

MAY 2026

LEAD TITLES



Tony Albert

NOT A SOUVENIR

Edited by Liz Nowell

Tony Albert's art reclaims and reframes the imagery of Aboriginal Australia with wit, beauty and force.

- Across painting, photography, sculpture and installation, his practice explores Aboriginal culture, identity and history through a deeply personal lens.
- Drawing on individual and collective pasts, Albert transforms the visual language of colonisation – turning objects of prejudice into symbols of resistance, resilience and pride.
- *Tony Albert: Not a Souvenir* is the most comprehensive publication on the artist to date, tracing his journey as one of Australia's most incisive contemporary voices. Across themes of past, present and future, the book unpacks the many critical questions raised in Albert's work: how do we remember, give justice to and rewrite complex and traumatic histories?
- Edited by Liz Nowell with essays by leading curators and writers and designed with bold, graphic flair, this volume illuminates an extraordinary creative practice and affirms Tony Albert as a vital force in Australia's ongoing story of truth telling and cultural renewal.

AU \$100.00 | NZ \$110.00
9781760764555
400 Pages | Hardcover
approx 980 images
300 mm x 245 mm
Thames & Hudson Aust



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&Hudson

Tony Albert

NOT A SOUVENIR

Edited by Liz Nowell

SALES POINTS

- **Most comprehensive publication to date** – The first major monograph to chart Tony Albert, whose career spans artist, curator and cultural leader, featuring hundreds of artworks spanning two decades of practice.
- **Powerful themes of truth-telling and resistance** – His art consistently addresses themes of social justice, resilience and healing, positioning him as a leading voice in national conversations.
- **A leading voice for change** – Albert's art confronts history with empathy and wit, exploring truth-telling, reconciliation and justice in ways that invite reflection rather than division.
- **Timely and relevant** – Published amid renewed national conversations around The Voice, the Uluru Statement and restorative justice, this book captures the spirit of an urgent cultural moment.



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SALES POINTS

- **Insightful critical and personal perspectives** – Includes essays and reflections by some of the foremost writers on Indigenous art and cultural theory, ensuring intellectual rigour alongside visual impact. A contribution by Daniel Browning, an award-winning writer and journalist, brings depth and humanity to Tony's personal story.
- **Timed with a major exhibition** – Published to coincide with Not a Souvenir, Tony Albert's landmark exhibition at the Museum of Contemporary Art Australia, offering readers a rare opportunity to experience his practice in print and in person.
- **Award** – In December 2025 Tony was honoured by the Republic of France with the prestigious Chevalier of Arts and Letters, the esteemed title of Knight of the Order of Arts and Letters. The title is awarded to individuals who have made exceptional contributions to the arts, literature and French culture.
- **Editor** – Liz Nowell is a curator, cultural leader and writer with over 15 years' experience in Australian and international art. Her work engages with socially responsive practices and focuses on expanding narratives in contemporary art.

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ALSO AVAILABLE



Tony Albert

NOT A SOUVENIR

LIMITED EDITION

Edited by Liz Nowell

- **A collector's object** – Housed in a custom clamshell box, this limited edition pairs the book with a unique resin sculpture by Tony Albert, created expressly for this release.
- **Conceptually rich, materially refined** – Cast in resin with careful attention to finish and form, the sculpture reflects Albert's signature transformation of historical objects into works of quiet power.
- **Strictly limited and highly collectable** – Produced in a small 200-copy print run, signed and numbered, with only 50 copies available to trade customers. Each multi-coloured resin sculpture is individually cast, ensuring no two are alike, every piece is a unique expression of colour and form.

AU \$999.00 | NZ \$1,100.00
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Waltke, 2018
Installation, Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia.

RECLAIMING



Writing in the catalogue for the Museum of Contemporary Art Australia's 2013 group exhibition *String Theory: Focus on Contemporary Australian Art*, Tony Albert recalled a childhood spent in the suburbs of Meanjin/Brisbane, away from his extended family – Girramay, Yidinji and Kuku-Yalanji peoples 1000 km further north.

'I rarely saw Aboriginal people: not at the supermarket: not on the bus: not on television, or anywhere I went. So it was to my great delight, and I am sure my parents' horror, when I discovered and began collecting from our local second-hand store all the cups, plates, trays, playing cards, statuettes, figurines – anything I could get – that were decorated with images of Aboriginal people.'

Tony Albert, in Glenn Barkley, *String Theory: focus on contemporary Australian art*, MCA, 2013, p. 32

As Albert started building his collection of Aboriginalia – a task he continued as a teenager and into adulthood – the Museum of Contemporary Art began its own collection, acquiring two bark paintings by Kuninjku artist John Mawurndjul. In the decades since, First Nations art has grown to comprise one-third of the MCA's collection, including work by Albert, whose photography series *Optimism*, 2008, was acquired in 2014.

A suite of ten photographs, *Optimism* depicts a young man, Albert's cousin, carrying a jawun in the traditional manner – on the head and hanging down the back. He is pictured in a variety of locations – at the football, in a supermarket, at a pool. The jawun is filled with the objects of daily life: a football and team scarf, groceries, a towel and flippers.

Albert has described the work as 'simultaneously a self-portrait and a family portrait. For me, jawun is a symbol of positivity, resilience and hope: a reminder of where I come from, my family and my culture.'

Tony Albert, n.d. <www.mca.com.au/collection/works/2014/60/>

With the opening of *Not a souvenir* in 2026 – the largest ever exhibition devoted to Tony Albert – the artist and the Museum of Contemporary Art Australia meet at Tallawoladah, home to Aboriginal stories, art and culture for over 65,000 years.

We are indebted to many people who have made this significant exhibition possible through their generosity and support. We congratulate editor, Liz Nowell, and publisher, Thames & Hudson, for this extensive monograph on Albert's art, and the insightful contributions from the artists, writers and curators who have accompanied him on his already extraordinary artistic journey.

I am especially grateful to Ursula Sullivan and Joanna Strumpf of Sullivan + Strumpf who have championed Albert's work, this publication and the exhibition at MCA Australia. Special thanks are reserved for the exhibition's guest curator Bruce Johnson McLean, a longtime collaborator of the artist.

The support from government partners and patrons of artists in Australia is vital to ensuring that their work can be experienced and known by a broad public through exhibitions and publishing. The recognition that accompanies this support means that we can truly celebrate an artist such as Tony Albert.

Tony Albert is one of Australia's great living artists. We thank him for his incisive, insightful and deeply humane view onto the fraught conditions of *being* for many Aboriginal and Torres Strait Islander peoples, and the affirmation of their cultural sovereignty. His art is an act of generosity, of advocacy and of hope for a better world where respect for human dignity is paramount.

What began as a collection of 'souvenirs' trawled from second-hand stores, have become, in the artist's hands, objects of power, of critique, of resistance, and of continuity. There remain too few Aboriginal faces at the supermarket, on the bus and on television, so we also give thanks for and share the artist's optimism.

'Optimism in the face of adversity is how I managed to survive through life,' Albert has said. 'It's a personal choice I think I've made. I've been angry. I still am angry, but the way in which I choose to carry myself and to be able to deal with and live in the society I do is through optimism. [It's] the simplest answer for me. And it works.'

Tony Albert in 'Acclaimed artist Tony Albert tells Virginia Trill how he gives "Aboriginalia" new power', www.abc.net.au/news/2025-04-25/tony-albert-creative-types-virginia-trill-aboriginalia/106210826

OPTIMISM

SUZANNE COTTER

Suzanne Cotter is the Director of the Museum of Contemporary Art Australia in Sydney. She has been Director of the Musée d'Art Moderne Grand-Duc Jean (MUDAM), the Serralves Museum of Contemporary Art Porto (Portugal), and has held curatorial positions at galleries in New York and the UK.

ASH

ON

ME

Over the past two decades, Albert has drawn repeatedly from his collection of vintage ashtrays to explore how racism is embedded in daily life. Popular in Australia during the mid-20th century, these ashtrays belong to a wider collection of domestic objects and homewares that the artist calls *Aboriginalia*. In the following works, the ashtray is both a literal and symbolic site of desecration; it implies the act of stubbing out cigarettes on the faces of Aboriginal men, women and children. Albert uses this dehumanising gesture as a metaphor for the violence inflicted upon Aboriginal and Torres Strait Islander people under colonialism, and the persistence of similar attitudes today. By re-presenting and recontextualising these dishes, Albert transforms them from nostalgic curios into an incisive critique of the racism that permeates Australia's material culture.



on me



A COLLECTED HISTORY

Albert's large-scale text works use language as both image and statement, spelling out English words and phrases through bold typographic assemblages of collected Aboriginalia including ashtrays, tea towels and cross-stitch. In these works, text becomes a provocative device, seizing the coloniser's language to speak back with authority. The domestic familiarity of the objects contrasts with the commanding presence of the installations, transforming everyday items into powerful voices that resist and overturn the racist meanings once imposed on them.



HISTORY REPEATS

HISTORY REPEATS

HISTORY REPEATS



Tony Albert

Not a Souvenir

Ed. Liz Nowell

KEY INFORMATION

- **Tony Albert** is one of Australia's most beloved and recognised visual artists. This book, the most comprehensive publication on his work to date, traces his life and practice through hundreds of artworks and essays by leading writers and curators.
- Drawing on individual and collective histories, Albert's multidisciplinary practice explores Aboriginal culture, identity and history through a deeply personal lens.
- Tony serves as a Trustee of the Art Gallery of New South Wales, underscoring his role as both cultural leader and practitioner.
- He is also curator of the NGA Triennial After the Rain and subject of a major exhibition, *Not a Souvenir*, at the MCA, which coincides with the launch of his book.
- Editor **Liz Nowell** is a curator, cultural leader and writer with over 15 years of experience in Australian and international art.
- Liz is Executive Director of Arts Project Australia, an internationally renowned organisation that supports neurodivergent artists and advocates for their inclusion in the visual arts sector.
- **Tony is based in the Moreton Bay Region of Queensland whilst Liz lives in Melbourne, Victoria.**

Pictured left:
Tony Albert
You Wreck Me #9, 2020
Printed photographs and vintage
Captain Cook ephemera on archival paper
24.5 x 24.5 cm



Tony Albert

Not a Souvenir

Ed. Liz Nowell

CAMPAIGN STRATEGY

Target Audience: Indigenous art enthusiasts and those interested in First Nations social justice.

Key insight/USP: Albert transforms kitsch into art and reclaims the symbols and detritus of colonisation with humour and beauty.

Tagline: Your souvenir is his weapon.

Campaign Vision: Take Tony's work and philosophy to the masses.

Campaign Goals:

- Further elevate Tony's profile – highlight his position as a subversive and witty cultural warrior
- Capture art and gifting market
- Secure blue-chip media including 7.30 and The Conversation (and maybe Oz Story)
- Replicate and build on successful Kaylene special edition campaign

Pictured left:
Tony Albert and Kevin Namatjira,
James Ranges and Ashtray, 2016
Watercolour on paper, 38 x 28.5 cm
Photographer: Mark Pokorny



Tony Albert

Not a Souvenir

Ed. Liz Nowell

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD:** [Lucy Inglis – l.inglis@thameshudson.com.au](mailto:l.inglis@thameshudson.com.au)
- Pitching for **interviews, extracts and reviews** to **broad media** including *The Guardian, Spectrum, The Sydney Morning Herald, The Age* and *The Fin Review*. Additionally pitching for coverage across **lifestyle media** including *BELLE* and *Highlife Magazine*.
- Pitching for **interviews, extracts and reviews** in **arts and culture media** including *Art Guide Australia, Vault, Art Almanac, Artlink, Artist Profile* and more.

Pitching for **reviews and extracts** across **First Nations media outlets** including *Koori Mail, ABC Indigenous, First Nations Telegraph* and *Indigenous News*.
- Further to this, we will pitch for coverage across **Townsville and Brisbane based media** such as *Townsville Bulletin* and *Brisbane Times*.
- Pitching for **partnerships and collaboration** with **aligned organisations** including Wah-Wah and Third Drawer Down.
- **Targeted influencer campaign**

Pictured left: Tony Albert

Tony Albert

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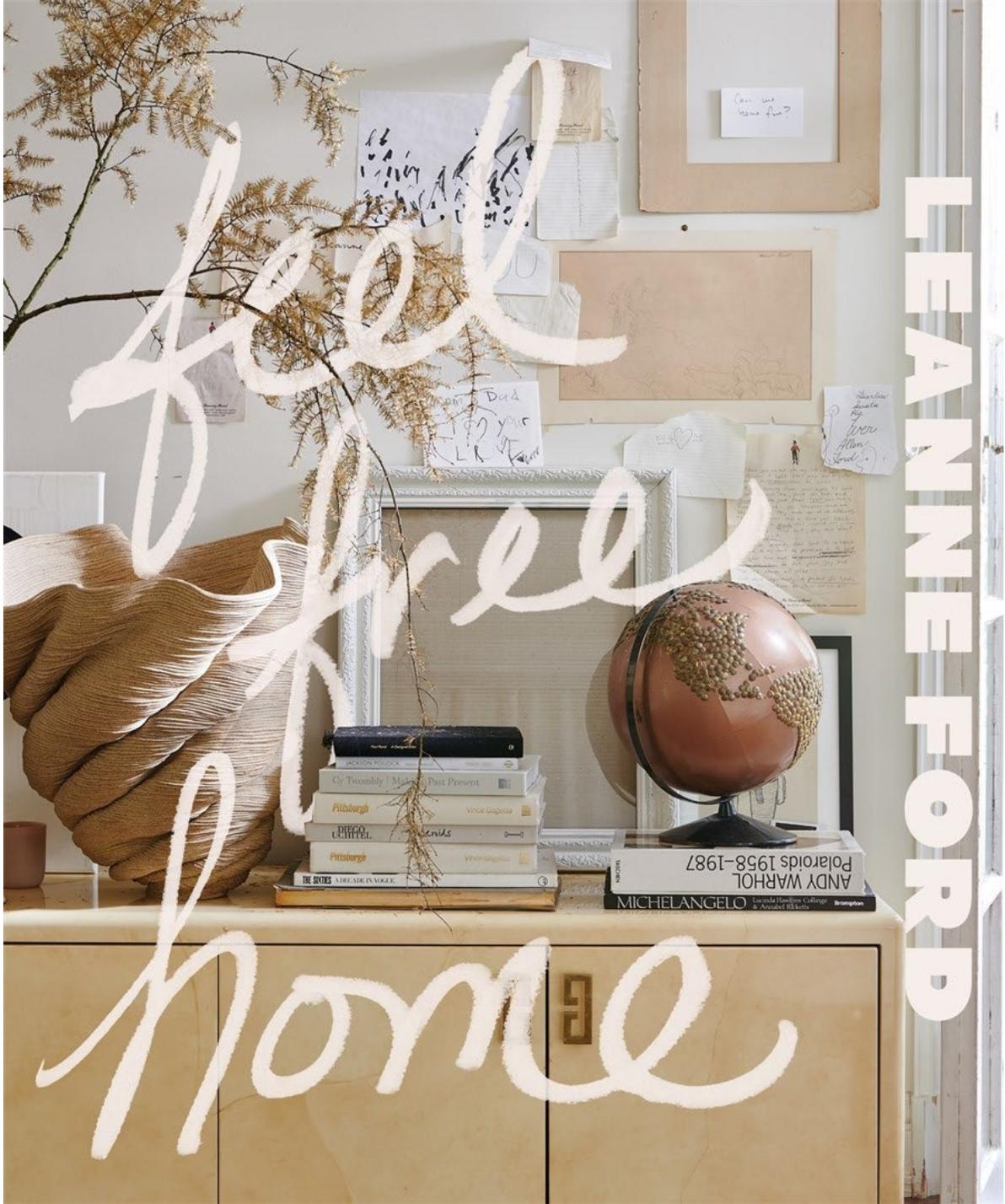
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feel free home

LEANNE FORD

ANDY WARHOL
POLARIDS 1958-1987
MICHELANGELO
THE SIXTIES
Pittsburgh
PHOTOGRAPHY
Pittsburgh
Cly Twombly / Mark Rothko Past Present
Vince Lagoria
Vince Lagoria
Vince Lagoria

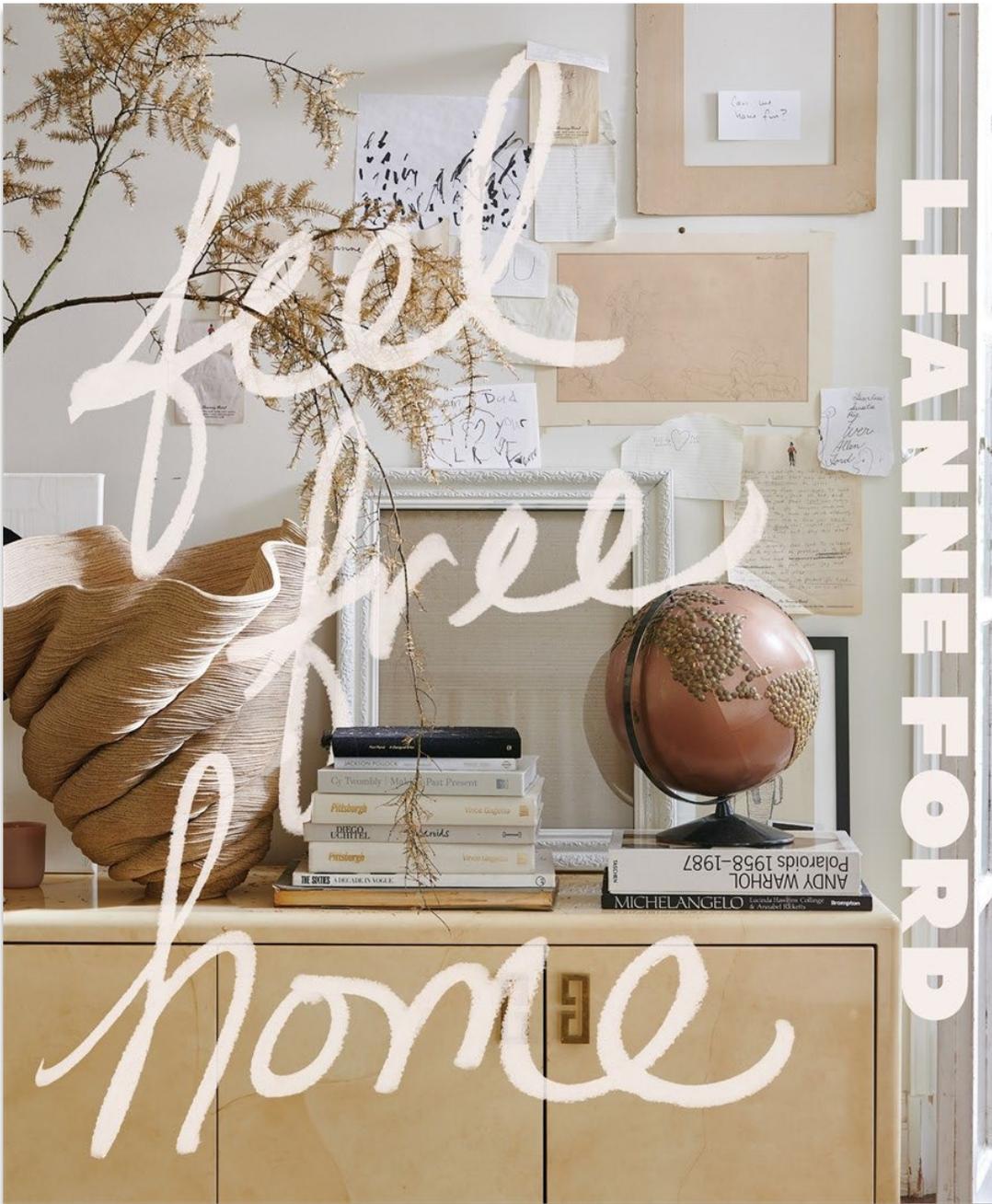
Can we have fun?

Dear Dad
I love you
LK

Dear Dad
I love you
LK

I love you

Dear Dad
I love you
LK



Feel Free Home

THE ART OF FREETHINKING DESIGN

Leanne Ford

Designer and HGTV personality Leanne Ford shares her fresh, “do your home your way” approach and her freeing design process for loosening up, thinking differently, and creating a warm and soulful home for all to enjoy

- *Feel Free Home* is the art of free-thinking home design. It’s permission to listen to your heart about what feels right in your space, and to use each room as your own creative canvas.
- Join Leanne Ford as she shares ideas for creating warm, lovely, and livable surroundings tailored to you and your family—and encourages you to be bold and to do your home your way.
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224 Pages | Hardcover

225 full-colour photographs

292 mm x 241 mm

Abrams Books

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A SOUL FULL HOME

- 00 CREATIVE COLLABORATORS
- 00 A COMMON THREAD
- 00 BLANK SLATE
- 00 THINK BIG PICTURE
- 00 RANDOM THOUGHTS ABOUT BIG IDEAS
- 00 PLAYING WITH PROPORTIONS

CHAPTER 1: TEXTURE

- 00 RECIPE: EXPOSED JOINTS
- 00 RECIPE: COFFEE-STAINED WALLS
- 00 RECIPE: PEG RAIL
- 00 RECIPE: WOOD SLATS
- 00 RECIPE: LAZY LEE'S TIPS FOR TILING
- 00 RECIPE: GROUT WASH
- 00 RECIPE: PAPER LANTERN
- 00 RECIPE: SKIM-COATED WALLS

CHAPTER 2: NATURE

- 00 RECIPE: ADDING WOOD TO CEILINGS
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- 00 RECIPE: PICKLING

CHAPTER 4: ART (RE) CONSIDERED

- 00 EASY, CHEAP ART
- 00 RECIPE: CANVAS ART
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CHAPTER 5: PERSONALITY

- 00 ALL STYLE IS PERSONAL
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- 00 FOR THE LOVE OF BOOKS
- 00 ATMOSPHERE
- 00 FOR THE LOVE OF RECORDS
- 00 A LOVE LETTER TO PAINT
- 00 RECIPE: CHECKERBOARD
- 00 ELIMINALISM
- 00 LAYOUT
- 00 MAKE MORE MISTAKES
- 00 ABOUT THE AUTHOR

OPPOSITE: This happened accidentally one day. And from then on, we kept it like that...



think

Think big picture when you make design decisions. Sure, individual pieces may be great on their own, but how will they live in the space? What will they live with? How does everything feel together? Do they compete with or complement each other? When creating a space, think big picture first before you start making smaller decisions.

Instead of thinking about life and designing for "later" or "if" or "when," think about what can be done right now to improve the place: What can be done this weekend? This evening? What can I do now? The snowball effect will start happening.

Your home has its own unique personality—so instead of trying to bend it to your way and to what you need, try first and foremost to find a home with a natural alignment to your life, needs, loves, joys, and interests—visual and otherwise. That will make your job easier from the get-go.

Your home should make you happy, and the design process, though hard and filled with moments of exhaustion, tears, and questioning everything, should also be a joy—a big picture joy. Know that there will be

hard days and hard times with this—with any—project but that at the end of the day, it will prove worth it (for all your woes and "doughs"). It just takes time, is inevitable, and is the nature of the beast. It is what it is: expensive and exhausting. So you better darn well make sure it's exactly what you know it needs to be. Don't give up in the middle. Don't give in to the contractor's ideas when your gut knows exactly what the space needs to be. Don't let analysis paralysis stop you from continuing to make conscious and careful decisions.

I find that if I am really stuck on an issue or if I'm really stuck on a question mark—like I truly don't know what the best thing to do is—I just do the cheapest, fastest, easiest option for now. I know that I will eventually figure it out in the dead of night, deep in sleep, and will have to go back and redo it. So instead of letting it halt me or the project, I just get it done and give myself a break.

The easiest way to create a timeless design is to pull from the past. Create a space unrelated to the styles of today, and you will seamlessly move through eras and the ebbs and flows of design untouched. By pulling from the past, ironically, you will have a longer shelf life into the future.

Great design, great art, great poetry, great songwriting—all of it is timeless. And the irony is that only time will tell if what we are talking about today and showing in this very book is, in fact, timeless. My guess is some of it won't be. Some of it will be irrelevant and outdated, compared to how people in the future live. Oh, but here's hoping some of it still sings to you. And if you are reading this 100 years from now (Aren't I lucky?), you will be the true test.

big picture

(alt title: the path of least resistance)

OPPOSITE: This stunning fireplace is in an awkward place in the home. It's not in the family room or kitchen; it's kind of in the hallway, really. But instead of turning it into a big-to-do to "make sense"—we just pushed a beautiful old low seat up to it and called it a day. Presto. A proper hang for an improper spot.









peg rail

RECIPE

Unpainted wood peg rails (These can be found at places like The Container Store, IKEA, and Amazon. Calculate the necessary amount after measuring the length of the space where you will put them.)

- Measuring tape + pencil
- Laser level (optional)
- Power drill with screwdriver bit
- Screws
- Wood filler + caulk
- Electric or hand saw (if necessary)
- Paint + paintbrush

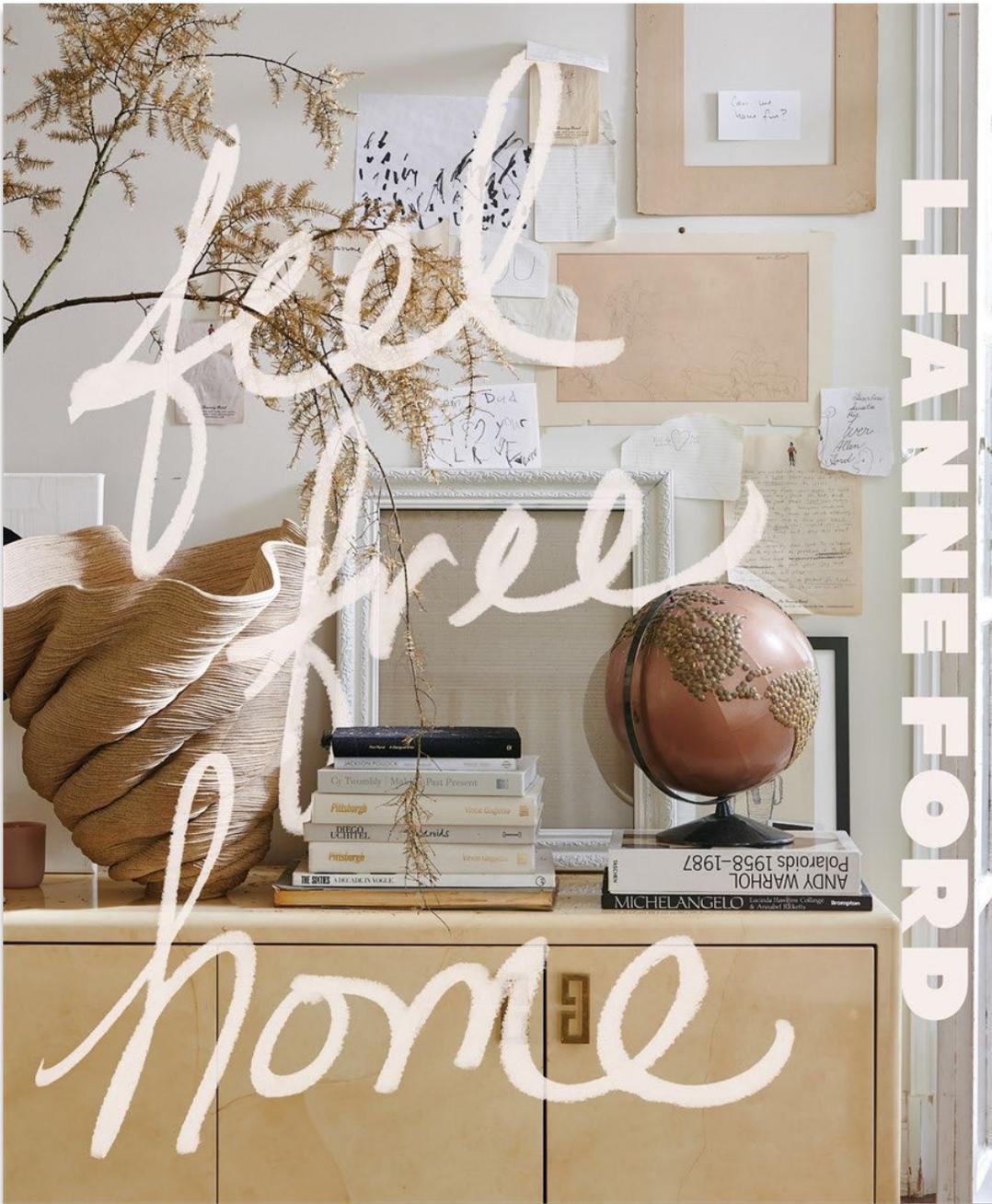
1. Measure one-third of the way down the wall from the ceiling and mark.

Tip: If you have a laser level, this is a great time to pull that out and line it up with your marking. If not, just do it the old-fashioned way and measure and mark as you go.

2. Start in a corner and using the power drill, screw your first peg rail into place, making sure to line it up with your original mark one-third of the way down the wall.
3. Repeat with each piece of peg rail until you have stretched the full length of the wall, making sure to keep the pieces tight together. You want them to look continuous.
4. You may need to cut your final piece down to fit, depending on the length of your wall and the length of the individual pieces of peg rail you chose.
5. Once the peg rail is attached to the wall, go back and fill in all the screw holes with wood filler and then caulk along the top and bottom, allowing it all to dry before moving on. I don't skip this step, because I want it to feel like it's part of the wall.
6. Paint the peg rail and the section of wall beneath the rail a secondary color—or keep it all the same! Just follow your vision!

*Soft with
Pots and pans,
Kitchen utensils,
Fun hats and
scarves,
Necklaces,
Cotton blankets,
Dried flowers and
string,
Hanging photos,
Art.
It's endless really.*





Feel Free Home

THE ART OF FREETHINKING DESIGN

Leanne Ford

Designer and HGTV personality Leanne Ford shares her fresh, “do your home your way” approach and her freeing design process for loosening up, thinking differently, and creating a warm and soulful home for all to enjoy

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THIS MUST BE THE PLACE

HOMES
WITH
ATMOSPHERE

Chloe Redmond Warner
Foreword by Heidi Caillier

JOAN E



This Must Be the Place

HOMES WITH ATMOSPHERE

Chloe Redmond Warner

In *This Must Be the Place*, interior designer Chloe Redmond Warner explains how to design your home in a distinctive, personal way that is strikingly beautiful, playful, unforgettable-and yes, a little bit weird

- Little Women on Acid . . . 1970s Sofia Coppola in Palm Beach . . . Stuart Little Goes Big . . . These are the fantasies designer Chloe Redmond Warner concocts for her clients.
- Now, in her debut book, Warner demonstrates how these beguilingly creative inspirations germinate into delightfully layered interiors. Though each of Warner's interiors is aesthetically distinct from the next, the homes she features in *This Must Be the Place* embrace ornament, tactile materiality, pattern play, sentimental totems, and exuberant color choices.
- With playlists, pop-culture references, and stunning photography that perfectly showcases Warner's personality and her wonderful interior design work, this book is perfect for those looking to inject more creativity, fun, and color into their homes.

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Full-colour photographs throughout

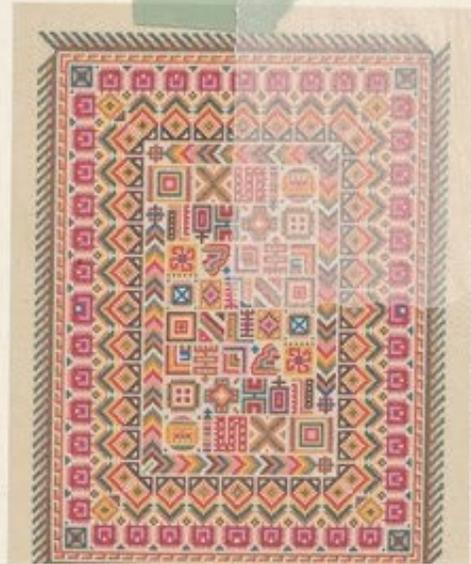
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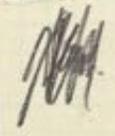




THE OCEAN



Color
light













This Must Be the Place

HOMES WITH ATMOSPHERE

Chloe Redmond Warner

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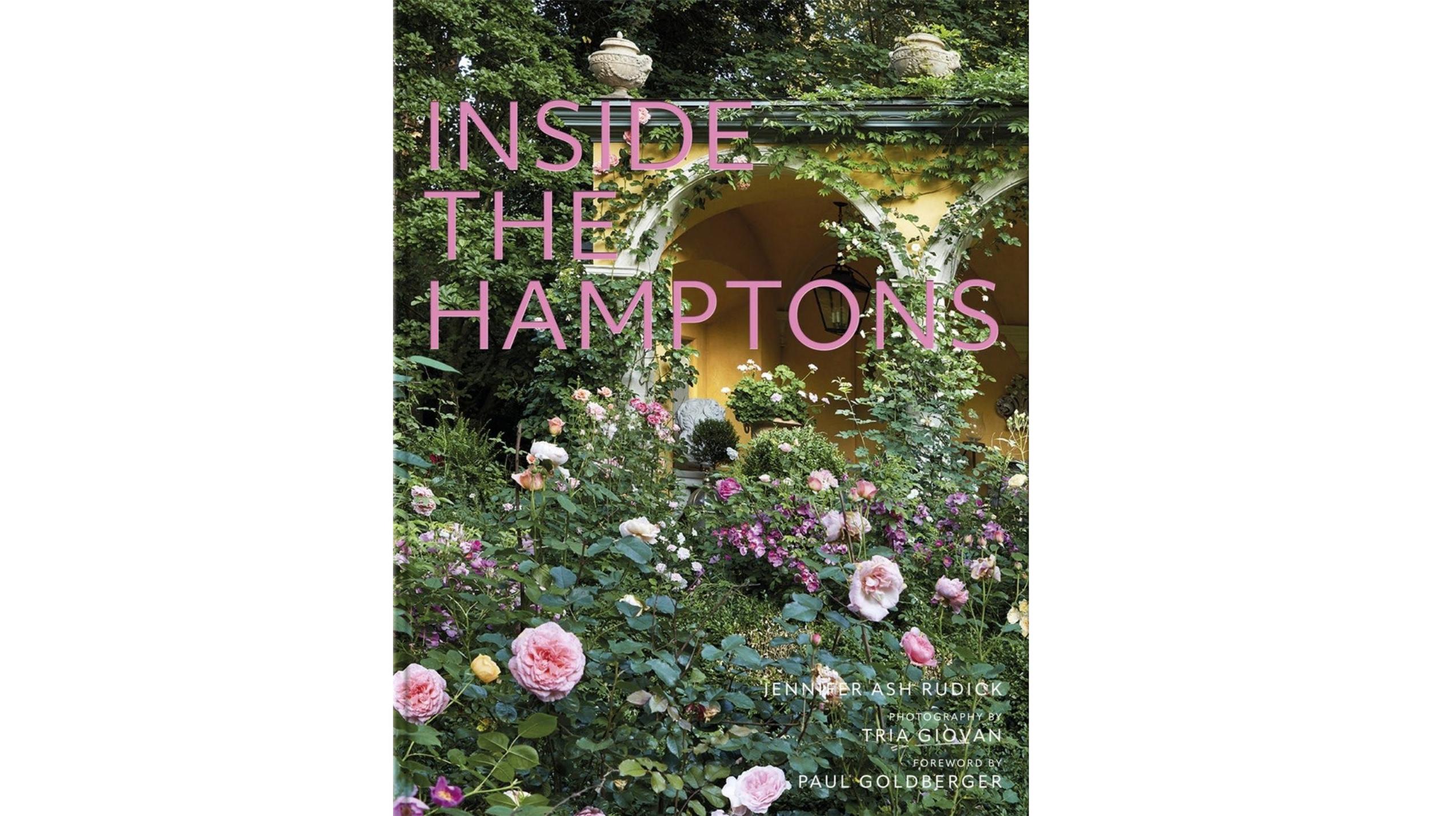
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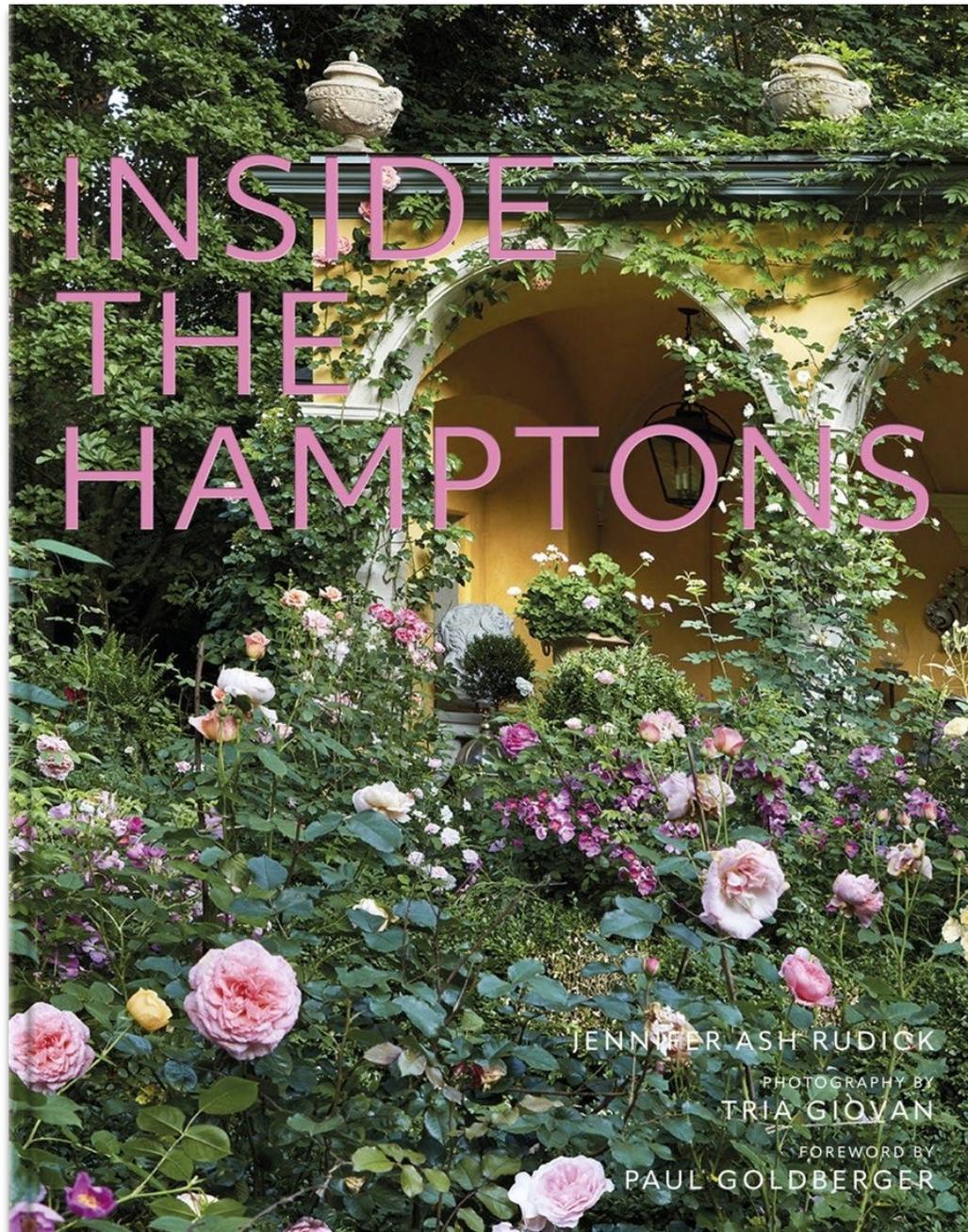
A photograph of a garden with a yellow building and archway, covered in greenery and flowers. The scene is lush with various types of roses in shades of pink, purple, and white. The building has a prominent archway and is partially obscured by climbing vines and other plants. Two decorative urns are visible on the roofline. The overall atmosphere is serene and elegant.

INSIDE THE HAMPTONS

JENNIFER ASH RUDICK

PHOTOGRAPHY BY
TRIA GIOVAN

FOREWORD BY
PAUL GOLDBERGER



Inside the Hamptons

Jennifer Ash Rudick

A curated guide to 18 distinctive homes in the fabled East End, owned by some of the area's most creative denizens, including interior designers, architects, furniture designers, and entrepreneurs.

- The Atlantic Ocean washes up against miles of pristine beaches along Long Island's South Fork. This legendary stretch - the Hamptons - seduces with its unique light (described variously as "hallucinatory" and "transformative"), fertile fields, lush gardens, and distinctive architecture, which ranges from humble shingled cottages to artists' barns, charming farmsteads, ultramodern residences, and magnificent oceanfront estates.
- In *Inside the Hamptons*, Southampton resident Jennifer Ash Rudick takes us on an insider's tour of 18 diverse and distinctive homes, from the village of Quogue to Montauk.
- Sag Harbor-based photographer Tria Giovan captures the ineffable Hamptons ambiance, bringing to life generous verandas, intimate nooks, antique-laden barns, and windows framing sweeping ocean views, all bathed in that inimitable light.

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The Vendome Press



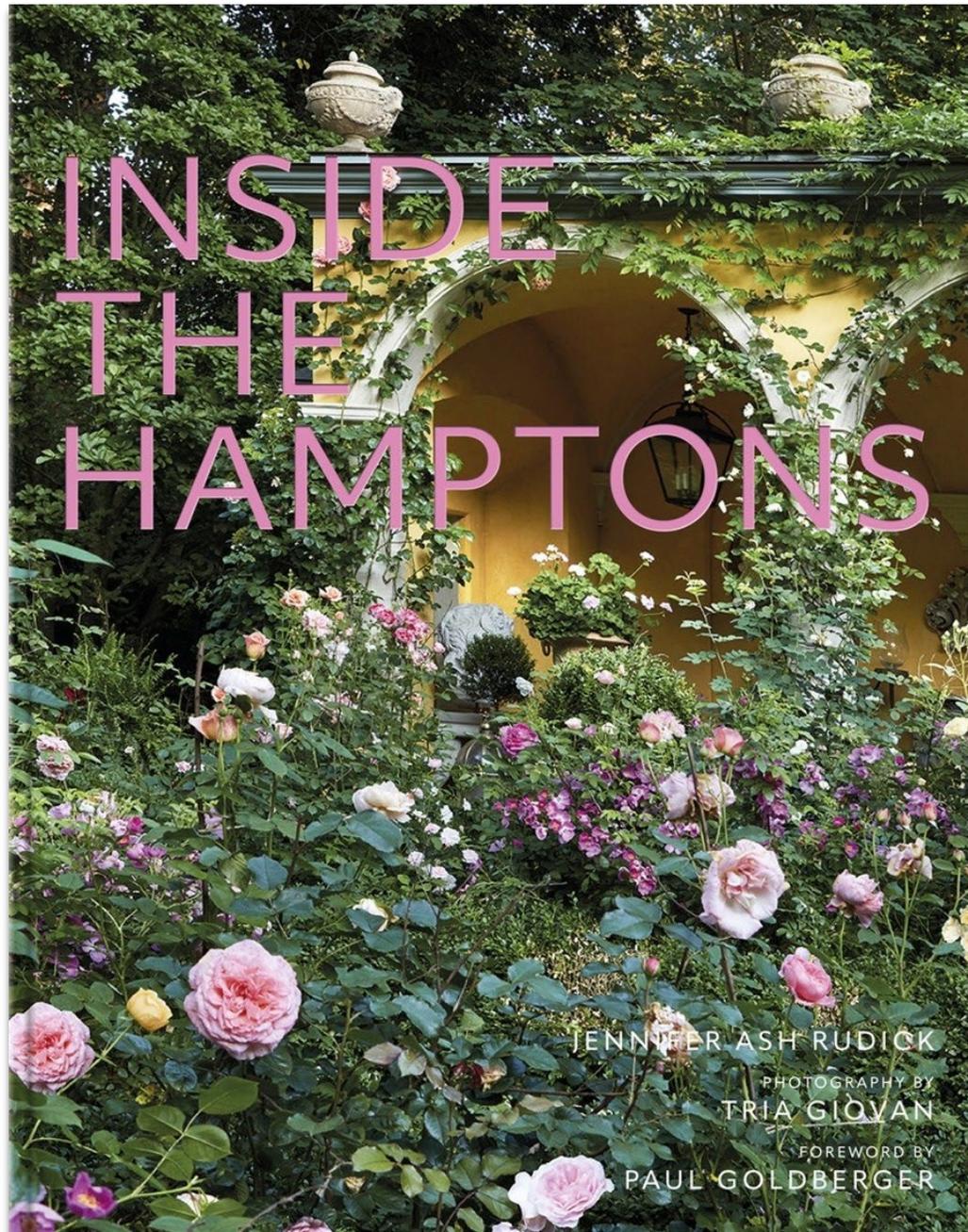












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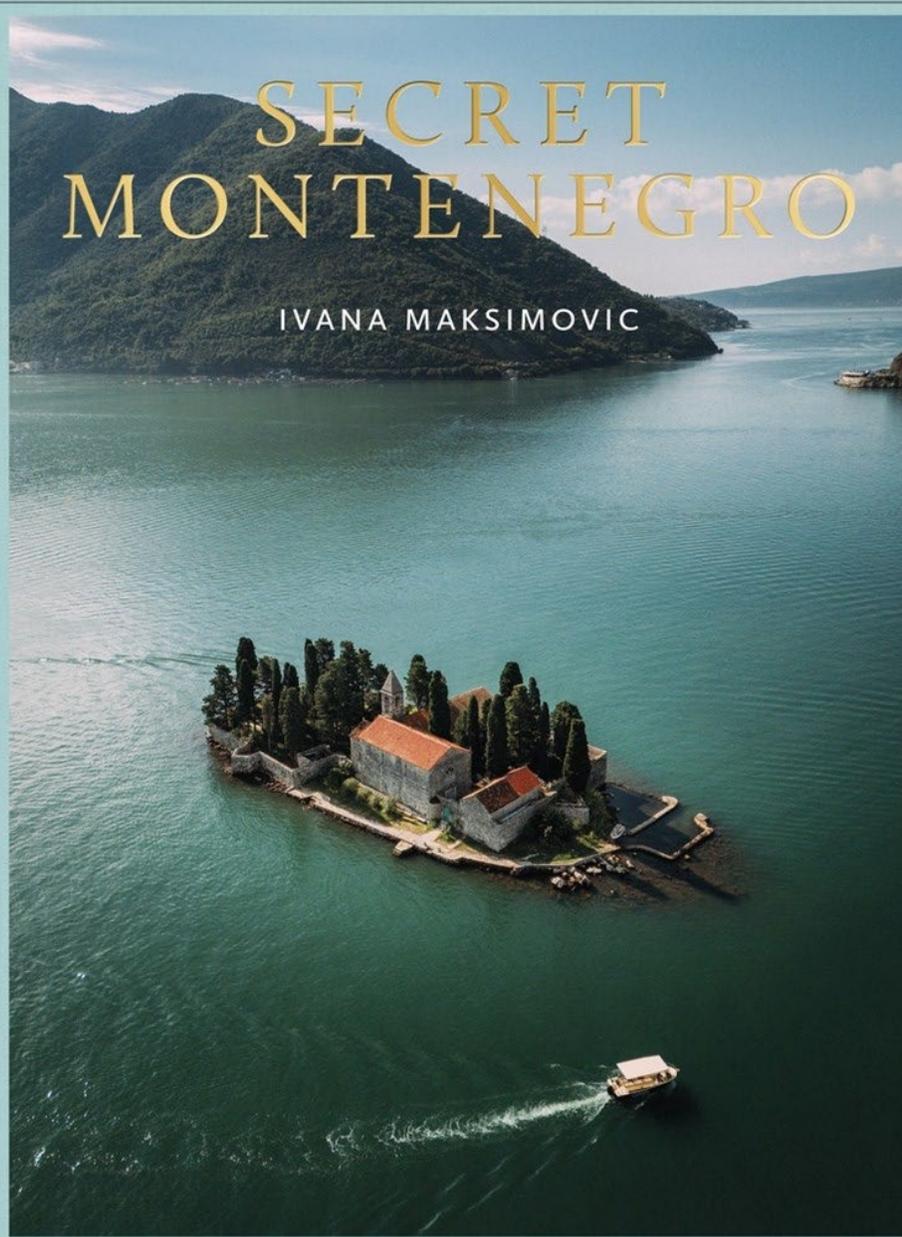
A curated guide to 18 distinctive homes in the fabled East End, owned by some of the area's most creative denizens, including interior designers, architects, furniture designers, and entrepreneurs.

- The Atlantic Ocean washes up against miles of pristine beaches along Long Island's South Fork. This legendary stretch - the Hamptons - seduces with its unique light (described variously as "hallucinatory" and "transformative"), fertile fields, lush gardens, and distinctive architecture, which ranges from humble shingled cottages to artists' barns, charming farmsteads, ultramodern residences, and magnificent oceanfront estates.
- In *Inside the Hamptons*, Southampton resident Jennifer Ash Rudick takes us on an insider's tour of 18 diverse and distinctive homes, from the village of Quogue to Montauk.
- Sag Harbor-based photographer Tria Giovan captures the ineffable Hamptons ambiance, bringing to life generous verandas, intimate nooks, antique-laden barns, and windows framing sweeping ocean views, all bathed in that inimitable light.

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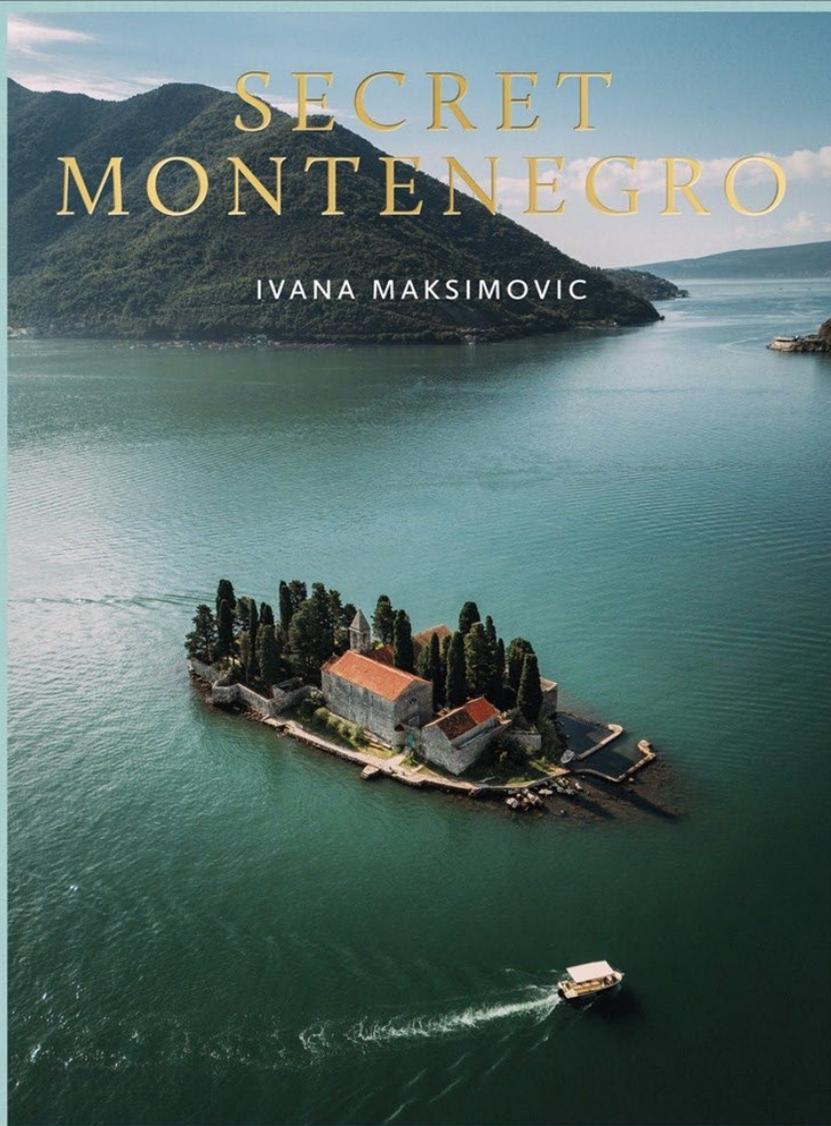
SECRET MONTENEGRO

IVANA MAKSIMOVIC



SECRET MONTENEGRO

IVANA MAKSIMOVIC



Secret Montenegro

Ivana Maksimovic

Let an insider guide you to a country of breathtaking beaches, dramatic ice-capped mountains, stunning centuries-old architecture, and charming towns - that's Montenegro, a secret gem in Southeastern Europe.

- In *Secret Montenegro*, Ivana Maksimovic guides the reader through the country of her childhood summers, offering the insights of an insider and revealing its many treasures, from the soft green hills, quiet stone villages, and pristine beaches of the Lustica Peninsula to the spectacular Bay of Kotor, with its inky sea and dark, fairy-tale mountains. Along the way, we encounter medieval churches and hidden interiors, steeped in tradition and myth, and enjoy a touch of luxury in the region's coastal resorts.
- Illustrated with stunning images, including the author's own photographs and many specially taken by photographer Boz Gagovski, *Secret Montenegro* captures a deeply personal journey through a special and unique country, whose tranquil charm and unspoiled natural beauty are celebrated in its pages.

AU \$145.00 | NZ \$160.00

9780865654778

240 Pages | Hardcover

175 Illustration(s)

305 mm x 240 mm

The Vendome Press

INTRODUCTION

Summer is here again, and I am on my way back home. On the flight, I make sure to sit on the right-hand side of the plane as we swerve across Europe, come to the point of Trieste and bank a left. The Croatian islands appear below me, the plane swoops left once more and a tiny country hoves into view. Here is the dramatic Bay of Kotor with its inky sea and tall dark mountains, the soft green hills of Luštica Peninsula, pine forests dense with medieval fortresses. Here is a church on every brow. As the plane descends, six tiny islands and a labyrinth of fjords appear. These were once the territory of sailors and pirates in the Venetian Republic. And in-between them lies the pale, shallow water around Sveti Marko. The plane touches down and I am back. This is Montenegro, the often-unsung, little-known jewel of the Mediterranean. It is the landscape of my childhood, my teens, my adulthood, a place whose people, architecture, food and history are all deep-woven into my past and present.

All the crucial stages in my life have happened here, falling in love, heart break, marriage, family. But more

than that, Montenegro has informed my sense of beauty - the black-green of the trees, the milky turquoise of the water, the cool grey stone walls of Kotor, the dawns when the mountains surrounding that town are the colour of pewter and the sea is violet. It has educated my senses with visits to the farmers' market in the shady old town where jars of honey-drenched nuts sit alongside fat tomatoes, Priganice and pungent smoked hams. *Secret Montenegro* is an opportunity to celebrate this sparsely-populated land of just over six hundred thousand people, a place which has come through the Venetian Republic, the Ottoman empire, via Communism to independence. It offers an encounter with the less developed and the less-exposed, hidden interiors untouched for decades, medieval churches and the coast. Above all, this book is personal, my take on and my images of the country that makes me happy and pulls me back to her waters, her monasteries and mountains time and time over.









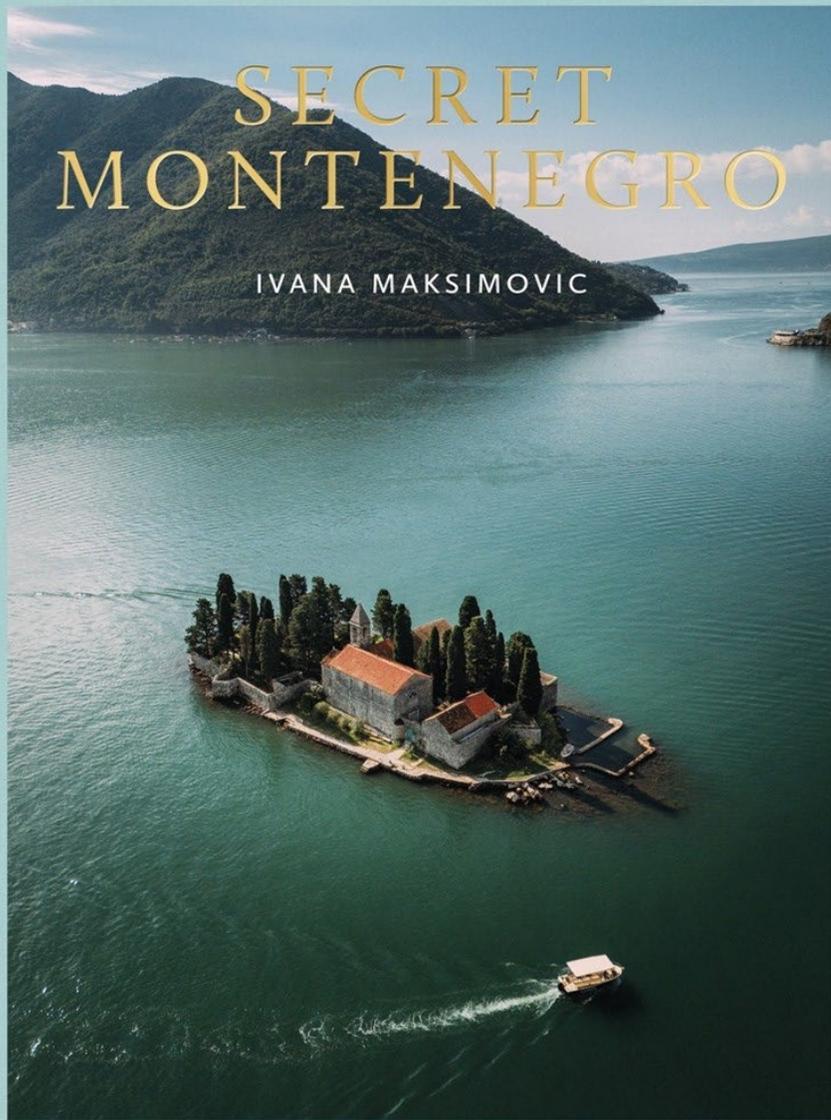




PALATA PINA
1876
PINA FAMILY
PALACE
PULA

SECRET MONTENEGRO

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Chris van Uffelen



Living Nordic

Harmony in Design

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HARMONY IN DESIGN

Chris van Uffelen

Exploring the latest trends in Nordic home design, making it an inspiring source anyone looking to embrace the Hygge lifestyle.

- The design culture of the Nordic countries is celebrated for its successful blend of minimalism, coziness, comfort, and beauty. Few places in the world approach housing with such intentionality, where architecture and interior design continually strive to balance tradition and innovation. Whether set in vibrant cities, idyllic countryside, or exposed to the forces of the sea, Scandinavian home design exemplifies how aesthetics and functionality can complement each other in unique ways.
- With inspiring examples, this volume provides insights into the living culture of a region globally recognized as a pioneer in sustainable and sophisticated design. The editor showcases carefully selected houses and apartments that reflect the timeless charm of Scandinavian style - a tribute to the art of creating aesthetically inspiring living spaces that accommodate a wide range of lifestyles.

AU \$90.00 | NZ \$100.00

9783037683095

192 Pages | Hardcover

Illustrated in colour

280 mm x 240 mm

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MAJAMAJA OFF-GRID VILLAGE

Helsinki, Finland



Design
Littow architects

Furniture design
Joska Heikkilä, Pekka Littow

Interior decoration
Päivi Meuronen

Completion
2024

GFA
92 m²

Photographer
Joonas Linkola (116, 118 Lm., r., 119 L), Chikako Harada (117,
118 La.), Pekka Littow (118 Lb.)

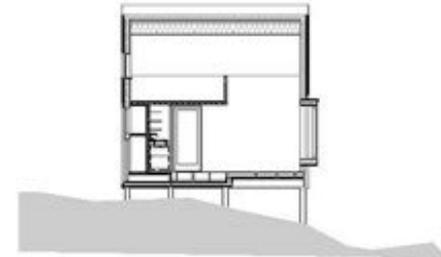




118



Mejamaeja Village is a collection of off-grid cabins in the Helsinki archipelago, transported without road access and built around a patented sanitary-kitchen module with energy storage and wastewater treatment. Conceived by Finnish architect Pekka Littow, it responds to the trend of sustainable living inspired by traditional housing and harmony with nature. The cabins combine modern design with solid wood construction, integrated storage, fold-away furniture, and minimalist finishes. Prefabricated elements allow easy assembly, disassembly, and relocation, even in remote areas.



119

SIMONSSON HOUSE

Boden, Sweden



Design
Claesson Koivisto Rune Architects

Completion
2020

GFA
220 m²

Further participants
Claesson Koivisto Rune

Photographer
Åke Eson Lindman

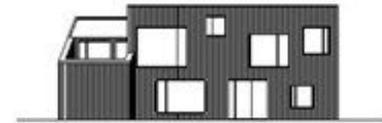
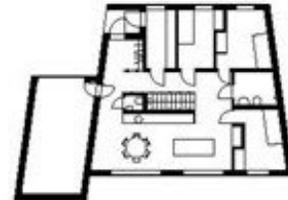




72



Unusually strict zoning regulations shaped this private house: a maximum height of 4.2 meters and the requirement of a red roof. To achieve a usable second floor, the architects chose a single pitch roof, whose mean height calculation kept the building within the rules. The house consists of two trapezoidal volumes facing opposite directions. The larger holds the living spaces facing the river; the smaller contains a garage, sauna, and roof terrace. Finished entirely in red paint, the house meets the stipulation for a red roof.



73

SKIGARD HYTTE

Fåvang, Norway



Design
Mork-Ulnes Architects

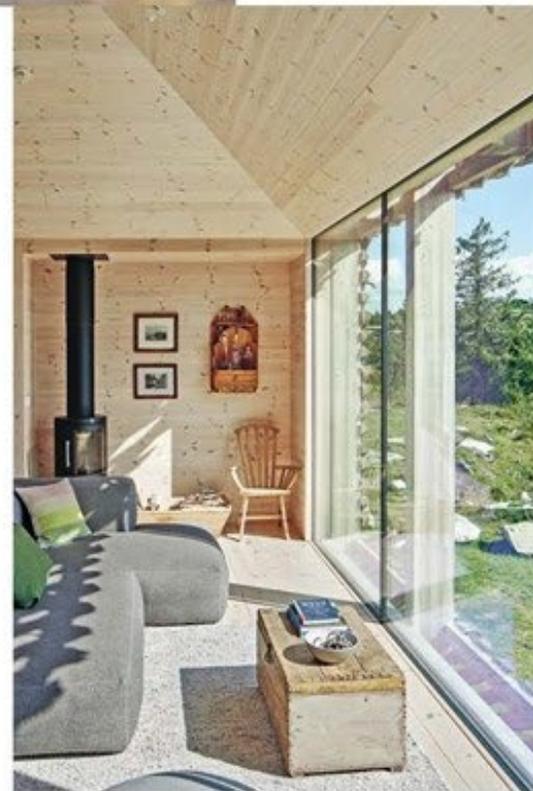
Completion
2019

GFA
144 m²

Further participants
Hafjell Bygg, Strønes Snekkerverksted

Photographer
Bruce Damonte





Chris van Uffelen



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Elegance

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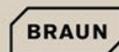




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Japanese Homes

MINIMALISM, BALANCE, ELEGANCE

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Delving into the harmony of tradition and modernity in Japanese residential architecture to reimagine the art of home design.

- Life in Japan - and therefore also the culture of living - oscillates between two very contrasting poles: on the one hand, the tranquility of country life, surrounded by the sounds of nature, with tatami mats, sliding doors and engawa wooden verandas, and on the other, the frenetic dynamism of the metropolises and large cities with minimalist townhouses on narrow plots and sophisticated micro-apartments. It becomes exciting when these worlds of tradition and modernity meet and interact with each other in terms of design.
- This volume offers a multifaceted overview of contemporary Japanese residential architecture and introduces the art of creating spaces that combine functionality and spirituality. It offers unique insights into the principles that make them so special and shows how living spaces are not only designed but also experienced. The selected projects invite to understand and reinterpret the essence of Japanese living cultures.

AU \$90.00 | NZ \$100.00

9783037683088

192 Pages | Hardcover

Illustrated in colour

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HOUSE IN AOYAMA

Designer — Keiji Ashizawa Design

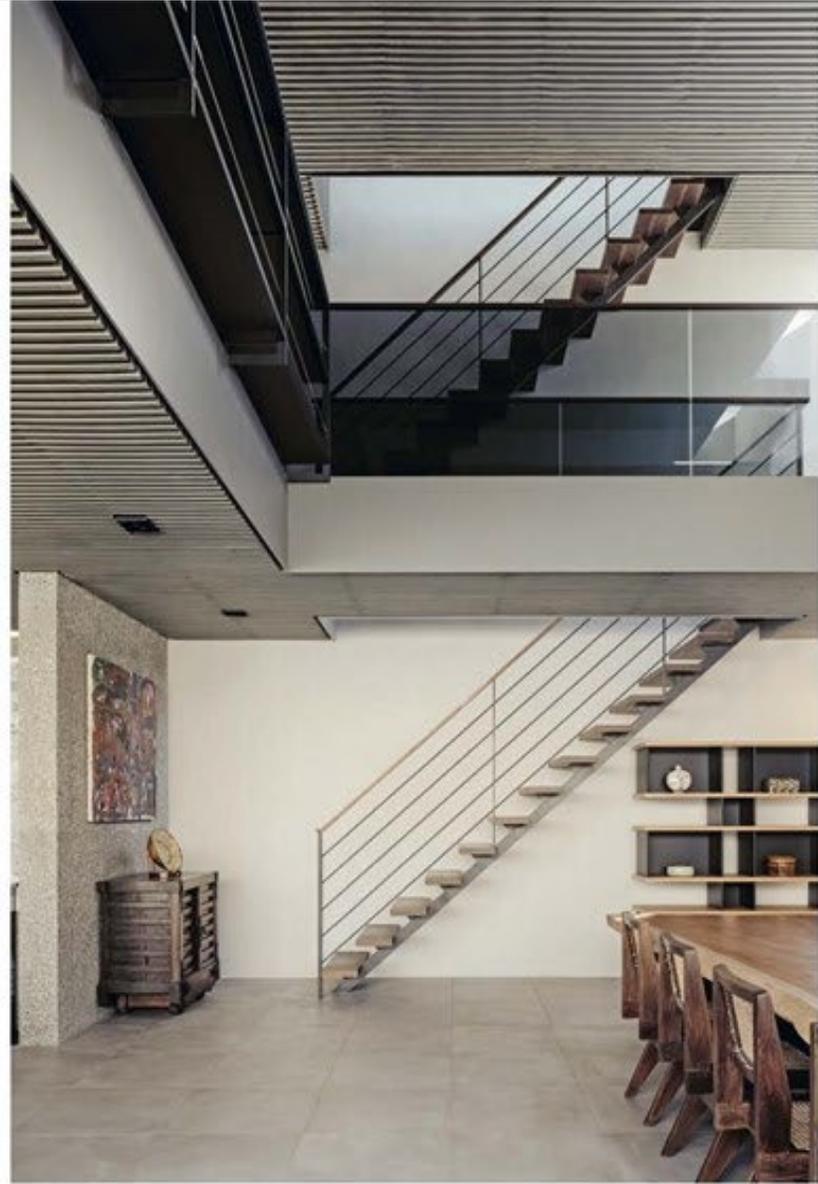
Year of completion — 2025

Gross floor area — 37734 m²

Sustainable features — exterior walls plastered with earth-mud to improve thermal insulation

The House in Aoyama is a minimalist concrete residence with three floors above ground and one below, located in a residential area in central Tokyo. The house faces an intersection and therefore balconies in the living room and main bedroom, with plantation were created. Natural sunlight from the ceiling was planned to provide sufficient light inside. The narrow-pitch wooden louvers on the facade, which also serve as balcony railings, were designed to have good privacy and lighting conditions. The spatial arrangement places communal areas like the living and dining rooms on the second floor, while bedrooms are distributed across the first and third levels. Additionally, the basement offers a secluded space enhancing the home's functionality. An urban oasis has been created on top of the building, where a roof-top garden, complete with trees and a barbecue area offers a private retreat amidst the cityscape. The interior especially uses concrete. This reveals a raw aesthetic and also complements the carefully selected furnishings and artworks within the house.

◻ A four-story concrete residence with three floors ◻ The double-height space connects the upper floors with a staircase



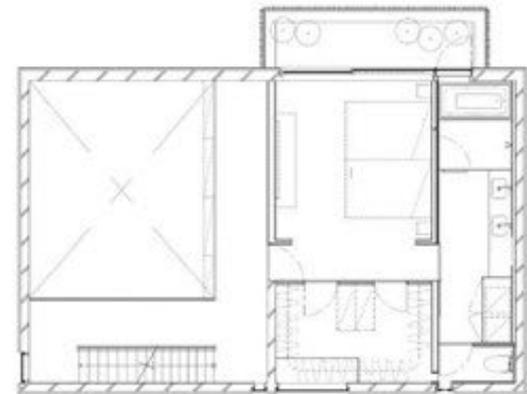


↳ The landing of the stairs allows an overlooking view of the living space.

↳ Bedroom with a view into the blooming balcony.

↳ Living and kitchen area, where the washed-out concrete and the ribbed ceiling make the furniture and art stand out.

↳ Floor plan.



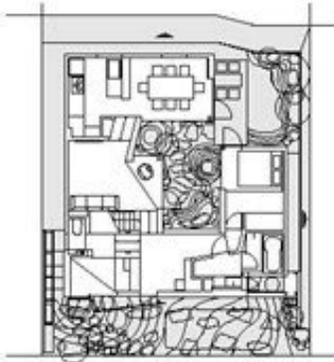
NIGHTINGALE HOUSE

Designer — Atsushi Kawanishi & Associates
Landscape design — 3 leaves garden office
Year of completion — 2020
Gross floor area — 130.10 m²

The Nightingale House is situated in Kawanishi, next to the river Inogawa. The suburbs, which were developed in the early 1950s were replaced by new vitality. The building connects two gardens in a surrounding environment and three garden spaces inside. The inside of the three gardens is a buffer connecting them with the interior, as well as the lower flat roof. By disassembling and reorganizing the house, the garden areas gradually open to the environment. They also contribute significantly to the shape of the house. The six gardens, including the rooftop, gradually divide the residence and blend into the environment harmoniously. The wall facing them, creates a polyhedron-shaped outdoor space. Cedar wood panels were primarily used for the exterior facade. The flooring consists of oak parquet. Each location has a unique expression and leads to other places of the residence. The garden and living room are interconnected and open up to the outside world.

☞ Front view of the exterior facade made of Cedar wood panels. ☞ Cozy living room and staircase, which houses a lot of plants





- ① Light-filled dining room with a view of the garden.
- ② Floor plan.
- ③ View on the blooming garden area with a little stone path.



IKENOUE NO MACHIYA

T Designer — Furuya Design Architect Office
 O Client — Masako Kubota, Hiroyuki Kubota
 K Year of completion — 2024
 Y Gross floor area — 180 m²
 O Sustainable features — continuous skylight, high-performance exterior insulation.



Located between Ikenoue and Shimokitazawa, the site is rather close to city life. To overcome the narrow frontage, the plan embraces the concept of a traditional machiya, where the full depth of the building is utilized as its volume. The individual access routes to the upper floors and the maisonette layout are directly reflected in the building's exterior form. Due to regional requirements, external insulation was adopted, aiming for an appearance where the interior and exterior seem to be reversed. The structure extending the slabs from the central wall makes a continuous skylight along the building's full length possible. The different paint colors are linked to the type of dwelling unit, and the combination of these forms the facade. Due to the coexistence of commerce and daily life in this area and paying respect to the deep layout of traditional machiya, this project was named Ikenoue No Machiya.

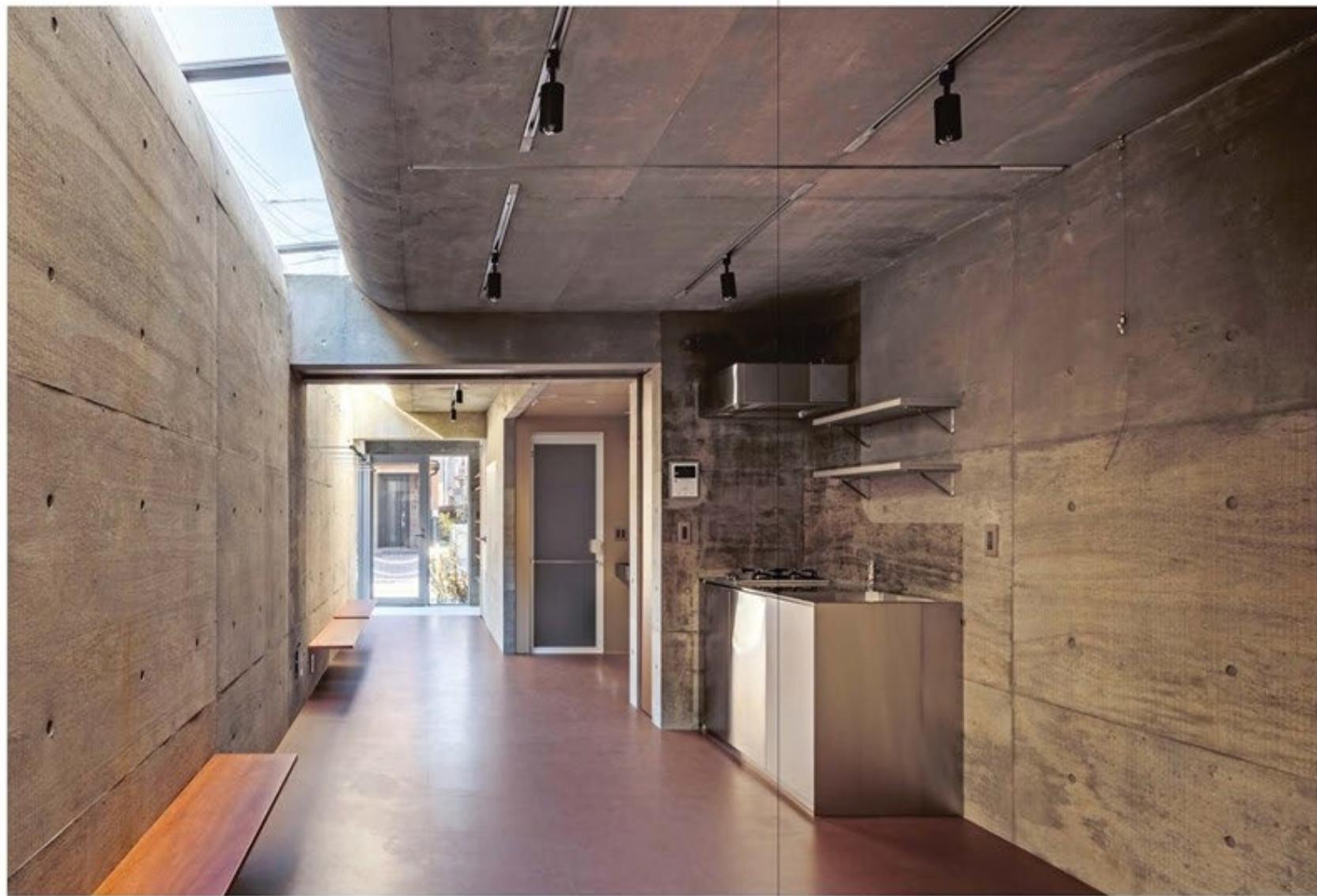
41 Pastel sandy colors were used for the facade.



01 The facade is colored adopting external insulation changes.

02 Side view of Ikenoue no Machiya.





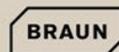
41 The gap made with floor slab from load-bearing wall and non-load-bearing exterior wall is being a skylight of the building's full length.



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Japanese Homes

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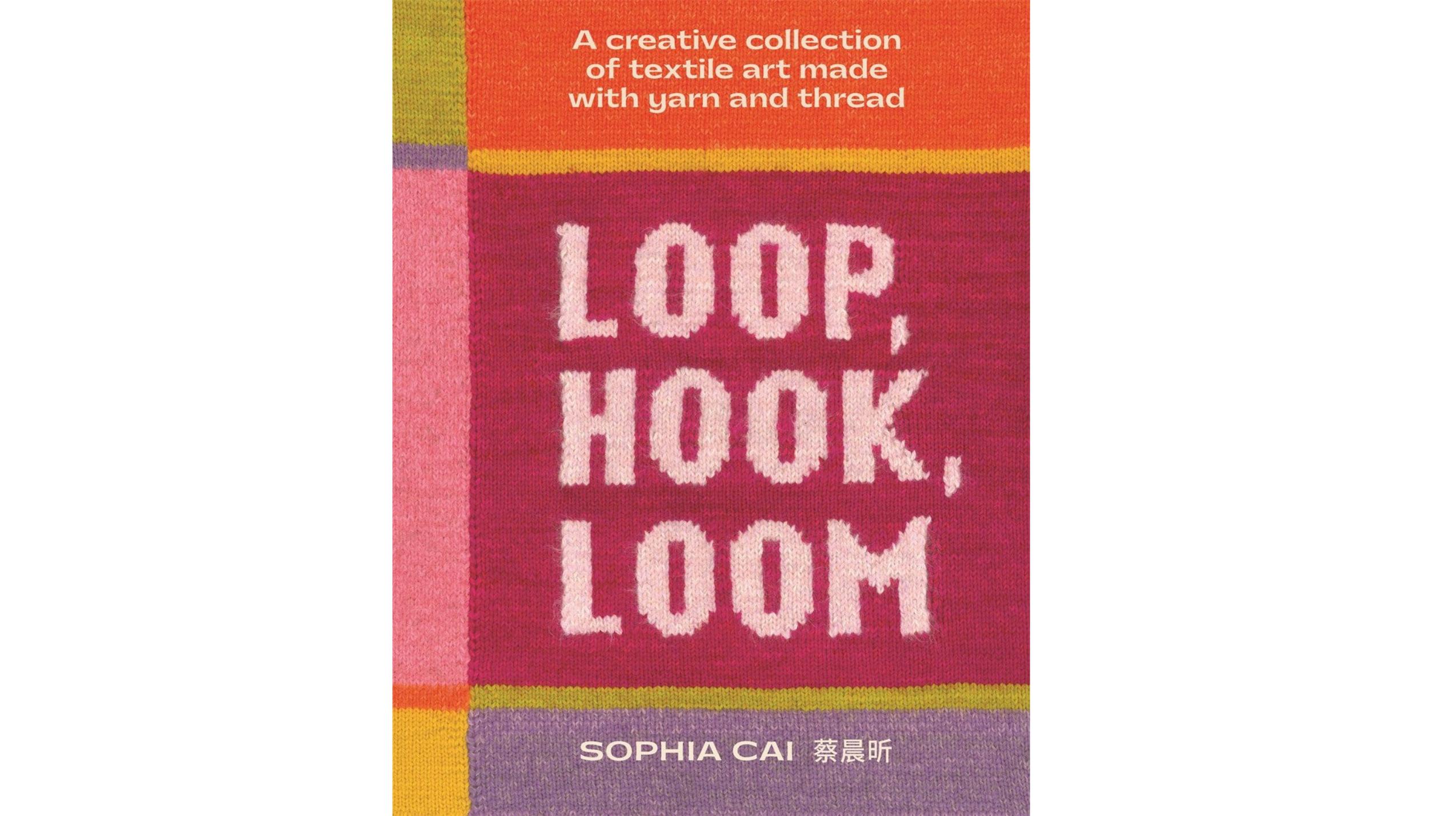
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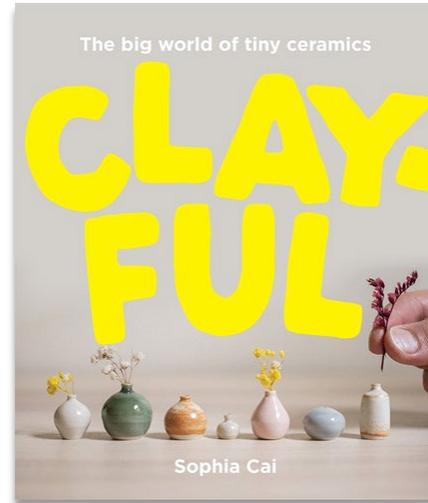
The image shows a vertical rectangular piece of knitted textile art. It features a central panel of deep red yarn with the words 'LOOP, HOOK, LOOM' knitted in a light pink or white yarn. The central panel is bordered by horizontal stripes of yellow, green, and purple. A vertical stripe of pink runs along the left edge. The top and bottom edges are solid orange and purple respectively.

A creative collection
of textile art made
with yarn and thread

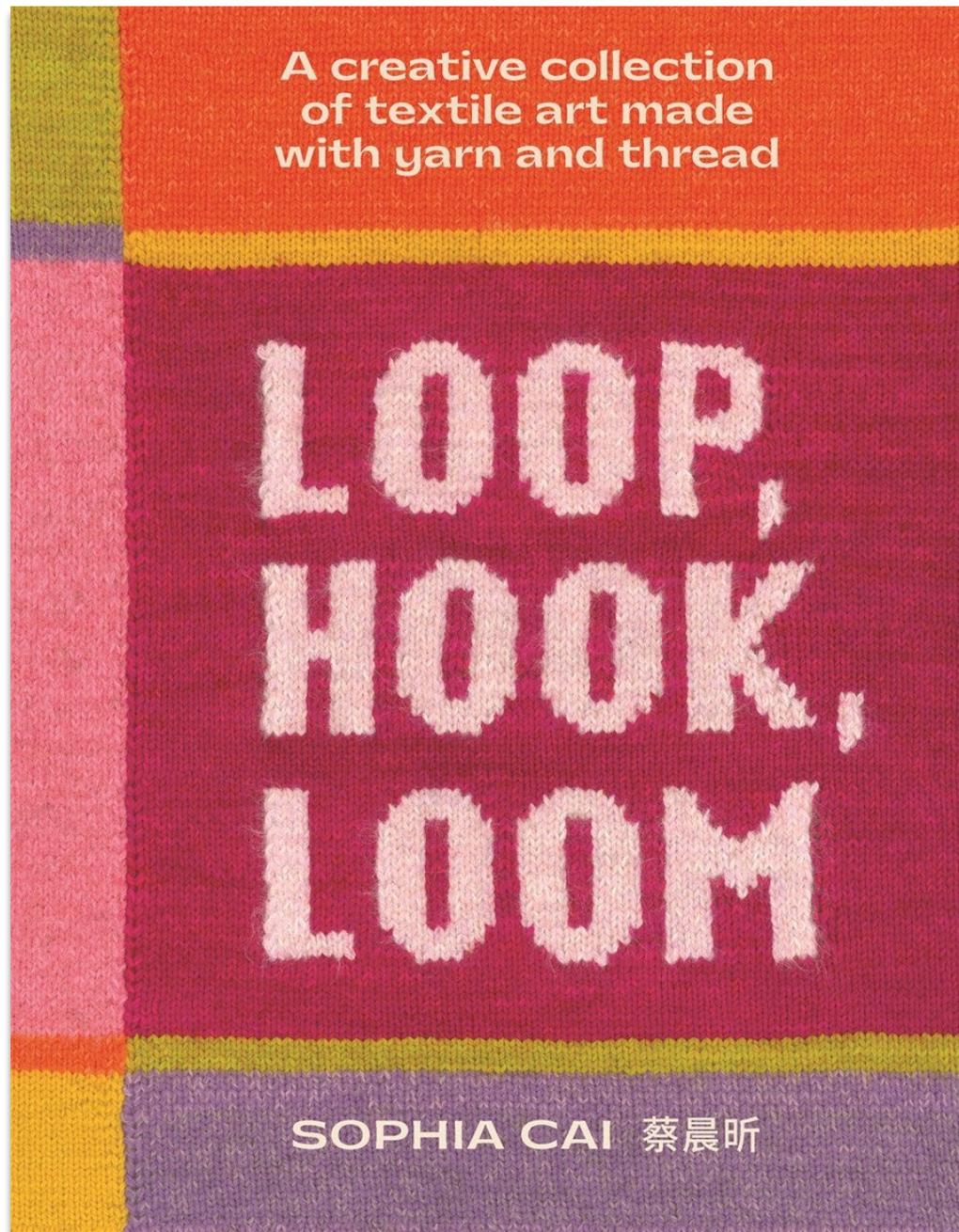
LOOP,
HOOK,
LOOM

SOPHIA CAI 蔡晨昕

ALSO AVAILABLE



9781923049512



Loop, Hook, Loom

A CREATIVE COLLECTION OF TEXTILE ART MADE WITH YARN AND THREAD

Sophia Cai

A collection of 35 artists from around the globe who work with yarn to make unconventional and creative objects.

- From artists knitting giant sweaters to those creating rooms bursting with imagined sea creatures, *Loop, Hook, Loom* brings together some of today's most creative textile practices in a celebration of contemporary exploration and play.
- Broken down into three chapters - Weaving, Crochet, and Knitting - Sophia Cai dips into the history of these artforms and the creative ways they're currently being expanded.
- An accessible entry point into the world of yarn-based art, *Loop, Hook, Loom* features both working artists and hobbyists, highlighting the endless possibilities of textiles.
- A more playful and accessible format, perfect for the gift trade and casual art lovers - *Loop, Hook, Loom* is approachable in its design, writing, and the artworks that are featured, targeted at a larger swathe of the market than just art student and serious museum goers.

AU \$39.99 | NZ \$44.99

9781923239845

248 Pages | Hardcover

150 colour photographs

270 mm x 215 mm

Smith Street Books

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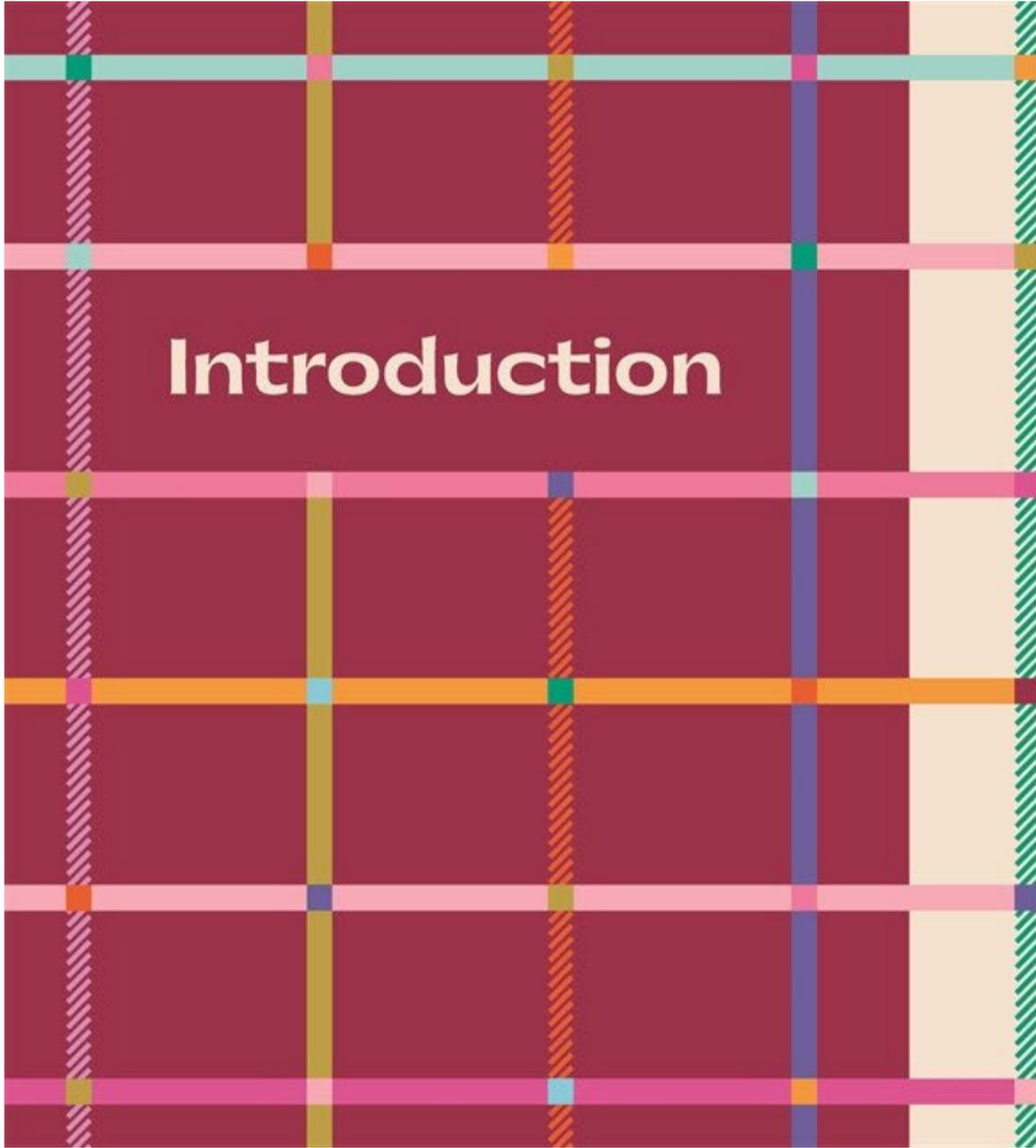
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Introduction

I started working on this book of contemporary textile art in the summer of 2024, but my personal connection to the subject matter started in childhood.

Long before I ever picked up a knitting needle or crochet hook, I was raised by a mother who could do anything with textiles. When I was a young child in China, she would make us matching outfits cut from the same cloth; in photos from this period, I am her mini-me smiling at the camera, trying my best to match her pose. Whether by choice or by circumstance, making things by hand was something she was really good at. During my time as a teenager who wanted to keep up with the latest fads, my mother would always say no to my requests at the shopping centre: "I can make that for you at home." Although this almost never came to fruition, I knew that she was up to the task.

I bought craft books long before I could understand the instructions, inspired by the potential contained in their pages and dreaming of what I could make. My favourite books were vintage knitting titles from the 1980s, with their bold colours and patterns, as well as Japanese crochet books with instructions for making soft toys (or "amigurumi"). It wasn't, though, until a year spent living abroad as a postgraduate student that I finally taught myself how to knit by watching tutorials on YouTube.

I am now an avid knitter and crocheter, with a SABLE (aka a yarn "stash acquired beyond life expectancy"). The only artworks I have made are knitted: during pandemic lockdowns, I worked on a socially distanced sweater, *Safety Yellow Woman* (2020–21), that ended up in two exhibitions. During my time working at the Australian Tapestry Workshop in South Melbourne, I got to watch some of the most talented weavers in the world work on the loom every day – an experience that's impossible to come away from without being a fan of the process.

Loop, Hook, Loom is my love letter to textiles, shaped by a lifelong engagement with the topic and a drive to amplify underrepresented creative practices that we all can learn from. Stepping outside of my lived experience, my training as an art historian reminds me to think about art and artists in a bigger context: whether that be social, political, cultural or historical. When I apply this thinking to the breadth of textiles, I am struck by their endurance as artworks that have existed for millennia across global cultures and creative practices. Given the ubiquity of cloth and fabric in human civilisation, there are countless traditions to learn from, which makes for



displacement of queer migrants. Chan's piece explores the ongoing impacts of homophobic policies on individuals. It speaks to the double marginalisation that occurs as a migrant and as a queer person, with the fist in the middle representing the "bureaucratic entanglements" that affect a person's safety and life.

Accessibility is a central focus in Chan's works, as he wants his pieces to speak to people of all ages and backgrounds; this is one of the reasons he mostly knits garments, worn either by himself or others. This close relationship to the body allows Chan to speak to audiences on a personal and direct level. While his works are "aimed at my community", he recognises the importance of sharing the messages and themes of his works with people who may not share the same lived experiences. Chan sees his artworks as a way to share stories, whether his own or someone else's, to challenge assumptions and foster greater empathy through a connection to others. ■



Opposite Clockwise from top left: *Achillea* worn by *Blu Jay*, 2021, Hand-knitting and upcycled jumper, floristry by Graham Ho; *It's You, Miss Hua*, 2023, Hand-knitting; *Solidarity Dress*, 2024, Hand-knitting **This page** *to u-u*, 2021, Hand-knitting

Kendall Ross

OKLAHOMA CITY



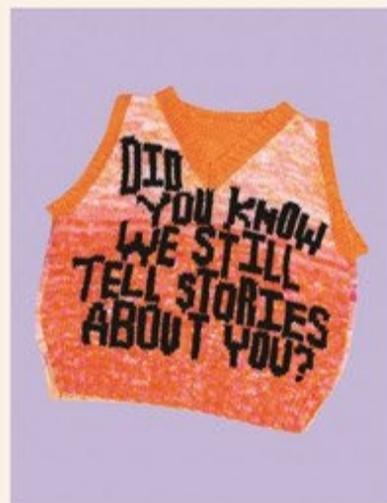
Kendall Ross is known for her brightly coloured, wearable sweaters that incorporate original text alongside illustrations. Ross's works are deeply personal: a way for the artist to process her "emotions, experiences and memories" through knitting as "journaling". Her works are made by hand using between 10 and 25 different balls of yarn at once. In order to convey the details of her illustrations, as well as make the text legible, Ross uses a combination of both stranded and intarsia knitting techniques, swapping between working with multiple threads to working a single thread at a time. All of her pieces are knitted as "flat" portions, which are then stitched or joined together to create garment shapes; for her large-scale works, this includes using lengthy custom circular knitting needles measuring over 1.5 metres to capture the full length of the stitches required.

Ross enjoys every part of the process of hand-knitting garments, which includes weaving in ends and blocking (the process by which finished pieces are shaped through moisture). As she is in total control of every step, this work offers "a rare space where I'm able to express myself fully" from start to finish. Ross knits everywhere, taking simpler projects with less colours on the go, while completing the more complicated colourwork pieces at her home studio ("aka my dining room table"). This consistency helps Ross maintain her routine.

While Ross's works are deeply personal, they are also shaped by broader historical considerations of women and "women's work". Growing up, the relationships she built with the women in her family through knitting and crochet led her to study women's history at university. She cites this tertiary background as a central inspiration for both the "content and purpose" behind her work as an artist. Namely, she is interested in "using this historically female-dominated skill to tell unapologetically emotional and vulnerable stories from my perspective as a young woman". She further

reflects that she "love(s) what knitting means within my family and within women's history", sharing that her mother, who is constantly "expressing herself through textiles", was her "first favourite artist" – a title she still holds.

In more recent years, Ross has been making large-scale works that aren't necessarily wearable ("Is it still a garment if you can't wear it?") to further explore what it means to "unapologetically take up physical space as a woman". Growing up in the Bible Belt, in "one of the most conservative states in America", Ross felt like "only men could speak and were listened to". Her works today, such as *I Remember Thinking Things Would Change Once I Didn't Take Up So Much Space* (2024), are defiant. In this work, the central words are situated against a knitted backdrop of personal objects and artefacts. Among these are



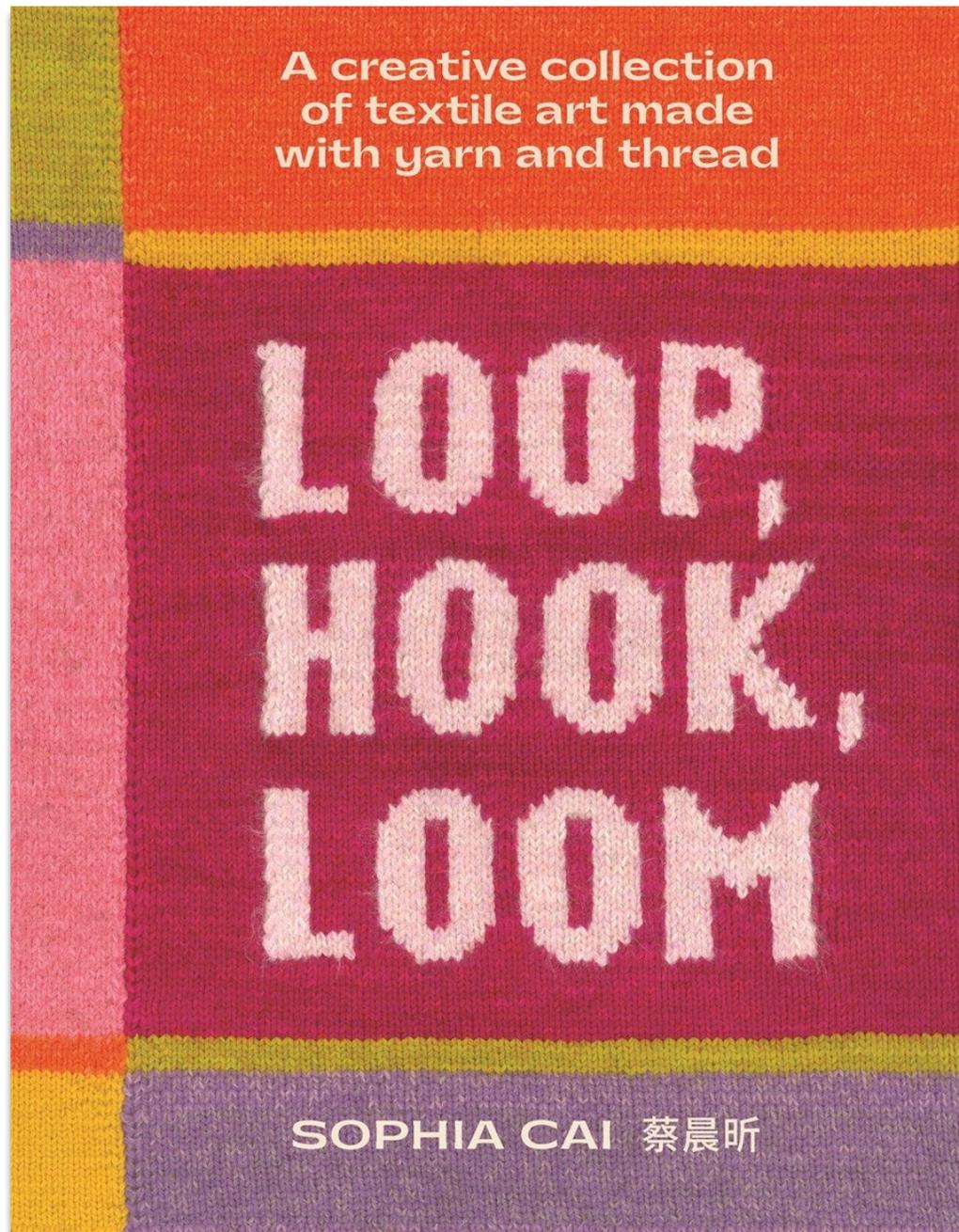
Opposite *Is There Room For Anyone Else?*, 2025.
Hand-knitting This page *Storyteller*, 2022, Hand-knitting



Opposite Clockwise from top; *Just Us Now*, 2021, Hand-spinning, hand-knitting and applique; *Untitled*, 2022, Hand-spinning, hand-knitting and applique; *Family Portrait*, 2019, Hand-spinning and sewing This page *Closer, not far - For those who came before and after*, 2021, Hand-spinning, hand-knitting and crochet, featuring Mannat and Sirat



Artists clockwise from top left: Mulyana, Kat Leonardo, Lissy and Rudi Robinson-Cole, Nicole Nikolich, Omar Badrin, Liisa Hietanen



Loop, Hook, Loom

A CREATIVE COLLECTION OF TEXTILE ART MADE WITH YARN AND THREAD

Sophia Cai

A collection of 35 artists from around the globe who work with yarn to make unconventional and creative objects.

- From artists knitting giant sweaters to those creating rooms bursting with imagined sea creatures, *Loop, Hook, Loom* brings together some of today's most creative textile practices in a celebration of contemporary exploration and play.
- Broken down into three chapters - Weaving, Crochet, and Knitting - Sophia Cai dips into the history of these artforms and the creative ways they're currently being expanded.
- An accessible entry point into the world of yarn-based art, *Loop, Hook, Loom* features both working artists and hobbyists, highlighting the endless possibilities of textiles.
- A more playful and accessible format, perfect for the gift trade and casual art lovers - *Loop, Hook, Loom* is approachable in its design, writing, and the artworks that are featured, targeted at a larger swathe of the market than just art student and serious museum goers.

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Turn Simple Techniques into Showstopping Designs



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Gertie Sews Glam Knits

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Celebrated sewing expert Gretchen Hirsch shows you how to transform knits and stretch fabrics into glamorous vintage looks inspired by Coco Chanel, Claire McCardell, Madame Grès, and more.

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- Hirsch's well-researched sewing instructions come from years of studying and collecting rare designer garments. There are few books available on sewing with knit fabrics, and even fewer that offer both instruction and patterns for coveted vintage styles that are sized to fit modern figures.
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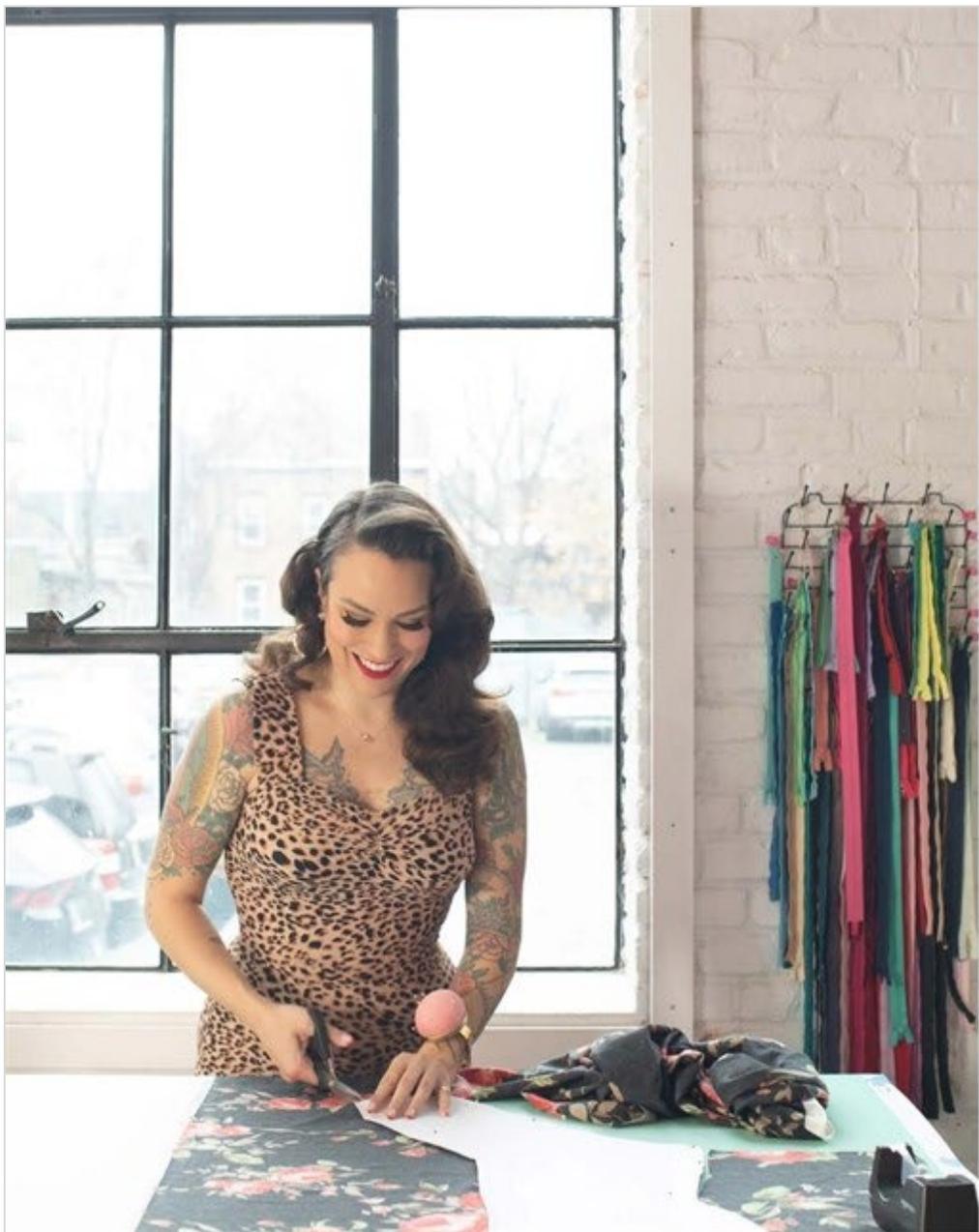
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---- INTRODUCTION ----

Why Glam Knits?

In the world of sewing, knit fabric is both incredibly common and incredibly divisive. Sewists who are devoted to knits love how fast and easy they are to fit and sew, and how comfortable they are to wear. But just as many are intimidated, preferring to stick to their comfort zone of woven fabrics.

To me, sewing knits shouldn't be something to be staunchly for or against. It should just be one option in a sea of sewing choices. There are some things that a woven can't do quite like a knit: I love how knits can hug every curve and not even need a zipper! However, today's knits are no match for the glamorous garments of yesterday: We think of sporty T-shirts, spandex athletic wear, or poor imitations of retro style. But mohair "sweater girl" tops crave a fuzzy knit fabric, and 1940s draped gowns work so well in a gorgeous matte jersey.

At my independent sewing pattern company, Charm Patterns, we regularly release patterns intended for knit fabric, and there is no doubt about it: Knits strike a chord.

While I love structured woven bodices, complete with sturdy underlining and spiral steel

boning (aka things that should never stretch!), I also love translating vintage patterns into modern knits. One of Charm's most popular patterns ever is the Society Dress, a forties-style swing dress made in glamorous stretch velvet or Lurex, with options



OPPOSITE: Here I am demonstrating pattern matching techniques in the Charm Patterns studio, wearing a knit dress (our Sophia dress pattern) in my all-time favorite "neutral": leopard!



woman's lifestyle, not the other way around. One of my favorite quotes of hers speaks to this idea: "Most of my ideas come from trying to solve my own problems—problems just like yours. I like to be able to zip my own zippers, hook my own eyes. I need a dress that can cook dinner then come out and meet the guests."

McCardell, like Chanel, championed wool jersey garments, using it for everything from beach separates to bathing suits to elegant day dresses. One of her most innovative designs, the "diaper suit," was a wool jersey swimsuit that was pulled on over the wearer's head, then wrapped to form an unexpectedly elegant silhouette that remained easy to wear. Another notable design in jersey was the Monastic Dress, a pleated tent dress that cinched with spaghetti ties at the waist, allowing the garment to adjust and shift with the movement of the body. In all her clothing, McCardell prioritized function over fashion, and the ease of knit fabrics fit perfectly into this design ethos.

GENE SHELLY AND 1950S GLAM

My favorite! By the 1950s, it was no longer unusual to see knitted fabrics being used in high-fashion applications. Curves were back in, and snug knits played up the figures of "sweater girls" everywhere. Like everything else in the fifties, knits took on an air of candy-colored excess, especially in the designs of Gene Shelly.

Shelly began his career as a staid suit designer before turning his sights to a more glittery idea: figure-hugging wool knit dresses absolutely encrusted with beads and embellishments. The knit fabric was American made, while all the beading was done by hand in Hong Kong. These dresses could be cocktail length or floor-skimming, usually with a high scoop neck in the front and a deep plunge in the back. Unlike McCardell's designs, Shelly's dresses were all about bringing glitz and drama to your wardrobe. The knit fabric allowed the garment to mold to the body, but because such

heavy beading negated much of the stretch, the dresses had a back metal zipper closure so they could be put on with ease.

Gene Shelly dresses are still highly collectible, snagging high prices on the vintage market. If I had an unlimited budget, you can bet that I would be hunting down as many of these sparkly pastel sheaths as possible. Their enduring appeal shows just how desirable glamorous knit garments are to a modern vintage enthusiast.



OPPOSITE: This Gene Shelly dress from my collection is absolutely encrusted in beads and sequins. TOP: Inside the dress, you'll spot the sweater knit base and the meticulous hand-stitched embellishments. ABOVE: This knit shell top has a fishnet stitch and a back metal zipper.



4

Getting Ready to Sew

Now that you've got a handle on the different types of knit fabrics available, I hope you're excited to start sewing some glamorous knits. But before we dive into the actual construction, it's crucial to set the stage for success. How you pretreat and cut your fabric will have a huge impact on how your finished garment looks, fits, and wears. After we tackle my best tips for prepping your fabric, I'll guide you through some advanced techniques, like matching stripes and prints, to take your projects to the next level. (And just as with wovens, before you cut your good fabric, you'll definitely want to make a muslin and make any necessary fit adjustments to the pattern. See Chapter Seven [page 000] for all the muslin and fit advice you'll need.)

EVALUATING YOUR FABRIC

Now, I'm sure you've selected an absolutely beautiful material for your project, but before you get too committed, let's spend a little time evaluating your fabric to make sure you've considered every possible factor that may come up.

The patterns in this book build a versatile capsule wardrobe—pair classic black with stripes, jewel-tone rib knits, and a splash of hot pink lace for maximum impact.

Hold it, inspect it, stretch it—this little investment of time will save you so many headaches, heartaches, and unwanted surprises later.

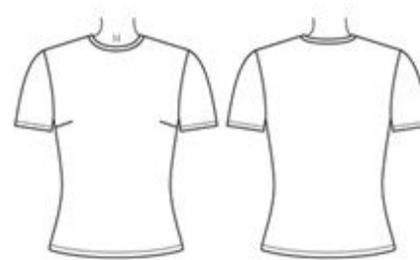
Here are some things you'll want to think about before cutting:

- **DIRECTION OF GREATEST STRETCH (DOGS):** It's important to first identify the direction in which your fabric stretches the most. This is crucial for ensuring your finished garment will move with you comfortably. The DOGS should go horizontally around your body, so consider your cutting layout now and see if you will have to make any adjustments (more on that later).
- **VERTICAL AND HORIZONTAL STRETCH:** Does your fabric stretch vertically as well, or just horizontally? If it only stretches in one direction, this isn't necessarily a dealbreaker, but you may need to adapt the pattern by adding length (see page 000). Fabrics without vertical stretch will fit differently and appear shorter than fabrics that stretch in both directions.
- **STRETCH PERCENTAGE:** Give your fabric a gentle stretch to check how much it gives and calculate the stretch percentage (see page 000 for more information on how to test for this).



Jewel Neck Top

The perfect basic tee! This top can be made as a separate or paired with the Pencil Skirt or Side Drape Skirt to create a dress.



SUPPLIES

- Knit fabric with 50 to 70 percent two-way stretch for the top. Cotton interlock, cotton jersey, synthetic jersey, lightweight double knits, and light- to medium-weight sweater knits work well.
- Thread to match
- $\frac{1}{4}$ -inch-wide (6 mm) clear elastic to stabilize shoulders

PATTERN PIECES

- Jewel Neck Top Front (cut 1 fabric on fold)
- Jewel Neck Top Back (cut 1 fabric on fold)
- Sleeve (cut 2 fabric)
- Neckband (cut 1 fabric)

SEWING INSTRUCTIONS

- 1 Cut out the pattern pieces and transfer pattern markings to the wrong side of the fabric. Before removing the pattern paper, make a notch at the neckline center front and center back to help align the neckband.
- 2 Sew the bust dart (bust cups F-H only) and press the dart down.
- 3 Stitch the top front to the top back at the shoulder seams, right sides together. Stabilize the shoulder seams with clear elastic.

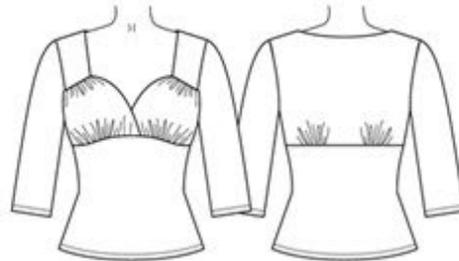




---- VARIATION ----

Three-Quarter-Sleeve Surplice Top

Add a three-quarter-length sleeve to the Surplice Top to create a versatile separate for any season.



SUPPLIES

- Knit fabric with 50 to 70 percent two-way stretch for the top. Cotton interlock, cotton jersey, synthetic jersey, lightweight double knits, and light- to medium-weight sweater knits work well.
- Lining fabric with identical stretch as the fashion fabric. The top can be self-lined.
- Thread to match
- ¼-inch-wide (6 mm) clear elastic for sweetheart neckline
- Thread to match

PATTERN PIECES

- Surplice Bodice Front (cut 2 fabric, 2 lining)
- Surplice Midriff Front (cut 1 fabric on fold)
- Surplice Bodice Back (cut 1 fabric on fold, 1 lining on fold)
- Surplice Midriff Back (cut 1 fabric on fold)
- Surplice Front Strap (cut 2 fabric, 2 lining)
- Self-drafted Three-Quarter Length Sleeve for Surplice Bodice (cut 2 fabric)

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Turn Simple Techniques into Showstopping Designs



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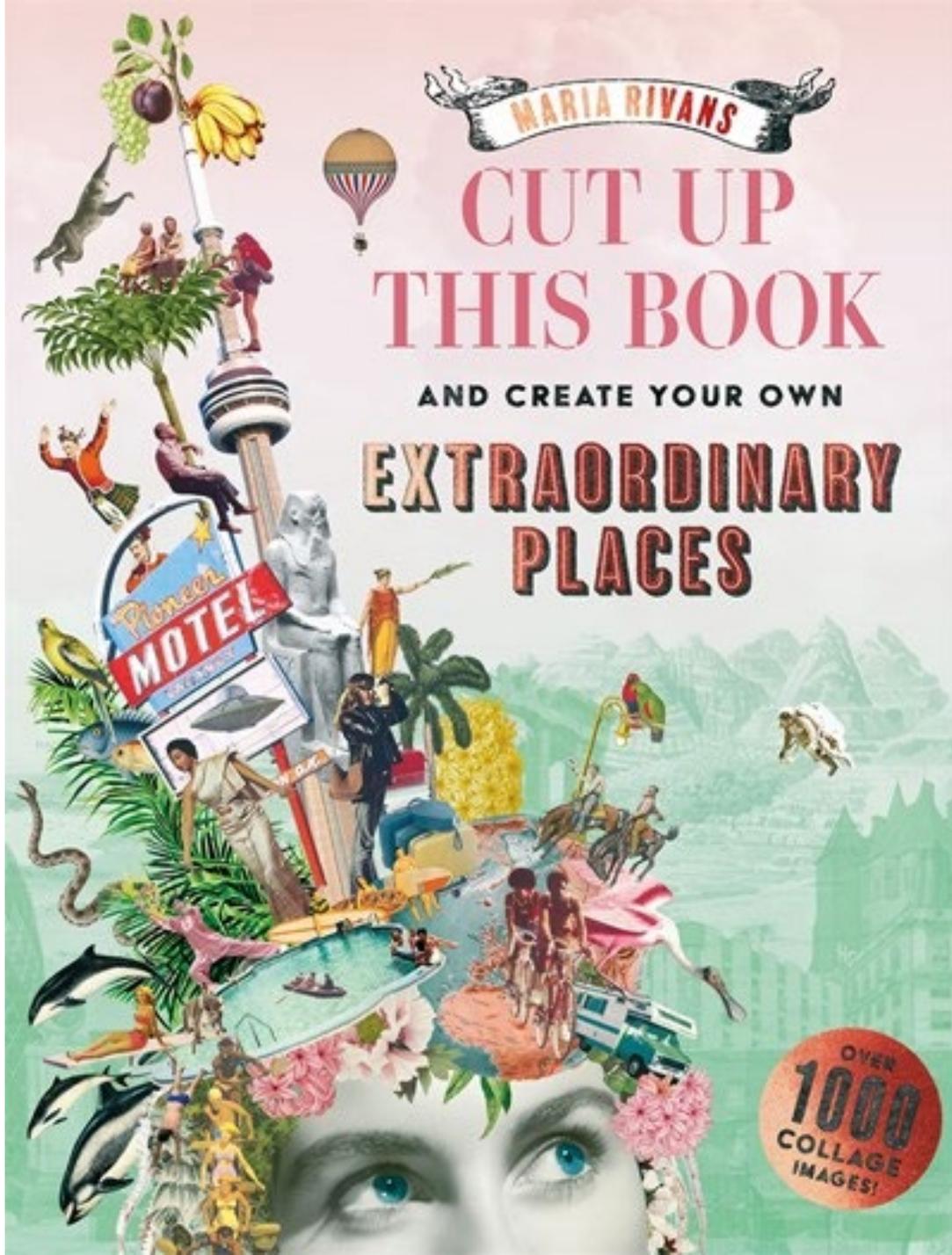
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MARIA RIVANS

CUT UP THIS BOOK

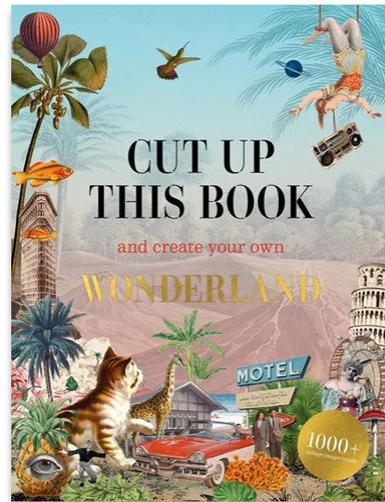
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EXTRAORDINARY PLACES

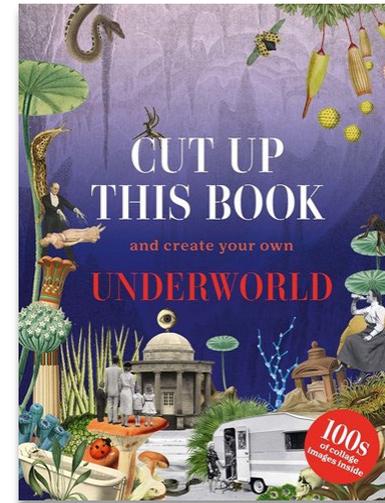


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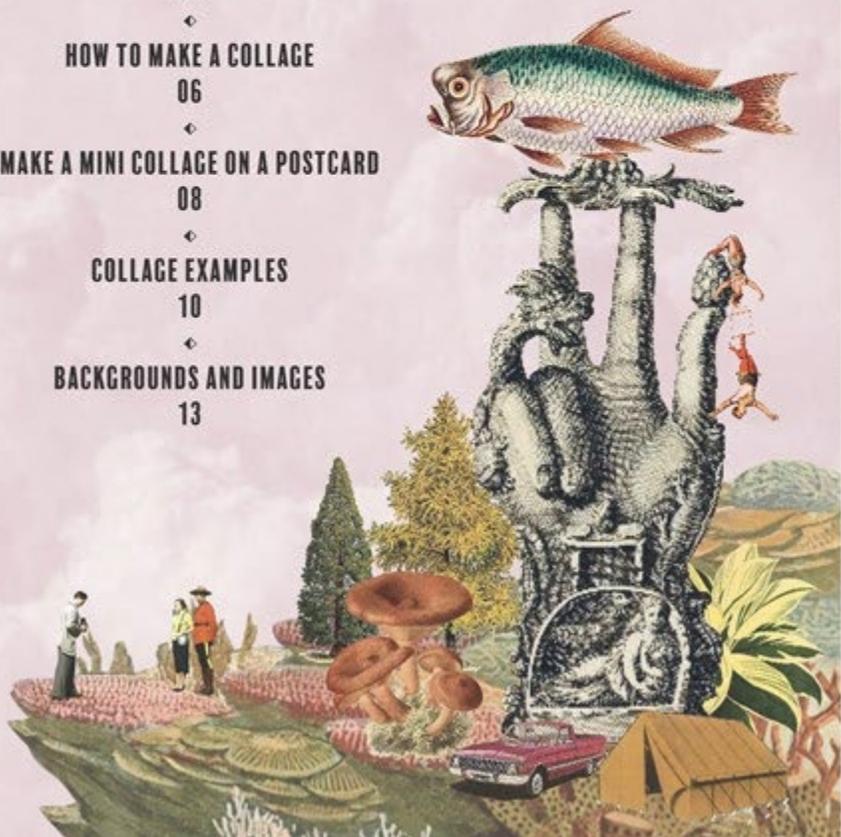
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WELCOME TO MY COLLAGING WORLD



My name is Maria Rivans. I have been working as a collage artist for over twenty years and *Cut Up This Book: Extraordinary Places* is my latest creative adventure.

I have always been fascinated by the wonders of our planet, from the bustle of vibrant cities and the serenity of remote landscapes to the beauty of different cultures, wildlife and ways of life. Exploring the world, whether near or far, opens our eyes to the awe-inspiring variety of places that exist and inspires us to see them from fresh perspectives. This book is a celebration of that diversity, an invitation to explore, imagine and create your own worlds through collage.

Inside, you'll find over 1,000 carefully curated images, sourced from across the globe and beyond, ready to cut out and transform. I've included examples of collages created by layering new elements over dramatic landscapes, showing how you can build dreamlike scenes and surprising combinations of your own. You'll also find a series of postcards, a nostalgic nod to a time before smartphones, when sending a handwritten note from afar was part of the joy of discovering new places. I hope these inspire you to collage your own inventive scenes onto them and perhaps

even send off a postcard to someone special. After all, everyone loves to receive something handcrafted.

This book is also about storytelling and curiosity, building worlds from fragments and exploring the edges of your imagination. Use these images to create collages that capture memories of places you've been, or dreams of those you hope to visit. Incorporate them into your journals and sketchbooks as visual prompts or use them as starting points for new creative narratives.

I recommend starting by reading about collaging tools and materials and following my step-by-step guide to create a travel-inspired collage. After that, it's time to experiment: cut, move, rearrange and see where your imagination takes you. Play with scale, combine the unexpected and build your own visual stories – perhaps a bustling street scene with tropical wildlife or a surreal landscape where architecture from around the world collides.

There are no rules here – just endless opportunities to celebrate difference, explore creativity and build extraordinary places of your own making.

MAKE A MINI COLLAGE ON A POSTCARD

The compact size of a postcard is ideal for making mini collages, and they don't take long to complete. They are also a perfect way to start practising collage techniques if you don't feel confident enough to try a larger composition. There are a few postcard backgrounds included in this book, but it's even better if you use original cards, which can be picked up in markets and antiques shops. The images on old postcards can be amusingly dull – all the more reason to embellish them with dreamlike ideas and improvements!



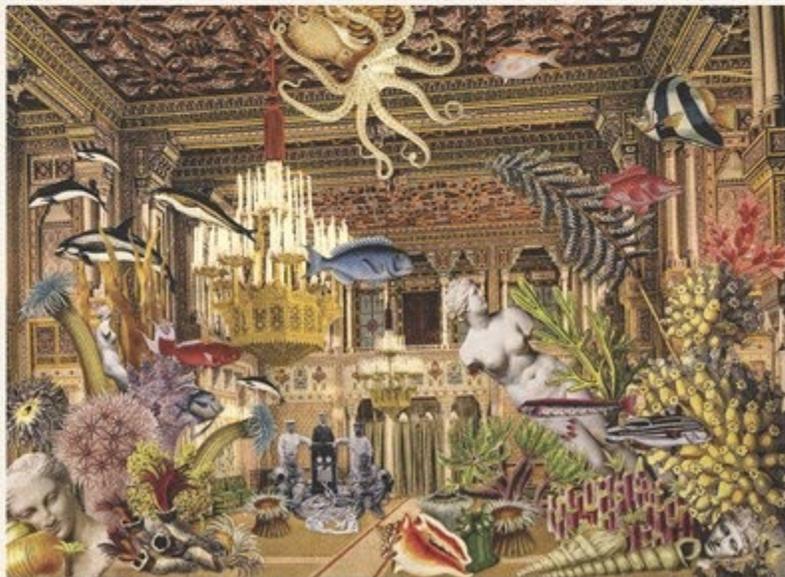
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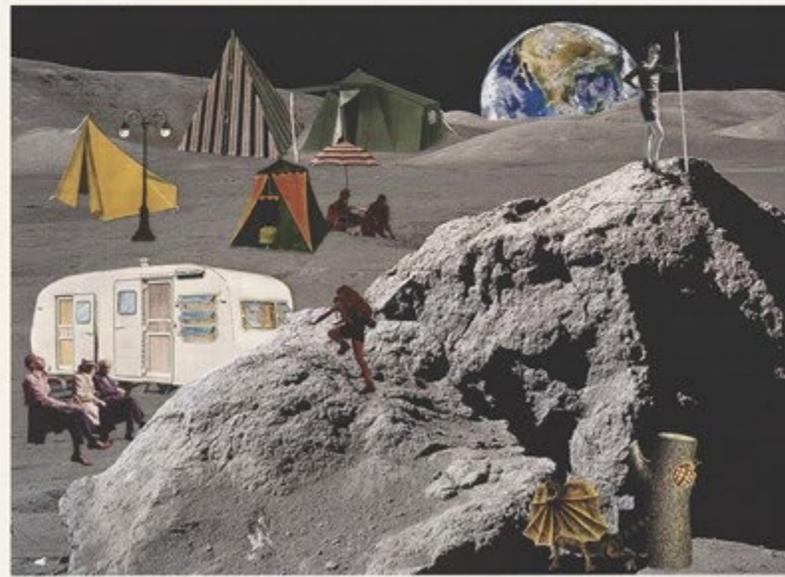
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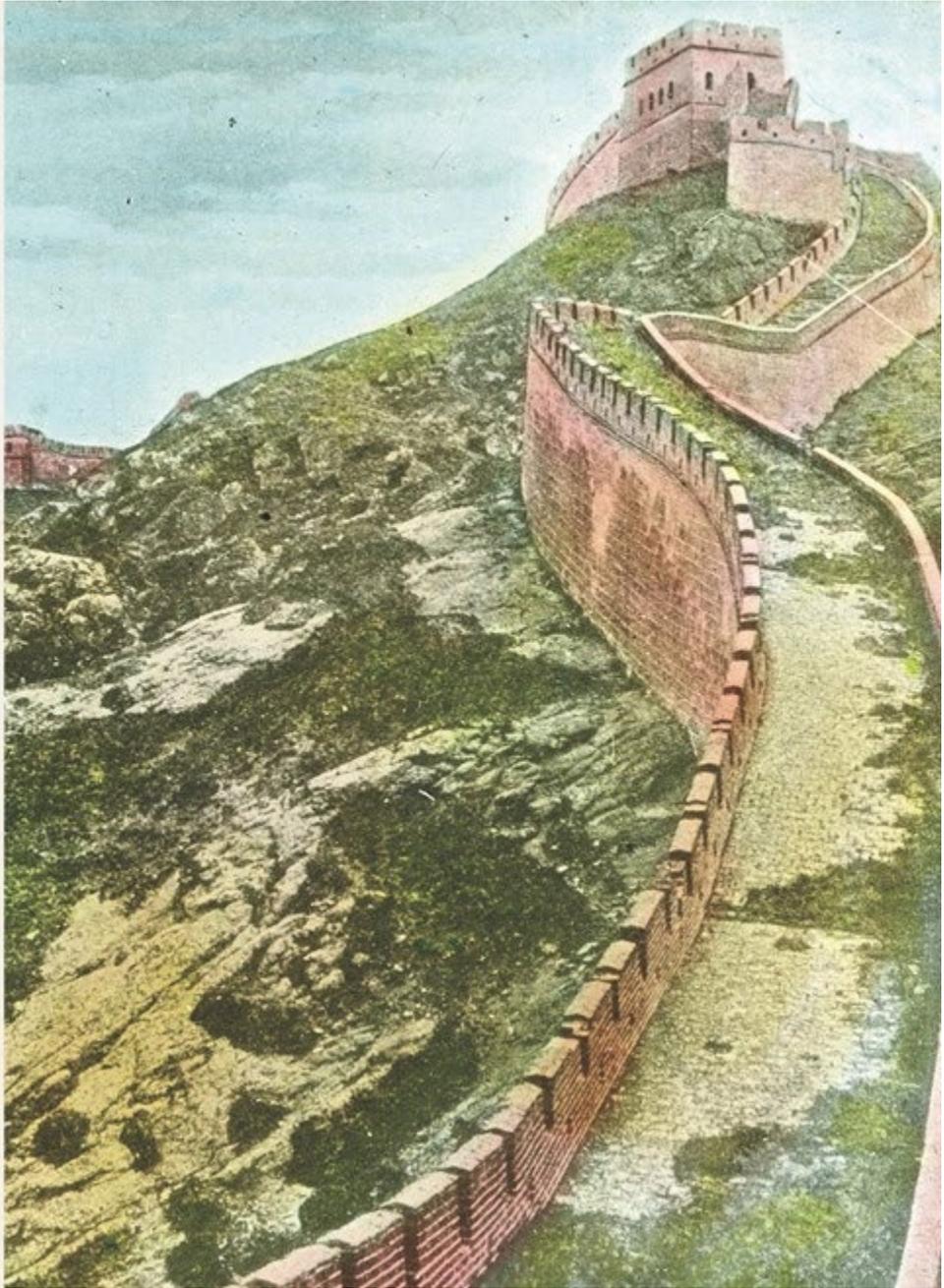
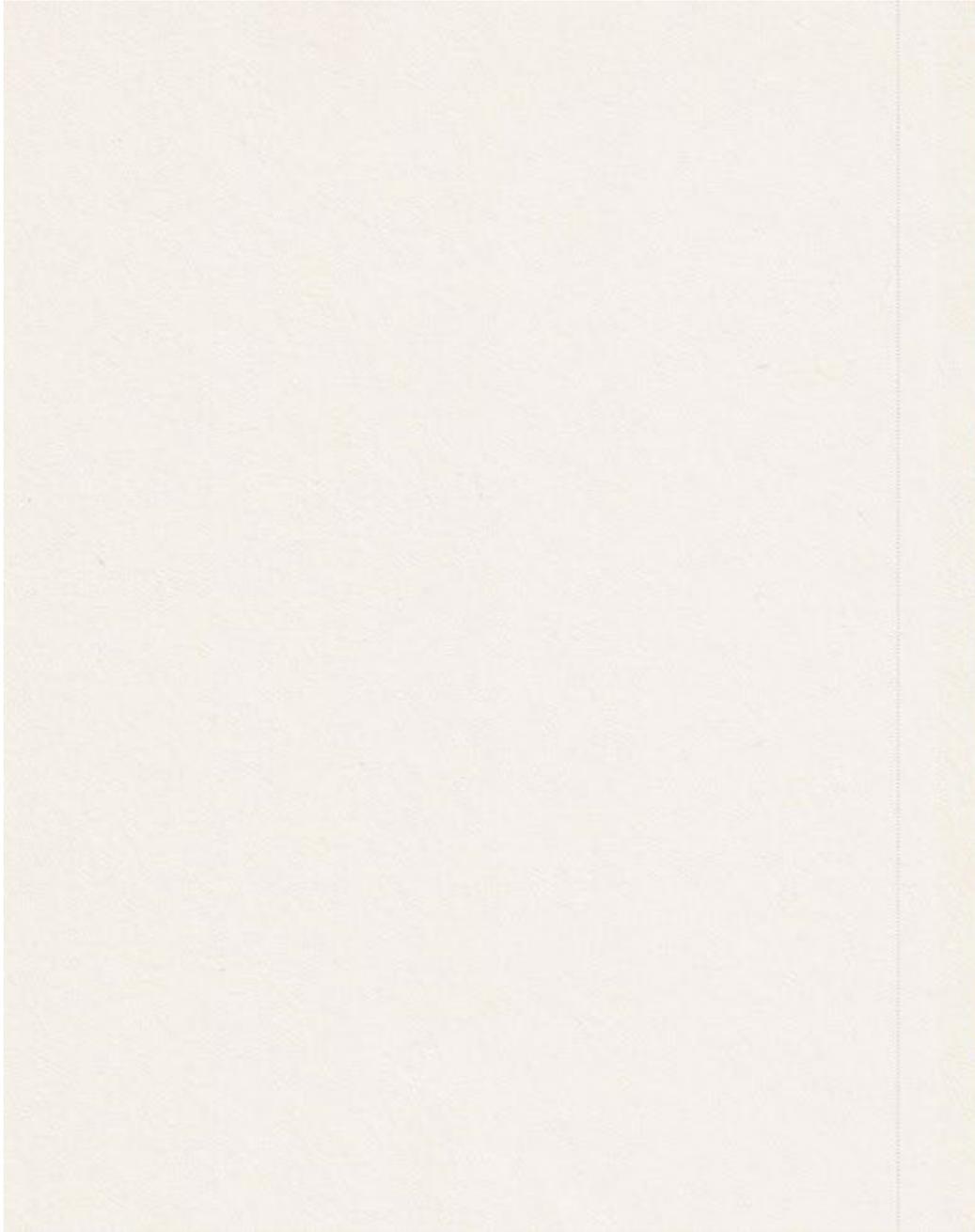
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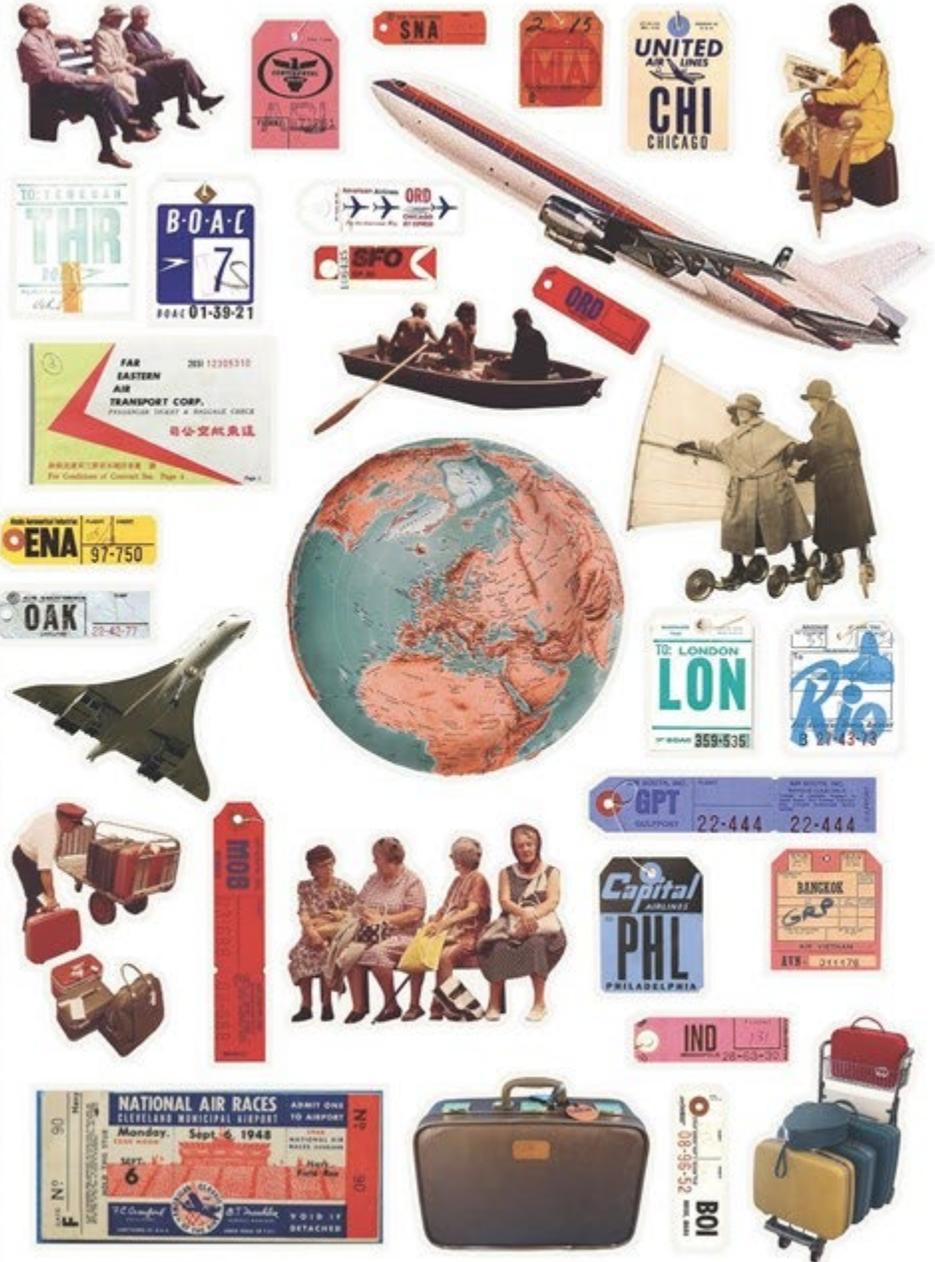


Sublime Serenity

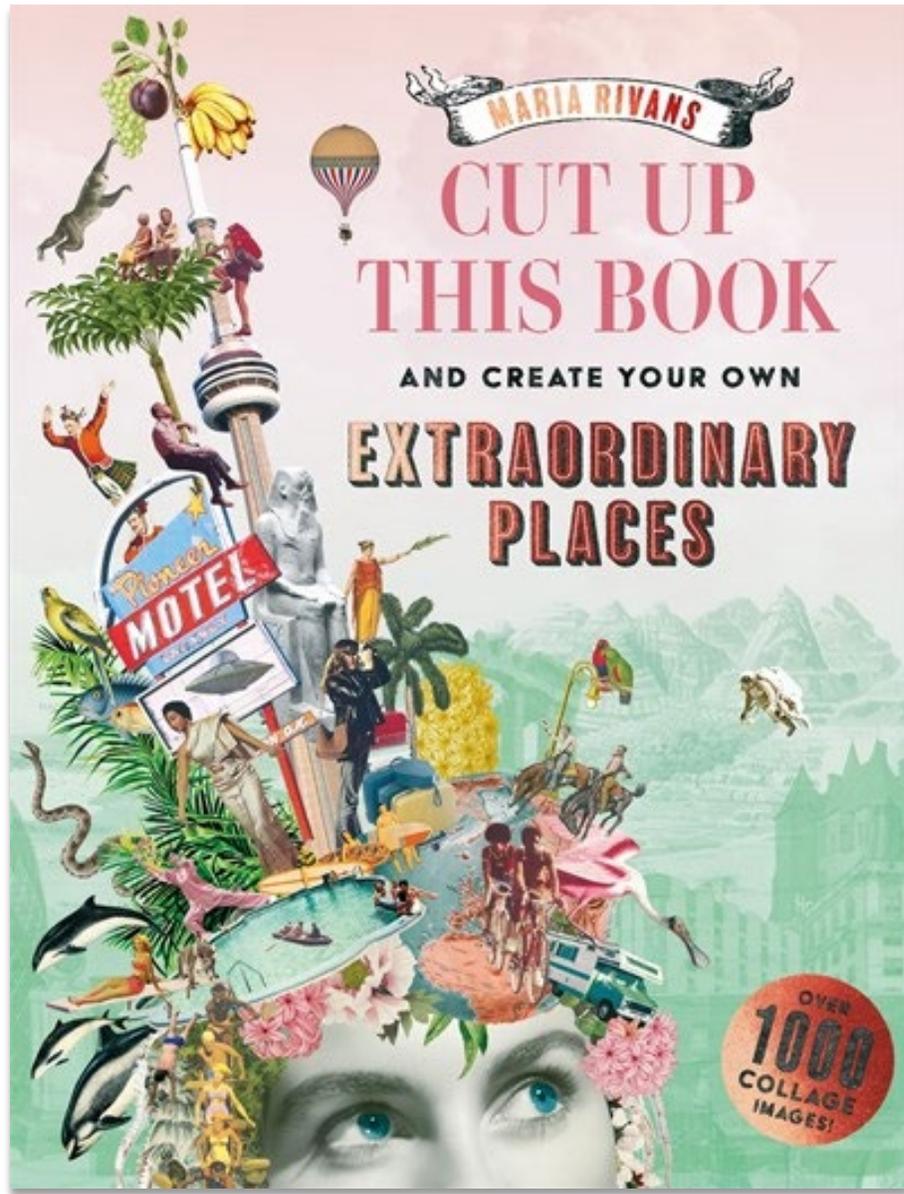


One Small Step for Campers









Cut up this Book and Create Your Own Extraordinary Places

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Maria Rivans

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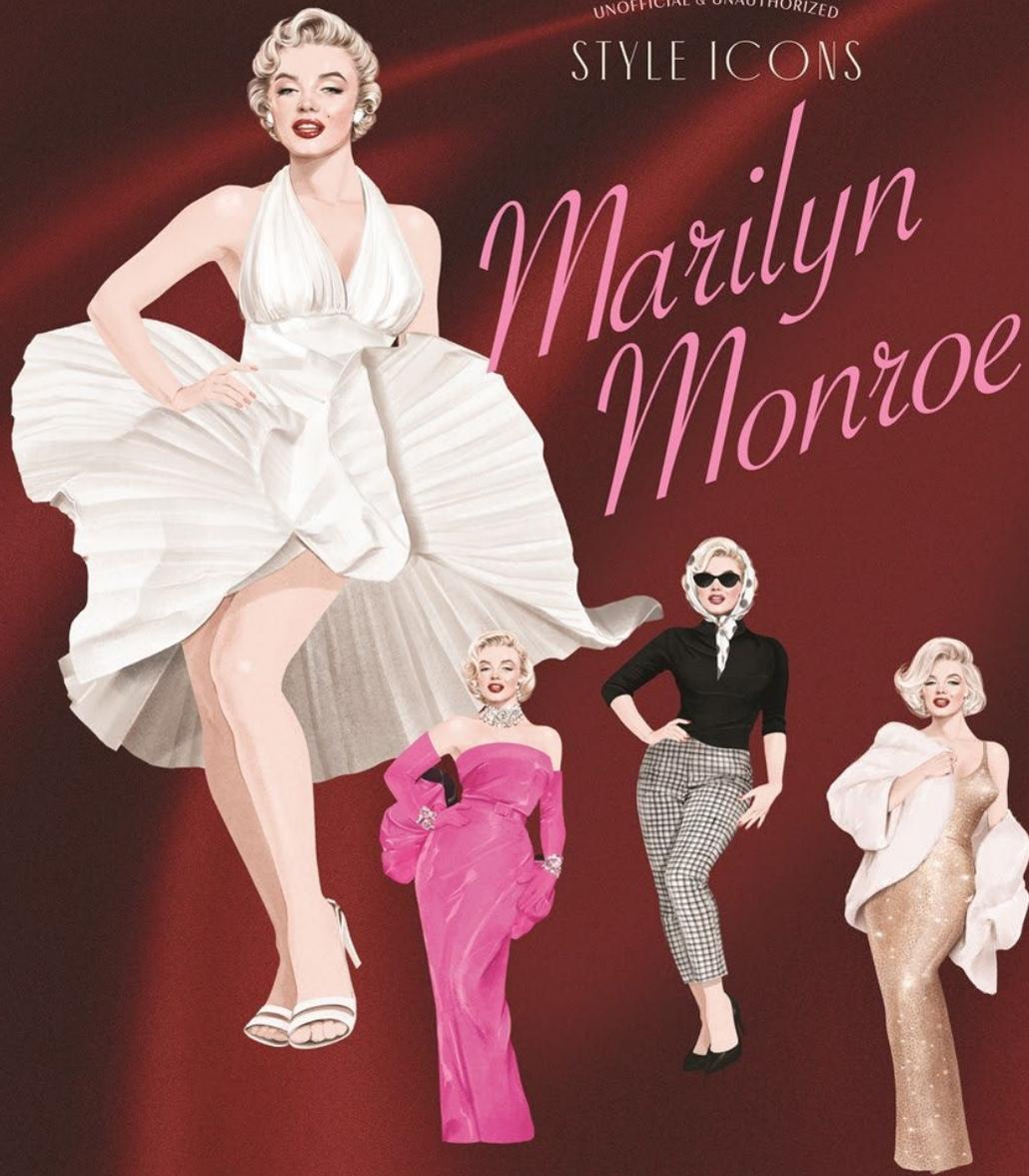
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Marilyn Monroe

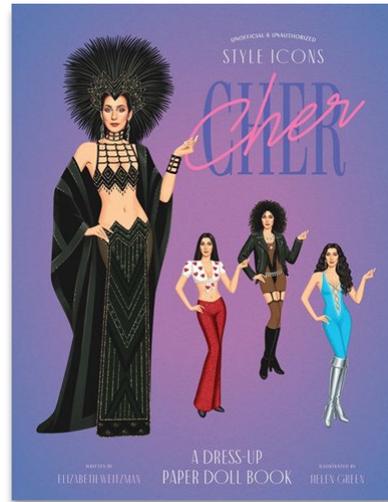


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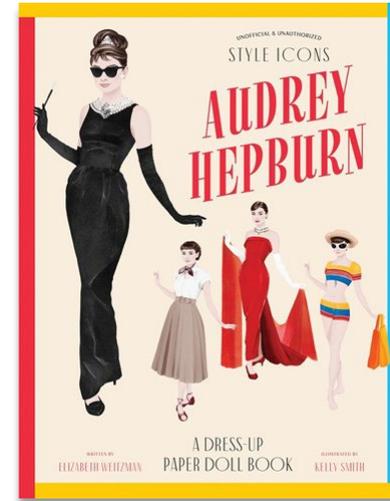
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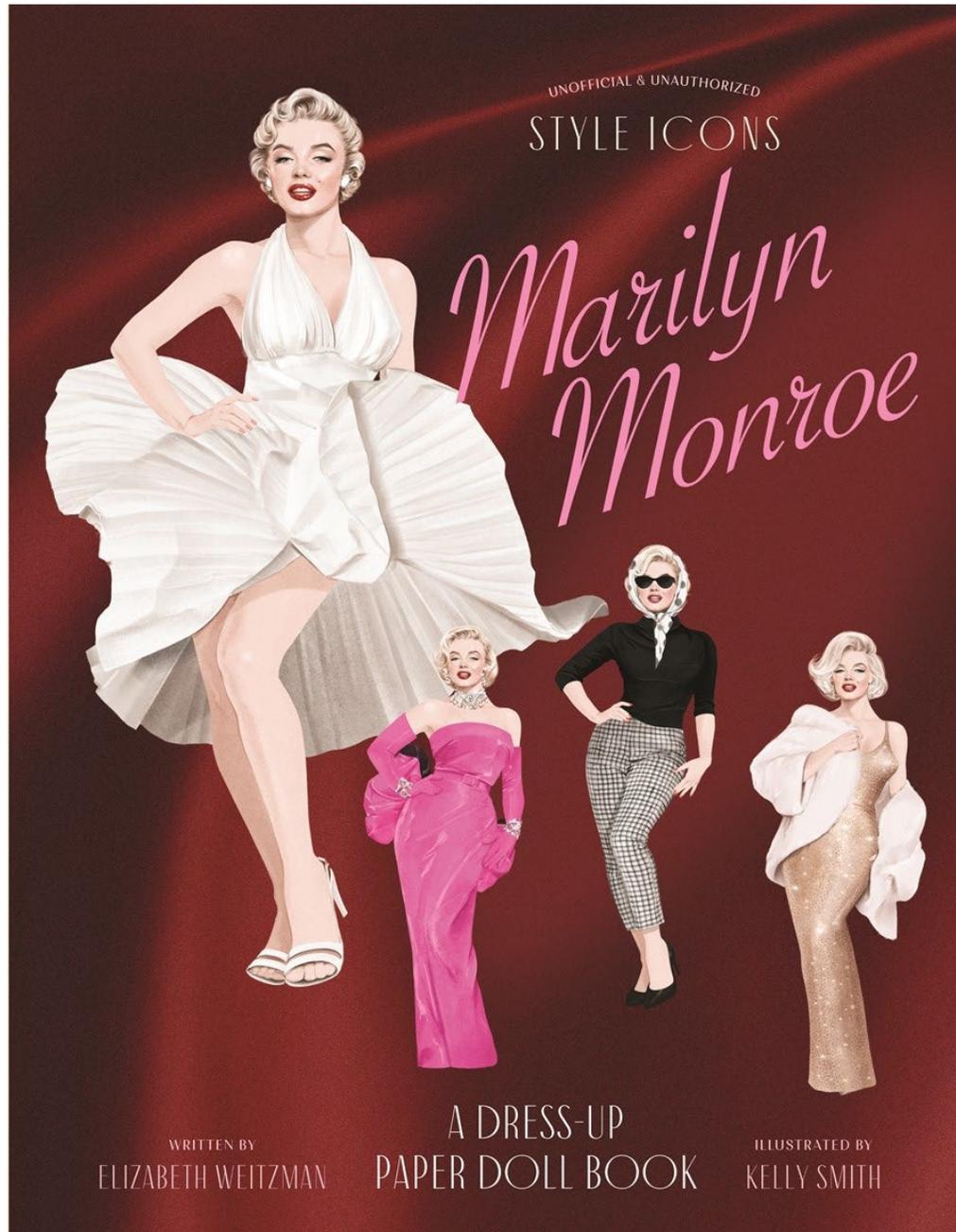
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Style Icons: Marilyn Monroe

A DRESS-UP PAPER DOLL BOOK

Elizabeth Weitzman

Marilyn Monroe is the ultimate symbol of silver screen glamour - an icon whose beauty, charisma and style continue to captivate the world.

- This elegant paper doll book features a press-out Marilyn mannequin and ten of her most unforgettable looks, exquisitely illustrated by artist Kelly Smith. From the billowing white halter dress of *The Seven Year Itch* to the glittering pink *Gentlemen Prefer Blondes* gown, each outfit captures Marilyn's playful spirit and enduring magnetism.
- With dazzling costumes designed by legends like William Travilla and Jean Louis, *Style Icons: Marilyn Monroe* is a celebration of Hollywood's golden age and the woman who defined it.
- High-quality format, similar to the Dress Up Series (Harry, Taylor, Zendaya, Chappell, Leigh Bowery).

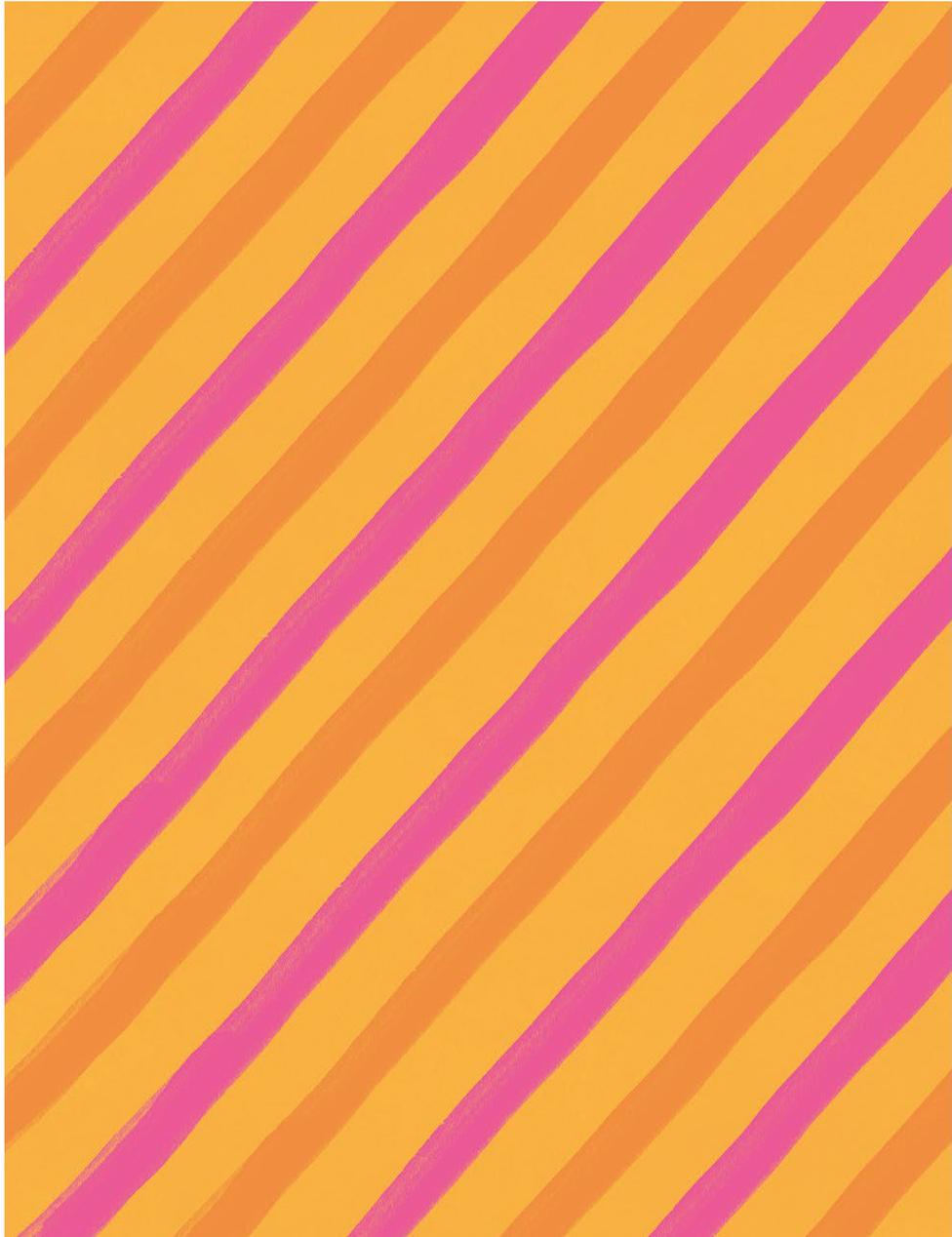
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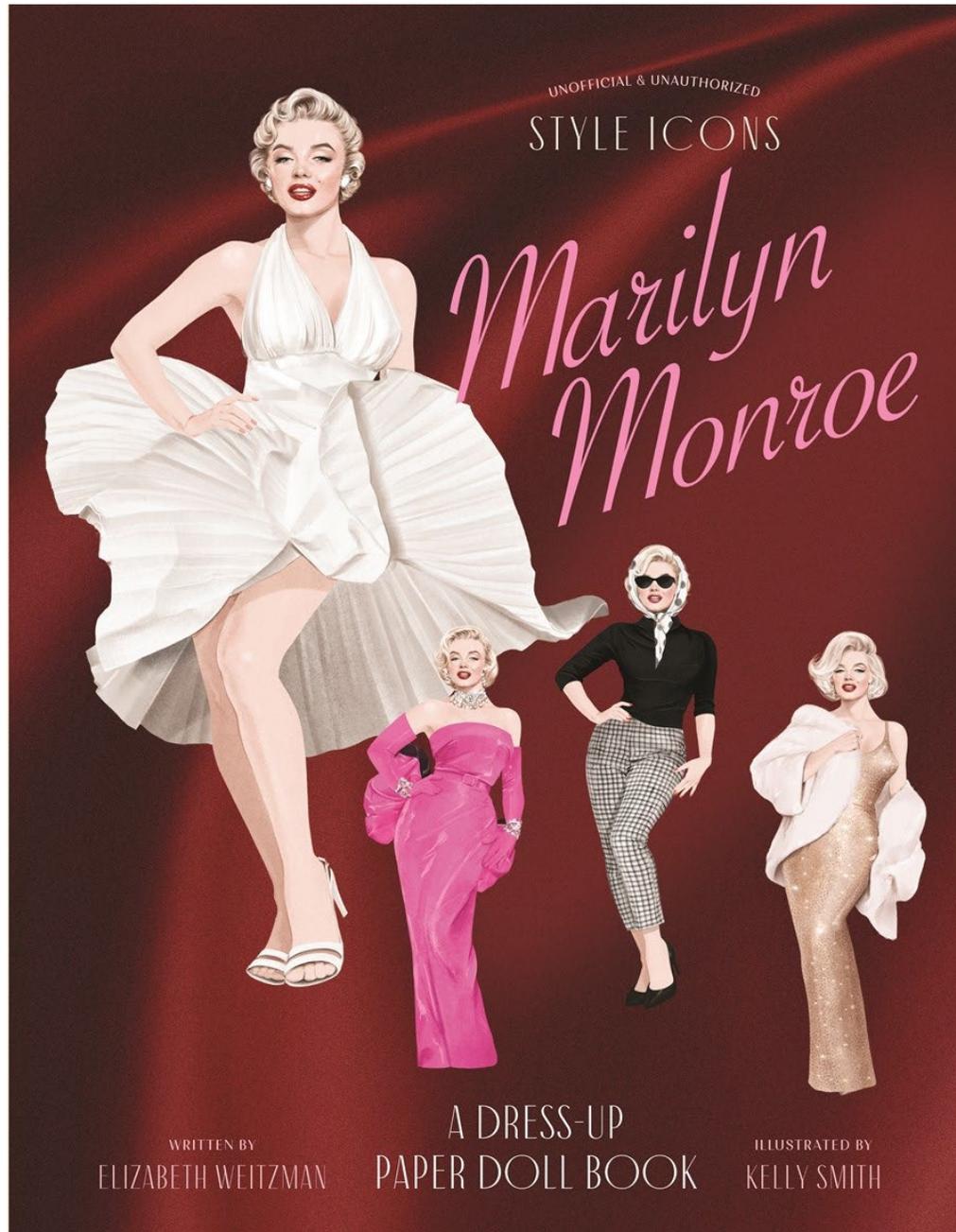


THE SEVEN YEAR ITCH

1955



STYLE ICONS: MARILYN MONROE



Style Icons: Marilyn Monroe

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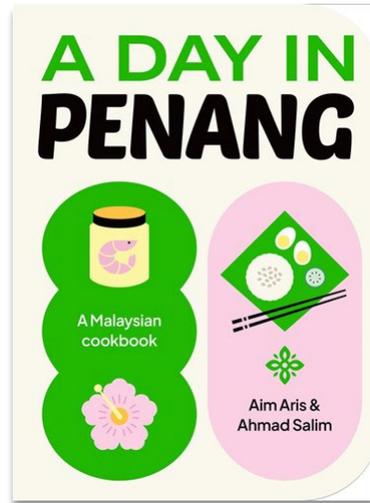
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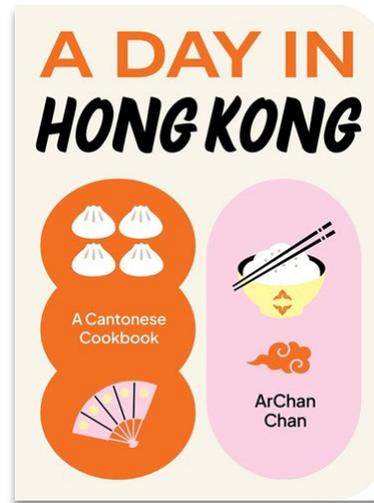
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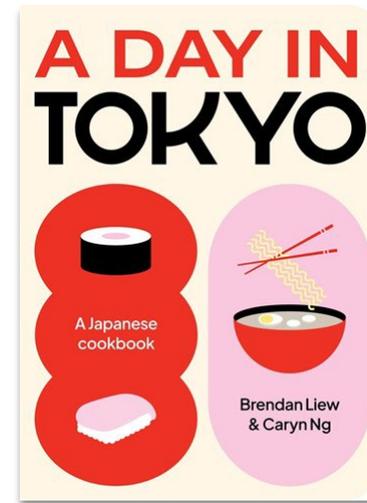
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A DAY IN SEOUL



A Day in Seoul

A KOREAN COOKBOOK

Julian Kim

A Day in Seoul is a culinary journey through one of the world's most vibrant cities, featuring 70 recipes that capture the flavor and personality of South Korea's capital.

- Seoul is a city that's bursting at the seams with incredible food and the people who love to eat it. Experience Korean staples like kimchi, bibimbap and bulgogi along with contemporary dishes that reflect the modern face of this dynamic city. Wander the streets of Hongdae, Myeong-dong and Seongsu-dong through beautiful photography, and get insider tips on where to find the best local eats.
- *A Day in Seoul* captures the culinary landscape of the city, and you can bring the flavors of the city home with 70 easy-to-follow recipes. This is the ultimate book for Korean food and travel enthusiasts alike.
- Features 70 recipes of the dishes that make up Seoul's culinary history, from traditional dishes to those that define the modern metropolis.
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JEONG CULTURE

A story of food and community.

In Korea, food is far more than just sustenance; it's a powerful language of love, care and connection. This deep-seated bond is embodied in the unique Korean concept of 'jeong'. While difficult to translate directly, jeong encompasses feelings of affection, attachment, empathy and a profound sense of human connection that develops through shared experiences. And often, these experiences revolve around food.

Eating together in Korea goes beyond simply sharing a meal. It's an act that actively fosters bonds, strengthens relationships and builds a sense of community. When Koreans share food, they're not just offering a dish; they're extending a piece of their jeong. This might be seen in a grandmother insisting you eat more food, a friend sharing a particularly delicious side dish from their plate, or neighbours exchanging homemade treats. In Korea, the act of giving and receiving food creates lasting emotional ties.

The most common example of jeong in practice is kimjang, a grand, traditional annual event where families and communities come together to prepare enormous quantities of kimchi for the upcoming winter. (In fact, kimjang is so culturally significant that it's recognised by UNESCO as an Intangible Cultural Heritage of Humanity!)

This usually happens in late November to early December, after the fall harvest, when cabbages are at their crispest and sweetest.

Kimjang is a huge undertaking, involving meticulously hand-coating brined cabbages with a vibrant red chilli paste mixture. It's a deeply communal process: people gather, sharing tasks, stories and laughter, often passing down family kimchi recipes through generations.

The kimchi made during kimjang isn't just for your own family; it's traditionally shared with neighbours and relatives, embodying jeong principles by strengthening community ties and ensuring everyone has enough of this essential staple through the cold months.

Even in a bustling city like Seoul, the spirit of jeong remains a powerful force. While grand traditions like kimjang still exist in the city – often taking place in the communal spaces of apartment complexes – jeong is most often found in the small, everyday acts of sharing food. It's a neighbour sharing a fresh batch of kimchi or banchan, a friend dropping off a warm bowl of soup. These simple gestures prove that food is a powerful way to build connection and community in a modern metropolis.





GILGEORI TOAST

KOREAN STREET TOAST

MAKES 2

4 large eggs
pinch of fine sea salt
100 g (1½ cups) finely
shredded wombok
(Chinese cabbage)
½ carrot, finely julienned
¼ white onion, finely julienned
30 g (1 oz) margarine
4 slices white sandwich bread
vegetable oil, for pan-frying
2 tablespoons white sugar
tomato ketchup, for drizzling

Though its exact origins are debated, this unique sweet and savoury sandwich, often packed with egg, cabbage and sugar, is now a ubiquitous sight on the streets of Seoul, and an iconic street food breakfast to fuel busy mornings. It's the ultimate grab-and-go meal that perfectly captures the dynamic energy of the city.



1 Crack the eggs into a bowl, add the salt and whisk well until combined. Add the cabbage, carrot and onion and stir to combine thoroughly.

2 Heat a frying pan over medium heat. Add half of the margarine. Once melted, place two of the bread slices in the pan and toast on both sides for a minute or two until golden brown and crispy. Remove to a cutting board, then repeat with the remaining margarine and bread slices.

3 Clean the pan and add a drizzle of vegetable oil. Pour half the egg mixture into the pan, shaping it into a rectangle that matches the size of your bread slices. Cook over medium heat for 4–6 minutes, until the bottom is golden brown and the egg is mostly set. Carefully flip, then cook the other side until fully cooked through. Remove from the pan, then repeat with the remaining egg mixture, to make two egg patties.

4 To assemble the toasts, top two of the toasted bread slices with an egg patty. Evenly sprinkle about 1 tablespoon sugar over each egg patty. Drizzle a little ketchup over the sugar, then top with the other toasted bread slices.

5 Carefully cut the assembled toasts in half diagonally. Enjoy immediately, while still warm.



MUL NAENGYEON

COLD BUCKWHEAT NOODLE SOUP

Mul naengmyeon is a perfectly refreshing dish for scorching summer days... yet this iconic cold noodle dish was originally considered a winter delight! In the chilly northern regions of Korea, during the bitterly cold winters people would gather in rooms made toasty with underfloor heating (ondol) and slurp down icy-cold buckwheat noodles in a frosty dongchimi (water radish kimchi) broth – a truly exhilarating contrast.

But the story gets even more intriguing! Naengmyeon may just be the world's first recorded delivery food. Back in the 18th century, vendors would transport this cold noodle dish to customers, carefully preserving its icy temperature.

SERVES 2

2 x 300 ml (10 fl oz) packets of store-bought naengmyeon broth – either beef- or dongchimi (water radish kimchi)-based

300 g (10½ oz) buckwheat noodles (see Note)

½ short cucumber, cut into thin matchsticks

1 boiled egg, cut in half lengthways

To serve

rice vinegar

Korean hot yellow mustard

toasted sesame seeds

1 Place the broth packs in the freezer for at least 30 minutes before serving, or until the liquid inside is very cold and has started to solidify to a slushy consistency.

2 Bring a large saucepan of water to a rolling boil. Add the noodles and cook according to the packet directions – typically 2–3 minutes. Be sure not to overcook the noodles, so they don't lose their texture.

3 Strain the noodles and rinse thoroughly under cold running water, rubbing them gently with your hands to remove the excess starch. Drain well.

4 Arrange the noodles in two large shallow serving bowls. Pour the icy cold broth over the noodles.

5 Garnish with the sliced cucumber and egg halves and serve immediately, with the rice vinegar, mustard and sesame seeds on the side.

Note

Koreans love to eat a large portion of noodles in their mul naengmyeon, but you can halve the quantity of buckwheat noodles if you would prefer a less substantial meal.



Seoul's skyline may dim after midnight, but its kitchens don't. *Yasik* means 'food eaten in the middle of the night after dinner', and locals order it as naturally as they check the weather.

A tap on your smartphone can summon anything – from crispy fried chicken to bubbling seafood stews – delivered by scooters that weave through the neon-lit alleyways. Whether you're at home, at a park or even by the Han River, you can easily order almost any kind of food directly to you, often arriving within minutes.

A favourite among Seoulites is *chimaek* – this combination of fried chicken and beer is arguably the king of Korean late-night food. *Tongdak* (whole fried chicken), often served crispy and golden, is the perfect companion to an icy cold beer. You can also find variations like spicy *Yangnyeom tongdak* (Korean-style fried spicy chicken, page 120). *Kyochoon Chicken* is a nationwide chain known for its unique, thinly coated fried chicken. *Kyochoon's* signature is its variety of addictive sauces, with the most famous being the perfectly balanced soy garlic and the sweet and savoury honey flavours.

Jokbal (page 134) and *Bossam* (wrapped pork with radish kimchi, page 136) are two popular boiled pork dishes that are perfect late-night food. *Jokbal* is braised pork trotters and *bossam* uses pork belly, both dishes are often ordered together and the meat is served as

a *ssam* (a delicious parcel of meat wrapped with lettuce or perilla leaves that is served with raw garlic, chilli and *ssamjang*/seasoned bean paste, page 194 – the essential dipping sauce). Seoul is famous for its food alleys and both *jokbal* and *bossam* have alleys named after them where you'll find plenty of vendors who specialise in these quintessential Korean dishes.

Jeon are another favourite to be delivered or ordered at restaurants late at night. These savoury pan-fried pancakes can be made with a variety of meat, seafood, vegetables and other ingredients, meaning there is a whole world of delicious *jeon* to discover when you visit Seoul! You can read more about *jeon* on page 106. There are plenty of *jeon* restaurants in Seoul that specialise in serving a variety of *jeon* – it's a lot of fun to visit with friends and order a big platter to share!

Korean late-night culture is not just about the food; it's about extending social gatherings, unwinding after a long day and enjoying delicious moments that stretch into the early hours. It's an essential part of the Seoul experience, and these dishes are at its very heart.



A DAY IN SEOUL



A Day in Seoul

A KOREAN COOKBOOK

Julian Kim

A Day in Seoul is a culinary journey through one of the world's most vibrant cities, featuring 70 recipes that capture the flavor and personality of South Korea's capital.

- Seoul is a city that's bursting at the seams with incredible food and the people who love to eat it. Experience Korean staples like kimchi, bibimbap and bulgogi along with contemporary dishes that reflect the modern face of this dynamic city. Wander the streets of Hongdae, Myeong-dong and Seongsu-dong through beautiful photography, and get insider tips on where to find the best local eats.
- *A Day in Seoul* captures the culinary landscape of the city, and you can bring the flavors of the city home with 70 easy-to-follow recipes. This is the ultimate book for Korean food and travel enthusiasts alike.
- Features 70 recipes of the dishes that make up Seoul's culinary history, from traditional dishes to those that define the modern metropolis.
- A vibrant, playful design that mimics the style of a guidebook, from award-winning book designer Murray Batten.

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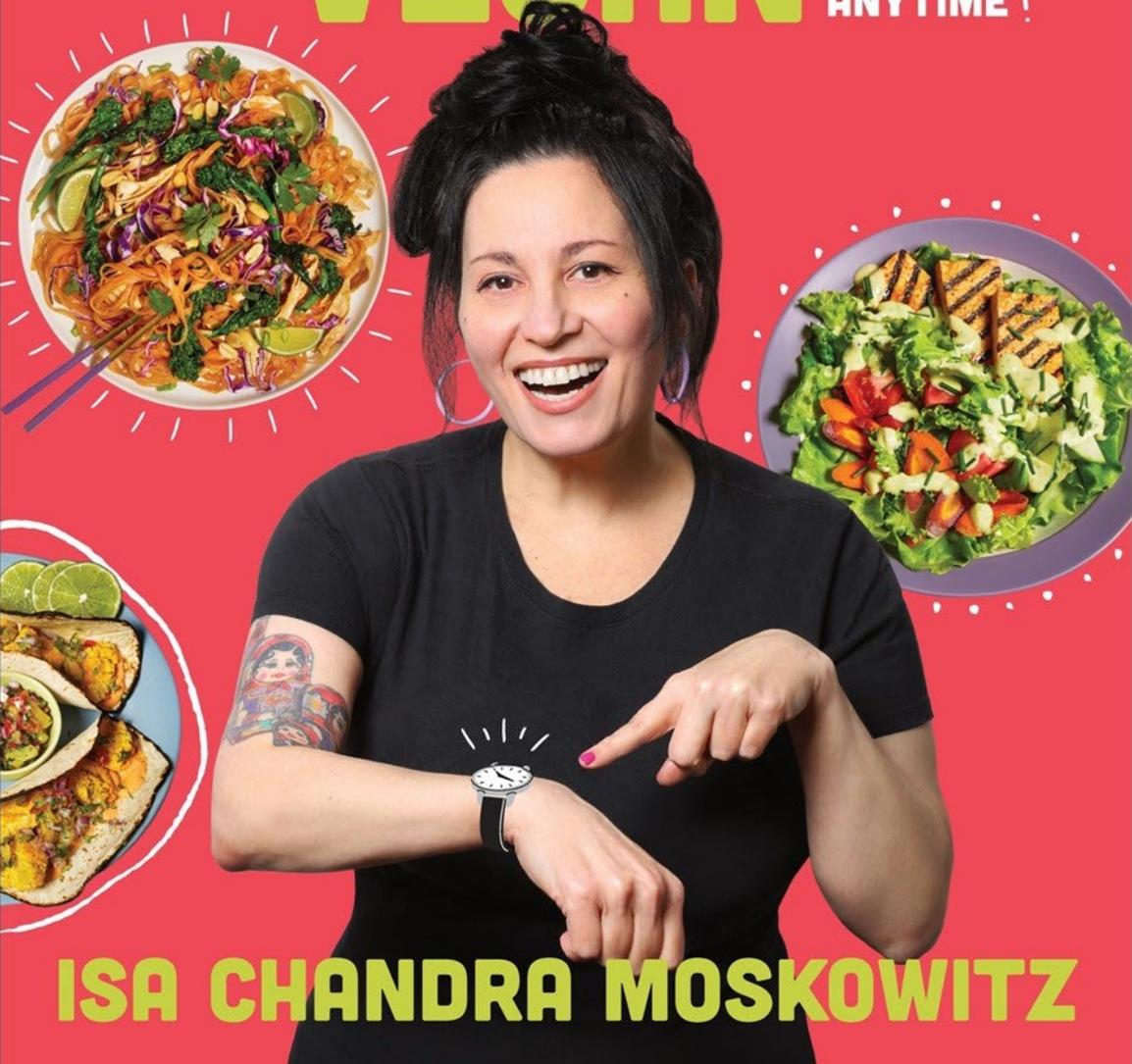
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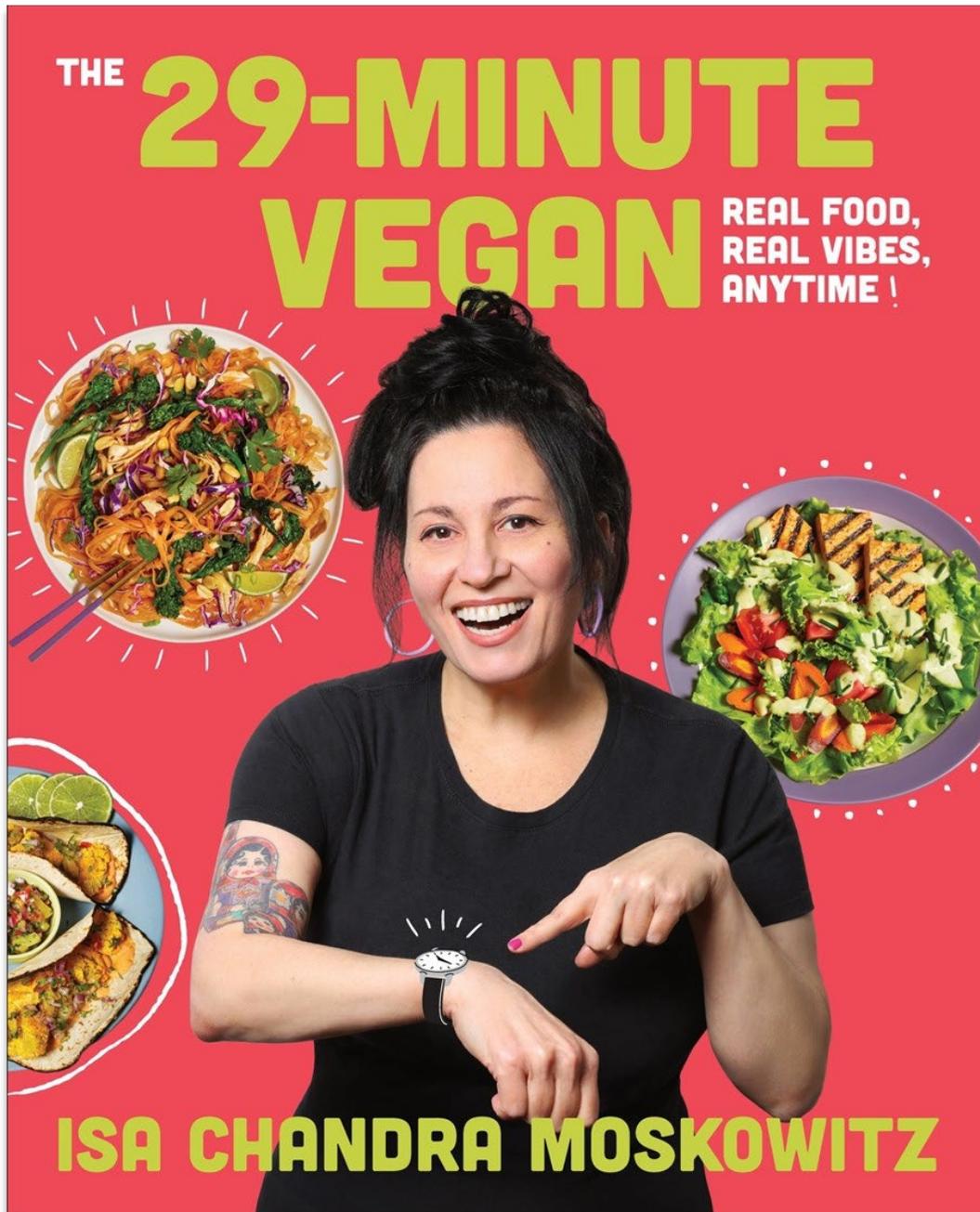
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THE **29-MINUTE VEGAN**

REAL FOOD,
REAL VIBES,
ANYTIME !



ISA CHANDRA MOSKOWITZ



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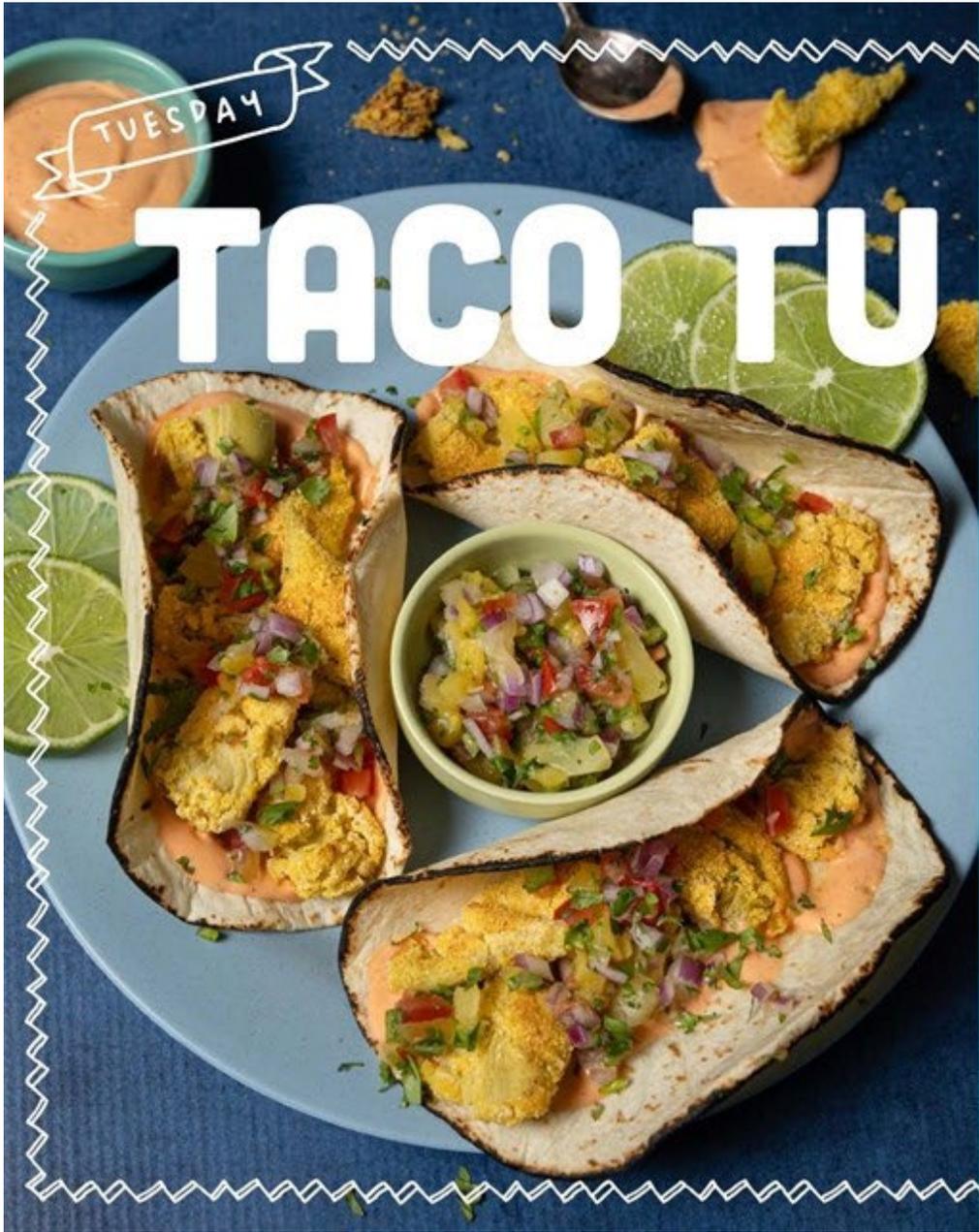
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TUESDAY

TACO TU

ESDAY (DUH)

It's Tuesday, of course we're having tacos! No explanation needed; tacos are the ultimate weeknight meal. This chapter is all about combining big flavors and zillions of textures—fillings, sauces, salsas, and crunchy garnishes. Get ready to fold, stuff, and drizzle your way to a delicious dinner.

More than just a fun messy meal, tacos invite us to gather, savor, and celebrate the joys of amazing food. Each little handheld feast tells a story. And what better way to combine cuisine from all over the world than in a tortilla. Curry, kimchi, tempeh, and artichokes all find their way home here.

With tacos, even the simplest ingredients steal hearts. And even more than our hearts! They've commandeered an entire day of the week, making Tuesday forever synonymous with the taco's unparalleled penchant for flavor and fun.

Also present: a few taco adjacent buddies, like nachos and a quesadilla. And you'll have them all on the table before anyone can utter the phrase "guac is extra."

Crumbled Tempeh and Kimchi Tacos with Cilantro Crema

Tater Tacos with Corn, Black Beans, and Guac

Roasted Eggplant Mole Tacos with Citrus Sweet Potatoes

Curry Cauliflower Tacos with Mango Salsa and Coconut Raita

I Heart Artichoke Fish Tacos with Pineapple Salsa and Spicy Mayo

Seitan Mushroom Tinga

Butternut and Adzuki Autumn Tacos

Picadillo Tostadas

Quesadilla of the Woods

Roommate Nachos with Coconut Queso





CHICKPEA RAMEN WITH RUNNY CASHEW EGG

SERVES 4

Chickpeas and bok choy—the most iconic of duos—swim with the noodles in luxurious gingery broth. On top a creamy, runny cashew egg brings the drama. Cozy ramen nights are here! Raindrops hit your window, black candles flicker, and the aroma of simmering broth envelops your apartment. The world outside melts away as steam rises from your bowl, carrying whispers of ginger, sesame, garlic, and miso.

And then the ultimate moment—you take your chopsticks, swirl the runny cashew egg around, and watch the golden cream meld with the savory broth. Now, let's mess up the chill vibe as you loudly slurp down every bite!

LET'S MAKE IT!

First, boil the water for the noodles. Cook the ramen according to package directions; drain.

Preheat a separate pot over medium heat. Slice the onions into half-moons and mince the garlic. Sauté in the oil for 3 minutes or so, just to get them a little cooked. It's nice if they're still a bit raw for this recipe. While it's cooking, use a grater to grate the ginger in.

Add the broth and miso and bring to a boil. In the meantime, very thinly slice the scallions, separating the white and light green parts from the darker green parts. Add the white and light green parts to the broth and save the darker greens for garnish.

Now, make the runny egg. In a high-speed blender, combine the cashews, water, kala namak, and turmeric and blend until smooth.

Back to the soup. Slice the white base of the bok choy and leave the green leaves whole. Once the soup is boiling, add the chickpeas and white parts of the bok choy. Cook for about 3 minutes, so that white parts are slightly tender with some crunch. Wilt in the leaves, then add the cooked noodles.

Ladle the soup into deep bowls, spoon on a few tablespoons of runny egg, and serve garnished with red pepper flakes, scallion greens, and black sesame seeds.

For the ramen:

- 1 (16-ounce/450 g) package ramen noodles
- 1 medium red onion
- 6 cloves garlic
- 3 tablespoons toasted sesame oil
- 1-inch (2.5 cm) chunk fresh ginger, peeled
- 2 quarts (2 L) vegetable broth
- 2 tablespoons mellow white miso
- 1 bunch scallions
- 4 baby bok choy
- 2 (15-ounce/425 g) cans chickpeas, drained and rinsed
- 2 tablespoons tamari

For the runny cashew egg:

- 1 cup (170 g) raw cashews
- $\frac{1}{4}$ cup (180 ml) water
- 1 teaspoon kala namak
- $\frac{1}{8}$ teaspoon ground turmeric

For garnish:

- Red pepper flakes
- Black sesame seeds

THURSDAY

HOT THEN YOU'RE COLD DINNER SALADS

Grab your tongs and let's do this. No one thinks of salad as a side these days. We all know that salad is plentiful and filling—if we do it right. And of course we do! Warm roasted veggies, toasted nuts, tofu, pasta, grains, and beans galore. There is so much to explore in the world of salad for dinner.

This section is for letting loose and having fun, playing with textures, flavors, and also temperatures. And that last part is something that's often overlooked. Ingredients taste different at various temperatures and combining warm and cold, raw and cooked, crunchy and soft is a satisfying art. It will not only speed up dinner but make you a better, more refined cook in the process. Or your money back.

And we didn't even get into the fun to be had with dressings. Nutty, spicy, creamy, tangy, you name it. It makes me want to scream from the rooftops: SALAD IS DINNER, SHEEPLE!

**Hot Broccolini
Chopped Salad**

**Edamame Slaw with
Shiitakes and Toasted
Almonds**

**Grilled Buffalo Tofu
Salad with Buttermilk
Herb Ranch**

**Warm Mushroom Salad
with Frisée and Honey
Mustard**

**Green Curry Tofu
Noodle Salad**

**Grilled Nectarine Salad
with Raspberry Vin and
Spiced Pecans**

**Greek Salad with
Roasted Red Peppers
and Tofu Feta**

**Charred Kale Salad
with Apple, Hazelnuts,
and Smoky Cauliflower**

**Cold Peanut Noodles
with Pickled Radish
and Caramelized
Tempeh**

**Summer Squash
Ceviche with Warm
Tortillas**

**Best Bean Protein
Salad with Seared
Asparagus**

**Caesar Pasta Salad
with Tempeh Croutons**



FLY AWAY GYRO BOWL

SERVES 4

It's all about the herbs and spices! This has all the things you love about a gyro: garlicky yogurt sauce, juicy seasoned meat, and yummy fresh veggies. But whoa, it's served bowl style. I hesitate to use products that might disappear from shelves someday, but I think soy curls are here to stay. They're easy to use, they're just soy—no surprises—and they hydrate quickly with nothing but tap water and a dream. Season the soy curls with all the yummys, get 'em nice and browned, and serve over a quinoa tabbouleh that's bursting with parsley and lemon (though bulgur works, too; we love a traditional queen). Drizzle with creamy tzatziki, pile on the dill, and boom: Your dinner is so good no one will even notice you're pronouncing "gyro" wrong.

HOT TAKE

If for some reason soy curls go away or you just can't find them, you can totally use 8 ounces of thinly sliced seitan instead. No need to hydrate in that case; just toss in the seasoning.

LET'S MAKE IT!

Hydrate the soy curls in a bowl with very hot tap water.

Meanwhile, prepare the tabbouleh: Combine the quinoa, parsley, scallions, and halved tomatoes in a large bowl. Add the lemon juice, olive oil, salt, and pepper. Mix well and adjust seasoning to taste. Set aside in the refrigerator and give a stir every now and again.

Make the soy curls! Squeeze them dry and place in a bowl. Preheat a large skillet over medium heat. Toss the rehydrated soy curls with lemon juice, olive oil, garlic powder, za'atar, cumin, and salt. Sauté until browned and slightly crisp.

While that's happening, make the tzatziki: In a small blender, pulse the garlic. Add the yogurt, salt, and lemon juice and blend until smooth. Add the cucumber and dill and pulse gently until the mixture is smooth enough to be a sauce but still has texture. Do not overblend; you should be able to see the dill and cukes. Taste for seasoning.

Time to assemble! Divide the tabbouleh among serving bowls, showing off some of the cherry tomatoes. Top with the cooked soy curls and drizzle a few spoonfuls of tzatziki over everything. Garnish with chopped dill pickles, a sprinkle of za'atar, and fresh dill. Serve the remaining tzatziki on the side.

For the gyro soy curls

5 ounces (142 g) soy curls
(about 2 cups dry)
¼ cup (59 ml) lemon juice
3 tablespoons olive oil
1 tablespoon garlic powder
1 tablespoon za'atar
1 teaspoon ground cumin
½ teaspoon salt

For the quinoa tabbouleh

16 ounces (457 g) frozen quinoa,
heated according to package
directions
1 cup flat-leaf parsley, chopped
4 scallions, chopped
10 ounces (285 g) cherry
tomatoes, halved
3 tablespoons lemon juice
3 tablespoons olive oil
1 teaspoon salt
Freshly ground black pepper,
to taste

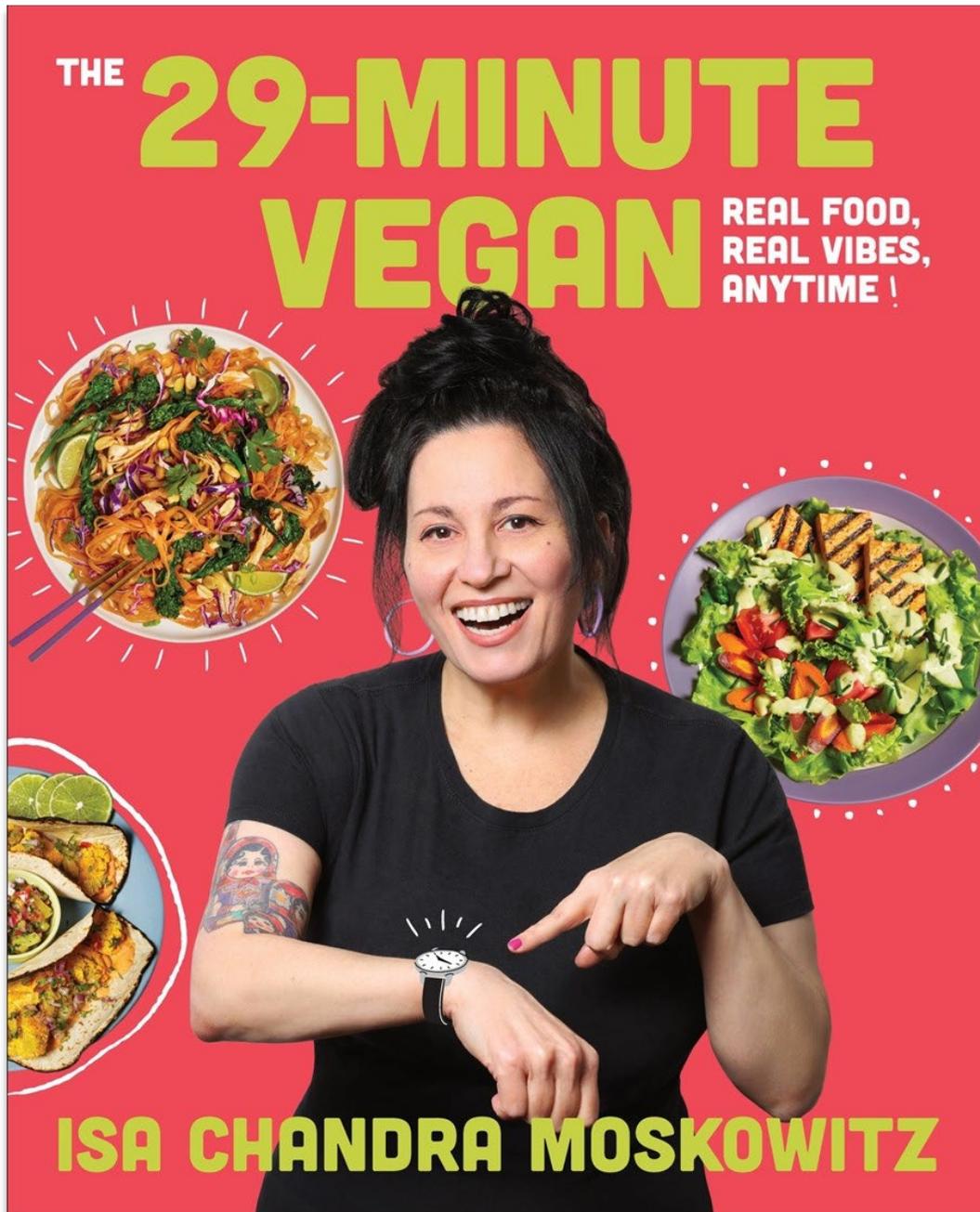
For the tzatziki

3 cloves garlic
8 ounces (225 g) unsweetened
plain vegan yogurt (coconut
is best)
½ teaspoon salt
2 tablespoons lemon juice
1 cup (110 g) roughly chopped
cucumber (unpeeled)
¼ cup (13 g) fresh dill, chopped

For the garnish:

½ cup sliced dill pickles
Za'atar
Fresh dill





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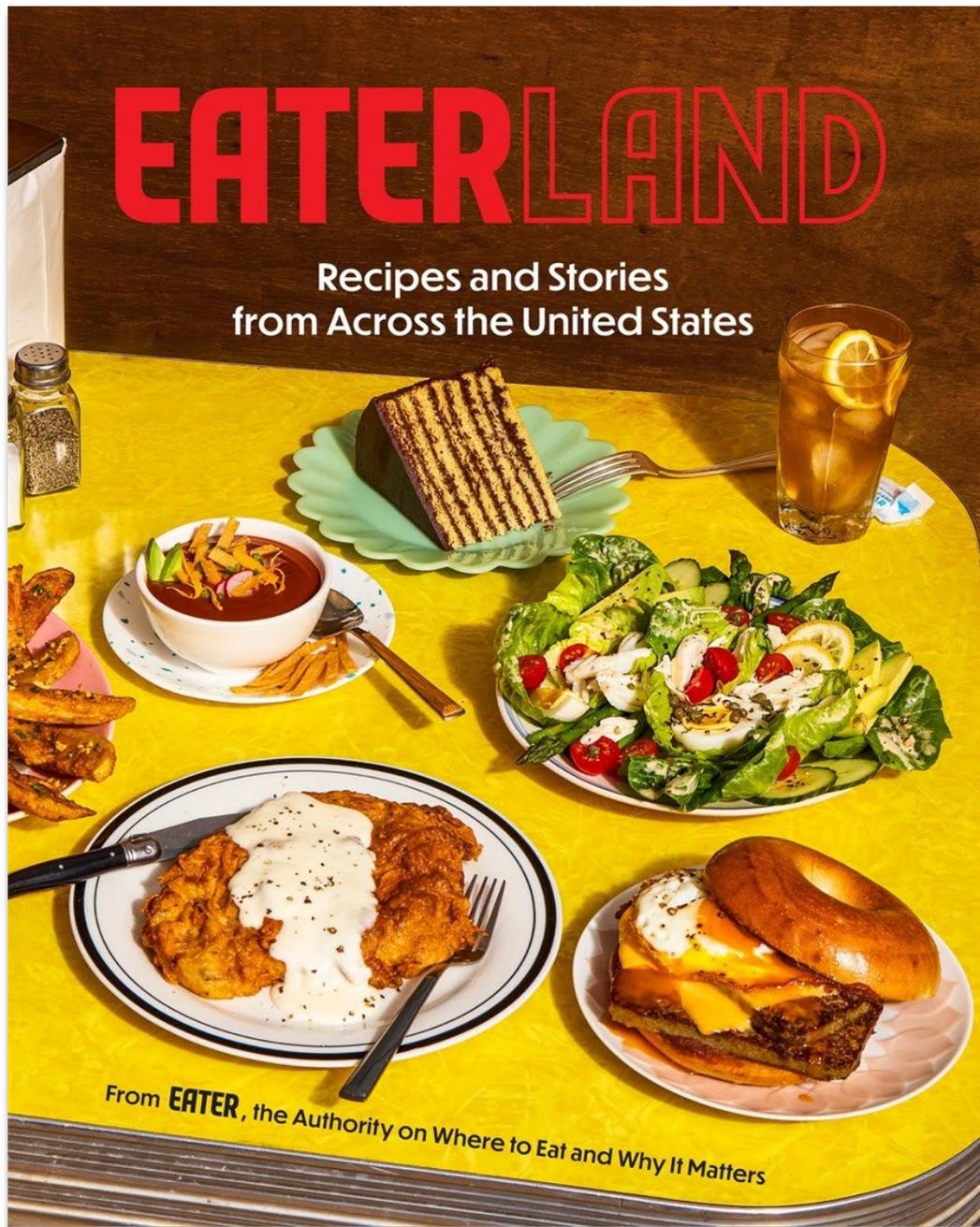
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EATERLAND

Recipes and Stories
from Across the United States



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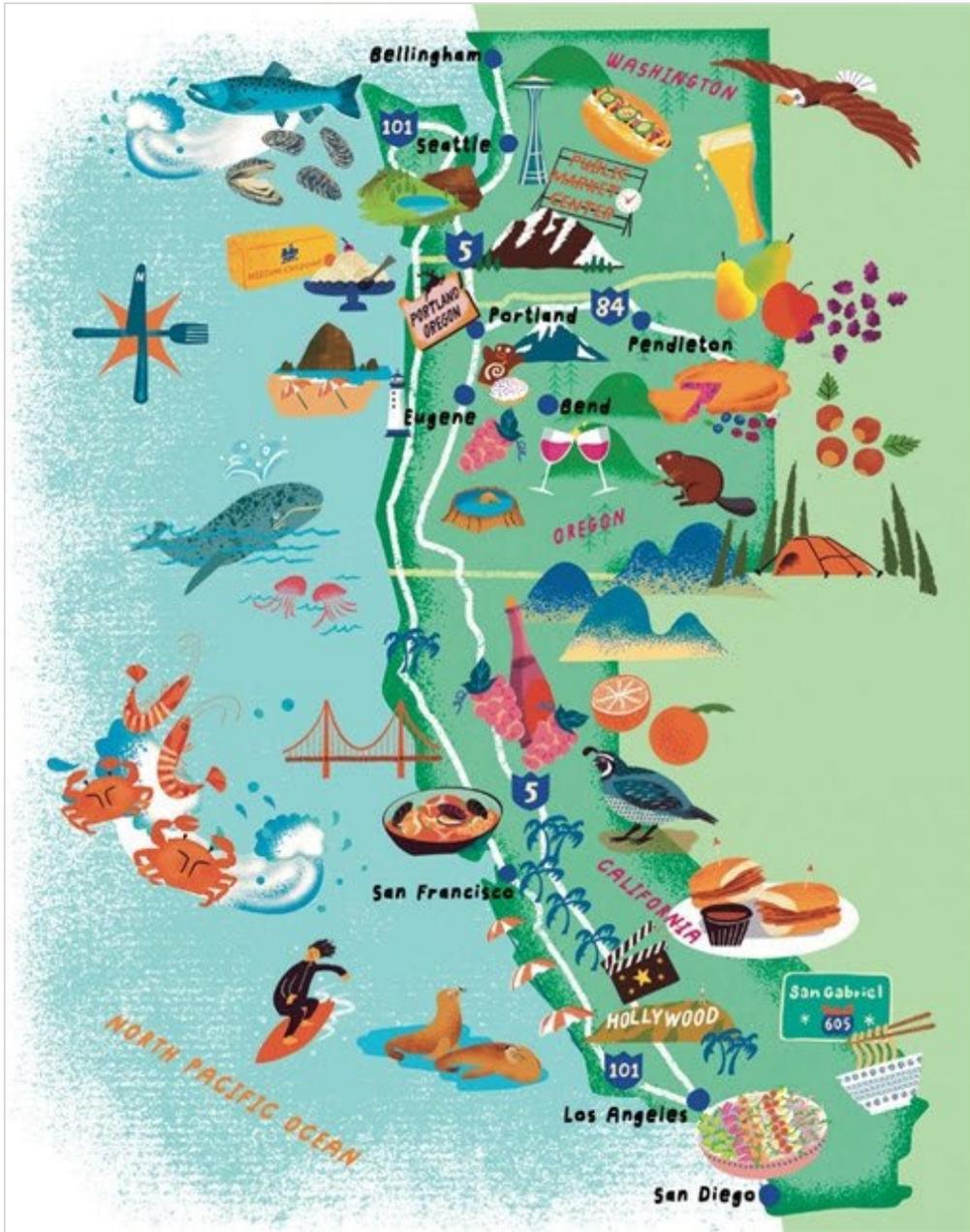
RECIPES AND STORIES FROM ACROSS THE UNITED STATES

Eater

The United States of Eater is popular website Eater's deep dive into the quirky regional dishes that truly define American cuisine, with recipes, essays, and stories from local celebrities and chefs

- It takes a certain kind of obsessiveness—one Eater is known for—to really investigate what American food means. In The United States of Eater, national publication and go-to site for restaurant recommendations, recipes, and food stories, Eater, maps out where to eat, what to eat, and how to eat food that is quintessentially, unequivocally American.
- Divided into eight regions, this cookbook is filled with recipes, introductions from notable local chefs or celebrities, and recommendations for restaurants that serve the eclectic, multicultural cuisines that make up American food.
- This book also celebrates the history of food in the United States, centering Indigenous recipes and cooking techniques, highlighting immigrant influences on local favorites, and illustrating how renowned chefs like Kwame Onwuachi and Tiffany Derry are recontextualizing and modernising food in America.

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1
California
&
the Pacific
Northwest



GARLIC NOODLES

Lily
San Francisco, California

In the early 1970s, the An family, recent immigrants from Vietnam, purchased an Italian deli in San Francisco's Outer Sunset—what eventually became Thanh Long. The family transformed the twenty-seat diner on the far edge of the city into a cult favorite in the 1980s. They took note of what locals liked (Italian food, cream sauces) and brought their own heritage into the mix, creating a collision of culinary cultures based on a shared love of garlic and noodles. While they are hardly the first to combine the two, their butter- and oyster-sauced riff has effectively launched a thousand imitators.

In the decades since, garlic noodles have not only become emblematic of San Francisco's natural fusion of cuisines but also evolved with the changing face of the city. The An family themselves added roasted Dungeness crab to the dish at their higher-end restaurant, Crustacean. Every Vietnamese restaurant in town has it on the menu, as do Burmese restaurants, Cantonese ones, and soul food shops, where the noodles accompany Southern-style seafood boils. Because the An family keeps their recipe a secret, each restaurant has made the local specialty its own.

This includes Lily, a stylish, modern restaurant that opened in Inner Richmond in 2020. Lily classifies its menu as “an homage to Vietnamese food,” granting the restaurant freedom to have fun with tradition. Garlic noodles get further California-fied by being both vegetarian and veggie-filled—and, naturally, name-check ingredient sources like Marin Root Farms bok choy and green onions from Dirty Girl Farms.

SERVES 2

FOR THE TOASTED GARLIC

8 medium (20 g) garlic cloves
½ cup (118 ml) neutral oil

FOR THE NOODLES

8 ounces (227 g) uncooked dried lo mein/chow mein/shanghai egg noodles
1 tablespoon neutral oil
2 tablespoons unsalted butter
4 medium (12 g) garlic cloves, thinly sliced
1 teaspoon minced fresh ginger
½ cup (30 g) sliced red bell pepper
½ cup (30 g) sliced shiitake mushrooms
1 tablespoon oyster sauce
1 medium (60 g) baby bok choy, leaves separated
½ cup (60 g) bean sprouts
2 tablespoons soy sauce
1 small green onion, trimmed and sliced

► CONTINUED

SANTA MARIA-STYLE TRI-TIP AND GARLIC BREAD

Pitmaster Jaime Flores
Santa Maria, California

Outside of California's Santa Maria Valley on the Central Coast, tri-tip is only beginning to get singled out as a choice cut of beef. Yet locals have long known that the triangular corner of the bottom sirloin is relatively affordable, lean yet marbled, deeply flavorful, and—when treated well—exceedingly tender.

"Santa Maria-style barbecue is a historical part of Santa Maria Valley, and part of our lifestyle," explains Jaime Flores, pitmaster and organizer of the Santa Maria Barbecue Festival. "In fact, it's one of the only true regional barbecue styles in the West, dating back to big cattle drive parties hosted by Spanish rancheros in the nineteenth century."

Originally, Western barbecue made use of top block sirloin, before tri-tip saddled up in the 1950s. The smaller cut became overwhelmingly popular in the area and cemented the regional tradition. "It's part of the social aspect that circles around the value of food, family, and friends," says Flores.

Flores's recipe adheres to the classic Santa Maria style, seasoned simply with just salt, black pepper, and garlic powder. Big flavor comes courtesy of meat and smoke. A true Santa Maria tri-tip should be grilled over a red oak fire and served with garlic bread to mop up the juices.

Make the tri-tip: Remove the tri-tip from the package and allow to sit for 20 minutes on the counter. Season both sides with a good amount of Santa Maria-style seasoning, as this will help build a nice bark on the meat.

Heat an outdoor grill on one side to high and on the other side to low. Once your grill is hot, place the tri-tip with the fat side up on the hot side of the grill. This does two things: It sears the meat nicely and allows the flavor from the fat to drip into the meat, which prevents it from becoming dry. Cook for 8 to 12 minutes.

Flip over and transfer to the lower heat and cook for 25 to 30 minutes, or until the internal temperature reaches 130°F (54°C) when measured with a meat thermometer at the thickest part. Then, flip the tri-tip once more and cook until it reaches 135 to 138°F (57 to 59°C) for medium to medium-rare.

Remove the tri-tip and let it rest for a minimum of 10 minutes. This step is key for the meat to redistribute all the juices. Cut the tri-tip into 2- to 3-ounce (55 to 85 g) pieces. When cutting the tri-tip, make sure to cut against the grain.

SERVES 4 TO 5

FOR THE SANTA MARIA-STYLE TRI-TIP

1 (3-pound/1.85 g) beef tri-tip, preferably pre-trimmed and prime grade
¼ cup Santa Maria-style seasoning (4 teaspoons each table salt, black pepper, and garlic powder)

FOR THE GARLIC BREAD

¾ cup (1½ sticks/170 g) unsalted or salted butter
1 tablespoon chopped garlic (about 4 medium cloves)
1 loaf sourdough or French baguette, cut down the middle longways about 15 minutes before cooking (to allow the bread to firm up before grilling)

Meanwhile, make the garlic bread:

In a medium saucepan, melt the butter and add the chopped garlic. Place the bread on the grill crust side up over medium heat, and allow the bread to brown and slightly char for 8 to 10 minutes. Spread the melted garlic butter mixture over the toasted bread to fully coat.

Slice the bread on a diagonal into 12 to 16 pieces. Plate with the tri-tip and serve.





2

The Southwest
&
Mountains



FROM LEFT: Migas Tacos (page 000)
and Cowboy Caviar (page 000)

TEXAS SHEET CAKE

Dense, fudgy, and sized to feed a crowd, Texas sheet cake is a statewide go-to for potlucks and parties. It also goes by the somewhat grimmer name of “Texas funeral cake,” as it’s often used to sustain mourners after funerals or wakes.

Texas sheet cake is one of those homestyle recipes that get passed down over generations, hand-scrawled on index cards in the family recipe box. The sheet cake at Big Al’s Smokehouse is suitably close to home, coming straight from owner Lauran Weiner.

“This was the recipe from a friend of my grandparents, who ultimately became the cook to the local diplomat, Carr Collins,” she says. “We loved it when Willie Bee came for a visit, because she always brought my brother and me her fried chicken and this cake!”

You’ll definitely want to frost the cake while it’s still warm—use a fork to create perforations to help the icing fully absorb. While Lauran’s/Big Al’s version calls for chopped walnuts as a topper, feel free to swap in pecans—they come from the official state tree, after all.

Preheat the oven to 300°F (150°C). Grease a half sheet pan (18 by 13-inch/46 by 33 cm) with cooking spray and set aside.

Make the cake: Combine the flour, granulated sugar, salt, baking soda, and cocoa powder. Add the eggs, melted butter, and 3 cups (720 ml) water and mix well. Pour into the prepared pan and bake for 30 to 35 minutes, or until a toothpick, inserted in the center, comes out clean. Remove from the oven and use a fork to poke evenly spaced holes throughout the cake.

Make the frosting: Melt the butter in a large saucepan over medium-low heat. Whisk in the confectioners’ sugar and cocoa powder, and then slowly add the milk. Remove from the heat and allow to cool slightly, about 4 minutes, before pouring it on top of the cake.

Spread out into an even layer and sprinkle the walnuts over the top. Let the cake rest for 15 minutes so the frosting can set before slicing and serving.

Big Al’s Smokehouse BBQ Dallas, Texas

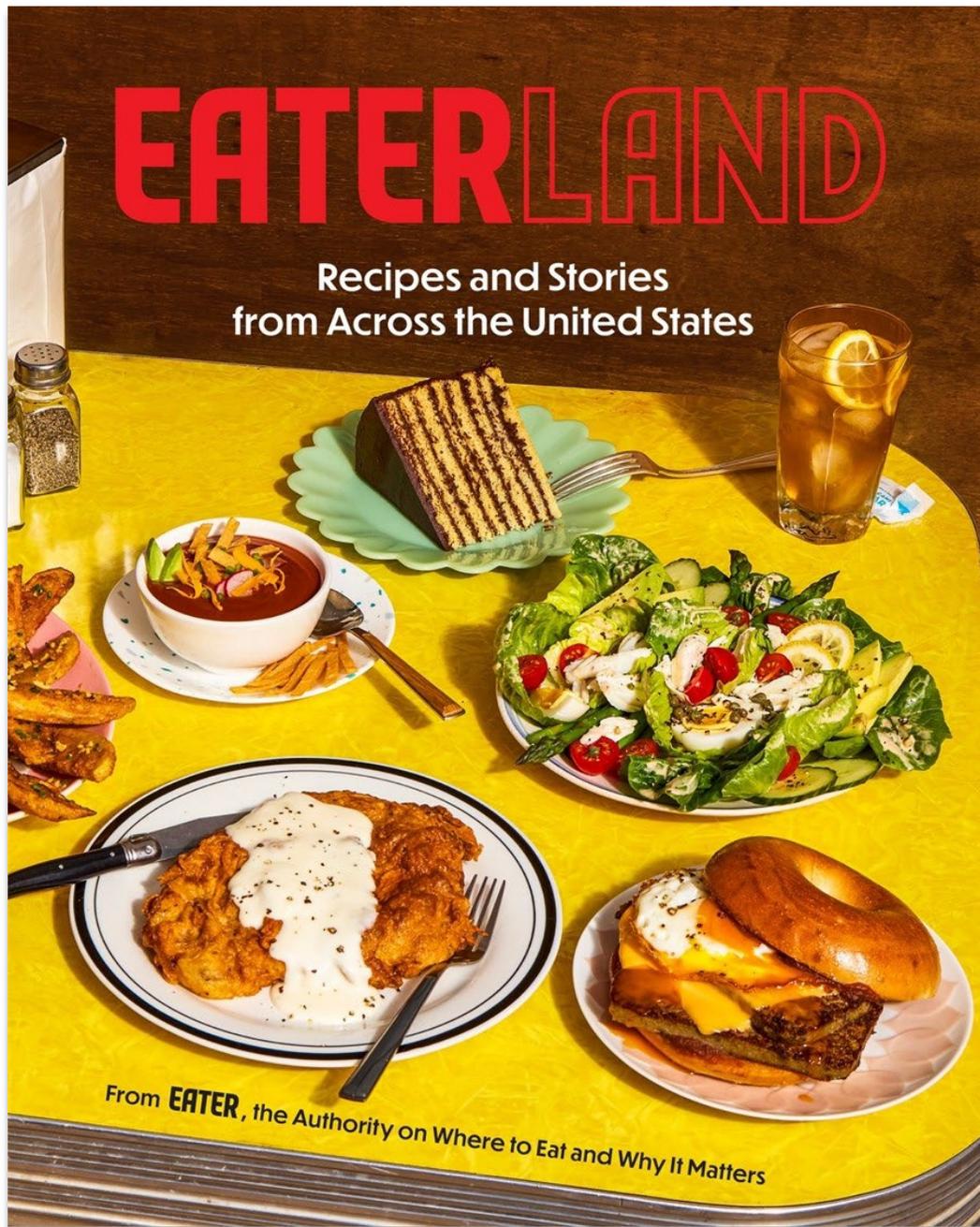
FOR THE CAKE

2 cups (240 g) all-purpose flour
2 cups (400 g) granulated sugar
1 teaspoon salt
1 teaspoon baking soda
½ cup (48 g) cocoa powder
2 large eggs
1 cup (226 g) unsalted butter, melted

FOR THE FROSTING

1 cup (2 sticks/226 g) unsalted butter
4 cups (460 g) confectioners’ sugar
½ cup (48 g) cocoa powder
1 cup (240 ml) whole milk
2 cups (254 g) chopped walnuts





Eaterland

RECIPES AND STORIES FROM ACROSS THE UNITED STATES

Eater

The United States of Eater is popular website Eater's deep dive into the quirky regional dishes that truly define American cuisine, with recipes, essays, and stories from local celebrities and chefs

- It takes a certain kind of obsessiveness—one Eater is known for—to really investigate what American food means. In The United States of Eater, national publication and go-to site for restaurant recommendations, recipes, and food stories, Eater, maps out where to eat, what to eat, and how to eat food that is quintessentially, unequivocally American.
- Divided into eight regions, this cookbook is filled with recipes, introductions from notable local chefs or celebrities, and recommendations for restaurants that serve the eclectic, multicultural cuisines that make up American food.
- This book also celebrates the history of food in the United States, centering Indigenous recipes and cooking techniques, highlighting immigrant influences on local favorites, and illustrating how renowned chefs like Kwame Onwuachi and Tiffany Derry are recontextualizing and modernising food in America.

AU \$62.99 | NZ \$66.99
9781419765773
304 Pages | Hardcover
125 colour photographs
254 mm x 203 mm
Abrams Books

THE
MARILYN MONROE
CENTURY



BRUNO BERNARD

THE
MARILYN MONROE
CENTURY



BRUNO BERNARD

The Marilyn Monroe Century

FROM NORMA JEANE TO ICON—A STORY IN PHOTOGRAPHS

Joshua John Miller

Published to celebrate what would have been Marilyn Monroe's 100th birthday, this lavish book showcases photographs by the legendary Bernard of Hollywood (Dr. Bruno Bernard) that document her transformation from Norma Jean to Marilyn Monroe, and includes never-before-seen photographs and diary entries.

- *Marilyn Monroe 100* is a landmark tribute to one of the most enduring icons of the 20th century. Lushly produced for fans and collectors alike, this is both a celebration of Monroe's centennial and a definitive portrait of her life in front of—and behind—the camera.
- The authors are working to help produce three major centenary exhibitions, beginning in June 2026 around her birthday, that feature images from Dr. Bruno Bernard's archive. These photos will exhibit in Los Angeles's Academy Museum of Motion Pictures, London's National Portrait Gallery, Paris's Cinémathèque Française, and further exhibitions are being developed in Spain, Italy, and Asia, with the authors in direct communication with the curators.
- The beautiful clothbound cover with foil stamping includes a lenticular panel—just tilt the book to see the moment in motion.

AU \$100.00 | NZ \$110.00

9781419789359

272 Pages | Hardcover

Full-colour photographs throughout

276 mm x 229 mm

Abrams Books



MARILYN

MONROE

100

BRUNO BERNARD



“Remember
Bernie
everything
started
with you.”

MARILYN MONROE TO BRUNO BERNARD
ON THE SET OF *THE SEVEN YEAR ITCH*, 1954







CHAPTER

I

LIKE
KISMET

Norma Jeane & Rolf the dog, 1945

Norma Jeane's idea while shooting with Bernard—to bandage the "injured" Rolf—calls to mind a memory Marilyn Monroe would later tell Collier's magazine in September of 1951 regarding what love in action looked like to the actress. While a resident at the Los Angeles Orphan's Home, young Norma Jeane attempted to run away but was caught and brought before the superintendent. Nervously awaiting her punishment, she was surprised when the woman in charge smiled and remarked how pretty Norma Jeane was. Removing her makeup from her purse, the superintendent took a powder puff and gently patted it on a weepy Norma Jeane's shiny nose. "No one ever before had noticed my hair, or my face—or even me, I guess," Marilyn Monroe told Collier's. "For the first time in my life, I felt loved."



THE
MARILYN MONROE
CENTURY



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REUEL GOLDEN (Ed.)

THE ROLLING STONES



The definitive,
authorised,
illustrated history

TASCHEN

REUEL GOLDEN (Ed.)

THE ROLLING STONES



The definitive,
authorised,
illustrated history

TASCHEN

The Rolling Stones. 45th Ed.

Reuel Golden

Produced in close collaboration with the band, this edition charts the Stones' remarkable history and outrageously cool lifestyle in over 500 pages of photographs and illustrations, gathered from archives all over the world.

- Unprecedented access to the Rolling Stones' own archives in New York and London adds an equally extraordinary, more private side to their story. For Mick, Keith, Charlie, and Ronnie this is and was their official photographic record.
- Features: Over 500 pages of incredible images from some of the world's greatest photographers, including David Bailey, Annie Leibovitz, Cecil Beaton, Anton Corbijn, Herb Ritts, Albert Watson, Andy Warhol, David LaChapelle, Peter Beard, Helmut Newton, Bent Rej, Gered Mankowitz, and Norman Parkinson. Essays from award-winning writers David Dalton, Waldemar Januszczak, and Lucy Sante. Appendix including a Stones timeline and a discography.

AU \$54.99 | NZ \$59.99

9783836597562

512 Pages | Hardcover

217 mm x 156 mm

TASCHEN

Philip Townsend

Chelsea, hours before a show at London's Battersea Park on 4 May 1963.

"That 'just-out-of-bed-and-fuck-you' look was the beginning of the image that would define and divine them. Word got out that the results of the session were 'disgusting'. I loved the photos, got the picture, the penny dropped." Andrew Loog Oldham, Stoned, 2011







Michael Geary

Taken from a fan's-eye view, these Polaroid pictures capture the Stones at the height of their psychedelic period and were taken around the photo shoot in New York for *Their Satanic Majesties Request* album sleeve over the weekend of 16–17 September 1967.

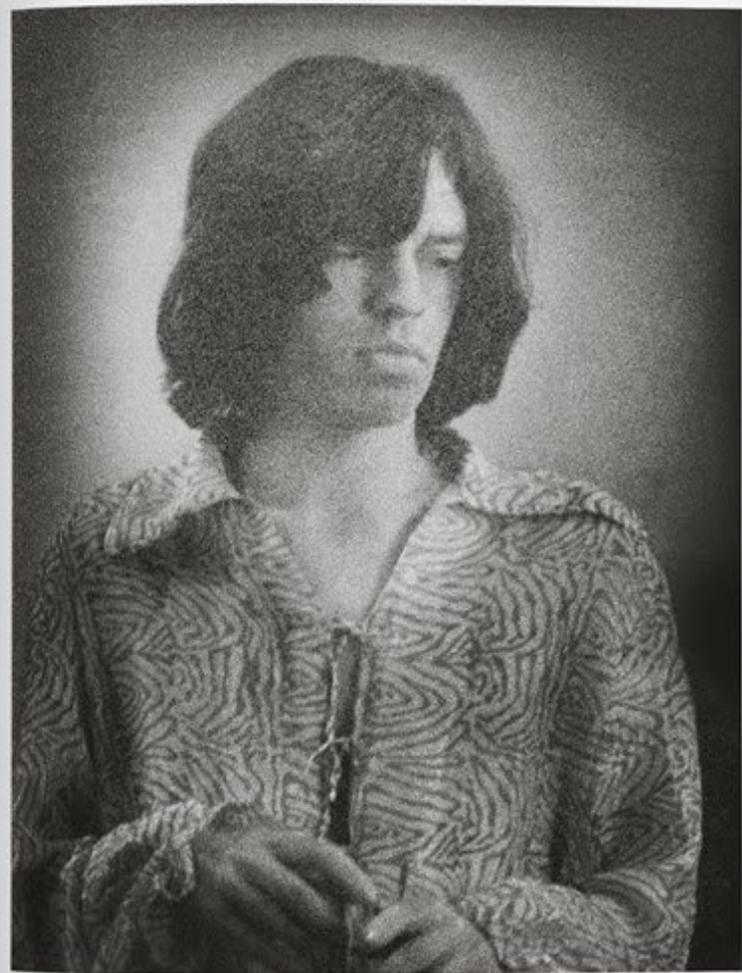
PR 210–211

Shepard Sherbell

Brian and mushroom, September 1967.









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The definitive,
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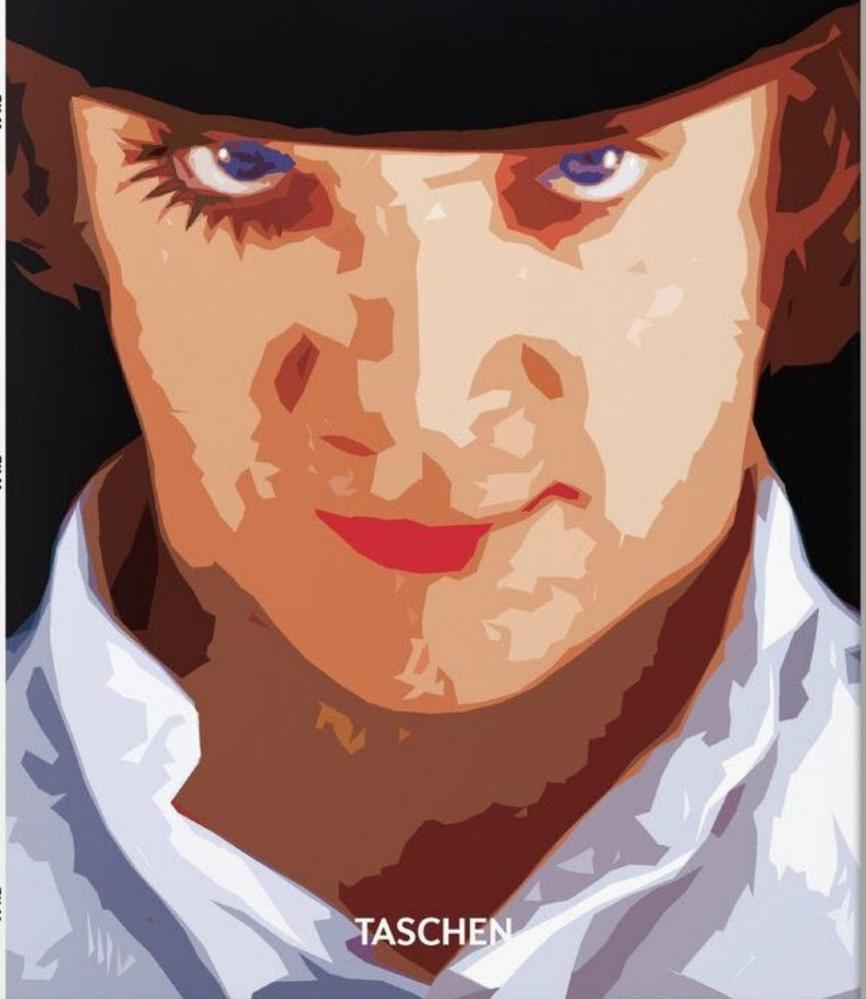
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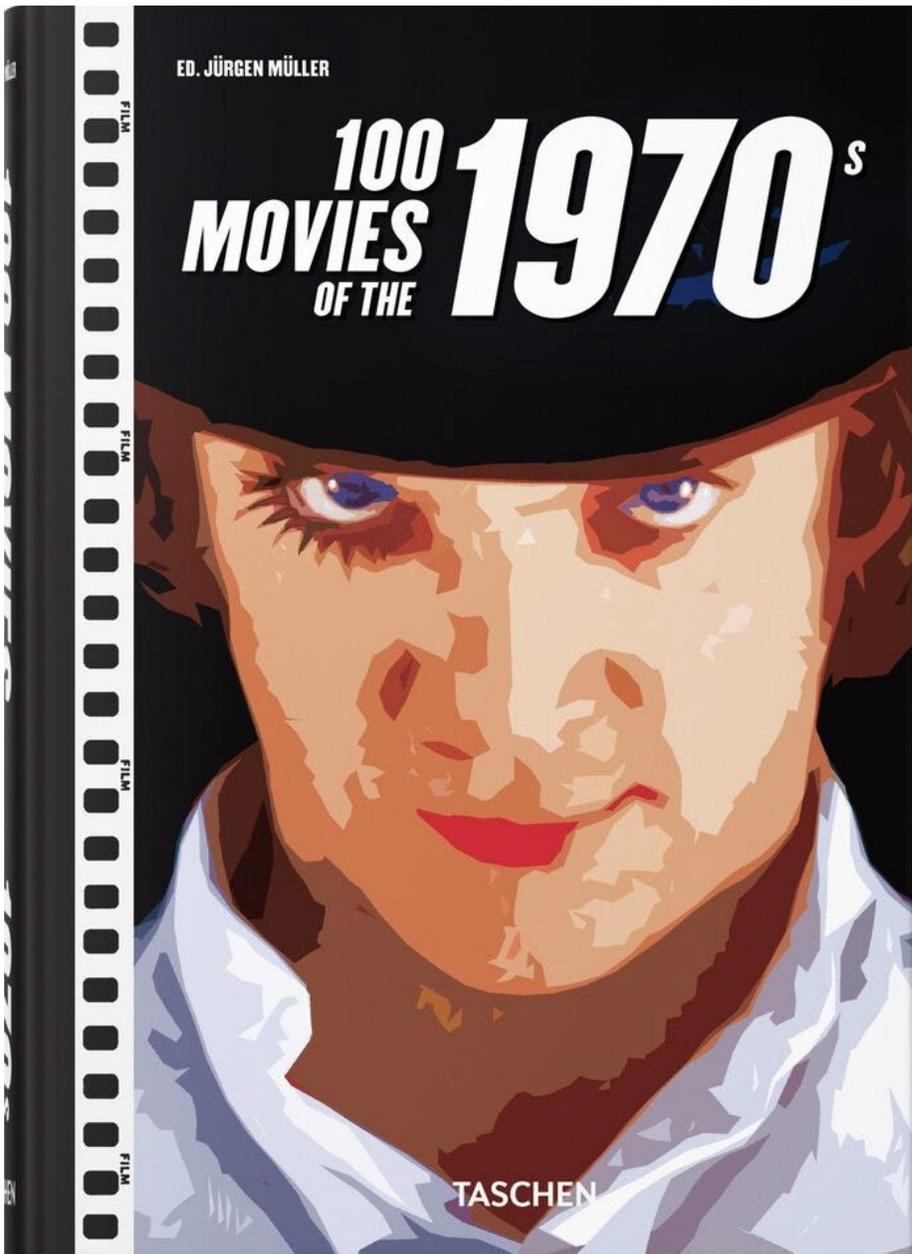
TASCHEN

ED. JÜRGEN MÜLLER

100
MOVIES
OF THE **1970^S**



TASCHEN



100 Movies of the 1970s

Jürgen Müller

For many film lovers, the 1970s represent a high point in creativity, a golden age of individualist directors making their marks. In this book you'll find a host of key movies of the era that saw a flowering of talent and the arrival of the blockbuster with the likes of *Jaws* and *Star Wars*.

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824 Pages | Hardcover

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TASCHEN

A CLOCKWORK ORANGE

1971 – GREAT BRITAIN – 137 MIN.

GENRE

LITERARY ADAPTATION, THRILLER

DIRECTOR

STANLEY KUBRICK (1928–1999)

SCREENPLAY

STANLEY KUBRICK, based on the novel
of the same name by ANTHONY BURGESS

DIRECTOR OF PHOTOGRAPHY

JOHN ALCOTT

EDITING

BILL BUTLER

MUSIC

WALTER CARLOS

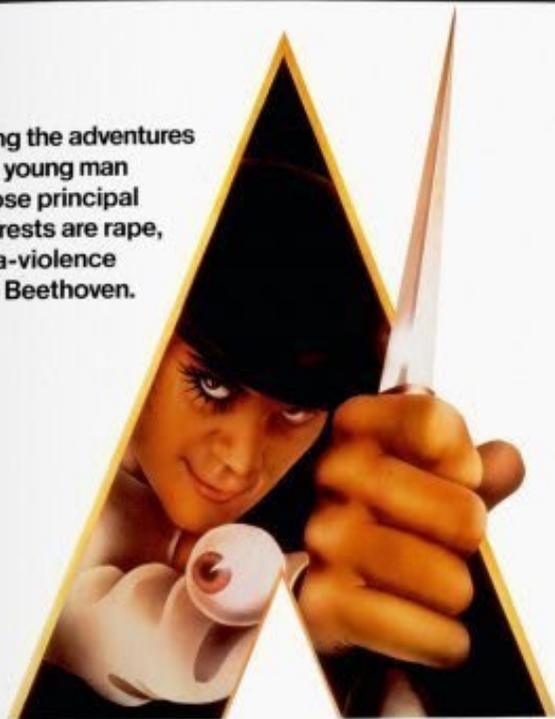
PRODUCTION

STANLEY KUBRICK for POLARIS PRODUCTIONS,
HAWK FILMS LTD., WARNER BROS.

STARRING

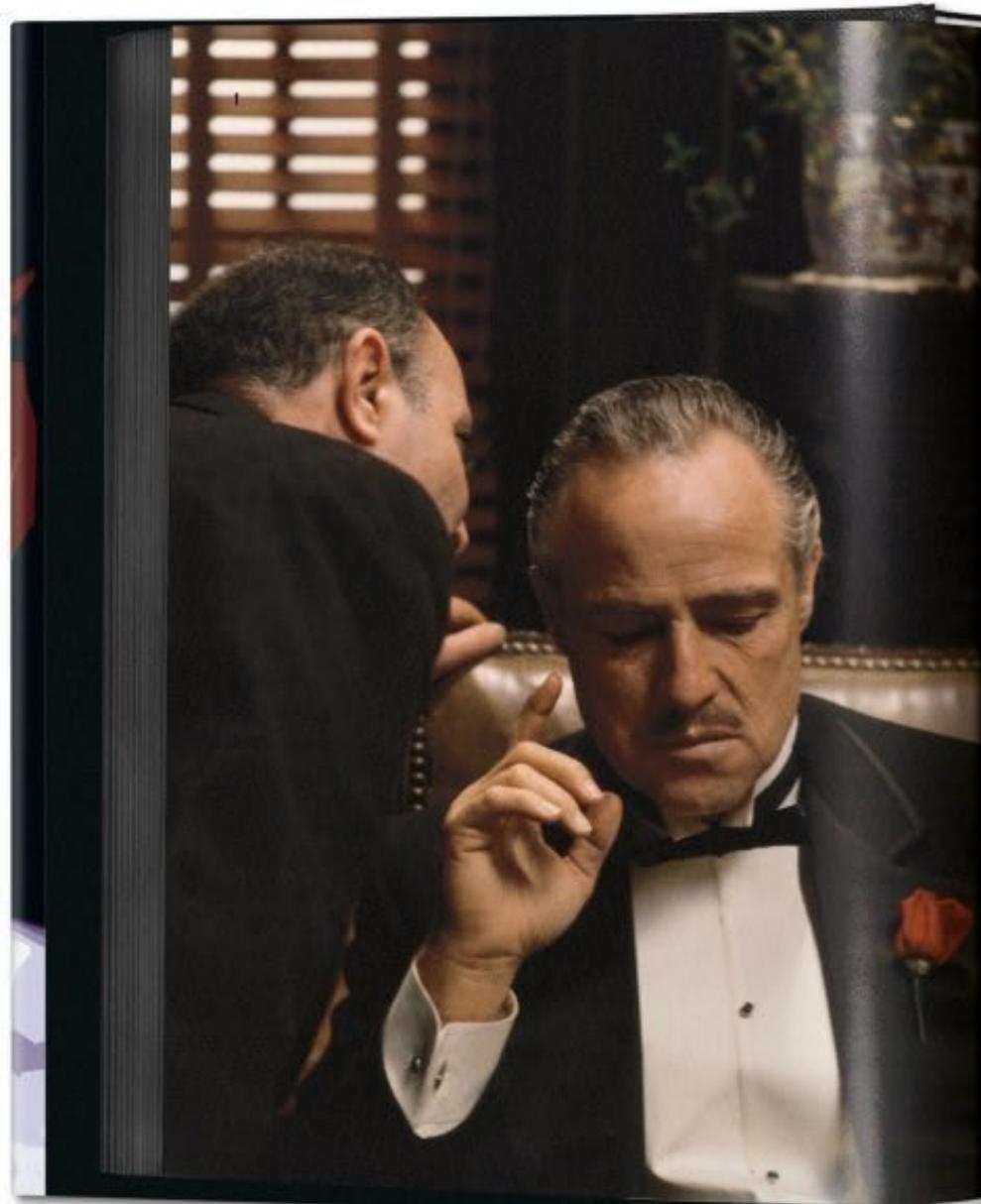
MALCOLM MCDOWELL (Alex), PATRICK MAGEE (Frank Alexander),
MICHAEL BATES (Chief Guard Barnes), WARREN CLARKE (Dim),
JOHN CLIVE (Stage Actor), PAUL FARRELL (Tramp),
ADRIENNE CORRI (Mrs. Alexander), CARL DUERING (Doktor Brodsky),
CLIVE FRANCIS (Joe), MICHAEL GOVER (Prison Governor),
MIRIAM KARLIN (Miss Weatherly)

Being the adventures
of a young man
whose principal
interests are rape,
ultra-violence
and Beethoven.



STANLEY KUBRICK'S CLOCKWORK ORANGE

A Stanley Kubrick Production "A CLOCKWORK ORANGE" Starring Malcolm McDowell • Patrick Magee • Adrienne Corri
and Miriam Karlin • Screenplay by Stanley Kubrick • Based on the novel by Anthony Burgess • Produced and
Directed by Stanley Kubrick • Executive Producers Max L. Radford & Davidoff •   



THE GODFATHER

***"I'll make him an offer
he can't refuse."***

The unmentionable words are never heard. No one dares speak of the "Mafia" or the "Cosa Nostra" in this film, despite the fact that it tells a tale whose roots are at the heart of organized crime. The contents are categorized by another word: family. "It's a novel about a family, and not about crime," said its author, Mario Puzo. Francis Ford Coppola initially rejected the offer to direct the film after reading the book over-hastily and dismissing it as just another Mafia vehicle. He eventually changed his mind for a number of reasons, principally because he discovered the family aspect of the story and was fascinated by it.

It is no coincidence that the film begins and ends with traditional family celebrations — a wedding and a baptism. The marriage of Connie Corleone (Talia Shire) and Carlo

Rizzi (Gianni Russo) is the occasion for an enchanting celebration. An orchestra plays in the Corleone's garden, filled with a mass of dancing guests. Feasting and joking, children run wild and glasses are repeatedly raised to toast the bride. During the festivities, FBI agents mill outside the gates of the villa and scrawl down license plate numbers of the guests. The father of the bride, Vito Corleone (Marlon Brando) is one of the five Dons of the Italian community in the New York area and the guest list is accordingly illustrious. According to old Sicilian tradition, the father of the bride cannot refuse any favor on his daughter's wedding day. Surrounded by his sons and confidants he aristocratically sits in his darkened reception room, glowing in a golden brown light, the perfect expression of

MARLON BRANDO Among the many curiosities surrounding the legendary *The Godfather* (1972) is that its success sprang from a series of coincidences and imponderables. Mario Puzo was unhappy writing the screenplay, Francis Ford Coppola initially didn't want to direct the film, and the studio had problems with the choice of the male lead. At this time, Marlon Brando (1924–2004) was at a low point in his career, which began in the 1940s in the theaters of New York City. In 1947, his portrayal of Stanley Kowalski in *A Streetcar Named Desire* was a triumph and in 1951 he played the character in Elia Kazan's film adaptation. Schooled in "method acting," Brando graduated to Hollywood big-time — four Oscar nominations in a row speak for themselves. Initially he was repeatedly cast as the youthful rebel, but he soon proved his versatility in costume films and musicals. In the 1960s, his notorious moodiness and a string of flops caused him to fall from grace with Hollywood producers. In 1972 he made his comeback with *The Godfather* and *The Last Tango in Paris* (*Ultimo tango a Parigi*/*Le Dernier Tango à Paris*), receiving Oscar nominations for both films. Though he was awarded the Oscar for his role as Vito Corleone in *The Godfather*, he refused to accept it for political reasons.





1 May the Force be with you: With a monk's habit and light sabre, Ben "Obi-Wan" Kenobi (Alec Guinness) links medieval mythology to a hi-tech future.

2 Iron lung of evil: Darth Vader (David Prowse) will stop at nothing to conquer the galaxy.

3 Man's best friend according to Lucas: Princess Leia (Carrie Fisher) confides in R2-D2 (Kenny Baker).

(Kenny Baker). If this tiny robot can get the plans to the old Jedi Knight Obi-Wan Kenobi (Alec Guinness) in time, there could still be a remote hope for the rebels' cause.

The journey of R2-D2 and his companion, the dithering and etiquette-conscious communication robot C-3PO (Anthony Daniels), takes them to the planet Tatooine, where they are purchased by farmer Owen Lars (Phil Brown). His nephew, Luke Skywalker (Mark Hamill) longs for a life more exciting than that of an agricultural worker. He would much rather fight with the rebels against the Empire – just as his father, a legendary Jedi whom he has never met, once did...

Skywalker's dreams of adventure begin to become reality when the two droids meet Obi-Wan. Soon the imperial Storm Troopers are at their heels, and the old Jedi

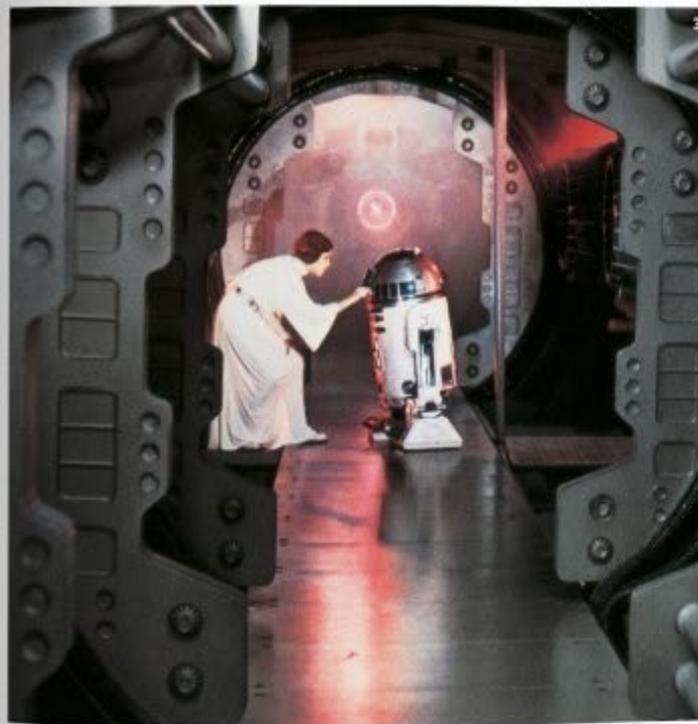
Knight is left with no other alternative but to travel with Luke and the droids to Alderaan, Leia's home planet, bringing the plans of the "Death Star" to help plan a counterattack.

They receive assistance from Han Solo (Harrison Ford), an old pro who, with his ship, the *Millennium Falcon*, manages to speed away from the fast-approaching imperial cruisers in the nick of time. Even so, they do not reach their destination: Tarkin and Darth Vader have already destroyed the planet Alderaan.

After our heroes free Princess Leia from the "Death Star," nothing stands in the way of the final battle between the Empire and the rebels in the Javin System. The Achilles heel of the gigantic space station is a small ventilation shaft, and in the end, after several intense battles, it is Luke

"I wanted to make a film for kids, something that would present them with a kind of elementary morality. Because nowadays nobody bothers to tell those kids, 'Hey, this is right and this is wrong.'"

George Lucas, interview with David Sheff



SATURDAY NIGHT FEVER

1977 - USA - 118 MIN.

GENRE

DANCE FILM, DRAMA

DIRECTOR

JOHN BADHAM (*1939)

SCREENPLAY

NORMAN WEXLER, based on the magazine article
"TRIBAL RITES OF THE NEW SATURDAY NIGHT" by NIK COHN

DIRECTOR OF PHOTOGRAPHY

RALF D. BODE

EDITING

DAVID RAWLINS

MUSIC

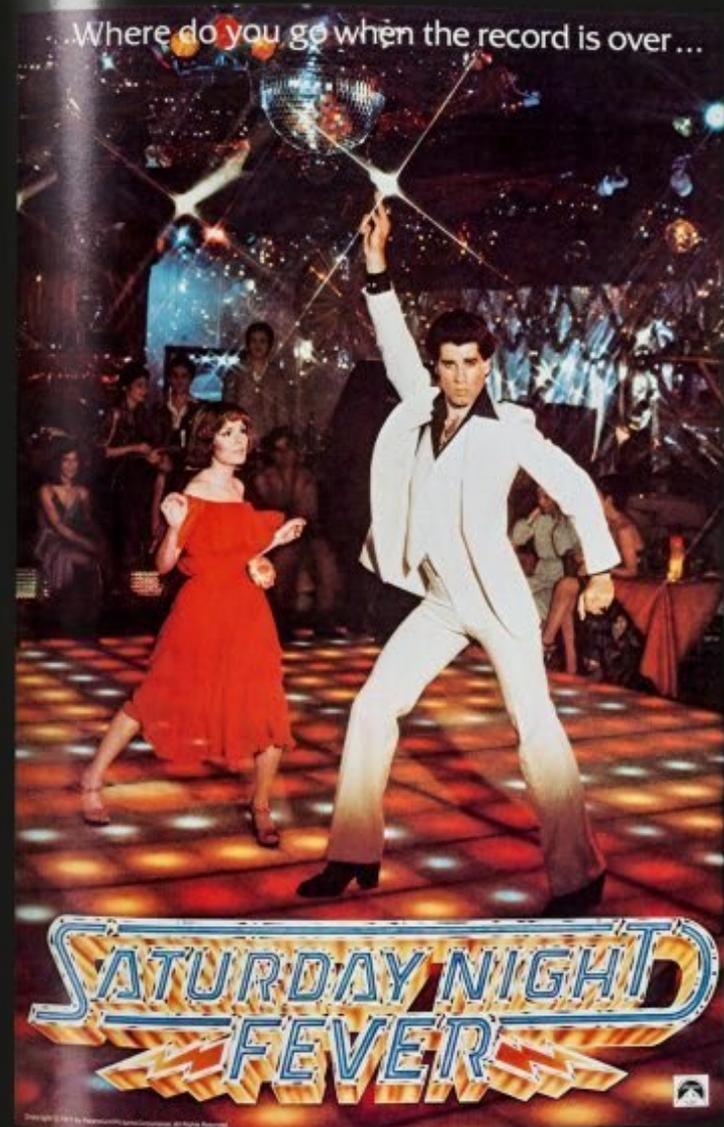
BARRY GIBB, ROBIN GIBB,
MAURICE GIBB, DAVID SHIRE

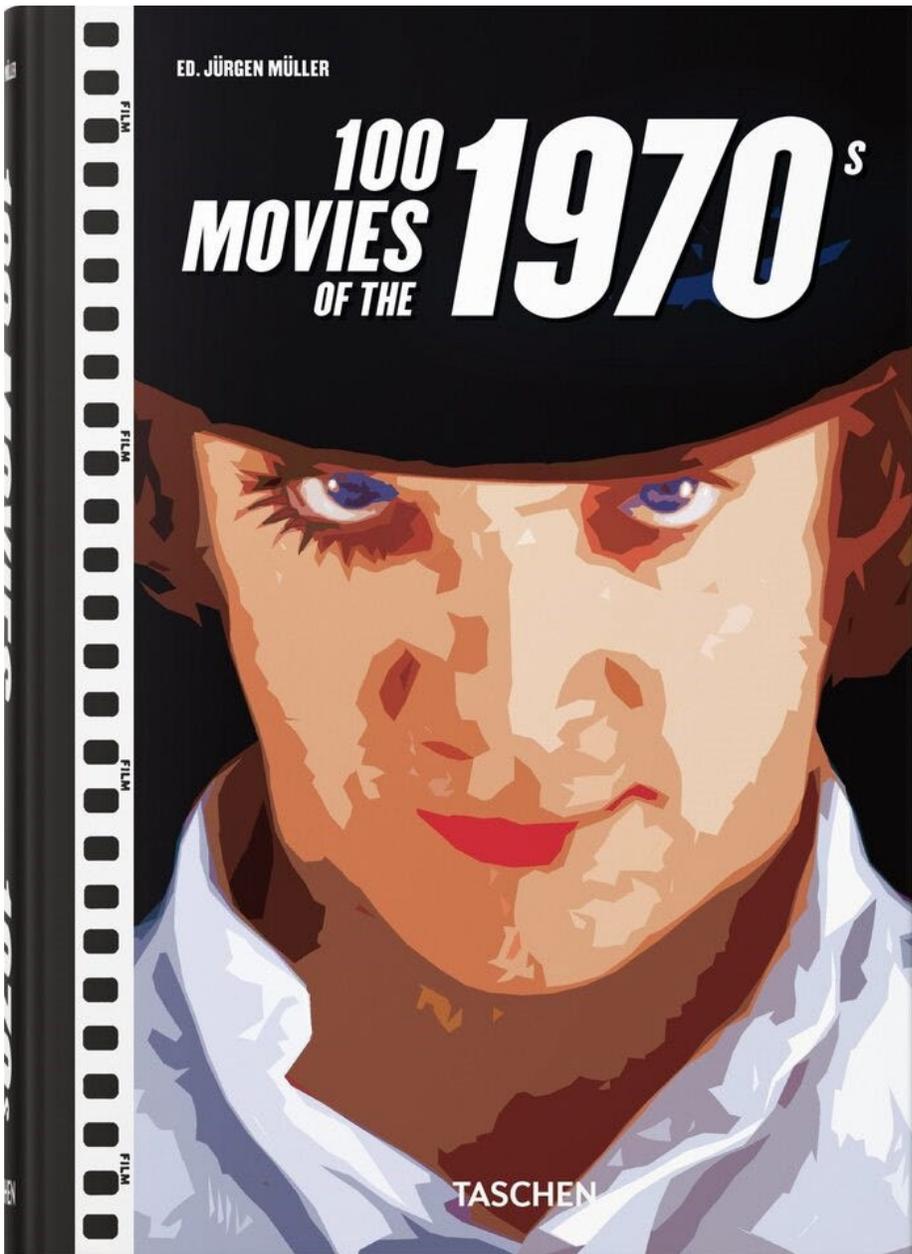
PRODUCTION

MILT FELSEN, ROBERT STIGWOOD for
ROBERT STIGWOOD ORGANIZATION, PARAMOUNT PICTURES

STARRING

JOHN TRAVOLTA (Tony Manero), KAREN LYNN GORNEY (Stephanie),
BARRY MILLER (Bobby C.), JOSEPH CALI (Joey), PAUL PAPE (Double J),
DONNA PESCOW (Annette), BRUCE ORNSTEIN (Gus),
JULIE BOVASSO (Flo), MARTIN SHAKAR (Frank), SAM COPPOLA (Fusco)





100 Movies of the 1970s

Jürgen Müller

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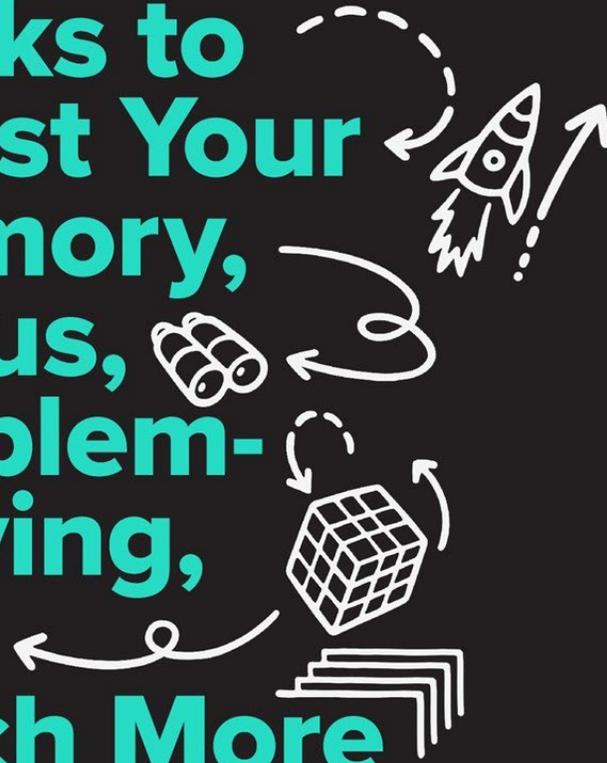
824 Pages | Hardcover

255 mm x 196 mm

TASCHEN

Everyday Genius

Hacks to
Boost Your
Memory,
Focus,
Problem-
Solving,
and
Much More

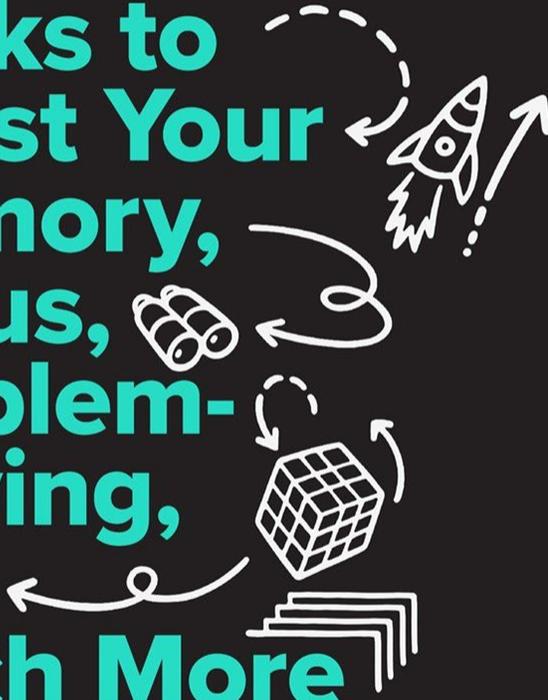


Nelson Dellis
6× USA Memory Champion
and author of *Remember It!*

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Everyday Genius

HACKS TO BOOST YOUR MEMORY, FOCUS, PROBLEM-SOLVING, AND MUCH MORE

Nelson Dellis

Written by six-time USA Memory Champion Nelson Dellis, this practical nonfiction book includes fun, simple techniques that can help anyone look smarter and actually get smarter at the same time.

- What if one fun-to-read book could teach you how to read faster and retain more? What if you had a toolbox for learning anything more proficiently, from mastering a new language to improving your focus, memory, and concentration—and even decision-making?
- And what if that book could also teach you hacks for solving puzzles and riddles, counting cards in blackjack, solving Rubik's cube blindfolded, and improving your strategy in chess, Sudoku, and other games?
- In 2009, inspired by his beloved grandmother's struggle with Alzheimer's, Nelson Dellis embarked on a transformative journey to strengthen his cognitive abilities. That led not just to his five USA Memory Championships, but to his lifelong commitment to helping others boost their mental abilities.
- In *Everyday Genius*, Dellis offers a four-part guide filled with practical techniques that readers of all backgrounds can use to supercharge the little skills that will make a big difference in their personal and professional lives.

AU \$49.99 | NZ \$54.99

9781419784811

304 Pages | Hardcover

50 colour illustrations

210 mm x 140 mm

Abrams Press

MEMORIZING NUMBERS

What about something more abstract, like the number 324,177? Coming up with a mental image for a number like that isn't exactly a walk in the park, right? Numbers are pretty much as abstract as information gets. Unlike a word like "broccoli," numbers don't naturally spark images in our minds. That's why we need a system to make them memorable.

The good news? Such a system exists, and it's called the Major System (there are many mnemonic systems for numbers, but the Major System is one of the most well-known). This little hack will let you turn numbers into words, which we can then memorize with ease (since words are way easier to remember).

Here's how it works:

The Major System is a phonetic code that assigns each digit to specific sounds. By combining these sounds, and filling in the gaps with vowels, you create words that are easy to visualize. Let's break it down:

- 1 - t, d
- 2 - n
- 3 - m
- 4 - r
- 5 - l
- 6 - j, sh, soft g
- 7 - k, ch, hard g
- 8 - f, v
- 9 - p, b
- 0 - s, z

Notice anything? These are all consonants. That's intentional. Two consonant sounds on their own don't usually form meaningful words, so we toss in vowels (a, e, i, o, u) as glue to make real words. The result? Words that are easy to picture in your mind.

Here's the game plan: take numbers in pairs, translate them into their corresponding consonant sounds, and then sprinkle in vowels to create a word. Once you've got a word, visualize it using the techniques we covered earlier—add senses, exaggeration, emotion, and action. Voilà! You've just turned a random number into something unforgettable.

A few things to keep in mind... first, these are consonant *sounds*, as in, the shape your mouth makes when you make that sound, not necessarily the spelling of a word. Secondly, you may have noticed some digits have multiple sounds associated with them. That's only because those sounds are very similar in how they are made with the mouth. A "t" or "d" sound is made with the teeth at the front of the mouth. A "j", "sh" or "soft g" sound is made at the back of the mouth with the teeth. See what I mean?

Let's encode 324,177 as an example. Using the Major System:

- **32 becomes "mn" → Add vowels, and you get "man." (you could also have come up with "mine" or "men" or "moan"; there are multiple options)**
- **41 becomes "rt" → Add a vowel, and you get "rat." ("rut", "root", "rate" would also be acceptable)**
- **77 becomes "kk" → Add vowels, and you get "cake." (notice that first "c" is not taken as the letter, but rather the "k" sound it makes)**

The image for 324,177 would then be a man holding a giant rat that's munching on a cake. Weird? Yes. Memorable? Absolutely.

When *decoding* that image, you'll think of *man-rat-cake* and extract the consonant sounds, translating them back to their original digit: 32-41-77.

Let's be real—creating these images on the fly takes practice. It's definitely doable, but I recommend building a personal library of 100 pre-made images—one for every number from 00 to 99. Once you've got your set and committed it to memory, you'll be able to crush any sequence of numbers that comes your way.

Don't forget that second part of memorization: STORAGE. If it's a short 4-digit pin code or 5-digit zip code, it may not be worth storing in a Memory Palace. But, if it's a longer sequence like your credit card number, passport number, or social security number, a Memory Palace would be a great place to store these.



HOW TO MEMORIZE A DECK OF CARDS

The basic approach to memorizing a deck of cards is relatively simple. To do so, we need to turn each card into a mental picture and then store them in a memory palace. The memory palace will be the tool we use to remember the order of the cards.

But how do we turn a card into a picture? Just like we did with numbers in Chapter 2, we will use a system to translate the card value and suit into letters and words to memorize them better.

PERSON-ACTION-OBJECT

While you could use a similar system as the Major System, a better one for cards is the Person-action-object method, or PAO. First, we translate the value into a letter, then the suit. Together, that makes a pair of initials which we can map onto a person—a friend or family member, an athlete, celebrity, whoever! Each person you map to a card will also have an associated action and object.

The phonetic code for the values is as such*:

Ace - A
2 - B
3 - C
4 - D
5 - E
6 - S
7 - G
8 - H
9 - N

The phonetic code for the suits are:

Diamonds - D
Clubs - C
Hearts - H
Spades - S

* This phonetic system is also known as the Dominic System, invented by 8x World Memory Champion, Dominic O' Brien.

So, if I had the Ace of Spades, that would translate to an A.S. For me, that's Arnold Schwarzenegger. That means, whenever I see that Ace of Spades, I don't see that suit and value, I see the muscular Terminator.



For face cards—Jack, Queen, and King—I recommend coming up with a person that feels intuitive to the card. For example, maybe Jack of Hearts could be someone you love (the hearts) whose name starts with “J.” You can also make each suit a category. For example, Hearts are friends and loved ones, Clubs are athletes, Diamonds are rich people, and Spades are famous musicians. And then for each of the face cards, just think of someone in that category who is the King (a top male), a Queen (a top female), and a J (a top secondary male/female). For example, King of Spades could be the King himself, Elvis Presley. Maybe the Queen of Clubs is Serena Williams. King of Diamonds? Bill Gates.

What about the action and object? Yes. For each person you come up with, you'll want to create a unique, associated action and object. For Arnold, the Ace of Spades, his action might be *weightlifting* and his object, a *barbell*. For Serena, the Queen of Clubs, her action might be *swinging* and her object, a *tennis racket*.

Once you have all of these selected (I recommend creating a spreadsheet to keep track) and memorized, you can start applying these images to a real deck.

EVERYDAY GENIUS

who *are* naturally gifted), but rather, a person who can, at times, exhibit genius-seeming traits, and who can *often* times, exhibit high levels of cognitive ability.

So, what are those genius-seeming skills you'll learn in this book? I'm glad you asked...

The first part of the book is devoted to building the foundation for genius skills. We'll tackle memory mastery—my bread and butter, and what started my journey. I truly believe that to be smart, you need to have a strong memory. If you've ever wished you could remember things like a memory champ, this book has all the strategies you'll need and makes them easy to digest. With a bit of practice (and my guidance), you'll be rapidly (and confidently) memorizing information in no time.

Then, we'll speed up your reading game. Who doesn't want to blaze through a book and still remember all the good stuff? I have all the secrets to supercharge your reading skills.

Once we've covered memory and reading, we'll transition into applying those two fundamental abilities towards focusing, studying, and learning more effectively.

In the second part of the book, we'll take everything you've learned and put it into action. You'll learn how to navigate social situations with ease, sharpen your emotional intelligence, and tackle problem-solving with a more strategic, analytical mindset. We'll dive into mental math tricks, hacks for winning popular games and solving puzzles (like Rubik's Cubes for one), and tackle fine-tuning your intuition—yes, even to the point where you might *sense* things before they happen. Sound crazy? Stick with me. You'll see.

By the time you're through, you'll not only have an arsenal of mind-blowing abilities, but also the confidence to rock your newfound genius status!

UNLOCKING YOUR INNER GENIUS

GENIUS PROFILE: ALBERT EINSTEIN—THE GENIUS OF ALL GENIUSES



Albert Einstein. The name itself is shorthand for genius. But contrary to popular belief, he wasn't some child prodigy who dazzled the world from a young age. In fact, Einstein didn't speak fluently until he was around four years old, leading his parents to worry he was developmentally delayed. Later, he failed the entrance exam to the Swiss Federal Polytechnic in Zurich on his first attempt, struggling with subjects outside of math and physics.

But once he found his stride, Einstein rewrote the rules of the universe.

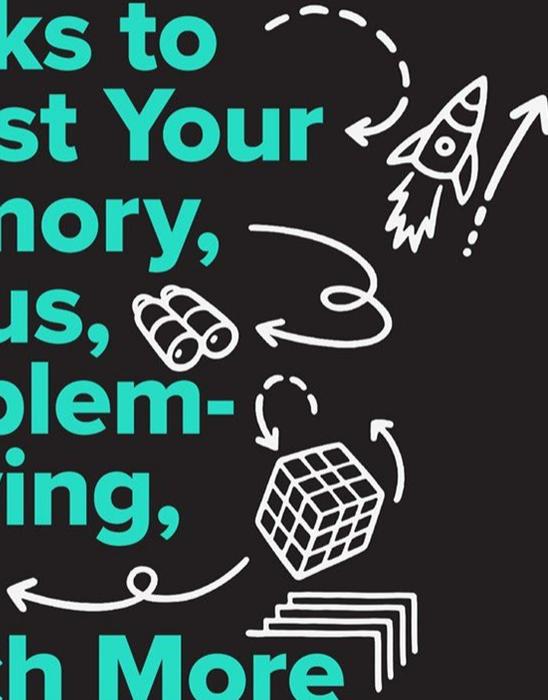
In 1905, while working as a low-level patent clerk in Switzerland, he published four papers that changed physics forever—a year so groundbreaking that scientists now call it his *Annus Mirabilis* (Miracle Year). Among them was his Special Theory of Relativity, which introduced the world to $E=mc^2$, the equation that revealed energy and mass are interchangeable. This discovery paved the way for nuclear power and fundamentally altered how we understand the cosmos.

But he wasn't done. In 1915, he published his General Theory of Relativity, which extended his ideas to gravity itself. His theory predicted that massive objects warp space and time—a radical idea back then. It wasn't until 1919, when astronomers observed starlight

Everyday Genius

Hacks to
Boost Your
Memory,
Focus,
Problem-
Solving,
and
Much More
Nelson Dellis

6× USA Memory Champion
and author of *Remember It!*



Everyday Genius

HACKS TO BOOST YOUR MEMORY, FOCUS, PROBLEM-SOLVING, AND MUCH MORE

Nelson Dellis

Written by six-time USA Memory Champion Nelson Dellis, this practical nonfiction book includes fun, simple techniques that can help anyone look smarter and actually get smarter at the same time.

- What if one fun-to-read book could teach you how to read faster and retain more? What if you had a toolbox for learning anything more proficiently, from mastering a new language to improving your focus, memory, and concentration—and even decision-making?
- And what if that book could also teach you hacks for solving puzzles and riddles, counting cards in blackjack, solving Rubik's cube blindfolded, and improving your strategy in chess, Sudoku, and other games?
- In 2009, inspired by his beloved grandmother's struggle with Alzheimer's, Nelson Dellis embarked on a transformative journey to strengthen his cognitive abilities. That led not just to his five USA Memory Championships, but to his lifelong commitment to helping others boost their mental abilities.
- In *Everyday Genius*, Dellis offers a four-part guide filled with practical techniques that readers of all backgrounds can use to supercharge the little skills that will make a big difference in their personal and professional lives.

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Palermo

Asian-inspired elegance and Baroque splendor. Nestled in a magnificent gulf, the city is a rare example of intercultural mixing to which Greeks, Romans, Byzantines, Arabs, Normans, and Spaniards have contributed. See p. 406.



ikonya/Getty Images Plus



bluejayphoto/Getty Images Plus



Diga_Gavinlova/Getty Images Plus



Naples, Pompeii, and the Costiera Amalfitana

Centuries-old Naples opens onto the superb Amalfi Coast and the grandiose Pompeii, an evocative testimony to the imperial era. See pp. 318, 351, and 366.



Portofino and the Cinque Terre

Nestled at the end of one of Italy's most striking coves, the small fishing port of Portofino is the most elegant destination on the Ligurian coast. See p. 64.

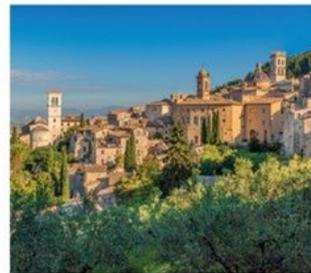


Milano

For its cathedral, of course... A masterpiece of flamboyant Gothic architecture, this light and elegant structure rises a stone's throw from the elegant Galleria Vittorio Emanuele II. See p. 69.



miralex/Getty Images Plus

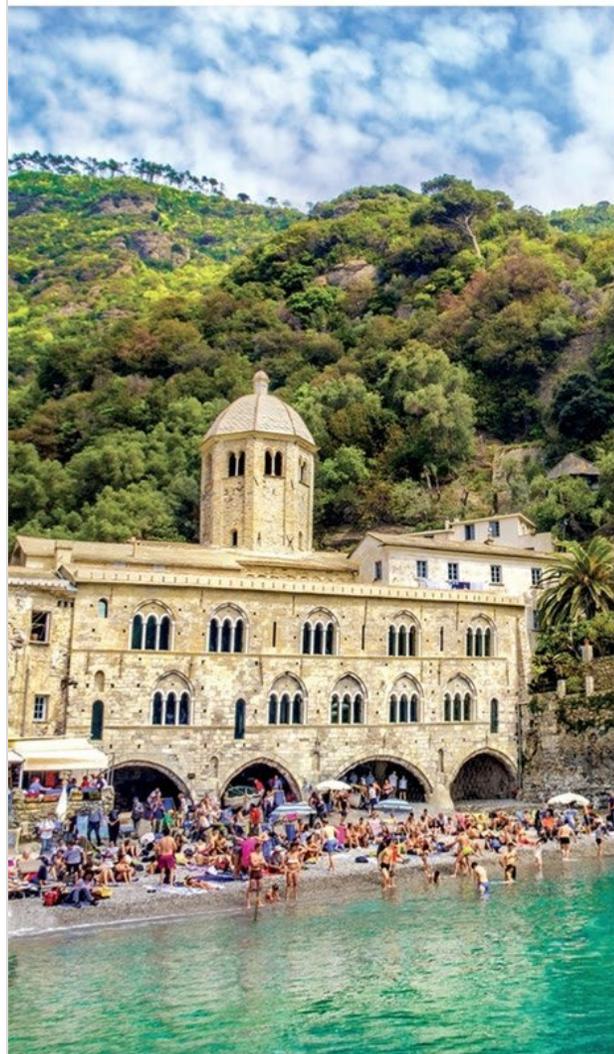


bluejayphoto/Getty Images Plus



Assisi

Holy city imbued with the memory of Saint Francis, city of art where Giotto left his most luminous works, Assisi is a sanctuary whose prestige extends beyond Italy's borders. See p. 250.



Beach and San Fruttuoso Abbey in Camogli.
Lucia Lorenzini/Getty Images Plus

TOP 5 Traditional celebrations and festivals

1. Carnival of Venice (p. 123)
2. Arena Festival, in Verona (p. 139)
3. Calcio storico, in Florence (p. 198)
4. Palio delle Contrade, in Siena (p. 231)
5. Classical music, in Ravello (p. 377)



Piazza di Santa Croce during the Calcio Storico final in Florence.
P. Hausler/Herms.fr

♥ **Relax** on the beach of San Fruttuoso, in a cove of the Portofino promontory. You can also go diving and explore the underwater statue of *Christ of the Abyss*, nearby. **See p. 64.**

♥ **Taste** the superb wines of the Langhe in the wine cellar nestled under the vaults of the Grinzane Cavour castle. Amid a landscape of vine-covered hills, it's the perfect opportunity to sample the best Barolo and Roero. **See p. 47.**

♥ **Watch Florence** by night, from the top of Piazzale Michelangelo, when the crowd has dissipated. This sea of rooftops, cut through by the glowing presence of the cathedral, rising like a majestic ship above the city, remains a breathtaking sight. **See p. 197.**

♥ **Feel the pulse** of the cosmopolitan and Central European city of Trieste by savoring a coffee, or a chocolate, in one of its many historic cafés, frequented by Joyce, Rilke, Svevo. It's no coincidence that Trieste is home to one of Italy's largest coffee producers.... **See p. 140.**



In a historic café in Trieste.
TRAVEL Collection/Herms.fr

+ Liguria

Genoa and the Riviera

Framed by the Alps and the Apennines and bathed by the Mediterranean, the **Riviera Ligure** unfolds in a crescent along the Gulf of Genoa, between France and Tuscany. Its mild and sunny climate, lush vegetation, rugged landscapes diving into turquoise waters, elegant seaside resorts, and perched villages, not to mention *Genoa la superba*, make it a paradise for vacationers. Often overlooked, **Genoa**, Venice's great rival in its golden age, is now Italy's leading port. Its palaces and churches house art treasures, its old port embraces modernity, yet its medieval heart has preserved its authentic popular spirit. On either side of Genoa, the Riviera

presents very diverse faces. If you dream of yachts and beautiful villas, a small colorful port in a sublime setting, **Portofino** will delight you. If you prefer hiking and authenticity, the **Riviera di Levante** will fulfill you with its preserved spaces: the **Portofino Regional Natural Park**, which juts out as a wild promontory into the sea between Camogli and Santa Margherita, and the **Cinque Terre National Park**, where steeply terraced vineyards go down to meet fishing villages in coves. Like the neighboring French Riviera, the **Riviera di Ponente** is more urbanized, yet its beaches invite relaxation, its towns often preserve historic centers, and its wilder hinterland harbors pretty medieval villages.

♥ Our favorites

- 📍 Wander around the old **Porto Antico** of **Genoa**★★★ (see p. 55)
- 📍 Fall under the spell of the palaces of **Via Garibaldi**★★★ (see p. 57)
- 📍 See life in pink, yellow, or red, as you discover the village houses of **Cinque Terre**★★★ (see p. 64)



The Palazzo Reale in Genoa.
Manaki/Getty Images Plus

Genoa ★★★

An "ancient port" revisited by the architectural genius of Renzo Piano; a maze of *caruggi*, medieval alleys haunted by people from all continents; a long street lined with frescoed Renaissance palaces and Baroque churches dripping with gold and stucco... Like its windows – some painted in *trompe-l'œil*, others open to the world – the city that gave birth to Niccolò Paganini and Christopher Columbus remains a city of artists and sailors, keeping alive the memory of a time when it dominated the seas. Genoa, a city in motion even within its walls, best discovered by elevator and cable car.

📍 Orientation

MAP B3 (PP. 32–33), MAP (P. 58).

558,745 inhab. – Liguria
Surrounded by mountains, Genoa opens in a crescent to the sea over about 18.6 miles. The city center, a maze of alleys, surrounds the port.

🕒 Organize your time

Allow at least 2 days. Start from the heights to appreciate the site. Walk down to the port, stopping along the way at Via Garibaldi. The next day,

explore the *carruggi*, visit churches and museums.

👨‍👩‍👧 Family

Visit the Aquarium and the Galata Museo del Mare, and take the Bigo elevator; enjoy a mini-cruise in the port; visit the Città dei Bambini e dei Ragazzi.

📖 Practical guide p. 61

📍 Our addresses p. 62

★★★ Porto Antico MAP A1-2 (P. 58)

Redesigned by the Genoese architect **Renzo Piano**, the old port brilliantly combines history and modernity. Its immense aquarium, tropical garden, panoramic elevator, and former warehouses converted into museums, cafés, restaurants, or shops make it one of the city's most touristy spots.

The site is accessed via the **Piazza Caricamento** (A1-2) where the imposing **Palazzo San Giorgio**★, standing since the 13th century, once housed the famous San Giorgio bank. Behind the palace stretch the porticoes (**Sottoripa**), built in the 12th century for commercial transactions and partly destroyed during World War II.

★★ Acquario A1

Area Porto Antico, Ponte Spinola – ☎010 234 51 – www.acquariodigenova.it – Mar.–Sept. 9AM–8PM (8:30AM Jul.–Aug.); rest of the year: inquire – last entry 2h before closing – 29€ (4–12 years 21€; family and combo tickets available).

👤 It's crowded on weekends. For the best experience, visit during the week, right at opening time.

🐠 Seals, manatees, dolphins, sharks, penguins, jellyfish, rays, and coral reef fish are the stars of this modern, fun, and educational aquarium. Illuminated panels (*in Italian and English*) describe the species and their natural habitats recreated in the tanks. A multitude of viewpoints give the impression of being immersed among the fish and aquatic mammals.

Biosfera – Same quay – Apr.–Sep. 10AM–7PM; Mar.: 10AM–6PM; rest of the year:



Murano glass lamps.
Don White/Getty Images Plus

La Giudecca A-B3

Dominated by the **Church of the Redeemer**★ by Palladio, this long island retains a simple and peaceful charm, despite the conversion of its former mills, with imposing brick architecture (19th century), into a luxury hotel.

Isola di San Michele C1

Take vaporetto 4.1/4.2 from *Fondamenta Nuove* – 7:30AM–4PM (6PM Apr.–Sept.). Its white stone church was the first Renaissance church in Venice, but San Michele is best known for its lovely cemetery where **Serge Diaghilev** (1872–1929), creator of the Ballets Russes, **Igor Stravinsky** (1882–1971), and the poet **Ezra Pound** (1885–1972) are buried.

Other sites

★ Arsenale

A dock existed in Venice in 1104, when the Crusades boosted shipbuilding. Enclosed by medieval walls adorned with towers and bordered by canals, the Arsenal boasts two main entrances: one on land, featuring a **Renaissance portal** with a lion, and the other by the sea, marked by two towers dating back to 1686. Normally closed to visitors, the Arsenal sometimes opens certain spaces to the public, especially during the Biennale. The surrounding neighborhood remains largely off the tourist path.

★ Campo del Ghetto Nuovo

This campo located in the **Cannaregio** district offers a peaceful atmosphere. It is lined with numerous restaurants, shops with Hebrew signs, and buildings taller than elsewhere in Venice. In these buildings where, cramped apartments and perched synagogues were packed, due to a lack of space. This is the heart of the Ghetto, the first Jewish quarter in Western history. The Jews of Venice were officially confined here from 1516: they were allowed to circulate in the city during the day but were locked in from midnight to dawn. It is only in 1797 that Bonaparte ordered the opening of the Ghetto gates.

The **Jewish Museum and synagogues of the Ghetto**★★ retrace the history of the Jewish community of Venice and present precious religious objects (*Campo di Ghetto Nuovo* – ☎ 055 298 98 15 – www.ghettovenezia.com – Feb.–Oct.: Sun.–Thu. 10AM–6PM (5:30PM Nov.–Jan.), Fri. 9AM–6PM (4PM Feb.–Mar. and Sept.–Oct., 3:30PM Nov.–Jan.); ticket office 45min before closing – €12, guided tour of the Ghetto included).

The islands of the lagoon

★ The Lido

🏖️ This is the beach of the Venetians, a seaside resort with a somewhat decadent atmosphere. Three emblematic establishments border the **Piazzale del Casino**: the **Municipal Casino** (1938), the **Palazzo della Mostra del Cinema**, a landmark of the seventh art, and the **Excelsior Hotel**, in Neo-Moorish style, built in 1908 by Giovanni Sardi.

★★ Murano

Its basilica **Santa Maria e San Donato**★★ (9AM–5PM except Sun. 12PM–3:30PM) illustrates in its apse the apotheosis of Veneto-Byzantine decoration of the 12th century; its **mosaic pavement**★★ recalls that of St. Mark's. But Murano is best known for its glassworks, since the Grand Council decided to transfer them to this island in the 13th century, for fear of fires.

★★ **Museo del vetro (Glass Museum)** – ☎ 041 24 34 914 – www.museovetro.visitmuve.it – Apr.–Oct. 10AM–6PM (rest of the year: 5PM – last entry 1 hr before closing) – 10€, 12€ with *Museo del Merletto* or *Museum Pass*. 🏰 Enhanced by its latest renovation, the museum presents the evolution of glasswork from the Roman era to the present day. You can admire the majestic **blue cup** (1470) created by Angelo Barovier, as well as design creations from major glasswork houses of the 20th century, such as Cappellin & Venini, Seguso, or Moretti.

★★ Burano

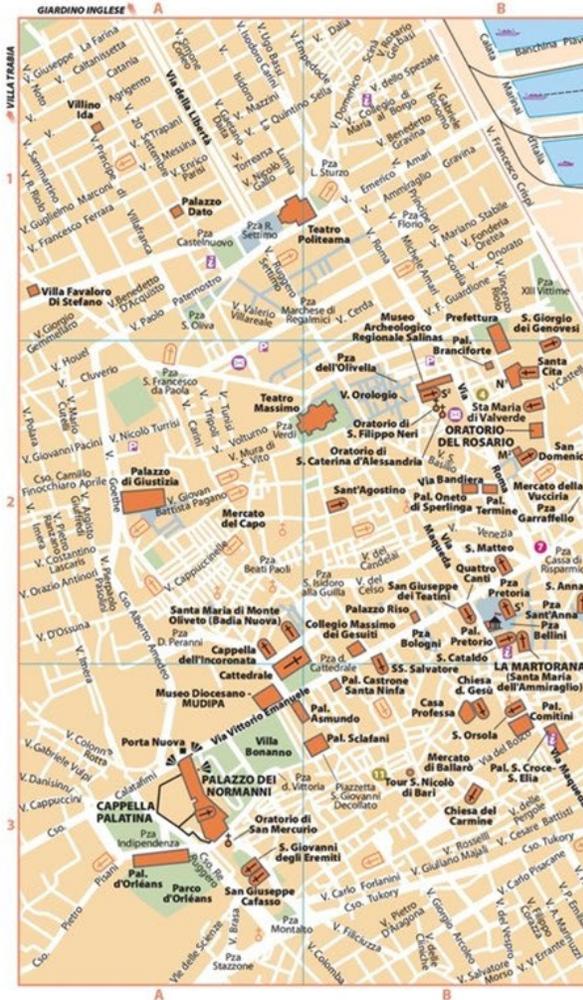
This is the most colorful island of the lagoon. On the doorstep of the rainbow-colored houses, women still work on their lace pillows.

★★ Torcello

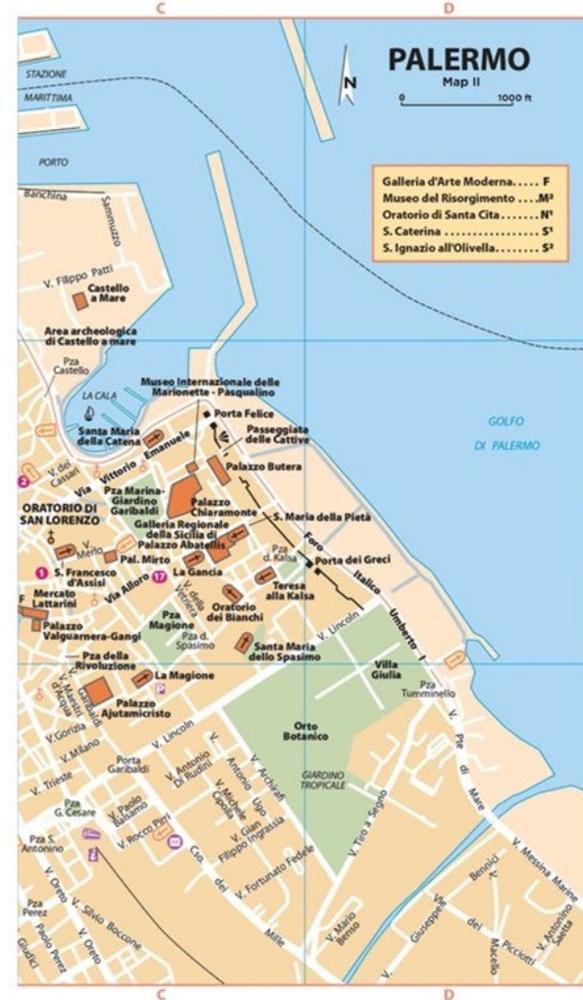
☎ 041 730761 – www.museoditorcello.cittametropolitana.ve.it – daily except Mon. 10AM–5PM – 4€, combined ticket basilica + archaeological museum 9€.

A ghost island, almost uninhabited, Torcello was once a prestigious city and the seat of a diocese. Gradually abandoned from the 9th century due to malaria epidemics and the rivalry of Venice, it is now wild and still: only the stones recall its glorious past. Amid the grass-covered ruins stand the small church of **Santa Fosca** (11th–12th century) and the basilica of **Santa Maria Assunta** (erected in 639 and transformed in the 9th and 11th centuries) whose simplicity highlights the nobility and radiant beauty of the **mosaics**★★. The **Last Judgment** (12th–13th century) creates the impression that Torcello is repopulated with men who were once the prey of sea creatures but are called back from the depths by angelic trumpets.





| DINING | |
|--------------------------------------|--------------------------------------|
| Antica Focceria San Francesco..... 1 | Gagini..... 2 |
| Il Maestro del Brodo..... 7 | Ristorantino Palazzo Sambuca..... 17 |



| ACCOMMODATION | |
|--------------------|--------------------------------|
| Hotel Posta..... 4 | Il Giardino di Ballarò..... 11 |

3



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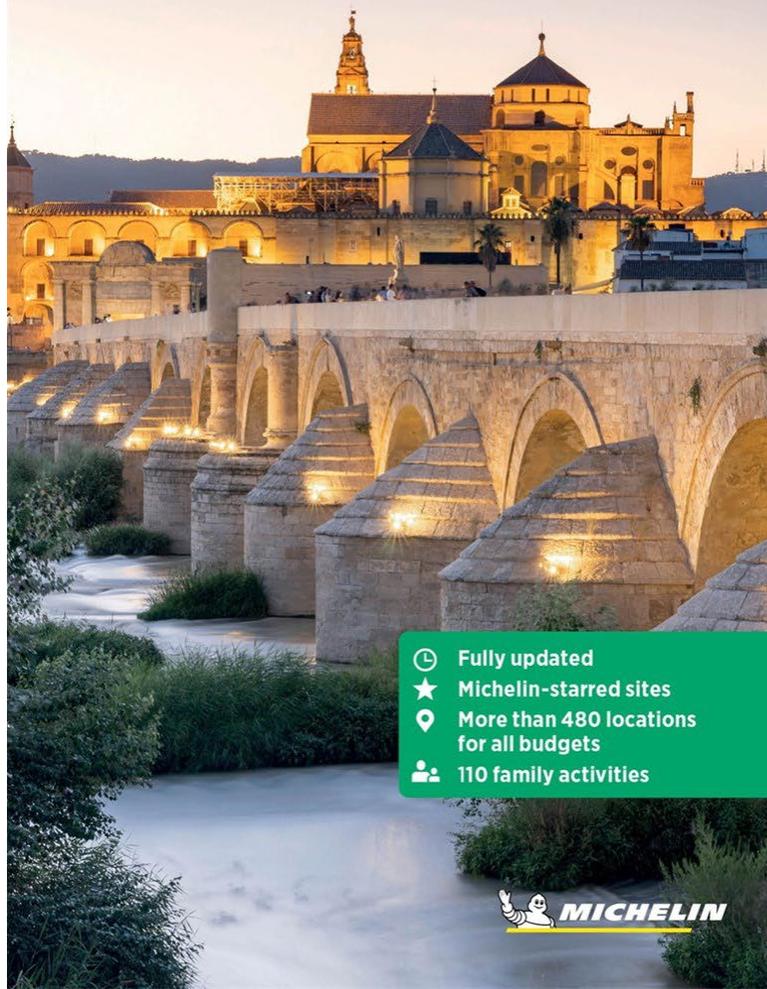
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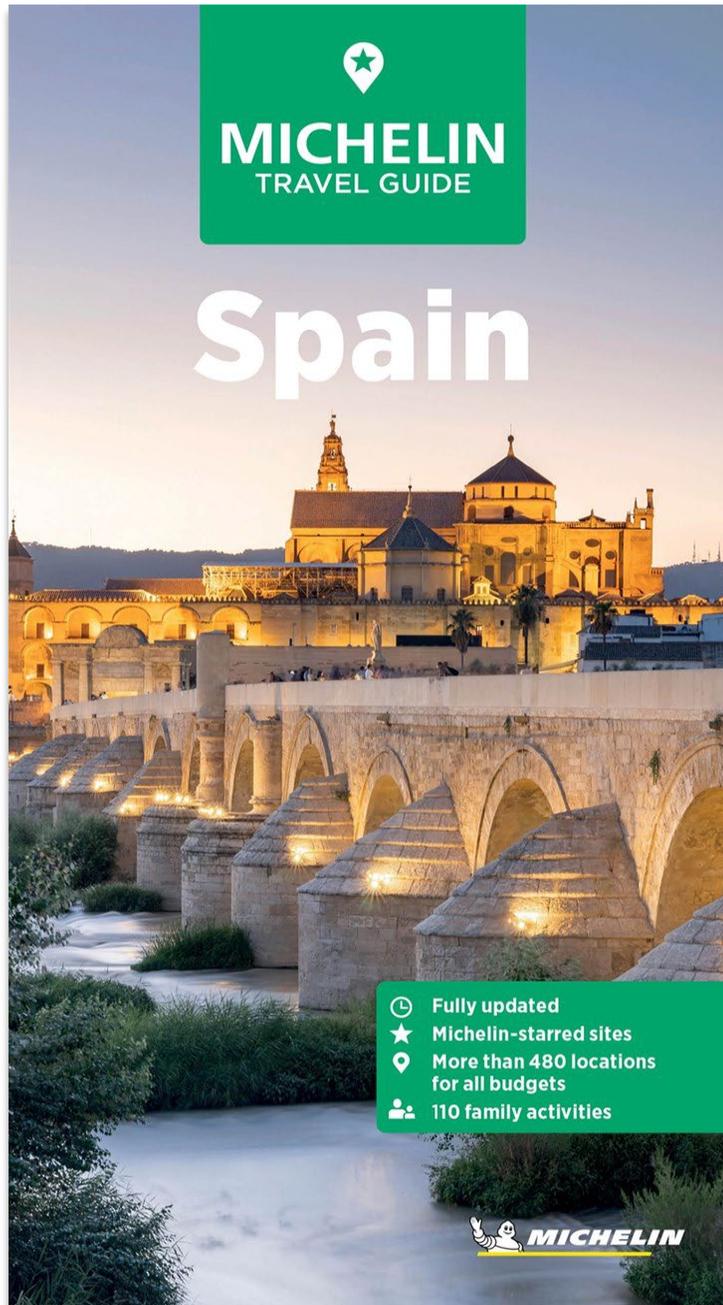
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Cadaqués, on the Costa Brava.
Perseonerd/Getty Images Plus

TOP 5 Dazzling architecture

1. Cathedral and Giralda of Sevilla (p. 407)
2. Sagrada Família in Barcelona (p. 254)
3. Monasterio de El Escorial (p. 61)
4. Praza do Obradoiro and Santiago de Compostela Archcathedral Basilica (p. 225)
5. Alhambra and Generalife in Granada (p. 455)



The Alhambra of Granada (detail).
Perseonerd/Getty Images Plus

♥ **Follow in the footsteps** of artists who, like you, were fascinated by the incomparable colors and light that envelop Cadaqués and its surroundings. Among them was the brilliant Salvador Dalí, whose house and studio can be visited in Portlligat. **See p. 289.**

♥ **Be stirred by the sounds of Gregorian chants** in the magnificent Monasterio de Santo Domingo de Silos. Blending chants, prayers, psalms, and organ music, the harmonious melody emanating from the monks' choir in a dimly lit church, invites reflection. **See p. 99.**

♥ **Sip a thick "churros con chocolate"** at Chocolatería San Ginés, the oldest in Madrid. Don't worry about the time: it's open 24 hours on weekends! **See p. 59.**

♥ **Cycle** through the Turia Gardens in Valencia, a greenway occupying the dried riverbed of the city's eponymous river. Planted with palm trees, oleanders, and pines along a 4.3-mile stretch, it connects to the futuristic landscapes of the City of Arts and Sciences in the east. **See p. 344.**

Valencia, cycling in the Turia Gardens.
Perseonerd/Getty Images Plus



+ Castilla y León

Castilla la Vieja

The community of Castilla y León roughly follows the outline of Castilla la Vieja, which corresponds almost entirely to the basin of the **Duero**, at an altitude of nearly 3,300 feet. It is surrounded by mountains: the León mountains to the northwest, the Cantabrian mountain range to the north, the Iberian mountain range to the east, and the Central mountain range to the southeast.

The landscape is varied: wide valleys with terraces dotted with witness hills, narrow canyons, gently rolling hills... Everywhere, cereal cultivation

dominates: wheat on the best lands, oats and rye elsewhere.

Art, architecture, culture: the heritage is as flourishing as it is varied. From religious and military heritage, such as the **Ávila Cathedral**, to majestic Romanesque buildings, like the **Monastery of Santo Domingo de Silos**; from the gentle promenades of **Burgos**, to the lively events of **Salamanca**; from the impressive fortifications of **Ciudad Rodrigo** and **Pedraza**, to the Roman aqueduct of **Segovia**... The region's wealth is prodigious.

Our itineraries: "Around Madrid" p. 22.

Our favorites

- Let yourself be carried away to another era at the sight of **Pedraza**★★ lit by candlelight (p. 111)
- Look for storks on the roofs of **Ávila**★★ (p. 69)
- Live to the rhythm of the students in **Salamanca**★★★ (p. 74)
- Stroll at the foot of the **Alcázar**★★ of **Segovia**★★★ (p. 101)



The medieval village of Pedraza and its aqueduct.
Rolandoeb_efectodron/Getty Images Plus

Ávila ★★

Listed as a UNESCO World Heritage Site, Ávila is particularly renowned for the splendid 11th-century walls that surround it. Built on the banks of the Adaja, it is the highest provincial capital in Spain, perched at 3,710 feet altitude on the Meseta plateaus. A historic city with austere beauty, whose countless granite churches and monasteries are its jewels.

Orientation

57,700 inhabitants - Province of Ávila
MAP B2 (PP. 32-33). Northwest of Madrid
(71 miles via AP 6 and AP 51) and
southeast of Salamanca (65 miles via
A 50 or N 501).

Family

The rampart walkway, the San Juan reservoir.

Practical Guide p. 72

Our Addresses p. 72

Discover

★★★ Las murallas

☎ +34 920 350 000 - www.muralladeavila.es - daily except Mon. 10AM-8PM (6PM Nov.-Mar.), last access 30min before. - 5€, free Tue. 2PM-4PM except public holidays or holiday eves.

🏰 Erected in 1085, the **crenellated enclosure**★★ stands on the remains of fortifications built by the Romans and Arabs. Punctuated by 88 towers, gates, and posterns, it is one of the best examples of medieval fortification in Europe. To the west, the **Alcázar Gate** and the **San Vicente Gate**, both flanked by two 66-foot towers, are the most imposing.

The **walkway** can be accessed through the Alcázar Gate and those of Peso de la Harina and del Carmen; they offer beautiful views of the city and its rooftops covered with stork nests. To see the fortifications from the outside, the best place is the **Four Posts** lookout, on the road to Salamanca.

★★ Catedral

☎ +34 920 211 641 - www.catedralavila.es - 🚫 - 10AM-6PM (Sat. 7PM) - 8€.

Ávila Cathedral, begun in the early 12th century, is a fine example of religious and military architecture. The use of gray granite and its role as a fortress give the exterior of the monument an austere character.

The **interior** is quite different thanks to the elevation of the Gothic vessels, the color of the stone in the choir, and numerous **works of art**★★.

The Gothic **cloister** (14th century) has a beautiful upper gallery in Plateresque style. Head to the cathedral choir via the **double ambulatory** made of red-streaked sandstone. At the back of the choir apse is a **retable** (1503) by **Pedro Berruguete**, who died before completing it. One of his disciples, the Master of Santa Cruz, took over before also dying, brush in hand... It was finally completed by Juan de Borgoña.

Five carved panels by Vasco de la Zarza are attached to the **high altar**: the four lateral ones depict the knight saints (Hubert, George, Martin, and James), while the central panel constitutes the **tomb**★★ of the theologian and bishop of Ávila, Alonso de Madrigal, known as El Tostado. Note the fine execution of the embroidery on the chasuble.

Valladolid ★

Once past the disappointment of an uninviting periphery typical of any large city, Valladolid finally reveals itself on the right bank of the Pisuerga River. The Puente Mayor, Plaza Zorrilla, and Plaza de San Pablo form a golden triangle where memories of the Castilian court and elegant 1900s architecture surprise and seduce at every street corner. The collection of the National Museum of Sculpture alone justifies a detour to Valladolid.

Orientation

298,000 inhabitants - Province of Valladolid

MAP B2 (pp. 32-33). In the heart of the northern Meseta, at the confluence of the Pisuerga and Esgueva, Valladolid is 29 miles southwest of Palencia and 61 miles east of Zamora.

Plan your time

Allow about 2 days.

Family

The Science Museum.

Practical Guide p. 116

Our Addresses p. 116

Discover

In the historic center

★★★ Museo Nacional de Escultura

Cadenas de San Gregorio 1 - ☎ +34 983 250 375 - www.museoescultura.mcu.es - 🕒 - Tue.-Sat. 10AM-2PM, 4PM-7:30PM, Sun. 10AM-2PM - closed Mon., Jan. 1st and 6th, May 1st, Sept. 8th, Dec. 24th, 25th, and 31st. - 3€.

The sculpture collection, one of the richest in the country, is magnificently housed in the most important Isabelline monument in the city, the **San Gregorio College**, founded at the end of the 15th century by Alonso de Burgos, confessor to Isabella the Catholic. The **portal**★★★, attributed to **Gil de Siloé** and **Simon de Cologne**, is one of the masterpieces of Spanish art. The exuberant decoration shows great imagination in the vegetal ornaments (braided thorn branches).

Notice the magnificent *artesonados* ceilings, some original, others from former convents.

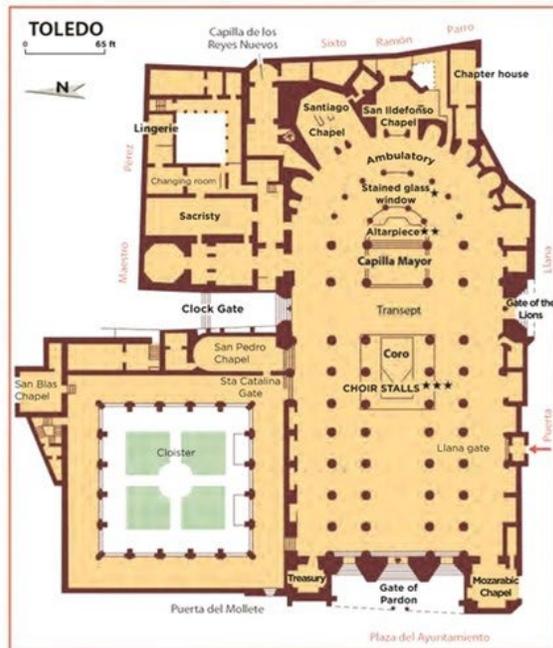
The visit begins with the **chapel** (S 0), in Hispanic-Flemish Gothic style, preceded by an antechamber where recumbent figures rest. Designed by Juan Guas and completed in 1490, it has a star-crossed ribbed vault and a beautiful polygonal apse. Consoles feature angels supporting the coat of arms of its patron, Brother Alonso de Burgos. The chapel houses a retable by Alonso Berruguete, the praying statues of the Dukes of Lerma, and the tomb of the Dominican brother, created by Felipe Vigarny.

The **permanent exhibition** is organized around a large two-story square patio. From the 15th century, the works are in a late Gothic style that heralds the **Renaissance** (S 1-2). Admire the *Pietà* (1480) by Pedro Berruguete, where this transition is perceptible through the realism of the faces and attitudes, despite a



Portal of the National Museum of Sculpture.
J. J. Pascual/age fotostock

Closed by an elegant grille (1547), the choir enclosure and its chapels host a series of high reliefs from the 14th century. At the top, the 15th- and 16th-century **stalls*****, whose lower part by Rodrigo Alemán is made of wood, depict in 54 scenes the conquest of Granada, with extraordinary attention to detail. The upper part, in alabaster (16th century), represents figures from the Old Testament. The left portion was done by the artist Berruguete, and the right portion by Felipe Bigarny (Philip of Burgundy). The central bas-relief, illustrating the Transfiguration, is also by Berruguete, whose style and sense of movement are recognizable. Beautiful organs with remarkable sound quality overlook the *choir*, which is occupied in the center by two bronze lecterns and a Gothic lectern in the shape of an eagle. The White Virgin (14th century), in marble, is a masterpiece of French art. The **double ambulatory** is topped by a triforium with polylobed arches and bordered by apsidioles interspersed with small square chapels. Behind the sanctuary, there is little space to contemplate, the **Transparente** by Narciso Tomé. It forms a strange Baroque spot in this Gothic temple: through the opening, pierced in the *deambulatorio* and intended to illuminate the tabernacle, the sun's rays highlight the exuberant ensemble of angels, clouds, and rays surrounding the Virgin and, above, the Last Supper. The **Chapel of San Ildefonso** houses beautiful tombs,



Toledo, the "city of three cultures," has been enriched by the intermingling of Jewish, Middle Eastern, and Christian cultures.
SeanPavonePhoto/Getty Images Plus

particularly that of Cardinal Gil de Albornoz (14th century).

In the **chapter hall**, see the **Mudejar ceiling** in polychrome. The paintings are by Jean de Bourgogne. Below, among the portraits of prelates, two canvases by Goya (1804 and 1823) stand out.

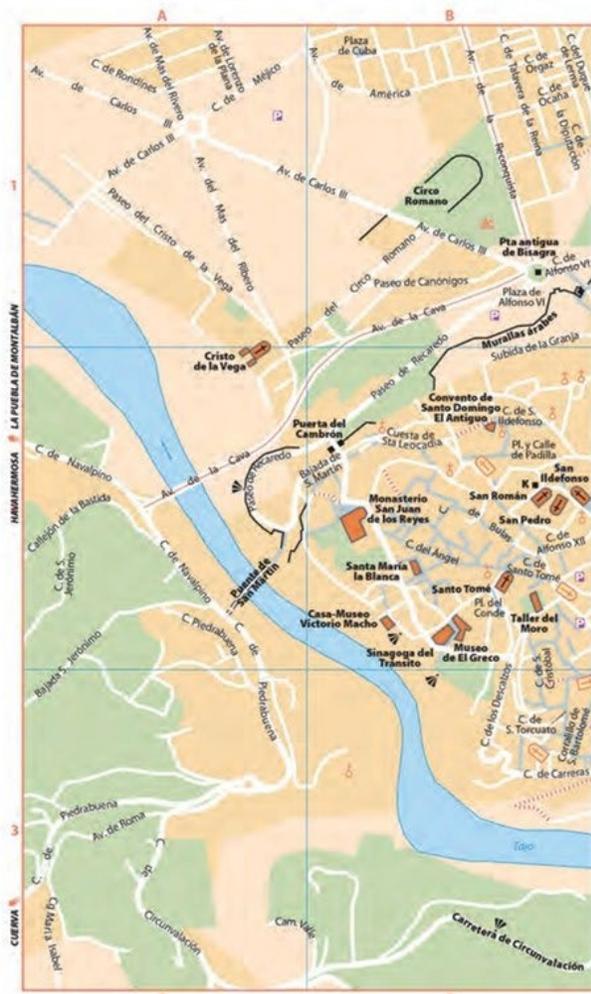
In the first room of the **sacristy**, an important collection of **paintings by El Greco** is displayed. All attention is focused on **El Expolio**, a painting where the artist's personality, at a time when he newly arrived in Spain, is perceptible. Everything fades around Christ, whose red tunic is being stripped by soldiers.

Great masters are represented here, with a portrait of Pope Paul III, whose overwhelmed expression is highlighted by Titian, *Holy Family* by Van Dyck, *Dolorosa* by Morales, and *The Arrest of Christ*, where Goya skillfully depicts the rabble and plays with light with great virtuosity. Finally, there is *Saint John in the Desert*, attributed to Caravaggio. A display case contains a sculpted Saint Francis of Assisi, one of Pedro de Mena's (17th century) most famous and characteristic works. In the wardrobe, note the portraits of Cardinal Borgia by Velázquez and Innocent XI by Van Dyck, as well as a Ribera and a Caravaggio.

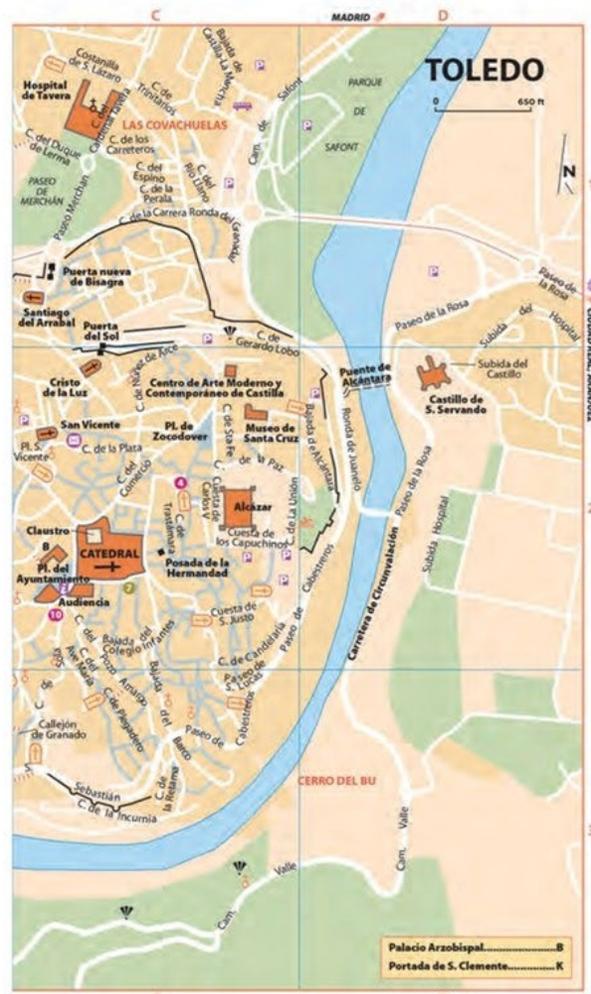
A beautiful Plateresque portal by Alonso de Covarrubias gives access to the **treasury** under the bell tower. Admire the Mudejar ceiling and the **monstrance** (16th century) in gilded silver, which is carried through the streets on Corpus Christi Day. It weighs 396 pounds and is 9.84 feet high. The custodia at the center was chiseled from the gold brought back from America by Columbus.

The **Mozarabic Chapel** was built for the celebration of the Mozarabic rite by Cardinal Cisneros, who restored this cult in the 16th century. Previously abolished in the 11th century, it dates back to the Visigothic era.

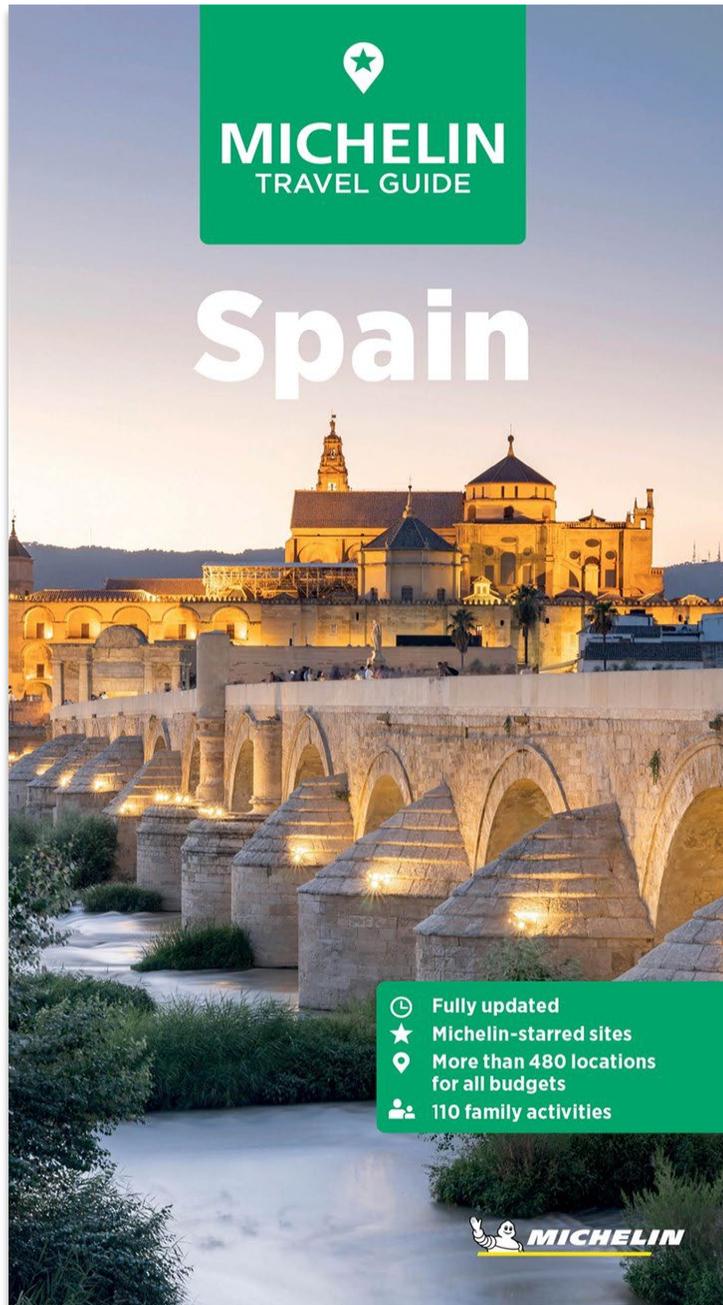
The architectural sobriety of the lower gallery **cloister** (14th century) contrasts with the wall decorations, partly covered with frescoes by Francisco Bayeu depicting the lives of Toledo's saints (Saint Eugene, Saint Ildefonso).



- | | | | |
|-----------------|---|-----------------------------------|---|
| DINING | 4 | ACCOMMODATION | 3 |
| El Ludeña | 4 | Hospedería Casa de Cisneros | 3 |
| Botero | 2 | | |



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|-----------------------------|---|
| Palacio Arzobispal..... | B |
| Portada de S. Clemente..... | K |



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Edited by Alice Christophe

a kingdom crossing oceans

HAWAII

The British
Museum

Hawai'i

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Alice Christophe

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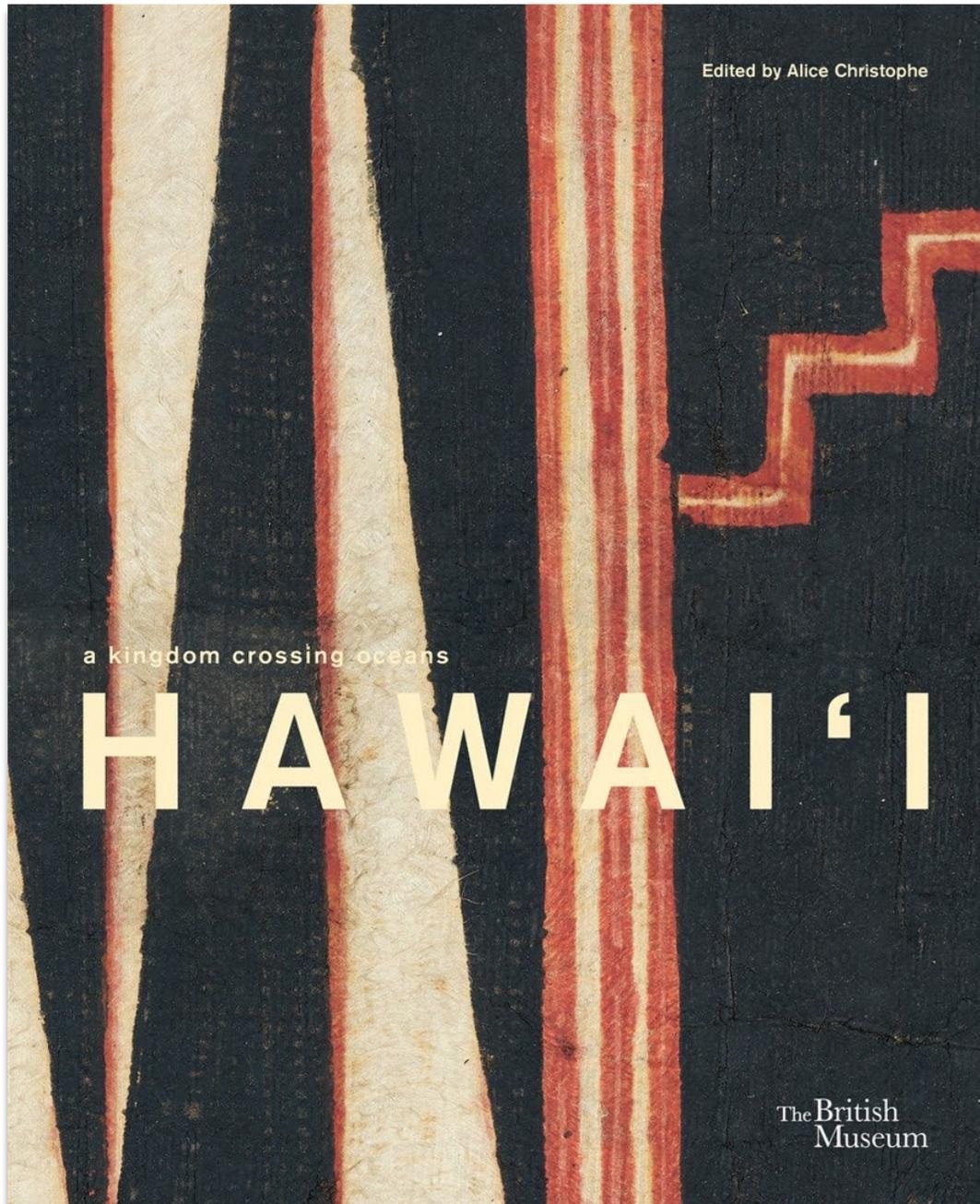
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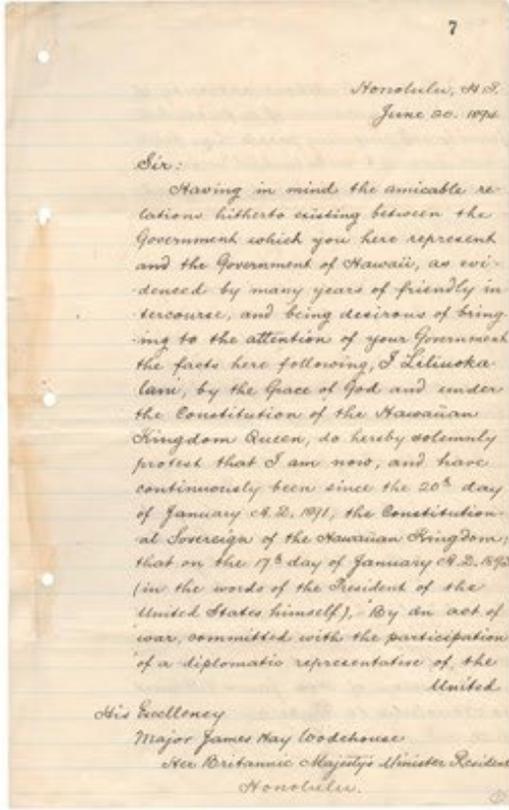
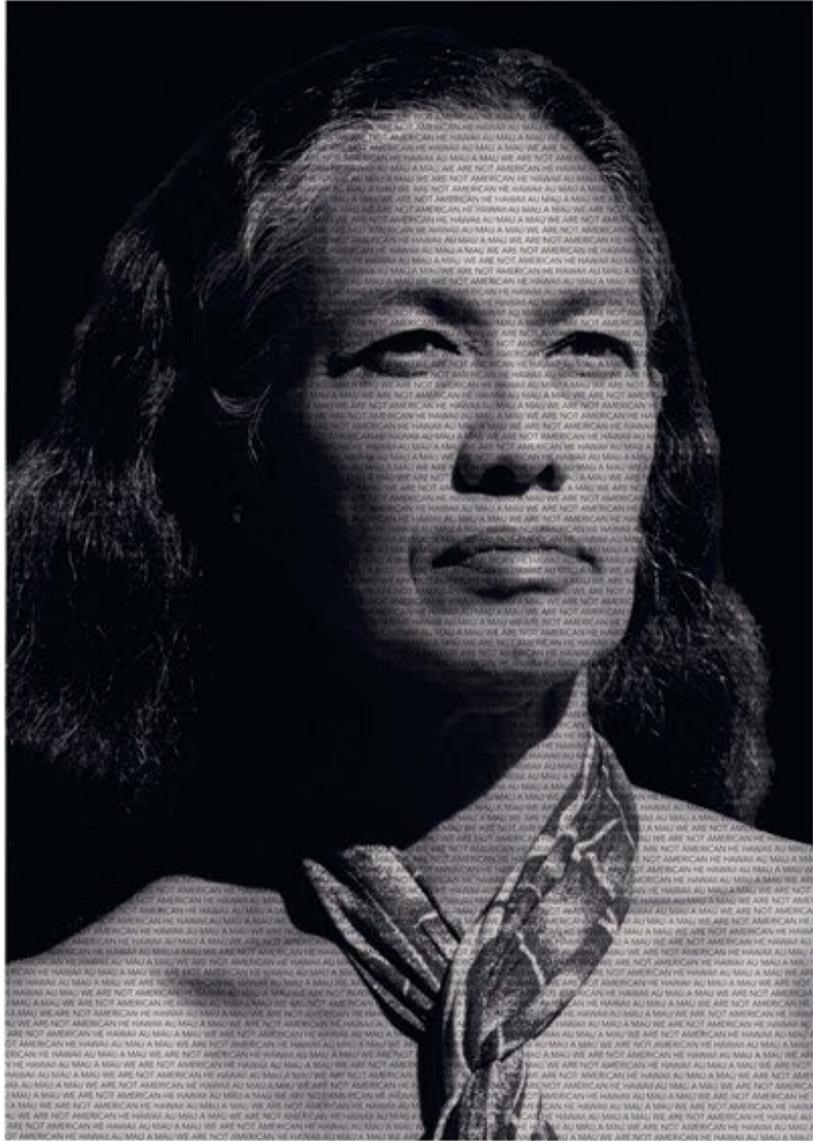
Allying kingdoms

ALICE CHRISTOPHE

The second part of this book focuses on the development of the relationship between the Kingdom of Hawai'i and the United Kingdom over a pivotal period, beginning with Liholiho's reign (1819–24). It sheds renewed light on the journey of the Hawaiian king and a delegation of eleven to London in 1823–4, the events that took place there, and the return voyage aboard HMS *Blonde* in 1825–6. The paths charted in those times would further lay the foundation for a form of alliance between the island nations.

Kamehameha I passed away in 1819 at his residence of Kamakahonu in Kailua-Kona, Hawai'i Island (see p. 158). He repeated the pattern of division of power that had applied to him and his ancestors before him: he appointed his son Liholiho as a leader in charge of government and placed the care of the god of war Kūka'ālimoku ('Kū-snatcher-of-islands') under the guardianship of his nephew Kekoaokalani (Liholiho's cousin). In addition, Ka'ahumānu, a powerful chiefess and Kamehameha I's favourite wife, took the title of Kuhina Nui (Premier) and ruled alongside her stepson Liholiho, who assumed the title of Kamehameha II. As he was invested into power by Ka'ahumānu, the new Mo'i (King) was dressed in a British officer's uniform, topped with a red cape with gold trims and a feathered mahiole (helmet), a choice further defining his relationship with Britain as an ally in matters of power.¹ The influence of the Kuhina Nui on the young king – for whom she was a hānai (adoptive) mother and a kahu (guardian)² – combined with that of Liholiho's birth mother, Keōpūolani, had an unprecedented impact on the cultural and religious system – known as 'ai kapu (literally 'restricted eating') – followed scrupulously by generations of chiefs before them.

An initial period of ritual mourning followed the passing of Kamehameha I, after which Liholiho ascended to the throne in May 1819 in Kailua-Kona. As widespread mourning rituals continued, Liholiho and Kekoaokalani retreated to Kawaihae, Hawai'i Island, before being summoned back to Kailua-Kona again. Rumours had spread that chiefs in this area had begun to challenge kapu (prohibitions) around eating, consuming foods that were not permitted to certain groups or sharing foods among chiefly men and women.³ Liholiho agreed to return but Kekoaokalani refused, asking his cousin to uphold ritual practices around food consumption, cornerstones of the 'ai kapu religious system. Once in Kailua-Kona, Liholiho witnessed his own mother Keōpūolani engaging in 'ai noa (literally 'unrestricted eating'), confirming the rumours were true. The young king is said to have first resisted – perhaps honouring the promise made to his cousin – before eventually engaging in 'ai noa himself.⁴



Au'a Haunani-Kay Trask
 Material xxx. Dims xxx. Location xxx. Made by Kapulani Landgraf in 2019; printed in 2025; acquired by the British Museum in 2025. Reg number xxx.

Letter protesting against the act of the provisional government from Queen Liliuokalani to British minister Maj. J.H. Woodhouse
 Material xxx (ink on paper?). Dims xxx. Date xxx. The National Archives, FO 331/71

lama kū (large torch)
 Kuku'i nut (candlenut), lā'au (wood), palm leaf, cane, palm spathe, fibre. H. 54.5 cm, W. 10 cm, D. 8 cm. Mokuipuni (island) unknown, Hawaii. Donated to the British Museum by Mrs Woodhouse in 1898; earlier provenance unknown. Oc 1898,0613.1

**mahiole (helmet)**

'Ōle rootlets, fibre. H. 45 cm, W. 15 cm. Mokuipuni (Island) unknown, Hawai'i. Likely collected during Captain Vancouver's voyage (1791–5); purchased with George Goodman Hewett's collection by Augustus W. Franks and presented to the British Museum in 1891. Oc:VAN.237

This mahiole was made by twining together 'Ōle rootlets with different thicknesses for different sections of the mahiole. Upon examining the direction of the twining, contemporary practitioners have suggested it was made by someone weaving left-handed. A similar mahiole is held in the collection of the Peabody Essex Museum in Boston (B9-12-70/53560).

**mahiole (helmet)**

Rattan. H. 32 cm, W. 15.5 cm, D. 33 cm. Waikeā, O'ahu and Hōnaunani, Hawai'i Island, Hawai'i. Made by Lloyd Harold Kumūā'au Sing Jr between July and October 2023; donated to the British Museum in 2024. Reg no xxx

The intricate pattern on this mahiole was achieved by plaiting together three colours of dyed rattan in a repeating chevron pattern. Inspired by a mahiole in the British Museum collection, contemporary practitioners are continuing to revive practices through museum collections.

**mahiole (helmet)**

'Ōle rootlets. H. 31 cm, W. 16 cm, D. 28 cm. Mokuipuni (Island) unknown, Hawai'i. Collected by E. Bell during Captain Vancouver's voyage (1791–5); presented by Bell to H.C. Shelley, Royal United Service Museum; purchased by the Harry Geoffrey Beasley, through Col. Hughes, likely in 1930; donated to the British Museum by Irene Marguerite Beasley in 1944. Oc:1944,02.717. Beasley collection number: 2588

pāpale (hat)

'Ōle rootlets. H. 13 cm, W. 41.5 cm, D. 43 cm. Mokuipuni (Island) unknown, Hawai'i. Likely collected by Archibald Menzies during Captain Vancouver's voyage (1791–5); acquisition details unknown; found unnumbered in the collection in 1983 and given a Q (query) number. Oc:1983.Q.2

This pāpale is constructed of 'Ōle rootlets dyed in three colours and intertwined in a repeating pattern. The intricate pattern could indicate it was never meant to be feathered, although a pāpale of similar size and construction in the collection at Te Papa (FE000326/1) has been similarly constructed with a repeating pattern as well as being feathered.



Hawai'i

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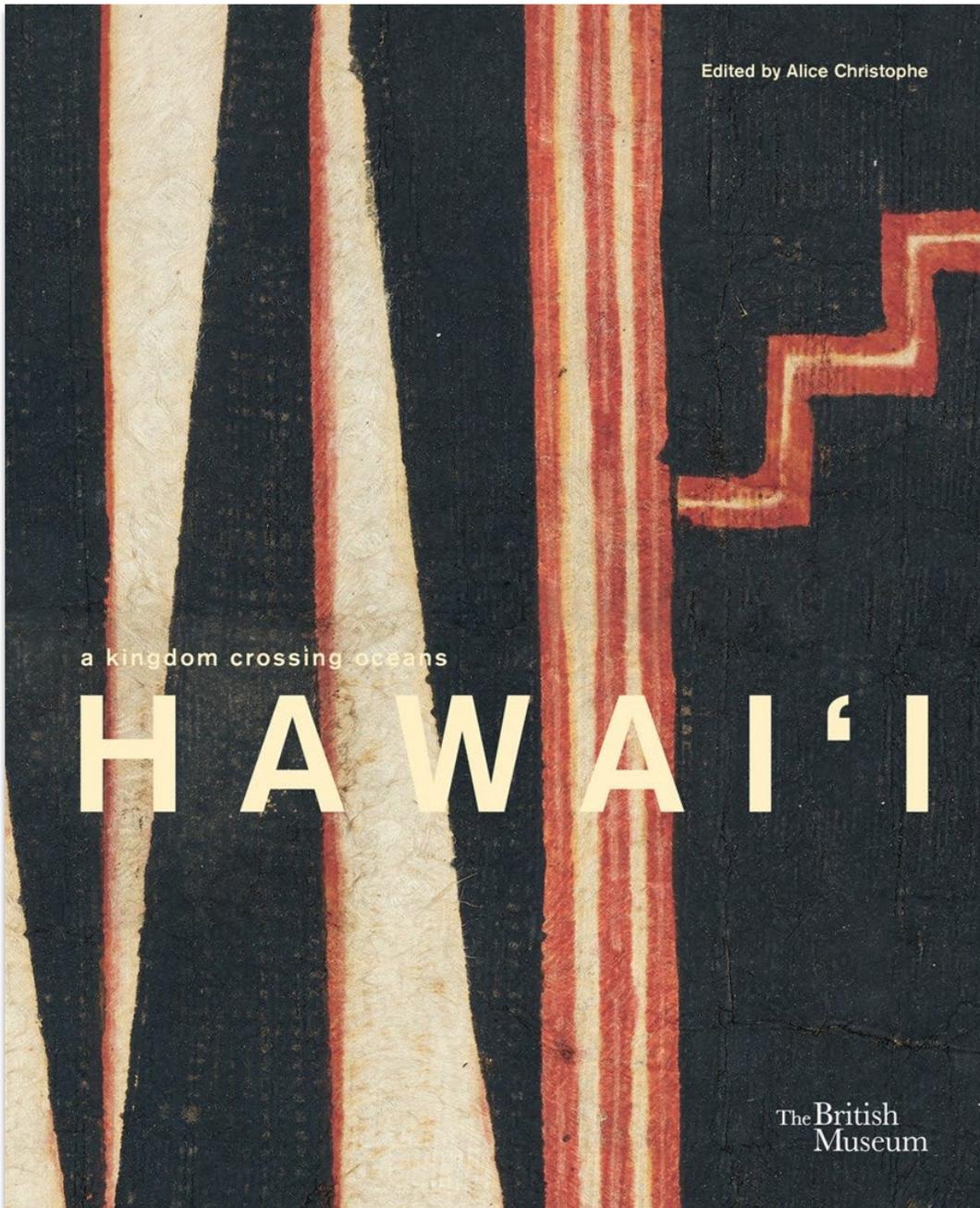
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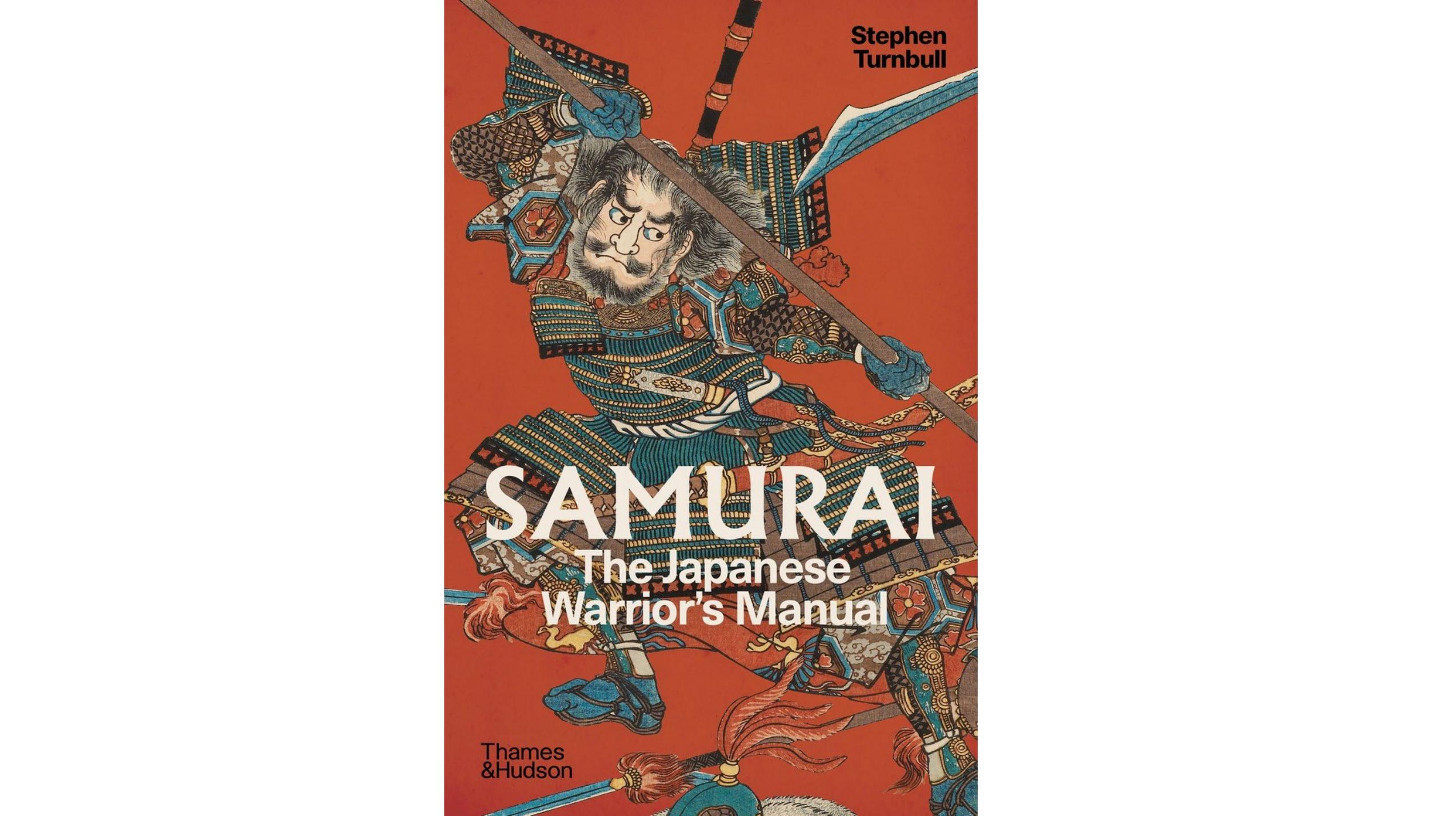
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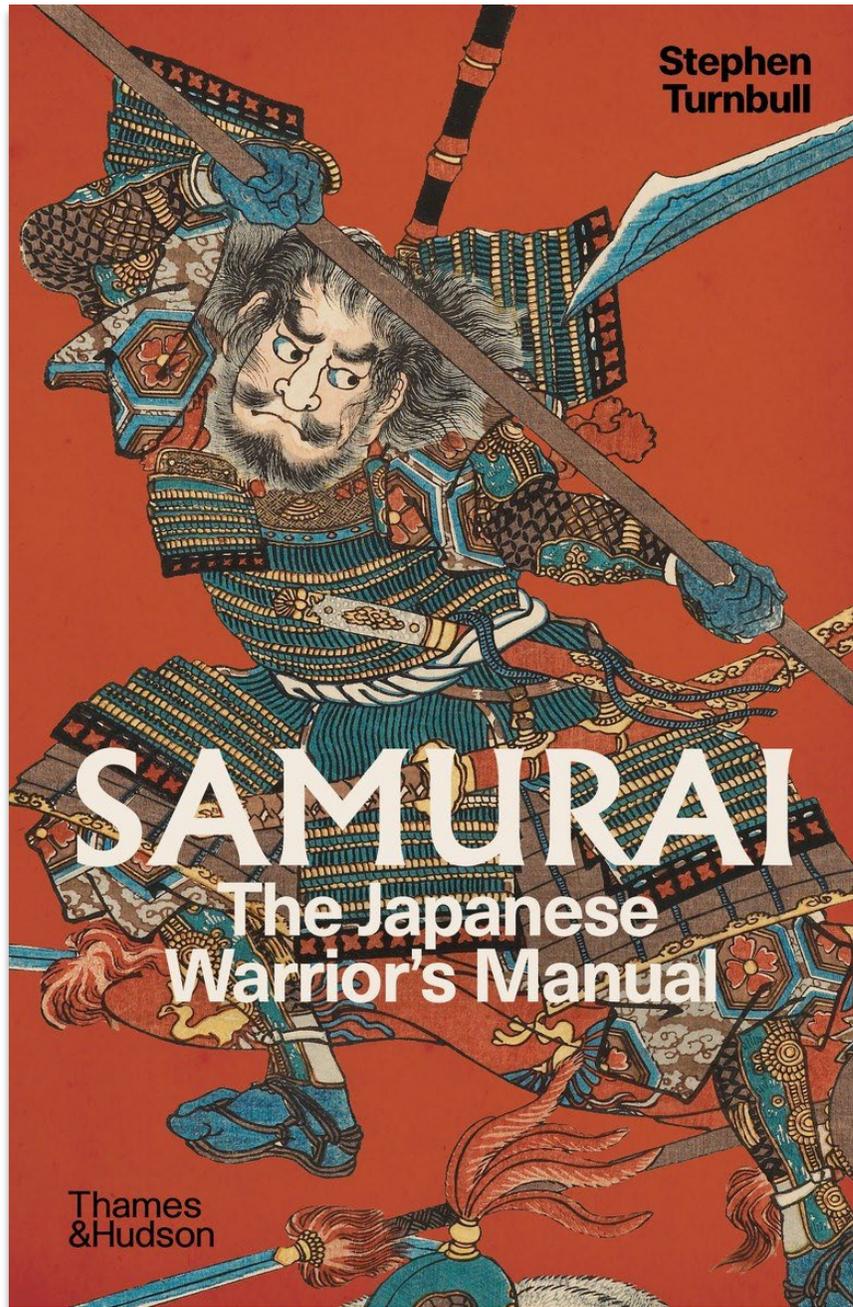


Stephen
Turnbull

SAMURAI

The Japanese
Warrior's Manual

Thames
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Samurai

THE JAPANESE WARRIOR'S (UNOFFICIAL) MANUAL

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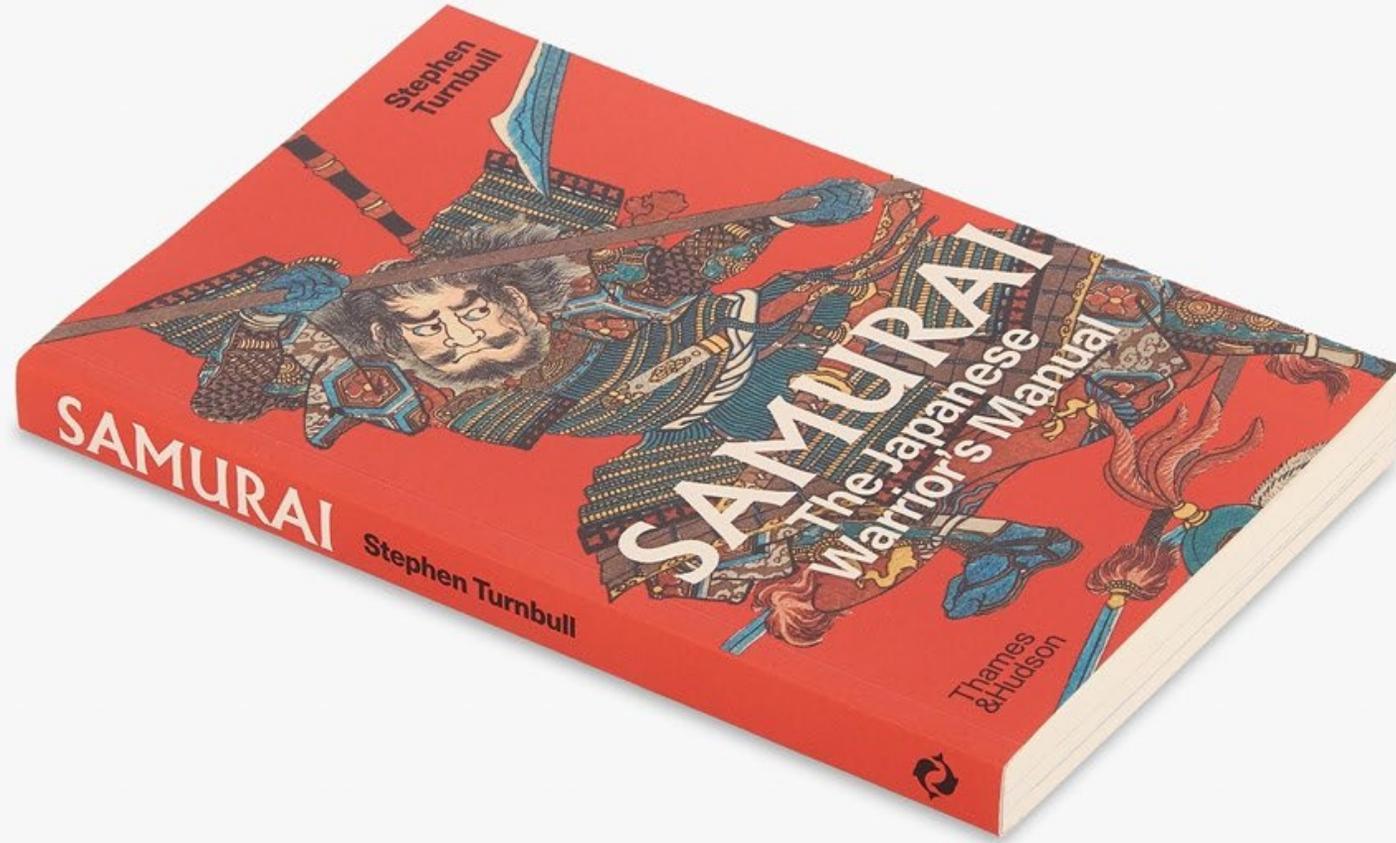
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The audience for Lord Umawatari Bogyu's book was the young untrained samurai who would develop into this man; the peerless samurai warrior, accomplished in the arts of war and peace, brave on the battlefield, wise in his judgments and loyal to the point of death.

Samurai

The Japanese Warrior's Manual and
its author: Umawatari Bogyu

✦ ✦ ✦

Samurai: *The Japanese Warrior's Manual*, originally en-titled *Buke Monogatari* (literally "Tales of the Military Class") is the masterpiece of samurai instruction compiled in 1615 by Umawatari Bogyu (1549–1615), the lord of Hitachi province in northeastern Japan. Bogyu was a renowned samurai warrior who held the position of grand chamberlain to Tokugawa Hidetada (1579–1632), the shogun (military dictator) commissioned by the divine emperor to rule Japan on his behalf.

Bogyu (the name Lord Umawatari took on becoming a Buddhist monk in 1611) was the younger brother of Honda Tadakatsu (1548–1610), one of the greatest samurai of the 16th century. Although Bogyu had been adopted into the Umawatari family in 1560 when the previous Umawatari lord died childless, he continued to serve the Tokugawa family as his Honda ancestors had done for centuries. He fought loyally for Tokugawa Ieyasu (1543–1616) at Nagakute (1584), Odawara (1590) and the decisive battle of Sekigahara in 1600, after which his master re-established the historic position of shogun. As a reward for his service at Sekigahara, Lord Umawatari was given the rich domain of Hitachi province, and in 1611 he was appointed grand chamberlain to the second shogun, Tokugawa Hidetada, who took over from his illustrious father Ieyasu when the latter abdicated in 1605. In 1615, while the fierce Osaka campaign was still at its height, the shogun commissioned Bogyu to compile *Buke Monogatari* for the education of his young samurai, and even supplied a foreword for the work – an unprecedented honour that reflected the great importance the government attached to this unique book.



The hollyhock-leaves men of the Tokugawa shoguns.



The lovebirds men of Date Masamune, whose domain of Sendai gives him the rule of much of northern Japan.



The Buddhist-wheel men of Sakakibara Yasamasa, one of the most loyal followers of the Tokugawa.



The crossed-feathers men of the Asano family of Hiroshima and Aizu.



The three-hollyhock-leaves-on-one-stem men of the Honda family, long-standing supporters of the Tokugawa.



The fan men of Satake Yoshinobu, who was transferred to Kubota (Akita) following the battle of Sekigahara.



The horse-crossing-water men of Umanotari Bogyu, grand chamberlain to the shogun, Tokugawa Hidetada.



The annulus men of Kato Kiyomasa, keeper of Kumamoto Castle in Kyushu and a veteran of the Korean invasion.



The passionflower-tree men used by the Ashikaga shoguns and later by Toyotomi Hideyoshi.



The horse-bit men of the independently minded Shimazu family of Satsuma on southern Kyushu.



The crane men of the Nambu family, whose domain lies in Tohoku in the far north of Honshu Island.



The bat men of the Yagyu family, who are the sword-fighting instructors to the Tokugawa shoguns.

Bowing - A Useful Guide

Today, the roads of Japan are frequently crowded by the to and fro of lords' armies leaving for, or returning from, their turn of duty in Edo. When encountering a lord of superior rank on the road, the lord of inferior rank will be required to dismount, and, with his entire host, bow deeply as the other passes. The vexed question of 'who should bow first, and how low?' is one that has plagued the organizers of troop movements for decades, so I humbly present the following handy guide to bowing. The first requirement is that of identification, and it is strongly recommended that the mounted scouts who customarily lead these processions have a list of badges with them, so as to avoid any confusion or possible bloodshed.

The general hierarchy of bowing is as follows:

- 1 The family of Tokugawa
- 2 The related families of the Tokugawa
- 3 The fudai lords
- 4 The tozama lords
- 5 Everybody else



A samurai bowing before a superior. Bowing is the acceptable gesture of respect.

The general rule concerning bowing is that any lords of a lower group will bow to those from a higher group, and lords within a particular group will bow to others within the same group according to their relative wealth. Wealth, as is customary, is expressed in koku - one koku being the amount of rice that is reckoned as sufficient to feed a man for one year. The second rule, of course, applies only *within* groups, because the fudai lords, as loyal followers of His Most Illustrious Highness, are men of modesty whose wealth does not necessarily reflect their exalted status. They therefore have priority over those more wealthy but less loyal. Thus the tozama family of Satake Yoshinobu (Kubota, Dewa



ABOVE In this suit of armour the colour of the lacing on the breastplate presents the shape of a cross. On the helmet are two kuwagata (antlers).

PREVIOUS PAGES The keep of Matsumoto Castle dates back to 1597, making it Japan's oldest surviving tower keep. With its massive stone base and soaring turrets, Matsumoto is one of the finest examples of the developed style of Japanese castle.



A suit of armour finished with kebiki-odoshi (close-spaced) lacing of white cords and fur trim. On top of the helmet is a crest in the form of a yamabushi's pillbox hat.

Contemplate the results and die. (Be careful to lean forwards at this point. It is unseemly to be found on your back.)



This is the classic way of committing suicide. Retire to a place that ensures privacy, compose a farewell poem and cut yourself open using your dagger.

As is well known, the act of seppuku is often performed with the assistance of a second. This loyal friend, who must be an expert swordsman, stands beside you as you perform the act. At the precise moment that you plunge the dagger into your abdomen, he will deliver a single blow with his sword, cutting off your head. This renders seppuku much less painful. The most skilled and devoted seconds will cut so deftly and precisely as to leave a small flap of skin between the head and one of the shoulders. Your head will not then bounce along the ground, which would be considered most unseemly.

The practice of ritual disembowelment is rendered less painful by the intervention of a second, who will cut your head off at the exact moment you make the final incision.



2 Disembowelment with poetry

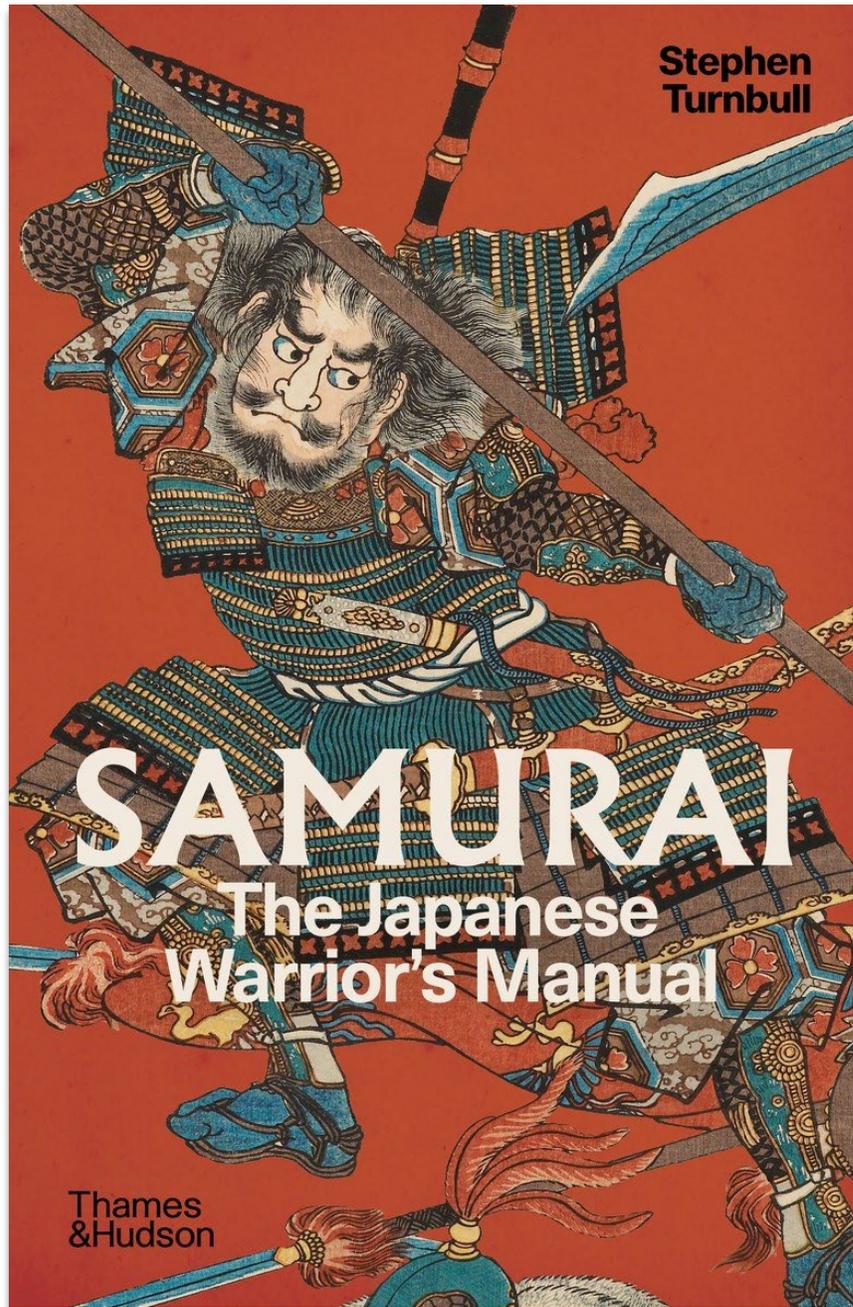
As with number 1, but before making the final incision a poem is composed on an appropriate theme. If no paper is available, write the poem on your war fan. Such an act was performed in 1180 by Minamoto Yorimasa at the Byodo-In Temple following his defeat at the battle of Uji, and was regarded as most honourable. Poems written under these circumstances are usually quite short.

3 Disembowelment with poetry written in one's own blood

This is a nice variation on number 2. To take the blood from one's own carved abdomen after the incision has been made undeniably lends the act an extra cachet. Otherwise, inscribing the poem upon a temple door using blood from a wound before committing suicide may be regarded as equally praiseworthy and much less messy. Akechi Mitsuyoshi managed to combine both methods in 1582 and wrote a poem on a temple door using blood from the final incision before expiring, which was quite an achievement.

Here we see the noble suicide of Akechi Mitsuyoshi, who wrote a farewell poem on a temple door using blood from the incision he had made to disembowel himself.





Samurai

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Thames
&Hudson

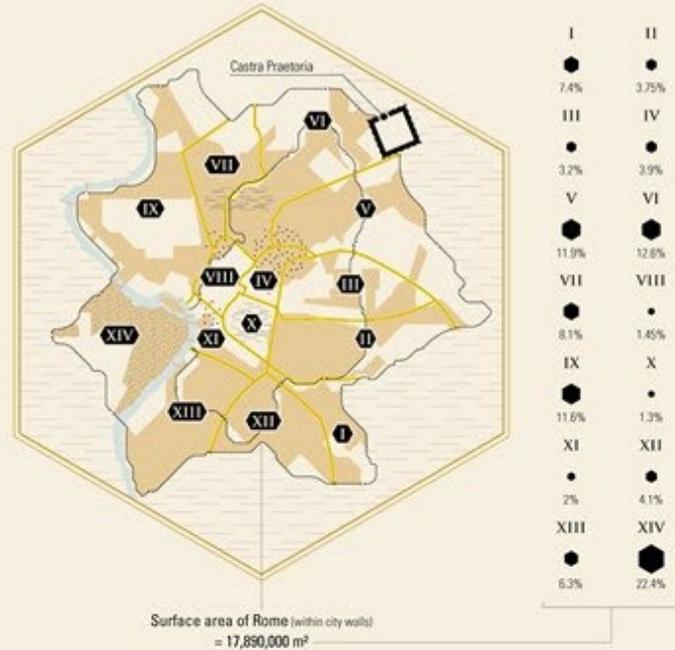
'Hugely impressive' *The Armourer*

FOREWORD BY PHILIP MATYSZAK

The regions of Rome in 7 BCE

- I Porta Capena
- II Caelionium
- III Isis et Serapis
- IV Templum Pacis
- V Esquiliae
- VI Alta Semita
- VII Via Lata
- VIII Forum Romanum
- IX Circus Flaminius
- X Palatium
- XI Circus Maximus
- XII Piscina Publica
- XIII Aventinus
- XIV Transiberim

- Residential & semi-residential
- Working classes and artisans
- Foreigners and the poor
- Upper classes
- Luxury homes and gardens
- Public or non-residential areas
- Divisions between regions



Surface area of Rome (within city walls)
= 17,890,000 m²



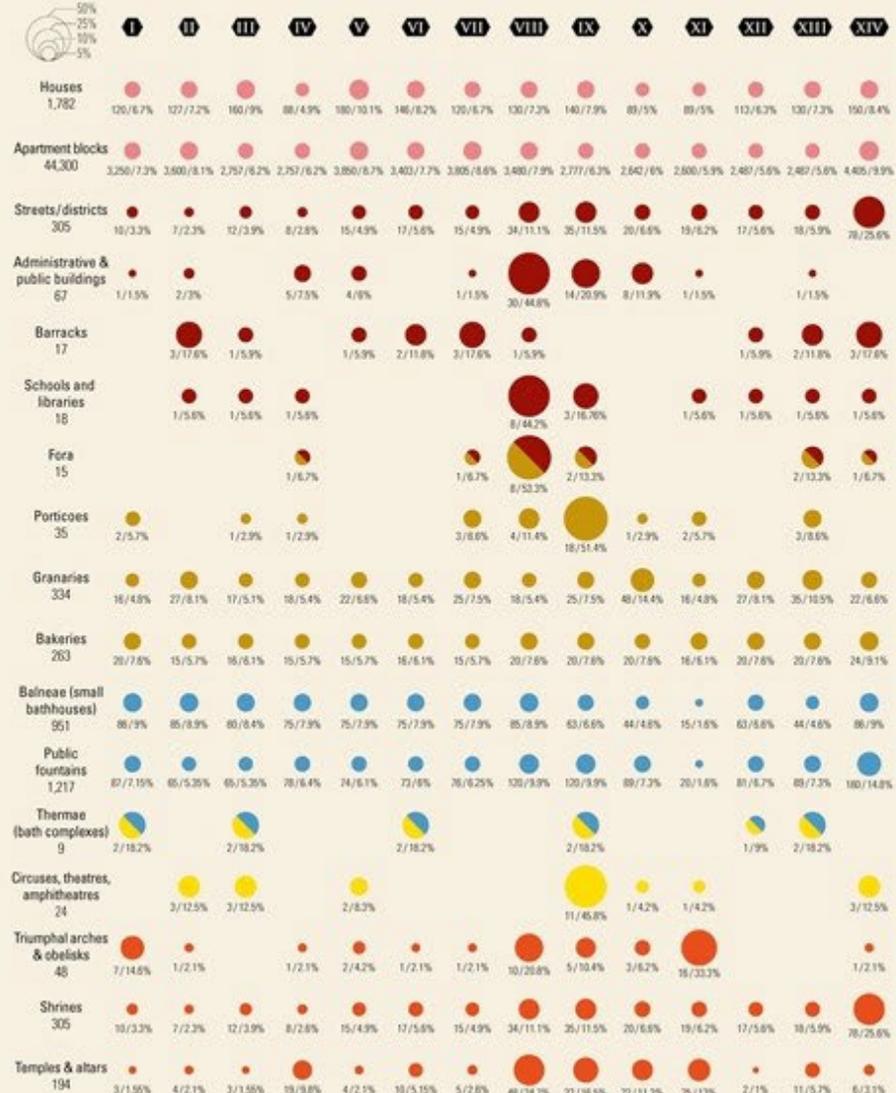
II. THE CITY REGIONS

Republican Rome was divided into four large regions or districts (I: Suburana; II: Esquilina; III: Collina; IV: Palatina). Between the years 12 and 7 BCE, Augustus divided the increasingly sprawling city into 14 regions, which were subdivided into neighbourhoods, or *vici* (265 under the Flavians and at least 324 under Constantine). Each *vico* had a *complanis*, a shrine located at a crossroads, which was used for collective worship and other gatherings. Every *vico* was presided over by four annually appointed *magistri*, mostly recruited from freed slaves. Since accessible transport was rare, poor people crammed into the centre of Rome in order to take advantage of its political life and grain dole. All the city's important sites were effectively located in regions IV, VIII, IX and XI, and here the 150,000 to 200,000 men with the status of *paterfamilias* (head of household)

who were entitled to food handouts would receive wheat and oil every month. Commoners could also take part in political events and religious festivals, particularly banquets and the distribution of sacrificed meat, as well as watching the games that were traditionally held to bring events of this kind to a conclusion. The elite, meanwhile, had not only residences in the centre of Rome but also large houses and gardens on the city outskirts. Under Augustus, public baths were confined to the centre but over time they were installed in all parts of the city. Bathhouses thus became communal facilities, along with public fountains and bakeries. Security within the city was entrusted to watchmen (who also put out fires), with one squad of around 600 men for every two city regions, and three urban cohorts (the equivalent of a police force), whose barracks were on the Campus Martius.

Urban planning in the city regions of Rome in the 4th century CE (in figures and %)

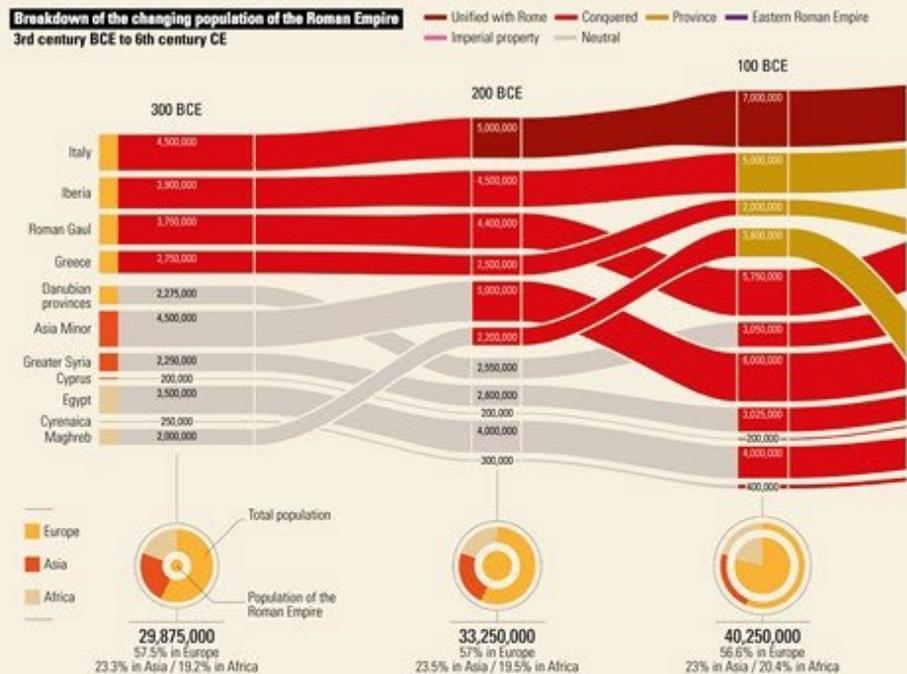
- Housing
- State
- Business
- Hygiene
- Leisure
- Religious and commemorative



THE ROMAN PEOPLE

Breakdown of the changing population of the Roman Empire

3rd century BCE to 6th century CE

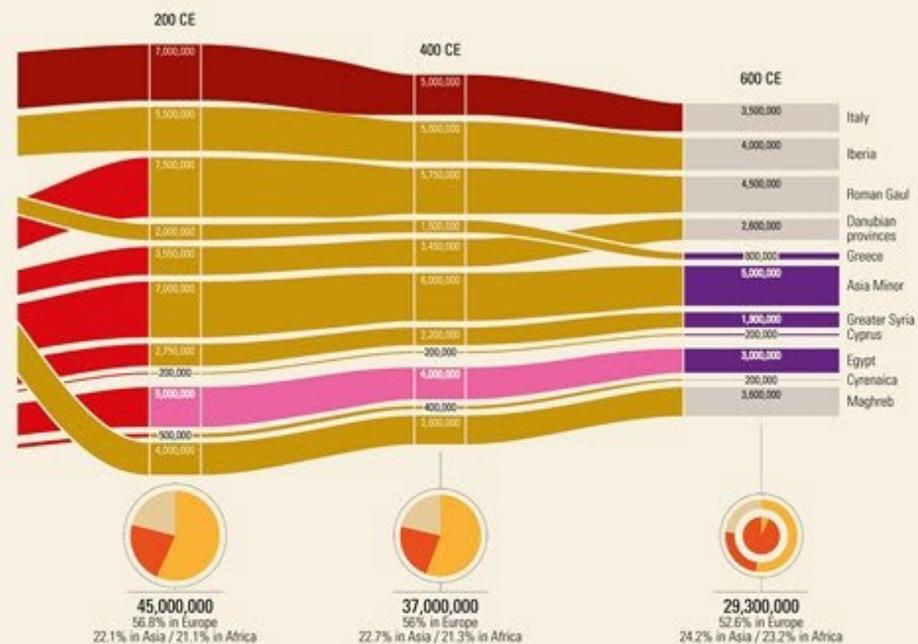


I. THE CHANGING POPULATION

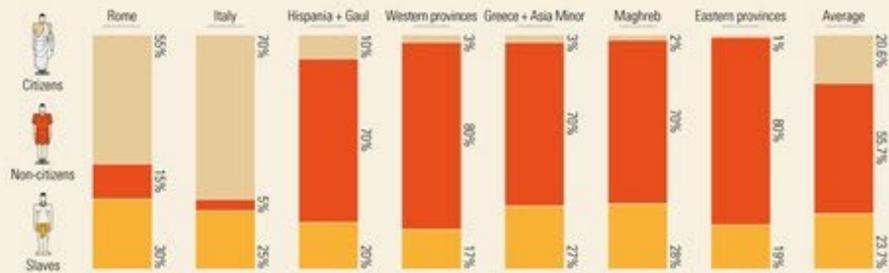
The demographics of the ancient world are a complex matter. The available information is scattered, often contradictory or incomplete, and rarely continuous. Global statistics can only be assembled by extrapolating information from a variety of sources. In the case of Rome, the available information often specifies numbers of citizens, and sometimes (but not always) their families as well. Other sources provide general figures for the population of the Mediterranean or the Roman world but these are often unreliable, as they come from literary texts that have been copied dozens of times. These circumstances demand a critical examination of data, as they cannot be easily extrapolated to our own times.

There is a further problem, however, regarding population distribution. The realities of the Roman era mean that the major

demographic sources (often censuses) generally record only free men; i.e. male Roman citizens. Broader information about women and slaves (current or freed) only emerges gradually with the advent of the Empire, but even then, the available sources frequently leave many questions unanswered. Slave status, for example, was not necessarily synonymous with poverty and destitution. Although we do know that some slaves were forced to labour in quarries and mines, or on large agricultural estates, we have very little solid information about them. Far more is known, however, about slaves and freedmen in cities, who sometimes enjoyed a standard of living that would be the envy of some free citizens. It is essential, therefore, to evaluate all the data with care – even more so when it is patchy.

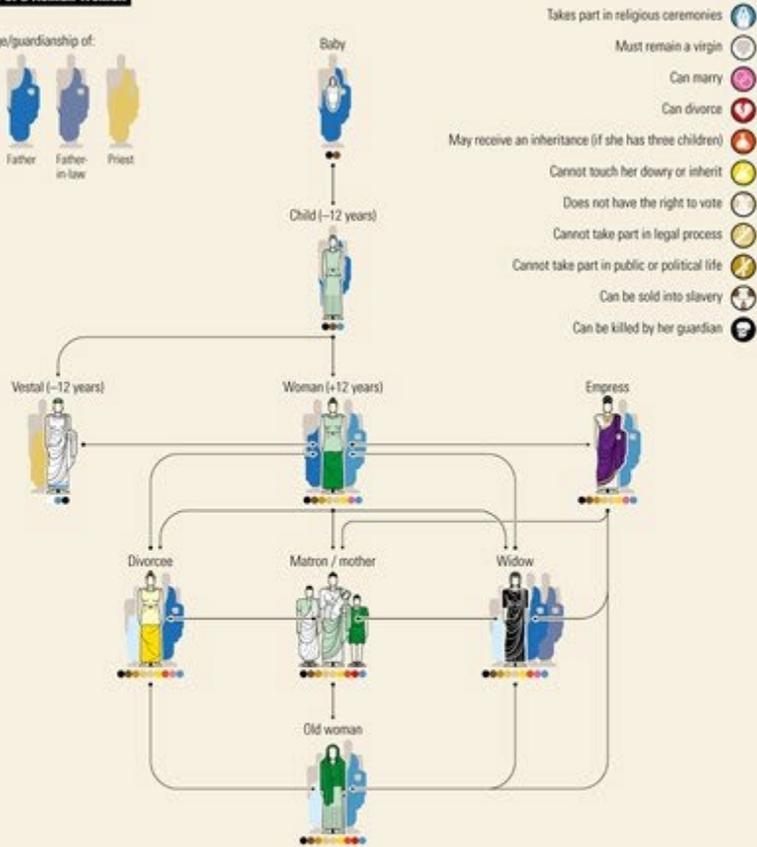
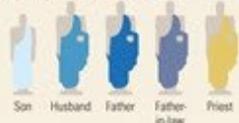


Breakdown of population by social status in 14 CE



Stages in the life of a Roman woman

Under the tutelage/guardianship of:



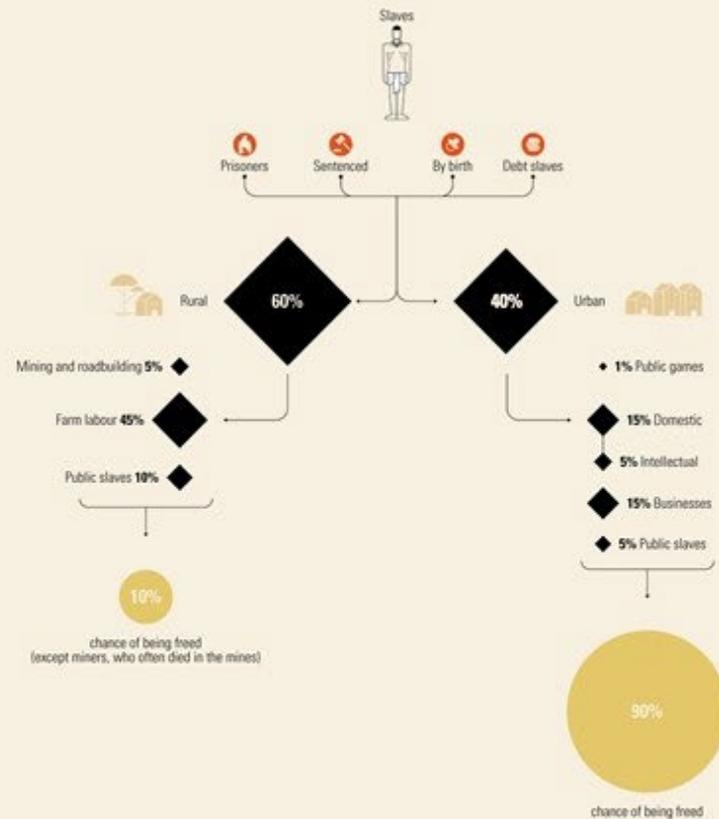
Once a girl child was accepted into the family by her *paterfamilias* after birth, she would play a role in family worship (as boys did) and, if she was high-born, could take part in some public activities such as festivals and even religious ceremonies. She was considered to be marriageable at the age of twelve. Depending on the type of marriage, she either fell under the tutelage of her husband or remained under that of her father; likewise, her dowry was controlled by her father or husband. A union with a non-Roman was considered a lesser type of marriage. Between the ages of six and ten, a girl could be chosen or 'taken' (*capta*) by the Grand Pontiff as a Vestal, to serve in the Temple of Vesta in the Forum, along with five other Vestals (six in later years). This practice

reputedly began in the royal era, and it was eventually banned by the Emperor Theodosius in 391 CE. Vestals served for thirty years and had to remain virgins for that period. They lived under the tutelage of the Grand Pontiff and enjoyed great privileges in their public life.

Under the Empire, the situation of married women, or 'matrons', improved slightly, although, in patrician families, husbands were chosen by the father, sometimes for girls as young as two or three. Divorce was relatively easy, but if a matron did not remarry or become a widow, she remained under the authority of her husband, father or father-in-law, depending on the circumstances.

These customs pertained to the upper classes – much less is known about the lives of women from other classes.

Slavery in the Roman world



As in the rest of the ancient Mediterranean, slavery was commonplace in Rome. The majority of slaves originated as captives sold into slavery, but people could also be sentenced to slavery by law or fall into it because of debt – some individuals even sold themselves to their own creditor. The system was perpetuated by the birth of slaves' children. In fact, slavery was so pervasive that slaves outnumbered citizens up until the mid-2nd century CE, when large-scale wars of conquest became less common. Slaves did a variety of work. The least fortunate worked in mines – this was usually as a punishment, because they would not survive very long. The majority of slaves lived in rural areas; in fact, large estates and smaller farms were regularly run by slaves, often in the absence of their owners.

The conditions of these slaves would depend on whether they were farm labourers (often in chains) or overseers, but either way they had little hope of being freed. In contrast, the lot of urban slaves was often less arduous and their work more varied. Many performed domestic, manual or intellectual tasks, and some were placed in shops as traders. Slave labour was used by all business owners, including the organizers of spectacles. Slave owners could give permission for marriages between their charges, and often actively encouraged them to marry so that their *familia* could gain more members. The city of Rome, like other cities in Italy and the provinces, also possessed public slaves and, under the Empire, the emperor used personal slaves for administrative tasks and on his estates.

Important religious roles in Rome



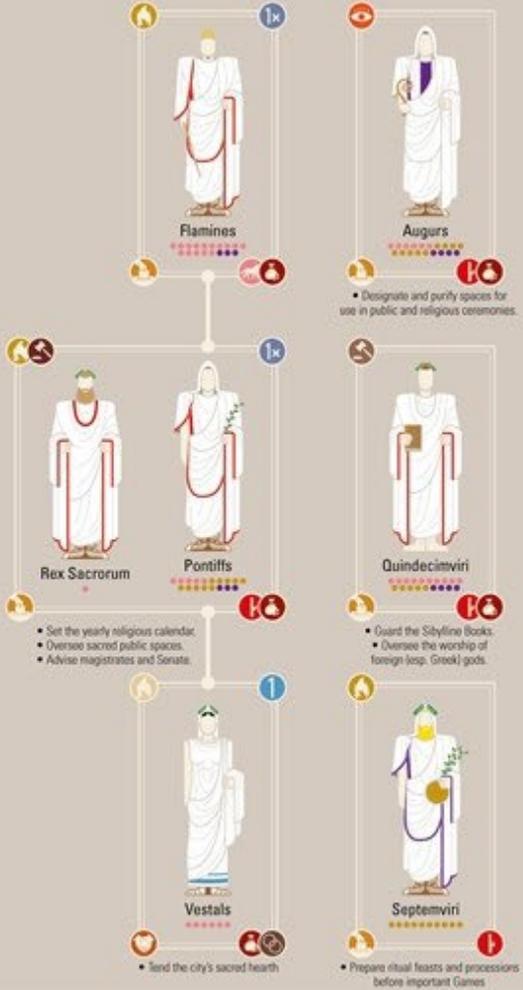
- May address priests and the senate on religious questions.
- Are consulted regarding correct behaviour in religious matters.

- Nomination of priests (Imperial period)
- Diplomacy
- Augury and interpretation of divine signs
- Overseeing sacred rites / Overseeing foreign cults
- Veneration of a god / gods by members of a college
- Elected / Chosen
- Cult celebration (pre Roman / Roman / Imperial period)
- Equestrian / senatorial / patrician / aristocratic rank

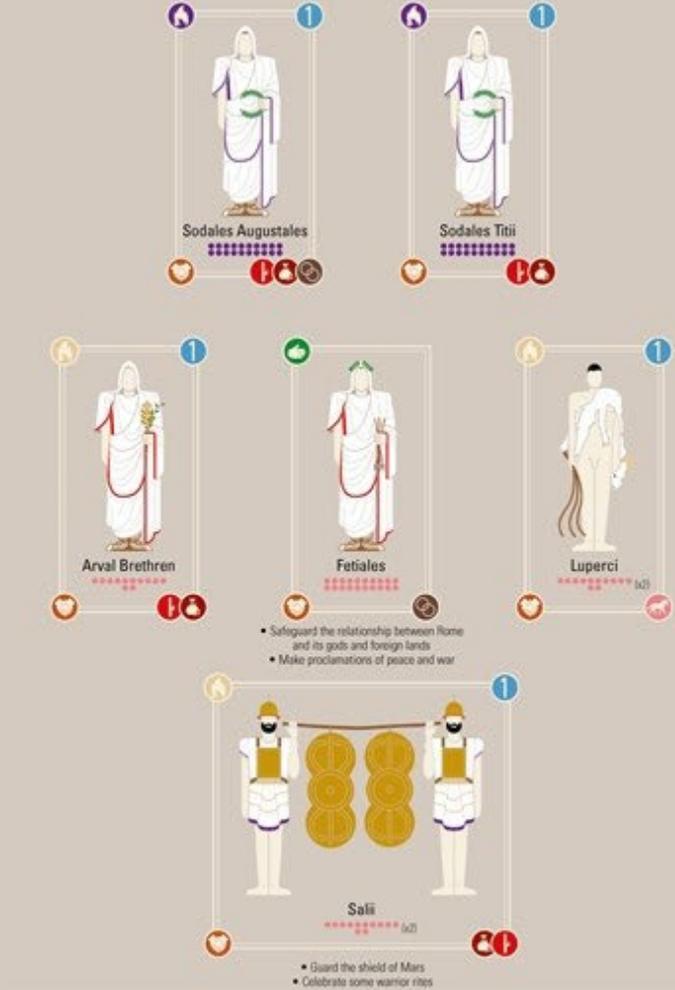
Calendar of fixed Roman festivals



MAJOR PUBLIC CULTS & PRIESTLY COLLEGES



MINOR PUBLIC CULTS & PRIESTLY COLLEGES



PRIVATE CULTS & FOREIGN FAITHS



01



BLADES
OF THE
GUARDIANS
XU XIANZHE



Blades of the Guardians Volume 1

Xianzhe Xu

Romance of the Three Kingdoms meets *True Grit*! A thrilling mixture of adrenaline-packed spaghetti Western and *Game of Thrones*-type kingdom drama as extraordinary swordsman and bounty hunter Dao Ma and his three-year-old son, Xiao Qi, take a larger-than-life journey through battles fated to uproot a brutal ancient Chinese empire

- It is the third year of Daye (607 CE). The people of Sui Dynasty are living in poverty under the brutal rule of Emperor Yang Guang. In the desert fringes of this empire is a traveling swordsman named Dao Ma. He's a skilled bounty hunter who hopes to pay off his debt to his foster godfather while looking after his three-year-old son, Xiao Qi.
- When Dao Ma takes on an escort mission to bodyguard an enigmatic fugitive to the imperial capital Chang'an, he treats it as a simple high-paying job. Little does he know that this client is a dangerous mystic twirling strings that could uproot the empire from its foundations.
- One of the top bestselling manhua titles in China, *Blades of the Guardians'* dramatic, brutal illustrations and tight, intricate plot will leave readers at the edge of their seats. It is perfect for fans of seinen manga like *Vagabond*, wuxias like *Crouching Tiger, Hidden Dragon*, and world-shaking adventures like *The Lord of the Rings*.

AU \$21.99 | NZ \$24.99

9781419784996

278 Pages | Paperback

Black-and-white illustrations
throughout; 6-page full-colour insert

191 mm x 127 mm

Kana



LOOK FAMILIAR?

YOUR HEAD IS EIGHT HUNDRED COINS! A SMALL FORTUNE.

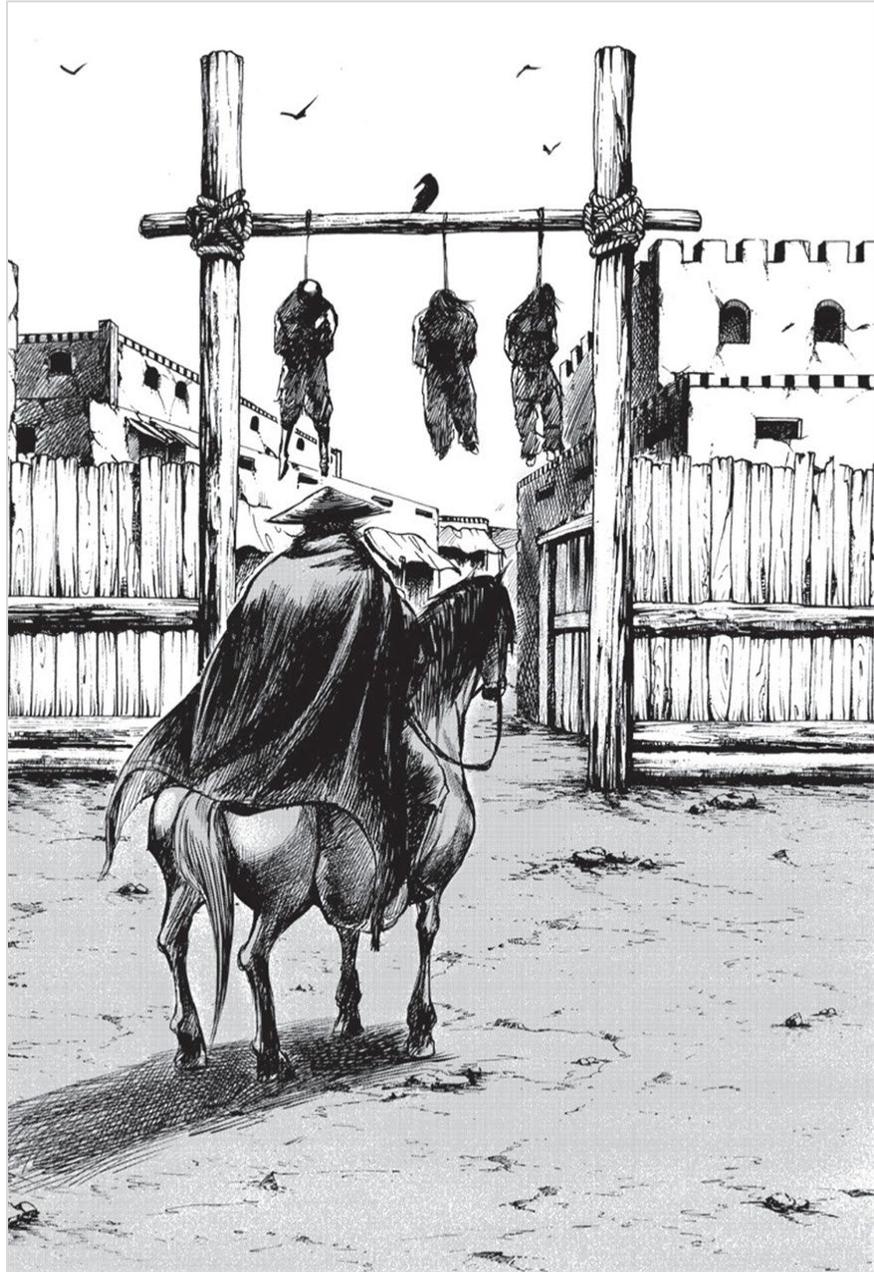


BUT FEAR NOT!



TRIPLE THE BOUNTY!

FORK OVER TRIPLE THE BOUNTY, AND I'LL PRETEND WE NEVER MET.







THERE'S BEEN A PRICE PUT ON YOUR HEAD!

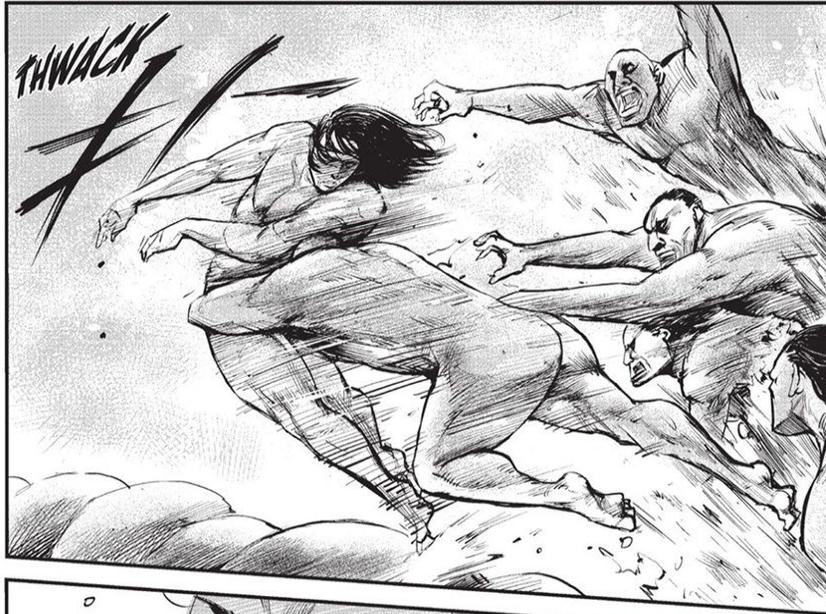


RUN!



WUWEI COMPANY CHIEF, OR AS THEY CALL YOU...

TRAFFICKING RAT.





I AM
TWO-HEADED
SNAKE!

ME.



Blades of the Guardians Volume 1

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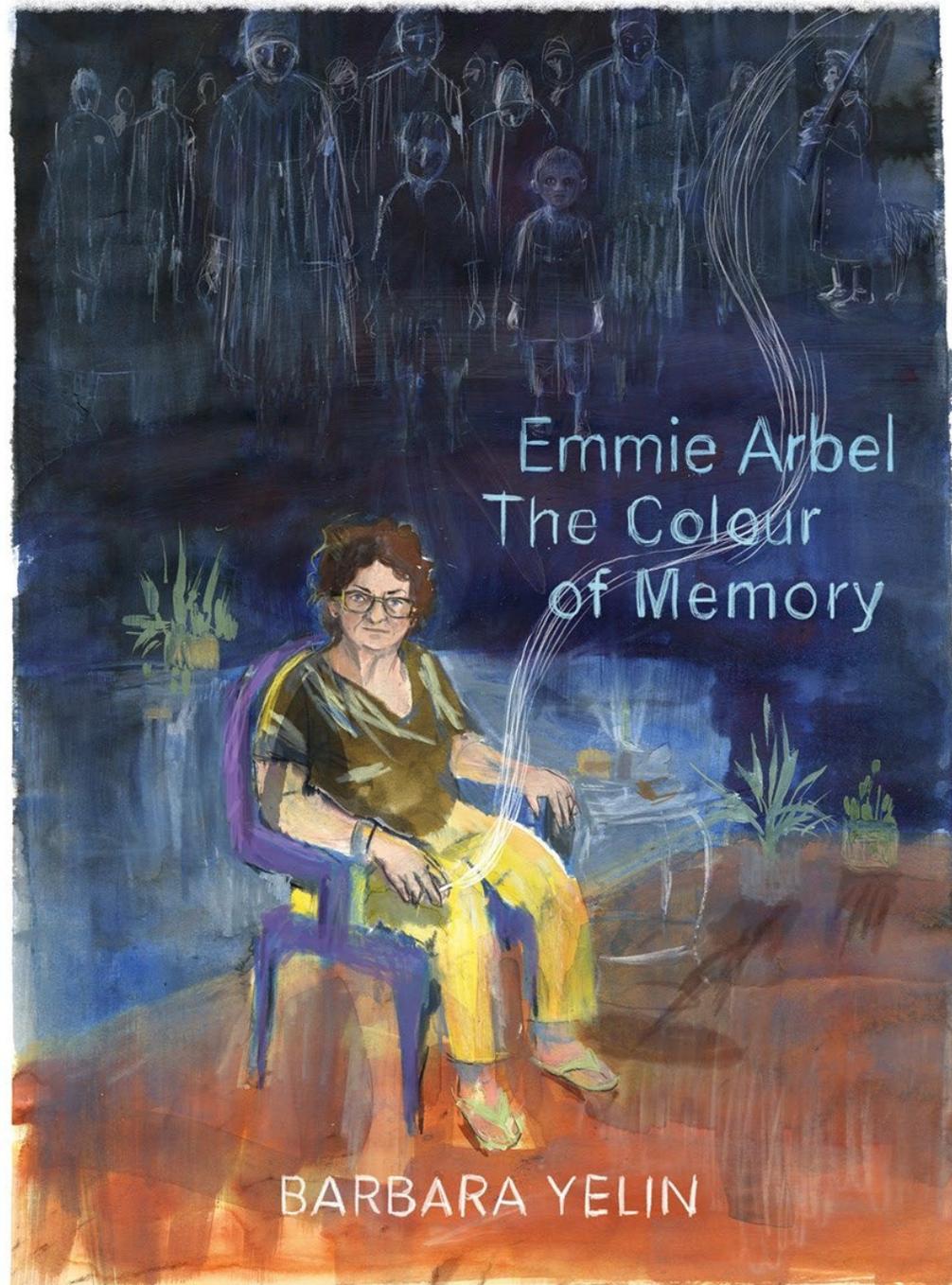
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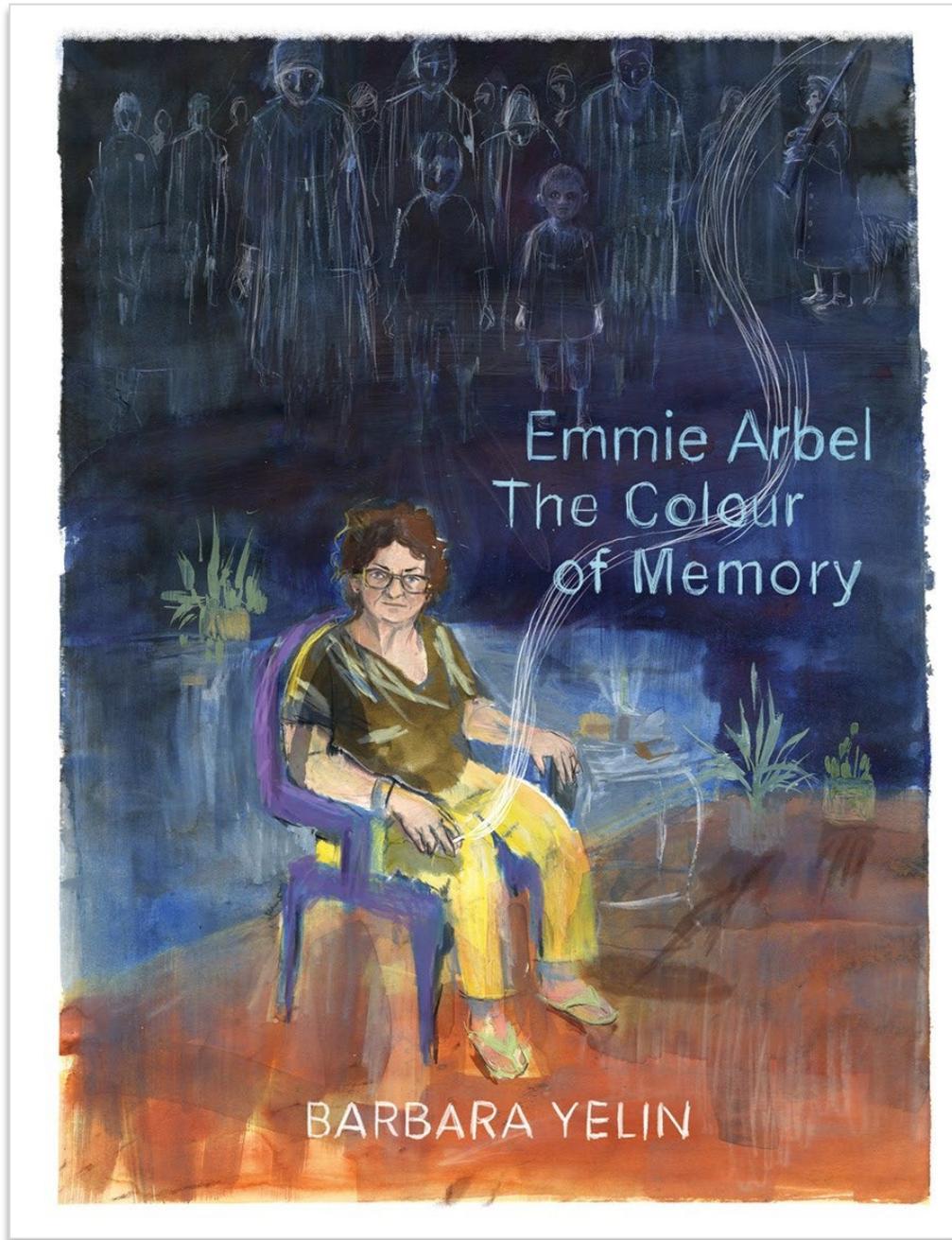
191 mm x 127 mm

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Emmie Arbel
The Colour
of Memory

BARBARA YELIN



Emmie Arbel

THE COLOUR OF MEMORY

Barbara Yelin

The haunting testimony of Holocaust survivor Emmie Arbel, arrested, deported, and imprisoned at the age of five, and of the inspirational life she built in its aftermath.

- Arrested with her family in her native Holland, deported, held in a series of Nazi concentration camps, and orphaned - all by the age of seven - Emmie Arbel transformed her childhood survival into a lifelong mission to stand against any such other horrors.
- With her home now in Israel, to where she and her brother emigrated with their foster-parents in the wake of the Holocaust, she still frequently travels abroad to report and record her testimony. Working closely with Emmie herself, the acclaimed German graphic artist Barbara Yelin has created a brilliant portrait - what she calls a "visual biography" - of this remarkable woman: her rebellious spirit, her resilient humour, the seriousness of her contemplation. "Surviving is not over," she reflects. "Surviving is every day."
- *Emmie Arbel: The Colour of Memory* is at once a haunting portrayal of a historical atrocity; an inspiring account of a modern friendship; a beautiful work of art; and a meditation on memory itself. Because, as Barbara Yelin has put it, "The long arms of history wrap right around the present."

AU \$42.99 | NZ \$46.99

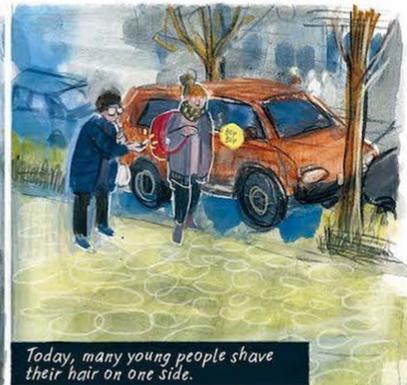
9781914224423

192 Pages | Hardcover

Colour illustrations throughout

240 mm x 170 mm

SelfMadeHero







... maybe...



... she would have -



She was so exhausted.



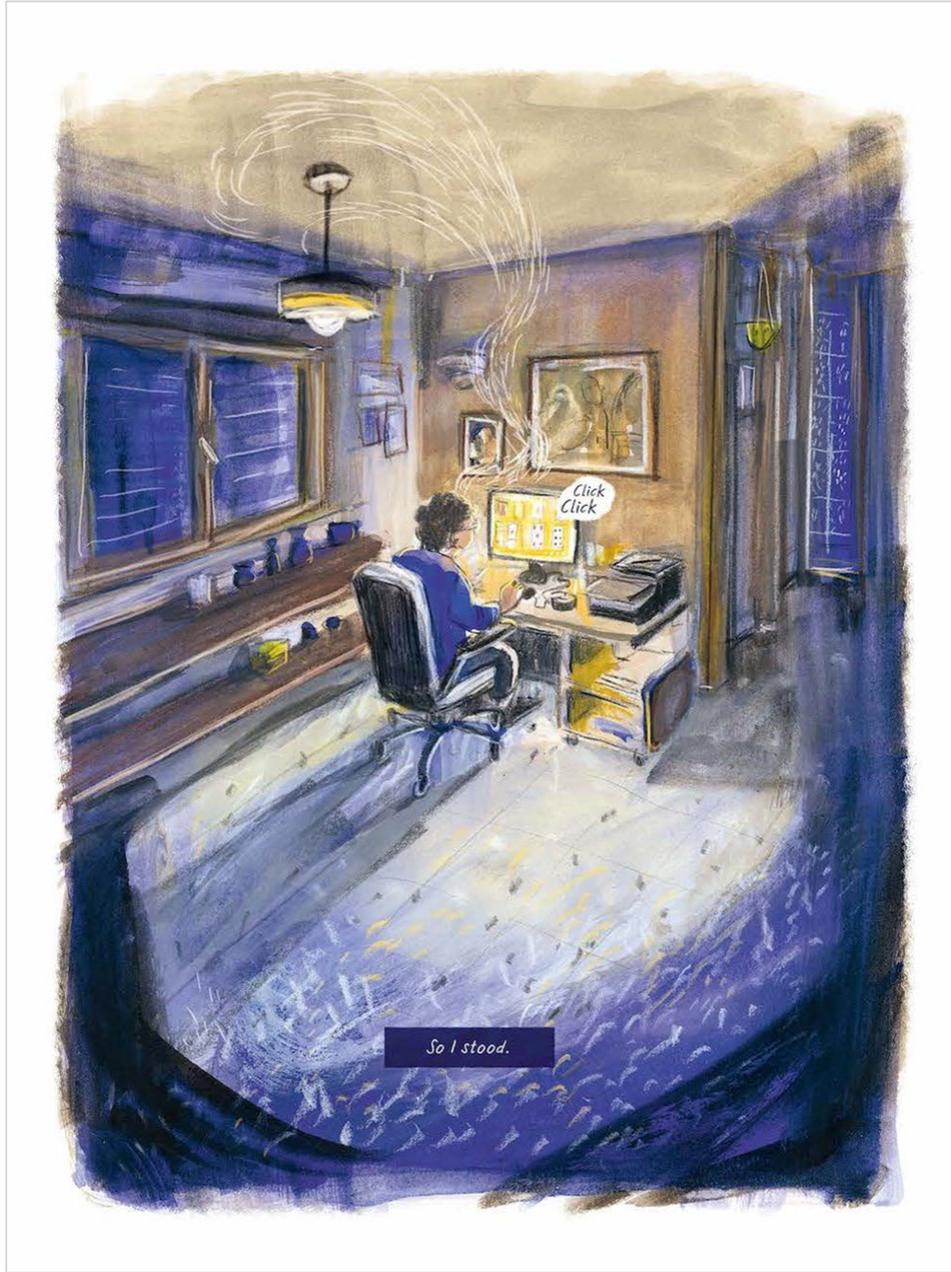
I had parents

It was six or seven days after the liberation.

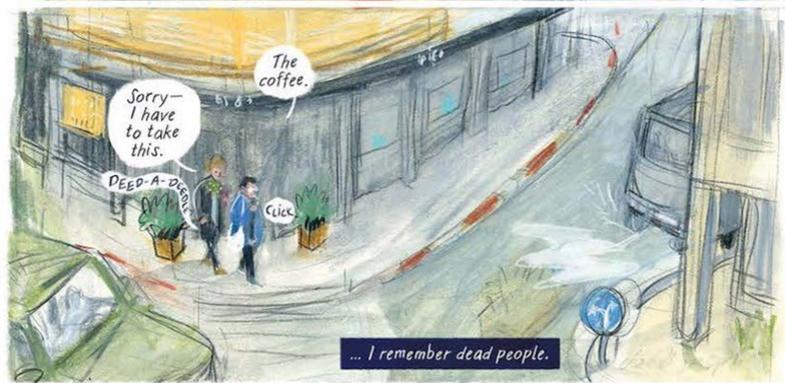


She was not in a bed. She was lying on the ground, and we sat near her, Rudi and me...





So I stood.





Everywhere. They were lying on the ground everywhere. There was almost no food...



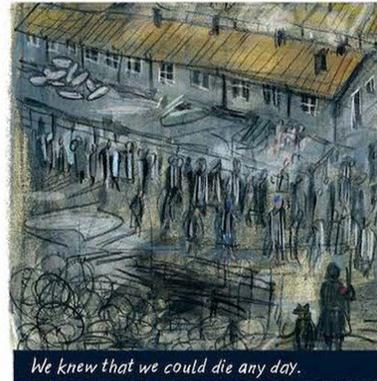
Balagan. Chaos.



I think I knew that this was life. I had no memories of my life in Holland.

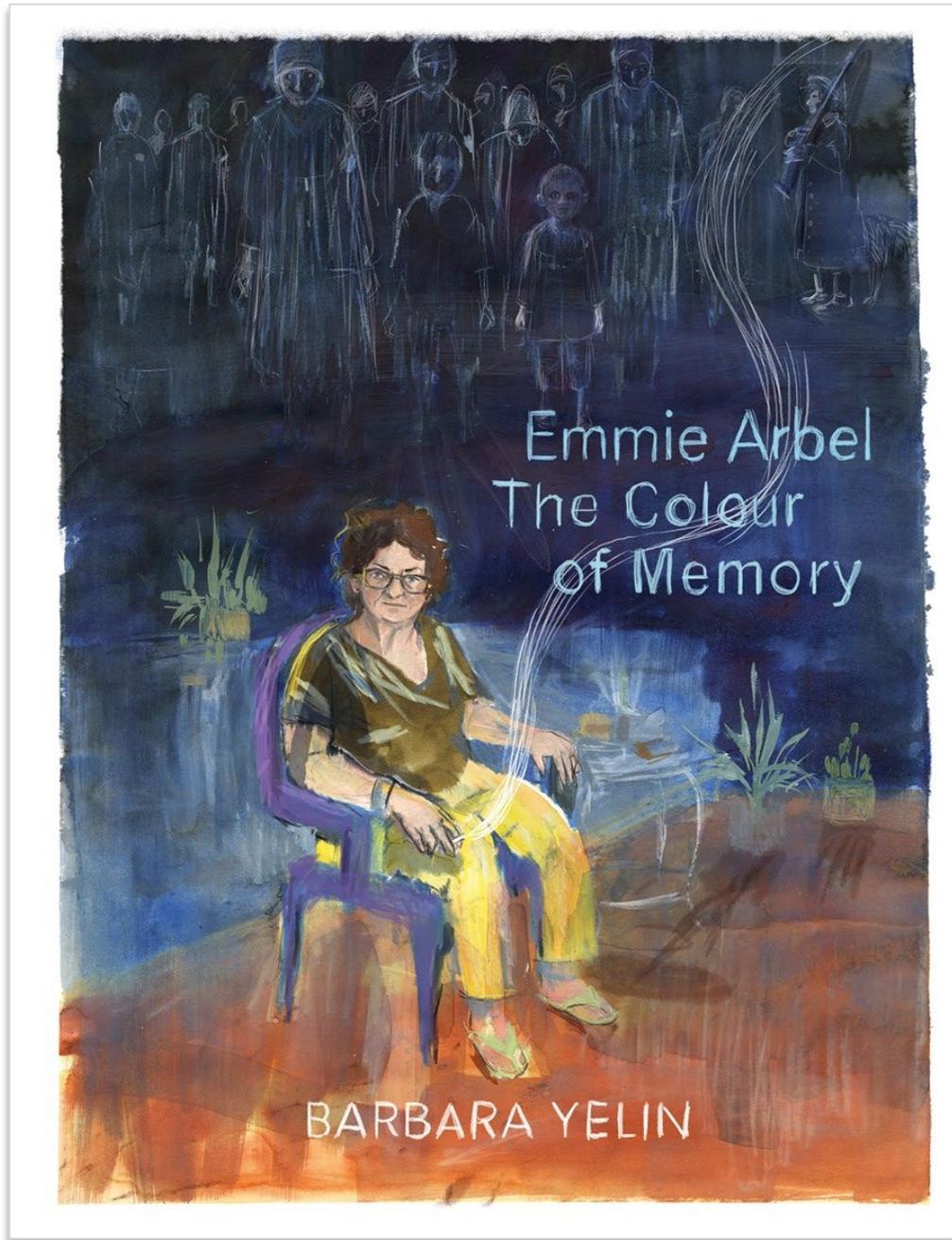


People were dying. People were starving. And this was life. It was the only thing I knew.



We knew that we could die any day.





Emmie Arbel

THE COLOUR OF MEMORY

Barbara Yelin

The haunting testimony of Holocaust survivor Emmie Arbel, arrested, deported, and imprisoned at the age of five, and of the inspirational life she built in its aftermath.

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DAVID LEVITHAN
SONGS FOR
OTHER PEOPLE'S
WEDDINGS

a novel

"WITTY,
ROMANTIC, AND
DEEPLY SATISFYING."
EMMA STRAUB



*with
songs by*

JENS LEKMAN

DAVID LEVITHAN SONGS FOR OTHER PEOPLE'S WEDDINGS

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Songs for Other People's Weddings

A NOVEL

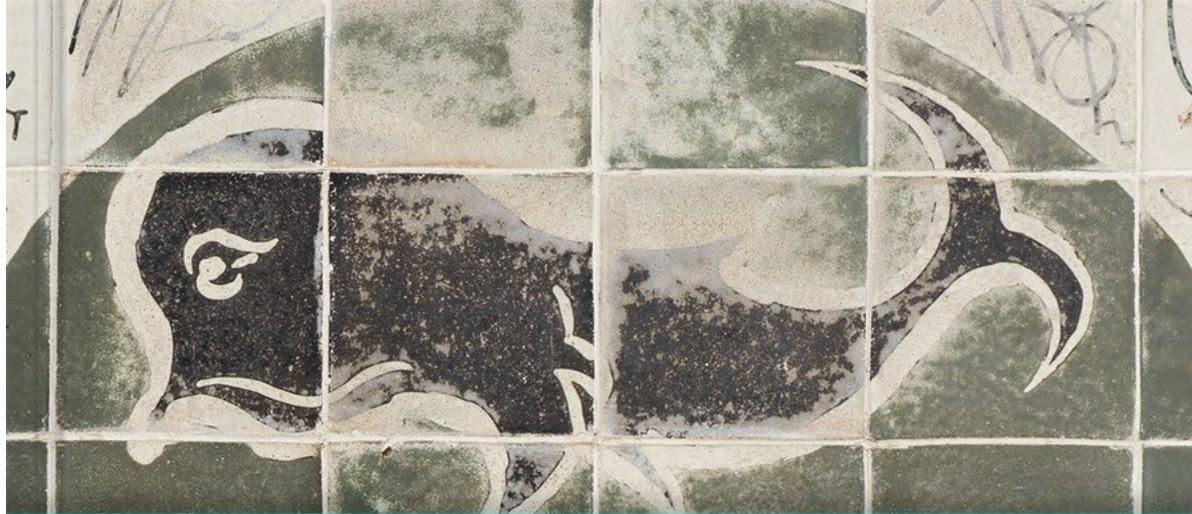
David Levithan

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- Combining David Levithan's deeply observant storytelling and Jens Lekman's inventive and touching original songs, *Songs for Other People's Weddings* is a tender, honest novel that tracks love through all its chord changes, never forgetting that the best songs contain the bitter and the sweet, the despair of losing it all and the euphoria of being found.

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75 YEARS OF THAMES & HUDSON



The Art of the Book

75 YEARS OF THAMES & HUDSON

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- This special publication, divided into three chronological chapters, provides a comprehensive delve into the company's history. An introduction and three essays by historian Anna Nyburg take us from its origins in Vienna on the cusp of the Second World War to the 1960s and a change in management, and to the new millennium and beyond. Thames & Hudson's rich output of groundbreaking and award-winning titles - ranging across the subjects of art, archaeology and architecture; history, design, photography and fashion - is celebrated in stunning pictorial spreads, as beautiful and compelling as the books themselves.
- *The Art of the Book* will be a valuable resource for those interested in the history of bookmaking and T&H's impact over the years, and a must-have for collectors, enthusiasts and anyone with an appreciation for the art and evolution of publishing.

AU \$110.00 | NZ \$120.00

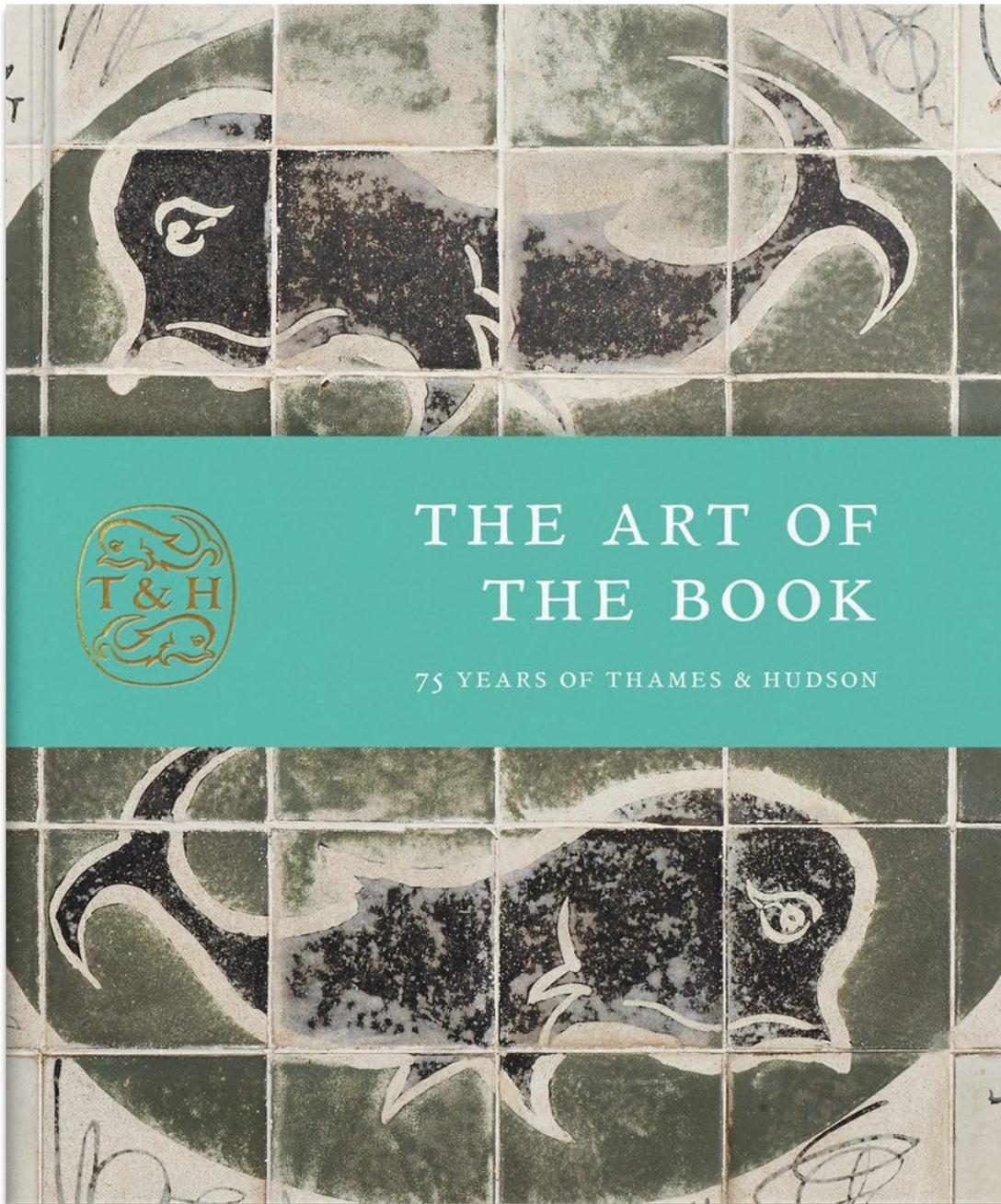
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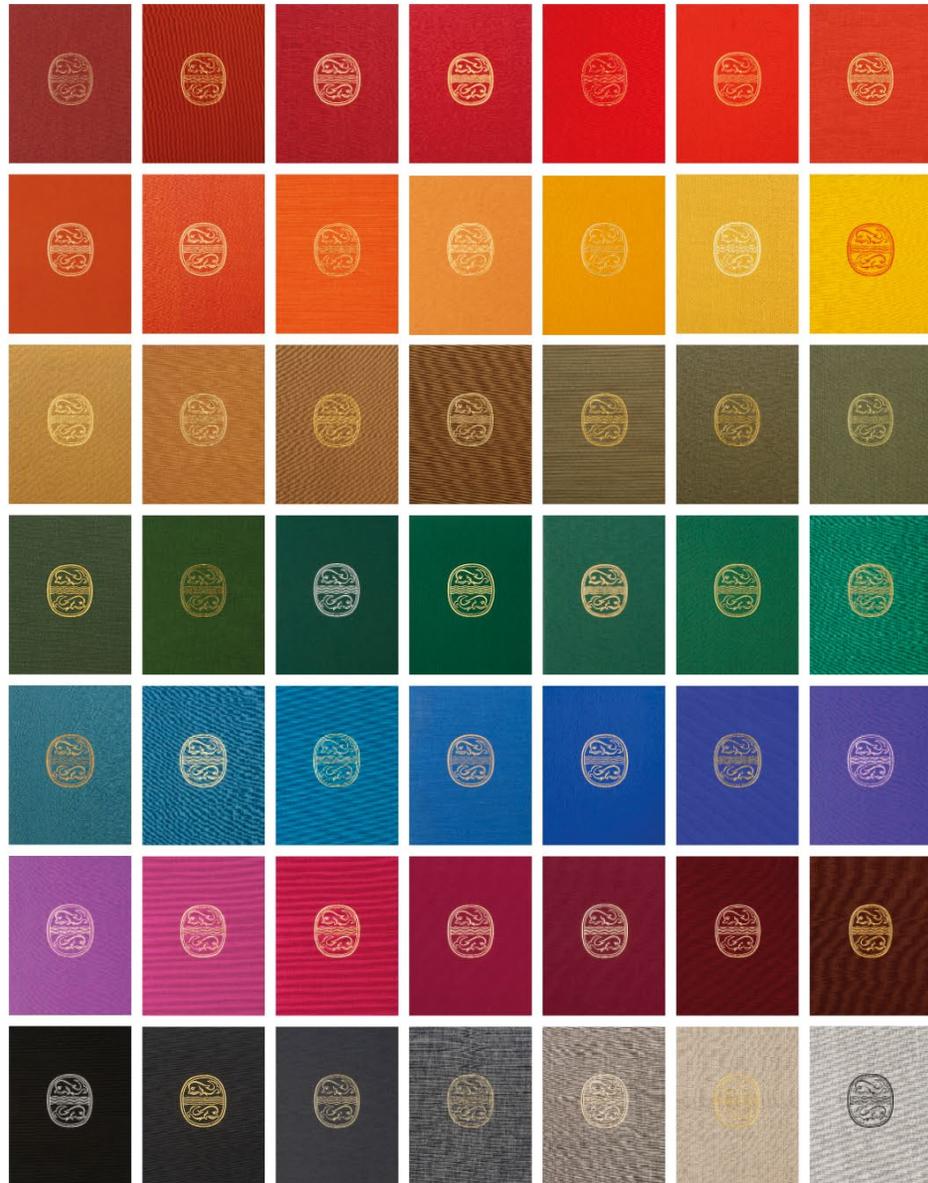
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1800 illustrations, 1750 in full colour

290 mm x 240 mm

Thames and Hudson Ltd





Introduction

THE STORY OF THAMES & HUDSON HAS ITS BEGINNINGS in one of the darkest periods of history. When the Nazis marched into Austria in 1938, thousands fled Europe to safety in Britain and beyond, taking with them whatever possessions they could. One such arrival was Walter Neurath, a young publishing manager fuelled both by a lively imagination and an ambition to show and explain the world to people – an ambition that would lead to the foundation of Thames & Hudson in 1949. Seventy-five years on his publishing company is not just thriving, but also still independent and family-owned, with its books sold all over the world, far beyond the cities of its two namesake rivers. *The Art of the Book* is a celebration of that journey, the books published along the way, and the stories and people behind them.

'Red Vienna', the period beginning in 1918 following the First World War and ending with the rise of Austro-fascism in 1934, was where Walter Neurath's publishing career began. Born in 1903 into a non-observant Jewish family, he had inherited a sound business sense from his father and a flair for creativity and innovation from his free-spirited mother. He was also committed to public education, in keeping with the Viennese government's focus on access to housing, health care, green spaces, culture and sport for the working class. (There has been some speculation about Neurath's personal politics and if he was a communist, rather than a social democrat. His children think not, having vivid memories of being taken to see Bertolt Brecht's Berliner Ensemble in London and witnessing their father boo after the performance, before being marched out of the theatre.)

It was a bohemian time in Vienna, one that makes even Swinging London of the 1960s seem rather staid. Neurath set up home in a commune comprising three men (one of whom was the psychoanalyst, Bruno Bettelheim) and three women, who drew lots to decide who was to marry whom – a step taken only to pacify the bourgeois neighbours. (Years later, Neurath would give another member of the group, Fred Kruk, a job at T&H as office caretaker.) Records held by the University of Vienna show that Neurath was enrolled in the Faculty of Philosophy from 1921 to 1926, but in a typewritten account that accompanied his application for British citizenship in 1938, he states that he studied art history and archaeology, becoming a member of the Institute for Art History in 1922, and adding:

OPPOSITE
A rainbow of frontboards,
all featuring an early version
of the dolphin logo.



Walter Neurath and the Beginnings of Thames & Hudson

IN 1950 THE NEWLY ESTABLISHED THAMES & HUDSON published its first book: *English Cathedrals*, with photographs by Martin Hürlimann (p. 34). It just so happened that two other books on English cathedrals had come out at the same time, with all three titles reviewed in the newspapers. According to *The Times Literary Supplement*, Hürlimann's effort came out on top:

When we come to look at the photographs by which these books are primarily to be judged, Mr Hürlimann's seem incomparably the best. He has avoided the 1930-ish trick of taking the worm's-eye views, his pictures are large and well produced in photogravure of a greenish-grey tinge... He gets something more than the average professional photographer, whether it be the effect of light on mouldings or of a long-drawn vista. He knows where to stand, where to look, how to print his negative.¹

Despite this glowing praise, the reviewer complained about the omission of several cathedrals. Sensing an opportunity, Eva wrote a letter, published in the next issue, in which she explained that their non-appearance was because the next volume – *English Parish Churches*, with photographs by Edwin Smith and text by Olive Cook (p. 100) – was already in preparation, thus securing free publicity for the new book. Fortunately, its publication coincided with the launch of a major press campaign by the Historic Churches Preservation Trust, ensuring even greater press coverage and, of course, numbers of copies sold.

With the company up and running in England, a US-based branch became crucial, given the potential for sales of English-language titles across the pond. The original incarnation of T&H Inc., however, did not last long. Frank Margesson – the son of Lord and Lady Margesson, who had sponsored Walter and Marianne Neurath on their arrival in Britain in 1938 – was given the responsibility of running it, but the lack of business generated in the first few years meant that it closed in 1953, the year that Walter Neurath and Eva Feuchtwang were married. It was acquired by Vanguard Press, which ran it until 1977. Thomas Neurath, realizing that an American branch was still essential, re-established T&H Inc. once Vanguard folded and the name could be reused.

OPPOSITE
Walter Neurath, at home
in Highgate, North London,
c. 1965–66.

PACKAGING

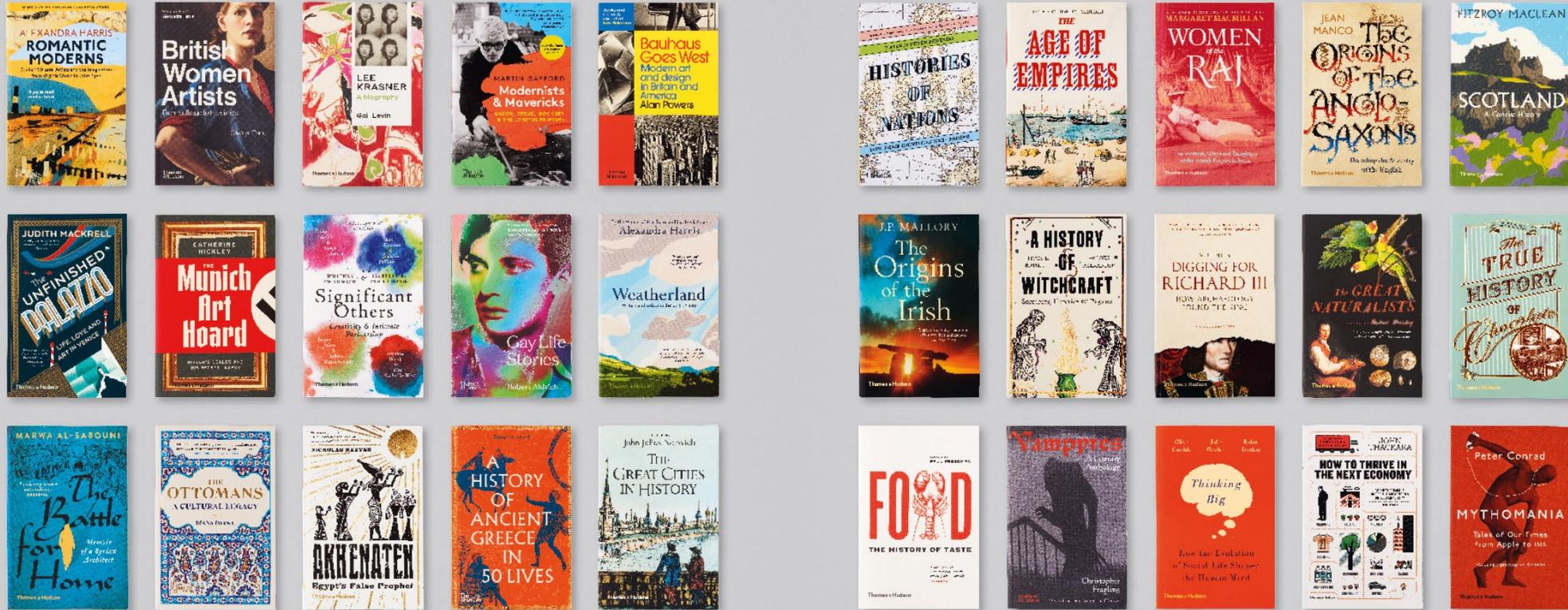
Strategic Paperbacking

Given the depth of the company's backlist of titles that felt as authoritative and relevant as ever, and the fact that 4/4 colour had become viable for paperbacks, the idea was mooted to repackage a selection in a smaller format, stripping out the illustrations or creating plate

sections. With the price point similarly reduced, this had the advantage of appealing to readers who might not have been tempted by an expensive hardback but were interested in the subjects. It also enabled the books to be prominently displayed front of shop along with the mass-

market paperbacks, and led the bullish approach to the covers: the designs had to be bold enough, and compelling enough, to stand out from the crowd and grab the attention of the consumer in three seconds, even if that person had never heard of the author. When *Histories of Nations*

was named Waterstones book of the month in 2017 and sold over 100,000 copies, it was clear that the concept had legs – as well as revitalizing those titles that had perhaps underperformed as hardbacks but found a new readership when repackaged in a smaller, reading format.

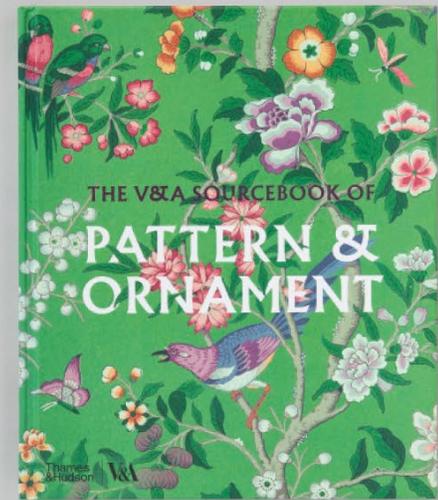
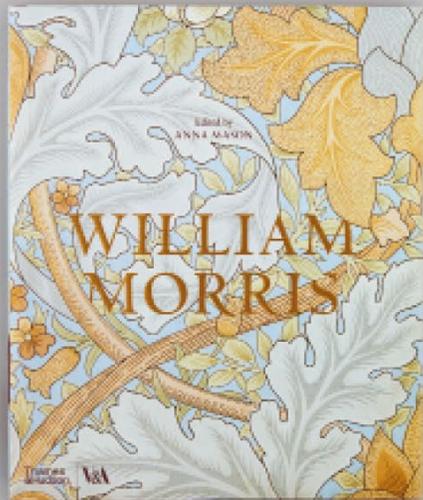


Romantic Moderns (Alexandra Harris, 2010, 2023); *British Women Artists: From Suffrage to the Sixties* (Carolyn Trant, 2019, 2024); *Lee Krasner: A Biography* (Gail Levin, 2011, 2019); *Modernists and Mavericks* (Martin Gayford, 2018, 2019); *Bauhaus Goes West: Modern Art and Design in Britain and America* (Alan Powers, 2019, 2024); *The Unfinished Palazzo: Life, Love and Art in Venice* (Judith Mackrell, 2017, 2018); *The Munich Art Hoard* (Catherine Hickley, 2015, 2016); *Significant*

Others: Creativity and Intimate Partnership (Whitney Chadwick and Isabelle de Courtivron, 1993, 2014); *Gay Life Stories* (Robert Aldrich, 2012, 2023); *Weatherland: Writers and Artists Under English Skies* (Alexandra Harris, 2015, 2016); *The Battle for Home: Memoir of a Syrian Architect* (Marwa Al-Sabouni, 2016, 2017); *The Ottomans: A Cultural Legacy* (Diana Darke, 2022, 2024); *Akhenaten: Egypt's False Prophet* (Nicholas Reeves, 2001, 2019); *A History of Ancient Greece in 50 Lives*

(David Stutterd, 2014, 2021); *The Great Cities in History* (John Julius Norwich, 2009, 2016); *Histories of Nations* (Peter Furtado, 2012, 2017); *The Age of Empires* (Robert Aldrich, 2007, 2020); *Women of the Raj* (Margaret MacMillan, 1988, 2018); *The Origins of the Anglo-Saxons* (Jean Manco, 2018, 2019); *Scotland: A Concise History* (Fitzroy MacLean, 1970, 2019); *The Origins of the Irish* (J.P. Mallory, 2013, 2017); *A History of Witchcraft* (Jeffrey B. Russell and Brooks Alexander, 1980, 2024); *Digging for Richard*

III (Mike Pitts, 2014, 2015); *The Great Naturalists* (Robert Huxley, 2007, 2019); *The True History of Chocolate* (Sophie D. Coe and Michael D. Coe, 1996, 2019); *Food: The History of Taste* (Paul Freedman, 2007, 2019); *Vampires: A Literary Anthology* (Christopher Frayling, 2016, 2022); *Thinking Big* (Clive Gamble, John Gowerlett and Robin Dunbar, 2014, 2018); *How to Thrive in the Next Economy* (John Thackara, 2015, 2017); *Mythomania: Tales of Our Times from Apple to Isis* (Peter Conrad, 2016, 2017)



MUSEUMS AND ARCHIVES

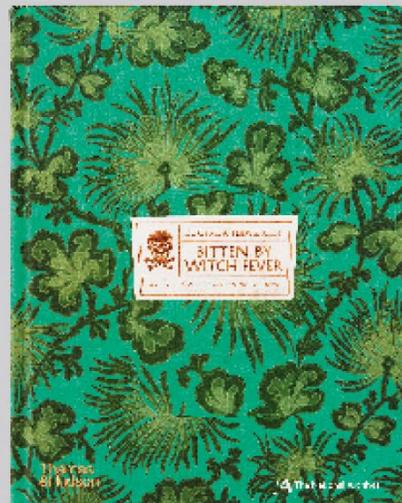
Discoveries in Decorative History

Two recent results of the company's ongoing association with the V&A were stunning successes, with each selling more than 10,000 copies: *William Morris*, the most extensive monograph to date on the father of the Arts and Crafts movement, and *The V&A Sourcebook of Pattern and Ornament*, a thematic presentation of 2D patterns and 3D ornamentation from across the museum's collection. *Bitten By Witch Fever* is a radically different look at historic wallpaper, splicing stories about arsenic in the home between reproductions of arsenic-laden examples of wallpaper from the National Archives. Testing the papers for arsenic levels – a first for Thames & Hudson, and quite possibly for the National Archives – provided a novel hook for telling the story of wallpaper in the mid-19th century, when the use of Scheele's green was in vogue and danger could be found on every wall.

William Morris
Anna Mason (ed.), 2021
432 pp., 28 × 23.5 cm
668 illustrations
[1, 2]

The V&A Sourcebook of Pattern and Ornament
Amelia Calver, 2021
400 pp., 26 × 22 cm
1,146 illustrations [3, 4]

Bitten By Witch Fever: Wallpaper and Arsenic in the Victorian Home
Lucinda Hawksley, 2016
256 pp., 26 × 19.5 cm
Illustrated throughout [5–7]





SERIES: FASHION

Catwalks

2016–ONGOING

While fashion had featured at Thames & Hudson for several decades, it had not been the focus of the publishing programme. But things were starting to change: exhibitions like *Alexander McQueen: Savage Beauty* at the Metropolitan Museum of Art in 2011 drew record crowds, and the annual Met Gala was front-page news. Post-internet, every catwalk show was just a click away;

before that, it was a different story. The solution was to produce a catalogue raisonné for each fashion house, starting with Chanel. The formula of documenting each collection and showing the key looks was genius in its simplicity – and successful: to date, the series has more than 2.5 million copies in print. The latest addition, *Jean-Paul Gaultier*, was published in 2025.

Givenchy Catwalk:
The Complete Collections
Alexandre Samson and
Anders Christian Madsen, 2023
632 pp., 277 × 19 cm
1,286 illustrations, 701 in colour [5]

Chloé Catwalk:
The Complete Collections
Lou Stoppard, 2022
Preface by Suzy Menkes
632 pp., 277 × 19 cm
1,000 illustrations

Versace Catwalk:
The Complete Collections
Tim Blanks, 2021
632 pp., 277 × 19 cm
1,200 illustrations [4]

Vivienne Westwood Catwalk:
The Complete Collections
Alexander Fury, 2021
Contributions by Vivienne Westwood
and Andreas Kronthaler
632 pp., 277 × 19 cm
1,300 illustrations [4]

Prada Catwalk:
The Complete Collections
Susannah Frankel, 2019
632 pp., 277 × 19 cm
1,300 illustrations

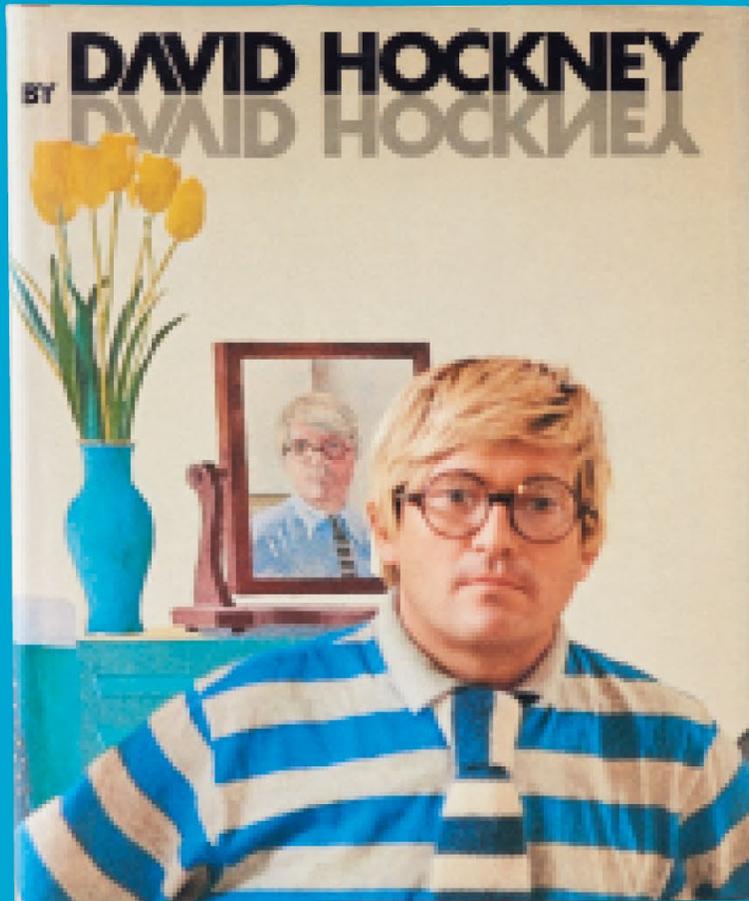
Yves Saint Laurent Catwalk:
The Complete Haute Couture Collections 1962–2002
Suzy Menkes, et al., 2019
632 pp., 277 × 19 cm
1,004 illustrations

Louis Vuitton Catwalk:
The Complete Fashion Collections
Louise Rytter, 2018
Introduction by Jo Ellison
632 pp., 277 × 19 cm
1,350 illustrations [6]

Dior Catwalk:
The Complete Collections
Alexander Fury and
Adésia Sabatini, 2017
632 pp., 277 × 19 cm
1,146 illustrations, 949 in colour [3]

Chanel Catwalk: *The Complete Karl Lagerfeld Collections*
Patrick Maurès and
Adésia Sabatini, 2016
632 pp., 277 × 19 cm
1,200+ illustrations [1]





Art is not going to die, even painting isn't going to die; it can't because if it died it would mean that in the future all our images would be based on a mechanical process. I think that would be so boring.

DAVID HOCKNEY

David Hockney by David Hockney
 David Hockney, 1976
 Edited by Nikos Stangos
 Introduction by Henry Geldzahler
 312 pp., 26.2 x 20.8 cm
 434 illustrations, 60 in colour

| | |
|-----|---------------------------------------|
| 128 | Roland Penrose and Lee Miller |
| 132 | The Boy Who Bit Picasso |
| 134 | Henry Moore's Sheep Sketchbook |
| 136 | The Moore Connection |
| 140 | T.J. Clark |
| 142 | Linda Nochlin |
| 144 | The Next Generation |
| 146 | The Book of Kells |
| 148 | Two Documents, Two Histories |
| 150 | Francis Bacon |
| 154 | David Hockney |
| 158 | Freud, Auerbach and Hodgkin |
| 162 | Richard Long |
| 164 | Anselm Kiefer |
| 166 | Gerhard Richter |
| 168 | Publishing in the Cold War |
| 170 | The Russian Avant-Garde |
| 172 | The British Art World in the Nineties |
| 174 | World of Art Turns Thirty-Five |
| 176 | Thames & Hudson's Golden Jubilee |

The Art of the Book

75 YEARS OF THAMES & HUDSON

A celebration of 75 years of publishing at Thames & Hudson - a delight for bibliophiles, historians, art lovers and fans of the T&H brand.

- In 1949 Walter and Eva Neurath founded Thames & Hudson with a clear aim: to create a 'museum without walls' through books that would make art and scholarship accessible to all. This volume - the most comprehensive history of an illustrated publisher ever undertaken - tells through its books the history of a progressive, groundbreaking company that, 75 years later, remains true to those core founding ideals. The story of Thames & Hudson is the story of the illustrated book.
- This special publication, divided into three chronological chapters, provides a comprehensive delve into the company's history. An introduction and three essays by historian Anna Nyburg take us from its origins in Vienna on the cusp of the Second World War to the 1960s and a change in management, and to the new millennium and beyond. Thames & Hudson's rich output of groundbreaking and award-winning titles - ranging across the subjects of art, archaeology and architecture; history, design, photography and fashion - is celebrated in stunning pictorial spreads, as beautiful and compelling as the books themselves.
- *The Art of the Book* will be a valuable resource for those interested in the history of bookmaking and T&H's impact over the years, and a must-have for collectors, enthusiasts and anyone with an appreciation for the art and evolution of publishing.

AU \$110.00 | NZ \$120.00

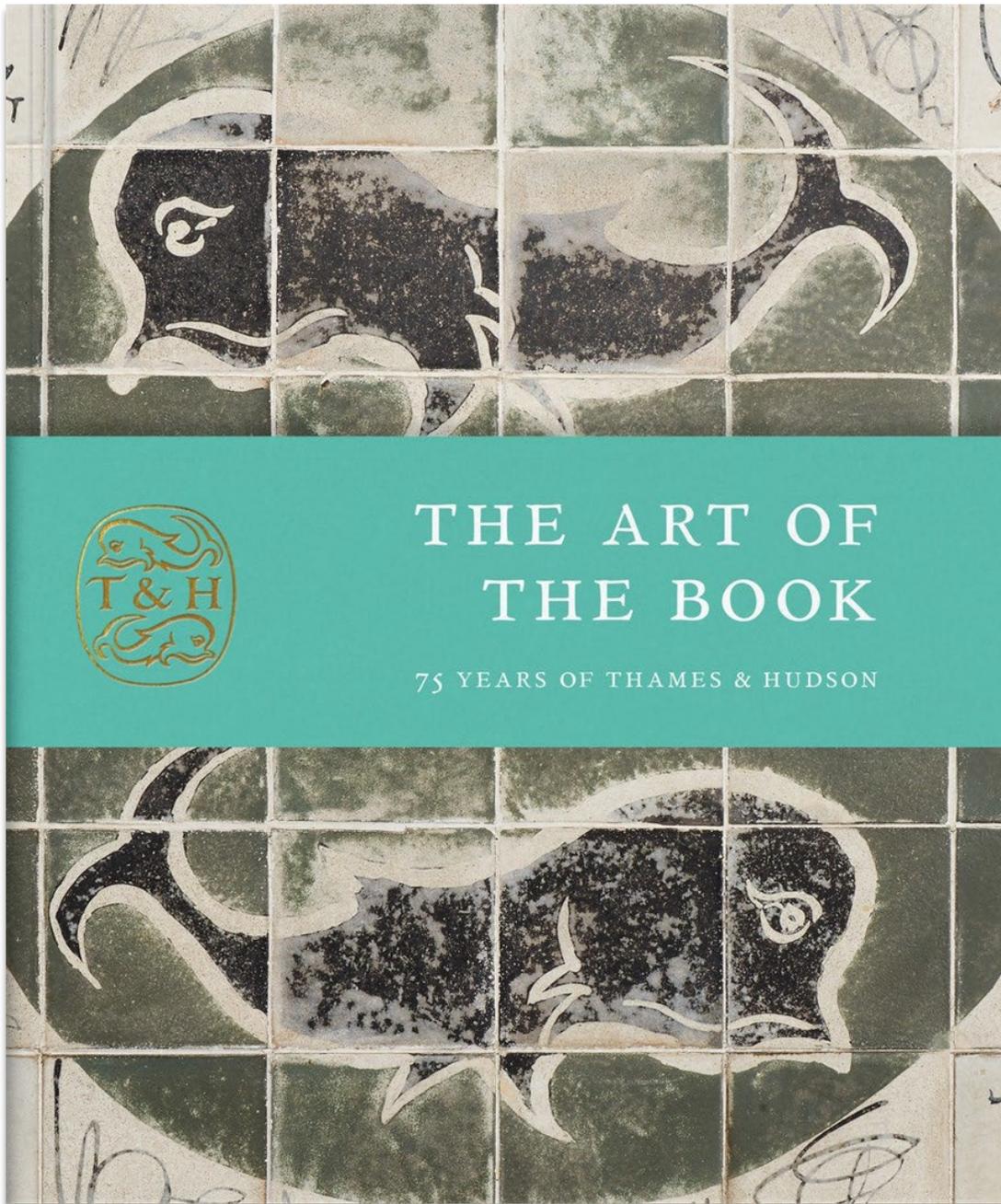
9780500028063

448 Pages | Hardcover

1800 illustrations, 1750 in full colour

290 mm x 240 mm

Thames and Hudson Ltd



the **ART** of the
SNEAKER



Form and Function
through the Eyes
of a Collector

ANDY DUTTON

the **ART** of the **SNEAKER**



Form and Function
through the Eyes
of a Collector

ANDY DUTTON

The Art of the Sneaker

FORM AND FUNCTION THROUGH THE LENS OF A COLLECTOR

Explore the visual story of 150 iconic and custom sneakers, like the Travis Scott Air Jordans and the N7 x Nike SB Dunk Low 1s, through the creative lens of photographer Andrew Dutton in this fresh collection that will look fly on your coffee table

- Every sneaker has a story to tell. From Nike Air Force 1s to the Chuck Taylor All Star, these kicks have gone from the courts to the streets, influencing both fashion and culture. In a tribute to their iconic silhouettes, photographer Andrew Dutton has captured the story of 150 limited-edition, classic, and custom sneakers by focusing solely on their form, texture, and colorway.
- Visually stunning and artistically fresh, *The Art of the Sneaker* is a collection of high-quality photographs essential for any sneakerhead, fashion designer, art enthusiast, or collector. Every page is a glimpse into a world of creative expression and visual storytelling that's perfect for both display and inspiration. No long, convoluted narratives necessary—the sneakers speak for themselves.

AU \$32.99 | NZ \$36.99

9798893961225

172 Pages | Hardcover

150 full-colour photographs, foil, spot varnish, and embossing

254 mm x 203 mm

Familius



Adidas x Unheard of Rivalry Low
Mom's Ugly Couch 14



N7 x Nike SB
Dunk Low 1



Travis Scott Air Jordans



Kids of Immigrants x Nike Air Max Sunder

Air Jordan 3
Black Cement



Trophy Room x Jordan
Air Jordan 7

**“Dream audaciously. Have the courage
to fail forward. Act with urgency.”**

PHIL KNIGHT, FOUNDER OF NIKE



New Balance x Joe Freshgoods 990v6-2



New Balance x Joe Freshgoods 992-5





Union x Jordan x BBS
Air Jordan 1, High

**"A basic design is always functional, but
a great one will always say something."**

TINKER HATFIELD, NIKE DESIGNER



Custom Nike SB Dunk, Low
Wizard of Oz

the **ART** of the **SNEAKER**



Form and Function
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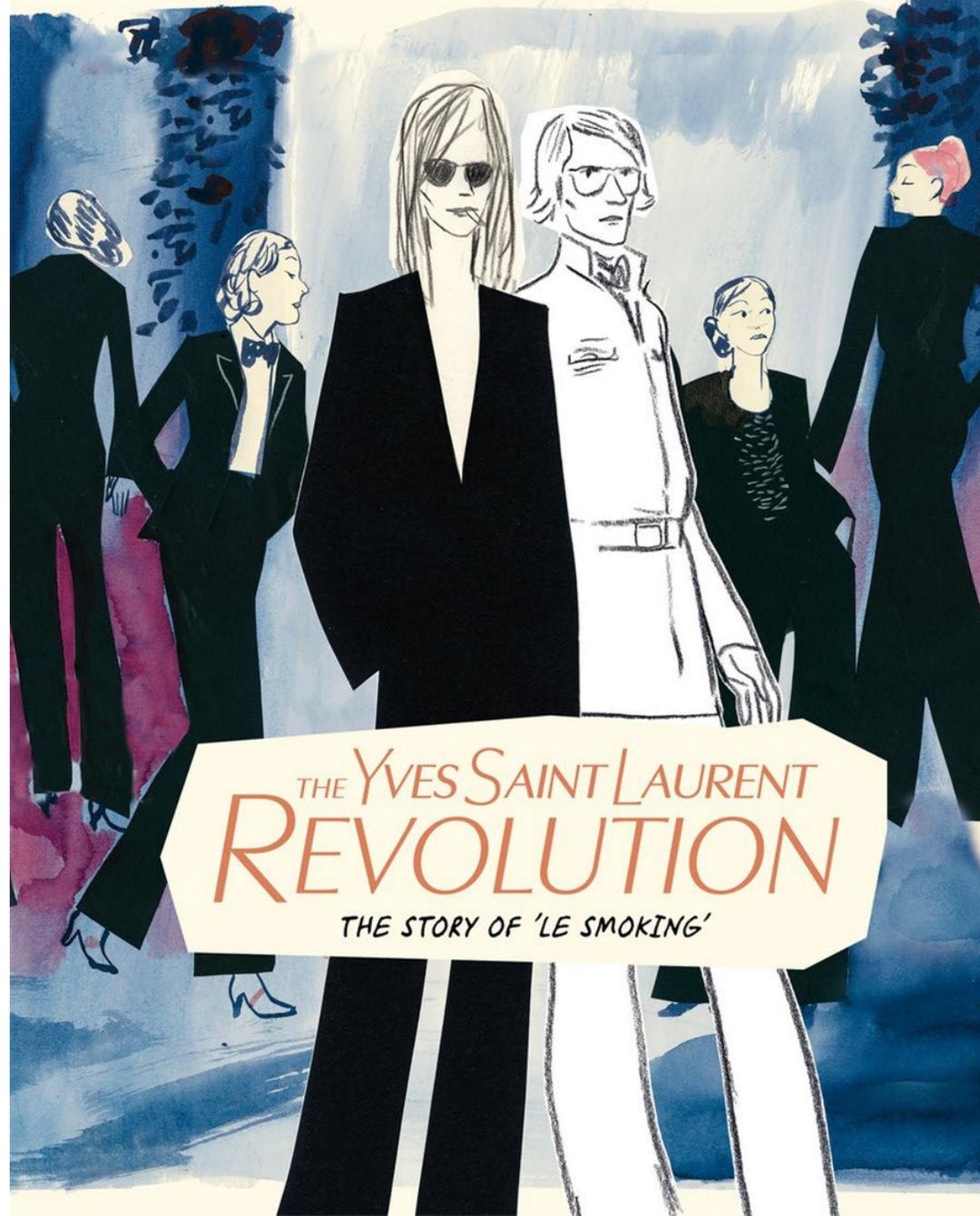
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254 mm x 203 mm

Familius

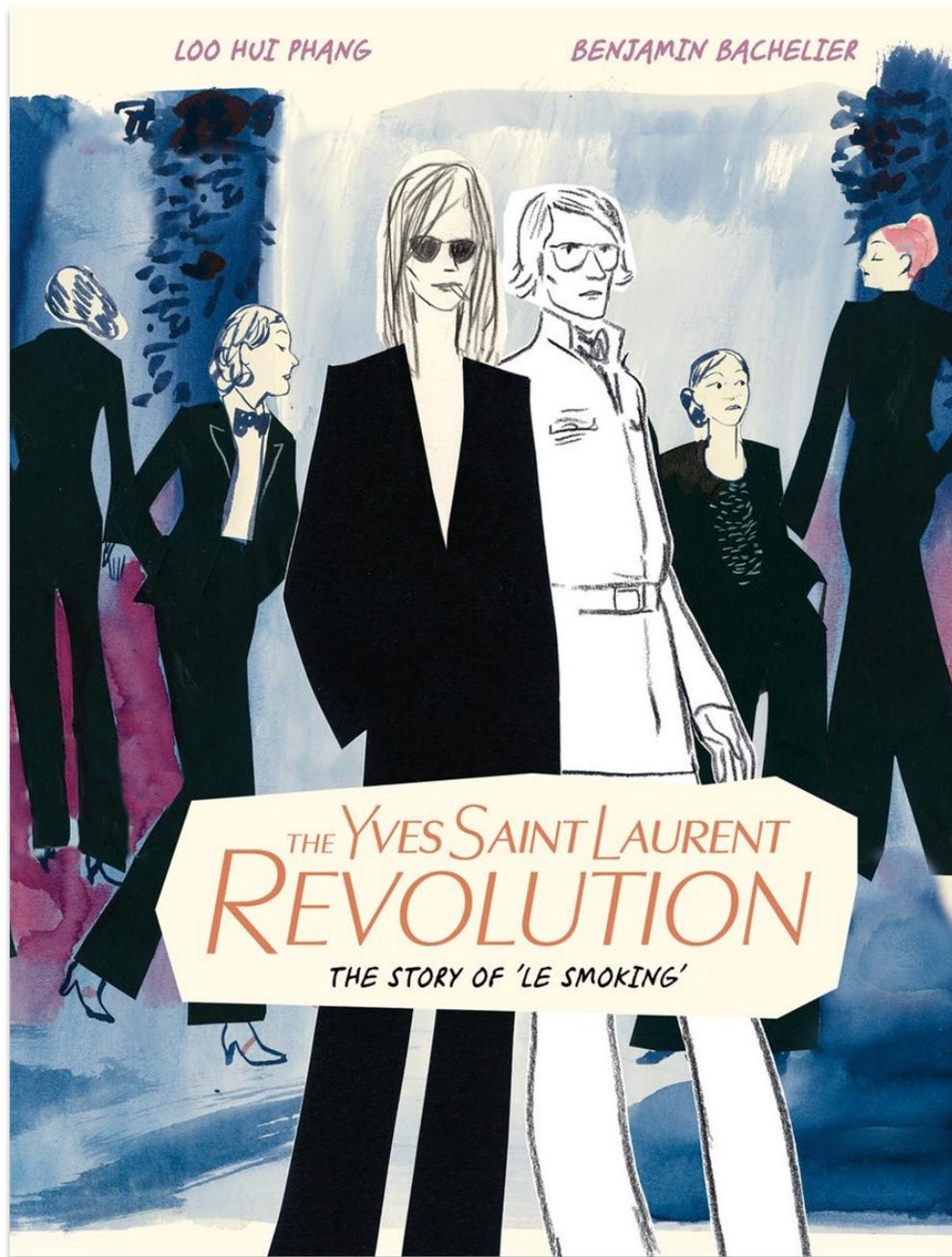
LOO HUI PHANG

BENJAMIN BACHELIER



THE YVES SAINT LAURENT
REVOLUTION

THE STORY OF 'LE SMOKING'



The Yves Saint Laurent Revolution: The Story of 'Le Smoking'

THE STORY OF "LE SMOKING"

Benjamin Bachelier

The story of an outfit, a designer, his muse, and what the three of them created together: contemporary style.

- Paris, 1966. In the tranquility of his studio on Avenue Marceau, Yves Saint Laurent is conducting research for his next collection. From his drawings a female figure emerges... in a tuxedo! 'Le Smoking' is born.
- New York, 1967. Yves Saint Laurent steps out for lunch on the Upper East Side with his lifelong muse Betty Catroux. They are denied a table at every restaurant... because Betty is wearing Le Smoking. A woman in trousers? Unacceptable!
- This chic graphic novel tells the story of Yves Saint Laurent and Betty Catroux's journey with Le Smoking. Through encounters with such timeless figures from fashion and art as Coco Chanel, Christian Dior and Andy Warhol, we discover the studio secrets of the making of Le Smoking and learn how this iconic piece anticipated and contributed to second-wave feminism in the late 1960s.

AU \$44.99 | NZ \$49.99

9780500030967

168 Pages | Hardcover

Illustrated in colour

284 mm x 213 mm

Thames and Hudson Ltd





It was a crazy scene.

Excuse me, sir.
Do you have a light?

Here you are, madame.

Oh! You're not...

But you're wearing...

And who are you?

Julien-Joseph Virey, naturalist and anthropologist.

And as a specialist in the matter, I must inform you, madame, that your clothes are unseemly.

Trousers are a male attribute.

You have no right to usurp them.

Why not?

Because men and women are biologically different.



1986

Sometimes the same sketch is given to two premiers d'ateliers. Then they produce two different interpretations of the design.

Jean-Pierre Derbord, the master of structure is all about clean lines and architecture.

Le Smoking is a stroke of the pencil. To create it, we began with black grain de poudre, a menswear fabric. It's an extraordinary material that captures the precision of the line.



Monsieur Saint Laurent draws straight shoulders with a slight curve. My seamstresses were trained in men's tailoring, and have a trick: to create ease, lines must be slightly curved and pressed to shape. It's the top of the sleeve that creates ease. This is one of our in-house innovations, developed using trial and error.



Sleeve-setting is very important. You never set in a sleeve with a straight arm, as you would in men's tailoring. We ask the model to put her hand on her hip and then pin the bottom of the sleeve to create ease. The sleeve hole curves slightly into the front of the jacket and makes the torso appear narrower. Then we ask her to lower her arm and we set the top of the sleeve, so that it falls but doesn't pull. This creates articulation around the shoulder.

The shoulder pads are hand-stitched from two layers of fabric with a wadding fill. They start at the collar and support the head of the sleeve, and are perfectly integrated into the garment. In this way, they add stature while remaining invisible. The line is very slightly curved and rises to the shoulder edge. This strengthens the silhouette.

All of the seams are pressed to shape, making them so flat that they almost disappear. You shouldn't be able to feel the stitching on the lapel edges. We remove any thickness there.

Grain de poudre is a dry fabric. We never steam-iron it or touch it with a damp cloth, because that will make the fibres swell up.

The jacket is firm at the shoulders and flexible at the waist. You shouldn't be encumbered by tons of fabric on the inside.

It has to feel natural.





Personally, I hated wearing a military uniform.

But you got out and founded your own label. The exact opposite of that macho world.

I much prefer the military look on women.

The trenchcoat was designed for British Army officers and got its name from the trenches of the First World War.

Yves Saint Laurent trench 1962

The peacoat was worn by the Royal Navy, from 1800 onwards

Yves Saint Laurent peacoat 1962

The safari jacket was worn in the late 19th century by British Army officers in India.

Yves Saint Laurent safari jacket, 1968

Male recycled into female. I love it!

Uniforms are glorious. They're the ultimate in masculinity.

Do you know why your jacket cuffs have buttons?

At the French court, aristocrats competed with each other.

Men had to look impressive to gain power.

And while my courtiers were trying to outdress each other, they had no time for plotting against me.

Michel Butor, French writer



But by the late 18th century, the fall of the French nobility led to changes in standards of dress.

British fashion arrived in the form of the uniform of the Victorian middle class: the business suit.

Everything was stripped away. Men made themselves look as neutral as possible. This was the Great Male Renunciation.



It was an anti-luxury, puritan, very Protestant aesthetic.

This neutral look became a baseline. It soon spread all over the world, because less privileged people started to view wearing a suit as a sign of success.



It's such a repressed look. Not sexy at all.

Absolutely. A man in a business suit isn't trying to draw attention to his own body.

Look, there's even a buttoned-up waistcoat on the inside! Men were trussed up in two layers.



But don't forget: this austerity was also a sign of social dominance. Men were in charge and did not need to look appealing to women.



But women had to look alluring to men because they were dependent on them.

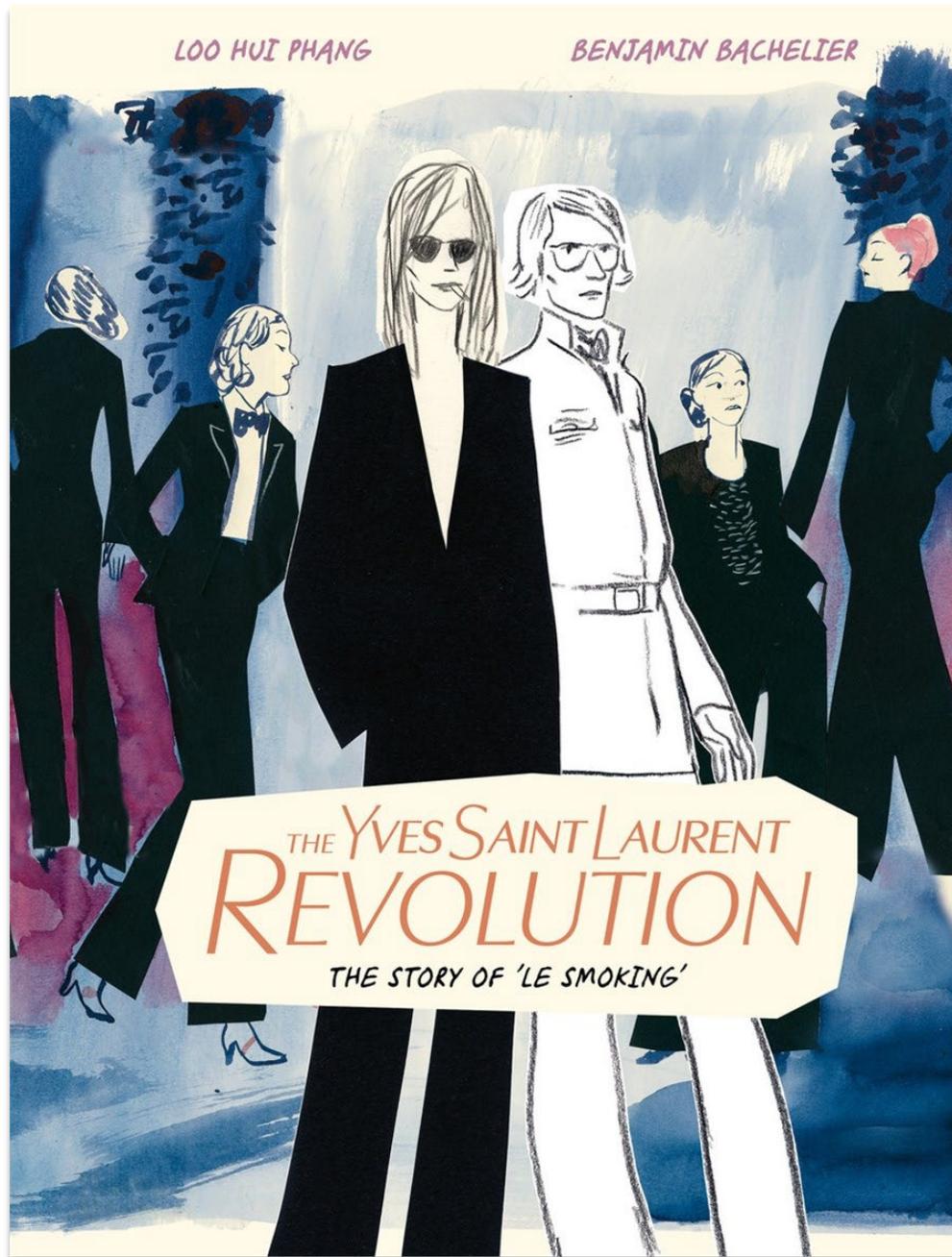


But times changed.



That's the economics of attraction.





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LAURENT:
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by

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COVER TO BE REVEALED

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Yves Saint Laurent: Love

NEW EDITION

Yves Saint Laurent

Presenting the love-themed designs created by fashion designer Yves Saint Laurent for his friends and collaborators, this beautifully produced edition is a perfect gift: stylish, heartfelt, and visually unforgettable

- In 1970, Yves Saint Laurent created the first in a series of poster-like greeting cards he sent each year to friends, collaborators, and clients.
- For the next thirty-eight years, until his death in 2007, Saint Laurent designed bespoke compositions using collage, drawing, gouache, and bold, varied color palettes.
- The updated edition of *Yves Saint Laurent: LOVE* includes a brand-new layout with 16 additional pages, captions that provide insight into Saint Laurent's life, a luxuriously stunning cover, and an introduction from Maxime Catroux, Saint Laurent's goddaughter and the vice president of the Yves Saint Laurent Museum. The foreword by French fashion writer Patrick Mauriès, which accompanied the original book, remains.
- Together, the vivid imagery and this text written by those close to Saint Laurent form a meditation on love that is a treat for the eye as well as the heart.

AU \$39.99 | NZ \$44.99

9781419792151

96 Pages | Hardcover

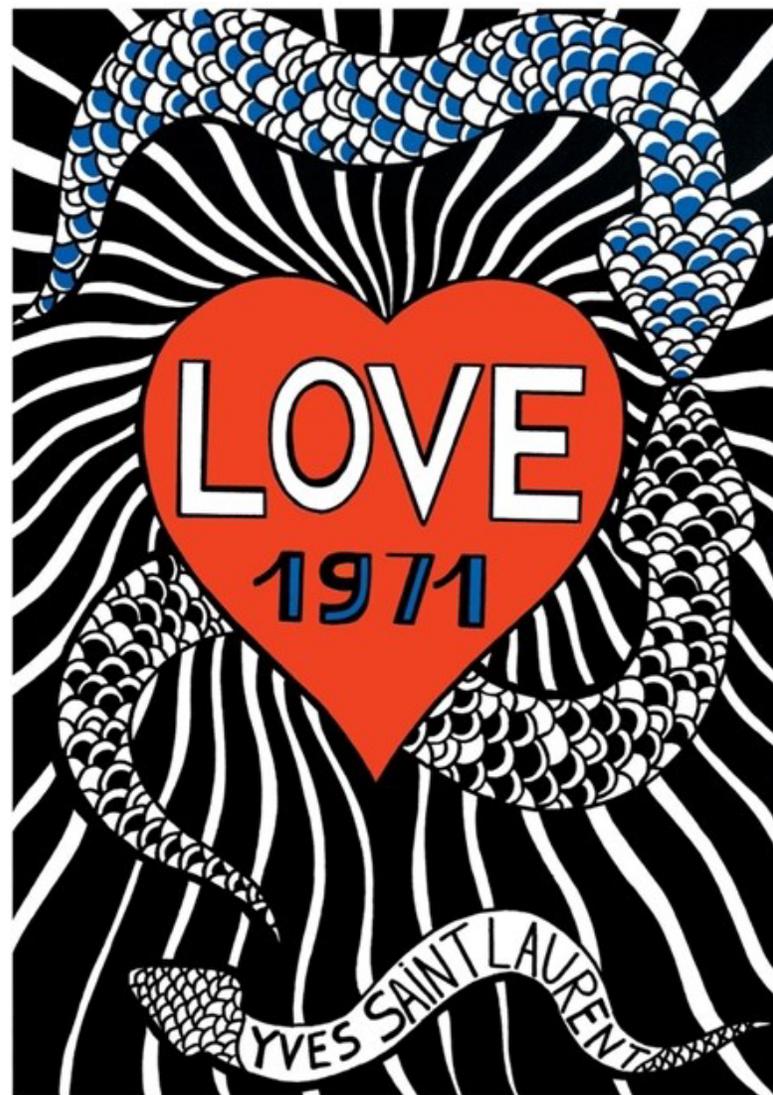
75 photographs and illustrations

170 mm x 121 mm

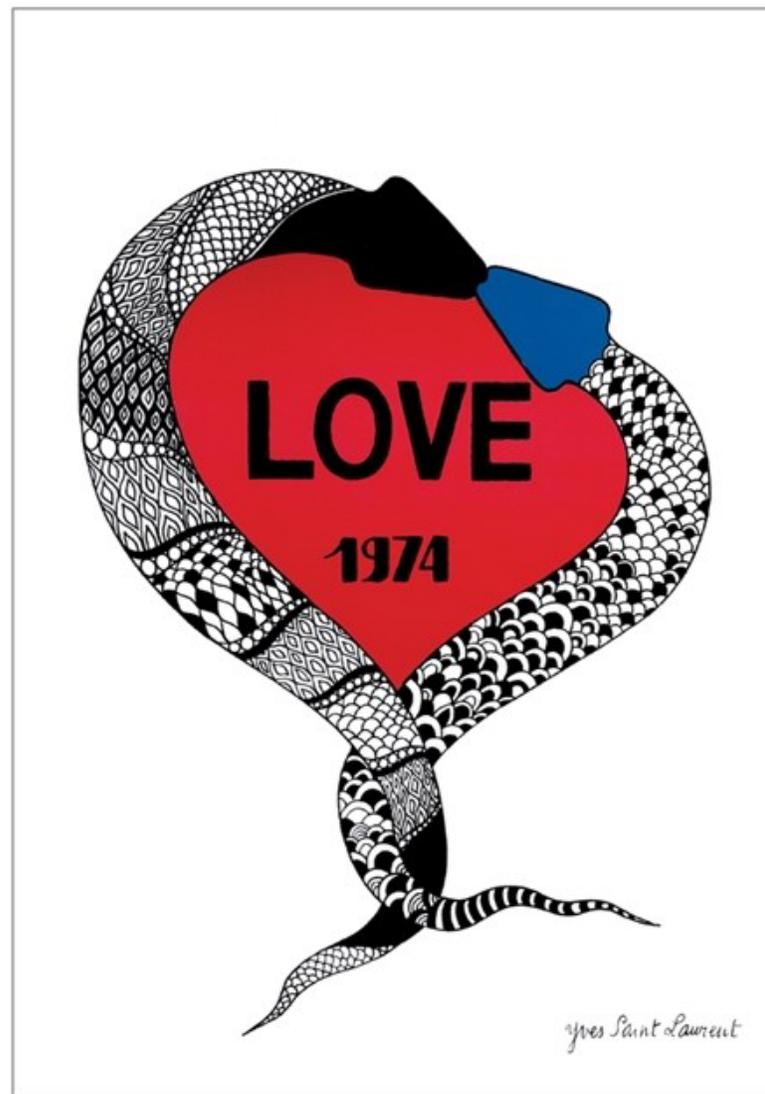
Abrams Books



1971
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1974



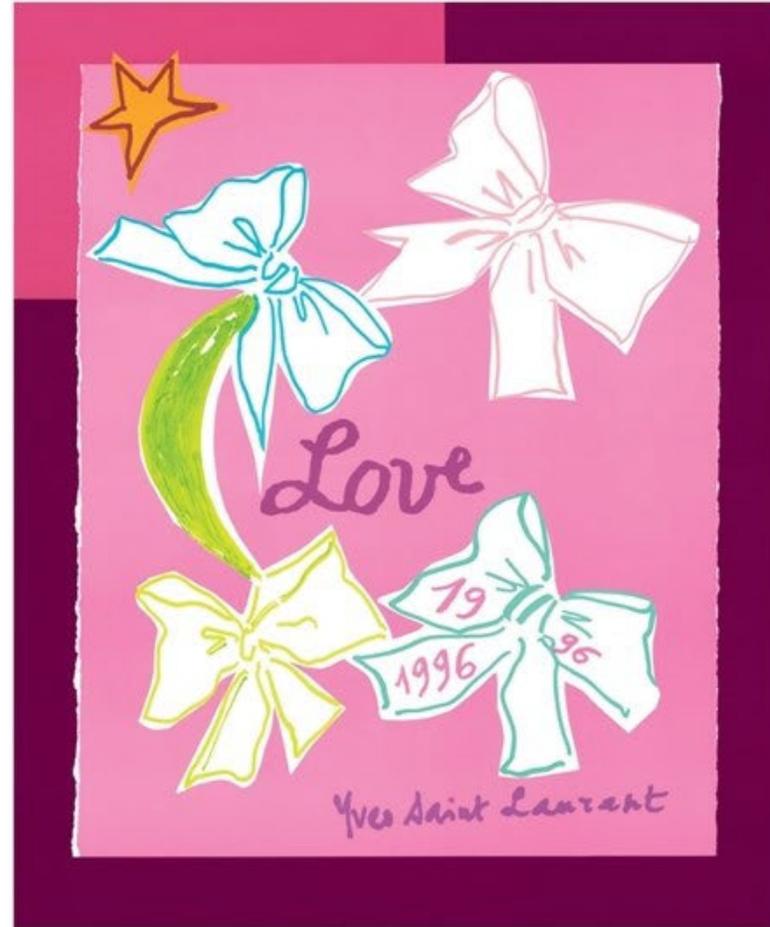
1988



1989



1996



YVES SAINT LAURENT: LOVE NEW EDITION

by

YVES SAINT LAURENT

PATRICK MAURIÈS

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COVER TO BE REVEALED

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Abrams Books

ISSEY MIYAKE



TASCHEN

ISSEY MIYAKE



TASCHEN

Issey Miyake. 45th Ed.

Issey Miyake (Designed by), Midori Kitamura (Edited by)

This history of the life and work of Issey Miyake offers unique insight into the designer's vision and daring. The book is an encyclopedic reference to Miyake's material and technical innovations from 1960 to 2022, overseen by Midori Kitamura - the chairman of the Miyake Design Studio who worked alongside Miyake for over 45 years.

- This definitive history of Miyake's clothes from 1960 to 2022 offers expert insight into the designer's vision and daring. Initiated and conceived by Midori Kitamura, the book looks at the texture-driven originality of Miyake's materials and techniques from the very earliest days of his career, before he had even established the Miyake Design Studio. Drawing on nearly 50 years of collaborative work with Miyake, Kitamura creates an encyclopedic reference of his material and technical innovations through the clothes from his A Piece of Cloth concept, Body Series of the 1980s, Miyake Pleats series, and such practical, everyday designs as his Pleats Please pieces.
- Stunning photographs capture his clothes in their particular quotidian originality. In her far-reaching essay, meanwhile, leading cultural figure Kazuko Koike offers both a complete chronology of Miyake's work and an unprecedented personal profile, looking at the ambition and inspirations that drove his repertoire from tender teenage years. A must-have for designers, students, and fashion devotees, this is a timeless tribute to one of the most innovative makers of our age.

AU \$54.99 | NZ \$59.99

9783754402863

460 Pages | Hardcover

217 mm x 156 mm

TASCHEN

WHERE DID ISSEY COME FROM?

Essay by
KAZUKO KOIKE

I—DAWN

A SUPERNOVA IN THE EASTERN SKY

Nippori. The name of the station where passengers traveling between Narita International Airport and Tokyo board the Skyliner railway link; it also happens to be next to Akihabara, a mecca for all things electronic and digital. I, however, would like to travel back in time and take you to Nippori as it used to be, a typical and traditional *shitamachi*, a working-class neighborhood, as it was in 1971.

Issey Miyake has been showing his work since his days as a student; he has begun to be noticed for his distinctive sensibility. On this particular day, he has been at the station since early morning for a photo shoot he has organized.

Nippori was a major train station with people transferring from a privately operated line to the Japan National Railway line (now called JR, following privatization). They came from Tokyo's eastern neighbor, Chiba prefecture, and the train carriages of early-morning commuters also carried throngs of farm women known as "Chiba Aunties" (*Chiba no obasan*),

or "The Load-bearing Ladies" (*Katsugiya-san*). Arriving from northern Chiba, they fanned out all over Tokyo, going door-to-door selling their fresh vegetables. The sight of them streaming onto the station platforms shouldering their large bamboo baskets further wrapped and tied in huge indigo-dyed *furoshiki* was extraordinarily impressive. Bearing loads almost equal to their own heights and weighing upward of 70 kilograms, they trod silently and stoically, with so much dignity and presence that the "corporate warriors" who passed them would bow their heads in respect.

"I want to see these Japanese Amazons in their traditional farm clothing combined with the Issey Miyake international debut collection," the designer thought.

Before all of this could transpire, the Japan Society had invited Issey Miyake as one of Japan's rising designers to hold a fashion show in May at their headquarters, Japan House, on East 47th Street in New York. More than 60 pieces were shown, many of them bodywear¹ made of synthetics that represented the latest innovations from Japan's textile industry. They were worn under pants and jackets quilted with *sashiko*² stitches and

Portrait of Issey Miyake
So-en, August 1969, Bunka Publishing Bureau
Photography: Tatsuo Masubuchi



1970

- > Designed the hostess uniforms for Shiseido Co., Ltd., Olivetti Press Center and International Wool Secretariat at Osaka World Exposition, held from March to September
- > March: Participated in the *Toray Knit Exhibition*. Unveiled a unit fashion approach called *Constructible Clothes*
- > April: Established Miyake Design Studio (MDS) with Tomoko Komuro

Toray Knit Exhibition and Constructible Clothes
Returning home from New York, Issey Miyake participated in a Toray Industries, Inc. event to highlight trends in knits. Miyake presented *Constructible Clothes* at an event featuring a speech by Maimé Arnodin, the Paris fashion coordinator who coined the phrase "Knit Age," and a show of knit fabrics by three designers, including Miyake. The models took off pieces of clothing one by one on stage to demonstrate that the clothing has many separate units composed of individual parts. For Miyake's part of the program, there was no music in the hall, only the sound of the clothing as it was being put on and taken off.

March 26, Magnolia Hall, Tokyo Prince Hotel
Planning and composition: Akira Mishima

Opposite: *Constructible Clothes*

A jumpsuit made from a stretchy jersey fabric and a round cape divided into four parts and held in place with dot buttons. Designed and presented in 1970
Photography: Kishin Shinoyama; model: Yuri Hodaka



Toray Knit Exhibition, March 26,
Magnolia Hall, Tokyo Prince Hotel





ISSEY MIYAKE



1980

- > Produced costumes for *Costa Diva*, a spectacle based upon a script by Maurice Béjart
- > March–July: Participated in *The Japan Style* exhibition at the Victoria and Albert Museum, London
- > March: Autumn-Winter 1980 Paris Collection at Salle Wagram
- > April–June: Participated in organizing the *Evolution of Fashion 1835–1895* exhibition at The National Museum of Modern Art, Kyoto
- > June: *Paris–Tokyo Issey Miyake Collection en Route 1980* show (Autumn-Winter 1980) at Shinagawa Prince Hotel
- > October: Spring-Summer 1981 Paris Collection at Salle Vaugirard, Parc des Expositions

Costa Diva

The spectacle *Costa Diva*, with a script by Maurice Béjart, was performed at the IRCAM at the Centre Pompidou, Paris, from March 18 to April 5. Issey Miyake collaborated with Tomio Mohri on the costumes. Béjart acceded to Miyake's request and appeared on stage in costume.

"Miyake's mode dances. It's similar to the sixth sense that I find within myself. It is the swells of life, a deep harmony. ... People who wear Miyake's work change their appearance, but even still, it is not unusual for them to become exactly themselves the moment they put the clothing on. We experience a Dionysian joy when we are freed from conventions. It doesn't matter what that is, it is dance."

Maurice Béjart, *Spazio (Japan)*, No. 23, 1980

Opposite: Plastic Body

The first work in the Body Series. Formed from glass fibers infused with polyester resin. 1980 design/Autumn-Winter 1980 Collection
Photography: Daniel Jouanneau



- 1 Autumn-Winter 1980 Paris Collection, March 29, Salle Wagram
- 2 Spring-Summer 1981 Paris Collection, October 18, Salle Vaugirard, Parc des Expositions





ISSEY MIYAKE



TASCHEN

Issey Miyake. 45th Ed.

Issey Miyake (Designed by), Midori Kitamura (Edited by)

This history of the life and work of Issey Miyake offers unique insight into the designer's vision and daring. The book is an encyclopedic reference to Miyake's material and technical innovations from 1960 to 2022, overseen by Midori Kitamura - the chairman of the Miyake Design Studio who worked alongside Miyake for over 45 years.

- This definitive history of Miyake's clothes from 1960 to 2022 offers expert insight into the designer's vision and daring. Initiated and conceived by Midori Kitamura, the book looks at the texture-driven originality of Miyake's materials and techniques from the very earliest days of his career, before he had even established the Miyake Design Studio. Drawing on nearly 50 years of collaborative work with Miyake, Kitamura creates an encyclopedic reference of his material and technical innovations through the clothes from his A Piece of Cloth concept, Body Series of the 1980s, Miyake Pleats series, and such practical, everyday designs as his Pleats Please pieces.
- Stunning photographs capture his clothes in their particular quotidian originality. In her far-reaching essay, meanwhile, leading cultural figure Kazuko Koike offers both a complete chronology of Miyake's work and an unprecedented personal profile, looking at the ambition and inspirations that drove his repertoire from tender teenage years. A must-have for designers, students, and fashion devotees, this is a timeless tribute to one of the most innovative makers of our age.

AU \$54.99 | NZ \$59.99

9783754402863

460 Pages | Hardcover

217 mm x 156 mm

TASCHEN

BOOK

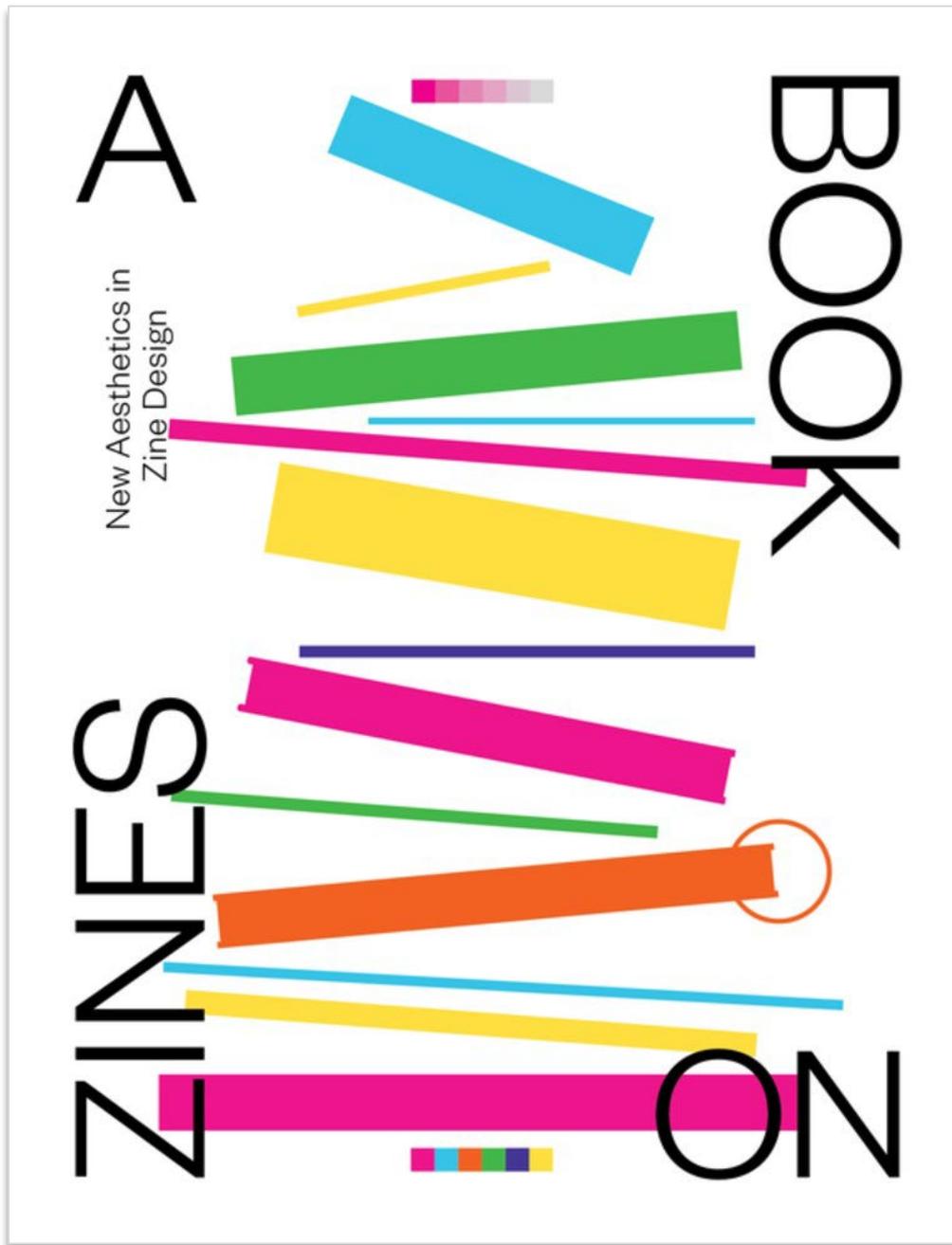
NON

ZINES

A

New Aesthetics in
Zine Design





A Book on Zines

NEW AESTHETICS IN ZINE DESIGN

A companion to *A Book on Books*, *A Book on Zines* celebrates independent creators redefining publishing.

- From underground expression to avant-garde experimentation, zines offer a raw, creative alternative to slick digital content. Showcasing bold typography, experimental visuals, and inventive materials, they push the boundaries of print.
- Through interviews with artists, designers, publishers, and curators, it highlights the voices shaping this movement and the grassroots networks sustaining it—an essential guide for anyone passionate about print and authentic storytelling.

AU \$79.99 | NZ \$90.00

9789887066057

304 Pages | Paperback

Illustrated in colour throughout

255 mm x 190 mm

Victory



Q. What is book design to you? How much does book design influence the reading experience?

A. The design of a book is the body of an idea. It allows readers to enter a world that will give them pleasure or emotion.



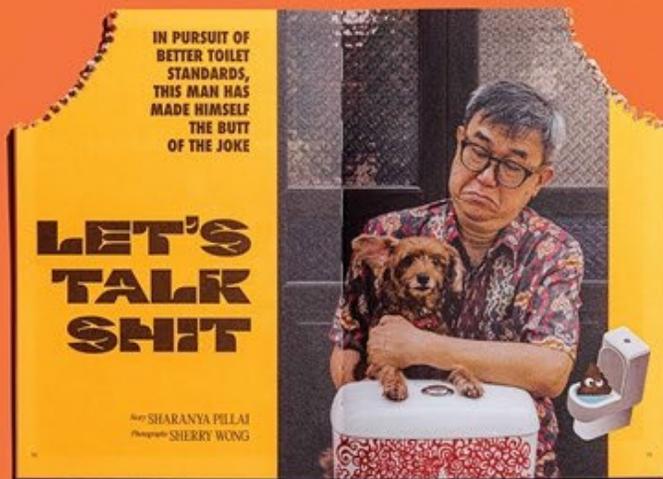
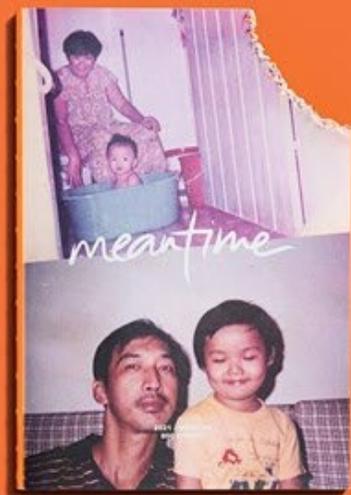
"If you do not run [the letteries], the chap I see man who has always swindled the people of their money is still there. **It is the history of Singapore.** The Chinese who travelled overseas are the biggest gamblers you can find in the world. Because to leave China was to gamble. In Manchu China if you returned you were beheaded. Because you were bringing in dangerous foreign ideas. So to leave China for Nanyang was a gamble."



Q. What are the most important considerations and skills for a book designer to have?

A. [Book designers should aspire] to achieve a design outcome that is close to their hearts and that transcribes their inner feelings. My position is special because I am an editor, and I try to create a universe through the work of different artists. I try to lead the projects I choose as far as possible, finding a balance between their form and content. I like to say that the shape of the book is its substance.

4 Issue #2: Funny Stories
 D-Design's creative concept for a book on the famous Kunqu Opera originating in the 16th century, set out to rejuvenate the image of an important Chinese cultural heritage by using a design language devoid of oriental characteristics but still sensitive to traditions in a compelling way.



Q. What is book design to you? How much does book design influence the reading experience?

A. Book design was the medium through which I first understood the relationship between information and design. As it typically involves a lot of work, it has affected the way I acquire knowledge and conceptualise my work, in that I end up reading more than I usually do.

Q. What are the most important considerations and skills for a book designer to have?

A. [A book designer must always consider if his/her work] conveys an authentic and unique personal perspective, and whether the techniques used to achieve it are appropriate.

Q. What is book design to you? How much does book design influence the reading experience?

A. It is a vehicle for storytelling. As a book designer, I start with a concept to present the content in such a way that it creates a narrative, choices should be made.

(i) *Cooking With Scorsese: The Cookbook*
A *Spiritual History of Despair* by Kaneko Mitsuharu captures the struggles that people endured during the Meiji era.

(ii) *A Spiritual History of Despair*
A *Spiritual History of Despair* by Kaneko Mitsuharu captures the struggles that people endured during the Meiji era.

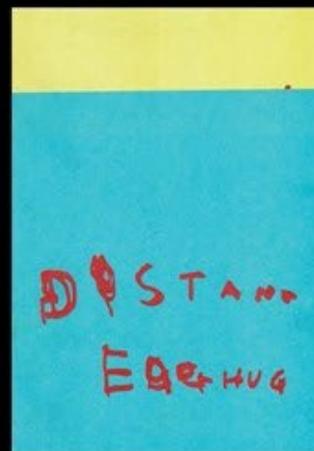
(iii) *People of Tokyo*
A *Spiritual History of Despair* by Kaneko Mitsuharu captures the struggles that people endured during the Meiji era.

(iv) *People of Tokyo*
For the book's cover design, Wang Zhi-Hong was inspired by

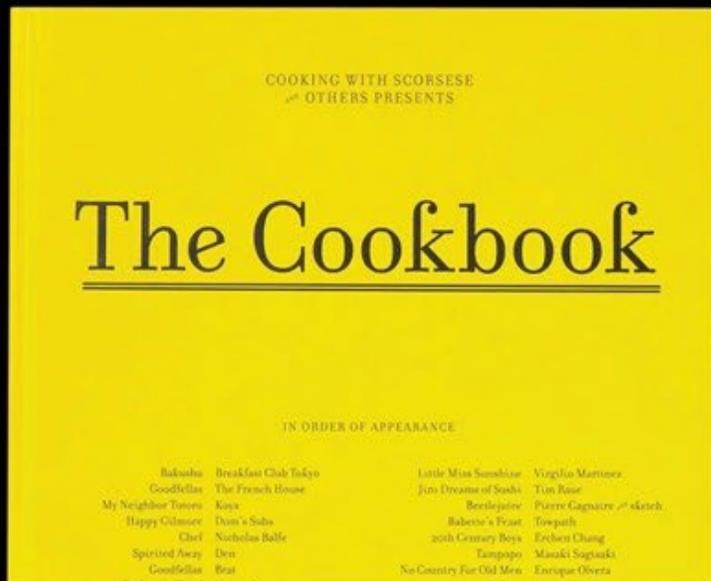
(v) *People of Tokyo*
For the book's cover design, Wang Zhi-Hong was inspired by



(ii)



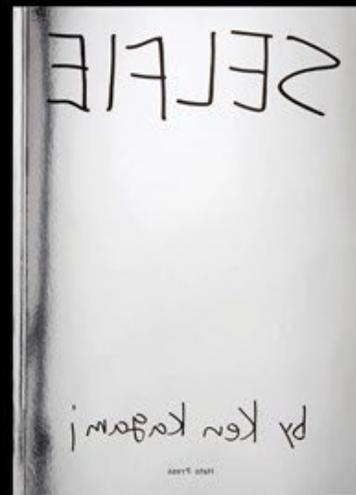
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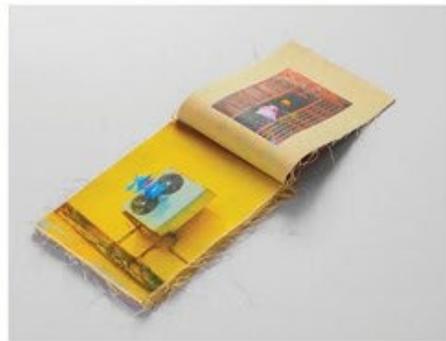
(v)

Hang

In 2018, the Bank of Culture commissioned Dualai Studio with the editorial and packaging design work for the Taiwan New Cultural Movement Memorial Museum. The studio based their creative concept on the importance of delivering 'cultural packages from the past' in recognising its power to preserve society.



064



A BOOK ON ZINES

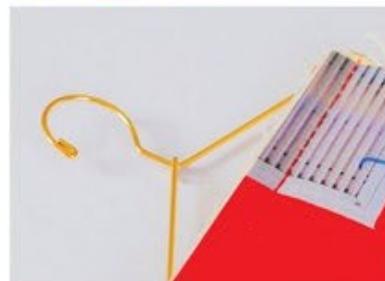
DESIGN
Tum Wuthipol Uj

CLIENT
4th Istanbul Design
Biennial

PUBLISHER
Valiz

SIZE
162mm x 212mm x 10mm

FEATURES
Case binding, vinyl jacket,
spot-colour printing



SHOWCASE

065

Rubbish FAMzine #6

The design concept for 'As Free as the Ocean' corresponds to its author's 48 essays on the theme of freedom. Besides using PVC material so that its cover actually shimmers like water when exposed to sunlight, mistroom also left specific gaps between the margins of each page to slow the reader's tempo down, infusing the entire book with a sense of calm.



066

A BOOK ON ZINES

DESIGN
holycrap.sg

CLIENT
Alta Tecnologia Andina
- ATA

PUBLISHER
holycrap.sg

SIZE
186mm x 220mm x 40mm

FEATURES
Paperback binding, fore-edge printing, silk-screen printing, foil-stamping



SHOWCASE

067

Revue Diapo 001

The collection of work in 'Must There Be An Ecstasy' by Taiwanese poet Zhu Fui reflects on issues like loneliness, despair, and long-distance love. Inspired by the melancholic prose, Dualai Studio designed a cover for the book featuring an illusion of trees in the right.

DESIGN
Revue Diapo

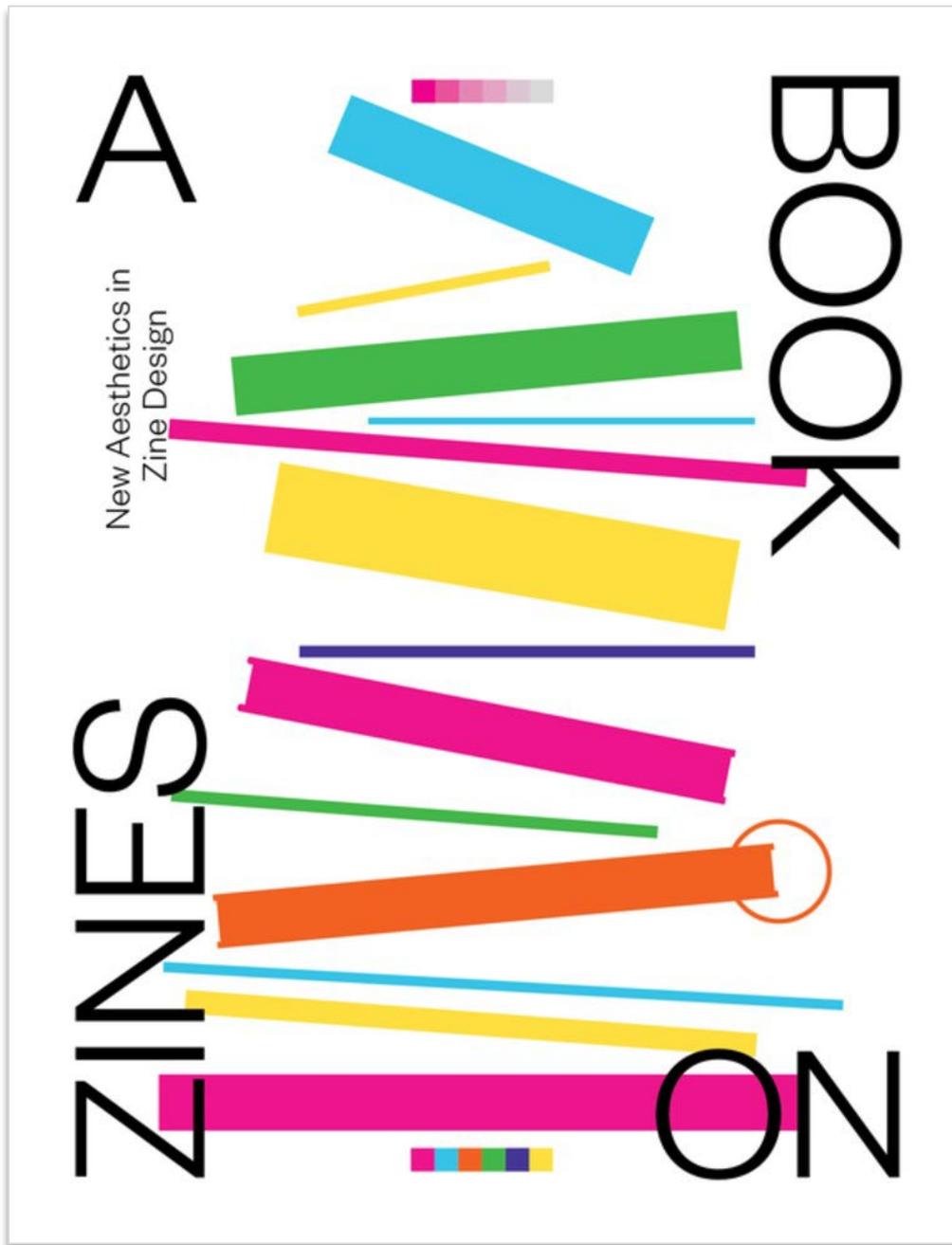
CLIENT
Editorial Gustavo Gili

PUBLISHER
Editorial Gustavo Gili

SIZE
170mm x 245mm x 30mm

FEATURES
Hardcover binding, 3-ink printing, embossing





A Book on Zines

NEW AESTHETICS IN ZINE DESIGN

A companion to *A Book on Books*, *A Book on Zines* celebrates independent creators redefining publishing.

- From underground expression to avant-garde experimentation, zines offer a raw, creative alternative to slick digital content. Showcasing bold typography, experimental visuals, and inventive materials, they push the boundaries of print.
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AU \$79.99 | NZ \$90.00

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Victory



Brand®

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Brand No.80

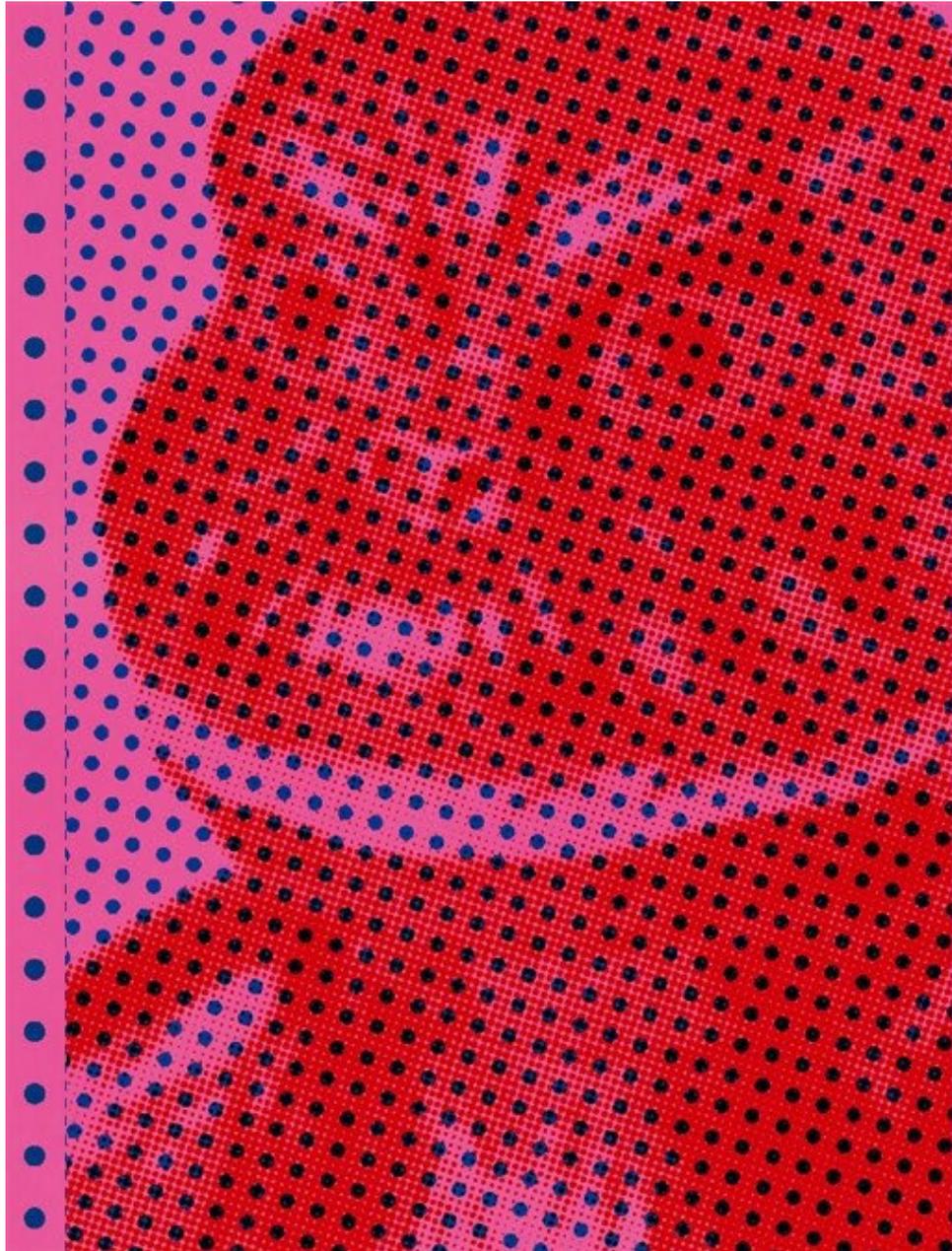
FOLLOW TOYS!

Ltd., Sendpoints Publishing Co.,

Toy design is a process full of imagination and creativity, which evokes an emotional resonance and creates a joyful experience for users through colors, materials, textures and interaction.

- For designers, toys not only serve as a medium for creation but also a vehicle to express emotions and share happiness. Through toys, they respond to people's demand for emotional value, and in turn, make design more fun.
- With the theme "Follow Toys!", Brand 80 features the design concepts and processes behind toys, allowing readers to feel the hidden creativity within toy design!

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SendPoints Publishing



TO "PLAYING"

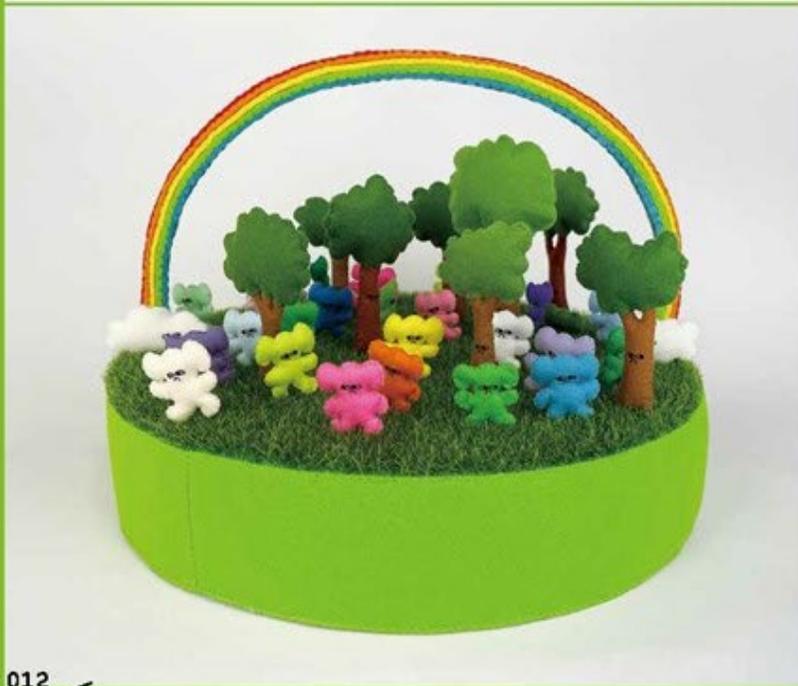


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BIRD PITT

Bird Pitt is a Seoul-based artist. He depicts the world from a different perspective—viewed from a bird's perspective, people seem trapped in a large pit. Drawing is at the core of his practice, and he continues to expand into various forms, including books and dolls.



012

013



20 FILES OF MY CREATIONS



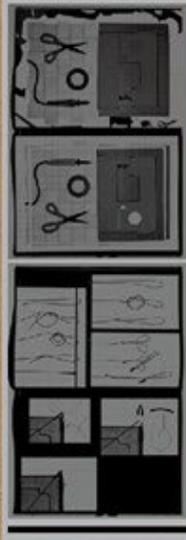
018

019

ROKKAKU KITE

MANUFACTURING PROCESS

The kites are made on the sewing machine by stitching ripstop nylon parts together and cutting away the double-layered parts we don't need, a single-layered tail remains. (Our publication One Style Kite, we documented the process of making a single kite step by step.)



FILE OF MY TOY

| | |
|----|--|
| 📅 | 2004 |
| 📏 | 150x125cm |
| 🛠️ | Carbon fiber frame, ripstop nylon tail and palleties |
| 🌍 | Rokkaku kite, a traditional stretched Japanese kite |



ME AND MY TOY

🕒 These kites were made in 2004 when we decided to make kites with both our studios' signature styles. We both started a kite and switched kites halfway through the process. The other studio continued to finish it in their own way, reacting to what was given to them.

💡 We always hope our kites can make people feel like they want to make a kite, rather than that they want to just buy a kite.

🛠️ Both our studios like textiles and when it comes to making textile kites, ripstop nylon is simply the best material to use. The nylon is light, strong, colorful and after some practice and with the right tool, it is quite easy to work with. Schellens and Abbene do like to translate their photographic interest into an own monographic design that goes up in their.

🌟 Go make a kite! Go fly a kite!

20 FILES OF MY CREATIONS

3
4
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20

KITE CLUB

Kite Club

Kite Club is managed by Bertjan Pot, Maurice Scheltens and Lisbeth Abbene. Scheltens and Abbene are from the studio Scheltens & Abbene. They share love for hand-made single line kites. The kites designed by them often have rigid frames and fluttering tails. Making kites is a craft with a long worldwide tradition. They study this tradition well while making their designs contemporary and innovative.



020

021



20 FILES OF MY CREATIONS



maitoparta

maitoparta is a Japanese illustrator and artist. She has created in the form of illustration since her collage years, later transforming her whimsical characters into wooden sculptural and plush toys. "maitoparta," meaning "milk mustache," the trace left on mouth after sipping milk, captures her love for life's small, delightful moments.



032

033



20 FILES OF MY CREATIONS



Mang Jin

Based in Jingdezhen, Jiangxi Province, Mang Jin works with clay to craft vessels and sculptures that channel emotion and energy, giving visual form to intangible ideas. She is both a chronicler and a narrator.



048

049



20 FILES OF MY CREATIONS



Brand No.80

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SendPoints Publishing

S A R A A H

S H E R M A N

THE INTERSECTION
OF ART AND DESIGN

S A M U E L





Sarah Sherman Samuel

THE INTERSECTION OF ART AND DESIGN

Sarah Sherman Samuel

This highly anticipated monograph from celebrated designer (and AD100 award-winner) Sarah Sherman Samuel presents her inspired designs for modern, warm interior spaces, along with insight into the creative process behind her furniture, textile, and fine-art creations.

- Samuel's first book offers an inside look at her diverse talents, with a wealth of interior design projects, pages from her sketchbooks, original patterns for furniture and textiles, and thoughtful commentary. Throughout the book, Samuel reveals the inspirations underlying her sought-after aesthetic.
- Beautifully photographed by Nicole Franzen and designed as a luxurious objet for the coffee table or bookshelf, this book gives design enthusiasts and Sarah Sherman Samuel fans just what they have been waiting for—front-row access to the work of one of today's top designers.

AU \$95.00 | NZ \$105.00

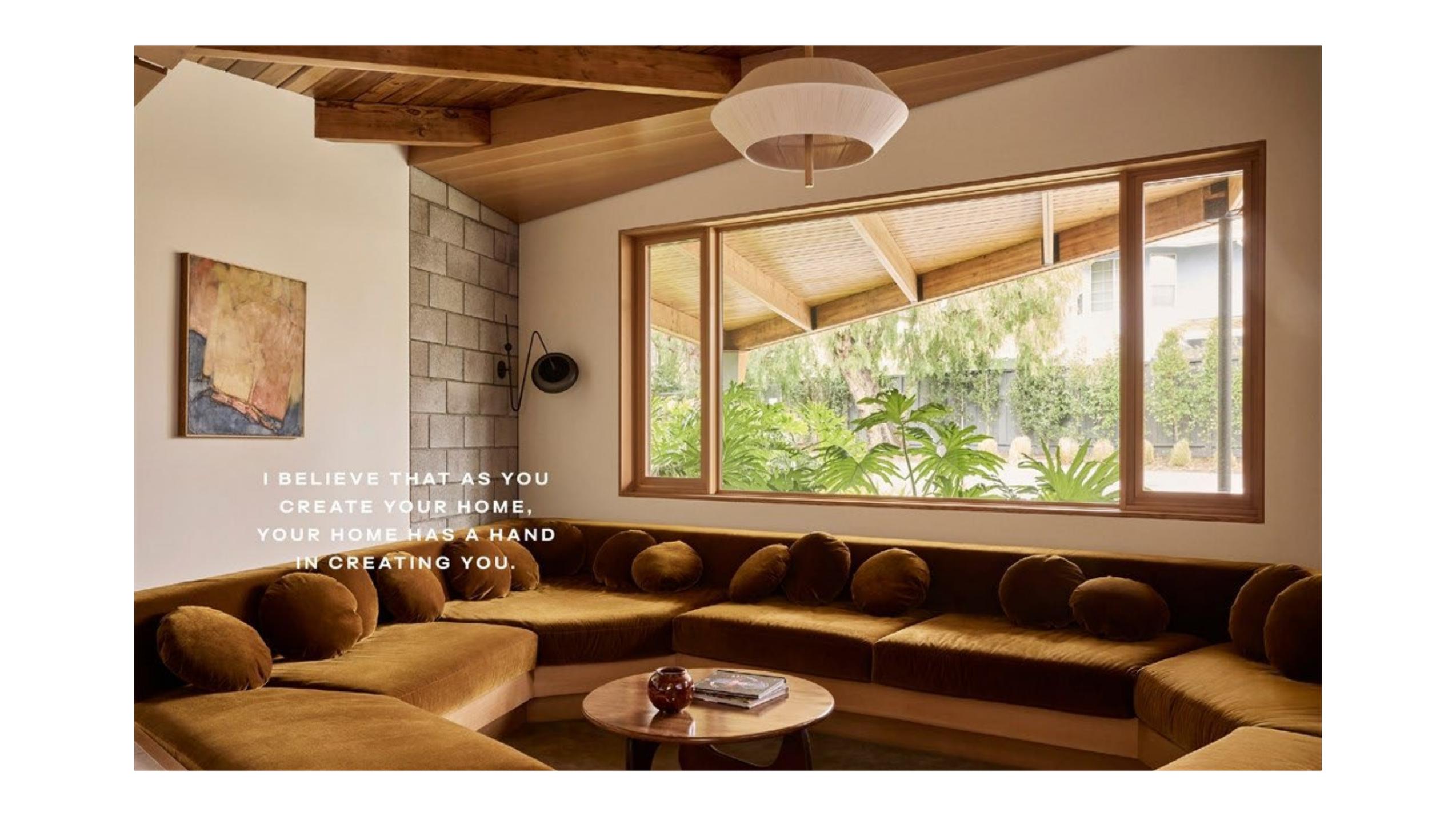
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225 full-colour photographs

302 mm x 241 mm

Abrams Books



I BELIEVE THAT AS YOU
CREATE YOUR HOME,
YOUR HOME HAS A HAND
IN CREATING YOU.



INTRODUCTION

I am unequivocally and irrevocably home obsessed. For me, a home transcends merely a dwelling; the objects we choose to keep in our homes tell the stories of our lives. I'm interested in what choices we make in the home and how those choices evolve to shape our lives. For me, that looks like handcrafted furniture by my father, vintage finds collected on my travels, my kids' art on the walls, special pieces of pottery, and my own furniture and designs, often in various stages of prototypes. These diverse elements—craft, art, family heirlooms, and my own designs—intersect to create spaces that feel both personal and alive. I also believe that as you create your home, your home has a hand in creating you—the way a calm color palette can soothe, a natural stone can ground, or a bold print can energize.

You can learn so much about a person just by taking a peek into where they live, and my fascination with home and how it reflects all our personal quirks and rituals is surely rooted in my upbringing in Michigan. My Finnish mother was raised on her immigrant parents' cattle farm in northern Michigan—a place where winter isn't just a season but more of a dominant condition. Despite the freezing temperatures—or maybe because of them—there was no indoor plumbing. Even when I was a child and visiting my grandmother, the absence of bathroom plumbing in the home wasn't so much of a shock as it was simply the way things were. It wasn't until later when I thought back on those memories that I started to question whether the lack of plumbing was real or something I'd imagined. (It was real. I checked.)

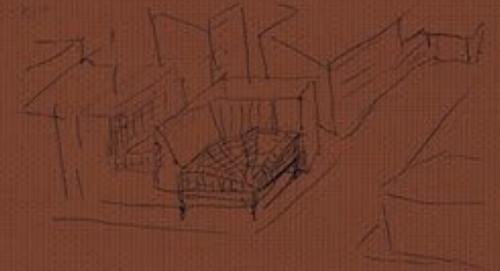
My upbringing planted the seed for a career that is devoted to the spaces we inhabit. As a designer, I've come to see the home as a sort of living autobiography, stitched together from a client's hopes, habits, memories, and ideas. I am fascinated

by the variety of must-haves and wishes that come up for clients' homes and the ones that I have accumulated along the way. One person's essential is another's "Why would you ever?" Ranging from the whimsical—a secret door to a hidden lounge, a golf simulation room, a wall of mirrors to dance in front of—to the more functional—a bespoke cabinet to house technology for an artificial intelligence-powered mattress topper, custom millwork to display a prized crystal collection, a dog shower tucked discreetly into the mudroom—right down to little luxuries like an instant hot tap for a coffee bar in the primary suite. The beauty of all this is that it reveals there's no universal checklist. No right or wrong. Just an ever-shifting landscape of needs, wants, and wishes. And it's a joy—truly—to get to help people build a home tailor-made for them, where their most intimate, eccentric, and unfiltered lives unfold.

When my mom was eighteen, she left the farm life in northern Michigan to go to college. She met my dad at her first job after graduating, where they worked together before eventually marrying. When I was growing up, my dad built my family's homes in his spare time. He was a computer network engineer by day and woodworker by hobby. My father's dual nature as engineer and craftsman taught me early on how different disciplines can enrich each other. This intersection of technical precision and artistry would later influence my own multifaceted approach to design. My parents were mostly homebodies, which naturally kept my siblings and me at home, too. Our house and the wooded property surrounding it became our whole world. For the majority of my childhood, we lived in a new development neighborhood in a home my dad built. The house was a typical example of the 1980s and 1990s subdivision: a two-story farmhouse design with shutters, a wrap-around porch, and



RESIDENTIAL
PROJECTS
PART ONE



Handwritten notes:
1/21/91
1-17-91
3/2 P.C.









Sarah Sherman Samuel

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Sarah Sherman Samuel

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225 full-colour photographs

302 mm x 241 mm

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**A Feminist History of
Photo Collage, Montage
and Assemblage**



Fiona Rogers

Thames
& Hudson | **V&A**

**A Feminist History of
Photo Collage, Montage
and Assemblage**



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Cut Out

A FEMINIST HISTORY OF PHOTO COLLAGE, MONTAGE AND ASSEMBLAGE

Fiona Rogers

Cut Out presents the previously untold relationship between photography, feminist art and collage, from the 19th century to the present day.

- Female artists have long employed collage to reflect the ways in which identity is often constructed from conflicting, contrasting and contradictory parts. *Cut Out* explores the relationship between photography and feminist collage, foregrounding the use of femmage - a radical reclaiming of craft traditionally associated with women - as a resilient method within feminist and political art.
- *Cut Out* presents an expanded definition of collage and cutting techniques to encompass photomontage, assemblage and the photogram. Tracing a lineage from nineteenth-century makers to contemporary practitioners, we encounter Victorian album makers; Modernist,
- At a moment when photography and its history are being actively contested and reappraised, *Cut Out* is a reminder of its political power.

AU \$90.00 | NZ \$100.00

9780500481127

240 Pages | Hardcover

Illustrated in colour

275 mm x 230 mm

Thames and Hudson Ltd

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FIONA ROGERS

Introduction

Fragmented Lives: The Origins of Femmage

Collage has always been a shapeshifting and transformative art form. It is a technique that spans time, geography and artistic disciplines, appearing in everything from Japanese silk work in the 1100s to botanical studies, folk art, Modernist poetry and political propaganda. Examples of collage can be found as early as the invention of paper itself, while its more recent history is intrinsically bound to the Modernist art movement and the search for alternative forms of artistic representation. Its use of everyday materials connects to Marcel Duchamp's concept of the 'readymade', elevating ordinary objects to the status of high art and challenging expectations about what art should be, what it should look like, how it should be made and by whom. Collage is at once simple and complex, and full of contradictions: it can reveal and hide, construct and dismantle, and be both violent and reparative.

Collage defies convention and eludes easy definition. It relates to the development of 'material culture', a concept which emerged alongside nineteenth-century mechanical and industrial innovations in Europe, including mass paper production, advancements to the printing press and the invention of photography. The 1850s represented a golden age of commercial photographic inventions, leading to the carte-de-visite in 1854 – a revolutionary print medium that would democratize photography and become a key material in 1860s crafting. In many ways, therefore, photography was and still is collage's perfect partner.

Collage's inherent nature as a democratic and accessible medium has, however, presented historians and art critics with something of a conundrum. Before the Modernists began experimenting with 'stuff stuck to other stuff' (to quote art historian Freya Gowtley),¹ there were makers doing the same all over the world, but these individuals – mostly women, folk and Indigenous artists – have historically been relegated to

the margins of art practice. Art history suggests a habitual, inherently gendered separation of collage techniques: the conceptual 'high' art form, as developed by Picasso and Georges Braque in 1912, and the 'low' craft or hobby version, defined by an aesthetic or technique and (mostly) practised



(2)



Catherine Mary Wood (dates unknown)
Wood family album, c. 1870. Albumen prints
and watercolours. 32.1 x 27.8 x 4 cm.
V&A RPS.1206-2018





11

12



Julia Margaret Cameron (1815–1879)

[1] *Kate Dove with Photogram Frame of Ferns*,
 photograph by Oscar Gustav Rejlander in
 collaboration with Julia Margaret Cameron,
 c. 1862. Albumen print, 10.6 × 15 cm.
 V&A: PH256-1982

[2] *My Grand Child Archie Son of Eugene*
 Cameron R.A. aged 2 years & 2 months, 1865,
 Albumen print, 25.5 × 36 cm. V&A: 45159

Julia Margaret Cameron is known for her pioneering and experimental portraits, which she began aged 48. Prior to making her own photographs, she compiled albums and printed photographs from existing negatives. This embellished photogram (opposite) is originally by Swedish photographer Oscar G. Rejlander, who visited Cameron's home on the Isle of Wight in the early 1860s. Rejlander was a pioneer of 'combination printing', which used more than one negative to create complex compositions. Cameron has placed ferns between the negative and the printing paper, perhaps to symbolize the delicate Victorian sensibility of the young woman. This singular photogram appears to be unique in Cameron's oeuvre. She is not known to have used this technique elsewhere in her work, although multiple and cut negatives feature, as seen in the photograph of her grandchild above.



(23)

In an interview conducted in 1959, Hannah Höch said: "Most of our male colleagues continued for a long while to look upon us as charming and gifted amateurs, denying us implicitly any real professional status..." It was a fate many of Höch's peers could relate to, including Suzanne Duchamp and Valentine Penrose (fig. 23), who are often cast as the muses, wives, mistresses or sisters of their male counterparts. In a pointed gesture, their own work often highlights the reductive experience of gender and feminist issues, such as sexuality, suffrage and bodily autonomy, as evidenced by the German artist and activist Alice Lex-Nerlinger in her photomontage *Paragraph 218* (1931), tackling abortion rights (fig. 24), and the French photographer Claude Cahun, whose work boldly challenged gender conformity (fig. 54–55).

The experimental possibilities and conceptual thinking of Modernist photomontage reverberate in the work of post-war and contemporary artists. Its power to subvert and provoke is clear within feminist art production from the Women's Liberation era and in the evolution of recent digital

art practice. Contemporary artists such as Alix Marie (fig. 52–53) and Zofia Kulik (fig. 25) adopt distinctly Dada approaches to their photomontage practice; Kulik even incorporates the familiar symbols of skulls, weaponry and military paraphernalia to explore her own post-war trauma. Viviane Sassen pays homage to Duchamp's ready-made and the collaborative Surrealist parlour game of chance known as 'Exquisite Corpse' in her freestanding contortions combining abstracted body parts with everyday objects (fig. 26). Barbara Nessim (fig. 74–75), a pioneering figure in early computer art, uses digital technologies to composite her montages, evidencing the continued correlation between art and technology and the persistent influence of that most Constructivist of themes: man and machine.

(24)

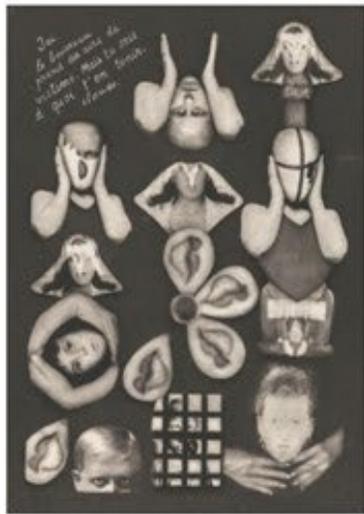


(23) Valentine Penrose (1896–1976), *Doni dei Ninivitei* (Gifts of Women), 1951. Book (open), 16 × 44 cm. National Art Library, V&A: 38041981003970

(24) Alice Lex-Nerlinger (1893–1975), *Paragraph 218*, 1931. Pencil drawing with spray paint, 95 × 76.5 cm. Stadtmuseum Berlin: VII 60/876

(25) Zofia Kulik (b. 1947), *Light Rose I* (Smokes), 2000. Gelatin silver print, 180 × 150 cm

(26) Viviane Sassen (b. 1972), *Consequences/Cadavre Exquis #6*, 2000. Paper cutout collage, Carsons Rag paper and nails, 200 × 150 cm



Claude Cahun (1894-1954)
Aveux non Avenus (*Disavowed Confessions*), 1930
 Platinum prints, 1930; printed 2004. 18 x 13 cm
 (each), V&A: E.714-2005 to E.721-2005

Claude Cahun was a pioneering French artist, writer and queer theorist. Born Lucy Schwob, Cahun is the artist's gender-neutral pseudonym, and their performative works often explore the concept of sexuality, identity and gender. The Surrealist photomontages *Aveux non Avenus* were made in collaboration with Cahun's partner, Marcel Moore, and featured in Cahun's 1930 publication of the same name. The works include portraits, abstracted body parts, and symbols such as masks and chess pieces, collaged together to create dreamlike scenes. These works were reprinted from the original glass half-plate negatives, which were hidden during the German occupation of Jersey in 1940 and only rediscovered in 1971. Moore and Cahun were active resistance fighters and produced anti-war propaganda. Both were arrested and sentenced to death, but were freed after Jersey's liberation in 1945.



**A Feminist History of
Photo Collage, Montage
and Assemblage**



Fiona Rogers

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Cut Out

A FEMINIST HISTORY OF PHOTO COLLAGE, MONTAGE AND ASSEMBLAGE

Fiona Rogers

Cut Out presents the previously untold relationship between photography, feminist art and collage, from the 19th century to the present day.

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- *Cut Out* presents an expanded definition of collage and cutting techniques to encompass photomontage, assemblage and the photogram. Tracing a lineage from nineteenth-century makers to contemporary practitioners, we encounter Victorian album makers; Modernist,
- At a moment when photography and its history are being actively contested and reappraised, *Cut Out* is a reminder of its political power.

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GABRIELLE ALIOTH & MAX SCHMID

Magic Ireland

LEGENDS AND LANDSCAPES

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Magic Ireland

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In this captivating volume, the photography captures the enchanting spirit of Ireland while the timeless tales are brought to life with a fresh, playful twist.

- The spirit of Ireland is captured in this volume through its landscapes and legends. Renowned photographer Max Schmid, who has traveled the island for decades, has portrayed its unique charm in his distinctive, mystical images - from the gentle coasts in the east to the verdant hills and dramatic cliffs of the north and west. Author Gabrielle Alioth, who has lived in Ireland for over forty years, retells the country's sagas and myths with a touch of humor and a twinkle in her eye.
- These stories form a vital foundation for the identity of this history-rich island and remain vibrant to this day. The classic Irish legends of the Ulster Cycle and the Fenian Cycle serve as the basis for her texts. Originally rooted in Celtic times, these tales have been reimagined and adapted over the centuries to fit contemporary (narrative) contexts - as they are also in this book.

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Coullagh Bay

The Taking of Ireland¹

No matter how long the whirls of time may twist my memories, I will never forget the light that fell on the shore the morning we arrived. Our intentions were spurious. A man, a great-uncle of ours some said, had been killed here and needed to be avenged. But there was also the thirst for adventure, greed, and the heat in the cramped towers our forefathers had built in the hills of Galicia. The light that morning made the sand of the island look so white, its meadows so green that for a moment I forgot to grieve for my love lost at sea.

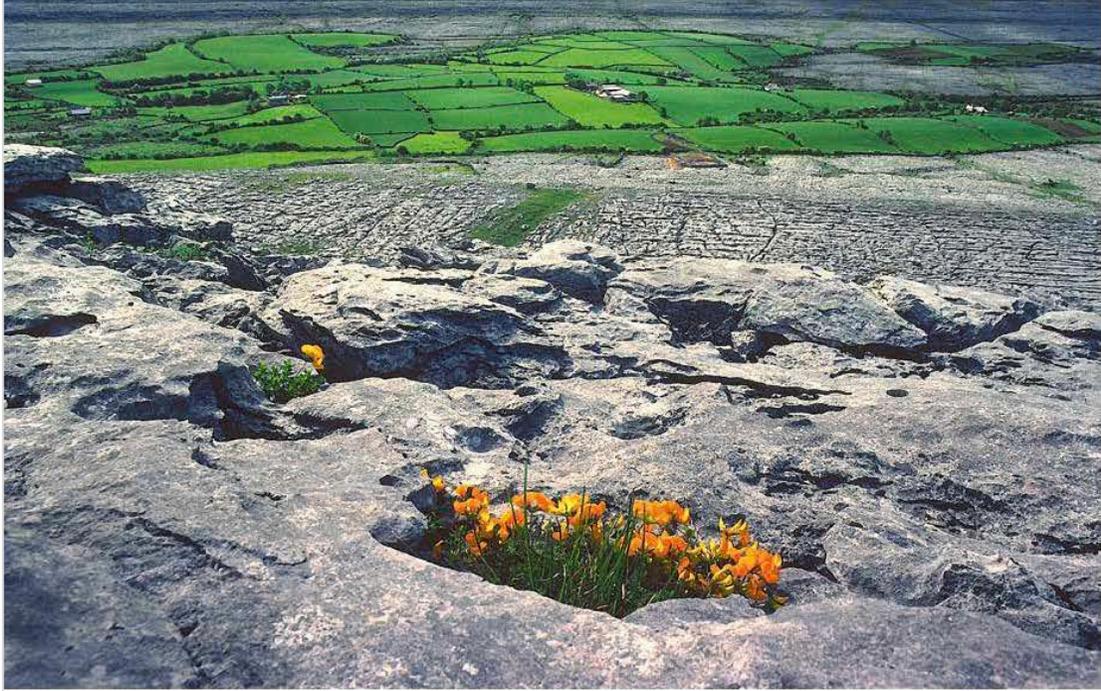
As was their habit, my brothers sent me out to talk to the three queens who appeared on the shore, because my head was full of words, and white were my knees, as I bowed to no one. The three women were sisters, of course, each trying to outdo the others. Their names sounded like premonitions, and I promised each one of them to call the island after her. The three kings, however, were not so easily persuaded. They demanded that we return to the sea, beyond the ninth wave, and only if we succeeded in landing again would the island be ours. Conceited and foolish, the sons of Mill, my brothers, saw no harm in humoring them. Only when their druids conjured up a storm that scattered our ships, they saw their blunder and, as it was their habit, they sent me out to calm the waves and the wind.

As I had vowed, I named the white strand after Scéine, my wife lost at sea, and as I set foot on the island once more, I, Amergin, the writer of songs, the poet, claimed it with my words:

I am the wind on the sea;
I am the wave of the sea;
I am the stag of seven battles;
I am the eagle on the rock
I am a flash from the sun;
I am the most beautiful of plants;
I am a strong wild boar;
I am a salmon in the water;
I am a lake in the plain;
I am the word of knowledge;
I am the head of the spear in battle;
I am the god that puts fire in the head.
Who spreads light in the gathering on the hills?
Who can tell the ages of the moon?
Who can tell the place where the sun rests?²

¹ Based on the *Lebor Gabála Éirenn*: *The Book of the Taking of Ireland*, 11th century. The landing of the Milesians took place at "Inbhear Scéine", near Waterville, Ballinskelligs Bay, Co. Kerry.

² Translated from the Irish by Lady Gregory in: *Gods and Fighting Men*, 1904.



The Burren





Left page: Sheep's Head Peninsula
Right: Fastnet Rock



Deirdre's Sorrows

Her father was a storyteller, and from the very beginning, there was too much talk. That she was going to be the most beautiful girl on the island, that kings and lords would fight over her, that much blood would be shed on her account, that people would be forced into exile. Some demanded that she be killed at birth. But Conchobar, the king of Ulster, beguiled by the prospect of her beauty, wanted her for himself and gave the child to a woman, a poet no less—as if there wasn't enough fabrication already—to raise her in secret until she was ready for his bed.

One winter morning, Deirdre watched a raven in the snow, tearing at its prey. "Hair black like a raven, skin white as snow and blood-red cheeks—these will be the colors of the man I love," she said.

The woman, the poet moaned with delight. "I know him," she said, "he is not far."

"I will be ill until I have him," Deirdre declared, and the woman arranged for Deirdre to meet him in secret. Naoise was a young hunter at Conchobar's court. He knew he was in trouble when Deirdre said she had chosen him, but she taunted him until he took her. They couldn't stay at Conchobar's court. Together with Naoise's two brothers, they fled across the water to live in a secluded place, where they hunted and fished, and possibly had children.

Left page: Croky Head

Conchobar was very cross. He sent Fergus mac Róich out to track Deirdre and Naoise down and to promise them a safe return home. Fergus convinced the couple in exile, giving them his word of honor. Even after he had been tricked out of his kingship by Conchobar's mother, he had remained loyal to the king, but now he was deceived once again. When Conchobar heard that Deirdre's beauty was unspoiled, he had Naoise and his brothers slaughtered even before they reached his court at Emain Macha. "Enough now," said Fergus, and set fire to Conchobar's palace before he defected with three thousand men to Connacht, offering his services to King Ailill and Queen Maeve. Conchobar forced Deirdre into marriage.

A year went by, but for all his royal splendor, Conchobar couldn't make Deirdre lift her head or stop grieving. Cruelly, he decided to send her to the very man who had killed Naoise, and when she set out, he taunted her. "Enough now," Deirdre said very softly and let herself fall off the chariot, dashing her head against a rock.

A yew tree grew out of her grave and across the country until it reached the branches of the yew tree on Naoise's grave, and yew trees, it is said, live for thousands of years.



Left page: Inishowen
Right: Ballyness Bay



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Left page: Glendalough
Right: Glenmeenass

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