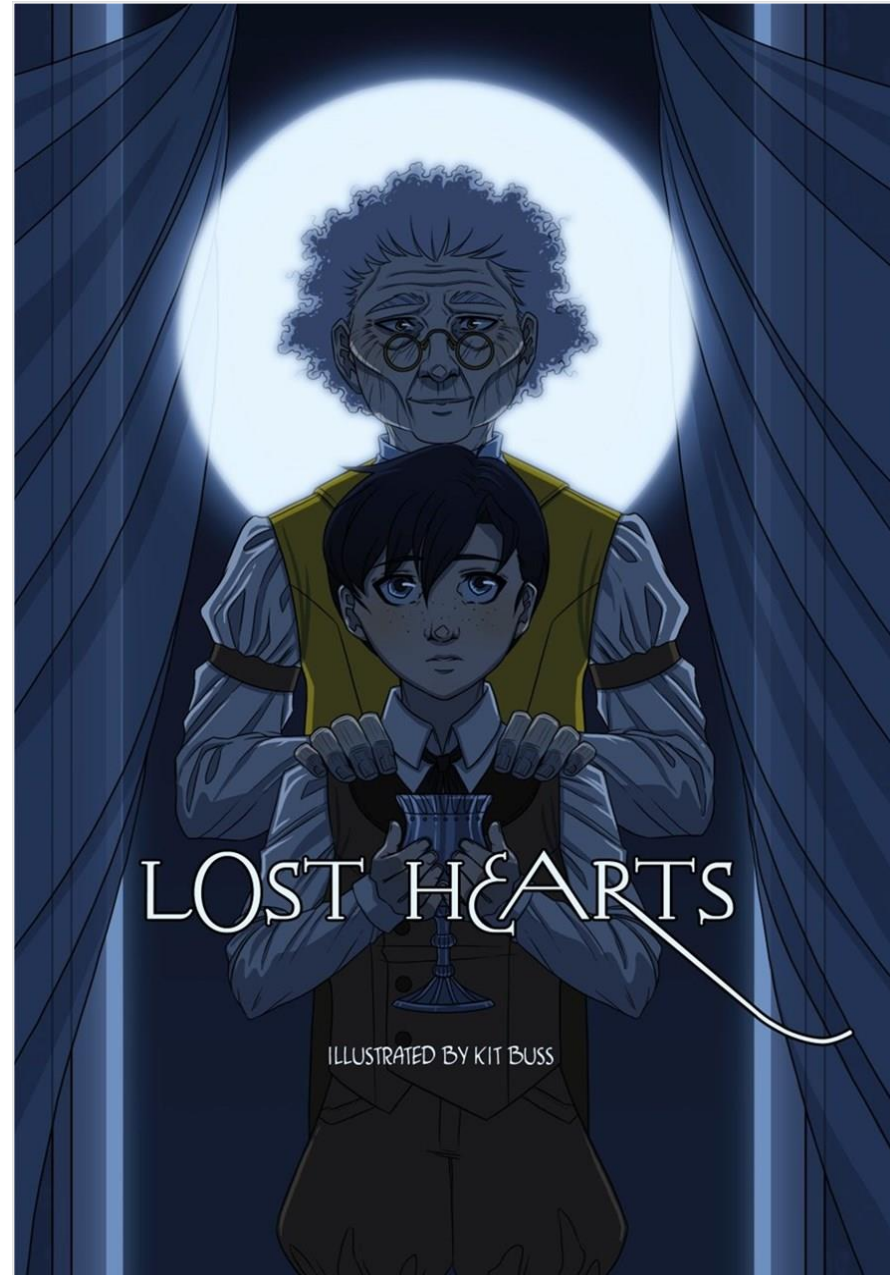
SelfMadeHero

CANON AIBERIC'S SCRAP-BOOK

ILLUSTRATED BY ANEKE





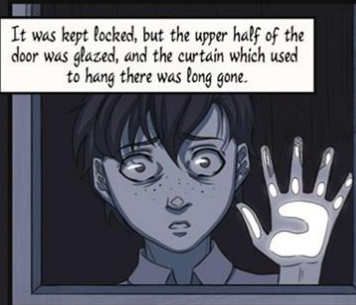


That night, Stephen had a curious dream.

At the end of the passage at the top of the house, in which his bedroom was situated, there was an old disused bathroom.



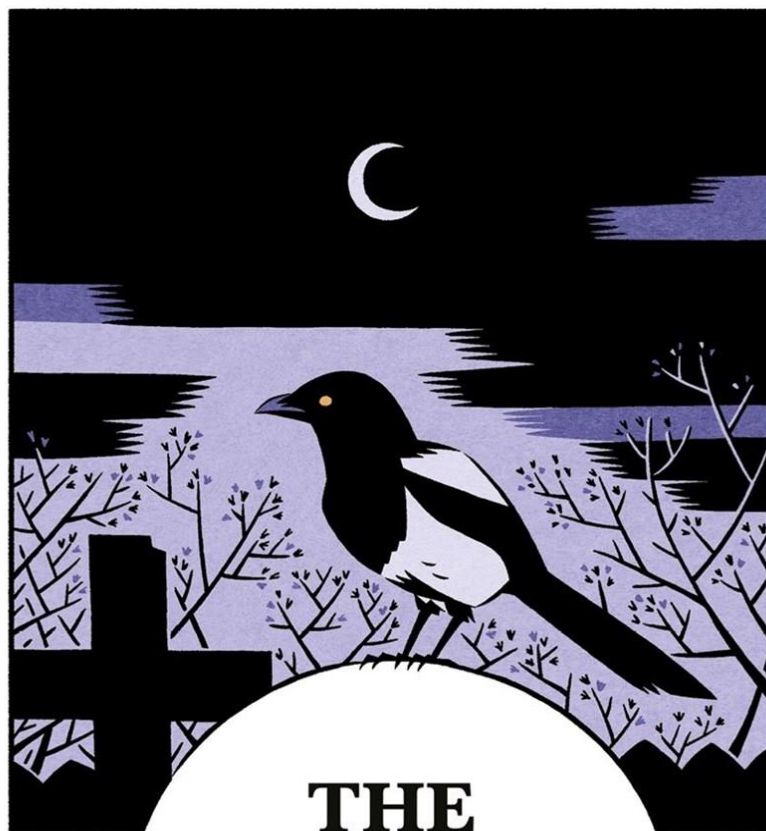
It was kept locked, but the upper half of the door was glazed, and the curtain which used to hang there was long gone.



On the night of which I am speaking, Stephen Elliott found himself, as he thought, looking through the glazed door.

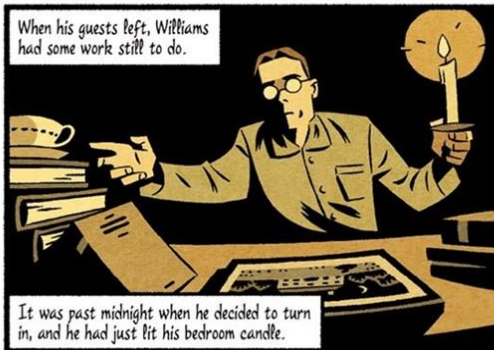
The moon was shining through the window, and he was gazing at a terrible figure which lay in the bath.

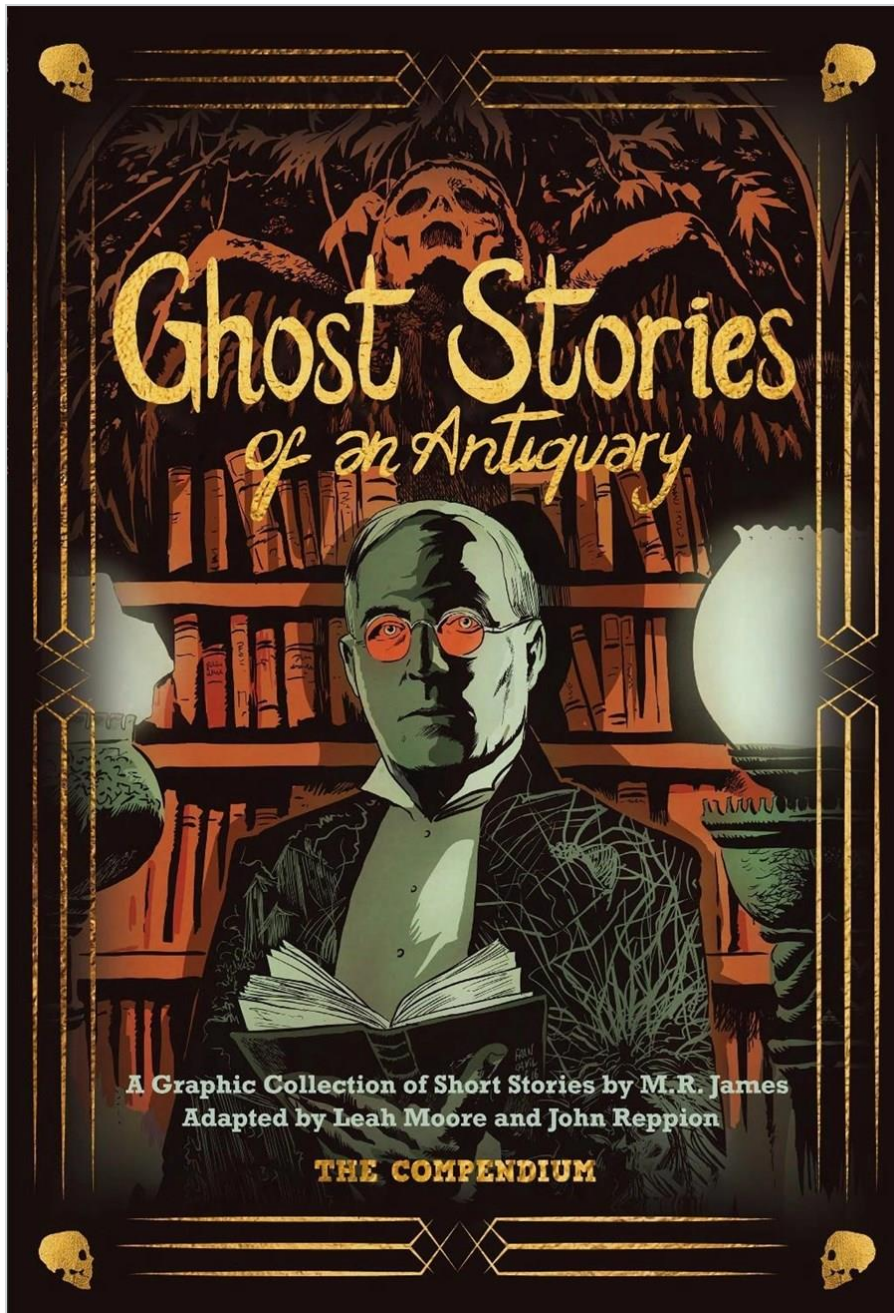




THE MEZZOTINT

ILLUSTRATED BY
FOUAD MEZHER





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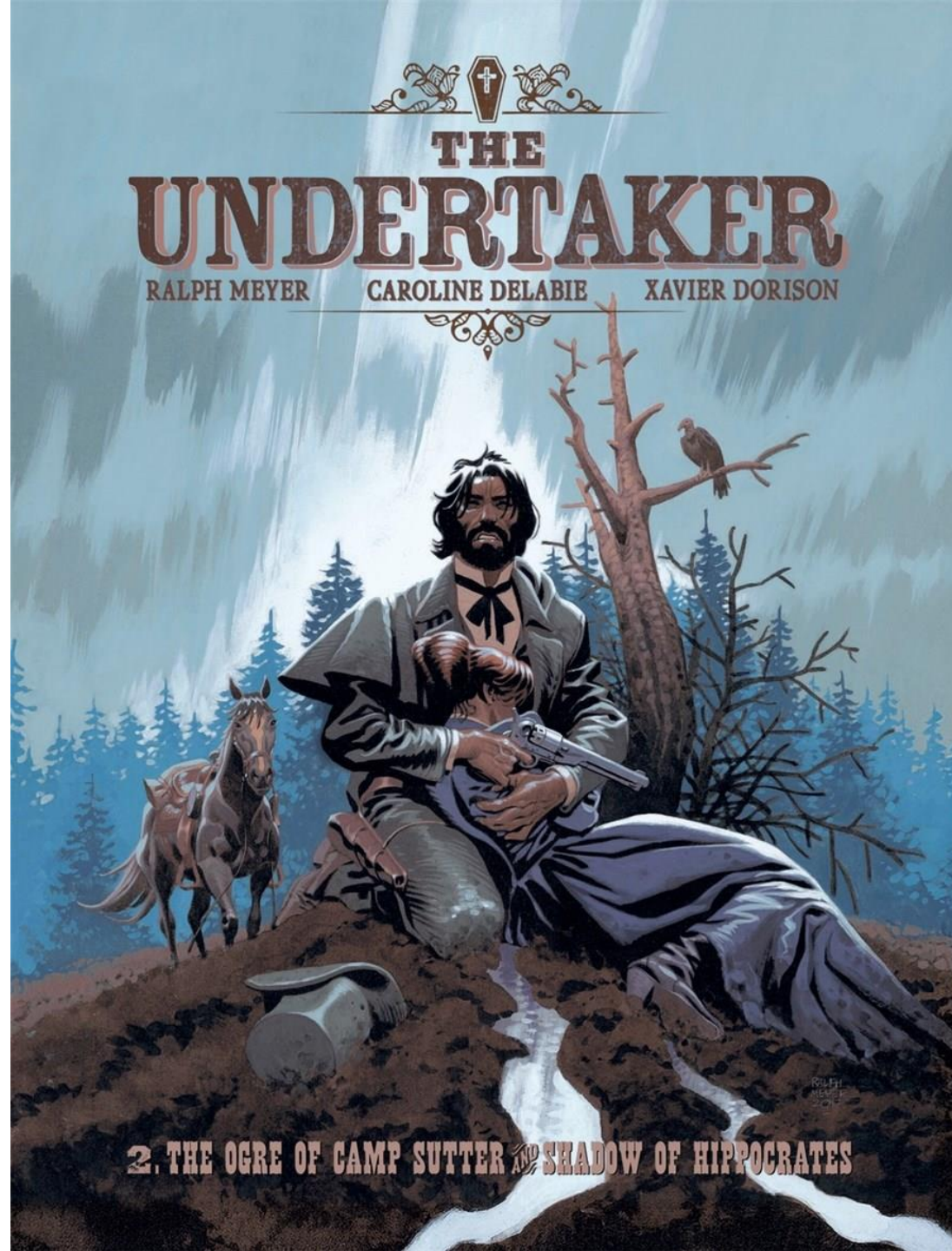


THE UNDERTAKER

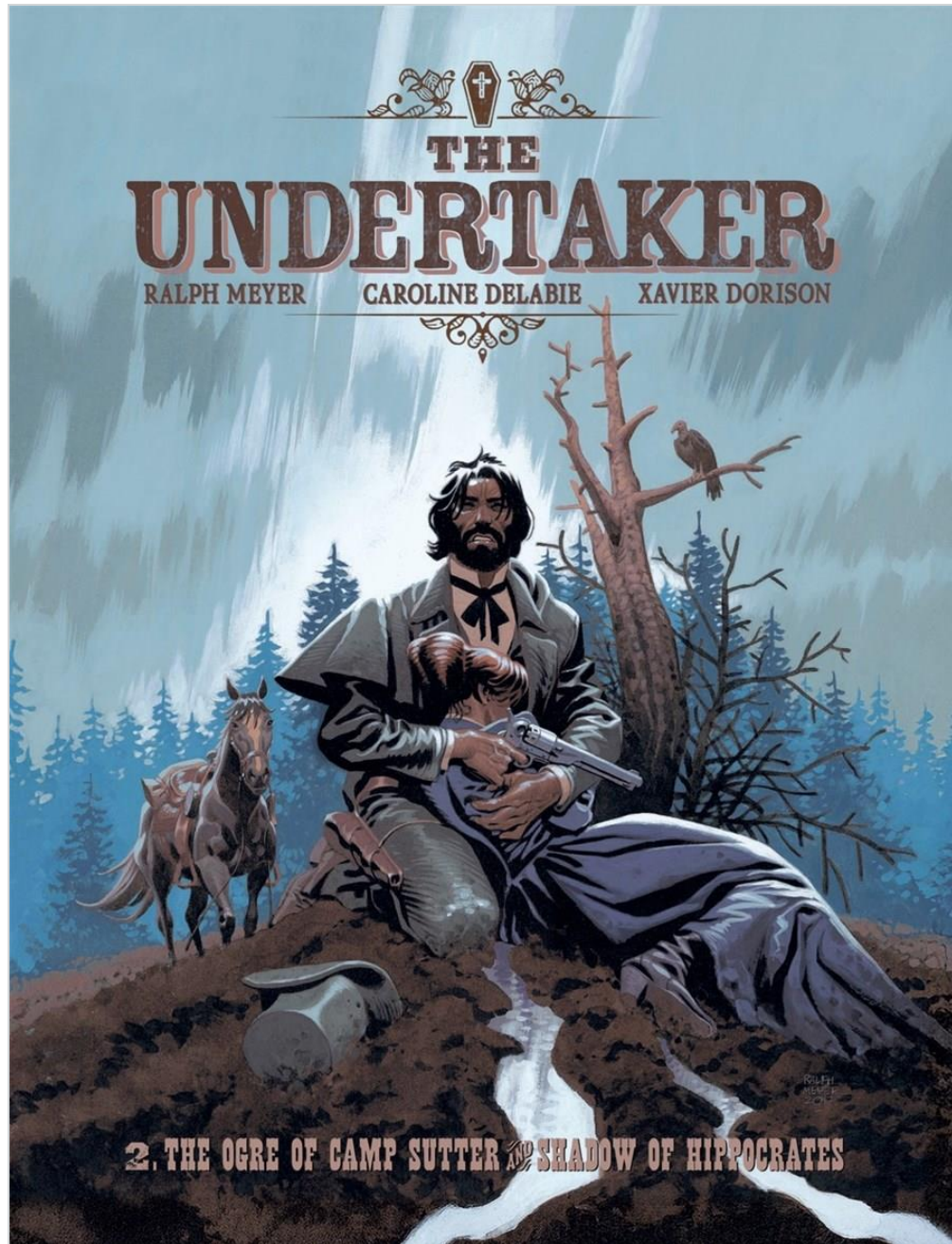
RALPH MEYER

CAROLINE DELABIE

XAVIER DORISON



2. THE OGRE OF CAMP SUTTER AND SHADOW OF HIPPOCRATES



The Undertaker Volume 2

THE OGRE OF CAMP SUTTER & THE SHADOW OF HIPPOCRATES

Xavier Dorison, Illustrated by Ralph Meyer

In volume two of this exciting graphic novel series, Jonas Crow-the West's most cynical undertaker-just wants to enjoy the quiet life of a traveling mortician. His hearse is fixed, his vulture is content, and the chaos of his last job is behind him. But peace is a luxury a man with Jonas's past can't afford.

- The silence is shattered when an old colonel delivers a chilling revelation: the "Ogre of Camp Sutter," a monstrous surgeon from the Civil War thought to be long dead, is still breathing. For Jonas, this isn't just a shock-it's a summons. Because he's the one who let the Ogre get away.
- The hunt for the rogue surgeon takes a desperate turn when Rose, Jonas's companion and moral compass, is taken hostage. To save her, Jonas must enter a psychological house of mirrors.
- Collecting the next two chapters of the acclaimed series in a single, escalating narrative arc. Enter Dr. Quint, the "Ogre"-a genius, a sadist, and a man who believes he is playing God in the Wild West.
- Explore the scars left by the Civil War as Jonas confronts the soldier he once was. From the claustrophobic tension of a surgeon's clinic to the sweeping landscapes of the the American West, Ralph Meyer's art captures every grit-soaked detail.

AU \$42.99 | NZ \$46.99

9781419788963

112 Pages | Hardcover

Full-colour Illustrations Throughout

260 mm x 200 mm

Abrams ComicArts

PART ONE: THE OGRE OF CAMP SUTTER



I DON'T SEE WHY WE CAN'T MIX BUSINESS AND PLEASURE. SO PLEASE, DON'T HOLD BACK...

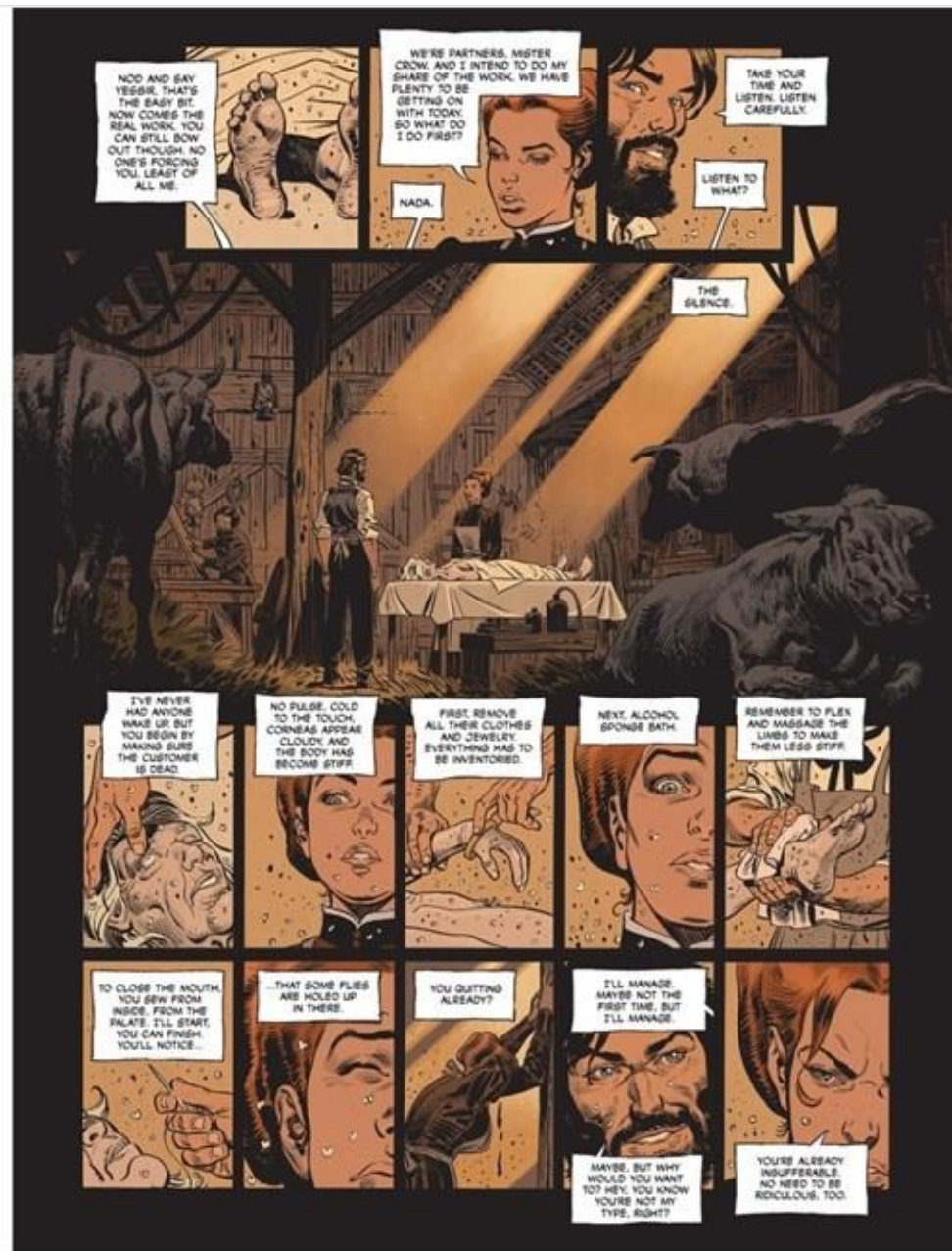
JERONIMUS • QUINT
ELIXIRS • MEDICINES • SURGERY

...SCREAM FOR ME.

AAAAA











WAIT... WAIT!
I KNOW IT'S MY FAULT!
I HIT
THE BOTTLE TOO
HARD! I KNOW,
I CAN'T HELP IT!

IT'S BECAUSE OF THIS
DAMN ARM THAT I STARTED
DRINKING! YOU KNOW ITS
TRUTH! I TRIED TO STOP!
BUT BETWEEN MY IDIOT
DAUGHTER, HER HUSBAND,
AND...

I DON'T
GIVE A DAMN,
CHARLEY.



THE OGRE IS DEAD,
AND I'M NOW JONAS
CROW. IF YOU SAY THE
NAME STEPHENLAND ONE
MORE TIME, YOU'LL BE
WITH YOUR WIFE AGAIN
SOONER THAN EXPECTED.



YOU CAN GO BY
ANY NAME YOU
WANT, SOLDIER,
BUT THE OGRE IS
ALIVE... YOU MAY
NOT LIKE IT, BUT
IT'S TRUE.

NO, HE WENT
BEFORE A
FIRING
SQUAD IN
CHARLESTON.



OH? WERE YOU THERE? HE
NEITHER... BUT I'M SURE
THE EXECUTION NEVER
TOOK PLACE. OR MAYBE
THE OGRE FORCED SOME
GUY TO TAKE HIS PLACE.
JUST THE KIND OF SHIT
HE'S CAPABLE OF...

THE OGRE
IS ALIVE, AND
HE'S STILL...

KILLING
...?

THAT, AND
MORE...



YOU HAVE
CONNECTIONS,
COLONEL. YOU
COULD EASILY GET
A MARSHAL, OR
SHERIFF TO GO
AFTER HIM!

NO FIRST OF ALL,
THEY ALL THINK HE'S
DEAD! SECOND OF
ALL, HE NEVER LEAVES
BOOBS BEHIND HIM.
NO MARSHALS GOING
TO GET OFF HIS ASS
TO CATCH HIM!
BUT SINCE THE
WAR, THERE HADN'T
BEEN A DAY GONE
BY WITHOUT ME
FINDING SOME
GUY OR OTHER
TO FIND HIM.



I'VE SPENT SO MUCH
ON IT THAT THAT LITTLE
BASTARD ASHTON
CONVINCED MY DAUGHTER
TO PASS ME OFF AS
CRAZY AND STOP LENDING
ME MONEY! BEFORE
THE OLD-TIMER BLOWS
EVERYTHING," HE SAID? HE
GOT MY DAUGHTER! I CAN
SPEND HIS CASH, CAN'T I?



YOU'RE RIGHT, CHARLEY... YOU
DRINK TOO MUCH,
BUT YOUR TURKEY OF A
SON-IN-LAW IS RIGHT TOO.
YOU'LL NEVER FIND ANY-
THING ON THE OGRE. NO
TRACE, NO BODY, NOTHING!
AND YOU KNOW WHY?

BECAUSE
THERE'S
NOTHING
TO FIND.

YEAH?
THEN
WHAT...



IS
THIS?

7!!
JERONIMUS QUIT
SOON
IN YOUR
CITY!!



A MEXICAN I'VE BEEN
HUNTING FOR THE LAST
TWO YEARS FOUND IT NEAR
BURNS, OREGON. HE SENT ME
A TELEGRAM DESCRIBING THE
OGRE AND, AS PROOF, A
CASE OF THE SLURR HE
SELLS: "THE PANCAKE".
THERE'S NO DOUBT
ABOUT IT, IT'S HIM.

YOU
CALL
THAT
PROOF?



YEAH-GIVEN THAT
THAT SAME MEXICAN
DISAPPEARED
WITHOUT COMING
TO CLAIM HIS
THREE HUNDRED
DOLLAR REWARD!



I'M AN
UNDERTAKER, NOT
A GHOST HUNTER.
I CAN'T HELP
YOU, CHARLEY.



YOU GONNA
CUT AND RUN
AGAIN? LIKE
AT CAMP
SUTTER?

???



STRK... ER, "JONAS"...
SORRY, I SHOULDN'T
SAY THAT.

BUT IT'S NOT JUST
THE MEXICAN WHO
DIDN'T COME BACK
FROM OREGON. MY
SON DIDN'T EITHER.

YOUR
SON??



HIS NAME'S DANNY.
HE KNEW I HAD A
LEAD. HE DIDN'T
WANT THE OGRE TO
GET AWAY. I DO
EVERYTHING I COULD
TO KEEP MY BOY
FROM GOING
AFTER HIM!

BUT HE WAS
DETERMINED HE
WANTED TO Avenge
ME... TO PREVENT
MORE DEATHS...

THE LAST TIME WE HAD ANY NEWS
WAS BY TELEGRAM. HE SAID THE
OGRE HAD HEADED TOWARDS
ROSEBURG. AND THEN, NOTHING.

DAYS PASSED. STILL
NOTHING. MY WIFE WAS
DETERMINED. IN THE END,
IT KILLED HER.



CHARLEY...

DON'T YOU "CHARLEY" ME!!
IF YOU DON'T DO SOMETHING
TO STOP THE OGRE NOW THAT
YOU KNOW HE'S ALIVE, YOU'LL
BE CONFLICT IN MY SON'S
DEATH! JUST AS YOU HAVE
BEEN IN ALL OF THE OGRE'S
CRIMES SINCE CAMP
SUTTER!



FIND THE
OGRE. CAPTURE
HIM, AND FREE
DANNY...

Click!
Click!



Click!

...AND THIS
TIME, I'M
COMING
WITH YOU!

SHIT!



FOR GOD'S
SAKE, DO
SOMETHING!!!
STOP THEM!!!



ON
FOOT?



I JUST DON'T
GET HOW MY
DAUGHTER
COULD STAND
THAT BASTARD!

DID WE
LOSE 'EM?

NOT FOR LONG.
EVENTUALLY
THEY'LL FIND
THEIR HORSES.



18-19



IT'S ME AND CHARLEY
THAT THEY WANT. SO
WE'LL LURE THEM OFF
TOWARDS US. UN ROSE,
YOU HURRY TO RENO. FIND
A ROOM AND STAY THERE.

WAIT FOR ME
FOR TWO WEEKS.
IF I HAVEN'T
COME BACK
BY THEN--



NO.
WE'RE
COMING
WITH YOU.



IF YOUR 'ODRE' IS AS
CLEVER AS YOU SAY,
YOU'LL NEED US TO GET
CLOSE TO HIM. HE'LL
SPOT YOU LIKE HE DID
THE MEXICAN... OR DANNY.

GOOD GOD, ROSE!
GET BACK ON THIS DAMN
HEARSE! AND DO WHAT I TELL
YOU! NOW'S NOT THE TIME!



HOLD ON... YOU HAVE
A POINT. BUT WHY
ARE YOU SO STUCK
ON COMING WITH US?

I CAN USE A COLT,
WINCHESTER, HENRY,
SANTH & WESSON,
SHARPS, REMINGTON,
SPENCER... WHATEVER
YOU NEED!



I BELIEVE IN
JUSTICE AND WANT
TO SAVE DANNY!
AND GET THAT CRIMINAL.



AND I WILL GIVE A
GOOD PRICE: \$3000.
FOR ALL THREE OF US.



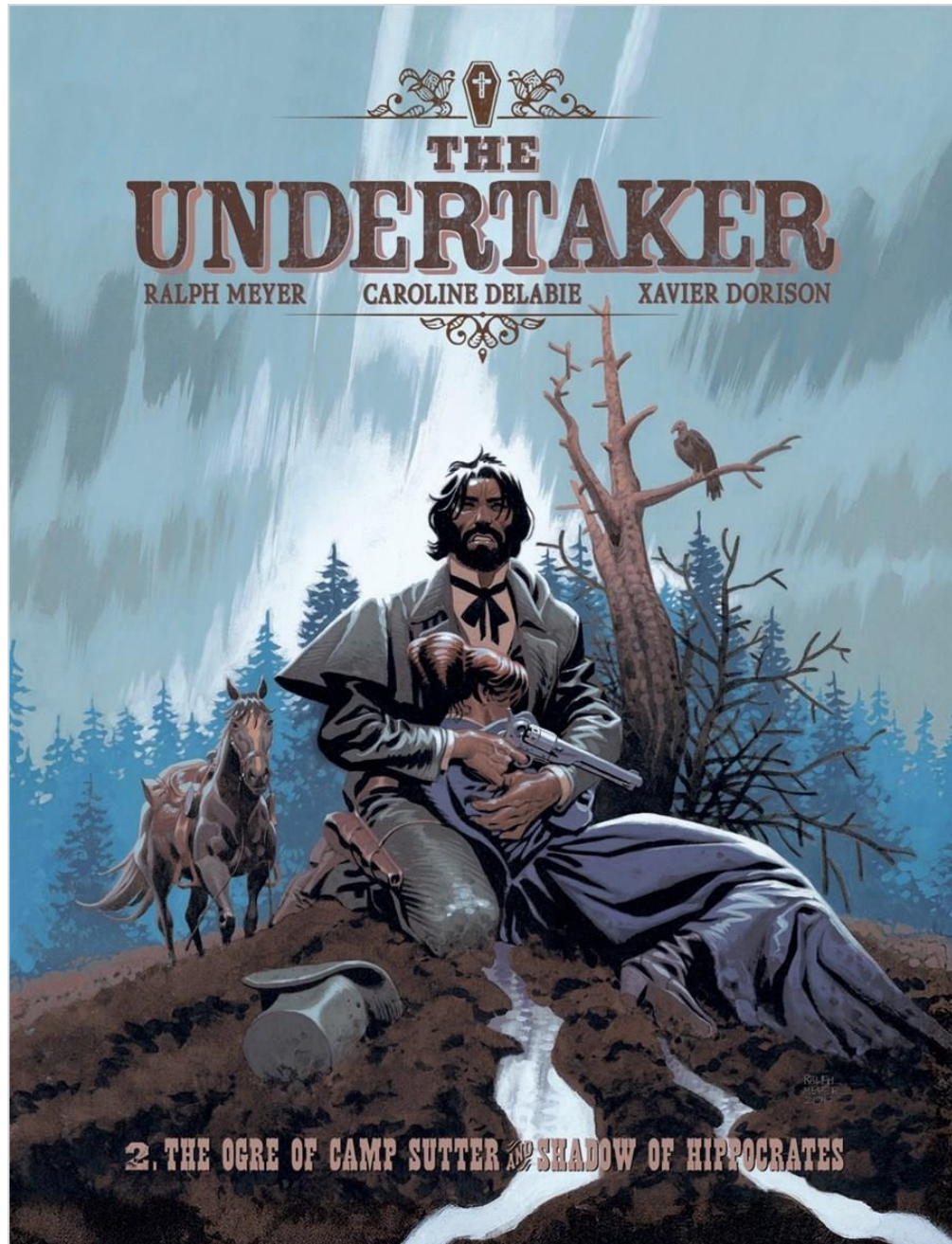
IS SHE
SERIOUS?

ALWAYS. BUT I DON'T
WANT THEM COMING.
CAN WE GO NOW?

NO.



IF YOU
FIND THE
ODRE, WHAT
WILL YOU DO
WITH HIM?



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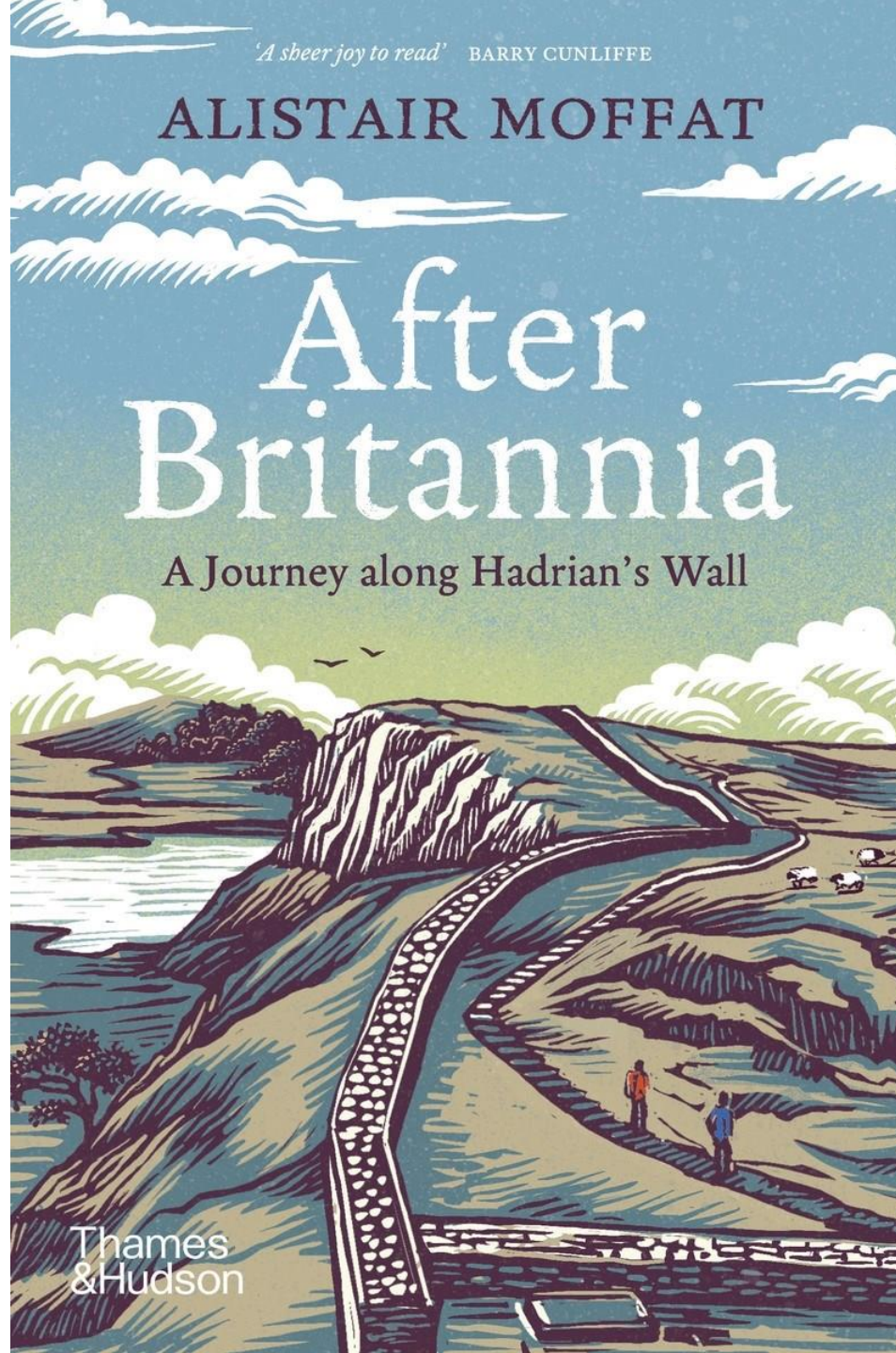
'A sheer joy to read' BARRY CUNLIFFE

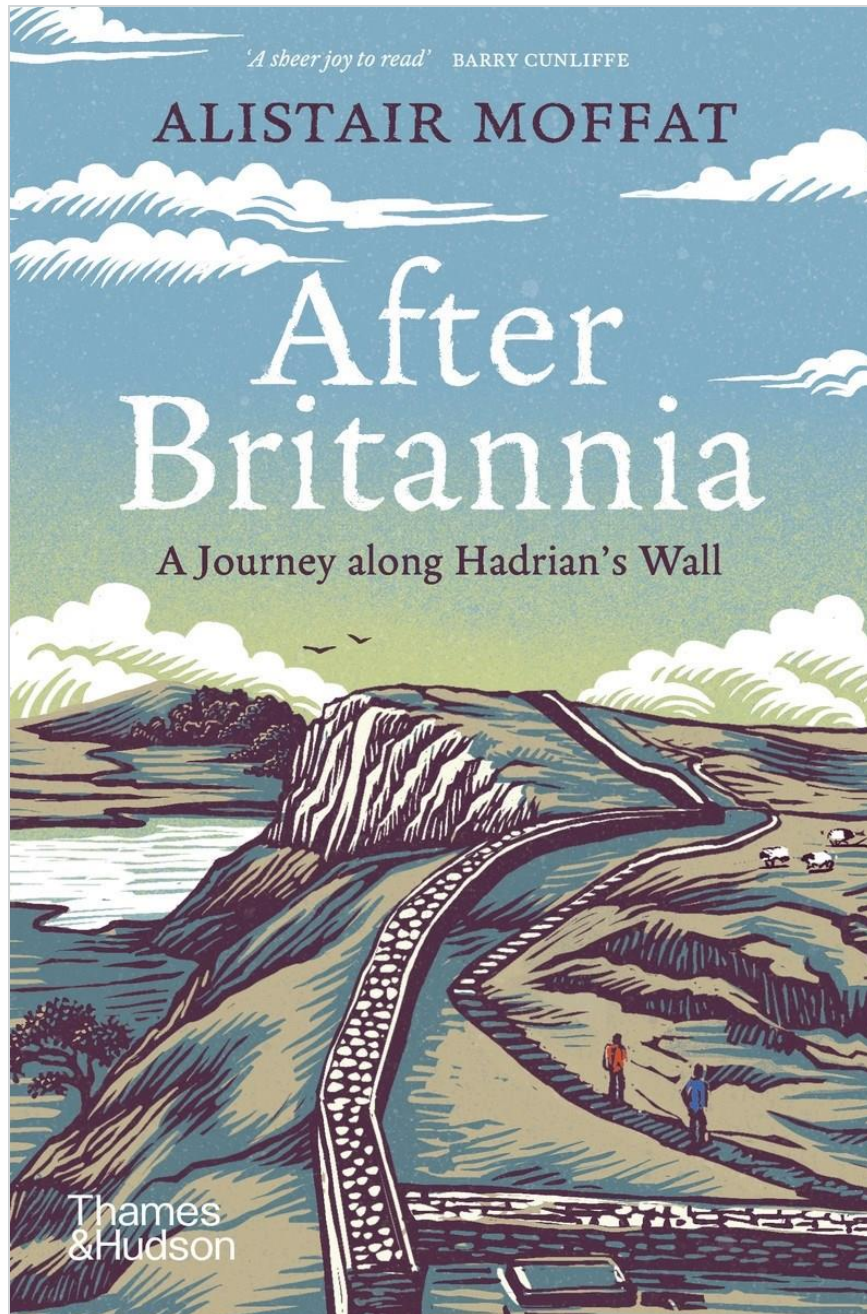
ALISTAIR MOFFAT

After Britannia

A Journey along Hadrian's Wall

Thames
& Hudson





After Britannia

A JOURNEY ALONG HADRIAN'S WALL

Alistair Moffat, Illustrated by Joanna Lisowiec

Join Alistair Moffat on a journey along Hadrian's Wall as he writes a new history of Scotland and northern England.

- The story both begins and ends in the shadow of Hadrian's Wall, the largest Roman monument in Britain. Historian Alistair Moffat leads readers on a journey through ancient texts, tales and novels that have shaped understandings around the rise of England, Scotland and Wales.
- This narrative examines the province once known as Britannia— a name given by the Romans to the island of Great Britain— made up of a civilization not obliterated by centuries of migration and conquest, and certainly not forgotten.
- Beginning in Jarrow on the River Tyne, at the monastery where Bede wrote the definitive Ecclesiastical History of the English People in the early 8th century, we travel westwards along the length of the Wall. We'll encounter the ghosts of Roman legionaries, Celtic monks and Anglo-Saxon kings, as well as the researchers and archaeologists working to uncover and understand the Wall's secrets. Travelling along ancient roads reveals new perspectives on Roman Britain and its aftermath.

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9780500030332

240 Pages | Hardcover

21 Illustrations

198 mm x 129 mm

Thames and Hudson Ltd

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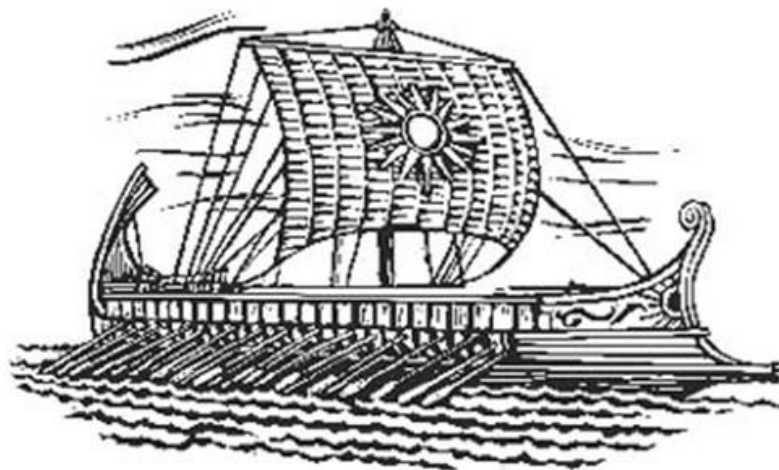
I
—
Nothing
Happened...



is a substantial thread that might guide us through the labyrinth that links the fall of the Roman province with the glittering kingdom of Northumbria that took shape in the 7th century.

Construction began in 122 and it was more or less continuously manned until the early 5th century, and in places well beyond then. By journeying along the Great Wall from Jarrow, near the mouth of the Tyne, to Carlisle in the west, it is possible to piece together something of the story of how Britannia became Britain.

The last well-guarded pay wagons trundled along the military road behind the Wall some time around 402, the most recently minted coins of that date stamped with the head of the emperor, Honorius. No more appear to have arrived from the south after that date. Soldiers in the garrisons of the Wall's seventeen forts had seen times when cash had failed to arrive before, and it seems unlikely that they realized immediately that imperial rule would never return. In any case, soldiering had changed. When the Wall was first built, policy had dictated that its garrisons would all be troops raised elsewhere in Europe. Native levies policing native populations was clearly a recipe for difficulties. By the 4th century, however, everything had changed, and the units on the Wall had all been born and bred in Britain. Soldiering had become a family business with sons following their fathers into uniform. Command, like later lordship and kingship, had also become hereditary. Old names and probably old standards persisted over centuries. The *Notitia dignitatum* (literally, the 'Ascertaining of Ranks') was compiled in the 4th century and it lists the names of the



It was a good place and a good way to begin my journey along Hadrian's Wall, even though it was not part of it. I'd driven through the Tyne Tunnel and the industrial sprawl of Jarrow on the south bank of the river to find the place where history began, where the first coherent understanding of how Britannia became Britain was conceived and written down. I'd parked by the side of a busy road to visit St Paul's Church. Defended from what medieval monks called 'the tumult of the world' by a screen of broad-leaved trees, it seemed a curious building, not large but substantial. Two rectangular chapels with a blunt, dumpy tower connecting them were abutted on one side by a series of tall but ruined walls. Much of the stone had been darkened by centuries of smoke from nearby industry, but most of it looked to me as though it had been cut and shaped by Roman masons centuries before chimneys belched coal smoke. The depot fort at Arbeia in South Shields was only a mile or two to the east and clearly much handy building material had been robbed out of it. Towering over the northern edge of this sacred site was a vast pylon, more than 60 metres (200 feet) high, its six arms carrying thick electric





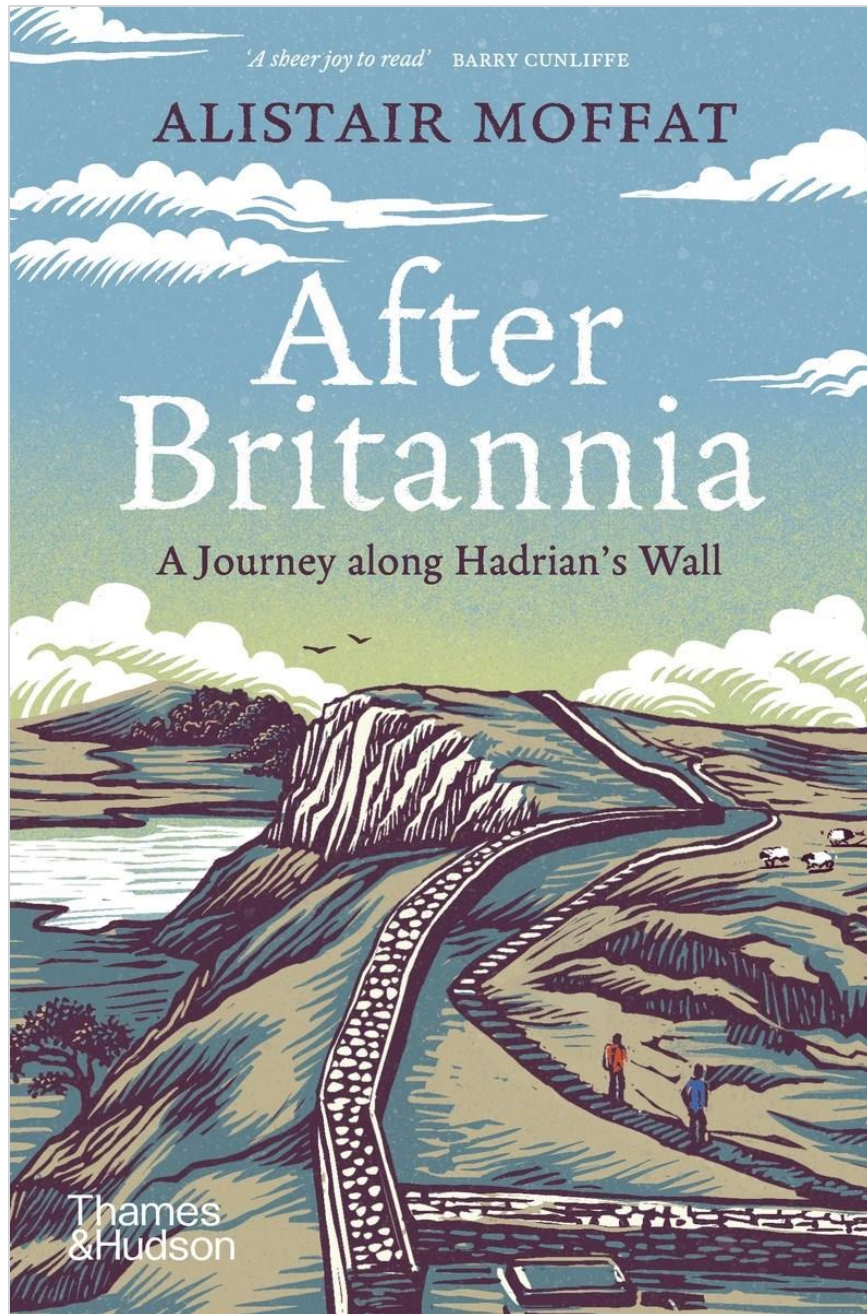
sense of the scale of Pictish political and military power came to light in a series of dramatic discoveries.

A team of archaeologists from Aberdeen University began to excavate the hillfort on Tap o' Noth, on the northern edge of the Grampian massif in western Aberdeenshire. A citadel on the summit, surrounded by massive cairn-like deposits of stones, was thought to be much earlier, perhaps from the Iron Age, or the late Bronze Age. But when a series of sophisticated investigations using modern technology were carried out and analysed, the results forced a radical rethink of how powerful and how well organized the Pictish kingdoms were in the 5th and 6th centuries.

The fort turned out to be enormous, with a wide, looping perimeter enclosing almost 7 hectares (over 17 acres), and it contained at least 800 hut platforms, sufficient accommodation for more than 4,000 people. Scotland had to wait until the 12th century for other settlements of a similar size. Nothing approaching this scale has been found anywhere in post-Roman Britain. The ditches around Cadbury Castle in the south of England enclose 2.8 hectares (7 acres) and the dramatic fort at Tintagel, off the Cornish coast, is 2 hectares (5 acres). One historian has recently commented that Tap o' Noth 'makes Tintagel look like a pillbox'. The Aberdeen University archaeologists had discovered by far the greatest citadel of Dark Ages Britain. The powerful Pictish kingdoms of the north presented a much greater threat than the Angles, Saxons and Jutes did to Britannia, as it slowly evolved into Britain.

III
The
Crossroads





After Britannia

A JOURNEY ALONG HADRIAN'S WALL

Alistair Moffat, Illustrated by Joanna Lisowiec

Join Alistair Moffat on a journey along Hadrian's Wall as he writes a new history of Scotland and northern England.

- The story both begins and ends in the shadow of Hadrian's Wall, the largest Roman monument in Britain. Historian Alistair Moffat leads readers on a journey through ancient texts, tales and novels that have shaped understandings around the rise of England, Scotland and Wales.
- This narrative examines the province once known as Britannia— a name given by the Romans to the island of Great Britain— made up of a civilization not obliterated by centuries of migration and conquest, and certainly not forgotten.
- Beginning in Jarrow on the River Tyne, at the monastery where Bede wrote the definitive Ecclesiastical History of the English People in the early 8th century, we travel westwards along the length of the Wall. We'll encounter the ghosts of Roman legionaries, Celtic monks and Anglo-Saxon kings, as well as the researchers and archaeologists working to uncover and understand the Wall's secrets. Travelling along ancient roads reveals new perspectives on Roman Britain and its aftermath.

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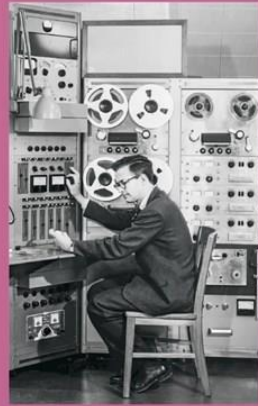
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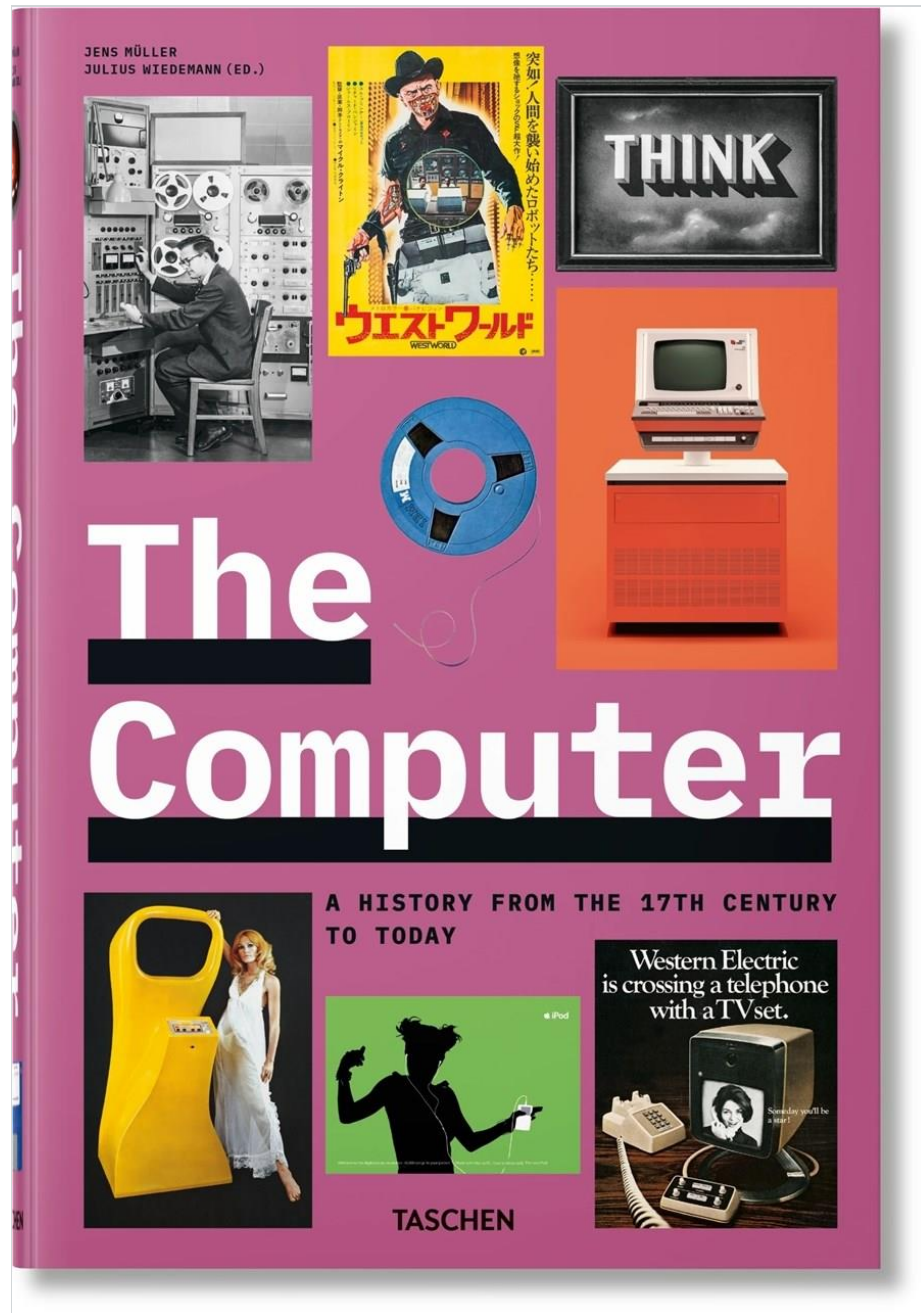
The Computer



A HISTORY FROM THE 17TH CENTURY
TO TODAY



TASCHEN



The Computer

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Jens Müller

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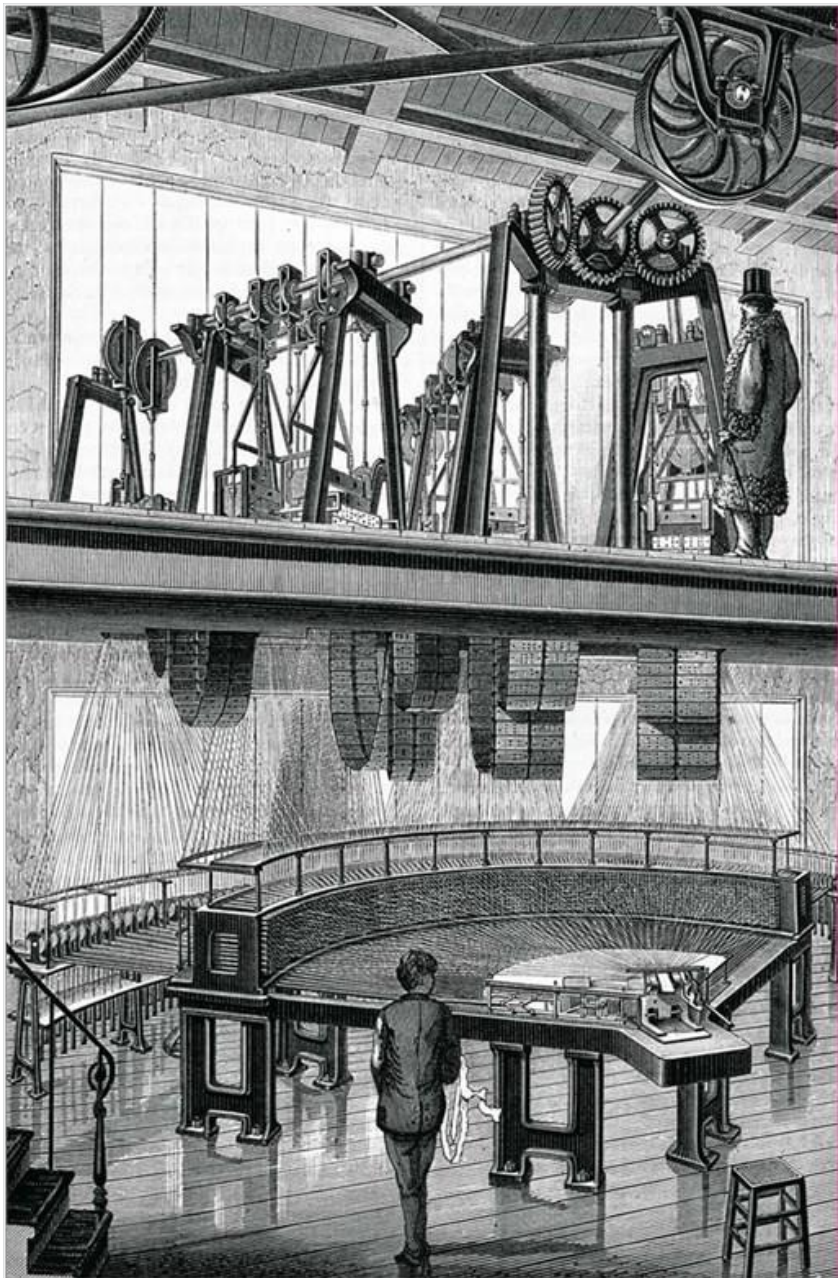
TASCHEN

1959



PDP-1

The computer built by the Digital Equipment Corporation became famous for its role in the creation of hacker culture at MIT and other institutions. The first digital-based video game, *Spacewar!*, was developed for it as *Spacewar!*.
CPU: 28 x 175 x 200 cm (27% x 27% x 80 cm), Model Desk 519 x 117 x 91 cm (47 x 46 x 36 in.)



»Mathematical reasoning may be regarded rather schematically as the exercise of a combination of two facilities, which we may call intuition and ingenuity.«

Alan Turing, *Systems of Logic Based on Ordinals*, 1939

The Beginnings

1944

In 1935, after completing his degree in engineering, 25-year-old Konrad Zuse worked as a statistician with a Berlin aircraft manufacturer. It was not long before he resigned and set up a workshop in his parents' apartment. For the next two years, he worked on developing the Z1, a mechanical computer that was the first to operate with binary numbers. In 1941, he succeeded in producing the more refined prototype Z2, the first of its kind to match the modern understanding of a functional computer.

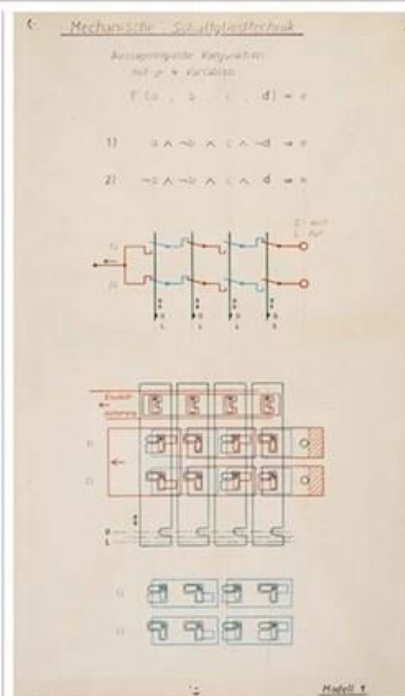
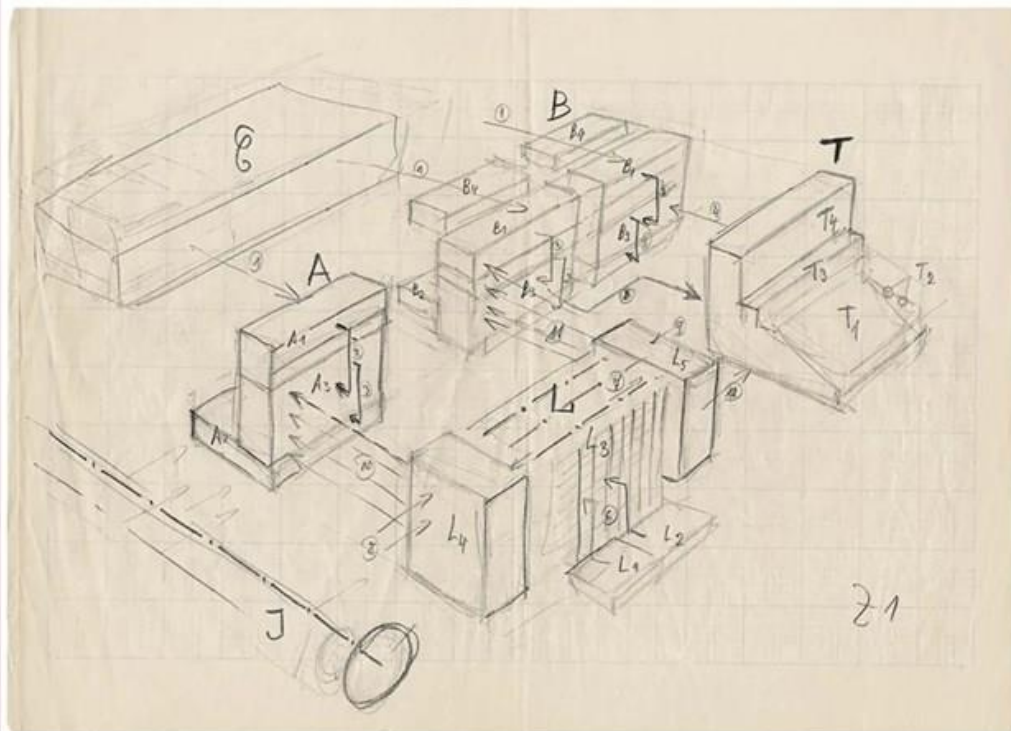
1935 schloss der 25-jährige Konrad Zuse sein Ingenieurstudium ab und trat eine Stelle als Statistiker bei einem Berliner Flugzeugbauer an. Nach kurzer Zeit kündigte er und richtete eine Werkstatt in der Wohnung seiner Eltern ein. In den folgenden zwei Jahren widmete er sich dem Bau der Z1, eines mechanischen Rechners, der erstmals mit binären Zahlen arbeitete. 1941 gelang es ihm mit dem weiterentwickelten Prototyp Z2, den ersten funktionsfähigen Computer nach modernem Verständnis zu realisieren.

Konrad Zuse, alors âgé de 25 ans, achève ses études d'ingénieur en 1935 et accepte un statisticien chez un constructeur aéronautique berlinois. Si démissionne peu après et aménage un atelier dans le logement de ses parents. Il consacre les deux années suivantes à la construction du Z1, un calculateur mécanique, le premier à travailler avec des chiffres binaires. Il parvient en 1941 à réaliser le prototype du Z2, plus évolué, le premier ordinateur en état de marche au sens moderne.

«Until a computer can become autonomous in the sense that it can act as an individual and intervene in our economy, there is of course still a long way to go.»

Konrad Zuse, Der Spiegel, 1985

Drawing by Konrad Zuse showing the structure of the Z1.



Concept paper by Konrad Zuse on the principle of magnetic switching elements.



Konrad Zuse working on one of his mechanical computers, 1930s.

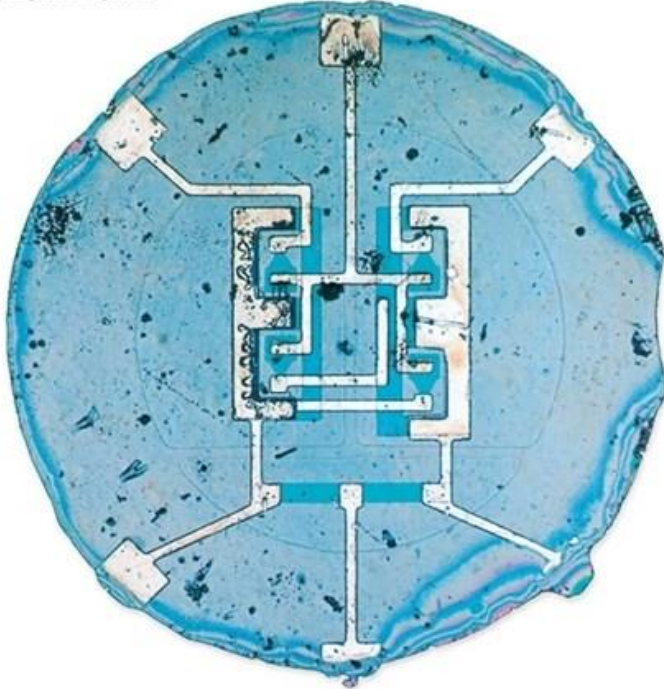
At the age of 24, Zuse set about building a fully automatic, programmable calculator at his parents' home in Berlin. The first prototype Z1, was created with the help of mechanical technology Z3, produced in 1941, was the first to be fitted exclusively with electromechanical relays, making it the first modern computer. When the pioneering computer was destroyed in a bombing raid over Berlin in 1944, Zuse was already working on Z4. In 1949, he founded his own company and, one year later, delivered a mainframe computer to ETH—the Swiss Federal Institute of Technology—in Zurich. At the time, it was the only functioning computer in Europe. By the mid-1950s, around 250 such computers had been manufactured.

Zuse begann im Alter von 24 Jahren, in der Berliner Wohnung seiner Eltern eine vollautomatische, programmierbare Rechmaschine zu bauen. Der erste Prototyp, die Z1, entstand noch mithilfe mechanischer Technologie. Bei dem 1941 fertiggestellten Modell Z3 setzte er, wie schon bei der Z2, elektronische Relais ein und schuf damit einen der ersten modernen Computer. Als der weitgehendste Rechner 1944 bei Bombenangriffen auf Berlin zerstört wurde, arbeitete Zuse bereits an der Z4. 1949 gründete er ein Computerunternehmen und lieferte ein Jahr später seinen Großrechner an die ETH Zürich aus, der damals der einzig funktionierende Computer Europas war. Bis in die 1960er Jahre wurden rund 250 Zuse-Computer hergestellt.

Zuse commença à l'âge de 24 ans dans le logement berlinois de ses parents à construire des machines à calculer programmables entièrement automatisées. Le premier prototype Z1 est encore le fruit de la technologie mécanique. Dans le modèle Z3 achevé en 1941, il utilise pour la première fois des relais électromécaniques, ce qui en fait l'un des premiers ordinateurs modernes. Lorsque le calculateur d'avant est détruit sous les bombardements de Berlin en 1944, Zuse travaille déjà sur Z4. Il fonde une entreprise en 1949 et livre un an plus tard à l'ETH de Zurich son supercalculateur, qui est alors l'unique ordinateur en état de marche d'Europe. Plus de 250 ordinateurs Zuse seront construits jusqu'à dans les années 1960.

Microchip

Microscope image of the first integrated circuit



In the mid-1950s, mechanical components, such as transistors or electrical resistors, were complicated and their wiring was failure-prone, both of which hindered the construction of hardware components for complex computing solutions. Jack Kilby had just started work as an engineer at Texas Instruments where, as a newcomer, he was not entitled to a summer vacation. This gave him time to examine the problem thoroughly. In September 1958, he found the solution by combining transistors, resistors, and capacitors into a single component. The prototype of the microchip was born. Independently from Kilby, and only a few months later, the physicist Robert Noyce produced the first integrated circuit, thus creating the basis for an essential component of the modern computer.

Mitte der 1950er-Jahre waren mechanische Bauteile wie Transistoren oder elektrische Widerstände kompliziert und fehleranfällig verdrahtet, was den Bau von Hardwarekomponenten für komplexe Computertösungen behinderte. Jack Kilby, der gerade als Ingenieur bei Texas Instruments angelernt hatte, bekam als Neueinsteiger keinen Sommerurlaub und beschäftigte sich daher ausgedehnt mit der Problematik. Im September 1958 gelang es ihm, Transistoren, Widerstände und Kondensatoren zu einem Bauteil zu kombinieren. Der Prototyp des Mikrochips war geboren. Unabhängig von Kilby fertigte der Physiker Robert Noyce wenige Monate später einen ersten integrierten Schaltkreis und schuf damit die Basis für ein wesentliches Bauteil moderner Computer.

Au milieu des années 1950, des composants comme les transistors ou les résistances électriques sont compliqués et le câblage sujet à de multiples erreurs, ce qui freine le développement de composants matériels pour des solutions informatiques plus complexes. Jack Kilby fait alors ses débuts d'ingénieur chez Texas Instruments et, du fait de son embauche récente, n'a pas de congés en été. Il étudie donc la question en profondeur. En septembre 1958, il réussit à combiner dans un composant unique transistors, résistances et condensateurs. Le prototype du circuit intégré est né. Quelques mois plus tard, indépendamment de Kilby, le physicien Robert Noyce réalise un premier circuit intégré et ouvre ainsi la voie à un composant essentiel des ordinateurs modernes.

»The chip has changed the world as decisively as did the telephone and the automobile. And unlike many modern inventions, we know exactly who gave it to us. But in the microelectronic age, Jack Kilby and Bob Noyce symbolize, if anything, only the modern lack of interest in the humans behind the machines.«

T. R. Reid, The Chip, 1984

Jack Kilby

1923–2005

Robert Noyce (top) and Jack Kilby (bottom) pose for press photographers with their inventions.



In 1950, Kilby completed his master's degree in electrical engineering while also working at radio equipment manufacturer Centralab. In 1958, he moved to Texas Instruments, where he made an immediate breakthrough in transistor research by inventing the integrated circuit, the forerunner of the microchip. He stayed with Texas Instruments until 1970, when he set up as an independent inventor while also teaching. In 2000, Kilby received the Nobel Prize for Physics.

Kilby machte 1950 einen Master in Elektrotechnik und arbeitete parallel beim Radiohersteller Centralab. 1958 wechselte er zu Texas Instruments, wo ihm auf Anhieb ein Durchbruch in der Transistorforschung gelang – er baute den ersten integrierten Schaltkreis, den Vorläufer aller Mikrochips. Bis 1970 blieb er bei seinem Arbeitgeber, bevor er als unabhängiger Erfinder arbeitete und als Professor lehrte. 2000 erhielt Kilby den Physiknobelpreis.

Kilby passe son master en génie électrique en 1950, tout en travaillant pour le fabricant de radios Centralab. En 1958, il rejoint Texas Instruments où il réussit d'emblée une avancée fondamentale dans la recherche sur les transistors – il construisit le premier circuit intégré, l'ancêtre des puces. Il resta dans la même entreprise jusqu'en 1970 avant de se mettre à son compte en tant qu'inventeur et d'enseigner comme professeur. Kilby reçut le prix Nobel de physique en 2000.

Robert Noyce

1927–1990

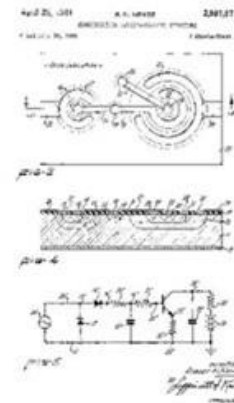
In 1953, Noyce was awarded his PhD in physics at MIT. In 1956, he began work at William Shockley's transistor laboratory, and the following year, he and some colleagues founded the company Fairchild Semiconductor. In 1959, Noyce succeeded in producing the first monolithic integrated circuit. In 1968, he and Gordon Moore cofounded Intel Electronics, the firm that, under the name Intel, became one of the leading manufacturers of microprocessors.

Noyce erwarb 1953 an MIT seinen Doktorhut in Physik. Er arbeitete ab 1956 im Transistorlabor von William Shockley und gründete gemeinsam mit einigen Kollegen im darauffolgenden Jahr die Firma Fairchild Semiconductor. 1959 gelang es Noyce, den ersten monolithisch gefertigten integrierten Schaltkreis herzustellen. 1968 gründete er mit Gordon Moore die Firma Intel Electronics, die unter dem Namen Intel zu einem der führenden Hersteller von Mikroprozessoren wurde.

Noyce obtient son doctorat en physique en 1953 au MIT. Il travaille à partir de 1956 dans le laboratoire de transistors de William Shockley et crée l'année suivante la société Fairchild Semiconductor avec quelques collègues. En 1959, Noyce réussit à construire le premier circuit intégré monolithique. En 1968, il fonde avec Gordon Moore la société Intel Electronics qui deviendra, sous le nom d'Intel, l'un des premiers producteurs de microprocesseurs.



Patent paper by Robert Noyce for a "semiconductor device and lead structure," 1959





Employees of the German manufacturer Nordorf Computer fitting various components into circuit boards by hand, ca. 1972.

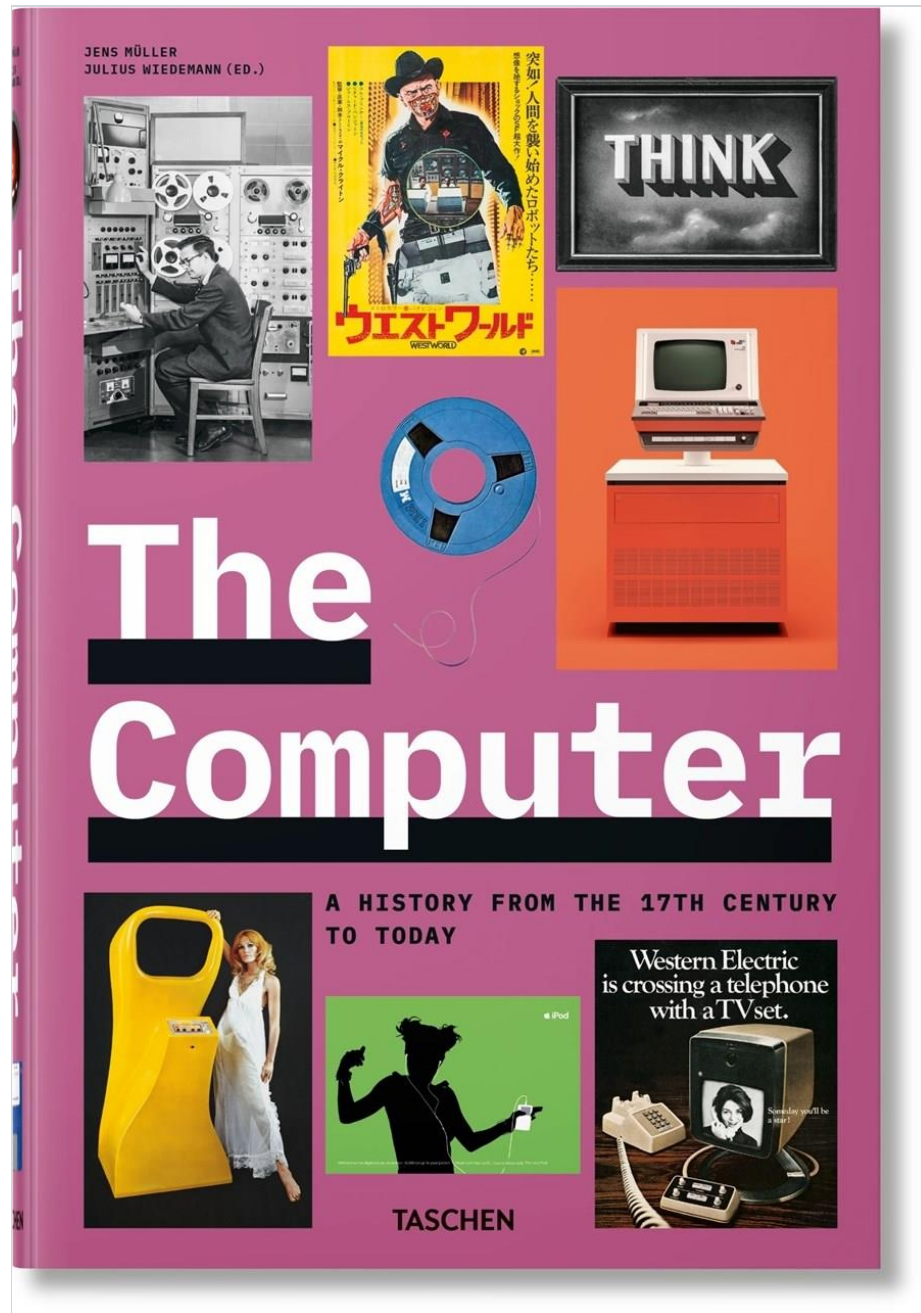
top: A technician employed by NASA, surrounded by the latest computer technology, working on a particle separator at the Glenn Research Center, 1973.
bottom: In the early 1970s, a light pen connected to an IBM 2250 made it possible to work on three-dimensional computer graphics in real time.





The personal computer age began in the mid-1970s with the arrival of the first microcomputer construction kits, initially aimed at DIY enthusiasts. Technology rapidly developed while creative and enterprising thinkers, mainly based in California's Silicon Valley, pressed ahead with creating devices targeted at the mass market. Not only in the office but also in many a teenager's bedroom, a computer appeared—mostly in the form of a video console or a gaming computer. Start-ups like Apple and Microsoft defined the way in which the personal computer functioned and gradually grew into global companies. New software solutions made previous analog devices look old and outdated, and triggered changes overnight in entire sectors, from architecture to Hollywood movie production. In a French-Swiss nuclear-research institute, a British researcher laid the foundations of the World Wide Web, which, in the mid-1990s, changed things all over again.

Mit ersten Bausätzen für Mikrocomputer beginnt das Zeitalter des Personal Computers Mitte der 1970er-Jahre zunächst für Bastler. Die Technik entwickelt sich in hohem Tempo weiter; kreativ und geschäftstüchtige Köpfe vor allem im kalifornischen Silicon Valley treiben zudem die Entwicklung von Geräten voran, mit denen der Massenmarkt ins Visier genommen wird. Nicht nur in Büros, auch in viele Jugendzimmer zieht ein Rechner ein – meist als Videokonsole oder Spielecomputer. Start-ups wie Apple oder Microsoft definieren mit ihren wegweisenden Produkten die Funktionsweise des Personal Computers und steigen zu globalen Konzernen auf. Neue Softwarelösungen lassen zuvor analog Erzeugtes alt aussehen und lösen über Nacht Veränderungen ganzer Branchen aus – von der Architektur bis zur Filmproduktion in Hollywood. In einem schweizerisch-französischen Kernforschungsinstitut entwickelt ein britischer Forscher die Grundlage für das World Wide Web, das Mitte der 1990er-Jahre noch einmal alles verändert.



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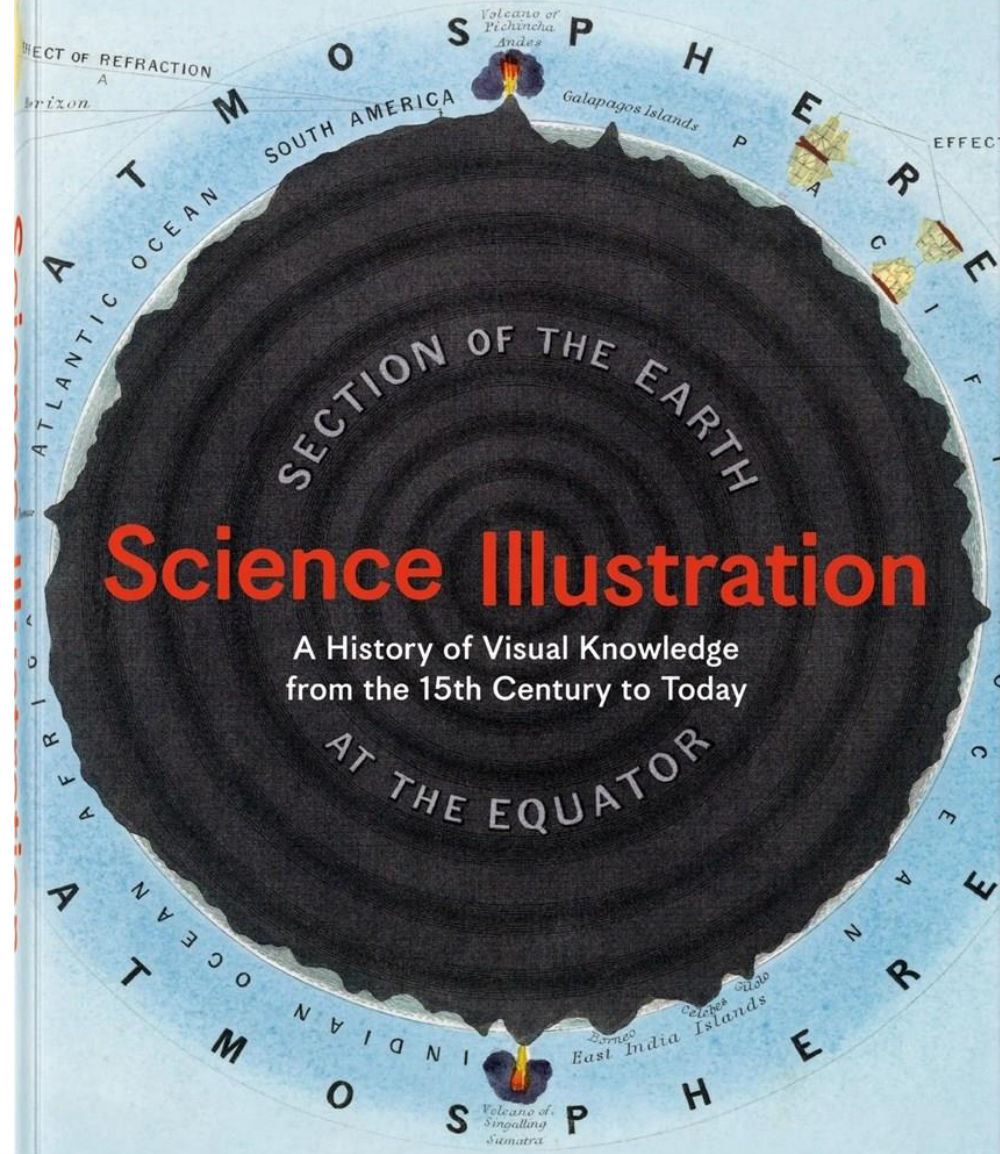
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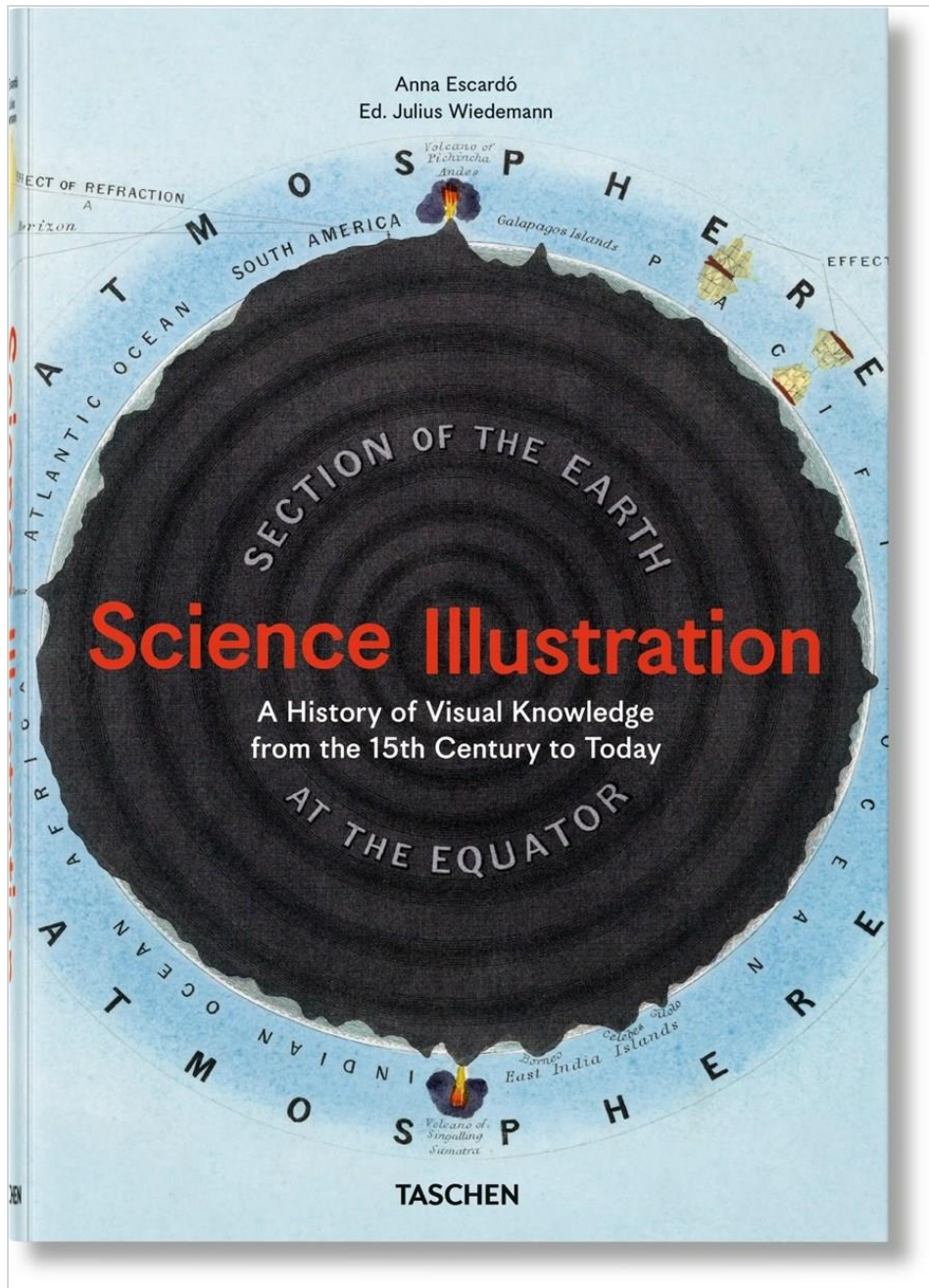
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TASCHEN

Anna Escardó
Ed. Julius Wiedemann





Science Illustration

A HISTORY OF VISUAL KNOWLEDGE FROM THE 15TH CENTURY TO TODAY

Anna Escardó, Edited by Julius Wiedemann

From the first detailed drawing of the moon to the depiction of stem cells, this collection of scientific illustrations traces the visual history of knowledge from the 15th century to today.

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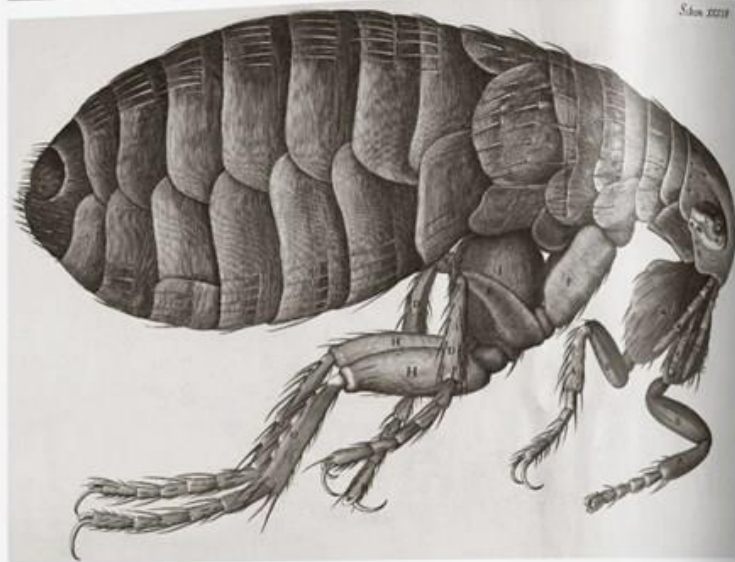
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TASCHEN



**Micrographia**

London, 1665

● Biology

Robert Hooke
 Freshwater, England, 1635 –
 London, 1703

The term "cell" was coined in 1665 by the English scientist Robert Hooke in his book *Micrographia*, the first popular science bestseller. When Hooke examined a slice of cork through an optical microscope, the pores reminded him of the small cells used by monks in a monastery. This was a major biological discovery for the still fledgling scientific community, and offered a completely new way of investigating nature at a tiny level. Today, Hooke's illustrations of such minute bodies continue to amaze the scientific community and provide researchers with useful data.

1665 prägte der englische Wissenschaftler Robert Hooke den Begriff „Zelle“ in seiner Veröffentlichung *Mikrographia*, dem ersten Bestseller der populärwissenschaftlichen Literatur in der Geschichte. Mit einem Lichtmikroskop untersuchte er die Poren einer Scheibe Kork, die ihn an die kleinen Zellen der Mönche in den Klöstern erinnerten. Das war eine große biologische Entdeckung für die noch junge wissenschaftliche Gemeinschaft, und sie eröffnete einen neuen Weg, die kleinsten Teile der Natur zu beschreiben. Auch heute noch sind Hooke's Zeichnungen winziger Körper überaus faszinierend und vermitteln für die wissenschaftliche Arbeit nützliche Informationen.

En 1665 le scientifique anglais Robert Hooke crée le terme cellule dans sa publication *Micrographia*, le premier grand succès du genre de vulgarisation scientifique de l'époque. Hooke a l'idée d'examiner optiquement les pores d'une tranche de liège, qui lui rappellent les petites cellules moniales des monastères. Ce fut une grande découverte biologique pour la communauté scientifique encore balbutiante, et cela donna naissance à une nouvelle façon d'observer la nature à une échelle infime. Aujourd'hui, ses illustrations de structures minuscules continuent d'étonner et d'informer des chercheurs.

Microscopic view of minerals, man-made, and other items, microscopic view of a flea (top right). Micrographia is Hooke's popular scientific description of minute bodies made by magnifying glasses, with observation and deeper theories.
 Robert Hooke, London, 1665

Schem. XXIII.

Fig. 1.

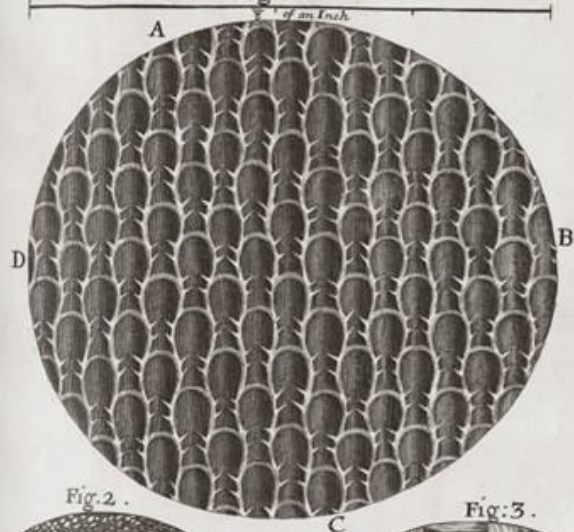


Fig. 2.



Fig. 3.





Der sehr feig. Theatrum Fungorum, Johannes Francisus van Sterbeek, Antwerp, 1675, engraved by Petrus van Sickenlerre.

apocryph. Poisonous Mushrooms, Edible and Poisonous Mushrooms, Medical-Culinary Garden, London, 1894.

Myecology

Antwerp, 1675

● Biology, Botany

Johannes Francisus van Sterbeek
Antwerp, 1675-1695

The Dominican priest, botanist, and apothecary Johannes Francisus van Sterbeek was the author of *Theatrum Fungorum*, the first work to describe both edible and poisonous fungi. It was published in 1675 and was intended to make the identification of fungi more widely known, in order to distinguish which ones were edible.

Der dominkanische Priester, Botaniker und Apotheker Johannes Francisus van Sterbeek war der Autor des ersten Aufsatzes über Pilze, der die verschiedenen essbaren als auch giftigen Pilze beschreibt. Unter dem Namen Theatrum Fungorum wurde das Werk 1675 mit der Absicht veröffentlicht, die Identifizierung essbarer Spezies zu erleichtern.

Le père dominicain, botaniste et apothicaire Johannes Francisus van Sterbeek fut l'auteur du premier traité sur les champignons consacré à la description des différents espèces comestibles et des vénéneux. Cet ouvrage fut publié en 1675 sous le titre Theatrum Fungorum, dans le but de faciliter l'identification des champignons afin de distinguer les espèces comestibles.



POISONOUS MUSHROOMS.

From Watt's steam engine to
Lavoisier's synthesis of water.
Science changes people's lives.

18th Century

In the early 18th century the publication of the *Lexicon Technicum* heralded the later appearance of the great encyclopedic works of science. This book demonstrated the vital importance of documenting and disseminating scientific knowledge. The century was also marked by great technological innovations, such as the steam engine, which completely transformed industrial processes and general transportation. Mention should also be made of the discovery of oxygen and the chemical synthesis of water, as well as the first steps in the theory of electricity, while medical breakthroughs from this period include the smallpox vaccine and advances in obstetrics.

Zu Beginn des 18. Jahrhunderts erschien das *Lexicon Technicum*, der Vorläufer der großen wissenschaftlichen Enzyklopädien. Das Werk unterstrich die Bedeutung der Aufzeichnung und Verbreitung wissenschaftlicher Informationen. Das Jahrhundert brachte auch große technologische Innovationen wie die Dampfmaschine hervor, die zur grundlegenden Veränderung sowohl industrieller Prozesse als auch des Transportwesens führte. Unbedingt erwähnenswert sind auch die Entdeckung des Sauerstoffs, die chemische Synthese von Wasser sowie die ersten Erkenntnisse in der Elektrizitätstheorie, während zu den medizinischen Durchbrüchen die Entwicklung des Pockenimpfstoffs und Fortschritte in der Geburtshilfe zählten.

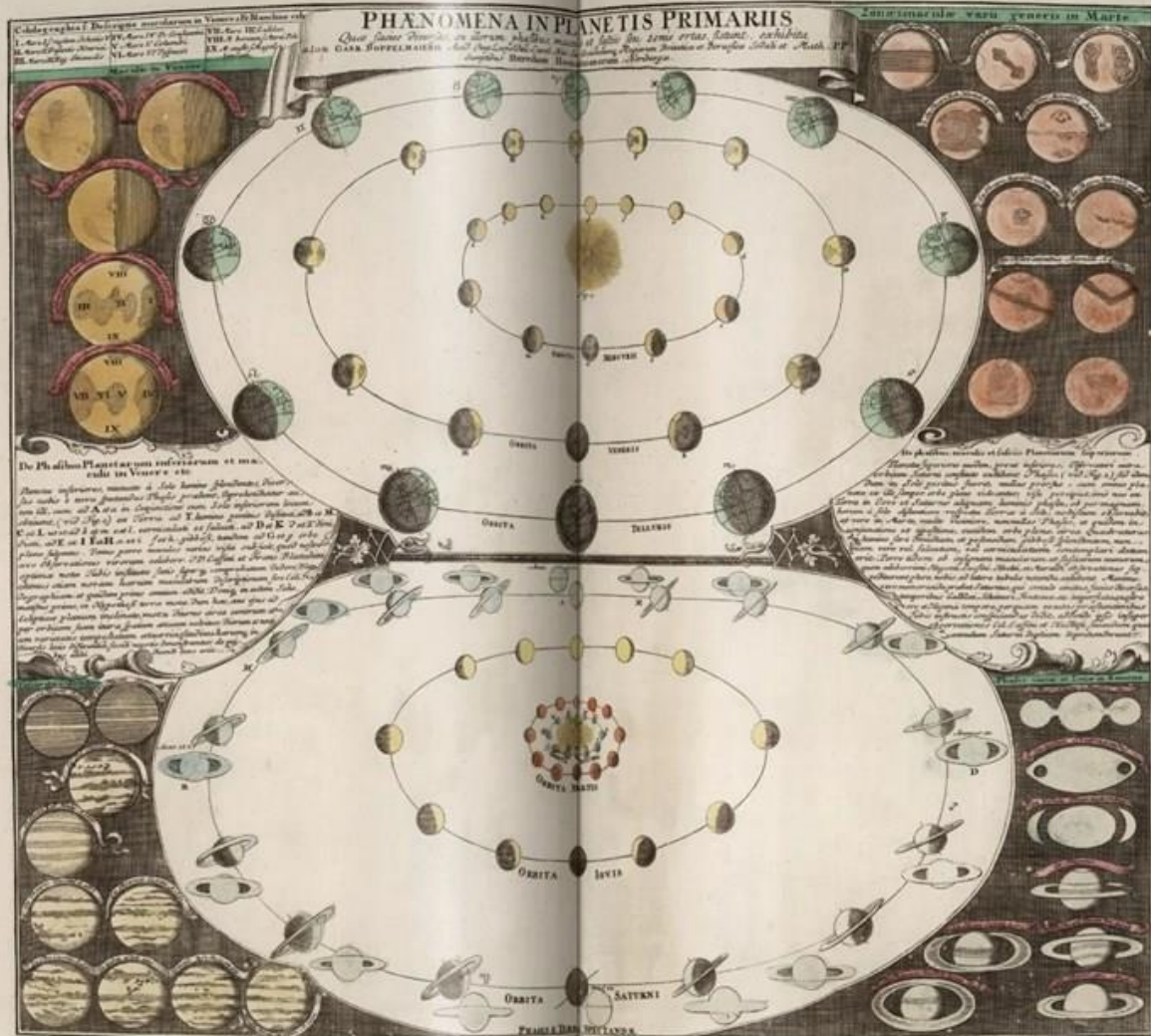
C'est au début du XVIII^e siècle qu'est publié le *Lexicon Technicum*, précurseur des grandes encyclopédies scientifiques, qui met en relief l'utilité d'enregistrer et de diffuser les informations scientifiques. Ce siècle apporte également de grandes innovations technologiques, comme la machine à vapeur qui va transformer les processus industriels et les transports. Il faut aussi mentionner la découverte de l'oxygène et de la synthèse chimique de l'eau, ainsi que les premiers pas de la théorie de l'électricité. Dans le domaine de la médecine, on note les progrès en obstétrique et la mise au point du vaccin contre la variole.

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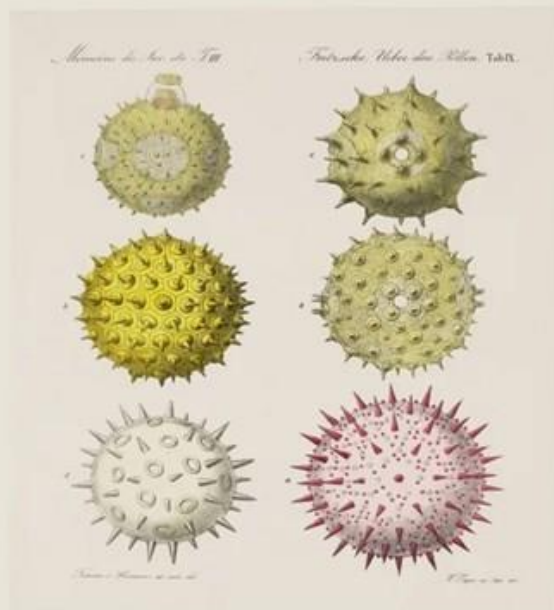
International year of women in Mass.

*Quae sunt species in domo phalaris munda et latius in 1800 et 1810. exhibita
DAM. HOFFELMANNI. abbat. propositum. et abbat. propositum. et abbat. propositum. et abbat. propositum.*



Graphic Developments

The lithographic printing technique invented by the German playwright Alois Senefelder around 1798 made it cost effective to reproduce drawings in natural-looking colors, and also in large quantities. Up until this point similar illustrations in books had to be colored by hand, a laborious and time-consuming process. The new method also enabled fine lines and color gradations to be reproduced with fidelity to the originals, and as a result all manner of subjects from nature could now be represented realistically by mechanical means. The *Atlas of Human Anatomy and Surgery* (p. 209), the first volume of which was published in 1851, is an outstanding example of this new kind of realism in scientific illustration. In Western societies, industrialization led to an increasingly educated middle class with a growing interest in science. Such a new audience was catered for by popular-science publications of various types, which sought to attract readers with large-format and multicolored illustrated plates. It was a new growth area in the market for the 19th century, and nowadays many of these titles or even individual plates are sought-after, and expensive collectors' items.



CHROMO XV



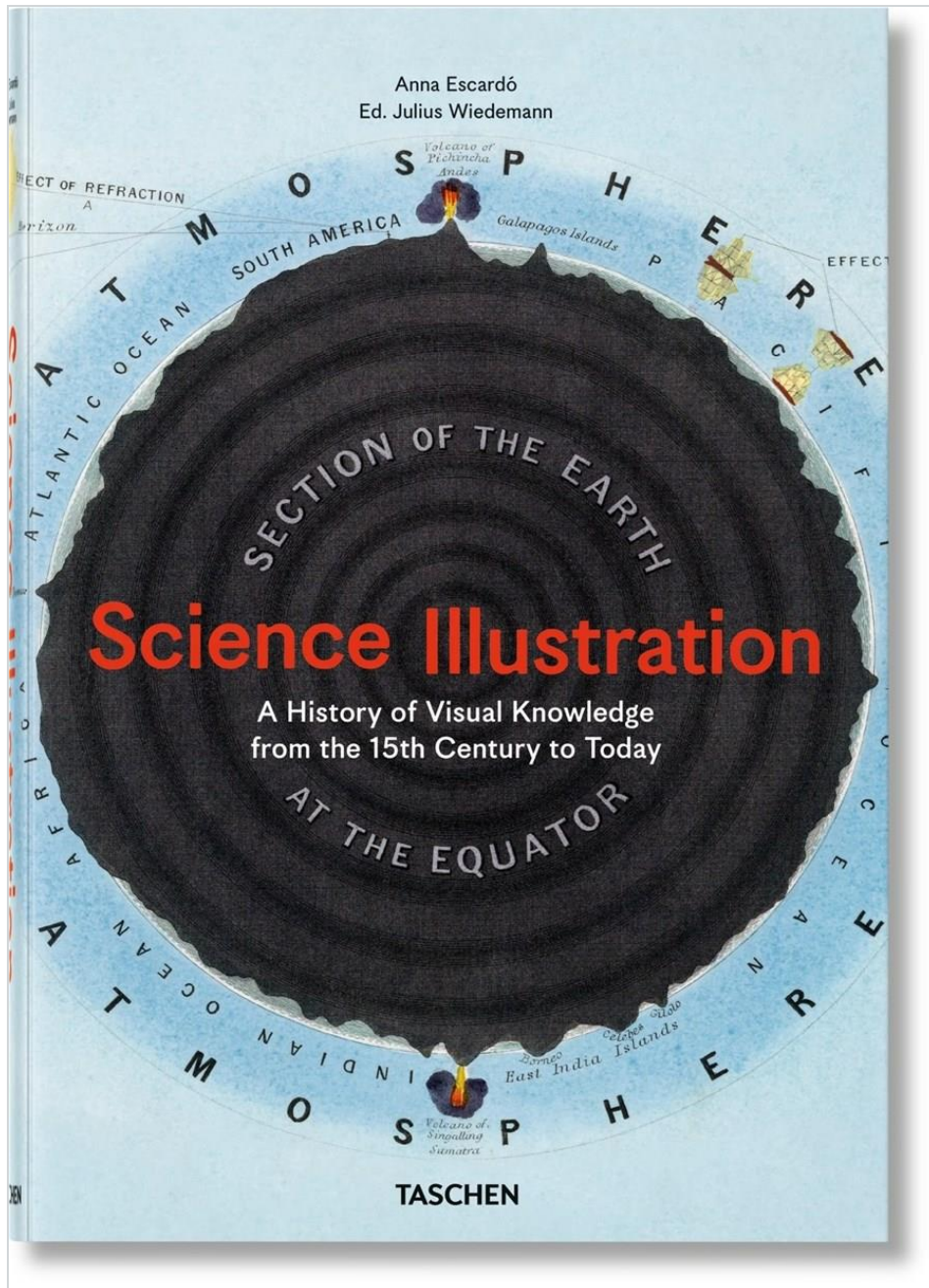
GREAT BARRIER REEF FISHES.

Notes: The Great Barrier Reef of Australia.
© Peter Smith. 1999.

Reprints: Stefanos Polyzos, Carl Gustav
Kroner, St. Gallen, 1997

next spread: A View of the Comparative Lengths of the Principal Rivers, and Heights of the Principal Mountains in the World, John Owen, W.M. Higgins, London, 1832

page 161: Acidität und Isotopie.
Klimaformen der Natur. Ernst Haeckel.
Leipzig/Vienna, 1899



Science Illustration

A HISTORY OF VISUAL KNOWLEDGE FROM THE 15TH CENTURY TO TODAY

Anna Escardó, Edited by Julius Wiedemann

From the first detailed drawing of the moon to the depiction of stem cells, this collection of scientific illustrations traces the visual history of knowledge from the 15th century to today.

- Science and illustration have always walked hand in hand, and not only the scientific community but the general public as well have used images since early history to understand natural phenomena. Moreover, from Galileo to Einstein, our modern history has been written with the key support of art and with all the insights it contributes.
- This XL-sized book collects more than 300 graphic works that range from original sketches to technical drawings, and from meticulous hand illustrations to computer-generated images.
- The Western scientific revolution that started in the 14th century catapulted humankind into a completely new way of understanding how nature and the world around us behaved. Whether it was diseases caused by viruses or the vast galaxies of the cosmos, a new army of professionals turned their minds to unlocking and reshaping the universe of our experience with a dialectic positioned between theory and evidence.

AU \$110.00 | NZ \$120.00

9783754403174

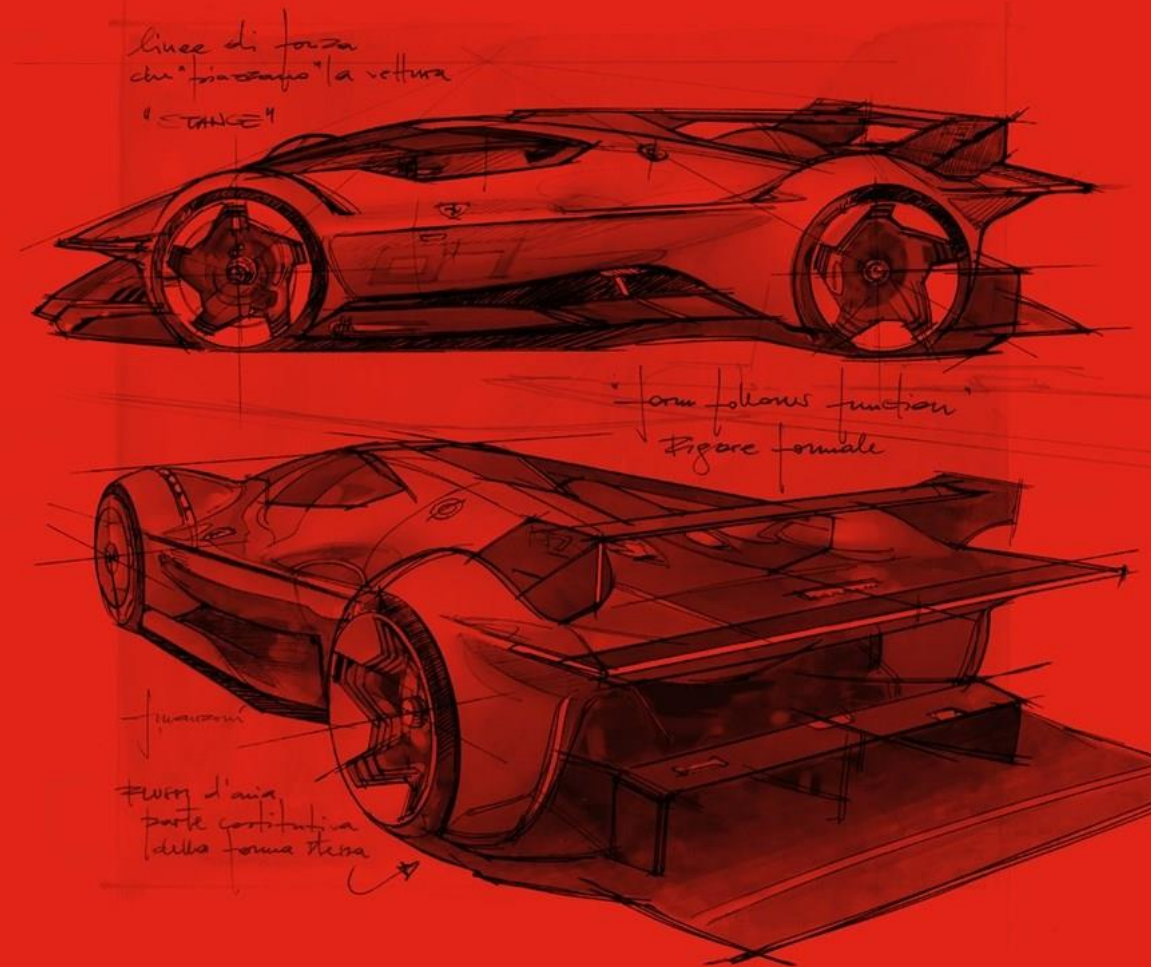
436 Pages | Hardcover

315 mm x 210 mm

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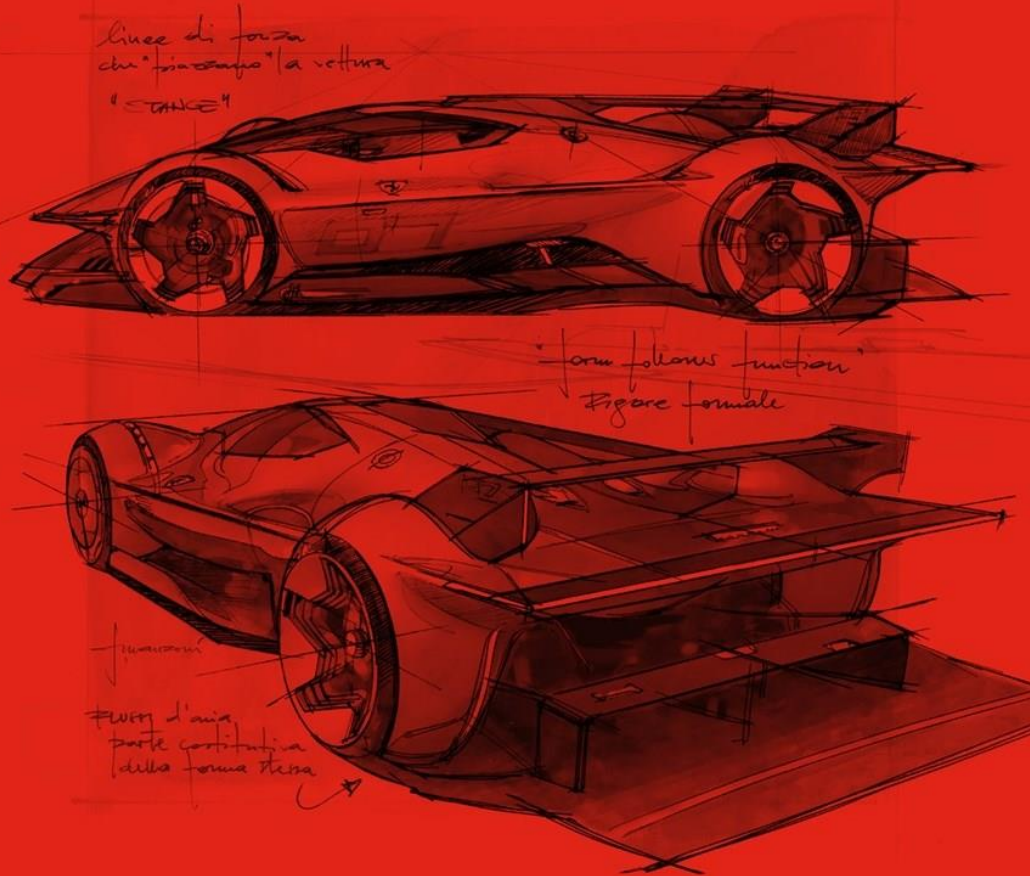
FERRARI DESIGN

CREATIVE JOURNEYS



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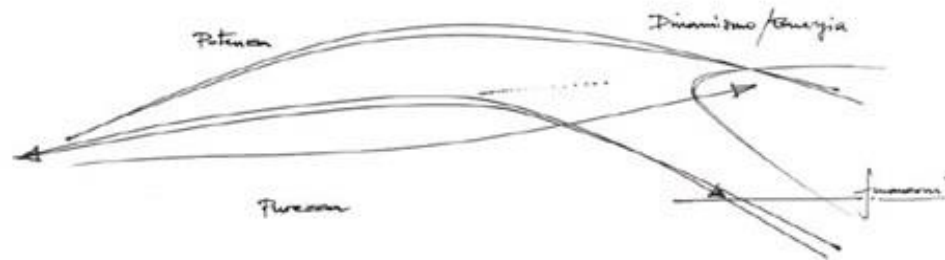
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248 Pages | Hardcover

345 Illustration(s)

275 mm x 230 mm

Skira Editore S.p.A



LA BELLEZZA DELLA TECNOLOGIA

Il progetto della LaFerrari è stato, per la Casa di Maranello, un vero laboratorio di ricerca. Per realizzare la vettura il Cavallino Rampante ha sfruttato al massimo la sua capacità di innovazione, tanto che le soluzioni tecniche utilizzate, molte delle quali mutuata dalle corse e dalla Formula 1, hanno poi trovato applicazione sulla gamma Ferrari degli anni successivi. La vettura è stata la prima Ferrari di serie a sfruttare l'alimentazione ibrida elettrica.

Il KERS, sistema di recupero dell'energia cinetica, contribuisce alla fornitura di energia elettrica dell'auto, a integrazione di quella prodotta dal potente V12. Questa tecnologia ha reso la LaFerrari incredibilmente veloce e maneggevole; il punto d'incontro tra una monoposto di F1 e le sports car.

La LaFerrari, una delle prime sportive ibride al mondo, è rimasta la più potente nella storia Ferrari, fino alla produzione nel 2019 della SF90 Stradale, che sfrutta invece un sistema ibrido plug-in.

Nel 2013, anno del suo esordio, LaFerrari si è affermata come la vettura da strada più veloce mai prodotta dalla Casa di Maranello.

Il design della LaFerrari è stato sviluppato dal Centro Stile Ferrari, guidato da Flavio Manzoni, con l'idea di proporre forme innovative e futuristiche, che esaltassero l'aerodinamica e le prestazioni della vettura, a partire da un telaio leggero in fibra di carbonio estremamente all'avanguardia.

L'architettura della LaFerrari segue l'archetipo classico delle berlinette a motore 12 cilindri in posizione posteriore centrale longitudinale.

THE BEAUTY OF TECHNOLOGY

The LaFerrari project was a true research laboratory for Maranello. To create the car, Ferrari made full use of its innovative capabilities, so much so that a number of the technical solutions employed, many of them derived from racing and Formula 1, were later applied to subsequent Ferrari models.

The car was the first production Ferrari to use hybrid electric power.

The KERS system, which recovers kinetic energy, helps supply electric power to the car, supplementing the output of the powerful V12 engine.

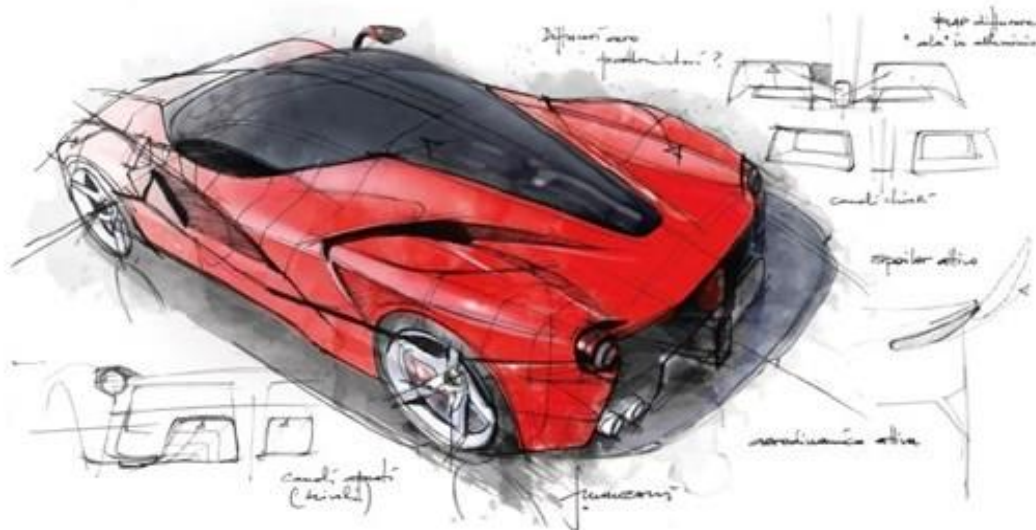
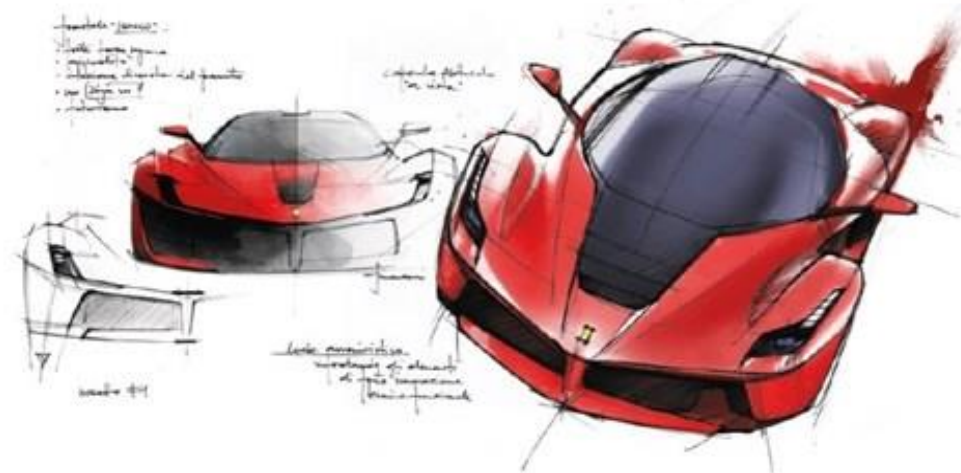
This technology made the LaFerrari incredibly fast and agile, the perfect meeting point between a Formula 1 single-seater and a sports car.

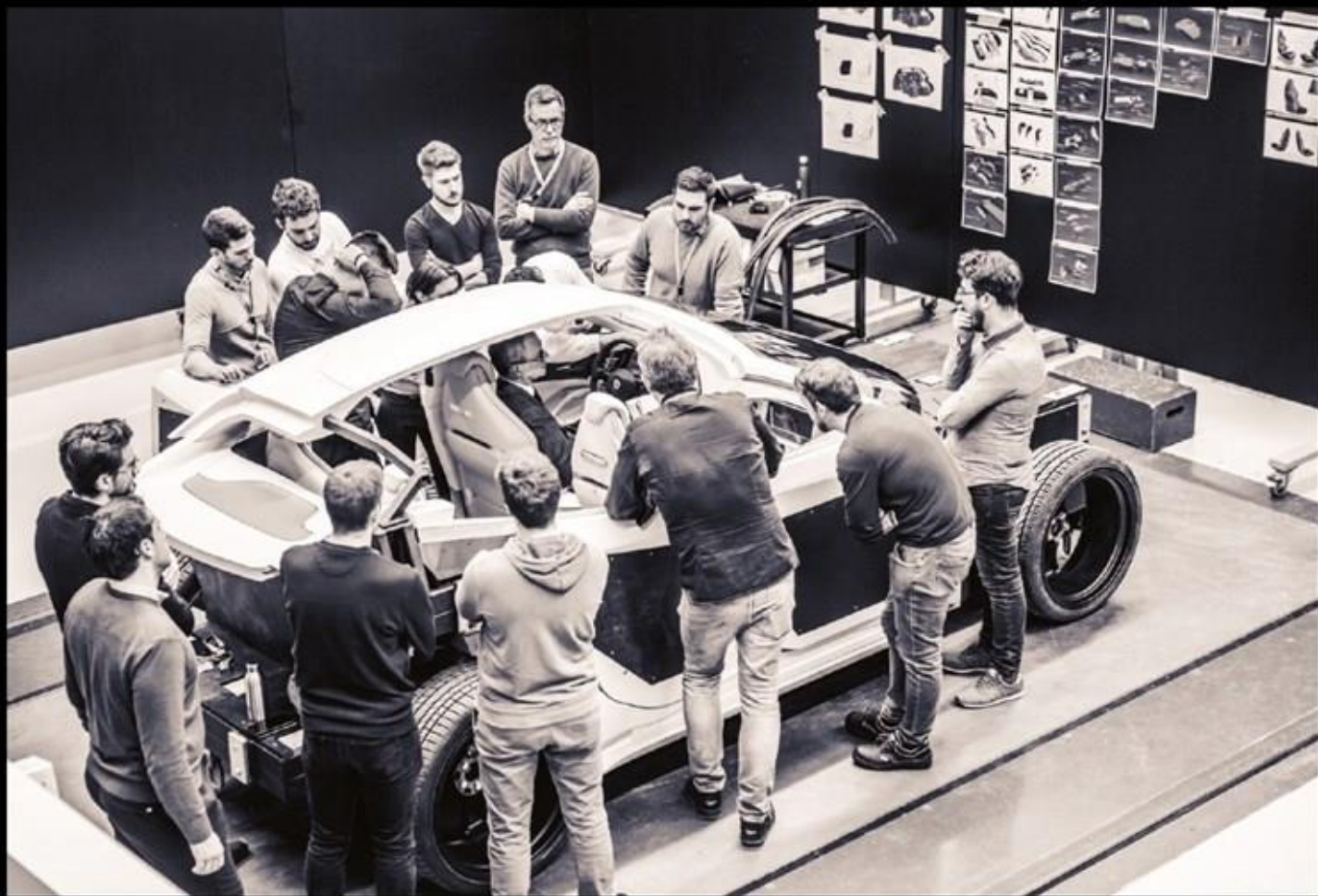
The LaFerrari, one of the world's first hybrid supercars, remained the most powerful car in Ferrari's history until the introduction of the SF90 Stradale in 2019, which instead uses a plug-in hybrid system.

In 2013, the year it was launched, LaFerrari established itself as the fastest road car ever produced by the Maranello-based company.

The design of the LaFerrari was created by the Ferrari Styling Centre with the aim of introducing innovative and futuristic shapes that would enhance the car's aerodynamics and performance, starting from an extremely advanced, lightweight carbon fibre chassis.

LaFerrari's architecture follows the classic berlinetta archetype with a V12 engine mounted longitudinally in a mid-rear position.







In questa sequenza di immagini è possibile cogliere la progressiva definizione delle forme della scocca della Vision GT. I modellati appaiono molto organici, morbidi, le superfici fluide. Nelle pagine seguenti, lo sviluppo di componenti e dettagli per gli interni della vettura.

In this sequence of images, it is possible to grasp the progressive definition of the shapes of the Vision GT bodywork. The sculpting appears very organic and soft, with fluid surfaces. On the following pages, the development of components and details for the car's interior.

IL NUOVO LESSICO FERRARI

La 12Cilindri incarna l'essenza più pura del design della Casa di Maranello, fondendo tradizione e innovazione in una silhouette sofisticata e moderna. Con questa vettura, Flavio Manzoni e il team dei designer del Centro Stile Ferrari hanno reso omaggio alla storia delle Ferrari Gran Turismo degli anni '50 e '60, in una interpretazione futuristica che esalta performance, emozioni di guida, comfort, fascino.

C'è un filo conduttore che ha emozionato in ogni sua versione gli appassionati del Cavallino Rampante sin dal 1947: si tratta del V12 aspirato in posizione centrale-anteriore, la prima motorizzazione Ferrari ad aver varcato i cancelli di Maranello nel 1947.

Sebbene derivi da questo tipo di architettura, la Ferrari 12Cilindri rappresenta una radicale trasformazione dei codici stilistici delle berline Ferrari V12 a due posti. Il suo rigoroso linguaggio esplora un lessico solo tangenzialmente automobilistico: rinuncia alle forme scultoree delle precedenti versioni a favore di linee maestose essenziali, che governano le geometrie e sottolineano i volumi della vettura in un tutt'uno interconnesso. L'elegante fiancata ha una linea estremamente pulita, definita a partire da una sezione a diedro che si sviluppa attorno a tutta la vettura.

THE NEW FERRARI LEXICON

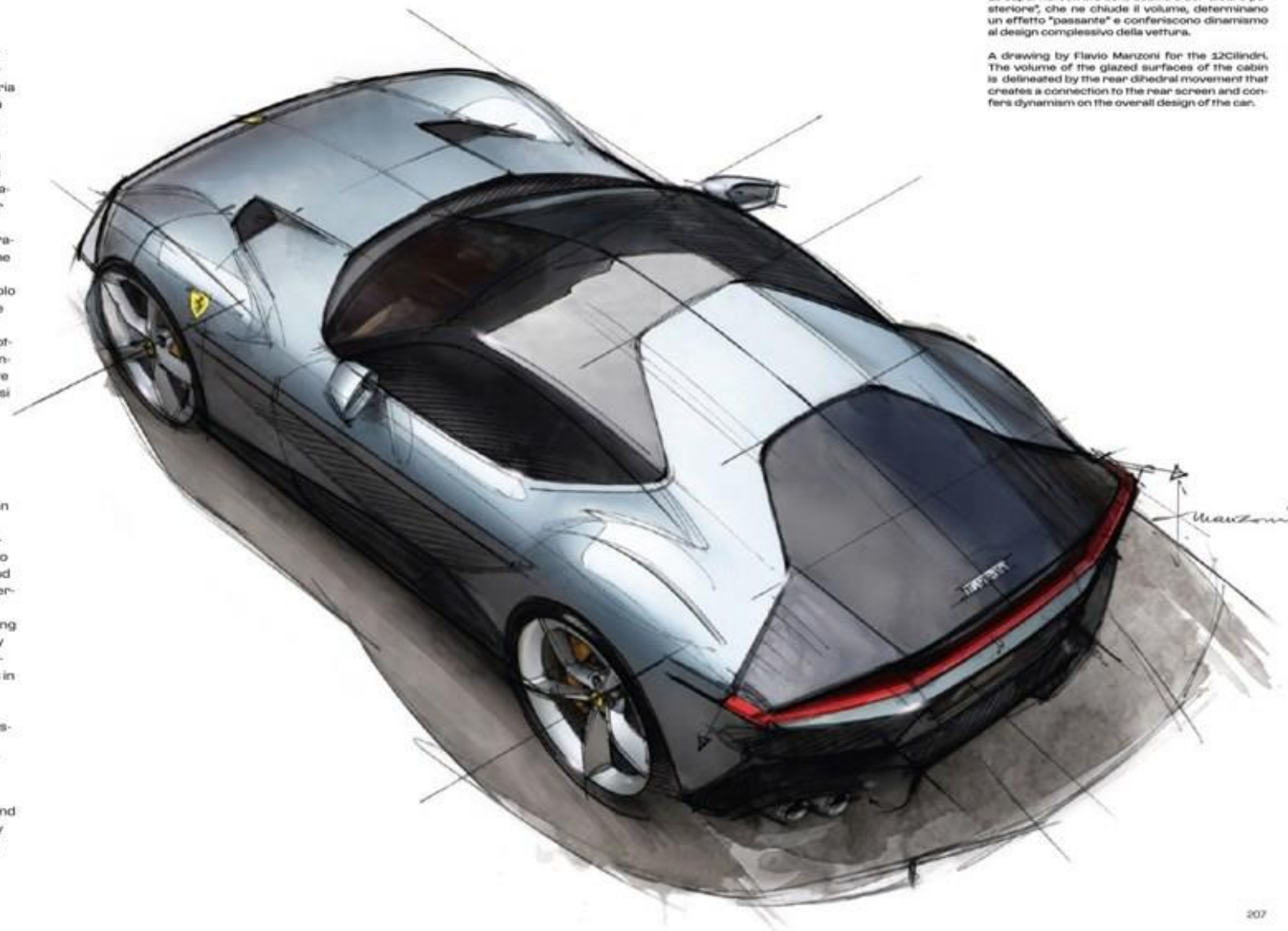
The 12Cilindri embodies the purest essence of Maranello design, blending tradition and innovation in a sophisticated and modern silhouette.

With this car, Flavio Manzoni and the team of designers at the Ferrari Styling Centre have paid homage to the history of Ferrari Gran Turismos of the 1950s and 1960s, in a futuristic interpretation that enhances performance, driving thrills, comfort, and allure. There has been a single leitmotif that has been thrilling Prancing Horse enthusiasts since 1947: the naturally aspirated, mid-front-mounted V12, the very first Ferrari engine to roar its way through the factory gates in Maranello.

Although it draws on this architecture, the Ferrari 12Cilindri marks a radical transformation in the stylistic codes of Ferrari's two-seater V12 berlinettas. Its rigorous design language explores a vocabulary that is only tangentially automotive: it abandons the sculptural forms of previous versions in favour of essential, masterful lines that define the geometry and emphasise the car's volumes as part of a seamlessly interconnected whole. The ultra-clean flanks sweep back along the entire car from a dihedral section.

Un disegno di Flavio Manzoni per la 12Cilindri. Le superfici vetrate della cabina e del "diedro posteriore", che ne chiude il volume, determinano un effetto "passante" e conferiscono dinamismo al design complessivo della vettura.

A drawing by Flavio Manzoni for the 12Cilindri. The volume of the glazed surfaces of the cabin is delineated by the rear dihedral movement that creates a connection to the rear screen and confers dynamism on the overall design of the car.

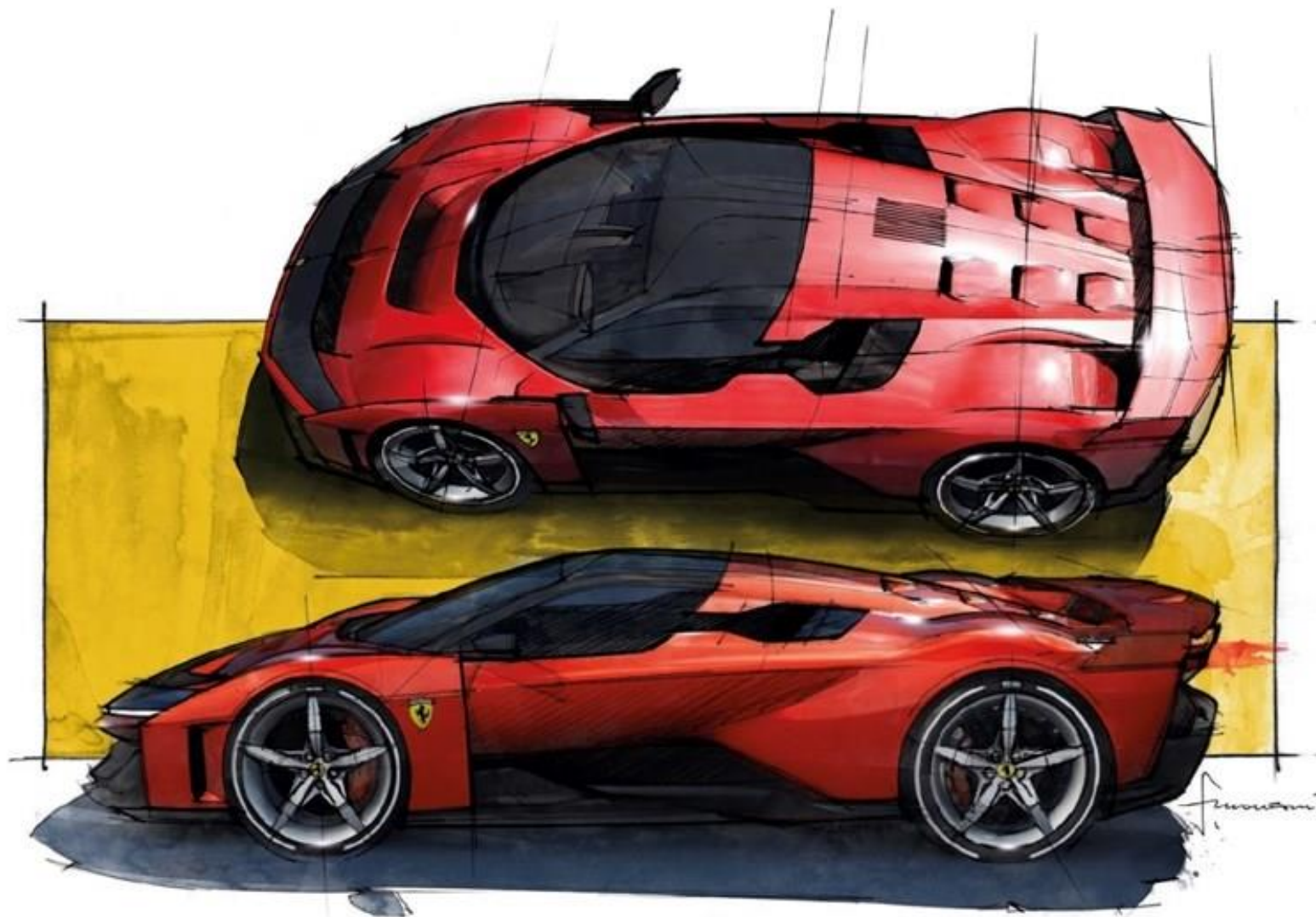


IL FUTURO CONCETTO DI SUPERCAR

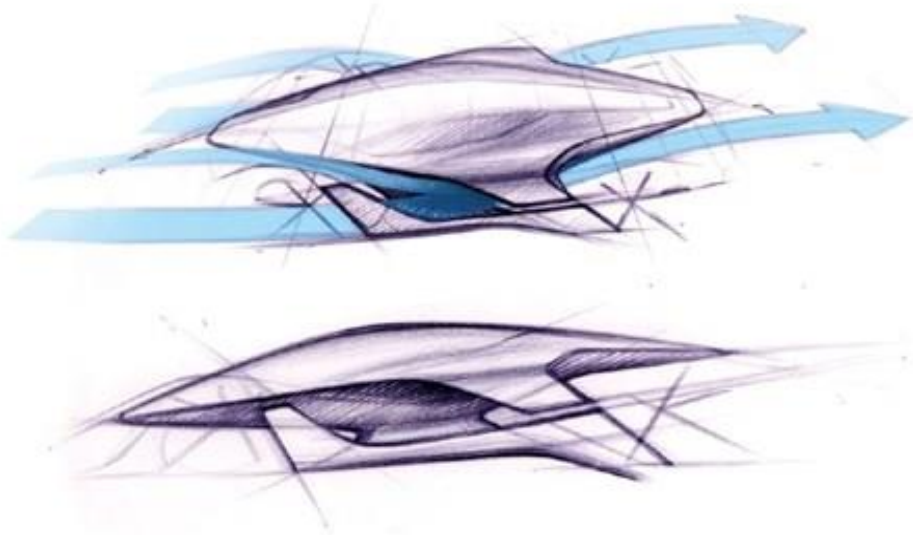
La Ferrari F80 rappresenta l'apice della tecnologia applicabile su una supercar. La sua architettura è disegnata per ottenere il massimo della performance durante la guida in pista. Tuttavia, in modo unico nel panorama delle supercar attuali dalle prestazioni così estreme, la guida su strada è altrettanto agile. Il design della F80 si inserisce all'interno di una ricerca creativa che ha portato il team del Centro Stile Ferrari, guidato da Flavio Manzoni, a un cambio radicale di paradigma progettuale, stabilendo un ponte tra passato e futuro nel design Ferrari.

La ricerca, basata sull'assimilazione di una serie di elementi del linguaggio e del DNA del marchio, si è focalizzata sullo studio delle monoposto per approdare alla realizzazione di una vettura dall'estetica moderna e innovativa che, pur avendo la possibilità di ospitare un passeggero a bordo senza sacrificare il comfort, assume a tutti gli effetti i connotati di una monoposto. La F80 ha un fortissimo impatto avveniristico e un evidente richiamo all'industria aerospaziale.

La sua architettura è caratterizzata da una sezione a diedro con due appoggi molto solidi in corrispondenza delle ruote. Dai volumi così delineati emerge la cabina, una sorta di bolla dall'effetto sospeso e dalle proporzioni sorprendenti, frutto di un lavoro certosino, che ha permesso di contenere la larghezza della cabina di ben 50 mm rispetto alla LaFerrari. Ciò ha un impatto notevole sulla percezione dei volumi: le spalle della vettura sembrano più larghe e il cockpit ancora più compatto. Sulla F80 si è cercato poi di evitare un effetto antropomorfo del frontale; così i proiettori anteriori sono dissimulati all'interno di un visore, una sorta di schermo nero dalle funzioni sia aerodinamiche che ottiche, che rende la F80 particolarmente originale. Il posteriore a coda tronca è caratterizzato da un'ala mobile che, quando le condizioni di guida ne richiedono l'attivazione, può muoversi sia in verticale che ruotare per regolare l'incidenza. Questo a tutto vantaggio del massimo controllo del carico aerodinamico e della resistenza. Le funzioni tecniche sono state risolte dal punto di vista del design in modo da creare una perfetta relazione tra performance e forma. Alcune di esse, legate alla termica e all'aerodinamica, sono state integrate in modo molto caratterizzante. Ne è un esempio il canale che convoglia l'aria verso l'aspirazione del motore e i radiatori laterali in stile "NACA". Oltre a essere un elemento funzionale, definisce uno dei temi di stile più originali della fiancata.



Un disegno della Ferrari F80, 2024.
A drawing of the Ferrari F80, 2024.



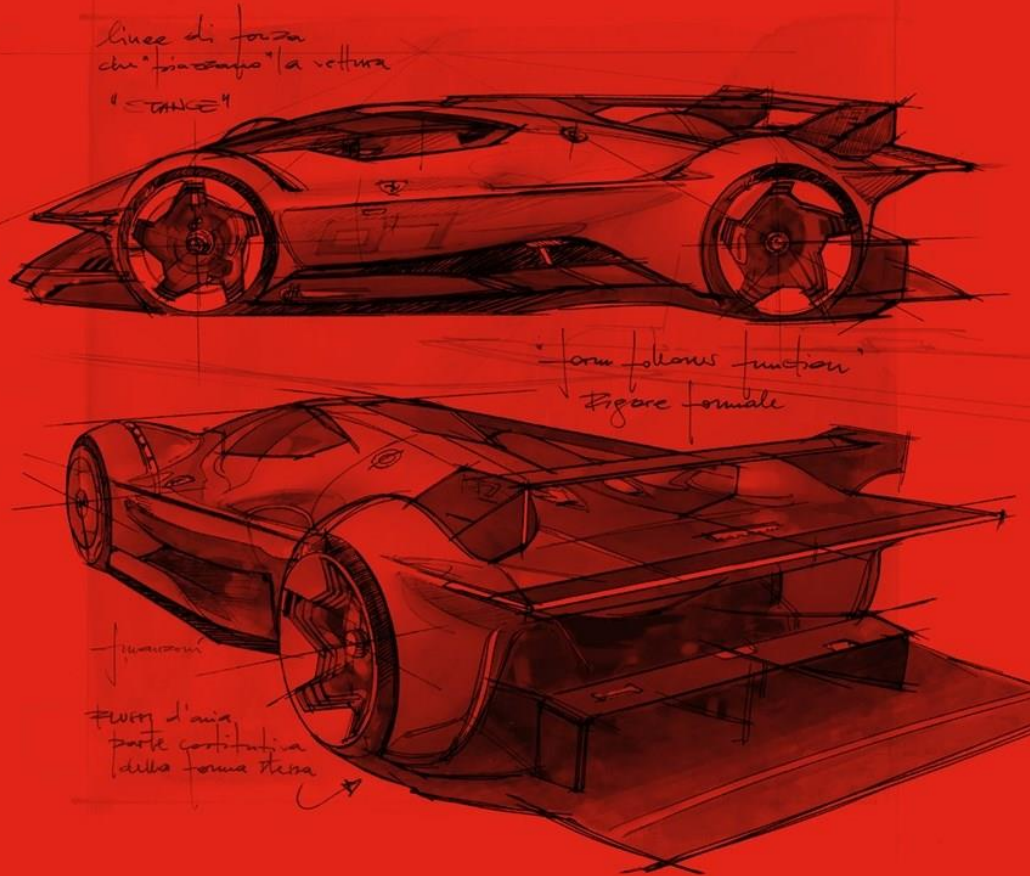
In queste pagine, alcuni disegni per l'impostazione dei volumi e lo sviluppo di dettagli funzionali della LaFerrari. Si possono notare alcuni richiami a celebri Ferrari del passato, da intendersi tuttavia come nuove elaborazioni dei concetti di aerodinamica e non meri richiami formali.

On these pages, some sketches for the layout of the volumes and functional details of the LaFerrari. Some cues to famous Ferraris of the past can be seen, but these are a modern take on aerodynamic concepts rather than mere formal references.



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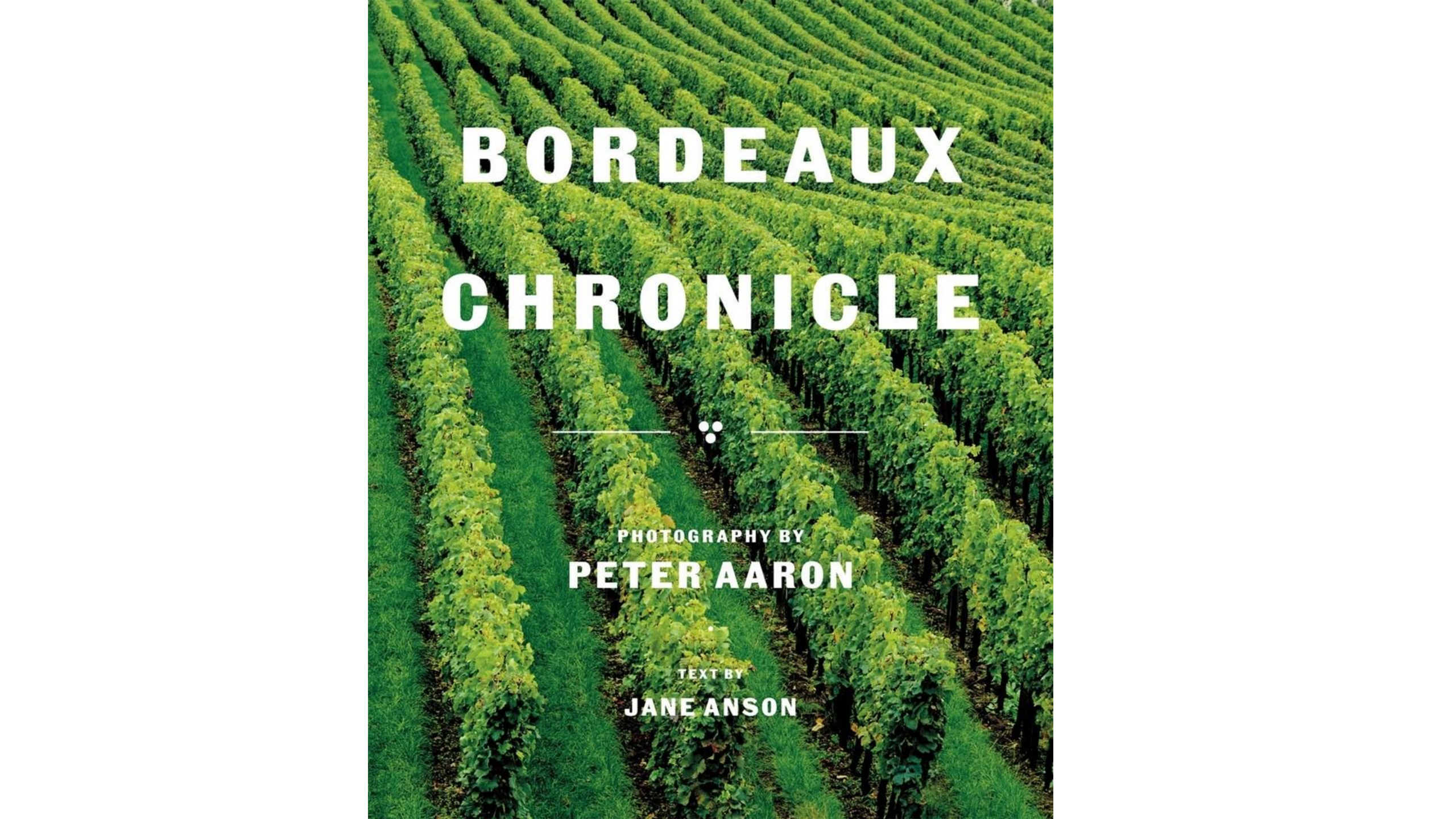
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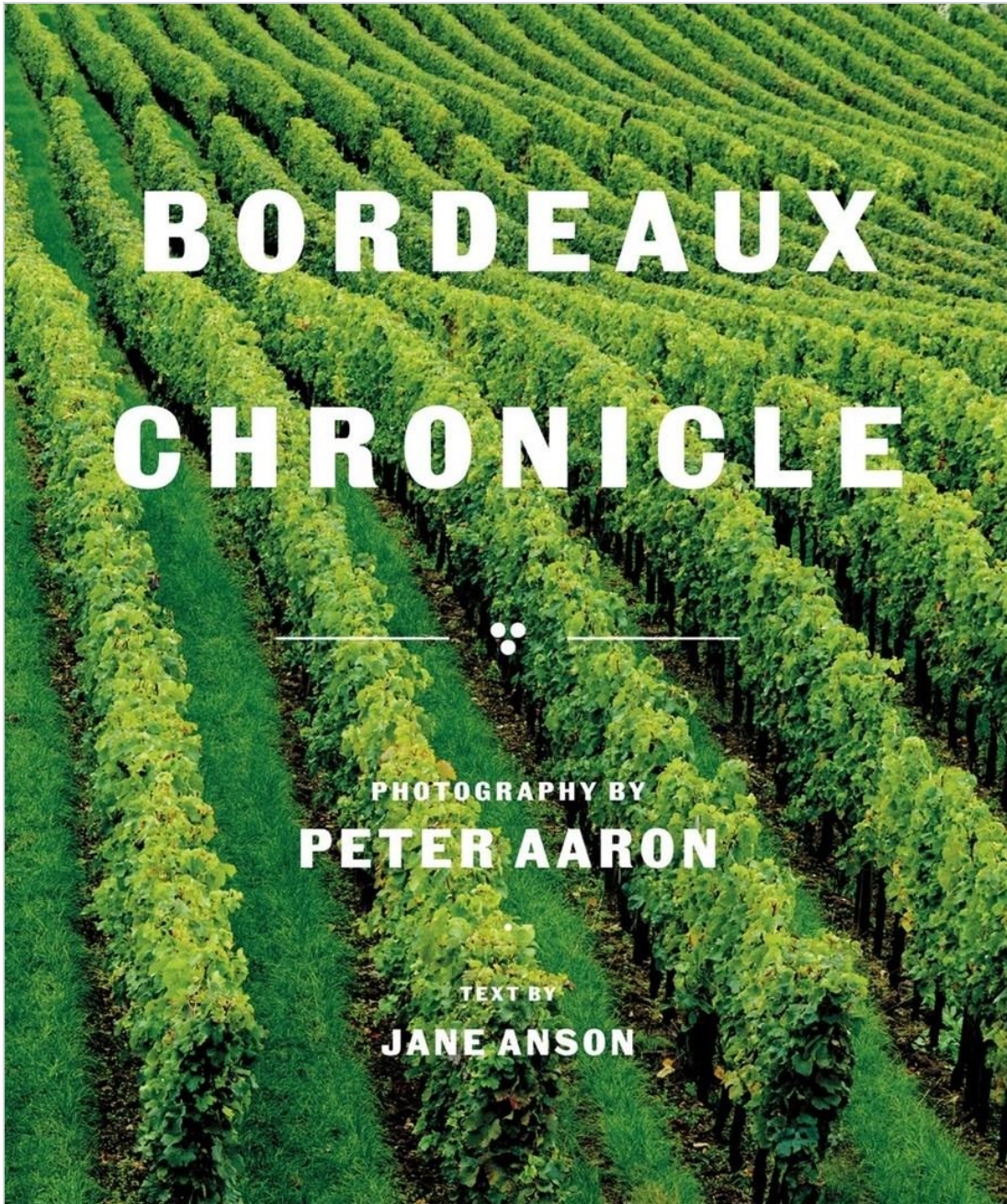


BORDEAUX CHRONICLE



PHOTOGRAPHY BY
PETER AARON

TEXT BY
JANE ANSON



Bordeaux Chronicle

Peter Aaron, Contributions by Jane Anson

A richly woven portrait of Bordeaux—its wines, wine makers, and châteaux— pairing Peter Aaron's photographs from 1969 and 2024 with Jane Anson's wine expertise to illuminate the region's dramatic evolution over the past 50 years.

- *Bordeaux Chronicle* presents a deeply evocative portrait of the world's most celebrated wine region through the lens of photographer Peter Aaron and the authoritative perspective of writer Jane Anson.
- More than 50 years later, Aaron returned to revisit the estates he had documented decades earlier. In place of the understated rural backdrop of 1969, he discovered a revitalized Bordeaux marked by architecturally ambitious châteaux, expanded vineyards, cutting-edge wine-making facilities, and a flourishing international presence.
- Jane Anson's accompanying text provides essential context and interpretation, illuminating the social, environmental, and economic forces that have shaped Bordeaux's evolution across five decades. With unparalleled expertise, she examines the region's estates, appellations, and wine-making families, offering a narrative that is both historically rich and grounded in contemporary scholarship. Together, Aaron and Anson create a compelling chronicle of continuity and change, revealing Bordeaux as a place where tradition and modernity coexist in vibrant dialogue.

AU \$130.00 | NZ \$145.00

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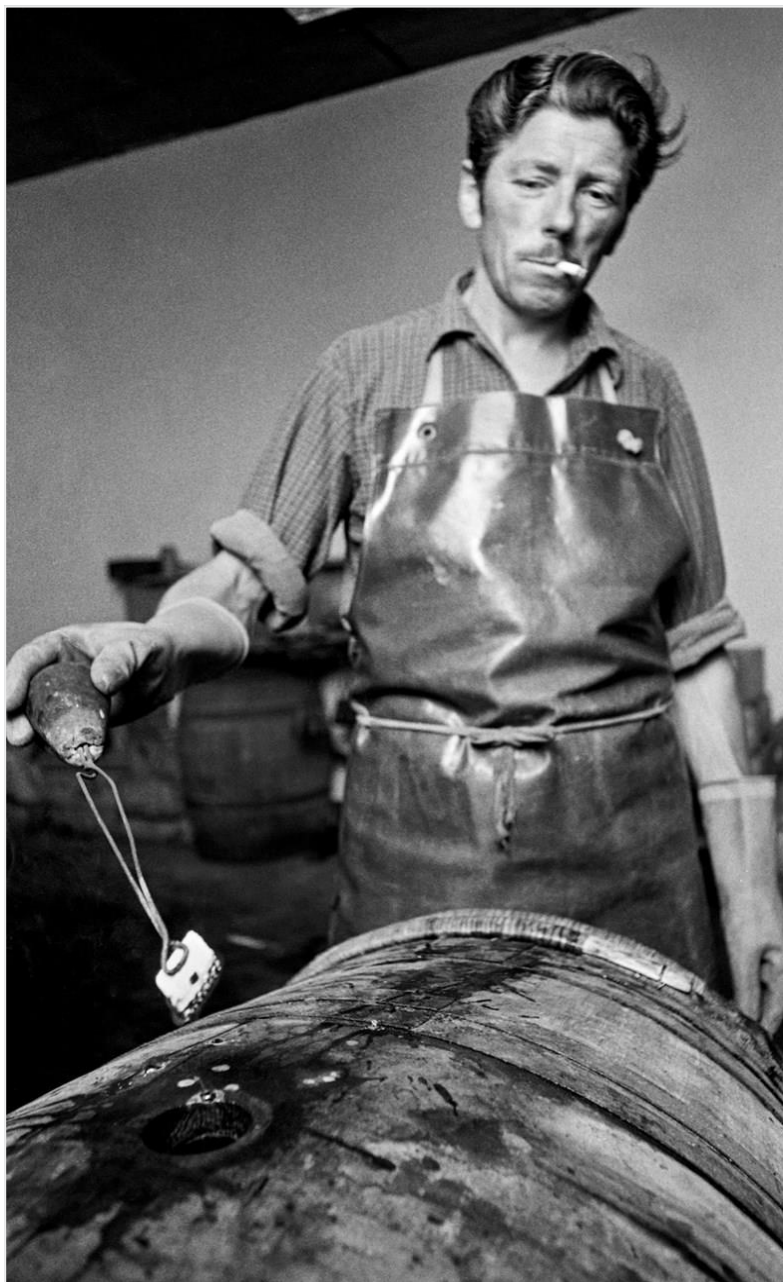
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The Vendome Press



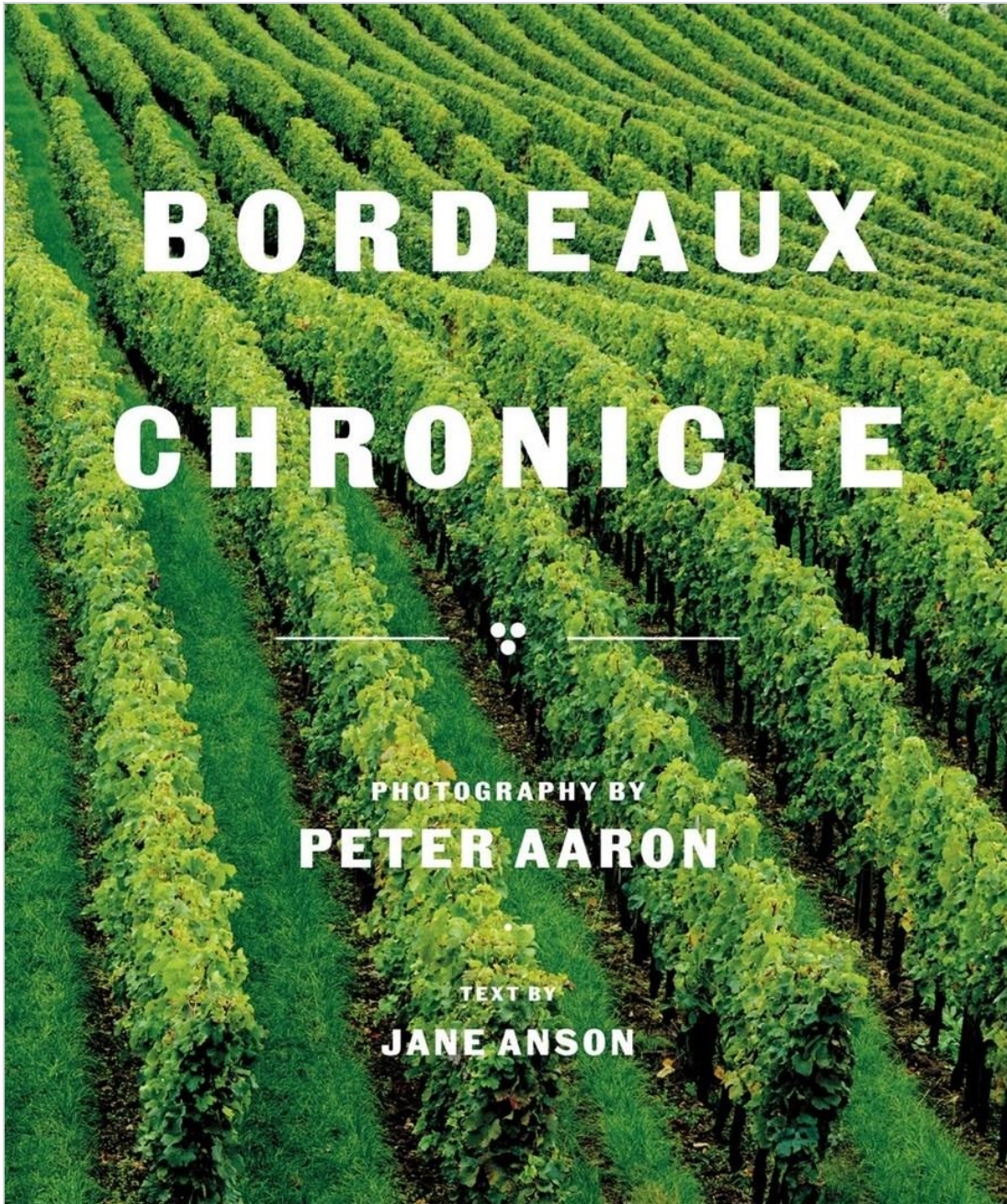












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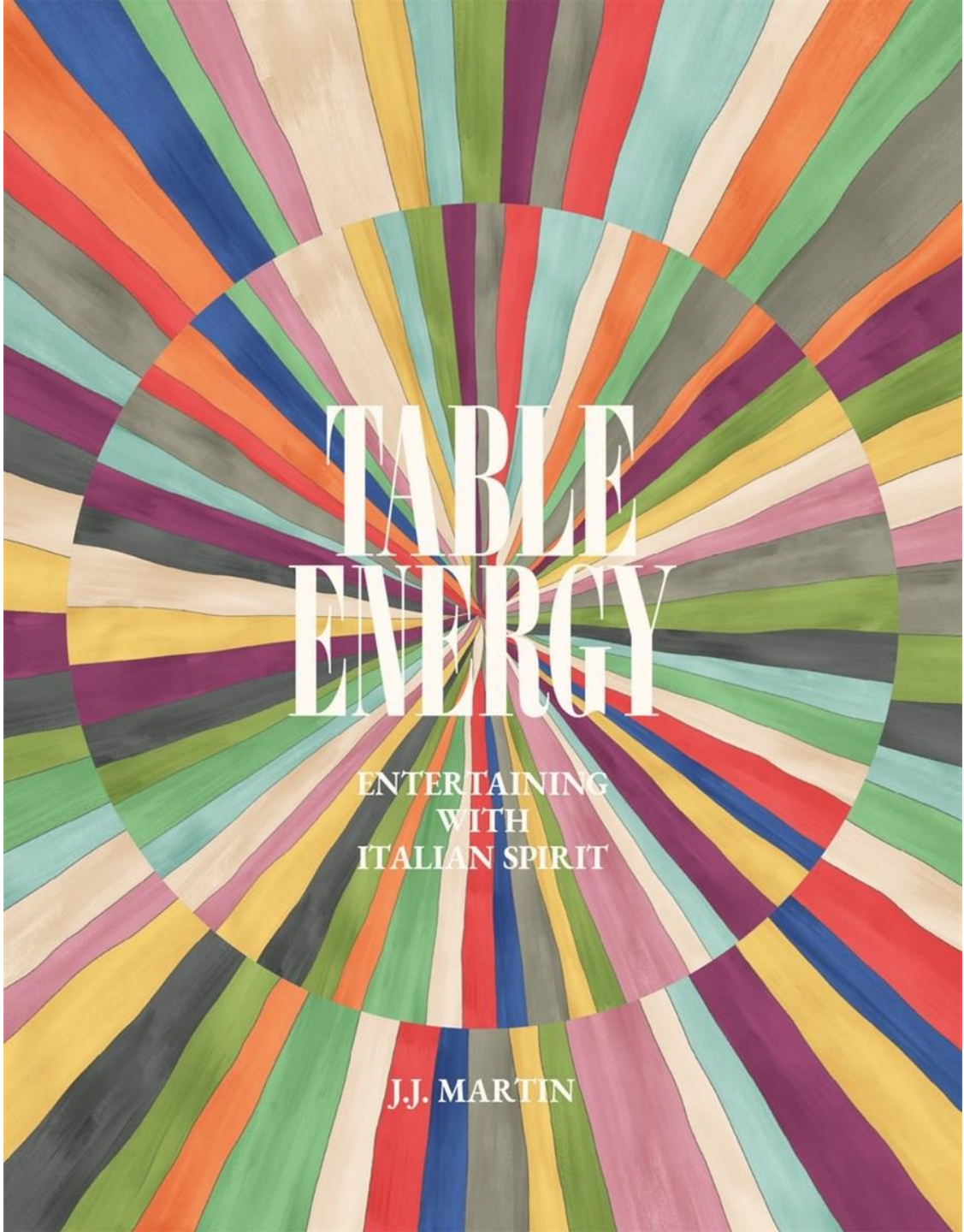


TABLE ENERGY

ENTERTAINING
WITH
ITALIAN SPIRIT

J.J. MARTIN

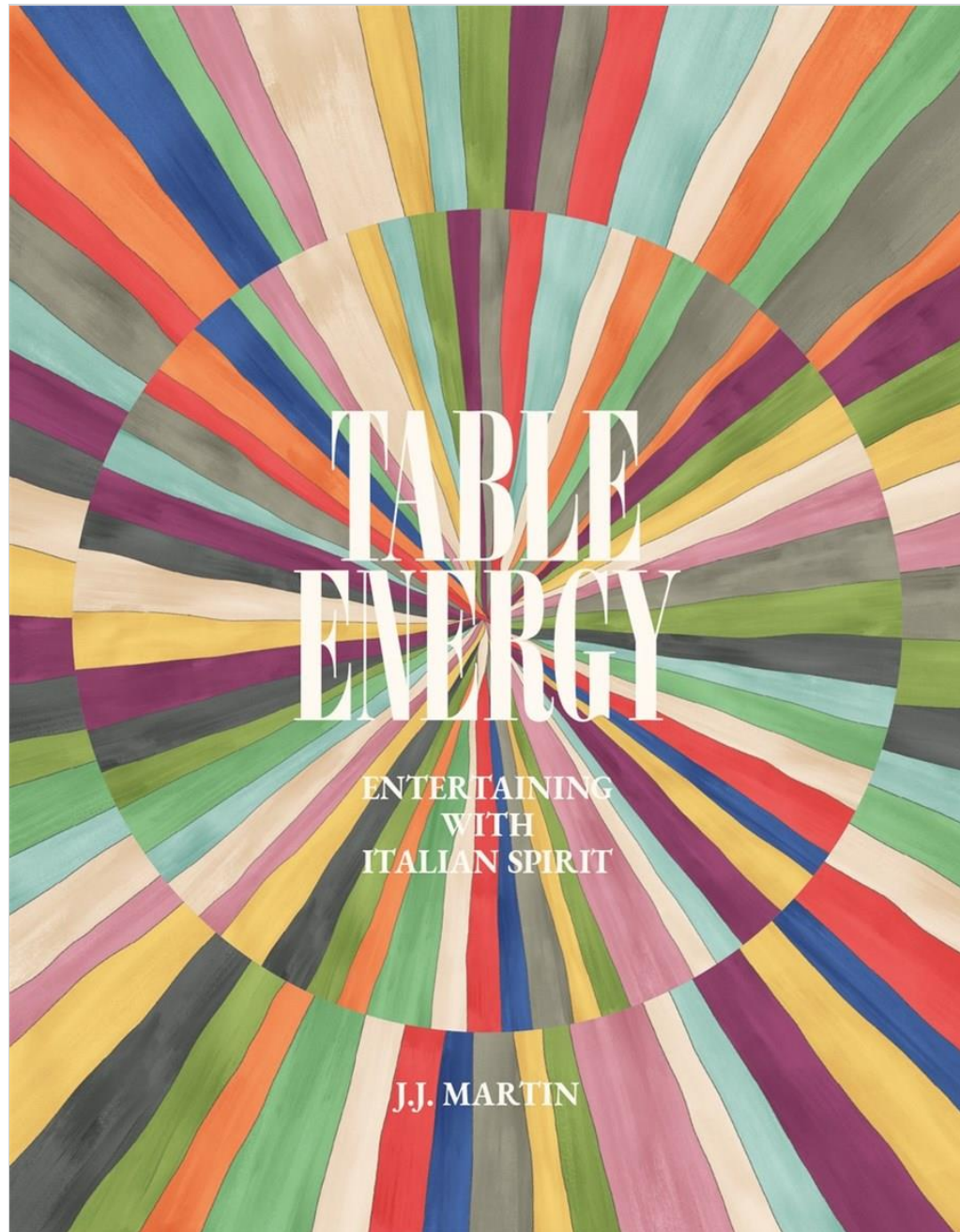


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AU \$90.00 | NZ \$100.00

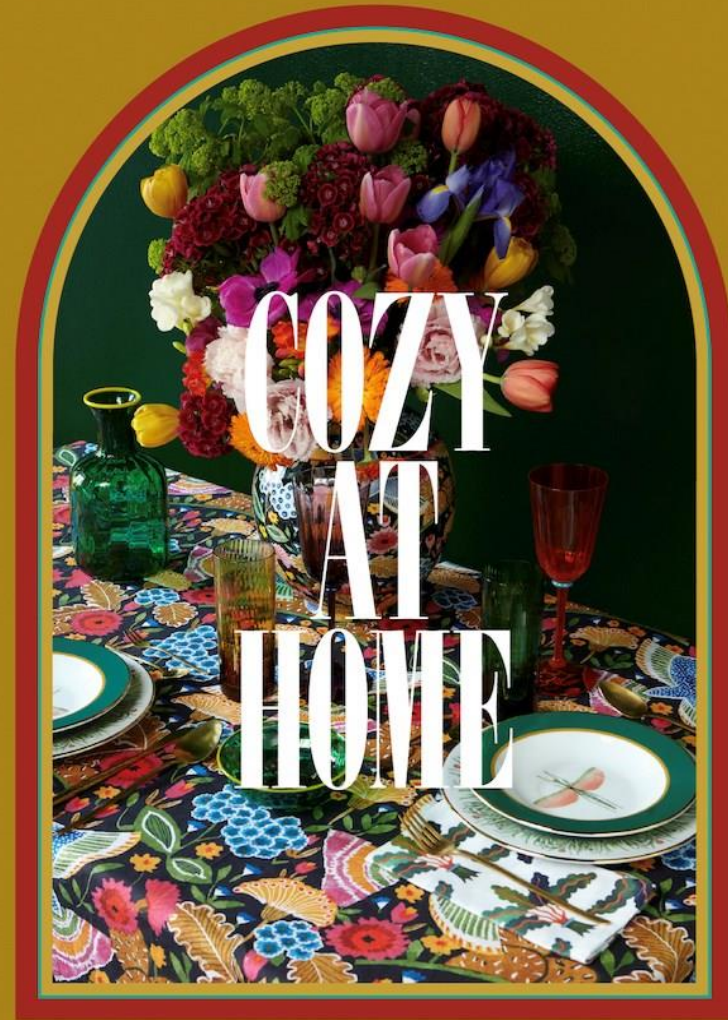
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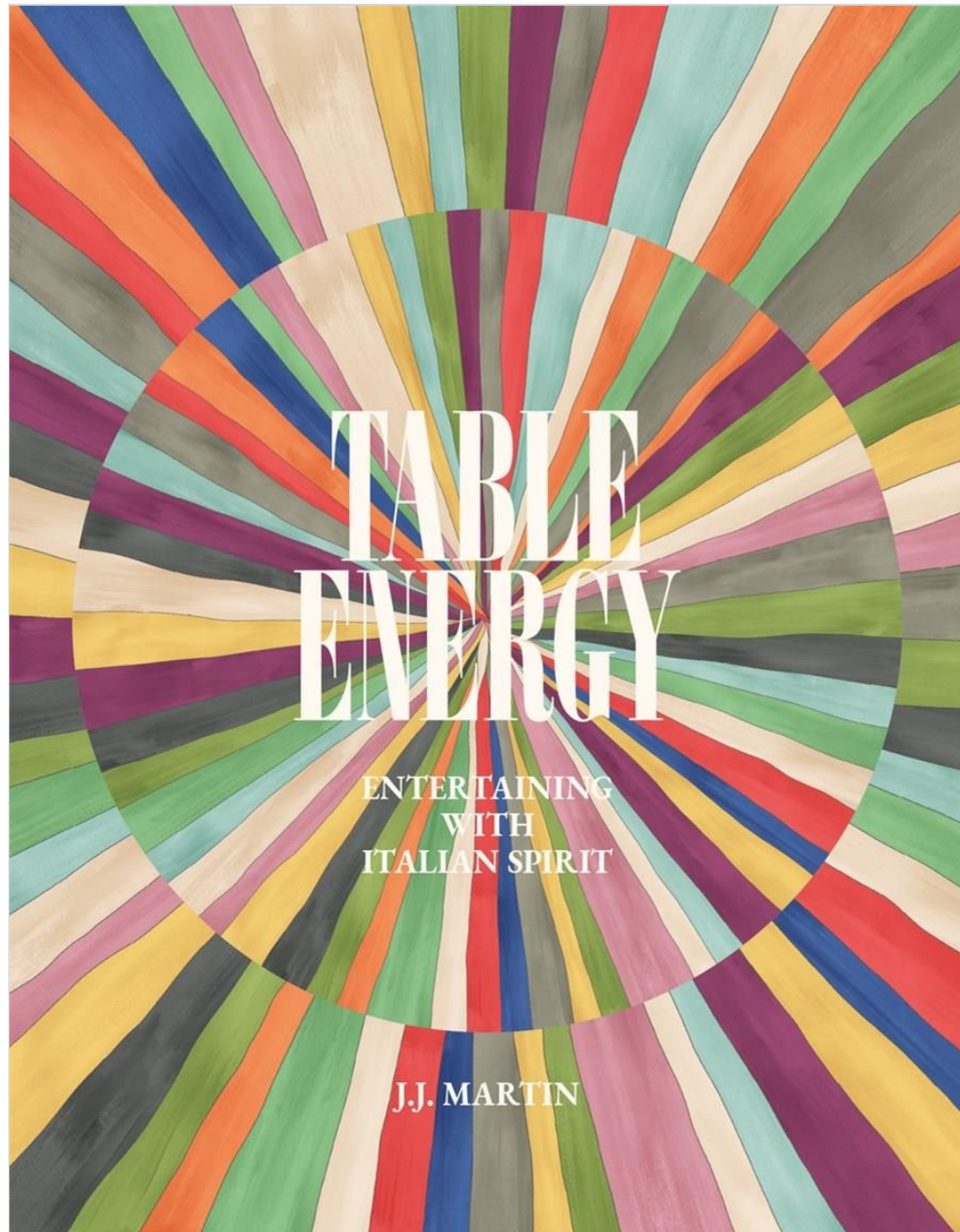


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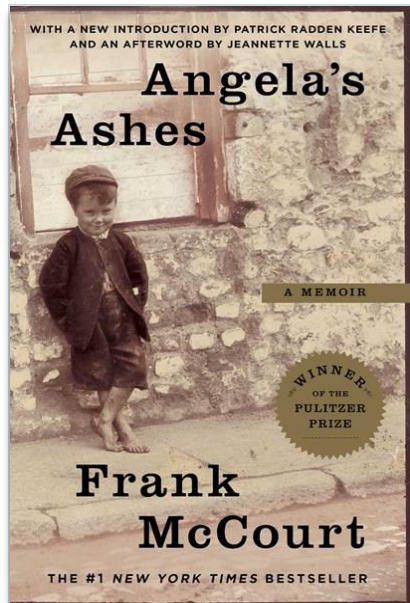
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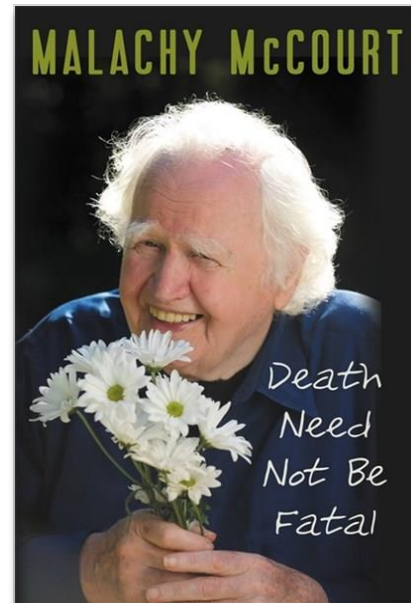
THE COLLECTED ESSAYS OF
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FOREWORD BY *Colum McCann*

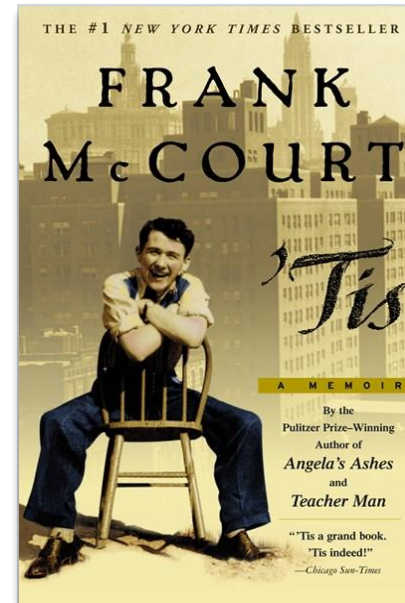
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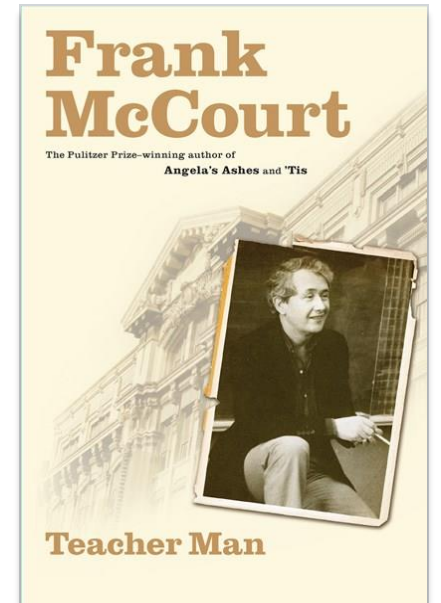
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Frank McCourt and Malachy McCourt

A treasure chest of never-before-collected essays from Frank McCourt, Pulitzer Prize-winning memoirist, and his boisterous brother Malachy, publishing on the 30th anniversary of *Angela's Ashes*, with a foreword by Colum McCann.

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- *Sez I To Myself* collects the best of those essays and works of journalism. Here the brothers McCourt tackle parades and pubs, classrooms and churches, the immigrant experience, loss, 9/11, the writing life, and more.

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Abrams Press

Sez I to Myself

THE COLLECTED ESSAYS OF
FRANK & MALACHY
McCOURT

EDITED BY
TOM & JONAH ALLON

FOREWORD BY
COLUM McCANN

ABRAMS PRESS, NEW YORK

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Defenders of the Faith

West Side Spirit, January 10, 2000

by Malachy McCourt

THE VARIOUS BODS in charge of saving our individual and collective souls, the priests and priestesses, the pastors and the pastorettes, the ministers and the ministerettes, the rabbis and the rabbi-ettes, never seem to be at a loss for something to get their knickers in a know about on any given day, not involving Sunday or Saturday or whatever days suit their sabbatical leanings. If they're not burning disagreeable folk at the stake (mostly medium-rare), they are stretching them on the rack, garroting them, guillotining them, tossing them into raging rivers for witchcraft, where if they drown they are pronounced innocent. If they survive they are done to death anyway.

Henry VIII (a premature Mormon), a man of gargantuan appetite, was given the title "Fidei Defensor" by Pope LX as a reward for telling Martin Luther to go and get stuffed. When Henry wanted to dispose of his Mrs. via divorce, Il Papa said, "Not on your Nellie," which led Henry to declare himself boss of the Church of England and the Pope could get stuffed, too. By the way, he did not return the Fidei Defensor Award and to this day it appears on all British coinage; it means "defender of the faith."

Kiss Me, I'm Irish

Our Town, January 7, 1999

by Malachy McCourt

THE YEAR 1998 had a very definite Irish cast to it. What with Bill Clinton popping over to Ireland and being on the old blower (that's telephone to you, sir) to urge various warring and peace factions to get it together. So it came to pass that an agreement to seek a path to peace was signed on Good Friday. An odd description of a day on which the capital punishment advocates crucified the founder of Christianity 'til he died of suffocation.

As a result of that agreement, two people received the Nobel Prize for Peace: Hume and Trinkle; one deserved it, the other was just brought in to balance the ticket you might say.

During the year, *Riverdance* stormed its way in and out of Radio City Music Hall, an exuberant spectacle of sight and music composed by Bill Whelan, a fellow Limerick man. This show has brought Irish dance back to the level of the erotic and exotic which existed before Holy Mother Church got onstage as choreographer and reduced it to diddly-doo, pitty-pat, twinkle-toed, arms-clamped-by-the-side nonsense in case moving flesh might cause a sinful arousal. The very modest self-proclaimed "Lord of the

**Excerpt from a 2003 Speech at the Southampton
Writers Conference**

by Frank McCourt

WHEN I WENT to Stuyvesant High School—where I spent eighteen years—they gave me so-called creative writing classes. That kills me, that term: creative writing classes, as if there isn't a writing that isn't creative. So I became the creative writing teacher. I had brilliant kids, absolutely brilliant. I would encourage them, instead of all sitting around complimenting each other, to send their work out to magazines and newspapers. One of them, at 16, had an op-ed piece published. They began to realize they could be published. I told them they should go through the experience of having a rejection slip. They should know what it is to get a check, but I would get 20 percent of that check, because I was the great inspiration for their writing.

When I began to reflect on my own writing career, it went all the way back to preteens, when I was desperate to write. But it would be very hard for you to understand the mechanics that I had to deal with. It would be very hard for you understand. I don't want to whine about my poverty, but there are certain facts: We didn't have paper. We had no paper. There was no paper. I wrote on bits of paper bags. We didn't have ballpoint pens. When we went to

Foreword

The News That Stays News

by Colum McCann

IT'S TOUGH TO stomach but perhaps not so difficult to imagine: One of these days there might not even be newspapers on the streets of New York. It's already halfway nostalgic to think of the thump from the back of the trucks, the bundles held together with string, the ink on the palms, the smart-ass headlines, the street corner serenades, the kiosks, the sassiness, the newyorkiness, the nowness of the moment.

Once upon a time and not so long ago. The voices from the edges. The very edges themselves. All the stories bumping up against one another. The jibes. The joys. The word jockeys.

When the history of the New York newspaper world gets told, the brothers McCourt will be an important part of it. The art of journalism may not have been their ultimate stomping ground, but they certainly were raised on the fumes of it. They were friends with all the great reporters, the Breslins, the Hamills, the Sheeheys, the Taleses. They cavorted in the same establishments: the Lion's Head, McSorley's, the White Horse, and several other watering holes. In many ways they wrote like newspapermen, with an urgency for the immediate poetry of the real world. They inspired

Sez I to Myself



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DOT--MICHAEL-BETTANEY
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LL-KNIGHT--AGENT-GARBO
ROFUMO-SCANDAL--OLEG
FAIR--GEORGE-PARROTT
-SIDNEY-STREET--AGENT
CH-MULLER--VERNON-KELL
FOOT--MICHAEL-BETTANEY
--THE-WOOLWICH-ARSENAL
S-LODY--OSWALD-MOSLEY
AND-SPY-RING--MAXWELL

THE

FOREWORD BY

NICK HARKAWAY

MARK DUNTON

STEPHEN TWIGGE

MI5

ARCHIVE

OFFICIAL SECRETS

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&Hudson

THE	
NATIONAL	
ARCHIVES	



The MI5 Archive

OFFICIAL SECRETS

Mark Dunton and Stephen Twigge, Foreword by Nick Harkaway

The definitive visual record of the clandestine work carried out by the British Security Service, MI5, from its origins to the modern day.

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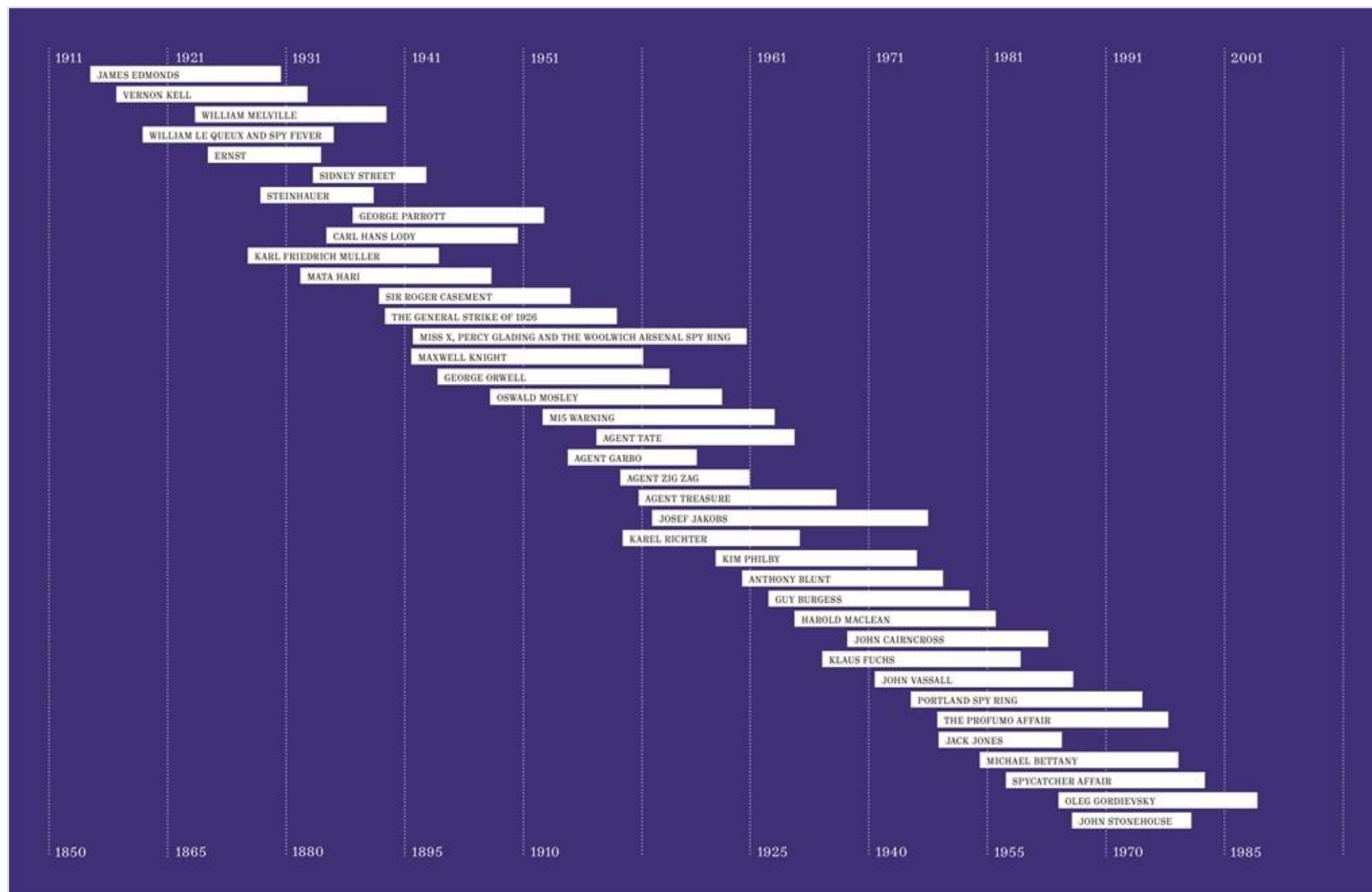
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[illegible]



①

CO	Records of the Colonial Office, Commonwealth and Foreign and Commonwealth Offices, Empire Marketing Board, and related bodies
KV1	The Security Service: First World War Historical Reports and Other Papers
KV2	Selected files from the First World War period and the inter-war years
CRIM	Records of the Central Criminal Court relating to the trial of criminal cases in London, Middlesex and parts of Essex, Kent and Surrey.
HO	Records of the Home Office concerning supervision of the internal affairs of Great Britain, with particular emphasis on law, order and regulation.

ORIGINS

OF

THE

SECRET

SERVICE

City of London Police.

NOTICE TO ALIEN ENEMIES.

BETWEEN THE HOURS OF 9 P.M. & 5 A.M.

male alien enemies are required, with effect from 18th May, to remain at their registered places of residence unless furnished with a permit from the Registration Officer of the Registration District in which that place of residence is situate.

The Police are directed to enforce this restriction.

CITY POLICE OFFICE,
39, OLD JEWRY,
LONDON, E.C.
(18 May, 1915).

J. W. NOTT-BOWER,

Commissioner of Police for the City of London.

"Under Regulation 14 of the Defence of the Realm Act, 1914."

KV 0 / 00

Defence of the Realm Act poster,
[date].

OVERVIEW

FORMATION AND EARLY YEARS

49

In October 1909, the Secret Service Bureau opened for business from a small rented office in London's Victoria Street. Its purpose was not only to determine the nature and extent of the German spy network operating in Britain but also to frustrate its activities. Within the Secret Service Bureau, the informally named Counter-Espionage Bureau, sometimes known as the Special Intelligence Section, was established. By today's standards the Bureau resembled a cottage industry, having just seventeen staff: Captain Vernon Kell, head of the Counter-Espionage Bureau [SEE PP. XXX-XXI], as well as six officers, three detectives, six clerical staff and a caretaker. Kell and his team were reliant on reports of suspicious activity passed to them from chief constables. This was supported by the use of Home Office Warrants to intercept and read letters addressed to suspected German agents.

SPIES OF THE KAISER

The German intelligence network in Britain, the Nachrichten-Abteilung (also known as N), was run from the Admiralty building in Berlin. Established in 1901, N was responsible for gathering intelligence on the naval capabilities of Britain, France and the United States. The British section was headed by Gustav Steinhauer, a forty-one-year-old naval officer who had been part of Kaiser Wilhelm II's bodyguard and was well known to William Melville, the Bureau's chief detective [SEE PP. XXX-XXI]. Agents were recruited from German companies based in Britain, the naval reserve and consular staff. Once recruited, these spies would receive their instructions either via secret messages delivered in the post or through clandestine meetings with their handlers, who were based in neutral countries, such as Sweden and the Netherlands, and could therefore travel freely into the United Kingdom.

Rather than arrest German agents once they had been uncovered, Kell preferred to place them under surveillance, monitoring their correspondence so as to build up a better picture of the network, its other members and methods of operation. He reasoned that premature arrests risked alerting the German authorities to the extent of British operations, which might prompt a tightening of security. Kell also worried that if cases were to come to trial, they would reveal the methods and sources used by the Counter-Espionage Bureau and possibly disclose the identity of both informers and undercover officers.

In some instances, where individuals were caught red handed, it proved necessary to press charges and bring the case before a court. One of the first to be charged was Heinrich Grosse, a former German naval officer, who had previously been imprisoned in Singapore for passing counterfeit currency. Having been recruited by N, Grosse entered Britain in 1911, posing as a modern language teacher and using the alias Captain Hugh Grant. He headed to Portsmouth, where he was instructed to obtain details on naval fortifications, submarines and mine-laying cruisers.

Once in Portsmouth, Grosse struck up a friendship with a naval veteran, William Salter, who was employed as a telegraph operator on HMS Vernon. Grosse asked Salter if he possessed any information on the quantity and location of coal stocks within the docks, claiming, rather implausibly, that he was writing a book on the British coal industry. Understandably, Salter became suspicious and informed the dockyard police, who in turn reported the incident to Kell.

IRISH REPUBLICAN ARMY, LEADERS OF THE INSURRECTION



1



6

THOMAS MACDONAGH
POET, PLAYWRIGHT
AND ACTIVIST, EXECUTED
3 MAY 1916, AGED 38

6
MICHAEL 'THE' O'RAHILLY
FOUNDING MEMBER OF
THE IRISH VOLUNTEERS,
FATALLY WOUNDED CHARGING
BRITISH BARRICADES, 29
APRIL 1916, AGED 41



2



8

SEAN 'J. J.' HEUSTON
REPUBLICAN REBEL
AND MEMBER OF FIAMHA
IRISHMEN, EXECUTED 8 MAY
1916, AGED 25

8
MAJOR JOHN MACBRIDE
MILITARY LEADER,
EXECUTED 5 MAY 1916,
AGED 47



3



7

CORNELIUS 'CON' COLBERT
PIONEER OF FIAMHA
IRISHMEN, EXECUTED 8 MAY
1916, AGED 27

7
P. H. PEARSE
TEACHER, BARRISTER,
POET AND ACTIVIST, EXECUTED
3 MAY 1916, AGED 36



4



5

SEÁN MAC DIARMADA
REPUBLICAN POLITICAL
ACTIVIST, EXECUTED 12 MAY
1916, AGED 33

5
JAMES CONNOLLY
SOCIALIST AND TRADE
UNION LEADER, EXECUTED
12 MAY 1916, AGED 47



9



13

THOMAS ASHE
POLITICIAN AND FOUNDING
MEMBER OF THE IRISH
REPUBLICAN BROTHERHOOD,
DEATH SENTENCE COMMUTED TO
PENAL SERVITUDE FOR LIFE

13
MICHAEL O'HANRAHAN
AUTHOR AND IRISH
REBEL, EXECUTED 4 MAY
1916, AGED 39



10



14

EDWARD DALY
COMMANDANT OF THE 1ST
BATTALION OF THE IRISH
VOLUNTEERS, EXECUTED 4
MAY 1916, AGED 25

14
ÉAMON DE VALERA
COMMANDANT OF THE
3RD BATTALION OF THE
IRISH VOLUNTEERS, DEATH
SENTENCE OVERTURNED



11



15

ÉAMONN CEANNT
FOUNDING MEMBER OF
THE IRISH VOLUNTEERS,
EXECUTED 8 MAY 1916,
AGED 34

15
THOMAS J. CLARKE
LEADER OF THE IRISH
REPUBLICAN BROTHERHOOD,
EXECUTED 3 MAY 1916,
AGED 56



12



16

CONSTANCE MARKIEVICZ
POLITICIAN, SUFFRAGIST
AND SOCIALIST, DEATH
SENTENCE COMMUTED TO
LIFE IN PRISON

16
JOSEPH PLUNKETT
POET, JOURNALIST
AND REPUBLICAN, EXECUTED
4 MAY 1916, AGED 28



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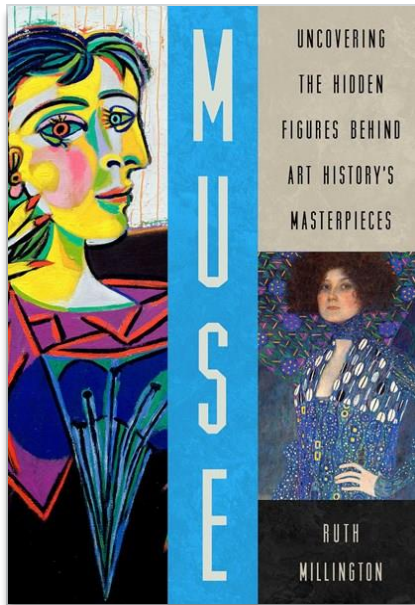
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Hockney's Californian Muse and
the World Beyond the Pool

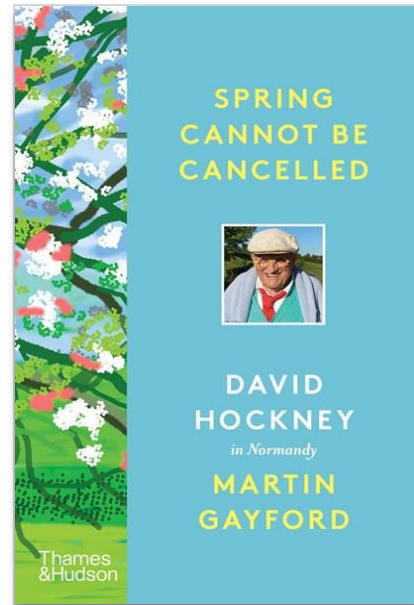
JAMES CAHILL



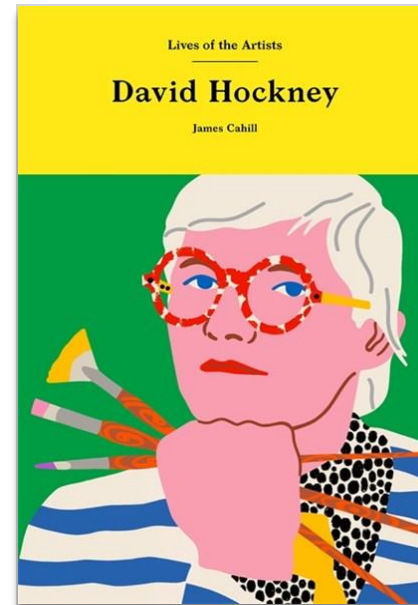
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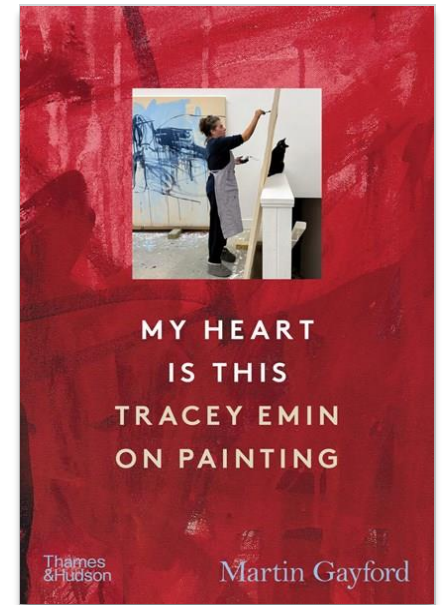
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The Beverly Hills Housewife

Hockney's Californian Muse and
the World Beyond the Pool

JAMES CAHILL



The Beverly Hills Housewife

HOCKNEY'S CALIFORNIAN MUSE AND THE WORLD BEYOND THE POOL

James Cahill

A panoramic view of 1960s LA and Californian culture through the eyes of artist and subject: the youthful fascination of David Hockney and the knowing gaze of enigmatic socialite Betty Freeman.

- In the summer of 1966, David Hockney paid a visit to a wealthy Los Angeles art collector. Her name was Betty Freeman. He had intended to paint her swimming pool, but was rapidly entranced by Freeman herself.
- Hockney, soon to embark on a series of Los Angeles paintings that would become icons of their time and place, immortalized Freeman in *Beverly Hills Housewife* (1966-67), a sunlit vision of the collector on the terrace of her modernist home. Evoking the light and easy glamour of 1960s Los Angeles, the painting is one of the artist's most seductive works, but it has always carried an air of mystery. Who was the woman in pink?
- James Cahill meanders - interweaving the artist's discovery of Los Angeles with Freeman's own evolution from aspiring pianist to photographer, philanthropist and collector - but never loses focus on the art. Oscillating between art history and anecdote, this is an eclectic study of an artist, his enigmatic muse and the beginning of a friendship that would shape the course of each of their lives.

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JAMES CAHILL

The Beverly Hills Housewife

Hockney's Californian Muse
and the World Beyond the Pool

with 68 illustrations, 33 in colour





1

Flight to Los Angeles

*'...and now it was the hour when in all the houses all around
the pretty women were putting on perfume and enameled bracelets
and kissing the pretty children goodnight, the hour of apparent
grace and promised music ...'*

JOAN DIDION, *PLAY IT AS IT LAYS*, 1970¹

In the garden

The woman in pink looks into the middle distance, beyond the bounds of the picture. Is she aware of being watched? Does she know that she is someone's subject? There is something arresting about the way she holds herself, there on the garden terrace – solemn yet serene, at the centre of a self-contained world. It is a pristine sort of place, with its minimalist portico and parade of plate-glass windows, all straight lines and smooth surfaces. The light is uniform. The near absence of shadows suggests noontime, and yet the woman's elegant pink dress points to an hour later in the afternoon. Behind her, beyond the glass, the interiors of the house are a cluster of rectangles: a strip of orange carpet, the black oblong of an inner room, the bright aperture of a window.

She is outside, and yet the house itself seems to have turned inside out. The garden has become a room. A recliner covered in zebra skin lies to one side of the terrace. The woman might be about to lie down, although her poised bearing makes it seem unlikely: she is ready for her close-up, not a nap. On a wall that juts from the rear facade of the house, dividing the portico, is the stuffed head of an antelope. It is the kind of thing one would expect to find in a hunting lodge, not a hard-edged modernist villa.



David Hockney, preparatory photograph for *Beverly Hills Housewife*, 1966

floor and table in the design of a white poppy, the smaller bar room. Schlesinger remembers above all the impact of the living room, a large salon adjoining the bar room where the walls were coated in black velvet: 'You couldn't see the walls. There were these two huge paintings – a Clyfford Still and a Sam Francis.'⁴⁸ In the garden, the house presented a different aspect. A curving portico, supported by slender columns, ran along the ground floor, introducing a note of California Modernism. A short distance away, across a grid of paving stones and a stretch of lawn, was the pool – always heated and ready.

Hockney tried out a number of possibilities for a picture. Freeman recalled how he asked her to stand at the top of the garden while Schlesinger emerged from the pool. 'He came out naked. I was a little bit startled by that. I tried not to show it, but I was startled.'⁴⁹ She succeeded in hiding her surprise, if the photographs that Hockney took of her are anything to go by. In two Polaroids, the composition is practically the same. Freeman stands on the terrace, underneath the portico. She looks into the middle distance. The setting is outside, and yet the canopy and the wall to her right create the sense of a dismantled interior, as though a fourth wall had been removed to allow the daylight in. In one shot, she is slightly out of focus; but in the second, the sun has come out to transfigure her. Slim and solemn, she holds herself with a touch of self-consciousness, somewhere between casual and statuesque. On the wall of the alcove in which she stands, three stuffed antelope heads rear outward: a static herd. Her husband, as she no doubt mentioned to Hockney that day, was a 'great white hunter'.

In a third Polaroid, Freeman appears in the same pose but from a closer remove. It is clear, from this image, that she is still youthful. Behind her, the details of the house have blackened out. Palm fronds fan out to her right, catching the light. She looks away, as before, but her expression is clearer now. It suggests a dreamy sort of concentration, perhaps the very beginning of a smile. Her hair, coiffed into a bob, matches the pale tone of her dress. She is every inch the affluent collector, but she is also simply *herself*: Betty Freeman at the entrance to her garden. For a while, as Hockney took snapshots of the garden and the outside of the house, Freeman busied herself by dusting the stuffed animal heads.



2 David Hockney, *Beverly Hills Housewife*, 1966-7.
Acrylic on two canvases, 182.9 × 365.8 cm (72 × 144 in.)



7 Fra Angelico, *The Annunciation*, 1440–5.
Fresco, 230 × 297 cm (90½ × 116¾ in.)



8 Piero della Francesca, *Flagellation of Christ*, 1459–60.
Oil and tempera on panel, 58.4 × 81.5 cm (23 × 32¼ in.)



17 David Hockney, *American Collectors (Fred and Marcia Weisman)*, 1968.
Acrylic on canvas, 213.4 × 304.8 cm (84 × 120 in.)

Both *Lama* and *Beverly Hills Housewife*, for all their differences, are historically allusive. They act as foils for one another, but they are alike in intimating the forms and structures of older art, of remote times. Other sculptures in Turnbull's series had titles such as *Agamemnon*, *Oedipus*, and *Janus*, mythological names that underline not only the objects' anthropomorphism but situate them in a far-flung, semi-mythic past. For all their differences of attitude and form, Hockney and Turnbull's works are alike in being *of their time* and apart from it, answering what the painter Francis Bacon once called the 'long call from Antiquity'.⁴⁷

Light and space

'Seeing is a very sensuous act – there's a sweet deliciousness to feeling yourself see something.'

*James Turrell, 2013*⁴⁸

Prior to 1966, Hockney's last portrait of a nameable subject had been a painting of his father made in Bradford in 1955. Here, the older Hockney sits in a bare, dimly lit room, dressed in a black frockcoat, striped tie, and flannel trousers. All we see apart from the seated man is the edge of a framed picture, leant against the wall behind him. There is little to link this early work with Hockney's later portrayal of Betty Freeman, except perhaps the subject's averted gaze, which suggests a turning away from the artist – from the entire outward world – into the depths of self.

Eleven years on, with Bradford having given way to Beverly Hills, the 'portrait' was only one component of a larger design. *Beverly Hills Housewife* is a painting of a situation, a place and time, rather than simply an individual. It is a painting, too, about the essentials of artistic composition – a painting about space and volume, sculpture and architecture. The human figure is the pivot around which Hockney balances a number of elements: grass and sky, transparent glass and opaque render, 'inside' and 'outside'. Lurking inside the representational scheme, moreover, are the same concerns that had been preoccupying modernist painters for several decades: the flatness of the painted surface, the minimization

The Beverly Hills Housewife

Hockney's Californian Muse and
the World Beyond the Pool

JAMES CAHILL



The Beverly Hills Housewife

HOCKNEY'S CALIFORNIAN MUSE AND THE WORLD BEYOND THE POOL

James Cahill

A panoramic view of 1960s LA and Californian culture through the eyes of artist and subject: the youthful fascination of David Hockney and the knowing gaze of enigmatic socialite Betty Freeman.

- In the summer of 1966, David Hockney paid a visit to a wealthy Los Angeles art collector. Her name was Betty Freeman. He had intended to paint her swimming pool, but was rapidly entranced by Freeman herself.
- Hockney, soon to embark on a series of Los Angeles paintings that would become icons of their time and place, immortalized Freeman in *Beverly Hills Housewife* (1966-67), a sunlit vision of the collector on the terrace of her modernist home. Evoking the light and easy glamour of 1960s Los Angeles, the painting is one of the artist's most seductive works, but it has always carried an air of mystery. Who was the woman in pink?
- James Cahill meanders - interweaving the artist's discovery of Los Angeles with Freeman's own evolution from aspiring pianist to photographer, philanthropist and collector - but never loses focus on the art. Oscillating between art history and anecdote, this is an eclectic study of an artist, his enigmatic muse and the beginning of a friendship that would shape the course of each of their lives.

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Signature Style



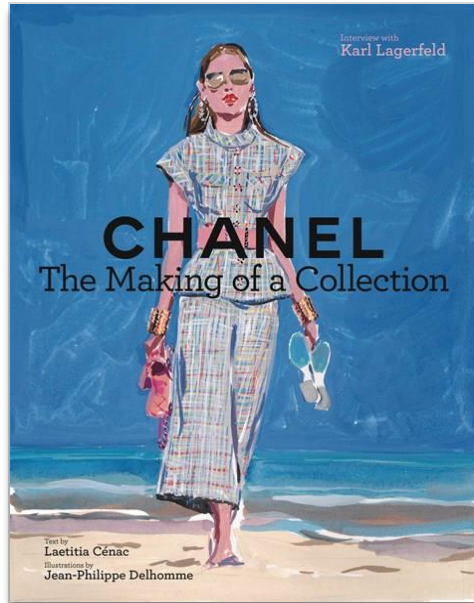
Chloé

Signature Style

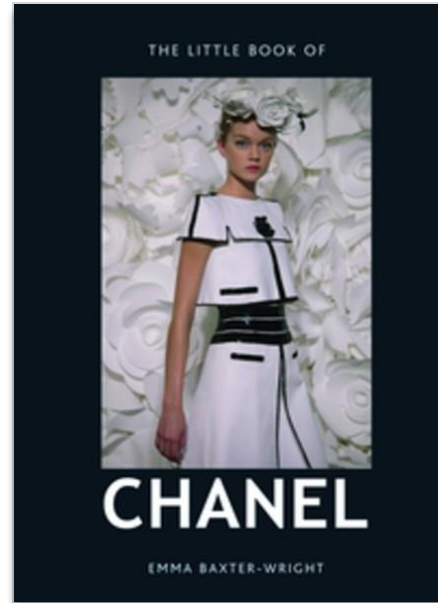
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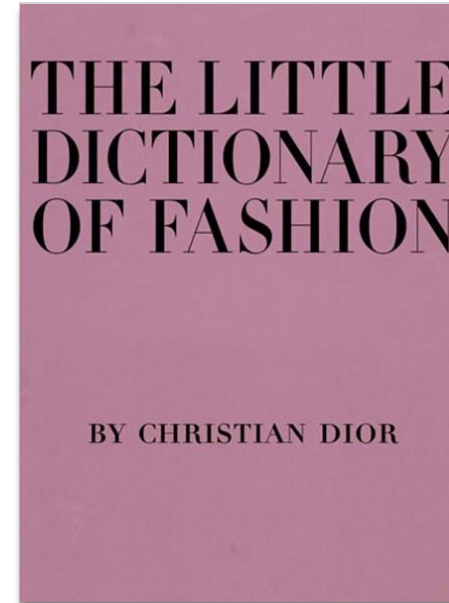
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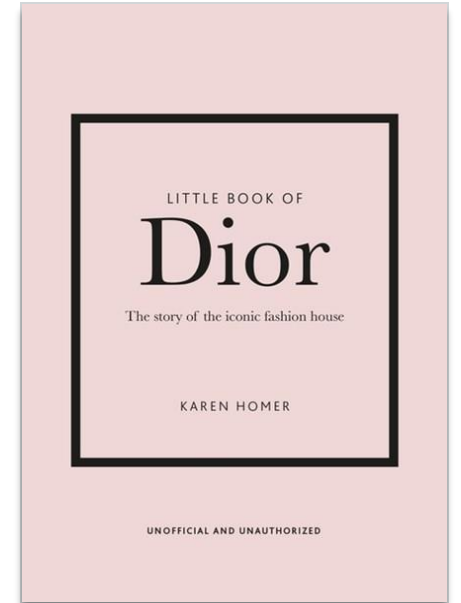
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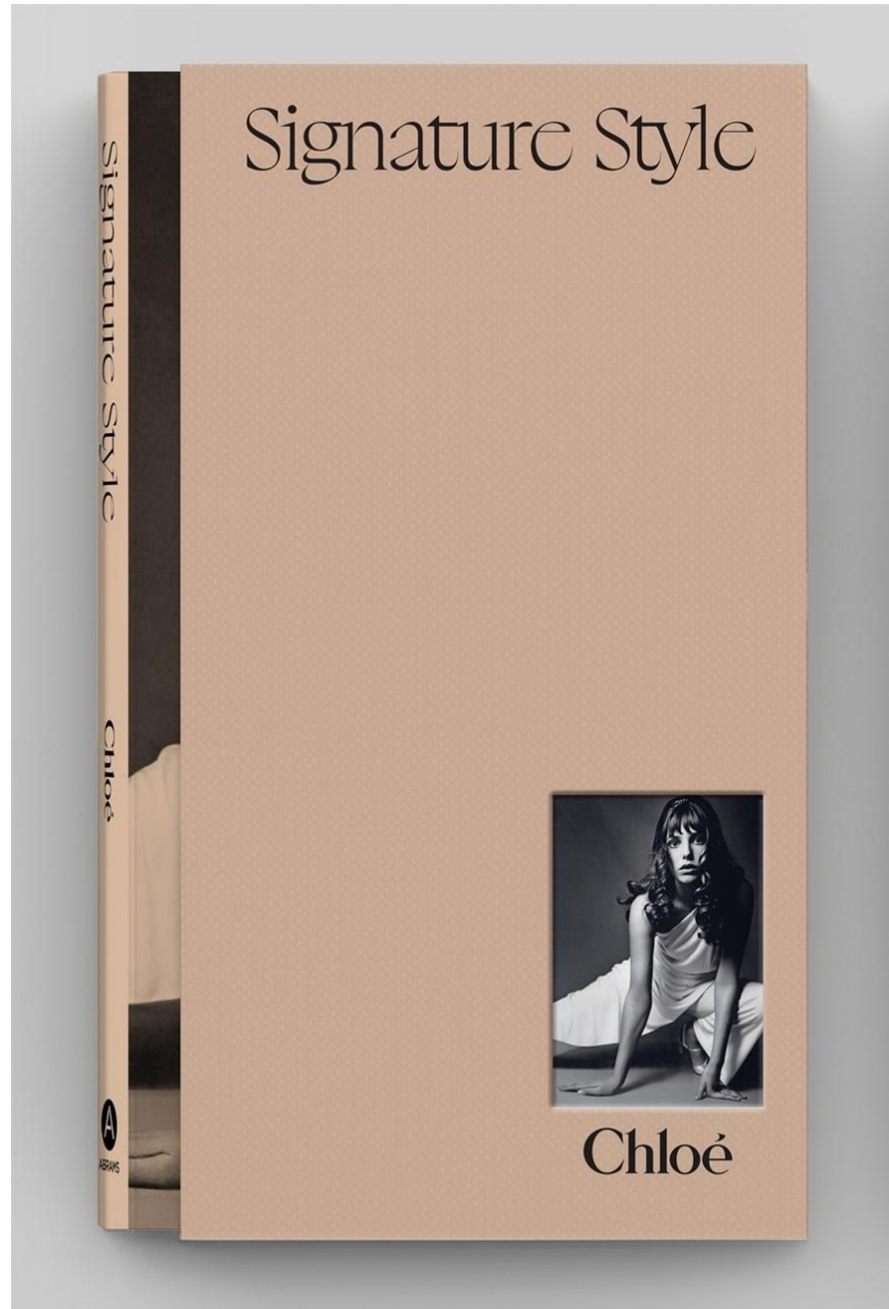
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Chloé. A to Z.

IT IS NOT THE OBJECT
BUT THE NAME THAT CREATES DESIRE;
IT IS NOT THE DREAM
BUT THE MEANING THAT SELLS.

Roland Barthes, *The Fashion System*, 1967

Embrun was the name given to a shirtdress designed by Gaby Aghion with Maxime de la Falaise for Fall–Winter 1960 (see page 40). The accompanying precious sketch is held in the Chloé Archive in Rue de La Baume in Paris. I had never heard the word used, until Aghion explained its meaning to me in early 2012 when I had the pleasure of meeting her in her home. We met up to talk about the exhibition that I had been commissioned to curate and design to celebrate sixty years since the founding of her fashion house, Chloé, in 1952. She was ninety, and some chapters of the long history of the house were inevitably fading, but she was keen for me to understand the specificity of the meaning of the word: sea spray; the foam that forms on the crest of a wave. The name of a substance that is too delicate to hold or indeed measure, but is the key to many mythologies, and central to the birth of Venus and her many representations.

Embrun (1960) was made from wool jersey with a cashmere mix. Its collar and cuffs were lined with the material typically used for men's silk cravats, featuring a tiny, scattered motif, which added a distinctive masculine touch to the design. Its casual silhouette, buttoned up the front and

Gaby Aghion, 1950. Photographed by Raymond Aghion.

Chloé boutiques in Paris

1972–1977

The Popard boutique (Chloé distributor since 1965) becomes Chloé–Popard, considered the first Chloé boutique.
50 Rue du Bac, Paris, 7th arr.

1975–1990

3 Rue de Gribeauval, Paris, 7th arr.

1978–1987

2 bis Rue de Gribeauval, Paris, 7th arr.

DEC. 1979–END 1993

60 Rue du Faubourg Saint-Honoré, Paris, 8th arr.



Chloé advertising campaign, Fall–Winter 1979. Sketch of the two Chloé boutiques in Rue de Gribeauval, Paris, featured in *Vogue France*, August 1979.

1993–2010

54–56 Rue du Faubourg Saint-Honoré, Paris, 8th arr.

2005–2016

44 Avenue Montaigne, Paris, 8th arr.

SINCE DEC. 2012

253 Rue Saint-Honoré, Paris, 1st arr.

SINCE OCT. 2016

50 Avenue Montaigne, Paris, 8th arr.

Chloé tags



FW 1960



FW 1968



FW 1971



SS 1987



FW 1990



FW 1995



SS 2006



SS 2015



Flou

"The most modern—most liberated—clothes of all: free of weight, free of all the fussy constructions we grew up with, free of seasonal labels. It's a whole new way to look and move and feel, and the only way to know it is to try it."¹

When she launched Chloé in 1952, Gaby Aghion visualized the dresses of her youth in Alexandria: "Light dresses that belonged neither to day nor night, but had an extra special something." Gaby loved fashion, but she also loved swimming and jumping in the dunes. She always kept freedom of the body front of mind, tirelessly repeating to the young talent around her: "Ever more lightness!" This approach was often reflected in the choice of soft, fluid silk, and the prevalence of clothing described as *flou*.

Flou refers to unconstructed clothing manufactured from light fabrics, as opposed to sharp, tailored cuts that create a structured, defined silhouette. Karl Lagerfeld summed it up perfectly: "It is the body within my clothes that gives them form."² Far from concealing the body, *flou* more fully reveals it: the fabric caresses and dances on the skin. *Flou* emphasizes the body, freedom of movement, and sensuality.

From the early 1960s, Chloé became known for its fluid cuts, including a dress humorously named Flou-Flou. In 1969, a buyer for an American department store commented: "Hard clothes seemed all dated after I saw this collection. There's another type of woman born. The soft, unconstructed look of Chloé is three years ahead of its time. It's a new revelation. It's going to be hard to sell . . . it's not good hanger clothes, but it's the thing to wear."³ Hired by Gaby, Karl Lagerfeld excelled in *flou* at Chloé. He pushed it to an extreme, challenging the established "cut-and-sewn"

Album, Spring-Summer 1975. Dress in printed silk crepe.
Photographed by Jean-Luc Fauré. Model: Pat Cleveland.



Embrun dress

FALL-WINTER 1960

Gaby Aghion met Maxime de la Falaise in a hair salon. She was the first British it-girl to work at Chloé, long before Stella McCartney and Phoebe Philo. Maxime told her that, after modeling, she wanted to work in fashion design. Gaby invited her to join Chloé, and together they launched the Embrun dress in 1960—Gaby's favorite design for the rest of her life.

Why this cashmere jersey shirtdress, among thousands of other pieces? Because it marked a turning point in the history of Chloé, and perhaps even in the emancipation of 1960s fashion: "Embrun is a classic dress. But at the time, one couldn't find garments like this in ready-to-wear collections. Maxime and I found a soft, beautiful pearl-gray jersey, typical of a men's sweater. We made a shirtdress. Then I realized that I couldn't line the cuffs and the collar with the jersey, as it was too thick. 'Maxime, what shall we use instead?' 'Don't fret,' she replied, 'I'll find something.' She brought back a twill fabric normally used for men's ties. We lined the collar and cuffs with it. Put a leather belt at the waist. It was adorable, quite ravishing. Embrun was born. It was very avant-garde to design a dress like that, like a T-shirt. Women would fight over it. In my opinion, it's a dress that put Chloé on the map: suddenly, Chloé became a leading fashion house with a garment that women were determined to buy. It had plenty of charm with its twill cravat facings. A masculine detail on a feminine garment . . . This dress was tremendously successful because it said, 'I am carefree.'"¹

Embrun, Fall-Winter 1960. Dress in René Véron cashmere jersey and cravat twill. Photographed by Jean-François Clair, featured in *Elle*, September 1960.



First fashion shows

"I don't explain anything. I lived the life I wanted. [...] Creating Chloé is to this day my proudest achievement, even though I still ask myself how, as a young woman, I managed to direct all that!"² When Gaby Aghion created Chloé in 1952, she was thirty-one years old, with no experience in the fashion industry. Yet her intuition made her a pioneer: Chloé was one of the first luxury ready-to-wear houses.

In Egypt, Gaby enjoyed cutting out pictures from magazines and instructing the seamstresses who came to their home to craft her mother's and sisters' wardrobes. In Paris, she was a haute couture client. When she founded Chloé, she hired seamstresses who had previously worked for Lucien Lelong, whose couture house had just closed. She turned staff quarters into a studio. Brimming with confidence, Gaby showed her designs to boutiques despite being "nothing, just a kid," in her own words. Her self-assurance drove her to set terms that were unprecedented at the time, such as keeping the Chloé tag while it was customary to replace it with the boutique's name instead. Much to her own surprise, her lightweight designs, cut from tightly woven, silky cotton poplin, were met with success: "It was like a tornado!" Little by little, she realized that she was not merely selling clothing, but "creating a spirit and ideas that materialized into garments," and even revolutionizing the fashion industry: She had opened the door to designer ready-to-wear, which would flourish in the 1960s. Gaby held her first Chloé fashion show at Café de Flore on November 29, 1957. Her choice of venue was a manifesto that turned the page on silent haute couture presentations, whose hushed salons and opulent gilding suddenly seemed dated. Her ensuing fashion shows spanned the locations that "made" Saint-Germain: Brasserie Lipp and

Chloé Spring-Summer 1958 fashion show, Café de Flore, Paris, November 29, 1957.



Camel cape

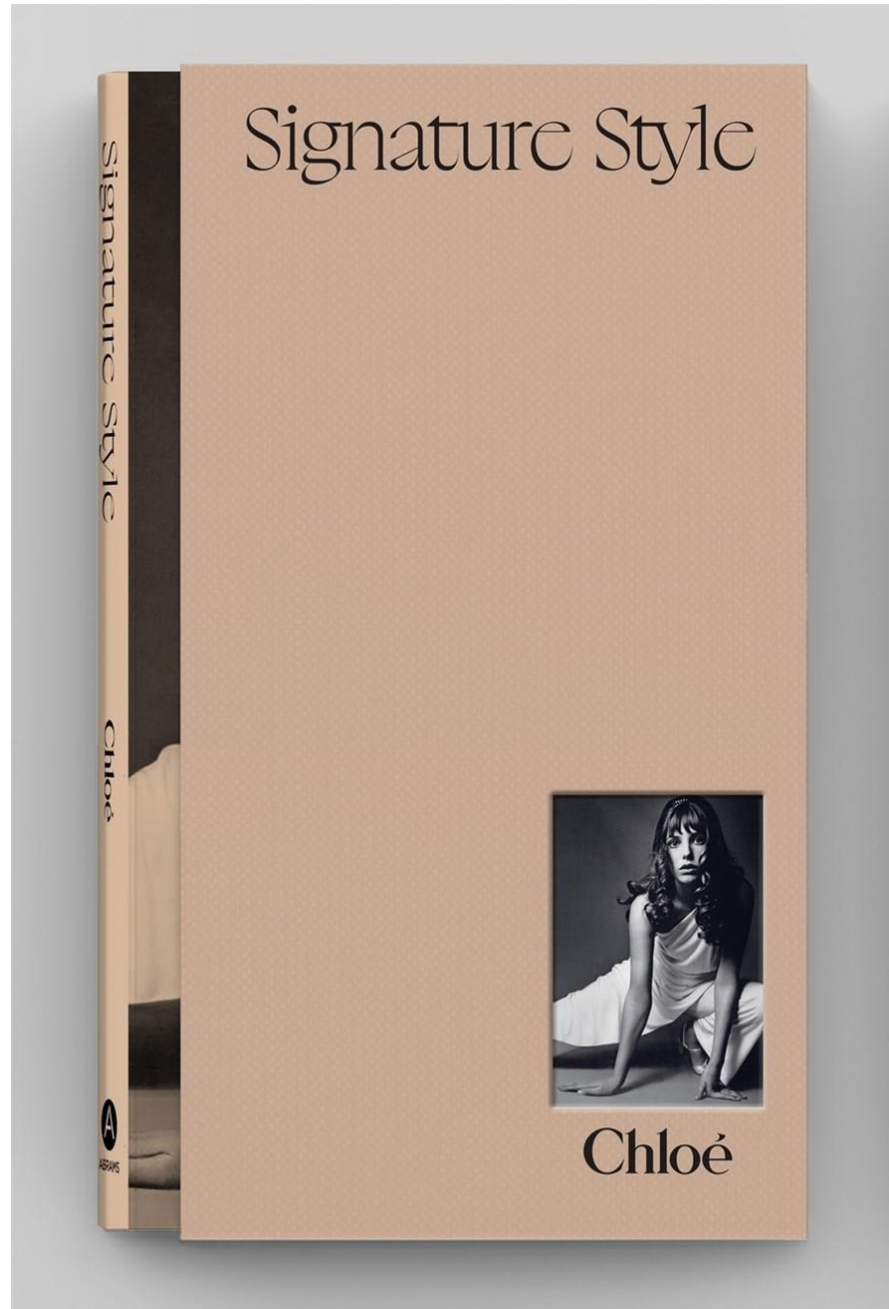
LOOK 1, SPRING-SUMMER 2010

"Sexiness and confidence come from feeling relaxed in your clothes. It's not about wearing a piece of architecture."¹

In 1996, Hannah MacGibbon and Phoebe Philo graduated from Central Saint Martins College of Art and Design. In 2001, Phoebe invited Hannah to join Chloé's design team, after five years at Valentino in Rome. When Phoebe left, Hannah continued her collaboration with the house by developing the Chloé Signature fragrance. When she became creative director in 2008, she knew the house inside-out and had identified its driving forces: "My starting point [was] the warm desert color that Gaby Aghion made her signature,"² she said of the warm tones of pink-beige, ivory, sand, and burnt sienna, which Gaby turned into a hallmark of Chloé. Hannah also anchored the scallop as an enduring house signature. From her years in Italy, she retained haute couture standards, with designs embodying the simplicity of authentic luxury: impeccable finishes and quality materials.

In March 2009, the first looks in her Fall-Winter collection surprised the press with their structured, powerful silhouettes infused with military, utilitarian undertones. Gaucho capes, work overalls, and leather shorts in muted colors were transcended by beautiful materials and refined details. The show opened with model Sigrid Agren in a leather-trimmed camel cape, charcoal-gray wool blouse, pants with exaggerated turn-ups, and heeled ankle boots, styled with "soft, wavy hair, disco eyes and high cheekbones."³ Hannah conjured early 1980s glamour, which she claimed to draw from the illustrations of Antonio Lopez depicting confident, feminine muses.

Look 1, Fall-Winter 2009. Wool and leather cape, wool blouse.
Photographed by Guy Marineau. Model: Sigrid Agren.



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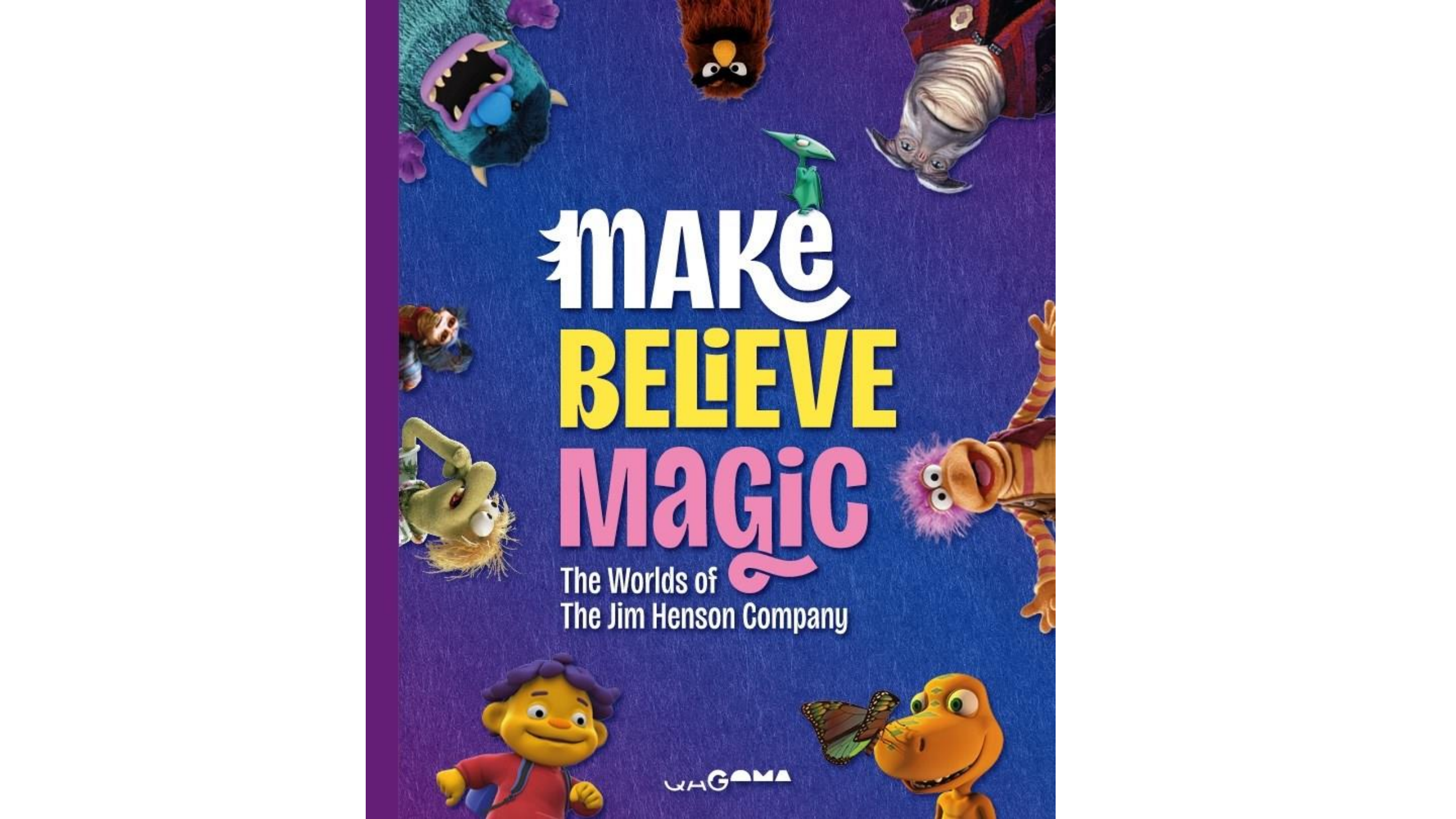
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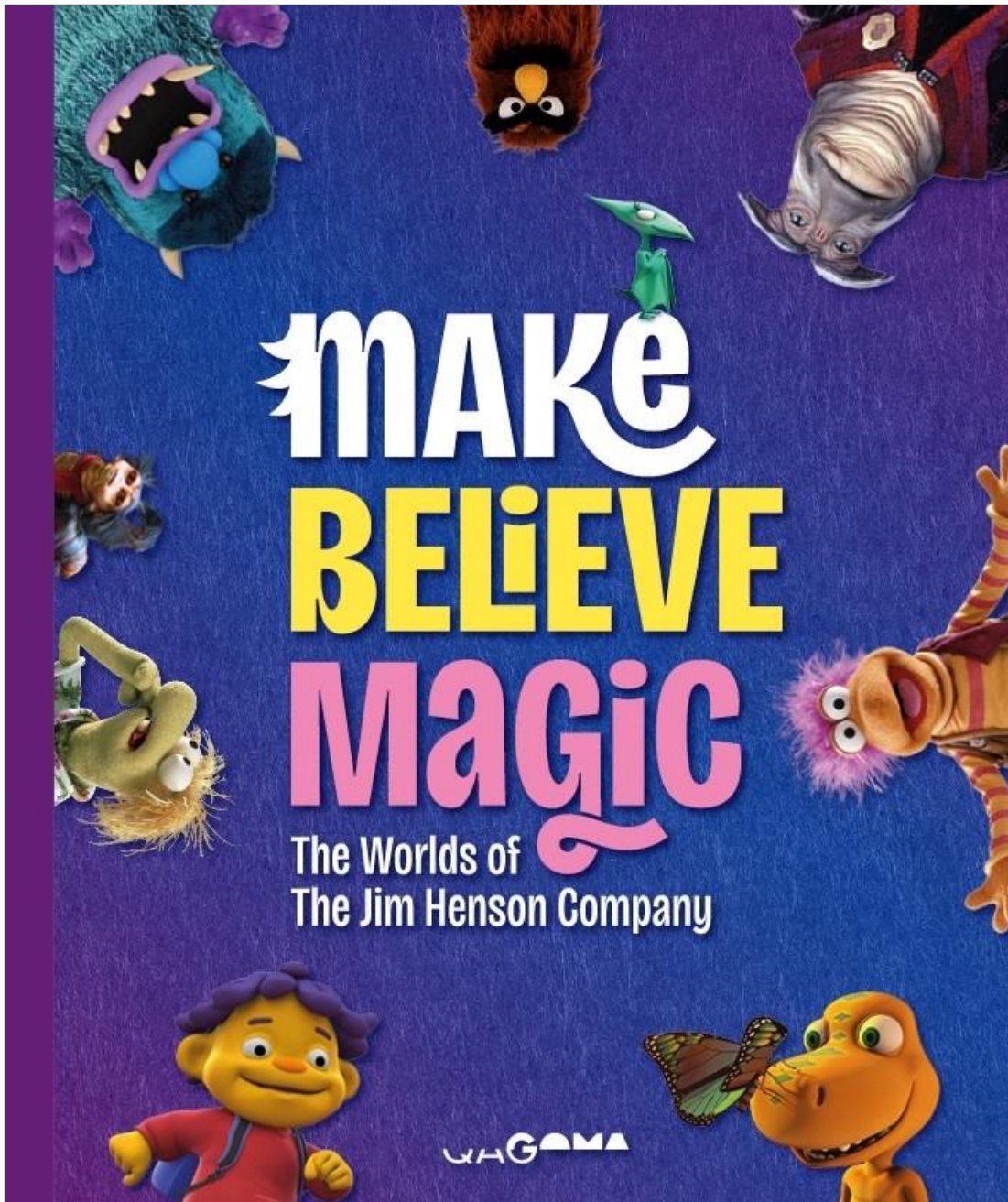
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make BELIEVE MAGIC

The Worlds of
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- Developed in close collaboration with The Company, this beautiful, richly illustrated publication features some of the most cherished characters in screen history and explores their indelible imprint on entertainment, education and popular culture.
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make BELIEVE MAGIC

The Worlds of
The Jim Henson Company

WAGNER



MAKE, BELIEVE, MAGIC: THE WORLDS OF THE JIM HENSON COMPANY

Amanda Slack-Smith



When a teenage Jim Henson fashioned a frog-like hand puppet — named Kermit — from scraps of his mother's spring coat and a pair of blue jeans, few could have imagined the global phenomenon it would inspire, or the vibrant, family-led Company legacy that would continue to flourish long after his passing. More than 70 years since the Company's founding in 1955 and over three decades since Henson's death, The Jim Henson Company has continued to evolve into the world-renowned studio it is today.¹

Specialising in performance-led puppetry, creature design, animatronics and visual effects, The Jim Henson Company is widely celebrated for its work across film, television and stage. It continues to blaze a trail across entertainment, education and popular culture, through the much-loved television series *Fraggle Rock* 1983–87 and the award-winning reboot *Fraggle Rock: Back to the Rock* 2022–present, the treasured cinematic fantasy worlds of *The Dark Crystal* 1982, *The Dark Crystal: Age of Resistance* 2019 and *Labyrinth* 1986, and the science fiction universe of *Farscape* 1999–2003. These productions sit alongside numerous family-centric television series, including *Sid the Science Kid* 2008–21, *Splash and Bubbles* 2016–18 and *Dinosaur Train* 2009–23. In addition, the Company has produced — under the label of Henson Alternative — several edgier productions aimed at older audiences, including the highly popular live improvisational show *Puppet Up! Uncensored*, since 2006.

Long embedded in the collective psyche are the Company's many other creations, including the ingenious television series *The Muppet Show* 1976–81 and subsequent Muppet feature films and specials, as well as their contributions to *Sesame Street* 1969–present, in which the joy of spending time with friends is celebrated on the most famous street in children's television history.²

This incredible on-screen legacy continues today through a multitude of milestones that chart the Company's early star power: the 50th anniversary of *The Muppet Show* and the 40th anniversary of the fantasy film *Labyrinth* — which also marks four decades of Jim Henson's Creature Shop. Also in its fourth decade is the beloved

Production still from the Emmy Award-winning series on Apple TV *Fraggle Rock: Back to the Rock* 2022–present



From top: Production still from the Emmy Award-winning series on Apple TV *Fraggle Rock: Back to the Rock* 2022-present; Jim Henson with 'The Storyteller's Dog' animatronic puppet on the set of *Jim Henson's The Storyteller* 1987-89

children's television series *Fraggle Rock*, which was recently revitalised for the next generation through *Fraggle Rock: Back to the Rock*.

For the past seven decades, the Company has remained committed to its core principles of innovation, creativity, exploration and experimentation. Driven by an unrelenting curiosity and a desire to push boundaries, The Jim Henson Company remains true to the belief that puppetry can carry storytelling on screen; technology should serve the performance, not replace it; and that puppets are actors, not objects. Central to this inspiring work is Jim Henson's Creature Shop. From meticulously handcrafted puppets to complex animatronic creatures, the interdisciplinary team of designers, craftspeople, fabricators, engineers, animators, digital artists and puppeteers work together to realise the vision of directors, writers and producers, as well as the needs of performers. This blend of classic techniques and modern technologies is at the heart of every production and reflects a commitment to ensuring that even the most complex creations remain grounded in authentic live performances.

'Make, Believe, Magic: The Worlds of The Jim Henson Company' draws on the Company's rich history to present a large-scale, immersive exhibition celebrating the organisation's legacy and ongoing creative practice. The first to traverse The Jim Henson Company's incredible achievements across its 70-year history, the exhibition is unparalleled in scope, bringing to the fore some of the most cherished characters and stories

in screen history. With a strong focus on the innovative work of Jim Henson's Creature Shop, and its studios in New York and Los Angeles, 'Make, Believe, Magic' celebrates the work of the artists and the makers who have revolutionised the art of puppetry on screen.

Untethered from a chronological timeline, the exhibition considers the Company's history using a thematic approach across three interconnected chapters, linking recurring concepts across storylines and characters. 'The Method, the Making and the Magic' considers the Company's groundbreaking puppetry construction and performance methods first developed by Jim Henson and Jane Nebel in the 1950s for broadcast television, and its continued development alongside more recent television pilots, series, commercials and digital productions. It also highlights the Company's long-established creative processes, unique characters and professional relationships. 'The Puppets, the Puppeteers and the Performance' reveals the complexities faced by puppeteers and their creative teams when bringing characters and storylines to life, and delves into the Company's long-established approach to innovative and critical thinking. Lastly 'The Daring, the Digital and New Directions' traces the Company's work in creating imaginative, character-driven productions for global audiences of all ages. This chapter explores the technical advancements pioneered by Jim Henson's Creature

Production still from the Emmy Award-winning series on Apple TV *Fraggle Rock: Back to the Rock* 2022-present





Shop in performer-led puppetry — integrating creature systems that blend practical and digital techniques in live-action filmmaking — and unpacks the way these advancements have informed the rich worldbuilding for which the Company is renowned.

Featuring over 500 objects, from handcrafted puppets and animatronic creatures to large-scale puppeteering sets, iconic props, unique costumes and original drawings, as well as moving-image clips and examples of digital puppetry, the exhibition offers a comprehensive view of the creativity embodied within The Jim Henson Company's many television, film and stage productions. In a world first, the exhibition showcases original sets from the award-winning television series *Fraggle Rock: Back to the Rock*, brought to Australia from its filming base in Canada, and displayed at 'puppeteer height' — to allow puppeteers to stand during performances — as if in use during



filming. This unprecedented access allows audiences to experience the vast sets shown in the iconic opening sequence of each episode, starting with 'Doc's Workshop'; through the portal to the caves of 'The Great Hall', complete with pool and the 'Doozer' hydro dam; and 'Horn Rock', the oculus above which leads to the Gorg's Garden, and back to Fraggles Rock and the home of 'Boober Fraggles'; all the while encountering 50 puppet characters along the way. These set presentations offer a once-in-a-lifetime opportunity for visitors to make their way through these extensive environments — including rarely seen backstage puppeteer corridors, providing audiences with an authentic and immersive behind-the-scenes insight into this fascinating industry.

From top: Behind the scenes of the Emmy Award-winning series on Apple TV *Fraggle Rock: Back to the Rock* 2022-present; Production still from Duff's *Happy Fun Date Time* 2021 / Photograph: Sean Reucroft

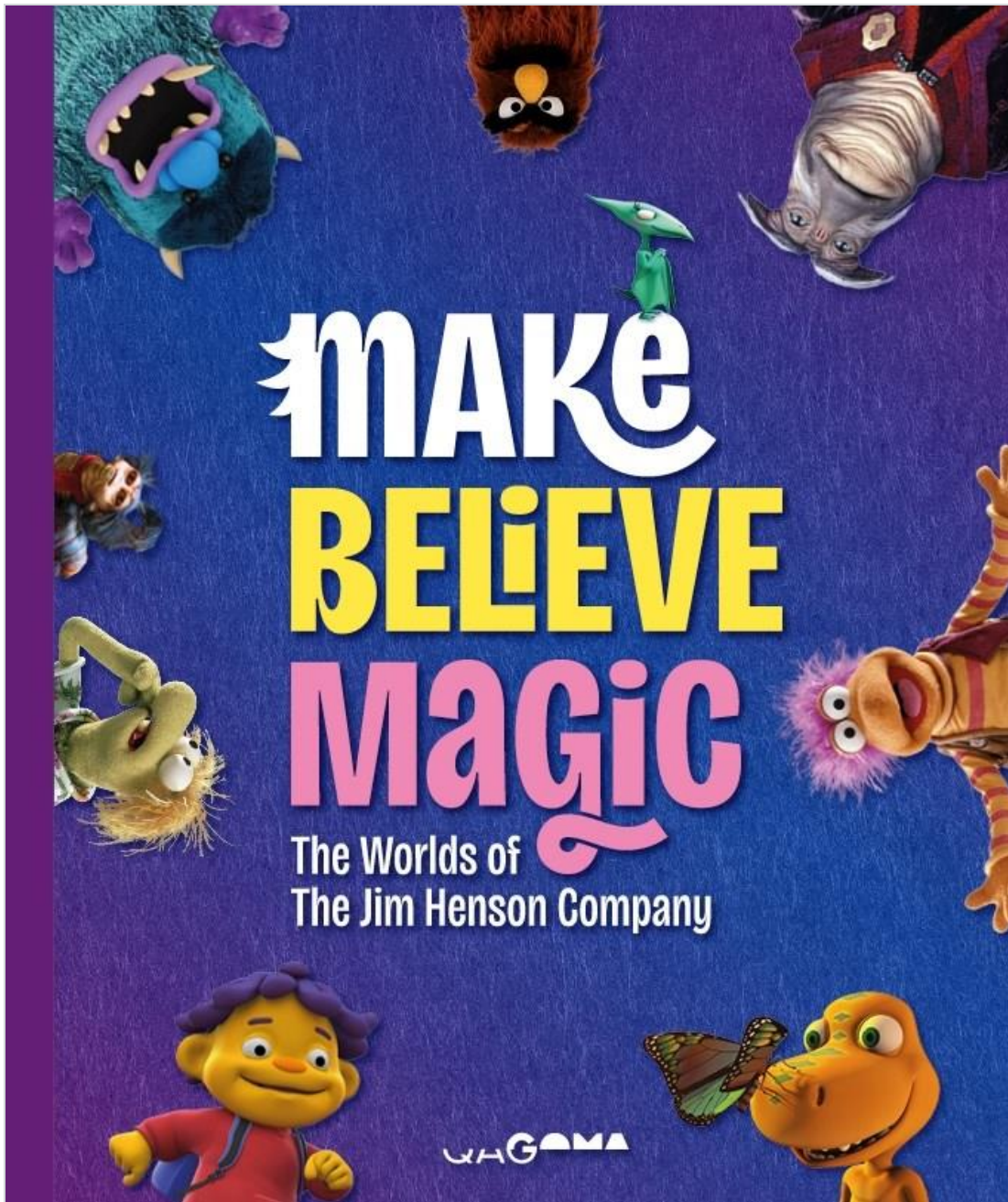
The Company's outstanding dedication to the puppeteering profession and technical innovation in film, television and live performance has long been recognised and acknowledged by numerous industry honours and awards. The Company is the recipient of over 50 Emmy Awards for excellence in television and nine GRAMMY Awards for achievements in music. Creative team members Faz Fazakas, Brian Henson, Dave Housman, Peter Miller and John Stephenson received an Academy of Motion Picture Arts and Sciences, Scientific and Engineering Award for the Henson Performance Control System in 1992, while in 2009, the Academy of Television Arts and Sciences bestowed Jim Henson's Creature Shop with an Outstanding Achievement in Engineering Development Emmy Award for its creation of the Henson Digital Puppetry Studio. In addition, Jim Henson's Creature Shop was the recipient of an Academy Award for Best Visual Effects in 1996 for the endearing farmyard film *Babe* 1995. Many of these awards are on display in the exhibition, highlighting the Company's role as a world leader in performance-led family entertainment.

Accompanying the exhibition is a curated film program presented in the Gallery's Australian Cinémathèque. Across three distinct programs — 'Screened to be Believed: The Jim Henson Company', 'Where the Wild Things Are Made: Jim Henson's Creature Shop' and 'Beyond Henson: Puppetry and World Cinema' — respectively, the films showcase projects produced by The Jim Henson Company; productions featuring puppets and creatures brought to life by Jim Henson's Creature Shop, which explore the influence of the Company on the development of puppeteering for the screen; and films showcasing the development of puppetry as an art form around the world.



Production still from *Fraggle Rock* 1983-87
Pages 44-45: Production still from *Tall Poppa* 2022 /
Director: Brian Henson
Pages 46-47: Production still from the Emmy
Award-winning series on Apple TV *Fraggle Rock:
Back to the Rock* 2022-present





Make, Believe, Magic

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How visual art can cultivate
your creativity and wellbeing

MATTHEW WILSON

The Art of



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your creativity and wellbeing

The Art of Happiness

HOW VISUAL ART CAN CULTIVATE YOUR CREATIVITY AND WELLBEING

Matthew Wilson

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- From David Hockney's epic morning commutes to Derek Jarman's serene sanctuaries, from Hiroshi Sugimoto's meditative Uchoten tea house to Cecilia Vicuña's immersive Brain Forest Quipu, and from Johannes Vermeer's Milkmaid to Maurizio Cattelan's provocative Comedian, these works show how art can support mental wellbeing and help us rediscover the beauty of everyday moments.

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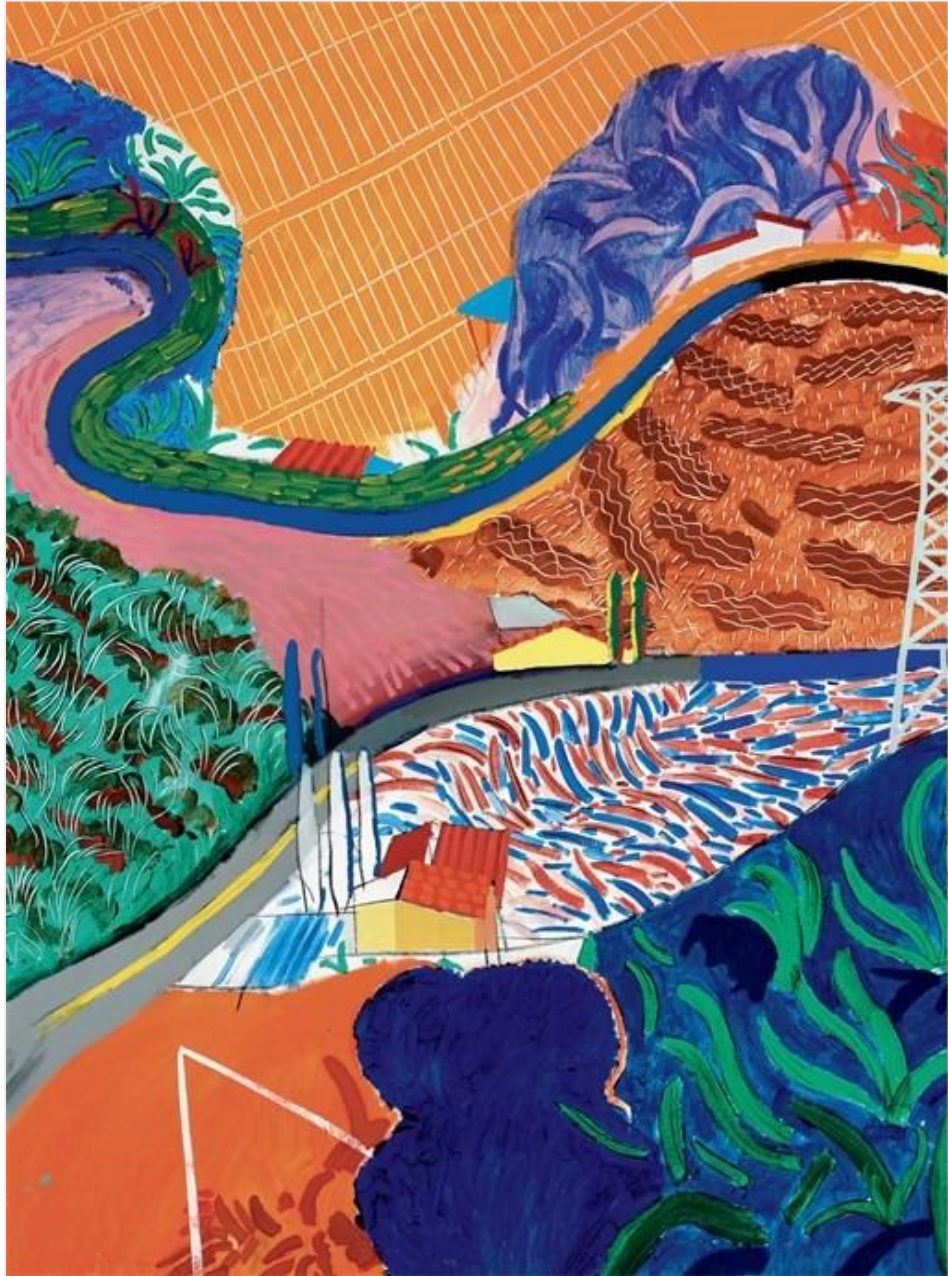
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←
David Hockney,
*Mulholland Drive:
The Road to the Studio*,
1980 (detail)

Introduction

The highway spills across the landscape like quicksilver, squirming through acid-bright, carnival-coloured fields below an orangeade sky. It's a technicolour ode to nature, broadcast loud and large, and proclaiming an unfettered delight in the scenery of southern California. Yet, for all its vitality, *Mulholland Drive: The Road to the Studio* (1980) by the British artist David Hockney (born 1937) was actually the product of discontentment. The sprawling hubbub of Los Angeles had always fascinated Hockney, who had lived there since the 1960s, but he'd recently become frustrated by an attempt to make a large street scene set in Santa Monica Boulevard and decided to abandon the whole project. Hoping to refresh his creative impulse, he bought a new home in Hollywood Hills. There he discovered a surprising source of inspiration: his daily commute.

For most people – myself included – driving to and from work is the most routine and mundane part of the day, but Hockney transformed it into

Art can offer happiness in many ways, but one of the most effective is also the most straightforward. It doesn't even require extensive art historical knowledge – we just need to learn a new way of using our eyes. When we rethink how we *look*, we open ourselves to an enriched understanding about the world around us. The artworks in this chapter will inspire us to use our eyes to their best advantage, showing us how certain ways of seeing can help us become calmer, more focused and healthier.

In the twenty-first century, our eyes suffer unprecedented strains. Most of us live in a visual warzone that exhausts our sight and our minds. Walking through cities, driving or taking public transport is stressful enough. But the non-stop pace of modern life also seeps into our downtime: our visual attention is grabbed by entertainment on TV, computers, smartphones and tablets. We fall into deep, downward-scrolling mineshafts of inattention when looking at apps like Instagram and TikTok, and switch with reckless speed between on-screen browser tabs. Quick eye movement and rapid shifts of focus are the currency of modern visual culture. In English-language movies, for example, the duration of the average shot declined from 12 seconds in 1930 to 2.5 seconds in 2010.¹ Visitors to art galleries are now reportedly spending an average of just 8 seconds in front of works of art, and advertising specialists recognize that same 8-second span as a new and concerning short metric of attention for target consumers.² Looking quickly and without consideration has become an ingrained habit, but art



Johannes Vermeer, *The Milkmaid*, c.1657–58

Oil on canvas, 45.5 × 41 cm (18 × 16¼ in.), Rijksmuseum, Amsterdam

Vermeer advises, these unglamorous daily errands can be made beautiful.

LOOKING SLOWLY

'Slow looking' can make our minds calmer and more focused, and even have a positive impact on our physical health. We can discover how this works by looking at artworks like *Still Life with Flowers on a Marble Tabletop* (1716) by the Dutch artist Rachel Ruysch (1664–1750). Bouquets like this are a more common sight today than they were in the seventeenth century, so it might be tempting not to scrutinize Ruysch's scene particularly closely. But when we do, we discover abundant depth and intrigue. We begin to spot caterpillars, beetles and flies. The intricacies of a carnation's tiger-stripe pattern contrast with the papery petal of a poppy, the smooth striations of a marble ledge and the reflection of a window in a vase.

An extraordinary thing happens in our visual behaviour when we begin looking like this. The longer we look at smaller areas of interest, the more the activity of our eye decelerates. As we take in the beauty of things, our eyes begin to dart around less chaotically. This has a big impact on our levels of focus and is explained by the science of vision. At any given moment, our eyes are making dozens of unconscious movements, known as *saccades*. Saccades are micro-twitches of the eye that pick up areas of visual interest and are designed to track important details, constructing a consistent visual

→ Rachel Ruysch,
*Still Life with Flowers on
a Marble Tabletop*, 1716
Oil on canvas, 48.5 ×
39.5 cm (19¼ × 15½ in.),
Rijksmuseum, Amsterdam



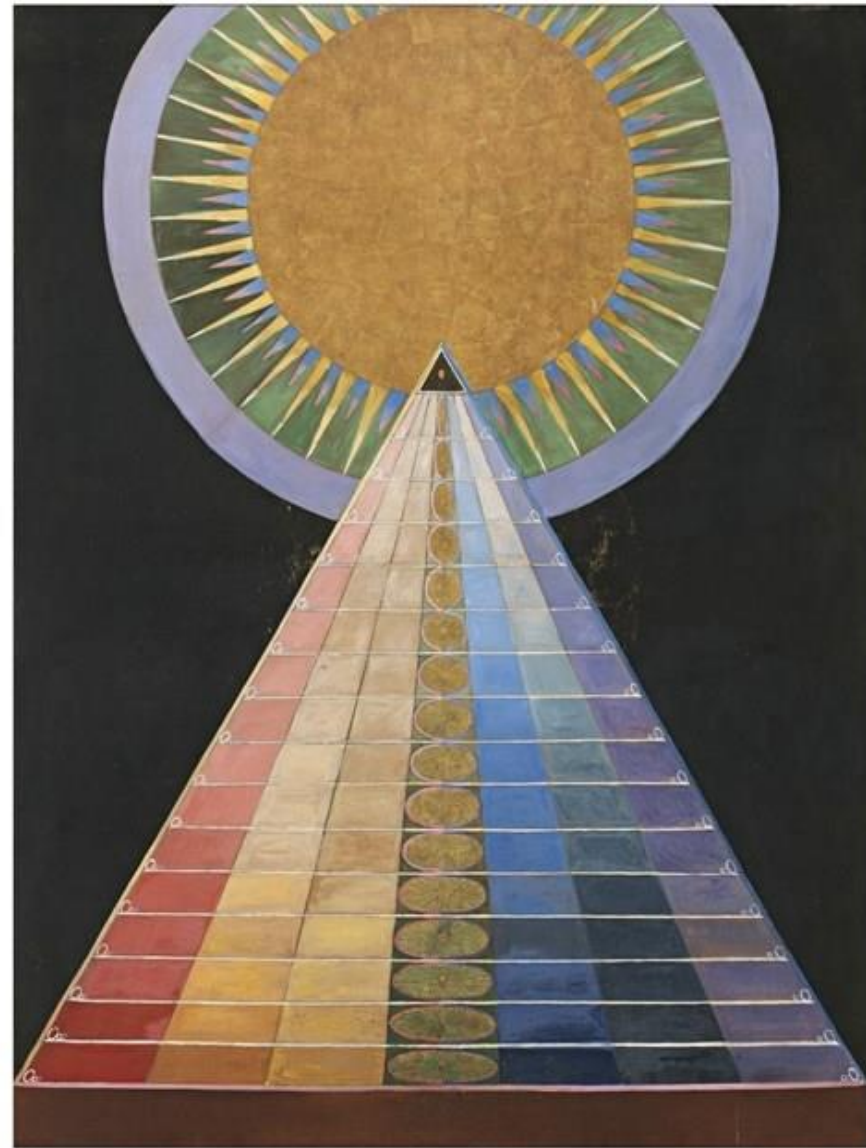
'The act of looking has its own energy and power'

LOOKING OUTWARDS AND INWARD

When we visit a museum or art gallery, we don't necessarily need a written commentary or audio guide for interpretation: the act of looking has its own energy and power. After all, artworks are fundamentally designed for scrutiny, and museums offer us permission – rare in daily life – to stare at things of beauty without self-consciousness or moral judgment.

Visual concentration also slows down the activity of our eyes, which further improves our focus and health and pushes us into deeper dimensions of insight. Some works of art help to show us how to avoid passive observation and to see with the whole body – to revel in the embodied joy of seeing, where all the senses collaborate in the experience. Others remind us not to be too dependent on technology and to enjoy the naked-eye experience of vision. Even with religious and abstract works of art, concentrated looking can provide happiness by transporting our minds beyond reality and into the realms of spiritual experience. These different methods of seeing can inspire us to approach life with the same attentiveness that we would an artwork, putting value and meaning back into the substance of daily routines.

→
Hilma af Klint,
Group X, No. 1,
Altarpiece, 1915
Oil and metal leaf on
canvas; 2.4 × 1.8 m
(7' 11" × 5' 11"), Moderna
Museet, Stockholm





←
Unknown artist,
*The Ascent of the
Prophet Mohammed
on his Steed, Buraq,
Guided by Jibra'il and
Escorted by Angels,*
1539-43
Gouache, gold and ink on
paper, 28.7 cm x 18.6 cm
(11 3/4 x 7 3/8 in.), British
Library, London

'Each of the pigments
within this painting
had been on some
extraordinary journey'

extracted from ores harvested in Turkestan. These pigments eventually arrived at Tabriz, where they were alchemized into works of unsurpassed beauty.⁸

When ingested via smartphones, tablets, televisions or computers, we aren't really seeing colour at all, but light emitted through pixels that combine red, green and blue.⁹ There's no denying the delight of seeing artworks on screens, but there is a specific sensual pleasure in looking at colours that enter the eye directly.

For artists, Chevreul's insights were revelatory. By mastering combinations of colour, we can control their effect on our state of mind. The impact of Chevreul's theories can be seen in artworks by Post-Impressionist artists like Vincent van Gogh and Georges Seurat (overleaf), and the modernists of the early twentieth century, such as Gabriele Münter and Sonia Delaunay. These artists, and many more through to the present day, had an unshakeable belief in the dramatic effect that colour could have on the mood of the viewer.

MATTHEW WILSON

The Art of



Happiness

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How visual art can cultivate
your creativity and wellbeing

The Art of Happiness

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Matthew Wilson

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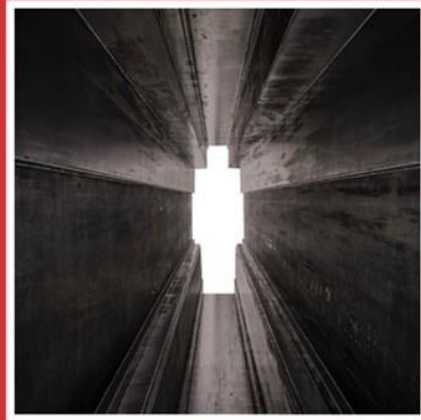
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SCULPTURE FROM PREHISTORY TO NOW

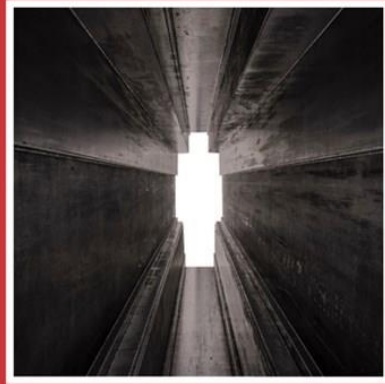


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Artificial caves, with sculptural forms emerging from their rough walls, were a standard part of the 16th- and 17th-century garden. There is an extravaganza on the theme in the grounds of the Wallenstein Palace in Prague. It's a like a grotto turned inside-out and transformed into a walk-by Rorschach blot, over 150 feet long. At first glance, it looks like a huge array of stalactites and eroded rock.

Look closer and harder and you begin to discover endless animal and human forms: snakes, frogs, faces. But it is often hard to know what shapes are really there and which you are reading into randomness, as you do when you see faces or bodies in a splodge of ink.

AG Gazing at this dripstone wall in Prague is like looking into a fisherman's bucket of maggots. For me, again this links back to the experience of going into caves such as Les Combarelles or Les Eyzies in the Dordogne, where you immediately find imagery that is totally dependent on the bumps and hollows.

MG The more you think about it, the more you realize that nothingness – empty space – is an important element in the art of every period; in the same way that in mathematics zero is a fundamentally important number.

This truth was rediscovered by Modernist artists of the 20th century. Barbara Hepworth's *Configuration (Phira)* suggests caves and the internal spaces of the body, without actually imitating them. It also echoes the Mên-an-Tol, one of



LEFT
Barbara Hepworth
Configuration (Phira), 1955
Guarea wood
68 x 68 x 64 cm (26 3/4
x 26 3/4 x 25 1/4 in.)
Leeds Museums and Galleries

OPPOSITE
Mên-an-Tol, Penzance, Cornwall
c. 3500 BCE
Holed stone, height 110 cm
(43 3/4 in.), side stones, height
120 cm (47 1/4 in.)



the prehistoric standing stones on the moors above St Ives in Cornwall, where Hepworth lived for many years.

AG I agree, in different ways hollows, voids or empty space, as well as object-hood or mass, have infiltrated into modern sculpture. Henry Moore and Barbara Hepworth's idea – that the hole in a block could be as interesting as the thing you make the block out of – was the beginning of a concern with the void. That has opened up an enormous field of resonance between architecture and sculpture in contemporary art. The notion of the void has now become integrated into the language of art itself. In a work such as *Configuration (Phira)*, Hepworth was one of the first to make an object in which the inside is more important than the outside.

We know that the Mên-an-Tol was used as a site for ritual rebirthing. The idea of the hole as the threshold or as a potential place of rebirth is very deep in all cultures. The people of the Nuragic culture in Sardinia worshipped water in dark underground places, the Hellenes went to cracks and holes in the earth to listen



OPPOSITE
 Antony Gormley
Waste Man, 2006
 Installation view, 'Margate Exodus',
 Margate, Kent, 2006
 Household waste and furniture
 Height 25 m (82 ft)
 Destroyed

OVERLEAF
 Antony Gormley
Another Place, 1997
 Installation view, 'Follow Me:
 British Art on the Lower Elbe',
 Cuxhaven, Germany, 1997
 Cast iron
 100 elements, 189 x 53 x 29 cm
 (74½ x 20½ x 11½ in.)

and often solid, heavy and bulky too. If you don't locate it in a museum, which is an architectural method of placing things in a special category, how do you persuade people to pay attention to it? It's possible, even without plinths and pedestals and all the other framing devices, but it's a challenge.

AG I think Modernism failed because that utopian idea of an art that was available to everyone irrespective of language, gender, creed and so on collapsed when the art disappeared into the museum. Museums are like hospitals for objects that have been taken out of life and need special care. Or could even be seen as a sort of prison for art. Not everybody goes there. Can we make a work that can contribute to life and be shared on the same basis as the sky, a mountain, a tree – that exists within the changing conditions of time and season?

MG That idea makes me think of *Another Place*. Rather than being a picture of a landscape, that work of yours uses the real landscape as an object of contemplation. The iron sculptures are just the catalyst. They help you look at the whole panoramic vista: the container ships, the light, the changing tides, the seabirds, the life on the beach. The viewers themselves become part of the field, rather as the monk on the shore does in Caspar David Friedrich's great painting of ocean, sky and nothingness (see p. 311).

AG Sculpture interrogates as much as reinforces the world. As city-dwellers, we are surrounded by structures and signs that insist on the functionality of our environment, re-enforcing lives spent in purposeful goal-orientated ways. Sculpture offers an opportunity to pause, suggesting a contemplative alternative, of itself contradictory, and an invitation to resist the powers that make us into silent workers for a system of exchange of which no one seems to be in control.

Sculpture has changed in the last century and a half and this change is accelerating, encouraging us to look again at the material context of our lives. In contrast to the idealism of former ages, I think ours has found rootedness and consolation in material presence per se, which has profound effects for sculpture, allowing it to return to its fundamentals.

I've always been obsessed with the idea of what a horizon is, imagining what lies beyond the edge of the perceivable world. But, for me, really there is no 'other place'. This material planet is part of us, and we find ourselves through the conditions it gives us. In the end, each one of us is an architect – a maker – of the future. I think sculpture is about that too, hoping to provide the ground on which the future can be made.

AG Myron's *Discobolus* and other trim and toned classical bodies have become icons for gyms and fitness programmes. Conversely, life can be a kind of art: actual bodies are often reconfigured as if they were sculptural objects. The skull-binding common among Native Americans of the Great Plains, Mayan culture and African tribal cultures are perhaps the most extreme examples of the sculptural effects found in the Amarna busts being applied as adaptations to the living human body.

However, it's not just in cosmetic surgery that we have a lot in common with the Aztec people or the ancient Egyptians. I am fetishistic in my work. By using blood in drawings, for example – as I have – you render an image of the body in a substance that is already completely associated with it, which is the life river. So, if you do a drawing of a body in blood it's got more chance of being attended to.

I want to rethink image with life, collapse the ideal into the real, literally allow the referent to be part of the subject. That is why I use blood and sperm – the substances mixed in Tibetan tantric practice in a bowl made from a human skull. The red and white fluids represent the two lateral 'nadis', the principal energy channels in the body. White is the colour of the brain/testicle/central nervous system connection and red is the colour of blood, the life-giver in our bodies.

MG Marc Quinn's *Self* dramatizes that point, in that it's made of the artist's own highly perishable organic material – his own blood. Consequently, it must be kept constantly refrigerated.



OPPOSITE LEFT
Marc Quinn
Self (detail), 1991
Blood (artist's), stainless steel,
Perspex and refrigeration
equipment
Overall 208 × 63 × 63 cm
(82 × 24½ × 24½ in.)

OPPOSITE RIGHT
The St Eustace Head Reliquary
(detail), 1180–1200
Wood, silver, rock crystal, pearl,
gold, glass, cornelian, amethyst,
chalcedony
Height overall 35 cm (13½ in.)
British Museum, London

ABOVE
Iatmul Ancestral Skull, East
Sepik Province, Papua New
Guinea, early 20th century
Human skull, clay, pigment,
cowrie shells, human hair
21.6 × 19.1 × 23.5 cm
(8½ × 7½ × 9¼ in.)
Brooklyn Museum, New York



AG Because of the degree to which *Self* is an object that depends on being permanently plugged in – a frozen moment made of life blood – it's about a wish for continuity but also a certain *uncertainty*. *Self* is contemporary but it's riding on pre-modern, totemic and fetishistic values. You smoke or preserve the head of an ancestor because you think that it will bring you power. You keep it in the men's long house because it will guarantee continuity, the continued strength of the tribe.

MG Flesh and bone are the sculptural materials, if that's the right word, that are used in Peruvian mummies or the ancient heads found at Jericho. And the motive power of medieval Christianity was provided by sacred relics, often the remains of saints and martyrs. Pilgrims travelled hundreds of miles to revere them, great churches were built around them, the rich and powerful competed to be buried near them or own them personally. The reason was simple: those bones had power, and it was desirable to be close to them on Judgment Day because they might save you from hell. What was displayed was frequently not the remains themselves, but a sculptural case: a head-shaped one for a skull, a hand shape for finger bones.

AG The idea that your passport to the heavenly is through a bit of dead flesh is fairly universal. It's a really primitive idea: the substantial being the gateway to the insubstantial or the ineffable; this whole medieval obsession, and not just medieval. The Buddhists are just as keen on it: think of the Temple of the Tooth at Kandy in Sri Lanka, where one of the Buddha's teeth is its greatest treasure. As we have seen, the stupas have relics in the middle.

In Christian reliquaries, there's often a subject/referent dialogue: the maker has put part of the actual head of a saint inside a sculpture of his or her head.

The Body & the Block



Hoa Hakananai'a (lost or stolen friend), made by Rapa Nui people, Easter Island, 1000–1200
Basalt
Height 242 cm (95 1/2 in.)
British Museum, London

AC Seeing Hoa Hakananai'a, the basalt moai from Rapa Nui (or Easter Island), an evocation of looking, of witnessing: an object that defines a place was another experience that made me want to be a sculptor. Where the figure looks – above the horizon, into space at large, acknowledging the limits of the horizon – is significant and that notion is especially potent in the most isolated inhabited island in the whole Pacific. This is an exemplary exploration of art as a tool for consciousness and transcendence. It's like a standing stone that marks time and space. It commands us to witness and be witnessed.

There is also a degree of formal clarification – the relationship between edge or ridge, mass and silhouette – that is unique to it: the ridge of the upper lip; the jutting of the lower lip; the sharpness of the jaw line; the deepness of the cleft of the under brow into the eyes; the swoop and elongation of the nose. This is a complete reappraisal of the morphology of a face to make something that, once these terms were set, remains pretty constant throughout. The sculptures express a relationship with stone, with time and with looking.

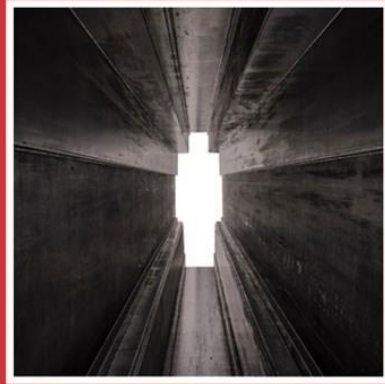
Carving in stone involves taking a hard, mineral piece of the Earth's crust, in this case by cutting from the sides of the volcano, and then altering it by bashing, splitting, scraping or rubbing until it looks like something different.

Hoa Hakananai'a is rare because it's basalt, but the majority of the Rapa Nui figures were made from volcanic stone that is easier to work. But the basalt ones are very skilled pieces of carving. There were no chisels, so it was all picked out with endless effort. The time invested in these objects is impressive: another expression of the 'will to form' – and in their bilateral symmetry cousins of the hand axe of Habbisburgh (see p. 18). You find similar qualities in Maori works or those from the Solomon Islands, but never to the degree of the moai of Rapa Nui. They make you think of the Olmec heads in Veracruz, or ancient Egyptian figures.

MG The heads carved by the Olmec people of Southern Mexico over 3,000 years ago are almost abstract: huge basalt boulders altered just enough to take on

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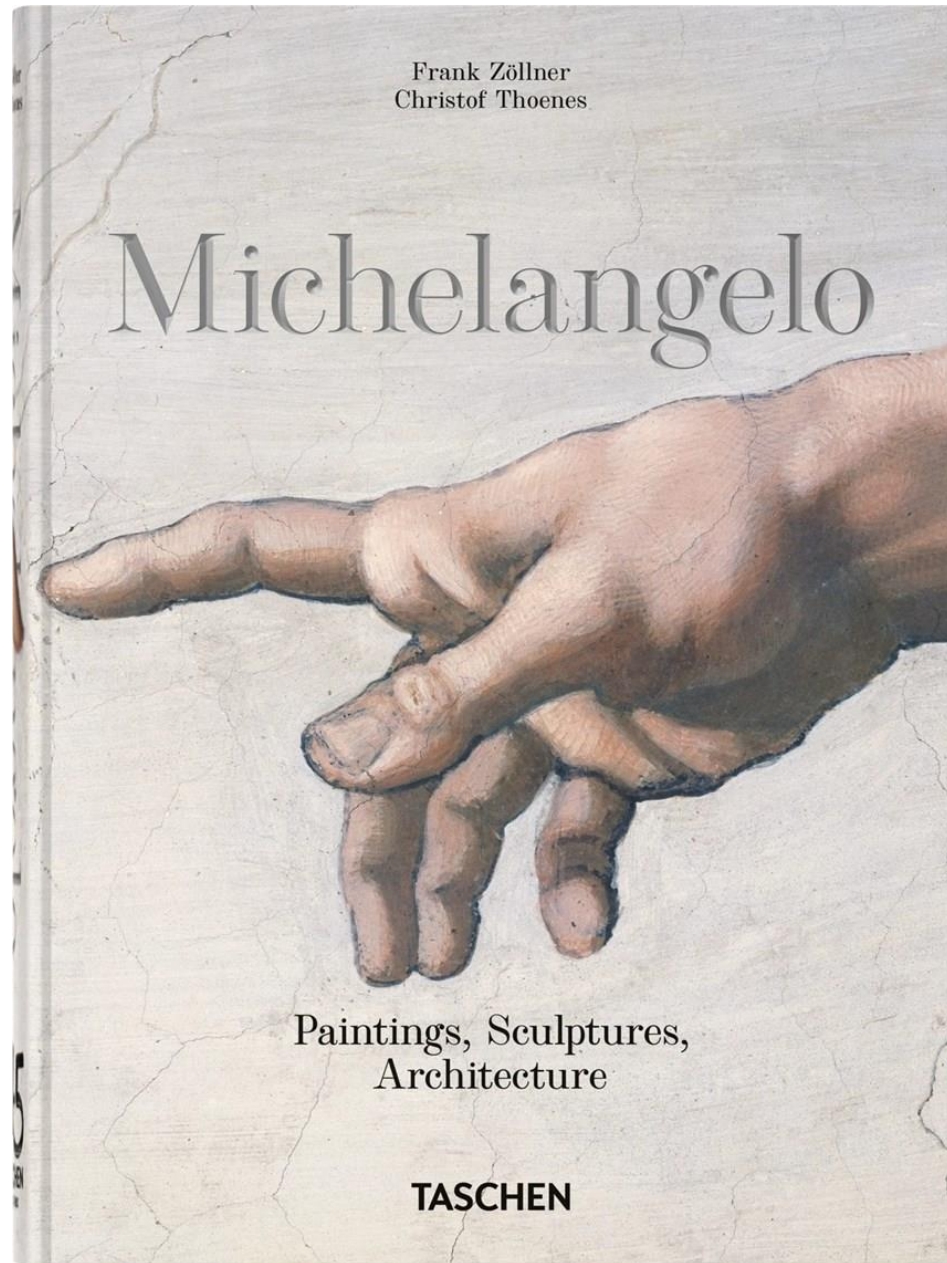
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Michelangelo



Paintings, Sculptures,
Architecture

TASCHEN



Michelangelo

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TASCHEN



by four rays of light from the Sun god Sol above her head, while the allegory of *Night* possibly carries the crescent of the mood god Luna as her attribute. The expressions of grief worn by the grieving boys and the two figures in the lateral niches can also be made out without difficulty (p. 372).

Similarly unambiguous are the trophies – executed by Silvio Cosini on Michelangelo's behalf – intended for the ducal tombs but today located at the entrance to the New Sacristy (p. 348). They recall antique funerary art, in which they signify triumph over death. Here, however, the symbolism of the trophies may go even further, since emerging from their breastplates are, in one case, a bough with its shoots pruned and, in the other, a worm. In a similar fashion to the Julius Tomb (see Ch. IV), the trophies in the New Sacristy were thus intended to refer to the triumphal iconography of Ancient Rome. The worm appearing from the breastplate of a trophy, instead of from a body, also recalls the transience of earthly life; the image of the corpse eaten by worms was familiar from the iconography of the Dance of Death. In contrast, the pruned branch of the second trophy points to the iconography of regeneration that was very popular in Michelangelo's day. The pruned bough thus represented the precondition for the sprouting of new life. In the original context of a burial chapel, one trophy might thus have referred to the transience of life and the other to its continuation, here not the continuation of the life of an individual but rather of the family.

The dukes themselves are depicted in magnificent, antique-style armour in a reference to their military rank as captain-generals of the Church and their status as honorary citizens of Rome. The commander's staff in Giuliano's right hand is also part of the same military iconography. This martial characterization of the two dukes stands in contradiction to their rather paltry military services. But Michelangelo was in any case more concerned with achieving an idealized representation conveying a general symbolism, as implied by a remark that he made in a letter to Niccolò Martelli of 28 July 1544: the seated figures in the New Sacristy did not need to capture a true likeness of Giuliano and Lorenzo de' Medici, because in a thousand years no one would know what the two men had looked like anyway.

The ideal nature of Michelangelo's vision for the Medici Chapel sculptures and their arrangement is illustrated by their proximity to other antique forerunners. These include

Night (*Notte*) (detail), 1525–1531

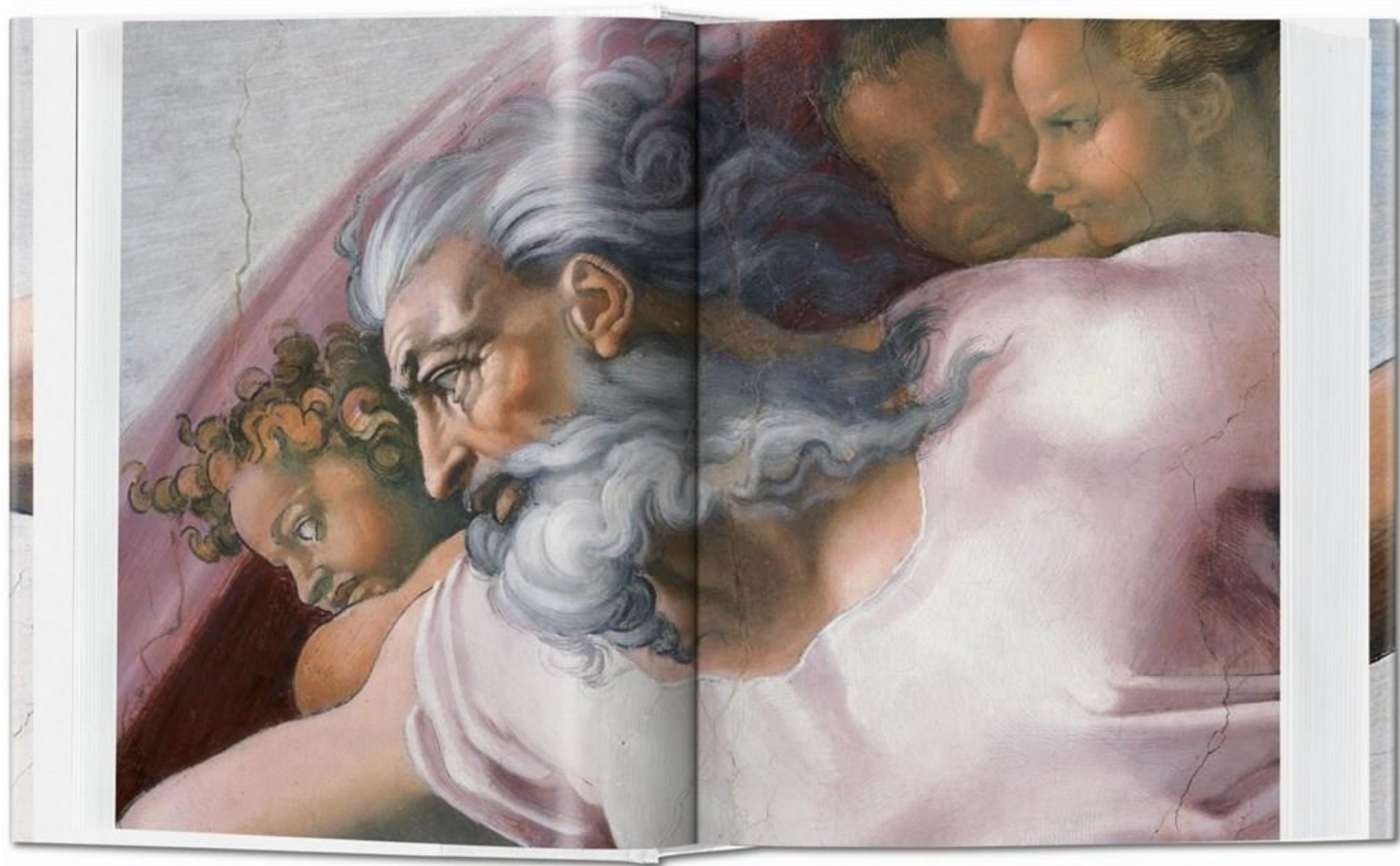
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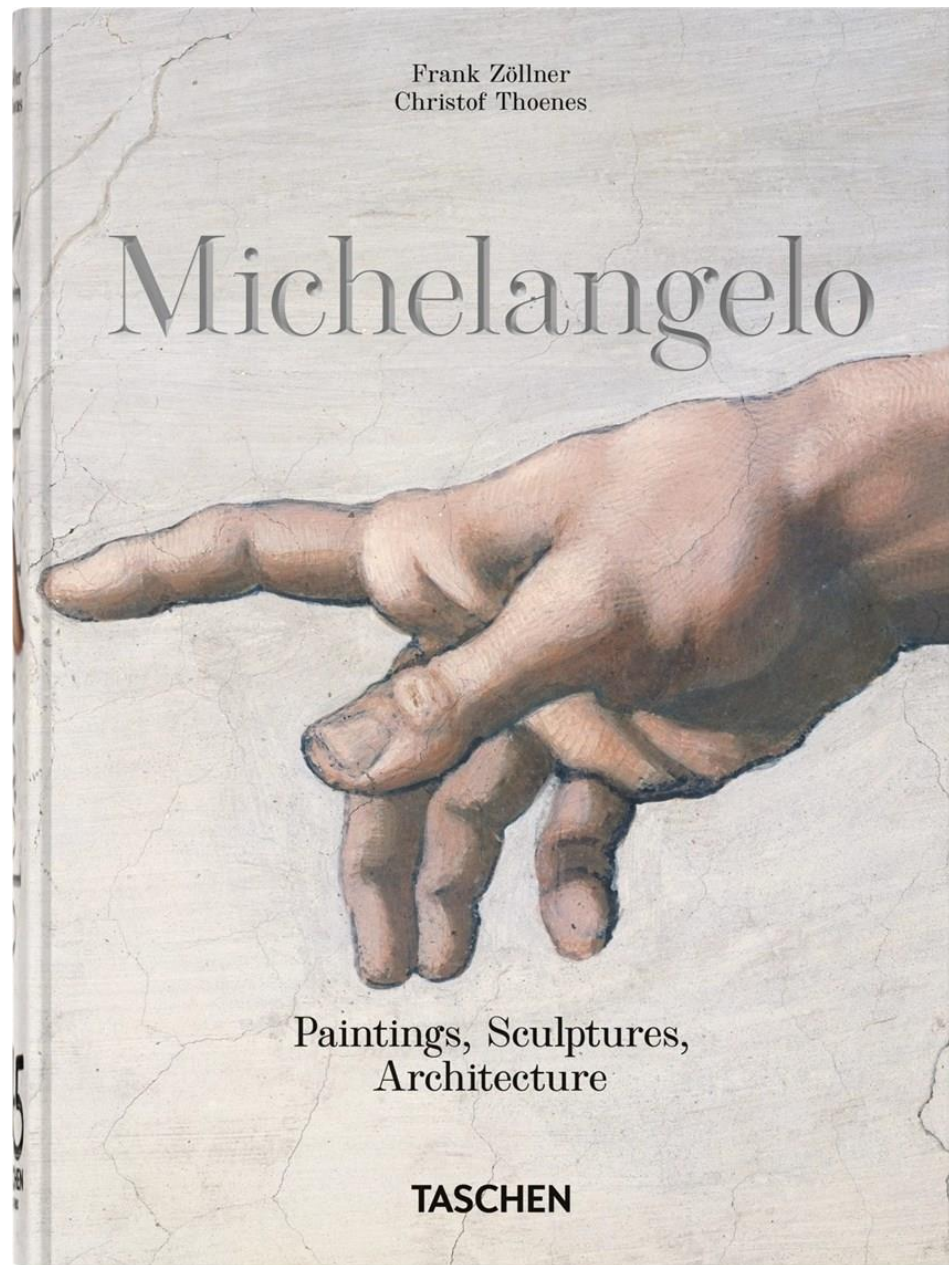
The tomb of Giuliano de' Medici
with the allegories of *Night (*Notte*)* and *Day (*Giorno*)*, 1525–1534
Florence, S. Lorenzo, New Sacristy

Page 355

The tomb of Lorenzo de' Medici
with the allegories of *Dusk (*Crepuscolo*)* and *Dawn (*Aurora*)*, 1525–1531
Florence, S. Lorenzo, New Sacristy







Michelangelo

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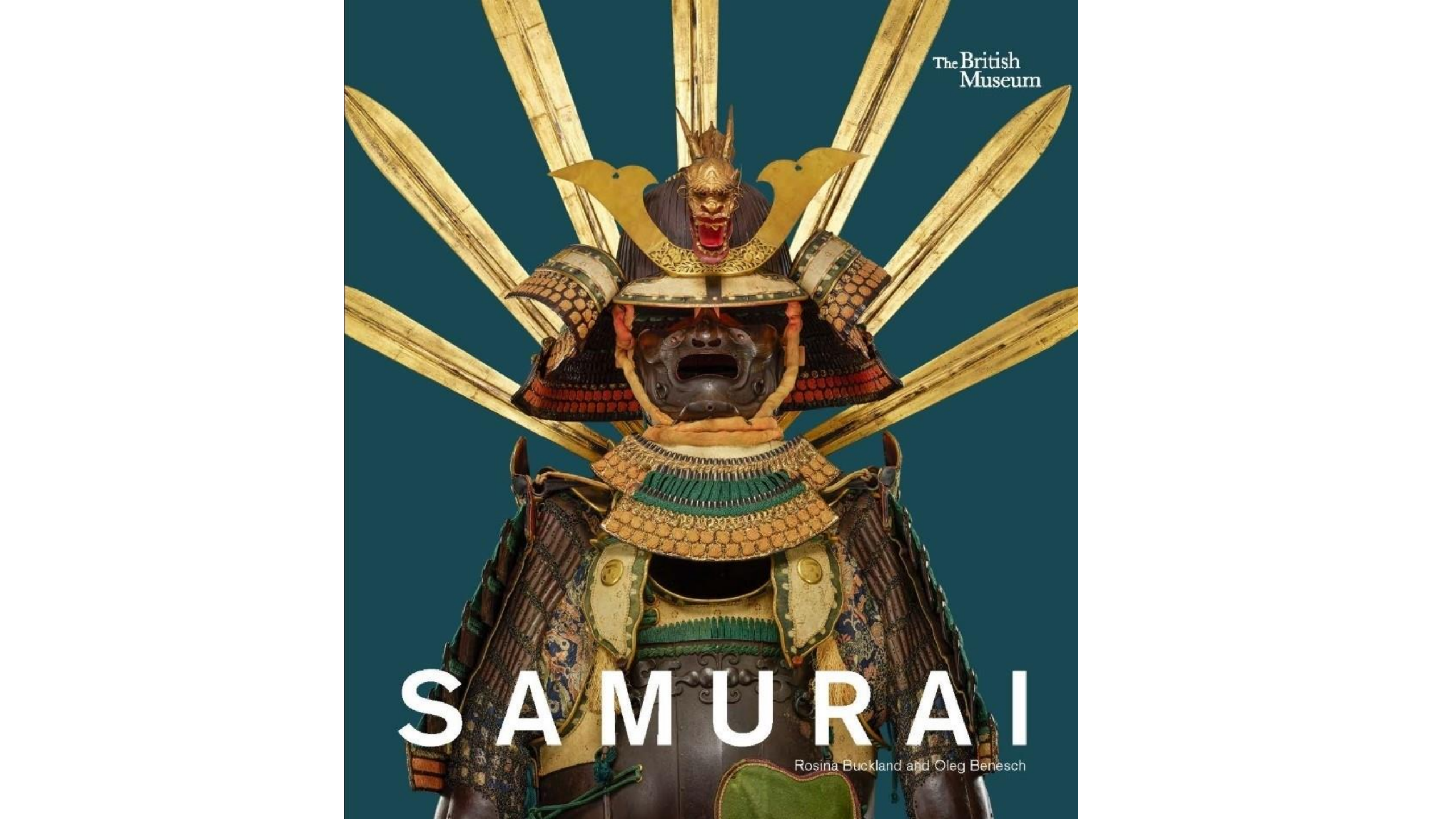
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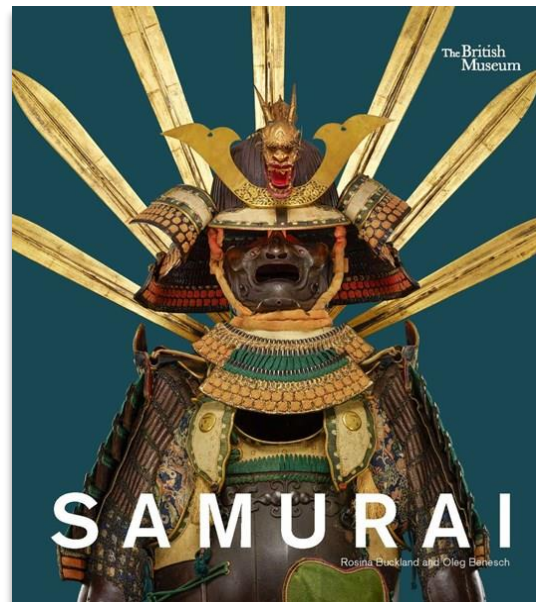


The British
Museum

SAMURAI

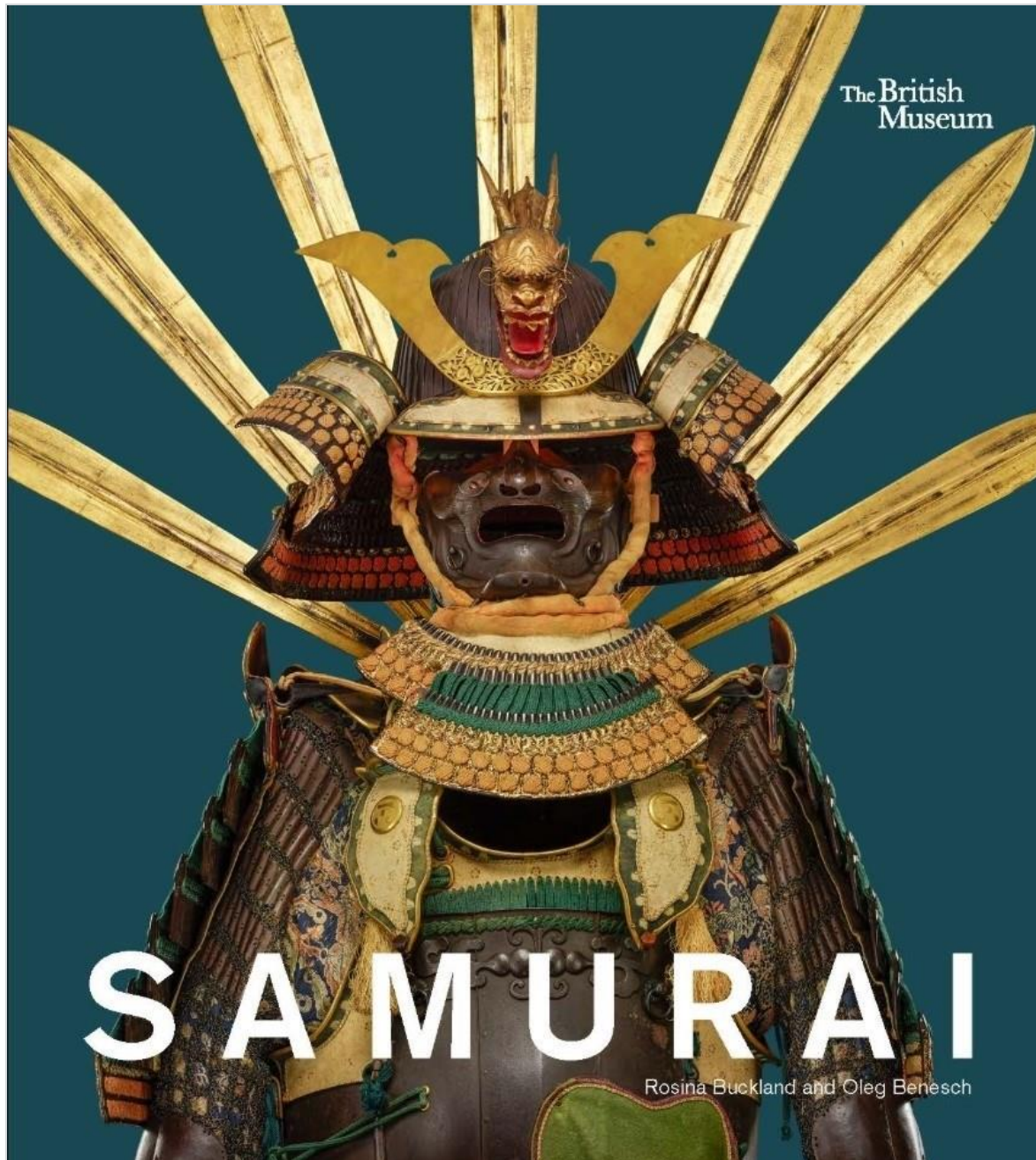
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Samurai

Rosina Buckland and Oleg Benesch

The word 'samurai' stands for ideals of courage, honour, self-sacrifice and loyalty. Yet much of the common understanding is imaginative fiction. This book explores the concept from medieval reality, through early modern changes, to today's hugely varied popular culture, challenging preconceptions and exploding myths.

- Published to accompany a major exhibition at the British Museum, this is the first book to explore the centuries-long trajectory of the samurai through objects from international collections.
- From the early 1600s, with the establishment of peace, the samurai became an official class fulfilling a bureaucratic role. The ideal of the medieval warrior took on legendary status, leading to endless representations in popular culture of past examples of heroic valour.
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10 Saddle and stirrups with dragonfly motif, 1648, Japan. Lacquer, wood, gold, metal and leather. H. 27.5 cm, W. 31 cm (saddle), H. 20 cm, W. 14 cm (stirrups). National Museum of Japanese History, Sakura, HI-48-39. Gift of Tsunjiro Ueda.

11 Quiver (*ebira*), 1800–50, Japan. Leather, black lacquer and gilding. H. 98 cm, W. 22.5 cm, D. 9 cm. Royal Armouries, Leeds, XXV15.157.

12 Inamune Zuigaku Yoshitugu, *Illustrated Account of the Latter Three-Year War* (*Gosannen kassen ebichōshi*) (detail), vol. 2 (from set of three), 1780. Japan. Ink, colour and gold pigment on paper. H. 40 cm, W. 175 cm. John C. Weber Collection.

Horses were expensive to maintain and were prized possessions, often given to a young man on his coming of age. The horses of medieval Japan, known as *taihashi*, were smaller than breeds today. This screen (fig. 9), attributed to the court painter Tosa Mitsumochi (1496–1559?), shows a scene of a horse being broken in by four grooms in a riverside pasture in autumn, with two horses bathing in the foreground and two horses and a foal galloping in from the left. To display such an image in a reception room bespoke the owner's physical strength and equestrian prowess. The basic forms are done in ink, with delicate use of light colours on the rocks, horses and figures, and a mist of gold dust floats over the scene. Mitsumochi is recognised for his efforts to unite Chinese and Japanese painting techniques and for re-establishing the fortunes of the Tosa school. The naturalistic techniques visible here and the expressive quality of his works were new to the native style of painting termed *kenmotsu-e* that the school practised.¹²

The Japanese saddle (*karu*) was designed as a platform for shooting arrows. Made of red oak, it consists of a front pommel and a rear cantle joined by two contoured bands, which sit on either side of the horse's spine; the whole is richly decorated with lacquer of various colours, mother-of-pearl inlay and other materials. Double leather pads (*shinobori*) are attached beneath the saddle as cushioning, with further pads above, and larger leather saddle flaps (*aoi*) protect

the horse's flanks from the heavy stirrups (*atama*) suspended from the saddle. Stirrups were made of iron and decorated with inlay and lacquer. This set has a design of massed dragonflies (fig. 10), a motif seen as symbolic of the samurai for the insect's ability to head straight for the target and its short lifespan.

Mounted archery was a highly evolved art. Several archery methods were practised, the best known of which is *yabusame* due to its use in many local festivals. *Yabusame* entailed riding at high speed and firing the arrow to one's left, but this was in fact a later development in a revivalist style. There was also forwards shooting (*aisatsu-shi*), backwards shooting (*ushirogiri-shi*), shooting to the right of the horse's neck (*mae-shi*) and static shooting (*amaizuki-shi*).¹³ The standard quiver was the *ebira*, an open form worn on the right hip that allowed for a quick draw. Its partially lacquered bamboo frame contained a rack to receive the arrow tips and it was fitted with leather straps to hold the shafts in place (fig. 11).

The medieval longbow measured up to 230 centimetres. To achieve flexion of such a length while on horseback the grip had to be placed below the centre, about one-third of the way from the base, and it is this aspect that characterised the Japanese bow. The earliest form of the lacquered 'rounded wooden bow' (*maruki-yumi*) eventually evolved into the more powerful laminate bow of wood and bamboo (*fusudake-yumi*), which increased the weapon's flexibility and the arrows' flight range. Reinforcement was provided by wrapping rattan around at various points. By the early eleventh century arrows were around 96 to 98 centimetres long.

While mounted archery was primary, many encounters were decided by the combatants dismounting and engaging in hand-to-hand combat with swords or long-handled polearms that had a curved, single-edged blade (*nodachi*). The *Illustrated Account of the Latter Three-Year War* (*Gosannen kassen ebichōshi*; see p. 56) reveals the brutal reality of warfare in medieval Japan: to the right a warrior charges away with an enemy head impaled on his sword; blood spurts from his horse's flank, which has been pierced by an arrow (fig. 12). In the foreground by a knoll, both man and horse have been cut down by arrows. To the left an archer has been struck in the mouth by an arrow and his quiver is clearly visible as he falls from his mount. Immediately above, a pile of bloody





It is thought that illustrated narratives of the *Tale of the Heike* were already being created in handscroll format by the early thirteenth century.¹⁰ Drawing on these images, during the fifteenth century a set of renowned incidents in battle were depicted on folding screens, executed in richly coloured pigments embellished with gold leaf that reflected (and augmented) the limited light sources of sunlight or candles. These screens were made in large numbers, often being copies of earlier versions. Few early examples of such screens survive, but the later Tokugawa shogunate commissioned many by Kano-school artists, as it claimed descent from the victorious Minamoto. This imagery was used to enforce the message of their legitimate rule. Minamoto no Yoshitsune's victories at the battles of Ichinotani and Yashima during the Genpei War on behalf of his half-brother, Yoritomo, became the most popular pairing, drawing closely from the accounts in chapters 9 and 11 of the *Tale of the Heike*. A pair from the early seventeenth century is typical of the genre, with a selection of the major encounters from different times skillfully unified in a single panoramic composition that is spatially organised by floating gold clouds and viewed from an elevated vantage point (fig. 50). Large groupings of mounted warriors on both land and sea convey a vivid sense of the confusion of battle while individual incidents, seen as if in close-up, provide human-scale stories. Most viewers would have recognised the figures involved; the small slips bearing the warriors' names are later additions.

The right screen illustrates Ichinotani, a narrow, protected strip of land between mountains and sea that posed logistical difficulties. Yoshitsune divided his forces in two, one leading an attack at Ikuta Shrine to the east, the other descending the precipitous Hyōdō Pass (seen at top) to take the Taira



fortress by surprise. Cornered, the Taira fled to their boats (centre, bottom), but only relatively few managed to escape. A series of individual encounters are depicted along the shoreline in the centre of the fifth panel from the right, including the death of Taira no Tadamori (1144–1184), his severed head held by Okabe Tadamuni (d. 1197), who poignantly finds a poem on the slain warrior's quiver. To the left Taira no Munenori (1147–1185) is being pulled from a capsize boat. Just above is the most famous encounter, when Kamagata Naokane (1141–1206) charges towards the water, fan in outstretched hand, to challenge the fleeing Taira no Atsumori (1169–1184) to return and fight. Naokane slays Atsumori, only to realise that this was the youth whose wondrous flute-playing had captivated him the night before; in remorse, he pledges to renounce his warrior ways and become a monk. At top left Taira no Tomomori escapes to the boat that Munenori has just boarded.

The left screen shows the Taira stronghold at Yashima, on the northern coast of Shikoku island, with the Minamoto cavalry charging in at bottom left and the Taira already taking flight in their boats. Yoshitsune is seen in the mêlée at the top of the second panel, nimbly evading the Taira enemy's grappling hooks to recover the bow he has dropped in the water. At the centre (third panel from the right), Satō Tadanobu is felled by an arrow shot by Taira no Noritsune (1160–1183), who leaps ashore to take his head, unsuccessfully. Above is Nawa no Yoichi, who has ridden into the water to answer the Taira challenge, where a Taira noblewoman, standing on a retreating boat, has attached a folding fan to a pole as a lure. Despite the fading light and strong sea breeze, he fires off an arrow that strikes the target.

50 Scenes from the Battle of Ichinotani (right) and the Battle of Yashima (left), 1624–44. Pair of six-panel folding screens, ink, colours and gold leaf on paper. H. 155.4 cm, W. 373.8 cm. British Museum, London, 1960, 111.022 and 023. Donated by the Trustees of James Martin White, 1950.



104 Outer robe (uchikata), 1800–50, Japan. Plain weave crepe silk with fresh-hand paste-resist dyeing (yuzen) and embroidery. H. 153 cm, W. 124 cm. Victoria and Albert Museum, London, FE.188-2018.



105 Undyed kimono (katabira), 1800–50, Japan. Ramie (asa), fresh-hand paste-resist dyeing (yuzen) with embroidery in silk and gold-wrapped silk threads. H. 149.5 cm, W. 122 cm. Victoria and Albert Museum, London, FE.190-2018.



106 Dressing set, 1750–1800, Japan. Wood, lacquer, gold and bronze. H. 62 cm, W. 27 cm, D. 11.8 cm. British Museum, London, 1896.0328.1a–s. Donated by Sir Augustus Wollaston Franks.

107 Teeth-blackening (ohaguri) set, 1800–1900, Japan. Brass. H. 12 cm, Diam. 11 cm (jewel including spoon), H. 5.6 cm, Diam. 7 cm (bowl), W. 6 cm (cosmetic stand). British Museum, London, 1907.0523.1–3. Donated by Charles Lund.

108 Katsushika Ōi, *Illustrated Treasury on Daily Life for Women*, 1847, Japan. Woodblock-printed book. H. 25 cm, W. 18 cm (covers). British Museum, London, 1979.0306.0.558.

colours and gold-wrapped thread, with some details pointed in ink. The garment has five crests in the form of carriage wheels.²¹

When the daughter of a daimyo married and entered her husband's family home, she was provided with an extensive trousseau of sumptuously ornamented lacquered items, including a set of three display units (*shodan*) for a range of cosmetic and accessory boxes, together with an incense burner (see p. 133), a shell-matching game and clothes stands. Lower-ranking women also needed various accessories; this dressing set comprises a drawer unit fitted with a mirror stand, hairbrushes, combs, a powder brush and cosmetics containers for scents, hair oil, face powder (finely powdered rice flour), rouge (made from safflower), and eyebrow paint (made from charcoal) (fig. 106). The decoration is of paulownia boughs, a popular motif with noble families, although the mirror box and six brush-backs have peonies and camellias, suggesting they originally came from a different set.

Married women customarily coated their teeth with a solution of iron filings and vinegar in order to protect the enamel, and this marked a new stage of a woman's life. The equipment in fig. 107 comprised a set of lidded ewer (*kane-akashi*), a hinged tray (*outoshi-gane*) and a cup (*kane-tsubi*), which would have been placed over a lacquer basin with handles (*minidana*). These utensils were similarly decorated with auspicious motifs, such as plum and pine trees and cranes symbolising long life.





In swords, too, there was a fashion for creating blades in the styles and dimensions of the twelfth to fourteenth centuries in an effort to revive the military spirit of Japan in the face of increasing Western military power (fig. 161). One blade was forged in 1833 by Taikei Nautane (d. 1857), who trained in Edo under Suishinshi Masahide (d. 1826), the smith who initiated what is termed the *shinshin* ('new-new sword') period.¹⁶¹ In the 1770s Masahide was instrumental in the revival of ancient styles, authoring publications such as *Practical Sword Dissertation* (*Taken jitapō no*). The broad shape and shallow curve are a revival of the great weapons of the fourteenth century, while the *hanan* (see p. 33) recalls an earlier tradition from Bizen province. The blade is engraved with the figure of the deity Fudō Myō-ō standing beneath a waterfall on one side, with his vajra-bitted straight sword on the other (see p. 34). The fittings of the mounting are of *shakudō* alloy with chrysanthemums and paulownias in gold and coloured alloy.

There was a huge thirst for knowledge of the world beyond Japan, which entered the country via Nagasaki. The substantial Chinese trade, bringing about 200 ships a year, served as an important conduit for manufactured goods and information, both from within China and transmitted from further afield. A much smaller Dutch operation of two ships per annum allowed for the import of European books after regulations were loosened in 1720 under the shogun Tokugawa Yoshimune, though these continued to exclude any Christian material.

Interest in foreign costumes even affected men's fashion. The *jingasa* (parade hat) depicted here is unusual, taking the form of the soft hat associated with Dutchmen (though ultimately derived from Tartar costume), the pale brown lacquer emulating the colour of leather, complete with undulating rim (fig. 162). The underside is decorated with four concentric rings formed of alternating black and gold triangles that would have caught the light dramatically when the wearer moved his head. The crest is that of Takemaga Shigekado (1573–1631).

Samurai love

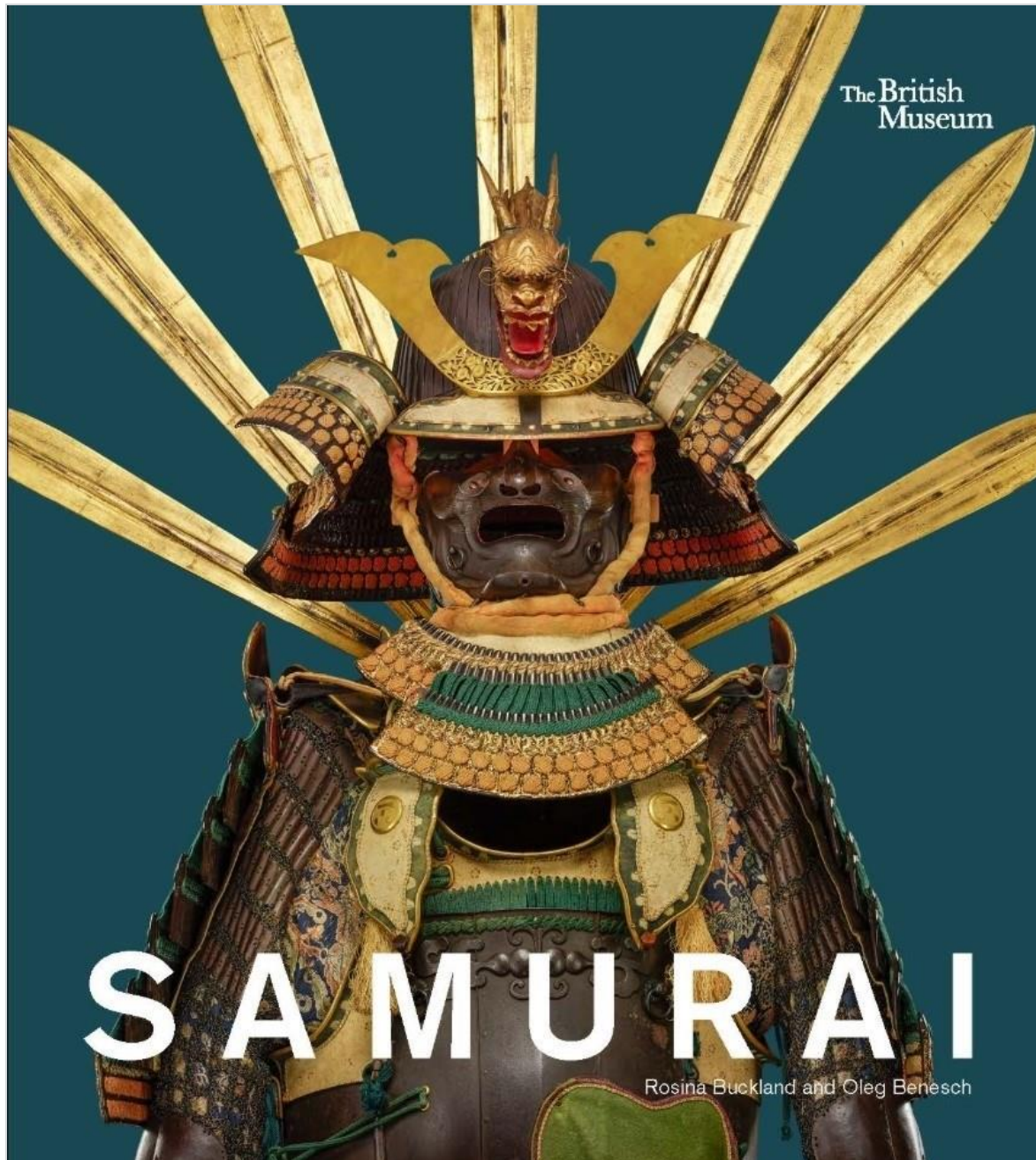
Men and women of the *hōshi* class were expected to marry to ensure the stability of the house (*ie*) by producing heirs and, as in many societies, familial control over the choice of partner increased with the responsibilities.



160 *Dōmetsu-guroku*, 1700–1800. Japan. Iron, wood, lacquer and silk. H. 145 cm, W. 90 cm, D. 90 cm. Private collection, courtesy of SYZ Ltd.

161 Taikei Nautane with additional carving by Hanjō Yoshitane, *Wakizashi* with a carving depicting Fudō Myō-ō under a waterfall, 1833. Japan. Steel blade, wood, metal, lacquer, gold, ray skin, *shakudō* and textile. L. 45 cm. British Museum, London, 1952,1008,19a-d. Donated by Margaret Pless.

162 *Jingasa* in Dutch style, 1800–1900. Japan. Wood, lacquer and gold. H. 8 cm, D. 51 cm. Private collection, courtesy of SYZ Ltd.



Samurai

Rosina Buckland and Oleg Benesch

The word 'samurai' stands for ideals of courage, honour, self-sacrifice and loyalty. Yet much of the common understanding is imaginative fiction. This book explores the concept from medieval reality, through early modern changes, to today's hugely varied popular culture, challenging preconceptions and exploding myths.

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MATISSE *and* PICASSO

YVE-ALAIN BOIS



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Yve-Alain Bois

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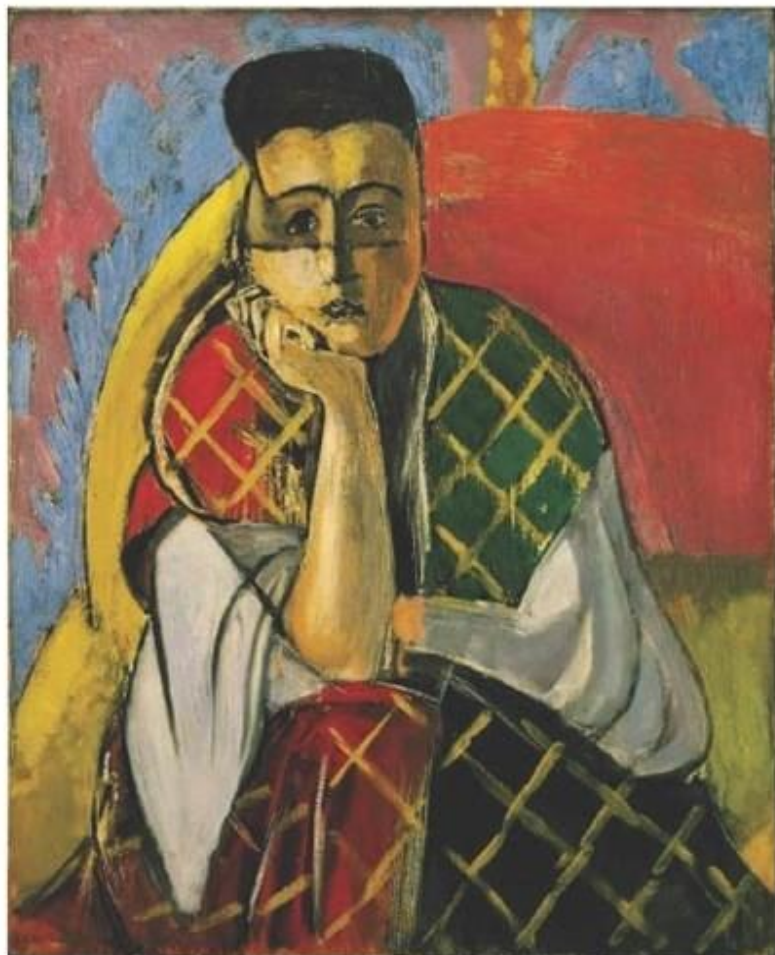
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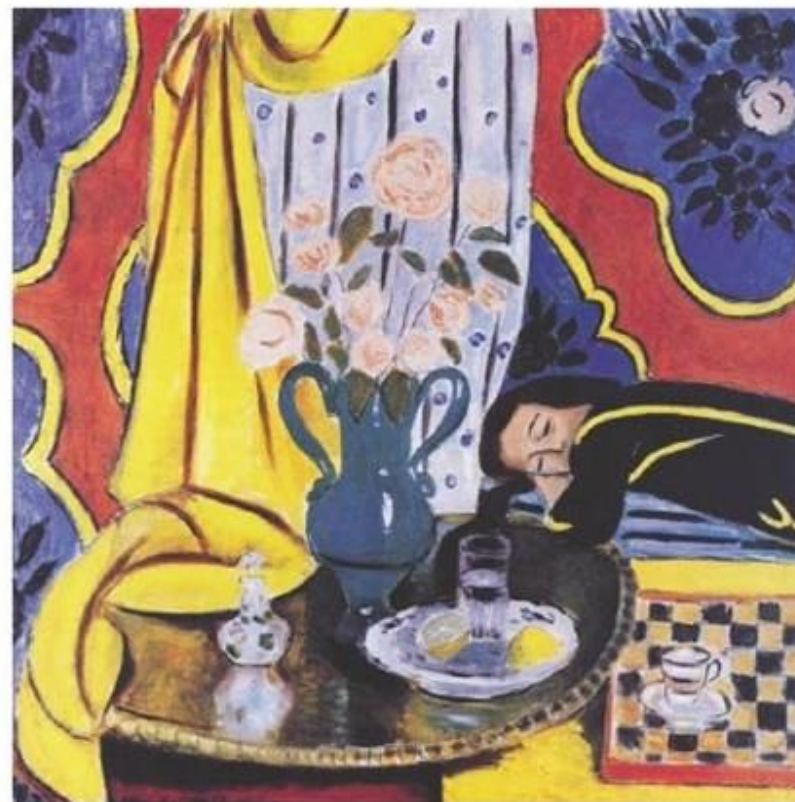
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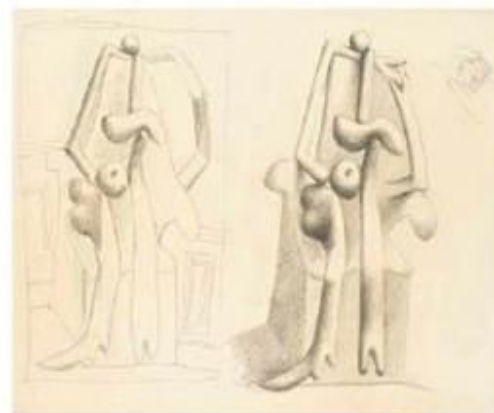
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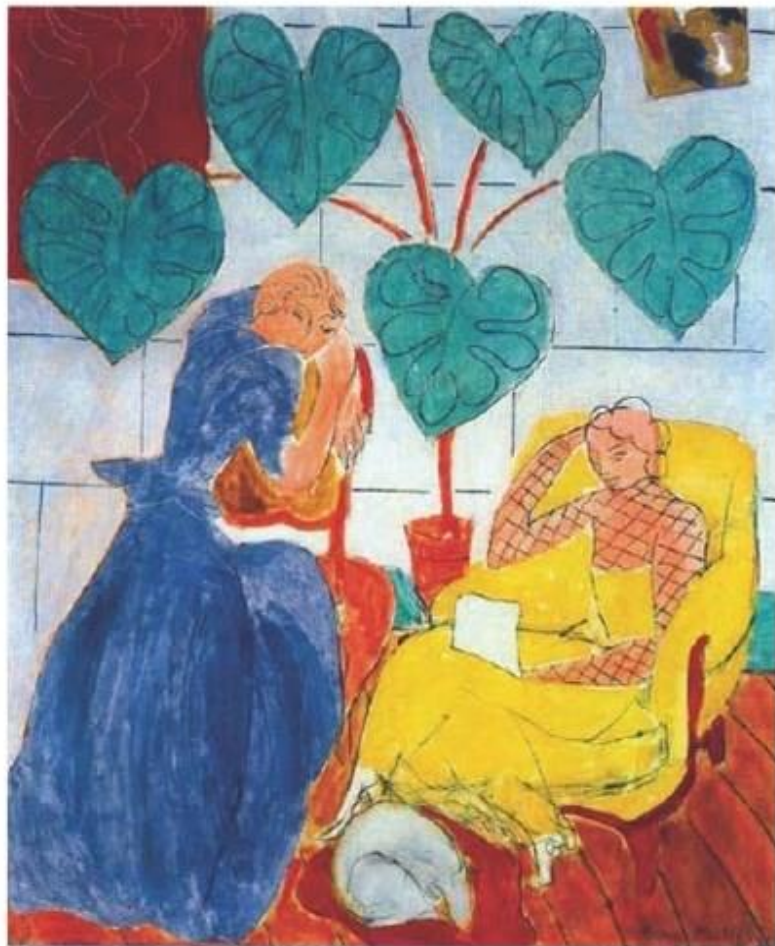
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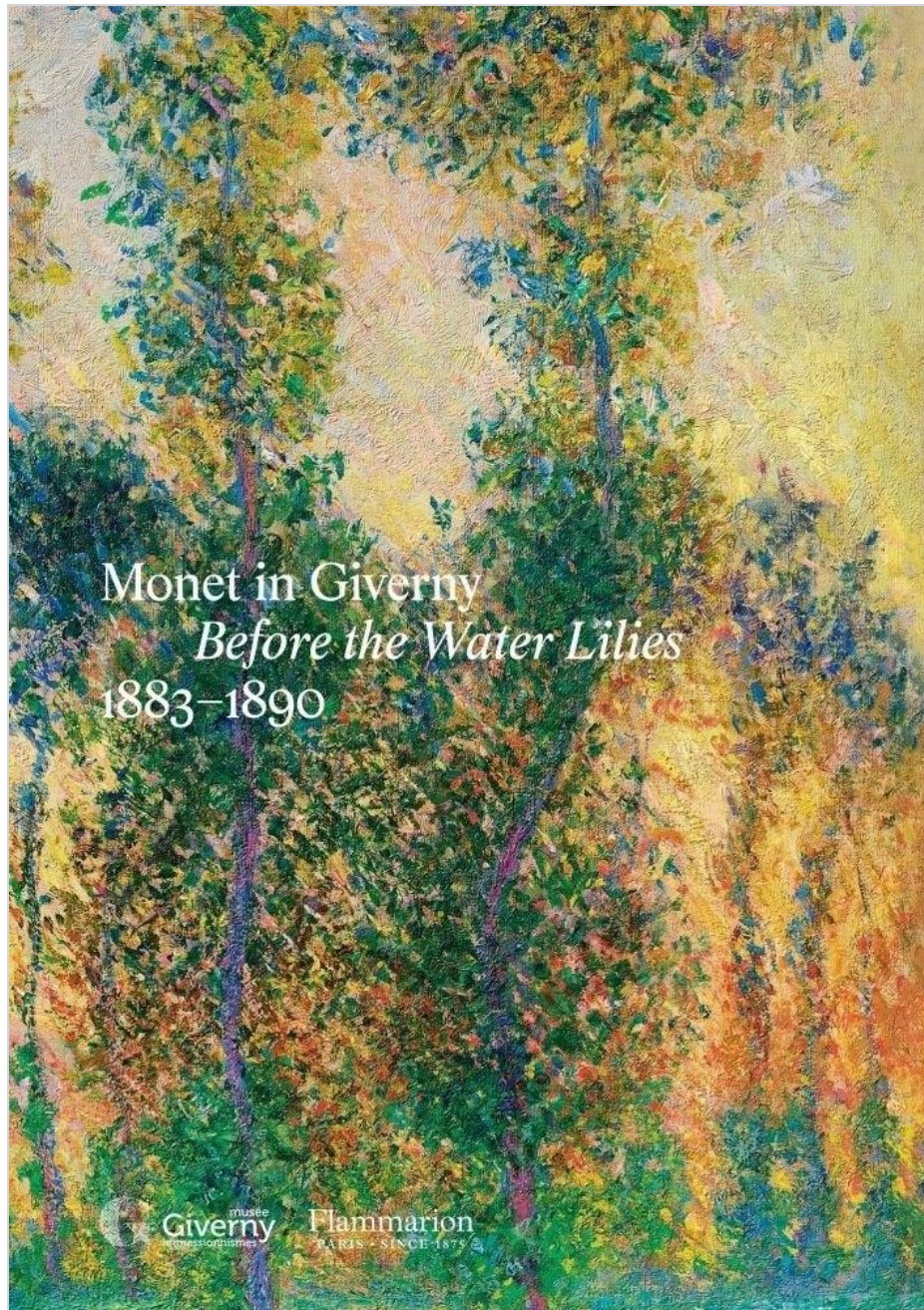
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An impressionist painting of trees, likely by J.M.W. Turner, showing dappled light filtering through the foliage. The colors are vibrant, with greens, yellows, and blues. The brushwork is visible and textured.

Monet in Giverny
Before the Water Lilies
1883–1890



Monet in Giverny: Before the Water Lilies, 1883–1890

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27 *Benneconert vu à travers les arbres (Benneconert Seen through the Trees)* and *Benneconert (Benneconert)*, c. 1887. Sketchbook pages, 12 1/4 x 9 1/4 in. (31.5 x 23.5 cm). Musée Marmottan Monet, Paris

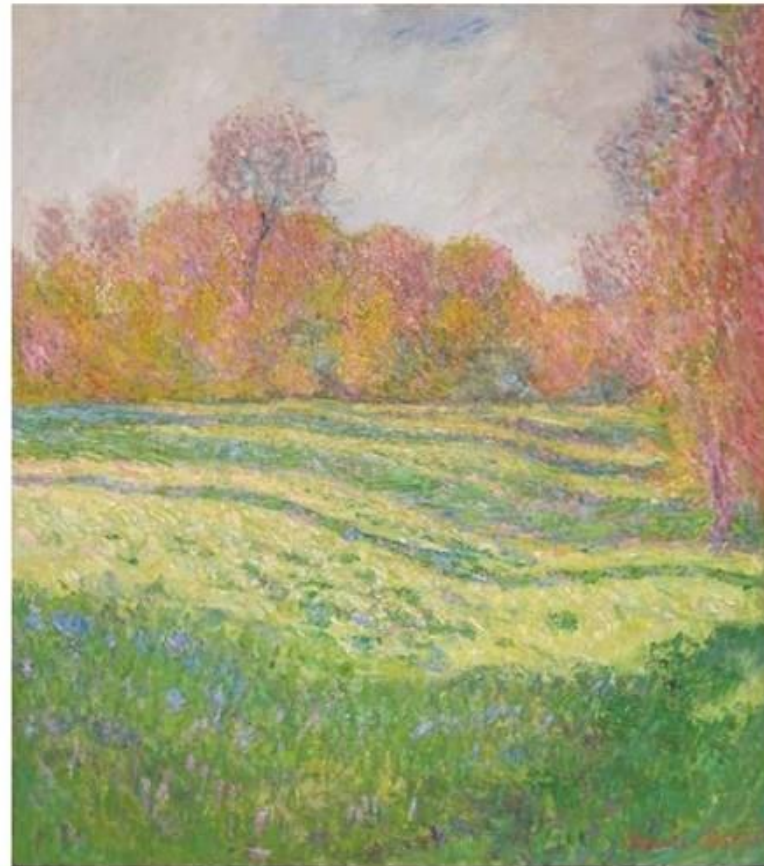


28 *Benneconert*, 1885. Oil on canvas, 29 1/4 x 29 1/4 in. (74.3 x 74.3 cm). Private collection



47 - *Paysage de matin* (*Landscape in the Morning*), 1888. Oil on canvas, 28 $\frac{1}{4}$ x 36 $\frac{1}{4}$ in. (73.4 x 80.5 cm). Private collection

Under the willow and poplar trees



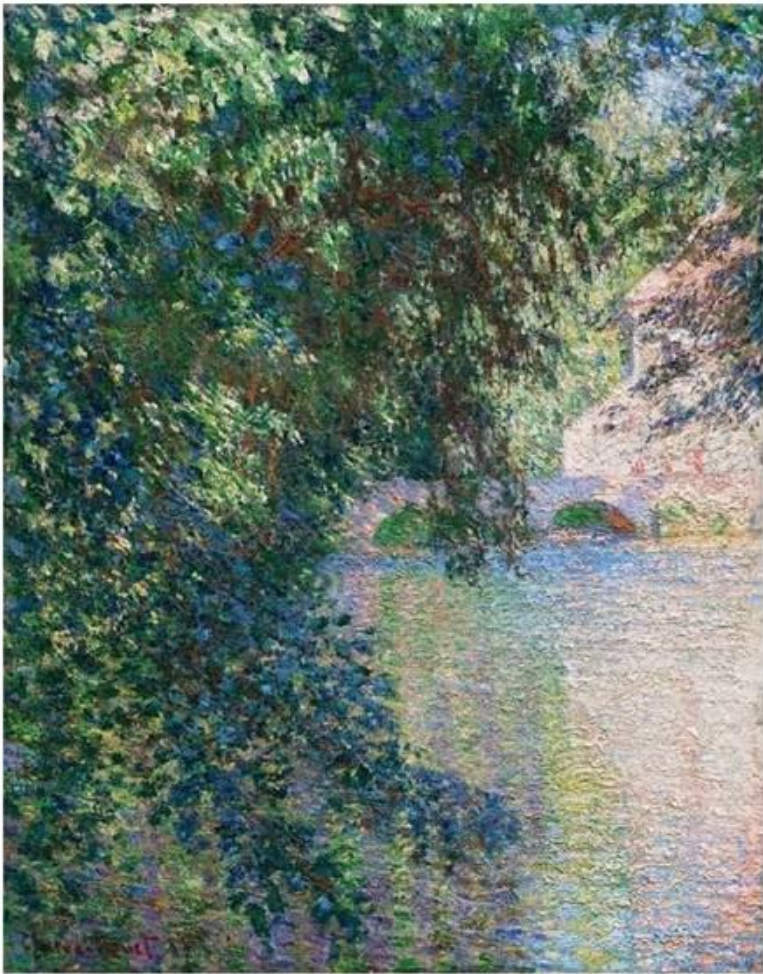
48 - *Prairie à Giverny, effet d'automne* (*Meadow at Giverny, Autumn Effect*), 1888. Oil on canvas, 3 ft. $\frac{1}{4}$ in. x 2 ft. 8 $\frac{1}{4}$ in. (92.1 x 81.6 cm). Museum of Fine Arts, Boston

75

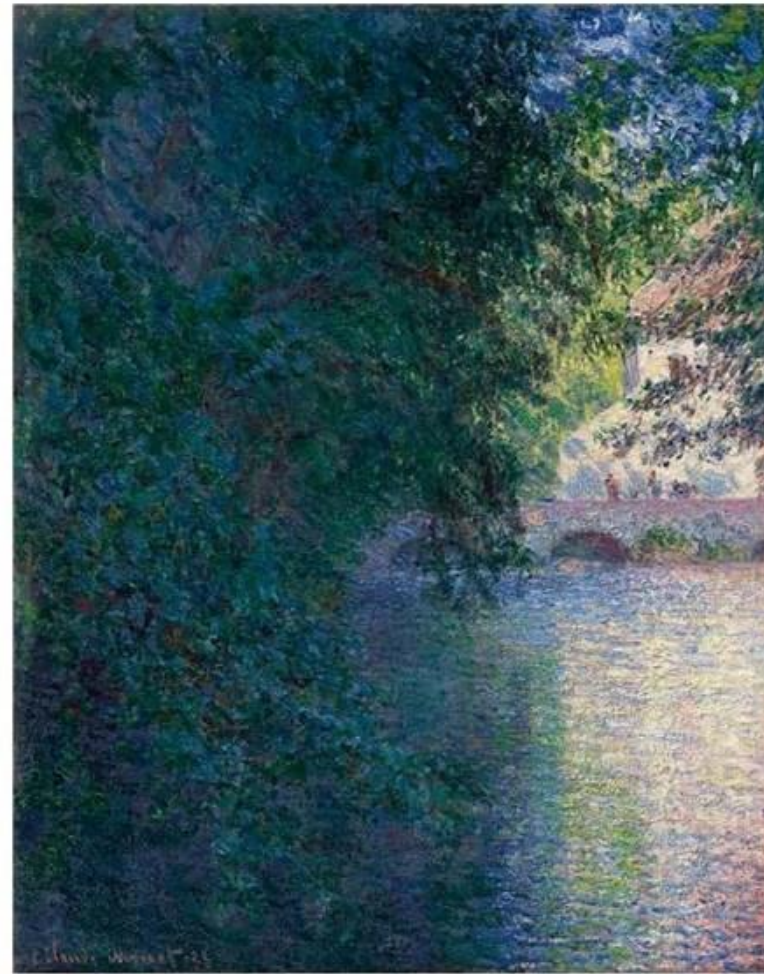
72



62 - *Champ d'avoine et de coquelicots (Oat and Poppy Field)*, 1890. Oil on canvas, 2 ft. 6½ in. × 3 ft. ¾ in. (85 × 92.1 cm).
Private collection



87 - *Moulin de Linetz (Mill at Linetz)*, 1888. Oil on canvas, 3 ft. $\frac{1}{4}$ in. $\times$ 2 ft. 5 in. (93.4 $\times$ 75.7 cm). Private collection.



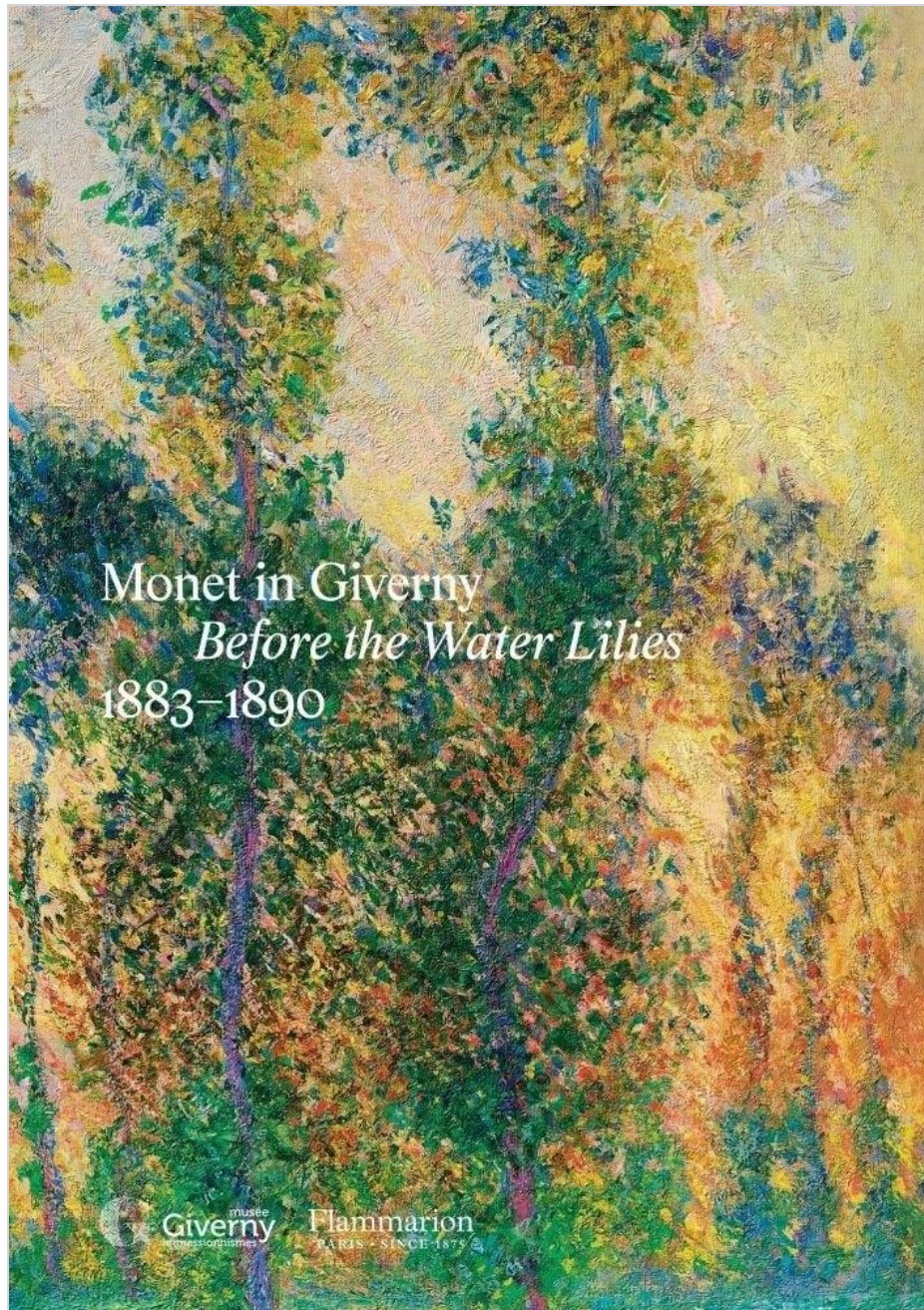
88 - *Le Moulin de Linetz (The Mill at Linetz)*, 1888. Oil on canvas, 3 ft. $\frac{1}{4}$ in. $\times$ 2 ft. 4 $\frac{1}{4}$ in. (92 $\times$ 72.9 cm).
Hasso Plattner Collection, Museum Barberis, Potsdam



95 - *En norvégienne (The Rowboat at Giverny)*, c. 1887. Oil on canvas, 3 ft. 2 $\frac{1}{4}$ in. $\times$ 4 ft. 3 $\frac{1}{4}$ in. (97.5 $\times$ 130.5 cm).
Musée d'Orsay, Paris



102 - *Le Givre à Giverny (Frost at Giverny)*, 1885. Oil on canvas, 21 3/4 x 28 in. (54 x 71 cm).
Hanso Plattner Collection, Museum Barberini, Potsdam



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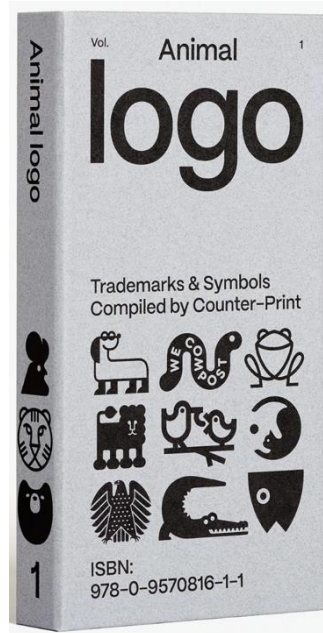


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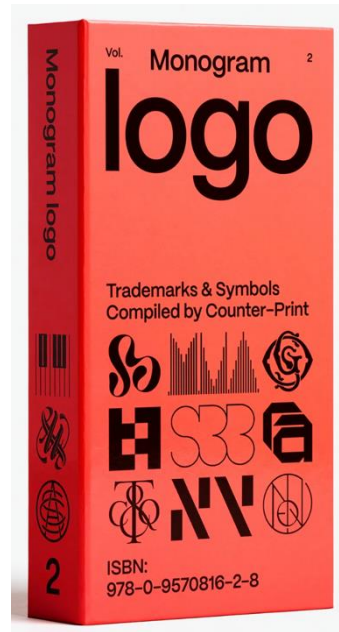


ISBN:
978-0-9570816-8-0

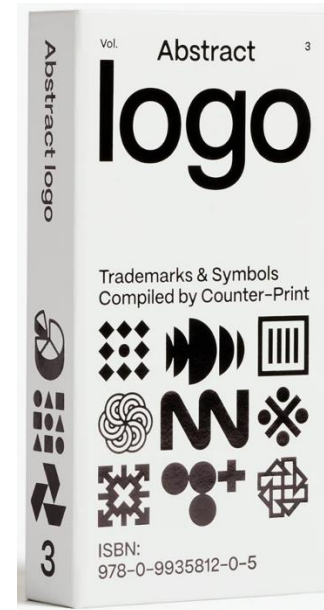
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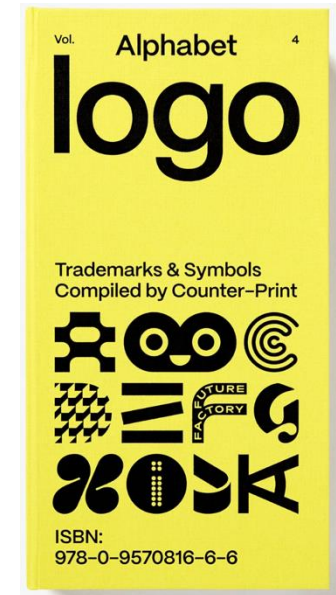
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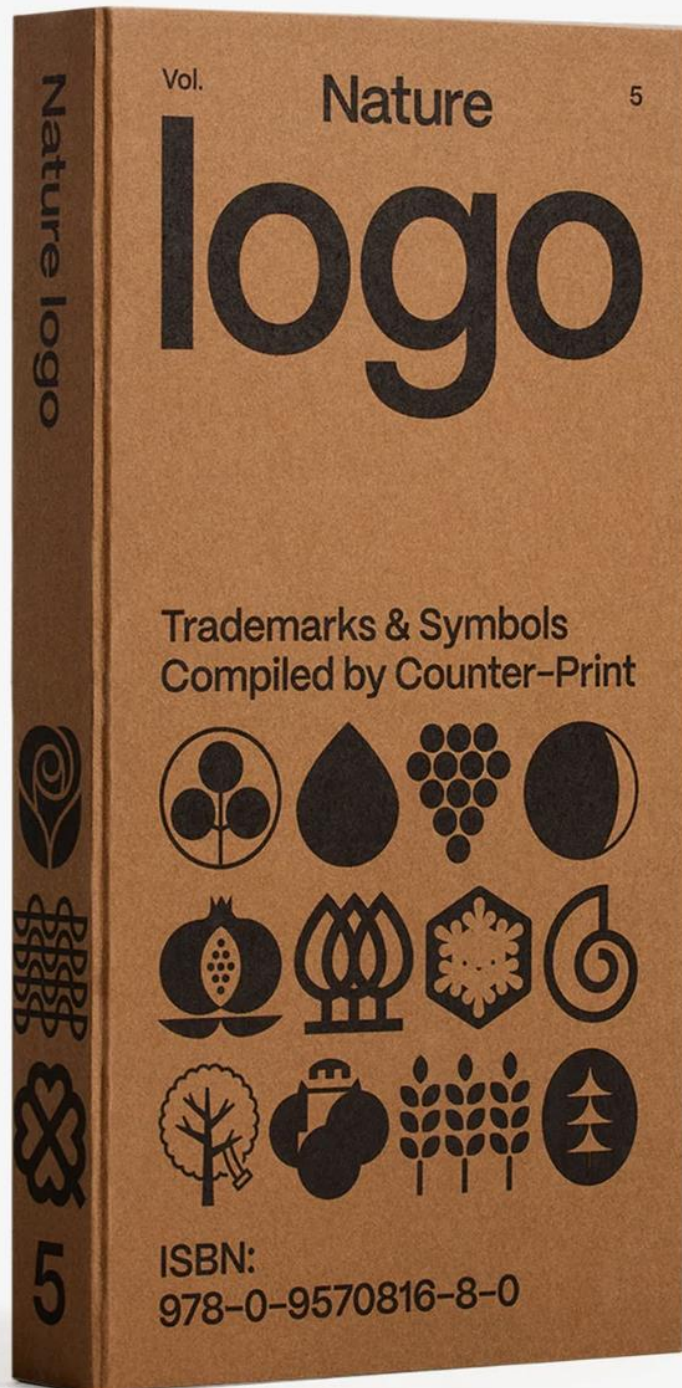
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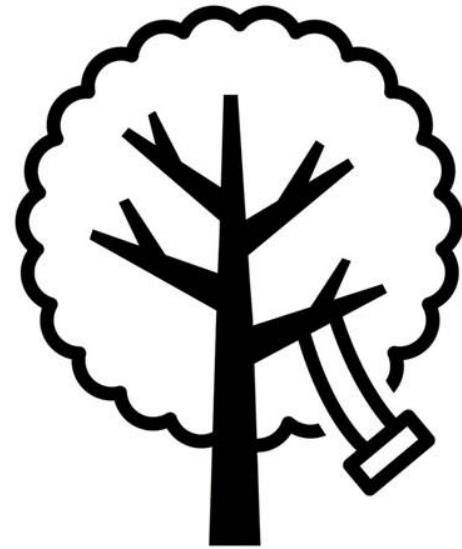
500 Illustration(s)

210 mm x 105 mm

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TreeSwing
Investment app

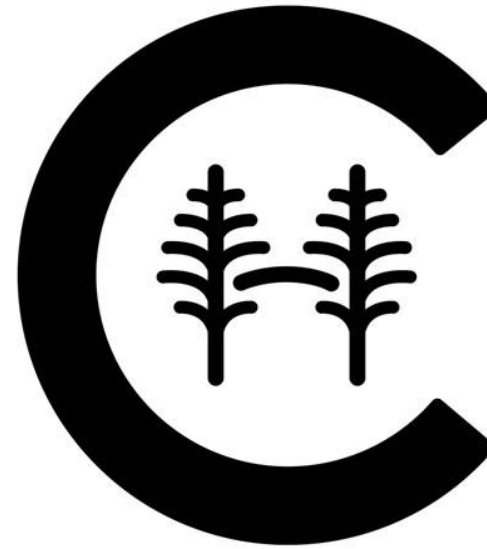
Carpenter Collective
carpentercollective.com
USA
2013



Homecamp
Online retailer & manufacturer
of quality outdoor products

The Company You Keep
tcyk.com.au
Australia
2014

Trees



GreenHouse
Eco-friendly building materials

Carpenter Collective
carpentercollective.com
USA
2015

Ivy Veterinary Care
Veterinary hospital

Studio Malt
studiomalt.com
USA
2024

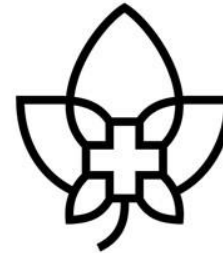
Red Leaf Pulp
Non-wood fiber

BRBAUEN
brbauen.com
Canada
2017

Vinhal
Law firm

BRBAUEN
brbauen.com
Brazil
2016

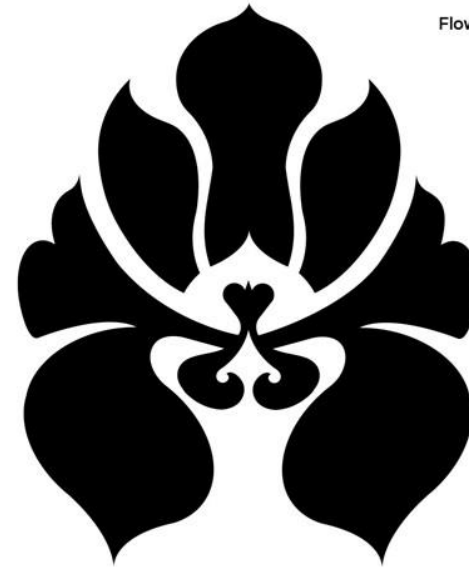
Leaves



Mayflower Inn & Spa
Hospitality

Strohl
strohlsf.com
USA
2003

Flowers



American Greetings
Greeting card maker

Lippincott
lippincott.com
USA
1978



Rubyspice
Spice blender & retailer

Parallax Design
parallaxdesign.com.au
Australia
2014



Yagoda
Fruit factory

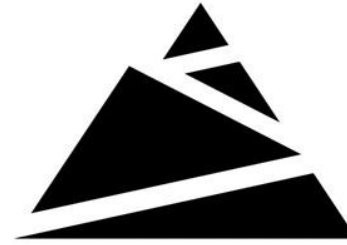
Stefan Kanchev
stefankanchev.com
Bulgaria
1950–1980



Food

Sherpa Recruitment
Construction industry
recruitment

Studio eNaR
studioenar.co.uk
United Kingdom
2015



Mountains

Great Northern Explosion
Daily deals for snow
& skateboarding gear

Berger & Föhr
bergerfohr.com
USA
2009



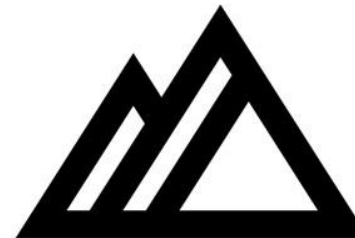
Starwoods
Camping accessories

Mariano Lampacrescia
dribbble.com/mareanx
USA
2020



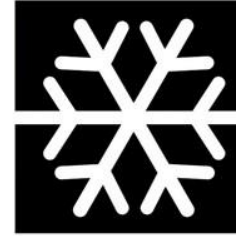
Altitude
Fastly's annual summit

Fuzzco
fuzzco.com
USA
2019



Gelo
Frozen food

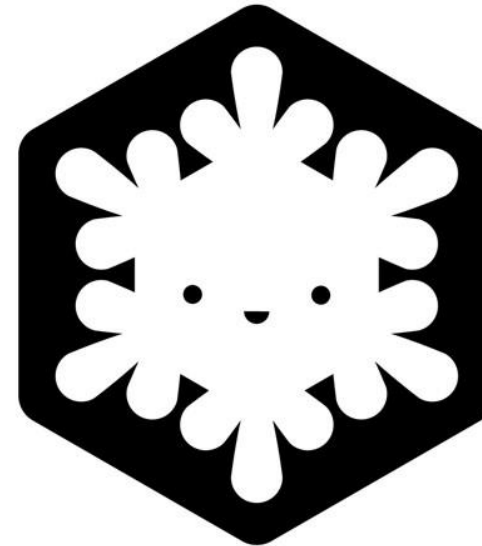
Cruz Novillo
cruznovillo.com
Spain
1985



Weather

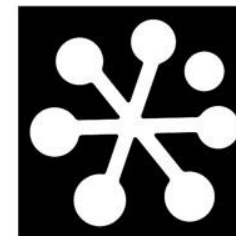
Snowprint Studios
Mobile games studio

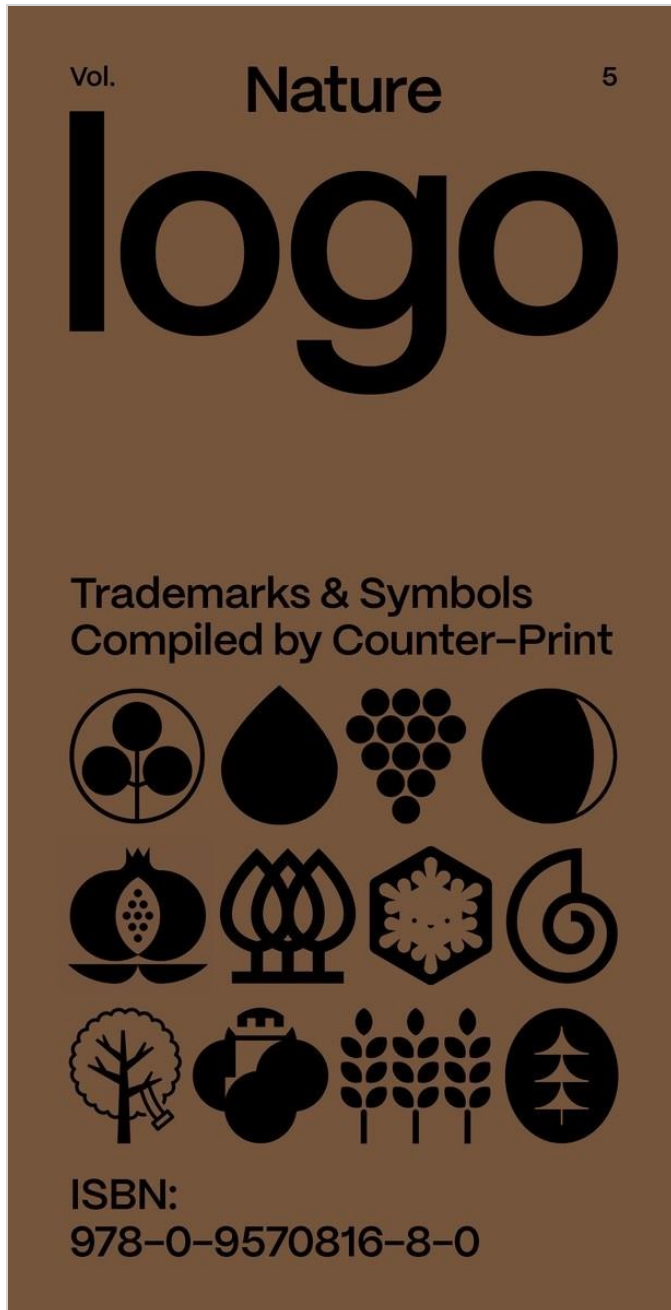
Add Studio
addstudio.se
Sweden
2016



NaiSnow
Food and beverage industry

UDL
u-d-l.com
China
2025





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Edited by Victionary

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Creative Festival
26-27-28 September 24

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UBN Speakers
UBN Nights
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UBN Lineup
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05
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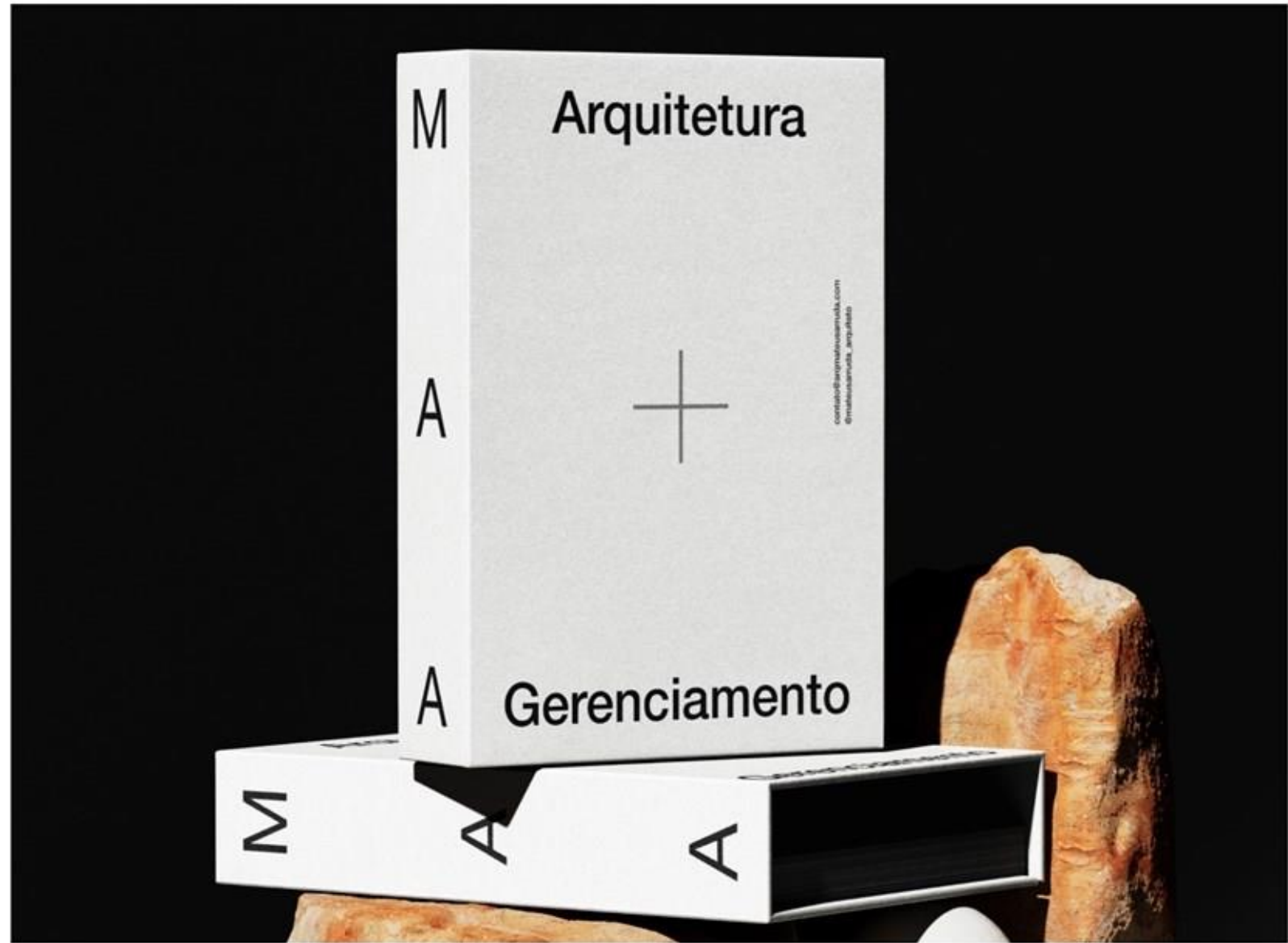
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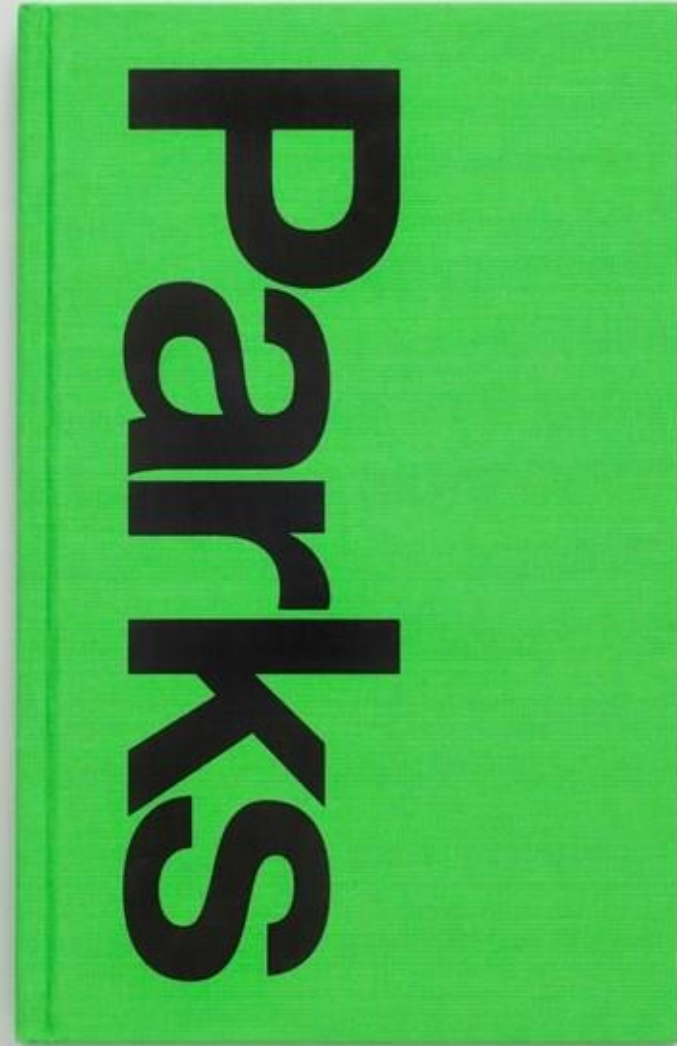


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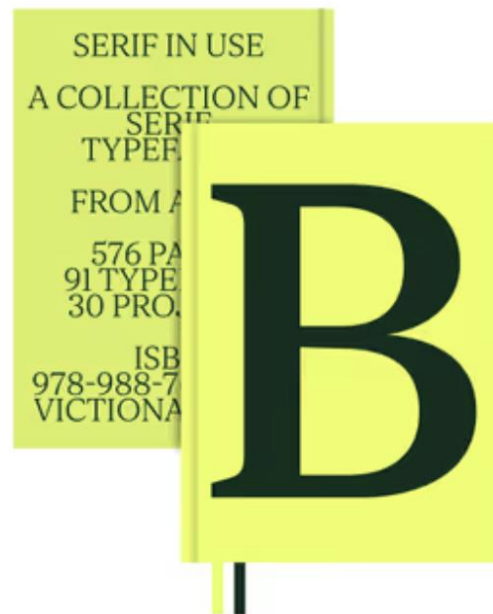
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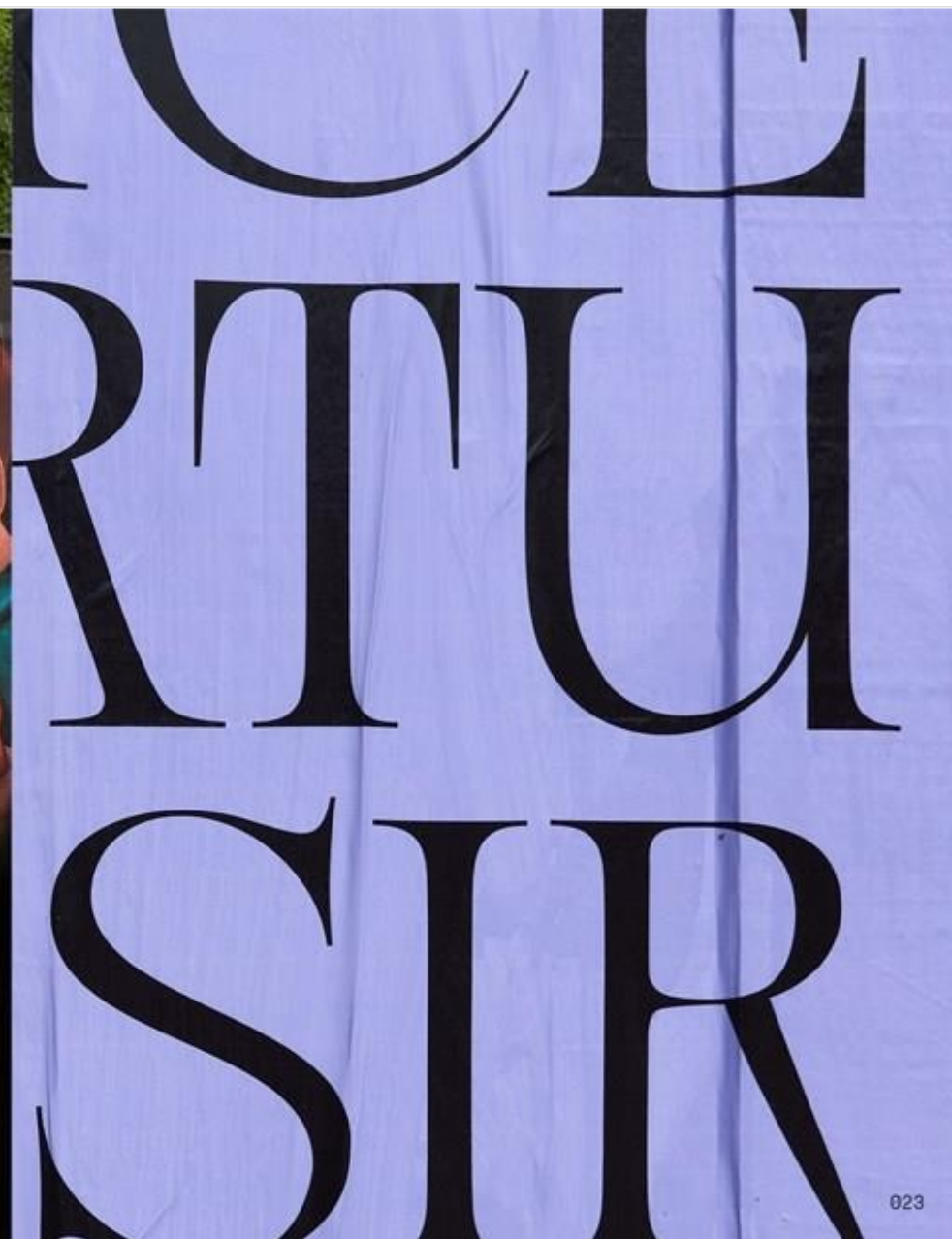




TISA, LIBRE BASKERVILLE, CASLON



BODONI MODA, LORA, PLAYFAIR DISPLAY



023



RECOLETA, CORMORANT GARAMOND







CASKAYDIACOVE, BITTER, VOJTA





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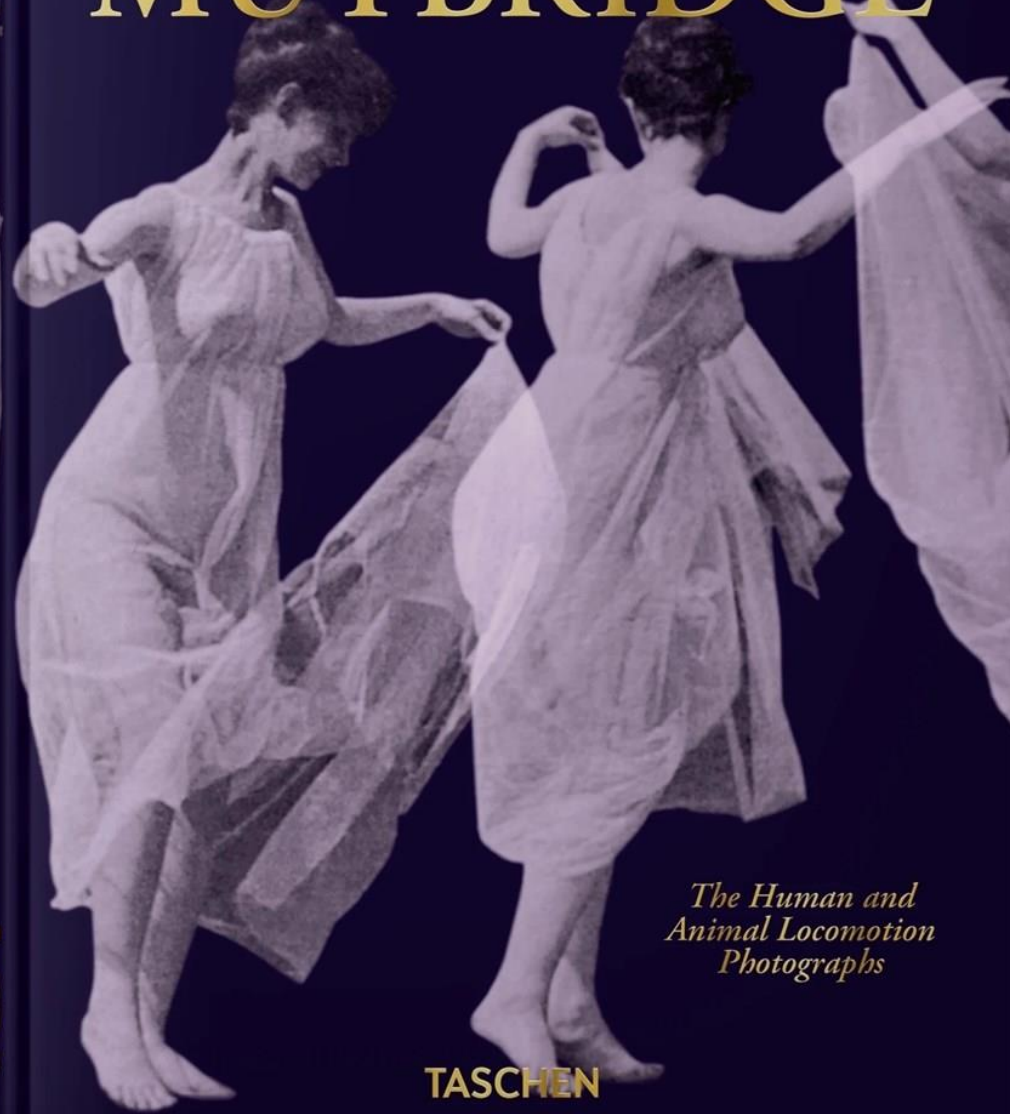
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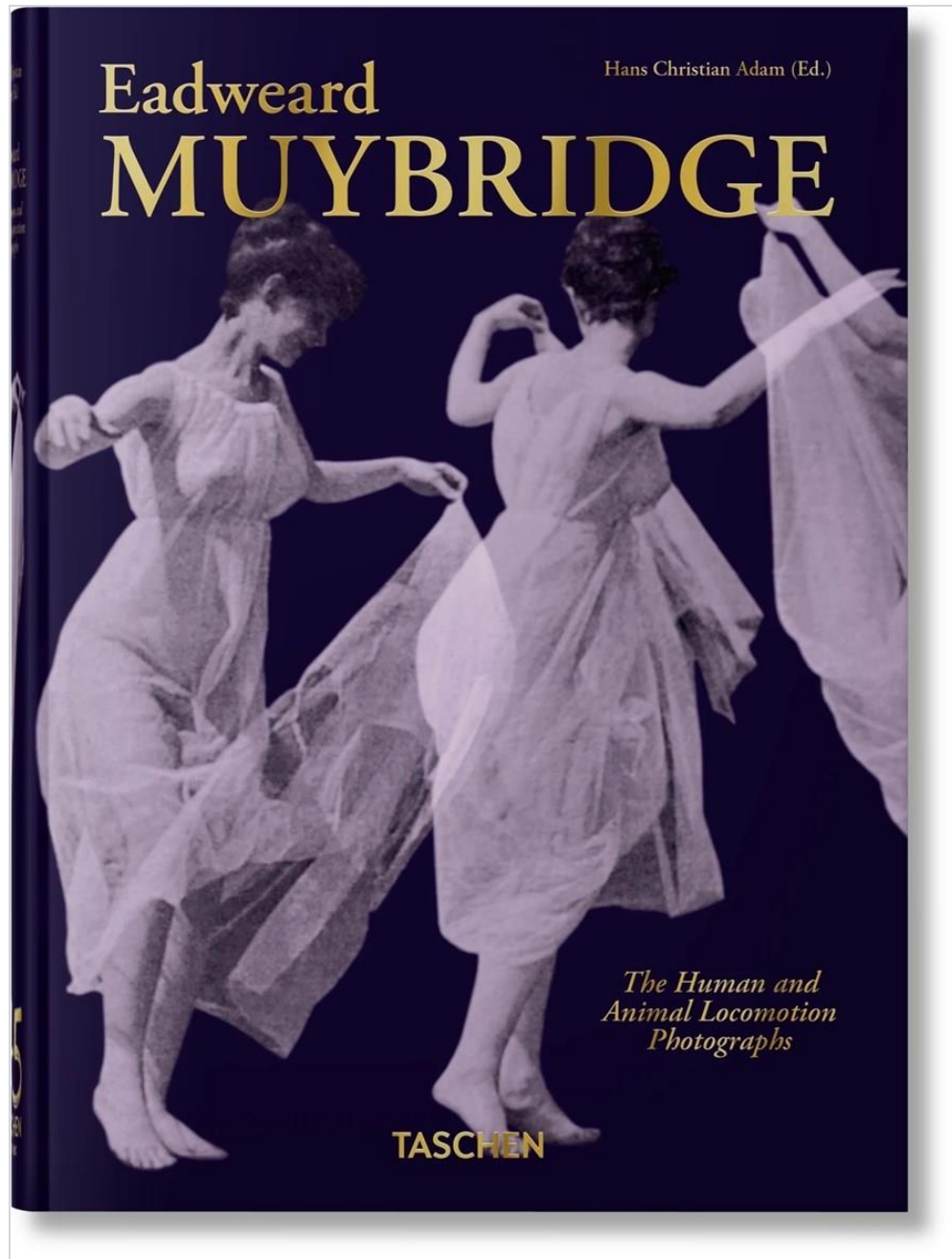
Hans Christian Adam (Ed.)

Eadweard MUYBRIDGE



*The Human and
Animal Locomotion
Photographs*

TASCHEN



Muybridge

THE HUMAN AND ANIMAL LOCOMOTION PHOTOGRAPHS. 45TH ED.

Eadweard Muybridge

The life and work of Eadweard Muybridge (1830-1904), pioneer in the visual studies of animal and human movement. With a detailed chronology and many plates, this book features in particular many images from the groundbreaking

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TASCHEN



Hans Christian Adam (Ed.)

EADWEARD MUYBRIDGE

*The Human and Animal
Locomotion Photographs*

TASCHEN

skription ausgeschriebenes, in elf thematische Mappen aufgeteiltes Werk mit dem Titel *Animal Locomotion. An electrophotographic investigation of consecutive phases of animal movement, 1872–1885. Published under the auspices of the University of Pennsylvania, Philadelphia 1887*, das interessanterweise für die Universität und nicht von ihr herausgegeben wurde. Das Werk bestand aus 781 großformatigen Tafeln mit je 12 bis 36 Fotoreproduktionen auf schwerem Leinenpapier im Format von ca. 63 × 49 Zentimetern (23 7/8 × 18 1/4 inches). Es wurde von der New York Photogravure Company im Kollotypie-Verfahren – einer Form des Lichtdrucks – hergestellt. Insgesamt befinden sich auf den Tafeln 19 347 Einzelbilder. Die einzelnen Tafeln kosteten je einen Dollar; bestellte man 600, erhielt man den Rest der Serie gratis.³⁴ Es wurden nur 27 vollständige Sätze verkauft und noch weniger blieben komplett erhalten. Größere Sammlungen haben jedoch parallel zur steigenden Wertschätzung Muybridges für die Fotografiegeschichte Einzelkonvolute erworben, um so ihre Kollektionen zu vervollständigen. Eine Auswahl von Tafeln wird gelegentlich als „Author's edition“ bezeichnet und man nimmt an, dass Muybridge sie bei seinen Vortragsreisen offerierte. Schon immer sensibel für Fragen des Profits, dürfte er als ehemaliger Buchhändler mit den Vertriebswegen im Publikationsgewerbe vertraut gewesen sein. 1893 veröffentlichte er noch ein weiteres kleines, wohl bei seinen Vortragsveranstaltungen zu erwerbendes Werk, *Descriptive Zoopraxography*,³⁵ das Listen mit Faksimile-Unterschriften der illustrierten Bestseller und die Namen der Institutionen enthält, die sein Tafelwerk angeblich vollständig oder in Teilen bezogen hatten. Eine Stichprobe der für Deutschland aufgeführten Universitäts- und Institutsbibliotheken ergab, dass heute in keiner einzigen auch nur Teile des Tafelwerks vorhanden sind. Benutzte Muybridge die renommierten Namen nur als Werbung?

Kritik des Tafelwerks

Muybridges Hauptaugenmerk galt trotz des Titels *Animal Locomotion* vor allem dem Menschen – Protagonisten in seinem Kosmos waren überwiegend Frauen, Männer und Kinder – auch wenn wie in den *Attitudes* eine recht beachtliche Zahl von Pferden an den Kameras vorbeitrabte, mit und ohne Reiter. Entstanden ist eine Art visuelles Wörterbuch bewegter menschlicher und tierischer Gestalten. „Viele der teilnehmenden Sportler, Händler und Lehrer waren zu dieser Studie der ‚Bewegungen des täglichen Lebens‘ ausgewählt worden, weil sie auf einem speziellen, zur Illustration ausgewählten Gebiet beachtliche Leistungen zeigen konnten“, meinte Muybridge vieldeutig.³⁶

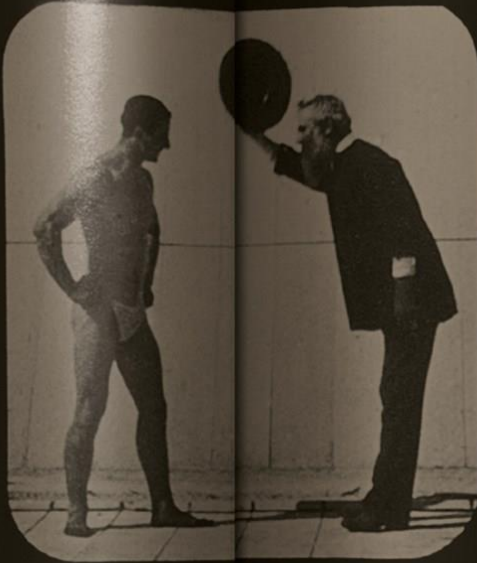
Die Auswahl der Aktionen und Motive, die Muybridge traf, versuchte sowohl die Fragen der akademischen Kunst jener Zeit zu beantworten als auch die der Kunst der Fotografie. Die Kunst der Fotografie wurde von ihm als höchste Herausforderung an ein Handwerk verstanden, das Bilder zu schaffen vermag, die keine andere Kunstform glaubhaft liefern kann. Eine ganze Reihe von Bildmontagen verdanken wir Muybridges offensichtlichem Vergnügen daran, die Natur der Dinge wiederzugeben, wie es nur die Kamera kann. Da gibt es zum Beispiel ein flatterndes Tuch, eine Art Schleier, der die frivole Nacktheit der weiblichen Modelle bedecken soll. Solche wehenden Draperien füllen eine ganze Folge von *Animal Locomotion*. Muybridges Begeisterung für das erzählende Genre ließ Sequenzen mit Modellen entstehen, die gehen, laufen und vor der Kamera tanzen. Frauen wedeln mit einem Fächer, tragen Körbe und Eimer. Der Zeichenlehrer Mr. Tadd zeichnet einen Kreis – die dazugehörige Tafel trägt den Titel *Movement of the hand. Drawing a circle* (in der älteren Literatur wird gelegentlich Thomas Eakins als Modell bezeichnet). Auf anderen Platten erscheint Mrs. Tadd mit ihren Kindern und die Rollenaufteilung innerhalb der Familie – hier der Ernährer, dort die Mutter und Erzieherin – ist eindeutig traditionell.



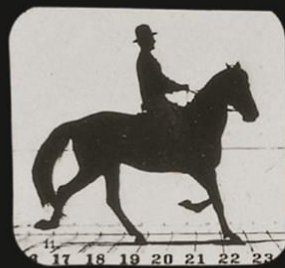
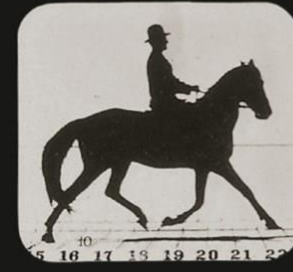
Erstaunlich ist die große Anzahl kurioser Themen, die wir wohl Muybridges Exzentrität verdanken. Da schlägt eine Mutter ihr Kind, ein Känguru hüpfte sehr manierlich, der Fotograf tritt als sein eigenes Modell auf, ein Maultier namens Denver nimmt Glöckchen ins Maul und läutet sie kopfschüttelnd. Eine junge Frau, ein grotesker Fall von Adipositas, muss sich vor Muybridges Kamera hocken und repräsentiert das Genre „medizinische Abnormalitäten“. Manch bedauernswertes Modell wurde aus einem nahe gelegenen Krankenhaus ins Open-Air-Atelier gelockt. Muybridge bat Männer und Frauen, bekleidet oder unbekleidet zu posieren und dabei teilweise Aktionen auszuführen, deren Bezug zur Bewegungswissenschaft oftmals nicht leicht zu erkennen ist. Welche physiologischen Gesetze mag es illustrieren, wenn sich eine Frau namens Blanche Epler in einen Heuhaufen wirft?³⁷ Auf Muybridges Bildern begießen sich wiederholt nackte Frauen mit Wasser aus Kübeln. Das durch die Kurzzeitbelichtung wie eingefroren wirkende verschüttete Wasser symbolisiert gleichsam die eingefrorene Zeit. Mehr als 80 Tafeln zeigen das Hantieren mit Gefäßen aller Art. Für Muybridge scheint dies mehr gewesen zu sein als Faszination – eher schon eine Obsession. Ein Papagei aus dem Zoo von Philadelphia wird im

Flug fotografiert und erinnert an Arbeiten anderer Chronofotografen, zum Beispiel an Mareys Aufnahmen vom Vogelflug und an Anschütz' 1884 (also fast zeitgleich) entstandene Serie von Störchen im Anflug auf ihr Nest. Auf der letzten Tafel (siehe S. 100) lässt Muybridge ein als „Torpedo“ bezeichnetes Geschoss in einer Gruppe von Hühnern explodieren. Die Federn fliegen. Ist dies ein makabrer Scherz und britischer Humor, der auf den Festschmaus für das Aufnahmeteam nach getaner Arbeit anspielt, oder einfach ein anarchistischer Kontrapunkt zum Abschluss des Tafelwerks?

Eine nackte Frau steigt eine Treppe hinauf – umgesetzt zu einer Mehrfachaufnahme in der Manier Marey'scher Mehrfachbelichtungstechnik. Der Künstler Marcel Duchamp verwendet dieses Motiv später für sein Schlüsselwerk der Moderne, *Nu descendant un escalier no 2*. Das 1912 datierte kubistische Gemälde hängt heute in der Nähe von Muybridges alter Arbeitsstätte im Philadelphia Museum of Art. Mit modernen Techniken hat man inzwischen viele von Muybridges Sequenzen zu sich bewegenden Szenen montiert: Nun bewegen sich die alten Bilder plötzlich wirklich, wenn auch ein wenig ruckartig, in einer Endlosschleife.³⁸

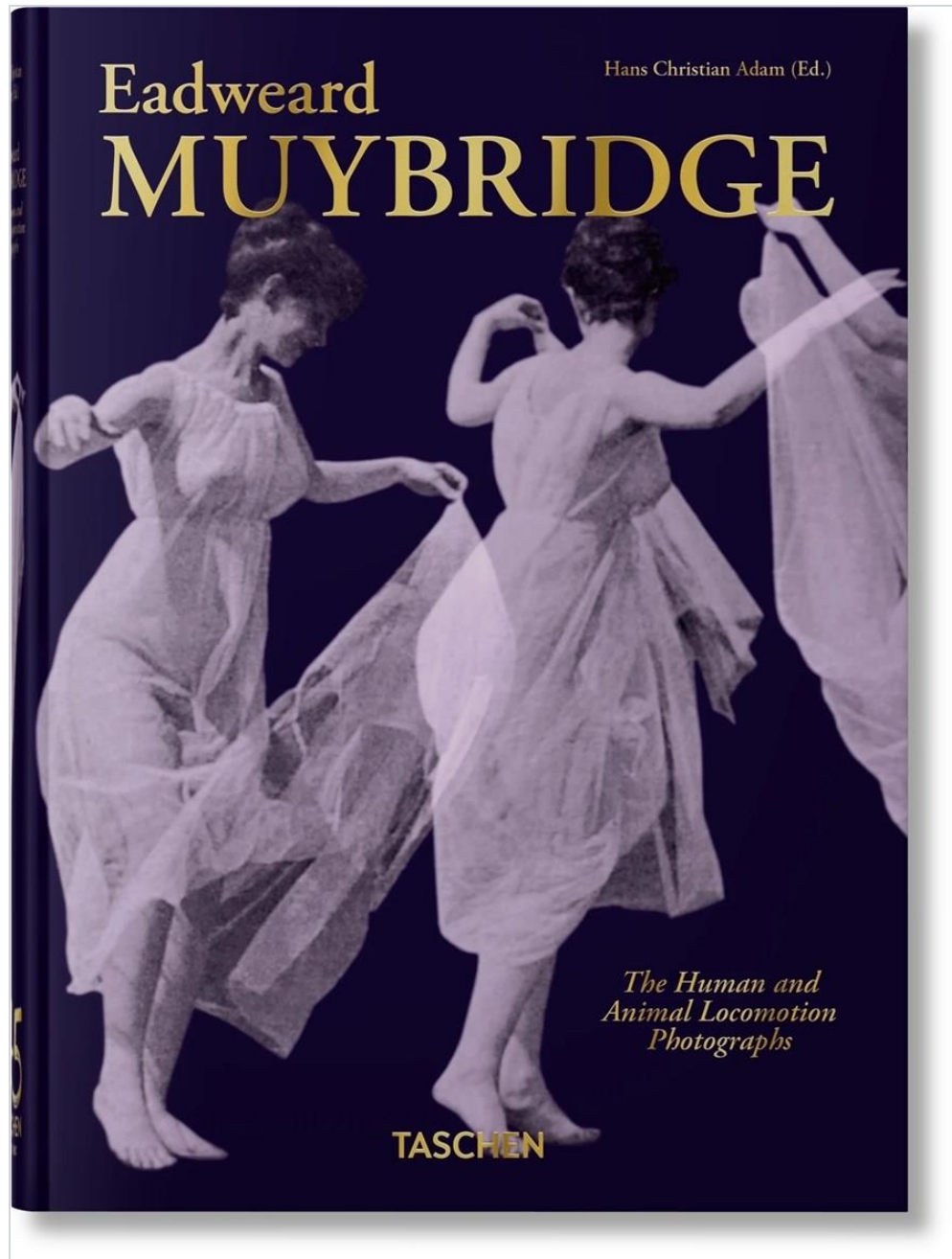


*The
Attitudes
of Animals
in Motion*









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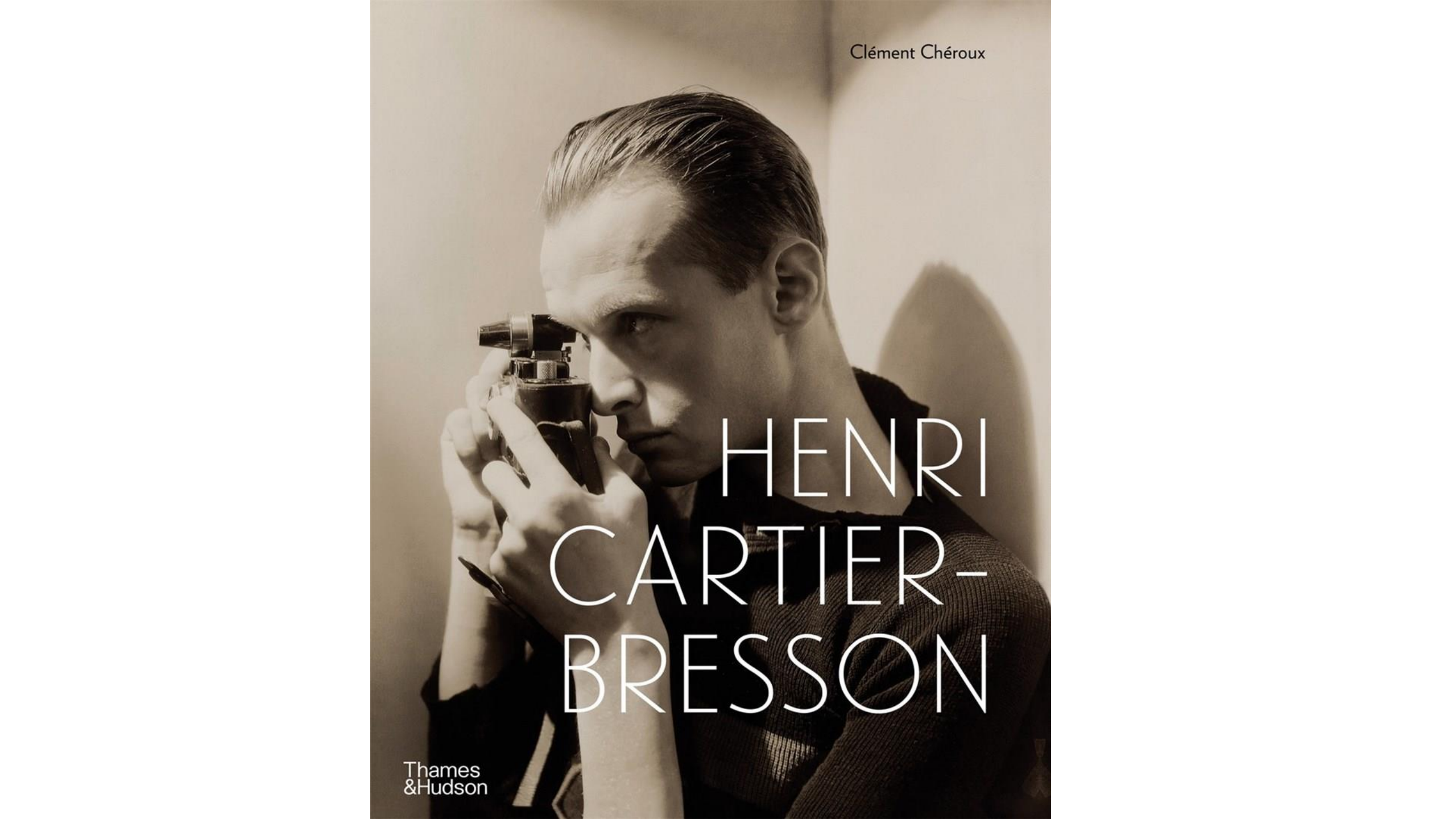
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TASCHEN



Clément Chéroux

HENRI CARTIER- BRESSON

Thames
& Hudson

Henri Cartier-Bresson

HERE AND NOW

Clément Chéroux, Foreword by Alain Seban and Serge Toubiana

Described as 'magnificent' by the Good Book Guide, this lavishly illustrated monograph traces Cartier-Bresson's development as a photographer, activist, journalist and artist

- This is an indispensable work for lovers of photography and admirers of Henri Cartier-Bresson (1908-2004), whose influence continues to endure so powerfully today. In addition to some of his best-known photographs, here are many seldom seen or unpublished images, and some rarities in colour as well as black and white.
- His work embraced art, politics, revolution and war. But more powerful than any of these overarching themes was his evident concern for the human individual at every social level. Cartier-Bresson's observations of the effects of poverty and revolution around the world led directly to his pioneering photojournalism, and his co-founding of Magnum Photos.
- He also became renowned for his penetrating portraits of the most prominent figures of his time: Cartier-Bresson's biographer Pierre Assouline called him 'the eye of the century'.

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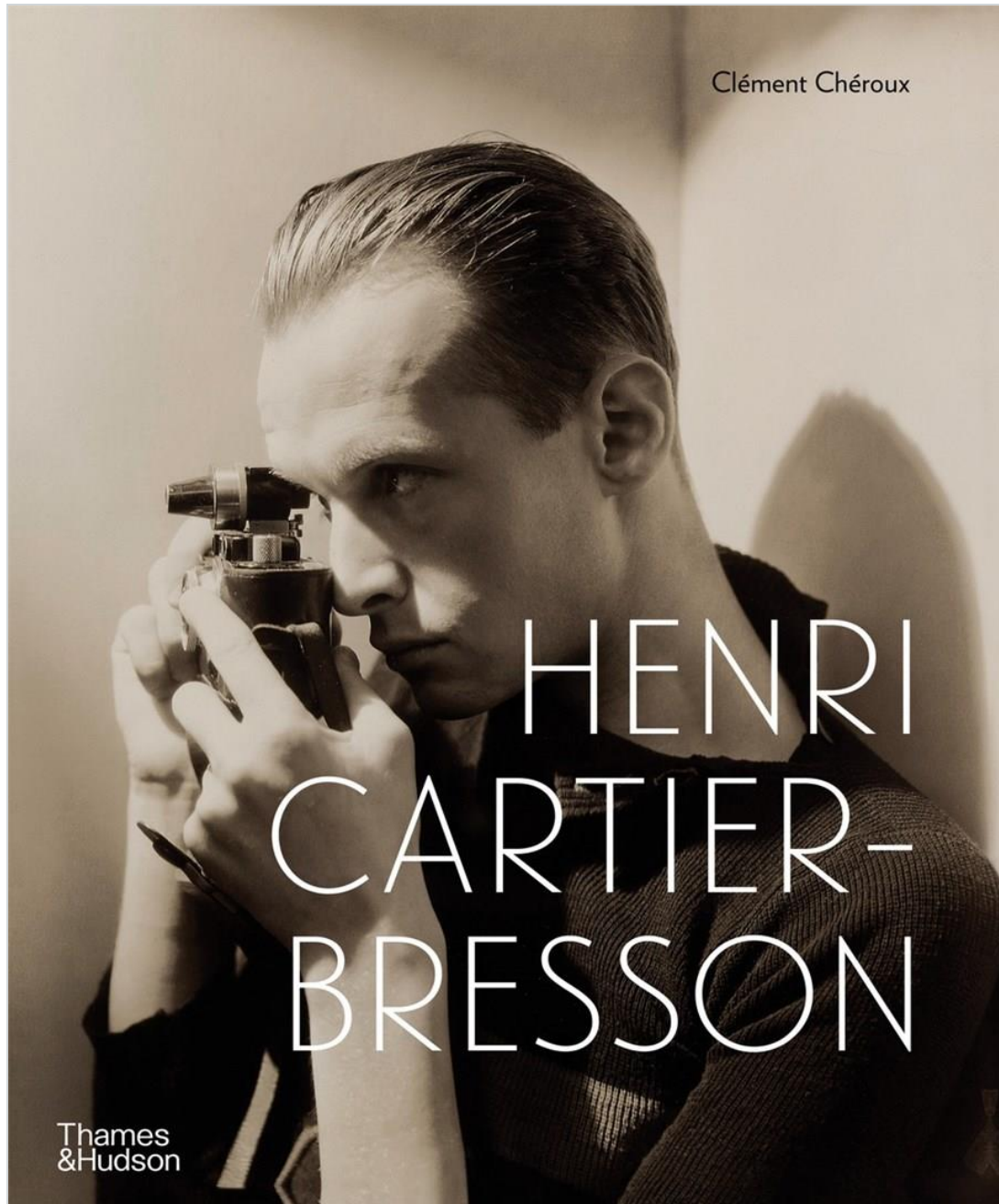
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54. Madrid, Spain, 1933



55. Valencia, Spain, 1933



62. Hyères, France, 1932



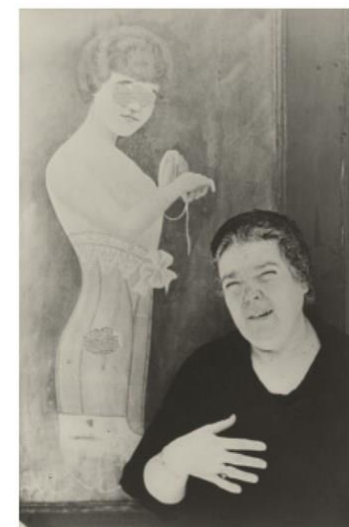
63. Behind Gare Saint-Lazare, Paris, France, 1932



84. André Pieyre de Mandiargues, Italy, 1932



86. Charles Henri Ford, Paris, 1935



85. Grenada, Spain, 1933



87. Prostitutes, Calle Cuauhtemoczin, Mexico, 1954



100. Newspaper vendors, Calle Cusauhtemoczin, Mexico, 1934



101. Dieppe, France, 1926

In the Shadow of the Brown House

preceding pages:
106. Coronation of George VI, London,
England, 12 May 1937

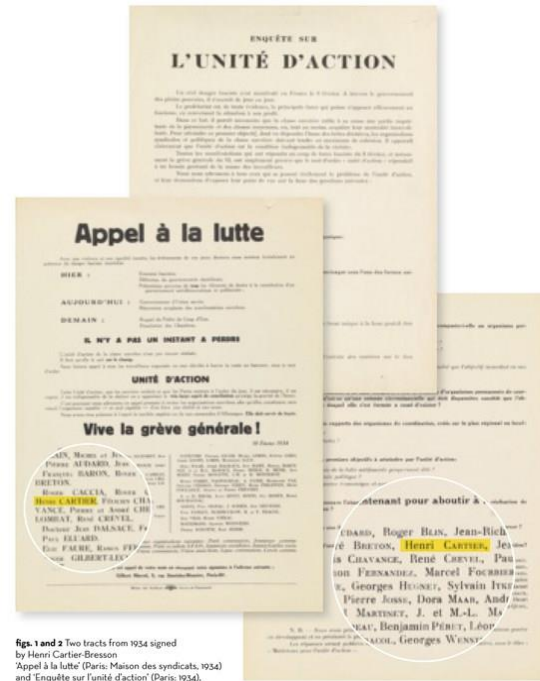
1. Letter to Carolina Jeanne de Souza-Jike, 9 November 1936, Fondation Henri Cartier-Bresson. See Friedrich Engels, *Ludwig Feuerbach and the End of Classical German Philosophy* (1886), available at the Marxists Internet Archive, <http://www.marxists.org/archive/marx/works/1886/ludwig-feuerbach/index.htm>, accessed 14 November 2015.
2. See Bruno Tinquart, Cartier et Bresson, *au fil d'une famille, 1920-1980* (Beaumont-du-Ventoux: Auto Édition Baboules, 2009), p. 156; Thérèse Dorand and Christian Guérin, *Les femmes agissent, le monde change. Histoire inédite de l'Union féminine civique et sociale* (Paris: Les Éditions du Cerf, 2005).
3. See Jean-Dièdre Vincent, *Élisée Reclus. Géographe, anarchiste, écologiste* (Paris: Robert Laffont, 2010).
4. See Henri Tracol, *Pourquoi dans le Seigneur?* (Paris: Éditions Pragma, 1983). In a letter to Françoise Denoyelle, dated 12 May 1937, Cartier-Bresson writes that Tracol was the 'childhood friend with whom [I had been] at school since the 6th grade'. I am grateful to Françoise Denoyelle for having passed this letter to me, and also to Pierre Vialot, who was close to Tracol during the last years of his life and was happy to share his memories with me.
5. See Carole Reynaud Paligot, *Parcours politique des surréalistes 1919-1959* (Paris: CTHS Éditions, 1995).
6. André Breton, quoted in Paul Thévenin (ed.), *Bureau de recherches surréalistes. Cahier de permanence, octobre 1932 - avril 1935* (Paris: Gallimard, 1998), p. 70.
7. René Crevel, 'Révolution, surréalisme, spontanéité', *Les Cahiers du mois*, no. 8 (January 1935), reproduced in *L'Épave contre la raison* (Paris: Société nouvelle des Éditions Pauvert, 1986), p. 27.
8. Letter to Marthe Cartier-Bresson, 22 October 1930, Fondation Henri Cartier-Bresson.
9. See 'Ne visitez pas l'Exposition Coloniale', pamphlet reproduced in José Pierre (ed.), *Tracts surréalistes et déclarations collectives (1927-1960)*, vol. 1 (Paris: Eric Losfeld, 1980), pp. 164-69; Didier Grandjean, *Paris 1931. Revue d'Exposition coloniale* (Paris: Frank van Widen, 2010); David Bate, *The Truth of the Colonies: Photography & Surrealism, Sexuality, Colonialism and Social Dissent* (London and New York: I. B. Tauris, 2004), pp. 203-34.

Henri Cartier-Bresson's formative years, intellectually and artistically, were marked by a kind of dichotomy between the milieu in which he grew up and his own personal aspirations. On the one side he was hemmed in by family, school, the rigid teachings of André Lhote and the iron discipline of military service; on the other, he had a burning desire to throw off all the shackles – a desire made all the more irresistible by his association with the Surrealists, his friends in Montparnasse and at the Moulin du Soleil, and by his travels across the globe. The first phase of his photographic career was the product of this dichotomy. The second phase began in the late 1930s when, after five years of incessant travel, he finally broke free from family ties, for the first time had an apartment of his own, in the Rue des Petits-Champs, Paris, and began to take financial responsibility for himself. This period was marked by his political engagement with the Communists and by his experiences of a very different kind of dichotomy – that of dialectical materialism. A letter he wrote in 1936 shows that he had read, and also encouraged others to read, Friedrich Engels's *Ludwig Feuerbach*, which contains the first formulation of the concept of dialectical materialism, one of the pillars of Marxist theory.¹ Dialectical though they were, the late 1930s for Cartier-Bresson were certainly less divided than the early 1930s, since their sole orientation was determined by his Communist leanings and the fight against fascism.

Paradoxical though it may seem at first sight, the great industrial family from which Cartier-Bresson came was quite fertile ground for his left-wing views. His mother was an active campaigner for women's

right to vote and to take their full part in all social activities. She was a friend of Andrée Butillard, who in 1925 founded the Union Féminine Civique et Sociale (UFCS). Together with Butillard, she fought for equal rights and shares, and for the education of the underprivileged, in accordance with the principles of Christianity.² Cartier-Bresson therefore grew up in what we might describe as a family of left-wing Catholics. His closest childhood friend was Henri Tracol, the great-grandson of Élisée Reclus, who was a member of the First International, a major French theorist of anarchism and a friend of the Russian revolutionary Mikhail Bakunin.³ Tracol himself campaigned on behalf of the Communist Party and was a highly active member of the Association des Écrivains et Artistes Révolutionnaires (AEAR).⁴ But it was above all through the Surrealists that Cartier-Bresson's political views were formed. We need to bear in mind that this was an openly revolutionary group.⁵ Late in 1924, André Breton envisaged 'leading, parallel to a Surrealist action in its own right, an unequivocally revolutionary action'.⁶ Most of the other members of the group were equally radical. René Crevel, who introduced Cartier-Bresson into the Surrealist circle, wrote in 1925: 'To tell the truth, it doesn't matter much whether the Revolution is Surrealist or not. Provided it happens.'⁷ Taking up Rimbaud's battle cry, the Surrealists simply wanted 'to change life', and revolution seemed to them the most obvious way to do it.

If the revolutionary motives of the Surrealists can scarcely be doubted, their relations with the political movement that best embodied the desire for radical change in France – namely, the Communist Party – were far more complex. In 1925 war was being waged in Morocco and, in siding with Muhammad Ibn Abd al-Karim al-Khattabi against colonial occupation of the Rif, the Surrealists aligned themselves with the Communists. They joined a group of intellectuals whose mouthpiece was the magazine *Clarté*, contemplated setting up a joint publication, and wrote a number of articles and tracts that were published in *L'Humanité*. It was during 1926, at the time when Cartier-Bresson began to meet up with the Surrealists, that they decided to join the Communist Party. For Benjamin Péret it was the obvious thing to do, and André Breton, Louis Aragon, Paul



figs. 1 and 2 Two tracts from 1934 signed by Henri Cartier-Bresson
Appel à la lutte' (Paris: Maison des syndicats, 1934)
and 'Enquête sur l'unité d'action' (Paris: 1934).
recto and verso
Centre Pompidou, Musée National d'Art Moderne,
Bibliothèque Kandinsky Paris

Éluard, Georges Sadoul and Pierre Unik followed suit at the beginning of 1927. From then until the mid-1930s, whether from near or afar, and allowing for their individual views, agreements and disagreements, the Surrealists took part in most of the major cultural events staged by the French Communist Party (PCF): the Kharkov Conference of 1930, the development of the AEAR from 1932 onwards, anti-fascist mobilization after the demonstrations in 1934, and the international congress of writers in defence of culture the following year. The years when Cartier-Bresson was in contact with the Surrealists – from 1926 to 1935 – generally correspond to the period in which they were most closely linked to the party. This association was certainly a key factor in the development of the young man's political conscience. Through his meetings with the Surrealists, it was as if he had been programmed to become a Communist.

The first snippets of information that give us a little insight into his political leanings date from the

very beginning of the 1930s. In one of his first letters from Africa, written in Dakar in October 1930, he criticizes the attitude of the French towards the indigenous populations and describes colonialism as 'a sinister farce'.⁸ 'What J[ean] R[ichard] Bloch says about it is absolutely right,' he declares. Bloch was a Communist writer who joined the party immediately after it was formed at the Congrès de Tours, and during the 1920s he had written several articles – which Cartier-Bresson had evidently read – vehemently attacking colonial rule. It should be remembered that the Third International condemned the colonial system as the very rich stealing the resources of the very poor (i.e. an extension of bourgeois imperialism), which must be ended by means of revolution. Opposition to colonialism was thus part of the Communist programme, and it was also inscribed into the genes of Surrealism. As a response to the Paris Colonial Exhibition of 1931 – a massive event held by the Ministry for Colonial Affairs in order to promote the image of the French Empire at the height of its powers – the Surrealists and the Communists organized a counter-exhibition entitled 'La vérité sur les colonies' ('The Truth about the Colonies').⁹ Comprising documents and objects that bore witness to the wrongs being inflicted on natives by their colonial rulers, the counter-exhibition opened its doors on 19 September 1931. At that time Cartier-Bresson had already returned from Africa, but he set off again almost immediately for Germany, Hungary and Poland. Even if he did not attend the opening – he was in Berlin that day¹⁰ – nevertheless he fully identified with its ideology: a radical anti-colonialism in which Surrealists and Communists stood shoulder to shoulder.

In the years that followed, Cartier-Bresson's political engagement remained firm. From 1933 onwards he attended meetings of the Association des Écrivains et Artistes Révolutionnaires (AEAR).¹¹ By late 1933 he was in Spain to photograph the elections, in what was an atmosphere of great tension. 'The rev[olutionary] fever here is magnificent,' he wrote to Claude McKay on 8 November 1933.¹² A month later he asks him, 'When will we have the proletarian revolution? Tell me.'¹³ He was in Paris at the beginning of 1934, when the repercussions of the Stavisky Affair, and notably the transfer of the

Henri Cartier-Bresson

HERE AND NOW

Clément Chéroux, Foreword by Alain Seban and Serge Toubiana

Described as 'magnificent' by the Good Book Guide, this lavishly illustrated monograph traces Cartier-Bresson's development as a photographer, activist, journalist and artist

- This is an indispensable work for lovers of photography and admirers of Henri Cartier-Bresson (1908-2004), whose influence continues to endure so powerfully today. In addition to some of his best-known photographs, here are many seldom seen or unpublished images, and some rarities in colour as well as black and white.
- His work embraced art, politics, revolution and war. But more powerful than any of these overarching themes was his evident concern for the human individual at every social level. Cartier-Bresson's observations of the effects of poverty and revolution around the world led directly to his pioneering photojournalism, and his co-founding of Magnum Photos.
- He also became renowned for his penetrating portraits of the most prominent figures of his time: Cartier-Bresson's biographer Pierre Assouline called him 'the eye of the century'.

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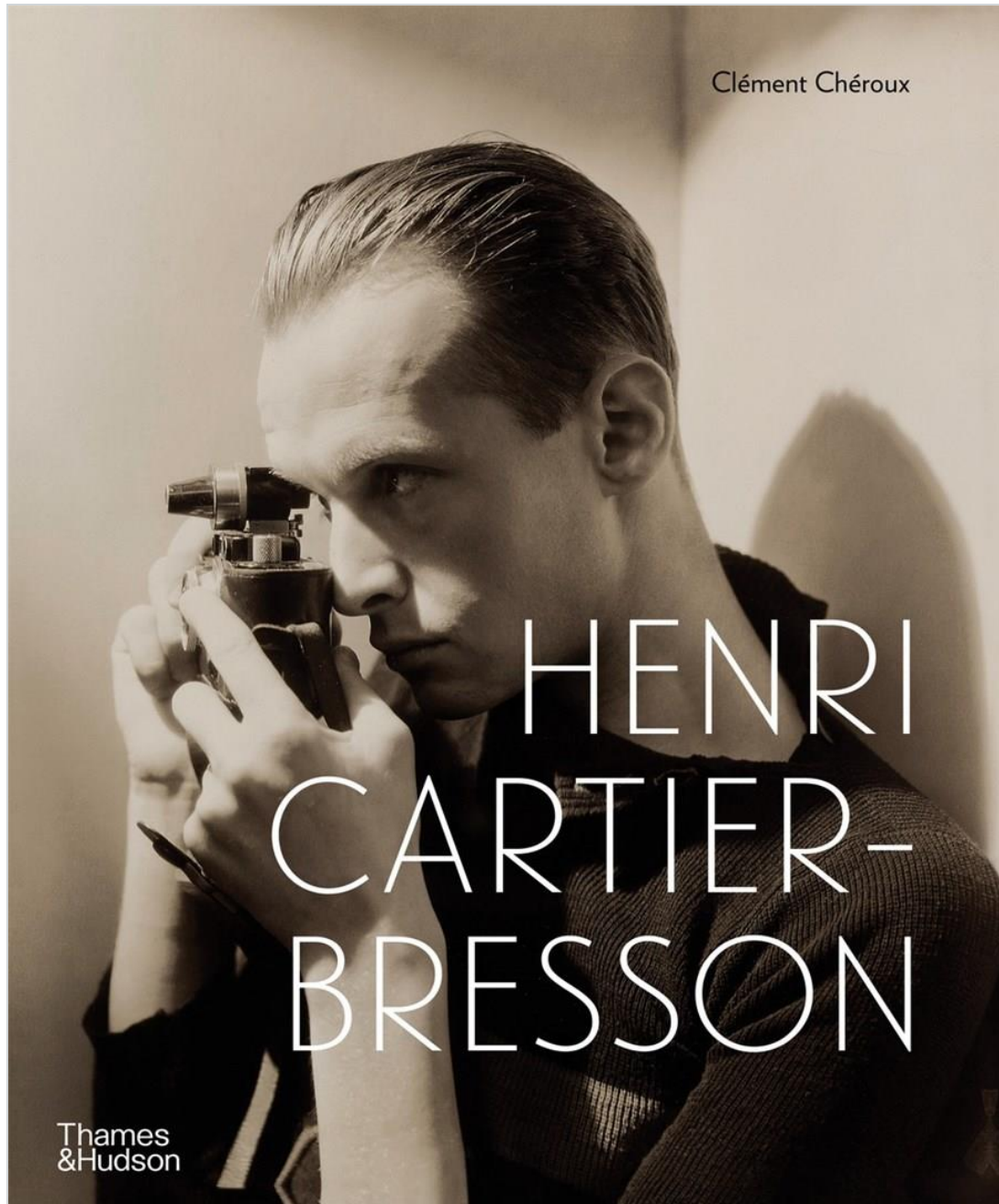
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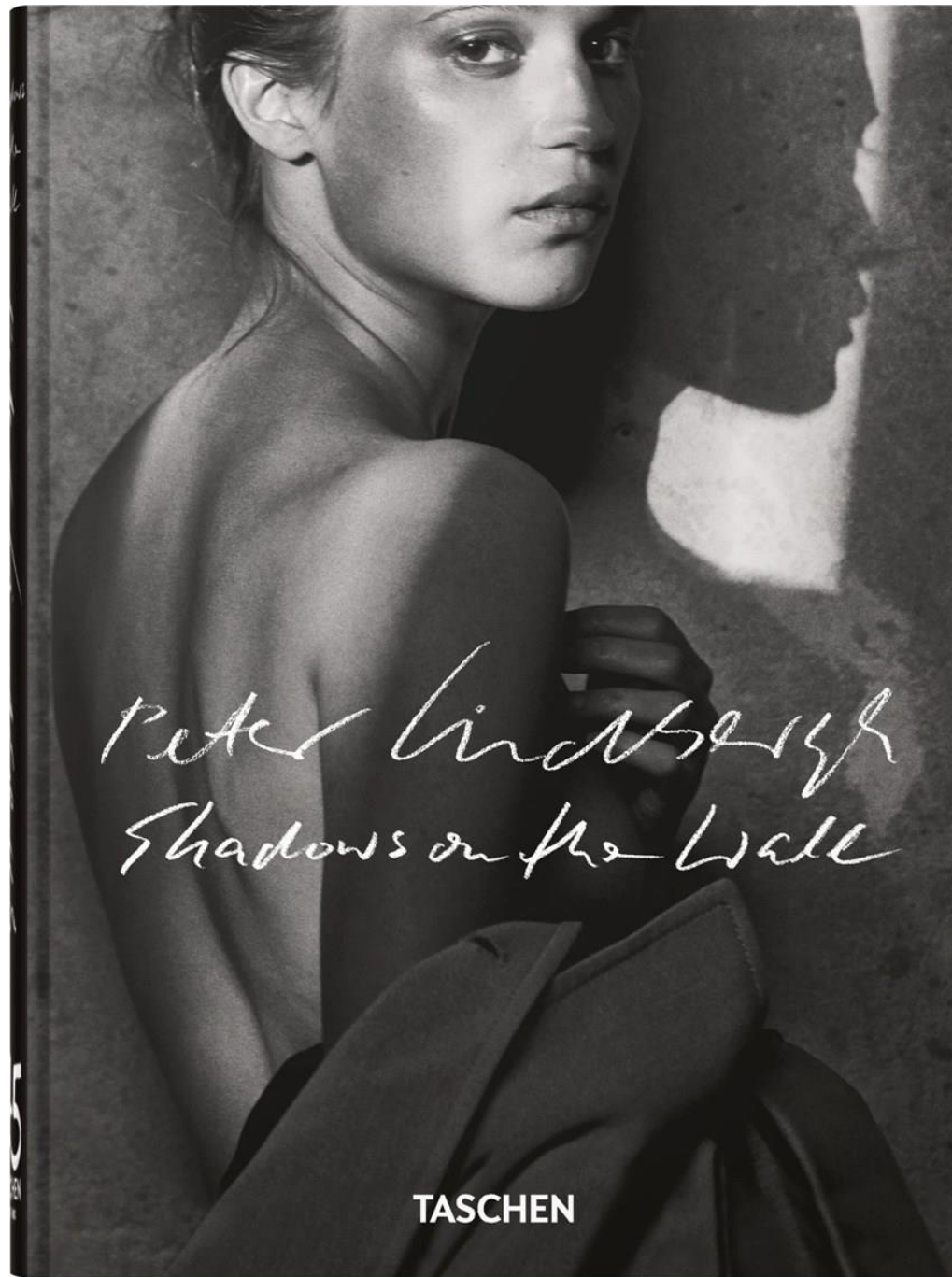
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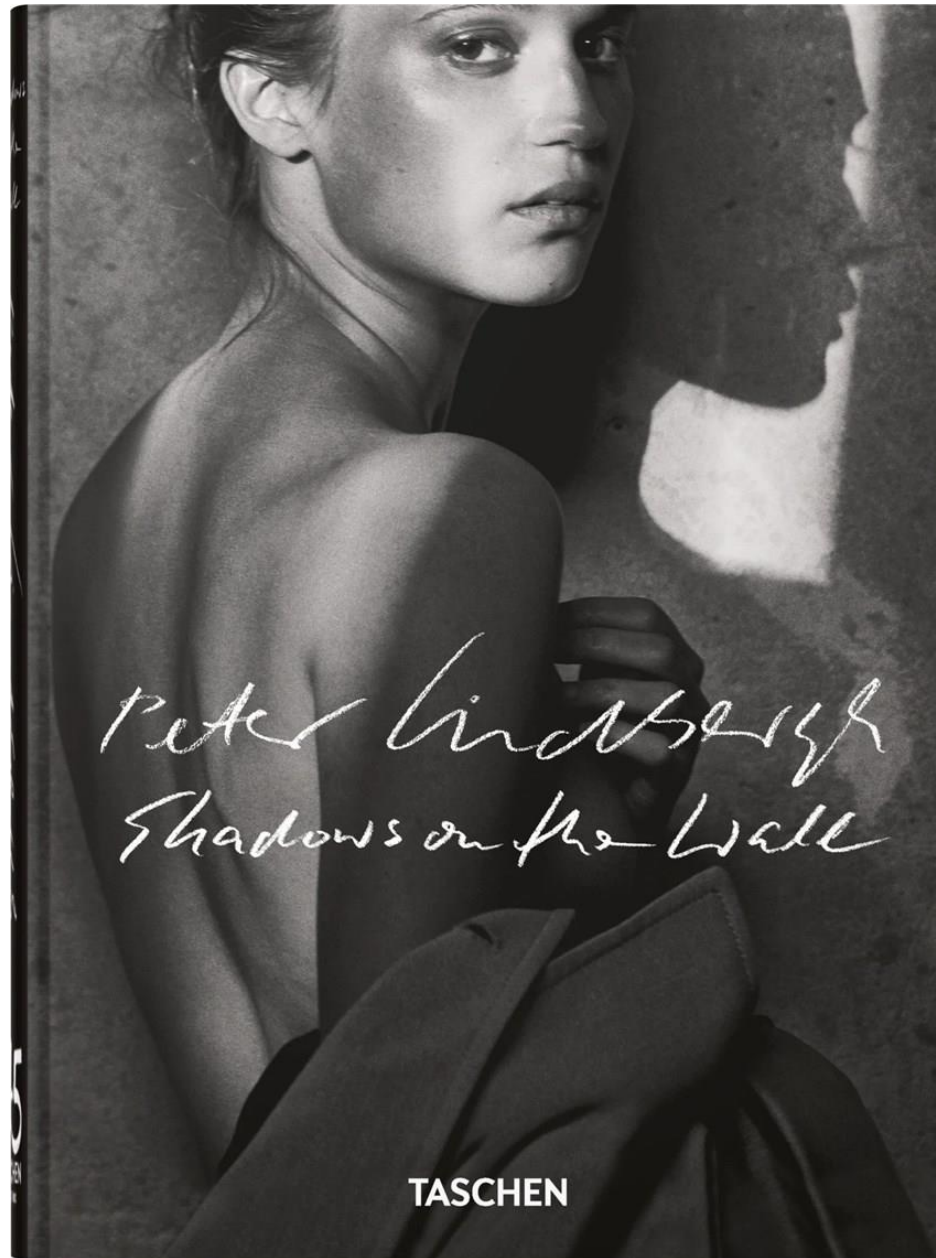
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*Peter Lindbergh
Shadows on the Wall*

TASCHEN



Peter Lindbergh

SHADOWS ON THE WALL. 45TH ED.

Photographs by Peter Lindbergh

Peter Lindbergh was wary of society's fixation on outlandishly retouched women. *Shadows on the Wall* offers a stunning curation of truly individual, intimate images, with hardly any retouching or makeup.

- With such credits as shooting the first American Vogue cover under Editor-in-Chief Anna Wintour, bringing together for the first time a group of young women who would become the '90s supermodels, and numerous solo exhibitions at world-renowned institutions including the Pushkin Museum in Moscow, the Ullens Center for Contemporary Art in Beijing, and the Gagosian in London, Peter Lindbergh (1944-2019) was a master of his craft who made his mark in the halls of photography history.
- The industry quickly became enamored with his almost anti-fashion photography, capturing the zeitgeist and the spirit of his subjects rather than pursuing today's search for perfection, which he considered inhuman.
- Handpicked from 37,000 unreleased photos from his groundbreaking 2017 Pirelli calendar shoot, *Shadows on the Wall* offers an intimate insight into a pool of extraordinary talent: Nicole Kidman, Julianne Moore, Alicia Vikander, Charlotte Rampling, Dame Helen Mirren, Jessica Chastain, Kate Winslet, Léa Seydoux, Lupita Nyong'o, Penélope Cruz, Robin Wright, Rooney Mara, Uma Thurman, and Zhang Ziyi.

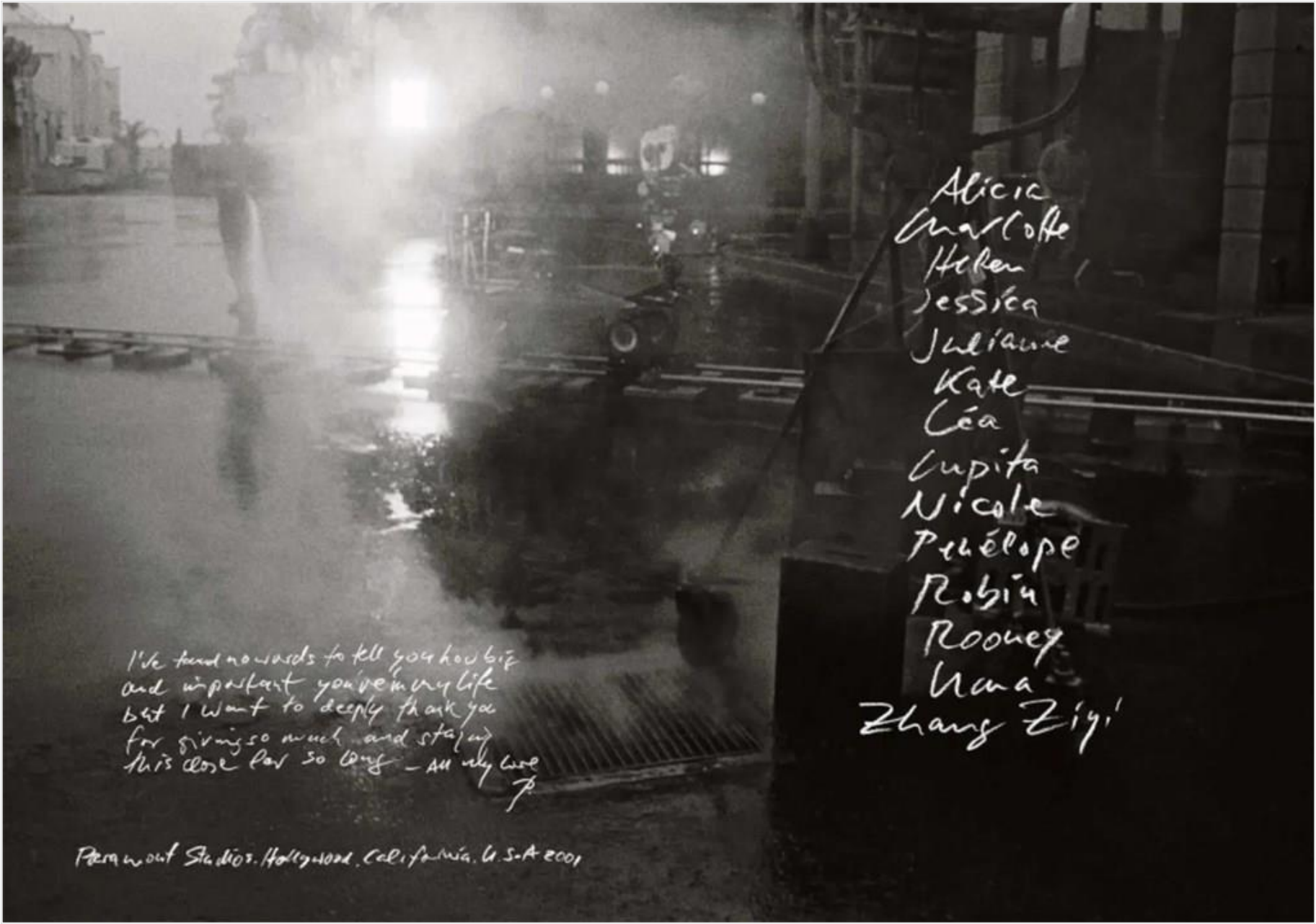
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TASCHEN



I've tried now and then to tell you how big
and important you've been in my life
but I want to deeply thank you
for giving so much and staying
this close for so long - All my love
P

Alicia
Charlotte
Helen
Jessica
Julianne
Kate
Lia
Lupita
Nicole
Phélope
Robin
Rooney
Uma
Zhang Ziyi

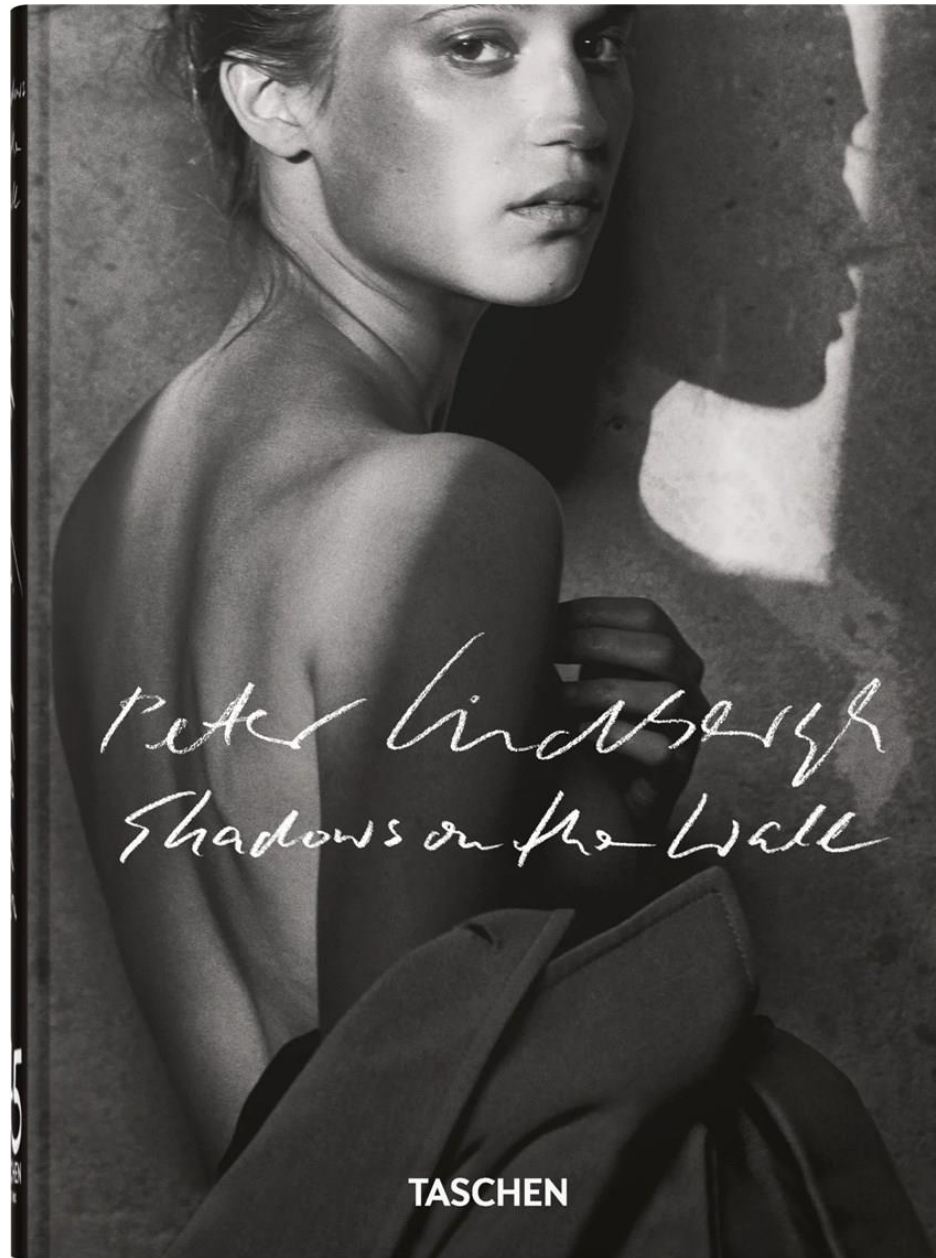
Paramount Studios, Hollywood, California, U.S.A 2001



Julianne
Moore







Peter Lindbergh

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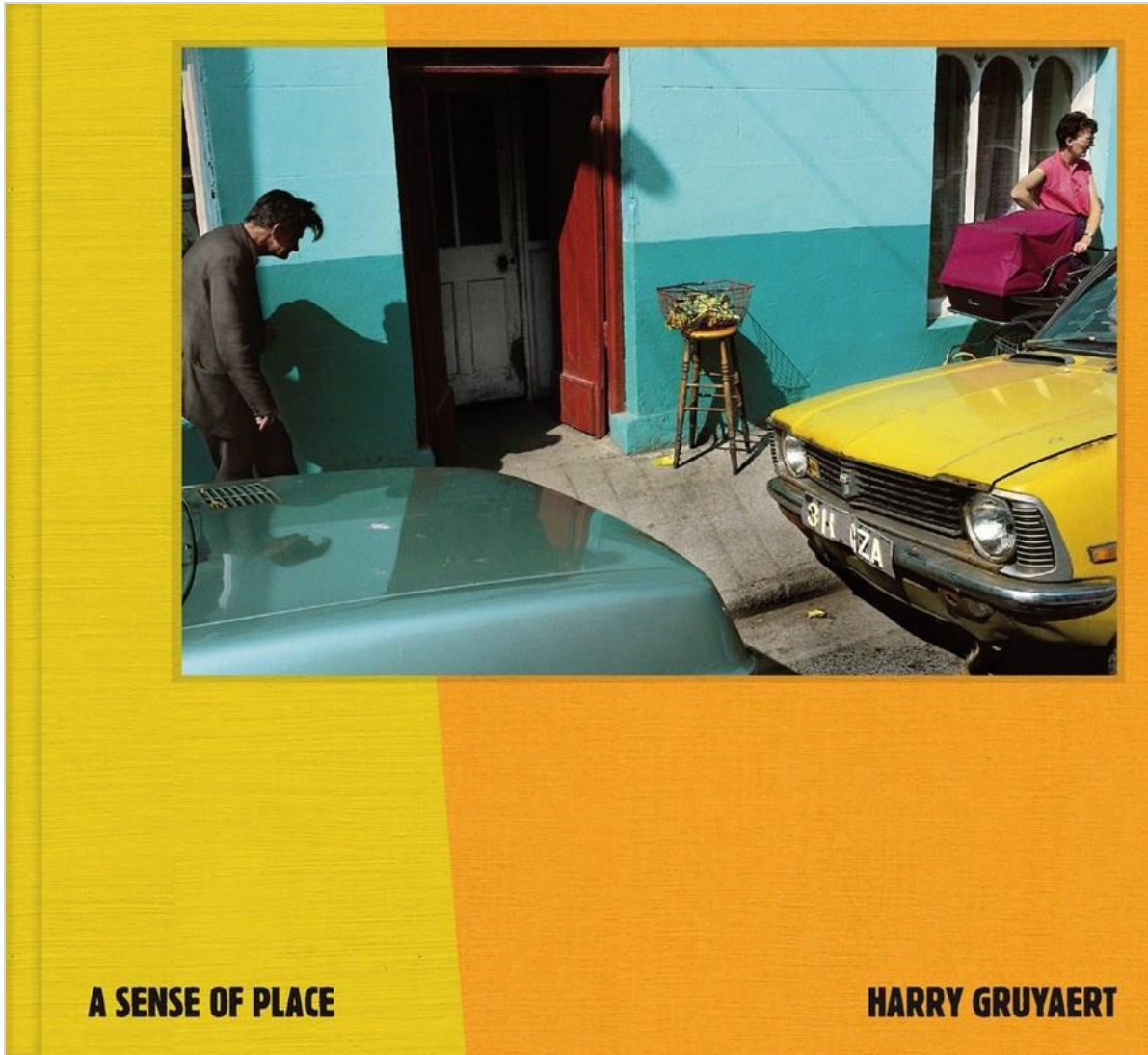
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TASCHEN



A SENSE OF PLACE

HARRY GRUYAERT



Harry Gruyaert – A Sense of Place

Preface by Géraldine Lay

In *A Sense of Place*, artist Harry Gruyaert makes cities pulse through the colours and light of his images, from Tokyo to New York, passing through Paris and Moscow.

- Artist Harry Gruyaert invites us on a sweeping journey through the city, freed from the usual geographic markers that structure travel. His gaze moves freely through the streets of New York, Paris, Tokyo, Moscow, Antwerp, Mumbai and Zanzibar—ultimately, the destination matters little. What unites his photographs is not their subject but the way the world presents itself to him: the vibrant intensity of colour, the sharp cuts of shadow, urban geometries that punctuate space like a phrase of jazz.
- Yet this movement—echoing the works gathered under the title *A Sense of Place*, reveals another dimension of his oeuvre: a chronicle of urban life. The city becomes a stage where social interactions shape identities, where each person negotiates, in a single movement, both individuality and belonging to a collective. While his compositions and mastery of colour have often been celebrated, less attention has been paid to the place his passage through the city gives to the anonymous city dweller.

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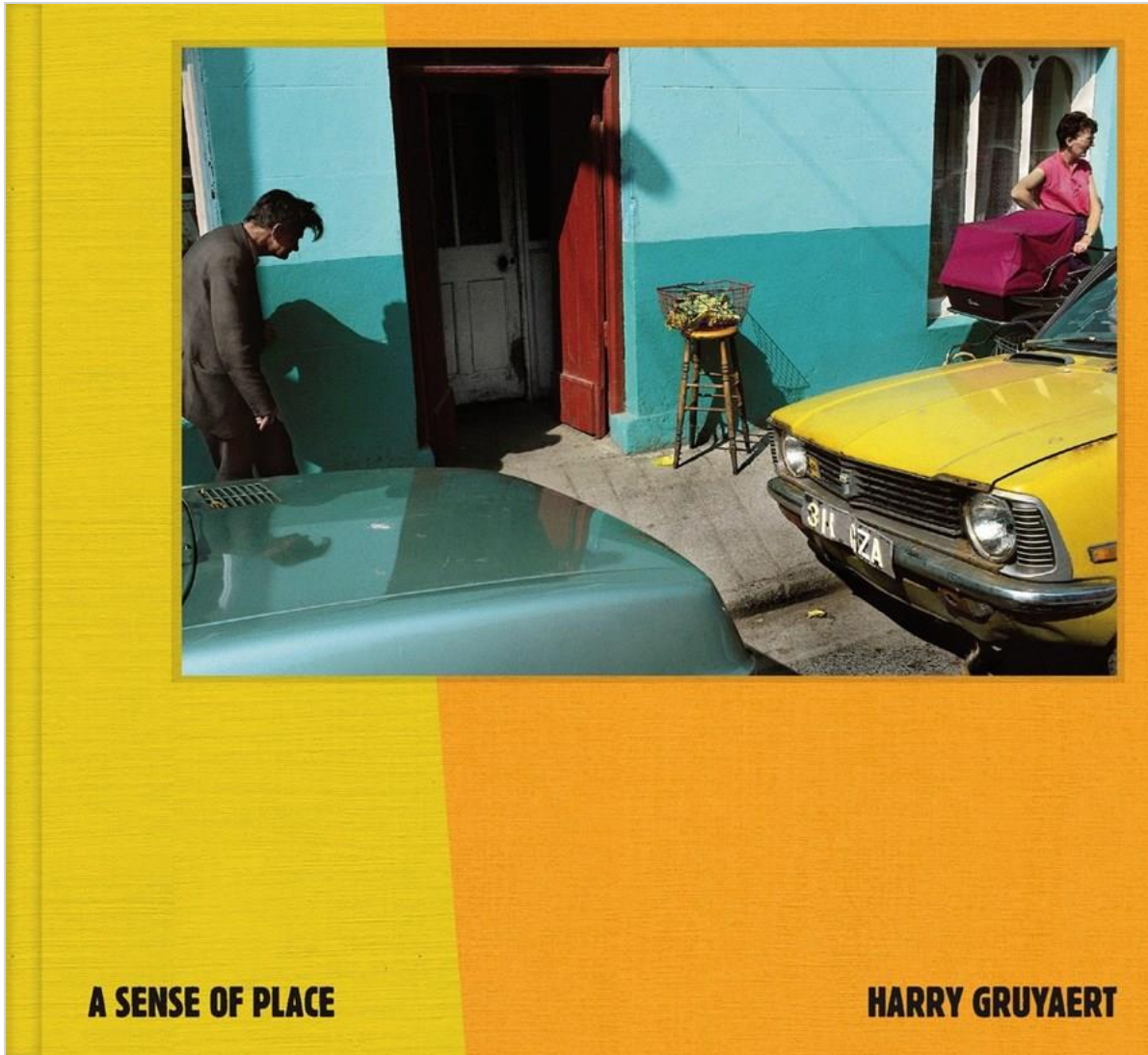












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RICHARD AVEDON

THE *HARPER'S BAZAAR* YEARS



foreword by Samira Nasr

ORAL HISTORY BY RICHARD AVEDON

essay by Derek C. Blasberg

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Richard Avedon

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- Richard Avedon worked his way into *Harper's Bazaar* at the end of 1944, Carmel Snow had already spent more than two decades in top fashion publishing and had led *Harper's Bazaar* as editor in chief for ten years.
- The book includes a candid and never-before-published oral history that Avedon recorded on his years at the magazine, a critical essay by fashion insider Derek C. Blasberg, breakout features on multi-page gatefolds that explore key themes in Avedon's work, and a foreword by the current editor of *Harper's Bazaar*, Samira Nasr.
- Essential for fashion lovers, collectors, and anyone captivated by the art of photography, this book is a celebration of mid-century vision, innovation, and enduring style.

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"It's hard to bear what happened to Donyale, to Luna.... She lived up to and transcended all of the strict rules of what it meant to be an elegant woman. All of Carmel Snow's rules. The narrowness of the rib cage, etc. Diana Freeland's own rules. It took all of Diana's rules about what made a beautiful woman, hands, carriage, and she went beyond whatever Diana or Carmel had ever imagined.

It seems to me that Mainbocher and Norell would have survived a picture in Harper's Bazaar of their clothes on a Black girl. Since we couldn't credit a dress manufacturer who was in business, we had to do something. We began to design our own dresses that would not be credited and not be available anywhere. The April 1965 issue was meant to reflect the visual influence in America at that particular moment, and it was a very high moment. We had the material printed and we brought it to a smaller dressmaker—we had them made. And in that week, some very beautiful dresses arrived from Galanos to be photographed. And I thought, I'll try again. I called Galanos myself, and Jimmy said, immediately, 'Whatever you think looks good.' And so we ended up with two pages of photographs in Galanos's dresses, terribly important... and two that were fabrications.

After that issue, I was told not to use Luna again. I think the word came from the advertising department to the editorial department, in relation to the letters and the talk.... She didn't understand it... and she wrote the most heartbreaking letter to me. In her letter she said, 'I know I'm beautiful, I know I'm the best model. So why aren't I being photographed?' She wanted to push me—I was responsible for doing this to her, and why was I doing it to her? But I think in some ways the letter from Luna is like cries and gestures out of the flames, because she was being crucified." —B. A.





LOUISE DAHL-WOLFE

The photographers were treated like very precious, high-strung children. They exercised tremendous power over the editors. It didn't seem to occur to anybody that it didn't have to be that way. Louise Dahl-Wolfe was more tyrannical than most. She was the magazine's most important photographer and was not above throwing all sorts of imaginative fits if she didn't get what she wanted, so for the most part, they gave it to her. I was a threat to her. I was a new, young photographer—in fact I was the first young photographer in fashion magazine history, they had all been old before me—and Dahl-Wolfe hated what I did. She was a very elegant, tough, studiously eccentric lady. She designed most of the rooms in her fashion pictures, which were total inventions of her own about what was beautiful. She also designed and made her own clothes. One of her favorite accessories was a bracelet of gallstones—her own—which she'd had set in gold.









RICHARD AVEDON

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Nadav Kander

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Nadav Kander – The Edge of Things

Nadav Kander, Contributions by Lou Stoppard

The first retrospective survey of celebrated contemporary photographer Nadav Kander, supported by an internationally touring exhibition.

- Master image-maker Nadav Kander has made some of the most important contributions to modern photography. Over the past three decades, he has turned his lens on everyone from Barack Obama to Tracey Emin, and on landscapes from Chernobyl to Death Valley, with an eye for the psychologically complex.
- From a photographer who seldom chooses to look back, this publication offers a rare chance to view highlights from across Kander's variegated portfolio, edited and with an introduction by renowned curator, David Campany, and an essay by critic Lou Stoppard.
- This elegant publication coincides with an internationally touring retrospective of Kander's work opening at Foam Photography Museum in Amsterdam, which includes highlights from across his career, interweaving his portraiture, personal projects and landscape photography, including his Prix Pictet-winning series of the Yangtze river.

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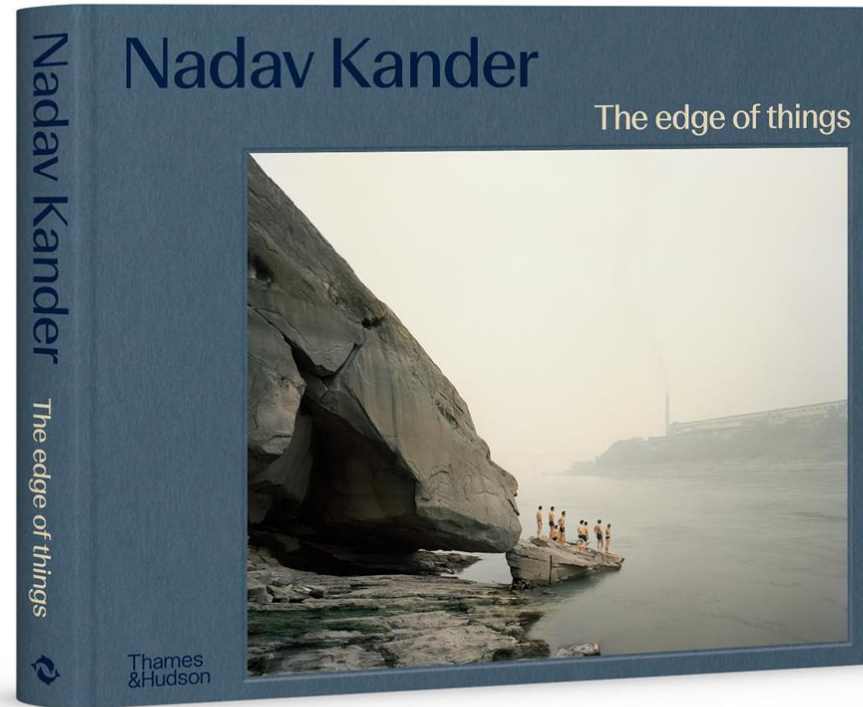
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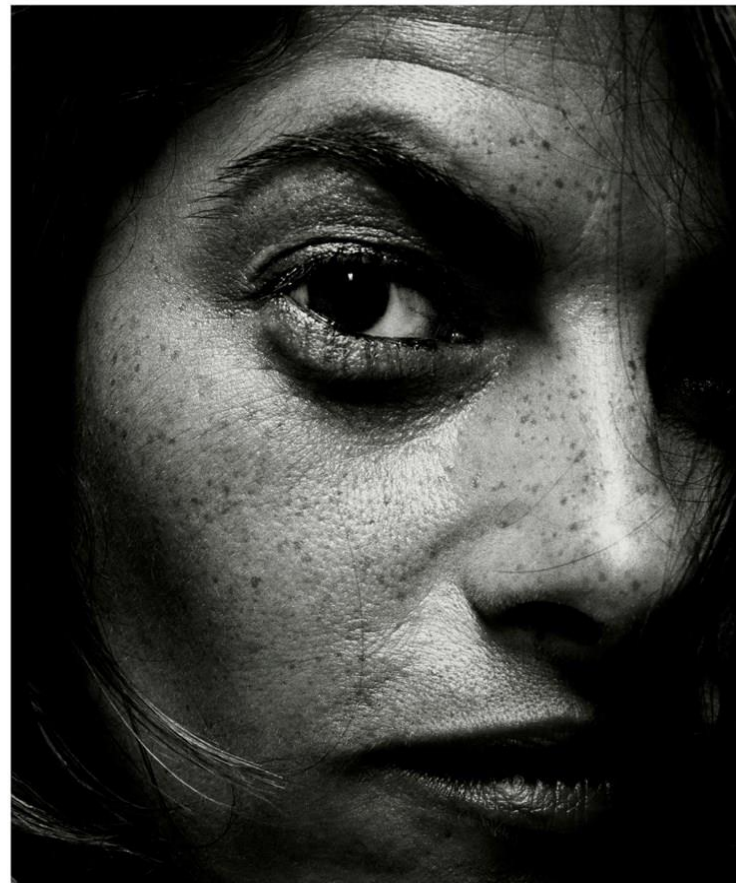
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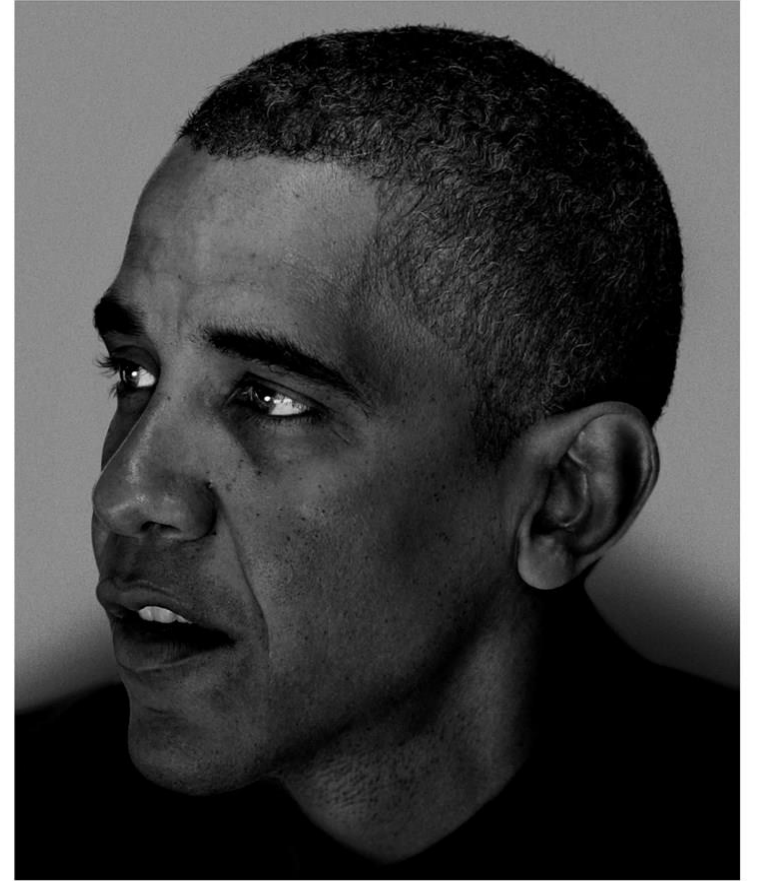
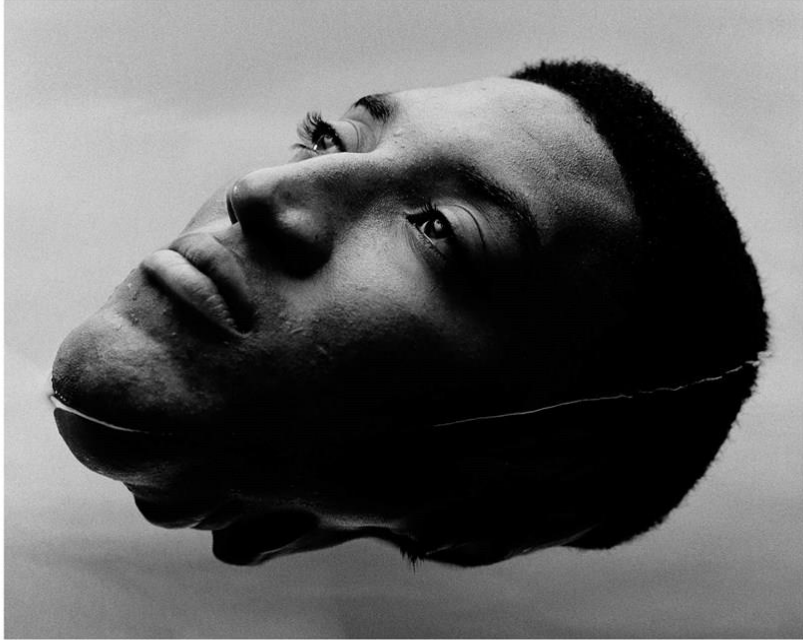
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Nadav Kander

The edge of things



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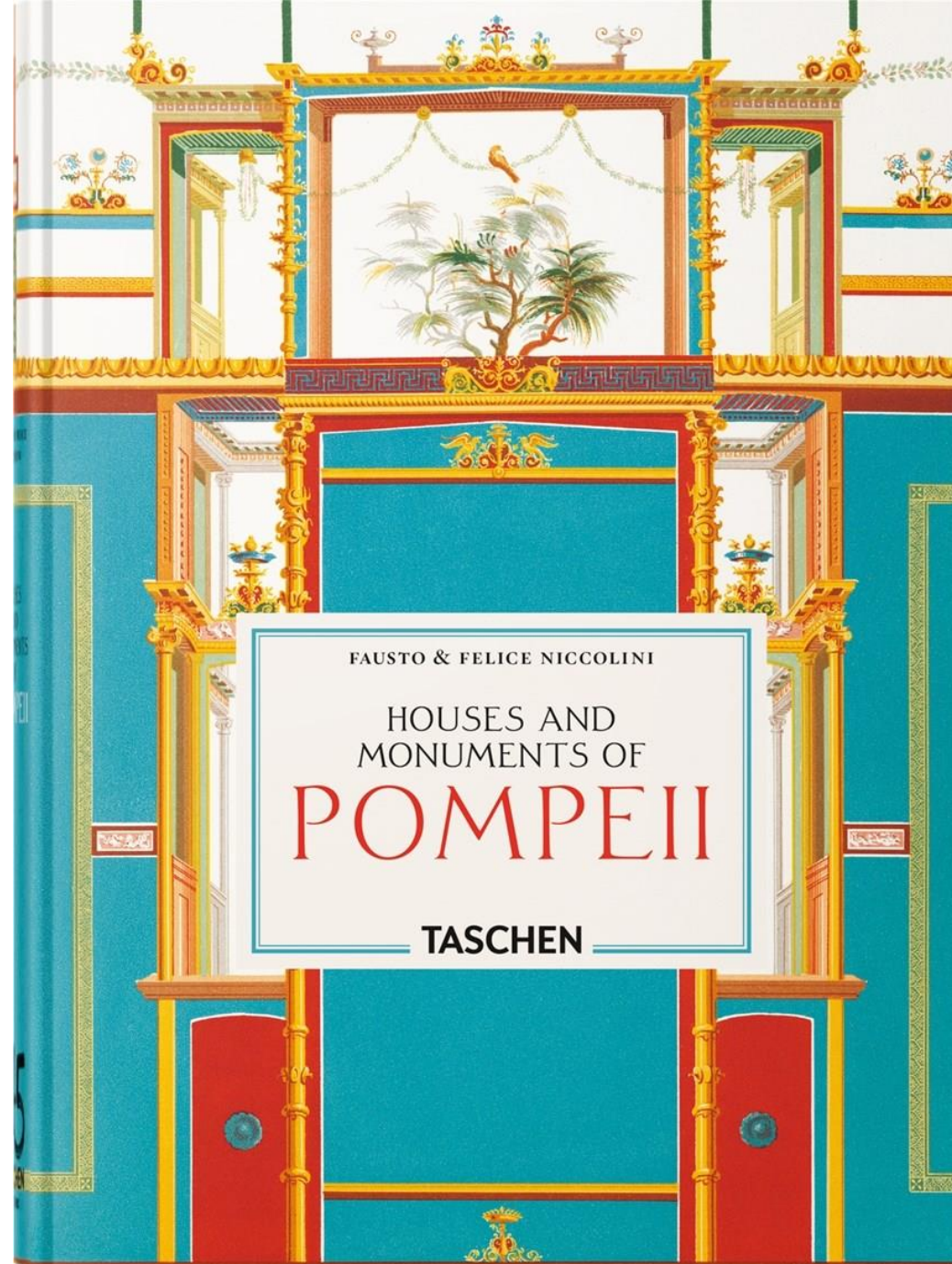
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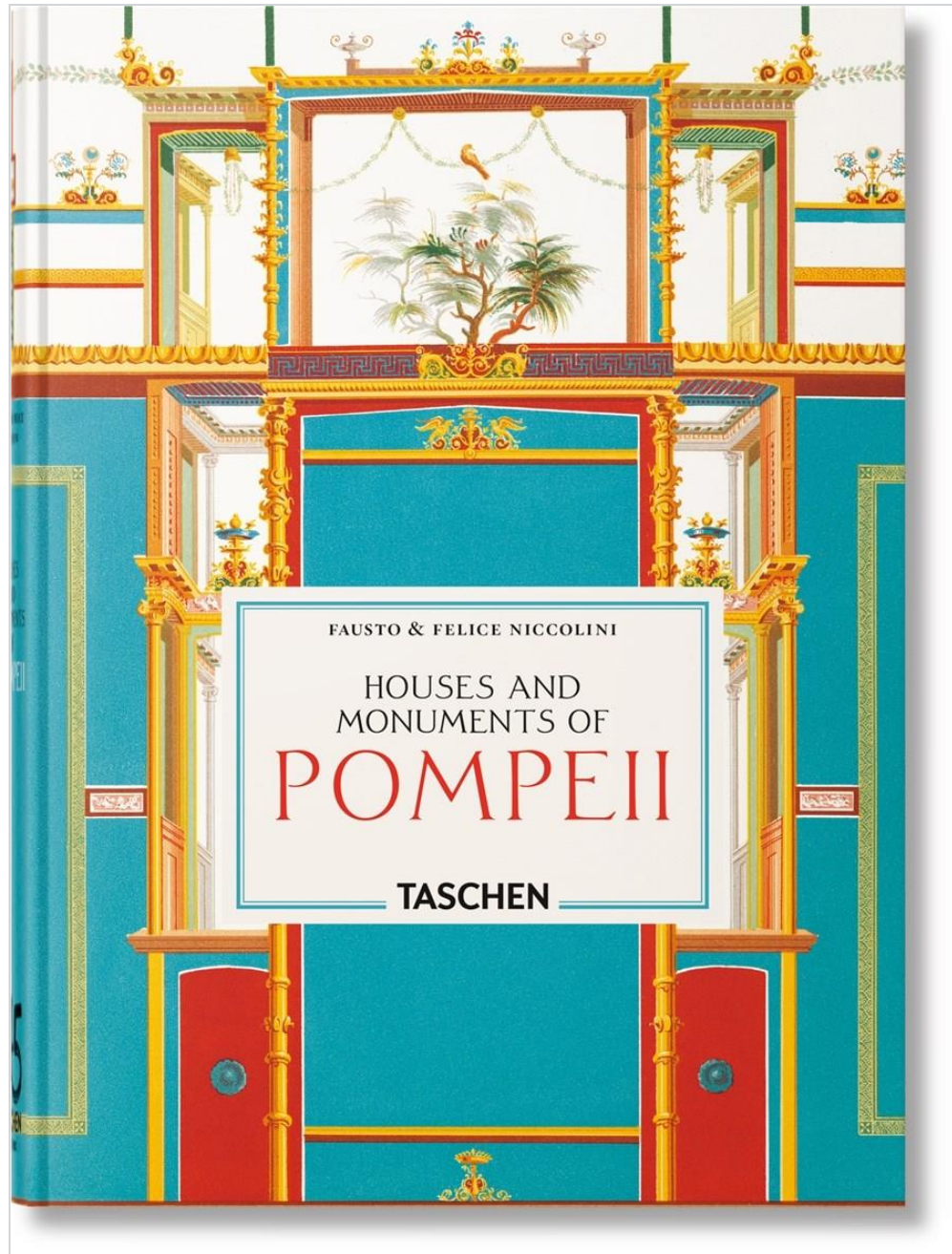
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Sebastian Schütze and Valentin Kockel

An enduring archaeological masterpiece, the volume reveals maps and groundplans of Pompeii, stunning interior decoration and intimate everyday objects.

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FAUSTO & FELICE NICCOLINI

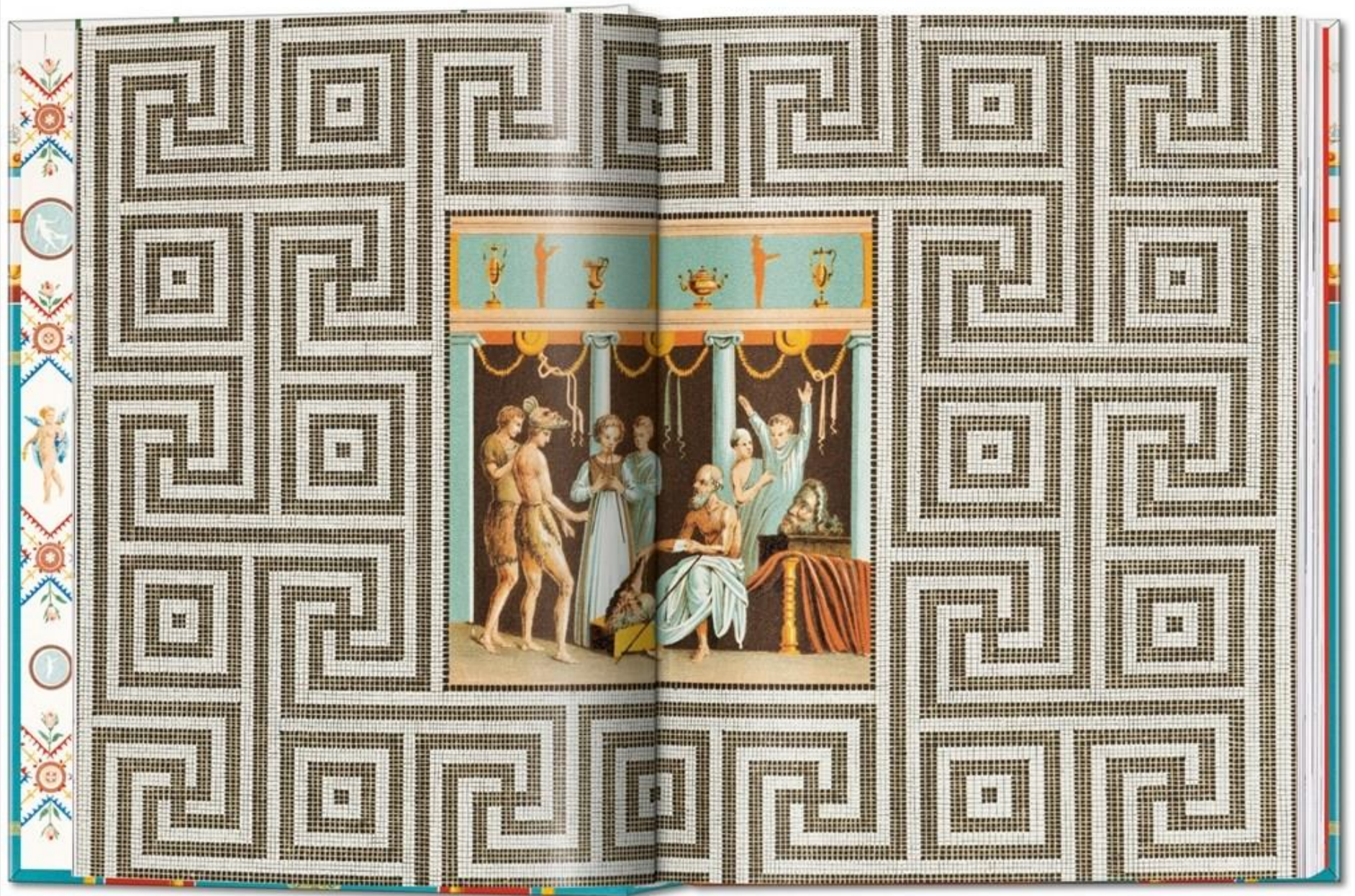
HOUSES AND MONUMENTS OF POMPEII

Essays by
VALENTIN KOCKEL & SEBASTIAN SCHÜTZE

Designed by
ANDY DISL

Directed and produced by
BENEDIKT TASCHEN

TASCHEN



"ROME IS SIMPLY A VAST MUSEUM; POMPEII IS A LIVING ANTIQUITY"

The art of the Vesuvian cities between appropriation and reinterpretation

In his famous letter to his friend, the Roman historian Tacitus, Pliny the Younger described the devastating Vesuvian eruption of AD 79 in antithetically heightened terms as "a catastrophe which destroyed the loveliest regions of the Earth". At the same time, he expressed his belief that this "remarkable natural occurrence" would ensure the immortal fame not just of his uncle, Pliny the Elder, who had died during the eruption, but also of the cities which had been affected and the people who lived there (ill. p. 49). In fact, it was only with the rediscovery of Herculaneum and Pompeii and the beginning of the excavations – in 1738 and 1748 respectively – instigated by Charles VII, King of Naples and Sicily (from 1759 Charles III, King of Spain), that the Vesuvian cities would emerge from the shadows of literary accounts and arise, as it were, out of the ashes and lava into the spotlight of Western culture. Their reception history belongs to the "densest" discourses in the history of ideas and culture. It has made an unparalleled mark upon architecture and the fine arts as well as literature, poetry, music and film right up to our own day, and has profoundly shaped and reshaped our notions of Antiquity.

From the middle of the 18th century onwards it was not only the ever new sections of these ancient cities that were uncovered, but at the same time the scope of their significance and how they came to be interpreted was also being constantly expanded. The Bourbon excavations were primarily aimed, for all their early Enlightenment spirit, at the discovery of new artefacts that would enrich the holdings of the royal museum, at that time located in Portici but later transferred to Naples. In keeping with their nature as the preserve of a courtly elite, both the museum collections and the special publication of the excavation finds in *Le Antichità di Ercolano esposte* ("The Antiquities of Herculaneum Displayed"; Naples 1757–1792) were only accessible to a limited few. Numerous

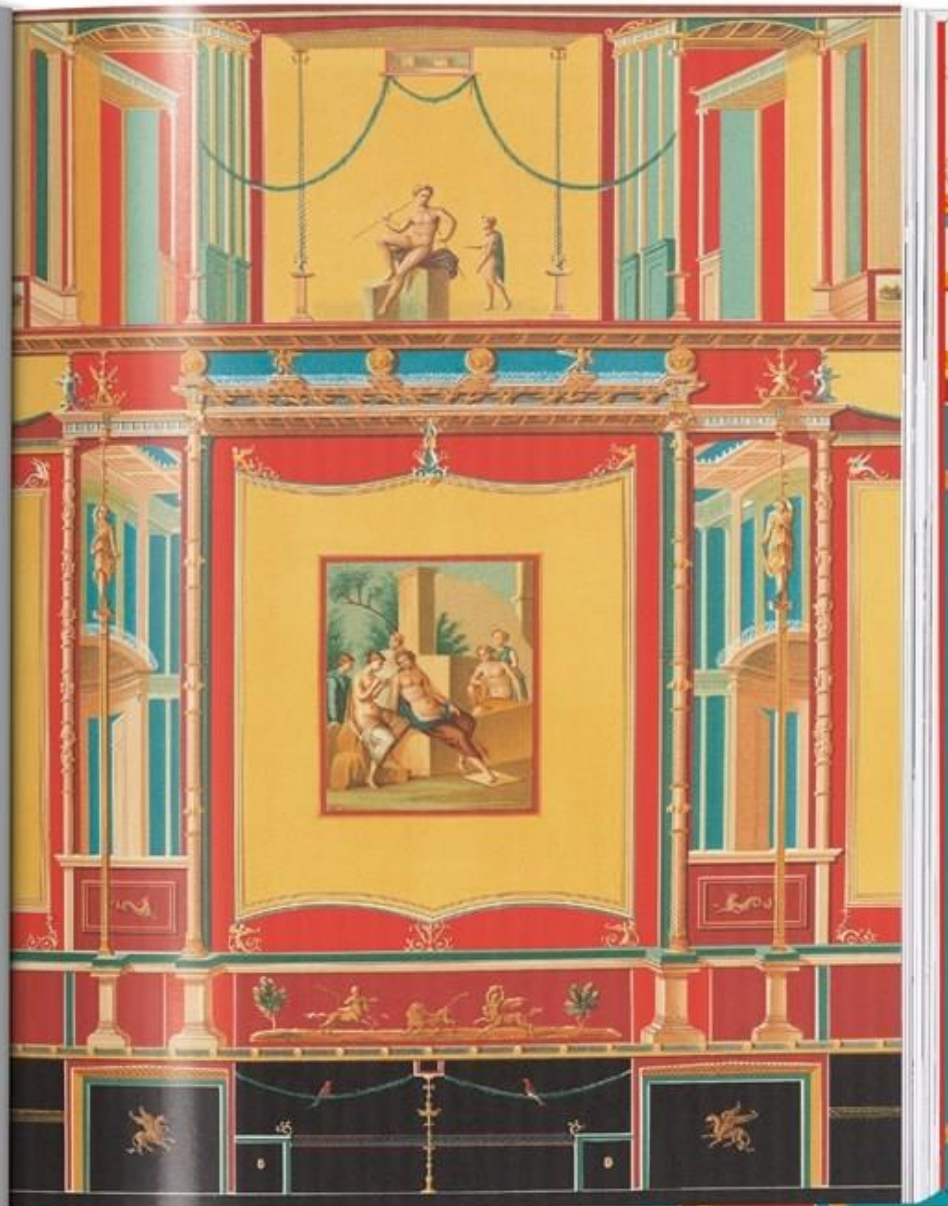


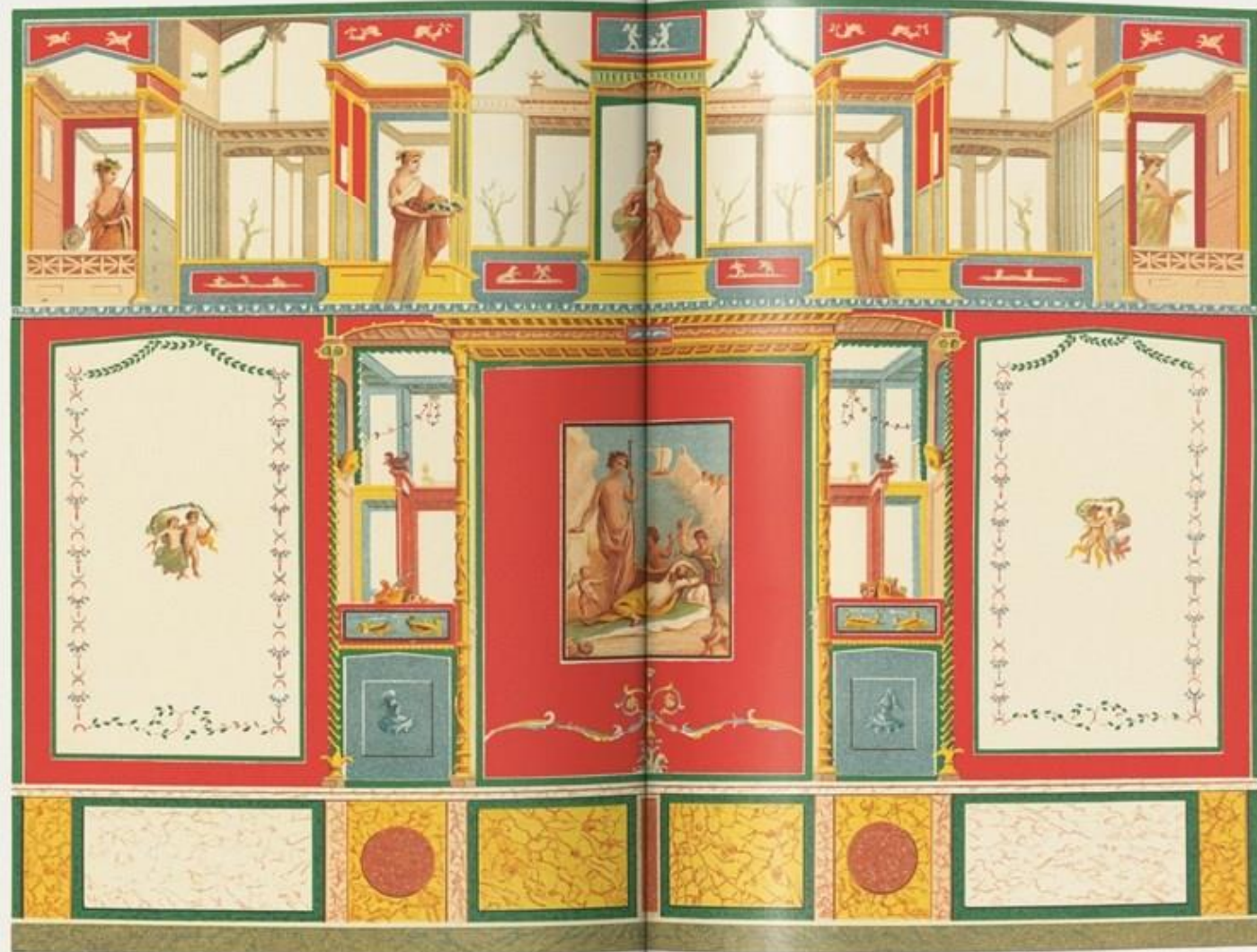


Plate 3 — [G. & Abbate]
Gold jewellery - Bracelet, necklace, earring. Mosaic floor from the tablinum (12) - A double meander border (still in situ) surrounds the representation of a troupe of actors rehearsing a play about satyrs. The house is named after this mosaic.

✕
Plate 6 — [G. & Abbate]

Back (north) wall of the triclinium (19) - In the central scene, two lovers are considering the purchase of some small crotes.





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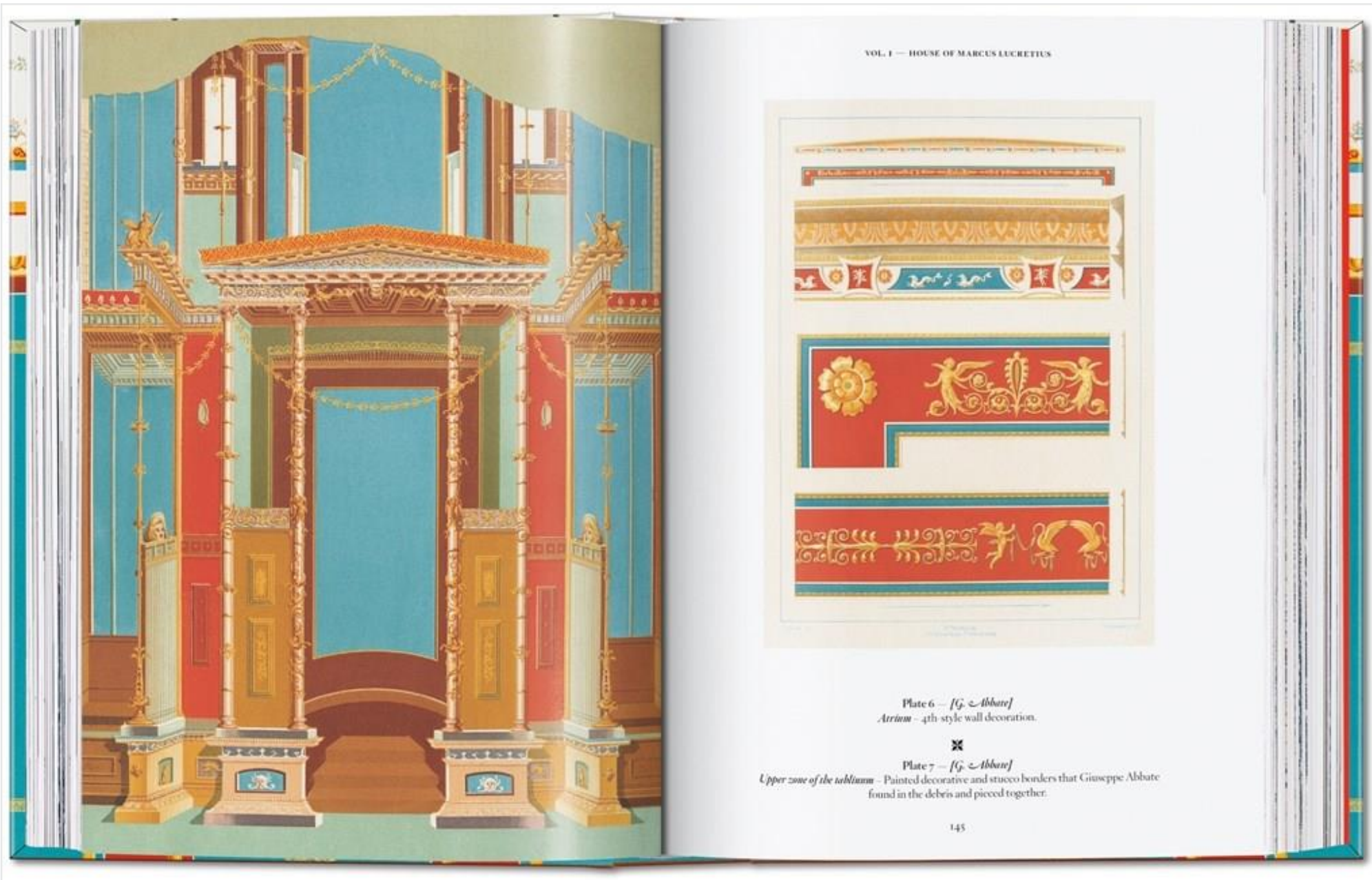
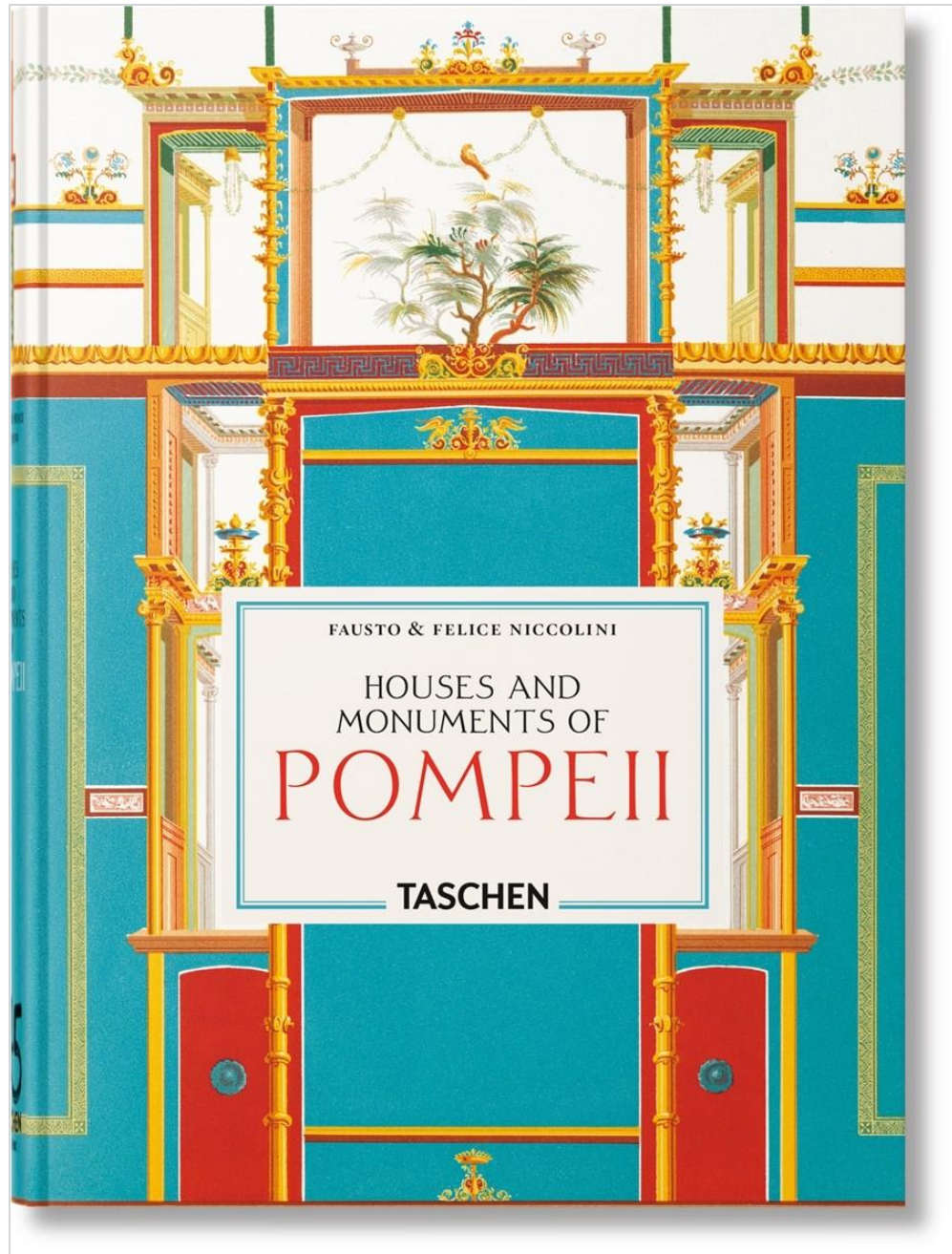


Plate 6 — [G. Abbate]
Atrium — 4th style wall decoration.



Plate 7 — [G. Abbate]
Upper zone of the tablinum — Painted decorative and stucco borders that Giuseppe Abbate found in the debris and pieced together.



Fausto & Felice Niccolini

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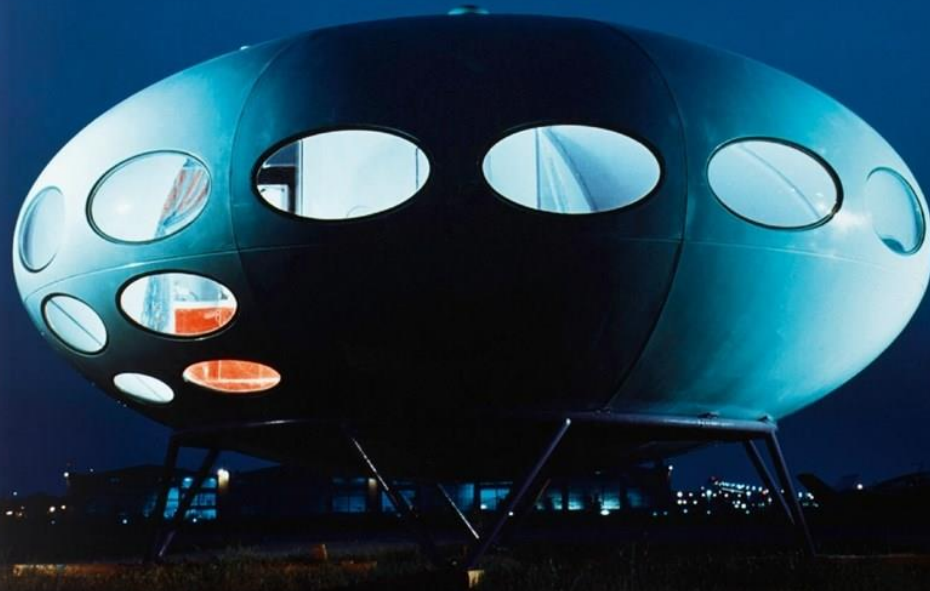
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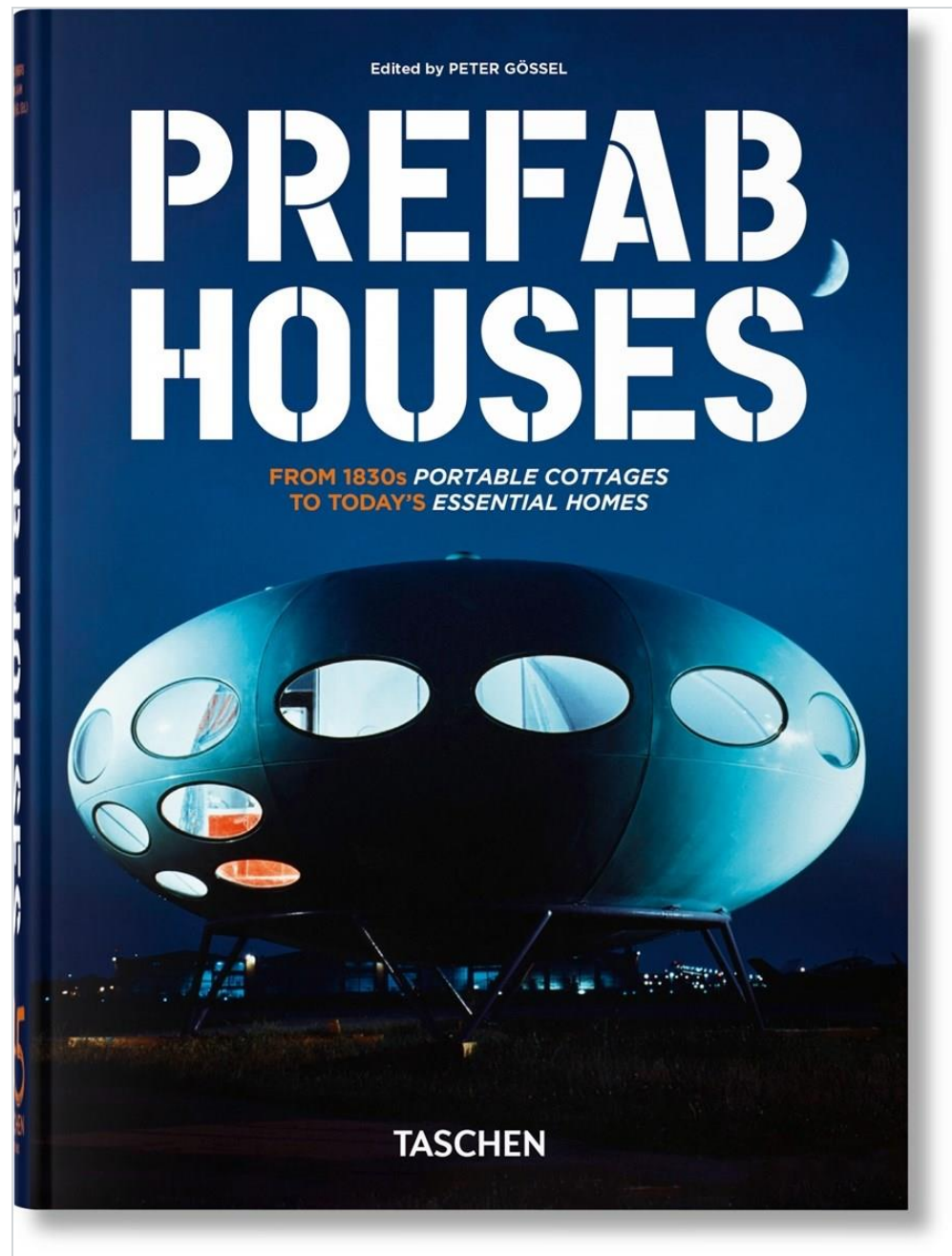
Edited by PETER GÖSSEL

PREFAB HOUSES

FROM 1830s PORTABLE COTTAGES
TO TODAY'S ESSENTIAL HOMES



TASCHEN



Prefab Houses

45TH ED.

Arnt Cobbers and Oliver Jahn, Edited by Peter Gössel

Once regarded as a cheap and easy solution, prefab houses are now seen as synonymous with ambitious design and sophisticated detail. This updated edition features a unique compilation by well-known international architects, such as Albert Frey, Jean Prouvé, Shigeru Ban, Renzo Piano, and Norman Foster.

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- The amazing history of prefabricated houses started in England in the 1830s with a building kit for emigrants moving to Australia. Even today, prefabricated houses provide a high percentage of living spaces in many countries of the world.
- This book covers prefabs from the USA via Europe to Asia and Africa, giving insight into the various industrially prefabricated components, the difficulties of delivery to the building site, and the intricacies of assembly and completion.

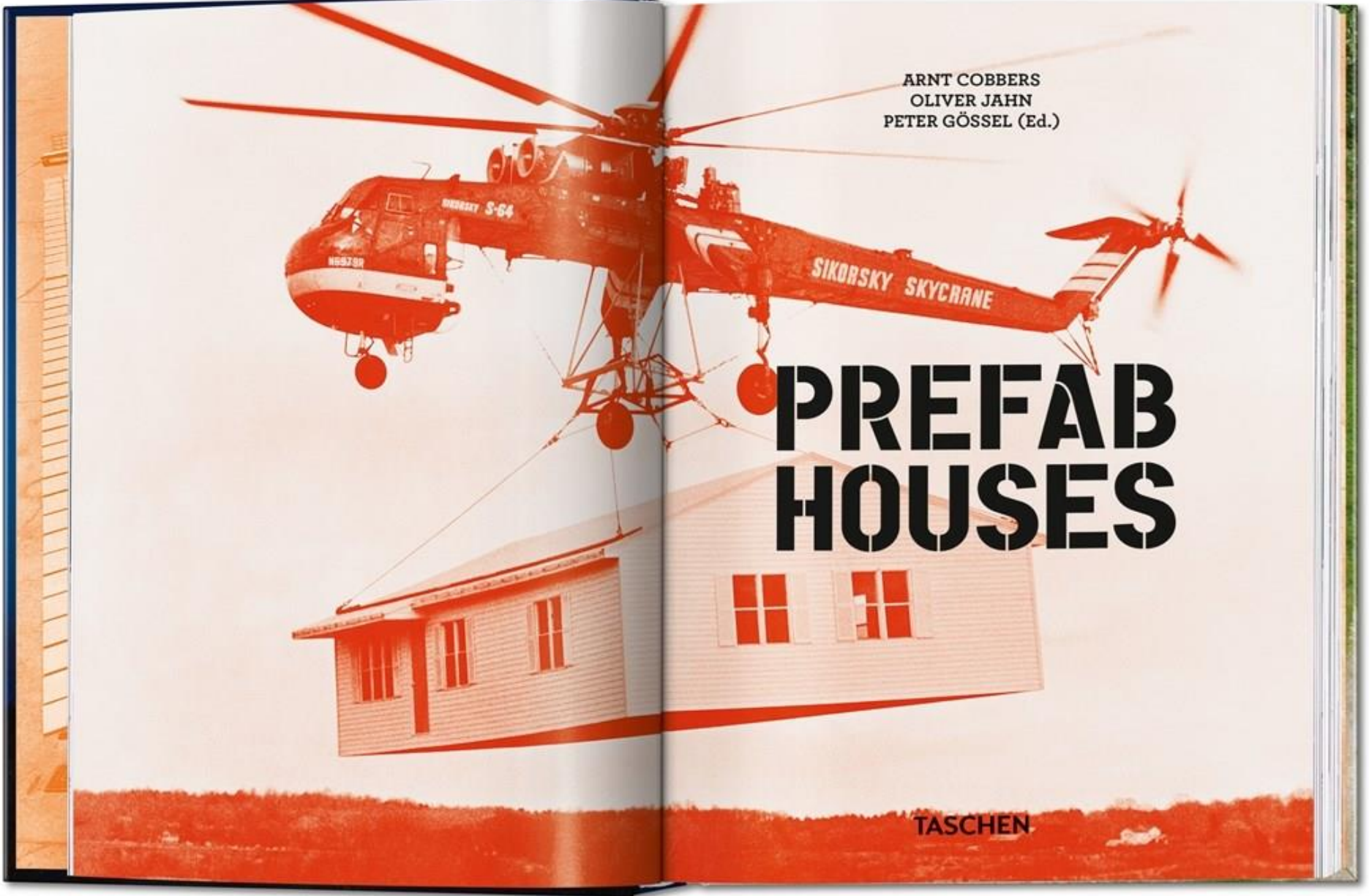
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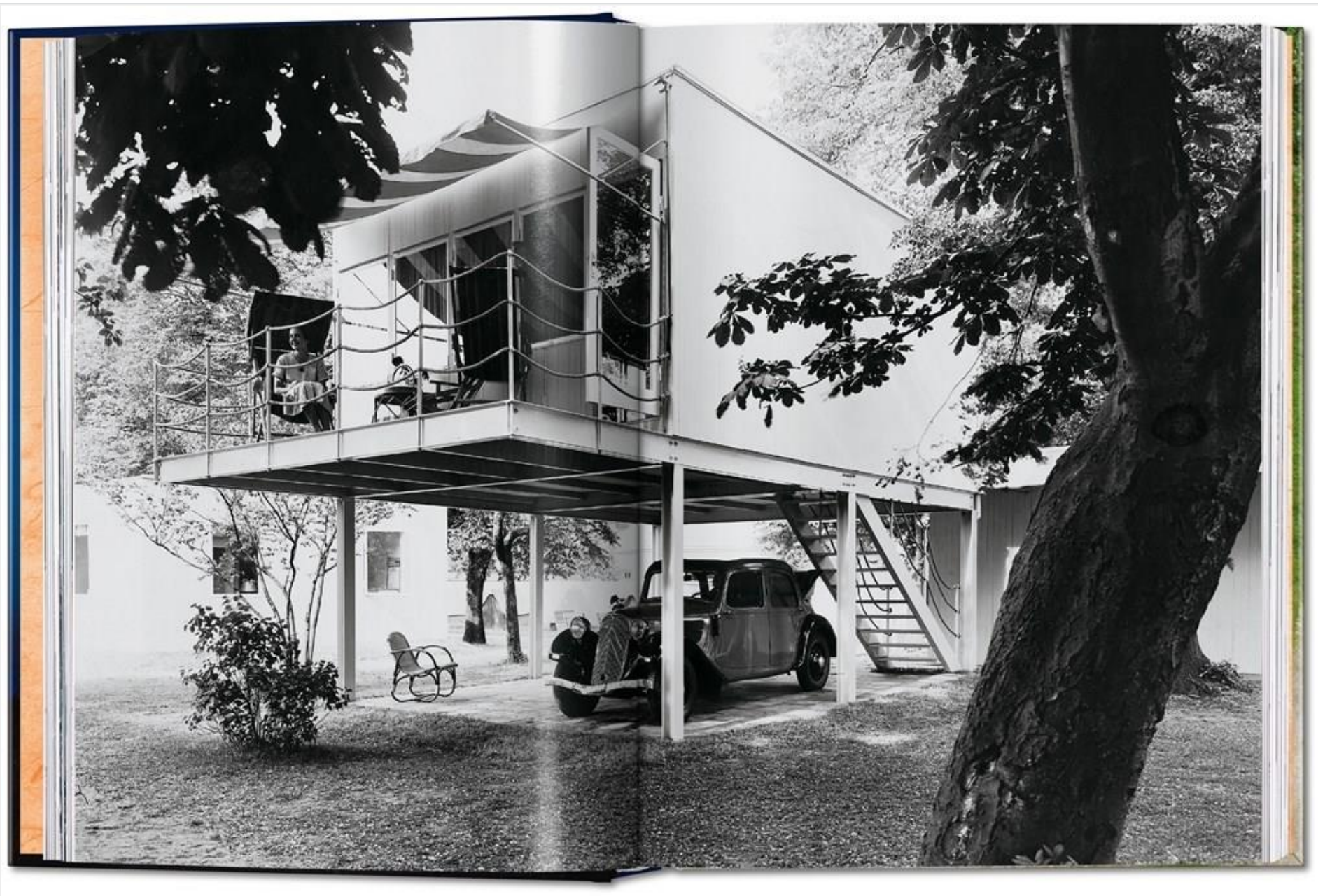
TASCHEN



ARNT COBBERS
OLIVER JAHN
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PREFAB HOUSES

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Below: Paul Rudolph's Wilson Residence, dubbed the Honeycomb House, in Sarasota, Florida, 1953, was built using prefabricated honeycomb panels made of paper

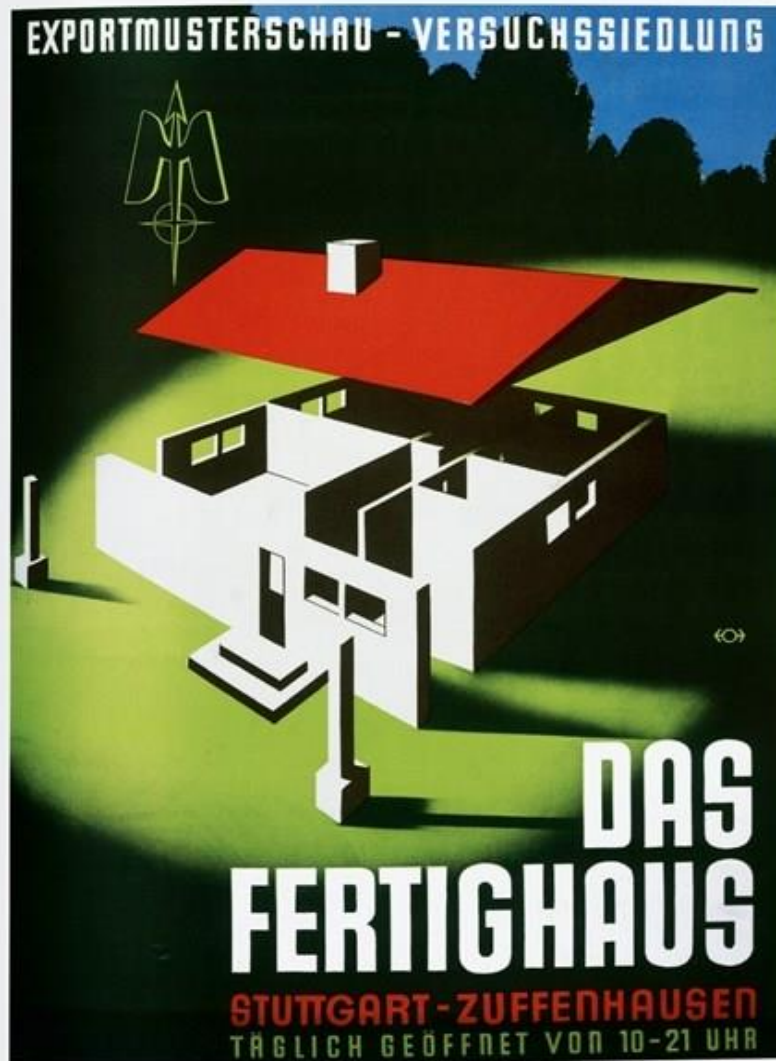


low up until the 1990s. Nevertheless, many very successful prefabricated houses were built. Manufacturers of prefabricated homes in Germany repeatedly hired ambitious architects for individual series, such as Otto Leitner, who developed the Ideal Haus for the Kaufhof chain of department stores in 1961. It was built by the Johann Huf carpentry workshop as a flat-roofed building resting on supports, clad in wood, with a panorama window, a porch swing seat, and an

Opposite: Poster for a prefab exhibit 1947 in Stuttgart, Germany

outdoor pool. In 1972, Manfred Adam, a student of Sep Ruf's, also designed the equally successful and timeless beautiful model called the Fachwerkhaus 2000 for Huf. The prefabricated house called Tanja, designed in 1970 by Heinrich B. Hellmuth for the Schneckenburger company in Rottenburg, represented an interesting approach with its spacious layout and expressive pitched roof. However, such ambitious prestige projects cannot conceal the fact that many prefabricated

FACTORY-MADE HOUSES



**FROM 1830s
PORTABLE COTTAGES**

**TO TODAY'S
ESSENTIAL HOMES**



ALUMINAIRE

Albert Frey, A. Lawrence Kocher
New York, USA, 1931

ALUMINAIRE

A House for Contemporary Life



THE ARCHITECTURAL AND ALLIED ARTS EXPOSITION

Grand Central Palace, New York City

April 18th to 25th, 1931

The Aluminaire house by Albert Frey was first shown in an exhibition hall. The three-story building made of aluminum, glass, and steel was shown at the *Allied Arts and Building Products Exhibition*, which was staged at the Grand Central Palace in New York from April 18–25, 1931. According to contemporary reports, it was the only exciting item exhibited at an otherwise rather boring building trade show.

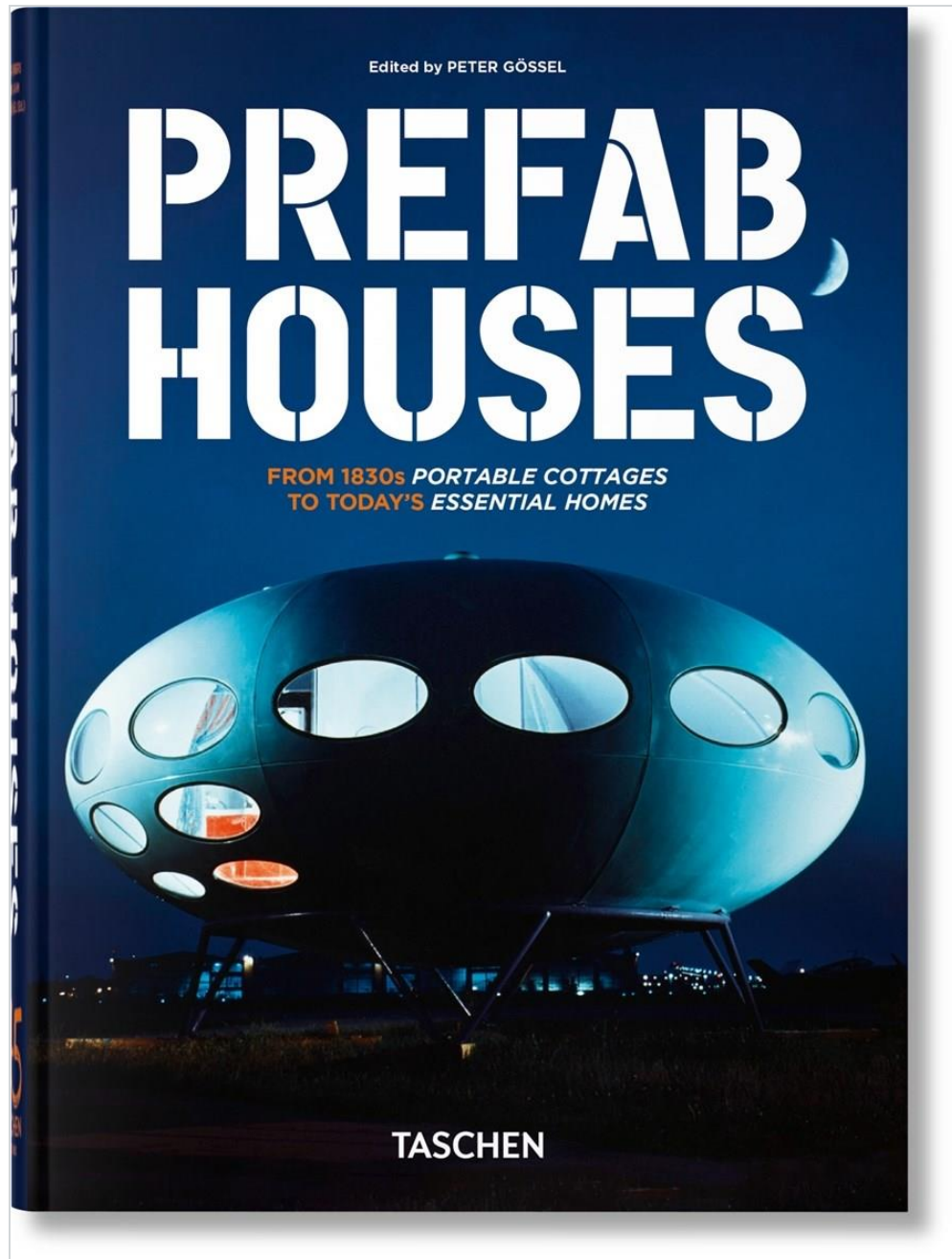
Albert Frey was born in Switzerland and had worked in Le Corbusier's Paris office between 1928 and 1930, where he also helped to draw the building plans for the Villa Savoye. The creative roots and the experimental character of the

Aluminaire are easily recognizable against this background. At the same time, the house was an advertisement for modern building materials from a variety of manufacturers.

The three-story steel skeleton frame structure was clad in low-gauge corrugated aluminum to which panels of insulation were attached. The doors and the frames of the ribbon windows were made of steel, the floors were made of rolled steel plates covered with insulation and black linoleum. The entire load was distributed onto six support pipes, strongly reminiscent of Le Corbusier's "pilotis." The two-story living room on the first floor was particularly impressive: measuring over 16 ft. in height, it was fully glazed on one side.

The Aluminaire was designed as a prefabricated house that—if roughly 10,000 were produced—could be offered at a price of \$3,200.





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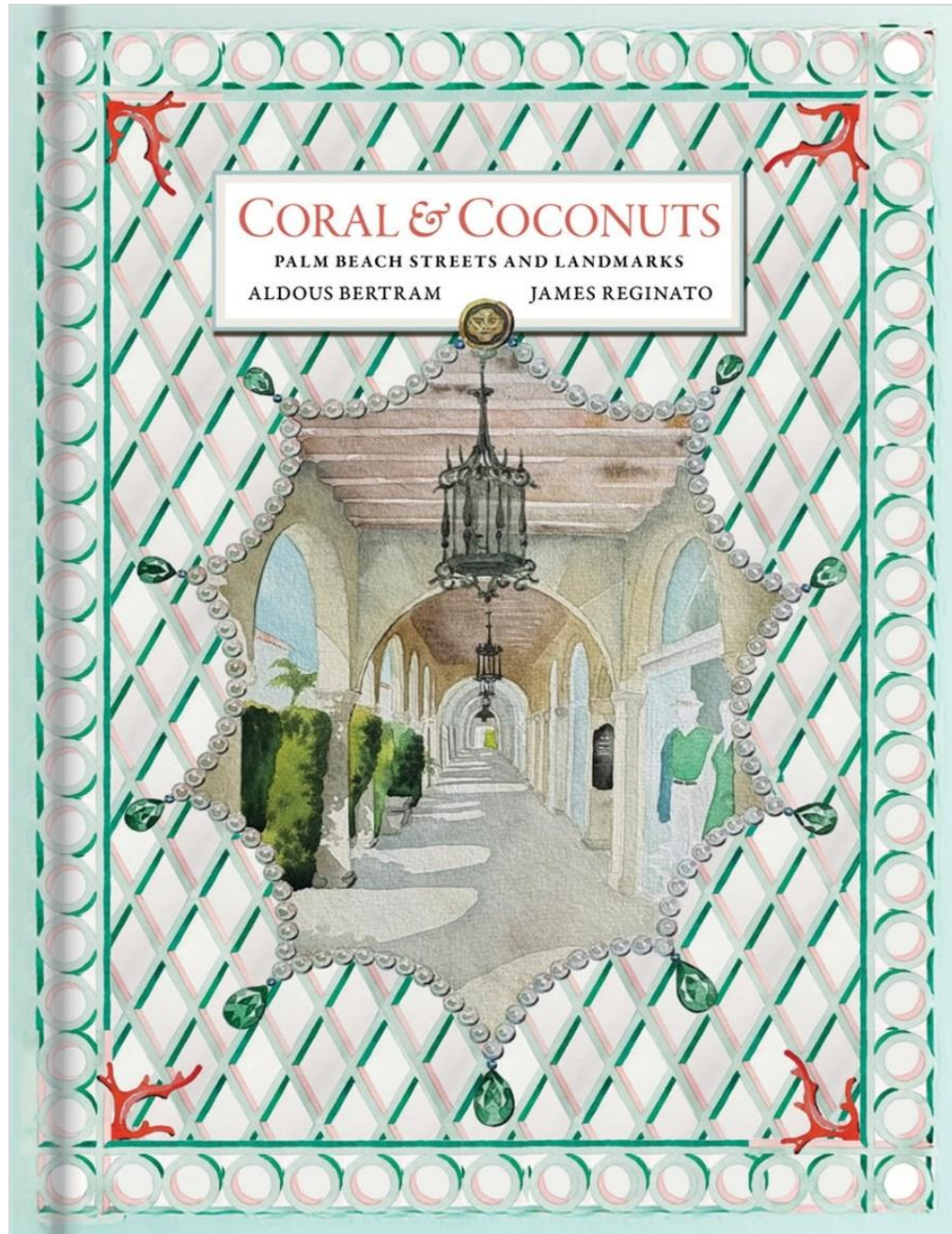
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PALM BEACH STREETS AND LANDMARKS

ALDOUS BERTRAM

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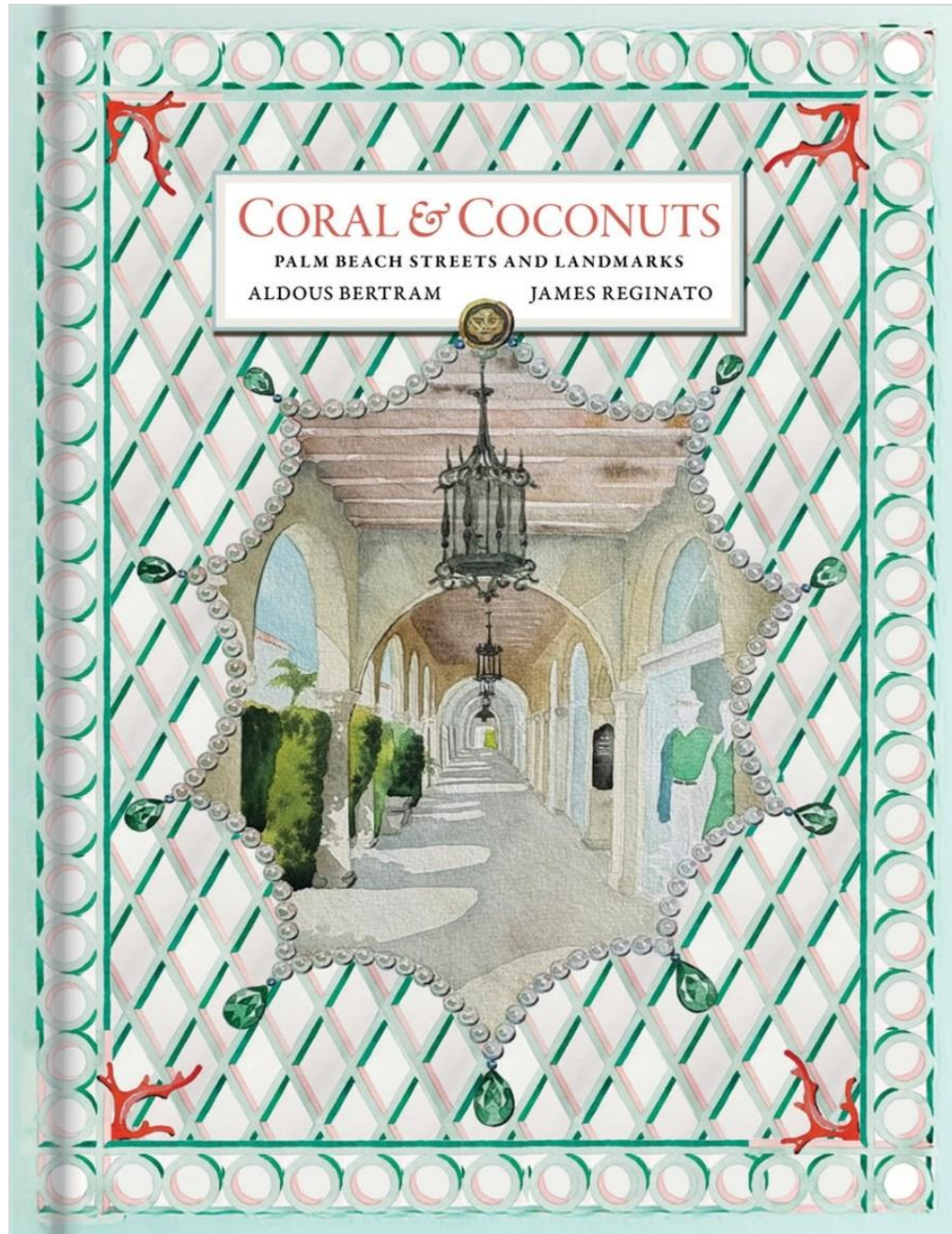












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