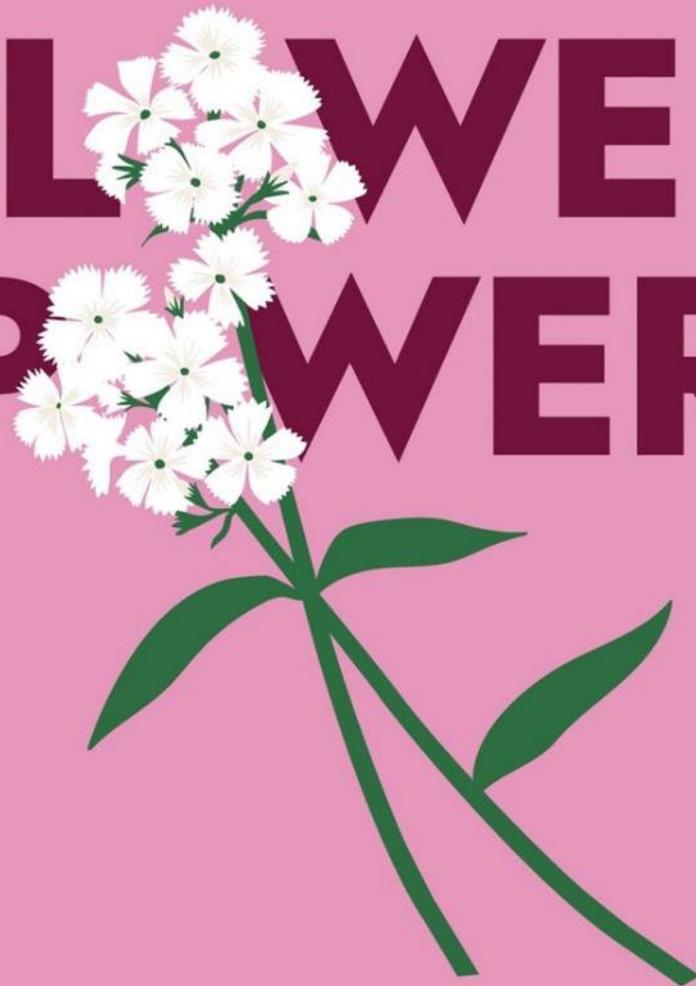


March 2026

NEW TITLES

FLOWER POWER

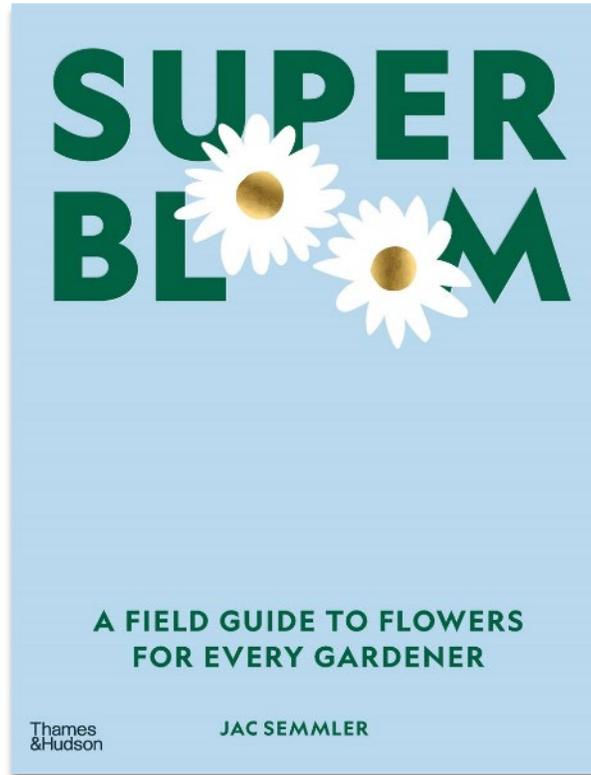


DESIGNING GARDENS FOR
YEAR-ROUND WONDER

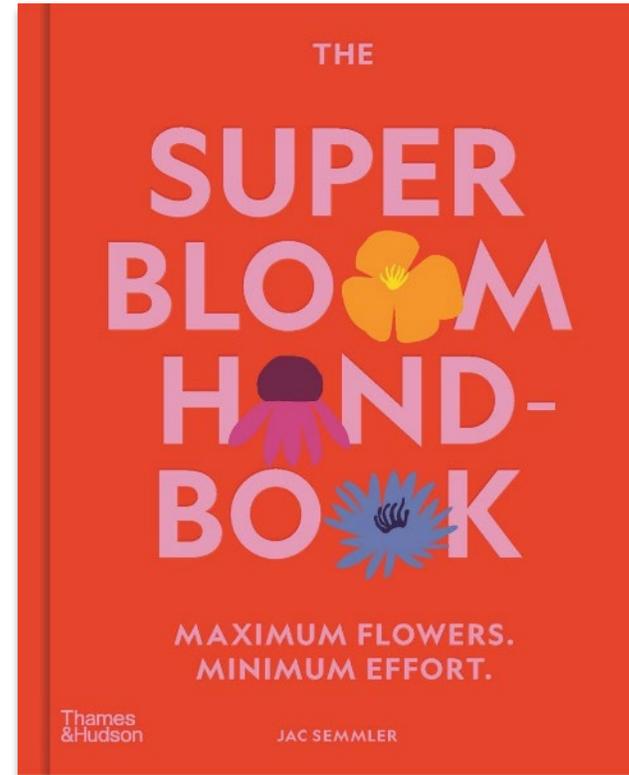
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JAC SEMMLER

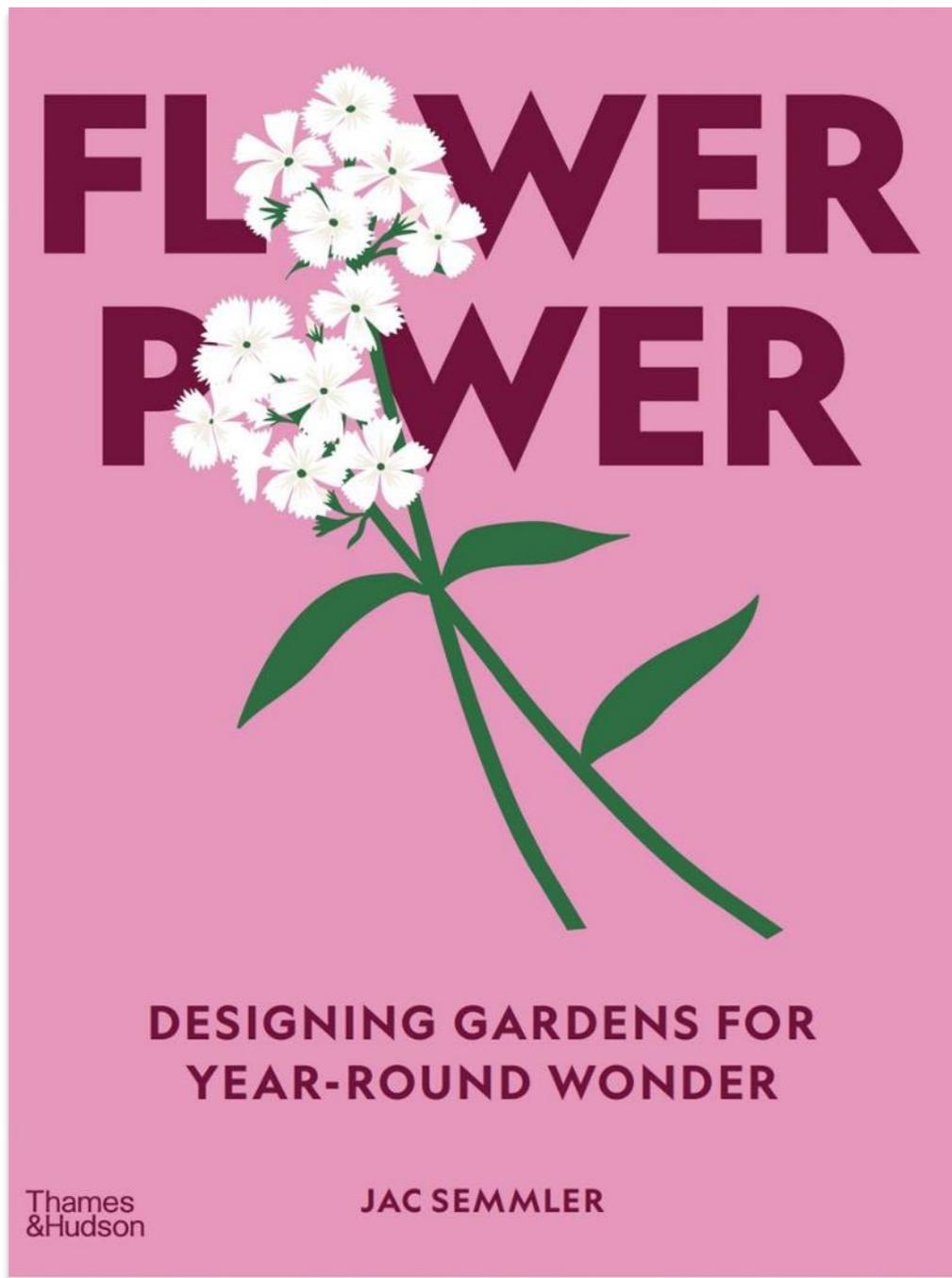
ALSO AVAILABLE



9781760762698



9781760764029



Flower Power

Designing gardens for year-round wonder

Jac Semmler

If *Super Bloom* is the ingredients list, *Flower Power* is the recipes. A very practical and beautiful guide for how to layout and plan your garden.

- *Flower Power* is a bold and transformative guide that will change the way you think about garden design forever.
- Visionary plant advocate Jac Semmler introduces a groundbreaking philosophy to create year-round wonder: a garden with layers of heroic and supportive plants and flowers; with textures and patterns; with resilience and delight - no matter the season or climate.
- This is not about following rules; it's about unlocking your vision and understanding the core creative elements of garden design to create plant-driven gardens of beauty that are truly your own. With a seasonal calendar of care, practical how-tos and innovative graphic guides that explore methods for composition and layout, *Flower Power* lights the way for gardens that flourish, change and captivate - all year round.

AU \$85.00 | NZ \$95.00

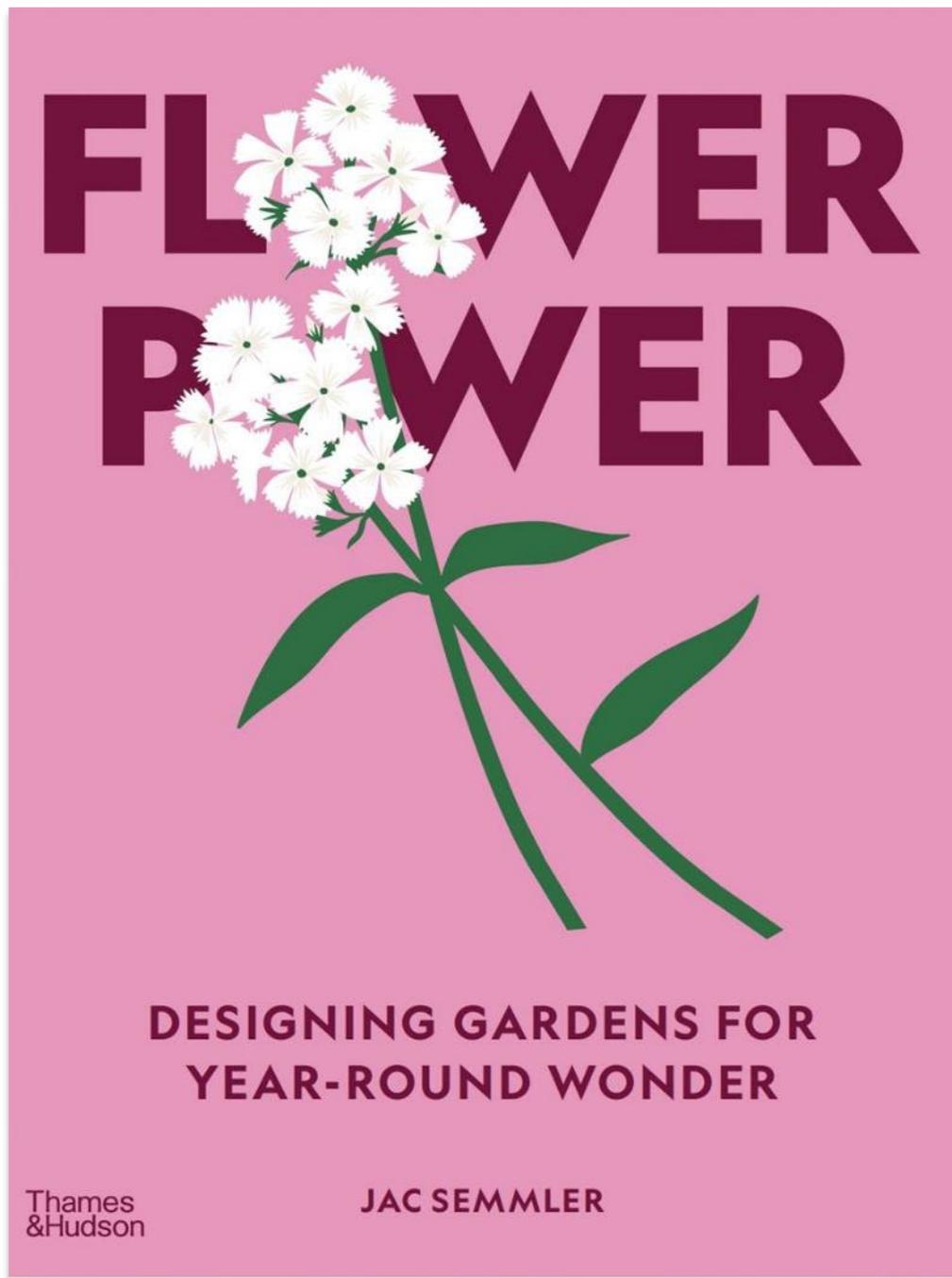
9781760764548

352 Pages

Hardcover

275 mm x 215 mm

Thames & Hudson Aust



Flower Power

Designing gardens for year-round wonder

Jac Semmler

SALES POINTS

- Jac Semmler is a leader in a new direction for gardening in Australia and her profile is only growing. She has over 10,000 Instagram followers and a recurring spot on Gardening Australia.
- Jac's previous book, *Super Bloom*, has sold almost 6500 copies in addition to *The Super Bloom Handbook* which has sold over 4000 copies.
- A new type of book for a new type of gardener: there are many guides to plants and many aspirational garden books but nothing in between. This will fill the gap, building on Jac's recognised brand and style.
- Jac is an enthusiastic and tireless promoter of her work. She travels all around Australia and is always happy to organise bookstore visits and events.

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CONTENTS

ALWAYS WAS, ALWAYS WILL BE

We acknowledge First Nations people as the Traditional Owners of the land, air and waterways, the ongoing connection to Country, practices of care and cultivation. Sovereignty was never ceded.

Flower Power was written on the lands of the Banurong Boon Wurrung people of the Kulin Nation and we pay respects to Elders past and present, and Elders of all First Nations on the lands on which we live and garden.

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PREVIOUS & FOLLOWING – Heavy growing in a dry summer climate. The seasonal shift, flowers of early seasons subside, and the new breeding of bloomers come forth.

INTRODUCTION

Very simply, a garden is the coming together of people and nature. Through this book I want to share a way of thinking about plants and gardens that will help you cultivate a year of wonder, no matter where you live and when you garden.

Our home gardens are our heartlands, where love, meaning and belonging reside. The gardens we tend and the plants that make them are very personal to us. We each have individual preferences influenced by our culture, our place in the world, and our hopes and dreams.

As such, there is no ultimate formula for creating a garden but rather a creative approach that embraces all the brilliant nuance in a garden of plants. A garden is about the wonder and pleasure of process, inviting you to consider an intention and an experience as you cultivate. We may have a destination in mind, but it will shift and change with the seasonal fluxes – bringing a whole lot of joy along the way. If we can be led by our gardens and by the nature that surrounds us, we can become closer to working with ecological processes, not against them.

My dream is that together we can cultivate a great diversity of gardens. Diversity is at the core of the ability to be resilient for both plants and people; it helps us to continue to adapt as a community and society in a changing climate. So we need to not only foster a great diversity of climate-compatible plants

within our gardens, but also be diverse in our approach and preferences.

Let's seek and care for a creative freedom that responds to where and who we are and all the layers that surround us, so we can create vibrant, complex gardens that nurture ourselves, each other and our world.

I know you can garden. I have a deep faith that we all can. To tend is innate within us. This is an open invitation into the pleasures of a practice of plants. Do not let learning and letdowns become a potential barrier for you. Persist and focus on the potential that resides within plants. You can nurture, learn and grow in a garden – in fact, we all have to.

OPPOSITE – We all find our own directions and perspectives to fuel our garden with plants.

FOLLOWING – The abundance at Heartland, home garden and Sugar Bloom plant lab. Testing plants and ideas is a constant.





CHAPTER 02

PLANTS, PLANTS, PLANTS

MAJOR PLANT GROUPS

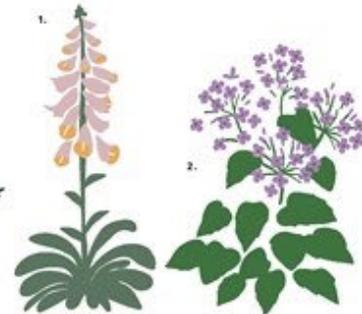
These groups have been loosely arranged to help you consider the multitude of ways plants can come together. They vary in their life form and time in the garden. Some are very temporal, such as annuals, which can be in and out of a garden within a growing season; some far more permanent, such as wood shrubs, which can form the stable backbone of a garden.

ANNUALS (see page 50)



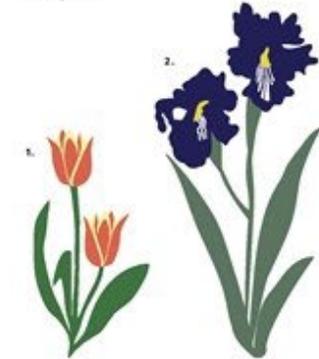
1. Zinnia 2. California poppy

BIENNIALS (see page 54)



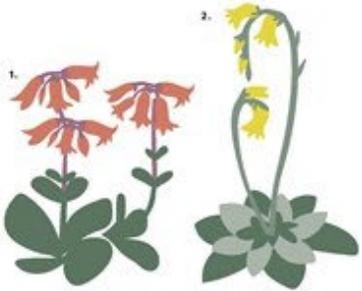
1. Foxglove 2. Honesty

BULBS & THEIR DYNAMIC FRIENDS (see page 56)



1. Tulip 2. Bearded Iris

SUCCULENTS (see page 60)



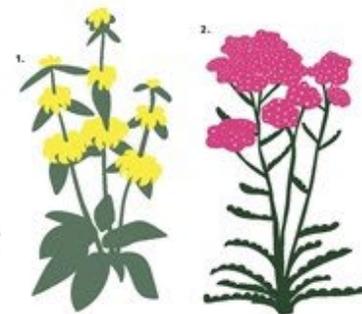
1. Pig's ear 2. White cloud (Rosette)

GRASSES & THEIR STRAPPY FRIENDS (see page 64)



1. Little bluestem 2. Kangaroo paw

HERBACEOUS PERENNIALS (see page 66)



1. Jerusalem sage 2. Yarrow

SHRUBS (see page 70)



1. Smoke bush (young) 2. Rose bush

CLIMBING COHORT (see page 72)



1. Sweet pea 2. Clematis



OPPOSITE – Bearded iris in full flight
THIS PAGE – Babiana buds emerging into the light.

FAVOURITE BULBS

Baboon flower
(Babiana striata)
 Candlestick tulip
(Tulipa clusiana)
 Dutch iris
(Iris siphium 'Red Ember')
 Elegant brodiaea
(Brodiaea elegans)
 Elephant garlic
(Allium ampeloprasum)
 Guernsey lily
(Nerine ficksbergii major)
 Pineapple lily
(Pineapple Lily)
 Veldt lily
(Mikania bracteata)
 Wild onion
(Allium 'Pink Pepper')

FAVOURITE RHIZOMES

Bearded iris
(Iris hybrid)
 Canna
(Canna hybrid)
 Pasque flower
(Pulsilla vulgaris 'Red Belle')

FAVOURITE TUBERS

Dahlia
(Dahlia hybrid 'Calf au lait')
 Pelargonium
(Pelargonium sodapanum)
 Vanilla lily
(Arthropodium williflorum)

FAVOURITE CORMS

Byzantine meadow saffron
(Colchicum byzantinum)
 Fairy fishing rod
(Diosma ignea)
 Species gladiolus
(Gladioli salomonae)

• For more suggestions and full characteristics see page 332.



CHAPTER 03



COLOUR, SHAPE & SCALE



Flower Power

Designing gardens for year-round beauty

Jac Semmler

KEY INFORMATION

- **Jac Semmler** is foremost a plant lover. She is a respected horticulturalist and recognised innovator in dynamic planting design.
- Jac is a guest host on Gardening Australia, a sought-after speaker for gardening events and masterclasses and all round an incredibly enthusiastic and charismatic advocate for plants and beauty.
- Her approach to gardening is flexible, lending itself well to the changing climate, and democratic, empowering both new and experienced gardeners to create a space of flowering wonder.
- Jac also recently was part of the team bringing Laak Boordap to life - a new 18,000sqm urban garden in the centre of the Melbourne Arts Precinct, which will be a densely planted, biodiverse garden for people, art and performance.
- Her previous book *Super Bloom* has sold almost 6500 copies, with the spinoff title, *The Super Bloom Handbook*, selling over 4000 copies.
- **Jac is based in Frankston, Victoria.**



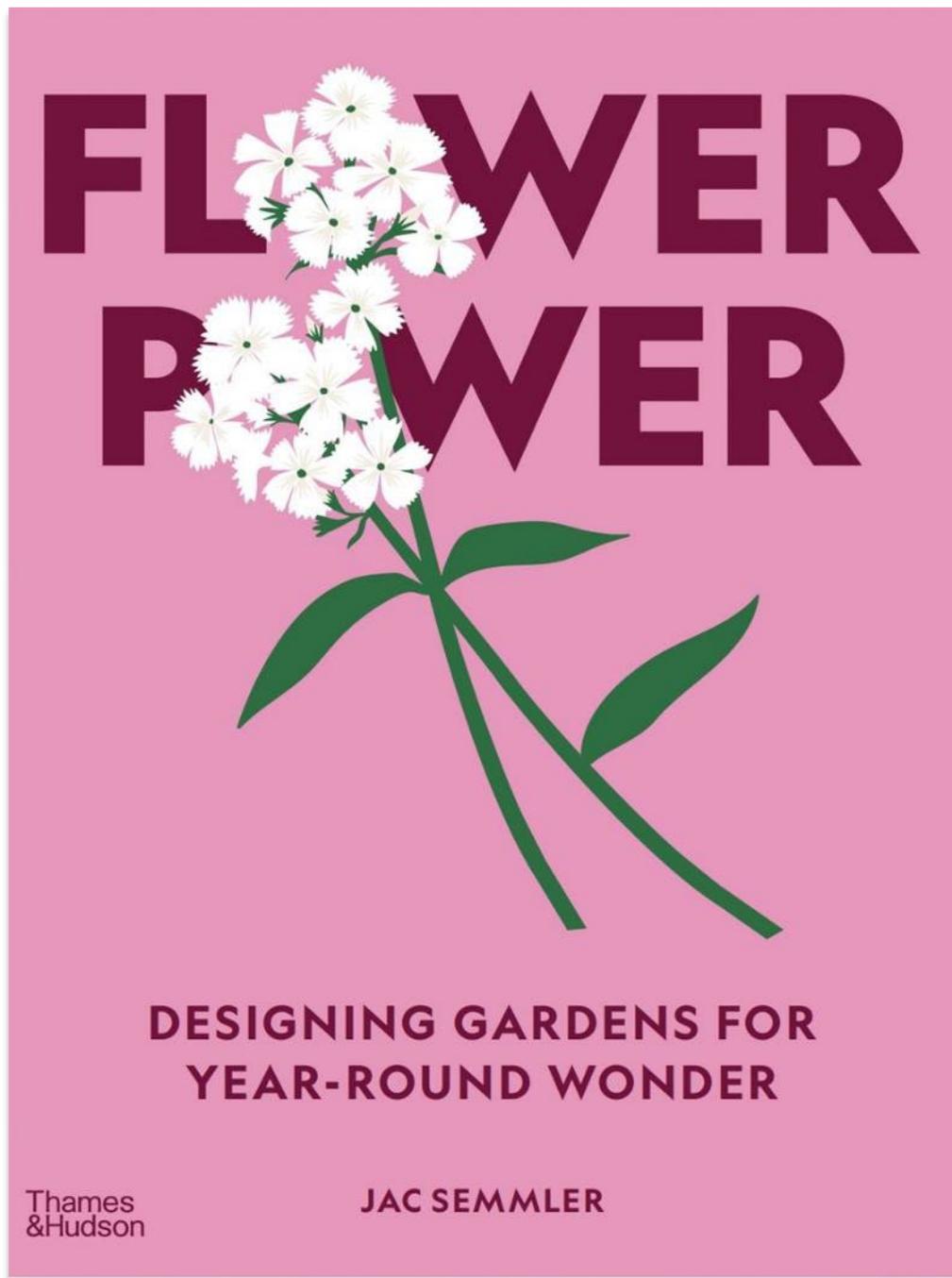
Flower Power

Designing gardens for year-round beauty

Jac Semmler

PROMOTIONAL CAMPAIGN

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



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9781760764548

352 Pages

Hardcover

275 mm x 215 mm

Thames & Hudson Aust

PSYCHOACTIVE PLANTS &

A cultural guide to 42 botanicals
that expand the mind



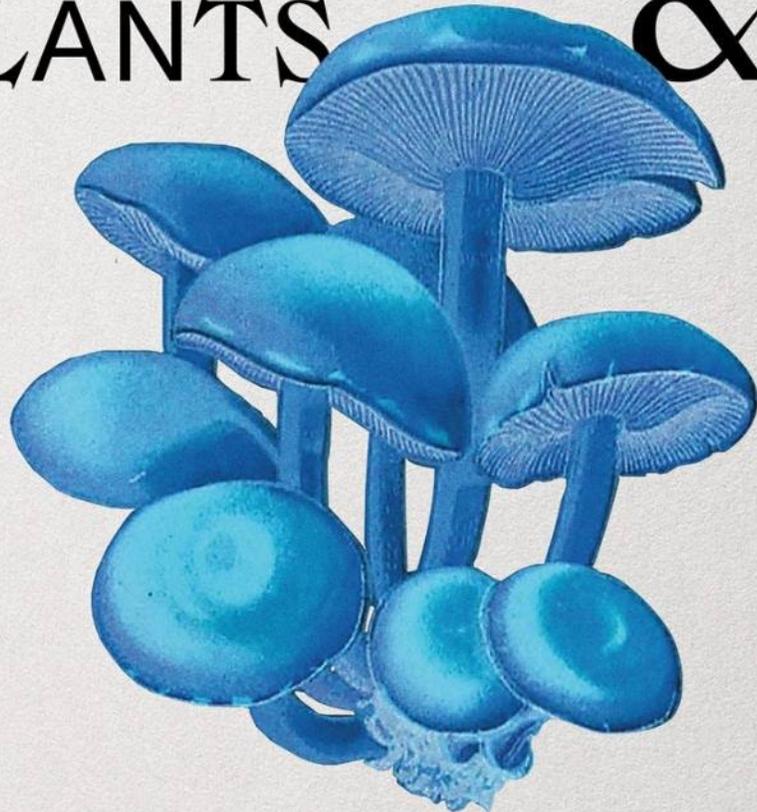
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FUNGI

PSYCHOACTIVE PLANTS &

A cultural guide to 42 botanicals
that expand the mind



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Psychoactive Plants and Fungi

A cultural guide to 42 botanicals that expand the mind

Liam Engel

From biochemistry to myth, medicine and meaning - discover the species that shaped rituals, rewired minds and transformed societies.

- A vivid, accessible introduction to 42 remarkable botanicals that have captivated, healed and transformed people throughout history. From everyday stimulants like coffee and tea to rare ceremonial plants like iboga or khat leaf, each profile explores the species' cultural origins, traditional uses and mind-altering effects - many of which remain central to spiritual practices, social customs and even modern wellness trends.
- Richly illustrated and global in scope, the book brings together folklore, pharmacology and anthropology to show how psychoactive species have shaped human experience - both ordinary and extraordinary.
- This is not a field guide or a how-to manual, but a cultural companion for the curious reader: part ethnobotanical history, part celebration of our long and complex relationship with the plant and fungi kingdoms.

AU \$49.99 | NZ \$54.99

9781760764876

228 Pages

Hardcover

250 mm x 190 mm

Thames & Hudson Aust



PLATE 198

ADDISONIA

ACACIA LONGIFOLIA FLORIBUNDA

(1)

WATTLE PHYLLODE

HISTORICAL AND CULTURAL USE

For Aboriginal and Torres Strait Islander Peoples, the long-time custodians of wattle, *Acacia* species have immense cultural significance and important applications. Their branches are used for fuel, their gum for tools, their seeds for food, and their flattened, leaf-like stalks, or phyllodes, for medicine. In other Australian contexts, acacia trees are used primarily as timber, although there is an emerging market for their seeds. Acacia seeds are low-GI and a rich source of protein and micronutrients. They can be ground and sold as a flour or coffee substitute.

There is no written evidence of psychedelic use of wattle phyllode by Aboriginal and Torres Strait Islander Peoples, but it is possible that this has – or does – occur in secrecy. Early settlers reported seeing the spiritual leaders of the Mogullumbidj people eating ‘herbs’ on top of a mountain that is the sole habitat for a rare and potent species of acacia that contains the psychedelic compound DMT. These leaders were highly revered for dreaming of new sacred dances, encoded with previously unknown cultural knowledge. It has been speculated that the effects of the ‘herbs’ may be associated with this dreaming.

BOTANICAL SPECIES

Acacia acuminata, *A. confusa*,
A. floribunda and other *Acacia* species

COMMON NAME

Wattle

PLACE OF ORIGIN

Australia and elsewhere

APPEARANCE

There are well over 1000 *Acacia* species and not all of them contain DMT. All are trees and shrubs that start life with bipinnate leaves, then develop phyllodes and yellow to cream flowers as they age. While it is not a hard and fast rule, the acacias that contain higher levels of DMT tend to have simple phyllodes and flowers arranged in cylindrical spikes. Acacias with flowers arranged in globular shapes seem less likely to yield more than trace amounts of DMT.



WATTLE PHYLLODE

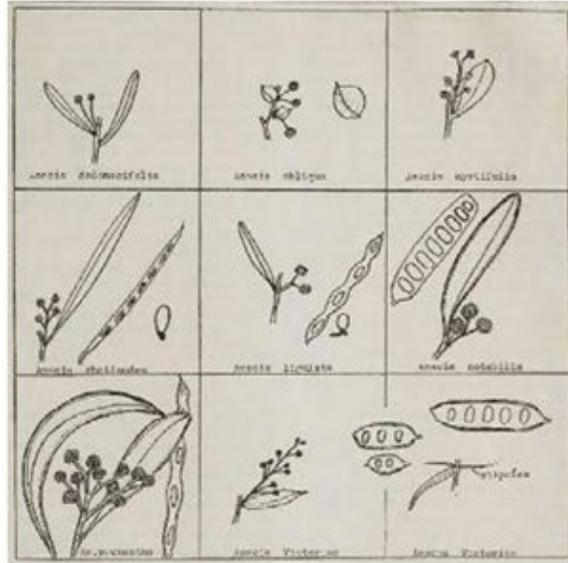
RELATED PLANT PROFILES

AYAHUASCA VINE p 46 | CHACRUNA LEAF p 100 | CHALIPONGA LEAF p 94

ENVIRONMENT

Most *Acacia* species are native to Australia, although many other continents have their own native acacias, and many species have naturalised throughout much of the world. Some are incredibly common and even invasive. *A. longifolia*, for example, is an invasive weed in Australia, Europe, the Americas and Africa.

In Australia, rare acacias are often poached for their DMT, despite several common species being more accessible.



WATTLE PHYLLODE

PSYCHOACTIVE EFFECTS

MAIN PSYCHOACTIVE COMPOUND	DMT
SECONDARY PSYCHOACTIVE COMPOUNDS	NMT, beta-carbolines
PSYCHOPHARMACOLOGICAL CATEGORY	Psychedelic
COMMON EFFECTS	Euphoria, empathy, stimulation, visual effects, mystical experience, nausea, muscle tension, confusion
RISKS	Anxiety, psychological sensitivity

DOSAGE

BASED ON ORAL CONSUMPTION OF DRIED ACACIA ACUMINATA PHYLLODES IN COMBINATION WITH AN MAOI. WITHOUT AN MAOI, LARGER DOSES MAY BE REQUIRED FOR PSYCHOACTIVE EFFECTS

THRESHOLD	200 mg
LIGHT	1 g
COMMON	2 g
STRONG	4 g
HEAVY	6 g

DURATION

BASED ON A COMMON ORAL DOSE OF ACACIA ACUMINATA PHYLLODES

ONSET	20-60 minutes
PEAK	30-60 minutes
DURATION	1-2 hours
COMING DOWN	1-2 hours
AFTER-EFFECTS	1-8 hours

PREPARATION AND PRODUCTS

Acacias are best harvested by removing fallen branches and phyllodes from the base of a tree. Once the material has been collected, it is usually extracted to make it easier to consume.

Like most DMT-containing plants (for example, chacruna leaf and chalonga leaf) a fairly pure product is needed to reduce the amount of extract to a smokeable quantity. Commonly, these products are also combined with an MAOI ingredient (for example, ayahuasca vine) to make an ayahuasca brew or changa.

SAFETY

Tree identification should always be confirmed by an expert. Some *Acacia* species contain cyanogenic glycosides that can cause poisoning and death. There are published reports of animals being poisoned after eating material from these trees. It has been claimed that boiling such material renders the glycosides harmless, but caution should be exercised with some *Acacia* species, such as *A. longifolia*.

There is no documented case of death from a DMT or wattle phyllode overdose. All the same, consuming wattle phyllode does carry some unique risks. Consumption of DMT, particularly at strong doses, may cause immobility and vomiting. Like many plants, dosage is highly variable. If consuming wattle phyllode as ayahuasca or changa, the inclusion of MAOI ingredients can have powerful interactions with other drugs and prescription medications, including MDMA and antidepressants.

- 1 *Acacia longifolia* and *A. floribunda* are botanically distinct, but can hybridise, causing identification difficulties.
- 2 Diagram distinguishing key features of some *Acacia* species.
- 3 *Acacia confusa* can grow up to 16 metres tall.
- 4 The ancient 'acacia' wood used in the Step Pyramid Complex at Saqqara was probably *Vachellia nilotica* or *V. seyal*, formerly classified within *Acacia* but now recognised as another genus.





FLY AGARIC MUSHROOM

(2)

FLY AGARIC MUSHROOM

HISTORICAL AND CULTURAL USE

The history of human use of *Amanita muscaria* and *A. pantherina* as psychoactives is shrouded in mystery, but Siberian petroglyphs of people with mushrooms instead of heads have been found that date back to around 1500 BCE. These icons may represent shaman who consumed fly agaric mushrooms – a practice that continues today among Siberians, who use it for healing and spiritual purposes. It is also used for political purposes – its psychoactive effects are drawn upon to reach community decisions (for example, when to hunt and how to engage with others).

Fly agaric mushrooms are also consumed by other Indigenous peoples for a range of cultural and practical reasons and in many different ways. The most unusual method is drinking the urine of someone who has already taken it, followed closely by eating the flesh of a reindeer that has been fed the mushrooms.

A. muscaria has traditionally been used as an insecticide, an application that gave rise to the common name. After consuming it, flies and other insects seem to suffer temporary paralysis.

BOTANICAL SPECIES

Amanita muscaria and *A. pantherina*

COMMON NAME

Fly agaric

PLACE OF ORIGIN

Eurasia and elsewhere

APPEARANCE

The fruiting body of *Amanita muscaria* is a large mushroom with a white stem, a bulbous base, white gills and a red cap that is dotted with white scales. The cap can sometimes be orange or yellow.

ENVIRONMENT

Amanita muscaria is a fungus that grows in the cooler latitudes on most continents, alongside appropriate tree hosts. Originally found across Siberia and Asia, it spread to Europe and North America by hitching a ride with pine trees imported for plantations. The fungus usually fruits in autumn. *A. pantherina* is found less widely and prefers warmer, more temperate climates.

While *A. muscaria* is an element of some healthy ecosystems, in countries such as Australia and New Zealand it is an invasive weed. It forms symbiotic relationships with native species, pushing out native species in the process. *A. pantherina* has not yet spread far enough to warrant similar concerns.



FLY AGARIC MUSHROOM

PSYCHOACTIVE EFFECTS

MAIN PSYCHOACTIVE COMPOUND	Muscimol
SECONDARY PSYCHOACTIVE COMPOUNDS	Ibotenic acid
PSYCHOPHARMACOLOGICAL CATEGORY	GABAergic
COMMON EFFECTS	Euphoria, relaxation, increased sociability, slurred speech, nausea, reduced coordination, memory impairment
RISKS	Motor skill impairment, physiological withdrawal, dangerous combinations

DOSAGE

BASED ON ORAL CONSUMPTION
OF DRIED AMANITA MUSCARIA

THRESHOLD	250 mg
LIGHT	1 g
COMMON	5 g
STRONG	10 g
HEAVY	30 g

DURATION

BASED ON A COMMON ORAL DOSE
OF AMANITA MUSCARIA

ONSET	30 minutes – 2 hours
PEAK	1–2 hours
DURATION	5–10 hours
COMING DOWN	1–3 hours
AFTER-EFFECTS	3–5 hours

PREPARATION AND PRODUCTS

After the mushroom is picked, it is cleaned to remove any larvae or other pests before being boiled or dried. Boiling is the most efficient technique, as more muscimol is retained. The mushroom caps are heated in acidified water for several hours. The mixture is strained and dosed by volume.

Drying can be done using a food dehydrator, oven or sunlight to evaporate water from the mushrooms. The dried mushrooms are usually ground up and mixed together to ensure a more even distribution of muscimol.

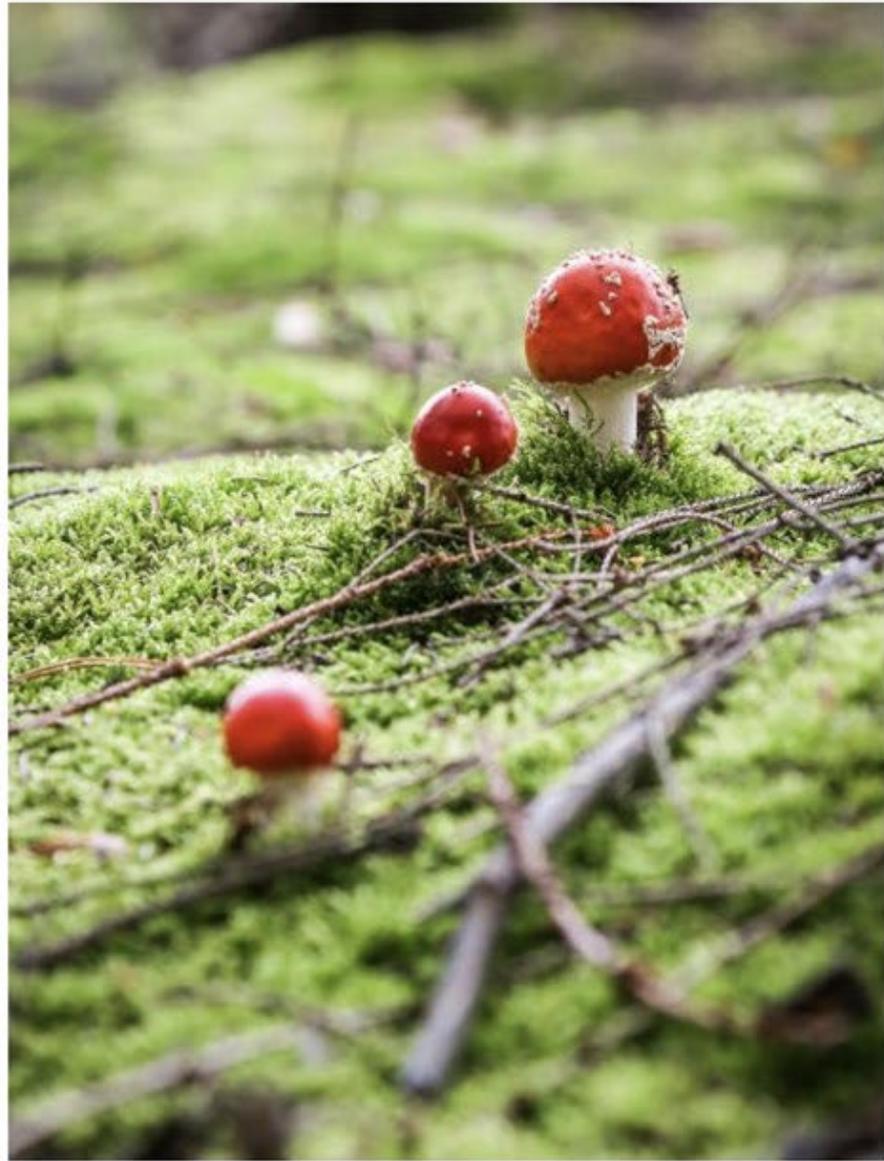
SAFETY

While there have been a handful of deaths associated with the consumption of very large quantities of fly agaric mushroom, related deaths are quite rare. The main safety concern is gastrointestinal upset, but this can be reduced by heating the mushrooms during preparation.

An indirect risk is the potential for misidentification. Some species of *Amanita* can be deadly and although they are unlikely to be confused with *A. muscaria* by enthusiasts, inexperienced foragers should be aware that mushrooms can be incredibly poisonous and that many species can look similar to the untrained eye.



2 FLY AGARIC MUSHROOM



FLY AGARIC MUSHROOM



1



2



3

- 1 The cap of *Amanita muscaria* can appear yellow, rather than red. Coloured zincograph (c. 1853), after M. Burnett.
- 2 *The Princess and a Butterfly Underneath a Fly Agaric* (c. 1895–96), Torsten Wasastjerna.
- 3 *Amanita muscaria* grows in mossy environments, but it relies on mycorrhizal relationships with nearby trees.
- 4 Four *Amanita muscaria* mushrooms ranging in age, youngest at the front and oldest at the back.
- 5 The cap of this young *Amanita muscaria* has not yet unfurled and remains attached to the stem.
- 6 The bright red cap of *Amanita muscaria* becomes convex with age.
- 7 *Amanita muscaria* caps fade in colour over time and the warts wash away.
- 8 The white warts on *Amanita muscaria* are remnants of a universal veil that once enclosed the young mushroom like an egg.



8



(8)

TEA LEAF

HISTORICAL AND CULTURAL USE

Evidence of cultivated tea plants in China has been traced as far back as 3500 BCE. In ancient times, tea was not just a drink and mild stimulant. It was also a food and an important source of dietary fibre. Traditional Chinese preparations combine tea leaves with rice, fruits, herbs and spices as a kind of soup. Tea brewed with yak butter remains a staple food in southwest China.

As early as the Tang Dynasty (618–907 CE), tea was distributed in compressed units such as small domes, coins or bricks, which were easier to store and distribute. Tea was not only consumed in this form, but used as currency, often preferred to coins. During the Ming Dynasty (1368–1644), people began to steep loose-leaf tea. They favoured delicate flavours and fragrances, which can be lost during the process of compressing and ageing tea.

Tea trade spread along the Silk Road and maritime routes. In the 16th century, Portuguese and Dutch traders began bringing tea to Europe. By the 17th century, the British East India Company had established a lucrative trade. Seeking to break China's monopoly on tea, the British began cultivating tea in their colonies, particularly in India.

In the early 19th century, the British introduced *Camellia sinensis* to the Assam region of India, where it thrived, reducing Britain's reliance on Chinese tea. Additional cultivation of tea in Sri Lanka and Africa, as well as other industry innovations, such as the invention of the tea bag, further boosted the popularisation of tea around the world.

Today, tea is the most widely consumed beverage in the world, after water. It is enjoyed in many forms – black, green, white, oolong – but, for the most part, all these different forms are made from leaves of the same species, *C. sinensis*, processed in different ways to create distinct flavours and aromas.

BOTANICAL SPECIES

Camellia sinensis, *C. assamica*, *C. irawadiensis*, *C. pilophylla* and *C. taliensis*

COMMON NAMES

Tea, cha, chai

PLACE OF ORIGIN

East Asia

APPEARANCE

Camellia sinensis is an evergreen shrub or small tree. The oval leaves are glossy, slightly leathery and have a slightly toothed edge. The flowers are usually white, with five petals, and the fruits are small, woody capsules containing smooth, hard and shiny seeds.

ENVIRONMENT

Camellia sinensis is native to East Asia but cultivated globally. Tea plants thrive in hilly or mountainous areas with abundant rainfall, consistent warm temperatures and well-draining soils. While the species mentioned in this profile are not currently threatened, some are not well documented and their wild populations could be impacted by habitat loss, deforestation or environmental changes. Documenting and conserving the diversity of *Camellia* species is important for the development of new tea cultivars that will be resilient to changing environmental conditions, as well as the maintenance of healthy ecosystems.





Psychoactive Plants and Fungi

A cultural guide to 42 plants and fungi that shift the mind

Liam Engel

KEY INFORMATION

- **Dr Liam Engel** is an ethnobotanist, natural products chemist and science communicator with a particular interest in psychoactive plants.
- Liam is currently involved in groundbreaking research on cannabis, DMT-producing trees, mescaline cacti, psilocybin mushrooms, and other psychoactive natural products at NICM Health Research Institute.
- Liam is the foremost national expert on San Pedro and is known colloquially as the 'King of Cactus'.
- He also works in festival-based drug checking labs with Pill Testing Australia and has a deep insight into the realities of the illicit drug market.
- Liam is a co-founder The Mescaline Garden educational nursery. The nursery propagates and distributes exceptional cacti, ethnobotanicals and related information and may be toured with a booking.
- **Liam lives and grew up in the Blue Mountains.**



Psychoactive Plants and Fungi

A cultural guide to 42 plants and fungi that shift the mind

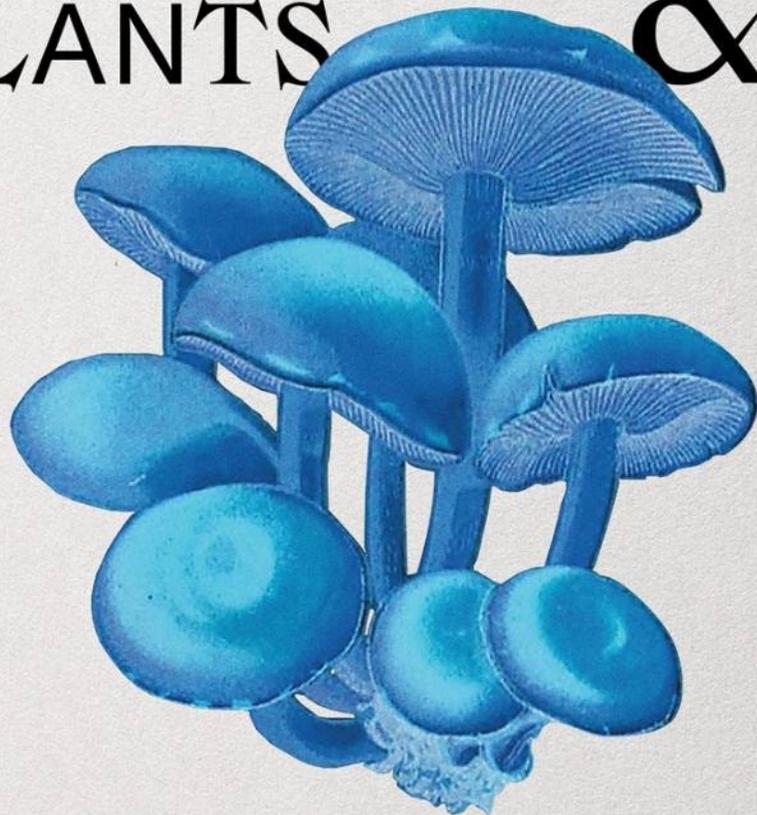
Liam Engel

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD:** [Natika Palka – n.palka@thameshudson.com.au](mailto:n.palka@thameshudson.com.au)
- Pitching for **prestige media** across **broadcast, print and online**, including *ABC Local Radio, ABC Radio National Blueprint for Living, ABC News Breakfast, Good Weekend, Spectrum, The Guardian, The Conversation, The Saturday Paper, The Monthly* and more.
- Pitching for **science/gardening outlets** including *Australian Geographic, National Geographic, Science Illustrated, New Scientist, Nexus, ABC Gardening Australia, ABC Organic Gardener, Good Organic Gardening* and *Pip Magazine*.
- Pitching for **partnerships** with **aligned organisations** including NICM Health Research Institute, Zokoko, Morgans, Cactus and Succulent Society and other botanical societies.
- **Digital advertising** across Google Responsive Display and Search, Meta and Reddit, targeting psychoactive plant communities.
- Pitching for special interest **workshops and bookshop events** as well as holding tours at Liam's nursery The Mescaline Garden.

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A cultural guide to 42 botanicals
that expand the mind



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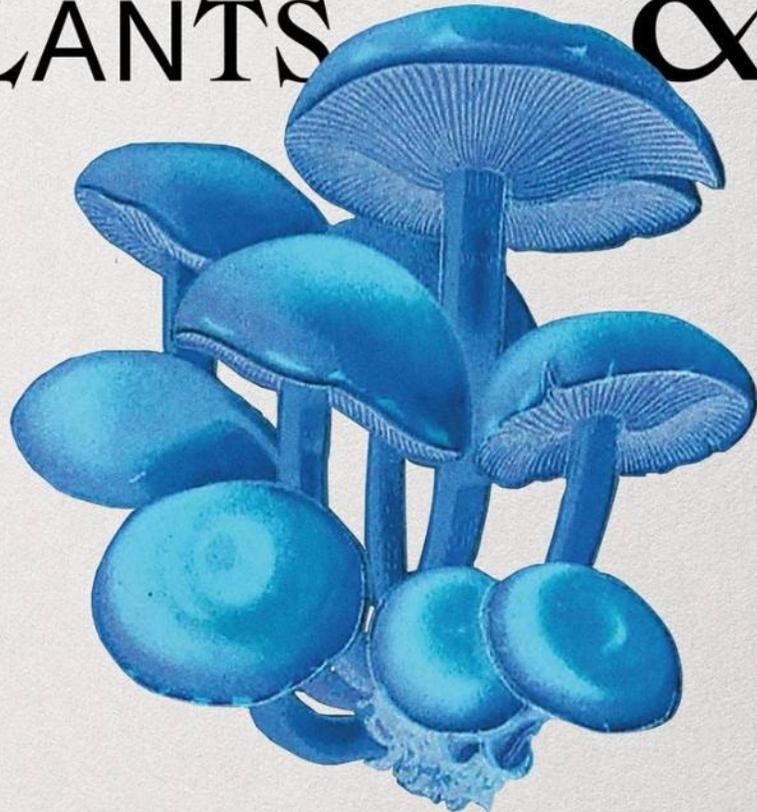


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Liam Engel

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- Richly illustrated and global in scope, the book brings together folklore, pharmacology and anthropology to show how psychoactive species have shaped human experience - both ordinary and extraordinary.
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**A WHOLE NEW WAY TO
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*Hannah Gould makes
death and dying
sound fascinating –
if not fun.*
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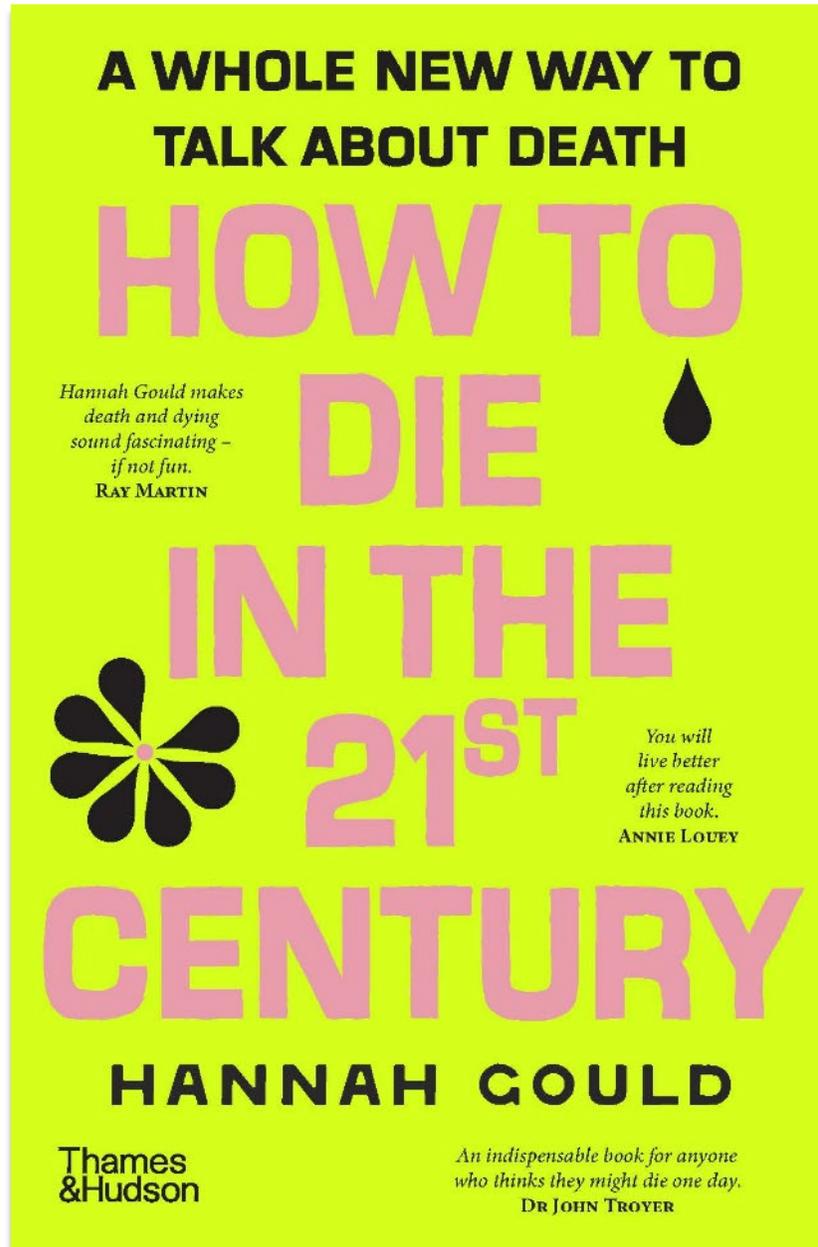
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live better
after reading
this book.*
ANNIE LOUEY

CENTURY

HANNAH GOULD

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*An indispensable book for anyone
who thinks they might die one day.*
DR JOHN TROYER



How to Die in the 21st Century

A whole new way to talk about death

Hannah Gould

A brave, compassionate guide to death, grief and the rituals that help us live better.

- This book is your handbook for death in the 21st century – a compassionate, practical and surprisingly hopeful guide to understanding mortality.
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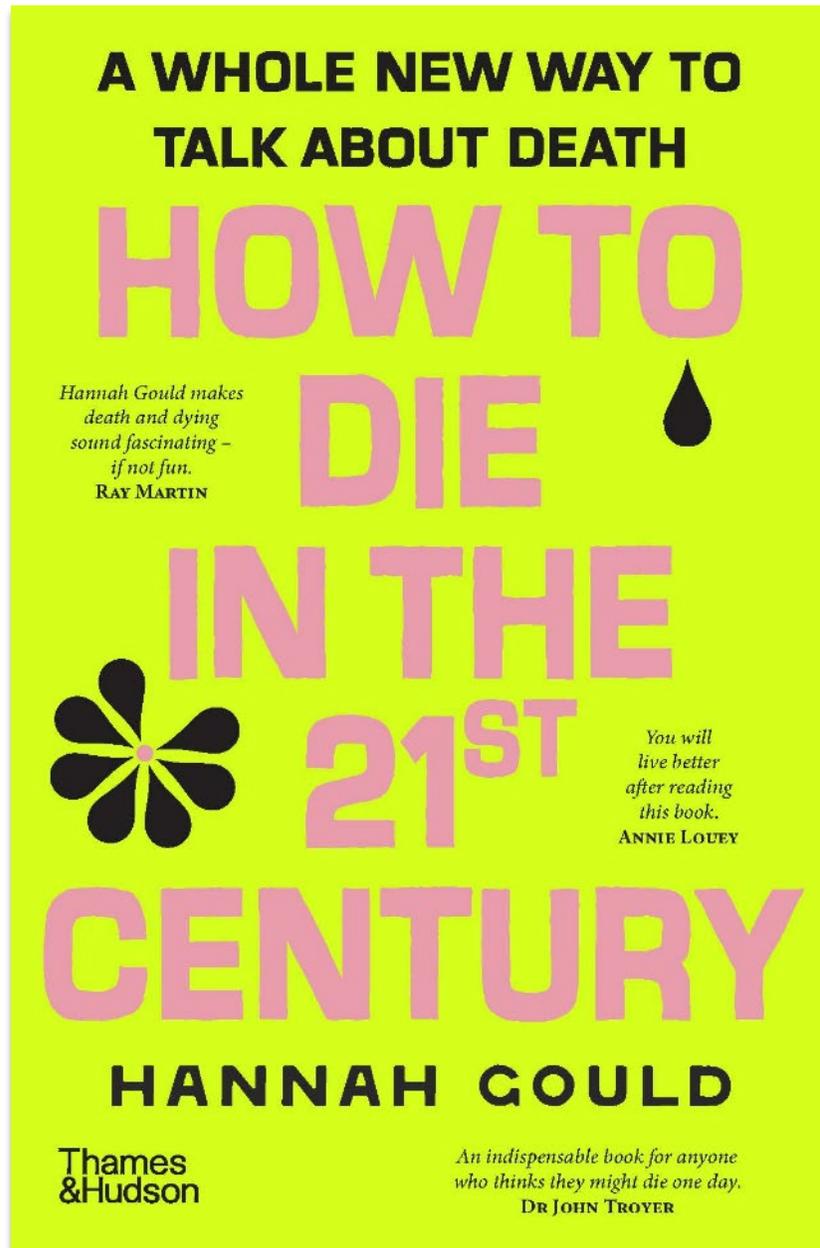
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How to Die in the 21st Century

A whole new way to talk about death

Hannah Gould

SALES POINTS

- All the questions you ever wanted to ask about death and dying but were too afraid to ask
- We are entering an era of 'Peak Death': The global annual number of deaths, currently around 56 million is likely to peak at 96 million by the end of the 21st century
- Mental health crisis among family caregivers is creating workplace absence, relationship breakdowns and financial hardships, affecting hundreds of thousands of us.
- Australia will experience a 400% increase in people reaching 85 years by 2031
- 25% of Australians are in the 'Sandwich Generation' managing competing care responsibilities for elderly parents and their own children
- Comp titles include *The Gentle Art of Swedish Death Cleaning*, *Tuesdays with Morrie*, *We're All Going to Die*, *When Breath Becomes Air*, *Any Ordinary Day*, and *Top Five Regrets of the Dying*

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'For a vibrant, full-of-life woman Hannah Gould makes death and dying sound fascinating – if not fun. Her wit and wisdom are intoxicating ... and make you think.'

—Ray Martin, journalist and host of *The Last Goodbye*

'Brilliantly insightful and deeply humane. This book is a much-needed call to open up conversations we've too long avoided about mortality and meaning.'

—Sally Douglas and Imogen Carn, co-hosts of the
Good Mourning podcast

'Dr Hannah Gould's *How to Die in the 21st Century* is an indispensable book for anyone who thinks they might die one day, which is everyone. By going through the tips and suggestions presented in these pages, the reality of death will definitely become less daunting for every single mortal living amongst us.'

—Dr John Troyer, author of *Technologies of the Human Corpse*

'Hannah strikes the perfect balance between personal, factual and funny. You will live better after reading this book.'

—Annie Loucy, comedian and celebrant

'From Barbie to Becker, Hannah Gould bridges the gap between academic death scholarship and everyday experience. This book should inspire provocative – and necessary – conversations.'

—Caitlin Doughty, author of *Smoke Gets in Your Eyes*

'A current of curiosity and reverence runs through every one of Hannah's sentences and this encourages us to apply the same in contemplating the rugged terrain of death. Seamlessly blending scholarship, narrative warmth and razor-sharp emotional insight, *How to Die in the 21st Century* is a book for our times. Hannah gives us the near-impossible: a lucid and accessible read on a subject that – for the most part – is neither.'

—Katia Ariel, author of *Ferryman: The Life and Deathwork of Ephraim Finch*

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LESSON ONE, CONTEMPLATING

THINKING ABOUT DEATH WON'T KILL YOU

'Do you guys ever think about dying?'

In Greta Gerwig's 2023 film *Barbie*, this seemingly innocuous question has the power to instantly kill the party. Quite literally, Barbie's entourage of bedazzled friends, with their choreographed dance routine and signature song, all freeze at the mere mention of mortality. Consequently, the protagonist spirals into an existential crisis. Indeed, intrusive thoughts about death are what sets Barbie on her quest for meaning as she travels into the human realm.

One would hope that in our world today we might be better equipped at responding to this question. And yet most people do not seem to be very good at talking about death. The voyeuristic allure of true crime podcasts, 'if it bleeds it leads' journalism, and multiple seasons of murder mystery television aside, contemplating



*Death is neither good
nor bad; it is simply
part of our existence.
And it deserves
our contemplation
and reflection, even
if that process is
sometimes scary.*



consciousness or personhood extends beyond biological death, such that the dead person (alive person? dying person? yet-to-be-dead-but-maybe-not-alive-Schrödinger's-cat person?) remains a valued member of the community, may participate in ongoing festivals and feasts, or conversely, may need help from the living to guide them through the underworld. And there certainly are many communities that reject the contemporary medico-legal definition of brain death.²³

Wouldn't it be wonderful if life and death were certain? If medical science could provide us with a clear-cut definition that we all agreed upon, that demarcated death, and kept us from it? Of course, that is precisely the kind of binary that nature has no time with. Life and death are not opposites, they are close cousins. We always live in bodies that are in some way living and dying at the same time. And if we can embrace that closeness to death, then perhaps we can see worth in fighting for better dying.



*Life and death are
not opposites, they are
close cousins.*



*Many people ask me
how they can 'become
a tree' after death; the
unfortunate reality is
that dumping an urn
of ashes onto a sapling,
or planting a sapling
on somebody's grave,
is likely to do more
harm than good.*



of meaning, or that ceremonies inspired by nature and science are less powerful than those inspired by afterlives and angels.

Returning to Manning's research, the final narrative that appears in atheistic understandings of death is that of 'mystery'. Death is, fundamentally, unknowable. We can't exactly ask anybody who has experienced it to report back, and thus we have no first-hand knowledge of its nature. Indeed, death might be beyond our capacity to understand entirely. And this, for some people, makes the prospect of death quite intriguing. These, of course, are not the only narratives available. How might death be rewritten, for example, in an age of artificial intelligence and techno-salvationist quests for



*Death is, fundamentally,
unknowable. We can't
exactly ask anybody who
has experienced it to
report back.*



HOW TO SCATTER ASHES

- 1. CHECK THAT IT'S LEGAL.** There are some countries – such as Japan and Germany – where the scattering of ashes outside of a designated cemetery is largely prohibited. In other places, like Australia or the UK, the scattering of ashes on public land falls within a legal grey area, if it is mentioned at all. Check in advance if any special permissions or permits are required. If you choose to scatter on private land, like in the back garden, what will happen if you decide to move?
- 2. CHECK THAT IT'S CULTURALLY APPROPRIATE.** In 2024, the Peruvian Ministry of Culture opened an investigation after video footage emerged of a tourist scattering human ashes on the grounds of Machu Picchu. Don't do this. If the land you are scattering on is sacred to a particular cultural or religious group, reconsider if it is really appropriate to scatter, or if necessary, seek out permission. Even then, consider the impact of scattering on the enjoyment of the people around you. A busy public beach during the mid-morning rush, for example, might not be so suitable to host an ash scattering service.
- 3. CONSIDER THE WEIGHT.** Cremation produces rather a lot of material: about 2–3 kilograms of ash, depending on the size and age of the deceased and the materials used in the coffin.



How to Die in the 21st Century

A whole new way to talk about death

Hannah Gould

KEY INFORMATION

- **Dr Hannah Gould** is a professional death studies scholar and amateur mortal.
- A cultural anthropologist by training, Hannah is currently a Lecturer in Buddhist Studies and Fellow with the DeathTech Research Team at the University of Melbourne having completed her postgraduate studies at Oxford and Melbourne.
- Hannah works closely with the Violet Initiative – a non-profit care platform that supports people to talk about, plan for and manage the last stage of life.
- Hannah is disarming in her ability to seamlessly move conversations from anthropological and cultural studies to fascinating stories from gravediggers and morticians she has met. She is articulate, fast-thinking, funny and understands the power of a good story.
- *How to Die in the 21st Century* is Hannah's first book.
- **Hannah is currently located in Melbourne, Victoria.**



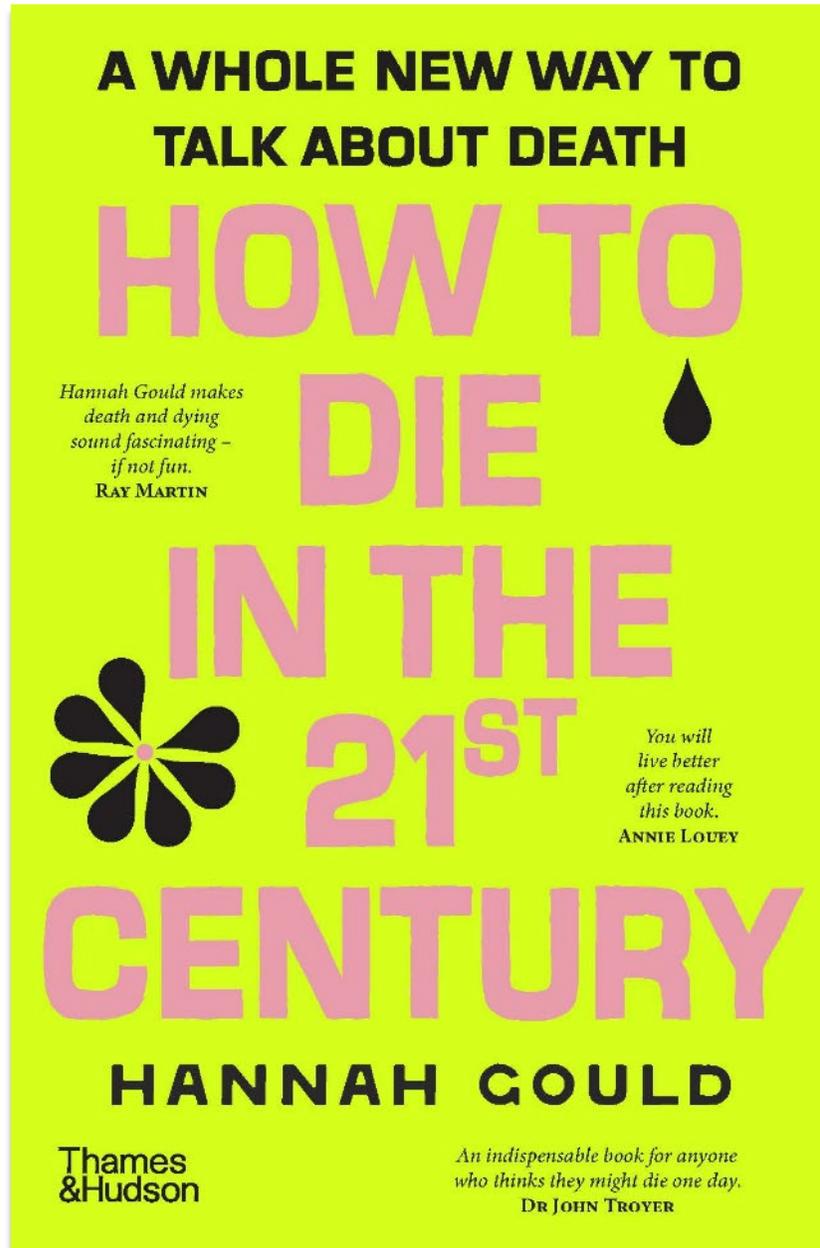
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Hannah Gould

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD:** [Laura Benson – laura@bensonpr.com](mailto:laura@bensonpr.com)
- Pitching for **prestige media** across **broadcast, print and online**, including *SBS Insight, ABC Local Radio Conversations, ABC Radio National, ABC News Breakfast, Good Weekend, Spectrum, The Guardian, The Conversation, The Saturday Paper, The Monthly* and more.
- Pitching for **partnerships and collaboration** with **aligned organisations** including Australasian Cemeteries and Crematoria Association, National Death Advocacy Network, Griefline and the Collective for Radical Death Studies.
- Pitching for '**Death Over Dinner**' and **Death Café events**, similar to Hannah's event at the Being Human festival.
- Pitching for **writers' festivals** across Sydney, Melbourne, Brisbane and Byron Bay.
- Targeted **influencer campaign**



How to Die in the 21st Century

A whole new way to talk about death

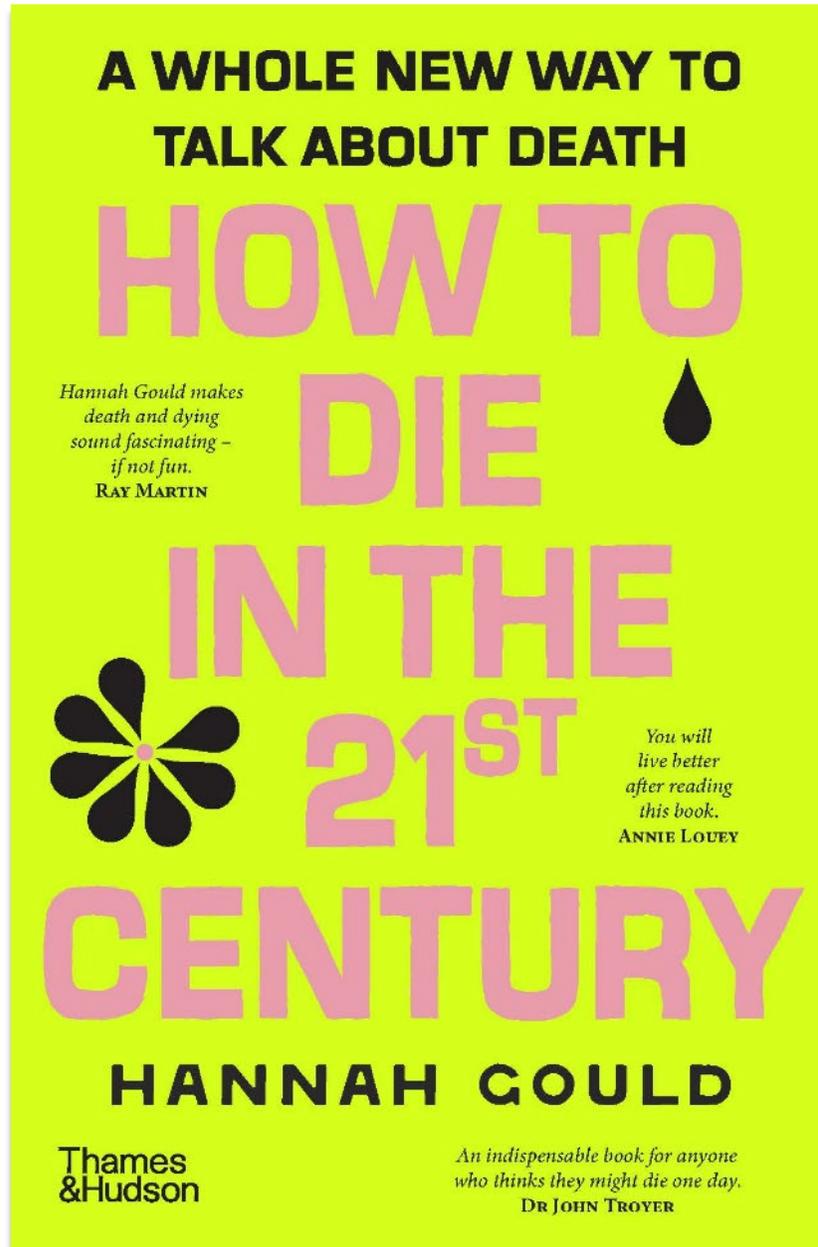
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CATS OF JAPAN

MASAYUKI OKI

Neko: Cats of Japan

CATS OF JAPAN

Masayuki Oki

Fall in love with cats from Japan!

- What do people love more? Cats or Japan? Why compromise? What could be cuter than a book that combines the two?! *Neko* is a finely curated collection of cute cats doing what they do best in the world's favorite tourist destination.
- Whether they're building their own empire on one of Japan's dedicated cat islands, roaming the streets looking for fish and scratches, or reclining at temples, one thing's for sure: the cats of Japan are some of the cutest kitties out there, and everyone loves them. *Neko* provides a glimpse into the lives of Japan's feline overlords.
- *Neko* is curated by Masayuki Oki, one of Japan's most popular cat photographers. With more than 500,000 Instagram followers, Masayuki's photographs regularly win competitions in nature photography. Masayuki travels Japan taking photos of adorable cats being playful, cheeky, and cute. He frequently exhibits his work throughout Japan and has a global following on X, Facebook, and Instagram as well as his own blog.



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CATS OF JAPAN

猫・ネコ

MASAYUKI OKI

I had no interest in cameras until I started working at an apparel company in Tokyo in 2009. Part of my role was to take pictures of people and products for promotional purposes. Then, on New Year's Eve 2013, I met a cat called Busanyan-senpai at a park during my work break. The cat had a noble appearance and looked like a mix of an American shorthair and an exotic shorthair. It was sleeping outside in the middle of the path, looking free. I fell in love with this cat at first sight, so the next day, during my break, I brought my camera and took a picture of her. That's when my life of photographing cats began. I posted the photo on Instagram, and cat lovers from all over the world praised me in the comments section.

This positive feedback inspired me, so I started posting photos of cats every day. Back then, it was just a hobby. Then, in 2015, at the age of 37, I quit my job and, with that momentum, I became a full-time cat photographer.

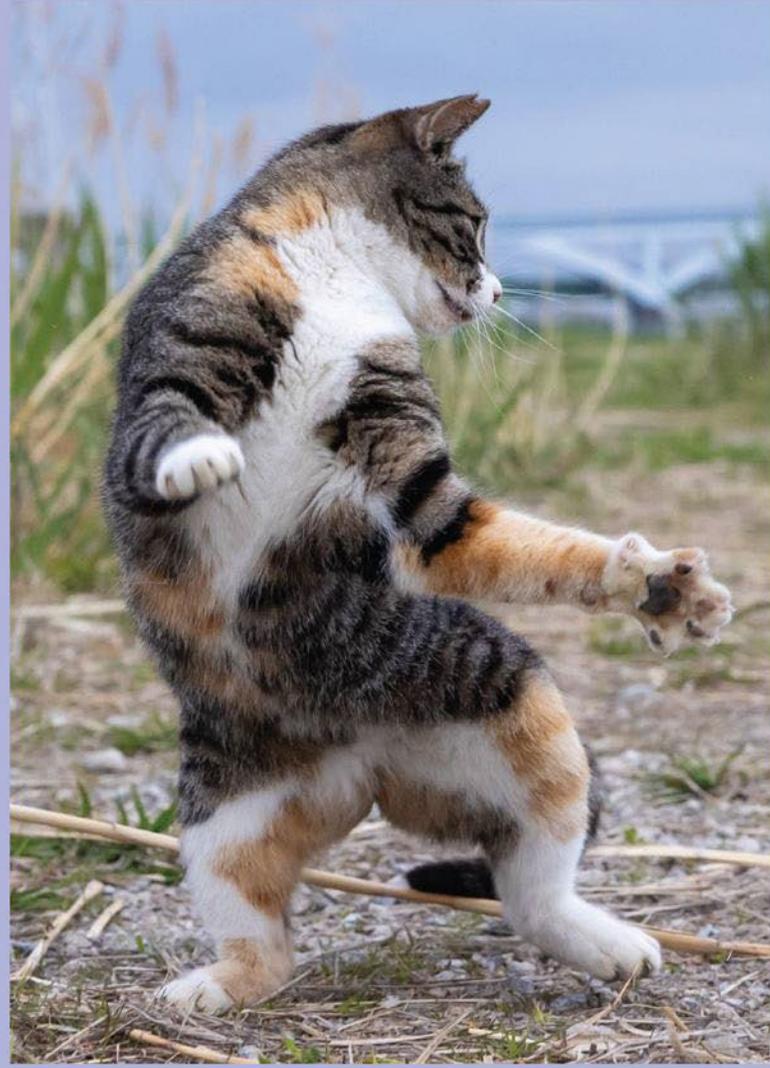
I've had some twists and turns along the way, but I'm proud to say I've published 20 photo books of cats in Japan. And Neko is my first publication overseas. I'm so happy that my dream continues to come true, little by little.

Of course, cats are wonderful and adorable to photograph, but I like to focus on their inner side, the emotions that we imagine from their expressions and behaviours, as well as the complex relationships between them, which give them a human feel. These are the moments I try to capture.









猫・ネコ



Neko: Cats of Japan

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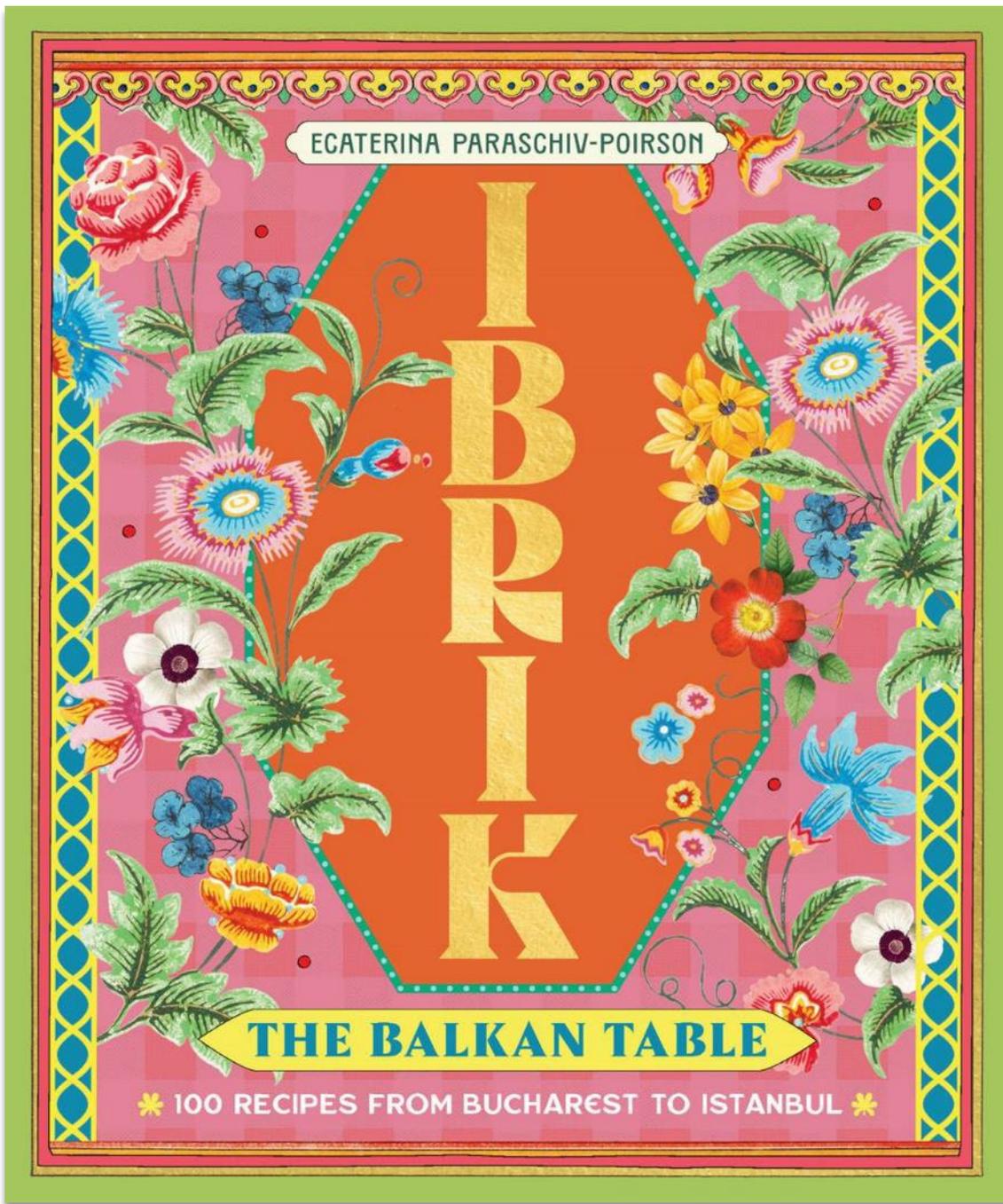
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THE BALKAN TABLE

* 100 RECIPES FROM BUCHAREST TO ISTANBUL *



Ibrik: The Balkan Table

100 RECIPES FROM BUCHAREST TO ISTANBUL

Ecaterina Paraschiv-Poirson

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- With diverse recipes to prepare throughout the seasons, from mezes to main dishes, alongside drinks, breads, and desserts, *Ibrik: The Balkan Table* will transport you to the heart of the Balkans. Including countries like Greece, Turkey, Romania, Croatia, and Hungary, the range of influences are evident in dishes like dolmades with morello cherries, potato moussaka, grilled trout and Jerusalem artichokes mousseline, baked feta dip, fermented pickles, babka, and Balkan cheesecake.
- Beautifully finished, this keepsake cookbook features stunning photography alongside easy-to-follow recipes.

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MY BALKAN CUISINE

IBRIK

Around the lands of the Balkans, there exists a fog almost as thick and dense as the clouds that surround Mount Olympus – one that leaves no clear definition of the land or the people who live there, with their values, beliefs and culture. On a map, it's difficult to trace the region's contours or draw clear borders that define it with any certainty. Though I was born in these lands, even I still don't truly know all of their facets.

We often talk about the Balkans like it's some mysterious culture that vanished long ago. Myths and legends make these lands seem mystical.

The very concept of the 'Balkans' is controversial: there are numerous contradictory definitions of the region, sometimes geographical and sometimes ideological. When we discuss the Balkans, we are speaking about an area surrounded by four seas: the Black Sea, the Aegean Sea, the Ionian Sea and the Adriatic Sea, and of two vast empires that conquered many territories, spreading their culture: the Byzantine Empire of Constantinople, and the Ottoman Empire of Istanbul.

The territories in question have witnessed a procession of people through the centuries – countless travellers, occupiers from distant lands and waves of migrants in search of a better life. The Balkans play a unique role geographically. They are, in a way, the natural border between the East and the West. They not only connect two large geographical areas, but two great cultures. From this blend, a curious culinary mix was born, with similar dishes found across countries,

sometimes under different names, their ingredients varying, but with common roots and techniques.

Instead of engaging in scholarly disputes over the exact borders of the Balkans, I chose to opt for a more personal interpretation: one that is rooted in my experience of a common shared identity. I discovered this identity in the artistic craftsmanship of the peoples in question, and in culinary traditions, which have shaped my belief that the Balkans stretch from Greece to Hungary in the west, and from Türkiye to Moldova in the east. Although this definition is a very personal one, it has allowed me to share my heritage and the innumerable culinary riches in this part of the world – so don't be surprised to discover dishes as diverse as Korean-style marinated cabbage, schnitzels like you'd find in Austria, tahini like in Lebanon, molasses like in Türkiye and coffee like in Tunisia!

I invite you to travel through these lands that, shaped by mighty empires, have merged the best of the West and the best of the East into their own cuisine.

This rich culinary heritage is derived from the presence of four fundamental elements:

Water. The Balkans are surrounded by four seas full of diverse seafood that forms an integral part of our cuisine.

Fire. Due to the abundance of forest and mountains, our people have developed a culture of wood, fire and barbecue, with wood-fired cookers giving



POTATO MOUSSAKA

½

SERVES 6

1 kg (2 lb 3 oz) potatoes
1 tablespoon coarse salt
2 garlic cloves, peeled
1 thyme sprig
1 bay leaf

200 g (7 oz) dried breadcrumbs

Beef filling

2 tablespoons olive oil
4 white onions, diced
100 g (3½ oz) unsalted butter
800 g (1 lb 12 oz) minced (ground) beef
1 tablespoon tomato paste (concentrated puree)
8 garlic cloves, minced
2 teaspoons chilli powder
2 teaspoons smoked paprika
600 g (1 lb 5 oz) tomatoes, chopped
4 bay leaves
4 thyme sprigs
1 tablespoon sugar

Béchamel sauce

150 g (5½ oz) unsalted butter
150 g (1 cup) plain (all-purpose) flour
800 ml (27 fl oz) milk
3 egg yolks
pinch of nutmeg

To make the beef filling, heat the olive oil in a frying pan over high heat and sauté the onion with a pinch of salt for a few minutes, until soft and translucent. Add the butter, then the beef, and sauté for another few minutes, until the meat releases some water. Add the tomato paste and simmer for a few more minutes. Stir in the garlic, chilli powder and paprika, then set aside for the moment.

Place the chopped tomatoes, bay leaves and thyme sprigs in a large saucepan and infuse over medium heat for 5 minutes. Stir in the beef mixture, then cook for a further 15 minutes, stirring regularly. Season to taste with salt, black pepper and the sugar if the sauce is too tangy. Remove from the heat and set aside.

While the beef filling is simmering, place the potatoes in a large saucepan of cold water with the salt, garlic, thyme sprig and bay leaf. Bring to the boil and cook for 20 minutes, until the potatoes are almost cooked through, but the core is still firm. Drain the potatoes, then rinse under cold water. Peel the skins off, then thinly slice the potatoes and set aside.

Preheat the oven to 170°C (340°F).

In a large gratin dish or individual dishes, arrange a layer of the beef filling, then add a layer of potato slices. Add another beef layer, then top with more potato slices.

To make the béchamel sauce, melt the butter in a saucepan over low heat. Add the flour and cook for a few minutes, stirring frequently, until you have a smooth roux that is beginning to brown. Meanwhile, in a separate saucepan, heat the milk over low heat. Add the heated milk to the roux mixture, whisking continuously until smooth. Add the beaten egg yolks in three batches, whisking vigorously. Season to taste with nutmeg and salt.

Pour the béchamel sauce over the moussaka and sprinkle with the breadcrumbs.

Bake for 25 minutes, until the crumb topping is golden brown and crispy.

FAMILY DISHES



FAMILY DISHES

SERVES 6

- 150 g (5½ oz) sugar
- 35 g (1¼ oz) fresh yeast
- 1 teaspoon dried yeast
- 2 eggs
- 1 egg yolk
- 85 ml (2¾ fl oz) unsweetened condensed milk
- 1 teaspoon ground cardamom
- 1 teaspoon mastic powder (optional)
- 1 teaspoon mahlab
- zest of 1 orange
- seeds from 1 vanilla bean
- 1 teaspoon vegetable oil
- salt
- 500 g (1 lb 2 oz) flour
- 75 g (2¾ oz) butter, melted
- Glaze**
- 400 g (14 oz) dark chocolate (60% cocoa), chopped
- 400 ml (13½ fl oz) cream (30–35% fat)



TSOUREKI

In a small bowl, vigorously mix 1 tablespoon of the sugar with the fresh yeast until it becomes liquid, then stir in the dried yeast and 50 ml (1¾ fl oz) lukewarm water. Let the starter rest next to a heat source for about 15 minutes, or until it begins to foam.

In a large bowl, vigorously mix together the eggs, egg yolk and remaining sugar.

In a saucepan over low heat, gently heat the condensed milk to 35°C (95°F). Remove from the heat and stir in the spices, orange zest, vanilla seeds, oil and salt.

Pour the milk mixture over the egg mixture and stir again to incorporate. Now add the yeast mixture and 250 g (1½ cups) of the flour and mix in slowly. Gradually add the remaining flour, making sure not to overmix. When the batter is smooth, gradually pour in the melted butter while kneading slowly, for about 20 minutes using XX.

Cover the bowl with plastic wrap. Leave the dough to rise at room temperature, near a heat source, for 4 hours, until doubled in size.

Place the dough on a floured or oiled work surface and divide into three equal portions. Roll the dough pieces into fairly long and even rolls. Braid the three rolls of dough together.

Line a baking dish with baking paper and place the braid on top. Cover with plastic wrap and leave to rest next to a heat source for at least 2 hours.

When the dough is nearly ready, preheat the oven to 170°C (340°F).

Bake the tsourekis for 40 minutes, or until XX. Remove from the oven and leave to cool on a wire rack over a plate.

To make the glaze, set a heatproof bowl over a saucepan of simmering water, ensuring the bowl isn't sitting in the water. Melt the chocolate in the bowl over very low heat until very soft, then remove from the heat and immediately stir in the cream until smooth, shiny and silky.

Pour the glaze over the cold tsourekis, coating it evenly, then leave to set. (To speed up the glaze setting, place the tsourekis in the refrigerator.)

Cut into slices to serve.

NOTE

All ingredients should be at room temperature. Make sure the room temperature is warm enough and avoid cold draughts as much as possible.



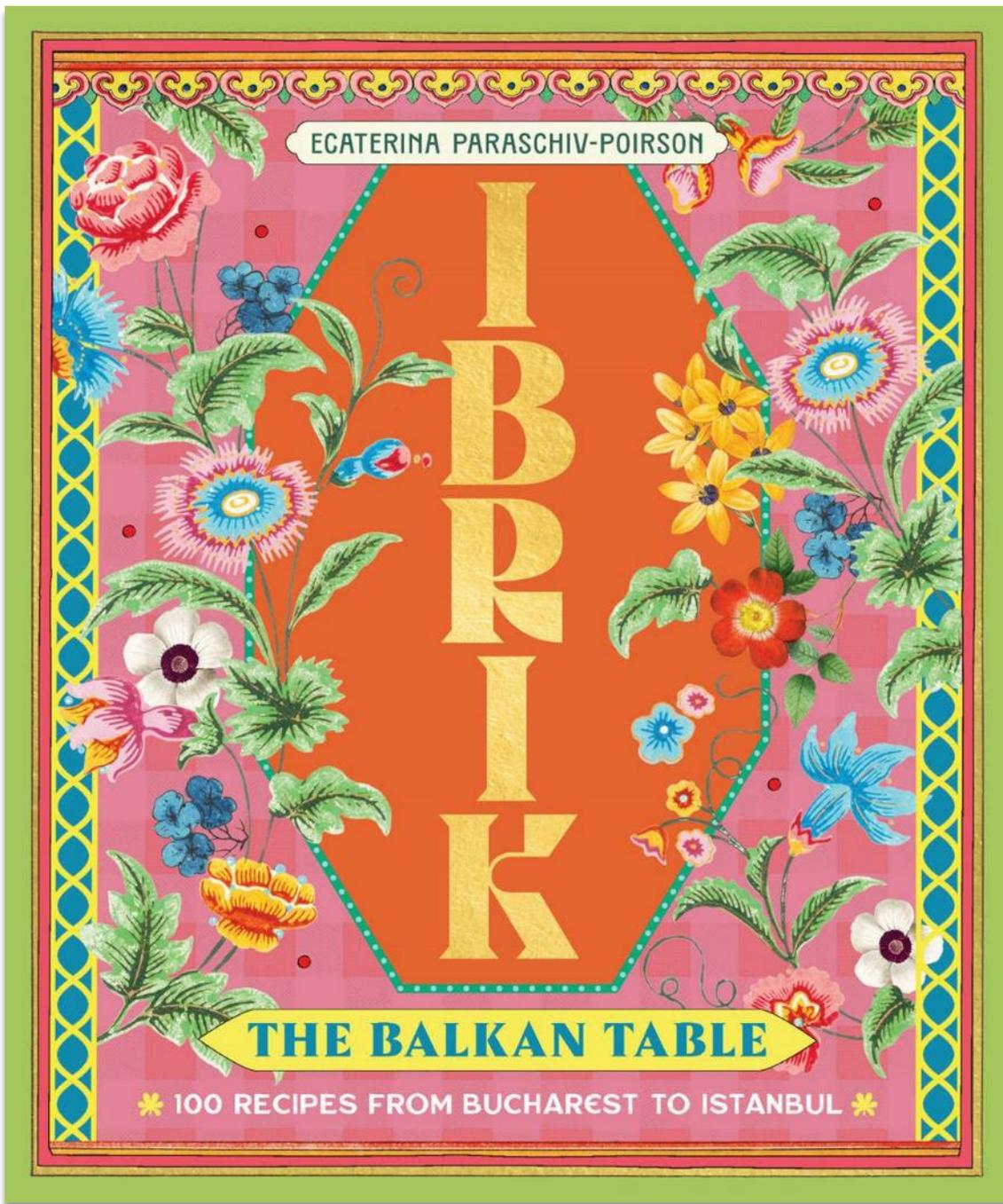


MEZZE

MEZZE IS A HAPPY EXCUSE FOR SHARING A MOMENT TOGETHER. WHETHER THE DISHES ARE SERVED SIMPLY AS A SNACK, OR AS STARTERS FOR A MULTI-COURSE MEAL, WHAT COUNTS IS ABUNDANCE AND NOT NECESSARILY COMPLEXITY.

On the table, you might find dolmades and eggplant 'caviar' alongside cheese or sliced smoked meats, and your hosts will bring out the best of what they have in their pantry. Wherever you go in the Balkans, you will find the same traditions – a generously laden table is a sign of abundance, wealth and hospitality.





Ibrik: The Balkan Table

100 RECIPES FROM BUCHAREST TO ISTANBUL

Ecaterina Paraschiv-Poirson

The best of Balkan cuisine, captured in 100 recipes that blend Mediterranean flavors and hearty Eastern European fare.

- *Ibrik: The Balkan Table* is a collection of 100 recipes that celebrate the rich culinary tradition of the Balkans. From Ecaterina Paraschiv-Poirson, owner of Ibrik Kitchen in Paris, France, this cookbook draws from her Romanian and Greek heritage, offering a selection of delicious recipes that pay homage to her homeland. In *Ibrik: My Balkans Table*, Ecaterina revisits traditional dishes such as eggplant caviar, stuffed peppers, shawarma, and kofta alongside Balkan staples like soups, stews, and fermented vegetables.
- With diverse recipes to prepare throughout the seasons, from mezes to main dishes, alongside drinks, breads, and desserts, *Ibrik: The Balkan Table* will transport you to the heart of the Balkans. Including countries like Greece, Turkey, Romania, Croatia, and Hungary, the range of influences are evident in dishes like dolmades with morello cherries, potato moussaka, grilled trout and Jerusalem artichokes mousseline, baked feta dip, fermented pickles, babka, and Balkan cheesecake.
- Beautifully finished, this keepsake cookbook features stunning photography alongside easy-to-follow recipes.

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The Art of Korean Cooking
Onjium

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Foreword

Woongchul Park
Founder / Chef,
Sollip Restaurant, London

Korean cuisine is a living bridge between past and present. Rooted in nature, seasonality and time, it embodies the patience, thoughtfulness and quiet resilience that lie at the heart of Korean culture.

Working as a Korean chef in London, I have seen how Korean food has become more than just a cuisine; it has quietly emerged as a cultural language, resonating across the world. Korean food is not merely about flavours or techniques. It reflects a way of life where meals are shared and where thoughts and values are exchanged through the act of gathering. I believe the true strength of Korean cuisine lies in its ability to create community and forge connections between people.

Onjium's work captures this spirit with remarkable depth. Its efforts go beyond preserving the past; it breathes new life into recipes and ingredients shaped by centuries of tradition, weaving them naturally into the present. Onjium shows us that tradition is not something to be frozen in time but a living force – one that evolves and speaks anew to each generation.

In a world that moves ever faster, it is easy to lose touch with our roots and identity. Onjium reminds us that, when carried with care, the wisdom of the past can live meaningfully in the present and inspire the future. Its work is not about holding on to nostalgia, but about allowing heritage to grow – with dignity and purpose.

I hope this book offers readers a glimpse into the deep warmth, grace and communal spirit that define Korean food and culture.

Right:
Yuja (yuzu)

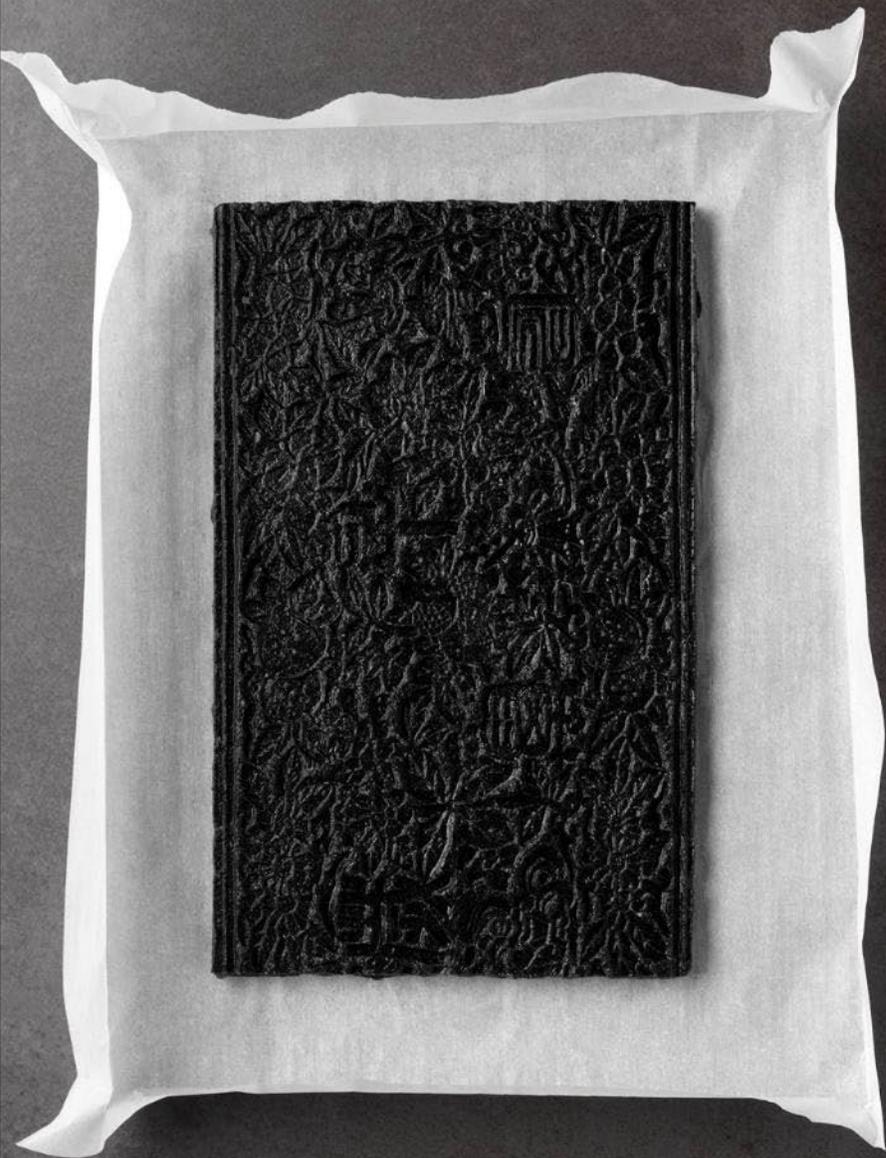
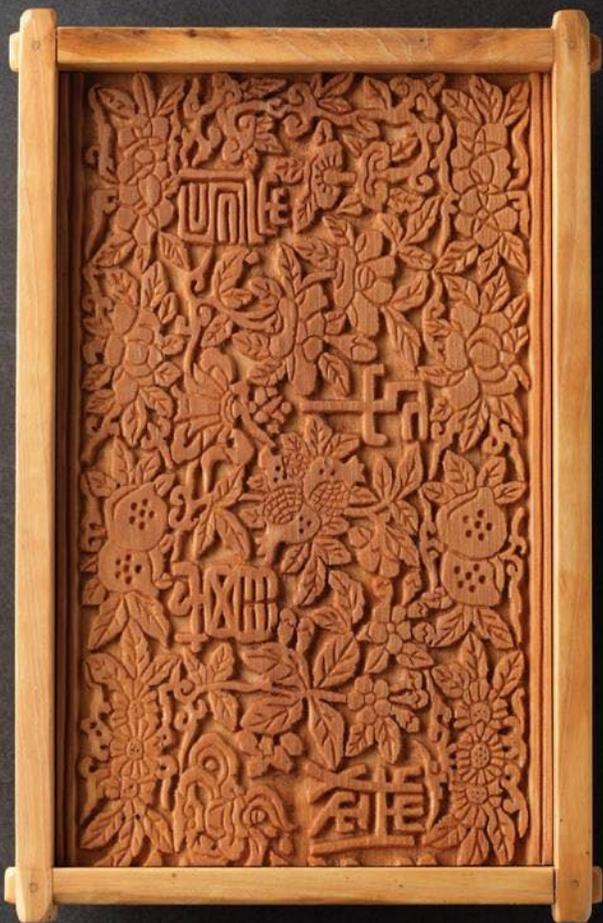
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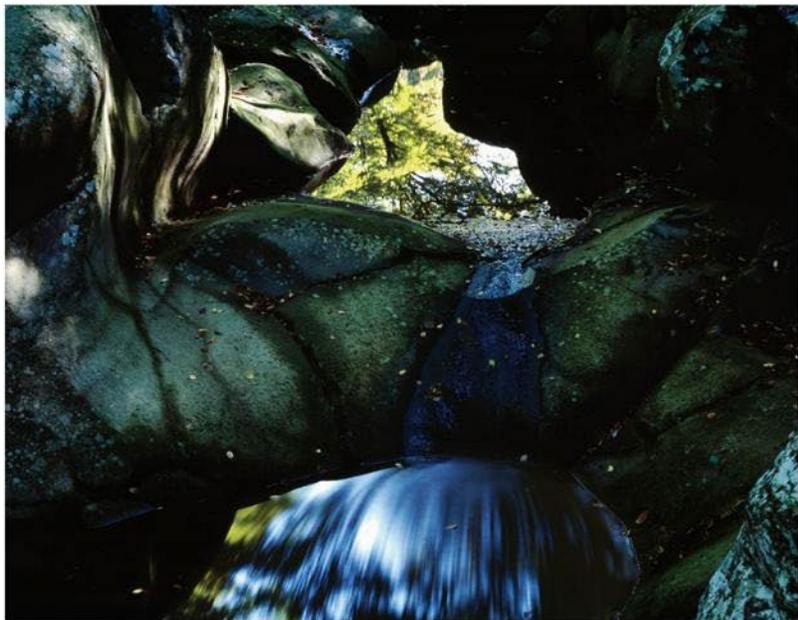
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House-made dasik mould

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Heukimja dasik







봄

SPRING

will surely come as always

SPRING

움파불고기
Wumpa bulgogi
Bulgogi with spring onion

The yellowish heart of the spring onion (scallion) stalk, which endures the cold winter and is harvested in the spring, is especially tender and savoury. Onjium presents the grilled *bulgogi* – which literally translates to ‘fire meat’ – made tender by mixing chicken, sirloin and bamboo shoots (*juksan*), along with seasoned spring onions, for a refreshing spring meal.

Ingredients

300 g (10½ oz) sirloin, finely shredded
200 g (7 oz) chicken meat, minced
20 g (¾ oz) fruits from *maesil-cheong* (plum marmalade),
seeded and finely minced
50 g (1¾ oz) Korean pear, finely minced
30 g (1 oz) onion, finely minced
2 spring onions (scallions), cut into 5 cm (2 in.) long strips
ground pine nuts

Bulgogi sauce

1½ tbsp soy sauce
1 tsp Korean soy sauce (*guk-ganjang*)
1 tbsp honey
1 tsp sugar
1 tbsp chopped spring onion
1 tsp crushed garlic
1 tbsp sesame oil
pepper

Method

- Mix the sirloin, chicken meat, plum fruits, pear and onion with *bulgogi* sauce and knead.
- Stir-fry the spring onion (scallion) in a frying pan until slightly cooked.
- If using a barbecue, once the charcoal is lit, place the grill rack with the meat on top and cook together with the spring onion. Alternatively, you can use a frying pan.
- Place the meat on a warm plate. Top with the spring onion. Sprinkle with the ground pine nuts.





Method

- Blanch the *gosari* (bracken) in boiling water until soft (about 30 minutes). Rinse thoroughly with cold water and cut into pieces 5 cm (2 in.) in length. Season the *gosari* with Korean soy sauce (*guk-ganjang*), chopped spring onion (scallion), crushed garlic and perilla seed oil. Stir-fry the *gosari* for 3–4 minutes. Add 1 tablespoon of water and stir-fry for 5 minutes on a low heat. Sprinkle with roasted sesame seeds.
- Cut the slices of squash in half and season with salt, chopped spring onion, crushed garlic and sesame oil, then stir-fry.
- Add a pinch of salt to the white radish and set aside for 20 minutes. Squeeze out any excess water from the white radish strips. Stir-fry the white radish in an oiled pan. Add 1 tablespoon of water, chopped spring onion, crushed garlic, ginger juice and perilla seed oil, then stir-fry.
- Blanch the spinach in boiling water (add a pinch of salt). Rinse with cold water. Squeeze out any excess water from the spinach. Season with chopped spring onion, crushed garlic, sesame oil and ground sesame seeds.
- Season the *sannamul* (wild greens) and *chwinamul* (aster) with Korean soy sauce, chopped spring onion, crushed garlic and sesame oil, and stir-fry in an oiled pan. Add 2 tablespoons of water and stir-fry until softened over a low heat.
- Add salt to the *daraji* (bellflower root) and rub to remove the bitterness. Stir-fry in an oiled pan. Add chopped spring onion and crushed garlic and continue to stir-fry until tender.
- Stir-fry the aubergine (eggplant) in an oiled pan. Add chopped spring onion and crushed garlic, Korean soy sauce and salt, and stir-fry for another 3 minutes. Add perilla seed oil and sprinkle with roasted sesame seeds.



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BETTER *at* HOME



COLU HENRY

RECIPES FOR BIG NIGHTS IN

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Better at Home

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Colu Henry

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CHAPTER 5

(152—179)

SHELLS & FISHES

Shaved Asparagus Salad *with* Comté, Toasted Almonds, *and* Fried Prosciutto

SERVES

4

TIME

20 minutes

INGREDIENTS

1 bunch asparagus (about 12 ounces/340 g), woody ends snapped off
3 tablespoons extra-virgin olive oil
4 thin slices prosciutto (about 2½ ounces total)
½ cup (70 g) roasted Marcona almonds or regular almonds
Kosher salt and freshly ground black pepper
¾ cup (80 g) shaved cheese, such as Comté, Gruyère, or Parmesan
½ cup (25 g) roughly chopped soft fresh herbs, such as mint, tarragon, or parsley, or a combination
2 tablespoons fresh lemon juice
Flaky salt, for serving

The idea for this recipe came to me in a dream—it happens sometimes! I'm glad it did, and you will be, too. Asparagus is shaved and tossed with cheese, toasted almonds, and fried prosciutto and then tossed with bright lemon juice and olive oil—it hits all the notes you want it to. I've called for Comté cheese, which has been increasingly available in grocery stores, but if you can't find it, feel free to substitute Gruyère; they both offer great nuttiness. If you'd like to make this vegetarian, simply leave out the prosciutto, it's still delicious. This salad is best served in spring when asparagus spears begin popping up at the market.

METHOD

Using a Y-peeler or vegetable peeler, shave the asparagus into long, thin strips (I like to leave most of the tips whole) and transfer to a large bowl and set aside.

Line a plate with paper towels and have near the stove. In a 12-inch (30 cm) skillet, heat 1 tablespoon of the olive oil over medium heat until it shimmers. Add the prosciutto and cook until it is golden and crispy, 2 to 3 minutes. Remove from the skillet and place on the paper towels to drain.

Add the almonds to the pan, toss to coat in the prosciutto oil, and cook, stirring frequently, until toasty and golden, about 3 minutes. Transfer to a cutting board and when cool enough to touch, roughly chop the nuts. With your hands, tear the prosciutto into bite-size pieces.

Season the asparagus with salt and pepper. Add half the cheese, half the nuts, half the prosciutto, half the herbs, and toss with the remaining 2 tablespoons olive oil and the lemon juice. Taste and adjust with more salt if needed. Top with the remaining cheese, nuts, herbs, and prosciutto.



Cappelletti *in Brodo with* Mortadella Meatballs

SERVES

4

TIME

30 minutes

INGREDIENTS

for the meatballs:

4 ounces (115 g) mortadella,
roughly chopped

4 ounces (115 g) prosciutto,
roughly chopped

8 ounces (225 g) ground pork
Nutmeg

¼ cup (13 g) finely chopped
fresh Italian parsley

½ cup (40 g) panko bread
crumbs

1 large egg

½ cup (50 g) grated pecorino
cheese

for the soup:

6 cups (1.4 L) low-sodium
chicken broth

6 ounces (170 g) dried
cappelletti pasta

Chopped parsley, for garnish

Grated pecorino, for serving

Freshly ground black pepper

After a long, rewarding day making tortellini in brodo with my dear friend Steph, we both agreed the leftover stuffing would make great meatballs. It got me thinking . . . What if I was to turn the recipe upside down and instead of making freshly stuffed pasta, make the meatballs the star of the show and serve them in broth with small pasta? I did, and it is a winner—not to mention a whole lot less of a lift. If you don't want to make the soup, make the meatballs anyway! They'd be delightful tossed in a red tomato sauce and served on their own or with spaghetti. They also freeze very well should you want to batch them ahead of time.

METHOD

Make the meatballs: Preheat the oven to 425°F (220°C). Line a sheet pan with parchment paper.

In a food processor, combine the mortadella and prosciutto and pulse until it has a similar consistency to the ground pork.

In a large bowl, combine the mortadella/prosciutto mixture, ground pork, nutmeg, parsley, panko, egg, and pecorino. With your hands or a large spoon, mix together until everything is well combined. With damp hands, roll the pork mixture into balls ¾ to 1 inch (2 to 2.5 cm) in diameter; it should yield about 20 meatballs.

Place the meatballs on the lined pan and bake until they are cooked through, about 12 minutes, flipping halfway through to ensure both sides get golden brown. (Alternatively, you could pan-fry these in olive oil, but I don't. I'm a lazy cook and prefer this tidier version.)

Meanwhile, for the soup: In a pot, bring the stock to a boil. Add the pasta and cook according to package directions, stirring frequently to ensure it's not sticking to the bottom of the pot.

Divide the meatballs among bowls and ladle the broth and pasta over top. Sprinkle a bit of parsley over each serving and pass more pecorino at the table. Finish with a few good turns of black pepper.





CHAPTER 4

(116—151)

PASTA POTS & PIZZA PIES

A Christmas Lasagna (126)

The Ventura: An Amaro Spritz

MAKES
1 cocktail

TIME
5 minutes

INGREDIENTS
2 ounces (60 ml) amaro, such as Cynar, Faccia Bruto, or Averna
4 ounces (120 ml) club soda
Fresh lemon juice
Strip of lemon peel, for garnish

One early January, our friends Michael and Caroline Ventura came for a long-overdue Hudson visit. At our favorite local restaurant, Rivertown Tavern, Michael ordered an amaro and soda before dinner. I tasted it and didn't know why I had never done so before. I love amaro! Why NOT top it with soda?! This drink is the perfect way to start off an aperitivo hour, and given they are incredibly delicious it also makes it hard to stop drinking them . . . The truth is it's equally good at the end of an evening. I've named this cocktail after Michael and it's now The Ventura and it remains in constant rotation.

METHOD

Fill a large wine glass with ice. Add the amaro, top with the club soda, and a squeeze of lemon juice. Give it a good, quick stir and garnish with the lemon peel.

A Note: While visiting Michael at his home on Shelter Island, he served this drink to me alongside a snack he called Egg Bread. As soon as I smelled it coming from the kitchen, I knew it was a very similar version of the same batter that I use to fry eggplant, chicken, and stuffed squash blossoms. We are very alike in our cooking styles. To make it yourself, thinly slice a few pieces of bread, make the egg batter from page 41, and shallow-fry the bread in a bit of olive oil until golden. Top with confited cherry tomatoes, mozzarella, and anchovies or simply on its own—it's perfect as is.



Pizza with Potato, Nduja, and Mozzarella

MAKES

one 10-inch (25 cm) pizza

TIME

15 minutes

INGREDIENTS

1 ball Pizza Dough (page 138)

Semolina flour, for dusting

3 ounces (85 g) fresh
mozzarella cheese, torn

1 small waxy potato, very
thinly sliced (use a
mandoline if you're
comfortable)

Kosher salt

2½ ounces (70 g) 'nduja

Olive oil, for drizzling

Flaky salt, for finishing

METHOD

About 1 hour before you're ready to make the pizza, place a pizza stone in the oven and preheat it as high as it will go. You want the stone as hot as possible.

Have your pizza toppings ready to go before you shape the dough as you'll need to work quickly.

Remove the pizza stone from the oven and dust with a bit of semolina flour. Shape the pizza dough into a 10-inch (25 cm) round and transfer to the pizza stone.

Top the pizza evenly with the torn mozzarella and then top with the potatoes, trying not to overlap them too much. Season with kosher salt. Dot the pizza with the 'nduja and drizzle with a bit of olive oil.

Place in the oven and bake until the cheese bubbles and the 'nduja melts, 8 to 10 minutes.

Transfer the pizza carefully to a cutting board. Finish with a few pinches of flaky salt. Slice and serve.



BETTER *at* HOME



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A CHINESE AMERICAN COOKBOOK

DOWN SOUTH



+

EAST

Ron Hsu
WITH Hugh Amano
FOREWORD BY Eric Ripert

A CHINESE AMERICAN COOKBOOK

DOWN SOUTH +



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Down South + East

A CHINESE AMERICAN COOKBOOK

Ron Hsu

Chinese American chef Ron Hsu shares original recipes exploring innovative Asian-influenced dishes via the rich larder of the American South in his debut cookbook, *Down South + East*

- Ron Hsu grew up a restaurant kid, surrounded by the delicious smells and flavors of Chinese food at Hunan Village, a set of seven restaurants his parents ran in Georgia from 1980 to 2008. Now, with culinary school, seven years at the world-famous Le Bernardin—where he moved from line cook to creative director—and his Michelin-starred restaurant Lazy Betty under his belt, Hsu is more than ready to share his recipes inspired by his Chinese childhood in the American South.
- With humble beginnings at his parents' Chinese restaurant to becoming creative director at three-Michelin-starred restaurant Le Bernardin, Ron Hsu is incredibly well-regarded in the culinary world, with nominations for multiple James Beard Awards (Best New Restaurant, Best Chef: Southeast).
- This book is for fans of Edward Lee's bestselling Korean-Southern fusion cookbook *Smoke & Pickles*, as well as Asian American cookbooks like Eric Kim's *Korean American* and our *Xi'an Famous Foods*.
- *Down South + East* tells Hsu's story through a reframing of what can be considered Southern food while still upholding one of that cuisine's most important tenets: hospitality and inclusivity, so home cooks will find his recipes delicious, unique, and easy to follow.

AU \$62.99 | NZ \$66.99

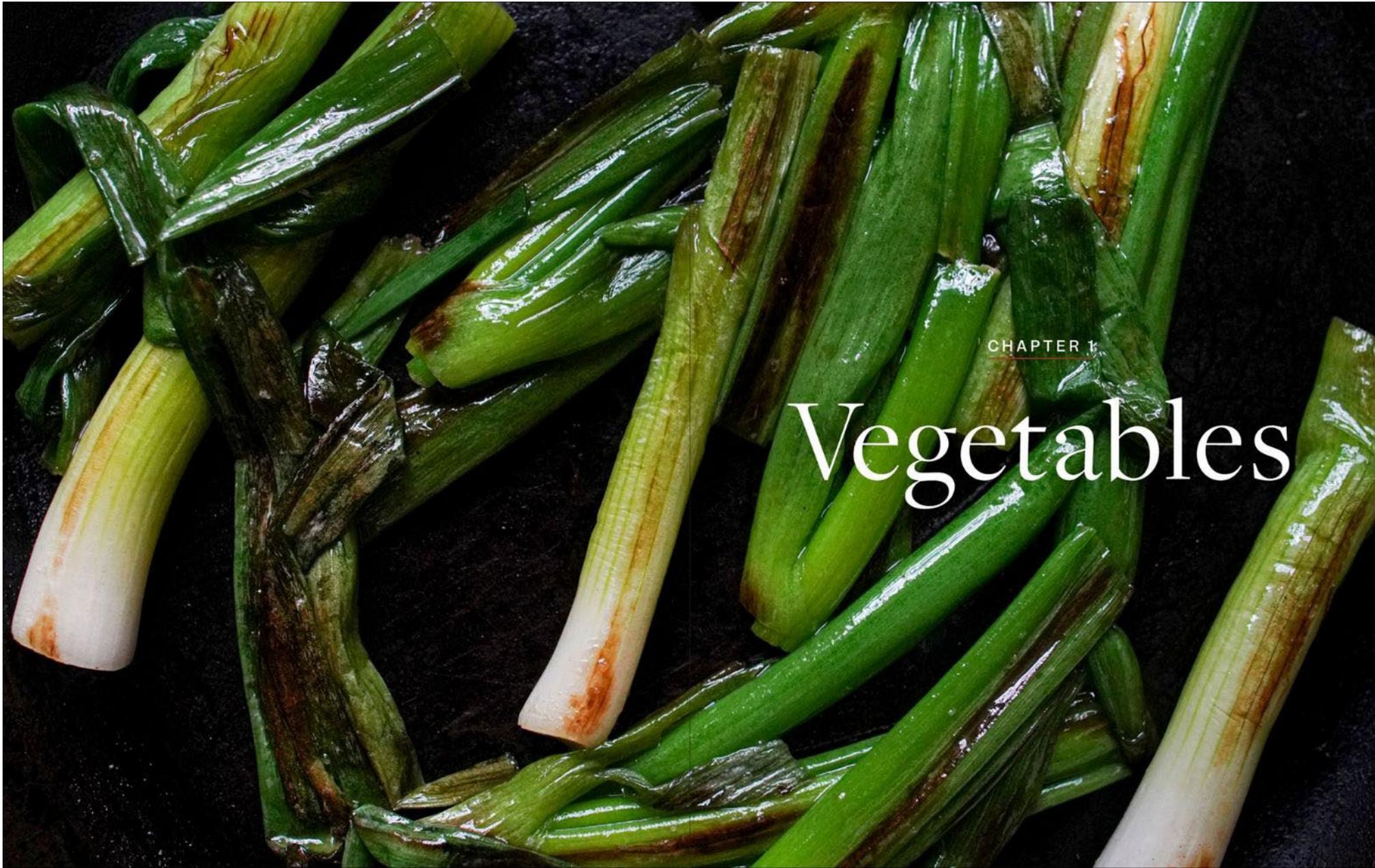
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CHAPTER 1

Vegetables

Soy-Braised Chicken

SERVES 2 TO 4 AS A MAIN COURSE

This simple, succulent dish rich with aromatic ginger and star anise is a commonly served dish in Chinese households, and mine was no exception; however, I really love the crispy variation (see Note). Cook low and slow for tender chicken, and reuse the cooking liquid up to three times, replenishing the water lost in cooking as needed. It will get more flavorful each time, so much so that it could even be used as a broth for noodle soup. Serve this chicken with Stir-Fried Collard Greens with Bacon (page 51) and Sriracha-Spiced Baked Mac and Cheese with Panko Crust (page 224) for an Asian-influenced Southern meal.

- 1½ cups (360 ml) soy sauce
- 2 tablespoons bourbon
- ½ cup (120 ml) sorghum syrup
- 3 star anise pods
- 1 cinnamon stick
- 1-inch (2.5 cm) piece fresh ginger, peeled and sliced ¼ inch (6 mm) thick
- 2 green onions, green and white parts, cut into 1-inch (2.5 cm) pieces
- 1 teaspoon white peppercorns
- 4 chicken leg quarters (about 2½ pounds / 1.2 kg)



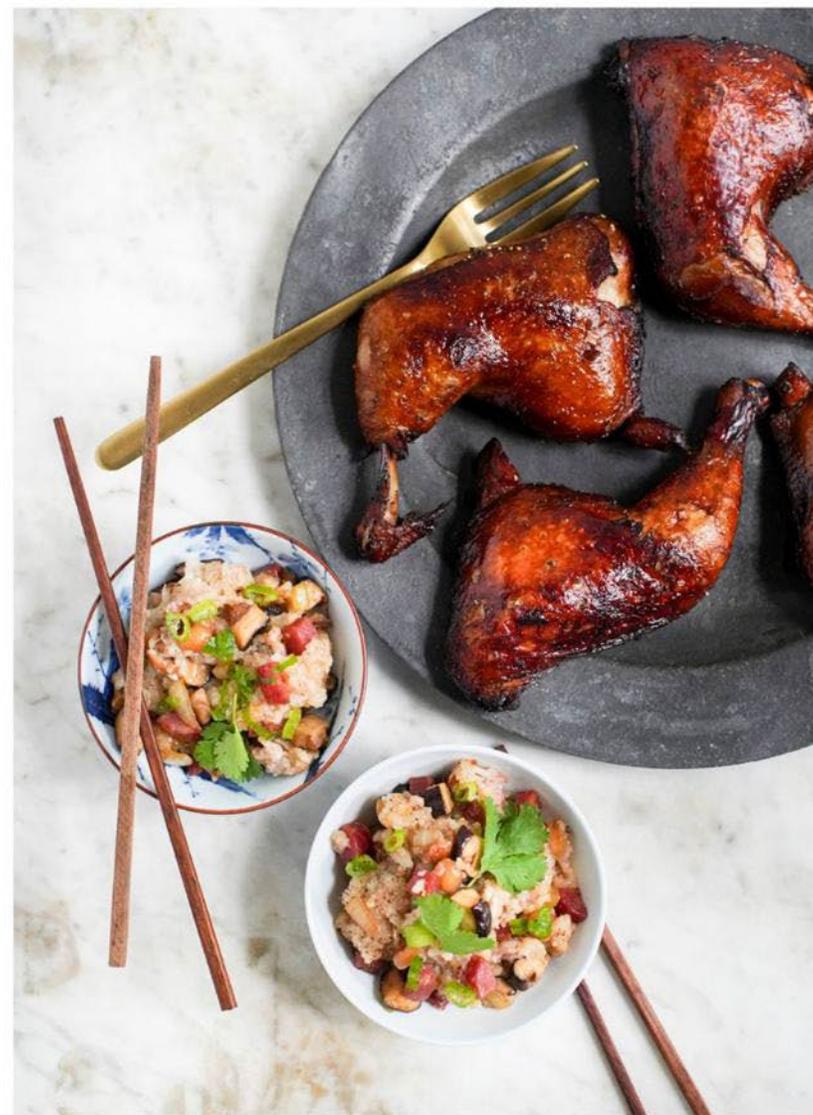
In a large saucepan, combine the soy sauce, bourbon, sorghum syrup, star anise, cinnamon, ginger, green onions, white peppercorns, and 2 cups (480 ml) water over high heat and bring to a boil, then remove from the heat and allow the flavors to infuse for about 20 minutes.

Add the chicken legs to the pot and place over low heat. Once a low simmer is reached, adjust the heat to maintain a low simmer (be sure the simmer is low to ensure tender chicken) and cook for 25 minutes, then flip the chicken legs and cook for another 25 minutes. Remove from the heat and allow the chicken to cool down in the liquid until you are ready to eat it (at least 10 minutes and up to 30 minutes) to let the cooking finish and flavors penetrate the chicken (if necessary, reheat the chicken by bringing the liquid to a simmer over low heat and cooking for about 5 minutes).

When ready to serve, use a heavy cleaver to slice the chicken through the bone and serve. Strain, cool, and refrigerate the cooking liquid in an airtight container for up 1 week to use up to two more times.

NOTE:

For deliciously crispy skin, lay the chicken, skin side up, on a baking sheet after it is done cooking. Refrigerate uncovered overnight. When ready to proceed, in a large, heavy pot set up with an oil thermometer, heat 4 inches (10 cm) vegetable oil over high heat to 350°F (175°C) when measured with an oil thermometer. Have a spider ready. When the oil is hot, add the chicken to the oil and fry it until the chicken is heated through and its skin is crispy, 3 to 5 minutes. Serve immediately.







Char Siu Pulled Pork

SERVES 6 TO 8 AS A MAIN COURSE

Pork and barbecue sauce go together like peas and carrots, so it was a forgone conclusion to combine pulled pork with the tangy sweetness of my Char Siu Marinade (see page 244)—the thick, umami-rich sauce creates a wonderful lacquer. Using a smoker will produce incredible results, but we've written this recipe for an oven so everyone can get in on the tasty fun. Pull the pork with a couple of forks and serve it with steamed rice, kimchi, and Bibb lettuce for wraps, or pile it into a bun with store-bought Vietnamese and bread and butter pickles and Asian Pear and Napa Cabbage Slaw (page 52) to make Southern-style sandwiches.

FOR THE BRINE:

- 1 cup (240 ml) Char Siu Marinade (page 244)
- 2 quarts (2 L) cold water
- ¼ cup (60 ml) apple cider vinegar
- ¼ cup (60 ml) dark soy sauce
- 2 tablespoons Chinese five-spice powder
- 3 cloves garlic, crushed with the side of a chef's knife
- 2-inch (5 cm) piece fresh ginger, cut crosswise into ¼-inch (6 mm) slices
- 3 pounds (1.4 kg) boneless pork shoulder

FOR THE BASTE:

- 1 cup (240 ml) Char Siu Marinade (page 244)

MAKE THE BRINE: Combine all of the brine ingredients in a nonreactive container large enough to hold the pork and mix well. Remove ¼ cup (120 ml) of the brine and reserve. Add the pork to the brine, cover, and refrigerate for at least 4 hours or up to overnight.

When ready to proceed, preheat oven to 300°F (150°C). Line a baking sheet with parchment paper and place a wire rack on the pan.

MAKE THE BASTE: In a small bowl, combine the reserved brine with the char siu marinade and mix well. Remove the pork from the brine and discard the used brine. Place the pork on the wire rack. Brush the baste all over the pork and place the pork into the oven. Cook the pork until fork tender, about 5 hours, basting it every 30 minutes (if the pork seems like it is getting too dark too fast and threatens to burn, cover it with aluminum foil).

Remove the pork from the oven and allow it to rest for 30 minutes, then shred the pork with forks or a knife and serve immediately.



Pimiento Cheese with Scallion Pancakes

SERVES 4 TO 6 AS AN APPETIZER

Saturdays were for dumpling-making at my mom's restaurant, Hunan Village. But we also made plenty of wraps for moo shu from the same dough, as well as these delicious scallion pancakes, rich with sesame oil and green onions in layers created by the mini-laminating process described below. They were a favorite after-school snack for me, so as an adult, serving them with a traditional Southern pimiento cheese was a no brainer. In my version of pimiento cheese, we use flavorful sriracha rather than the usual Tabasco sauce, and we char red peppers and jalapeños on the stovetop rather than using a canned product (if push comes to shove, you'll still get good results with canned peppers). Feel free to adjust the mayonnaise or buttermilk as desired to make the dip more spreadable. Note that the scallion pancakes are best eaten fresh just after cooking, as they quickly grow hard. And if you want to diversify your caviar game, replace the usual blinis with these scallion pancakes for a warm, crisp delivery vessel.

FOR THE PIMIENTO CHEESE (MAKES ABOUT 2½ CUPS / 550 G):

- 1 red bell pepper
- 2 jalapeños
- 8 ounces (225 g) sharp cheddar cheese, shredded (about 2 cups)
- 3 ounces (85 g) cream cheese (about ½ cup)
- ½ cup (75 ml) mayonnaise (preferably Duke's)
- 1½ teaspoons Dijon mustard
- 1½ teaspoons sriracha
- 1 tablespoon Worcestershire sauce
- 1 tablespoon apple cider vinegar
- 2 tablespoons minced parsley

ingredients continue

MAKE THE PIMIENTO CHEESE: Place the red pepper and jalapeños directly on your stovetop burner grates or on a wire rack placed on the burners. Turn the flame to medium and cook until the peppers are completely blackened all over, rotating from time to time, about 4 minutes.

Alternatively, if you don't have a gas stovetop, preheat the broiler and line a baking sheet with foil. Cut the red pepper and jalapeños lengthwise in half; remove and discard the stems and seeds. Arrange the peppers, cut side down, on the prepared broiling pan and place the pan in the broiler, 5 to 6 inches from the heat source. Broil until the skin of the peppers is charred and blistered, 8 to 10 minutes.

Place the charred peppers in a bowl and cover tightly with plastic wrap to steam as they cool down, 15 to 20 minutes. When cool enough to handle, peel off the skin and discard (if using the stovetop method, remove the stems and seeds and discard as well). Finely chop the peppers and place in a food processor; add the cheddar cheese, cream cheese, mayonnaise, mustard, sriracha, Worcestershire sauce, vinegar, and parsley and pulse to combine until a nearly smooth consistency is reached. Refrigerate until fully chilled, about 1 hour.

recipe continues



CHAPTER 5

Beef

A CHINESE AMERICAN COOKBOOK

DOWN SOUTH +



EAST

Ron Hsu
WITH Hugh Amano
FOREWORD BY Eric Ripert

Down South + East

A CHINESE AMERICAN COOKBOOK

Ron Hsu

Chinese American chef Ron Hsu shares original recipes exploring innovative Asian-influenced dishes via the rich larder of the American South in his debut cookbook, *Down South + East*

- Ron Hsu grew up a restaurant kid, surrounded by the delicious smells and flavors of Chinese food at Hunan Village, a set of seven restaurants his parents ran in Georgia from 1980 to 2008. Now, with culinary school, seven years at the world-famous Le Bernardin—where he moved from line cook to creative director—and his Michelin-starred restaurant Lazy Betty under his belt, Hsu is more than ready to share his recipes inspired by his Chinese childhood in the American South.
- With humble beginnings at his parents' Chinese restaurant to becoming creative director at three-Michelin-starred restaurant Le Bernardin, Ron Hsu is incredibly well-regarded in the culinary world, with nominations for multiple James Beard Awards (Best New Restaurant, Best Chef: Southeast).
- This book is for fans of Edward Lee's bestselling Korean-Southern fusion cookbook *Smoke & Pickles*, as well as Asian American cookbooks like Eric Kim's *Korean American* and our *Xi'an Famous Foods*.
- *Down South + East* tells Hsu's story through a reframing of what can be considered Southern food while still upholding one of that cuisine's most important tenets: hospitality and inclusivity, so home cooks will find his recipes delicious, unique, and easy to follow.

AU \$62.99 | NZ \$66.99

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JUNO THE BAKERY

A BAKING BOOK

BY EMIL GLASER
PHOTOS BY PETRA KLEIS



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JUNO THE BAKERY

A BAKING BOOK

Emil Glaser

Recipes from the world-renowned neighbourhood bakery in Copenhagen.

- Skip the line at one of Copenhagen's most popular bakeries and make their delicious treats in the comfort of your own kitchen. Juno the bakery has compiled their best recipes in this book, featuring photos by renowned photographer Petra Kleis.
- Juno the Bakery, founded by Emil Glaser and Nina Schmiegelow, opened in Østerbro in 2017 and quickly became one of the most sought-after bakeries in Copenhagen - a city that places a high value on baked goods. Juno is at the absolute pinnacle of baking excellence. In this book Juno shares the bakery's signature recipes, such as their popular cardamom buns, lemon cake, sourdough bread, seasonal highlights and much more. Use it as your guide to its baking secrets or get inspired by the philosophy of Juno the Bakery, crafted in Copenhagen.
- Juno the Bakery in Copenhagen is often considered one of the best bakeries in the world. Founded by former Noma restaurant pastry chef Emil Glaser, the bakery attracts large crowds outside its shoebox-size shop.
- The first cookbook on the wildly popular bakery, includes recipes for its world-famous cardamom buns, pistachio escargot, almond croissant and much more. Illustrated by renowned photographer Petra Kleis.
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- To the knowing eye, our coasts are an incredible source of nutrition and flavours - from aromatic maritime herbs and succulent coastal vegetables to umami-rich seaweeds and gourmet shellfish. Join Mark on an intimate gastronomic and ecological journey through a dazzling range of coastal habitats, learning how to safely identify, considerately harvest and creatively cook coastal wild foods.
- Featuring a mix of stunning illustrations from Sofia Iva and informative and evocative photographs, we learn how to safely, legally, considerately and deliciously connect with them. Through recipes, seasonal tips, preserving guides, and fascinating personal stories from Mark's own wild and rugged coastal home in Scotland, you will discover the flavours, nourishing abundance and fascinating stories of our shorelines. Some of the species covered in the book are: sea buckthorn, beach rose, sea sandwort, sea beet, wild thyme, marsh samphire, wrack, sea lettuce, kelp, limpets, cockles, oysters and mussels.
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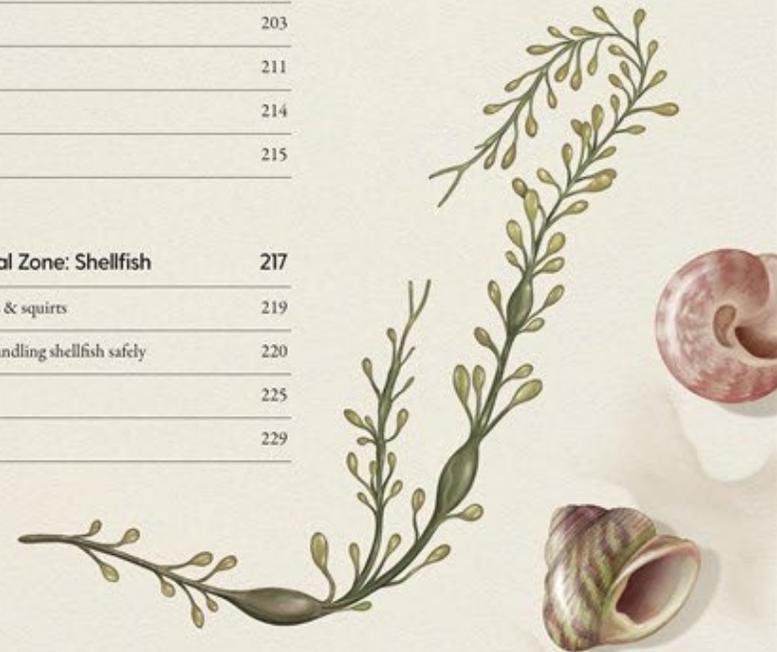
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Foraging on the coast

Foraging is in our DNA and, while it may have become hidden from many of us, buried under a few thousand years of agriculture, it is always ready to emerge if we allow it. Foraging is about recognizing abundance, knowing what to do with it, then acting on that knowledge. It is active and deeply practical, pragmatic rather than idealistic, responsive rather than controlling. It can be deeply personal and meditative, but also a wonderful social activity: the communal harvesting and processing of wild foods has nurtured human relationships for as long as we have walked the Earth.

Wild food can be the cornerstone of a diet, or just a tiny embellishment to enliven it. Such is the nutritional density of many wild foods compared to their cultivated counterparts, that even introducing small wild flourishes to meals can bring great improvements to our diets. The reasons people forage are as diverse as the things they forage for, but however it fits into our lives, the act of gathering food from the wild is an intimate act that bonds us with the land: physically, mentally, nutritionally and culturally.

'When the tide is out, the table is set' is a saying originating from the First Nations of the Pacific Northwest coast of Alaska and Canada, but it applies equally to most coastal regions where the sea is clean. Of all the habitats in which a forager might look for food, the coast is by far the most rewarding, surpassing even the richest riverbanks or most fecund forests in both diversity of edible species and nutritional density. Our hunter-gatherer ancestors knew this well, choosing to spend large portions of their year by the sea. Preserved piles of discarded shells many metres deep (known to archaeologists as shell middens) show us that seasonal gorging and preservation of shellfish such as mussels and oysters was commonplace among hunter-gatherers. Yet these tell only a small part of the story: most of the coastal diet of our ancestors left no trace.

Modern foragers don't need to see physical evidence to know that their ancestors feasted on seaweeds and coastal plants. In northern climes, the coast was the only place where large nutrient-rich wild vegetables were abundant and easily harvested, and this hasn't changed. Many of the vegetables that we have cultivated for consumption still grow free and wild in coastal habitats. Wild cabbage (*Brassica oleracea*; see page 117), for example, was domesticated by 2000 BCE and has since been selectively bred into a host of staples including broccoli, cauliflower, cabbage, kale and Brussels sprouts.

Cultivation hasn't always improved on the flavour or nutritional value of wild plants but merely made them easier to grow in straight lines or away from the sea. I once rescued some sea beet (see page 81) that had been unceremoniously dumped on the coast road by a storm and planted them in my garden. They took well enough to their new domestic setting and sprouted the following year, but their leaves – so glossy and succulent in their coastal home – were sad, flimsy and tasteless by comparison. Fortunately, having evolved to cope with their turbulent habitat, the wild colonies quickly sprung back even stronger, and I continued to thin them rather than harvest the domesticated weaklings in my garden.





Leaves are serrated at the edges and have a corrugated texture.

Fine, bristly thorns.

Unripe hips are green and hard.

Fully ripe hips are soft and red all over.



Beach rose

Rosa rugosa

There are many species of wild rose, most of them dainty, subtly perfumed and associated with the symbolism and traditions of their native region. The beach rose found on the coasts of the North Atlantic is none of these things: it is a big, bold, brash interloper, brought by Victorian plant hunters from North-East Asia to Europe around 1800 and to North America 50 years later. Gardeners quickly took to its boisterous growth, fragrant blooms and disease resistance, and it became a staple of parks and gardens. From there it soon escaped to the wild, settling most happily near the sea, where its natural resistance to salt, suckering growth and liking for sandy soil gave it a distinct advantage. It is now considered an invasive non-native in some regions; in the UK it is a civil offence to cause it to grow in the wild. It is a gift to foragers, providing more intensely aromatic blossoms and bigger, juicier hips than any of its cousins.

ALSO KNOWN AS Japanese rose, rugosa rose, Ramanas rose, letchberry, beach tomato, sea tomato, saltspray rose, potato rose, Turkestan rose, beach plum.

EDIBILITY Petals and fruits (which are known as hips) are both abundant and tasty.

IDENTIFICATION Shrub, 1–2m (3–6ft) tall, forming dense thickets. Stems are covered in short, straight prickles. Leaves are serrated at the edge and corrugated (rugose), arranged in three or four pairs with a single terminal leaf at the end. Flowers are pink or white and have five petals with yellow stamens in the middle. Hips are like large cherry tomatoes, with five straggly sepals protruding from the end.

DISTRIBUTION Widely distributed and common.

WHEN TO HARVEST Flowers from early summer to early autumn; hips in late summer and autumn.

HABITAT Coastal scrub and maritime hedgerows, as well as gardens, parks and waste ground inland.

SIMILAR SPECIES All roses can be used in the same ways, though few rival beach rose for abundance, flavour and ease of harvest and preparation.

SAFETY NOTE In Scotland, rose hips are known as itchycoos on account of their small hairy seeds that irritate the skin. Minor skin irritation can be a major problem in the throat, so all recipes involving rose hips require either meticulous de-seeding before cooking or fine straining afterwards.

Beach rose hip 'tomato' sauce

This versatile sauce can be used like tomato sauce (or tomato paste if you reduce it down). It's good with sea spaghetti (see page 199) and perhaps some cockles, spread on a pizza, or used to enrich a sauce. Mixing the sauce with cooked laver (see page 181) gives it a little of the umami that tomatoes have but rose hips lack, though it will turn the lush red colour muddy.

SMOOTH SAUCE OR PASTE

This simple method gives you a smooth texture and you do not need to de-seed the hips beforehand. Top and tail the rose hips and pop them in a pan with just enough water to cover them. Bring to a gentle simmer for 15 minutes until the hips are soft. Put the hips in a food processor and blitz, then press the pulp through a fine sieve or mouli grater. Then return the pulp to the pan and repeat the process.

Pour the sauce into a clean pan and bring back to a gentle simmer. Season with salt, pepper and any herbs you like, reducing it to a strength and consistency that suits you – I make it quite concentrated, as it can always be diluted later. Depending on the ripeness of your hips, the sauce may benefit from a little sugar to offset the tartness.



TEXTURED SAUCE

This more involved method requires you to de-seed the hips. Top and tail the rose hips and chop them in half. Use a teaspoon to scrape out the seeds and any stray hairs. Place the prepared hips in a thick-bottomed pan with a little olive oil. Heat gently until they begin to break down – perhaps give them a mash with the back of a spoon. Season with salt and any herbs you like. Add a little water if they start to stick, or if you'd like a wetter sauce.

To keep for future use, freeze the sauce in large-lump ice-cube trays, then store in ziplock bags in the freezer.

Beach rose petal ketchup

Beach rose petals make a simple but pleasing condiment for drizzling on salads. If you make it with fresh petals, they retain their glamorous pinkness.

Densely pack a jar with fresh or dried beach rose petals and top up with two parts apple cider vinegar to one part water and one part sugar, and a generous pinch of salt. If the lid of the jar is metal, place cling film between it and the jar before screwing it on to avoid it corroding. Put the lid on, shake vigorously and leave for one month, agitating the jar occasionally. The petals will disintegrate into a delightfully tasty condiment.

Add minced chillis and any spices you fancy to the mix for a rudimentary but satisfying rose petal harissa that is excellent with couscous or orache grains (see page 88).





In its first year of growth, a basal rosette appears, but no flowering stem.

Leaf stems are usually, but not always, red.

Seed capsules (siliques) contain between one and five seeds.

In its second year, a thick flowering stem bears many yellow, cross-shaped flowers.

Sea radish

Raphanus maritimus

Sea radish is biennial, occasionally perennial, forming attractive rosettes in its first year that can provide a steady supply of tasty greens throughout the winter. In its second year, clouds of flowers form a hazy yellow fringe along the coast. Its leaves are not fleshy like other salt-tolerant plants but coarse and rough, and don't expect cute little pink radishes – the root is a grey, woody anchor and more of a survival food than a culinary treasure. Where sea radish is established, it usually grows in large numbers and can take plenty of thinning. I was once invited by the residents of a coastal village near me to teach them how to eat it into submission as it was taking over their paths and playpark.

ALSO KNOWN AS *Raphanus raphanistrum* subsp. *maritimus*.

EDIBILITY Leaves, leaf stems, flowers, young flowering stems (peeled) and young seed pods all have a wonderfully radishy flavour.

IDENTIFICATION Leaves grow to 30cm (12in), or twice that in very sheltered locations, with paired toothed lobes growing off a central pinkish-red or green stem. Leaves are roughly textured and grow in a low rosette in their first year; in year two, fibrous flowering stems grow to around 1m (3ft), bearing cross-shaped yellow flowers typical of the cabbage family. Later, green seed pods appear, like a string of up to five pearls with a long tapering point at the end.

DISTRIBUTION Coasts of Europe, especially the west and south-west coasts of the UK, and the east and south-west coasts of Ireland. Less common elsewhere in Europe, except Brittany. On the Atlantic coast of North America, sea radish is replaced by wild radish (*Raphanus raphanistrum*) – see similar species.

HABITAT Shingle foreshore above the high spring tide line, coastal field edges, maritime hedgerow and especially coastal road verges.

WHEN TO HARVEST Leaves all year. Flowers from mid-spring to autumn. Seed pods (known botanically as siliques) from late spring to early autumn.

SIMILAR SPECIES Confusion is only likely with other edible brassicas, especially black mustard (*Rhaphispermum nigra*), which looks very similar but has more angular leaves. It is not specifically coastal, but often thrives near the sea, especially in southern England. Wild radish (*Raphanus raphanistrum*) has pink/white and occasionally yellow flowers and is not specifically coastal. Oilseed rape and charlock are also similar looking edible relations.

Sustainable harvesting

Pulling a few leaf stalks from their first-year rosettes is the natural way to harvest sea radish. Leaves from higher up the flowering stems tend to be too fibrous but the young flowering stems themselves, once peeled, are tender and delicious. The flowers, flower buds and siliques can be nipped off by hand. It's common for the siliques to contain between one and four seeds, but five is quite rare – make a wish if you find a 'five'. The siliques quickly swell and the seeds inside become tooth-breakingly hard, but not all at the same time; even a single plant tends to have a rolling harvest lasting a month or more. This can make gathering a decent number of seeds quite time consuming. To tell whether seeds are still tender, squeeze them between thumb and forefinger to see if they give a little. By the time the seed bulges look like small peas, they are invariably too hard.

Eating sea radish

The flavour of sea radish is, as you might expect, radishy. This is due to a class of sulphur-containing compounds common to all mustard greens called glucosinolates, which have evolved to deter grazing animals. All parts of the sea radish have this taste to different degrees. Mildest are the flowers, which make tasty additions to salads and very pretty garnishes. Before they open, the buds can be

eaten like small, strongly flavoured heads of broccoli. More pungent – in fact, quite mustardy – are the leaves and leaf stems. These can be torn or chopped into small pieces for spiking salads, or shredded finely and added to slaw, salsa verde (see page 107) or salad dressings. Wash them well, as the rough texture holds on to sand. Peeled young flowering stems, or, once divested of their leaves, the leaf stems, make good crudites for dipping into something mild tasting like hummus; they can also be chopped and mixed through a stir-fry. Best of all, they make an ideal centre to a sushi roll (see page 145), adding crunch and wasabi-like notes. Surplus leaves can be blitzed with a little oil and vinegar to make a passable 'wasabi-light' paste, or mixed into pesto to add some mustardy punch.

Though sea radish is available in good quantities throughout the winter, it is a little too pungent to be used as a regular side vegetable. One way around this is to prepare it using a classic Turkish treatment of charlock (a closely related member of the cabbage family): pan-fry the leaves with onion and garlic in lots of olive oil then eat them with yogurt. Another Mediterranean treatment for pungent wild greens is to simmer the tender stems and leaves in salted water for 10 minutes then strain and drizzle with a generous amount of olive oil and lemon juice.

Sea radish siliques are one of my favourite coastal nibbles. The most mustardy part of the plant, they are reminiscent of wasabi, and just strong enough to give your palate a good hit. Try cold pickling them (see page 261) – they mellow with age.



Coast-slaw

The crunchy leaves and vegetables of the coast are ideal for shredding together slaw-style. This isn't so much a recipe as a reminder of how easy it is to combine whatever the coast offers you into something fresh and delicious.

Ingredients

A few handfuls of your favourite wild leaves and stems: e.g. sea radish basal leaves and stems, sea kale shoots or older leaves, wild cabbage leaves, sea beet, sea aster, sea sandwort, sea plantain, sea lettuce

1 large onion, or a handful of wild garlic (ramps)

1 tablespoon wholegrain mustard

Olive oil

Lemon juice

1 teaspoon salt

Any herbs and spices you fancy – Scots lovage leaves and alexanders 'pepper' are nice additions

Seaweed flakes – especially toasted sea lettuce or laver

Mayonnaise (optional)

Finely shred all the leafy parts then mix them with the other ingredients. Cover and leave to meld and soften a little in the fridge for an hour or more before serving. I like it without the mayonnaise that usually drowns lesser slaws, but it can be a nice foil for more pungent wild flavours.



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MARK WILLIAMS

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WILD MARITIME FOOD TO PRESERVE, COOK & EAT

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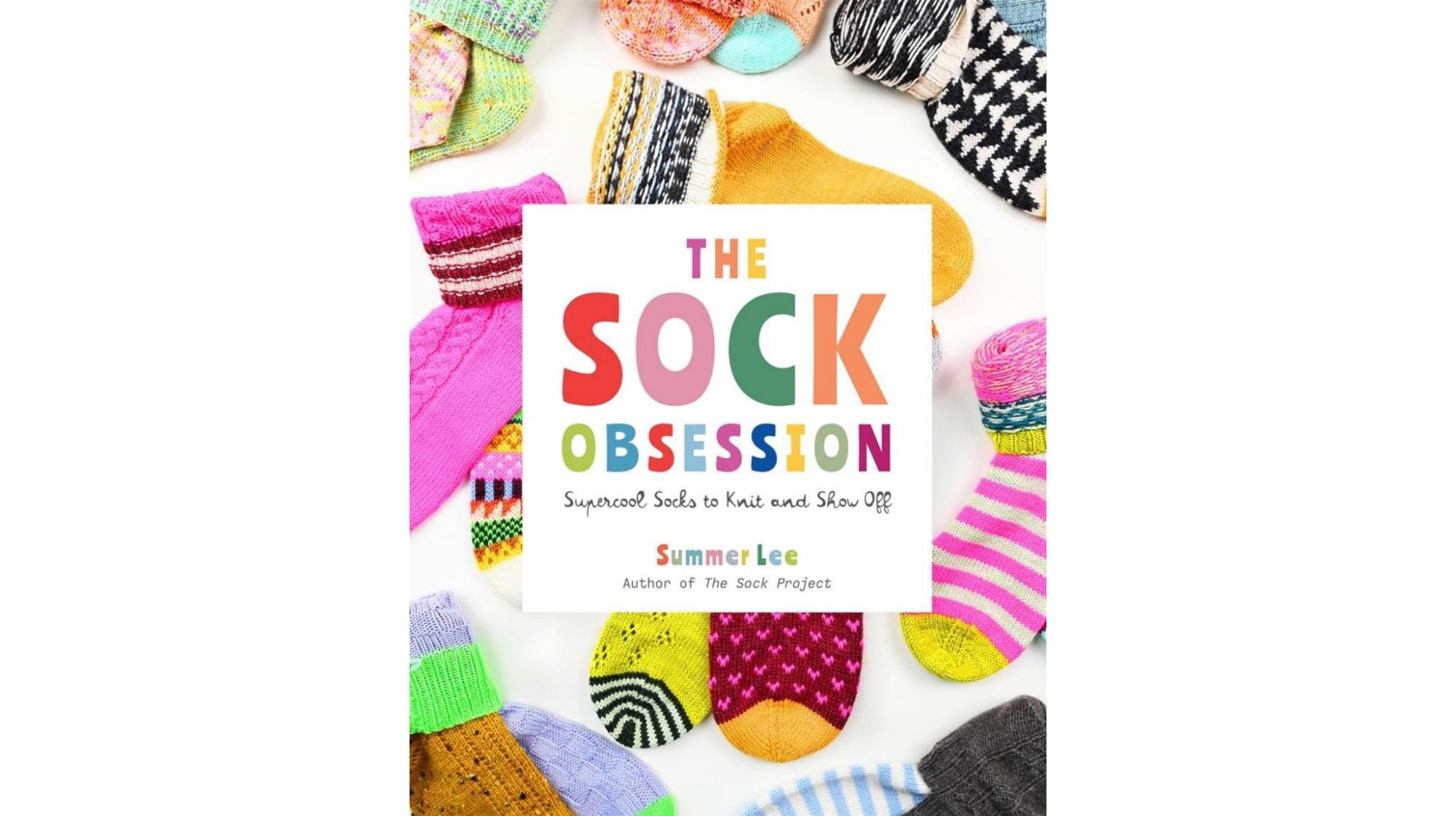
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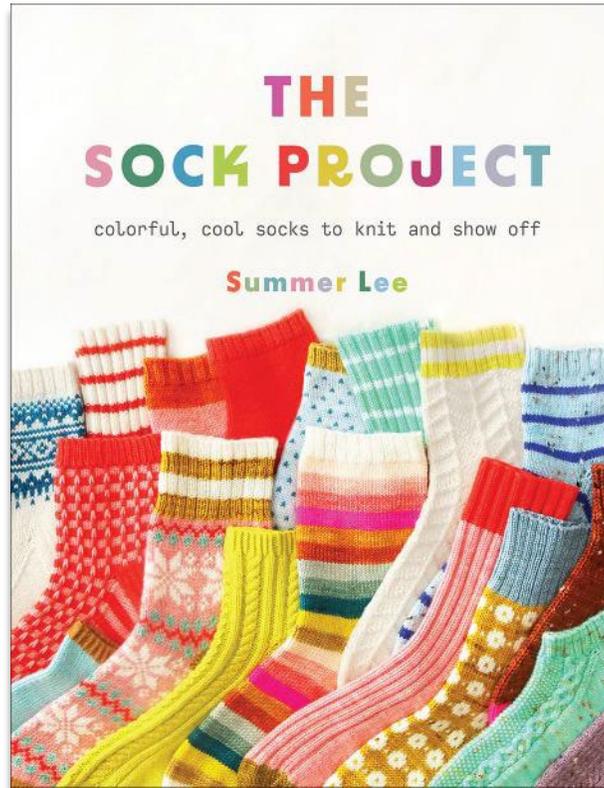
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Supercool Socks to Knit and Show Off

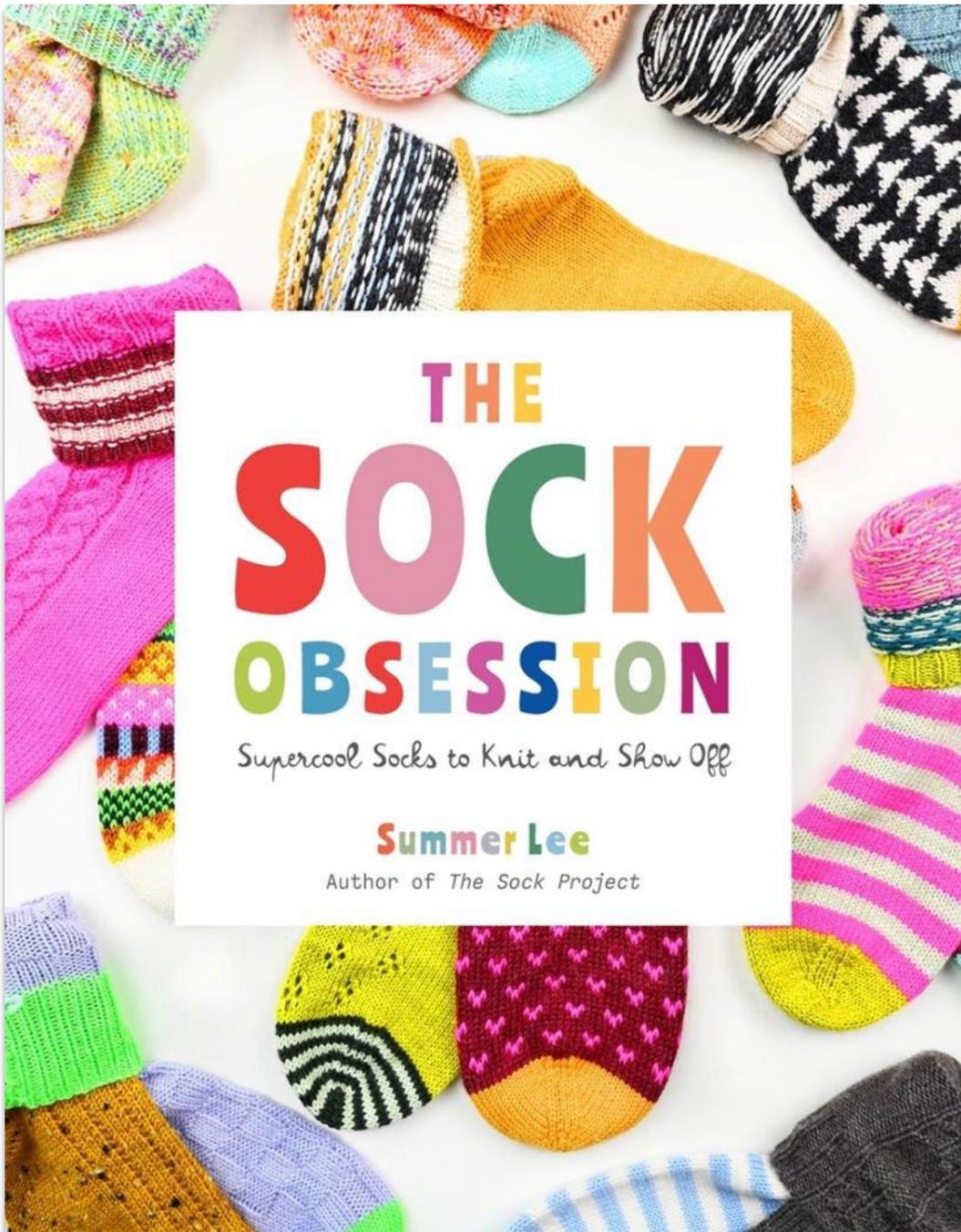
Summer Lee

Author of The Sock Project

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The Sock Obsession

SUPERCOOL SOCKS TO KNIT AND SHOW OFF

Summer Lee

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Introduction

I grew up in a rural Oklahoma town of roughly 400 people and 10,000 cows. My days were spent wandering along railroad tracks, swimming in ditch water, climbing trees, reading Babysitter's Club books, and spying on my neighbors, recording their comings and goings in a notebook. Sometimes I joined up with other feral children, the dirty lot of us forming a loose pack as we loped around town on imaginary quests. But often I was alone, as I preferred to be, telling myself stories and plotting intricate and fantastical things to make.



Living my best small-town life

I had no crafting skills to speak of as a child. I didn't know how to knit or crochet, embroider or sew, paint or draw. But that didn't stop me from constantly *creating*. I made little people out of eggshells, complete with egg people houses made of shoe boxes. I made gnomes out of toilet paper tubes (and did I wait until a roll of toilet paper was finished before absconding with the cardboard tube? I did NOT. I unwound six rolls and left a mountainous pile of toilet paper on the bathroom counter for the next person to deal with).

As a perpetually broke young adult still obsessed with the act of creation, I wanted to learn to knit so I could save money on my wardrobe (LOLOLOL). The internet had really picked up steam by then, and here were all these virtual grandmothers, showing me the way via my cracked computer screen. I learned my knit stitch, my purl stitch, and produced the world's ugliest scarf. Looking at it, I was confused and frankly, pissed off. Why, why was it so hideous? There were holes, dropped stitches, twisted stitches, edges that crept in, then crept right back out. It was not the squishy, supple scarf I had pictured in my head. It was an itchy, maroon tentacle that would choke me and give a rash.



Hanging out with fellow sock knitters in Arkansas

Usually, I dropped a craft if I wasn't good at it (my closets were a graveyard of abandoned ambitions). Picking things up and then discarding them was the theme of my young adulthood. But knitting had rooted itself somewhere in my ribcage, and despite this failure I kept at it.

Twenty years later, and knitting, miraculously, is my career, my life's work, the obsession that keeps me awake at night, dreaming up new designs, new ideas to try out, new color combinations to experiment with.

And not just any knitting, but sock knitting specifically. My journey started with that one ugly maroon scarf and has culminated in an entire 5-drawer dresser of colorful hand-knit socks.



I found my own book in a bookstore!

In my first book *The Sock Project*, I shared the ins and outs of sock knitting: how to make them, how to modify them, how to fill a sock drawer with basics, colorwork, stripes, fades, lace, cables, and texture.

In this book, we're going deeper into our shared obsession with all things sock knitting. I'll take you around the world, drawing inspiration from our ancestral traditions. We'll explore more modern design ideas, like how experimenting with color can free you from the shackles of what is right and wrong. I'll give you a cache of beloved everyday socks that can be knit time and again when you need something soothing and practical on the needles. We'll dive into the art of

whimsical stranded knitting, because everyone needs a pair of lobster socks in their wardrobe. Finally, I'll really let loose and give you a curated collection of my signature socks – my favorite five patterns that most represent the colorful, edgy, cheerful ethos I've been cultivating since I first picked up a pair of teeny, little needles and began knitting socks.

This book is for every level of sock knitter: the timid beginner to the expert. However, if you've never knit a pair of socks before, I strongly recommend picking up a copy of *The Sock Project* or heading over to YouTube for some free tutorials. Knit a few pairs of basic socks and you'll be ready to tackle all the patterns in this book. Each design is labeled by difficulty level (Beginner, Advanced Beginner, and Intermediate), and all the skills you'll need to know are listed as well, making it easy for you to pick and choose what you want to knit according to your skill level.

If you aren't already obsessed with knitting socks, I can almost guarantee you will be by the time you've knit some of the patterns in this book. It's hard to resist the sock siren song once you've been encouraged to surround yourself with color and experiment with all you can do on these small, seemingly inconsequential little knits.



Materials and Tools

Yarn

Knitting is a bit of a trap. There's a common fallacy that if you make something yourself, it should be cheaper than if you bought it. I shared earlier that I mistakenly thought I could save money by knitting my own hats and sweaters and socks. The first time I walked into a yarn shop with a budget of \$30, I thought I'd be able to buy enough yarn with that big wad of cash for at least two sweaters and a couple of hats. I *know*. So naïve! I was floored when I saw that one skein – one! – would take my entire budget. Before tax.

Many new knitters suffer severe sticker shock when they see just how expensive wool can get. Fortunately, there are affordable options out there in the way of acrylic and acrylic/wool blends, but when you are knitting something for your feet, acrylic is probably the worst choice you can make. It's not breathable, meaning heat and sweat sort of . . . percolate under the fabric. That ewww face you just made? Indeed.

So, what are some good yarn choices for sock knitting? **Merino/Nylon** blends are the gold standard, and the sock yarn you'll see the most. Typically coming in ratios of 75% merino, 25% nylon (the most durable), to 80/20, to 90/10 (the least durable), these blends are an excellent choice because merino is a soft, warm, breathable wool, and the addition of nylon adds some strength to the fiber since socks see so much friction from wear.

Additionally, you'll see some sock yarn that is made from **BFL/Nylon** blends. The Blue-faced Leicester sheep is a hardy little fellow whose wool is a bit sturdier than merino. In general, the softer the wool, the more likely it is to wear and pill over time. The scratchier and tougher the wool, the more resistant it is to friction. Because people tend to like soft socks, not scratchy socks, merino is the breed of choice for most sock yarn manufacturers. The fabric you get from BFL blends is not quite as soft, but it's hardly like wearing Brillo pad.



Tips and Tricks

Before we dive into the patterns, I think it's helpful to have a little library of tips and tricks you can incorporate as you work your way through the book. If you are a newer sock knitter, I advise reading through this chapter so you know what's included. If you come to a pattern that uses skills you haven't encountered, these tips and tricks should allow you to work through it. You'll find other tips scattered throughout the book as a particular pattern calls for them.

Sizing

My sizing is based on the circumference of the ball of your foot. To determine which size you should knit, simply wrap a tape measure around the ball of your foot to get your measurement. Next, choose the corresponding size that pairs with that measurement. The ball of my foot measures 8" (20 cm), so I always knit the size medium.

Some of you might measure *between* sizes. What are you supposed to do if you measure 7.5" (19 cm), you might be wondering. In that case, your personal knitting tension will give you a clue. Are you a tight knitter, meaning you typically get 9-10 sts to a horizontal inch (2.5 cm) of knitting on US size 1 (2.25 mm) needles with fingering weight yarn? Knit the larger size! If you are a looser knitter, getting 7-8 sts per horizontal inch (2.5 cm) of knitting, size down and knit the smaller size.

Chapter 4

WHIMSICAL SOCKS



There exists in my personal lore many specific obsessions: sock knitting (obviously), reading, being on time, empty cabinets (clutter = death), house plants, lamp light, nuns (don't ask), mountain climbers, Radiohead's OK Computer album, Totino's oven pizzas, and anything that is so over-the-top cute and whimsical it makes you just want to fall over and die because the cuteness has exploded your molecules.

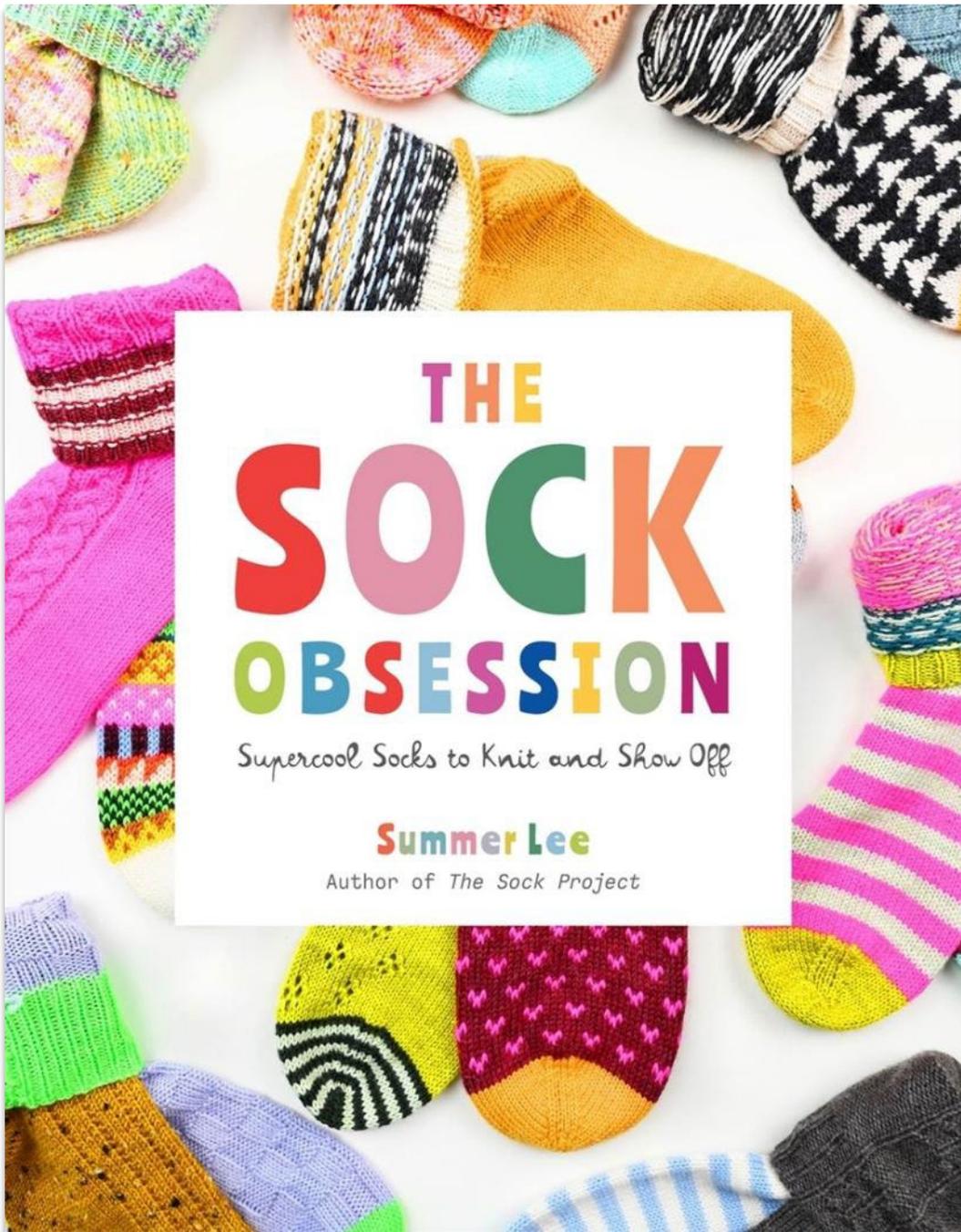
This is the chapter I was most looking forward to creating because colorwork socks featuring whimsical motifs are my absolute favorite to knit (when I'm up for a fun time. If I'm tired, or mad at someone, or thinking too hard about that jackhammer sound the sun supposedly makes, then geez, give me a basic sock to knit, or a ribbed one at most).

These designs are loaded with all my favorite cute things. There are fat little bees and mushrooms, sea crustaceans and sheep, and flowers (always flowers). Make them your own with your favorite colors (I see absolutely no reason why you can't knit your sheep out of hot pink yarn), and then wear them with Birkenstock sandals because there is no better combination in my expert opinion that Birks and hand-knit socks.

Creating colorwork charts that operate on an 8-stitch repeat is always the most fuss-free. Sometimes to get a cute design, however, we might be working with a different stitch count. Such is the case for many of the patterns in this chapter. When different stitch counts are used outside of the norm, a pattern may call for specific sizes to use different needles than what you may be used to for colorwork. Be sure to read the instructions through before casting on so you can be sure you are working with the correct stitch counts and needle sizes.



A tiny portion of my house plant collection



The Sock Obsession

SUPERCOOL SOCKS TO KNIT AND SHOW OFF

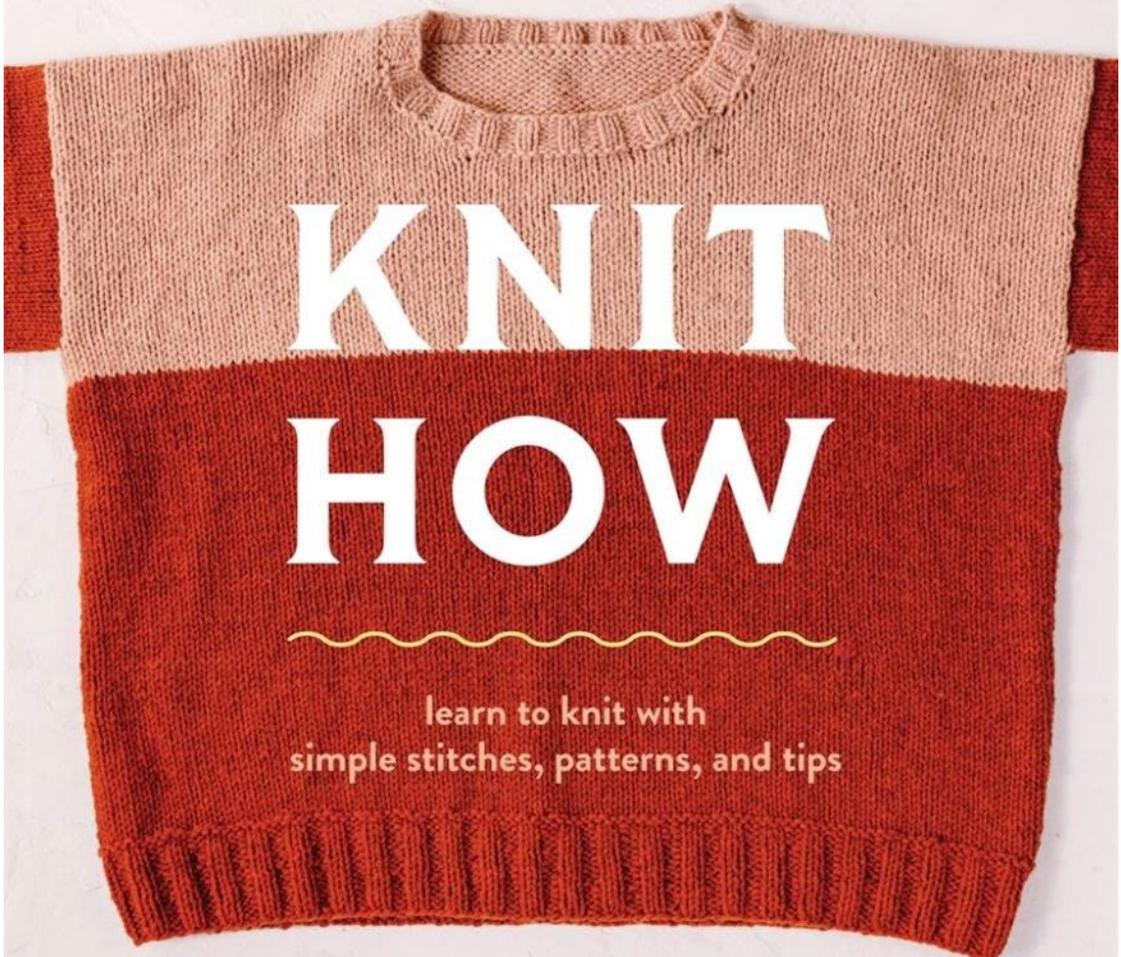
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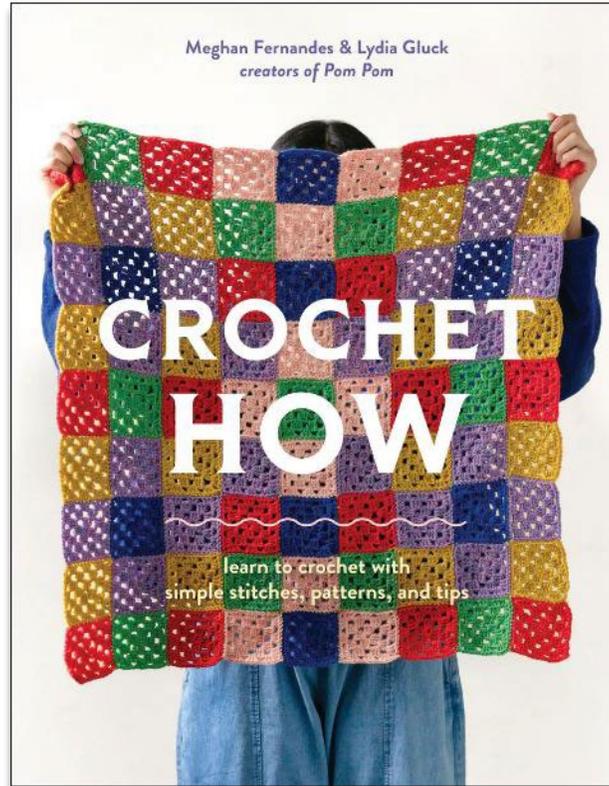


KNIT HOW

learn to knit with
simple stitches, patterns, and tips

REVISED AND UPDATED EDITION

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Knit How (Revised and Updated Edition)

LEARN TO KNIT WITH SIMPLE STITCHES, PATTERNS & TIPS

Meghan Fernandes

A fresh, updated edition of the classic learn-to-knit book, from the creators of the premier knit and crochet brand Pom Pom

- *Knit How* is the classic learn-to-knit book, stocked by more independent yarn stores than any other beginner book. Now, straight from the needles of Pom Pom, comes a fresh edition of this all-time favorite, with all-new photography, a bright new design, two new patterns, and a companion YouTube video channel. Like the OG, the new *Knit How* is friendly and easy to use. It now includes 18 knitting patterns, along with step-by-step techniques (illustrated with beginners in mind), plus tips to keep you on the path to success.
- Packed with tutorials and advice, *Knit How* guides you from those first shaky stitches to knitting a host of cute projects. Pick and choose among simple scarves and cowls, hats and fingerless mitts to knit up fast, and easy socks and sweaters to stitch and show off.
- Published in 2018, the top-rated original volume (more than 17,000 sold) became a staple in crafters' homes and at yarn shops around the world. This updated edition has new photography, a fresh design, two new patterns, and a companion YouTube video channel to support the book.

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INTRODUCTION

Hello new knitter, welcome! We are so pleased you chose this book, or perhaps had someone very clever choose it for you. However you came to be reading this introduction, we are happy you are here, and we can't wait for you to get started on your knitting journey. Not only is knitting a fun hobby and a way to make your own clothes, it's also an impressive skill. And we can't wait to help you learn that skill.

And who are we? We are Meghan and Lydia, and we are the founders of Pom Pom. *Pom Pom Quarterly* was a knitting magazine that hosted all the joys of knitting (and crochet) on its pages for many years. Now that we no longer make the magazine, we have more time to devote to books like this one. We originally published this book in 2017, and in the years since we often wanted to make little tweaks to the original, and we've been lucky enough to do just that here. This version of *Knit How* (2.0) has a few extra patterns, new photography, and a fresh look.

Over the years we have taught many new knitters (thousands have learned using this very book) and helped many a newbie to fix a mistake or choose a yarn for a project. We remember when we were new knitters too - neither of us was one of those lucky kiddos who learned from their mum or grandmother at a young age - so we hope that we can be of help to you now. We'll be here, holding your

hand and looking over your shoulder as you make those first few shaky stitches. And we'll be here as you grow in confidence and take on more exciting challenges with each new project.

Through our shared love of making (and exuberant color) we became friends and have made many other friends over our years of crafting and creating, and we just know you will find knitting pals too. You'll find that knitters are some of the most approachable, friendly, talented, resourceful people in the world. And guess what? Now you're one of them.

Knitting can be meditative, and it can be challenging. You can knit alone or in groups, on the train, in a bar; anywhere you can sit, you can knit. And if you're out and about you might well meet another knitter. We really believe in craft as a builder of communities, a connection to the past and a hope for the future, and as a way to engage your mind through a physical process.

Nothing feels better than sending a new knitter off on their own magical creative journey, so thanks for letting us be a part of yours. Now let's get knitting!

xo
Lydia + Meghan

PART 2

THE PROJECTS

Welcome to Part Two. Now that you've got to grips with the nuts and bolts of knits and purls, it's time to embark upon creating your own custom-knit wardrobe. Here we have all manner of knits for you to make, from mitts and hats to sweaters and socks.

We have organized the projects in this order so that you can work through them from start to finish, picking up new techniques as you go. Don't be put off if several techniques are introduced in one project; you won't need to learn them simultaneously but as you work through you will build on your knitting knowledge. One of the great things about knitting

is that you can always unravel it and start again.

This might not sound very appealing at first but how many areas of life are this forgiving? Remember that learning involves making mistakes and at the end of this learning process you will have so many colorful and lovely things to show for the journey.

Of course we know that working through from project 1 to 10 might not be the best fit for everyone. So we have a list of which techniques are introduced with each project, so you can see at a glance which you would like to dive into.

Project 1:

Ce Fingerless Mitts (page 00)

Treat your knitter's hands to the luxury of handmade mitts.

- How to recognize a knit or purl stitch
- Ribbing and stockinette stitch
- Mattress Stitch

Project 2:

Mary, Bobby, and Juju

Simple Cowls in Three Stitch Patterns (page 00)

The neck's best thing to a scarf... a cowl!

- 2.1: Mary Garter Stitch Cowl
- 2.2: Bobby Seed Stitch Cowl
- 2.3: Juju Broken Rib Cowl

Introduction to Knitting in the Round

Be like *The Beach Boys* and get around!

- Working in the round: 40cm circular needles
- Using stitch markers
- Small circular knitting in the round: Magic Loop and DPNs

Project 3:

Geraldine Hat (page 00)

Get ahead and knit a hat.

- Long-tail cast-on
- Decreasing (k2tog and ssk)
- Threading yarn through stitches

Project 4:

John & Juliet Cuffs (page 00)

Coming round to cuffs.

- Slipping stitches

Project 5:

Candice, Adrienne, and Kristine Bandanas Three Ways (page 00)

A few bandanas short of a bunch.

- 5.1 Candice Bandana
- 5.2 Adrienne Striped Bandana
- 5.3 Kristine Adventurous Bandana with Edging
- Yarn overs
- Joining a new color
- Backwards loop cast on

Project 6:

Fiona and Alice, Cabled Scarves (page 00)

Textured twists for a classic scarf.

- 6.1: Fiona Simple Cabled Scarf
- 6.2: Alice Adventurous Cabled Scarf
- Cables
- Introduction to chart reading

Project 7:

Rosa Mittens in the Round (page 00)

Magic mittens for frosty days.

- Increasing (MIL and MIR)
- Picking up stitches

Project 8:

Chris and James, First Sweaters (page 00)

Don't sweat your first sweater!

- 8.1: Chris Sweater
- 8.2: James Waffle Sweater
- Three-needle bind-off
- Picking up stitches

Project 9:

Cecelia Simple Lace Cowl (page 00)

How to get ace at lace.

- Yarn overs
- Blocking lace

Project 10:

Gayle Raglan Pullover (page 00)

Get your glad rag(lan)s on.

- Working from the top down
- Raglan increasing

Project 11:

Frankie First Cardigan (page 00)

Oh this? Just a cardigan that I made.

- Knitting flat on circular needles
- Pattern on page 00

Project 12:

Rachel Simple Socks (page 00)

Make sure you're cozy from head to toe.

- Turning heels and short rows
- Grafting (aka Kitchener stitch)
- Decreasing (p2tog)
- Measuring feet for socks



project 11



FRANKIE



First Cardigan



pattern 11

Frankie - first cardigan



sizes: 1 (2, 3, 4, 5, 6, 7, 8, 9, 10)

finished chest measurement (open at front): 86.5 (95.5, 103, 112.5, 124.5, 131.5, 138, 149, 164.5, 176.5) cm / 34 (37%, 40%, 44%, 49, 51%, 54%, 58%, 64%, 69%)” – to be worn with 5 - 10 cm / 2-4” positive ease.

Tegan has 111 cm / 44” chest, stands 168 cm / 5’6” tall and is wearing a size 4.

Aname’ has 86 cm / 34” chest, stands 170 cm / 5’7” tall and is wearing a size 2.

yarn (purple version, shown on Tegan): Julie Asselin Nurtured (worsted weight; 100% fine wool (Rambouillet, Targhee and Merino); 118 m / 130 yds per 56 g skein)

shade: Lilas; 6 (7, 8, 9, 10, 11, 11, 13, 14, 15) balls

yarn (green version, shown on Aname’): Purl Soho Yonder (Aran weight; 50% alpaca, 50% wool; 128 m / 140 yds per 100 g skein)

shade: Kelp Forest; 6 (6, 7, 8, 9, 10, 10, 12, 13, 14) balls
OR approx. 708 (768, 846, 965, 1084, 1199, 1276, 1430, 1614, 1761) m / 780 (846, 932, 1063, 1194, 1321, 1406, 1576, 1778, 1940) yds

gauge: 14 sts & 25 rows = 10 cm / 4” over stockinette stitch on 5.5 mm needles after blocking.

needles: 5.5 mm / US 9 circular needle, 80 cm / 32” length AND DPNs or circular needle for working sleeves in the round.

Always use a needle size that will result in the correct gauge after blocking.

notions: 10 stitch markers (6 of type A, 4 of type B), stitch holders or waste yarn, tapestry needle

Frankie Raglan increase chart

Row	Size 1	Size 2	Size 3	Size 4	Size 5	Size 6	Size 7	Size 8	Size 9	Size 10
1 (RS)	B+S									
2 (WS)										
3	B+S									
4	B+S									
5	B+S									
6	B+S									
7	B+S									
8	B+S	B	B	B+S						
9	B+S	B	B	B+S						
10	B+S									
11	B+S									
12	B+S	B	B	B+S						
13	B+S	B	B	B+S						
14	B	B+S								
15	B	B+S								
16	B+S	B	B	B	B+S	B+S	B+S	B+S	B+S	B+S
17	B+S	B	B	B	B+S	B+S	B+S	B+S	B+S	B+S
18	B+S									
19	B+S									
20	B+S	B	B	B	B+S	B+S	B+S	B+S	B+S	B+S
21	B+S	B	B	B	B+S	B+S	B+S	B+S	B+S	B+S
22										
23		B+S	B+S	B+S	B	B+S	B+S	B+S	B+S	B+S
24										
25	B+S		B	B	B+S	B+S	B+S	B+S	B+S	B+S
26										
27		B+S	B+S	B+S	B	B+S	B+S	B+S	B+S	B+S
28										
29	B+S		B	B	B+S	B+S	B+S	B+S	B+S	B
30										
31		B+S	B+S	B+S	B	B+S	B+S	B	B	B+S
32										
33	B+S			B	B+S	B	B	B+S	B+S	B
34										
35		B+S	B+S	B+S	B	B+S	B+S	B	B	B+S
36										
37	B+S			B	B+S	B	B	B+S	B+S	B
38										
39		B+S	B+S	B+S	B	B+S	B+S	B	B	B+S
40										
41	B+S				B+S	B	B	B+S	B+S	B
42										
43		B+S	B+S	B+S	B	B+S	B+S	B	B	B+S
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47		B+S	B+S	B+S	B	B+S	B+S	B	B	B+S
48										
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51		B+S	B+S		B+S	B+S	B	B	B+S	
52										
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56										
57						B	B+S	B+S	B	
58										
59					B+S	B	B	B+S	B+S	B
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70										
71								B	B+S	
72										
73						B+S	B			
74										
75										B+S
76										B
77										B
78										B+S
79										B+S
80										B+S

How to follow this chart

B+S: Work Body and Sleeve Increase row.
B: Work Body Increase Only row

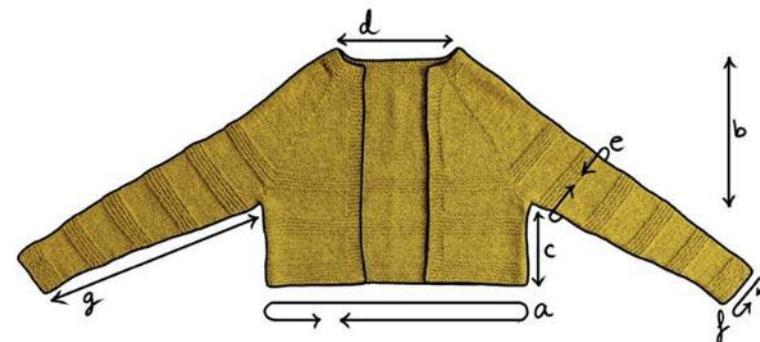
White rows are worked in St st (apart from established Garter st front bands)
Blue rows are worked in Garter st



finishing

Weave in ends and block to measurements.

- a. Chest measurement (open):** 86.5 (95.5, 103, 112.5, 124.5, 131.5, 138, 149, 164.5, 176.5) cm / 34 (37½, 40½, 44½, 49, 51½, 54½, 58½, 64½, 69½)
- b. Yoke length (excluding neckband):** 18.5 (20.5, 22, 22, 23, 24, 25.5, 28, 31, 34) cm / 7½ (8, 8½, 8½, 9, 9½, 10, 11, 12½, 13½)''
- c. Length (underarm to hem):** 20.5 (20.5, 20.5, 23, 23, 24, 24, 25.5, 25.5, 26) cm / 8 (8, 8, 9, 9, 9½, 9½, 10, 10, 10½)''
- d. Neck width:** 18 (18, 20.5, 21, 21.5, 22.5, 23, 23, 24, 24) cm / 7 (7, 8, 8½, 8½, 8½, 9, 9, 9½, 9½)''
- e. Upper arm circumference:** 35.5 (35.5, 37, 41, 47, 52, 53.5, 57.5, 62.5, 66) cm / 14 (14, 14½, 16½, 18½, 20½, 21, 22½, 24½, 26)''
- f. Cuff circumference:** 18 (19.5, 19.5, 21, 22.5, 23, 23, 24, 25, 25.5) cm / 7 (7½, 7½, 8½, 8½, 9, 9, 9½, 9½, 10)''
- g. Sleeve length:** 42.5 (43, 44, 44, 44.5, 44.5, 46, 47, 48.5, 48.5) cm / 16½ (17, 17½, 17½, 17½, 17½, 18, 18½, 19, 19)''



Meghan Fernandes & Lydia Gluck
creators of Pom Pom

KNIT HOW

learn to knit with
simple stitches, patterns, and tips

REVISED AND UPDATED EDITION

Knit How (Revised and Updated Edition)

LEARN TO KNIT WITH SIMPLE STITCHES, PATTERNS & TIPS

Meghan Fernandes

A fresh, updated edition of the classic learn-to-knit book, from the creators of the premier knit and crochet brand Pom Pom

- *Knit How* is the classic learn-to-knit book, stocked by more independent yarn stores than any other beginner book. Now, straight from the needles of Pom Pom, comes a fresh edition of this all-time favorite, with all-new photography, a bright new design, two new patterns, and a companion YouTube video channel. Like the OG, the new *Knit How* is friendly and easy to use. It now includes 18 knitting patterns, along with step-by-step techniques (illustrated with beginners in mind), plus tips to keep you on the path to success.
- Packed with tutorials and advice, *Knit How* guides you from those first shaky stitches to knitting a host of cute projects. Pick and choose among simple scarves and cowls, hats and fingerless mitts to knit up fast, and easy socks and sweaters to stitch and show off.
- Published in 2018, the top-rated original volume (more than 17,000 sold) became a staple in crafters' homes and at yarn shops around the world. This updated edition has new photography, a fresh design, two new patterns, and a companion YouTube video channel to support the book.

AU \$39.99 | NZ \$44.99

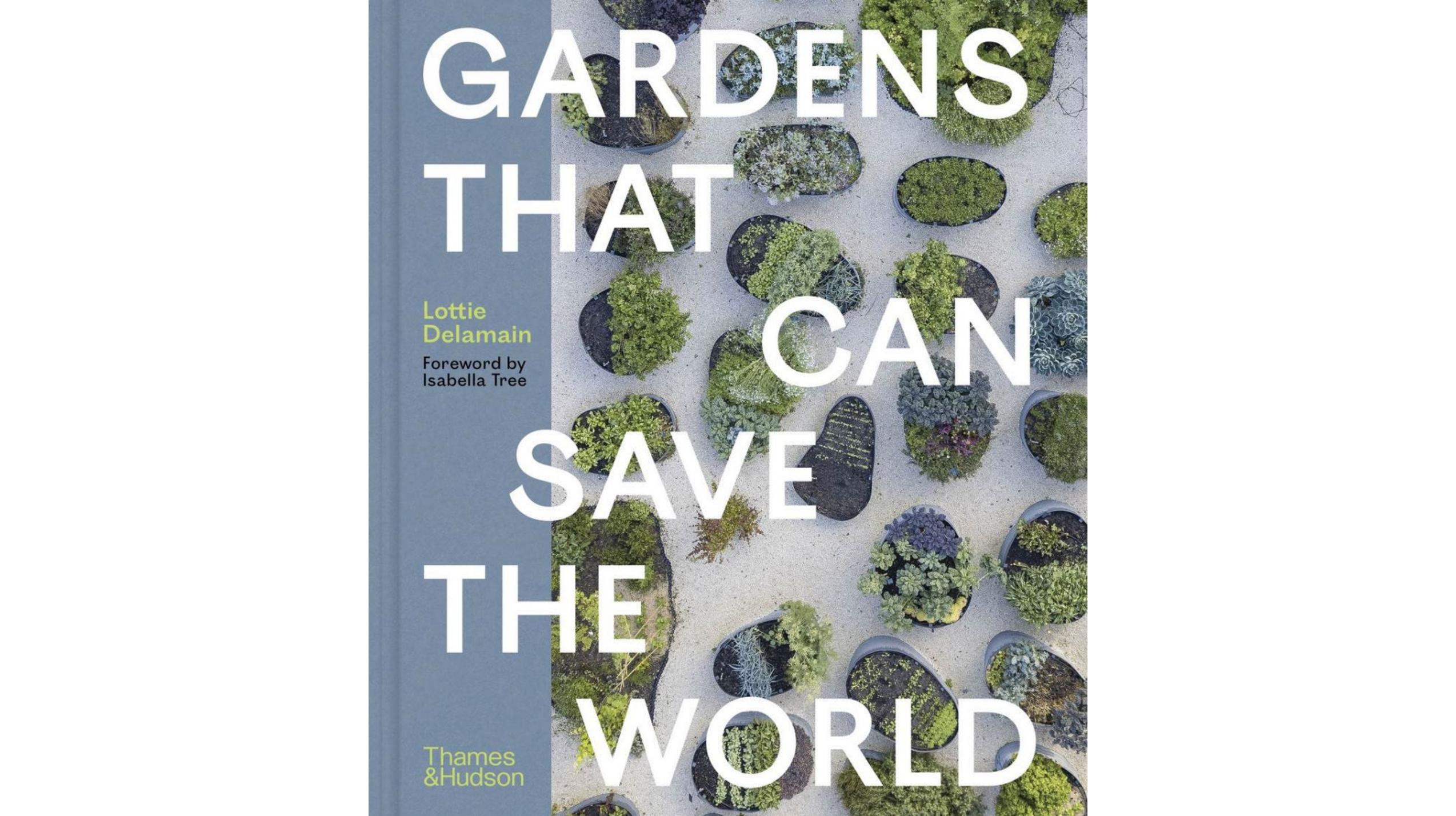
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GARDENS THAT CAN SAVE THE WORLD

Lottie
Delamain

Foreword by
Isabella Tree

Thames
&Hudson

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- Sixty-five projects demonstrate how gardens can repair, heal, empower, nourish and reimagine, whilst an easy-to-read coloured code links each project to others in the book that solve a similar problem, whether soil health, education or pollution. Profiles of ten Green Thinkers dotted throughout delve more deeply into the inspiring work that these pioneers are leading. A glossary of plants, materials and techniques at the back of book encourages readers to apply the lessons learnt in their own garden, be that a windowsill or an acre.

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START SMALL · THINK BIG · BE AMBITIOUS · USE EVERY
CORNER · ENJOY MISTAKES · RETROFIT · LOOK UP · IMITATE NATURE · THINK CONTEXT · GROW MORE · EMPATHISE
· DIG DEEP · WORK TOGETHER · IMPROVE ACCESS · DEMOCRATISE · ECHO HISTORY · LOOK OUTSIDE · OTHERS FIRST · REPLICATE HOME · CHOOSE CAREFULLY · REIMAGINE MATERIALS · BE SELF-SUFFICIENT · BUILD SUSTAINABLE
HARVEST WATER · RECYCLE AND REUSE · WASTE NO ENERGY · CONSERVE ENERGY · ADAPT THE EXISTING · MINE THE EXISTING
CHALLENGE NORMS · IGNORE OBSTACLES · RETREAT TO NATURE · WORK TOGETHER · PLAN AHEAD · BE PATIENT · GET DIRTY
OBSERVE · TAKE A BREATH · READ DEEPLY · ASK QUESTIONS · MAKE A MESS · COMPOST · RECLAIM MATERIALS · START SMALL · THINK BIG · BE AMBITIOUS · USE EVERY CORNER · ENJOY MISTAKES · RETROFIT · LOOK UP · IMITATE NATURE · THINK CONTEXT · GROW MORE · EMPATHISE · DIG DEEP · WORK TOGETHER · IMPROVE ACCESS · DEMOCRATISE · ECHO HISTORY · LOOK OUTSIDE · OTHERS FIRST · REPLICATE HOME · CHOOSE CAREFULLY · REIMAGINE MATERIALS

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Perhaps the most predictable beneficiary of great gardens is nature herself. Gardens are a vital tool in the fight against the environmental collapse we're edging ever closer to. They can restore habitats driven to near extinction, coax wildlife populations back to full health, and heal land and soils exhausted by our voracious appetites. They absorb the most toxic by-products of modern excess, filter pollutants from waterways and serve as invaluable carbon sequestration systems. Our planet needs all this and more.

The degradation of the natural world over the last century - particularly in the past 50 years - is hard to overstate. 2023 was the hottest year on record, CO₂ levels are now more than double what they were before the Industrial Revolution. Global warming is having a catastrophic effect on weather patterns: more devastating storms, longer droughts, more frequent floods, and shorter, warmer winters. The climate chaos has led to a 73% decline in global wildlife populations over the last 50 years, as measured by the Living Planet Index (LPI). It has also devastated human communities - wreaking havoc on human populations forcibly removed from their homes in their thousands with livelihoods rendered untenable. And of course, the impact is particularly cruel on those in the Global South, who bear the least responsibility yet pay the highest cost.

As a vast, interconnected system, many of these environmental losses compound one another, creating a devastating multiplier effect. When swathes of rainforest are axed, this doesn't just decimate one of our most reliable CO₂ absorption systems - it disrupts the global water cycle. A reduction in Amazonian rainforest doesn't only mean less rain locally, but also thousands of miles away', compounding droughts in places already facing water scarcity. Finding a way to break this destructive cycle - to intervene in these vast global systems - can feel overwhelming, even insurmountable. Amid the raucous din, a few truths remain unarguable: the planet is far too hot, and we must wean ourselves off fossil fuels if we are to stem (though not reverse) the rising temperatures. But how we achieve this is far from clear. We're snarled up in a system so vast and entrenched that individual efforts can feel impotent futile. Confronted with the enormity of the crisis, even our most well-intentioned attempts to reduce, reuse and recycle can feel like insignificant rounding errors.

The rhetoric around how we can effect change lurches wildly - from exhausted despair to energized pragmatism, then swiftly back to frustration and anger - with many of us feeling a mix of all these emotions in any given week. Climate change remains maddeningly polarized, more often weaponized to stoke political differences rather than generate consensus. With the proliferation of misinformation so widespread, conversations seem to constantly teeter on the edge of hysteria and hyperbole. For the climate-conscientious among us, cast adrift in this turbulent sea of data and disinformation, identifying actions that feel purposeful - and restore a sense of agency - can be a relentless and often demoralizing task. As Sex Pistols frontman and professional rebel John Lydon once famously said, 'anger was an energy' - but the question is: how to make it a galvanizing one?

One strategy is to refocus at a much more micro level. We may not be able to change big systems overnight, but we can change our immediate environment we can. And in doing so, we might end up having an impact on those things we thought were beyond our control - an argument Naomi Klein powerfully makes in *This Changes Everything: Capitalism vs. The Climate*. Klein talks about how grassroots and community-driven initiatives are not just important, but essential in combating climate change. A web of small, local actions, she suggests, can collectively challenge systemic issues and inspire broader movements. This idea - that interconnected, incremental changes can drive profound impact - is well understood, and has been adopted by many environmental organizations and movements. Permaculture, for instance, is built on local, self-sufficient systems that obfuscate reliance on global supply chains, forming a regenerative model in themselves. Bill McKibben, founder of the global climate organization 350.org, is a passionate advocate for decentralized local activism and energy.

In her much-needed book, *What If We Got It Right?*, marine biologist and policy expert Ayana Elizabeth Johnson argues that personalization is the key to effective change. Rather than just ticking the standard boxes - vote, protest, reduce your carbon footprint - she urges us to think more about what we, as individuals, can uniquely offer. What are you good at? What is the work that needs doing? And what brings you joy? For me, that answer is gardens (and I hope the fact that you're reading this book, means the same might be true of you). Gardens are a powerful tool in



Employing waterways to boost biodiversity and reduce flood risk

Jurong Lake Gardens, Singapore

Landscape architect: Henning Larsen, Architect: CPG Corporation Pte. Ltd.

Until recently, this vibrant green lung was a decimated post-industrial landscape, stripped bare during Singapore's rapid industrial development in the 1960s. As part of a nationwide commitment to rejuvenating natural assets, a five-year project saw the barren plot restored to its former incarnation as a species-rich multi-habitat park comprised of swamp forest, wetlands, grasslands as well as extensive play and recreation areas for residents. And in doing so, the wildlife has returned in spades – native and migratory bird species including Paddyfield Pipit, Long-tailed Shrike, Brown Shrike, Savanna Nightjar, Common Kestrel, Black-winged Kite and Intermediate Egret all flock here to find food and shelter in the grasslands.

But the gardens also act as an important tool in Singapore's defence against climate change. As a tropical coastal peninsula, Singapore is particularly vulnerable to sea-level rises, extreme rainfall and flooding. Where once there was a single straight drain taking unprocessed storm water from the city to the lake, there is now nearly a kilometre of braided waterways weaving and wending their way through the gardens. These naturalized streams increase stormwater catchment, channelling runoff through the gardens so it arrives at Jurong Lake, clean – an entirely natural, low-impact method of processing stormwater that helps mitigate against the risks posed by increased flooding while seamlessly integrating a whole new landscape into Singapore's evolving shoreline.







Technology is often seen as the enemy – part of the problem, not the solution. The headlines are swamped with stories about the damage social media does to young minds, about childhoods lost to scrolling and Snapchats. But what if technology could actually bring us closer to nature? What might that look like? Could digital tools help us rekindle our relationship with the natural world?

Kalpana grew up in Bogotá, Colombia, surrounded by lush, deep green valleys and a culture imbued with Indigenous wisdom and respect for the living world. Some of her earliest memories are of her mother teaching her to talk to plants, beginning a life-long belief in the wisdom of the wild. In her early teens, a move to Houston, Texas opened up new horizons, immersing her in a new kind of jungle: one of concrete and screens, education and technology.

Today, via her social enterprise Nowadays, Kalpana is dedicated to helping people reconnect with nature, and uses technology as a tool to help them do that. The need for democratizing access to green space became apparent to Kalpana during lockdown, when access to a garden proved vital for so many of us. At the same time, she was learning to code and program, and organically these two worlds came together. Instead of seeing them as opposing forces, Kalpana began to see how technology and the natural world could be allies.

For Kalpana, there are parallels between the indigenous wisdom she was immersed in as a child, and technology; both, she believes, are a type of collective consciousness. 'Within indigenous culture we talk a lot about the dreamworld and the power of the collective dream – technology is like that, a tool for creation.' She believes it is possible to build technology that serves both people and the planet. We are currently suffering from a kind of 'generational amnesia' about the natural world.

Knowledge, stories, myths and skills are being lost. But technology, she argues, could be used to help us 'fight against the system that's luring us into this sleep – a partner in creating a greener world'.

So, what does this actually look like? 'We have started working with different emerging technologies like AI, VR and gamified nature apps to create a space where we can explore how tech can create this vision of nature that we can all feel but is sometimes hard to imagine – we are using the master's tools to destroy the master's house.' The result is Glitch, a platform using AI, machine learning and AR (augmented reality) to help us imagine and build a greener, more interconnected future (see page XX for the full story).

Nowadays hosts 'plant fiction' workshops for brands around the world – most recently for Apple, at their flagship store in Covent Garden, where customers were challenged to reimagine their local greenery using an iPad. But can simply imagining a greener world bring it into being? Kalpana believes it can. Our current disconnection from nature is now so systemic, so entrenched, that many of us have no real living memory of what it means to be in harmony with nature. Furnishing us with the tools to reconnect is the essential first step. It's a type of 're-indigenisation' – a return to ancestral ways of knowing, to spark the imagination and energy needed to shape a different future.

There's an inherent tension between nature and tech – but Kalpana cautions against turning away from it entirely. Technology is here to stay, and as a mirror of society, it reflects our values and choices. The challenge, she says, is to harness it as a tool where it's needed most. For Kalpana and her team, that means using it to help reconnect humans with the natural world.



GARDENS THAT CAN SAVE THE WORLD

Lottie
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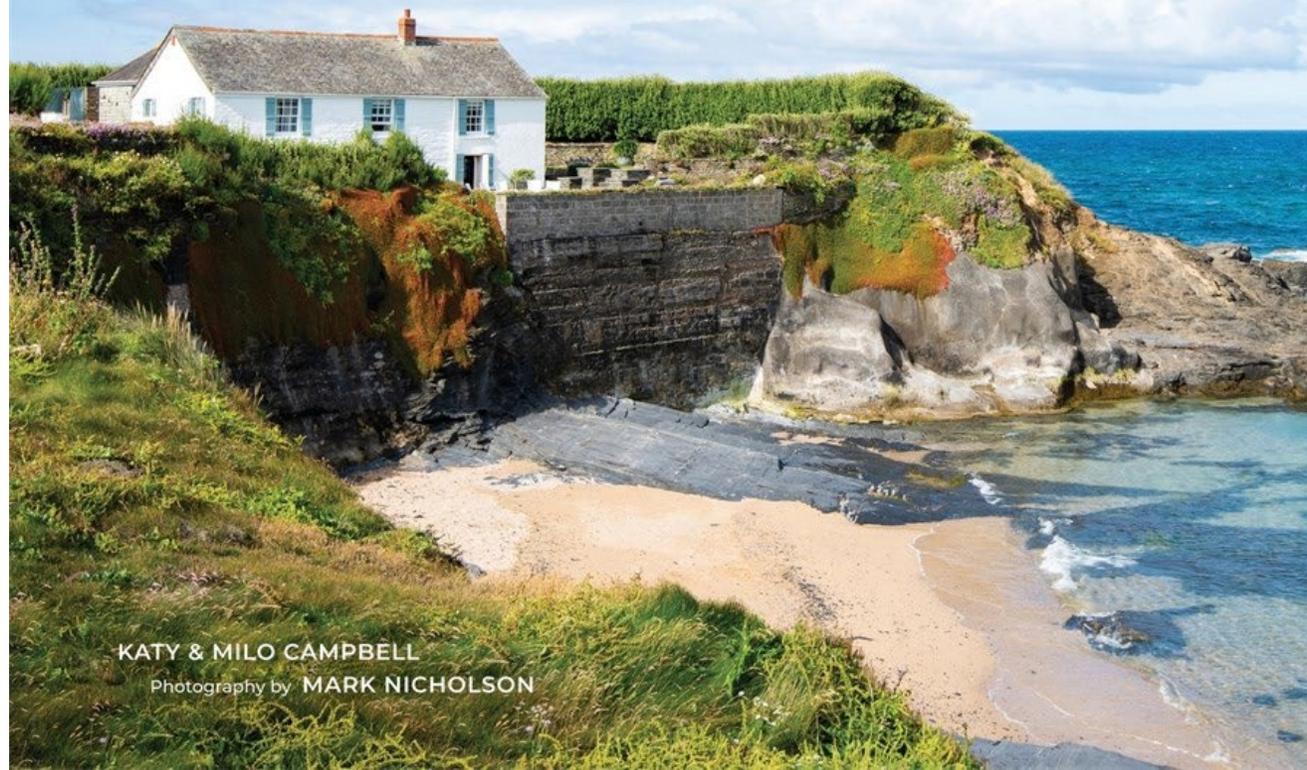
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AT HOME IN CORNWALL

SECRETS OF CORNISH COUNTRY HOUSE STYLE

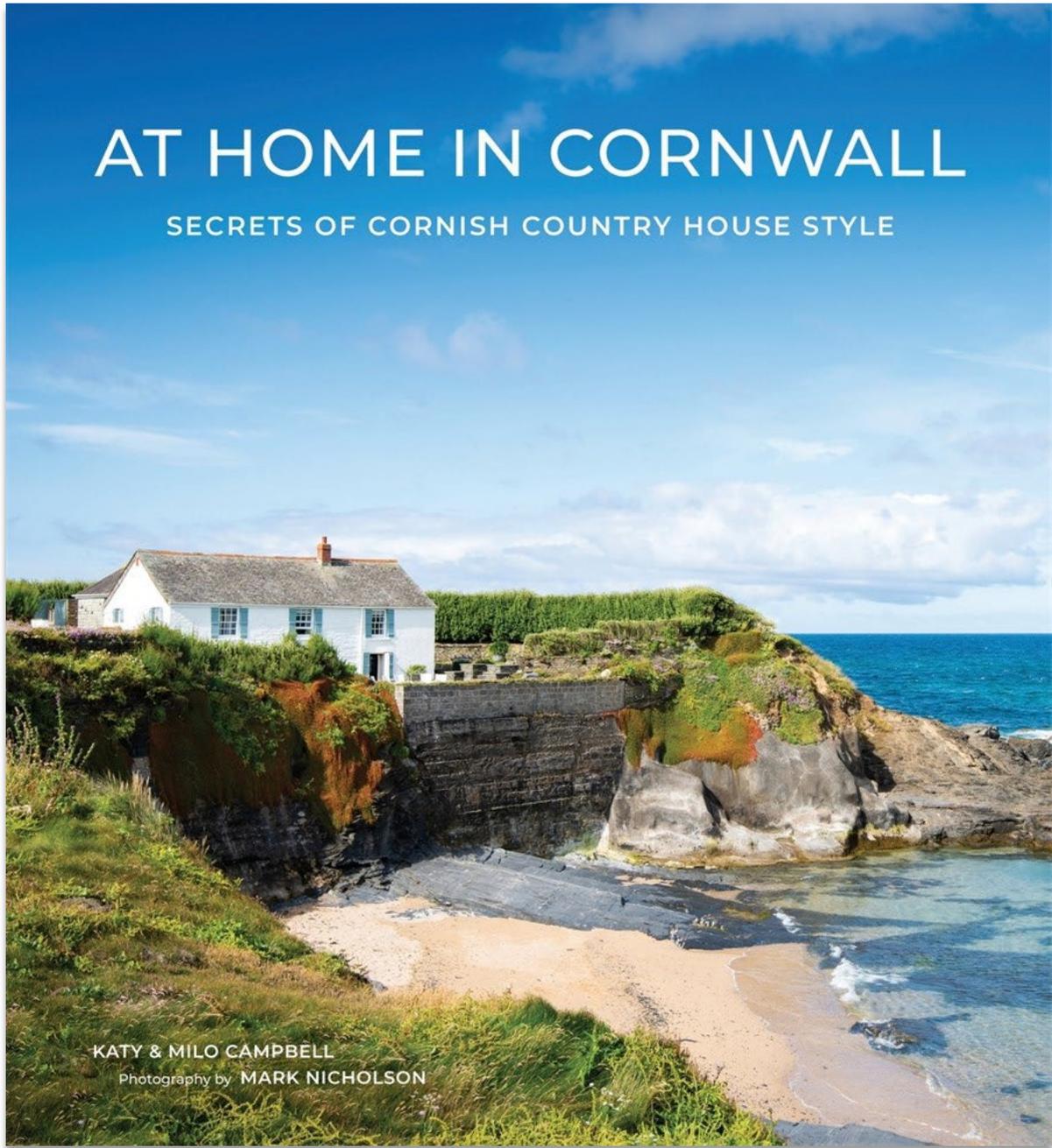


KATY & MILO CAMPBELL

Photography by MARK NICHOLSON

AT HOME IN CORNWALL

SECRETS OF CORNISH COUNTRY HOUSE STYLE



At Home In Cornwall

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Katy Campbell

A gorgeous insider's look at Cornwall, the windswept, coastal home to some of the world's most romantic villages and private houses, by the authors of *At Home in the Cotswolds* and *English Country House Style*

- Katy and Milo Campbell, with photographer Mark Nicholson, present a lush tour of an array of private Cornwall houses significant for their creative interiors, charming locations, history, and architecture, including a rare glimpse inside a holiday home owned by the Prince of Wales.
- The trio behind readers' favorite *At Home in the Cotswolds* travel the Cornish countryside to uncover the charms of 16 inspirational dwellings, including a family home on the famously beautiful Boconnoc estate, a thatched cottage filled with Cornish antiques, the Carew-Pole family's National Trust Georgian treasure, the traditional stone and slate fronted Frentafriddle farmhouse, and more.
- Set amid Cornwall's romantic villages and along its windswept coast, each featured home was chosen for its architectural beauty, captivating interior, and unique style and era.
- A renowned travel destination, Cornwall has been home to poets and writers, royalty and rock stars, and is beloved worldwide as the setting for the Poldark novels. Its cottages, estates, coastline, and countryside attract more than 5 million visitors per year.

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ABOVE: An old fisherman's cottage in the tiny medieval harbour of Port Quin

OPPOSITE: Rock Beach in the Camel Estuary

Cornish miners, who dug for tin and copper, were as hard as the granite they tackled, and their leisure time revolved around Cornish wrestling (which calls for immense endurance and strength) and "purring"—a horrendous-sounding sport whose contestants were forbidden the use of their hands but would kick each other with their iron-shod miners' boots. The other main industry was fishing, most commonly for pilchards, whose shoals could be spotted from cliff-tops as purple shadows on the blue-green of the sea. These twin professions gave rise to the traditional Cornish toast of "Fish, tin, and copper!"

There is also a dark side to the Cornish character. Cornwall was once famous for its pirates and smugglers, and wrecking was more than just a nefarious pursuit but an established enterprise. Today, the Cornish economy depends heavily on tourism. It is the most popular holiday destination within the UK, with more than five million visitors every year. They are drawn by its outstanding natural beauty and also its culture.

This is a land of ghost stories and pagan superstitions, all springing from a history in which fact and fable seem irretrievably blurred. It is certainly an ancient place. Cornwall is littered with neolithic henges, burial sites, and hearths





The
HOUSES



ABOVE: Amanda in her garden overlooking Constantine Bay. The rocky outcrop off Trevose Head is known as the Bull.

RIGHT: Constantine Cottage, built in 1824 as a fisherman's cottage





The classical façade of Great Trevarren, built c.1705

Great Trevarren *The prettiest house in Cornwall*

Gavin and Clare Green and their three daughters, Elsbeth, Alberta, and Dilys, had long dreamt of a home in Cornwall. Living in an end-of-terrace house ("with a postage-stamp-sized back garden") in Blackheath, South London, they found themselves longing for the peace and beauty of the county where they traditionally spent their summer holidays. Clare would idly browse the property pages and one day spotted a house just three miles outside Fowey, an area they knew well. It was an unusual house: not much bigger than their London home, but it came with five acres of land and seemed almost unbelievably pretty. The family took a trip to see it the first chance they had. "When the girls saw the house, their mouths literally fell open," says Gavin. "They were completely blown away." Not an unusual reaction, for Great Trevarren, a piece of perfectly symmetrical Queen Anne architecture, has often been called the prettiest house in Cornwall. In fact, the Sunday Times once went further and called it "Britain's Most Beautiful House."

Great Trevarren was built around 1705 of locally quarried Pentewan stone with granite dressings. Attached to the front south-facing façade are four full-height ionic columns that extend into the eaves. Its panelled front door is topped by a pretty fanlight and sits under an elegant semicircular pediment. It is delightful in every way. "It is just so incredibly impressive and beautiful and romantic," says Gavin, "but when you enter you realise that it is only one room deep and not the grand mansion that the outside suggests. It's like a doll's house and very theatrical." Quite apt for Gavin, who, as co-founder of Charcoalblue theatre consultants, has been responsible for helping to design theatre spaces around the world over the last twenty years.

Not much is known about the house. For the last two centuries it has been a working farmhouse, but it certainly doesn't resemble the typical Cornish farmer's dwelling.

What little history the Greens do know comes from a letter that the great Cornish scholar, poet, and historian A. L. Rowse wrote to a previous owner in 1957, thanking her for a tour of the house. "I promised to let you



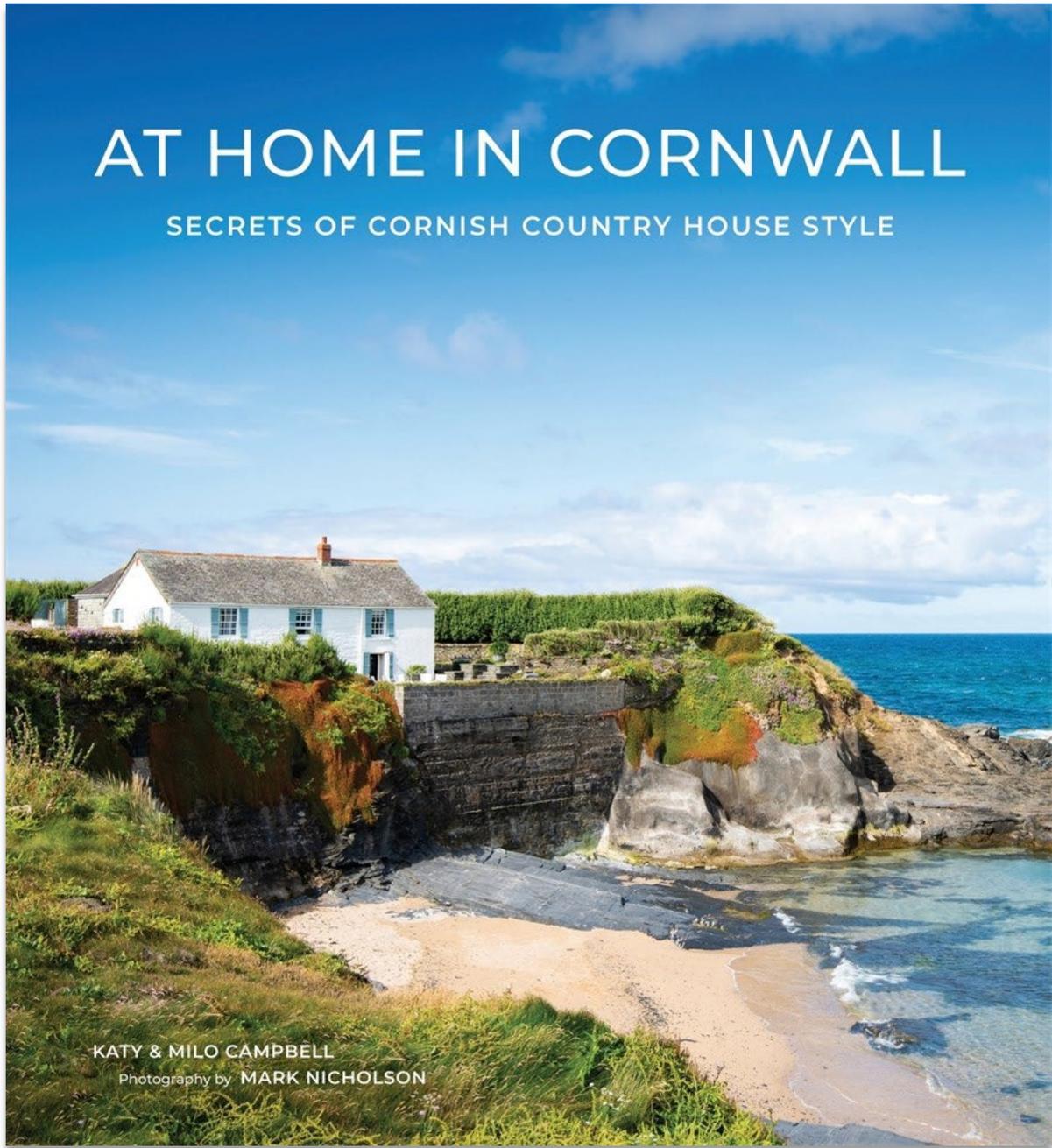
ABOVE: The sitting-room end of the open-plan kitchen. The desk is from Petworth Antiques Market. The big lamps on the desk came from a decorative fair in Battersea.

RIGHT: A zinc-topped dining table sits on a striped rug in the open-plan kitchen. The shell lamps on the sideboard are from Paolo Moschino. The entire room is painted in a nautical blue and white (paint from Dulux).



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A Guided Journal for Overcoming Anxiety

OWN YOUR CALM

JO USMAR



Own Your Calm

A GUIDED JOURNAL FOR OVERCOMING ANXIETY

Jo Usmar

A gorgeously designed journal with techniques for managing anxiety to help soothe daily worries and everyday stresses.

- This illustrated resource is derived from science-based self-care, teaching readers to identify and manage their triggers alongside journaling pages and monthly mood trackers. *Own Your Calm* is an indispensable guided journal for anyone navigating stress and anxiety, allowing readers to own their calm.
- Organised into thematic chapters such as Getting to Know Anxiety, Standing Up to Anxiety, and Essential Self-Care, with hardworking practical advice, thoughtful journaling prompts, proven Cognitive Behavioral Therapy (CBT) techniques, and accessible exercises, *Own Your Calm* is a must-have companion for anyone ready to take control of their mindfulness journey.
- Self-care and wellness culture continue to take social media by storm, and morning/night journaling is an essential component of it. *Own Your Calm* takes this trend a step further by utilizing mindfulness and Cognitive Behavioral Therapy (CBT) techniques to specifically target anxiety.

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PART 01

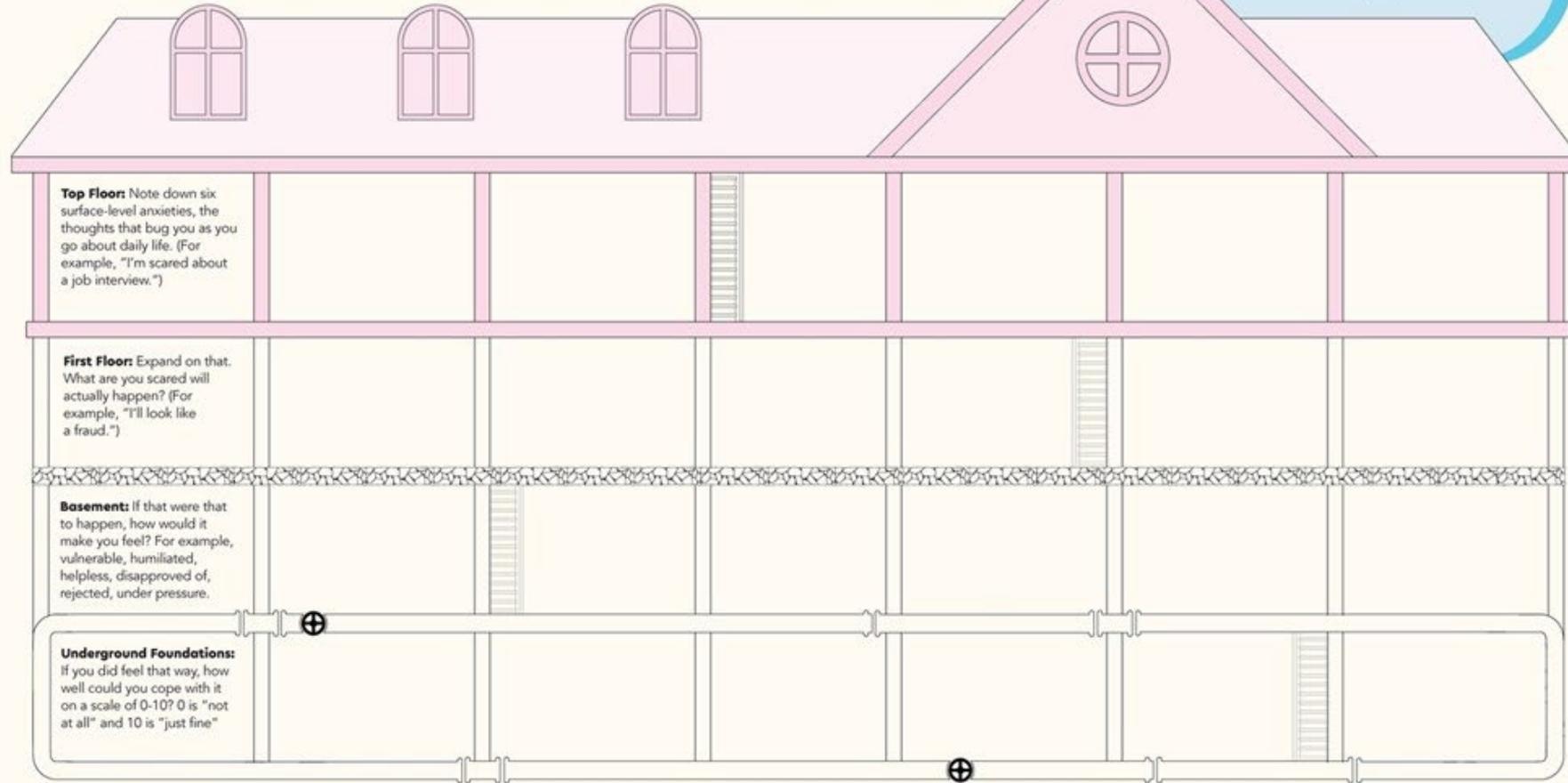
Getting to Know Anxiety

Everyone experiences anxiety differently. Understanding how it affects you personally will open up new ways to manage symptoms, make meaningful changes, and feel calmer.

The House of Anxiety

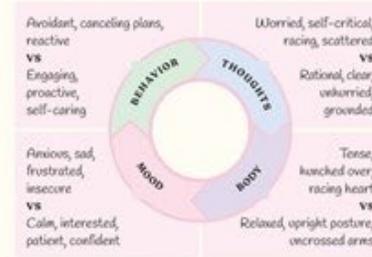
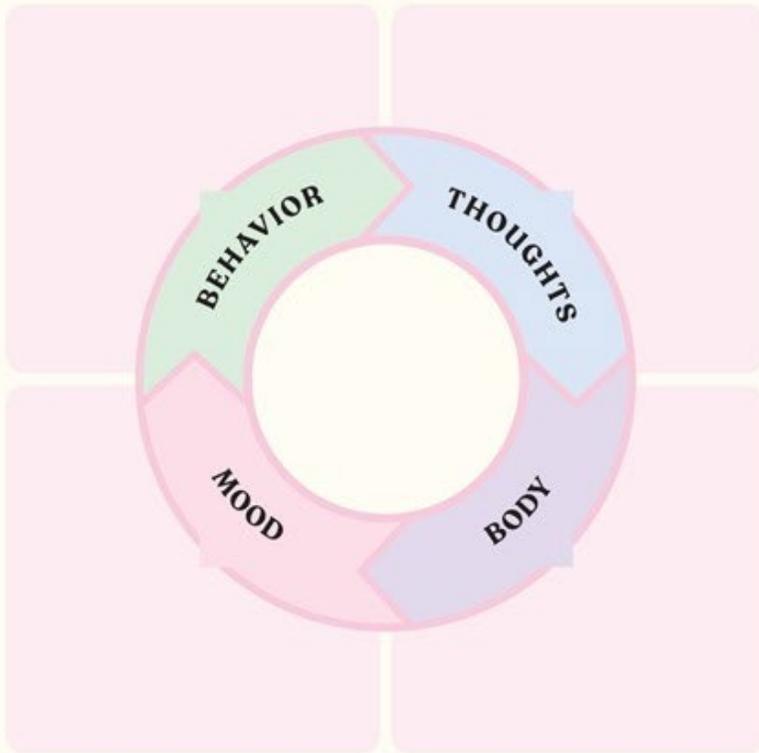
Have you felt worried recently? Start at the Top Floor, then follow the instructions and walk these worries "downstairs," to discover the foundational fears that they're based on.

Don't include anxieties you have no control over, such as ageing or natural disasters. Tools for those are different and can be found on page XXX.



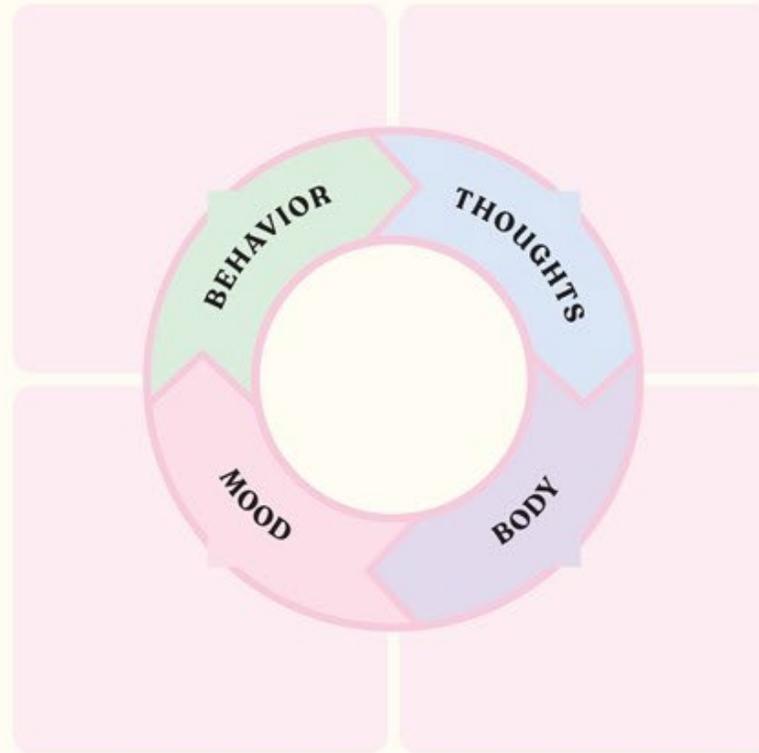
Anti-Anxiety Loops

When we feel low, it can lead to a chain reaction—an anxiety loop—where you end up worrying about your worry. The good news? It works just the same when we feel calm and positive. Reassessing your thoughts, behaving in different ways, and calming down your body can all help to impact your mood for the better.



Fill in your own loops using examples of when you felt anxious and when you felt calm.

You can start at any point around the circle.



**You can't stop
anxiety, but you
can change how
you respond
to it.**



Notes to Self

Repeating affirmations out loud to yourself can help to calm both your body and mind when you're spiraling. Fill in the blank spaces with true and positive statements that are personal to you.

**This feeling
is temporary.
I will get
through it.**

**I can do hard
things even
when I feel
anxious.**

**I don't need
to have all
the answers
right now.**

**My anxiety does
not define me.**

**Thoughts aren't
facts.**

Healthy Habits

What healthy and helpful habits would you like to start or continue? They don't have to be only about physical health, but life in general! For example, maybe you want to exercise more, read more books, put in regular calls with your friends, or prioritize sleep.

What unhealthy or unhelpful habits would you like to try to stop? For example, maybe you'd like to cut down on caffeine or alcohol, stop doomscrolling, or limit your social media use.

Healthy habits to start or continue	How will you hold yourself accountable?	Did you do it?
_____	_____	<input type="radio"/>

Unhealthy habits to stop	How will you hold yourself accountable?	Did you stop?
_____	_____	<input type="radio"/>



Own Your Calm

A GUIDED JOURNAL FOR OVERCOMING ANXIETY

Jo Usmar

A gorgeously designed journal with techniques for managing anxiety to help soothe daily worries and everyday stresses.

- This illustrated resource is derived from science-based self-care, teaching readers to identify and manage their triggers alongside journaling pages and monthly mood trackers. *Own Your Calm* is an indispensable guided journal for anyone navigating stress and anxiety, allowing readers to own their calm.
- Organised into thematic chapters such as Getting to Know Anxiety, Standing Up to Anxiety, and Essential Self-Care, with hardworking practical advice, thoughtful journaling prompts, proven Cognitive Behavioral Therapy (CBT) techniques, and accessible exercises, *Own Your Calm* is a must-have companion for anyone ready to take control of their mindfulness journey.
- Self-care and wellness culture continue to take social media by storm, and morning/night journaling is an essential component of it. *Own Your Calm* takes this trend a step further by utilizing mindfulness and Cognitive Behavioral Therapy (CBT) techniques to specifically target anxiety.

AU \$29.99 | NZ \$34.99
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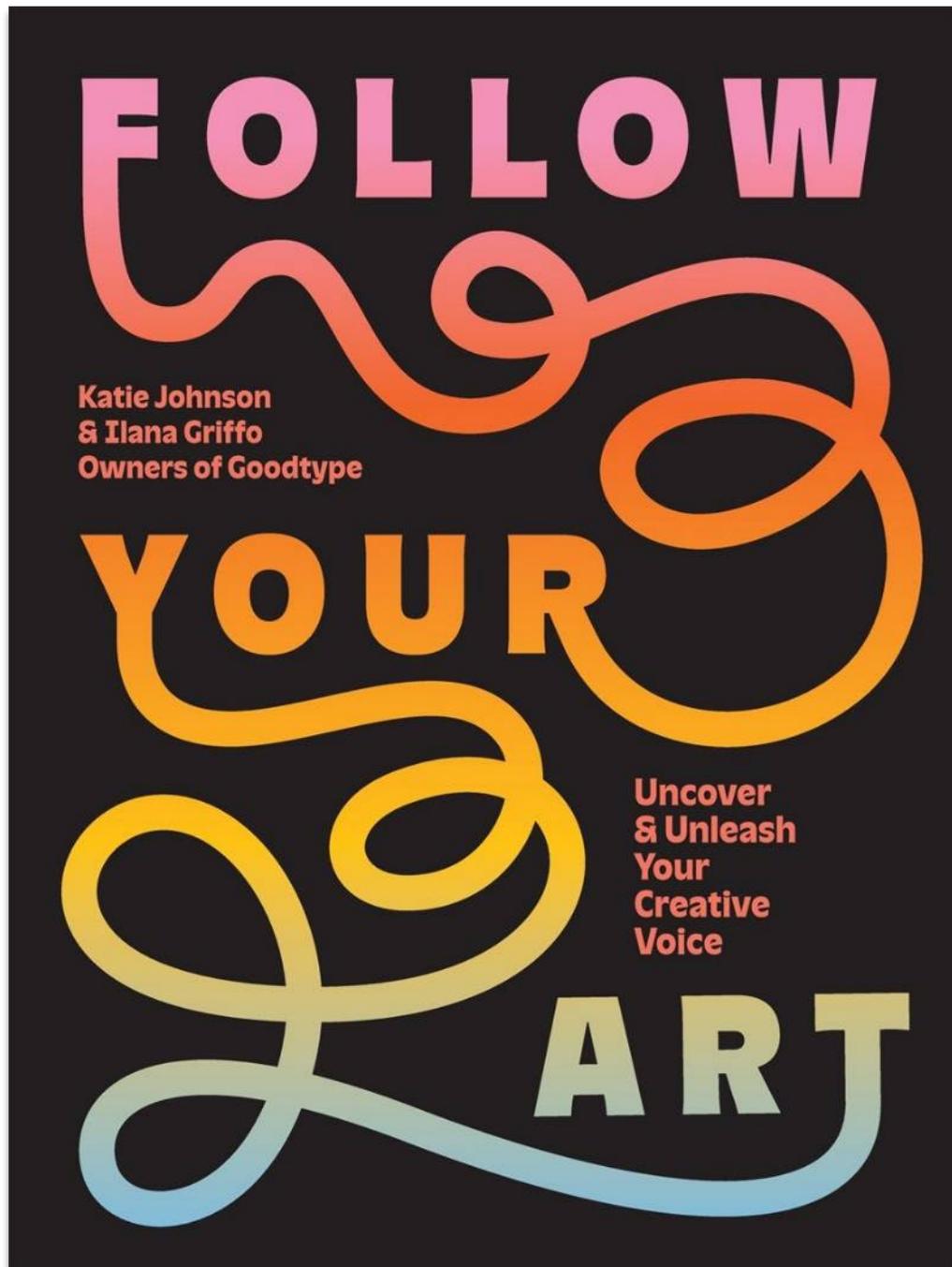
FOLLOW

**Katie Johnson
& Ilana Griffo
Owners of Goodtype**

YOUR

**Uncover
& Unleash
Your
Creative
Voice**

ART



Follow Your Art

UNCOVER AND UNLEASH YOUR CREATIVE VOICE

Katie Johnson

An immersive workbook for artists ready to unlock their unique creative voice and tap into their ultimate superpower—authenticity

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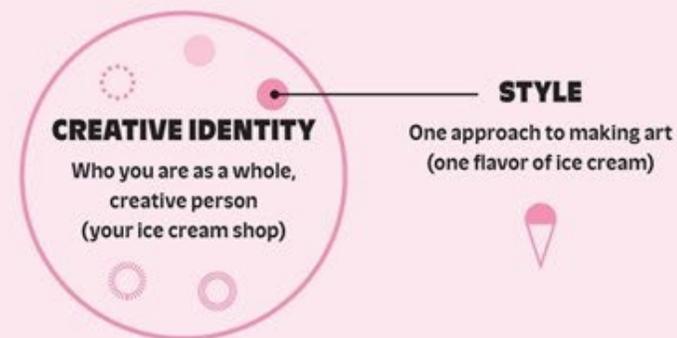
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YOU
CAN'T
HELP
BUT
BE
YOUR
SELF!

To come at this idea from another direction, imagine that your creative identity is like an entire language. It's your whole vocabulary—every word you've ever learned and have to draw from. Your style, on the other hand, is how you actually *communicate*—what you choose to say and how you say it. You may change the way you communicate and the words you use based on who you're talking to, how you're feeling, or as you're learning and changing throughout life. Similarly, artists can have multiple different styles and ways of expressing themselves. They might juggle several different styles at the same time, or styles may come and go over longer periods during their careers.



Even though you may explore different styles, mediums, collections, or niches (more on this later), there are *always* consistencies and threads that weave them all together under your unique stamp. You may not realize it yet, but your fingerprints are all over everything you create! Whether you're crafting a pot out of clay, designing a logo, or painting on a canvas, you'll always make choices that nobody else would make. Together, we'll begin to identify those consistencies that make your art *yours*, and we'll help you become even more intentional about how you incorporate them into your work moving forward.

CHANNEL
— WHO
YOU ARE
INTO —
— YOUR
WORK. —

- JUSTINA BLAKENEY

THE ELEMENTS OF ART GLOSSARY

It's much easier to evaluate a piece of art when we break it down into smaller pieces. The following terms will help you consider the many different qualities that work together to create the whole. It is by no means a complete list, but it's a great starting point that you can use throughout this book and in your real life.

Color:

What colors are used? Are they muted or saturated? Warm or cool?

Texture:

Is there texture in the work? What kind of textures, if any, do you see?

Shape:

Are the shapes soft or hard? What shapes are repeated? Are they realistic or abstract?

Perspective:

Is there dimension and depth or is the work flat? Do we see the subject head-on, or are we viewing from the side or even above?

Line Work:

What do the lines look like? Are they delicate or thick? Is there an outline around the graphics? Are the lines all one weight, or do they change in size throughout?

Rhythm and Movement:

Is there repetition? Does the placement of lines, shapes, or colors purposefully lead the eye around the piece?

Composition:

Is the layout vertical or horizontal? Is it zoomed in on a subject or far away? Is there a lot of negative space, or is there rarely a break for the eye?

Hierarchy:

What objects are largest and which are smallest? Where does your eye go first?

Subject Matter:

What is the theme or subject of the work? What is the piece saying to us from a conceptual standpoint?

How Do You Doodle

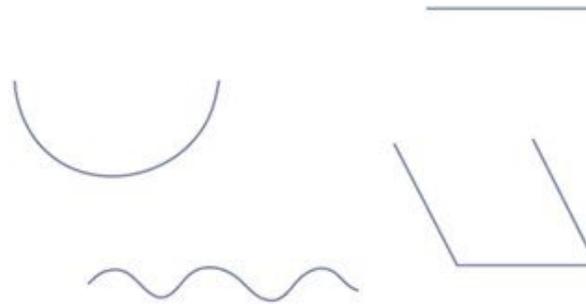
Doodle for ten minutes straight. Don't think about it. Let your hand flow and fully zen out while listening to your favorite music or podcast. Scribbling is encouraged!

Draw from Memory

Pick an animal and try to draw it from memory (like a giraffe or a kangaroo, for example). No references allowed, NO cheating. If you're anything like us, it's going to end up looking pretty darn wonky. EMBRACE THE WONK!

Finish the Drawing

Complete the image we've started here however you like.

**To the Limit**

What choices will you make when faced with different limitations? Pick an item that's within your view and draw it four different times, using a new set of limitations each time from the instructions below.

1. Use only two or three colors.
2. Make it small enough to fit in this box on the right.
3. Don't use any curved lines.
4. Draw it upside-down (no turning the page!).



CHAPTER 5

Your Artist State- ment

You've been on a wild ride learning new things about yourself, experimenting, and reflecting. Props to you for sticking with it and trusting the process so far! Identifying your unique characteristics and finding the words to describe them is a *huge* milestone in this journey, so make sure to treat yo'self to something fun or tasty to celebrate your progress (we assume you must be pretty hungry by now, considering all the food metaphors we've been using).

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This chapter is all about finding your unique space in the creative world based on the foundational attributes you've uncovered about yourself. You'll write an artist statement that represents the full picture of your own creative identity and allows you to confidently and succinctly communicate it to others. Talking about your own work is a huge hang-up for so many creatives, but it's so important! If you're feeling hesitant or overwhelmed by the idea, just know you're not alone, and we're here to guide you through the uncomfortable and vulnerable emotions that'll likely come up.

Heck to the yeah! We obviously don't know what you wrote, but we'd love to hear it (check out the resources on page 000 for a free template so you can share it on social). We know how hard you've been working, and we feel like your two proud art moms who just wanna give you a big fat hug and stick everything you've ever made up on our fridge!

For the introverts who may have been sweating through their entire outfit while reading this chapter, we didn't forget about you! We know that talking about yourself and your work might be your actual worst nightmare, right up there next to public speaking in your underwear. We see you! And even if you aren't feeling like you're about to hurl, you're probably having at least some kind of self-doubt as you're working through this book, because, well, you're human. So, let's talk about it! A good place to focus is probably on one of the biggest sources of self-doubt there is—our unwanted but persistent companion: imposter syndrome.

THE ENEMY
OF FEAR IS
CREATIVITY

Seth Godin

AFFIRMATIONS

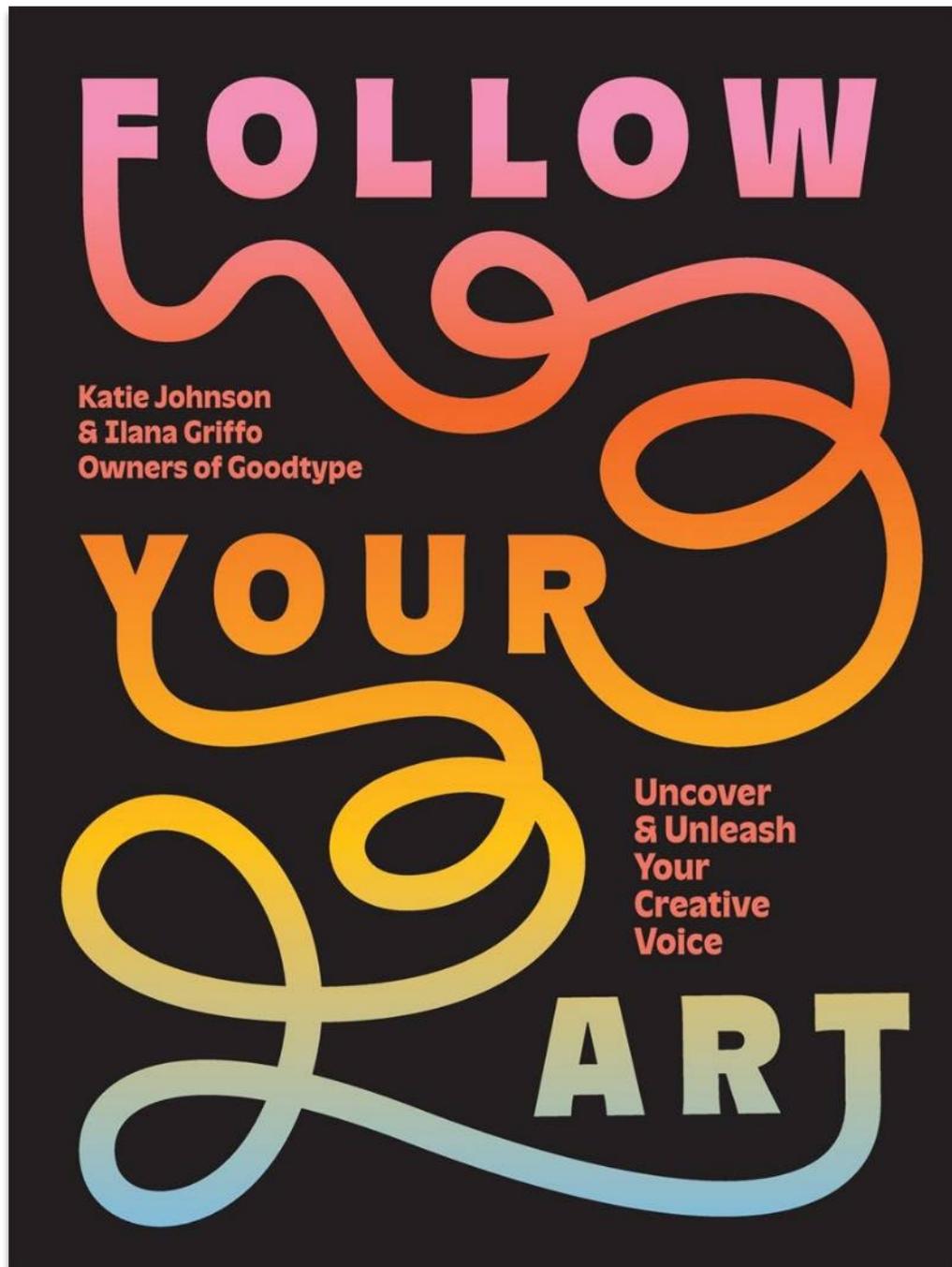
Now that your limiting beliefs are out in the open, you can start using the tools we've laid out in this chapter to help you dismantle them. A great first step is to begin incorporating affirmations into your daily routine to combat the false and negative thoughts that come up. Our internal dialogue becomes our truth, so the more we repeat the positive thoughts that we want to believe about ourselves, the more they'll begin to feel real.

Use the affirmations below or create your own, and schedule moments into your day to recite them to yourself. You can say the words out loud or in your head, but either way, try your best to actually believe them. It may feel inauthentic or uncomfortable at first, but the more you say them, the more honest they will become.

- * I am not too much or too little. *
- * I am not too young or too old. *
- * I am good enough. *
- * I am unique and full of incredible ideas. *
- * My creativity will never dry up. *
- * I am allowed to be here. *
- * I deserve to be here. *
- * I deserve to do what makes me happy. *
- * I don't need anyone's validation but my own. *

We tell ourselves stories that ultimately become our reality, so start telling yourself a story that you'd actually like to see come true. Sure, imposter syndrome will always try to claw its way back in, but it won't be able to fully take hold if you're bringing the main character energy and calling the shots! Whether you prefer to meditate, manifest, journal, or something else entirely, the more you focus on the thoughts you *want* to think, the more they'll begin to actually take root and become your truth.

We know it's difficult, but you're exactly where you need to be, and you're taking steps in the right direction right this very moment. We're on your team, and we're cheering you on!



Follow Your Art

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- No matter where you are on your creative journey, *Follow Your Art* will help you quiet the outside noise so you can turn up your own creative volume. Created by Ilana Griffo and Katie Johnson—the artists and educators behind @Goodtype, a global community of more than a million lettering lovers and type nerds—this book is packed with prompts, lessons, and real talk to help you reconnect with your why, identify your “special sauce,” and start standing out by making work that actually feels like you.
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What Do You
Do When Your Dog
Grows Old?



A POEM BY JACKIE SHORT
ILLUSTRATIONS BY LUCY PICKETT

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What Do You Do When Your Dog Grows Old?

A POEM BY JACKIE SHORT

Jackie Short

An inspirational poem about those friends who have loved us unconditionally

- A poetic tribute to the dogs who've walked beside us through the seasons of life. With soft, heartfelt verse and emotional depth, Jackie Short gently guides readers through the bittersweet journey of loving—and eventually letting go of—an aging dog. This beautifully written poem captures the quiet changes of time: tired paws, fading sight, and the wisdom in a graying face. Yet in every line, there is love—unwavering, devoted, and full of grace.
- Perfect for dog lovers of all ages, this book is both a celebration and a farewell, a comforting companion for anyone facing the inevitable goodbye. A timeless keepsake. A love letter. A healing balm for the heart.
- The emotional content of this book is designed to help dog lovers come to terms with grief before and after they lose a beloved dog. More meaningful than a card, this book will make a great gift to express sympathy with a pet owner. For children too: Provides a sensitive and relatable way to introduce and discuss the topic of aging and death.

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What do you
do when your dog
grows old?

When their feet
are tired and their
pads are worn.





When your words of
praise are hard to hear,
and their eyes are milky
from all of their years.

You rub the feet
that carried them
by your side.





You praise them
louder and harder;
you show them
your pride.

You guide them the way
they guided you,
and you never let them get
as lost as you once were.



What Do You Do When Your Dog Grows Old?



A POEM BY JACKIE SHORT
ILLUSTRATIONS BY LUCY PICKETT

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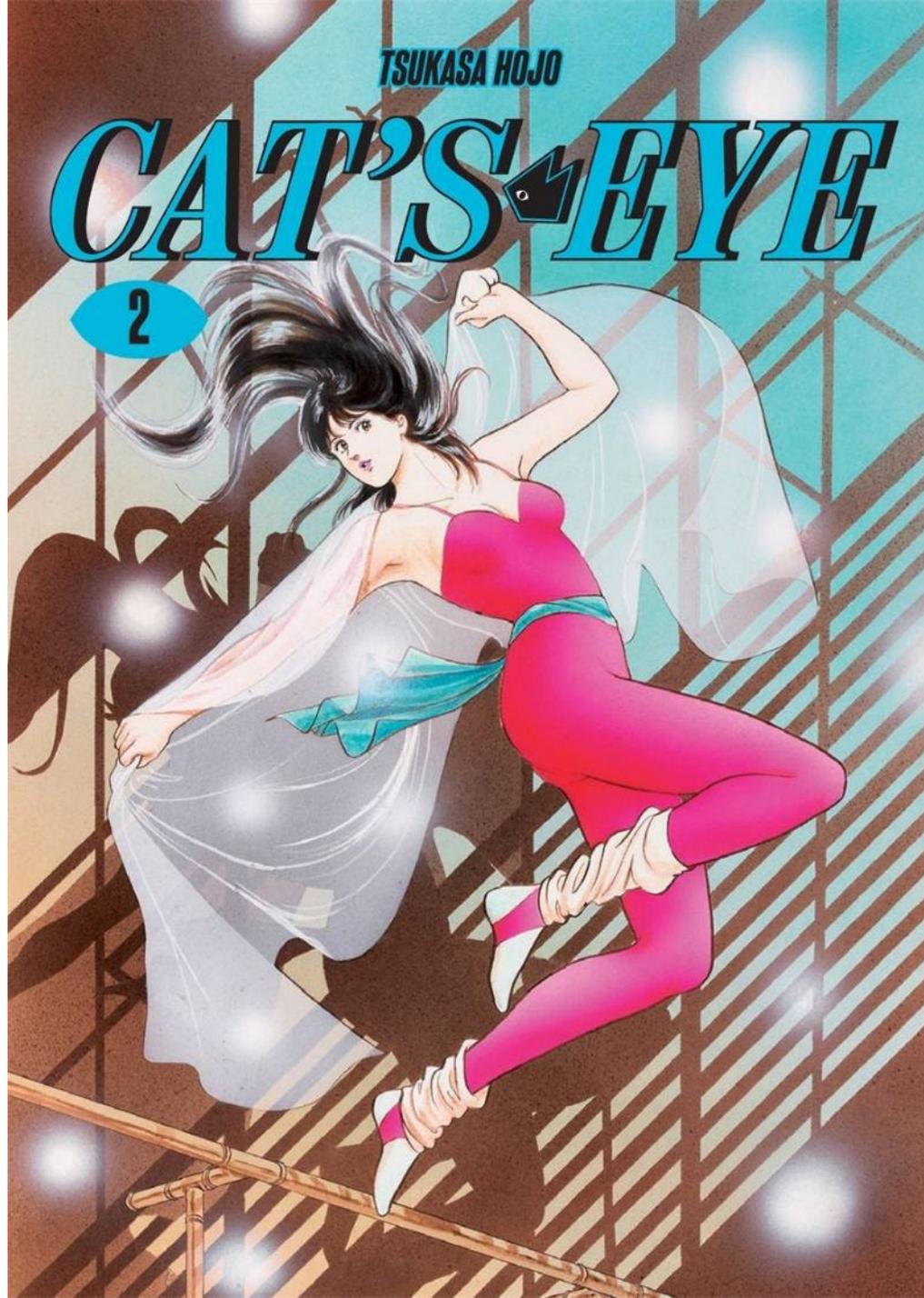
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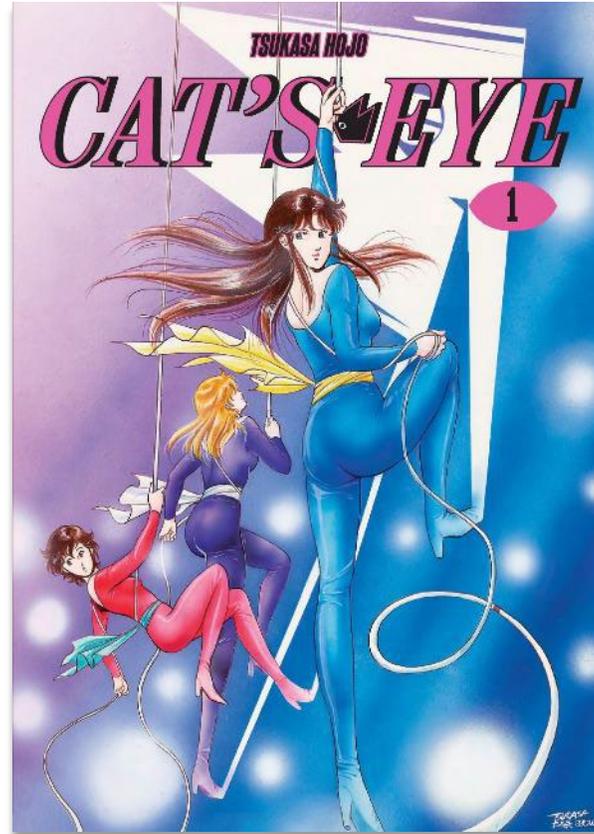
TSUKASA HOJO

CAT'S EYE

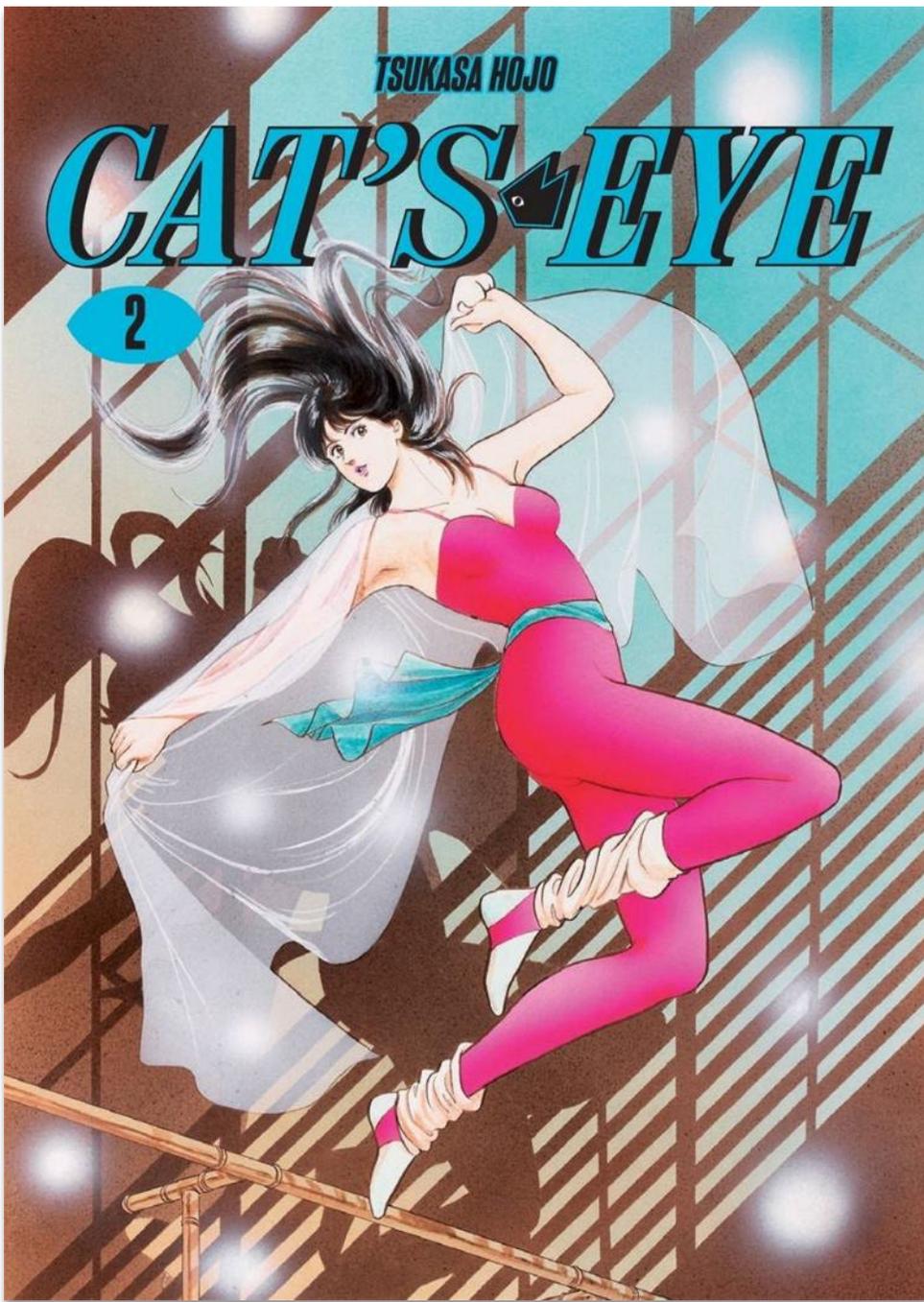
2



ALSO AVAILABLE



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Cat's Eye Omnibus Volume 2

(MANGA)

Tsukasa Hojo

The second omnibus of the manga classic CAT'S EYE finally arrives in a gorgeous deluxe English-language omnibus edition.

- The work of superstar author Hojo Tsukasa has been adapted into anime, films, stage plays, and more. Watch the Cat's Eye anime on Hulu and Disney+!
- This English-language omnibus edition contains the second three volumes of the series. Beautifully printed and packed with all of the original art, including a 16-page full-color insert and a 48-page 2-color insert, this edition is sure to be prized.
- Café owners by day, art thieves by night, the three sisters Hitomi, Rui, and Ai have high-risk lives outside of their day jobs. Hitomi especially needs to keep her secret under wraps, since she's dating Toshio-the police officer assigned to catch the Cat's Eye thief!
- In their Kana signature paperback dust jacket, they position this 3-in-1 omnibus as a beautiful collector's edition for longtime fans, with spine art spanning multiple volumes and thus across the bookshelf, and at an accessible price point where fans can use the gift as an opportunity to finally introduce the series to a friend.

AU \$48.99 | NZ \$54.99

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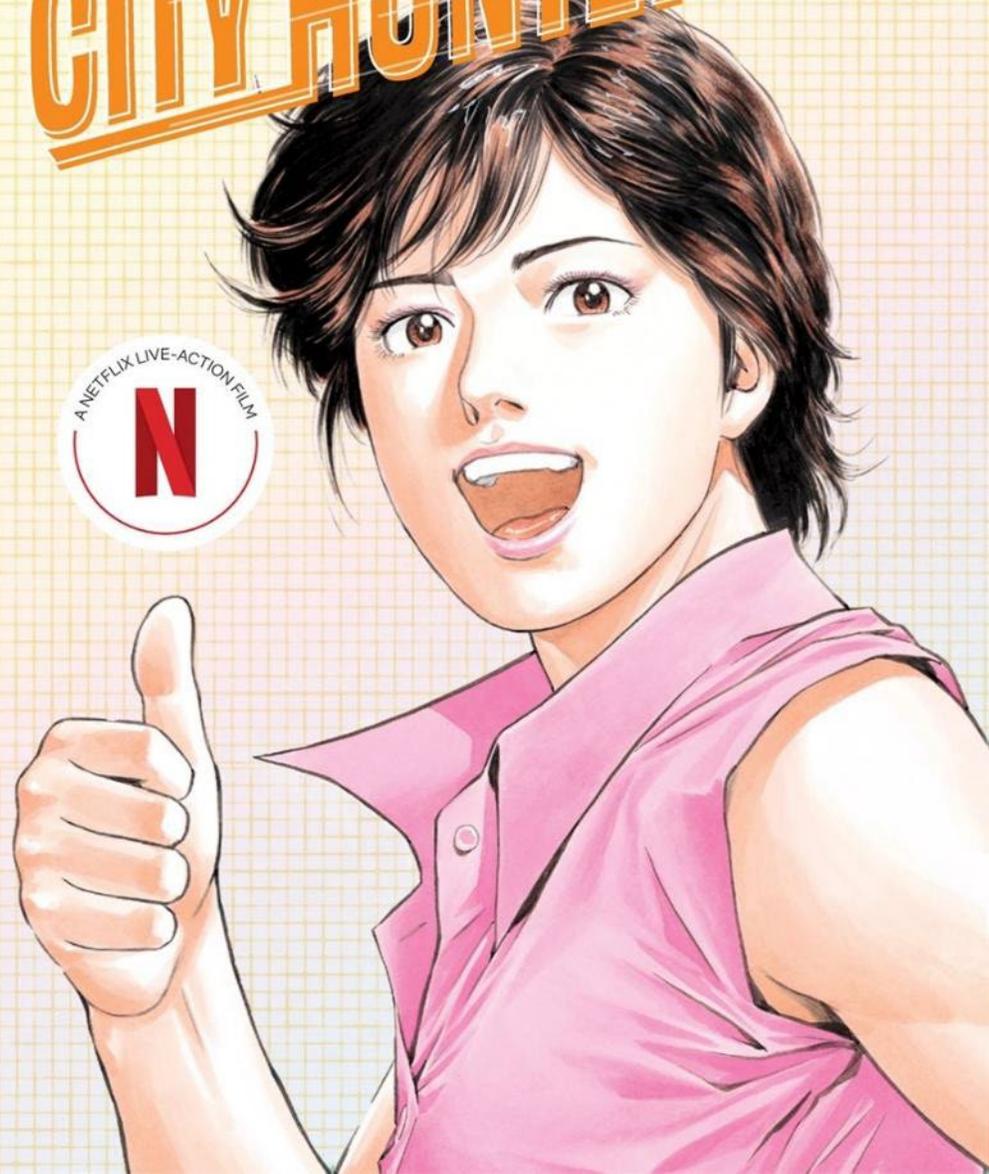
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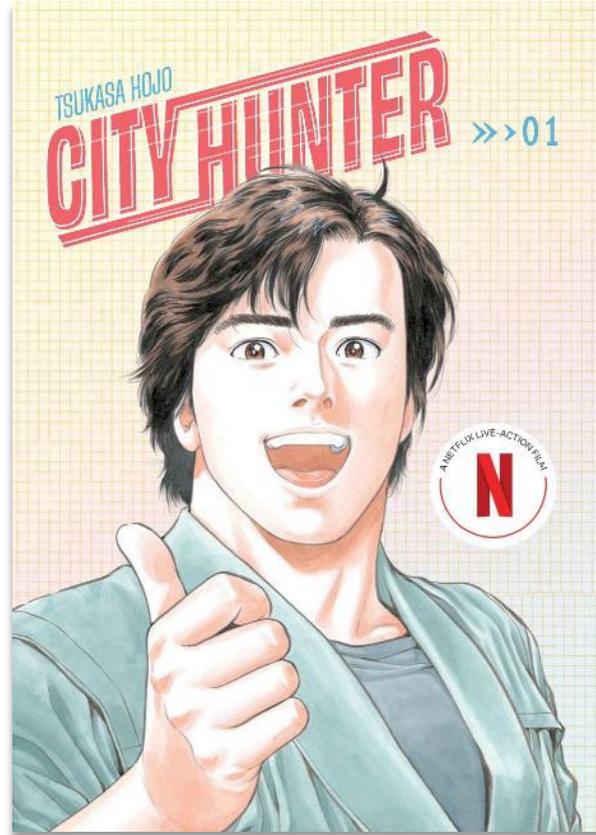
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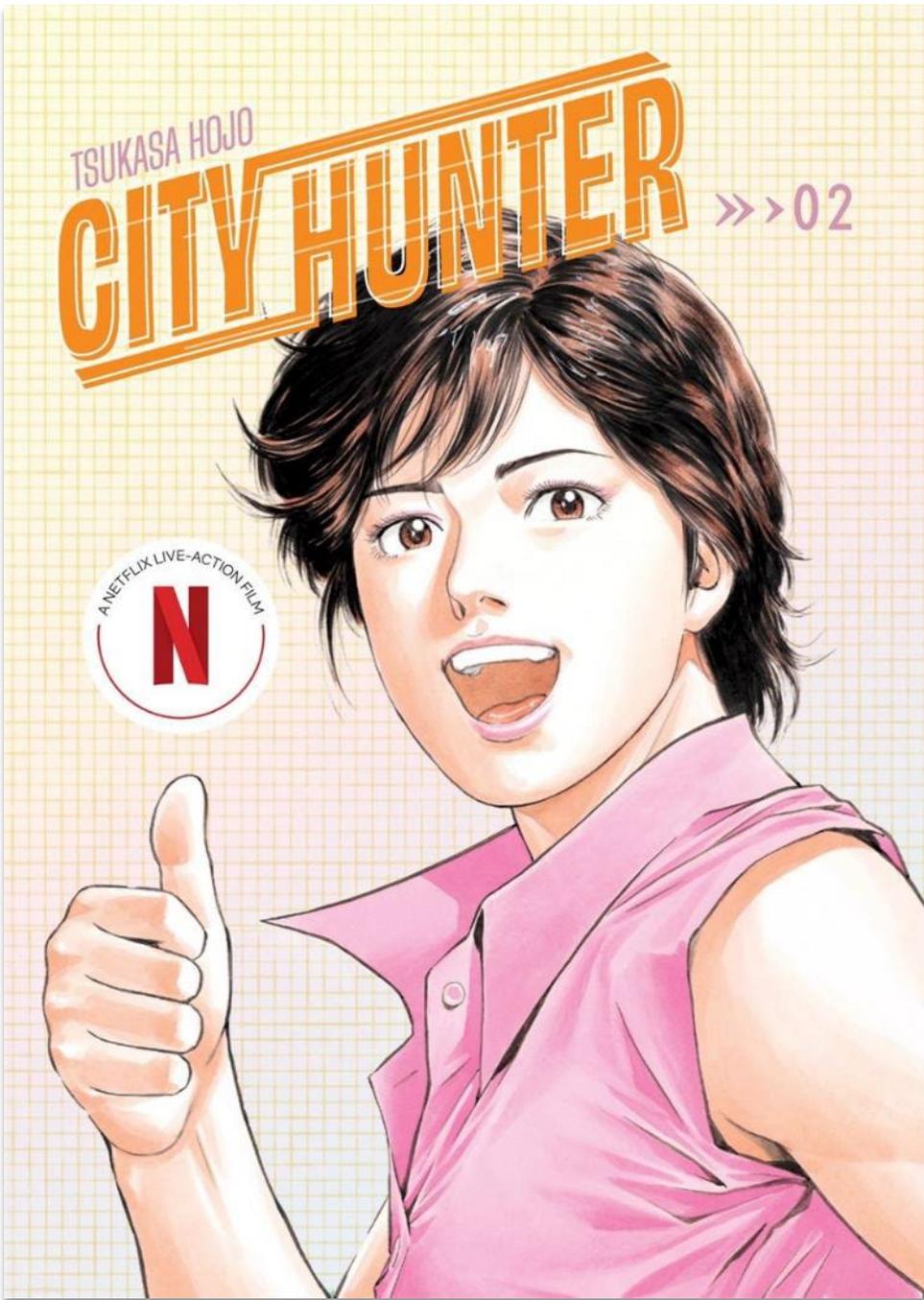
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CITY HUNTER >>>02



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City Hunter Omnibus Volume 2

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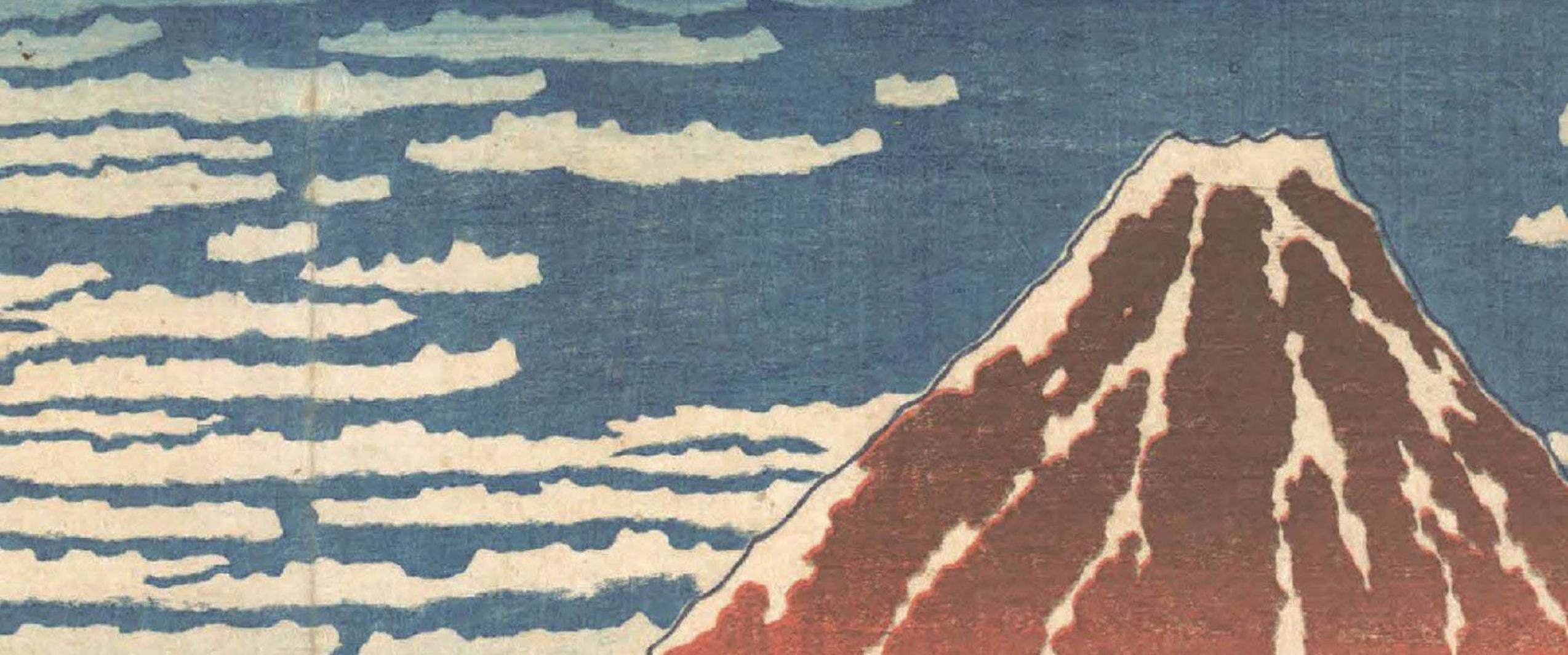
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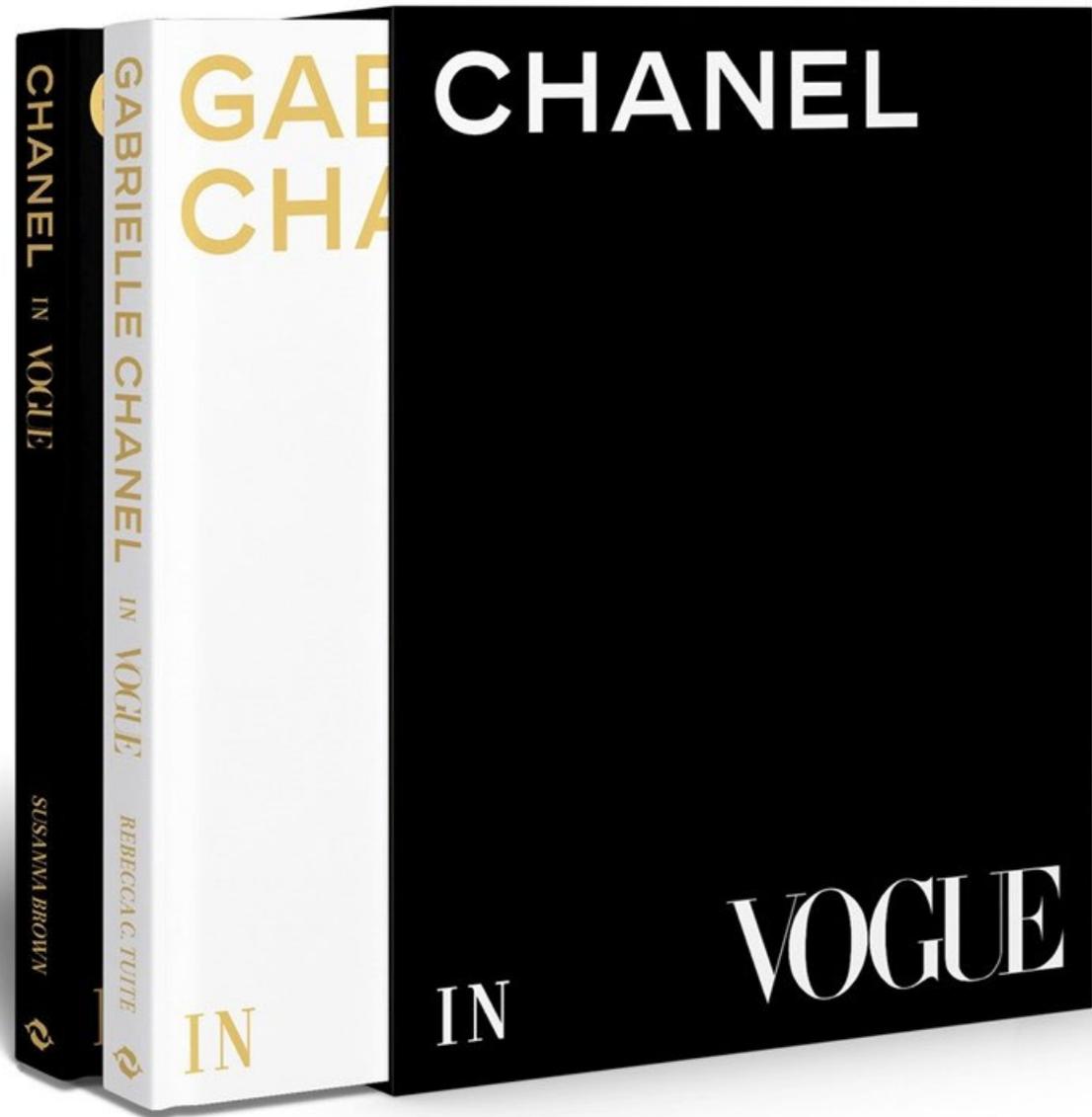
The second omnibus in the era-defining manga phenomenon, in a gorgeous deluxe English-language edition.

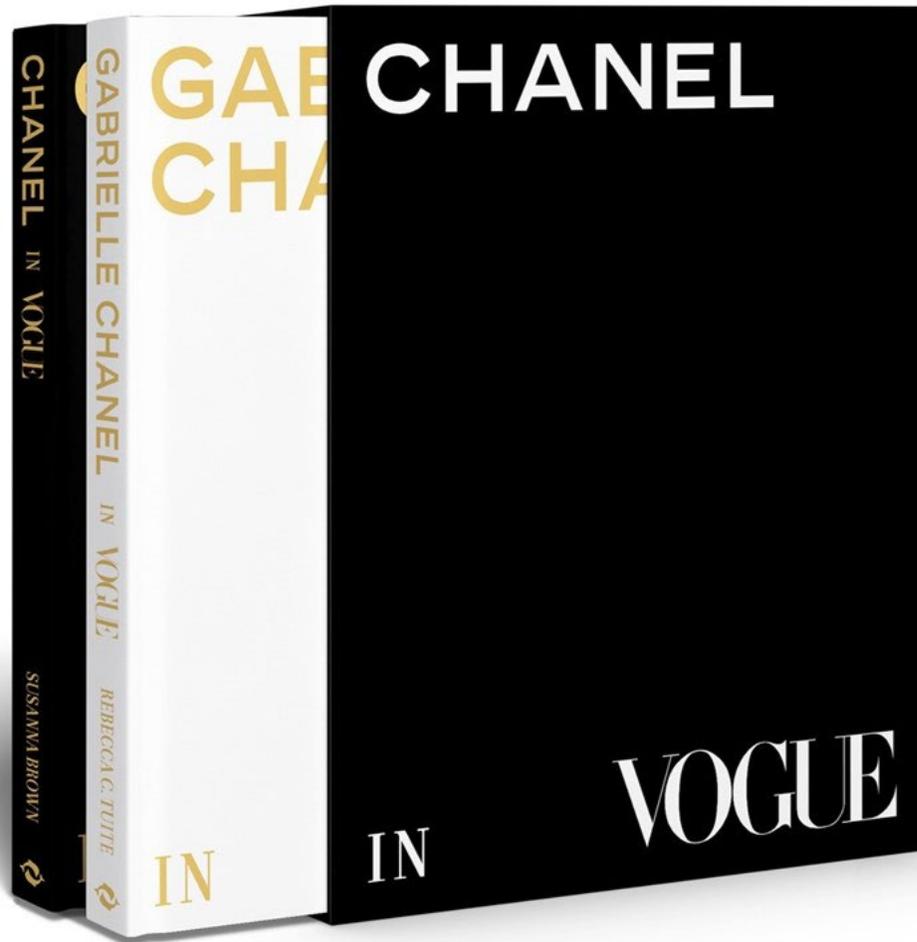
- The source of multiple anime series, specials, films, live-action adaptations, and video games, City Hunter is beloved for its mix of action, comedy, and romance, and has sold over 50 million volumes worldwide.
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- James Bond meets Lupin the Third! A stylish cocktail of hard-boiled action and raunchy comedy, manga classic City Hunter follows exceptional marksman and compassionate sleazeball Ryo Saeba as he sweeps corruption from the lavish 80s Tokyo nightlife, one evil at a time.
- The City Hunter Ryo Saeba does the dirty work of cleaning up Tokyo's nightlife with his heart of gold worn on his sleeve.

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THE ARTS







Chanel in Vogue

Rebecca C. Tuite and Susanna Brown

The first publication dedicated to the house of Chanel and its creations as reported in *Vogue*, featuring iconic illustrations and photography from throughout the magazine's history and across its international editions

- *Chanel in Vogue* includes two volumes: the first volume is dedicated to the era of Gabrielle Chanel, and the second focuses on the work of her successors, Karl Lagerfeld and Virginie Viard, and up to the present day. This beautifully produced publication gathers together the inspirational editorials dreamt up by world-famous fashion illustrators and photographers of the twentieth and twenty-first centuries.
- Published as two volumes in a slipcase, this high-end, large-format package is the definitive book on the fashion of Chanel as seen through the pages of the world's most influential fashion magazine.
- The definitive visual history of the iconic fashion brand Chanel as it has appeared in *Vogue*, the world's most influential fashion magazine.
- Chanel and Conde Nast, *Vogue*'s parent company, will use their vast marketing and publicity resources to promote this book.
- This is a deluxe publication featuring two volumes in a slipcase and more than 400 full color illustrations.
- Authors Rebecca C. Tuite and Susanna Brown are leading experts in fashion history and photography and the authors of numerous books.
- 400 color illustrations

AU \$295.00 | NZ \$325.00

9780500025772

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Thames and Hudson Ltd

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**‘PERHAPS YOU THINK
IT OF A SIMPLICITY –
BUT NO! THAT IS
NOT SIMPLICITY;
IT IS GENIUS...’**

VOGUE, 1 OCTOBER 1916



OPPOSITE
Under the optimistic headline, ‘Paris Dines and Dances and Awaits the Openings’, Vogue presented two Chanel dresses, from the Spring–Summer 1919 Haute Couture collection, suitable for the more celebratory mood in the City of Lights, 15 March 1919

Left: A Chanel dress of taupe georgette crêpe, intricately embroidered with gold, which Vogue believed ‘might grace one of those famous “five o’clocks” which Paris bachelors are giving in their homes or in their studios’. Right: A silver brocade evening dress, of which Vogue noted that it reflected an ‘alarming’ trend toward more revealing frocks. ‘Not since the days of the Bourbons has the woman of fashion been visible so very far above her ankles’, Vogue quipped. However, Chanel would continue to innovate with deeper necklines and higher skirts as the 1920s beckoned.

ABOVE LEFT
Coat-dresses enjoyed a surge in popularity in Paris in 1919, which Vogue explained was due to their ‘smartness, utility, and warmth’. Chanel’s interpretation was a black satin wrap dress that tied at the waist with a coordinating belt, from the Fall–Winter 1919/20 Haute Couture collection. Monkey fur trimmed the playful and exaggerated collar and skirt hem, Vogue, 15 November 1919

ABOVE RIGHT
Another little black dress by Chanel, from the Fall–Winter 1918/19 Haute Couture collection, this time for actress Vera Sergine for her performance in *Sansoni*. But Vogue noted the universal appeal of the outfit, since ‘there are few things more becoming than the softness of black velvet and the dark mysterious sparkle of black jet’. Vogue, 1 February 1919

"The Mode Puts Out to Sea. Here, Edward Steichen captured a number of sailor-inspired fashions for *Vogue*, including some by Chanel. From left: June Cox wears a Wanamaker ensemble comprised of a striped flannel reefer jacket in blue, yellow and white, paired with a yellow jersey sweater and white flannel skirt, from Wanamaker; E. Vogt wears a Chanel ensemble of white flannel skirt and blue woollen sweater, paired with a white felt Reboux hat. Lee Miller wears a two-piece blue and white crêpe dress by Mar and Hattie Green, accessorized with a red, white and blue silk shantung scarf by Chanel from the Spring-Summer 1928 Haute Couture collection; Hanna-Lee Sherman wears a light blue dress and jacket from Kurzman. *Vogue*, 15 July 1928



“TO LIVE IS A WONDERFUL
THING...” IN A CHANEL SUIT –
PURE HEAVEN.’

VOGUE, 1 FEBRUARY 1964

OPPOSITE
A perfect navy suit, edged with a twist of navy and white
braid and a matching straw Breton, from the Fall-Winter
1967/68 Haute Couture collection. A chic white scarf at the
neck is secured with ropes of pearls and gold. Photograph
by Helmut Newton, *Vogue*, 15 March 1967



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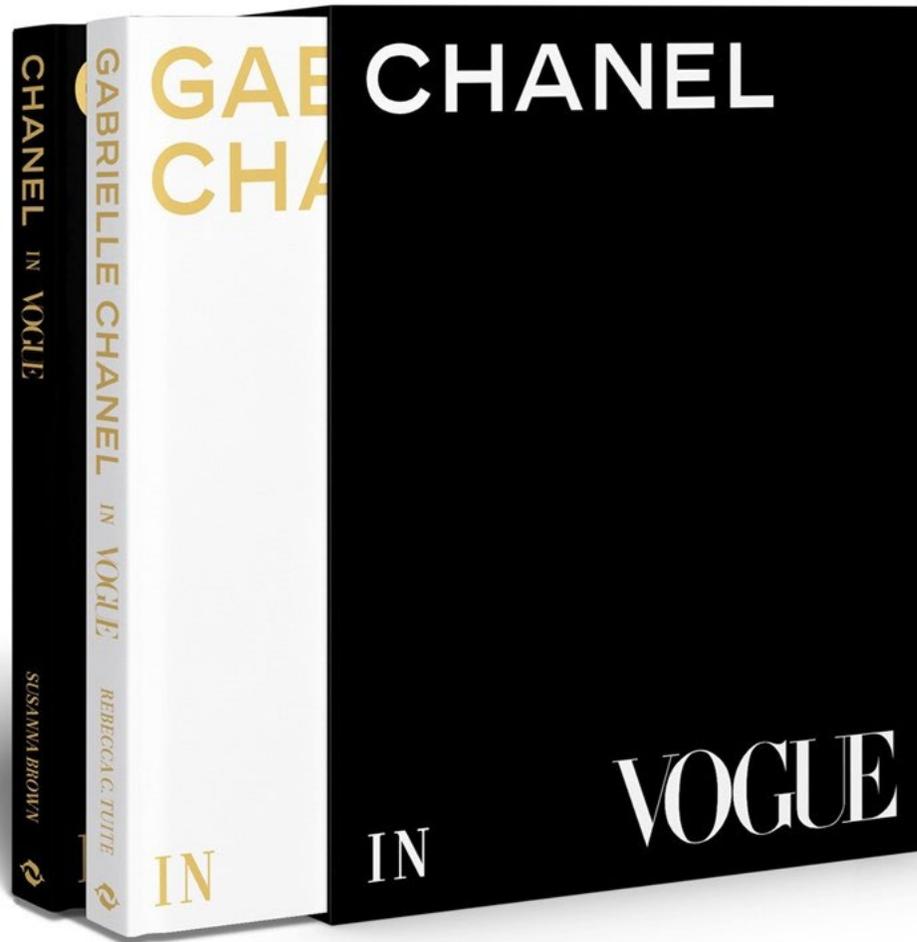
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Note: Throughout both volumes, 'Vogue'
refers to the American edition of the magazine;
all other international editions are described
by their territory.



OPPOSITE
Akon Changkoo, photographed by Julia Noni,
Vogue Deutsch, March 2021

ABOVE
Sara Caballero, wearing Craie 2023/24, photographed by
Coco Capitán, Vogue España, December 2023



Chanel in Vogue

Rebecca C. Tuite and Susanna Brown

The first publication dedicated to the house of Chanel and its creations as reported in *Vogue*, featuring iconic illustrations and photography from throughout the magazine's history and across its international editions

- *Chanel in Vogue* includes two volumes: the first volume is dedicated to the era of Gabrielle Chanel, and the second focuses on the work of her successors, Karl Lagerfeld and Virginie Viard, and up to the present day. This beautifully produced publication gathers together the inspirational editorials dreamt up by world-famous fashion illustrators and photographers of the twentieth and twenty-first centuries.
- Published as two volumes in a slipcase, this high-end, large-format package is the definitive book on the fashion of Chanel as seen through the pages of the world's most influential fashion magazine.
- The definitive visual history of the iconic fashion brand Chanel as it has appeared in *Vogue*, the world's most influential fashion magazine.
- Chanel and Conde Nast, *Vogue*'s parent company, will use their vast marketing and publicity resources to promote this book.
- This is a deluxe publication featuring two volumes in a slipcase and more than 400 full color illustrations.
- Authors Rebecca C. Tuite and Susanna Brown are leading experts in fashion history and photography and the authors of numerous books.
- 400 color illustrations

AU \$295.00 | NZ \$325.00

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448 Pages

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365 mm x 280 mm

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The Works



KATSUSHIKA HOKUSAI

The Works



KATSUSHIKA
HOKUSAI

The Works: Katsushika Hokusai

THE ESSENTIAL MASTERPIECES

Sally Grant

Part of a brand new series celebrating the works of great artists, *The Works: Katsushika Hokusai* is a stunning exploration of the iconic visions of a master printmaker whose influence transcends time.

- This volume presents 50 of the Katsushika Hokusai's most iconic pieces in a striking, high-design book format.
- From the towering crest of The Great Wave off Kanagawa to the crisp serenity of Cranes and the fiery hues of Fire Wind, Clear Morning, each image is accompanied by insightful analyses and biographical context from acclaimed art historian Sally Grant, that unpacks the techniques, themes, and cultural significance behind Hokusai's enduring legacy.
- Perfect for budding and season art lovers, or anyone looking for a beautiful, bold book to adorn their shelves or coffee table. This volume is an essential tribute to a trailblazing icon of 19th century art.
- Perfect for: gifting, home libraries, museums, or as part of a growing collection of art-focused books. Appealing to art lovers, educators, and anyone looking for a beautiful coffee table book.
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AU \$29.99 | NZ \$34.99

9781923239746

208 Pages

Hardcover

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Smith Street Books

*Shop of the Edo
Publisher Tsutaya*
from the book
*Amusements
of the East*



32

Woodblock print,
ink and colour
on paper
20 cm × 15.1 cm
(7 $\frac{7}{8}$ in × 6 in)

1799-1802

The column in the foreground of this image identifies the owner of this bookshop as the celebrated Edo publisher Tsutaya Jūzaburō. Alongside his name and address is the publisher's symbol comprising Mount Fuji and an ivy-leaf – *tsuta* meaning 'ivy' (the symbol can be found in several other images in this book). The print offers a fascinating glimpse of life in late-eighteenth-century Edo, for Tsutaya's publishing house was at the heart of its floating world.

Tsutaya published semi-annual guides to the licensed quarters, listing all the brothels and their courtesans, and his house was a gathering place for artists and writers. He also created many high-quality *ukijyo-e* books and prints, including several illustrated by Hokusai. A gentleman peruses a stack of such works on the right while a samurai, accompanied by a servant, asks a question of the bookseller on the left.

As Tsutaya died in 1797, it has been suggested that this figure is a memorial portrait of the esteemed publisher. Created a year after Hokusai announced his artistic independence (see *Walking Courtesan* on page 48), this print does indeed read as a warm tribute to an ally who helped him reach this significant stage in his career.



The Sumo Wrestlers Usugafuchi Kanda'yu
and Takasaki Ichijuro

1783-1784



South Wind, Clear Sky from the series
Thirty-six views of Mount Fuji

c. 1830-1832



Under the Wave off Kanagawa from the series Thirty-six views of Mount Fuji

c. 1830-1832



Sasai Hall at the Five Hundred Arhat Temple from the series *Thirty-six views of Mount Fuji*

c. 1830-1832



The Works



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VINCENT VAN GOGH



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Head of a Skeleton with a Burning Cigarette

Oil on canvas
32.3 cm × 24.8 cm
(12½ in × 9¾ in)

January-February 1886
Antwerp



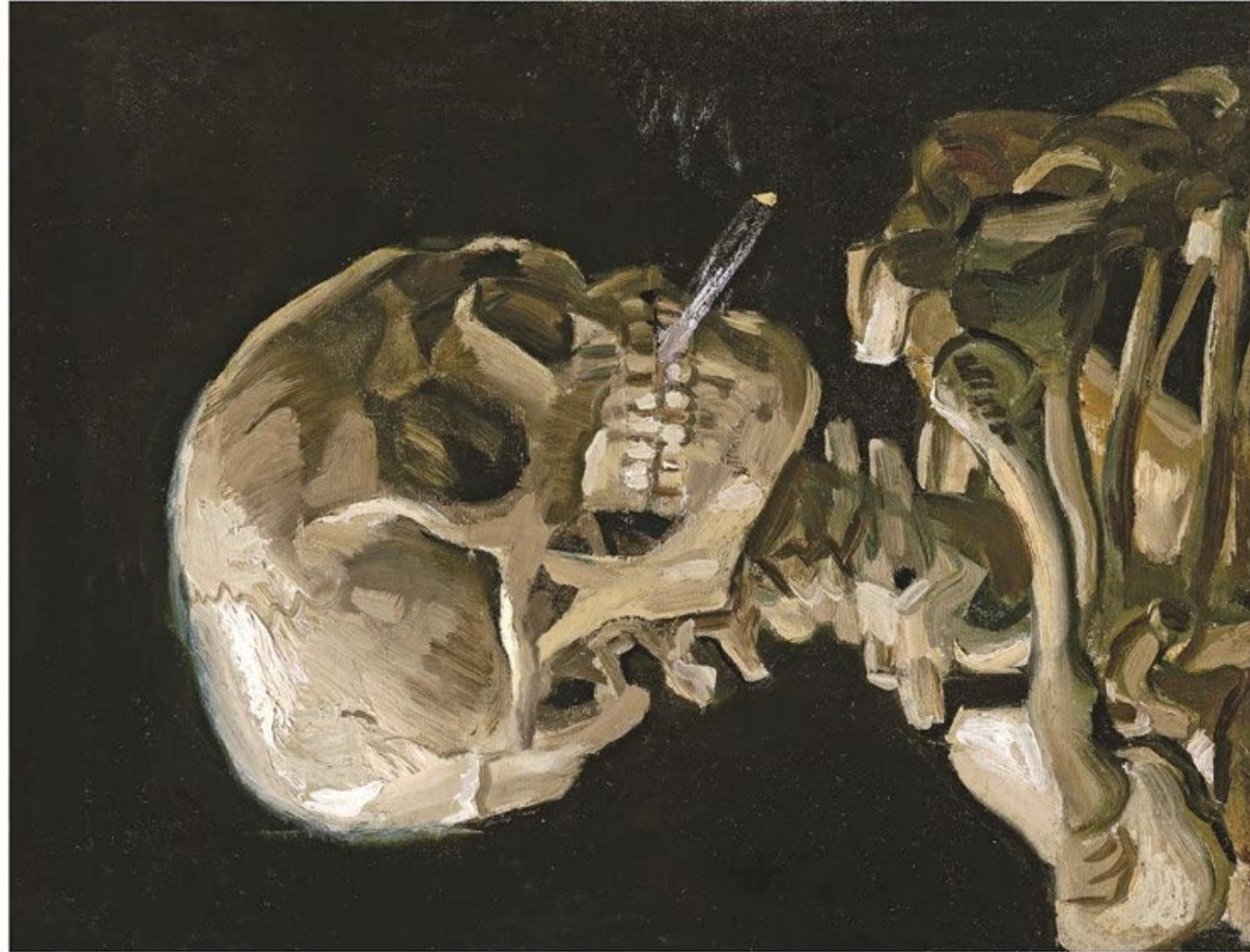
Van Gogh's father died suddenly of heart disease in March 1885, and while his mother was able to stay at the parsonage in Nuenen for another year (see *The Parsonage Garden at Nuenen* on page 16), Van Gogh began living in his studio that May. In November 1885, he moved to Antwerp.

During what would be a three-month stay, Van Gogh was able to view paintings by Peter Paul Rubens, the rich colouring and dynamic brushwork of which made 'a strong impression' (547). We will see how these aspects influenced Van Gogh's later works. He made studies of heads and of city views, and by enrolling in the Antwerp Academy, he could also work from the nude model. It was likely while at the academy that Van Gogh created the small oil painting *Head of a Skeleton with a Burning Cigarette*.

Drawing plaster casts and skeletons was part of the artistic curriculum. It would seem that Van Gogh's extra step of *painting* a skeleton's torso – and placing a cigarette between its teeth – was a satirical poke at the academy's conservatism. It is certainly a lively rendition of the model.

Head of a Skeleton with
a Burning Cigarette

January-February 1886
Antwerp



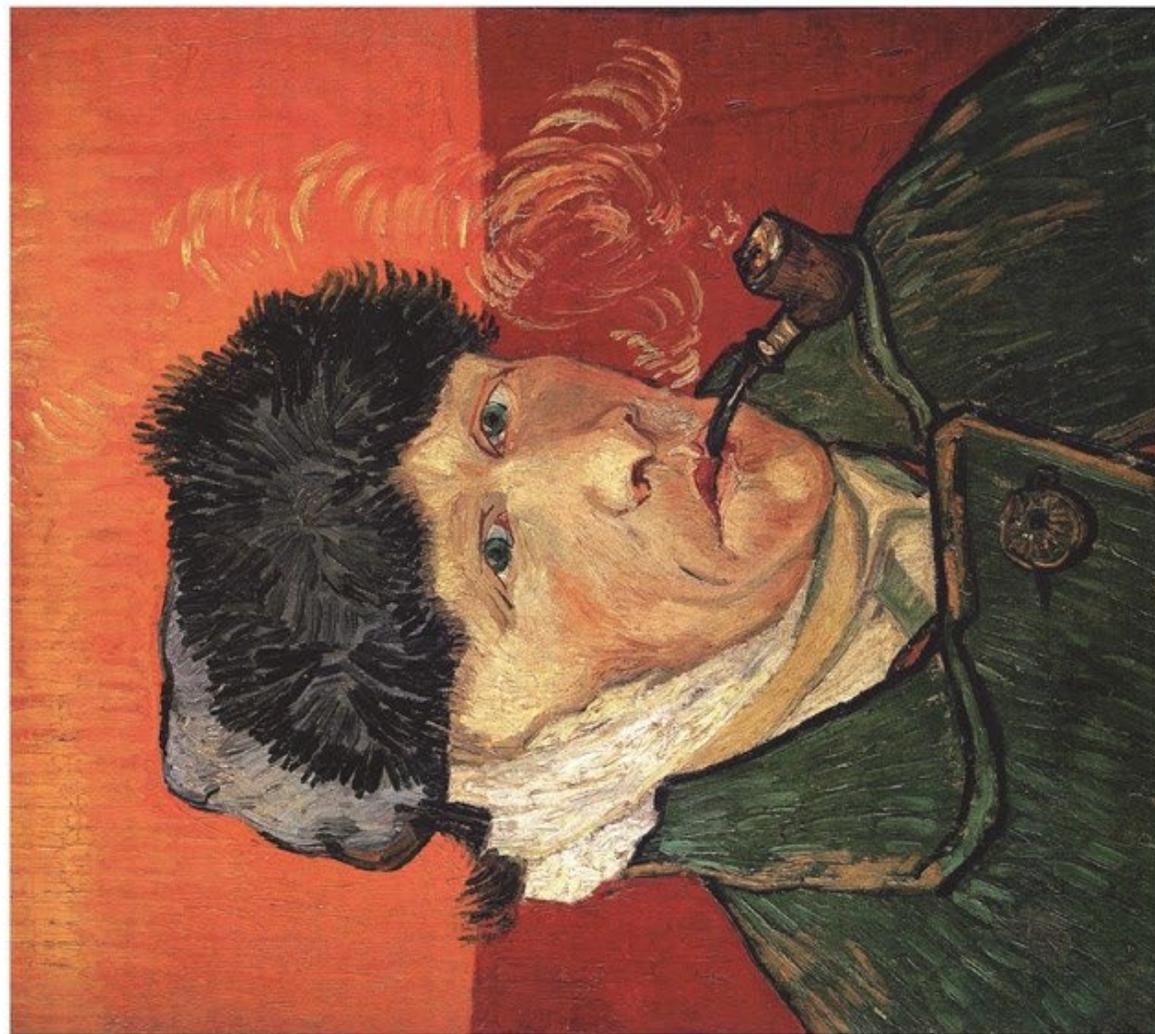
The Bedroom

October 1888
Arles



Self-Portrait with Bandaged Ear and Pipe

January 1889
Arles



The Starry Night

June 1889
Saint-Rémy-de-Provence



Green Wheat Field with Cypress

June 1889
Saint-Rémy-de-Provence



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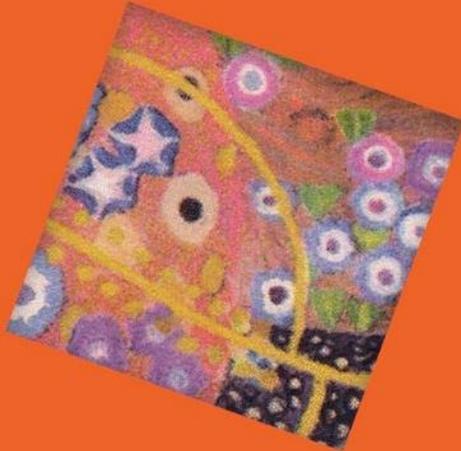
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KLIMT

The Works



GUSTAV
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Hygeia from Medicine

Oil on canvas
430 cm × 300 cm
(169½ in × 118½ in)

1900-1907



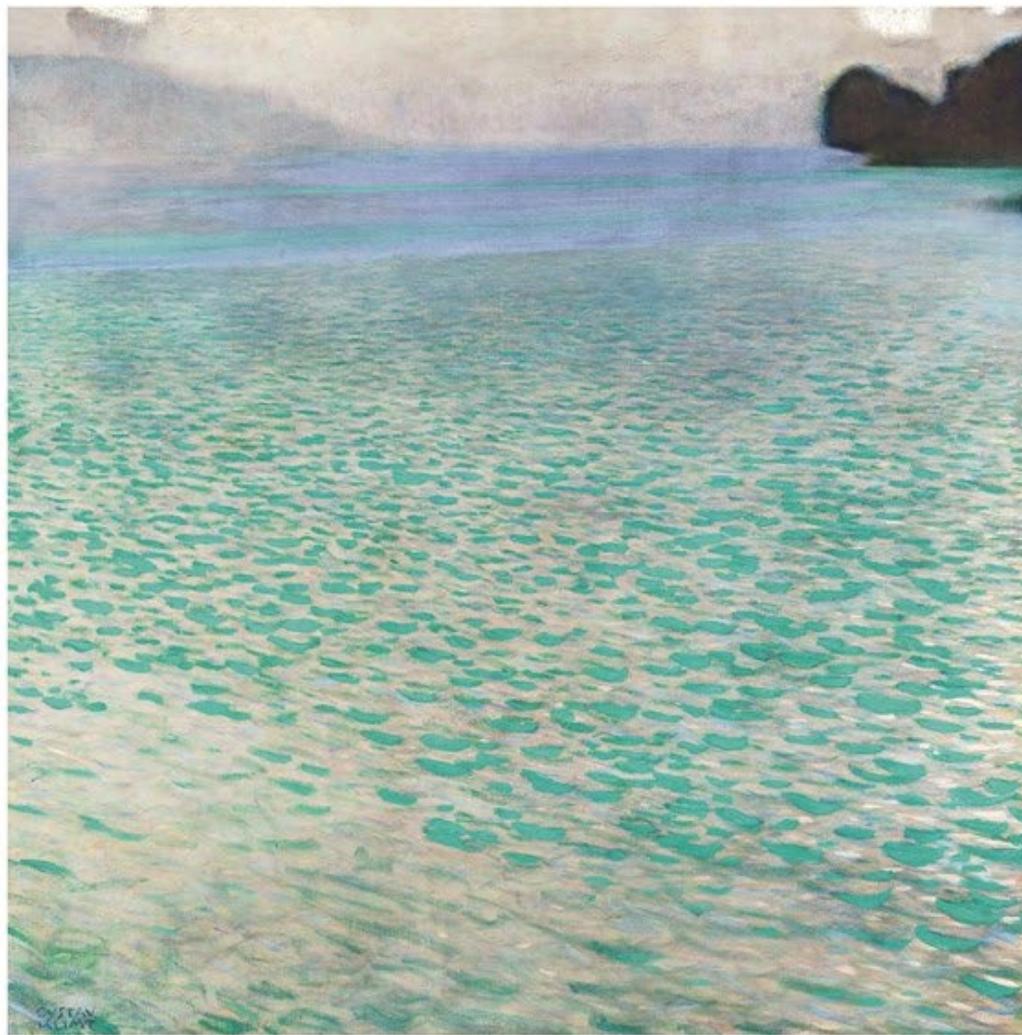
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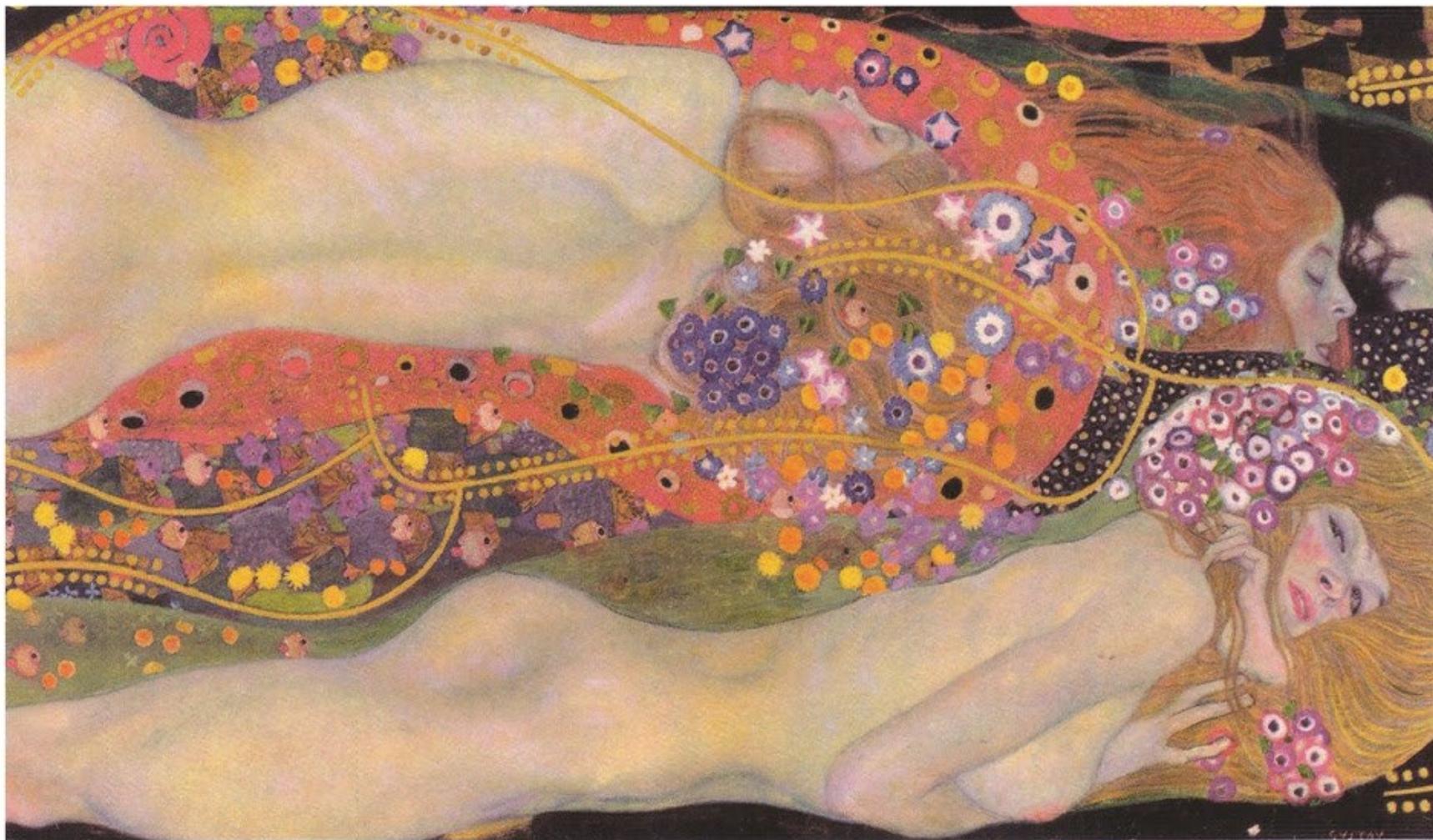
In 2021 Google Arts & Culture recreated colour approximations of Klimt's three lost Faculty Paintings using artificial intelligence. But this image of Hygeia from *Medicine* (page 36) is the only surviving colour reproduction taken directly from the original painting.

Hygeia, the Greek goddess of health, is strikingly attired in bold hues of red and gold. She carries an Aesculapian snake, a symbolic attribute of her father, Aesculapius, the god of medicine. The snake's sinuous form and gold colouring merge with the pattern of Hygeia's dress.

In *Medicine*, we see how the painting's subject matter, with its mass of writhing bodies, was so shocking to the contemporary public. By considering the whole painting and this detail of *Hygeia* together, we can understand how its formal composition was equally disturbing. There is a dissonance between the illusionistic physicality of the figures and the way they appear to drift in space, and between the nudes' realistic representations and the flat, decorative depiction of Hygeia's body. And this cardboard-cut-out woman was meant to symbolise the healing power of medicine!



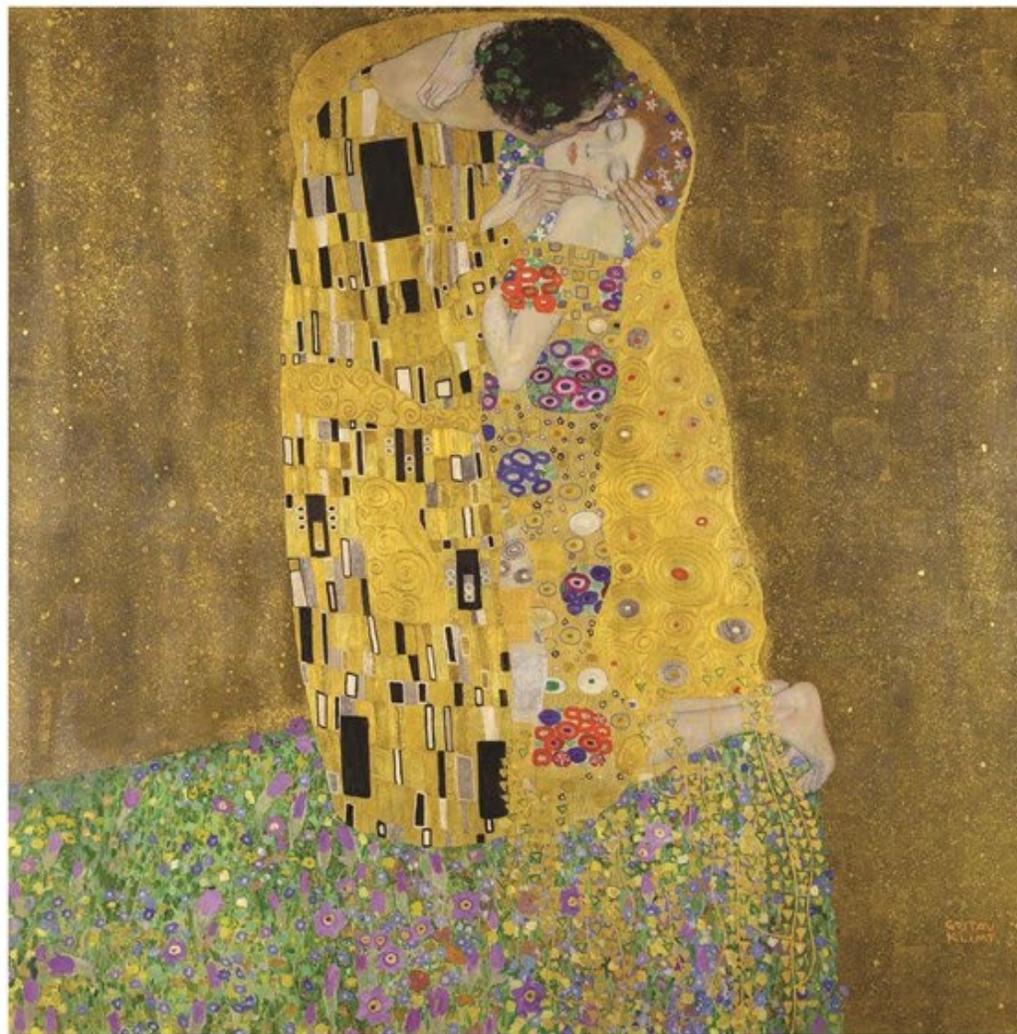




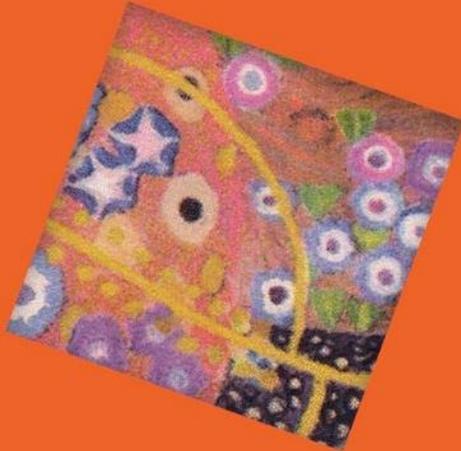


The Kiss

1907-1908



The Works



GUSTAV
KLIMT

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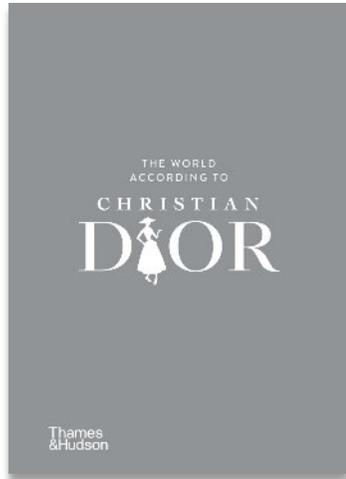
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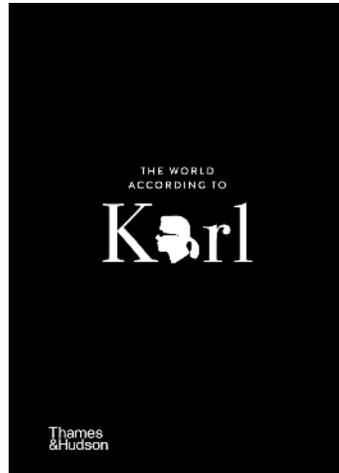


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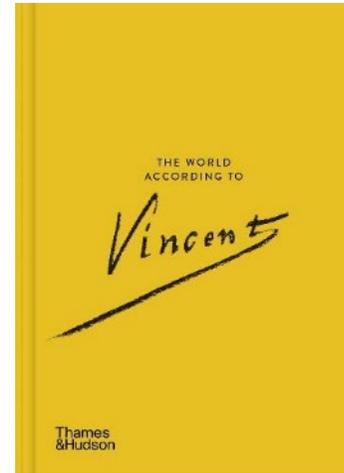
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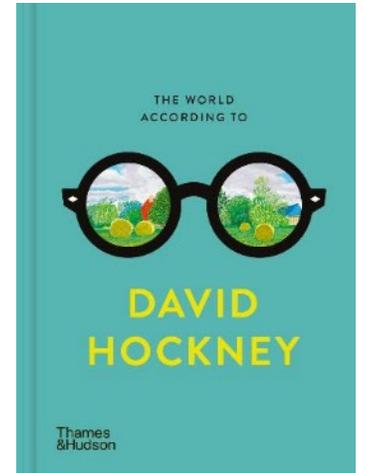
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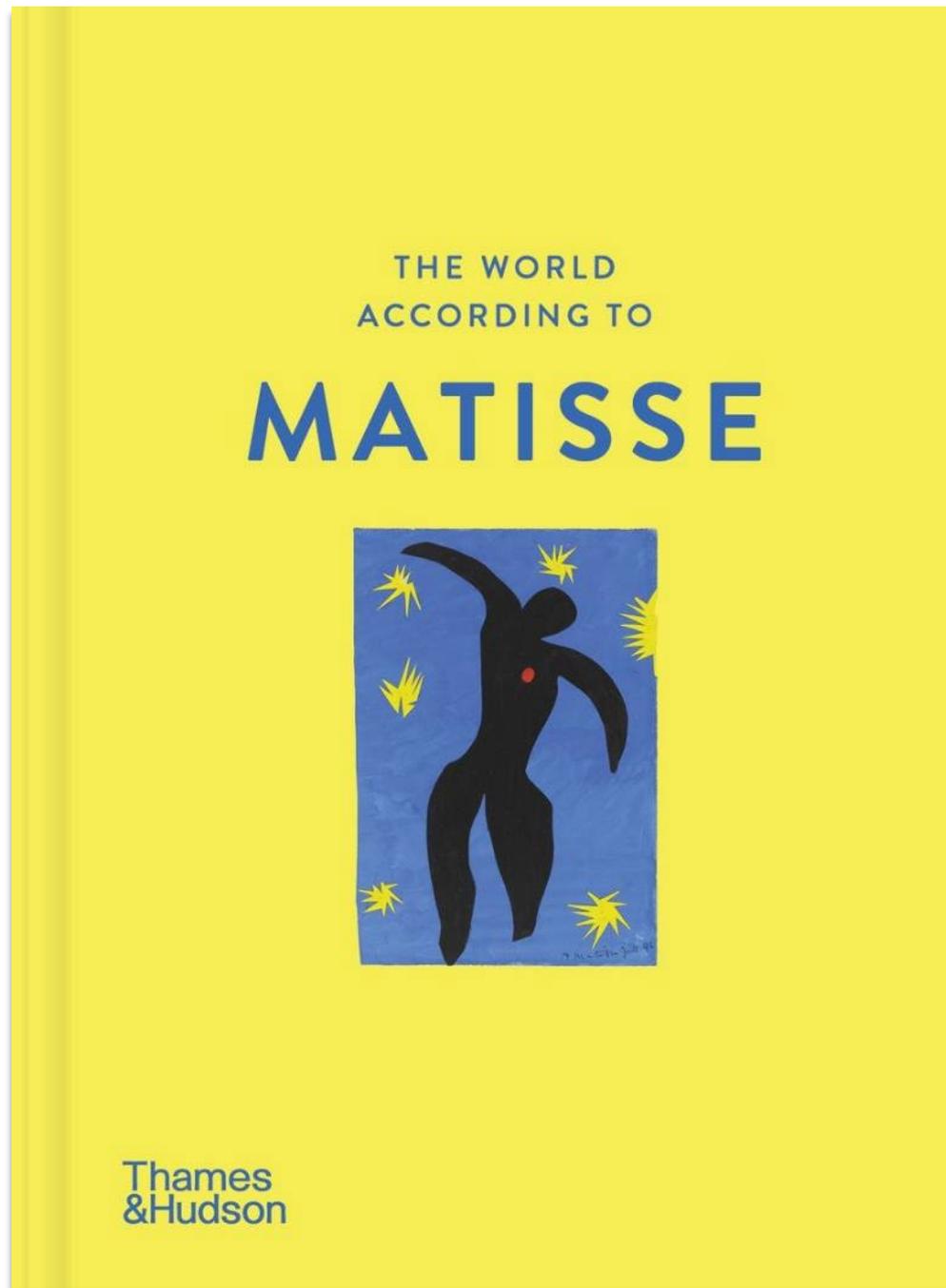
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The World According to Matisse

Louise Rogers Lalaurie

A compact, illustrated collection of Henri Matisse's insights into art and life.

- In addition to being a formidable artist, Henri Matisse (1869-1954) was a prolific letter writer and regular contributor to many publications. Following in the successful format of 'The World According to ...' series, this anthology of quotations unites Matisse's thoughts and artworks to construct a unique view of the world, as seen through the eyes of one of the greatest artists of the twentieth century.
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INTRODUCTION

BY LOUISE ROGERS LALAUURIE

'All that remains is for me to record some remarks, some notes taken over the course of my life as a painter. For which I beg of those with the patience to read them the indulgence generally granted to the writings of painters.'

In Henri Matisse's handwritten text for *Jazz* (1947), the book that introduced his extraordinary paper cut-outs to the world at large, the artist hopes that his readers will be kind. He is a painter, not a writer, and therefore accustomed to expressing himself with colours and lines, not words. And yet the words that accompany *Jazz*'s dynamic, dazzling pictures are fascinating in their own right: a heartfelt, personal creed that looks back over a life of struggle against the critics, the French art establishment, and reactionary public taste, and finds no cause for bitterness or hate, only thankfulness and serenity on the brink of old age.

Authentic self-expression in colour and line was the quest of a lifetime in Matisse's art. But while he famously advised his young students to cut out their tongues and communicate solely by the brush, his own, evocative words have come down to us in *Jazz* and other writings, and through a lifetime of letters to family and friends, sampled and presented here.

YOUTH



Still Life with Books, 1890.
Oil on canvas, 21.5 x 27 cm (8½ x 10¾ in.).

In my parents' attic, I found the first painting I ever did: my first still life ... with my law books. I was surprised to see in that canvas everything that I had done since.



Le Bonheur de vivre (The Joy of Life), 1905–6.
Oil on canvas, 176.5 × 240.7 cm (69½ × 94¾ in.).

WORK AND INSPIRATION

To get the day off to a good start, I need to feel murderous ... as if I have something to give, energy to expend. When you feel that way, off you go.



The artist must bring all his energy, his sincerity, and the greatest modesty to his work.



Work a few hours each day, apply yourself to the task, and, have no doubt, you will make a life in the moment, relieved of your burdens.



Just paint, a few hours each day, to lift the weight of our current difficulties and concerns from your shoulders.



Find happiness in yourself, in a good day's work, the light it can bring to the fog all around.

WORK AND INSPIRATION



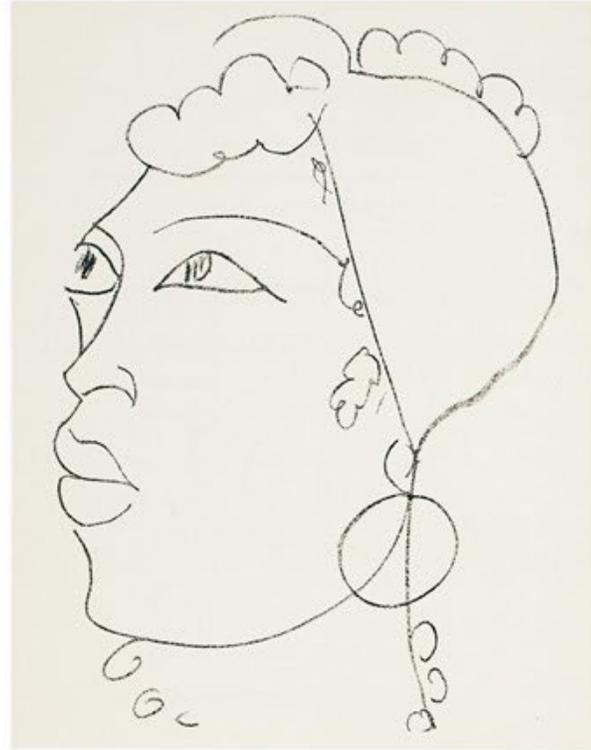
The Red Studio, 1911. Oil on canvas,
181 × 219.1 cm (71¼ × 86¼ in.).

MAKING ART

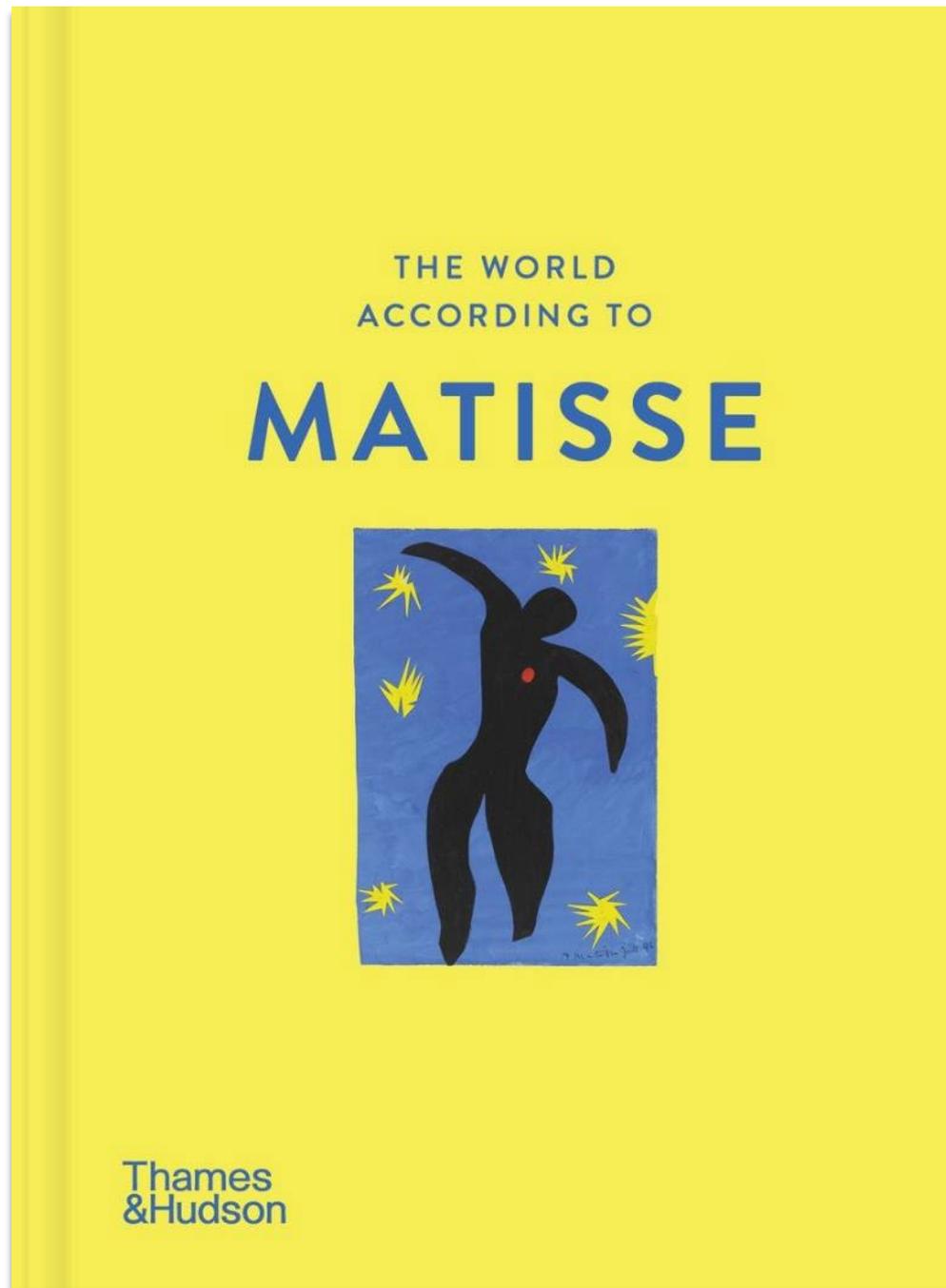


Woman with Turban (Carmen Lahens), 1943. Pen and ink on wove paper, 52.3 × 40.5 cm (20 $\frac{1}{2}$ × 15 $\frac{7}{8}$ in.).

MAKING ART



'*But, not satiated*', from *The Flowers of Evil*, 1947. Etching, woodcut, and photolithograph on Rives paper, 28.6 × 23 cm (11 $\frac{1}{4}$ × 9 $\frac{1}{8}$ in.).



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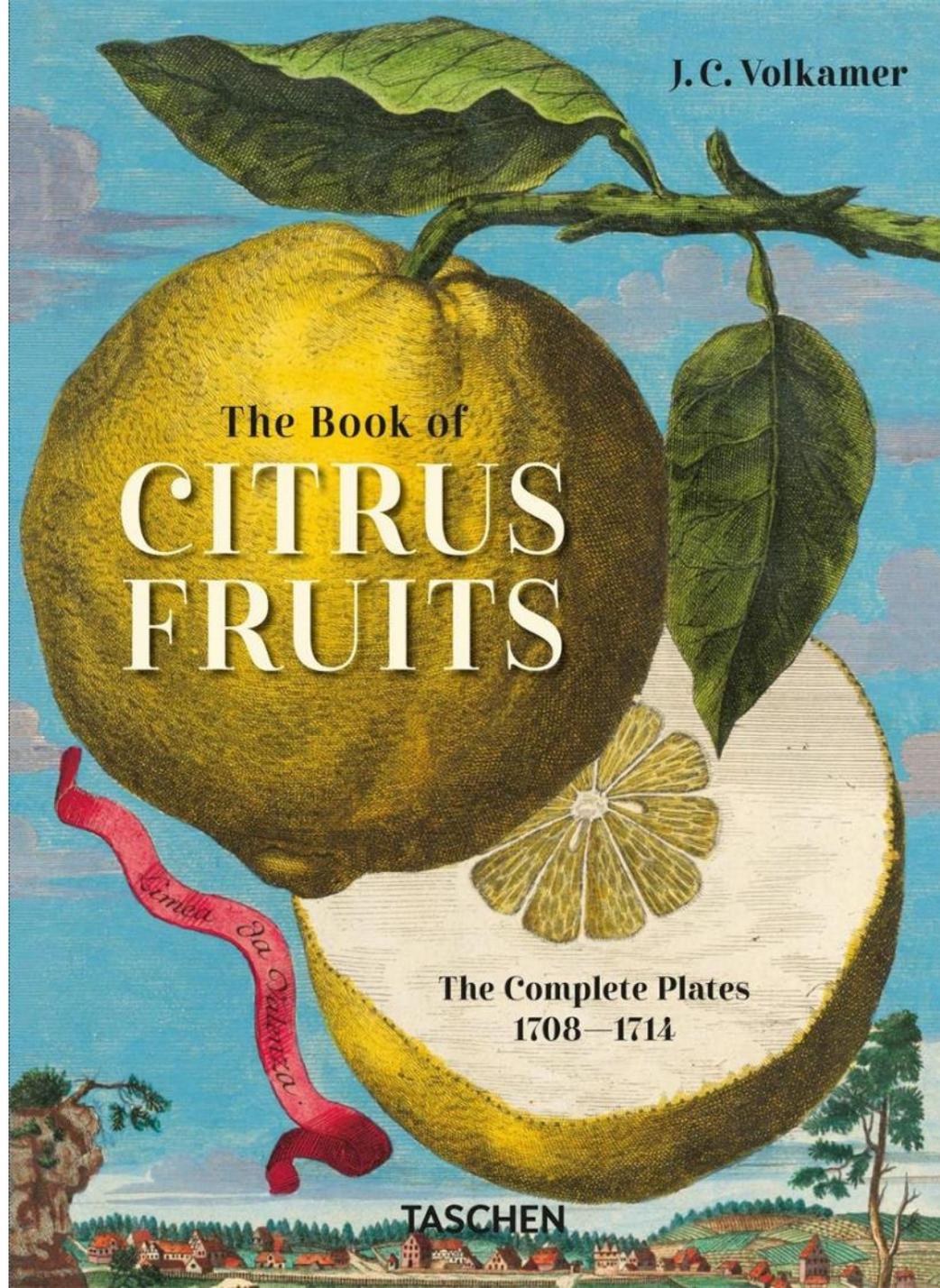
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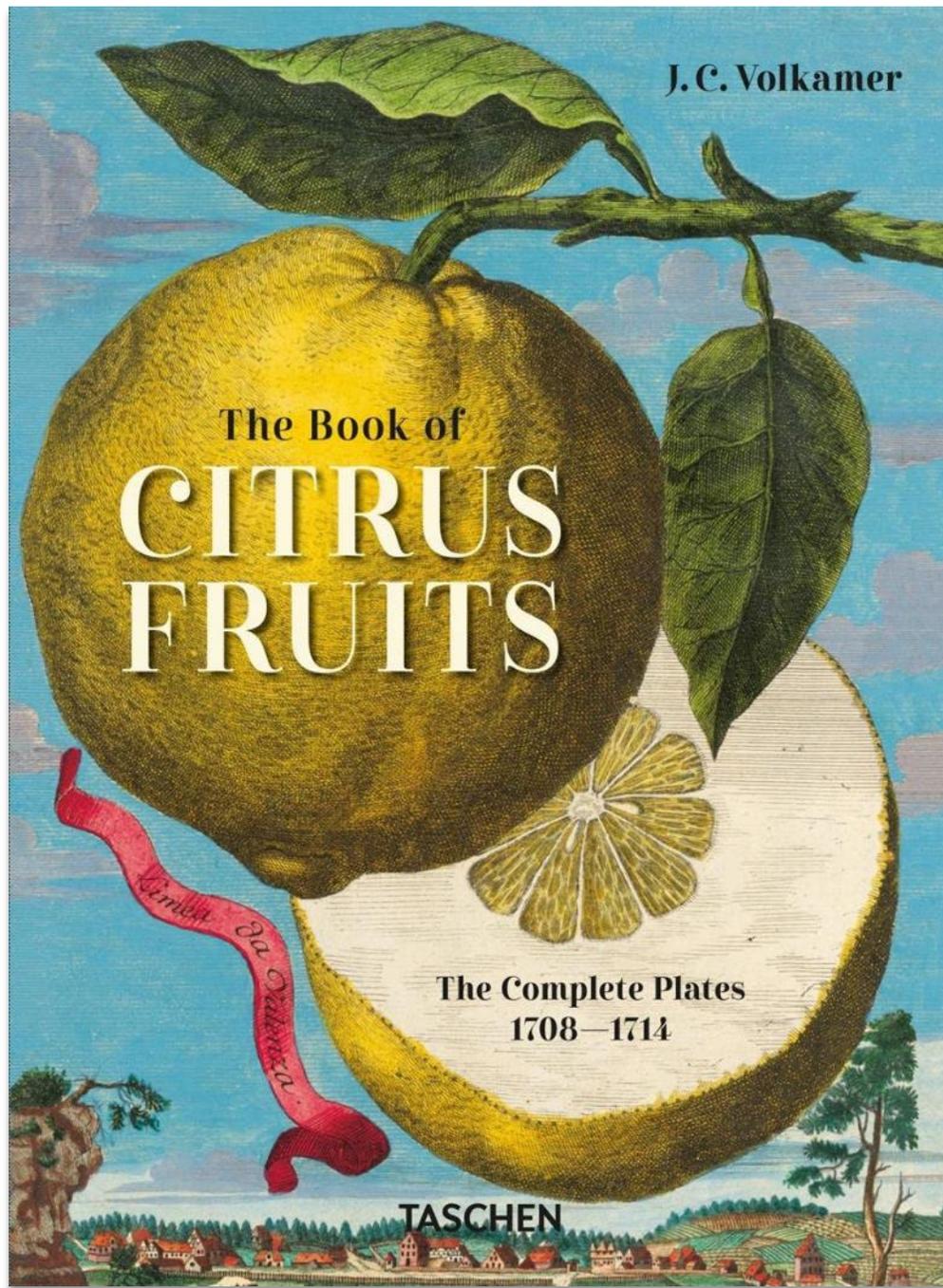
J. C. Volkamer

The Book of
**CITRUS
FRUITS**

The Complete Plates
1708—1714

TASCHEN





J. C. Volkamer. *The Book of Citrus Fruits*. 45th Ed.

Iris Lauterbach

Citrons, lemons, and bitter oranges float like heavenly bodies above Italian villas, Nuremberg gardens, and picturesque countryside in J. C. Volkamer's ode to the citrus fruit. Reproducing a hand-colored set of copper plates, this publication shows 170 varieties of citrus fruits, reviving a time when citrus fruits were exotic.

- Ordering plants by post mostly from Italy, Germany, North Africa, and even the Cape of Good Hope, the Nuremberg merchant Volkamer was a devotee of the fragrant and exotic citrus at a time when such fruits were still largely unknown north of the Alps. His garden came to contain a wide variety of specimens, and he became so obsessed with the fruits that he commissioned a team of copperplate engravers to create 256 plates of 170 varieties of citrus fruits, many depicted life size, published in a two-volume work. The first volume appeared in 1708, with the impressively lengthy title *The Nuremberg Hesperides, or: A detailed description of the noble fruits of the citron, lemon and bitter orange; how these may be correctly planted, cared for and propagated in that and neighboring regions*.
- Few colored sets of Volkamer's work are still in existence today. This publication draws on the two recently discovered hand-colored volumes in the city of Fürth's municipal archive in Schloss Burgfarrnbach. The reprint also includes 56 later discovered illustrations that Volkamer intended to present in a third volume.

AU \$54.99 | NZ \$59.99

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TASCHEN



Johann Christoph Volkamer

The Book of
**CITRUS
FRUITS**



The Complete Plates
1708—1714

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Hrn. Leinckerts Garten



Arancio con fog. hizzo acuminata.



Giardino del Sig. Conte Giusti in Verona.

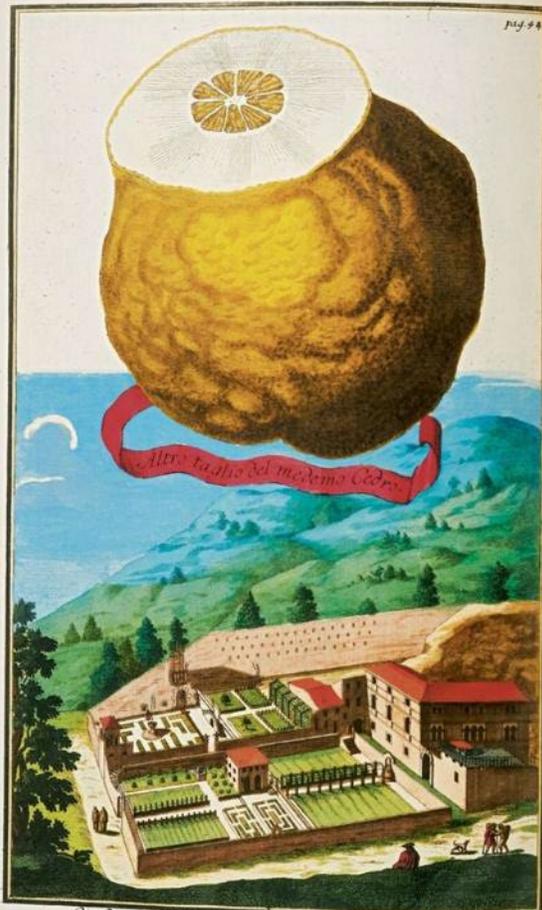


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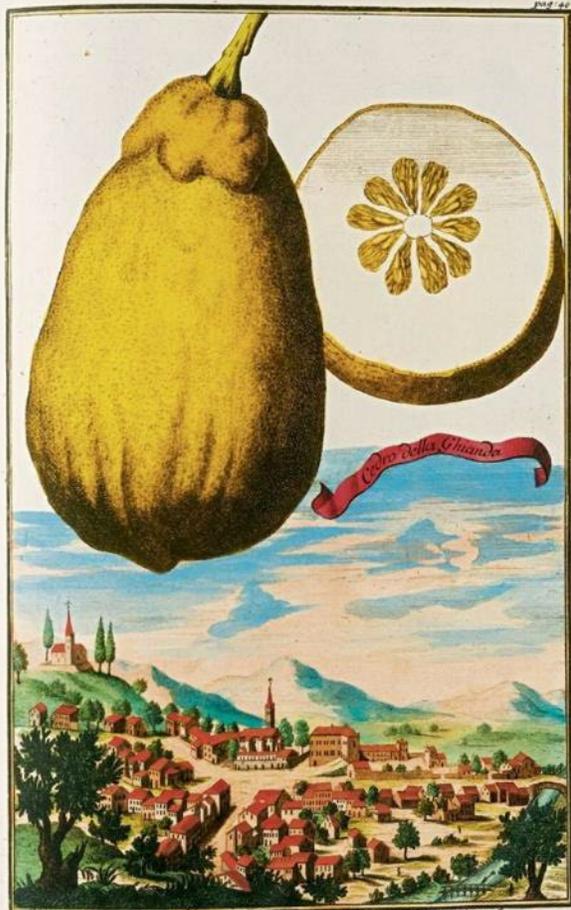
Arancio con fog. hizzo acuminata.

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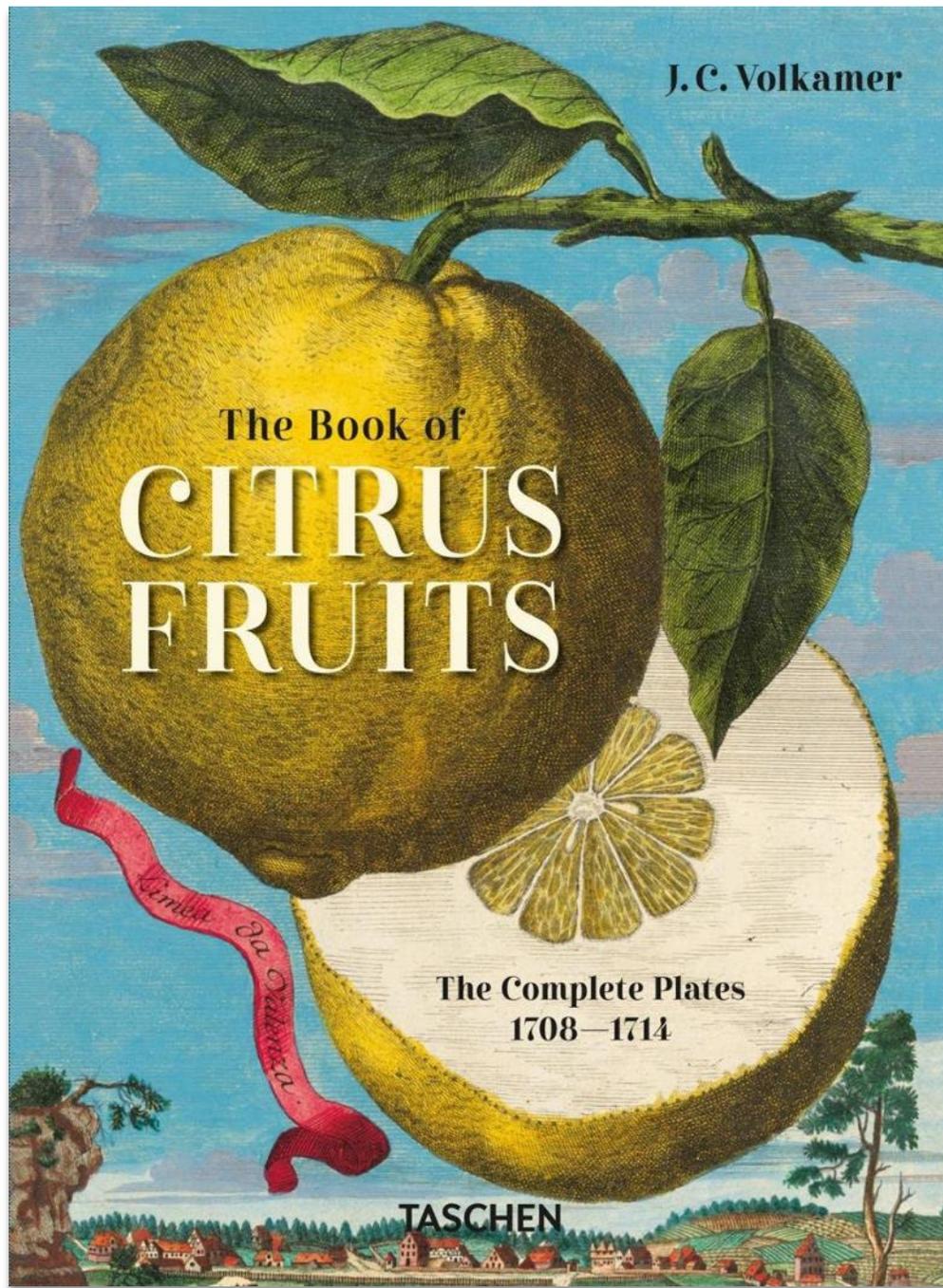
Altra taglia del medesimo Cedro.

Giardino Odoli sotto il Castello di S.^{to} Pietro di Verona. Montaligi.



Cedro della Giudea.

Monteforte sopra il torrente Albon distate dalla Città di Verona Miglia. 16.



J. C. Volkamer. *The Book of Citrus Fruits*. 45th Ed.

Iris Lauterbach

Citrons, lemons, and bitter oranges float like heavenly bodies above Italian villas, Nuremberg gardens, and picturesque countryside in J. C. Volkamer's ode to the citrus fruit. Reproducing a hand-colored set of copper plates, this publication shows 170 varieties of citrus fruits, reviving a time when citrus fruits were exotic.

- Ordering plants by post mostly from Italy, Germany, North Africa, and even the Cape of Good Hope, the Nuremberg merchant Volkamer was a devotee of the fragrant and exotic citrus at a time when such fruits were still largely unknown north of the Alps. His garden came to contain a wide variety of specimens, and he became so obsessed with the fruits that he commissioned a team of copperplate engravers to create 256 plates of 170 varieties of citrus fruits, many depicted life size, published in a two-volume work. The first volume appeared in 1708, with the impressively lengthy title *The Nuremberg Hesperides, or: A detailed description of the noble fruits of the citron, lemon and bitter orange; how these may be correctly planted, cared for and propagated in that and neighboring regions*.
- Few colored sets of Volkamer's work are still in existence today. This publication draws on the two recently discovered hand-colored volumes in the city of Fürth's municipal archive in Schloss Burgfarrnbach. The reprint also includes 56 later discovered illustrations that Volkamer intended to present in a third volume.

AU \$54.99 | NZ \$59.99

9783836594783

492 Pages

Hardcover

217 mm x 156 mm

TASCHEN

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Career Strategies for
the Emerging Artist.

Thames
&Hudson

Delphian

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- Contains indispensable practical advice for aspiring and early-career artists.
- Specifically touches on important under-discussed topics in the art world such as how race, gender, representation, neurodiversity, and parenthood factors in an artist career and in the art world.
- Small, compact format, standout holographic cover and affordable price makes this an attractive pick-up at museums, bookstores, and gift stores.

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Foreword

When Benjamin Murphy and Nick Thompson asked me to contribute something to their first book, *Navigating the Art World: Professional Practice for the Early Career Artist*, I said yes immediately. We'd collaborated on a few projects at that stage, and I was already an admirer of their approach to curation and their support of emerging artists. I liked the cut of their jib. Benjamin and Nick have always been ready to say yes to any opportunity, no matter how crazy the deadline - a great quality that has rescued us from a scheduling dilemma more than once. They combined that responsiveness with an ability to deliver projects that intrigued and excited visitors. If their book was anything like their exhibitions then it was going to be unorthodox, experimental, bold, direct and dynamic. I think I may also have warned them that they'd be lucky to sell more than a few hundred copies of that book, and perhaps a few thousand if it took off. *Navigating the Art World* was published in the pandemic year of 2020 and the first printing was 500 copies. Benjamin and Nick knew their audience, recognized the need for the guidance given, and it has since sold more than 35,000 copies.

What you have in your hands now is a new book. It will be better than the last one because that is how Benjamin and Nick work. This guide may unlock opportunities at the start of your career or help you try new approaches if your career ambitions are not being realized. You need this book because becoming a successful artist,

Not Losing the Joy

There is nothing worse for an artist than the feeling of motivation ebbing away after another application didn't get accepted or a show didn't turn out as you'd hoped. Being a career creative is something that requires a lot of self-motivation, so how do we continue to push forward when the enthusiasm just isn't flowing? And how do we look after our mental health when we work in an industry that makes disappointments and rejections so commonplace?

Your mental health should always come first, because success is irrelevant if it comes at the expense of your health. Moreover, future successes are harder to attain if your heart just isn't in it any more.

While it is important to acknowledge that we aren't professionals with the requisite expertise to advise you on mental health specifically (see pp. 62–70 for guidance there), here are some more general lessons we've learned over the years that can help us go a little easier on ourselves.

Despite how it may sometimes appear, success rarely happens overnight. Realizing that success is a journey rather than a destination (as clichéd as that may be) is incredibly freeing. We are artists because we enjoy making work, so if you can retain your love of making, you will be a lot happier than many artists for whom it has become a job. If we reframe what we see as success and instead see joy as its measure, we will all feel much happier and, in turn, be more successful. It can be hard to see our

contemporaries progressing faster than we perceive ourselves to be, but it's important to acknowledge that no two artists' careers are exactly the same and someone else's success doesn't make your own any less likely. If you are moving forward, you are going in the right direction.

It is inevitable that you will be turned down for an opportunity at some point in your career. When this happens, try to ask yourself if there is something that can be learned from the situation that can help you in the future. There are no true failures, only lessons, and so when something doesn't go the way we wanted it to, there is always value to be found in the experience somewhere. This value might not be immediately apparent, but have faith and keep searching for it. There have been times when we ourselves have faced disappointments or rejections in the past that (at the time) seemed like huge disasters, but a few years down the line the realization that the right thing happened for the right reasons always appears.

In the inevitable moments you find yourself disheartened or frustrated at the way your career is progressing, or losing the motivation to make work, there are always things you can do to continue pushing forwards. Firstly, if taking a little time off is possible and you feel like it might help, then do it. Sometimes coming back to something with a fresh pair of eyes can help you to see it differently and to discover what wasn't quite right the first time. Powering through these lapses in motivation almost always results in bad work anyway, so if it's possible to give your mind some space from it then do so. On the

The Edges of Identity

WINGSHAN

Wingshan is an artist and curator based in Nottingham, UK. Through her work, she emphasizes interaction and collectivity, bringing magical, decolonial and feminist methodologies from the theoretical realm into practice.

In a world where oppression is interconnected and intersected, the experiences of marginalized artists reveal both the unique and collective impact of these forces. As artists, we navigate a landscape shaped by our identities – whether these are rooted in ethnicity, gender identity, sexuality, class, disability or neurodivergency. Each of these identities brings its own challenges, but they also converge, creating a complex web of barriers that can dictate how we are seen, valued and heard in the art world.

This text emerges from a sense of impatience and disenchantment with a system that, despite the increased discourse of inclusion, still allows spaces intended for cultural expression to be dominated by those who do not share our lived experiences. Here I don't offer easy answers, but instead attempt to delve into the many layers that define our artistic journeys. I want to explore the intersections where our identities meet, the unique spaces we create in safety and the tension between these safe spaces and the public performance of making art and being an artist. How do we seek to connect with others artistically, hoping to be understood and not misinterpreted?

The journey of navigating these edges is fraught with moments of self-doubt and the constant pressure to conform. Yet within these very borderlands lies profound strengths – an ability to see the world from multiple perspectives, to create art that challenges norms and to speak truths that are often left unspoken. These are the qualities that make minority artists not only resilient, but also essential voices in the broader cultural conversation.

However, this journey is not without its toll. The ongoing shift between personal creation and public performance can be draining. There is a delicate balance between protecting the self and exposing it – between staying true to one's authentic voice, and navigating the expectations of the industry. We grapple with what to write in our artist biographies, for example, considering if our identities should narrowly define us, or worse, if we are attempting to profit off a wider struggle. Yet choosing to omit our identity markers can make it seem like we're ashamed of them, or that we are not showing solidarity with others who share similar backgrounds.

This tension is particularly heightened when opportunities arise that seem to offer us visibility and recognition but may come at the cost of our integrity. The fear of being reduced to a mere token of diversity is ever present. Navigating opportunities that are closed to certain identities means constantly wondering if these offers seek to exploit us.

Sometimes you have to seize the opportunity and move forward. There are many challenges we might face, and we all deserve to meet our needs. Yet this can come at the risk of entering harmful exchanges that affect our wellbeing or

Writing Your Artist CV

An artist CV is something that you will need at all stages of your artistic journey and can be difficult and time-consuming to create. In essence, an artist CV is a list of your professional achievements and experience to date. Crucially, it should not be written using the flowery, over-the-top language one might expect in a press release, but instead as a fairly dry list of achievements.

The first point you will want to state is your name, which is fairly self-explanatory. What should be noted, though, is that the name you use needs to be kept consistent. If you sometimes use a shortened version of your name, for example, you should decide which you want to go by professionally, and use that name everywhere. Brand recognition is key, and people won't naturally assume that two names they have seen written down are the same person, even if one is a short-form version of the other.

Everything listed here should be organized from the most recent at the top to the least recent at the bottom.

YOUR BIRTH DATE AND BIRTHPLACE

This is contestable. People will often want to know this information, but artists might sometimes decide that this isn't something they want to make public knowledge. Neither is the 'right way', but it is more common to include it than to omit it. If you are represented formally by a gallery you should mention who they are and in what location they represent you here.

YOUR CURRENT LOCATION

People always want to know this, as it can help them to understand or identify with you and your work. This also helps galleries and curators as they can factor shipping and delivery times into their scheduling.

EDUCATION

Where you studied, the grade achieved and when. If you have a lot of qualifications in very diverse fields, you may choose to only list those relevant to your artistic career. The highest level should be at the top. The more qualifications you receive, the less important it is to include the earliest ones. School- or college-level qualifications can be omitted if you have a degree, for example.

SELECTED EXHIBITIONS

For each show, list the title, gallery, location and date. The later you are in your career, the more edited you may want this list to be. If you are at the beginning of your career, list everything. If you have been exhibiting for a while and the list is long, trim it down or consider dividing it into separate solo, duo and group show sections, as the fewer artists there are in an exhibition with you, the more significant your contribution will be.

CURATED EXHIBITIONS

If you have curated any shows, list the title, gallery, location and date. If you like, you can also mention some of the artists involved.

Selling Your Work

If you are selling your own work, there are a few things you should consider doing to make this process run smoothly. For example, selling in a high volume can be good for some things (money helps you pay the bills) and harmful for others (with more sales, scarcity diminishes). Below we've listed some of the most common topics that we get asked about in the hope that this will help you make informed decisions about your own sales if and when they occur. It should also be said that the below applies mainly to artists seeking representation in the 'fine art' area of the art world, who are either working with galleries already or hope to in the future.

PRICING

Knowing how to price your work can be difficult. The time spent working, the materials and your own CV need to be considered when making these decisions. The most efficient way to do this is to look at the prices of comparable works by artists at a similar level to you (and be honest about who these individuals are), and use them as a starting point. Determine who these contemporaries are by style and medium of work, where they are exhibiting or selling, and how many shows they have had. It is easy to make these pricing decisions poorly at an early stage in your career and then have to correct them later, so you should consider this carefully early on. While it is true that some artists set their prices high early on and sell

well, this usually isn't sustainable in the long term. Collectors will spend a long time researching you before buying your work, and they will see if the price is over-inflated based on where you are in your career.

Over-pricing might dissuade potential sales, but under-pricing can be damaging in a different way. At the beginning of your career, it's always a good idea to price your art on the lower end so that there is room to grow. However, it can be tempting to sell works at a lower price point regularly, rather than trying to sell expensive works every now and then. Selling smaller and more affordable works is fine, but selling too many can erode the demand for your larger works, too.

One common (but problematic) way of determining the price is to measure the work, multiplying its height by its width to get the area, before multiplying this number by some predetermined figure to determine the price. The problem with this method is that it can make your prices seem inconsistent, even if they aren't. Instead, we should price a little more intuitively, so as to not dissuade any sales. Works of a similar size should be a similar price, but don't stick rigidly to a mathematical formula when it is emotions that drive not only the creation of the work, but also the decisions a buyer will be making when considering whether to purchase.

It is always best for the price to be a nice round number, making it as clear and easy to understand as possible. £500 is a much nicer price than £546.33, for example, and those extra two digits on the end (despite

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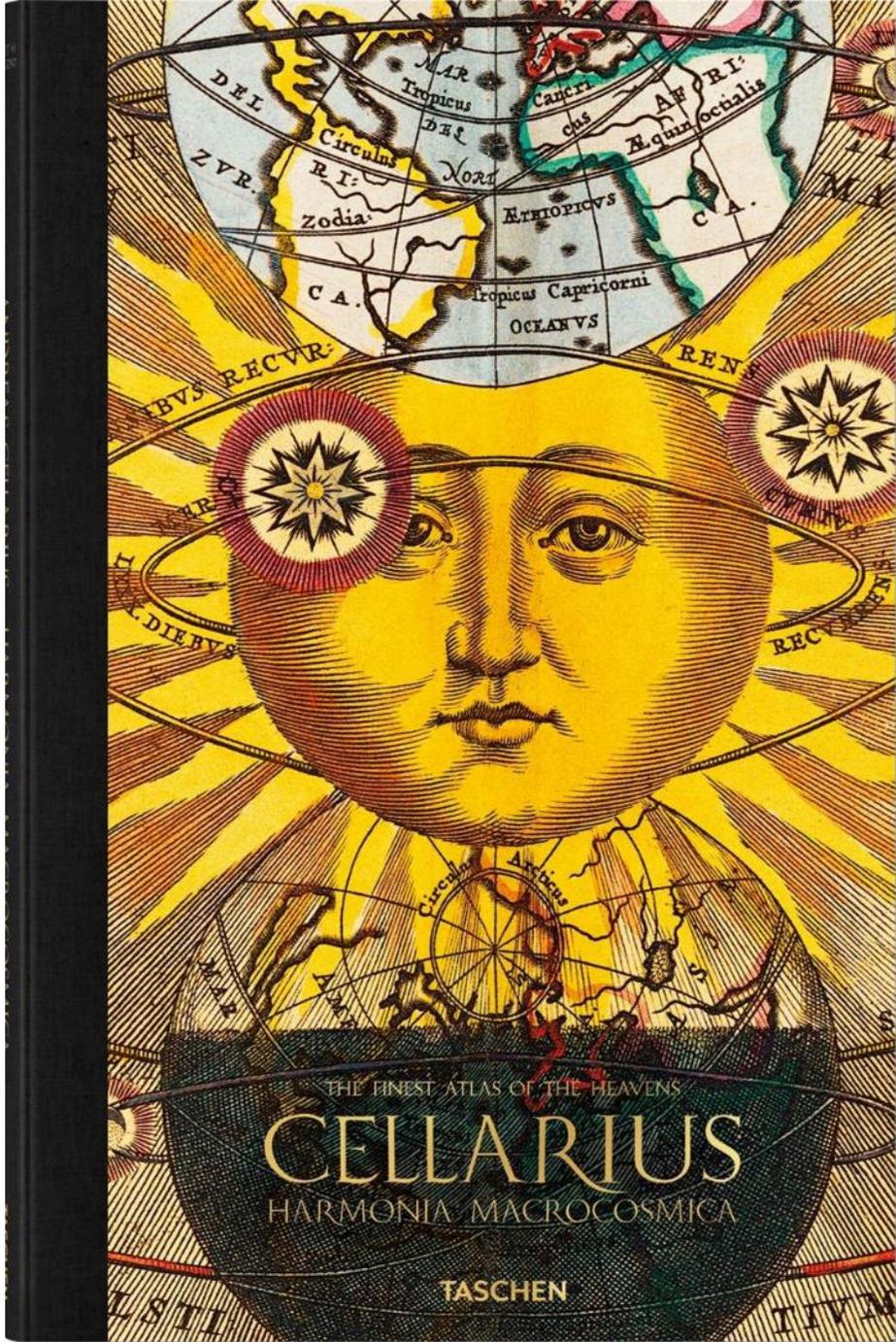
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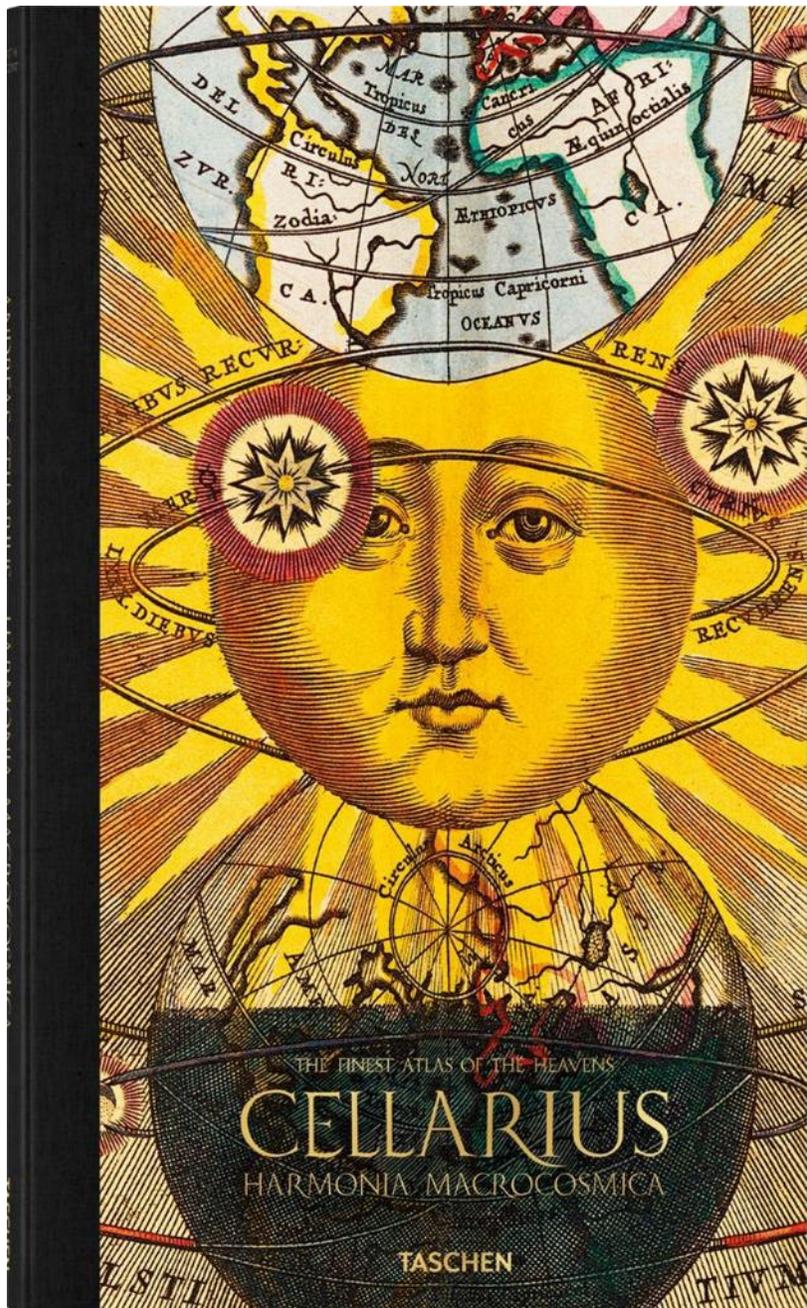


THE FINEST ATLAS OF THE HEAVENS

CELLARIUS

HARMONIA MACROCOSMICA

TASCHEN



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Robert van Gent

Ascend to the stars via a famously dazzling 17th-century atlas of 29 double-
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- Representing thinkers from Ptolemy to Copernicus, the richly adorned skies, ornate borders and constellations in this gorgeous reprint revive history's most breathtaking visions of the skies.
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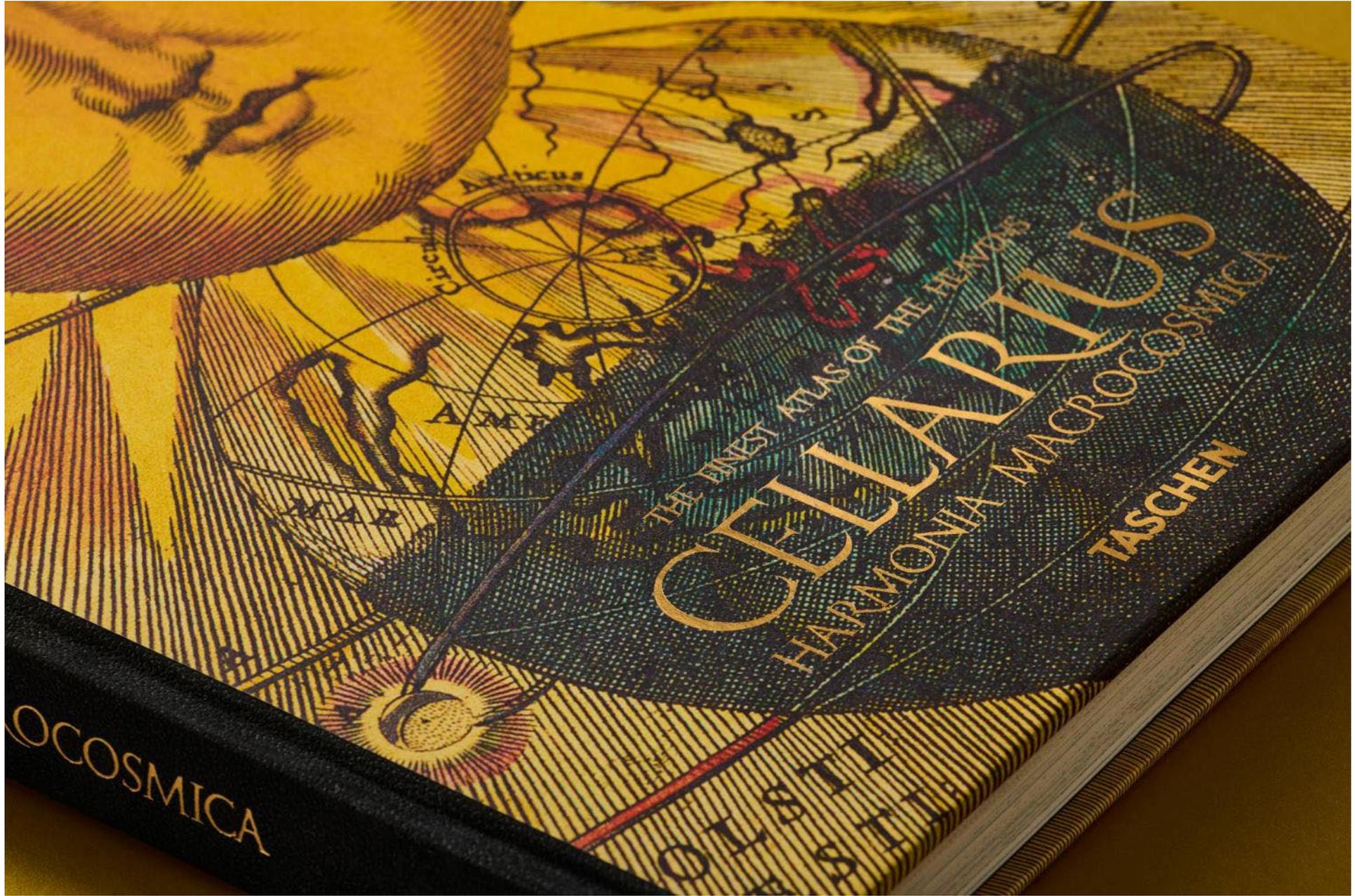
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TASCHEN





ANDREAS CELLARIUS
HARMONIA MACROSCMICA OF 1660

THE FINEST ATLAS OF THE HEAVENS

DER PRÄCHTIGSTE HIMMELSATLAS
L'ATLAS CÉLESTE LE PLUS ADMIRABLE

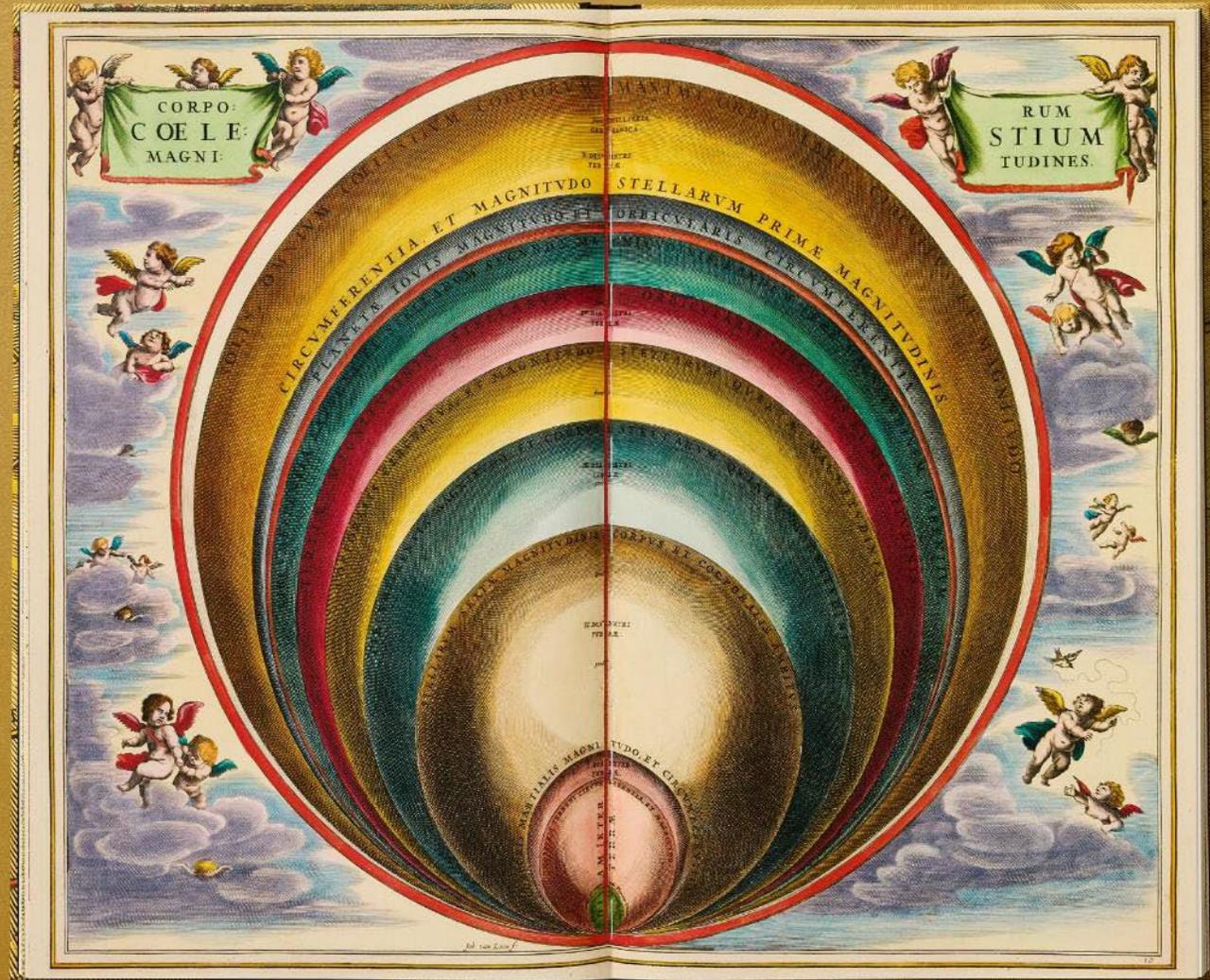


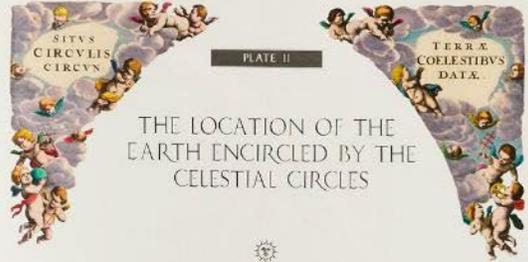
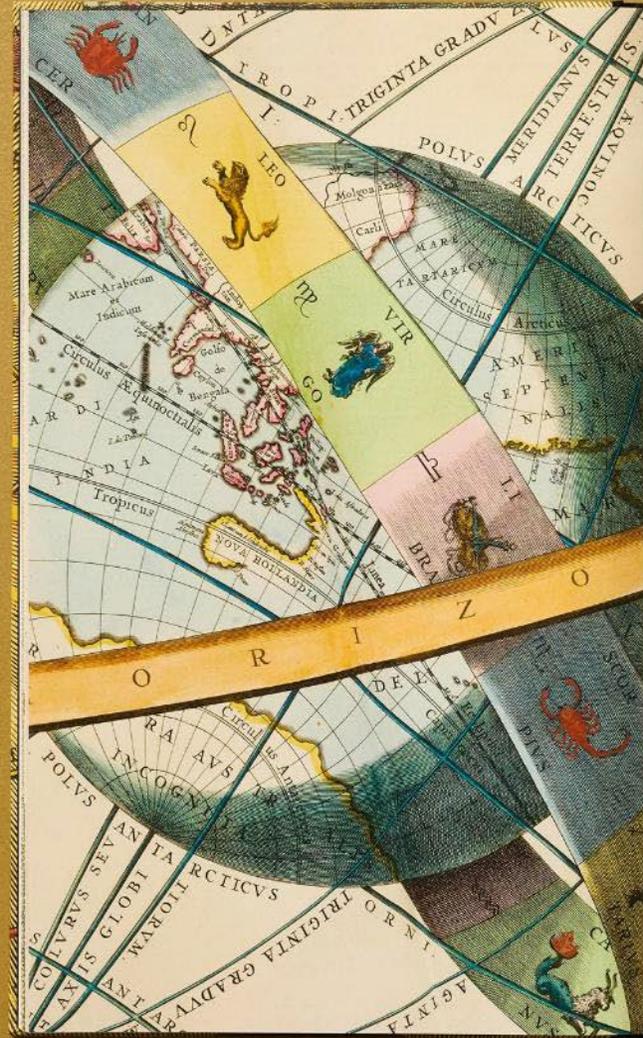
INTRODUCTION AND TEXTS BY
ROBERT H. VAN GENT

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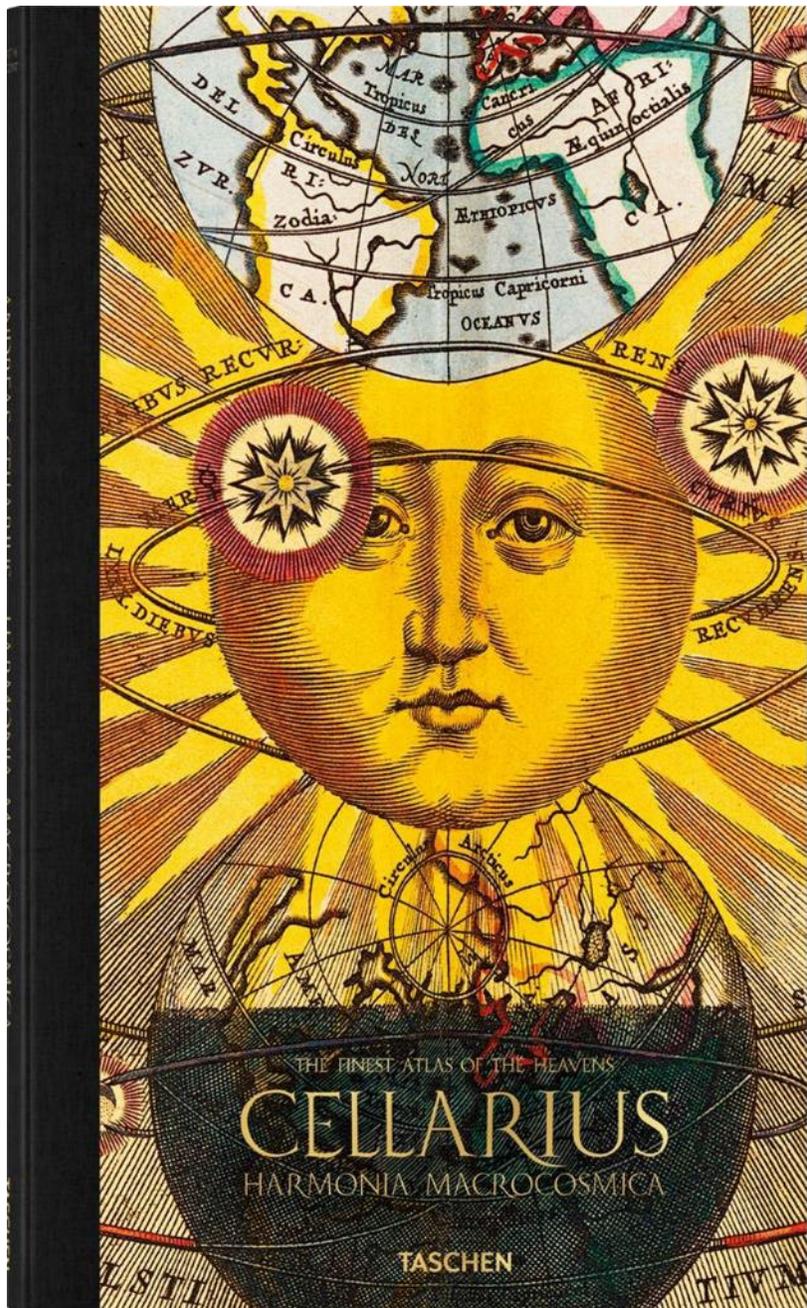


The title page, engraved by Johannes de Witt, depicts the location of the Earth between the various celestial circles on the celestial sphere with respect to the local horizon of an observer on the Earth.

North America and the unknown North and South Poles are indicated by the zodiac signs.

Various elements of the celestial sphere, showing the zodiacal signs and the four seasons, are depicted on the right side of the page.





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PARIS BY NIGHT



FOREWORD BY PAUL MORAND

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Brassai: Paris by Night

Brassai

This essential reference in the history of urban photography—compiled by Brassai himself and first published in 1933—has been meticulously reproduced in a new edition with gilt edging.

- Essential photography reference: this book is oft-referenced as a source of creative inspiration—from photographers and exhibition curators to fashion designers such as John Galliano.
- Quality reproduction: this reissue offers a high-quality reproduction of the original photographs, ensuring that the visual impact and artistic integrity of Brassai's work are preserved for contemporary audiences.
- Iconic urban photography: the book showcases Brassai's unparalleled skill in capturing the essence of nocturnal Paris, cementing his place as a master of urban photography.
- Historic significance: published initially in 1933, this reissue celebrates the centenary of Brassai's birth and the historical importance of his work in documenting early 20th-century Paris.
- Collector's edition: as a high-quality reproduction, it serves as a prized addition for collectors of classic photography and art books.
- Timeless appeal: with its exploration of universal themes through specific historical and geographical contexts, "Paris by night" remains relevant and captivating for a diverse audience.

AU \$79.99 | NZ \$90.00

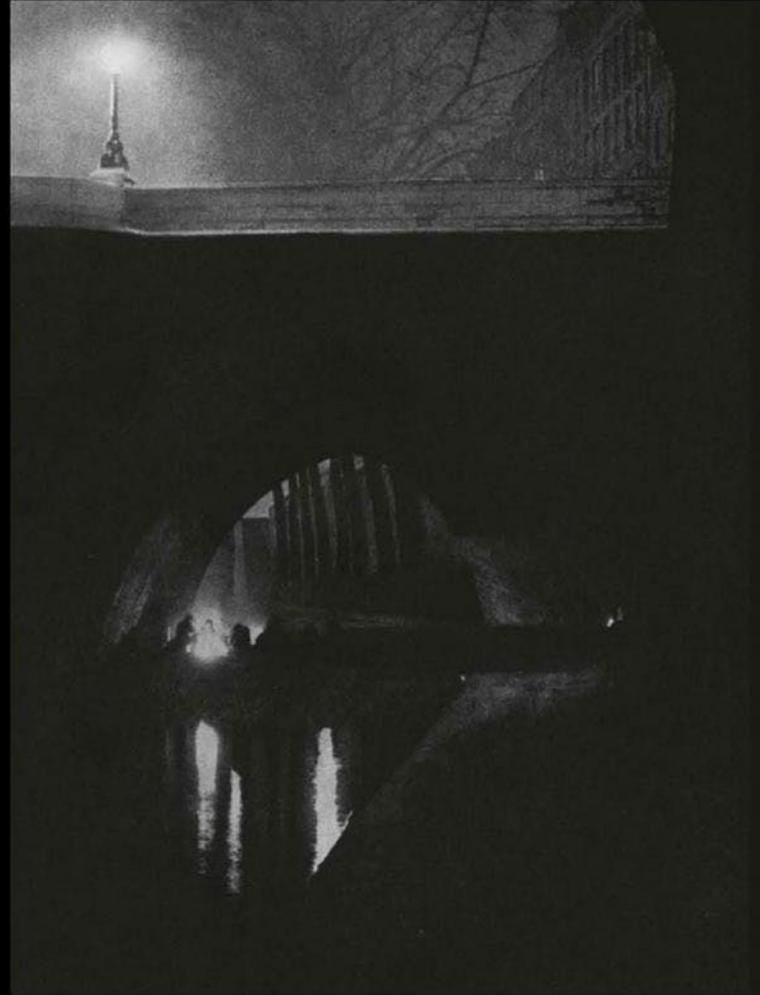
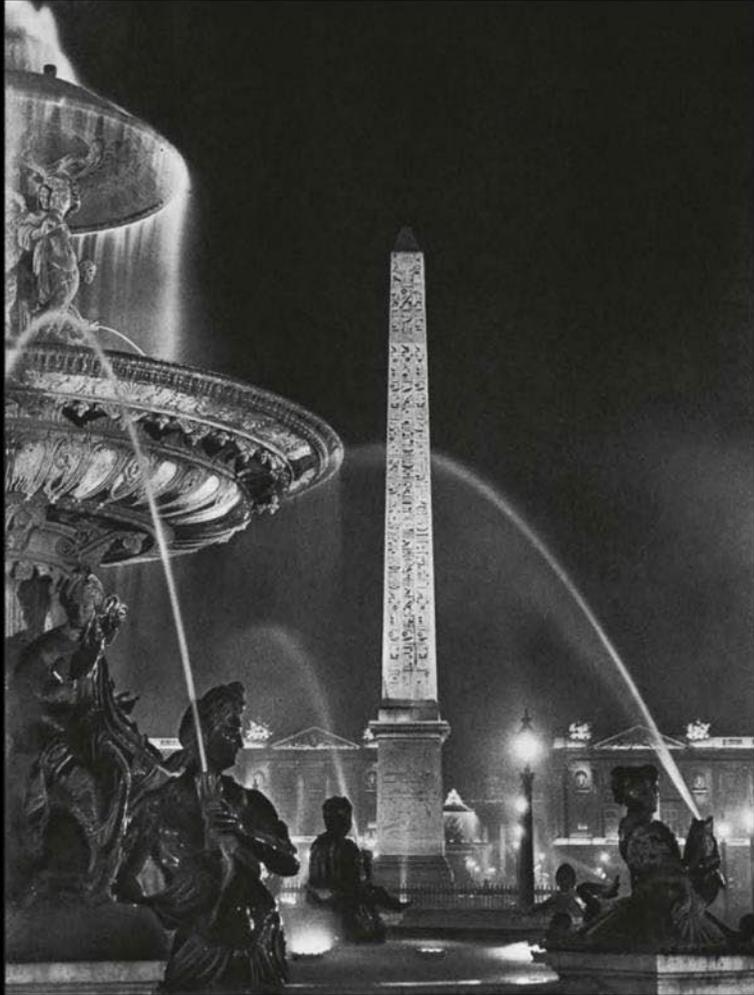
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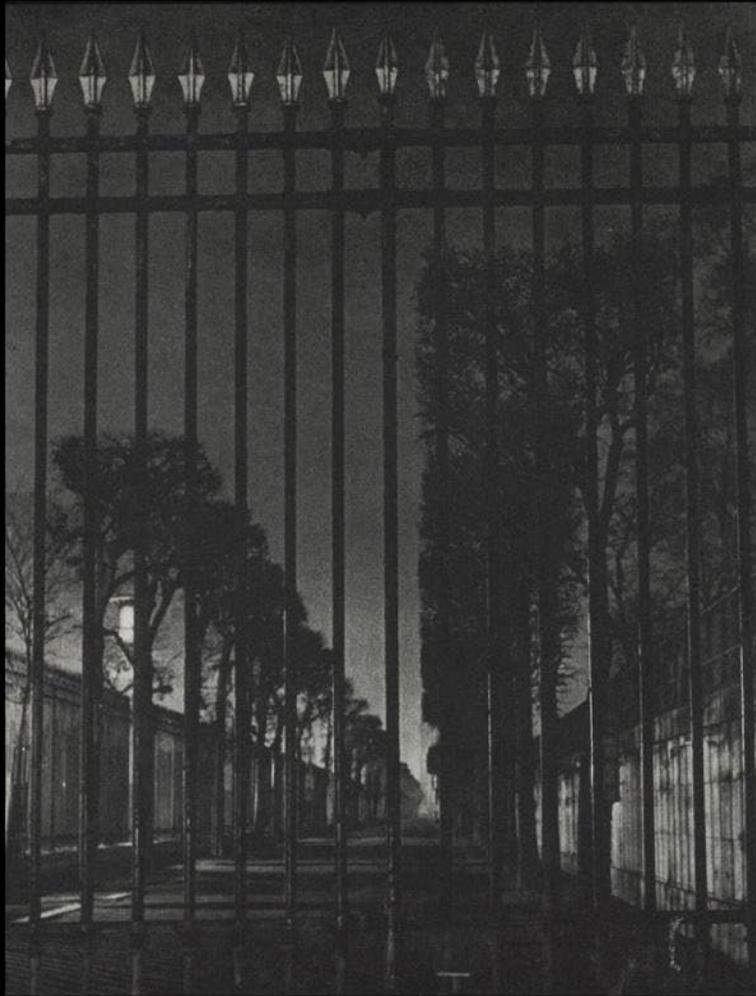
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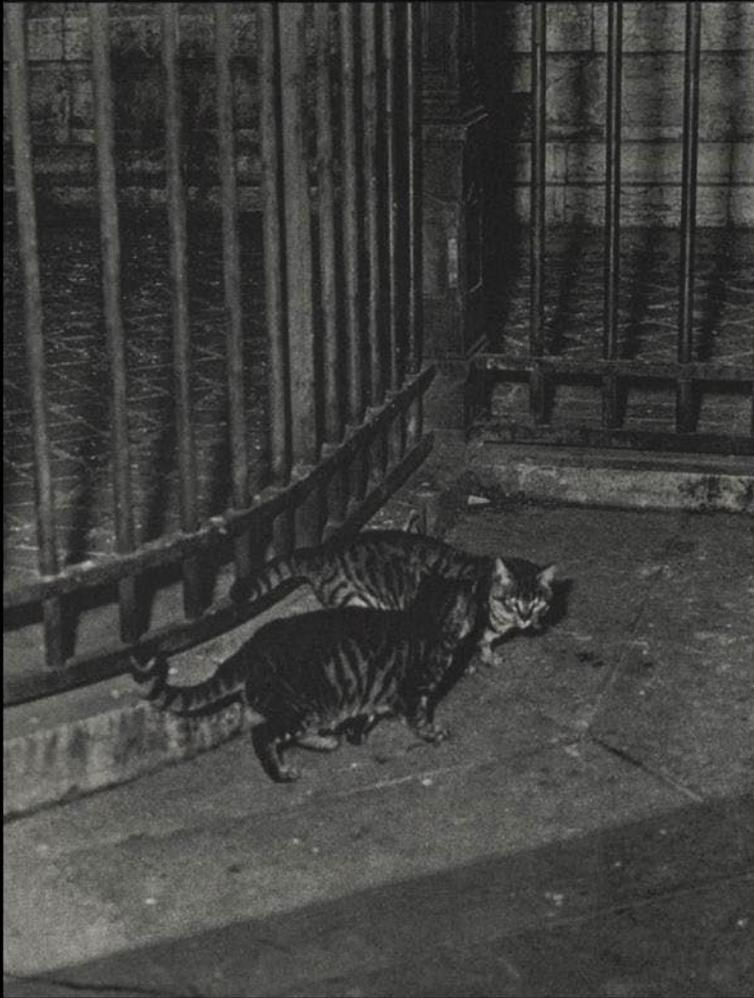
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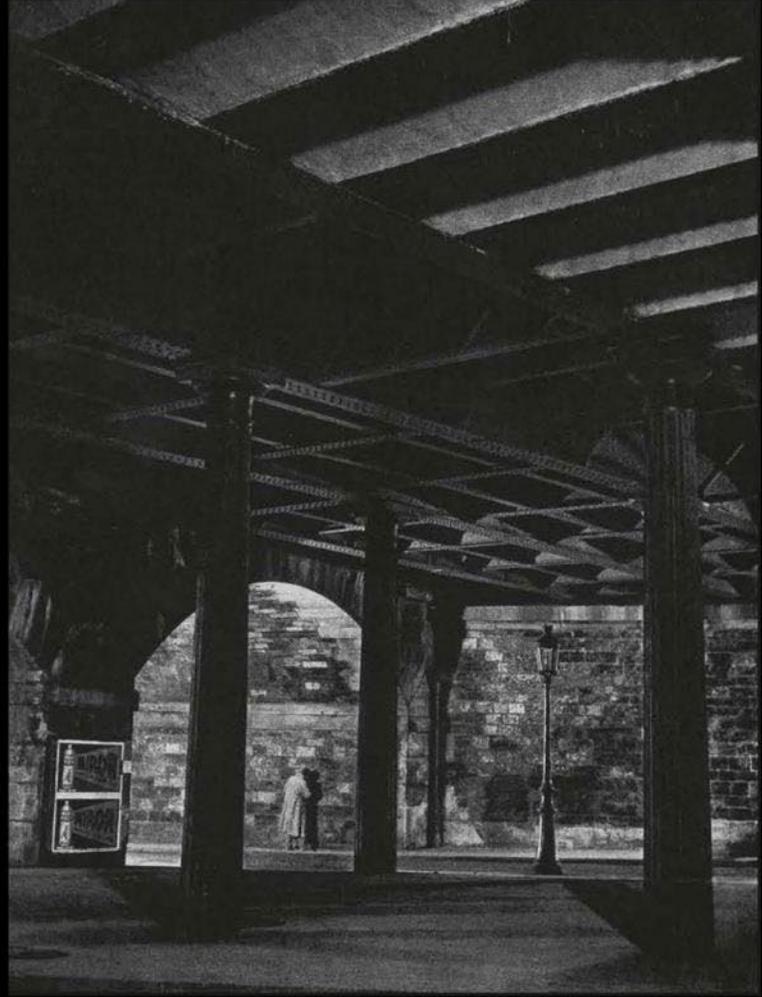
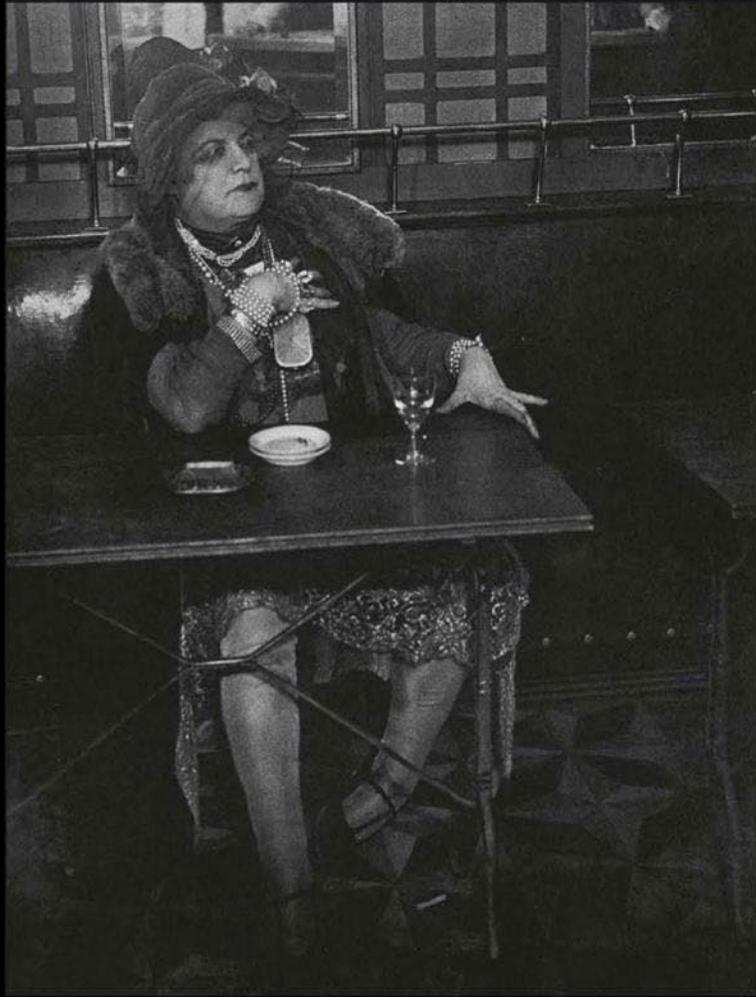
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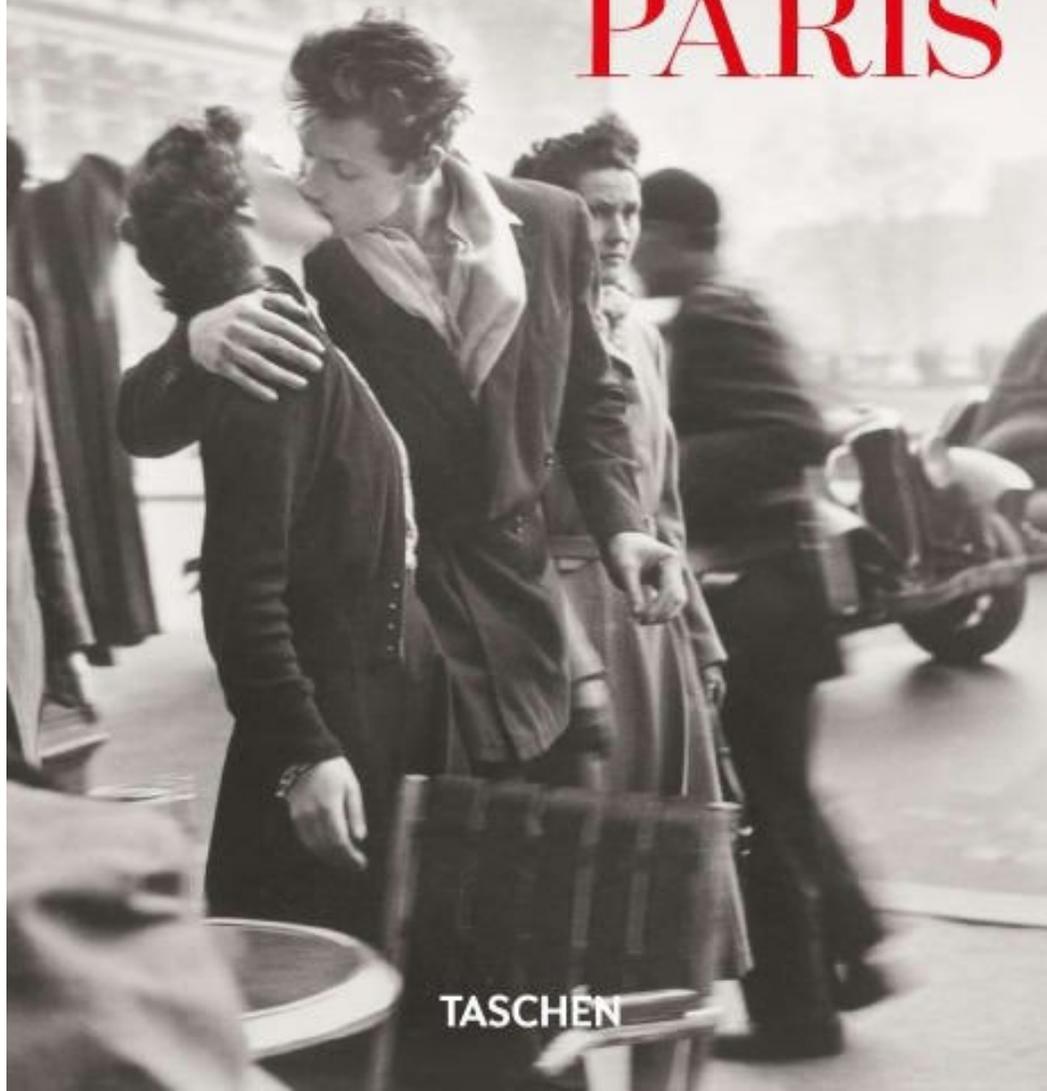
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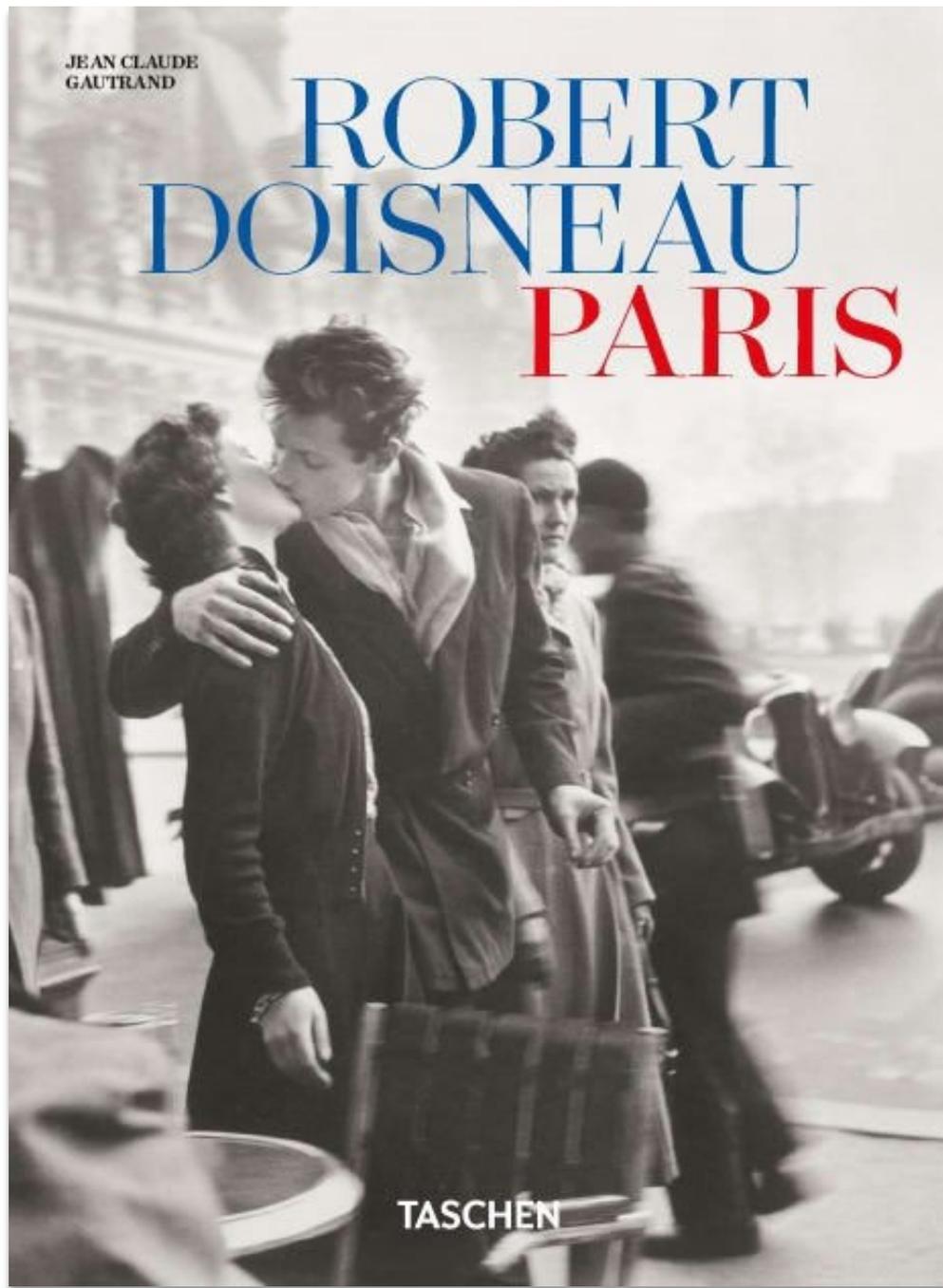
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JEAN CLAUDE
GAUTRAND

ROBERT DOISNEAU PARIS



TASCHEN



Robert Doisneau. Paris. 45th Ed.

Jean Claude Gautrand

Discover the life and work of Robert Doisneau, one of the most popular Parisian photographers, with this comprehensive monograph. Doisneau's longtime friend and TASCHEN author Jean Claude Gautrand compiled this selection, for which he had unlimited access to the photographer's extensive archives.

- A summation of a spectacular career, this extensive Doisneau collection includes all his best-loved images from Paris alongside many lesser-known compositions which equally rejoice in "the ordinary gestures of ordinary people in ordinary situations." The many quotations from the photographer throughout the volume immerse the reader in Doisneau's thoughts and give verbal expression to the sensitivity, warmth, and wit which characterize his pictures.
- Through the images, we are transported to the grim suburbs of Doisneau's youth and to the world of manual labor whose nobility he so admired. A number of color shots of the transformed suburbs of Doisneau's childhood reveal a different, more critical eye to the master photographer.
- For this new monograph on all aspects of the life and oeuvre of Robert Doisneau, his longtime friend and TASCHEN author Jean Claude Gautrand had unlimited access to the extensive photo archive Atelier Robert Doisneau. The preface is by Doisneau's daughters Francine Deroudille and Annette Doisneau.

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TASCHEN



*Black and White Coffee /
Café noir et blanc,
Joinville-le-Pont, 1948*

"For two years, I had a walk-on part in a Comtesse de Ségur novel, in which fashion editors, their noses confidently turned up, played the role of spoiled little girls..."



Madame Grès Drapaggio / Drapé de Crêpe, Vogue, 1955
Yves Saint Laurent and Zizi-Jeanmaire,
Fitting for Carmen Costume, 1950





Towing on the Champ-de-Mars, 1943



The Little Ones of Claire, Jardin des Tuileries, 1944



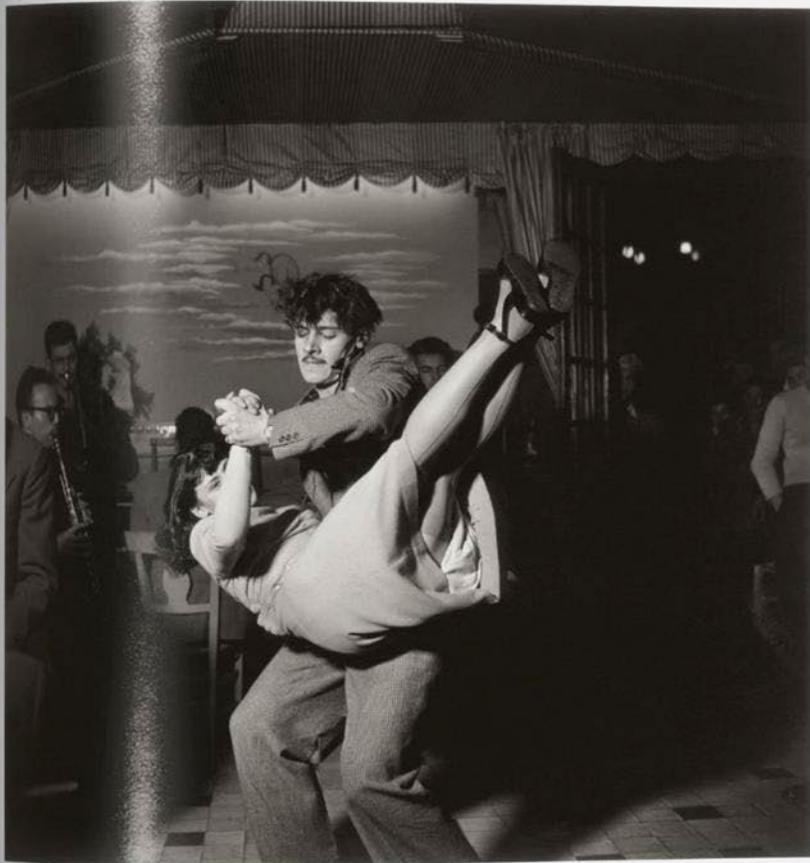
The Occupation

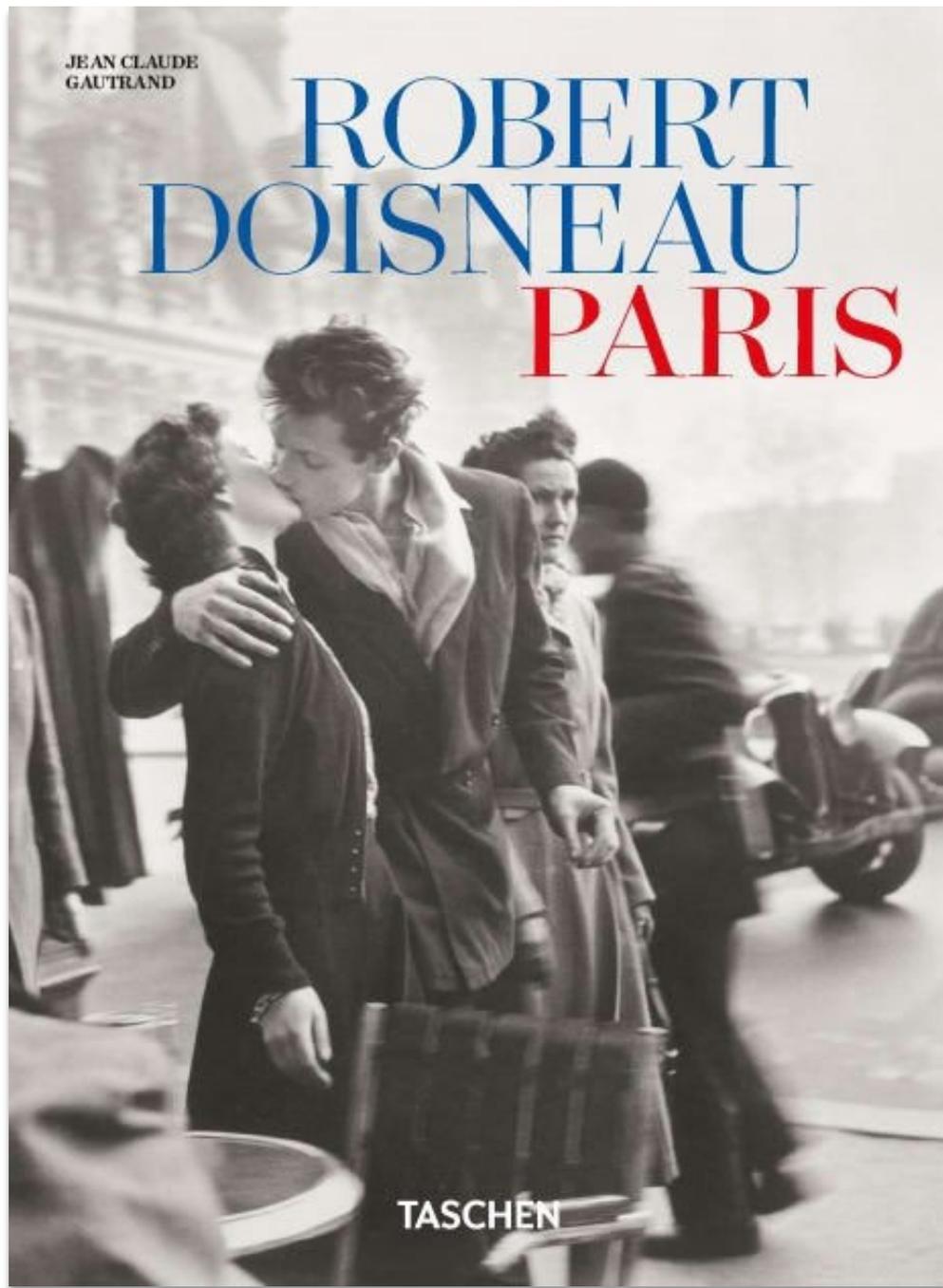


The Champ-de-Mars Rabbit, 1941



*Chez Inès, 1949
Café Saint Yves, 1947*





Robert Doisneau. Paris. 45th Ed.

Jean Claude Gautrand

Discover the life and work of Robert Doisneau, one of the most popular Parisian photographers, with this comprehensive monograph. Doisneau's longtime friend and TASCHEN author Jean Claude Gautrand compiled this selection, for which he had unlimited access to the photographer's extensive archives.

- A summation of a spectacular career, this extensive Doisneau collection includes all his best-loved images from Paris alongside many lesser-known compositions which equally rejoice in "the ordinary gestures of ordinary people in ordinary situations." The many quotations from the photographer throughout the volume immerse the reader in Doisneau's thoughts and give verbal expression to the sensitivity, warmth, and wit which characterize his pictures.
- Through the images, we are transported to the grim suburbs of Doisneau's youth and to the world of manual labor whose nobility he so admired. A number of color shots of the transformed suburbs of Doisneau's childhood reveal a different, more critical eye to the master photographer.
- For this new monograph on all aspects of the life and oeuvre of Robert Doisneau, his longtime friend and TASCHEN author Jean Claude Gautrand had unlimited access to the extensive photo archive Atelier Robert Doisneau. The preface is by Doisneau's daughters Francine Deroudille and Annette Doisneau.

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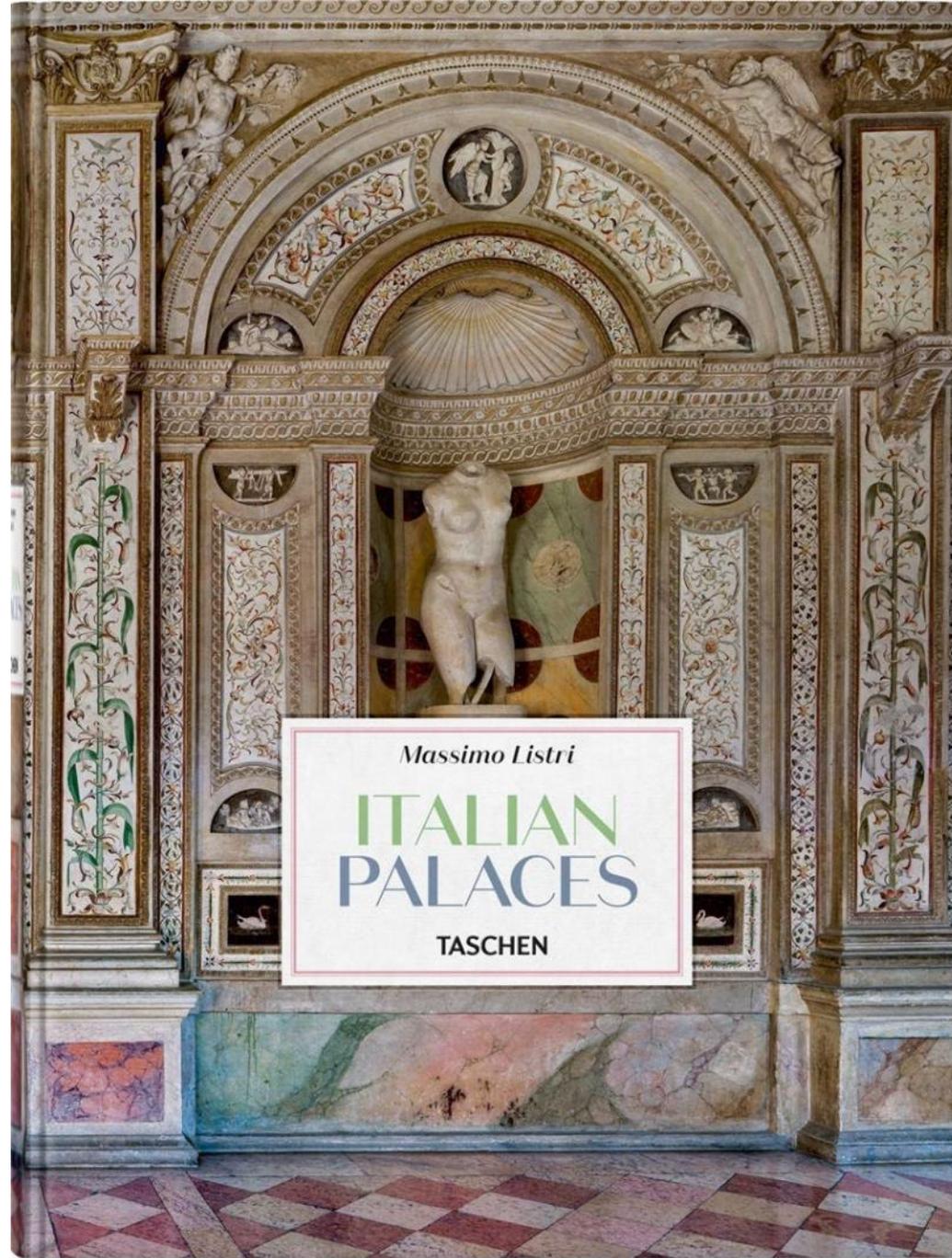
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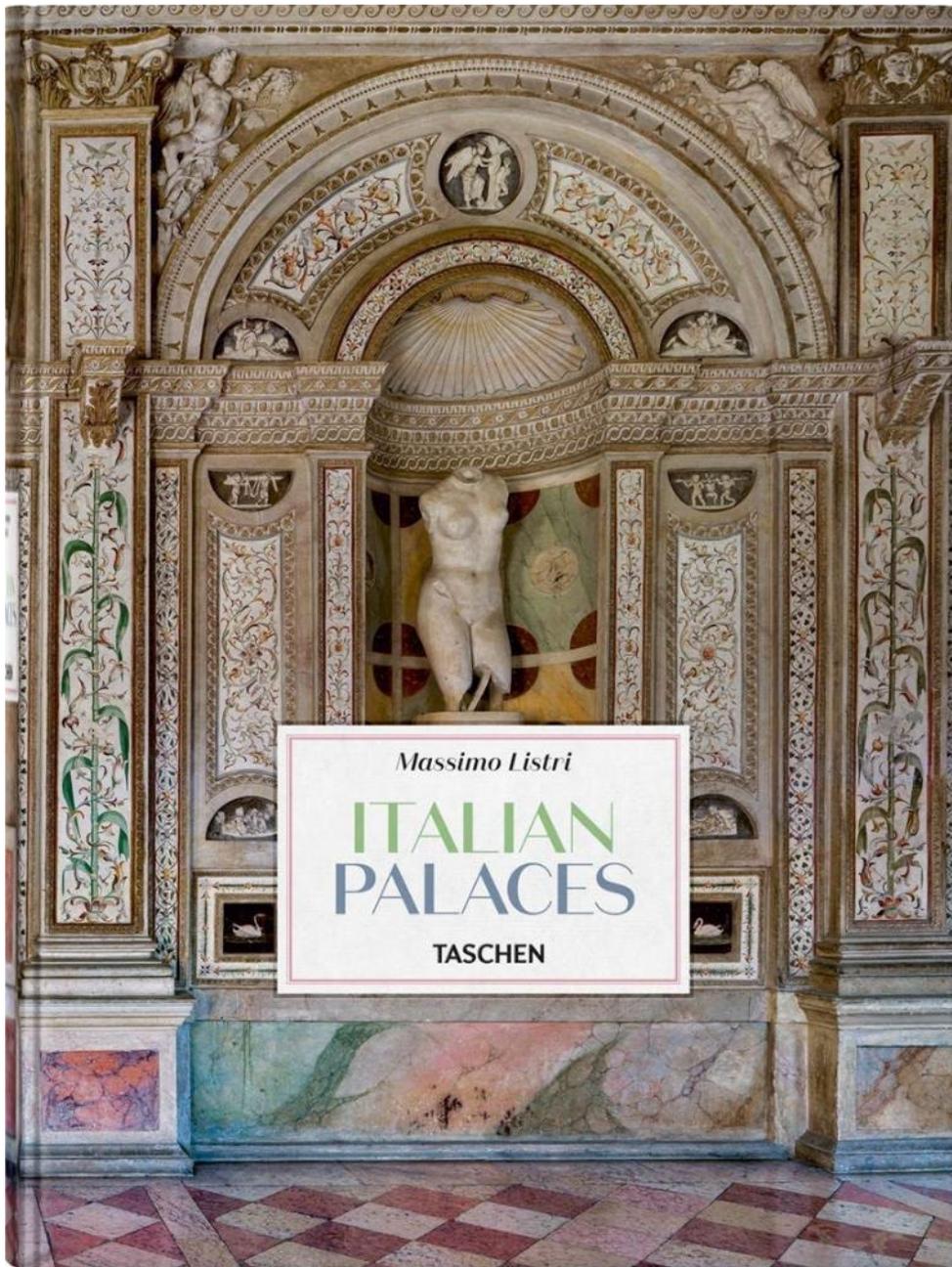
TASCHEN



Massimo Listri

ITALIAN
PALACES

TASCHEN



Massimo Listri. Italian Palaces

All across Italy, magnificent palaces dominate the cityscapes, their grandeur redolent of power, intrigue, wealth, and culture.

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TASCHEN



Italian palace architecture from the 13th to the 18th century

Architecture, owners, history, culture

Robert Stalla

Italian palazzi serve as impressive symbols of both princely power and luxurious living. The buildings were hugely important politically and socially; they met the highest standards and stood out for the extraordinary artistic quality of their architecture and furnishings, as befitting their owners, who were among the social elite. The style of building proved remarkably able to adapt to change, and down through the centuries, it fulfilled all manner of private and public purposes and uses, not to mention widely varying functional, stylistic, and regional requirements and modifications. For this reason, only a general definition of the term "palazzo" can be given: it is a refined, architecturally crafted secular building in which the lives of the elite, the rich, and the powerful sometimes become blurred.

Palazzi can be seen as an expression of importance, wealth, and in part of power. They are objects of prestige for their owners, who wanted these buildings to attest to their own superior status and to convenience and comfort, and who, as a result, not infrequently lost sight of the means they had at their disposal. The documents reveal that they often also hoped the buildings would bring them and their family posthumous fame, and that they sometimes wished to play their part in establishing the "beauty" of the city, something the respective municipality regularly demanded.

The buildings' location and site, the reputation of the architect and artists, the expression and choice of shapes and forms, artistic means and materials, the spatial arrangement, the splendour and quality of the decorations, the fit-out, and much more besides were all decisive factors that bore witness to the owner's status. This self-presentation addressed a local, a regional, and in some cases an international audience.

After its medieval heydays, when the palazzo was still the privilege of the ruler, the Capitano del Popolo, the Podestà, and other municipal administrative bodies, as an architectural type, it first really blossomed during the Renaissance. Initially in Florence, and subsequently in Urbino, Rome, and Mantua, and likewise in Venice, Genoa, Turin, Naples, Sicily, and elsewhere, monumental building complexes were erected in prime locations, dominating their surroundings. Frequently, the ensembles had four wings with large, magnificent inner courtyards, elaborately structured facades, and exquisite interiors. The clerical and secular leaders of the day, namely popes, cardinals, bishops, and princes as well as kings, dukes, aristocrats, patricians, merchants, abbots, and prominent artists all considered palazzi as ideal means of self-presentation that conveyed new role models for social and business life and highlighted new forms of residential life, too.

When, during the Baroque, Rococo, and Neoclassicism, requirements and expectations, architectural concepts, the range of forms, and systems of decoration constantly changed and the buildings sometimes grew or

were re-outfitted in response to changes in ownership or station work, new emphases emerged. Prestigious courtyards with fountains for coaches and carriages came into fashion. Staircases started to have a new status; not only were they ever more spacious and pompous, but in part also truly ingenious in structure. And new room types emerged to contest the pride of place afforded to the *salotti grandi*, such as galleries, which were used as lobbies or places to present collections of art or anti-quitia, or fitted out with large mirrors (providing an opulent setting for licentious festivities). Expansive cycles of frescoes served to enhance, if not exaggerate the status of the owners and their families, and extensive gardens, which grew in importance even compared to the significance they had during the Renaissance, further augmented the image of the palazzi and their grounds. In order to do full justice to the significance and complexity, the formal and functional diversity of the palazzo as an architectural type, it is therefore worth considering the prolonged period of time over which these buildings arose, the different regions in which they were constructed, and the broad range of owners.

Etymology: *Palatium*, *Palatium*, *palazzo*

The term "palazzo", which occurs in almost all European languages in the form of *Palais*, *palais*, *palacio*, *palacio*, and the like, derives from *Palatium*, one of Rome's seven hills. During the days of Ancient Rome, it was here, in the midst of the aristocrats' preferred residential area, that the Imperial Palace (see pp. 10/11) of Emperor Augustus (63 BCE - 14 CE) stood. This complex, like the Imperial residence of Tiberius (42 BCE - 37 CE), Nero (37 - 68 CE), and Domitian (81 - 96 CE), was called a "palatium" from the first century CE onwards. The designation was also used in the Byzantine Empire, where, since the days of Emperor Theodosius II (408 - 450), the *Palatium Magnan* in Constantinople had been the seat of the Byzantine emperor. A mosaic dating from before the year 540 in Sant'Apollinare Nuovo (see p. 12) in Ravenna shows the palace of Ostrogoth King Theodoric (454 - 526), with the building actually labelled there with the word "PALATIUM".

The word continued to find currency in the early Middle Ages: The Merovingian kings, who ruled in France from the fifth century CE until 751, and their successors, the Carolingian dynasty, who ruled a large part of Western Europe until 887, and others as late as the 17th century, continued to use the term to denote the seat of a ruler. Conceptually, this is also the image of the Palatine Emperor Charlemagne (747 - 814), who saw himself firmly as the successor to the Roman emperors. His legendary 12 Palatine wars, as in the days of Ancient Rome, his most loyal followers and members of the imperial court.



banking and business rooms and the lord of the house's apartments), but because of the modern design of the premises. With the comfort afforded by stairwells, the clear system underpinning the sequence of rooms, the wealth of natural light, and much more besides, the palazzo certainly set new standards. The same goes for the lavishness and magnificence of the interior design, which artist and architect Filippo declared in his *Trattato d'architettura*, written in 1499-1494, to be the epitome of "decorum" and "splendore". In this context, a prominent role was played by Cosimo's private chapel (see p. 11), which, with its artistic fit-out, clearly outshone all the other rooms and served not only as the ruler's own place of worship but also as a prestigious reception hall in which to greet high-ranking guests.

The Palazzo Medici Riccardi thus formed a prototype that was henceforth to define the image of palazzo architecture and an understanding of the function of such buildings. Indeed, within the space of only a few years, a series of direct successor buildings arose in Florence that consistently picked up on the understanding of architecture and formal repertoire of the Palazzo Medici Riccardi and varied it or advanced it. They included Palazzo Pitti (see pp. 22, 320ff., 332f.), on which work began in 1466 on a plot and expansive gardens and which originally entailed a seven-axis, symmetrical block with floor-to-ceiling windows and coarse rustication. It was not until after 1590, with its expansion to become the residence of the Grand Duke of Tuscany, that it assumed the monumental dimensions it has today. Likewise, Palazzo Strozzi (see p. 23), which was built in the years following 1489, was a massive, staid edifice with refined rustication, a strictly symmetrical ground plan and facades, stories that were all of an equal height, and a glorious courtyard that can be considered the pinnacle of palatial architecture in Florence.

Palazzo Rucellai (see p. 27) is a trailblazing masterpiece among this group of buildings and the first to apply the principles of the Classical orders of Antiquity in a palace facade. The latter thus constituted an alternative to the previous rusticated facades. The frontage of the building, as designed by Leon Battista Alberti in 1446, the initial structure featured five axes, which were expanded to eight from 1464 onwards), consists of rectangles of smooth ashlar with the windows alternating and a systematic use of regular joints. The pilasters are positioned between the windows on all three storeys. Their entablatures (rather than cornice and ledge) emphasize the horizontal, while the superposition also denotes the vertical thrust. However, in contrast to the superposition at the Colosseum in Ancient Rome, which was taken as the role model, the Classical sequence of Doric, Ionic, and Corinthian capitals was not followed. Instead, Alberti decided – no doubt because the column order

had not yet been canonized at that time – to adopt a Doric-Tuscan hybrid form for the ground floor and above it two Corinthian orders, which led to the two upper floors being almost equal in value.

With these buildings in Florence, the complex structure of the interior had now taken on a firm shape that remained largely obligatory for later periods, too, and became ever more strongly regulated, systematized, and varied to adjust to individual needs. In this regard, the axis of the portal, the axils or entrance corridor, and the courtyard surrounded by loggias, which formed the representative heart of the ensemble, as well as the stairs up to the further floors were crucially important. The *aula grande* or grand hall as the most important space, housing as it did festivities and banquets (and soon also to be used for theater and concert performances), was traditionally located in the *piano nobile* in the immediate proximity of the main staircase and was, if necessary, supplemented by further ostentatious rooms, which later included the gallery. The lord of the house's apartments were located on that floor, along with the *camere*, which served as living rooms and bedrooms. From the apartments, one reached the *studiolo* (see p. 41), a room where the lord could withdraw for business or to study, as well as the chapel, a recurring feature of the palace. The other sections of the premises, including those of the lord's family, the guest apartments, the dining rooms with the kitchen and *pantries*, as well as the sanitary rooms and the accommodation for the servants were then spread across the ground floor, the second floor, and in part also incorporated into the attic. The stables were often positioned in the collar vaults or in the wings of the courtyard, where sheds were soon built for carts and carriages.

The High Renaissance and Baroque in Rome:

palazzi for cardinals and nobles alike

In Rome, after the mid-16th-century advances were made to the palazzo such that by the first half of the 16th century the typology reached new heights. Yet the conditions in Rome were very unlike those in Florence. The former capital city of the Roman Empire, whose population had grown under Emperor Hadrian (76-138) to about 1.3 million, was home to only about 20,000 people around 1400. Since early medieval times, despite the continual self-administration, the decisive power factor in the city as of 1144 were the Popes. Yet, in the wake of exile in Avignon (1309-1377) and the subsequent Western Schism that was first ended in 1417 with the election of Pope Martin V (1396-1431), the Pope was clearly weakened. At this point in time, the city was experiencing their heyday, while the face of Rome was still defined by the remains of Classical Antiquity and the early Christian and medieval churches. The housing







NORTHERN ITALY

Bergamo

Palazzo Terzi
70

Faenza

Palazzo Milzetti
82

Genoa

*Palazzo Durazzo
Pallavicini*
94

Palazzo Reale
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*Palazzo Spinola
di Pellicceria*
112

Mantua

Palazzo Ducale
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Palazzo Te
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Turin

Palazzo Carignano
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Palazzo Madama
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Palazzo Reale
168

Venice

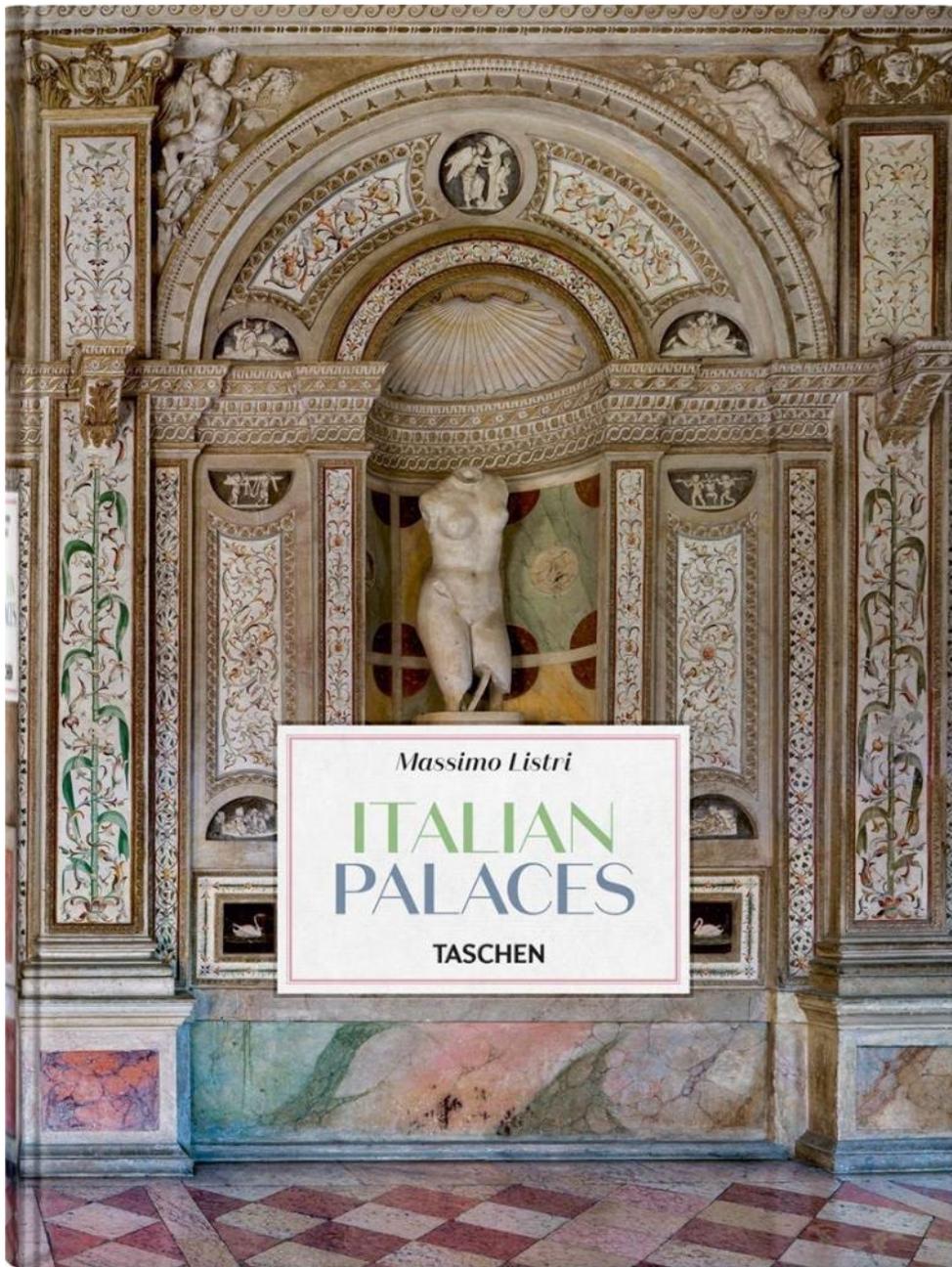
Ca' d'Oro
186

Palazzo Dario
194

Palazzo Ducale
204

Palazzo Reale
220





Massimo Listri. Italian Palaces

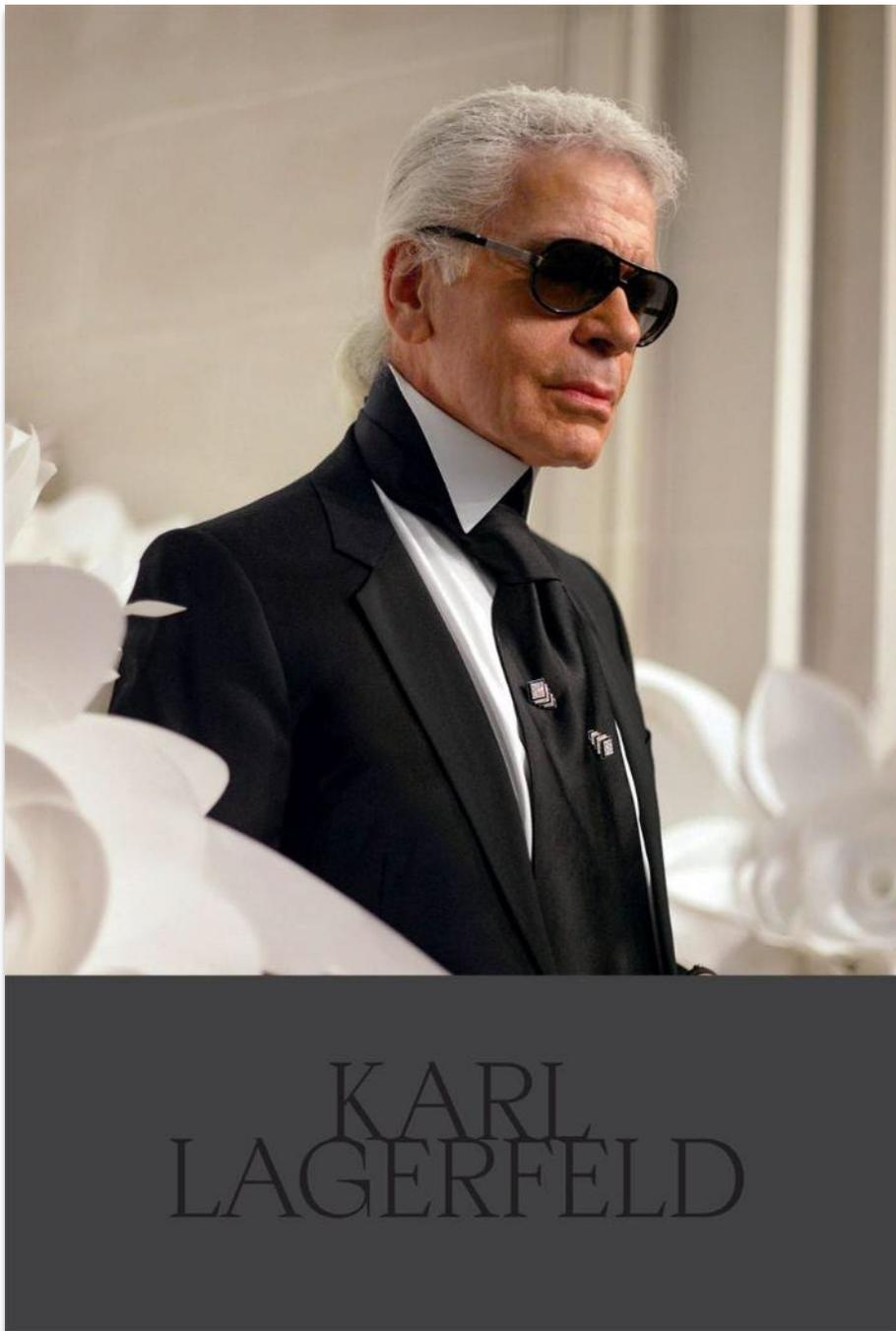
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KARL
LAGERFELD



Karl Lagerfeld

FASHION ICON

Editors of Createur Magazine

One of the most important designers of the 20th century, Karl Lagerfeld left an indelible mark on the fashion of his time, and this monograph explores his inspirations, his greatest collaborators, his most iconic creations, and his legacy

- Karl Lagerfeld's impact on the fashion world cannot be overstated, and this monograph explores his life before fame; his rise through the fashion ranks at houses such as Balmain and Chanel; his muses and models; his sources of inspiration; and more.
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- Lagerfeld is a powerful name in the fashion industry, and millions worldwide recognize his work. As the theme of the May 2024 Met Gala, it is clear Lagerfeld will never be forgotten.

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of 1943, known as Operation Gomorrah, which destroyed much of the city. From then on, the Lagerfelds took refuge in the north, on their family estate near Bad Bramstedt.

A solitary child, young Karl was fond of books and prone to daydreaming. He was already drawn toward elegance, and he largely kept to himself. He learned to read at the age of five, and by ten was reading Balzac's *Béatrix* in French and studying foreign languages. His true vocation came to light in 1949, when the Lagerfelds returned to Hamburg after the end of World War II. After the shame of Nazi Germany and the horror and tragedy of the Holocaust, the fashion world intended to help turn the page and blow in a fresh wind of freedom. The days of rationing and fabric shortages were over, and haute couture was back in the spotlight.

On December 13, at the age of sixteen, Lagerfeld went with his mother to the Esplanade Hotel to see his first fashion show. The designer was Christian Dior, and it was both an aesthetic shock and an epiphany for Lagerfeld. Just a few years before, in 1947, Dior had breathed fresh life into fashion with what the editor in chief of *Harper's Bazaar* had called the "New Look." Gone were the austere, utilitarian outfits of wartime. Dior revolutionized both femininity and the female silhouette, offering narrow, fitted jackets with rounded

KARL LAGERFELD



Above:
Lagerfeld circa 1960.

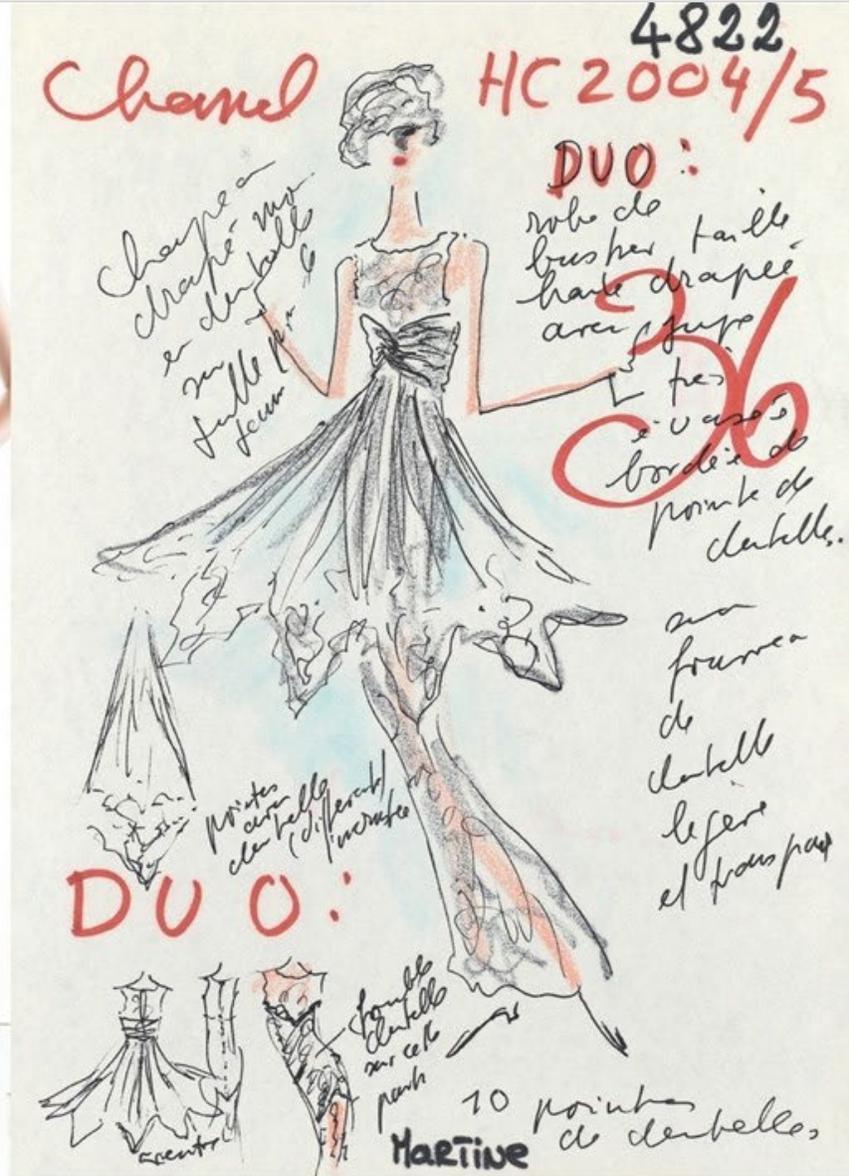
Right:
At the VIP Room
nightclub in Saint-
Tropez, August 2009.

Following spread:
Lagerfeld and Gisele
Büschchen, Chanel
spring/summer
2015 ready-to-wear
collection, Paris
Fashion Week,
September 2014.

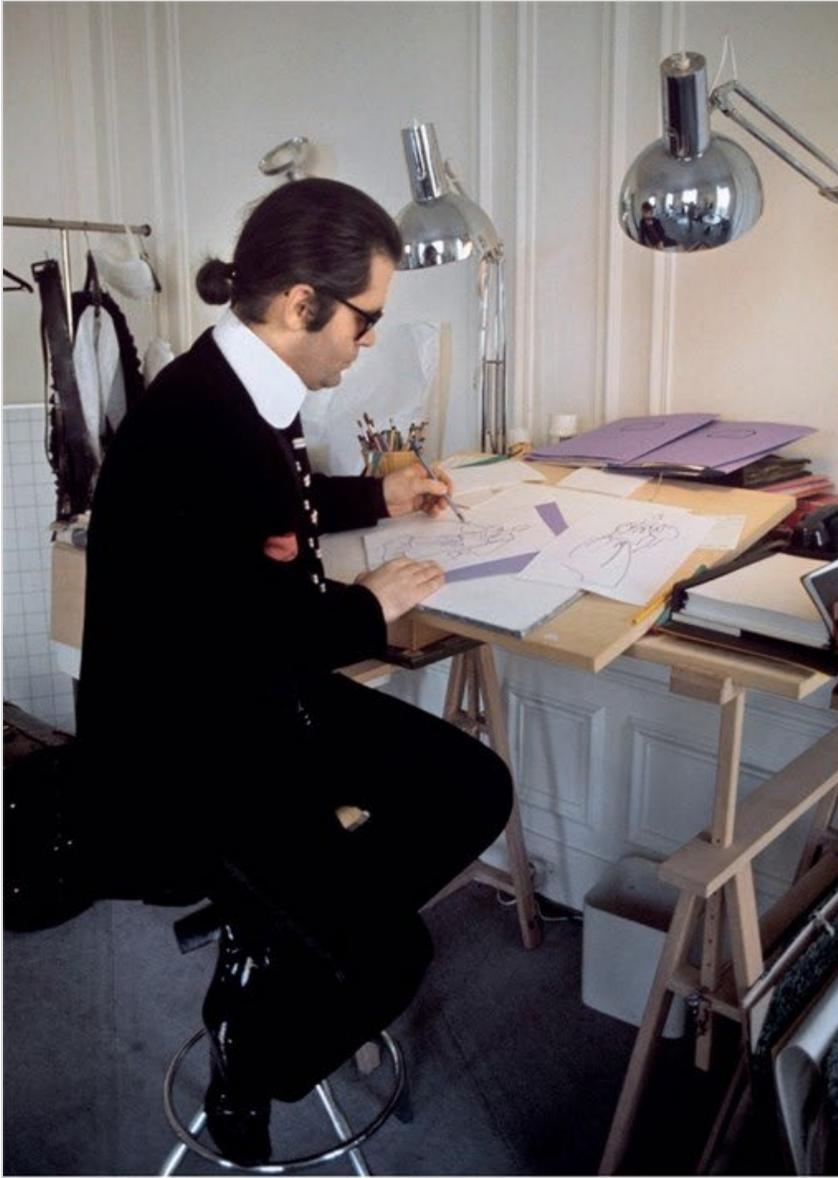
HISTORY



KARL LAGERFELD



HISTORY

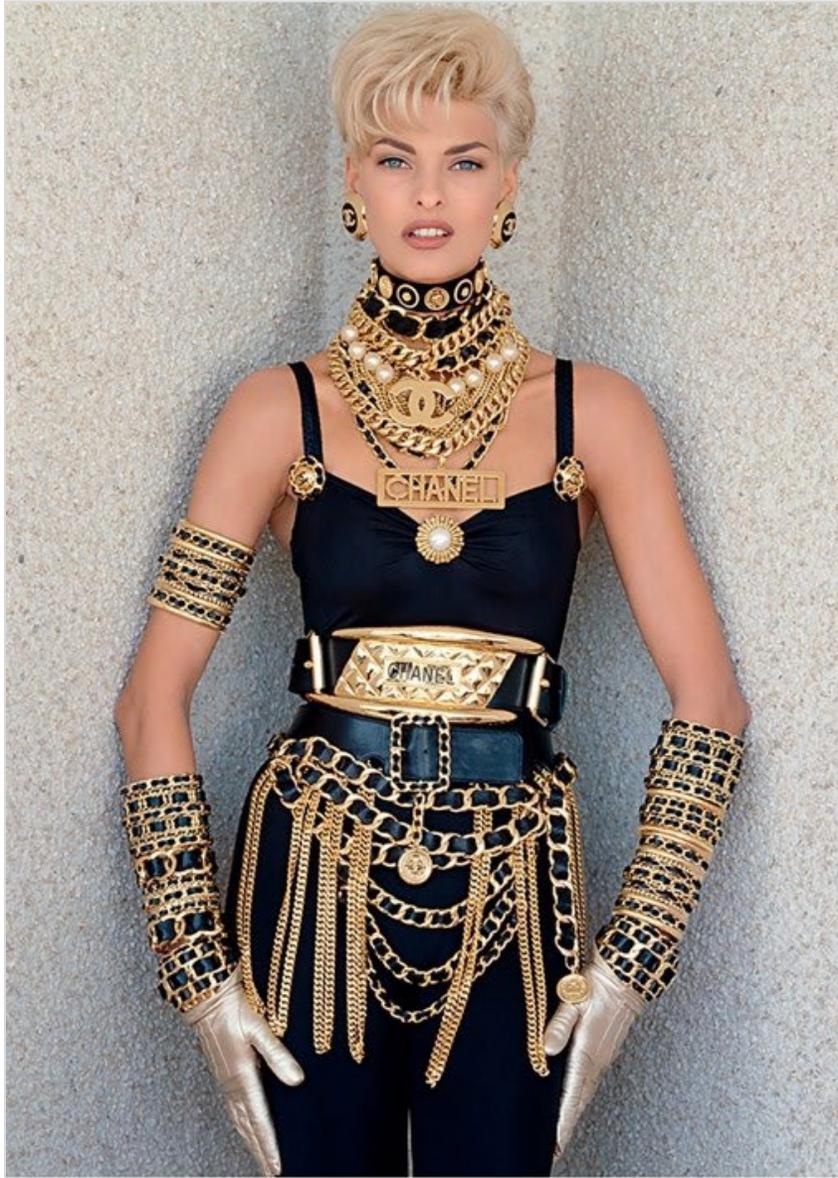


KARL LAGERFELD



INSPIRATION





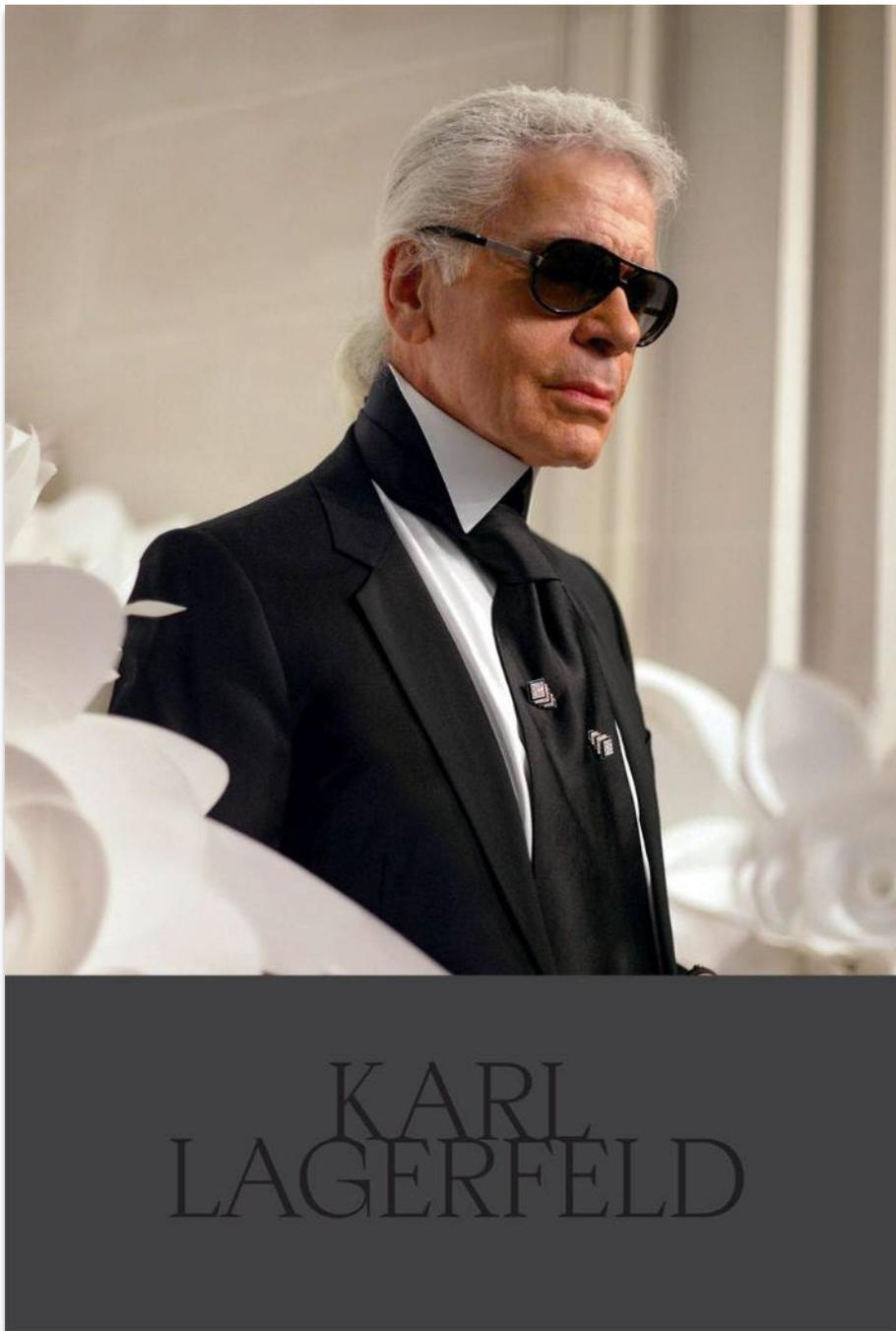
"IT'S ESSENTIAL AND
NATURAL TO NOT BE LIKE
EVERYONE ELSE."

—KARL LAGERFELD

KARL LAGERFELD

BEHIND-THE-SCENES





Karl Lagerfeld

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KLEIN | VOGUE



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Steven Klein Vogue

Steven Klein

Steven Klein Vogue is a collection of photographs commissioned by Anna Wintour for American Vogue, spanning from 2000 to 2019.

- The book traces the evolution of Klein's visual language over nearly two decades, showcasing work defined by dark sensuality, psychological intensity, and cinematic staging. Models become characters in charged, often unsettling narratives that blur the line between fantasy and provocation. More than fashion imagery, these photographs construct worlds where power, control, and desire unfold theatrically.
- Klein's fashion photography is instantly recognizable for its bold fusion of glamour, eroticism, and psychological drama. His images push beyond traditional fashion spreads, often resembling film stills in their scale and tension. What sets him apart is his refusal to idealize—he creates work that seduces and unnerves, inviting viewers into immersive, often transgressive, visual experiences that challenge the conventions of beauty and luxury.
- Nicki Minaj, Bjork, Alexander McQueen, and Karl Lagerfeld make memorable appearances, but the book ultimately belongs to Klein's extraordinary cast of model-actresses—each one commanding the frame in his high-drama, tightly staged fantasies.

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Heels & Venom, 2009



Free falling, 2008



Catherine, Isabella & Caroline, 2008



The Last Femme on Earth #3, 2013



Toxic Bloom, 2013



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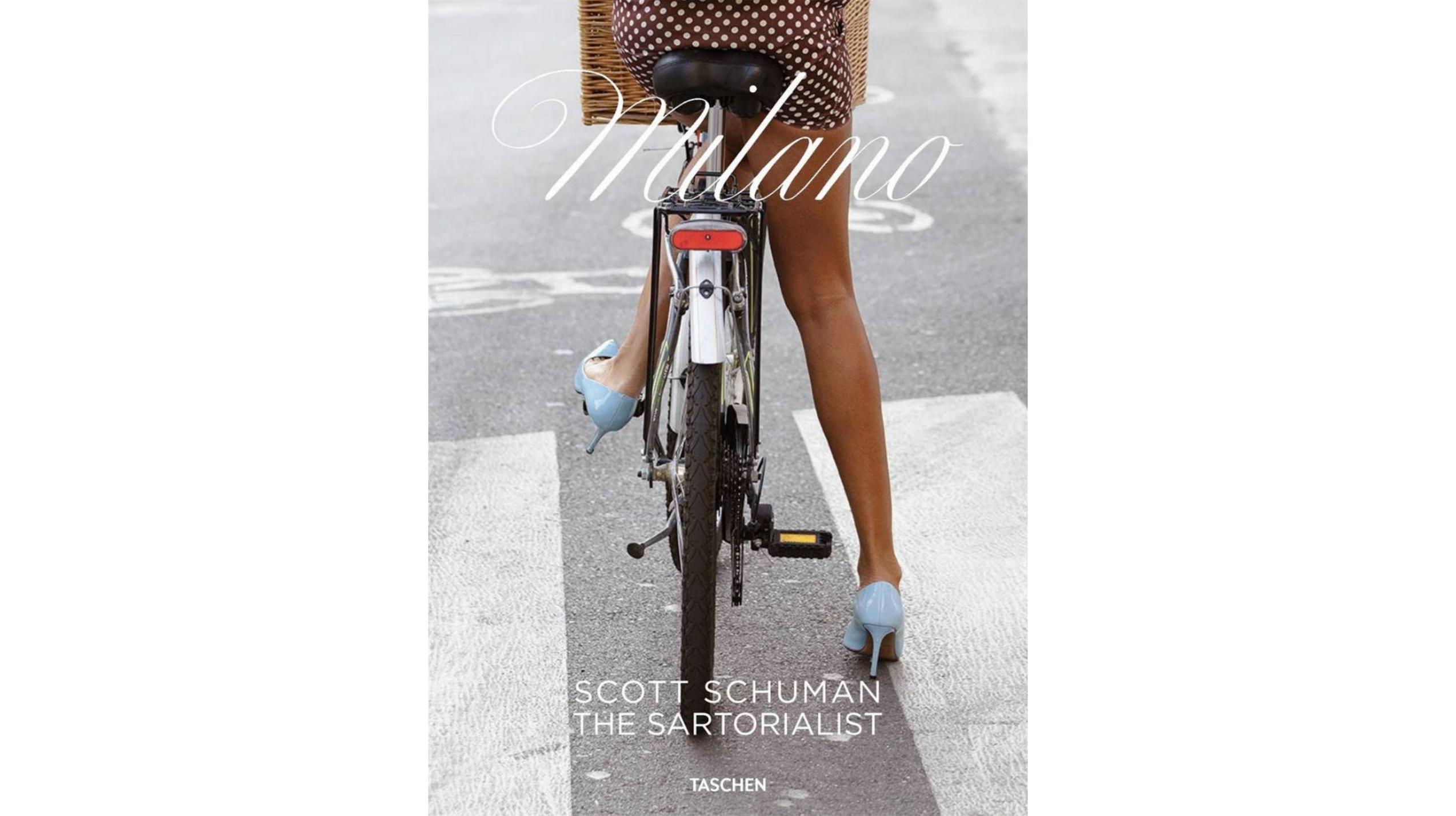
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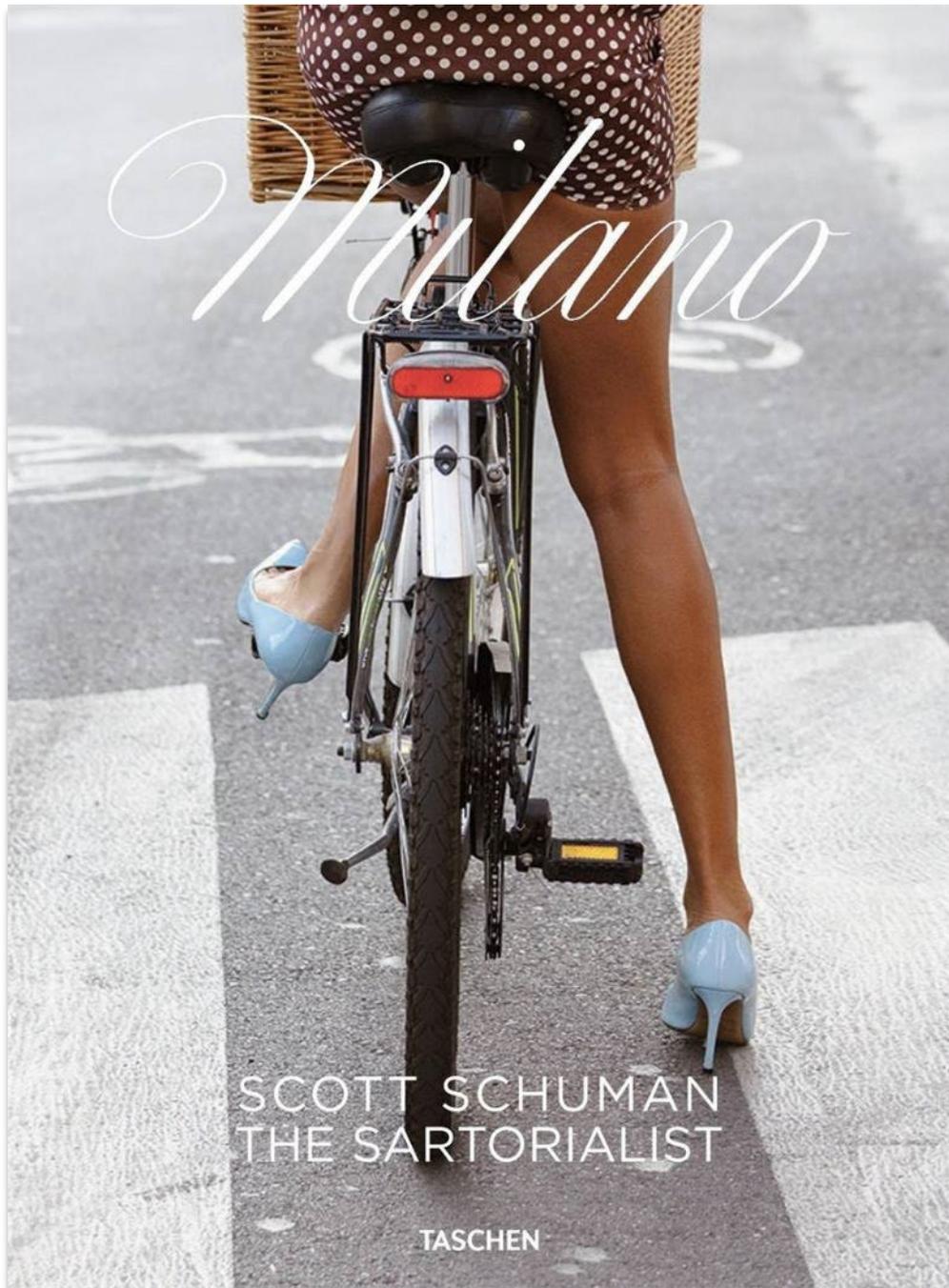
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Milano

SCOTT SCHUMAN
THE SARTORIALIST

TASCHEN



The Sartorialist. Milano

Scott Schuman

Fashion's original social media master Scott Schuman, aka The Sartorialist, hits the streets of one of Europe's most stylish cities for this tailor-made collection of Milano's visually charismatic people.

- In 2005, Scott Schuman transformed fashion photography forever when he founded the blog The Sartorialist. The idea was simple: to open a dialogue between fashion and daily life, by shooting locals in public spaces.
- *Milano* chronicles nearly twenty years of his devotion to the inimitable Milanese and their bustling, stylish city, first as a visitor, then as a local. Featuring a foreword by the late Giorgio Armani and an extensive interview unpacking Schuman's unique approach to capturing fashion in the wild, the photos are so cinematically composed, it's a wonder they were shot on the move
- What emerges is a street-view history of modern Milanese fashion, by an American with the open mind to see the elegance overlooked by locals born to it and missed in stiffer fashion shoots—the beauty in the authentic, unpredictable styles combined only by those under no pressure to conform. Young and old, they pose while Milano flies by on bikes, Vespas, and trams, amid a dazzle of marble, frescos, sculptures, spires, columns, ornate palazzi and brutalist facades, local markets, florists, vertical gardens, iconic hangouts like Bar Basso and Marchesi 1824, espressos, handbags, high heels, and suits in every color imaginable.

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TASCHEN



SCOTT SCHUMAN

Milano

THE SARTORIALIST

TASCHEN



INTRODUCTION AND INTERVIEW BY GIANLUCA CANTARO

MILANO (OF COURSE)

The first time Scott Schuman photographed me, I didn't even realize it. Paris, 2007, outside a Givenchy presentation. I was standing on the sidewalk, thinking about whatever was piling up at my *L'Uomo Vogue* office, where I happened to be deputy editor-in-chief. Later, I saw the photo. That's Scott's way: He notices people before they notice him.

When he began *The Sartorialist* 20 years ago, it quickly evolved into one of the most influential social media voices, for anyone who cared about style, before "likes" became currency. He created it and shaped it, and in doing so, pioneered and modernized an underappreciated form of fashion photography—off the runway, out of the studio, and onto the sidewalk. Back then, that kind of fashion photography wasn't a big thing, not in magazines, not online, not even in people's heads. Scott brought it to life. And not by chance: He was one of the first to grasp the raw power of the social media format, maybe instinctively, but still, he got it.

Born in Indianapolis, Indiana, in 1967, Scott studied apparel merchandising and costume construction and spent over a decade in showroom sales at brands like Valentino and Michael Kors before picking up the camera full-time.

In 20 years, his perspective has stayed remarkably consistent. It's the world around that's changed. Street style went theatrical, staged, addicted to attention. He didn't follow this trend and took an alternative course. His photography, instead, became more fluid and less still: bikes, arms mid-gesture, the city as a moving frame.

This book is about Milano: not the cliché, but the Milano of lines, contrasts, and texture. The Milano that doesn't care if you get it or not. Scott didn't just photograph it; he moved here and became a part of the community. And maybe because of that, this work feels particularly in tune with the unique rhythms of the city, creating something original and authentic.

Between shows we've often debated the best collection of a season or best designer of the moment, but your take on the most fashionable city has always surprised me. Could you share your take on the most fashionable city in the world?

Okay! Let's start off big. Of course, it's Milano. There, I said it. Not Paris, not London, not New York or Tokyo. Milano! I'm not saying that those cities aren't fashionable or stylish, they are of course, but no one questions that Milano is a leader on the international design scene for both fashion and interior design. However, Milano is a small city, 1.3 million, so its sheer density of style alone makes it the most stylish city in the world. Milano is like the Hollywood of style in that it seems everyone is only a link or two away from someone in the style-based business.

When did you start to notice Milano really starting to flex its muscles, so to speak?

Well, Milano burst onto the international design scene in the 1970s and 1980s. Armani, Versace, Ferré, Missoni were all

starting out and brands like Romeo Gigli, Dolce & Gabbana, or re-emerging heritage brands like Prada were just beginning to bubble up. Milano always had an aristocrat air about it, but the 1980s brought a cool factor that no other Italian city had since maybe Roma in the 1950s and 1960s. So it was that period, the '80s, when I was discovering Milano. It was before the internet, and magazines weren't writing much about the city, and there were no famous movies based in Milano, so there was this intriguing mystery about it. I just made up my own romantic vision of what I thought the city must be like. I mean, everyone knows the history of New York or Paris or London, but no one, even the Milanese, really knows much about the history of Milano. It was that mystery that intrigued me.

That's not the impression most people have of Milano, especially other Italians.

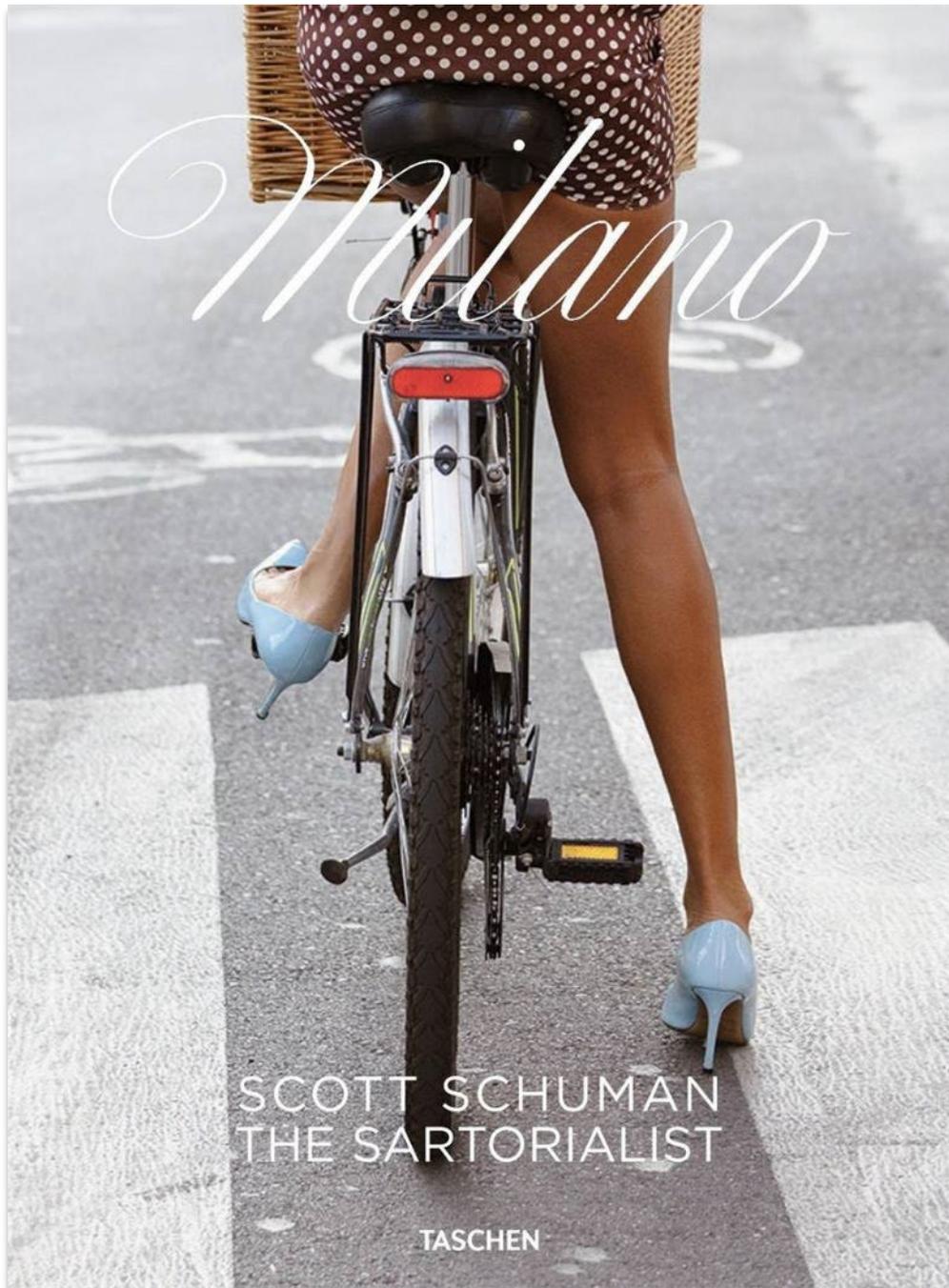
Yes, I know! When I started working in fashion in New York back in the 1990s, I would hear buyers and editors always complaining











The Sartorialist. Milano

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- In 2005, Scott Schuman transformed fashion photography forever when he founded the blog The Sartorialist. The idea was simple: to open a dialogue between fashion and daily life, by shooting locals in public spaces.
- *Milano* chronicles nearly twenty years of his devotion to the inimitable Milanese and their bustling, stylish city, first as a visitor, then as a local. Featuring a foreword by the late Giorgio Armani and an extensive interview unpacking Schuman's unique approach to capturing fashion in the wild, the photos are so cinematically composed, it's a wonder they were shot on the move
- What emerges is a street-view history of modern Milanese fashion, by an American with the open mind to see the elegance overlooked by locals born to it and missed in stiffer fashion shoots—the beauty in the authentic, unpredictable styles combined only by those under no pressure to conform. Young and old, they pose while Milano flies by on bikes, Vespas, and trams, amid a dazzle of marble, frescos, sculptures, spires, columns, ornate palazzi and brutalist facades, local markets, florists, vertical gardens, iconic hangouts like Bar Basso and Marchesi 1824, espressos, handbags, high heels, and suits in every color imaginable.

AU \$130.00 | NZ \$145.00

9783754403211

248 Pages

Hardcover

327 mm x 240 mm

TASCHEN

Ultimate Collector Watches



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Ultimate Collector Watches



TASCHEN

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Charlotte & Peter Fiell

From precious early minute repeaters by Louis Brandt & Frère and James Schulz to legendary and super-rare vintage chronometers by Patek Philippe, Rolex, and Vacheron Constantin to state-of-the-art contemporary pieces, this book is a glorious celebration of watchmaking conducted at truly virtuoso levels of timekeeping precision.

- This sumptuous double volume provides a connoisseurial roundup of the world's ultimate watches, from early aviators' timepieces by the likes of Longines to legendary vintage chronometers by, among others, Patek Philippe, Rolex, and Audemars Piguet to state-of-the-art contemporary pieces. Also included are horological masterworks by the legendary George Daniels and his prodigy, Roger W. Smith, as well as other celebrated independent watchmakers, including Philippe Dufour, François-Paul Journe, Kari Voutilainen, and Rexhep Rexhepi.
- Featuring 100 magnificent "grail" wristwatches, their fascinating design-and-development backstories are expertly recounted, alongside page-after-page of sublime imagery specially generated by the world's leading watch photographers. Also included are rare archival treasures, from design sketches and technical drawings to superb period advertisements and photographs.
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AU \$550.00 | NZ \$605.00

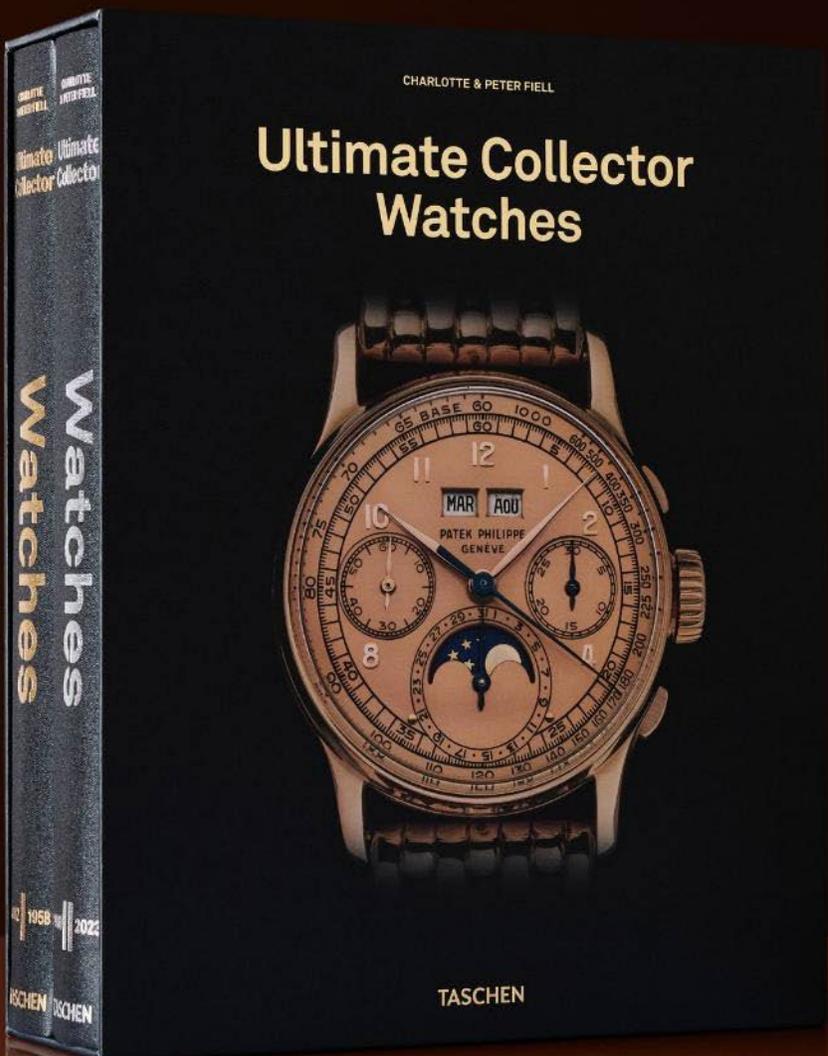
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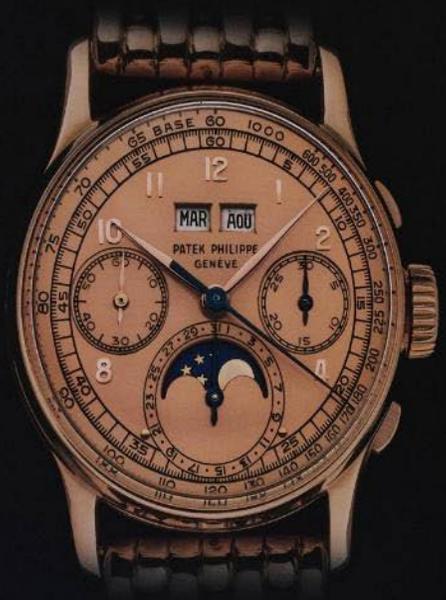
360 mm x 281 mm

TASCHEN



CHARLOTTE & PETER FIELL

Ultimate Collector Watches



TASCHEN

Watches
Watches

1968 2022

TASCHEN TASCHEN

TASCHEN



1995

Philippe Dufour Grande et Petite Sonnerie

SWISS | MANUFACTURED 1995 | MOVEMENT NO. 3 | CASE NO. 3 | CALIBER manual, in-house, 36 jewels
MATERIAL 18K rose gold | BRACELET/STRAP leather | DIMENSIONS 41 mm dia. | NUMBER PRODUCED unique







BREITLING REF. 809 NAVITIMER "COSMONAUTE" CHRONOGRAPH, EX-JOHN GLENN

In 1884, Leon Breitling (1863–1914) established his first watchmaking atelier in Peseux-Valais, Saint-Imier, a small Swiss town well-known for horological excellence. Saint-Imier is situated almost halfway between two other famed Swiss watch-manufacturing centers, La Chaux-de-Fonds and Bienna-Biel. Breitling subsequently developed various patented innovations that were incorporated into its high-quality timepieces and as a consequence the business expanded rapidly. So much so, Leon decided to move to La Chaux-de-Fonds in 1892, where he opened a proper factory, renamed his brand L. Breitling, Montbrillant Watch Manufacturing, and continued to develop patentable innovations. One of which was a movement that boasted an astonishing eight-day power reserve, which was patented in 1893. That same year, he also developed his pilotograph pocket watch, which featured a logarithmic scale that enabled doctors to take their patients' pulses with far greater accuracy. And all the while, the company was gaining an ever-greater reputation for its various stopwatches and chronographs, which featured split-second timing hands. In 1905, Breitling launched a military chronograph with a game-changing two-fifths of a second accuracy, which helped the company gain even greater traction—within a decade of this model's release, the firm had sold over 100,000 chronographs and stopwatches worldwide.



Below: NASA photograph taken February 27, 1992, of astronaut John Glenn at Neilson Douglas Armstrong Flight Operations and Equipment Specialist on Board STS-51-L during the first liftoff prior to launch of the Mercury Atlas F rocket.



506

Above: John Glenn in a NASA meeting in 1982 wearing his Breitling Ref. 809 Navitimer "Cosmonaute" chronograph watch presented to him—shown with its original leather strap and metal bracelet.

Opposite: 1962 Breitling Ref. 809 Navitimer "Cosmonaute" chronograph, which belonged to astronaut John Glenn. As Phillips noted, this timepiece "helped pave the way for the design and manufacture of the United States' first foray into space based on a vintage and advancing part of American history."

Responding to the increase in car ownership, Breitling launched in 1906 the "Fitness" pocket chronograph, which incorporated an easy-to-read tachymeter. This groundbreaking design enabled its users to accurately measure speeds between 15 km/h and 150 km/h (9.3 mph to 93 mph), which was no doubt a godsend to anyone taking part in early motorsport competition. After Leon's death in 1914, his son Gaston Breitling (1884–1937) took over the running of the company and opened a new chapter for the firm by concentrating on the development of state-of-the-art wrist-worn chronographs. In 1915, the company introduced one of the very first wrist-worn chronographs to have an independent pusher set at the 2 o'clock position that controlled all three of its stopwatch functions: "start," "stop," and "reset to zero." As the company explains, "This stroke of genius not only made the chronograph easier to use, but it also helped prevent errors by making the start function a very deliberate action, separate from any action on the winding crown." The firm's reins were subsequently taken up in 1932 by Willy Breitling (1912–1979)—five years after his father's death—and another era of the company unfolded that was marked by even more technical and design innovations when it came to the creation of its chronographs, including in 1934 the introduction of a second pusher set at the 4 o'clock position that was purely dedicated to resetting. But more than this, under Willy's direction the company began name-branding its own watches, which helped to burnish its global reputation ever further. He also set up a new "Avalon" department (named in tribute to the company's legendary eight-day power reserve movement) that was focused on the creation of on-board instruments for both the military and civilian aviation sectors. This state-of-the-art facility had its own fully equipped testing laboratory, and Breitling ultimately received an order for its onboard chronographs from the British Air Ministry in 1939, and later became a supplier to the US government too, thereby helping to establish the company's "military" credentials within the ever-burgeoning aviation industry.

In 1952, the company capitalized on its reputation as a leading manufacturer of precision tool watches by beginning the development of the groundbreaking Navitimer (a combination of "navigator" and "timer"), pilot's watch. This design was an evolution of Breitling's earlier Chronomat



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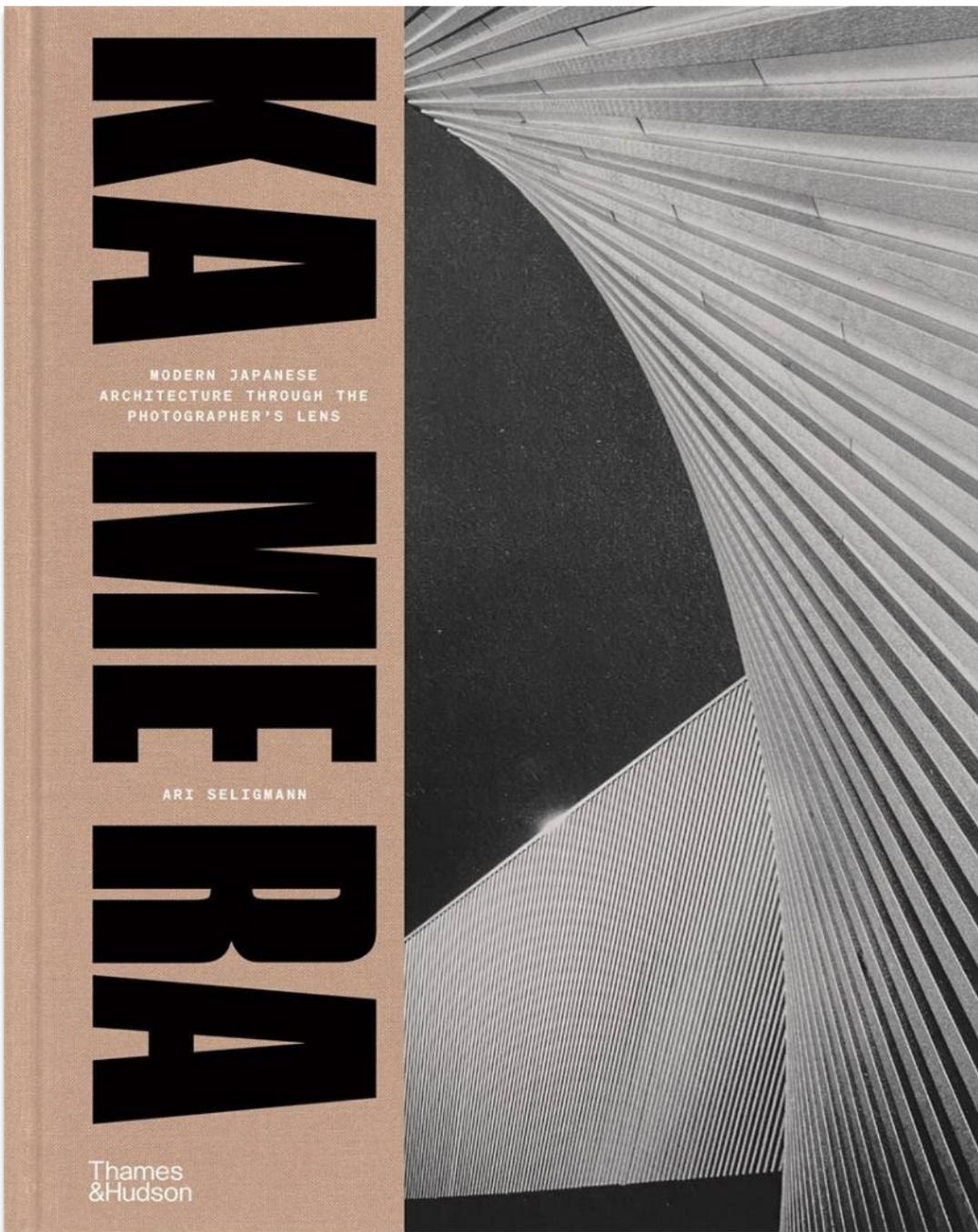
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ARI SELIGMANN

RA

Thames
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KA ME RA

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AU \$165.00 | NZ \$180.00

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INTRODUCTION

Architecture is mediated by photographs (in professional magazines, monographic or history books, exhibitions, websites, etc.) but the roles of photographs are rarely questioned. Photographs are generally assumed to be the building represented and are commonly looked through, as if a transparent window framing projects. Yet the materiality and constitution of architectural photographs are much more complex, and as the primary way we know and try to understand architecture and the built-environment photographs are also discursive constructions. However, audiences rarely shift perspective to question: Who's lens are we looking through? Who framed the particular perspectives used in the portrayal(s)? How do editorial choices (hiring photographers, selecting images, composing layouts, captioning photos, etc.) shape our reception of projects?

We need regular reminding that architectural photographs are not buildings, they are their own form of construction. Photographs represent partial framing of complex built environments and are also subject to continual negotiations. Photographic constructions are shaped by techniques (lighting, focal lens, camera position, framing, post-production, etc.), which are literally visible but rarely explicated by photographers and editors, whose intentions are latent, but often invisible. At the same time, audiences for architectural photos formally engage with the image content but are often disengaged from the photographic medium that delivers (mixed) messages about architecture.

Although architectural images visibly circulate far and wide, the construction of architectural photographs operate in a blind spot, or audiences are turning a blind eye. Photographs are neither 'the architecture' nor a pure expression of architectural intentions or ambitions, even if produced by the architect themselves. Architectural photographs are an interpretive mediation of the photographer. In other words, a photograph of Toyo Ito's Sendai Mediatheque (2001) is not Toyo Ito's Sendai Mediatheque, but the photographers' (Tomio Ohashi, Naoya Hatakeyama, et al.) curated versions of the building in particular configurations coloured by the photographer's intuitions, predilections, and assignments. Several photographers may produce images of the same project, but typically each offers a different portrayal of the project. Architectural magazines commonly differentiate themselves through choices of photographer and images, so the Sendai Mediatheque should appear differently in *Shinkenchiku* and *Nikkei Architecture* magazines. In addition, more often than might be expected, book authors and exhibition curators mix images by multiple photographers, sometimes even for presentation of the same project. The subtle differences between photographers requires careful attention to details and ought to matter – in the same ways we might be attuned to several musicians' renditions of the same song. However, scrutinising nuanced variations in camera position, framing or lighting in architectural photographs

are not typical modes of engagement. We have been acculturated to see in particular ways, following established conventions of receiving and 'reading' images. Reinforcing the mediation of reception, the architectural press often conforms to graphic and editorial conventions catering to assumed (and naturalized) expectations of (professional) audiences, who are oriented to consume images in certain ways.

Photographs are complex contributors to communicating architecture and ought to demand more complex consideration and critical attention. Photographers mobilise buildings to make images and also make buildings mobile, since through photographs architectural ideas circulate across the globe, whether via print or digital media. Photographs mediate the reception of architectural knowledge through breadth of distribution and depth of institutionalisation when particular images congeal as historical records, become canonised, or provide the basis of archives. Photographs also collapse time and space providing access to frozen moments from pasts that are ever present. Whether presenting projects or representing ideas and positions, photographs are crucial in constructing imaginations and understanding of architecture.

This book explores the evolution of architectural photography in Japan. While Japanese architecture is globally recognised through the circulation of architectural photographs, its image makers have limited global recognition. This book illuminates the photographers behind the lenses and elucidates the ecologies of agents and processes that are projected onto and encoded into the images that global audiences consume. The volume questions the scope of architectural photography recognising that it is more than making marketing images for architects and magazines, less than building and urban images as art objects, and not equal to neutral documentation as historical records. This publication is like fusion cuisine or a mixed genre film. It combines photobook, photographers' rich biographies, architectural photo history and architectural historiography, tracing developments and prodding (re)considerations. Through explorations of key images and image makers that have crafted domestic and international understanding of Japanese architecture, the publication reframes photography and figures to expand perspectives and to illuminate complex ecologies shaping our knowledge of the built environment. Collectively the interwoven sections of the book celebrate photographic prowess, elucidate predilections and influences shaping portrayals, and stimulate reflective awareness of the photographic construction of architecture.



Vernacular

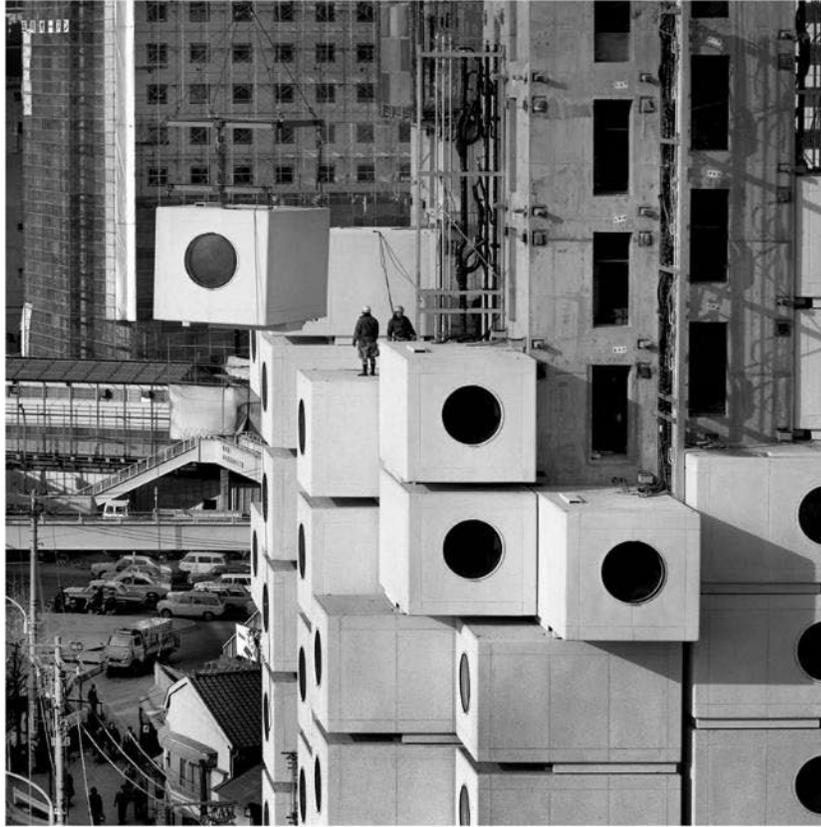
0.23 Takai: Chiba House, Tono City Iwate (c. 1830) †
0.24 Akihisa Masuda: Tezunobu Fujinori, Tsubaki Castle (2000) *



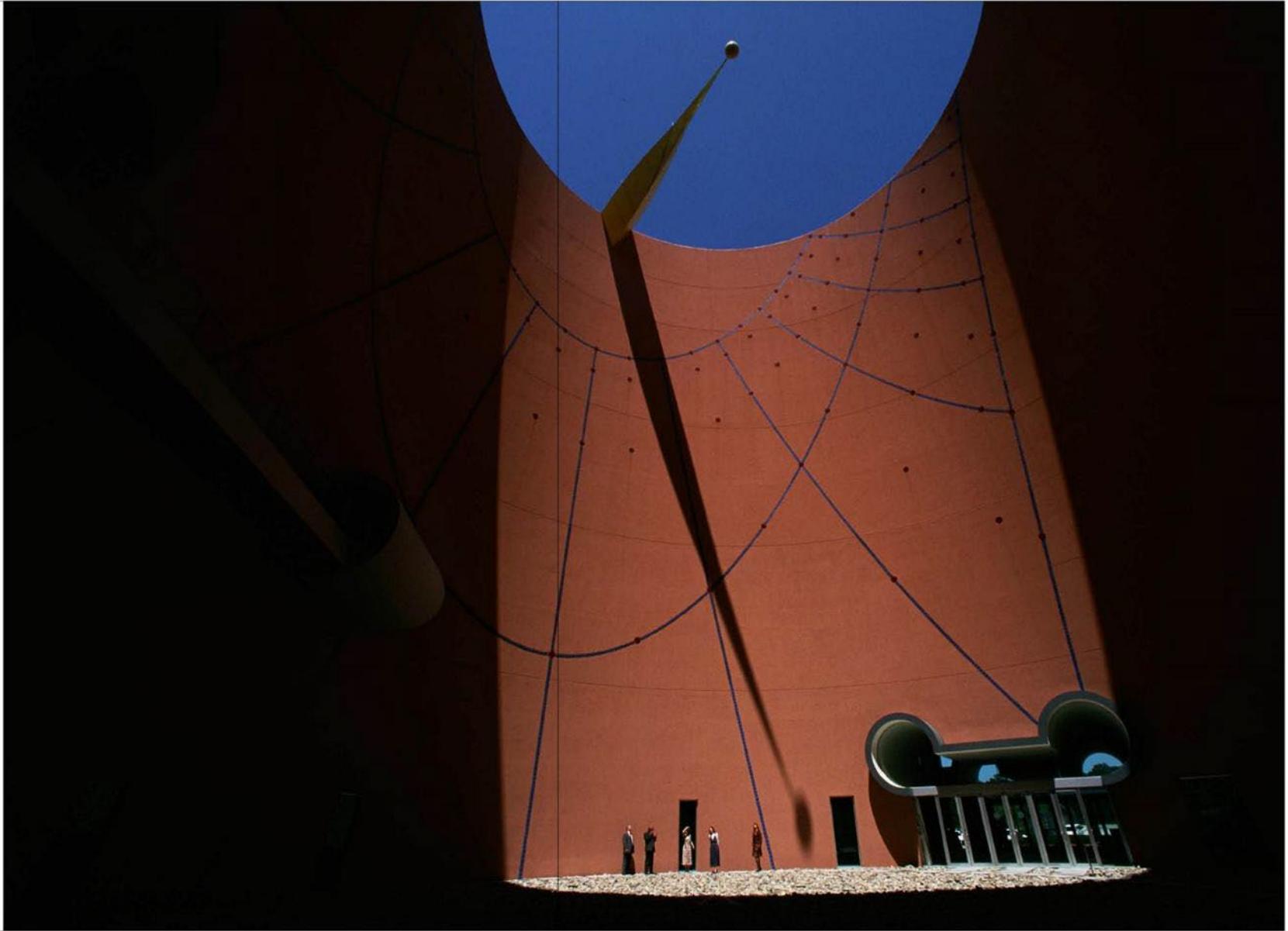
Residential

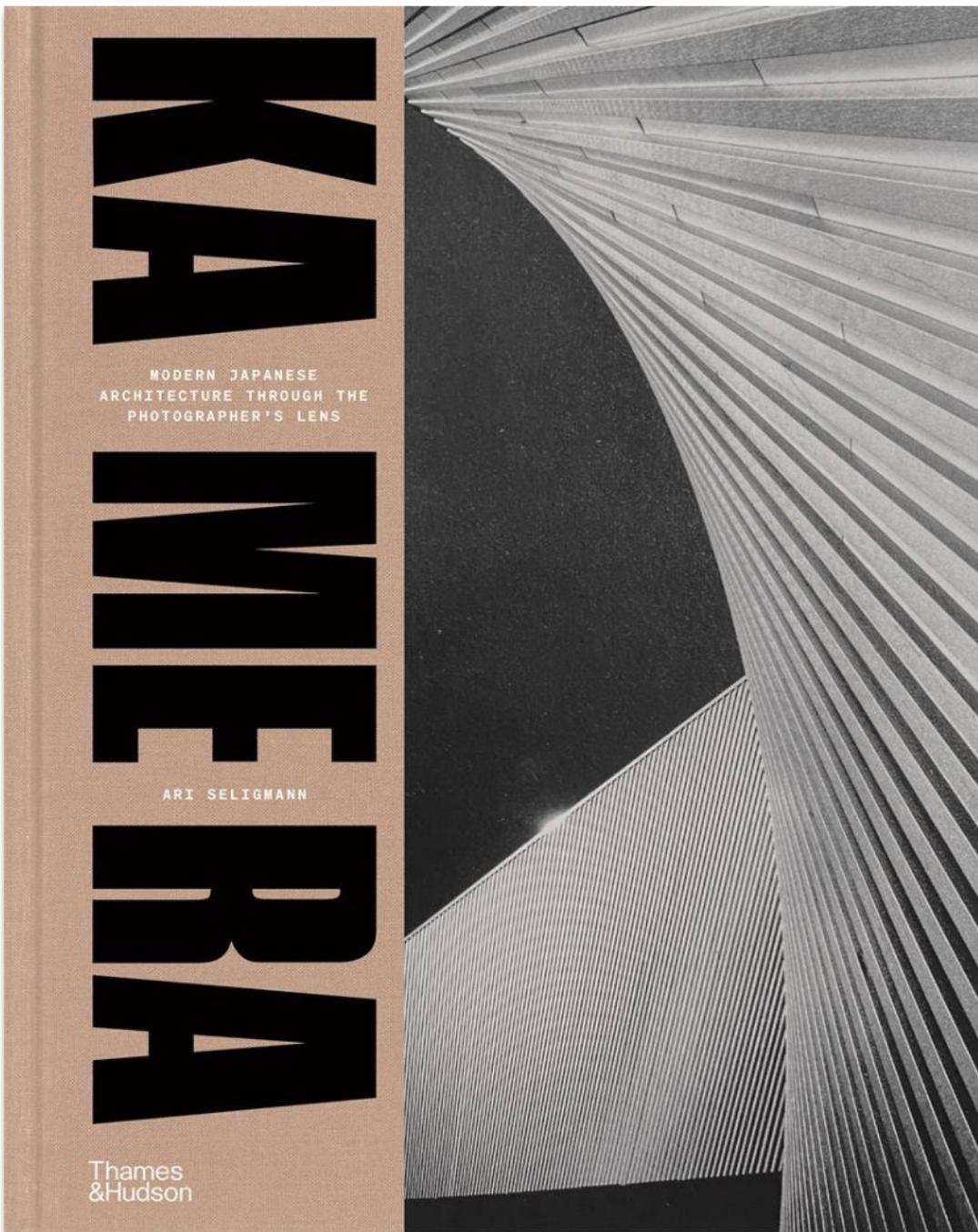


0.31a-b Wazai: Takamitsu Azuma, Tower House (1986)



0.48 Fujitsu: Arata Isozaki, Team Disney Building (1991)





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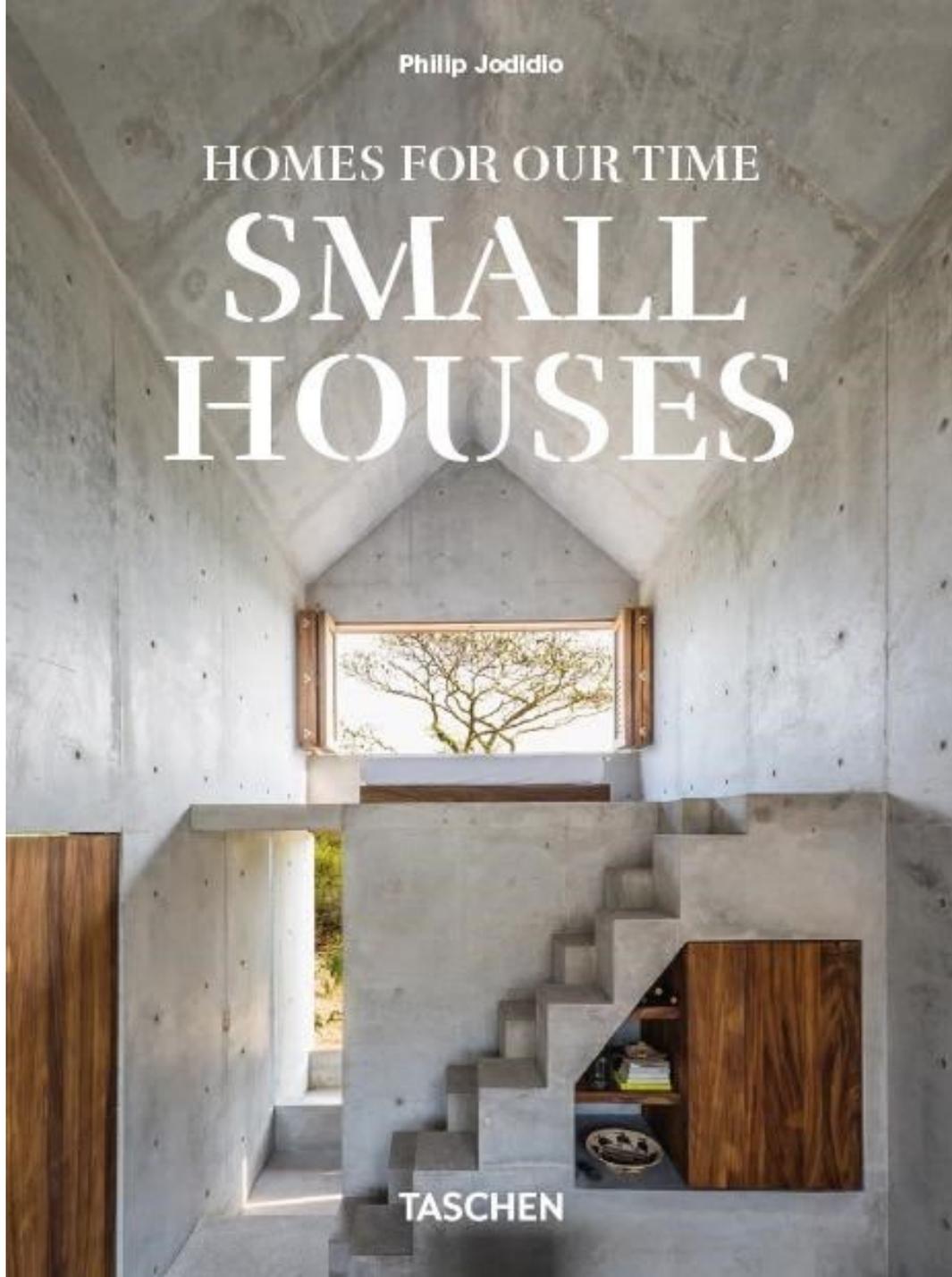
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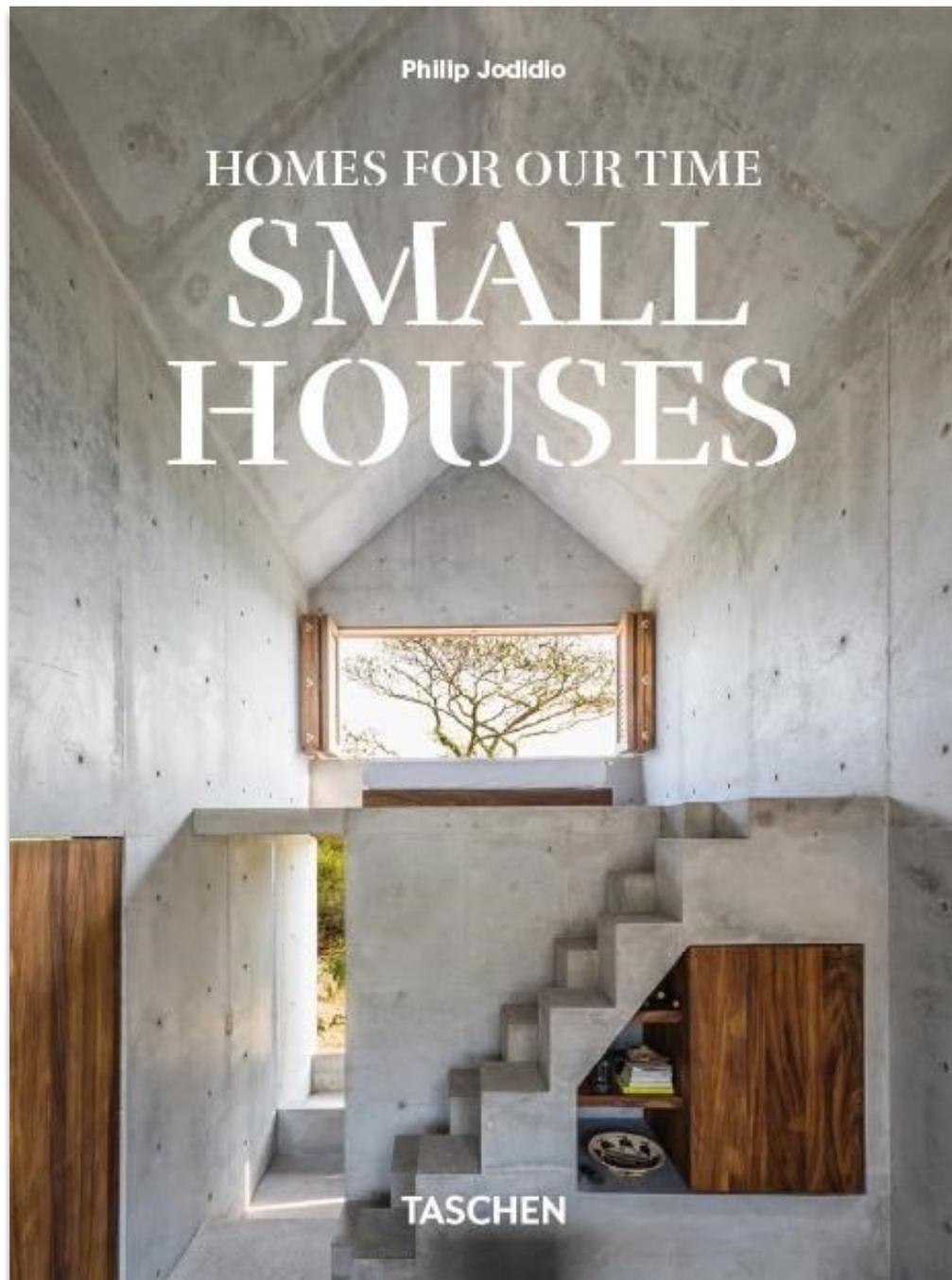
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Phillip Jodidio

HOMES FOR OUR TIME
**SMALL
HOUSES**

TASCHEN





Homes For Our Time. Small Houses. 45th Ed.

Philip Jodidio

Get closer and discover the world's finest selection of petite architecture. Including the work of Alphaville, Olson Kundig, BIG, Aranza de Ariño, Takeshi Hosaka, and MAPA, this diverse collection of small but delicate houses proves that 100 square meters is plenty of room for intelligent and responsible living.

- A tribute to the endless artistic inventiveness of architects and ingenuity of perception of the familiar and known concepts. It is also a conscious pivot towards sustainability and reduction of impact on the environment as well as a daring attitude of change in lifestyle.
- Whether in the dense urban areas of Tokyo, the wilderness of Australia, the woods of Canada, or a rooftop in Ecuador, this is the world of Small Houses. The one common point they share, is that they all have an area of no more than 100 square meters. Spanning 25 countries such as Brazil, Hungary, South Korea, Netherlands, USA, Japan, and Australia, described here there are houses designed by 54 architects, including Takeshi Hosaka's Love2 House, Aranza de Ariño's Casa Tiny, and the work of Jakub Szczesny, Charles Pictet, Lada Hršak, BIG, and Fran Silvestre.
- This is a journey not only through recent evolutions in architectural design and creativity, but it is also a step toward a more sustainable world.

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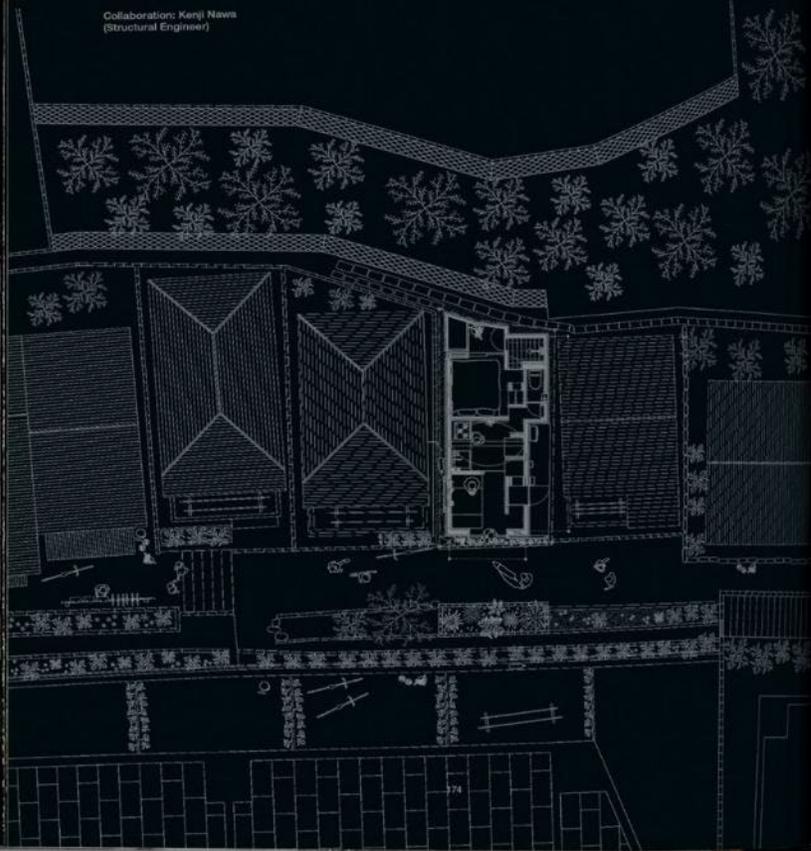




TAKESHI HOSAKA

Low2 House
Tokyo, Japan, 2019
Area: 19 m²

Collaboration: Kenji Nawa
(Structural Engineer)



SMALLER ARCHITECTS

Berero
Seoul, South Korea, 2020
Area: 68 m²
Collaboration: Ahyoung Jeong

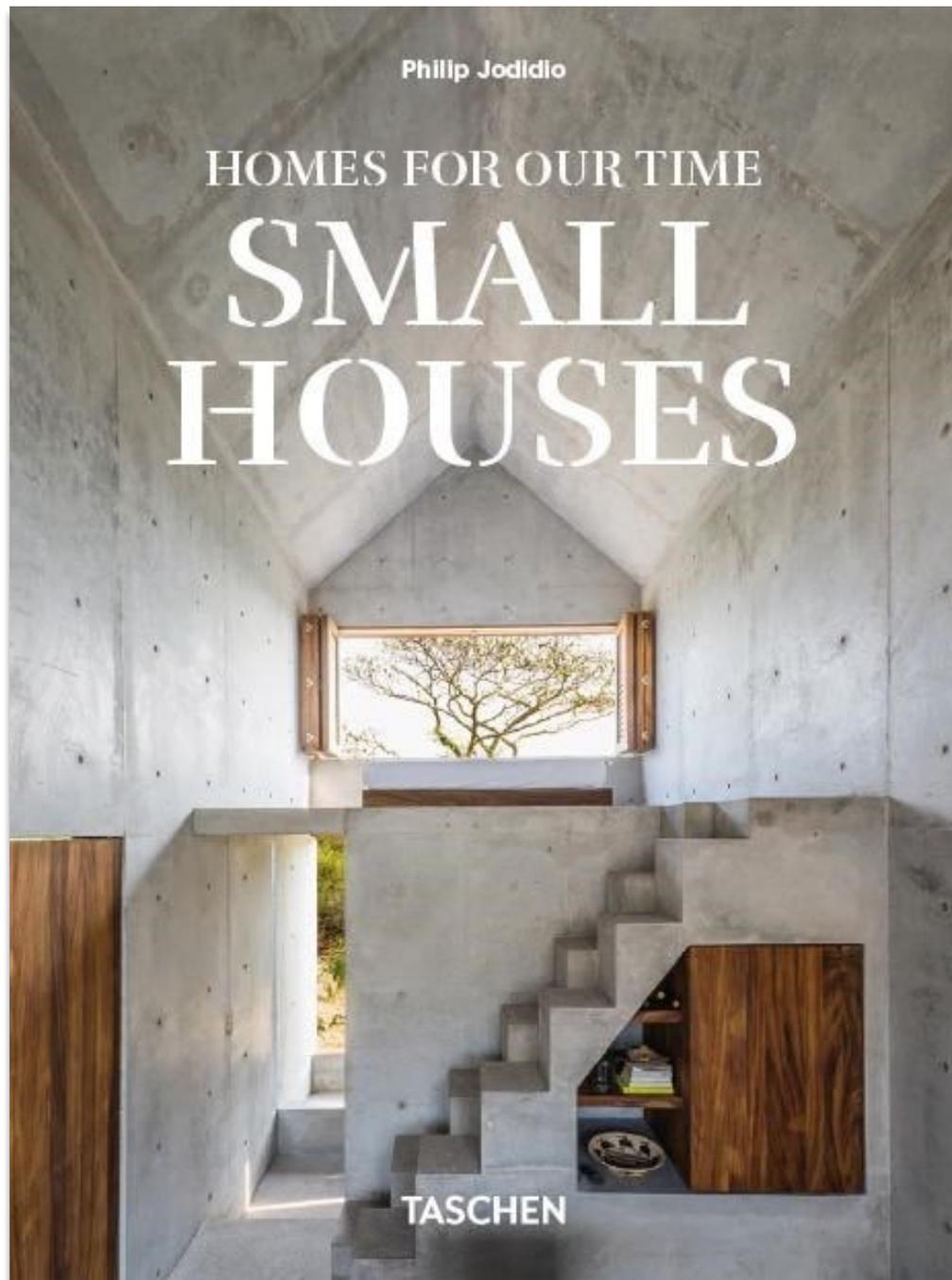


SOTAMAA

Meteorite
Kontiolehti, Finland, 2020
Area: 66 m²
Collaboration: Filippo Fabi







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PREFAB

+

**BACK AGAIN
AND BETTER
THAN EVER**

MODULAR



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BRAUN

Sibylle Kramer

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+

BACK AGAIN
AND BETTER
THAN EVER

MODULAR



HOUSING

BRAUN

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Prefab & Modular Housing

BACK AGAIN - AND BETTER THAN EVER

Sibylle Kramer

Exploring the latest advancements and showcasing projects that show just how beautiful and innovative these dwellings can be.

- The prefabrication of modules, rooms or entire buildings is an attractive option for builders looking for a faster, more cost-effective and high-quality solution for housing. Enabled by technological advances, modular construction methods are experiencing a remarkable boom all over the world as their design flexibility and freedom has become on par with those of conventional construction.
- In addition to industrial companies, innovative architects are increasingly revolutionising this design task through intelligent planning, from sustainable material procurement to efficient construction processes. This volume presents the most interesting projects in a selection that shows how diverse the scene has become. The creativity of the shown designs is as individual as the lifestyle concepts of their residents.

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9783037683057

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Hardcover

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Braun Publishing AG

110

Cosmic

Autonomous-Powered Home

United States

2023

111

AUTONOMOUS-POWERED HOME

Architect
Produced by Cosmic

Other creatives
Subaras Lemsum
Curatus Exan,
Subaras Lemsum
Construction time
Depending on the
version 5-10 days
Gross Floor Area
Starting at 32 m²

Transportation /
Assembly
Unit is delivered on a
flatbed and
constructed on site
Materials
Metal and wood
Sustainable Features
All-electric,
zero-emissions home



B



A

US startup has created a solar-powered accessory dwelling unit that is built using a special construction process and generates far more electricity than it needs. They have developed an efficient construction system and an all-electric, zero-emissions home that is meant to be a new, bold step in solving the housing and climate crisis. The Cosmic buildings diverge from the norm in a few ways. According to the company, they are constructed using a streamlined process that is faster, more economical and less wasteful than typical methods.

Moreover, the buildings are designed to generate their own power while using minimal energy and no fossil fuels. The chassis is made of metal and wood. The joists, joints and decking are fabricated using thin sheet metal and tubes, while other structural elements are made of sustainably sourced wood.



C

A Lorem ipsum dolor sit amet consetetur

B Stet cllita kasd gubergren, no sea takimata

C Or saped ex eumendi a vendam et oditis sllt et qui alla lorem ipsum

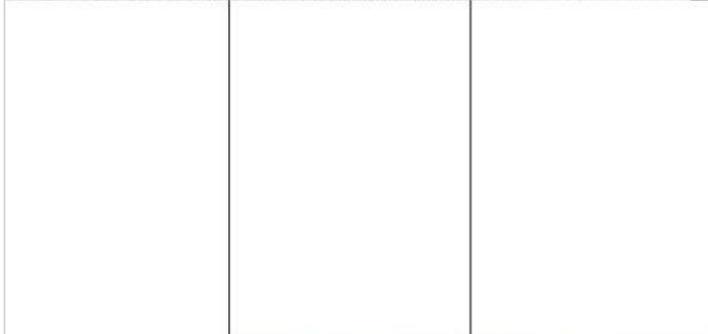
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Cosmic

Autonomous-Powered Home



D



E

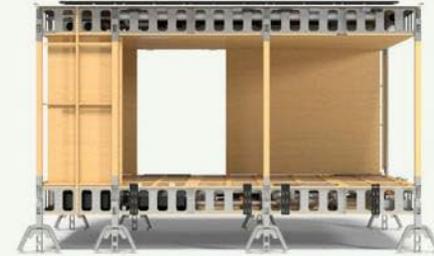
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E Sit amet consetetur sadipscing elitr

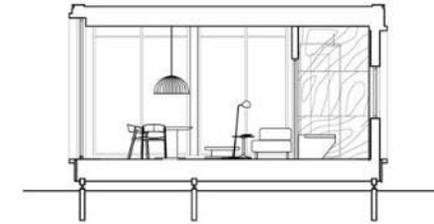
United States

2023

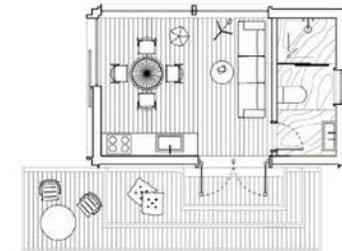
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F



G



H

F Enim ad minim lorem

G Lorem ipsum dolor sit amet

H Sea takimata sanctus

230

Diana Salvador

Sula Prefabricated Home

Santa Cruz Galapago
Ecuador

2023

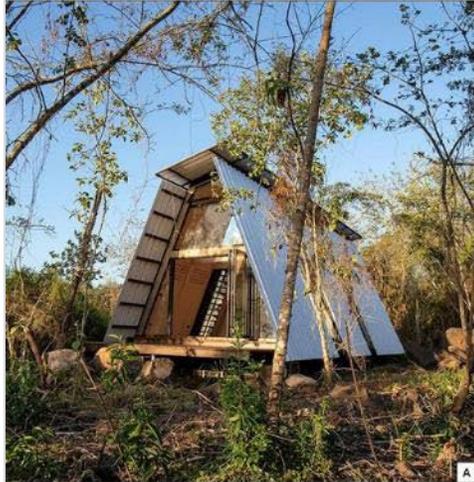
231

SULA PREFABRICATED HOME

Architect
Diana Salvador

Manufacturers
Arkos, Edimca,
Er Servicios,
Lopez Metal Works,
Madeb, Rothoblass,
Technoswiss
Structural Consultant
Patricio Cevallos
Construction time
8 weeks prefabrication,
4 weeks assembling
Gross Floor Area
53 m²

Transportation /
Assembly
Pre-fabricated in
Quito, transportation
by seafreight in
two containers
Materials
Wood, stone, metal,
glass, PVC
Sustainable Features
Etiam ultricies nisi
vel augue, Curabitur
ullamcorper ultricies



The design reconciles function with interior comfort by proposing bioclimatic strategies justified by dynamic thermal simulations. Sub-elevating the building allows for the use of inertia and the passage of currents to form a cold air chamber under the structure. The walls, along with the roof, create a double layer that houses the structural beams and forms another air chamber that ensures over-ventilation of the interior skin. Perforations in the floor and walls allow for cross-ventilation.

The elevation of the house also facilitates possible disassembly in case it needs to be relocated. Sula has its counted pieces, it functions like a large-scale Lego that can be transported in a truck and implanted in any type of environment. The use of concrete is minimized to the maximum, which is why gabions were used as foundations, which can be easily dismantled in case of relocation but above all, they are designed as a strategy to not affect the soil.

A Or saped ex eumendi a vendam
et oditis sit et qui alia

B Lorem ipsum dolor sit
amet, consectetur

232

Diana Salvador

Sula Prefabricated Home

Santa Cruz Galapago
Ecuador

2023

233



C



E



D



F

C At vero eos et accusam et
justo duo dolores et

D Stet clita kasd gubergren,
no sea takimata

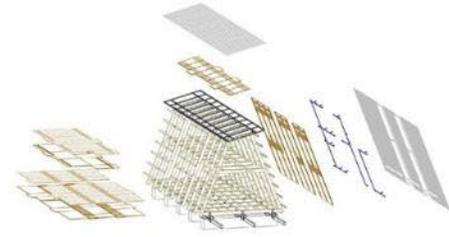
E Lorem ipsum dolor sit amet,
consetetur sadipscing

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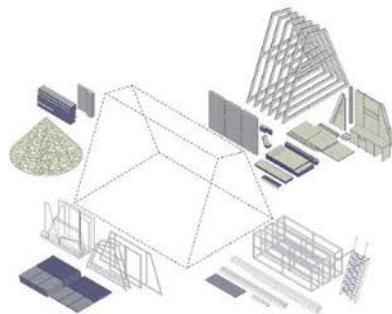
Diana Salvador

Sula Prefabricated Home



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Santa Cruz Galapago Ecuador

2023

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240

Module K

Serene House HCMC

Thao Dien
Vietnam

2019

241

SERENE HOUSE HCMC

The architects chose a prefabricated steel structure solution, quite uncommon in Vietnam where the traditional construction is bricks and concrete. It's cost-effective, easy to erect and disassemble, extremely flexible and very light and airy. The steel creates a three-dimensional puzzle with the spaces filled according to the various and changing needs of the tenants. Double height ceilings alternate with lower mezzanines allowing for a multitude of uses of the light-filled creative space and apartment as well as a rooftop terrace.

The steel structure and lightweight sliding and folding panel facade elements, allow control of light, shade and air, blurring the boundary between inside and outside. The surrounding garden - with tropical plants, curtain plants draping from the roof and the window planter boxes - brings nature inside and provides a place for rest and informal exchanges.

Architect
Module K



Manufacturers
**Special Furniture
And Lighting LAVA**
Structural Consultant
Patricio Cevallos
Construction time
3 month
Gross Floor Area
xxx m²

Transportation /
Assembly
**Integer tincidunt,
Cras dapibus**
Materials
Steel and glass
Sustainable Features
**Maecenas tempus,
tellus eget condimen-
tum rhoncus**



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PREFAB

+

**BACK AGAIN
AND BETTER
THAN EVER**

MODULAR



HOUSING

BRAUN

Sibylle Kramer

Prefab & Modular Housing

BACK AGAIN - AND BETTER THAN EVER

Sibylle Kramer

Exploring the latest advancements and showcasing projects that show just how beautiful and innovative these dwellings can be.

- The prefabrication of modules, rooms or entire buildings is an attractive option for builders looking for a faster, more cost-effective and high-quality solution for housing. Enabled by technological advances, modular construction methods are experiencing a remarkable boom all over the world as their design flexibility and freedom has become on par with those of conventional construction.
- In addition to industrial companies, innovative architects are increasingly revolutionising this design task through intelligent planning, from sustainable material procurement to efficient construction processes. This volume presents the most interesting projects in a selection that shows how diverse the scene has become. The creativity of the shown designs is as individual as the lifestyle concepts of their residents.

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295 mm x 225 mm

Braun Publishing AG

**A Guidebook
and 75 Cards**
for Creative
Combinations and
Inspirational Ideas

Sean Adams

The Designer's Colour Box

The
Designer's
Colour
Box
Sean Adams

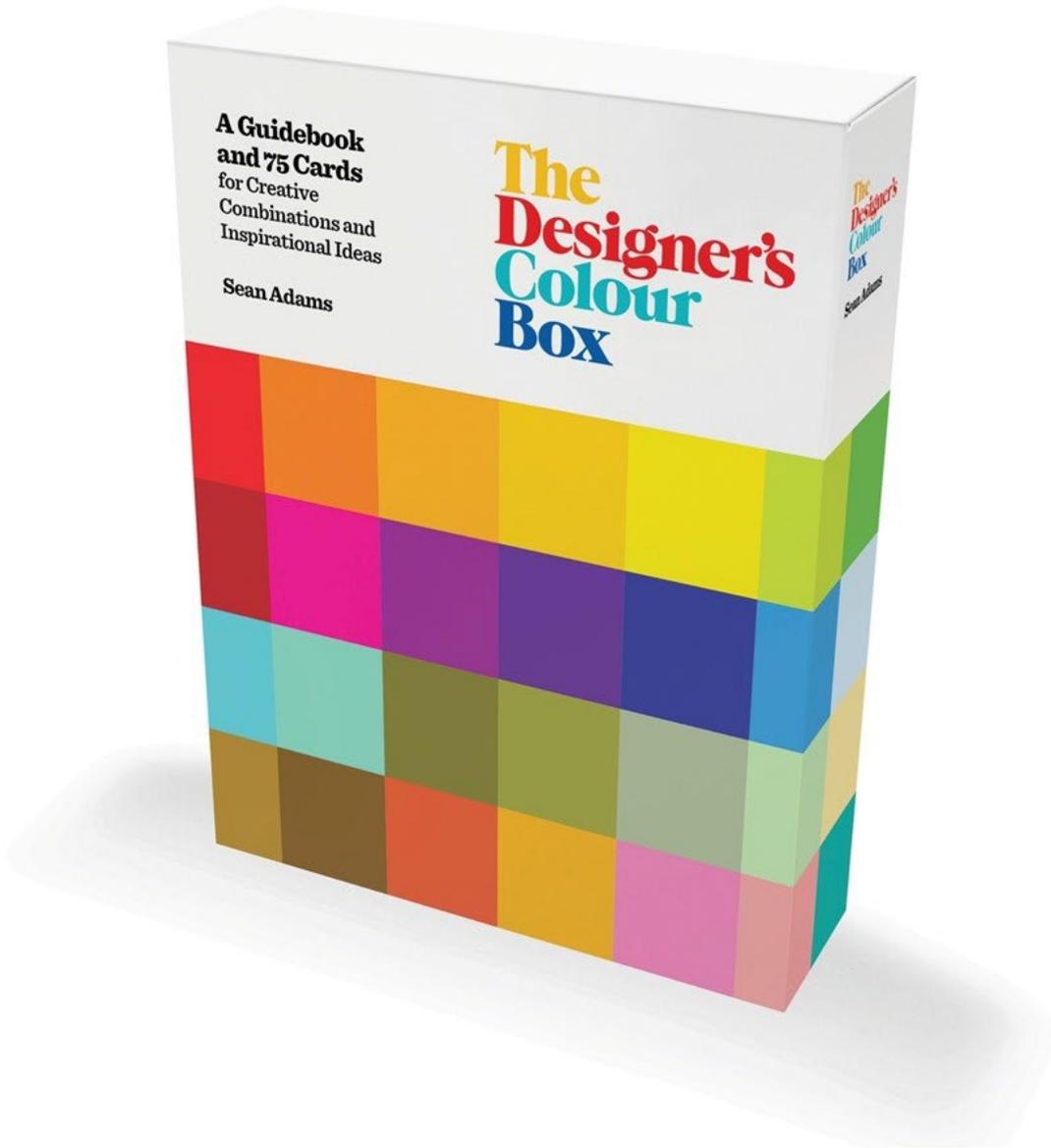


The Designer's Colour Box (UK/Export Edition)

Sean Adams

Renowned designer Sean Adams's essential tool kit for designers, featuring a portable guidebook and 75-card deck showcasing colour palettes and inspiring colour combinations

- A must-have resource for graphic designers, interior designers, artists, and anyone who works with colour. This practical and inspiring resource features a how-to guide on colour combinations and a deck of cards with colour palettes to spark creativity and experimentation. The guidebook features the works of art that have inspired each palette, drawn from a range of sources including graphic design, product design, interiors, art, and fashion.
- Designed to complement The Designer's Dictionary of Colour with insightful descriptions and tips, The Designer's Colour Box is the perfect interactive kit to unlocking the power of colour.
- The Designer's Colour Box includes:
 - 75 cards featuring a colour on one side to mix-and-match colour palettes, with suggested combinations and CMYK and RGB values on the reverse.
 - An 80-page guidebook with descriptions and works that have inspired each palette.



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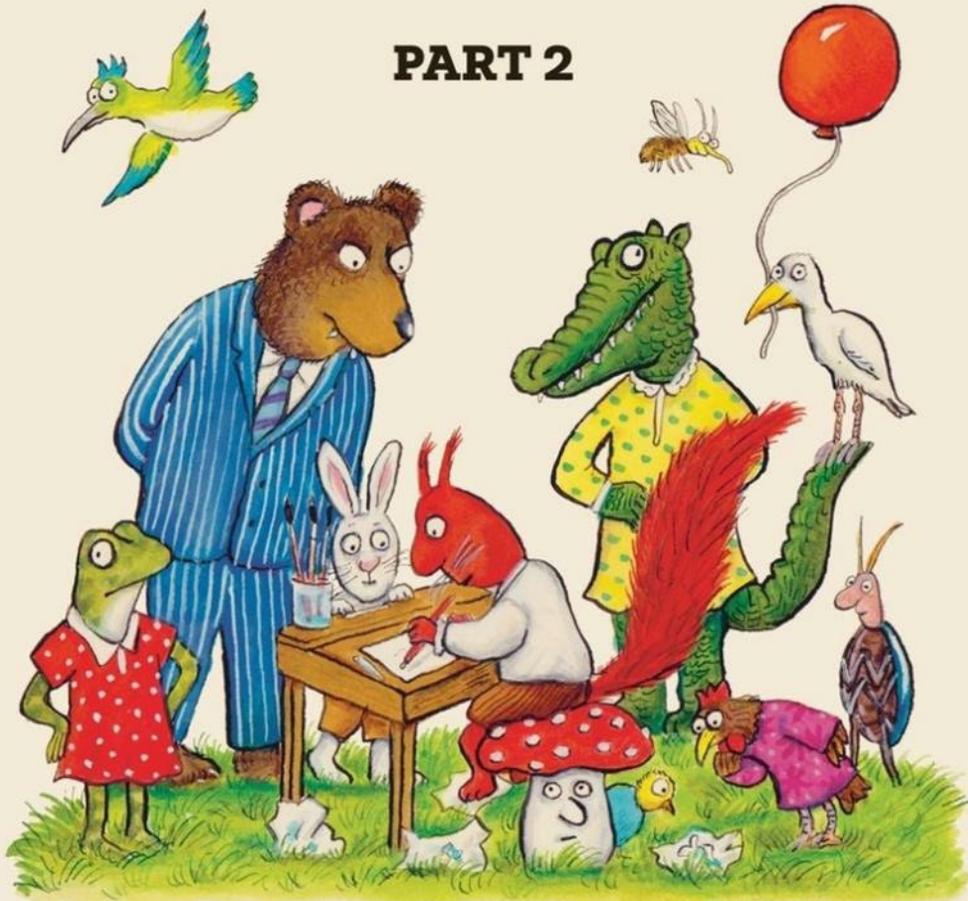
PICTUREBOOK MAKERS

PART 2



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PART 2



Picturebook Makers: Part 2

Following the success of part one, twelve more world-class picturebook makers share their processes, inspire us with stunning illustrations, and demonstrate the immense creative potential of this unique and dynamic art form.

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- Featuring Carson Ellis, Axel Scheffler, Anna Höglund, Sydney Smith, Kristin Roskifte, André Letria, Issa Watanabe, Valerio Vidali, Anete Melece, Vincent Pianina, Marika Majjala, and Jimmy Liao.

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8 **Marika Maijala**

20 **Valerio Vidali &
Violeta Lópiz**

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92 **Axel Scheffler**



104 **Jimmy Liao**

116 **Kristin Roskifte**

130 **Anna Höglund**

142 **Vincent Pianina**

ILLUSTRATION BY VINCENT PIANINA

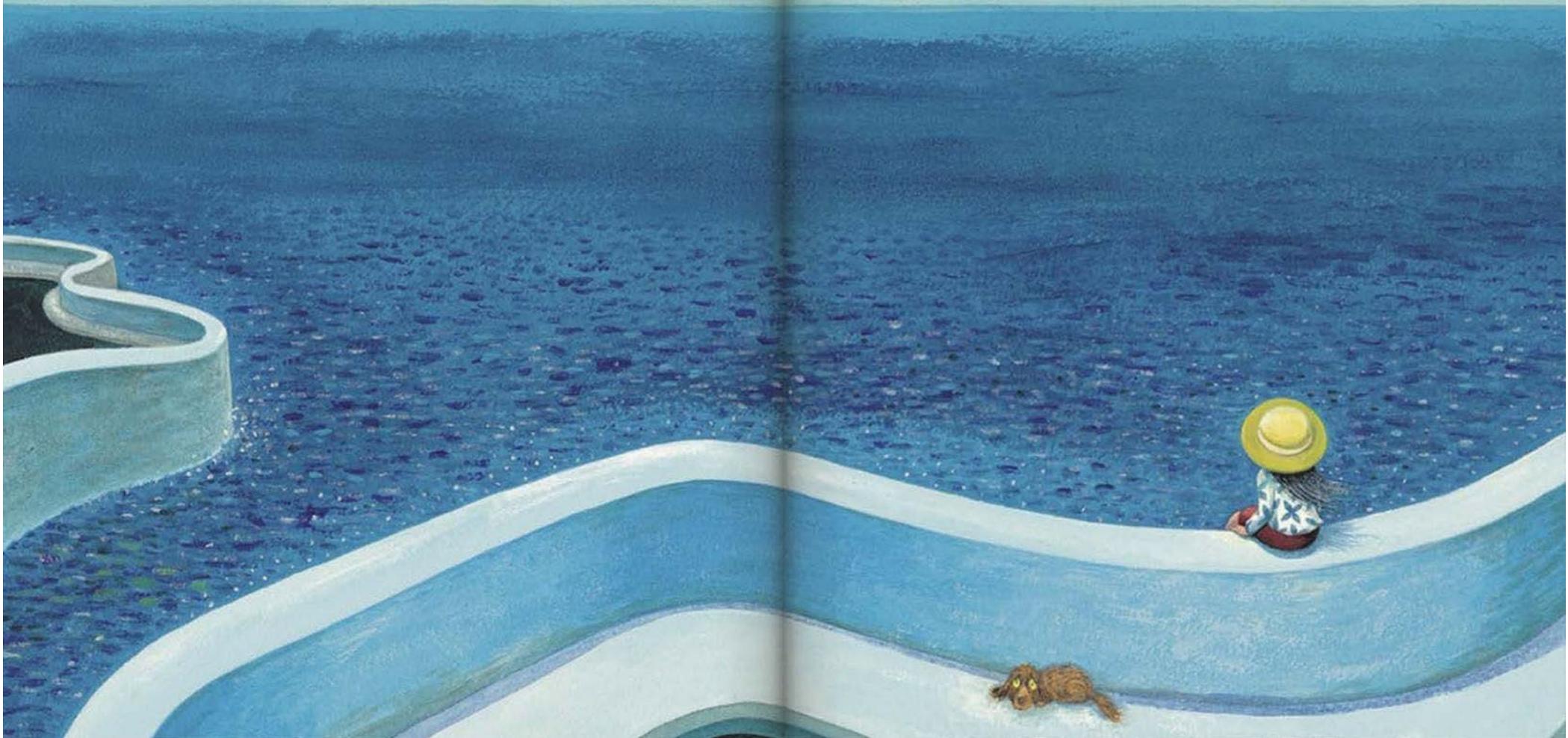




I looked at the book again after it was completed. While the story felt familiar and fluid, giving birth to the images and words was an extremely difficult labour. It was hard for me to explain why this seemingly simple story took so long to compose. In hindsight, it all seems so

logical that I feel as if it has always meant to be that way. After all, there are no unexpected twists and turns. Reasonably speaking, it should not have been so painful. I guess only a creator stuck in the middle of it all can appreciate the sensation of being torn between life and death.

THE STARRY STARRY NIGHT. Copyright © 2009 by Jimmy Liao. Illustrations licensed by Jimmy S.P.A. Co. Ltd. Jimmy's translated and edited text is from STORIES GO ROUND ON THE MERRY GO ROUND: a behind-the-scenes book that looks at Jimmy's works from 2008 to 2013. Reproduced by permission of the publisher, Locus Publishing Company, Taipei, Taiwan. For a list of the different language editions of THE STARRY STARRY NIGHT, see Jimmy's post on picturebookmakers.com



Carson Ellis

UNITED STATES



Carson Ellis is an award-winning illustrator of several children's books, including the New York Times Bestsellers, *The Wildwood Chronicles*, written by her husband Colin Meloy. Carson is also well known for her artwork for bands and musicians which include The Decemberists, Weezer, and Laura Veirs.

In this chapter, Carson talks about the creation of her debut picturebook *Home*, and she shares some stunning development work and final illustrations. This unique picturebook is an exploration of the concept of home.

Carson: *Home* was the first picturebook that I wrote. I'd been illustrating books for a decade at that point, and had worked on some projects that meant a lot to me, but nothing was so thrilling as publishing something I wrote myself.

What took me so long?

Man, I don't know. I love picturebooks. I've been collecting them, poring over them, nerding out about them since I was a teenager and every year that I got older I guess it got harder to imagine contributing something worthwhile to an already massive heap of brilliant books. I'd had ideas over the years but none of them had seemed good enough to bother...

But then I was looking at *People* by Blexbolex and thinking about how good it is. I thought, "You know what's good about this book? The guy who

made it didn't spend ages trying to come up with the right story. Instead he started drawing what he loves to draw and just let a narrative unfold." I actually don't know if that is how Blexbolex made *People* but that's how it felt to me. And that's how a lot of books I love feel to me: books by Richard Scarry and Tomi Ungerer, for example. They feel like the person who made them was in a kind of crazy drawing ecstasy that trumped every other aspect of the book's creation.

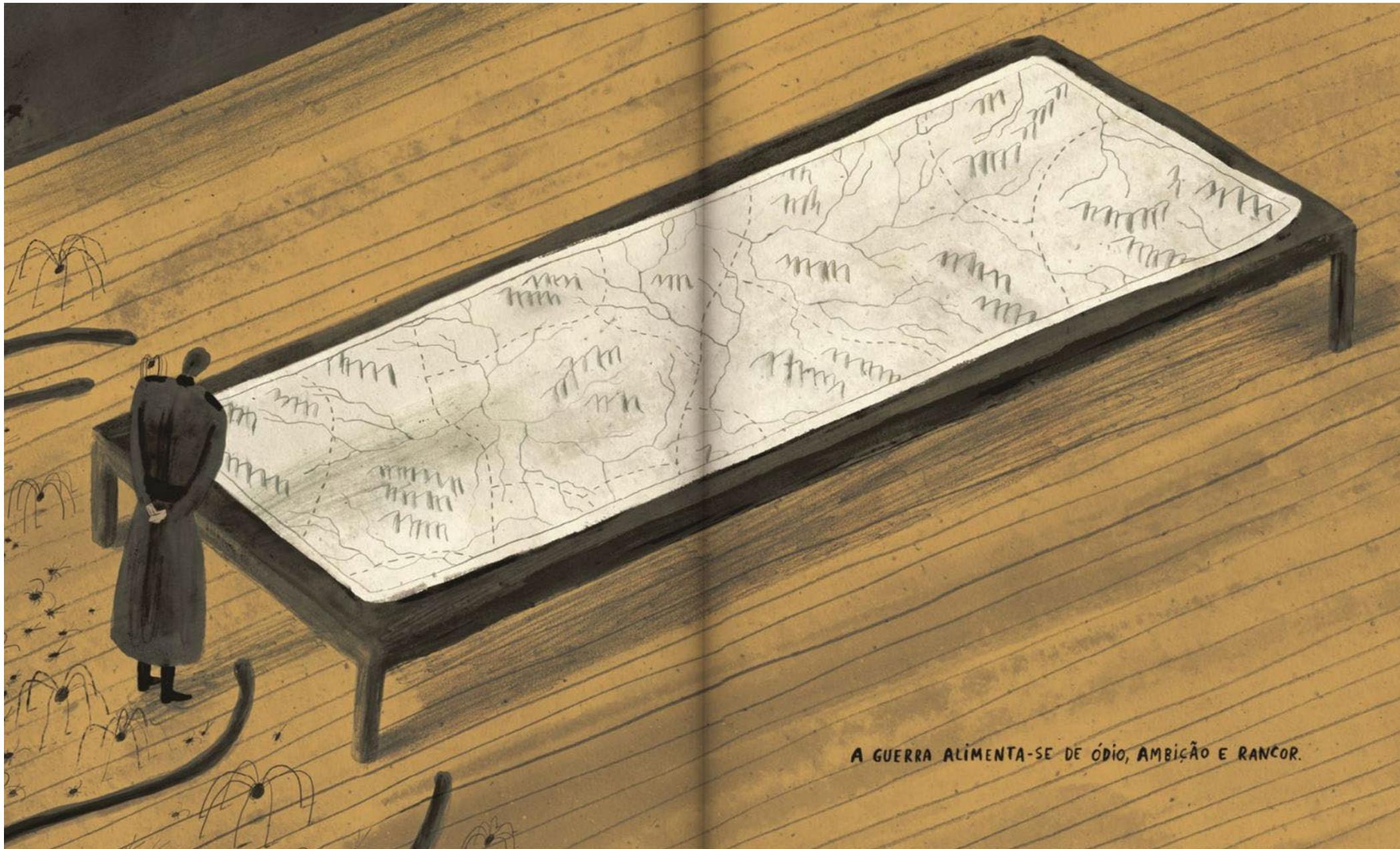
So I decided to let go of the idea of telling a good story and to start with something I love to draw: homes. I love to draw homes because I love architecture. I love drawing buildings and all their angles and shingles and nailheads. I love to draw homes because they naturally suggest narratives about those who inhabit them. And I love to draw them because our own homes mean so much to us.



Home



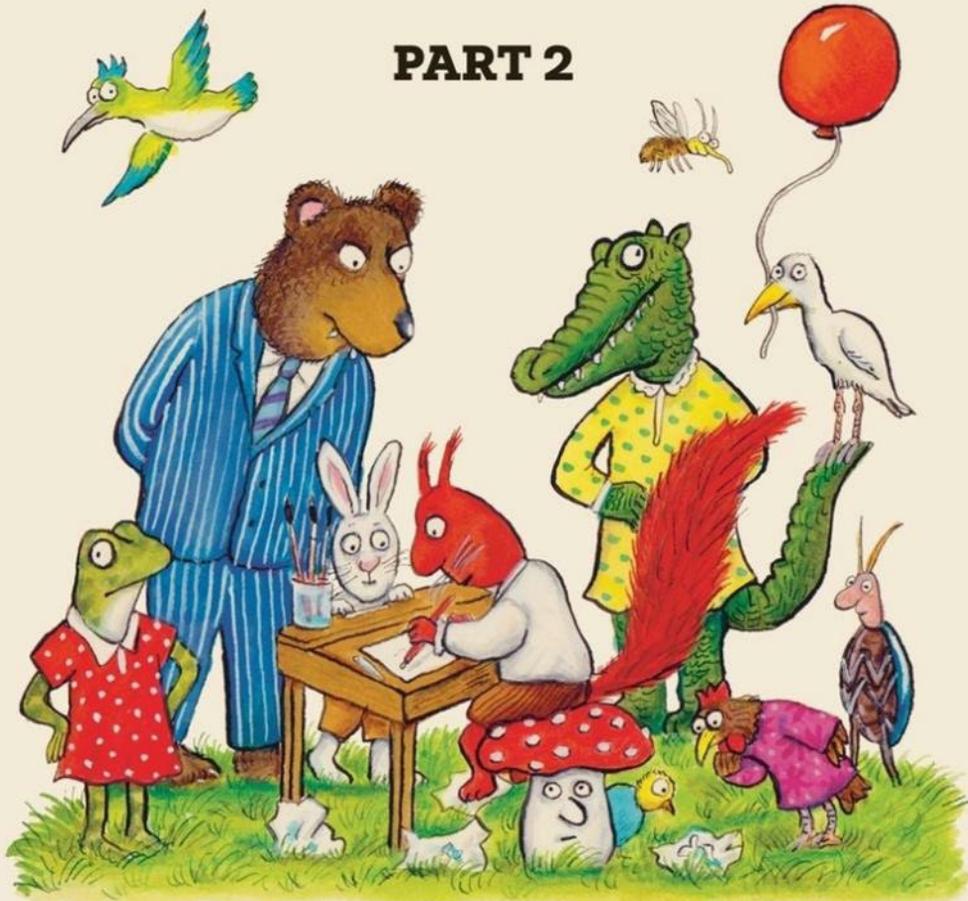
Carson
Ellis



A GUERRA ALIMENTA-SE DE ÓDIO, AMBIÇÃO E RANCOR.

PICTUREBOOK MAKERS

PART 2



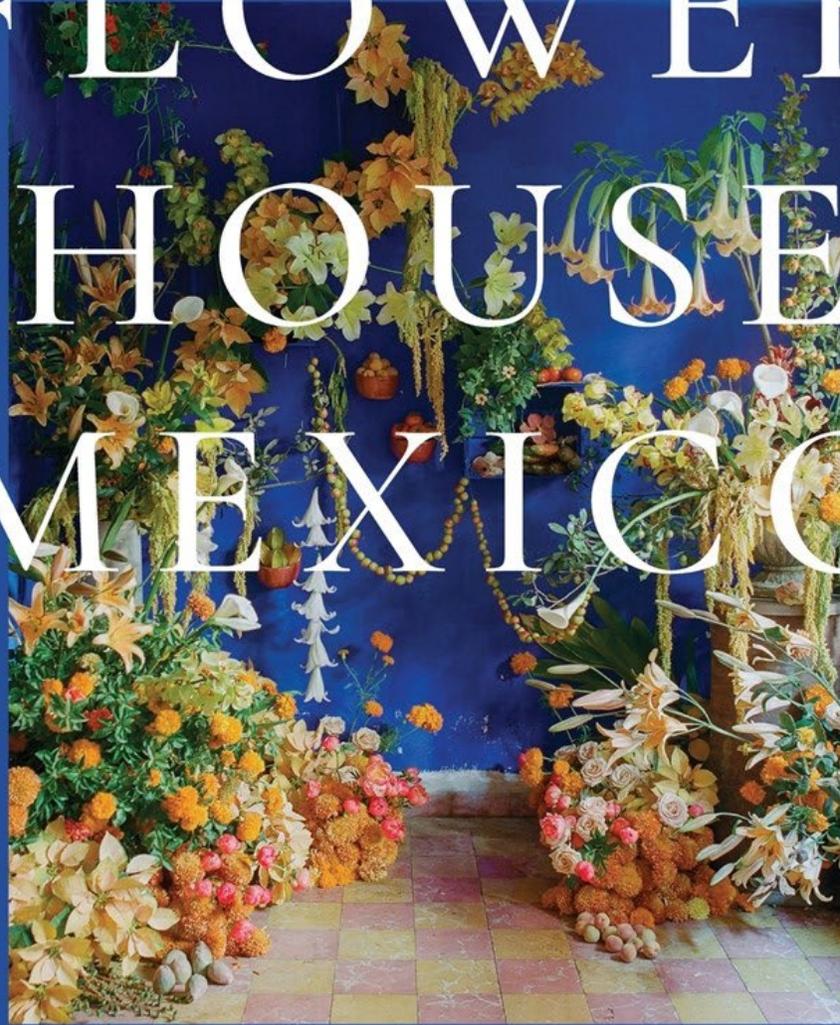
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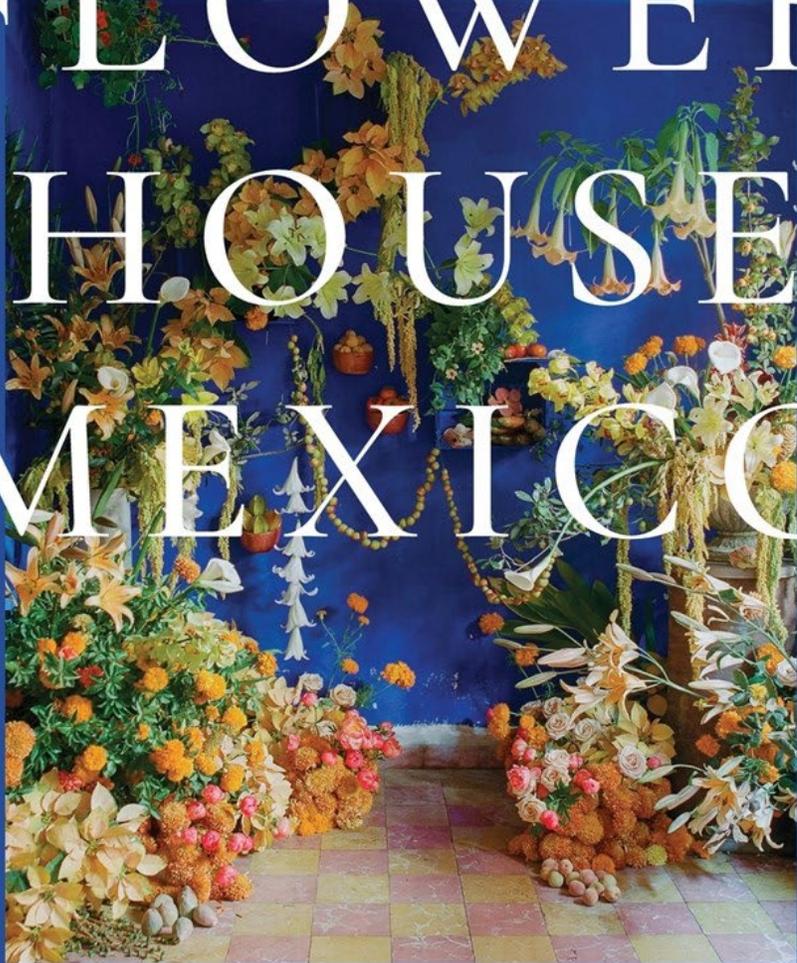
FLOWER HOUSE MEXICO



SPIRITED CREATIONS FROM 21 FLORAL DESIGNERS

PILI FUENTES WITH CHRISTINE CHITNIS PHOTOGRAPHY BY CORBIN GURKIN

FLOWER HOUSE MEXICO



SPIRITED CREATIONS FROM 21 FLORAL DESIGNERS

PILI FUENTES WITH CHRISTINE CHITNIS PHOTOGRAPHY BY CORBIN GURKIN

Flower House Mexico

SPIRITED CREATIONS FROM 21 FLORAL DESIGNERS

Pili Fuentes

Bring the beauty and healing power of flowers into your home with this combination floral-arranging guide and lookbook chronicling the work of more than 20 top floral designers whose floralscapes grace the annual Flower House Mexico event

- Each year at the end of January, talented floral designers from around the world gather in Mexico to decorate rooms for the Flower House Mexico public art event and floral showhouse.
- For the first-ever Flower House book, author and Flower House founder Pili Fuentes presents the work of these talented designers and their flower-room creations, along with floral arranging instruction. The symbolism and importance of flowers in Mexican cultural and spiritual life are woven throughout the text and the gorgeous photos by Corbin Gurkin.
- The audience for floral design books is passionate, creating a bestseller in the category each season. With a favorite author, influential contributors, and a strong (Michigan-based) nonprofit supporting the book, *Flower House Mexico* is well-poised to capture that spot.
- The large-scale installations featured in the book are seldom seen in floral design publications; tips for recreating them on a smaller, home-size scale, are even more rare. In addition, the book's colorful view of the symbolism and importance of flowers in Mexican culture is unique and compelling.

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Celebrations 000

The Mexican Language of Flowers 000
Mexican Flower and Plant Markets 000

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000

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000

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000

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000

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Design Tip

Color is the starting point when selecting flowers, and even though almost anything goes with neutral walls, a bold environment requires a palette that works with the colors of the room. The first step is defining your key colors—in this case, that was blue and peach—and then supporting the design with complementary blooms and accessories.





When combining strong colors, such as the deep orange marigolds and lipstick red roses and gladioli pictured here, Ariella suggests including accents in more subtle hues. Introducing soft pink lilies to this arrangement adds depth and richness to the composition.

A Room of 13,000 Marigolds

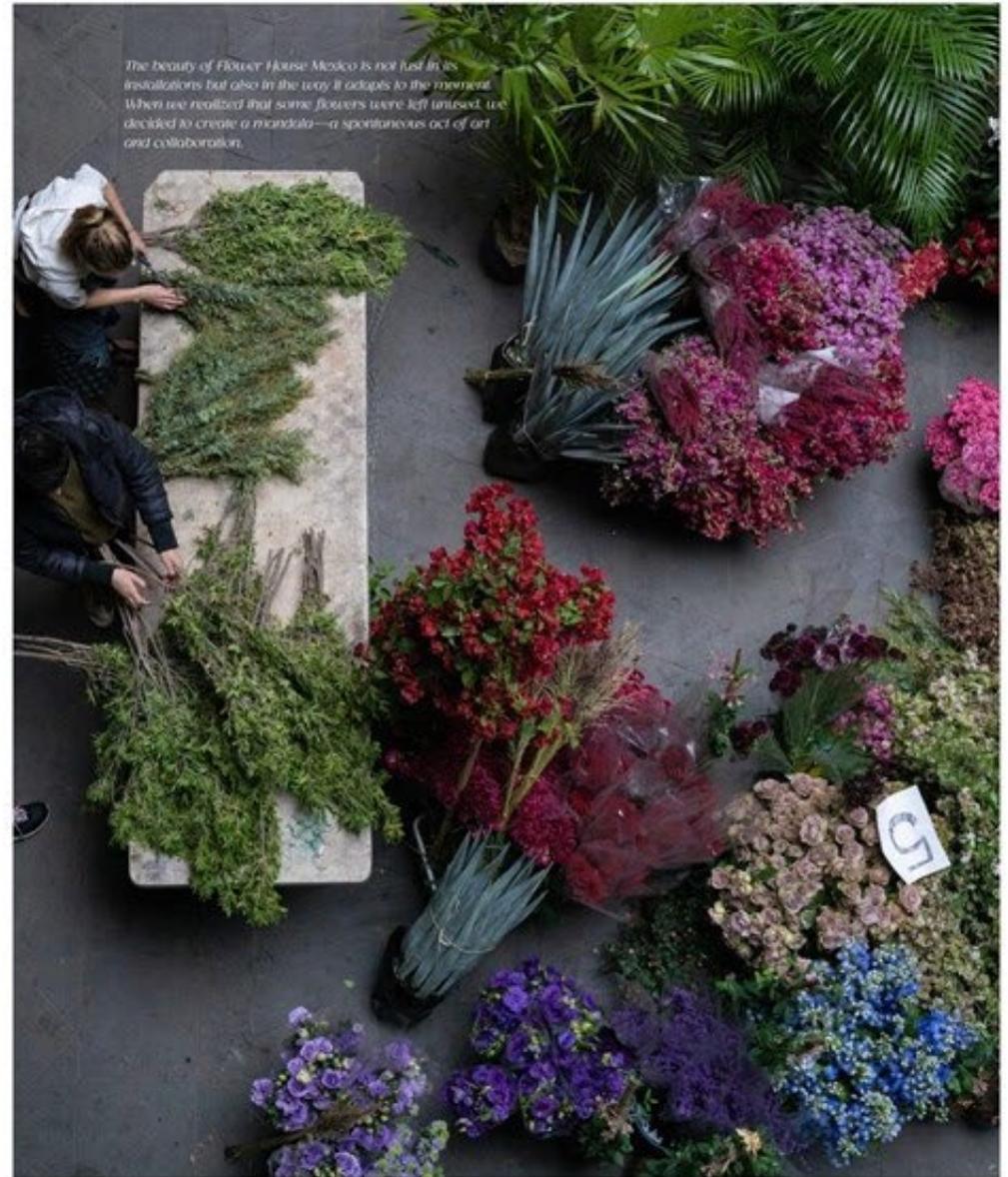
DESIGNER: ARIELLA CHEZAR

Botanicals: Marigolds, lilies, gardenia, carnations

When Ariella Chezar first stepped into her apartment space, she was met with a sterile hallway—plain tiles, stark lighting, and a setting void of warmth or character. However, transformation is her strength, and flowers, with their innate vibrancy, offer an effortless way to infuse energy into a place. In Mexico, marigolds possess an unapologetic power; they are bold, humble, and overwhelmingly fragrant. Their sheer presence commands attention. They are rich with layers of history and tradition. With this in mind, Ariella envisioned a river of orange—a current of color that would turn the mundane space into something extraordinary.

The installation rolled out in waves. Using a chicken wire armature and 13,000 marigolds, Ariella and her team constructed a massive serpent-like form that wove throughout the apartment. Unlike most flowers, marigolds are long-lasting without water, which allows for sculptural applications. The flowers started as a concentrated burst within the room and cascaded outward, spilling onto the floor and overtaking the once-bland hallway in an immersive tide of orange.

Many florists approach bold hues with caution and add only a single pop of color before retreating into neutrals. Ariella, however, typically takes the opposite approach. She revels in saturation and allows tones to intensify and resonate. Here, the interplay of red and orange created undeniable energy that was more powerful than either color is on its own.



Design Tip

Use linear elements, such as long stems and flowering spires, to draw attention to details within your composition and to facets that might be missed at first glance.

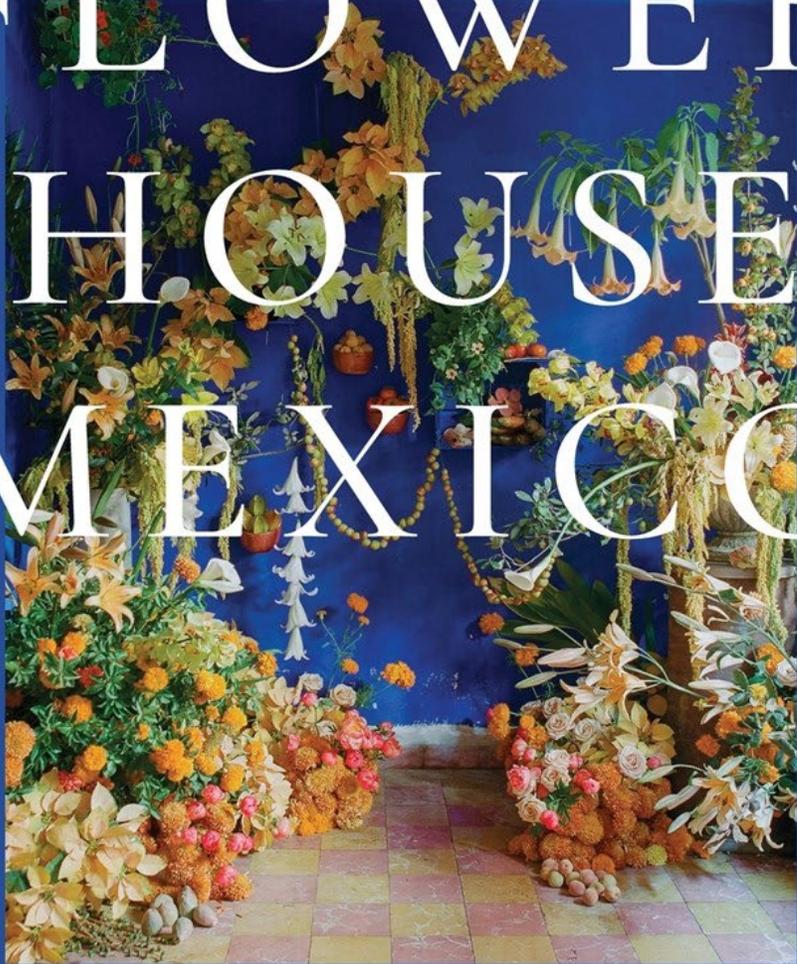


A multicolored palette, combined with trailing vines, curving stalks of delphinium stems, and pendulous tulips infuse this arrangement with lively energy and movement.





FLOWER HOUSE MEXICO



SPIRITED CREATIONS FROM 21 FLORAL DESIGNERS

PILI FUENTES WITH CHRISTINE CHITNIS PHOTOGRAPHY BY CORBIN GURKIN

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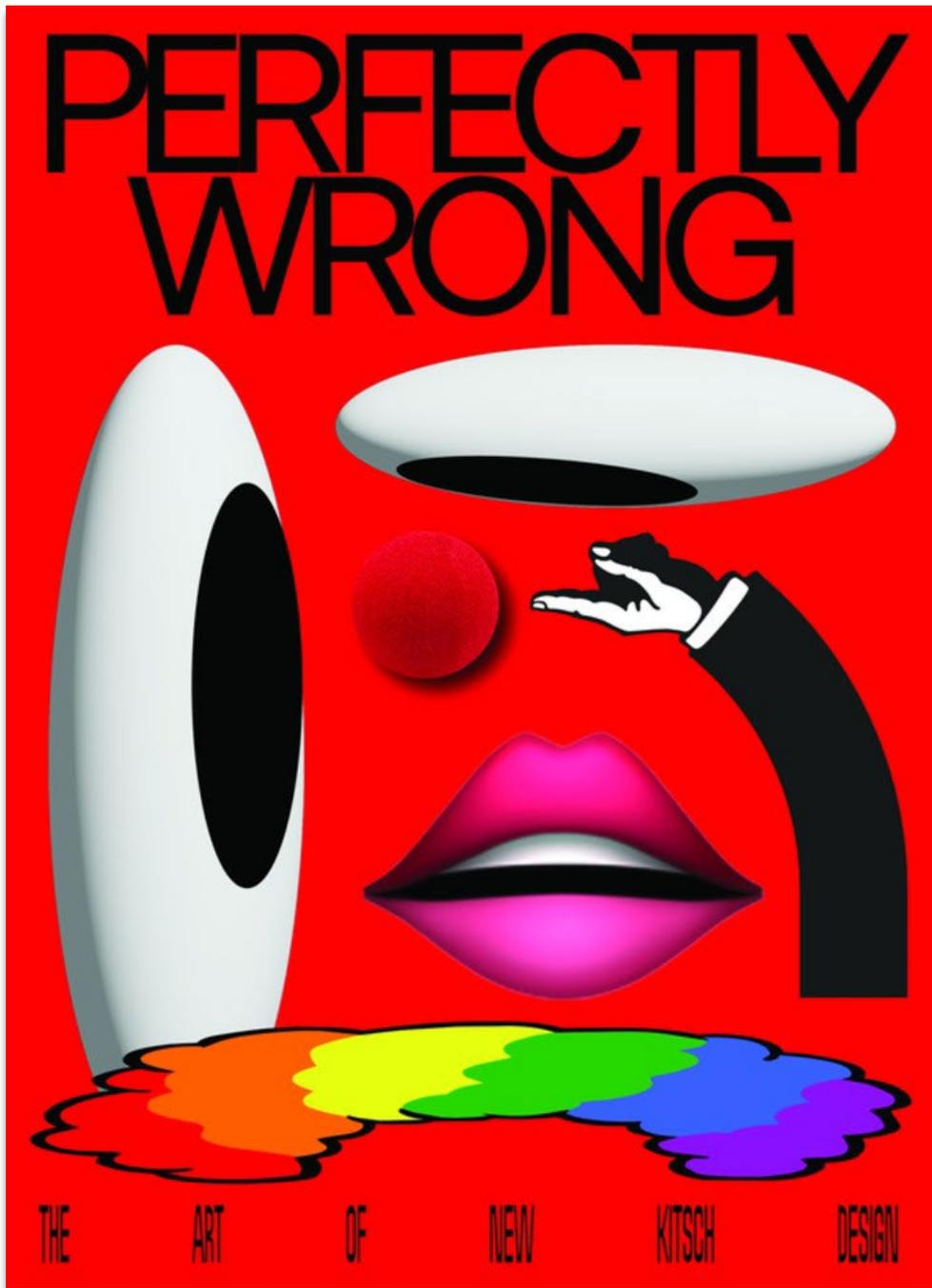
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PERFECTLY WRONG



THE ART OF NEW KITSCH DESIGN



PERFECTLY WRONG

THE ART OF NEW KITSCH DESIGN

Victionary

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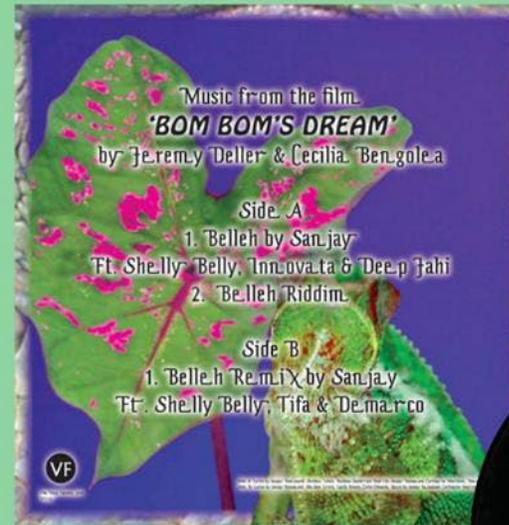
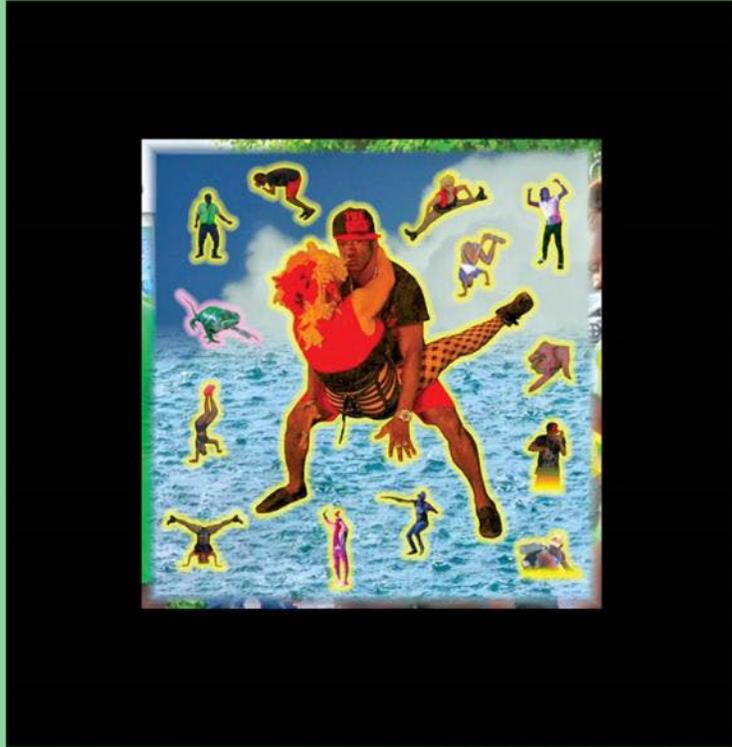
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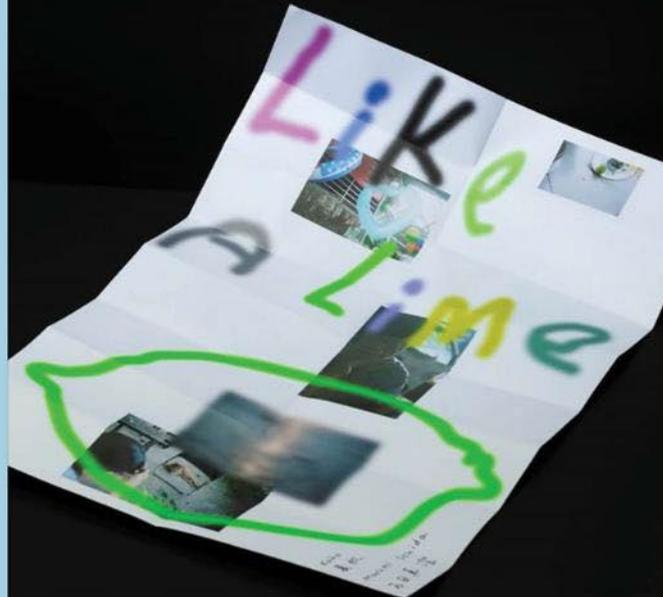
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The identity is a graphic representation of visual overload as a byproduct of hyper-consumerism, with particular attention given to both Japanese and Egyptian marketplace cues as well as signage and promotional printed matter. The use of Wagyu beef as a central figure both within the exhibited artworks and the visual identity is joined by a custom gold-plated knock-off-like monogram as well as a hyper-stylised, hyper-edited portrait.



032



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KITSCH



Can Yang

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Can Yang Pharmacy

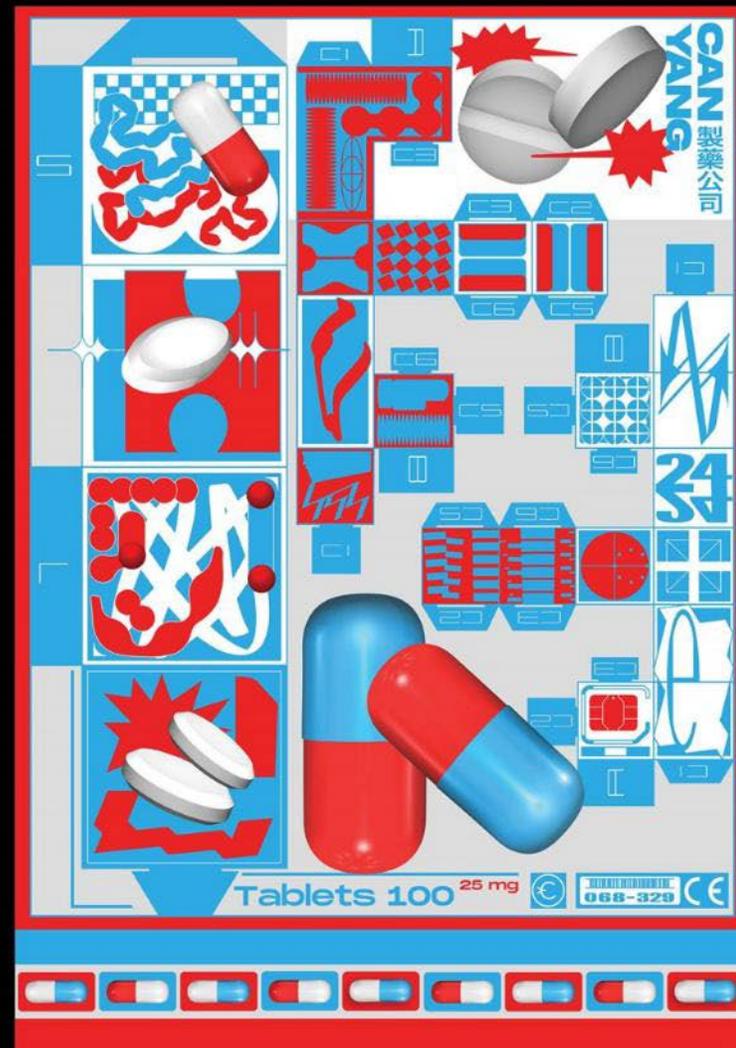
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032



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Christmas Independent Ceramics Market

@apfelniklas

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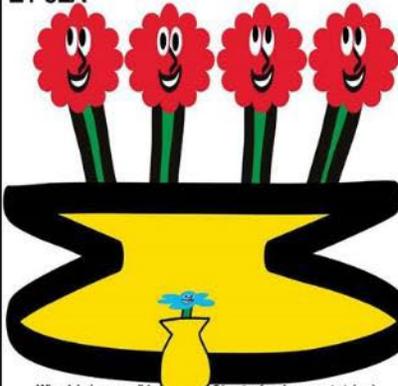
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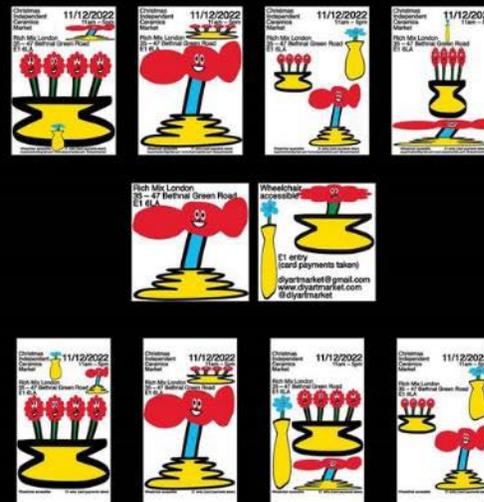
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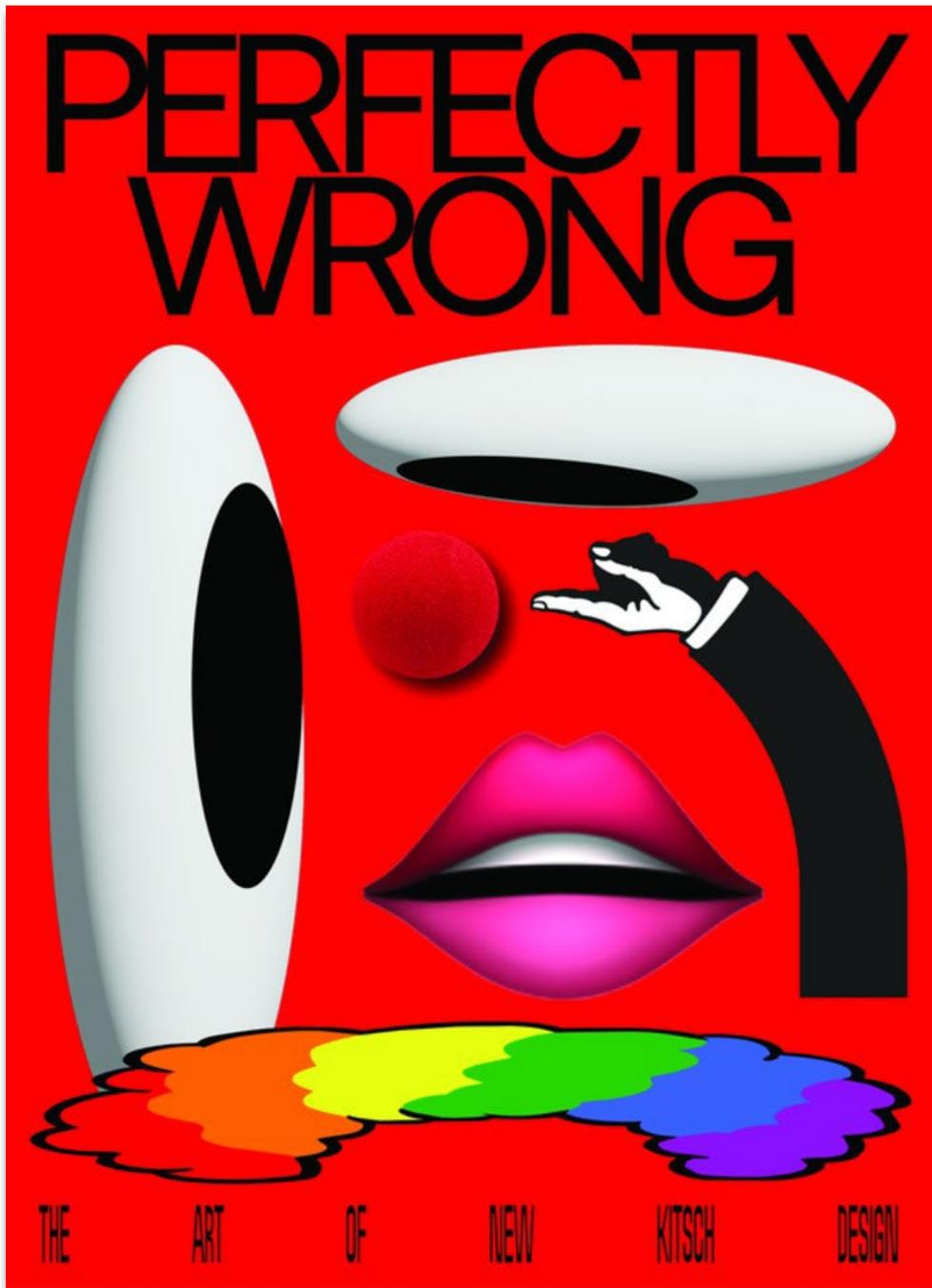
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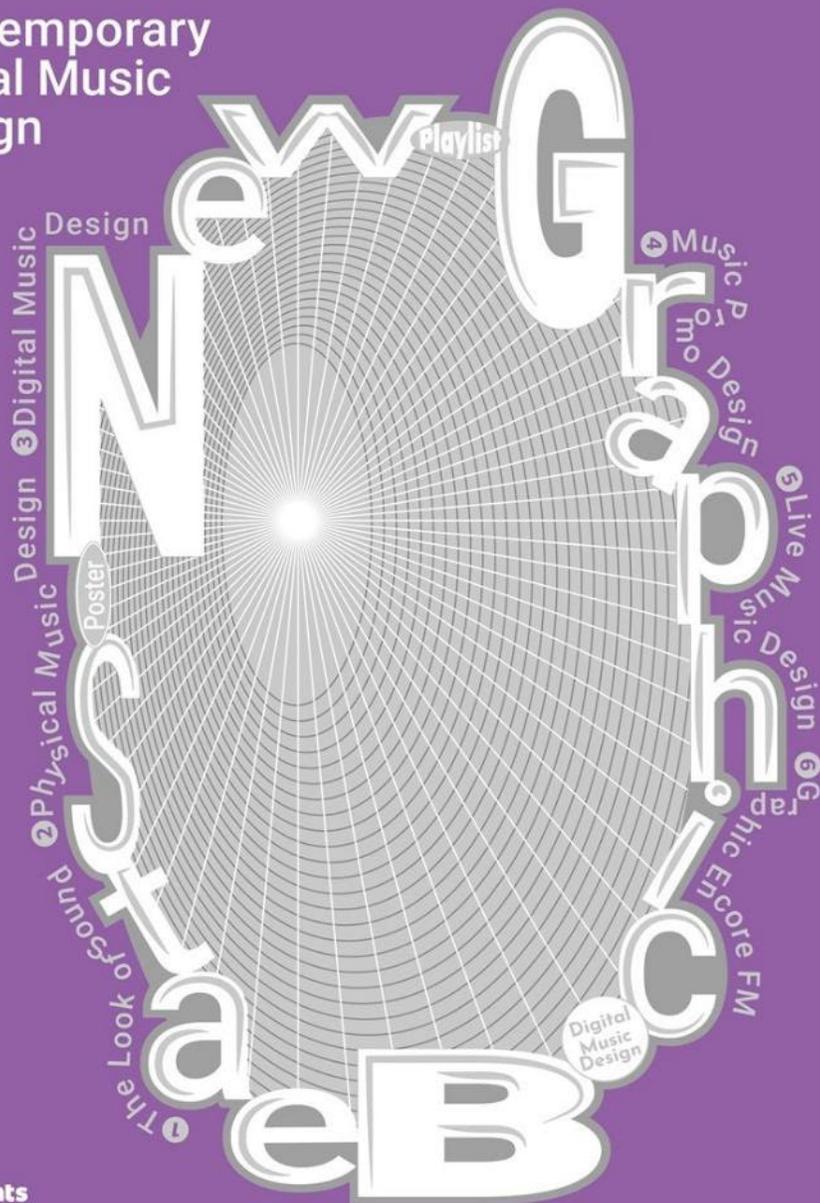
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Contemporary
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Design



New Graphic Beats

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Sendpoints

Through in-depth designer interviews and critical analysis, the book explores how visual art and music intertwine, and looks ahead to the future of music design.

- Graphic design has never been more vital to the music industry. Decades ago, new releases and tours depended on billboards and print ads. Today, with the rise of streaming, music has become increasingly visual-design now serves as a musician's "opening statement."
- This book delves into the world of music design, showcasing works across eras, styles, and media. From vinyl sleeves to streaming platforms, from posters to live music VI, it traces the evolution of music's visual language.

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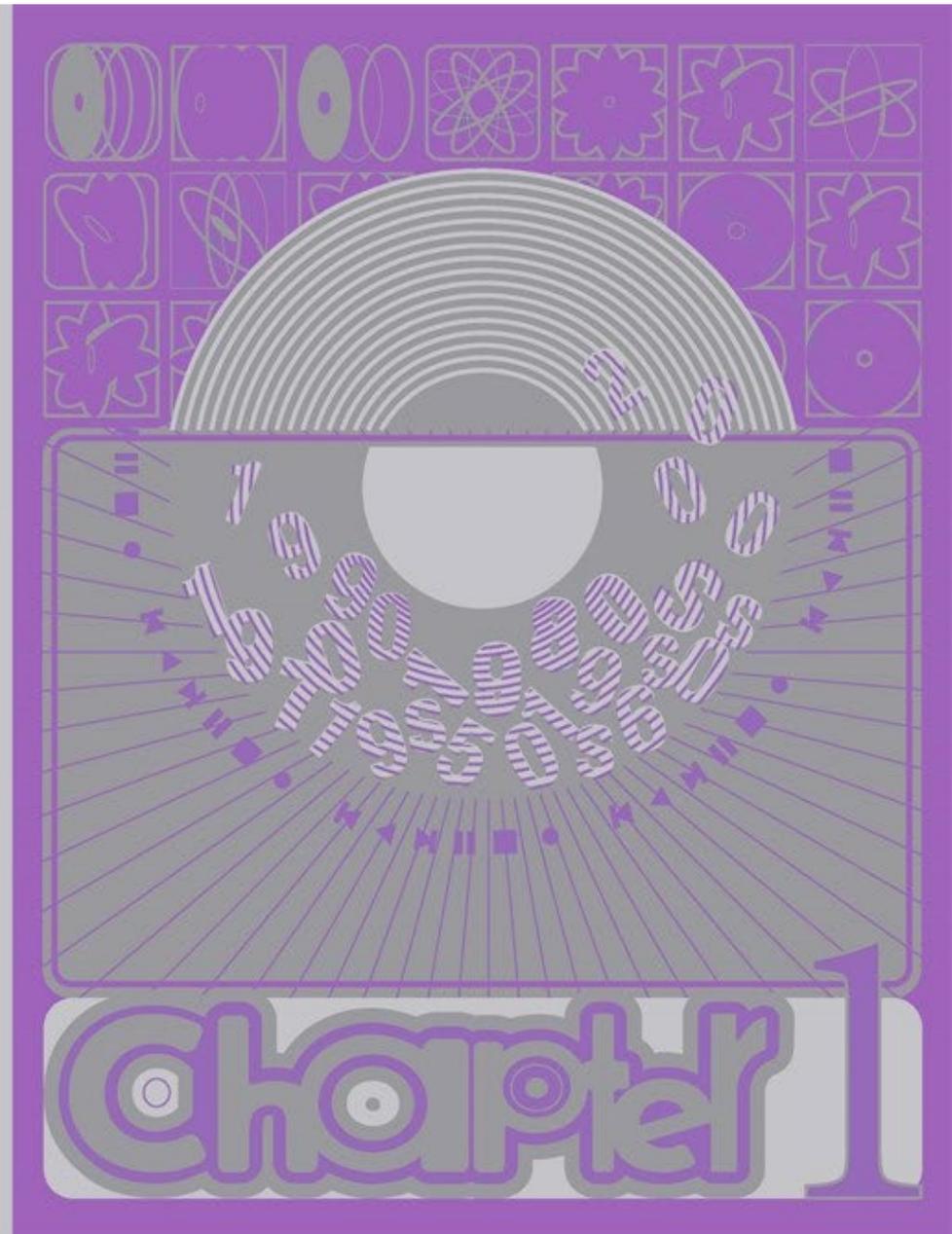
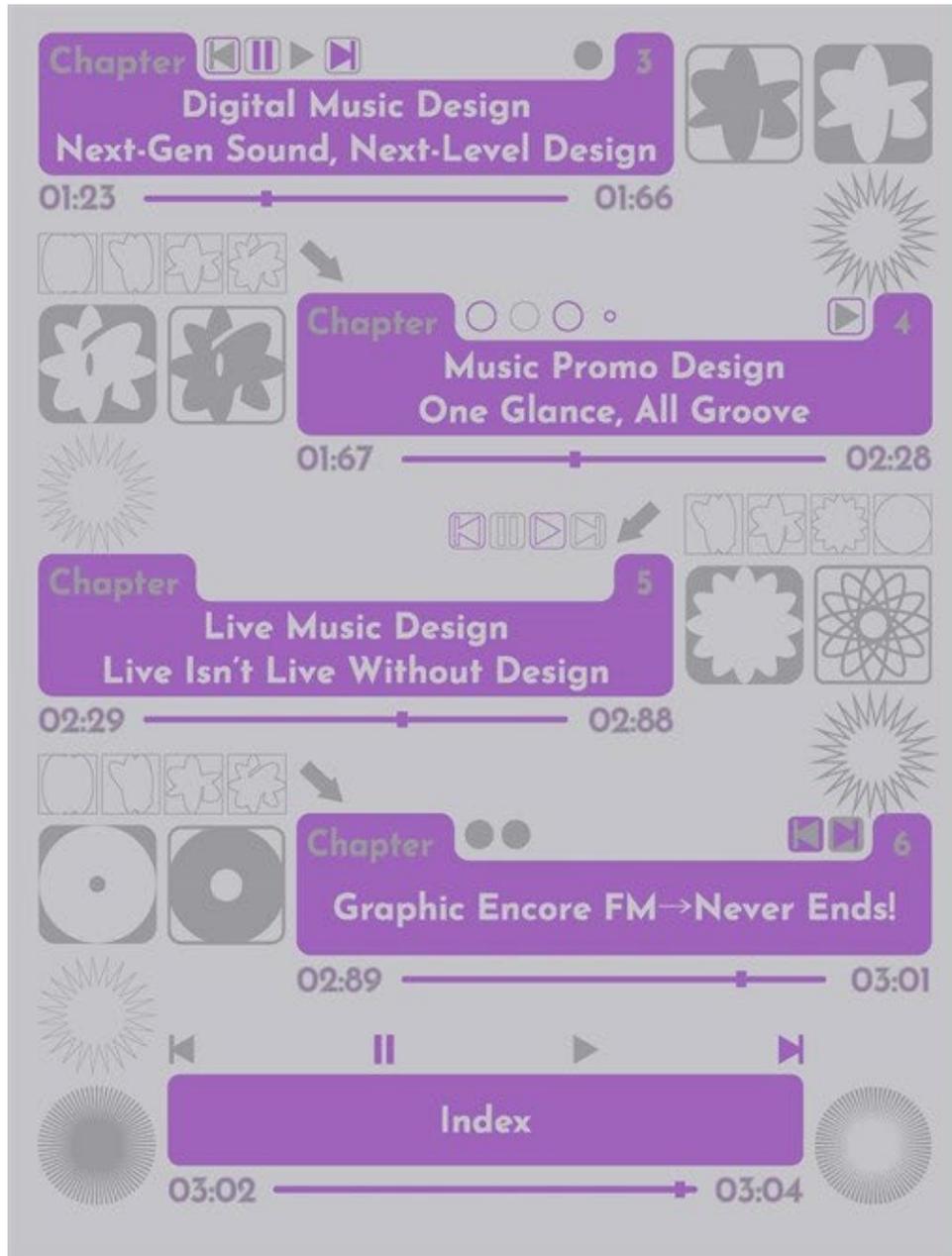
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300 mm x 230 mm

SendPoints Publishing

sendp•ints



levels. These formats can be categorized by materials—such as metal, velvet, or plastic—each offering tactile experiences that emphasize their role as more than mere containers for music. The selection of materials enhances the character of the music itself, fostering a dialogue between sound and design. For example, in HDesign's work for Quinn's *Dream* album—a love letter from the artist to her ideal—the material choice became a direct extension of the concept (Fig. 5). In Quinn's vision, a whale is enveloped in bubbles, inspiring the designers to wrap the album in bubble wrap. Known for her dreamy, vintage, and poetic sound, Quinn had her musical atmosphere further amplified through the album's color palette of purple-and-silver creating a fully unified sensory experience.

Visual Narrative in Design: Image + Type + Composition The visual design of an album cover can effectively convey musical narratives. Carefully processed images serve as an optimal visual language that amplifies the music's essence. **Album covers typically blend artistic expression with personal identity, mirroring musical style, thematic concepts, and artist persona.** Primary visual approaches to cover imagery include photography, illustrative art, and conceptual images.

Photographic covers particularly embody artists' stylistic aesthetics and creative ethos. A paradigmatic case is the Beatles' 11th studio album, *Abbey Road* (Fig. 6), whose street photography cover captures the band's counter-cultural spirit and rock innovation, ultimately achieving iconic status in music visual history.

Illustrative art adds rich layers and visual tension to the presentation of music, enhancing its overall artistic atmosphere. *Amor* by SRTN received entirely original acoustic guitar features subtle hand-painted illustrations by designer Renée Rodo Junnissi, who infused the visuals with a sense of imperfection and intimacy (Fig. 7). Producer Sebastián Tapia provided the designer with photographs of a broken guitar, taken apart in a hawthorn bush in his backyard. Using these images as a starting point, Junnissi created graphite pencil drawings that emphasized layered, glossy textures over traditional lines and outlines. She then digitally manipulated and edited these drawings to create a final surface texture reminiscent of canvas or fabric. Because the musicians approached the guitar in a non-traditional way—while still incorporating elements of folk tradition, such as transposition—the designers sought to express these themes through texture, visually capturing the “fabric” of the music itself.

Conceptual imagery conveys the theme or concept of an album using specific symbols or icons. A notable example is the Rolling Stones' famous “tongue and lips” logo, which originates from Hindu goddess Kali's iconography found on the lead singer Mick Jagger's collection of newspaper clippings. The protruding tongue symbolizes divine power and counter-culture defiance. Designer John Pasche reinterpreted the image of Kali's tongue into a highly definitive band emblem that embodies the rebellious spirit of the Rolling Stones. Since its introduction in 1971, the logo has appeared on the band's album covers, merchandise, and stage sets, becoming one of the most iconic visual symbols in the history of rock.

Additionally, the choice of typeface significantly influences listeners' expectations and musical perceptions. **A wide typographic spectrum exists, from classic serif to sleek sans-serif, as well as inventive font pairings.** Each typographic choice communicates distinct emotional tones and stylistic cues.

In the design of physical music media, intentional font selection enhances thematic cohesion. *Hope on the Street Vol. 1* (Fig. 8) is an album by BTS member J-Hope, centered around the theme of street dance and capturing moments of his interactions with street dancers from around the world. Design studio Ordinary People interpreted the album's core theme—dance—through the concept of “rhythm,” using a variety of dynamic typographic treatments to convey the album's energy and texture. The main typeface design, Slant and Shift, combines two different font weights to evoke the fluid, street-inspired movements of the dancers, perfectly aligning with the album's spirit and visual identity.

Composition plays a vital role in shaping how music content and style are presented. Vlad Sepetov, a designer known for creating album covers for artists like Kendrick Lamar and Schoolboy Q, expressed his vision by saying, “I want someone to look at the album cover and appreciate the aesthetic qualities and image and let the artwork guide their listening experience.” Common compositional techniques—such as symmetry and horizontal, vertical, or diagonal arrangements—can evoke different emotional responses. This principle holds true in music design as well. For instance, a horizontal composition often suggests calmness and comfort, aligning with the mood of more tranquil musical styles.

Visual “Silence” in the Design of Physical Music Established music styles convey more than sound—they offer implicit visual cues and provide a rich context that shapes how designers interpret and represent the music. Each genre possesses its own aesthetics and emotional tone, serving as a foundation for visual decisions, helping to align album artwork, typography, and layout with the music's essence, and ultimately creating a more cohesive and resonant experience for the audience.



Fig. 5 *Dream*, Quinn, 2024. Designed by HDesign.



Fig. 6 *Abbey Road*, The Beatles, 1969. Photo by Iain Macmillan.

Different genres, through their unique evolutions, further illustrate how sonic identity and visual language intertwine. Take rock music, for example. Its development has been a dynamic collision and fusion of styles—from its roots in blues to the explosive energy of . . . This eventually gave rise to a rebellious visual identity: ripped jeans, studded leather jackets, and other iconic symbols became cultural markers of the genre. This visual expression perfectly echoes the raw, distorted tones of the electric guitar. In contrast, the visual world of classical music reflects a completely different aesthetics. The elegance and depth of classical compositions often manifest in album designs featuring refined, graceful illustrations or nostalgic, vintage influences—forms of visual beauty that harmonize with the structural sophistication of the music itself. **Designers leverage genre-specific visual language to effectively communicate genre codes and thematic narratives, enabling listeners to instantly decode musical stylistic intent upon physical media interaction.**

Beyond genre, the visual design of music also encodes historical context, reflecting the cultural forces that shape both sound and image. Music artifacts often emerge from specific moments, incorporating visual motifs that echo the spirit of their era. For example, the 1960s were marked by a cultural zeitgeist—psychedelic exploration, radical self-expression, and anticultural resistance—which fundamentally shaped musical aesthetics. Jimi Hendrix's famous song *Are You Experienced* quickly established a new direction in the psychedelic and rock music scene. Music magazine *Rolling Stone* described the track “Purple Haze” from the same album as the beginning of psychedelic music in the late 1960s. The album artwork employs highly saturated yellow and purple as the main colors, with distorted surreal typography and fisheye-lens band photography—a Mod subculture signature—achieving synesthetic embodiment of the era's countercultural ethos. From the color scheme and font to the image and composition, the entire album cover is infused with the vibrant chromatic essence of its historical context.

The passage of time has been closely intertwined with the innovation and evolution of physical music media. From the early days of vinyl records and cassette tapes, through the rise of CDs, now to limited-edition vinyl and exquisitely crafted packaging, each transformation has opened new possibilities for how music is experienced. Even in today's fast-paced era of digital streaming, physical music media retains an irreplaceable charm. It offers us more than just sound—it provides a tangible way to touch, feel, and truly connect with music, imbuing it with a warmth and texture that digital formats can't replicate. It is this unique physical presence that allows us to forge deep and lasting emotional bonds with music, even amid the fragmented, high-speed rhythms of the digital age.

In this ongoing dialogue with music, design plays a crucial role as the “first window” into the musical world. Design is not merely about aesthetics—it is a storytelling medium, a visual expression of music's spirit. Great design translates abstract musical ideas, emotions, and atmospheres into concrete graphics, colors, and textures, conveying the stories and artistic attitudes behind the sound through visual language. That is why, when we receive a physical music release, its packaging and cover design become the initial emotional touchpoints between us and the music—a vital and indispensable part of how music is shared and experienced.

Today, physical music releases continue to explore and deepen this connection, pushing the boundaries of design and music fusion across visual, material, and media dimensions. These contemporary reinterpretations not only continue the conversation between music and design but also breathe new life and contemporary relevance into traditional physical music formats. Next, we will showcase a carefully curated selection of contemporary examples that demonstrate how physical graphic design can enrich music's presentation in diverse, multidimensional ways—starting from sound, moving through visual and tactile art forms, and culminating in the revelation of music's various facets.



Fig. 7 *Amor* by SRTN, 2020. Designed by Renée Rodo Junnissi.



Fig. 8 *Hope on the Street Vol. 1*, J-Hope, 2024. Designed by Ordinary People.



Garden

2024

Folk
CD



DA. HDDesign
AD. CD. D. Designer (Tan Meng)
P. Keeche
CL. Ma Tiao / Bory Music

Introduction:

This album marks a departure from Matisse's previous rock and charismatic image, instead revealing a gentler and more tender side. The cover illustration is rich with warm elements that evoke a sense of home and garden, seamlessly intertwined. The painting style is childlike and heartfelt, yet it carries a refined design sensibility that creates a comforting and intimate atmosphere. The ink texture reflects the care and nuance of handcrafted artwork, adding a personal and tactile dimension to the design. This artistic style complements the album's tone, immersing listeners in a serene and beautiful world where romance and vitality coexist—filled with love and hope for life.

From Beat to Visual:

The entire album features a simple design, utilizing kraft paper with indentations and a transparent PVC cover printed in white. This pairing creates a light and airy feeling, revealing a different side of the singer Matisse's artistry. Additionally, there are numerous hidden details in the Garden, inviting listeners to discover them gradually. Both the packaging and the disc sleeve resemble an envelope waiting to be opened, reflecting the singer's gentle inner world.

As Matisse shared, "Garden is an album that observes and expresses love."



Harebare!

2024

Pop
2
CD



CS5 M10711 KO C19 M15747 KO CS M10711 KO

DA. fff Inc.
AD. CD. D. Maehara Shoichi
P. Sayuki INOUE
CL. IkimonoGakari

Introduction:
Released in July 2024, this song by ikimonoGakari features the duo depicted in the style of Chōji-giga—the famous Japanese caricatures of birds and animals.

From Best to Visual:
The title "Harebare!" is interpreted as the joy of harvest, drawing inspiration from ancient Japanese traditions.



2023

Pop
2
CD



CS5 M10711 KO CD M10711 KO CS M10711 KO

DA. fff Inc.
AD. CD. D. Maehara Shoichi
P. Sayuki INOUE
CL. IkimonoGakari

Introduction:
Released in December 2023, this song by ikimonoGakari features a design based on the symbol "◯".

From Best to Visual:
The design is meant to reflect the fans themselves, creating a sense of connection when they pick up the CD to listen to ikimonoGakari's songs. It invites listeners to feel as if they've stepped into the world of the music—immersed in the stories and emotions woven throughout the album.

MUSIC PROMO DESIGN

One Glance, All Groove

In today's evolving landscape of music media, visual design has never been a mere accessory. Music promotion design—serving as both an interpretation of music and a medium of visual communication—plays a vital role in conveying emotion, creating atmosphere, and sparking the imagination. It typically refers to visual strategies used to promote music, encompassing posters for events or performances, music branding, merchandise, and digital visual content. It is where graphic design meets sound—a process not only of promotion but also of translating auditory experiences into visual language, forming its own distinct creative or thinking approach to emotionally connect with audiences.

The relationship between music and graphic design goes far beyond the superficial interactions of a service-based connection; it is a profound dialogue between two forms of art. Music, by nature, is a temporal art form, whereas graphic design is a spatial expression. When the two intersect, designers often need to find a visual rhythm that responds to the pulse of the music—capturing the flow of melody, emotional intensity, and even a sonic amplitude embedded in a specific cultural context, all within a two-dimensional frame. Among the many visual mediums, posters stand out as one of the most direct and expressive forms. A poster is concentrated, immediate, and powerful—it conveys essential information while capturing the rhythm, energy, and cultural identity of the music itself. In certain independent music scenes, posters serve as a frontier for visual experimentation and emotional expression.

In an era marked by visual homogenization and formulaic branding, music promotion design is increasingly moving away from being a purely commercial tool, evolving toward more artistic and personalized directions. More and more designers are no longer content with formulaic imagery; instead, they seek to construct a personal style through visual language, respond to specific musical cultures, and even engage in music's narrative and production processes. Through this shift, design practice is no longer just a visual extension of auditory perception—it has become a declaration of the designer's aesthetic judgment.

When Music Goes to the Walls

The history of music promotion design can be traced back to the early to mid-20th century, during the rise of jazz, blues, and early rock and roll. At that time, event organizers began using posters as a primary promotional method. These early concert posters were often created using hand-drawn illustrations or letterpress printing techniques, characterized by limited color palettes and straightforward compositions that relied on bold typography to catch the audience's attention. Particularly in Southern U.S. cities like New Orleans and Memphis, posters displayed outside jazz clubs and theaters became an integral part of live music culture. While posters from this period prioritized functionality, they also began to reveal an emerging fusion of local style and musical character.

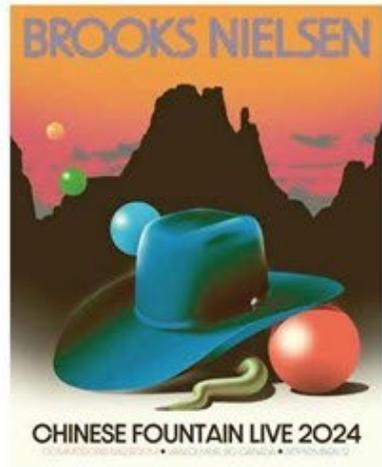
By the 1960s and 1970s, with the rise of music genres like psychedelic rock and punk rock, the visual language of music posters underwent a dramatic transformation. Designers began moving beyond mere information delivery, embracing more experimental approaches to convey the atmosphere of the music. San Francisco emerged as a hub of psychedelic art during this period, where designers such as Wes Wilson and Victor Moscoso introduced vibrant typography, intense color schemes, and abstract imagery into concert posters—turning them into artworks that resonated visually and aurally. And in the 1980s and 1990s, music promotion designs became even more diverse, entering a celebratory era of stylistic experimentation. Postmodern collage, hand-drawn lettering, airbrushed photography, and 3D graphics all coexisted, with subcultures like hip-hop, electronic music, and heavy metal developing their own distinctive visual aesthetics. What were once disposable promotional materials shed their purely functional roles, evolving into design-rich cultural products and symbols—highly valued and widely collected.

Music Event Posters: From Performance to Visual Resonance

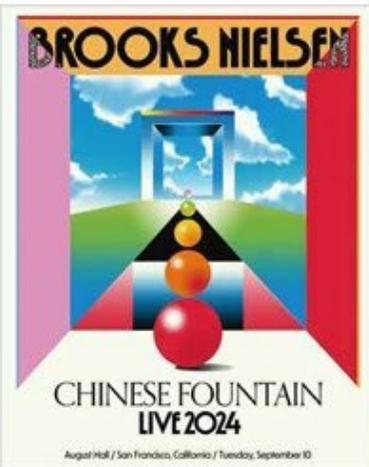
Poster as Performance In today's digitally saturated media environment, the touchpoints of music promotion continue to evolve. Yet, the music event poster remains a vital medium, thanks to its unique physical cultural presence and adaptability to online streaming culture. It functions not only as a tool for spreading information but also as a form of aesthetic expression—a visual extension of music culture.

A music poster is not merely a "flyer for concert details"; it is the opening act of the performance itself. From the moment a viewer encounters a poster, whether on the street, on social media, or on a community bulletin board, it begins to "perform" in the viewer's perception. Through its use of imagery, color, and typography, the poster builds anticipation, sets a tone, and invites emotional projection. It constructs

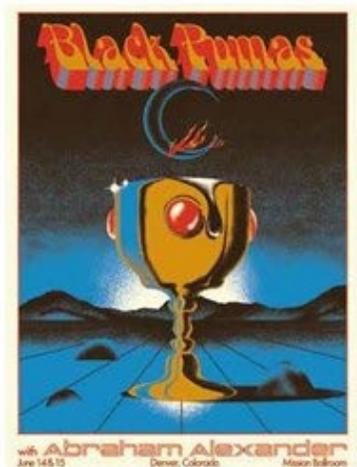




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FOUNTAIN FOUNTAIN THEATRE • DENVER, COLORADO • SEPTEMBER 10



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CHINESE FOUNTAIN LIVE 2024
August Hall / San Francisco, California / Tuesday, September 10



Black Pumas
with **Abraham Alexander**
June 14 & 15
Denver, Colorado
Mason Ballroom



CAGE the ELEPHANT
BELLEVUE AT NEW BERNQUEST — WILKINS, WA
JUNE 10, 2024



SENNA
SUPPORTING THE DEVIL WEARS PRADA
Stranger to Love 2025

●●●●●

●●●●● Brook Nielsen Chinese Fountain Live 2024

CL: Brook Nielsen
DT: 2024
Introduction:
Poster ① is inspired by the track "Tropical Cowboy" by Brooks Nielsen and reflects the cowboy aesthetic from his music, while ② was created for the show in San Francisco. The goal was to have something more surreal, inspired by the 1980s Memphis design movement.

●●●●● Black Pumas

CL: Black Pumas
DT: 2024
Introduction:
Poster design for the Black Pumas concert in Denver, Colorado. The design is strongly inspired by the song "Black Moon Rising".

●●●●● Cage The Elephant at Climate Pledge Arena

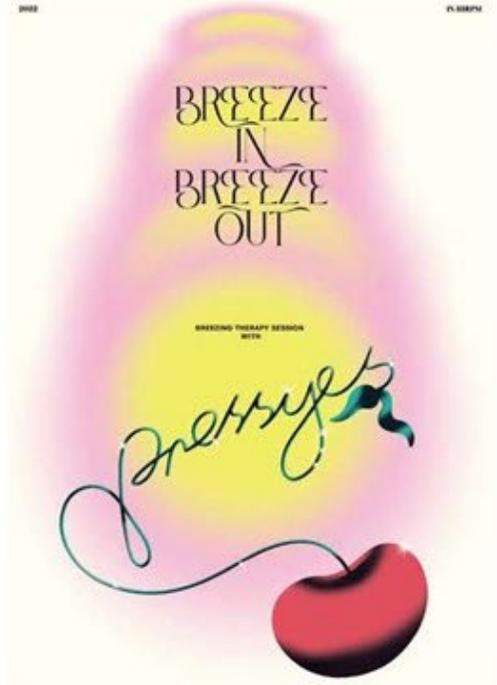
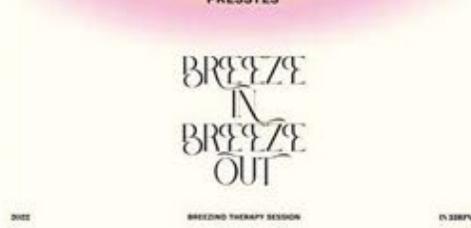
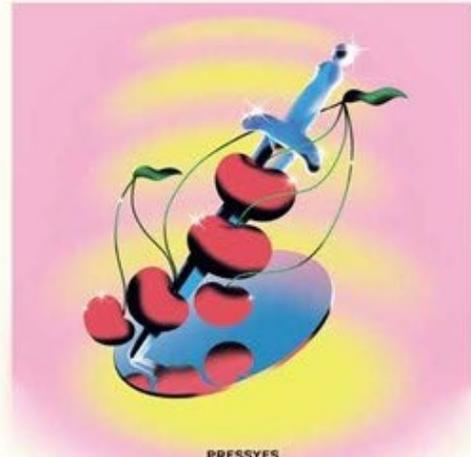
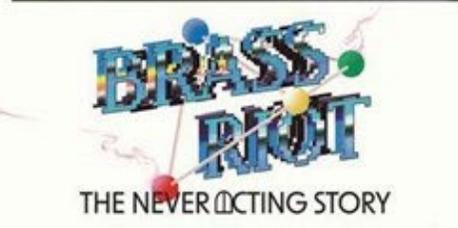
CL: Cage The Elephant
DT: 2024
Introduction:
This poster was crafted from plextone while listening to the album, resulting in a dystopian experimental design.

●●●●● Senna Tour 2025

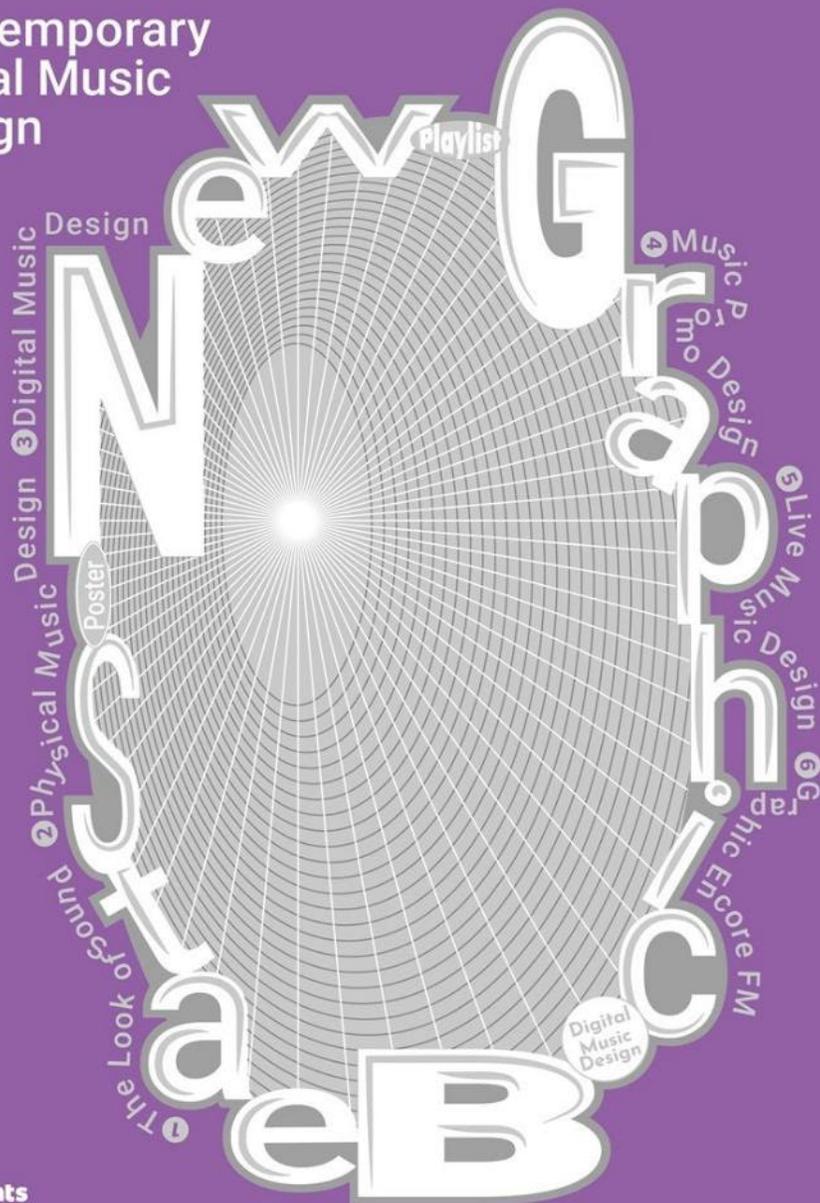
CL: Senna
DT: 2025
Introduction:
This is a continuation of the elements the designer used for the album design by the band Senna.

●●●●● Brass Riot

CL: Brass Riot
DT: 2023
Introduction:
Brass Riot is a German brass punk band, and this is a symbolic criticism of the current world affairs.



Contemporary
Visual Music
Design



New Graphic Beats

CONTEMPORARY VISUAL MUSIC DESIGN

Sendpoints

Through in-depth designer interviews and critical analysis, the book explores how visual art and music intertwine, and looks ahead to the future of music design.

- Graphic design has never been more vital to the music industry. Decades ago, new releases and tours depended on billboards and print ads. Today, with the rise of streaming, music has become increasingly visual-design now serves as a musician's "opening statement."
- This book delves into the world of music design, showcasing works across eras, styles, and media. From vinyl sleeves to streaming platforms, from posters to live music VI, it traces the evolution of music's visual language.

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SYLVESTER STALLONE



ROCKY™

THE COMPLETE FILMS

TASCHEN

SYLVESTER STALLONE



ROCKY™

THE COMPLETE FILMS

TASCHEN

Rocky. The Complete Films

Sylvester Stallone and Paul Duncan

A legend of cinematic success, Rocky Balboa first graced our screens and became an overnight movie sensation 50 years ago. With images from the Amazon MGM archives and the Academy Library and a foreword by and interviews with Sylvester Stallone, this tome brings you all the guts and glory of an enduring action hero.

- In collaboration with Sylvester Stallone and Amazon MGM, this tome brings you all the guts and all the glory of the complete Rocky story.
- Copious images, including many on-set pictures from famed sports photographer Neil Leifer, come together with precious archival material from the Academy Library and Amazon MGM archive to reveal the making of an enduring action hero as much as a movie masterpiece.
- A foreword by Stallone and vintage interviews over the course of his career bring insight into the development of the hero and the franchise, as well as privileged access to the tenacity, spirit, and passion that characterized Rocky behind the scenes as much as on screen.
- Rocky Balboa is the Philadelphian icon who took on the world and won. The original "Italian Stallion," the gutsy fighter who rose above the odds to boxing glory, and a rags-to-riches legend in the business of making movies.

AU \$165.00 | NZ \$180.00

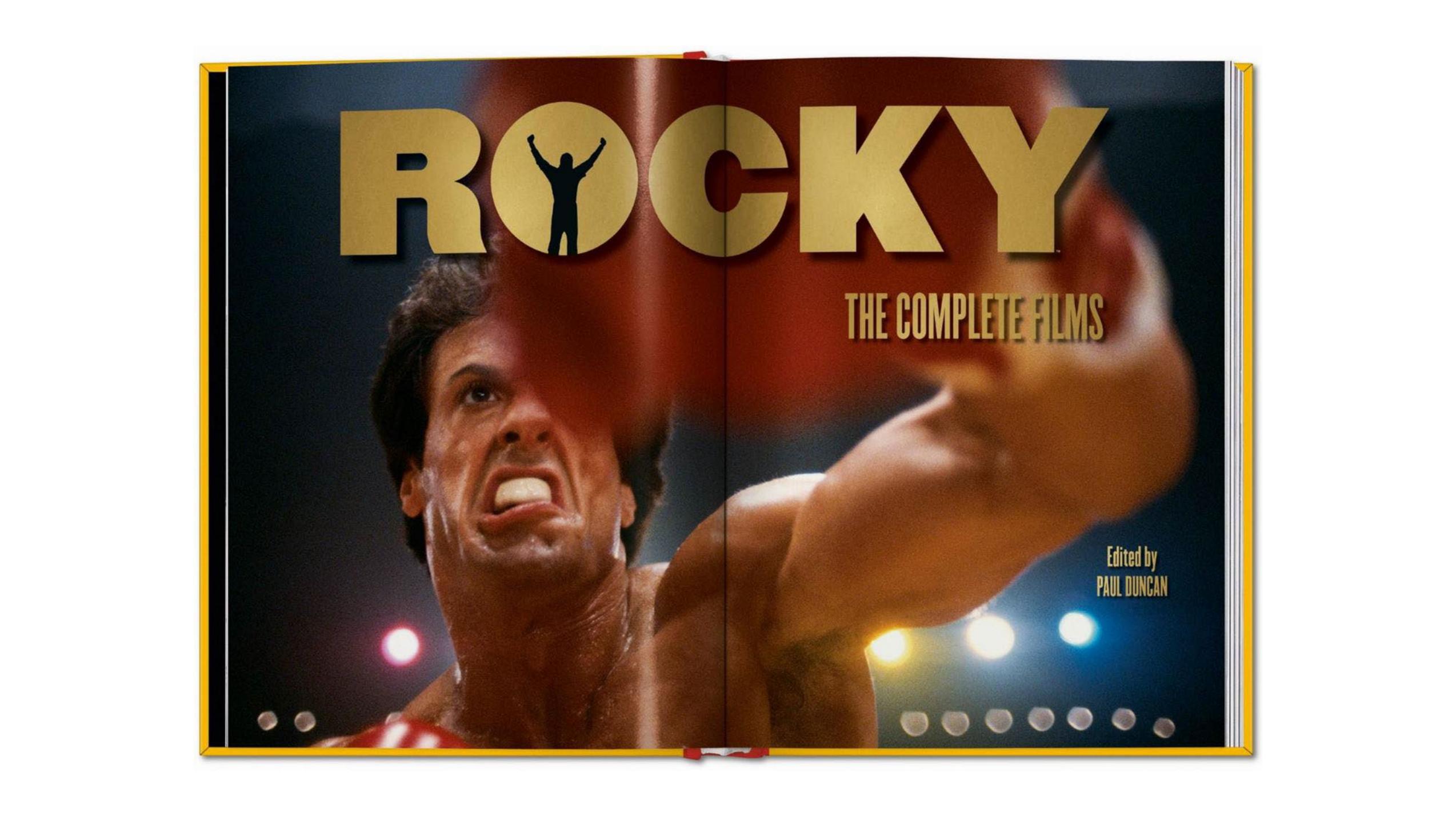
9783836599191

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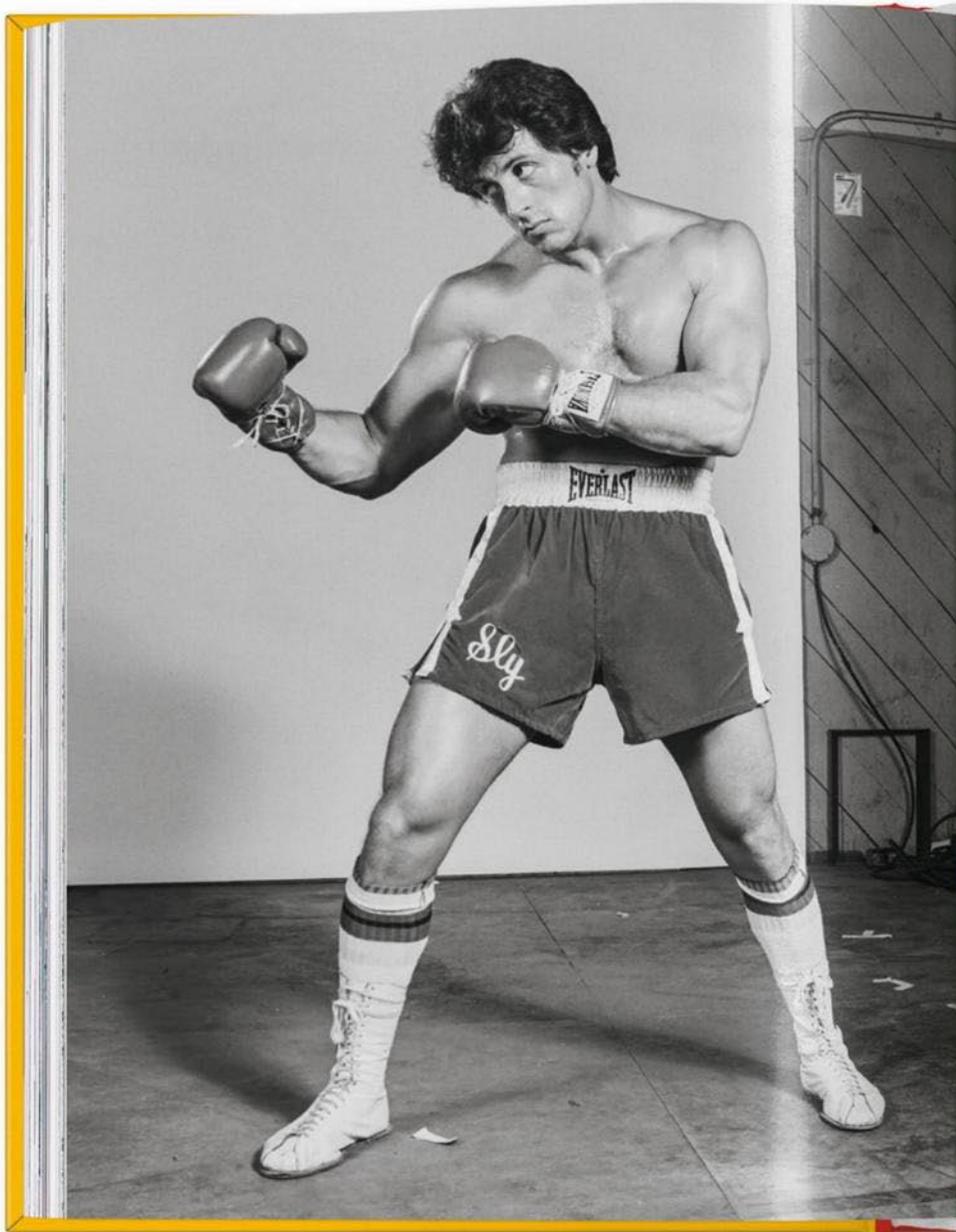
TASCHEN

A close-up photograph of Rocky Balboa in a boxing ring. He is shirtless, looking upwards with a determined and intense expression, his mouth slightly open. His right arm is raised, with his hand open. The background is dark with several bright spotlights creating a bokeh effect. The entire image is framed by a thin yellow border.

ROCKY

THE COMPLETE FILMS

Edited by
PAUL DUNCAN



INTERVIEW WITH SYLVESTER STALLONE

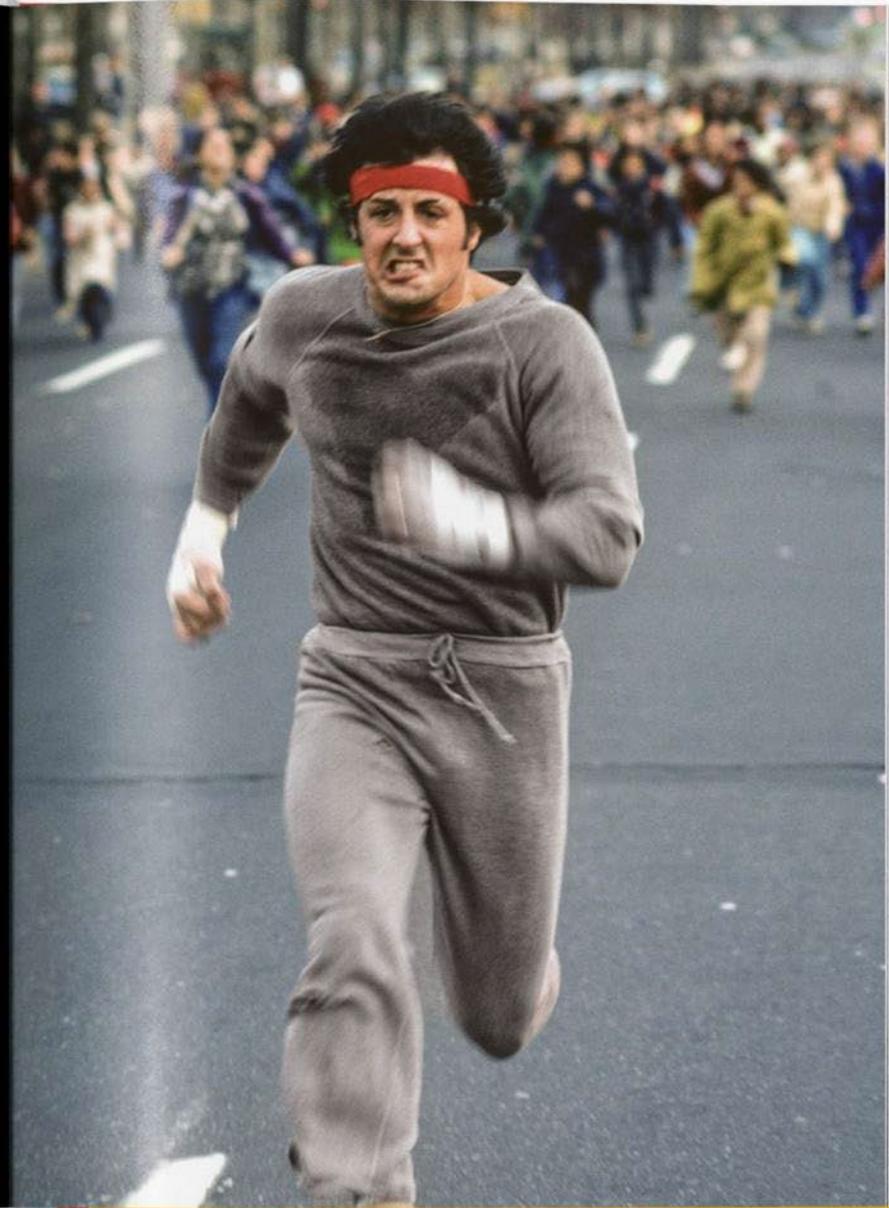


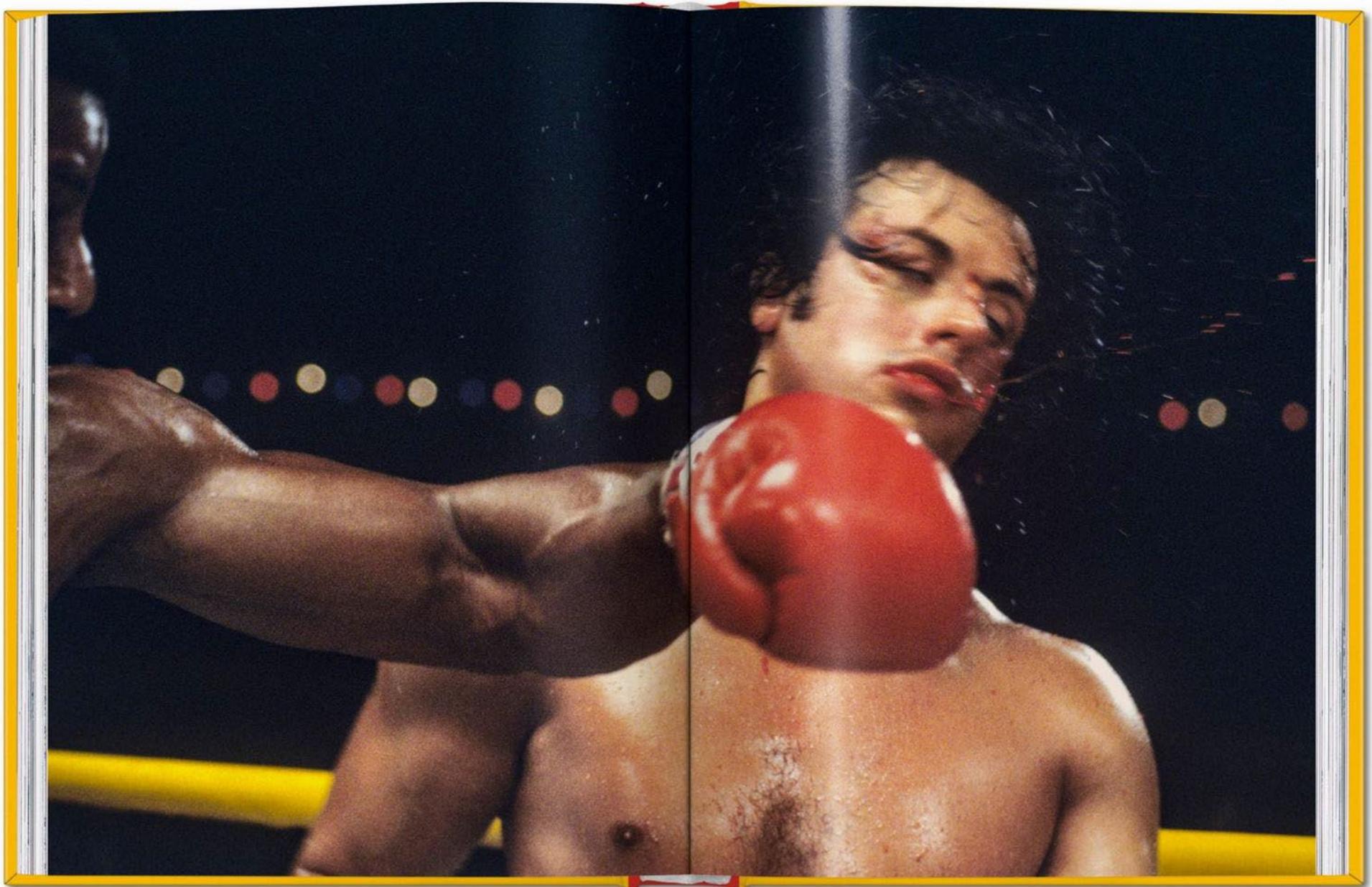
ROGER EBERT

EXCERPTED FROM CHICAGO SUN-TIMES
JUNE 19, 1979



ABOVE, BELOW, AND OPPOSITE PAGE.
This time, Rocky is the people's hero.





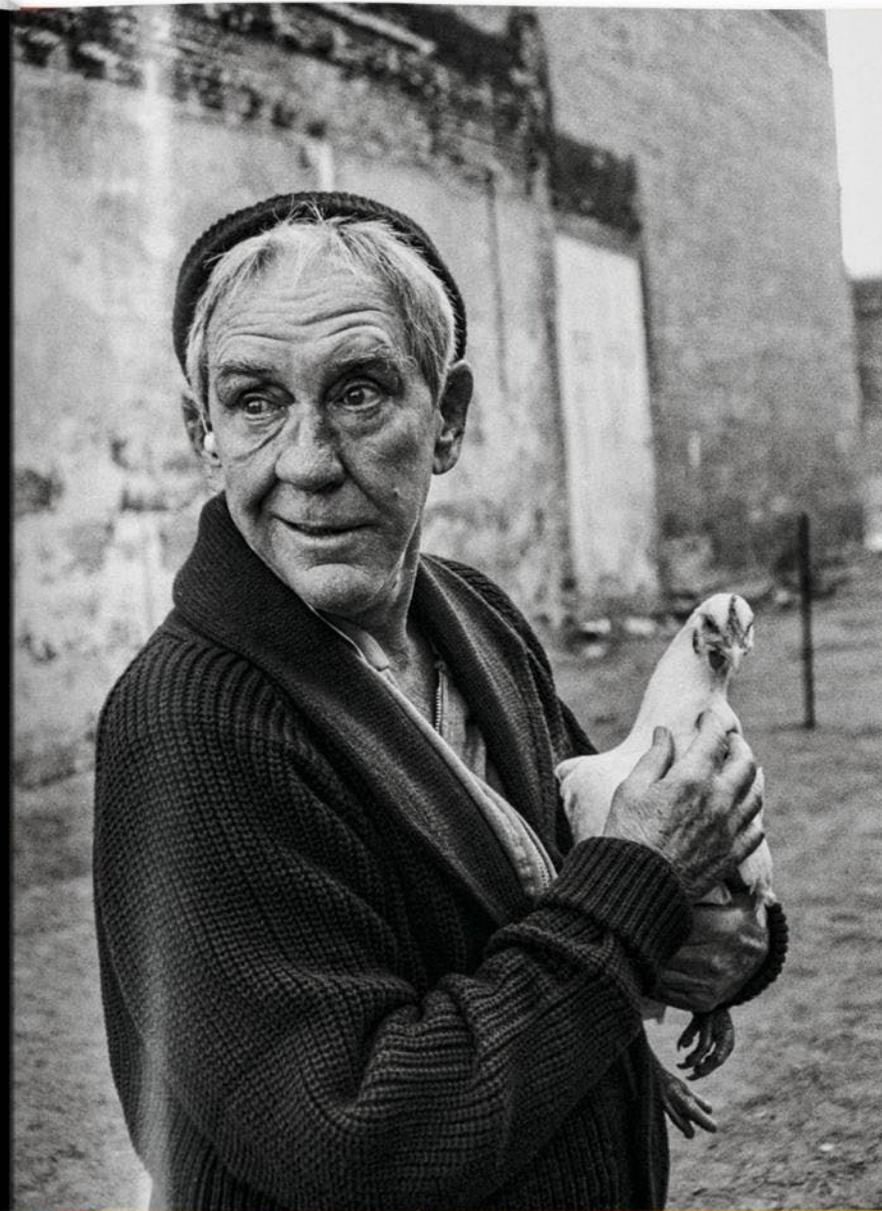


MICKEY:
"To pull this miracle off, you gotta learn to be a right-handed fighter. This'll confuse Apollo and it'll protect that bad eye."

ROCKY:
"I can't learn how to fight right-handed."

MICKEY:
"What's can't? There ain't no can'ts!"

BELOW: Rocky decides to fight Apollo, against Adrian's wishes. Mickey tells Rocky that he has to learn to fight right-handed and he has to chase a chicken. Rocky: "What do I gotta chase that for? It's embarrassing."
OPPOSITE PAGE: Mickey: "First you gotta get speed. Demon speed. Speed's what we need. We need grease, fast speed! You catch this thing, you can catch greased lightning."



SYLVESTER STALLONE



ROCKY™

THE COMPLETE FILMS

TASCHEN

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