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# November 2026

## New Titles

WHERE

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LIVE

# JAPAN



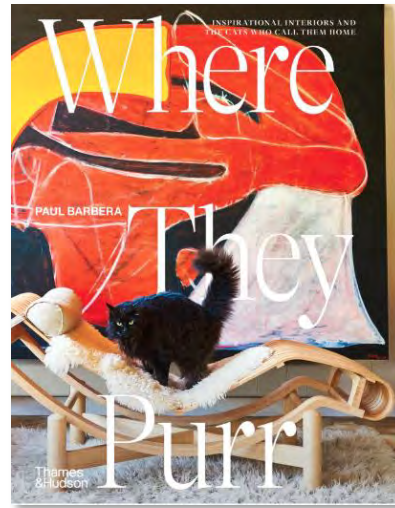
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Paul Barbera

WORDS BY  
Kirsty Munro



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Paul Barbera and Kirsty Munro

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- Step inside a world rarely seen. *Where They Live Japan* opens the doors to private homes offering an intimate portrait of how creative people live. Featuring artists, architects, designers and makers, it invites readers into the spaces where ideas are formed, routines unfold and creativity takes shape in everyday life.
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AU \$59.99 | NZ \$64.99

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250 mm x 190 mm

Thames & Hudson Aust



At first glance, the house looks impenetrable – a fortress of smooth concrete rising behind a high wall on a quiet street in Nakameguro. 'It's kind of like a bunker,' says Howie Lichter, as he leads a quick tour. 'It's very private, screened from the outside world.' Step through the simple black door, however, and the architecture unfolds dramatically: three light-filled levels and a basement arranged around a hidden courtyard, with terraces that open to the sky. The sense of enclosure gives way to calm expansiveness, a signature of the home's architect, Tadao Ando.

Lichter and his wife discovered the property while in Portland, preparing for their move to Tokyo. 'The agent showed us a walk-through online and we decided on it straight away,' he recalls. Despite its monumental form, the house feels surprisingly intimate. Ando's masterful handling of light and proportion balances the hard materials: corridors of polished concrete, tall windows and voids that filter daylight through the space. At the centre lies a courtyard with several bonsai trees – living counterpoints to the architecture's precision.

For Lichter, vice president of Arc'teryx (a Canadian outdoor clothing and equipment brand) and head of the brand's Tokyo Creation Center, the house is a perfect expression of his design philosophy: 'craft x tech'. Over the years, he has built a career on pairing innovation with tradition, an ethos mirrored in his approach to the home. 'I believe in craft, innovation and attention to detail,' he says. 'I love working with traditional craftspeople and finding ways to blend their skills with modern technology.'

Despite its austere exterior, the house feels warm and personal inside. The Lichters furnished it from scratch, selecting tactile fabrics, warm wood furniture and a mix of vintage objects and traditional crafts to balance the cool austerity. Lichter's favourite space is the living room, where a huge indigo-dyed canvas by BUAISOU, the celebrated aizome (indigo) atelier from Tokushima, dominates the wall. Lichter visited the workshop himself and joined in the dyeing process – 'I came away blue-handed,' he laughs. His interest in Japanese craft is evident throughout, from ornamental ropes of rice straw to an ikebana arrangement of driftwood and seasonal flowers.

Lichter's connection to Japan runs deep. He spent two years in Kyoto as a university student and studied the tea ceremony under the Urasenke school. It's a discipline that continues to influence his approach to design. 'A tea ceremony is simple but incredibly considered,' he explains. 'Nothing is random – even the utensils you use are chosen with intention. It's a kind of storytelling through objects and gestures.'

Beyond the walls, the neighbourhood beckons with its winding streets and tree-lined canal. 'I love the vibe in Nakameguro,' he says. 'There's a real sense of community here. And it's very dog friendly – that's my tip: if you want to feel like a local in Japan, get a dog! When you're walking a dog, people stop to chat. It's an instant connection.' Lichter's French bulldog has two Persian cat companions, who, fittingly, blend perfectly with the concrete interiors.

**APPROACH** The design by Tadao Ando maximises outdoor spaces.

**OVERLAP** A custom canvas by indigo dye atelier BUAISOU adds depth to the softly lit living room.

**THE CREATIVE DIRECTOR** HOWIE LICHTER







How do you start the day?

It comes from the practice of tea ceremony – a philosophy of being in the moment. I light incense each morning, brew tea and tend to my bonsai trees.

What do you like about this neighbourhood?

We're in between Daikanyama and Nakameguro – you have a lot of designers and creatives in Daikanyama, then you have Nakameguro along the canal, which has a lot of small restaurants, cafes and independent boutiques. It's a great place to live and work.

What's your favourite part of the home?

Probably the living room – you can look out at the courtyard as the light changes. It's a really peaceful, relaxing spot.

What is your favourite object?

In the dining area, I have a wood sculpture by Pacific Northwest artist Aleph Geddis. I have several of his pieces and I just think he's absolutely brilliant. The level of detail and craft and making is superb.

What's something unexpected about the home?

Ah, the genius of Tadao Ando. Because of the way the concrete was cast, all the walls have these distinctive anchor holes, so Ando designed these ingenious metal hooks that can screw into them. You can hang anything from them!



ABOVE The Lichters' Persian cats blend seamlessly with the home's soft grey palette.

RIGHT A traditional shimenawa rope made from rice straw, used to denote sacred spaces in Shintoism.





OPPOSITE: Rooms step across multiple levels, following the slope of the hillside site.

THIS PAGE: Vintage finds, traditional souvenirs and mid-century pieces reflect a life of travel and a deep affection for Japan.





# A life made by hand

FLOOR AREA  
80 m<sup>2</sup>

2 BEDROOMS  
1 STOREY

LOCATION  
Nagatsuchi, Chiba

OCCUPANTS  
2 adults  
2 children

The textile expert

Ryuichi Okuno







Waraya, the 180-year-old thatched-roof farmhouse where Ryuichi Okuno lives with his wife Hitomi and their two children, sits deep in the hills of Chiba Prefecture – a little over an hour from central Tokyo, yet worlds away in rhythm and texture. When the couple bought the house about twelve years ago, nearly every support pole had to be replaced; many were crooked or hollow with rot. Okuno learnt to repair it himself, relying on the handful of craftspeople still able to teach traditional techniques such as thatching. What began as a home quickly became a long-term project of making, mending and learning. 'It wasn't so comfortable living here at the beginning,' he laughs. 'It was more like camping.'

Stepping inside, sliding doors hung with frayed, indigo-dyed noren open into the doma, a packed-earth entry hall. At its centre sits the irori hearth, its rising smoke gently blackening the rafters and protecting the thatched roof from insects. The main living space is open and flexible, used to display Okuno's collection of vintage textiles and pottery. Along the front runs an engawa – an enclosed verandah with sliding glass doors – filling the room with soft light. 'This is my favourite place to sit,' he says, pointing to an old Go table set on the floor with recycled paper cushions. 'I don't actually play Go, but I loved the table when I found it in a second-hand shop.'

The back of the house forms the family's private quarters: a fully renovated kitchen and bathroom, bedrooms and a work studio where the light filters gently through surrounding trees. Outside, Okuno is slowly transforming the old barn into a self-contained guesthouse, working on it whenever he can between his vintage textile business and the days he teaches weaving and sewing at a local welfare facility.

Like the boro textiles Okuno collects, the house is an ongoing project. Boro textiles grow through cycles of wear, decay, repair and layering; each patch becomes part of the whole. Waraya follows the same logic. Every replaced beam, every repair made by hand, every season's smoke rising through the rafters adds to the building's evolving story.

This way of living sits close to the spirit of wabi-sabi: an appreciation for what is imperfect, impermanent and incomplete. Given Okuno's background, his appreciation of craft and imperfection makes sense. He grew up surrounded by people who believed that 'those who make things are the most important in the world'. His mother was a weaver and dyer who also collected vintage textiles; his father, a calligrapher and Buddhist priest. Relatives made pottery and metalwork. Craft shaped his early fascination with fashion – he imported vintage clothes from America while still in high school and later studied at Tokyo's Bunka Fashion College.

Today, Okuno is a textile collector and dealer who creates soft furnishings for hotels and restaurants using antique fabrics and sources vintage Japanese textiles for overseas customers. In the living room, he moves among the antique kimonos hanging from wooden rails, greeting each like an old friend as he points out regional patterns and explains stitching and appliqué techniques. Smoke drifts through the space as rice cakes toast on the hearth. Outside, the family's chickens cluck and a neighbour stops by with a jar of homemade miso. It's only when the lo-fi beats of a Nujabes track start playing that you remember this is the 21st century.



OPPOSITE: The traditional irori hearth is the centre of home life.

ABOVE: The living room serves as an ad-hoc gallery for an ever-changing collection of textiles.





Pictured top: Paul Barbera  
Pictured bottom: Kirsty Munro



# Where They Live Japan

For all marketing and publicity opportunities contact your rep or Bianca Jafari  
[b.jafari@thameshudson.com.au](mailto:b.jafari@thameshudson.com.au)

- **Paul Barbera** is an Australian photographer and director. He has worked for Vogue Living and The New York Times, and has photographed for brands including Hermès, Herman Miller and Aesop. He has lived in New York, Singapore and Australia.
- Originally from Sydney, writer **Kirsty Munro** has held senior editorial roles at *Vogue Australia*, *InStyle* and *Harper's Bazaar*.
- The book features some very high-profile artists, from Noritaka Tatehana who designs shoes for Lady Gaga and Daphne Guinness, to Shohei Ochiai, whose paintings are collected by Pharrell.
- Paul has a combined Instagram following of 18K, including 10K on his [@wheretheycreate](https://www.instagram.com/wheretheycreate) page where he shares insights into artists and their creative spaces – behind the scenes video content is being made for the book. Scan the QR code to take a peek into Kazunori's home now:



- **Paul will be in Australia** for the release of the book – location details to be confirmed. If you'd like to host an event, please be in touch.

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- Author Satoshi Narusawa became a pastry chef in Tokyo where he spent several years learning his craft. Upon moving to Australia, he started to make shokupan where his bread became so in demand among bakeries and restaurants that he opened his own bakery, Little Cardigan, in Melbourne, Australia in 2018.

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## INTRODUCTION

SATOSHI NARUSAWA

I never planned to be a baker. I was backpacking through Europe when I saw Asako's email saying she was pregnant. My friends discouraged me from returning, but I did what I thought a man should do: go home, become a salaryman and care for my family.

Before I discovered baking, I was an expert in recovering from after-work drinking sessions. The blur of bowing twelve hours a day, the nights of cheap booze, then catching the train to start it all again the next morning. Before I knew it, our daughter Yuma was walking and talking, and I was never home. I'd had enough. With zero experience, I walked into a bakery and asked for a job.

If I become a baker, I can work anywhere, I thought; however, nothing prepared me for the heat of an oven at 3 am or the aching back from hauling 20-kilogram (44-pound) tubs of dough. But there was an honesty to baking that office life could never touch. Dough doesn't care about feelings; it waits for no one. You learn its rhythm, or you fail. At the end of the day, you have something real – something customers can see, smell and touch.

When I moved to one of the bigger French bakery chains in Tokyo, I saw the future of commercial baking: dough arriving frozen on a truck from a factory, ready to be baked by staff following standard procedure. I was promoted to train new bakers who came and went. I was becoming detached, mentally and physically. That's when I typed 'overseas baker' into a search engine and booked the first flight out.

I never planned to migrate to Australia. In the city of Cairns, I learnt that bread means something else entirely. A loaf of sourdough wasn't just an accessory to a meal; it was the meal. It made me question: what was bread really for?

Asako and I visited a friend in Melbourne and fell in love with the city. Turns out, I was right – you can work anywhere as a baker. Eventually, I found my feet at Loafer Bread in Fitzroy North. Andrea ran her bakery on a different principle. Customers knew her by name. Farmers dropped off flour in person. People stopped to chat when buying bread. They didn't complain about the rustic shapes; they said it was character.

I never planned to make shokupan or start my own business. A local Japanese cafe asked if I could bake a few loaves for their menu. Then another cafe called Saint Dreux became popular and asked me to bake bread for them, too. Soon, I had to ask Andrea to use Loafer's oven to keep up. I was baking after hours, delivering at night, then back to my usual shift. A few years later, I partnered with Bench Coffee Co., and we took over a space in Brunswick.

I met Harvard at a friend's Christmas barbecue. He lives on Little Cardigan Street in Carlton. He's a photographer who also likes to cook, and he invites us for dinner often. He likes to talk about food and design, and he made me try Musang King durian for the first time. When it came to naming my business, I wanted something that gave a warm feeling – like people coming together. So we called it Little Cardigan.

I never planned to write a book about Japanese baking. Harvard introduced me to chef Brendan Liew, who recommended us to the publisher. When it came to writing, I thought, 'Harvard has to tell this story.' His wife is Japanese, so he can explain and translate well for non-Japanese readers. He also helps with our bread deliveries, so he understands the business. He can make the connection. Connection is the most important ingredient, like gluten in bread.

Our aim in this book is not perfection. If you want perfection, just go to a bakery chain. We want you to think about who you're baking for and the conversations that might happen over a slice of toast. Enjoy the process, then return to it. Be happy with the repetition. Have a go. See where it takes you. Maybe your life will change. Sometimes, things don't go as planned. That's okay. That's life.





## CHAPTER ONE

### SHOKUPAN

食  
パ  
ン

Written as 食パン (eating bread), shokupan is the thick slice of toast under a slab of butter and anko (red bean paste) in a kissaten (coffee shop); the neatly wrapped loaf carried home from a neighbourhood bakery, each family loyal to its own for reasons no one can quite explain: the softness, the crust, the taste that reminds them of childhood.

Shokupan's story begins in the Meiji era, when bakers like Uchiki Pan in Yokohama tried to bake something familiar for foreign settlers. But its popularity was forged later, in the rebuilding of Japan after World War II. With rice in short supply, bread became a lifeline. Soft white loaves made from imported American wheat appeared in kyushoku (school lunches), feeding a generation that didn't choose bread but was raised by it. For them, shokupan wasn't a novelty or a Western import; it was comfort, survival and, eventually, the taste of home.

That emotional connection, the pursuit of 'fuwa fuwa' (fluffiness) and 'mochi-mochi' (soft-chew), lingers in every loaf. Shokupan is all about that dimple when you press your thumb into it. The key is the tangzhong or yudane method (see page 22), a cooked flour paste that locks in moisture, and the relentless kneading that builds a dough so strong it can be stretched thin enough to become see-through.

There are two archetypes: yamagata (山型), the round-topped mountain loaf, meant for tearing and toasting; and kakugata (角型), the square, lidded Pullman loaf, designed as the foundation for the perfect sandwich. There's even a persistent wartime urban legend that the kakugata's square shape was born from soldiers baking dough inside rectangular battery cases. While the military did indeed invent a method for 'electric bread' (a technology that actually gave birth to panko breadcrumbs), the square shokupan is simply a descendant of the American Pullman tin, originally designed to stack efficiently in railway dining cars.

Shokupan is such a big part of daily life in Japan that people even have strong preferences about the thickness of the bread slices. Whether you buy it pre-sliced or have it sliced at the shop, the standard thicknesses are always the same: 4-slice, 6-slice or 8-slice. Ask any Japanese person, 'Which slice thickness do you like?' They will almost certainly answer with one of these three options. (My favourite is 8-slice – it gets nicely crisp when toasted while maintaining that good bread texture.)

This chapter is about mastering the foundation of the loaf that helped build postwar Japan, an icon that remains the soul of the Japanese morning.





## SUGAR RUSK

SHUGA RASUKU

シュ  
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ラ  
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ク

Too good to waste!

Unlike me, many children around me didn't like bread crusts. Since bakeries often trimmed them off for sandwiches, I suppose that's how the idea of using the leftovers came about. Stale shokupan, too, found new life in recipes such as rusks, showing how nothing went to waste.

It's so good you won't stop – you might even start saving the crusts for sugar rusk!

MAKES 150 G (5.29 OZ)

3 slices Shokupan (about  
150 g/5.29 oz; see page 34)

50 g (1.76 oz) cultured unsalted  
butter, melted

50 g (1.76 oz) raw (demerara)  
sugar

- 1 Preheat the oven to 150°C (302°F) fan-forced. Line a baking tray with baking paper.
- 2 Cut the shokupan into sticks or bite-sized cubes, about 1–2 cm (½–¾ in) thick.
- 3 Place the bread pieces in a large bowl. Pour the melted butter over the bread and toss until evenly coated.
- 4 Sprinkle the raw sugar over the buttered bread, then toss again until the sugar adheres evenly to all sides.
- 5 Spread the coated bread pieces on the prepared tray in a single layer. Bake for 40–50 minutes, until crisp and lightly golden.
- 6 Transfer to a wire rack to cool completely. The rusks will become crunchy as they cool. Enjoy as a sweet snack.
- 7 Store leftover rusks in an airtight container at room temperature for up to 1 week.





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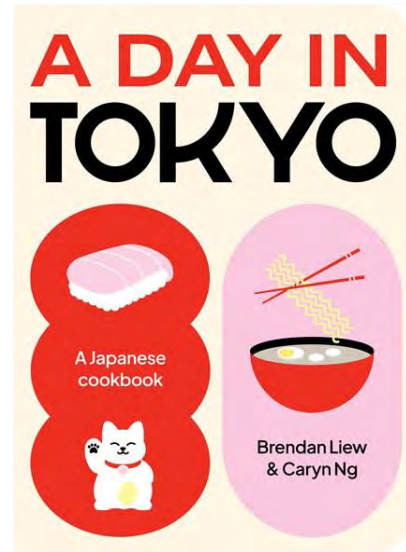
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Japan's train  
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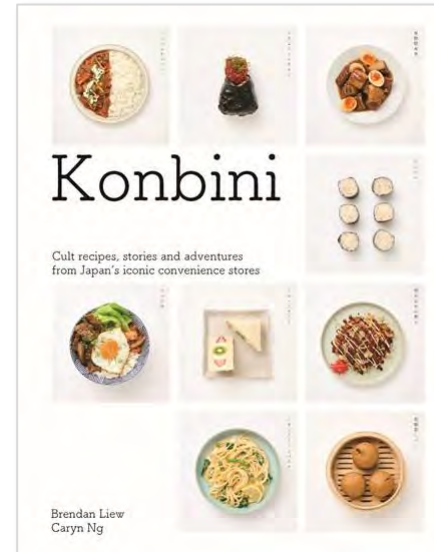
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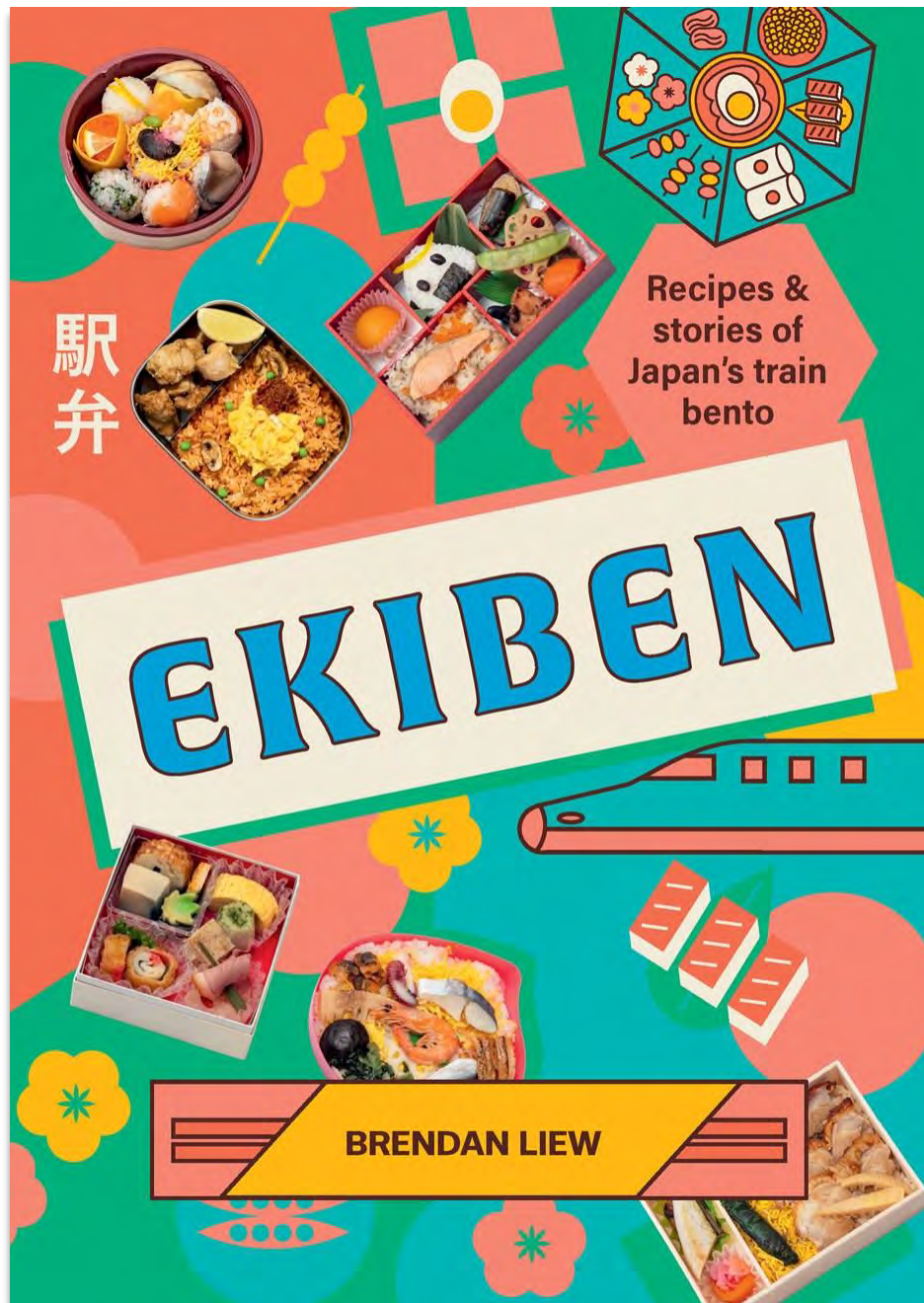


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# Ekiben

RECIPES AND STORIES OF JAPAN'S TRAIN BENTO

Brendan Liew

Discover the cult-favorite bento boxes served at train stations all around Japan and learn how to recreate them in your own home.

- For travelers crossing Japan by rail, few things capture the excitement of the journey quite like the ekiben, the bento boxes that are available at train stations. Delicious dishes packed neatly into lacquered trays, cardboard cases, or even plastic trains, these regional lunchboxes offer a taste of the landscape that rushes past your window.
- Each train station has its own specialty, from Hokkaido's oyster rice to Yamagata's tender gyudon (braised beef) or Tokyo's famous karaage chicken bento. More than just a meal, ekiben are a celebration of local ingredients and craftsmanship. They are a delicious map of Japan's geography and culture.
- In this book, you can explore the significance of these special lunchboxes and recreate their components at home. There are recipes for the fillings of more than 20 ekiben, which sit alongside essays about the origins of this delicious tradition, its significance today and its future. *Ekiben* is an invitation to experience a unique aspect of Japanese culture and cuisine.

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# HITSUMABUSHI NAGOYA AICHI

Aichi is located in the centre of the island of Honshu. The port city of Nagoya, Aichi's capital, is known for strong flavours. Dark, rich hatcho miso and grilled, fatty eel are famous here. The city's industrial past required hearty meals to fuel the workers and that's still evident today. Try kishimen as an example. Thick, flat udon in a mackerel based dashi for a more impactful flavour than tonkotsu and tamari. Toppings normally include fuki cake, spring onion and bonito flake, but recent iterations can be topped with braised beef, curry or in a carbonara style. // Nagoya also has a kassaten or western style cafe culture. Different from cafes in the West, these cafes serve excellent Yoshoku (Western-style Japanese food), such as Ogura toast (sweet red bean toasted sandwiches) and other yoshoku classics such as tonkatsu and omurice.



名古屋



This special bento features Nagoya's famous dish, *hitsumabushi* – grilled eel served over rice with dashi broth and various condiments. The name comes from the *hitsu*, a wooden, lidded tub traditionally used to serve the meal. The vessel was originally chosen for its sturdiness; unlike ceramic bowls, it wouldn't break during delivery. The design of this *ekiben*'s packaging pays homage to that wooden *hitsu*. Atsuta Houraiken, the restaurant said to have created hitsumabushi, still operates today in Nagoya.

*Hitsumabushi* is enjoyed in four stages: first, you savour the eel and rice as they are; second, you add condiments; third, you pour over the dashi broth to create a comforting soup; and finally, you enjoy the last portion however you like. The eel is cut into small pieces and served with an array of toppings to encourage mixing and to keep each bite fresh and interesting.

The dish's popularity comes from the rich, smoky flavour and slightly fatty texture of the eel, balanced by the variety of condiments and the playful, multi-stage way it's eaten – turning one bowl into several delicious experiences.



**1**  
**KIZAMI NORI**  
thinly sliced nori  
to sprinkle over.

**2**  
**UNAGI**  
prized local eel is  
grilled and glazed  
with a kabayaki  
sauce. A reduction  
of soy, mirin, sake  
and sugar that  
caramelises over  
the eel as its grilled.  
The resulting eel is  
sweet, salty and  
very savoury.

**3**  
**KINSHI TAMAGO**  
type here. Sans,  
voluptaspid et aut  
voluptorum estial  
voluptur, si torron  
que essecepe  
volende.

**4**  
**WASABI**  
fragrant and spicy  
wasabi goes well  
with the fatness  
of the eel.

**5**  
**MORIGUCHI ZUKE**  
A pickle unique to  
Aichi prefecture. A  
daikon radish over  
one metre in length is  
cured for 3 years in  
mirin and sake lees to  
produce this sweet,  
strong flavoured  
pickle. Try to find it  
when visiting Aichi!

**6**  
**SANSHO**  
A Japanese spice,  
similar to Chinese  
Sichuan peppercorn,  
has a citrus flavour  
and is slightly  
numbing. It's usually  
paired with rich  
foods.

**7**  
**DASHI BROTH**  
A light broth from  
steeped konbu  
seaweed and bonito  
flakes moistens the  
rice and makes the  
dish feel different  
once again.

## HITSUMABUSHI

This is a recipe for making hitsumabushi using prepared unagi (river eel) fillets as they are easy to find in asian groceries. You can use fresh eel fillets also (see below).

Serves 4

2 prepared unagi fillets  
(approximately 250g each)  
2 tbsp sake  
2 tbsp mirin  
1 tbsp zarame or sugar  
3 tbsp soy sauce  
2 pinches sansho pepper  
powder  
2 tsp wasabi  
2 tbsp shredded nori  
(kizami nori)  
400g cooked rice  
1 cup kinshi tamago  
(see recipe page \_\_\_\_)

### SOUP

500ml dashi (see recipe  
page \_\_\_\_)  
1 tbsp usukuchi soy sauce  
1 tbsp mirin  
1 tsp salt

Preheat the oven to grill.

Remove the unagi fillets from their packages, rinse off the sauce and dry with paper towel.

Cut off the end 5cm at the tail of the fillet and the first 1cm near the head of the fillet and reserve. Line an oven tray with foil and grease to stop the unagi sticking, then place the unagi pieces skin side up on the tray and place into the oven. In a small saucepan, add sake and mirin and heat until boiling. Boil for 1 minute or until the liquid has reduced by half then add zarame, soy sauce and end pieces of unagi. Turn heat down to medium high and cook until the sauce has thickened then switch off heat. Remove unagi pieces and discard.

Heat dashi and add usukuchi soy sauce, mirin and salt.

Check unagi, it should be browned and bubbling. Turn it over so that the flesh side is facing up then spoon over some of the sauce you just made and place it back under the grill. Grill for another 3-5 minutes or until bubbling and has reduced to a shiny glaze on the unagi then remove from the oven, and spoon over some more sauce.

Cut unagi in half lengthwise, then into 1cm wide pieces.

Place rice into the bento, spoon on some of the unagi sauce, spread over kinshi tamago and top with the unagi.

Serve with the hot dashi, sansho, wasabi and kizami nori on the side. You can enjoy the unagi without the soup as an unagi donburi (or rice bowl) then add the soup and have it as a ochazuke.

### NOTE // USING FRESH EEL FILLETS

Pour boiling water over the skin of the eel, then scrape off the slime. Remove the fins of the eel using a knife or scissors. With metal or wooden skewers, poke the skin all over, penetrating the skin. This step prevents the skin from puffing up and separating from the meat when grilling. It also prevents large air bubbles which will burn during cooking. / If using charcoal, skewer the eel and grill on the skin side until crisp, then grill on the flesh side, until cooked. Brush the skin side with the sauce in the above recipe until well glazed. Continue from step 7. / If not using charcoal, grill in the oven skin side up until the skin is crisp. Continue from step 6.





## GRILLED EEL OVER RICE

Serves 4

This is a recipe for making hitsumabushi using prepared unagi (river eel) fillets as they are easy to find in asian groceries. You can use fresh eel fillets also (see below).

2 prepared unagi fillets  
(approximately 250g each)  
2 tbsp sake  
2 tbsp mirin  
1 tbsp zarame or sugar  
2 tbsp soy sauce  
2 pinches sansho pepper  
powder  
2 tsp wasabi  
2 tbsp shredded nori  
(kizami nori)  
400g cooked rice  
1 cup kinshi tamago  
(see recipe page \_\_\_\_)

### SOUP

500ml dashi (see recipe  
page \_\_\_\_)  
1 tbsp usukuchi soy sauce  
1 tbsp mirin  
1 tsp salt

Preheat the oven to grill.

Remove the unagi fillets from their packages, rinse off the sauce and dry with paper towel.

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#### 1. UNAGI

Prized local eel is grilled and glazed with a kabayaki sauce. A reduction of soy, mirin, sake and sugar that caramelises over the eel as its grilled. The resulting eel is sweet, salty and very savoury.

#### 2. MORIGUCHI ZUKE

A pickle unique to Aichi prefecture. A daikon radish over a metre in length is cured for 3 years in mirin and sake lees to produce this sweet, strong flavoured pickle. Try to find it when visiting Aichi!

#### 3. KINSHI TAMAGO

#### 4. DASHI BROTH

Light broth from steeped kombu seaweed and bonito flakes moistens the rice and makes the dish feel different once again.

#### 5. KIZAMI NORI

Thinly sliced nori to sprinkle over

#### 6. SANSHO

A Japanese spice, similar to Chinese Sichuan peppercorn, has a citrus flavour and is slightly numbing. It's usually paired with rich foods.

#### 7. WASABI

Fragrant and spicy wasabi goes well with the fattiness of the eel.

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- 2 tbsp mirin
- 1 tbsp zarami or sugar
- 2 tbsp soy sauce
- 2 pinches sansho pepper powder
- 2 tsp wasabi
- 2 tbsp shredded nori (kizami nori)
- 400g cooked rice
- 1 cup kinshi tamago (see recipe page \_\_\_)

#### SOUP

- 500ml dashi (see recipe page \_\_\_)
- 1 tbsp usukuchi soy sauce
- 1 tbsp mirin
- 1 tsp salt

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- 2 tbsp soy sauce
- 2 pinches sansho pepper powder
- 2 tsp wasabi
- 2 tbsp shredded nori (kizami nori)
- 400g cooked rice
- 1 cup kinshi tamago (see recipe page 11)

#### SOUP

- 500ml dashi (see recipe page 11)
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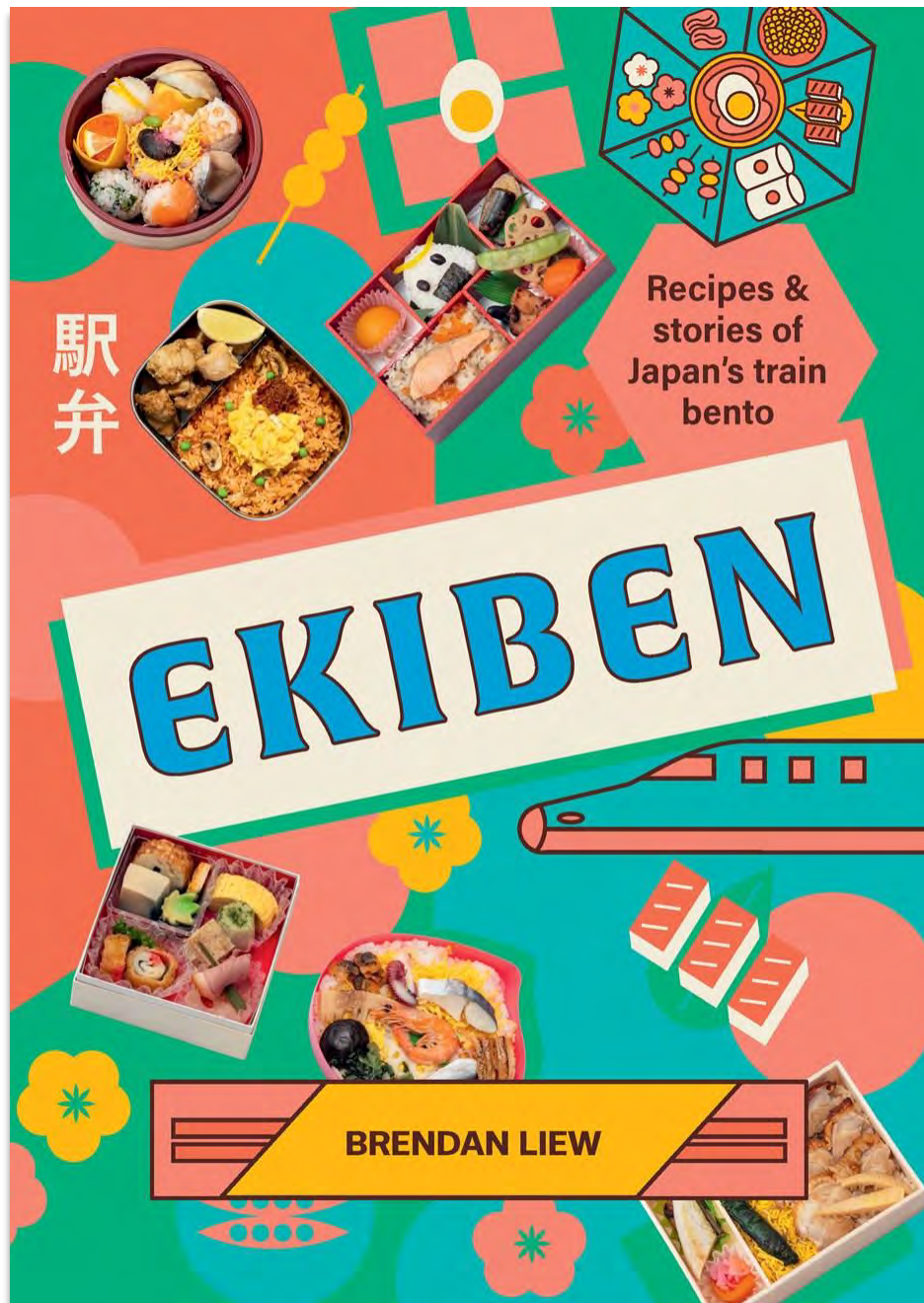
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# Ekiben

RECIPES AND STORIES OF JAPAN'S TRAIN BENTO

Brendan Liew

Discover the cult-favorite bento boxes served at train stations all around Japan and learn how to recreate them in your own home.

- For travelers crossing Japan by rail, few things capture the excitement of the journey quite like the ekiben, the bento boxes that are available at train stations. Delicious dishes packed neatly into lacquered trays, cardboard cases, or even plastic trains, these regional lunchboxes offer a taste of the landscape that rushes past your window.
- Each train station has its own specialty, from Hokkaido's oyster rice to Yamagata's tender gyudon (braised beef) or Tokyo's famous karaage chicken bento. More than just a meal, ekiben are a celebration of local ingredients and craftsmanship. They are a delicious map of Japan's geography and culture.
- In this book, you can explore the significance of these special lunchboxes and recreate their components at home. There are recipes for the fillings of more than 20 ekiben, which sit alongside essays about the origins of this delicious tradition, its significance today and its future. *Ekiben* is an invitation to experience a unique aspect of Japanese culture and cuisine.

AU \$45.00 | NZ \$49.99

9781923503380

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230 mm x 170 mm

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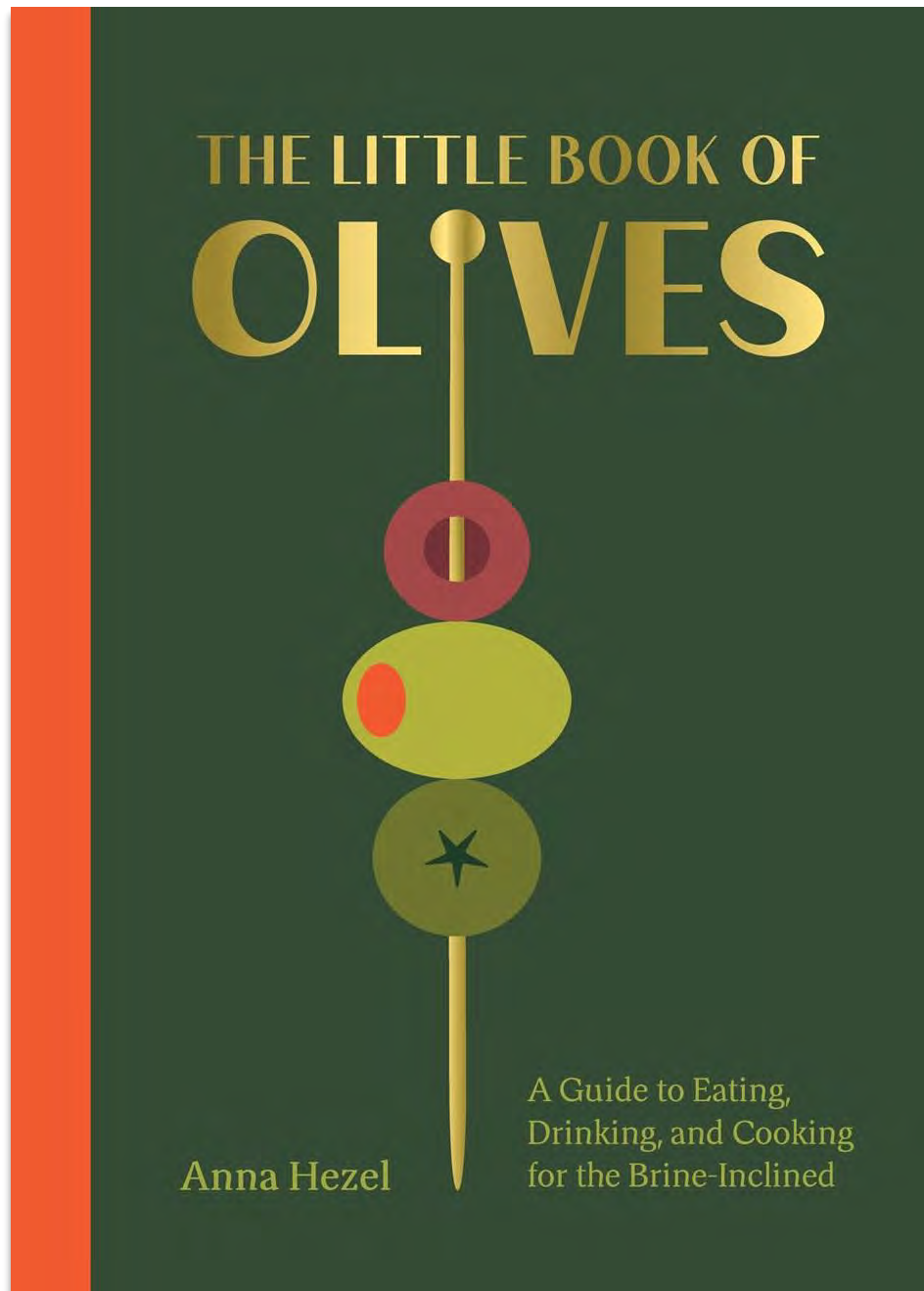
# THE LITTLE BOOK OF OLIVES



Anna Hezel

A Guide to Eating,  
Drinking, and Cooking  
for the Brine-Inclined





## The Little Book of Olives

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Brimming with trivia, expert tips on buying and storing, and easy recipes, *The Little Book of Olives* is a stylish, fun guide for anyone who loves olives.

- Bite-size book: *The Little Book of Olives* is great for gifting with its small trim size, full-colour photographs, adorable interior illustrations, and fun facts and recipes.
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## Olive-Mussel Gildas

In Spain, a glass of vermouth is often accompanied by the skewered salt-and-vinegar bomb known as the gilda. These are cocktail picks stacked with carefully curated combinations of anchovies, olives, and all manner of other cured, pickled, and oil-marinated ingredients. This one in particular is inspired by a gilda I had at La Consentida de Doré in Madrid. The tiny window runs alongside Mercado Antón Martín, and on a sunny afternoon, crowds gather to order a beer or vermouth and an assortment of gildas to eat while standing in the alleyway. At La Consentida de Doré (as at many bars in Madrid), a large green olive is halved so that it can perfectly hug a pickled mussel, creating the tiniest, briniest sandwich in the world. Since they're packed with iron, protein, and flavor, I always have a few tins of mussels in escabeche sauce around my pantry, from brands like Matiz, Siesta, Ramón Peña, or Ati Manel. Sometimes labeled as "pickled mussels" or "mussels in olive oil and vinegar," these paprika-scented, marinated bivalves are a perfect pairing for any fruity green olives. Piparras, the pickled guindilla peppers used here, are also a pantry favorite of mine, and always a welcome addition to a plate of olives.

### MAKES 12

12 piparras, trimmed of stems

12 pitted Gordal olives (or other large, firm, pitted green olives), halved lengthwise

1 4-ounce (115 g) tin mussels in escabeche (also sometimes labeled "mussels in olive oil and vinegar")

3 firm, whole, medium garlic pickles, each quartered crosswise into squat slices

On a cocktail pick, skewer a piparra, followed by an olive half, followed by a mussel, another olive half, and a pickle segment. Continue to complete the rest of the gildas and serve.





## A PRIMER ON OLIVE VARIETIES

There are hundreds (and possibly even thousands, according to some estimates) of varieties of olives in the world. Some trees are used primarily for decoration (either because they don't produce much fruit, or the fruit isn't especially juicy or delicious), while others have characteristics that make them prime candidates for milling into olive oil. Many of the jars on the grocery store shelf are simply labeled "large green" or "pitted black" and others—like those wrinkly oil-cured olives—are distinctive for their curing process (more on that on page 22).

While we tend to think of Castelvetro as green and kalamatas as purple, the color of an olive once it reaches your kitchen has little to do with its variety and much more to do with when in the season it was picked, and even how it was cured. Olives are generally firm and green when they first fruit, and as they ripen, they darken into shades of brown, purple, and black (some curing methods can also artificially darken the fruit).

While you could spend a whole lifetime getting to know all of the types of olives in the world, the following pages offer a primer on some of the most ubiquitous varieties, listed in size order, smallest to largest.



### **ARBEQUINA** (*Spain*)

With their low fruit-to-pit ratio, these tiny Catalan olives are a popular choice for olive oil, but they make a dainty table olive, too, with a pale brown color and a mild flavor.



### **TAGGIASCA** (*Italy and France*)

Grown in the Alpes-Maritimes region of France, and across the Italian border in Liguria, these fruit (also called Cailletier) are the starting point for the brown olives typically labeled as "Niçoise"—a staple in the composed salad of the same name.



### **KALAMATA** (*Greece*)

Meaty and tender, kalamata olives are a go-to for salads, tapenades, and snacking. This pointy variety is usually picked when it reaches a purplish hue and is marinated in red wine vinegar, giving it an acidic assertiveness.



### **NABALI** (*Palestine and Jordan*)

These round olives are a larger relative of arbequinas. They can be cured at their unripe, green stage (usually after being cracked slightly to expedite the fermentation), at their semi-ripe, reddish-brown stage, or at their fully ripened, black stage.



### **BELDI** (*Morocco and Tunisia*)

Many of the Moroccan styles of olives at American grocery stores are different preparations of beldis, which make up 96 percent of Morocco's olive growth. Depending on how ripe they are when picked, and how they're cured, these can be delicate, firm, and green, or tender, potently bitter, and black.





LEFT: Antipasto Skillet with Salsou, Jimmy  
Nardellos, and Crushed Olives (page 51)  
RIGHT: Rosemary Black Olive Grissini (page 50)





## Labneh Toast with Middle Eastern Pico de Gallo

by Edy Massih

It might be an understatement to say that olives are important to Edy Massih, the chef behind Edy's Grocer in Greenpoint, Brooklyn. Growing up in an olive farming family, Massih would visit his grandfather in his small village in the north of Lebanon during each fall olive harvest, when his grandfather would mill olive oil for the family and turn the by-products into fragrant soap. Now, at Edy's Grocer, Massih incorporates olives into salads, breakfast plates, and marinated feta dip.

In this recipe, which comes from Massih's 2024 cookbook, *Keep It Zesty*, kalamatas appear as a topping for pita toasts spread with creamy labneh. As Massih explains, the snack was a childhood staple that made frequent appearances in his school lunches. This version (which also includes chopped cucumber, tomato, and za'atar) was a particular favorite of Massih's father, Simon.

### **SERVES 4**

- 1 tablespoon za'atar
- 1 tablespoon olive oil
- 1 cup (100 g) finely chopped Persian cucumber (about 2 cucumbers)
- 1 cup (100 g) finely chopped tomato (about 1 medium vine tomato)
- ¼ cup (30 g) sliced kalamata olives
- 4 toasted mini pitas
- ½ cup (60 g) labneh

In a small dish, stir together the za'atar and olive oil to create a paste and set aside.

In a medium mixing bowl, combine the cucumber, tomato, and kalamata olives to make the Middle Eastern Pico de Gallo.

Spread each pita with labneh and drizzle some of the za'atar paste across the surface. Sprinkle with the Middle Eastern Pico de Gallo and serve. Store leftover pico de gallo in an airtight container in the refrigerator for up to 3 days and use it for more labneh toasts or as a topping for future salads and toasts.

## Chopped Olives and Cream Cheese Sandwich

by S&P Lunch

In 2022, Eric Finkelstein and Matt Ross opened S&P Lunch in the former Manhattan location of Eisenberg's Sandwich Shop, a beloved longtime fixture of the Flatiron neighborhood. Among the tuna melts, egg creams, and bowls of matzo ball soup at S&P, one sandwich in particular really got the city talking, showing up in the pages of *The New Yorker* and *Bon Appétit*. The sandwich consists of two slices of white bread, spread with cream cheese, scattered with chopped pimento-stuffed green olives, and smushed together.

"My grandmother loved that sandwich, and we see it on a lot of historical menus," Finkelstein tells me. "It is just kind of a great luncheonette staple." On a few occasions, Finkelstein and Ross have even cut the crusts off and trimmed these into tea-sandwich-sized bites for catered events. At S&P, many diners add the sandwich on as a light accompaniment to a larger lunch order, and speaking from experience, it makes an equally satisfying afternoon desk-side snack at home.

### MAKES 1

¼ cup (50 g) cream cheese,  
at room temperature

2 slices white bread

¼ cup (30 g) pimento-stuffed  
green olives, drained of any  
brine and roughly chopped

Spread the cream cheese across both slices of white bread. Sprinkle the chopped olives across one of the surfaces. Close the sandwich, slice diagonally, and enjoy.







## Dirty Three-Olive Martini

Martinis are one of the most underrated cocktails to make at home. For one, the martinis you drink on your couch won't cost \$22 a pop. More importantly, you can fine-tune the martini to be as subtle or as briny as you want—there's no bartender there to give you a dirty look when you ask for extra olives. This dirty martini cuts the vodka or gin (my personal preference) with equal parts dry vermouth and olive brine for a drink with a barely perceptible note of herbal sweetness and a refreshing salinity. Part of the trick to a good dirty martini is to find an olive brine that you actively enjoy—you're looking for something with a crisp saltiness, a good dose of umami, and no chemical aftertaste. I like Quincy olives for this purpose, which are big, green Spanish Gordal olives that come in a jar packed with extra brine. For a martini that's as frosty as your favorite bar, budget some extra time to chill your glass in the freezer before you get started.

### **MAKES 1**

2½ ounces (75 ml) gin or vodka

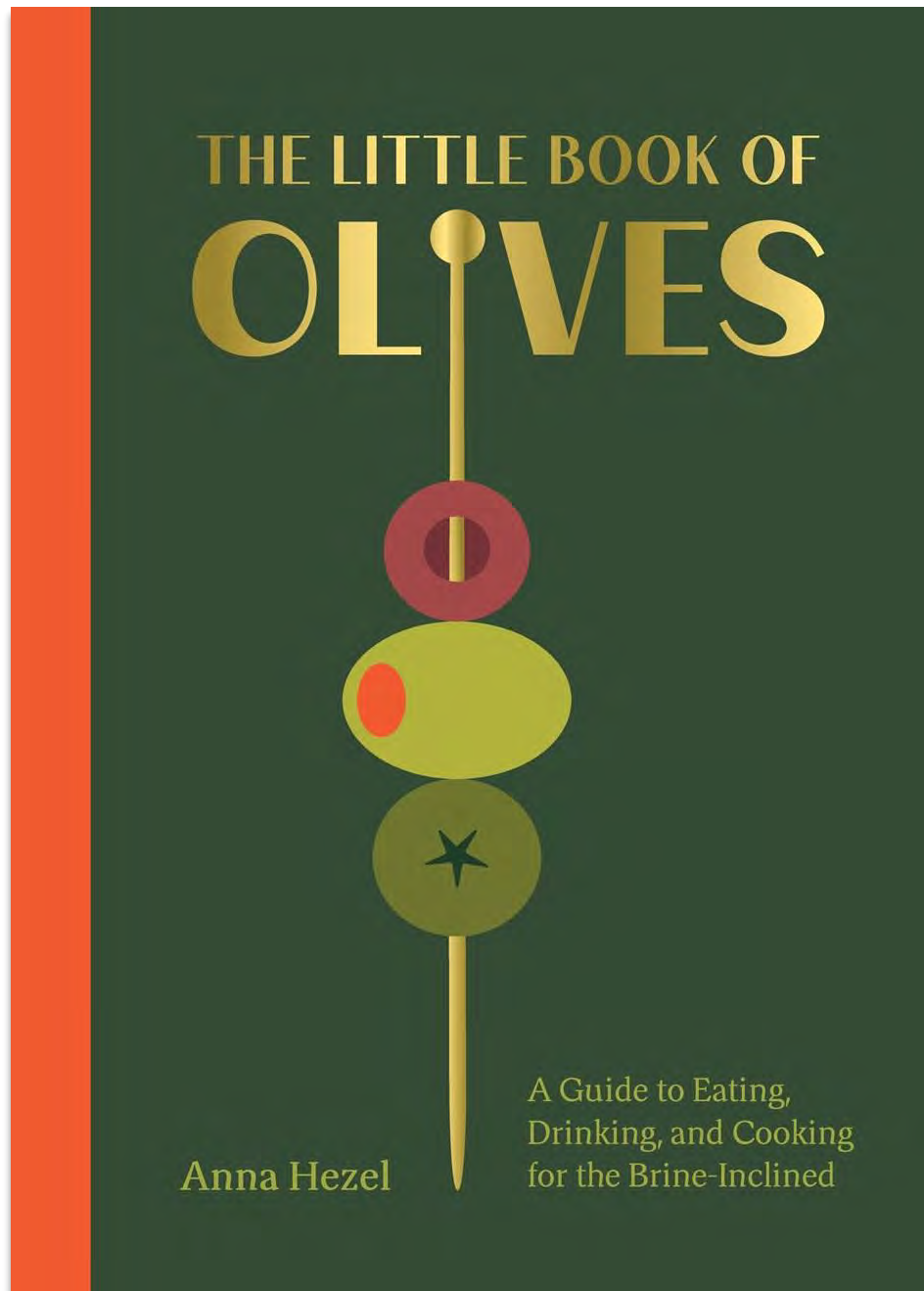
½ ounce (15 ml) dry vermouth

½ ounce (15 ml) olive brine, plus more to taste

3 green olives, such as Gordal or Castelvetrano

Chill a coupe, martini glass, or Nick and Nora glass in the freezer for about 15 minutes.

In a cocktail mixing glass or large jar, combine the gin, vermouth, and olive brine with about ½ cup (125 g) ice. Use a bar spoon (a butter knife works if that's all you have) to stir the drink rapidly for about 30 seconds, until the outside of the mixing glass feels frosty. Use the bar spoon to taste a sip and add more olive brine to taste. Strain the cold martini into the chilled coupe and garnish with the olives on a cocktail pick.



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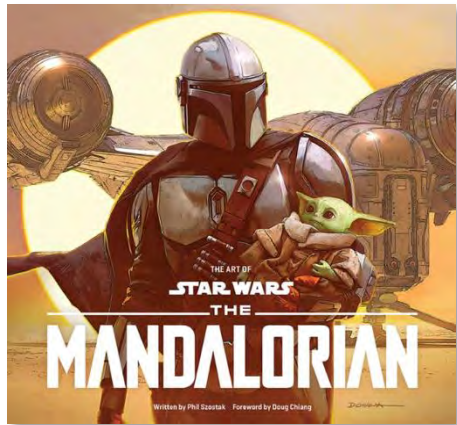
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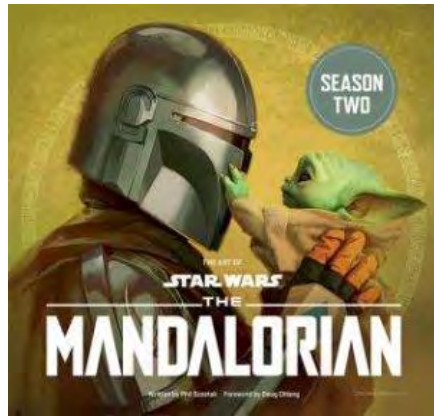
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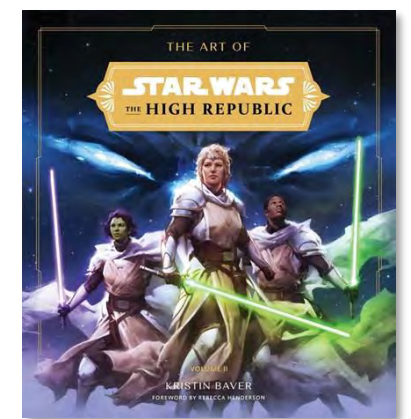
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# The Art of Star Wars: The Mandalorian and Grogu

Phillip Szostak, Foreword by Doug Chiang

The official behind-the-scenes companion to *The Mandalorian and Grogu*.

- *The Art of Star Wars: The Mandalorian and Grogu* takes fans behind the scenes of the first Star Wars theatrical release in seven years.
- Imperial warlords remain scattered throughout the galaxy, and as the fledgling New Republic works to protect everything the Rebellion fought for, they enlist the help of legendary Mandalorian bounty hunter Din Djarin and his young apprentice, Grogu.
- Filled with concept art, sketches, and interviews with key cast, crew, and creatives, *The Art of Star Wars: The Mandalorian and Grogu* provides readers with an exclusive look at the art created for the newest Star Wars film and the stories behind its characters, locations, and vehicles. The film stars Pedro Pascal, Sigourney Weaver, and Jeremy Allen White.

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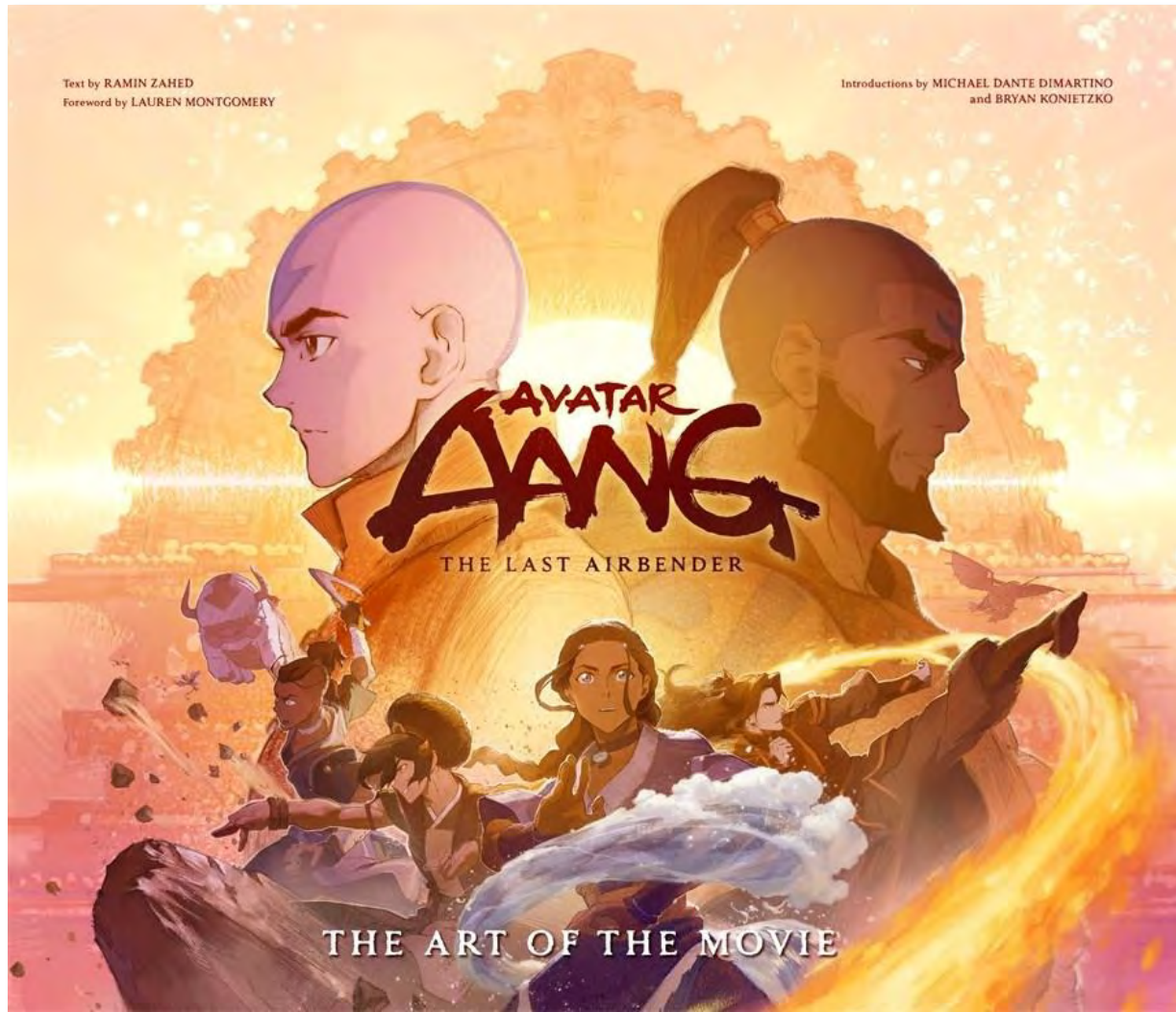
Introductions by MICHAEL DANTE DIMARTINO  
and BRYAN KONIETZKO

# AVATAR AANG

THE LAST AIRBENDER

THE ART OF THE MOVIE





# Avatar Aang: The Last Airbender: The Art of the Movie

Ramin Zahed

Witness the never-ending quest for balance as Aang and Team Avatar work to rebuild the Four Nations in stunning stories that enrich the world explored in the new Paramount+ movie—ideal for longtime fans of the Avatar Legends universe and newcomers alike.

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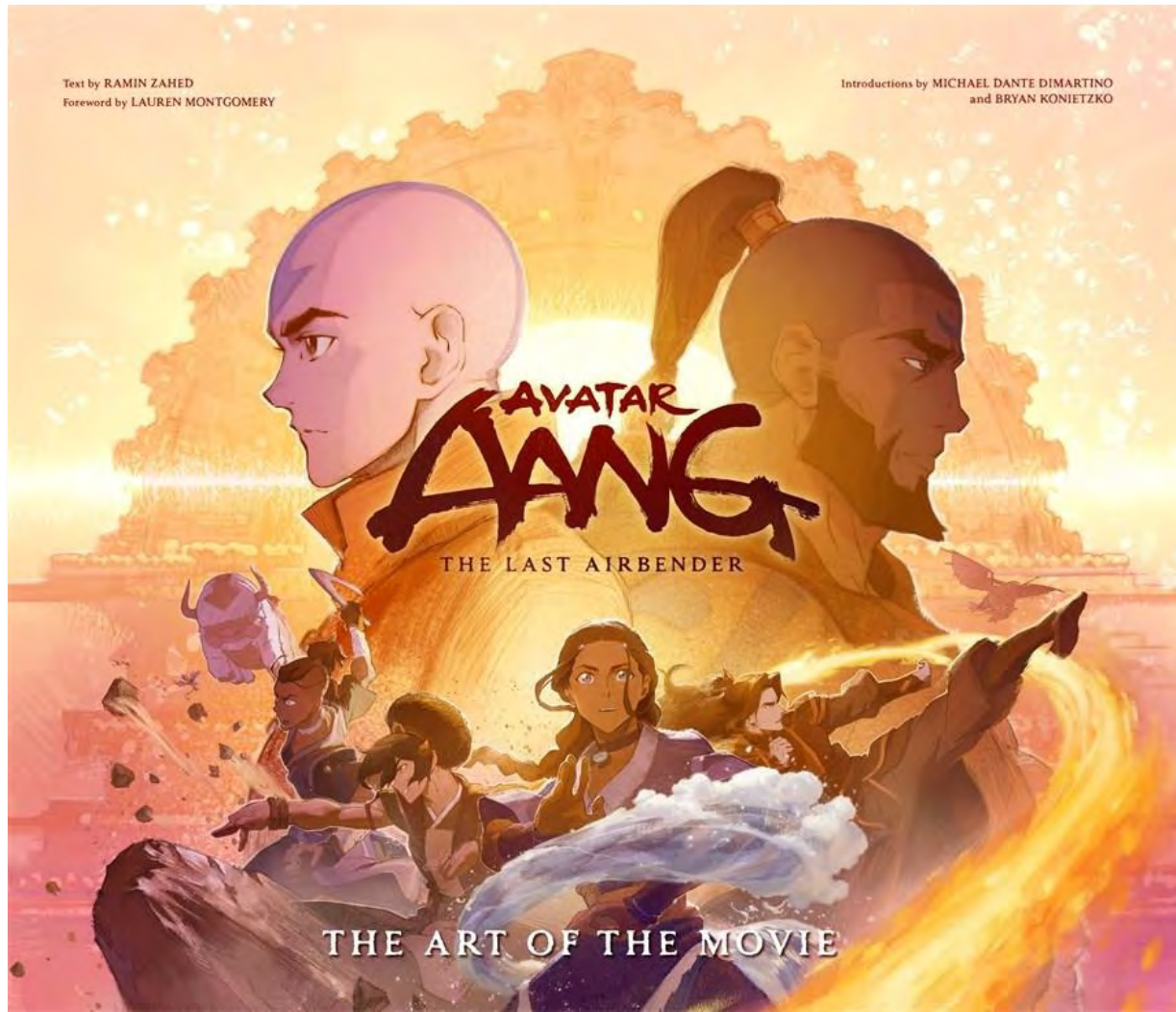
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WES ANDERSON

*Featuring Interviews with*  
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MICHAEL CERA, RICHARD AYOADE,  
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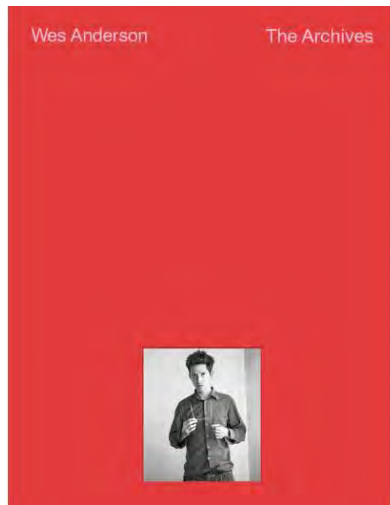
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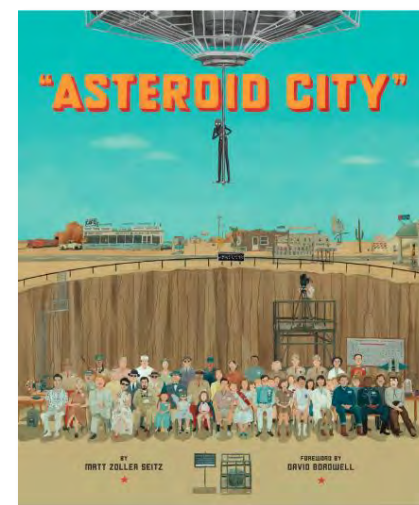
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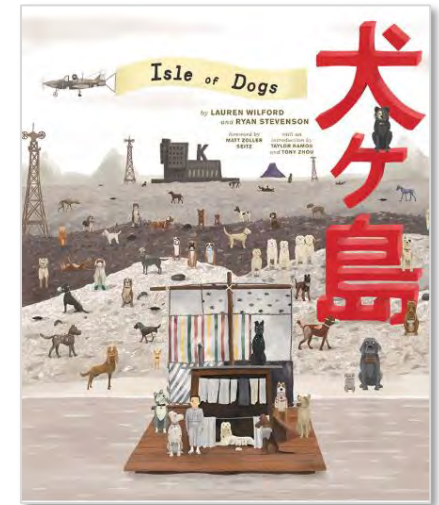
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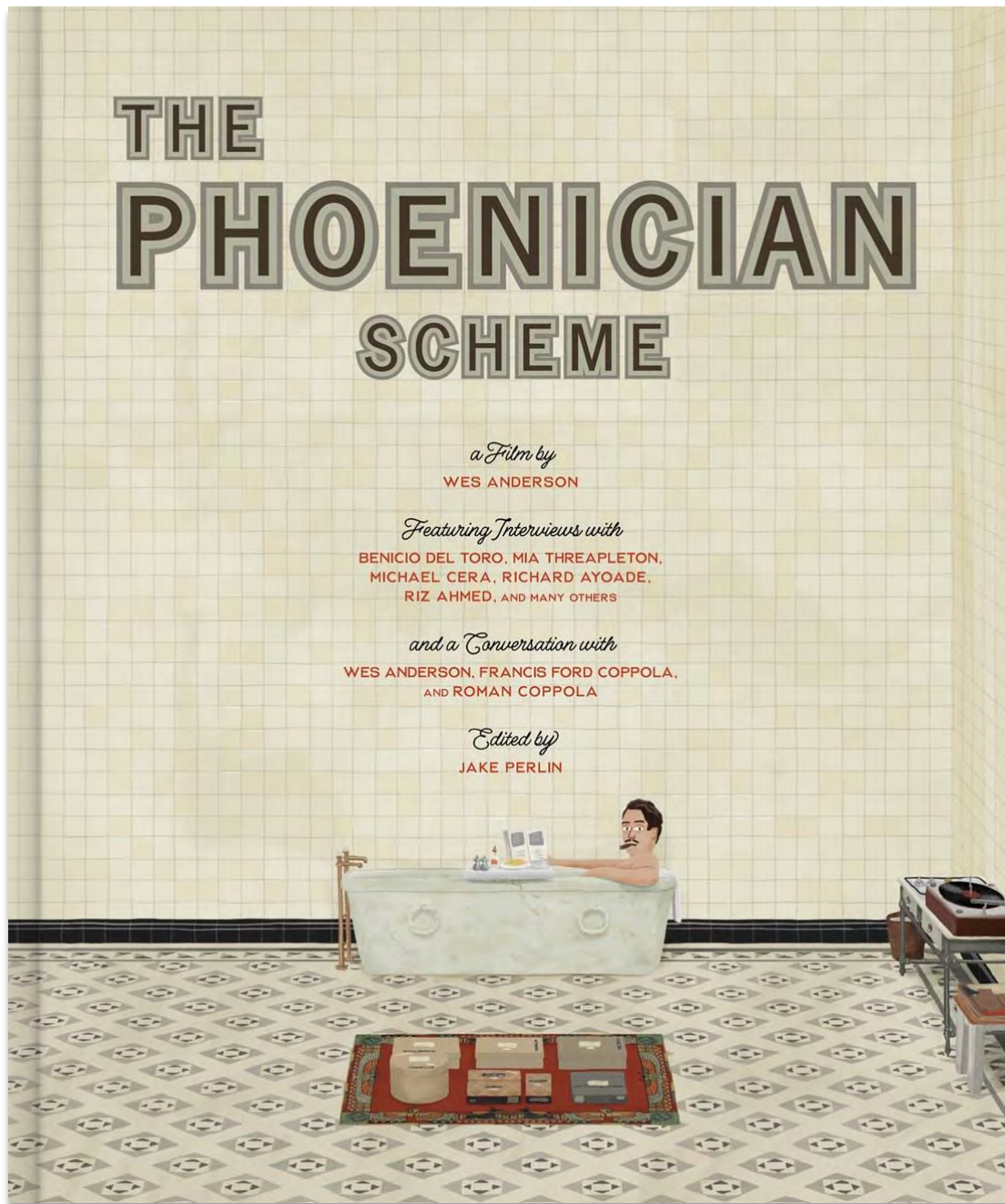
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- Bursting with the series' trademark Max Dalton illustrations, never-before-seen production material, interviews with cast, key designers, and the creative team, set photography, and vibrant artwork, *The Wes Anderson Collection: The Phoenician Scheme* captures the unmistakable essence of one of cinema's most distinct visionaries.
- *The Phoenician Scheme*, Wes Anderson's 13th feature, reunites the Academy Award-winning director with frequent collaborator Roman Coppola and brings together a cast of stars including Benicio del Toro, Michael Cera, Bill Murray, Mia Threapleton, and Riz Ahmed on a globe-trotting adventure centered on a father-daughter relationship.
- Whether you're a devoted fan or a curious newcomer, this collector's edition is a must-have for anyone captivated by Anderson's cinematic world.

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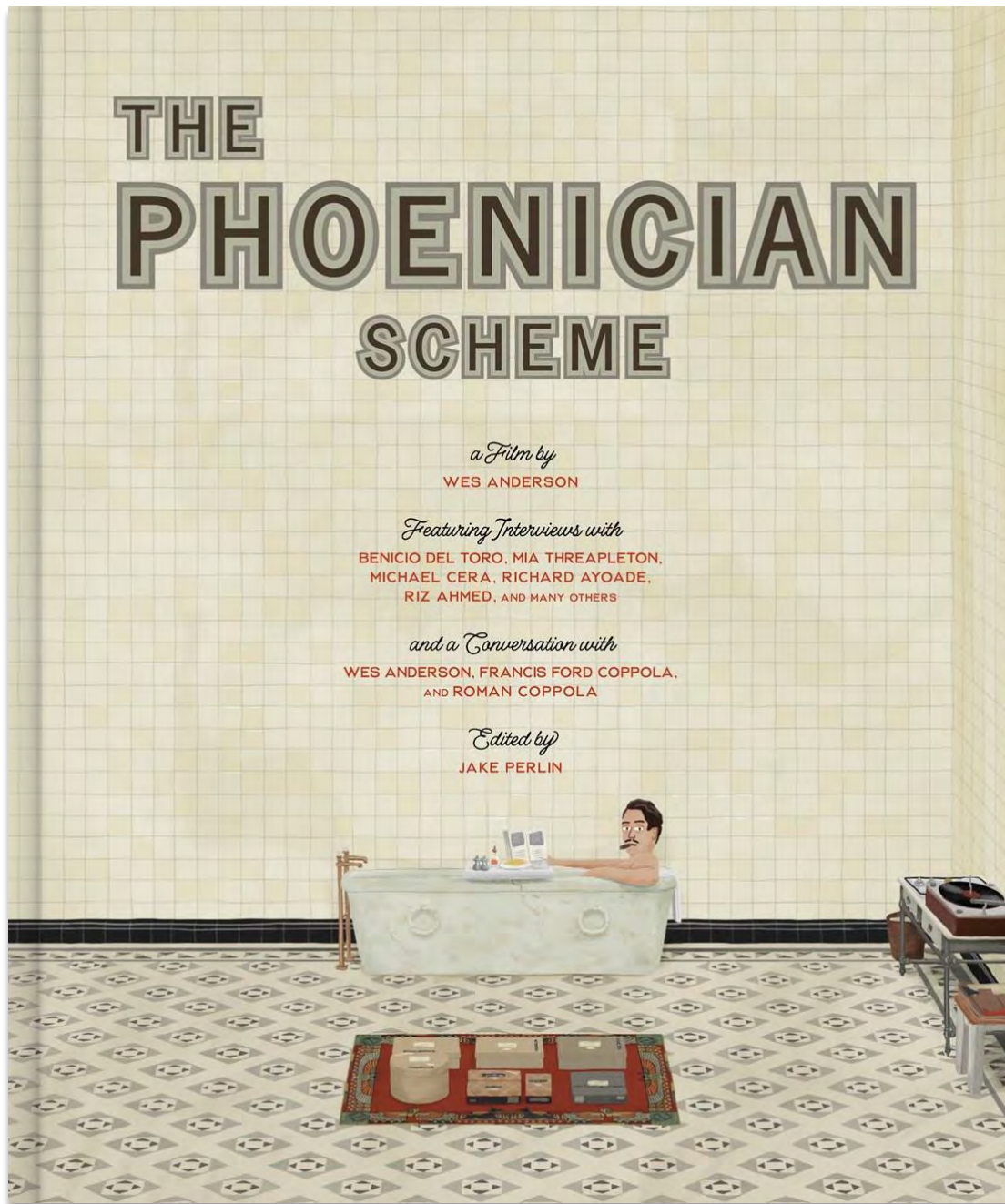
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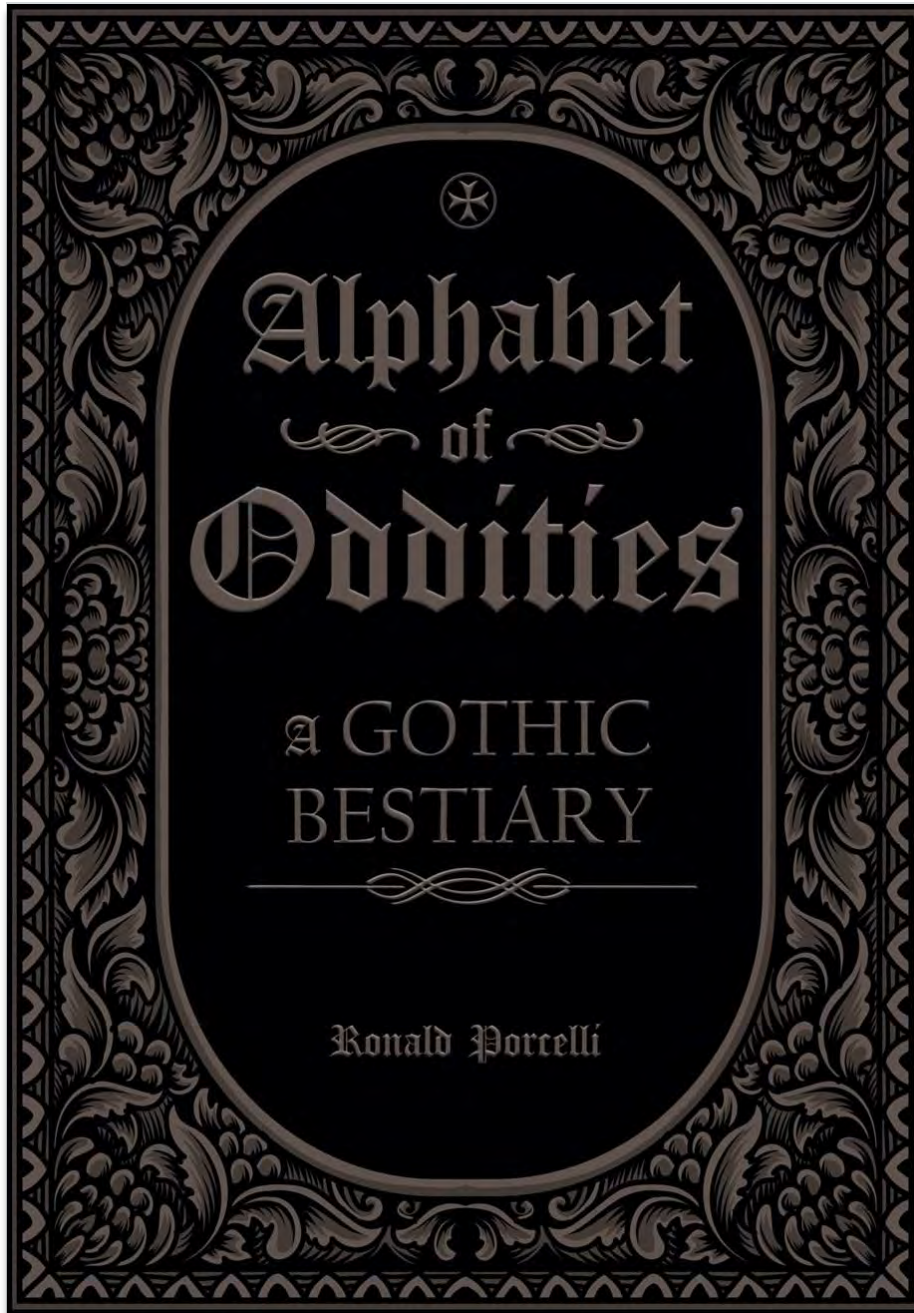


Alphabet  
of  
Oddities

A GOTHIC  
BESTIARY

Ronald Porcelli





# Alphabet of Oddities

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“To represent terrible and questionable things  
is, in itself, the sign of an instinct of power and  
magnificence in the artist; he doesn’t fear them.”

—Friedrich Nietzsche, *The Will to Power*



A is for Adzooks that walk with no head.





**B** is for Boozoins that feed on the dead.



C is for Crackings—sweet, they just look gruff.



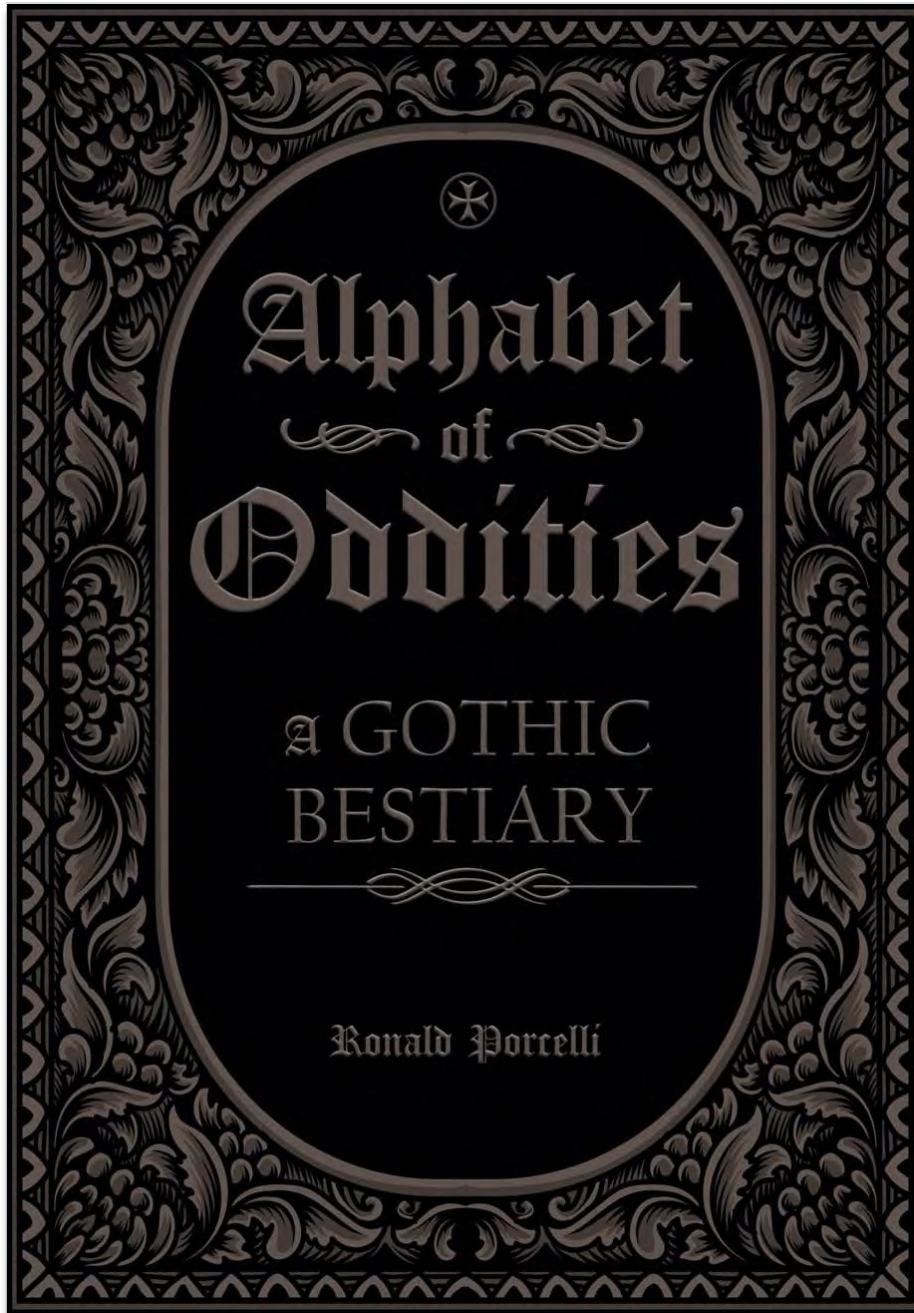


**D** is for Dankies, tiny as dandruff.



**E** is for Elliot—it resembles a beaver.





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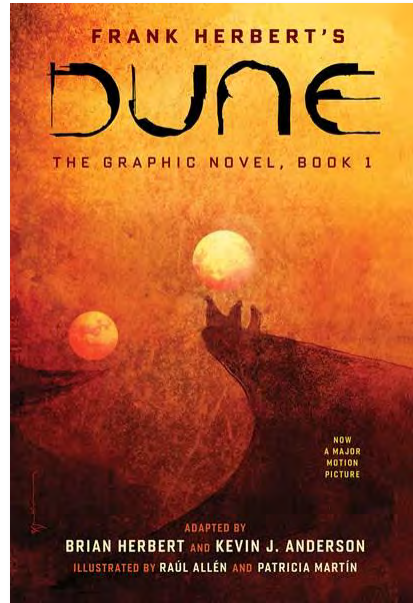
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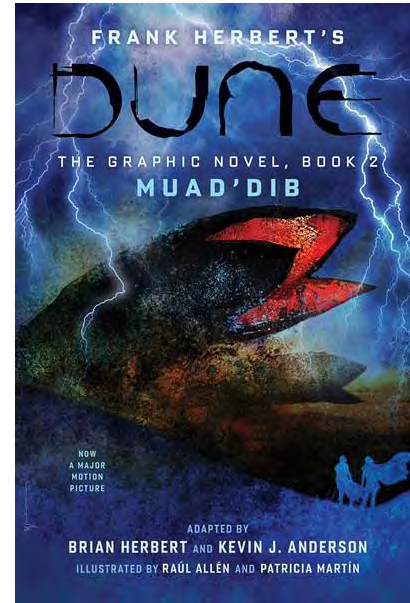
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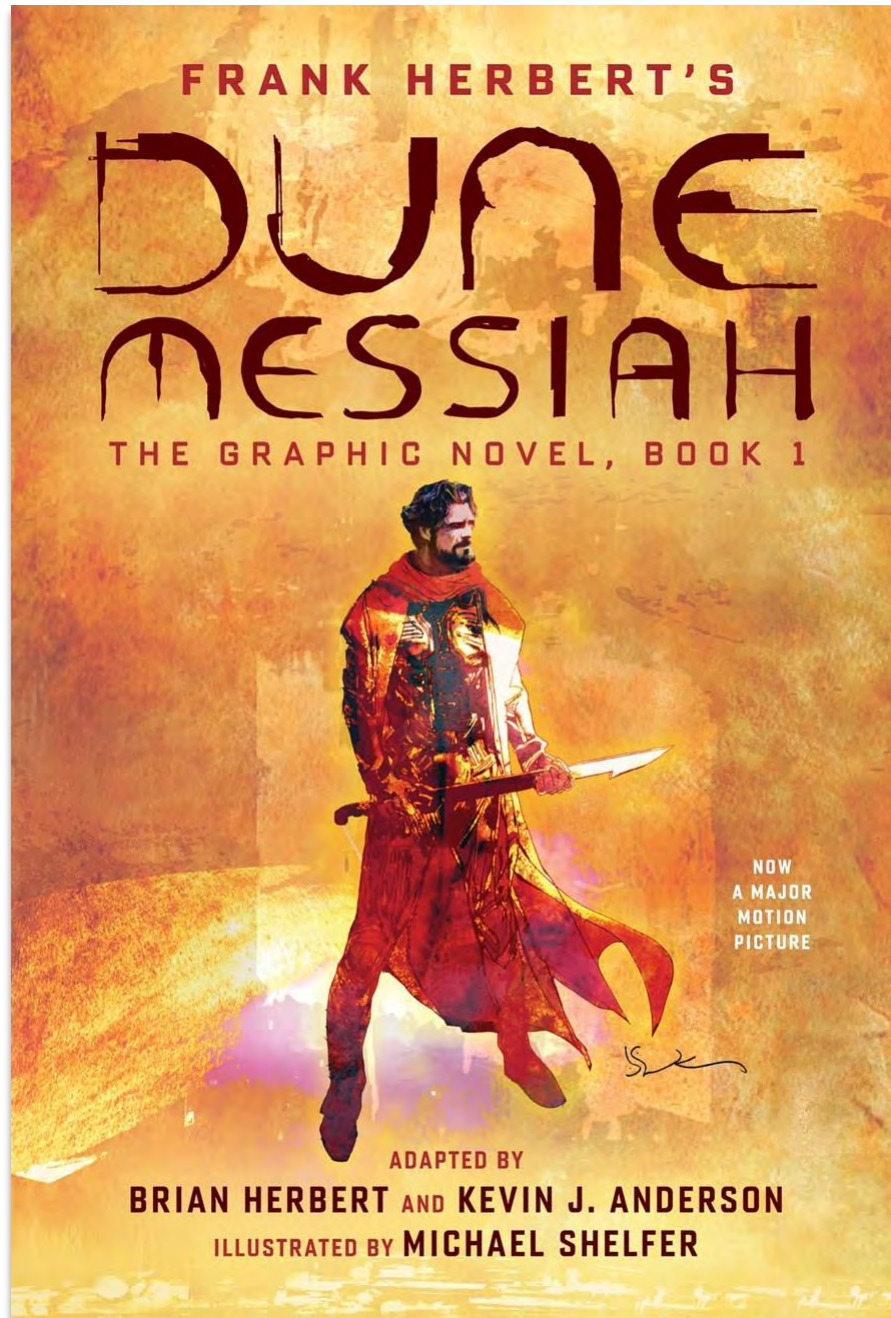


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## Dune Messiah Book 1

A GRAPHIC NOVEL ADAPTATION

Brian Herbert and Kevin J. Anderson, Illustrated by Michael Shelfer

A visually stunning graphic novel adaptation of Frank Herbert's *Dune Messiah*, this volume brings one of science fiction's most pivotal stories to life in a bold, immersive new format.

- The first installment of a two-part adaptation, *Dune Messiah: Book 1* is an essential addition to any graphic novel or science fiction collection—and a powerful new way to experience the world of Arrakis.
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AU \$42.99 | NZ \$46.99

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**FRANK HERBERT** (1920–86) was a science-fiction writer best known for his classic, worldwide-bestselling novel *Dune* and its five sequels.

**BRIAN HERBERT**, the son of Frank Herbert, has written a moving biography of his father, *Dreamer of Dune*. Brian is also known for his collaborations with author Kevin J. Anderson, with whom he has written multiple sequels and prequels to his father's landmark 1965 novel.

**KEVIN J. ANDERSON** is an American science-fiction author of more than fifty bestsellers. He has written novels for the Star Wars, StarCraft, and The X-Files universes, and, with Brian Herbert, is the co-author of the *Dune* prequel series.

**MICHAEL SHELFER** is an American comic book artist with two decades of experience, working with Marvel Comics, DC Comics, and BOOM! Studios, among others. His work includes the *Dune: House Harkonnen* series.

**CARLOS LOPEZ** is a colorist from Brazil. He has worked on comics for Marvel, Dynamite, Panini, and more.

**BILL SIENKIEWICZ** is an Eisner-winning, Emmy-nominated artist best known for redefining comic book and graphic novel illustration.

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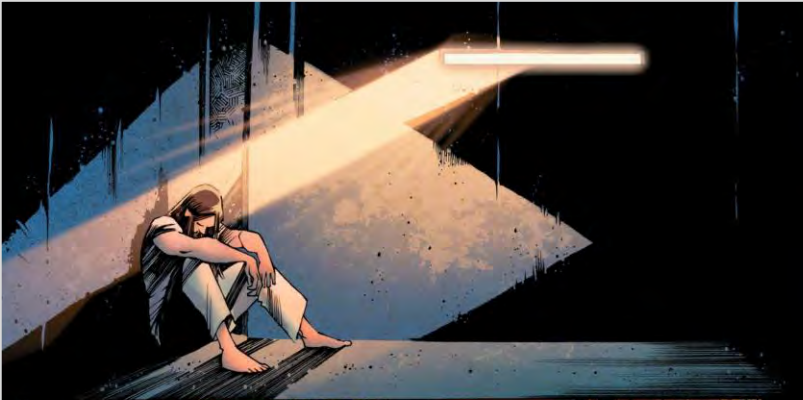
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ACROSS THE GALAXY  
FOR TWELVE YEARS.



...TWELVE YEARS THAT HUMAN  
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HIS CAPTURE OF ARRAKIS  
GAVE HIM A MONOPOLY OVER  
THE SPICE MELANGE.



WITHOUT SPICE, GUILD  
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NAVIGATE ACROSS SPACE.



WITHOUT SPICE, BILLIONS OF  
IMPERIAL CITIZENS WOULD DIE  
OF ADDICTIVE WITHDRAWAL.

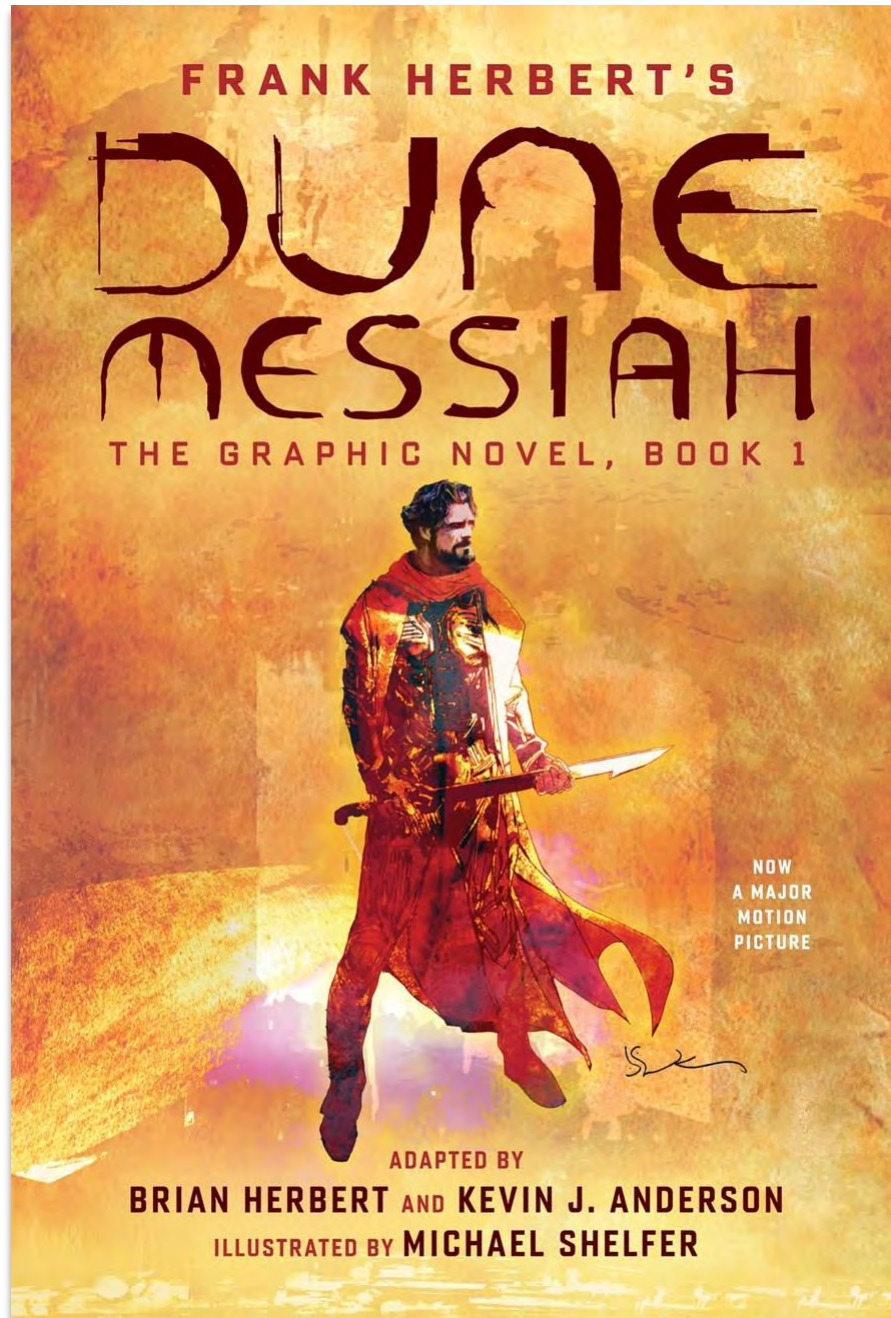


WITHOUT SPICE,  
PAUL MUAD'DIB COULD  
NOT PROPHECY.



EVEN SO, HE COULD NOT SEE EVERY FUTURE...  
EVERY CONSPIRACY AGAINST HIS RULE.





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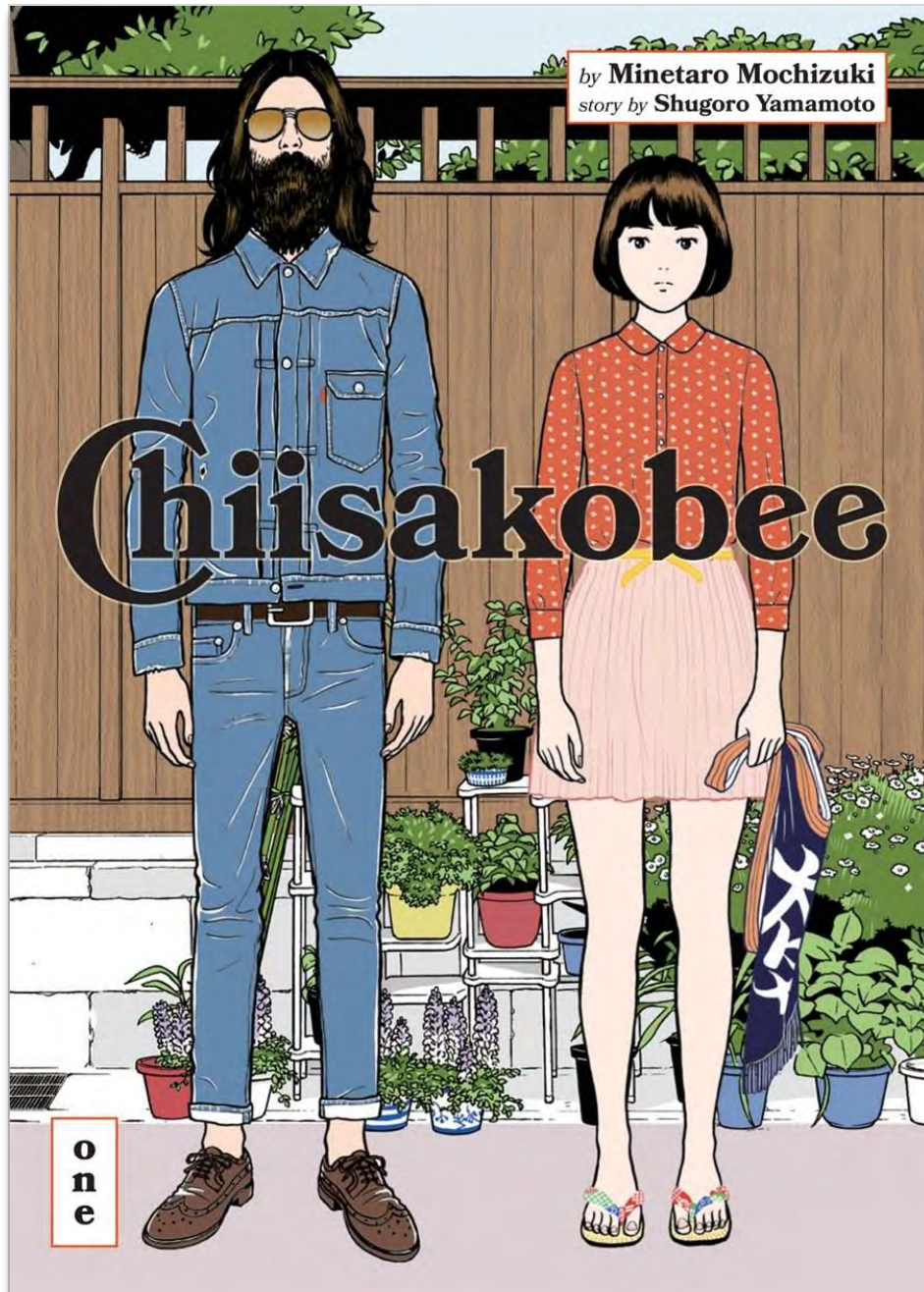


by **Minetaro Mochizuki**  
story by **Shugoro Yamamoto**

# Chiisakobee

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# Chiisakobee Volume 1

Minetaro Mochizuki, Translated by Andria McKnight

A quirky, poetic manga about a young, gruff carpenter's attempt to keep his family business afloat, all amidst a wacky, found-family drama and romance. A touching series in just four volumes.

- After a fire burns down his family business and claims the lives of his parents, the young heir and master carpenter Shigetsugu vows to rebuild the failing venture with his late father's words in mind: "No matter how much the times change, what's important is for our kind to have compassion and dedication."
- And then Ritsu, a housemaid with no relatives to rely on, comes rolling into his life with a group of children from a welfare facility who have nowhere to go, thus begins the dramatic last-ditch way-of-life story of a shaggily bearded carpenter!
- This bold and ambitious reinterpretation of Shūgorō Yamamoto's classic historical novel *Chiisakobee* is brought to life with the full flourish of Minetaro Mochizuki's bohemian brush!

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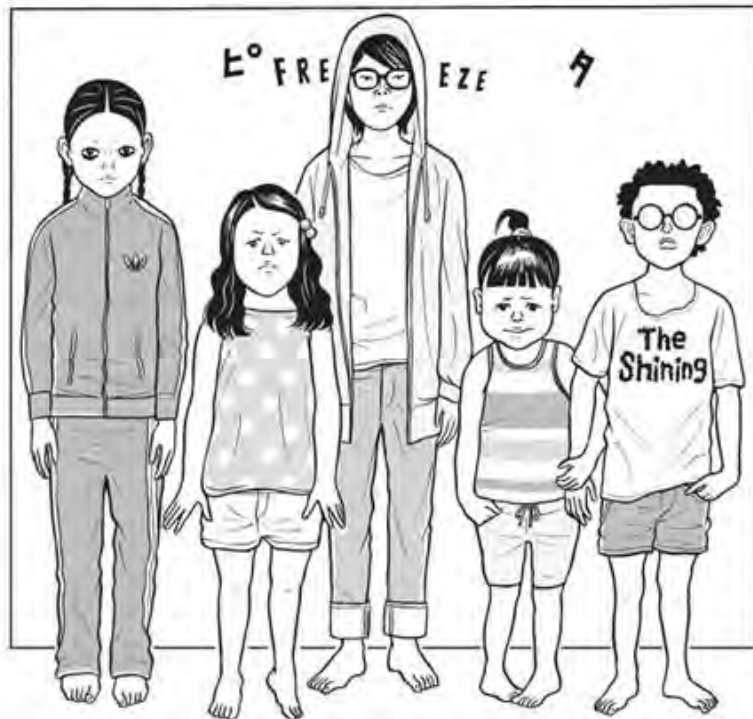
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Kana





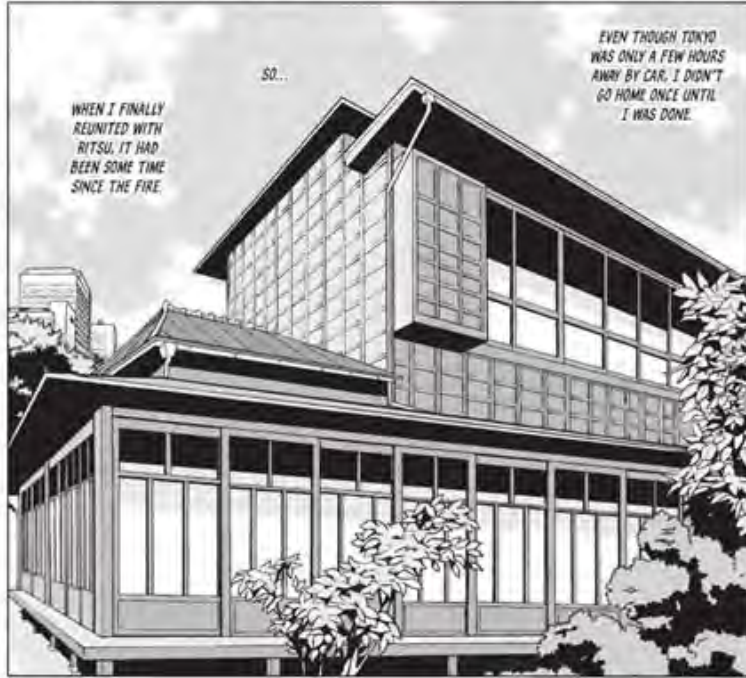








MY FIRST JOB  
AS FOREMAN  
FINISHED TWO  
WEEKS LATER.



WHEN I FINALLY  
REUNITED WITH  
RITSU, IT HAD  
BEEN SOME TIME  
SINCE THE FIRE

SO...

EVEN THOUGH TOKYO  
WAS ONLY A FEW HOURS  
AWAY BY CAR, I DIDN'T  
GO HOME ONCE UNTIL  
I WAS DONE.









SO BY THE NEXT  
MORNING, I'D TOTALLY  
FORGOTTEN ABOUT  
THEM.

I DON'T KNOW  
WHERE THE KIDS  
RITSU WAS LOOKING  
AFTER WERE, BUT  
I DIDN'T SEE THEM  
THAT NIGHT.



WHERE WE  
SPENT THE  
NIGHT SHARING  
DRINKS AND  
REMINISCING  
ABOUT MY  
PARENTS.

AND THE OTHER  
CARPENTERS WHO  
HEARD I WAS BACK  
HOME ALL CAME  
TO THE DAYTIME  
HOUSE...

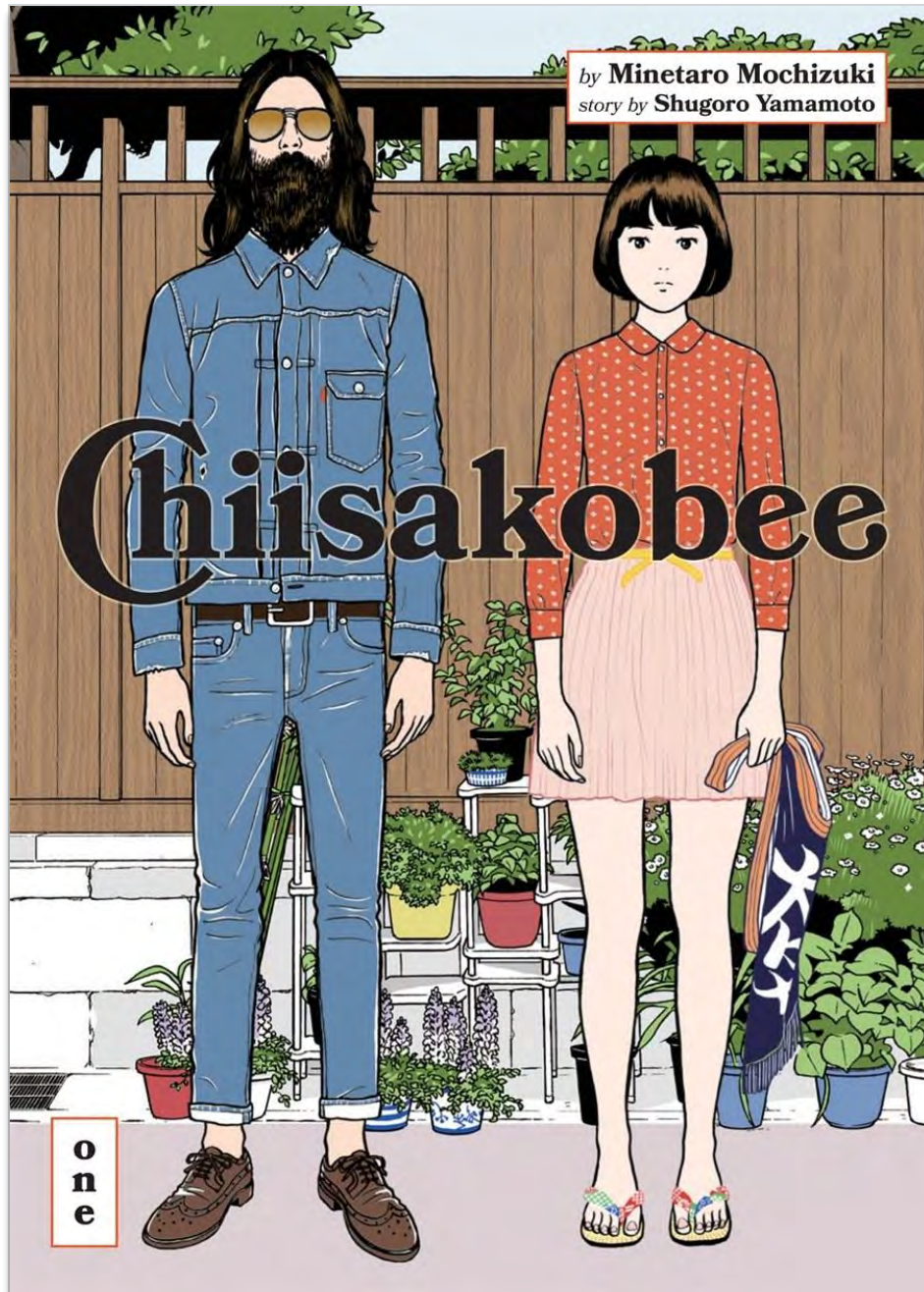


SO THAT  
NIGHT...

RITSU INSISTED  
I TAKE A SEAT  
AND RAN AROUND  
BRINGING FOOD  
AND DRINKS TO  
EVERYONE.

I DIDN'T  
GET THE  
CHANCE TO  
TALK TO  
HER.





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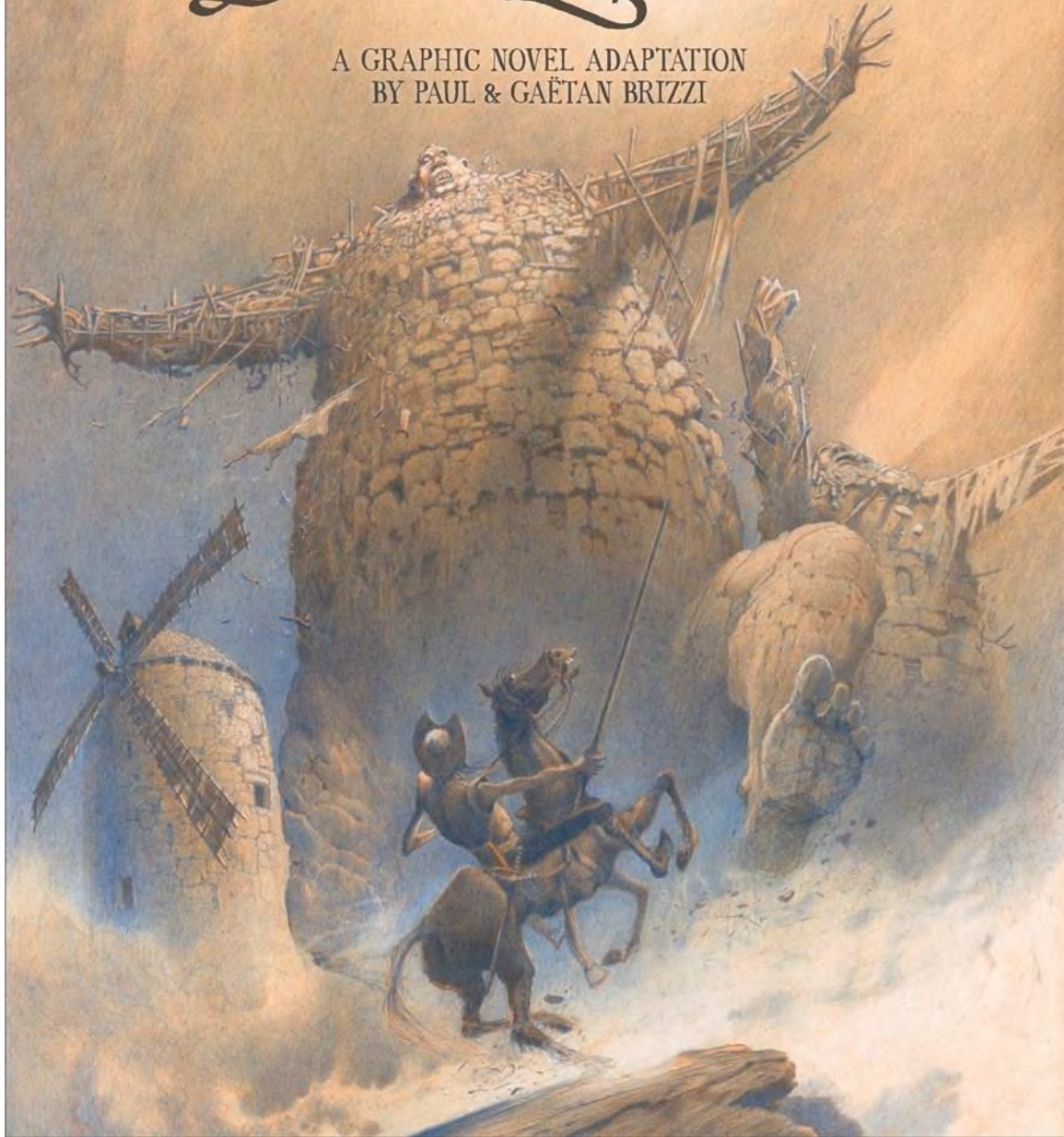
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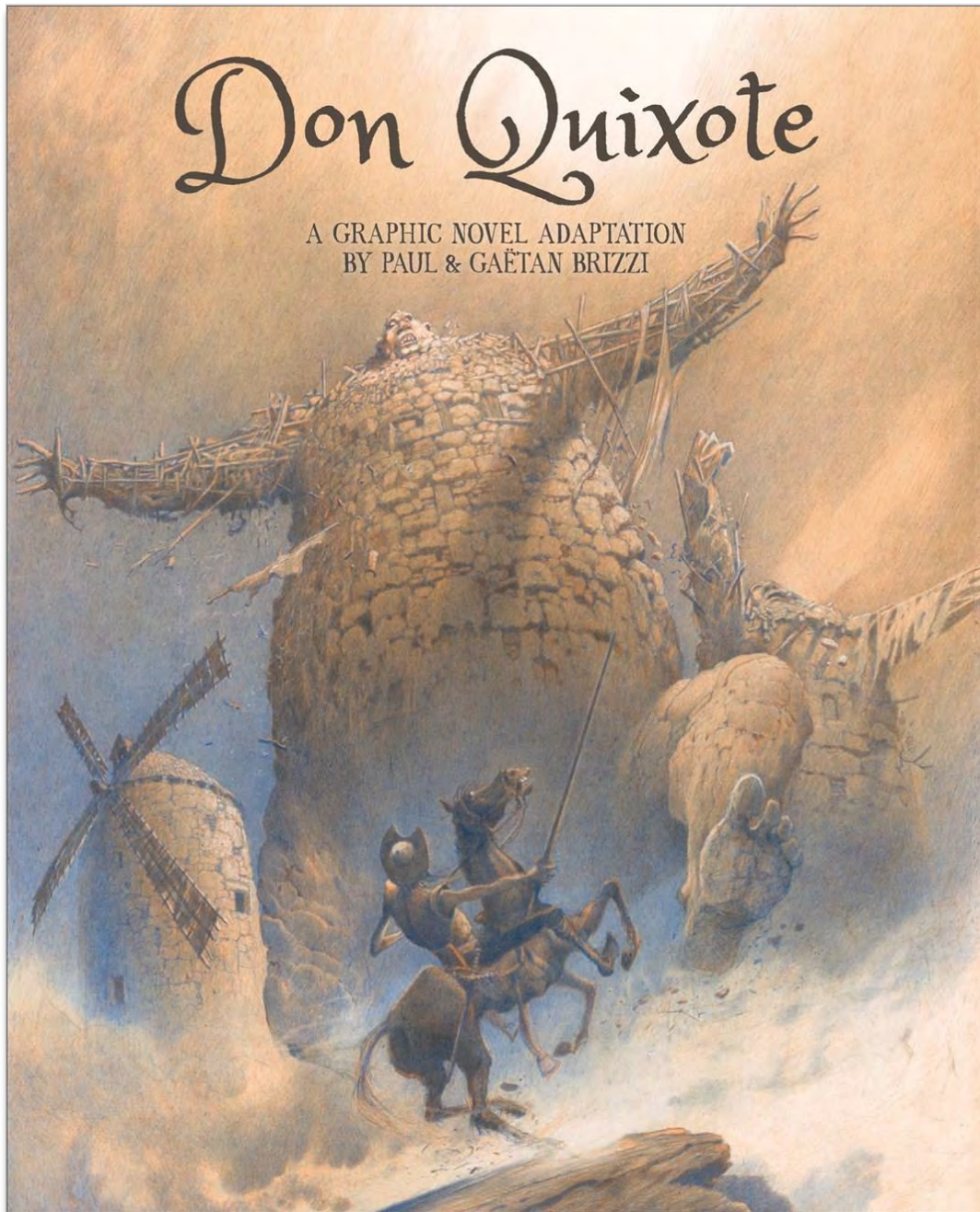
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# Don Quixote

A GRAPHIC NOVEL ADAPTATION  
BY PAUL & GAËTAN BRIZZI







## Don Quixote

A GRAPHIC NOVEL ADAPTATION

Miguel de Cervantes, Illustrated by Paul Brizzi and Gaëtan Brizzi

Legendary Disney animator siblings Paul and Gaëtan Brizzi present a spectacular new graphic novel adaptation of *Don Quixote*, sure to be embraced by the many fans of their bestselling version of Dante's *Inferno*.

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- *Don Quixote*, first published in 1605, is widely considered to be the greatest Spanish-language novel of all time, and has been published in every major language across 700 editions.
- Upon publication, it became an overnight success, reaching such a frenzy of popularity that by April of the same year, people dressed as its main characters in masquerades held to celebrate the birth of Philip IV of Spain.

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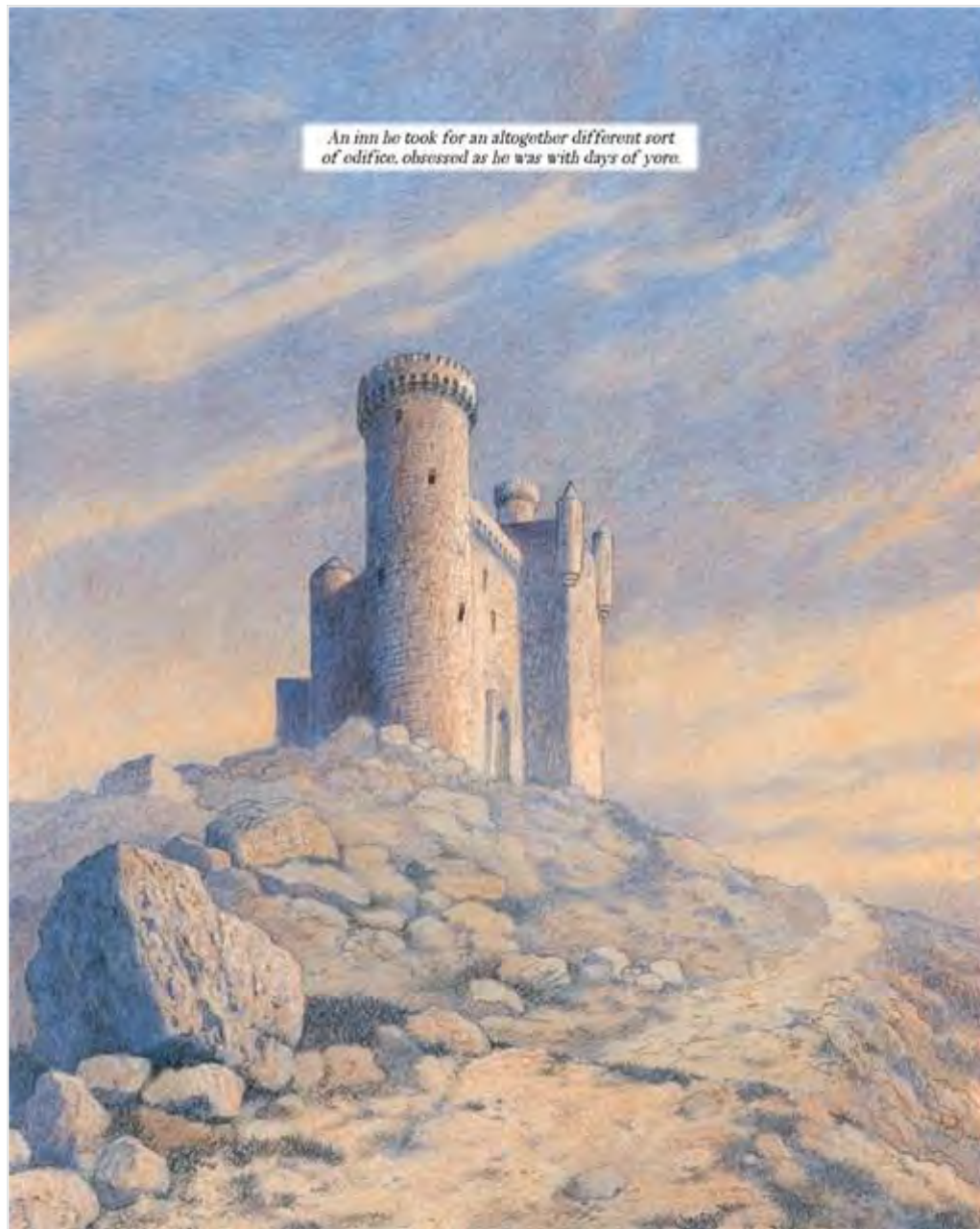
Full-colour Illustrations Throughout

260 mm x 210 mm

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HUH? WHO NOW?

THERE, BEFORE US!  
THOSE GIANTS WHEELING  
THEIR ARMS ABOUT TO  
INTIMIDATE US!



I CAN'T SEE THEM. THEY MUST BE  
HIDING BEHIND THOSE WINDMILLS.



WHAT WINDMILLS? STAY  
BACK IF YOU'RE SCARED.  
I'LL HANDLE THEM!





I'M THROUGH WITH YOU!



NOW ON TO YOUR BRETHRENI!



I HAVE NO MORE LANCE,  
BUT MY SWORD IS JUST  
AS FEARSOME!





NOW, THE MULE DRIVER AND MY SERVING WENCH HAD ARRANGED TO MEET FOR A TRYST AS SOON AS ALL WERE ASLEEP.



With everyone asleep, she climbed up to join him, but since it was dark, and she knew the other two were there, she didn't bother with a candle, for fear of waking them.



She began feeling around for her man. But it's easy to get turned around in the dark, isn't it? And so she took our knight for her mule driver. That old pig wasn't asleep, and thought my slaughter had come for him!

OH, CRUEL TEMPTRESS! HOW SOFT YOUR SKIN AND HOW HEADY YOUR PERFUME!



'Tis a night I shall remember!

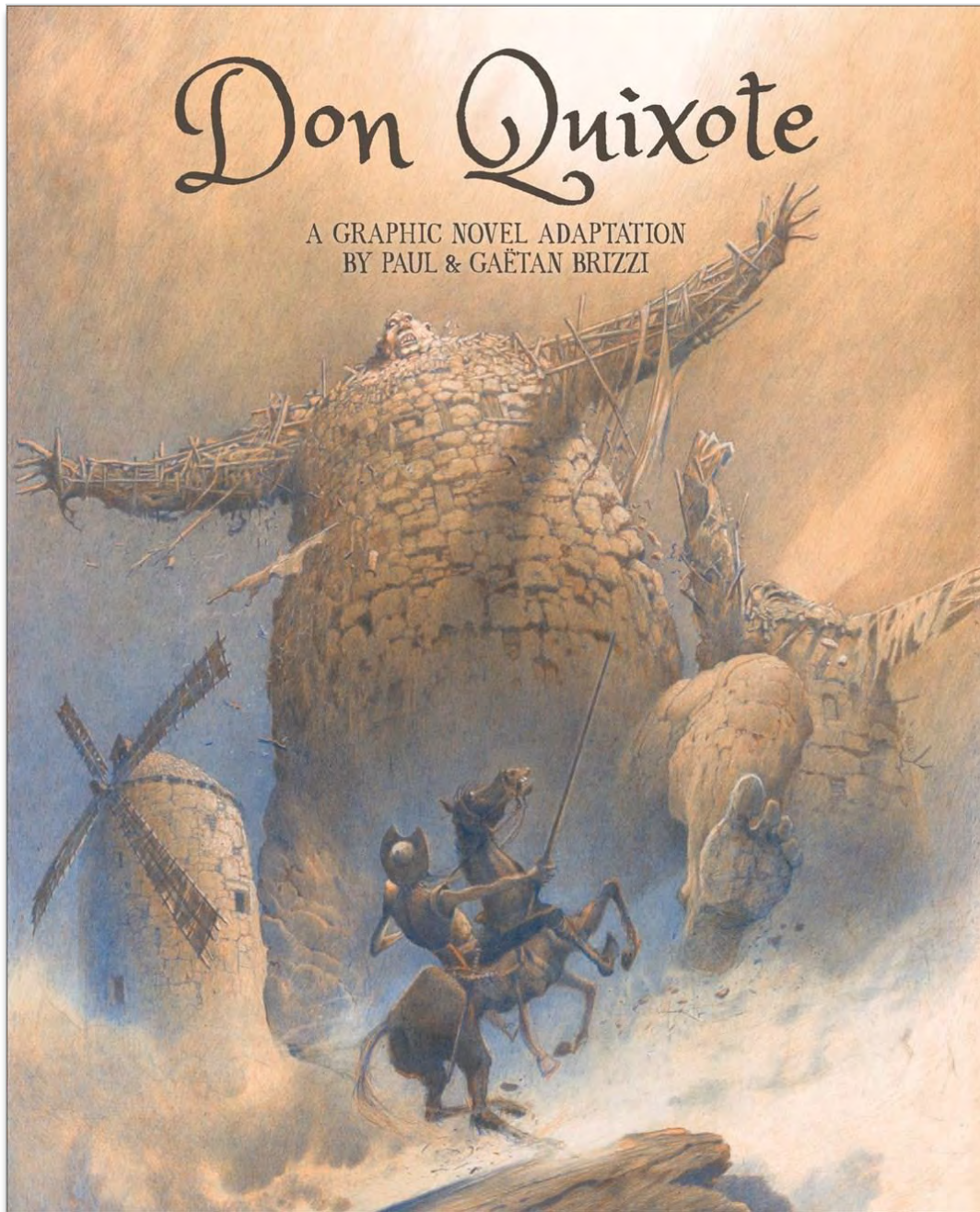
AAAAHHH !!



THWACK







# Don Quixote

A GRAPHIC NOVEL ADAPTATION

Miguel de Cervantes, Illustrated by Paul Brizzi and Gaëtan Brizzi

Legendary Disney animator siblings Paul and Gaëtan Brizzi present a spectacular new graphic novel adaptation of *Don Quixote*, sure to be embraced by the many fans of their bestselling version of Dante's *Inferno*.

- Perfect for fans of art history, classic literature, and animation, this Brizzi brothers' adaptation of *Don Quixote* leaps off the page and brings the man of La Mancha to life for a new generation of readers.
- *Don Quixote*, first published in 1605, is widely considered to be the greatest Spanish-language novel of all time, and has been published in every major language across 700 editions.
- Upon publication, it became an overnight success, reaching such a frenzy of popularity that by April of the same year, people dressed as its main characters in masquerades held to celebrate the birth of Philip IV of Spain.

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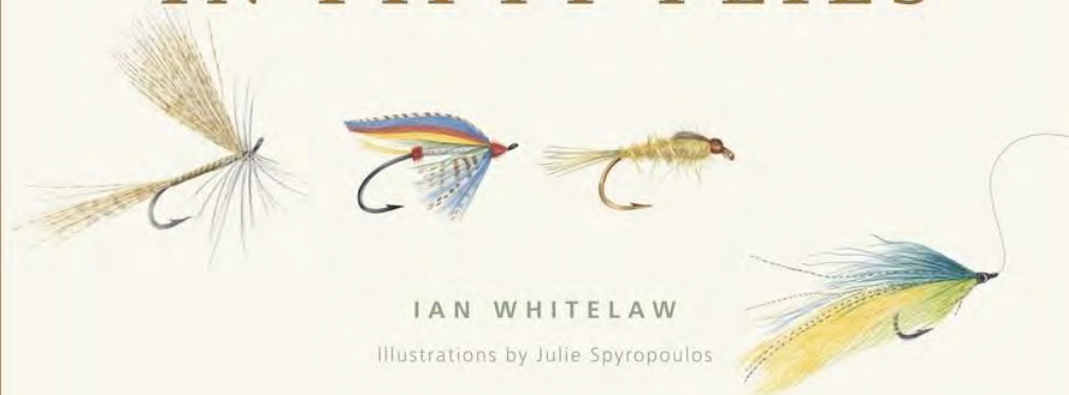
THE HISTORY OF



FLY-FISHING

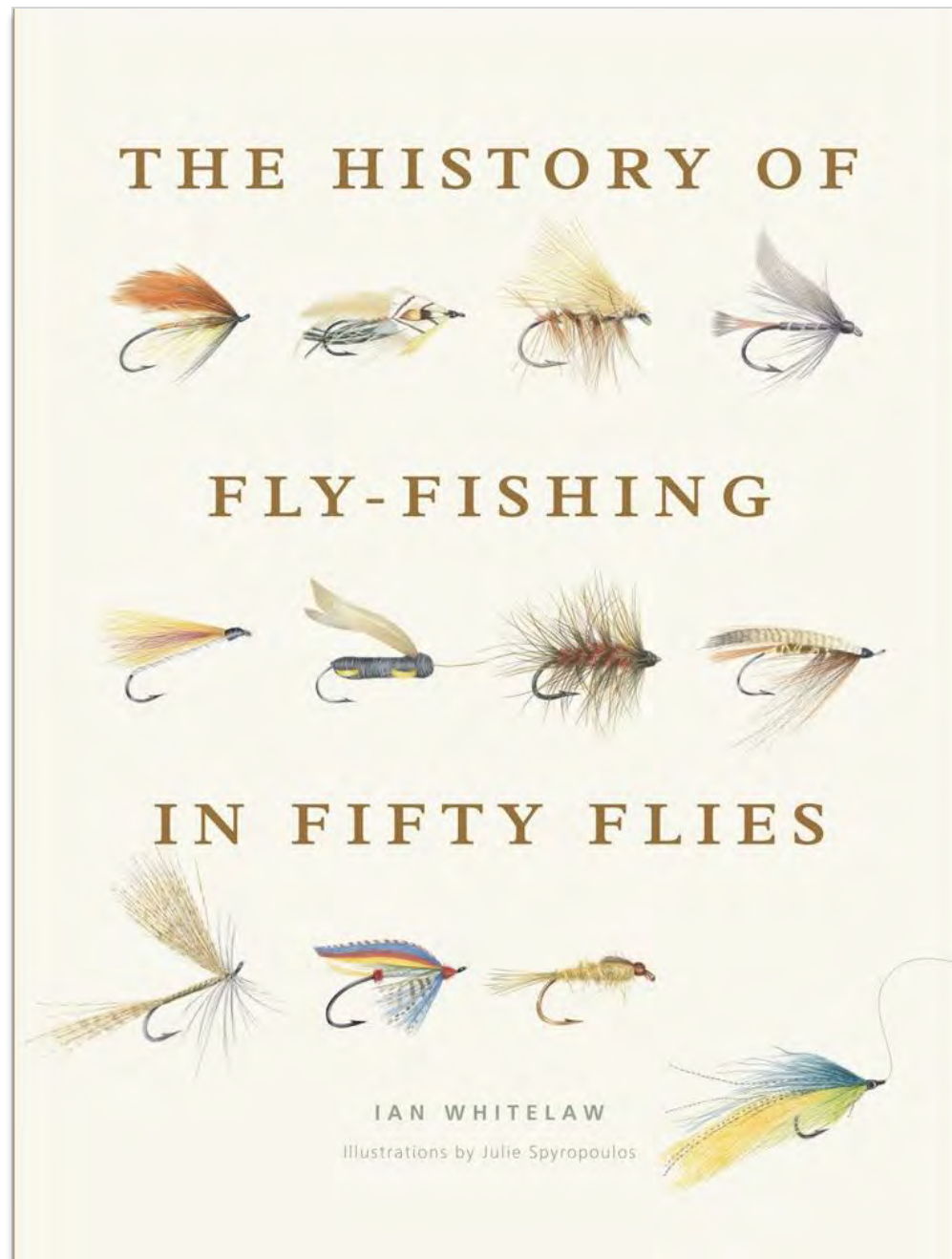


IN FIFTY FLIES



IAN WHITELOW

Illustrations by Julie Spyropoulos



## The History of Fly-Fishing in Fifty Flies

Ian Whitelaw

A *New York Times* bestseller, *The History of Fly-Fishing in Fifty Flies* recounts the history of a sport that dates back 2,000 years, focusing on milestone flies from the first feathered hook to contemporary patterns using cutting-edge materials.

- The evolution of this captivating sport is enjoyably captured in this book, making it a handsome gift, whether for yourself or the fly-fisher in your life. “This glorious book of lures will get you itching for a new toy, a new boat, a new rod—anything to experience the relaxation of this old hobby.”\*
- From the Catskills, the birthplace of American fly-fishing, to the wide rivers of Among the countless fly patterns created over the centuries, these 50 have been carefully chosen to represent the development not only of the flies themselves but also of fly-fishing techniques—and of rods, lines, and reels.

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"... a blood-red hackle should be fastened on with the wings, and so arranged as to extend beyond them; the dyed feathers used by officers in the army answer very well for this purpose, if those from the macaw cannot be procured."

**George Balnbridge, *The Fly Fisher's Guide* (1816)**

The 1855 edition of William Blacker's *Art of Fly Making* included color plates such as this one showing bright Irish and Scottish flies such as the Ballyshannon, Killarney and McPherson.

the pattern, and a wing of black and white guinea fowl feather, but it was positively drab compared with what was just around the corner.

"No. 4, differs materially from those preceding, and is given in order to describe the method of dressing gaudy flies; which, however fanciful or varied in shade or materials, will frequently raise fish when all the imitations of nature have proved unsuccessful. Indeed so fastidious and whimsical are the Salmon at times, that the more brilliant and extravagant the fly, the more certain is the Angler of diversion."

**George C. Balnbridge, *The Fly Fisher's Guide* (1816)**

## IRISH INFLUENCE

The move toward increased use of colorful feathers in salmon flies appears to have begun in Ireland. Irish flies had commonly featured "mixed wings" composed of bundles of two, three, or even four different kinds of feather fibers (the wings of Scottish flies, in contrast, were made of a single kind of feather), but from the last decade of the 18<sup>th</sup> century onwards colorful plumage, which was becoming more readily available, started to replace some of the other somber tying materials in these Irish mixed wings. After about 1810 these bright and more complex flies, tied

to strict patterns, started to show up on the banks of the Scottish rivers.

By the 1840s salmon fishing in Britain was becoming an increasingly popular sport, driven in part by the expanding railway network that made access to the best salmon waters so much easier. While locals and traditionalists were hesitant and even antagonistic toward the new breed of flies, the new salmon fishers, many of them from the south of England, embraced the exciting new patterns, egged on by flytiers and suppliers such as William Blacker.



# Palmer-Worm

YEAR: 1600s FLYTIER: Anon. LOCATION: England



## The Original Recipe



**Hook**  
Handmade from a bent and tempered  
needle, with a hand-cut barb



**Thread**  
Red silk



**Body**  
Deep red mohair



**Palmered hackle**  
Brown red cock's hackle



**Rib (optional)**  
Gold wire or gold tinsel



**Head**  
Black silk



# *Little Marryat*

**YEAR:** c.1876   **FLYTIER:** George Selwyn Marryat   **LOCATION:** Hampshire, England



## *The Original Recipe*



**Hook**  
Dry fly up-eye #10-#16



**Thread**  
Dark brown tying silk



**Wings**  
Matched natural duck quill slips



**Tail**  
Brown spade hare fibers



**Body**  
Dubbed gray rabbit fur



**Hackle**  
Two brown dry fly hackles

# Bass Popper

**YEAR:** 1915   **FLYTIER:** Ernest Peckinpaugh   **LOCATION:** Tennessee, USA



## *The Original Recipe*



**Hook**  
Long-shank hook, #1/0-#6



**Tail**  
Marabou or saddle feathers



**Thread**  
Green tying thread

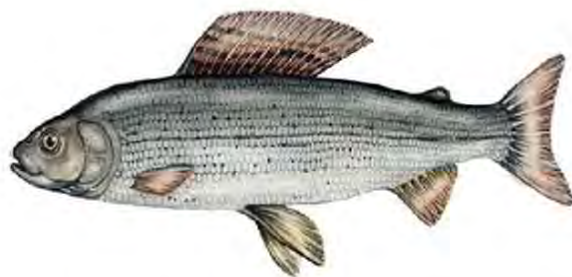


**Collar**  
Deer hair or saddle hackle



**Body / Head**  
Shaped and painted cork





to the level of the fish by the time it enters the fish's field of vision. Sawyer was aware that fish holding in a feeding lane are faced with a steady flow of not only food but also general bits of vegetation and detritus, and that an artificial nymph on a perfect dead drift stands a good chance of being ignored. The secret of the induced take is to bring the fly to the trout's attention by stopping the rod and raising the tip slightly, causing the fly to swing upwards in the current in front of the fish, like a swimming nymph that is about to get away. Watch for the fish to follow and, when you see the tell-tale white of the open jaws or you calculate that the fish has taken the nymph, raise the rod tip to set the hook, but you may not have to, as induced takes can be aggressive.

*Sawyer's "induced take" method of fishing his fast-sinking nymphs works equally well for trout and for the grayling, "the lady of the stream."*

#### VARIATIONS ON THE PTN

The first person to experiment with different versions of the Pheasant Tail was Sawyer himself, not only tying the fly in a wide range of sizes—it is a pattern that lends itself to being tied in any size from a #10 to a #22—but also changing the color completely by using goose feather fibers. The Gray Goose simulates lighter colored nymphs, such as the Pale Watery and can be fished in the same way as the PTN. Sawyer maintained that with these two nymphs in various sizes he could represent virtually all the nymphs of the Avon, and he rarely fished any other nymph patterns.

Sawyer generally tied the fly on a standard length hook, but the late and well-respected Arthur Cove created



*Using the same tying method with Gray Goose feather fibers, Sawyer created the pale nymph version.*

# Copper John Nymph

YEAR: 1996 FLYTIER: John Barr LOCATION: Colorado, USA



## The Original Recipe



**Hook**  
2XL, 2X heavy #10-#18



**Head**  
Gold tungsten bead



**Thread**  
Black tying thread



**Tail**  
Brown goose biots



**Body**  
Copper wire over lead wire  
and thread base



**Thorax**  
Peacock herl

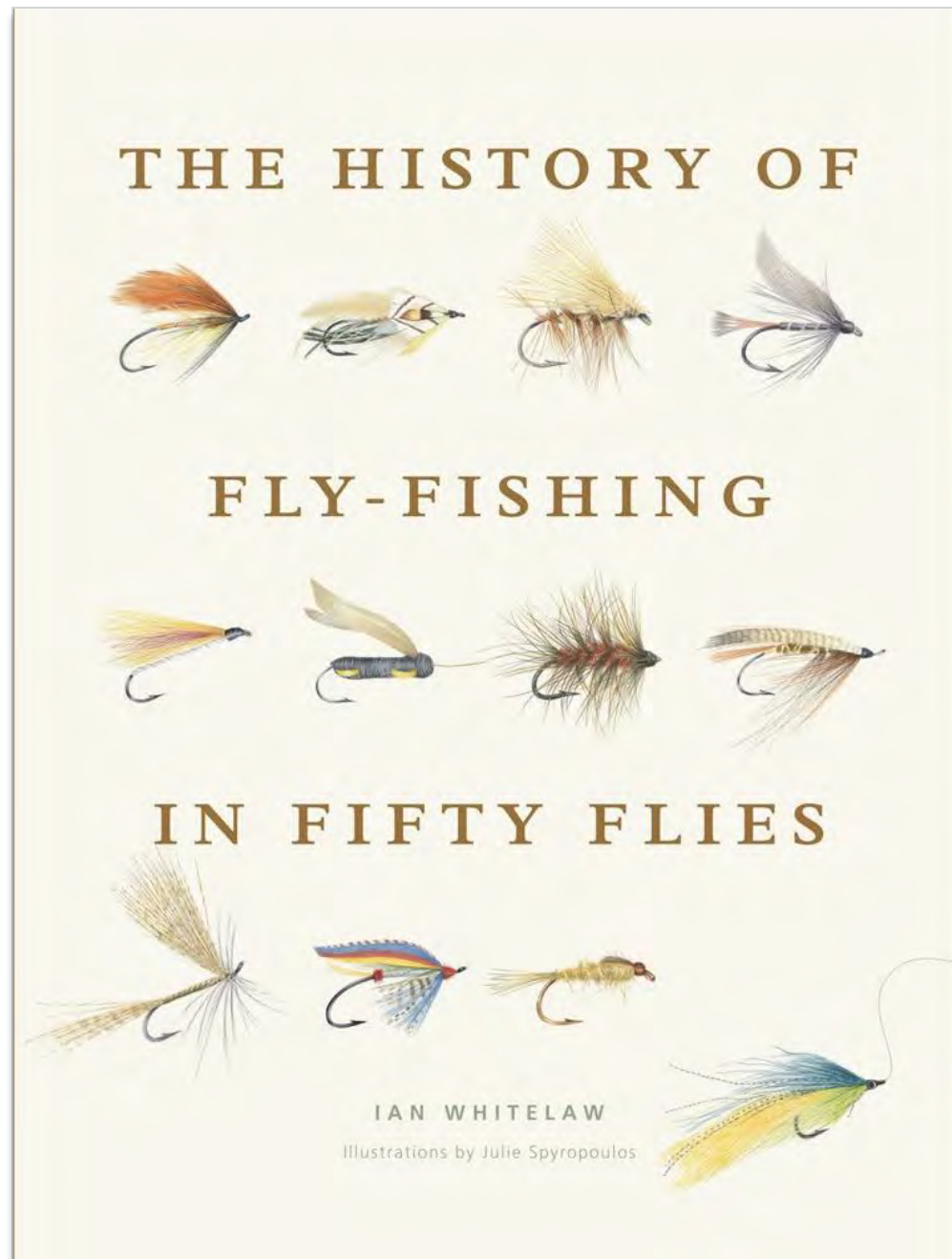


**Legs**  
Hen hackle fibers



**Wing case**  
Epoxy over Flashabou  
over Thin Skin





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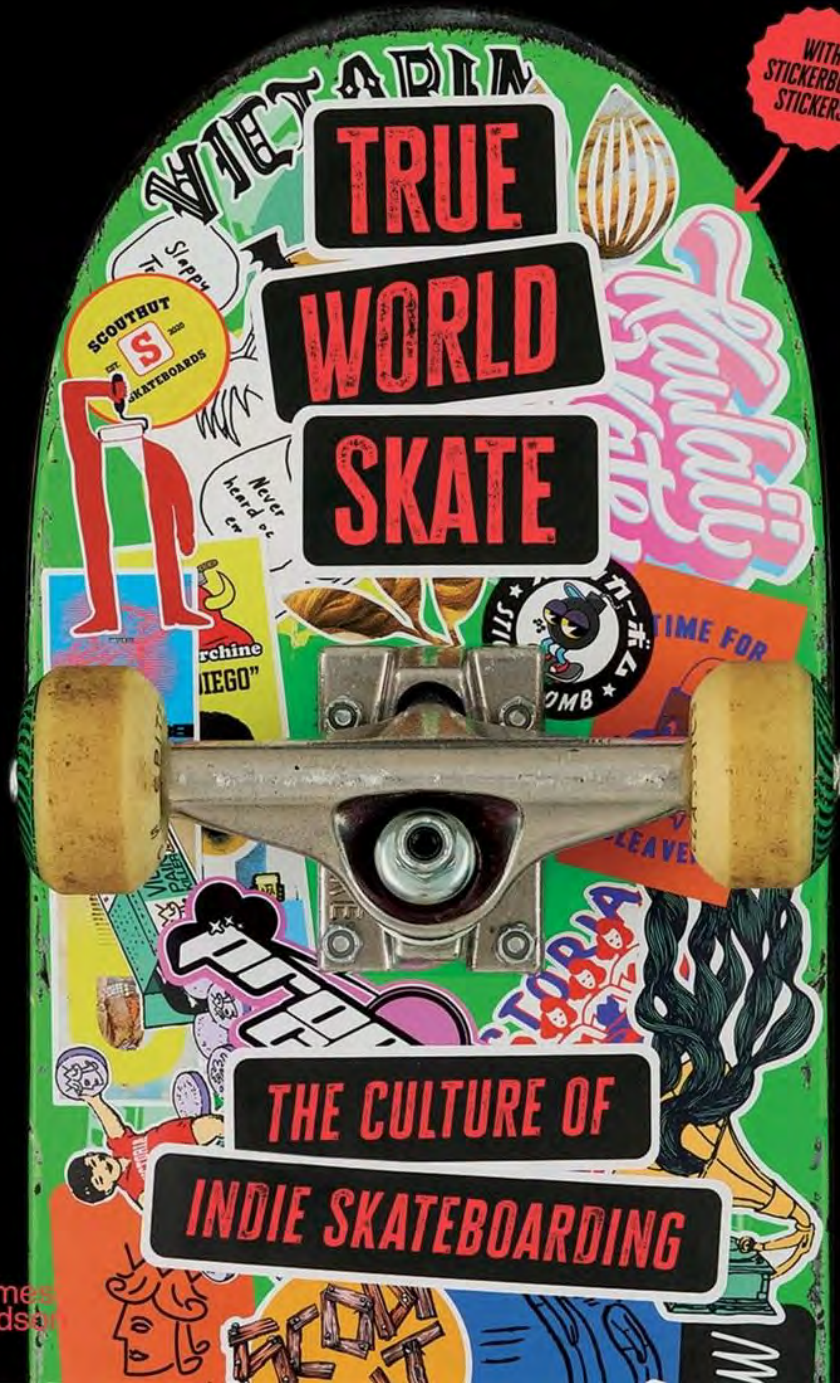
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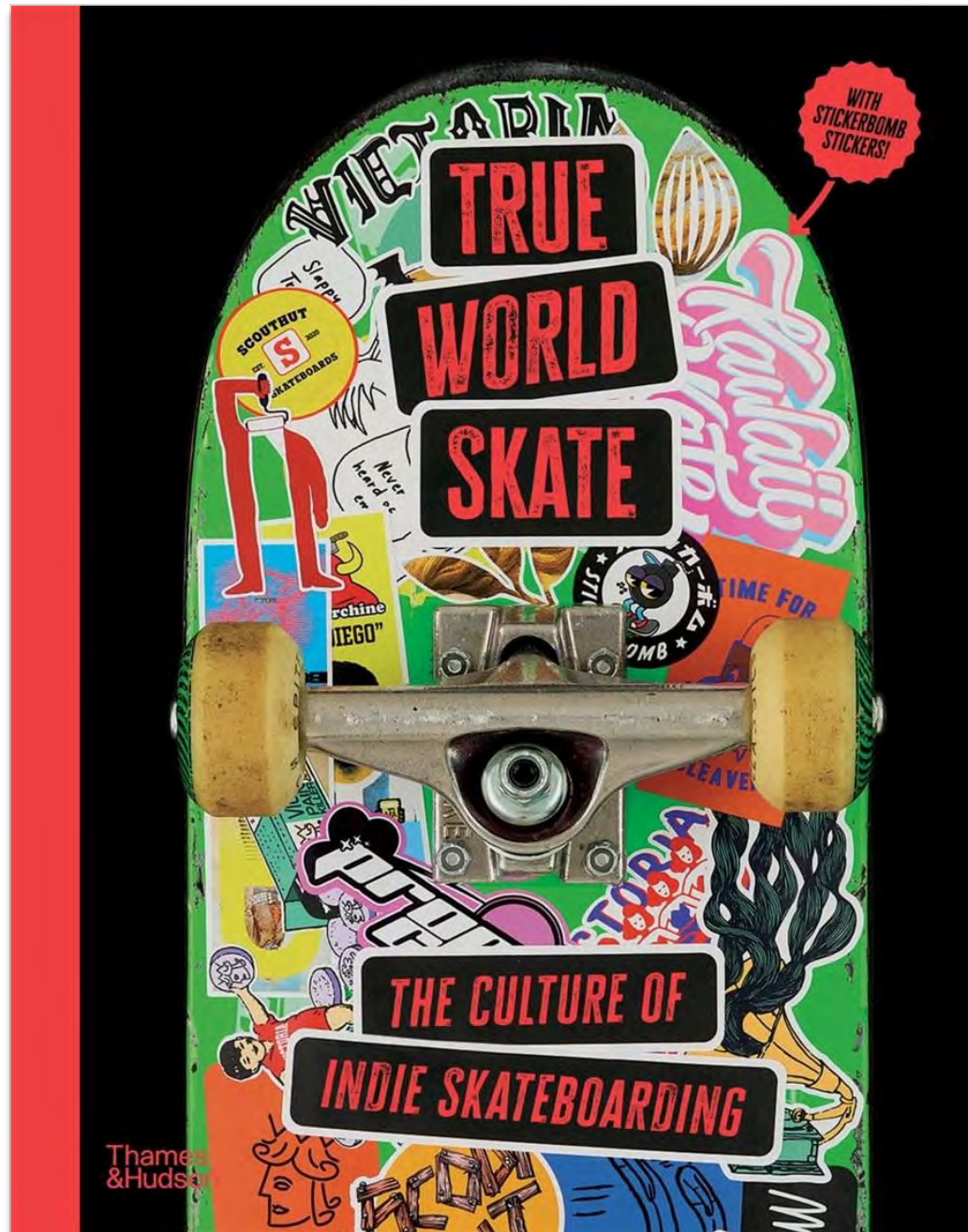
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# True World Skate

## THE CULTURE OF INDIE SKATEBOARDING

Suridh Das-Hassan and Ryo Sanada

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- Explore the diverse landscapes and communities that have fostered the spirit of independence and creativity at the heart of skateboarding, from suburban parks and urban playgrounds to war zones and wilderness.

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# FOREWORD

The DIY heart of skateboarding has been there from the start.

It was in the first skate images I saw: Californian shots of boards with handmade graphics, backyard swimming pools turned into skateable terrain. Plywood roll-ins and vertical extensions held together with gaffer tape. Salvaged wood leant against walls, broom handles nailed to ramp tops to mimic concrete pool coping. Crude, improvised, but full of possibility. You built what you needed and if it didn't exist, you made it.

Skaters were customizing their gear long before I picked up a board: building their own decks or modifying shop-bought ones to keep pace with evolving skills. The fact that a setup could be upgraded almost daily, swapping wheels, trucks, graphics, grip designs, made it an intrinsically DIY piece of equipment from the moment you took ownership.

A board wasn't just a product; it was a canvas, something you adjusted to fit your style. My first board, shared with a best friend, was homemade: a flat deck rigged up with roller skate trucks and wheels. I had no idea at the time, but it echoed the earliest DIY rigs of the late 1950s and '60s.

If you're thinking about building a ramp, starting a zine or documenting your crew, my advice is simple: go for it. (As one of the great '80s UK zines once urged.) There are no rules. Skateboarding teaches you to learn by doing and it'll take you places you never expected.

And DIY? From where I stand, it feels more alive than ever. The global spread of concrete skate spot builds has been incredible to watch, matched by a new wave of beautifully made zines, self-published through today's accessible digital tools. Thousands of skate-led podcasts and channels trace their lineage straight back to '80s photocopied zine pages. The technology has changed, but the instinct is the same.

Make something. Share it. Pass it on.

Dan Adams



## DAN ADAMS

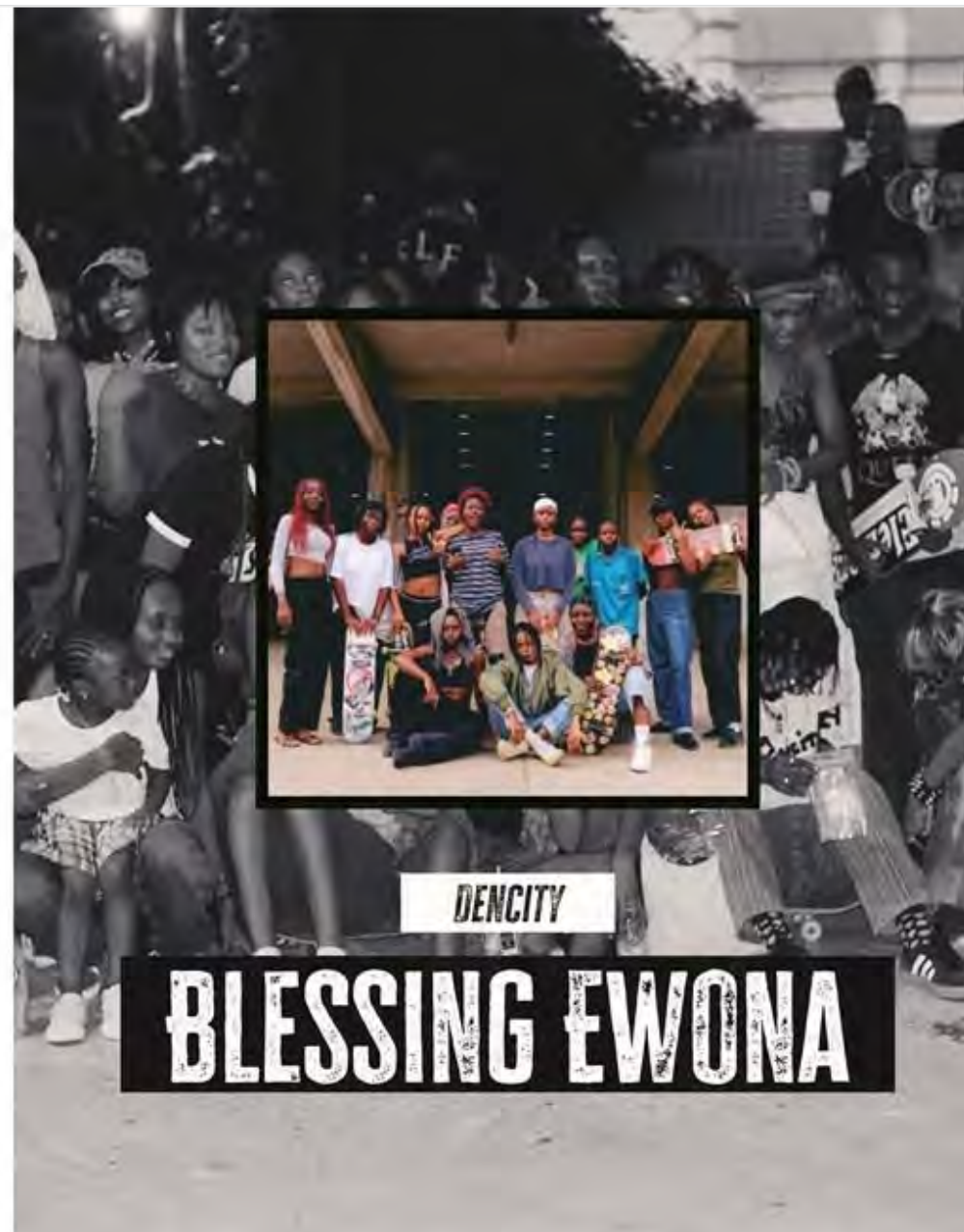
Author of *Read and Destroy*, *Skateboarding Through a British Lens '78-'95*, and R.A.D. magazine archivist

## LAGOS NIGERIA



Founder, Dencity

Blessing Ewona founded Dencity to carve space for women in Nigeria's young skate scene. With few boards, no fixed spot and zero budget, she built inclusive sessions where beginners feel safe, learn at their pace and shift perceptions. Community-led and DIY, Dencity has a simple goal: empower women to skate, express themselves and belong.





Skateboarding has been in Indonesia since the 1960s, always rising and falling in size. For me and the Senayan Skateboarders crew, it all started in the 1990s out of necessity. We needed a place to skate and people to skate with. Back in 1994 we were just a tight-knit crew of about thirty skaters, but over time that's grown into a multigenerational community. Skateboarding has always been, and will always be, the inspiration.

When I started, skateboarding in Jakarta was frowned upon. Now it's widely accepted. We don't have one central spot like MACBA in Barcelona or EMB in San Francisco, but instead a sprawling city-wide scene. Each neighbourhood has its own parks and spots, and the most important thing is that there's no beef between crews. Everyone works together. That spirit comes partly from our culture, *gotong royong*, which means mutual assistance. Skateboarding here was built by the community, for the community, and it still grows that way today, with support from government and private partners as well.

There are challenges. The biggest one has always been access to quality gear. Decks are expensive because of import costs and the exchange rate. A local industry has grown to meet that need, but some sellers undercut the scene with cheap, low-quality blanks that damage the culture. Still, I believe that once a person really gets into skateboarding, they learn to recognize quality.

The DIY ethos has always been strong here. From the beginning, we've relied on our own energy to build, support and sustain the scene. For us at Senayan, skateboarding isn't just a sport or a passing trend, it's a lifestyle, an identity, something that stays with you.

*Previous: Bima G, Sudirman, Jakarta, 2001.*

*Opposite: Senayan skateboarders in Jakarta through the 1990s and early 2000s.*



What makes me proud is how inclusive skateboarding in Jakarta has become. We make sure the younger generations are involved in everything we do, just as the old-schoolers helped us in the '90s. That spirit of support is what sustains the culture. I believe skateboarding has had a bigger impact on youth here than any other subculture. It doesn't demand that you fit in, it lets you express yourself through your tricks, your clothes, your music, your style. And that influence reaches far beyond skaters. Nobody ever said you have to skate to enjoy the culture.

Looking ahead, I want Senayan Skateboarders to keep leading by example. Our documentary *Selamanya* ("Forever") tells our thirty-year story and shows how members have taken the skateboarding mentality into everything from industry roles to entrepreneurship. The future is an extension of our past: skating, supporting each other and showing the world what's possible when you live with the mindset of a skateboarder.

Regional meetups and competitions such as the SEA Games keep connecting us to Southeast Asia. I believe brands and sponsors are finally starting to notice the quality of skateboarding that Asia produces. And it's about time people recognized that.





**“NEW PARKS WOULD  
POP UP AND ATTRACT  
CURIOUS KIDS, BUT  
ONLY A FEW STUCK  
WITH IT. THE ONES  
WHO DID, THE LIFERS,  
CARRIED THE SCENE  
AND ARE STILL ITS  
BACKBONE TODAY.”**



*Previous: A historic day for street skating in Soweto: after stacking NBDs (Never Been Done) at local spots, the crew heads out in search of hills to bomb.*

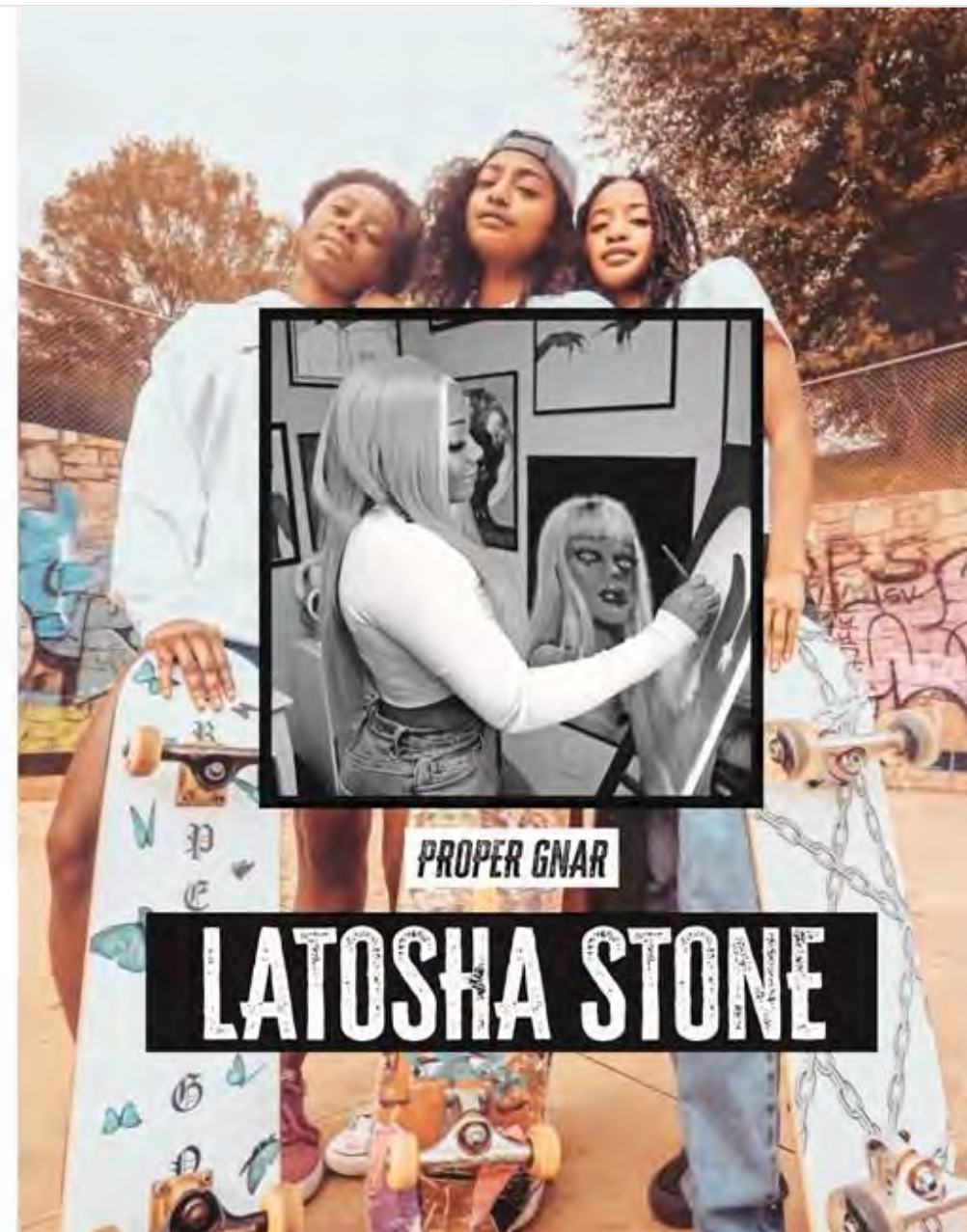
*Zuki from Johannesburg's Spectrum crew cruises through Melville skatepark, laying down boardslides with ease.*

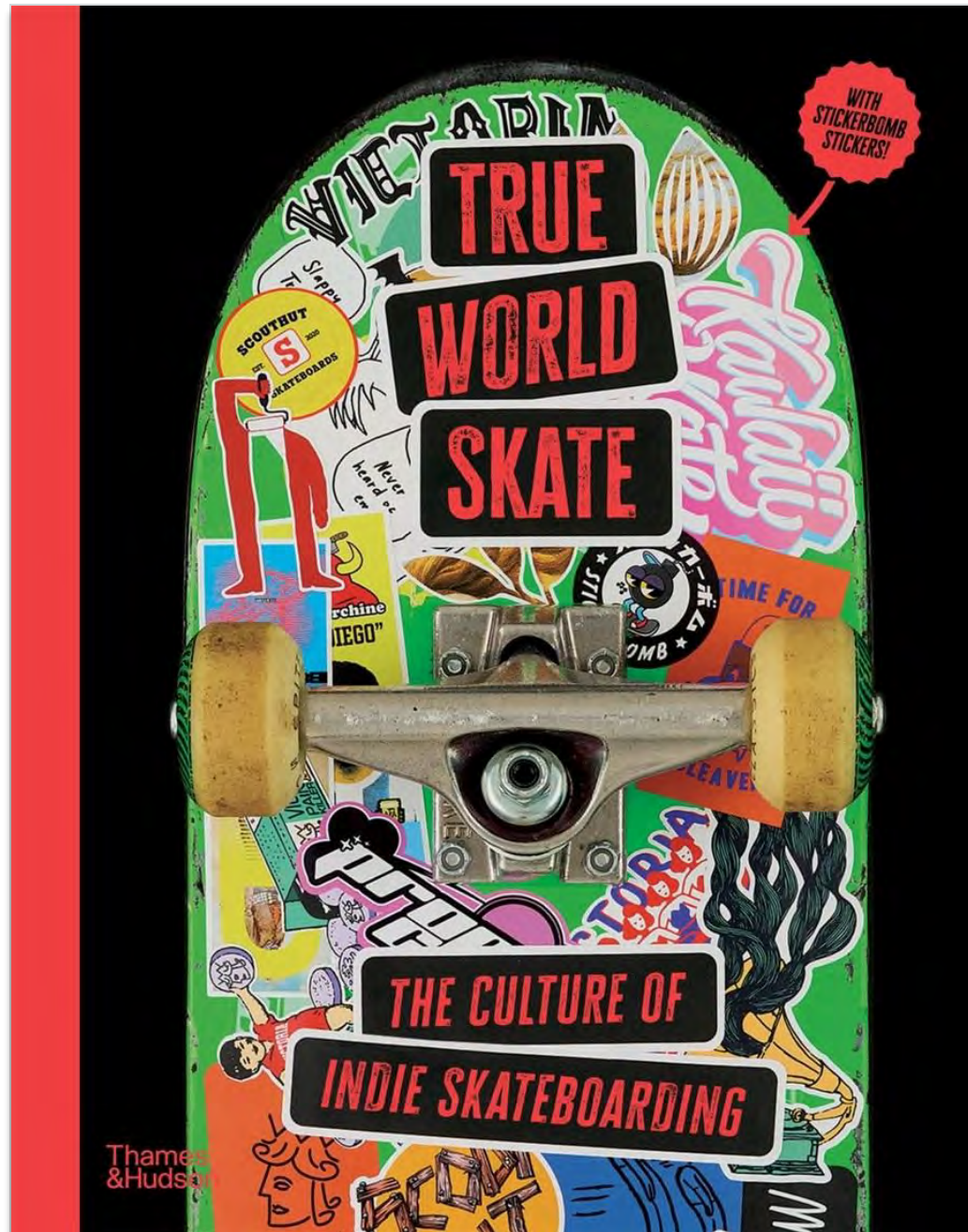




Founder, Proper Gnar

Ohio-based artist and skater Latosha built Proper Gnar from her living room into one of the most recognizable Black woman-owned skate brands. DIY from day one, designing, packing, shooting. Her anime-leaning graphics and community focus invite new skaters in and keep the core close, proving that independence can set the tone.





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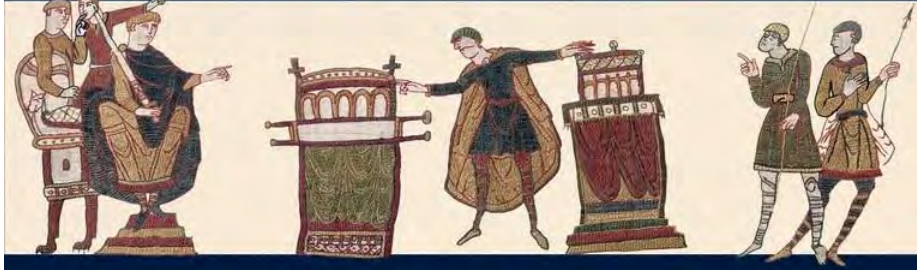




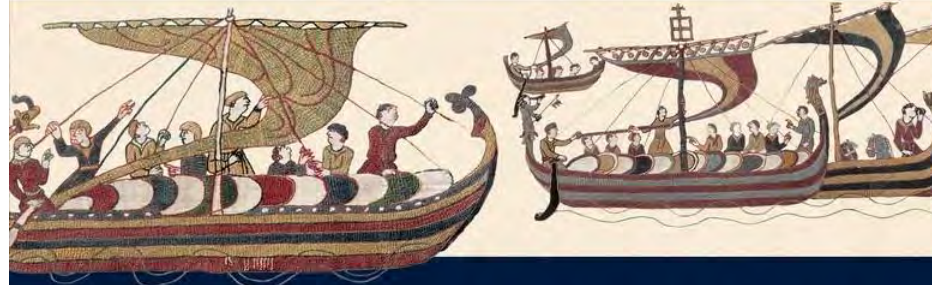
'A superb book that emphasizes the importance of the Tapestry  
as both a historical and artistic treasure' DAN SNOW



# THE STORY OF THE



# BAYEUX TAPESTRY

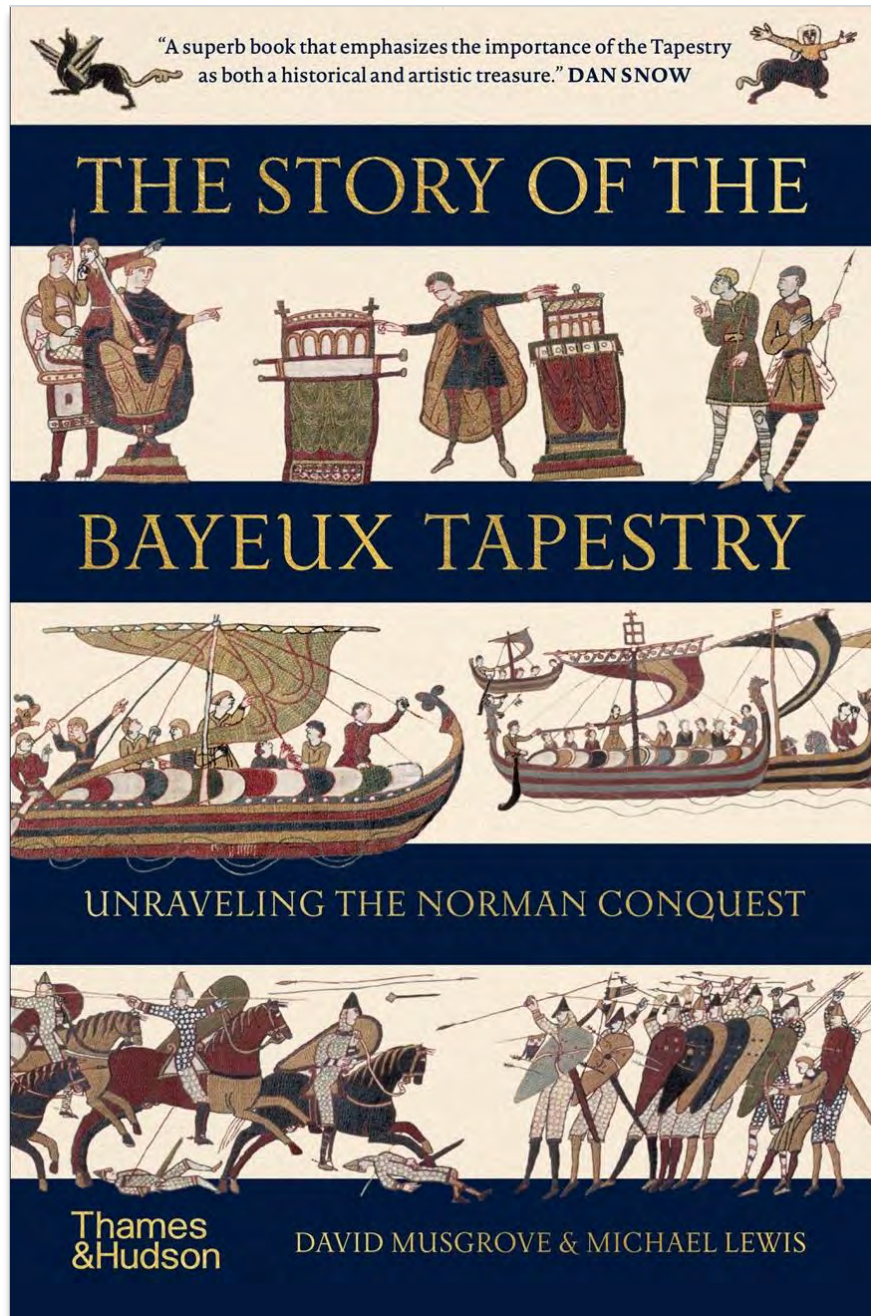


## UNRAVELLING THE NORMAN CONQUEST



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DAVID MUSGROVE & MICHAEL LEWIS



# The Story of the Bayeux Tapestry

UNRAVELING THE NORMAN CONQUEST

Michael Lewis and David Musgrove

The definitive guide to the Bayeux Tapestry and its legacy, exploring the rich narrative behind its stitches and the turbulent times in which it was created, now in paperback.

- Political intrigue and treachery, heroism and brutal violence, victory and defeat—all this is depicted in the Bayeux Tapestry, an epic account of one of the pivotal episodes in English history, embroidered on a strip of linen
- There is much more to this remarkable historical and artistic treasure, which tells its tale with an intensity and immediacy that speak to our modern world, almost 1,000 years after its creation.
- They set the events in the context of the machinations on either side of the English Channel in the years leading up to the Norman Conquest and tease out what the Tapestry tells us of the deeds of kings as well as aspects of everyday life in medieval Europe.

AU \$29.99 | NZ \$34.99

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This edition of this book is dedicated to the memory of Antoine Verney, the Director of Bayeux Museum, who sadly passed away in February 2026. Antoine was a great colleague to the both of us, always supportive and keen to share knowledge of the Bayeux Tapestry to the wider world beyond England and Normandy. At the time of his death he was overseeing the redeveloping of the Bayeux Museum which provided the opportunity for the Tapestry to come to the UK. It is very sad that he did not survive to see the Tapestry on display in London or the new museum in Bayeux, especially the latter, which was so close to his heart.

#### ON THE COVER

Details from the Bayeux Tapestry, 11th century,  
with special permission from the city of Bayeux.

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At the time of the Norman Conquest, England was a relatively new, but wealthy, kingdom, and Normandy found itself in a position of strength.

## INTRODUCTION

# A REMARKABLE SURVIVAL

Political intrigue, extreme violence, graphic nudity – the Bayeux Tapestry has it all. Most people probably know that it shows the stricken Anglo-Saxon king Harold II (Godwinson) dying on the battle-field of Hastings in 1066 amid a shower of arrows, while the mounted knights of Duke William of Normandy mow down his closest followers. Axes clash against helmets, swords slash and spears fly, fallen warriors are trampled beneath charging hooves and have their armour stripped from them, leaving their naked bodies lying on the ground. All this is shown on a strip of linen around 68 m (223 ft) long, with an intensity and gory vividness that still has great power and immediacy today, nearly 1,000 years after the Tapestry was created.

The scene of high drama is the climactic moment of this most famous of battles, providing the breakthrough William needed to conquer England and forever change British history. Leading up to this final bloody act, the Tapestry shows the full fury of the Battle of Hastings, from the first manoeuvres and troop deployments, through the Norman cavalry assault on the shield-wall of the Anglo-Saxons, as they sturdily defended their hilltop position – despite the death of Harold's brothers – and then the tactical success of the Norman archers coming into play to weaken English resolve and finally allow the invading horsemen to gain the upper hand.

So, on the surface at least, the Bayeux Tapestry tells the dramatic tale of how the last Anglo-Saxon king of England was killed in battle and was replaced on the throne by his Norman adversary. However, there is much more to this remarkable historical and artistic treasure than that. While the battle itself may be the most familiar and famous



1047, who had earlier made an agreement with King Harthacnut that one should succeed the other as king of England if either died without an heir.

Two decades later, after having spent the intervening years waging a long and ultimately futile war with the king of Denmark, Hardrada rekindled that agreement as his basis for making a bid for the English throne on the death of King Edward. Would it have diminished William's glorious God-given victory at Hastings if it were revealed that his adversary, Harold, only a few weeks before, had been forced to march the length of the country and back to fight a bloody battle against such a threat? William needs to come out of the struggle as a fair winner in a fair fight, and that perhaps is why Harold is not given too hard a time.

Then of course there is the matter of a young relative of the ageing King Edward with an impeccable pedigree, who had also potentially been offered the throne by his great-uncle, or at least been groomed for the job – Edgar Ætheling, grandson of Edward's deceased half-brother and former king, Edmund Ironside. It would not work to William's advantage to include this aspect of the story of the Conquest because his invasion is justified by his mission to challenge a perjuring usurper. Harold's oath-making and oath-breaking are irrelevant if there was a legitimate candidate who had not sworn any oaths to William. Perhaps some at least of the ambiguity of the Bayeux Tapestry, therefore, is to avoid awkward or difficult elements in the story that do not easily fit into the main flow of the narrative, which generally drives the action relentlessly forward through its sequence of episodes.

## CHAPTER 2

# A UNIQUE EMBROIDERY

Aside from the debates about interpretation and history, the physical properties of the Bayeux Tapestry can also be examined, though again, the results are not always conclusive. In terms of organization, the embroidered work is composed of three horizontal bands extending the entire length of the Tapestry. The larger, central frieze tells the story of the Conquest, broadly running in a chronological progression from left to right, in a series of scenes that show certain events taking place in particular locations. Above and below this central frieze are narrower borders, containing a multitude of different details – decorative motifs, animals familiar and strange, and occasional mini-scenes. The relationship between what is shown in the borders and what is going on in the main frieze has been much discussed by scholars.

Along with all the imagery, there are regular, though generally supremely laconic, text 'captions' written in Latin, normally enclosed within the main frieze above the relevant action, but sometimes encroaching on the upper border. Analysis of the back of the Tapestry has indicated that the embroidery of the main panel, the borders and the text was all done at the same time, rather than the text being stitched on later.

## Material and manufacture

The embroidery is sewn on a base cloth of linen, a textile made from the fibres of the flax plant. Once the stalks have been harvested and processed (soaked, dried and crushed), the fibres are spun into thread and then woven on a loom. Technical studies carried out on this base cloth have concluded that it was made of a single, long piece of linen, roughly 1 m (just over 3 ft) wide, which was then cut in half lengthwise to obtain its current half-metre (1½-ft) or so height. Producing such a

## CHAPTER 4

## CAPTIVE IN FRANCE

Harold's arrival in Ponthieu is soon noticed. The local lord, Count Guy, seems to have quickly seized the opportunity to take Harold and his men into custody, presumably with the intention of demanding a ransom for their release. Even though the two men are known to each other, the Norman sources tell us that Harold is poorly treated by Count Guy, but this is not seen in the Bayeux Tapestry. The English Earl is held at Guy's court in Beaurain until Duke William hears of his predicament and negotiates for his release. Harold is then transferred into William's hands, and thus the two key protagonists in the Conquest story are thrust together for the first time.



The next few scenes of the Bayeux Tapestry relate the story of Harold's adventure on the other side of the English Channel. This is a curious and slightly impenetrable interlude – it is somewhat secondary to the broader narrative of the Conquest story yet a considerable amount of embroidery is devoted to it. It is clear from the outset that the landing place where the little English fleet has arrived is not a safe haven because there is immediately a tussle on the beach. Indeed, *HC APPREhENDIT VVIDO HAROLD[VM]* (Here Guy seizes Harold) is the commentary above the dramatic action that occurs the moment Harold steps down from his ship in northern France (Scene 7).

The last time we saw Harold in the Tapestry he appeared to be in control of his destiny, a potent man standing armed and ready at the prow of his ship. Now he is in the water, barelegged and barefooted, flanked by two men, both of whom are armed, one with a sword and

the other with what may be a knife slightly concealed behind his back. Harold no longer has the spear he was holding in the ship, but he does have another weapon, perhaps a *seax* (an Anglo-Saxon knife), which he seems to have quickly drawn. He has also lost the voluminous cloak that was wrapped around him in his last portrayal and has acquired instead a skirt-like tunic, highlighted with alternating coloured stripes. The anchor of his ship is lying in front of his legs, and he has not had time to pull his leggings back on. This looks like a sudden assault.

Harold understandably does not want to be captured and seems to be struggling against his apparent assailants. The Latin word *apprehendit* (seizes) is positioned directly above the incident. However, as with many things in the Tapestry, all is not necessarily as it seems. It is not entirely certain whether there are one or two assailants, or even none at all. Harold is being engaged by two figures. One, on land (he has his shoes on) and with a sword in his belt, is more obviously taking hold of the Earl, with a hand at his chest. The other, behind Harold, is barefoot, so is either a companion who is trying to assist Harold as they disembark or a second would-be captor who has sensibly, though rather improbably, taken off his shoes before wading into the action.

It has also been suggested that both men are companions of Harold who are actually trying to restrain him from getting into a fight that they think would end badly for their lord. In support of this interpretation is the fact that all three men are attired in the belted short tunics that Harold's party were wearing back in Bosham, and one also has the tight-fitting trousers seen there. This style of dress appears to designate the Anglo-Saxons in this section of the embroidery (though not throughout), whereas the Normans wear cropped trousers, sometimes referred to as *culottes*.

If Harold is being held back by two of his own men, the reason for their caution is soon apparent, as a troop of armed soldiers on horseback is approaching. A fight between them and the lightly armed sailors would have been an unequal match. The leading horseman is shown pointing at Harold from his mount, and the man touching the Earl points back, while Harold brandishes the object he is holding



## CHAPTER 7

## A SACRED OATH

With the adventures in Brittany behind them, William and Harold return to Normandy. It is at this point that a crucial event occurs. The English Earl swears a sacred oath to the Norman Duke, apparently promising to help him become king of England. This scene is the crux of the Norman Conquest, because the oath, and the later breaking of it, provides the justification for Duke William to lead his forces into England. The Bayeux Tapestry seems to have the event taking place in Bayeux, while other sources cite different locations, and it is possible multiple oaths were sworn, in various places, perhaps not all relevant to the English succession.



Following the dangers and violence of the Breton campaign, the Bayeux Tapestry moves the scene of the action back across the border from Brittany to Normandy, as the next inscription tells us: *hIE [sic] WILLELM VENIT BAGIAS* (Here William came to Bayeux). This caption runs above an image of three fully armed men riding towards yet another building on a mound (Scene 22). None of the riders is obviously discernible as William, but the leading horseman, riding a red stallion, has a decorative band at the bottom of his mailed trousers similar to that seen on William's garments in the preceding scene, so this is probably him. As has been the case for much of the Breton campaign, paired birds and beasts adorn both borders of the Tapestry as the soldiers progress into Bayeux.

Bayeux occupies the full height of the main frieze and projects up into the upper border to the top edge. A round, bare, central mound is formed of several alternately coloured layers that rise in a stepped design, on top of which is an imposing structure with two crenellated turrets spanned by a tiled dome. A walkway descends the mound, protected by an additional structure to one side, possibly a gatehouse, which has an elaborate ornamental animal-head motif on top of one column. The building is probably the ducal castle that existed in Bayeux at the time but which has since been demolished, though it may be an attempt by the Tapestry designer to represent the town as a whole rather than any particular individual structure.

Beyond the town, the main event now takes place (Scene 23). The text offers us an important but characteristically Delphic statement: *VBI hAROLD SACRAMENTVM FECIT VVILLELMO DVCI* (Where Harold swore a sacred oath to Duke William). The imagery in the main frieze is very significant in terms of the overall Tapestry story and is worth considering in detail. Duke William is again seated on the edge of a throne with legs ending in clawed animals' feet. A commanding figure of status and authority, he is dressed in long robes and holds a sword over his shoulder, and is both looking at and pointing towards Harold. Behind William, two figures, one with a spear and shield, the other unarmed, gesture (somewhat conspiratorially perhaps) towards the inscription. One seems to point up at the word *hAROLD*, the other at *SACRAMENTVM*, thus linking the words together.

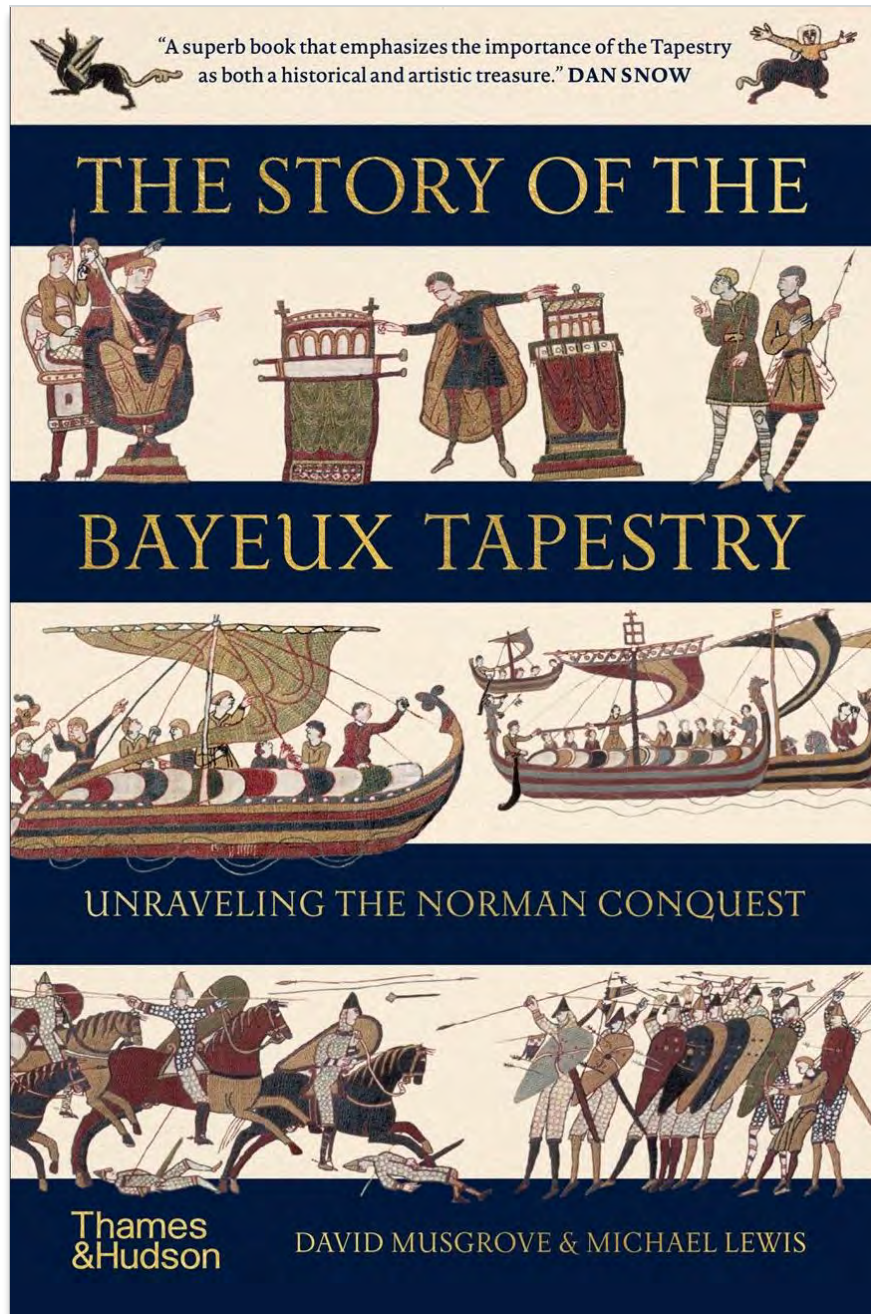
## Swearing an oath

Harold, meanwhile, is at the centre of the scene; his moustache is very obvious, but he is wearing much humbler clothing than William. He stands, almost on tiptoes, between two objects raised up to the height of his shoulders. His arms are outstretched to either side (a little like the cleric in the *Ælfgyva* scene) so that he touches both objects, to his right and left. As with William, two men stand near Harold, both looking at him and one pointing towards the inscription, though they also relate to the following scene, linking the two. Their hairstyles

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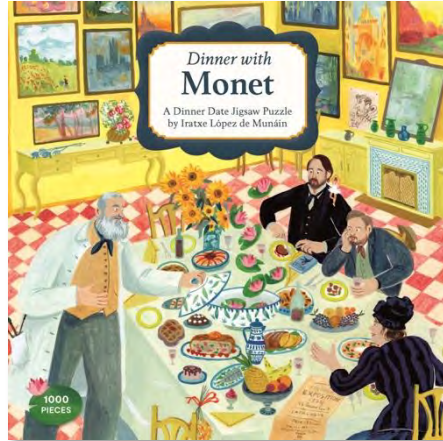




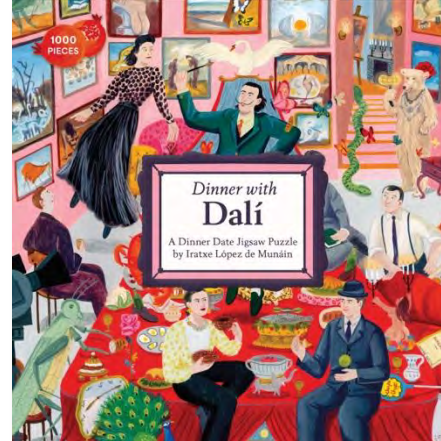
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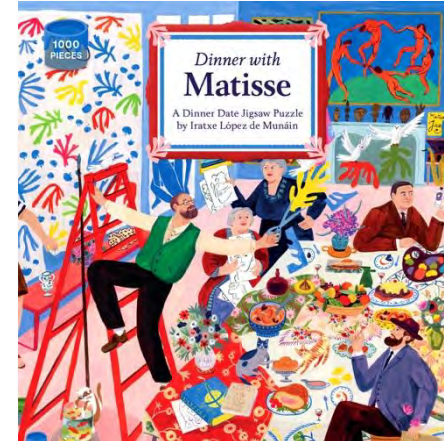
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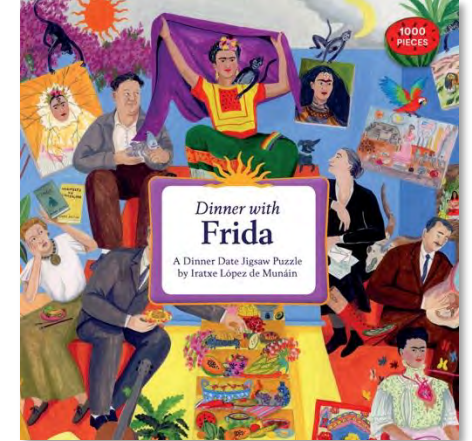
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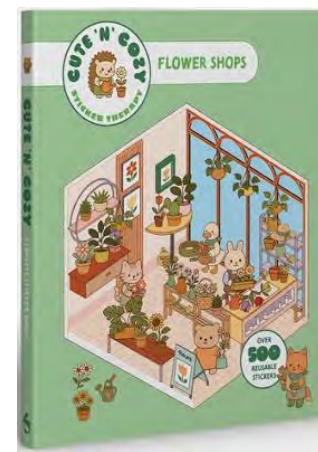
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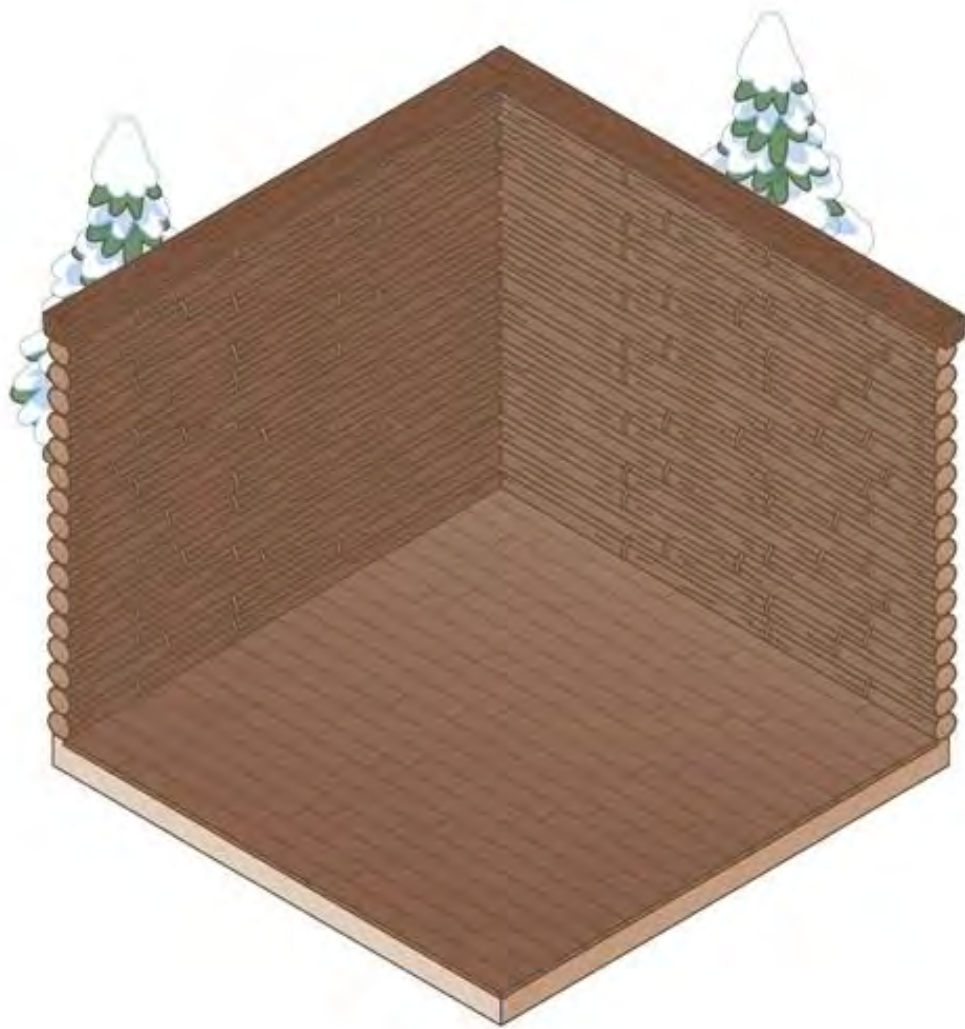
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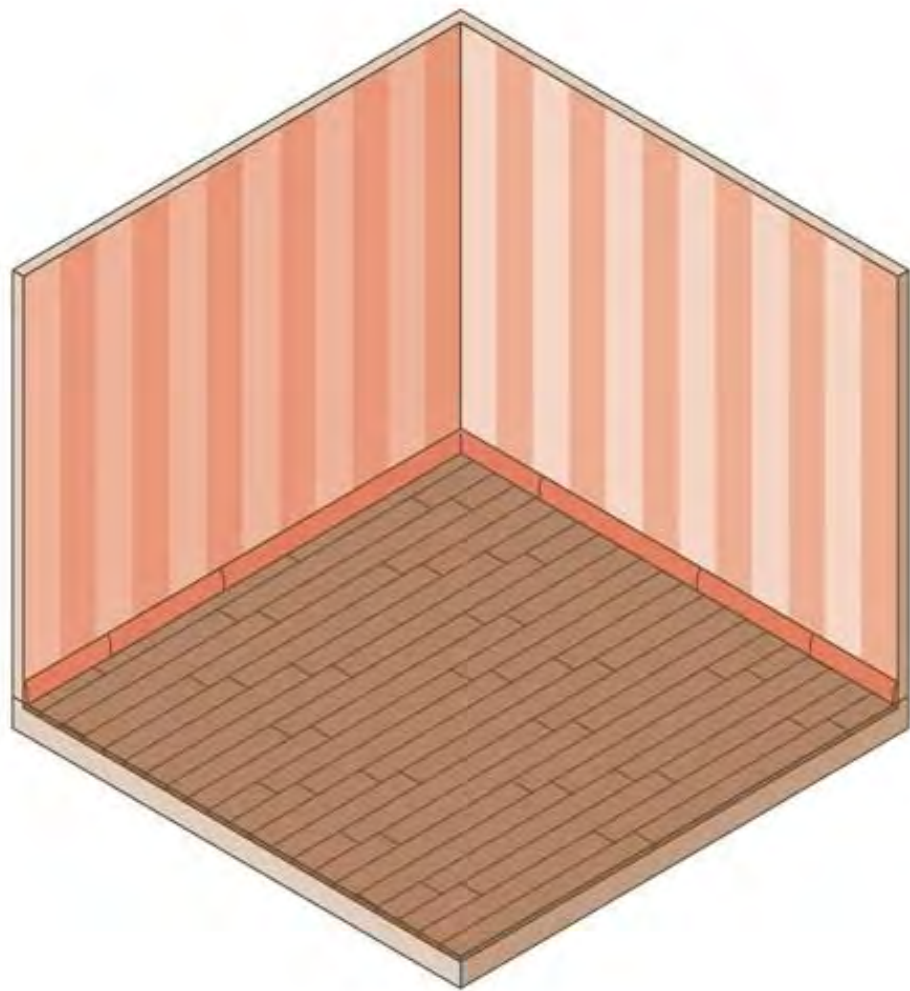




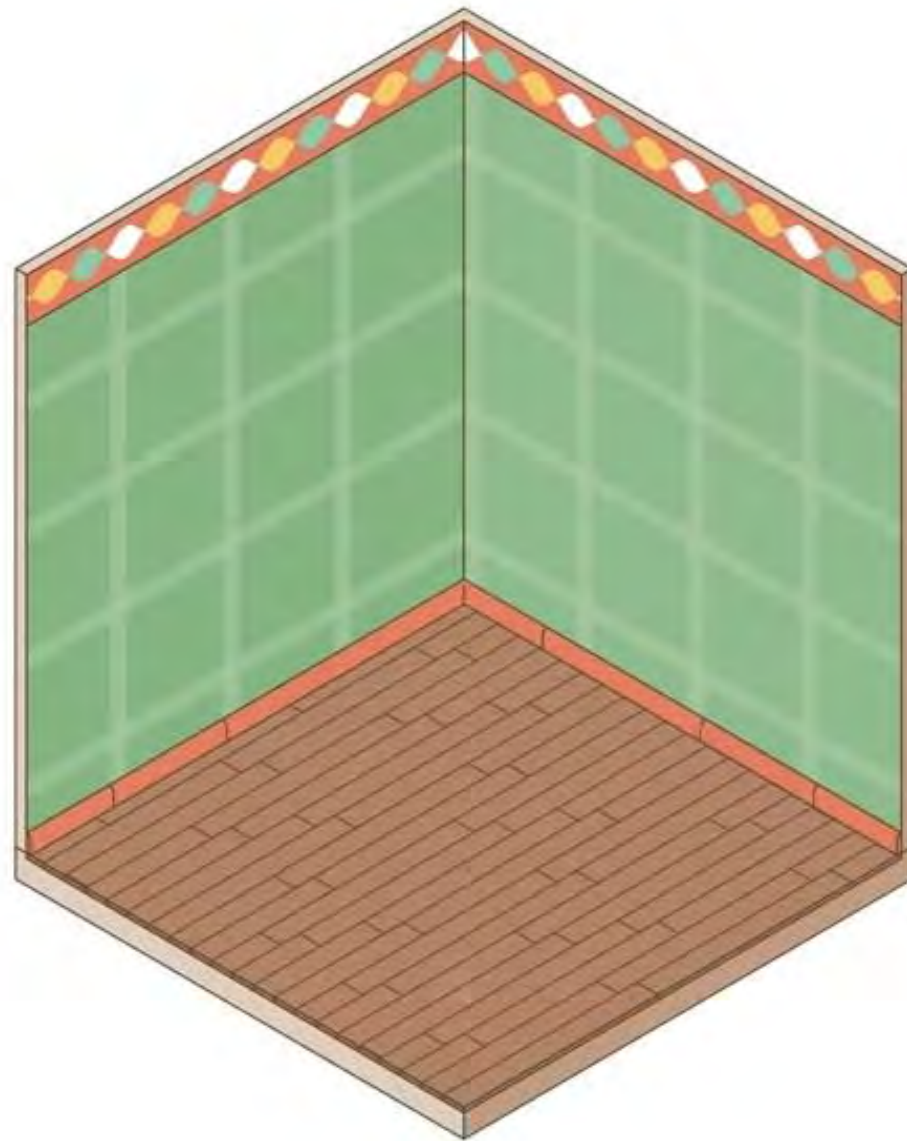
















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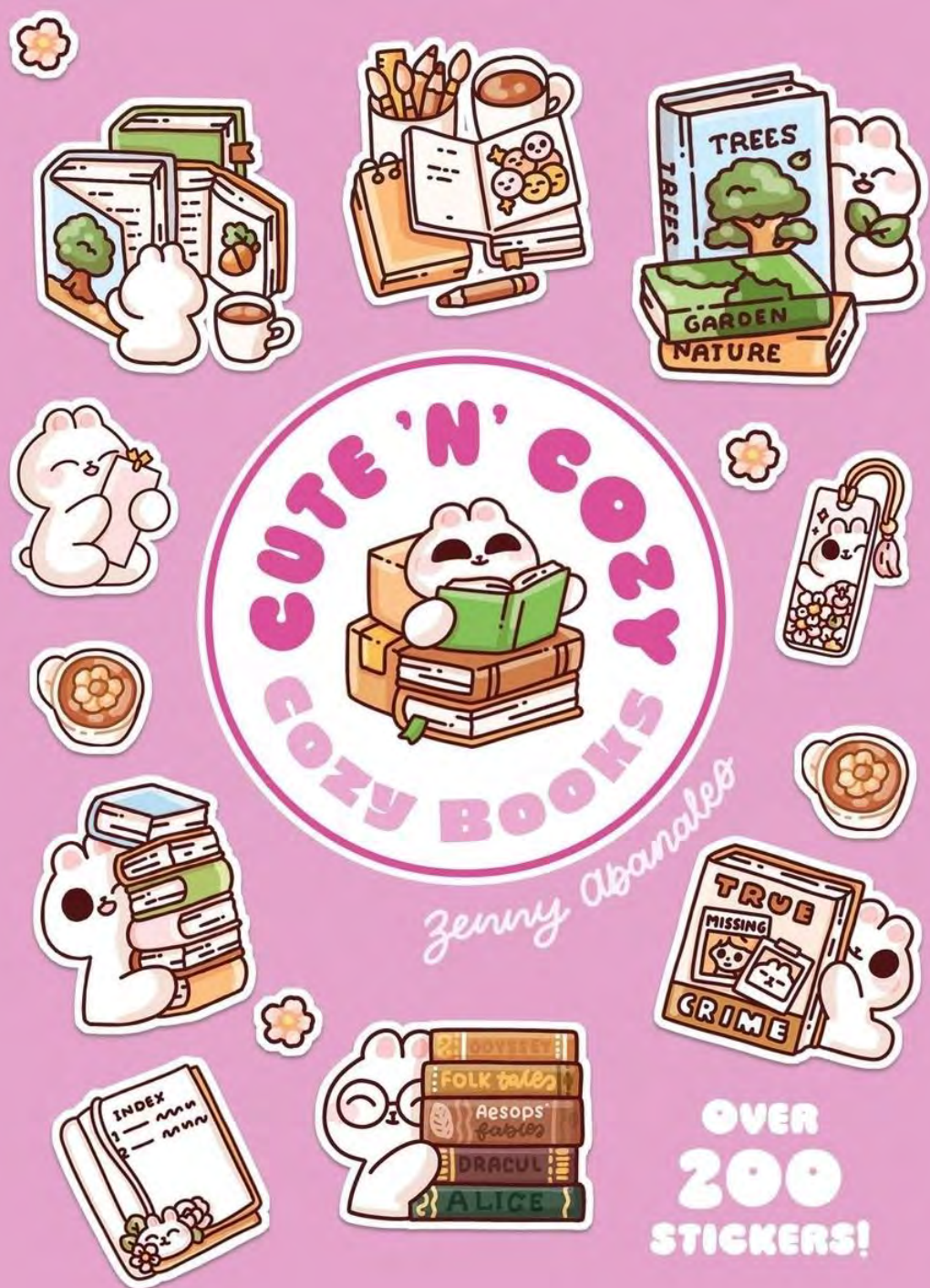
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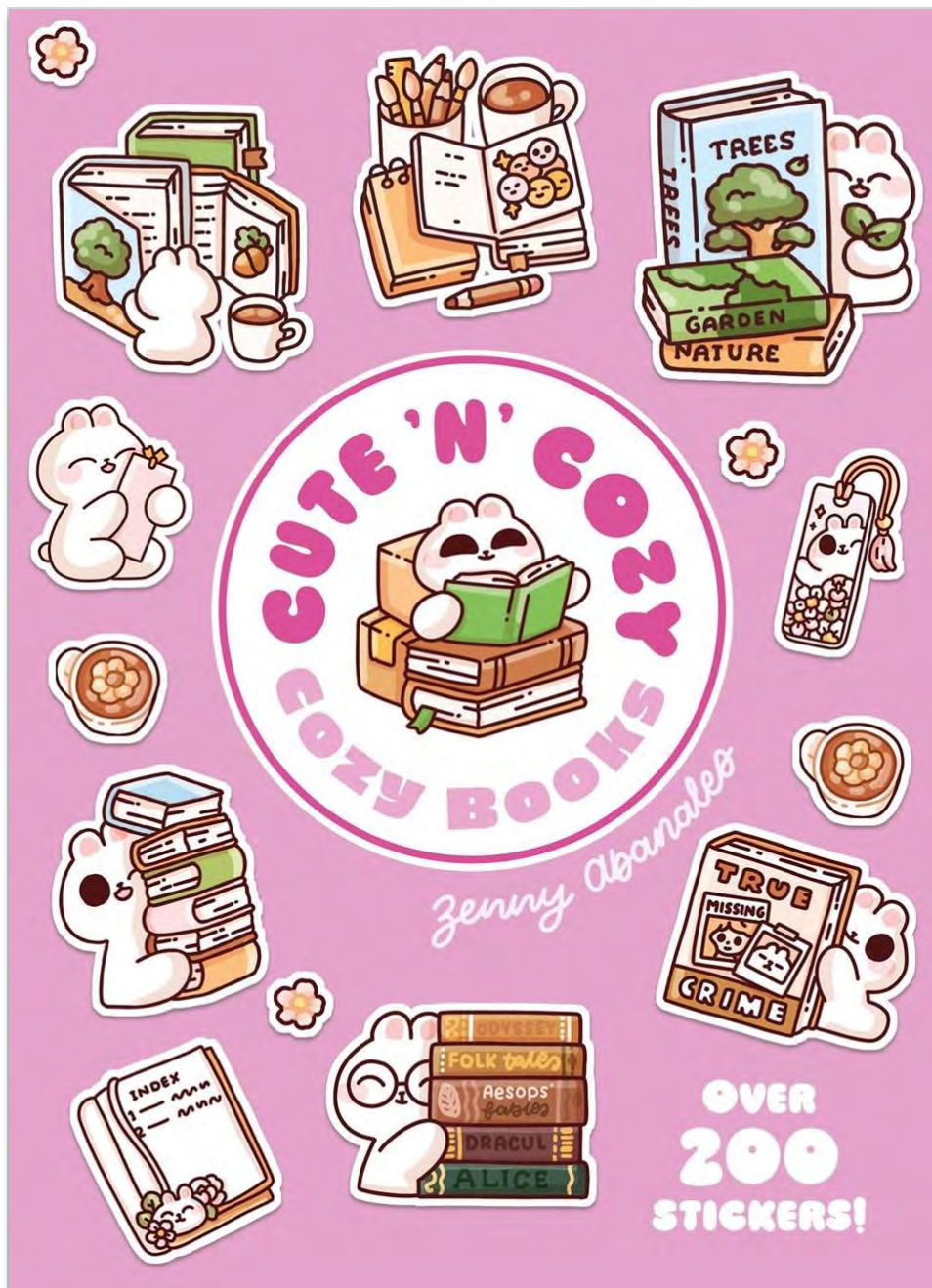
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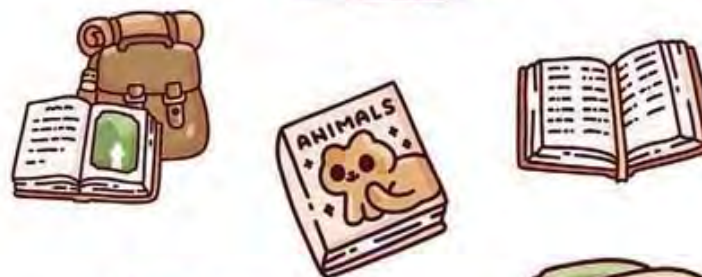
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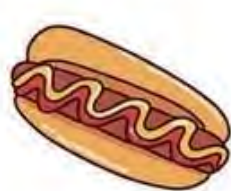














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Colour in 55 illustrated scenes of cozy frogs in cozy cottages doing cozy things!

- *Cozy Frog Cottages* features 55 cottages and shopfronts, each more adorable than the last, all teeming with frogs who are going about their day in the cutest way.
- Colour in these little frog friends and bring them to life as they get groovy on the dancefloor, peacefully float down the river, and dream big from the comfort of their tiny lily pad beds. You'll almost be jealous that you're not part of this frog village yourself!
- Each of the 55 colouring pages comes with its own curated colour palette to help guide artists of all skill levels along, as well as finished examples from the artist to spark your imagination.

AU \$24.99 | NZ \$29.99

9781923503823

112 Pages | Paperback

60 Mono And Colour Illustrations

297 mm x 210 mm

Smith Street Books





# Cozy Cat Cottages

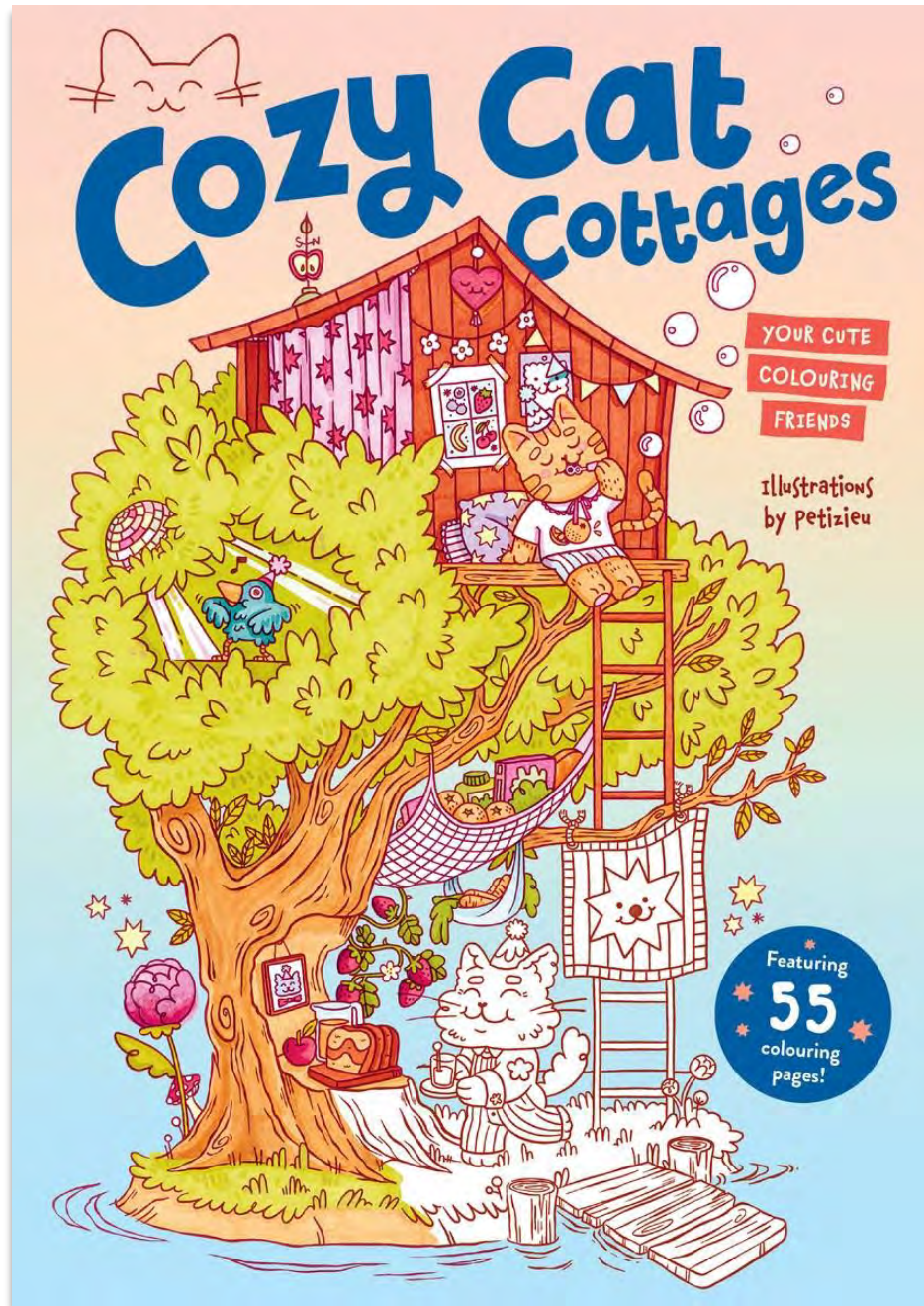
YOUR CUTE  
COLOURING  
FRIENDS

Illustrations  
by petizieu



Featuring  
**55**  
colouring  
pages!





## Cozy Cat Cottages

YOUR CUTE ColourING FRIENDS

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Colour in 55 illustrated scenes of cozy cats in cozy cottages doing cozy things!

- *Cozy Cat Cottages* features 55 cottages and shopfronts, each more adorable than the last, all bursting with cats and kittens who are going about their day in the cutest way.
- Colour in these little feline friends and bring them to life as they stargaze from their attic, perch outside their tree house to blow bubbles, and snuggle up in bed with a cup of tea. You'll almost be jealous that you're not part of this cat village yourself!
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# The purr-fect painter



Hobby house



My pretty teapot home







The purr-feet painter



The zen treehouse





The purr-fect painter



The zen treehouse



My bread & butter









# The purr-fect painter



Hobby house



My pretty teapot home





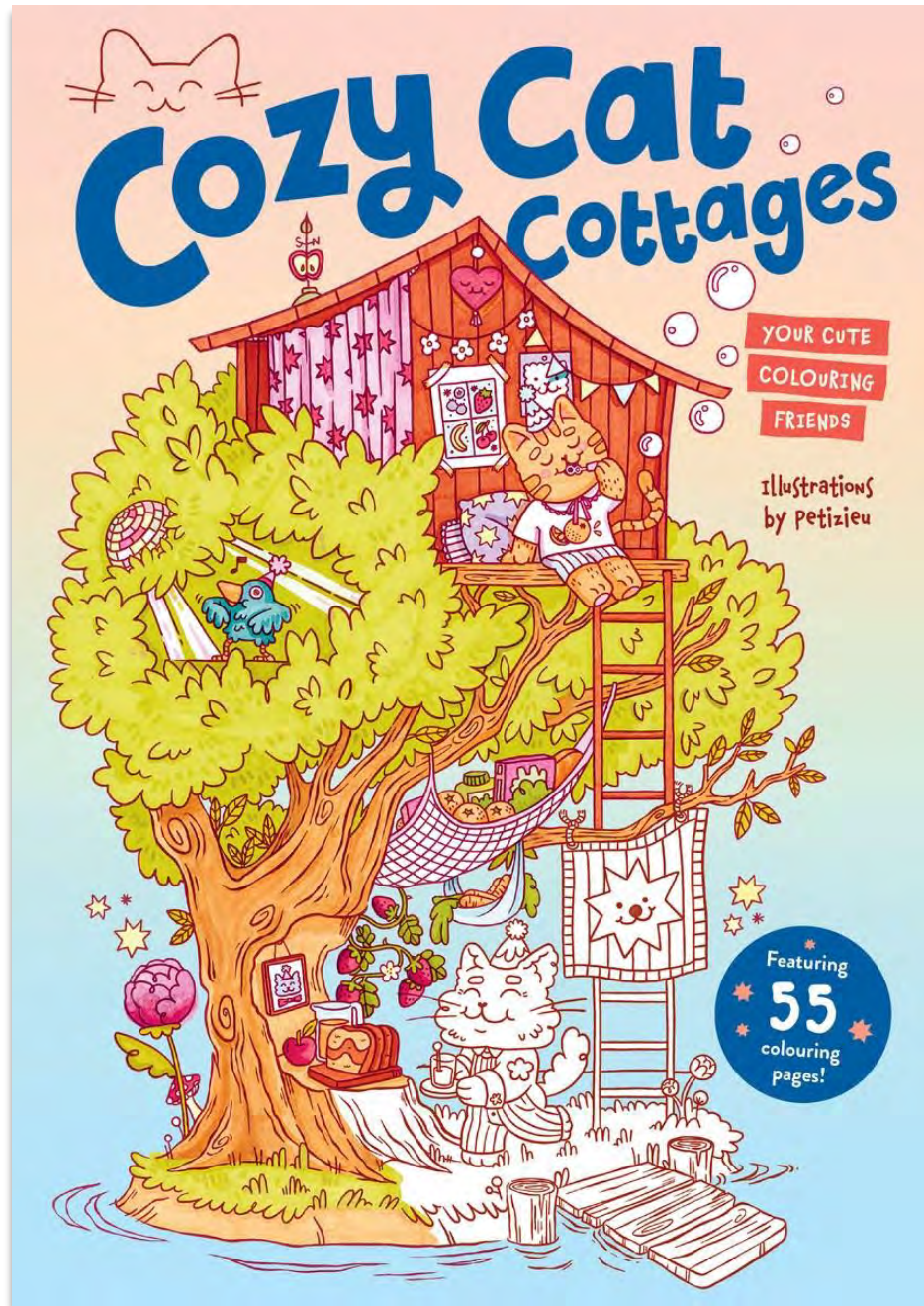


The purr-feet painter



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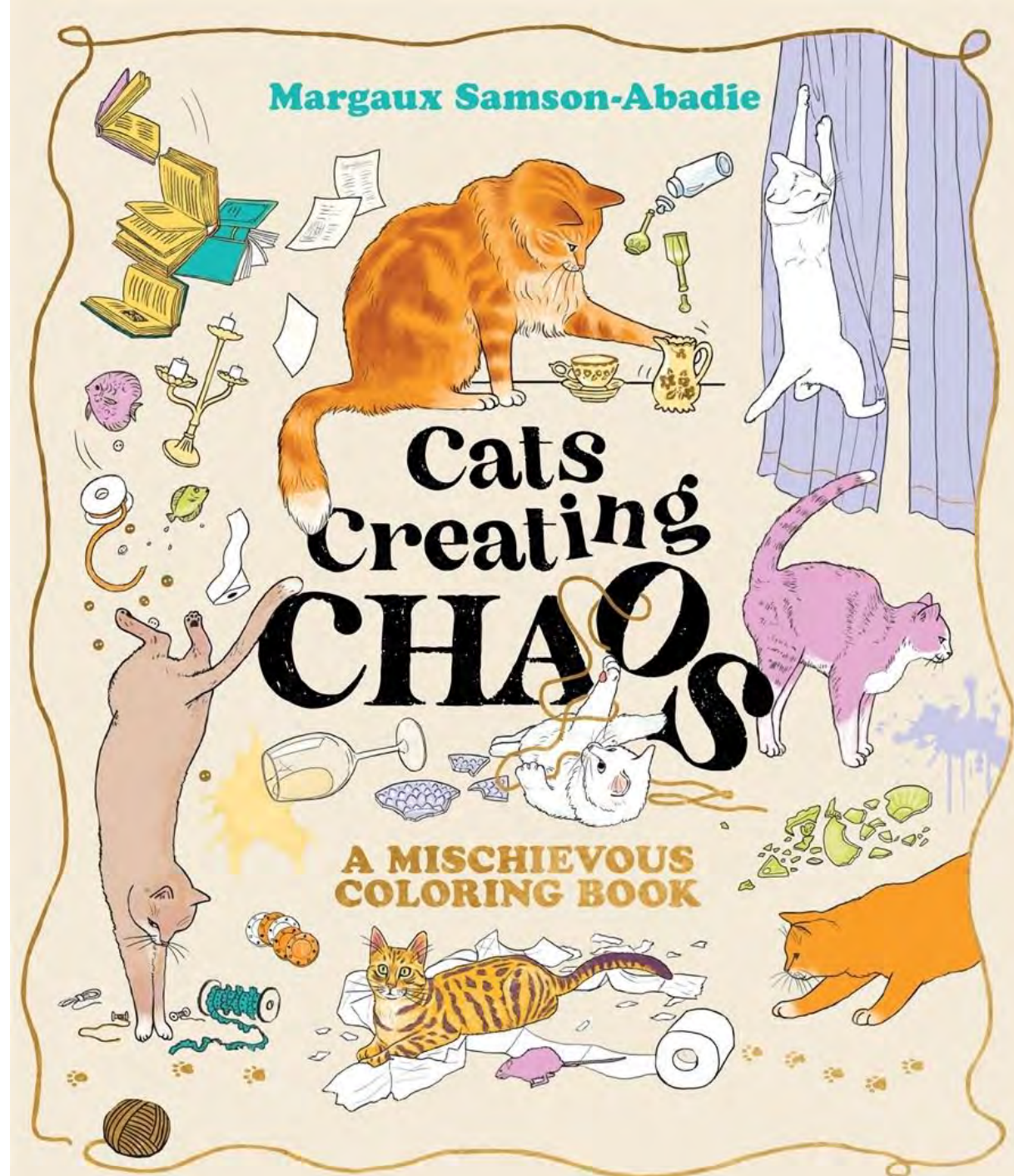
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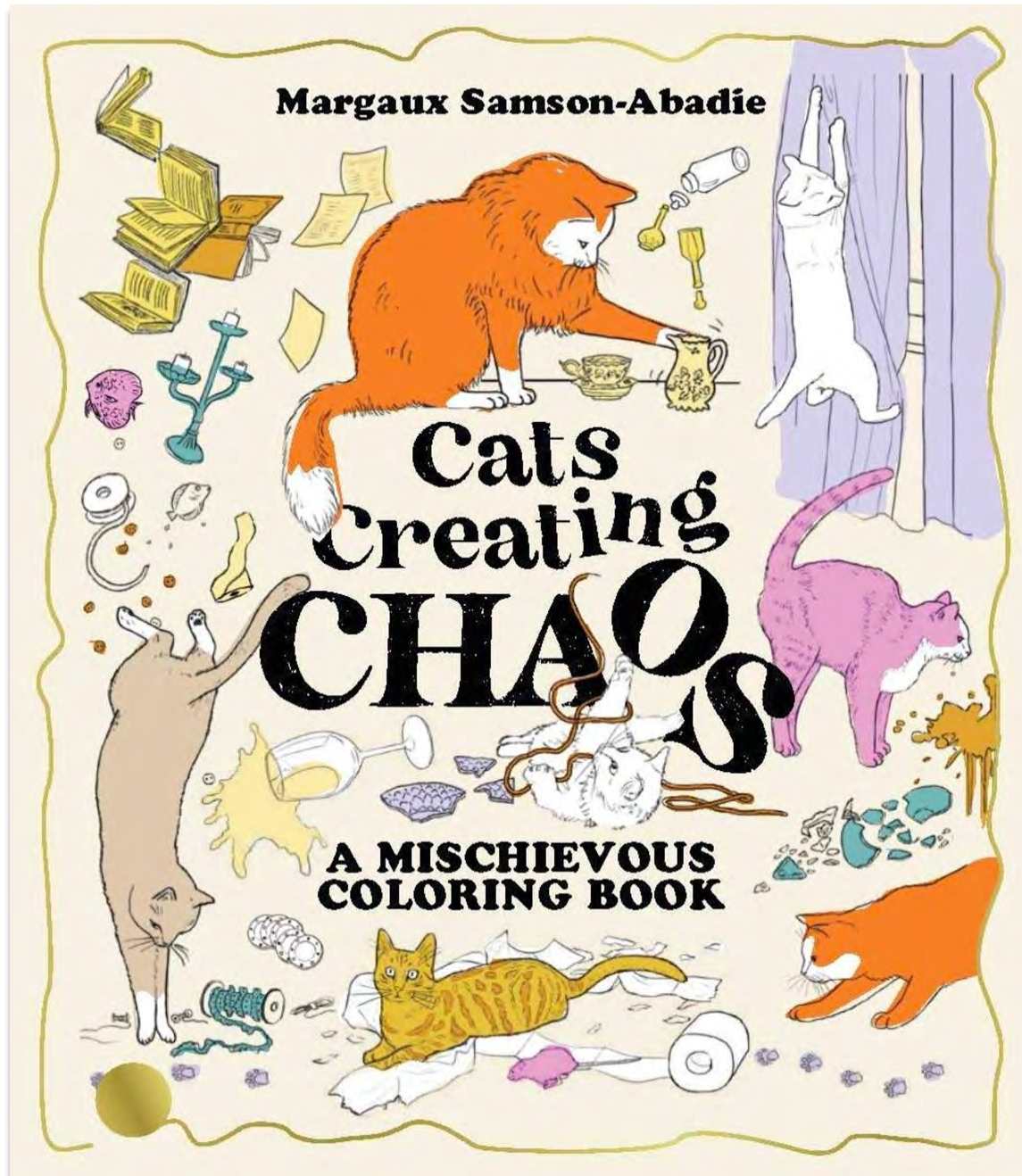
Margaux Samson-Abadie

# Cats Creating CHAOS

A MISCHIEVOUS  
COLORING BOOK







## Cats Creating Chaos

A MISCHIEVOUS COLOURING BOOK

Illustrated by Margaux Samson-Abadie

From Grandma's house to the haberdashery, Colour in these 25 adorable and mischievous kitty scenes.

- From Grandma's house to the haberdashery, colour in these 25 adorable and mischievous kitty scenes.
- Featuring 25 cute-as-can-be illustrated scenes from French artist Margaux Samson-Abadie, *Cats Creating Chaos: A Colouring Book* is the perfect activity for craftafternoons, lazy Sunday mornings, or any time you need to slow down your day.
- From innocent kittens creating anarchy at the apothecary to a party of cats making a muddle in the kitchen, these joyful, humorous black-and-white scenes are ready for you to bring them to life with your personal, colourful touch.
- Beautiful package with foil and quality paper: Packaged in a beautiful design complete with a foil and quality paper stock for colouring.

AU \$24.99 | NZ \$29.99

9781923503618

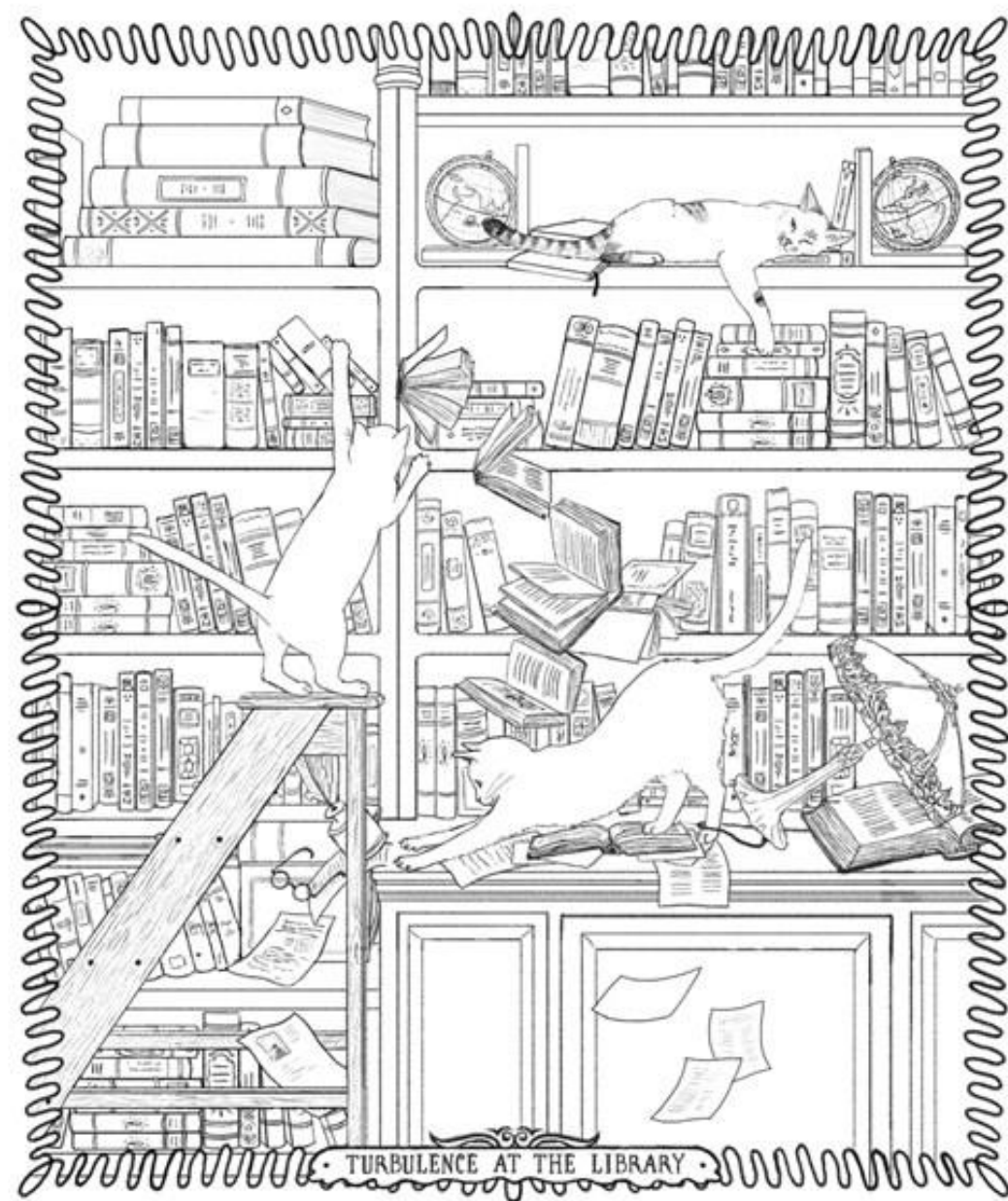
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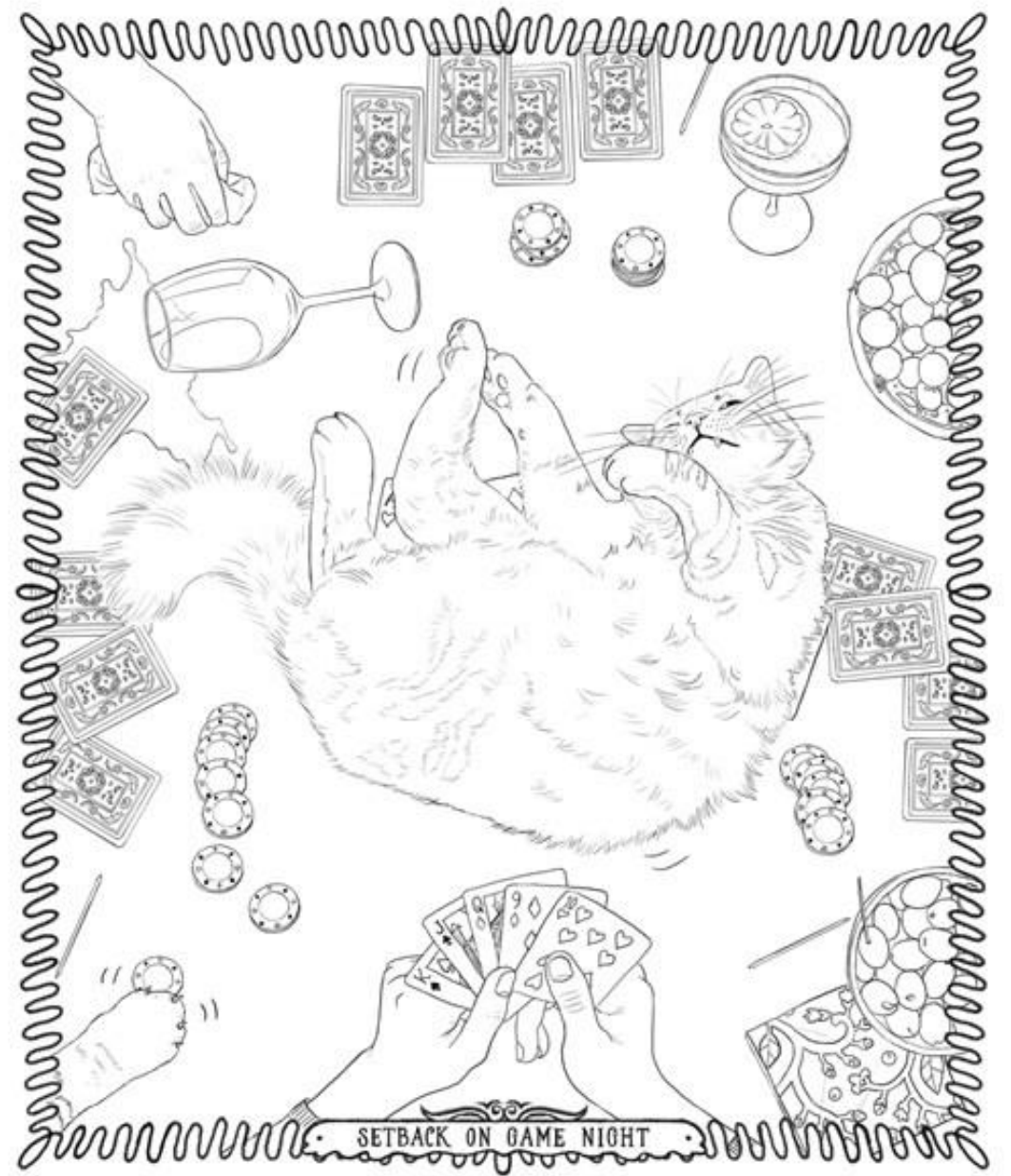
26 Mono Illustrations

250 mm x 214 mm

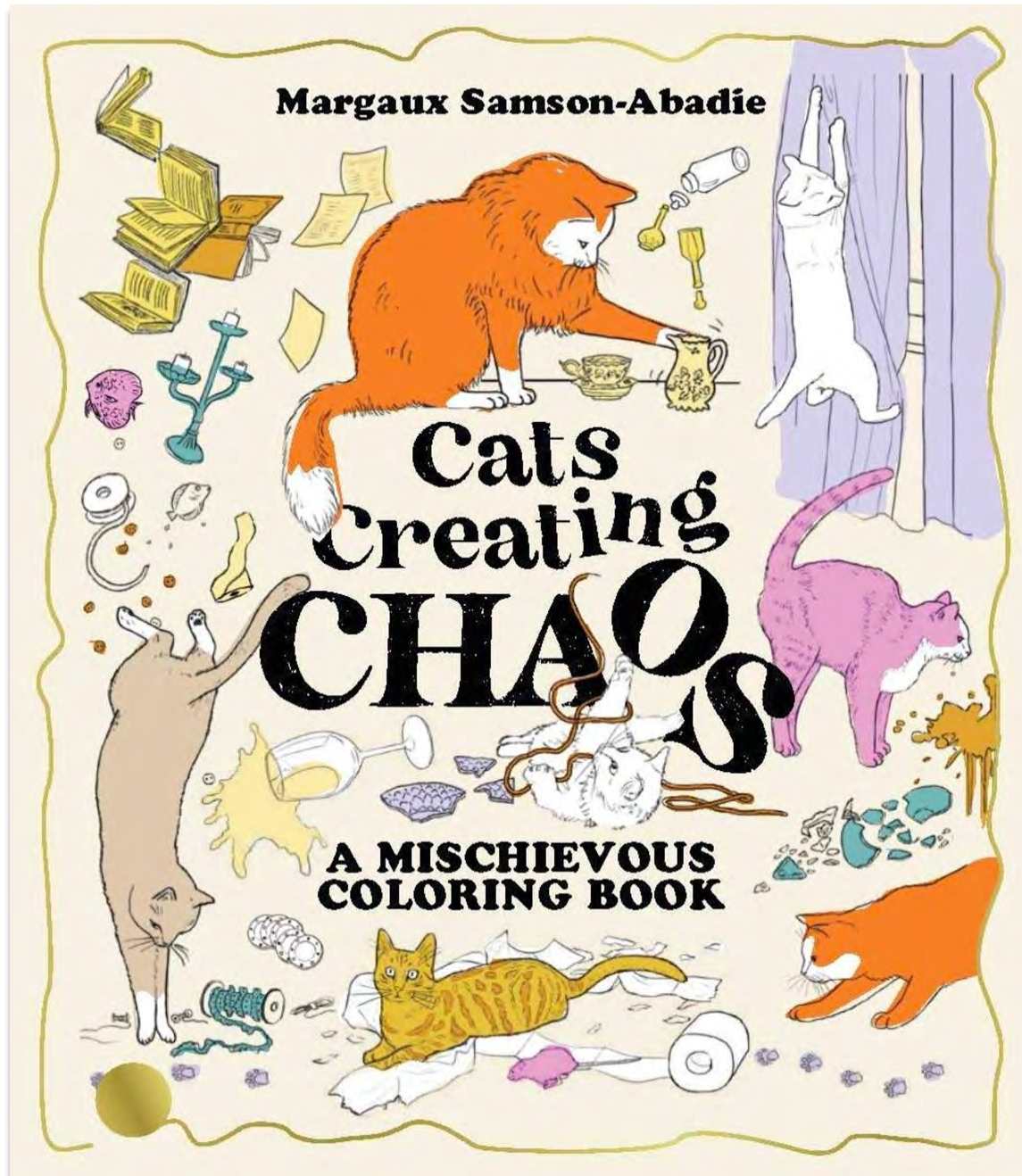
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26 Mono Illustrations

250 mm x 214 mm

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LOFI *girl*

PRINTED ON PREMIUM  
WATERCOLOUR PAPER

Get creative with  
watercolours, markers,  
coloured pencils,  
and more!

PLAYLISTS  
INCLUDED

Pair each colouring  
session with  
personalized Lofi Girl  
QR code playlists!



# LOFI GIRL COLOURS TO CHILL TO





## Lofi Girl Colours to Chill To

### Lofi Girl

Experience the magic of Lofi Girl—where creativity, relaxation, and global community converge.

- With more than 15 million YouTube subscribers and millions more across Instagram, TikTok, Discord, Threads, and X, Lofi Girl is a worldwide digital phenomenon. Now, for the first time, there are two exclusive colouring books that will appeal to Lofi Girl's millions of fans with a blend art, music, and mindfulness.
- The Lofi Girl colouring books are a groundbreaking extension of the cult YouTube channel and social media phenomenon. Each book immerses users in gentle, soulful settings, pairing beautiful artwork with iconic chill playlists.
- With QR codes linking every illustration to a matching soundtrack, users can colour, listen, and escape into the soothing world of Lofi Girl. Designed for relaxation and focus, these books offer a fresh, interactive way to unwind—perfect for fans of anime, music, and mindfulness.
- They are printed on premium watercolour paper with a sturdy Wibalin binding and feature original illustrations throughout.

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48 Pages | Paperback

216 mm x 279 mm

Abrams Books

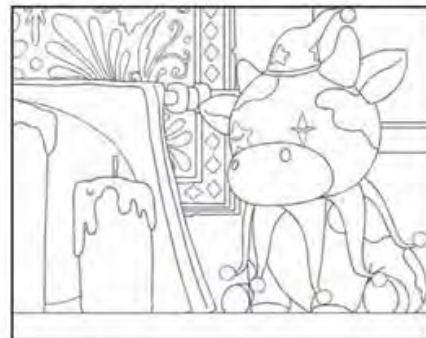








13 - LOFI GIRL RADIO 2024



14 - MEDIEVAL CHILLED COW



15 - LONELY DAYS



16 - PEACEFUL DAY





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**PRINTED ON PREMIUM  
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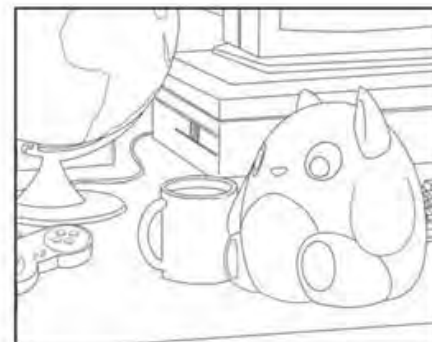








17 - PIANO RADIO



18 - DANGO



19 - COZY WINTER



20 - LOFI BOY RADIO





## Lofi Girl Colours to Relax To

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Abrams Books

**BON  
APPÉTIT!**



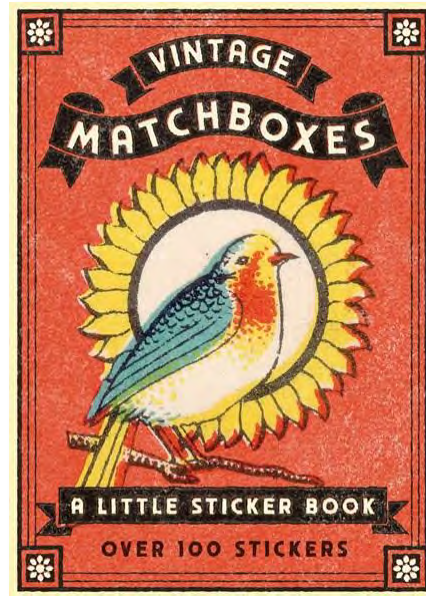
**FINEST  
STICKERS**



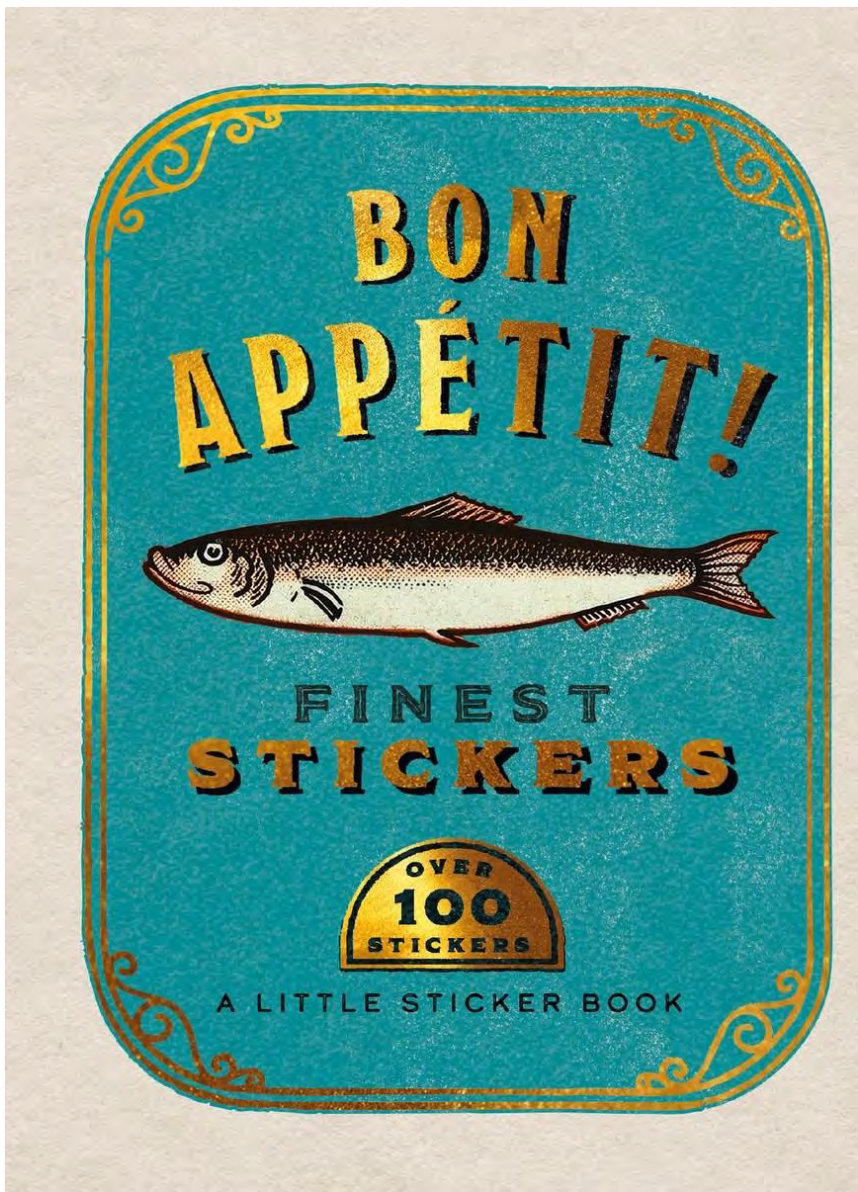
A LITTLE STICKER BOOK



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# Bon Appetit!

A LITTLE STICKER BOOK

Compiled by Skittledog

Say HELLO to your new sticker addiction. Full of the very best contemporary illustration and vintage imagery, Skittledog's Little Sticker Books are pocket-sized pages of pure sticker serotonin!

- Filled with eye-catching vintage discoveries, this colourful little collection of international food labels is perfect for anyone eager to find new material for their junk journal. Anyone who loves the design of everyday things will enjoy these early to mid 20th century designs – vibrant, nostalgic, and authentic – so this collection of over 100 stickers makes a great gift or impulse purchase.
- Ideal for those who love food labels for their bright graphics and cheerful associations.
- Includes many surprising and nostalgic rediscoveries.
- Textured cover, high quality stickers and precision die-cuts
- Skittledog sticker books celebrate the brilliant work of human artists – no image in this collection has been AI-generated.

AU \$14.99 | NZ \$19.99

9781837761456

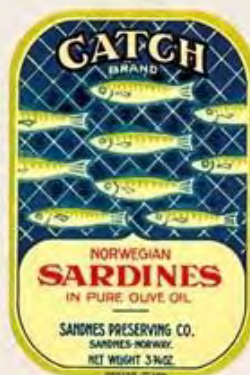
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Illustrated in Colour

153 mm x 110 mm

Skittledog

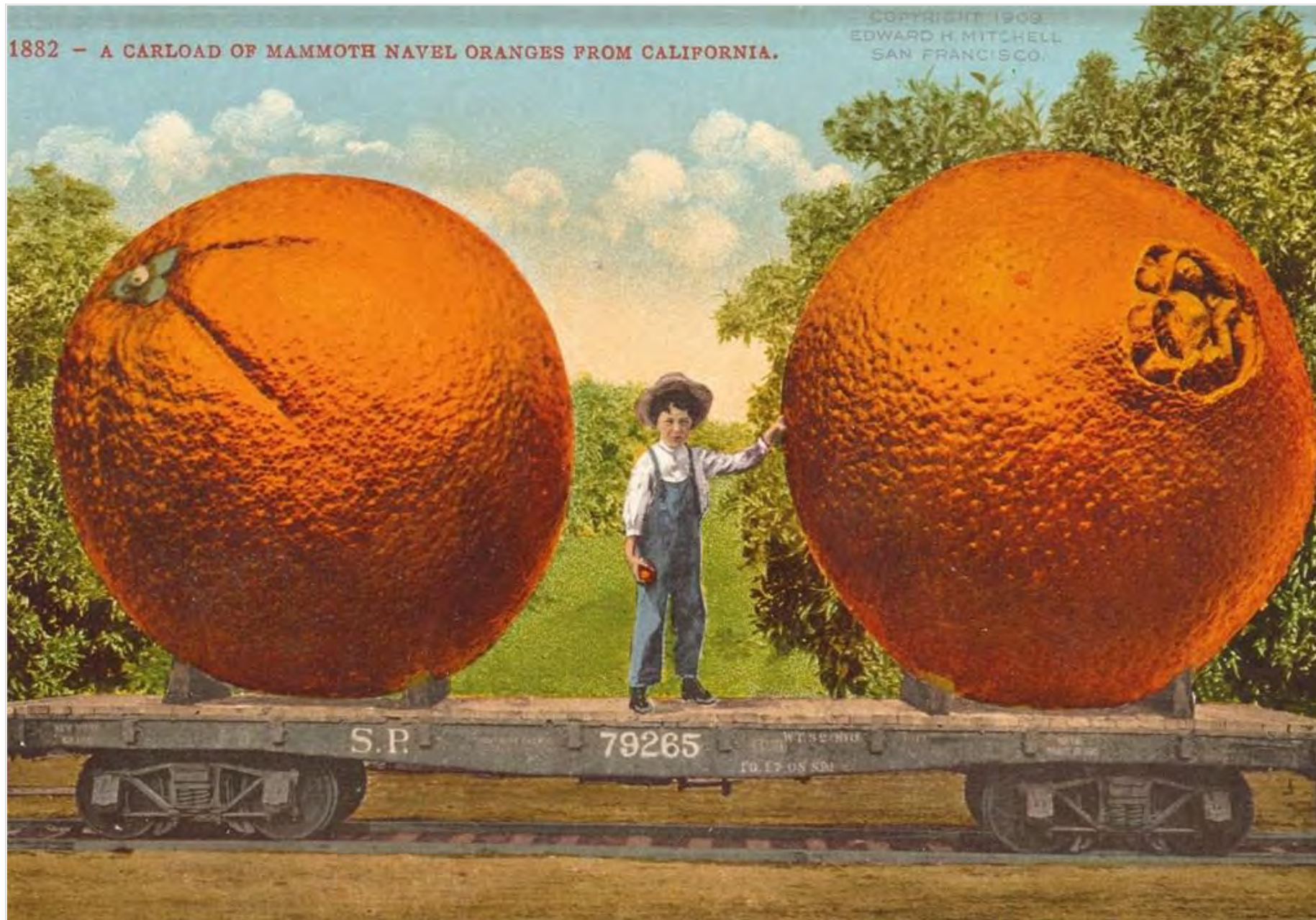






1882 - A CARLOAD OF MAMMOTH NAVEL ORANGES FROM CALIFORNIA.

COPYRIGHT 1909  
EDWARD H. MITCHELL  
SAN FRANCISCO.











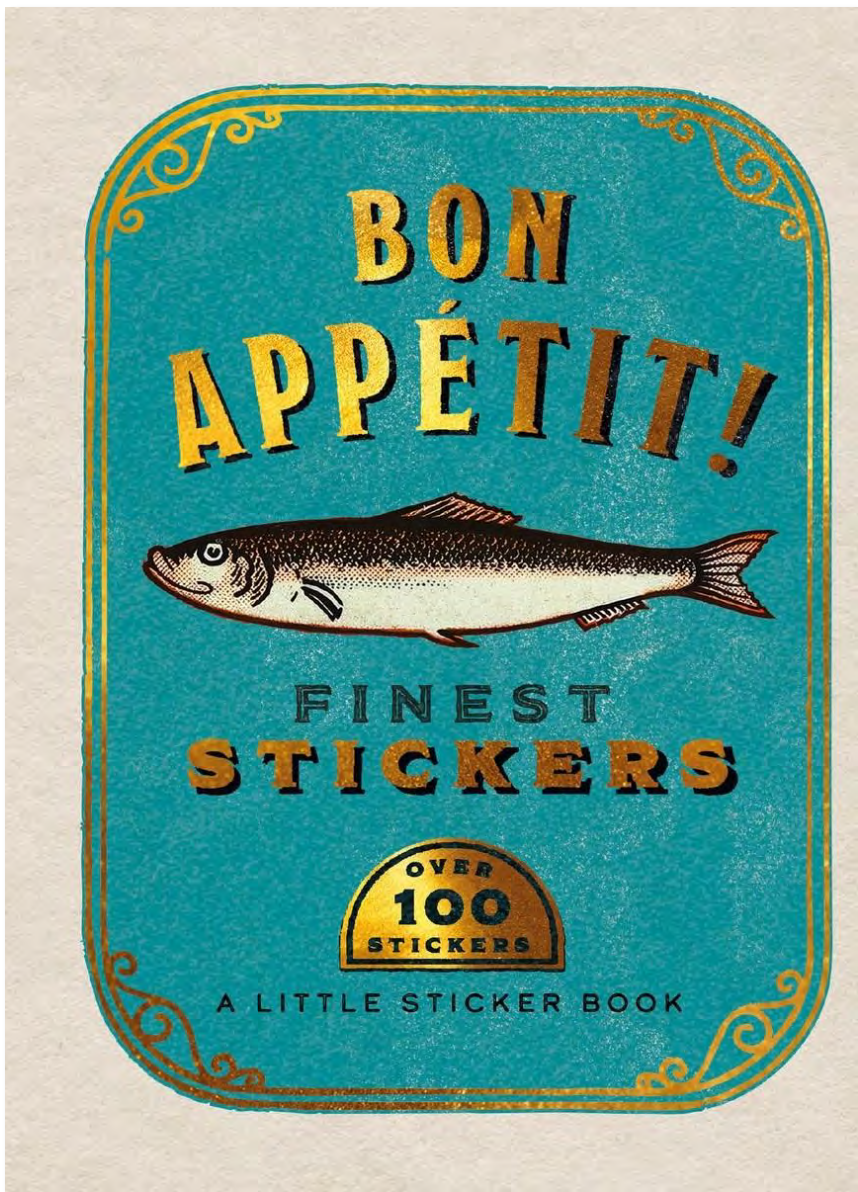












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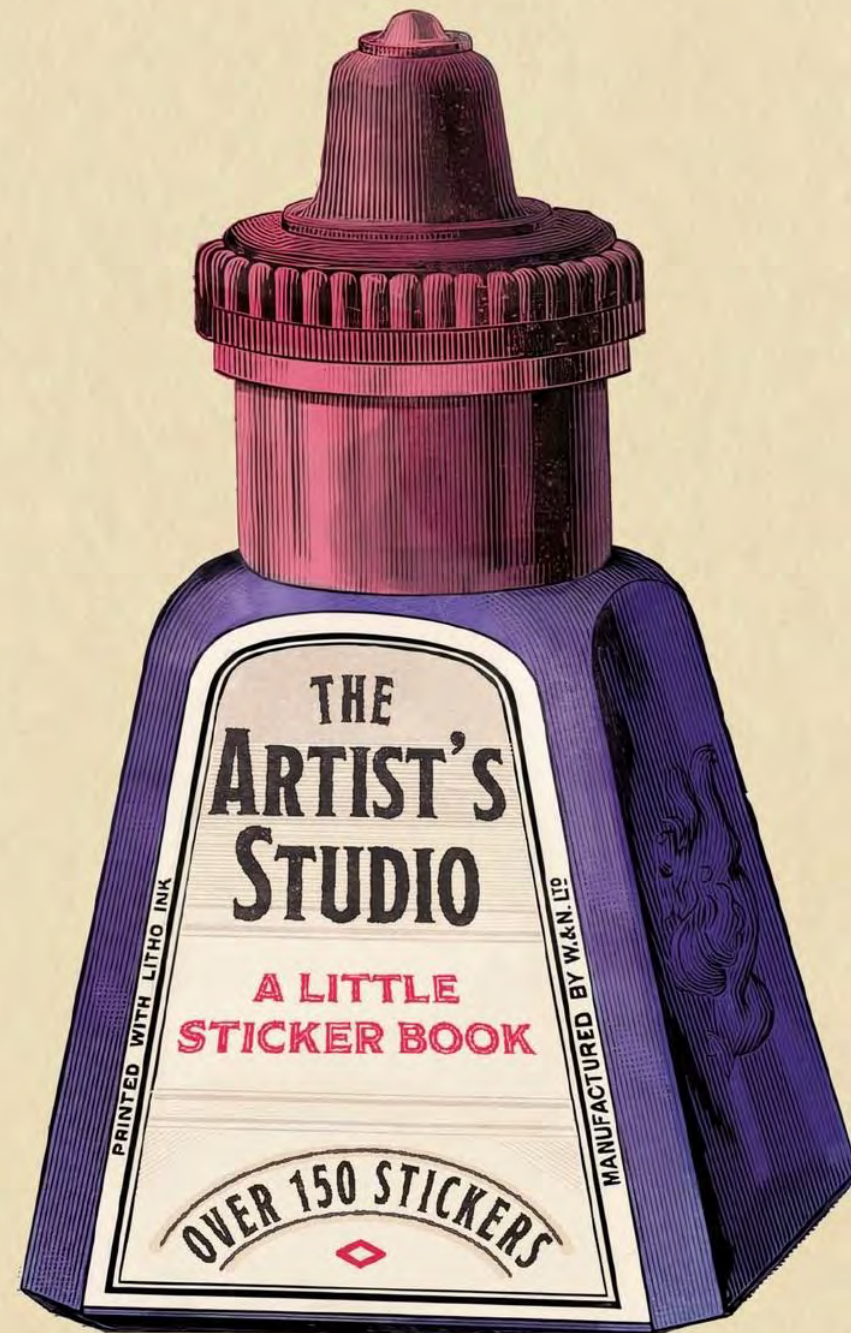
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Illustrated in Colour

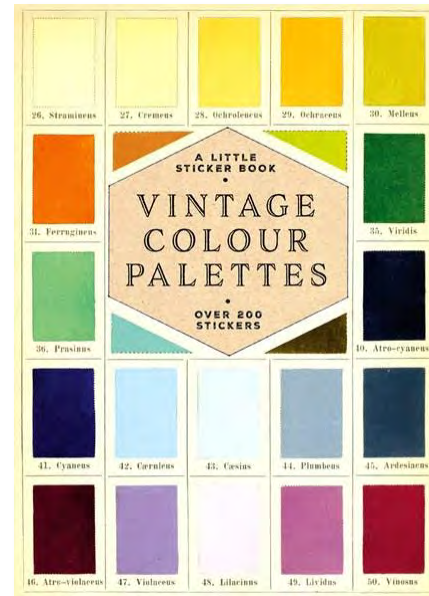
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Skittledog





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9781837761166



# The Artist's Studio

## A LITTLE STICKER BOOK

Compiled by Skittledog

Find palettes, paints, brushes and more, in this vibrant collection of over 100 stickers for all art-lovers and creative journalers.

- Featuring original illustrations of art materials, matched with joyful Colour-themed ephemera, these stickers will brighten your journals, diaries and sketchbooks! Rediscovered in original catalogues of art supplies, these vintage images have been given a new lease of life, and are a creative and artistic delight.
- These stickers will appeal equally to painters and gallery visitors – art lovers of any kind will enjoy them!
- Vintage graphics of art supplies recall the age of the impressionists.
- Perfect for junk journalers and creative hobbyists.
- Skittledog sticker books celebrate the brilliant work of human artists – no image in this collection has been AI-generated.

AU \$14.99 | NZ \$19.99

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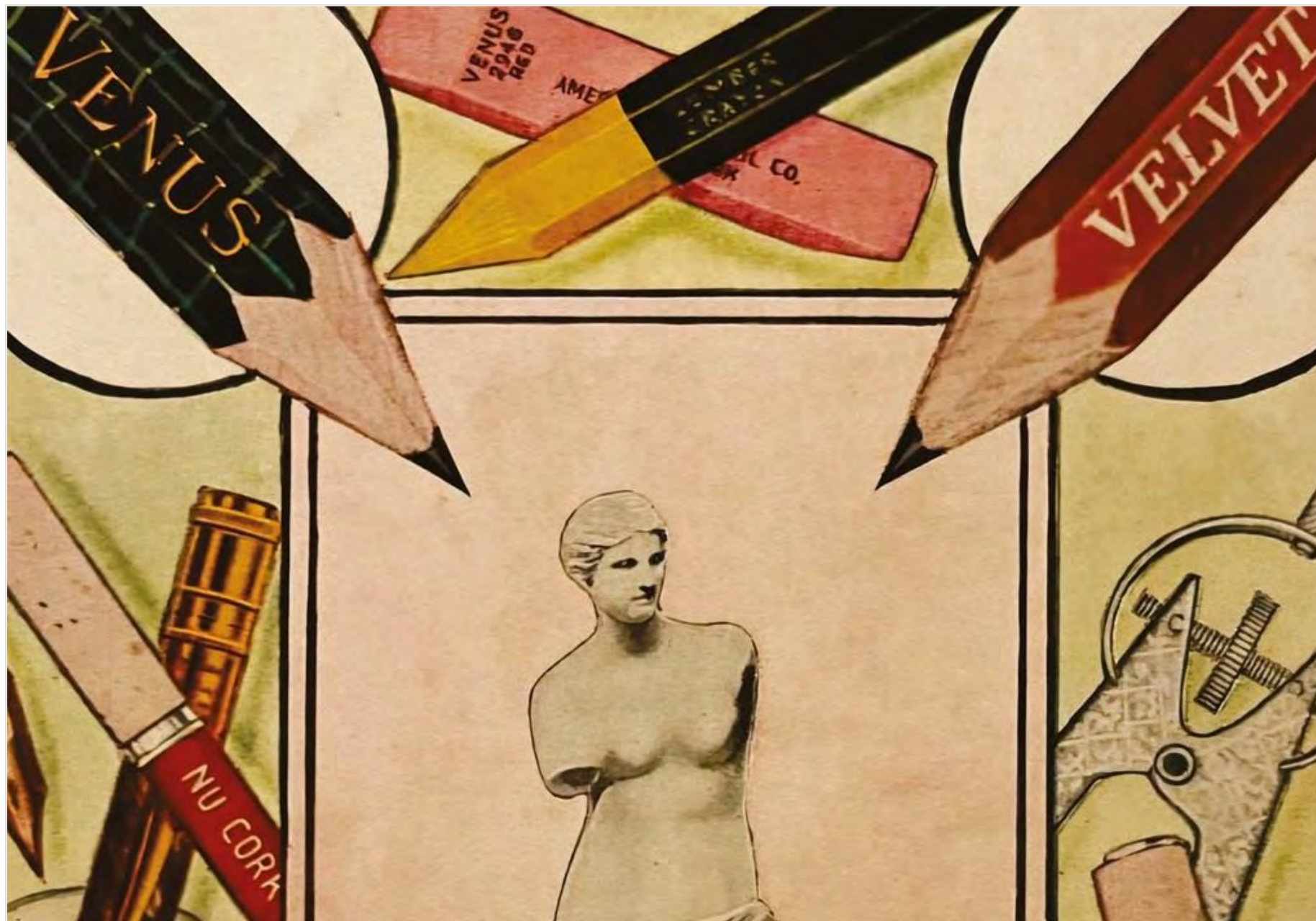
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Illustrated in Colour

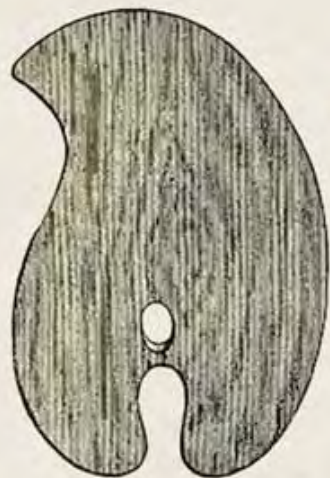
153 mm x 110 mm

Skittledog









CHROME YELLOW LIGHT



GAMBOGE



CHROME YELLOW MEDIUM



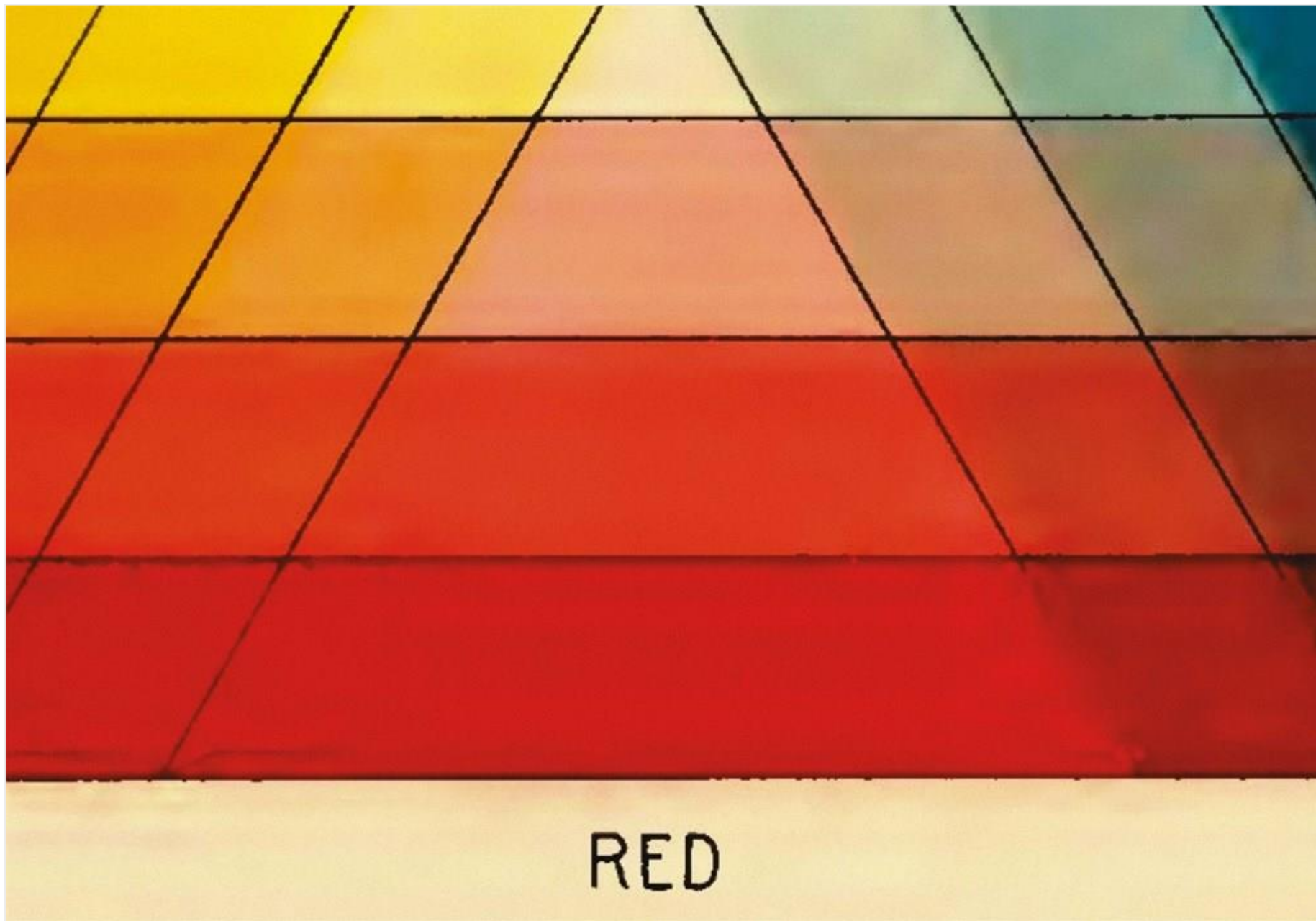
ITALIAN PINK

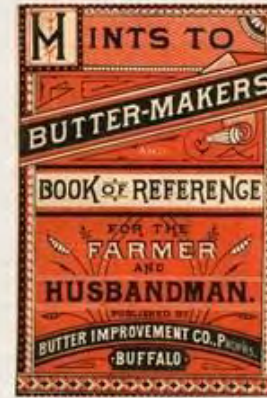
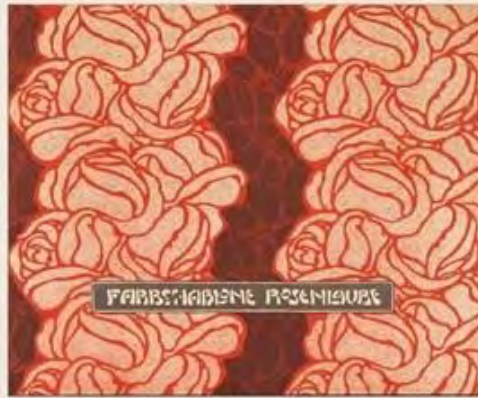


RAW SIENNA





















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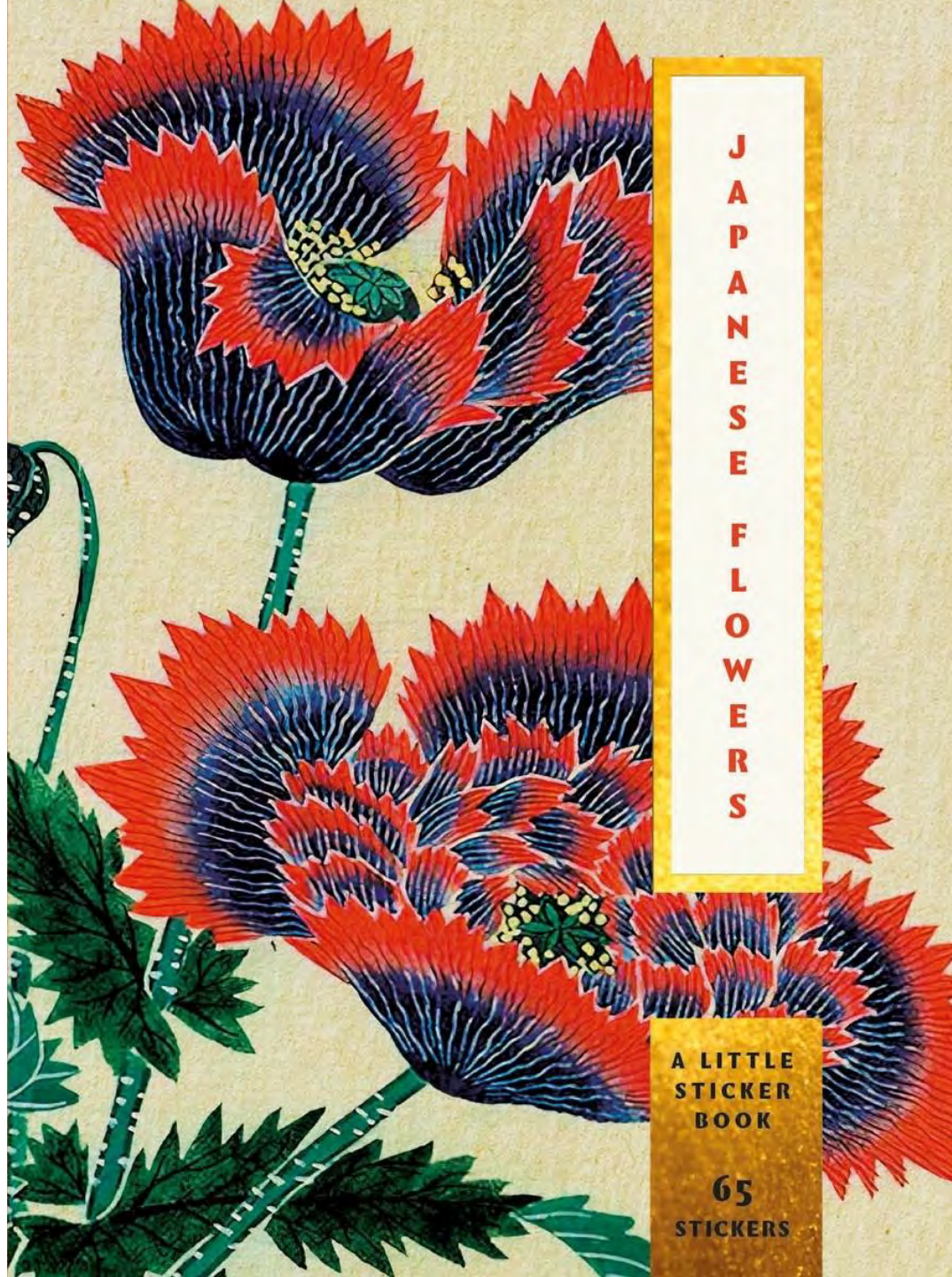
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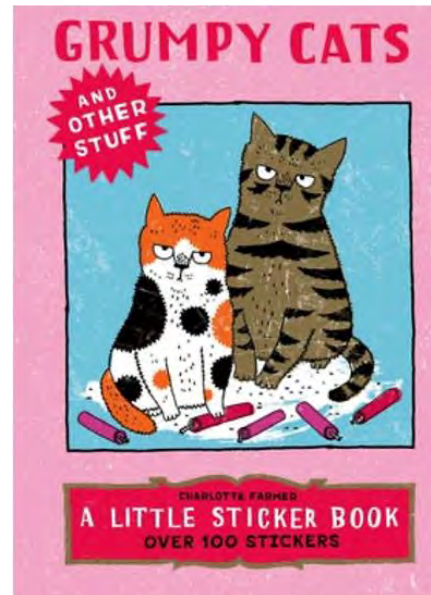
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A LITTLE  
STICKER  
BOOK

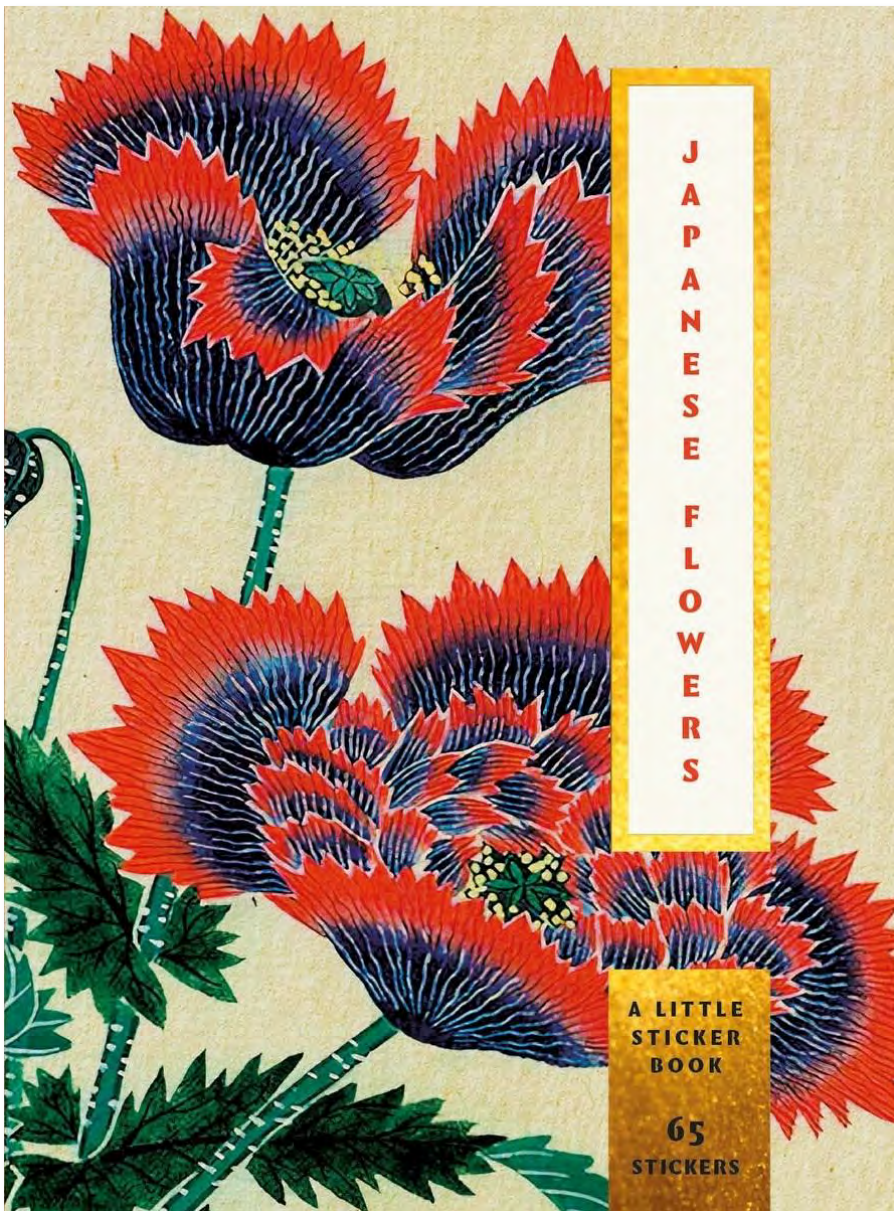
65  
STICKERS



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# Japanese Flowers

## A LITTLE STICKER BOOK

Compiled by Skittledog

Elegant, graphic and colourful, these stickers celebrate the art of vintage Japanese floral woodblocks: chrysanthemums, peonies, cherry blossoms and more.

- This irresistibly giftable little collection celebrates the art of Japanese flowers, with over 80 stickers in diverse styles. These classic flower prints, from beloved artists like Hokusai and Hiroshige, take on a new life in miniature form – and make a great gift for anyone who loves flowers, or the elegant art of Japanese ukiyo-e woodblock printing.
- Perfect for junk journalling, scrapbooking, collage, planners, card making, paper crafts and more, these beautifully reproduced stickers add a touch of Japanese elegance and vintage charm to every project. Peel, stick and enjoy!
- Part of the Skittledog Little Sticker Book series (sophisticated sticker books at pocket-friendly prices).

AU \$14.99 | NZ \$19.99

9781837761463

40 Pages | Paperback

Illustrated in Colour

153 mm x 110 mm

Skittledog



陽  
春  
画











勝景三月  
攝津橋の文苑  
春草第一筆









四季の花盡

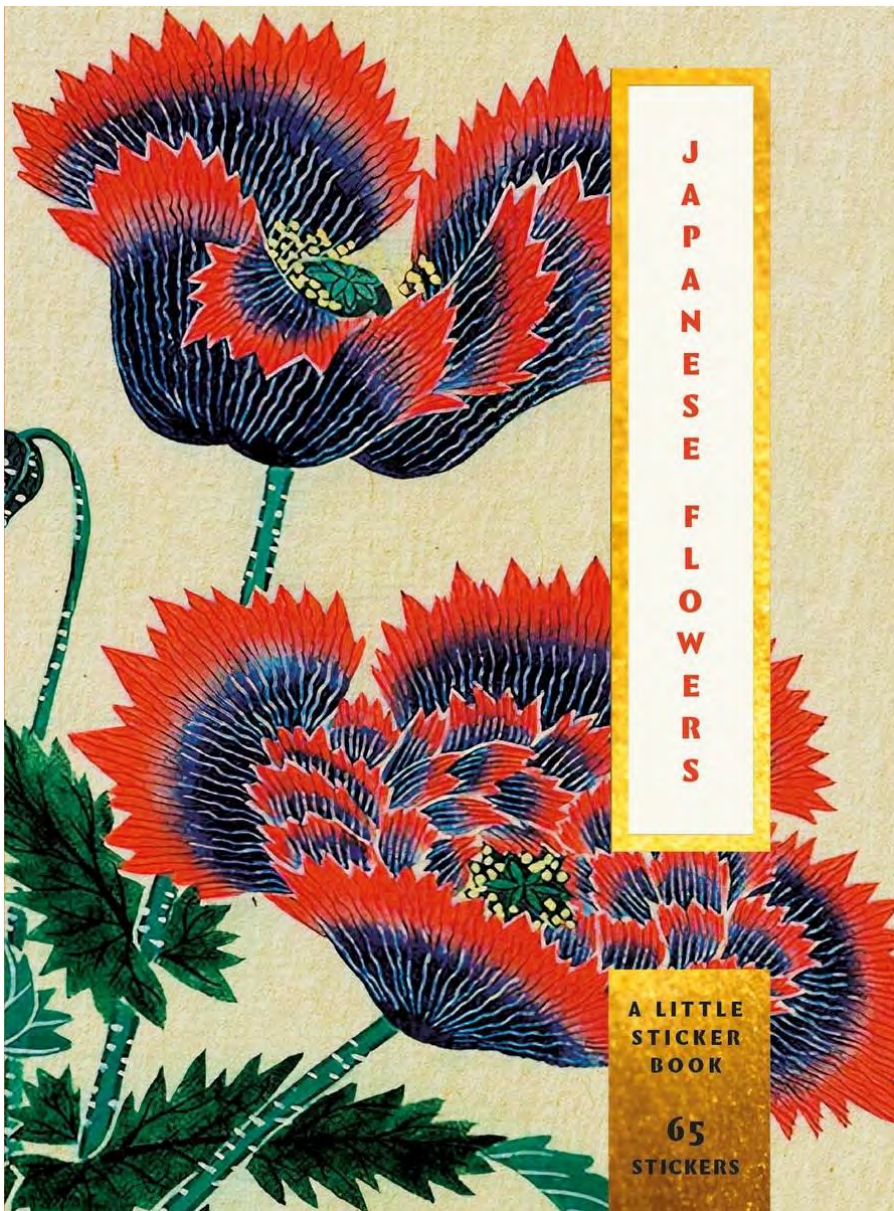
朝顔の花  
その花は  
朝顔の花

朝顔  
花









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AU \$14.99 | NZ \$19.99

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40 Pages | Paperback

Illustrated in Colour

153 mm x 110 mm

Skittledog





# Crazy Medieval Dudes



A Little Sticker Book

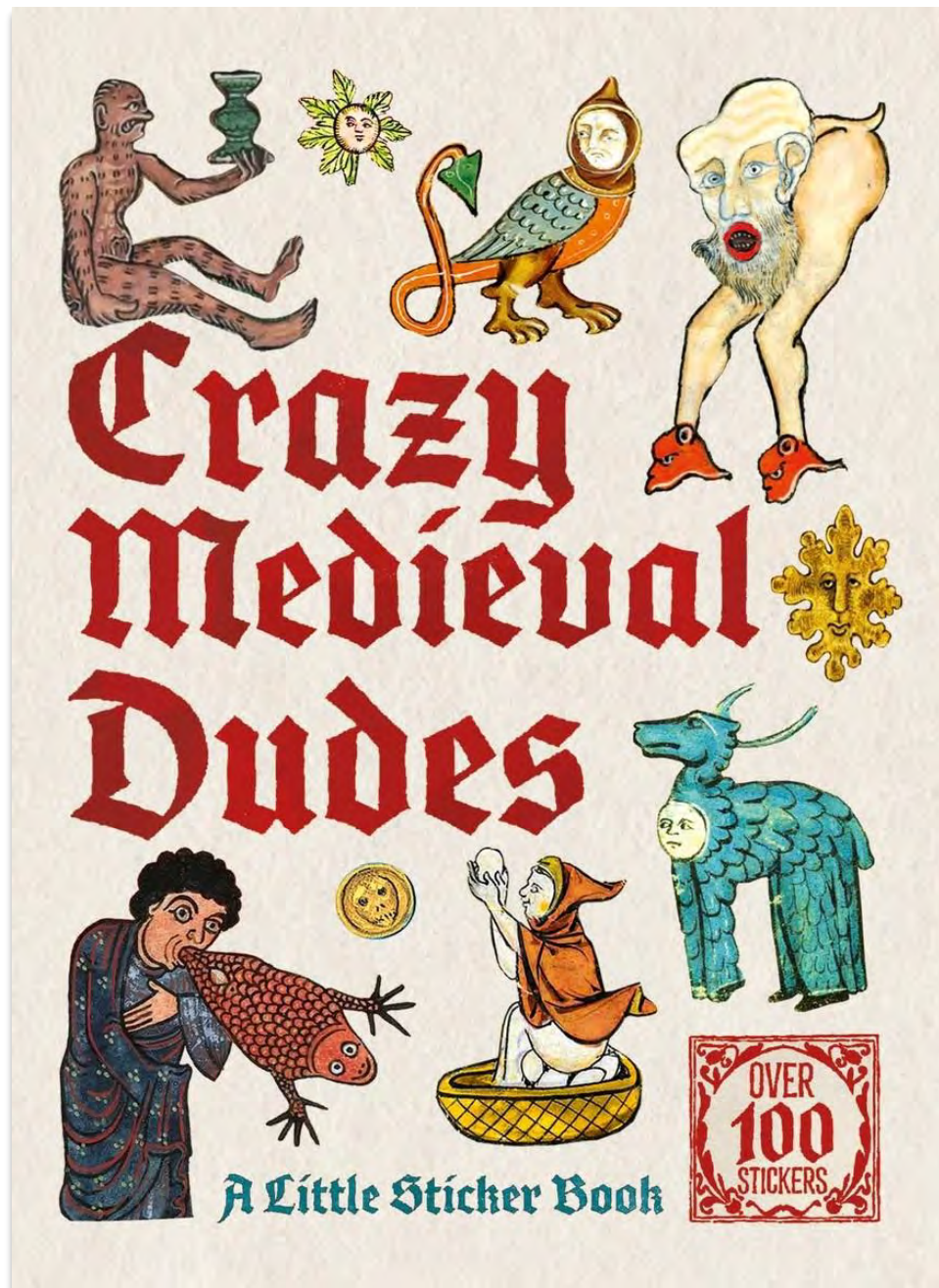




ALSO AVAILABLE



9781837761180



# Crazy Medieval Dudes

A LITTLE STICKER BOOK

Compiled by Skittledog

Say HELLO to your new sticker addiction. Full of the very best contemporary illustration and vintage imagery, Skittledog's Little Sticker Books are pocket-sized pages of pure sticker serotonin!

- Surreal, surprising and laugh-out-loud funny, this crazy medieval sticker book will liven up any notebook or journal. An irreverent collection of people, animals and other illuminations from the pens of bored yet imaginative medieval scribes. These strange fish people, surprised owls, hugging cats and defecating dogs have found a new lease of life in sticker form and will delight anyone who's ever enjoyed a medieval meme.
- Perfect for junk journaling, scrapbooking and more. Peel, stick and enjoy!
- Part of the Skittledog Little Sticker Book series (sophisticated sticker books at pocket-friendly prices).

AU \$14.99 | NZ \$19.99

9781837761487

40 Pages | Paperback

Illustrated in Colour

153 mm x 110 mm

Skittledog







ui insurrexerunt sup me: tynagoga  
um quesierunt animam meam: &  
osuerunt te in conspectu suo.















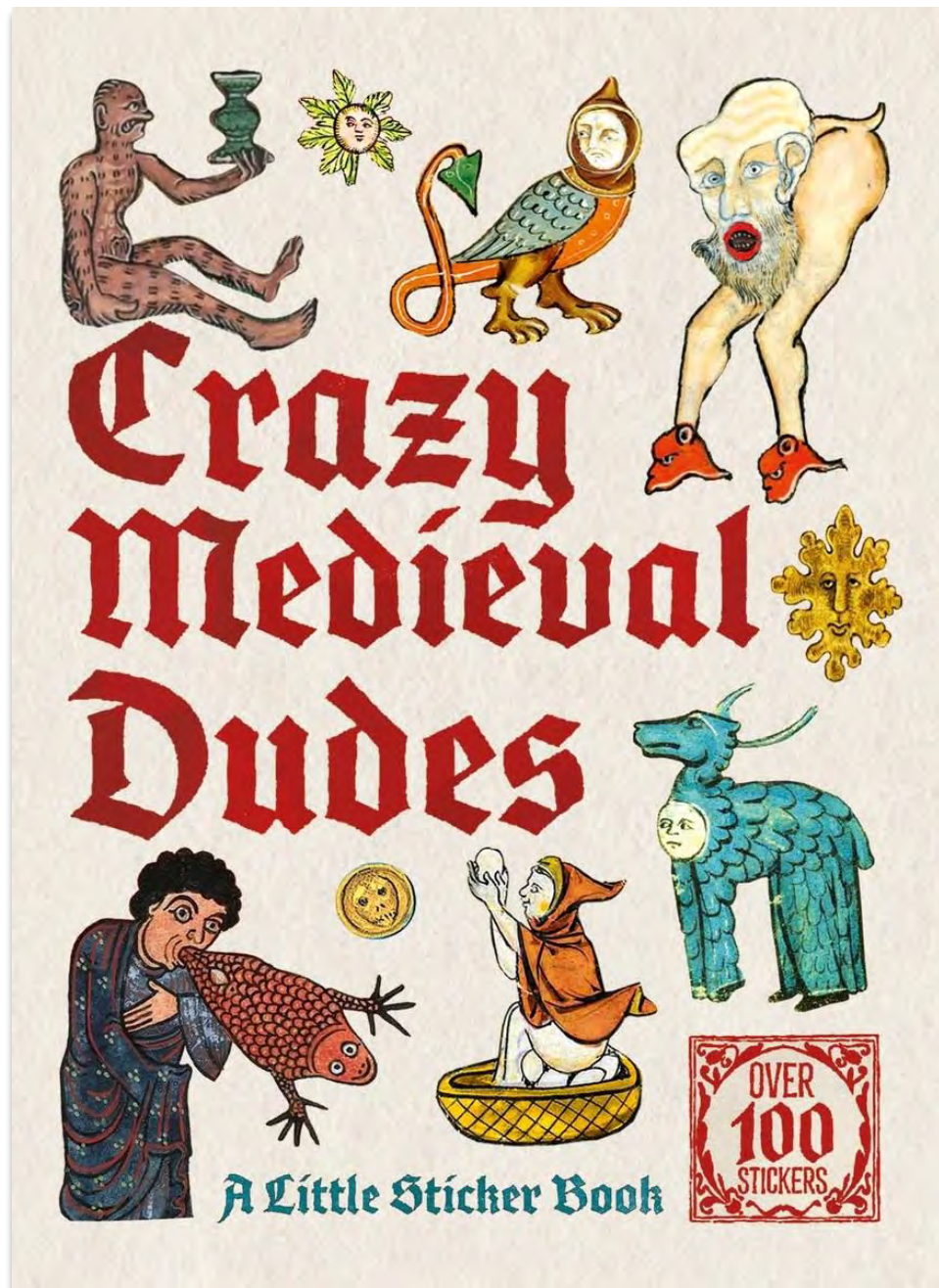




Deus in adiutori-  
um meum in-  
tercede.

ne ad adiuvandu





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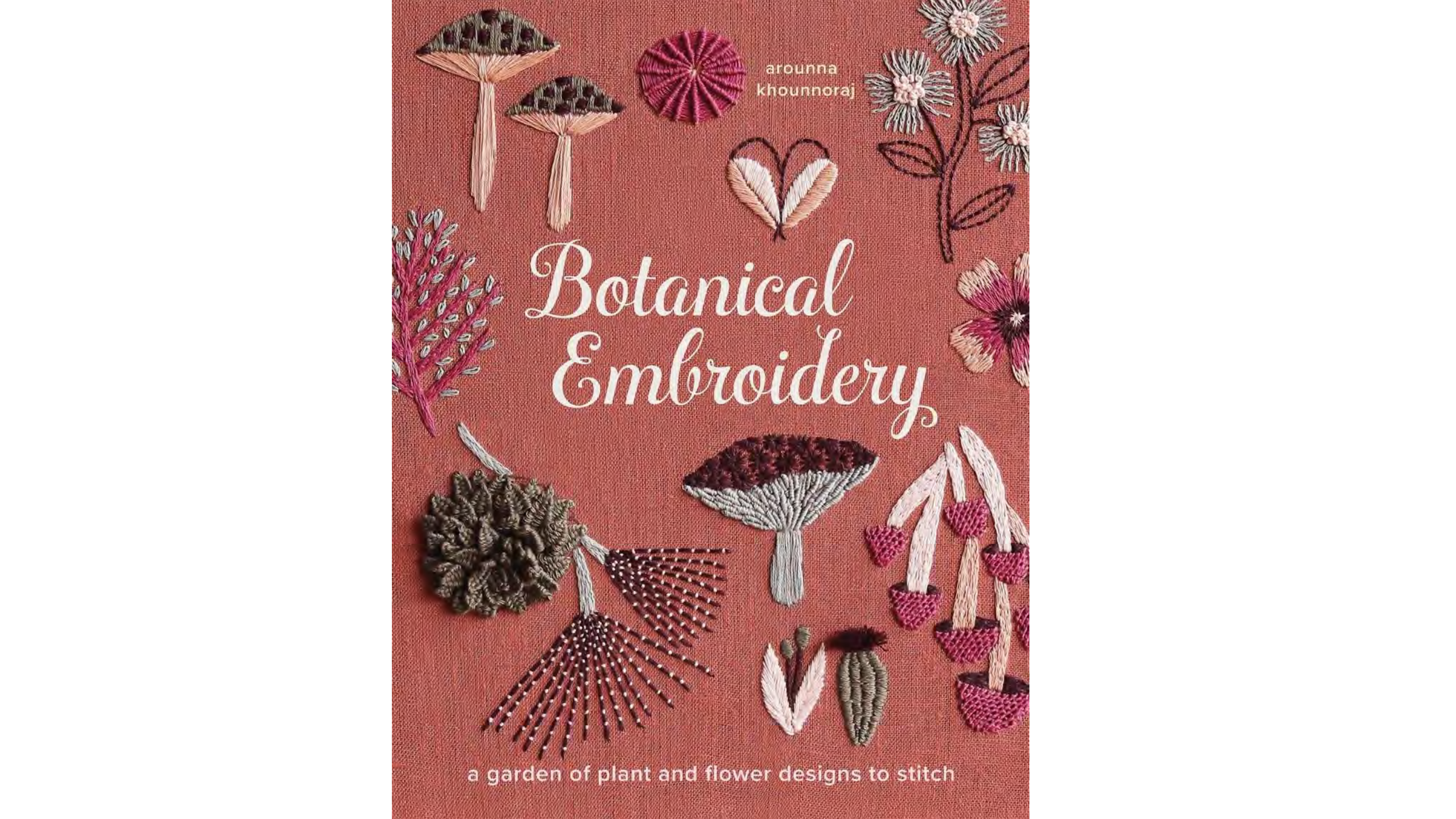
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Skittledog



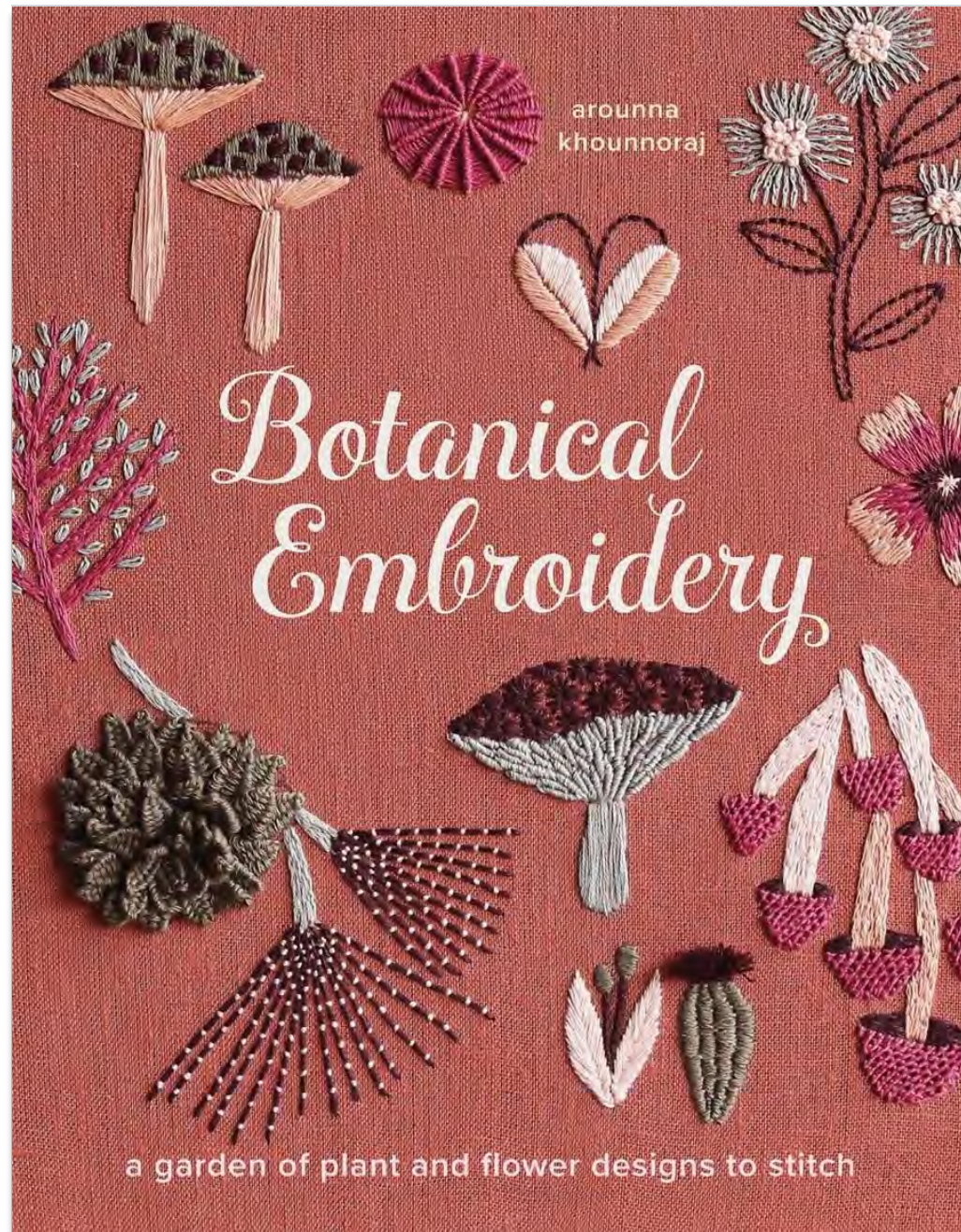


arounna  
khounnoraj

# Botanical Embroidery

a garden of plant and flower designs to stitch





# Botanical Embroidery

A GARDEN OF PLANT AND FLOWER DESIGNS TO STITCH

Aounna Khounnoraj

Embroidery artist and founder of the craft studio sensation @bookhou teaches you to stitch detailed, realistic flowers and botanicals.

- Plants and flowers are favorite embroidery motifs and Aounna Khounnoraj's expert stitching instructions and range of techniques are here to help you stitch up a whole garden.
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opposite, from top left to right: (1) base cloths and rulers, (2) embroidery hoops, (3) cutting tools, (4) marking tools, (5) thimbles, (6) needle threader, (7) needle minder, (8) paperclips, (9) thread type TK, (10) Perle Cotton thread, (11) embroidery floss

## tools and materials

In many ways, creativity is inseparable from its tools, and this is especially true in the long history of embroidery. Along with other forms of textile work, embroidery has been a way to decorate, express, and create narratives on fabric all while using the most essential of materials: fabric, thread, and needle. And despite technological advances, mechanization, and now digitization, its origin still remains with the same simple act of stitching by hand. While there are many tools specific for different tasks, and a broad range of materials to consider, the fundamentals remain. A well-chosen few can be all you need for the perfect start.

There are many different types of embroidery needles, all with specific characteristics for certain uses. Materials come with

a wide range of qualities—density, weight, fibers, and the method of construction—all of which affect the needles you choose. So, too, will the types of stitches that you want to create, along with personal preferences for comfort and ease while working. Considering these will help you choose the most suitable needles for your work.

When choosing needles it is usually safe to go with the type of needle common to the technique you are doing. But there are a few things to keep in mind when finding a needle that is right for you, and how you work—after all, you will be spending a lot of time together! For fine and detailed work, such as with small or complex stitches, I find that shorter needles give me a greater range of control, allowing me to concentrate with more precise



# stitch dictionary

here you will find a collection of useful and versatile embroidery stitches. Among these are stitches that I use often, some only occasionally; some are simple, and some more complex. But all are suitable for a variety of patterning, pictorial, and decorative work, including linear elements, borders, and filler stitches that are particularly well suited for botanical images.

I've also included stitches that can be repeated in more formal patterns or as free-style elements. Each stitch in the directory contains descriptions and illustrated step-by-step instructions. Use the Stitch Directory as a how-to reference you can consult as you work through the book. You may not always need every stitch in your work, but there are more than enough here to find the ones you really enjoy.

Embroidery stitches can be thought of in a couple of ways—as individual stitches that might be considered the smallest units of embroidery, and as collections and groups that together create shapes, textures, and patterns. But in both cases stitches are the result of repeated actions and technique,

using the simplest of tools—a needle, thread, and fabric—to create compositions and decorations and, of course, to express ourselves.

While embroidery stitches are simple at their core, they become complex if only by sheer numbers. There are hundreds of different stitches from all cultures, especially when you consider all the possible variations and combinations. For the sake of organization, many stitches are ordered into loose categories, mostly based on appearance and common usage. Outline stitches are linear in nature, useful for defining the edges of shapes, and expressing the graphic qualities of a composition. Border stitches may also be linear but tend to be more complex and decorative, perfect for framing areas within your design, or to finish edges of fabric. Filler stitches are perfect for large areas, as they give solidity to shapes and forms and provide surface qualities, texture, and color. An additional category might be thought of as independent stitches—those that stand on their own and can be used anywhere.

However, the truth is that most stitches are useful in many different ways, and their uses should be open for interpretation. I'll be

the first to admit that it's fun and challenging to learn a new stitch that I haven't seen before, but when I work, I usually don't try to overwhelm myself with so many possibilities. Instead, I concentrate on my favorites along with a core of fundamentals, and maybe a few unusual ones just for fun. I find that is more than enough for the kind of work I do,

especially when I make botanical images—emphasizing interesting combinations, playing with line work, texture, and color. After all, for me embroidering has never been about replicating all the details of plants and flowers; it's about the enjoyment of composition, and finding different ways to include them in my life.



opposite: caption TK



## flowers to stitch

These flower projects were designed so that you can try, practice, and explore each stitch. I think of this section as a kind of sampler: Since each floral piece uses only a few stitches, you can focus on the details of individual stitches,

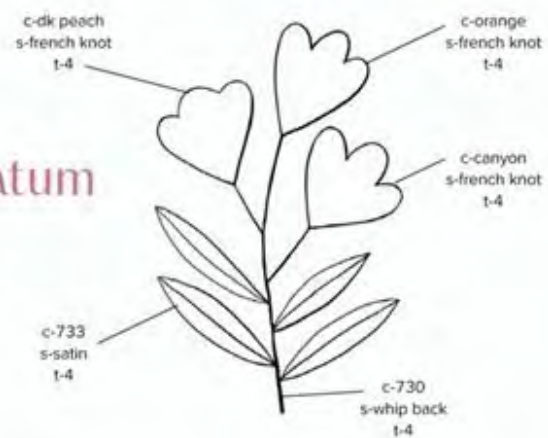
see how they work alone and in combinations, and explore the potential of each as a design element. As you work through these projects, you will be creating a garden's worth of floral embroideries to use in your home or future work.

- |             |                 |               |                 |
|-------------|-----------------|---------------|-----------------|
| 1. ageratum | 6. lavender     | 11. aster     | 16. sage        |
| 2. mimosa   | 7. cardinal     | 12. cereopsis | 17. ranunculus  |
| 3. dahlia   | 8. anemone      | 13. yarrow    | 18. daisy       |
| 4. leaves   | 9. blue mink    | 14. begonia   | 19. maiden pink |
| 5. zinnia   | 10. feston rose | 15. pansy     | 20. buttercup   |





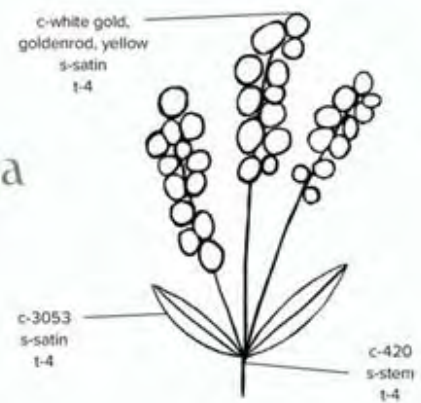
ageratum



94



mimosa



95



## tote bag with embroidered pocket

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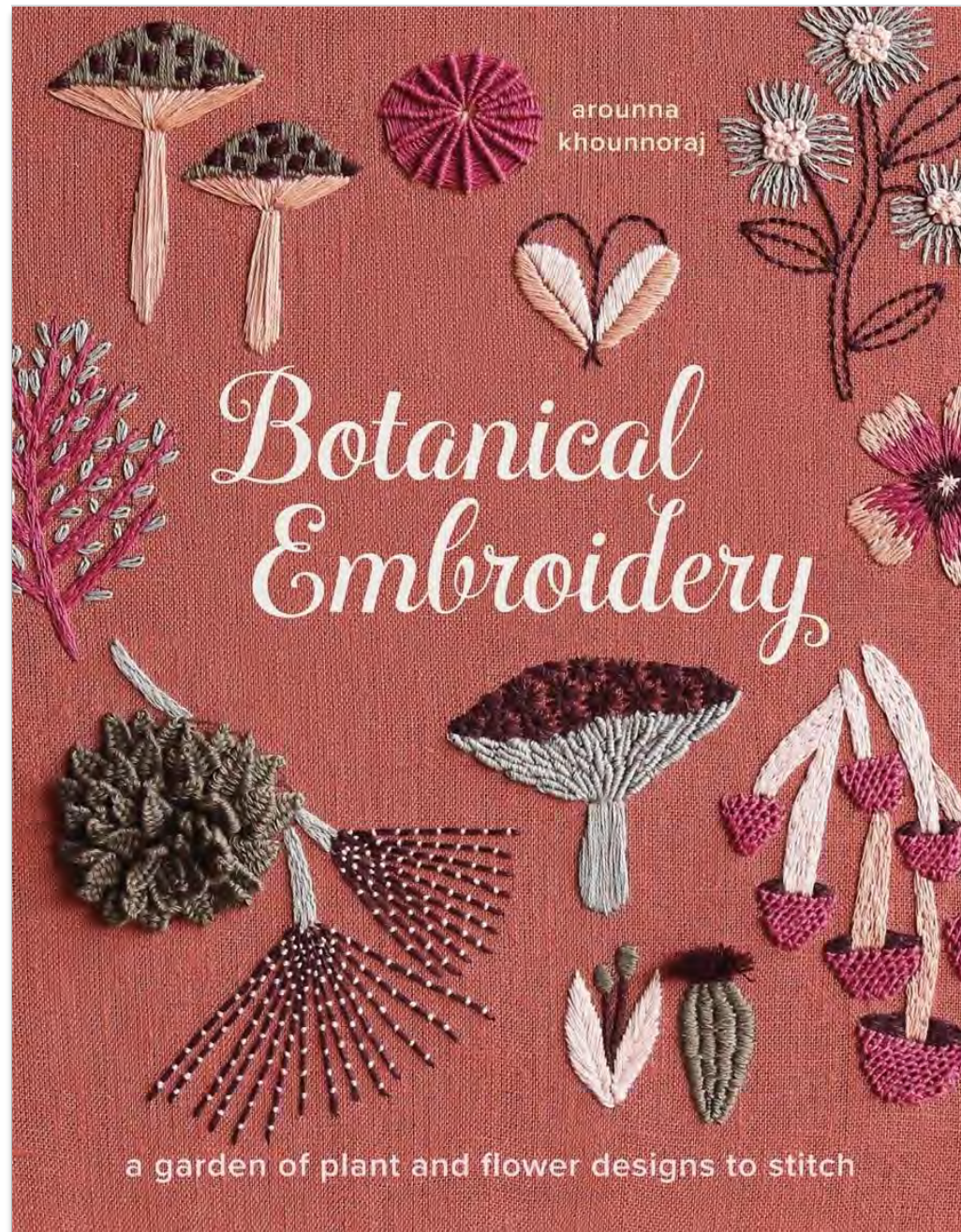
There is never a shortage of canvas totes when you just need a bag. But sometimes you want a tote that is more than just a canvas bag. Something noteworthy, for daily excursions or as a project bag at home. On this tote the front pocket is the highlight. It consists of a monochromatic embroidery showcasing a variety of stitches and thread weights. And embroidering on just the pocket allows you to create a large visual impact without the work of embroidering a large piece. For this project, I used a hemp canvas for the embroidery base cloth and body of the tote bag.





“For me, embroidering has never been about replicating all the details of plants and flowers; it’s about the enjoyment of composition, and finding different ways to include them in my life.”





# Botanical Embroidery

A GARDEN OF PLANT AND FLOWER DESIGNS TO STITCH

Arounna Khounnoraj

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MARY SHELLEY, CHARLOTTE BRONTË, EMILY BRONTË

Illustrated by Janna Steagall

A beautiful three-deck playing card set based on classic novels from Mary Shelley, Charlotte Brontë, and Emily Brontë, designed to look like mini books, with face cards reimagined as gothic literary icons.

- *Introducing Literary Suits: Gothic Collection*, a mini library of playing card decks for gothic lit fans who love card games, with themed decks for Frankenstein, Wuthering Heights, and Jane Eyre.
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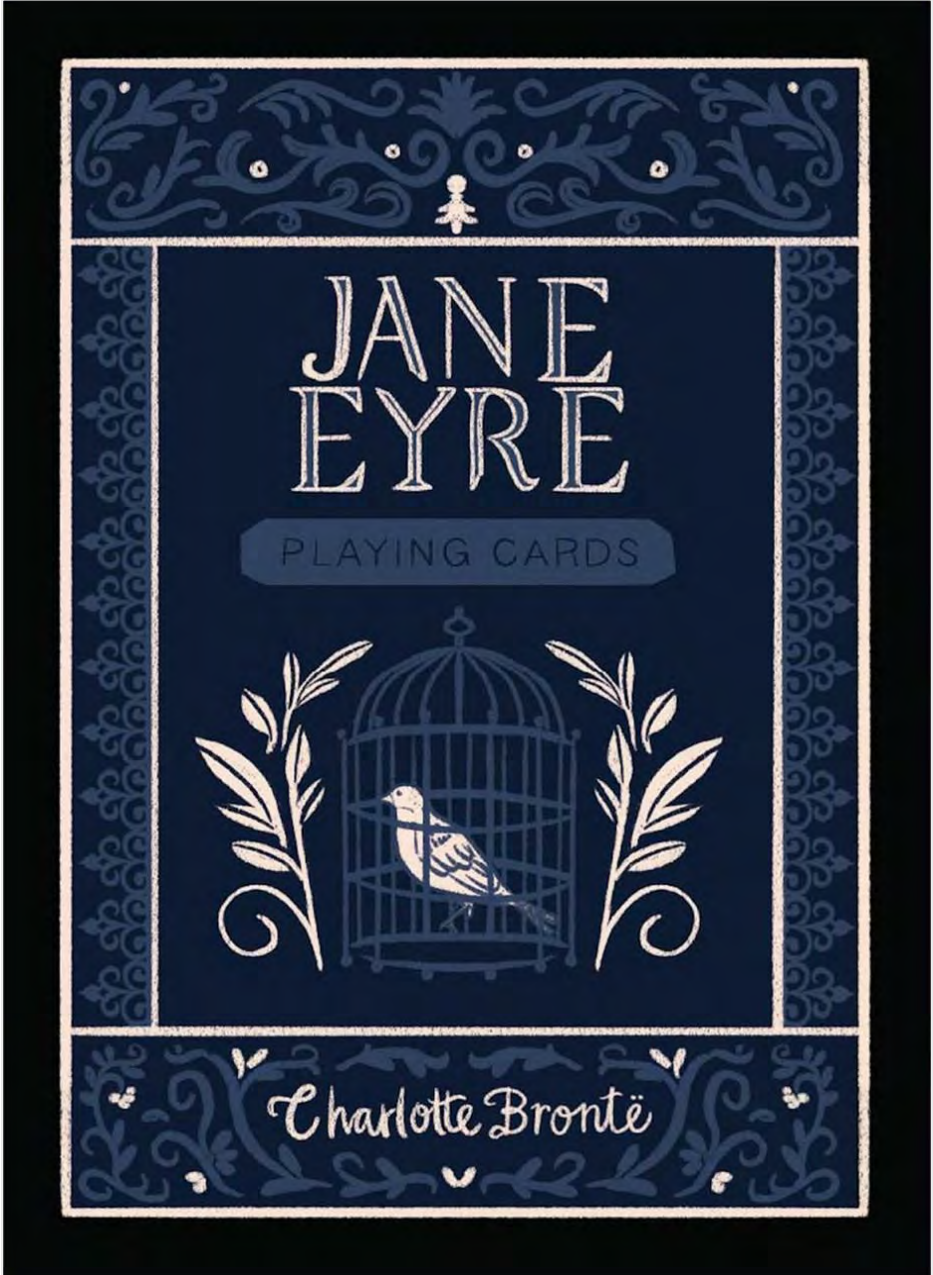
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# JANE EYRE

PLAYING CARDS



Charlotte Brontë

# WUTHERING HEIGHTS

PLAYING CARDS



Emily Brontë





FRANKENSTEIN

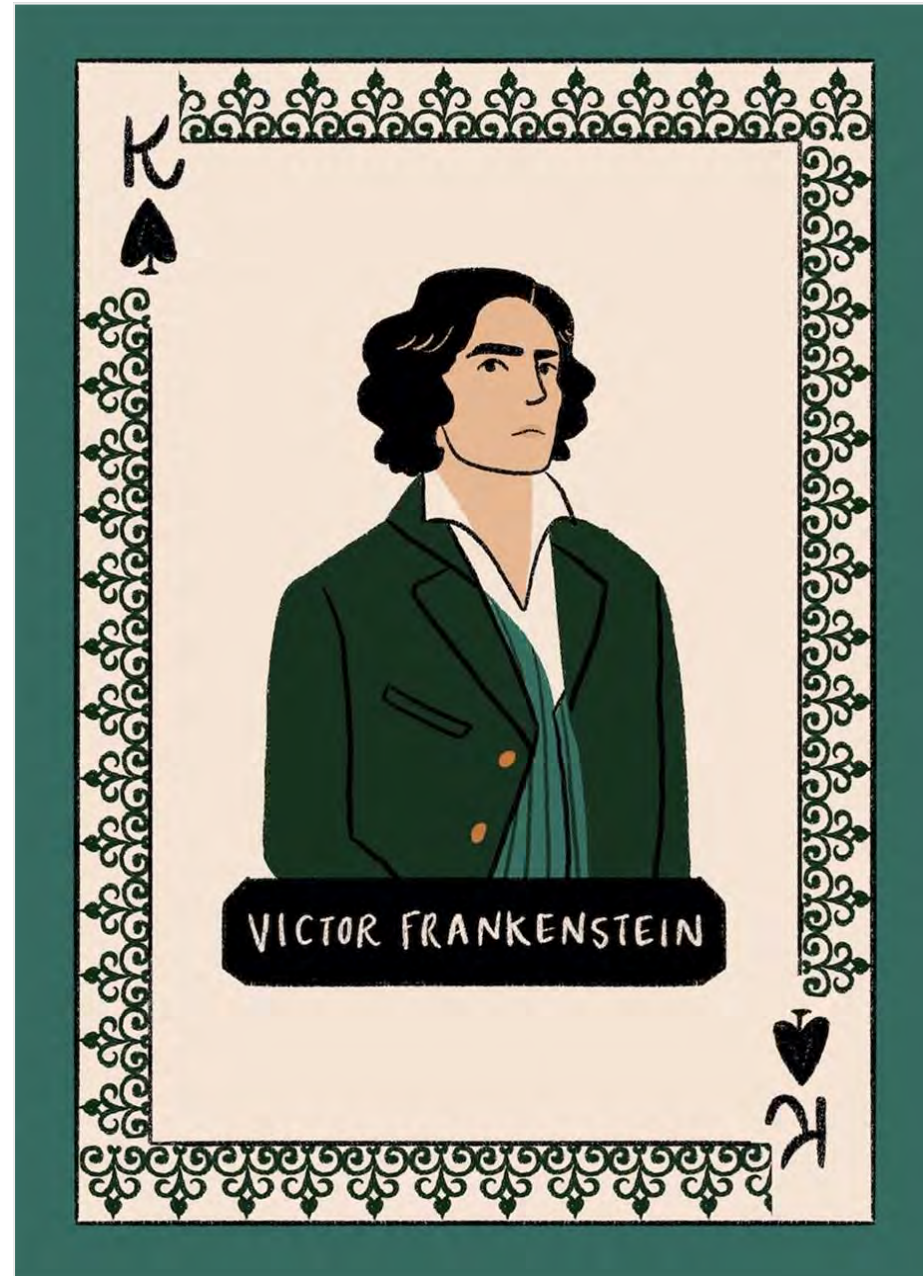
PLAYING CARDS

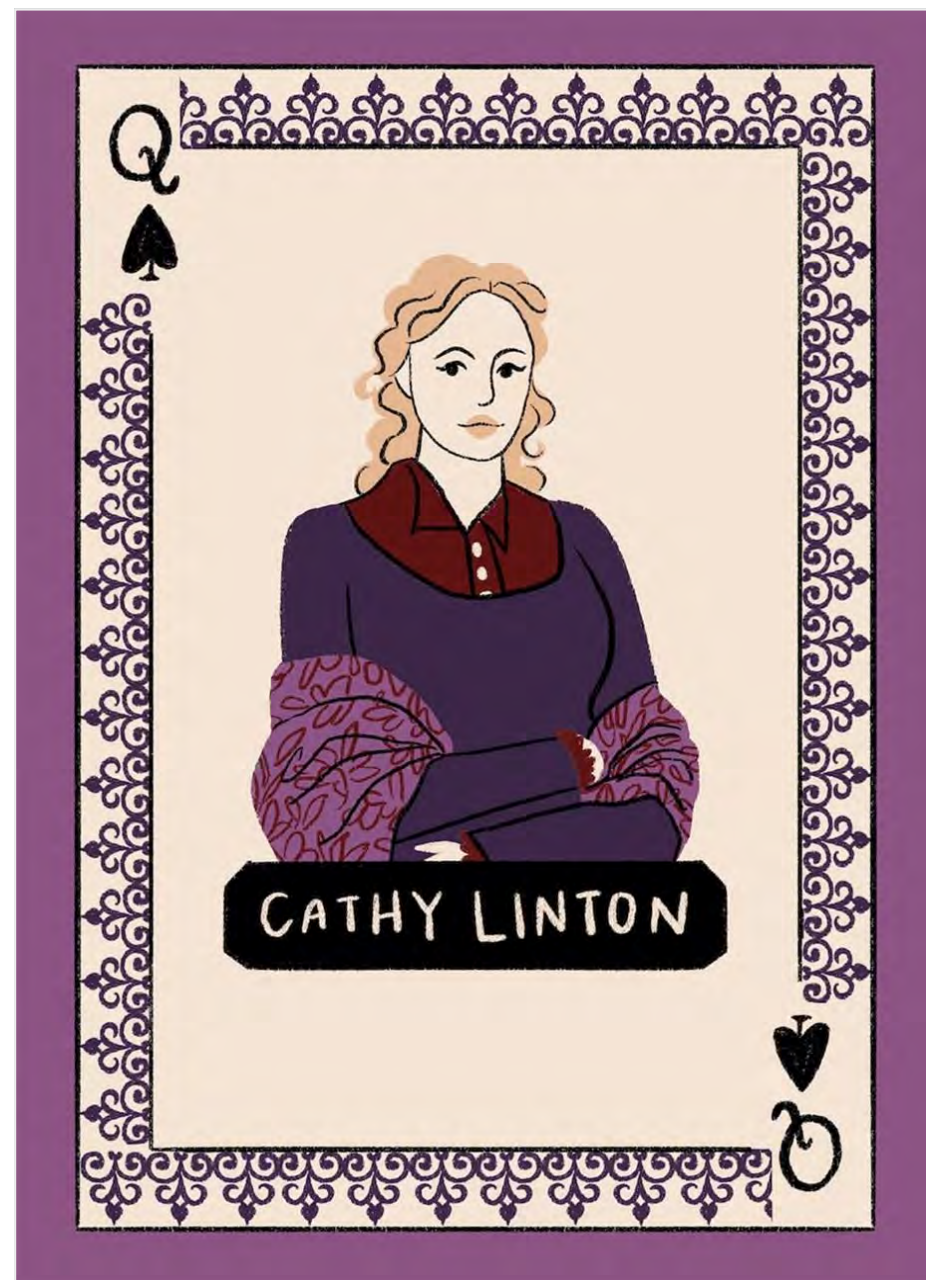


Mary Shelley











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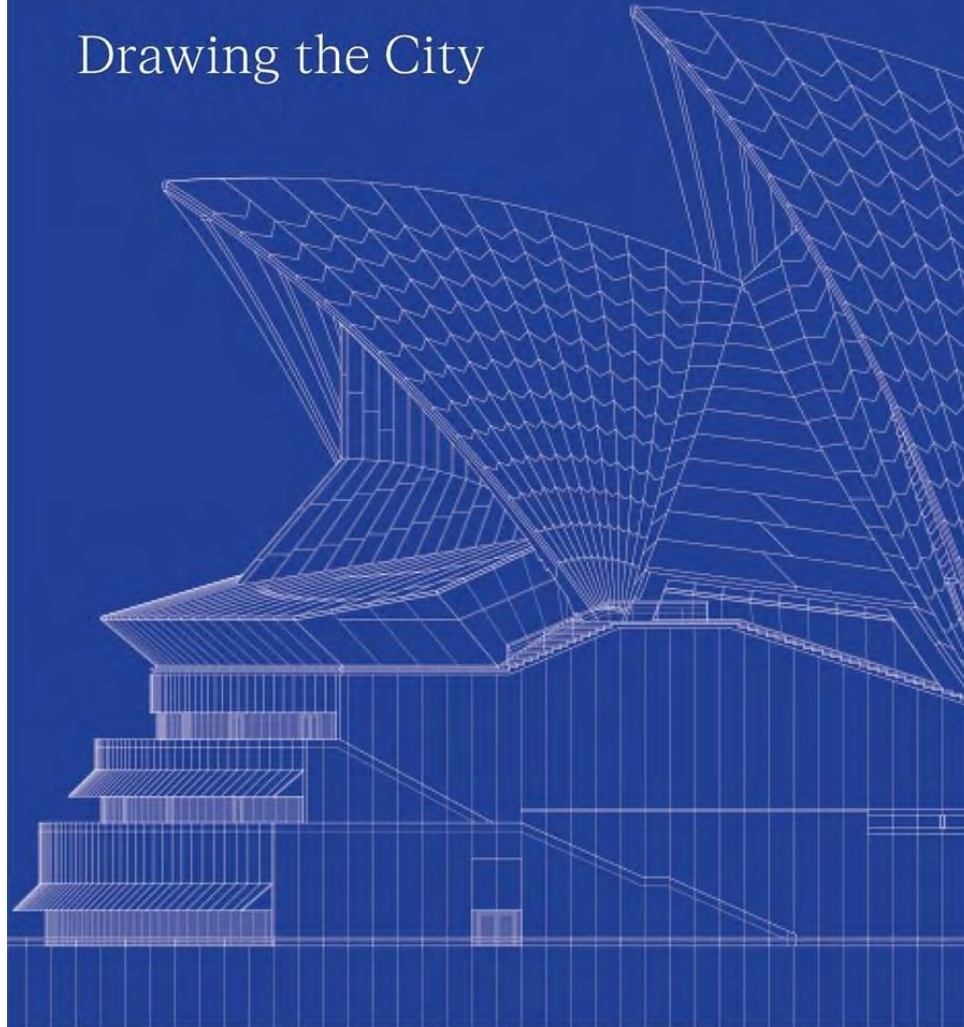
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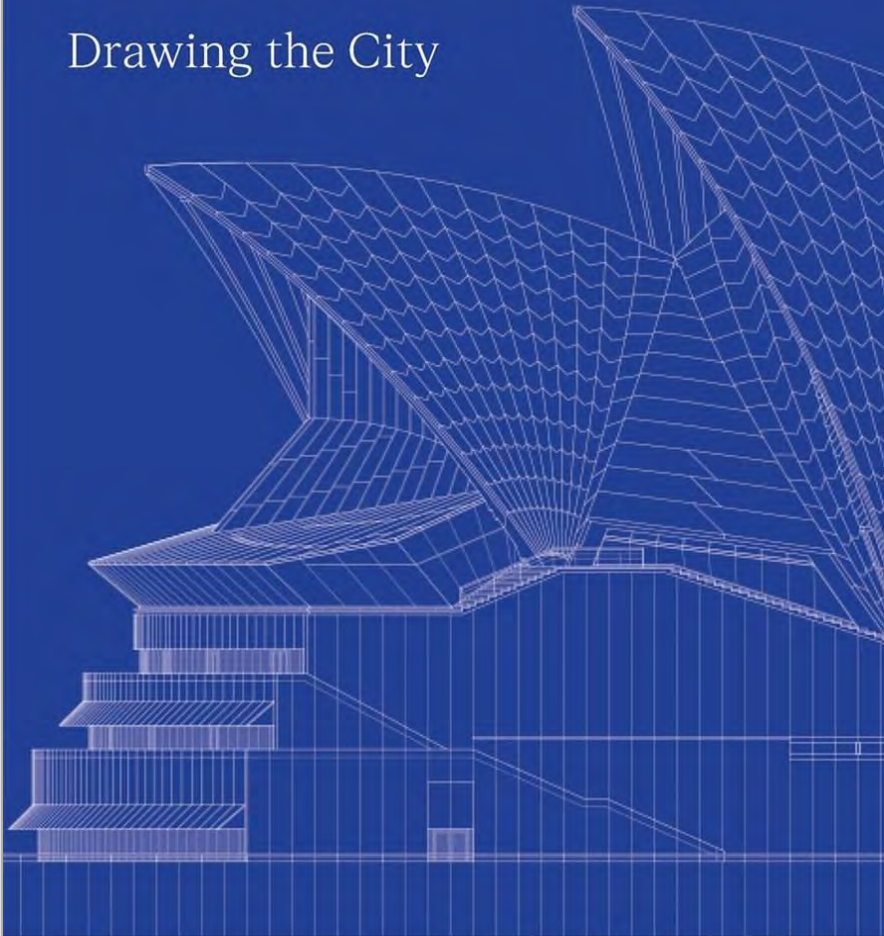
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# The new Darling Harbour

By the 1970s Darling Harbour was a series of empty warehouses, disused railway sidings and wharves in declining use. The waterfront was ready for change. In 1984 the state government, under Labor Premier Neville Wran, announced that the area would be redeveloped and returned to the people of Sydney after 150 years of industrial use.

The *New Darling Harbour Act 1984* and crude initial sketches were exhibited over the Christmas holiday in the foyer of the New South Wales Parliament. Extravagantly, the act excluded most of the provisions of other acts and regulations that controlled planning in New South Wales.<sup>20</sup>

Darling Harbour opened in 1988, in Australia's Bicentennial year. Its public buildings and spaces included the Convention Centre designed by John Andrews International Architects; the Maritime Museum, the Exhibition Centre and Sydney Aquarium by Cox Richardson; Tumbalong Park by MSL; the conversion of the Pyrmont Bridge as a pedestrian walkway; and a superb, joyful spiral fountain by Robert Woodward. The nearby Sydney Entertainment Centre by Edwards Madigan Torzillo Briggs had been completed in 1983.

The ambitious plan for Darling Harbour – 'a place for people' – and its fast-track implementation was a tour de force of government action. The often long, negotiated process of city making was contracted, substituting it with single-minded direction that raised public disquiet. The result is a kind of theme park of public space, without real city surroundings, lacking connection and integration to the city. There are no streets where one can live or buy a loaf of bread. Darling Harbour turns everyone, even the locals, into a tourist.<sup>21</sup>

In 2012 the O'Farrell Coalition government, extending a proposal of the previous Kennelly Labor government, ran a limited tender for remaking most of the public areas, including the park and exhibition, convention and entertainment centres with the addition of private housing and commercial development. In the hope that this would achieve its integration into the city. The tender process was even more closed to public participation than the previous Darling Harbour project.<sup>22</sup>

The resultant work required the almost total demolition of the bicentennial project that lasted a mere twenty-odd years, wasting the initial investment and the construction material. It marginally increased the size of the exhibition spaces while decreasing the entertainment venue capacity. The disconnection from its surrounds is barely relieved. A few minor public spaces were added – some isolated and disconnected from the ground and deserted; others well patronised – and seemingly without reason the centrepiece park was fully remade.



# King Street Wharf

In late 1996 a master plan for the precinct immediately north of the new Darling Harbour, at Darling Harbour Wharves 9 and 10, was prepared by Jackson Teece Chatterman Willis Consultants Pty Ltd and Master Plan Consultants Pty Ltd on behalf of the then Office of Marine Administration. It was adopted by the Central Sydney Planning Committee in 1997.

To maximise the city's connection to the waterfront, the master plan reinitiated, reconnected and extended the existing street pattern of the city and created a new pedestrian promenade around the harbour's edge. However, its execution and the choice to accommodate private car parks entirely within the street reservations, and the consequent awkward level changes on the footpaths, severely limit its connectivity to the harbourfront.

# Darling Harbour

In the 1960s and 70s, the port extension was created west of Hickson Road and north of Margaret Street and King Street Wharf, by infilling part of the harbour where there had been a series of wharves, cutting back the headland of Millers Point and finishing the area with handrail for shipping containers. In 2005 an open design competition was held, the brief requiring half of the 22-hectare site to be parkland.

This requirement led the winning team, Hill Thalis Architecture + Urban Projects, Paul Bennet Architects and Jane Lewin Landscape, to propose, as Governor Macquarie had with Macquarie Street, an edge street to define and limit the extent of the city alongside public parklands for the entire extent of the waterfront.<sup>24</sup> Some prominent sites would be reserved for a series of public buildings. And, as Mortimer Lewis had proposed in the 1850s, the existing streets of the city would be extended to meet the new street along the waterside park.

Below: Sydney from the (German) new government House, c.1830s. (RSP) engineering from (British) view of Sydney Harbour, 1850s. The view shows the city and wharves, including Darling Street and the extension of New.

Sydney: Topographical Survey, 1850-1851.



## Trams

Transport interchanges dominated major public places in the 20th century. At Circular Quay thousands scrambled between ferries, trains and trams. At Railway Square the everyday rush of people between trams and the railway made a compelling active scene, boosted commercial development and forged a new, modern experience of the city.

Horse-drawn trams, introduced in 1861, were superseded by motor-driven trams in 1879 and then by electric trams in 1899. Trams ran the length of George, Pitt, Castlereagh, Elizabeth, Alfred, Hugh, Phillip, Young, Loftus, Kent, Spring, King and College streets and, in parts of Market, York, Drutt, Park, Bathurst, Liverpool, Goulburn and Hay streets – such was the popularity of the tram system its length of track was second only to London, a much more populous city at the time. A large castellated tram shed replaced Fort Macquarie and sidings occupied the area north of the Treasury. The vibrant street scene teemed with pedestrians and trams mixing freely.

Gradually competition from the private car and unregulated private bus operators eroded the perception that the trams caused traffic congestion. This precipitated the gradual closure of tram lines from the late 1930s.

In 1948 Labor Premier McGirr called for a report on road passenger transport services in the Sydney area, which was completed by three Englishmen – Stoddart, Andrews and Ellen. In 1949 they recommended the phased replacement of trams with buses, the transition to be completed by 1960. By 1961 the last of the tramways was closed. Despite their conclusions that this would improve road congestion and provide better public transport, it did not. The removal of trams meant that cars and buses dominated, leaving Sydney's streets more congested, more noisy, more polluted and less safe.

Starting in 1996 the Carr Labor government converted the former Dubwich Hill goods line to a light rail line. It revived the former tram tramps around Belmore Park at Central Station and ran west along Haw Street. Its immediate popularity led the City of Sydney to push for reviving light rail through the city streets from the quay to Central Station, along with the removal of cars from the street as proposed in its 1971 Strategic Plan. Eventually George Street was agreed as the best route for replacing buses and removing private vehicles. Once again, people flock to George Street, both day and night, enjoying the city and sporting development and nightlife. The model for lively city streets in the pre-car era is revived, restoring the street to people.

New infrastructure will continue to be added in our public spaces, engendering more projects into the future. To allow for this, inevitably public space needs to be maintained as open and flexible; its appropriation and erosion must be revisited.

## Lanes

In addition to the lanes instigated by Macquarie, private rear laneways were provided to terraces and rows of buildings to service them. This was essential when early larger lots were subdivided or amalgamated and then subdivided. Over time many of these became public lanes and little streets providing the city with a different spatial dimension and quiet nooks.

When the *Height of Buildings (Amendment) Act 1887* replaced the 1812 statute that had set their height limit at 150 feet, a new type of tall building became predominant. To maximise the economic advantage of these tower buildings, amalgamations to create large sites occurred, often including proposals to incorporate public laneways into private sites. The first major instance of this was at the Australia Square development, in which Deans Lane and Hamilton Street were purchased from the Council and incorporated into the site. In an exchange of space, a private 'square' was made open and accessible to the public but subject to private control and leasing. This type of arrangement, though popular, restricted the freedom of occupation enjoyed in the city's truly public open spaces and was difficult to change and adapt over time. Australia Square was the first of many such exchanges including of minor spaces such as colonnades, residual setbacks and through-site lanes, which often became simply financial propositions of dubious public benefit.<sup>10</sup> In the 1990s the council of Independent Lord Mayor Frank Sartor put a stop to this practice.

Sydney's independent council also revived the lanes as pedestrian areas, as suggested in the City of Sydney Strategic Plan, and began a series of small projects. These were headed by urban designer Helmut Lockhead's fine-tuning of Cambridge Street in The Rocks for the Sydney Core Authority. In the 21st century, the independent council led by Lord Mayor Clover Moore has initiated a series of policies for improving and enlivening the city's lanes with permanent and temporary works of art, making them safe and attractive for people to walk, and improving their lighting and pavement.

The City of Sydney makes agreements with private landholders and developers to implement and dedicate new public spaces. The small distinctive George Street community building and place by architect Sir David Maza and artist Daniel Boyd and the reclaimed laneways nearby are an example of this.

## The ensemble of public buildings

Sydney's public buildings have been assembled over time. From humble beginnings they claimed prominent parts of the landscape and propelled the layout and growth of the city around them. Occasionally they have been threatened or eroded by demolition, law or sale.

### Tentative beginnings

The Governor's first house on the east side of the Tank Stream was small and modest, two-storeyed and of symmetrical composition, with a pair of rooms flanking a hall, a central pediment and balanced window placement. It was none the less more refined in construction and grander in scale than the other buildings of the fledgling colony, which were roughly made from locally available materials – timber, thatch and mud. Consistently enlarged by successive governors it became the point of orientation within the town. Villas were arranged on the western approach along Bridge Street to house the Commissioner, Judge Advocate, Secretary and Chaplain, and later the Surveyor. They were set back from the street frontage leaving a clear view up to the Governor's house. The Governor's house became Government House, and the villas became de facto offices for the administration of the town and colony.

In 1792 the Military Barracks were erected along the western ridge. The long, narrow buildings faced east, to the sloping Military Parade Ground, visible from ships rounding South Head. In 1809, Lieutenant Colonel Foveaux erected a range of two-storey barracks that replaced the earlier barracks built by Paterson. These were far larger than the row of villas along Bridge Street and their siting and scale on the western ridge commanded the fledgling town. The other public buildings of the early colony were the incomplete Fort Phillip on the higher hill north of the barracks, the church, hospital and various government stores, windmills and wharves.

Governor Hunter plastered and lime-washed the public buildings. Contemporary paintings show them standing out from their drab surroundings, gleaming in the sunshine.

### Macquarie and Greenway – insubstantial or oversited?

When Governor Macquarie arrived in 1810, the colony lacked public buildings, so he immediately set about reorganising the town. He placed public buildings on prominent places across the gentle topography, confirming their importance and giving orientation and form to the settlement.

In 1811, along the eastern ridge within The Domain he built a replacement hospital and set out Macquarie Street in front of it. Ten metres higher than the western ridge, the hospital, of comparable length to the barracks, was more impressive. Its three tall, two-storeyed buildings, with verandahs on all sides to provide open-air wards, were long and narrow which maximised its presence to the east and west. Like the barracks the hospital was visible from the harbour on the heads and from within the town. Together these two tripartite ranges of buildings framed and contained the town in the valley between and the streets laid out parallel to them gave the town its permanent shape.

For the points of Sydney Cove, Greenway designed a battery on Dawkins Point and Fort Macquarie on Bennelong Point, both of little depth but of striking castellated silhouette. These bluff forms, resembling imposing stage sets, appeared more impressive than their actual size and military capability.

The Governor's house was again extended to the east, and stables were built in the Governor's Domain between the new hospital and Fort Macquarie at the end of the extended Bridge Street. Greenway's design of the stables boasted a castellated perimeter wall enclosing a courtyard with inner lean-overs. Like the forts, its inflated scale added to the town's fortified presence.

Greenway also built a police station on George Street, which later became the post office. On Macquarie's Market Square he built a domed Market House and laid the foundation stone for a Market and Town Hall to replace the earlier open market sheds. Nearby he laid the foundation of a Metropolitan Church (later St Andrew's Cathedral). In 1821 the foundation stone for St Mary's was laid just to the east of Hyde Park. He also constructed the Colliery and Carriers Barracks on the south end of the town.

In 1820 a damning report by Commissioner Bigge, critical of the Governor's expenditure and architectural excess, ended Macquarie's project of improving the town.<sup>11</sup> Fortunately Macquarie's construction, insubstantial though they were, had been carefully sited on the landscape and given emphasis in scale and detail (with castellations and towers) to present an effect well beyond their diminutive material construction.

View 1810 (right).

View from the North (left) View up Bridge Street (right).

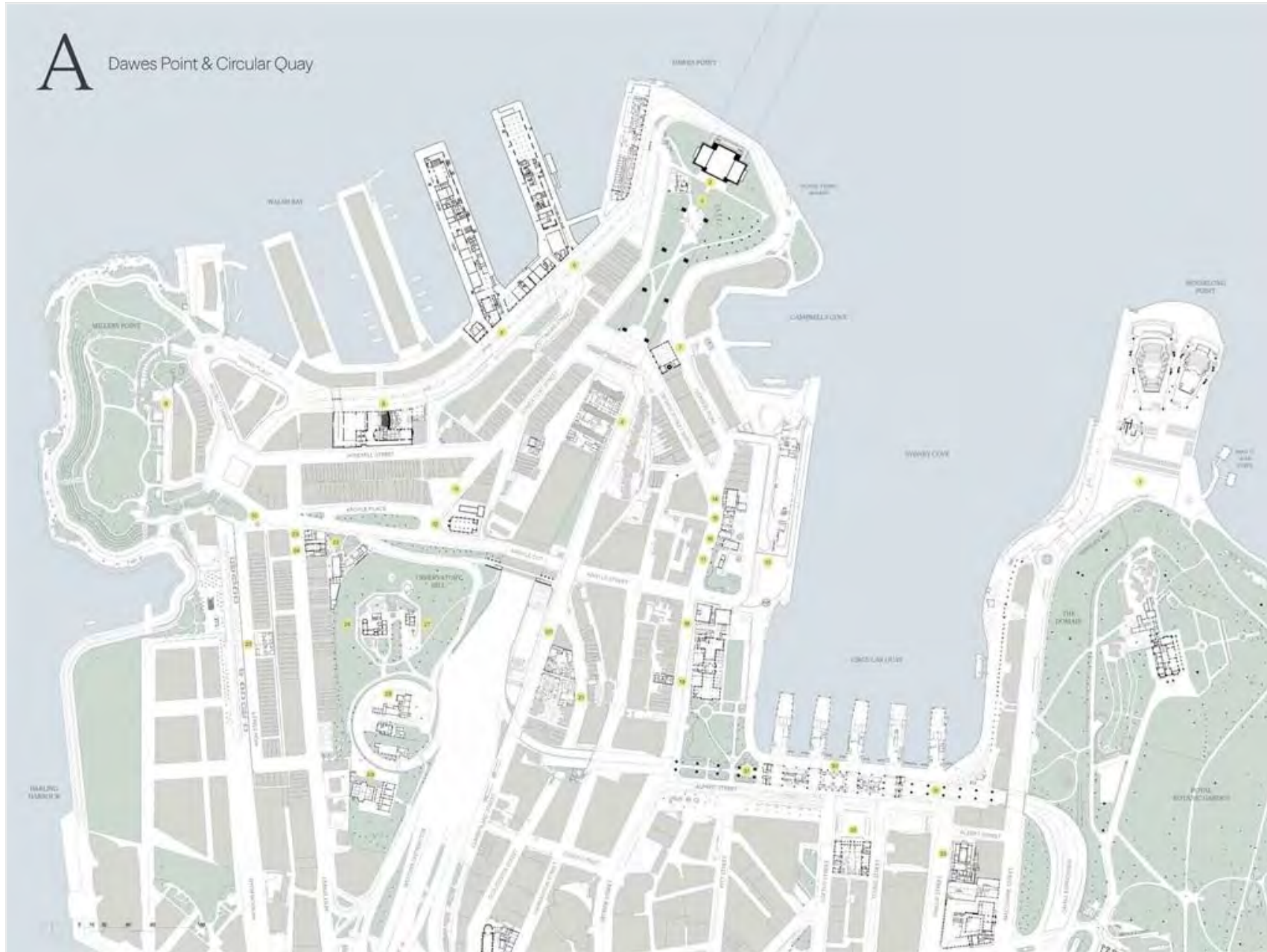
Looking South from North (left) View up Bridge Street (right).





A

Dawes Point & Circular Quay



## Sydney Opera House, Bennelong Point

Fort Macquarie, Tram Depot

(see next page)

The graphic design and layout of the Sydney Opera House project, 1963-1973

Jerry Moss and the Sydney Opera House project, 1963-1973

Architectural drawings of the Sydney Opera House project, 1963-1973



The Sydney Opera House is a gift of boundless inspiration to the city, announcing the city to its harbor. A modern temple, it is Sydney's definitive public place, terminating both the straight line of Macquarie Street and the curve of Circular Quay's promenade. The shells gleam in Sydney's bright sunshine, visible from the Sydney Heads to the Blue Mountains. They span the untarnished modern Gothic arches, soaring gracefully above the platform at their base.

On Bennelong Point, now known as Bennelong Point, was a monumental shell midden, perhaps 12 metres high and thousands of years old, which the early European mind for time. The shell mounds are still visible in the mortar of surviving early brick buildings. Here in 1790, Governor Arthur Phillip had a fort built for Bennelong, one of two Aboriginal men he had had captured in an attempt to learn the language and customs of the Eora people.

In 1807 Governor Lachlan Macquarie directed Civil Architect Francis Greenway to design a fort on the point. Fort Macquarie, completed in 1821, was a small but impressive castellated square with cylindrical corner bastions and a small tower in the south. In 1861, it was replaced by the Fort Macquarie Tram Depot, designed as a faux fort by Government Architect Walter Liberty Vernon. A small park, an reclaimed ground beyond the fort, remained.

In 1957, an international competition to design an opera house on the site was won by the Danish architect Jørn Utzon. The jury was absolutely convinced of the merits of Utzon's submission, capable of becoming one of the great buildings of the world. Because of its very originality, it is clearly a controversial design.

Of his design, Utzon wrote: 'The idea has been to let the platform run through like a knife and separate primary and secondary functions completely. On top of the platform the spectators receive the completed work of art and beneath the platform every preparation for it takes place... you can see roofs, curved forms hanging higher or lower over the platform. The contrast of forms and the constantly changing heights between them (the elements) result in spaces of great architectural force made possible by the modern structural approach to concrete construction...'

From the moment the building was hatched worldwide as a masterpiece. Critic and architectural historian Sigfried Giedion likened it to the theatre at Delphi in Greece, where the visitor 'must first approach a long, slow climb up the winding sacred way. In the theatre itself he first experiences the full majesty of the landscape... The leisurely and dignified approach ascends to different levels by steps as wide as those of the colonnades of the Acropolis or the Mayan...'

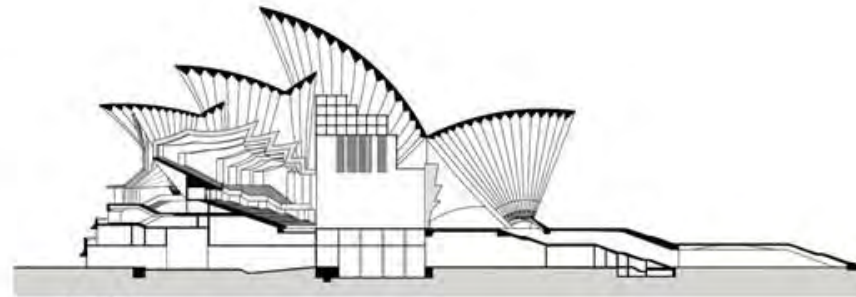
By 1965 the podium and splendid shells were almost complete, and the Opera House was already firmly established as an installed work of architecture. The interiors were fully sketched, the drawings showing technologically inventive, vibrantly coloured, acoustically shaped plywood box beams made of overlapping curves. Utzon was waiting on the State Government to pay outstanding fees and to approve funding for the making of their prototypes and design models. Minister for Public Works, David Hughes, failed to resolve these issues and Utzon withdrew as architect, commenting: 'I would welcome a public inquiry - the deeper they dig the more good they will find. This inquiry never materialised, and he returned to Denmark.

Replacement architects Peter Hall, David Littlemore and Lionel Todd redesigned and completed the interior and ground walls, but their work's departure from the original design was unremarkable and dissonant in the presence of Utzon's.

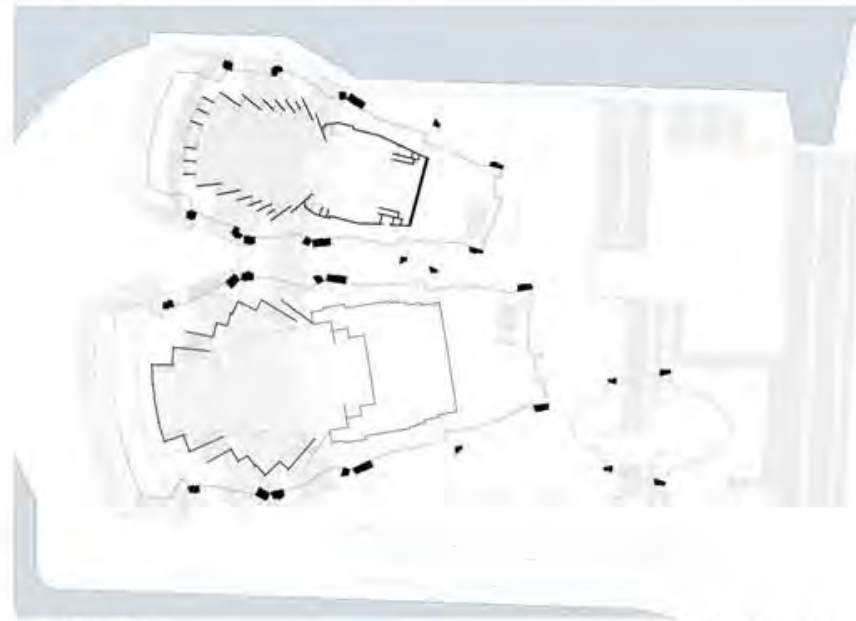
For the 1988 Australian Bicentenary the forecourt, approaches and terraces were improved by considered design initiatives by Peter Hall of Hall Brown Webster Architects with the Public Works Department. More recently further works were carried out by Jørn Utzon and Helen Architects in association with Richard Johnson of Richard Walker (RWA) and embodied in the Utzon Design Principles (2012). Those completed include the western facade and foyer and the Utzon Room. In 2020-2022 the eastern hall was renewed with improved acoustics by ARM Architecture with ARUP and Design 5.

The Opera House contains an unsurpassed collection of public rooms, both indoor and outdoor, including the podium, grand staircase, forecourt, underground entry, promenades, harbour-front plaza (replacing the park), foyers and stairs, Concert Hall, Opera and Drama theatres, Small and Utzon Rooms.

It is now overlooked by both a sculptural artwork by Judy Watson located on the harbour, that celebrates the Aboriginal peoples of Sydney, The Opera House's stepped platform appears as an extension of this landscape, providing both a grand entry and an open theatre for events. In this space Nelson Mandela addressed the people of Sydney shortly after his release from prison, Dances of the Sun - an annual dance celebration by First Nations performers, sports events, performances, public announcements, New Year's Eve and daily life are made memorable. The Sydney Opera House is the quintessential public building and public place, a work of profound optimism for Sydney.



North-south section,  
1963 - Utzon project



Podium level plan,  
1963 - Utzon project



1817 - Fort Macquarie, Greenway

1861 - second, park and tower of the Opera

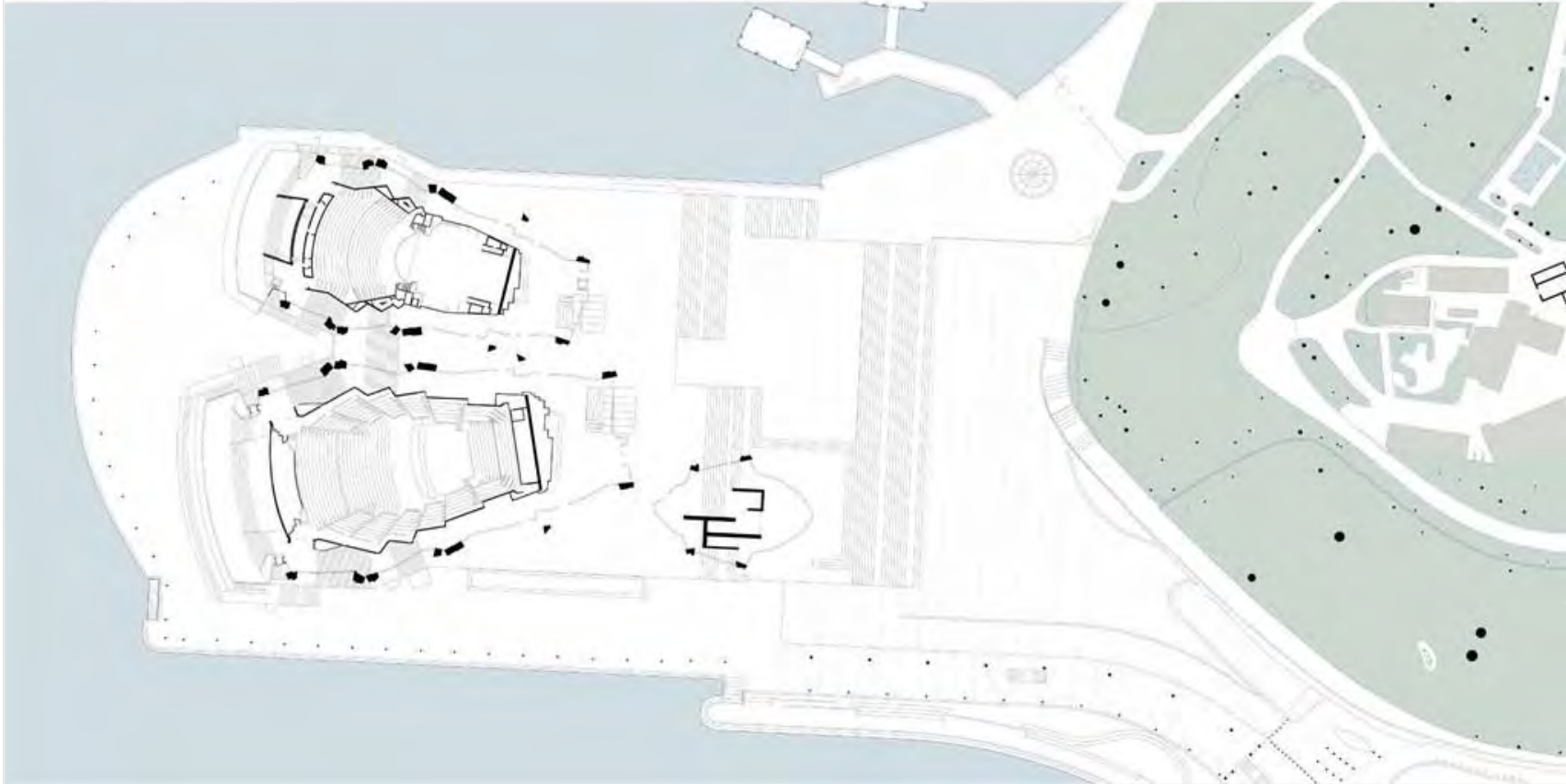
1901 - tram depot, Vernon

1964/73 - Sydney Opera House,  
Utzon urban project, Hall interiors



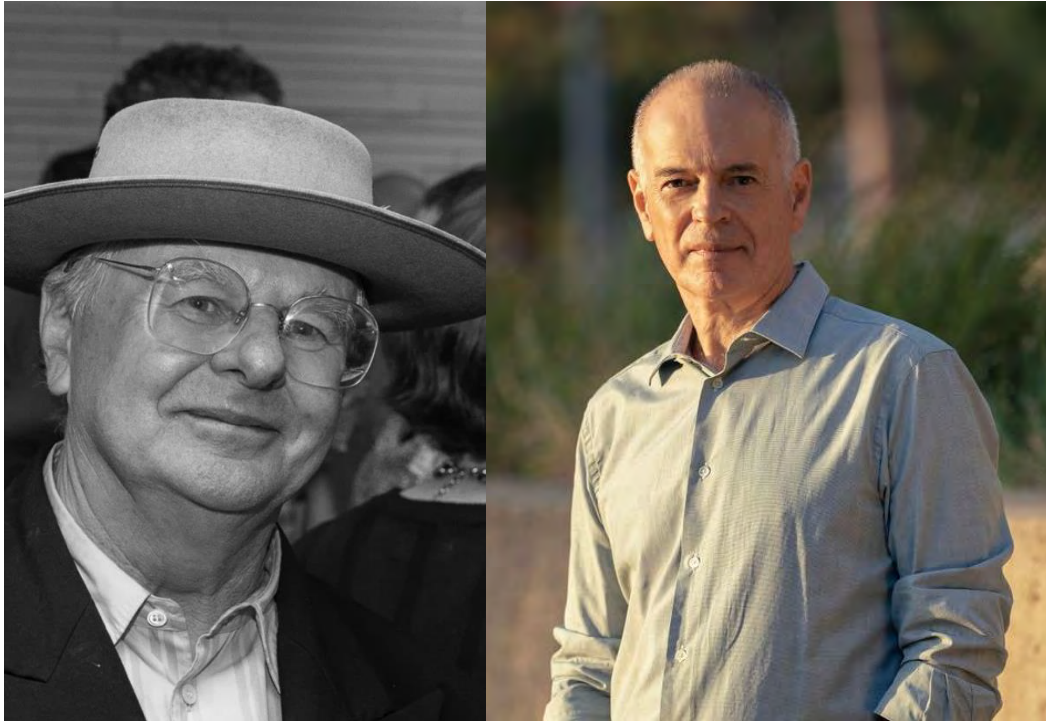


North-south elevation, Sydney Opera House

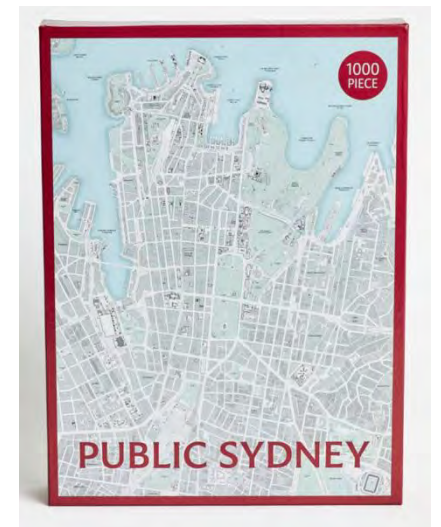


# Public Sydney

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- **Phillip Thalys** is a principal of Hill Thalys Architecture + Urban Projects, founded in 1992. He is also a Professor of Practice in Architecture at UNSW and lectures across Australia.
- **Peter John Cantrill** is an urban designer at the City of Sydney, where he has worked for over ten years.
- *Public Sydney* was originally published in 2013 with 3200 copies sold across two printings. The original book is sold out everywhere.
- This new edition is fully updated featuring an entirely new design with up-to-date maps, refreshed imagery and newly commissioned essays offering contemporary insights into Sydney's evolving public spaces. It is a showstopper at 39cm x 26cm – a total must have statement piece for lovers of Australian architecture.
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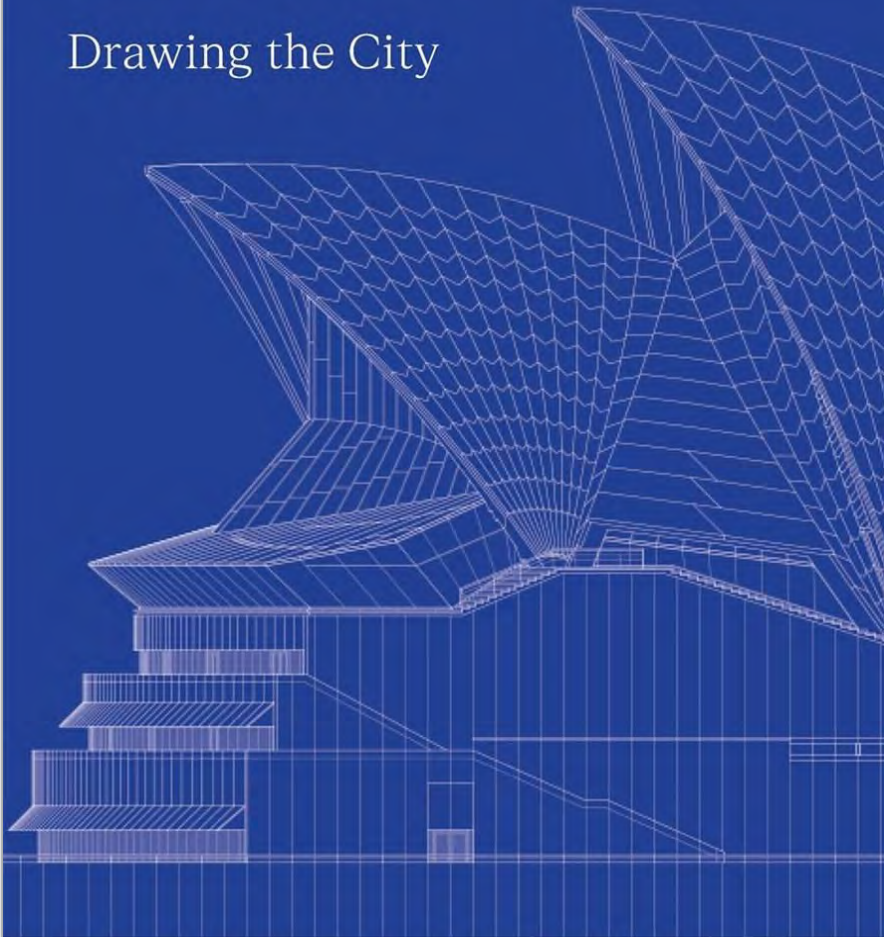


Pictured right: Phillip Thalys  
Pictured left: Peter John Cantrill



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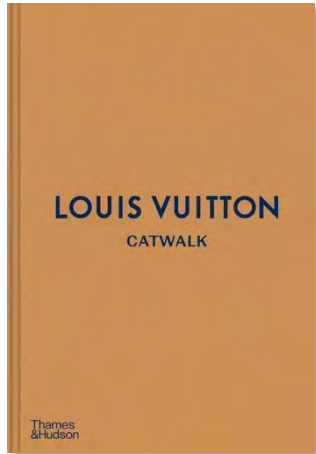
MENSWEAR

CATWALK

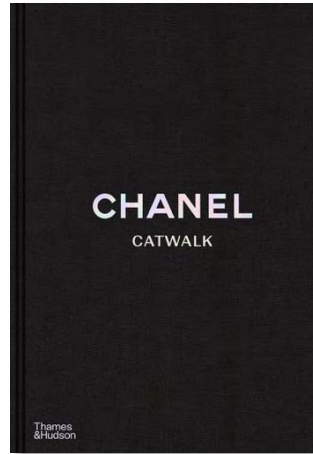
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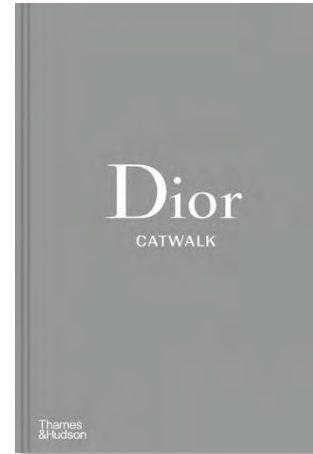
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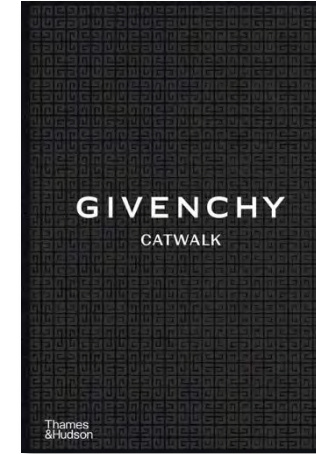
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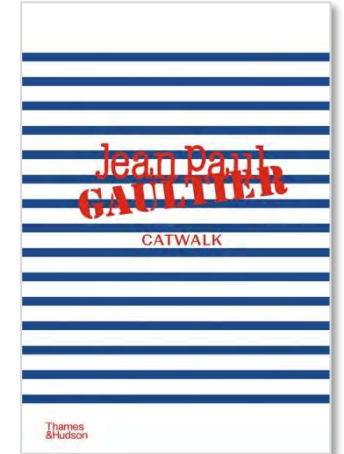
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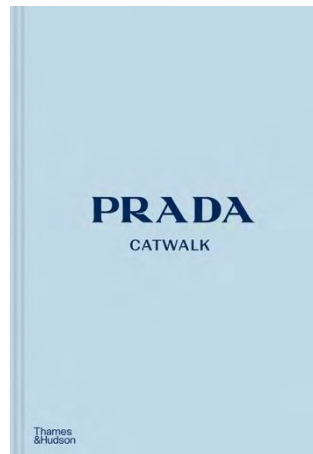
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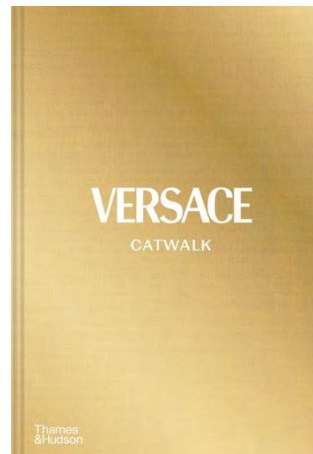
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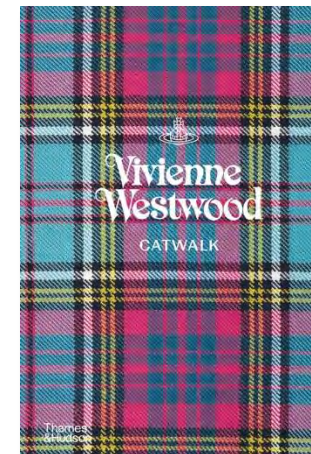
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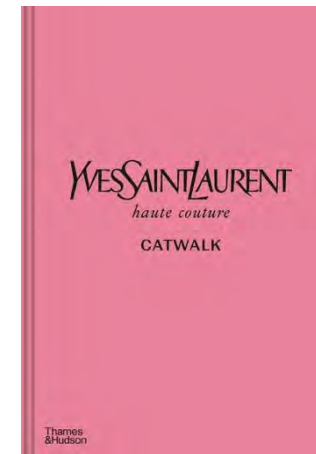
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### Archetypal Garments Reimagined

In 1997, Marc Jacobs had been hired as Louis Vuitton's first ready-to-wear designer. In order to establish a wardrobe language for the house, his first two women's collections had largely foregone its iconography and luggage-centric identity. Instead, Jacobs had crafted a minimalist and sculptural expression, which echoed the appetite for understated luxury of the late 1990s. His third show, for autumn/winter 1999-2000, introduced the first proposal for Louis Vuitton menswear.

Tasked with expanding the house from leather-goods purveyor into a fully-fledged clothing brand, Jacobs didn't miss a beat. The late 1990s had seen the rise of a new global market for men's fashion. The menswear of luxury houses like Prada, Gucci and Dolce & Gabbana was making waves, proving that men's ready-to-wear could be serious business. And so, Jacobs made his first play for a claim in the sector with a show that unveiled his budding vision of the Louis Vuitton man.

Contrary to the restraint of Jacobs's first two women's collections, the co-ed collection embraced the mounting desire for glamour that would come to define the 2000s. The patterns, logos and luxurious materials native to the heritage of the house rose to the occasion. It assimilated with a women's silhouette that portrayed Louis Vuitton as a house of travel with all the ponchos, kimonos and anoraks a traveller's wardrobe would pick up along the way.

Jacobs mirrored the womenswear in a sporty men's proposition that amplified the classics of casualwear – the car coat, the parka, the anorak – through heightened fabrication and detail, which was not necessarily visible. Fisherman's jackets and silk suits were lined with cashmere, while the collars of blousons and parkas were discreetly embellished with fur. The approach set the foundation for what would become the core of the Louis Vuitton men's wardrobe: archetypal garments reimagined and elevated to the max.







### Supreme and Streetwear Culture

Few runway shows have left as significant a mark on fashion as the one Kim Jones presented in January 2017. Encompassing a collaboration between Louis Vuitton and Supreme, it fused the codes and iconography of the Parisian luxury house with the New York City skateboarding brand established in 1994.

The union cemented the house's ties to streetwear culture, which had evolved since the hip-hop community first adopted its Monogram as a prestige symbol in the 1980s. It also sanctified the relationship between the two cultural domains on a greater scale.

The main collection united the collaborative New York City spirits of Jean-Michel Basquiat, Julian Schnabel, Keith Haring, Robert Mapplethorpe and Andy Warhol with the loopy-heavy, denim-dominated Harlem style of Daniel 'Dapper Dan' Day, hip-hop's outliner of choice, and the louche seventies decadence of the denizens of *Studio 54*; the show notes elucidated.

'Smart but street-smart', the silhouette was expressed in tailoring and workwear mutations in silk, cashmere, vicuña and alligator. Basquiat-tribute coats cut in threaded paint-splatter-effect cashmere were worn over pyjamas printed with Louis Vuitton advertising imagery from the 1980s. The skate energy was palpable.

The Supreme capsule centred around a new Monogram interwoven with the brand's red Box Logo and applied to clothing and accessories including skateboards and skateboard trunks. Presented in a brightly lit structure within the Cour Carrée of the Louvre, the graphic value of the pieces was as impactful as the evolution they represented.

'That the Supreme label can sit so comfortably beside Louis Vuitton's 120-year old Monogram logo says a great deal about the shifting luxury landscape,' Hannah Marriott wrote in *The Guardian*. 'This zeitgeist-reading ability to point people in a direction that resonates isn't necessarily the act of a deliberate revolutionary.' Sarah Mower observed on *Vogue Runway*. 'Really, it's more of a talent for crystallizing and confirming what's already in the air.'







### 'We are the World'

In March 2018, Virgil Abloh became Men's Artistic Director of Louis Vuitton. The move was orchestrated by Michael Burke, the house's visionary CEO, who had been responsible for its Supreme collaboration two years prior. Abloh was Louis Vuitton's first Black designer, and one of the only designers of colour in the industry. He had studied architecture and entered the fashion industry through the success of his streetwear-cultured brand Off-White. As he arrived at the hallowed halls of 2 rue du Pont Neuf the significance of his hiring wasn't lost on him.

Abloh leased his first show on *The Wizard of Oz*. He felt like the Dorothy to Louis Vuitton's Oz: a Midwestern child swept up and transported to a magical land of dreams. As a designer born out of the hip-hop community, Abloh categorized his audiences in two groups: 'purists', the consecrated members of the industry, and 'tourists', the new wave of fashion fans. With his debut, he gave the latter what they wanted: a collection that fused Louis Vuitton's iconography and savoir-faire with his inherent understanding of streetwear culture.

Opening with a parade of Black models that included profiles from the hip-hop community, Abloh cut a roomy silhouette and de-formalized traditional tailoring for new generations. Leather goods were transformed into utilitarian 'accessomorphosis' gilets, and knitwear was treated like graphic fan merch. He introduced the LV Sneaker – a classic basketball shoe – and brought back the LV Millionaires sunglasses created by Pharrell Williams and Nigo in 2004. With loaded subtext, he painted his collection in imagery from *The Wizard of Oz* and called it 'We are the World', after the Michael Jackson song.

'All colours, all nationalities, all identities, and generations welcome here,' Sarah Mower reported on *Vogue Runway*. 'The last look was a metallic silver poncho with "Follow the Yellow Brick" written on a breast patch. When he posted a picture of that moment on his Instagram, the caption read, "You can do it too!"'







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FASHION UNFOLDED

# POPUP PRADA

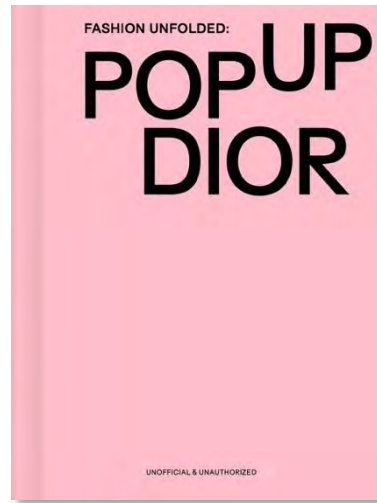
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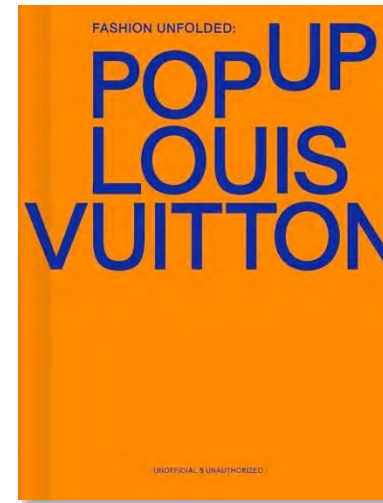
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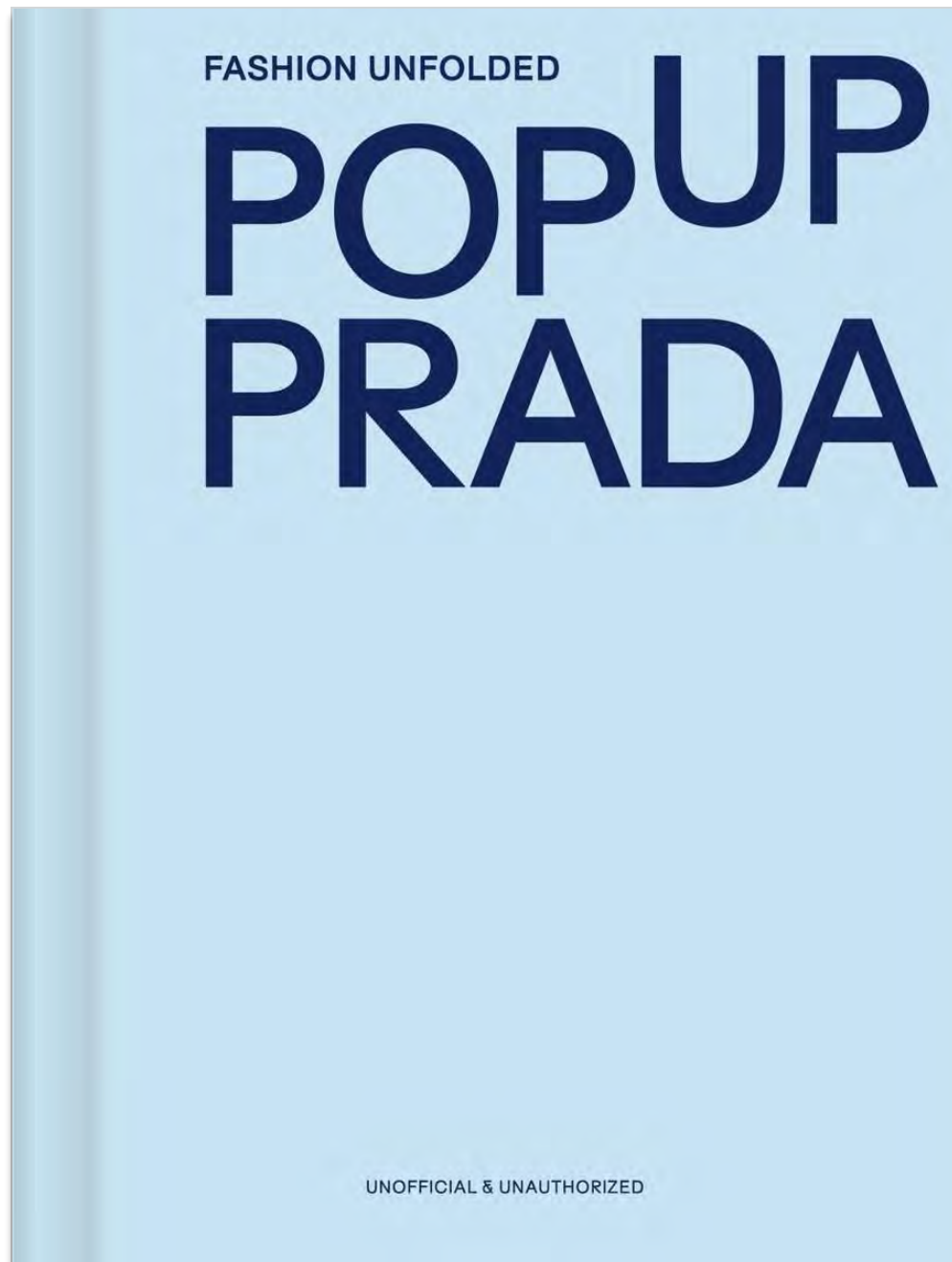


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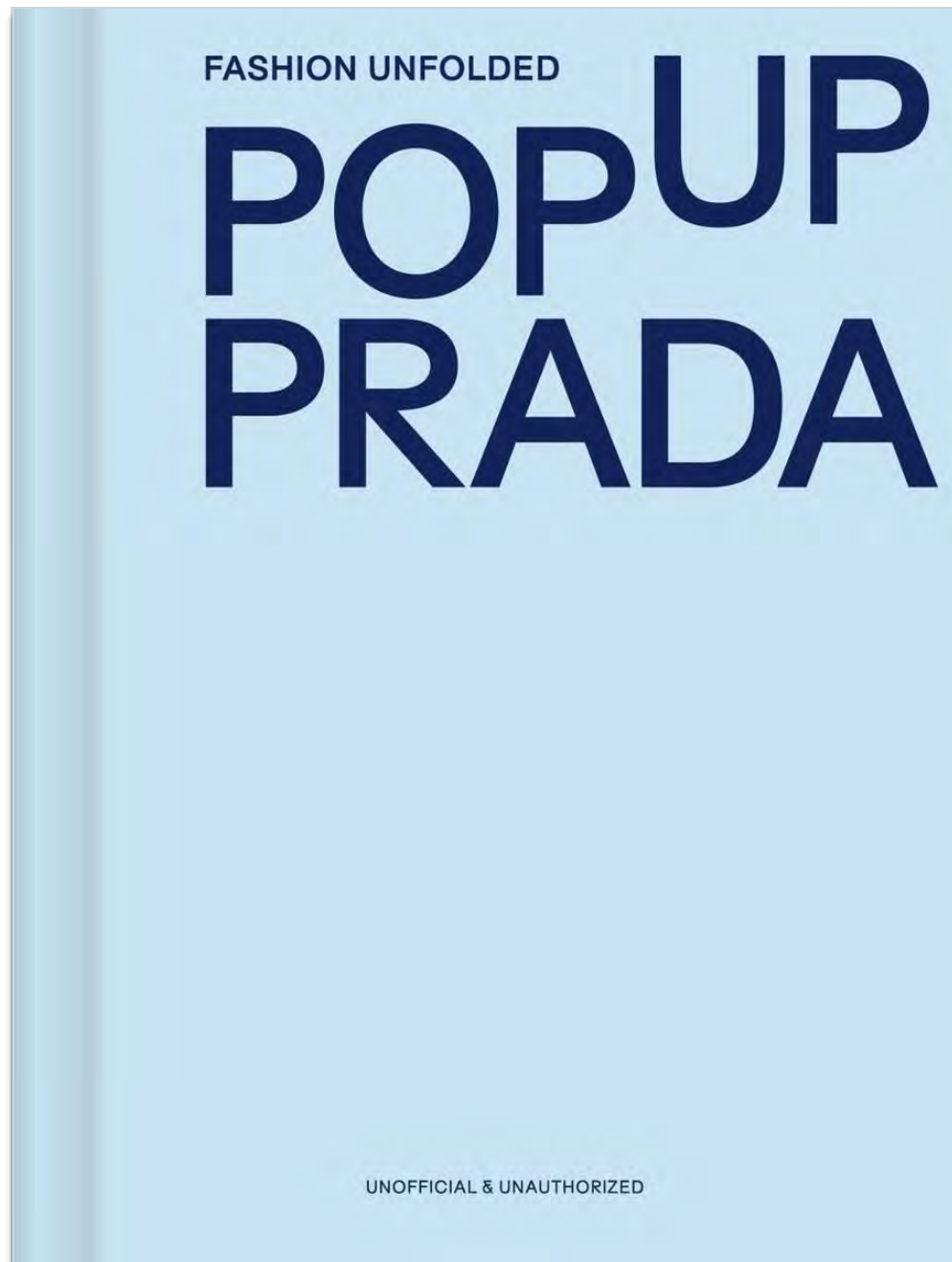
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# IKAT

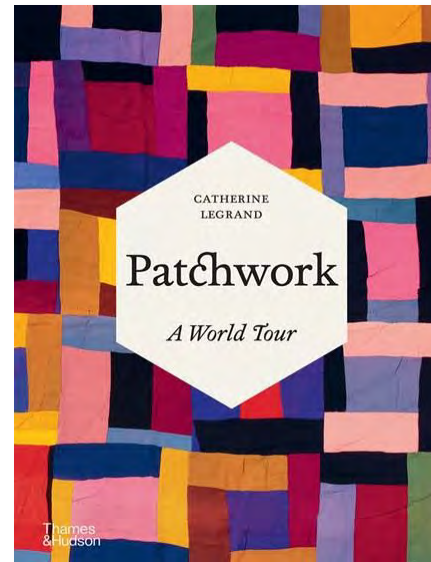
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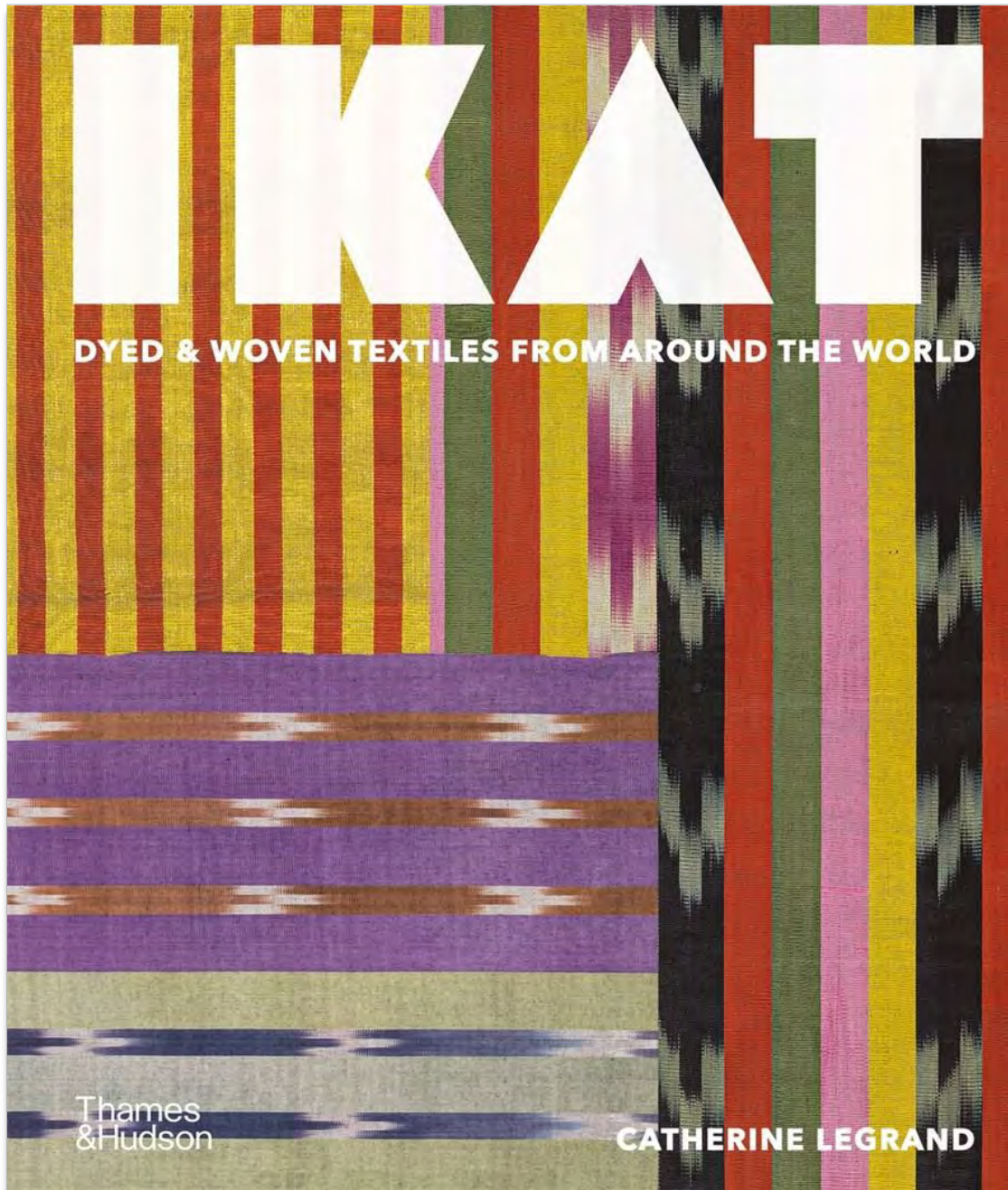
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- It highlights not only the cloth itself but also the expertise behind it: the weavers, dyers and collaborative networks of makers whose knowledge, patience and precision make each piece possible.
- Informed by the latest textile scholarship yet guided by the author's own encounters and eye, this book is both homage and investigation - a clear-eyed celebration of ikat and of the human skill that keeps its thread unbroken.

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CHILE

14



CÔTE D'IVOIRE

116



GUATEMALA

163



FRANCE

164



UZ

10



NIGERIA

122



CHILE

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NORDIC COUNTRY/

14



TÜRKİYE

100



100



MALDIVES

10

CALIFORNIA INTERIOR/

105

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106

# TECHNIQUE

**L**egends are sometimes useful for understanding the inexplicable. This particular one dates to around 1800. Den Inoue, a young weaver from Kurume, on the Japanese island of Kyushu, noticed that one of her finished pieces was marred by white patches. In her irritation, she unpicked the cloth and found that these patches were caused by the dye having failed to penetrate some of the threads. Nevertheless, the result was a row of surprisingly attractive motifs and from this happenstance, ikat was born in Kurume.

The true story is not so simple, however. Ikat existed long before this chance discovery. One of the oldest examples, dating back to the 7th century, is a fragment of warp ikat of Chinese origin, found at the Horyu-ji temple in Nara and now preserved at Tokyo National Museum. However, a true birthplace or birth date for ikat is impossible to establish.

## Many names, many places

**T**his fascinating textile technique is known by different names around the world. In the Western world, ikat has become the standard term, derived from the Malay word *mengikat*, which means 'to bind'. Strictly speaking, the term should

be confined to the use of resist-dyed yarn, but simplification and semantic dilution have extended its use to any cloth woven with this technique. Ikat is known as *kasuri* in Japan, *belangi* in Bali, *futur* in Timor, *ikat* in India, *ator bondi* in Central Asia, *madras* in Thailand, *fommula* in the Balearic Islands, *jaspado* in Latin America and *salio* in Yoruba, as *ñimin* in the Mapuche language of Chile and as *chine* or *flammé* in French. This diverse terminology gives a good idea of the global spread of this technique.

## A combination of dyeing and weaving

**M**any fabrics are dyed, decorated, printed or embroidered after they are woven, but ikat is a technique that requires decoration to be pre-planned and yarns to be dyed appropriately before weaving begins. The underlying principle of resist-dyeing involves shielding some sections of yarn from the dye so that they will complement the dyed yarn and form a design. The protected yarn generally appears white or otherwise undyed. Yarn is protected from the dye by binding it with various materials, ranging from string to rubber or plastic strips. When the yarn is dipped into a vat of coloured dye and then

Opposite:  
Tied and dyed skeins of  
cotton thread sold at the  
market, Sochi, Guatemala







*The prestige of ikat, combined with its lightness and relative robustness, made it a coveted item for European traders who criss-crossed the seas of Asia. In the archipelago of Indonesia, demand from Indian, Portuguese, French and especially Dutch traders triggered a boom in ikat, with different islands developing their own distinctive techniques. In the face of this abundance of riches, we shall focus on the warp ikat woven on the islands of Sumba and Timor, as well as the double ikat produced in Tenganan, a village in Bali. After visiting the women weavers of Mindanao, in the Philippines, our journey will move on to the Indian subcontinent, with visits to the states of Odisha, Andhra Pradesh, and Gujarat, the birthplace of double ikat.*

# INDONESIA PHILIPPINES/ INDIA

IKAT - FUTU/ - T'NALAK





Previous pages, left:  
Detail of a large men's  
wrapper made from two  
lengths of warp dyed in  
pink indigo. Daguriki pattern  
of patterned thread with  
crisp, sharp, narrow  
motifs, woven using  
Bimaie usually Coastal  
region of Irian, western  
Sumatra, Indonesia.

Previous pages, right: Tidjale  
women's sarong or saku, in  
wavy-hat cotton, Sumatra,  
Indonesia. Caranone  
Legend collection.

Opposite: Woman from  
West Timor making ikat  
cloth, Indonesia.

## Warp ikat from the coast of West Timor

*'Although the dominant noise in Timor will always be the sound of the ulud, there is another highly distinctive one that never fails to attract attention when one approaches a village: a weaver using her sword beater as she works. Whatever the time of day, it clicks and clanks, making a host of sounds whose variations reveal the weaver's skill in handling her loom... The sharp, energetic blows of the beater, the ticking of the blades, the wooden rods and wooden tools that must be kept in motion with a succession of precise gestures, the tension of the warp yarns provoked by strong pelvic thrusts and the weaver's breathing compose a melody whose chords mingle with children's laughter, a rook's crow and bird song... This is a unique concert, a musical sequence conducted by an endless stream of magicians.'*

**T**hese are the words of Pierre Dugard, a great lover of West Timor to whom I owe the information in this section and the anecdotes that seem to me to have resonance far beyond the island.

Textiles from Timor exclusively comprise warp ikats woven with local cotton and coloured with plant dyes. The findings are applied to a continuous warp divided into bundles and stretched on a frame. Weavers work on a backstrap loom tilted away from them. The fabric is always dominated by warp threads, as their concentration in each square centimetre is three times greater than that of weft threads.

Every woman weaves her family's clothes. She makes sarongs (long) for herself and her daughters that consist of three or four panels sewn edge to edge to create a tube. A sarong may be knotted under the armpits to form a dress or wound around the waist to make a skirt. It combines various techniques: ikat motifs, motifs brocaded with weft threads and striped bands. A wife will also weave her husband a wrapper (krau) or (bat), depending on the region) consisting of two or three panels joined together, with fringes on the ends, this is worn around the hips. It is about 190 cm long and 90 cm wide. The outfit is rounded off by another cloth worn around the shoulders and a third one wrapped around the breast.

Apart from these textiles made for her nearest and dearest, a weaver builds up a stock of fabrics

that have a recognized value, allowing the family to fulfil its obligations in ritual exchanges or confront an emergency. Some textiles are intended to be prestigious enough to be displayed ceremonially or presented as gifts, perhaps for welcoming a visitor. Whether these fabrics are worn, displayed, given away, exchanged or simply hoarded, they remain markers of a hierarchical, clan-based vernacular tradition and a bold affirmation of cultural identity.

Appearances can sometimes obscure the real role of textiles. In this case, there is nothing precious about the materials – they are just cotton threads and plants with dye properties. Neither are the tools sophisticated – some pieces of wood and bamboo, along with a few strands of raffia. However, before a weaver can 'enter' her loom, she must undertake a long series of tasks, starting with the cultivation and maintenance of cotton plants, including picking the bolls and rolling them into bolls. Before she can dye the cotton, she has to spin and twist it and form skeins, which are then tied. When it comes to binding, it is not unusual to find women setting up their yarn stretcher in the middle of a rice or corn field, where they can scare off predatory birds with their shouts while also getting on with their work.

Once all these operations have been performed, a weaver can string the continuous warp that will serve as the loom's centrepiece, and once the weaving has been completed, this continuous yarn must be cripped in order to separate it from the loom. Local weavers associate this process with giving birth, while some of the actions involved in weaving, such as the forceful thrust of the sword beater as it compresses the weft, are thought to have sexual connotations. Both men and women agree that a young girl who knows how to weave is ready to get married.



# INDIA

**T**he oldest record of the existence of ikat in India can be found in the Ajanta Caves, in the state of Maharashtra. A wall painting dating from the 5th century CE shows a female divinity whose hips are wrapped in a cloth that can be clearly identified as an ikat. Today, the traditions of ikat weaving still survive in three areas: Gujarat, to the west of the subcontinent; Odisha, to the east, and Andhra Pradesh, to the southeast. Patan, in the state of Gujarat, is renowned for its famous patola sari, while Odisha (formerly known as Orissa) produces *bandhas*, cotton and silk ikat saris, and Andhra Pradesh introduced ikat weaving more recently, mainly with cotton, with an eye to export.

## The patola sari: double ikat from Gujarat

**I**n the popular Gujarati song 'Patan Thi Patola Moniya Lajo Chhetaji Re', a woman asks her husband to bring her a precious patola sari from Patan in Gujarat. In fact, the word *patola*, meaning 'double ikat', is a plural; the singular form is *patolu*.

A silk sari comprises a rectangle about five metres long and 1.2 m wide that is draped around the body. There are a thousand and one ways to embellish a

sari, including embroidery, block-printed motifs, tie-dye and resist-dyed patterns. Ikat makes it possible to incorporate resist-dyed decoration during the weaving process. A painstakingly woven and expensive *patolu sari* is an indicator of a family's wealth and is generally reserved for weddings and other ceremonies.

As double ikat is used, the motifs are created from the combination of warp and weft yarn, which are both resist-dyed. In Patan, a city to the north of Ahmedabad, men from two families from the Salva caste still perpetuate this craft, which requires great dexterity. The motifs can vary depending on whether the customer is Hindu, Muslim or Jain. Along the lines of a mosaic, delicate square or diamond-shaped motifs or figurative images (blossoms of flowers or elephants) are arranged in staggered rows within a dense network of vertical and horizontal bands, covering the entire surface of the cloth. Nowadays, imported silk is used and plant dyes have been abandoned, although the traditional palette is still respected: this is dominated by red, complemented by black, green, several shades of orange and undyed white. The number of colours and the intricacy of the decoration demand virtuoso skills in both the preparation of the yarn and the weaving. A very precise drawing of the design is essential to determine which areas should be tied or untied and which colours should be applied. Weavers







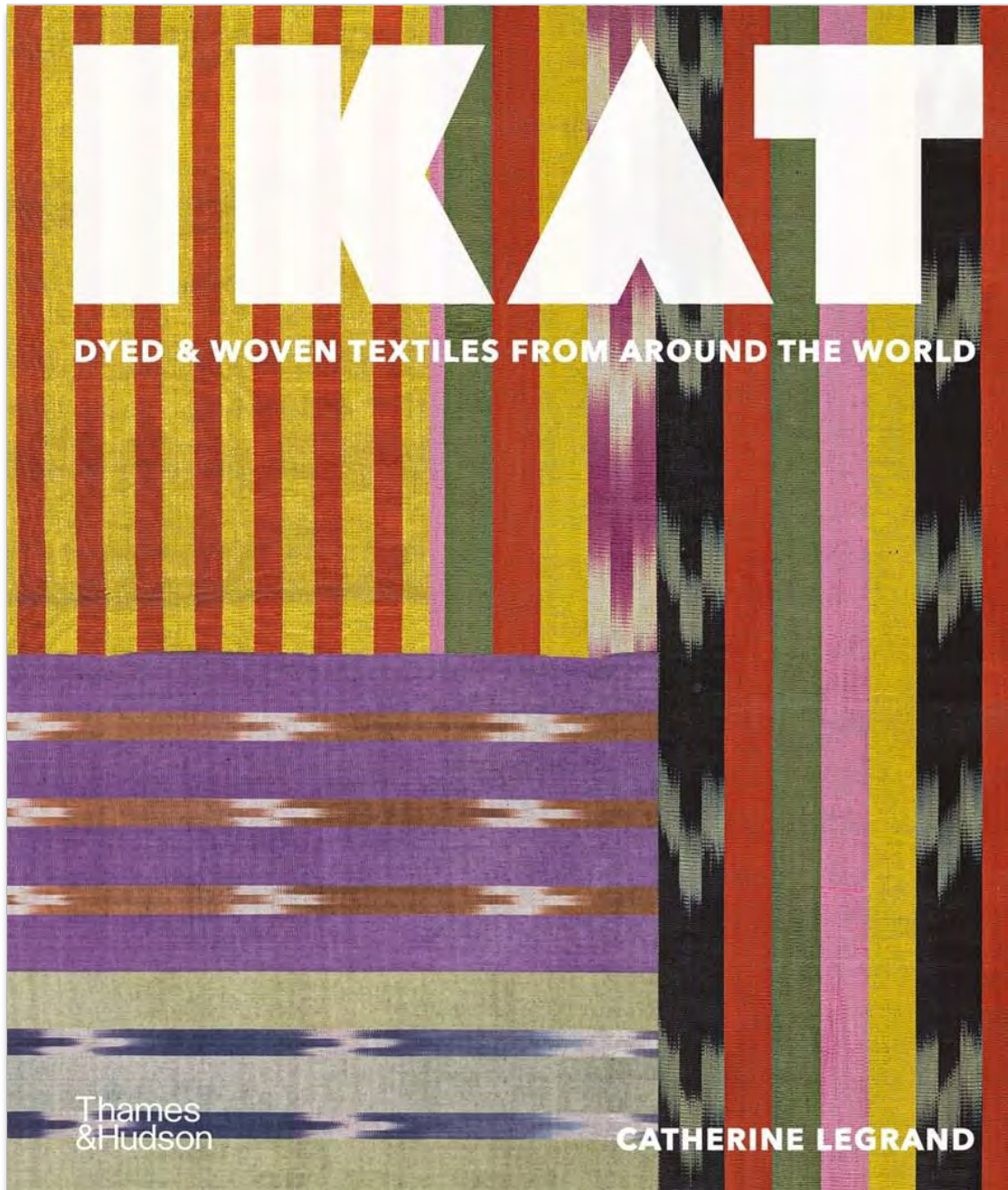
*This chapter travels east to west, from Japan to the Chinese island of Hainan, via Thailand. All three of these places share the practices of ikat weaving and dyeing with indigo. Ikat and indigo complement each other beautifully, as the blend of white and blue recalls combinations found in nature, such as foam on seawater and clouds in the sky. Which of these three locations was the first to practise ikat remains shrouded in mystery, although it is almost certain that the technique first arrived in Japan (where it is known as kasuri) via the islands of the kingdom of Ryukyu, in the far south of the country. Elsewhere, the origin stories of ikat have been lost in the mists of time, even though it is produced by numerous peoples in Southeast Asia: the Thai version (mudmee), for example, can also be found in Laos, Myanmar and Cambodia.*

# JAPAN THAILAND CHINA

KASURI - MUDMEE - RANJIE







# Ikat

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Catherine Legrand

An exploration and celebration of ikat around the world, brimful of vibrant fabrics, stunning costumes and inspiring detail.

- In this richly illustrated book, stylist and designer Catherine Legrand explores her enduring fascination with ikat, a distinctive type of fabric woven from resist-dyed thread. Rooted in centuries-old tradition, it remains strikingly contemporary in its visual power.
- It highlights not only the cloth itself but also the expertise behind it: the weavers, dyers and collaborative networks of makers whose knowledge, patience and precision make each piece possible.
- Informed by the latest textile scholarship yet guided by the author's own encounters and eye, this book is both homage and investigation - a clear-eyed celebration of ikat and of the human skill that keeps its thread unbroken.

AU \$64.99 | NZ \$69.99

9780500031896

208 Pages | Hardcover

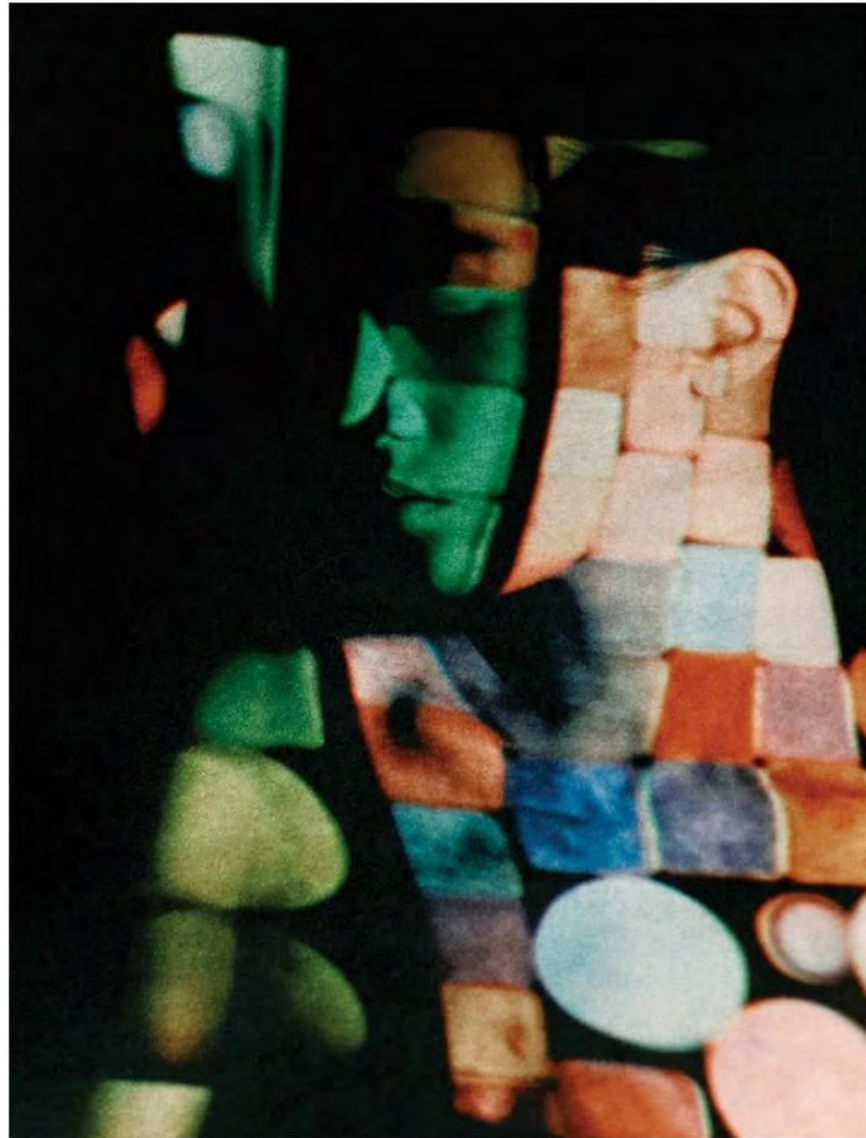
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Lucy

Bridge



Colour

Mode



# Lucy

# Bridge



# Colour

# Mode

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Lucy Bridge, Designed by Veronica Ditting

Find inspiration in the transformative Colours and textures of visionary contemporary make-up artist Lucy Bridge.

- 'Theatrical, confrontational, painterly, expressive.' This is how photographer Tim Walker describes the make-up artistry of Lucy Bridge, whom he has known since spotting her on a bus in East London more than fifteen years ago and asking to take her picture.
- Lucy Bridge is the first book on her celebrated work, created through a close collaboration between Bridge and renowned art director Veronica Ditting.
- Mixing high-fashion editorials, specially commissioned photoshoots, looks created for the runway and exclusive behind-the-scenes pictures, the book presents ten distinct visual stories, and finishes with a section of career highlights.
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LOOKS IN PROGRESS



8

SEE PAGES XX-XX

VELVET ROUGE INTENSITY



MAGENTA AND VERMILLION CLASHING

FUSCHIA MADNESS



TINTED WITH METALLIC GOLD

9





22



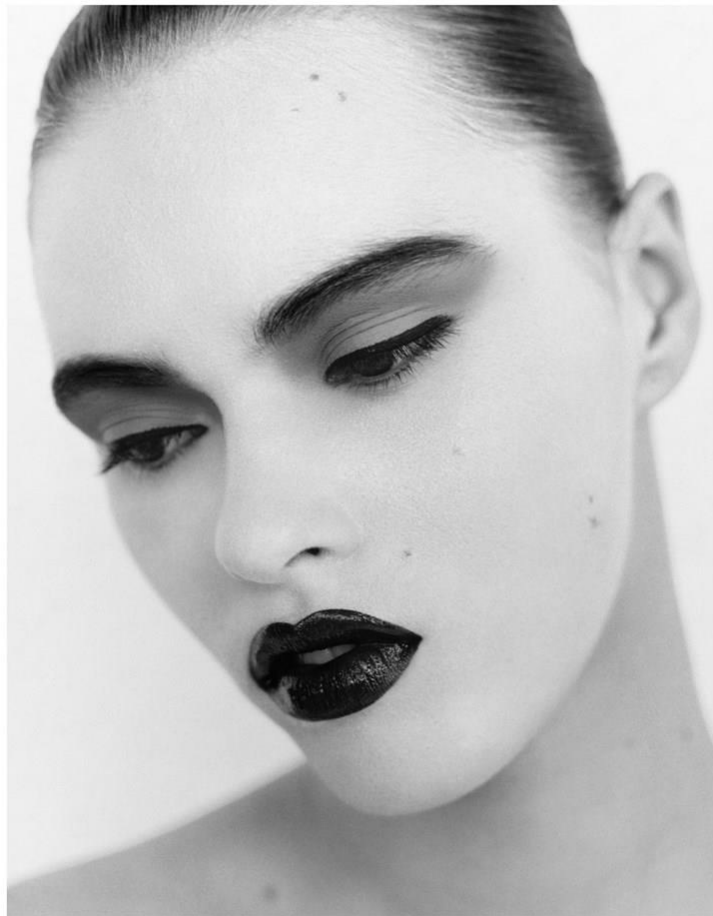
23

MODELS: IDA HEINER, GRETA HOFER  
PHOTOGRAPHY: © PAOLO ROVERSI  
STYLING: NANCY ROHDE  
HAIR: EUGENE SOULEIMAN  
MANICURE: ANAÏS CORDEVANT  
SET DESIGN: IBBY NJOYA  
CASTING: JULIA LANGE









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# Lucy

# Bridge



# Colour

# Mode

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# Vogue Portraits

A CENTURY OF ICONS AND IDOLS

Editors of Vogue, Foreword by Anna Wintour, Introduction by Lena Dunham and Chloe Malle

- The editors of Vogue curate a collection of portraits of the most important people in popular culture during the 21st century
- Throughout its history, Vogue has looked beyond fashion to the wider world-to culture, news, the arts, politics, sports, Hollywood, theater, music, and more.
- An unprecedented volume of portraits, from Vogue's archive-from its most legendary photographers-tells the story of our moment. Here are actors and icons, pop stars and power brokers, divas and dealmakers, activists, intellectuals, champions, and troublemakers that have defined our age.
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Cate Winslow  
Queen Elizabeth I  
Cate Winslow  
Queen Elizabeth I  
Cate Winslow  
Queen Elizabeth I

"You can't partially change.  
There's no *semi*-revolution."

—Cate Winslow







Nicole Kidman  
*Living Proof*, 2003  
*Thirteen Months*, 2009





Olivia Palermo  
© 2014



Senator Barack Obama  
March 2005, 2006



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Introduction by Lena Dunham 10

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Movie Stars 12

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and Newsmakers 224

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Curtain-Raisers 40

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Game-Day Champions 152

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Artists, Design Mavens,  
and Architects 200



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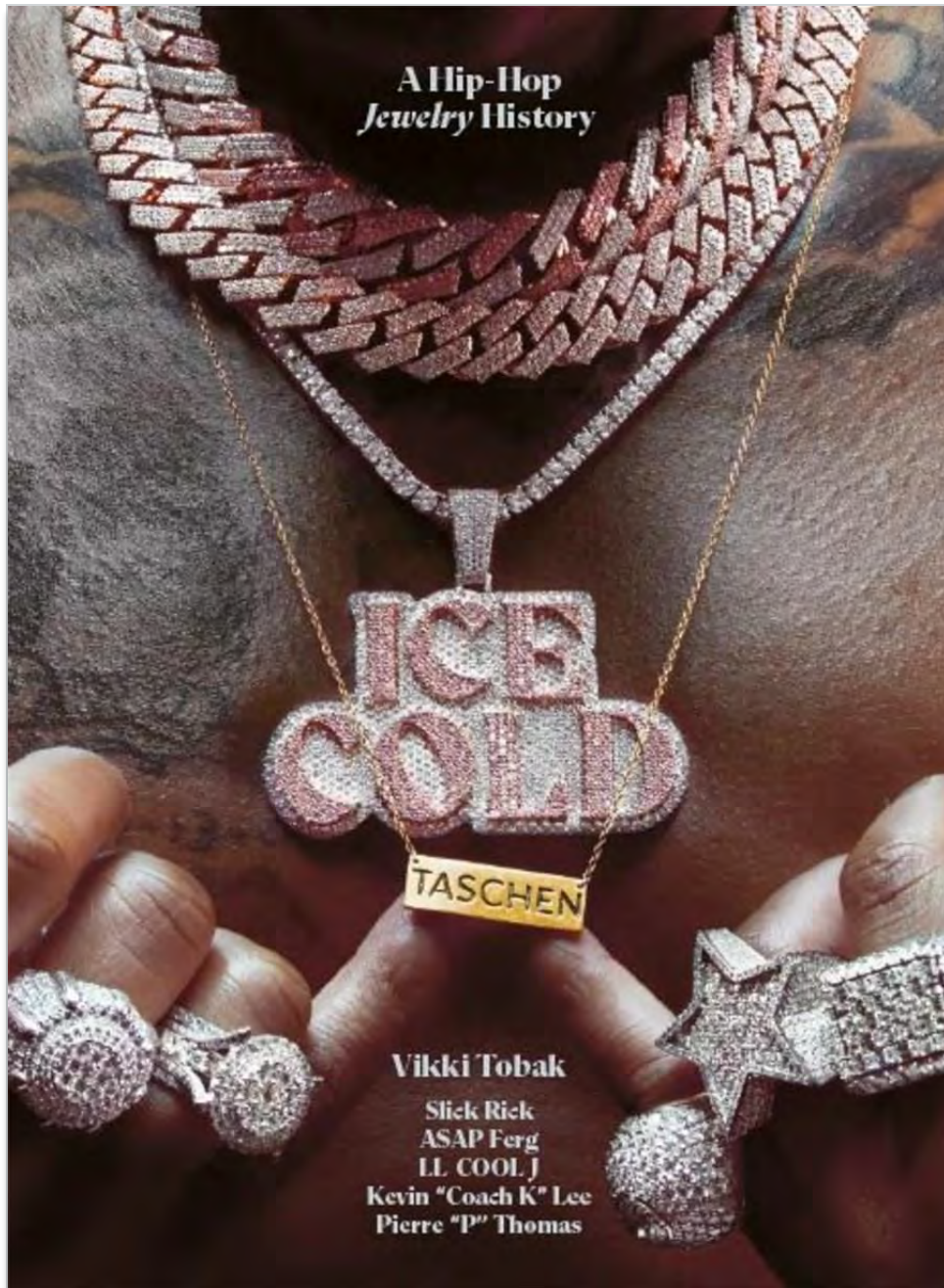


**A Hip-Hop  
Jewelry History**

**Vikki Tobak**

Slick Rick  
ASAP Ferg  
LL COOL J  
Kevin "Coach K" Lee  
Pierre "P" Thomas





## Ice Cold

A HIP-HOP JEWELRY HISTORY. 45TH ED.

Vikki Tobak

This visual history presents the bling culture of rappers and their jewelry. Using 40 years of iconic imagery and compelling stories, it shines a light on the world of hip-hop, where mega stars from Run-DMC to Tupac and Jay-Z to Migos and Cardi B flash brilliant custom pieces to show status and personal style.

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AU \$54.99 | NZ \$59.99

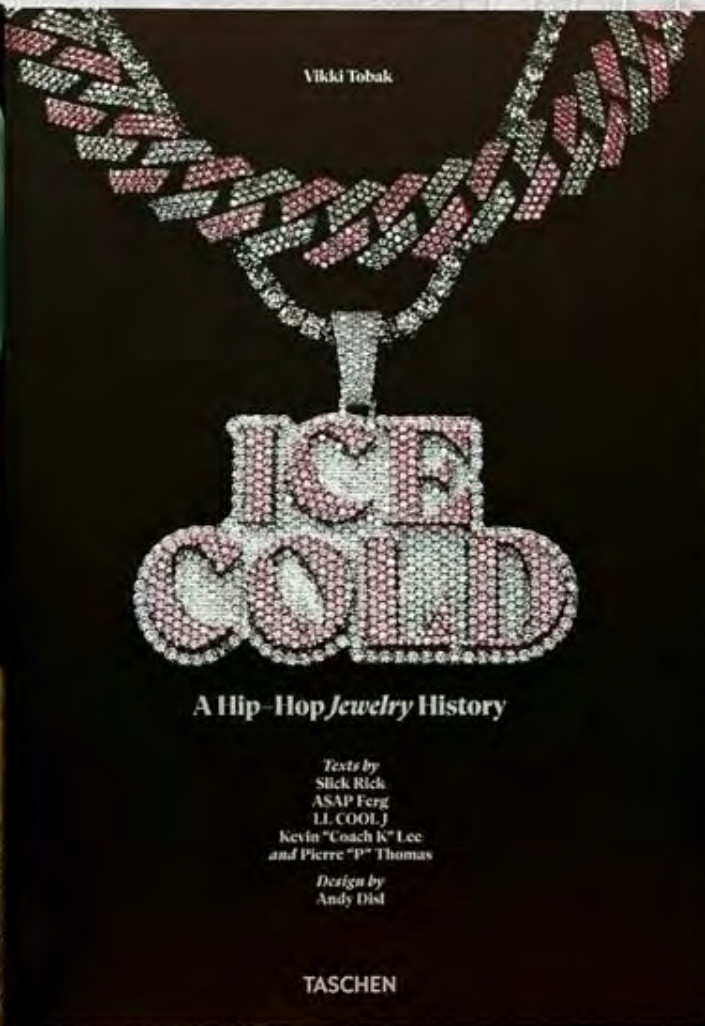
9783754401279

460 Pages | Hardcover

217 mm x 156 mm

TASCHEN







Foreword

## "My Jewels Are My Superhero Suit"

From the book of Ricki Walters and Rick Ross

Every culture celebrates its creative contributions in its own ways. Black culture goes above and beyond. Going big is just how we roll. It's Black swag, African American to the bone. We learn from each other and incorporate those lessons into our personal style. This is true of our music, our dance, our sense of fashion ... and our jewelry.

I've been telling stories through my attire and adornments for as long as I've been telling them with beats and rhymes. Please understand that jewelry is my thing and, as far as I'm concerned, every piece in my collection is attached to a fun story and deserves its own Wikipedia entry.

My first 7.7.3 (Do I have the flour now? I'll tucked in? Hoes are we go ...)

I was born in Mitcham, a neighborhood in South London with a large, Jamaican community. In 1963. Looking back, I can say that Mitcham and England more generally had a huge influence on me as a writer and a poet and for everything else under the



umbrella of art. I certainly absorbed the fact that the country was a monarchy, which is probably one of the reasons why, when I started making records, I often referred to myself as Rick the Duke or Richard of Nottingham. But Britannia also had a huge impact on me style-wise. The Kangol hats. The king's crown and regal cape. I'm talking about England, not America. Follow me, dig? me?

I moved with my Jamaican mother and sister from London to New York in 1976 when I was 13 years old. It was on Freshman Blvd in the Bronx, when I was still a student at the LaGuardia School of Music & Art, that I adopted a mindset of melting pot excellence and found my true style. The stores on Freshman Blvd were full to the brim with clothes, sneakers, and shoes, and the young folks who swarmed there lit up the strip with their electricity and rage. One of the most magnetic local spots was known as Jay Man. It was fun and it was where everyone wanted to be. I would save every penny just to get all dressed up in custom-made suits, duds, furry Kangols, and a Clark's Wallabee. Mike Levine wore the Polo suits and button-ups. I was into the flyest hoes, taking my cues from the drug dealers of the day. That's how I got to what was fly inspired Dena Dene and me to name our first rap group the Kangol Crew. When it comes to style, either you have it or you don't. It's simple.

But it was jewelry that was the most masterful thing of all when I was coming up. Jewelry speaks silently but screams personality. Displaying our opulence affirms the traditions and wealth of our culture. I personally adore the stuff because I feel it in my DNA. Me











David Fine and I back to  
at Yale, I want to know:  
The price is still in a newspaper  
for and a Yale's picture journal.  
I want to know, New York, 1999

lar *E. wilsoni*.  
lar *E. 50* cases said in this photo and  
still an indicator in high field, not to have  
shown less activity from the start. It is  
abundant in photos from the start, found  
topper (lar *E. 50*). In a double, gold  
with an olive banding, tiger suggest  
with long scales present, tiger suggest  
tiger suggest, and a small black streak.  
The *E. 50* said was population of the *E. 50*  
found but is a relatively common in a marine  
lar, consisting of large and small fish  
found in the same region of the *E. 50*.  
It is, therefore, a *E. 50* (lar *E. 50*).

Levi, S. & Pukian, A. (1999) *Salmon eggs: double and triple time*. *pondants* on a rope short and fast but while Levi, S. was not and eight more pondants on multiple gold rope short. Michael Thompson, New York, 1999.







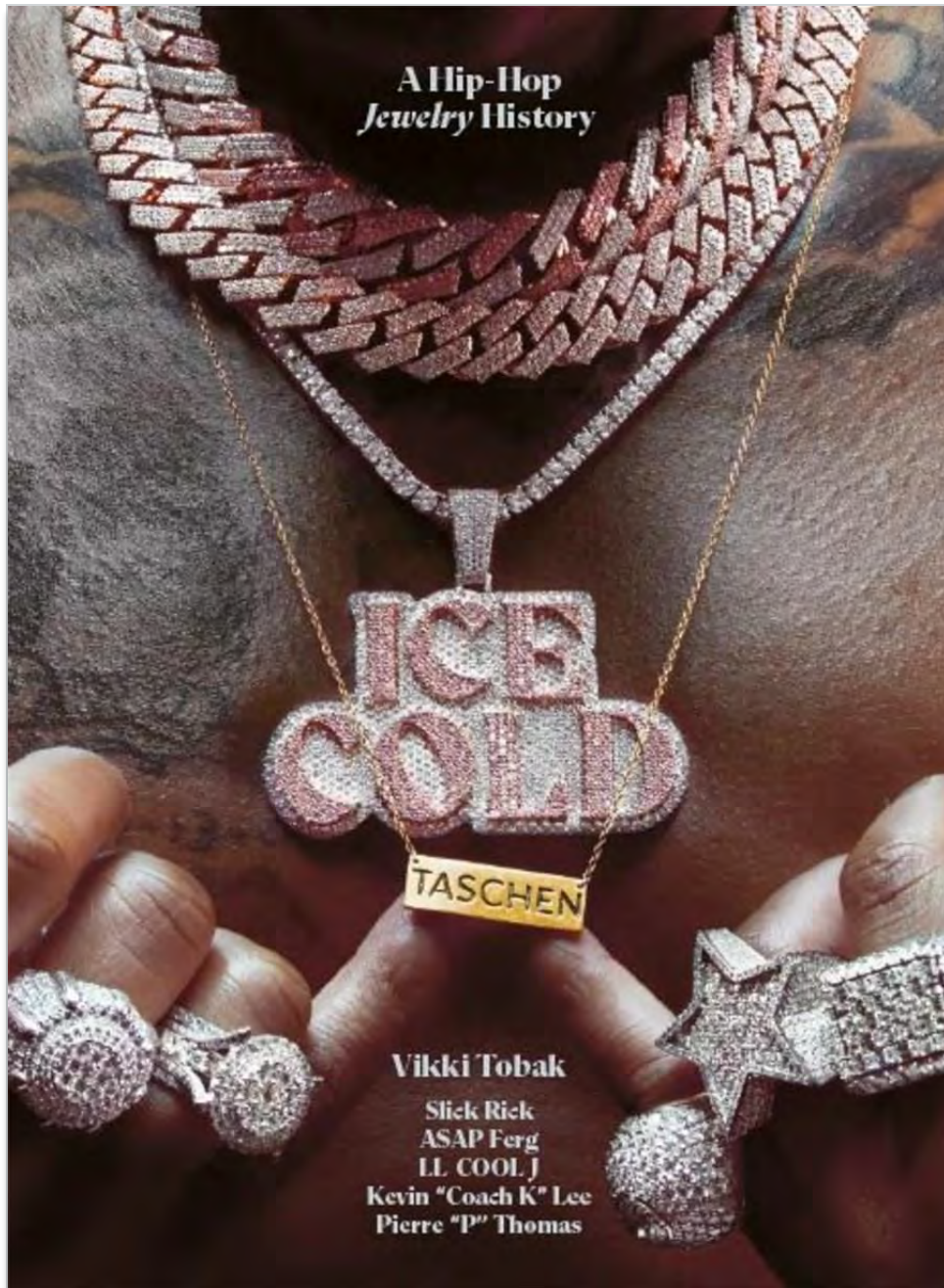
Pharrell Williams (above):  
 Multifaceted, downbeat, and laid-back,  
 Williams is the heart of the group.  
 Photo: New York, 2014



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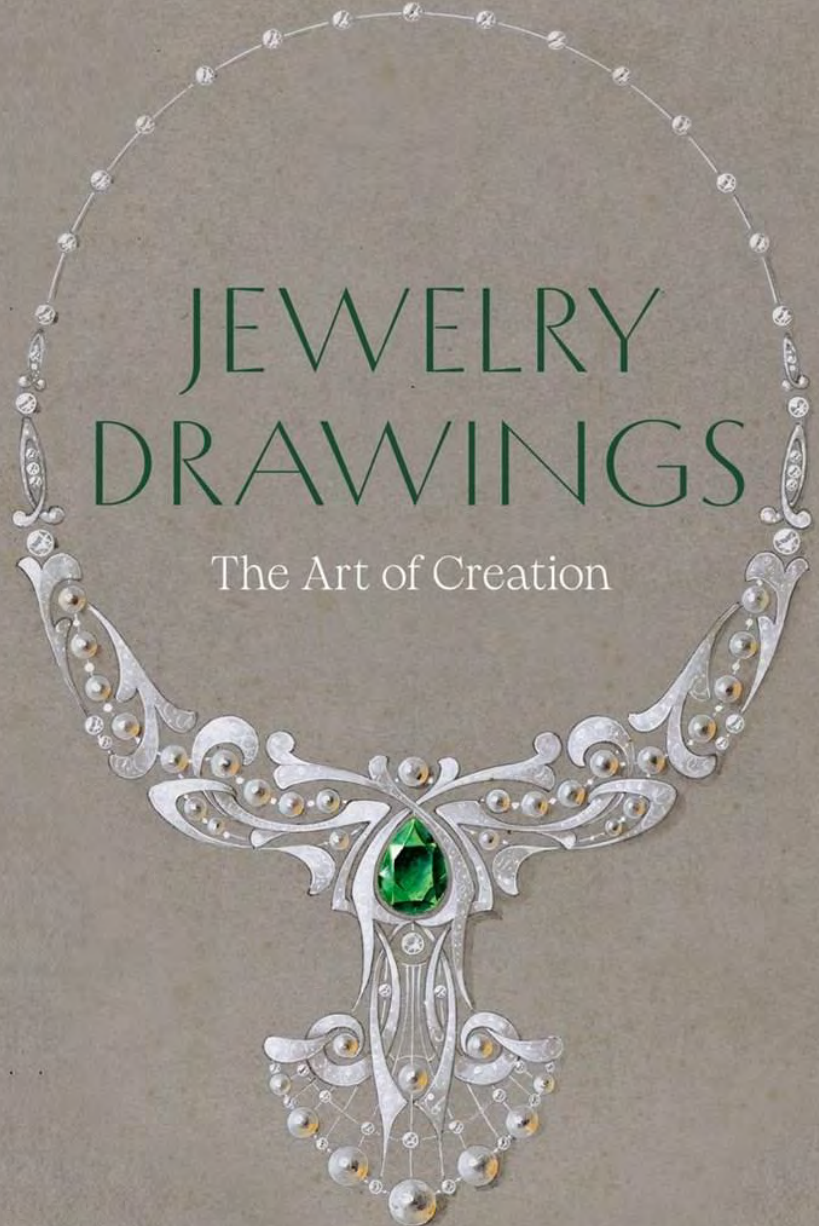
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TASCHEN

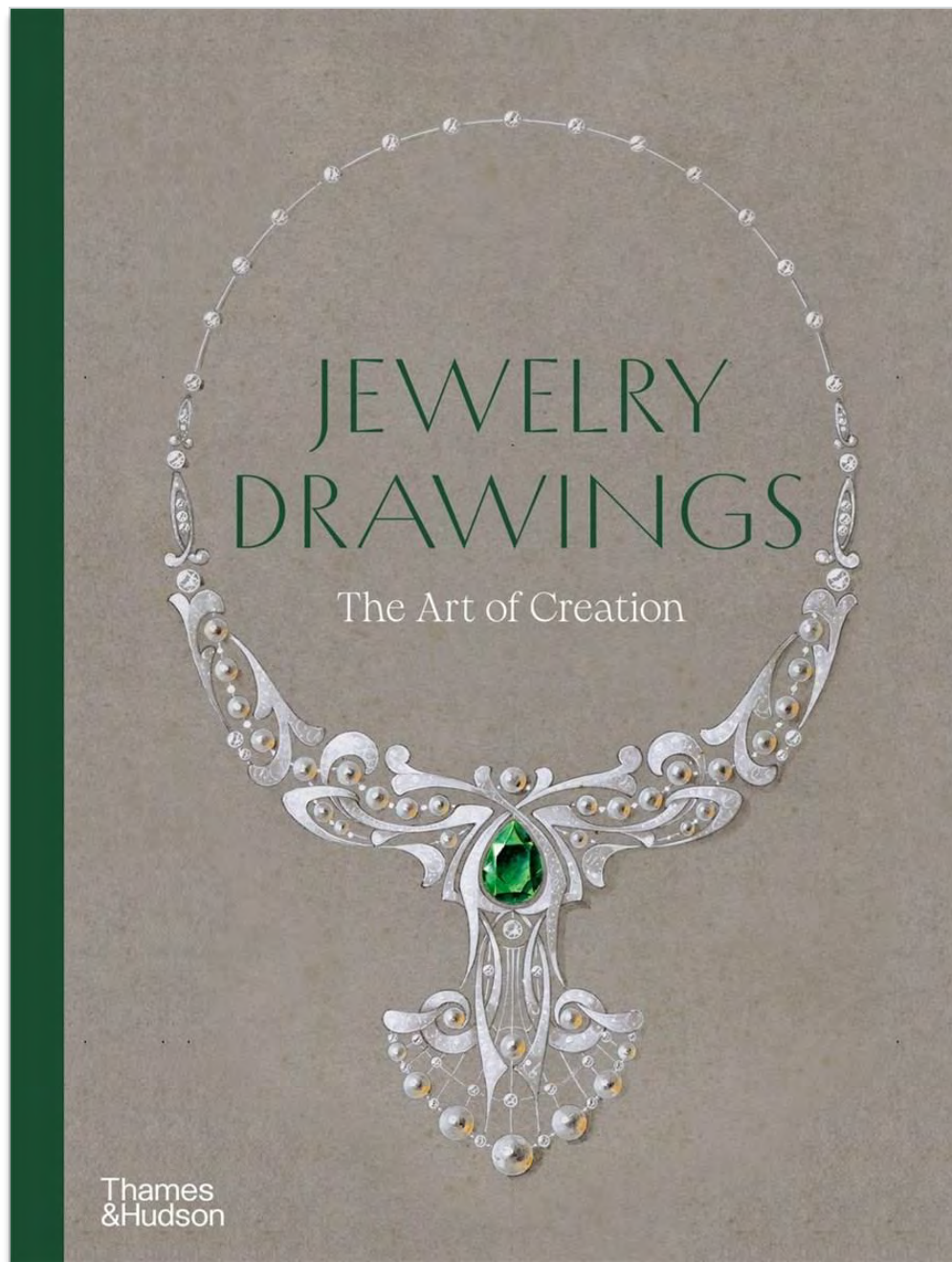
A detailed drawing of a necklace. The necklace features a large, ornate pendant with a central green gemstone. The pendant is surrounded by intricate scrollwork and smaller pearls. The necklace chain is composed of small, round pearls. The entire piece is set against a dark, textured background.

# JEWELRY DRAWINGS

The Art of Creation

Thames  
&Hudson





# Jewelry Drawings

THE ART OF CREATION

Clara Roca

One hundred years of jewelry design, revealed through a remarkable selection of rarely seen drawings from the Petit Palais's collection.

- This richly illustrated volume explores more than a century of creativity, innovation and craftsmanship through a rare and remarkable selection of jewelry design drawings from the Petit Palais's exceptional collection.
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- Organized into themed sections, the book traces the path from inspiration to execution: from natural motifs and ornamental sources to the transformation of an idea into a finished jewel.

AU \$100.00 | NZ \$110.00

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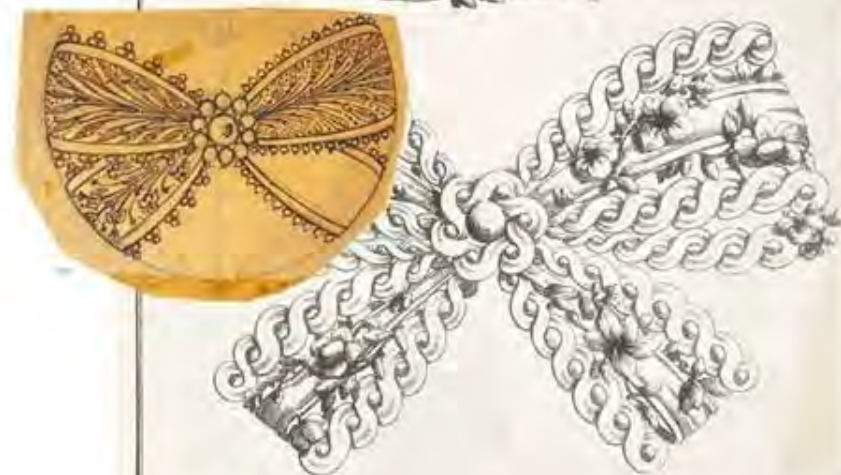


inv. 347, verso  
Jean Henri Prosper Pouget  
*Traité des pierres précieuses  
et de la manière de les  
employer en parure*  
Paris: self-published, 1762  
Facsimile reprint  
33 x 20 cm (plate)  
Paris, Cartier Archives

inv. 300  
Charles Jacquemart  
for the Maison Cartier  
*Crystal bow brooch*  
Early 1910s  
Graphite pencil, blue and black  
ink and coloured pencil on  
translucent paper  
8.9 x 6.6 cm  
Paris, Petit Palais

inv. 301  
Charles Jacquemart  
for the Maison Cartier  
*Crystal bow brooch*  
Early 1910s  
Graphite pencil and black ink  
on translucent paper  
6.2 x 9 cm  
Paris, Petit Palais

inv. 346, verso, verso 12  
Nicolas Joseph Marie  
& Pierre-Edme Babel  
*Libro de disegni de gioielli  
et bijouterie inventati per Marie  
et girati per Babel*  
Paris: Denis-Charles Babel, 1755  
Facsimile reprint  
34.5 x 23.5 cm (plate)  
Paris, Cartier Archives







ca. 1820  
Anonymous photographer  
Photographs of an Italian bracelet  
c. 1921-1922  
Photographs annotated with  
graphite pencil, pasted on paper  
13.6 x 11.3 cm  
Paris, Petit Palais



ca. 1920  
Maison Cartier Paris  
'Chimera' bracelet  
1929  
Platinum, diamonds, sapphires,  
emeralds and rock crystal  
7.6 x 7.7 x 1.8 cm  
Cartier Collection

ca. 1922, detail, color on RT  
Friedrich Hattenroth  
Le Costume, les armes, les bijoux, la céramique,  
les ustensiles, outils, objets mobiliers, etc.  
chez les peuples anciens et modernes  
Paris: A. Guérin, 1900-1909  
Book with 240 colour plates  
30 x 27.5 cm (plate)  
Paris, Cartier Archives



ca. 1922, detail, color on RT  
Friedrich Hattenroth  
Le Costume, les armes, les bijoux, la céramique,  
les ustensiles, outils, objets mobiliers, etc.  
chez les peuples anciens et modernes  
Paris: A. Guérin, 1900-1909  
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Paris, Cartier Archives



# Islamic art

Judith Heron-Ryan

Among the many sources of inspiration utilized by Charles Jacqueau, Islamic art occupied a special place. While the Maison Cartier's library held almost every contemporary work on the subject and constituted his key resource for research, it was not the only one. The discovery of several drawings and notes made in his hand and that of Louis Cartier, with whom Jacqueau worked closely, demonstrates that, in their quest for new ideas, the two men frequented various museums in Paris, probably on a regular basis.

The motifs of Iznik ceramics caught Charles Jacqueau's attention, both in the 1910s and towards the end of his career. Two sketches [cat. 111 & 114] representing three dishes appear to have been drawn from direct observation. Jacqueau recorded the motifs from the rim and cavetto, and began drawing the central motif for two of the dishes, detailing the latter in a note: 'arabesques in the centre. White, dark blue, orange and green; turquoise ground'. He also noted the colours he observed on this same dish. The elements he reproduced – circular bands and various details – could be readily adapted for use on tiaras, necklaces, bracelets and brooches, but the same was not true for the large central motifs, which Jacqueau left to one side. While the Iznik motifs may seem repetitive at first glance, they are combined in such a way as to make each of these dishes a unique piece.

In the early 20th century, a number of Paris museums featured displays of Islamic artworks. These included the Louvre, the Musée de la Manufacture de Sèvres, the Musée d'Ethnographie du Trocadéro, the Union Centrale des Arts Décoratifs and the Musée de Cluny, whose substantial collection of Iznik ceramics, acquired from Auguste Salzmann, has been on show since 1878. Jacqueau's three dishes have been identified as forming part of this latter collection! [cat. 276 to 278]. They were housed at the time on the first floor, side by side in the display cases against

the east and west partition walls and arranged according to motif. Two of the three dishes can be seen in a detail view of one of the display cases.<sup>2</sup> All three pieces were exhibited up until 1926, when the museum closed for refurbishment. They were then sent, respectively, to the Louvre, the Musée des Arts Décoratifs and the Musée de Rouen before being incorporated in 1988 into the collections of the Musée National de la Renaissance in Écouen, where they remain today.

<sup>1</sup> In the Musée de Cluny inventory, no. 2209 G, series I, (dish decorated with scale motifs, 2206; tadelé ECL 8504, 8509 and 8510).

<sup>2</sup> Bibliothèque Historique de la Ville de Paris, photo 47 in the 4-ALB-003 album, Scraphis-Moderne-Museum (1940–1905).

cat. 276 (detail) view of dish

Large ceramic plate with blue ground  
Iznik, 16th century  
Fritware with white slip and polychrome  
decoration under a colourless glaze  
Diam. 36.1 cm

Écouen, Musée National de la  
Renaissance - Château d'Écouen

cat. 277 (detail) view of dish

Large ceramic plate with  
central turquoise medallion  
Iznik, 16th century  
Fritware with white slip and polychrome  
decoration under a colourless glaze  
Diam. 36.7 cm

Écouen, Musée National de la  
Renaissance - Château d'Écouen

cat. 278 (detail) view of dish

Ceramic plate with  
interlaced palm leaves  
Iznik, c. 1580–1585  
Fritware with white slip and polychrome  
decoration under a colourless glaze  
Diam. 31.2 cm

Écouen, Musée National de la  
Renaissance - Château d'Écouen





# Giving form to an idea

## Techniques and stages of jewelry drawing

Michael Decrossas



Jewelry drawings have only recently become objects of research interest. Their study reveals a complex reality and challenges a number of established notions.<sup>1</sup> Chief among these is the very nature of the drawing, and the issue of whether it is functional or autonomous, linked to the work of the craftsman or to that of the artist.<sup>2</sup> In fact, jewelry drawings are the former, constituting the first essential, step that sets down the idea for a piece of jewelry: they are technical drawings, necessary for the creation of that piece and aimed at the workshop artisans – founder, chaser, stone setter, enameller, etc. – involved in its production. But is the matter really so straightforward? For, behind these terms, numerous questions arise for anyone attempting to understand what a jewelry drawing is in terms of its creator, its principles, its techniques and supports, and ultimately its very purpose.

### A question of origins

Since many drawings remain anonymous, their creator's identity, background and position, and whether they worked within or outside a jewelry house, are difficult to establish. Because the drawings were intended for the workshop where the finished objects would be made, we tend to assume that they were a product of the latter, designed by an artisan with dual expertise, both craftsman and draughtsman, familiar with the methods and constraints of jewelry making.<sup>3</sup> The existence of the draughtsman/jeweller is confirmed by historical sources that date back a long way; an ability to draw was the principal requirement for those wanting to become master craftsmen under the Ancien Régime.<sup>4</sup>

We come, then, to the question of training. Did it occur inside the workshop, or elsewhere? Did a master teach an apprentice? Or did the latter take lessons from an artist?<sup>5</sup> From the mid-18th century onwards, the founding of drawing

schools for would-be craftsmen appears to have normalized teaching outside the workshop.<sup>6</sup> The future jeweller Marie-Étienne Nitot, for example, studied at the École Royale Grâtiaite de Bachelier, in Paris. And by the 19th century, training within the workshop had become the exception. Very little is known about Carl Philipp's brief career [cat. 248 to 253], and the nature of his training remains uncertain, but it is possible that it was provided (all or in part) by his father, Frédéric Philippi, whose talents as a teacher were noted by Vever.<sup>7</sup> Around this time, in any event, attending a school seems to have been the norm, as evidenced by the fact that, in 1868, the Chambre Syndicale de la Bijouterie, Joaillerie, Orfèvrerie in Paris founded its own professional school of drawing and modelling.<sup>8</sup> Seen from this perspective, the training that Henri Vever underwent was typical: an apprentice jeweller at Loguet Frères, then an *ouvrier joaillier* at Hallet, he simultaneously took drawing classes with Dufoug, before attending the École Nationale des Arts Décoratifs and, from 1873, the École Nationale des Beaux-Arts.<sup>9</sup> It is a similar story for René Lalique, who took drawing classes with Lequien père while training with the jeweller Louis Aucoc (1850–1932), and then, in 1876, enrolled at the École Nationale des Arts Décoratifs.<sup>10</sup>

In the early days, Lalique was a freelance designer, supplying his former teacher, Aucoc, in addition to houses such as Jacta and Cartier, before entering into a partnership with Varenne, in 1884, under the trading name Lalique & Varenne, a company that placed designs with jewelry manufacturers.<sup>11</sup> As a result of industrialization, during the second half of the 19th century, jewelry firms began a process of restructuring, entrusting their workshop designs to a particular individual, then gradually a handful of individuals, and so ultimately creating an embryonic version of the 20th century's design studios. At Maison Fanière, for example, it was the eldest son, Auguste, who devoted himself to design.<sup>12</sup> Lalique, having set

<sup>1</sup> See, in particular, Guillaume Ghorieux (ed.), *Texts by Michael Decrossas and Stéphanie Dierckx. Le futur dessin, 18th-19th c.*, Paris: L'École des Arts Joailliers, with the support of Van Cleef & Arpels, Éditions Norme, 2023.

<sup>2</sup> See Yves Dufoug, *Le Graphisme technique. Son histoire et son enseignement*, Seyssel: Champ Vallon, 1991, pp. 12–16; Stéphanie Dierckx, *Projet, Visions, Histoire, Formes, fonctions, typologies*, in Gianni Carlo Scialoja et al., *Le Dessin. Formes, techniques, significations*, Turin: Institut Nazionale San Paolo di Torino, 1991, pp. 93–104.

<sup>3</sup> See G. Ghorieux (ed.), *op. cit.*, pp. 82–97.

<sup>4</sup> See Michèle Rimbaud-Péron, *Les Orfèvres parisiens de la Renaissance (1500–1620)*, Paris: Commission des Travaux Historiques de la Ville de Paris, 1992, pp. 25–34.

<sup>5</sup> G. Ghorieux (ed.), *op. cit.*, p. 82.

<sup>6</sup> See Ulrich Leben, *L'École royale gratuite de dessin de Paris (1767–1805)*, Saint-Hippolyte-en-France: Mairie, 2004, pp. 98–101.

<sup>7</sup> Henri Vever, *La Bijouterie française au XIXe siècle (1800–1900)*, Paris: H. Floury, 1906–1908, vol. I, pp. 194–195 and 197.

<sup>8</sup> *Commissaire de la Chambre syndicale. Bijouterie, Joaillerie, Orfèvrerie et industries qui s'y rattachent. Mai 1868 – Mai 1869*, Paris: Vialon et Bar, 1868.

<sup>9</sup> Charles Coupin, *La Métaphysique du bijou. Offres d'histoires, parures de corps et matériaux de l'œuvre d'art au XIXe siècle*, Paris: Presses Universitaires, 2012, p. 238.

<sup>10</sup> See Marie-Niël de Gary, *Le Livre de vérité, les dessins de Lalique*, in Yvonne Granthammet (ed.), *René Lalique. Bijoux, verre, 1876–1945*, Paris: Musée des Arts Décoratifs, Réunion des Musées Nationaux, 1999, pp. 110–128.

<sup>11</sup> M.-N. de Gary, *op. cit.*, pp. 116–128.

<sup>12</sup> C. Coupin, *op. cit.*, p. 247.



cat. 280



cat. 281

cat. 280  
Anonymous designer  
for the Maison Rouvenat  
*Bracelet*  
1850s-1870s  
Graphite pencil, watercolour and  
gouache on translucent paper  
10.8 x 18.8 cm  
Paris, Petit Palais

cat. 281  
Anonymous designer  
for the Maison Rouvenat  
*Necklace*  
1850s-1870s  
Graphite pencil, watercolour, ink  
and gouache on translucent paper  
8.2 x 9.8 cm  
Paris, Petit Palais



cat. 289



cat. 290

cat. 289  
Anonymous designer  
for the Maison Rouvenat  
*Brooch*  
1850s-1870s  
Graphite pencil, watercolour and  
gouache on translucent paper  
14.6 x 8.8 cm  
Paris, Petit Palais

cat. 290  
Anonymous designer  
for the Maison Rouvenat  
*Brooch*  
1850s-1870s  
Graphite pencil, watercolour, ink  
and gouache on translucent paper  
14 x 9 cm  
Paris, Petit Palais





10-3

10-3 (detail)  
René Lalique  
Drawing for a pendant  
c. 1910  
Pencil, pen, watercolour and gouache on paper  
27.9 x 22.2 cm  
London,  
Victoria & Albert Museum

10-5  
René Lalique  
'Entanglement' pendant  
c. 1900-1902  
Gold, enamel, glass and diamonds  
7 x 6 cm  
Lisbon,  
Museu Calouste Gulbenkian

10-6  
Georges Fouquet  
'Fuchsia' brooch  
c. 1902  
Gold, opals and diamonds  
10.6 x 4.1 cm  
Darmstadt,  
Hessisches Landesmuseum



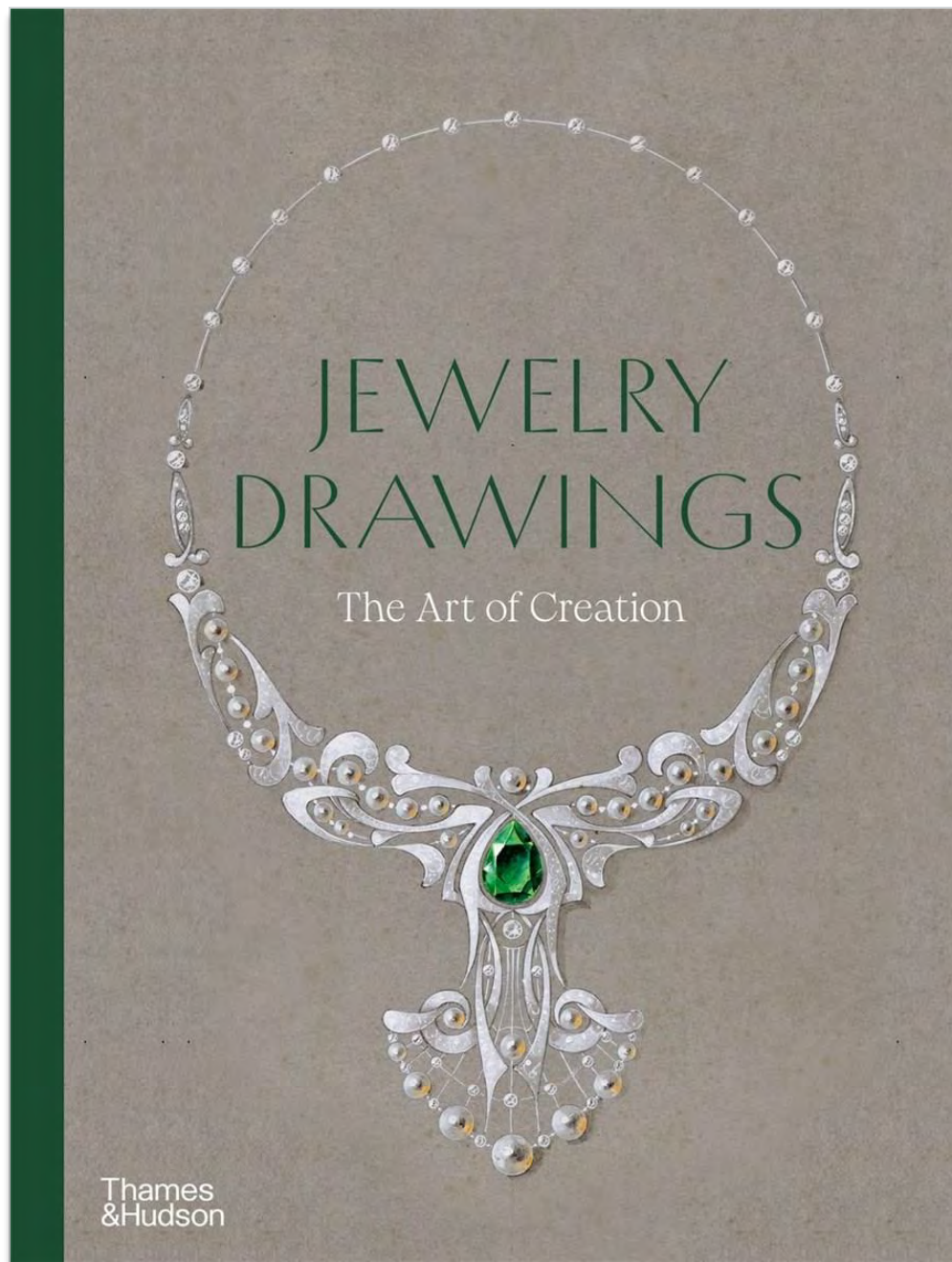
10-5



10-6

bird's outline. The colour harmonies have also been adjusted on the 'Naiad' comb made by Vever Frères. The drawing executed in 1900 by Eugène Grasset depicts yellow gold [cat. 325], but the final version of the piece shows that a shade of grey gold seems to have been chosen to complement the tones of the horn and the enamels [cat. 272]. Fouquet also modified the gemstones used for the 'Sycamore' pendant that was completed in 1910 [cat. 91]. Two peridots were substituted for the pearls positioned to represent the sycamore seeds, while the original grey teardrop-shaped pearl was replaced by a baroque pearl [cat. 314]. A drawn variant of this piece exists [cat. 312], but the sycamore motif – like that of the damselfly, often positioned around a central aquamarine by René Lalique [cat. 242 & 340] – appeared in many variations in Fouquet's work.

It is not unusual for a motif, more so than an overall design, to serve as a starting point for the creation of several different pieces. This practice is evident during the second half of the 19th century in the compositions of the Frères Fannière, who reused the central image of a cameo depicting a putto musician on various brooch designs [cat. 77, 80 & 81]. In 1865, the motif appeared on the medallions forming part of a necklace and a pair of earrings [cat. 76]. The same occurs in the work of René Lalique, who repeated the principal element of his 'Entanglement' pendant of 1900-1902 [ill. 3]. In the variant drawn in 1910 [ill. 4], the only difference is the frame. In the lower part of his 'Fuchsia' necklace, executed in 1905 [cat. 94], Fouquet, similarly, repeats the design of a brooch of the same name dating from 1902 [ill. 6]. Variations of the same motif could, in some cases, be a sign of success. The birds surrounded by flowers and butterflies devised by Maison Boucheron in 1945 for a case and powder compact design subsequently appeared on numerous *nécessaires* and cases in the 1950s [cat. 25 & 12]. Sometimes, these variations might include improvements to the composition and lead to a



# Jewelry Drawings

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Clara Roca

One hundred years of jewelry design, revealed through a remarkable selection of rarely seen drawings from the Petit Palais's collection.

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High Jewelry

GLANZ  
STÜCKE

×  
Masterpieces  
from the  
MAK Collection





## Glanzstücke

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PARAVENT WINTER  
Japan, 18. Jahrhundert  
Papier, Tusche, Pigment

FOLDING  
SCREEN WINTER  
Japan, 18th century  
Paper, india ink, pigment

MAK



#### PARAVENT WINTER

Der sechsteilige Paravent aus dem 18. Jahrhundert (der linke Teil eines Paares) zeigt die ganze Pracht der kalten Jahreszeiten. Die Reise durch eine gemalte Schneelandschaft auf goldenem Grund verläuft von rechts nach links, analog zur japanischen Leserichtung. Rechts findet sich ein Paar weißer Reiher im stilisiert dargestellten flachen Gewässer, umgeben von hochgewachsenem, verwelktem Schilf, einem Symbol für den Herbst. Die goldenen Wolken, auf den ersten zwei Paneelen noch zu sehen, entschwinden bald in die Lüfte; der mit Schnee bedeckte Pflaumenbaum auf einem Erdhügel – einer der „drei Freunde des Winters“ (Kiefer, Bambus, Pflaume) – tritt unserem über das Bild wandernden Blick entgegen. Hinter dem bemoosten Baum mit weißen ume-Pflaumenblüten ist das niedrige Buschwerk von Bambus und blühender Kamelie am Fluss zu sehen.

Der nach links ausgerichtete Chinahüßl auf dem verschneiten Baum gibt uns die Blickrichtung vor und suggeriert gleichzeitig eine imaginäre Weite des Bildraums über das physische Format hinaus. Die hintereinander gestaffelten Bildmotive und die diagonale Anordnung des Pflaumenbaums zum Reiherpaar auf der gegenüberliegenden Uferseite stellen effektvolle bildnerische Stilmittel dar, um dem in Gold gehaltenen abstrakten Bildraum Tiefenwirkung zu verleihen.

Die mit Mineralpigmenten und Tusche ausgeführte Malerei versinnbildlicht den langsamen Verlauf der (Jahres-)Zeit. Die sanfte Strömung des Flusses über den gesamten Bildraum ist die stete Begleiterin unserer virtuellen Wanderung durch die vom Herbst in den Winter übergehende Landschaft. MWE

#### FOLDING SCREEN WINTER

This six-part folding screen from the 18th century (the left part of a pair) shows the full splendor of the colder months. The journey through a snowscape, painted on a golden ground, proceeds from right to left, in accordance with the Japanese reading direction. On the right, a pair of white herons is standing in the stylized, flat body of water, surrounded by tall, wilting reeds, a symbol of autumn. The golden clouds, still visible on the first two panels, soon dissipate; a snow-covered plum tree on a mound of earth – one of the "three friends of winter" (pine, bamboo, plum) – meets our gaze as our eyes wander over the picture. Behind the mossy tree with white ume plum blossoms, we can see a low bush of bamboo and flowering camellia on the riverside.

Facing left on the snow-covered tree, a light-vented bulbul directs our line of sight while simultaneously suggesting an imaginary expansion of the pictorial space beyond its physical format. Arranged one after another, the visual subjects and the placement of the plum tree at a diagonal to the pair of herons on the opposite side of the river, are effective artistic devices that lend depth to the entirely golden abstract pictorial space.

Executed in mineral pigments and india ink, this painting symbolizes the slow course of time – and the seasons. The gentle flow of the river across the entire composition is our constant companion on our virtual stroll through the landscape as it transitions from autumn to winter. MWE





OHRRINGE, 2019  
Gelbgold, Weißgold,  
Spessartin-Granate, Spinelle, Türkis,  
Zuchtperlen, Diamanten

EARRINGS, 2019  
Yellow gold, white gold,  
spessartite garnets, spinels,  
turquoise, cultured pearls,  
diamonds

Private Sammlung  
Private collection



PLUIE D'ÉTÉ  
LANGE HALSKETTE, 2019  
Gelbgold, Weißgold, Spessartin-  
Granate, rosa Spinelle, Turmalin,  
Türkis, Zuchtperlen, Diamanten

PLUIE D'ÉTÉ  
LONG NECKLACE, 2019  
Yellow gold, white gold, spessartite  
garnets, pink spinels, tourmaline,  
turquoise, cultured pearls, diamonds

Signature High Jewelry  
Collection

Private Sammlung  
Private collection



PLAKAT NAPOLI  
G. Scarpati & Figlio,  
Neapel, 1948  
Flachdruck

POSTER NAPOLI  
G. Scarpati & Figlio,  
Naples, 1948  
Photographic print

MAX



Verschiedene Kunstströmungen propagierten in der ersten Hälfte des 20. Jahrhunderts eine Auflösung der Gattungsgrenzen von Malerei, Architektur, Bildhauerei und angewandter Kunst. In diesem Kontext gegründet, wurde Van Cleef & Arpels zu einem führenden Vertreter des Art déco und – Anfang der 1930er Jahre – des Modernismus. Die Kreationen zeichnen sich durch Vereinfachung der Ornamentik, Geometrisierung der Formen und Harmonie von Fläche und Volumen aus. Besonders deutlich zeigt sich diese ästhetische Ausrichtung an den Kunstobjekten. Die Maison ist darauf bedacht, dem Alltäglichen und Funktionalen Luxus und Kostbarkeit zu verleihen. Nach diesem Prinzip wurde 1933 die Minaudière entworfen, ein äußerst funktionales Kosmetiktäschchen, das mit seinen Unterteilungen Platz für alles bietet, was eine stilbewusste Dame der 1930er Jahre benötigte. Als in den 1970er Jahren das Interesse am Art déco wiedererwachte, nahm Van Cleef & Arpels erneut Kompositionen auf, die an die Architektur angelehnt waren. Auch die zeitgenössischen Kreationen führen dieses Erbe fort: etwa die Halskette *Belle de Jour* aus der Kollektion *Trésors Révélés* von 2006, inspiriert von einem Entwurf aus den 1920er Jahren.

Dem Gebrauchsgegenstand Luxus und Kostbarkeit zu verleihen war auch ein Anliegen der 1903 gegründeten Wiener Werkstätte (WW). Das MAK bewahrt den Nachlass dieser Institution, die dem Kunsthandwerk der Wiener Moderne ihren Stempel aufgedrückt hat. Er besteht aus Zehntausenden Entwurfszeichnungen und Stoffmustern sowie wertvollem dokumentarischen Material. Das stets für zeitgenössische Kunst aufgeschlossene Museum erwarb auch regelmäßig Objekte direkt aus der WW bzw. aus der Nachlassauktion des 1932 aufgelösten Unternehmens. Dessen Gründer Josef Hoffmann und Koloman Moser entwickelten eine Formensprache, die mit ihrer Geometrie und architektonischen Strukturen dem floralen Jugendstil diametral widersprach: Radikalität und Raffinesse fanden hier auf verblüffende Weise zueinander. Die WW nahm damit Art déco und Bauhaus deutlich vorweg. Als Vorbild diente das Biedermeier: „Alles ist einfach und glatt“, so Johann Wolfgang von Goethe über den Stil seiner Zeit. Die Kostbarkeit lieferte das verwendete Material, den subtilen Dekor entwickelte man aus Konstruktion und Funktion der Gegenstände.

During the first half of the 20th century, several artistic movements promoted a dissolution of the boundaries between painting, architecture, sculpture, and decorative arts. Born precisely in this context, Van Cleef & Arpels became a key figure of Art Deco and then, at the dawn of the 1930s, of Modernism. Its creations stood out with their simplified ornamentation, geometrized shapes, and harmonious volumes and planes. This aesthetic direction was particularly evident in its production of *objets d'art*. Van Cleef & Arpels strove to add a luxurious and precious touch to functional, everyday objects. Upholding this vision, the Minaudière was invented in 1933. Absolutely functional, this case was divided into compartments to hold everything that an elegant woman from the 1930s could possibly need. In the 1970s, with the renewed interest in Art Deco, Van Cleef & Arpels jewelry returned to architectural compositions. A heritage continued in the Maison's more contemporary creations, showcased by the *Belle de Jour* necklace from the *Trésors Révélés* High Jewelry Collection in 2006, inspired by a project developed in the 1920s.

Investing practical objects with luxury and value was one of the stated aims of the Wiener Werkstätte (WW), which was founded in 1903. The MAK holds the estate of this institution that left an indelible mark on the decorative arts of Viennese Modernism. It comprises thousands of design drawings and fabric patterns, as well as valuable documentary material. Always receptive to contemporary art, the museum also regularly acquired objects straight from the WW, as well as from the bankruptcy auction after the company's liquidation in 1932. Its founders—the architect Josef Hoffmann and the painter Koloman Moser—had developed a design vocabulary that was the polar opposite of the floral Art Nouveau. Its creations are characterized by geometric structures and architectural forms: amazingly, the WW managed to marry radicality and sophistication, thereby predating Art Deco and the Bauhaus by many years. The cooperative's designs were modeled on Biedermeier creations from the early 19th century. "Everything simple and smooth," as Johann Wolfgang von Goethe described the style of his age. The objects' value was ensured by the materials used; their subtle decor was discernibly developed on the basis of their construction and function.

# ARCHITECTURE





SILHOUETTE BLUME  
BROSCHEN,  
1937-1938  
Gelbgold, Weißgold, Rubine,  
Diamanten

SILHOUETTE FLOWER  
CLIPS, 1937-1938  
Yellow gold, white gold,  
rubies, diamonds

Van Cleef & Arpels  
Collection

Max Srejschek  
ENTWURF FÜR DEN  
WIENER-WERKSTÄTTE-  
STOFF SIROCCO  
Wien, 1929  
Bleistift, Tusche, Gouache

DESIGN FOR THE  
WIENER WERKSTÄTTE  
FABRIC SIROCCO  
Vienna, 1929  
Pencil, India ink, gouache

MAX











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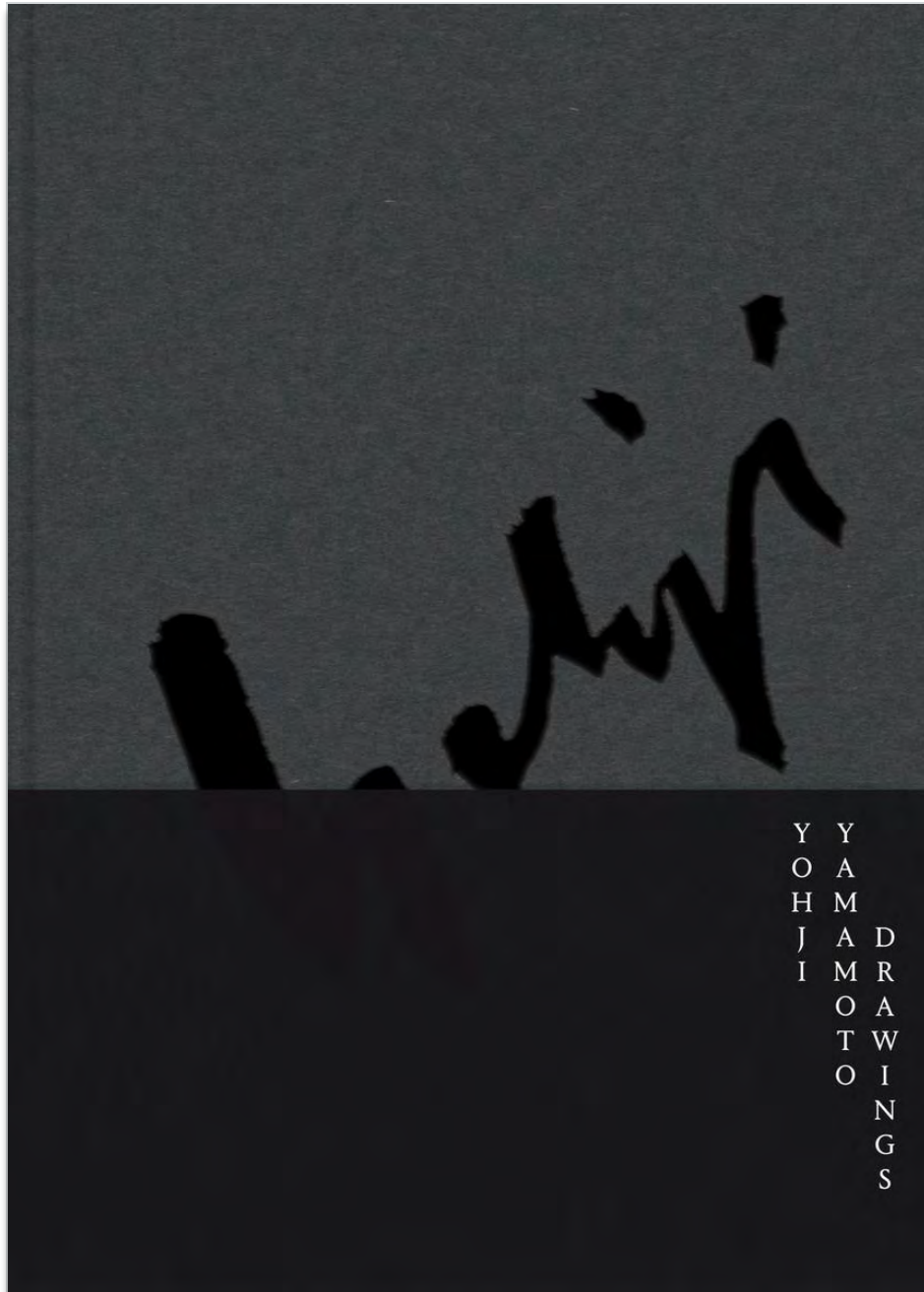
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# Yohji Yamamoto Drawings

Alexandre Samson

A collection of never-before published drawings from legendary Japanese designer Yohji Yamamoto, shining a light on the creative process behind his radical work.

- Flaming coats, slumped figures and elegant dresses: Yohji Yamamoto's drawings are far more than simply preparatory sketches: they are a glimpse into his unique vision of fashion. However, they have never been fully explored, and only a few examples have been seen by the world at large.
- Written by Alexandre Samson and with images directly selected by Yamamoto himself, as well as design support from Peter Saville, *Yohji Yamamoto Drawings* reveals previously unpublished drawings to offer readers unparalleled insight into the designer's creative world.
- Featuring both menswear and womenswear designs and sketches, they reflect an artist committed to exploring the limits of fashion. This official book is a vital publication not only for Yamamoto's fans, but for all fashion lovers.

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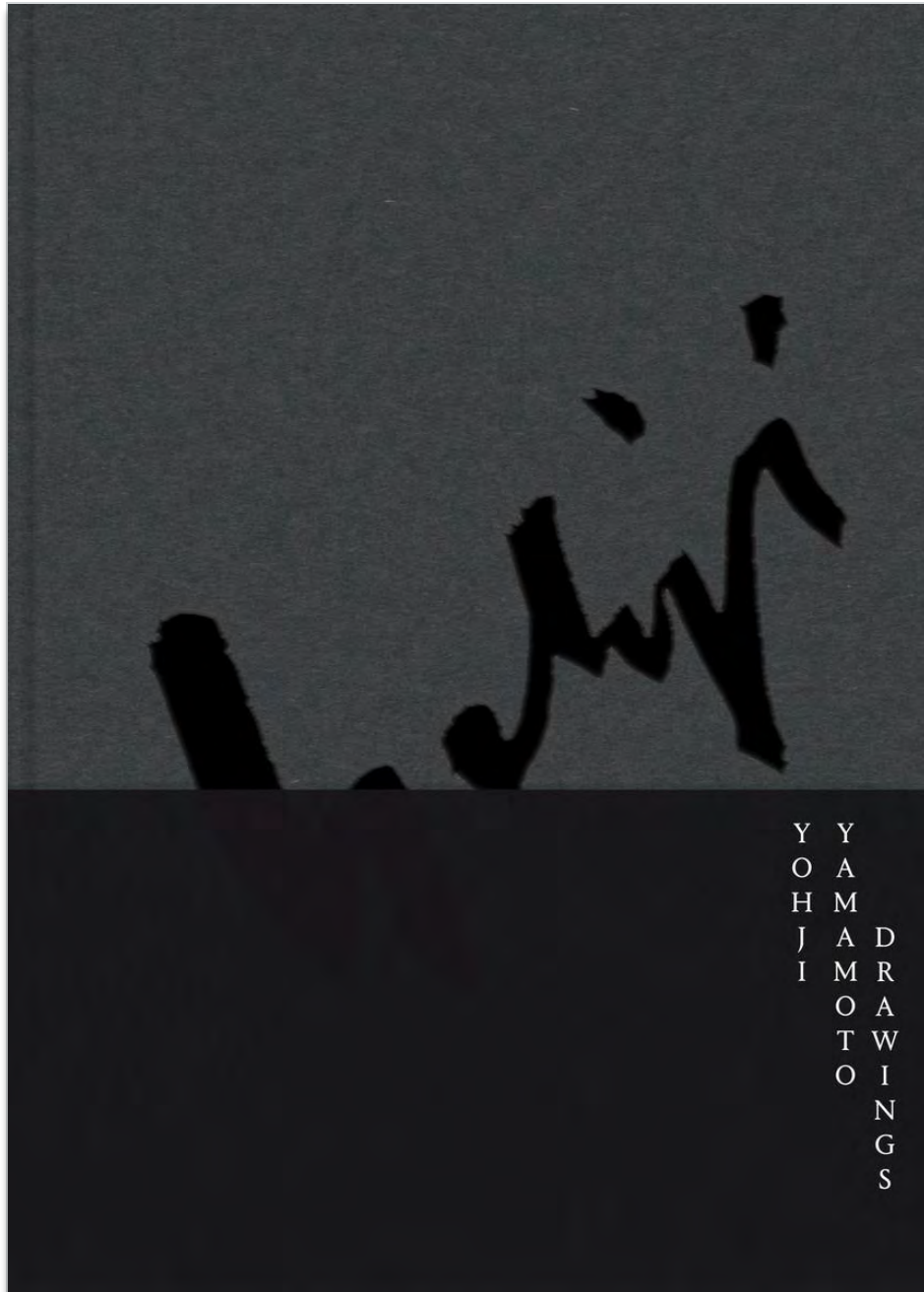












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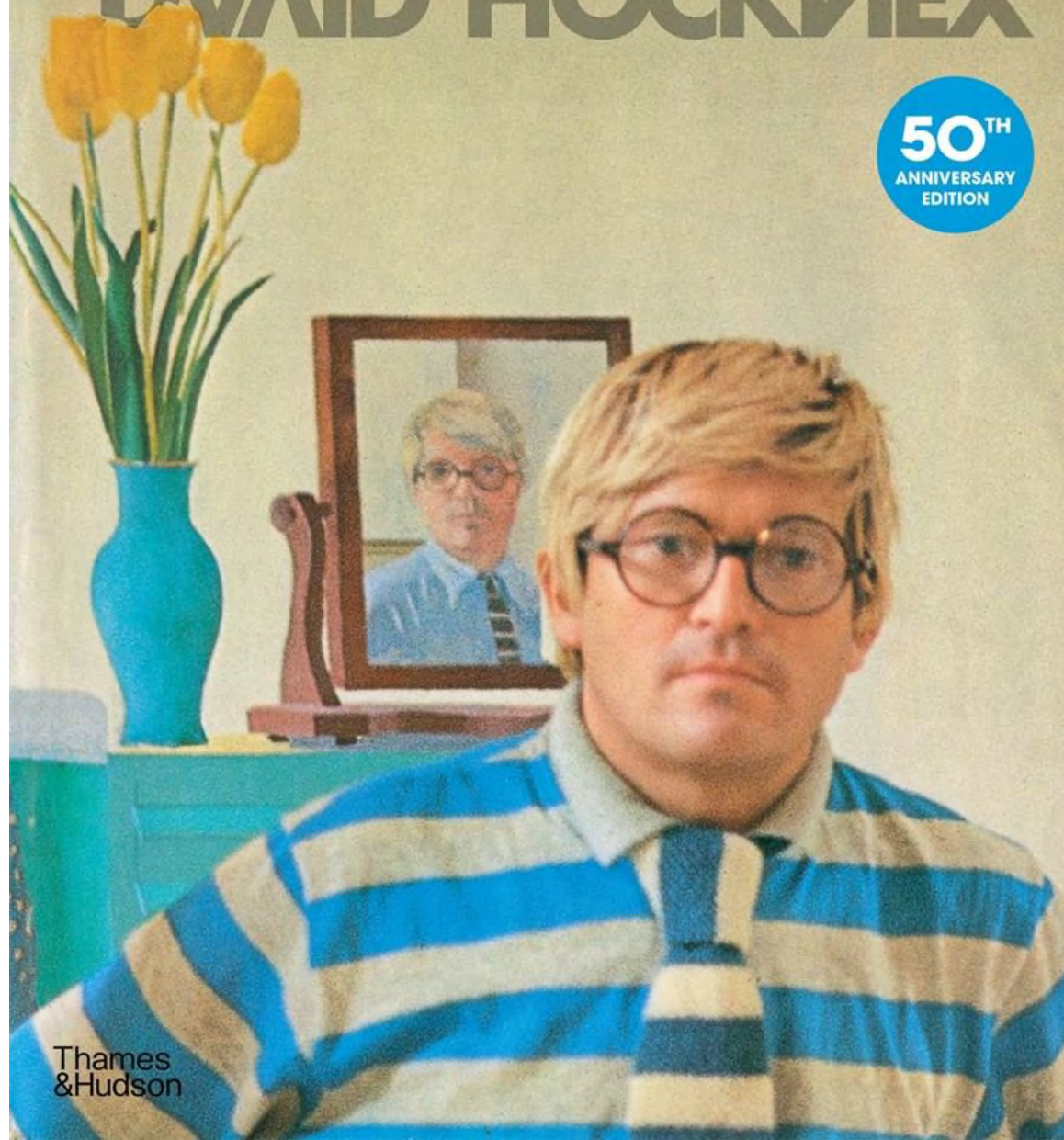
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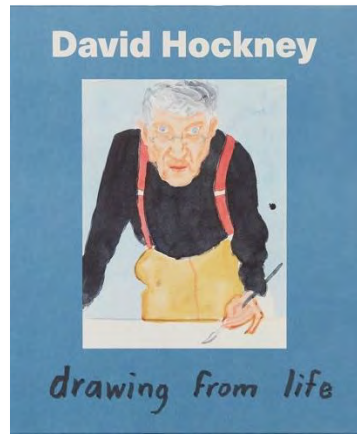
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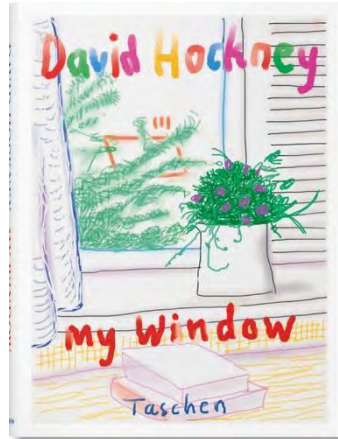


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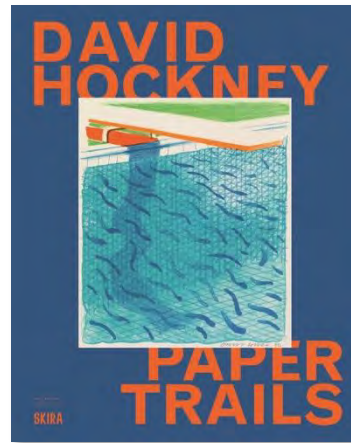
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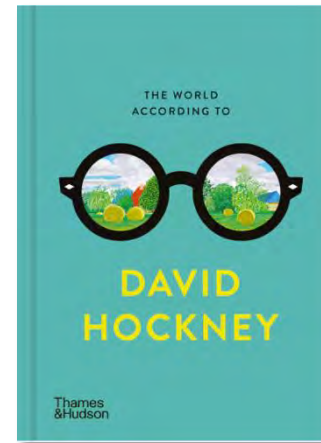
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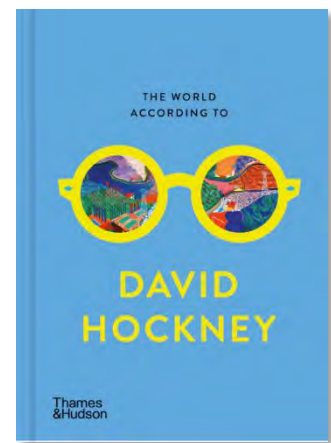
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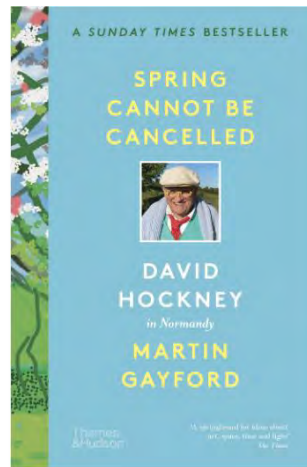
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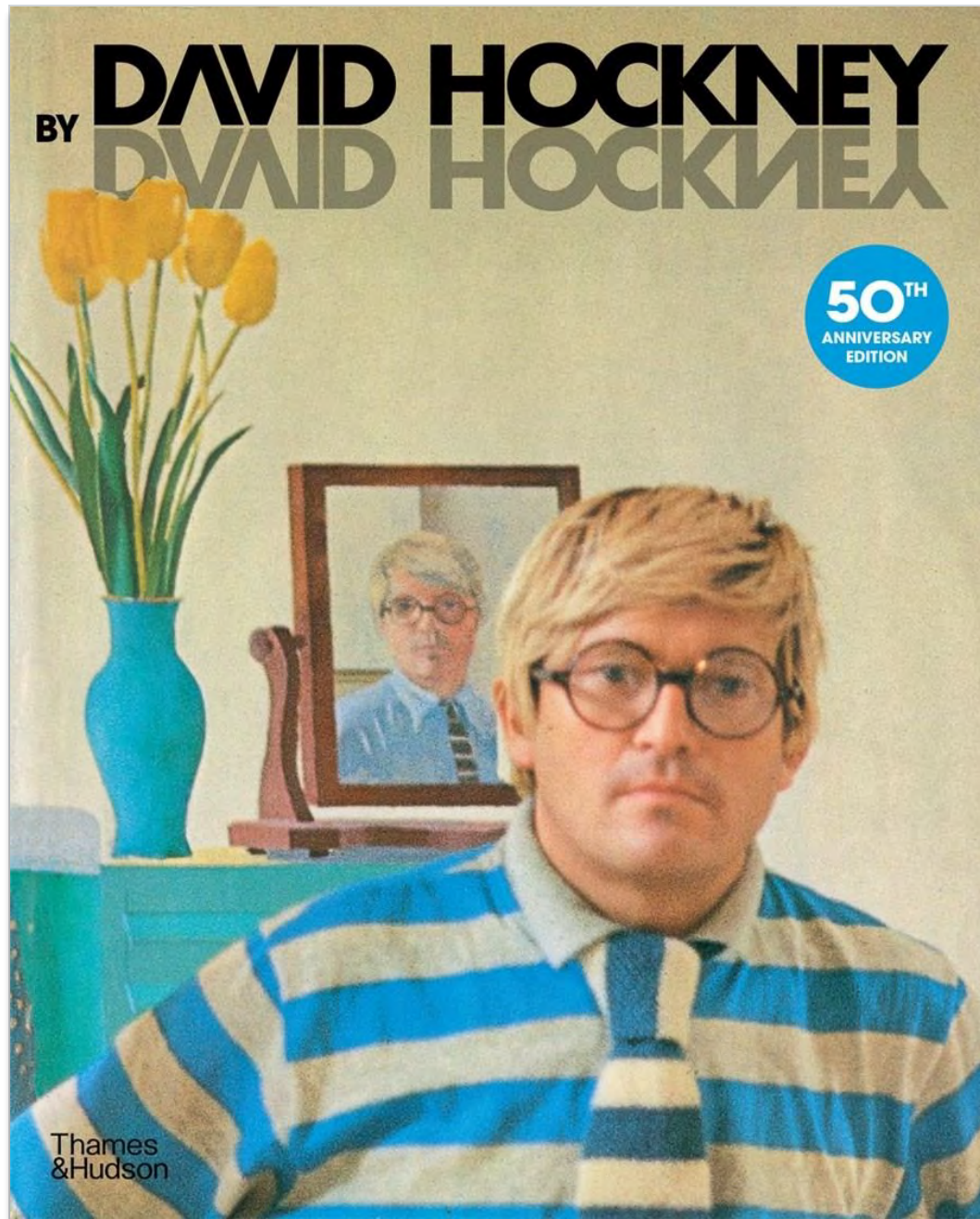
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# David Hockney by David Hockney

David Hockney and Nikos Stangos

A special, fiftieth-anniversary edition of David Hockney's witty, candid and revealing account of his life and work.

- *David Hockney by David Hockney* was first published in 1976 and grew out of twenty-five hours of recorded conversation with the artist. A carefully crafted, collaborative memoir, this special full-colour edition marks the fiftieth anniversary of the book's first publication.
- The book's fascination lies not only in the fact that the text is entirely Hockney's own - so that his life-story is given full clarity - but also that it reproduces his paintings, graphic work and drawings.
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3 The Cha-Cha that was Danced in the Early Hours of 24th March 1961

4 A Grand Procession of Dignitaries in the Semi-Egyptian Style 1961



*I first began writing this Life of mine in my own hand ... but it took up too much of my time and seemed utterly pointless. So when I came across a son of Michele Caro, of Fieve a Grappino, a young boy of about fourteen who was in a poor state of health, I set him to the task. And while I worked I dictated my Life to him, with the result that as I quite enjoyed doing this I worked much more keenly and produced a good deal more. So I left the burden of writing to him and I hope to carry on with the story as far as my memory allows.*

*No matter what sort he is, everyone who has to his credit what are or really seem great achievements, if he cares for truth and grandness, ought to write the story of his own life in his own hand, but no one should venture on such a splendid undertaking before he is over forty.*

The Life of Benvenuto, the Son of Giovanni Cellini,  
Written by himself in Florence, 1538

## DAVID HOCKNEY by David Hockney

It is very good advice to believe only what an artist does, rather than what he says about his work. Any respectable art historian would never go only by an artist's words; he would look for evidence of them in his work. I think it was Sickert who said somewhere: Never believe what an artist says, only what he does; then he proceeded to write a book. After an artist has done the work, it's reasonably easy to theorize about it, but to theorize about it beforehand could be disastrous. I don't think one should do it even if one has the inclination. People interested in painting might be fascinated by an artist's statements about his work, but I don't think one can rely on that alone to learn about an artist's work, which is all trial and error.

I was born in Bradford in 1937. I have three brothers and a sister. I was the fourth child; I have one younger brother. Two of them live in Australia, my eldest brother still lives in Bradford, and my sister is a district nurse in Bedfordshire. Until I was eleven, I went to the local council school in Bradford, where my brothers and sister went. Then I went to Bradford Grammar School on a scholarship; my eldest brother had also had a scholarship there, but he left the year I commenced, in 1948. My other brothers went to a different school. I always say I hated it. I wasn't really happy there; I was probably too bored.

At the age of eleven I'd decided, in my mind, that I wanted to be an artist, but the meaning of the word 'artist' to me then was very vague – the man who made Christmas cards was an artist, the man who painted posters was an artist, the man who just did lettering for posters was an artist. Anyone was an artist who in his job had to pick up a brush and paint something.

It's difficult to say why I decided I wanted to be an artist. Obviously, I had some facility, more than other people, but sometimes facility comes because one is more interested in looking at things, examining them, and making a representation of them, more interested in the visual world, than other people are. When I was eleven, the only art you saw in a town like Bradford was the art of painting posters and signs. This was how one made one's living as an artist, I thought. The idea of an artist just spending his time painting pictures, for himself, didn't really occur to me. Of course I knew there were paintings you saw in books and in galleries, but I thought they were done in the evenings, when the artists had finished painting the signs or the Christmas cards or whatever they made their living from.



*Francis working in his bedroom at home*



*Francis in the bedroom of the carriage he owned at St Leonards-on-Sea*

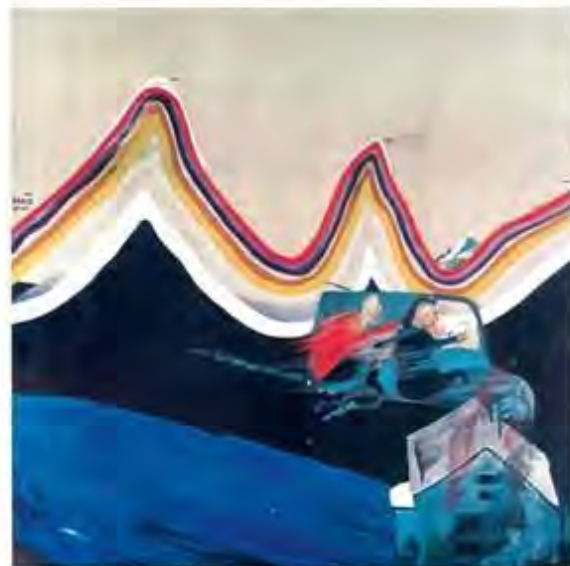


*Francis and his fellow students at the School of Art in Bradford*

on this course said they wanted to be teachers – it was regarded as the teacher training course. I told them I wanted to change to the painting course. Ah, you want to be a teacher. No, no, I said, an artist – it seemed to me to be giving in already if you said ‘teacher’. I thought you should teach only after you had practised the art for a while on your own; otherwise you wouldn’t know what to teach. They tried again to put me off; they said Do you have a private income? I said What’s that? I don’t know what a private income is. They said You’ll never make a living as a painter. Most people never will but, again, it seems a rotten thing to say to somebody of sixteen, if he’s keen. I would never say that to somebody of sixteen. Anyway, I wasn’t put off, and I changed to the course for the National Diploma in Design. You studied a main subject and a subsidiary subject for two years; my main subject was painting, and my subsidiary was lithography. Then the last two years you could specialize in one subject, which for me was painting. It meant that for four years all you did was draw and paint, mostly from life; for two days a week you did life painting, two days a week what they called figure composition, which had to be realistic, from life, and one day a week drawing. During the first two years one day a week was devoted either to perspective or anatomy. The training was completely academic. In the last year a lady gave a few lectures on art history and for your final examination you had to write an essay on an artist or a school of painting. I wrote on Kokoschka and Soutine. Strange.

I was interested in everything at first. I was an innocent little boy of sixteen and I believed everything they told me, everything. If they said You have to study perspective, I’d study perspective; if they told me to study anatomy, I’d study anatomy. It was thrilling, after being at the Grammar School, to be at a school where I knew I would enjoy everything they asked me to do. I loved it all and I used to spend twelve hours a day in the art school. For four years I spent twelve hours there every day. There were classes from nine-thirty to twelve-thirty, from two to four-thirty and from five to seven; then there were night-classes from seven to nine, for older people coming in from the outside. If you were a full-time student you could stay for those as well; they always had a model, so I just stayed and drew all the time right through to nine o’clock.

What you look at is important when you are that young. Most of the art I saw was at the art school. In those days there were very few art books and the library was very small; I can remember the arrival of the first big art books with colour pictures, the Skira books from Switzerland. I pored over them – they were books on nineteenth-century French painting, the impressionists. I didn’t make my first trip to London until I was nineteen, which meant the only real paintings I’d ever seen were in Bradford, Leeds, Manchester and York. The Leeds Art Gallery had quite good pictures. In those days they had the great big Rembrandt equestrian picture which is now in the National Gallery, and they had one or two French pictures, and Flemish ones. The only contemporary art we saw was English. When I was first at the art school we saw work by people like Keith Vaughan, John Minton, the early St Ives abstractionists, Terry Frost, who became the Gregory Fellow at Leeds University as a painter; by 1957 we knew Roger Hilton’s work. In my last year, when we’d already done a lot of drawing, I realized how academic the art school was and I began to think, the whole problem is, I don’t know anything about modern art. They liked Sickert; Sickert was the great god and the whole style of painting in that art school – and in every other art school in England – was a cross between Sickert and the Luston Road School. That was the problem later, when people thought the art schools were in a mess; in a sense they were, because everyone was painting the same thing. On the other hand, if you’re a twenty-year-old, what does it matter? They’re all doing the same thing now; they just put boards on the floor instead. But it doesn’t matter.



5 *Tea Drinking in an Italianate Style 1961*

6 *Flight into Italy – Swiss landscape 1962*





7 *The Second Marriage* 1963



*Bacon at eighteen, photographed by Douglas Bolton. Reproduced by courtesy of Kenneth Cose.*

I have extensive photographs of that trip; it was like an *Easy Rider* in a Volkswagen. Nice pictures of Colorado when it was snowing.

When we reached California I rented a tiny little penthouse in Santa Monica, old-fashioned, built in 1934, which for California is very old. It was like being on the *Queen Mary*, with the mist in the morning, in winter—in Santa Monica they get a bit of mist coming in from the sea—and it was very nice. They were very happy times; once we were in the house, I didn't care if I went out to see anybody or not, whereas before that, when I lived in California, I was a roamer, I had to go out. It was because of Peter. Why should I go to a bar and roam around? There was no need for it. Perhaps if he'd been of an age to go into bars we might have done, I don't know, but he didn't want to, he didn't bother.

Before we moved into the penthouse, Peter had been living across the street in this little wooden house with two other students whom I knew as well, they'd been in my class. I got a very small room in this little wooden house to paint in. A wooden house, five people lived in it, and it had a lovely big garden. Doesn't exist any more. It's now an apartment block with probably two hundred people living in the same space. It's the way things change.

Then I thought I'd do a double portrait. I'd done the portrait of Patrick Procktor in England, *The Room*, Manchester Street, and the year before I'd done the one of Nick Wilder. And I'd done paintings with two figures before, the Marriage pictures and the Domestic Scenes. But a specific double portrait, no, I decided I'd like to paint Christopher Isherwood and Don Bachardy. So I started doing a lot of drawings of Don and Christopher, not compositions of the picture, just drawings of the faces, to get to know the faces and what they're like. Then I took a lot of photographs of them in a room, trying to find compositions, how to do it, and whenever I said Relax, Christopher always sat with his foot across his knee, and he always looked at Don. Don never looked that way; he was always looking at me. So I thought, that's the pose it should be. And I began the picture.

It's set in their house, a few blocks from my studio, and it's painted quite simply, large areas of colour. The still life on the table I arranged in life. They never had books on the table. I remember somebody asked why there were four books in front of Don and only three books in front of Christopher. Was this because Don wasn't as well-read and needed more? Amazing what people read into pictures. There are four books because I needed four to balance it out. The corn-cob was always on the table. It's part of the little formal still life. I thought it made a nice space. Everything happens in the bottom half of the painting. The top half is very simple, but you couldn't cut it off, it makes the space. If you start on the right and you follow Christopher across to Don, then you come to the books, you move round in a circle looking at the still life and the figures. It was arranged in that kind of way, composition-wise; it's a circle, you're going round. In a circle you can go round any way, as long as there's no waiting in it. Normally you read from left to right, like in a book. I think people are still used to looking that way, from left to right, and then if it doesn't work they read it the other way. But if you want it to be read up and down, you have to work on it hard. The natural thing is reading across. That's why you follow Christopher's gaze towards Don; and then you're immediately bounced back by Don's face.

One of my methods of painting, from the Royal College of Art on, was to paint a lot and then just sit in front of the picture, sometimes for an hour, without doing anything at all, quite concentrating on the picture, sometimes enjoying it, if I thought it was done all right. I got a thrill out of my own pictures; obviously, any artist does, if they're painted reasonably. If you didn't, you'd give up, wouldn't you? But I can stand and look at my paintings for a long time, deciding things, deciding what to do. I usually sit in silence then, never play music.



187 *Beverly Hills Housewife* 1966  
188 *The Room*, Boston 1967



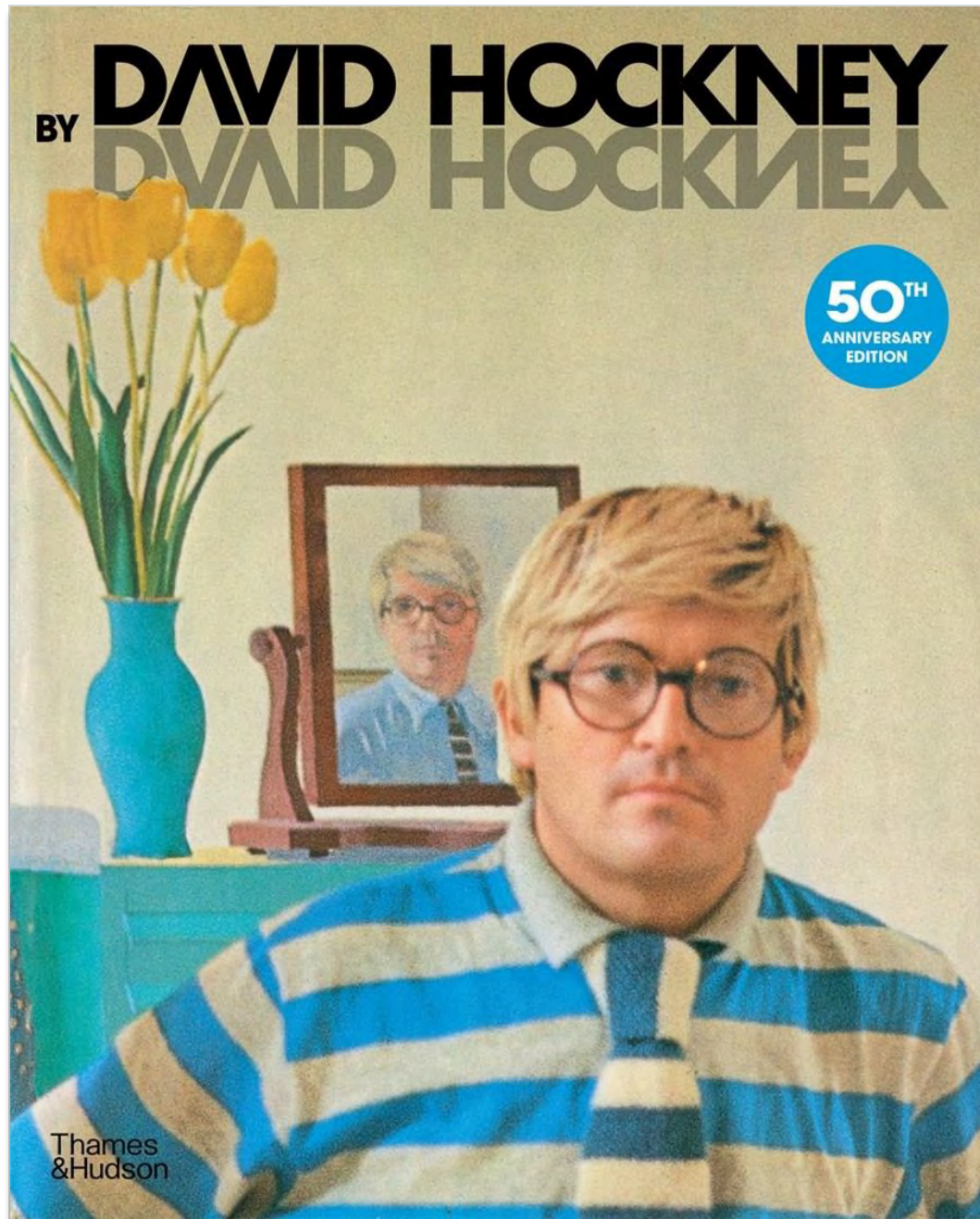




189 *A Bigger Splash* 1967



190 *A Lawn Sprinkler* 1967



# David Hockney by David Hockney

David Hockney and Nikos Stangos

A special, fiftieth-anniversary edition of David Hockney's witty, candid and revealing account of his life and work.

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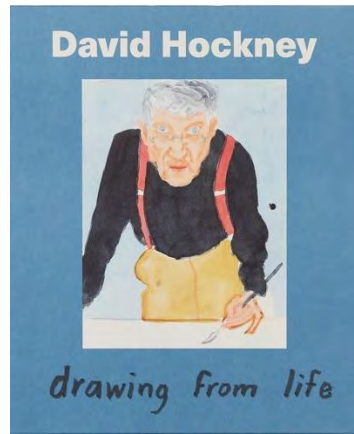


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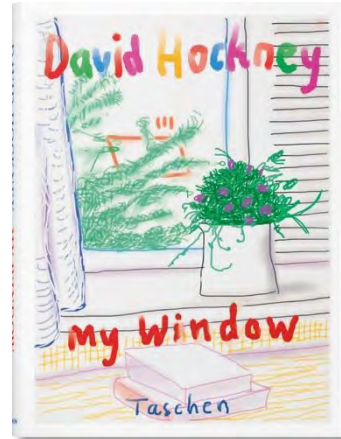
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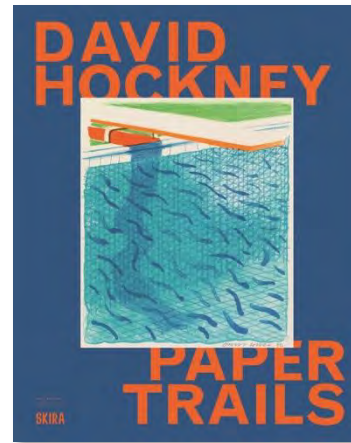
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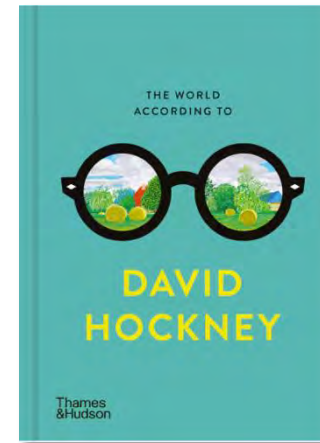
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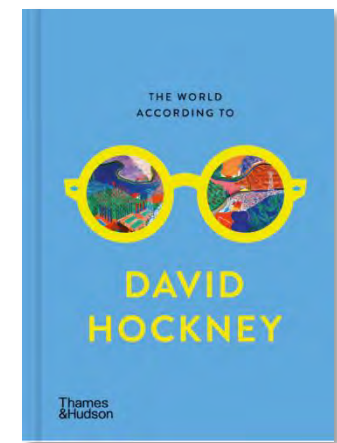
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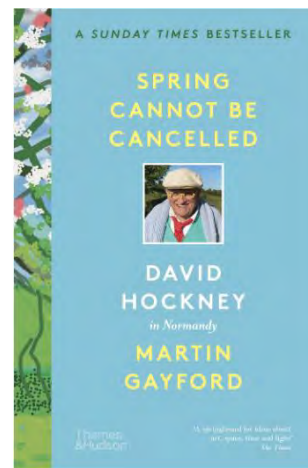
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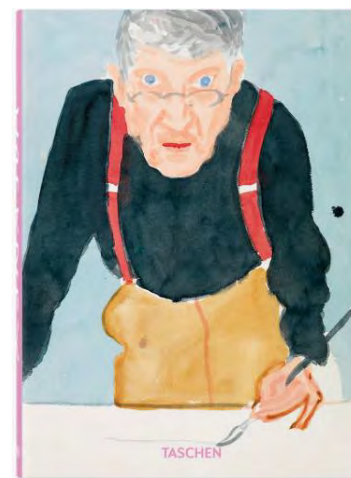
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# David Hockney

## Normandy Portraits



## David Hockney: Normandy Portraits

By (artist) David Hockney

A compact album presentation of Hockney's newest explorations in portraiture

- *David Hockney: Normandy Portraits* accompanies a major exhibition on David Hockney at the National Portrait Gallery, London. It reveals new portraits painted in Hockney's Normandy Studio between 2020 and 2022.
- *David Hockney: Normandy Portraits* illustrates around 40 acrylic on canvas works painted by Hockney at his Normandy studio - depicting his friends and visitors, including his partner JP, pop-star sensation Harry Styles, and the artist himself.
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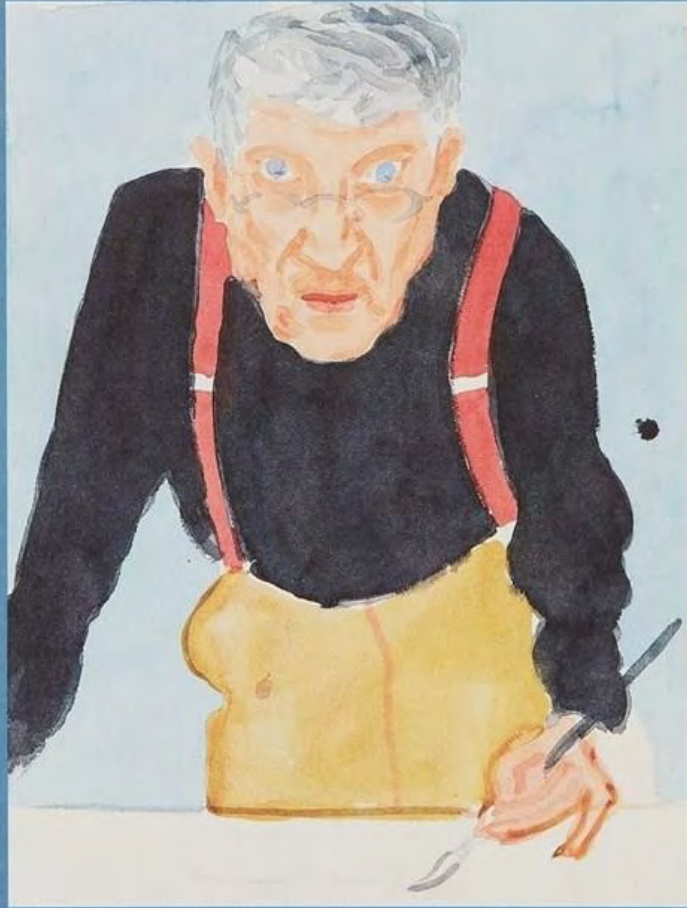
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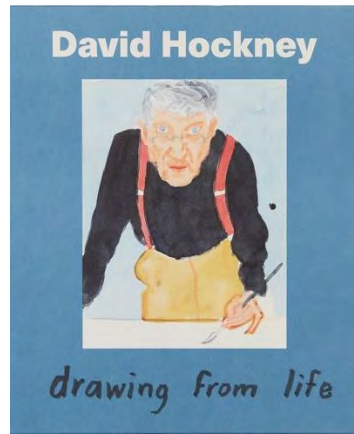
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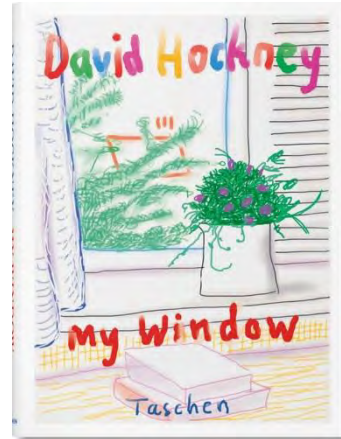
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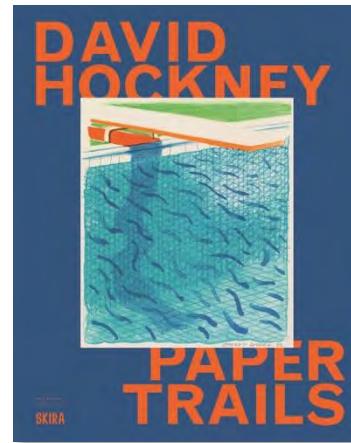
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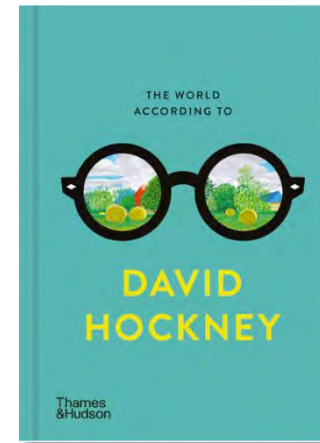
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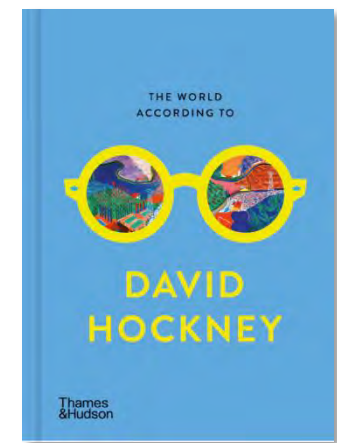
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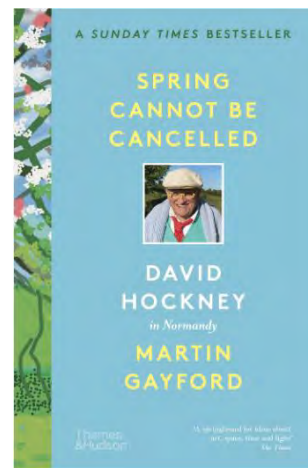
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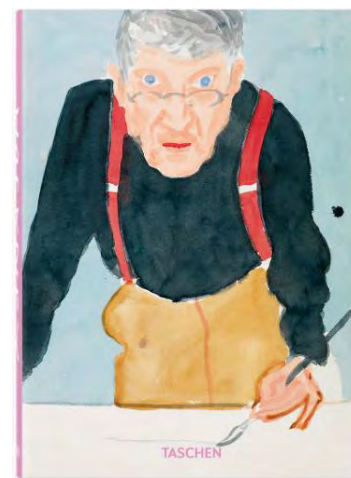
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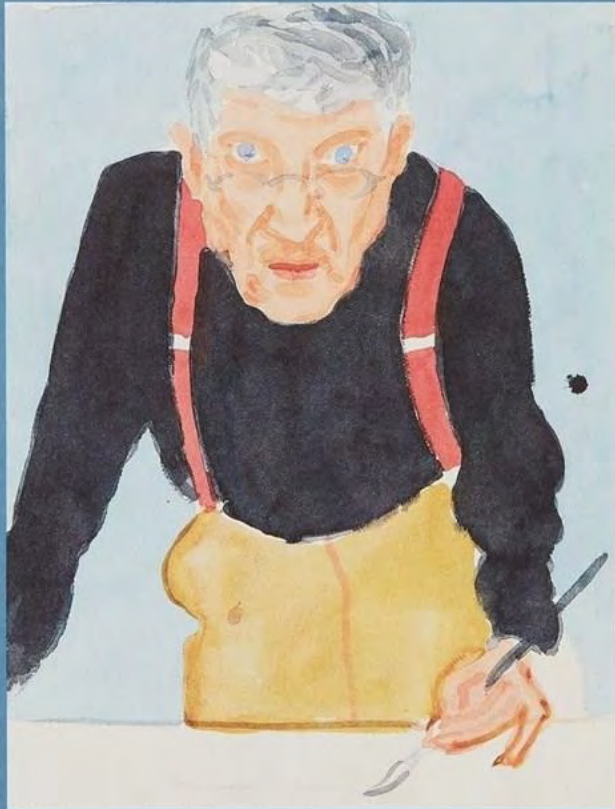
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# David Hockney



*drawing from life*

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Sarah Howgate and Isabel Seligman

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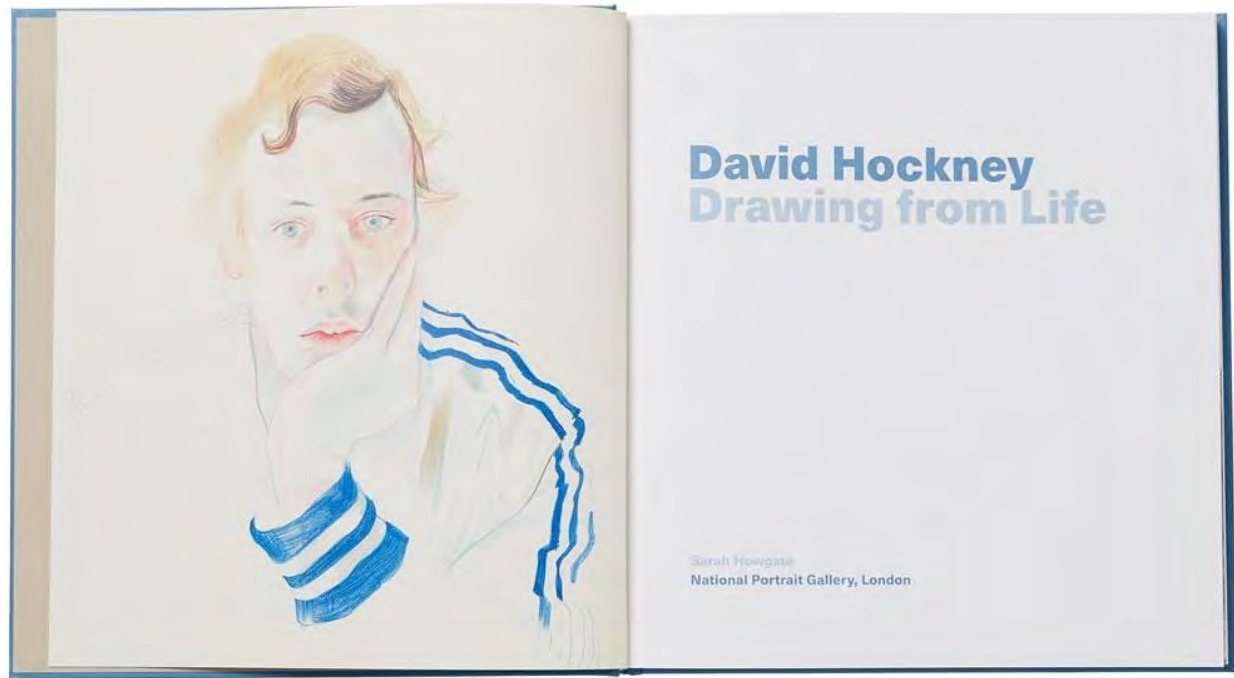
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**David Hockney**  
**Drawing from Life**

Sarah Howgate  
National Portrait Gallery, London







## Mother

Laura's Mother, a subject who, and sometimes abstractly, was always supportive of her son's desire to be an artist. A figure and person model, becoming a mother of a painting subject in his work.

'It's a very traditional thing to do, I know, painting one's parents, but I think it could be a lot more than just that ...'



## Celia

Celia Birtwell, a textile designer, known for her distinctive, colorful designs. Celia is Jackson's close friend and confidante who has inspired the artist since they first met in the 1960s when they were both at the centre of bohemian London.

'Celia has a beautiful face, a very rare face with lots of things in it which appeal to me ... To me she's such a special person.'





Cells in a Black Dress with White Flashes  
1972, Coloured pencil on paper



Cells Wearing Blue and Yellow  
1973, Coloured pencil on paper



Maurice Payre, October 9, 2000  
2000, Charcoal on paper

140

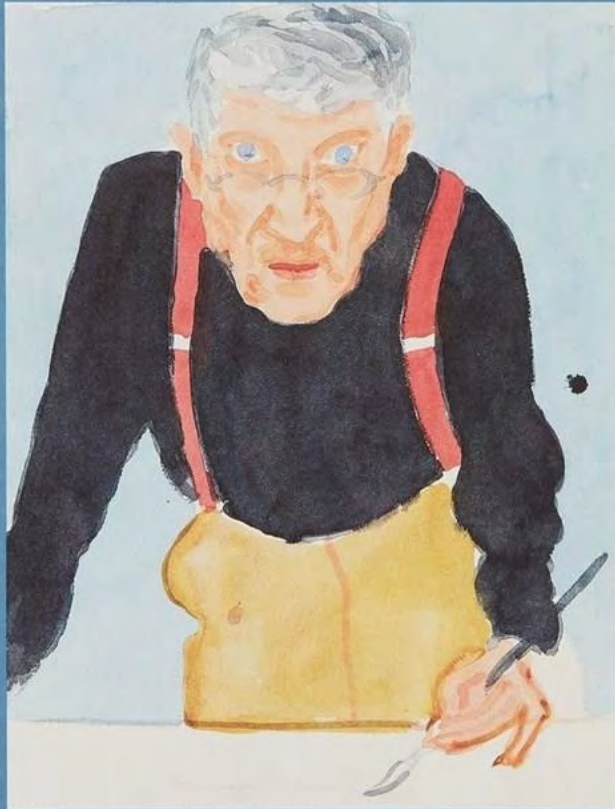


Maurice Payre  
2004, Ink and pencil on paper

141



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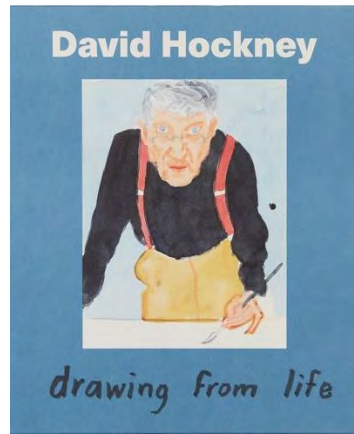
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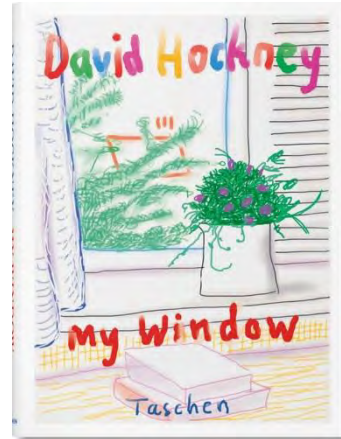




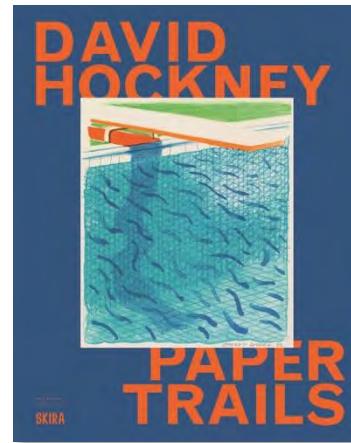
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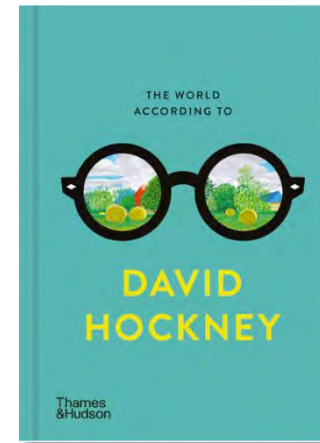
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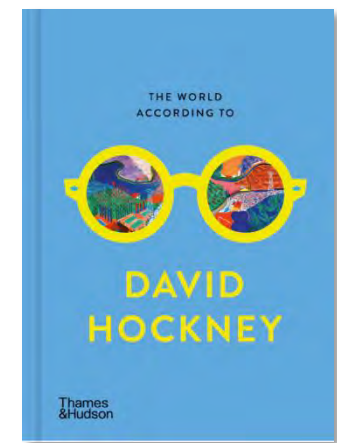
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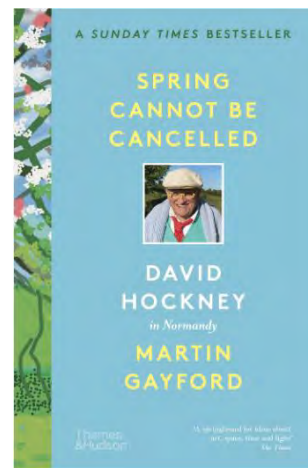
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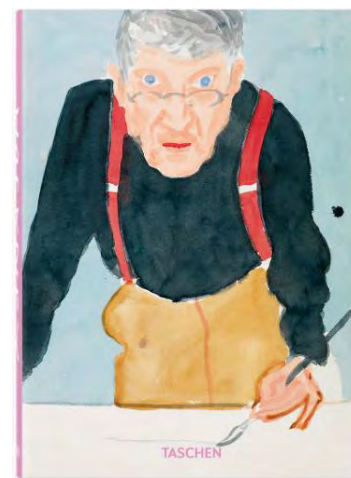
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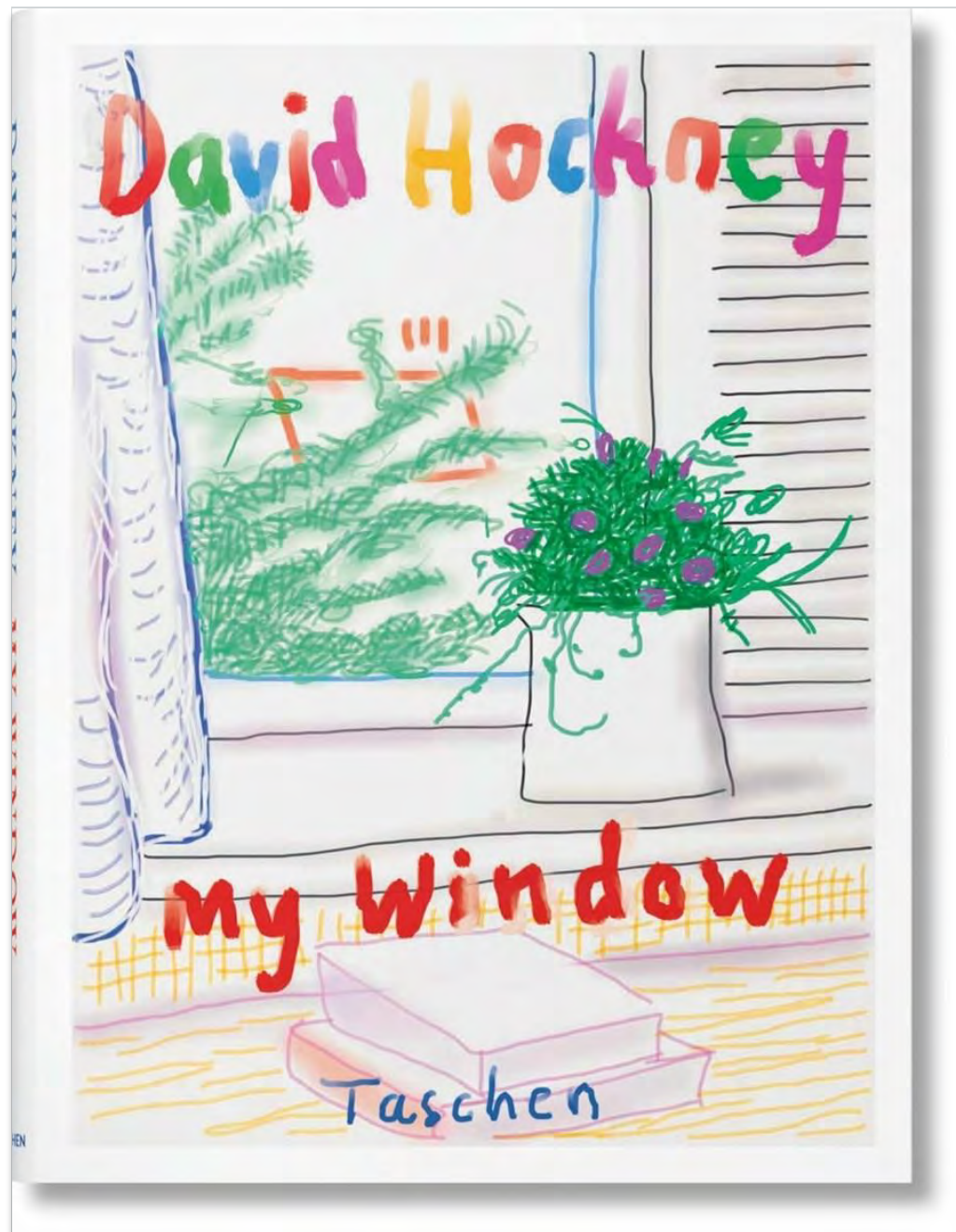


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# David Hockney

## MY WINDOW

By (artist) David Hockney

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- In 2010, Hockney started working with an iPad, and the larger screen expanded his artistic repertoire and enabled an even more complex interplay of colour, light, and line.
- Each image in this book captures a fleeting moment seen through a window in Hockney's Yorkshire home: from vibrant sunrise and lilac morning sky to peaceful night-time impressions or the sudden arrival of spring.

AU \$305.00 | NZ \$350.00

9783836593922

248 Pages | Hardcover

388 mm x 304 mm

TASCHEN





No. 187  
4th May 2009, iPhone drawing







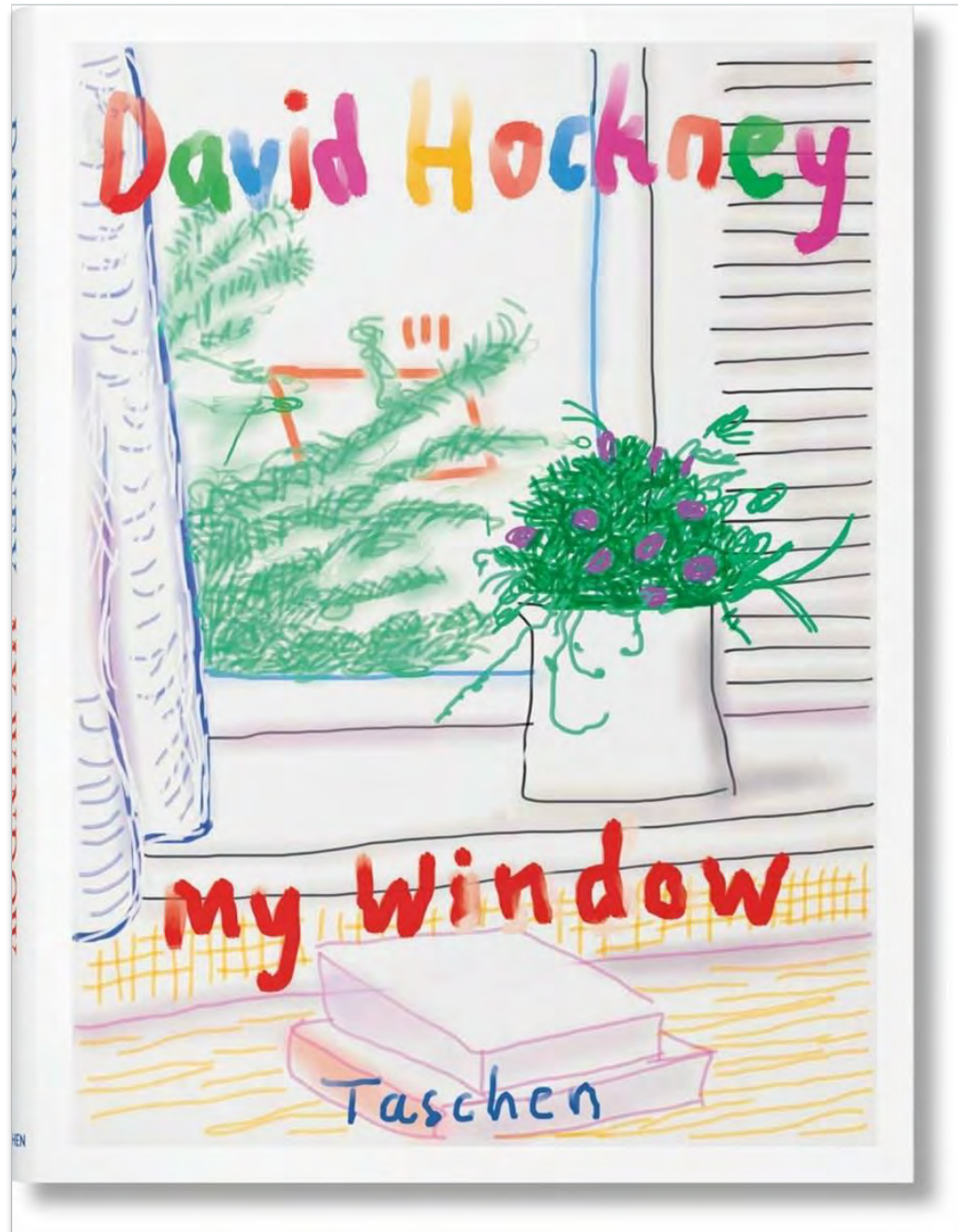












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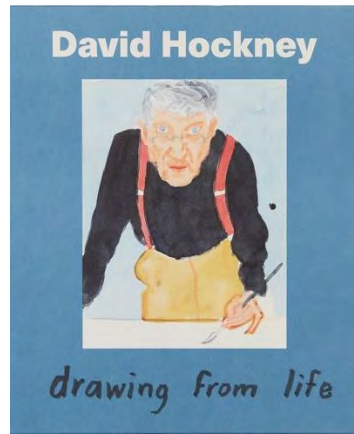
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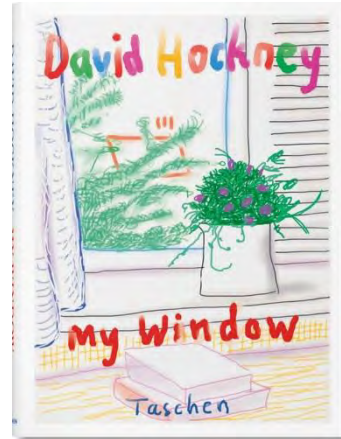
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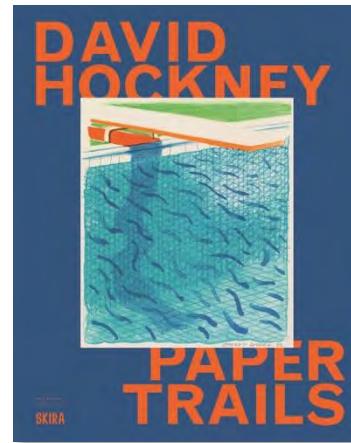
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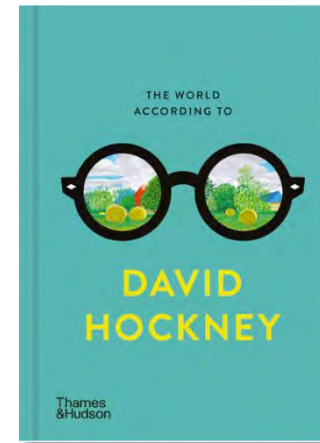
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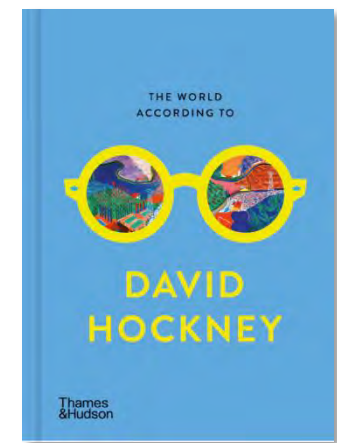
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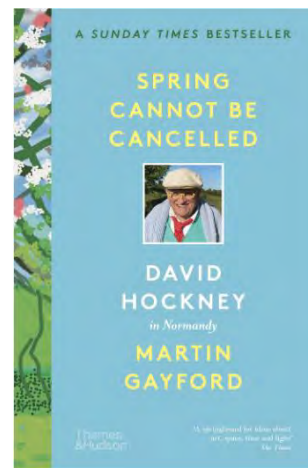
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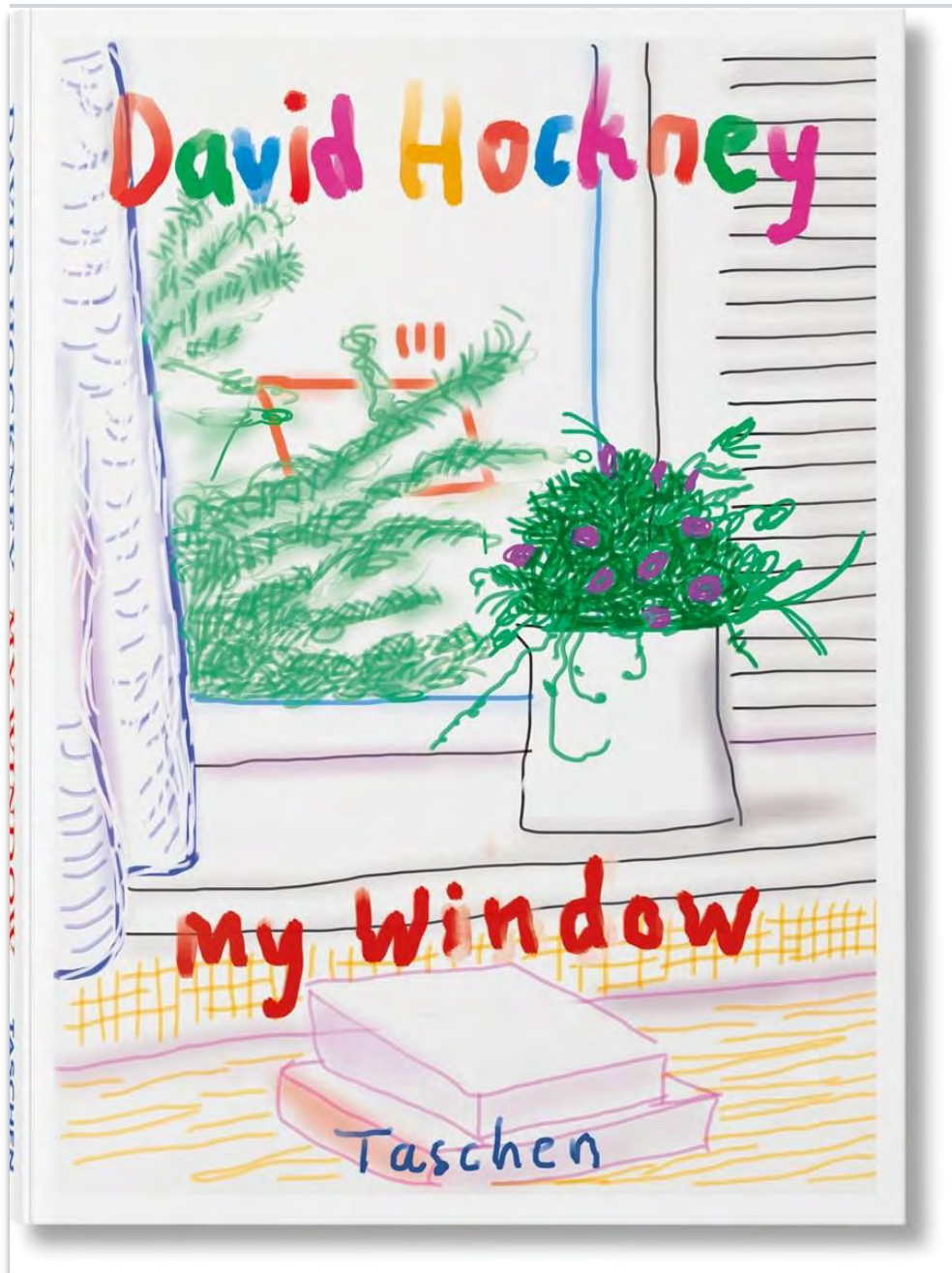


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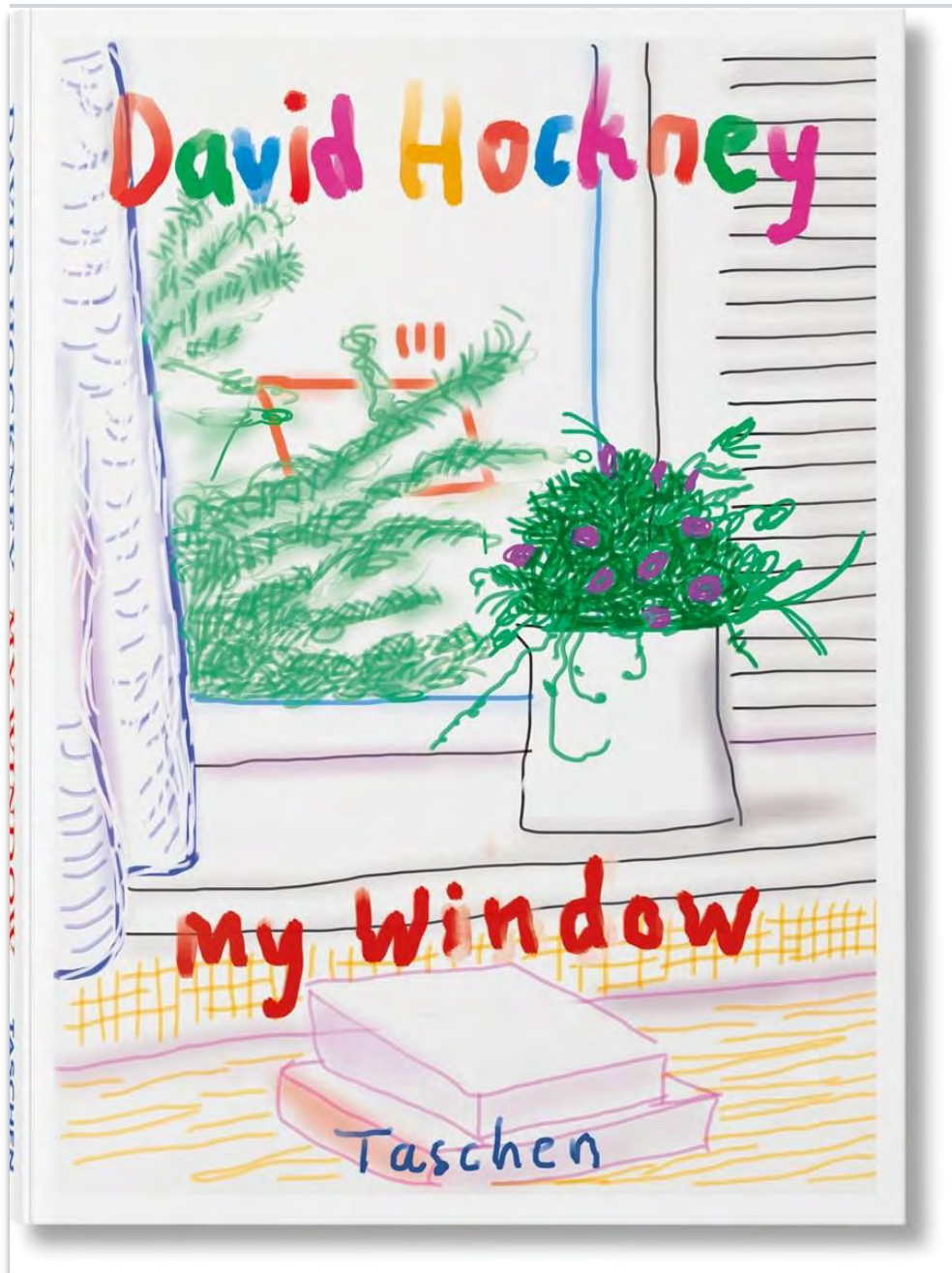












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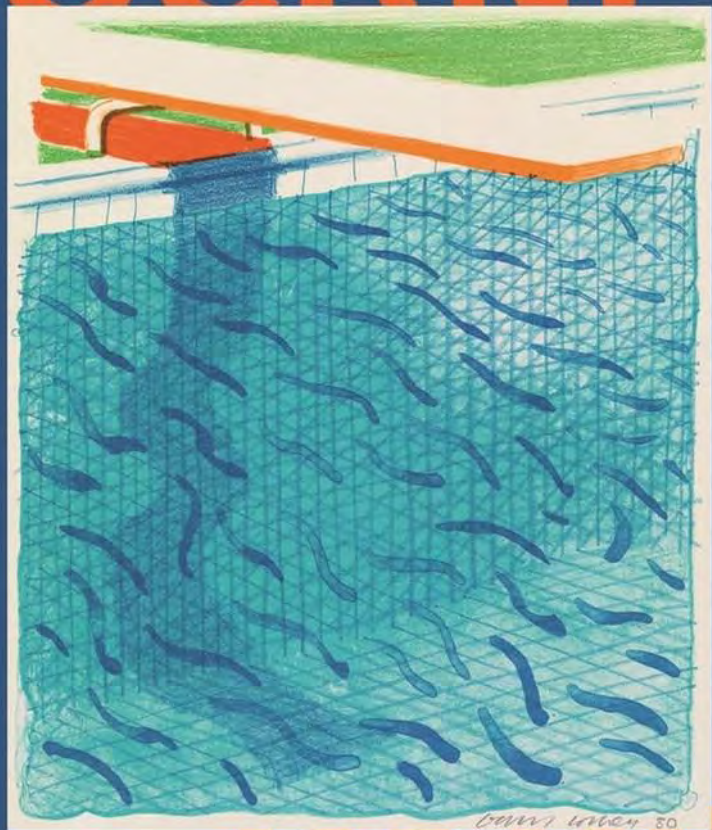
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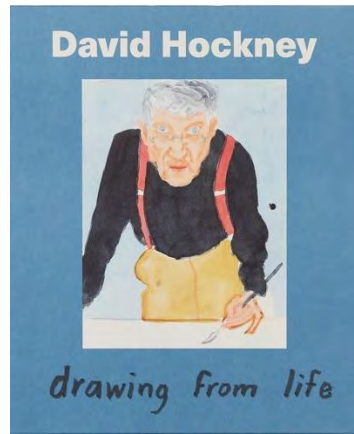
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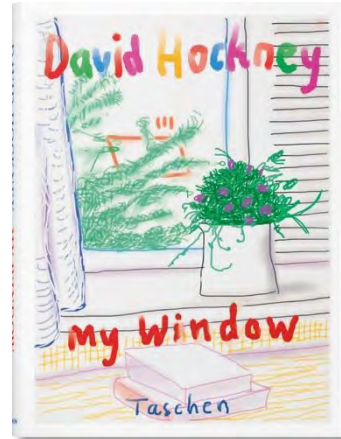
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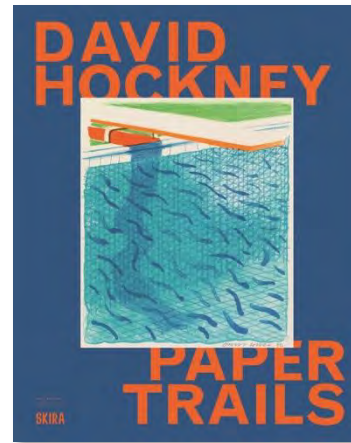
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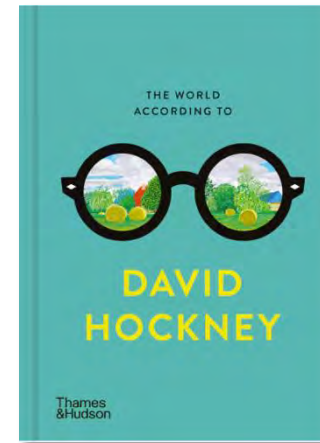
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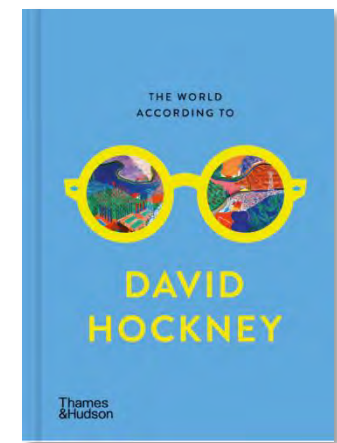
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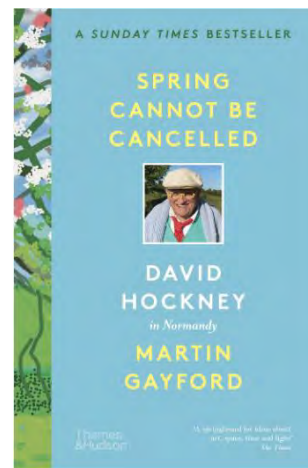
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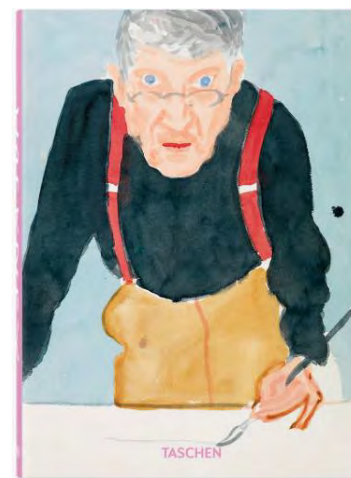
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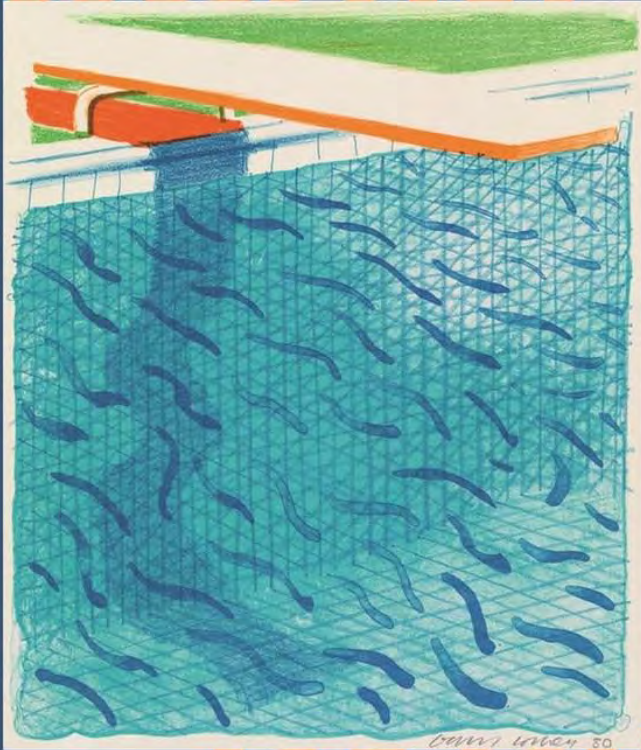


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# DAVID HOCKNEY



# PAPER TRAILS

W. BLOCH  
SKIRA

## David Hockney

### PAPER TRAILS

A wide-ranging monograph of over 100 prints by David Hockney

- David Hockney (b. 1937) is renowned for his distinctive paintings, mostly portraiture and landscape, but also for his approach to works on paper and printmaking, mirroring the vibrancy and diligent indexing seen in his broader body of work. Hockney's prints often showcase a dynamic interplay of colour, form, and perspective, reflecting his keen eye for visual storytelling of intimate elements of his own life.
- *David Hockney: Paper Trails*, accompanying an exhibition at the Shanghai Modern Art Museum in Autumn 2024, examines these works on paper and prints through 129 artworks, mapping out the emotive terrain of his dynamic and vivid compositions.
- This catalogue captures the most comprehensive collection to date of Hockney's works on paper, encompassing a wide array of image making techniques - from lithography and etching to photo-collage and iPad drawings.

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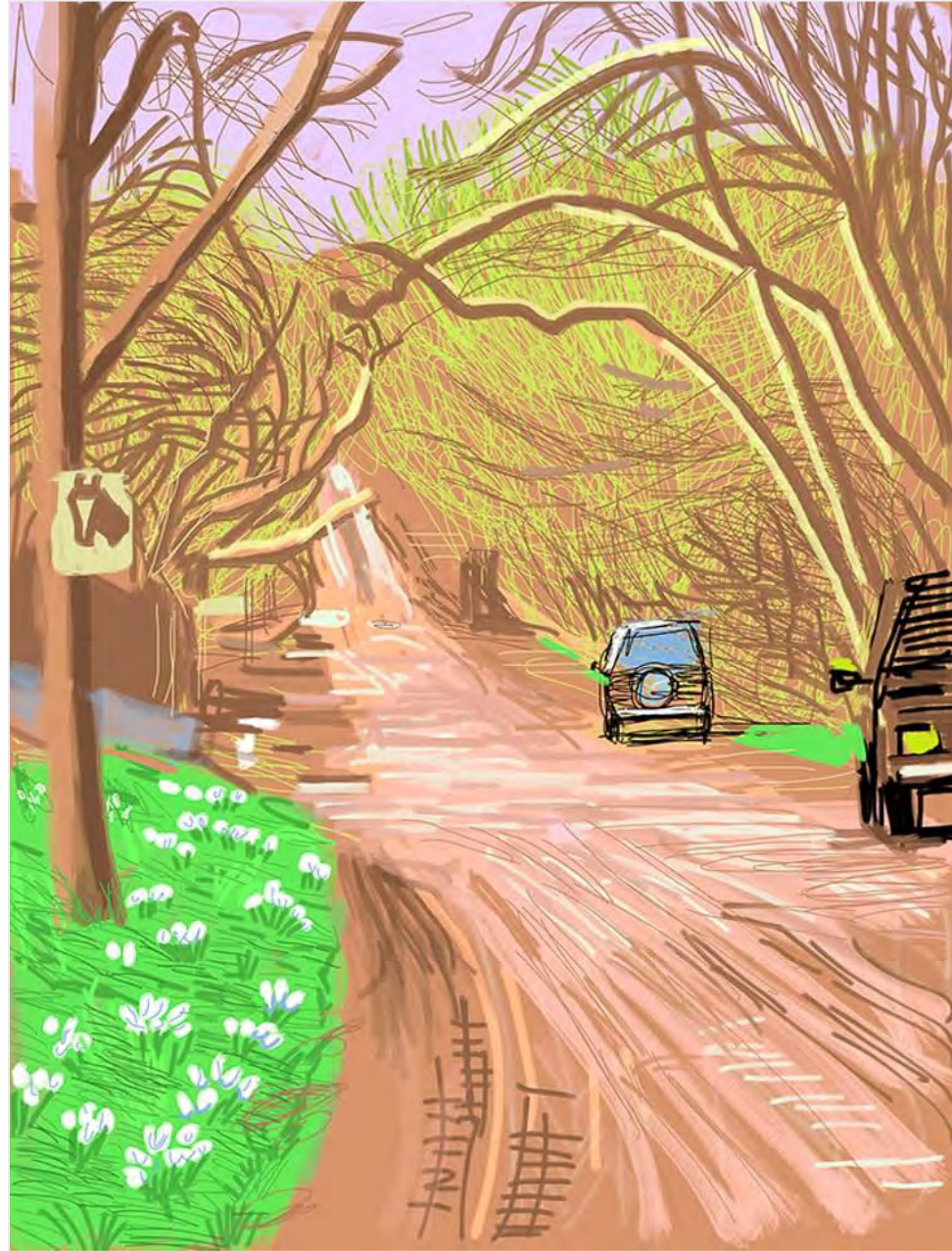














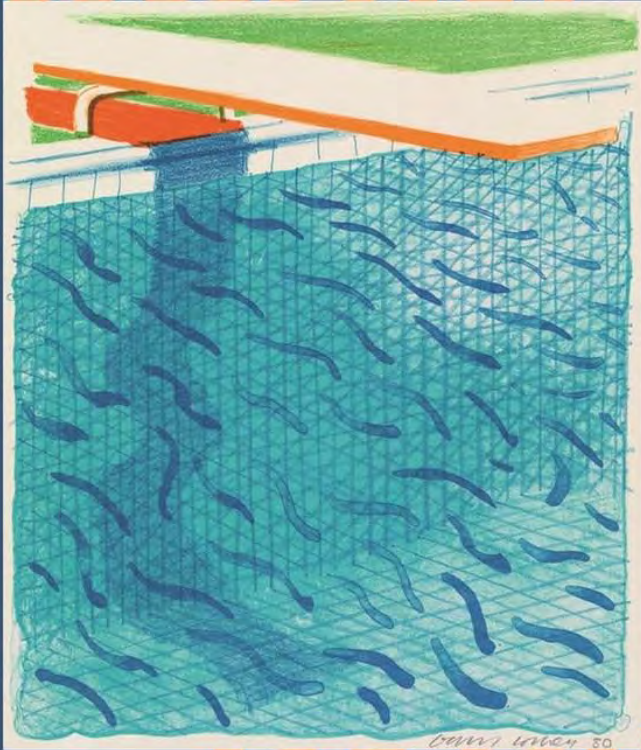








# DAVID HOCKNEY



# PAPER TRAILS

W. B. SKIRA  
SKIRA

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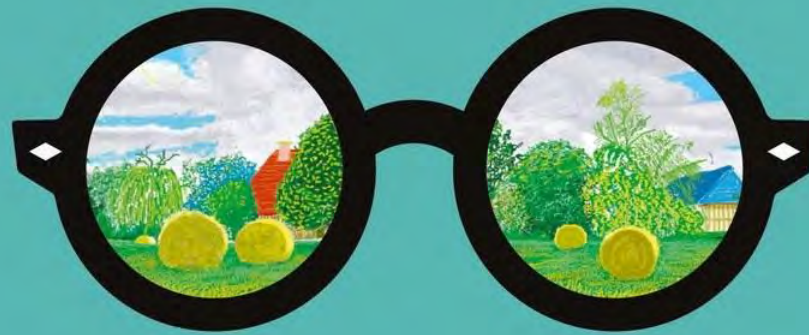
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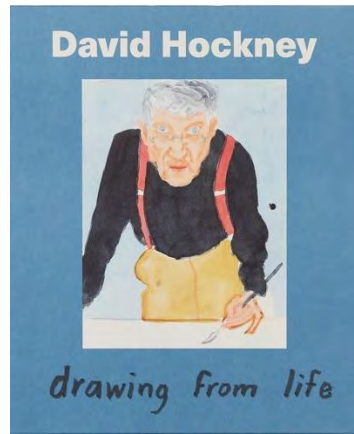
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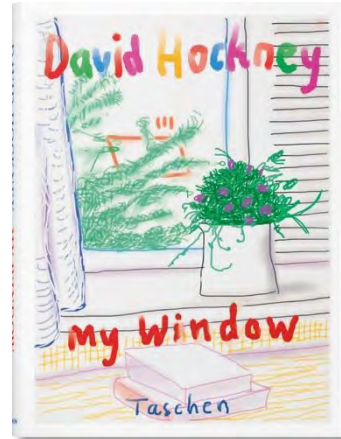
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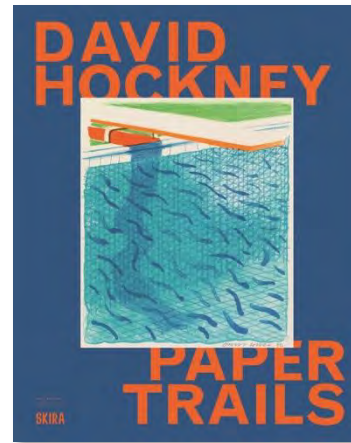
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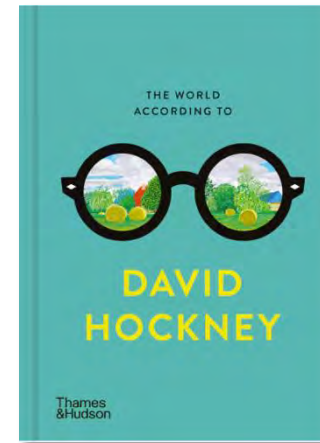
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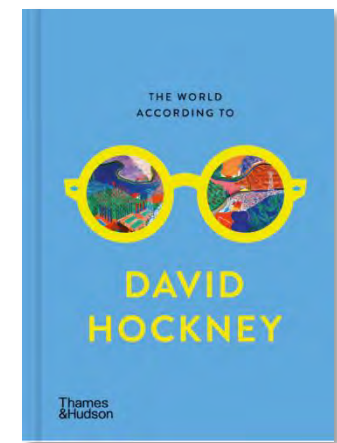
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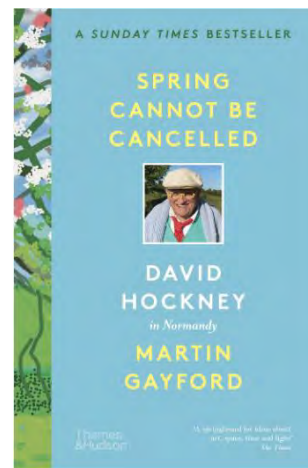
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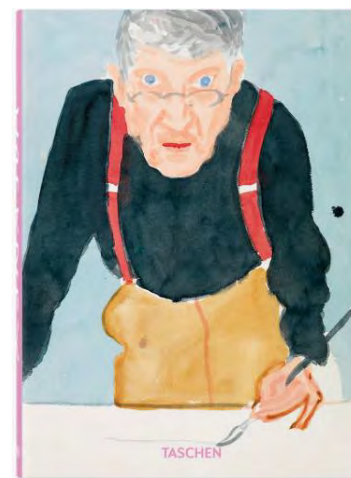
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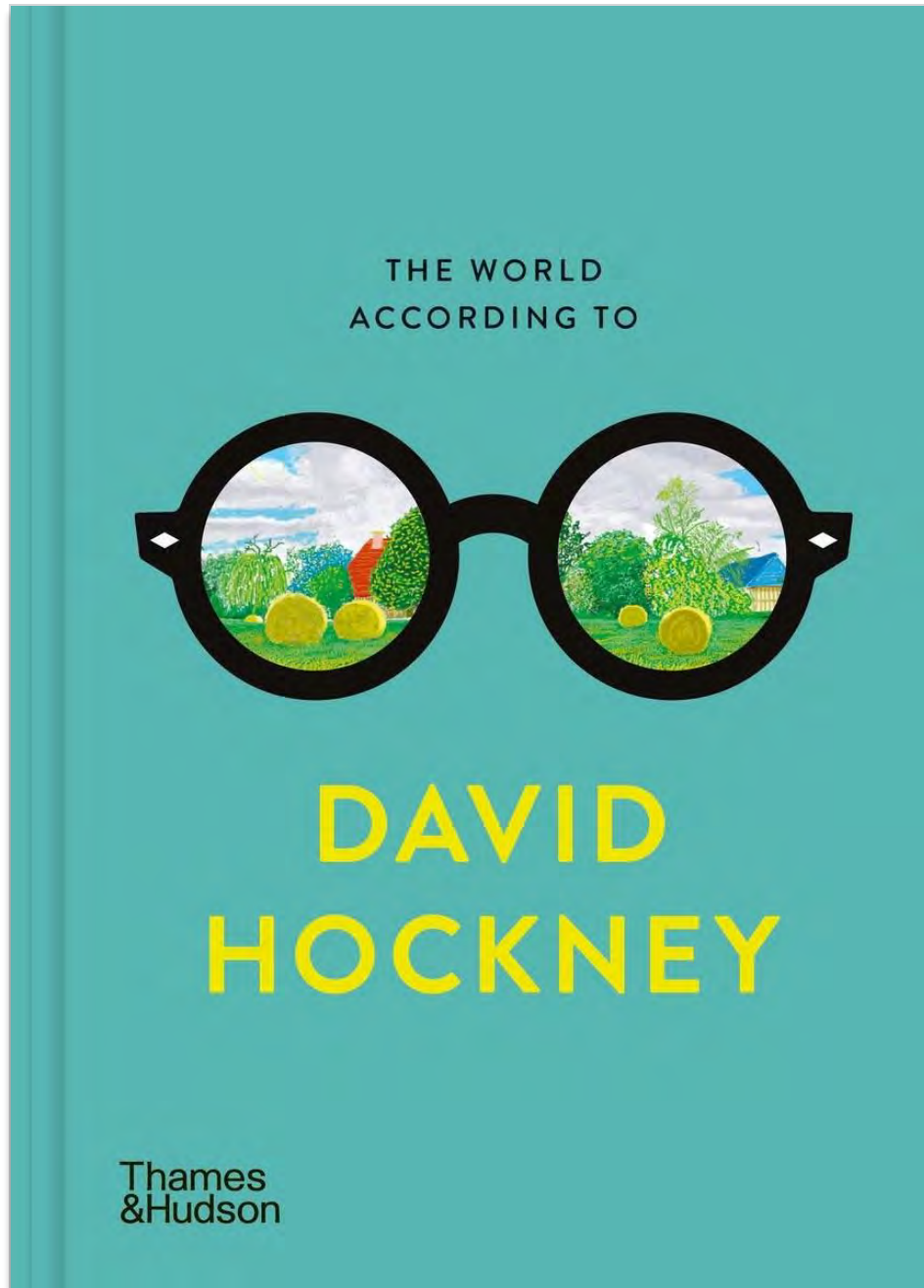
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If you are deeply fascinated by what the world really looks like, you are forced to be interested in any way of making a picture.

\*

You should paint what you love! I'm painting what I love; I've always done it.

\*

A very beautiful boy danced the cha-cha especially for me at one of those college dances. It had such an impact on me, I thought, maybe here's another thing I can make a picture of.

\*

I paint what I like, when I like, and where I like, with occasional nostalgic journeys ... I am sure my inspirations are classic, even epic themes. Landscapes of foreign lands, beautiful people, love propaganda, and major incidents (of my own life). These seem to me to be reasonably traditional.

\*

I've always assumed that one of my relatives must have been a cave artist who liked making marks on the wall.

Every time I go out, I see something to draw. I just look somewhere and I start.

\*

I've always had intense pleasure from looking. In a car, I always want to sit in the front because it is such a pleasure.

\*

If you'd locked van Gogh in the dullest motel room in America for a week, with some paints and canvases, he'd come out with astonishing paintings and drawings of a rundown bathroom or a frayed carton.

\*

The swimming pool paintings I did were about transparency: how would you paint water?

\*

The swimming pool, unlike the pond, reflects light.

\*

Water in swimming pools changes its look more than in any other form – its dancing rhythms reflect not only the sky but the depth of the water as well.



Drawing makes  
you see things  
clearer and clearer,  
and clearer still.



*No. 182, 15th June 2010, iPad drawing*

There's a drawing basis to my Polaroid collages.  
It lies in the way the edges of each frame relate to  
others. It's a matter of making a coherent space.

\*

The first time we showed the photo-pieces in  
New York, somebody wrote, 'He's done it all wrong.'  
I thought, you can't say that, there is no such thing  
as being wrong.

\*

When my photography was attacked, I just shrugged  
my shoulders. I never thought of stopping until  
I was ready to stop.

\*

If you took notice of critics, you'd be mad.

\*

You may not know fully what's going on in a picture.  
How would you, in my pictures; how would I know?

\*

I keep pictures I have done around the studio;  
you want to look at them. And it takes a while  
to realize what I really did there, how it works;  
then I may use that in something else.

Many painters stay with something they've  
found. For me, it's important to carry on  
changing. You've to go *on*.

\*

I am an eclectic artist. I feel that there's nothing  
stopping me now from painting almost anything.

\*

I could spend the whole day painting a door  
just one flat colour.

\*

Painting every day wouldn't suit everybody,  
but it suits me. If you do that, you live in the now.

\*

The difficulties of depicting the world in two  
dimensions are permanent. You never solve them.

\*

There is no such thing as failure, you just learn  
from it and go on.

\*

God, if you want to paint, just paint.



It was a marvellous evening we had, just sitting there. The changing sky was fantastic! Nothing could be a greater spectacle.

\*

The sunrise I can watch from the kitchen window. Just as it's coming up, a little gold bar comes over the horizon. It's quite magic.

\*

Every time we get the spring I get thrilled.... This was a big theme, and one I could confidently do: the infinite variety of nature.

\*

I have never seen an ugly natural landscape. Some places are desolate, but they too have an awesome beauty.

\*

A lot of people call these wild flowers weeds, but a lot of people who were standing in the middle of the Garden of Eden wouldn't know they were there.

\*

Next spring, I think I might concentrate on the cherry tree. Just draw it every day.

We have lost  
touch with  
nature, rather  
foolishly as we  
are a part of it,  
not outside it.



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Life is exciting,  
interesting,  
thrilling.

I'm not greedy for money – I'm greedy for an exciting life. On the other hand, I can find excitement in raindrops falling on a puddle.

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There are times in your life when you travel, or are in one particular place, and you can remember almost everything about a day.

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We see with memory. There's no objective vision ever – ever.

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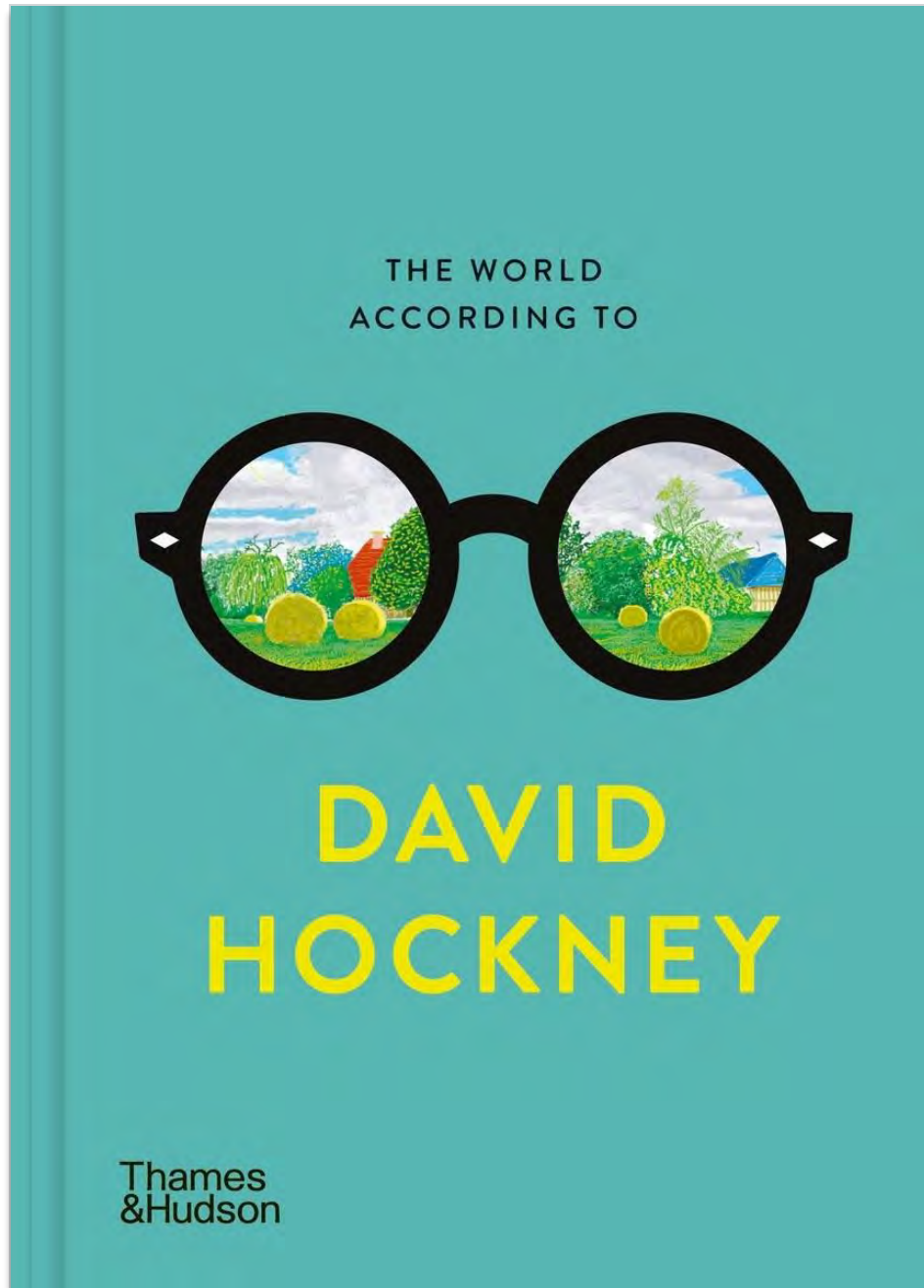
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You have to live in the here and now. It's the now that's eternal.

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I know why they go on smoking in Greece: they know that time is elastic and there is only now.



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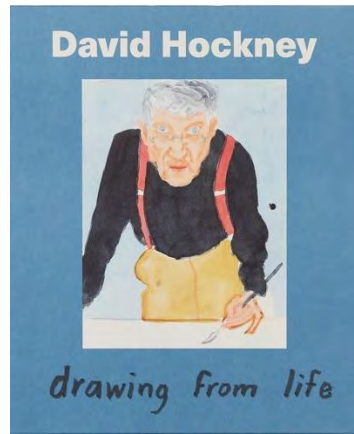
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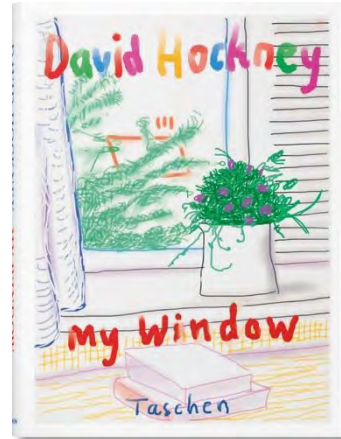
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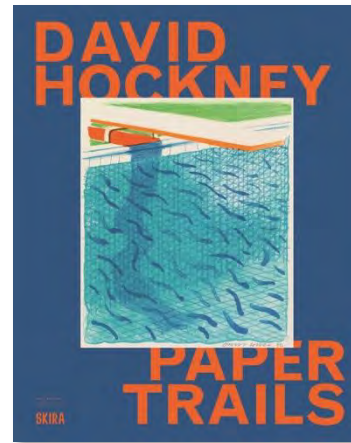
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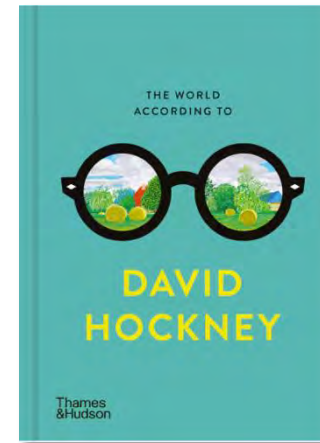
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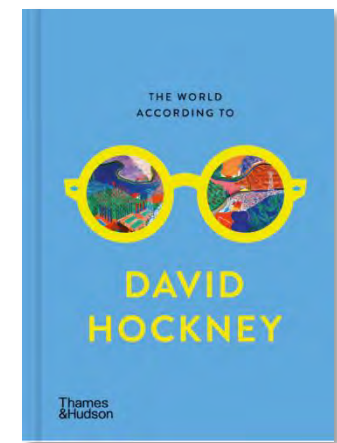
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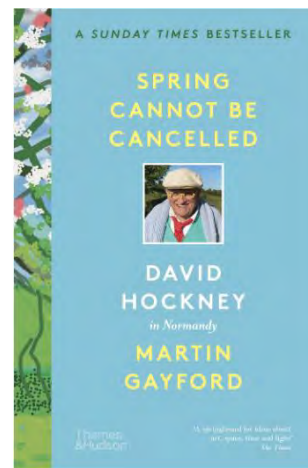
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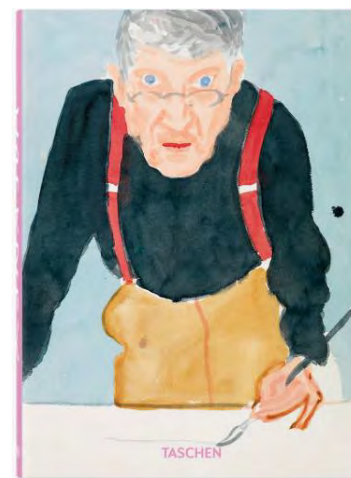
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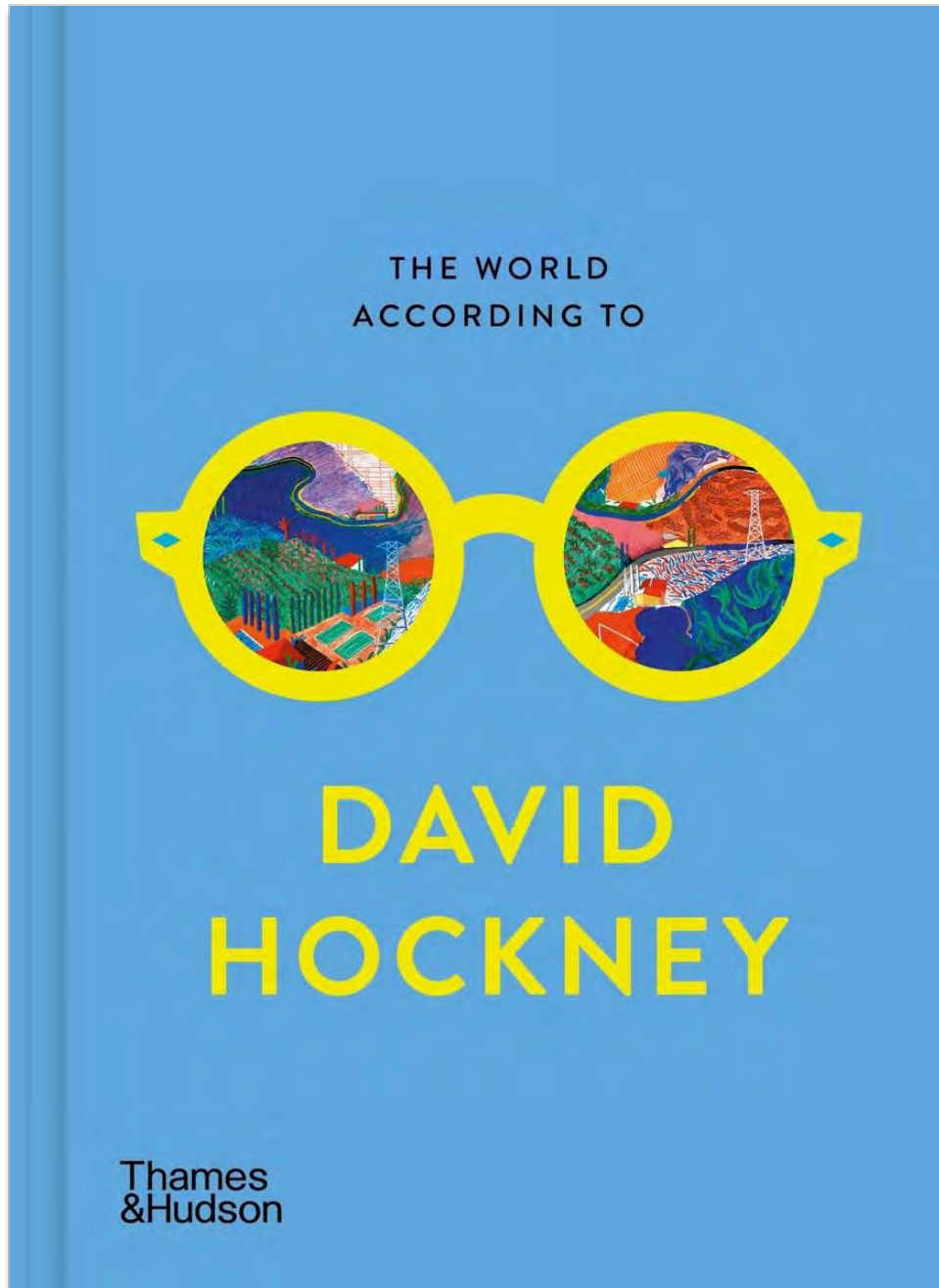
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Hockney  
on Hockney  
... *Then*

California always affected me with colour. Because of the light you see more colour... there is more colour in life here.

HOCKNEY ON HOCKNEY ... THEN



*A Bigger Splash*, 1967, acrylic on canvas, 243.8 × 243.8 cm (96 × 96 in.)



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I know why they go on smoking in Greece: they know that time is elastic and there is only now.

The world is very,  
very beautiful if  
you look at it, but  
most people don't  
look very much,  
with an intensity,  
do they?



*The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven)*, 11 May 2011, iPad drawing printed on four sheets of paper, 118.1 × 88.9 cm (46½ × 35 in. each), mounted on four sheets of Dibond



The eye is  
always moving;  
if it isn't moving  
you are dead.

We live in an age when vast numbers of images are made that do not claim to be art. They claim something much more dubious ... to be reality.



You're never going to get to the edge of the universe in a spaceship. You might as well try going on a bus. You can only go there in your head.



Most objects in the universe don't have any colour; but the Earth has wonderfully varied colour, which I think makes us special: blue, pink, and green.



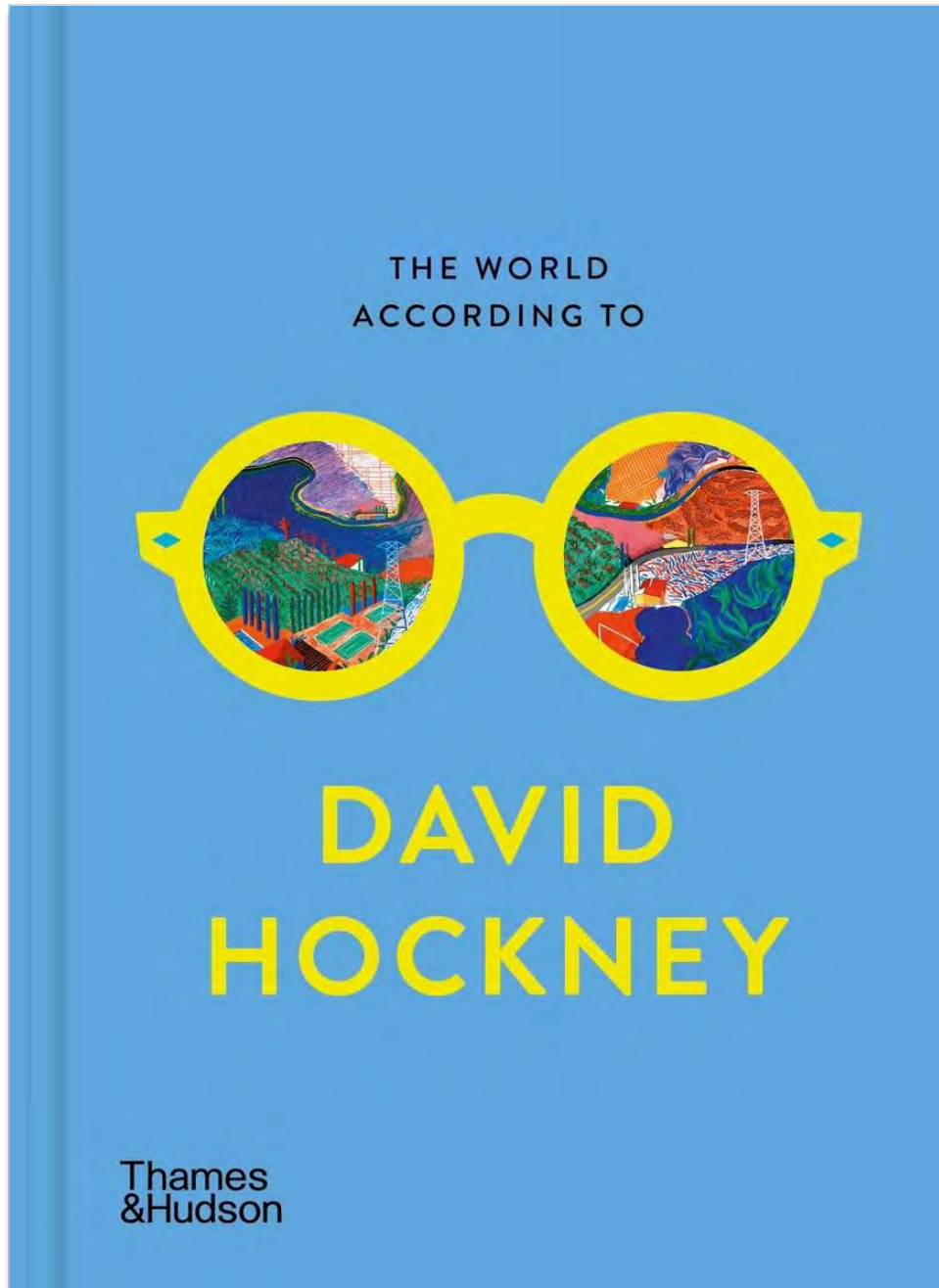
We do not look at the world from a distance; we are in it. I like the thought that I'm in the world. I don't want just to look through keyholes.



I like looking at the world. The world is exciting, even if a lot of pictures are not.



Visual education is treated as if it's unimportant, but the things we see around us affect us all our lives.



# The World According to David Hockney

David Hockney, Edited by Martin Gayford

A collection of legendary British artist David Hockney's insights into art, life, nature, creativity and much more.

- Ranging across topics including drawing, photography, nature, creativity, the internet and much more, *The World According to David Hockney* offers a delightful and engaging overview of the artist's inimitable spirit, personality and opinions.
- From everyday observations - 'The eye is always moving; if it isn't moving you are dead' - to artistic insights such as 'painted colour always will be better than printed colour, because it is the pigment itself', as well as musings on other image makers, including Caravaggio, Cézanne and Hokusai, Hockney has a knack for capturing profound truths in pithy statements.
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A SUNDAY TIMES BESTSELLER

# SPRING CANNOT BE CANCELLED



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HOCKNEY

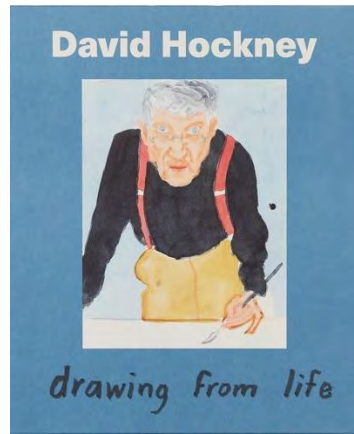
*in Normandy*

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GAYFORD

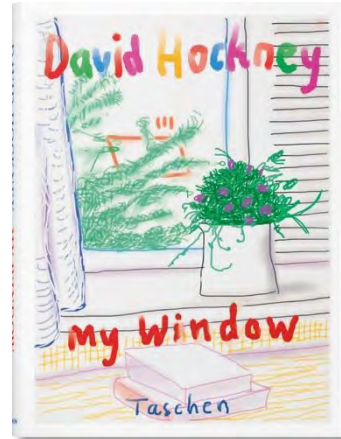
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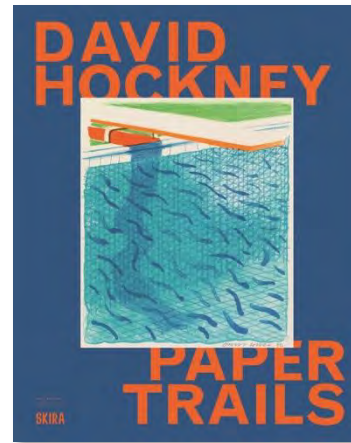
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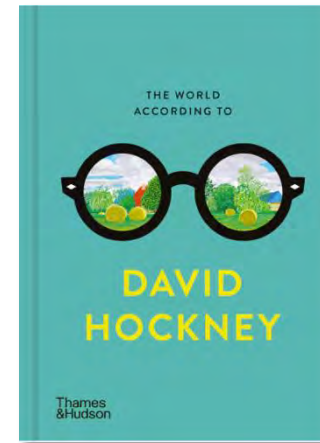
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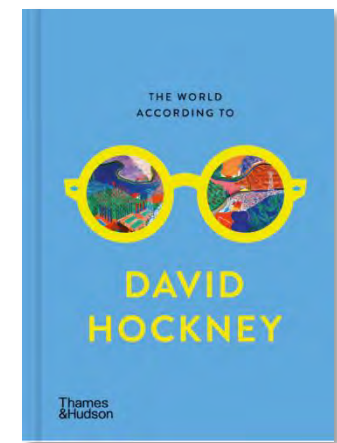
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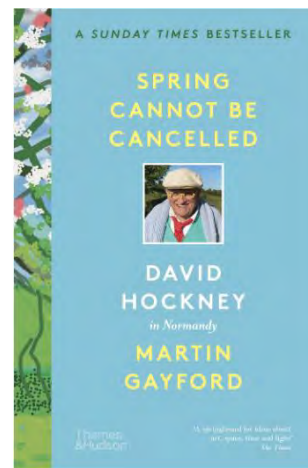
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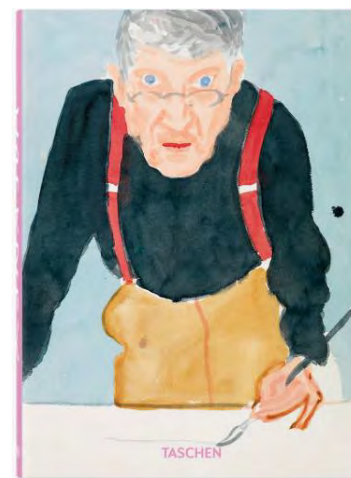
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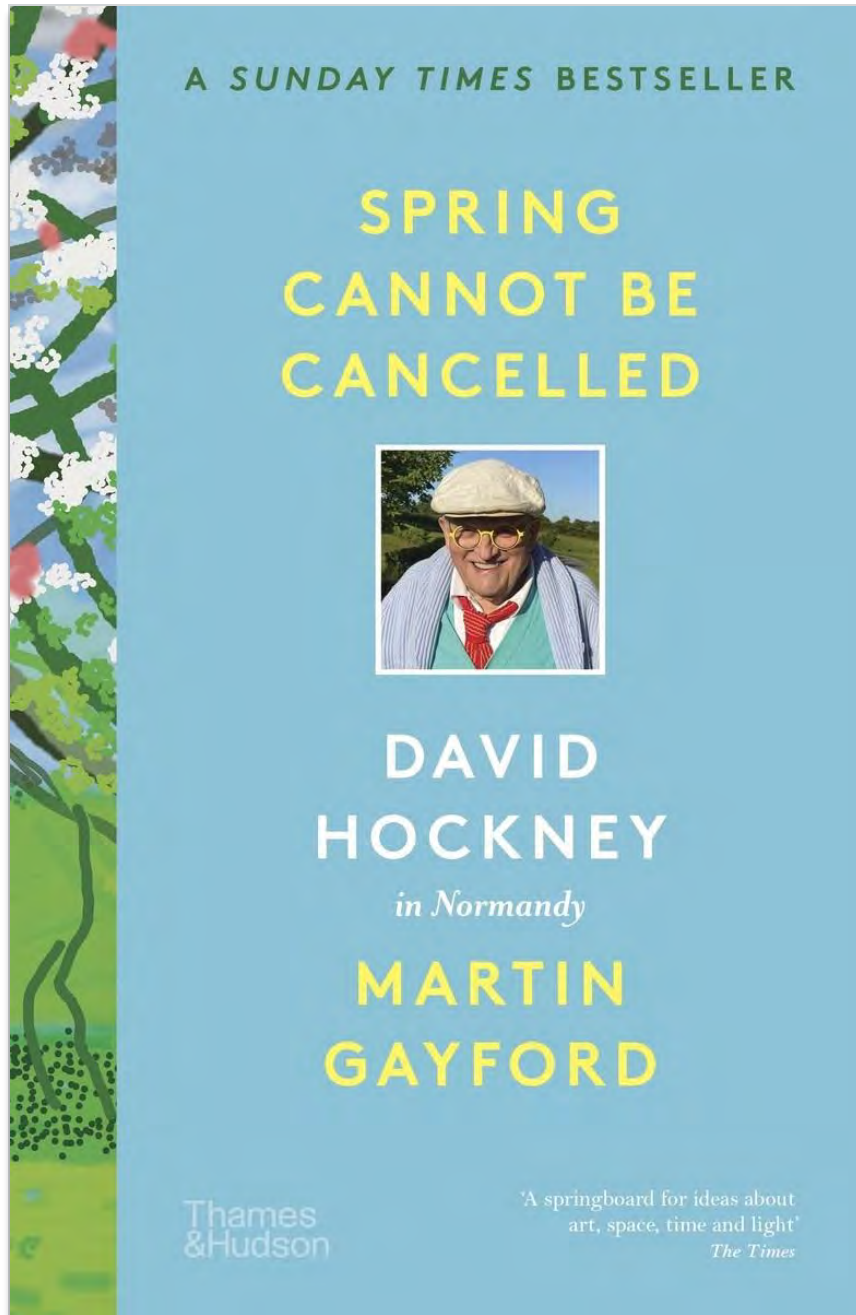
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*The Entrance, 2019*



In the studio with Ruby, May 2019

When J-P first came here, he told me, he realized that we wouldn't have to drive anywhere, whereas in Bridlington I had to get in the car to go to my subjects. That's why we got it. It makes an enormous difference because I get to know the trees a lot better. I'm *always* looking at them. *Always*. This afternoon I might draw the apple trees and pear trees again because now they have fruit on them, hanging there. Trees are fascinating things. They are the largest plant. Every one is different, like we are; every leaf is different. In Yorkshire, one day

a guy asked us why we were always filming the trees; he thought they were all the same!

MG I should think that's quite a common point of view.

DH It is. Ronald Reagan said that when you've seen one redwood, you've seen them all. But actually they are all individuals, like us. Being surrounded by the trees and getting to know them, just by looking at them, you realize why their shape is the way it is, what the reason for it is. Those trees over there had a lot of mistletoe in them. It looks like a bird's nest, but it isn't. It kills the trees, actually. We were told some of them were dead already, but they are not yet. They have lots of leaves coming out. That tree on the right is a cherry and it blossoms first; it's out in late March. The pears are next, then the apples. They have a cider route here that comes this way; you drive through all the apple trees in blossom. It's lovely. Most of them are massed together in orchards.

Right now, I need to be somewhere like this. When I signed the lease on the Bridlington studio a decade ago, I felt twenty years younger, and the same thing happened here. I feel revitalized. It's given me a new lease of life. I used to walk with a stick, but since I came here I've forgotten about it. In fact, I didn't remember to take it with me to Los Angeles when I went there recently. I'm getting more exercise here. I can see that from the steps that are counted by my phone. I walk about a mile a day just by going from the house to the studio. And I walk a long way in this garden. You can walk two miles around it easily. Sometimes, I walk up to the gate or down to the little river across the meadow before I come here to the studio. If we go off the property, it's a bonus!



DH Bruegel's pictorial space is better than anybody's. The *Conversion of Paul*, for example, is amazing. When you look at it, you come from way down the Alps and are going up to the summit. I thought of doing something similar. He must have drawn all the mountains on his journeys through the Alps. Living in Flanders, there's not even a hill. Mind you, in 1550, when he made the journey, crossing the Alps was quite an operation, and then you'd have to cross the Apennines. It would take a long time, going up very slowly, right up and down. There were only certain ancient passes you could use – like the Saint Gotthard Pass – and there was always snow.



Pieter Bruegel the Elder, *Conversion of Paul*, 1567

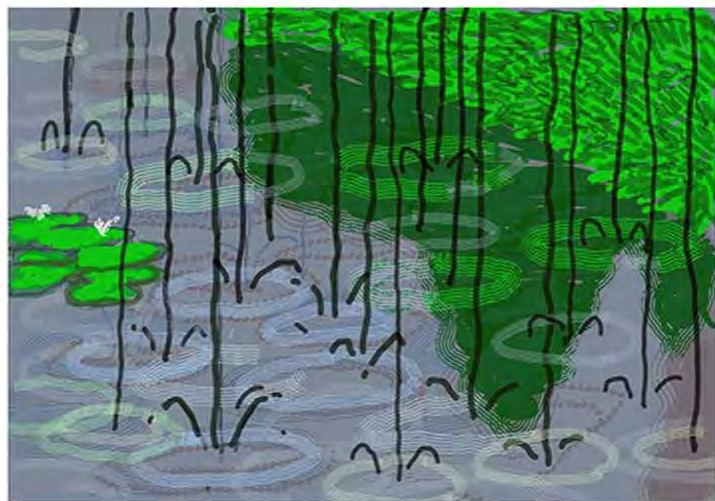


Pieter Bruegel the Elder, *Children's Games*, 1560

Hockney had Bruegel's *The Tower of Babel* blown up to about four metres high, much larger than the original, and he also enlarged the Flemish artist's *Children's Games* to a slightly smaller size. The latter was just visible behind a new Hockney watercolour of *La Grande Cour* in the new studio.

DH We just made *Children's Games* three metres high, because I said you are not looking up, as you do at the top of the *Tower of Babel*; you are looking *across* the scene. Now we have covered it up, because I want to look at that painting of mine of the house.

The works by van Gogh and Rembrandt that he had seen in Amsterdam, and also Bruegel's in Vienna, primed him for the new phase of work that he was keenly looking forward to



No. 263, 28 April 2020

IO

### *Several smaller splashes*

One rainy day, a drawing arrived in my inbox of Hockney's little lily-pond.

DH I had to watch the pond for about ten minutes, out there in the rain, then I came in and drew it. I was watching and noting how when a drop hits the water, it makes a little splash, and that causes concentric circles on the surface, which then radiate back again.

Here he had depicted a natural system of impacts and waves, and had done so in ways that were both diagrammatic and sensuously naturalistic. The water looked real enough to dip your hand into, but the rings of ripples were sharply geometric, and the falling rain was represented by black lines: symbols of something transparent and in rapid motion that is hard to see, let alone translate into pictorial form.

DH It's difficult to photograph rain too. When they were filming *Singing in the Rain* in Hollywood, they had to put milk in the water, which mixed white into it, so the camera could see it. Like dawn, sunset, and the moon, it's another thing you have to draw. Hokusai and Hiroshige were very good at doing that. Japanese artists are often excellent at weather. Japan is an island, on the end of a continent, rather like Britain. And it's often very wet; you can see that in their pictures and Kurosawa's films, but there is plenty of wind and sun as well, and quickly changing clouds.



You might say this new picture by Hockney is an *abstraction* of the cascading droplets, much like the torrent of lines scything down from the sky in Hiroshige's *Sudden Shower over Shin-Ohashi Bridge and Atake* of 1857. On the other hand, the soft dark shadow, interrupting the silvery reflection that covers most of his lily-pond, transmits an exact sense of the water: its fluidity, its weight, even its temperature.

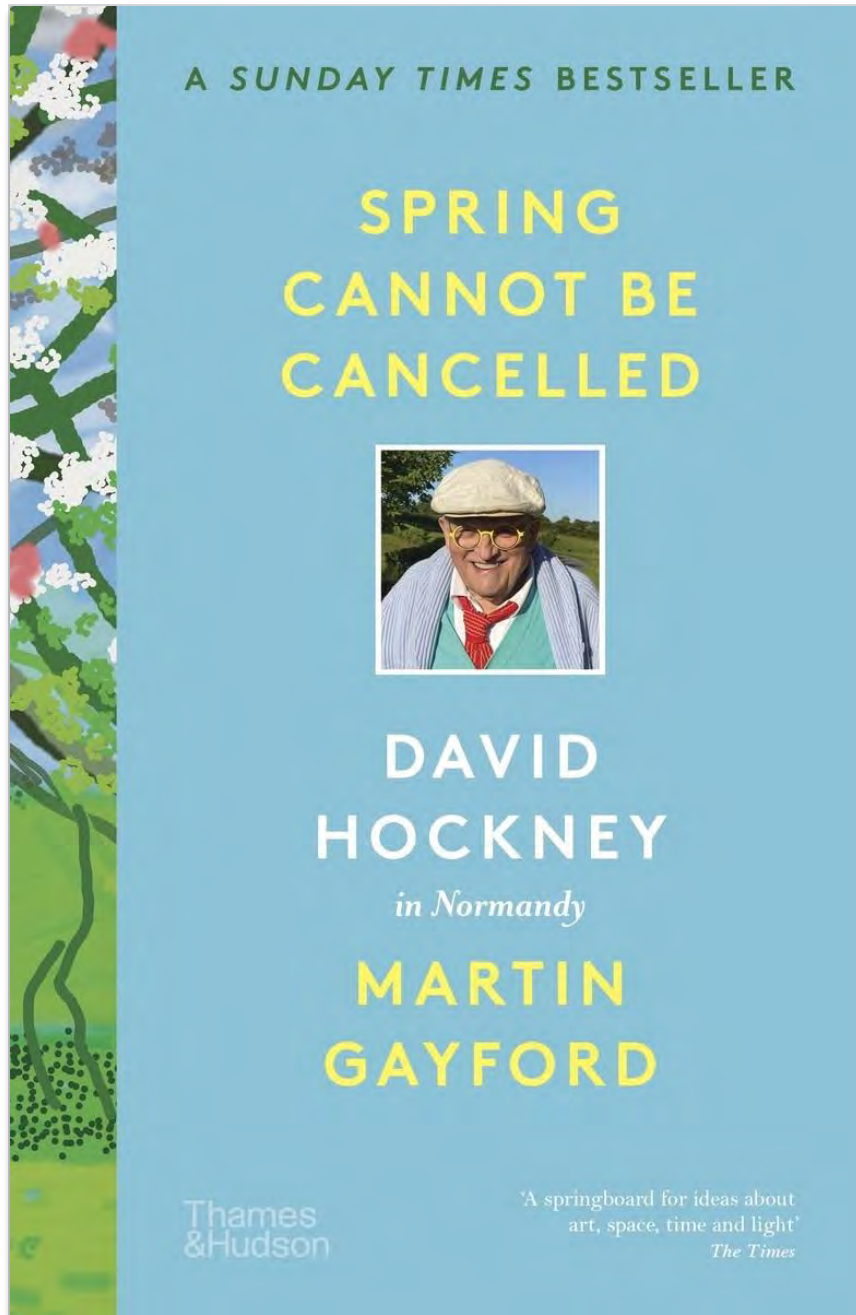
Water – whether in ponds, puddles, pools, or the sea – is one of his perennial themes. And Hockney is by no means the only painter for whom that is so. A notable example was Leonardo da Vinci. Fluid dynamics were among his obsessions; again and again, he drew and tried to understand churning streams with eddies whirling like tresses of hair. One of the people to whom Hockney sends out his pictures (which he is doing once or twice a day at the moment) is Martin Kemp, renowned authority on Leonardo, Emeritus Professor of the History of Art at Oxford University, old friend, and ally. After a while, he decided that it would be fun to respond to Hockney's emailed works with another image. The result was a dialogue that must be unprecedented: between an artist and an art historian, about art and conducted almost entirely in visual terms.

OH When I send him the pictures, he sends me back a pictorial comment on them. They're very good; he keeps it up and sends them back pretty quickly. I'm very impressed by his art-historical references. In response to my sunrise, he sent me an illustration from Dante's *Divine Comedy* about how eagles could stare at the sun – apparently this was a medieval belief.

When Hockney posted his raindrop drawing, Kemp swiftly countered with a detail of a painting from 1444: *The Miraculous Draft of Fishes* by Konrad Witz, a southern German artist who



Utagawa Hiroshige, *Sudden Shower over Shin-Ohashi Bridge and Atake*, 1857



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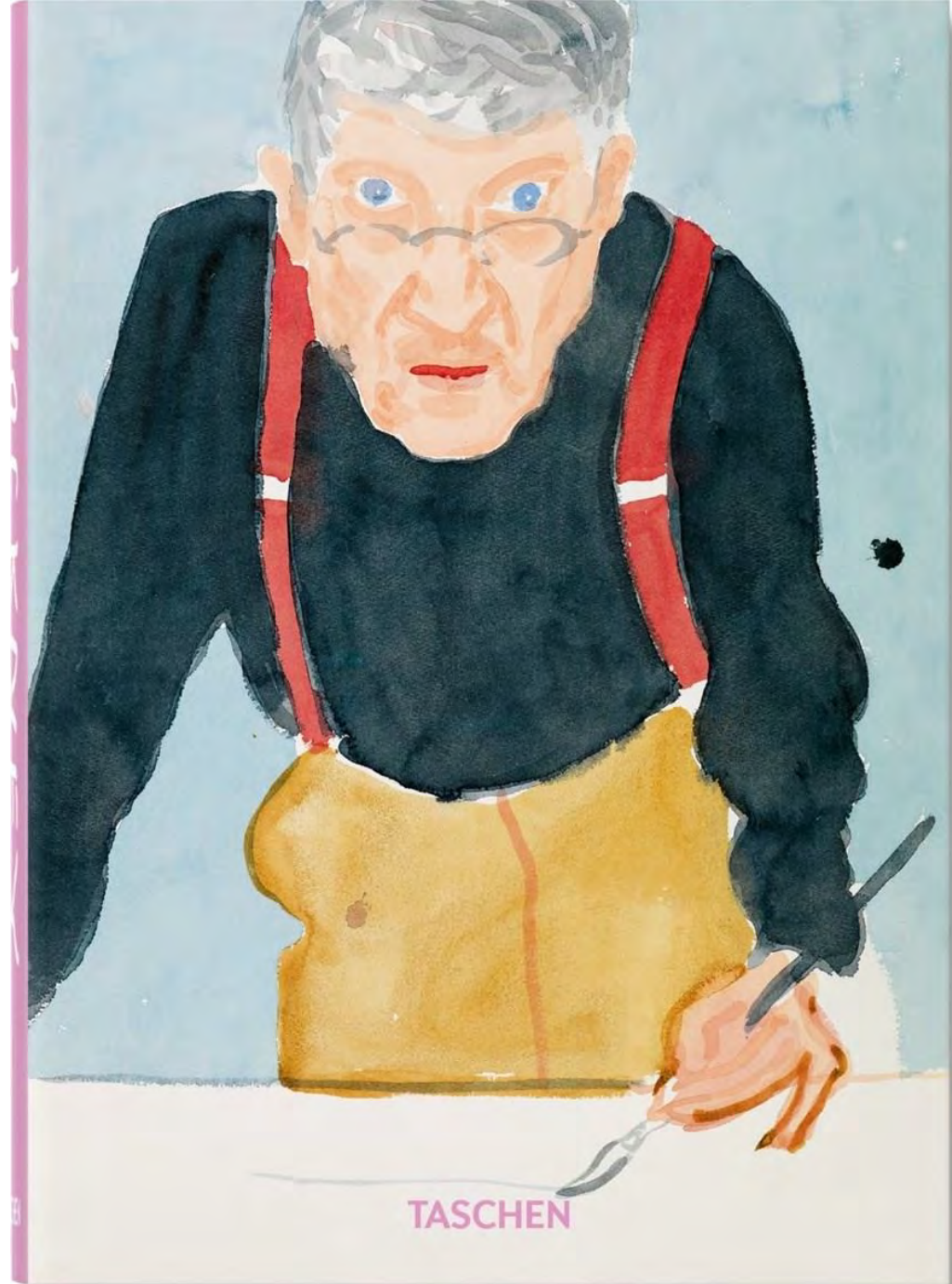
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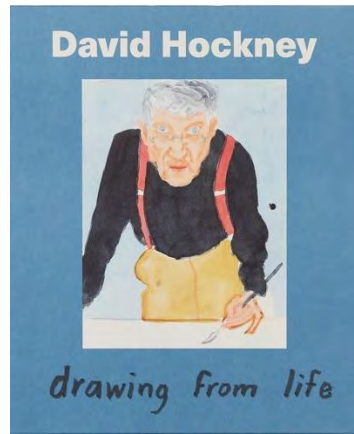
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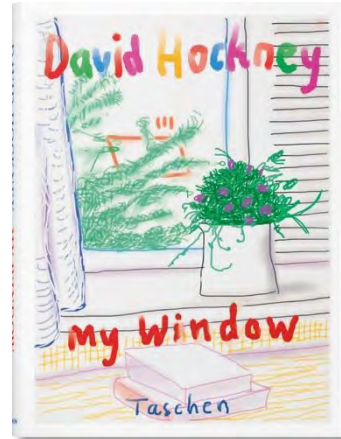




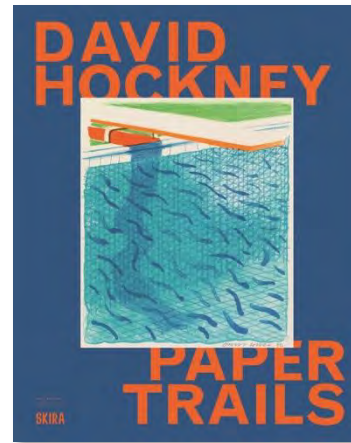
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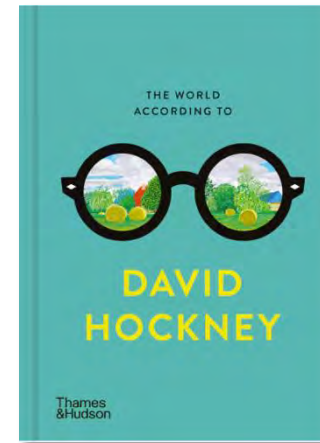
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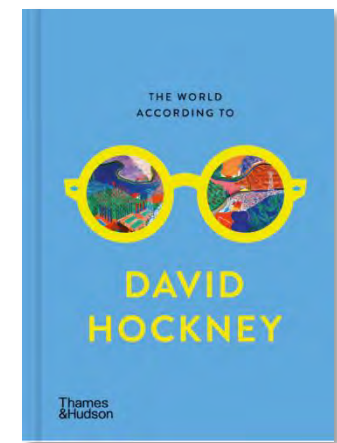
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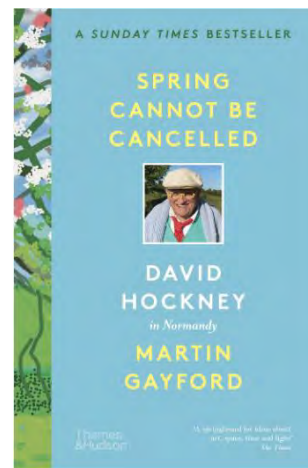
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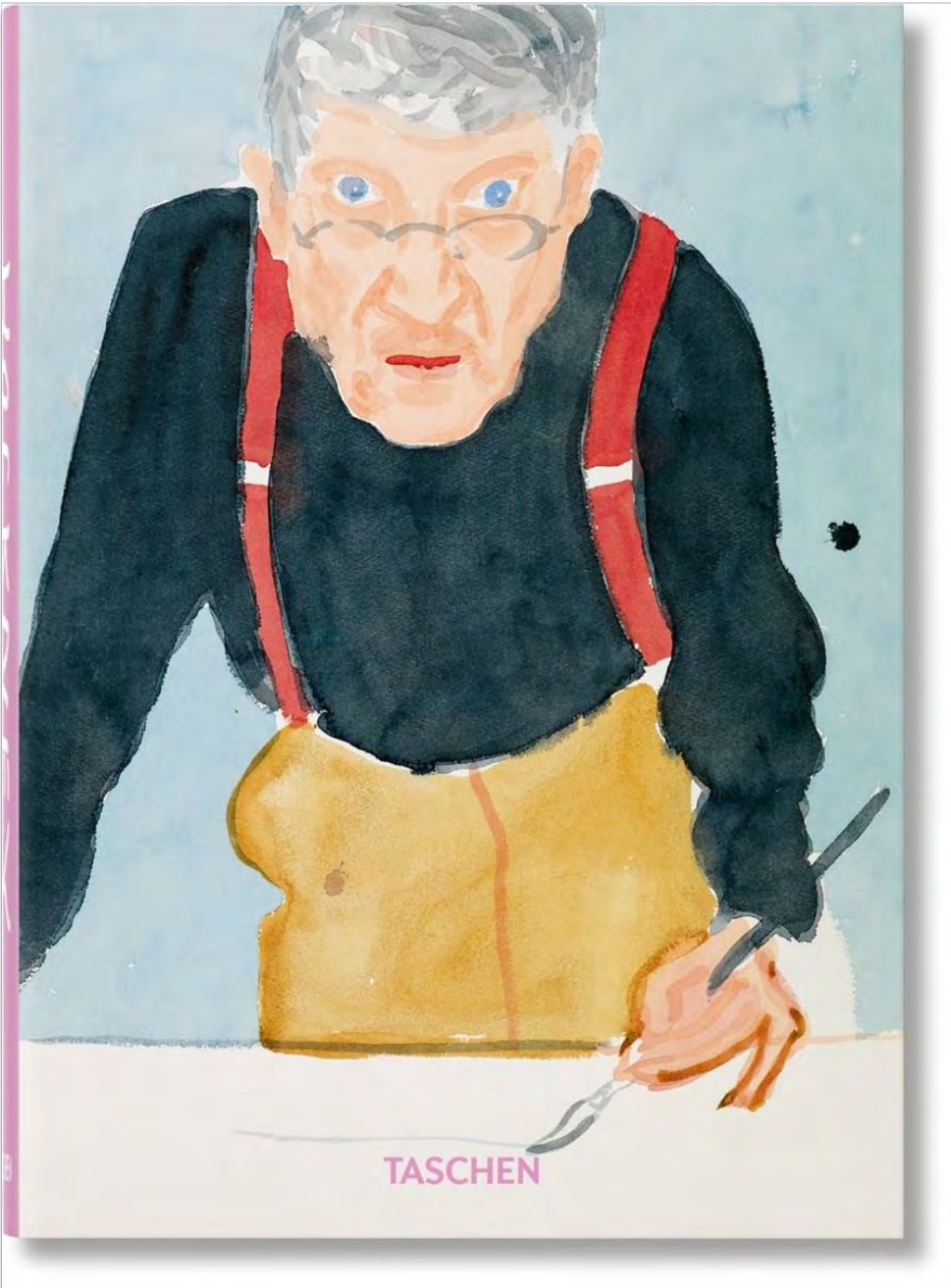
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# David Hockney

A CHRONOLOGY. 45TH ED.

Edited by Hans Werner Holzwarth, By (artist) David Hockney

A year-by-year journey through the life and work of David Hockney that follows the artist from London in the Swinging Sixties, via Californian swimming pools, to the landscapes of his native Yorkshire. Artworks and biographical text together let the reader take part in Hockney's artistic research, inspiration, and creation.

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*Peter Getting Out of Nick's Pool*, 1966,  
acrylic on canvas, 84 x 84 in. /  
213.4 x 213.4 cm



*Sunbather*, 1966, acrylic on canvas,  
72 x 72 in. / 182.9 x 182.9 cm



**1953–1958** Hockney enters Bradford School of Art. He begins studying commercial art for pragmatic reasons, but soon switches to the painting department, even though he has to pretend he wants to become a teacher. The training he receives is purely academic, but he enjoys it: "I was interested in everything at first. I was an innocent boy of 16 and I believed everything they told me, everything. If they said, 'You have to study perspective,' I'd study perspective; if they told me to study anatomy, I'd study anatomy. It was thrilling, after being at the grammar school, to be at a school where I knew I would enjoy everything they asked me to do. I loved it all and I used to spend twelve hours a day in the art school." Progress comes soon: "What I was quick to notice, was that the teachers were seeing more than I was seeing. I hadn't looked hard enough, and I quickly saw that, and so I began to look harder myself. And if you are strict with yourself, after a few weeks you begin to get better and better." The course is small, with five other students, including Dave Oxtoby and Norman Stevens, who would become proficient artists themselves.

Hockney starts painting the city outdoors: "I did a number of little pictures of semi-detached houses, Bradford suburbs. I put all the paints on a little cart made from a pram, wheeled it out and painted on the spot." In 1955, he paints a portrait of his father: "My father, who'd bought the canvas, set up the easel and then set the chair up for himself, and he set mirrors round so he could watch the progress of the painting and give a commentary. And he would say, 'Oooh, that's too muddy, is that for my cheek? No, no, it's not that color.' I had this commentary all the time, and I'd say, 'Oh, no, you're wrong, this is how you have to do it, this is how they paint at the art school,' and I carried on. You aimed at likeness, but what you were really concerned about were tonal values—making sure you'd get the right tone. This meant you ignored color. Color was not a subject of painting in the art school." Much to Hockney's surprise, *Portrait of My Father* (p. 11) becomes the first painting he ever sells, during the *Yorkshire Artists Exhibition* at Leeds Art Gallery.

He grows more dissatisfied with the limited education he receives: "In my last year, when we'd already done a lot of drawing, I realized how academic the art school was, and I began to think, 'The whole problem is, I don't know anything about modern art.' They liked Sickert; Sickert was the great god and the whole





California Art Collector, 1964,  
acrylic on canvas, 60 x 72 in. /  
152.4 x 182.9 cm





1980 | 190



1980 | 191

**1985** After his visits to the Hotel Romano Angeles, Hockney creates a big painting from the sketches he has made. *A Walk around the Hotel Courtyard, Acatlán* (pp. 242/243). In April he writes to R. B. Kitaj: "I am now doing a painting of a courtyard of a Mexican hotel. I loved the space of it when I first discovered it, and went back to stay for five days. It has so many different perspectives that you are forced to move your eye constantly over the surface of the canvas. It is a totally impossible view from one point, yet there is a clarity and order about the picture. The effect of the space is extremely strong, yet it is not an illusion you want to walk in to—because you are already in the picture and walking round—every viewer so far feels this." The painting is shown later in the year in the exhibition *Wider Perspectives Are Needed Now* at Knoedler Gallery in London and L.A. Louver in Los Angeles.

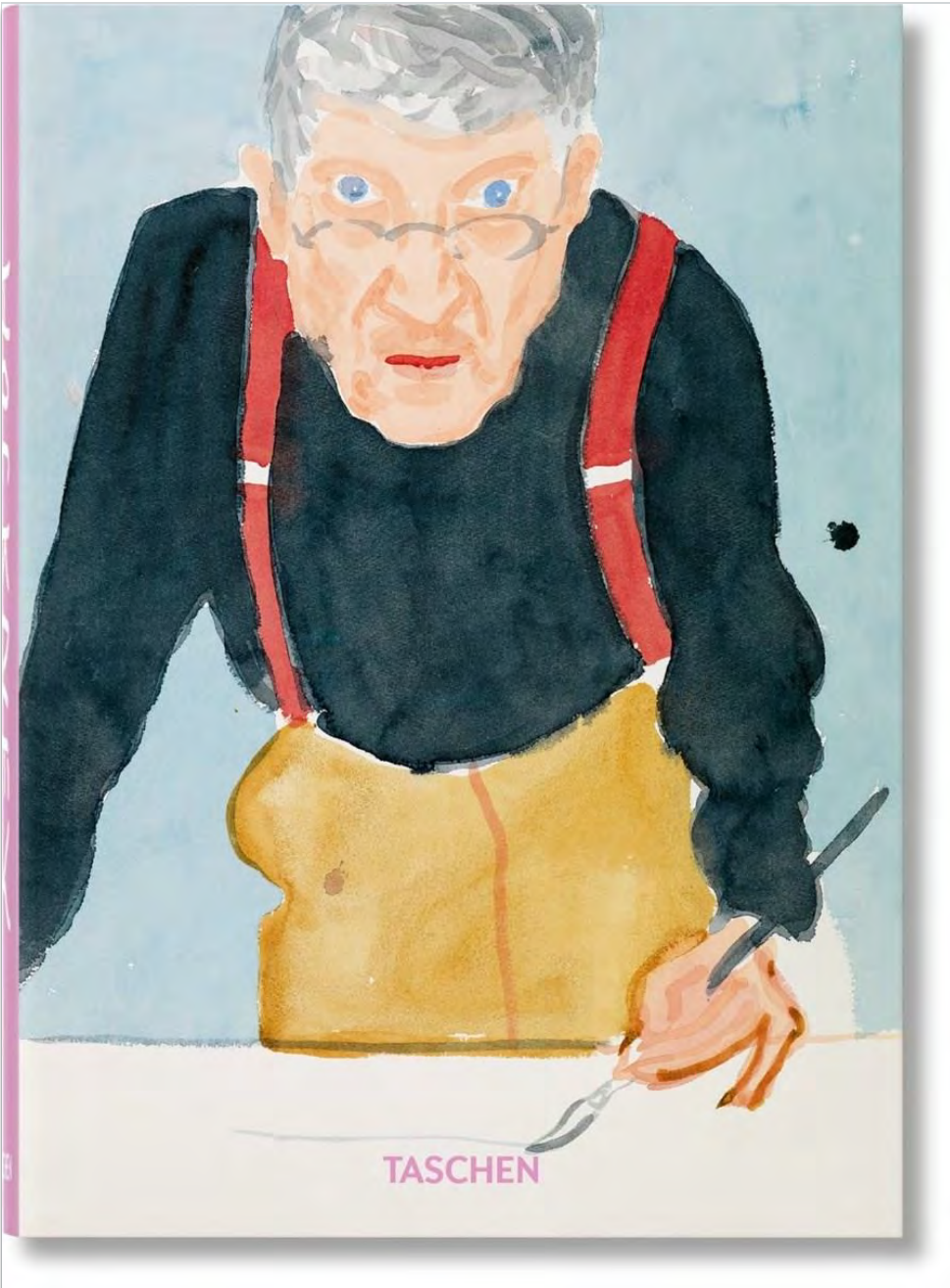
For some time, Hockney has grown increasingly hard of hearing. After testing a new hearing aid, he writes to Kitaj: "Music is more alive again and sound seems spatial, and made me think that over the last years to compensate for my muffled ears I developed a strong visual space sense. I say this because I'm very aware I seem to see in another way that has to do with noticing movement of the eye (time) and perception of space. A blind man develops his hearing to define his space; could not a deaf person develop his sight... Anyway there's no doubt that either from the theater or somewhere else I became more aware of space and time. All the photography is to do with it, and all the subsequent paintings, and something is happening in the paintings that seems like a new kind of pictorial space to me."

Over three months, Hockney creates a 41-page pictorial essay for the December issue of French *Vogue* (pp. 237–241). It serves as an introduction to Hockney's thoughts on perspective, illustrated by examples from his recent work: "The idea of the moving spectator is of course old, and only comes under attack with the introduction of one-point perspective in the Renaissance. This could have been due to the problems of depicting the crucifixion. When Giotto depicts the crucifixion he does it in the medieval way, an action through time from one picture to the next, Christ carrying the cross up the hill etc. Yet the actual execution contains no action (your head is not chopped off—an arrow does not pierce your heart). With the invention of one point perspective time stops and space is fixed, giving objects in space a fixed position and a feeling of weight and volume... The invention must have led to the camera obscura and









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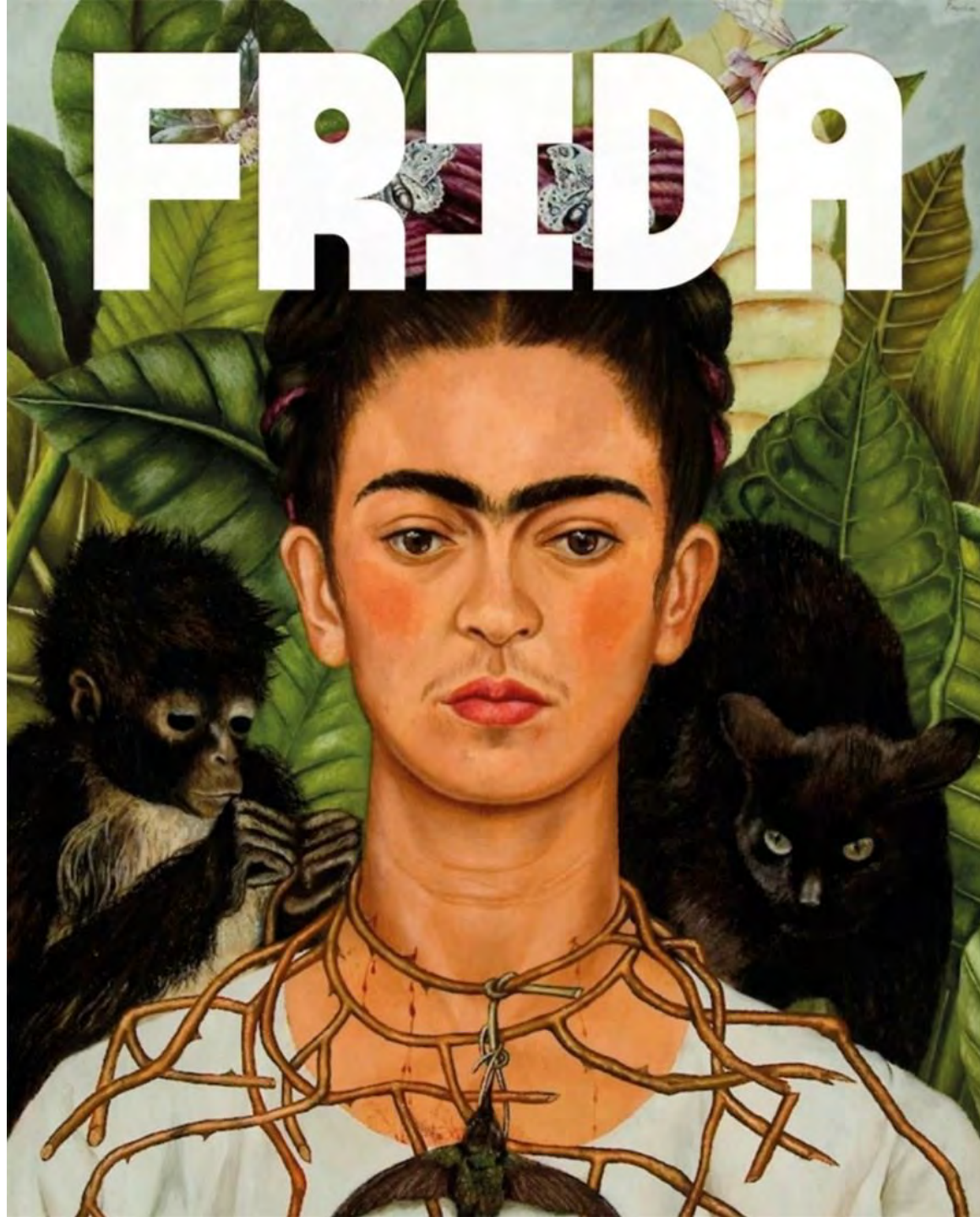
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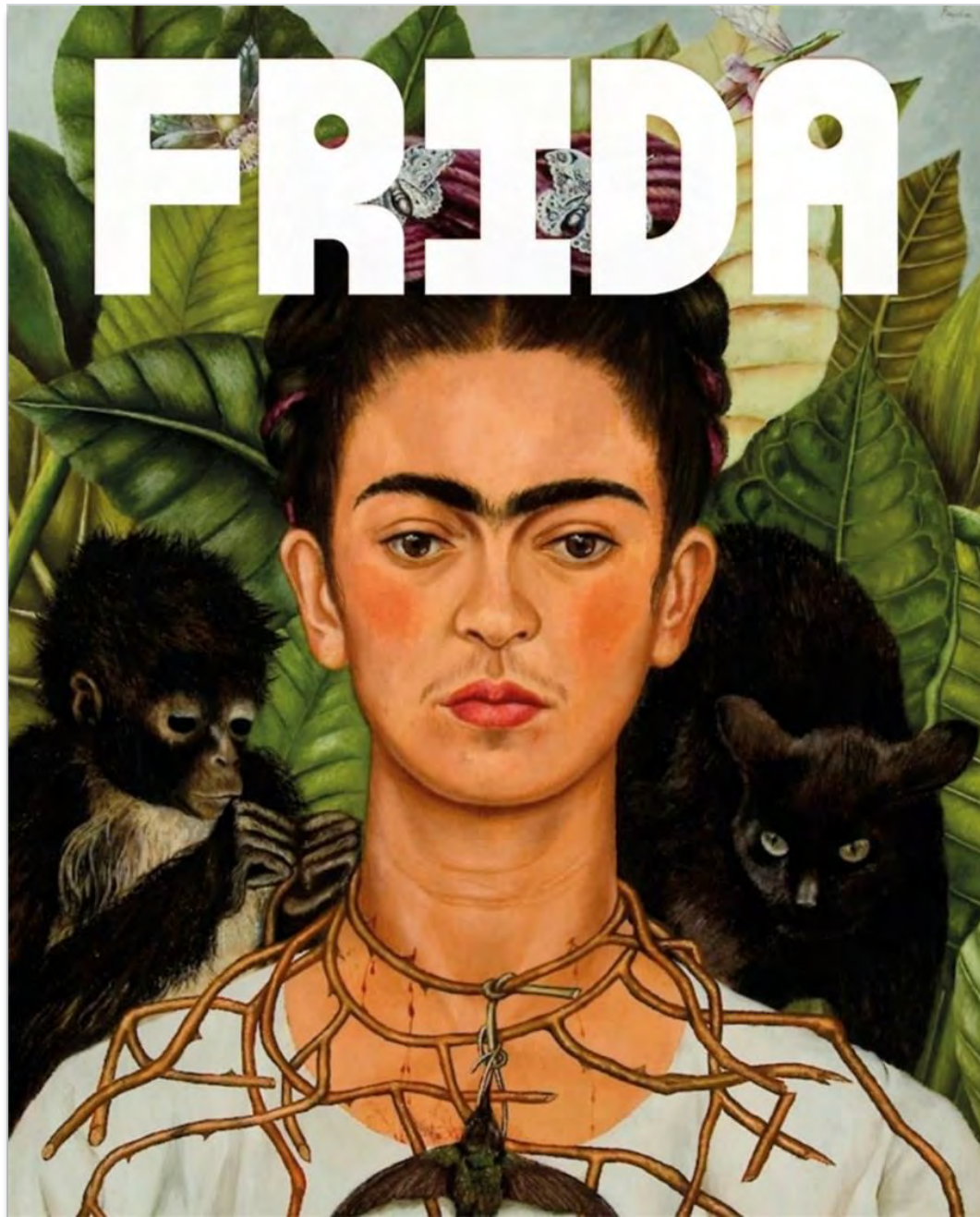
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c.1993, hand-tinted  
photograph, 28 × 38.4





Li Yuan-chia, *Untitled*  
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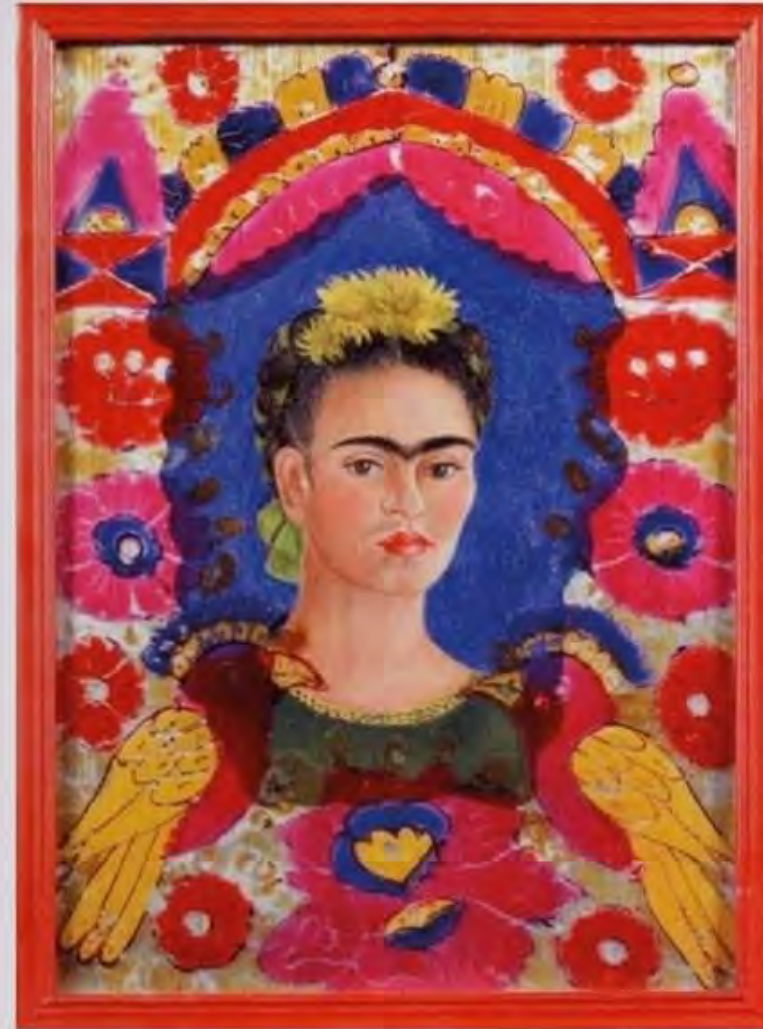
by Judy Chicago

# Dreams Made Flesh

Exploring the tension  
between lived reality and  
imaginative vision

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Li Yuan-chia, *Untitled*  
c.1993, hand-tinted  
photograph, 28 x 38.4







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Li Yuan-chia, *Untitled*  
c.1993, hand-tinted  
photograph, 28 × 38.4

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Li Yuan-chia, *Untitled*  
c.1993, hand-tinted  
photograph, 28 × 38.4

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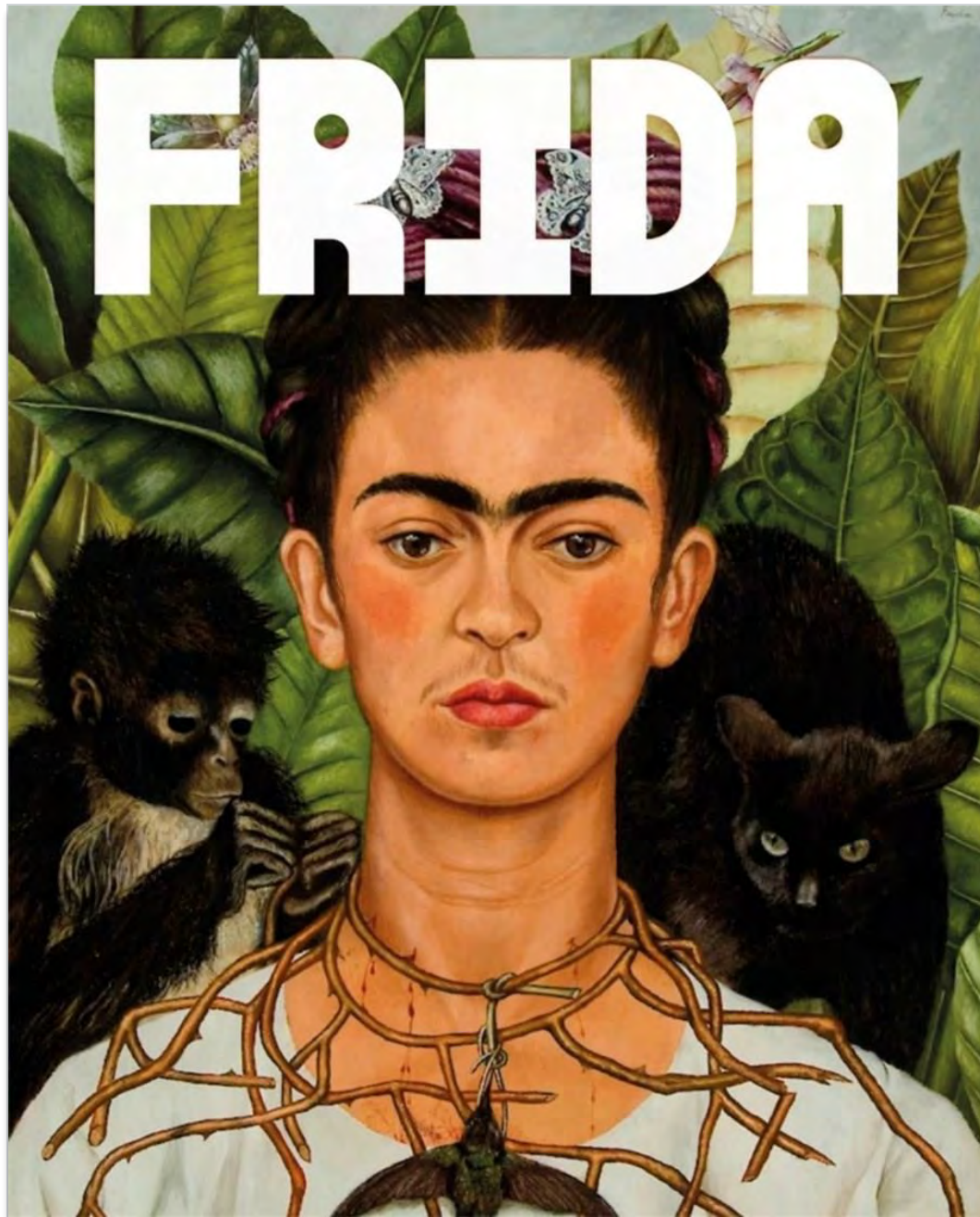


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Judy Chicago is a pioneering feminist artist, is best known for *The Dinner Party*. Through bold, collaborative installations, she redefined contemporary art, centering women's histories, creativity, and resilience in the cultural canon.





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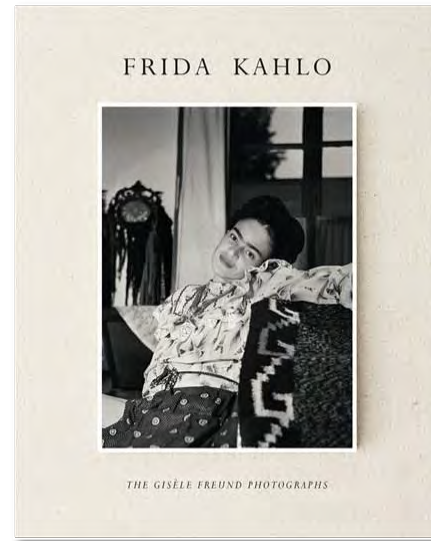
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Diego Rivera, *Nude with Beads* (Frida Kahlo) 1930  
 Opposite: Diego Rivera, *Retrato de Frida Kahlo* (Portrait of Frida Kahlo) c.1935



Nickolas Murray, *Frida with Blue  
Satin Blouse*, New York 1939  
Opposite: Nickolas Murray,  
*Frida*, New York 1946







Top: Anonymous, *Exvoto of Isabela Peres Maldonado*, after 1777

Bottom: José Guadalupe Porada, *El jarabe de ultratumba* (The Dance Beyond the Grave) c.1910, printed 1943

Opposite: Frida Kahlo, *El difunto Dimas Rosas* (At las tres años de edad) (The Deceased Dimas Rosas [At Three Years of Age]) 1937





Opposite: Jacqueline Lamba and Frida Kahlo in Mexico, 1938  
 Top: Jacqueline Lamba, *L'Amour fou (Mad Love)* 1944  
 Bottom: Jacqueline Lamba, *Untitled (pour Frida)* (Untitled [for Frida]) 1944







Nikolai Muray, *Frida with  
Magenta Rebozo*, New York 1939  
Opposite: Rupert Garcia,  
*Frida Kahlo (Septiembre)*  
(*Frida Kahlo (September)*) 1975



# Gendered Dialogues







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# BACON DISFIGURED

EDITED BY BEN WARE



ART  
PHILOSOPHY  
PSYCHOANALYSIS



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The Estate of  
Francis Bacon  
Publishing





Fig. 1 Three Studies for Figures at the Base of a Crucifixion, 1944

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## INTRODUCTION

To disfigure is to wound an appearance; to mar, to distort, to undo the coherence of a form. Disfiguration deprives the person, image, or thing of its recognisability, twisting it out of shape. It can occur as an unwanted effect, or as a deliberate – sometimes creative – act. If to figure is to calculate, to decipher, to render intelligible, then disfigure suggests the unmaking of sense, the introduction of a surplus that eludes accounting. In this respect, disfiguration falls into the orbit of the monstrous and the sublime: that towards which the human mind is inescapably drawn, but from which it simultaneously recoils.

The cultural imagination is replete with examples of disfigurement and different responses to it. In David Lynch's film *The Elephant Man* (1980), the severely disfigured John Merrick is rescued from a circus freak show, only to be presented to the London medical establishment as a 'perverted and degraded version of a human being' – something contrary to nature. In Edgar Allan Poe's short story 'The Tell-Tale Heart', the unnamed narrator is driven mad by a disfigured old man, specifically by his eye: 'one of his eyes resembled that of a vulture – a pale blue eye with a film over it.'<sup>1</sup> At the centre of both narratives is the overpowering anxiety that disfigurement provokes. While Merrick is eventually assimilated into Victorian high society, he remains forever a spectacle, an object to be nervously stared at. Poe's narrator, in gothic contrast, kills the old man – in what turns out to be an act of both murder and symbolic suicide – believing this is the only way to rid himself of the torture of the evil 'eye' ('I').

Psychoanalysis provides us with a different perspective. In German, disfigurement translates as *Entstellung* – a word which can also mean distortion, displacement, or misrepresentation. *Entstellung* is the term that Freud uses to describe the overall effect of the dream-work – the transformation of the latent dream-thoughts into the manifest dream content. For Freud, 'dreams are nothing other than a particular form of thinking', and 'it is the dream-work which creates that form, and it alone is the essence of dreaming.'<sup>2</sup> What really matters with respect

to the dream, then, is not its latent content, but rather its form: why have the dream-thoughts been *disfigured* in this way, why have they been *distorted* into the form of a dream?<sup>3</sup> Yet the dream is never simply what is dreamt, but also its telling; and any elaboration – any 'figuring out' of the dream – is also a disfiguring, the creative reshaping of a text. The speaking subject on the analyst's couch is, consequently, as much implicated in the process of *Entstellung* as the dreamer during the dream.

Jacques Lacan returns to the notion of disfiguring, giving it an explicitly violent twist. Disfiguration is, in one sense, the very condition of being: one becomes a subject only by being *subjected* to language. Subjects, however, do not dwell harmoniously in language; they are, as Lacan says, 'captured and tortured' by it, wounded and split by the signifier.<sup>4</sup> This act of disfiguration extends to the practice of psychoanalysis itself. The consulting room, for Lacan, is a kind of slaughterhouse, wherein the work of 'dismembering' (*démembrement*) is carried out by those who know how to 'cut at the joints' (*couper dans les articulations*).<sup>5</sup> But if the analyst is a good butcher, expertly segmenting his patients, then the aim is always an avowedly ethical one: to intervene in the discourse of the analysand in order to open up the unconscious. The disfiguring cut thus turns out to be the very fissure through which the subject's truth might finally appear.

Bacon famously remarks that he is always 'moved' by images of slaughterhouses and meat: 'we are potential carcasses. If I go into a butcher's shop I always think it's surprising that I wasn't there instead of the animal.'<sup>6</sup> Gilles Deleuze describes Bacon as 'a butcher', with an intense 'pity for the flesh'.<sup>7</sup> In what sense should this be understood? Bacon radically disfigures his figures, making them all but unrecognisable. This, however, is no mere stylistic gesture – it is the expression of a deeply held aesthetic vision. For Bacon, the essence of a subject can only be found in the distorted recording of its appearance. His disfigurements are therefore, as he himself says, attempts to bring back the intensity of the subject's reality and to communicate this as 'rawly' as possible: 'the image must be twisted if it is to make a renewed assault upon the [spectator's] nervous system.'<sup>8</sup>

Yet Bacon accomplishes more than he thinks. He doesn't just capture subjects in isolation; he also makes visible the real social and economic forces operating on and through them, mutilating their very nature. *Look what the world has made of*



fig. 19 *Study for Head*, 1952

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fig. 20 *Two Figures*, 1953

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fig. 21 *Two Figures in the Grass*, 1954



fig. 22 *'Pipe and Chimpanzee'*, c. 1960

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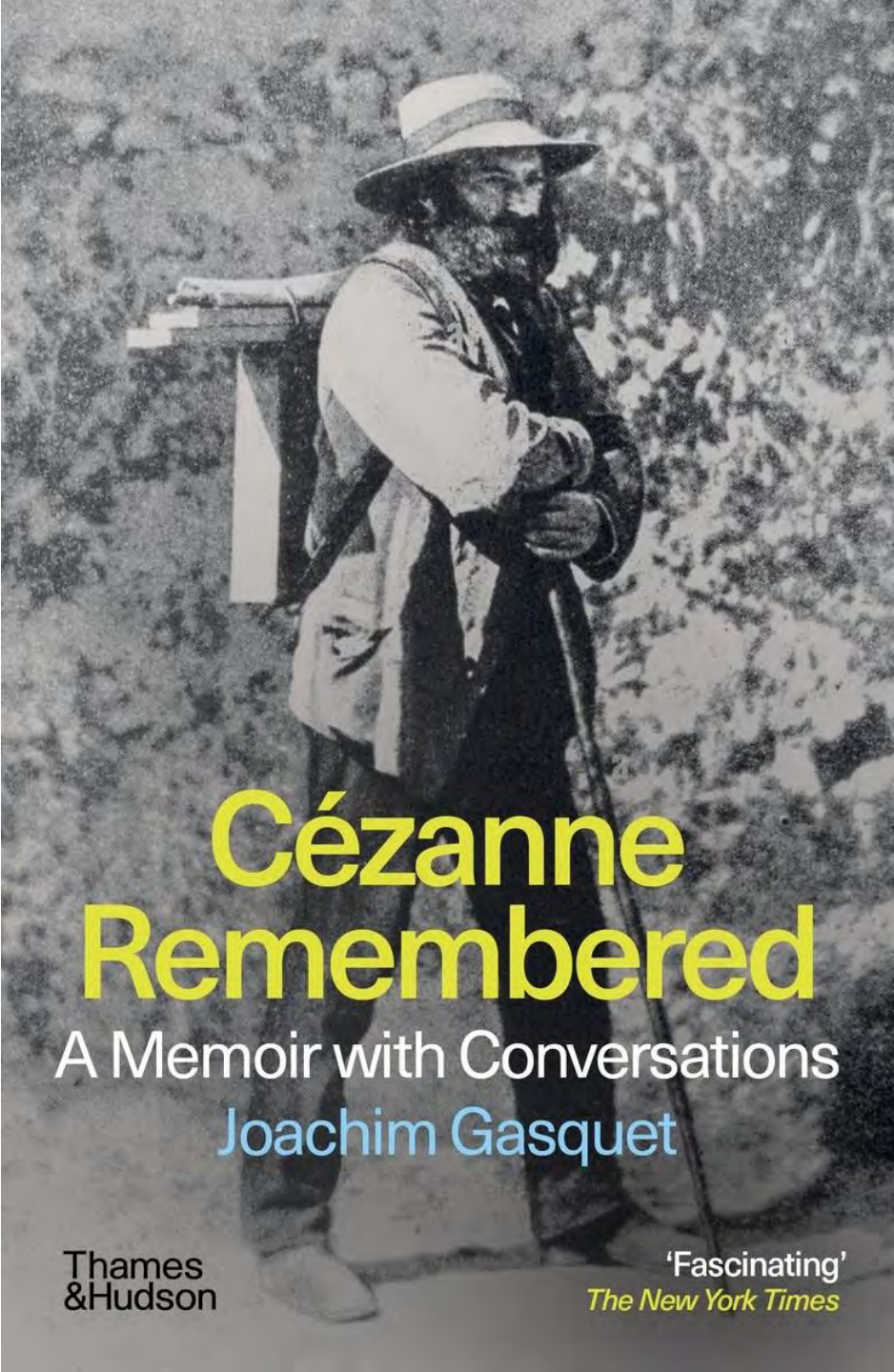
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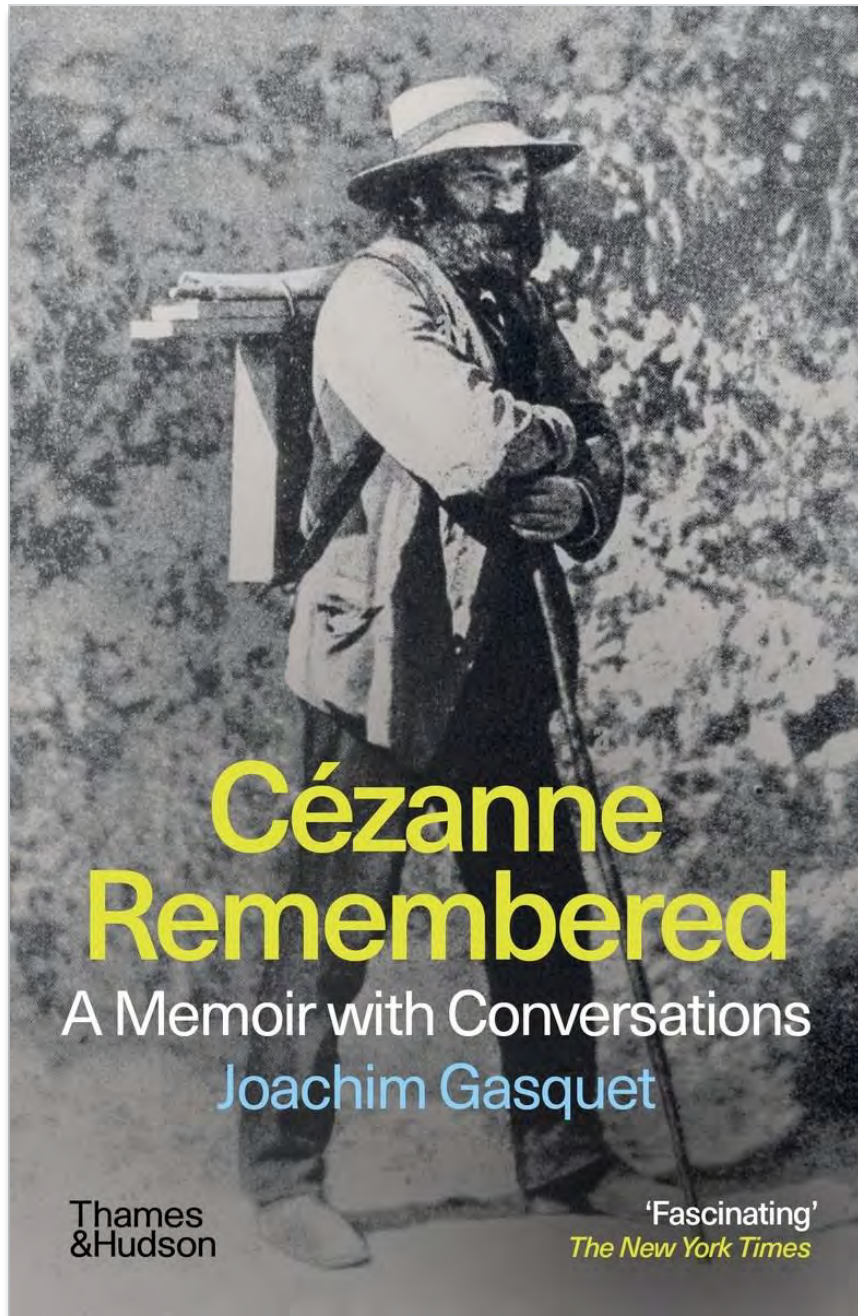


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A Memoir with Conversations  
Joachim Gasquet

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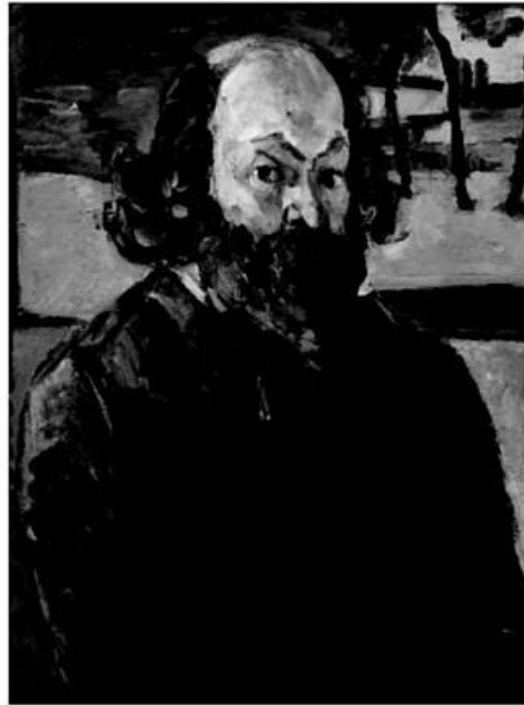
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## Part One

*What I know or  
have seen of his life*



*Self-Portrait, c. 1875*

## I Youth

The town of Aix lies at the foot of Mont Sainte-Victoire in a plain sown with grain which is said to produce the best bread in the world, and is surrounded by hills planted with vines and olive trees. It is a dead town that retains no more than a melancholy pride in its ancient splendour. Here, in one of those pale months when the sunny cold of Provence is scented with the buds already opening on the branches of the almond trees, Paul Cézanne saw the light of day – on 19 January 1839, to be exact. The first promises of spring were what he himself was to bring to the old culture into which he was born, at a wintry time in its history.

The country is one which Poussin would have loved, with its groups of trees, the rational line of its hills, its horizons stirring with sea air; when the eye runs over it as a whole it is a classical landscape. Trets is its guardian Olympus. The chain of the Etoile, an ancient mountain range visible from the window of the Jas where Cézanne worked, stands out in sharp outline. The Arc Valley, quivering with poplars and willows, makes its leisurely descent, crisscrossed by white roads, through emerald vineyards, great yellow squares of wheat, and dusty almond orchards, to the lakes and salt marshes of Berre, beyond the pink ploughlands and slopes of Roquefavour. Here and there, a solitary cypress, a fig tree by a well, a sudden sturdy bay ennobles it with a thought or an austere smile. A pervasive Virgilian charm of mood, gracious, temperate and blue, contributes to its peacefulness and its spell.

But to the north of the town, the country becomes wild and, as it were, violent; above Le Tholonet the gorge of the Infernets opens to reveal a chaos of giant rocks, the plateaux of Vauvenargues extend in a desolation of stony scrub, the horizon becomes harsh, and the disturbing effect fades away only when, at the turning of a track, Mont Sainte-Victoire appears in its massive entirety, radiant as a blue altar.

talk about – they maintain that even the Kabbala has its place in the rose windows – all the mystical significance slumbering under the Gothic mould of the stones; I don't know and I don't want to know anything about it. But life is always there ... What do you expect? When the forms of the Renaissance burst forth with the paganism of that passionate age, the people turned their eyes away in vain from the austere realism of their chapels, they couldn't help remembering it. It gave their lives a tonic sharpness. They were never really comfortable with works in the grand manner. Ordinary people don't like rhetorical painting, any more than I do. Yes, there's the Gallery of the Battles at Versailles, but it's not painting they're looking at there. It's a kind of newspaper, a big mural newspaper they read there, popular images, like the Sainte-Geneviève series in the Panthéon.\* But at Versailles in the château, in the park, people are never moved as they are in a church or a stadium. They have a sense of what is great in their bones. In our case, in Provence, that comes to us from the Romans; here in the north, from the cathedrals ... All the same, it's amazing. For example, here am I, classical; I say to myself, I would like to be classical, but that bores me. Versailles bores me, the Cour Carré bores me. There's only the Place de la Concorde, yes, that's beautiful. Life! ... Life! ... And yet, you see how complicated it all is; life and realism are much more evident in the fifteenth and sixteenth centuries than in the elongated figures of the primitives. I don't like the primitives. I don't know Giotto well. I would have to see him. I only like Rubens, Poussin and the Venetians ... Let me tell you, it's easier to represent God by a cross than by the expression on a face.

*We had arrived, and got off the tram.*

MYSELF If you could see the Duccios in Siena ... Everything is in those little scenes. Some are dramatic like a Tintoretto, with greens and bluish reds; others, like *Jesus before Pilate*, have a simple tragedy, constructed with the purity of a Racine play; and the women at the tomb facing the great angel – no bas-relief of antiquity has their nobility and their triumphant despair. It's as beautiful as Victory tying up her sandal. If you saw it! ...



*Winged Victory of Samothrace, c. 200–175 BCE*

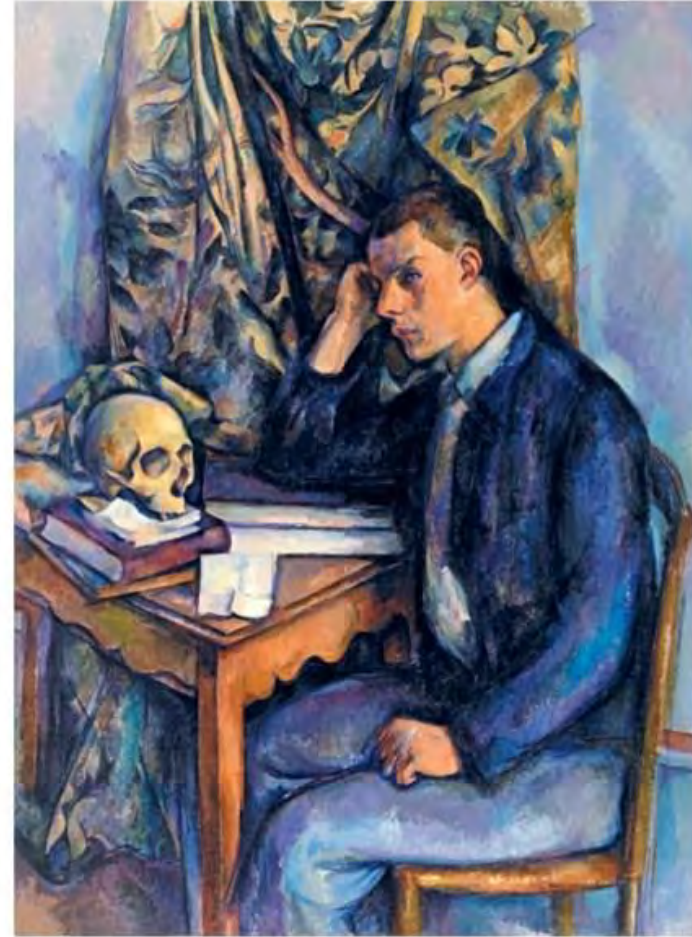
CÉZANNE I'm too old now to go running to Italy. And besides, it seems to me that everything is here in the Louvre, one can love and understand everything here.

MYSELF Everything ... except perhaps the frescoes, the Franciscan movement in Umbrian painting, and what developed from it, Masaccio, Gozzoli ... But what could Italy and this art add to yours? One could say that you stem from it and that you have studied it all your life.

CÉZANNE I may shock you. I almost never go into the little room of primitives. It's not my kind of painting. I am wrong, I admit that I may be wrong; but what can I do? When I spend an hour contemplating







3 OPPOSITE ABOVE *The Card Players*, 1893–96

4 OPPOSITE BELOW *The Card Players*, 1890–92

5 ABOVE *Young Man and Skull*, 1896–98





8 ABOVE *The Gulf of Marseille Seen From L'Estaque*, 1878-79



9 BELOW *The Harvest*, 1875-77



10 *Bathers at Rest*, c. 1876-77



11 *Mont Sainte-Victoire and the Viaduct of the Arc River Valley*, 1882-83



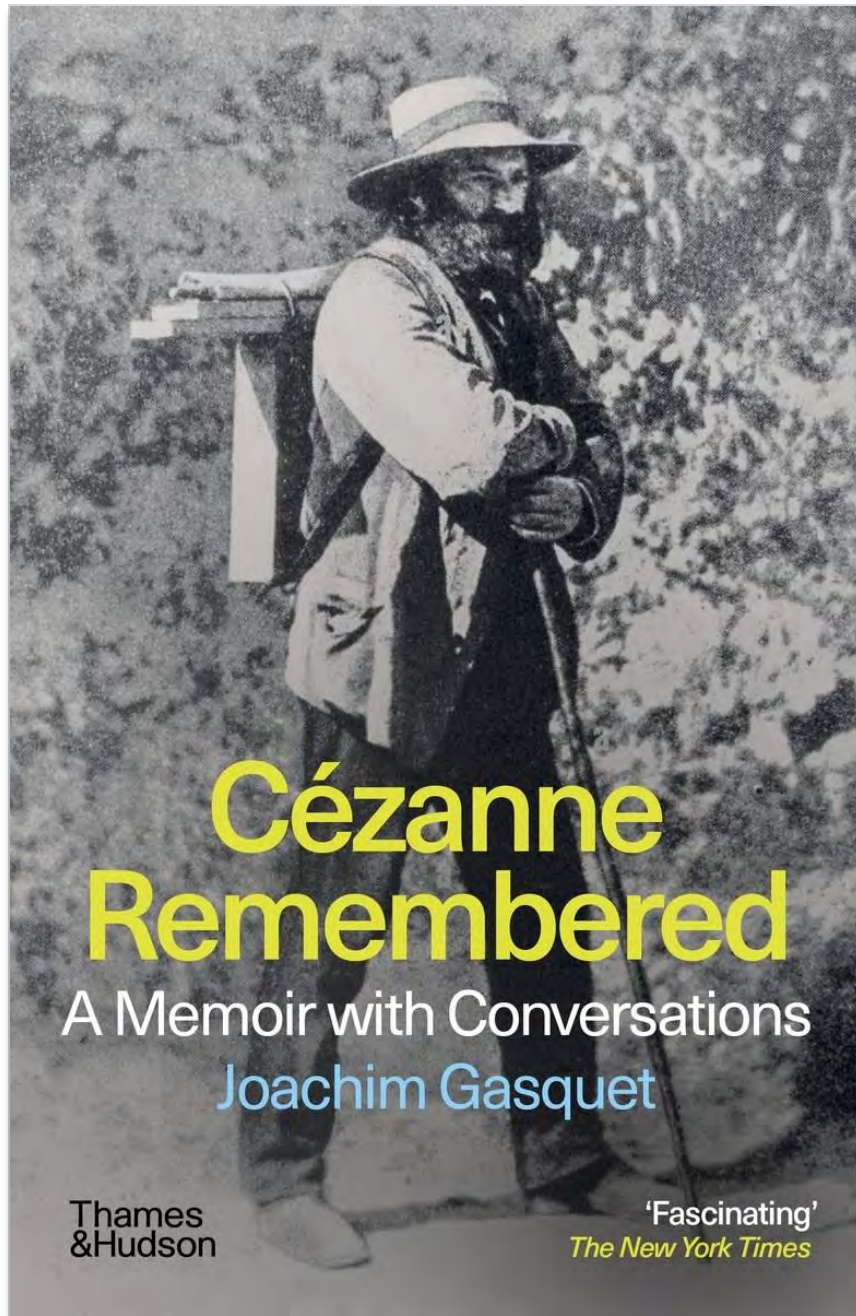
12 *The Battle of Love*, c. 1880

13 *BELOW Male Bathers*, c. 1890



14 *The Large Bathers*, 1900-06





# Cézanne Remembered

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Joachim Gasquet, Translated by Christopher Pemberton, Foreword by John Rewald, Introduction by Richard Schiff

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- The second half is couched in the form of conversations between Gasquet and Cézanne, in the course of which Cézanne struggles to formulate his basic artistic philosophy.
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037

*Brushstrokes of Harmony, 210 mm x 297 mm*





Dance of the Leaves

210 mm X 297 mm

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# THE PORTRAIT MINIATURE

## A NEW HISTORY



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ROSALIND McKEVER  
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**FIG. 4**  
 Samuel Finney (1719–1798)  
*An Unknown Man*, c. 1747–60  
 Watercolour on ivory,  
 43 × 17 mm  
 V&A: E.8.1008  
 Given by Shirley Crable on behalf  
 of her Grandmother Mabel Doll

posed challenges to artists, visible in unfinished works by self-taught British miniaturist Samuel Finney (1719–1798; [fig. 4](#)). Artists worked hard to develop various methods to treat ivory to prepare the surface for watercolour as well as to exploit ivory's luminosity, usually backing it with white paper and sometimes even silver foil to enhance its innate glow, which was prized particularly for depicting white skin.

Other artists instead pursued luminosity outside of watercolours (and thus not technically a portrait miniature), painting small portraits in oil on sheets of metal like copper ([fig. 5](#)), a more durable, if challenging, support. The invention of enamel painting on metal in the seventeenth century introduced a more durable, albeit brittle, alternative to watercolour on vellum or ivory, which were vulnerable to fading, warping and cracking. By the late nineteenth century, as ivory became increasingly costly and difficult to source, artists began experimenting with synthetic substitutes such as ivoryine. Others instead repurposed the portrait miniature format as a base for daguerreotype photographs, occasionally enhancing them with gold leaf or watercolour as artists had done with miniatures for centuries.

What stands out most of all about the materials required for miniature painting is their versatility: pigments, ivory, frames and glasses were all widely available, and the small boxes with drawers to hold slivers of ivory, brushes and dry pigments could be easily transported ([fig. 6](#)). Paints could be mixed in tiny ivory palettes stacked safely within an ivory tube ([fig. 7](#)). Later in the eighteenth century, tins of ready-made watercolours became available ([fig. 8](#)). Thanks to this portability, artists were able to move around to meet demand, enabling them to cater to a wider clientele. Women in particular benefited from the versatility of painting miniatures,



**FIG. 5 (ABOVE LEFT)**  
 Miniature Painter's Box,  
 1760–1810  
 Mahogany and glass,  
 333 × 333 × 144 mm  
 V&A: P.10.145  
 Given by Mrs Brodick, in fulfillment  
 of the wishes of her husband, Mr  
 William Bentinck Balgove Brodick  
 of Pen-y-Craig, Jersey

**FIG. 6 (ABOVE RIGHT)**  
 Miniature Painter's Palette Box,  
 1780–1800  
 Turned ivory, 69 × dia. 39 mm  
 V&A: P.10.145  
 Given by Mrs Rachel Barclay

**FIG. 7 (LEFT)**  
 Paintbox, 1700–1800  
 Metal, porcelain and  
 watercolour paints,  
 144 × 71 × 22 mm  
 V&A: P.10.145  
 Given by Mrs Rachel Barclay





Castle) by Van Dyck. Another bears a subtle floral pattern: a locket holding the portrait of a man, perhaps by the Dutch painter Michiel van Mierevelt (d. 1641), is decorated with slender stems, unravelling florals, and a fluttering ladybird and snail that look as if they have been lifted from the motifs used by Netherlandish manuscript illuminators such as Joris Hoefnagel (c. 1564–1633).

Similarly, lockets for miniatures could be lavishly adorned with glimmering pearls and finely cut gemstones including diamonds, emeralds, garnets, rubies and sapphires (see p. 100). These jewels were prized not only for their beauty but also for their relationship to the expansion of British and European empires across Asia, Africa and the Americas, where many of the jewels would have been sourced and traded. A more subdued, if a little morbid, fashion arose for lockets with hairwork designs made of human hair, sometimes belonging to the deceased, in the eighteenth century, a period in which portrait miniatures sometimes functioned as secular relics (see p. 100). In the nineteenth

**FIG. 18**  
Possibly by or after Michiel van Mierevelt (d. 1641)  
An Unknown Man, c. 1610–40  
Oil on copper in an enamelled frame, 49 × 39 mm  
V&A: P.116–1920

**FIG. 19**  
Diana Hill (c. 1760–1844)  
Reverse of a miniature showing  
hairwork (see p. 100 for front,  
a portrait of Lieutenant  
Thomas Harriott, 1791.  
Ivory in metal frame  
[V&A TO CHECK]  
48 × 33 mm  
V&A: P.116–1920





**ABOVE** Hans Holbein the Younger  
(1497/8–1543)  
An Unknown Man, c. 1532  
Oil on panel, dia. 130 mm  
Inscribed: ETATIS SVAE 35  
V&A: P.128-0360  
Salting Bequest, 1910

**BELOW** Hans Holbein the Younger  
(1497/8–1543)  
Mrs Jane Small, c. 1536  
Watercolour on vellum in  
a circular case with enamel decorations  
and small freshwater pearls, dia. 60 mm  
Inscribed: ANNO ETATIS SVAE 23  
V&A: P.40&A-0395  
Purchased with Art Fund support,  
and the assistance of the Murray Bequest  
and an anonymous donor

Hans Holbein the Younger was painter to Henry VIII, portraying the monarch and his courtiers both on a grand scale in oil as well as in intimate miniatures. These two works show Holbein also painting sitters beyond the royal court, encompassing the mercantile class of Tudor England. The first, painted in watercolour on vellum around 1536, depicts Jane Small (born Pemberton), aged 23 (as included in the inscription), and possibly commemorates her engagement to Nicholas Small, a London cloth merchant and Holbein's neighbour. She holds a red carnation, a symbol of betrothal, and is identified by her family's Pemberton coat of arms set into the lid of the case. The inscription on another work by Holbein, painted in oil on a small turned wooden roundel, tells us that the sitter is aged 35. He was once identified as Hans of Antwerp, a goldsmith in Henry's court. He is now believed to be a London-based merchant, as suggested by his fur-lined coat and expensive black clothing. He was likely a member of the Hanseatic League, a powerful network of trading cities and merchants from Germany and the Netherlands that dominated commerce during this time. Holbein had close ties to this community and frequently painted portraits of its members.







**OPPOSITE** Nicholas Hilliard (1547–1619)  
Self-Portrait aged 30, 1577  
Watercolour on vellum in a gilded wooden  
frame, dia. 41 mm  
Inscribed: Ano Dni 1577 AEtatis Suae 30 NH  
V&A: P.155-1910  
Bequeathed by George Salting

**BELOW** Nicholas Hilliard (1547–1619)  
Alice Brandon, Mrs Hilliard, 1578  
Watercolour on vellum stuck to card;  
later stuck to a larger piece of circular  
card upon which the later outer band  
of inscription and decoration has been  
painted, dia. 80 mm  
Inscribed: NH Ano Dni AEs 5. 22. NH. +  
ALICIA BRANDON NICOLAI HILLIARD.  
Q / VI PROPRIA MANU DEPINXIT VXOR  
PRIMA  
V&A: P.21948  
Acquired through the Art Fund

Nicholas Hilliard's portraits of himself and Alice Brandon are not only masterful demonstrations of Hilliard's skill, but also his ambition and affection for his wife. Hilliard's self-portrait aged 30 was painted during his time in Paris between 1576 and 1578, and echoes the refined atmosphere of the French court, where artists enjoyed elevated status, unlike in England. Hilliard presents himself as a gentleman of taste, dressed in the latest court fashion of a white lace ruff and a costly black velvet doublet with a matching cap, adorned with what appear to be green enamelled oak leaves and a gold acorn. The image encapsulates his artistic ambition, depicting the confident courtier-artist he longed to become. Yet upon returning to England, he struggled to secure a stable, salaried position at court and his status remained precarious. The portrait of Alice Brandon, painted in the same period, is rendered with a remarkable sensitivity, and it is thought that she may have been pregnant at the time. The couple had seven children, one of whom, Laurence, also became a miniature painter. He probably later added the surrounding inscription and heraldic arms to his parents' portraits (the inscription on his father's was removed in the eighteenth century), transforming them into touching memorials and lasting records of the Hilliard family's artistic and personal legacy.



### 3. THE AGE OF REVOLUTIONS

Damiët Schneeweisz

Portrait miniatures reached their apex in popularity in eighteenth-century Europe during the Age of Revolution, a period that saw widespread revolts throughout the world, including the American Revolution (1765–83, the French Revolution (1789–99), the Haitian Revolution (1791–1804) and the Latin American Wars of Independence in the early nineteenth century. An etching by caricaturist James Gillray (1756–1815), 'A Connoisseur Examining a Cooper', issued by leading print publisher Hannah Humphrey in 1792, plays on the miniature's place in this volatile political landscape (Fig. 1). George III peers intently at Oliver Cromwell's portrait miniature, who meets his gaze, his eyebrows raised in an angry line. It is a subtle play on the turbulent situation during George III's reign, which, Gillray suggests, resembles the revolutionary landscape in which Cromwell operated. Samuel Cooper's miniature of Cromwell, depicted here, is a window into both past and future, a relic of the excess of a previous age as well as a warning of the abiding threat of revolution.

Jean-Baptiste Isabey (1769–1855), France's foremost miniature painter during this turbulent period, understood well the appeal of portrait miniatures in troubled times, once possibly referring to them as 'portraits de consolation'.<sup>1</sup> 'A new way of working opened up,' he claimed during the French Revolution, continuing:

it sprang from the suffering of the time, I sallied forth and offered my services to all these poor souls....In one case a mother wished, before emigrating, to bring together in a single locket the faces of her beloved children, and in another a double souvenir was to be exchanged during only one short sitting. How often was I witness to this silent gift of love which was followed by cruel separation!<sup>2</sup>

**FIG. 1**  
James Gillray (1756–1815),  
published by Hannah  
Humphrey (c. 1745–1818)  
*A Connoisseur Examining  
a Cooper*, 1792  
Hand-coloured etching and  
engraving, 262 x 198 mm  
(sheet)  
V&A: 2968/11





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## A NEW HISTORY



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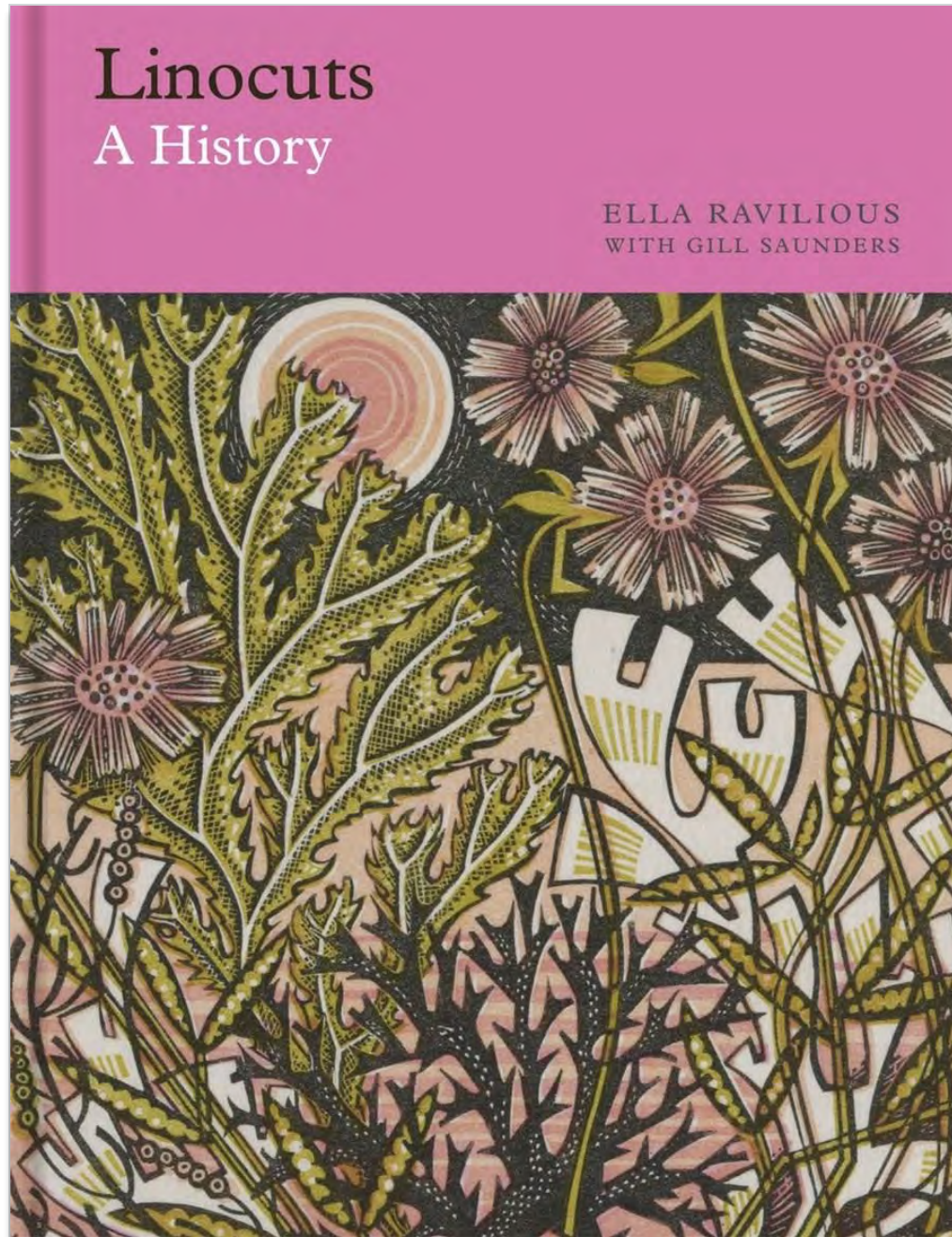
# Linocuts

## A History

ELLA RAVILIOUS  
WITH GILL SAUNDERS







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Ella Ravilious, Contributions by Gill Saunders

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260 mm x 200 mm

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**Frontispiece** Edward Bawden, *Brighton Pier* (detail), 1958, linocut on paper, V&A E.0927-1958  
**Above** David Bowen, *Gaem Ngau Koo* (Digging My Sun) (detail), 2001, linocut on paper, V&A E.1092-2002

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Eileen Mayo, *Morning Tea* (detail), c. 1930,  
linocut on Japanese  
paper  
V&A: CIRC.164-1933

## Introduction

Ella Ravilious

Using an affordable but innovative material originally invented as a floor covering, linocutting spread across the world during the twentieth century as a quick, inexpensive and accessible printmaking technique. The inspiration for this book was the realization that although there are hundreds of 'how-to' books on making linocuts, little has been published on the history of this striking medium. Linocut is still widely practised today, as a method of creativity that can be explored in the classroom, at the kitchen table or professionally as a fine art.

My first encounter with the technique came when I was taught how to make linocuts as a child by my artistic parents. Perhaps readers can also remember being shown how to make linocuts in school art classes, recalling the smell of the lino, the difficulty involved in not cutting oneself with the tools, and the trial of carving in reverse so that the black and the white elements of the final work appear as intended. Despite such challenges, from its inception linocut has been a popular practice for making greetings cards, posters and other handmade gifts at home. Like many people, my parents exchanged handmade linocut Christmas cards with their friends, such as the snowy scene made by our neighbour Winifred Ayre (1928–2019) [1], who had studied at Leicester School of Art.

Linocut is a relief-printing method whereby a design is carved into a flat sheet of linoleum. Linocuts are sometimes assumed to be, or misdescribed as, woodcuts. To take just one example, the untitled Constructivist-style print by the American artist and designer Edward McKnight Kauffer (1890–1954) [2] has been variously catalogued as a woodcut and as a linocut. Woodcuts are generally more highly valued and respected thanks to the centuries-old practice of woodcut printing, and wood does not have linoleum's connotations of modernity and cheapness. As a result art dealers and artists have on occasion incorrectly applied the grander label of woodcut to satisfy the preferences of the art market. The linocuts of Austrian artist Norbertine Bresslern-Roth (1891–1978) were routinely described as woodcuts, for example [3]. Many regarded linocut as a subset of woodcut, as demonstrated by the *International Colour Woodcut* exhibition held at the Victoria and Albert Museum in 1954–5, which included linocuts as a 'counterpart' of woodcuts.<sup>1</sup> As Stephen Coppel describes, 'Connoisseurs snobbishly compared the base-begotten linocut with its legitimate half-brother, the woodcut'.<sup>2</sup> It is still the case that linocuts have



2 Edward McKnight  
Kauffer, untitled, 1916,  
probably woodcut  
on paper  
V&A: E.3300-1980



3 Norbertine Bresslem-  
Roth, Pfefferfresser  
(Toucans), 1929,  
linocut on paper  
V&A: E.4-1930





44 Cyril Power, *The Tube Staircase*, 1929, linocut on Japanese paper V&A: E.76-1981

45 Cyril Power, *The Escalator*, c. 1929, linocut on paper Private Collection



41 Claude Flight,  
*Speed*, c. 1922, linocut  
on Japanese paper  
V&A: E.3543-1923

## 2 The Grosvenor School: Dynamism and the Everyday

In 1925, a Scotsman, Iain Macnab, founded a radical new art school in his house in Pimlico, London, known as the Grosvenor School of Modern Art. It was to be responsible for championing the art of the linocut and changing the perception of linocut as a technique. There was no formal syllabus at the school, and the ethos was based on nurturing self-expression, yet despite this freedom the school shaped the output of a generation of artists working in linocut, whose prints became popular for their accessible, dynamic and colour-saturated style. As pupil of the school Cyril Power described it, they were interested in 'the pulsating arrangement of lines, spaces, masses, colours, emphasis, etc. running through a design or work of Art, which carries the design along and makes it live'.<sup>1</sup> This is reflected in their choice of subjects – not only urban transport but also bodies in motion, in sport, in dance, in the headlong rush of commuting, always with the impetus implied by repetition and distortion.

A highly influential figure at the Grosvenor School was the eccentric British artist Claude Flight, and it was he whose work most fully embodied the school's signature style. Describing Flight's life, his pupil Dorrit Black wrote: 'During the summer he lives in a cave in France, a very attractive cave, apparently, but still a cave; and in the winter he comes out of his cave to teach lino-cutting to the students of the Grosvenor School.'<sup>2</sup> Flight not only taught the technique but also published the first dedicated books on the subject and organized the first exhibitions devoted to it. Thanks to him, eight annual exhibitions of linocuts were held in London between 1929 and 1937, with prints at the first show offered for sale at prices ranging from one to three guineas each. The first exhibition toured to many regional venues in the UK and internationally to Australia and China. Flight encouraged the participating artists to edition their linocuts and treat them as fine art prints, even though he promoted their work as affordable art for a mass audience. Through Flight and his pupils, linocut became firmly established as a popular, egalitarian practice that celebrated the modern and which, in Flight's words, encapsulated 'the experience of to-day in the technique of to-day'.<sup>3</sup>

Flight's linocut *Speed* [41] was given to the V&A by art dealer Fred Hoyland Mayor in 1923, before the Grosvenor School commenced, and only a year after Flight began working in linocut. In it buses are seen weaving their way down London's Regent Street. Flight printed





91 Albert Abramovitz.  
*The Family*, 1932.  
linocut on paper  
V&A: E.6.36-1935

## 4 Politics, Protest and Propaganda

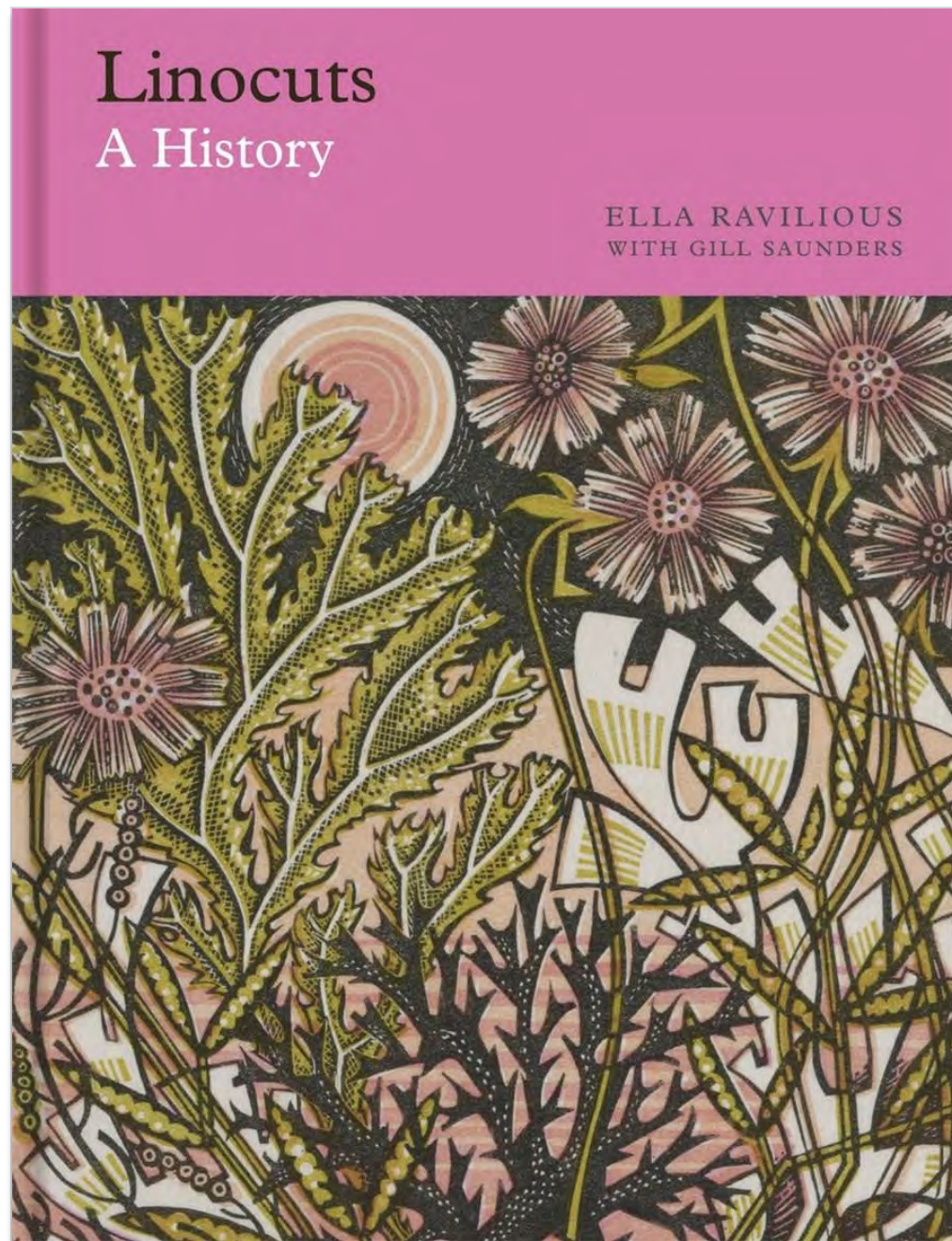
Its suitability for creating powerful graphic prints quickly and cheaply without much equipment has meant that linocut is often preferable to other techniques for disseminating topical pictures in the public sphere – on the streets and in workplaces, as well as on gallery walls. It has frequently been used by protesters and dissidents to pass comment on or satirize national politics, but has also been employed by state powers to promote government propaganda.

Linoleum's humble status as a material helped position linocut as art for the people, especially in the art movement that became known as Social Realism. This movement grew up as a reaction against romantic idealism and sympathized with the working classes and the poor. It came to prominence in the United States in the inter-war years, rapidly spread to other countries, and continued until the 1960s. Albert Abramovitz used linocut to document the lives of poor communities in New York, as shown in *The Family* [91]. Born in Riga (Russian Empire; now Latvia) to a Jewish family, Abramovitz emigrated to the United States in 1916. Once there he made prints documenting the lives of ordinary people for the Federal Art Project, part of Franklin D. Roosevelt's New Deal programme to alleviate the effects of the Great Depression. Elizabeth Catlett's *Sharecropper* [p. 32] is also a fine example of Social Realism.

From the 1920s, left-wing artists such as James Boswell (1906–1971) used linocut to show concern for social inequality through authentic depictions of ordinary people's lives, for example the clientele of a working-class pub seen in *Dominoes* [92]. Boswell was a New Zealand-born artist who moved to London in 1925 to study at the RCA. During his time in London he became politically active, joining the Communist Party and the anti-fascist group the Artists International Association (AIA). Other artists aligned with the movement share these sympathies with ordinary lives, recording manual labour, joblessness and other social issues. In *Shelterers* [93] by Peter Firmin, a bleak scene with dark figures hunched and huddled against the elements, the flashes of colour seem only to highlight the sodden ground and the miserable circumstances.

In 1936, just before the outbreak of World War II, the 13-year-old Hungarian artist Félix Glück (1923–1981) fled to Budapest to escape the Nazis: he was imprisoned in a labour camp in Austria from 1944 to 1945, later moving to the UK in 1948. Like Boswell's linocuts, Glück's work





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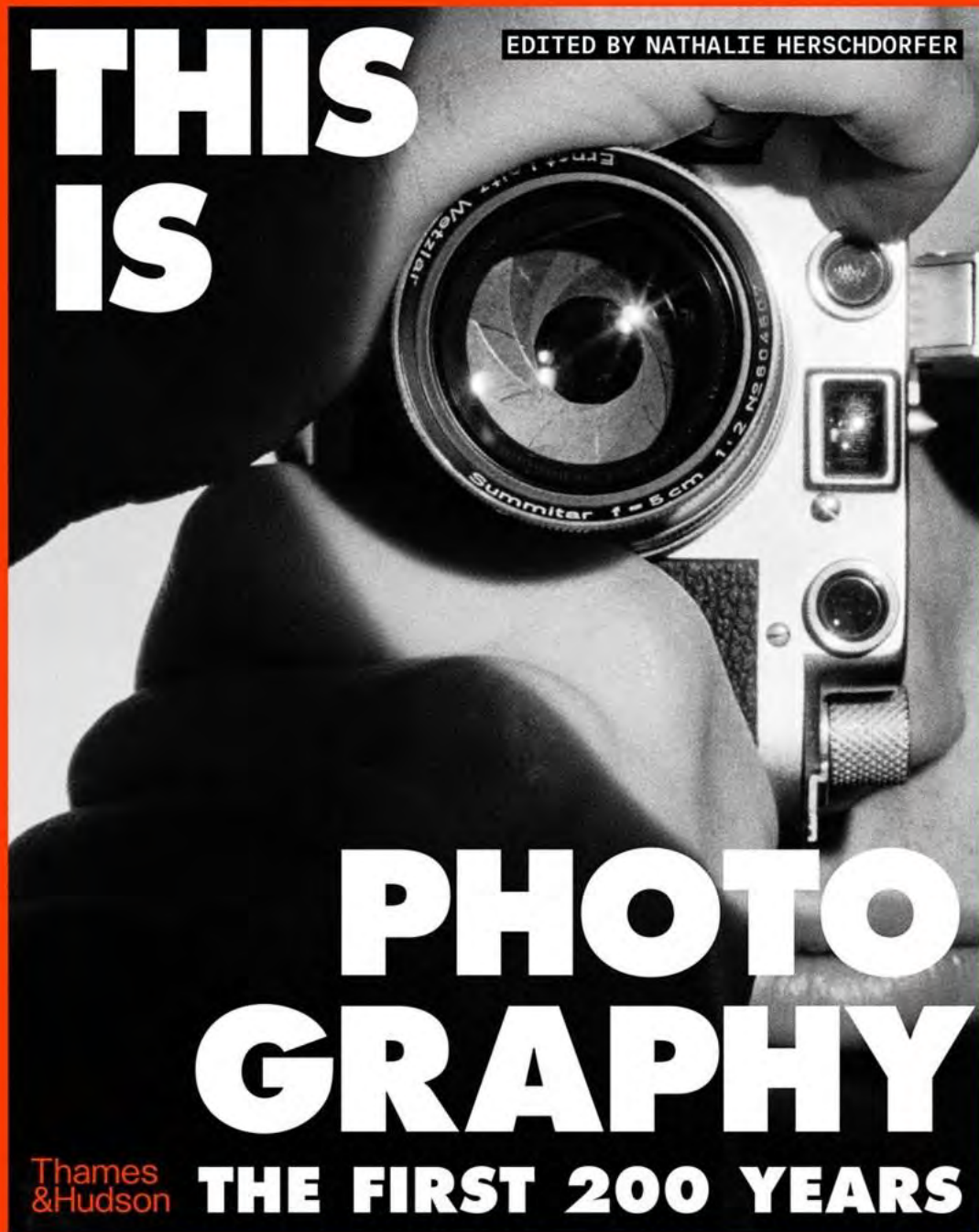
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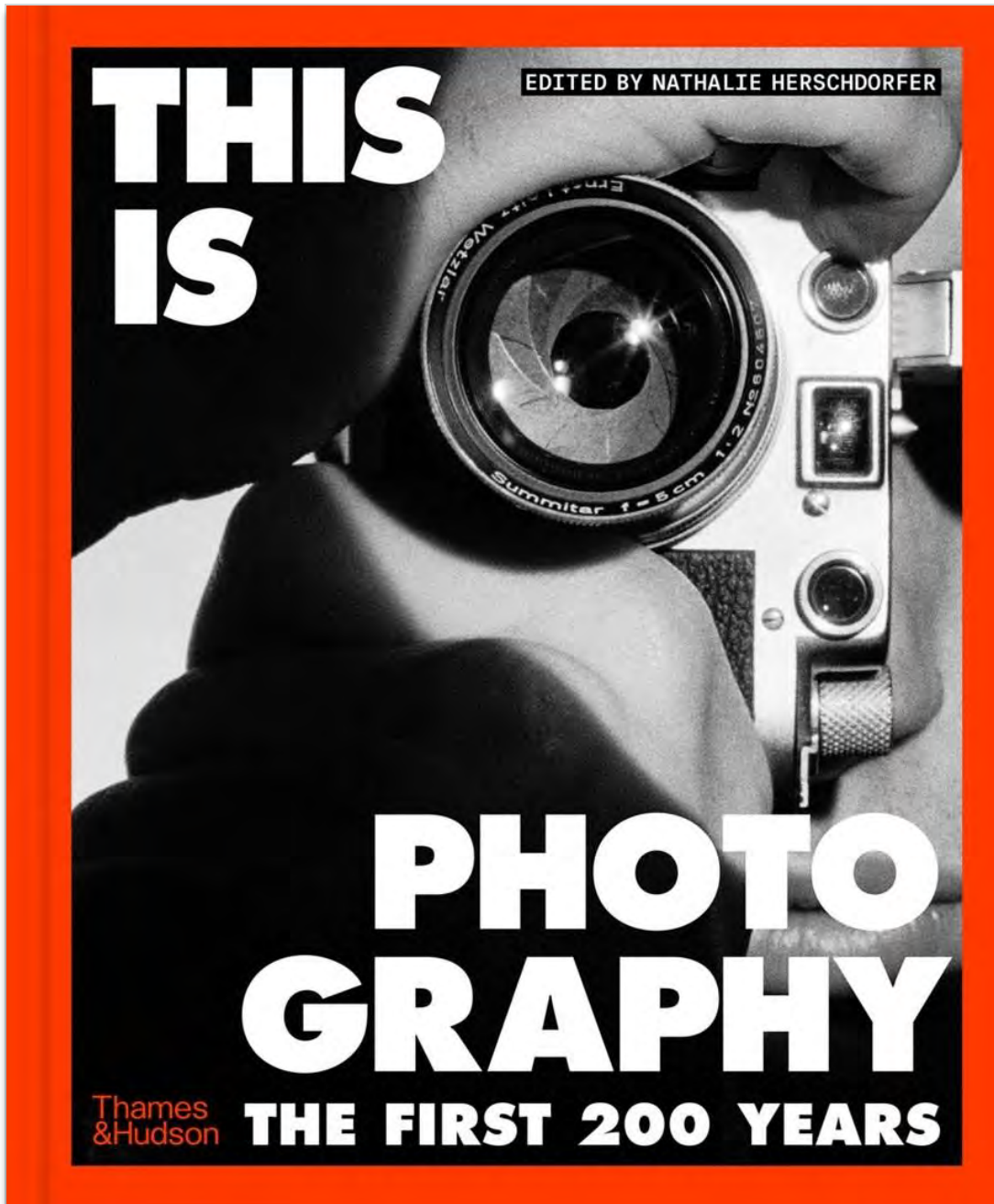
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THE FIRST 200 YEARS

Nathalie Herschdorfer

The ultimate guide to the magic and mystery of photography, featuring the landmark photographs, inventions, innovations, exhibitions and publications that changed the way we see the world.

- Photography has not simply changed how we capture the world: it has changed how we view it, structuring our very ways of seeing. This ambitious publication, timed to coincide with the 200th anniversary of the first-ever photograph, brings together photographs from leading image-makers - including Zanele Muholi, Andreas Gursky, Man Ray, Sebastião Salgado, Hannah Höch, Barbara Kruger and Edward Steichen - alongside unexpected selections.
- *This is Photography: The First 200 Years* carves a cohesive, compelling path through this dizzying mass of information. Presented chronologically, the book showcases key photographs and objects year by year, each one accompanied by a short text entry offering historical, technical or critical context.

AU \$90.00 | NZ \$100.00

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# 1843 PHOTOGRAPHS OF BRITISH ALGAE ANNA ATKINS

PURPOSE SCIENTIFIC  
TECHNIQUE CYANOTYPE

## THE WORLD'S FIRST PHOTOBOOK

Joseph Nicéphore Niépce  
1778–1820. Aperture  
for View from the Window  
at Le Gras  
1826. Engraving by  
Nicéphore Niépce  
1826. 16.5 x 21.5 cm  
1826. 16.5 x 21.5 cm



Unusually for a woman in nineteenth-century England, Anna Atkins received a thorough scientific education from her father, John George Children, an eminent chemist, zoologist and secretary of the Royal Society. She was particularly fascinated by botany – one of the few scientific pursuits viewed as a suitable pastime for a woman. It is believed that she was first introduced to photographic processes through the work of her father's friends William Henry Fox Talbot and John Herschel, experimenting with her first camera in the early 1840s. However, none of her early photographic images survive.

SEE ALSO  
1910  
HISTOLOGICAL  
MICROGRAPH  
JANOWSKI  
PP. 154–55

coated in a light-sensitive solution to create detailed impressions. The images could then be 'fixed' by washing in water. In 1843, Atkins privately published a limited run of her multi-volume work *Photographs of British Algae*, composed of over 400 plates. It became the first book of photographs ever published and is now highly prized, with fewer than twenty copies in existence.

Atkins's great genius was in understanding how the cyanotype technique could be used to create botanical images that are both scientifically useful and strikingly beautiful. Atkins went on to publish a number of other books, collaborating with her close friend and fellow botanical collector Anne Dixon on cyanotypes of ferns and flowers. The cyanotype process remains popular with artists and printmakers.



# 1851

## DAGUERRETYPE OF A SOLAR ECLIPSE JULIUS BERKOWSKI



### THE FIRST ACCURATE PHOTOGRAPH OF A SOLAR ECLIPSE

On 28 July 1851, the moon passed between the earth and the sun, casting a shadow across a swathe of Canada and northern Europe. A total solar eclipse offered scientists a rare opportunity to study the sun's corona, or outer atmosphere, which becomes observable only when the moon blocks all direct sunlight. The emergent technology of photography now offered up further possibilities for scientific discovery. However, a total solar eclipse was difficult to capture – easy to over- or under-expose owing to the contrast between the shadow of the moon and the brightness of the solar corona.

The feat was achieved in 1851 at the Royal Observatory in Königsberg (now Kaliningrad, Russia) at the instigation of the observatory's director, August Busch. Local photographer Julius Berkowski had run several tests and determined that 84 seconds was the optimum exposure time. The resulting daguerreotype constituted the first accurate photographic record of a solar eclipse. On the original plate, the moon's diameter was a mere 7.85 mm (3/8 in.); this original is now lost, but Berkowski made daguerreotype copies, one of which is shown here. With the prominences of the corona clearly visible around the black disc of the

Joseph P. Anderson Images  
11/2011-18/2011: View from  
the White House in 1851.  
1851: Daguerreotype of  
solar eclipse, 28 July 1851.  
1851: 1851.

SEE ALSO  
1800  
PHOTOGRAPH TITLE  
PHOTOGRAPH

|           |              |
|-----------|--------------|
| PURPOSE   | EXPERIMENT   |
| TECHNIQUE | DAGUERRETYPE |

# 1852

## THE HIPPOPOTAMUS AT THE ZOOLOGICAL GARDENS JUAN DE BORBÓN

### LONDON'S CELEBRITY HIPPO

|           |              |
|-----------|--------------|
| PURPOSE   | EXPERIMENT   |
| TECHNIQUE | DAGUERRETYPE |

Captioning this image, Juan de Borbón noted his use of 'instantaneous exposure' – a relatively new development that was ideal for photographing unruly animals, although perhaps unnecessary for this sleeping hippo. Both the photographer and his subject were celebrities: behind the lens, a claimant to the Spanish throne; in front of it, Obaysch, the first hippo in Europe since Roman times. So popular was Obaysch – a gift from Abbas, Pasha of Egypt, to Queen Victoria – that he was said to attract up to 10,000 visitors a day. Juan had photographed other animals at London's Zoological Gardens, but Obaysch, the subject of several portraits, seems to have been a particular favourite.



Joseph P. Anderson Images  
11/2011-18/2011: View from  
the White House in 1851.  
1851: Daguerreotype of  
solar eclipse, 28 July 1851.  
1851: 1851.

SEE ALSO  
1800  
PHOTOGRAPH TITLE  
PHOTOGRAPH

## 1863 THE SCOURGED BACK WILLIAM D. MCPHERSON



### HELPING TO FIGHT THE ABOLITIONIST CAUSE

This photograph is arguably the most famous portrait of an enslaved person taken during the American Civil War. The man's name is Gordon, and he was photographed as part of a medical examination before enlisting in the Union Army. The itinerant photographer William D. McPherson shows the scars caused by the

many whippings that Gordon had received. The image was produced as a *carte de visite*, the most popular small format of the time. Widely distributed and recognized as a scathing condemnation of slavery, McPherson's photograph was cited particularly in abolitionist campaigns.

|           |              |
|-----------|--------------|
| PURPOSE   | EXPERIMENT   |
| TECHNIQUE | DAGUERRETYPE |

Joseph Thompson, *Portrait of Gordon*, 1863. 1863. "View from the Window at St. Louis." 1863. Daguerreotype on paper. 16.7 x 20.2 cm (6 1/2 x 8 in.).

SEE ALSO

1800  
PHOTOGRAPH TITLE  
PHOTOGRAPHY

## 1864 OPIUM SMOKERS PUN-LUN STUDIO

### TYPES AND STEREOTYPES IN STUDIO PHOTOGRAPHY

|           |                 |
|-----------|-----------------|
| PURPOSE   | STUDIO          |
| TECHNIQUE | CARTE DE VISITE |

Active in Hong Kong from about 1864 to 1907, Pun-Lun Studio was so successful that it eventually had branches in Guangzhou, Fuzhou, Saigon (now Ho Chi Minh City) and Singapore. The studio specialized in *carte de visite*, as well as producing a range of landscape views of China.

Following China's defeat in the First Opium War (1839–42), Hong Kong had been ceded to the British. It was at this time that the first photographic studios were established in the region. By the 1870s, indigenous businesses such as Pun-Lun and Along Studio, run by the famous photographer Lai Fong, were thriving as a result of the immense popularity of studio portraits and 'types' with both visitors and locals.

By the time this image was made, two major trade conflicts had been fought between China and Western powers over opium. Despite efforts to ban the drug, China's defeat in the Second Opium War (1856–60) exacerbated the opium trade and led to increasing levels of addiction. Images of opium smokers were a popular type among visitors, and the men's mirrored poses are echoed in a number of other studio portraits and paintings of the time.

Joseph Thompson, *Portrait of Gordon*, 1863. 1863. "View from the Window at St. Louis." 1863. Daguerreotype on paper. 16.7 x 20.2 cm (6 1/2 x 8 in.).

SEE ALSO

1906  
BUNDLES GIRLS  
UNION CARBIDE PHOTOGRAPHY





VOGUE

1950

MID-CENTURY  
FASHIONS  
FACE  
TEXT

TRILL  
FASHION

January 1950

From Old Hollywood to the  
New Hollywood

While running a leather-goods shop in Amsterdam, the German-born photographer Erwin Blumenfeld uncovered a working darkroom in its storeroom and began making and displaying Dadaist collages there. He and his peers, including Cecil Beaton and Horst P. Horst, would draw on their experimental backgrounds to transform fashion photography.

**Journal of Philosophy of Education Society of Great Britain**  
(1975-1976), vol. 10, no. 1  
Woodrow, or in Otago, 1976  
Philosophy of Education Society, 1976  
p. 20 (3) and 21 (4) (p. 20, 21)

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4 200

Malian photographer Seydou Keita's portraits have become iconic representations of Bamako's evolving cultural scene in the 1950s, in the years leading up to Mali's independence. After opening his studio in 1948, Keita photographed local individuals and families who wished to be recorded for posterity, dressed in fine clothing and jewellery, capturing the city's diverse identities as well as the social and fashion norms of a society in transition.

Using a textile backdrop adorned with botanical and geometric motifs, this outdoor portrait of a man

Journal of Macroeconomics 14 (1992) 149-163, 1992. Elsevier B.V. All rights reserved. 0167-4544/92/0004-0149\$05.00

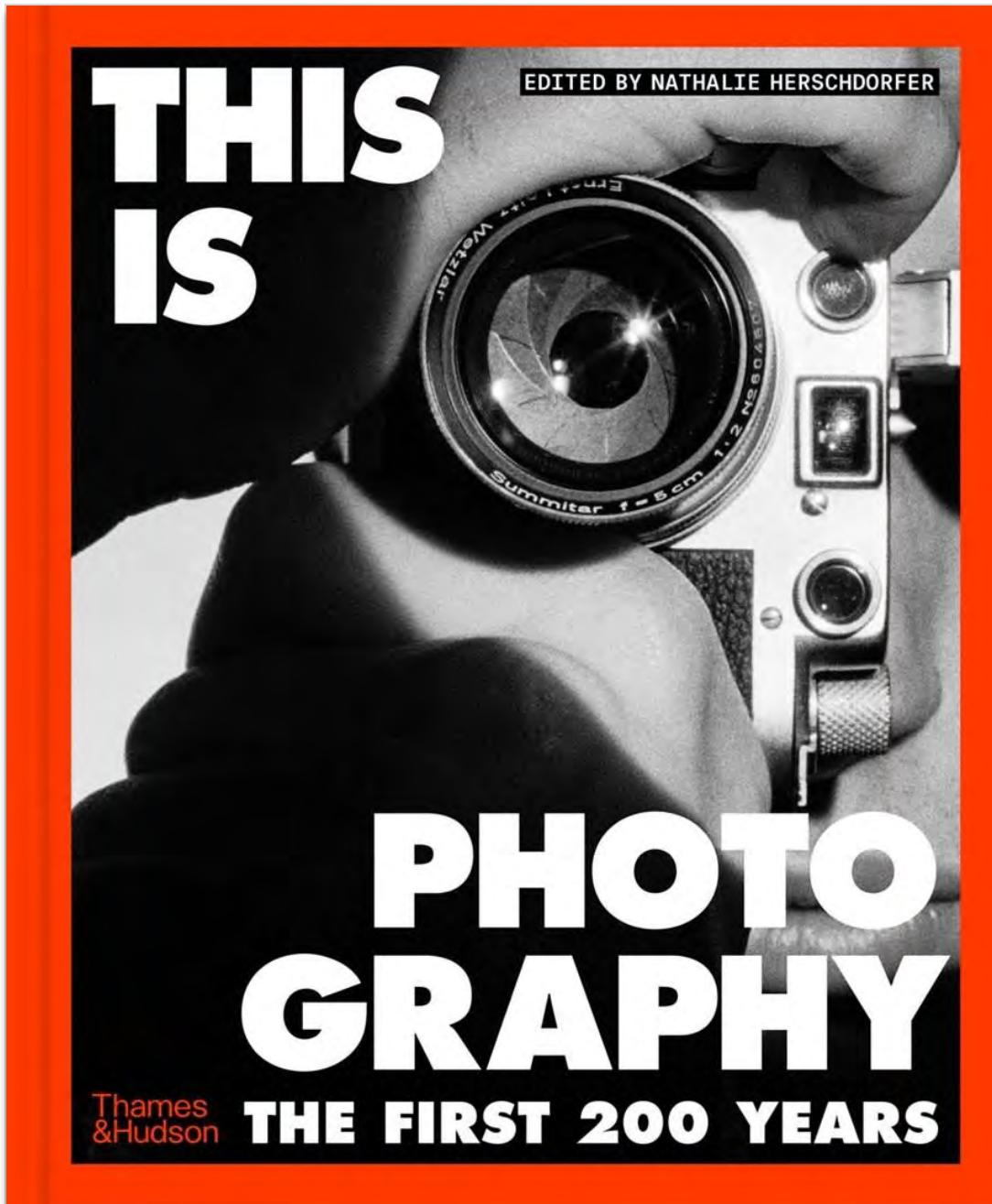
1800  
PHOTOGRAPH TITLE  
PHOTOGRAPH NO.  
5



and a baby is remarkable for the imposing presence of the male subject, emphasized by the volumes, lines and draping of his traditional *boubou* outfit, a flowing wide robe, which covers the entire seat in a sculptural manner. This grandeur contrasts with the smallness and delicacy of the smiling baby carefully perched on the man's knee, highlighting their familial bond and intimacy. Dignified and direct, the photograph attests to the subject's agency and self-assurance at a time when West African narratives were often underrepresented or silenced.







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**HARRY GRUYAERT    NEW YORK**





# Harry Gruyaert: New York

Cédric Klapisch

An immersion into the vibrant world of Harry Gruyaert's New York.

- For over fifty years, Harry Gruyaert has wandered New York City's streets, capturing its dazzling contrasts - from towering skylines and neon-lit diners to multicultural neighbourhoods and fleeting street scenes.
- Designed as a large-format visual album, this book presents each photograph across a double-page spread, evoking the rhythm and energy of a cinematic storyboard.
- Accompanying this striking visual journey are fictional vignettes by acclaimed filmmaker Cédric Klapisch, blurring the lines between reality and imagination. A city of endless spectacle, New York becomes a global stage in Gruyaert's hands - alive with drama, diversity and colour.

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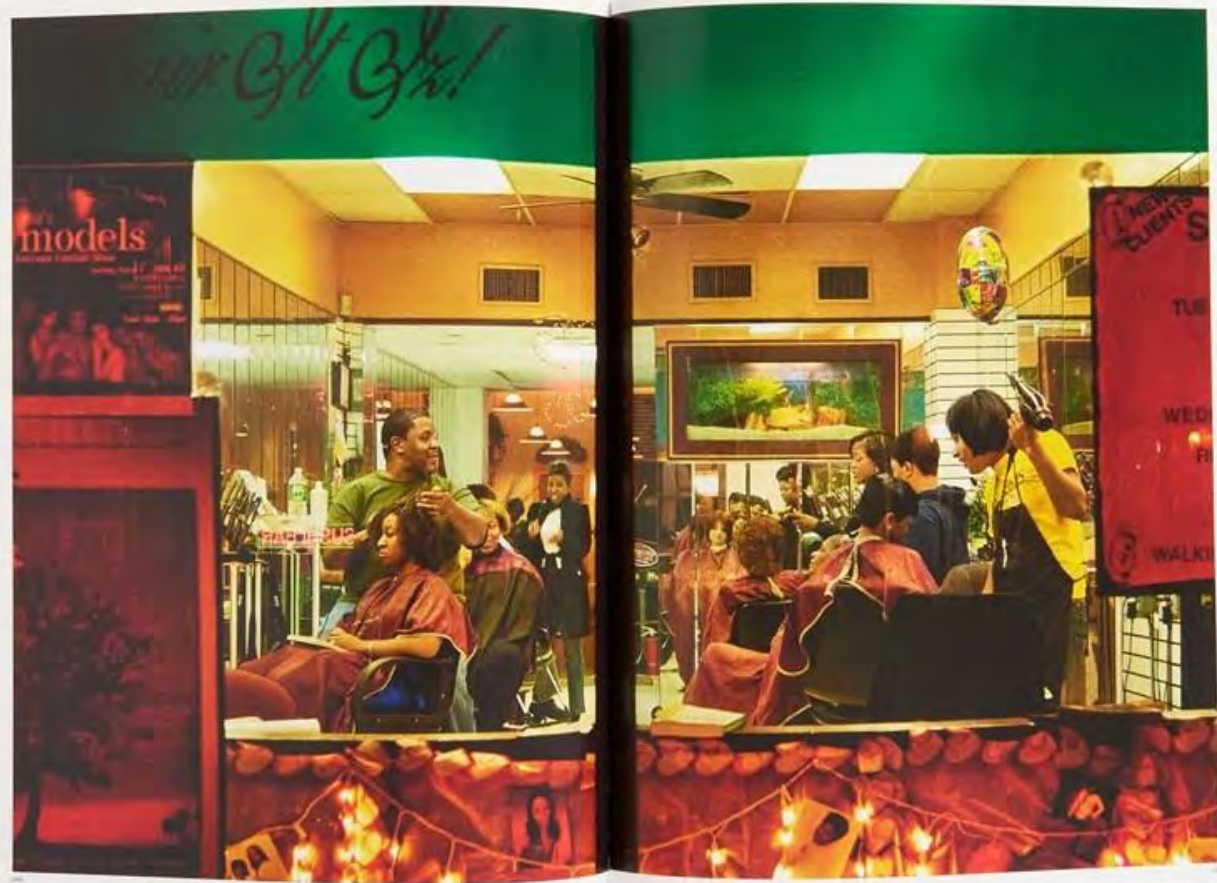






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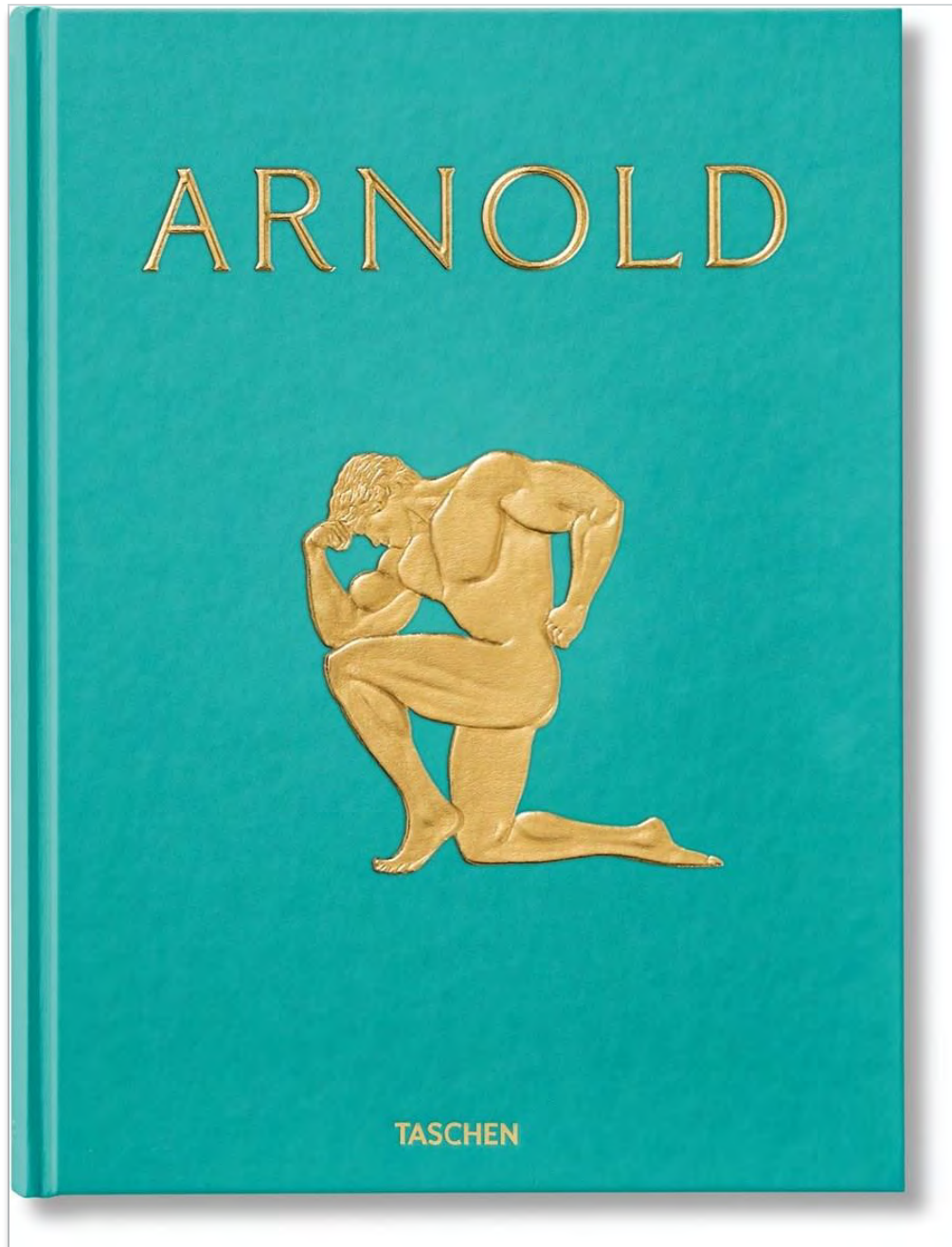
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# ARNOLD



TASCHEN



# Arnold

Edited by Dian Hanson

This long awaited new edition traces Arnold Schwarzenegger's journey from poverty to Mr. Olympia, movie star, and the Governor's mansion, including portraits by top photographers Annie Leibovitz, Robert Mapplethorpe, Herb Ritts, Sante D'Orazio, and Andy Warhol, plus vintage bodybuilding and personal photos, film stills and exclusive interviews. First published as a signed Collector's Edition, now available in an unlimited edition

- He's a four-time Mr. Universe, seven-time Mr. Olympia. His films have grossed more than four billion dollars worldwide. He won the California governor's race by a landslide. He has one of the most recognizable faces in the world, an oft-imitated accent, and a physique still heralded as the most perfect ever built.
- The original Collector's Edition was a decade in the making, a photo tribute covering 70+ years of Schwarzenegger, from the future Terminator's impoverished childhood in Thal, Austria, to his rise as a young athlete, his journey to America to become the most celebrated bodybuilder of all time, to his career as the world's leading action film star, then into the California governor's mansion and beyond.

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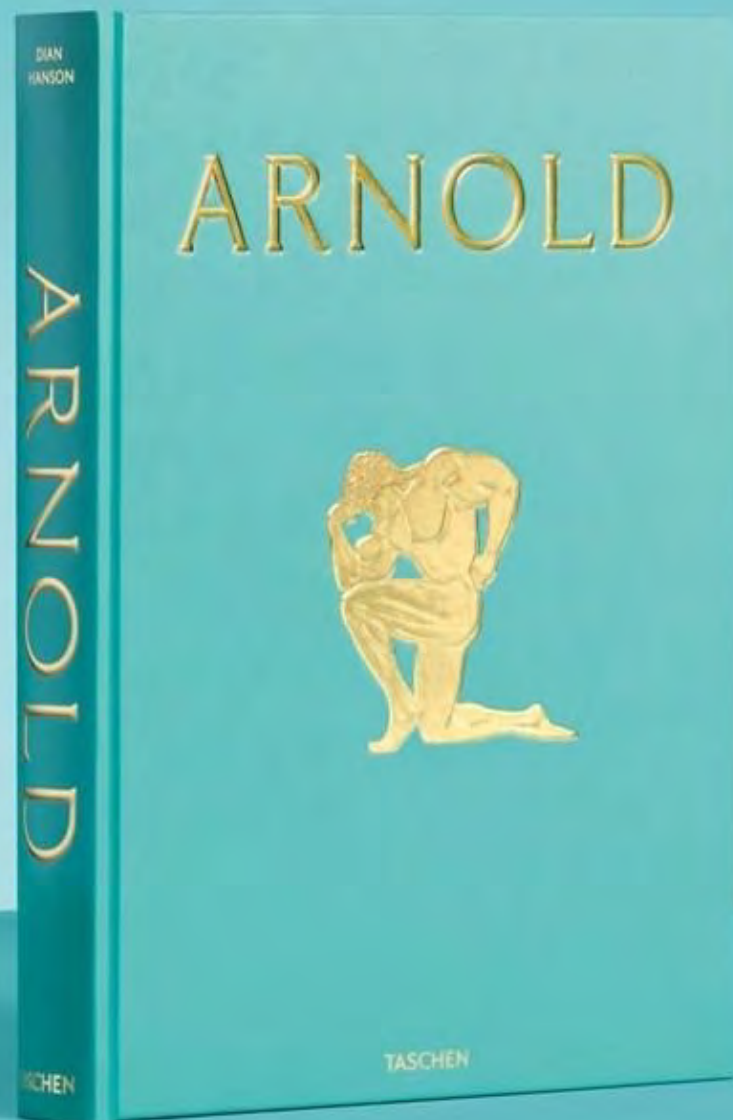
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TASCHEN











I'M IN THE CAB IN VEGAS, ON MY WAY TO JOE WEIDER'S OLYMPIA FITNESS & PERFORMANCE WEEKEND, WHEN THE TALK TURNS TO LIZARD PEOPLE.

"WHAT ABOUT ALL THIS WEIRD WEATHER?" ASKS MY DRIVER. "THINK THE GOVERNMENT'S BEHIND IT? WE HAVE AN EVIL CABAL OF PEOPLE WHO RUN THIS WORLD. YOU KNOW, HAVE YOU HEARD OF THE ANUNNAKI, THE REPTILIANS? MOST PEOPLE IN GOVERNMENT HAVE REPTILIAN BLOOD." I THUMB ON MY RECORDER. "THAT'S SO INTERESTING! YOU KNOW, I'M HERE BECAUSE I'M DOING A BOOK ON ARNOLD SCHWARZENEGGER, AND HE WAS GOVERNOR OF CALIFORNIA."

"I DON'T THINK ARNOLD SCHWARZENEGGER IS 100% HUMAN," HE CONFIDES. "I'M GOING TO TELL YOU THE TRUTH: HE IS A HALF-ANUNNAKI AND HALF-HUMAN HYBRID. THEY CALL THEM 'BLUE BLOODS.' THEY'RE ALIENS, OUTER SPACE." "REALLY? DO YOU THINK ARNOLD KNOWS HE'S A REPTILIAN?" MY DRIVER TURNS TO FACE ME, GOING 65 ON THE FREEWAY, TO PUSH HIS POINT HOME. "GOVERNOR OF CALIFORNIA? AND A TOP MOVIE STAR FOR HOW LONG? OH, YEAH, I GUARANTEE, HE'S BIG TIME, AND HE'S TOTALLY AWAKE."

SO IT GOES WITH ARNOLD, A MAN WHOSE GREATEST FEAR WAS TURNING OUT ORDINARY, WHO HATES NORMAL EVEN MORE THAN GIRLY MEN. IS OUTER SPACE A LESS LIKELY ORIGIN THAN THAT, AUSTRIA? ARE EXTRAORDINARY AND EXTRATERRESTRIAL THAT FAR APART?

CALL IT ANUNNAKI IF YOU WANT, BUT I GO WITH WHAT GERMAN SOCIOLOGIST MAX WEBER CHRISTENED "CHARISMA" IN 1892. WEBER'S DEFINITION IS ARNOLD ALL OVER: "CHARISMA IS A CERTAIN QUALITY OF AN INDIVIDUAL PERSONALITY BY VIRTUE OF WHICH HE IS SET APART FROM ORDINARY MEN AND TREATED AS ENDOWED WITH SUPERNATURAL, SUPERHUMAN, OR AT LEAST SPECIFICALLY EXCEPTIONAL POWERS OR QUALITIES. THESE ARE SUCH AS ARE NOT ACCESSIBLE TO THE ORDINARY PERSON, BUT ARE REGARDED AS OF DIVINE ORIGIN OR AS EXEMPLARY, AND ON THE BASIS OF THEM THE INDIVIDUAL CONCERNED IS TREATED AS A LEADER."

SEVEN-TIME MR. OLYMPIA, HIGHEST-PAID ACTOR IN HOLLYWOOD, GOVERNOR OF THE FIFTH LARGEST ECONOMY IN THE WORLD. I GIVE YOU ARNOLD.

—DIAN HANSON







18

© 1999

possibly, to help him to his feet. I remember the other women in the gym looking at him with a mix of pity and admiration. I had a lot of friends who were into bodybuilding, and I was a member of the gym myself.

**1991** *Bodybuilding* magazine. I was the cover star.

**1992** *Bodybuilding* magazine. I was the cover star.

**1993** *Bodybuilding* magazine. I was the cover star.

**1994** *Bodybuilding* magazine. I was the cover star.

**1995** *Bodybuilding* magazine. I was the cover star.

**1996** *Bodybuilding* magazine. I was the cover star.

**1997** *Bodybuilding* magazine. I was the cover star.

**1998** *Bodybuilding* magazine. I was the cover star.

**1999** *Bodybuilding* magazine. I was the cover star.



*For me, the most important thing was that Pumping Iron brought the photographers and painters Elliott Erwitt, Robert Rauschenberg, Francesco Scavullo, Jamie Wyeth, Andy Warhol, Larry Nassim, one after the other they photographed and painted me. Jamie Wyeth painted me every afternoon for weeks at Andy Warhol's Factory. In the morning, he painted Normy. Both of those paintings traveled around the world, and then Wyeth kept in touch to give me my portrait. It's hanging right here in my office.*

*Suddenly I was once at Warhol's left. And — I remember it so vividly — while walking down the long corridor from behind me I heard, "Zeldman!" And I turned around and there came Arnold, bounding after me, completely naked. [LAUGHS] He was obviously posing for Warhol.*

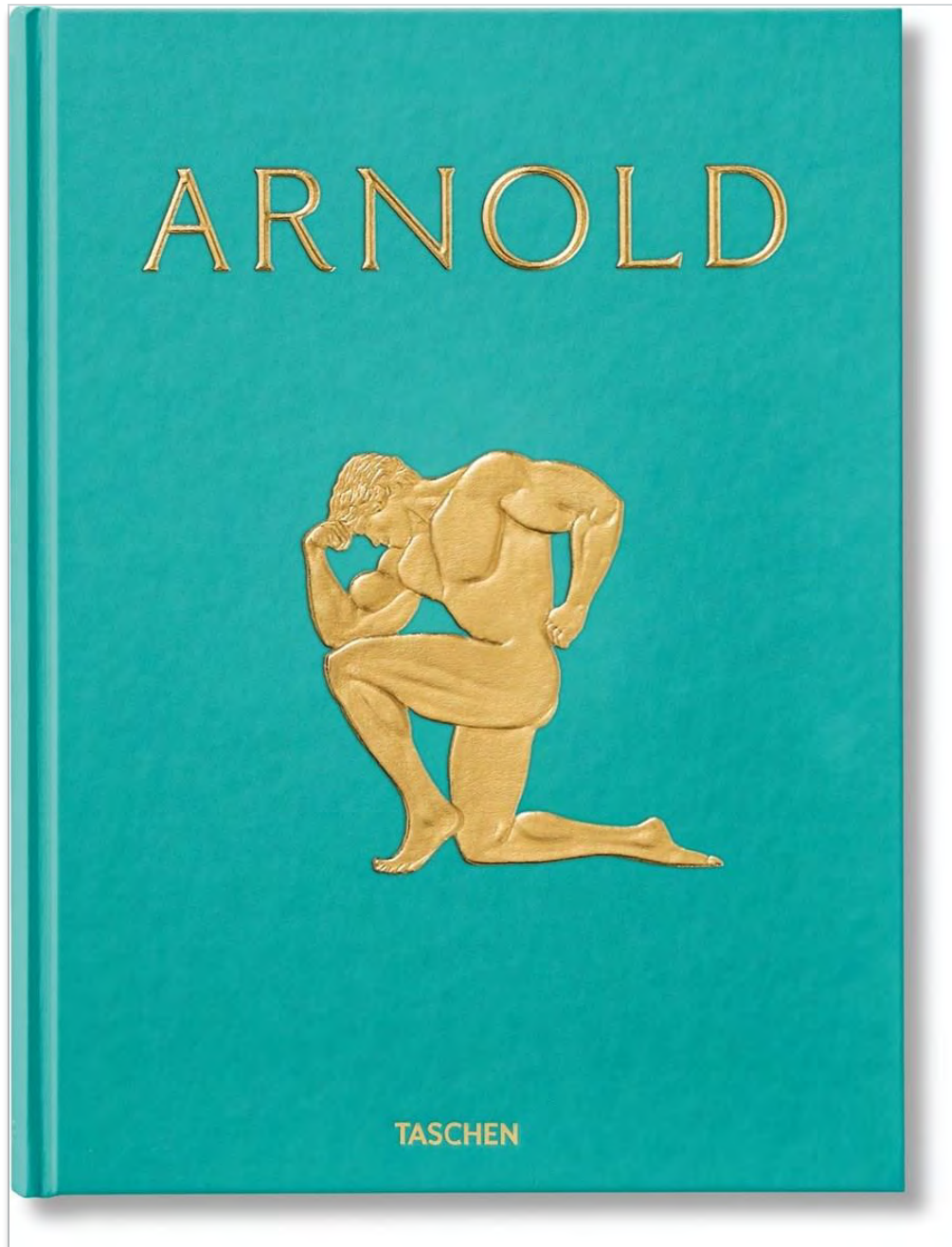
*My long professional relationship with Annie Leibovitz also started with Pumping Iron. At the time we thought she was super cool and kind of a hippie photographer that was game for anything.*



19







# Arnold

Edited by Dian Hanson

This long awaited new edition traces Arnold Schwarzenegger's journey from poverty to Mr. Olympia, movie star, and the Governor's mansion, including portraits by top photographers Annie Leibovitz, Robert Mapplethorpe, Herb Ritts, Sante D'Orazio, and Andy Warhol, plus vintage bodybuilding and personal photos, film stills and exclusive interviews. First published as a signed Collector's Edition, now available in an unlimited edition

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TASCHEN

# JAPANESE DESIGN

Insights from  
15 Masters

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SHIGEHARU OKADA

YOSHIO KUROKI

KENJIRO NISHIO

ELIZABETH HATTORI

YOSHINOBU YOSOKO

YOSHIOKI SUGITA

YOSHIO OHNO

YOSHIOKI OHNO

YOSHIO OHNO

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- Going beyond a collection of conversations, it offers readers an immersive journey into Japanese aesthetics.
- From art museums and bookstores to hidden design landmarks, it serves as both a cultural guide and a source of creative inspiration. Blending design thinking with the spirit of light travel, this book invites you to see Japan's visual world through the eyes of its greatest designers-and to experience the subtle, powerful beauty of Japanese designs.

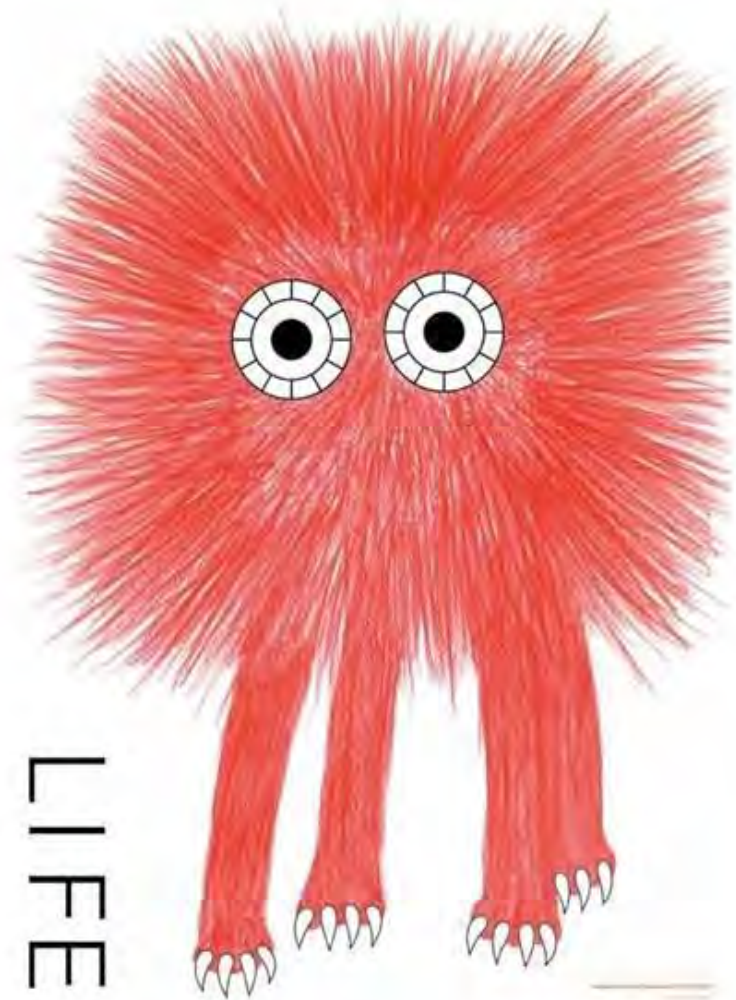
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021





- 1936 Born in Hyogo Prefecture, Japan.
- 1956 Began working at the *KOBE SHIMBUN* newspaper.
- 1960 Joined the NDC under the direction of Yusaku Kamekura.
- 1972 Held a solo exhibition at The Museum of Modern Art (MoMA), New York.
- 1981 Issued his *DECLARATION OF BECOMING A PAINTER*, formally shifting his focus from graphic design to painting.
- 1995 Received the Mainichi Fine Art Award.
- 2001 Received the Purple Ribbon Medal.
- 2002 Yokoo Tadanori Museum of Contemporary Art opens, Kobe.
- 2003 Tachibana Yokoo House opens, Tachibana, Kagawa Prefecture.
- 2005 Received the 17th Premium Imperiale Awards in Honor of Prince Takamatsu.

02

## TADANORI YOKOO

### KEY WORDS:

Aburdity; Satire;  
Psychedelia;  
Japanese Andy Warhol

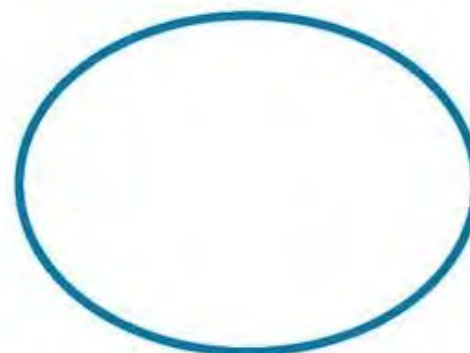
### AESTHETIC VENUE:

Yokoo Tadanori Museum of  
Contemporary Art

## AN EXTRAORDINARY CRAZY ARTIST

Tadanori Yokoo is the resident maverick of Japan's art world, a prolific, internationally renowned illustrator and artist. He gained fame in the 1960s for vibrant paintings and illustrations. His work often incorporates iconic Japanese motifs—such as the rising sun, sakura, and ocean waves—subverted by a signature style that combines absurd, satirical, and psychedelic kitsch. This distinct, intense approach, characterized by a bizarre and dazzling flood of imagery, makes his art unforgettable. It is his total artistic commitment and contagious passion that set him apart. Even today, in his eighties, Yokoo remains a vital force in Japan's art scene, with works featured in numerous exhibitions each year.

The celebrated author Yukio Mishima famously said of him, "Tadanori Yokoo's works reveal all the unbearable things we Japanese harbor within, provoking anger and fear. Such vulgarity in color... Such offensive art. Unlike the world of madmen that bends inward, ever inward, a vast, mocked world stretches out there. It is this vastness that ultimately renders his works healthy."





● **THE ROSE-COLORED DANCE-TO M. SHIBUSAWA'S HOUSE (A LA MAISON DE M. CIVEÇAWA)**

1965 / 1038 × 748 mm / The Museum of Modern Art, New York



● **TADANORI YOKOO (SELF-PORTRAIT)**

1965 / 1079mm × 775mm / The Museum of Modern Art, New York

The hanging figure clutching a rose is Tadanori Yokoo himself. In the bottom right corner, a definite hand gesture symbolizes his resolve to bury the past and create the future. Yokoo described the poster as his personal manifesto: "In burying my former self, I simultaneously commit to creating my future self. This poster serves as my farewell declaration, my break with modernist design."





Born in Japan in 1929, Yayoi Kusama moved to the United States in 1957 and now resides in her home again. Internationally celebrated as the "Queen of Polka Dots," she is a towering figure in Japanese art and a cultural phenomenon. Even in her nineties, she continues to create with undiminished passion. Kusama remains the sole Japanese woman to be written into the history of Western Pop Art, her infinite polka dots serving as her definitive artistic signature. Her work evokes profoundly personal responses. Some viewers experience a powerful disorientation as their perception of space collapses, leaving them with a dizzying sense of uncertainty. Others find a soothing comfort, as if being drawn into a fairy-tale realm. Unsurprisingly, her exhibitions consistently draw record-breaking crowds, with tickets often selling out the moment they are released.

In October 2017, the official Yayoi Kusama Museum opened in Shinjuku, Tokyo. The tall, white building with its large glass windows stands out prominently among the neighborhood's low-rise architecture. A short walk from the east exit of Utsunomiya Station, its pure white, curved facade is visible from a distance.

The museum's five floors are unified by a clean, refreshing aesthetic of white-dominated interiors. The ground level houses the entrance and gift shop. The second and third floors are dedicated to rotating exhibitions of Kusama's artworks. The fourth floor is reserved for her most iconic immersive installations, including the globally acclaimed **INFINITY MIRRORED ROOM**. Stepping inside, visitors are enveloped in an endless, multi-faceted reflection of light and color. This mesmerizing illusion challenges perception and creates an unforgettable sensory overload. The fifth floor contains a reading room with documents and materials related to Kusama's life and work, which leads out to a rooftop terrace. To ensure a quality experience, the museum operates on a strict reservation-only basis, with only six timed-entry slots per day, each limited to a 90-minute visit.

## 21\_21 DESIGN SIGHT

**ADDRESS:** 9-7-6 Akasaka, Minato-ku, Tokyo  
(Located in Tokyo Midtown Garden)

**HOURS:** 10:00-19:00

**CLOSED:** Tuesdays, during exhibition changes, and for New Year holidays

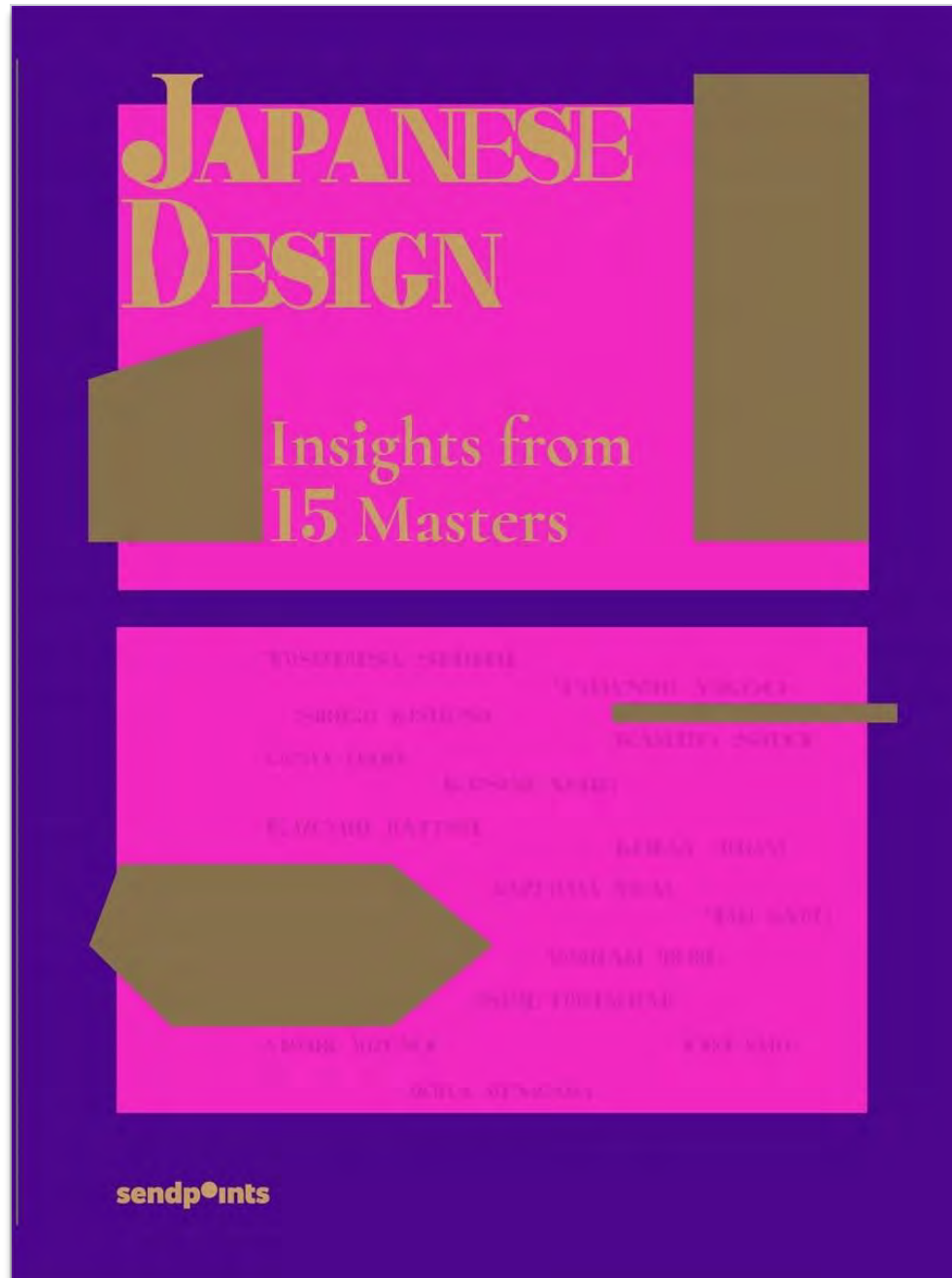
**ACCESS:** Roppongi Station (Toei Oedo and Tokyo Metro Hibiya Lines)  
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21\_21









# Japanese Design

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SendPoints Publishing

An essential reference on Japanese design.

- Step into the world of Japanese design and discover the philosophies that shaped its timeless aesthetics! With exclusive interviews with 15 masters-including Kazumasa Nagai, a national treasure of Japanese design, Koga Hirano, the renowned book designer and hand-drawn typography master, Kenya Hara of MUJI, Takamasa Shirai of Idea magazine, and Manabu Mizuno, the "father of Kumamon"-this book uncovers the philosophies and inspirations behind their most iconic works.
- Going beyond a collection of conversations, it offers readers an immersive journey into Japanese aesthetics.
- From art museums and bookstores to hidden design landmarks, it serves as both a cultural guide and a source of creative inspiration. Blending design thinking with the spirit of light travel, this book invites you to see Japan's visual world through the eyes of its greatest designers-and to experience the subtle, powerful beauty of Japanese designs.

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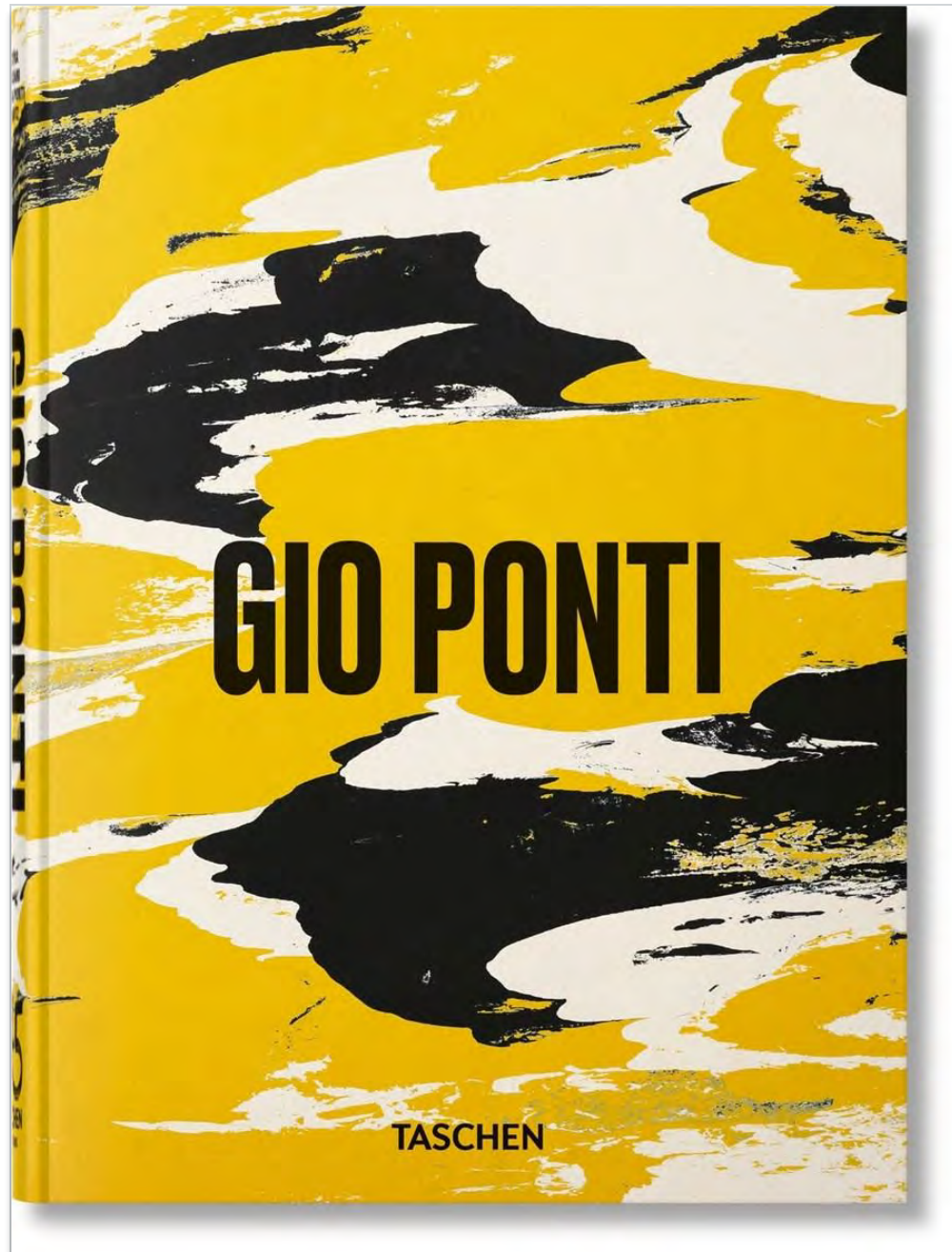
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The book cover features a bold, abstract design with large, expressive brushstrokes in bright yellow, black, and white. The composition is dynamic, with the yellow background punctuated by black and white shapes that suggest a landscape or a series of gestural marks. The title 'GIO PONTI' is centered in a large, black, sans-serif font, and the publisher's name 'TASCHEN' is at the bottom in a smaller, similar font. The spine of the book is visible on the left, showing a continuation of the abstract pattern.

# **GIO PONTI**

**TASCHEN**



# Gio Ponti

45TH ED.

Lisa Licitra Ponti, Salvatore Licitra and Stefano Casciani

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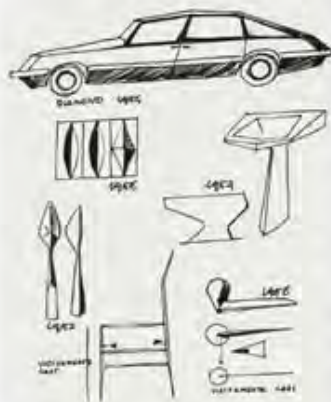
Curated by Salvatore Licitra  
Edited by Karl Kolbitz

Biographical Essay by Stefano Casciani  
Project descriptions by Lisa Licitra Ponti,  
Salvatore Licitra, and Stefano Casciani  
Image captions by Brian Kish with Fabio Marino

# GIO PONTI

TASCHEN

## INVENTING INDUSTRIAL DESIGN



In January 1946, after the forced pause in the last year of the war, when paper delivery had become impossible because of Italy's distinct division in two, *Domus* resumed printing its issues once again, without Ponti at the helm. After a long series of alternates (Massimo Bontempelli, Melchiorre Bega, and even Giuseppe Pagano for a while) publisher Giovanni Mazzocchi called Ernesto Nathan Rogers to lead the magazine. Rogers, an anti-Fascist Jew who had returned to Italy from Switzerland, coined the phrase *La casa dell'uomo* (House of the People) as the new *Domus* subtitle, indicating a new outlook in contents that directly referred to the housing problem and the requirements of the country's reconstruction. This was decidedly in contrast with the sweet Mediterranean dreams narrated by Ponti before he left *Domus*.

44

for Stile. To Rogers and the range of intellectuals that he represented, the proper path to follow was clear—in lack of more refined critical instruments: the battle against Fascism and for economic and social advancement to be socialist and democratic needed to turn into the creation of a progressive design culture and, more concretely, into the creation of buildings, objects, and products that were tools of progress. Could one of these tools be the new field of “applied arts” rightly renamed “industrial design,” and by extension design *tout court*?

Ironically, for singular historical and cultural circumstances, it was precisely a combination of all artistic and political trends—Futurist inspiration, antebellum Rationalism, and the progressive ideology of which Ponti was a great catalyst—to generate the exceptionality or better uniqueness of Italy's design experience, whose forward-thinking and ideological character played a central role in postwar Italian culture, especially from the 1950s onward. All the different artistic streams and formal inspirations were reworked in Italian design by a critical and eclectic language, like magma in continuous transformation, later identified as the Italian style of the 1950s to which the whole world looked (and still looks now) in surprise and admiration. In many ways, Ponti was one of the exponents who best represented this amazing mix of seemingly contradictory elements, but then again, Ponti was the man, the artist of contradictions.

The vicissitudes of his relationship with *Domus* and especially with its guiding publisher Giovanni Mazzocchi demonstrate this in an exemplary way. After the temporary inter-

**Opposite**  
Drawing exhibited at the 11th Milan Triennale, 1957, that shows Ponti's new concepts for industrial mass production.

**Below**  
Metaphysical-inspired glass decanter, with crinoline elements, and a drinking tumbler, both were part of Ponti's new designs for Venini in 1946.

ruption of their collaboration, including a lawsuit brought against him by Mazzocchi, Ponti seemed happy to have chosen the road of *Stile*. The collaborations that he succeeded in achieving, the approval of his intellectual friends, and a certain commercial recognition were the profits that he reaped from his effort. But his rapport with *Stile* publisher Aldo Garzanti was far from untroubled.

*Stile*'s publisher let Ponti convince him to print a number of books/manifestos on architecture in the last years of the war in a series called *Ideari*, only to then reproach Ponti, from the very first volume onward, for the excessive costs of a string of changes and revisions. Compared to Garzanti and Ponti, Mazzocchi was decidedly more committed to action against the regime. For his magazines, he employed journalists fired by the Rizzoli publishing house for being anti-Fascists: Alberto Moravia, Mario Pannunzio, and Arrigo Benedetti. The day after Liberation, April 26, 1945, Mazzocchi was appointed by the Comitato di Liberazione Nazionale to print the country's first democratic newspaper, *L'Italia Libera*. The assigning of Ernesto Nathan Rogers one year later as editor-in-chief of *Domus*, was also a clear political gesture, the sign of a resolute change of orientation. Yet soon Mazzocchi began to have doubts about Rogers, too.

So, when Ponti wrapped up his *Stile* experience with the March–April 1947 issue, Mazzocchi was ready to make him editor-in-chief of *Domus* anew, in the conviction that he would lead it to a wider distribution and more extended public. Ponti accepted the offer and returned to his post in 1948 (with his daughter

Lisa as a member of the editorial staff) but under the condition that Rogers became editor-in-chief of *Casabella*, which had stopped its publications in 1943. However, Mazzocchi (who also published *Casabella*) would need another five years before deciding to restart the magazine, but when he did, he appointed Rogers to the helm.

Naturally, from the very first issues of Ponti's new *Domus*, his friend Mollino was an important part of the picture (his architecture was featured and some of his famous furniture, such as that for the Minola House in Turin) but there are also architectural projects by European masters who had emigrated to the United States (houses by Richard Neutra and Marcel Breuer) and industrial products with simple and clever shapes.



45





**Above**  
Drawing showing ideas for jewelry  
containers in the form of small footed  
bowls or oval dishes, to be decorated  
with rings on cushions, a pearl neck-  
lace, and engaged hands (undated)

**Opposite top**  
Three porcelain disks that Ponti titled  
"Esorcismo" and "L'amore degli  
angeli," from 1928-30. Ponti was  
inspired by ritual funerary objects of  
ancient Chinese dynasties.

**Opposite bottom**  
Painted majolica bowl, titled  
"Donatella," from "La mia donna"  
series of 1924.





Issue 156, December 1940.



Issue 258, May 1951.





## Designs for Venini

1946–66

The collaboration between Gio Ponti and Paolo Venini, founder of the modern history of Murano glass, dates right back to the 1920s, when the Labirinto group, formed around Carla Visconti di Modrone in Milan, brought the industries of art together, for the first time, with architects (at that time, the architects were Tomaso Buzzi, Emilio Lancia, Michele Marelli, and Gio Ponti) for the Triennial Exhibitions in Monza and Milan. Ponti's admiration for Venini's modern production was a lasting one.<sup>1</sup> His direct involvement in its design took place in three phases, separated by long gaps of time: glass and silver objects for Venini and Christofle in 1928 (16th Venice Biennale); lamps, drinking glasses, and bottles (bottles in the shape of women) in 1946–50, playful combinations of blown glass and color; and, lastly, a new system of stained-glass windows, the "Vetrata grosse" of 1966. LLP

**Opposite**  
Watercolor study dated 1946 for a series of crystal decanters, beakers, and flutes.

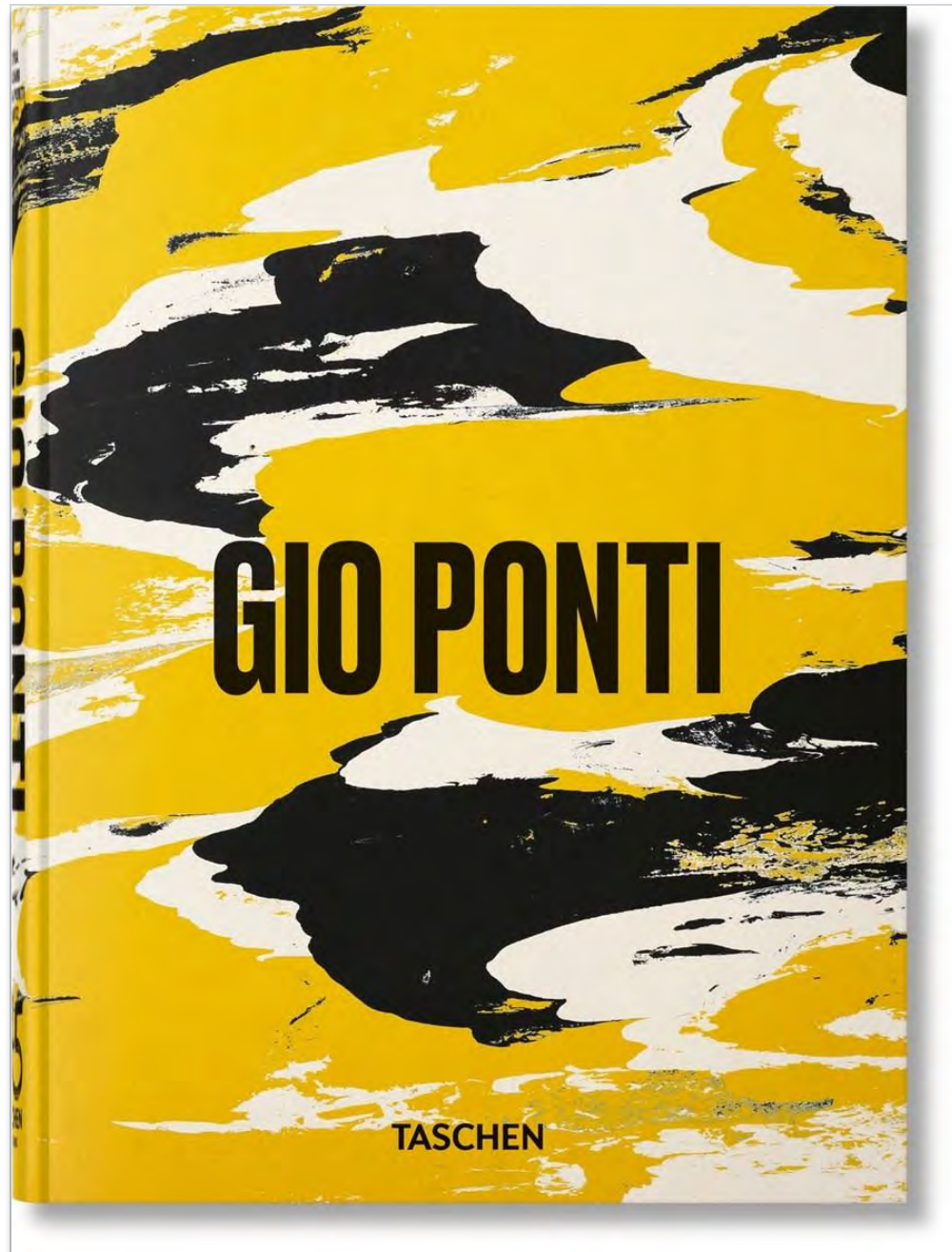
**Below**  
Multicolored 12-armed crystal chandelier, inspired by 17th-century Dutch brass precedents, designed in 1946.





Drawing of the interior of the  
first-class ballroom for the Conte  
*Biancamano* ocean liner, 1949.





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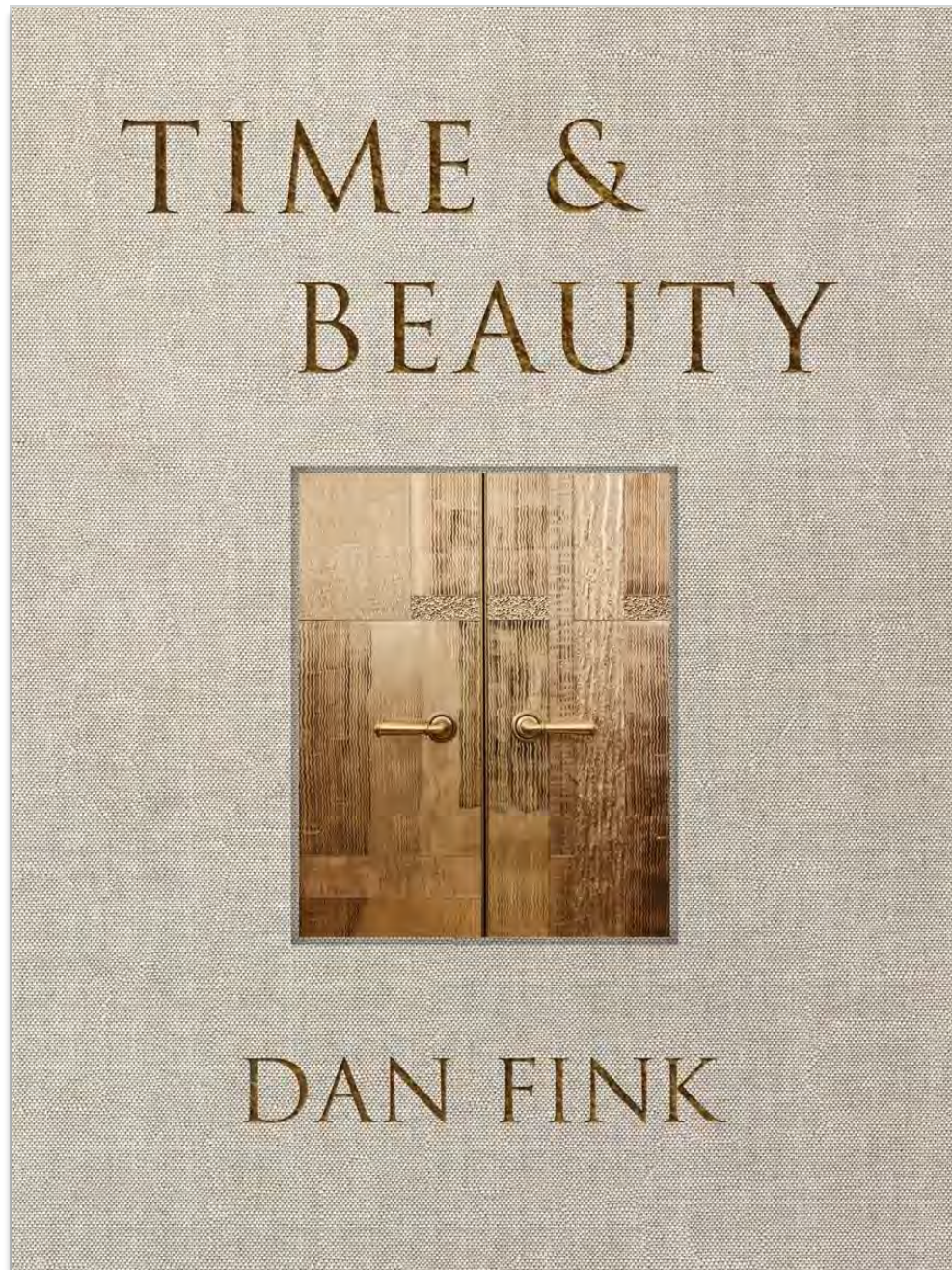


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DAN FINK





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- Fink opens the book by explaining the fundamental elements of room design, ultimately showing that the personality and balance of a room is reflective of the fine-tuned conversation between all the carefully selected parts. He then explains how to carefully employ ingredients of the natural world in interior architecture and decoration. He ends his book by showcasing his studio's work in never-before-published images.

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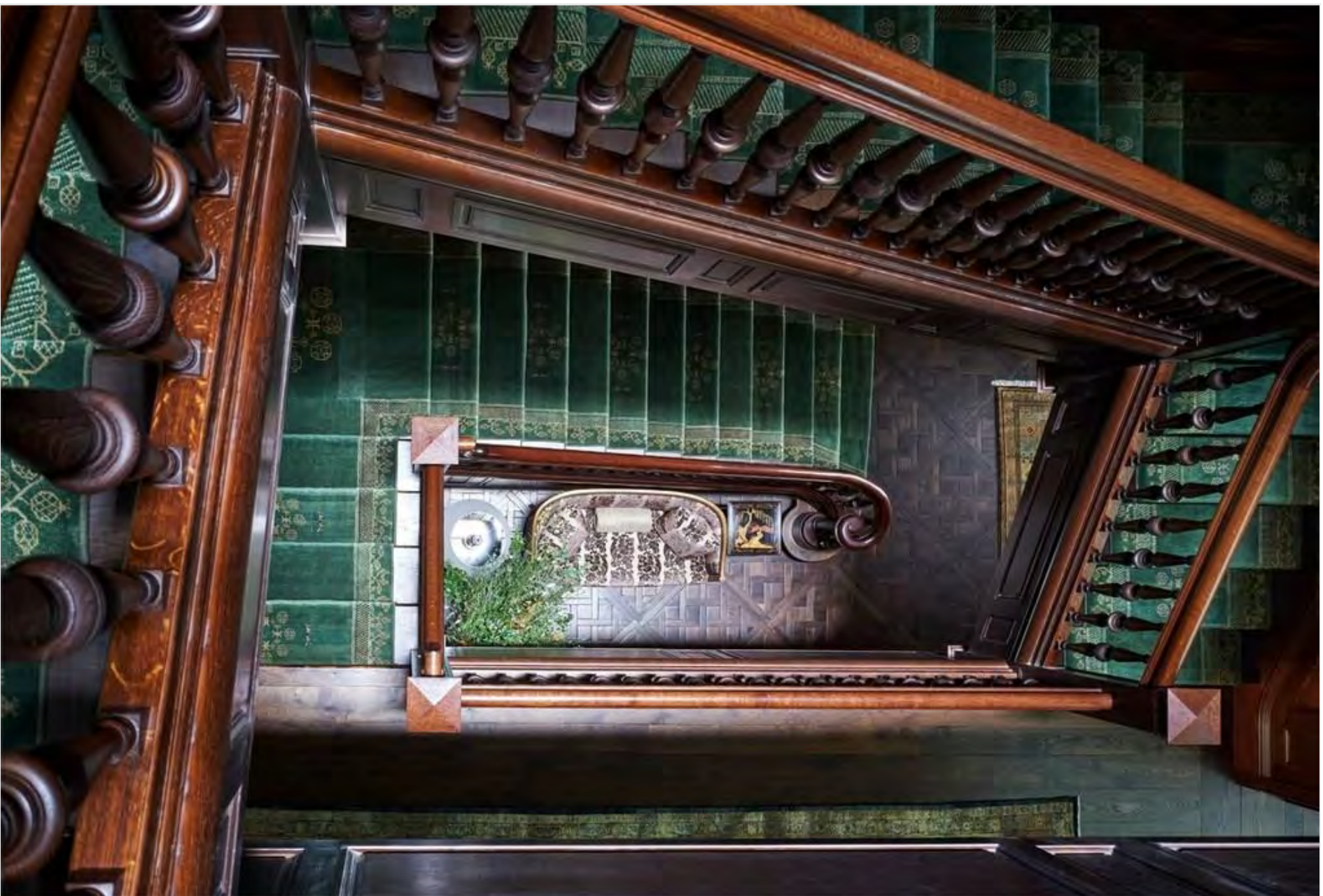














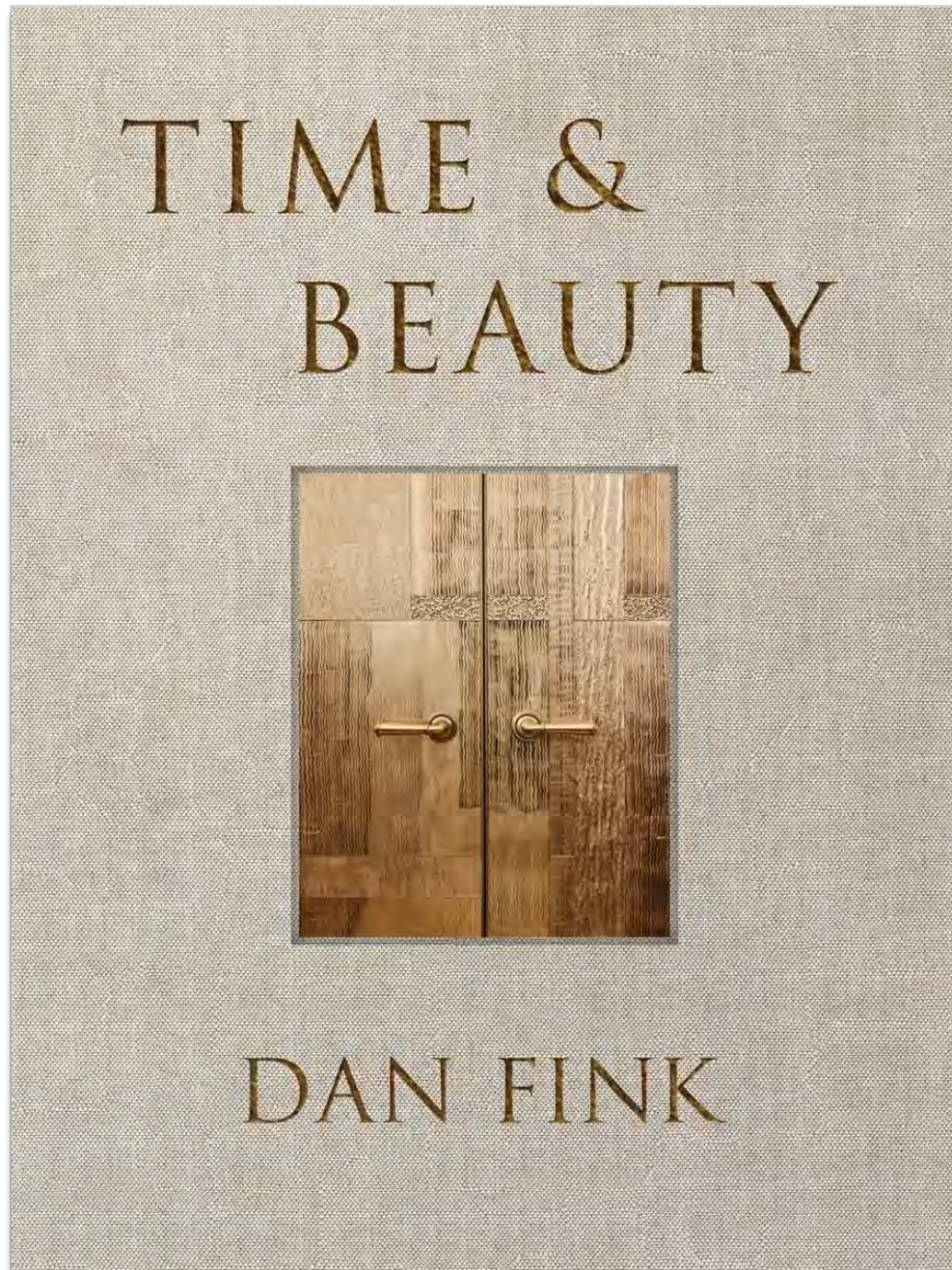
III

SHAPE,

DETAIL

&

PATTERN



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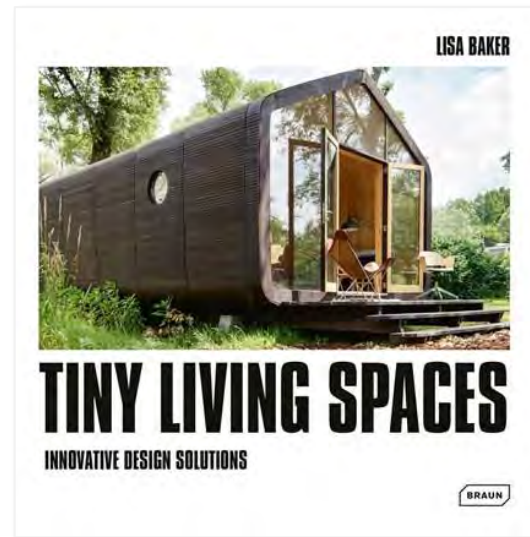
LISA BAKER

# LEAVING THE CITY BEHIND

COUNTRY HOUSE ARCHITECTURE & DESIGN

BRAUN

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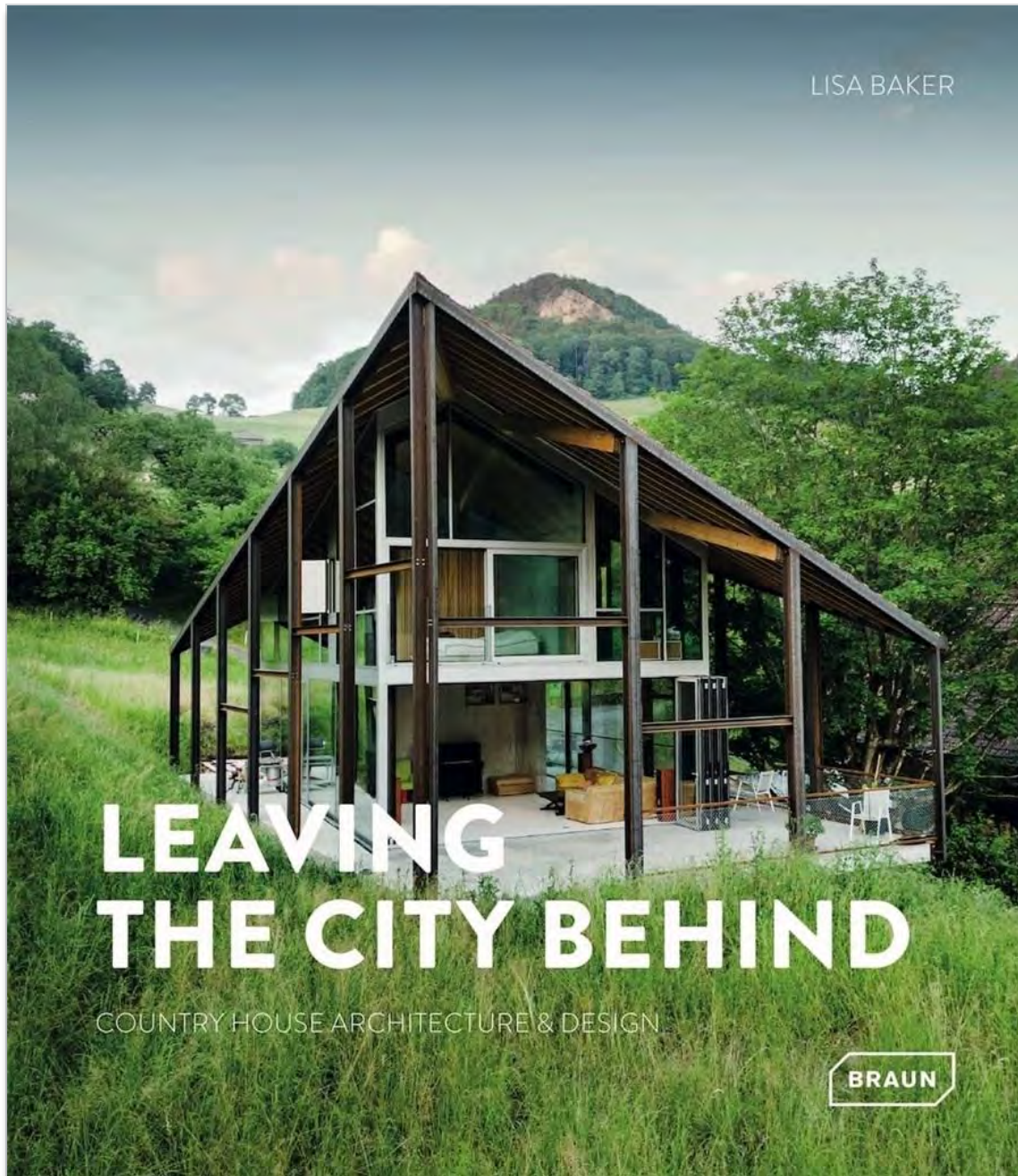


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9783037683040





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Lisa Baker

Discovering the elegance of contemporary country house architecture—where tradition meets modern design in stunning rural settings.

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- The featured designs, encompassing both new constructions and repurposed agricultural buildings such as stables and barns, showcase the diversity of contemporary rural architecture while preserving the identity of the countryside.

AU \$90.00 | NZ \$100.00

9783037683101

192 Pages | Hardcover

350 Illustration(s)

280 mm x 240 mm

Braun Publishing AG

## LINK FARM HOUSE

STANDFORD, NY, USA

Set on a bucolic 220-acre farm, the private home manifests the duality of living on this site: The desire for transparency and engagement with the landscape vs. the desire for privacy. Rather than resolving this duality in a single object/condition, the solution for their home allows these conditions to exist in a tangential relationship. In this Venn diagram, there is no overlap. The public-facing areas of

the house are contained within a glass volume that floats across the landscape. The private-facing areas of the house are protected by a volume of locally-sourced stone embedded in the landscape. The perpendicular orientation of the two volumes differentiates these two conditions, minimizing their overlap and emphasizing the landscape quality of the lower volume as an extension of the outdoor "land-

scape" for the glass volume. While the upper volume is defined by the horizontal planes of the floor and roof that extend past the vertical planes of glass, the lower volume is defined by the vertical walls, which rise above the roof surface, providing for a planted landscape and terrace area set into the stone parapet.

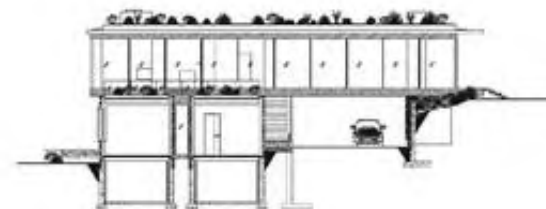


Libero quam vellet ut amet  
Suspendisse laoreet quam dolor

**ARCHITECTS:** SLADE ARCHITECTURE // **COMPLETION:** 2022 // **FURTHER PARTICIPANTS:** LAIRAN DIGUS // **CLIENT:** ANONY-  
MUS // **GROSS FLOOR AREA:** 35,000 SQ FT // **ROOMS:** 10 // **SUSTAINABLE FEATURES:** QUISQUE RUTRUM, INTEGER TINCID, DONEC  
SODALES // **FURTHER FACTS:** ELUCTUS ETIAM // **PHOTOS:** TOM SIBLEY



*Sed cilia laud pabergem.*  
*At vero sea et accusam et justo duo.*  
*Utrem quam dolor sit amet.*



*Utrem quam dolor sit amet.*  
*Suspendisse laoreet ipsum dolor.*





## REDHILL BARN

DEVON, UNITED KINGDOM

The retrofitted barn sits within a 25-acre site of green fields and is part of a wider long-term strategy, which is being developed by the clients and the practice, to regenerate and rebuild the secluded site, turning an agricultural relic into the hub of a new ecological smallholding. The scheme creates a new kitchen garden, traditional orchard and areas of wildflower meadow, interspersed with wild margins, hedgerows and areas of

copse and scrub. Intent on preserving the character of the original building with its monumental stone walls, the design utilises the original envelope, with no new openings imposed on the elevations. Fenestration is set back and minimal, allowing maximum light to enter. Pivot doors allow the wide openings that were originally made for cattle to remain undivided, yet easily hooded. The plan is informed by the barn's internal stone columns, which

provide the base for a new timber floor and roof structure designed to evoke the rhythm and beauty of traditional barn structures. The roof truss spans lengthways, utilising small diameter timber and steel connections, allowing the structure to sit higher than a conventional truss, stressing the height, form and scale of the space.



*2 meters from below the ground  
the barn has a new and old look*

ARCHITECTS: TYPE // COMPLETION: 2023 // FURTHER PARTICIPANTS: LOREM // CLIENT: NULLA CONSE QUAT MAS  
SA QUS // GROSS FLOOR AREA: 199 M // ROOMS: XY // SUSTAINABLE FEATURES: QUISQUE RUTRUM, INTEGER TINCID  
DONE C SODALES // FURTHER FACTS: LUCTUS ETIAM // PHOTOS: COURTESY OF THE ARCHITECTS





Sit etia kind gubergren  
At vero nec et accusam et justo illa  
Lorem ipsum dolor sit amet



>Lorem ipsum dolor sit amet  
Sed etia kind gubergren





## DOGS & DOCTORS

PORTAGE, MINNESOTA

On a wooded, barren peninsula, a house consists of three linked, seemingly separate buildings. Their facade is small, tucked in, and their pitched roofs a light green color. To reach the front, there are only two windows, a garage, and the front door hidden in a corner. The house is a small, slightly larger, rustic. The house is a small, slightly larger, rustic.

sparsely scattered housing, surrounded by pine trees leading up to the front of Swan Beach, as the locals call it. Approaching, the house is small, the front door is, there is a powerful impression of the darkness of the forest. The doctors, who, from the surroundings and light up to a possible vision. As the house opens, the view. The house is

in a place that has the whole meaning of its embrace. Behind the glass door, the house is a small, slightly larger, rustic. The house is a small, slightly larger, rustic.



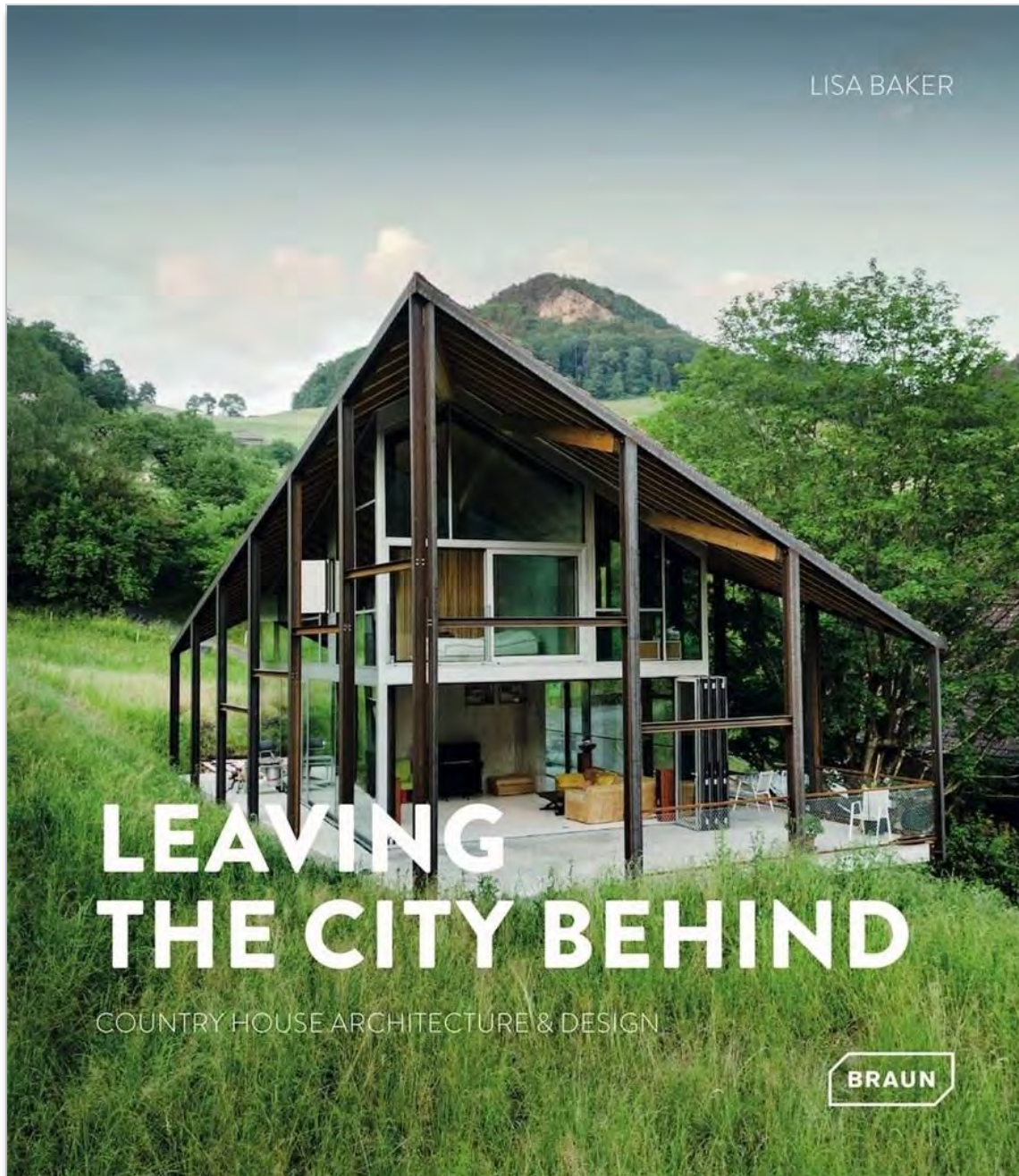
From the house, the view is a small, slightly larger, rustic. The house is a small, slightly larger, rustic.

**ARCHITECTS:** PRINCE & PRINCE // **COMPLETION:** 2021 // **FURTHER PARTICIPANTS:** LUI-SHANNITTELLI, HUNTHER & KAT // **CLIENT:** NILLA CONSEQUENT MASSACHUSETTS // **GROSS FLOOR AREA:** 120 M<sup>2</sup> // **ROOMS:** 10 // **SUSTAINABLE FEATURES:** QUERCUS, INTERIOR, INTERIOR, INTERIOR, INTERIOR // **FURTHER FACTS:** LUCIFER, ETIAMI // **PHOTOS:** MARC GOODWIN









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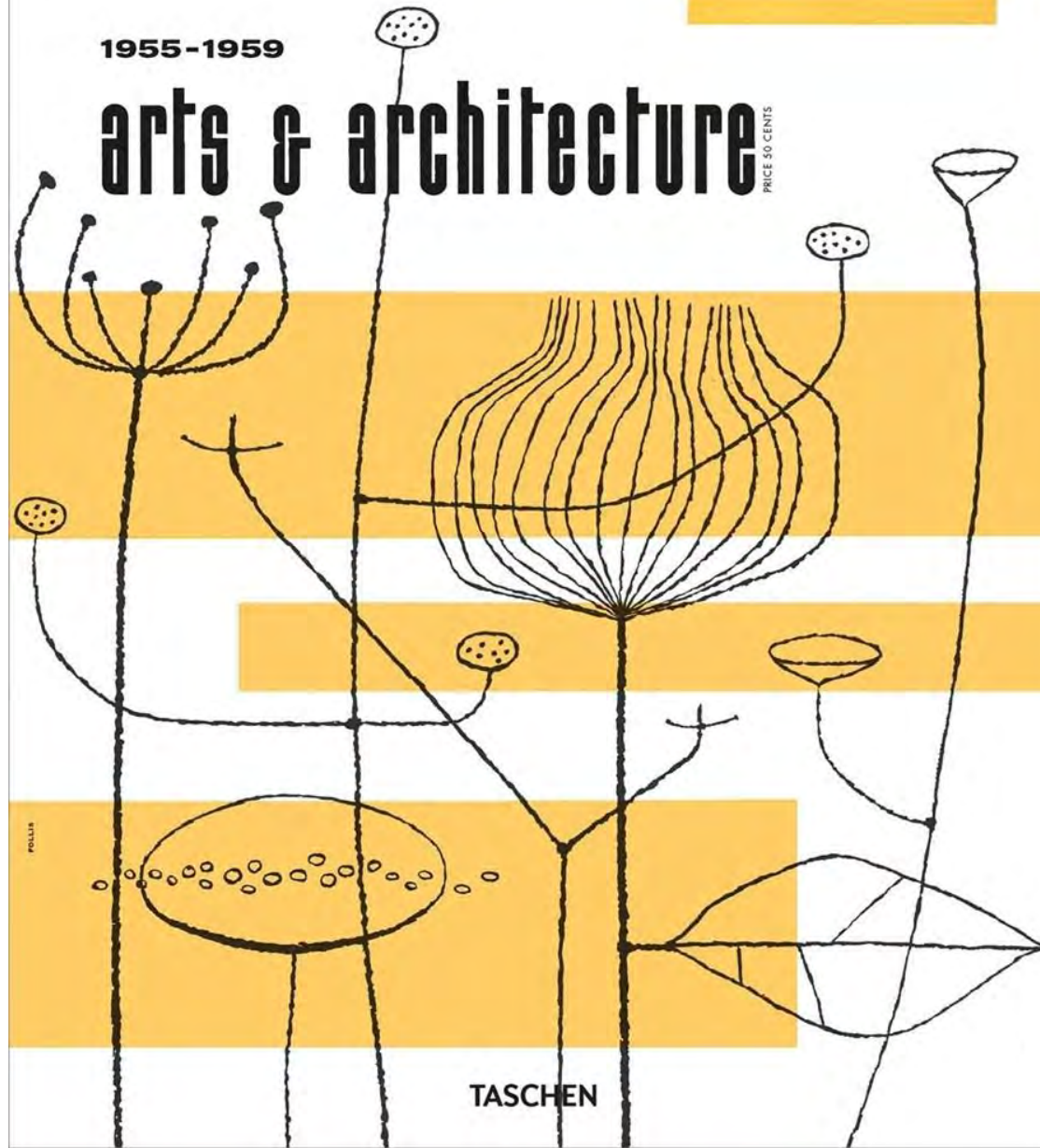


"A&A was instrumental in putting  
American architecture on the map."  
Julius Shulman

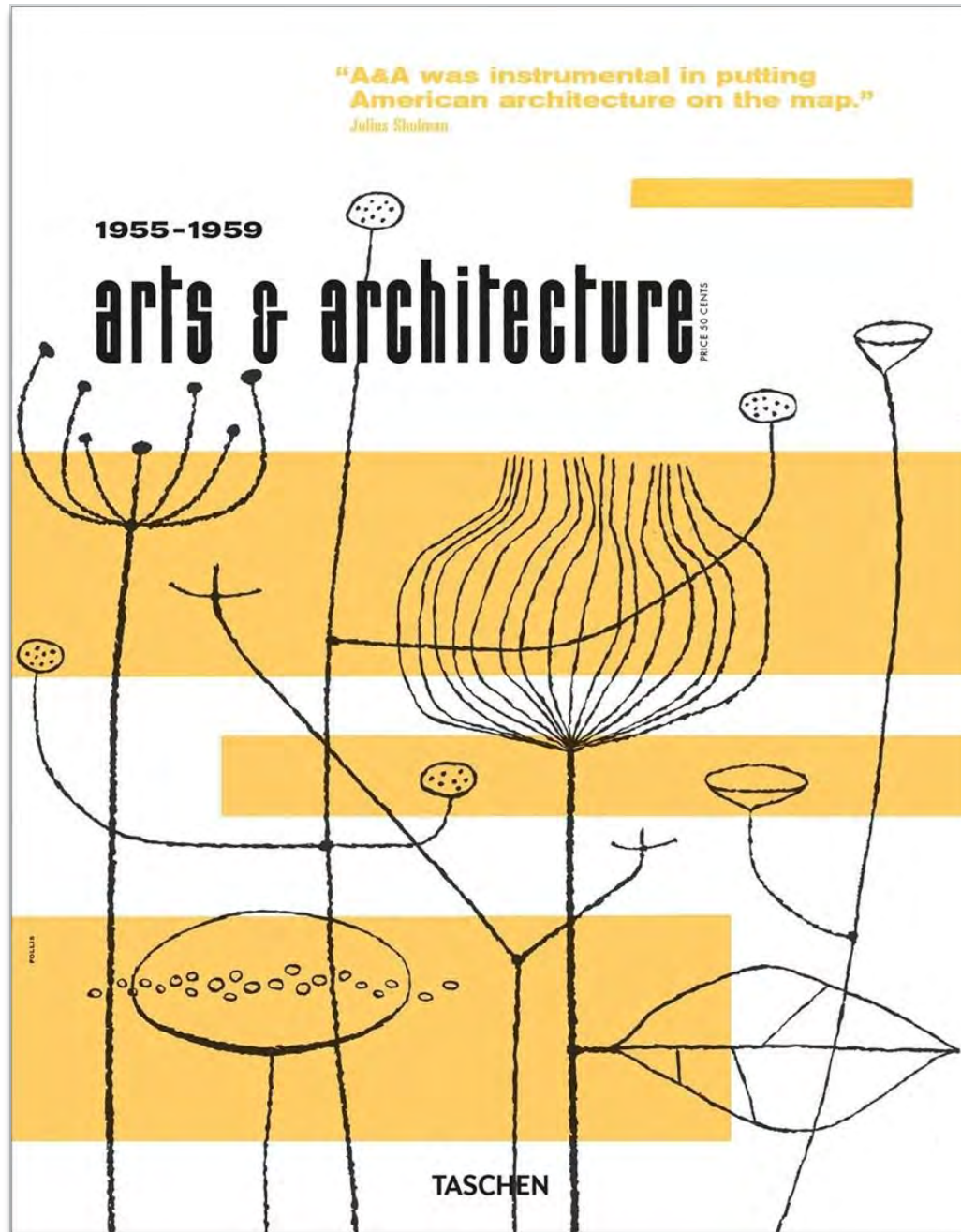
1955-1959

# arts & architecture

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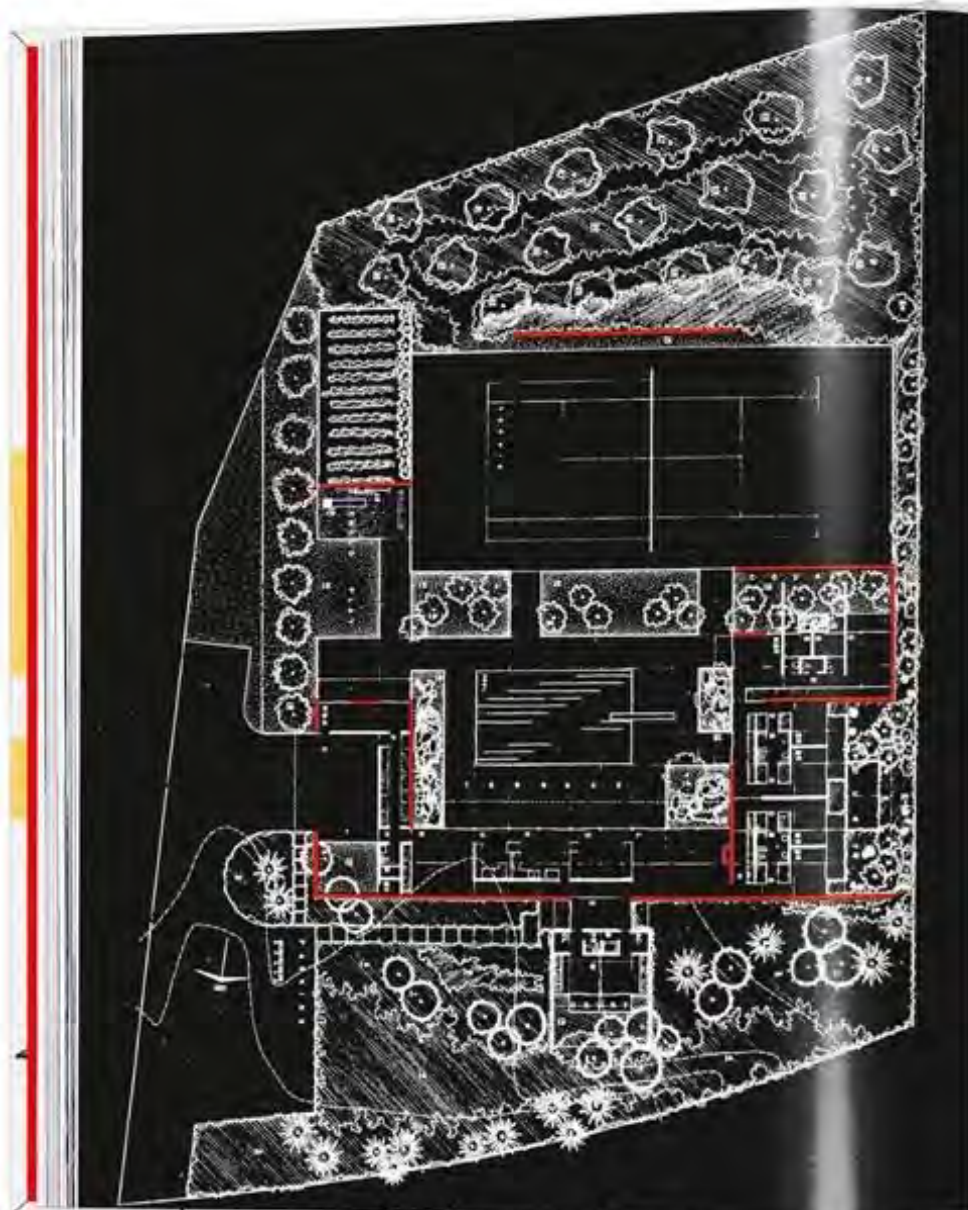
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TASCHEN





## THE NEW CASE STUDY HOUSE • landscaping and outdoor living

CRAIG ELLWOOD, designer

ROBERT HERRICK CARTER, landscape architect

DAVID E. HARPER, general contractor

In developing the landscape design for the new Case Study House, the architect and landscape architect have worked together to provide proper consideration of structure and garden. In short, the landscaping has been so designed that the house will, after a few years' growth, appear to have been built into a natural grove of trees, shrubbery, and ground coverings.

Canary Island Pine is not native to California, but here, with the Eucalyptus, came to be accepted as a semi-native because of its form and its adaptability to the climate. The deciduous White Birch will form a crisp contrast in foliage and trunk against the dark green and Eucalyptus background, and the fresh green foreground coloring of Faint Bay's Creeper will extend the impression of a natural wooded area, and will realistically express autumn and spring changes. Native California wild flowers, predominantly lupin and poppy, will be used in drifts in among the native shrubs and on the basis of a secondary "look" which is to be created. The use of decomposed granite for the driveway and automobile parking area will accent the natural quality of the design.

To minimize changes in structural material, and to completely integrate structure and garden, the terrace gazing extends through the glass wall into the radial heated terrace. Again, to eliminate a change in material, the terrace will flow down into the radial heated pool by Anthony Bonnet which has been carefully integrated into the design of the recreation area. Non-heated terrace will surround the pool, and its design will not require a standard gutter. The pool will feature a new filter system that by laboratory tests eliminates 99 per cent of the bacteria from the water. A powerful underwater light will provide night-time illumination. For the children's safety, an electrically operated Safe-O-Mat pool cover, of aluminum-framed canvas will be installed. When in use, the cover is capable of carrying a load of several hundred pounds; it automatically folds into a compact underground compartment under the terrace terrace.

The outdoor court, and other gardens near the interior living areas will be planted with tropical and semi-tropical plants material such as Dracaena Stricta, Croton's Blood Tree, Monstera Deliciosa (Split-leaf Philodendron), Giant Ajoia (Biga Weed), and Cypripedium (Egyptian Paper Plant). The use of these materials will allow the repetition of their foliage and form in containers within the dwelling. To provide natural sculptured forms, rocks indigenous to the area will also be used in these gardens.

The child play yard is placed near the adult recreation areas (pool, terrace, tennis court and hobby-work shop) and is easily visible from all

### PLANT LIST

| Plant No. | Botanical Name               | Common Name                |
|-----------|------------------------------|----------------------------|
| 1         | <i>Pinus Canariensis</i>     | CANARY ISLAND PINE         |
| 2         | <i>Betula Alba</i>           | WHITE BIRCH                |
| 3         | <i>Cornus Canadensis</i>     | DOUGLAS BERRY              |
| 4         | <i>Calluna Wild Flower</i>   | PROSTRATED LUPIN AND POPPY |
| 5         | <i>Rosa laetifolia</i>       | LAMARCK BERRY              |
| 6         | <i>Eucalyptus Canadensis</i> | LEMON EUCALYPTUS           |
| 7         | <i>Malus Malus</i>           | ROSE FLOWER BERRY          |
| 8         | <i>Malus Malus</i>           | PEAR, PEACH, AND BERRY     |
| 9         | <i>Ajoia Biga</i>            | BIG BERRY                  |
| 10        | <i>Cypripedium</i>           | EGYPTIAN PAPER PLANT       |
| 11        | <i>Betula Alba</i>           | DOUGLAS BERRY              |
| 12        | <i>Malus Malus</i>           | PEAR, PEACH, AND BERRY     |
| 13        | <i>Malus Malus</i>           | PEAR, PEACH, AND BERRY     |
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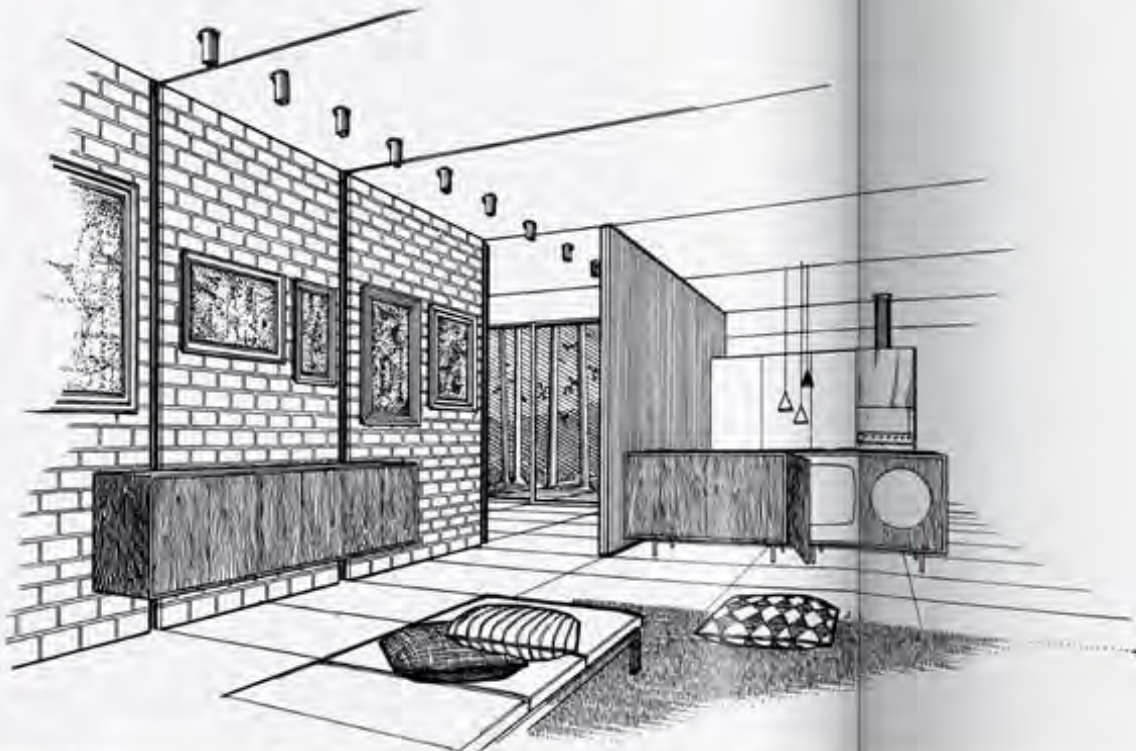
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Case Study House No. 17 is now well out of the ground with the steel structure virtually complete and a large part of the hollow clay block walls in place. In the August, September, November, 1958, and March, 1959, issues of the magazine we have shown the developing plans of the house and the final project for the landscaping. Here, we illustrate the utility core with some details of the equipment to be installed. In subsequent issues we will present the house during various stages of construction until it is complete and ready to open for public viewing. By way of direction for those who might care to see the project in person, the location is in the general Beverly Hills area; by proceeding north on Goldwater Canyon road, it can be found at 9554 Hidden Valley Road.

## the case study house

DESIGNED BY CRAIG ELLWOOD



Case Study House No. 17 is the latest in a continuing series designed and built for the magazine, *ARTS & ARCHITECTURE*. It has been the purpose of this project to correlate the best of modern building techniques with existing and newly developed materials in an attempt to create logical contemporary housing that is a stimulating and provocative contribution to the thinking in this field.

### SPECIFICATION NOTES

All kitchen appliances in the new Case Study House will be built in. The individual Westinghouse refrigerator and freezer units were selected for their many construction and design features. These include vapor sealed wrap-around construction for strength and rigidity, Laminar fiberglass insulation, double self-sealing door gaskets, plastic sliding crisper doors, adjustable shelving and Thermocycle defrosting. These units carry five-year warranties. The exterior finish will be brushed chrome.

The built-in ovens are Thermador's new over-size units. These units are completely automatic with Timer Clock and Teleminder Minder. Features include visual and audible signals to assure accurate temperature and timing, automatic control of bake, broil, and pre-heat, heavy insulation, vapor deflecting vapor and no exterior vents. The eight-position oven racks and pan are easily removable or adjustable, and the stippled white porcelain interior is acid-resistant with rounded corners for maximum cleaning ease. The specially designed aluminum broiler tray produces excellent infra-red charcoal-type broiling results. The generous size "Masterpiece" oven is 18" high, 18" wide and 19" deep, and yet fits into standard 64" cabinet. It is finished in stainless steel.

For complete cooking ease, the Thermador cooking top will include a griddle and the Duo-Cooking unit. The griddle is made of heavy aluminum, heavily ribbed on the underside for even heat distribution, and has a neon-type "heat-on" indicator with a five-heat switch. Flush-mounted handles allow easy removal for cleaning. In addition to all the conveniences of a deep well cooker, the Duo-Cook is readily converted to a fourth heating unit and is equipped with a five-quart cooker pot and French fry basket. A safety high temperature switch prevents overheating. A Thermador warming drawer is provided in the cabinet work adjacent to the barbecue unit. This will be used to keep food at the proper temperature without drying out or overcooking, and will also provide a means for warming rolls, plates, etc.

The barbecue cabinet unit is custom designed and is to be constructed of black and stainless steel plate. This unit is designed for the Roti electric spit which includes 9 stainless steel skewers with wood handles, stainless steel spit, crank adjustment and gear head non-radio-interfering

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SEPTEMBER 1958

# arts & architecture

PRICE 20 CENTS



Directed and produced  
by Benedikt Taschen

## arts & architecture

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## "HOUSES, INTERIORS, PROJECTS" by Harry Seldler

Harry Seldler shared the private practice of architecture in Sydney, Australia, in 1948 after a long apprenticeship and study with many of the best known men in the architectural profession amongst them, Dr. Walter Gropius, and Marcel Breuer. He worked with Oscar Niemeyer in Rio de Janeiro. In 1952 he won the John Sulman Medal Award for Architecture.

All material shown here is from "HOUSES, INTERIORS, PROJECTS," a new book by the author of Harry Seldler published by the Australian General Publications PTY. LTD. in Sydney, Australia. Price in the United States, Canada: \$9.50. In addition to twenty-eight houses, the book contains plans of movement buildings, hotels, and interiors. The book has 300 illustrations with descriptions, photographs, working details, framing plans showing new structural techniques, building systems, details of interior fittings and color schemes.

### ON DESIGN AND MATERIAL

A design for a building is developed by a strict process of elimination. The essentials of (a) the planning requirements and the limitations or possibilities of the site, (b) the economic-structural considerations, must both be married within the framework of (c) the designer's aesthetic direction. There must be constant give and take with a result in which no part of this "3 way simultaneous design process" will be sacrificed in anything but an ideal way.

The point of attack on any design problem must involve utter distinctness of a basic solution, which, by a short cut of the mind, summarizes the essentials of the problem and solves them by this simultaneous process of selection.

Any solution or part of it not satisfying all basic requirements in full accord with this 3 way analysis must be either eliminated or carefully adjusted to become an integral part. Requirements are usually presented in a sufficiently broad form to make possible various methods of approach. The designer must make certain assumptions just as an engineer assumes certain loading conditions for a structure — with the equivalent to the engineer's "safety factor" a "factor of comfort."

The physical conditions around the building — the topography, the view, the degree of privacy, economic and by-law restrictions, will set the "key" within which the designer will compose. The product of all rational thought, however, must be infused constantly with a certain "sprit" of the solution that will raise it beyond being a mere answer to practical problems. This "spark of life" will be an outcome of all factors presented, positive and negative; in fact, a restriction will often be the key to the whole concept of a project, which could not have come into existence without it.

Aesthetics is an inherent matter, indivisible from the rational considerations. It is a very flexible element directed in various ways by



SECTION

Left: House in Canberra

Below and Below: Plan and Section



the designer, who will produce—if true to his convictions—a certain common denominator of "attitude." In all his work. No two people will solve either rational or aesthetic problems of a building in the same way, a fact which constitutes the key to variety of expression in the community. Thus, the stimulus of the age, if put into visual form will result in very different architecture in various parts of the world with a certain tie produced only by the similarity of technical "language" generally used.

Forced rationalization of a design "feature" will date. We soon get tired of forms around us that are products of a striving after effect without rational basis. The things that will last are naturally and genuinely an outcome of the needs and life within the building and its structure.

Expression in many varieties to suit any needs will be given a building by choice of structure and use of materials. Any degree of atmosphere from severe monumentality to rustic mellowness can be the result of sensitive design. Modern architecture, originally criticized for its machine-like "inhuman" quality, has become much more versatile. It can use "old" materials such as stone and brick, because it does not depend on new materials or new forms, but on a new mentality.

There is a tendency towards clean cut plain forms reminiscent of the non-objective painter's world but as yet our technology is not sufficiently advanced to produce such surfaces completely splinter-free and economical. In domestic architecture a more mellow feeling can be given a building both in and outside by the use of natural materials such as stone and timber. Stone, not used self consciously and cut into brick-like squared blocks, but used honestly in its own random forms just as it splits or is quarried. Tension—interesting "opposition" can be produced by the use of these heavily textured materials juxtaposed with synthetic or white surfaces. There should, however, always exist an



Below: View and plan, House in Karungol Heights



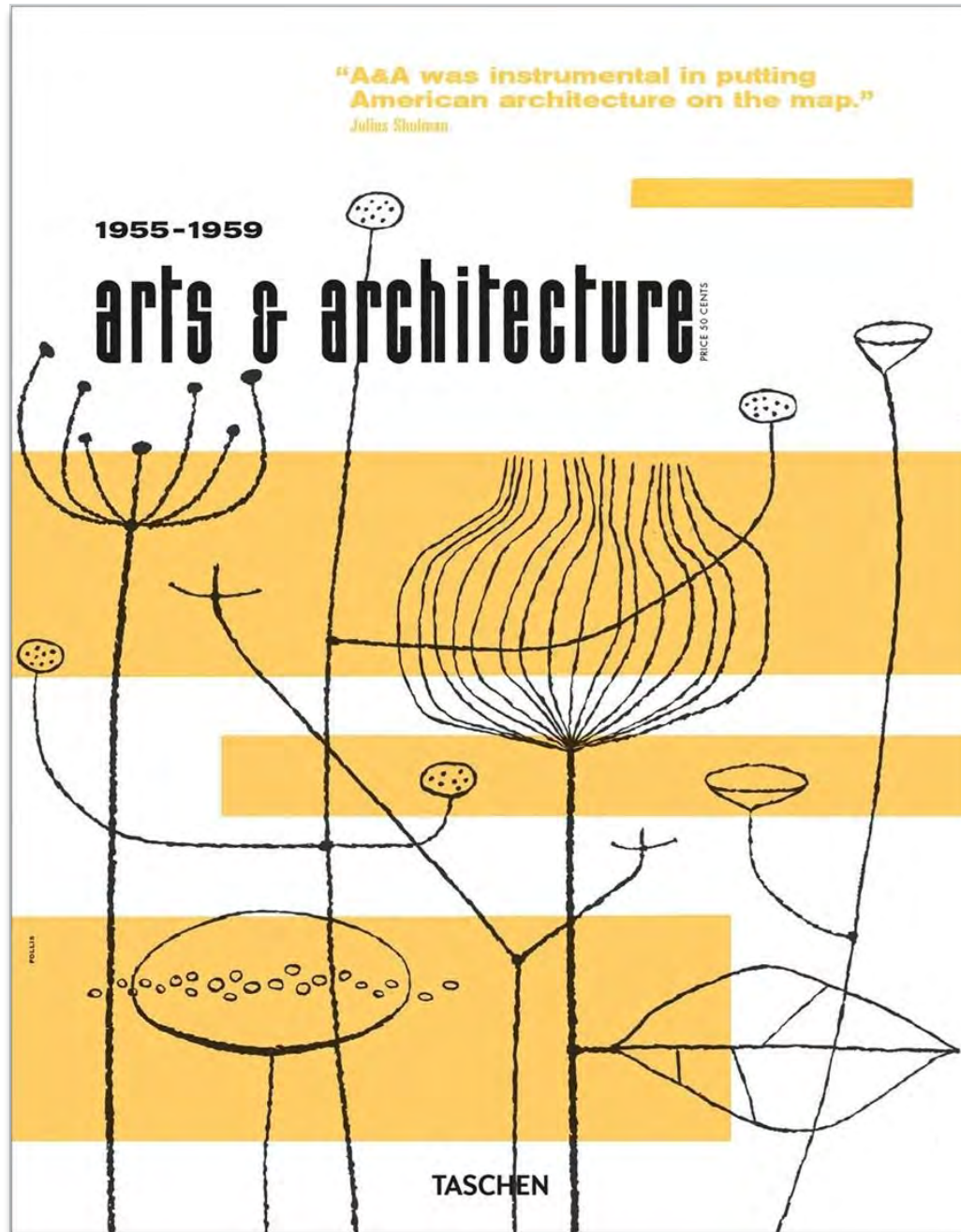
House in Tumbarumba (1)











## Arts & Architecture 1955–1959

Edited by Taschen

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