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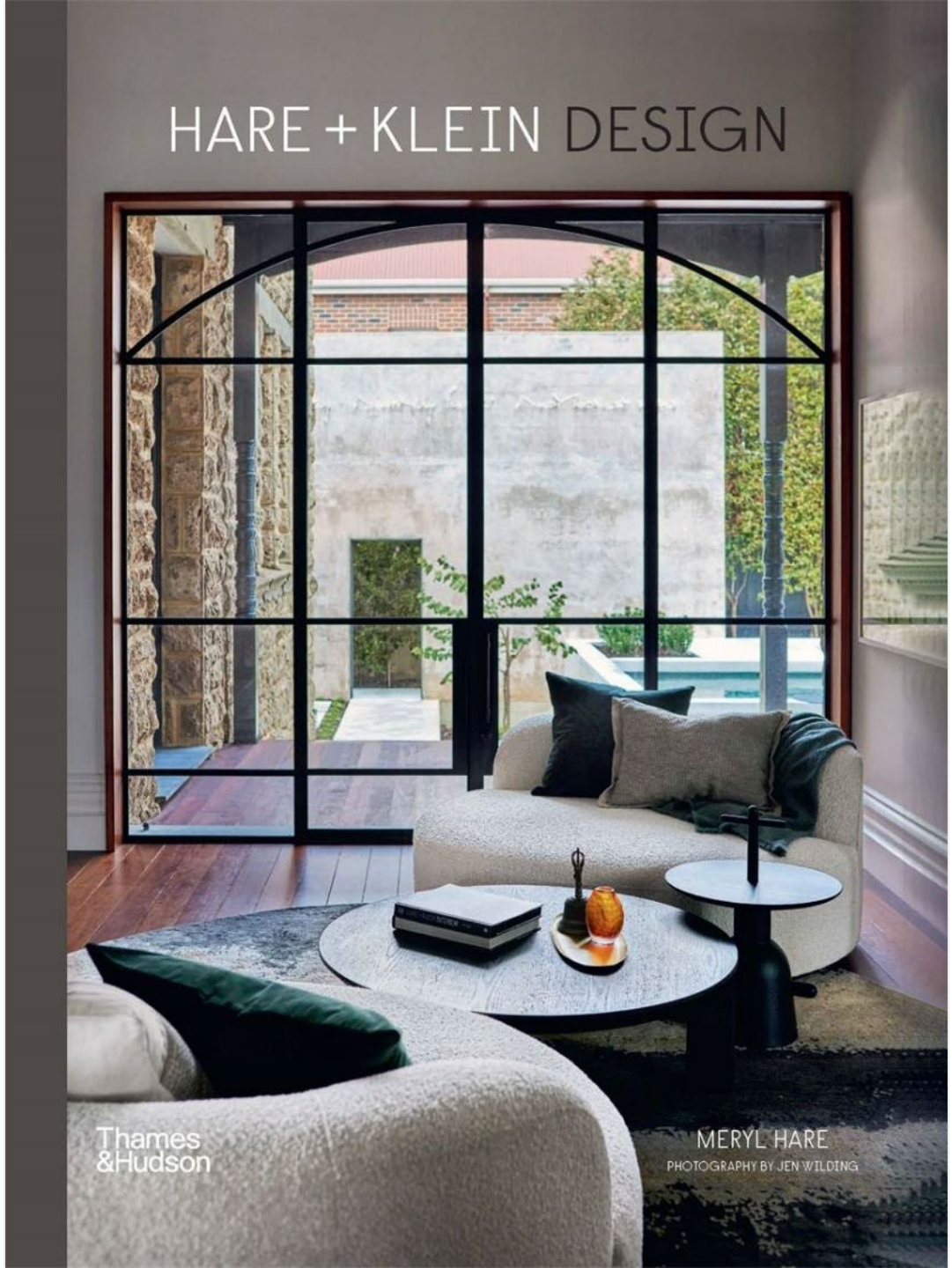

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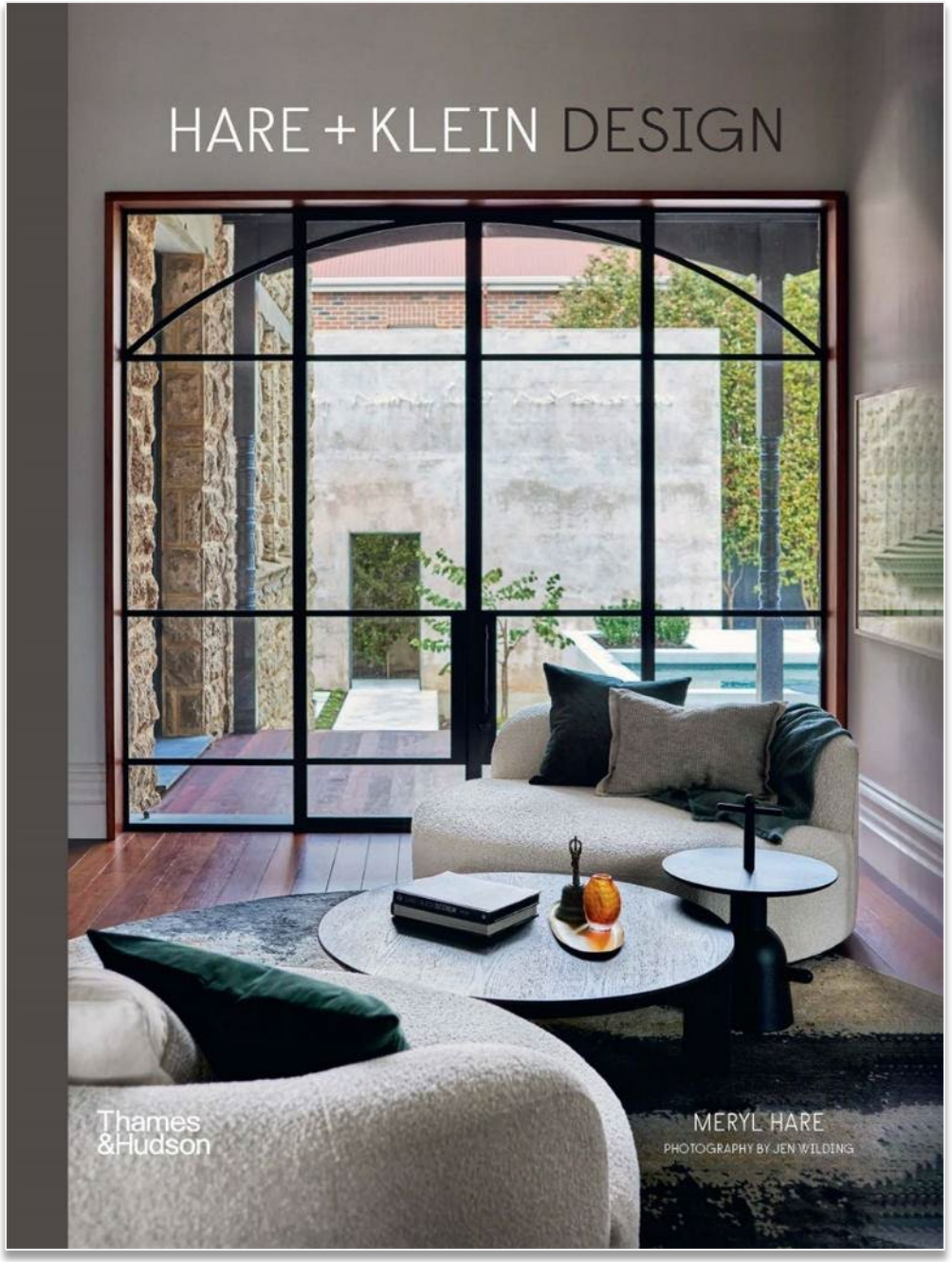

Hare + Klein Design

Meryl Hare

When it comes to understated elegance, Hare + Klein sets the benchmark.

- Hare + Klein creates spaces where texture, light and form come together in perfect harmony. One of Australia's most celebrated interior designers, Meryl Hare brings her decades of experience and distinctive vision to every project, creating interiors that feel timeless yet profoundly personal. Each home reflects a commitment to craftsmanship and individuality, with bespoke furniture, handwoven rugs and custom details elevating every room.
- An immersive exploration of the studio's design philosophy, *Hare + Klein Design* showcases their most admired interiors, from serene coastal retreats to sophisticated urban residences.

- **Crafted for life:** Features bespoke furniture, custom rugs and handcrafted details that define Hare + Klein's signature warmth and understated luxury.
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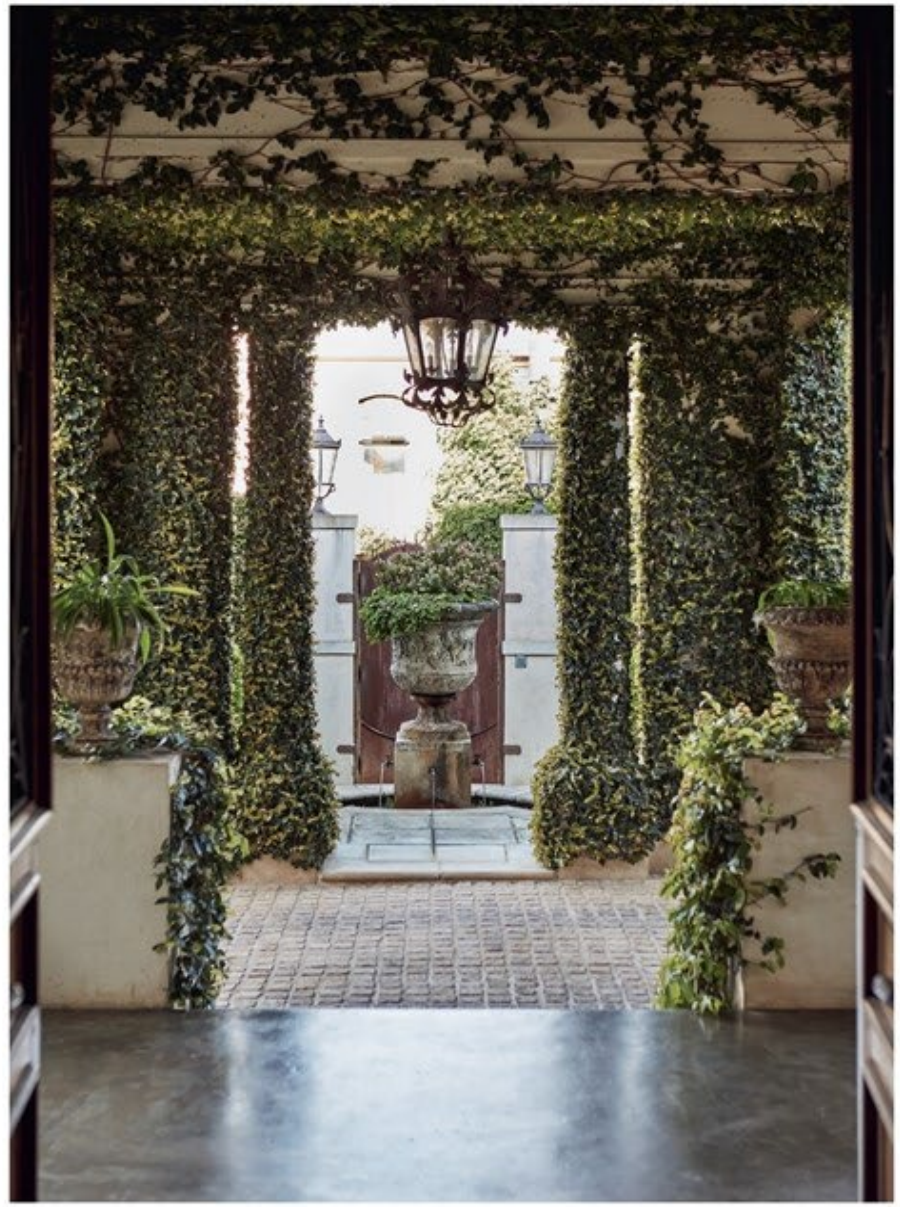
INTERIOR DECORATION: MERYL HARE

THE CHATEAU

The infusion of dramatic contemporary decor
to a century-old French-style home



'BY EMBRACING ITS ORIGINAL STYLE AND HONOURING ITS HISTORY, THIS CONTEMPORARY HOME IS AT EASE IN ITS ANTIPODEAN SETTING.'

It may seem strange that a chateau with strong French architectural detailing exists in South Australia. It was built in 1920 by a dedicated Francophile and, although it has been extended over the past 100 years, the original structure is intact and has acquired a delightful patina over the last century. Also remaining is much of the architectural detailing, including a grand central staircase off the entry. The house sits comfortably in a traditional French-style garden, where established trees and water features are the backdrop for antique and contemporary sculptures.

This was our second collaboration with the owners. We had worked on their former home a few years ago, so mutual trust was already established. As avid collectors of Australian contemporary art and objects, they were drawn to the generous proportions of this house. Their brief asked us to integrate their art collection and to include furniture from their former home, while responding to the scale and architecture of the original building. They also wanted interiors that were elegant and sophisticated, but felt comfortable and relaxed.

Our most important responsibility was to create warm, inviting, and purposeful rooms – otherwise, they could fall into disuse and become cold and unwelcoming. The grand and dramatic scale of many of the rooms – some with 3.8-metre ceilings! – presented an opportunity to work on a generous scale, in terms of both art and furniture, but we were careful to keep our core purpose in mind.

One of my favourite rooms is the study, located just off the entry. It faces south and has bay windows that look out to the front garden. It is cool in summer but the fireplaces on both sides transform it into a cosy retreat in winter. The rich plum velvet sofas bring warmth to the space, and the iconic mid-century pendant over the seating creates a wonderful play on light that emphasises the art and the textured natural weave of the wallcoverings. It is a delightful room to relax and work in.

The curved steel-and-glass French doors that face to the north and the south dominate the summer living room, and a high skylight illuminates it even more. We gave this open-plan room a human scale by creating zones within zones. The living area is defined by a large rug, woven in Nepal, that acts as both a visual platform for the substantial sofas and a subtle room divider. The dining area is emphasised by the modernist chandelier over the dining table, which sits on a textured silk rug. The play of textures – handwoven rugs, the plaited leather ottoman, the glass side table, velvet stools, the timber and lush fabrics – give this room its warmth and character.

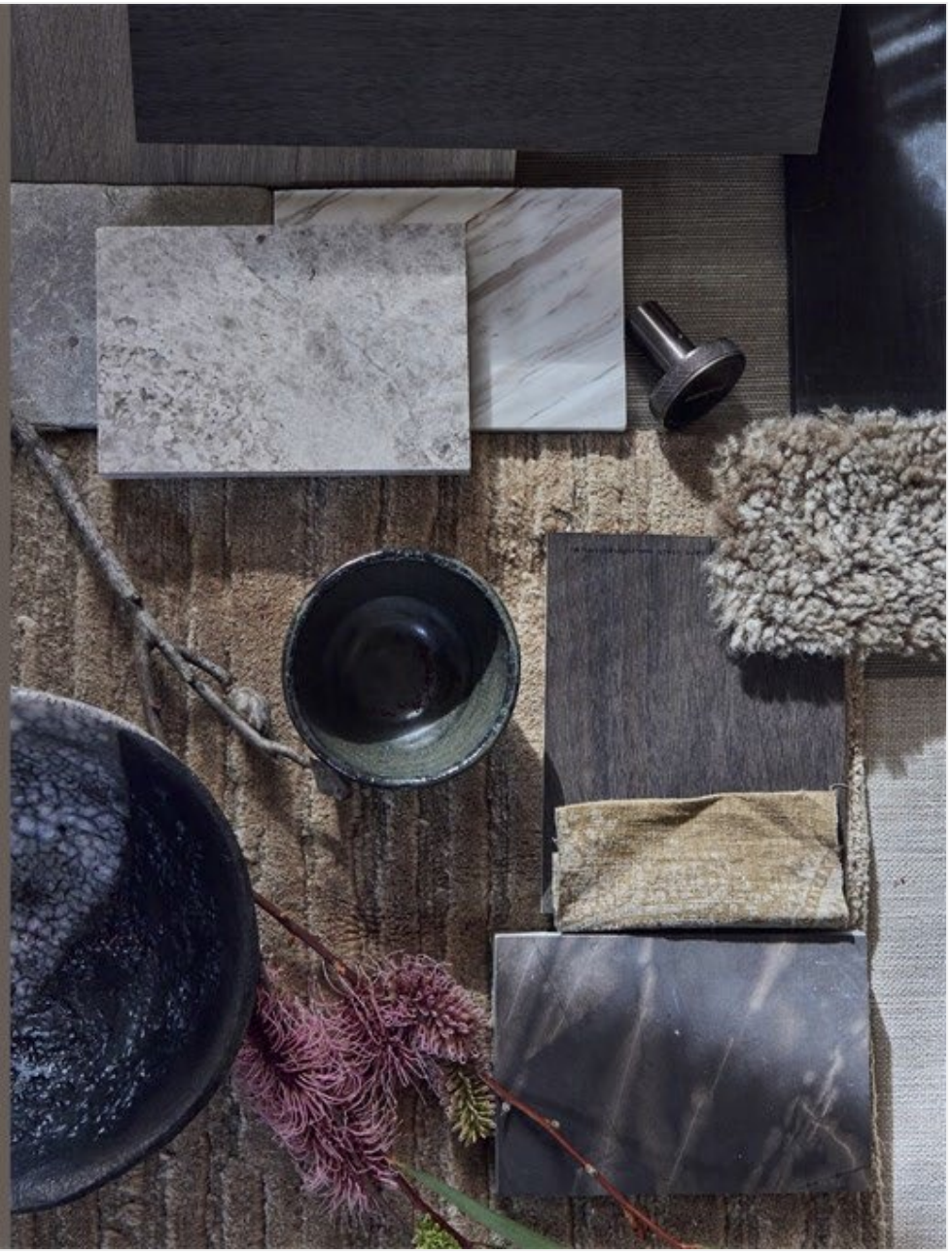
The main suite is a joy! The hero piece of this room is *Supreme*, Fiona McMonagle's painting of Diana Ross. It inspired our approach and the palette of deep azure and golden highlights. In such a large space – with ceilings that are 3.3 metres high – the four-poster bed with its layers of luxurious coverings creates a sense of sanctuary. Again, the textured wallcovering brings a calming sense of enclosure.

The innovative aspects of the design of this project lie in the infusion of dramatic, contemporary interior decor to an existing French vernacular. By embracing its original style and honouring its history, this contemporary home is at ease in its antipodean setting. The delightfully confident and eclectic art collection of the owners, and their enthusiasm, understanding and participation in the process, made this a truly collaborative project.

INTERIOR DESIGN: CRISTINA REPETI
INTERIOR DECORATION: LUCY CARROLL
ARCHITECTURE: TKD ARCHITECTS & R2 STUDIOS
LANDSCAPE DESIGN: GARDEN LIFE
BUILDER: GROSSER CONSTRUCTIONS

MANDEMAR

A generous and welcoming rural home is flooded with light from every direction, creating delightful winter and summer spaces



'IN TIME, THE HOUSE WILL BE SURROUNDED BY TREES ... SELECTED CAREFULLY FOR THEIR COLOURS, SCENT AND CANOPY.'

Mandemar is a small village in Wingecarribee Shire, in the Southern Highlands region of New South Wales. This new home was a passion project for our client. He oversaw every part of the process, from planning, documenting and building right through to selecting all the furniture and furnishings. Tragically, he didn't live to see it completed. It is with a very heavy heart that I have included it in this book as a tribute to him and the dream home he planned.

The house is built on a farm, perched just below the brow of a hill and overlooks the beautiful surrounding landscape. At the time we photographed Mandemar, the landscaping hadn't had time to establish. In time, the house will be surrounded by trees that our client selected carefully for their colours, scent and canopy.

Light floods into this home from every direction and the planning of rooms and their function takes this into account. The winter lounge faces north and west, ensuring that this cosy room will benefit from the sun in winter. The main living, dining and kitchen area faces south and has smaller windows and doors to the east and west, meaning it will be cooler in the summer months.

In this large room, we have placed the furniture in zones, both to break up the space and also to allow the residents to enjoy the different aspects. The main seating faces the fireplace and the trophy deer, affectionately known as Winston. The dining table splits the room, leaving the smaller seating zone on the other side, oriented towards the view.

The kitchen, which is finished in rich timber and bronze, features a substantial concealed butler's pantry, perfect for catering to large gatherings. Across the hallway is my favourite room – the powder room. It's warm in colour and texture, generous in scale and showcases one of our client's many quirky paintings.

This is a well-considered rural home that will grow into itself over time. The Hare + Klein team are very proud to have been instrumental in bringing the project to completion in very difficult circumstances, along with the architect, builders and landscape designers.

Hare + Klein Design

Meryl Hare

KEY INFORMATION

- **Meryl Hare** is Principal of Hare + Klein and has over 35 years-experience in design. She is a Fellow of the Design Institute of Australia and has received a DIA citation for services to the Design Industry.
- She was inducted into the DIA Hall of Fame in 2011, House & Garden Hall of Fame in 2018 and Belle Hall of Fame in 2021. In 2020 she was awarded the IDEA Gold Medal Award and was nominated as The Luminary at the 2022 INDE Awards. She was awarded the Medal of the Order of Australia in 2024 for her contribution to design.
- Founded in 1989 by Meryl herself, Hare + Klein is a five-time winner of the Australian Interior Design Awards, among many other awards.
- This is Meryl's third book, following *Hare + Klein: Texture, Colour, Comfort* (2014) and *Hare + Klein Interior* (2020).
- **Meryl is based in Sydney.**

Pictured left: Image from *Hare + Klein Design*

Hare + Klein Design

Meryl Hare

CAMPAIGN STRATEGY

Target Audience: Interior design enthusiasts and aspirational home renovators; affluent homeowners and apartment dwellers; design professionals, architects, stylists, decorators; gift buyers; Hare + Klein clients and followers.

Key insight/USP: Rare behind-the-scenes access to what makes Hare + Klein spaces quietly luxurious.

Tagline: Design that endures.

Campaign Vision: Position as the interiors authority book of 2026.

Campaign Goals:
- Position as the must-own reference for anyone serious about design in prestige media i.e. Belle, Vogue Living
- Leverage Meryl Hare’s status (OAM, awards) as a design leader
- Capture gifting market
- Activate design and architecture networks and media partners

Pictured left: Image from *Hare + Klein Design*

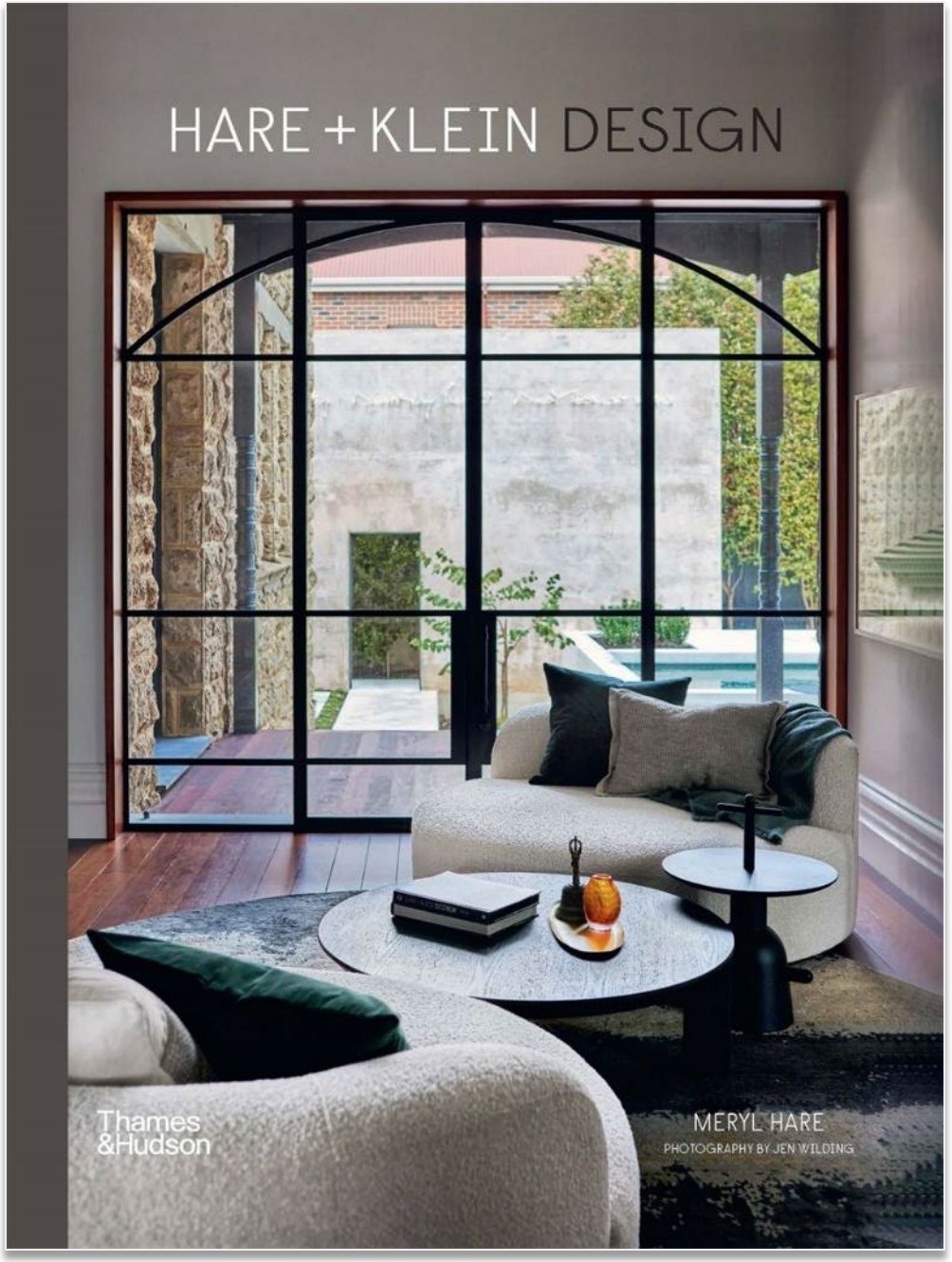
Hare + Klein Design

Meryl Hare

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD**: Lucy Inglis – l.inglis@thameshudson.com.au
- Pitching to **architecture, design, and house & home media** including *Architecture Australia, Australian Institute of Architects Magazine, Belle, House and Garden, Home Beautiful* and *Grand Designs Magazine*.
- Pitching for **profiles** in key media including *The Design Files, Good Weekend* and *The Local Project.*
- Pitching to **broad and lifestyle media**, including *Sunday Life, The Australian Financial Review, Qantas Magazine, Broadsheet, Wish Magazine, ABC* and *The Guardian*.
- **Targeted influencer campaign**.

Pictured left: Meryl Hare



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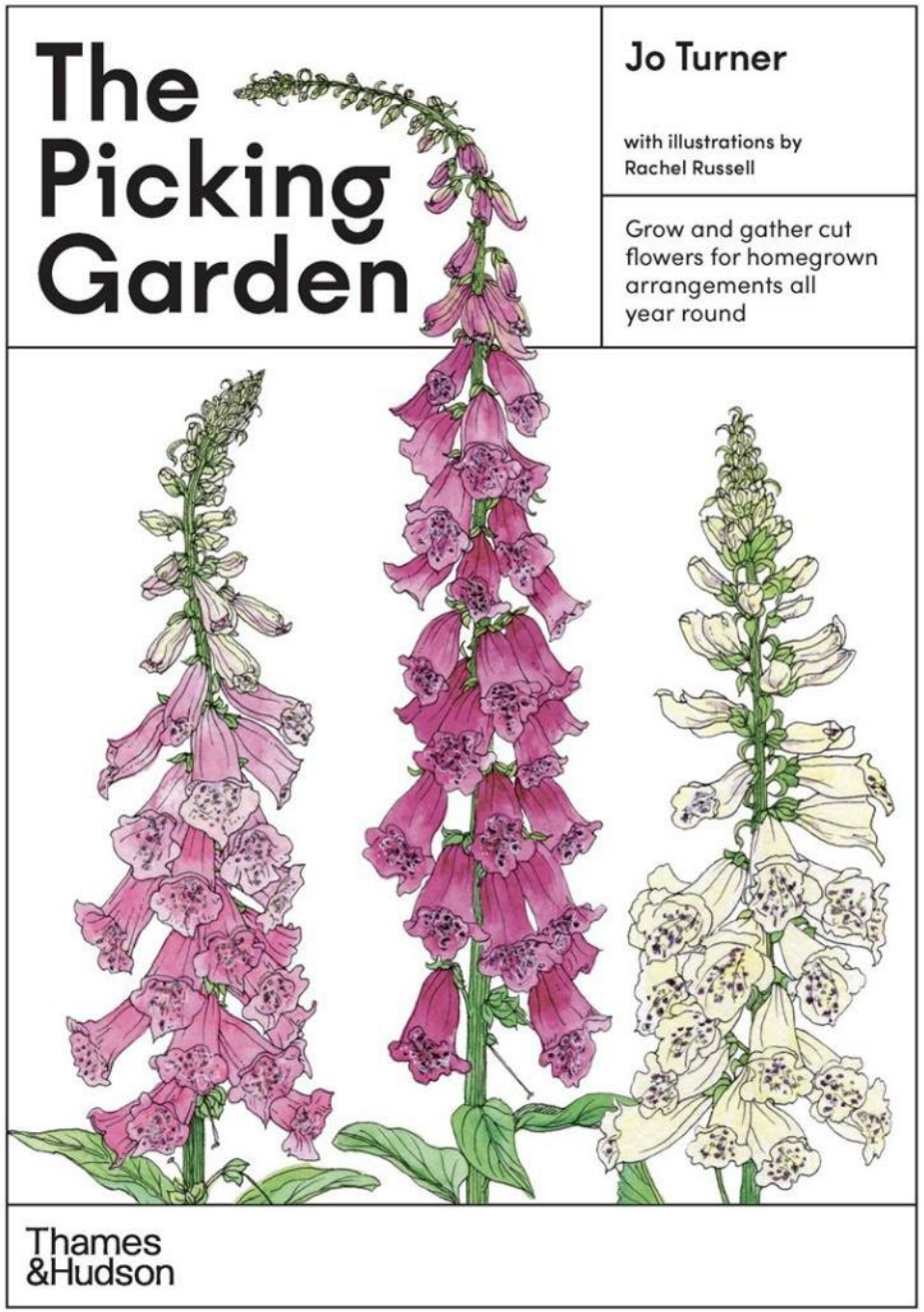

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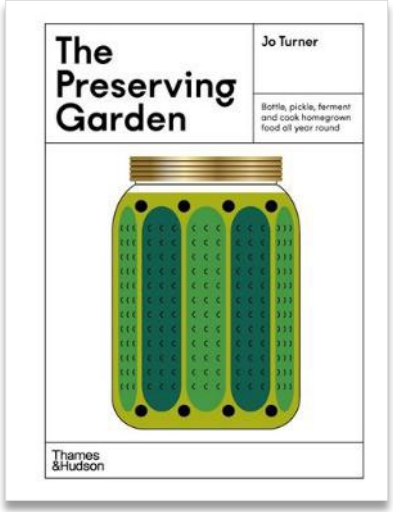

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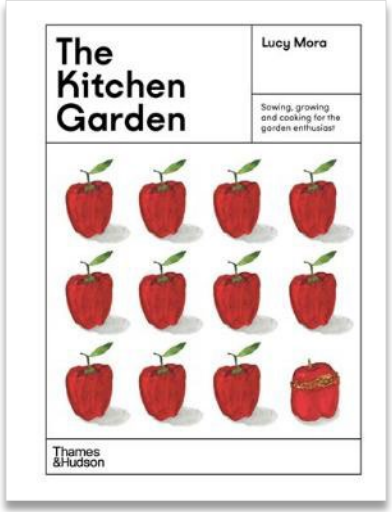

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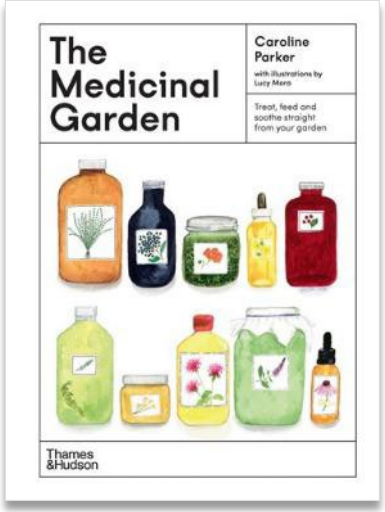

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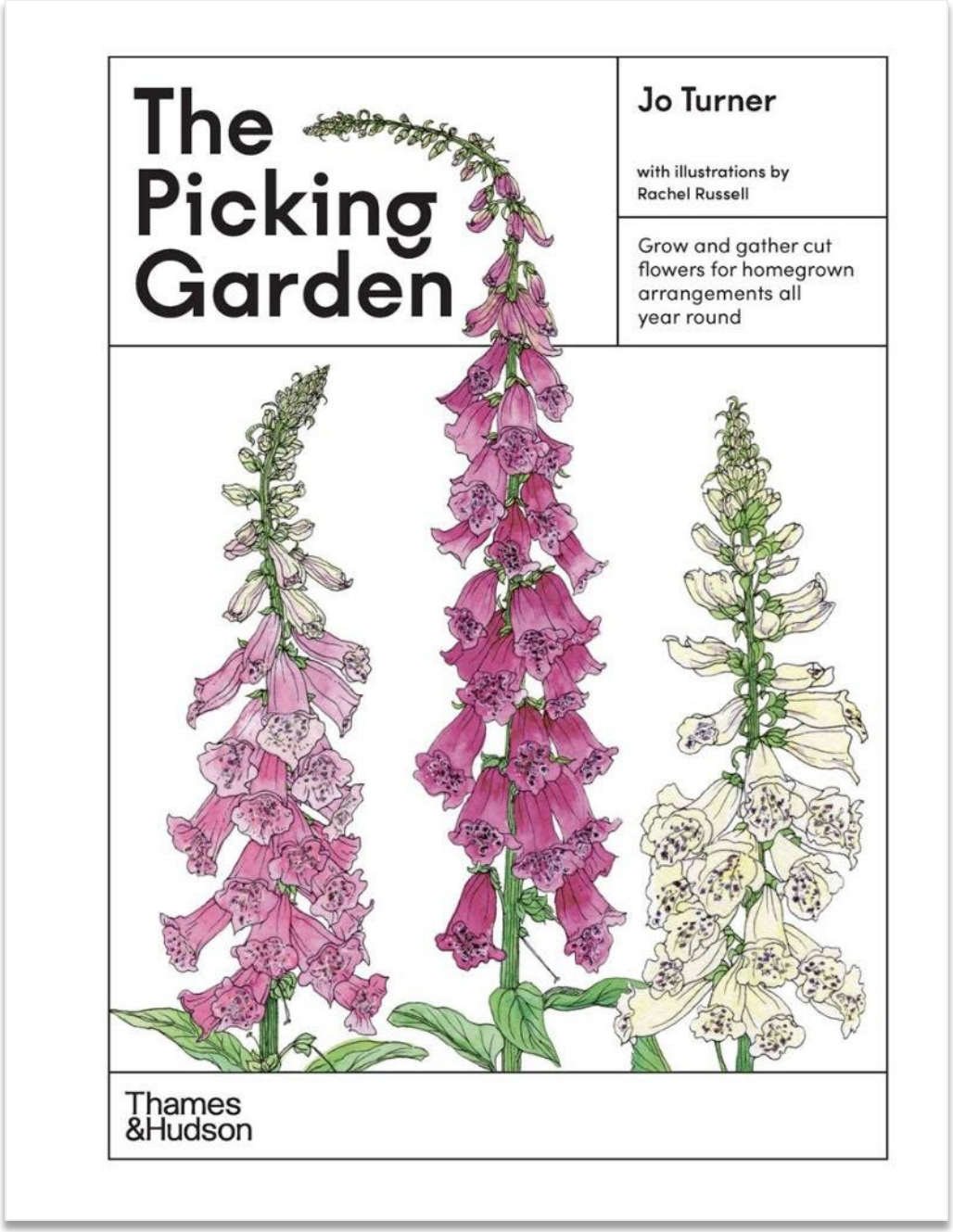

The Picking Garden

GROW AND GATHER CUT FLOWERS FOR HOMEGROWN ARRANGEMENTS ALL YEAR ROUND

Jo Turner and Rachel Russell

The Picking Garden is a beautifully illustrated guide to cultivating blooms year-round, from tiny balconies to spacious backyards. Learn when to sow, pick and replant your flowers so your garden never stops blossoming.

- Featuring over 55 flower profiles, this book covers everything from seeds and seedlings to bulbs. Discover how to grow floral favourites like foxgloves, hydrangeas, Japanese windflowers, cosmos and more - plus how to mix-and-match them into gorgeous arrangements.
- Practical, inspiring and accessible for all skill levels, *The Picking Garden* includes:
    - Seasonal sowing and growing guidance
    - Advice on vase selection and arranging bouquets
    - Tips to make cut flowers last longer
    - A planting chart for quick reference
    - Colour inspiration and design ideas
    - Reflections on the symbolism and meaning of flowers
- Whether you have a pot on a windowsill or a full garden, this book will help you create a blooming oasis to enjoy - and pick from - all through the year.

AU $49.99 | NZ $54.99
9781760762841
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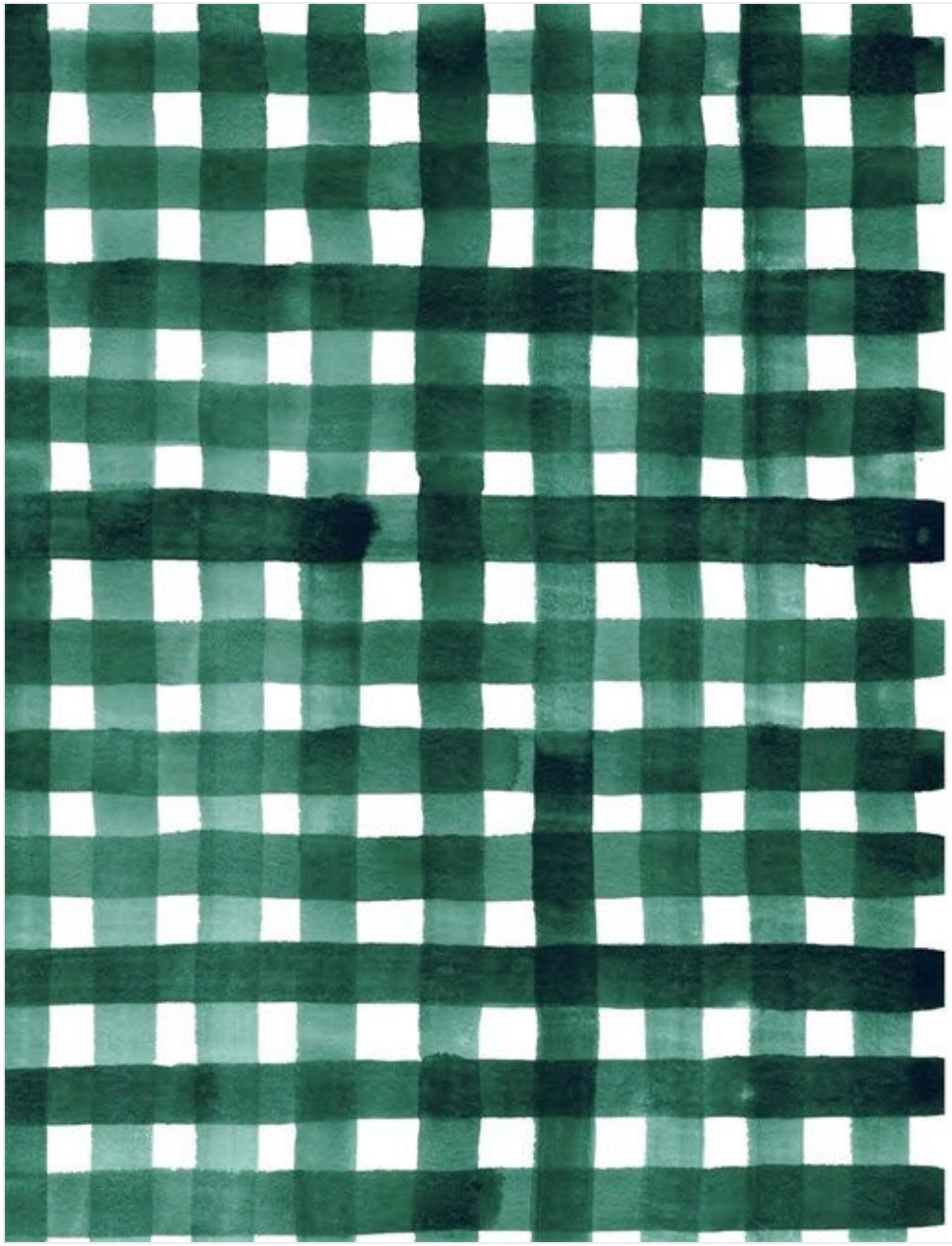
135 illustrations, 130 in full colour
248 mm x 190 mm
Thames & Hudson Aust



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A garden harvest

When the moment arrives to pick flowers, arm yourself with a sharp pair of secateurs and container of water. Flowers should be cut in the morning when they are well-hydrated, or in the cool of the evening. Give your secateurs a wipe over with bleach or rubbing alcohol to keep them clean and reduce the risk of introducing bacteria to the cut. The aim is to minimise damage and trauma to the plant and the blooms. Placing stems into water straight after cutting maintains their water supply. When you have finished picking, take the cut flowers inside, remove all foliage that will sit below the water in a vase – leaves will rot and create bacteria when submerged, shortening the life of your cut flowers and producing water that smells bad – and retrim stems at a 45-degree angle before placing them into a clean bucket of water and leaving them to soak in a cool, dark room for at least a couple of hours. Cutting at a 45-degree angle increases the surface area available to take up water and allows a stem to sit on its point and expose more of the cut surface to water.

The stage of development at which blooms should be picked depends on the individual flower. Those with multiple buds on each stem – salvia, delphinium, gladioli, clustered heads of agapanthus, lilac, yarrow, for example – should have at least one bud opening and another with colour showing before cutting. Flowers that grow on single stems – dahlias, sunflowers, zinnias – can be picked when part to fully open.

Placing flowers in lukewarm water will speed up opening; conversely, cold water will help blooms 'hold'. Blooms that grow from bulbs should only ever be placed in cold water – I place ice cubes in the water when I need the arrangement to last.

Spring

Allium

Allium

good luck · prosperity

A striking inclusion in floral arrangements, the tall, architectural form of the allium flower carries sentiments of good luck and prosperity.

Anemone

Anemone coronaria

anticipation · protection

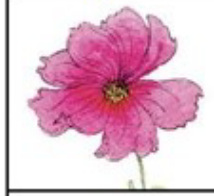
Red anemones express anticipation of love. White flowers are associated with sincerity, and purple blooms symbolise protection from evil. In mythology, Aphrodite's tears at Adonis's death mixed with his blood and produced an anemone; it is this legend that sees the bloom associated with heartbreak.

Cornflower

Centaurea cyanus

fortitude · courage · virtue

Known by the Victorians as a bachelor's button, the blue cornflower symbolised availability and hope in love.



Cosmos

Cosmos bipinnatus

harmony · balance · joy · tranquillity

For the Victorians, the delicate petals and balanced flower structure conveyed joy in love and life. They were seen as indicative of order and tranquillity.

Crocus

Crocus

happiness · optimism

In traditional floriography, the crocus is associated with happiness and divine blessing. Its appearance while winter's chill remains has made this flower a token of optimism.

Carnation

Dianthus caryophyllus

love · admiration · luck

In the Victorian era, colour and pattern (either solid or striped) indicated the specific meaning of carnations. Solid petals typically convey positive sentiments, while striped petals carry less optimistic implications.

Red – deep esteem, luck and love
White – innocence, pure love, motherly love, often associated with Mother's Day
Pink – appreciation, enthrallment and profound regard
Yellow – rejection
Purple – fickleness
Green – popularised as a coded symbol of homosexuality by Oscar Wilde
Striped – rejection (but less strident than the yellow carnation), also used to express remorse

Gardenia

Gardenia

trust · hope · clarity · peace · perfection

Amongst myriad positive connotation, it's fitting that this exquisitely scented bloom is a symbol of sweetness.

Hyacinth

Hyacinthus

sincerity · faithfulness · regret

In Victorian floriography, purple hyacinths were used to express regret, white flowers were symbols of sorrow, and yellow blooms were used to convey feelings of jealousy. Greek mythology has it that Apollo accidentally killed Hyacinthus while practising discus throwing; the hyacinth flower grew from the spilled blood.

Iris

Iris x hollandica (Dutch iris), *Iris x germanica* (bearded iris)

passion · faith · hope · wisdom

In Ancient Greece, this regal flower was associated with the goddess Iris, the messenger of the gods and the embodiment of the rainbow. Victorian floriography, used the iris to symbolise good news and communication; the Victorians saw its exquisite, exuberant design and many colours as indicative of eloquence and imagination. A familiar emblem in Japanese culture, the iris is associated with virtue and innocence.

Iris

Iris × hollandica (Dutch iris), Iris × germanica (bearded iris)

Diverse in size and colour and flowering from spring to summer, Dutch and bearded irises are another much-loved garden inclusion. Dutch irises produce large, stately flowers from bulbs that form clumps over time. The baroque, at times clashing, colours of bearded irises sit above a fan of foliage and grow from rhizomes.

Colour white, purple, yellow (Dutch); pink, white, maroon, blue, purple (bearded)

Sow autumn

Pick spring

Space between plants 10 cm, closer in pots (Dutch); 30 cm (bearded)

Pot yes, Dutch are best

Aspect full sun, part shade

Frost tolerant yes

Annual/perennial perennial bulb (Dutch); perennial rhizome (bearded)

Soil pH 6.6–6.0 (Dutch); 6.8 (bearded)

Varieties

Discovery – tall purple flowers (Dutch)
Red Ember – late-flowering dark purple and maroon flowers (Dutch)
Montecito – bi-coloured flowers in cream and yellow (Dutch)
Decadence – frilled maroon and yellow petals (bearded)
Head Over Heels – soft cream and pale pink flowers (bearded)
Florentine Silk – stunning contrast of pink and lavender petals (bearded)

Nurture

Plant Dutch and bearded irises into soil enriched with lots of compost or well-rotted manure in a site that receives at least 6 hours of sunshine a day. Rhizomes should be planted at the top of the soil with the green growing point exposed. Water in well and continue to water until the plant is well established, after this, you should only need to water when soil becomes dry. Bearded irises respond well to an application of rose fertiliser in late winter or summer. Remove any dead flowers and when all flowers on a stem are finished, cut the stalk off at ground level. In winter, any leaves that look shabby can be cut back to the ground. Plant the bulbs of Dutch irises at a depth of 10–15 cm, water in after planting and until established, then only when soil is dry. Apply a balanced fertiliser when shoots appear. After flowering, remove any flower stems, but leave foliage to yellow before cutting it off.

Pick

Cut iris stems at the base of the plant, avoiding foliage as you do so and place stems into water. Irises can be cut when buds show colour. Recut stems at an angle, underwater, and leave to soak in warm water for 3–4 hours. Remove any dead blooms from stems of bearded irises. Replace water and retrim stems once a day.

Sweet pea

Lathyrus odoratus

Easy to grow, long-flowering and a heavenly perfume put this climbing annual at the top of my planting list every autumn. Sweet peas are efficient and prolific self-seeders. There have been years when I let the dried pods twist and explode to scatter their seed, then waited to see what happens. Any stray seedlings – there were many – I dug in after around 8 weeks as green manure.

Colour white, pink, mauve, purple, red

Sow autumn

Pick summer

Space between plants 10–20 cm

Pot yes

Aspect full sun

Frost tolerant yes

Annual/perennial annual

Soil pH 7.0–8.0

Varieties

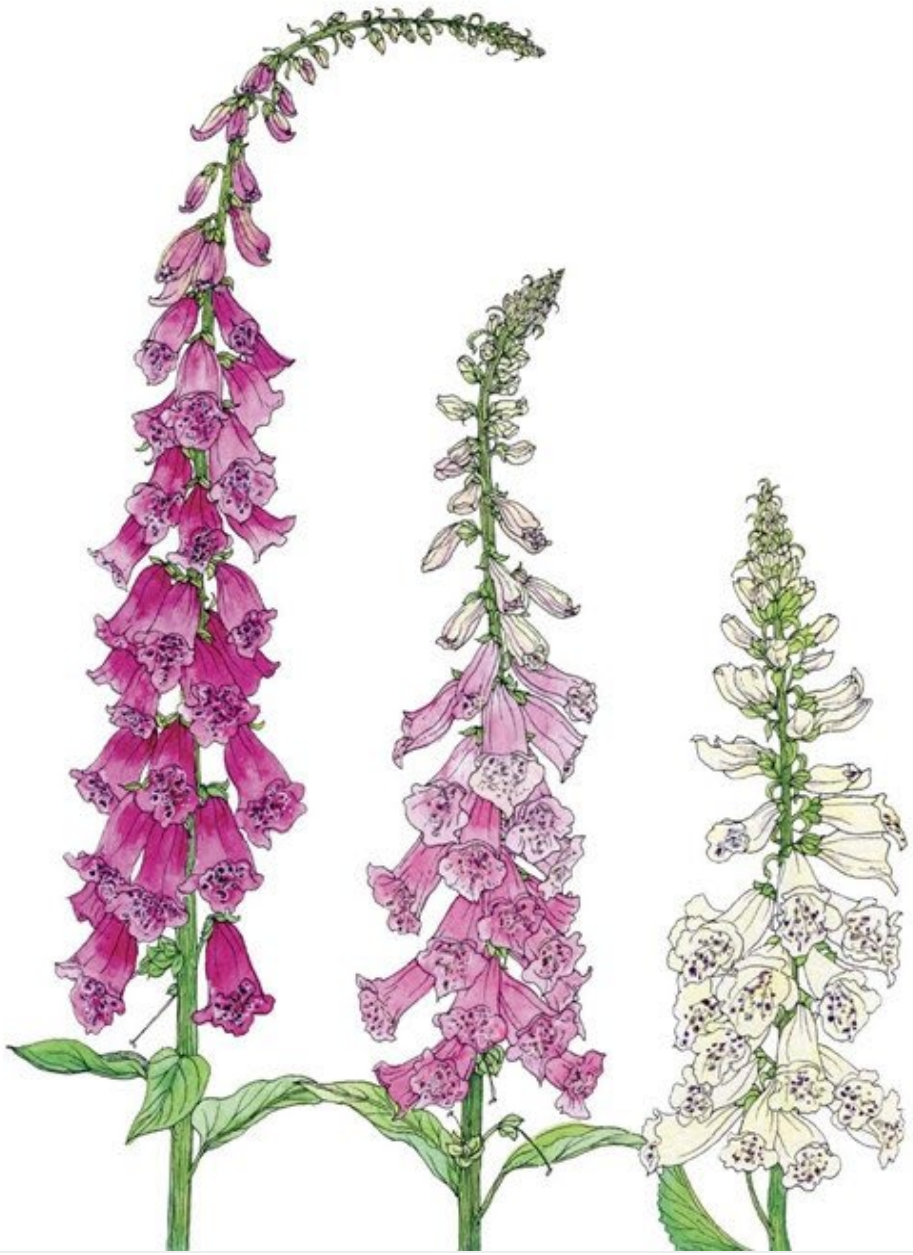
Black Knight – highly perfumed maroon flowers
Little Red Riding Hood – old-fashioned variety, masses of red and pink flowers on strong stems
High Scent – large, fragrant cream flowers edged with mauve
Dorothy Eckford – highly scented old-fashioned white variety

Nurture

Sweet peas should be sown directly in a sunny, open position into soil that has been enriched with compost and well-rotted manure and has a pH of 7.0 or above. If you live in a very hot climate, choose a position that receives partial shade during the afternoon's heat. Sweet peas need a structure to climb – a bamboo teepee, wire fence, formal lattice or arch – and this support should be in place before planting to avoid damaging young plants. Seedlings need protection from snails. Water regularly during dry spells and feed weekly with a liquid fertiliser. Sweet peas look fantastic grown on a teepee placed at the centre of a large pot or spilling over the side of a pot planted with other summer-flowering plants. Keep the soil moist and feed weekly with a liquid fertiliser when growing in pots. Collect seeds by storing dry pods in a paper bag until planting the following autumn.

Pick

Flowers should be picked often and regularly to prolong flowering; once seed pods begin to develop, flowering will slow and eventually stop. Cut sweet peas in the early morning cool; select stems with at least two unopened buds at the top and cut just above a joint or node. Immediately place cut flowers into water and leave to soak in a cool, dark room for at least 2 hours before trimming stems and placing them in a vase.



Foxglove

Digitalis

These tall spires of bell-shaped flowers are surrounded by myth and superstition; some believe picking them is unlucky as it robs the fairies and pixies of a flower they love. Regardless of the myths and history, this imposing plant comes with a warning: All parts of *Digitalis* are poisonous if ingested, and contact with the leaves may irritate skin – wear gloves when picking blooms. Foxgloves are both perennial and biennial. Biennial varieties produce foliage in the first year, then bloom and die off in the second.

Colour white, cream, yellow, pink, purple

Sow seeds in spring, seedlings in autumn

Pick summer

Space between plants 30–40 cm

Pot yes, in a large pot

Aspect full sun, part shade, shade

Frost tolerant yes

Annual/perennial perennial and biennial

Soil pH 6.5–6.6

Varieties

Dalmatian White – white bells dotted inside with purple
Dalmatian Peach – soft peach bells with small orange speckles
Summer King – compact with deep pink flowers
Albiflora – pure white

Nurture

Foxglove seeds are tiny; sow them in trays by sprinkling them on the surface of a pre-dampened, fine seed-raising mix. Keep seeds moist by misting with water from a spray bottle. When plants are large enough to handle, carefully pot them into small individual pots to continue growing until planted out in autumn. Foxgloves are not overly fussy and will grow in almost any soil except that which is very wet or very dry. Digging in rotted manure and compost and choosing a partially shaded position gives your plants the best start. Staking the tall central stem avoids the heartbreak of flower spikes damaged by wind. Foxgloves will self-seed if spikes are left to dry out on the plant.

Pick

A large loose arrangement of tall, white foxgloves and open clouds of Queen Anne's lace is a divine pairing. Picking the central stem will encourage smaller spikes to shoot from the sides of the plant. Once picked, cut stems again underwater, then place them in warm water overnight before moving them to a vase. Change water and retrim stems every 2–3 days.

The Picking Garden

Grow and gather cut flowers for homegrown arrangements all year round

Jo Turner

KEY INFORMATION

- **Jo Turner** is the granddaughter of a woman who grew and preserved fruit and vegetables to feed her large family, and the daughter of a passionate flower gardener and jam maker.
- Jo brings generational and learned knowledge of a whole new set of gardening skills to a new audience.
- The illustrator, **Rachel Kim**, is an Australian artist whose work draws inspiration from the natural world and the poetry of everyday life.
- *The Picking Garden* is the fourth book in the *Illustrated Garden Series* which has sold over 40,000 copies.
- **Jo is based in Perth** while **Rachel lives in Melbourne.**

Pictured left: illustration from *The Picking Garden*

The Picking Garden

Grow and gather cut flowers for homegrown arrangements all year round

Jo Turner

CAMPAIGN STRATEGY

Target Audience: Gardeners with small spaces/balcony gardeners; novice gardeners, gardeners, garden appreciators, illustration fans; collectors of the series.

Key insight/USP: Across the series – growing with intent and using what you grow as a form of everyday care – whether that's eating, preserving, healing or bringing beauty into everyday life

Tagline: Grow with purpose for everyday life.

Campaign Vision: Frame the series as a modern garden to life/self-sufficiency collectible set.

Campaign Goals:
- Position the series under food and gardening
- Utilise the new title to bolster visibility of the series
- Appeal to apartment-dwellers who want to bring beauty into their limited spaces
- Activate the wellness/lifestyle audience as well as the gardening audience

Pictured left: illustration from *The Picking Garden*

The Picking Garden

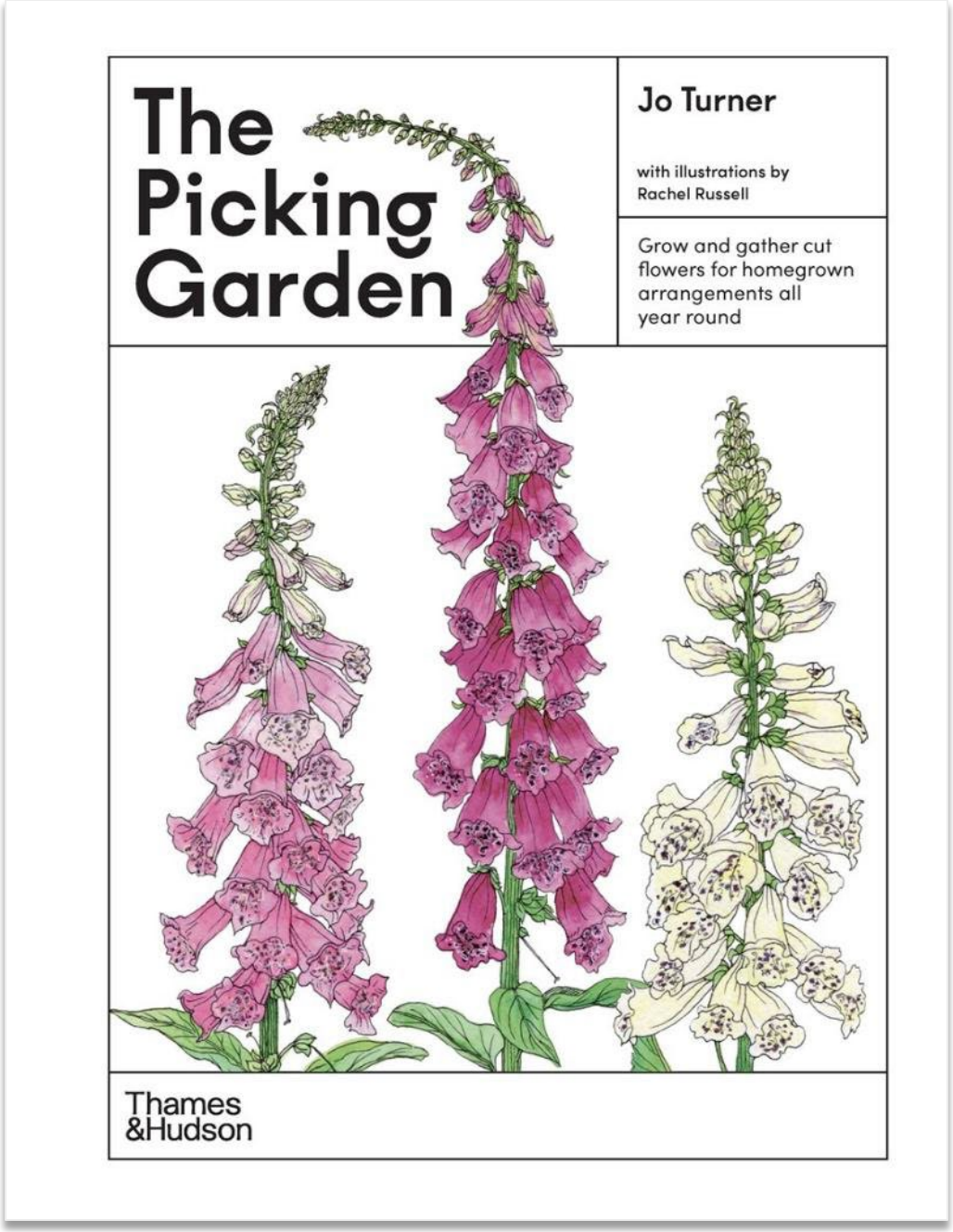
Grow and gather cut flowers for homegrown arrangements all year round

Jo Turner

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD**: Lucy Inglis – l.inglis@thameshudson.com.au
- Pitching for **extracts, interviews and reviews** to **broad media** outlets including *Good Weekend, Spectrum, The Weekend Australian Magazine, The Guardian, Australian Women's Weekly* and more.
- Pitching to **gardening and lifestyle media** including *Gardening Australia, House & Garden, Better Homes & Gardens, Country Style* and *Home Beautiful*.
- Pitching to **digital media** including *Broadsheet, The Design Files* and *Artichoke*.
- An **influencer campaign** targeting not only those in the gardening space but also lifestyle, positioning the title alongside the previous in the series.

Pictured left: illustration from *The Picking Garden*



The Picking Garden

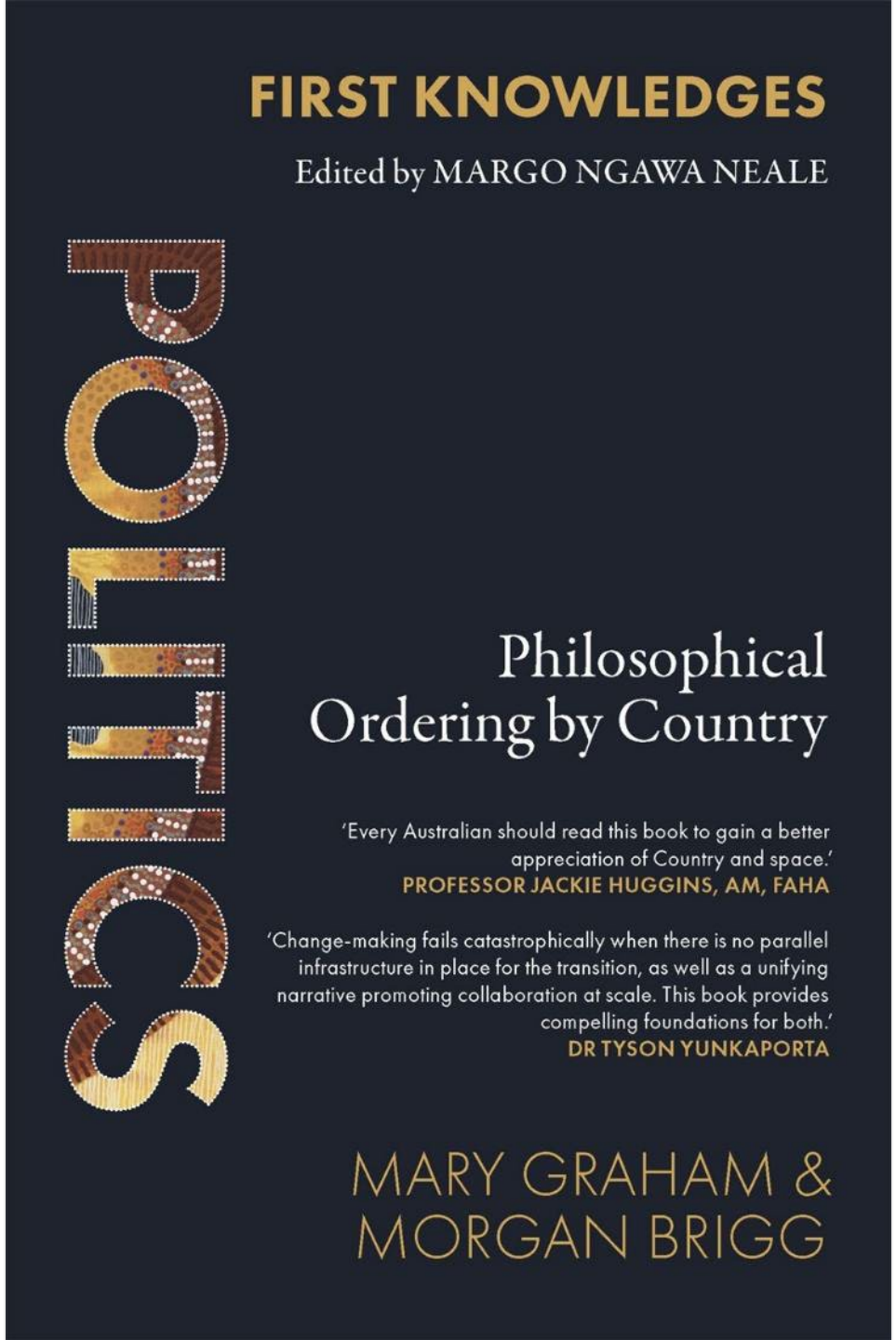
GROW AND GATHER CUT FLOWERS FOR HOMEGROWN ARRANGEMENTS ALL YEAR ROUND

Jo Turner and Rachel Russell

The Picking Garden is a beautifully illustrated guide to cultivating blooms year-round, from tiny balconies to spacious backyards. Learn when to sow, pick and replant your flowers so your garden never stops blossoming.

- Featuring over 55 flower profiles, this book covers everything from seeds and seedlings to bulbs. Discover how to grow floral favourites like foxgloves, hydrangeas, Japanese windflowers, cosmos and more - plus how to mix-and-match them into gorgeous arrangements.
- Practical, inspiring and accessible for all skill levels, *The Picking Garden* includes:
    - Seasonal sowing and growing guidance
    - Advice on vase selection and arranging bouquets
    - Tips to make cut flowers last longer
    - A planting chart for quick reference
    - Colour inspiration and design ideas
    - Reflections on the symbolism and meaning of flowers
- Whether you have a pot on a windowsill or a full garden, this book will help you create a blooming oasis to enjoy - and pick from - all through the year.

AU $49.99 | NZ $54.99
9781760762841
184 Pages | Hardcover
135 illustrations, 130 in full colour
248 mm x 190 mm
Thames & Hudson Aust



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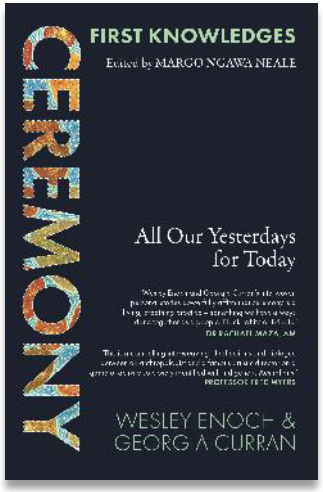

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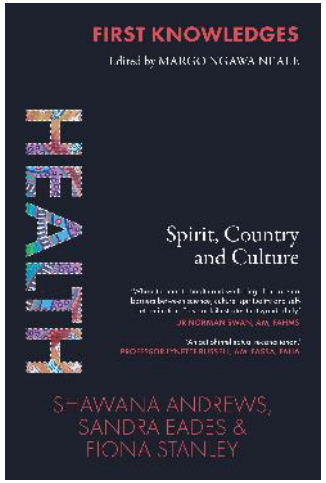

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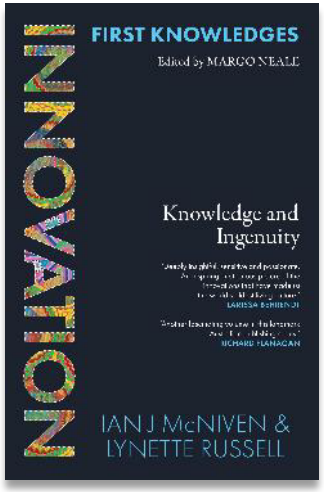

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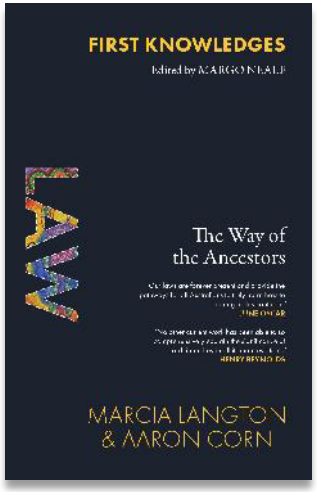

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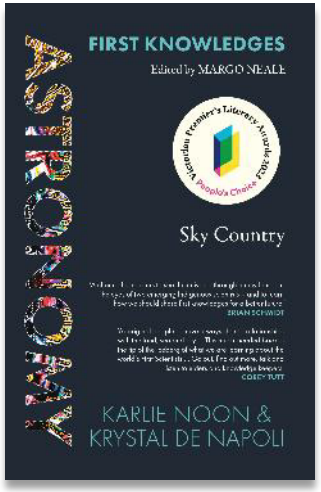

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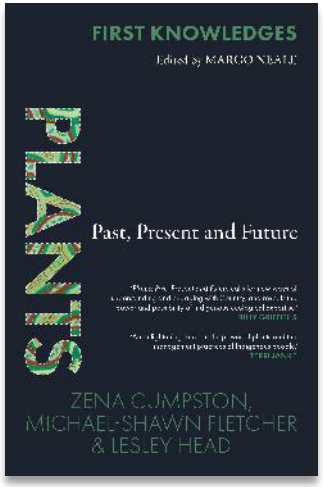

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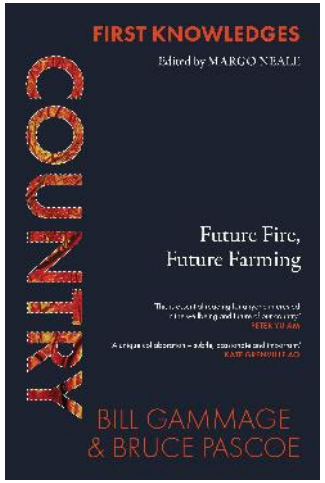

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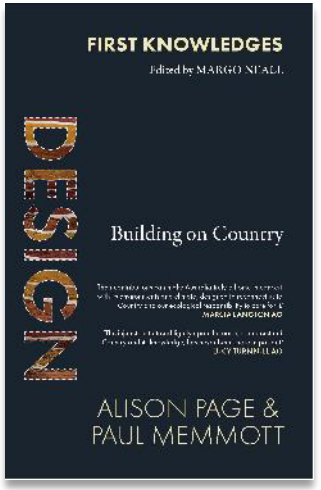

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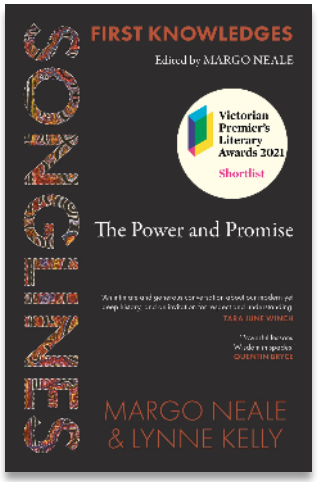

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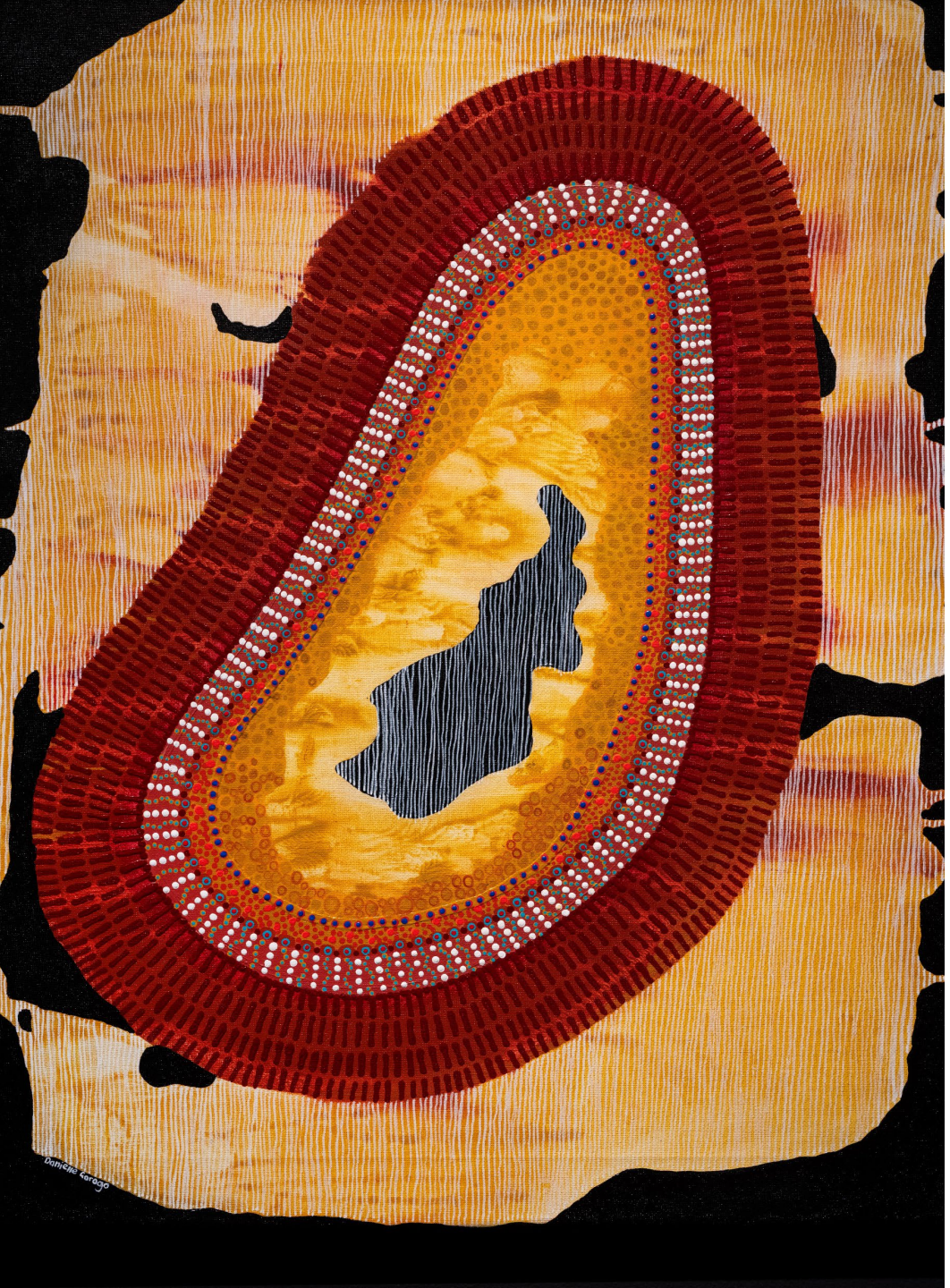


First Knowledges Politics

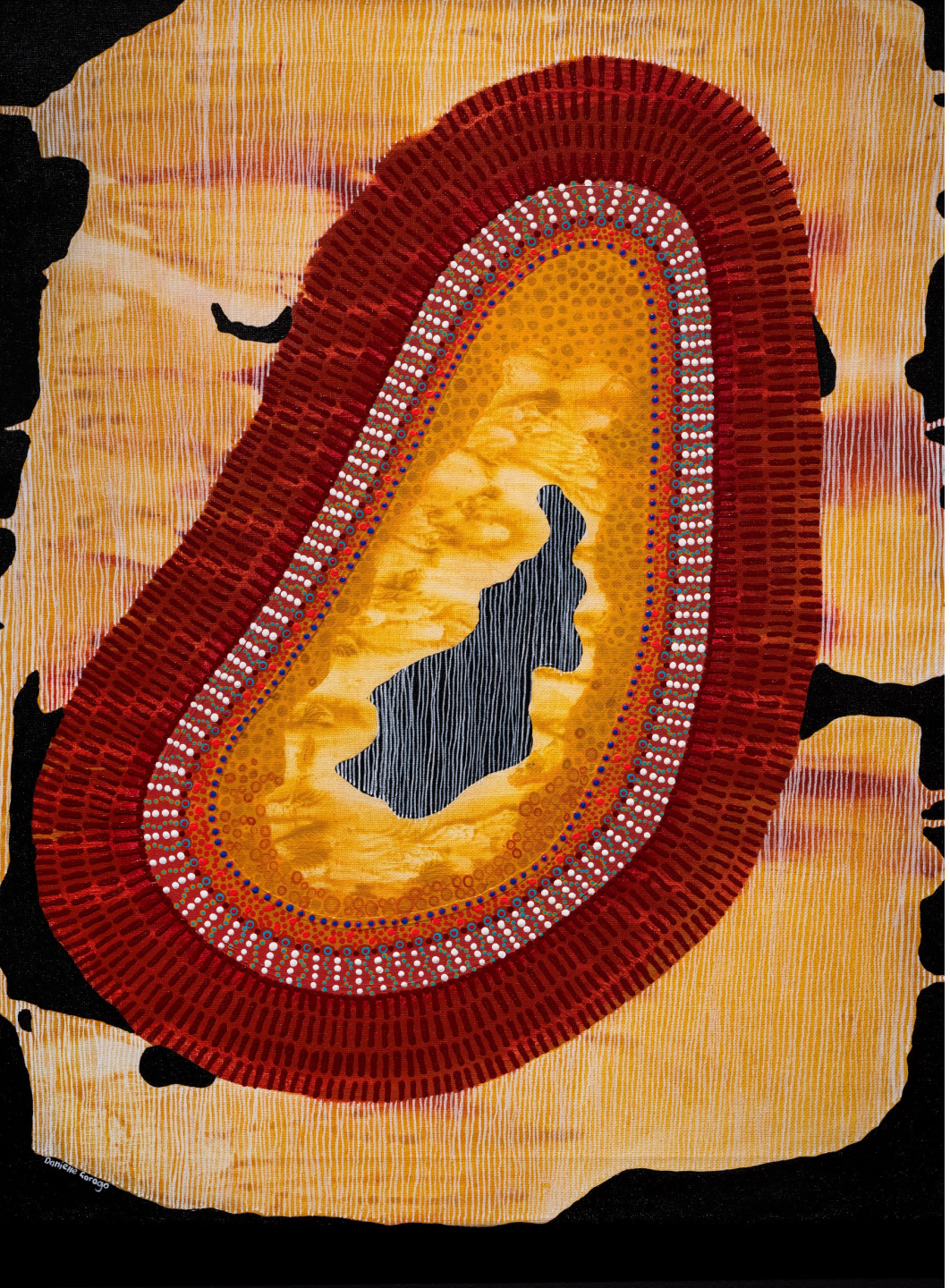
Philosophical Ordering by Country

Mary Graham and Morgan Brigg

KEY INFORMATION

- **Mary Graham** is a Kombumerri person through her father's heritage and Wakka Wakka through her mother's people.
- She is widely recognised as a leading Aboriginal philosopher and is one of Australia's foremost writers on Aboriginal Australian political thought.
- Mary has been a lecturer with The University of Queensland, teaching Aboriginal history, politics and comparative philosophy. She has also lectured nationally on these subjects, and developed and implemented 'Aboriginal Perspective's', 'Aboriginal Approaches to Knowledge' and at the post-graduation level 'Aboriginal Politics' into university curricula.
- **Morgan Brigg** is a political scientist focusing on cultural difference in peace and conflict and also researches and publishes in international relations, law and dispute resolution, Indigenous politics, governance and public policy and international development.
- He is Professor in the School of Political Science and International Studies at The University of Queensland
- *First Knowledges Politics* is a continuation of the best-selling First Knowledges series which has sold over 120,000 copies since 2020.

Pictured left: *Ancestral Seeds*, 2024 by Danielle Gorogo
Photographed by Simon Hughes Media



First Knowledges Politics

Philosophical Ordering by Country

Mary Graham and Morgan Brigg

CAMPAIGN STRATEGY

Target Audience: Appeals to a broad audience including those interested in Indigenous studies, politics, political sciences and academia.

Key insight/USP: An introduction to Indigenous knowledges of politics and their application to the present day and the future.

Campaign Vision: Enrich readers perspectives of First Nations political ideas and systems.

Campaign Goals:

- Enhance visibility of and promote the First Knowledges series
- Elevate Dr Morgan Brigg's profile as a long-time collaborator with Mary Graham

Pictured left: *Ancestral Seeds*, 2024 by Danielle Gorogo
Photographed by Simon Hughes Media

First Knowledges Politics

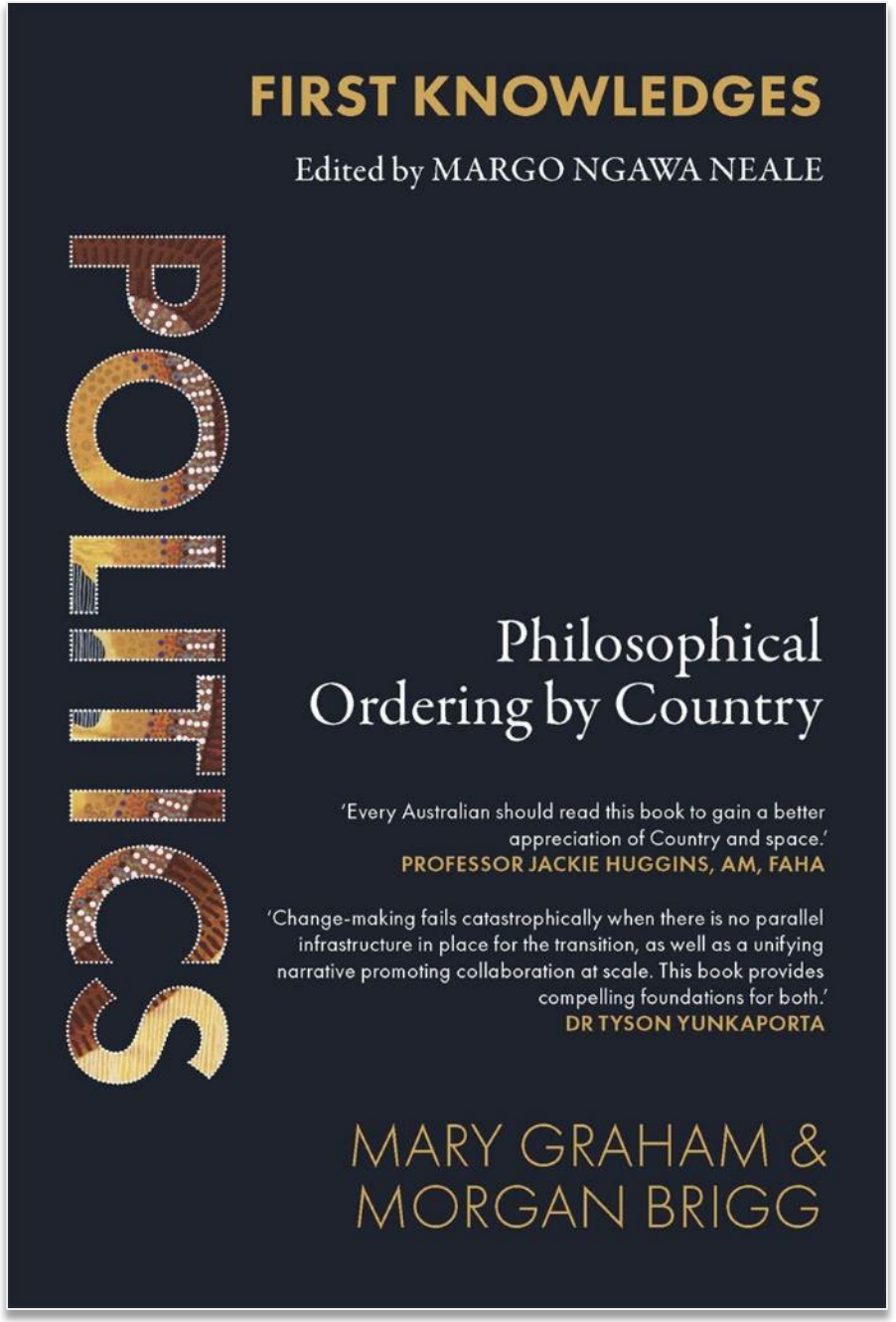
Philosophical Ordering by Country

Mary Graham and Morgan Brigg

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD**: Lucy Inglis – l.inglis@thameshudson.com.au
- Pitching for **reviews and extracts** to **broad media** and **politically-minded media** including *The Guardian, Spectrum* in *The Sydney Morning Herald, The Conversation* and *The Saturday Paper*.
- Pitching for **reviews and extracts** across **First Nations media outlets** including *Koori Mail, ABC Indigenous, First Nations Telegraph* and *Indigenous News*.
- Pitching for **radio and podcast interviews** with *Yarning Up With Caroline Kell, Blacademia, Take It Blak, ABC* and community radio stations including *3RRR*.
- Pitching for local **event opportunities** with Mary and Morgan.
- **Targeted influencer campaign.**

Pictured top left: Mary Graham
Pictured bottom left: Morgan Brigg



First Knowledges Politics

PHILOSOPHICAL ORDERING BY COUNTRY

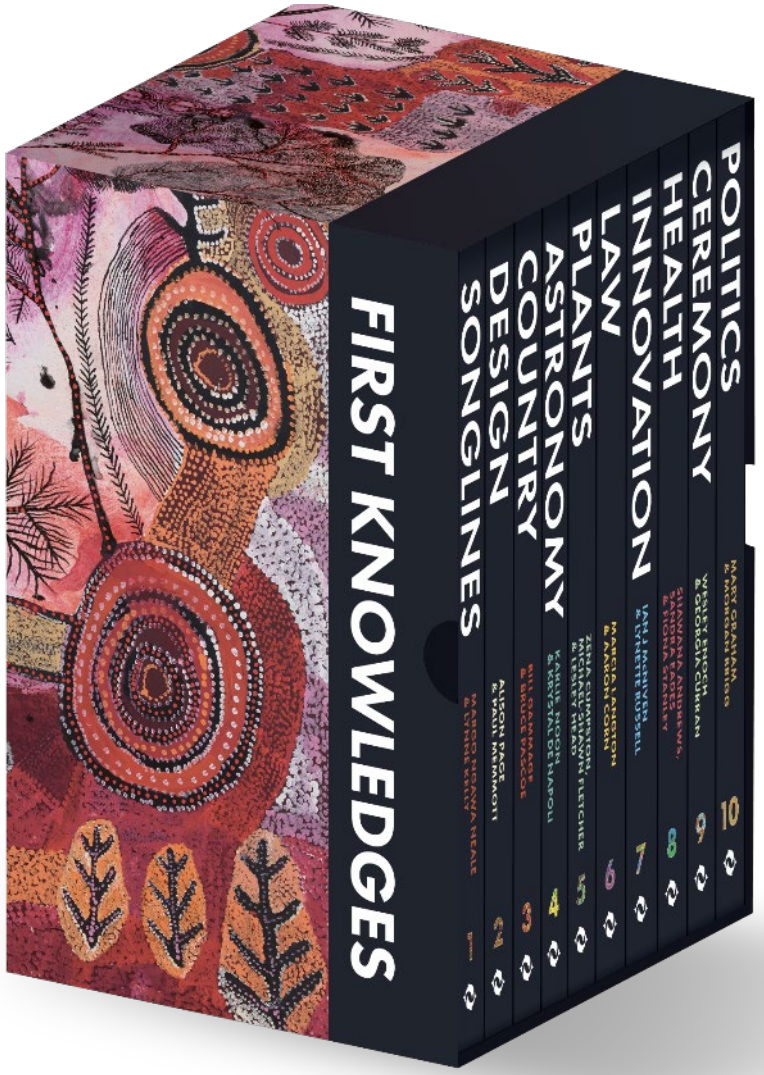
Mary Graham and Morgan James Brigg

First Nations peoples of Australia are among the world's oldest political designers. For them, Country isn't just a place to live, it's part of the network of relationships that shape responsibilities, behaviour and decision-making - a template for living together.

- First Nations social and political systems balance individual freedom with a strong sense of responsibility and connection to others. By placing relationships at the centre, these systems encourage ethical behaviour and create long-term stability and security.
- Mary Graham and Morgan Brigg interrogate and unpack two political systems - cultural and colonial - that appear to be at opposite ends of a continuum. Politics is about how these two systems can move together and, in these unpredictable times, help to guide the building of a modern Australia.
- Ebook also available through all major e-tailers

AU $26.99 | NZ $32.99
9781760764272
240 Pages | Paperback
4 Illustration(s)
198 mm x 130 mm
Thames & Hudson Aust

POLITICS
MARY GRAHAM & MORGAN BRIGG
CEREMONY
WESLEY ENOCH & GEORGIA CURRAN
HEALTH
SHAWANA ANDREWS, SANDRA EADES & FIONA STANLEY
INNOVATION
IAN J McNIVEN & LYNETTE RUSSELL
LAW
MARCIA LANGTON & AARON CORN
PLANTS
ZENA CUMPSTON, MICHAEL-SHAWN FLETCHER & LESLEY HEAD
ASTRONOMY
KABLIE NOON & KRYSTAL DE NAPOLI
COUNTRY
BILL GAMMAGE & BRUCE PASCOE
DESIGN
ALISON PAGE & PAUL McMMOTT
SONGLINES
MARGO NGAWA HEALE & LYNNE KELLY
FIRST KNOWLEDGES



First Knowledges: The Collection

10-BOOK BOX SET

First Knowledges: The Collection introduces Indigenous knowledge systems in vital areas, exploring their relevance to the present and the future. It brings together two distinct ways of understanding the natural world: one rooted in over 65,000 years of tradition, the other shaped by colonial perspectives.

- Each book is a collaboration between Indigenous and non-Indigenous writers and editors, with the series curated by Margo Ngawa Neale, former senior Indigenous curator at the National Museum of Australia.
- For the first time, all ten books of this bestselling series are available in a collectable box set featuring the artwork Nganampa Ngura (Our Country) by Alec Baker and Kunmanara (Peter) Mungkuri.

The box set includes:

- *Songlines* by Lynne Kelly and Margo Neale (2020)
- *Design* by Alison Page and Paul Memmott (2021)
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- *Ceremony* by Wesley Enoch and Georgia Curran (2025)
- *Politics* by Mary Graham and Morgan Brigg (2026)

AU $199.00 | NZ $218.00
9781760766009
Boxed case with paperback books
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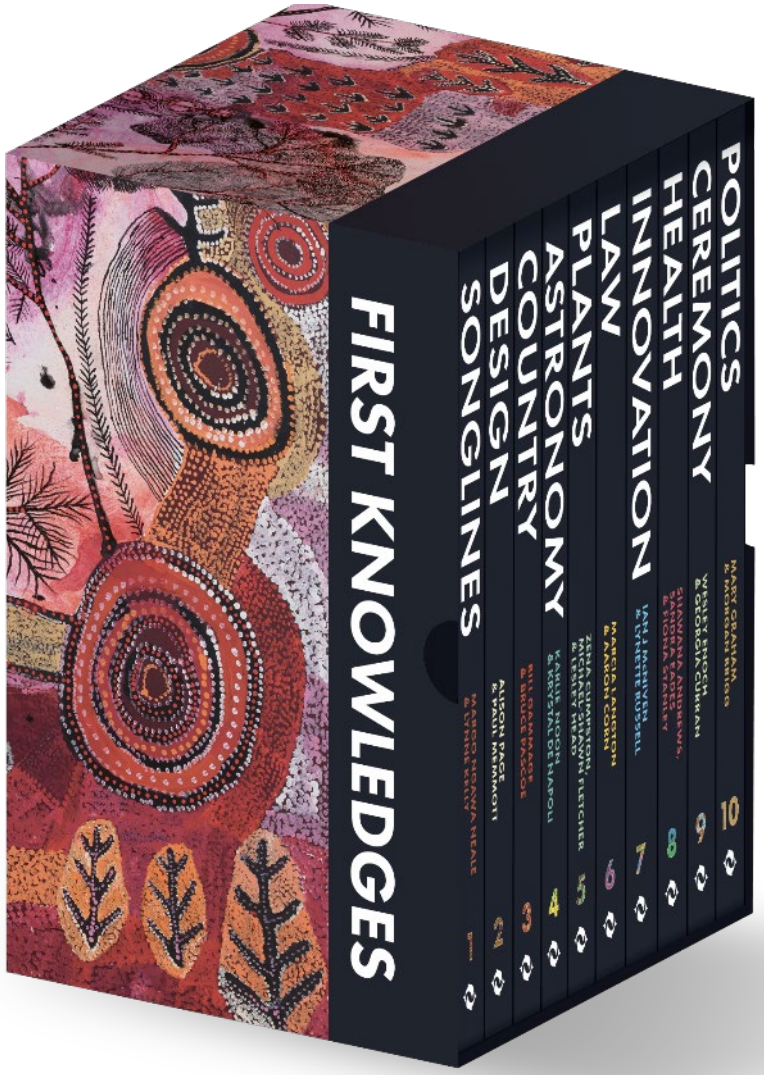

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SALES POINTS

- Listed for multiple awards including
  - *Songlines* shortlisted for the Victorian Premier's Literary Awards 2020
  - *Astronomy* winning the VPLA's 2022 People's Choice Award
  - *Astronomy* and *Plants* were highly commended in the Publications and Resources category, National Heritage Trust Awards 2023.
- Future titles include: *Art*
- First Knowledges for Younger Readers, children's books based on the series, have also been published, *including Songlines, Caring for Country* and *Design & Building on Country*
- New First Knowledges title also being released at the same time, *Politics*
- The bestselling First Knowledges series has sold over 140,000 copies since 2020.

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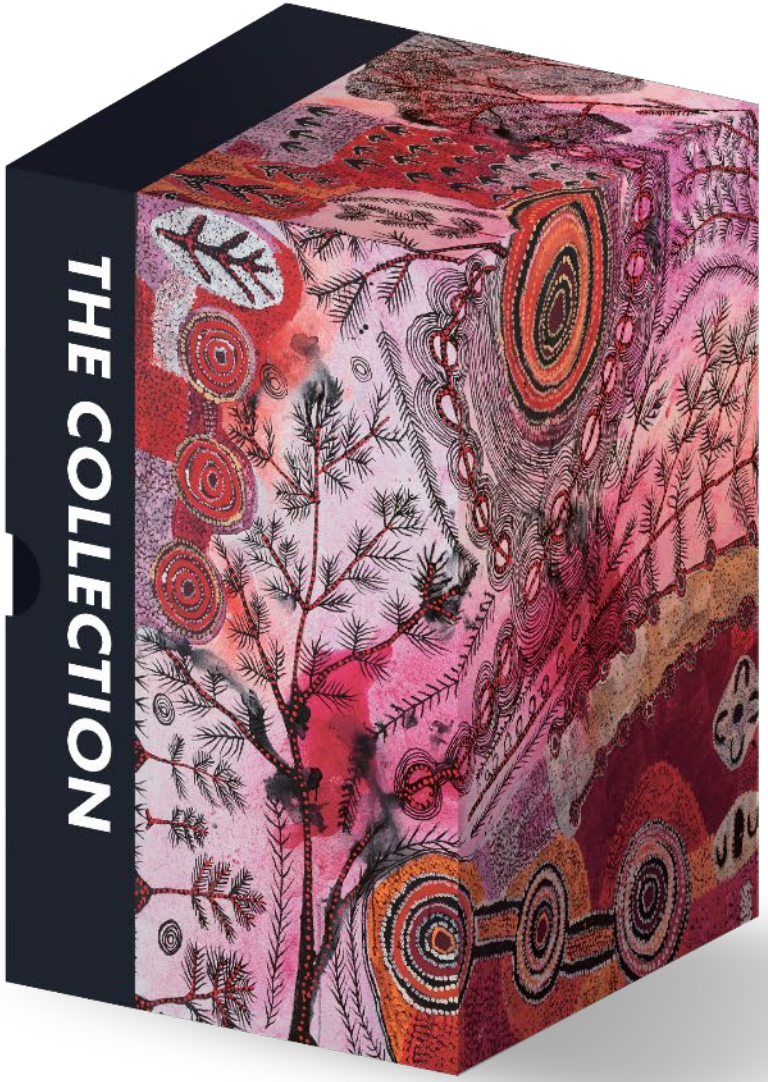


Artwork: Nganampa Ngura (Our Country) by Alec Baker and Kunmanara (Peter) Mungkuri

POLITICS — MARY GRAHAM & MORGAN BRIGG — 10

CEREMONY — WESLEY ENOCH & GEORGIA CURRAN — 9

HEALTH — SHAWANA ANDREWS, SANDRA EADES & FIONA STANLEY — 8

INNOVATION — IAN J McNIVEN & LYNETTE RUSSELL — 7

LAW — MARCIA LANGTON & AARON CORN — 6

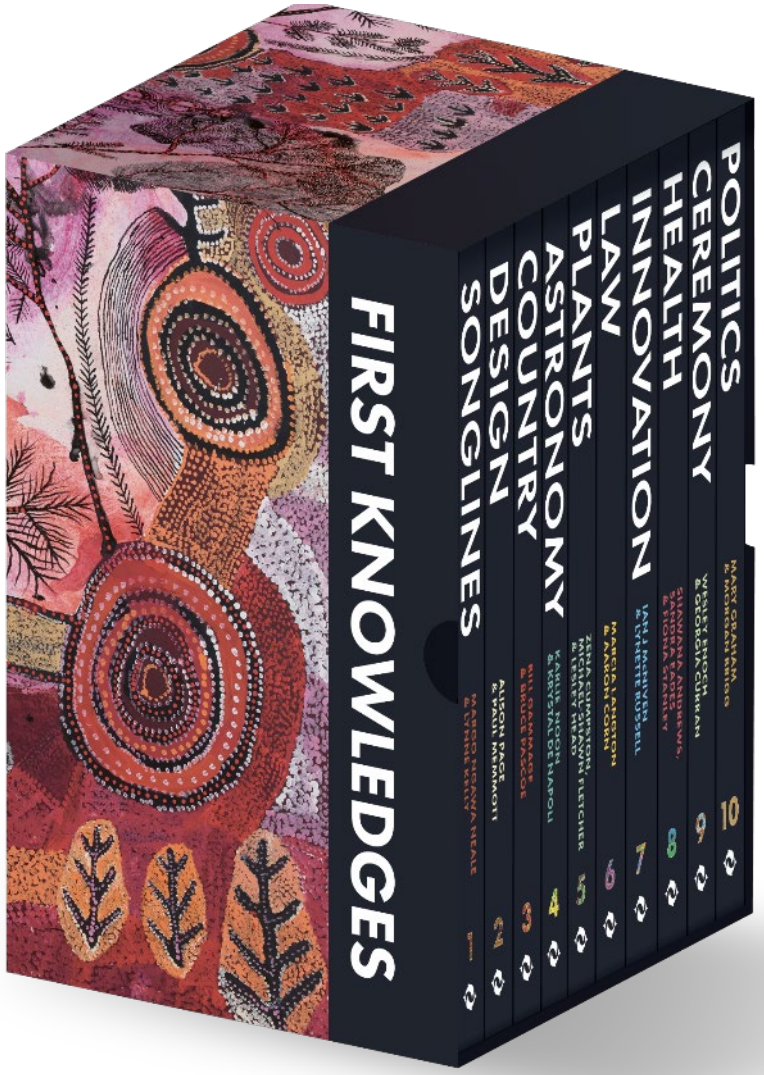
PLANTS — ZENA CUMPSTON, MICHAEL-SHAWN FLETCHER & LESLEY HEAD — 5

ASTRONOMY — KARLIE NOON & KRYSTAL DE NAPOLI — 4

COUNTRY — BILL GAMMAGE & BRUCE PASCOE — 3

DESIGN — ALISON PAGE & PAUL MEMMOTT — 2

SONGLINES — MARGO NGAWA NEALE & LYNNE KELLY — 1



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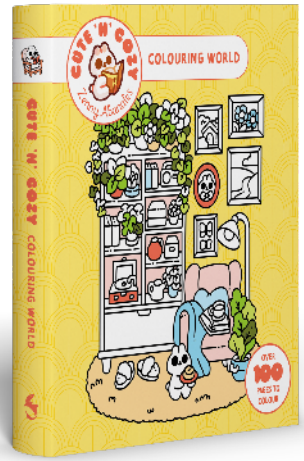

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Cute 'n' Cozy Sticker Therapy: Cute 'n' Cozy Town

OVER 500 REUSABLE STICKERS!

Zenny Abanales

Step into the cutest and coziest town ever, with this brand new collection of sticker sets! A café, a bookshop and a park are among the places that you will fill with cute detail!

- Zenny Abanales' distinctively cute characters and their cozy lives have already taken the world by storm. Now, in her second collection, you get to take her little bunnies out shopping.
- The locations include a café, an ice cream parlour, a cake shop, a hairdresser, a park . . . all your favorite spots in an adorable little town. First pick a background, then decide how to decorate it. With over 500 stickers, and eight locations, this book offers hours of relaxing sticker fun.
- The backgrounds have a high-gloss finish, which allows you to reposition a sticker if you want to move it, and the stickers are all brand-new designs on clear backing sheets.
- ARTISTS, NOT ALGORITHMS. Skittledog sticker books celebrate the brilliant work of human artists—no image in this collection has been AI-generated.

AU $29.99 | NZ $34.99
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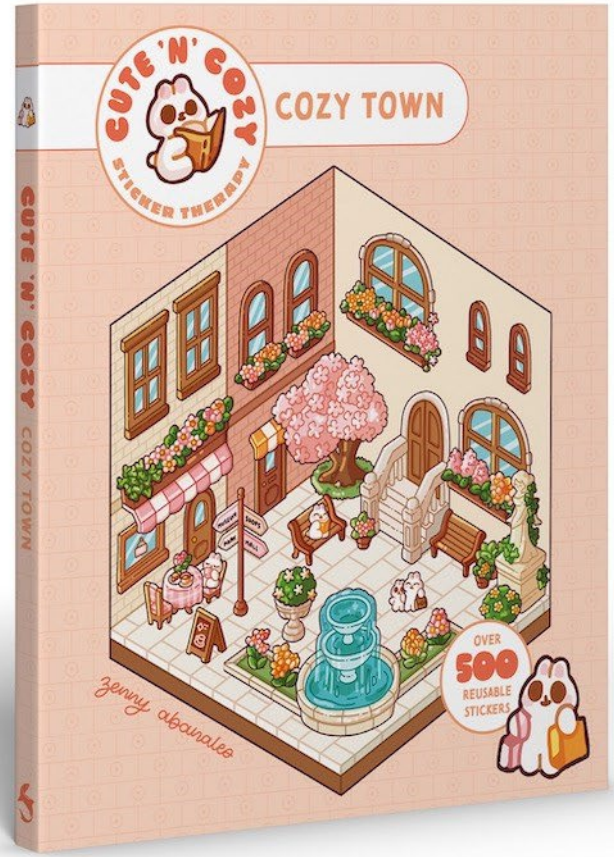
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COZY TOWN
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MUSEUM
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PARK
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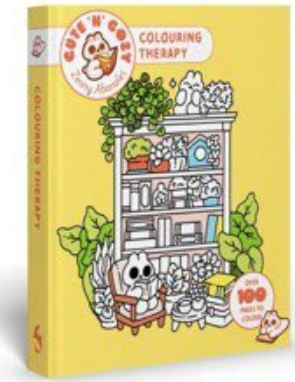
NEWS

It's a range!



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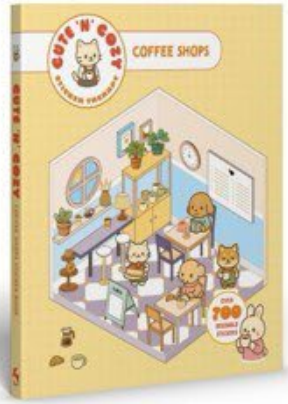

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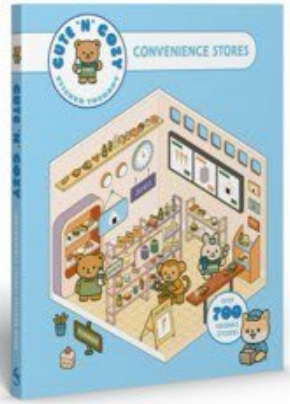

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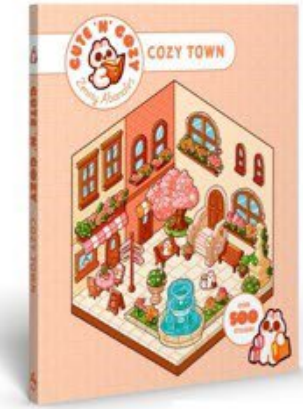

July

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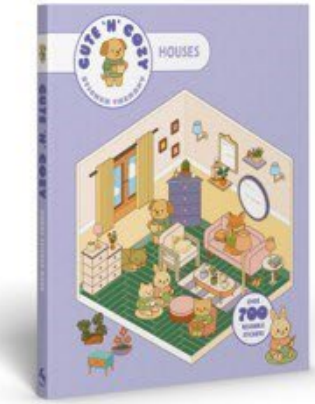
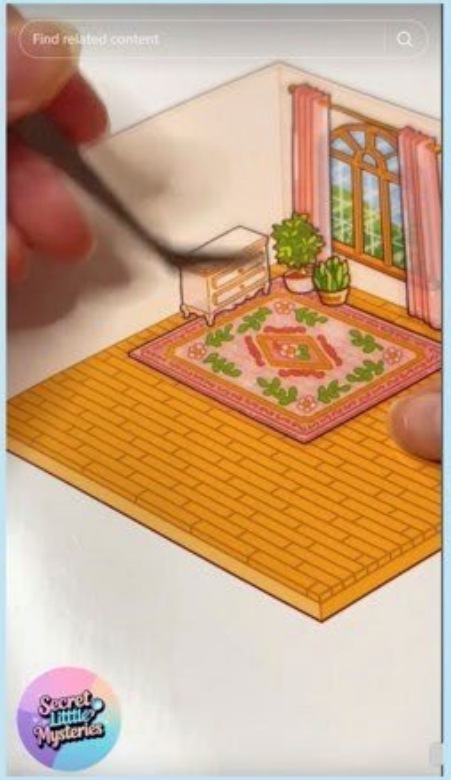


September

September

It's a craze!

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



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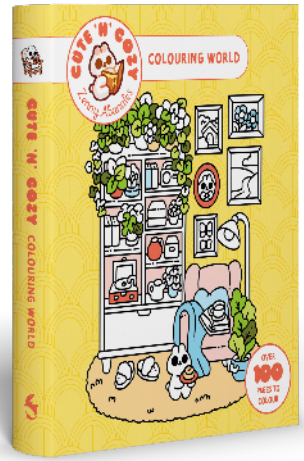


9781837761135

Cute 'n' Cozy Playing Cards

Zenny Abanales

Have fun with friends, or relax on your own, with the cutest deck of cards around.

- Relax into a calming game of patience, or have fun with a group of friends, with this charmingly cute and cozy deck of playing cards. Zenny Abanales has reimagined the Kings, Queens, Jacks, and Jokers in her trademark cute style; now they are adorable bunnies and teddies, and the whole deck has been given a gentle makeover to match.
- The cards themselves are casino-grade, with a linen texture finish; they're good for a lifetime of play, and because they come packaged in a delightfully tactile box, they make a lovely little gift, too.

- **PERFECT GIFT FOR OUR TIMES:** Screen-free fun for one person or a group.
- **NO COMPETITION:** This is the only card deck out there with a cuteness or coziness theme.
- **ON-TREND ART:** Similar to Coco Wyo, Kawaii, and other contemporary styles.
- **HIGH QUALITY:** "Bluecore" cards with a casino-grade linen finish are packaged in an intricately designed and embossed box

AU $21.99 | NZ $24.99
9781837761203
Deck of cards in tin
54 cards
64 mm x 89 mm
Skittledog

CUTE 'N' COZY
Playing Cards
Zenny Abanales

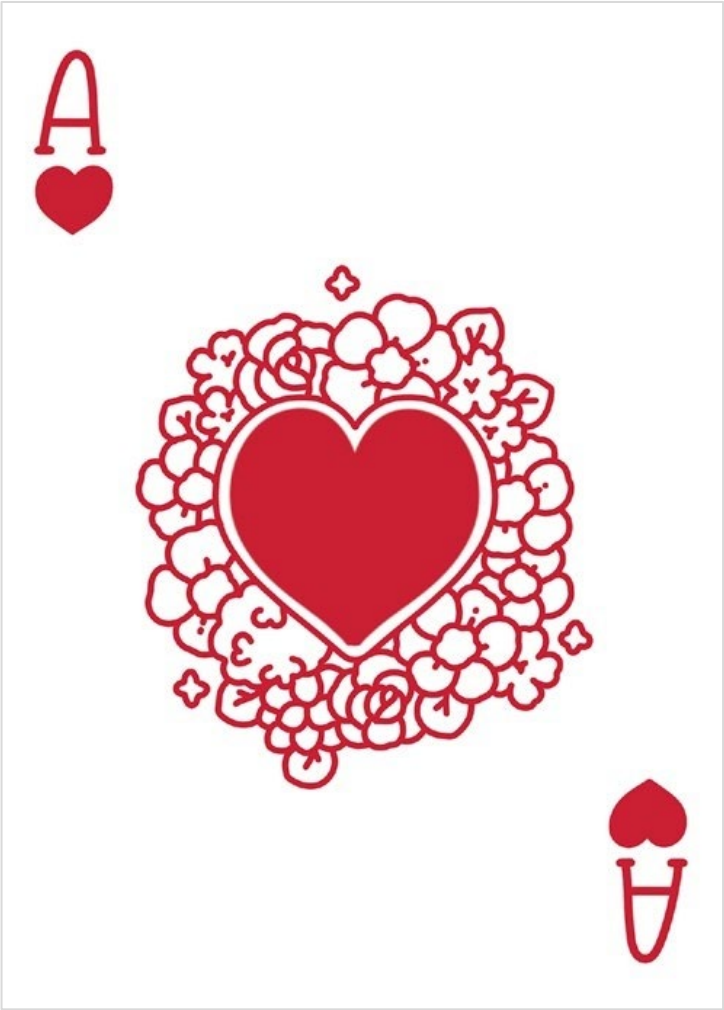
JOKER
JOKER

Q
Q

J
J

Q
Q

K
K


A
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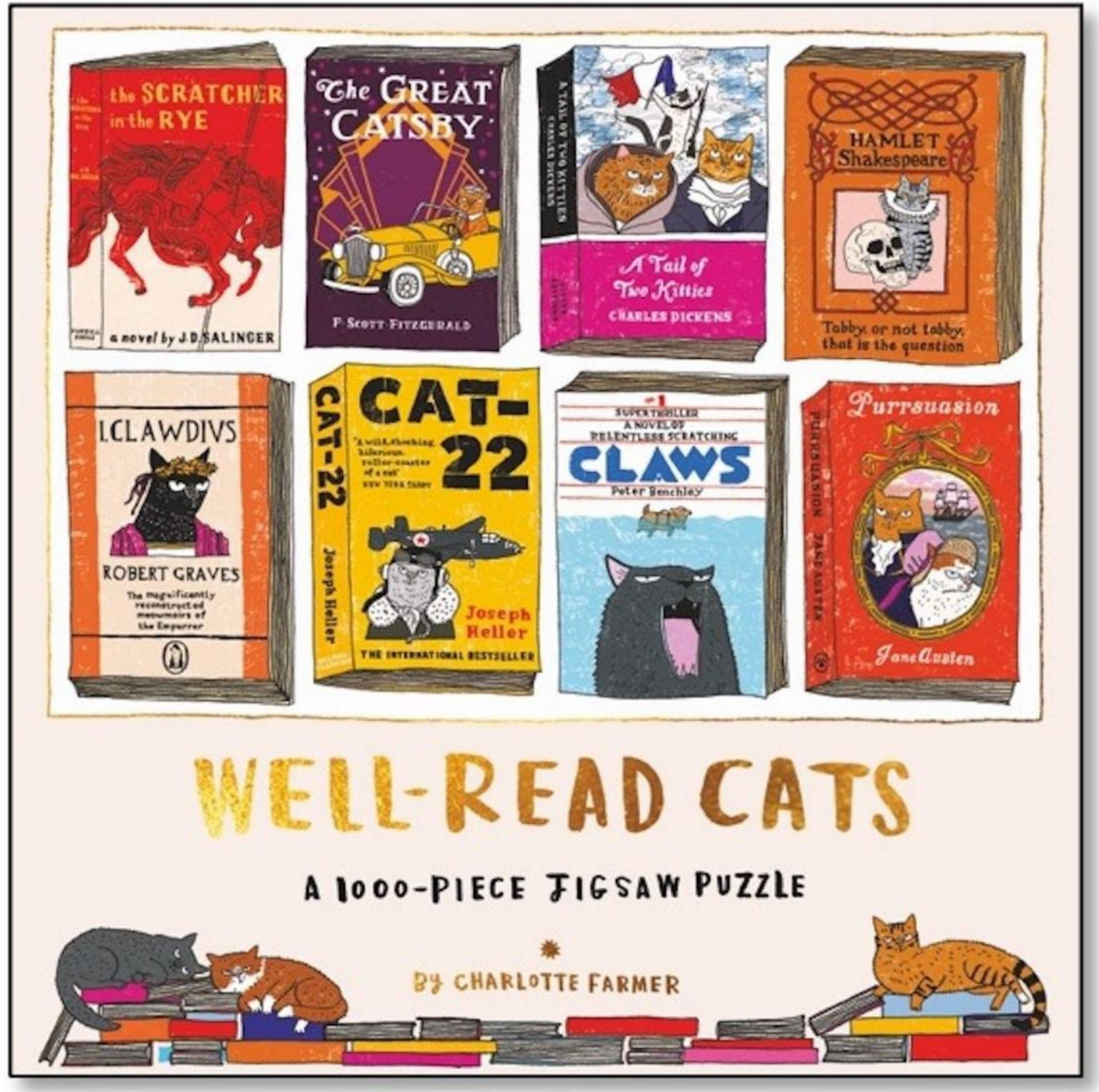
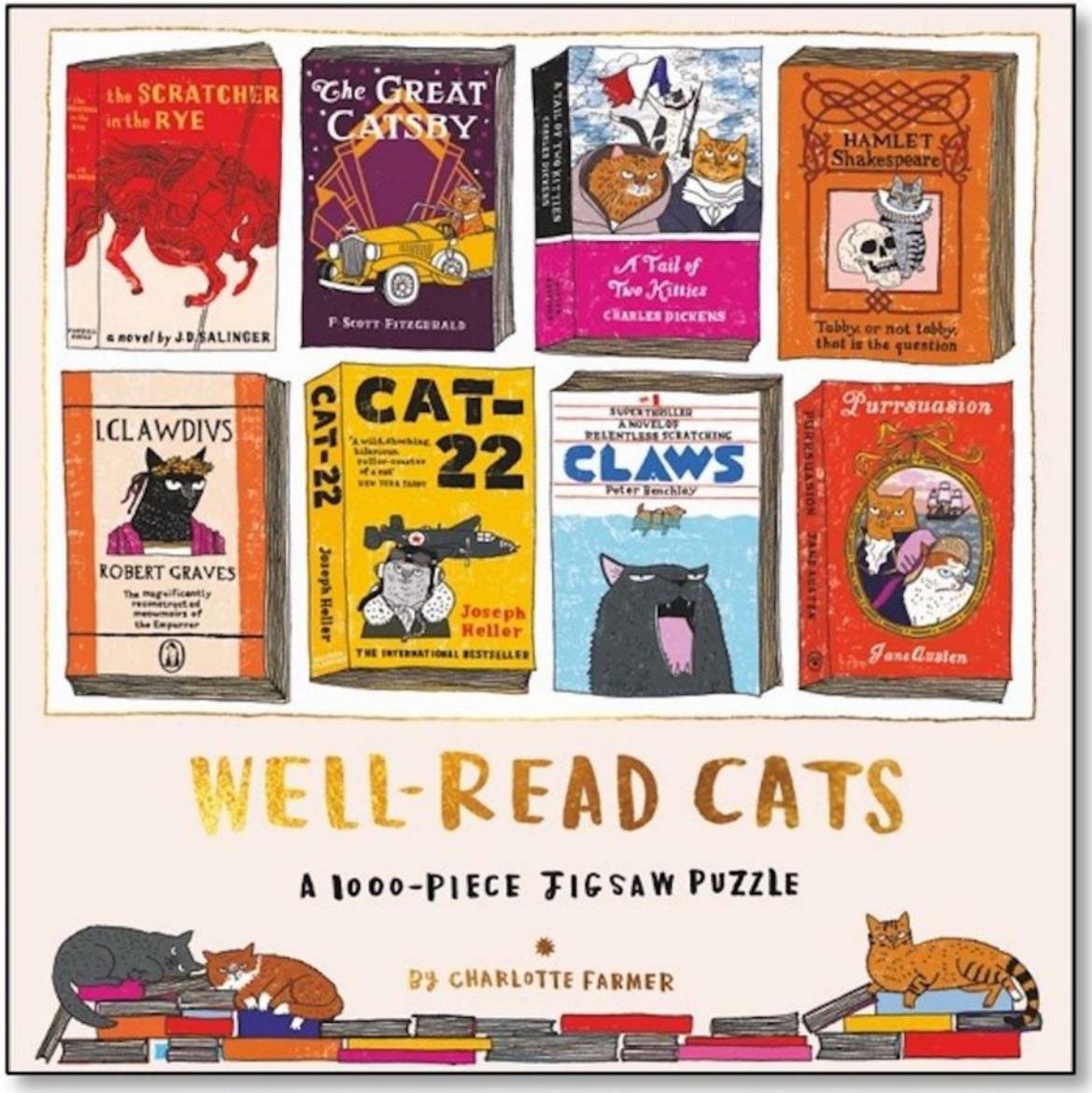


Thames &Hudson
Australia



Well-Read Cats

A 1000-PIECE JIGSAW PUZZLE

Charlotte Farmer

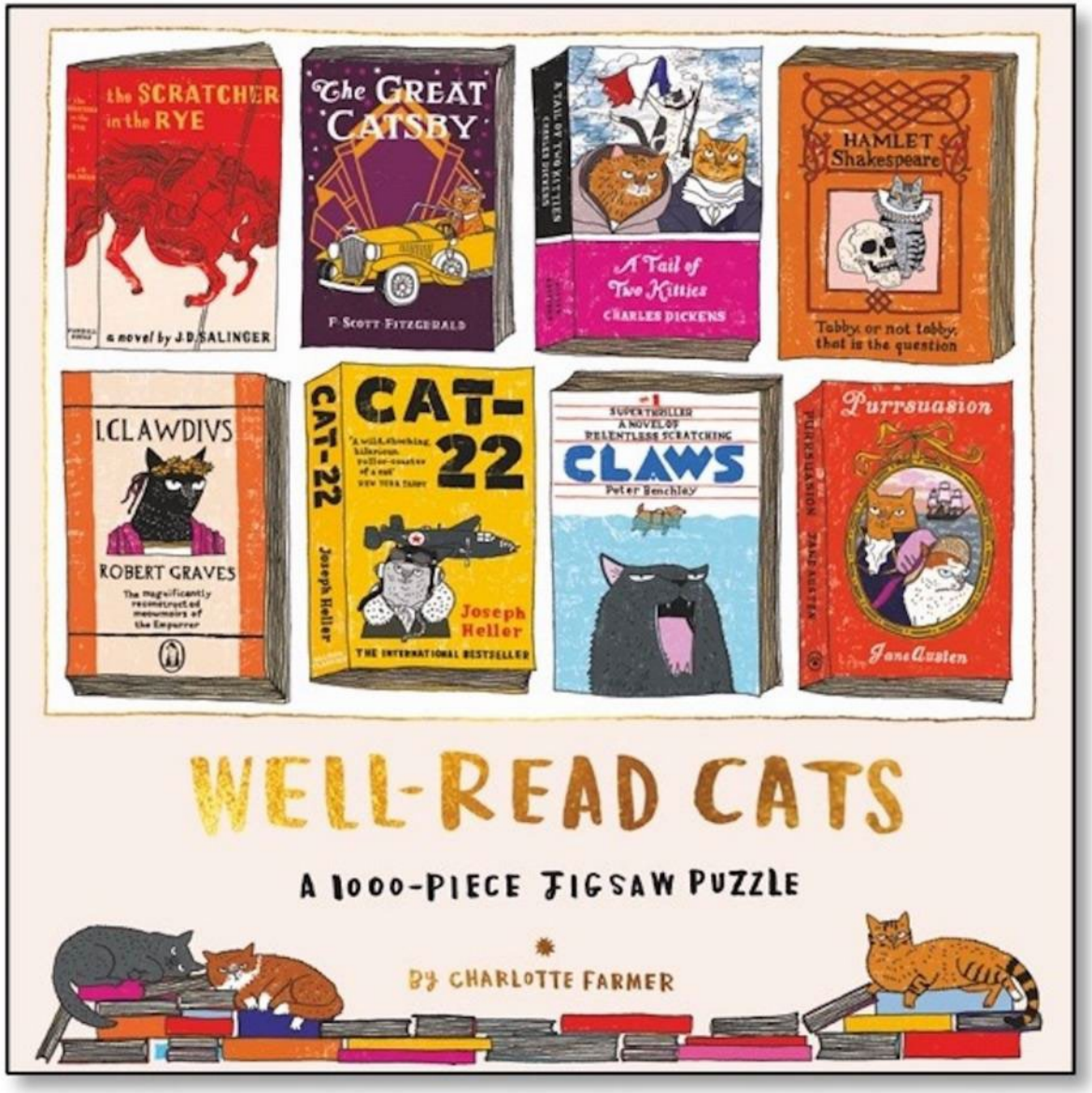
Vibrant colour, literary humour and cats: a winning formula for a puzzle, from one of Britain's most popular illustrators.

- This colourful puzzle, featuring the covers of eight beloved literary classics, will appeal to anyone who loves laughing at cats.
- Enjoy Charlotte Farmer's feline-inspired interpretations of *Purrsuasion; The Scratcher in the Rye; PAWS!; I, Clawdius; Cat 22; Hamlet: 'Tabby or not Tabby'; The Great Catsby* and *The Tail of Two Kitties.*
- Charlotte Farmer creates colourful illustrations of grumpy animals, often showcased on nostalgic packaging styles such as matchboxes and tins. Her jigsaw puzzle *Hot Stuff* is a UK bestseller and her soaps and matchboxes can be found on tables in many gift stores, both at home and abroad. Charlotte's books include *The Hipster Colouring Book, The Passive-Aggressive Colouring Book* and *The Museum of Me.*

AU $34.99 | NZ $39.99
9781837761098
2 Pages | Jigsaw Puzzle
100 pieces
251 mm x 251 mm
Skittledog

WELL-READ CATS
JIGSAW PUZZLE
1000 PIECES
WELL-READ CATS
A 1000-PIECE JIGSAW PUZZLE
BY CHARLOTTE FARMER
The SCRATCHER in the RYE
a novel by J.D. SALINGER
The GREAT CATSBY
F. SCOTT FITZGERALD
A Tail of Two Kitties
CHARLES DICKENS
HAMLET
Shakespeare
I, CLAWDIUS
ROBERT GRAVES
CAT-22
Joseph Heller
CLAWS
Purrsuasion
Jane Austen

the SCRATCHER in the RYE
J.D. SALINGER
FURBALL BOOKS
a novel by J.D. SALINGER
The GREAT CATSBY
F. SCOTT FITZGERALD
A TAIL OF TWO KITTIES
CHARLES DICKENS
A Tail of Two Kitties
CHARLES DICKENS
HAMLET
Shakespeare
Tabby, or not tabby, that is the question
I, CLAWDIUS
ROBERT GRAVES
The magnificently reconstructed meowmoirs of the Empurrer
CAT-22
'A wild, shocking, hilarious, roller-coaster of a cat'
NEW YORK TABBY
Joseph Heller
THE INTERNATIONAL BESTSELLER
SALMON CLASSICS
#1
SUPERTHRILLER
A NOVEL OF RELENTLESS SCRATCHING
CLAWS
Peter Benchley
Purrsuasion
PURRSUASION
JANE AUSTEN
Jane Austen



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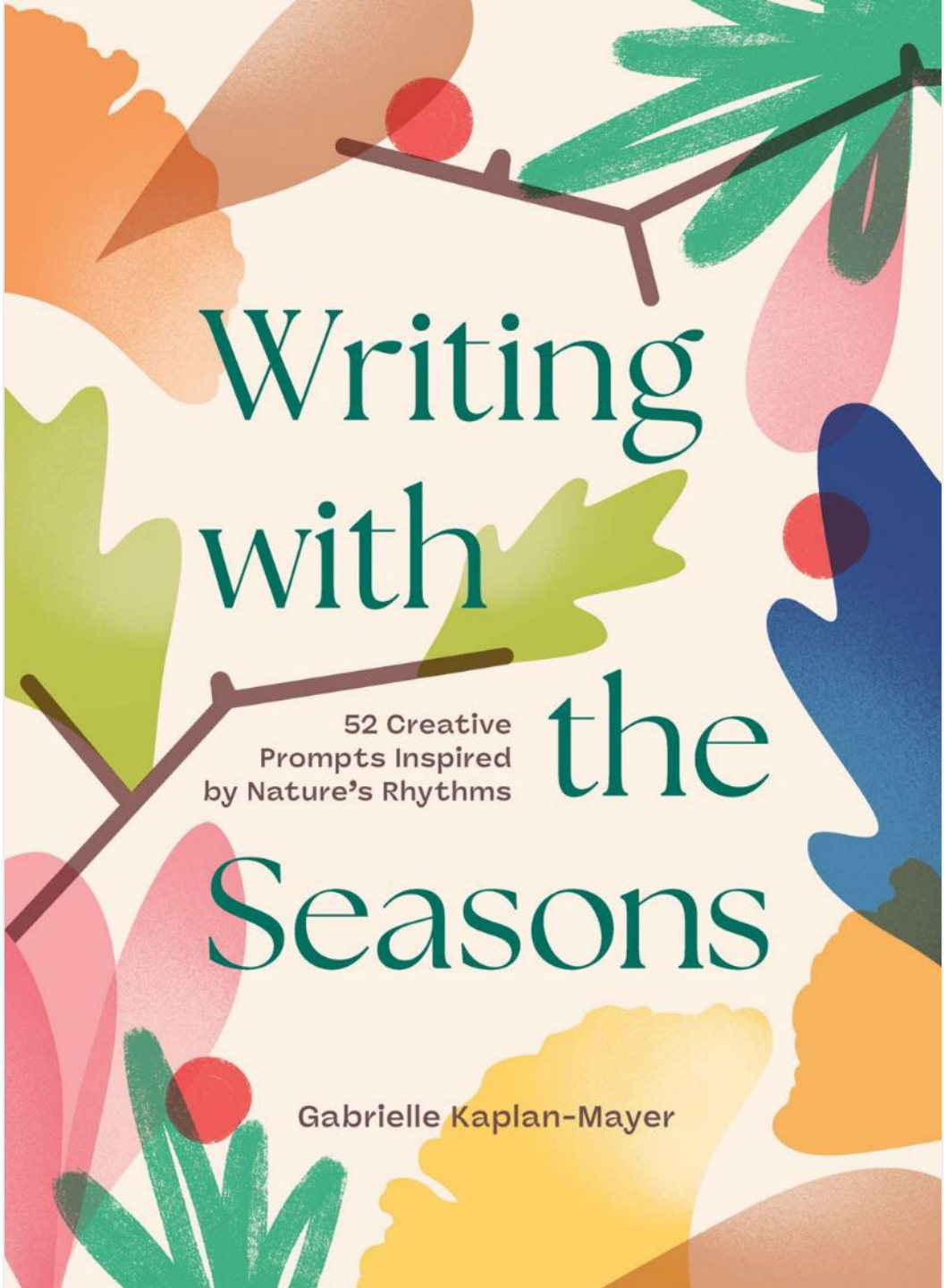
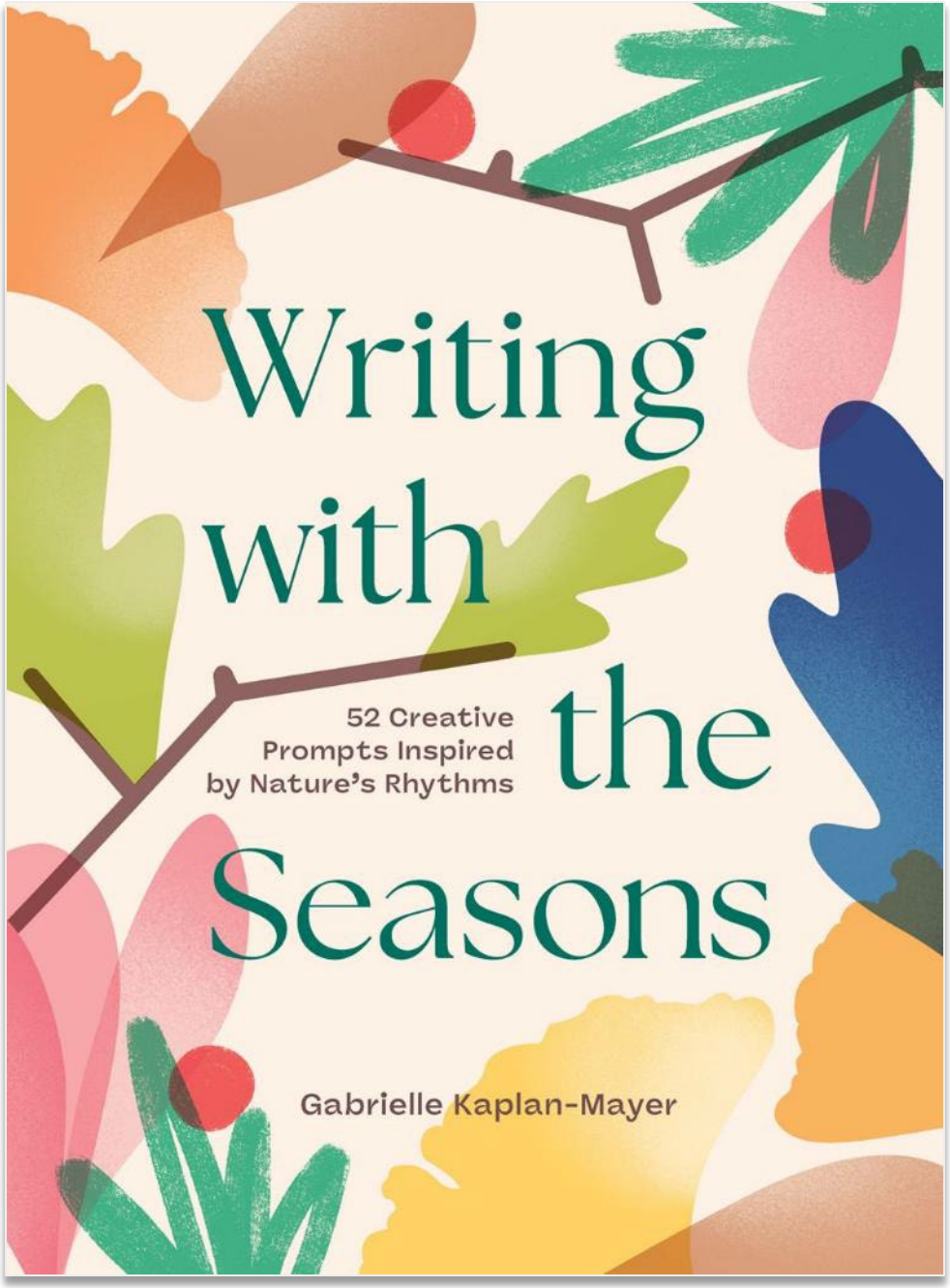


Thames &Hudson
Australia



Writing with the Seasons

52 CREATIVE PROMPTS INSPIRED BY NATURE'S RHYTHMS

Gabrielle Kaplan-Mayer

A seasonal journey through words and imagination that prompts you to write, reflect, and grow with the changing year.

- *Writing with the Seasons* invites you to explore the spiraling cycles of life and the rhythm of the natural world through 52 different creative writing prompts. Each prompt helps you connect your inner world of insight and intuition with the ever-changing landscapes around you.
- With thoughtful design and gentle guidance, this journal is a year-long companion for reflection and creative growth.
- A beautifully packaged journal, designed to celebrate the natural world and the rhythms of the seasons.
- Elegant layout with spacious pages for writing, journaling, or sketching.
- The perfect gift for anyone interested in writing, nature, personal growth and self-care.
- Ideal for beginners, hobbyists, or experienced writers seeking fresh inspiration. Writing inspired by nature appeals to a wide audience- writers, students, artists, and wellbeing enthusiasts.
- The popularity of journalling as a self-care activity is ever-growing.

AU $34.99 | NZ $39.99
9781923503205
232 Pages | Hardcover
150 COLOUR ILLUSTRATIONS
210 mm x 149 mm
Smith Street Books

WINTER

Light

Solitude

Clearing

Intuition

Dreaming

Dormancy

Glimmers

Hope

Rejuvenation

Stillness

Resilience

Peace

During the winter months, as many animals hibernate and the outer world lies still, we're also invited to turn inward. Winter holds a quiet beauty—a season of peace, rest, and renewal. In mirroring nature's rhythm, we can discover our own stillness, calm, and the gentle glimmer of hope for new life emerging in spring. These prompts are designed to help you move through winter in harmony with your dreams and inner resilience. You can return to them anytime, in any season—whenever you long for stillness, connection to your intuition, or time to dream.

Winter Reflections

Weekly Theme

Solitude

Date: / /

Setting intentions

Just as some animals hibernate, winter can also be a season when we as humans feel a natural inclination to solitude. With shorter days and longer nights, winter is an ideal time to reach deep into our inner lives.

Write/Draw/Doodle your intentions/hopes/prayers for the week ahead. Consider ways you might slow down and find little moments for solitude this week. What benefits do you discover when you make time to turn inward?

Some phrases to get you started:

When I am alone, I discover...

Moments of solitude offer me...

Entering the week, I wish for...

Searching for signs and symbols

Notice where the theme of solitude shows up this week in your dreams, outer landscape or imagination. Are there solitary animals you connect to? Special places nearby where you find solitary space? Write/draw/doodle about the solitude connections that you find around you!

Writing with the Seasons | WINTER

SPRING

Awakening

Cleansing

Sunshine

Honoring Earth

Festivity

Energy

Connection

Dawn

Springtime is the season of awakening. Flowers bloom, trees bud, and animals emerge full of life and energy. As the sunlight grows stronger, we're also drawn outdoors—reconnecting with one another and with the natural world. It's a time for planting seeds that will take root and grow into summer's abundance.

In harmony with nature's rhythm, we can shake off winter's quiet, join in the joy of seasonal festivities, and feel the vitality of new life all around us.

These prompts are designed to help you move through spring with awareness of its beauty and energy. You can return to them anytime, in any season—whenever you long for sunshine, new beginnings, and a deeper connection to the earth.

Beauty

Joy

Embodiment

Planting Seeds

Spring Reflections

"Beauty awakens the soul to act."

–Dante Alighieri

Weekly Theme: Awakening

Make a list of everything that is beautiful around you! Think of nature, art, people. Beautiful experiences. Select one and describe it in detail. What does this beautiful thing awaken in your soul?

Weekly practice

Through the coming week, take photos of things around you in nature that you notice 'waking up.' Look through your collection of images. You may want to write about them, share them or select one to print and place somewhere to remind you of the power of awakening.

Only when it is dark enough can you see the stars.

Martin Luther King Jr.

Embracing mindfulness
In the dark and cold of winter, it can be hard to notice the beauty around us. If it's cold where you are, bundle up and spend some time outdoors, looking for beautiful things.

Weekly practice
Finding glimmers can be contagious in the best possible way! When you see something that sparks joy or peace, snap a picture or jot down some words or scribbles about it. Maybe you spot the first flower on a plant, catch your cat in an especially cuddly moment, or feel the bright winter sun coming through your window. Share with a friend and invite them to send you their "glimmer of the day." You can be "glimmer accountability" buddies and increase your appreciation of wonderful things together.

Throw open the windows of your soul to the sun.

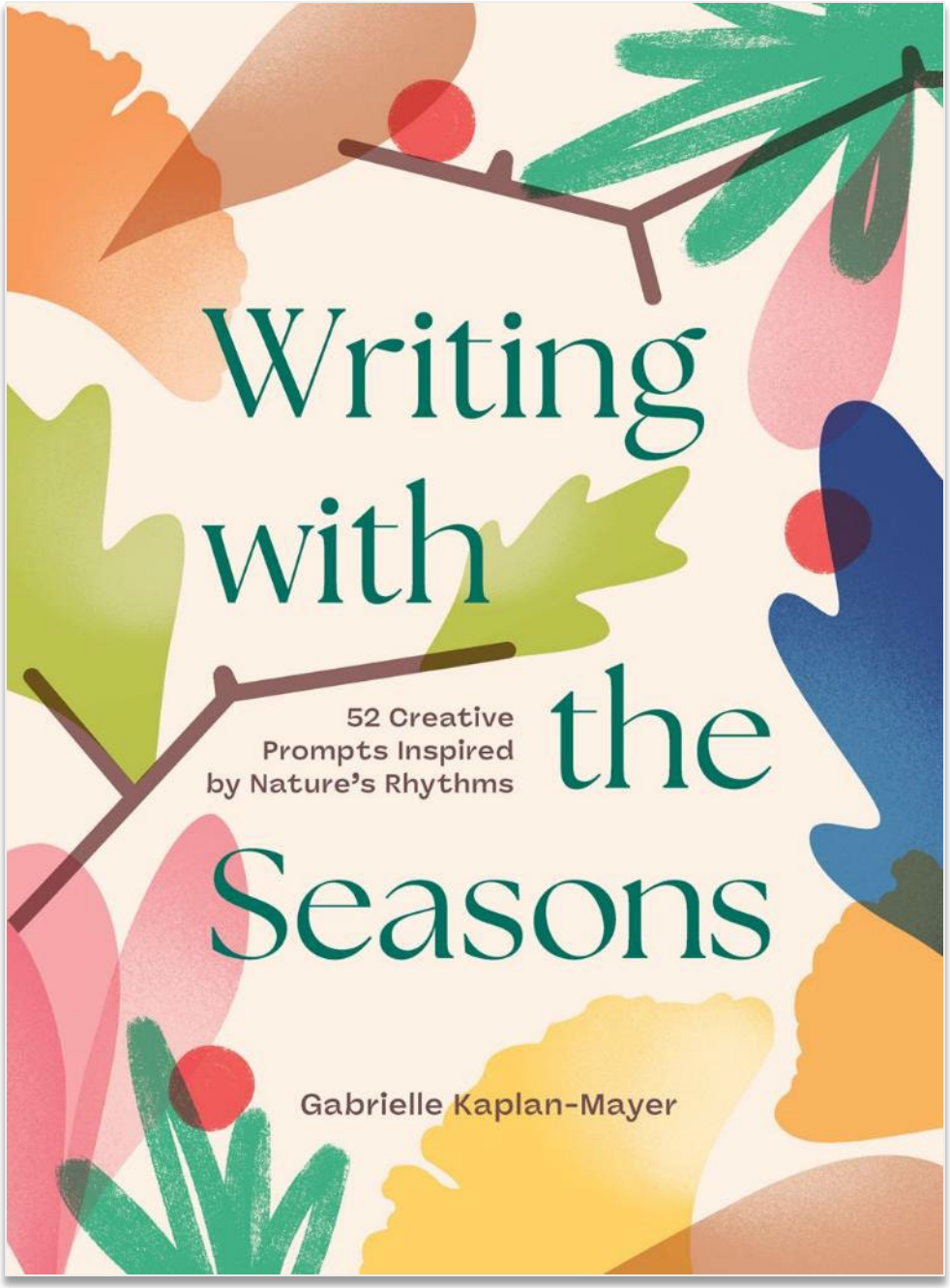
Marcus Aurelius

Embracing mindfulness

Our emotional and spiritual lives are connected to our physical bodies and surroundings. Open windows, get rid of clutter, scrub your floors ... and pay attention to how spring cleaning affects your spirit and energy.

Weekly practice

During the winter months, our muscles and joints can become tight and strained. Try some gentle stretching in the mornings or evenings, take a daily walk outdoors, and seek out natural light whenever you can. Movement is another kind of cleansing, releasing the old and welcoming what's new!



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GRUMPY CATS

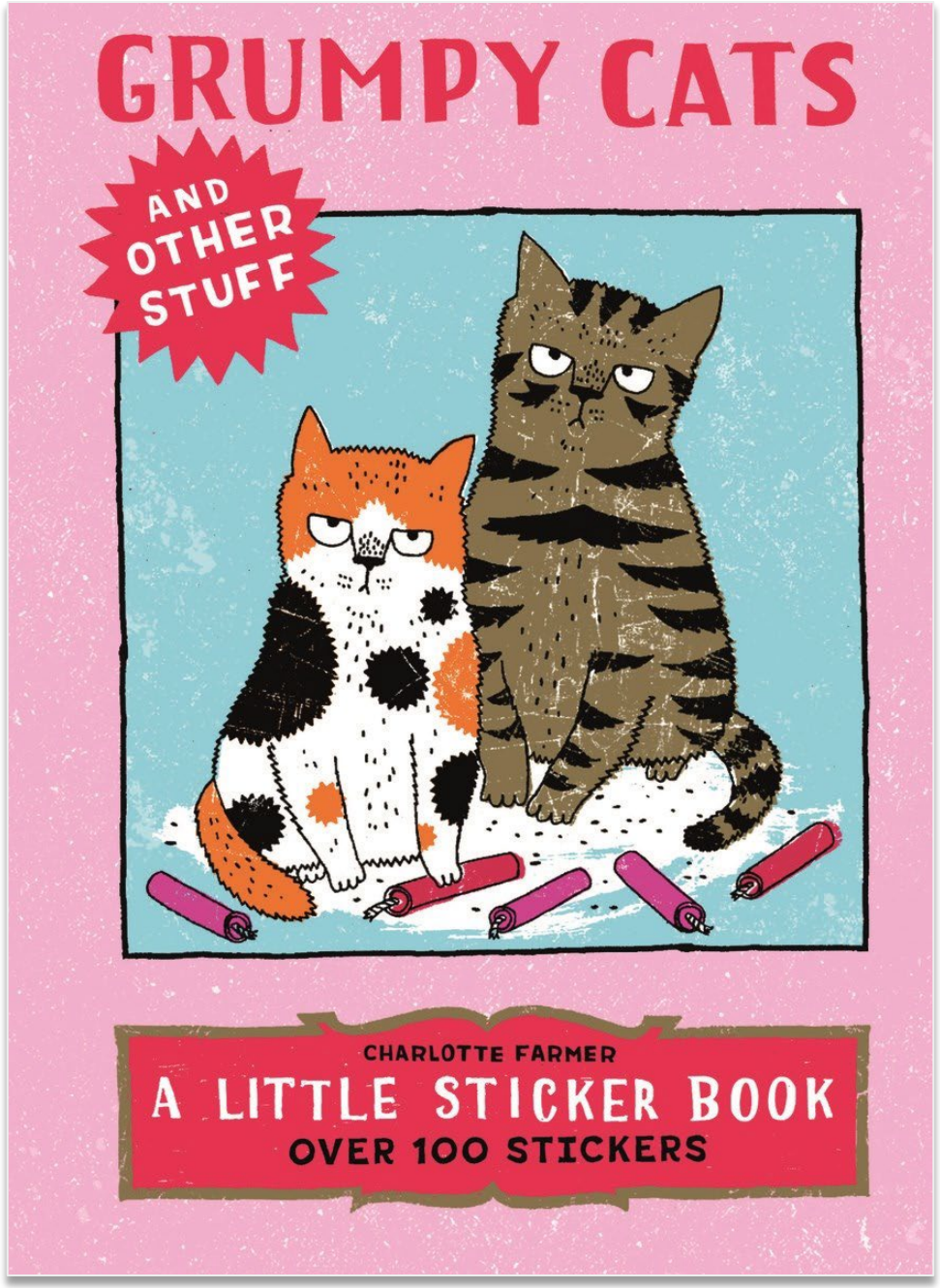
AND OTHER STUFF

CHARLOTTE FARMER

A LITTLE STICKER BOOK

OVER 100 STICKERS

Thames &Hudson
Australia



Grumpy Cats and Other Stuff

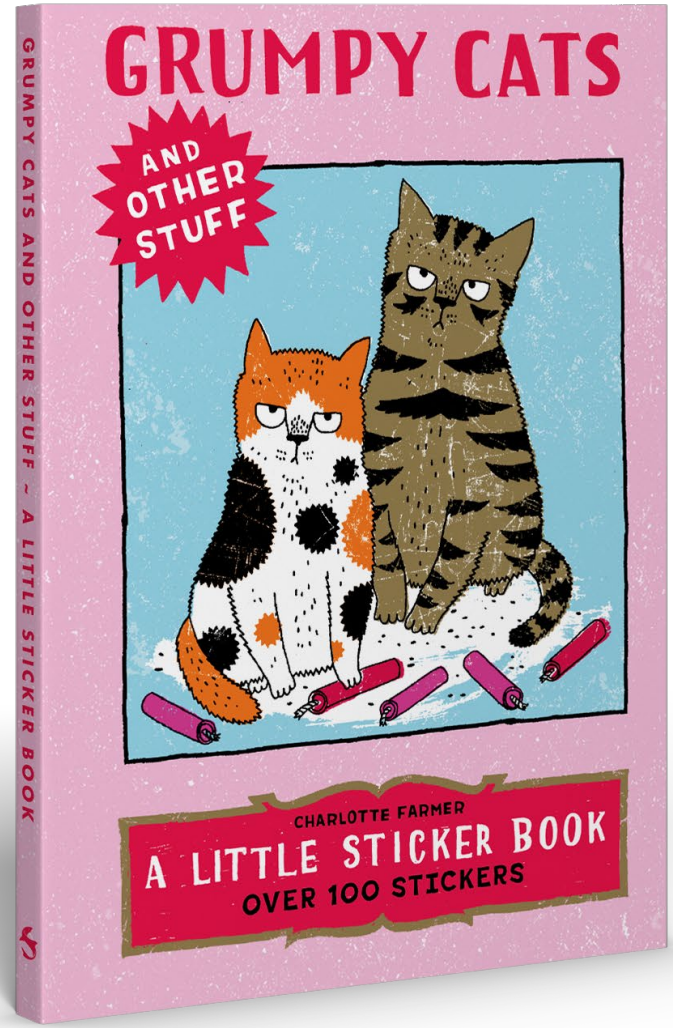
SKITTLEDOG LITTLE STICKER BOOKS

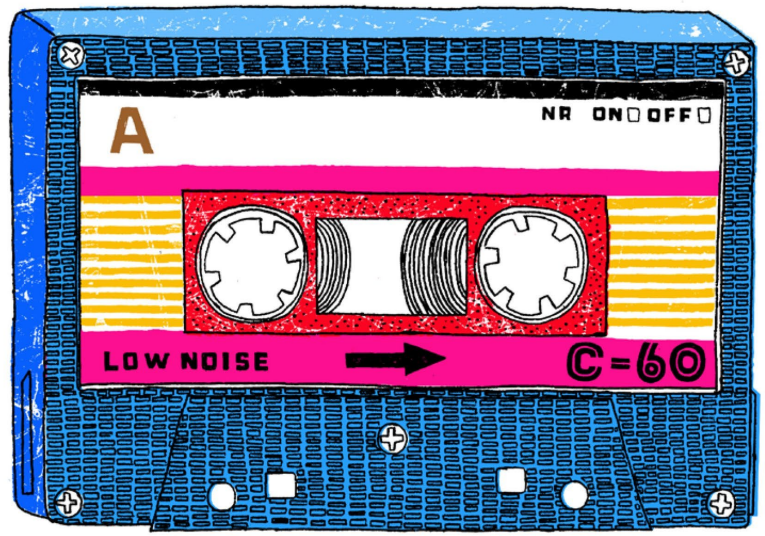
Charlotte Farmer

A witty little sticker book full of Charlotte Farmer's playful images.

- Including hundreds of illustrations by celebrated illustrator Charlotte Farmer, *Grumpy Cats and Other Stuff* is perfect for anyone who wants to add some good-humoured graphics to their journal, notebook, or correspondence.
- Full of grumpy cats, contemptuous dogs, charming foodstuffs, novelty stamps and everything in between - this colourful collection is ready to peel, stick and enjoy!
- Part of the Skittledog Little Sticker Book series (sophisticated sticker books at pocket-friendly prices).
- Celebrating Charlotte Farmer's signature style - bold, colourful, quirky and irresistibly charming.
- Includes 20 pages of stickers.
- A fun, affordable gift for stationery lovers.

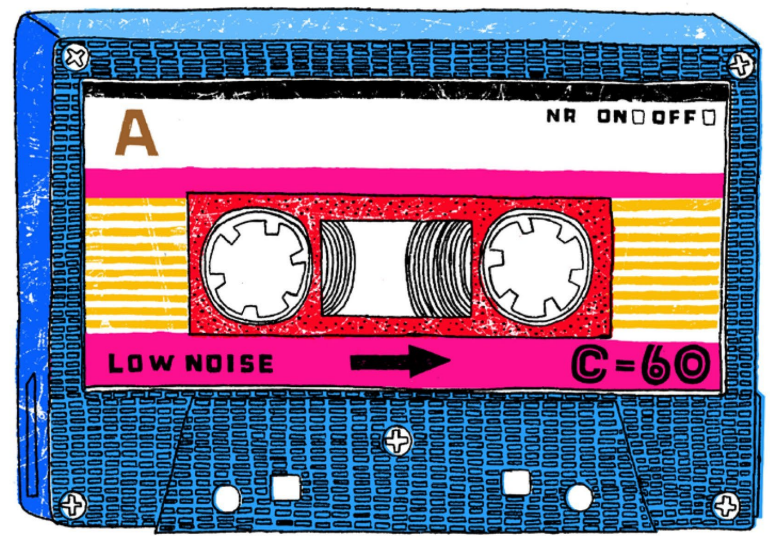
AU $19.99 | NZ $21.99
9781837761173
40 Pages | Paperback
Illustrated in colour
153 mm x 110 mm
Skittledog

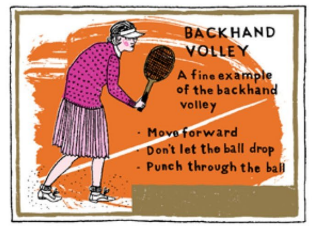

GRUMPY CATS
AND OTHER STUFF
CHARLOTTE FARMER
A LITTLE STICKER BOOK
OVER 100 STICKERS
GRUMPY CATS AND OTHER STUFF - A LITTLE STICKER BOOK


A
NR ON OFF
LOW NOISE
C=60

A
C90
Noise Reduction IN OUT
unbespielt unrecorded

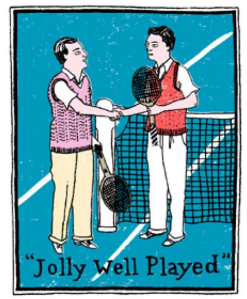
A
C90
Noise Reduction IN OUT
unbespielt unrecorded


A
NR ON OFF
LOW NOISE
C=60


BACKHAND VOLLEY
A fine example of the backhand volley
· Move forward
· Don't let the ball drop
· Punch through the ball

FRED PERRY
WIMBLEDON WINNER 1934-6

LAWN TENNIS FAMOUS FIGURES
Winner of 31 Grand Slam Tournament Titles
HELEN WILLS


"Jolly Well Played"

Short back swing
Stay down while hitting the shot
The only option when trapped by a ball at the feet

A difficult shot to control
Simply watch the ball all the time
BILL TILDEN

Short back swing
Stay down while hitting the shot
The only option when trapped by a ball at the feet

WHO'S WHO IN SPORT (1926)
"The Crocodile"
WORLD Nº 1 1926
RENE LACOSTE

ANYONE FOR TENNIS?

THE SERVE
The most important shot in the game
MISS PEGGY SAUNDERS

RETURN OF FAST SERVE
An unusual stroke requiring perfect timing
Sweep racket upward and slightly forwards
TENNIS MASTERSTROKES

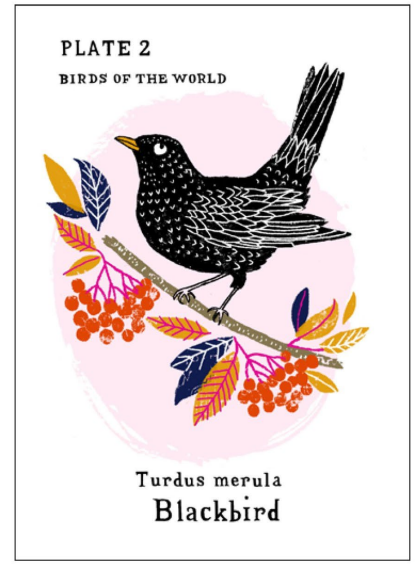


PLATE 2
BIRDS OF THE WORLD
Turdus merula
Blackbird

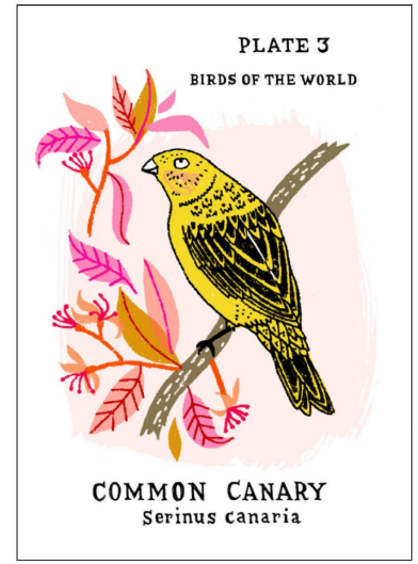


PLATE 3
BIRDS OF THE WORLD
COMMON CANARY
Serinus canaria

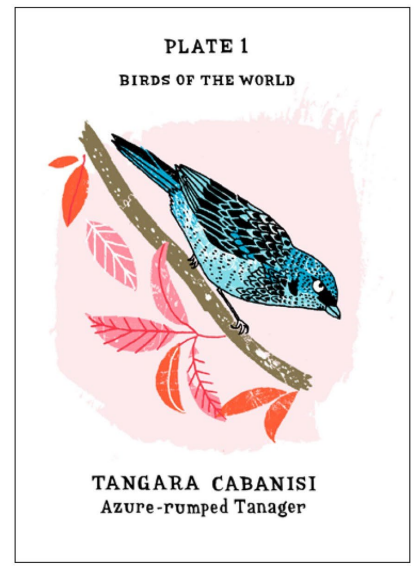
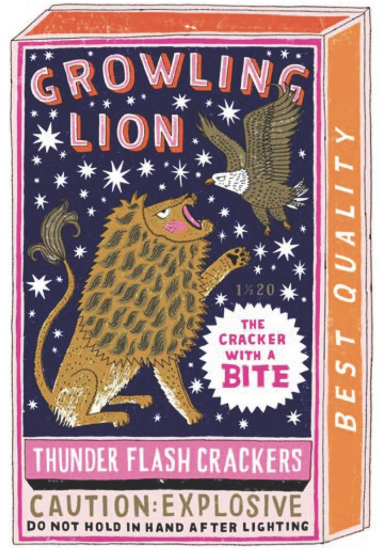
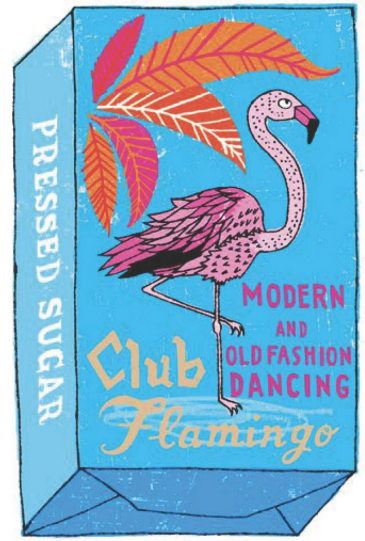


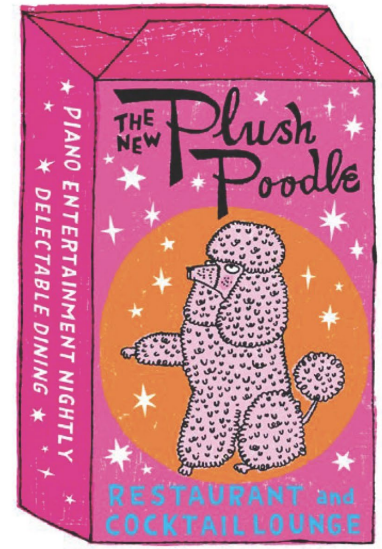
PLATE 1
BIRDS OF THE WORLD
TANGARA CABANISI
Azure-rumped Tanager

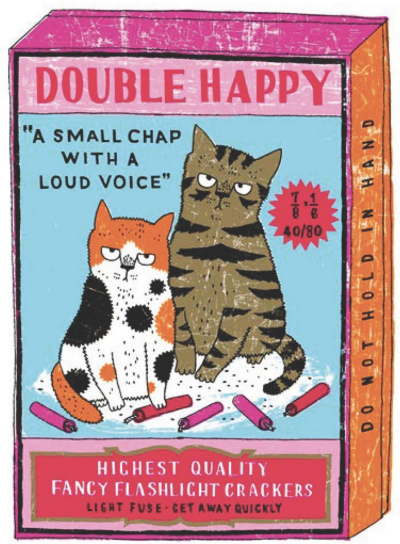
PLATE 2
BIRDS OF EUROPE
Fringilla montifringilla
Brambling

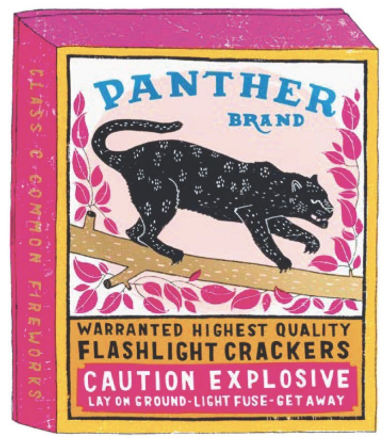
CLASS C COMMON FIREWORKS
TIGER
BRAND
1½"
40s
SURE FIRE FLASHLIGHT CRACKERS
EXTRA LOUD
DO NOT HOLD IN HAND
CAUTION EXPLOSIVE
PLACE ON GROUND-LIGHT FUSE-GET AWAY

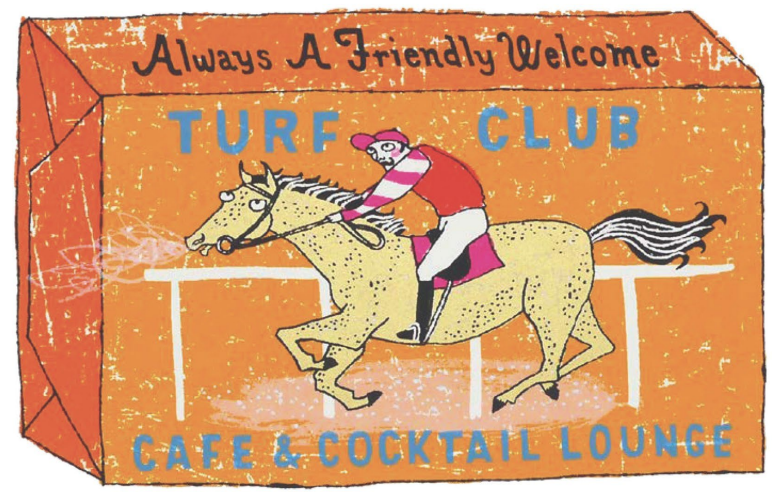

GROWLING
LION
1½20
THE CRACKER WITH A BITE
BEST QUALITY
THUNDER FLASH CRACKERS
CAUTION: EXPLOSIVE
DO NOT HOLD IN HAND AFTER LIGHTING


PRESSED SUGAR
MODERN AND OLD FASHION DANCING
Club Flamingo


PIANO ENTERTAINMENT NIGHTLY
DELECTABLE DINING
THE NEW Plush Poodle
RESTAURANT and COCKTAIL LOUNGE


DOUBLE HAPPY
"A SMALL CHAP WITH A LOUD VOICE"
1/8 1/6
40/80
DO NOT HOLD IN HAND
HIGHEST QUALITY
FANCY FLASHLIGHT CRACKERS
LIGHT FUSE - GET AWAY QUICKLY


CLASS C COMMON FIREWORKS
PANTHER
BRAND
WARRANTED HIGHEST QUALITY
FLASHLIGHT CRACKERS
CAUTION EXPLOSIVE
LAY ON GROUND-LIGHT FUSE-GET AWAY


Always A Friendly Welcome
TURF CLUB
CAFE & COCKTAIL LOUNGE

GOLDEN
NO. 0925
SUNRISE
EMITS SHOWERS OF SPARKS
LIGHT TOUCH PAPER · GET AWAY
KING OF THE SKY
EXTRA LOUD
Midnight Panther
THUNDER ROCKET
DO NOT USE NEAR PEOPLE
WARNING · FLAMMABLE · LIGHT BLUE
NO. 0623
BRIMFUL OF EXCITEMENT
MINE OF SERPENTS
ENSURE FIREWORK WILL NOT FALL OVER
EMITS SHOWERS OF SPARKS
TIGER TAILS
DO NOT HOLD IN HAND
SKY ROCKET
TIGER TORNADO
NIGHT OWL
DRAGON CANDLE
CLIMBING PANDA
WARNING EXPLOSIVE
D.O.T CLASS "C" COMMON FIREWORKS
HAPPY MOON
MUST NOT BE HELD
Whistling Fountain
WARNING: FLAMMABLE
SHOOTS SPARKS AND WHISTLES
FLYING CRANES
EMITS SHOWERS OF SPARKS AND WHISTLES
LIGHT FUSE AND GET AWAY
GRIZZLY
GLITTERING FOUNTAIN
SHOOTS CRACKLING BALLS OF FIRE AND WHISTLES

AUSTRALIA
Macropodidae
POSTAGE 8½D
বাংলাদেশ
SAVE THE TIGER
Panthera tigris
BANGLADESH
中国邮政
CHINA
80分
Ailuropoda melanoleuca
GIANT PANDA
COMMONWEALTH OF DOMINICA
Sisserou Parrot
Amazona imperialis
60¢
EESTI POST
Canis lupus
Grey Wolf
1 MARK 1
Ursus arctos
2,00
SUOMI FINLAND
Guyana SOUTH AMERICA
POSTAGE & REVENUE
Postes
3 CENTIMES
CALEÇON ROUGE
REPUBLIQUE D'HAÏTI
Priotelus roseigaster
1ST
Kingfisher Alcedo atthis
1 บาท BAHT
POSTAGE
ประเทศไทย THAILAND
LION
Panthera leo
5/-
KENYA
Ciconia ciconia
MADAGASCAR
POSTES
PROTECTION DE LA FAUNE
LEMUR CATTA MAKI
12F
NIGERIA
Balearica pavonina
20k BLACK CROWNED CRANE
VIÊT-NAM
DÂN CHÚ CỘNG HÒA
BƯU CHÍNH
Tiger Shrike (Lanius Tigrinus)
30 XU
CORREOS DEL PERU
ANDEAN COCK OF THE ROCK
QATAR
10 RIYALS
Falco peregrinus
FELIS LYNX
Lynx lynx
POSTA ROMANA
St. LUCIA PARROT
St LUCIA
SCARLET IBIS Eudocimus ruber
$1·50
TRINIDAD & TOBAGO
AUSTRALIA · POSTAGE ·
GALAH
2½d.
REPUBLICA DE VENEZUELA
30c
VENEZULEAN TROUPIAL
Icterus icterus
Correo Aereo
PEOPLE'S DEMOCRATIC REPUBLIC OF YEMEN
50 FIL
Zimbawe 15c
SABLE ANTELOPE

HARBORSIDE
GRILL
2218 E CLIFF DRIVE
SANTA CRUZ
LE PINGUIN
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GRILL
HOTEL
Alameda
LA TAVERNA Cocktail Lounge
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A KIND FOR EVERY USE
Hotel
Raleigh
BLACK CAT
LITTLE LUNCH
Top of the Ocean
La Fonda del Sol
West 50th St
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FRIENDS
AT THE
BLUE BIRD
CAFE
PINE VALLEY, N Y
THE ZEBRA
ROOM
AT THE Huntington HOTEL
GOOD FOOD AND COCKTAILS
SINCE 1970
Shore Dinner's
GASTHOF
Ambach
THE GALAXIE
MUSIC
DINING
DANCING
EXCELLENT
CUISINE
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THE
OYSTER AND CHOPHOUSE
THE
POODLE DOG
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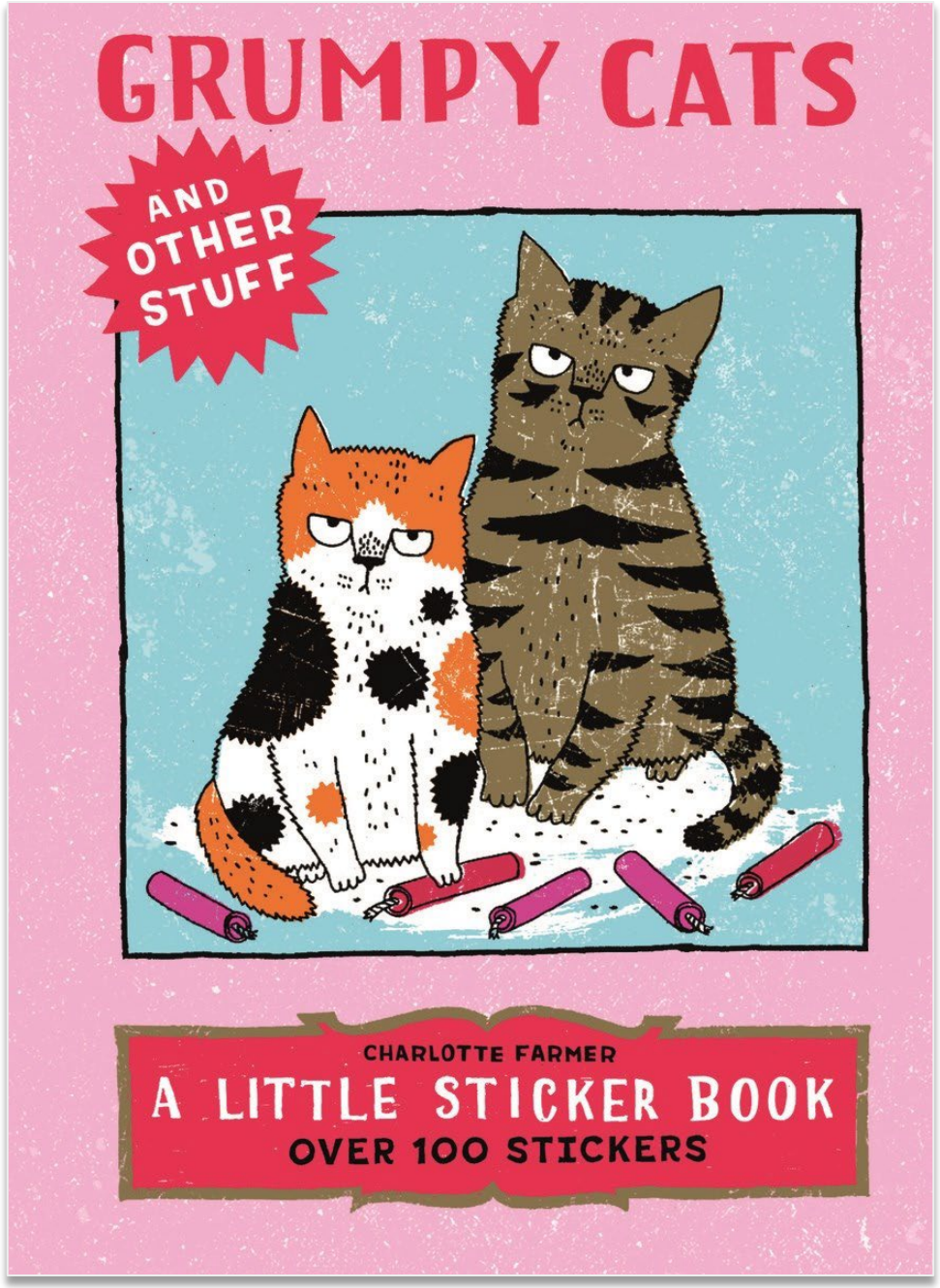
Family owned diner Since 1937
Le
Perroquet



Grumpy Cats and Other Stuff

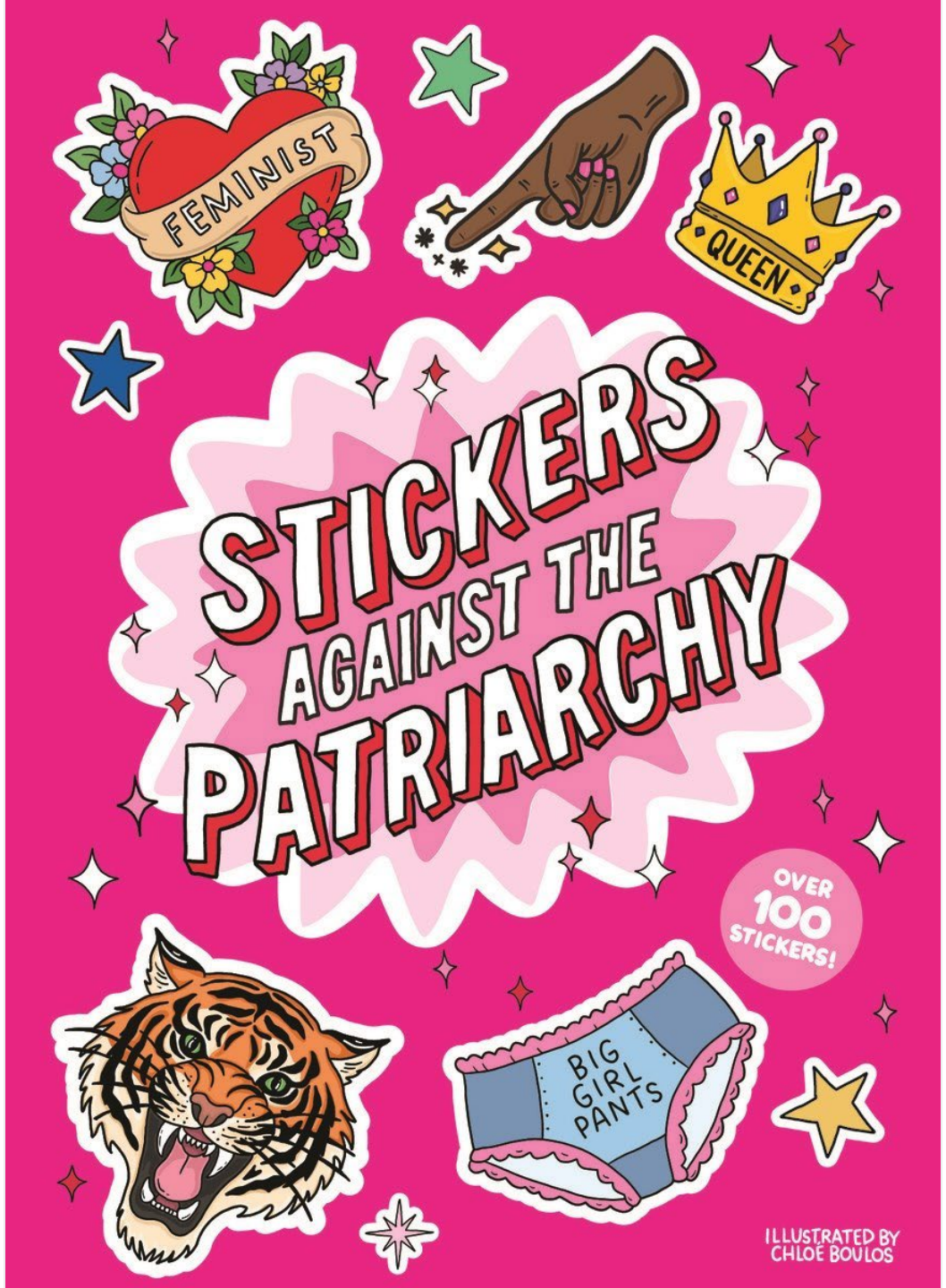
SKITTLEDOG LITTLE STICKER BOOKS

Charlotte Farmer

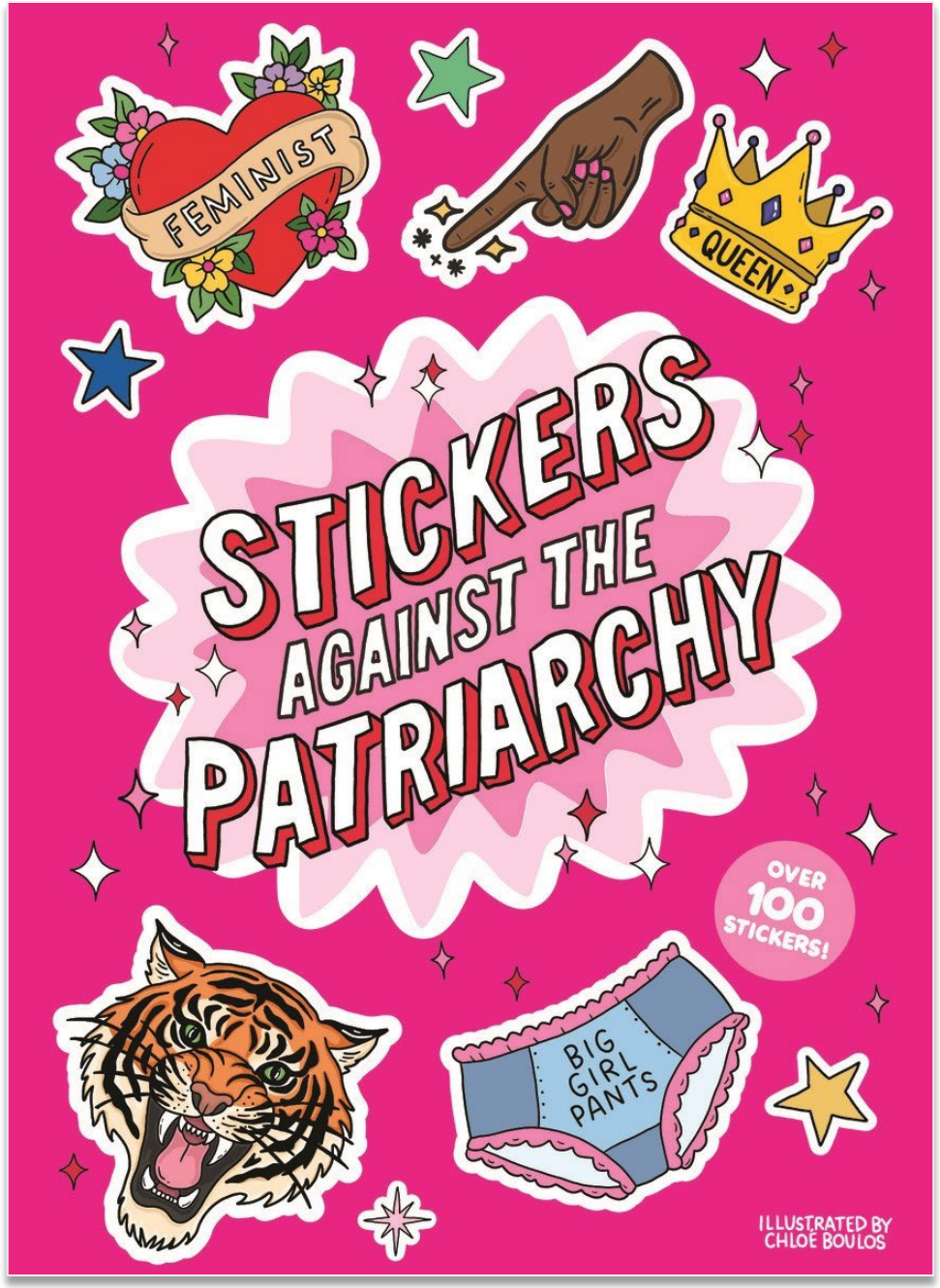
A witty little sticker book full of Charlotte Farmer's playful images.

- Including hundreds of illustrations by celebrated illustrator Charlotte Farmer, *Grumpy Cats and Other Stuff* is perfect for anyone who wants to add some good-humoured graphics to their journal, notebook, or correspondence.
- Full of grumpy cats, contemptuous dogs, charming foodstuffs, novelty stamps and everything in between - this colourful collection is ready to peel, stick and enjoy!
- Part of the Skittledog Little Sticker Book series (sophisticated sticker books at pocket-friendly prices).
- Celebrating Charlotte Farmer's signature style - bold, colourful, quirky and irresistibly charming.
- Includes 20 pages of stickers.
- A fun, affordable gift for stationery lovers.

AU $19.99 | NZ $21.99
9781837761173
40 Pages | Paperback
Illustrated in colour
153 mm x 110 mm
Skittledog



Thames &Hudson
Australia



Stickers Against the Patriarchy

A LITTLE STICKER BOOK

Chloé Boulos

Make an instant protest using wit and humour with this collection of feminist messages in sticker form.

- Say it with stickers! With a kick-ass attitude and a big wink, this book packs a feminist punch with its stickers for young women who know what they want - and what they don't want.
- Chloé Boulos has created over 170 strong, colourful stickers for today's feminist. The cute, small format makes it an excellent gift and cheeky self-purchase.
- Messages for these times: there’s righteous anger here, but it ’s tempered with resilient humor.
- Stationery as protest: every sticker is a (small) act of resistance and rebellion.
- Wide appeal: Will speak to the young and idealistic—but also the older, and more cynical, feminist.

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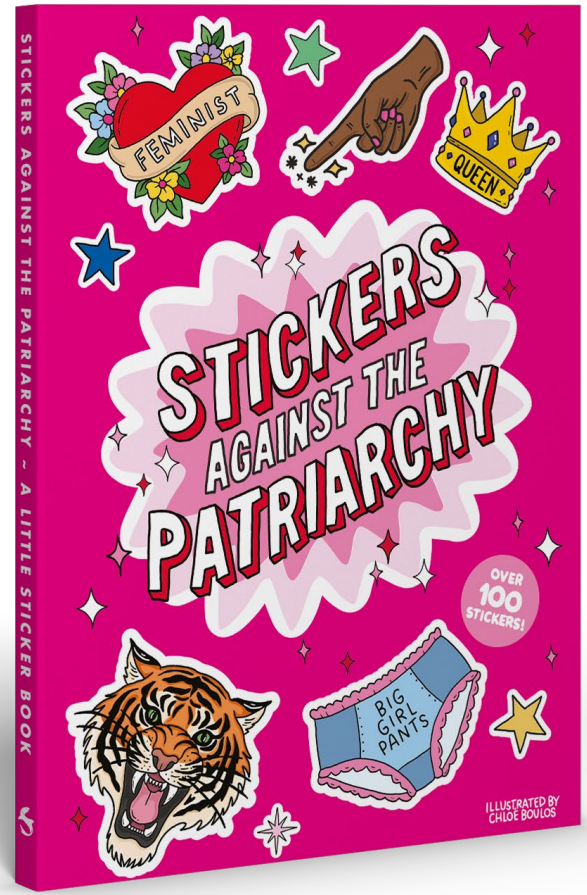
Skittledog


STICKERS AGAINST THE PATRIARCHY - A LITTLE STICKER BOOK
FEMINIST
QUEEN
STICKERS AGAINST THE PATRIARCHY
OVER 100 STICKERS!
BIG GIRL PANTS
ILLUSTRATED BY CHLOE BOULOS

THE EMPRESS
PATRIARCHY POTION
PATRIARCHY A BAD HANDBOOK
RIP
GENDER ROLES
PATRIARCHY
FRAGILE EGO
INEQUALITY
MISOGYNY

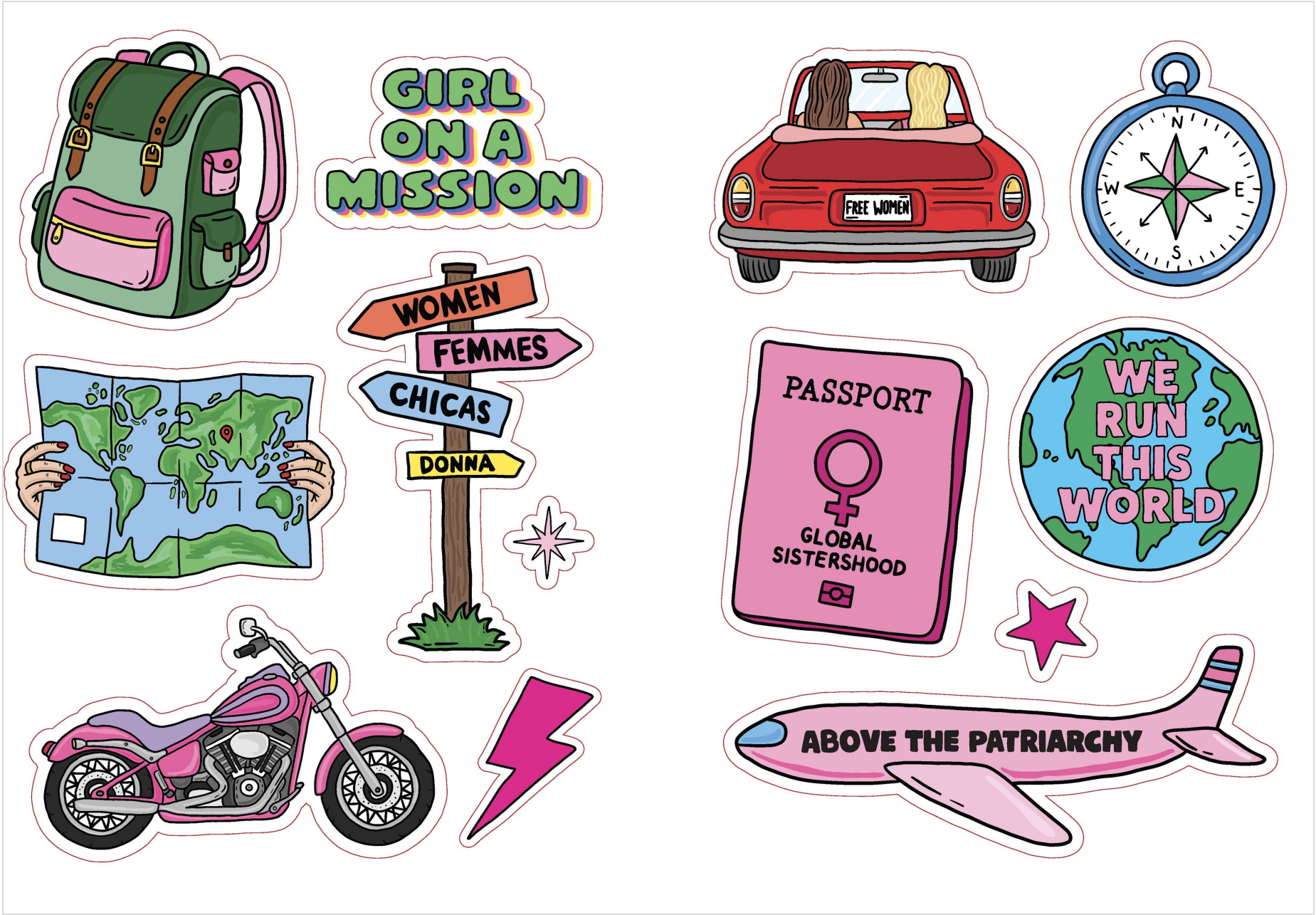
LET'S GO GIRLS
I FEEL LIKE A WOMAN
NO1
LIGHTS, CAMERA, LIBERATION
TAKE 11/11
WINNER

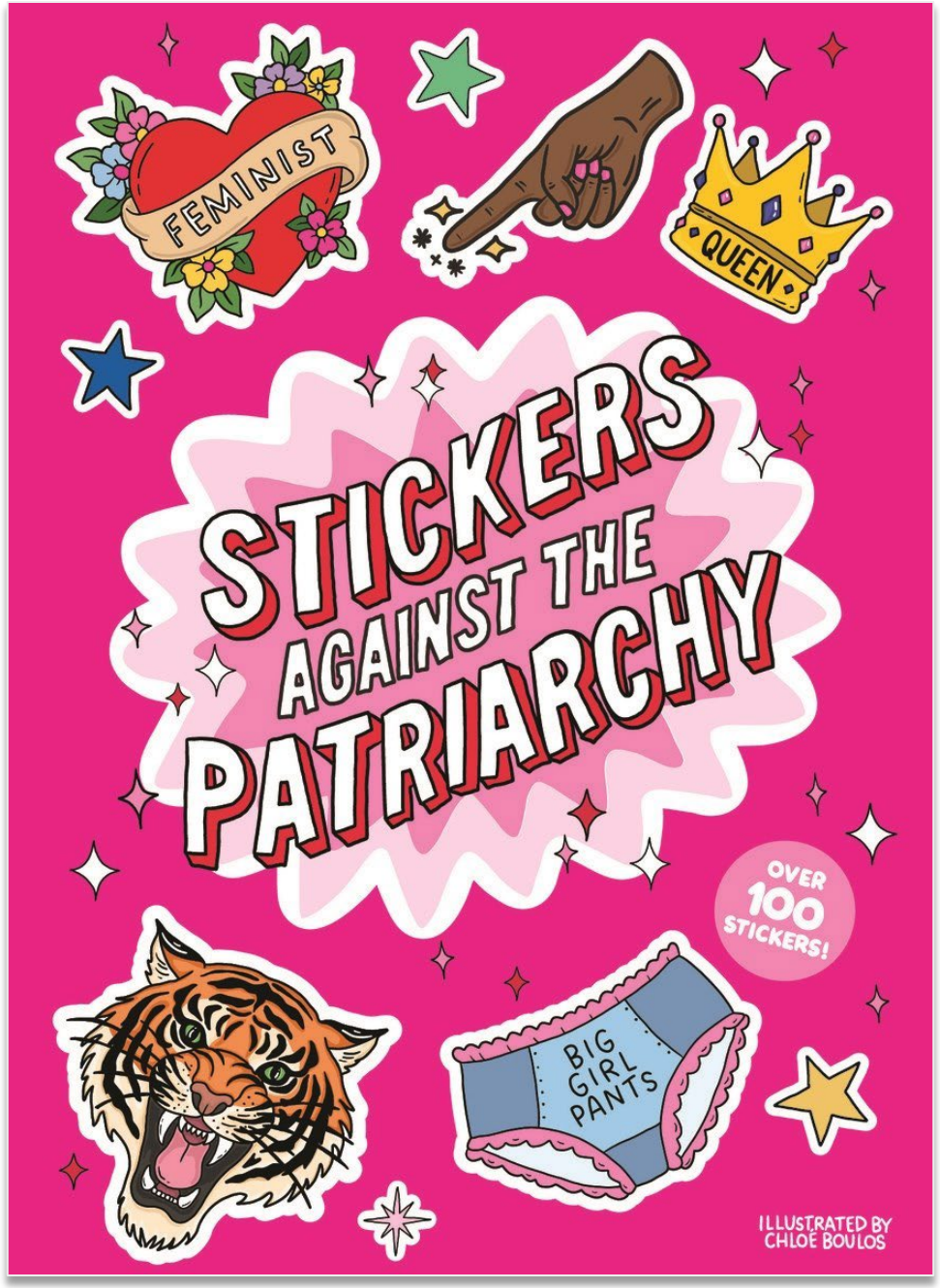
LOUD, PROUD POWERFUL
GRL PWR
HELLO I AM A
FEMINIST
ONE STRONG WOMAN
SHE DID THAT
WOMAN UP
LOVE
FEMINIST
GIRL POWER

VOICE
POWER
CHANGE
YOU
ARE
BAD
ASS

GIRL BOSS
EQUAL PAY

LIBERTÉ, ÉGALITÉ, SORORITÉ
Feminist AF
DON'T MANSPLAIN ME


GIRL ON A MISSION
WOMEN
FEMMES
CHICAS
DONNA
FREE WOMEN
N
W
E
S
PASSPORT
GLOBAL SISTERSHOOD
WE RUN THIS WORLD
ABOVE THE PATRIARCHY



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153 mm x 110 mm
Skittledog

Thames
&Hudson
Australia

Vintage Matchboxes

SKITTLEDOG LITTLE STICKER BOOKS

Skittledog

A beautiful little sticker book full of colourful matchbox designs from around the world.

- Including hundreds of illustrated vintage matchbox designs, this book is perfect for anyone who wants to add striking graphics to their journal, notebook, or correspondence. Full of vintage images from India, China, Japan, Sweden, Austria and the Czech Republic - this colourful collection is ready to peel, stick and enjoy!
- Visual trend: the bold graphics of vintage matchbox designs can be seen on the latest homewares, stationery, gifts and even fashions. They appeal strongly to contemporary tastes.
- Nostalgic humor: combining immediate artwork with characterful branding, the designs – featuring goblins, elephants, monkeys and more – are guaranteed to raise a smile
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- Part of a wide-ranging series: showcasing a variety of attractive and surprising visuals

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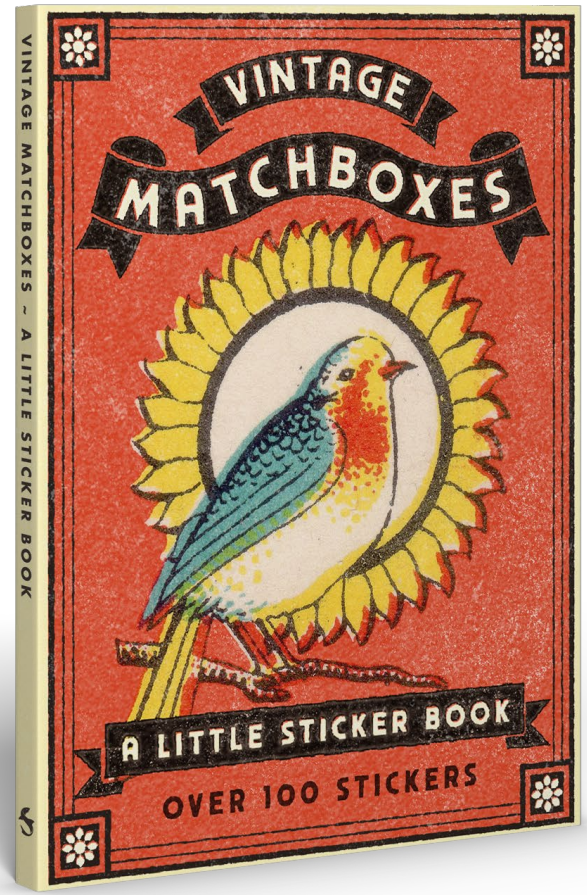
Skittledog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MATCHBOXES
A LITTLE STICKER BOOK
OVER 100 STICKERS
VINTAGE MATCHBOXES ~ A LITTLE STICKER BOOK

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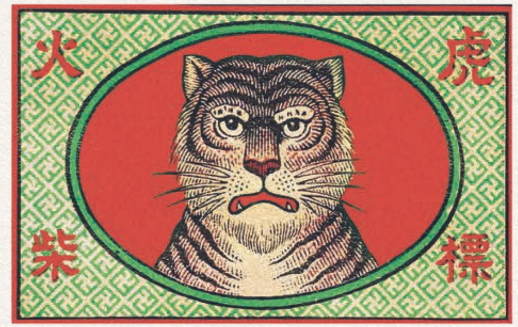
KOBE-JAPAN
怡和洋行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虎
柴
標

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TRADE
MARK
MADE IN TAKASHIMA. JAPAN

LA FLÈCHE ET LE TIGRE
MADE IN
SWEDEN
ALLUMETTES DE SÛRETÉ

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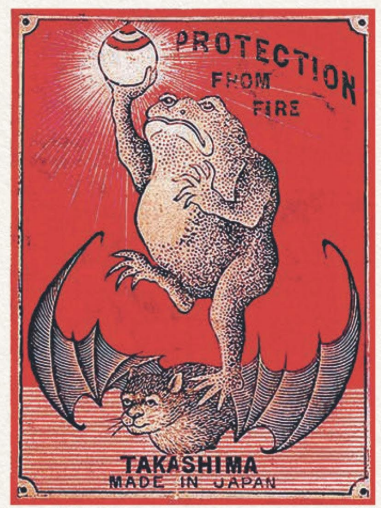
MADE IN JAPAN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TAKASHIMA
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SAFETY MATCHES
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MADE IN JAPAN

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MADE IN JAPAN
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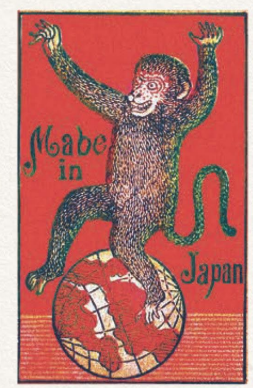
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METRO MATCH Co
POONITHURA

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T. M. Regd
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PERNAICKENPATTI. (VIA) SIVAKASI

LOVE BIRD
VASANTHA MATCH WORKS
RAJAPALAYAM
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MARK
SAFETY MATCHES
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Safety Matches
FUNAI MATCH WORKS

BLUE BIRD
नीला चिड़िया
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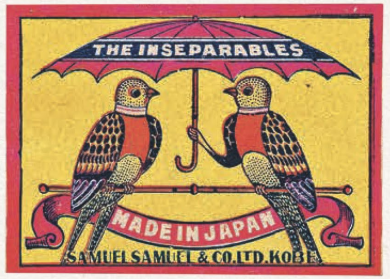
VIRUDHUNAGAR.

LOVE BIRDS
ANDAVAR MATCH WORKS
SADHANANDARURAM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ROSEE
WAX VESTAS
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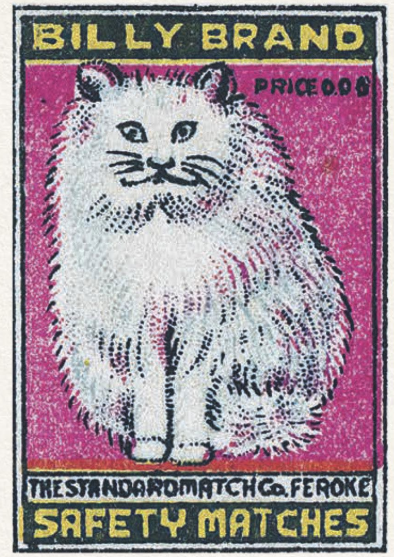
ANNALAKSHMI MATCH WORKS MULLISEVAL.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THE STANDARD MATCH Co. FEROKE
SAFETY MATCHES

CAT
KMF
SAFETY MATCHES

CAT BRAND
PRICE
Re.0-0-6
JAYAM
JAYAM MATCH WORKS, SIVAKASI

JOLLY CAT
PRICE RE.0-06.
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SAFETY MATCHES

SAFETY MATCHES
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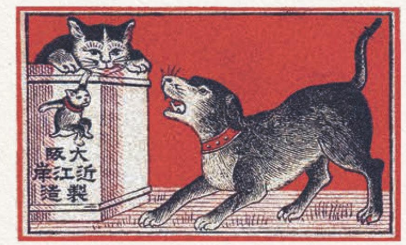
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近江
製造

BLACK CAT
IMPREGNATED
IMPREGNATED
SAFETY MATCH

WE THREE
SAFETY MATCHES
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TRADE MARK
錦洋章行

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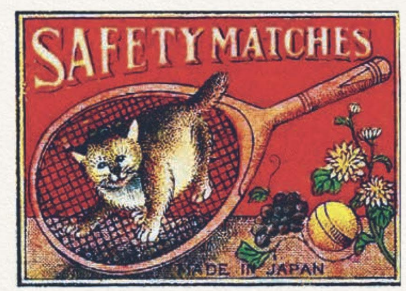
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MADE IN JAPAN

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SAFETY MATCHES
MADE IN JAPAN
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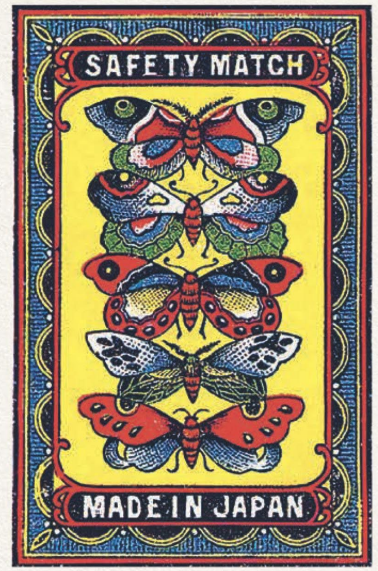
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MADE IN JAPAN

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THE PALANIAPPA MATCH
INDUSTRIES, SIVAKASI.

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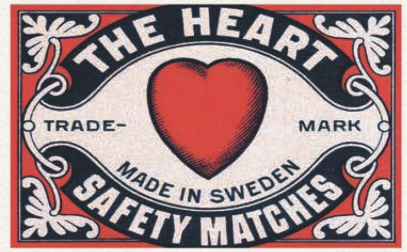
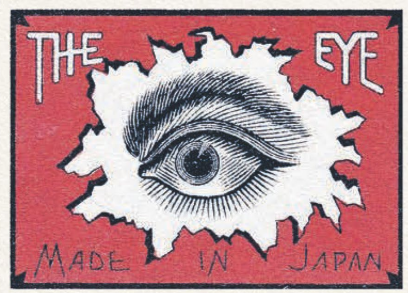
NISSHINSHA. MADE IN JAPAN

裕貞祥行監製

MAGIC HEAD
PRICE 0-0-6
YESPI MATCH TRICHUR


THE HEART
TRADE- MARK
MADE IN SWEDEN
SAFETY MATCHES

THE LIP BRAND
TRADE MARK
MADE IN JAPAN
SAFETY MATCHES


THE EYE
MADE IN JAPAN

THE EAR
TRADE MARK
MADE IN JAPAN
SAFETY MATCHES

THE HEART
MADE IN SWEDEN
TANDSTICKOR

THE HAND BRAND
LUCKY HAND
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SAFETY MATCHES
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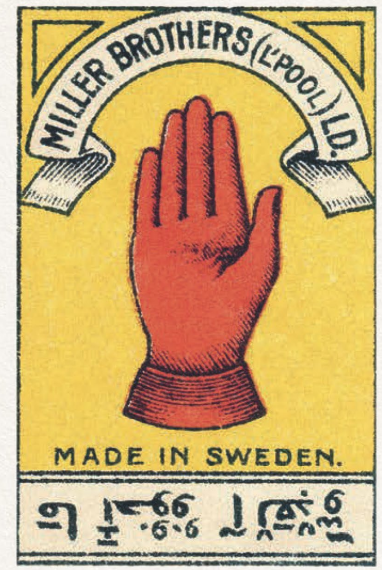
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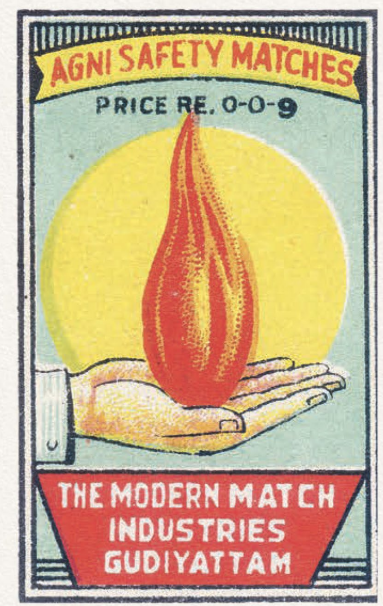
TADPATRI.


AGNI SAFETY MATCHES
PRICE RE. 0-0-9
THE MODERN MATCH
INDUSTRIES
GUDIYATTAM

Vintage Matchboxes

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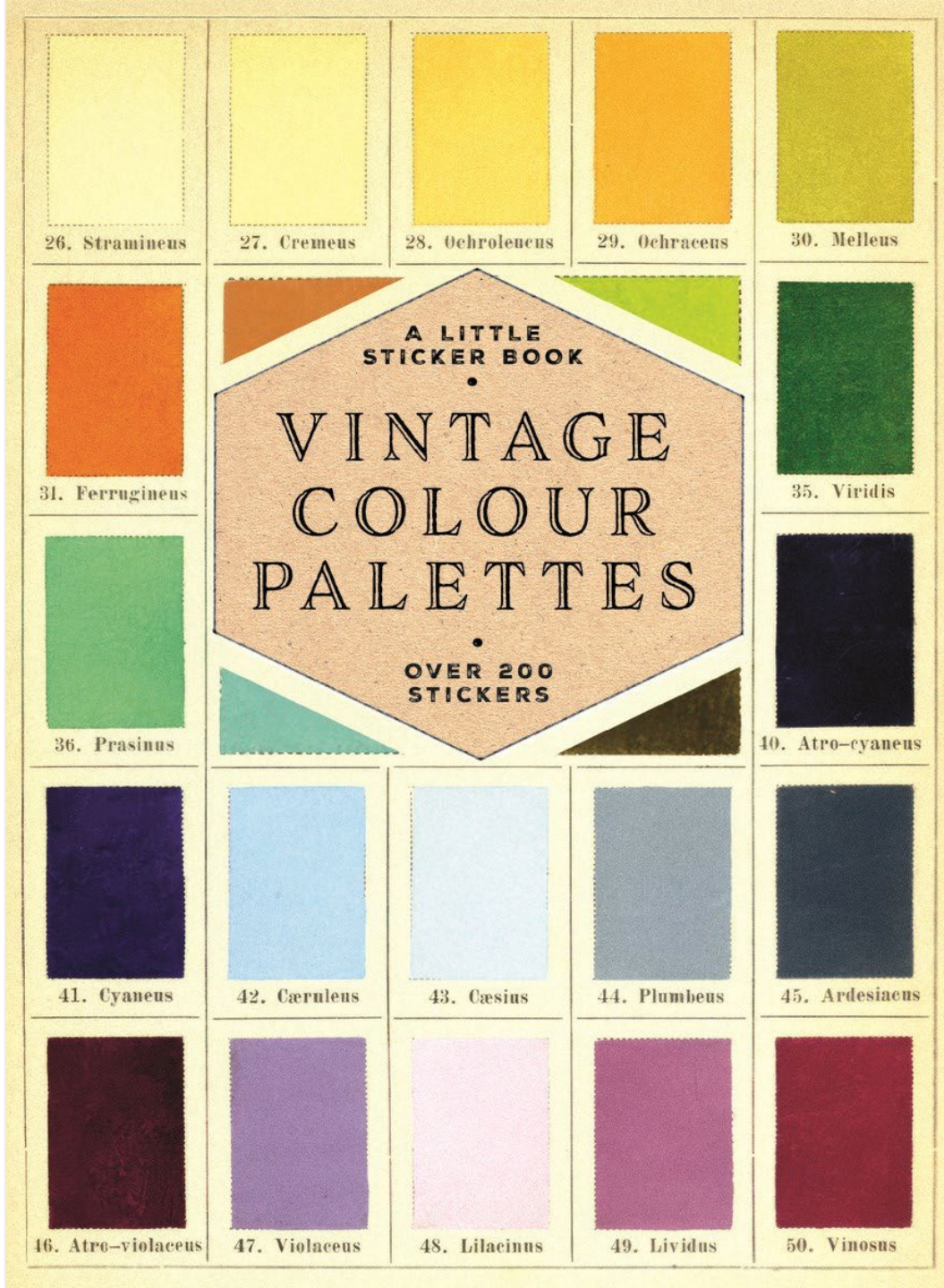
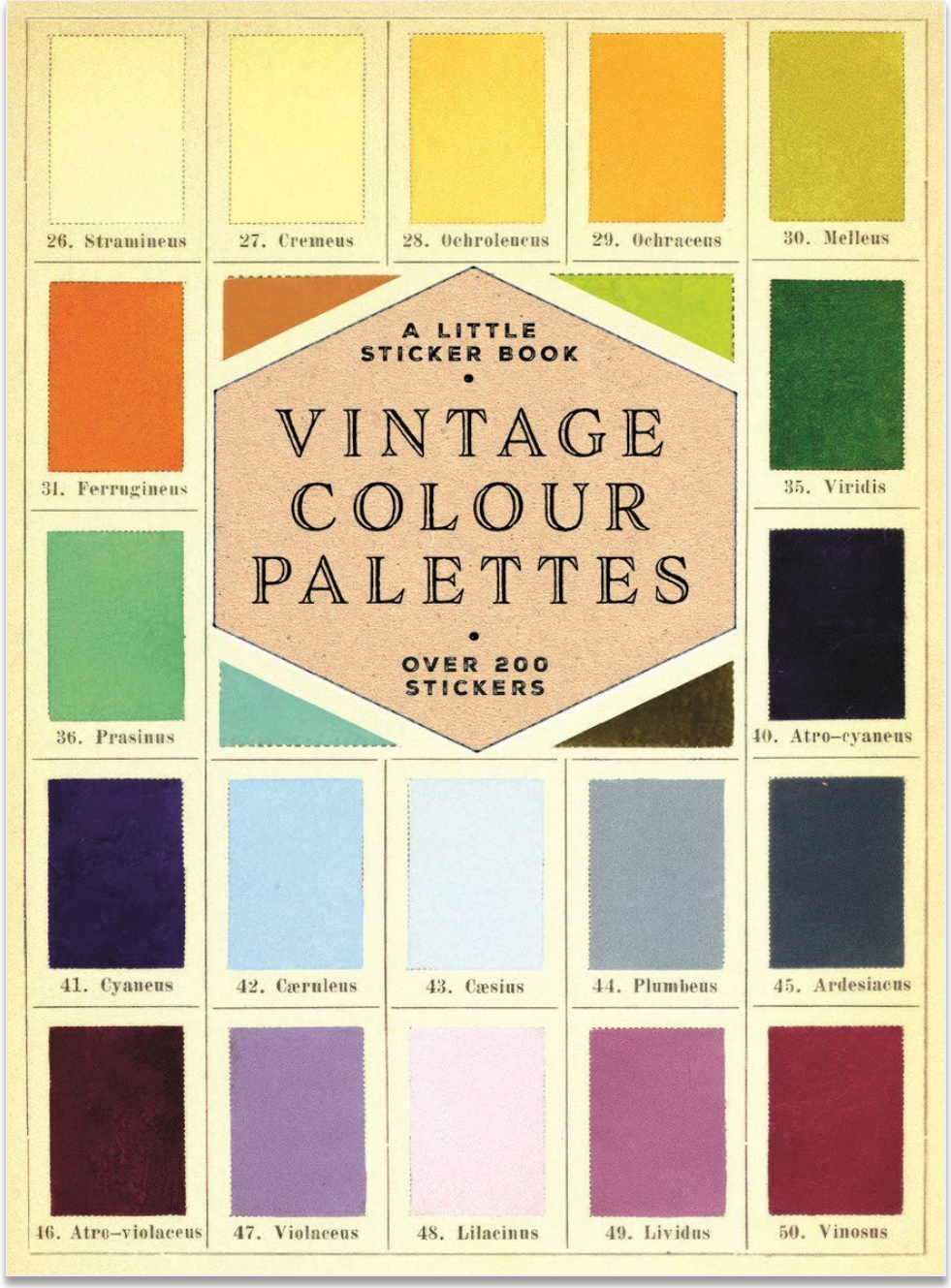


Thames &Hudson
Australia



Vintage Colour Palettes

A LITTLE STICKER BOOK

Skittledog

Sticker your own combinations of vintage shades or simply embellish your junk journal with pops of beautiful colour.

- With everything from Kimono design swatches to Victorian scientific diagrams, these colour-chart stickers will make your pages pop with Stunning hues and tones. Pick out a vibrant vintage orange, cool violet or a sophisticated antique teal: whatever matches the mood of the moment.
- Pocket-friendly pricing: an irresistible impulse purchase that brings a touch of class to any journal or notebook.
- Surprising selection: this gorgeous selection of stickers features multiple complete palettes of vintage colourways, little-seen but full of appeal.
- On trend: from dopamine-inducing tones to soothing shades, everyone's talking about the effects of colour.

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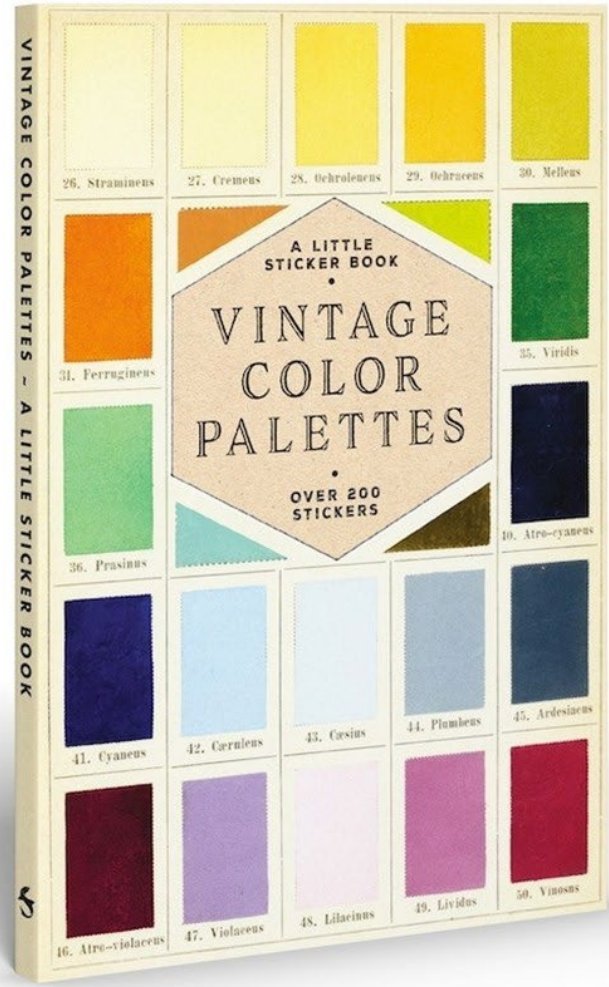
153 mm x 110 mm
Skittledog


VINTAGE COLOR PALETTES – A LITTLE STICKER BOOK
26. Straminens
27. Cremens
28. Ochroleucus
29. Ochraceus
30. Melleus
A LITTLE STICKER BOOK
VINTAGE COLOR PALETTES
OVER 200 STICKERS
31. Ferruginens
35. Viridis
36. Prasinus
40. Atro-cyaneus
41. Cyaneus
42. Cærulens
43. Cæsius
44. Plumbeus
45. Ardesiaeus
46. Atro-violaceus
47. Violaceus
48. Lilacinus
49. Lividus
50. Vinosus

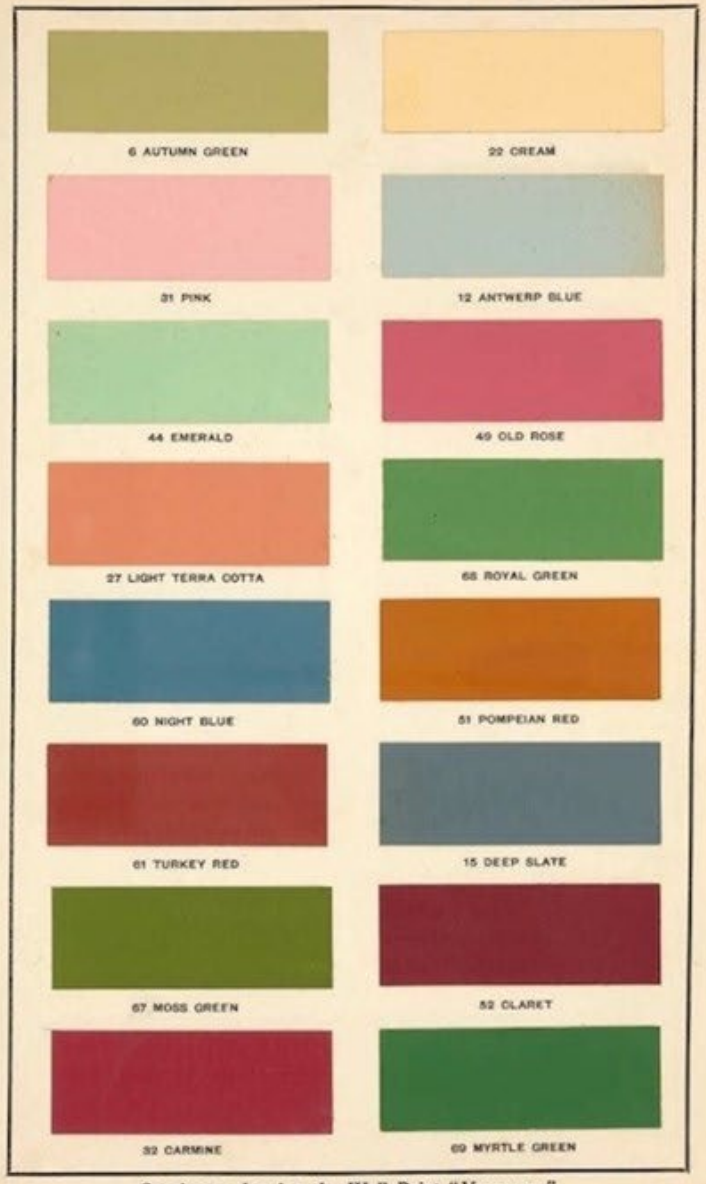
PEINTURE ET TEINTURE (COULEURS)
Blanc
Vert Veronese
Vermillon
Bleu de cobalt
Gris de Payn
Terre verte
Carthame
Bleu d'outremer
Teinte neutre
Laque verte
Carmin
Bleu de Prusse
Noir de pêche
Vert émeraude
Laque de garance
Noir d'ivoire
Brun Van Dyck
Vert tyrolien
Grenat
Rouge rubis
Corail
Saumon
Vert madrilène
Havane
Jaune napolitain
Jaune soufre
Chamois
Vert électrique
Bleu de roi
Bleu chasseur
Bleu turquoise
Bleu azur

COULEURS
Rouge rubis
Corail
Saumon
Rouge excelsior
Jaune napolitain
Jaune soufre
Chamois
Jaune paille
Bleu chasseur
Bleu turquoise
Bleu azur
Gris perle
Vert madrilène
Vert électrique
Vert d'eau
Vert de mer
Colorants basiques
Rosolane
Brun Bismarck
Chrysoïdine
Violet de Paris 170 E
Bleu victoria
Vert brillant
Vert malachite
Nigrisine
Colorants acides

Plate V.

Specimens of Matone Flat Wall Paint.

Plate IV.



Specimens showing the Wall Paint "Vernasca."

1. Albus
2. Griseus
3. Murinus
4. Ater
5. Niue
6. Fumosus
7. Avellaneus
8. Isabellinus
9. Umbrinus
10. Castaneus
11. Fuligineus
12. Atropurpureus
13. Purpureus
14. Ruber
15. Miniatus
16. Incarnatus
17. Roseus
18. Testaceus
19. Latericius
20. Badius
21. Aurantiacus
22. Luteus
23. Flavus
24. Citrinus
25. Sulphureus
26. Stramineus
27. Cremeus
28. Ochroleucus
29. Ochraceus
30. Melleus
31. Ferrugineus
32. Fulvus
33. Flavo-virens
34. Atro-virens
35. Viridis
36. Prasinus
37. Aeruginens
38. Glaucus
39. Olivaceus
40. Atro-cyaneus
41. Cyaneus
42. Cæruleus
43. Cæsius
44. Plumbeus
45. Ardesiacus
46. Atro-violaceu
47. Violaceus
48. Lilacinus
49. Lividus
50. Vinosus

A
B
C

A FEW SPECIMENS OF

PARSONS'

GLOSS PAINTS.

Made in All Colours, Pure White, Ivory and Black.

Chocolate	Sky Blue	Coral Pink
Lilac	Straw	Pale Quaker Green
Mitcham Green	Cerise	Violet
Peach	Sea Green	Terra Cotta

COLOUR LIST SENT ON APPLICATION. ANY COLOUR MATCHED TO ORDER.

A FEW SPECIMENS OF

PARSONS'

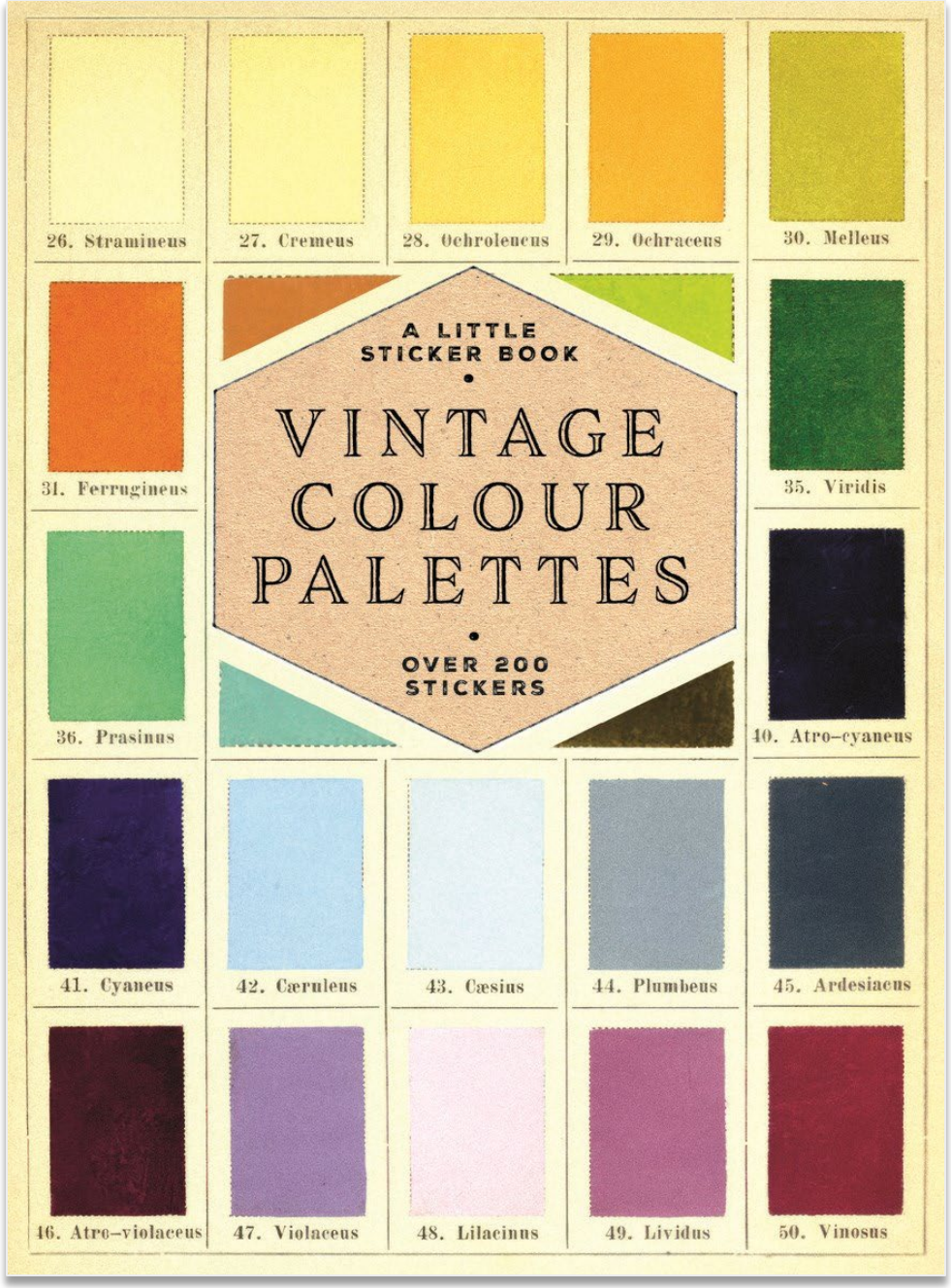
"ENDELLINE"

(FINEST ENAMEL JAPAN).

Made in All Colours, Pure White, Ivory and Black.

Eau-de-Nil	Turquoise	Sap Green
Daffodil	Old Rose	Biscuit
Salmon Pink	Heliotrope	Pale Rose
Pale Olive	Tuscan Red	Grey-Green

COLOUR LIST SENT ON APPLICATION. ANY COLOUR MATCHED TO ORDER.



Vintage Colour Palettes

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Sticker your own combinations of vintage shades or simply embellish your junk journal with pops of beautiful colour.

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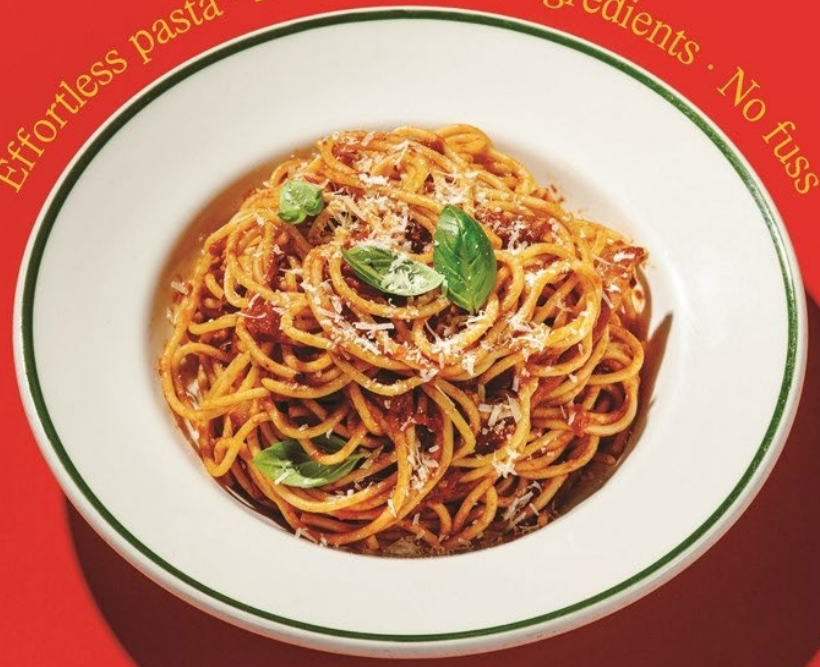
Midnight Spaghetti

Effortless pasta · 20 minutes · 5 ingredients · No fuss



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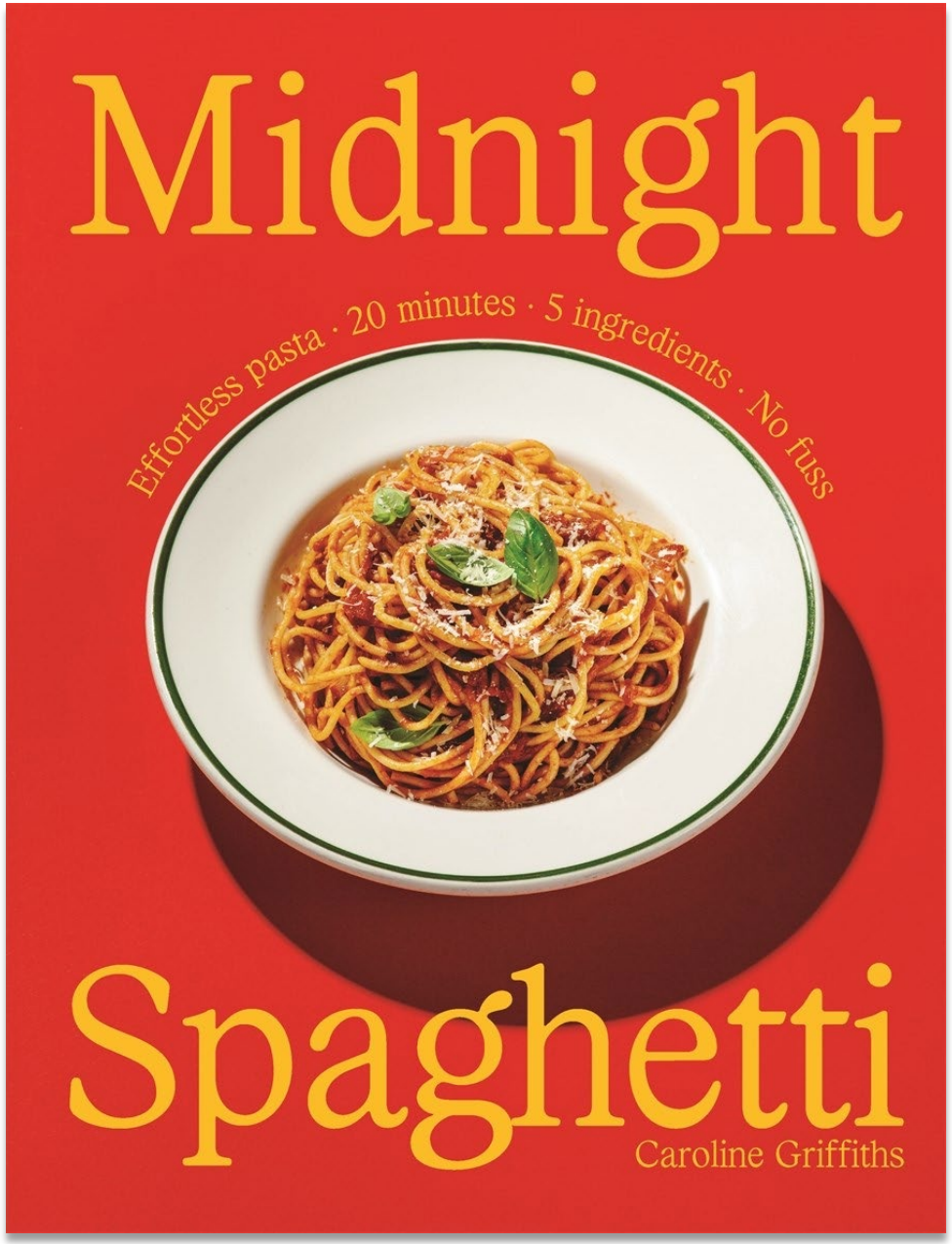

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Caroline Griffiths

Because every late night is made better with spaghetti.

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- A fun, stylish cookbook for night owls and carb enthusiasts, featuring design by the award-winning Evi. O Studio.
- At under $50 RRP, this book makes a perfect gift – great for young cooks and college students and pasta lovers of all kinds.

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Cosy 101

About the recipes

Although this book is called *Midnight Spaghetti*, it could just as easily be called *Midnight Fettucine* or *Midnight Bucatini*. That is to say, feel free to swap out spaghetti for whatever other long pasta variety you happen to have in your pantry. Spaghettini, linguine, tagliatelle, mafaldine – go for it.

All the recipes call for 'dried spaghetti', but not all pastas are created equal. If you can, seek out 'bronze-cut' or 'bronze-extruded' varieties. These are made using a more artisanal method of cutting pasta which produces a rough, porous surface – allowing your sauces to better cling to and coat the pasta strands for the most mouth-pleasing results.

The recipes use 15 ml (½ fl oz) tablespoon measures.

Cooking pasta

Bring 1.5–2 litres (6–8 cups) water to the boil in a large saucepan over high heat, with the lid on. (You need less water than you think – concentrating the starch that gets released from the pasta into the cooking water helps later on in the cooking process, bringing the sauce together to silky perfection.)

Add about 2 teaspoons of salt and your spaghetti to the saucepan. Using a wooden spoon or long-handled tongs, mix the spaghetti as it softens and collapses into the pan. Cover with the lid again for about 1 minute, to bring the water back to the boil quickly, then follow the recipe instructions as directed.

No oil in pasta water, please!

Don't waste good olive oil by adding it to your pan of boiling water to cook your pasta. The oil won't stop the spaghetti sticking together – instead, use the correct amount of water and a wooden spoon or long-handled tongs to stir the pasta as it collapses into the pan. Oil in the water can coat the pasta, creating a barrier that hinders your lovingly created sauce from clinging to the spaghetti perfectly. Save your olive oil for cooking the sauce or drizzling on at the end.

Grating cheese

When adding hard cheese, like parmesan or pecorino romano, directly to your frying pan to create a creamy sauce, use the finest grater you have – a microplane is ideal. Very finely grated cheese will melt quickly into the sauce without clumping.

Anchovy & cherry tomato spaghetti

Sweet cherry tomatoes, briny olives and dreamy anchovies that melt into oil like butter – this is peak umami. This spaghetti is salty, juicy and just messy enough to feel like you made something special without actually trying that hard. The trick is splurging on good anchovies; they're the unsung heroes here.

Serves 2

200 g (7 oz) dried spaghetti
3 tablespoons extra virgin olive oil
2 garlic cloves, finely sliced
47 g (1½ oz) tin good-quality anchovy fillets in olive oil, drained and chopped
250 g (9 oz) cherry tomatoes, cut in half
80 g (½ cup) pitted green olives, roughly chopped
handful roughly chopped flat-leaf parsley leaves, to serve (optional)

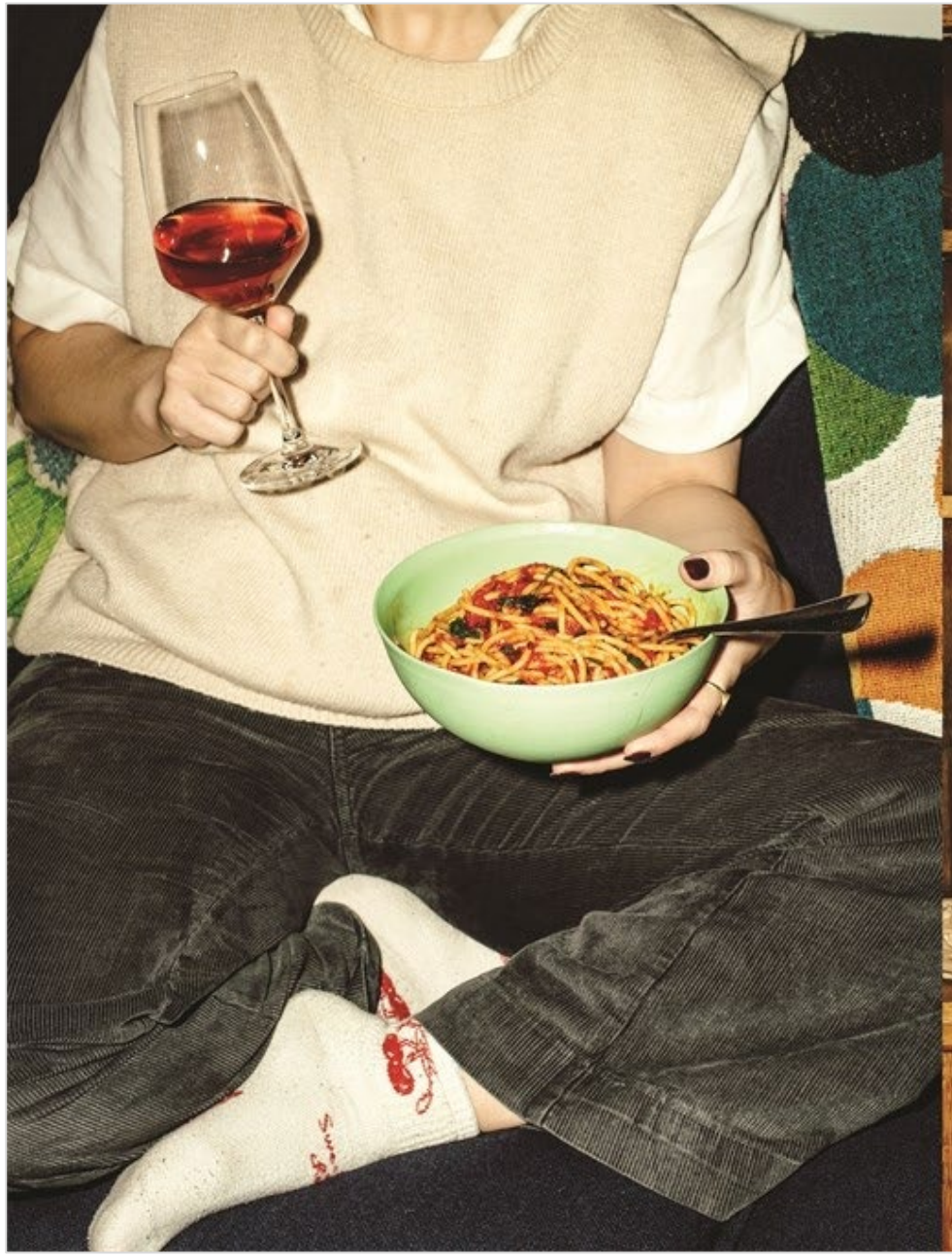
1. Cook the spaghetti in a large saucepan of boiling salted water for about 3 minutes less than specified on the packet, until slightly underdone and less than al dente. Scoop out and reserve 250 ml (1 cup) of the pasta water and drain the pasta.

2. About 5 minutes before the spaghetti is ready, combine the olive oil, garlic, anchovy and tomatoes in a deep 28 cm (11 in) unheated frying pan, stirring to coat the garlic, anchovy and tomatoes with the oil. Cook over medium heat for 4–5 minutes, swirling the pan regularly, until the garlic is fragrant, the anchovy melts into the oil and the tomatoes just start to collapse.

3. Add the spaghetti, olives and 125 ml (½ cup) of the reserved pasta water. Toss well to coat the pasta, shaking the pan and stirring with a wooden spoon to emulsify the pan juices and pasta water.

4. Cover the pan and set aside for 1–2 minutes to allow the spaghetti to finish cooking and to absorb a little of the tomatoey anchovy sauce. Taste and season with freshly ground black pepper and salt, if necessary.

5. Divide between warmed serving bowls or plates and serve, scattered with parsley, if you like.



CAMPARI
Tanqueray
BARDINET

Spaghetti with Italian sausage meatballs

Shortcut meatballs! Just squeeze sausage meat from its casing, roll into bite-sized chunks, then sizzle until browned. Kale and tomato pasta sauce join the party, silky spaghetti gets tossed right in, and suddenly you've got a pasta dish that feels like you've put in the effort, without actually requiring any. Parmesan on top, always. This is weeknight comfort disguised as late-night indulgence.

Serves 2

200 g (7 oz) dried spaghetti
1 tablespoon extra virgin olive oil
250 g (9 oz) Italian-style pork and fennel sausages
4 large cavolo nero or curly kale leaves, stalks stripped, leaves roughly torn
400 g (14 oz) jar good-quality tomato pasta sauce
freshly grated parmesan, to serve

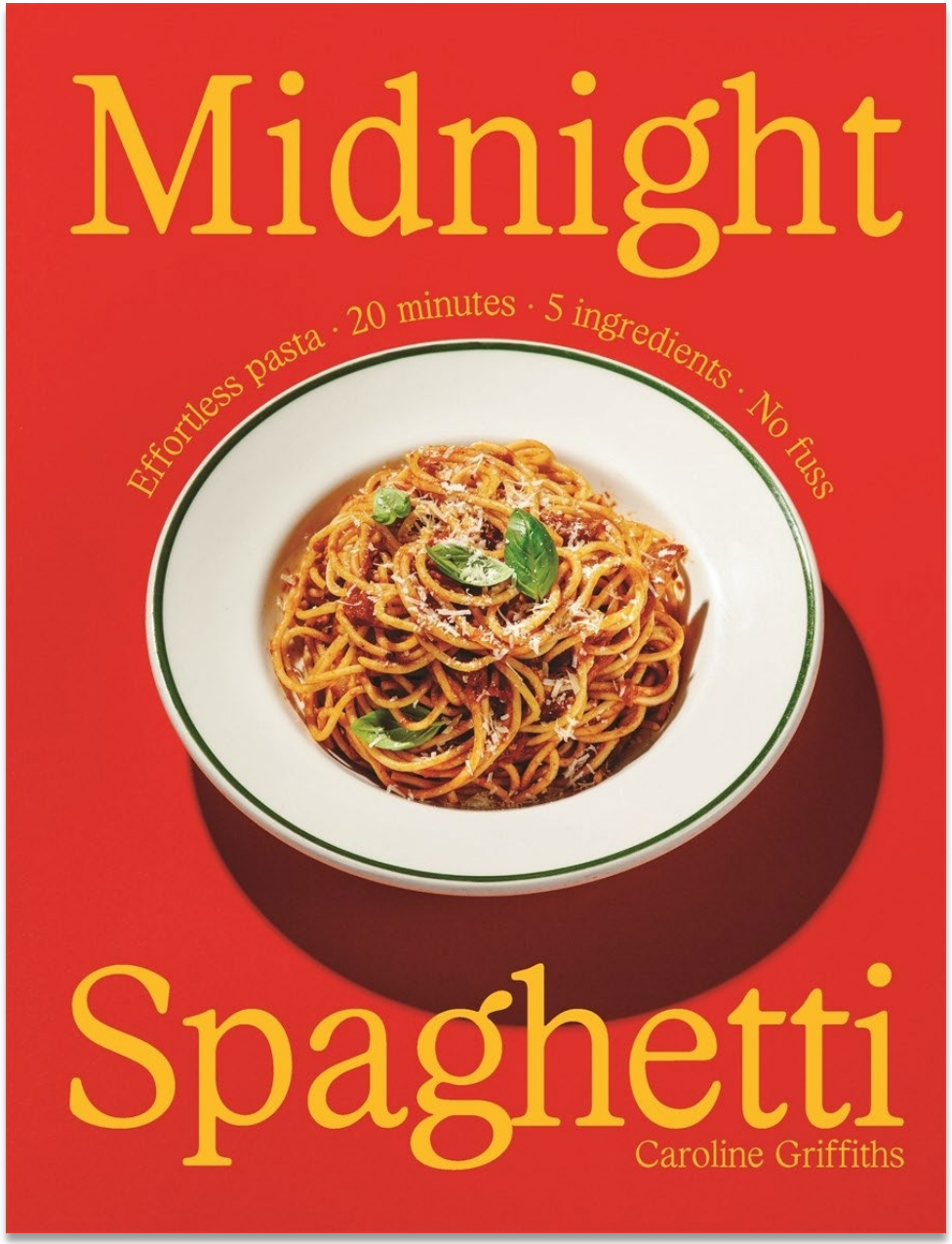
1. Cook the spaghetti in a large saucepan of boiling salted water for about 3 minutes less than specified on the packet, until slightly underdone and less than al dente. Drain.

2. Meanwhile, heat the olive oil in a deep 28 cm (11 in) frying pan over medium-high heat. Squeeze the sausage meat out of the skins in small ball shapes and add to the pan. Shake the pan to coat the meatballs with the oil. Cook for 3–5 minutes, shaking the pan regularly, until the meatballs are well browned, but not cooked through.

3. Add the kale and stir for a minute or two until the kale starts to wilt. Pour in the tomato sauce, bring to a simmer and cook, stirring occasionally, for about 3 minutes, until the kale is tender. Taste and season with salt and freshly ground black pepper.

4. Add the spaghetti and toss well to coat the pasta, shaking the pan and stirring with a wooden spoon for a further 1–2 minutes, to finish cooking the spaghetti.

5. Divide between warmed serving bowls, top with a generous sprinkling of parmesan and serve.



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THE HERMETIC ORDER OF THE GOLDEN DAWN

MAGIC ARTS AND THE OCCULT REVIVAL

FELIX JOHN TAYLOR

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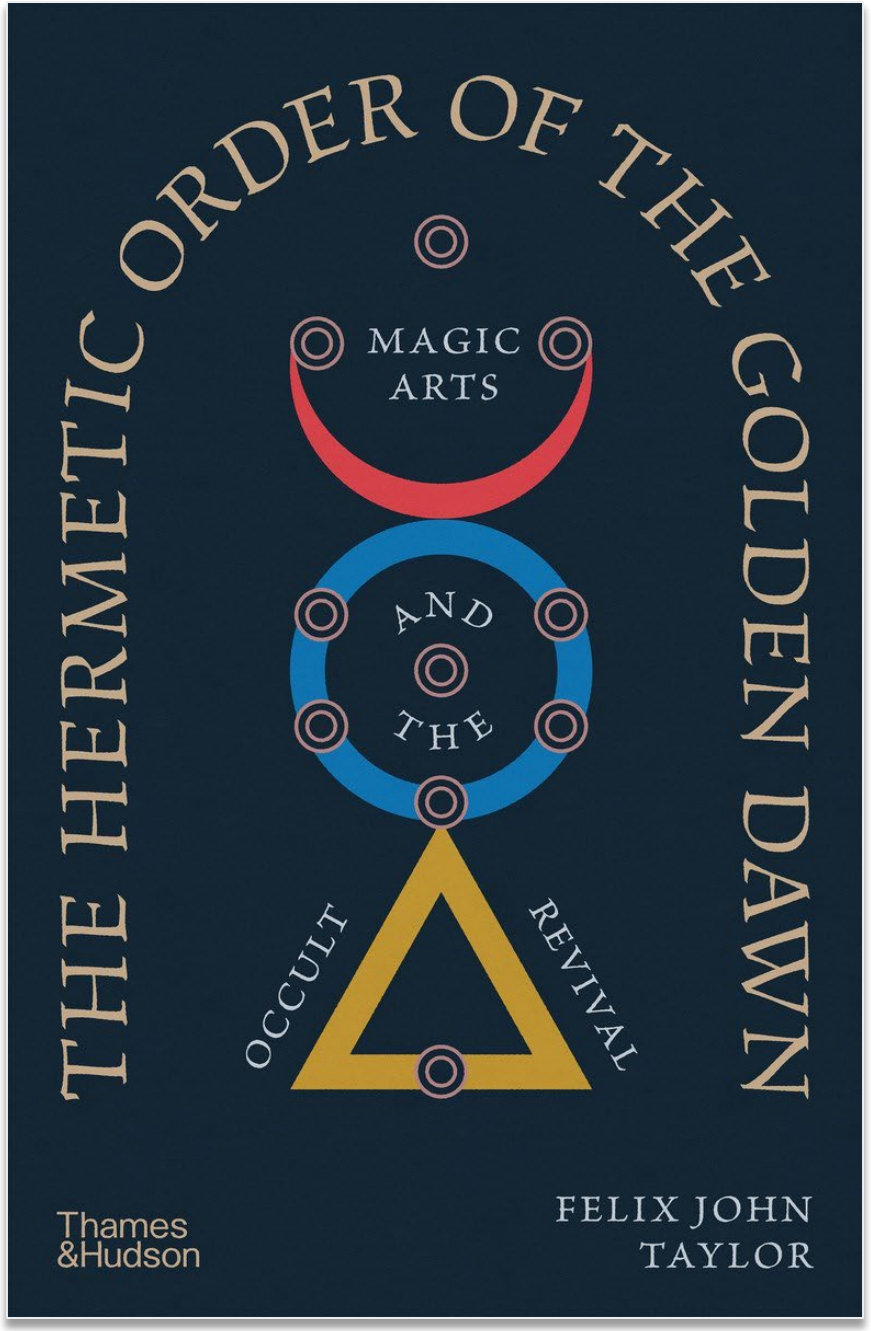

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TAYLOR

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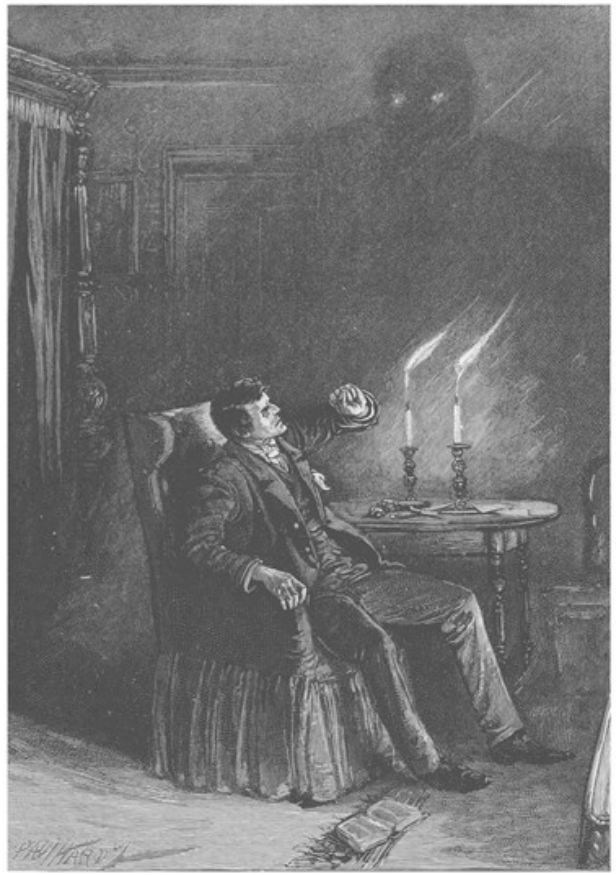


Paul Hardy, 'It was a darkness shaping itself forth', from Algernon Blackwood, 'Smith: An Episode in a Lodging-House', *The Empty House and Other Ghost Stories*, 1906.

Introduction

'A Wild Performance'

Late in November 1891, in one of a cluster of small buildings known as Thavies Inn, south of Holborn Circus, London, a remarkable wooden structure was being painted. Seven-sided and eight feet tall, it had a coffin in the centre and, above that, a moveable altar. The painters – a tall, athletic man named Samuel Liddell MacGregor Mathers and a young woman, Moina Mathers – had been working for weeks on perfecting the grids of forty magical symbols that adorned each side. As the gas lamps were lit in the streets below and the distant rumbling of carriages on the busy London thoroughfare reached them through the open window, the couple murmured instructions to each other. Moina was an artist, having trained at the Slade School of Art from the age of fifteen, and had become invaluable to the Hermetic Order of the Golden Dawn as an in-house artist and designer. She played a vital role in carrying out her husband's design. For the past decade, meanwhile, Mathers had studied the occult symbolism of alchemy, astrology, tarot and the paths of the mystical Kabbalah, and had fashioned a system of correspondences that brought them all together. Even the colour scheme of the painted form was constructed according to the planets and the zodiac. Once the seven walls were complete, the magicians turned their attention to the coffin at the vault's centre.

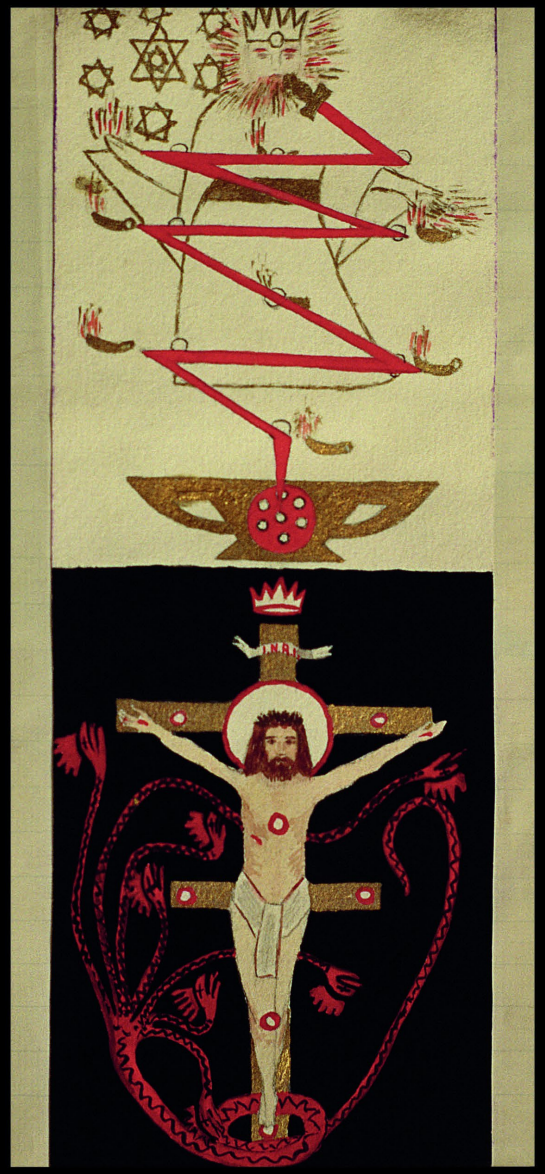
The coffin was to be the centrepiece of the ritual to come. Mathers would play the dead Rosenkreutz, the mythical founder of Rosicrucianism, to be discovered in his tomb by the unknowing initiate. The Rosicrucian legend had begun in the seventeenth

grade, Allan Bennett, Charles Rosher and Frederick Leigh Gardner, each of whom she knew would be amenable to Egypt-based magic (Gardner especially; like Farr, he was a theosophist, interested in alchemy and Egyptian symbolism). This was the first of several iterations of an Egypt sub-group spearheaded by Farr, a secret society within the already secret Second Order that experimented in spiritual invocations using Farr's astral contact. The twenty-three-year-old Bennett ('Iehi Aour', 'Let there be light'), an intense and experienced GD student who was often ill, was keen to use the opportunity to write his own occult formula; several years later he would become Aleister Crowley's roommate and tutor. Bennett and Farr conceived of a plan to invoke Taphthartharath, the spirit of the planet Mercury. Bennett composed the ritual with care; apparently aware of the potential danger of such a summoning, he also prepared in advance a 'Hell-broth' as 'physical pabulum [food]' for the spirit, 'which will more than double our chances of getting him materialized'. 'If you could bring that snake and some of the other ingredients to Headquarters [Clipstone Street] Friday afternoon when the Council is to be held,' Bennett instructed Gardner in early May, 'I will be there to receive them. You know that you must not *talk* to anyone save us three of the work we are about to do. It would greatly weaken us.'[66] His shopping list also included half a pound of spermaceti with which to fashion a 'Magic Candle', so that he would be able to read in the darkened room. Then, several days later, he conveyed the alarming news that 'S.S.D.D. Rosher and myself' had been struck down by 'grim and horrible' diseases, though he did not elaborate and Farr made no mention of the setback.[67] Was this Taphthartharath preventing the group from summoning it? The invocation itself was to be performed 'on the day and in the hour of Mercury', most likely Wednesday 13 May, a little after 8.30 pm. During the ceremony Farr, in her chief role as 'Magus of Art', wielding an Ibis wand and an Ankh of Thoth, took on the 'god-form' of Thoth, and with the same impassioned delivery that had once enraptured Shaw and Yeats in Bedford Park, recited the lines written for her by Bennett:

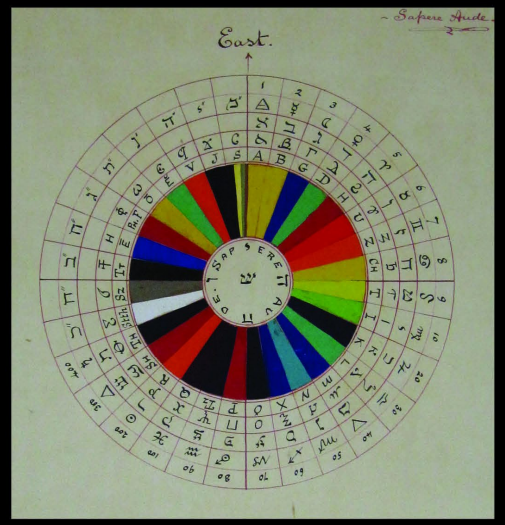
'The Sign of Silence (Harpocrates)',
from *The Equinox*, vol. 1, no. 1, 21 March 1909.

Moina Mathers as the High Priestess Anari,
from the Ritual of Isis, Paris, 1899.

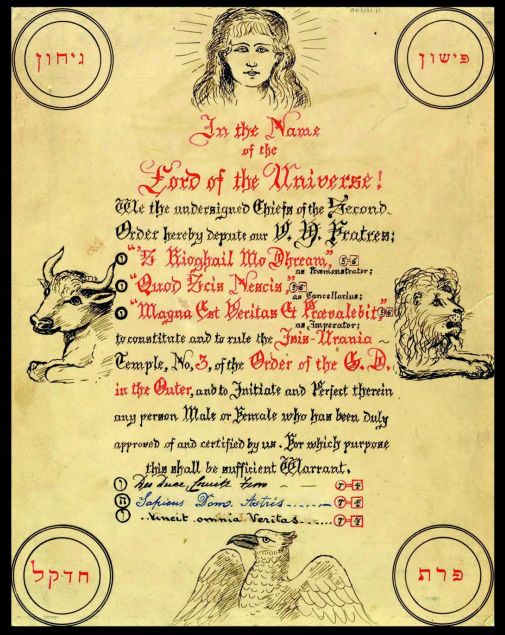
Samuel Liddell MacGregor Mathers as the Hierophant Rameses,
from the Ritual of Isis, Paris, 1899.



II Symbolic designs for the lid of the Pastos in the vault of the Adepts, *c.* 1895.



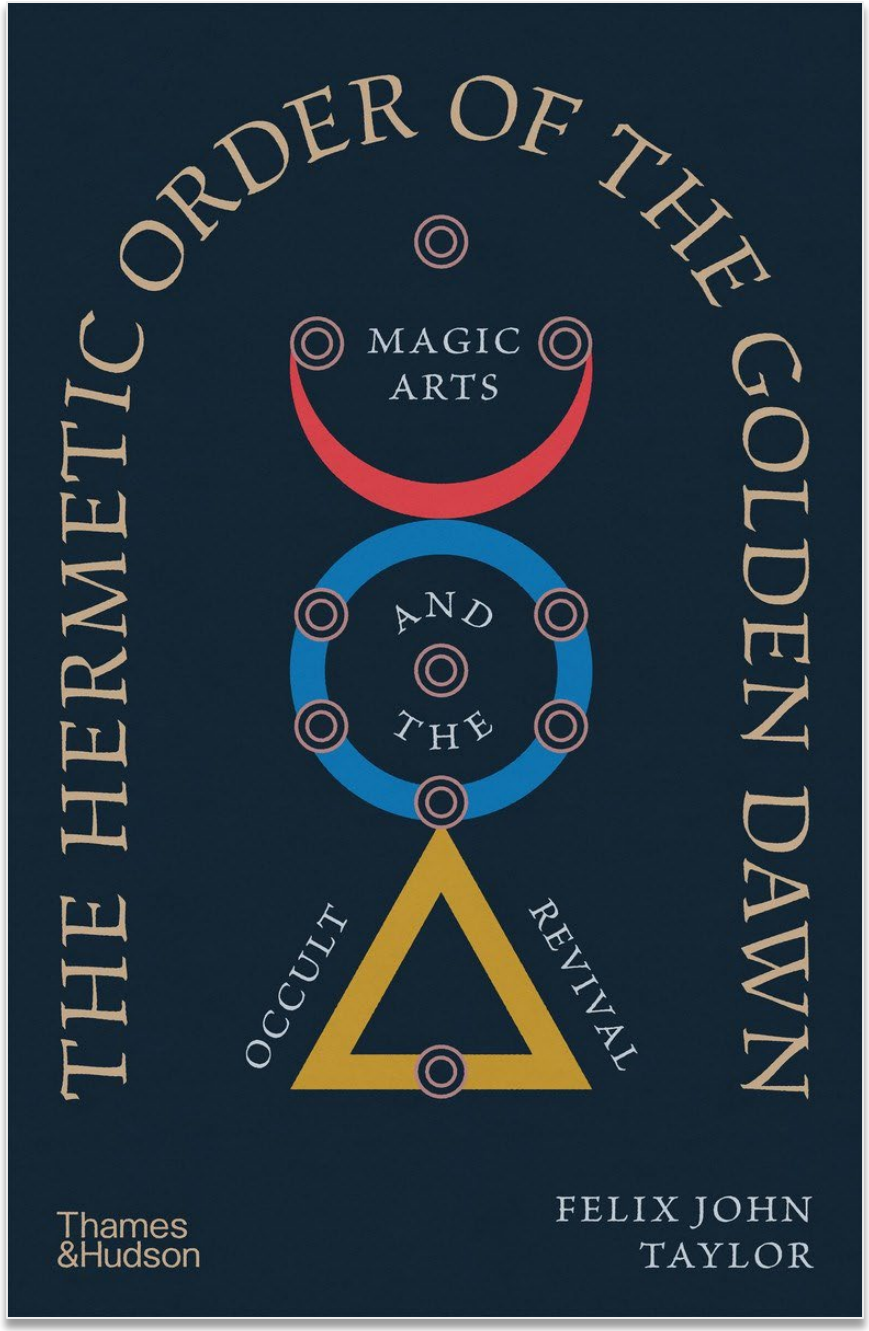
III Divination wheel used by William Wynn Westcott, 1892.



IV Warrant of the Isis-Urania Temple, London, *c.* 1888. Illustrations by Moina Mathers.

xx William Alexander Ayton, Telesmatic angelic figure, *c.* 1892.

xxi Pamela Colman Smith, illustration from Bram Stoker, *The Lair of the White Worm*, 1911.



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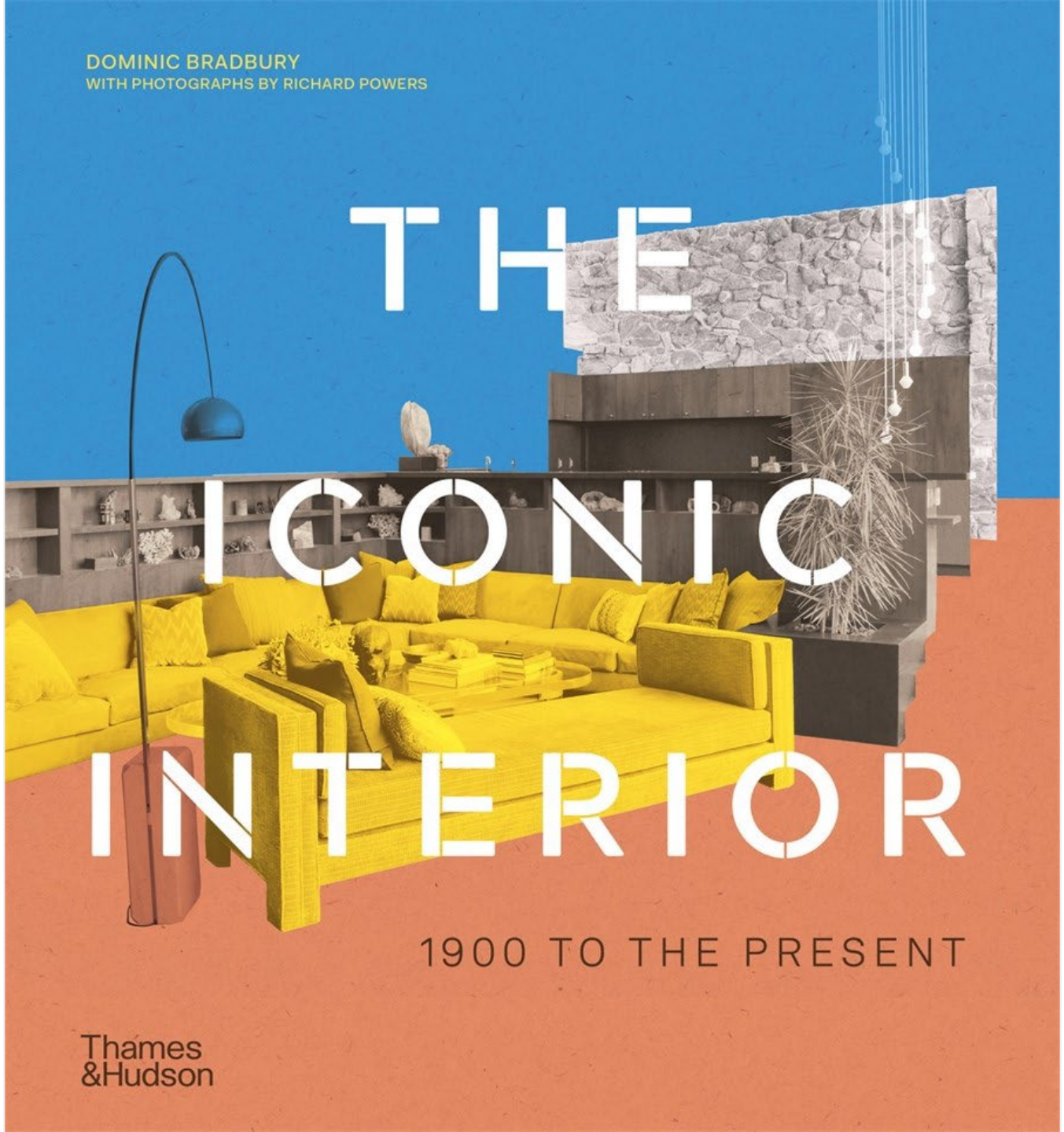

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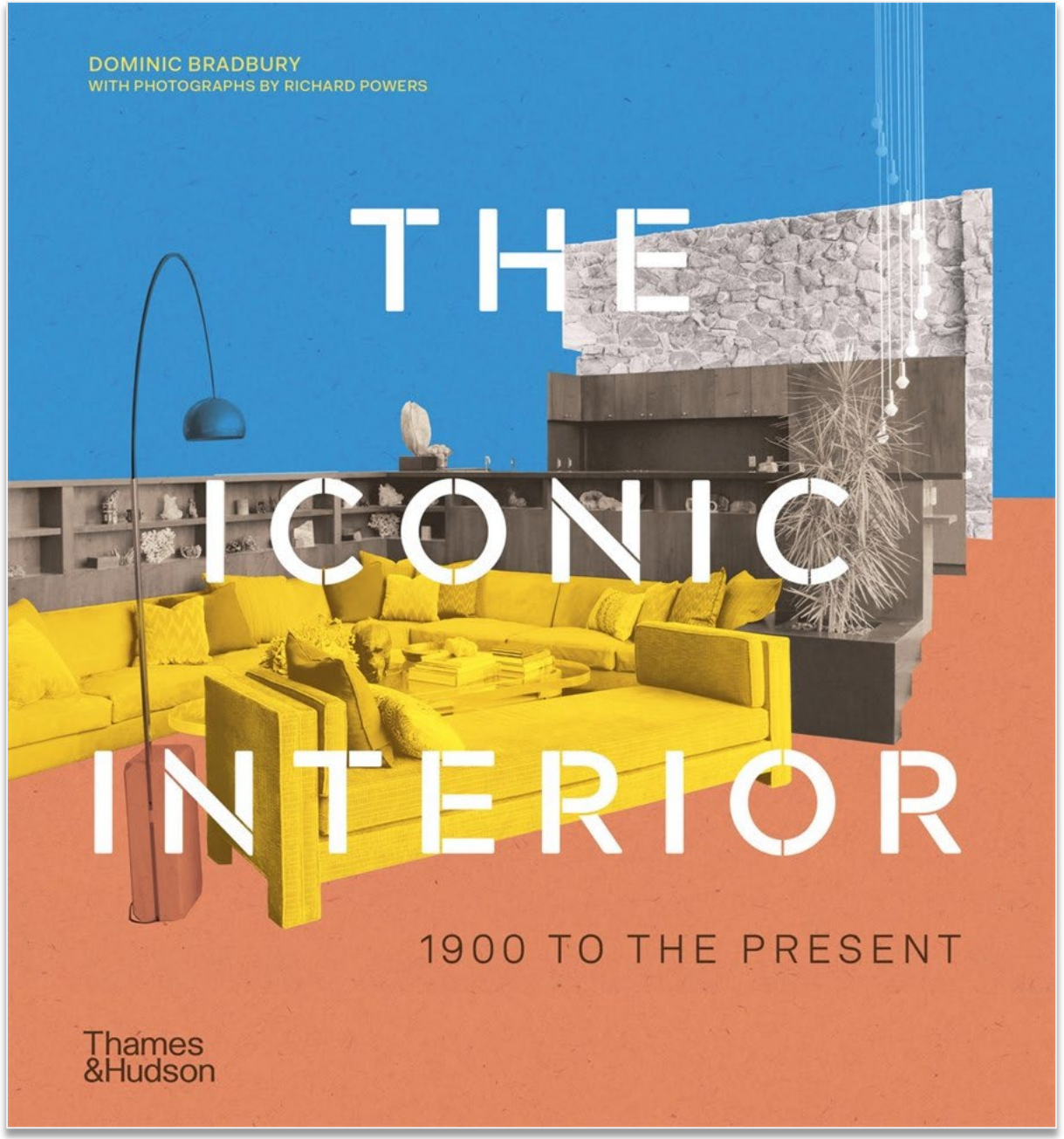

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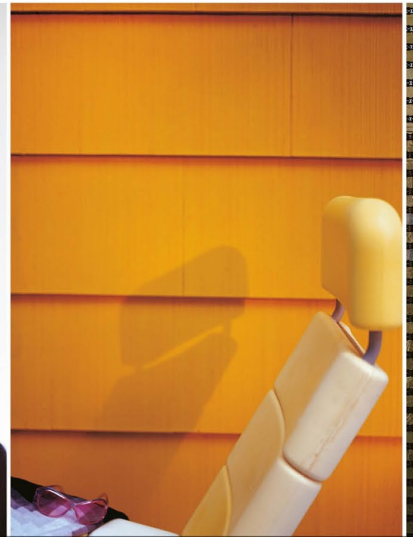
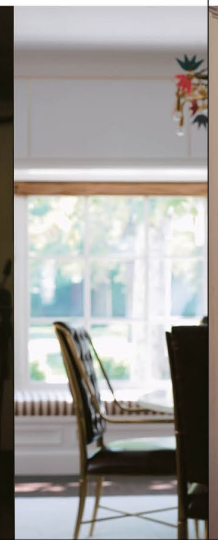
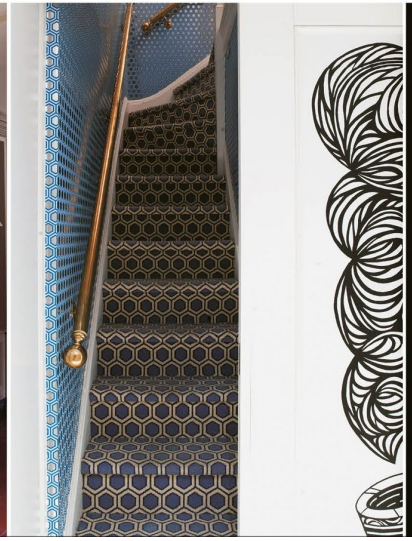
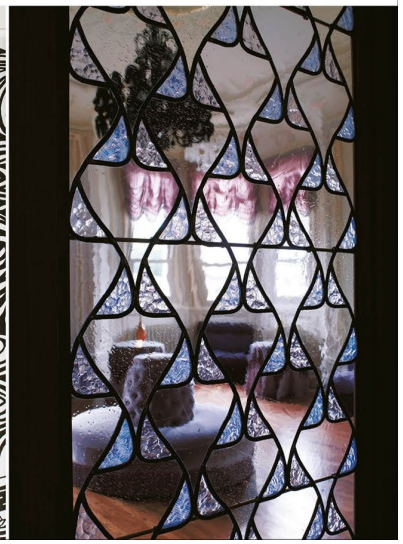




EDITH WHARTON

The Mount • Massachusetts, USA, 1902

As a novelist and writer, Edith Wharton needs little introduction. Her books continue to earn immense respect and affection, as well as the attention of film-makers. Yet Wharton's very first book was not a work of fiction but a survey of interior design, *The Decoration of Houses*, published in 1897 and co-written with society architect Ogden Codman, Jr.

Both writers were admirers of neoclassical architecture, and were particularly influenced by the great country houses and gardens of Italy, France and England. Together they fought against the heavy, overbearing and excessive ornamentation of many Victorian interiors, which betrayed the blunt, self-serving showmanship of upholsterers.

Wharton and Codman (who went on to design homes for the wealthy Vanderbilt and Rockefeller families) argued that interior decoration was, in fact, a branch of architecture itself, and that the two should go hand in hand. They suggested that beauty and order were two sides of the same coin, and that suitability, simplicity and proportion were key.

'The great decorators, if scrupulous in the observance of *architectural* principles, were governed, in the use of ornamental detail, by the … "wise moderation" of the Greeks,' they wrote, 'and the rooms of the past were both simpler in treatment and freer from mere embellishments than those of to-day.'[1]

Wharton's approach to design was to have a profound influence, not only on the style of American homes, but also on the evolution of the profession of interior decoration, influencing pioneering decorators such as Elsie de Wolfe (p. 13) and Nancy Lancaster (p. 19).

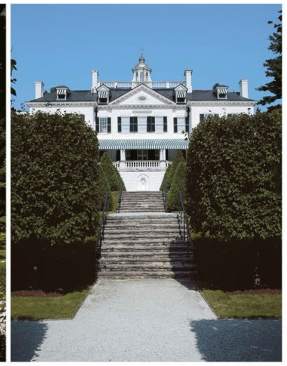
Just a few years after the book's publication, Wharton seized the chance to develop her ideas further through designing, in conjunction with Codman, a new home set in more than 40 hectares (100 acres) of rolling countryside in Lenox, Massachusetts. The Mount is a neoclassical design, much influenced by Italian and English homes, with the main living spaces looking out on to terraces (where Wharton liked to play ping pong with her guests) and Italianate gardens, also created to her own design.

The main entrance is at basement level, via a rear courtyard with an entry hallway in the form of a sophisticated sunken grotto. Ascending the stairs one reaches a long gallery with terrazzo and marble floors and vaulted ceilings, running the length of the back of the house and rich in natural light. A restraint in furnishings and colour choices gives the space a sense of lightness and elegance.

The gallery feeds into the key rooms of the house, among them the large drawing room at the centre, with its French fireplace and plaster ceilings. The library alongside was more of a social space than a writing studio, as Wharton preferred to write in her bedroom suite on the floor above.

Recently restored and opened to the public, The Mount was for a time the epicentre of Wharton's world, with friends including Henry James staying a number of times. It was also a highly influential marker in the development of American design and the resurgence of interest in Beaux Arts and neoclassical style.

[1] *The Decoration of Houses*, Edith Wharton & Ogden Codman, Jr, 1897.



The crisp, neoclassical architecture of The Mount sits within generous woodland, which lends the house a bucolic charm (below, left and right). Wharton designed the formal gardens with a strong Italian influence, echoed by the Palladian-style steps leading down from the terraces.

The gallery of the piano nobile (opposite) forms a distinctive artery, linking the principal living spaces of the house. It is one of the most striking parts of the house, with its vaulted ceiling and terrazzo and marble floors. Wharton used the space for the display of artworks.

The drawing room (overleaf, left) sits at the heart of the building, leading out to the terrace, which overlooks the gardens. The largest space in the house, it was used for formal entertaining and is lifted by plasterwork, natural light and calming colours. The two wall-mounted 18th-century Belgian tapestries convey a sense of drama. The library (overleaf, right) was designed in the French style, with recessed bookshelves.

KEMP & TASKER

Dorchester House • London, UK, 1936

H.C. Morrell made quite an impact on the south London neighbourhood of Herne Hill in the 1930s. He built a dramatic block of Art Deco-inspired flats, played a part in the construction of the Temple Bowling Club nearby and built houses for his mother and others. He also commissioned the 'House of Tomorrow', shown at the Ideal Home Show in 1935. All of these were designed by the architectural firm of Kemp & Tasker, which was well known for a series of Art Deco cinemas, built in the heyday of 1930s theatre design.

Their greatest collaboration was the house that Morrell designed for himself, also in Herne Hill. It was a more ambitious design than the one for the Ideal Home Show, tailored to the needs of his family and sitting in a generous plot of land, close to an apartment block that Morrell completed at around the same time.

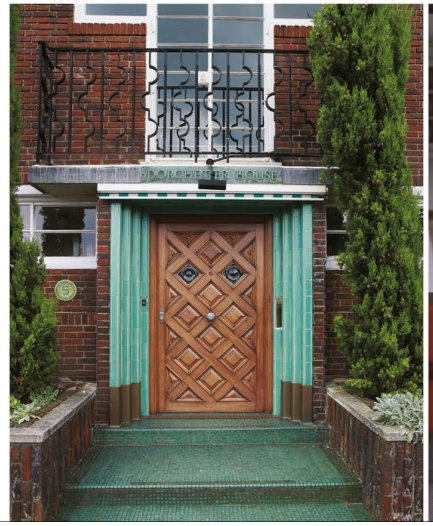
Set among generous gardens, with a rear veranda and roof terraces, this was a lavish two-storey townhouse that also included a modest roof annex. The interiors were designed in Art Deco style with an emphasis on luxurious materials, exquisite detailing and numerous built-in elements. The marble-and-onyx master bathroom was a high point, with extraordinary care given to the stonework and integrated lighting, which even included an illuminated shower head.

The fireplaces throughout the house were also beautifully conceived, with the fire surround in the master bedroom including integrated lighting that echoed the ingenuity of Kemp & Tasker's cinema designs. Most delightful of all is the entrance hall and staircase, which form a dramatic centre point to the house, with a coat room and restroom neatly tucked away on either side of the front door. The lighting, switches, door handles and banisters were all especially designed for the house, as were many pieces of bespoke furniture, including a billiard table and scoreboard in the games room.

With just two previous owners, the house still retained many of its period features and some of the original furniture when it was acquired by architectural designer Mike Rundell, who has since sensitively restored and updated the house, keeping the layout largely unchanged. The original kitchen was long gone, however, so he created a combined kitchen and dining area from two rooms at the rear of the house.

'It was designed as a practical and elegant family home, and I wanted to preserve it as such,' he says. 'It is almost unique. There are very few intact examples of private, bespoke Art Deco design in the UK. Eltham Palace (1936; see *The Iconic House*, 2009) is similar in atmosphere, but considerably larger in scale, while other examples are rare and usually heavily restored or recreated. This house is completely original.'

Rundell sourced and designed furniture and fabrics sympathetic to the interior to create a seamless blend of contemporary living and Art Deco style, which was, in many ways, very much ahead of its time. The house retains a sense of original daring and intelligent elegance.



The front entrance, with its tiled steps and oak front door (opposite, left), is complemented by the entrance hall and staircase (right). The parquet floors and detailing of the stairs and lobby area – which includes a closet and restroom, neatly tucked away next to the front door – are part of the original design of the house. In the dining room (opposite, right), a rosewood table sits in front of a new set of sliding timber doors, leading to the kitchen and designed in a sympathetic style by Mike Rundell.

The sitting room (above) features high ceilings and exposed timber beams; the gallery (above right) ties together the two separate wings of the house, the guest quarters and the main section housing the sitting rooms and master bedroom. Above the fitted cabinet with its cherry-wood top is a dresser containing Irish Delft blue-and-white plates.

In the corner of the guest bedroom sits a Piedmontese sofa in pink chintz (above left), beneath a collection of drawings of Venice by Teddy Millington-Drake. The room contains a four-poster bed designed by Stefanidis with 'Yellow Butterfly' curtain fabric; the painted cupboard against the wall is French (above).

BART PRINCE

Joe & Etsuko Price Residence • California, USA, 1989

For architect Bart Prince, each project is completely individual. There is no architectural 'bag of tricks' that he pulls out every time he accepts a commission. Instead, he begins anew with every project, arguing that each building must be a specific creative response to the site, as well as to the needs of the client.

It is a philosophy that is in evidence throughout the home he designed for Joe and Etsuko Price, a sinuous timber sculpture that combines Prince's organic approach and an interest in Japanese art and design, which he shares with his clients. The corporeal, shingle-clad elements of the house appear as though they have emerged from the ground itself.

Joe Price had long been interested in architecture, and encouraged his father to commission Frank Lloyd Wright (p. 50) to design a tower for the family's oil firm, H. C. Price Company in Bartlesville, Oklahoma. The resulting building, Price Tower (1956), was to be the architect's only completed skyscraper. Wright also introduced Price to Japanese art when he was young, encouraging a lifelong passion for collecting, which in turn led to many trips to Japan, where Price met his wife. The Prices also commissioned a house from the architect Bruce Goff, a close friend and mentor to Prince in the 1960s and '70s.

The house that Prince designed for his clients at Corona del Mar, California, with its views across the Pacific Ocean, takes full advantage of the striking location. The house seems to be woven into the land itself, with the upper level containing Price's office, bedrooms, and television and entertainment dens. The upper storey appears to partially envelop the lower section of the house, which is arranged around a semi-enclosed entry courtyard and contains the main living and dining space, as well as the master bedroom. Decks are integrated into both storeys, and a Japanese tea room is in a basement area.

In the courtyard, especially, with its gravel garden, it seems as though exteriors and interiors have fused together. 'Sometimes you can't tell which is which,' says Prince. 'My ideas grow from an "inside-out" response. The form of this building results from the materials and construction methods that made it. They were not forced in order to achieve some preconception of form, but became that shape as a result of the spaces within and without.'

Deep inside the house, different timbers create a sequence of subtle contrasts between the grain of the laminated fir used for structural pillars and beams, the teak floors and the rosewood cabinets, as well as many other kinds of wood, each choice matched to its purpose. The timber contrasts with softer surfaces and coverings – deep-pile carpets, sheepskin coatings and thick, fur-textured walls.

Copper-coated partitions add another dimension altogether, and Prince also designed a series of elaborate stained-glass windows, bespoke works of art that introduce both colour and light. 'These glass designs "morph" from one side of the building over the ceiling to the other side,' Prince adds. 'They bring colour and detail, while providing privacy from the outside.'

The house is a unique creation – it combines the organic approach favoured by Prince, Goff and others, with a handcrafted quality that echoes the work of Wharton Esherick (p. 54) and other 20th-century designers, who moved freely between sculpture, furniture and interiors. At the same time, this ambitious home also has touches of cinematic futurism and a vibrant, otherworldly quality.

The partially sheltered courtyard (opposite), complete with gravel garden, has the feel of both an indoor and an outdoor space. It is a fitting introduction to a house of timber and shingles that appears to have grown from the earth itself.

DUNCAN GRANT & VANESSA BELL

Charleston • East Sussex, UK, 1916

It was Virginia Woolf who first discovered the farmhouse, not far from the small, picturesque village of Firle in East Sussex. In 1916, she encouraged her sister, the painter Vanessa Bell, to rent the house, describing it to her as 'delightful'.

'It has a charming garden, with a pond, and fruit trees, and vegetables, all now rather run wild, but you could make it lovely,' Woolf wrote. 'The house is very nice, with large rooms, and one room with big windows fit for a studio. At present it is used apparently as a weekend place, by a couple who keep innumerable animals, and most of the rooms are used by animals only.'[1]

Bell and her companion, fellow painter Duncan Grant, were looking for an escape from London as the First World War raged on. Grant was a conscientious objector and could only avoid prison by working the land as a farm labourer, so Charleston offered the perfect solution, one that was tolerated by Bell's husband, Clive (the Bells had an open marriage), and Grant's lover, David Garnett.

The relationships of the Bloomsbury set were notoriously unconventional, and so, too, in its own way, was Charleston, which became a country outpost for the group, with Woolf and her husband Leonard just four miles away in their own country home. Bell and Grant took Charleston on a lease, which was later renewed, and set about transforming the farmhouse, parts of which date back to the Elizabethan period, with 18th-century additions.

'It's most lovely, very solid and simple,' Bell wrote to Roger Fry, founder of the Omega Workshops, 'with flat walls in that lovely mixture of brick and flint that they use about here, and perfectly flat little windows in the walls and wonderful tiled roofs.'[2]

As well as being close companions, who went on to have a daughter together to add to Bell's children with Clive, the pair also collaborated artistically, producing designs for ceramics, textiles and painted furniture for Omega. At Charleston, their imaginations and talents had free rein, and they began to apply themselves not just to the walls of their new country home, but also to kitchen cupboards, log boxes and fire surrounds, door panels and the timber boxing around the bathtubs, while their own paintings, and those of their friends, graced the walls.

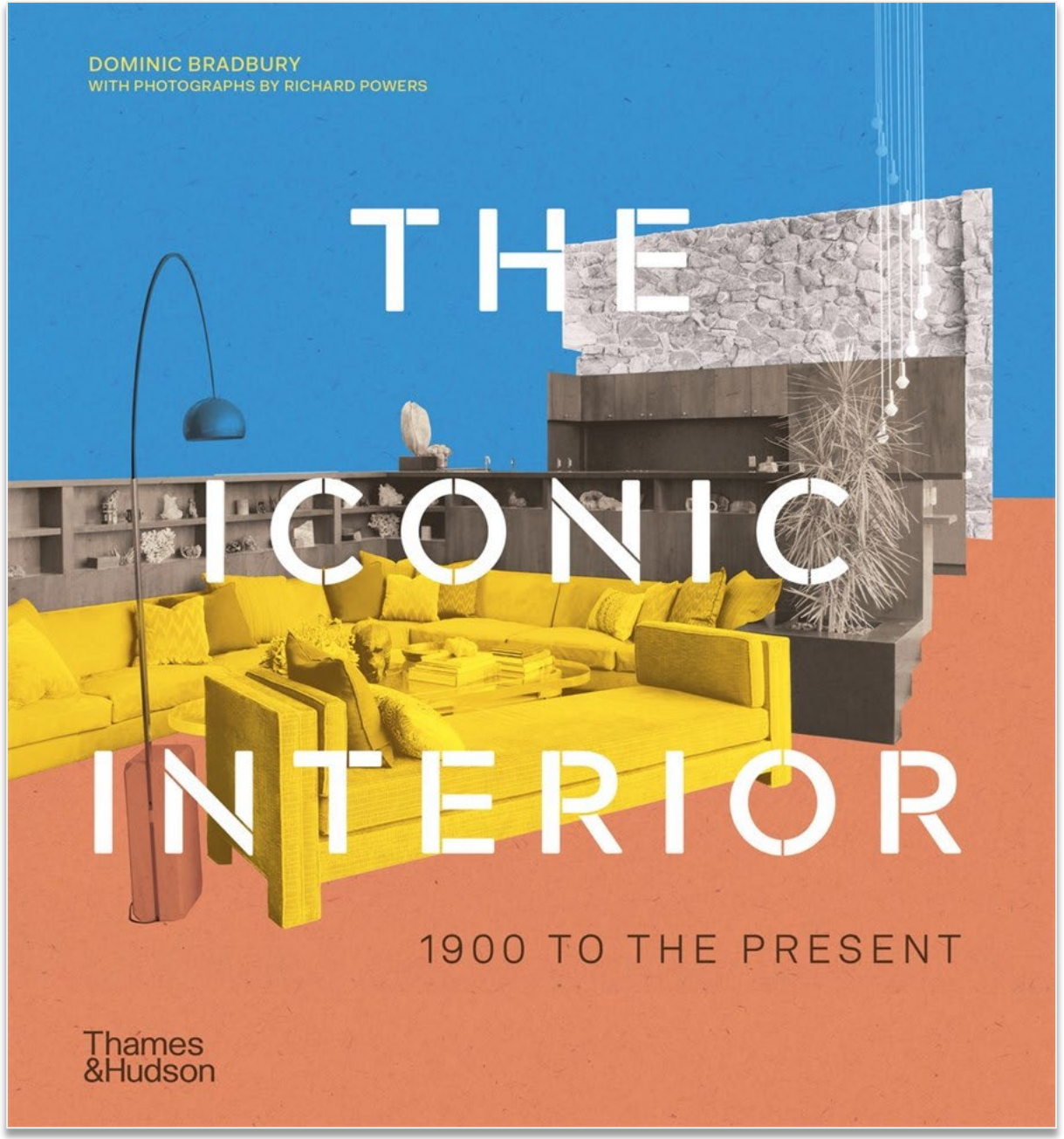
The purpose of any given room may have evolved over the years, according to the changing needs of the household, but the beauty of the interiors remained constant. The room known as 'Clive Bell's Study' initially served as a sitting room, with door panels decorated by Grant and the fireplace and the panelling around the window by Vanessa Bell. The dining room features a bold geometric print by Grant in yellow, grey and black, applied directly to the old wallpaper.

The Garden Room was painted a few years later, with a stencilled paisley pattern on the walls lifted by white flowers that were added freehand. The kneeling figures painted above the fireplace are by Grant, and seem to have initially supported a mirror between them. When the mirror cracked owing to the heat of an oil lamp, it was replaced by a mural of a flower basket.

In 1925, Bell and Grant added a new painting studio to the house, which they shared for many years until Vanessa finally converted one of the attic rooms into a private studio. This studio also became a canvas in itself, with murals above the fireplace and painted furniture, although this time the walls were given a simpler, more restrained treatment to provide a backdrop to the paintings.

Throughout the house, one is struck by the exuberant bohemian beauty of these crafted spaces, lifted further by pictures, textiles and ceramics. Now restored and open to visitors, Charleston continues to inspire a distinctly English approach to farmhouse-style interiors. Vanessa Bell and Duncan Grant's work captured the attention of designers including Laura Ashley (p. 21), and influenced the work of paint-effect specialists such as Jocasta Innes. The house continues to fascinate a wide and international audience.

[1] Quentin Bell & Virginia Nicholson, *Charleston: A Bloomsbury House & Garden*, 1997.
[2] Ibid.



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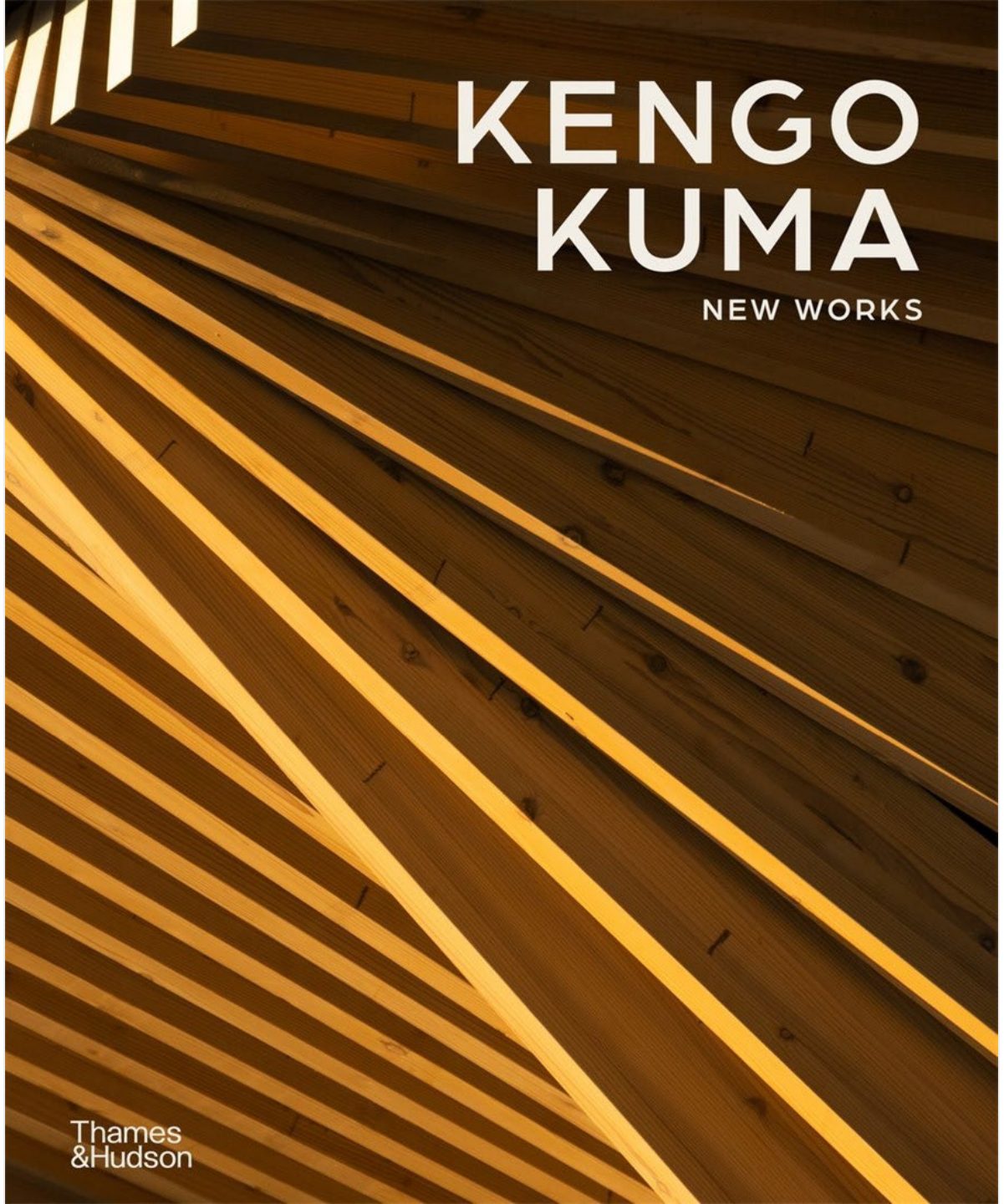

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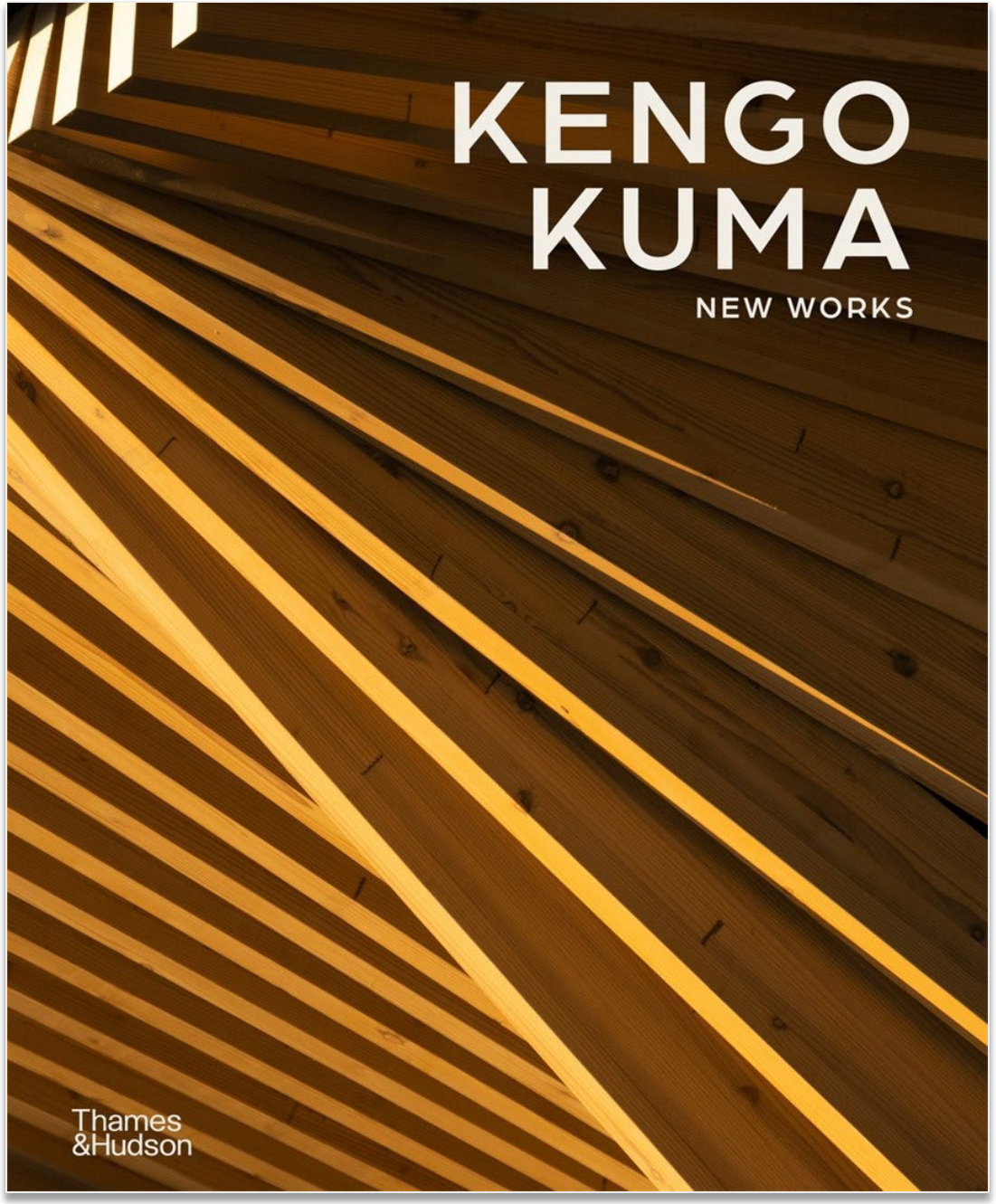

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JAPAN NATIONAL STADIUM

TOKYO / JAPAN

OPPOSITE / The upper terrace, with a circumference of 850 metres (nearly 2,800 feet), forms a circular promenade that is open to the public; views can be enjoyed from the 30-metre-high (almost 100 feet) green walkway, which features wooden benches and planting **/ ABOVE /** The spectator seating structure was designed to resemble a forest: soft light streams through the wood-framed roof and solar panels, like sunlight filtering through trees, and the seats form a random mosaic, featuring five colours, inspired by fallen leaves on the forest floor (Olympic athletes reported that this mosaic of seats made it feel as if they were being cheered on by many spectators, although events were held without an audience due to the COVID pandemic) **/ OVERLEAF /** The multi-layering of horizontal eaves protects the wood from the sun and rain, and also addresses sustainability since it allows for natural ventilation

PREVIOUS PAGES / The modest, human-scaled buildings are arranged around a courtyard plaza, the fourth side of which is the existing, untouched gardens from the 1960s / **LEFT** / The site is nestled amid the tall vertical lines of Pacific Northwest conifers / **BELOW** / Each of the buildings merges into the dramatic slopes of the forest terrain / **OPPOSITE** / A hint for the design was taken from the famous *gonko* (flying geese) pattern at the Katsura Imperial Villa in Kyoto, whereby all the rooms face a focal point at a uniform angle but are placed in a staggered arrangement

This garden site in Portland, Oregon – known as a model of a 'compact city' in America – has become a core of interaction in the community. An environmentally friendly 'cultural village', it also serves as a bridge between American and Japanese cultures.

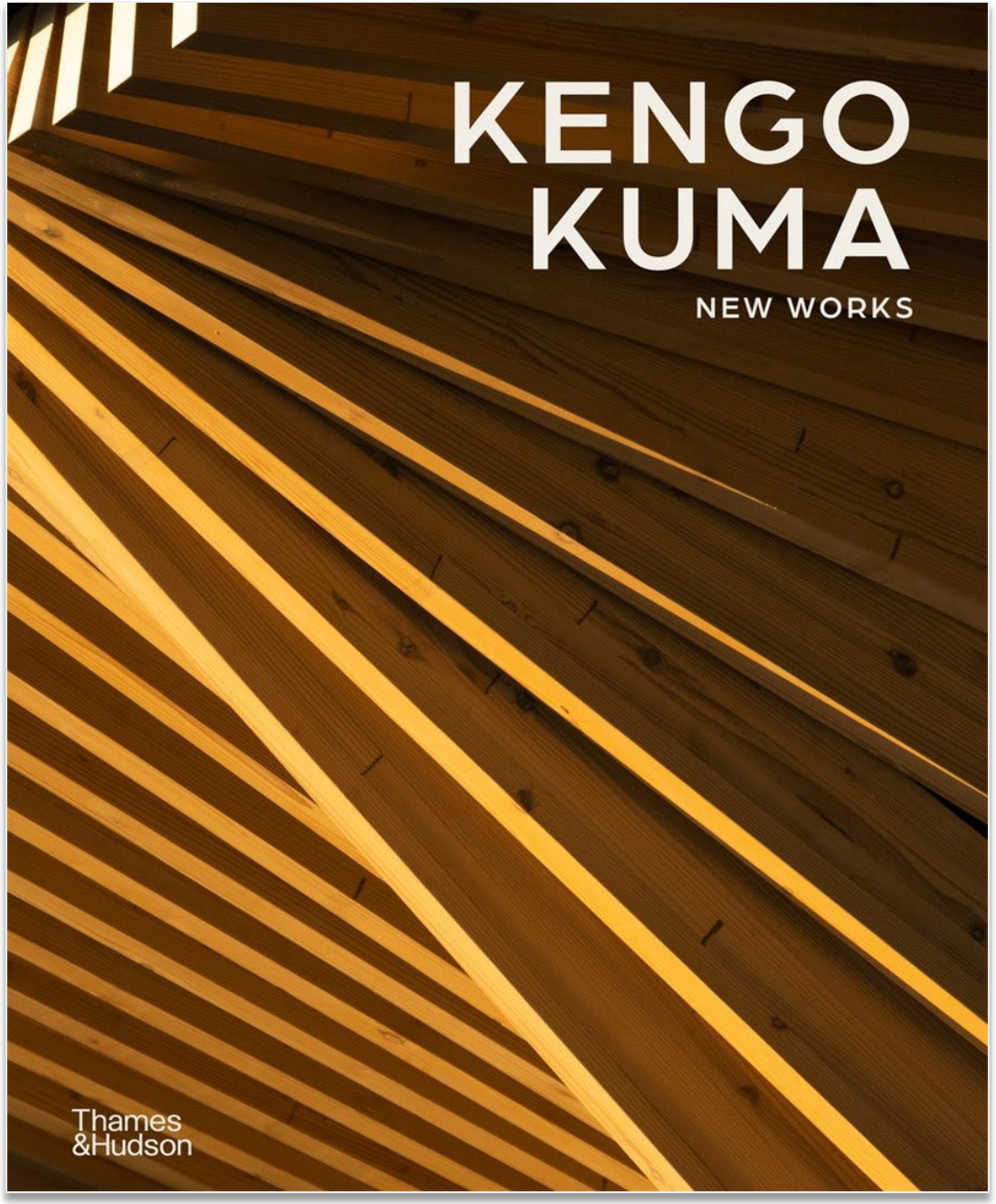
The site is located along a route that extends from the city to the top of a hill, taking the form of a modern-day *monzenmachi* (a settlement that developed near the entrance gates of important shrines or temples, catering to the needs of pilgrims and visitors). Here, the pilgrimage pays homage to the spirit of nature.

Although the architecture is deferential to the landscape, the key device is the zigzagging roof. This creates deep overhangs of soft-toned metal and lush vegetation, which form an indeterminate boundary that encourages a direct relationship with the renowned Portland rain and its temperamental sun.

THE EXCHANGE

SYDNEY / AUSTRALIA

OPPOSITE / Highly responsive to weather and the time of day, the wooden cladding is intended to make visitors feel alive / **ABOVE** / The cladding adds warmth and softness amid the angular lines of the escalators and bridges that connect the various levels of the station



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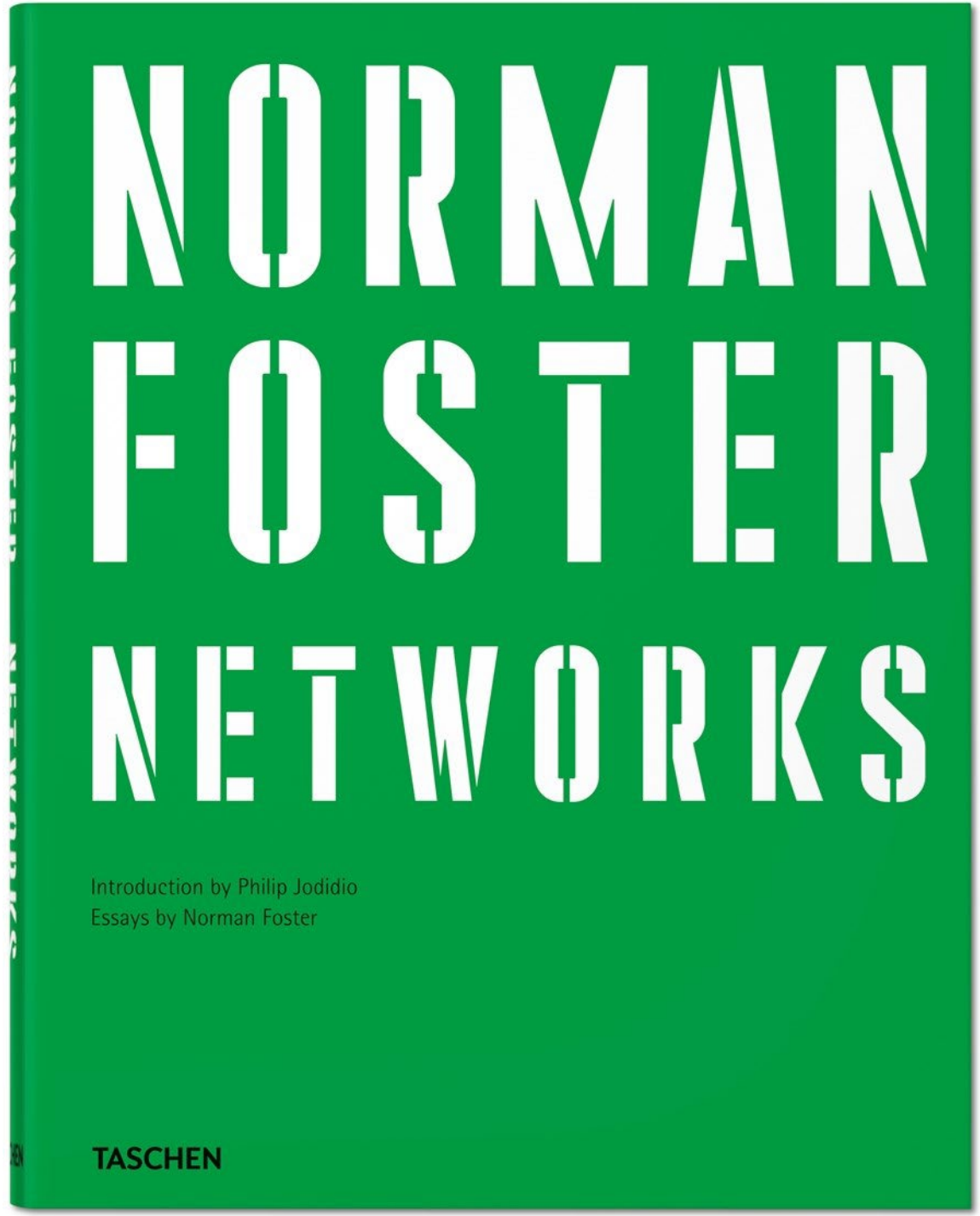
Kenneth Frampton

The second monograph on one of the world's pre-eminent architects - a follow-up to Kengo Kuma Complete Works, first published in 2012 and updated in 2018.

- A substantial introduction by Grace La considers Kuma's progression since the last book, as well as exploring the themes of his work and how they relate to the architecture world today.
- The projects for inclusion - stadiums and cultural centres, museums and houses, cafés and parks, temples and pavilions - have been chosen by Kuma himself as best representative of this stage in his career. None appear in the previous book.
- The latest projects from the Kengo Kuman Studio, one of Japan's and the world's leading architectural practices.
- Materiality and the move away from concrete are at the heart of Kuma's work, and watch words for many progressive practices. In this title, Kuma explores the experience and meaning of his buildings through the 40 project texts that he has personally penned.

AU $110.00 | NZ $120.00
9780500028223
352 Pages | Hardcover
365 illustrations, 332 in full colour
295 mm x 240 mm
Thames and Hudson Ltd



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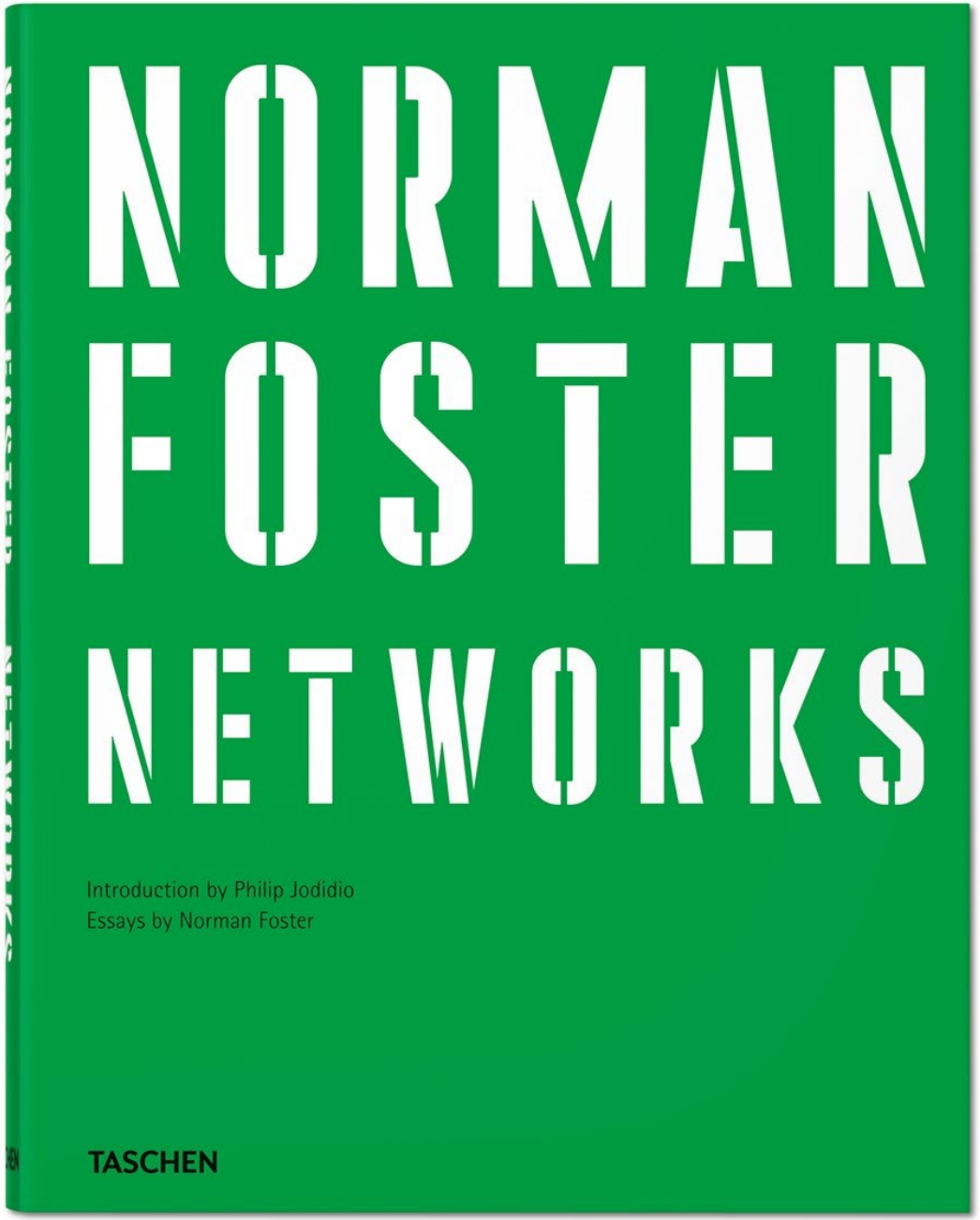

Norman Foster. Networks

Norman Foster

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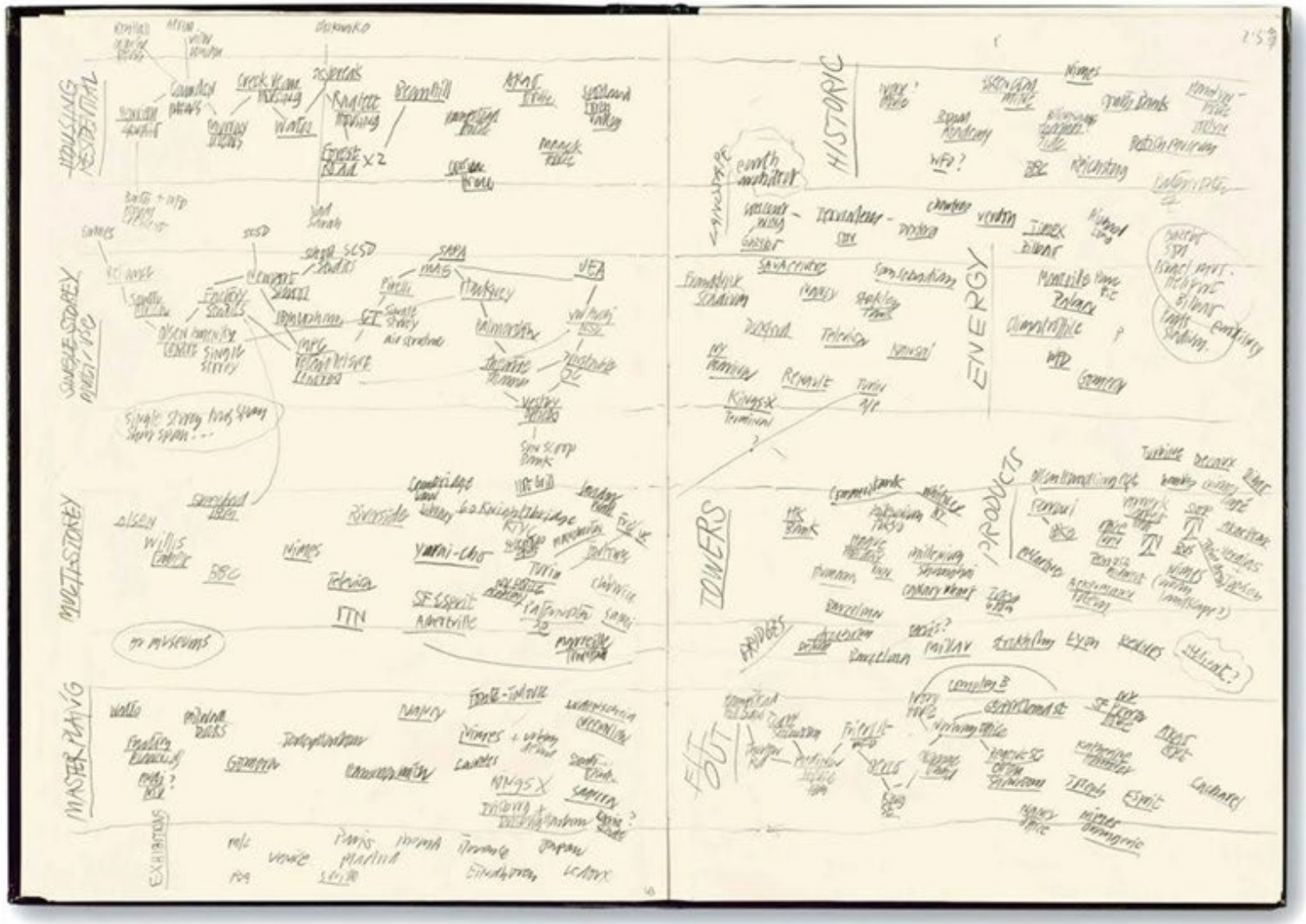
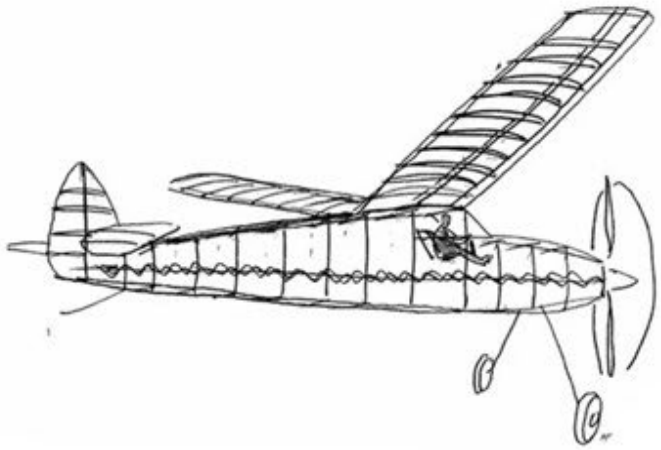


"Mental map," from Norman Foster's sketchbook, July 1967.

Flight



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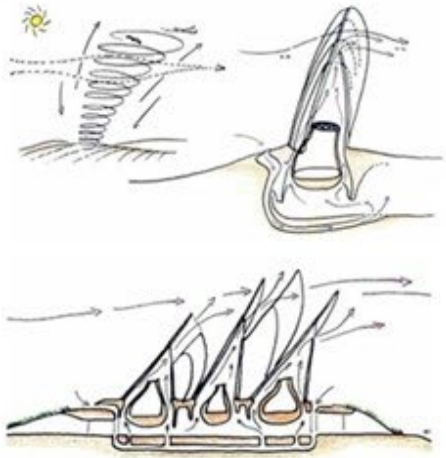
I cannot say how old I was at the time, but I can clearly recall making my first sketch. It was of an aircraft and, in my imagination, I am sitting in the cockpit at the controls. It is such a clear memory that I can recreate the image at will. The design of the craft is rooted in a model that was given to me on a visit to my uncle and was apparently an unwanted gift for my cousin. Many hours of labor had gone into crafting its balsa-wood strip frame, over which a skin of tissue paper had been stretched tight by the application of cellulose dope. Its beautifully carved mahogany propeller was powered by a tightly wound length of stretchy rubber. I have a striking photograph of aero-modelers with their creations silhouetted against the sky, dating from the late 1930s **[previous double page]**, which always evokes these memories. In my child's mind the technology of such models was scalable, and my sketch shows a jumbo-sized version in which I imagine myself preparing for takeoff, sitting atop the coils of rubber that would power it into the air **[1]**.

Thinking about that magical airplane reminds me of the remarkable series of lightweight aircraft designed by Paul MacCready in the late 1970s. The Gossamer Condor became the first craft to achieve human-powered flight **[2, 3]**. This was followed by the first solar-powered craft, the Gossamer Penguin **[4]**. Many years ago, I met MacCready at a design conference in Aspen. He talked about how he had achieved the seemingly impossible by going back to the basics of early flying machines and using advanced materials from other technologies. When I congratulated him, he very modestly said that the real credit should go to the person who set the challenge and offered a prize—the industrialist, Henry Kremer—without whom the project would never have happened. In any arena, the designer invariably acts on the initiative of those who set the priorities, whether these are environmental, political, or otherwise.

This point is significant because it emphasizes the importance of patronage—a tradition as old as the history of architecture itself. I have been fortunate to work with so many enlightened individuals and groups who have commissioned us. The act of patronage is a reminder of the importance of values—design in isolation is meaningless. The only real motivation is to design for people, and the only measure of success is to see how your building—or aircraft—performs in use. Or, as the French aviation pioneer, Ferdinand Ferber, once said: "Inventing an aircraft is nothing. Building it is a start. But flying is everything."

My boyhood fascination with flight grew into a lifelong interest in every aspect of aviation, both for pleasure, such as competition aerobatics, and professionally for long-distance travel to practice as an architect. Over the decades, my logbooks show that I have flown some 75 different types of flying machines, including jet and piston twins, helicopters and racing sailplanes, historic biplanes and single-engine monoplanes **[5, 6 overleaf]**.

Some of the entries refer to a Robin DR400, which is one of my favorite light aircraft. I created a customized version of this model with the manufacturer, in Dijon, as a birthday present for my wife, with the registration G-ELEN. It was sourced from the same standard range of components but, combined with an all-white paint scheme, it looked so different that air-traffic controllers would frequently ask for the type of aircraft, even



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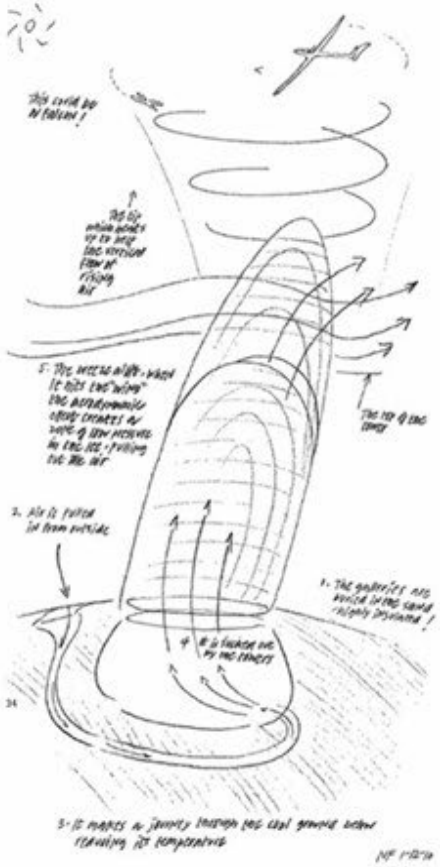

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The mental image of that soaring bird has a resonance with the solar blades on the skyline of the Zayed National Museum (*Works*, 632), in Abu Dhabi, which charts the history of the United Arab Emirates. The reference to flight emerged organically from our investigations into thermal air currents generated by the blades and how they could be harnessed to cool the building naturally **[33, 34]**. The abstracted feather-like forms that are the outward manifestation of this strategy also symbolize Sheikh Zayed, the founder of the Emirates, and his passion for falconry **[35, 37, 38]**. Out in the Abu Dhabi desert, in the cool early morning, I was privileged to witness the spectacle of falcons swooping and diving in the early light. When one of these magnificent birds perched on my gloved hand **[36]**, I was able to observe the beauty of its feathers close up. The source of inspiration for the museum in the city far away on the horizon suddenly seemed very apt.

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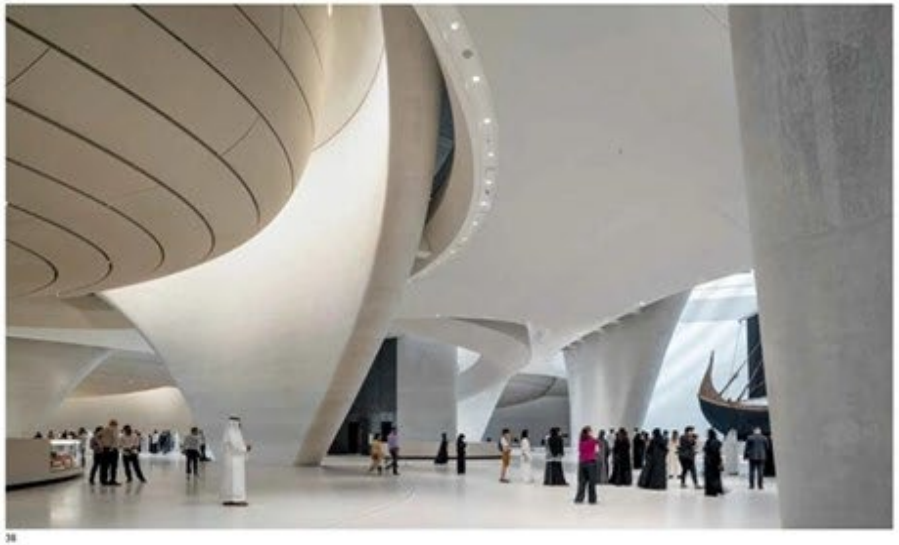

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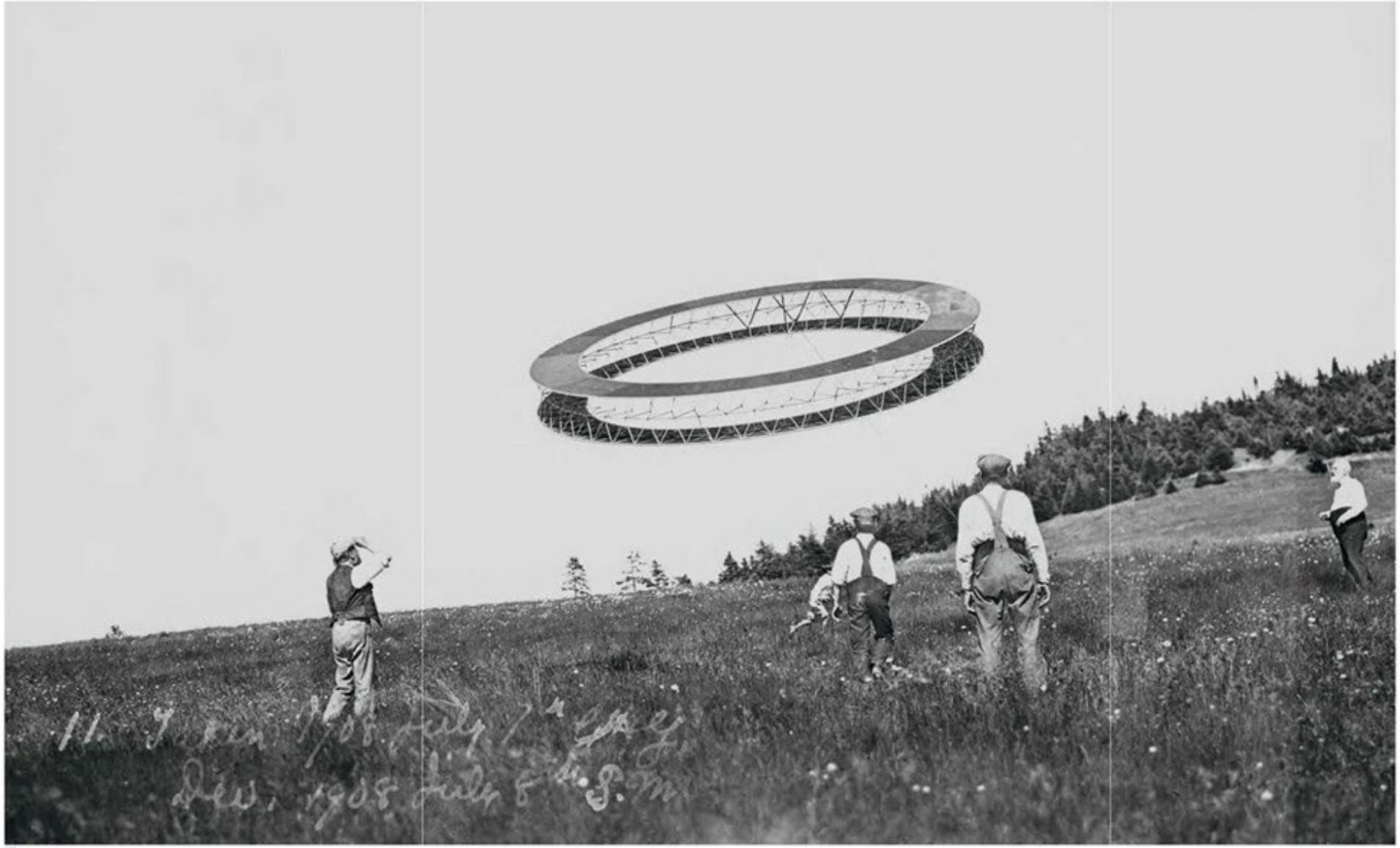

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between the main roof beams. Like the exterior of Chesa Futura (2004) *(Works, 400)* Chesa Stern is an exercise in organic and weathered materials, albeit separated by seven centuries.

The wooden furniture of the same historic period is as unique and inspirational as the architecture. Chairs and tables are characterized by splayed legs, which often are expressed as penetrations on the top surfaces. The resulting pieces are light and portable, surprisingly rigid, and with a timeless quality of design. I have produced a series of tables for our domestic needs over some two decades with local craftsmen as contemporary interpretations of that tradition. This influence can be seen in the furniture fit-outs of our projects for Apple *(Works, 488)* in California and the Cleveland Clinic *(Works, 576)* in America's Midwest.

Not far from our home in S-chanf is the village of La Punt and the site of our most recent project, known as the InnHub (2018) *(Works, 658)* **[35, 36]**. In a town hall meeting to present the scheme, I talked about the influences of local landscapes, artists, and architecture, showing how its roof profile evoked the local snow-covered terrain **[29–31]**, which was similarly echoed in photographs by Albert Steiner **[34]** and abstract paintings by Spescha **[33]**. His works are, incidentally, part of the backdrop to our daily life. I went on to demonstrate affinities between the windows of local buildings and the sculpted walls of our proposal. Here, there is a visual resonance between the old and the new, which is distinct from pastiche. It is an urban response that seeks to balance a new identity with "fitting in" appropriately.

The InnHub is an attempt to sustain this community of around 800 who lose 40 young people a year through lack of jobs and opportunities. It will offer city-based tech companies a "third place," away from home and work, to focus on projects, seminars, and gatherings—a kind of village within a village. By combining work with leisure activities such as outdoor sports, the intention is to innovate with a new kind of visitor—a working tourist. Local cafés, galleries, sport shops, and farmers will also have spaces under the same roof, thus expanding their business opportunities **[37]**.

The sculptural shapes of the roofs that announce the InnHub on the skyline and define its interior volumes are achieved in the same traditional manner as the onion-shaped church steeples **[32]** in the wider region, by using shingles cut from locally sourced larch. We first explored the use of this material in the construction of our Chesa Futura, in nearby St. Moritz, in the quest for a contemporary architecture that would create new kinds of spaces for urban living yet still be of the place. In any photograph of the town, it is almost lost **[38 overleaf]**.

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The next milestone project, and the first for what was then Foster Associates, was an Operations Centre *(Works, 82)* for the Norwegian Fred Olsen shipping line in the London Docks. Again, the social innovations of bringing together management and dockers in the same building, as well as pioneering open landscaped office space, was especially challenging given the appalling conditions and industrial unrest that prevailed in the Docks **[23–25]**. I only achieved it by gaining the trust of the dockers and acting as a mediator between the unions and management. This made the architecture possible, and its social innovation was matched by its use of materials and environmental systems. This was the first use in the UK of heat- and light-reflecting glass, and parabolic light fittings linked to the air-conditioning system to remove heat at source. All of this added up to significant energy savings in an age when such issues were yet to be newsworthy. The first magazine to recognize these early works was *A+U* from faraway Japan **[26]**.

Following that project, in 1973, Fred Olsen commissioned a study to relocate the company's head office and two associated companies to a site in a pine forest in Vestby *(Works, 122)*, 45 kilometers south of Oslo. Our proposal was rooted in a respect for the delicate ecology of the site. The offices were split between three single-story pavilions, raised on pilotis, that touched the forest floor lightly. Paths and trails led from remote car parking to encourage cycling in summer and cross-country skiing in winter **[27]**. Electric buggies also operated on a network of wood-decked paths. The buildings were intended to respond, chameleon-like, to changing weather conditions. External thermal louvers adjusted automatically to reduce solar gain, and raking roof-mounted reflectors were designed to track the low northern sun, filling the deep-plan spaces with natural light through their openable glazed roofs. In the summer, the offices would be naturally ventilated through floor vents that drew in cool air from the shaded underbellies. The image of the man-made object resting in untrammeled natural surroundings is one of the most potent icons of Modernism, and with Vestby we raised issues of sustainability long before the "green" agenda was being addressed worldwide.

Back in the 1970s, Olsen's ships still combined passengers and cargo. From Millwall Dock in London they ran cruises to the Canary Islands and returned with their holds full of fruit and other produce. Fred Olsen was concerned about the future of one of the islands, Gomera, which remained

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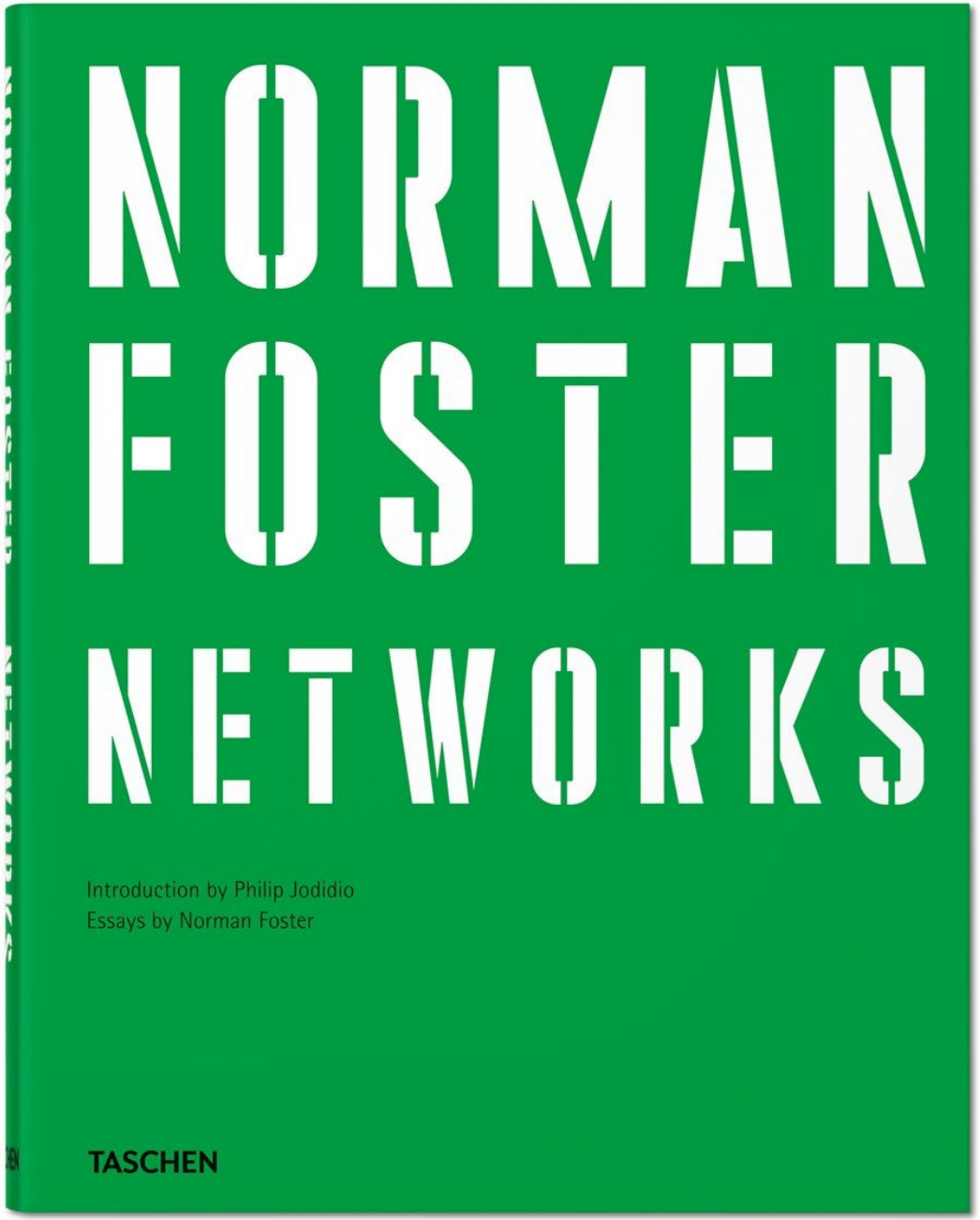

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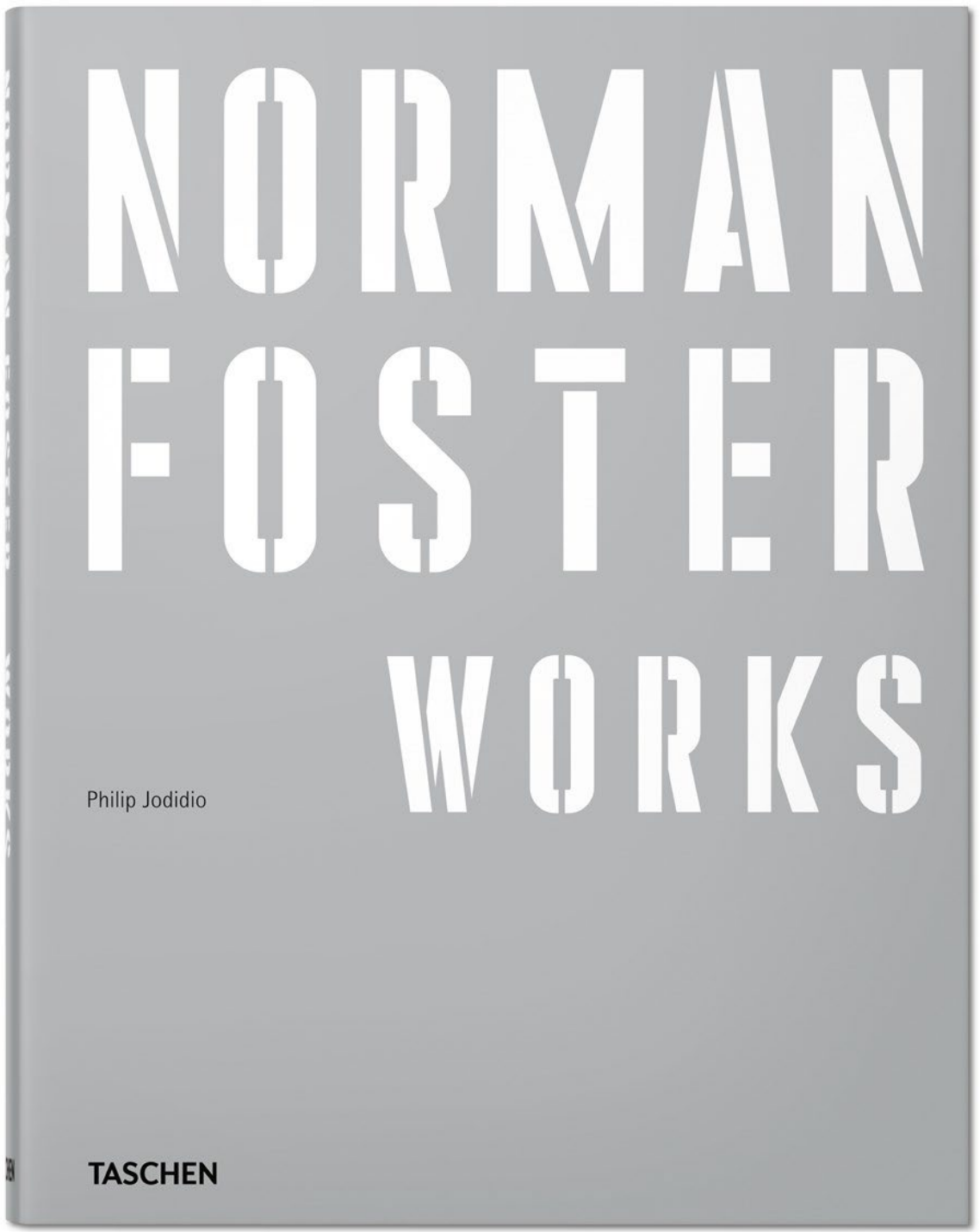

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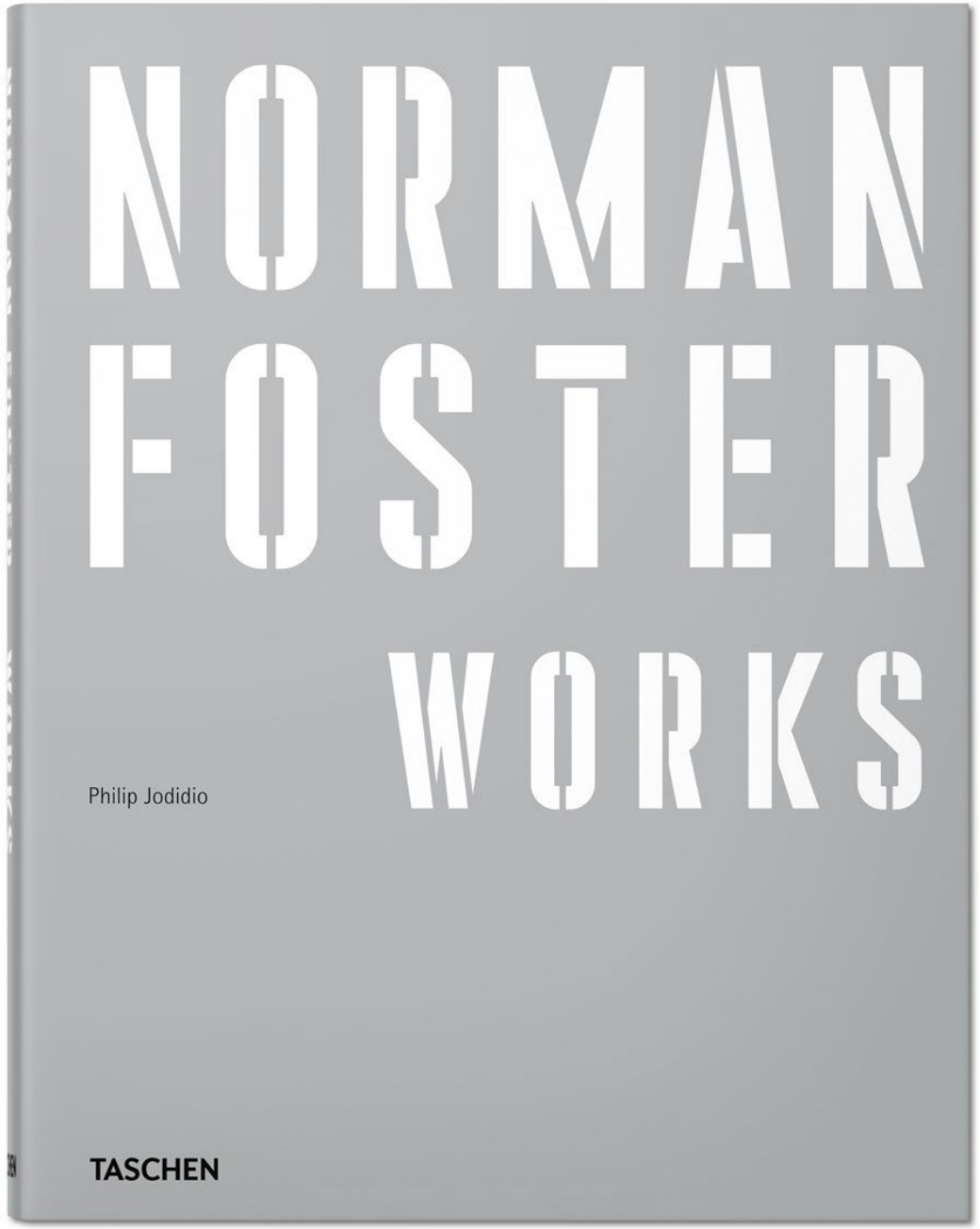

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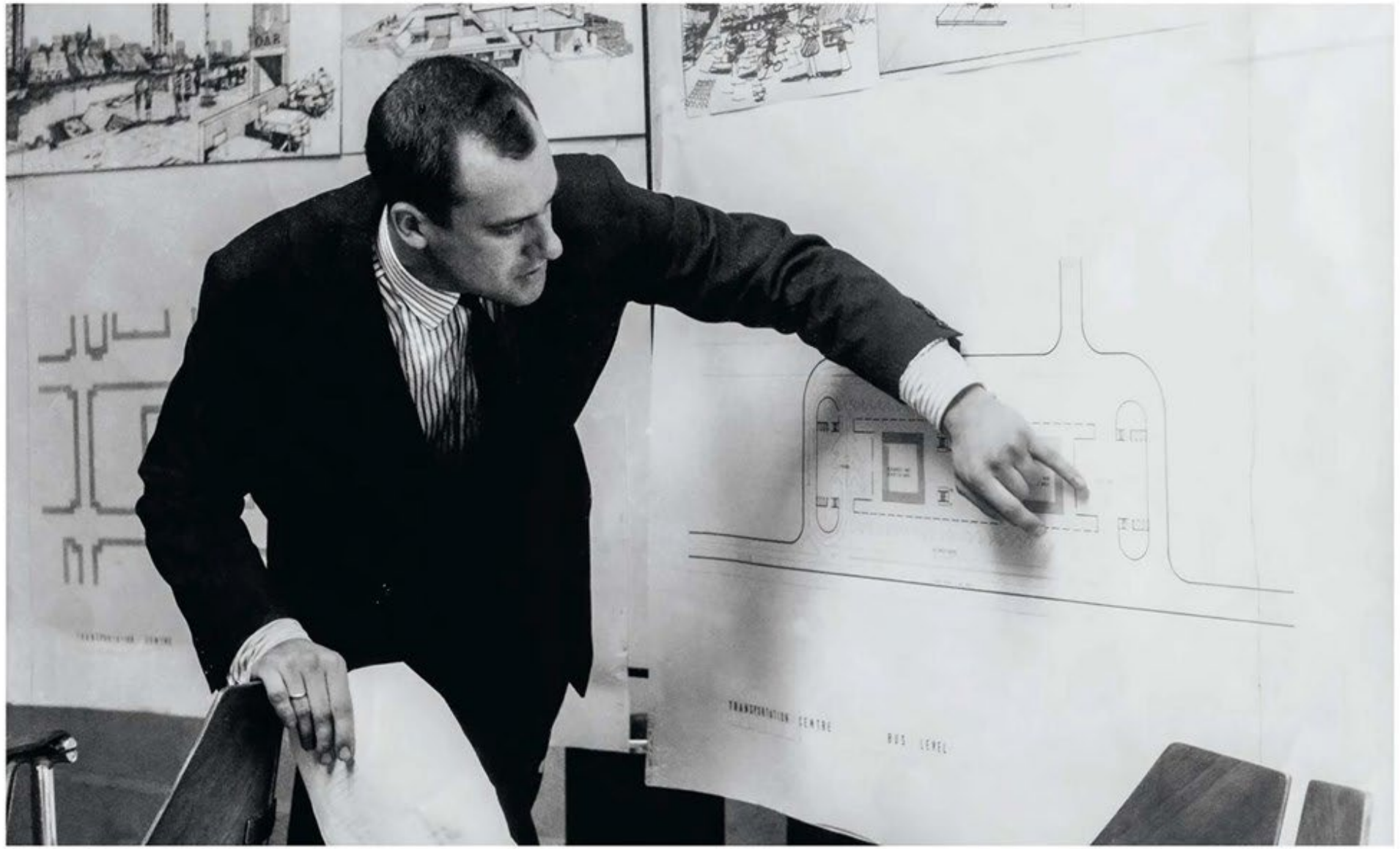
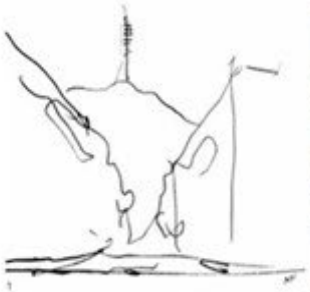
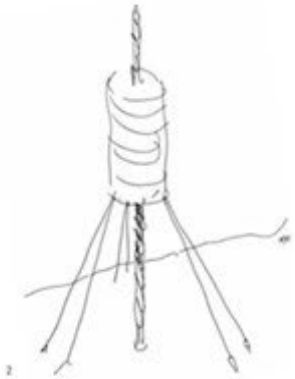
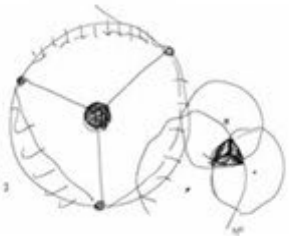
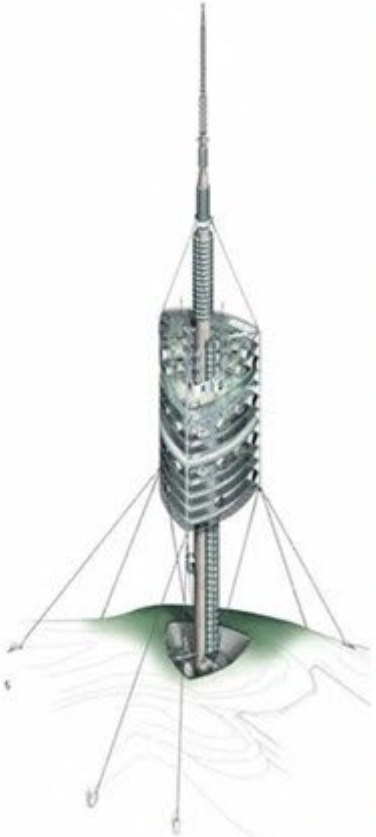


Foster Studios and Riverside Penthouse

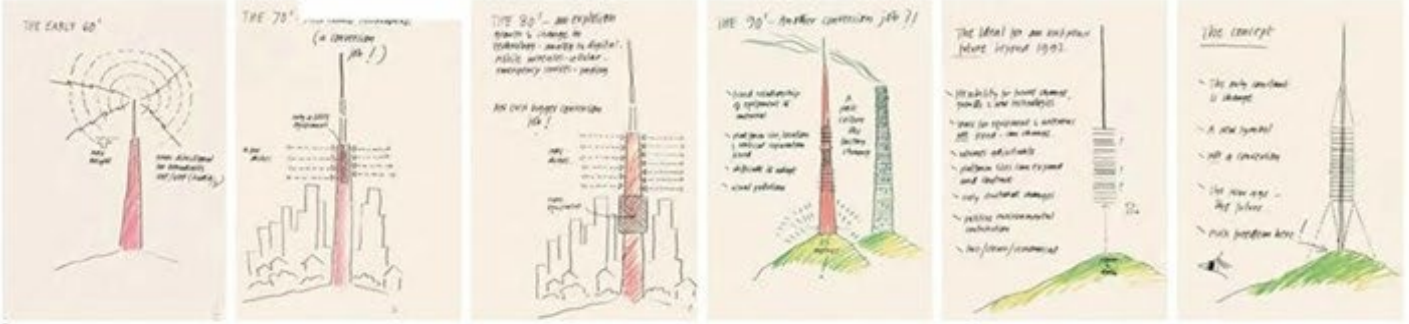








1 Concept sketch by Norman Foster showing the tower above the city.
2 Further concept sketch by Foster of the tower.
3 Sketch by Foster showing the logic of the curved triangular shape of the tower.
4 The tower seen from its urban setting with a sketch (1) from the same angle
5 Cutaway drawing by Gregory Gibbon.
6 View from below.
7 Norman Foster with Barcelona Mayor Pasqual Maragall.
8 A set of drawings prepared by Foster for the competition presentation to show the flexibility of the proposal as compared with a conventional tower.



Izanami Motor Yacht and YachtPlus Fleet

Left, image of the Reichstag, as it was originally designed by Paul Wallot and completed in 1894.

Centre, the famous staged photo of Soviet soldiers waving their flag from the building on May 2, 1945.

Near left, the building as it stood after World War II in 1945.

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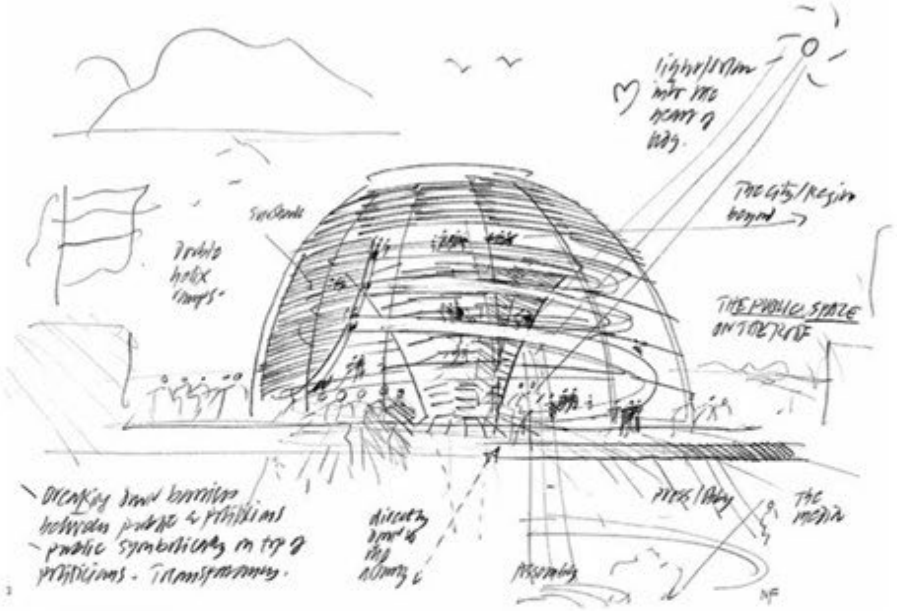
1 An image of the Reichstag as it appeared in 1992, having been used since the 1970s as a museum of German history.
2 The competition model of 1992 shows the original design, which included a large over-sailing canopy roof.
3 Sketch by Norman Foster exploring the potential for a dome that would work as part of the ecology of the building and also create an elevated public viewing platform – bringing the roof alive as a public space.
4 One of several concept sketches by Foster looking at the integration of a light reflector, a public viewing platform, ramp access, and connection to the Parliamentary Chamber below.
5 A model of the Plenary Chamber and cupola and, inside the model, David Nelson, the lighting designer Claude Engle, and Norman Foster.
6 Part of a series of drawings that explore the movement of air through the building where the dome acts as an air exhaust.
7 Foster meets German Chancellor Helmut Kohl to discuss the new design for the Eagle to hang in the Plenary Chamber.

Images of Norman Foster examining a model of the Reichstag in his Riverside Studio in London.

Right, seeing examples of war damage as they were uncovered in the walls of the building.



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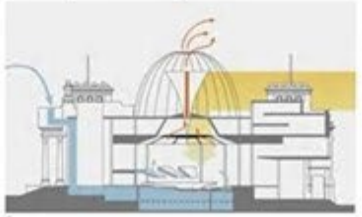

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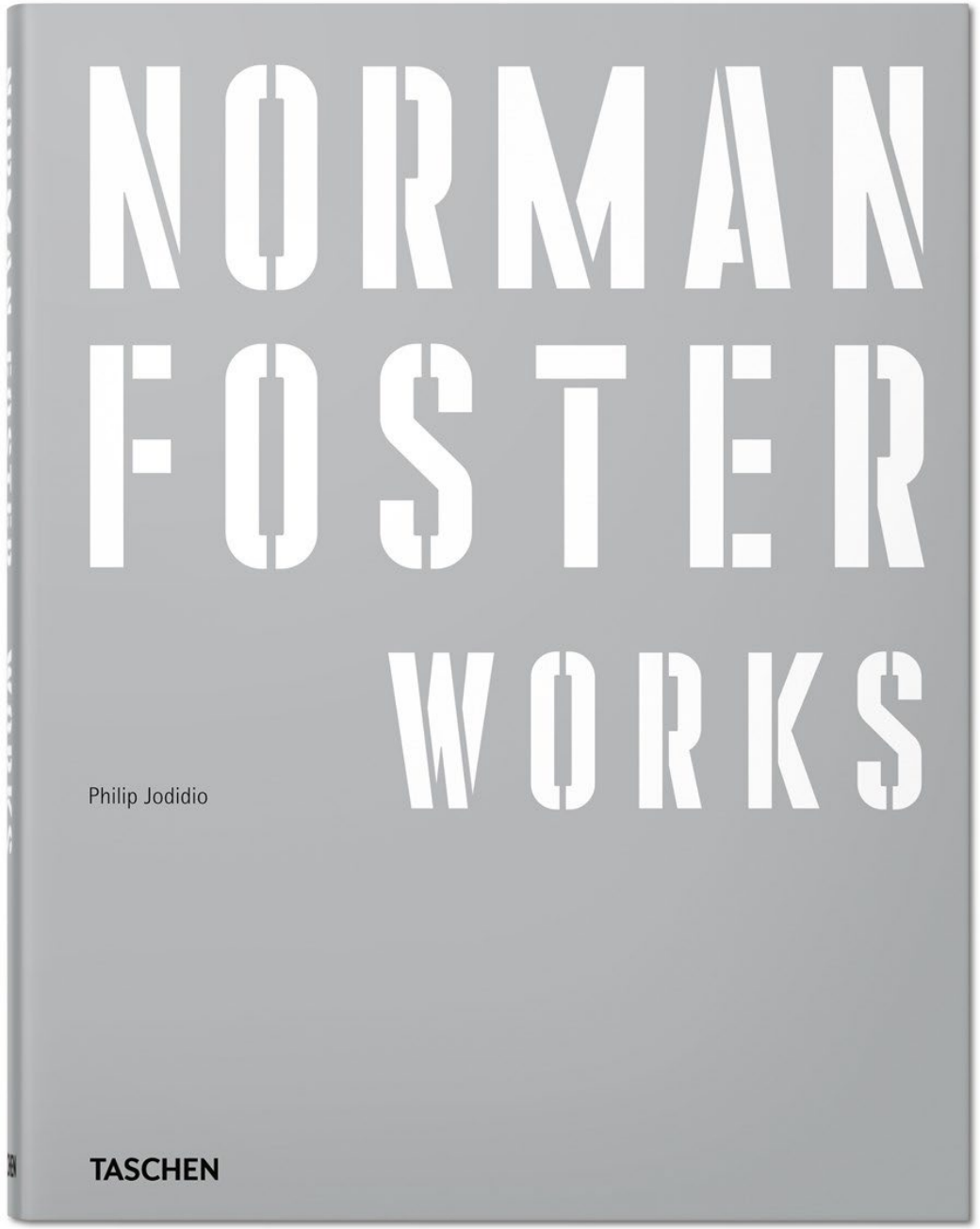
Millau Viaduct

Great Court, British Museum



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STÉPHANE MARIE

A GARDEN TOUR OF FRANCE

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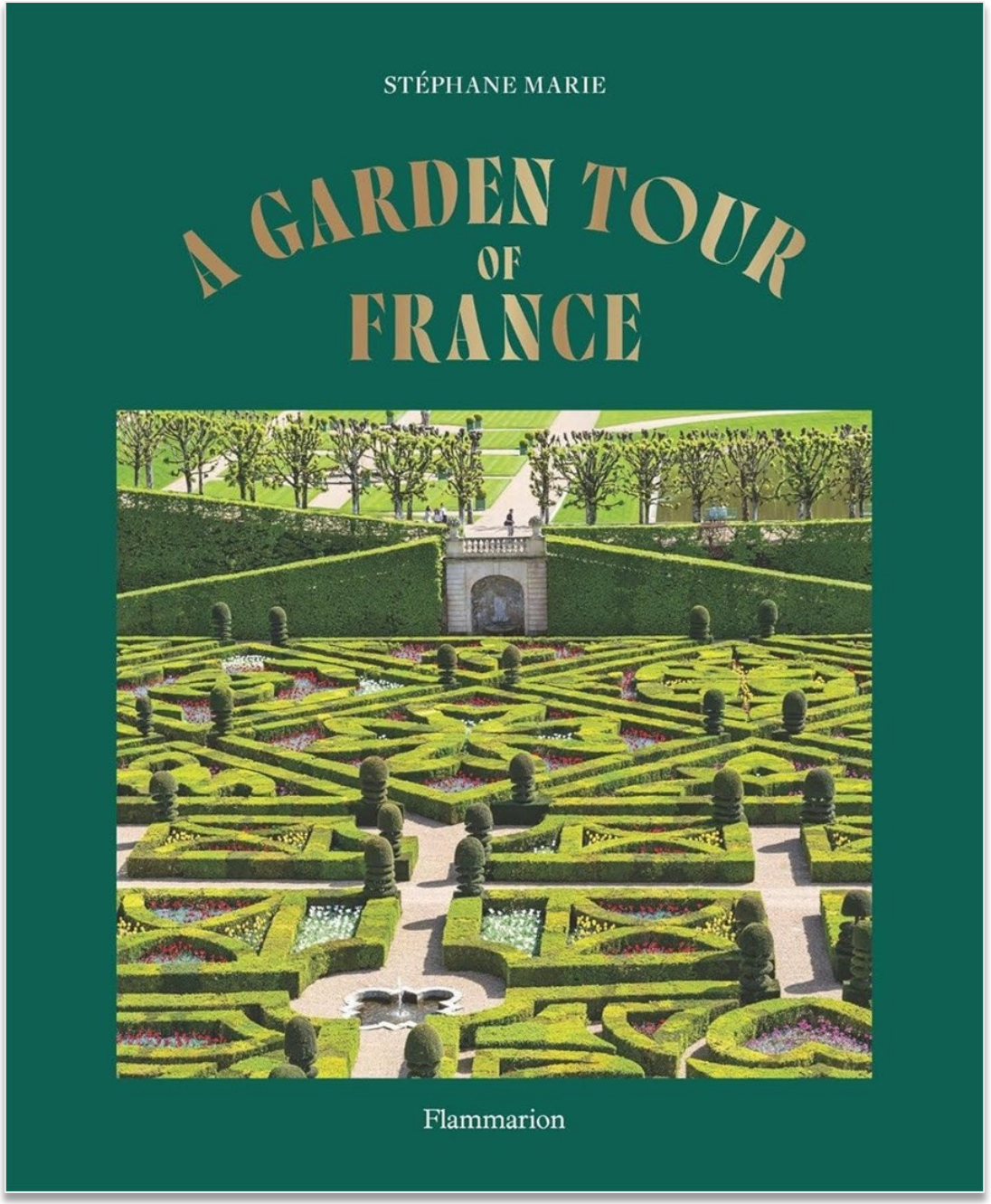

A Garden Tour of France

Stéphane Marie

Discover the natural diversity of France through a tour of the country's most beautiful gardens.

- From grand formal French gardens with meticulously sculpted topiaries to the poetry of a bohemian country estate, and from a botanical kitchen garden to an exotic tropical oasis on the Mediterranean coast, French gardening expert and television presenter Stéphane Marie invites readers on a tour of his favorite gardens across France.
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- Visitors are welcome at each of these gardens, and the chapters are completed with practical information and tips on how to plan your visit.

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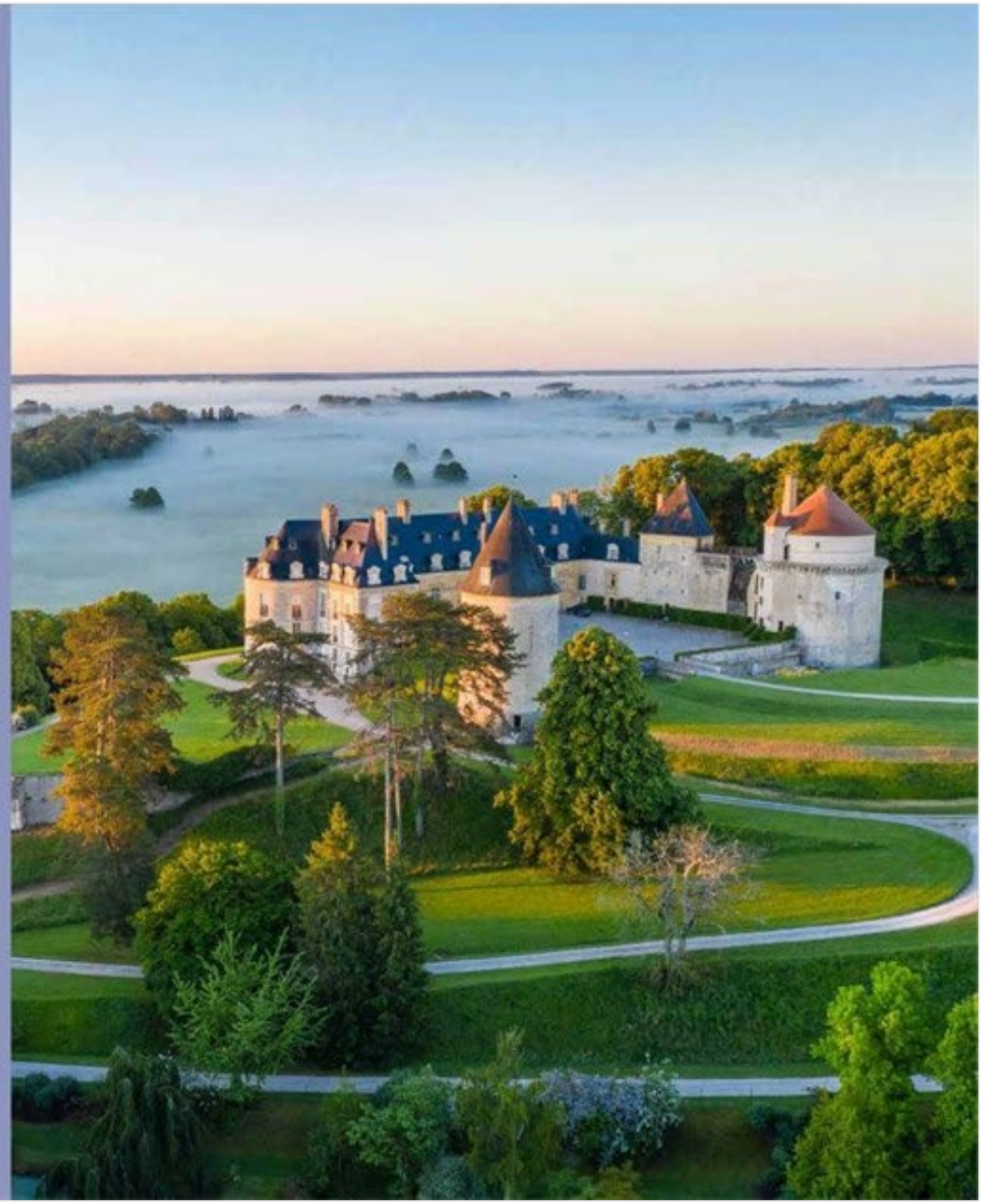
Flammarion S.A.

LE PARC floral D'APREMONT

✡ Apremont-sur-Allier
Cher

Créé il y a cinquante ans, par Gilles de Brissac, le parc floral d'Apremont à la particularité d'embrasser totalement le paysage qu'il investit. Tout y est charme et fantaisie, depuis les fabriques si inattendues, jusqu'au village lui-même, qui à son tour devient un jardin fleuri.



Tous ces amateurs de beauté sont attirés par le village bien sûr, par son château du XVe et ses tours à meurtrières, mais peut être davantage encore, par l'œuvre de Gilles de Brissac, descendant de la longue lignée des châtelains d'Apremont.
La sérénité et la splendeur du parc floral valent tous les portables.
Paysagiste, De Brissac décida dans les années 1970 de créer dans le prolongement du village, un parc Floral. Ne reculant devant aucun obstacle, il creusa un étang sur les hauteurs, celui là même qui alimente les points d'eau du jardin, et fit venir 800 tonnes de pierres pour construire une cascade. Car il n'y avait rien ni aucun arbre, si ce n'est quatre tilleuls.

Les premiers aménagements achevés, il imagina sur cinq hectares, un jardin à l'anglaise, architecturé de lignes à la Française, et agrémenté de fabriques exotiques. On raffolait au siècle des Lumières de ces constructions légères, évoquant les pays lointains; De Brissac en fit sa fantaisie personnelle, autant qu'un hommage au passé. Toujours lui.
La promenade aux mille parfums ouvre sur le Jardin Blanc, inspiré de celui, célèbre, de Sissinghurst dans le Kent britannique. Un gazon soyeux y entoure les dernières maisons du village. Une haie de charmes taillés en cônes longe les parterres *mixed border* aux tons blancs, argent, gris et verts. Au fil de la saison, roses anciennes, clématites, hortensias ou pivoines s'élèvent en nuages onctueux, pour illuminer les fameux tilleuls, dont l'ombre sage nous guide vers l'allée des glycines de Chine et du Japon.
Au printemps, raconte Louise Hurstel, héritière du château, elle devient une odorante et spectaculaire voûte violette.

Dans le vaste arboretum, nous attend un défilé de diversité végétale. Venus d'ici et du monde entier, hêtres pleureurs, gingkos biloba, cyprès chauves qui n'ont de cal vitie que l'adjectif, érables japonais, tulipiers de Virginie et tant d'autres sont encore une discrète révérence aux collections botaniques des XVIIIe et XIXe siècles.
Les haies séparent les étendues de gazon, elles mêmes étoffées de bordures de printemps et d'été aux couleurs mouvantes : dans cette ronde ordonnée des floraisons, delphinium, pivoines, iris, alliums et dahlias succèdent aux pensées et tulipes printanières.
Indifférentes au spectacle, sûres de leur beauté et de leur réputation, les trois « folies » du Parc se découvrent sur l'eau et la colline.

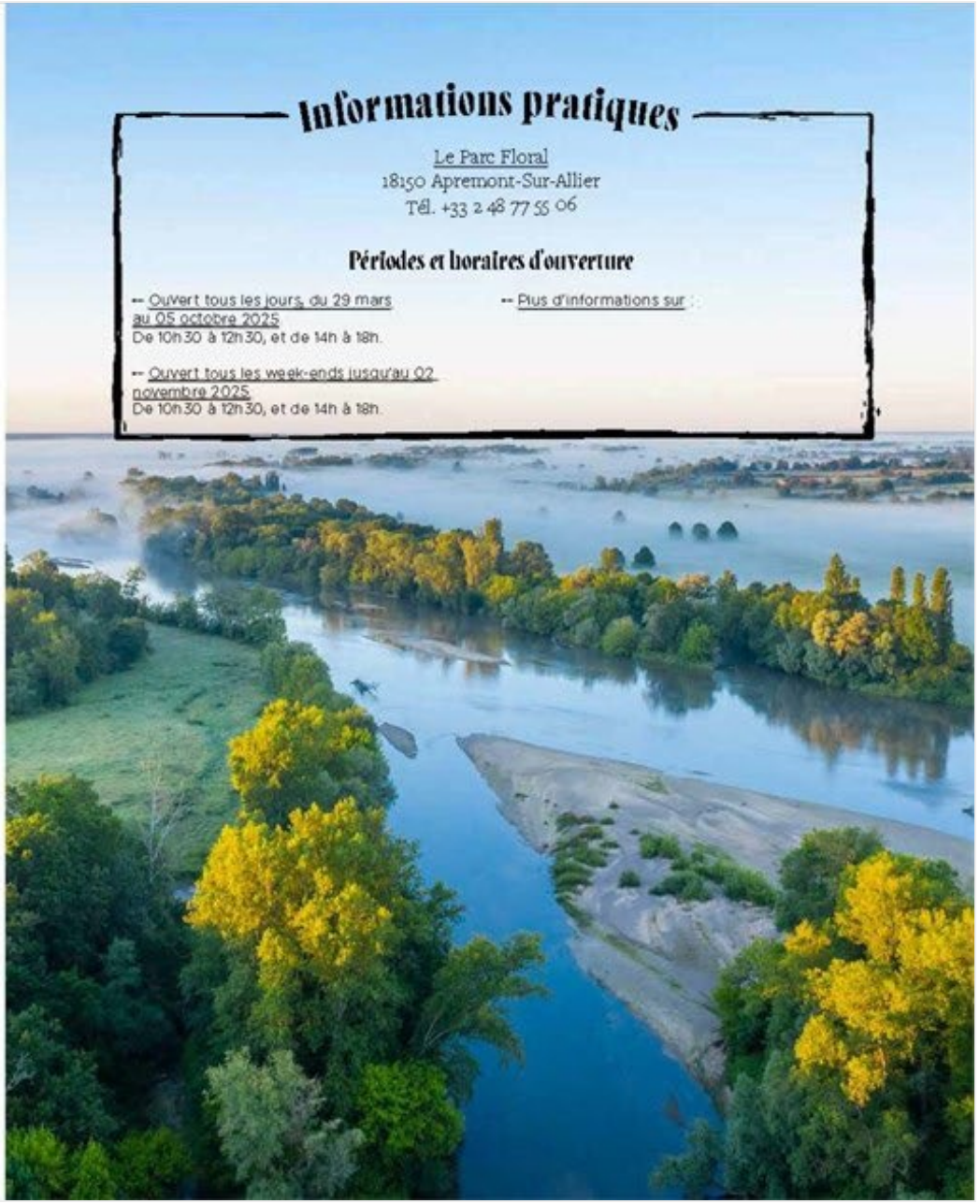
La plus célèbre et plus ancienne est le pont chinois, installé en 1985. Rouge vif, verni, surmonté d'une pagode, il rivalise d'éclat avec les pelouses. Fait de bois et d'acier, il enjambe un étang cerné de bambous, de magnolia et d'azalées. De la Chine à la Turquie, il y a un chemin de bois posé sur l'eau. Le pavillon semble flotter. Coupole pointue et toit d'ardoise, il est sculpté d'œillets et de croissants de lune en fer forgé.

Les yeux mi clos, on s'imagine sur les rives du Bosphore. À l'intérieur, quatre peintures signées Jacques Roubinet racontent les âges de la vie à travers... les saisons.

Après les rêveries ottomanes, on peut grimper la colline en direction de la Russie. Le Belvédère octogonal, folie la plus récente du Parc, date de 1997. Il s'inspire du Palais de Pavlosk à Saint Pétersbourg. De grands dessins de faïence ont été réalisés d'après les peintures d'Alexandre Sérébriakoff. Épopée dans le voyage, les tableaux illustrent l'aventure des Polichinelles vénitiens partis en quête d'un lieu de vie idéal. Il est probable qu'ils l'aient trouvé ici, face au château à gargouilles, dans ce Jardin remarquable, et cette campagne surannée. •

Et toujours pour les nostalgiques...

Si le château ne se visite pas, ses écuries bouillonnent d'une vie lointaine accessible à tous les publics. Depuis 2024, y sont proposés des « parcours immersifs » qui entraînent les visiteurs en 1900. En voiture à cheval, ou dans une toute jeune automobile, les participants partent à la rencontre d'Eugène et Antoinette Schneider, les châtelains Belle Époque, et assistent aux préparatifs du départ du couple pour Paris. La balade temporelle s'intitule... « Le grand départ ». Des domestiques au verbe haut, se pressent dans des décors impressionnants, et achèvent de nous faire oublier les temps modernes... Alors, passéiste ou futuriste ?



Informations pratiques

Le Parc Floral
18150 Apremont-Sur-Allier
Tél. +33 2 48 77 55 06

Périodes et horaires d'ouverture

-- Ouvert tous les jours, du 29 mars au 05 octobre 2025
De 10h30 à 12h30, et de 14h à 18h.

-- Ouvert tous les week-ends jusqu'au 02 novembre 2025
De 10h30 à 12h30, et de 14h à 18h.

-- Plus d'informations sur :

JARDIN du MONTPERTHUIS

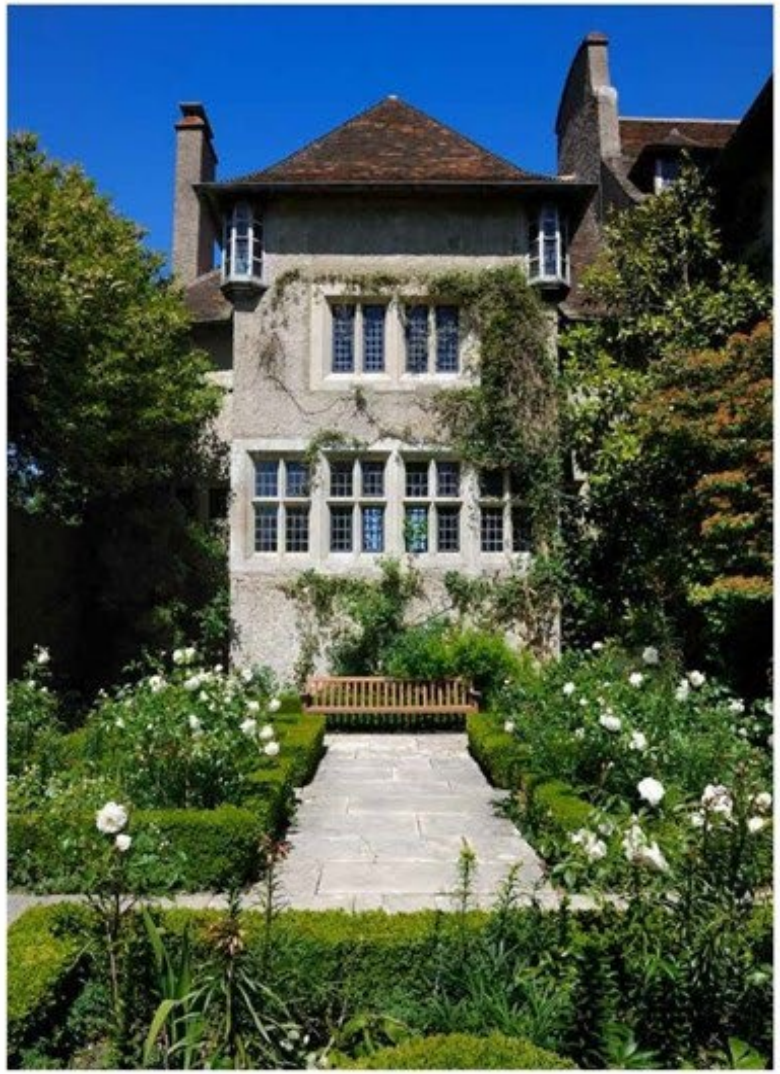
Chemilli
Orne

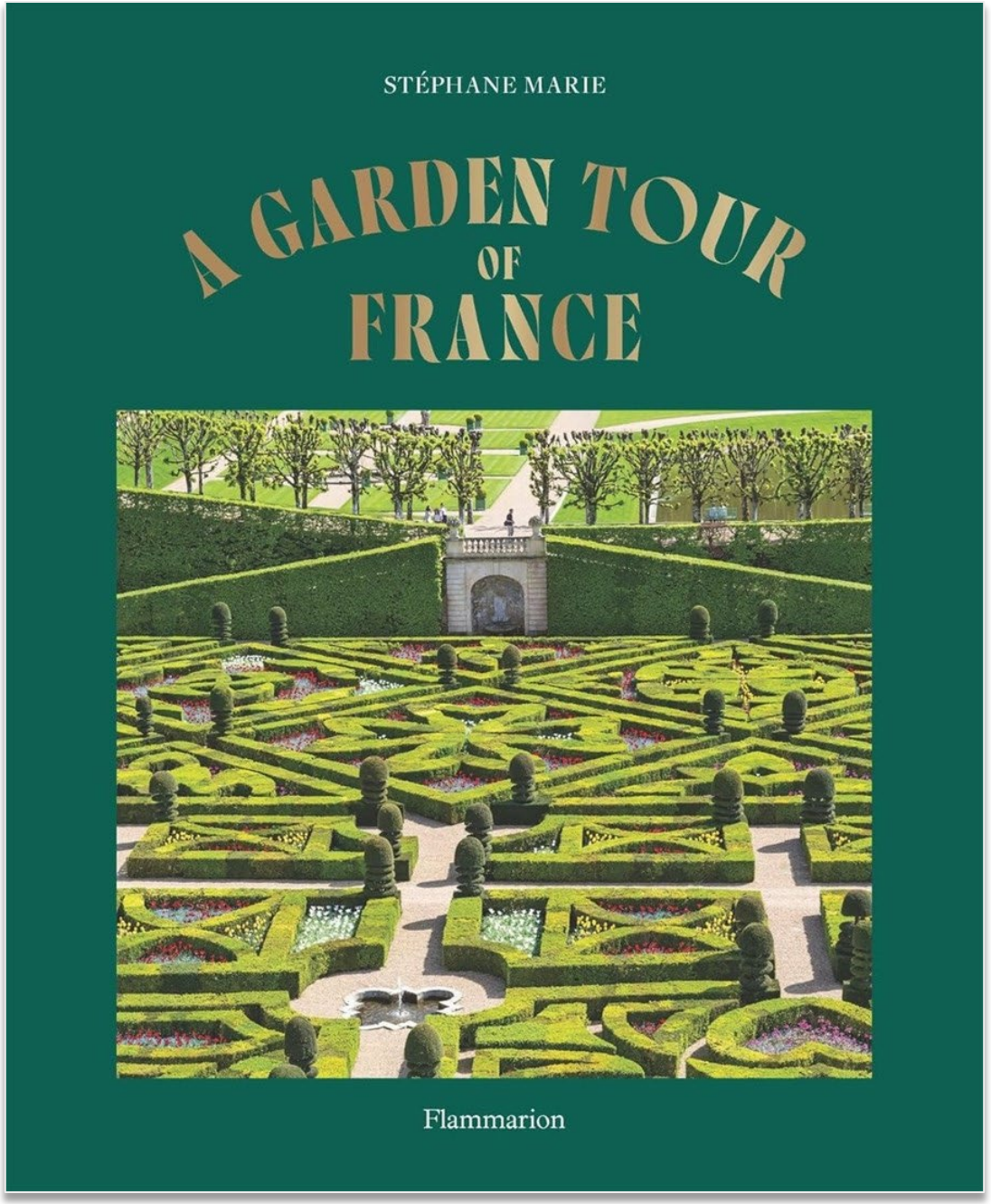
Conçus en 2010 par le paysagiste Philippe Dubreuil autour d'un manoir du XV et XVIe siècles, et de ses bâtiments agricoles. Les jardins modernes et bucoliques se succèdent : vergers, potagers simples, tout est là pour accompagner une vie à la campagne.

Question classique et toujours source de tiraillements : si vous en aviez la possibilité, préféreriez vous explorer le passé ou le futur ? Souvent, la réponse raconte les tempéraments. Les plus optimistes courent vers l'avenir, quand les pessimistes manifestent une curiosité soudaine pour les siècles enfuis. Au pessimiste, préférons ici le nostalgique, dont la mélancolie douce se prête à merveille aux charmes du Parc Floral d'Apremont. Car à l'évidence, village, parc et château sont dédiés aux éperdus d'un pays disparu.

Cette constatation faite, nos amis futuristes seront naturellement accueillis avec la bienséance d'un passé rompu aux moeurs courtoises et éclairées. Le savoir vivre se conjugue souvent à l'imparfait, dit on. Si l'avenir venait à démentir l'assertion, ses partisans recevraient, n'en doutons pas, les plates excuses des éduqués passéistes...

Voilà donc un village de 70 âmes, qui semble surgi d'un contes de fées. C'est presque cela, puisque ses maisons aux pierres blondes et toits de tuiles brunes, datent de l'époque médiévale, âge d'or des contes et légendes. Rosiers, glycine et lavande grimpent sur les façades. Dans les jardins privés, hortensias et pivoines, massifs de buis et potagers fleuris donnent un avant goût du parc tout proche. Alentour, la campagne berrichonne ne présente pas plus de signes de modernité : charolais et moutons paissent au bord d'étangs immobiles, quelques arbres brisent la ligne d'horizon, des prairies dévalent les collines, et l'Allier s'écoule le long du hameau, avant de se jeter en douceur dans la Loire, cinq kilomètres plus loin. On ne rêve pas, aux confins du Berry, cette curiosité régionale a résisté aux assauts du XXIe siècle. Si ce n'est pas un mirage, c'est bien un conte à dormir les yeux ouverts ...
Certaines de ces maisons dorées sont devenues gîtes et chambres d'hôtes. Il fallait au moins cela pour héberger les voyageurs, dont le passage fréquent constitue un rappel aimable, quoique presque incongru du monde connecté.





A Garden Tour of France

Stéphane Marie

Discover the natural diversity of France through a tour of the country's most beautiful gardens.

- From grand formal French gardens with meticulously sculpted topiaries to the poetry of a bohemian country estate, and from a botanical kitchen garden to an exotic tropical oasis on the Mediterranean coast, French gardening expert and television presenter Stéphane Marie invites readers on a tour of his favorite gardens across France.
- His encounters with passionate gardeners who have cultivated their plots with creativity highlight France's incredibly varied microclimates and offer inspiration for nature lovers everywhere.
- This beautifully curated title brings together twenty-seven stunning gardens spanning ten French regions, selected both for their originality and the richness of their flora. Marie details the design history and creation of each garden, accompanied with detailed sections on the plants, flowers, and trees that make them unique.
- Visitors are welcome at each of these gardens, and the chapters are completed with practical information and tips on how to plan your visit.

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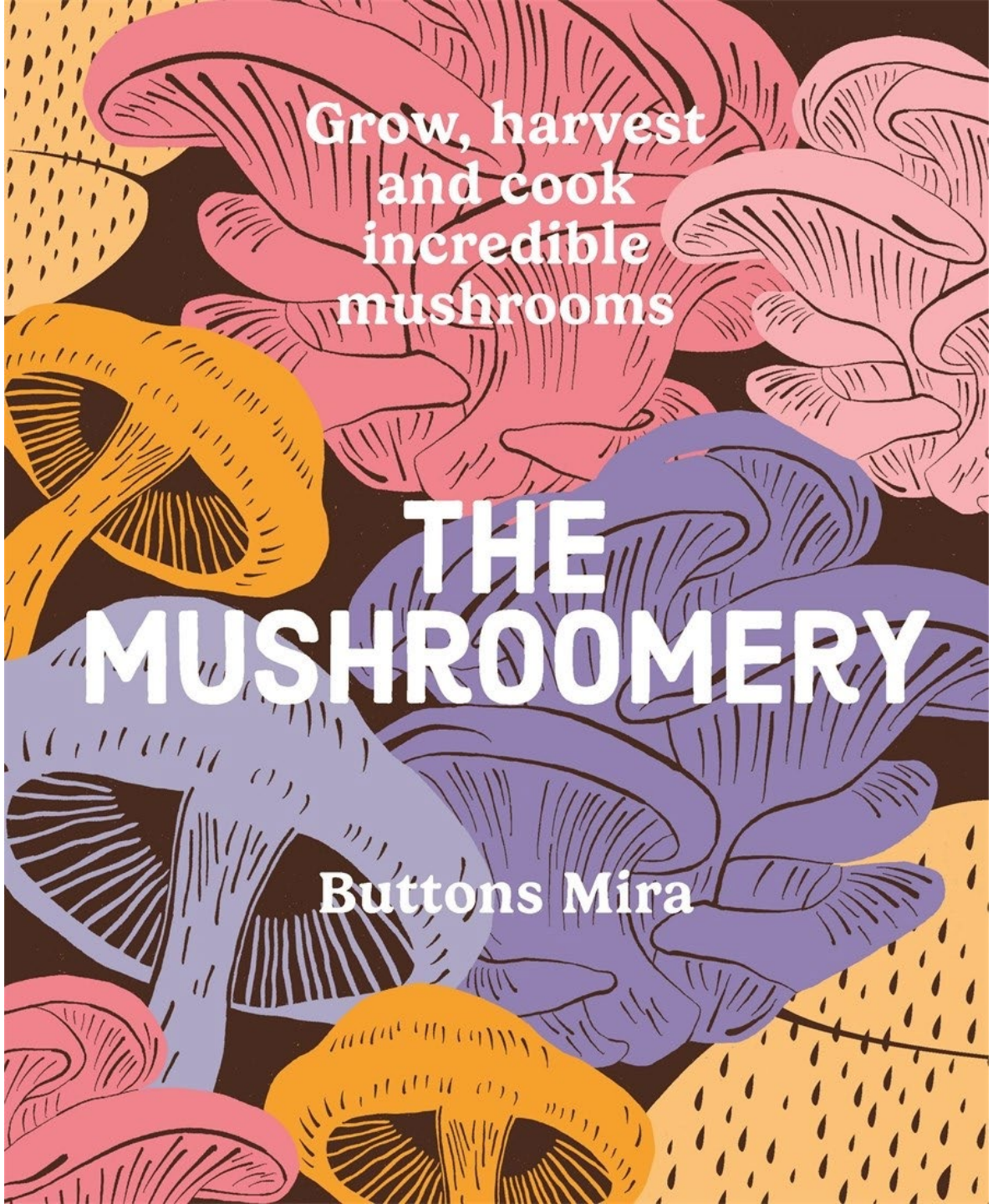
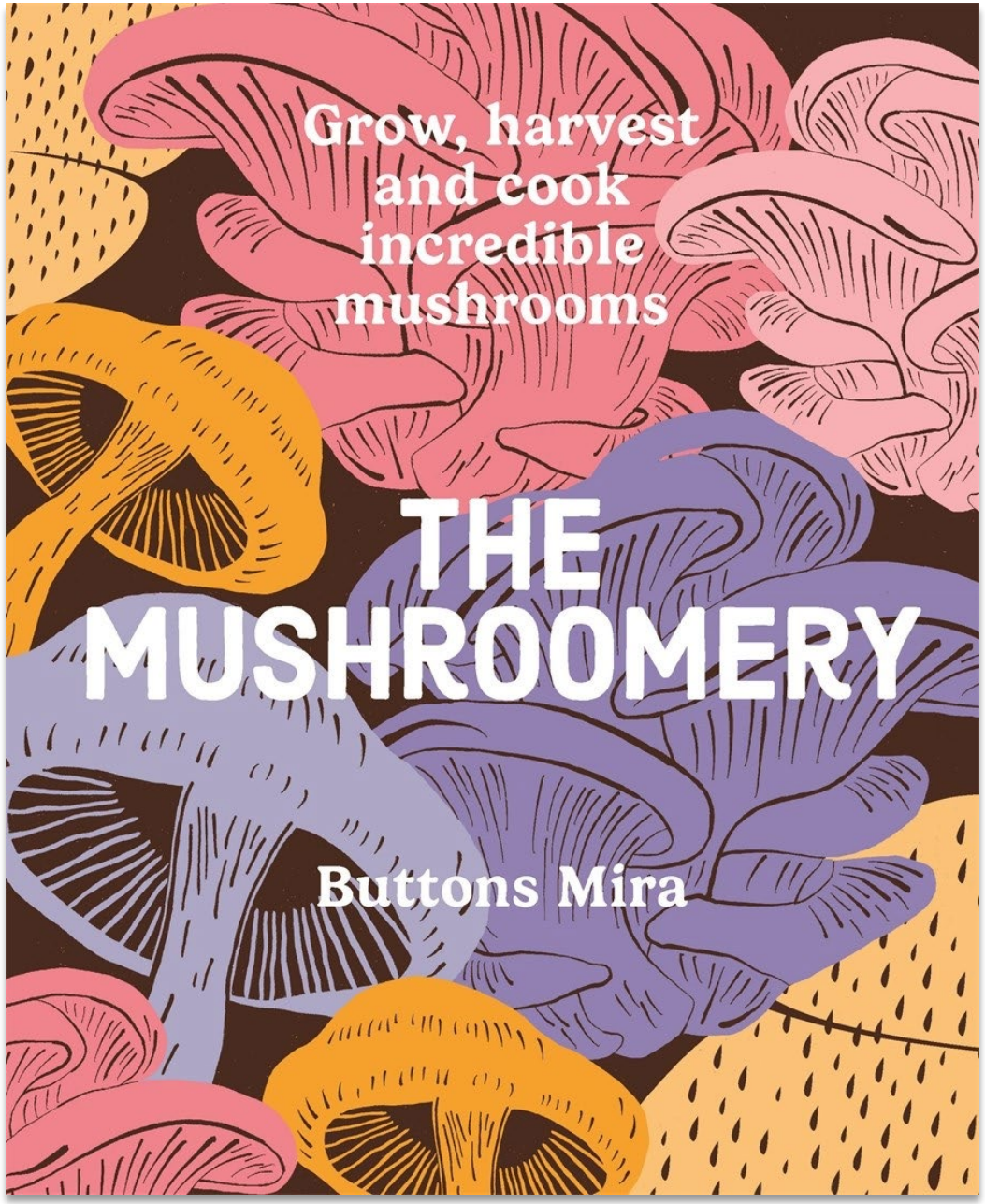

Grow, harvest and cook incredible mushrooms
THE MUSHROOMERY
Buttons Mira



The Mushroomery

GROW, HARVEST AND EAT INCREDIBLE MUSHROOMS

Buttons Mira

Learn how to grow, cultivate and cook incredible mushrooms at home.

- Growing mushrooms at home is simple and satisfying - it requires minimal space, no extensive gardening experience, and can produce results in 5-6 weeks.
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- The second half of the book features 20+ mushroom-forward dishes including recipes for pickling and drying mushrooms for preservation and to enhance their flavor.
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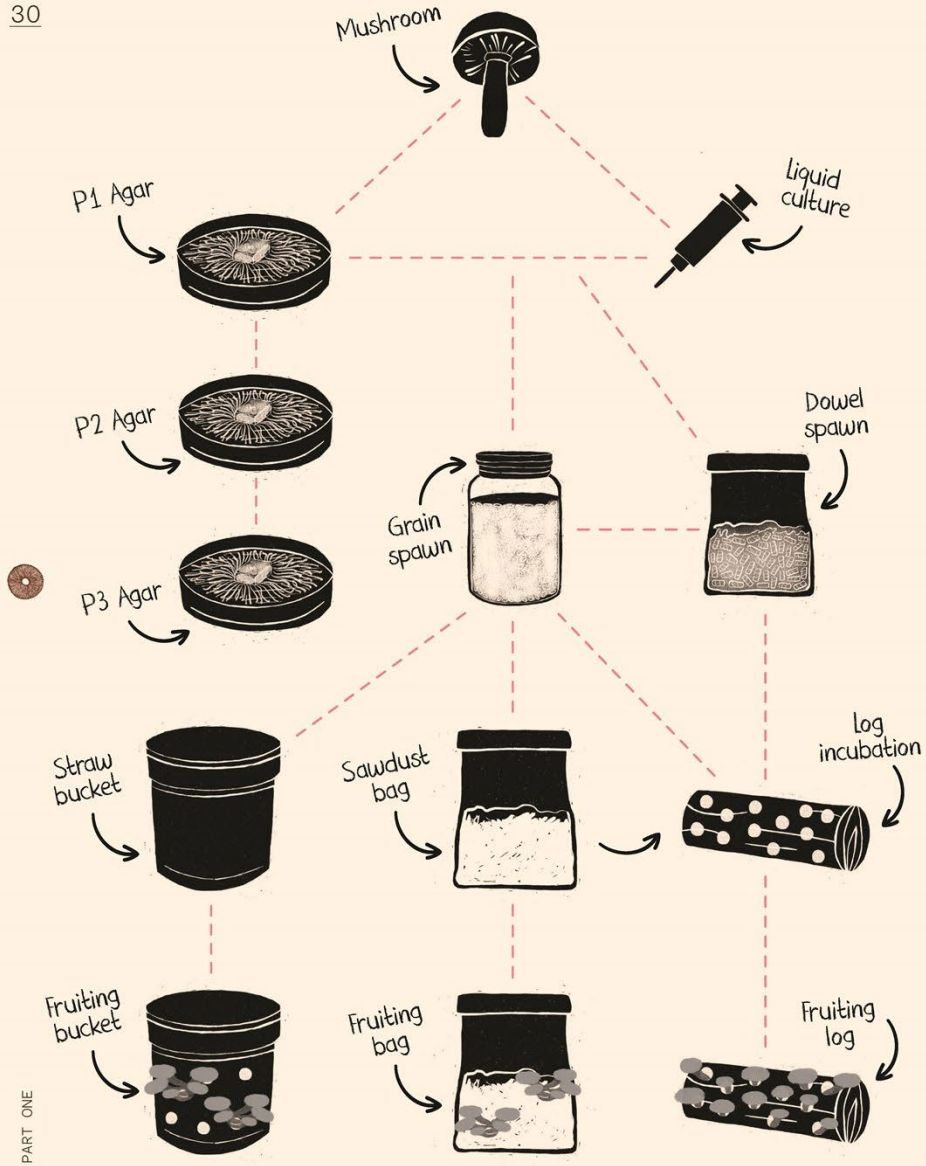

The more food (substrate) we give our mycelium, the more mushrooms we will get when we fruit our block.

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

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

From one 2 litre (2 quart) jar of grain spawn, you could inoculate roughly eight 20 litre (5 gallon) buckets of straw. That will yield a hell of a lot more mushrooms than your original one 2 litre (2 quart) jar of grain spawn would have alone!

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

PREP TIME	COOK TIME	MAKES
15 MINUTES	10 MINUTES	4 × 250 ML (8½ FL OZ) JARS

ROSEMARY MUSHROOM PICKLES

If you are in the fortunate position of growing too many mushrooms to eat in a week, preserve them! Over the years, I've made a hell of a lot of these pickles from the excess mushrooms from the farm and selling them at the farmers' market. They are delicious on toast with cream cheese, on cheese boards, in salads and sandwiches, or just straight out of the jar. If you are a mushroom hater, I don't know why you are here, but these pickles are not the place to get acquainted with them, as this dish really shows off their chewy texture!

I am always collecting jars for preserves. Get into the habit and it will save you buying them – but don't let that habit get out of hand, or you might just find yourself in a hoarder's paradise.

- 1 kg (2 lb 3 oz) oyster mushrooms
- 4 rosemary sprigs
- 600 ml (20½ fl oz) white vinegar (the better the quality, the better the flavour)
- 1 garlic clove, sliced
- 2 tablespoons raw sugar
- 1 teaspoon Celtic sea salt
- 1 tablespoon black peppercorns
- pinch of chilli flakes

Sterilise your jars and lids (see page 120 for sterilising instructions).

Prepare the mushrooms by cutting off any substrate and separating any clusters into individual mushrooms.

Give the rosemary sprigs a rinse and put one sprig in each jar.

Pour the vinegar into a pot. Add the garlic, sugar, salt, peppercorns and chilli flakes. Bring to the boil.

Add the mushrooms and cook for about 5 minutes, until they are just starting to soften, but still have a good texture. Don't cook them for too long!

Using tongs, transfer the mushrooms to the jars. Ladle the brine into the jars, filling them to the brim. Put those lids on quick smart, making sure the lids are tightly sealed, using a tea towel wrapped around the jar so you don't burn your hands.

Turn the jars upside down and leave to cool for a few hours.

Your pickles will be ready to eat the next day! They will keep in your pantry for up to 4 months, but once opened you must put them in your fridge and use within 1 month.

If you are using a jar of spawn, use a fork to scrape the spawn into your decontaminated bowl.

Spray your glove-covered hands again with IPA. Use your hands to break up the grain spawn, until there are no lumps left. This will encourage a good dispersal of mycelium through your substrate.

Put a layer of straw in the bottom of your bucket. Sprinkle some grain spawn on top.

Top with more straw, then use your fists and your full body weight to pack the straw down so it's nice and tightly compacted. Make sure you get good compaction the entire way around the bucket – otherwise more air will be able to circulate, creating more chance of contamination.

Once the straw is tightly compacted, repeat the layers of straw and spawn, then compact it all down again. Keep doing this until you can't fit anything else in the bucket.

Put the lid on, gently tapping the lid edges down with the mallet, if needed, to help seal the bucket.

Congratulations, you have inoculated your first fruiting block!

Mark on the bucket the date and the type of oyster mushroom you have inoculated.

Move your bucket to your incubation chamber. At home, this just needs to be a dark, dry place, such as under the stairs, or in a wardrobe – get creative!

Now simply leave your block to colonise, checking on it after 1 week in summer, or 2 weeks in winter.

INOCULATING LOTS OF BUCKETS?

This method works well when you've scaled up! Set up your inoculating table as before, spraying all your equipment with IPA, including your surface, buckets, lids and gloved hands. Pour all your pasteurised straw on the decontaminated surface. Sprinkle your grain spawn over the top, then mix together until the grain is dispersed.

Place a few generous handfuls of straw in a bucket, making sure you get a good mix of spawn and straw, and packing it down using your fists and your full body weight so it's tightly compacted. Continue until your first bucket is entirely full, then seal with the lid and label the bucket.

Then simply repeat with the remaining straw and buckets.

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WAIT, THERE'S MORE

After you've harvested your first crop, your bucket will fruit more mushrooms! You may get a flush every two to six weeks – so don't give up on it too soon.

Your mushrooms will fruit in rounds. We call these flushes. The first flush is generally the biggest, and each flush will get exponentially smaller until your bucket isn't really growing any more mushrooms. You could get anywhere from two to seven rounds off a 20 litre (5 gallon) bucket. Your last round could be just one individual mushroom!

You can start to mist your fruiting block again four weeks after your last flush to promote growth. Soaking will also promote growth if you are struggling to get your next flush of mushrooms.

When you get to trying for your third round, open up the lid of your bucket to see if the mycelium is still moist. Remember it should be as moist as a wrung-out sponge. If it's dry, it's time for a soak to rehydrate the mycelium.

Rehydrating your mycelium

Remove the lid and put the bucket in a clean sink, on its side. Fill the sink with water. If your bucket starts to float, weigh it down with something heavy, to keep the bucket submerged in the water.

Leave to soak for four to seven hours.

Once the fruiting block is rehydrated and is moist to touch, leave the bucket upside down with the lid off, and place a brick (or something similar) under one side of the bucket to prop it up, so the water can drain out. Allow to drain for seven hours.

Check the hydration: you need the fruiting block to be as moist as a wrung-out sponge. If it's still too moist, allow it to drain for longer, as you don't want it to be waterlogged.

When it's at the perfect hydration, put the lid back on, move your bucket to your fruiting chamber (don't at any point return it to the incubation chamber) and wait for those cute little pins to poke their heads out once more!

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Leaving the skins on, char the celeriac, carrots, onion, garlic and ginger in a hot chargrill pan, over a gas flame, or under your oven's overhead grill set to high. Use tongs to turn those ingredients so they are slightly charred on every side. Each ingredient will char at a different rate, so just take them off the heat as soon as they are charred to perfection. Set aside.

Place the cinnamon stick in a dry stockpot with the star anise, cardamom pods, peppercorns, coriander seeds and cloves. Toast them over high heat for a few minutes, until the cardamom browns slightly and you smell the aromatics release.

Add the charred vegetables to the pot, leaving the skins on to enhance the flavour of the broth. Pour in 6 litres (6 quarts) of freshly boiled water. Add the dried or fresh shiitake mushrooms and 'fish' sauce and crumble in the stock cube, sugar and salt. Put the lid on and bring to the boil over high heat.

Once the broth is boiling, remove the lid and cook for 2 hours. Taste the broth and add more sugar and/or 'fish' sauce if needed, then top the pot up with more hot water and cook for at least another 1¼ hours.

Add the beetroot, leaving them whole (I also leave the skins on). Cook over high heat for about 30 minutes, until tender when pierced with the tip of a sharp knife, but not broken down. Remove the beetroot from the broth, then slice and set aside for serving. Top up the broth with more hot water as needed.

While the beetroot is simmering, prepare the fresh mushrooms by cutting off the substrate and separating any clusters into individual mushrooms. Place a frying pan over high heat and glug some olive oil in. Allow to heat, then add the mushrooms and sprinkle some salt over them. Cover and cook for about 6 minutes, until golden, stirring every so often and adding a little water if the pan is drying out. Turn off the heat.

It's noodle time! I use a noodle basket to lower the noodles into the broth and cook them in the bubbling broth – but if you don't have a noodle basket, just cook them in a separate pot of boiling water. Cook the noodles for 6–8 minutes, or until just tender, then either pull them out of the broth or strain off the water.

It's serving time! Place some kale in eight deep serving bowls. Add the hot rice noodles, then ladle that wonderfully rich hot broth on top. Top with the beetroot slices, sauteed mushrooms, spring onion, radish slices and a good handful of herbs.

Serve with lemon wedges, chilli slices, chilli paste and garlic chilli oil in separate bowls for diners to add to their warm, refreshing bowls of joy.

SERVES
10

BEEF WELLINGTON

And now for the grand finale! This spectacular dish gained recent international notoriety when Australian woman Erin Patterson was found guilty of murdering three lunch guests by serving them beef wellington that she had deliberately laced with deathcap mushrooms that she herself had knowingly foraged. Prior to that catastrophic lunch, the true origins of this dish are also somewhat controversial, with some claiming the British stole it from the French in honour of the Duke of Wellington's victory over Napoleon at the Battle of Waterloo.

I've watched many videos on the laborious process of putting this masterpiece together, with lots of people cutting corners here and there – such as using shop-bought puff pastry, for instance – but I really wanted to do it justice and go the whole way. It's worth it, believe me. I almost hyped myself out of it, but after making the puff pastry the day before and leaving it in the fridge overnight to rest and chill properly, I thought, how hard can this be? Now you just need to make some crepes. And the duxelles (finely chopped mushrooms, sauteed with onion, herbs and butter until reduced to a flavoursome paste). And sear a log of beef. Then put the layers together and throw it all in the oven.

And to make the whole elaborate process much more manageable, you can whip up the crepes and duxelles the day before, or on the morning of your dinner party, keep them in the fridge and simply bring them to room temperature when you're ready to roll.

When her guests presented to hospital, Erin Patterson claimed she had bought the mushrooms from an Asian grocery store and from a supermarket. This claim alone had quite an effect on the mushroom-growing industry due to the wider population's lack of mushroom knowledge. It was easy for people to worry about the possibility of deathcap mushrooms accidentally making it into the food system.

Let me squash any aspersions Erin Patterson may have caused you.

Deathcap mushrooms are mycorrhizal. As you've learnt in this book mycorrhizal mushrooms have a relationship with a living tree and cannot live without that connection. The majority of mushrooms we commonly find at grocery stores and supermarkets are saprotrophic mushrooms grown in sheds on dead and decaying matter. You cannot grow a deathcap mushroom in a shed without a connection to a living tree-root system. It is just not possible that you could accidentally grow a deathcap mushroom.

So, don't let the 'mushroom murders' put you off beef wellington! Let's reclaim mushrooms and this magnificent dish! Challenge yourself. I dare you.

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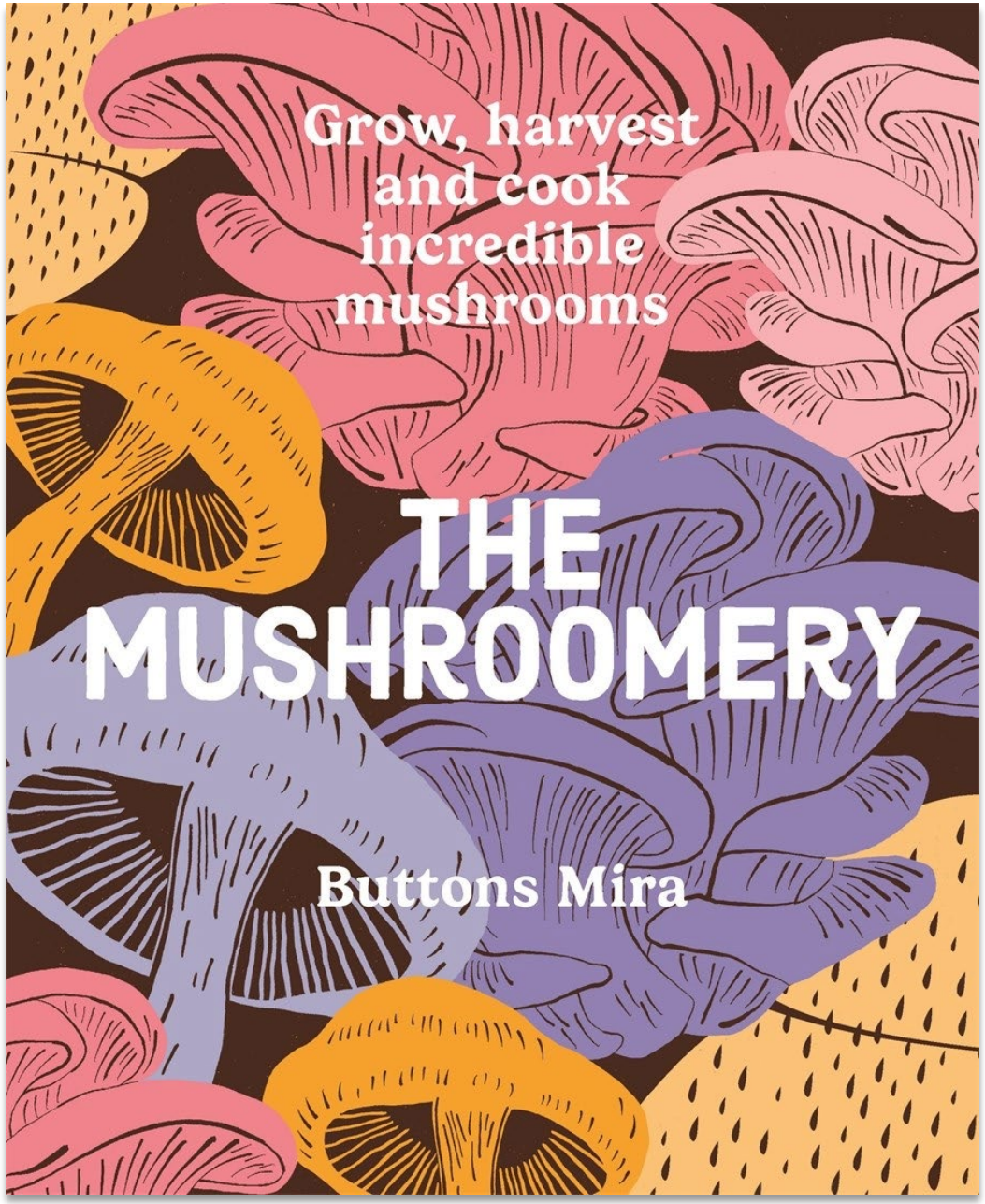

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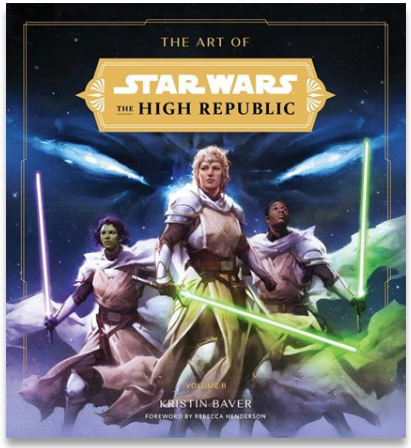

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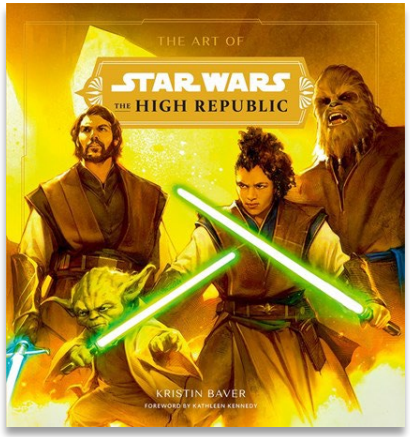

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The Art of Star Wars: Andor (The Complete Series)

Phil Szostak

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THE ART OF

STAR WARS ANDOR

THE COMPLETE SERIES

WRITTEN BY PHIL SZOSTAK

Foreword by Dan Gilroy

ABRAMS, NEW YORK

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PAGE 1 CHOSEN PROTO LOGO "I designed this symbol in my first week on the job. At that time, Tony and Luke were thinking of having anti-Imperial, pro-rebel graffiti painted on the brick walls of Ferrix. I wanted to create a 'proto' rebel symbol, a pre-evolution of the symbol that we know [but] sharper and more dangerous looking. On a practical level, I wanted it to be simple to graffiti onto a wall, as I figured it would be me doing it. I found it difficult to ignore the bird notion set up in *Star Wars Rebels* with Sabine's phoenix. But I saw this symbol as more of a dangerous talon than a swooping bird. It's a weapon.

It was never intended to be in the opening titles; it was just me being excited about working on a *Star Wars* project and wondering if I could get away with making a *Star Wars* logo that could become canon. I had never intended the logo to form from sunlight or be a planet for the sun to rise from behind. That was [ILM VFX supervisor] Mohen [Leo] and his team. When [production designer] Luke [Hull] first showed me that, I was blown away by how cool it was. It was such a good idea." **Barry "Baz" Gingell**

PAGES 2–3 CAUSEWAY OUTWARD VIEW **Peter Mckinstry**

"We had an opening which I didn't feel was particularly dramatic. And then we were exploring Coryton [Refinery, a defunct oil refinery in Essex, England] for Ferrix and there was that pier with all those lights. [It was] one of the first concepts we did, and we did it with red light. I remember saying, 'This is the opening of the show,' in one of those pitch meetings with Kathy, I think. It sets the whole tone immediately, that thump, thump, thump, the beat of everything." **Luke Hull**

PAGES 4–5 ANDOR SALVAN INTERIOR **Chester Carr**

PAGES 6–7 CASSIAN B2 PAINTOVER **Gordon Champ and Carr**

◄ **CASSIAN 09** **Emma Scott and Andrei Riabovitchev**

"I will tell you that, when we did *Rogue One*, I didn't picture the Cassian we find in Ferrix, you know, as part of his path." **Diego Luna**

"For his Ferrix look, we want to give him a more rugged, disheveled feel, whilst still making sure he has an attractiveness to him. We'll be adding some length and volume to the hair and beard." **Scott,** hair and makeup department notes

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FOREWORD

by Dan Gilroy

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The Art of Star Wars: Andor (The Complete Series)

Phil Szostak

The official behind-the-scenes companion to the Emmy, WGA, SAG, Golden Globe, and BAFTA–Award nominated Disney+ series

- *The Art of Star Wars: Andor (The Complete Series)* gives readers an exclusive inside look at the production art, visual development, concept art, creature designs and FX, graphics, props, and more that went into creating the Tony Gilroy helmed Disney+ series.
- Through extensive interviews with Gilroy, star Diego Luna, and the talented Lucasfilm visualists, author Phil Szostak documents every step of Andor's production from discussions following the initial release of Rogue One: A Star Wars Story up through post-production on the final episodes of season two.
- With deep dives into the locations that defined the series, including Kenari, Ferrix, Aldhani, Narkina 5, Mina-Rau, Ghorman, and Yavin 4, among many others, this essential volume celebrates the legacy of all twenty-four critically acclaimed episodes and the hurdles the filmmakers, cast, and crew had to overcome to bring their vision to life.

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CHARLES RAVINSKI

SKATE OBSESSION

Flammarion

Thames &Hudson
Australia

Skate Obsession

Charles Ravinski

Rider? Trick? Trucks? Santa Cruz? *Skate Obsession* plunges readers into the exhilarating world of skateboarding.

- Retrace the history of skateboarding and its iconic brands, meet the legendary riders, and learn all about the skater universe in this fully illustrated book. From fashion to film, music to art, and the Olympics to video games, here—at last!—is a complete guide to all aspects of skateboarding culture.
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- Look the part: master the anatomy of the board--from nose to tail, trucks to wheels, grip to board--find the brands that outfit skaters in style.
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Supreme: The King of Hype

The most desirable, the most exclusive, the most enigmatic—Supreme racks up the superlatives. Its products sell for a fortune, and its stores have endless lines outside. The brand has become such a sensation, it's easy to forget that Supreme started out just like any other skateboard brand—well, almost.

In 1994, a new skate shop opened on Lafayette Street, in New York. Like every other skate shop, this one sold decks, gear, and clothing. But upon closer inspection, one detail stood out. The logo on the door was inspired by the work of artist Barbara Kruger; a seven-letter word written in white Futura type on a red background: Supreme.

This (unauthorized) reference to the artist spoke volumes. It reflected the desire of James Jebbia, Supreme's founder, to embed his company within a cultural context that extended beyond skateboarding. Like an exhibition curator, he selected his favorite artists and artworks, and used his brand as a showcase. Over the years, Supreme has released clothing collections inspired by Martin Scorsese, Damien Hirst, and New Order, and even rereleased several Miles Davis albums. In doing so, Jebbia hopes to share his own tastes and preferences, while exposing crowds of young skaters to major works in various cultural fields.

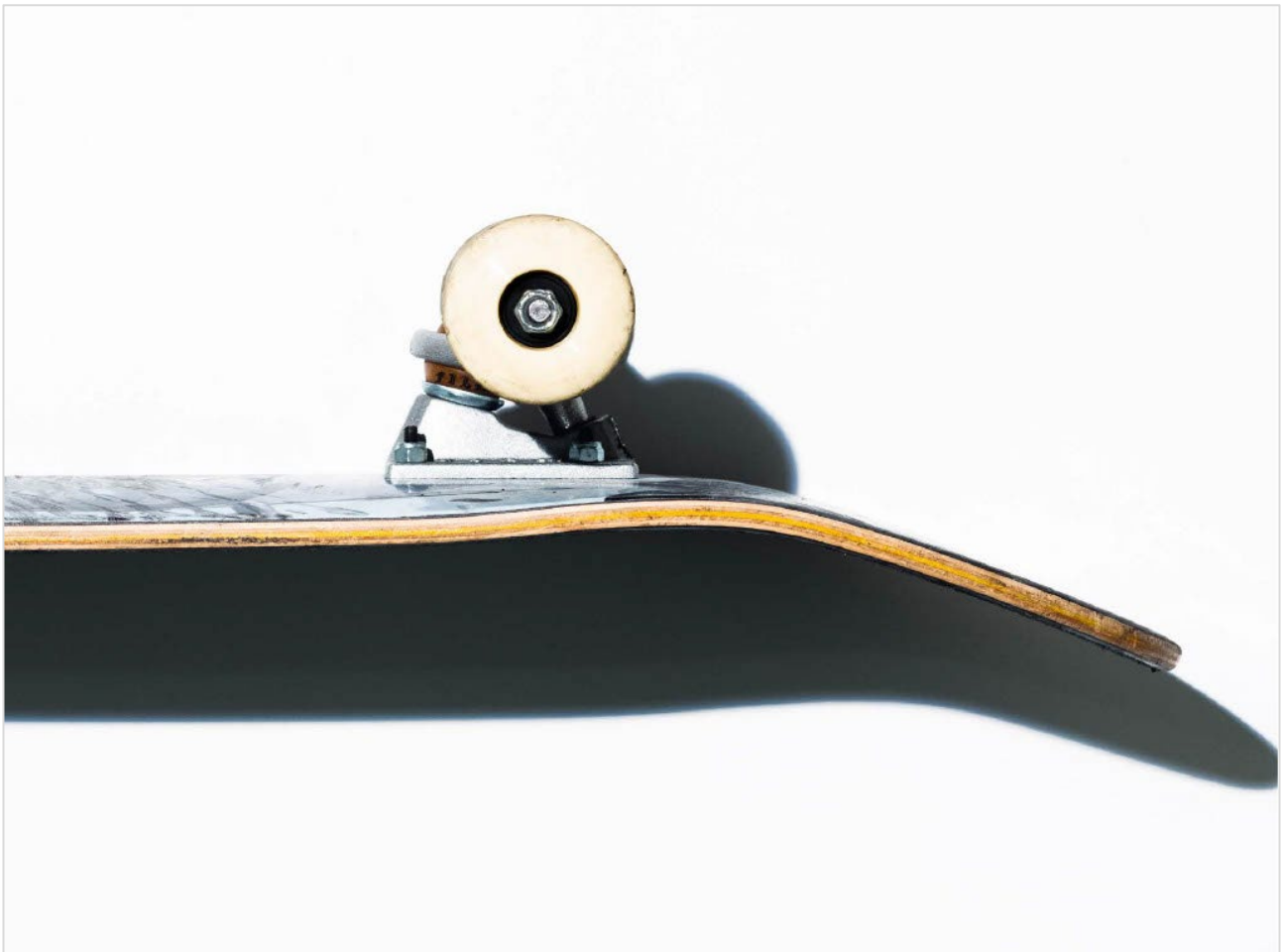
Even better, Supreme pulled off the feat of being edifying without being irritating, thanks to a massive injection of cool. The store's first employees were popular neighborhood riders who had played extras in Larry Clark's film *Kids*. Supreme's regular collaborations gave it another incredible advantage; they included brands like Nike, Vans, Doc Martens, and Bape, as well as big names in luxury, and even furniture designers and a Japanese fly-fishing apparel company. Nothing was off limits. Supreme was a total brand that could slap its famous box logo on everything—and anything. The final ingredient in the company's secret sauce was a then unheard-of sales technique based on exclusivity and frustration: the drop. Each week, new products were released in limited quantities, stoking fans' desire.

Guess What?

In 2019, the prestigious auction house Sotheby's put more than 1,300 Supreme products up for sale. A complete collection of skateboards released by the brand was sold for the modest sum of $800,000.

Above: Over the years, Supreme has commissioned many renowned artists to illustrate its decks.

Above: The usual line outside the Supreme store in London.



Girl: Top of the Class

Throughout its existence, Girl has aimed for complete perfection and has succeeded most of the time—except when bad luck got in the way.

It all began in 1993. Mike Carroll, a skater idolized for his talent and instantly recognizable style, set out to create his own brand, partnering with Rick Howard, a Canadian rider who had moved to California. Frustrated by the unscrupulous practices of their previous sponsors, the two friends wanted to do things differently; their company would be built by skaters, for skaters. Most importantly, it would maintain a sense of fair play at all times.

But not everyone was happy about this development. Steve Rocco, one of the owners of the brand Plan B, the then sponsors of Carroll and Howard, got wind of their plans. He threatened legal action and went as far as demanding that skateboard manufacturers decline to make boards for Girl. Luckily, the rest of the skateboarding industry looked kindly on the newcomer, and enthusiasm for their venture grew quickly.

So, Girl was able to form a team—and what a team it was. In the early years, the new brand attracted skateboarding's finest, including Jovontae Turner, Guy Mariano, Eric Koston, and Rick McCrank. The most gifted, most graceful riders signed up. Girl was so successful that, in 1994, Carroll and Howard had to create a second brand in order to sponsor all their recruits. The result was Chocolate Skateboards, which also signed incredibly talented riders like Keenan Milton and Gino Iannucci.

Their universe kept expanding with the addition of a truck brand (Royal) and a shoe brand (Lakai). The goal of these companies was to secure riders a future after their skateboarding career was over by employing them in the fields of design, management, distribution, etc.

The Girl empire became known for its increasingly ethical approach.

The brand's desire to do things right also came across in its videos. Ty Evans, Girl's official videographer, encouraged skaters to push themselves to deliver even more impressive images. Direction and editing were entrusted to big names, including Spike Jonze, whose *Yeah Right!*, released in 2003, is considered a masterpiece. Special effects, a green screen, slow motion, and cameos by celebrities such as Owen Wilson—this video has it all.

Another remarkable skill of Girl's founders was spotting and attracting young talent. In the early 2000s, as the original team began to age, Carroll and Howard, with help from their team manager, Sam Smyth, found rising stars Brandon Biebel, Jereme Rogers, Paul Rodriguez, Sean Malto, Mike Mo Capaldi, and Alex Olson. The future appeared to be in safe hands.

Guess What ? **Girl may have led the pack in most domains, but it fell short when it came to the inclusion of female skaters. Despite its name, the brand didn't sponsor women riders until 2019, when it signed Canadian Breana Geering.**

Unfortunately, the brand and its new protégés suffered a run of bad luck. Several of the riders sustained serious injuries that significantly slowed their careers. Others decided to change sponsors, while others still completely lost interest in skating. But Girl managed to pick itself up after this rough patch.

Today, the brand is experiencing a resurgence driven by a new generation of riders (including Tyler Pacheco, Simon Bannerot, and Griffin Gass) and is enjoying renewed interest among younger skaters. Girl—the brand that always strives to do the right thing—has a bright future ahead.

Above Skater Mike Carroll's pro model deck by Girl.

Opposite The Girl logo, which hasn't changed since the 1990s, is instantly recognizable.

Left Per Welinder, member of the Powell Peralta team, at the Del Mar Skate Ranch, California, 1984.

Bottom A teenage Tony Hawk at the Del Mar Skate Ranch, California, 1982.

The 1980s: Skateboarding Goes Pop

The 1980s witnessed a huge leap forward: the emergence of the first truly successful brands, the first cult magazines, and the first stars who brought skateboarding from the underground into the spotlight.

All good things must come to an end: as the 1970s drew to a close, the Z-Boys disbanded, and the most influential among them created their own empires. One such skateboarder-turned-entrepreneur was Tony Alva, who called his new brand Alva Skates. Another was Stacy Peralta, who teamed up with George Powell, a skateboarder who held an engineering degree, to create one of the most prominent companies in the history of skateboarding: Powell Peralta.

Many factors contributed to the pair's success. The first was their brand logo: a skeleton with red eyes peering out of a pair of yellow wings, which was perfectly in tune with the tastes of a generation about to spend the decade headbanging to Metallica. The duo's second advantage was the Powell Peralta team, nicknamed the Bones Brigade, in reference to the bone-colored wheels manufactured by the brand. It included riders who would eventually become the first skateboarding superstars: Steve Caballero, Tony Hawk, and Rodney Mullen—an exceptionally gifted teen who was always coming up with new tricks. The third key to Powell Peralta's success was their use of video. Although it had become increasingly common among riders to film their performances, it was ultimately Powell Peralta who produced the first blockbuster skateboarding VHS tapes. *The Bones Brigade Video Show* and *Future Primitive* were released in rapid succession, opening eyes and blowing minds around the world.

There were cult brands and cult videos—all that was missing were magazines. Launched in 1981 and 1983, respectively, *Thrasher* and *Transworld* made skateboarding even more popular by inundating fans with new images on a monthly basis.

Skate Obsession

Charles Ravinski

Rider? Trick? Trucks? Santa Cruz? *Skate Obsession* plunges readers into the exhilarating world of skateboarding.

- Retrace the history of skateboarding and its iconic brands, meet the legendary riders, and learn all about the skater universe in this fully illustrated book. From fashion to film, music to art, and the Olympics to video games, here—at last!—is a complete guide to all aspects of skateboarding culture.
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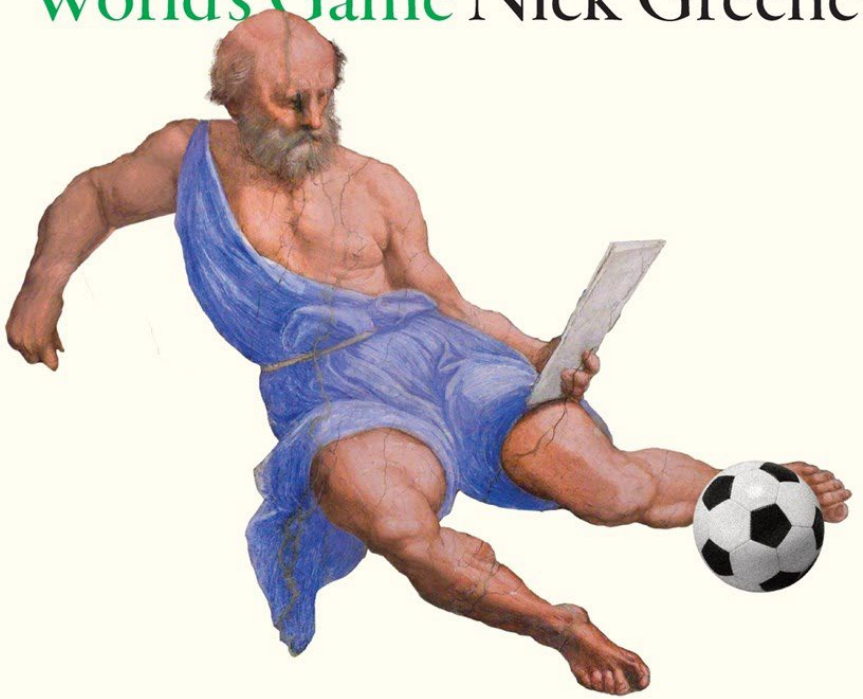
How to Watch Soccer Like a Genius

What Architects, Stuntwomen, Paleoanthropologists, and Computer Scientists Reveal About the World's Game

Nick Greene



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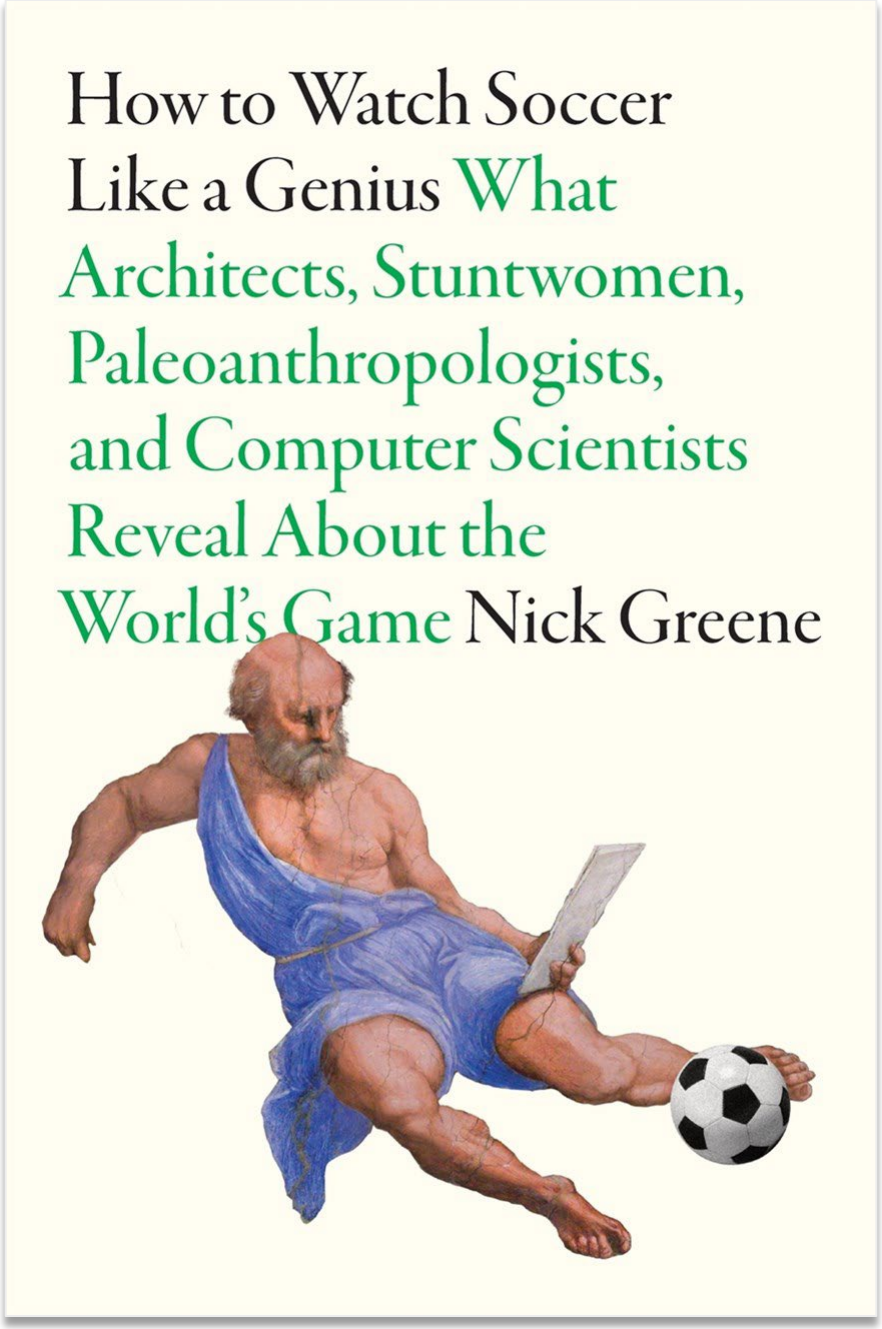

How To Watch Soccer Like a Genius

Nick Greene

From the author of *How to Watch Basketball Like a Genius*, a brilliant deconstruction of the most popular sport in the world, publishing ahead of the 2026 World Cup in North America.

- On the surface, soccer seems like the simplest of games: one ball, two teams, two goals, and (preferably) some grass. There's a reason it's the first team sport little kids learn to play.
- But the closer you look, the more you plumb the game's history, the more infinitely complex the picture becomes. *In How to Watch Soccer Like a Genius*, Greene calls on a turf manager, an expert on colour theorist, and a landscape historian to understand the field itself, a paleoanthropologist to talk kicking, and an Anglican priest to explain schisms—how American football, soccer, and rugby could all develop from the field games of rowdy 19th century British schoolboys. Greene delves deep into what defines the game, how it developed, and what happens during a match's 90 minutes (and then some). With insight from a domino toppler, a developmental neuroscientist, an art historian, a civil engineer, and more, you'll never look at soccer the same way again.
- Publishing ahead of the massive 2026 men's World Cup, taking place in the USA, Mexico, and Canada from June 11 to July 19.
- Unlike any other book in the market—Nick Greene's quirky, smart, insightful style is fresh and fun. *How to Watch Basketball Like a Genius* continues to sell; the paperback has outperformed the hardcover.

AU $44.99 | NZ $49.99
9781419777172
272 Pages | Hardcover
229 mm x 152 mm
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BY ANY OTHER NAME

Major movements

I **WAS HOPING** to confront this issue later. Ideally, it would arrive within the book's natural flow and at a location to provide the reader with some sense of discovery or surprise. But it's too late for that. The subject has already been thrust to the fore, situating itself on the cover to be judged by all passersby, the interested and uninterested alike. The word is "soccer," and I'm afraid we cannot proceed any further without addressing it and all the attendant baggage.

Why an American author would decide against using a term that may evoke images of Cleatus, the *NFL on Fox*'s pigskin-spiking robot, should be self-evident. But at the risk of sounding like some sort of precious Anglophile, there is nothing wrong with Americans using "football" when talking about soccer. The word boasts some truly wonderful variants. I draw the line at saying "footy," but boy howdy do I get a kick out of hearing others give it a whirl. And who plays this game? "Footballers"—a great term that calls to mind paparazzi flashes and scamps stepping out of supercars into nightclubs. (*Shouldn't they be training?!?*) "Soccer" has no equivalent; there is no such thing as a *soccerer*, nor should there be.

But "soccer" is not without its charms. The thick, occlusive center, that plucky *-er* at the end. What it lacks in languid beauty it makes up for by being fun to say. *Soccerrrrrrrrr*. Doesn't it sound like an impact sprinkler hissing

SECTION ONE

FROM THE GROUND UP

INCOMPLETE TIMELINE OF EVENTS TO BE COVERED AND CONSIDERED:

6,000,000 BCE: Bipedalism presents in early hominids.
4000 BCE: Sheep husbandry introduced around United Kingdom.
200 BCE: Han dynasty elite engage in bouts of *cuju*.
July 18, 1536 CE: See of Rome Act passes, cleaving Anglican Church from larger communion.
October 26, 1863 CE: Football Association sets annual membership dues at £1.
Summer, 1924 CE: Uruguay national team travels to Europe in steerage aboard *Desirade*.
June 3, 1969 CE: World Publishing Company releases first edition of *The Very Hungry Caterpillar*.
May 20, 1975 CE: Episode no. 3177 of *The Tonight Show Starring Johnny Carson* airs on NBC featuring guests Joan Rivers, Truman Capote, and Robert Speca Jr.
February 22, 1982 CE: Bigfoot II excites Pontiac Silverdome crowd during first-ever indoor monster truck show.
June 1, 2016 CE: Qatar Airlines launches route between Hartsfield-Jackson Atlanta International Airport and Doha.

INCOMPLETE TIMELINE OF EVENTS TO BE NEITHER COVERED NOR CONSIDERED ON ACCOUNT OF INSUFFICIENT SPACE AND/OR RELEVANCE:

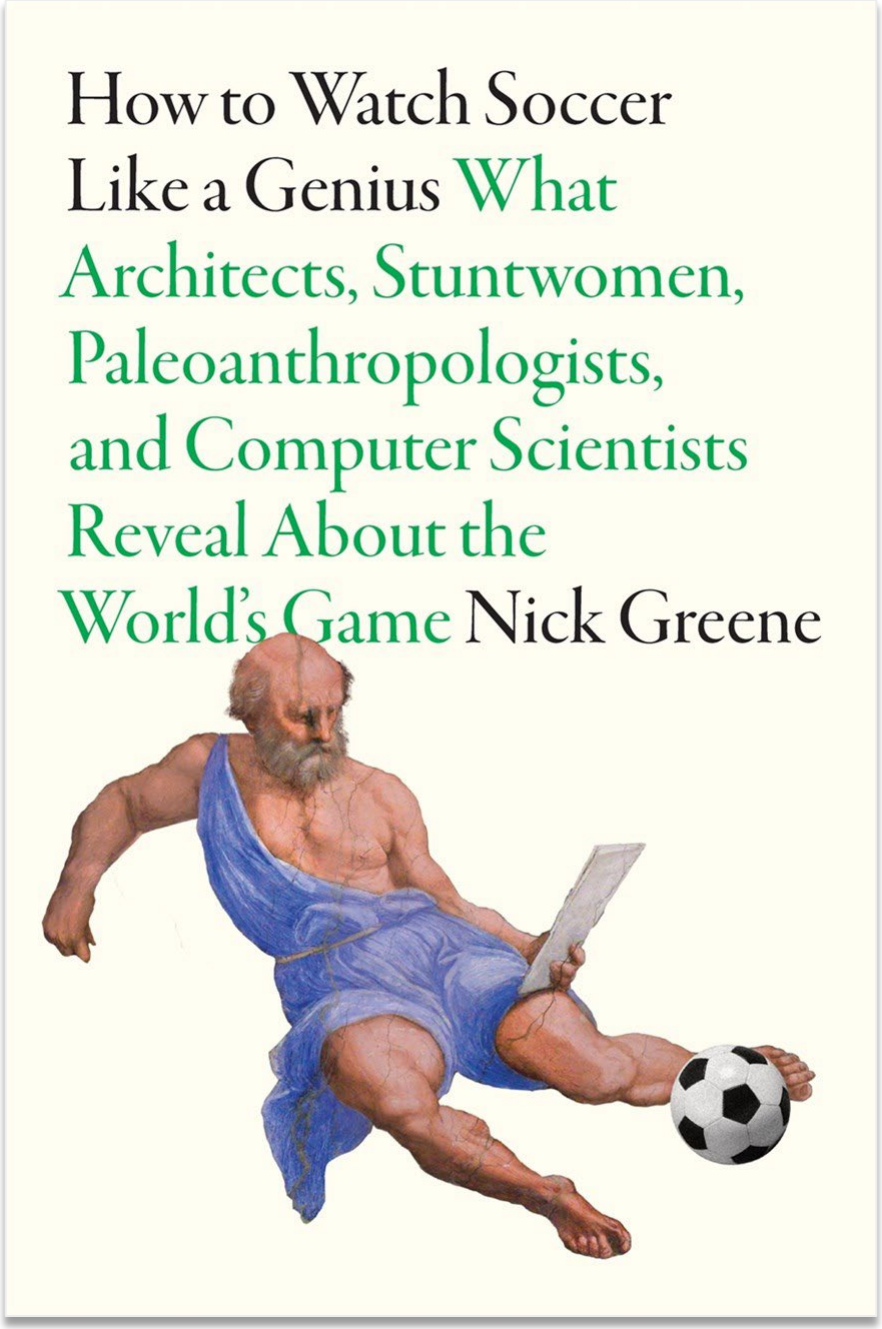
98,000 BCE: Pacific sperm whale population begins pan-oceanic colonization.
1200 BCE: Babylonian aromachologist Tapputi writes first known dissertation on perfume making.
September 5, 1784 CE: Abigail Adams witnesses woman in Paris wipe up dog urine "with her chimise [*sic*]."
February 26, 1815 CE: Napoleon Bonaparte heeds mother's advice, escapes from Elba.
July 12, 1893 CE: World's first Viking longship reproduction arrives in Chicago after sailing from Bergen, Norway.
September 18, 1969 CE: Jimmy Carter sees UFO before giving speech in Leary, Georgia.
September 18, 1991 CE: Curt Jones files patent for Dippin' Dots.
October 17, 1993 CE: Fox cancels *The Chevy Chase Show*.
October 9, 1998 CE: Five-year-old Ariana Grande hit by puck at Florida Panthers game for second time in ten months.
January 24, 2000 CE: *Crazy Taxi* released on Sega Dreamcast.

SOMETHING NEW IS AFOOT

When soccer became soccer

AS A PARENT, nothing prepares you for the relentless indoctrination we subject our children to regarding the life cycle of a butterfly. The topic's ubiquity in early education can be traced to Eric Carle's 1969 picture book *The Very Hungry Caterpillar*, in which our hero emerges from an egg, eats like a stoned snowboarding instructor, and then pupates into a vibrant butterfly. The massive hit continues to inspire a whole literary subgenre. There are books about little caterpillars, giant caterpillars, caterpillars on construction sites, and at least one caterpillar who explicitly does not wish to become a butterfly. If you are the parent of a preschooler, you probably have some of these books in your home right now; their classroom may even feature a mesh habitat full of live caterpillars so they can observe the process in real life. It is nearly impossible to reach the age of five without learning how a butterfly matures. For a society routinely keeling toward discord and menace, it's rather nice to agree upon something so beautiful.

On its website, the National Science Teaching Association describes these caterpillar lessons as "a good place to begin talking about what is real and what is imaginary and how we can find out what happens in nature." It also helps that a butterfly's transformation makes for an extremely clean story. There is an obvious beginning, middle, and end. In what other real-life situation can we observe change occur with such neat delineation? It certainly didn't happen like this in soccer.



How To Watch Soccer Like a Genius

Nick Greene

From the author of *How to Watch Basketball Like a Genius*, a brilliant deconstruction of the most popular sport in the world, publishing ahead of the 2026 World Cup in North America.

- On the surface, soccer seems like the simplest of games: one ball, two teams, two goals, and (preferably) some grass. There's a reason it's the first team sport little kids learn to play.
- But the closer you look, the more you plumb the game's history, the more infinitely complex the picture becomes. *In How to Watch Soccer Like a Genius*, Greene calls on a turf manager, an expert on colour theorist, and a landscape historian to understand the field itself, a paleoanthropologist to talk kicking, and an Anglican priest to explain schisms—how American football, soccer, and rugby could all develop from the field games of rowdy 19th century British schoolboys. Greene delves deep into what defines the game, how it developed, and what happens during a match's 90 minutes (and then some). With insight from a domino toppler, a developmental neuroscientist, an art historian, a civil engineer, and more, you'll never look at soccer the same way again.
- Publishing ahead of the massive 2026 men's World Cup, taking place in the USA, Mexico, and Canada from June 11 to July 19.
- Unlike any other book in the market—Nick Greene's quirky, smart, insightful style is fresh and fun. *How to Watch Basketball Like a Genius* continues to sell; the paperback has outperformed the hardcover.

AU $44.99 | NZ $49.99
9781419777172
272 Pages | Hardcover
229 mm x 152 mm
Abrams Press

un·single

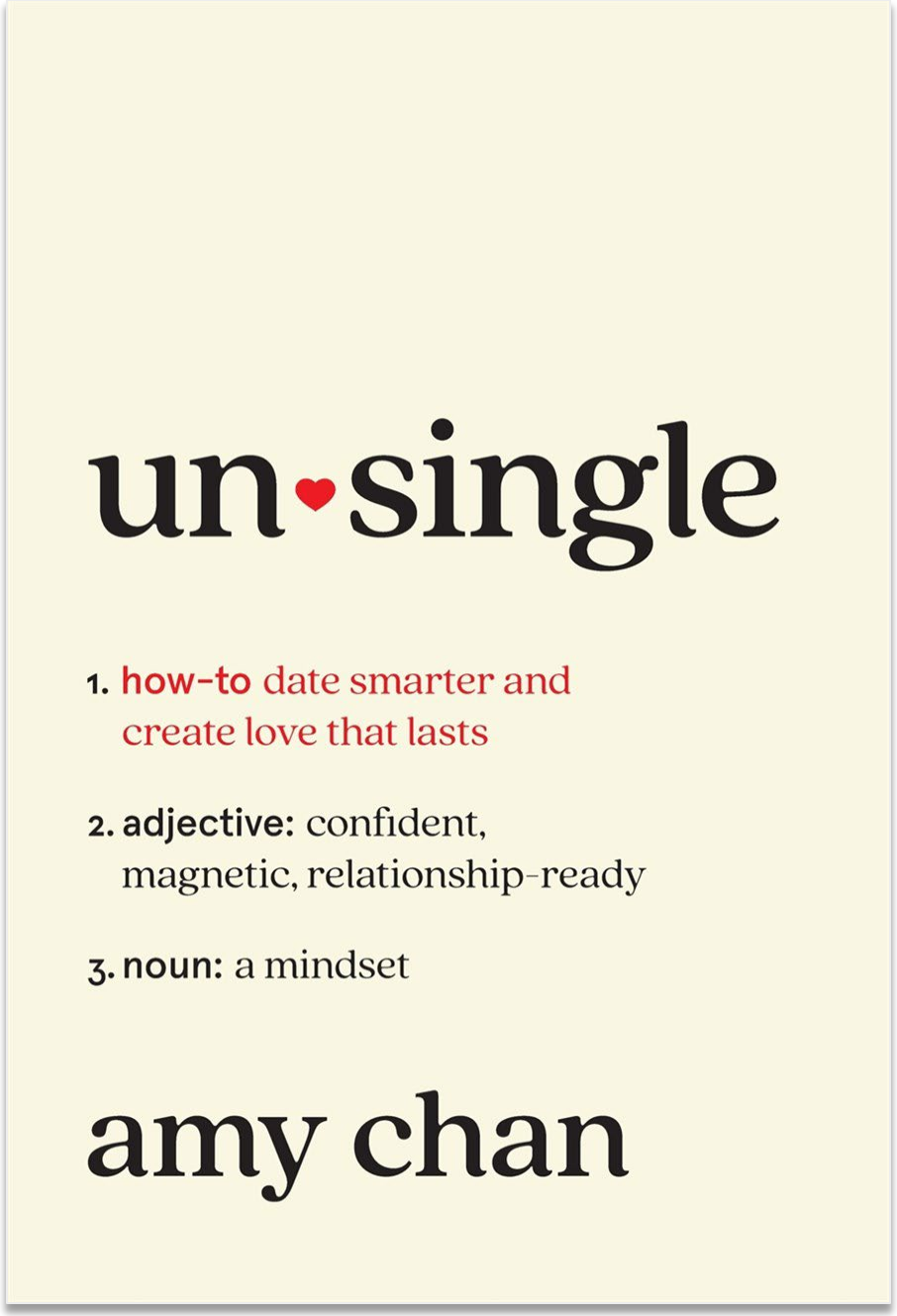
1. **how-to** date smarter and create love that lasts

2. **adjective:** confident, magnetic, relationship-ready

3. **noun:** a mindset

amy chan

Thames &Hudson
Australia



Unsingle

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Amy Chan

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- Dubbed the “scientific Carrie Bradshaw” by The Observer, relationship expert Amy Chan has helped countless people transform their love lives through her world-renowned Breakup Bootcamp and Dating Bootcamps.
- In this groundbreaking guide, Chan introduces the Dating Funnel framework, a step-by-step system that pinpoints exactly where people are getting stuck and why. Whether it’s struggling to meet quality matches, stalling after the first few dates, or getting caught in situationship purgatory, *Unsingle* offers a practical roadmap to update dating skills and heal the deeper wounds that block connection.
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Introduction: The Psychic

TWO TRUTHS AND A LIE:

- I once flew two thousand miles to meet a guy I met online, only to realize I'd been catfished. I hooked up with him anyway.
- During dinner, my date kept leaving the table every fifteen minutes. I figured he had food poisoning. Turns out, he was mixing pleasure with work. I found out he was dealing drugs outside the restaurant in between bites.
- I applied a mathematical framework to dating and went on twenty-three first dates before meeting my partner.

Did you guess right?

While I'd like to say the first two are fabrications, the lie is C. I actually went on thirty-four first dates before I met my partner. The mathematical framework part is true, though.

You can probably tell my dating track record has been sub-optimal, to say the least. So how could an insecure, anxious, "crazy" single woman become a dating expert that has now

helped thousands of people find love? Well, it started with hitting rock bottom.

The Beginning

There are countless ways to discover that your boyfriend is cheating. Maybe you stumble upon flirty text messages on his phone, or find a strand of blonde hair on his pillow when your own is jet black. But me? I uncovered my boyfriend's infidelity in possibly the dumbest way imaginable. My story doesn't begin with a lipstick-stained collar or a suspicious credit card statement. No, my world turned upside down the moment I stepped into the dim, incense-filled room of a psychic.

In the summer of 2014, I was twenty-nine years old and had been fired from my job as the marketing director of a luxury travel company. I couldn't afford my apartment so I moved in with my boyfriend, Adam. We had been dating for 1.5 years at that point. I was bummed about losing my job but ecstatic that my relationship was progressing. I had always wanted to live together, but he wasn't ready. Unemployment accelerated that timeline. I was grateful he took me in, covered all the bills, and essentially became my lifeline as I struggled to find another job. Since I couldn't help with the bills, I contributed by playing house. I'd take his clothes to the dry cleaners, prepare lavish meals for dinner, and even pack his lunches in a paper bag, sometimes with a surprise love note inside. Being a perfect stay-at-home girlfriend became my new job. I felt ashamed that I wasn't working and had to rely on him financially, but I hoped I'd prove enough value to someday be promoted to the perfect stay-at-home wife.

After months of fruitless job hunting, I needed direction. So I booked an appointment with a psychic named Nina, recommended by a friend of a friend. Her "office" was more like a closet crammed with mystical trinkets. When I walked in, before I could even settle into the chair, Nina blurted out, "This man. He's not for you. There's another woman from his past."

What? My boyfriend had never been in a serious relationship before me. Besides, I wasn't there to discuss my love life—I needed career advice.

"I'm not here to talk about my relationship," I interjected. "I want to focus on my job prospects."

Undeterred, Nina continued, "You can stay with him, but there's a problem with his liver. If he doesn't fix it, you'll be a widow at thirty-nine. But there is another woman from his past. Ask him."

Irritated by her persistence, I agreed just to move the conversation along. "Okay, I will. Can we please talk about my career now?"

***

I kept glancing at the clock, waiting for the sound of the door. Adam had dinner with the boys, but he should've been home by now.

I texted him, then called. No answer.

Nine p.m. Ten p.m. Eleven p.m.

Where was he? Images of car accidents and hospital rooms flashed through my mind. I called again, my hands shaking.

This time, he picked up. "Hey, what's up?" he answered like nothing was wrong. I could barely hear him as it was loud where he was.

"Where are you? I thought you were just going for dinner."

"Yeah, Malcolm and I had dinner and then his cousin and some of his investor friends joined us. We're just grabbing drinks at Coast."

Relief flooded through me, quickly followed by guilt for doubting him. "Okay, when will you be home?"

"Not sure. Don't wait up."

But I couldn't help it. I lay in bed, eyes glued to my phone, counting down the minutes.

The click of the lock startled me at four a.m. I was sitting up on the bed. Adam stumbled in, visibly annoyed to see me awake with disapproval clearly on my face.

"You're acting crazy, Amy," he scolded sternly.

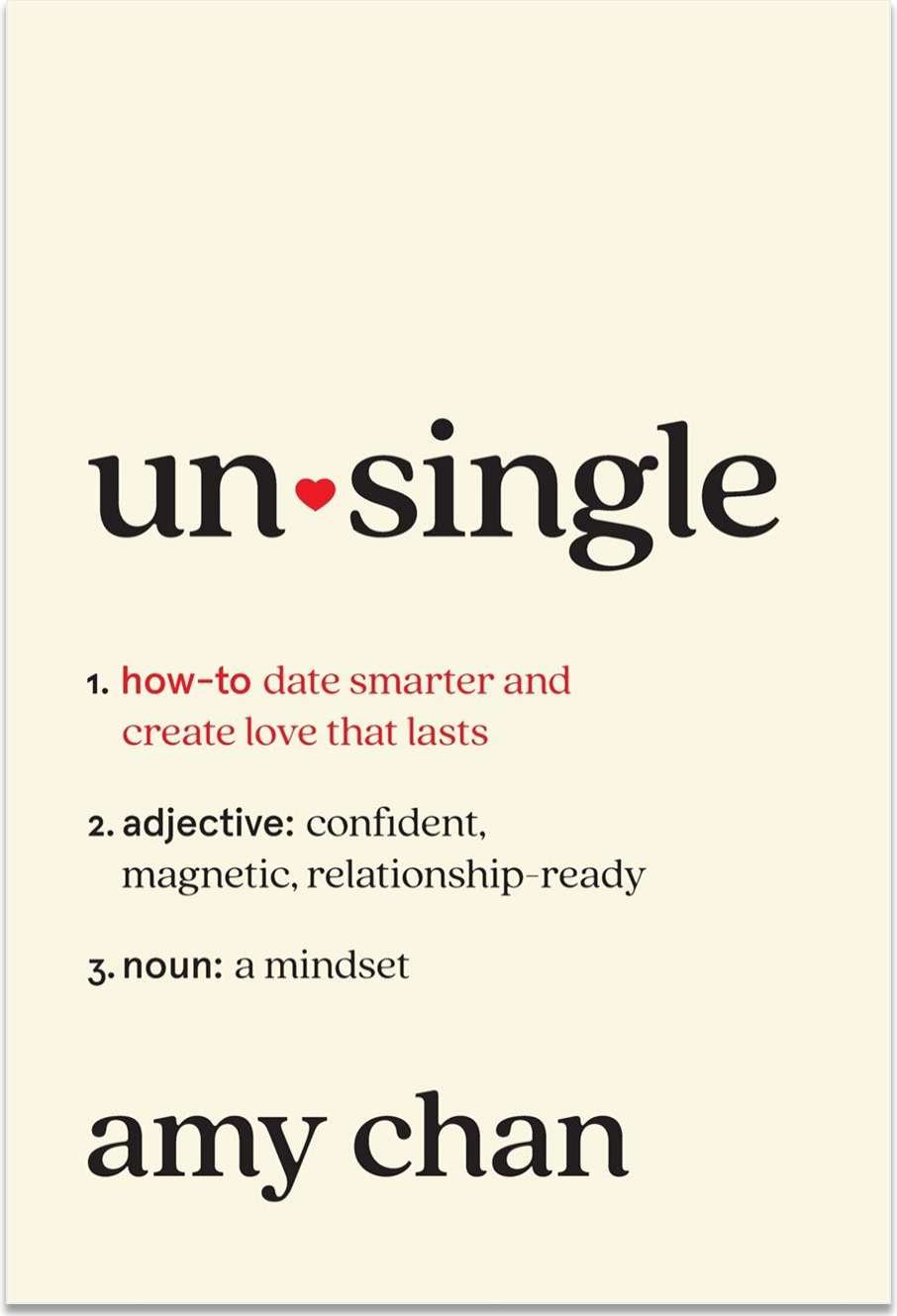
I didn't want to be *that* girl. After all, who was I to monitor his curfew when he was busy working and providing a roof over our heads? I swallowed my concerns, feeling stupid for having bothered him with my anxiety.

The next morning, life resumed its normal rhythm. Adam went to work, and I spent the day preparing an extra-special dinner so that we could smooth over any lingering tension. I decided to tell him about the absurd things the psychic had said.

"You don't have an issue with your liver, do you? She said you do and if you don't get it checked out I was going to be a widow!"

Adam's face paled at my question. "Uh, yeah. I have early-stage fatty liver. H-how would she know that?" he stammered.

"What? That's crazy. You never told me that. She also said some other things that didn't make sense. I'm your first girlfriend, right? Was there anyone else you dated before me?"



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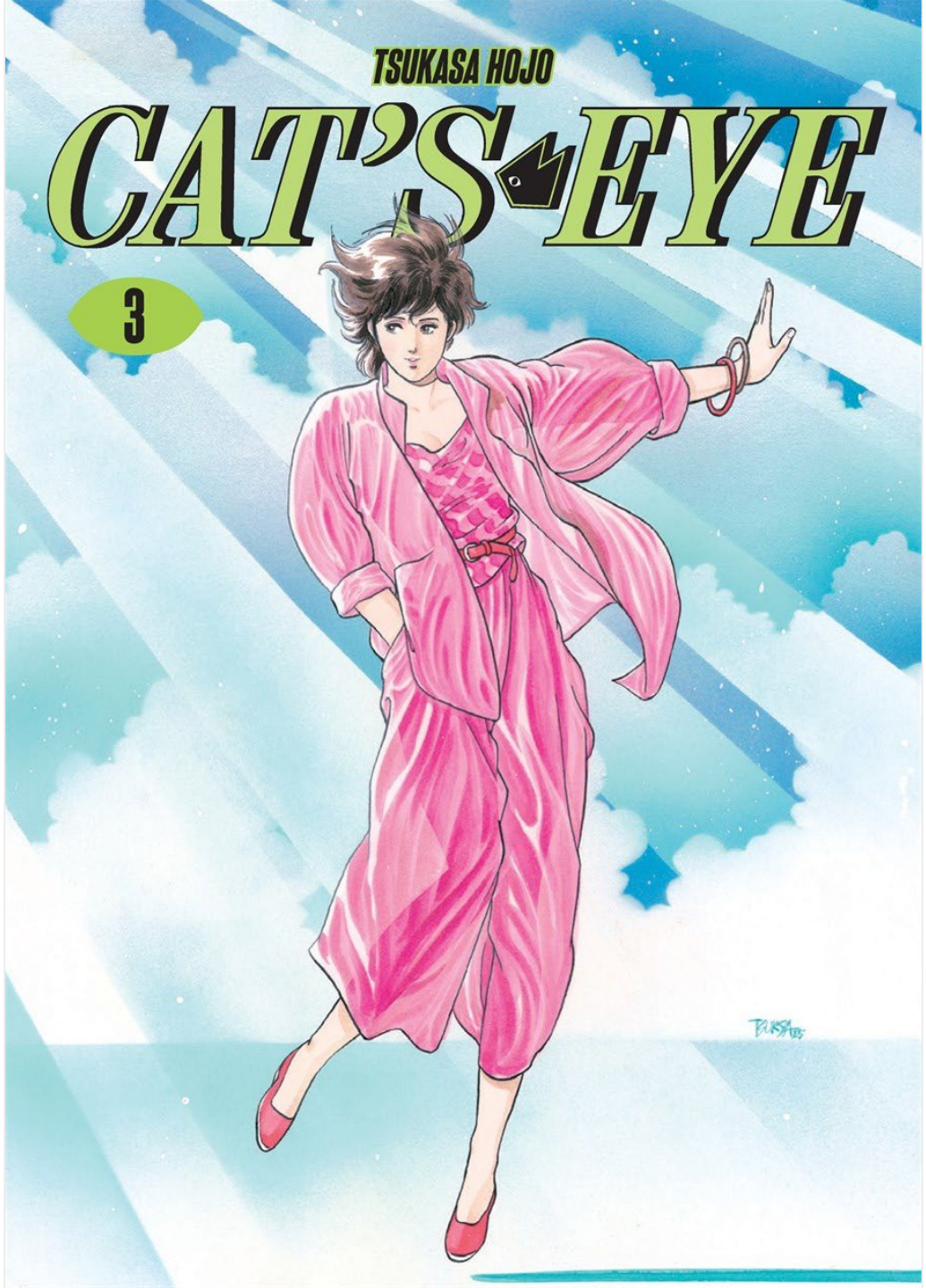

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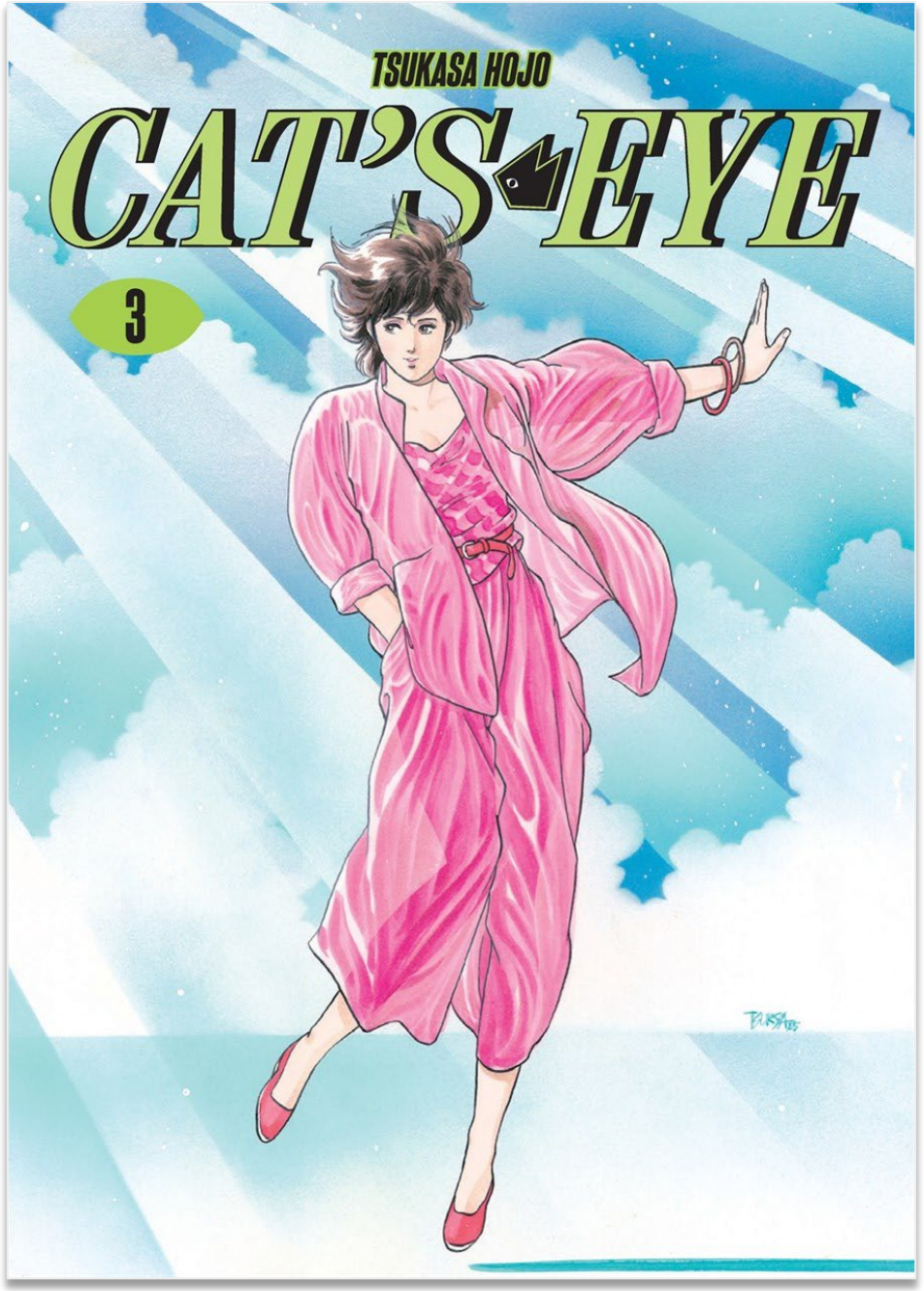

Cat's Eye Omnibus Volume 3

Tsukasa Hojo

Seeking the truth behind the disappearance of their world-famous artist father, protagonist Hitomi and her two sisters have become phantom art thieves, and they'll do anything to get a scoop, including using Hitomi's own boyfriend—and clueless police officer—Toshio. Will she be able to keep her secret life hidden, or will she lose her foothold in steadily escalating game of cat and mouse?

- Detective Utsumi has never been comfortable around guns, but since he's never shown his fellow officers his sharpshooting skills at the range, new police recruit Hirano has doubts that the detective can even shoot. Unfortunately for him, the next target for Cat's Eye is an Olympic medalist in sharpshooting, who's ready to shoot the siblings down without a second glance. Will Detective Utsumi be able to prevent the death of the phantom thieves he swore on his life to arrest? CAT'S EYE hijinks continue in full force!
- Hojo Tsukasa is an author known for having penned the generation-defining classics *CAT'S EYE* and *CITY HUNTER*. Franchises of extraordinary success, celebrated across multiple anniversary editions, Tsukasa's hits have had a life on their own and been adapted into anime, films, stage plays, and more
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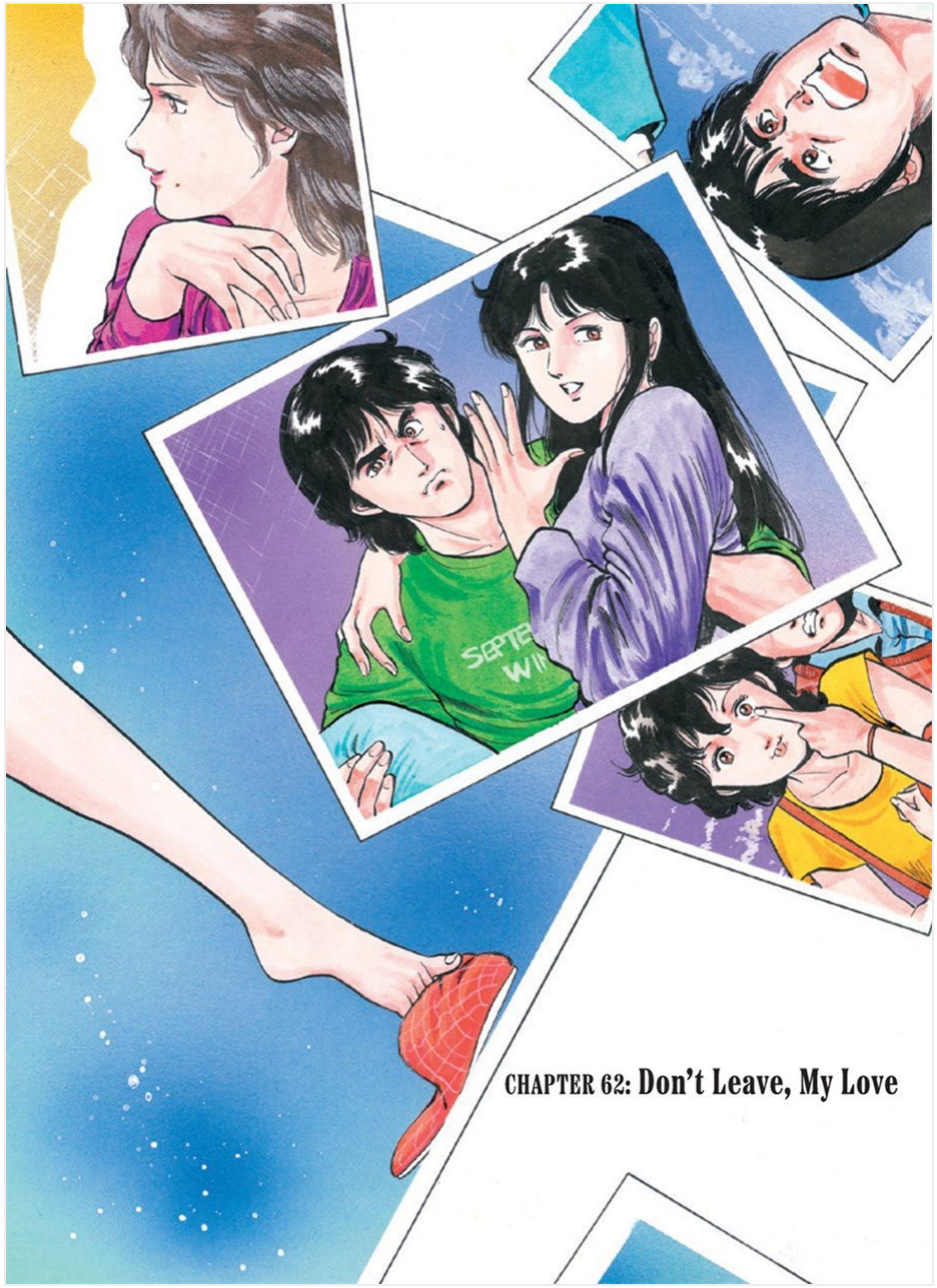
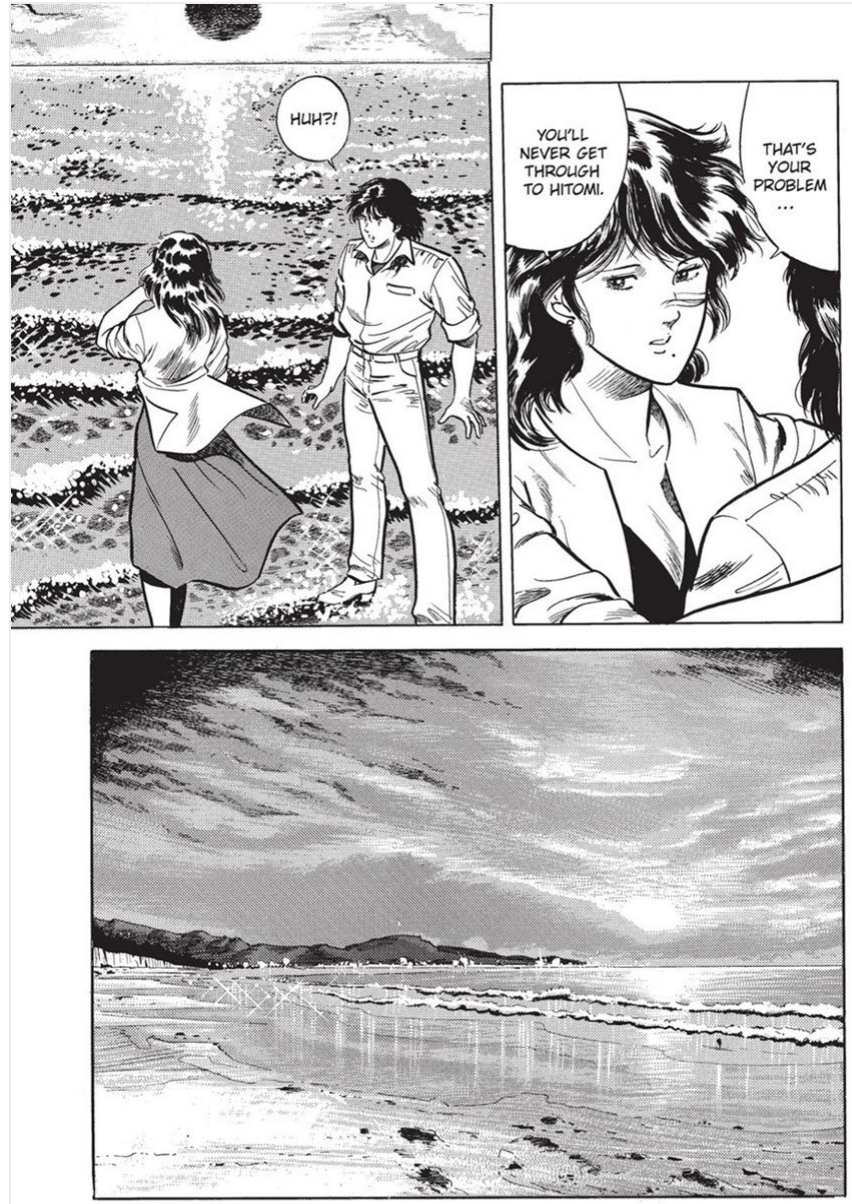


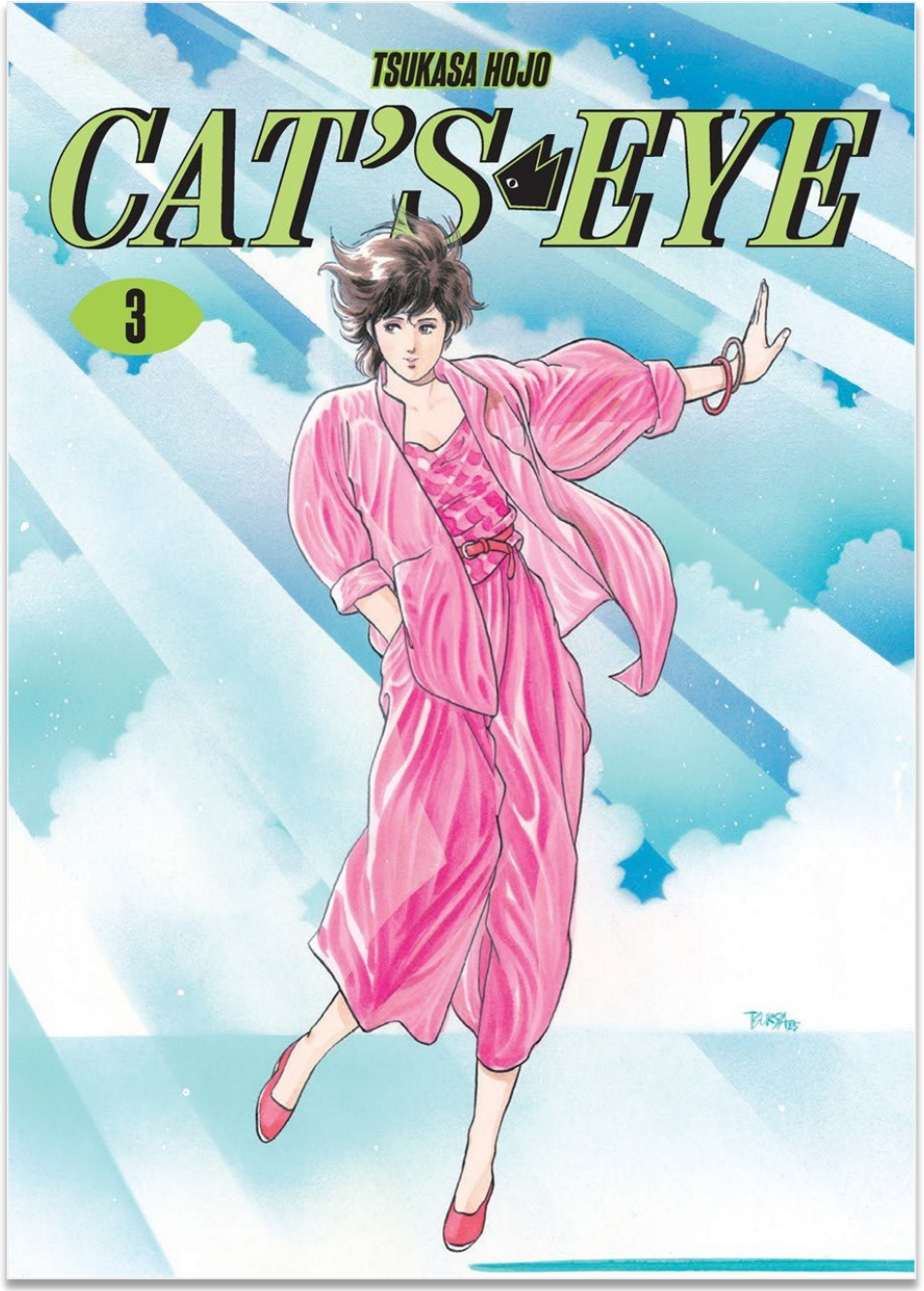
CHAPTER 62: Don't Leave, My Love

NOW, MOVE THOSE HANDS! IT'S ALMOST OPENING TIME!
KLAK
RUI...
I CAN HANDLE MYSELF JUST FINE.
JUST DO WHATEVER YOUR HEART TELLS YOU!
HEY, AI! I'M HOME...
Hmph!
WHIRL
JANGLE

WOW!
WHAT A VIEW!
RIGHT?
STUDIO...? YOUR DAD WAS A PAINTER, RIGHT?
HOW'D YOU KNOW ABOUT THIS SPOT? DID YOU COME HERE BEFORE?
I WANT TO GO BACK THERE... FOR OLD TIME'S SAKE.
MY DAD USED TO HAVE A STUDIO NEAR HERE...


HUH?!
YOU'LL NEVER GET THROUGH TO HITOMI.
THAT'S YOUR PROBLEM ...

I'M TOO OLD TO BE ASKING FOR SWEATERS!
I'M GONNA BE A SENIOR NEXT YEAR!!
I'M NOT A KID ANYMORE. I DON'T NEED A CHRISTMAS PRESENT.
HMPH... WHAT'S THE BIG DEAL?
MMM... NO, IT'S NOTHING...
IS SOMETHING WRONG, TOSHI?
OH, WOW!!



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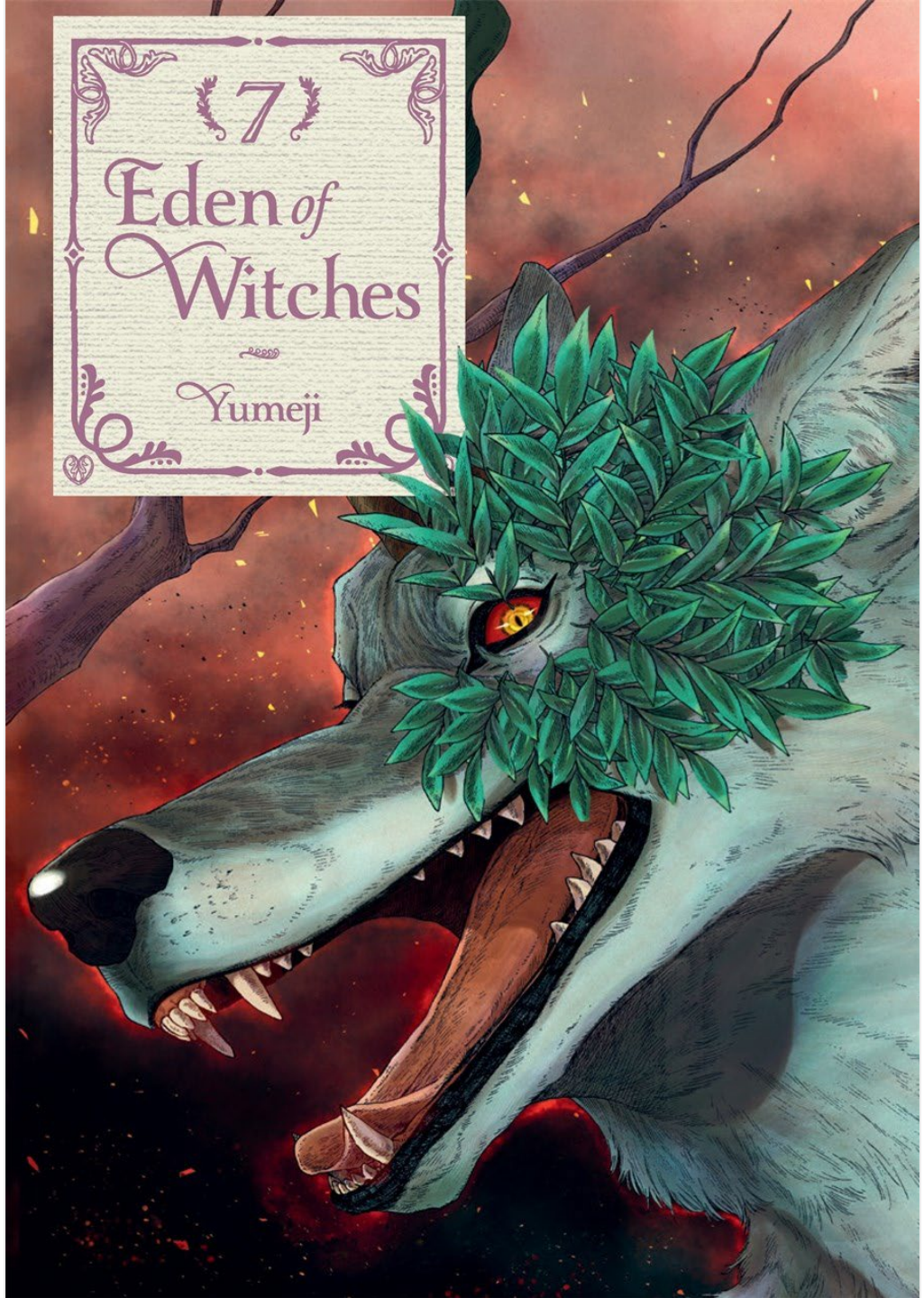

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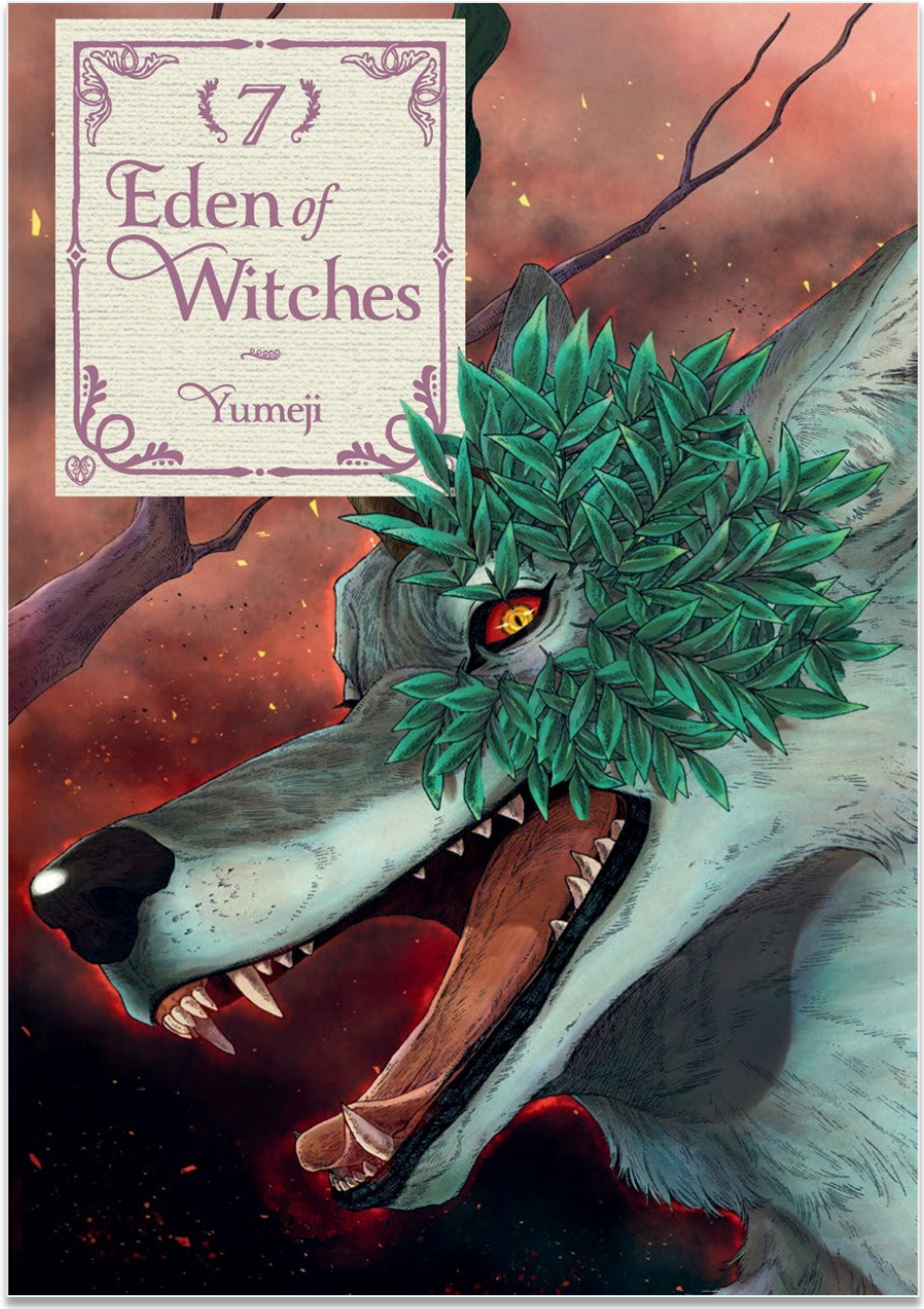

Eden of Witches Volume 7

Yumeji

In a world devastated by humankind and forsaken by plants and animals, only witches have the power to communicate with nature.

- Pili has managed to find Oak at the heart of the capital's castle. Unfortunately, her partner is trapped in an inextricable cage of thorns. Focused on prying Oak out, she is caught off guard by none other than Zakum, who has come to settle the score with her!
- But their confrontation is interrupted by Fruditilla, who still sees Pili as her long-lost child. When Pili vehemently denies any connection, the so-called "patron saint" flies into a furious rage, ready to destroy everything in her path that would hinder her. Will the wolf and his protégé be able to escape her wrath?
- Yumeji's delicate inks bring the setting to life and are reminiscent of such classic titles as Hayao Miyazaki's *Nausicaä* or Kaoru Mori's *A Bride's Story*. While *Eden of Witches* is her first serialized manga, her illustrations stand out from much of the shojo manga currently being published in the U.S. and give the series the visual hallmarks of an instant classic.
- The element of man's conflict with nature is ever more relevant to young readers today, as we reevaluate our impact on the planet as a society. Although *Eden of Witches* is a fantasy, it doesn't shy away from asking what our relationship to nature and our impact on it is, grounding the series subtly despite its fantastical elements.

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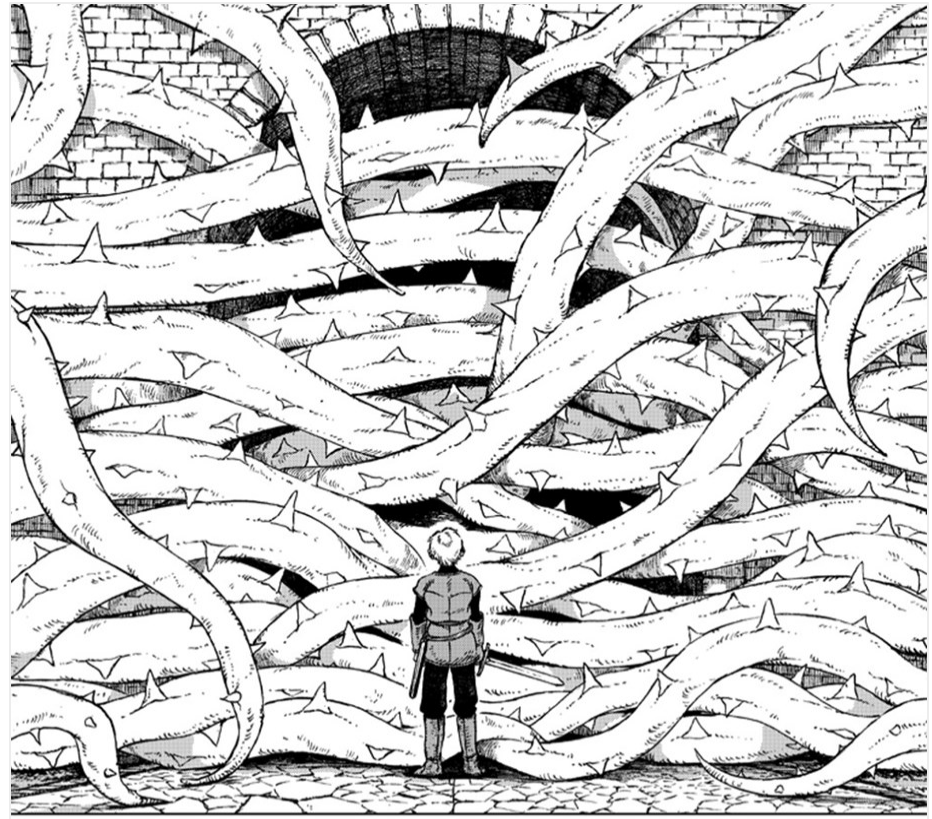
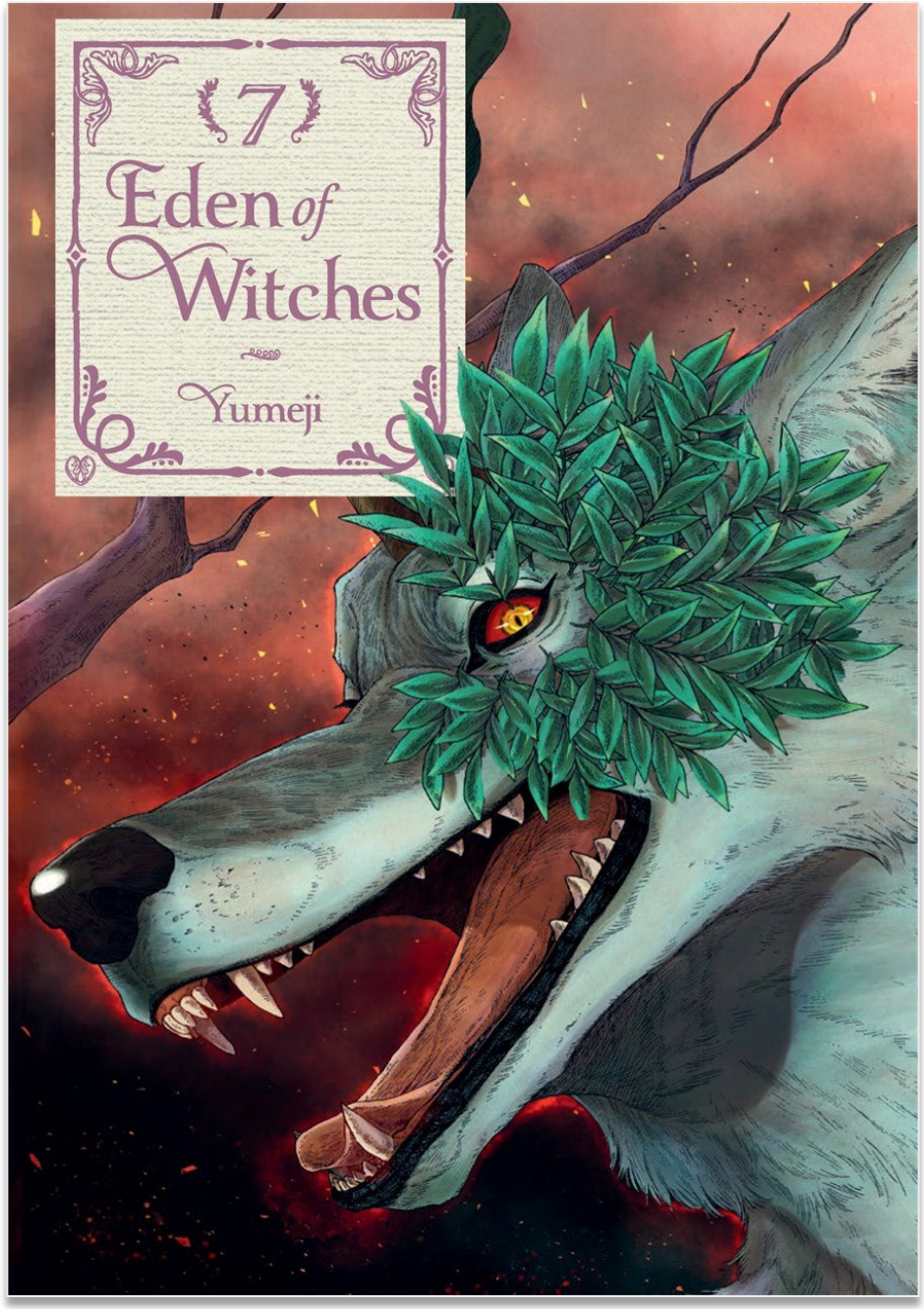
CHAPTER 30 ⚜ BERSERK



THERE'S NO WAY...

AFTER EVERYTHING FRUDITILLA PUT YOU THROUGH!
!
WHACK
AT THE SAME TIME, IT'S UNDER-STANDABLE...
GH...
FRSHHHHH
FLAP
FLAP

NEVER! YOU HEAR?!
GIVE HER BACK TO ME!
?!
KRAKL
I WILL NEVER FORGIVE YOU!



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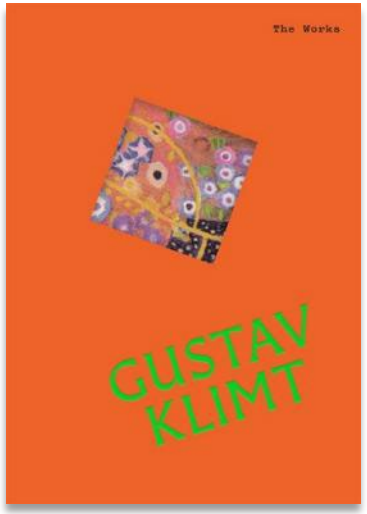

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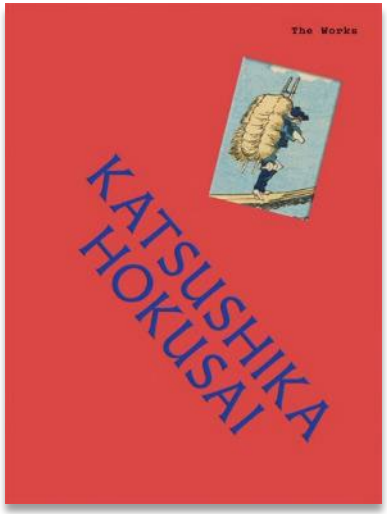

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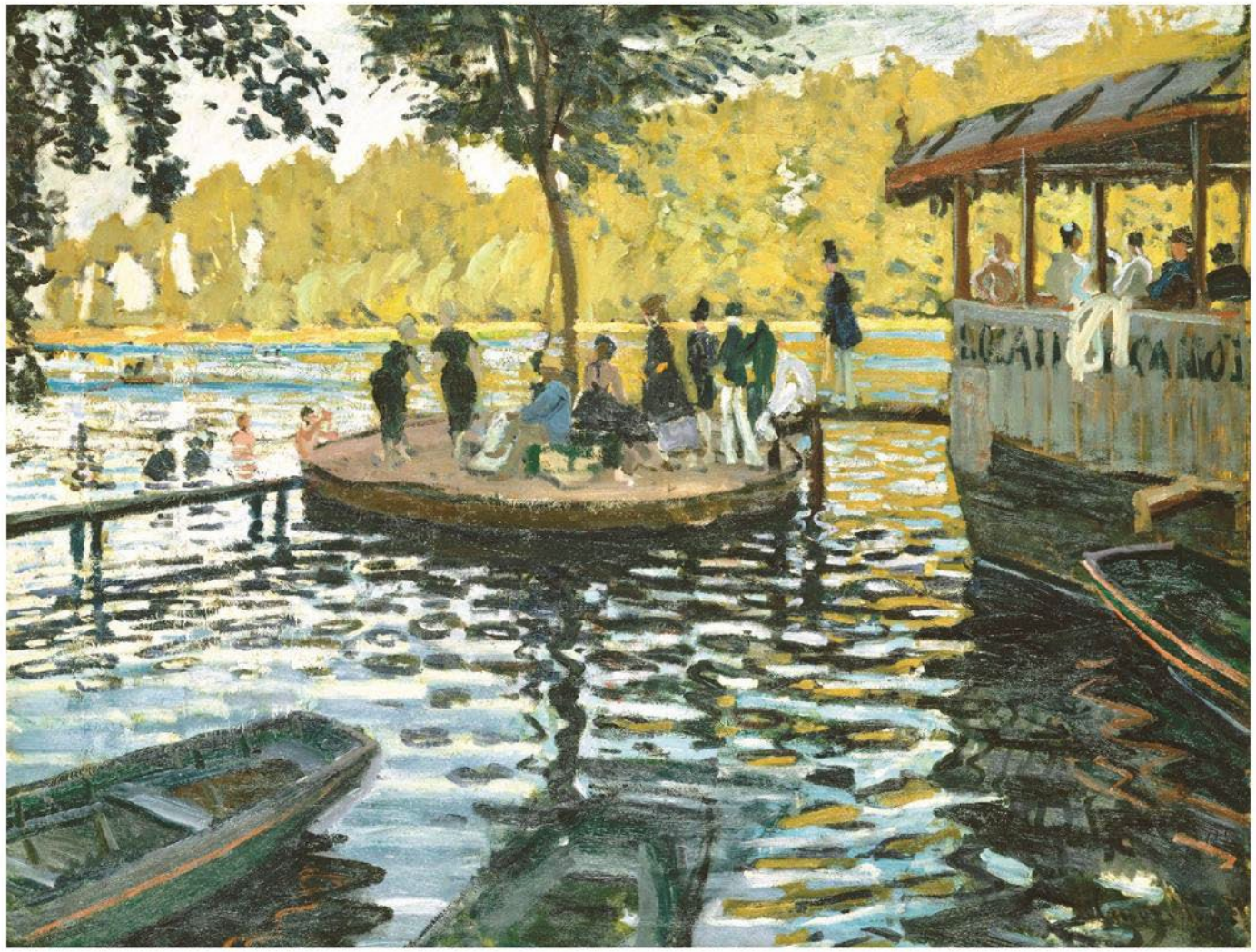
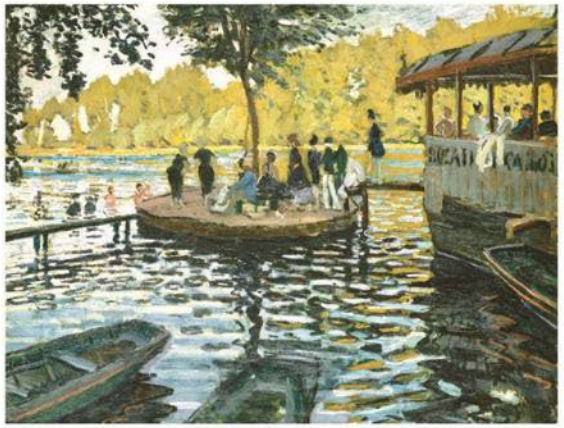
La Grenouillère 1869



La Grenouillère

Oil on canvas 1869
74.6 cm × 99.7 cm
(29⅜ in × 39¼ in)



In 1869 Monet and his family moved to the village of Saint-Michel, close to Bougival. This painting is one of several he made at the nearby resort of La Grenouillère. The quickly executed work, with its broken colour patches, is now recognised as a harbinger of Impressionism.

Located on the Seine west of Paris, La Grenouillère was a bathing, boating and dining spot popular with daytrippers from the city. It was an ideal place for Monet to capture scenes of modern life, as it was for Renoir, who worked alongside his friend that year. Comparing *La Grenouillère* with *Women in the Garden* (page 24) demonstrates how the landscape has begun to take precedence over the figures.

Pictured in the water, on the round platform known as the 'camembert', and in the floating café, the holidaymakers are transcribed by sketchy strokes and dabs of paint. That we are viewing Monet's 'impression' of the scene is further indicated by the background's loosely worked greenery and the reflections on the water – here painted with multiple unblended brushstrokes, a technique known as 'broken colour'.

Luncheon on the Grass,
central panel

1865-1866

Luncheon on the Grass, central panel

Oil on canvas
248.9 cm × 218 cm
(98 in × 85⅞ in)

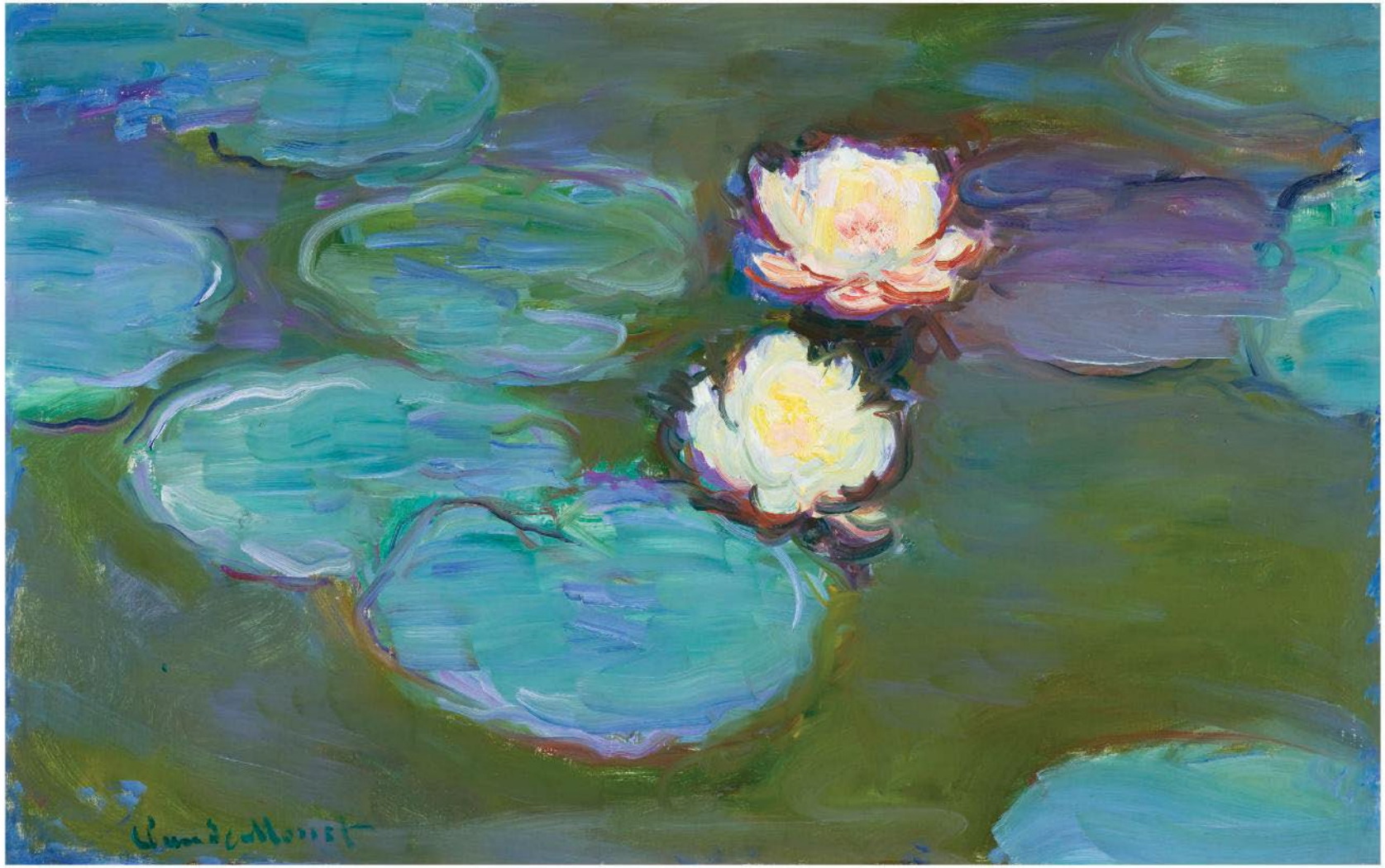
1865-1866

During the nineteenth century, the annual Paris Salon exhibition was the centre of the Western art world, but in 1863 so many works were rejected by the jury that a Salon des Refusés was arranged. Among the paintings was the modern masterpiece *Le Déjeuner sur l'herbe* (*Luncheon on the Grass*), by Édouard Manet (1832–1883). Due to its subject matter and Manet's painting technique, the work caused outrage.

Monet's own *Luncheon* can be viewed as both a homage and challenge to this landmark painting. He began making studies for the immense canvas shortly after his successful 1865 Salon debut with *La Pointe de la Hève at Low Tide* (page 8). But what a difference in subject matter! The intention was to submit *Luncheon* to the Salon the following year, but time and money concerns got in the way. Monet eventually cut the canvas into sections, including the central panel we see here.

With its representation of Parisians picnicking in a shady forest, this work asserted Monet's place in an avant-garde art movement that took as its subject matter scenes of modern life. And unlike Manet's shocking inclusion of a nude woman among the picnickers, Monet presents a straightforward scene of sun-dappled, unabashed pleasure.

Water Lilies 1897-1898



Self-Portrait with a Beret 1886

'The motif is secondary; what I want to capture is what there is between the motif and myself.'

- Claude Monet

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The Works

EDGAR DEGAS

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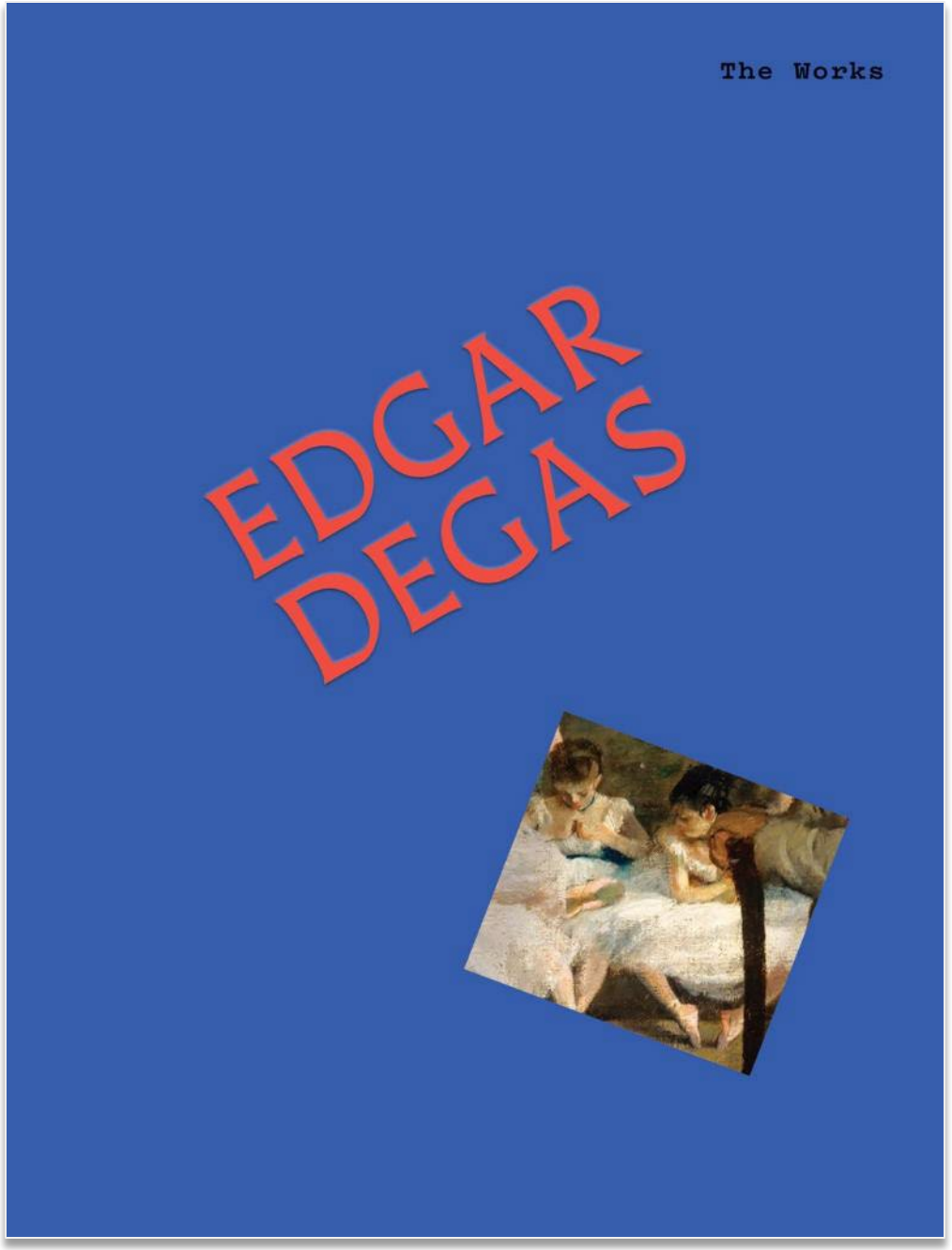

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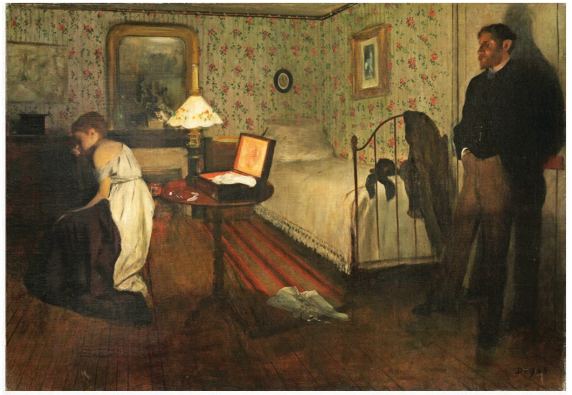
Interior

Oil on canvas
81.3 cm × 114.3 cm
(32 in × 45 in)

1868-1869



Technically exceptional, this is likely Degas's most disturbing and inscrutable painting. A young woman, illuminated by a table lamp, sits in a single bedroom, her white dress having slipped from her shoulder. Other items of clothing are strewn around the room, where a man in deep shadow stands against the door. The contrasting light effects are a significant factor in the painting's overall sense of menace.

Various literary works have been suggested as sources for the depicted scene. Perhaps the most compelling is Émile Zola's *Thérèse Raquin* (1867), which recounts the tale of Thérèse and her lover Laurent. They murder Thérèse's husband, Camille, and are subsequently so consumed by guilt that they turn against each other. Scholars have also pointed out the symbolism of elements such as the open chest on the table, which may represent lost virginity.

Furthering the interpretive difficulty is that the painting has also been called *The Rape*, though not by Degas; he referred to it simply as 'my genre picture'. No doubt, as is common with Degas's imagery, *Interior* is purposely multifold in meaning.

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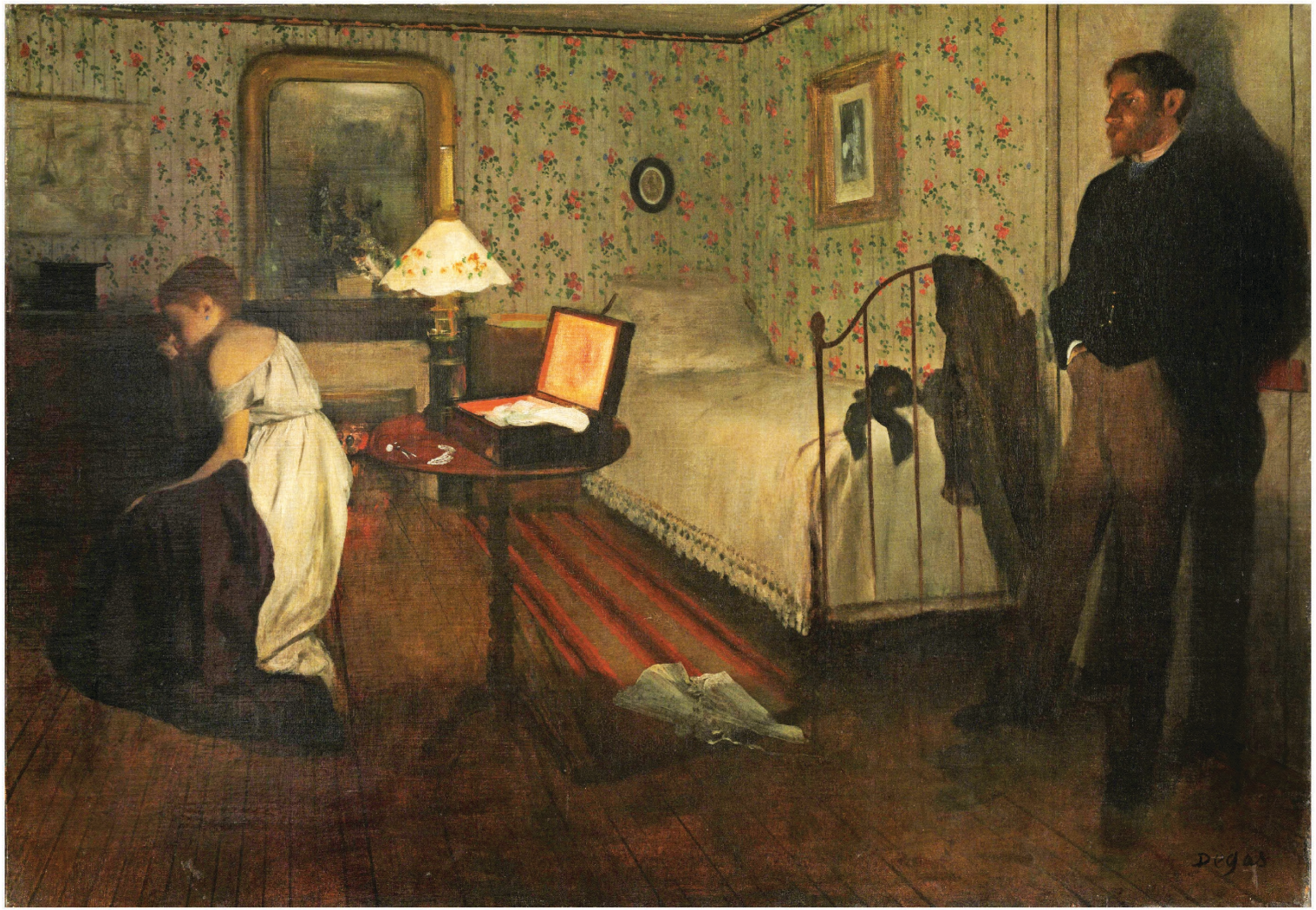
Interior 1868-1869



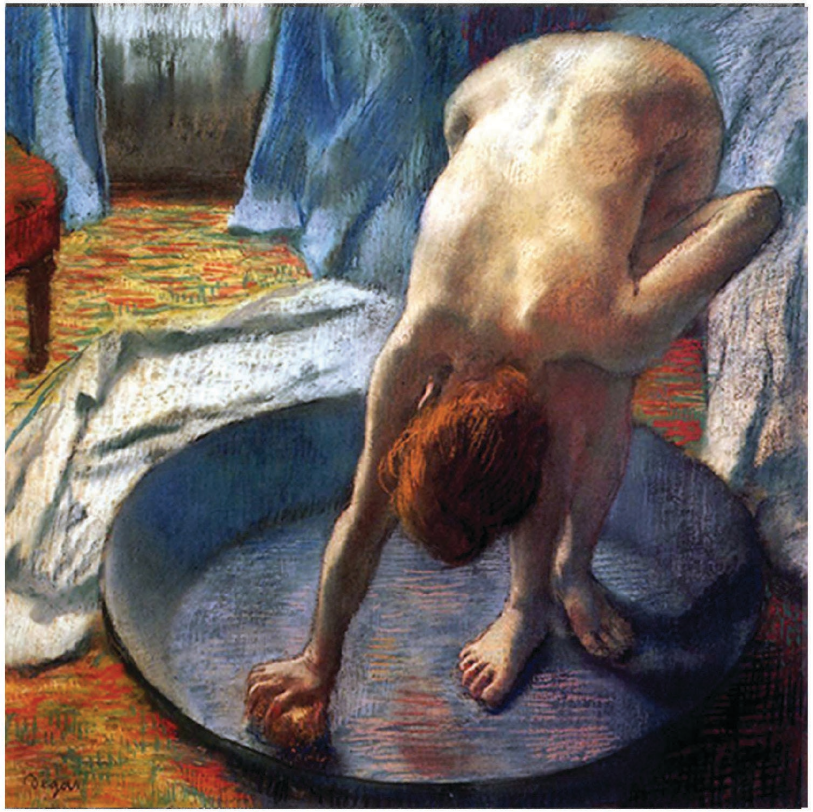
The Dance Class 1874

Little Dancer Aged Fourteen 1878-1881

Portrait of Edmond Duranty 1879

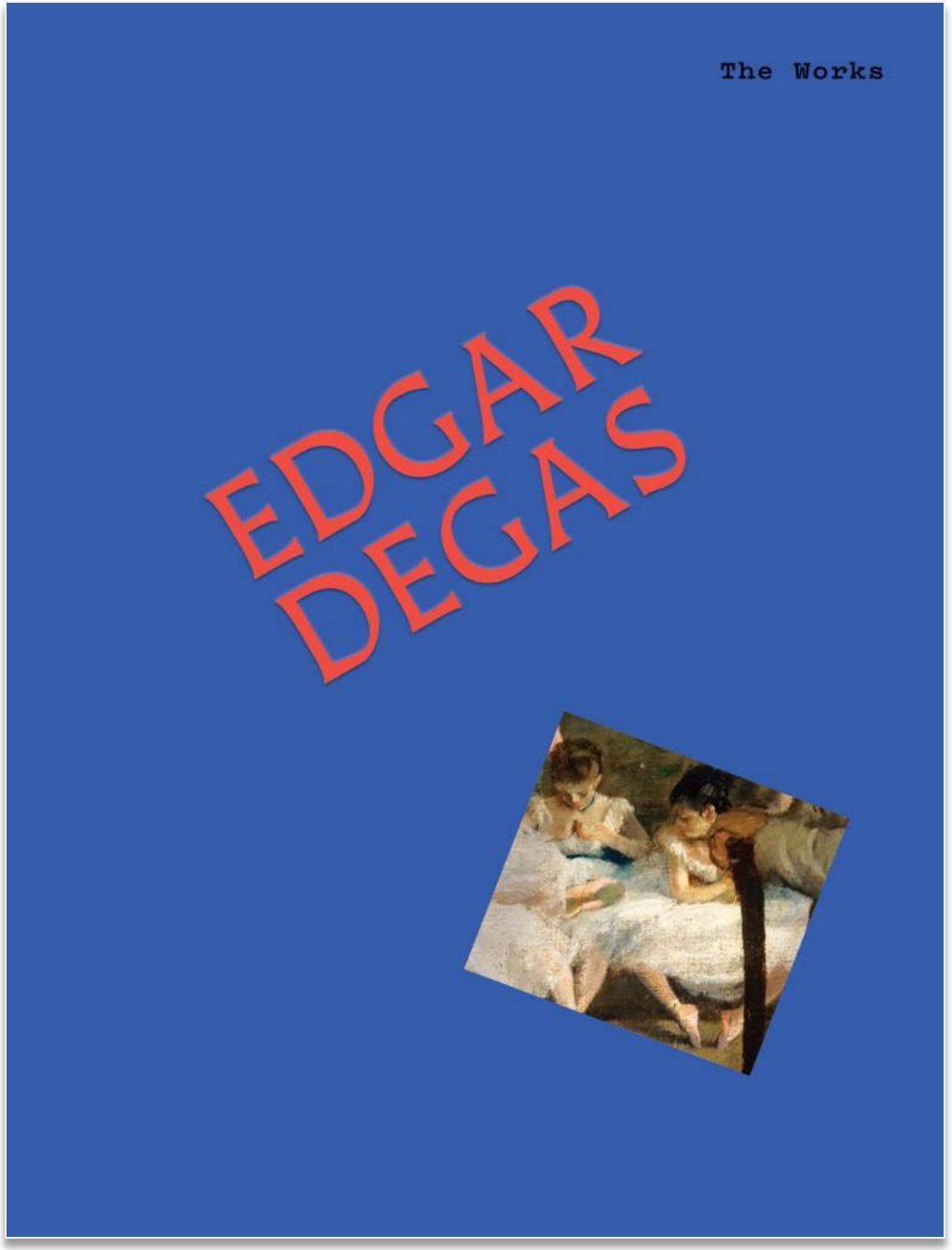
The Tub

c. 1885-1886



'Art is not what you see, but what you make others see.'

- Edgar Degas



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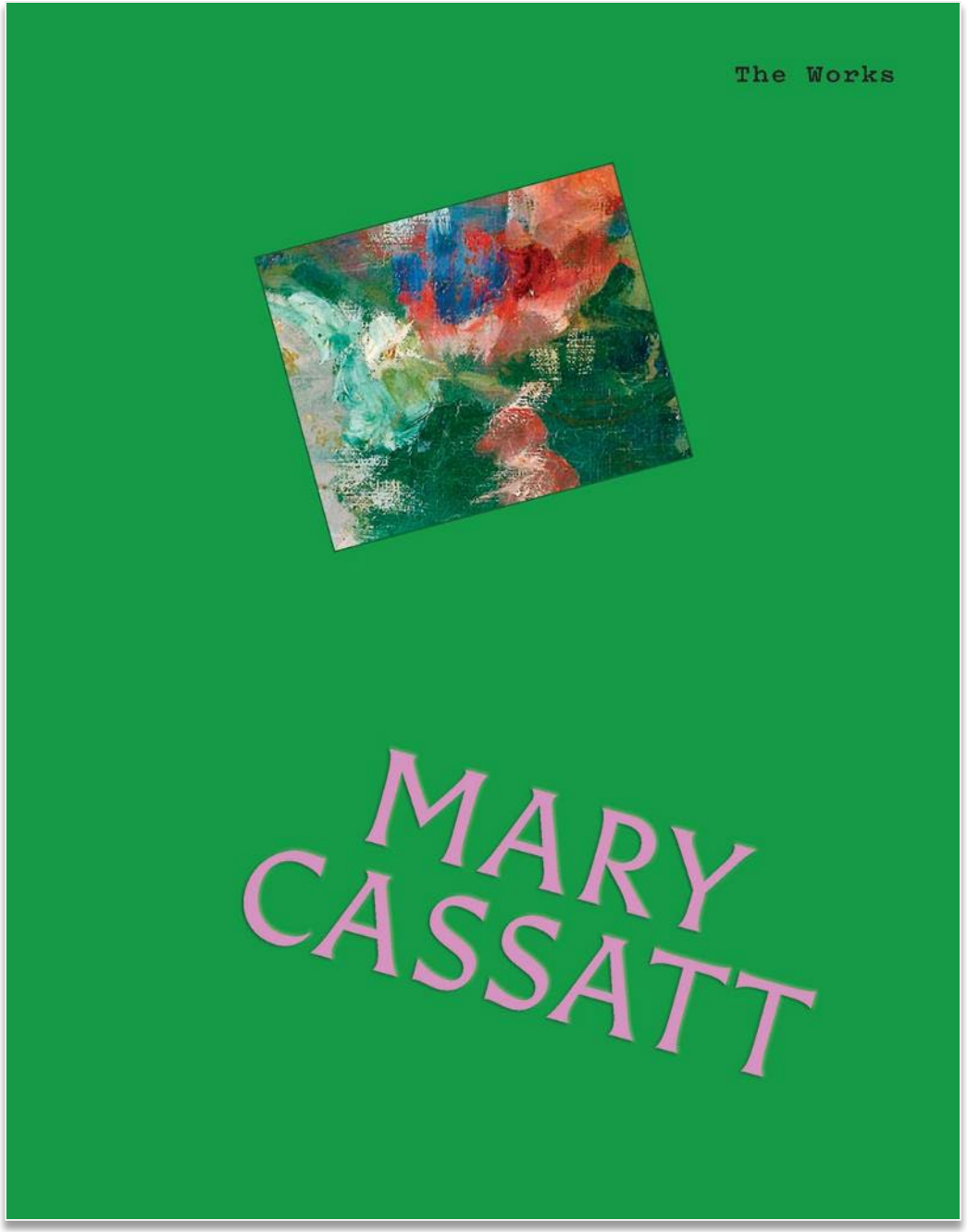

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Little Girl in a Blue Armchair

Oil on canvas
89.5 cm × 129.8 cm
(35¼ in × 51⅛ in)

1878

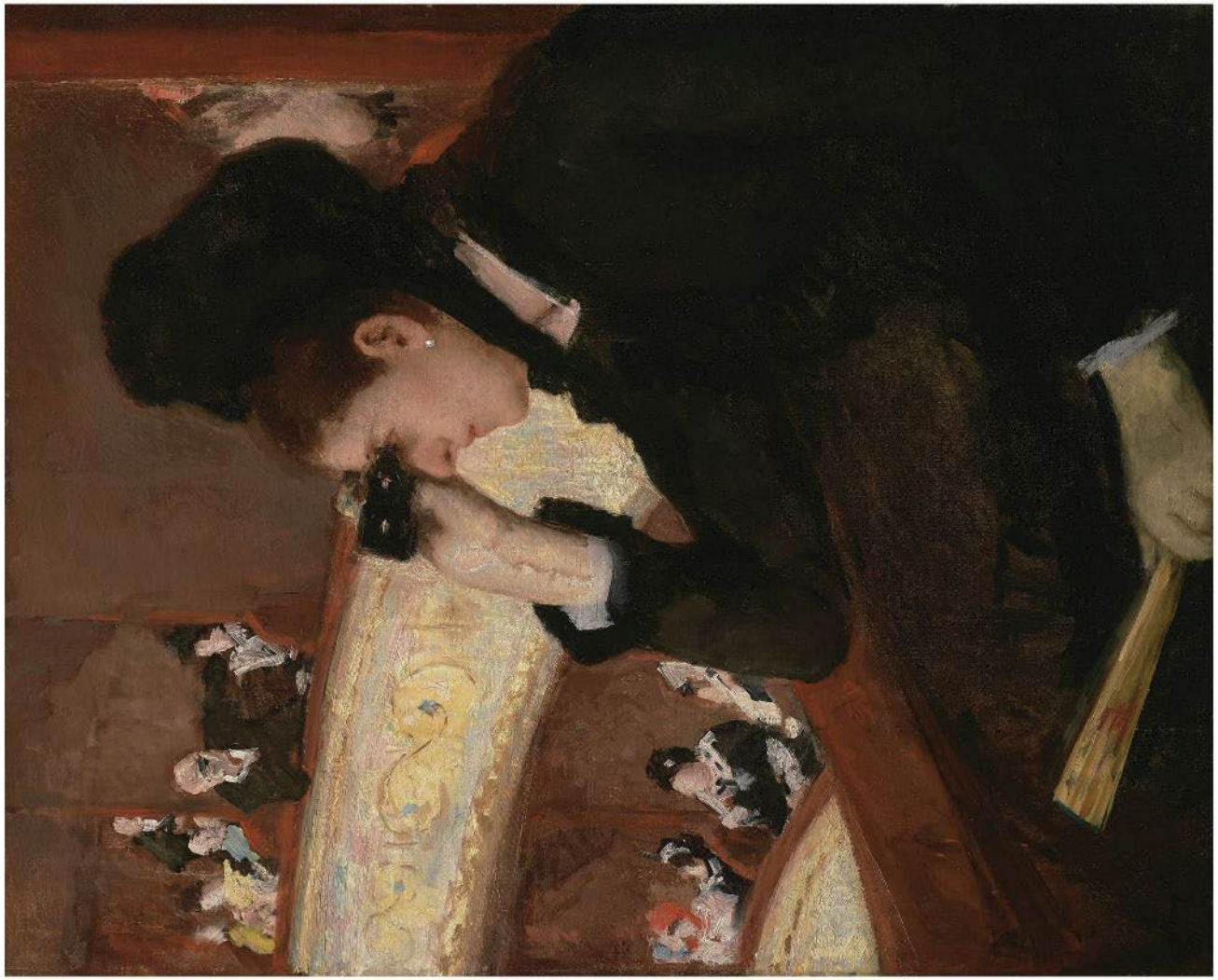
With her white, lace-trimmed dress and plaid accessories, this little girl looks like she has just stepped away from a party. Patches of white paint capture the gleam of the buckles on her bowed, black shoes. While the adults celebrate elsewhere, she has climbed or flung herself into an overstuffed armchair (her legs are too short to have simply sat down). Her utterly unselfconscious posture is characteristic of childhood, while her apparent ennui is echoed by the small, curled-up dog. Their languor is in marked contrast to the lively brushwork that describes the patterning of the chairs' upholstery.

Cassatt later reported that the model was the child of friends of Degas. He also advised her on the painting and, 'he even worked on the background'. Infrared imaging has since shown that Degas likely eliminated a rear flat wall, which was parallel to the picture plane, and added the present corner. This addition adds further dynamism to a room that appears to tip, unconventionally, towards us.

The novel nature of this remarkable painting meant that when Cassatt submitted it to the American section of the 1878 Paris Exposition, it was rejected. She was furious, not least because one of the jurists 'was a pharmacist!'

Little Girl in a Blue Armchair 1878

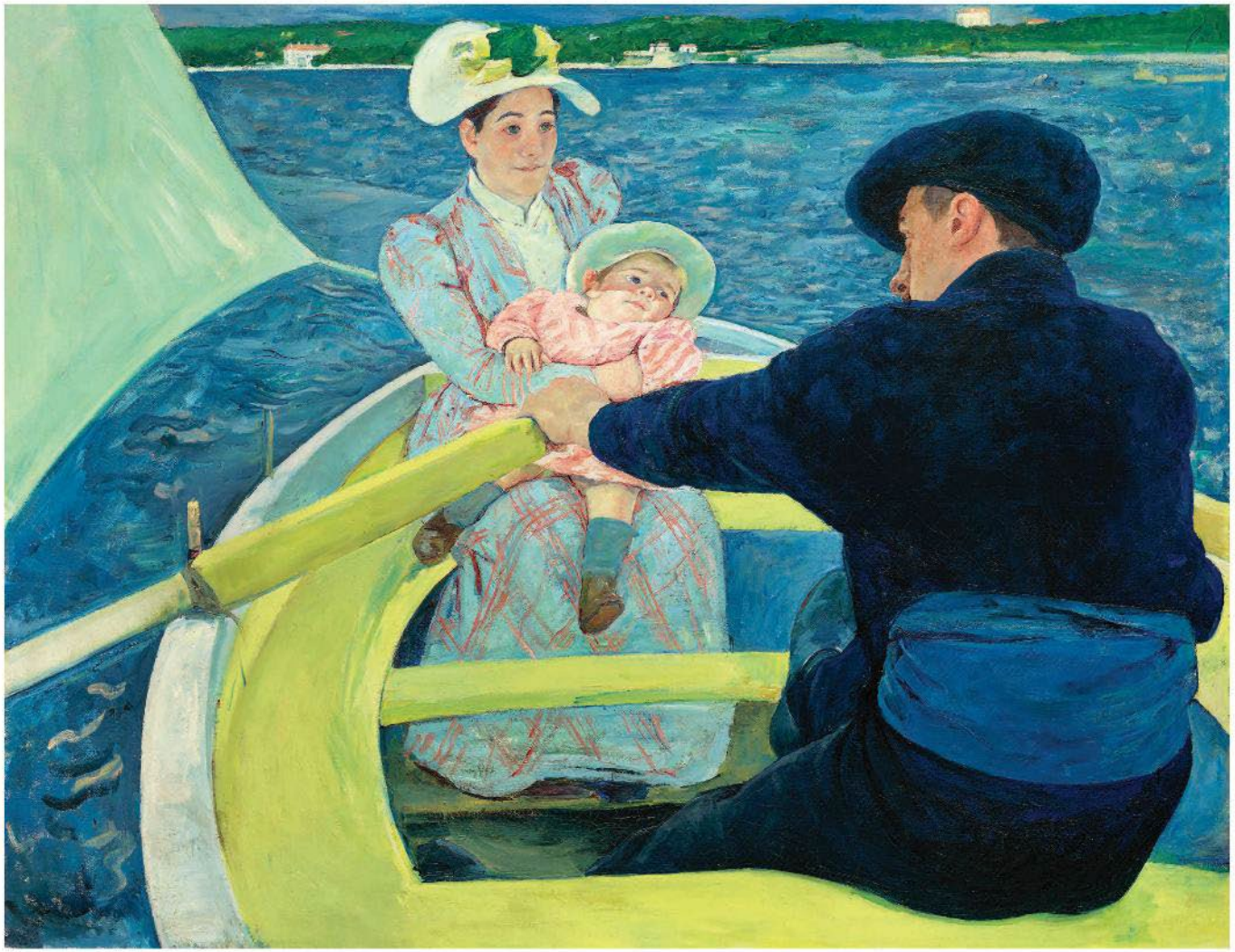
In the Loge c. 1878

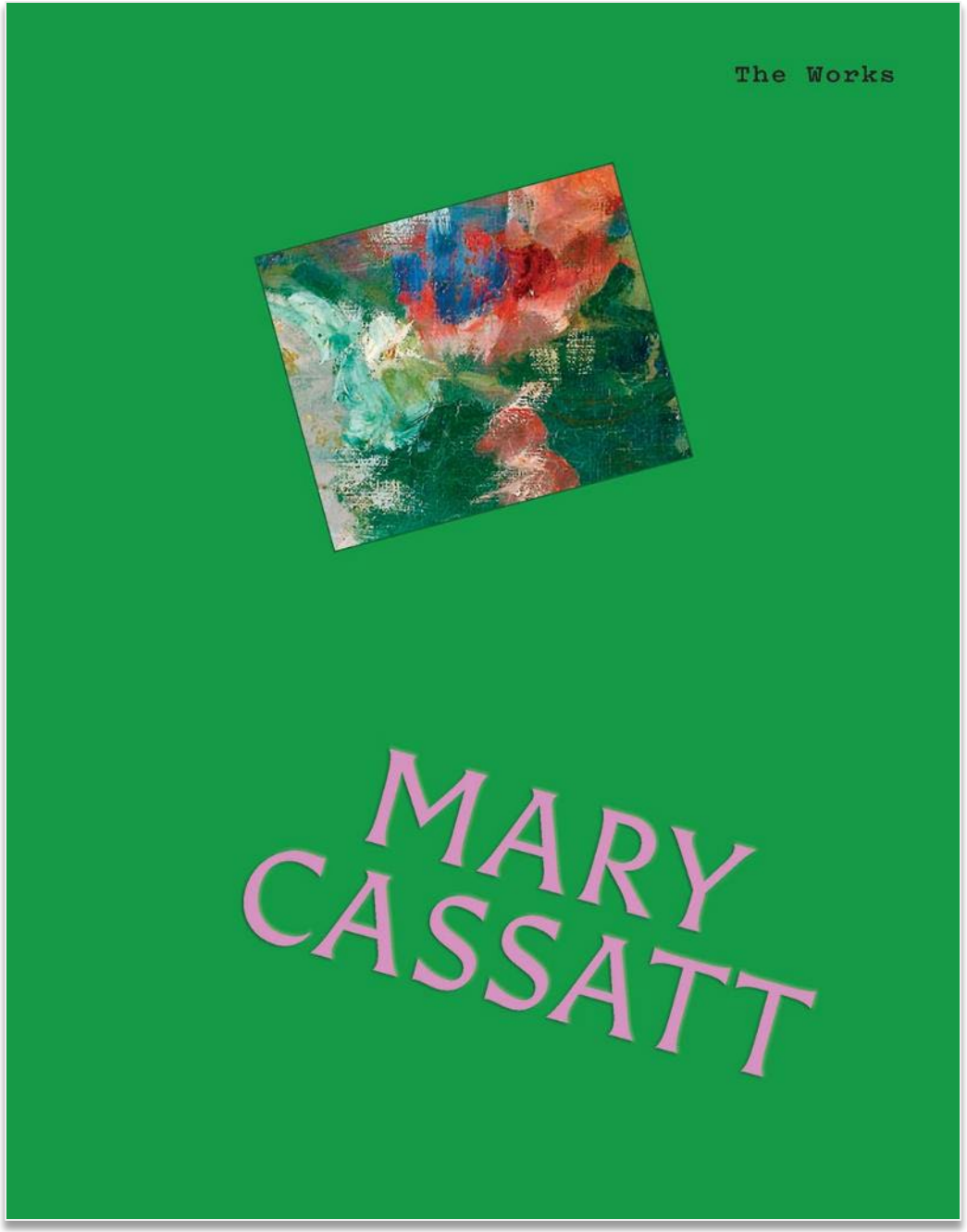


Alexander J. Cassatt c. 1880

The Child's Bath 1893

The Boating Party 1893-1894





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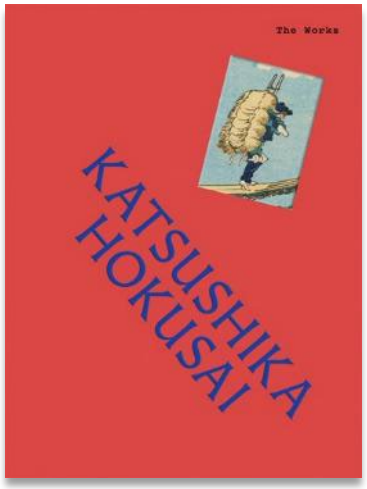

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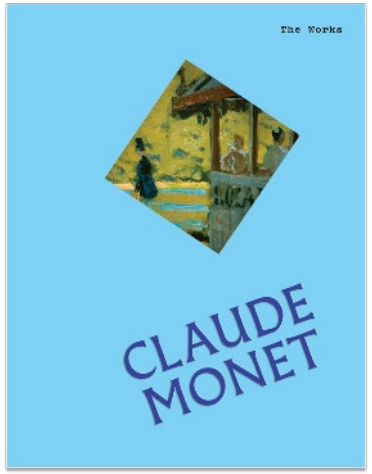

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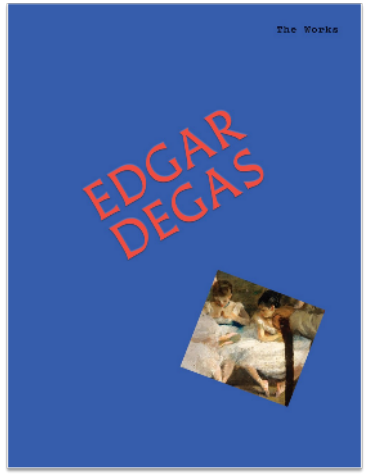

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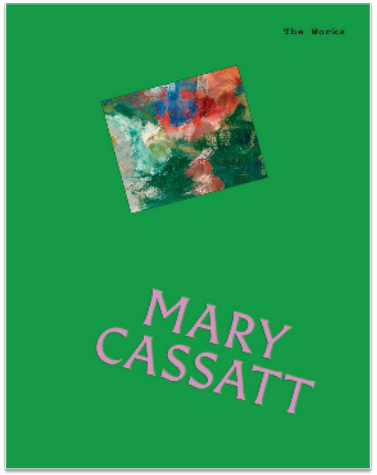

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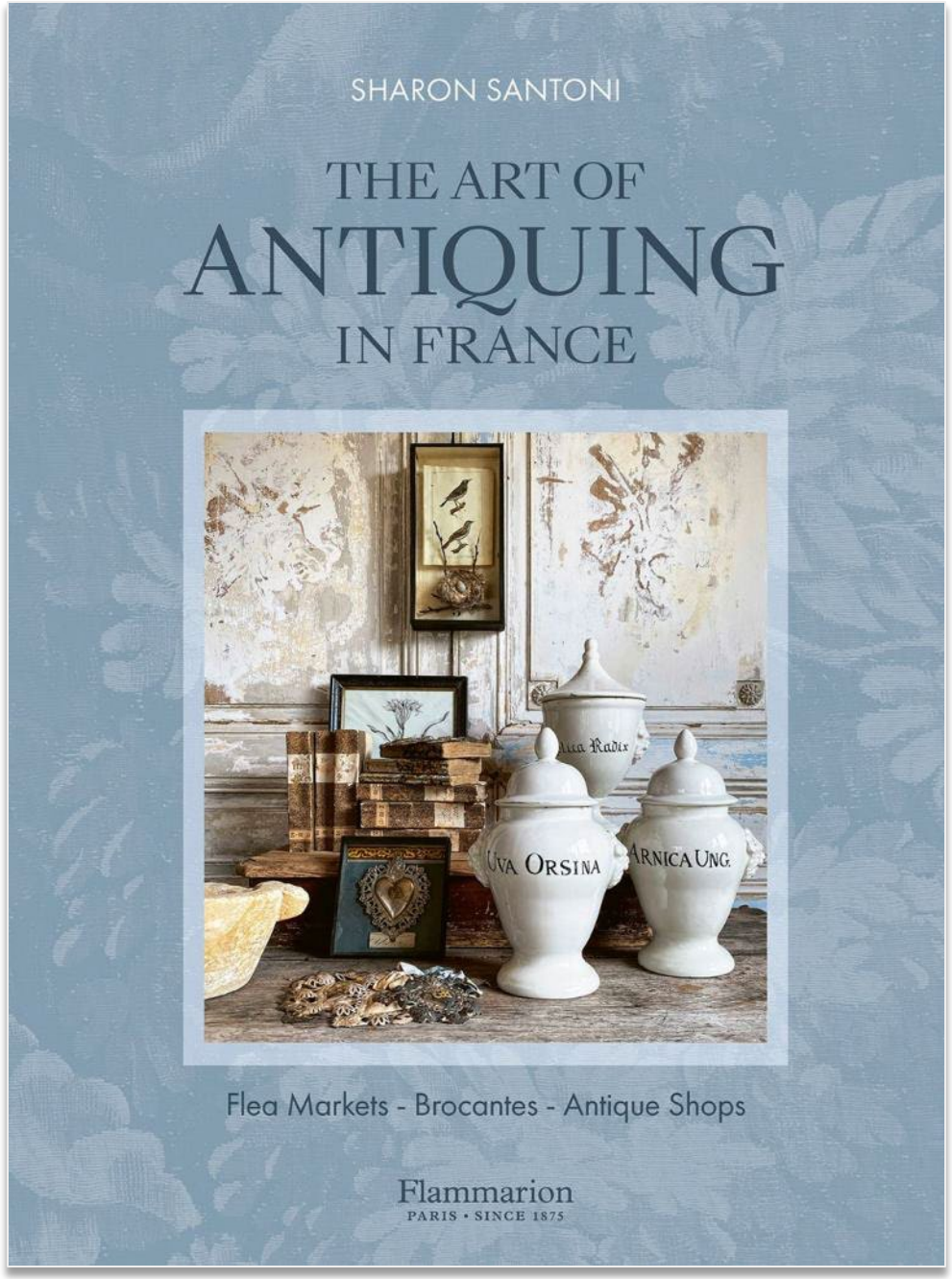

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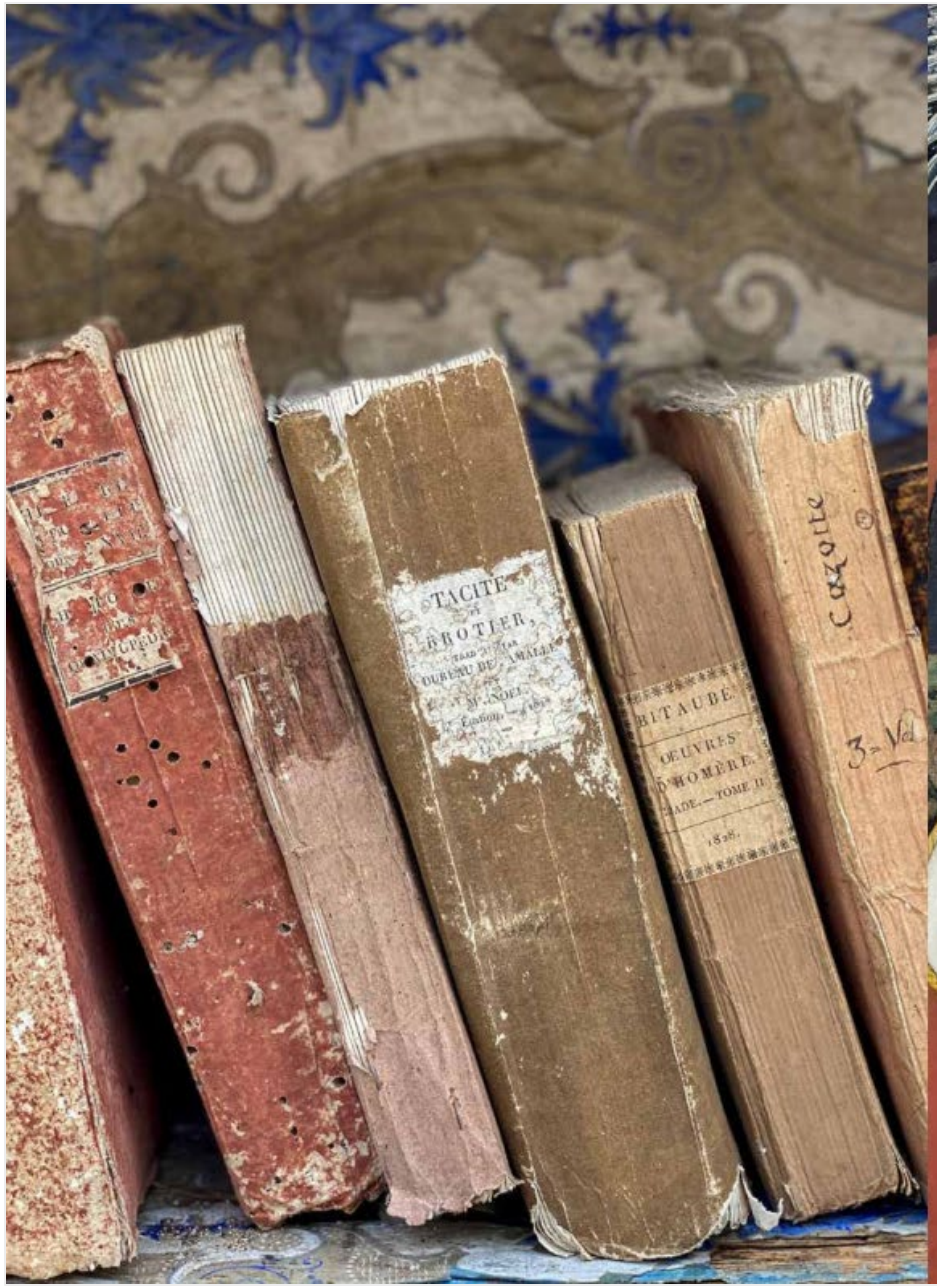
Boutis and Courtepointe

for cultivating a kitchen garden during the Covid crisis. Confined to his country house, he began digging outside while making his business calls with his earphones in. A year lateraway to his neighbors. "I didn't think I was one of those people with a green thumb; I was never any good with plants," he says to encourage anyone he meets who wants to start a garden them-selves. But he also stresses that you need considerable determination and commitment. You learn on the job, through experience.

Chafarcanis and Indiennes

all thoseattempts will no doubt meet with failure as your seedlings perish because you forgot to water them that one particular time. Or one fine morning, you'll dis-cover that slugs have devoured your young zucchini plants. And even if you think you've survived

"Even though we live in an isolated hamlet with a few scattered houses, there's a genuine sense of community here, in which each individual's way of life is respected."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3 Vol

La Sirène (The Mermaid), designed by Jean Picart Le Doux and woven by Aubusson in 1970.

In the twentieth century, however, tapestry was revivified. Artists like Jean Lurçat, working in Aubusson, reimagined it as a modern medium—bold, graphic, and politically charged once more. His work reignited interest, leading to new commissions and a rethinking of tapestry as art rather than ornament. For those collecting or styling antique tapestries, the three main manufactories below are worth noting.

Gobelins

Originally a private workshop known for its dyeing expertise, Gobelins was transformed into a royal manufactory in 1662, directed by Charles Le Brun. The Gobelins tapestries became the visual expression of Louis XIV's court: high baroque and dramatic in style, and almost propagandistic in tone. Subjects were chosen as carefully as color: military campaigns, classical mythology, and biblical epics. Featuring gold-threaded borders and deep chiaroscuro, they were designed to travel, to impress, and to endure. Typically produced in editions of no more than six, their rarity only heightens their value today.

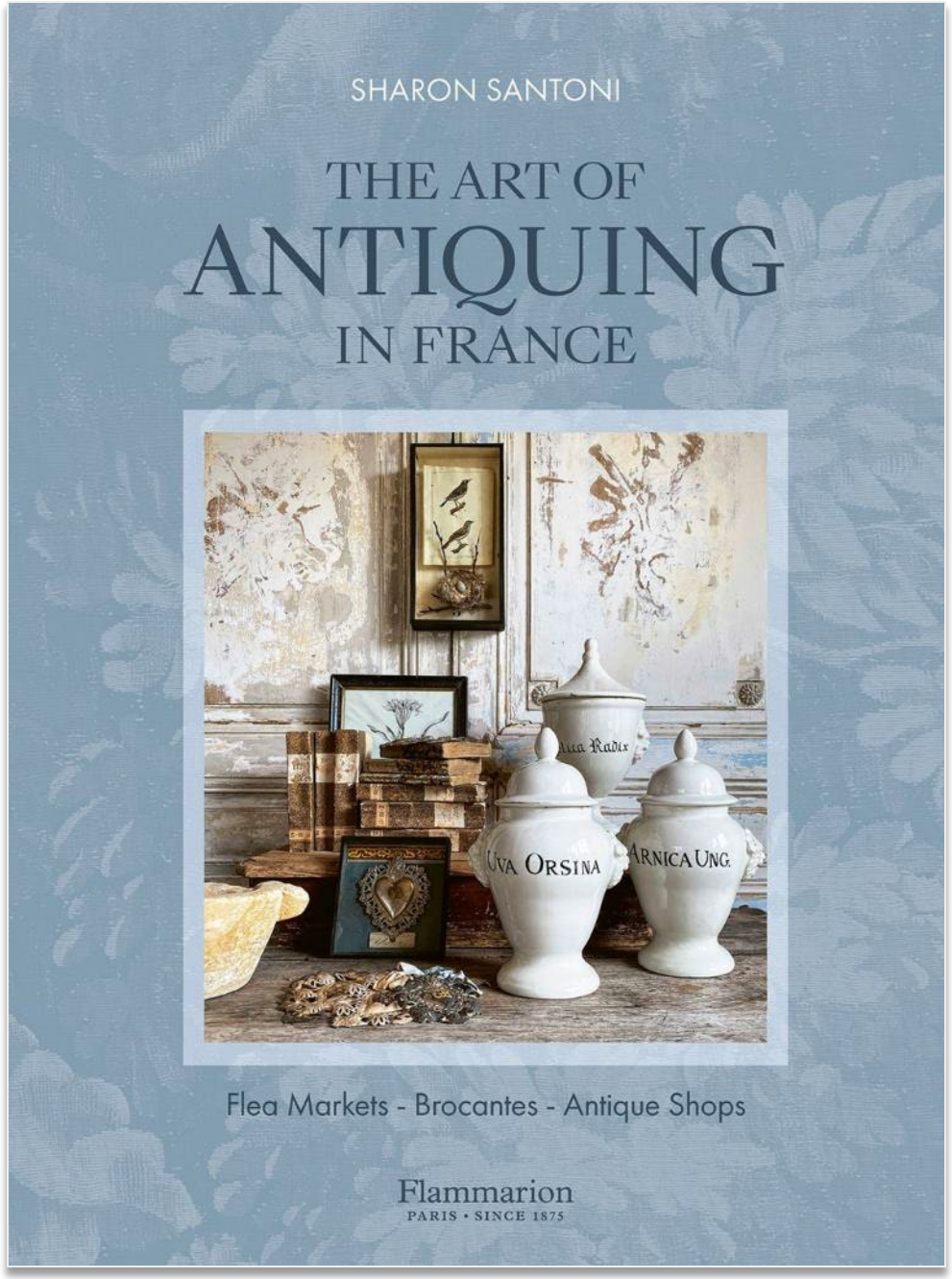
Beauvais

Unlike Gobelins, Beauvais was never a royal manufactory. Its focus was domestic, specializing in chair covers, fire screens, and panel inserts—smaller works embellished with garlands, ribbons, and chinoiserie. In the eighteenth century, as with rugs, tapestry design became less grand, with the rococo style ushering in garden fantasies and flirtatious motifs. These pieces brought tapestry into private interiors, turning a grand art into a more intimate one.

Aubusson

Also known for its rugs, Aubusson produced flat-woven tapestries and needlepoint-style panels that shared the same painterly touch and light-handed motifs. Unlike the fine, precise hatching of Gobelins stitching, Aubusson's thicker weave gave the work a more rustic, textured feel.

By the eighteenth century, under designers such as Pierre-Josse Perrot, Aubusson had developed a signature look: pale greens, shell pinks, and dusty blues woven into garlands, urns, latticework, and pastoral scenes.



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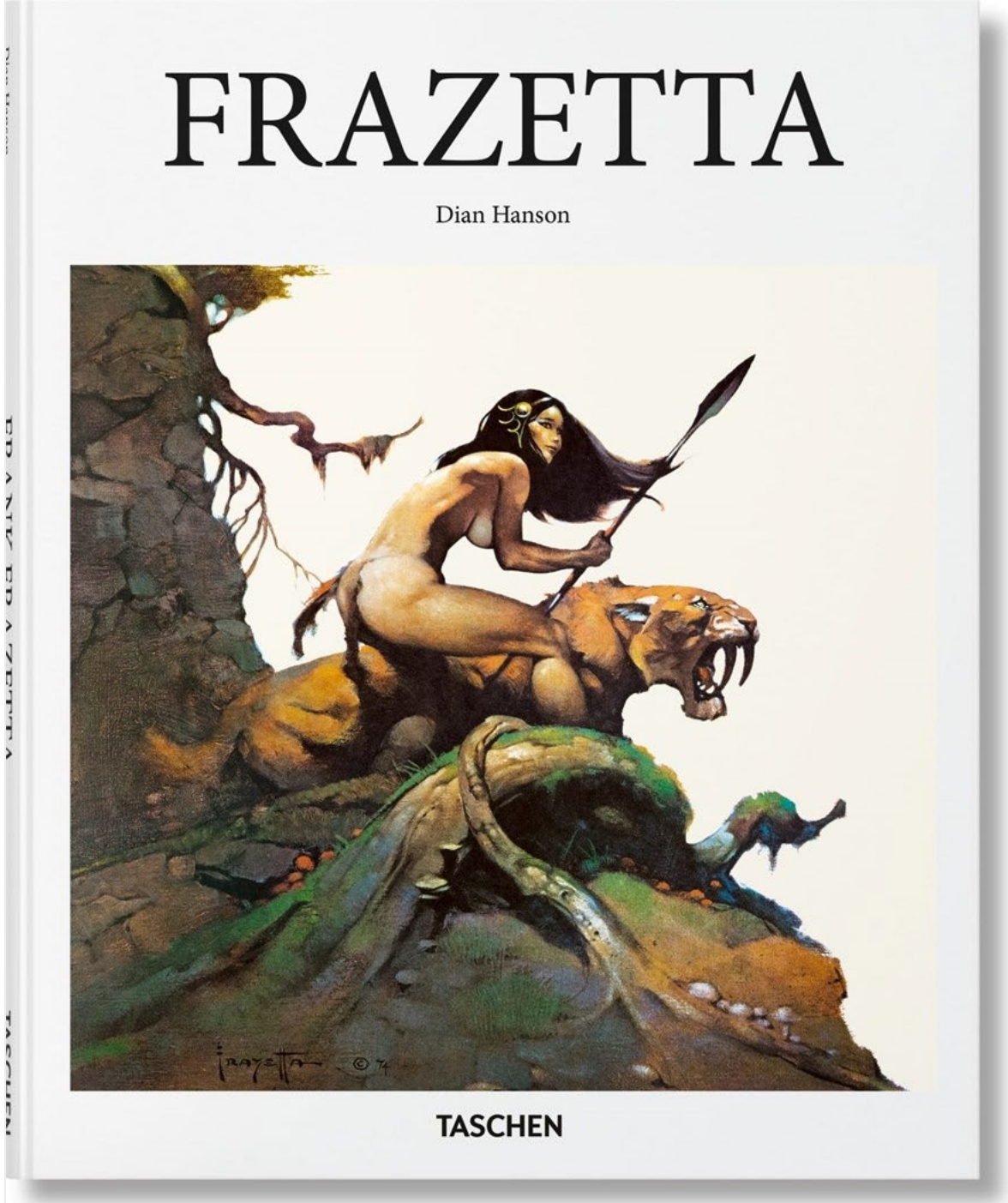

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Frank Frazetta

BASIC ART SERIES

Dan Nadel

One of the most renowned illustrators of the 20th century. This collection highlights some of his best-known works, including paintings of Tarzan, Conan the Barbarian, Vampirella, and his signature Death Dealer. - Esquire

- Frank Frazetta has reigned as the undisputed king of fantasy art for well over 50 years, the value of his paintings now climbing as high as his fans' admiration.
- Each year his works break the previous year's auction records, with the cover for Lancer books 1967 Conan bringing $13.5 million in September 2025.
- Frazetta produced magazine covers for National Lampoon, though at odds with the editors' "hippy politics," made the animated film Fire & Ice with director Ralph Bakshi, and learned to paint left-handed at age 68 after the first of many strokes paralyzed his right hand. As he explained in the 1970s, "I'm very physical minded. In Brooklyn, I knew Conan, I knew guys just like him." Using this first-hand knowledge of muscle and macho he redefined fantasy heroes as more massive, more menacing, more testosterone-fueled than anything seen before, and their female counterparts as thick-thighed, heavy-buttocked, and pixie-faced, yet still, with their soft bellies and hints of cellulite, believably real.
- All in all, Frazetta's art is addictive as potato chips, and now available in a compact, attractive and affordable package.

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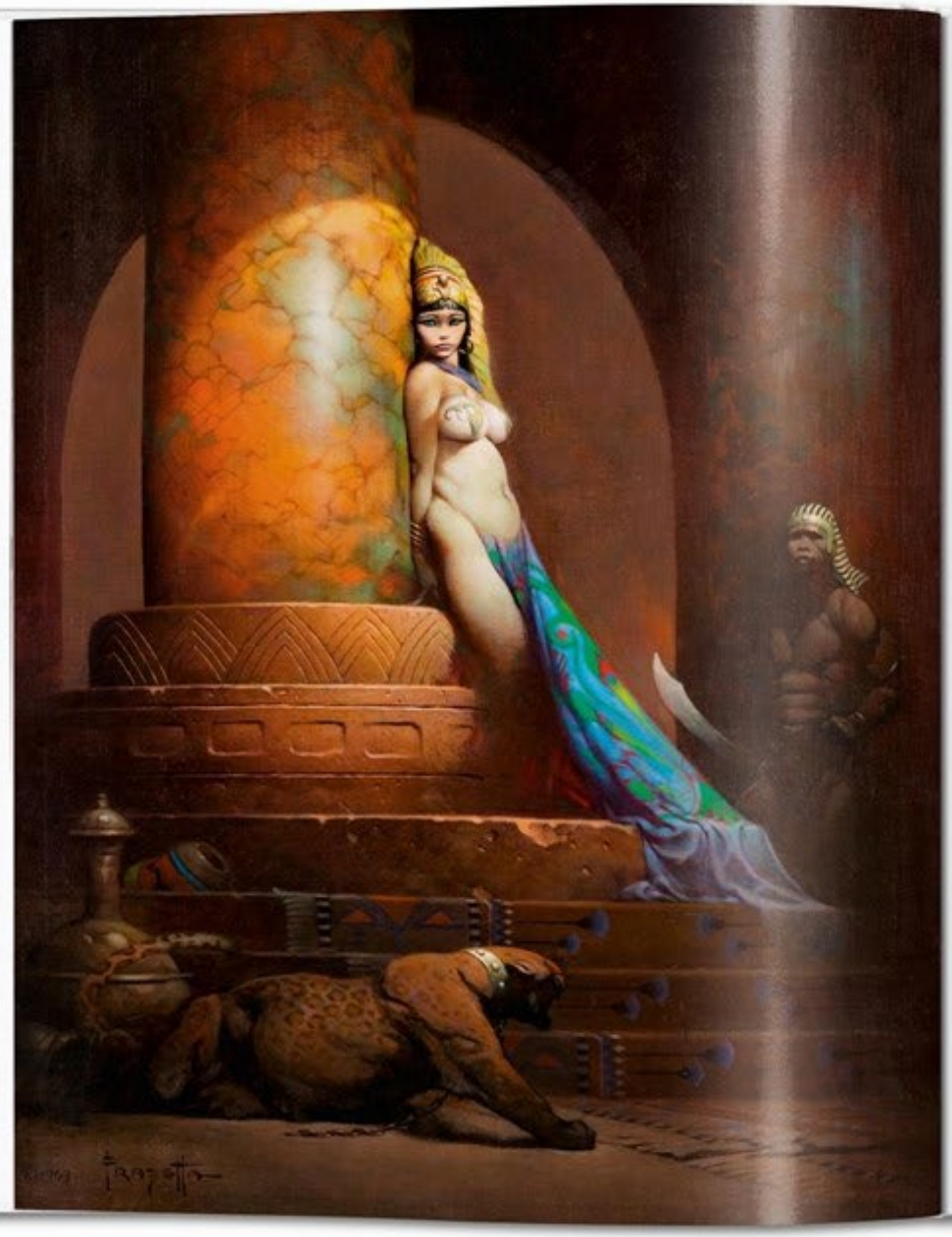

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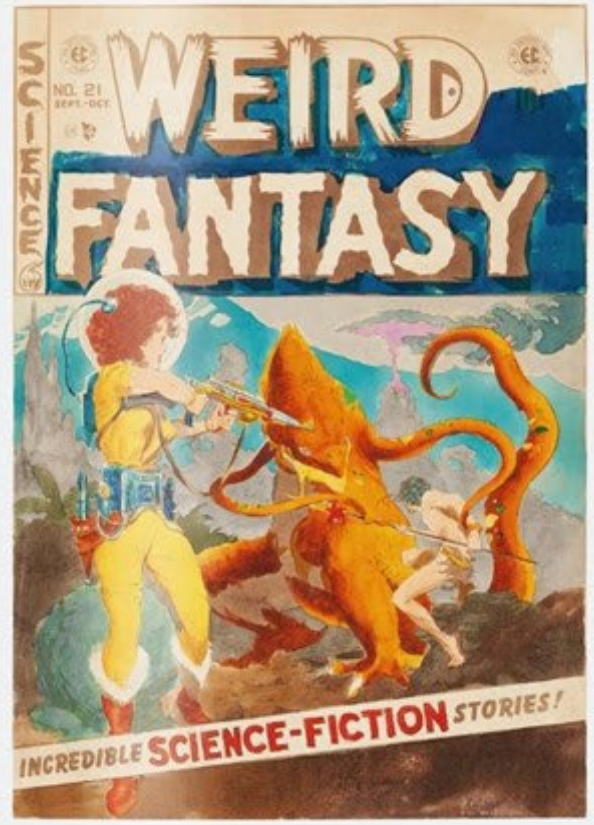


A faded silverprint for EC's *Weird Fantasy* No. 21 cover, a collaboration between Al Williamson and Frazetta. 1953. 26 x 16.8 cm (10.25 x 6.6 inches). *Courtesy of Heritage Auctions. Artwork © William M. Gaines, Agent, Inc. All rights reserved.*

bigger the sales. It was in this old/new world that Frazetta, a virtuosic, wild traditionalist, found his footing.

His old friend Krenkel ("He helped convince me that I could do great things. I didn't really need convincing, but he twisted my arm and pushed me a little. He called me a timewaster and a goof-off, and made me feel guilty about it."), was contracted for Edgar Rice Burroughs's cover illustrations by Ace Books, a dominant paperback publisher in those years. Unable to keep up with the demand, Krenkel put Frazetta forward, and his first cover, *Tarzan and the Lost Empire*, appeared in 1962, leading to many more. Thanks to another Fleagle turned *MAD* staffer, Nick Meglin, his grotesquely funny portrait of Ringo Starr graced the October 1964 back cover of the magazine. It rang a cultural bell like Basil Wolverton's "Beautiful Girl of the Month" cover for *MAD* a decade before, and suddenly Frazetta was in demand again. Movie poster requests came in, first for Woody

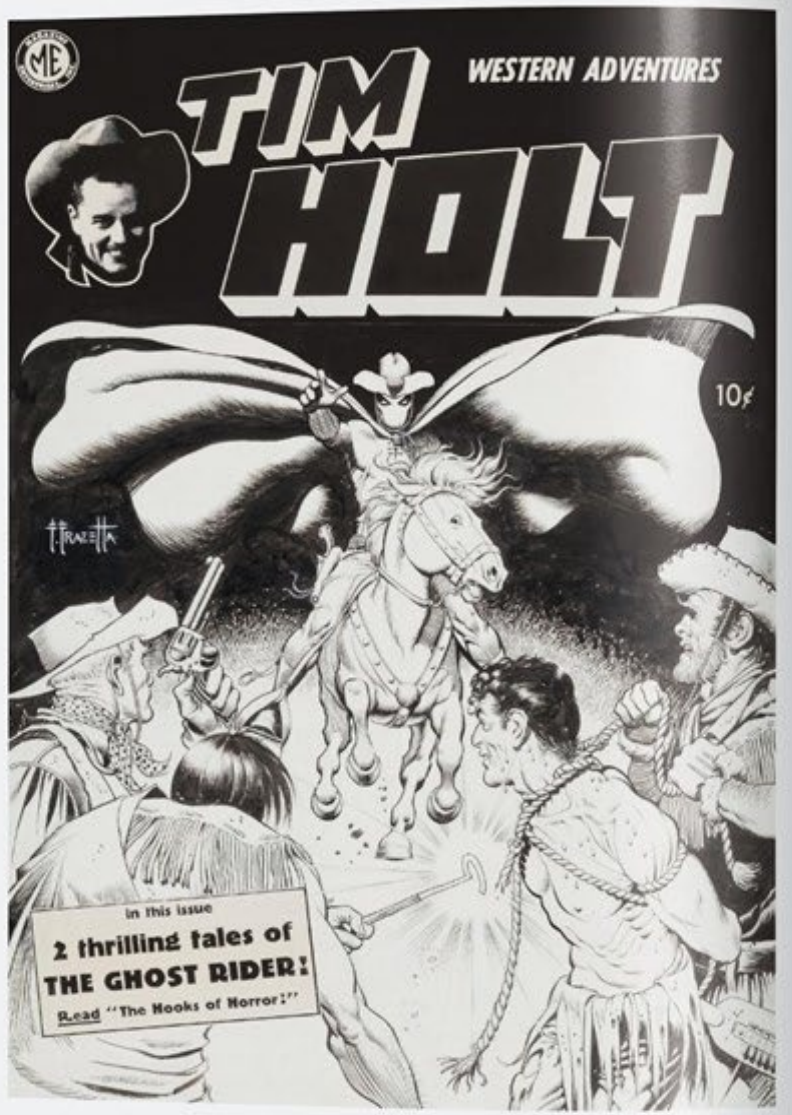
The cover for *Buck Rogers Featured in Famous Funnies* No. 214. 1954. Frazetta created the cover in ink over graphite on board and the color was stripped in later for printing.

Nobody did female flesh like Frank Frazetta, and no booty was better than Princess Duare's for Edgar Rice Burroughs's *Escape on Venus*. This painting, understandably, was used on several reprints of the novel. Oil on board, 1972. 40 x 50.8 cm (15.75 x 20 inches). *Courtesy of Edgar Rice Burroughs Inc.*

safe space for straight guys to let out their pansexual feelings, and a space for an acid-taking hippie like Rick Griffin to get back to the sweat and grime of the soil.

When heavy metal bands including Dust, Molly Hatchet, and Nazareth used his paintings on their album covers they were signaling a worldview, as surely as the Grateful Dead did with Rick Griffin: the badass virtuosic fantasy of Frazetta was a clear sign to kids everywhere that this was hot, heavy, sexy, and not for parents. The homogeneity and feeling of all-out catharsis at a heavy metal concert was just a massive and public version of the private release experienced by readers in suburban bedrooms across the country. Frazetta's visuals were now part of a larger boom in fantasy filmmaking and merchandise that pushed cinematic possibilities even as it retrenched itself in traditional values after the prolonged hangover of the counterculture's failure. Frazetta fans Sylvester Stallone, George Lucas, and Clint Eastwood came a-calling. Molly Hatchet's 1978 debut album cover made the artist's "Death Dealer" character popular, and "Frazetta" became a brand as much, and eventually more so, than an artist.

Nude Hunters appeared in *Frazetta: The Living Legend* (1981), one of a few books self-published by Frank and Ellie. Pen and ink with graphite on paper, 1968. 32.3 x 24.1 cm (12.75 x 9.5 inches). *Courtesy of Heritage Auctions.*



Anthropomorphic Animals and Li'l Abner
1944–1959

"The Bold Little Antelope," "The Just-the-Same Mouse," "Busy Billy Beaver," "Playful Bear," "Strong Little Elephant," "Abbott the Rabbit"—if it had fur and said "Gee whiz!" during the Truman administration, Frank Frazetta drew it and signed it "Fritz." Hints of what would become known as vintage Frazetta occasionally crept in around the edges: "The Elephant Who Wouldn't Help" in *Happy Comics* No. 28 is drawn falling face first into a lake in front of some distinctly fantastic and alien trees. Aside from the occasional buxom lass or menacing big cat, the most Frazettian element in all this early work is how landscapes warp and abstract to frame the characters: waves, branches, roofs, and mushrooms inflate, curve, and silhouette to make whatever the pigs and squirrels are doing more dramatic, while—within the constraints of the genre and the hand-me-down character models—the animals' hands, legs, beaks, and tails flare out from a central core like exploding popcorn.

Everyone with an interest in American comic books knows Frank Frazetta, yet almost no one knows his comics. Once he graduated from funny animals, his career was of a kind all too familiar to fans: the perfect-pitch draftsman whose best work is obviously done on the longest deadlines, who streaks from book to book almost at random until he settles into nothing but covers, single-page features, and other short-form work, leaving no long, series-defining runs behind him.

Nevertheless, the range of characters and genres Frazetta essayed before drifting off was impressive, including Westerns, sci-fi, teen comedy, fantasy, horror, and romance. About the only comic genre he didn't do from 1944 to '52 was sports—ironic considering that when he wasn't drawing he was playing baseball for the Coney Islanders and Brooklyn Bombers sandlot teams. The same year he won a Certificate of Merit at the Scholastic Art Awards he also won the Triple Crown for the Marine Park League. At the age of 19 he was not only four years into a burgeoning comics career, he was MVP of the Parade Grounds League with a batting average in the 400s. He would later say he'd turned down working at Disney and playing for the New York Giants' farm team for the same reason: he didn't want to leave home.

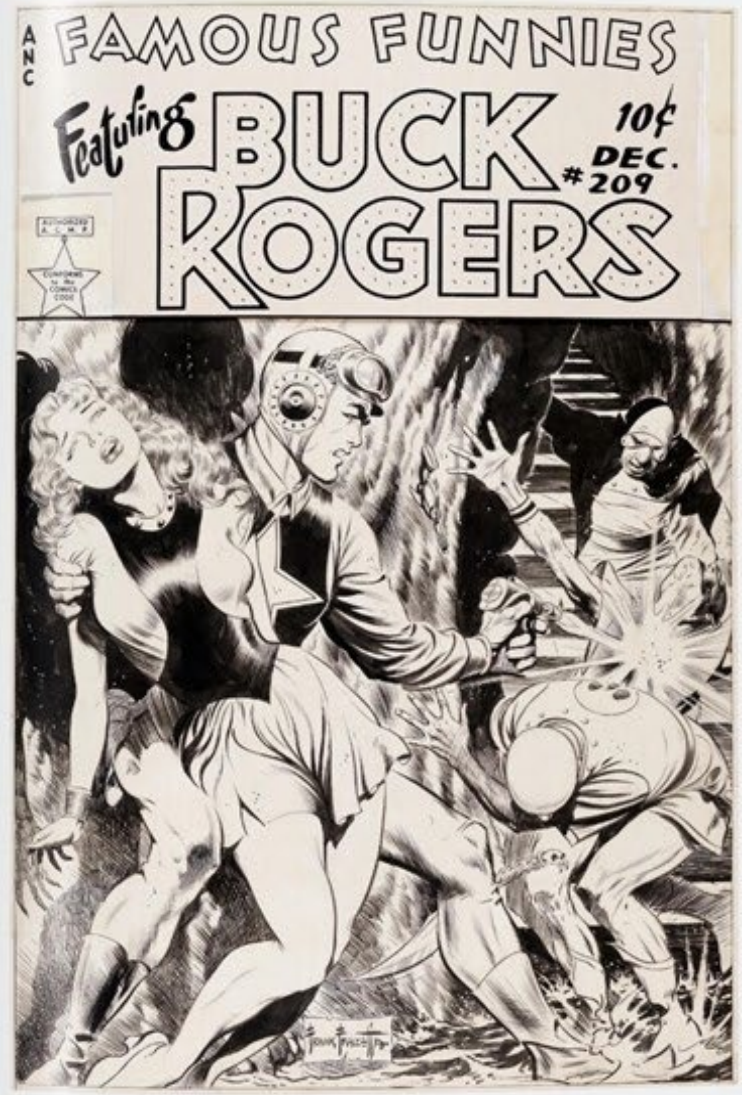
Of the latter decision he said, "I remember that going to another state seemed like going to the end of the world. They bus you back and forth and it was just one big disgusting hassle. So, I said maybe next year … time went by and before you know it, I'm too old."

Frazetta produced seven Ghost Rider covers for Magazine Enterprises in the early 1950s, including Ghost Rider for *B-Bar-B* and *Tim Holt* comics. Here, *The Ghost Rider* No. 5, 1951.

Cover art for *Tim Holt* No. 17, featuring the Ghost Rider, as well as actor Victor Mature. Ink over graphite on board, 1950, 47 x 33 cm (18.5 x 13 inches). *Courtesy of Heritage Auctions.*

ABOVE
Cover of *Famous Funnies Featuring Buck Rogers* No. 211, 1954.

OPPOSITE
Another *Buck Rogers* cover; this one No. 209, once again including the hero, the monsters, the maiden. It never got old. Ink over graphite on board, with logo recreation, 1953, 36.8 x 35.5 cm (14.5 x 14 inches). *Courtesy of Heritage Auctions.*



Dracula Meets the Wolfman, for the cover of *Creepy* No. 2, February 1966, was created by Frazetta and his friend Roy Krenkel. It was repurposed for the cover of Image Comics' *Dracula Meets the Wolfman* graphic novel in 2008. Oil on canvas board, 1966, 50.8 x 40.6 cm (20 x 16 inches).

Conan (first seen on the cover of *Conan the Adventurer* in 1966) is also the first ongoing Frank Frazetta male protagonist whose face is definitely *not* modeled on Frank Frazetta's. Except for the dimples.

Most of Frazetta's later heroic imagery—his second go-round at Canaveral with 1965's *Tarzan and the Castaways*; David Innes for the 1968 *Pellucidar* portfolio; *Brak Mak Morn* (1969) for Dell; John Carter for five hardbacks (1970–73) from Doubleday Book Club; five covers for Karl Edward Wagner's Kane (1975–78) from Warner Books; and his own Death Dealer and *Fire and Ice* characters—would be recognizable as tweaked versions of the visual formulae he perfected for Conan.

Frazetta had arrived.

Cover art for *Creepy* No. 4. Frazetta's third and most accomplished cover for the first Warren title. Mixed media on board, 1965, 48.2 x 36.1 cm (19 x 14.25 inches). *Courtesy of Heritage Auctions.*

Frank Frazetta

BASIC ART SERIES

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One of the most renowned illustrators of the 20th century. This collection highlights some of his best-known works, including paintings of Tarzan, Conan the Barbarian, Vampirella, and his signature Death Dealer. - Esquire

- Frank Frazetta has reigned as the undisputed king of fantasy art for well over 50 years, the value of his paintings now climbing as high as his fans' admiration.
- Each year his works break the previous year's auction records, with the cover for Lancer books 1967 Conan bringing $13.5 million in September 2025.
- Frazetta produced magazine covers for National Lampoon, though at odds with the editors' "hippy politics," made the animated film Fire & Ice with director Ralph Bakshi, and learned to paint left-handed at age 68 after the first of many strokes paralyzed his right hand. As he explained in the 1970s, "I'm very physical minded. In Brooklyn, I knew Conan, I knew guys just like him." Using this first-hand knowledge of muscle and macho he redefined fantasy heroes as more massive, more menacing, more testosterone-fueled than anything seen before, and their female counterparts as thick-thighed, heavy-buttocked, and pixie-faced, yet still, with their soft bellies and hints of cellulite, believably real.
- All in all, Frazetta's art is addictive as potato chips, and now available in a compact, attractive and affordable package.

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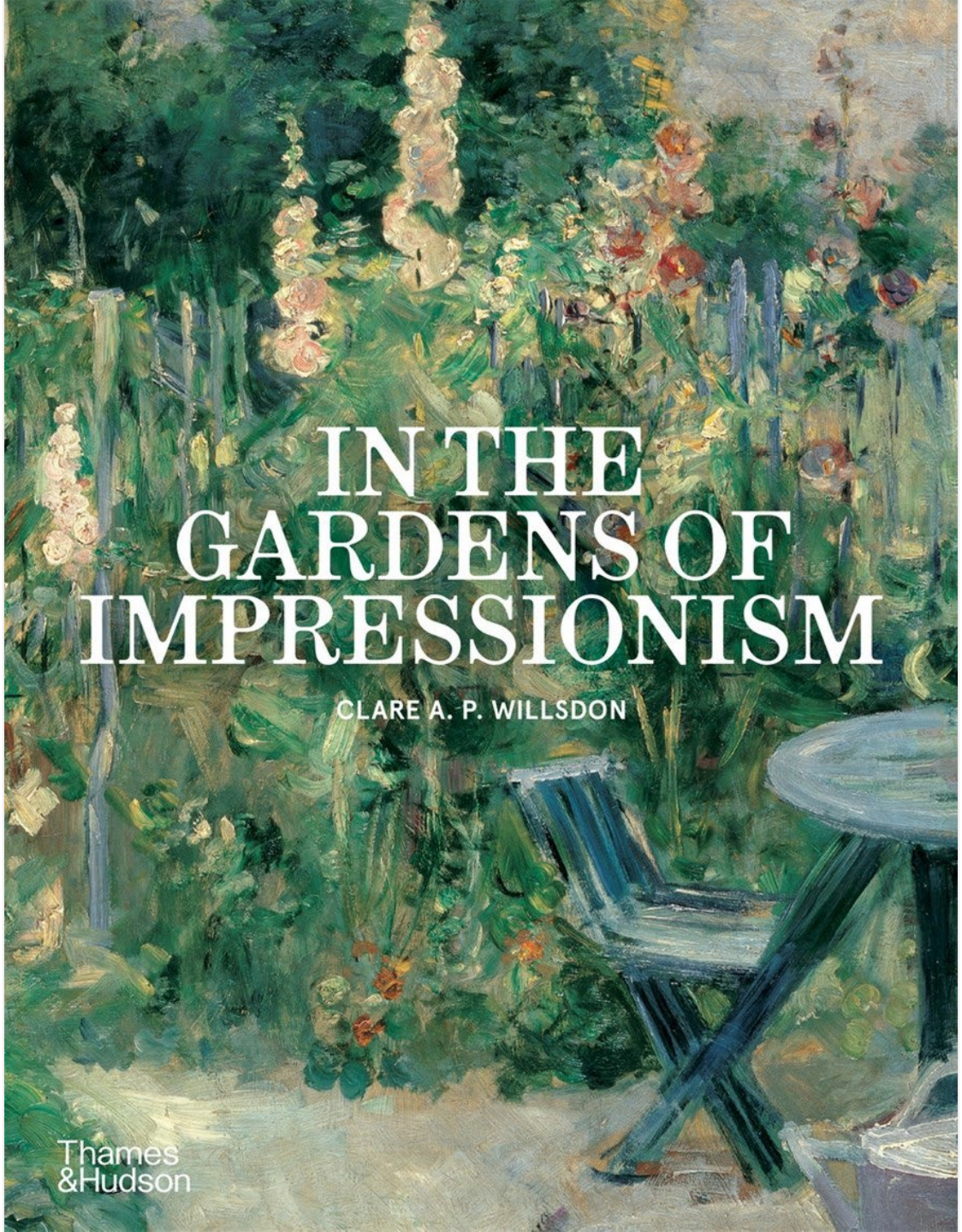

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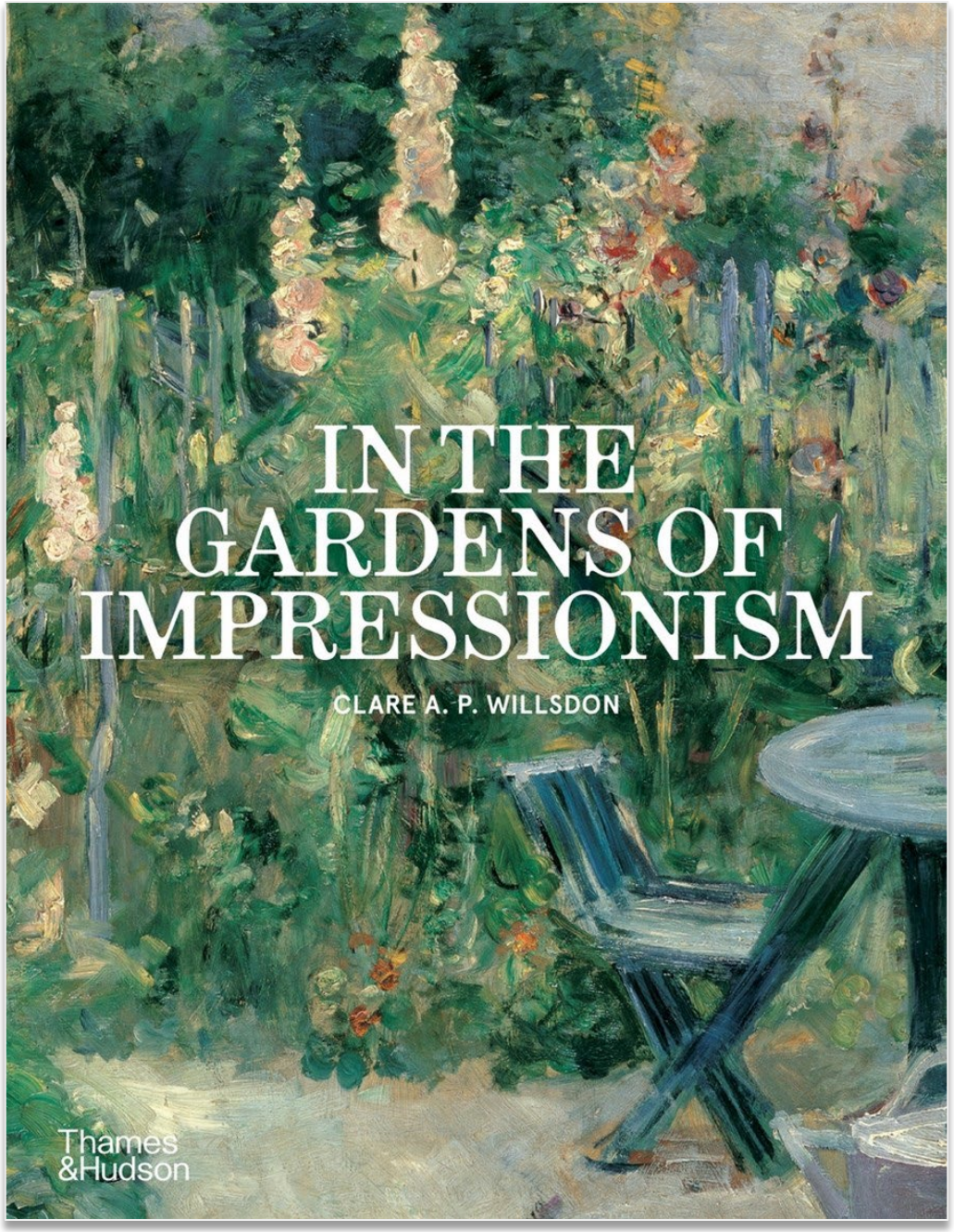

In the Gardens of Impressionism

Clare A. P. Willsdon

A visual exploration of the Impressionists' love affair with the new thinking about garden design that swept 19th-century France.

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in fondest remembrance
of my beloved father,
Dr. John A. Willsdon

First published in the United Kingdom in 2004 by
Thames & Hudson Ltd, 181A High Holborn,
London WC1V 7QX

First paperback edition 2016

In the Gardens of Impressionism © 2004
Thames & Hudson Ltd, London
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British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from
the British Library

ISBN 978-0-500-29222-8

Printed and bound in China by Everbest Printing Co. Ltd

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p. 1 Armand Guillaumin, *The Nasturtium Path*, c. 1880

pp. 2–3 Claude Monet, *Main Path through the Garden at Giverny*, 1884

pp. 4–5 Gustave Caillebotte, *The Orange Trees*, 1878

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Introduction

From the Tuileries to Giverny

Writing in 1900 from her château in Picardy, the Impressionist painter Mary Cassatt suggested that a gardening enthusiast from her native North America 'might get some ideas from French gardens, they do know about gardening over here'.[1] A love of gardens, after all, runs deep in French blood. Cassatt herself in her later years cultivated a fine rose garden, where, as her sight dimmed, she ultimately distinguished its varieties simply by their scent.[2] But the medieval kings of France had already long before this kept a garden – the Jardin du Roi – on the Ile de la Cité in Paris. Medicinal and herb gardens, as well as vegetable beds and orchards, were similarly cultivated at monasteries such as Clairvaux, while the delightful illustrations adorning the *Très Riches Heures* calendar manuscript of the Duc de Berry show the tending of fruit and vegetables on his estates in 15th-century Burgundy. And then there is Versailles, where the park created by Le Nôtre for Louis XIV, with its *bassins*, *allées* and symbolic statues, was the great apotheosis of the French 'formal' garden.

With such a horticultural heritage, it is perhaps not surprising that Napoleon I, when asked in exile in 1821 what he had found 'the most beautiful of all in Paris', replied, 'The view over the Tuileries and the gardens there' – gardens also designed by Le Nôtre.[3] Nor that Claude Monet, surveying the fragile waterlilies and multitude of other flowers he grew a century later at Giverny, should in turn declare his garden 'my most beautiful work of art'.[4] Monet's Giverny paradise, was, however, like Cassatt's a little further south-west, the outcome of the much wider love-affair with gardens on the part of the Impressionists, who effected an essentially creative transformation of garden motifs into pictures – and through these, sometimes even back again into 'virtual gardens'. Both images of gardens as such, and

1 Monet painting at Giverny, c. 1915
Monet described his garden at Giverny as his 'most beautiful work of art'. Here, he paints beside the waterlily pond whose construction he began in the early 1890s.

2 John Leslie Breck, *Garden at Giverny (In Monet's Garden)*, c. 1887
Breck was one of many American artists – the *givernistes* – who painted gardens at Giverny from the late 19th century. He had privileged access to Monet's own garden in the late 1880s, creating a group of paintings of its richly varied flower beds.

as significant *milieux* for a diversity of incidents and activities, are the subject of this book. By way of introduction, this chapter explores some of the key characteristics of gardens as an Impressionist theme, and traces a number of the ideas and events which combined to make gardens such a significant feature of Impressionist art.

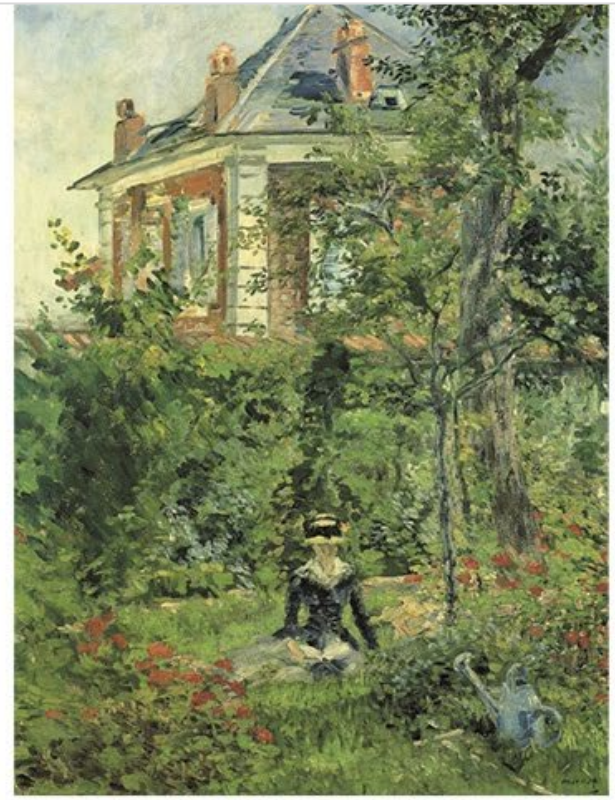
First, however, a brief look at who the garden painters were, and some of the gardens they painted. In 1862, long before Monet's work at Giverny from the 1890s to his death in 1926, Edouard Manet had made a historic garden in Paris the setting for his *Music in the Tuileries*, the pioneering depiction of 'modern life' which effectively launched the Impressionist movement. Influenced by the *plein-air* (out of door) techniques of colleagues such as Monet and Pierre-Auguste Renoir, he later painted the Monet family in their private garden at Argenteuil, and, in the early 1880s, the leafy private garden at Bellevue near Paris of the opera singer Emilie Ambre, and similar gardens at Rueil and Versailles.[5] Pissarro, meanwhile, found inspiration in the distinctive blue-green and purple harmonies of village vegetable-plots, and was mockingly dubbed 'an impressionist market gardener specializing in cabbages'.[6] A number of paintings by Sisley evocatively juxtapose rustic orchard gardens with the remains of royal parklands. And if Renoir was prompted in the 1870s to rent a studio at rue Moncey in Paris by the homely garden attached – 'An old apple tree, with a child's swing hanging from it, won his heart'[7] – it was in an old-fashioned garden in Montmartre, as well as in the acacia-planted grounds of the Moulin de la Galette restaurant there, that he undertook some of his most famous paintings. A rustic southern garden at Cagnes on the Riviera, filled with roses and olives, formed the backdrop both to his final years and to his late nudes.[8]

As well as Monet and Cassatt, a number of other Impressionists were gardeners themselves, or came from families that gardened. Caillebotte, for example, found subjects for pictures in the well-stocked garden he cultivated at Petit Gennevilliers on the Seine during the 1890s, a sequel to the restful shade and well-watered lawns, orange-trees and geraniums of his family's estate at Yerres, south-east of Paris, which he had painted earlier. In the 1860s, before his tragic death in the Franco-Prussian War of 1870, Frédéric Bazille depicted his

3 Camille Pissarro, *Compositional study of a male peasant placing a bean-pole in the ground*, c. 1894–1903
With his left-wing sympathies, Pissarro often depicted working men or women; this drawing is associated with a cycle of prints of rural labour he produced with his son Lucien.

4 Claude Monet, *The Gardener of Graville*, 1856
Monet's earliest surviving figurative landscape, showing a gardener tending plants. Graville, in his home town of Le Havre, had a horticultural reputation by the early 1860s as the site of fine gardens with gladioli, camellias and azaleas, which were cultivated by the grower Lefrançois.

5 Félix Bracquemond, *Marie Bracquemond sketching on the Terrace of the Villa Brancas*, 1876
Bracquemond depicts his wife, Marie, herself in the act of drawing. While he did not wholeheartedly approve of her pursuit of art, a private garden was at least a socially acceptable place for women to paint *en plein air*.



family's estate at Mérie near Montpellier, just as Monet at this time portrayed the gardens filled with roses and gladioli which his family tended lovingly at Sainte-Adresse near Le Havre. Monet's first surviving figurative landscape is, in fact, a pencil sketch of 1856 showing a gardener watering seedlings in one of the many *petits parcs* (private gardens) of Le Havre.

For women Impressionists, such as Berthe Morisot, Marie Bracquemond, and, of course, Cassatt herself, gardens were 'safe' or socially acceptable places where they could not only stroll, sew, read, or play with children, but also paint from real life. Morisot made the nodding hollyhocks in the grounds of her holiday retreat at Bougival near Paris implicitly share in the companionship between her toddler daughter Julie and her husband Eugène Manet – the painter's brother – which she captured with lively brushwork during the early 1880s. She also often portrayed the Bois de Boulogne, just beside her family's home at Passy in Paris – 'this garden which posed for *maman*' as Julie later dubbed it.[9] Nearly all the core artists of the Impressionist group in fact painted parks or squares in Paris – including the Parc Monceau, as well as the Tuileries already shown by Manet. For Degas, meanwhile, Cassatt's friend and early mentor, gardens played a different role. He is said to have hated the

6 Edouard Manet, *Marguerite in the Garden at Bellevue*, 1880
Painted near the end of Manet's life, when illness restricted his mobility, this shows the burgeoning growth of the garden of a property near Paris which he rented from the opera singer Emilie Ambre while undergoing a hydropathic cure.

7 Gustave Caillebotte gardening at Petit Gennevilliers, photograph taken by Martial Caillebotte, February 1892
Several of the Impressionist painters were themselves keen gardeners – notably Caillebotte, whose garden at Petit Gennevilliers, attached to property which formed his home from 1887, is the subject of a number of his later paintings.

Chapter 1 Flowers of tradition

If horticulturalists in mid-19th-century France were creating hybrid plants – notably the first hybrid tea rose, from which our modern roses derive[1] – then a not dissimilar process was simultaneously underway in art. The old 'hierarchy of genres', which placed history painting at the apex of artistic endeavour and relegated portraiture, genre and still life to its lowest levels, was being gradually but surely dismantled by 'Realists' such as Jules Breton and Gustave Courbet, the Impressionists' early idol.[2] Variously bringing into lively new interaction elements of landscape, domestic genre, portraiture and flower painting, the 'gardens of Impressionism' were a logical result. This chapter explores aspects of the earlier traditions which are of specific interest in relation to Impressionist garden imagery: the 'language of flowers', the work of the Lyons flower painters, the 'Rococo revival', and the reinvention of floral still life by Delacroix and Courbet, artists much admired by the Impressionists. It then goes on to discuss three pivotal works by Degas and Bazille which celebrate the results of the gardener's labours and look directly to Impressionist paintings of gardens (even if, as indoor subjects, they stand apart from the *plein-air* practices which came to characterize mature Impressionism). Read in relation to horticulture, these three pictures in fact take us to the heart of some of the key aesthetic debates, articulated by writers such as Gautier and Baudelaire, which surrounded the development of Impressionism as a movement.

How boldly traditions would be mingled in the 'gardens of Impressionism' can already be seen by comparing the early 19th-century artist Louis-Léopold Boilly's vision of the Tuileries Gardens in Paris with that of Manet in 1862. Where Boilly makes the Gardens primarily a backdrop for a genre scene of children at play, Manet deploys their lush green trees as an integral feature of his innovative, portrait-filled *Music in the Tuileries* [67]. The formal setting, with its monumental stone plinth and statue which offset Boilly's evocation of youthful rumbustiousness, is replaced by a fluid intermingling of trees and contemporary figures in Manet's scene of social intercourse, whose intimate correlation of the organic and the human is explored in Chapter 2. And where Corot had used the famous gardens of Rome or Florence essentially as vantage points for atmospheric topography, as in his *Florence, View from the Boboli Gardens*, the Impressionists, as we have already begun to see, would value gardens – and native ones at that – both for their own sake, and as central players in a rich diversity of scenes of 'modern life'.

As students at Charles Gleyre's atelier in Paris during the late 1850s, Monet, Renoir, Bazille and Sisley would have directly witnessed the emergence of the new 'mixing' of genres even in 'academic' art itself. Though they had left Gleyre's studio by the time he began what he regarded as his masterpiece, an evocation of the Garden of Eden called *The Terrestrial Paradise* [27], they would, for example, have noticed their teacher's interest in the domestic, 'everyday' aspects of mythology and antiquity, and his readiness to include flowers, plants and gardens – often sketched direct from nature [28] – in his historical and literary compositions.[3] Equally, though only Renoir of the future Impressionists is supposed to have had any good word for Gleyre, it is worth noting that both *The Terrestrial Paradise* and certain other 'history paintings' by the older artist involve a remarkably sensitive and naturalistic rendering of sunlight and its effects – the very phenomena, traditionally associated with landscape motifs, which would become such a central preoccupation of the Impressionists themselves.

24 Simon Saint-Jean, *The Gardener-Girl*, 1837
Perhaps the most famous of the 19th-century Lyons *fleuristes* (flower painters), Saint-Jean produced this spectacular painting in a bid for entry to the Paris Salon. The flowers and plants, including morning glory, roses, tulips, poppies, dahlias and acanthus, are chosen for their symbolic connotations, and construct a complex allegory of the transience of beauty and the permanence of art.

25 Louis-Léopold Boilly, *Outing in the Tuileries*, before 1845.
The Tuileries Gardens in Paris were reconstructed by André Le Nôtre in the 17th century, forming one of the most famous examples of the grand French formal garden. Here, they are essentially a foil for Boilly's genre motif, rather than a subject in their own right, or with specific import (as in later pictures by Manet, Monet and Renoir).

26 Jean-Baptiste Camille Corot, *Florence, View from the Boboli Gardens*, 1834
Corot uses the Boboli Palace garden in Florence as a *repoussoir* – a device to set off his principal motif, a view of the city. His atmospheric effects were nonetheless to exert considerable influence on the future Impressionists.

45 Gustave Courbet, *The Woman with Flowers (The Trellis)*, 1862

46 Simon Saint-Jean, *The Gardener-Girl*, 1837

47 Edgar Degas, *Woman seated beside a Vase of Flowers* (detail), 1865

Women of bourgeois or higher social standing were not encouraged to engage in manual garden work such as planting or digging, hence the activities of gathering or arranging flowers shown in 'gardener-girl' pictures such as Saint-Jean's – a genre which Courbet and Degas here take up. Where Courbet's picture, painted at Saintonge, shows a woman engaged in plucking flowers, Degas's includes gardening gloves (on the table to the left; see the full work in ill. 48), implying that his sitter has just gathered the showy bouquet of chrysanthemums, cornflowers, marigolds and other flowers which dominates the composition. Like the flowers growing on the trellis in Courbet's painting, these reveal symbolic meanings, complementing the woman's pensive mood, when 'read' in relation to the 'language of flowers'.

The 'gardener-girl'

In *The Trellis*, Courbet's inspiration for the combination of a woman in the 'flower of youth' with flowers from various seasons 'symbolizing . . . the stages of her amorous life' could have been Dutch or Flemish 17th-century art.[19] Women plucking flowers were often illustrated during the Second Empire in the opulent murals modelled on Baroque sources which were popular forms of decoration in wealthy bourgeois dining rooms.[20] But Courbet's painting also presents the theme of woman as 'gardener' which is the subject of perhaps the most famous Lyons *fleuriste* work of all, Saint-Jean's *The Gardener-Girl* of 1837, showing a young woman with bouquets of flowers she has just cut from the garden.

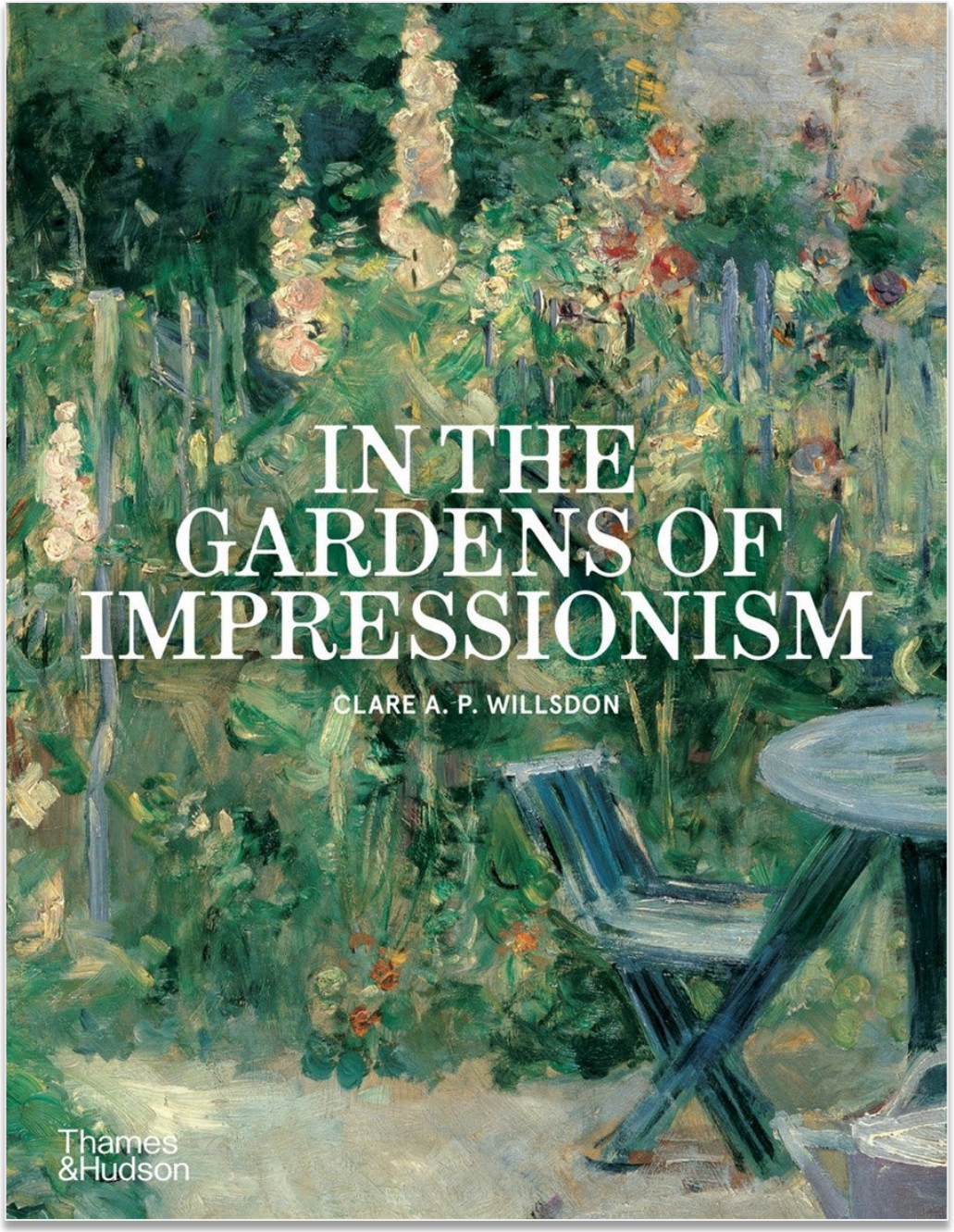
Though so roundly denigrated by Baudelaire, Simon Saint-Jean was not merely a dry translator of botany onto silk; he illustrated an edition of the Abbé Delille's influential treatise on the 'English' garden, and his *The Gardener-Girl*, which made his name in 1837, expressed sentiments as personal as Baudelaire's idol, Delacroix. Intended to demonstrate Saint-Jean's *fleuriste* credentials, its purchase by King Louis-Philippe confirmed the artist's worth to the wealthy Lyons silk merchant whose daughter, Caroline Belmont, he had recently married.[21] More than merely a portrait, however, it explores through symbolic imagery the very relationship of art to nature, time and mortality. The young, half-length gardener carries a basket of flowers on her head as she ascends balustraded stone steps in a garden; in the distance is a misty, 'wild' landscape. Just as cultivated and 'free' nature are juxtaposed, so the flowers in the gardener-girl's basket include both 'garden' and 'wild' species, and they also represent all seasons. Seemingly freshly plucked, they are thus a construct of art. The idea is reinforced by the bunch of flowers casually supported on the girl's right arm, including a curling acanthus leaf, symbol of the arts in the 'language of flowers'. If the picture clearly alludes to Saint-Jean's own career aspirations, the prominent pink and white roses – emblems of beauty – refer to the prize he hopes to keep in Caroline. A tulip,

'Master Courbet . . . paid us a visit to see Monet's painting, and he was delighted by it'.[66] But where Manet had made the *jardin naturel* a place psychologically apart, Monet's painting openly involved the viewer, taking to its logical conclusion the sense of interaction between artist, subject and viewer which Bazille had created in his *Pink Dress*. For where, in Manet's *Déjeuner*, a seated, naked woman confronts us, and in his *Music* Madame Lejosne outstares us, the figures in Monet's *Déjeuner* invite us in. The women at the left, for example, have their backs to us, so that we follow them into the garden of nature; the woman in the centre in turn reaches out of it towards us as she offers a plate to a companion. The sheer scale of the picture, which, as a reinvention of a history painting, is almost the size of some murals, would in turn have brought that garden right into the Paris Salon itself. Had, that is, Monet completed the picture. It was, apparently, on Courbet's advice that he abandoned it; if the problems of creating a *plein-air* effect on such a gigantic scale were in themselves perhaps ultimately intractable, did Courbet also recognize that, like Manet's *jardins naturels*, though in different ways, that created by his younger colleague would have been a step too far in the political climate of the 1860s? It was one thing to show the *jardin naturel* in and of itself, as did the Barbizon painters; or to place latter-day nymphs within it as did Courbet in his forest views with women bathing; another to depict modern urbanites so openly enjoying it, as escapees from Napoleon's 'new Paris' and alter egos of ourselves. From the point of view of Monet's need to get his work accepted at the Salon, we can begin to understand not only why, having laid aside his *Déjeuner*, he next turned his hand to *Camille*, a more conventional portrait of his mistress in a green dress which met with Salon approval, but also why, for his next *grande Salon machine*, he chose women plucking and admiring flowers in a *jardin d'agrément* as his motif. Filled with fashionable standard roses, *Women in the Garden* [73] portrayed a form of horticulture which would not have been out of place in one of Haussmann's new *squares* – but which, of course, was now painted substantially *en plein air*, and, as the next chapter will show, was also a highly personal response to fashionable taste.

Monet had, nonetheless, made pictorial innovations in his *Déjeuner* which laid important foundations for his *Women in the Garden*. Just as his *Déjeuner* would have turned the viewer's world by implication into part of the socialist 'garden of France', so its colours 'correspond' with each other in a way that takes Baudelaire's theories into a new, still more vividly visual realm. And although, because of its size, the picture had had to be elaborated in Monet's studio from his *plein-air* sketches of his colleagues and friends at Chailly-en-Bière near Fontainebleau, its boldly dappled sun and shadow have a brilliance and immediacy which contrast decisively with Manet's more sombre colour-schemes. The shadows on the white tablecloth are blue and lilac, and equal in brilliance the patches of sunlight on the men's dark suits, contributing to an overall luminosity which puts into practice Monet's

71 Edouard Manet, *Le Déjeuner sur l'herbe*, 1863
An antecedent for Monet's *Déjeuner sur l'herbe*, Manet's picture continues the theme of figures in harmony with nature of his *Music in the Tuileries* [67], but now in the context of the *jardin naturel* – the landscape as garden. More clearly posed than Monet's version, it takes its motif from a work by Raphael. Yet the naked woman, so provocative to the Salon jury, was perhaps as radical as Monet's bold *plein-air* approach, and subtly underlines the theme of nature treated as a private garden.

72 Claude Monet, *Le Déjeuner sur l'herbe* (central portion of final work), 1865–6
In this fragment of the painting Monet intended to submit to the 1866 Salon (but in the end failed to complete on time), Courbet is the figure seated on the left, and the impasto paint application betrays Monet's admiration for his older colleague's style.



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Clare A. P. Willsdon

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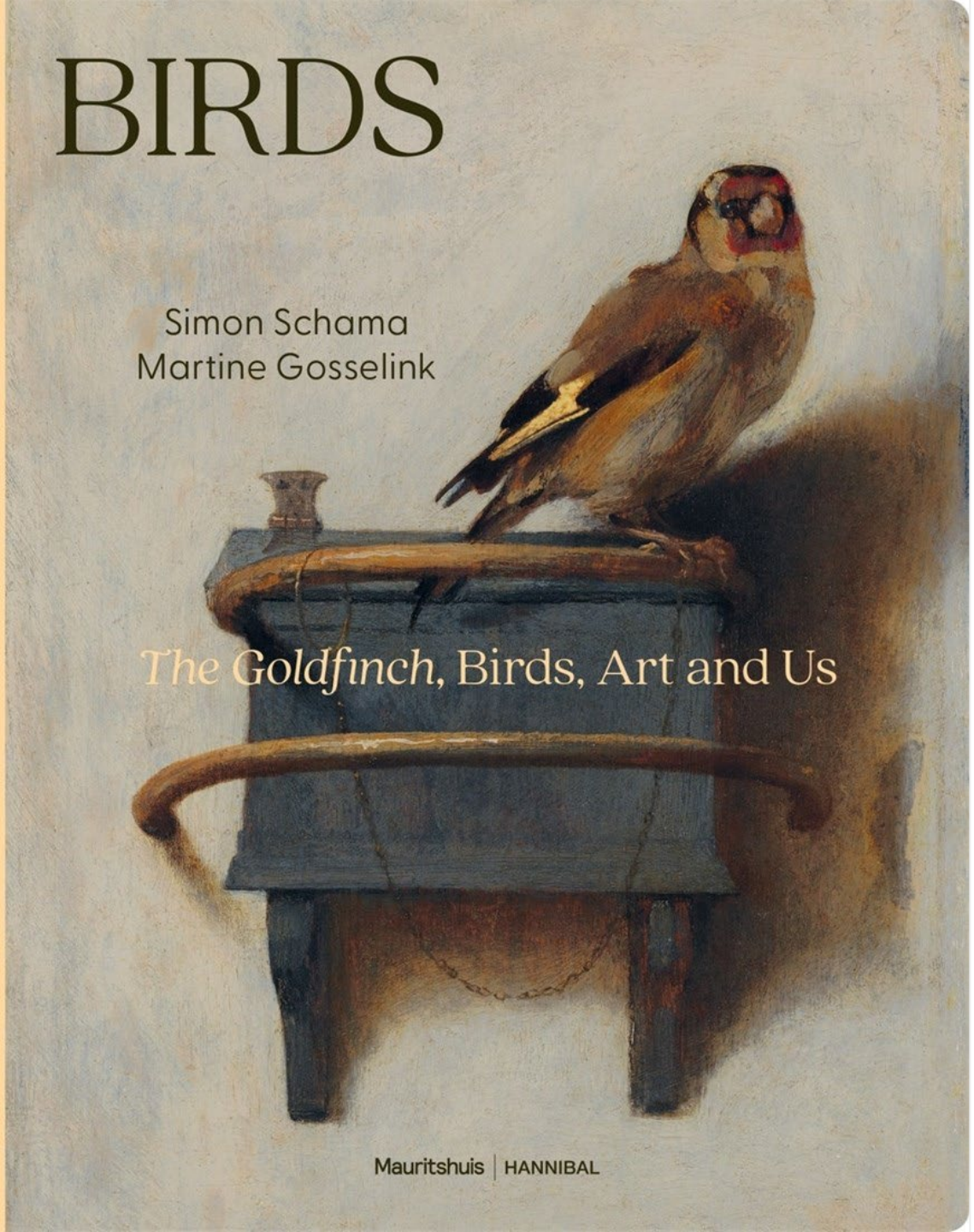

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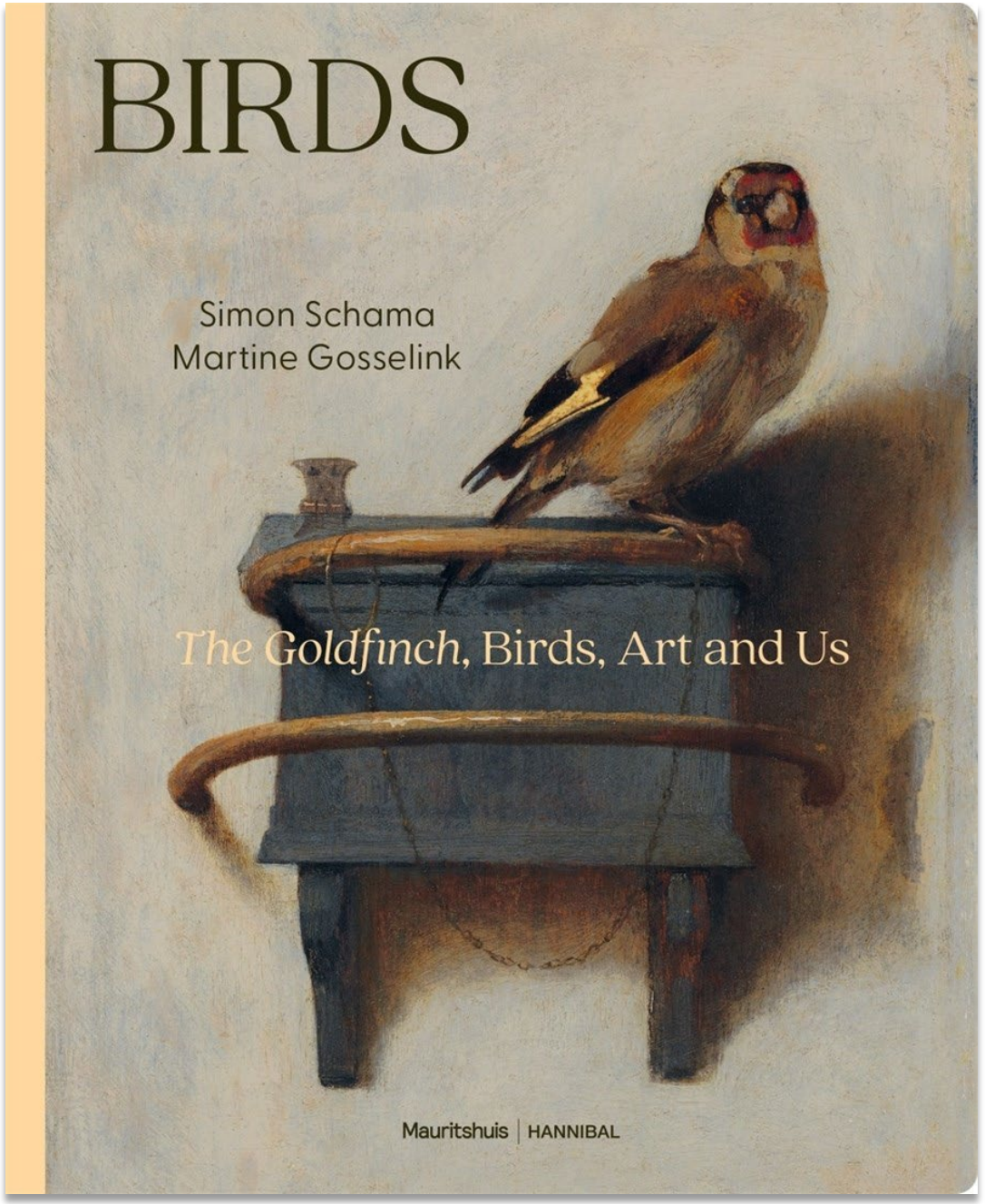

Birds

THE GOLDFINCH, BIRDS, ART, AND US

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- Carel Fabritius's world-famous Goldfinch, Picasso's Dove, Brancusi's Bird in Space, an Egyptian falcon mummy, a feather dress by Iris van Herpen: this book is a visual and literary journey through centuries of bird imagery. The icing on the cake is a wonderful anthology of bird stories from, among other works, The Epic of Gilgamesh and One Thousand and One Nights, as well as bird poems by such writers as Rabindranath Tagore, Ted Hughes, Bob Marley and Rumi.
- With contributions by Simon Schama, Martine Gosselink, Laura Cumming, Stefan Hertmans, Philip Hoare, Eva Meijer and Adrienne Quarles van Ufford.
- This book is published on the occasion of the exhibition BIRDS - Curated by The Goldfinch & Simon Schamain Mauritshuis, The Hague from 12 February to 7 June 2026.

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Oh, for the Wings...

Simon Schama

FIG.1 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Etiam semper egestas velit sed molestie. Cras pretium tempus sapien sit amet hendrerit.

Around 35,000 years ago, give or take a millennium, someone, in the gloom of the Pont d'Arc caves at Chauvet felt the need for the company of an owl. So that someone took a bone or a flint, and scratched one into the limestone wall. There it perches, unmistakeably owlish: wings neatly tucked, tufty-eared, motionless, watchful. Discovered in 1994, it is the earliest known image of a bird, and one of the few to appear in Palaeolithic art, dominated as that was by hoofed quadrupeds. But here is an owl, perhaps already imagined as a guardian-protector, alert to the presence of peril, since, after all, when the caves went dark the nocturnal bird could see, while humans for the most part could not.

Fast forward 20,000 years to the decoration of the caves at Lascaux, and here are a pair of birds, facing in opposite directions. The little songbird is described by the shorthand profile familiar to the illustrators of children's books and the icon designers of Twitter. But above, or beside it, depending on your point of view, is a bird of another feather entirely: a man-bird or bird-man, its beaked head set atop a human body, albeit one whose arms are outstretched diagonally, in the manner of unfolded wings. Even at the dawn of culture, it seems that the imagination of *Homo sapiens* was taking flight.

Since then, virtually every human culture, in some form or other, has turned bird-catcher: for food, for sport, for writing instruments and for the plumage of vanity that supplies airs and graces. Since roughly fashioned flutes were the first musical instruments to be discovered in Ice Age caves, the inspiration for paleo-music may have been the song of birds that greeted our distant forbears when they emerged from their stone shelters. Birds are descendants from the Jurassic period and, for seers and poets, not just a particular arrangement of bones and feathers, but metaphysical message-carriers from the domain of the gods. 'Hail to thee, blithe Spirit/ Bird thou never wert,' Shelley insists, hymning the skylark, 'That from Heaven, or near it,/ Pourest they full heart.' When mortals imagined human-looking intermediaries between themselves and the immortals, they instinctively supplied them with wings. If the fate of our gross bodies was to crumble into the receiving earth, our spirit selves did what birds routinely do – ascend – into the paradise humans conjure from the optical infinity of the sky. Some religions – Nepalese Vajrayana Buddhists and Zoroastrian Parsi, for example – ensure that consolatory ascent by having vultures (white-backed or slender-billed) consume human corpses laid out for them atop stone *dakhma*, so that the remains of the dead rise into the heavens within the bellies of the scavenging birds. One of the standing stones at the earliest known temple, at the Neolithic site of Göbekli Tepi in Upper Mesopotamia (now Turkey), has the familiar profile of a vulture, leading some archaeologists to believe that this may have been the way the dead were disposed of 11,000 years ago. Today, in India, this ancient rite of inter-species recycling has been precluded by the near-extinction of millions of vultures that have consumed the anti-inflammatory drug diclofenac contained in the carcasses of cattle that have been indiscriminately dosed with the drug.

No other creatures have fixed themselves so obsessively and ubiquitously in our restless, earth-stuck imaginations; the fixation painted, imprinted, sculpted, filmed in our art. They can appear as terminal destroyers or primordial creators, or first the one and then the other. They have featured as agents of torture, shredding the innards of presumptuous, fire-questing Prometheus. And birds have been sexualised, at least when Jupiter was said to have disguised himself as a swan and – this stretches the imagination, even for readers of Ovid – after some feathery foreplay, copulated with the Queen of Sparta. Out of the resulting egg hatched not a damp cygnet, but Helen, whose beauty would swerve history and doom Troy.

Unless the bird is flightless, or unless (as has happened) a camera can be attached to the legs of migrating geese, the inner motions of the avian flock, their social orchestration, remain elusive to humans; confined as we generally are to distant observation. There is one great exception, however: the Galapagos Islands, where Darwin's finches revealed to him the biologically transforming truth of natural selection. On those islands one may tactfully walk amid nesting flocks in their thousands, without the birds bolting, scattering or flying up in alarm, for humans, in the recent past at least, have never come among them as predators, or robbers of eggs. And so, one makes one's way between their nests, incredulously, as if admitted to a prelapsarian Eden.

presence is an embarrassment to an assumed norm: the uncontested spell of decorative death, no questions asked. Too bad. The snub-nosed child poses inconvenient questions as curious children will. Am I supposed to like this? The child gazes at the upturned bird, the claw feet of which, brightly lit, are attached to a wall-hook that suggests the form of a cross. But the body of the second peacock obstructs the child's view of the stream of blood. Only we can see that, as the rivulet of blood flows towards us before falling over the stone ledge.

Even by Rembrandt's standards, this is a wilfully un-beautiful, un-game piece. In the twentieth century, it ended up in the collection of Jean-Joseph Marie Chabot. He loaned it to the Rijksmuseum from 1923 to 1942, before selling it, in occupied Amsterdam, to the dealer Ernst Göpel, who bought it for Hitler's intended Führermuseum in Linz, where, had that materialised, it would have been an unlikely focus for a quiet meditation on mortality.

Rembrandt's hanging, bleeding birds have struck a creative chord with successive generations of artists challenging the aestheticisation of animal death. Chaim Soutine (1893–1943) went from meditative immersion in Rembrandt's hanging bodies to arranging bird carcasses in his studio and painting them with a thick whirl of paint that suggested thrashing vitality before the translation into 'still life'

Tamara Kostianovsky (b. 1974), the daughter of a plastic surgeon, grew up in Argentina during the era of military rule when humans were hunted and made to disappear. Living in a country that has possibly the most carnivorous diet in the world, it was impossible to avoid the spectacle of butchered, hanging carcasses, whether bird or beast, and the Argentinian style of barbecuing a whole animal on a frame (not unlike a music stand), spread-eagling the body, was bound to trigger thoughts of sacrifice, sacred or profane. An interest in what lay beneath the skin, courtesy of her father's profession, might have been registered in painting had it not been for a time of sudden, personal difficulty. Kostianovsky arrived in New York in 2000, exactly at the moment that the Argentinian economy and currency collapsed, leaving her without the means to buy canvas, pigment and the rest. She turned instead to her wardrobe, to clothes she had stopped wearing but not yet thrown away: T-shirts, jeans, jackets, scarves, whatever came to hand, as well as discarded cushion covers, upholstery, towelling, bed linen. These textiles, cut, shredded, restitched, would be the makings of her art – but it was the next step, so counter-intuitive, that would create her striking originality. The repurposed fabrics were, by definition, domestic, personal, sometimes intimate, many of them in bright colours and printed patterns. Using them for bloodied carcasses, including exposed or trailing viscera (or, in another project, the brutally exposed rings of tree stumps), was a move that could simply collapse under the weight of its incongruousness, or – as it turned out – be an inspired turn that brings together slaughter and comfort.

Which of course is what Weenix's game pieces do, but by erasing any physical signs of a kill in favour of the polished aesthetic of the ornamental trophy. Breaking the illusion, Kostianovsky restores the bloodying. Violently made wounds gape, viscera poke through openings, but every bit of the carnage is executed in materials that, but for their shredding into remnants, is everyday fabric. Somehow, the exposure of just what it takes to feed consumer tastes and appetites, rendered in the materials of our daily comfort, makes that acknowledgement all the more painful.

Kostianovsky's *Big Vulture (Condor)* multiplies these colliding sensibilities. A length of pale fabric describes the naked neck of the vulture, famously fixated on cleaning itself after a carrion feed; the dead bird nourished itself from the dead. The dark shreds that make up its feathers suggest the preening that takes up much of its day. But one of the wings – of a span that is the widest of any bird in the world – is broken. The knowledge that there are currently only about 500 condors left in the wild somehow piles on the dismay. And Kostianovsky seems to have made this particular bird a ragged, rag-made, faux-creature. That something nonetheless *is* being renewed – namely the textile strips that have been saved from landfill and turned into questions about how we look at the death of other species – only makes that self-interrogation more acute. This is, inter alia, what strong art is supposed to do.

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FIG.5 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Etiam semper egestas velit sed molestie. Cras pretium tempus sapien sit amet hendrerit.
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It is, of course, anachronistic to think that the original subscribers to the folio edition of *Birds of America* by John James Audobon (1785–1851), the first volume (of four) appearing in London in 1827, would have thought that killing the subjects in order to lend his plates maximum life was in any way paradoxical or cruel. That the observed bird was dead was a given condition of its illustration. Audubon's predecessor, Alexander Wilson (1766–1813), who illustrated 268 species in his *American Ornithology*, drew live birds when he could sketch without disturbing them, but resorted to freshly killed ones when this was impractical. When Audubon was in Boston in 1833 looking for a golden eagle to draw, he discussed with his doctor George Parkman (who would himself be murdered by a Harvard professor of chemistry fifteen years later) the best means of killing such a large bird without doing damage to its plumage.

Drawing the wild bird in some dramatic pose, like a kill, amid the landscape or seascape that sustained it, was what distinguished Audubon's images from traditional European ornithologies that displayed them without habitat, as if they were already (as in fact they were) detached scientific specimens. Audubon was after the bird in its full, living nature, and did all he could to document that nature: stalking and noting the behaviour of waterfowl, raptors and common backyard songsters, making copious notes not just of the birds themselves but of their habitat (whether they lived in flocks, mated pairs or alone) until he had the richest possible picture of their habits.

But the golden eagle was most abundant in the country west of the Rockies where Audubon had never set foot, and he had to rely on a bird trapped in New Hampshire and sold to him in Boston. How to kill it, with least damage, and also, to give Audubon his due, with minimal pain? The choice was between gassing the bird with a mix of carbon dioxide and carbon monoxide given off by a coal fire, or electrocution, which Audubon was eager to try but had to abandon for lack of a battery big enough to kill the eagle with one decisive bolt.

What followed was a tragic farce. Audubon imagined a bond between man and bird, especially this one, which made such strong eye contact. At times, he thought of freeing the eagle, thinking 'how pleasing it would be to see him spread out his broad wings and sail away towards the rocks of his wild haunts', but then 'someone seemed to whisper that I ought to take a portrait of this magnificent bird' and he returned to his plan of execution.

A heavy blanket was thrown over the cage; a coal fire was lit. For his own safety, Audubon exited the room, waiting next door 'to hear him fall down from his perch, but after listening for *hours* [his emphasis]', he went to the cage, lifted the blankets and there the bird was very much alive, 'with his bright unflinching eye turned towards me, and as lively and vigorous as ever'. He subjected the eagle to the same treatment the next day with smoke so thick it was more likely to kill the household than the bird. And since it was too big 'to throttle .. I thrust a long, pointed piece of steel through his heart when my proud prisoner instantly fell dead without even ruffling a feather.'

The dead eagle was quickly pinned in the theatrical pose Audubon wanted: set against snow-covered mountains (lifted from his hero Jacques-Louis David's portrait of Bonaparte crossing the Alps); the bird, its beak open as if emitting a cry of triumph, flies upwards with a hare in its grip. As if inspired by the new genre of Gothic horror, Audubon adds a gruesome detail: a talon punctures the left eye of the hare, from which blood is leaking. In the original drawing, Audubon gave himself a background walk-on as a figure crossing a perilously sloping wooden bridge slung between two peaks. The print retains the bridge, but Audubon, imagined witness to the kill and the flight, has vanished.

A 19-year-old Charles Darwin heard Audubon lecture in Edinburgh when he was briefly a medical student there, and the ornithologist's best biographer, Richard Rhodes, believes that the student might have been impressed by his painstaking attention to anatomical and behavioural detail in each species he had observed. *Birds of America* and the textual volumes, *American Ornithology* appeared when Romanticism and the sentimentalising of birds was making way for a drier-eyed, more factual account of the natural world. The violence of raptors was becoming seen as part of the natural order in which stronger beasts preyed on the weaker.

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FIG.11 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Etiam semper egestas velit sed molestie. Cras pretium tempus sapien sit amet hendrerit.
FIG.12 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Etiam semper egestas velit sed molestie. Cras pretium tempus sapien sit amet hendrerit.

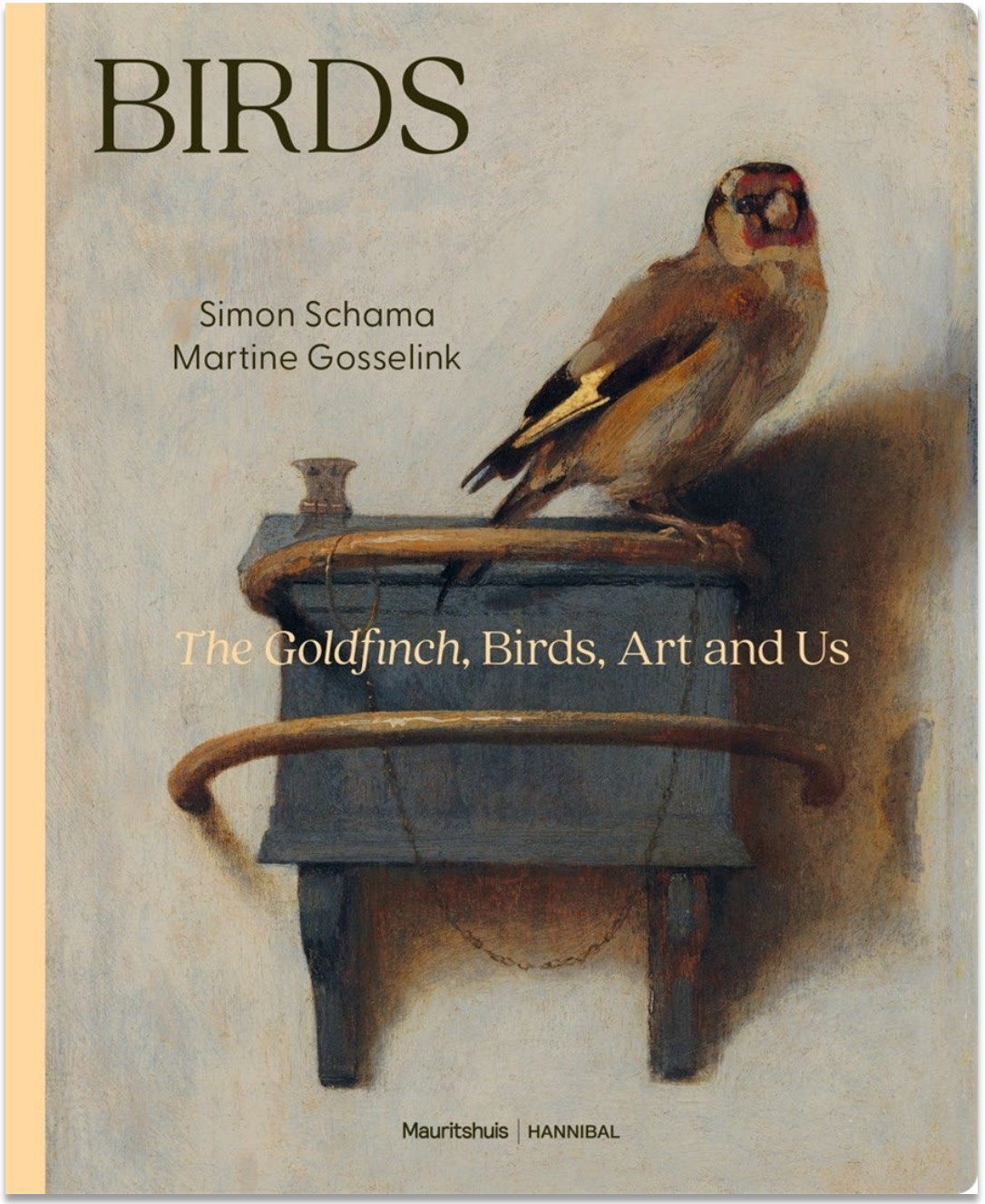
Alhough there had been a demand for centuries for pictures of epic animal fights – lions attacking horses, for example – the spectacle of avian violence never really had much of a market in the nineteenth century, devoted as the middle class still was to Shelley's metaphysical threnody to the skylark. With one exception: a mid-air kill, so shockingly unsparing, that has (as far as I know) no precedent and no successors in bird depiction, Anot just in Britain where it was created, but anywhere else before or since.

In addition, *Hawking in the Olden Time*, as it became known, was painted by the most unlikely dramatist of a scene of aerial horror: Edwin Landseer (1802–1873). Because he is usually thought of as *Sir* Edwin, Queen Victoria's favourite, the producer of chocolate-box maudlin sentimentality, starving villagers, the *Monarch of the Glen* (a Highland stag so majestic it was bound to make Her Majesty's heart beat faster) and especially dog portraits (in one case, *Laying Down the Law* with assorted canine species dressed as judges and lawyers), this huge painting has gone largely unnoticed, not only as a nearly impossible composition, but executed with the unsparing psychological intensity that we associate with modernism's transcriptions of nightmares. Which, without overdetermining the case, this may actually have been true, since Landseer suffered the first of what would become a succession of mental breakdowns (possibly consistent with bipolar disorder) that he held at bay only by resorting to heavy doses of opium and alcohol. In the end, they consumed him and what was left of his sanity, so that the most famous painter in Britain died in a mental asylum in his early seventies.

The painting does what photography in its early years could not: capture a split-second of attack, suspended in air and time. The imploding aerial mess of wings, bones and feathers is so violent and disorderly that it takes a little while to get a clear reading of the event. Inferred speed through light – that vast, wide-open, pearly expanse of sky – is essential to the brutal drama. A peregrine falcon, as depicted here, can drop from its sky-high point of observation on to a prey at speeds bordering 130 kilometres an hour. This one has done just that, landing on a much bigger quarry: a grey heron. The heron is much bigger, but in frantic shock. The falcon's wings are still open and extended, one of them painted at 90 degrees to the picture plane, lending the attack its frightening muscle. The beak of the raptor is already pinned on to the body of its quarry, which has been turned upside down, stalky legs poking into the sky while it thrashes desperately to free itself from the killer's grip.

This is not the traditional way in which art served falconers and falconry. The glorious portrait of Robert Cheseman by Hans Holbein the Younger (1497/98–1543) might have served to promote Cheseman's social credentials from the manor-owning commoner whose father had been Keeper of the Wardrobe to Henry VII to a much more elevated status. After all, this had happened to Thomas Cromwell whose causes he had served. The painting succeeded in so far as it has given the impression that Cheseman was Chief Falconer to Henry III, but no documentary evidence other than the picture supports this. The persuasiveness lies in the painting's order, the heads of both handler and hooded bird turned in the same direction as if something or someone has triggered their attention.

Falconers are also included in Landseer's enormous painting, but in a Romantically imagined supporters' role, dressed in loosely imagined late medieval costume (Landseer had paid the obligatory visit to Sir Walter Scott). There is an element of human mastery in the lead extending from the upraised arm of the falconer to another falcon, but all this is secondary to the violent sensation in the foreground. Surprisingly (or not, given the relatively primitive and pain-inducing state of the profession), the 1832 painting was executed for a successful London dentist. It was shown at the Royal Academy's annual exhibition, and then sold for the substantial sums of £3,000 to a succession of buyers, ending up with the Guinness family at Kenwood House, near Hampstead Heath in north-west London.



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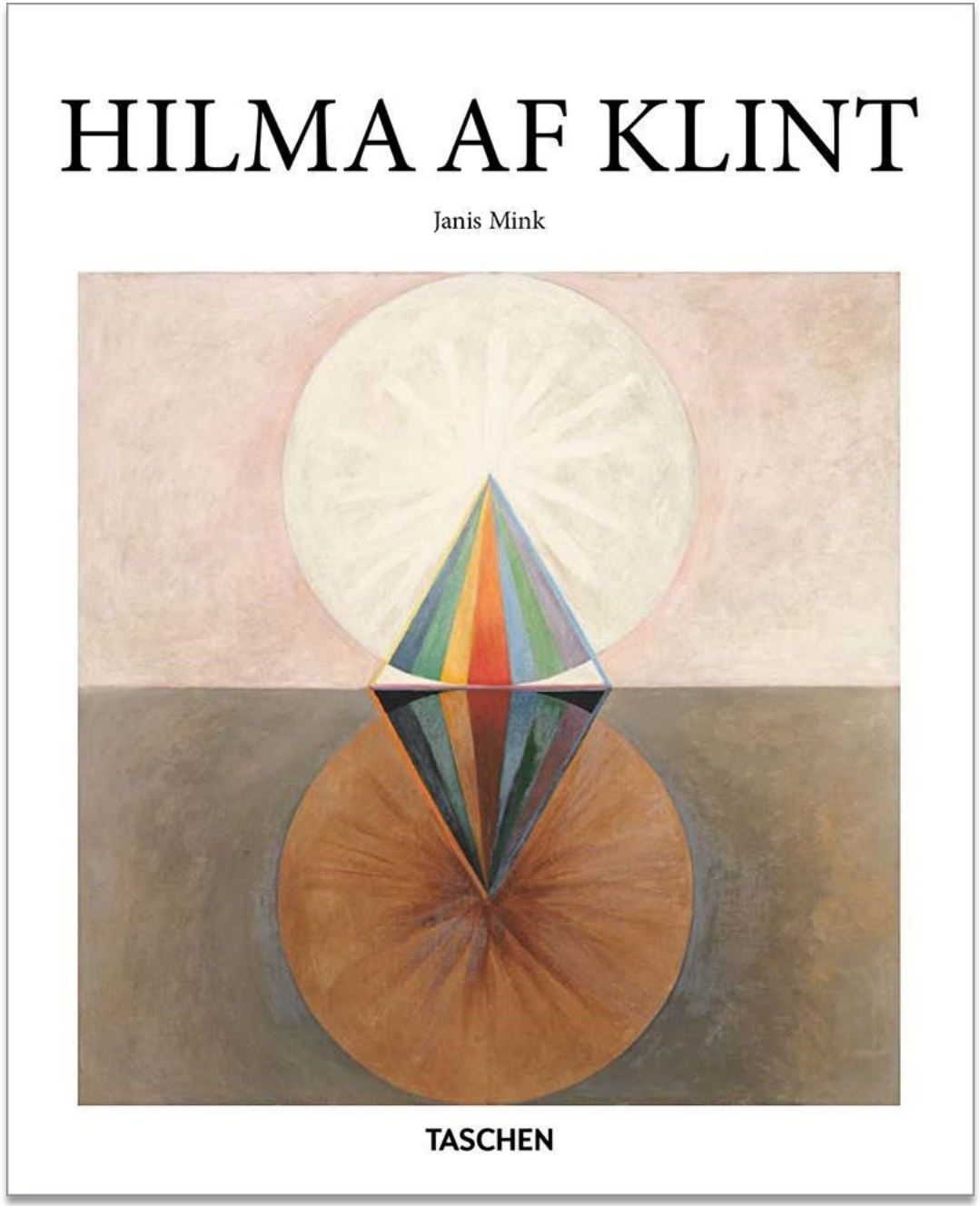

Hilma af Klint

Janis Mink

Hilma af Klint painted as though she was channeling the universe. Fascinated from childhood by botany and mathematics, she began her career painting landscapes and portraits, but other preoccupations stirred within her: questions of spirit, unseen energies, patterns too vast for the eye alone.

- Her art was inseparable from her spiritual practice. With a circle of female artists called The Five, she held séances, heard voices from "High Masters," and was inspired by the Theosophical Society and Rudolf Steiner's theories. Working tirelessly to map life's hidden dimensions, she would paint to the point of physical collapse.
- Living as a vegetarian, questioning the fixity of gender, af Klint was clearly before her time, yet very much of it too, and pretty much uncelebrated in her day. Her prodigious output lay unseen for decades, locked away by her own instruction. Only in the 1980s did the world begin to recognize her as a true pioneer of abstract art.
- This book invites you into her visionary world, via a luminous selection of her works and a detailed essay distilling their complexity. Her once-secret universe is revealed to us anew.

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9783836599030
96 Pages | Hardcover
260 mm x 210 mm
TASCHEN

Cityscape (Stadslandskap), n/d
Watercolor and graphite on paper, 16 x 25.5 cm (6⅜ x 10 in.)
Stockholm, Hilma af Klint Foundation, HaK 1217

spirit realm, including Swedish botanist Carl Linnaeus and French philosopher Voltaire. Less famous spirits documented in the notebook complained about the way the state church defended its dogmatic approach to God's truth. The spirits spoke of delightful heavenly dwellings that awaited.[4] Valerius further solidified her standing in 1886 when she published a book called *Messages from the Unseen World* (*Meddelanden från den osynliga världen*).

As af Klint approached adulthood and educated herself, she consorted with many upper-class women and some men who were interested in an extended worldview. Discoveries and theories in both the natural and human sciences affirmed the existence of unknown subtleties and invisible worlds, and transformed how space, time, and material were understood. During the 19th century, technology made it increasingly possible to send communications through space, and to communicate with distant beings. How different was a telegraph or a telephone call from a message received from a spirit realm during a séance? It was conceivable that electromagnetism might even explain the nature of such spirit messages. Charles Darwin's theory of evolution (published 1859) had shaken the biblical creation story, and Christianity was already threatened when, in 1882, the year Hilma af Klint turned twenty, Friedrich Nietzsche announced that God is dead, and that spiritless Sunday worshipping had killed him.[5] It was now up to humanity to reorient itself in a world without God's rules, and to invent a new moral system. While af Klint never renounced Christianity—she taught Sunday school as a young adult—her behavior indicates that she continually amended her faith to reflect her evolving world view.

Book 2, July 11, 1898
Graphite on paper, 31 x 26 cm (12¼ x 10⅛ in.)
Stockholm, Hilma af Klint Foundation, HaK 1515

The Royal Academy of Fine Arts in Stockholm had been accepting female students since 1864, though in a department segregated from the men. Af Klint entered the academy in 1882 and graduated with honors in 1887. She then took a studio in a building at Hamngatan 5, which she shared with two other female artists. Located in a central district of Stockholm, the neighborhood was an arts hub with a cinema nearby. Blanch's Art Salon was located near her studio building. A gallery run by the Art Society was in the same building, too, below her studio. It informed visitors about the era's stylistic tendencies, such as Impressionism and Symbolism. Blanch's Café had electric lights and international newspapers. The café populated the ground floor of af Klint's building, until its

space was absorbed by the Art Society, which morphed into the Swedish General Art Association (*Sveriges Allmänna Konstförening*).[6] Af Klint worked right at the pulse of Stockholm's art scene and had a clear view of society's interaction with it. She was likely informed about European art developments of the time—for example, she probably saw an exhibition of Edvard Munch's paintings at Blanch's Art Salon in 1894—though did not commit to trends or write about other artists. She never joined with artists who formed an opposition to academic art and broke from stylistic conventions, though she did later become the secretary of the new Association of Swedish Women Artists (founded 1910).

As a graduate, Af Klint had made an auspicious landing. She was just 25 years old and was recognized as a professional artist.[7] Her family supported her career choice. She had like-minded friends. She had her own studio. The money sufficed. Af Klint's early work was reviewed positively because she excelled at conventional painting. She intended to sell her work to the middle and upper classes, and understood their expectations for art. The size of her canvases and the subject matter she chose make this clear. The idea of working as an avant-gardist, of making art for art's sake, exploring media, or effecting an about-face change in subject matter for her commercial audience did not occur to her. Such notions were not appropriate to the product she was trained to produce. For the most part, her early work belongs to her era and was calculated to sell.

Seascape with Sunset (Sjölandskap med solnedgång), n/d
Oil on canvas, 38.5 x 56.5 cm (15⅛ x 22⅛ in.)
Stockholm, Hilma af Klint Foundation, HaK 1290

The Home at Tofta (Hemmet på Tofta), n/d
Watercolor, ink, and graphite on paper,
29 x 23 cm (11½ x 9 in.)
Stockholm, Hilma af Klint Foundation,
HaK 1216

who did a particular drawing, nor the orientation of some of the drawings. Some appear completely abstract and position themselves on the paper as if descended from on high. Drawings with diagonally crossing lines and central forms (often flowers) may suggest the physical formation of the women seated around the table as they sought a trancelike state. These automatic pencil drawings included motifs that would be reused in later work because they were considered valuable input from the Higher Masters who had presented themselves. The spirits had only male names and returned multiple times: Gregor, Georg, Clemens, Ananda, and Amaliel. The women considered themselves merely tools of the spirits, whose messages they channeled and tried to understand.

From 1900 to 1901 af Klint and Cassel accepted commissioned work to illustrate a textbook about horse surgery for John Vennerholm (1858–1931), a progressive professor from the Veterinary Institute in Stockholm. Vennerholm honored sentience in animals. He wanted to improve the health outcomes of work animals and get them more humane treatment, such as encouraging the use of anesthesia for animals undergoing surgery to manage their pain, which was not customary at the time. The commission—a job one would hardly expect to be

Reeds at Sunset (Vass i solnedgång), n/d
Watercolor on paper, 24.5 x 19 cm (9⅝ x 7½ in.)
Stockholm, Hilma af Klint Foundation,
HaK 1721

handed to two almost middle-aged women of an elevated social class—immersed them in a completely male work environment.[10] Af Klint and Cassel faced brutal conditions, often worked outdoors in an open courtyard in both cold and heat, and saw great suffering. Diseased or decaying animal anatomies challenged the clarity of the technical drawings they were supposed to deliver, yet their academic training ensured visual continuity in the book. Dissections and surgeries educated both af Klint and Cassel about animal anatomy and exposed them routinely to anatomical parts that, in humans, had posed decency problems in art school. Drawing the horses honed their skills in the depiction of interior organs (*Study, Horse's Hoof*, p. 16). A copy of the finished publication remained in af Klint's library during her lifetime.[11] It was their first shared commission.

It may have been around this time, as she witnessed the callous treatment of sentient creatures on such scale, that af Klint decided to forgo eating meat. This decision was supported by her spiritualist leanings. She believed vegetarianism purified the body and mind and made a person more fit for the higher vibrational frequencies of esoteric communication. A plant-based diet was thought to enhance clairvoyance and it aligned with principles of compassion and nonviolence.

February 9, 1903
Graphite on paper, 47 x 41 cm (18½ x 16¼ in.)
Stockholm, Hilma af Klint Foundation, HaK 1475

"Automatic" drawing done during a meeting of The Five (De Fem).

first published in 1888, she brings in seven stanzas she identifies from the ancient Tibetan *Book of Dzyan*. A short sampling of the text conjures mythic images of vibration, darkness, a germ, slumbering waters, and eggs:

2. THE VIBRATION SWEEPS ALONG, TOUCHING WITH ITS SWIFT WING (SIMULTANEOUSLY) THE WHOLE UNIVERSE, AND THE GERM THAT DWELLETH IN DARKNESS: THE DARKNESS THAT BREATHES (MOVES) OVER THE SLUMBERING WATERS OF LIFE. ...

3. 'DARKNESS' RADIATES LIGHT, AND LIGHT DROPS ONE SOLITARY RAY INTO THE WATERS, INTO THE MOTHER DEEP. THE RAY SHOOTS THROUGH THE VIRGIN EGG; THE RAY CAUSES THE ETERNAL EGG TO THRILL, AND DROP THE NON-ETERNAL (PERIODICAL) GERM WHICH CONDENSES INTO THE WORLD EGG.

The Secret Doctrine expounds a world of arcane and expressive processes and ideas which opened af Klint's mind as a liberating force. In one section, Blavatsky talks about the hidden deities or "architects" who fashioned the cosmos out of chaos. They are male-female, both spirit and matter, both good and evil, and thus embody unity.[16] She doubles down on androgyny and places the fluidity of gender at the heart of creation and spirituality. This would have made sense to af Klint, who was born female but identified with maleness.

The spirit Amaliel had warned af Klint that there would be trials ahead in her project. The Higher Master would work through the human artist, who was only the instrument of their will. Theoretically at least, the human instrument could even be absolved of responsibility for the paintings' content. Led by af Klint, the collective of female artists appeared unafraid to take truly daring steps.

Between October 1906 and September 1907, Cassel and af Klint made over 120 sketches for the first series of "Paintings for the Temple." These resulted in only 26 small, finished works, named "The WU/Rose Series, Group 1" or "Primordial Chaos." They resembled expressive drawings or diagrams. The existence of preliminary sketches contradicts af Klint's reports that her hand felt guided by an exterior force while painting. However, they constitute an outpouring of ideas that is commensurate with how the work would go forward: as a series of conceptual families from which ideas could fan out, evolve, reiterate.

Primordial Chaos, The WU/Rose Series, Group I: No. 1, 1906–07
Oil on canvas, 53 x 37 cm (20⅞ x 14⅝ in.)
Stockholm, Hilma af Klint Foundation, HaK 01

Primordial Chaos, The WU/Rose Series, Group I: No. 2, 1906–07
Oil on canvas, 53 x 36.5 cm (20⅞ x 14⅜ in.)
Stockholm, Hilma af Klint Foundation, HaK 02

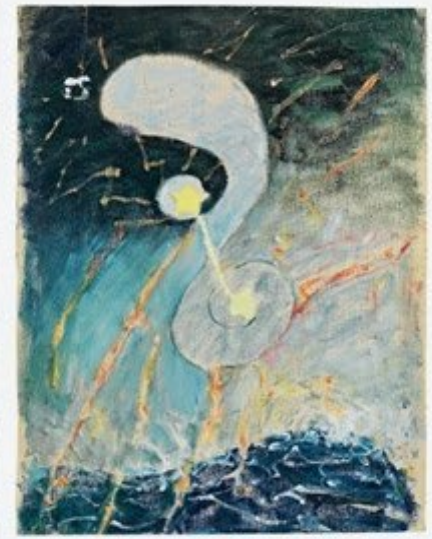
Primordial Chaos, The WU/Rose Series, Group I: No. 4, 1906–07
Oil on canvas, 53 x 37 cm (20⅞ x 14⅝ in.)
Stockholm, Hilma af Klint Foundation, HaK 04

Primordial Chaos, The WU/Rose Series, Group I: No. 9, 1906–07
Oil on canvas, 51.5 x 37 cm (20⅜ x 14⅝ in.)
Stockholm, Hilma af Klint Foundation, HaK 09

"The WU/Rose Series, Group 1" or "Primordial Chaos" (1906–07)

The small size of the first series of "Paintings for the Temple"—all approximately 53 x 37 centimeters, or 20.8 x 14.5 inches—belies how audaciously the works depicted the origin of the universe. *No. 1* (p. 25) presents a low, dark horizon line, with further dark lines suggesting a storm whose wind and pelting rain obfuscates an unfurling embryonic form. In *No. 2* (p. 25), diagonal streaks, heated by orange and yellow, shoot through an indistinct atmosphere. Defined mainly by blues, white, and the bare canvas, the image separates into lighter and darker vectors. A swan-like shape materializes, carrying a spiral shell. A seascape assembles. Two small companion stars—are they af Klint and Cassel?—link in the center of the painting, connecting in an exchange of energy.

No. 9 (p. 25) in the series includes the words "vestal" and "asket" (*vestal och asket*), and the letter "y," with the words for man or lord and service



in the book show widely ranging examples. Pastel transparency, rainbow iridescent, and pulsing or patterned auras exist, each indicative of an individual's soul's state of being.

Leadbeater's chart was republished as the frontispiece to *Thought-Forms: A Record of Clairvoyant Investigation* (1905), written with theosophist Annie Besant (1947–1933). The book explained that human thought shaped real vibrations in the world. Under certain circumstances, thought-forms could affect situations and manifest themselves to receptive clairvoyant beings even at a great distance from where they were generated. According to Leadbeater and Besant, thought-forms are encoded with spiritual, intellectual, psychological, and emotional significance through their color and shape, and an adept clairvoyant can see and read them. The book had enormous influence on visual artists in the early 20th century, because it meant that invisible worlds waited to be painted and made visible. Af Klint and Cassel both knew *Man Visible and Invisible* and *Thought-Forms* and were familiar with their shared frontispiece illustration on the meaning of colors.

Af Klint entitled the first series of temple paintings on canvas "The WU/Rose Series, Group 1." To explain what he saw, the art historian Åke Fant attached a second title, "Primordial Chaos," to the series, based on Blavatsky's writing about the origins of the cosmos in *The Secret Doctrine*. Cassel and af Klint's original title, though, leads with the adjacent letters W and U and the idea of a rose. The

Higher Masters had messaged af Klint about including letters in the paintings.[20] But what did the letters and the flower mean? Aware that this question would arise, af Klint later assembled a handwritten, alphabetized, explanatory glossary of all the letters and terms included in her paintings, of which there would be many.[21] The glossary helps decipher the works, although the meanings are not consistent or singular. Af Klint's phrases, letters, and symbols developed connotations over time, and may even have been self-referential within her oeuvre, to tie works together.

The glossary sheds light on af Klint's title for her first series. "W" has nine entries and "U" has four. The two combined letters "WU" are listed 15 times. Among the meanings for "WU" are "the color pink" and "the chain of evolution that takes place during the struggle inside and outside of humanity, also faith in development." "WU" can also mean "pink rose and white lily" and "the mystic name of the temple." The meaning of "WU" hovers but does not alight. Mystery remains as particles of meaning assemble, continue to vibrate, and dissolve.

"The Eros Series—The WU/Rose Series, Group II" (1907)

A pure pastel pink stands at the center of Leadbeater's color key (p. 27), indicating "unselfish affection." The same color mostly defines the second series of "The Paintings for the Temple," the "Eros Series" (pp. 28–29): a group of eight oil on canvas works that also share the subheading "The WU/Rose Series,

"Eros is the fusion of all colors and announces, among other things, understanding in love."

HILMA AF KLINT, NOTEBOOK, HAK 556, MARCH 26, 1907

The Eros Series, The WU/Rose Series, Group II: No. 1, *1907*
Oil on canvas, 58 x 78 cm (22⅞ x 30⅝ in.)
Stockholm, Hilma af Klint Foundation, HaK 27

The Eros Series, The WU/Rose Series, Group II: No. 5, *1907*
Oil on canvas, 58 x 79 cm (22⅞ x 31⅛ in.)
Stockholm, Hilma af Klint Foundation, HaK 31

corrupting force. Blavatsky wrote about such figures as "The Sons of Boundless Time" and "the respective representatives of good and evil, of light and darkness, of the spiritual and the material elements in man, and also in the universe and everything contained in it."[27] Af Klint shows Ormuzd as the wisdom-filled astral body of the sun, and thus as light, backed by all the refracting colors of the rainbow and fortified by swans. Message rays transmit from the speaking mouth, which might have been a nod to rapidly developing radio technology at the time.[28] Ahriman opposes the light as a negative counter-creator and blows a funnel of blue fumes onto the control knob. His threat amplifies through his aura, shaped like a rearing blue ectoplasm, silhouetted against the golden aura and surrounding darkness.

It was around this time—in 1907–08—that af Klint began developing interest in the ideas of Rudolf Steiner (1861–1925), who had edited the scientific writings of Johann Wolfgang von Goethe (1749–1832) and was interested in his *Farbenlehre* (*Theory of Colours*, p. 30). Steiner believed that *Farbenlehre* included a holistic understanding of natural phenomena and implied a new worldview. Af Klint would have been aware that, for Goethe, blue and yellow were the fundamental colors of light.

In another of af Klint's *Large Figure Paintings*, the second in the series, the scene resembles a crucifixion (p. 32). She returned repeatedly to this motif and synthesized it with theosophically inspired imagery. The half-yellow, half-blue outlined figure with a soft face and a faint penis stands glowing behind the cross, which penetrates its foot. The figure evokes the scale, equanimity, and pose of Leadbeater's standing model in *Man Visible and Invisible* (p. 33). A bleeding red heart levitates behind the figure's lower body, while a dripping trail of blood encircles its feet. Spurts or splashes of blood draw the broken outline of a second, much larger heart suspended in space behind the figure's upper body. A crosshatched form repeats in three versions. The two smaller ones each trail a yellow or blue vine that wraps the wrists and ankles of the figure standing behind the cross. The larger crosshatched form affixes itself behind the cross's center. Its yellow filaments tie to the mourning and supplicant figures, male and female, left and right. The blue-cloaked female figure kneels on a light blue cube traced with the yellow spiral of a snail shell. She clasps the standing figure's hand, and, although not fainting, takes a position like the Virgin Mary in scenes of Christ's crucifixion or his deposition from the cross. As he buries his head in one hand, the mourning male figure hangs his other wrist over the crossbar.

Green grass, brightened with yellow, undulates as a living ground. Behind the standing figure, a white aura lifts and dispels darkness. The aura may have released one crosshatched sunflower/bacillus ball and is about to drop the next one, or the opposite may be true, and the round yellow and orange forms are rising. Does the heart reign over suffering and death, or does love equate to suffering? Is af Klint relating resurrection in the Christian sense to reincarnation as understood in Eastern religions? Is the resurrected or reincarnated figure a product of the man and woman, a union of their opposites? These questions, and more, stand unanswered.

"The Ten Largest" (1907)

In October 1907, af Klint stopped work on "The Large Figure Paintings" and began the series for which she is arguably the best known: "The Ten Largest."

Charles W. Leadbeater, Plate 23, *The Astral Body of the Developed Man* and Plate 24, *The Normal Health-Aura* from *Man Visible and Invisible* (1903), a book dealing with how emotions and consciousness manifest in the human aura.

OPPOSITE
The Large Figure Paintings, The WU/Rose Series, Group III: No. 2, The Key to All Work to Date (Nyckeln till hittillsvarande arbete), 1907
Oil on canvas, 150 x 118 cm (59 x 46½ in.)
Stockholm, Hilma af Klint Foundation, HaK 39

PAGE 34
The Large Figure Paintings, The WU/Rose Series, Group III: No. 7a, 1907
Oil on canvas, 159 x 139 cm (62½ x 54⅝ in.)
Stockholm, Hilma af Klint Foundation, HaK 44

PAGE 35
The Large Figure Paintings, The WU/Rose Series, Group III: No. 8, 1907
Oil on canvas, 159 x 137 cm (62½ x 54 in.)
Stockholm, Hilma af Klint Foundation, HaK 46

Drawing from Book 3, December 12, 1895–July 14, 1902
Sketchbook 3, 31 x 26 cm (12¼ x 10¼ in.)
Stockholm, Hilma af Klint Foundation, HaK S3-14

PAGE 36
The Ten Largest, Group IV: No. 1, Childhood (Barnaåldern), 1907
Tempera on paper mounted on canvas, 322 x 239 cm (126⅞ x 94 in.)
Stockholm, Hilma af Klint Foundation, HaK 102

PAGE 37
The Ten Largest, Group IV: No. 2, Childhood (Barnaåldern), 1907
Tempera on paper mounted on canvas, 315 x 234 cm (124 x 92⅛ in.)
Stockholm, Hilma af Klint Foundation, HaK 103

PAGE 39
The Ten Largest, Group IV: No. 3, Youth (Ynglingaåldern), 1907
Tempera on paper mounted on canvas, 321 x 240 cm (126½ x 94½ in.)
Stockholm, Hilma af Klint Foundation, HaK 104

PAGE 40
The Ten Largest, Group IV: No. 5, Adulthood (Mannaåldern), 1907
Tempera on paper mounted on canvas, 321 x 237 cm (126½ x 93⅜ in.)
Stockholm, Hilma af Klint Foundation, HaK 106

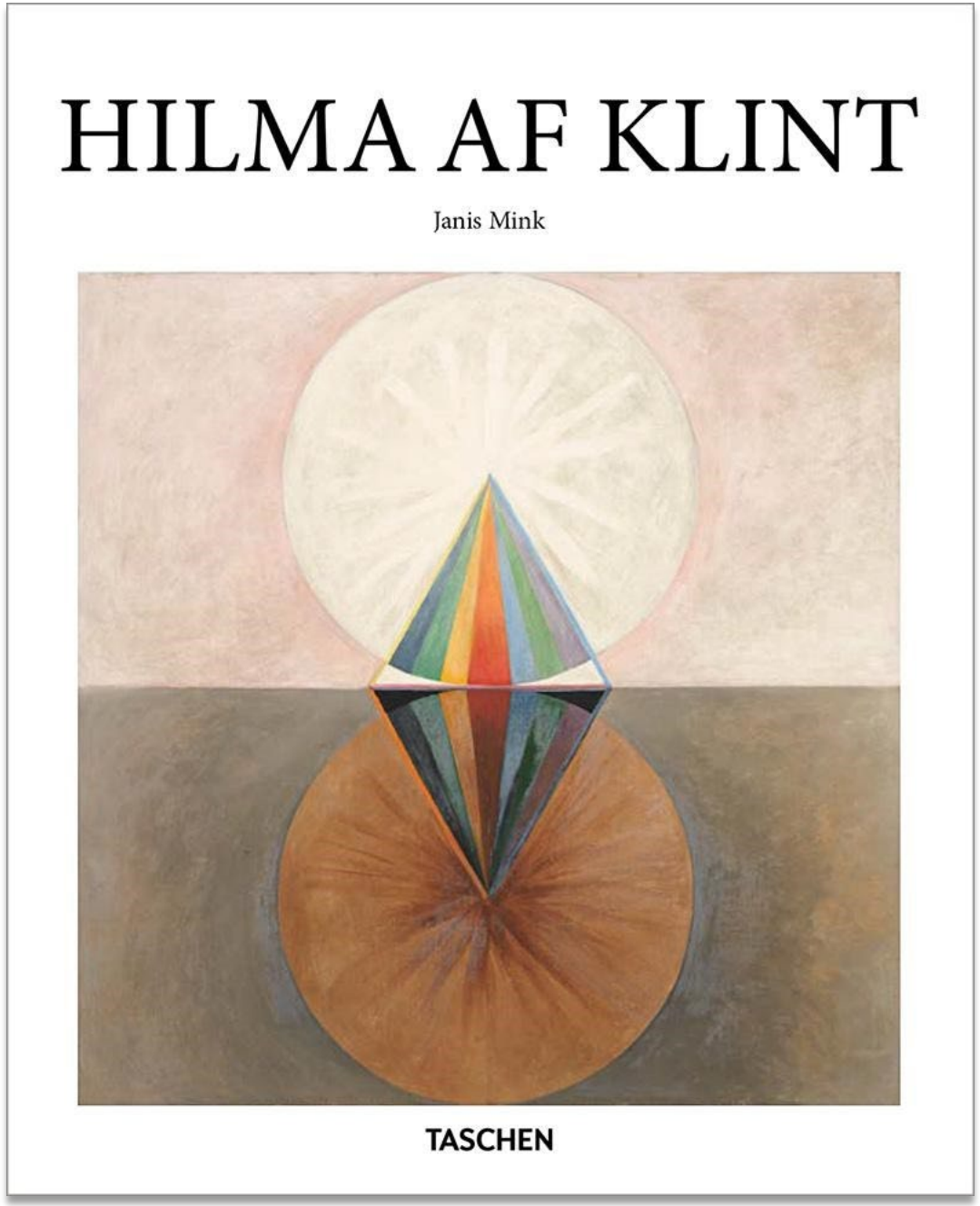
PAGE 41
The Ten Largest, Group IV: No. 7, Adulthood (Mannaåldern), 1907
Tempera on paper mounted on canvas, 315 x 235 cm (124 x 92⅝ in.)
Stockholm, Hilma af Klint Foundation, HaK 108

The spirit Amaliel had been guiding sketches for this new series since August 1907. The paintings were to be twice as big as the previous series—as large as 328 x 240 cm (10.8 x 7.8 feet). The scale of "The Ten Largest" relates to frescoes or altar paintings made for churches and cathedrals like the ones af Klint had visited in Italy in 1903.[25] Because of their size, executing these works required some rethinking of her studio process. Af Klint bought large sheets of architect's paper which she could sketch on and then glue onto canvas. "The Ten Largest" were made not with oil paint, but tempera, a medium that had been most extensively used by medieval and Renaissance artists before 1500, when oil painting overtook it in popularity. Tempera uses egg yolks as the binder, and af Klint made her own paint. The thin, fluid medium required working flat. Placing the large work on the studio floor meant the works had to be stepped on, and traces of footprints have been seen on some of "The Ten Largest." The paper seams are visible. The handmade imperfection of these works is part of their aesthetic, and they recall the automatic drawings of The Five's notebooks (*Drawing from Book 3*, p. 38).

It took just two months to complete "The Ten Largest," which were a collective portrayal of the ages: *Childhood* (pp. 36–37), *Youth* (pp. 6 and 39), *Adulthood* (pp. 22, 40–42), and *Old Age* (pp. 43–44). *Adulthood* comprises four dedicated canvases, while each of the other ages were addressed in two canvases. Each age has its own single background color, shades that come alive with underpainted colors, such as areas of blue under the lavender background, or yellow under orange. The oversized paintings tower over the viewer with flat areas of bright color, abstract symbols, circles, undulating lines, cursive writing, floral and vegetal elements, spiraling snail shells, and ionic volutes that look like breasts. Af Klint scholars have identified labia, ovary, sperm, testicle, and egg shapes among the forms. There are jumps in scale, with microscopic and cellular elements appearing as large as pets, and flowers aspiring to parasol size. Every shape and line floats, undulates, swims, or rotates in its indeterminate pastel realm. The two canvases of *Old Age* come the closest to feeling grounded, their forms stilled and their passions quieted into a companionship of equals.

During the painting of "The Ten Largest," Cassel distanced herself from af Klint, and her feeling of unity with the artist disintegrated. Cederberg stepped in to help with automatic drawing and painting. Several new women had joined members of The Five working with af Klint, including two of her studio mates. Another new participant was Gusten Andersson, who came to the studio to pray, and who, while in a trance, made a drawing of roses and lilies. The wreaths of roses and lilies in the first painting of "The Ten Largest" relate to a coming together: Andersson had a crush on af Klint, and the two flowers embody a relationship that may have replaced Cassel's intense involvement with af Klint.[26] These works speak to release, feeling, color, sex, joy, temperance, and more. Their expanded visual fields and untethered forms activate space in a new way. There is much to read in af Klint's "Paintings for the Temple" that suggests their pictorial space began and ended as a love realm that transcended gender norms and expressed her own relationships within the framework of her ambitions to capture astral images.

After "The Ten Largest," af Klint returned to finish "The Large Figure Paintings" (pp. 31, 32, 34–35). In *No. 6*, she embodied herself as a bearded,



Hilma af Klint

Janis Mink

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- Living as a vegetarian, questioning the fixity of gender, af Klint was clearly before her time, yet very much of it too, and pretty much uncelebrated in her day. Her prodigious output lay unseen for decades, locked away by her own instruction. Only in the 1980s did the world begin to recognize her as a true pioneer of abstract art.
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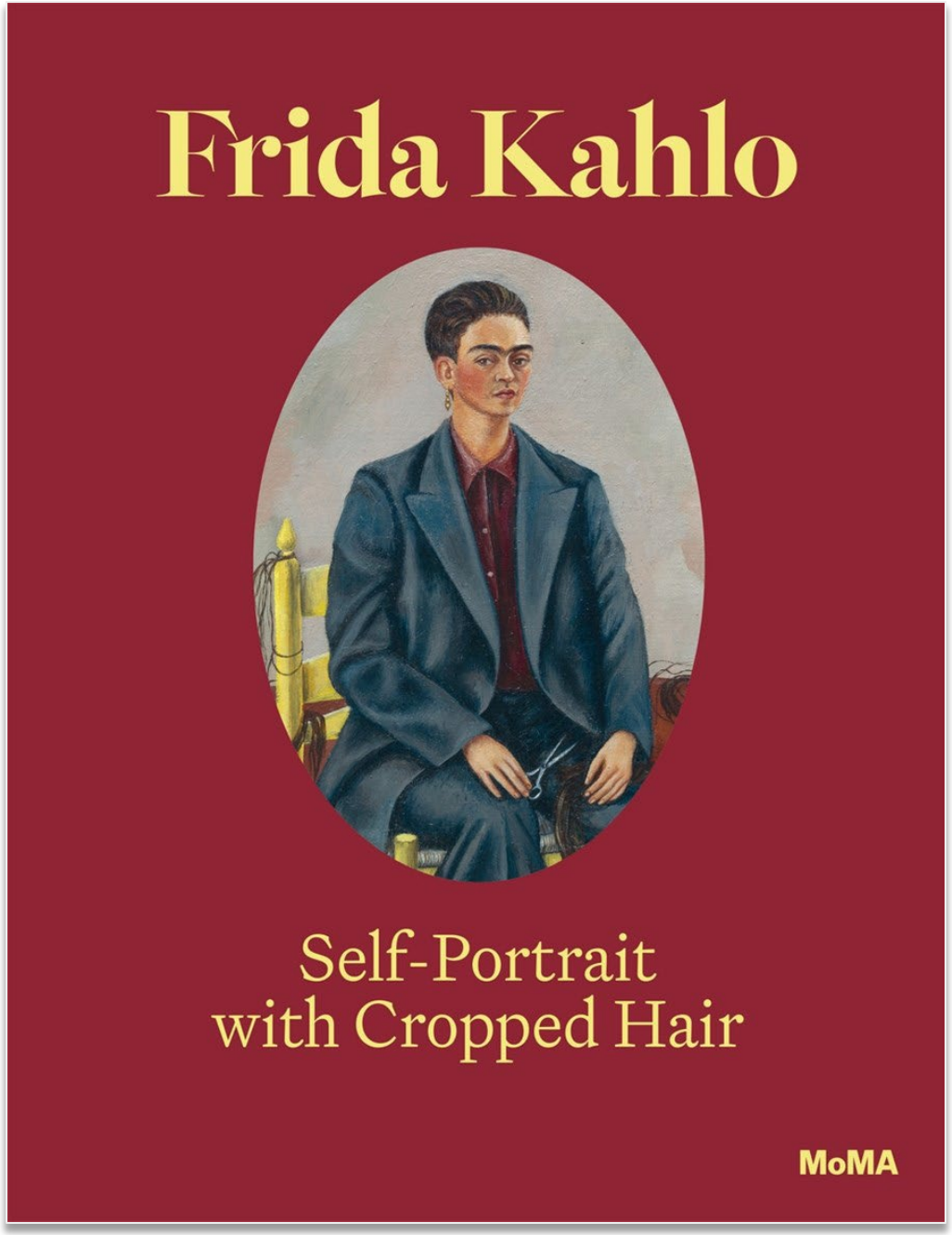
Frida Kahlo

Self-Portrait with Cropped Hair

MoMA

Thames &Hudson
Australia



Frida Kahlo: Self-Portrait with Cropped Hair

EXPANDED EDITION

Jodi Roberts

In 1940, in the wake of a divorce from her husband, the artist Diego Rivera, Frida Kahlo turned to self-portraiture to express her deepest emotional and psychological impulses, and completed a painting inscribed with the lyrics of a popular song: "Look, if I loved you it was for your hair. Now that you're without it, I no longer love you.“

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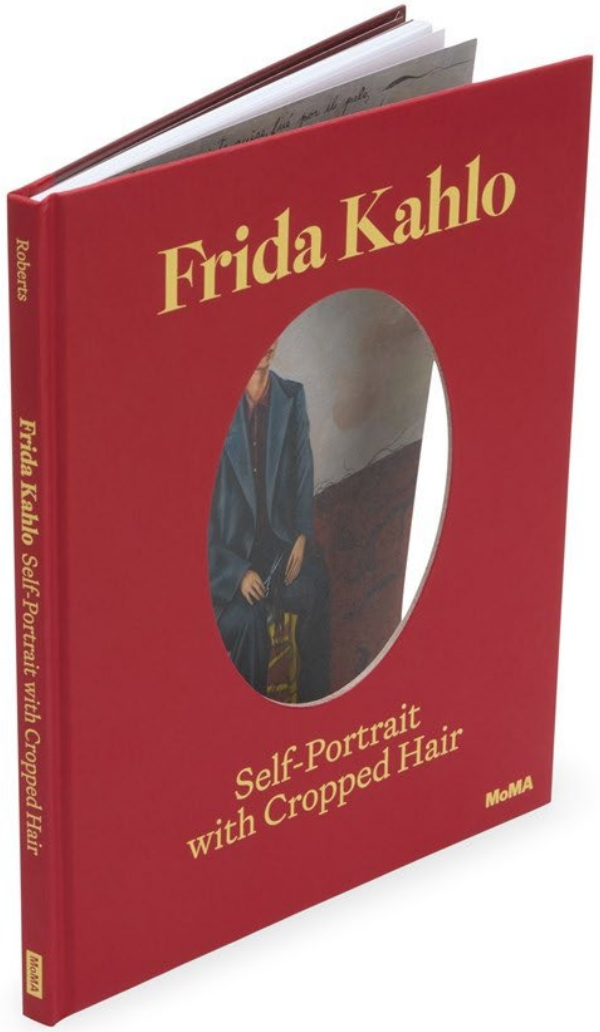
Frida Kahlo
Self-Portrait
with Cropped Hair
MoMA
Roberts
Frida Kahlo Self-Portrait with Cropped Hair
MoMA

In 1940, in the wake of a divorce from her husband, the artist Diego Rivera, Frida Kahlo turned to self-portraiture to express her deepest emotional and psychological impulses, and completed a painting inscribed with the lyrics of a popular song: "Look, if I loved you it was for your hair. Now that you're without it, I no longer love you." In *Self-Portrait with Cropped Hair*, Kahlo's usual saturated palette is supplanted by moody hues, her Tehuana dress by a man's suit, and her plaited hair by shorn locks that appear to wriggle up from the floor and around her chair, strangely alive. Nevertheless, the painting remains unmistakably Kahlo's: intensely felt, dreamlike, and displaying an array of influences and references that encompass both popular culture and details from the artist's private life. In this richly illustrated volume, art historian Jodi Roberts illuminates this celebrated painting from the collection of The Museum of Modern Art in the context of the Mexican Revolution, the Surrealist tradition, and Kahlo's own changing artistic identity.

ISBN-13 978-1-63345-194-0
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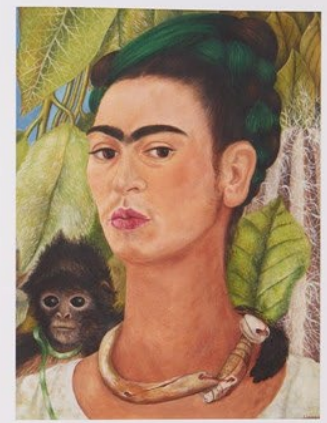
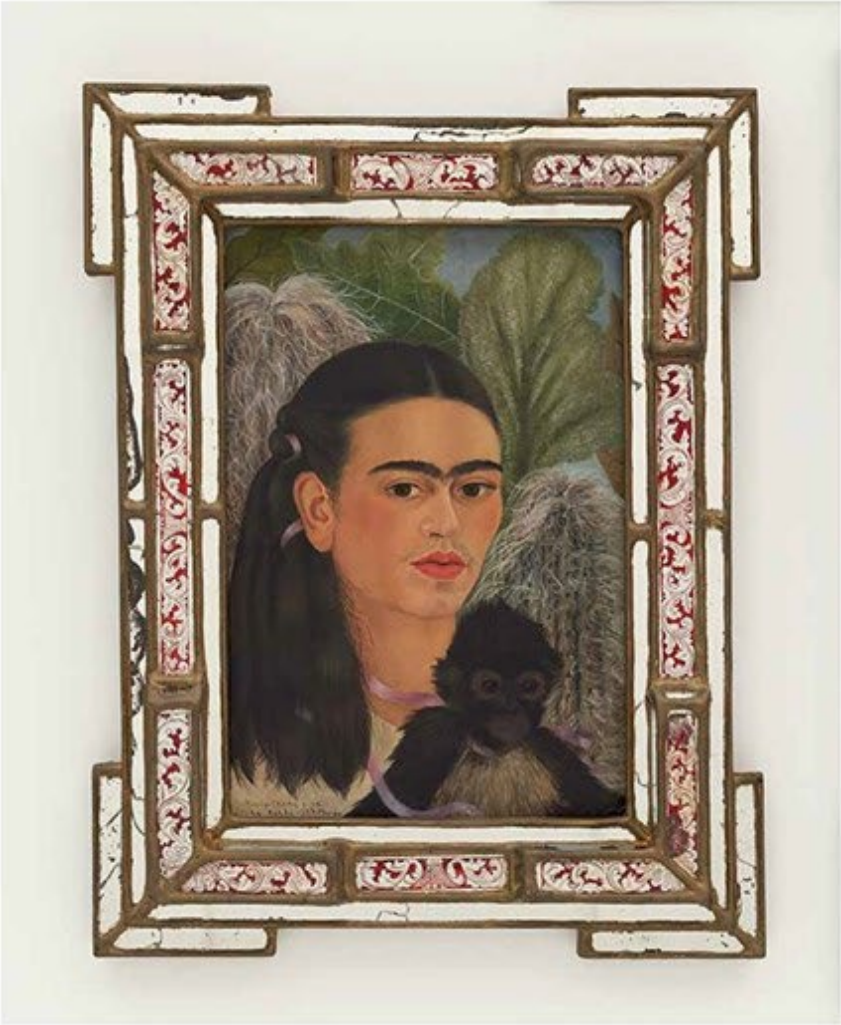
Fig. 2. Lola Álvarez Bravo (Mexican, 1907–1993). *Frida Kahlo*, c. 1945.
Gelatin silver print, 8 ¼ × 6 ⅛ in. (21.3 × 15.9 cm). The Museum of Modern Art, New York. Gift of Helen Kornblum in honor of Roxana Marcoci

Fig. 3. Lola Álvarez Bravo (Mexican, 1907–1993). *Frida Kahlo*, 1940.
Gelatin silver print, 8 ⅞ × 7 ⅞ in. (22.6 × 18.3 cm). The Museum of Modern Art, New York. Lucia Woods Lindsey Trust Bequest

Frida Kahlo (Mexican, 1907–1954), *Self-Portrait with Thorn Necklace and Hummingbird*, 1940. Oil on canvas, 24 ⅝ × 18 ½ in. (61.3 × 47 cm). Harry Ransom Center, The University of Texas at Austin.

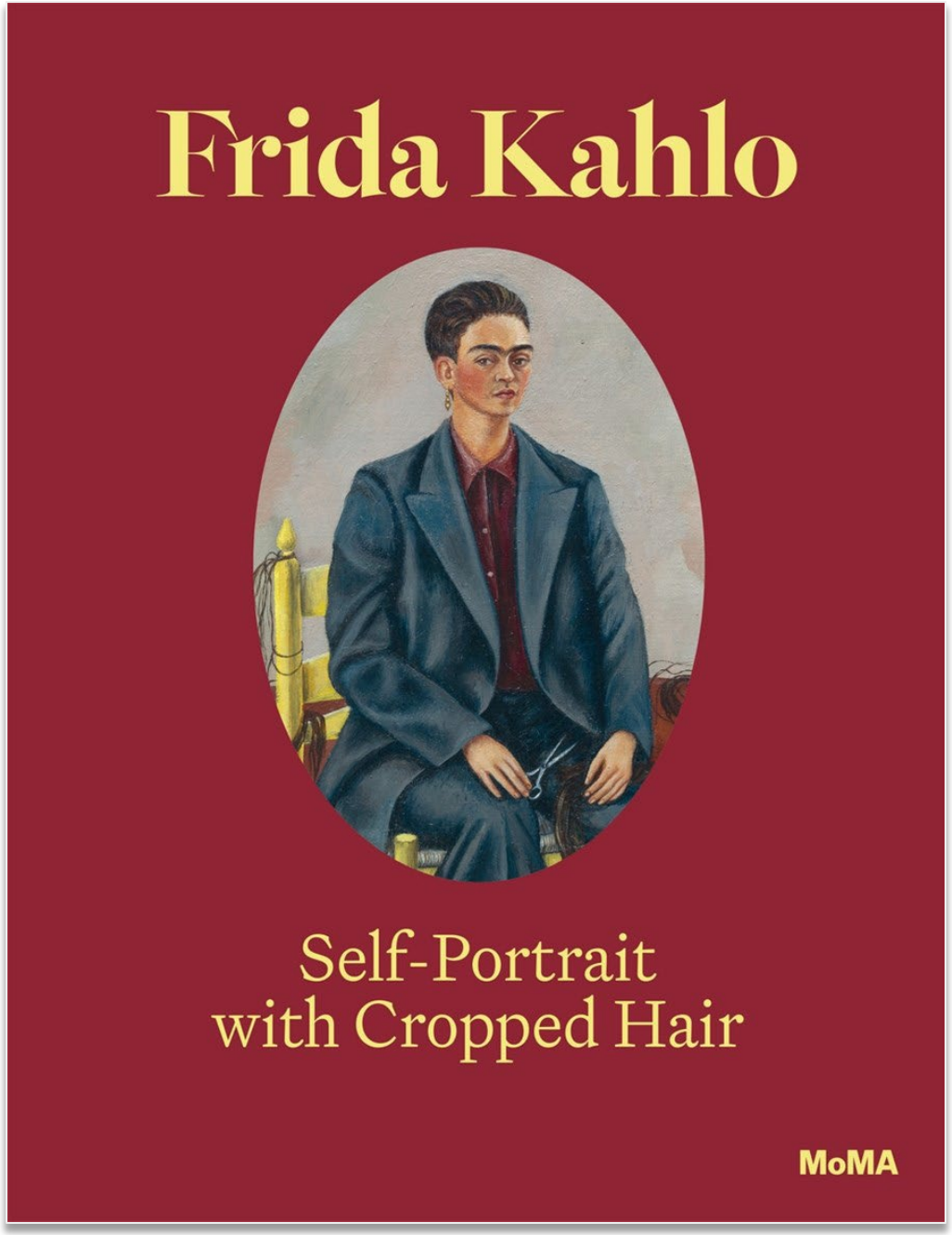


Frida Kahlo (Mexican, 1907–1954), *Self-Portrait with Monkey*, 1938. Oil on Masonite, 16 × 12 in. (40.6 × 30.5 cm). Collection Buffalo AKG Art Museum. Bequest of A. Conger Goodyear, 1966



Frida Kahlo (Mexican, 1907–1954). *Fulang-Chang and I*. 1937 (assembled after 1939). In two parts, oil on board (1937) with painted mirror frame (added after 1939); and mirror with painted mirror frame (after 1939), framed painting, left: 22¼ × 17⅝ × 1⅛ in. (56.5 × 44.1 × 4.4 cm); framed mirror, right: 25¼ × 19 × 1⅛ in. (64.1 × 48.3 × 4.4 cm). The Museum of Modern Art, New York. Mary Sklar Bequest

Frida Kahlo (Mexican, 1907–1954). *Self-Portrait at the Border Line between Mexico and the United States*. 1932. Oil on metal, 12 9/16 × 13 9/16 in. (31 × 35 cm). Private collection



Frida Kahlo: Self-Portrait with Cropped Hair

EXPANDED EDITION

Jodi Roberts

In 1940, in the wake of a divorce from her husband, the artist Diego Rivera, Frida Kahlo turned to self-portraiture to express her deepest emotional and psychological impulses, and completed a painting inscribed with the lyrics of a popular song: "Look, if I loved you it was for your hair. Now that you're without it, I no longer love you.“

- In this richly illustrated volume, which includes a wide range of the artist's self-portraits and other related images, curator Jodi Roberts situates the painting in the context of the Mexican Revolution, the Surrealist tradition, and Kahlo's ongoing construction of her artistic identity.
- An expanded hardcover, with new design, of the “One on One” series paperback book of 2019 focused on Kahlo’s 1940 work Self-Portrait with Cropped Hair, painted in the aftermath of her divorce from Diego Rivera.
- This new edition, with larger trim, features a die-cut hardcover and 18 additional pages of images showing a larger array of Kahlo’s self-portraits.
- Published on the occasion of the exhibition “Frida and Diego: The Last Dream” at the Museum of Modern Art, New York, 03/22/26–09/05/26, which is in turn based on the opera “El Último Sueño de Frida y Diego” premiering at the Metropolitan Opera in May 2026.

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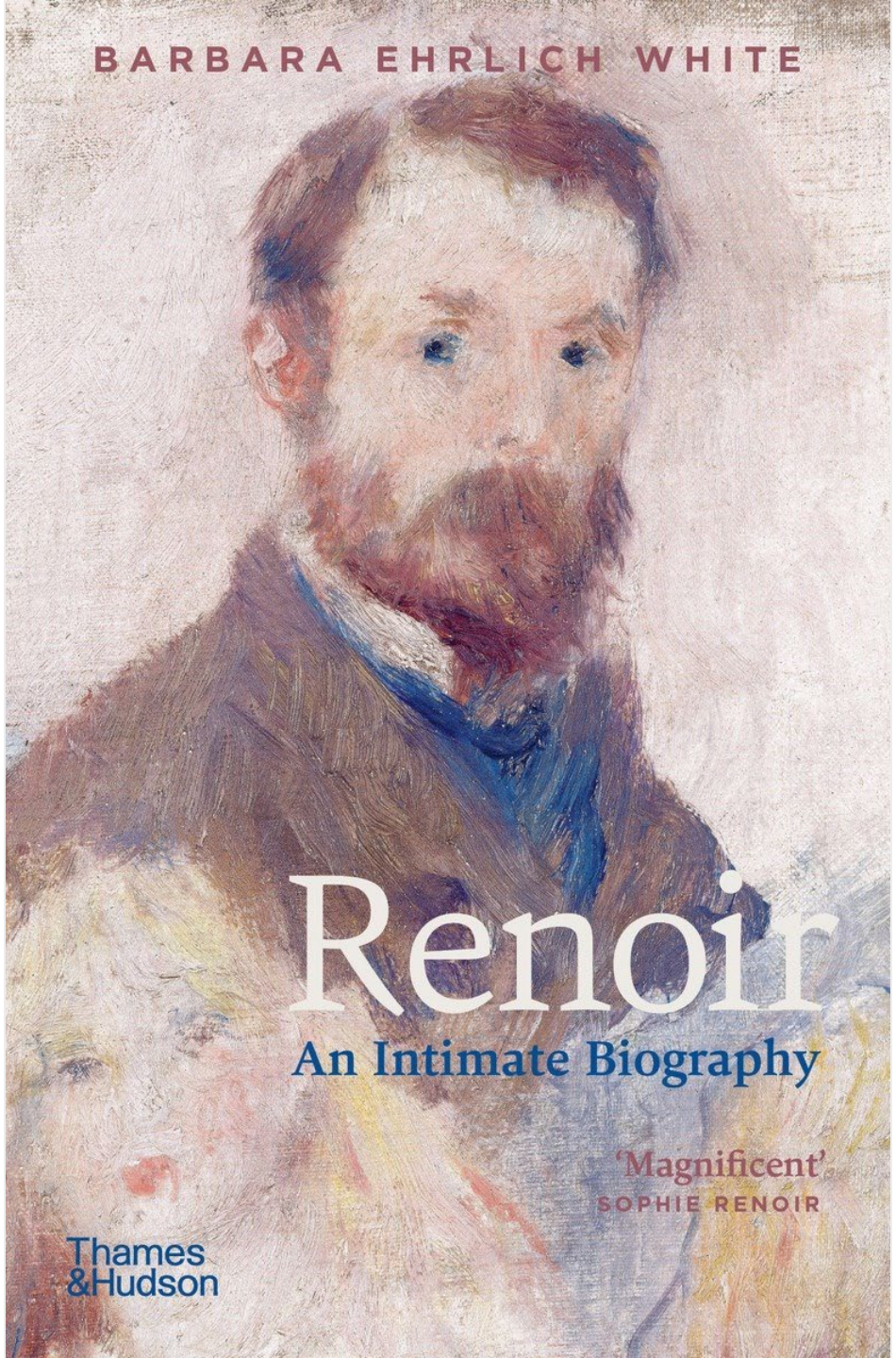

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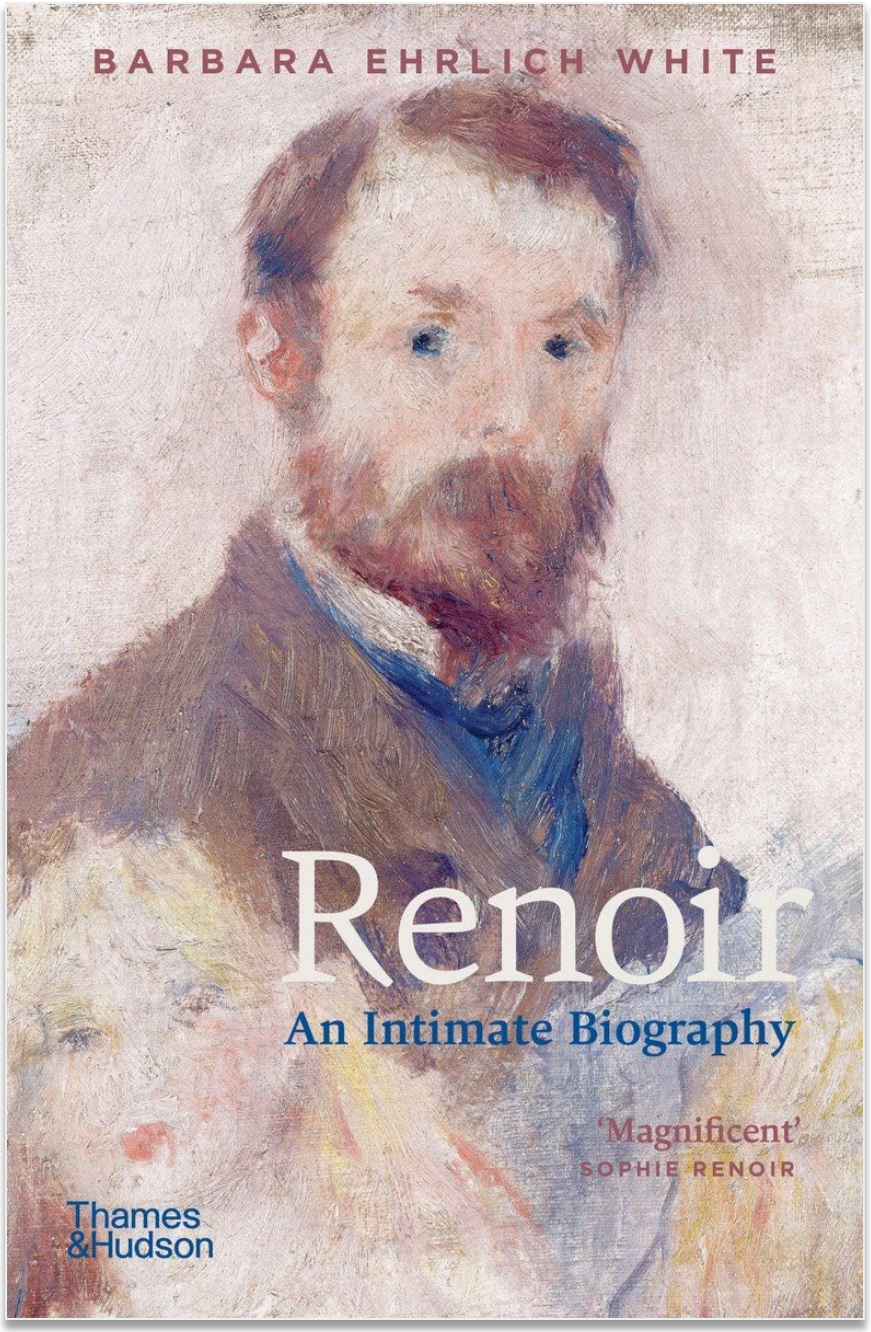

Renoir

AN INTIMATE BIOGRAPHY

Barbara Ehrlich White

'A magnificent success ... it will remain a point of reference for years to come'
Sophie Renoir

- The joy that permeates Renoir's paintings emerged from the heart of a deeply complex man. Even his close friends and family members were baffled by the contradictions that defined him.
- *In Renoir: An Intimate Biography*, Barbara Ehrlich White, the world's leading authority on the artist's life and work, brings a lifetime of research to bear - challenging misconceptions around Renoir's reputation to provide an unparalleled account of this great Impressionist artist, in both his own words and those of his friends.
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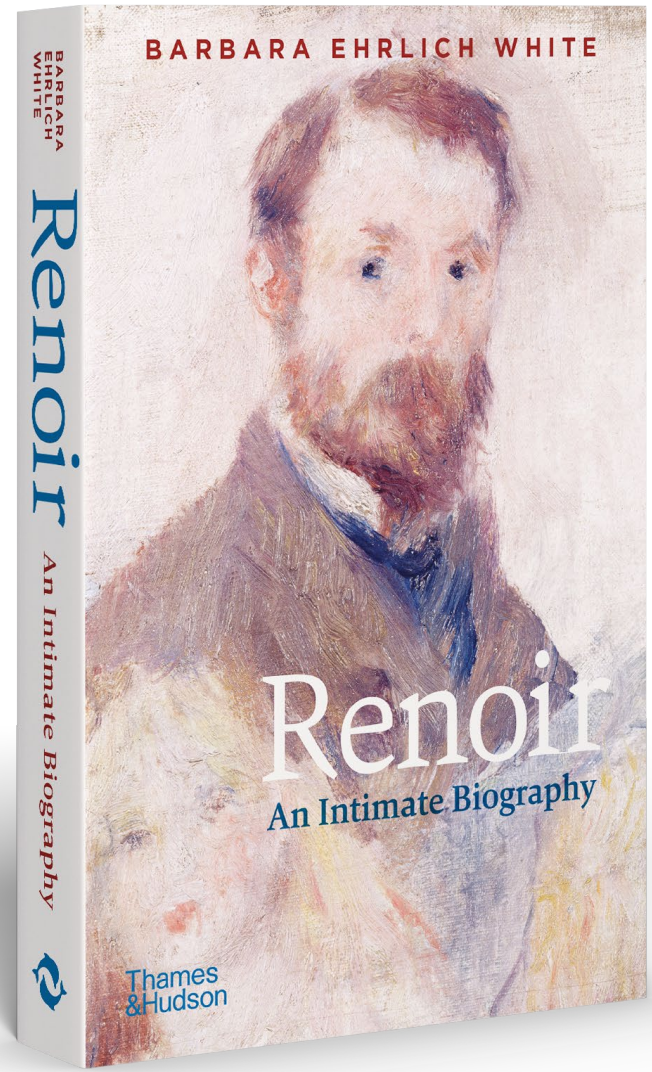
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Dance at Bougival, 1883. 179.7 x 96 cm (70⅞ x 37¾ in.).
Museum of Fine Arts, Boston

INTRODUCTION

Jean Renoir's immensely popular 1958 biography, *Renoir, My Father*, is historical fiction, written by Renoir's middle son, the internationally renowned director and producer of forty-one films.[1] Jean affirms his intent in his preface: '*The Reader*: It is not Renoir you are presenting to us, but your own conception of him. *The Author:* Of course, History is a subjective genre, after all.'[2] Professor Robert L. Herbert writes in his introduction to the latest, 2001, edition of *Renoir, My Father*: 'the appeal and the value of Jean Renoir's book is in his imaginative reconstruction of the time and the personages of his father's paintings'.[3] Here Herbert does not say 'of his father', but 'of his father's paintings'. In *Renoir, My Father*, paintings such as *Dancing at the Moulin de la Galette* and *Luncheon of the Boating Party* come alive but the character and personality of Renoir remain elusive.

In 1919, when Jean Renoir was twenty-five, his father died aged seventy-eight. Forty years later, in 1958, Jean wrote *Renoir, My Father.* This loving tribute is censored. Jean and his brothers learned from their father's will, which they saw only after his death, that Renoir had been a devoted father to a secret illegitimate daughter.[4] Jean also knew that his parents' marriage changed from a love affair to estrangement. In *Renoir, My Father*, Renoir's daughter is not mentioned; Jean portrays his parents' marriage as happy. Jean's book has no bibliography and no notes. It quotes two undated letters from Jean's mother to his father. It was not Jean's intention to help the reader understand Renoir's character or personality.

Unlike *Renoir, My Father*, my biography is the result of fifty-six years of professional concentration on Renoir's paintings, character and personality. *Renoir: An Intimate Biography* is based on the factual evidence of more than three thousand letters written by, to and about Renoir during his lifetime, as well as diaries and contemporary interviews. This life story is the culmination of my insatiable fascination with the great painter Renoir: a 1961 doctoral dissertation written under the direction of the brilliant Professor Meyer Schapiro at Columbia University; a 1978 anthology, *Impressionism in Perspective*; a 1984 book, *Renoir: His Life, Art, and Letters*, that is still in print; a 1996 book, *Impressionists Side by Side*, that includes one chapter on Renoir and Monet and one on Renoir and Berthe Morisot; a 2005 chapter in a book on Jean Renoir and Renoir; and articles in scholarly journals about Renoir, as well as more than forty years of university teaching and public lectures about Renoir.[5]

Hence, his artistic freedom was compromised, and he was sometimes prevented from painting as he wished.

After the double disasters that were the 1877 Impressionist show and sale, the group decided not to hold an exhibition the next year. The Charpentiers urged Renoir to return to exhibiting at the Salon, which would take place from 26 May to 8 July 1878. In March of that year, a letter from Pissarro to Caillebotte asserted: 'the Charpentiers are pushing Renoir'.[4] Renoir was willing to follow the Charpentiers' direction and he sent a daily-life scene, *The Cup of Chocolate*, painted early that year, which, though accepted at the Salon of 1878, got little recognition from the critics.[5]

One of the first major paintings in Renoir's new Realistic Impressionist style was the large *Mme Charpentier and her Children* (see page 91), completed in mid-October 1878,[6] which is here illustrated with a contemporary photograph of the children, Georgette and Paul (see page 70). In both the photograph and painting, Paul wears a dress and has his hair long, like his sister. Once Paul went to school, he would cut his hair and wear trousers. It took Renoir about a month to complete the work and he was paid 1,500 francs.[7] Once the portrait hung at their home, Renoir wrote to Mme Charpentier asking if friends could come to view the work: 'M. Charles Ephrussi and M. Deudon…requested that I ask for your permission to see your portrait'[8] and, 'Mme Manet (Morisot, 40, rue de Villejust) asked…for permission to see your portrait.'[9] The Charpentiers were happy to allow such visits. Charles Deudon was the heir to a mining fortune. Earlier that year, in May 1878, Deudon had bought Renoir's *Dancer* from Durand-Ruel for 1,000 francs.[10] Ephrussi, who was from Odessa, Russia, but came to Paris in 1872, was the son of a wealthy Jewish family who had business interests in corn and banking.[11]

With the masterful portrait of Mme Charpentier and her children prominently displayed in their home, attendees at their weekly Friday dinners, impressed with Renoir's work, also began to commission portraits. These commissions were such a boon to Renoir that, in February 1879, Cézanne could write to his patron Chocquet: 'I'm happy to learn of Renoir's success.'[12]

In 1879, the Impressionist group show of 10 April–11 May preceded the Salon, which began on 12 May. While there had been no group show in 1878, in 1879, Renoir had to make a choice between exhibiting with his friends or at the Salon. Although he wanted his friends to think he was a passive follower, in reality, he was not. When an issue was important for his career, Renoir showed no hesitation in acting in his own best interests and was not at all passive.

Marcellin Desboutin, *Renoir*, c. 1876–77. Etching, 16 x 11 cm (6¼ x 4⅓ in.). Bibliothèque Nationale, Paris

In 1879, he refused to exhibit with his friends at the fourth Impressionist show, even though his friend Monet did join the group and exhibited twenty-nine works.[13] Others who also participated there included Caillebotte, Cassatt, Degas and Pissarro. Following Renoir, both Cézanne and Sisley refused to exhibit with the group and, like Renoir, submitted works to the 1879 Salon jury instead. Unfortunately, the paintings of both Cézanne and Sisley were rejected, but all of Renoir's submissions were accepted, thanks to Mme Charpentier. Since she knew members of the Salon jury, including the academic painter Henner, all four of the portraits that Renoir submitted were accepted: two oils (*Mme Charpentier and*

Lise in a White Shawl, 1872. 56 x 47 cm (22 x 18¼ in.). Museum of Art, Dallas

The Artist's Studio, Rue Saint-Georges, 1876–77. 45 x 36.8 cm (17¾ x 14½ in.). Norton Simon Art Foundation, Norton Simon Museum, Pasadena

Opposite
Le Moulin de la Galette, 1876. 131 x 175 cm (51½ x 69 in.). Musée d'Osay, Paris. Bequest of Gustave Caillebotte

Cézanne, Bathers, c. 1876. 79 x 97.2 cm (31⅛ x 38⅛ in.). Barnes Foundation, Philadelphia, Pa.

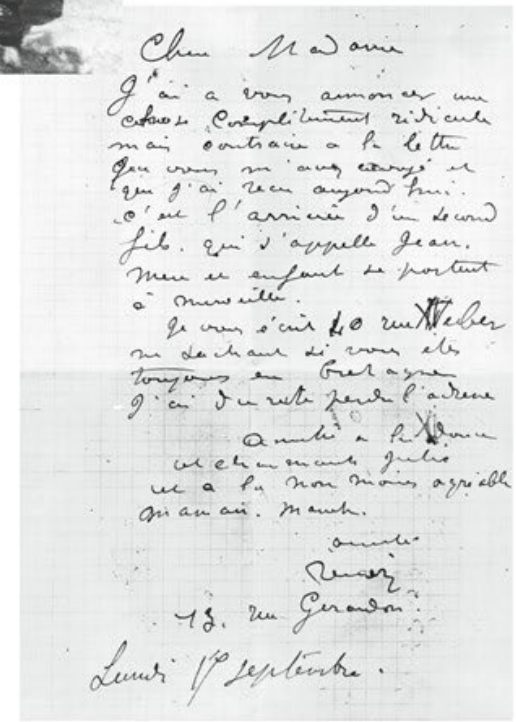
Chapter 4

1894–1900

Renoir aged 53–59, Baby Jean, Continuing Success, Worsening Sickness and Marital Strife

After one miscarriage in 1890 and a second two years later, Aline and Renoir were thrilled when their second son, Jean, was born on 15 September 1894. The birth took place at their home at 13 rue Girardon in Montmartre. The name 'Jean' had no family significance for Renoir or Aline, but was and is a common Christian name. It is also the name of which 'Jeanne' is the female equivalent, the name of Renoir and Lise's daughter, unknown to Aline. Jean was Renoir's first legitimate child. A few days after his birth, Renoir registered him at the mayor's office. The birth certificate states: '[In] the 18th arrondissement, on fifteen September 1894, at 11 p.m. was born at the home of his father and mother, Jean Renoir of the male sex, of Pierre-Auguste Renoir, fifty-three years old, artist-painter, and of Aline Victorine Charigot, thirty-five years old, with no profession, married and living at 13 rue Girardon. [This record was] drawn up by us on eighteen September 1894, at 9 a.m., at the presentation of the child and the above declaration by the father.'[1]

Renoir spread the news of this joyous occurrence to a number of friends, for example to Murer's sister, Marie Meunier: 'Dear Mademoiselle, A strapping baby boy. Everyone is doing fine. Regards, Renoir.'[2] The next day, he wrote to Monet: 'My dear friend, I want you to know that last evening a second son was born who is named Jean and who starts out well in life… Everyone is fine, up until now.'[3] Then he informed Morisot: 'I have a perfectly ridiculous piece of news for you…namely, the arrival of a second son, who is called Jean. Mother and baby are in excellent health so far. Regards to the sweet and charming Julie and to the no less charming mother.'[4] Morisot responded: 'After you deliberate another ten years, my dear Renoir, you will have a girl!'[5]



Chère Madame
J'ai à vous annoncer une chose complètement ridicule mais contraire à la lettre que vous m'avez écrivé et que j'ai reçu aujourd'hui.
C'est l'arrivée d'un second fils qui s'appelle Jean.
Mère et enfant se portent à merveille.
Je vous écrit 10 rue Caulaincourt
en attendant si vous êtes toujours en Bretagne
j'ai pu cette perte l'adresse
Amitié à votre
et charmante Julie
et à la non moins agréable
moitié. Merci.
Amitié
Renoir
13. rue Girardon.
Lundi 17 septembre.

Renoir smoking on the steps of his residence at the Château des Brouillards, Montmartre, 1894. Modern print after original, 18.4 x 13 cm (7¼ x 5⅛ in.). Photo by Martial Caillebotte. Private collection

Letter from Renoir to Berthe Morisot Manet, 17 September 1894. Private collection

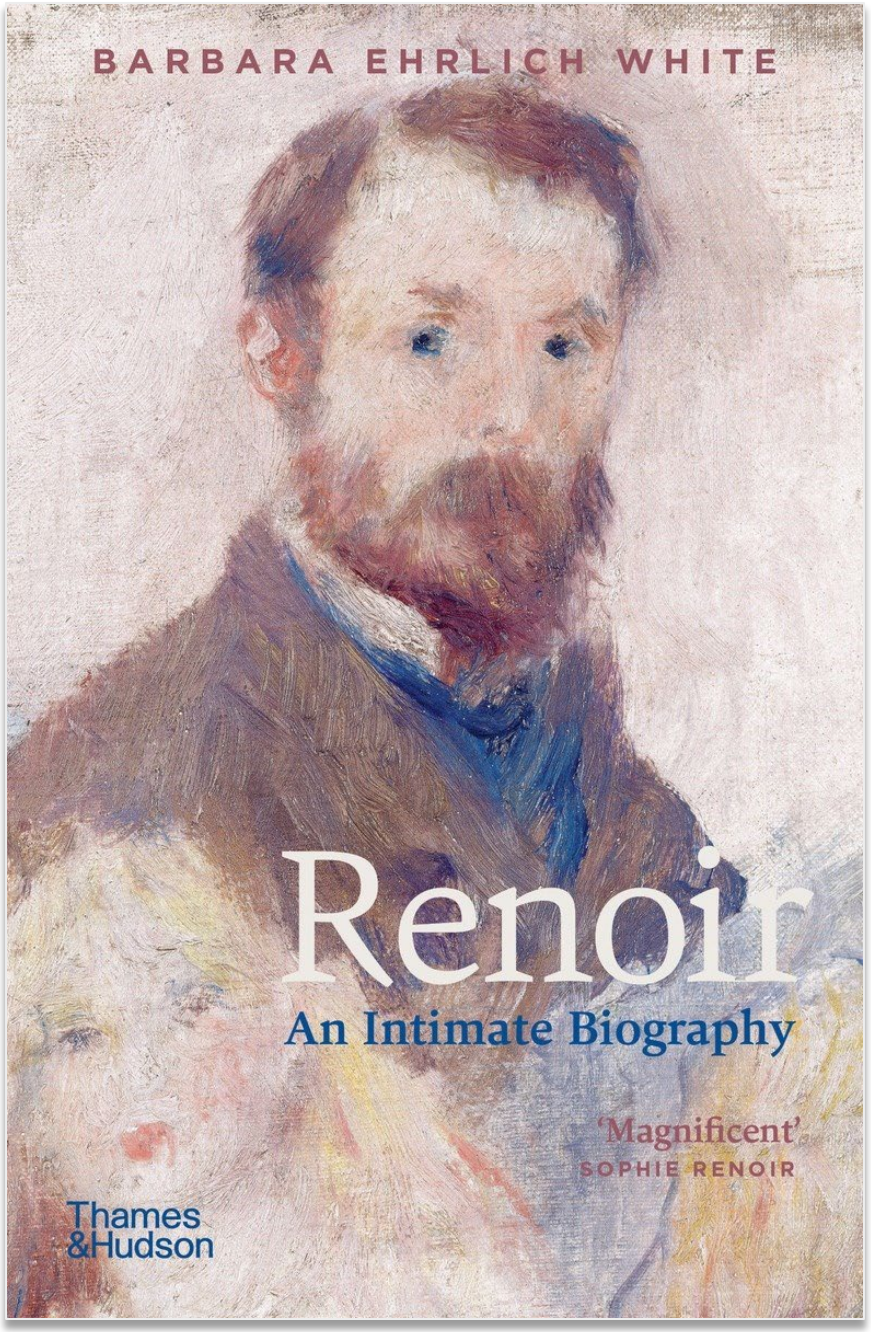
Berthe Morisot Manet and her Daughter, Julie Manet, 1894. 81.3 x 65.4 cm (32 x 25¾ in.).
Private collection

Julie Manet, age 16, *c.* 1894. Photographer unknown

Two weeks after Morisot's death, Renoir poured out his heart to Monet. Along with his deep grief, he expressed concerns about Julie, now an orphan at sixteen. Renoir explained that Julie was being cared for by Paule: 'The older cousin, Paule, is a charming girl who is very sensible and can very well perform her role as mother. The poor little one [Julie] is very weak and worries us a lot.' In the same letter, Renoir says that he goes often to see Julie in hopes of lifting her spirits: 'That shakes her up a little. That's all that one can hope for right now.' He explains how Morisot had made sure that Julie would not be alone: 'Morisot also left a considerable amount of money to the little Gobillard cousins, which will make them more comfortable to stay with Julie.' Renoir was deeply moved by Morisot's devotion to her daughter: 'This poor woman did not lose her mind for a moment and thought of everything. A few minutes before her death, she said goodbye to all her friends without forgetting anybody, asking them all to take care of Julie.'[38]

Renoir was also struck by Morisot's generosity to Mallarmé's daughter, Geneviève, then aged thirty-one, who Morisot had suspected was unmarried because Mallarmé, a poor high-school teacher, could not afford to give his daughter a dowry. Morisot had made an addition to her will to give a small dowry to Geneviève. Renoir concurred with the hope that by Morisot's kindness, 'she can perhaps save this poor child from solitude. A little money will help her to get married.'[39] Morisot's benevolent foresight for her own daughter, her nieces and Mallarmé's daughter, moved Renoir profoundly.

One of the ways that Julie began to recover was by helping Renoir, aided by Degas and Monet, to plan the retrospective of her mother's art that Durand-Ruel



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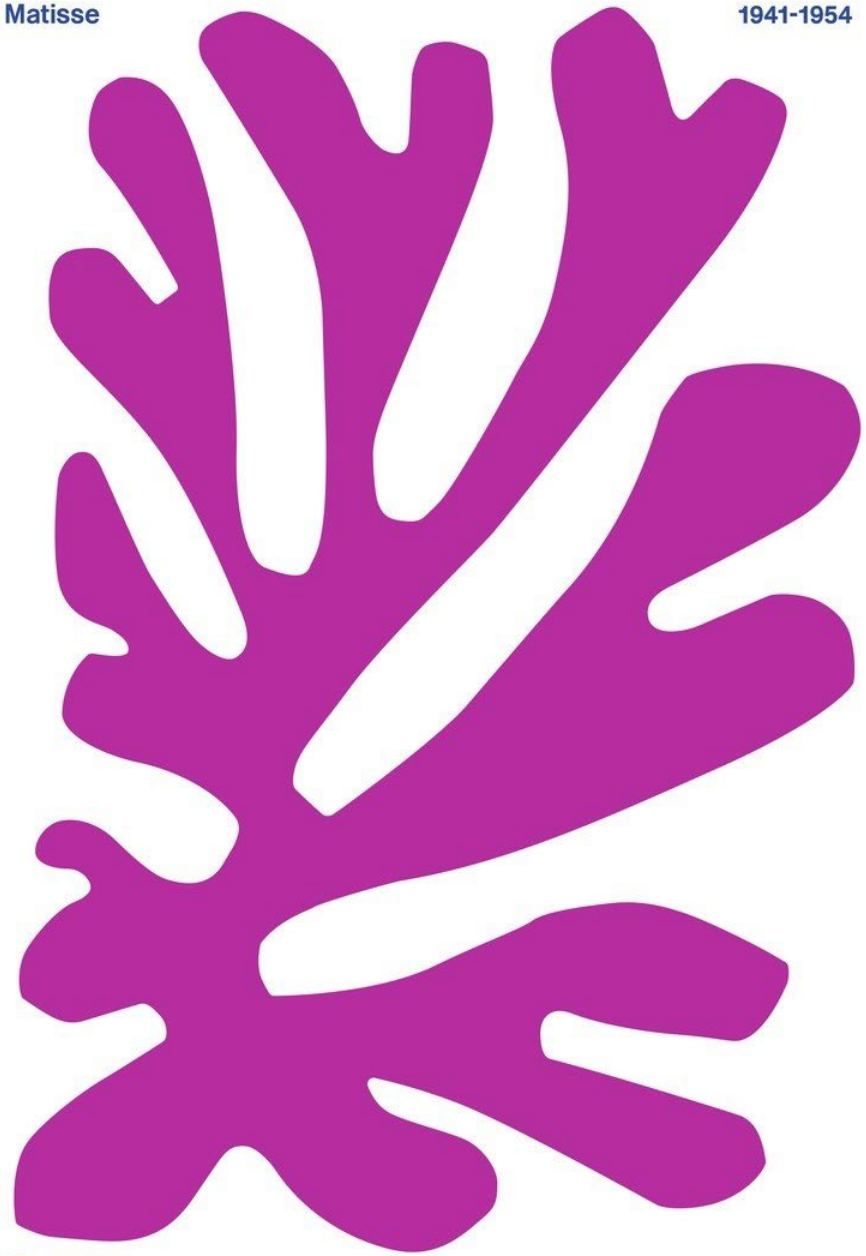
Matisse

1941-1954



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« Le papier découpé, me permet de dessiner dans la couleur. » Henri Matisse, 1948

La série des *Nus bleus* reprend une pose de nu assis traitée de nombreuses fois, en peinture mais aussi en sculpture *Nu assis, Olga*, 1910 ; *Nu assis, bras autour de la jambe droite*, 1918 ; *Vénus à la coquille*, surtout dans sa seconde version de 1932. Dans les quatre *Nus bleus* sculptés dans la couleur, il ne s'agit même plus de la réussite d'une synthèse ressentie comme telle. C'est le jaillissement impitoyable d'une forme délivrée, dans l'espace.

68 • *Nu bleu III*, 1948
Papiers gouachés, découpés et collés sur papier marouflé sur toile, 112 × 73,5 cm • Paris, Centre Pompidou, MNAM OCI

« Il n'y a pas de rupture entre mes anciens tableaux et mes découpages, seulement, avec plus d'absolu, plus d'abstraction, j'ai atteint une forme décantée jusqu'à l'essentiel. » Henri Matisse, 1946

125 fig • Henri Matisse
réalisant des découpages
dans son atelier du Regina
à Nice, 1952

126 fig • Gouaches découpées
sur le mur de l'atelier,
Villa Le Rêve, Vence, 1948
Photographie : Michel Sima

167 • Éléments végétaux, 1948
Papiers gouachés découpés, collés,
65 × 50 cm • Berlin, Museum Berggruen

168 • Algue blanche sur fond rouge et vert, 1948
Papiers découpés peints à la gouache sur papier,
52,5 × 40,5 cm Riehen, Fondation Beyeler

← 002 (p. 202-203)
Sur les murs de la villa Le rêve, à Vence, L'escargot et Mémoire d'Odanie, 1953
Photographie : Lydia Delectorskaya

003 • Mémoire d'Odanie, 1953
Papiers découpés peints à la gouache collés et fixés sur papier marouflé sur toile, 265 × 257 cm
New York, MoMA

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The Drawings of Vincent van Gogh

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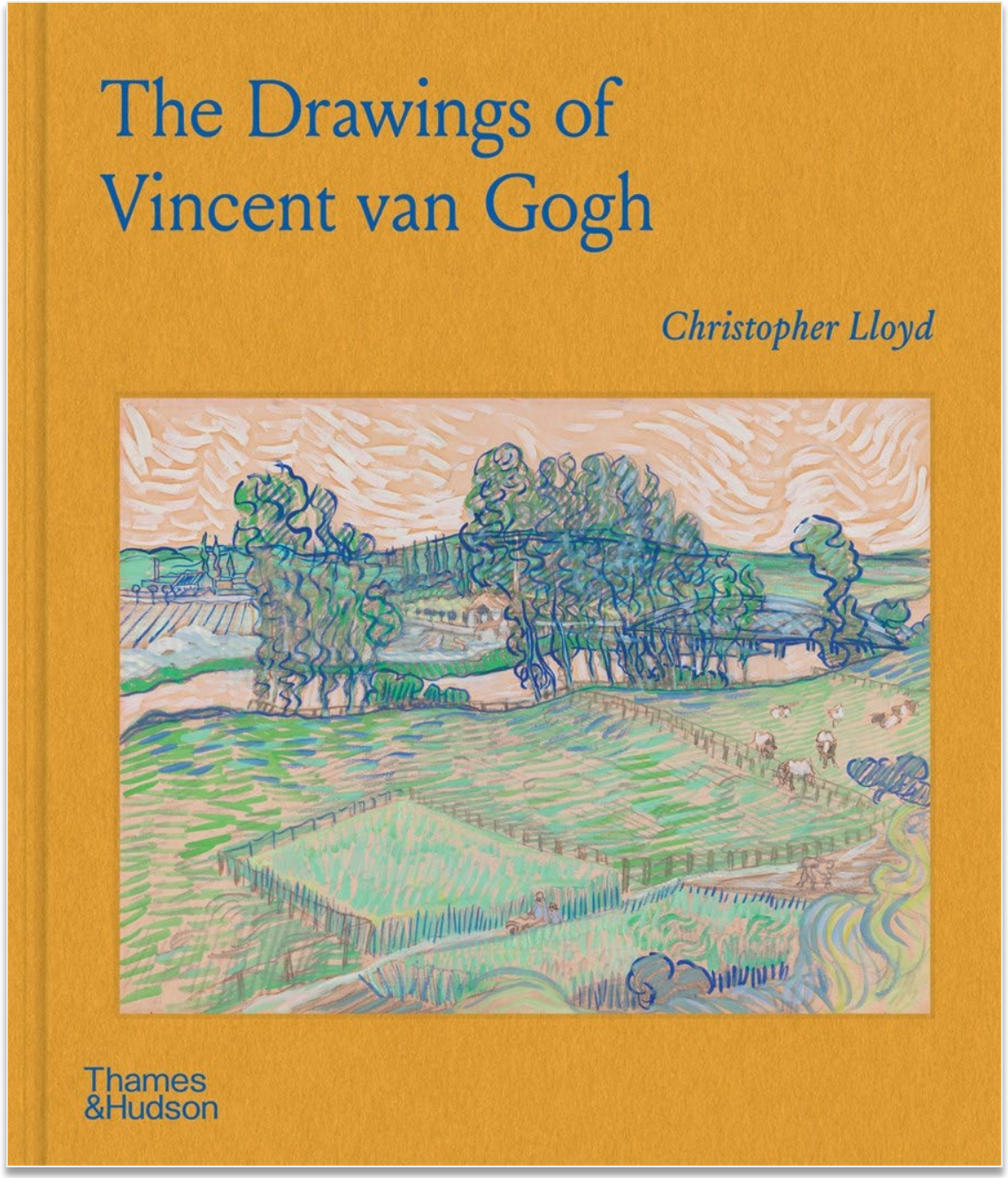

The Drawings of Vincent van Gogh

Christopher Lloyd

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- Primarily self-taught, Van Gogh approached drawing instinctually, but soon recognized the importance of mastering the grammar of art - anatomy, modelling, foreshortening, perspective - as well as materials and techniques, in order to convey his emotional responses to a subject as vividly as possible.
- Using examples from the artist's voluminous and highly charged family correspondence, sketchbooks, as well as comparative artworks by Rembrandt, Dürer and others, the resulting overview gives us a greater understanding of why drawing is so important within Van Gogh's unique oeuvre and equals the intensity and reputation of his paintings.

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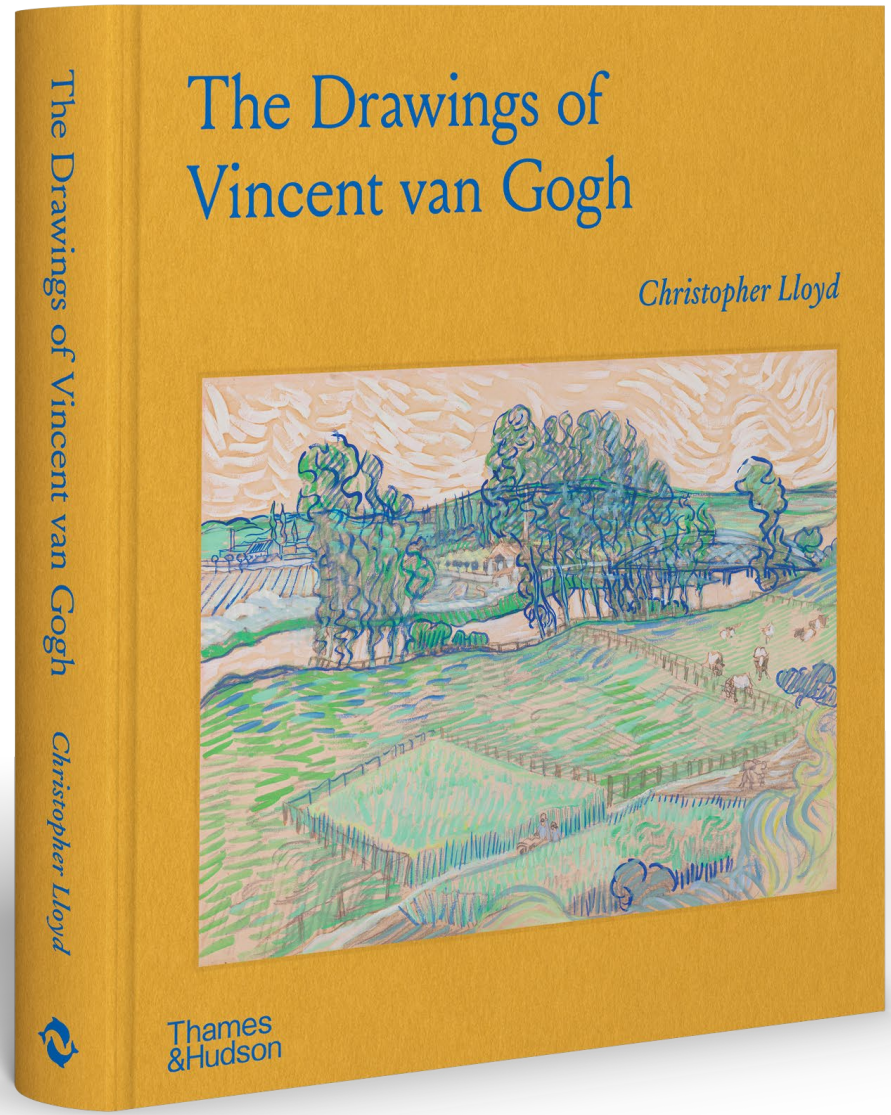
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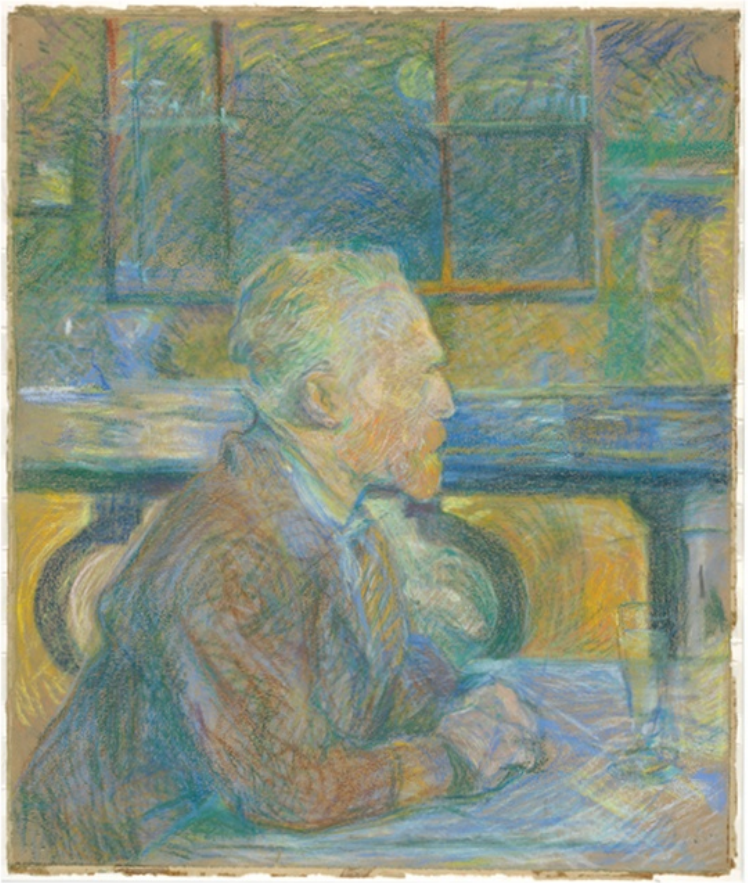


1 Henri Toulouse Lautrec
Portrait of Vincent van Gogh,
1887. Chalk on paper,
57 × 46.5 cm (22 ½ × 18 ⅜ in.).
VAN GOGH MUSEUM,
AMSTERDAM

in Paris. Although he was dismissed in January 1876 on the grounds that he lacked the necessary skills for a salesman, in the long run Van Gogh benefited enormously from the opportunities that were presented by working in the capital cities of Europe, where there were active artistic communities and institutions. By contrast, Theo, who followed his elder brother to Goupil & Cie in 1873, was

appointed to a permanent position six years later, succeeded as an art dealer and remained with the company until his death. This gave Theo the means to support Vincent financially, professionally and emotionally, although at times not without difficulty or exasperation and often in a state of personal anguish. Theo, in fact, died only six months after Vincent, and both are now buried side by side in the cemetery at Auvers-sur-Oise.

Following his setback at Goupil & Cie, Vincent van Gogh sought to establish himself as a teacher in England, first of all at a school in Ramsgate in Kent and then at two different schools in Isleworth in Middlesex. Here he became interested in religion, attending Methodist and Congregational churches, and, in October 1876, he preached his first sermon in a Weslyan Methodist church in Richmond. Interestingly, this sermon included a slightly confused reminiscence of a painting, *God Speed! Pilgrims setting out to Canterbury*, by George Boughton, which was shown in 1874 at the Royal Academy, where it was seen by Van Gogh. Returning to the Netherlands early in 1877, he worked as an assistant in a bookshop in Dordrecht before pursuing theological studies in Amsterdam and training to be an evangelist in Brussels. In this last endeavour he was unsuccessful and was not formally accepted for any official posting. Nonetheless, at the beginning of 1879 Van Gogh fulfilled his ambition by working as an evangelist independently for six months in the Borinage, a mining district in southern Belgium near the French border. Here, while living in abject poverty, he gave Bible readings, visited the sick and tried to alleviate the hardships of his neighbours. It was during this period that his interest in practising art intensified, and he became preoccupied by drawing.

This last development was by no means sudden, but more a slow process of realization. Even so, the decision made by Van Gogh to commit himself to becoming an artist first on paper, as opposed to canvas, is significant. It is, for instance, reflected not only in the large number of drawings in his oeuvre, but also in the variety of uses to which he put those drawings and the moments in his career when he chose to give them priority. The full range of works on paper by Van Gogh is astonishing: preparatory studies for paintings, drawings made for sale, presentation drawings given to friends, records of completed paintings or work in progress (referred to affectionally as 'scratches' or 'scribbles'), frequently enclosed with or liberally illustrating his unusually extensive correspondence (Figs 2–6), and even sketches of the various materials and instruments that he

Chapter 3

Compositional Drawings

Figures and Landscapes

Van Gogh's independent spirit and his belated start meant that his immediate challenge was to produce a range of work that could bring him an income, so that he could sustain himself as an artist. At first, in the light of his enthusiasm for works by illustrators of popular journals, he considered pursuing a number of socio-realist themes prompted by his own personal experiences. Eventually, however, after being persuaded and cajoled by Theo, Van Gogh moved towards depicting more popular, general subjects, in watercolour and ultimately oil, that were more likely to appeal to collectors. The examples most readily to hand were the paintings and watercolours done by members of the Hague School, with some of whom Van Gogh was already in touch and whose current work could easily be seen in exhibitions. Beyond the technical challenges in drawing that still confronted him, the principal skill he needed to address was how to devise multi-figured compositions.

Van Gogh had little difficulty in finding narrative subjects that interested him. The sights he witnessed when working as an evangelist in the Borinage in southern Belgium certainly impinged on his social conscience if not his artistic instincts. Writing to Theo from Cuesmes in 1880, he reported on the plight of the industrial poor:

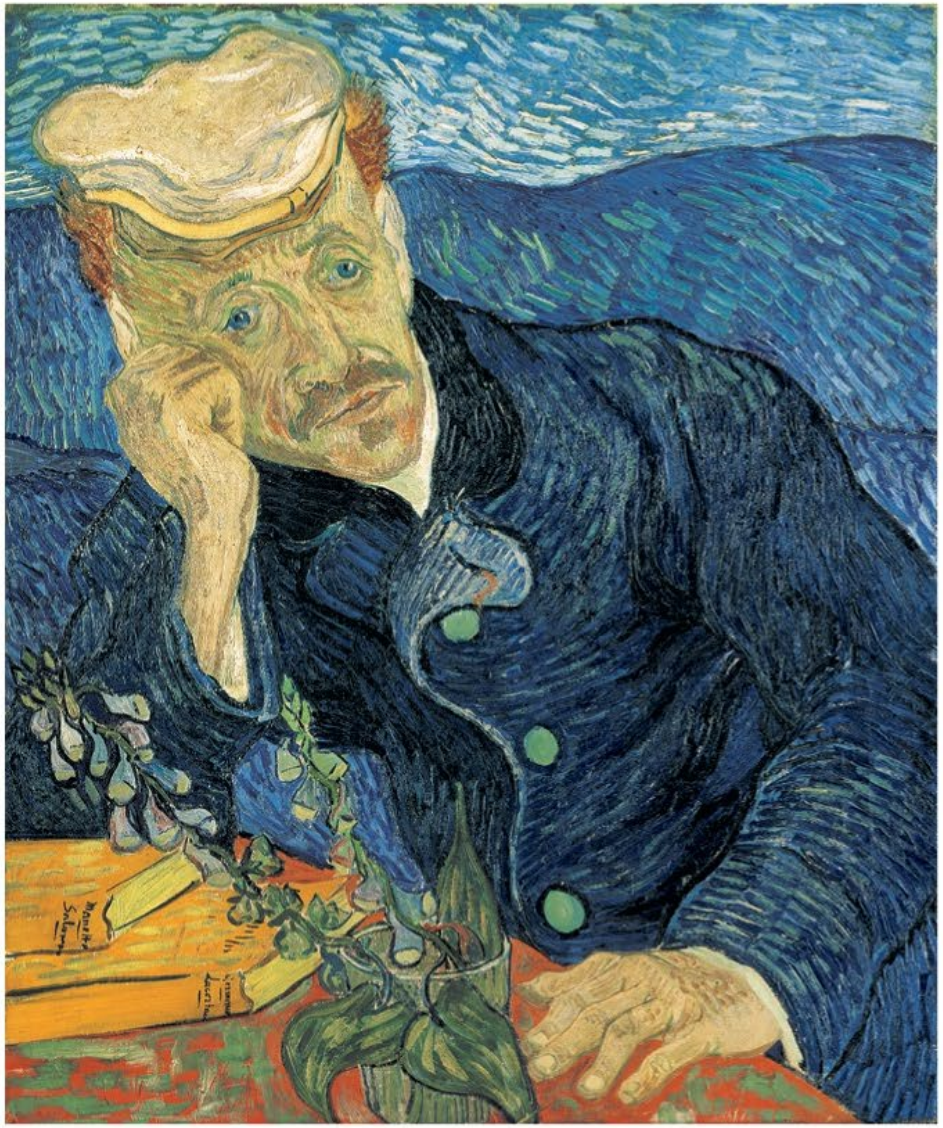
> The miners and weavers are something of a race apart from other workmen and tradesmen, and I have a great fellow-feeling for them and would count myself happy if I could draw them one day, so that these types, as yet unpublished or almost unpublished, could be brought to notice. The man from the bottom of the abyss, 'de profundis', that's the miner; the other one with a dreamy, almost pensive, almost a sleep-walker's air, is the weaver. And now it's roughly 2 years that I've been living with them, and to some extent I've learned to know their original character, mainly that of the miners

course of affairs, would not have commissioned their own portraits or even have expected to have been recorded for posterity in such a way. Van Gogh's portraits, therefore, are not about status or wealth, but more about the commonplace and the familiar: he does not seek out dignitaries but rewards intimacies. When painting the portrait of one of his fellow inmates in the asylum at Saint-Rémy (*Portrait of a Man*; Van Gogh Museum, Amsterdam), he described the experience to his mother: 'It's strange that when one is with them for some time and is used to them, one no longer thinks about their being mad' (811). The forerunners of this single portrait might be the group of ten portraits by Théodore Géricault (1791–1824) representing some of the inmates of an asylum in Paris and known as 'Portraits of the Insane' (*c.*1822), five of which at one time belonged to the Barbizon painter Charles Jacque.

Van Gogh did not distance himself from his sitters either emotionally or socially. In artistic terms, there is a revealing contrast between the unassuming qualities of the subjects portrayed and the audacious manner in which they are depicted. The artist summarized his position when he was painting the *Portrait of Dr Gachet* (private collection) in 1890 (Fig. 116):

> What I'm most passionate about, much much more than all the rest in my profession – is the portrait, the modern portrait. I seek it by way of colour, and am certainly not alone in seeking it in this way. I WOULD LIKE, you see I'm far from saying that I can do all of this, but anyway I'm aiming at it, I ***would like*** to do portraits which would look like apparitions to people a century later. So I don't try to do us by photographic resemblance but by our passionate expression, using as a means of expression and intensification of the character our science and modern taste for colour' (879).

This was a conclusion he had reached before finding models. As he complained to Theo when in Arles, 'If we painted smoothly like Bouguereau people wouldn't be ashamed to let themselves be painted, but I believe it's made me lose models, that people found that it was "badly done", *it was only pictures* FULL OF PAINTING that I was doing. So the good whores are afraid of being compromised, and that people will laugh at their portraits' (660). Van Gogh sought not just likenesses in his portraits, but the true expression



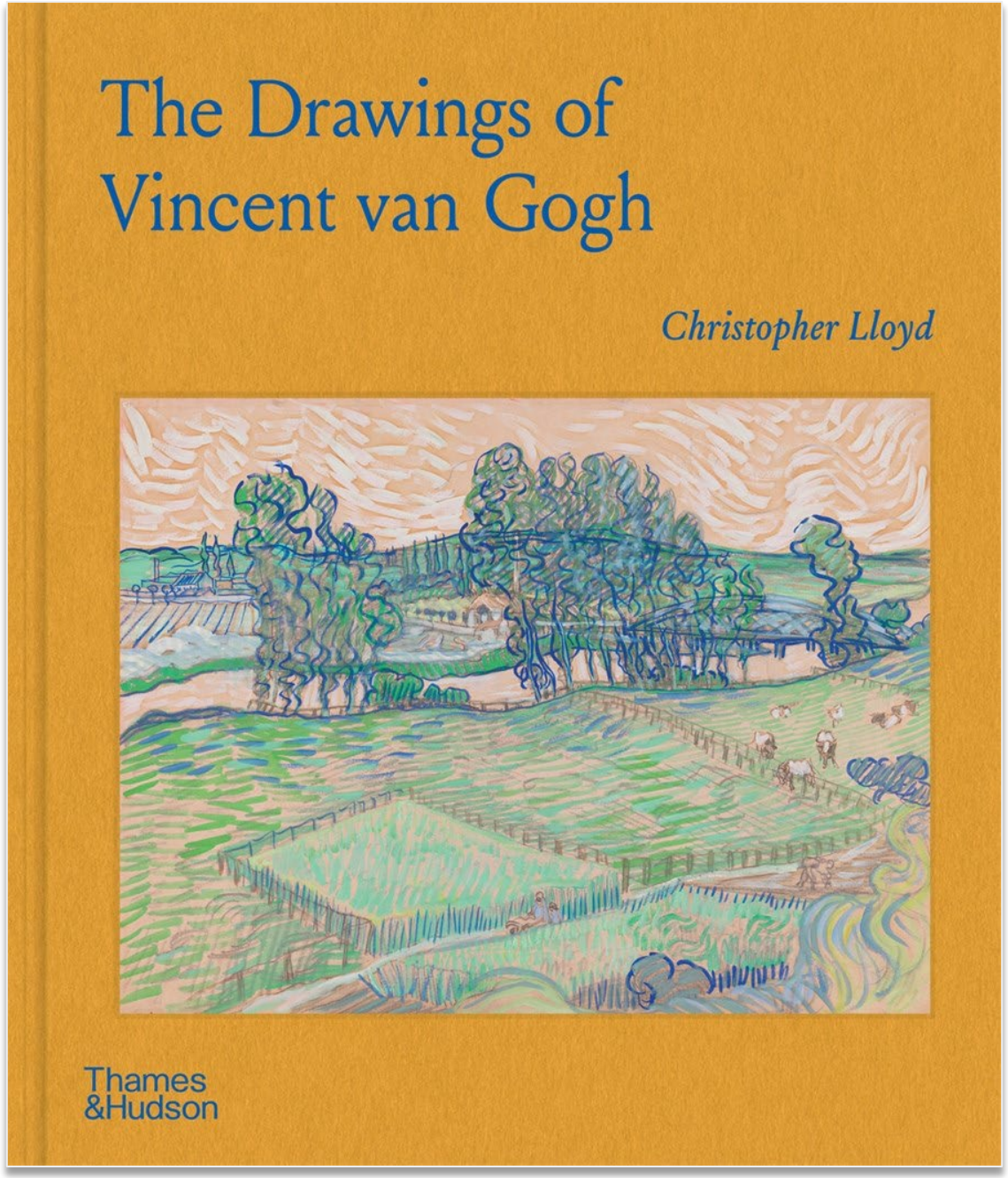
116 *Portrait of Dr Gachet*, June 1890. Oil on canvas, 67 × 56 cm (26 ½ × 22 ⅛ in.). PRIVATE COLLECTION, USA

In the context of Van Gogh's Dutch origins, these detailed drawings of the natural world can be seen to have been made in the spirit of scientific enquiry as conducted during the late Renaissance by such artists as Joris Hoefnagel (1542–1601) in Prague or Jacques de Gheyn II (1565–1629) in the United Provinces, whose patrons supported the study of natural phenomena (Figs 164 and 165). The desire to investigate the natural world and to examine it at such close quarters was a particular trait of north European artists and increased during the seventeenth century. The art of Van Gogh ultimately belongs within this tradition.

164 Joris Hoefnagel
Arrangement of Flowers in a Vase with Insects, 1594. Body colour and watercolour with gold leaf, on vellum, 16.1 × 12 cm (6 3/8 × 4 3/4 in.).
ASHMOLEAN MUSEUM, OXFORD

165 Jacques de Gheyn II
Animal Studies, c.1600.
Black chalk, metalprint, watercolour and panache, pen and brown ink, on prepared paper, 11.5 × 14 cm (4 5/8 × 5 5/8 in.).
THE MORGAN LIBRARY AND MUSEUM, NEW YORK

Many artists from Dürer to Henry Moore (1898–1986) have drawn their own hands for a variety of reasons (Fig. 166). Van Gogh became interested in hands at Nuenen, when making his studies of those peasants that culminated in *The Potato Eaters* (Figs. 48 and 50). The idea of repeating the composition of this painting was expressed while he was at Saint-Rémy and resulted in the artist's returning to the subject, for which he made yet more studies of hands. The layout of one of these shows Van Gogh's own hand (or hands) in eight positions (Fig. 167). Five are views of his left hand and three, seemingly, of the right hand, although these may have been made from the left hand using a mirror. Artists observed hands in connection with the gestures and signs that are essential components of their figurative compositions, but depictions of their own hands suggest a different dimension to the exercise, since their artistic competence rested as much in their manual dexterity as in their imagination. Such a drawing, therefore, may be seen as being indicative of the way artists express wonderment at the gifts



The Drawings of Vincent van Gogh

Christopher Lloyd

A compelling and authoritative overview of the drawings of Vincent van Gogh, one of the most celebrated and intriguing figures in the history of art.

- *The Drawings of Vincent van Gogh* is a comprehensive account celebrating the genius and singularity of the artist's achievements in this field. Arranged by theme - from drawings of humble harvesters to beautifully rendered depictions of landscape, pensive life studies to memorable sketches of the famous Yellow House in Arles and other places - Van Gogh's works on paper are explored from a fresh perspective by art historian Christopher Lloyd, who records the artist's successes, failures, experiments, trials and disappointments.
- Primarily self-taught, Van Gogh approached drawing instinctually, but soon recognized the importance of mastering the grammar of art - anatomy, modelling, foreshortening, perspective - as well as materials and techniques, in order to convey his emotional responses to a subject as vividly as possible.
- Using examples from the artist's voluminous and highly charged family correspondence, sketchbooks, as well as comparative artworks by Rembrandt, Dürer and others, the resulting overview gives us a greater understanding of why drawing is so important within Van Gogh's unique oeuvre and equals the intensity and reputation of his paintings.

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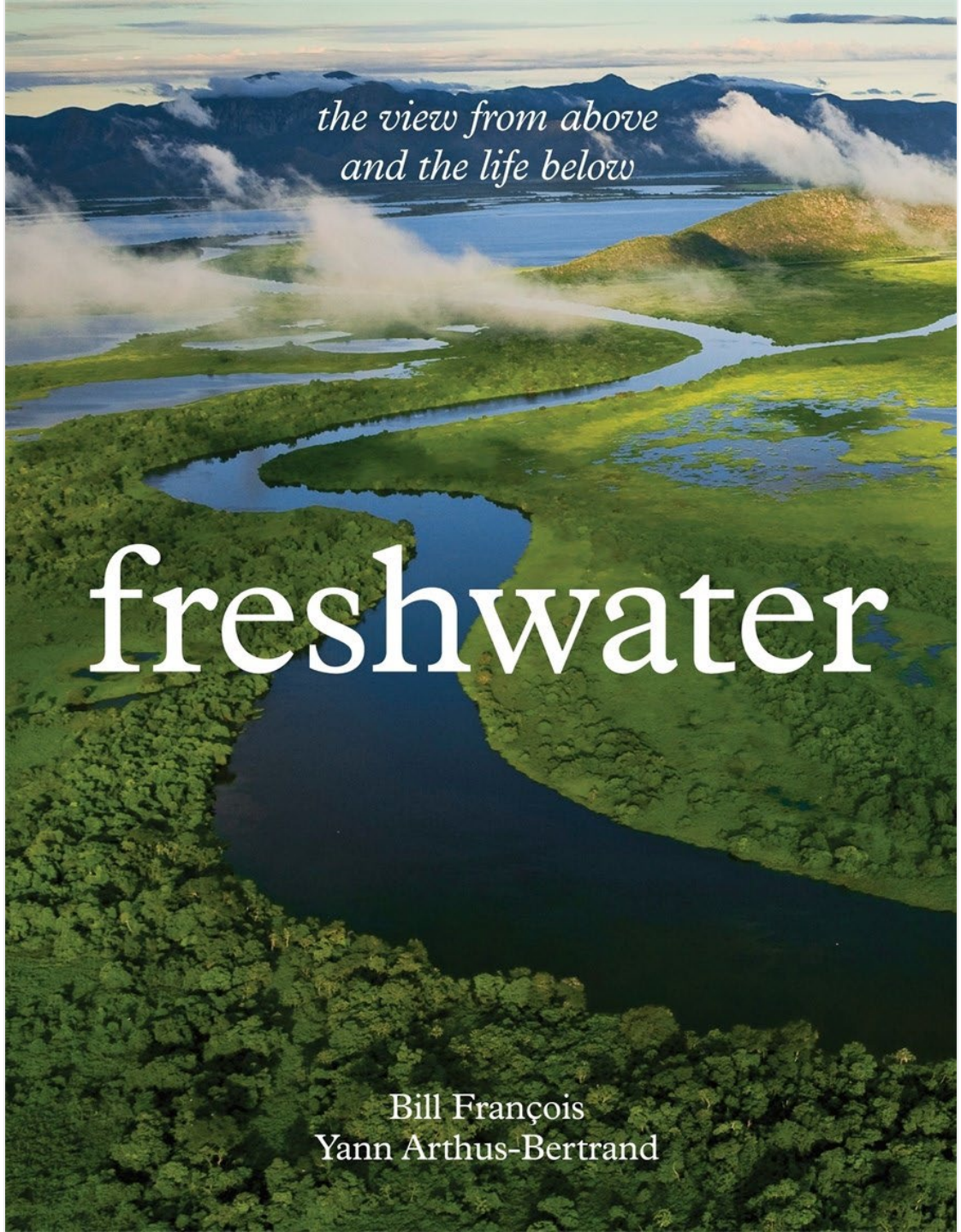

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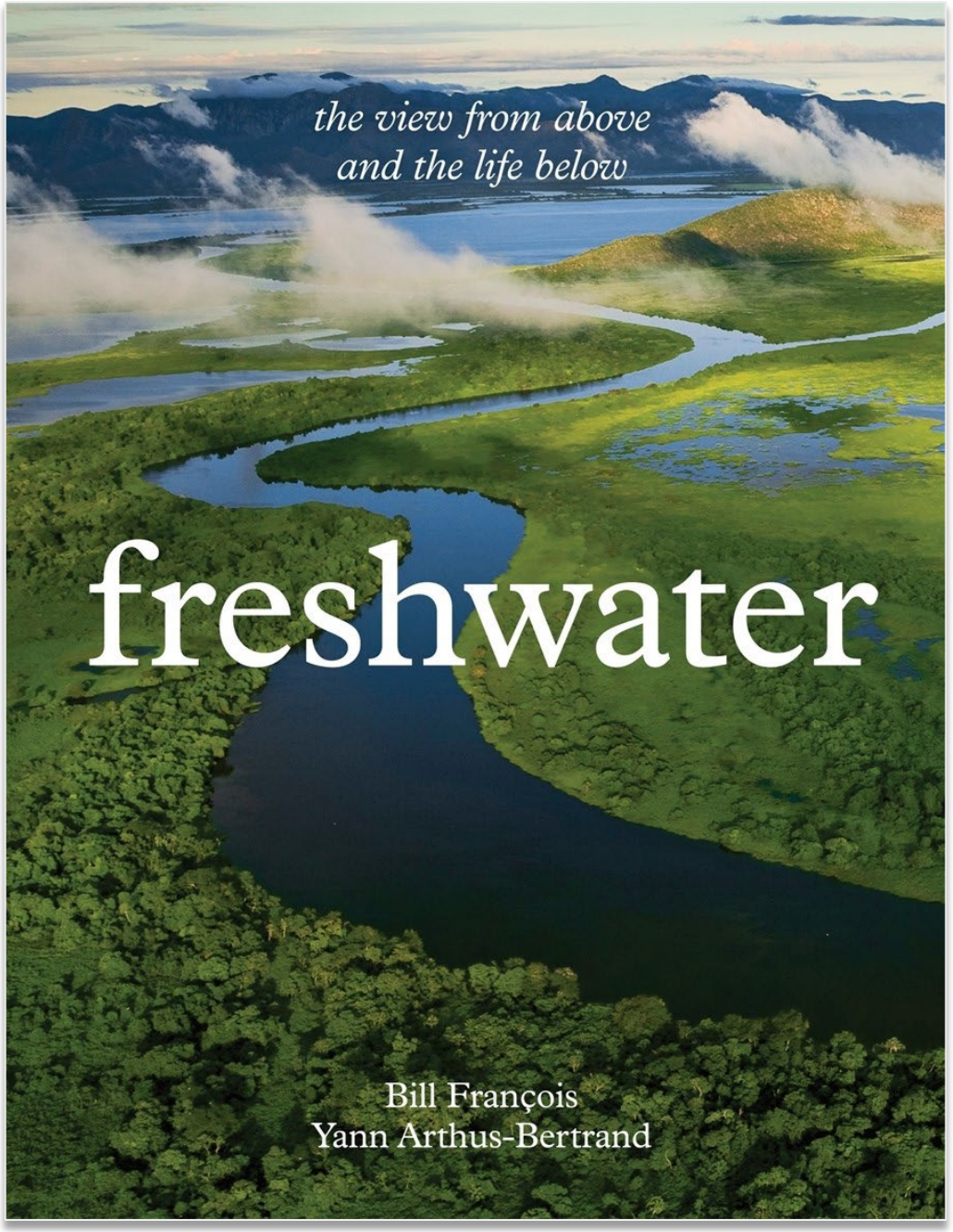

Freshwater

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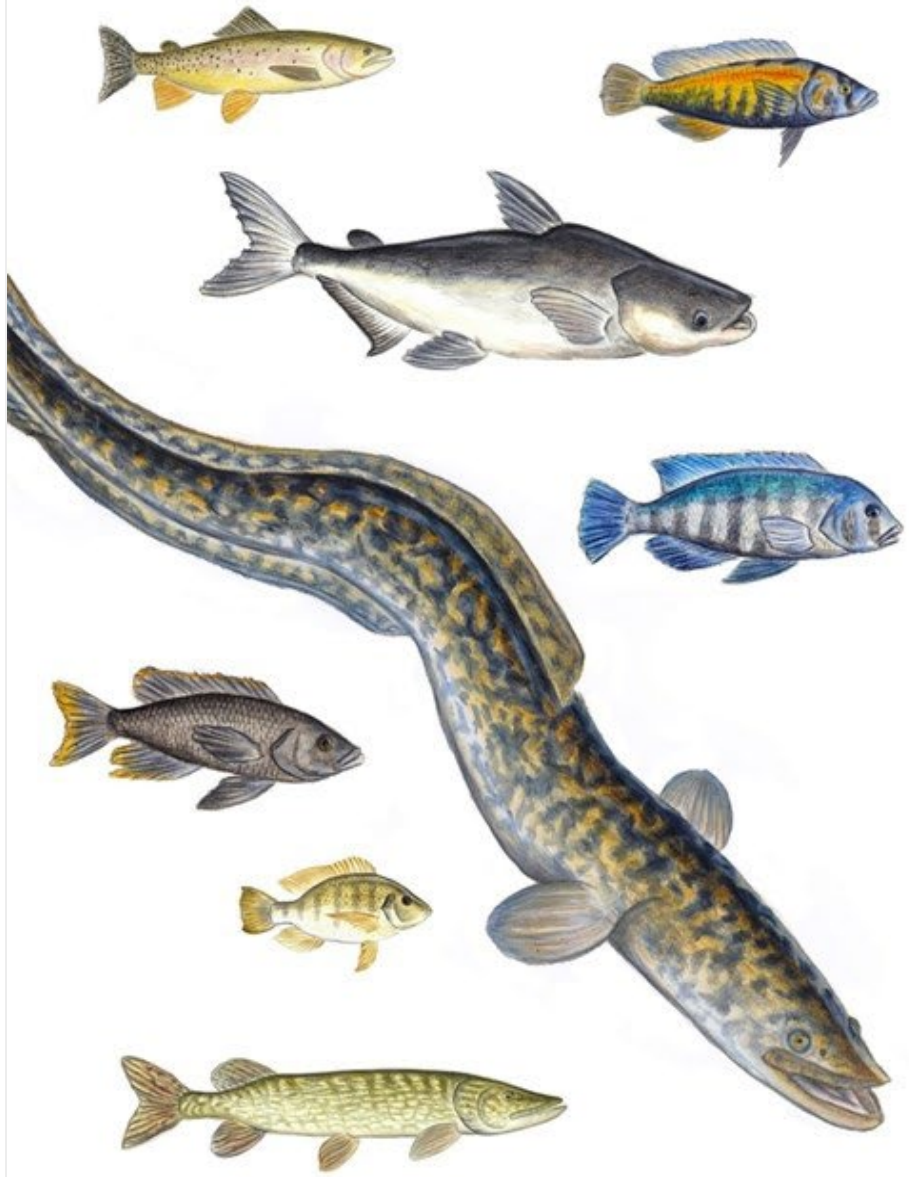


BEFORE DIVING IN

THE water's surface is a thin boundary that separates Earth's two distinct realms: one above, where we walk and breathe, and the other below, where a vibrant underwater world thrives. Although we can clearly see this boundary, we often fail to truly grasp what lies beneath it. From a distance, no walls or signs mark its presence, only a hazy layer where delicate water molecules are caught in a perpetual tug-of-war between the weight of the liquid depths and the air that beckons them toward the sky.

With speed and precision, light effortlessly penetrates the water's surface, making this boundary more tangible to us, disrupting, bouncing, and mingling with it to create a mesmerizing play of reflections. As we peer into the water, we can catch only glimpses as our facial features, the sky above, and the surrounding landscapes swirl together, gently distorted by the water's ripples.

From the other side of this shimmering mirror, aquatic creatures face the same challenge of seeing us as we do them. To them, the surface from underneath sparkles with similarly captivating reflections, yet these creatures possess a remarkable advantage: a transparent zone known to physicists as "Snell's window."

Amphibious creatures embody the art of living a double life. A few privileged migratory birds, such as grebes and double-crested cormorants, can admire the lake below as they soar gracefully above it, before swiftly plunging into its mysterious depths, propelled by their webbed feet. A dragonfly nymph spends its early life beneath the water's surface but soon matures into a masterful flier, darting above the very waters it once called home, yet unable to return below the surface. Amphibians, our distant relatives, embrace this dance between air and water, adapting their lifestyles to the rhythms of the seasons and the rains. As humans, we have long since shed our amphibious roots through evolution, making it nearly impossible for us to return to the water, yet with modern science and our imaginations, we get a glimpse of what it used to be like. We can picture ourselves as growing dragonflies, cormorants, or salamanders—whichever speaks to us most—and in doing so, see the world above and below from their eyes. Boatmen and fishermen often "read the water"—a skill that allows them to piece together the flourishing life lurking just beneath the surface through clues found along it. By observing carefully, we can bring this hidden world into clearer focus.

Thanks to the breathtaking photographs of Yann Arthus-Bertrand, we are offered his vision of the life that inhabits our waters. As we navigate through ripples, whirlpools, and waves, we will begin to uncover their stories and secrets. What extraordinary encounters await us? All we need to do is look beyond the surface.

—Bill François

Part 2

THE VEINS OF BIODIVERSITY

On the planet's surface, the volume of liquid fresh water is nearly fifteen thousand times smaller than that of the oceans. However, the number of fish species found in fresh water is comparable to the numbers found in salt water! This ratio also applies to most other groups of living organisms, making freshwater habitats, given the same volume, home to a biodiversity that is fifteen thousand times more diverse than the seas!

How can this remarkable diversity be explained? The key factor is geography. The oceans are interconnected (see page XXX) in their entirety as essentially a single body of water, yet freshwater habitats exist as countless fragmented and isolated ecosystems where species have evolved independently. These include glacial lakes, landlocked swamps, desert ponds, and, of course, water basins (see page XXX). Surrounded by rivers, these regions define the boundaries of aquatic life. Europe's map illustrates these distinct freshwater worlds, with each water basin represented in a different color.

Some waters basins, such as the Mississippi and Amazon Rivers, are larger than most countries on Earth. Others are quite small. For example, the D River in Oregon travels only 440 feet (134 meters) from its source to its mouth (and this is when the measurement is taken at low tide). Similarly, the Repua River in the country of Georgia is just 59 feet (18 meters) long. Regardless of size, each river defines a unique water basin, representing a separate universe for freshwater creatures. These organisms are unable to leave their native water basin to join another. To do so, they would need to navigate through air, land, or sea routes, which are generally impassable for them.

From the perspective of fresh water, the planet resembles an archipelago, with each island represented by a distinct color on the map. Throughout this book, we will follow the journey of a single drop of water as it makes its way into these various waterways, explore the submerged landscapes it travels through, and learn about the creatures it encounters along the way, all the way to the ocean. The chapters are organized according to the classification of the terrestrial continents, of which there are relatively few. However, within each of these continents, we will delve into the numerous "continents of water," which may appear similar on the surface but are vastly different down below.

La Leona River, Santa Cruz province, Argentina
50°08'00"S, 71°59'00"W

Scandinavia
The metamorphosis of the Baltic "Sea"

Islets in the Baltic Sea, Porkkala Peninsula, Finland
59°57'08"N, 24°23'51"E

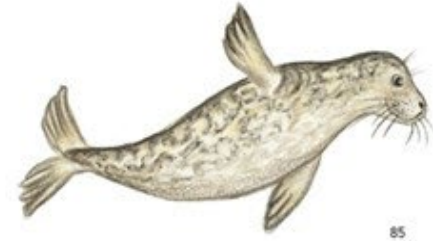
A LAKE THAT HAS BECOME A SEA . . .

The Baltic Sea is relatively young in geological terms. Around 6000 BCE, it was still a large freshwater lake known as Ancylus Lake, named by zooarchaeologists after they discovered and identified the remains of freshwater shells of limpets (genus *Ancylus*) as evidence of the ancient lake. Approximately seven thousand years ago, tectonic movements caused by melting ice submerged the isthmus that separated the lake from the North Sea. This event allowed saltwater to flow in, transforming Ancylus Lake into the Baltic Sea, sometimes referred to as the sea of the Littorina, a type of periwinkle that still inhabits the region today. As a result, many similar aquatic species can be found in the rivers surrounding the Baltic Sea, as they once shared the same lake ecosystem. At just seven thousand years old, the Baltic Sea is the youngest sea on the planet. However, it is uncertain whether it will continue to be a sea for much longer.

A lake in the Gothenburg region, Västra Götaland County, Sweden
57°58'25"N, 12°20'36"E

. . . OR A SEA THAT HAS BECOME A LAKE?

Although relatively young, the Baltic Sea is already beginning to disappear. Since the end of the Ice Age, the land in Scandinavia has risen at a rate of three feet (one meter) per century due to the melting ice. This rapid geological change has trapped some marine species in inlets that have turned into lakes. One example is the Saimaa ringed seal (*Pusa hispida saimensis*), which is now isolated in Finland's Lake Saimaa. Over a few millennia, they adapted to life in the lake. Sweden alone boasts 92,409 lakes covering more than two and a half acres (one hectare) each. The entire Baltic Sea may eventually transform into a series of freshwater lakes. Its water level continues to recede, and it is becoming less and less salty. In some coastal areas, the water is so fresh that fish, such as pike, are beginning to venture in.



Biblical Seas
Where water meets scripture

Dead Sea from the Masada Fortress, Judean Desert, Israel
31°19'00"N, 35°21'00"E

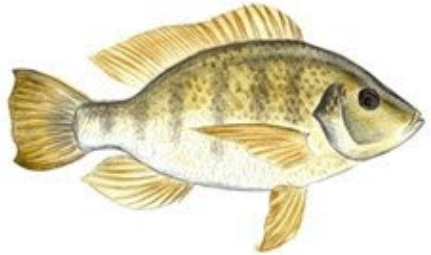
THE DEAD SEA IS ALIVE!

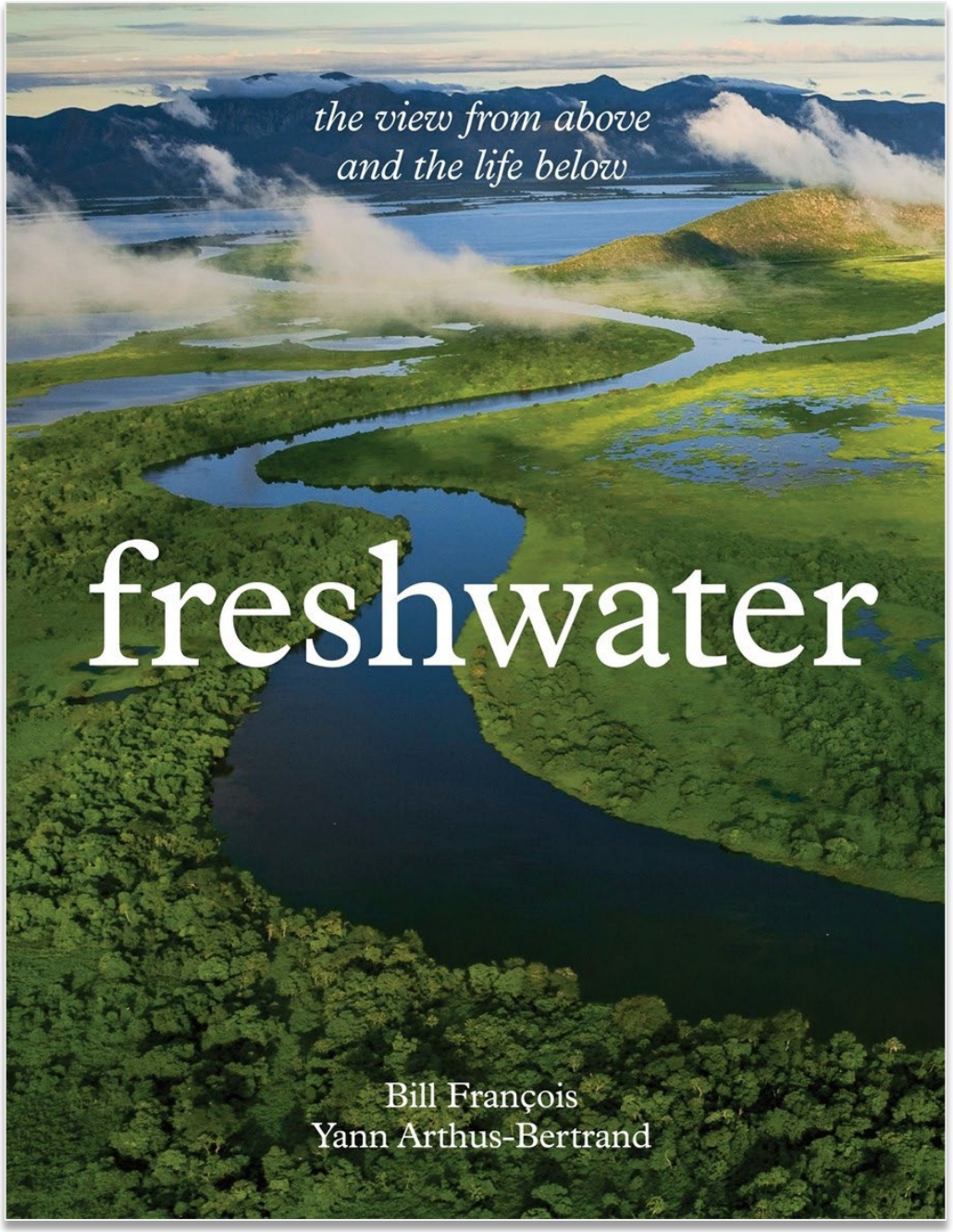
The Dead Sea is seven to ten times saltier than the ocean, creating an extreme environment that is uninhabitable for most living beings. However, life has still managed to establish itself there. Among the inhabitants are archaea, organisms that have long been difficult to classify; they are neither eukaryotes (organisms like animals, plants, and fungi) nor bacteria. Archaea consist of a single cell without a nucleus and feed on the remains of their own kind, forming colorful coverings around the freshwater sources that nourish the bottom of the salt flats. Unfortunately, the Dead Sea is gradually drying up and becoming increasingly salty, putting even these resilient organisms at risk.

Fishermen at sunset on Lake Tiberias, Sea of Galilee, Northern District, Israel
32°48'14"N, 35°35'30"E

MIRACULOUS CATCH

The fish from the Sea of Galilee fed both Moses and Jesus Christ. According to legend, Saint Peter, the patron saint of fishermen, once released a fish back into the water, and, in memory of this event, the fish has retained black spots on its sides that resemble the marks of his fingers. In his honor, this ocellated fish, an endemic species known as mango tilapia (*Sarotherodon galilaeus*), is called Saint Peter's fish. As Christianity spread, the legend traveled with it, leading Europeans to refer to a different sea fish (*Zeus faber*) as Saint Peter's fish, even though this species has no connection to the freshwater catch associated with Saint Peter.





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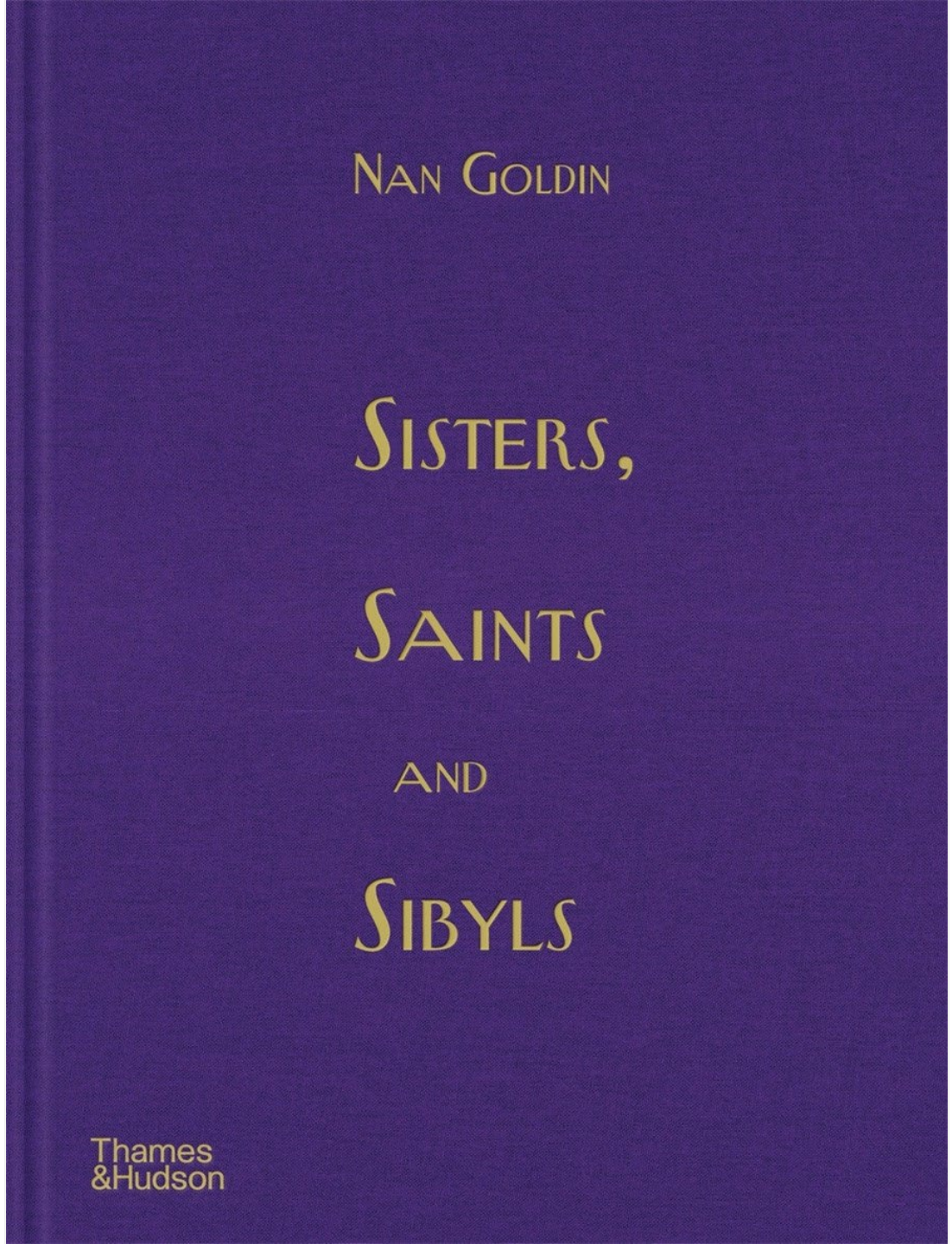

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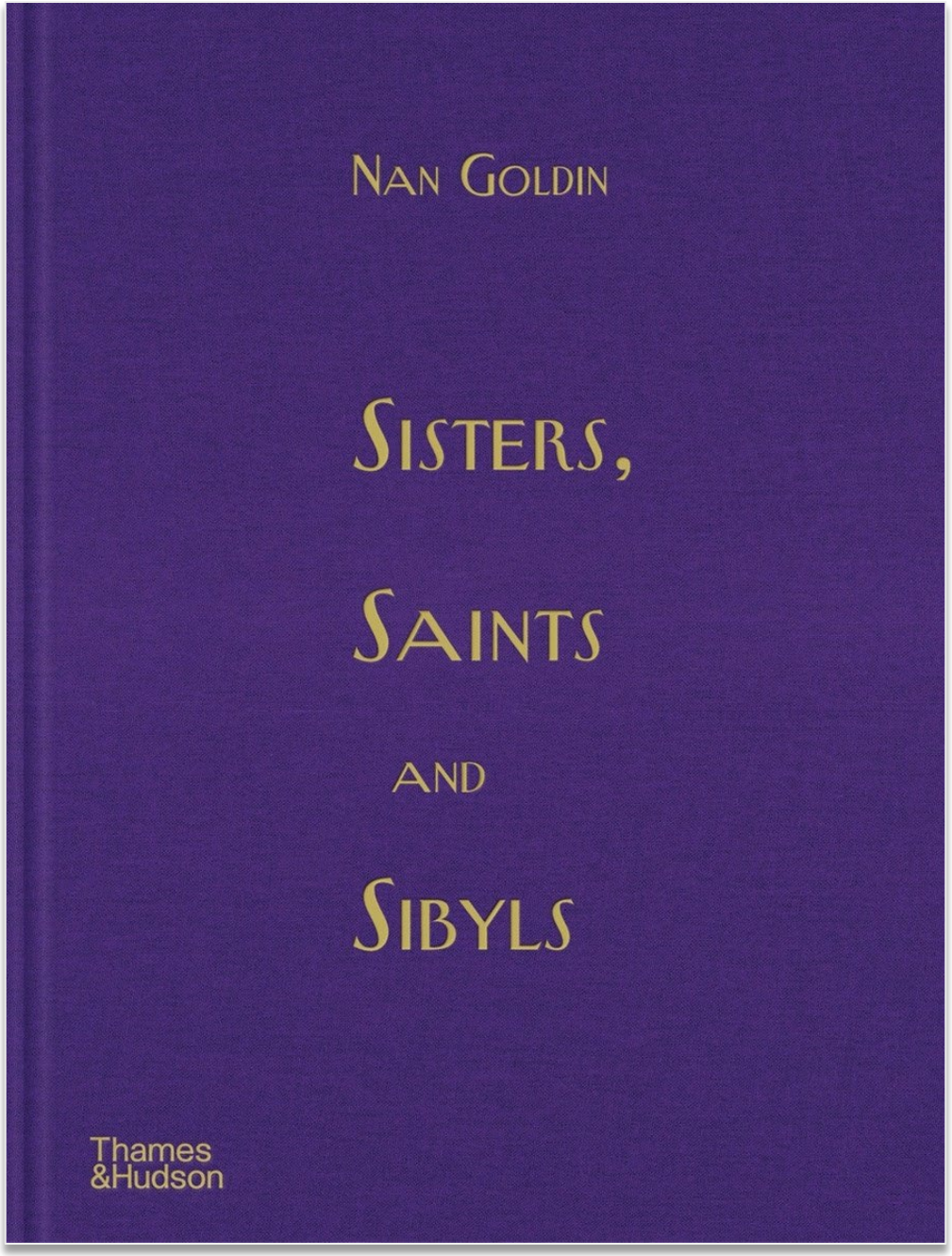

Sisters, Saints and Sibyls

Nan Goldin

Nan Goldin's deeply personal exploration of female trauma and resistance.

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- Nan Goldin (b. 1953) is an American photographer and activist who has used her work to bring attention to the opoid crisis, the HIV/AIDS crisis, subjects like intimacy and abuse, and the LGBT community.
- This title is published to coincide with Nan Goldin's major retrospective ("This Will Not End Well") at the Grand Palais in Paris, France, from March - September 2026.
- 46 photographs from Goldin's The Ballad of Sexual Dependency are on view at the Museum of Contemporary Art, Los Angeles, through Jan 4, 2026.
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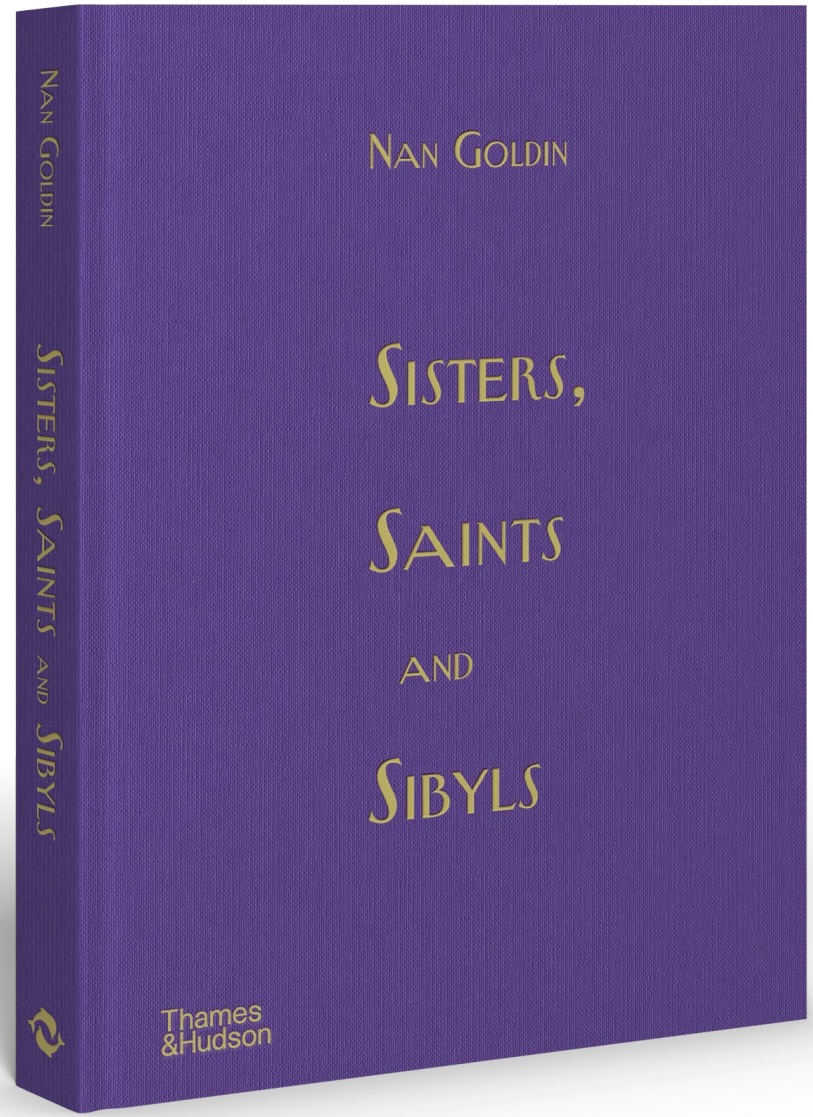
Nan Goldin
Sisters, Saints and Sibyls
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Nan Goldin
Sisters, Saints and Sibyls

Barbara, who has reached the age of puberty, lives with her father, Dioscuro. She grows to be a very beautiful girl and is courted far and wide. Her father is obsessed and decides to build a tower with two windows to lock her in until she is married. Turning down all the eligible young men he brings to her, Barbara, lonely and having no other recourse than introspection, awakens to a spiritual life and to Christianity. She orders a third window to be built in the tower as her private symbol of the Holy Trinity, through which she means to view the world. She baptizes herself with water which trickles miraculously from the walls of her prison. She tells her father that she will now devote her life to God. Flying into a rage, Dioscuro attempts to stab her with his sword, but she escapes. Betrayed by a shepherd, she is then captured. Though tortured, humiliated, flogged and mutilated, Barbara refuses to betray her faith. She is sentenced to death and her father says he will behead her himself. After commiting this act he is instantly struck by a lightning bolt and reduced to a small heap of ashes.

p. 2-3 Bookshelf at our atelier, Paris, 2004
p. 4 Barbara in Mask, Washington D.C., 1953 © Hyman Goldin

The story of Saint Barbara, date of birth, December 4, 253, Nicodemie, Turkey

My parents were married
on September 3, 1939, the
same day war was declared.

My father wanted
his first child to be a boy.

April

1 ☆ Disrespect Packet Today	2 Great Day ☆	3 Rough Day Costy bed	4 Interesting packet Today ☆	5 Great Day ☆	6 Great Day ☆	7 Great Day ☆
8 Great Day ☆	9 Great Day ☆	10 Rough Day Confused	11 great Day ☆	12 Rough Day Confused	13 Great Day ☆	14 great Day ☆
15 Great Day ☆	16 Great Day ☆	17 4th Sna Attack E.R.	18 I swear packet	19	20	21
22	23	24	25	26	27	28
29	30					

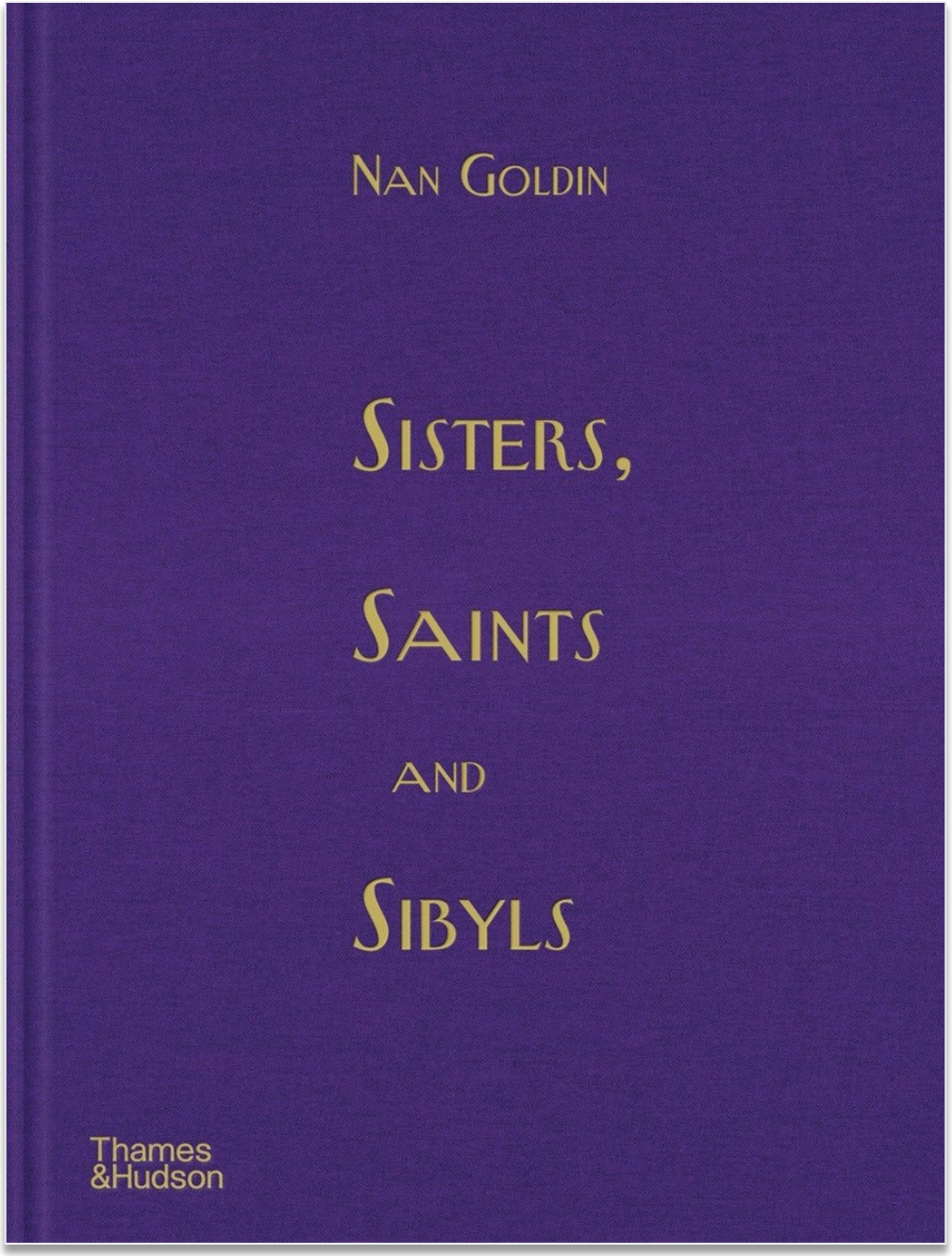
After different doctors' assessments of her, they found that there was no diagnosis and that her problem was adjustment to adolescence. Nurse's notes: "Miss Goldin was returned to the hall by means of a car when she attempted to escape from the Ford building. She stated at that time, 'I'm going home, but I don't have a home. I don't have anything or anybody'." "The mother would like us to simply tell the patient that she is not well enough to be outside of the hospital, when actually there is much evidence to suggest that Mrs Goldin is too sick for Barbara to come out of the hospital."

Sheppard Pratt Hospital, Baltimore, Maryland, 2004

next page: empty bed in locked ward
Sheppard Pratt Hospital, Baltimore, Maryland, 2004

Family dinner, 1965

Barbara dancing with Victor, 1965



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Nan Goldin

Nan Goldin's deeply personal exploration of female trauma and resistance.

- One of Nan Goldin's most important series, this timely publication is set to align with a major career retrospective opening at the Grand Palais, Paris, in March 2026. A powerful new volume on the photography of Nan Goldin exploring the work and themes which have been so important to her life and career as an artist.
- Nan Goldin (b. 1953) is an American photographer and activist who has used her work to bring attention to the opoid crisis, the HIV/AIDS crisis, subjects like intimacy and abuse, and the LGBT community.
- This title is published to coincide with Nan Goldin's major retrospective ("This Will Not End Well") at the Grand Palais in Paris, France, from March - September 2026.
- 46 photographs from Goldin's The Ballad of Sexual Dependency are on view at the Museum of Contemporary Art, Los Angeles, through Jan 4, 2026.
- Previously out of print, this timely reissue will bring a seminal work by one of the world's leading contemporary artists back to readers across the globe.
- Presented as a single-language edition for the first time.

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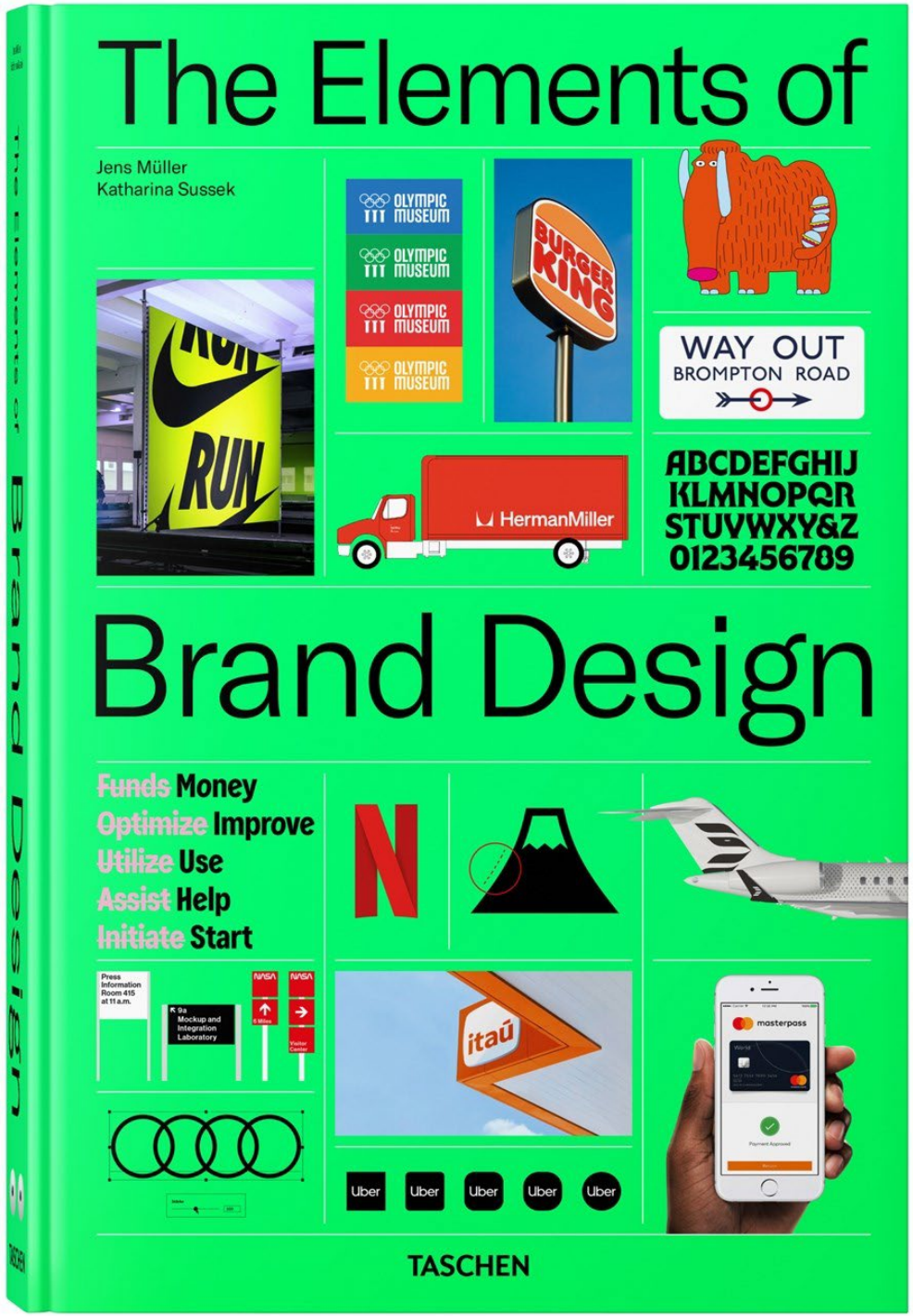
9780500031049
144 Pages | Hardcover
Illustrated in colour
208 mm x 157 mm
Thames and Hudson Ltd



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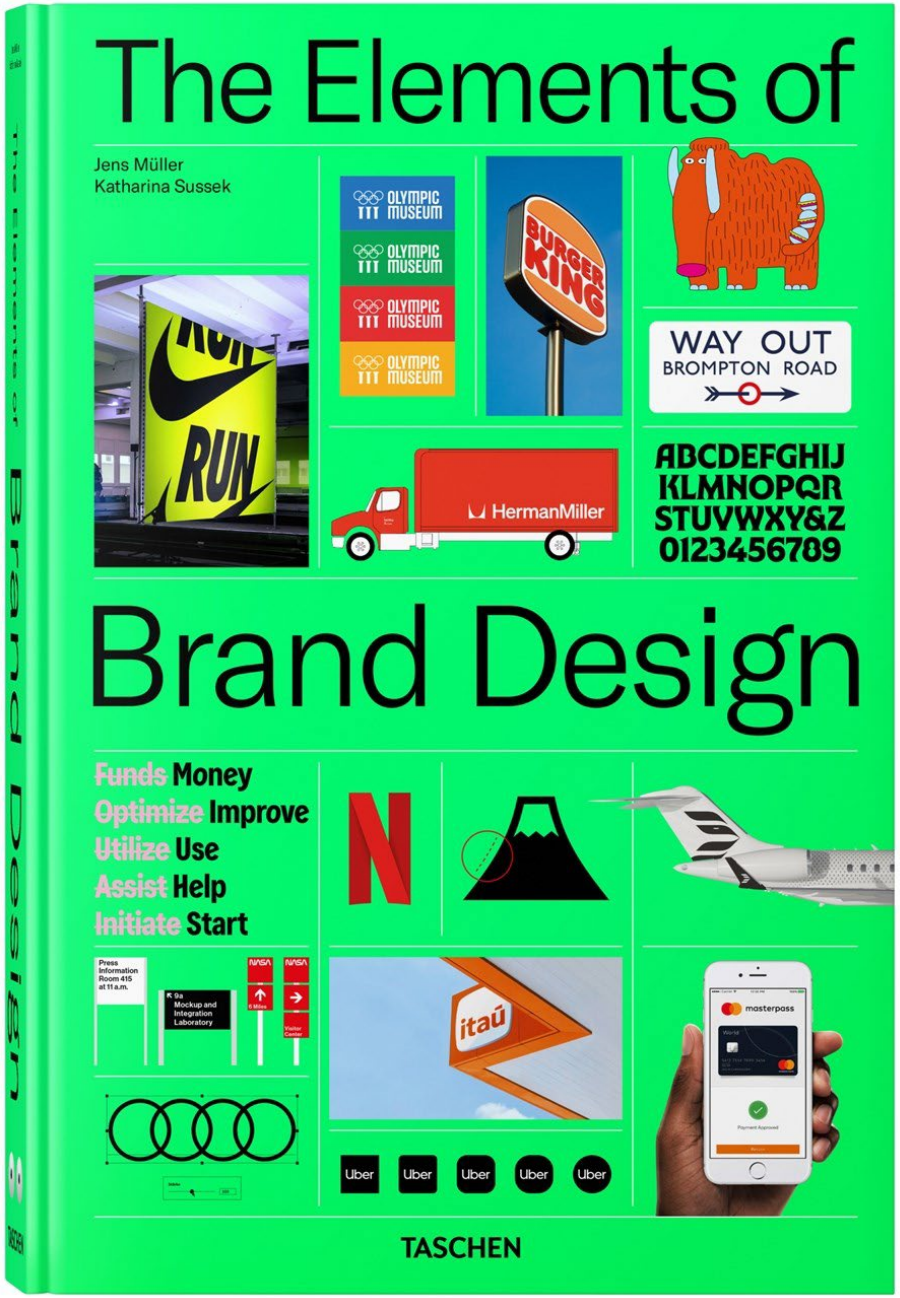
Australia



The Elements of Brand Design

TASCHEN

Form, colour, and typography-in addition to values and vision-can make or break a brand.

- Starting with a text by Pentagram's Paula Scher and Michael Bierut, book explores the graphic elements of renowned corporations in 110 case studies.
- Thanks to clever branding, the likes of Nike, Burger King, and Uniqlo have become desirable in their own right.

AU $165.00 | NZ $180.00
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496 Pages | Hardcover
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TASCHEN

FC Internazionale Milano

Sector:
Football club

Location:
Milan, Italy

Year of Implementation:
2021

Studio:
Bureau Borsche,
Munich, Germany

INTER

I M INTER	I M MILANO
I M MILANO	I M INTER

The football club originated in 1908 after splitting from the Milan Cricket and Football Club when there was a dispute about accepting foreign players. To this day, the name "Internazionale" stands as a reminder of this part of their history. For many years they have been among the most successful football clubs in the world. The *Nerazzurri* (the Black and Blues) are the only Italian club to have played in the highest league since their founding.

Der Verein entstand 1908, als sich ein Cricket- und ein Fußballverein über die Frage stritten, ob ausländische Spieler aufgenommen werden sollen. Der Name „Internazionale" spiegelt diese Entstehungsgeschichte bis heute wider. Seit vielen Jahren gehört der Verein zu den erfolgreichsten Fußballteams der Welt. Die *Nerazzurri* („Schwarz-Blauen") spielen als einziger Club seit Gründung in der höchsten italienischen Spielklasse.

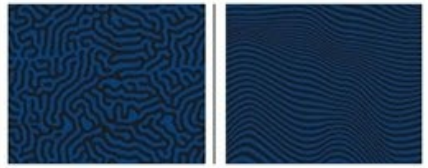
Le club a été créé en 1908 à la suite d'un conflit entre un club de cricket et un club de foot sur la question d'accepter ou non les joueurs étrangers. Le nom « Internazionale » reflète jusqu'à aujourd'hui cette histoire. Depuis de nombreuses années, le club est l'un de ceux qui a le plus de succès au monde et les Nerazzurri (« noirs et bleus ») sont la seule équipe à jouer encore dans la plus haute division italienne depuis sa création.

GIORGIO SANS

MARTÍNEZ ZANETTI BARELLA

Univers LT Pro

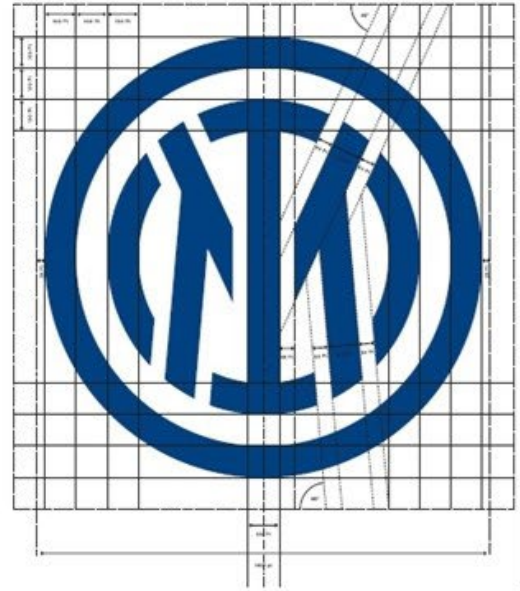
From 2014 to the present day, D'Ambrosio has taken to the pitch 167 times in Serie A, finding the net on eleven occasions. In total, the Italian has scored 14 goals in 200 games. This makes him the fifth highest goalscorer in the current INTER squad across all competitions.



For many years before the redesign, FC Internazionale Milano used a logo that largely traces back to the first emblem for the football club designed by Giorgio Muggiani in 1908. A typical design from the time, the original logo shows overlapping letters inside a circle.

The design studio commissioned to overhaul the club's identity, Bureau Borsche in Munich, developed numerous sketches with possible new versions of the logo. The distinctive basic elements—the circle and the overlapping letters—were to remain unchanged.

In the course of the design process, the logo was deconstructed into its individual parts and ultimately simplified. Instead of "FCIM" the redesigned logo included only the abbreviation "IM"



»The new crest focalizes on the I and the M. The ›I‹ remains at the center of the crest. Though slightly modified, the ›M‹ retains its unique overhanging arms. The symmetrical ›M‹ remains behind the ›I‹. The circular foundation of the rings also remains intact. Overall, the visual appearance of the new crest hints at the old one. The relation of space between letters and the white space in between remains almost the same (around 90%). And the overall surface area remains 96% the same.«

Bureau Borsche

The N symbol plays an important role in Netflix's brand communication. It is universally and instantly recognizable as the abbreviation for the brand. In animations there is a direct connection between the abbreviated symbol and the word mark.

The curved line appears not just in the logo and symbol but is also subtly incorporated in the house typeface Netflix Sans, developed in 2017 in collaboration with the typeface design studio Dalton Maag.

Subtle curve to ascender | Compact, economical lowercase proportions | Low contrast between thick and thin strokes

Watch Everywhere

Rational construction | Generous, assertive uppercase proportions | Simplified shape | Horizontal terminals

As part of the redesign of 2014, in collaboration with Moving Brands, a three-dimensional white-on-white version of the lettering (above) was also created, which is made visible through an animated shadow. And in a design overhaul by the design studio Grotal, these gift cards (right) show how just a section of the word mark is enough to prompt rapid brand recognition.

In 2023, in cooperation with the design studio Koto, elements of the user interface design were revamped. In redesigning the icons, the designers again picked up on the brand's iconic curved line.

The N symbol as a three-dimensional object in the foyer of the Netflix headquarters in Los Gatos, California.

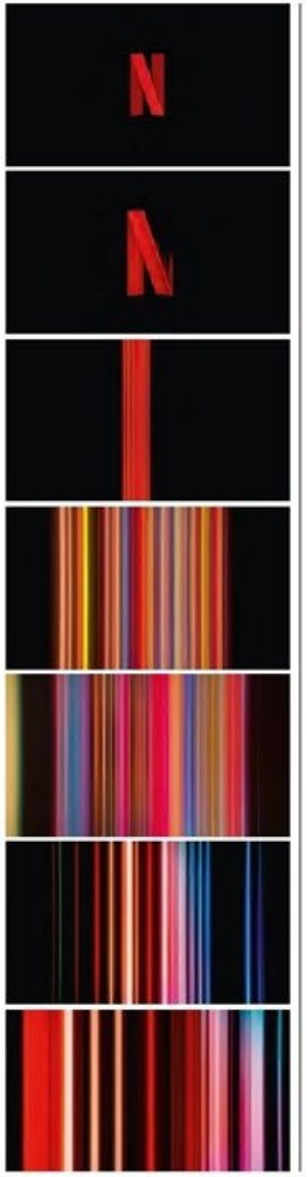
The full Netflix logo is also used as a three-dimensional element in the real world; here it is seen in the style of the Hollywood sign on the roof of the Netflix building in Los Angeles.

In 2015, in collaboration with the motion design studio Imaginary Forces, under the direction of Michelle Dougherty, an animated opener to identify original Netflix content was created. A myriad of clips that reflect the diversity of the streaming service's offerings form the conceptual basis for the colorful beams of light. Combined with a composition by the famous film composer Hans Zimmer, it is one of the most distinctive contemporary logo animations.

»The Netflix ribbon suggests a rich storyline, one that is both the story of the company itself and a representation of the vast array of stories within. We created the iconic Netflix ›N‹ by turning this ribbon into vivid, colorful graphic beams of light that form an emotional and narrative spectrum, which in turn speak to the spectrum of genres, stories, and experiences that audiences can have on Netflix itself. By connecting our design to the logo, we inflect the logo with story and meaning.«

Imaginary Forces

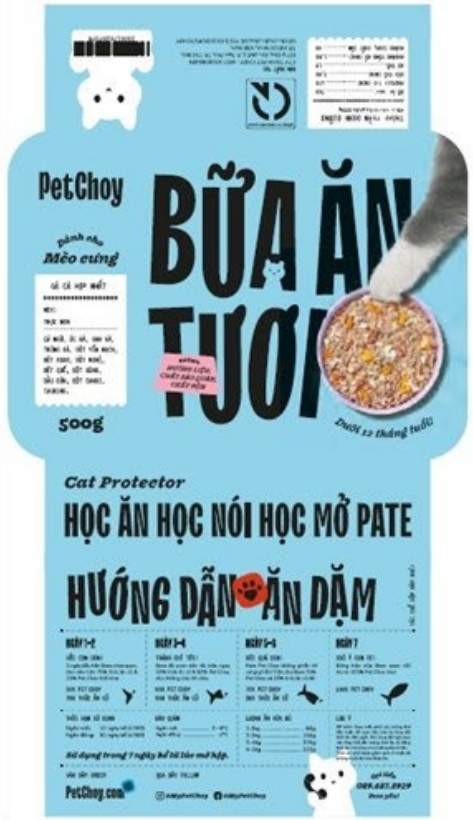
The logo opener is the epitome of Netflix's global brand expression. After introducing their brand on the screen, this identity was carried forward in the following years into social media, print form, and even spatial settings.



»In contrast with the usual market standard, we took the packaging to a typographic-based layout that the name becomes the main element, giving a strong message to define the product and distinguish PetChoy on shelves with others that use pet images.«

Duy Nguyen, ECD of M—N Associates

MENU GIỚI SÀNH ĂN



Probably the most important medium for PetChoy's brand image is the packaging design. All of the elements of the brand design are combined in the harmonious layouts. But the typography plays the most important role in grabbing attention and conveying information.

The font style Fragen ExtraBold Italic is used for supplementary elements in the visual identity of PetChoy. Set on a curve, the typeface is always used for additional information.

Mèo cưng
Dog Protector
Boss yêu!
Hoàng thượng,
New home.
Trick or Treat!
Cún cưng
Còn chờ gì nữa?
Snackie
Bánh thường
Phục vụ
Cat Tasty
Milk
Sen ơi,
Boss yêu!
Mèo cưng
Dog Protector
Ăn cho đã thôi!
Hoàng thượng,
Còn chờ gì nữa?
Trick or Treat!
Bánh thường
Cún cưng

Chốt đơn!

TÔM CÁ NHẤT THỂ
****
NSX:
THỰC ĐƠN

CÁ NGỪ, TÔM, TRỨNG GÀ,
BỘT YẾN MẠCH, BỘT AGAR,
BỘT NGHỆ, BỘT QUẾ,
BỘT GỪNG, DẦU DỪA,
BỘT CANXI, TAURINE.

The menu descriptions of PetChoy products appear in the typeface VT323—inspired by the style of type on restaurant tickets, a subtle allusion to their high-quality, nutritious, well-prepared meals for pets.

A grotesque typeface that is also easy to read in very small font sizes completes the overall typographical concept.

Khuyến cáo

Để tránh Boss mắc phải các chứng khó tiêu hoặc rối loạn tiêu hoá do thay đổi thức ăn đột ngột, Pet Choy đề nghị bạn nên thay thế dần lượng thức ăn cũ bằng thức ăn Pet Choy như hướng dẫn ở trên.
Thức ăn phải được giữ lạnh ở nhiệt độ phòng trước khi cho Boss ăn.

»The new packaging reflects our dedication to quality and nutrition, and it has undoubtedly played a pivotal role in our rapid growth. PetChoy is not just a brand; it's a movement towards better pet nutrition, and the creative team has been instrumental in bringing our vision to life.«

PetChoy

Another important medium in PetChoy's corporate visual identity is their internet presentation. Analogous to the packaging design, the entire typographical spectrum is utilized here too.

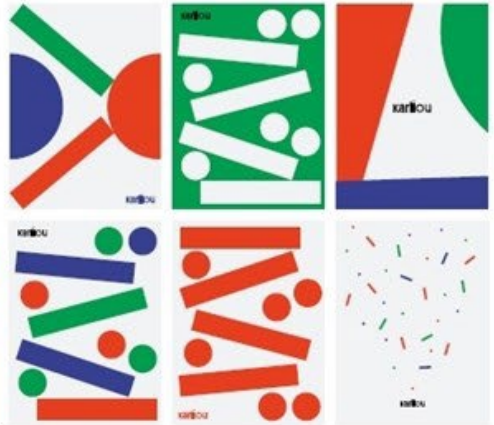
A series of themed patterns which feature simply illustrated items were developed for the corresponding product lines of the company and were also based on the two basic visual forms.

The basic forms, which appear rather abstract at first, lend themselves to creating representational illustrations, showing fireworks or Christmas trees in the same visual language.

»This was a strategic change for the company that aimed to internationalize the business, make the brand more relevant at the point of sale, and to become a benchmark in the category of paper products with a brand that is fresh, contemporary, and, above all, connects with its clients as well as the moments the products are used.«

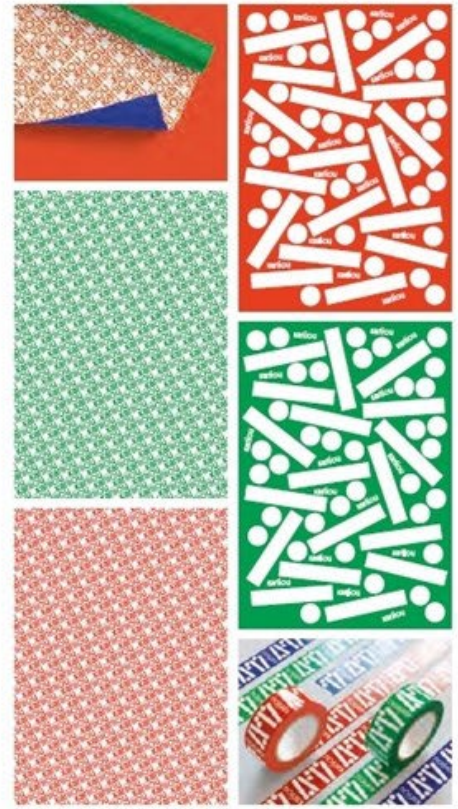
Toormix

Making use of just three colors and two graphic elements, it is possible to create a diversity of designs that also ensure a direct identification of the brand.

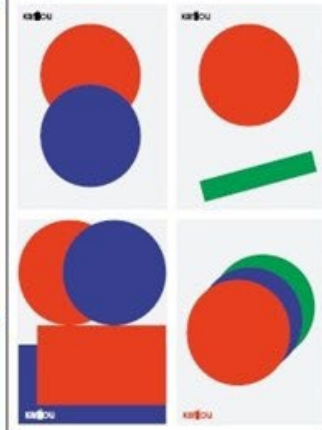


The patterns are ideal for Kariiou's many different kinds of packaging, which are often variations on a theme. Despite the different formats and materials, the brand maintains its distinctive look.

A further possibility to work dynamically with patterns in the visual design is using the brand's word mark in a repeat pattern. The variations include patterns showing the logo alone or in combination with the basic geometric forms.



Another way to play with the look of the brand is a focus on compositions with the two basic forms scaled up into strikingly bold visuals.



The pattern is not only used on the company's relatively small-sized products, it is also used on larger surfaces like the side of a delivery truck.

Ludwigsburg Festival

Sector:
Music festival

Location:
Ludwigsburg, Germany

Year of Implementation:
2020

Studio:
Daniel Wiesmann
Büro für Gestaltung, Berlin

Design:
Daniel Wiesmann, Jule Erner,
Robert Radziejewski

SCHLOSS FEST SPIELE

LUDWIGS BURG FESTIVAL

Monumentfindeek Die Frage nach einer Zukunft und einer Welt, die wir alle gemeinsam aktiv und immer wieder neu denken und gestalten können, ist der Wesenskern von Demokratie. Die Frage nach einer Gerechtigkeit der Generationen angesichts begrenzter Ressourcen ist der Wesenskern von nachhaltigem Leben und Wirtschaften.

GIROTT REGULAR

SPOKEN MOMENTS POETRY

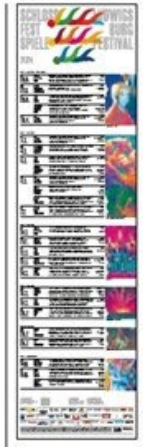
GLOBAL BREATH PROJECT

EUROPA FEIERT BEETHOVEN

The Ludwigsburg Festival is one of the oldest musical and cultural festivals in Germany with its nearly 100-year-long history. Every year the southern German city of Ludwigsburg is host to internationally renowned musical artists. While the main program places an emphasis on classical music, the festival also features events in the disciplines of dance, opera, and fine art.

Die Ludwigsburger Schlossfestspiele sind eines der ältesten Musikfestivals in Deutschland mit einer fast 100-jährigen Tradition. In jedem Jahr empfängt die süddeutschen Stadt Ludwigsburg international renommierte Künstlerinnen und Künstler. Der Programmschwerpunkt liegt auf klassischer Musik, das Festival bietet aber auch Veranstaltungen in den Bereichen Tanz, Oper und Bildende Kunst.

Le Ludwigsburger Schlossfestspiele est l'un des festivals de musique les plus anciens d'Allemagne avec une tradition de presque un siècle. Chaque année, la ville du Sud de l'Allemagne reçoit des artistes de renommée internationale. Le programme privilégie la musique classique mais le festival propose aussi des manifestations autour de la danse, de l'opéra et des arts plastiques.



The conceptual starting points for the festival program and the visual identity were the 17 Sustainable Development Goals of the United Nations.

The completely different portrait photos of the artists participating in the festival are digitally altered, replacing their color tones with the 17 colors of the UN sustainability initiative. By swapping the colors for a consistent palette, a new visual language is created, bringing a retail quality to the images, no matter the source material. Their visual similarity to infrared photos makes yet another direct thematic connection.

The vast array of visual motifs went from being an obstacle to being an advantage for the branding design. Combining the visuals with a simple typographical triad (right) forms the foundation of an eclectic brand identity.

»The Sustainable Development Goals of the United Nations already had a strong visual identity defined by seventeen colors. During the design process, we decided not to simply add these colors as an overlay but to integrate them directly into the photos.«

Daniel Wiesmann

The variation in color substitutions generates a unique and dynamic effect, which can be useful for animations.

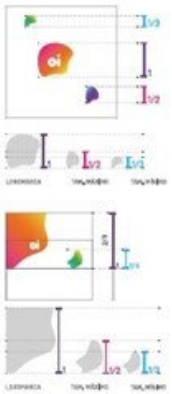
The bespoke software generator provides a range of key settings, for example, for selecting one of three basic color schemes. In response to an audio input, an almost infinite number of logo variants can be created. For the brand application, 70 predefined versions of the logo were generated (below).

»There was some intense creative science going on at one point, but in the end, we simplified it, choosing colors based on intuition and basic color theory.«

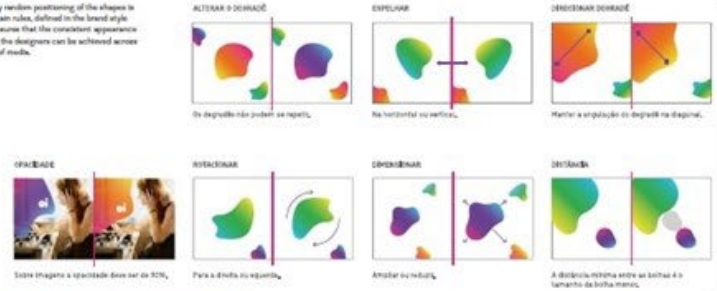
Campbell Butler, Wolff Olins

Three color schemes define the visual appearance of Oi. The versatile logo can appear in an orange, purple, or green palette. Typography and other graphic elements are color-matched accordingly.

In addition to the variable Oi logo, other amorphous shapes created using the generator can be integrated. Detailed guidelines specify the dimensions of these elements in relation to the logo.



The seemingly random positioning of the shapes is based on certain rules, defined in the brand style guide. This ensures that the consistent appearance composed by the designers can be achieved across a wide range of media.

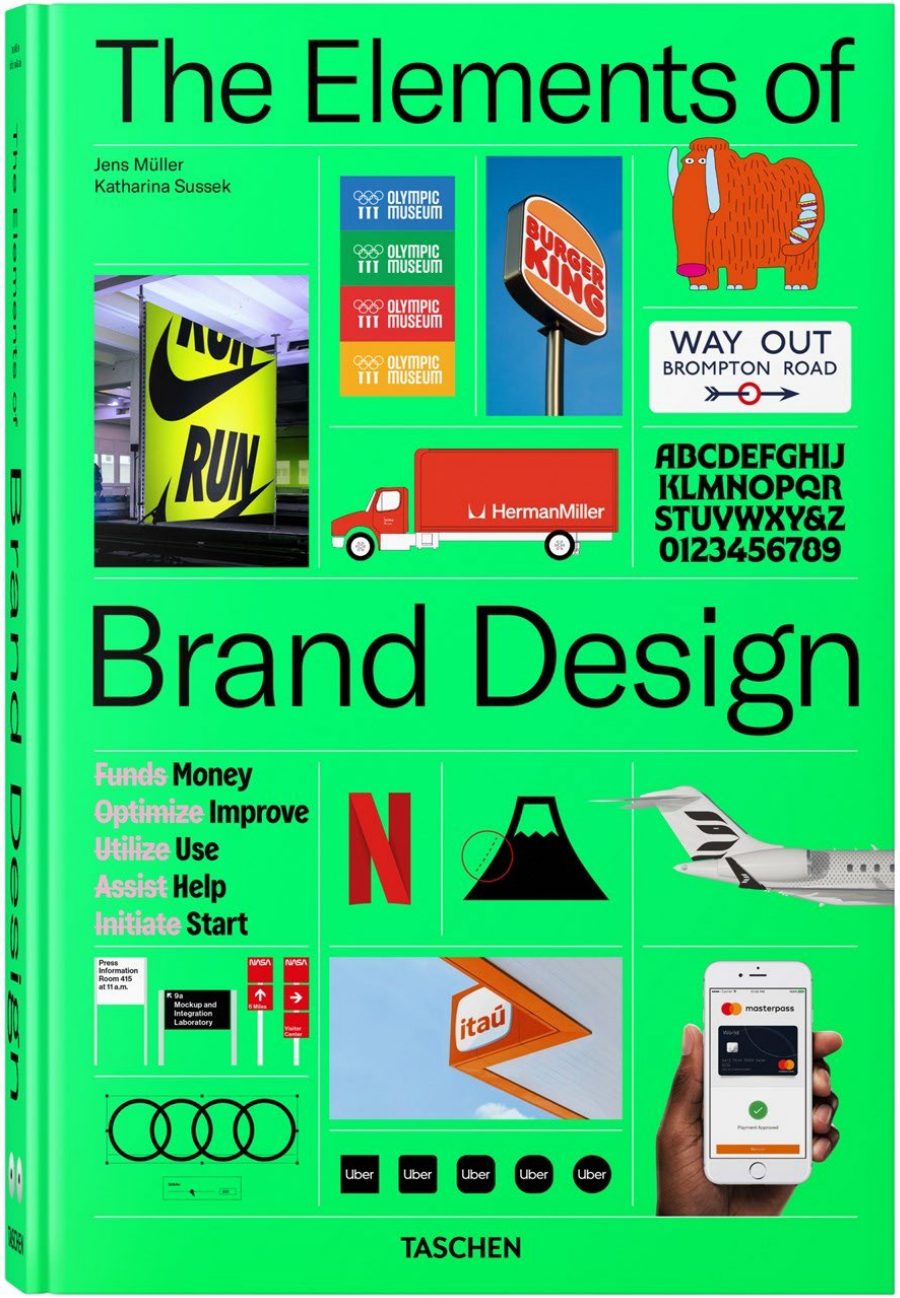


The Oi brand is fully dynamic. Not only does the logo respond to sound, it reacts to all of the other elements too. For example, the logo can interact directly with spoken language when used in videos.

Packaging for mobile phones is among the brand's many specific areas of application. The shapes created by the generator are used fluidly on all sides of the packaging.

Since its redesign in 2016, the Oi brand has been present in South America with its variable identity, a living, breathing entity that constantly changes and responds to its environment.

The versatile, animated logo can be placed on both still photography and video content. Whatever the motif, Oi is highly recognizable as the brand.



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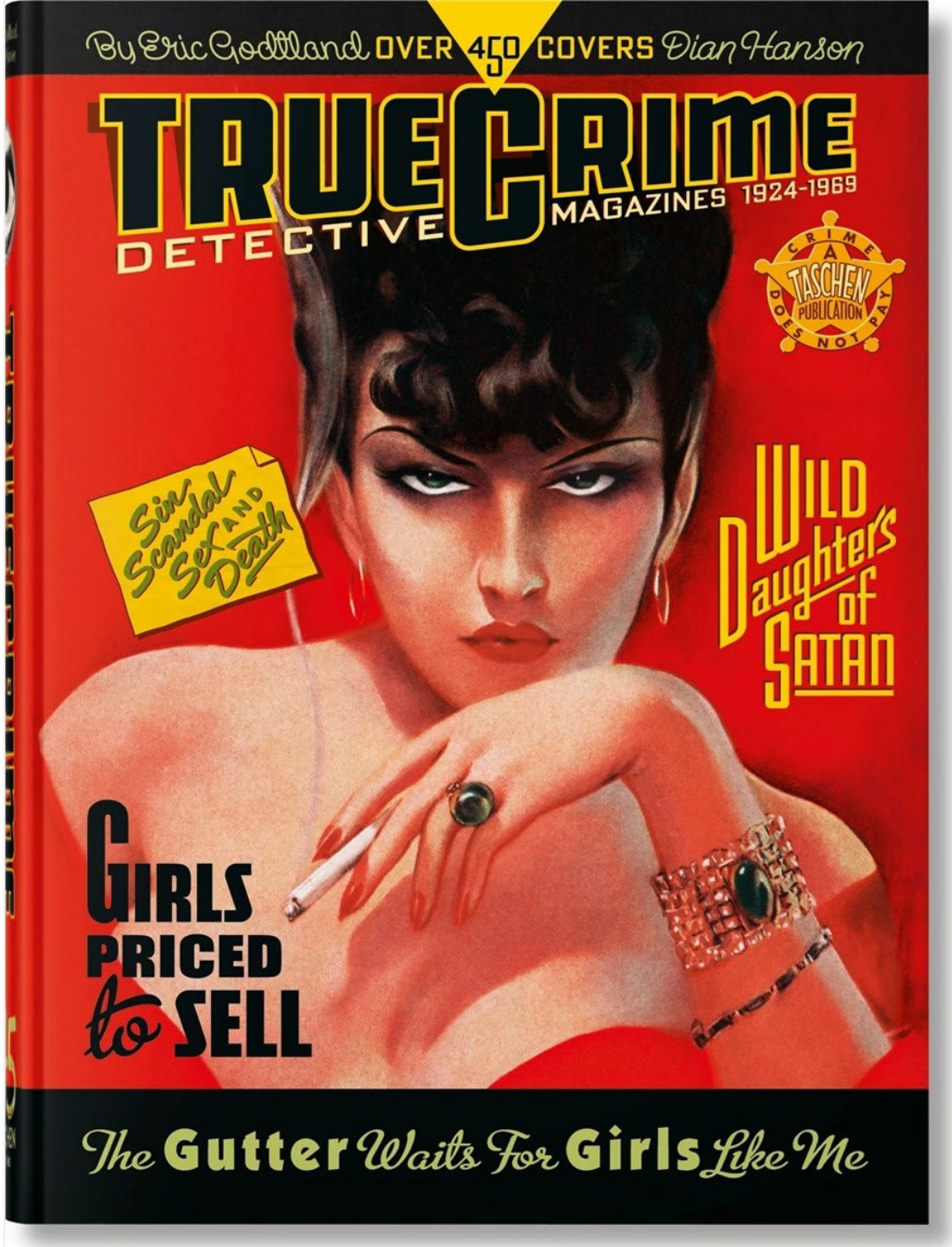

Thames &Hudson
Australia

True Crime Detective Magazines. 1924–1959. 45th Ed.

Eric Godtland

At the height of the Jazz Age, when Prohibition was turning ordinary citizens into criminals and ordinary criminals into celebrities, America's true crime detective magazines were born.

- True Detective came first in 1924, and by 1934, when the Great Depression had produced colourful outlaws like Machine Gun Kelly, Bonnie and Clyde, Baby Face Nelson, and John Dillinger, the magazines were so popular cops and robbers alike vied to see themselves on the pages. Even FBI boss J. Edgar Hoover wrote regularly for what came to be called the "Dickbooks," referring to a popular slang term for a detective.
- *True Crime Detective Magazines* follows the evolution and devolution of this distinctly American genre from 1924 to 1969. Hundreds of covers and interior images from dozens of magazine titles tell the story, not just of the "detectives," but also of America's attitudes towards sex, sin, crime, and punishment over five decades.
- With texts by magazine collector Eric Godtland, George Hagenauer, and True Detective editor Marc Gerald, *True Crime Detective Magazines* is an informative and entertaining look at one of the strangest publishing niches of all time.

AU $54.99 | NZ $59.99
9783754402856
512 Pages | Hardcover
217 mm x 156 mm
TASCHEN

BY ERIC GODTLAND • EDITED BY DIAN HANSON

TRUE CRIME DETECTIVE MAGAZINES 1924–1969

TASCHEN

"FROM AUTHENTIC POLICE RECORDS"

TRUE CRIME DETECTIVE MAGAZINES 1924-1969

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DETECTIVE MAGAZINES: THE PERFECT ORCHID

by Eric Godtland

Any screenwriter will tell you, "The only things every good movie script must have are sex and violence." Which is to say, life. Sex and violence represent the two peaks of human passion, man's greatest desire and direst fear, the best and worst of human existence, our beginning and our end. Perhaps this is why the combination of sex and violence is such a potent and irresistible taboo, not just the bones of a good film script, or a constant on the nightly news, but the basis for most entertainment today. Of course, news and entertainment have become essentially one. In all but the most primitive outposts people now expect to know what's going on all over the planet, to monitor not just the events in one's own neighborhood, but to check in on crises in Zimbabwe and scandal in Liechtenstein.

Wherever we go, in public and private spaces, the media feed us this colorful, voyeuristic parade of pumped-up human passion. At times we all disapprove, but that just means a particular image has exceeded our personal comfort level. In our hearts, we're all smitten. When the handsome hero defeats the bad guy to free the damsel, call it romance or adventure if you please, but boil away the heroic flesh and there are the same old bones. We're so used to feasting on the media's sex-and-violence stew we assume it has been this way forever, but mass media — born with the newspaper — is a relatively new development. Just 150 years ago newspapers were

ABOVE
Dynamic Detective, December 1937

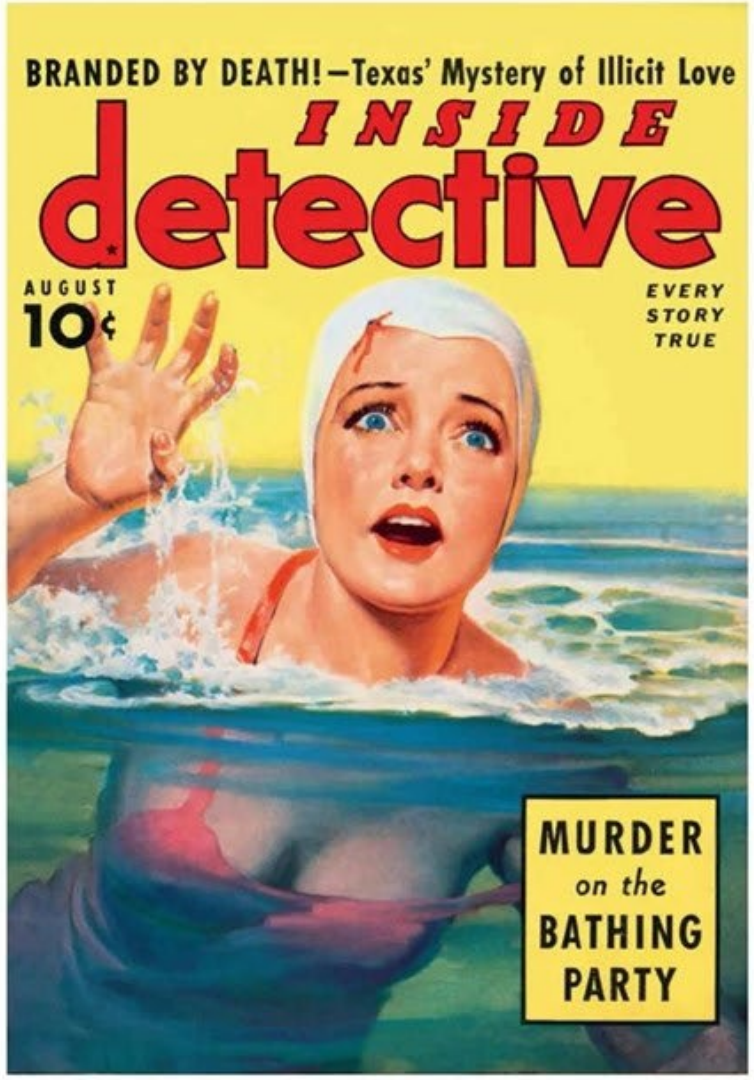
OPPOSITE
George Grass original, 1950

the province of the educated elite, providing the sort of sober coverage needed to keep the peasants in their place. It took pictures to capture the attention of the largely illiterate working class, the sort of pictures that made a visceral and immediate impact. Can anybody guess what kind of pictures these were?

It was crime and passion that led the illiterate to buy newspapers; sex and violence that made them want to learn to read, and one of the most important bridges leading from the original elite media to the current-events

1924–1929

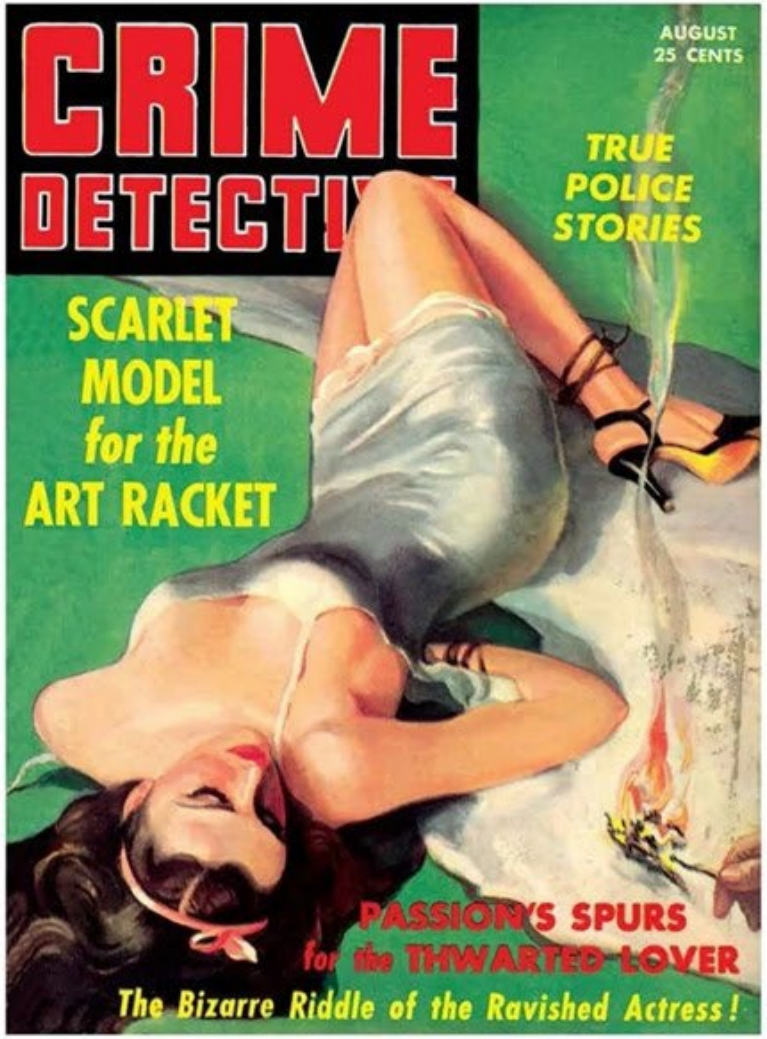
The first "true crime" titles were born in 1924 when New York-based Macfadden debuted True Detective Mysteries, and an undistinguished pulp called Detective Tales was reborn as Real Detective Tales. Largely fiction-based until 1928, both gradually became emboldened to cover "real" crime.



OPPOSITE
Front Page Detective, January 1938

ABOVE
Inside Detective, August 1938

Real Detective, July 1940



Crime Detective, August 1941

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Eric Godtland

At the height of the Jazz Age, when Prohibition was turning ordinary citizens into criminals and ordinary criminals into celebrities, America's true crime detective magazines were born.

- True Detective came first in 1924, and by 1934, when the Great Depression had produced colourful outlaws like Machine Gun Kelly, Bonnie and Clyde, Baby Face Nelson, and John Dillinger, the magazines were so popular cops and robbers alike vied to see themselves on the pages. Even FBI boss J. Edgar Hoover wrote regularly for what came to be called the "Dickbooks," referring to a popular slang term for a detective.
- *True Crime Detective Magazines* follows the evolution and devolution of this distinctly American genre from 1924 to 1969. Hundreds of covers and interior images from dozens of magazine titles tell the story, not just of the "detectives," but also of America's attitudes towards sex, sin, crime, and punishment over five decades.
- With texts by magazine collector Eric Godtland, George Hagenauer, and True Detective editor Marc Gerald, *True Crime Detective Magazines* is an informative and entertaining look at one of the strangest publishing niches of all time.

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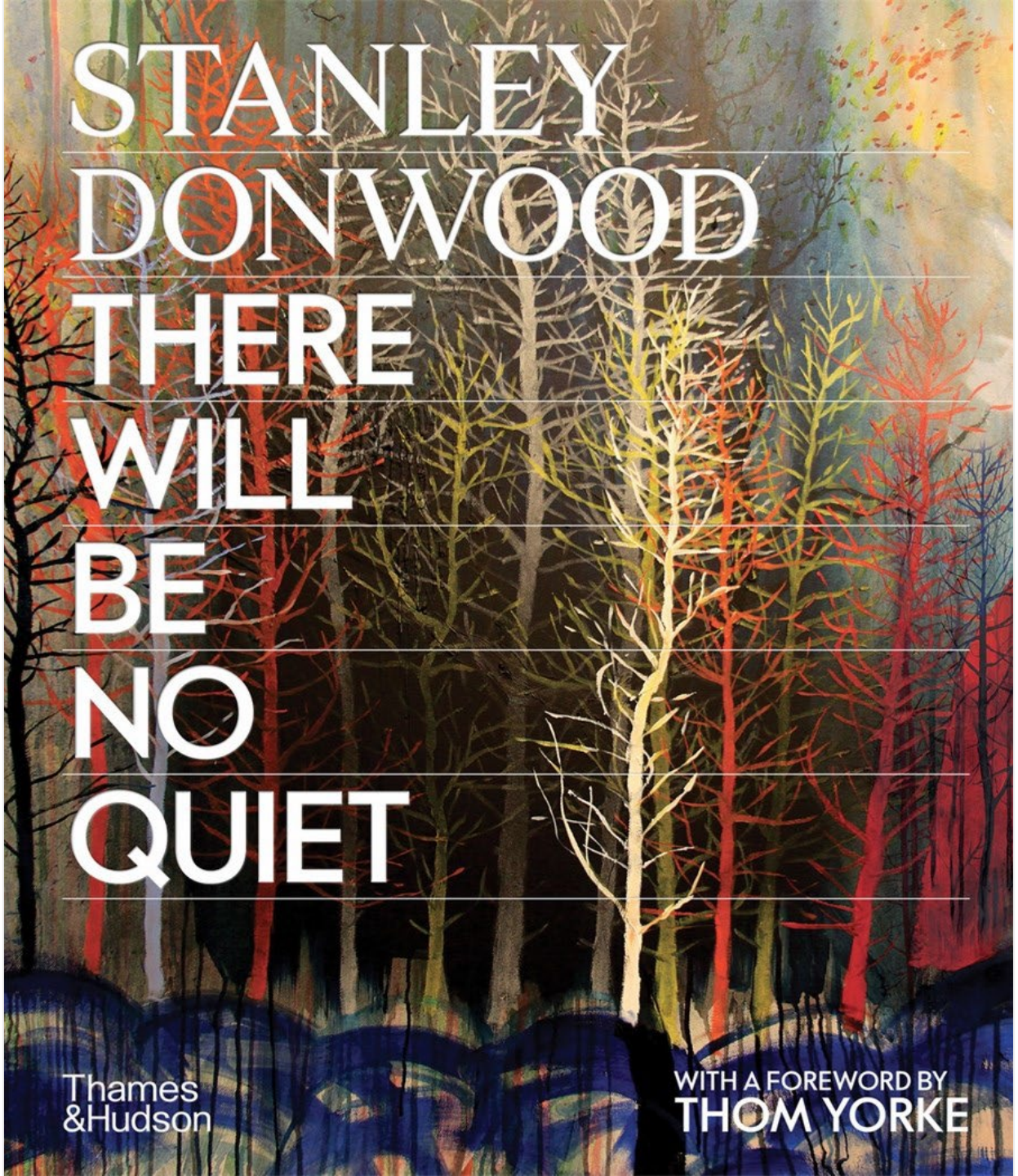

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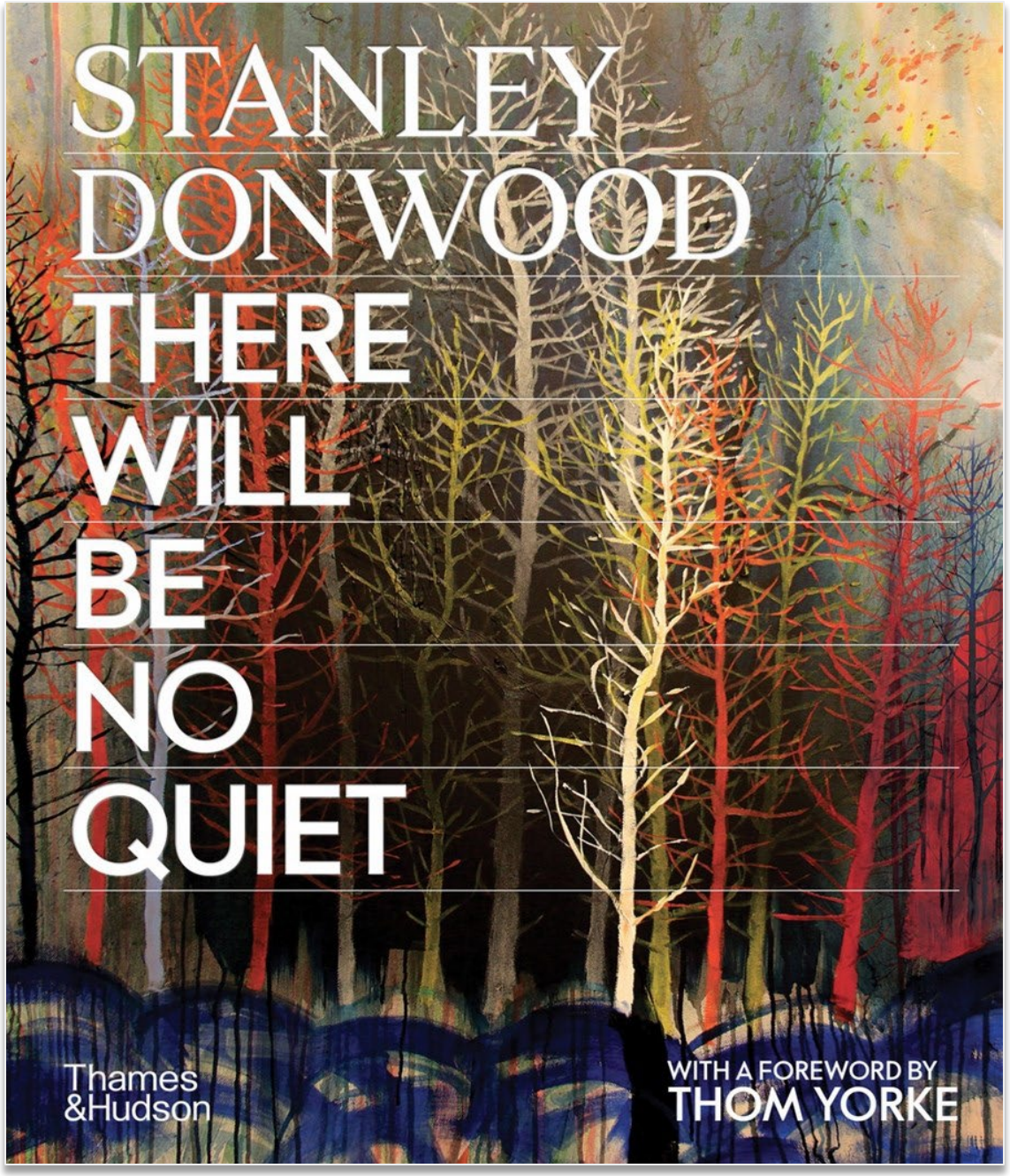

Stanley Donwood: There Will Be No Quiet

Stanley Donwood

The talent behind Radiohead's iconic artwork reveals in his own words and for the first time the creative process that has driven his career and earned him a cult reputation.

- A restless and prolific figure, Stanley Donwood is widely regarded as one of the most important visual artists of his generation. His influential work for Radiohead spans many practices and ever-evolving aesthetics over a 23-year period, from music packaging to installations to print-making.
- Here, for the very first time, he reveals his personal notebooks, photographs, sketches and abandoned routes to iconic Radiohead artworks. Arranged chronologically, chapters are each dedicated to a major work - be it an album cover, promotional piece or a personal project - presented as a step-by-step working case study, from speculative ideas and sketches right through to Photoshop experiments and the finished piece.
- Accompanying narratives by Donwood explain the inspirations and stories behind his creative process and what it is like to work with the band, told with his typical razor-sharp humour and generosity of spirit. Featuring a treasury of archive material, this is the first deep dive into Donwood's creative practice and the artistic freedom afforded to him by working for a major music act..

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15
House for the Devil, digital composition, 1997

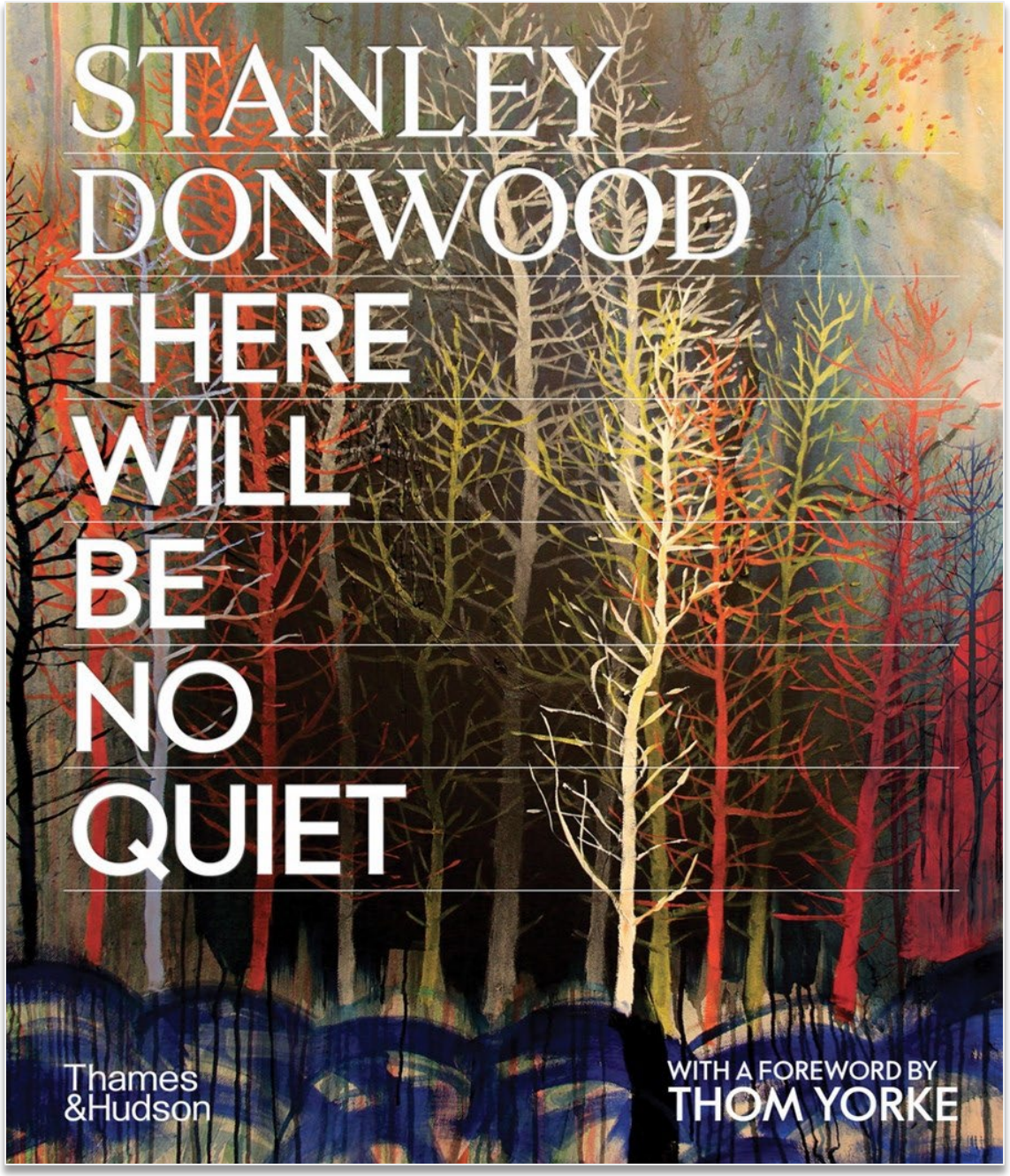
16
Such a Pretty House, digital composition, 1997

91
Gronzy, painting, 2008

92
Baghdad, painting, 2008

121
Los Angeles One, woodcut print, 2010

122
Los Angeles Two, woodcut print, 2010



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The Art of Cartoon Saloon: 25 Years

THE OFFICIAL RETROSPECTIVE OF THE AWARD-WINNING IRISH ANIMATION STUDIO BEHIND THE SECRET OF KELLS, WOLFWALKERS, AND SONG OF THE SEA

Charles Solomon

The official visual retrospective of the first 25 years of Cartoon Saloon, the award-winning, internationally renowned Irish animation studio behind *The Secret of Kells, Song of the Sea, Puffin Rock*, and *Wolfwalkers.*

- Cofounded in 1999 by Tomm Moore, Nora Twomey, and Paul Young in Kilkenny, Ireland, Cartoon Saloon has garnered countless accolades for their stunning hand-drawn animation, including four Academy Award nominations.
- Their body of work encompasses feature film releases including *The Secret of the Kells, Song of the Sea, The Breadwinner, WolfWalkers,* and *My Father's Dragon*, and the beloved children's series *Puffin Rock*, as well as short films and commercial work.
- The studio's 2D films, which have persisted and thrived in a cinematic landscape that increasingly favors computer-generated imagery, are vibrant, engaging, and wholly unique. This book illuminates the history of the animation studio and the creative processes that have created a timeless aesthetic distinct to Cartoon Saloon.

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REBEL 2000

1

2

3

4

5

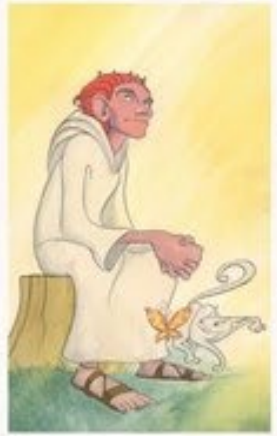
6

Opposite Ross Stewart, Aidan Harte, and Tomm Moore

1 Ross Stewart; layout drawing by Tomm Moore

2–3 Ross Stewart

4–6 Tomm Moore, painting by Michael McGrath



1 Tomm Moore, colour by Diane Le Feyer
2 Tomm Moore and Michael McGrath
3-5 Ross Stewart
6-7 Aidan Harte and Barry Reynolds
8 Tom Coufflett, colour by Laurence Pequa
9 Tomm Moore and Aidan Harte

THE SECRET OF KELLS 2009

"Around the time we were starting to storyboard, they found these bog bodies, and one of the Irish papers reckoned these people had been sacrificed to Crom. The bodies had these bronze ear tags, which we ended up putting on Brendan and Aidan to distinguish them from the other characters. It was an interesting detail that we found by chance."

— Tomm Moore, co-founder

Opposite Lily Bernard

1 Tomm Moore

2 Tomm Moore, colour by Ross Stewart

3 Tomm Moore

4-6 Barry Reynolds and Lily Bernard

7 Tomm Moore

8 Barry Reynolds, colour by Lily Bernard

1

3

3

4

5

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7

1 Tod Polson, based on rough storyboards by Tomm Moore

2 Ross Stewart

3 Ross Stewart and Lily Bernard

4 Lily Bernard

5–7 Maya Merigeau and Barry Reynolds

1

2

3

4

1 Ross Stewart

2–4 Alice Dieudonné

This page Alice Dieudonné

1–2 Mirjo Melligou 3 Janis Ausiel 4 Ross Stewart **This page** Reza Riahi

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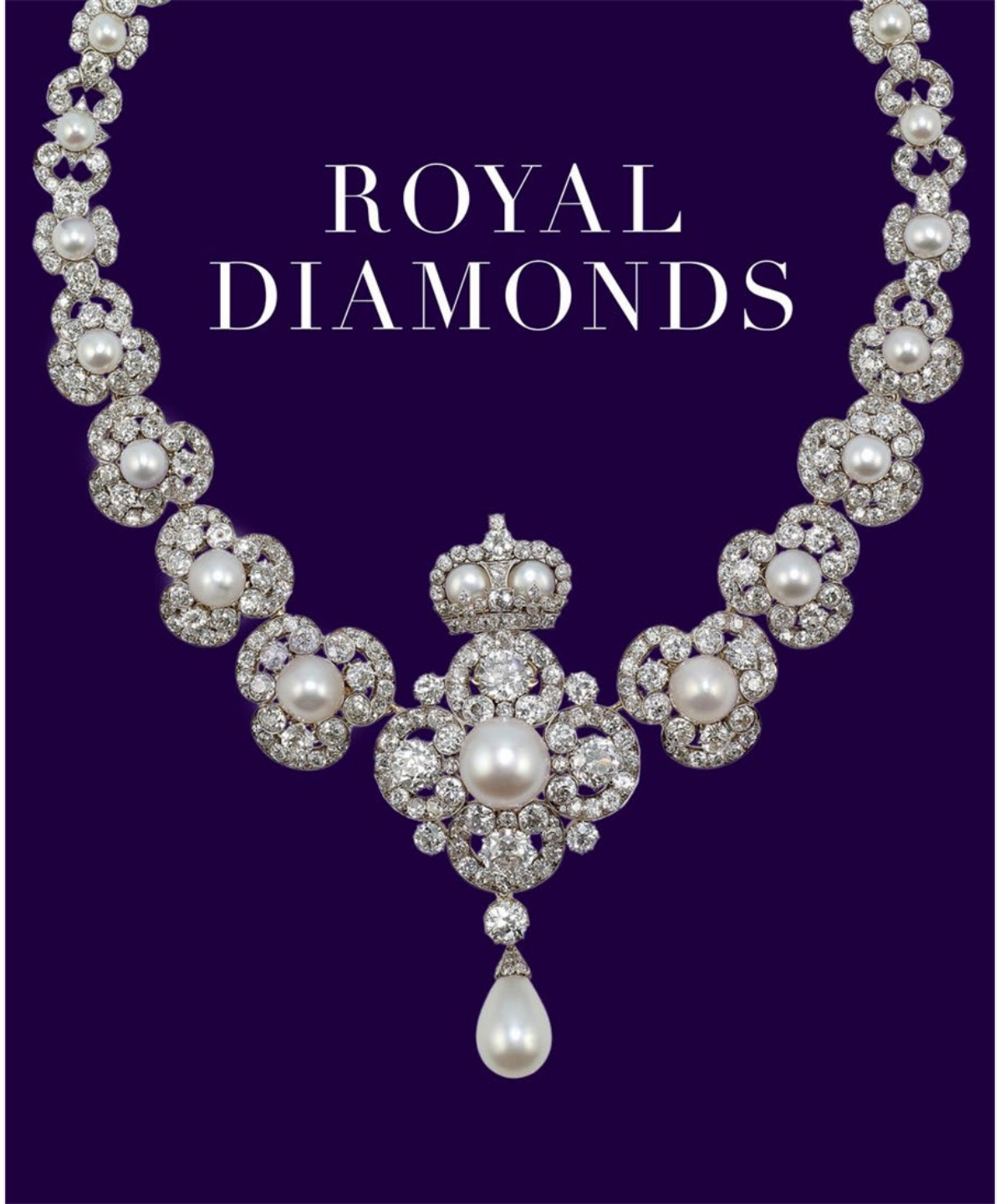
ROYAL DIAMONDS



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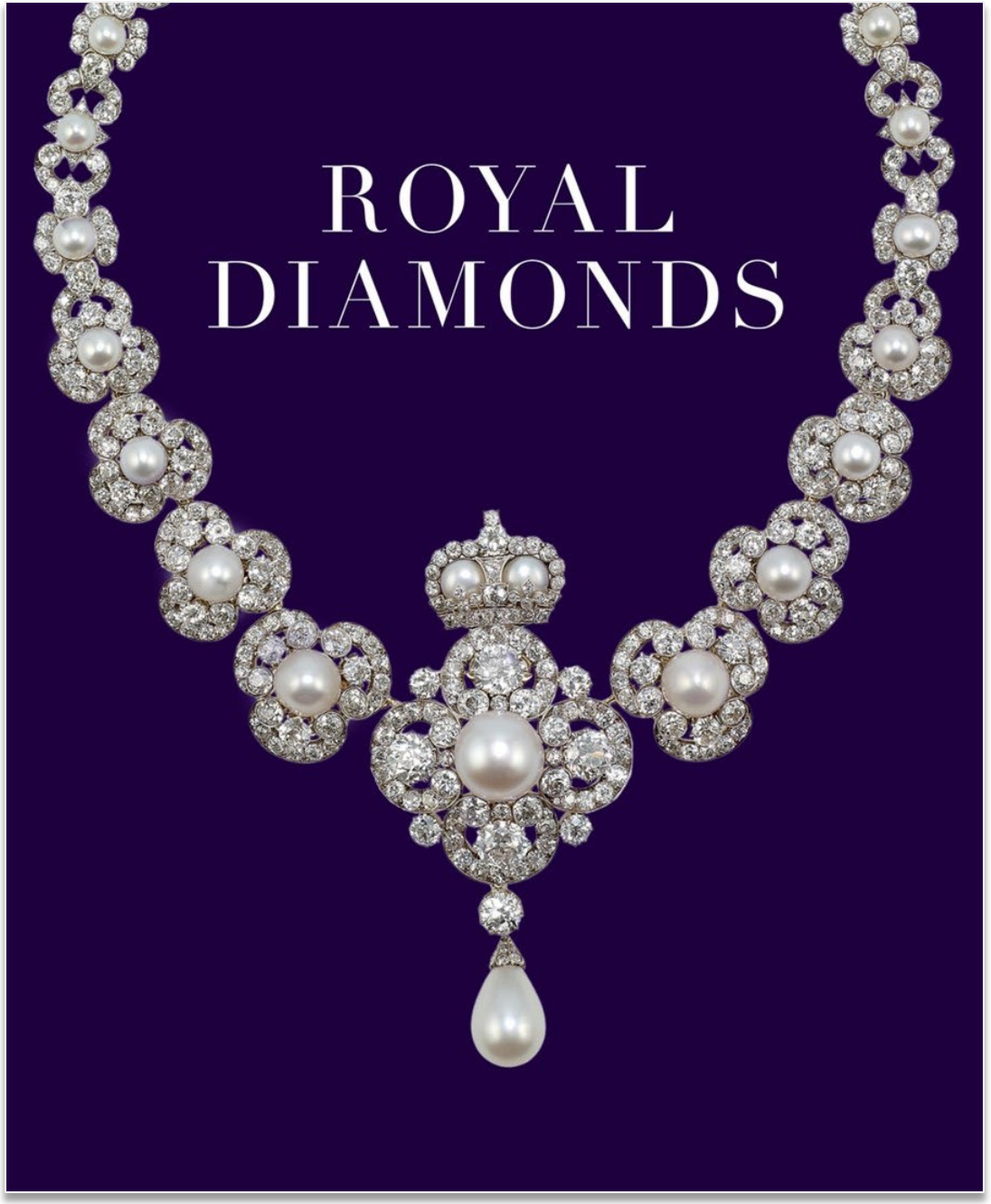

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Bangles and bracelets
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Necklaces
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Earrings
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40

The Diamond Diadem

Diamonds, pearls, silver, gold
7.5 cm high; 19 cm diameter
Set with 1,333 diamonds, mostly round, oval or cushion-shaped brilliants

THE DIADEM has been regularly worn (and slightly modified) by queens regnant and consort from Queen Adelaide onwards, and is probably one of the most widely recognised pieces of royal jewellery. This feminine association belies its origin, since it was actually made for George IV's use at his coronation in 1821. On that extravagant occasion, the King wore the diadem at the preliminary ceremonies in Westminster Hall and during the walking procession to Westminster Abbey, but it was almost completely obscured by the bulk of the large velvet 'Spanish' hat, with its generous ostrich plume, which he also wore.

The order for the diadem was placed with Rundell, Bridge & Rundell in 1820 and work was complete by May of that year. The design, probably by Rundell's chief designer, Philip Liebart, incorporates the national emblems of England, Scotland and Ireland, and reflects something of the discarded plan for George IV's new Imperial State Crown. This was also drawn up by Liebart in the same period, and was to have included the national emblems in place of the traditional fleurs-de-lis. The Queen wore the diadem for the first time on the journey to and from the Palace of Westminster for the first State Opening of Parliament of her reign (4 November 1952), and then, famously, on the way to Westminster Abbey for her coronation in June 1953.

LEFT *Queen Victoria*, 1838
Queen Alexandra, 1905
Queen Mary, 1912
OVERLEAF
Queen Elizabeth II, 1957

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Queen Mary's Chainlink Bracelet

Diamonds
xx cm high, xx cm diameter
Set with magnatias alis dollabo rporesed quod erum
quae eaquis et re renem hari rem

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Queen Mary, 1912

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Canadian Maple Leaf Brooch

Diamonds
xx cm high, xx cm diameter
Set with magnatias alis dollabo rporesed quod erum
quae eaquis et re renem hari rem

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Landae velit que imagnis con nitassit lacc abo restruptat qui Se ommol orum, officit rerore ilita voluptm, o velit que

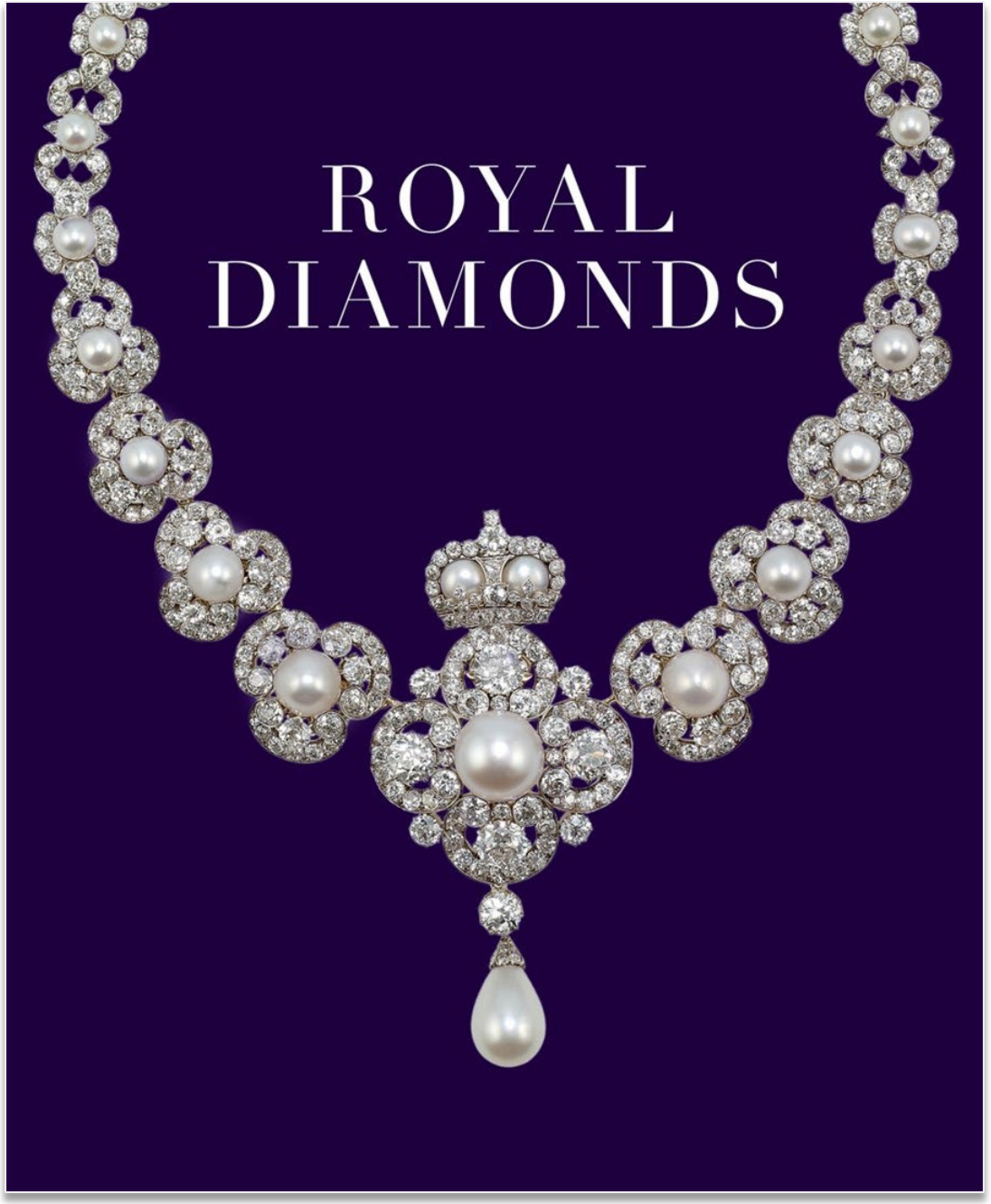
Queen Alexandra's Wedding Earrings

Diamonds, pearls, white gold
2 cm diameter
With a large pearl encircled by ten brilliants in fancy claw settings

THE EARRINGS belong to the diamond and pearl parure given to Princess Alexandra of Denmark by the Prince of Wales for their wedding. They were inherited by The Queen from Queen Mary in 1953.

Voluptat magnam quamus dit, excerempe ea prerrum liquis porest, volorrum fuga. Et volorescias ius, aliscipiet, qui re corem ipsa con nem doloruptatem unto vel l inus as adit ut quisciant as at la simped exces ditae venessit pe doluptas id est omnim doluptat aut labori nos ex ero vent, volorio ssundiae vitiorepro bere cusinus as adit ut quisciant as at la simped exces ditae venessit pe doluptas id est omnim doluptat aut labori nos ex ero vent, volorio ssundiae vitiorepro bere cus autessinum dolorep uditas qui omnimi, que con nit ommoluptusam labo. 125 WORDS

F.X. Winterhalter, *Alexandra, Princess of Wales*, 1864



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QUEEN ELIZABETH II

FASHION AND STYLE

Caroline de Guitaut

THE OFFICIAL CENTENARY PUBLICATION

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Queen Elizabeth II: Fashion & Style

FASHION & STYLE

Caroline de Guitaut

Queen Elizabeth II was one of the most stylish and instantly recognisable women of the twentieth century, and her fashions have influenced subsequent generations of fashion designers. This book explores the late Queen's unique and significant personal dress collection.

- The author Caroline de Guitaut explores Queen Elizabeth II's fashion archive in detail for the first time - from favourite childhood dresses and stylish daywear ensembles to exquisite evening gowns and uniquely tailored ceremonial dress - which documents the evolution of royal fashion during the 70 years of her reign.
- This book also celebrates the work of such renowned fashion designers as Sir Norman Hartnell and Sir Hardy Amies, among other designers and makers who created the wardrobe, and the unique relationship they had with Queen Elizabeth II through accessories and supporting archive material, including fashion sketches, design albums and correspondence.
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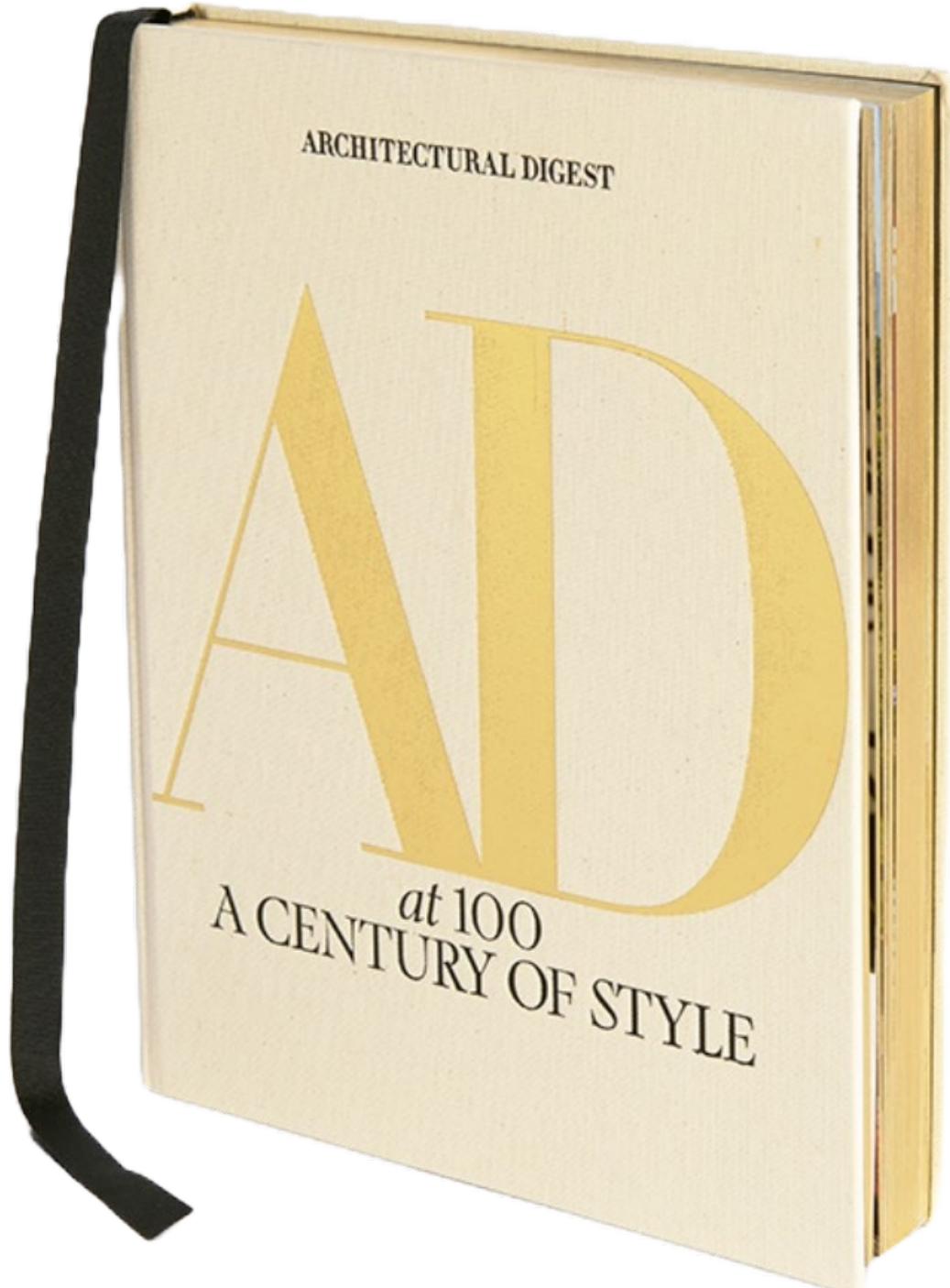

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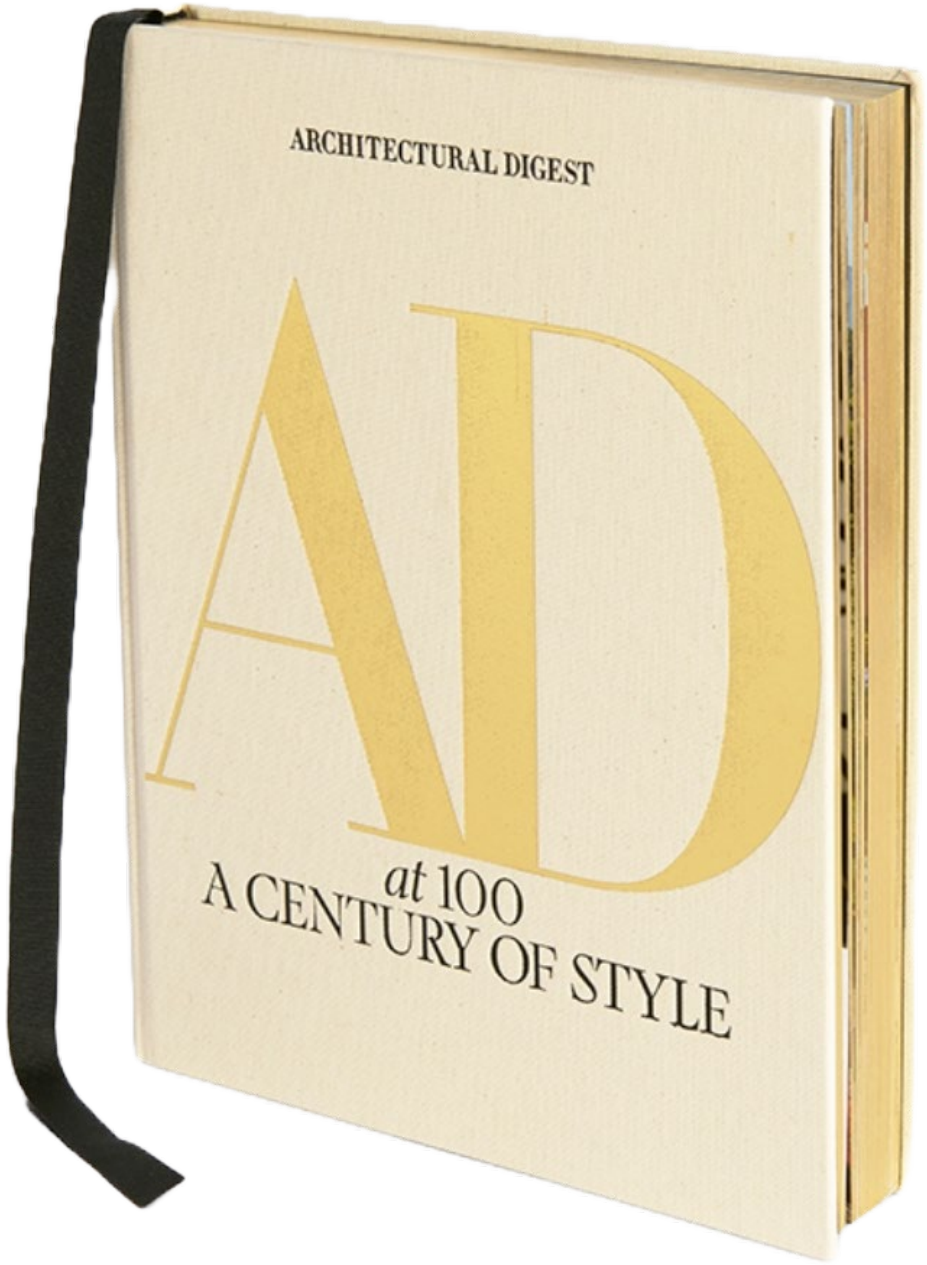

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March 2015 | Los Angeles

HOMEOWNER Michael Bay

Filmmaker Bay's three-story aerie overlooking Los Angeles, conceived by architect Chad Oppenheim and realized by Rios Clementi Hale Studios, is a modernist stunner: a seemingly weightless stack of independent volumes with column-free spans and sweeping views. The uppermost level serves as a master suite and opens onto a rooftop terrace. Designer Lorraine Letendre, who outfitted the interiors with a mix of bespoke and vintage furnishings, noted, "The house is not about small gestures."

November 2011
Beverly Hills

HOMEOWNERS

Ellen DeGeneres & Portia de Rossi

For the Emmy Award–winning talk-show host and her actress wife, home was once a Buff & Hensman–designed compound layered with blue-chip contemporary art, classic modern designs, and highly textured antiques. A painting by Andy Warhol and Jean-Michel Basquiat commands one living area.

April 2018 | Valletta, Malta

HOMEOWNER/DESIGNER Francis Sultana

The 16th-century Maltese palace of Sultana and his partner, gallerist David Gill, blends baroque and modern to dazzling effect. In the grand salon, the cocktail table, bench, armchairs, and lamps are all by Mattia Bonetti, the sofa is by Sultana, and the marble side tables are by the Campana Brothers, while the ceiling beams have been transformed into a site-specific installation by artist Daniel Buren. "I wanted to get the right balance of traditional—as in original—and contemporary," said Sultana.

May 2003 | Rio de Janeiro

HOMEOWNER/DESIGNER Oscar Niemeyer

With its undulating walls and warm earth materials, the living/dining room of the architect's 1954 house celebrates organic forms. Symbolized by a giant boulder that literally straddles indoors and out, the house fully embraces nature. "It is not the right angle that attracts me," Niemeyer explained. "What attracts me is the free and sensual curve—the curve that I find in the mountains of my country, in the sinuous course of its rivers."

October 2016
Madrid

HOMEOWNER/DESIGNER

Fernando Caruncho

After his famously austere garden was ravaged by a mysterious blight, the landscape architect had to start from scratch. Now the beds are filled with thousands of swaying, chest-high white cosmos that rise up each summer in joyful contrast to the architectural severity that encloses the space. "Rebirth is the miracle of gardens," Caruncho noted. "And that is something that will be with me for the rest of my life."

July/August 1976 | Manhattan

HOMEOWNER/DESIGNER **Albert Hadley**

The small studio-guest room of Hadley's apartment featured the designer's inspiration board: "my changeable tapestry," he called it. Late-18th-century American chairs flank the leather-topped Directoire mahogany writing table.

November/December 1974 | Paris

HOMEOWNER/DESIGNER **Henri Samuel**

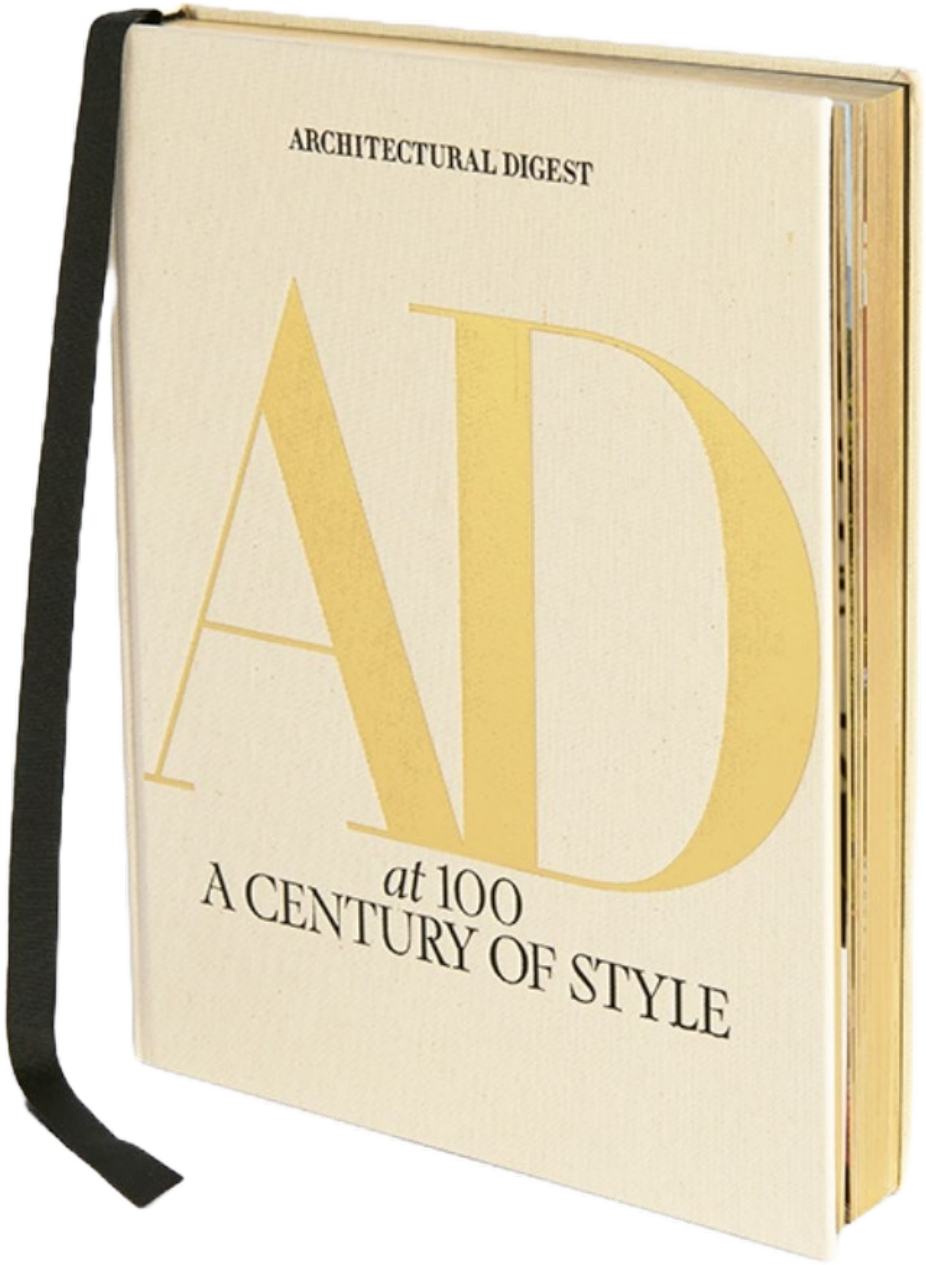
As a designer better known for his work in a historical mode, Samuel's apartment showed that he was equally at home in a more modern key. "I'd be bored living all in the 18th century," Samuel once stressed. "I'm a 20th-century eclectic."

September 2014
Bridgehampton,
New York

West Kill Farm

HOMEOWNER
Steven Klein

The photographer and avid equestrian reimagined an erstwhile woodworking studio as the dramatic master bedroom at West Kill Farm, his country estate. "White and green is not a great color combination," Klein said of the more typical palette of the area. "Something about those colors is just wrong. It's so much more appealing to have this kind of cool darkness against the light." Klein's *Girl in a Lace Dress* overlooks a seating area with a pair of Mies van der Rohe sofas and a Blackman Cruz cocktail table.



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