
October 2026 New Titles

Paul Bangay

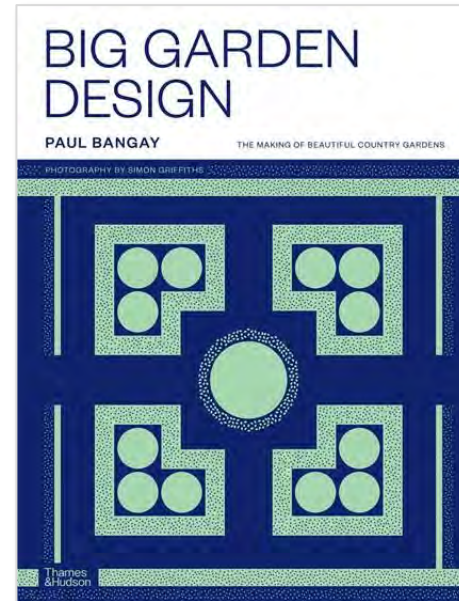


Diary of an English Garden

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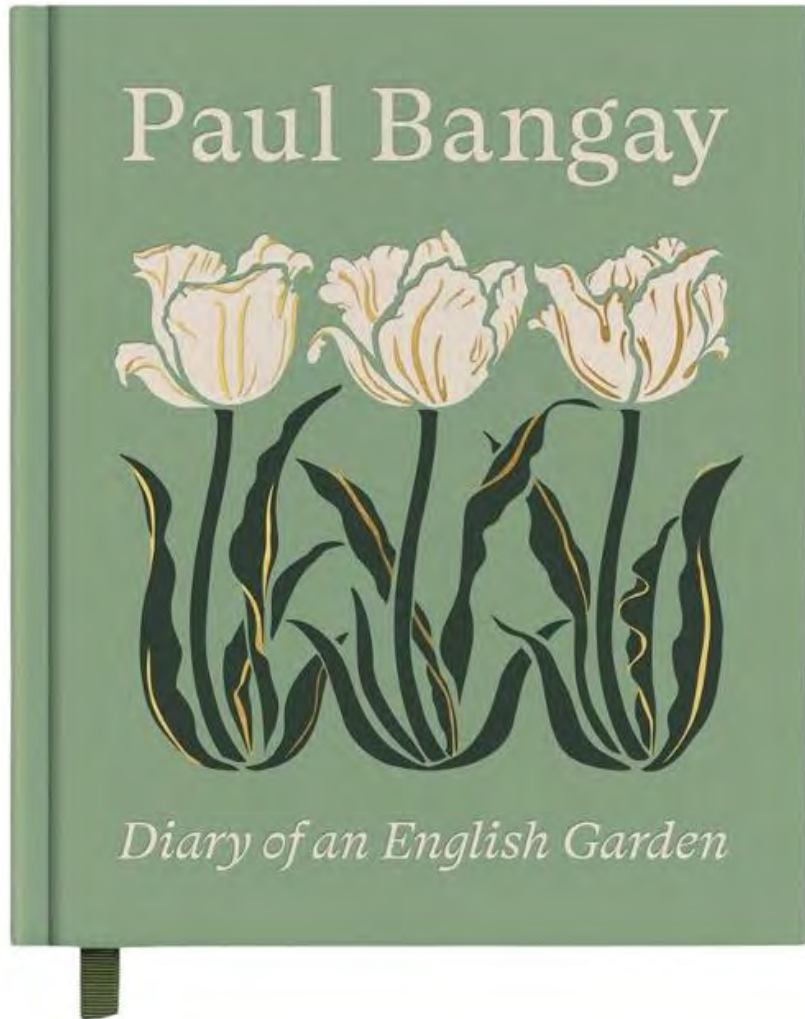


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Diary of an English Garden

Paul Bangay

From one of Australia's most revered landscape designers comes a deeply personal and evocative new book: a diary of discovery and creation in the heart of the English countryside.

- In this intimate new volume, Paul Bangay finds a cottage in the Cotswolds ready for bold reinvention. What follows is the story of a new beginning: reimagining boundaries and axes, planting hedges and perennials, experimenting with structure and softness, and discovering, season by season, what thrives, what falters and what surprises.
- Written in diary form, the book captures the daily rhythms of building a garden from scratch. Bangay reflects on the differences between English and Australian light, soil and climate; the discipline of working within centuries-old traditions; and the joy of watching a place evolve.
- Rich with observation, wit and practical insight, *A Diary of an English Garden* is a lyrical homage to England's gardening heritage. Beautifully illustrated and exquisitely designed, this is Paul Bangay at his most reflective and most personal: a master gardener returning to the source of his lifelong inspiration.

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348 images

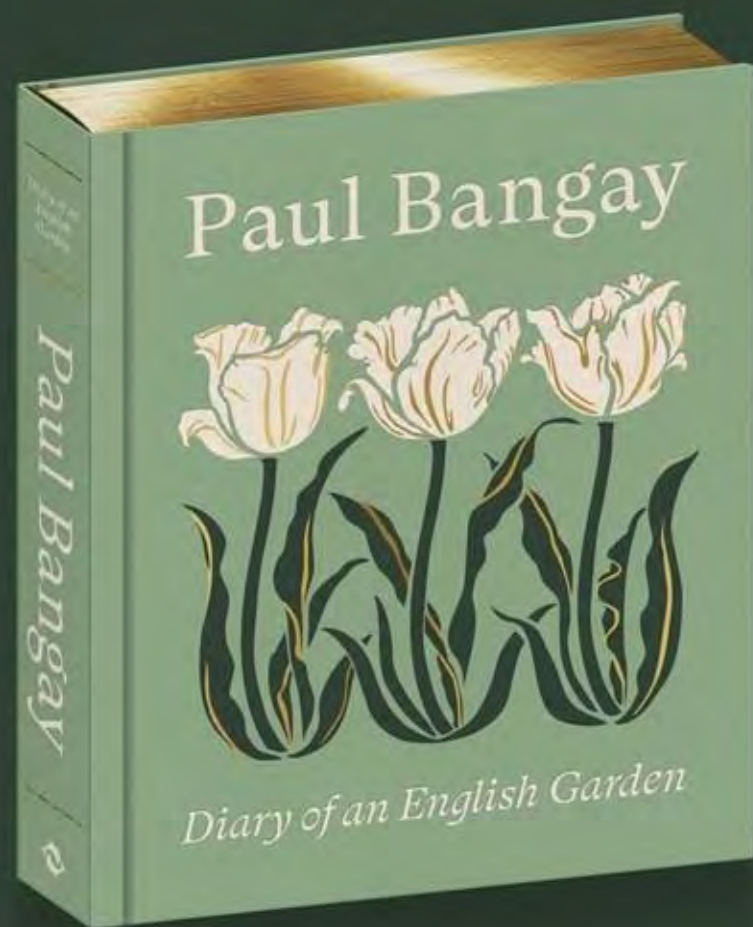
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Thames & Hudson Aust

Paul Bangay



Diary of an English Garden





The Making
of a
Garden



PART 01



2018

December

I HAD BEEN coming to England and Europe at least once a year in the name of research. I came to see gardens I had known for some time and see what new planting schemes they are doing or to visit new, modern gardens to keep in touch with new trends and plants. My friends thought I was very strange to spend my time away immersed in gardens and old houses, but for me it was my work as well as my passion, and indulging your passion is one of life's great pleasures.

My husband, Barry, British, of course, liked us to spend most Christmases in the UK, escaping the worst of the heat of the Australian summer. For years these sojourns meant staying in hotels that were both expensive and very impersonal. It therefore made sense to have a small home set up to meet our needs: it would save money and also give me a chance to create a garden where I could learn in a new climatic zone. I had been receiving at least one or two commissions for European jobs each year and having first-hand experience would be invaluable. You learn so much more when it's your own garden, a garden you really garden in - planting, nurturing and tending. Making mistakes and experimenting are fundamental to good garden design.

THE MAKING OF A GARDEN

December

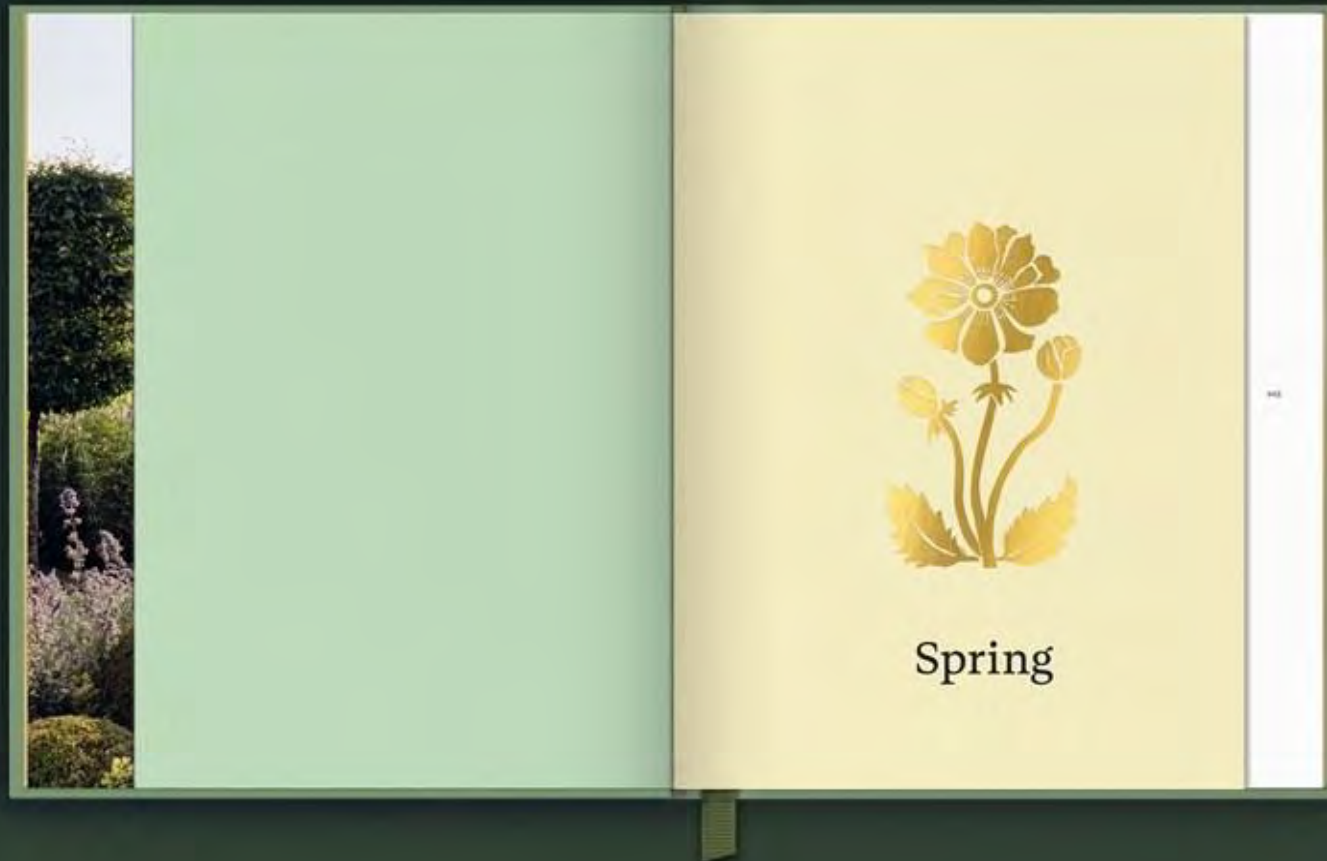
FOR DECADES I had travelled the world, venturing to places such as Syria and Iran without a thought or worry about the consequences, but when we simply wanted to go to our home in the UK we were apprehensive. The joy and excitement had evaporated. With surging case numbers in the UK and the immunity from our vaccines waning, we wondered, were we mad to go?

Finally the day came, and after lots of frustrating paperwork and getting tested, we were able to venture to an international airport terminal. We dreaded the airport, I thought the experience would be long and arduous, but to our surprise it was very easy. The airport was practically empty, and we proceeded through customs in record time. The flight felt longer, with the uncomfortable inclusion of a face mask, but Heathrow Airport was a breeze as well. Few people were travelling, and no one even looked at the forms that had taken us hours of work to complete. We were on our way to Garth. After two years absence and straining to see the garden's development via videos and photos, at last we would actually be in our creation.

It was early in the morning, still dark, as we approached the village. The sun was just rising as we left the noisy A-road and descended deep into the Golden Valley. The road cut deeper and deeper into the surrounding landscape until finally we emerged out of the forest and discovered Garth Cottage. We turned into the drive, although 'drive' was probably overstating the situation – it was merely a piece of gravel off the road where we could park our car. Hastily and with much excitement we jumped out and walked up the new set of Conswold stone steps to the now-very-level gravel forecourt, which was much larger than I had anticipated.

Although dormant and very bare, I could instantly see the form and levels of the garden. The large bronze cheese vat sat in perfect scale with the house, anchored to the centre and aligning with the front door and the new steps. The house itself, which once sat very awkwardly jammed into a sloping hill, now sat proudly on a level platform, with the most handsome facade of the house revealed. The cloud of box balls planted in front of the cottage added green where before we had only rock and soil. The entire courtyard, with its beautifully crafted stone retaining walls, now felt much larger and enlarged the feeling of scale for the front space. With the box balls were the remnants of the previous year's flowering perennials sitting softly in the gravel; they marked the corners of the courtyard, providing much-needed evergreen form to a winter garden.



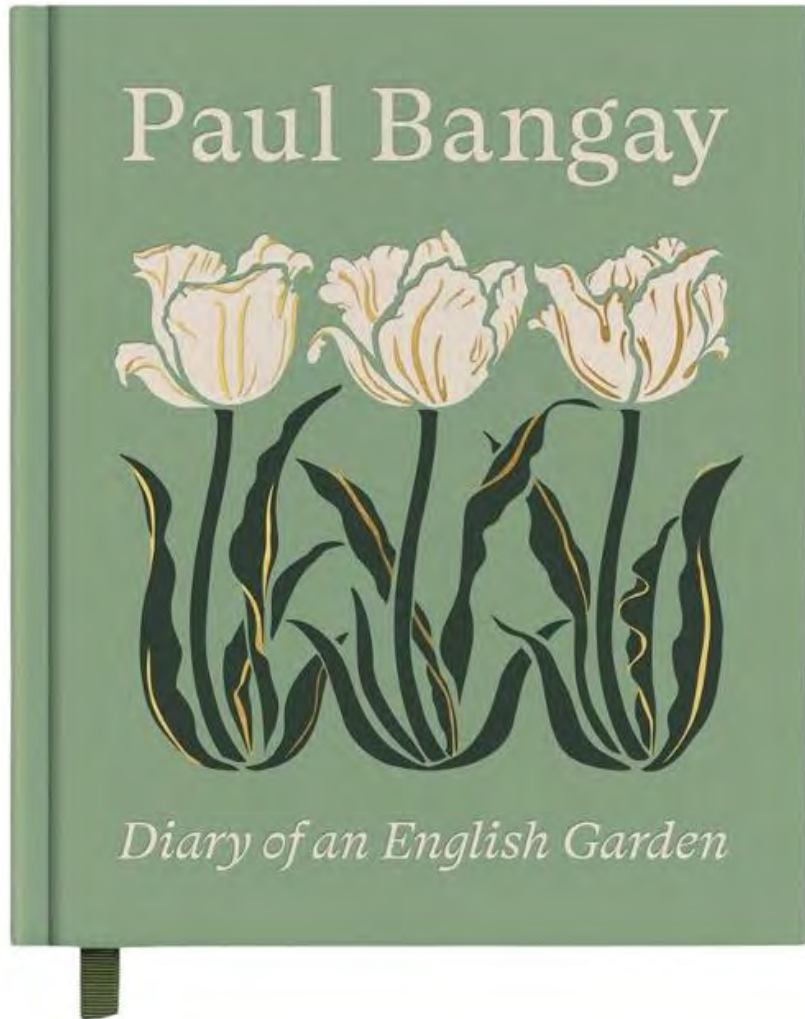




Diary of an English Garden

For all marketing and publicity opportunities contact your rep or Bianca Jafari
b.jafari@thameshudson.com.au

- Widely regarded as the foremost garden designer in Australia today, **Paul Bangay** has been designing classic, elegant and simple gardens for 30 years.
- This is Paul's most intimate book ever. The diary section at the front of the book includes images from his partner's, Barry, iPhone and lots of great behind the scenes pics.
- A truly luscious package! Gold gilded edges, two ribbons, gold foiling on the cover, multiple paper stocks, chapter openers featuring bespoke linocut artworks, and much more.
- This will be Paul's sixteenth book on garden design. His previous title *Big Garden Design* (Thames & Hudson, 2024) sold over 7,000 copies and the title prior *A Life in Garden Design* (Thames & Hudson, 2023) sold over 10,000 copies.
- Paul has lots of behind-the-scenes photography and video footage that can be shared with retailers.
- **Paul is based in Melbourne and will be travelling to Sydney and Canberra for the book's promotional campaign. He regularly sees clients in all states, including SA, Perth and QLD, so please express regardless of location. Regional opportunities may also be available.**



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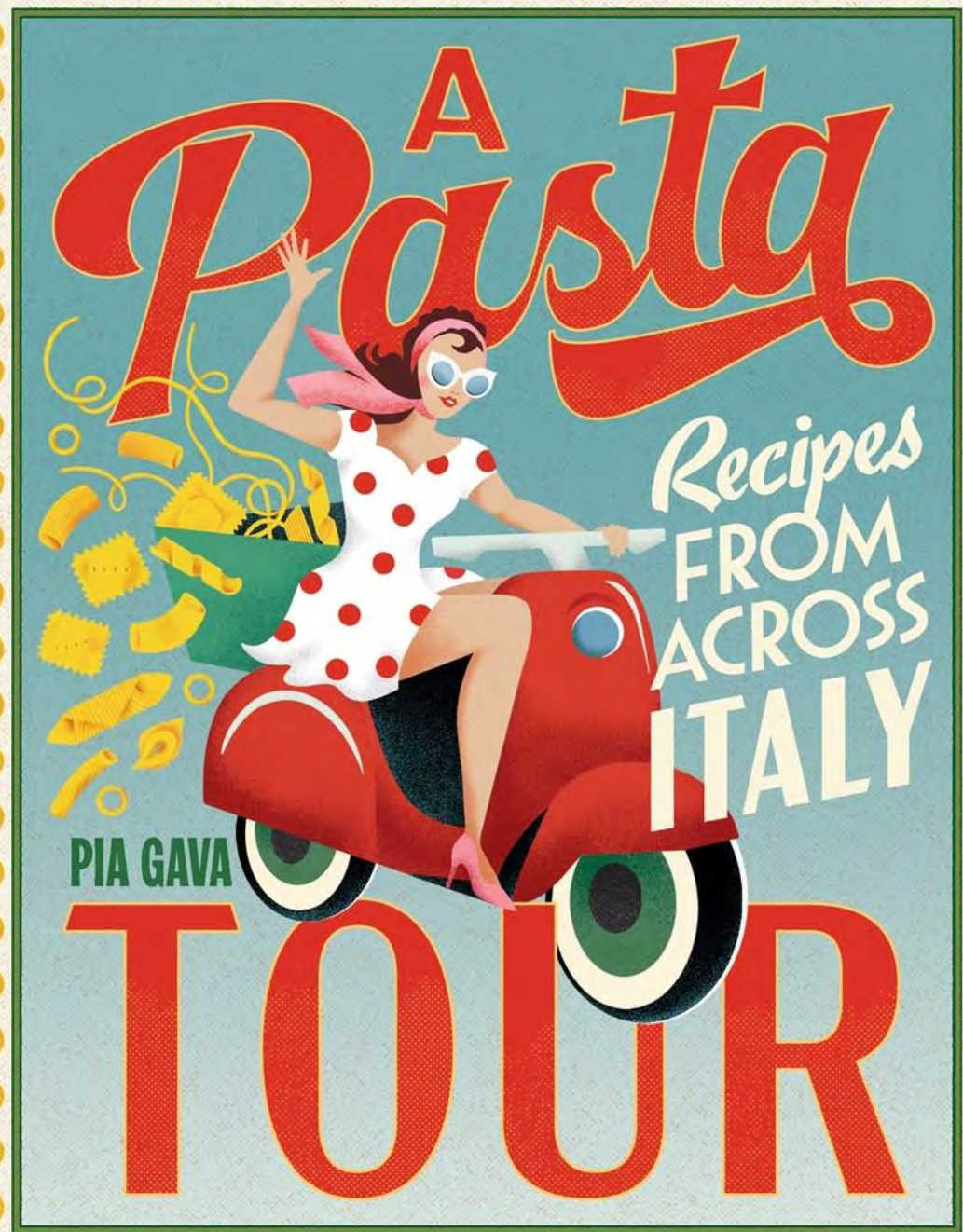
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A Pasta Tour

RECIPES FROM ACROSS ITALY

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Travel across Italy and discover the pasta dishes that shape each region in this beautiful cookbook.

- For Italians, pasta isn't just a dish - it's part of their identity. Every shape, filling, and sauce tells a story which reflects the landscape and history of the places they come from.
- *A Pasta Tour* is a journey through these dishes and traditions, exploring how geography and culture have shaped the pasta dishes that come from each of Italy's regions. Discover the origins of iconic pasta shapes, such as orecchiette, pici and ravioli, and the sauces they are traditionally served with, such as pesto alla Genovese, ragu alla Bolognese or carbonara.
- This is a celebration of Italy's most beloved food, and the people and places that make it.
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of eating throughout my life, and to better understand why this staple Italian meal is so different across the country. So many questions swirled in my mind: Why are egg-based doughs more common in the north of the country, and water- and semolina-based doughs more common in the south? What towns did iconic shapes like penne, tagliatelle and pappardelle come from? The history of pasta was calling me!

Learning about Italy through the lens of one of the country's staple meals, one that represents the comforts of home, has allowed me to learn more about my family's homeland, the history and traditions which have shaped each dish, and to appreciate the versatility and continued evolution of pasta.

Cuisine is never static; in recent years, modern restaurants have offered inspired pasta dishes, creatively reinventing these dishes or revisiting lost classics with amazing pasta menus. I have noticed that many modern pasta dishes begin with tradition at their core. Even if the combination of flavours is seemingly new and original, there is always a sense of familiarity that reminds you of childhood, of family gathered around a table.

I hope this cookbook entices you to join me on this pasta journey. Together we will travel through Italy's 20 regions, discovering ingredients and flavours that once served noble families, as well as the simple dishes born from necessity. Pasta suits every mood, and together we'll learn how to create each dish by focusing on local ingredients and what is abundant in each region.

Andiamo ... let's go!

TRAVELLING THROUGH MY COOKBOOK

My love for traditional pasta dishes is immense. There are many pasta dishes distinct to each region – in fact, there are over 300 unique pasta shapes and each is matched to a specific sauce! These culinary traditions must be kept, treasured and continued to be handed down; however, there's always room for updated and re-imagined versions of dishes, especially as access to ingredients and cooking methods evolves.

I hope to share and honour the origins and traditions of pasta making in this book with recipes you can still easily create at home. You will notice the differences between the regions as we travel from north to south, but you will also find some overlap in flavours and ingredients, given the shared history of these close neighbours. This is the part I adore because these similarities link each region together, like a culinary puzzle. This cookbook invites you to roam through Italy with a touch of history, geography, culture and, most importantly, an appetite for pasta!

I have chosen a few of my pasta favourites from each region in this book. I hope you enjoy them as much as I do.

Allora, let the pasta travel begin!





Agnolotti del plin con burro e salvia

AGNOLOTTI WITH
BUTTER AND SAGE

*
Serves
4
*

For my take on this classic Piemonte recipe, I use beef combined with spinach and spices in a traditional style. Agnolotti del plin can be made with either leftover roasted meat or minced meat of your choice. I have outlined both methods here.

Pasta tools

pasta machine or rolling pin
pasta cutter

Filling

25 g (1 oz) unsalted butter
100 ml (3½ fl oz) dry white wine
1 small onion, finely chopped
1-2 garlic cloves, crushed
1 rosemary sprig, leaves only,
finely chopped
100 g (3½ oz) spinach or
cabbage, finely chopped
¼ teaspoon freshly grated or
ground nutmeg
500 g (1 lb 2 oz) roasted beef,
diced, or minced (ground)
beef (see Note)
1 egg (about 55 g/2 oz),
lightly beaten
50 g (1½ oz) Parmigiano
Reggiano, grated, plus extra
to serve

Pasta

400 g (14 oz) 00 flour, plus
extra for dusting
4 eggs (about 220 g/8 oz total)
pinch of salt

Sauce

100 g (3½ oz) unsalted butter
handful of sage leaves, washed
and dried

For the filling

If using roasted beef, first melt the butter in a frying pan over medium heat, then add the wine, onion, garlic, rosemary, spinach and nutmeg. Cook for 5 minutes, then add the diced beef and season with salt and pepper to taste. Remove from heat and allow to cool slightly.

If using minced beef, heat a large frying pan over medium heat, add the mince to the dry pan and cook for about 7-8 minutes, until browned. Add the butter, wine, onion, garlic and rosemary and cook for 5-6 minutes, until the onion has softened. Add the spinach and nutmeg and cook until the leaves have wilted. Season with salt and pepper to taste. Remove from the heat and set aside to cool slightly.

With either mixture, once cooled, transfer to a food processor or finely chop by hand to form a rough paste. Add the beaten egg and parmigiano, mix well and set aside.

For the pasta

Mix, knead and rest the pasta ingredients following the instructions on pages 17-18. Place the rested dough on a work surface that has been lightly dusted with 00 flour and divide into four portions. Cover the portions so they don't dry out.

Working with one portion at a time, roll the dough into sheets using a pasta machine (see pages 18-21) or by hand (pages 21-22). Roll the pasta sheets to a thickness of 1.5 mm (⅛ in). Depending on your pasta machine, this may be setting 6 or 7.

Place the pasta sheet on a lightly floured surface with the long edge facing you. Cut the pasta sheet in half lengthwise.

Place one teaspoon of the filling about 3-4 cm (1¼-1½ in) in from the long edge of the pasta sheet. Repeat, leaving about 3-4 cm (1¼-1½ in) between each teaspoon of filling. When you have mounds of filling along the whole length of the pasta sheet, fold the pasta sheet over the filling to meet the opposite long edge, enclosing the filling. ➞



Corzetti





FAZZOLETTI

'Fazzoletti' means 'handkerchief', which feels fitting when you see the appearance of the silky, delicate pasta sheets for the first time. After being cut into large squares or rectangles and cooked, this shape gloriously folds and drapes on the plate.

One of the oldest and simplest pasta shapes, fazzoletti originated in the Ligurian capital of Genoa. In the local dialect this shape is called 'mandilli de saea' or 'fazzoletti di seta', meaning 'silk handkerchief'. Fazzoletti is usually served with pesto alla Genovese. You may find this on some restaurant menus but it's not a common dish – if you do, order it, you won't be disappointed.



PART TWO

CENTRAL



Central Italy comprises five regions — Toscana, Umbria, Marche, Lazio and Abruzzo — the majority of which were under the direct control of the Pope and the Catholic Church from the 8th century until the unification of Italy in the 1800s. Home to key historical cities such as Rome, Florence, Assisi and Siena, Central Italy has a rich political, religious, cultural and culinary history. Alongside iconic landmarks including the Leaning Tower of Pisa, the Colosseum and the Vatican, you'll find regional specialties and rustic dishes that emphasise the traditional *cucina povera* (peasant cooking) style of cooking. Expect seasonal, local ingredients such as olive oil, herbs, meat, truffles and tomatoes, as well as time-honoured cooking methods. Sandwiched between the Adriatic Sea to the east and the Tyrrhenian Sea to the west, Central Italy is known for its fertile soil and a climate that is well suited to farming and the cultivation of farro, saffron and chestnuts.





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THE BUTTER

A complete
guide to



the ultimate
ingredient

MONICA CAVARZAN

COOKBOOK

THE BUTTER

A complete
guide to



the ultimate
ingredient

MONICA CAVARZAN

COOKBOOK

The Butter Cookbook

A COMPLETE GUIDE TO THE ULTIMATE INGREDIENT

Monica Cavarzan

Dip into the world of butter, from its to history to its present, and learn about how to make it, how to use it, and most importantly, how to enjoy it.

- A book for butter lovers, whether they want to learn about how it came to be, how it's produced today, or how to make their own basic, infused, and flavored butters at home.
- *The Butter Cookbook's* 70 recipes elevate the basic dairy product to a recipe-transforming ingredient while educating readers on everything there is to know this kitchen staple.
- Monica Cavarzan shares her expertise with readers from a childhood spent growing up on a dairy farm and her time spent running Lard Ass, a producer of cultured butter in regional Australia. An expert on how to make good butter great, her first book contains a lifetime of knowledge collected across Australia, France, and the United States.
- More than just a cookbook – there's history and broader information, offering readers something more than a book with only recipes.
- An engaging, warm design that makes for a beautiful book to gift.

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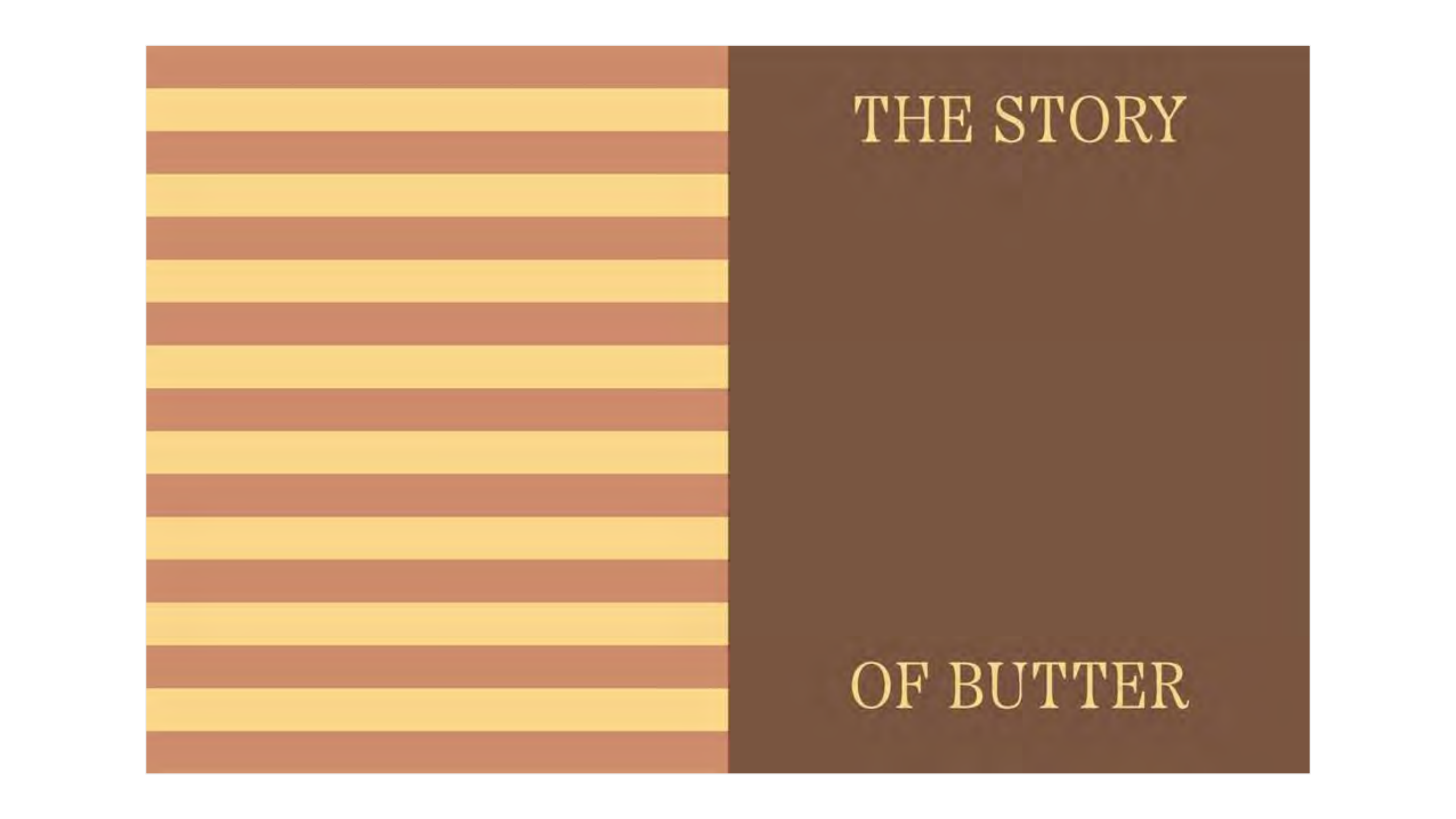
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THE STORY

OF BUTTER

SALTED or UNSALTED?

When we buy butter at the supermarket today, for most of us there is only one choice that needs making: salted or unsalted? This is a choice that first started in France, and it's an interesting quirk of history as to why that country ended up with two very distinct butter traditions, which both still live on.

For centuries, the great divide came down to one simple thing: salt. Who had it, who could afford it, and who was forced to pay heavily for it.

Inland regions of France, particularly those around Paris and the central north regions, such as Burgundy, Champagne and parts of Normandy, faced steep salt taxes under the gabelle, a notoriously unfair French tax that was in place from the fourteenth century until its abolition in 1790. It made salt expensive and often inaccessible to many people. As a result, butter was eaten fresh and unsalted, because adding salt for preservation simply wasn't economical. This 'sweet' butter became the foundation of Parisian cuisine and is the reason why so many French pastries call for unsalted butter today.



But the story of butter plays out differently on the country's west coast, where the salty ocean laps the shores. Regions such as Brittany and Pays de la Loire were salt rich. They had abundant access to salt from marshes and, importantly, were mostly exempt from the salt tax. Salt was cheap, plentiful and part of daily life. So, butter there was traditionally salted, for both flavour and preservation. Salting the butter meant it lasted longer, travelled further and developed its own distinct character. The salted butters of Brittany, in particular, became famous for their depth, minerality and keeping quality.

So, the great French butter divide wasn't initially about taste – it was about economics, geography and taxation. Two cultures, two traditions, shaped by something as simple as the price of salt. Those historical divides laid the groundwork for the regional butter styles we recognise today, many of which are now protected under formal French and European classifications.

BUTTER COWS – AND A BUTTER ELVIS

Tibet's monks are not the only people who carve butter. In Renaissance Europe, sculptures made of butter were used for decorating banquet tables and lavish dining occasions by priests and politicians alike. Starting in the Middle Ages, Catholics in Eastern Europe began to form butter into the shape of a lamb for a small Easter table sculpture, hand-shaped or pressed into a mould. Still made today, these lambs stand for the Paschal Lamb, a reminder of Christ's sacrifice on Good Friday, with some families pressing a tiny butter cross on its back to 'mark' the symbol of goodness. Like the Tibetan tormas, the butter lamb is meant to be both seen and shared. It is blessed, admired and then eaten with the holiday meal.

In 1876, a butter bas-relief carving, created by Caroline Shawk Brooks and called *Dreaming Jolanthe*, was shown at Philadelphia's Centennial Exhibition, where it caused a sensation. To keep it intact during its display, it was suspended above a bucket of ice that had to be topped up constantly.

Like many farm women, Brooks churned the family's butter for both home use and to earn money. Instead of relying on the tin moulds that were common then to make hers stand out to customers, she hand-carved shells, animals and faces, often using improvised tools. The novelty and the likenesses drew attention. Commissions followed, including a much-talked-about portrait of Mary, Queen of Scots.

Norma 'Duffy' Lyon became Iowa's premier butter sculptor after 1999, when she made a rendition of *The Last Supper* out of butter. This brought her national attention, but she was also known in America as the 'Butter-Cow Lady' thanks to the tons of US Grade AA salted butter she

sculpted into life-sized cows starting in 1959. Lyon was also known for carving popular celebrities, including Elvis Presley, Garth Brooks and Tiger Woods. In 2007, she came out of retirement briefly to carve a slightly wonky bust of Barack Obama.

State fairs across America still gear up for butter sculpting exhibitions every year. By August, the height of the state fair season, many tons of butter will have been layered over frames of wire and canvas to form artworks such as the Empire State Building, full-size cars, celebrities and, of course, the ever-popular butter cow. The Iowa State Fair has showcased its iconic life-sized butter cow for more than a century, and the Utah, Ohio and Illinois state fairs also treat it as a staple attraction. The spectacle blends craft and dairy education – visitors watch artisans working at refrigerator temperatures, learn about milk, cream and butterfat, and marvel at ephemeral works.



RIGHT *Dreaming Jolanthe* by Caroline Shawk Brooks

*The MARGARINE
WARS: the CALL for
a SUBSTITUTE*

It was in 1869 that the French government sought out a substitute for butter. A reward was offered to anyone who could create a cheap, stable butter alternative to feed both the army and the poorer classes. Butter's rise in cultural status had made it less accessible to ordinary people, and its production was still tied to the limits of the seasons.

This rise in butter's cultural status had taken place around 100 years earlier when the art of butter-making became a royal pastime in France. Marie Antoinette, Queen of France, famously had a rustic retreat built at the Palace of Versailles called the Hameau de la Reine ('The Queen's Hamlet'). It had a working dairy, complete with cows, goats and a milking parlor, with a laiterie (dairy room) where fresh milk, cream and butter were served in fine Sèvres porcelain, like a butter taster. Suddenly, butter was elegant, pastoral and aristocratic.

Before Marie Antoinette, butter in France had been seen largely as a regional, rustic food. But through the Queen's sudden interest in freshly churned butter, what was once a staple of northern farm kitchens was repositioned as something refined and fashionable for the elite. The Queen, of course, also had quite a penchant for cake - and met her fate with the guillotine in 1793.

Suet, stomach and a bit of udder

In response to the government's request for a butter substitute, French chemist Hippolyte Mège-Mouriès responded by submitting something he already been working on. He won, which is perhaps no surprise, for his was the only entry!

The inventor noticed that cows kept producing fat in their milk, even when they were undernourished. He guessed the fat must come from the cow's own body. To mimic this, he chopped up beef suet, mixed in animal stomach and simmered it in slightly alkaline water. The result looked like butter, but the taste wasn't right. Believing it needed 'more cow', he added chopped udder. This odd experiment became margarine.

He called it oleomargarine – 'oleum' for fat and 'margarite' for pearl, on account of its pearly sheen. Patented in 1871 and mass-produced by the 1880s, its only real advantage was price – it was cheaper than butter. Although neither the French nor the poor seemed too keen on the new alternative

Mège-Mouriès sold his patent to Dutch butter company Jurgens, which would later become part of Unilever. His invention marked the birth of margarine, the first major competitor to butter, especially during times of scarcity and war.

A tax on your spread?

By the late 1890s margarine was spreading across several continents. Passionate lobbying from dairy farmers in the United States led to the installment of the federal Margarine Act, slapping a tax on margarine and demanding that its manufacturers pay prohibitive licensing fees. Some states placed an outright ban on margarine sales. Margarine had become polarizing, not just in the home but politically too. A Wisconsin senator famously stated that butter should come from the dairy, not the slaughterhouse. "I want butter that has the natural aroma of life



and health, I decline to accept as a substitute cauliflower, matured under the chill of death, blended with vegetable oils and flavoured by chemical tricks.' His quote sends chills, as it is so relevant today.

Newspaper cartoonists had a field day, sketching factories tossing everything from stray cats to soap, paint, arsenic and even old rubber boots into the vat to make margarine. At the same time a flood of questionable "scientific" reports warned that the consumption of margarine might cause cancer or lead to insanity.

Pink margarine

By the early 1900s, colouring margarine pink was mooted as a way to distinguish it from the 'real thing'. While butter is naturally yellow, thanks to milk's beta-carotene from cows feeding on fresh grass, margarine was made in industrial vats and presented as a sickly shade of grey. Margarine manufacturers were keen to colour this paste yellow, so that it would appeal more to the public. Butter producers were immediately up in arms, claiming yellow margarine was the last straw and an act of fraud and a deliberate ploy to trick the public. With this, pink margarine was imposed by 32 states in America - only to have the law overturned by the Supreme Court on the grounds that it was illegal to enforce food adulteration,

ABOVE A 1952 American Dairy Association advertisement
RIGHT A 1948 advertisement from the National Association of Margarine Manufacturers

The healthy alternative?

By the mid-twentieth century, margarine production shifted from beef tallow to vegetable and seed oils like soybean, sunflower and canola. This change made it cheaper and helped position the spread as a modern product – lighter, more adaptable and marketed as healthier than butter. Because it was lower in saturated fats and free from animal fats, margarine was promoted as the answer to rising heart attacks in the Western world. The media eagerly got behind the movement, hailing margarine as a way to lower cholesterol and protect heart health.

Food companies seized on this opportunity, launching campaigns that painted butter as old-fashioned and even dangerous, while margarine became the slick, scientific alternative. Doctors endorsed it, governments recommended it and families bought into the promise that margarine was the responsible choice. For decades, butter's reputation suffered.

It wasn't until much later, when research revealed the dangers of trans fats in hydrogenated margarines, that the pendulum began to swing back. Butter, with its deep roots in tradition and natural simplicity, was ready to reclaim its place – no longer the villain, but once again a food of culture, craft and pure flavour.



ABOVE A 1952 American Dairy Association advertisement
RIGHT A 1948 advertisement from the National Association of Margarine Manufacturers



Himalayan yak butter

High in the Himalayas, in China and Nepal, yak butter is made from yak's milk cream, churned by hand or using a tall wooden churn. The butter is highly aromatic, with a strong tang and grassy notes that reflect the yak's mountain pasture diet. Its most famous use is in yak butter tea (po cha), made by blending the butter with hot tea and salt to make a warming, calorie-dense drink that helps the locals withstand the harsh cold.

Chinese su-you

In parts of western China, a clarified butter known as su-you is used in traditional pastries and noodles, lending them a distinctive richness. Like ghee, it keeps well at room temperature and is an important cooking fat in regions with limited refrigeration.

Middle-Eastern samna

In Egypt, Sudan and across parts of the Middle East, clarified butter is known as samna (or samneh). Sometimes it is fermented before clarification, resulting in a strong, tangy, cheesy flavour that adds depth to savoury dishes. Spices such as fenugreek or cardamom are occasionally added to create a fragrant, golden cooking fat.



Buffalo milk butter

Though less common than cow's milk butter, buffalo milk butter is a delicacy in parts of Italy. Made from the same milk used for mozzarella di bufala, this butter is almost pure white, with a rich, sweet flavour and a silky texture. It is prized for delicate sauces or simply spread on crusty bread with a pinch of sea salt. Try Delizia Butter and Fattorie Garofalo's Burro di Bufala, both from Italy.

Goat or sheep butter

Less common than cow's butter, but worth the search as these butters have distinctive flavours. Goat butter is pure white and slightly grassy, while sheep butter is sharper and funkier. While less creamy, the overall taste is very prominent, although it can come across as mildly rancid at times. For goat butter, try Caldermeade Farm (Australia), St Helen's Farm (UK) and Delamere Dairy (UK). For sheep butter, try Spring Sheep Milk Co (NZ), Secret Lands Farm (Canada) and Collagrande (Italy).

Whey butter

Whey butter is not made from cream, but from the fat that rises to the surface of whey during cheese-making. This style of butter is especially common in northern Italy, where it is a natural by-product of the region's famous hard cheeses such as Parmigiano Reggiano and Grana Padano. This deeply flavoured butter has a rich, nutty and slightly cheesy flavour with a less shiny, firmer texture than regular butter. It can vary in colour depending on the type of cheese being produced. Try Vannella Cheese (Australia), Quicke's Lady Prue Whey Butter and Slightly Salted Grass Fed Whey Butter (UK), Longman Farmhouse Whey Butter (UK) and Moinear Whey Cream Butter (USA).

Plant-based butters

Plant-based butters are designed to mimic the flavour, texture and performance of dairy butter, using vegetable fats such as coconut oil, shea butter, sunflower oil or blends of plant oils. Advances in food technology have made them creamier and more convincing than ever, allowing them to spread, melt and even brown much like traditional butter. While some are flavoured and coloured to resemble sweet cream butter, others are cultured with lactic acid bacteria to replicate the tang of cultured dairy butter. Plant-based butters have become a welcome option for vegans and those with dairy allergies.

Engineered butter

Not all butter is made to be eaten on warm bread. Some is made to behave – in factories, in food science labs and on supermarket shelves. Fractionated butter is one of these. This is butter that's been taken apart and separated into – usually two – different fat fractions: olein fats or soft fats, and stearin fats or hard fats. These fats are then put back together in a way that suits industry needs. Think chocolate coatings that won't melt too quickly, spreads that stay soft in the fridge, or baked goods that need a very specific texture, or to stay firm on a warm day.

It's no surprise then that around 99 per cent of the world's commercial bakers use this kind of butter to make their croissants, Danish pastries and pies. Thanks to modern technology, this type of butter is highly reliable and delivers the same result every time – consistent lift, flaky layers and controlled melting. It's predictable, efficient and designed for performance.

But, while fractionation makes for reliable pastry, it comes at the cost of flavour. When those soft olein fats are removed, so is the natural buttery flavour, and the natural colour or betacarotene that was found in a cow's diet.

The stearin fats are the hard fats that give butter its structure and firmness. Their taste is neutral, and they lack colour and don't contain as many of the volatile compounds that sit in softer fats. Essentially, stearin fats are valued for functionality such as giving puff pastry its strength or chocolate coating its ability not to melt.

A baker using pure, unmodified butter must adjust to its seasons: firmer in winter, softer in summer, unpredictable day to day. It is a live product, and their skill lies in sensing the butter's mood and coaxing it into lamination, folding, shaping and baking. It's an art that requires patience and touch.

Engineered butter provides predictability and consistency, much like a bag of sliced white bread. It's designed to behave the same way every time, eliminating the variables that challenge a baker's craft. It offers speed, reliability and less waste – qualities prized in commercial kitchens.

Fractionated butter is the baker's friend for control and convenience, but the artisan's enemy when it comes to flavour and soul.



MAKING *your* own BUTTER

...

There is something deeply grounding about making butter at home. It's a simple act – cream plus movement plus time – but one that connects you instantly to centuries of dairy craft. Making butter is one of the most satisfying kitchen skills you can learn and, when you make it yourself, you will find you are more conscious of not wasting it!

When it comes to making butter at home, you need only consider three simple things: freshness of cream, flavour through salting, and storage.

Making butter all starts with choosing the right cream. Good butter can only come from good cream. For home churning, look for pure fresh cream with a fat content of at least 35 per cent (see page 41 for suitable creams). The higher the fat, the better the yield and the richer the flavour. I always recommend using pure pasteurised cream with nothing added – no gums, no stabilisers, no thickeners. The cleaner the cream, the cleaner and brighter your butter will taste.

Avoid ultra-pasteurised cream, which has been heated to very high temperatures and won't whip well. It tends to stay stubbornly liquid or turns greasy instead of forming proper butter granules.

Also avoid 'thickened cream,' which often contains gelatine or vegetable gums to give it body. Those additives interfere with the whipping process and affect the texture of the finished butter.

Freshness matters, too. Cream that's very old or close to its expiry date won't whip or separate as predictably. If you're making cultured or kefir butter, in particular, be sure to use cream that has plenty of life left in it so the fermentation has room to develop flavour without tipping into sourness.

Once the butter forms, it is washed in very cold water until the liquid runs clear. This removes any residual buttermilk, helping the butter last longer and taste fresher.

Don't be afraid of the process. Butter wants to happen – it's simply a matter of taking cream a little further than whipped cream. With the right ingredients and a bit of patience, homemade butter is one of the great kitchen pleasures.

Once you have fresh butter in your hands, the next question is always the same: to salt or not to salt? Unsalted is great for baking and for tasting the pure flavour of the cream. But salt brings the butter to life – enhancing richness, balancing sweetness and extending the shelf life slightly. Start with 0.8–1.5 per cent salt by weight and adjust to your taste. You can even go a step further and use rock salt or salt flakes for texture, or coloured salt such as pink or black sea salt for an eye-catching look.

THE BUTTER

A complete
guide to



the ultimate
ingredient

MONICA CAVARZAN

COOKBOOK

The Butter Cookbook

A COMPLETE GUIDE TO THE ULTIMATE INGREDIENT

Monica Cavarzan

Dip into the world of butter, from its to history to its present, and learn about how to make it, how to use it, and most importantly, how to enjoy it.

- A book for butter lovers, whether they want to learn about how it came to be, how it's produced today, or how to make their own basic, infused, and flavored butters at home.
- *The Butter Cookbook's* 70 recipes elevate the basic dairy product to a recipe-transforming ingredient while educating readers on everything there is to know this kitchen staple.
- Monica Cavarzan shares her expertise with readers from a childhood spent growing up on a dairy farm and her time spent running Lard Ass, a producer of cultured butter in regional Australia. An expert on how to make good butter great, her first book contains a lifetime of knowledge collected across Australia, France, and the United States.
- More than just a cookbook – there's history and broader information, offering readers something more than a book with only recipes.
- An engaging, warm design that makes for a beautiful book to gift.

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Morning Masala Chai

Serves 2

In our household, chai is an essential morning ritual that my parents can't start the day without, much like coffee for a lot of people. This can be made more fiery with extra ginger, or freshened up with a few mint leaves. Serve with your favourite dunking biscuits – I'd recommend a classic British digestive or something more traditional such as *Nankhatai* (page xx) or saker para, which you can find in most Indian grocery stores.

Ingredients

2–3 cm ($\frac{3}{4}$ –1 $\frac{1}{4}$ in) piece of ginger, grated
1 $\frac{1}{2}$ teaspoons loose black tea
 $\frac{1}{2}$ teaspoon tea masala mix (see Notes)
a few mint leaves (optional)
250–300 ml (8 $\frac{1}{2}$ –10 fl oz) milk or
plant-based milk
sugar, to taste (optional)
biscuits (cookies), to serve (optional)

Method

Add 250–300 ml (8 $\frac{1}{2}$ –10 fl oz) of water to a saucepan along with the ginger, tea, pre-mixed tea masala and mint, if using. Stir and bring to the boil.

Once boiling, add the milk and reduce the heat to low. Allow the tea to simmer for 4–5 minutes.

Pour the tea through a fine-mesh sieve into two mugs to serve. Add sugar, if using, and serve hot with your favourite biscuits.

Notes

I would recommend using the Jalpur brand tea masala mix, though there are lots of brands out there!

Create your own tea masala mix by combining equal amounts of ground ginger and cinnamon with a sprinkle of dried black pepper, white pepper, cardamom, cloves and nutmeg.

Bhinda nu Shaak

(Okra Curry)

Serves 4

Growing up, I only knew the Gujarati names for most foods – so it wasn't until my teens that I realised bhinda was called lady's fingers or okra in English. Regardless of the name, it's such an underrated vegetable. Just don't forget to add a squeeze of lemon to prevent it from turning too slimy.

Ingredients

400 g (14 oz) okra (bhinda)
1 white onion, diced
juice of ½ lemon, plus ½ lemon more, to serve
2–3 garlic cloves, minced
2–3 cm (¾–1½ in) piece of ginger, grated
1 green chilli, finely chopped, to taste
1 all-purpose potato, peeled and cut into 3–4 cm 1¼–1½ in cubes (optional)
10–15 g (1/4–½ oz) coriander (cilantro), leaves and stems finely chopped

Vaghaar

2 tablespoons olive oil
½ teaspoon fenugreek seeds

Method

Wash and thoroughly dry the okra with a tea (dish) towel before cutting it diagonally into thin rounds.

For the vaghaar, heat the olive oil in a large saucepan over medium heat. Add the fenugreek seeds and fry, giving the pan a swirl now and then, for 2 minutes, until they start to brown and become fragrant.

Stir in the onion, lemon juice, garlic, ginger, chilli and spice blend and cook for 4–5 minutes. If using the potato, add it now, cover the pan and cook for an extra 6–8 minutes, or until the potato is soft.

Stir in the okra and cook, stirring occasionally, for 10–15 minutes, until it starts to soften.

Remove from the heat, add the coriander and stir to combine.

Serve with rotli or poori and store-bought aubergine or lime pickle. This curry works well with daal.

Spice Blend

1 heaped teaspoon ground coriander
1 heaped teaspoon ground cumin
¼ teaspoon ground turmeric
½ teaspoon ground red chilli
1 teaspoon salt, to taste

To Serve

Everyday Rotli (page xx) or Poori (page xx)
aubergine or lime pickle
Heart-warming Daal (page xx; optional)



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Morning Masala Chai

Serves 2

In our household, chai is an essential morning ritual that my parents can't start the day without, much like coffee for a lot of people. This can be made more fiery with extra ginger, or freshened up with a few mint leaves. Serve with your favourite dunking biscuits – I'd recommend a classic British digestive or something more traditional such as *Nankhatai* (page 259) or *saker para*, which you can find in most Indian grocery stores.

Ingredients

2–3 cm ($\frac{3}{4}$ –1 $\frac{1}{4}$ in) piece of ginger, grated
1 $\frac{1}{2}$ teaspoons loose black tea
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250–300 ml (8 $\frac{1}{2}$ –10 fl oz) milk or
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sugar, to taste (optional)
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Create your own tea masala mix by combining equal amounts of ground ginger and cinnamon with a sprinkle of ground black pepper, white pepper, cardamom, cloves and nutmeg.

The Art of Vaghaar

The possibilities of a curry are endless. A traditional homemade curry starts with the same foundation, the vaghaar. Known as 'tempering' in English, vaghaar is the technique of frying off a mix of spices to release their aromas and infuse the oil, creating a layer of flavour that is then absorbed by the main ingredients. Knowing what combination of spices to use is one of the most important skills in Indian cooking. Once this process is understood, it unlocks a vast potential for experimentation.

The distinct smell of a vaghaar is so fragrant that it clings to your clothes and seeps through the walls, always informing passers-by and neighbours of what you've been up to in the kitchen. Underscoring almost all the recipes, *Vaghaar* felt like an appropriate choice for a title that succinctly embodies the essence of the book.

Tel
Oil

Rye

Black Mustard Seeds

Jeeru

Cumin Seeds

Methi

Fennugreek

Tuj

Cinnamon Stick

Lavinga

Clove

Elaichi

Cardamom

Ajwain

Carom Seeds

Hing

Asafoetida

Crunchy Papri Chaat

Serves 6-8

This quintessential Indian street food is crunchy, packed with flavour and texture and works great as both a starter and a snack. Using a few store-bought elements, it can be thrown together in no time and it certainly won't fail to impress. Make sure to eat it the same day it's prepared, otherwise the crackers will turn soggy – although, given how popular it is at dinner parties, I don't think that will be an issue.

Ingredients

100 g (3½ oz) plain or coconut-based yoghurt

1 tablespoon honey

juice of ½ lemon

3 small all-purpose potatoes, peeled and cut into 1-1.5 cm (½ in) cubes

200 g (7 oz) chaat puri or crackers (see Notes)

1 red onion, diced

1 tomato, diced

200 g (7 oz) tinned chickpeas (garbanzo beans), drained and rinsed

4-5 tablespoons green chutney (store-bought or see page 234)

4-5 tablespoons tamarind chutney

To Serve

sev (see Notes)

pomegranate seeds

chaat masala (optional)

finely chopped coriander (cilantro), leaves and stems

Method

Whisk the yoghurt, honey and lemon juice together in a small bowl with 1 tablespoon of water. Set aside.

Put the potato in a saucepan and add enough water to cover. Bring to the boil over medium-high heat, then cook for 8-10 minutes, or until the potato is easily pierced with a knife. Drain and set aside until completely cool.

Cover the bottom of a deep serving dish with a layer of chaat puri. Next, evenly distribute the potato, onion, tomato and chickpeas over the chaat puri. Drizzle the yoghurt mixture and both chutneys evenly on top of the vegetables.

To serve, top with a generous layer of sev, pomegranate seeds, a sprinkle of chaat masala, if using, and a scattering of coriander.

Enjoy straight away.

Notes

I like the Jaimin brand chaat puri. If you can't find an Indian-style cracker, plain crackers will do the trick.

I prefer the Cofresh brand of sev, but any brand will do.



A GUJARATI COOKBOOK

Vaghaar



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Bringing Spanish Cooking Home



Ryan Bartlow, chef/owner of Ernesto's and Bartolo, with Laurie Woolever

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- The Basque country, nestled between Spain and France, is legendary among chefs for its vibrant markets, deep culinary traditions, and a culture that prizes eating well. From rustic tavern fare to the refined techniques of Michelin-starred kitchens, it's a place where food is a way of life.
- Ryan Bartlow spent his formative years cooking at Akelarre, a three Michelin-starred restaurant in San Sebastián, while living above a humble village tavern where croquetas, txuleta steaks, and simple red wine became his daily sustenance.
- With just a handful of simple ingredients—potatoes, olive oil, eggs, shrimp, tomatoes, garlic—plus a few easily sourced Spanish staples like piquillo peppers, tinned fish, and paprika, Bartlow shows how to create dishes that are at once rustic and refined.

AU \$64.99 | NZ \$69.99

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Full-colour Photographs Throughout

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EGG, ONION, AND POTATO CAKE

TORTILLA DE PATATAS

SERVES 6 AS AN APPETIZER, OR 2 AS A MAIN COURSE

My first encounter with tortilla de patatas was during family meal, as a novice commis at Akelarre, outside of San Sebastián, or Donostia, as it is called in Euskara, the Basque language.

Family meal, prepared by and for the staff before a restaurant opens for business, was itself a crash course in Basque ingredients and combinations. It was during family meal at Akelarre that I first tasted lentils with chorizo and morcilla; rice with green garlic, broad beans, and octopus; stewed borage and cardoons; baked hake collar flavored with garlic, Txakoli wine, and parsley. Every night, we had a crisp salad of green lettuce and sliced onion, dressed simply with sharp vinegar and a splash of oil, and torn hunks of bread. These meals both nourished and educated me.

Thursday was tortilla de patatas day, and Thursday was also my day to assist with family meal. I was so nervous at first, but the other cooks were patient with me. Having grown up in the US, I was a blank slate to them. Each cook was proud to teach me the details of his own specific recipe and technique, and I was eager to learn it all. They nicknamed me “Yankee,” and they wanted to talk to me about American politics, movies, Michael Jordan, and the Chicago Bulls.

Meanwhile, I wanted to talk about the tortilla. At what exact temperature should the olive oil be, so that the potatoes were cooked to the perfect interior softness and the perfect slightly caramelized exterior? I wanted to know why some guys would caramelize the onions separately before adding them to the tortilla batter, why some would add them directly to the oil with the potatoes, and why others wouldn’t use onions at all.

Over the course of many months, I listened and learned and did it again and again, eventually figuring out how to cook the eggs just enough, so that the inside was moist while the outside was set but not browned. What became clear over time was that cooking the tortilla correctly is not so much an exact timing thing as it is a matter of sensibility. It’s about understanding your stove, and how it’s going to react with your pan. As chef Alain Passard famously says, it’s about “controlling the flame.” There was no shortcut to getting it perfect; I just had to keep at it until, eventually, I became the go-to guy, teaching all the new expat cooks how to do it.

Whoever was in charge of family meal had to arrive an hour early. I began to dread giving up my free time to make tortilla de patatas. I was very young, I’d been in Donostia for a year, and I was homesick. I would’ve done anything for a Chicago dog with greasy fries or some proper tacos, washed down with a Mexican-style horchata.

When a Turkish döner kebab place opened in town, I ran out to buy myself a lamb-stuffed pita and brought it back to the restaurant to eat for family meal, while everyone else had tortilla de patatas.

Pintxos

(recipe continues)

**PUFF PASTRY WITH ANCHOVIES AND
PARSLEY-GARLIC SAUCE**

PINTXO MATRIMONIO

SERVES 12

I call this recipe a “converter,” in that it will convert the squeamish to the church of the anchovy. It’s a three-pronged approach: buttery puff pastry; al ajillo, a piquant garlic and parsley sauce; and two anchovies—a sweetly acidic white-fleshed boquerón and a strong and briny Cantabrian anchoa—“married” together in one perfect pintxo. For planning purposes, the puff pastry can be baked and held hours ahead of time; if you’re entertaining, finish assembling the pintxo with the anchovies and parsley-garlic sauce just before your guests arrive.

1 9-ounce (255 g) sheet frozen puff pastry	Approximately 1 cup (240 ml) extra-virgin olive oil
½ cup (25 g) very finely chopped flat Italian parsley leaves	12 boquerones
½ cup (70 g) very finely chopped garlic	12 Cantabrian anchovies (Fujadé Solano brand preferred)
	Maldon sea salt, for garnish

Remove the puff pastry from the freezer and let it defrost in the refrigerator for about 2 hours, until it’s pliable enough to decisively cut through but still semi-frozen, so the butter is hard. Use a sharp knife to cut it into rectangles measuring 4 by 2 inches (10 by 5 cm), and transfer to a sheet pan lined with parchment.

Preheat the oven to 350°F (175°C).

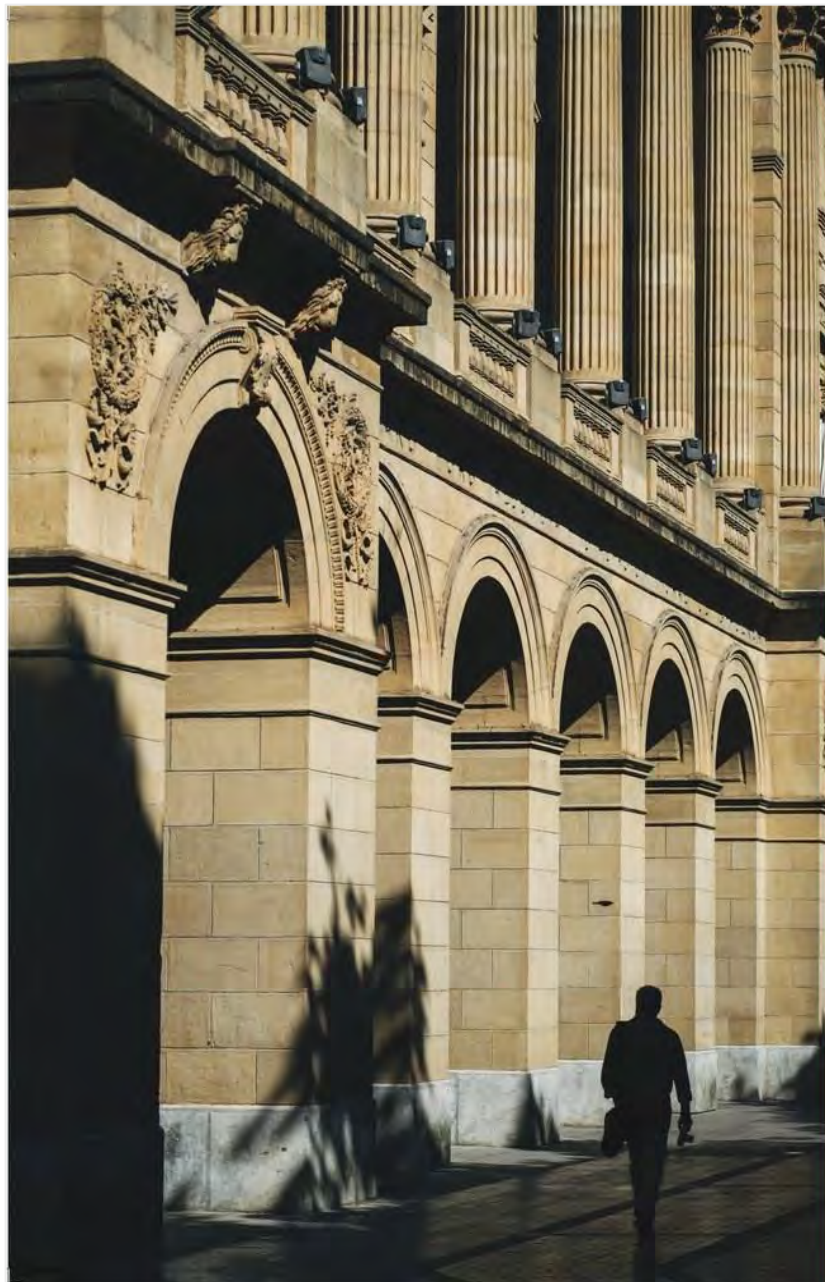
Place a clean sheet pan atop the pastry rectangles, so that they don’t puff up in the oven. Bake for 15 to 20 minutes, until golden brown. Let the pastry rectangles cool on a wire rack.

To make the al ajillo sauce, combine the chopped parsley and garlic in a small bowl and add just enough olive oil to cover completely. Gently stir the mixture together with a spoon.

To assemble the pintxos, remove one boquerón from its brine and gently pat it dry with a paper towel. Place it lengthwise atop one pastry rectangle, against the long edge, leaving room for a Cantabrian anchovy, which you will remove from its oil, pat dry with a paper towel, and place alongside the boquerón.

Remix the sauce, and use a teaspoon to place a line of sauce down the center of the pintxo. Crush a small pinch of Maldon salt and sprinkle a bit over each pintxo before serving.





OPPOSITE
The plaza in Porto Vieja
THIS PAGE
At the market



BASQUE-STYLE STEAK

TXULETA

SERVES 2

Txuleta is a thick-cut bone-in rib steak, similar to côte de boeuf, that comes from a four- to twelve-year-old cow—much older than the typical beef cattle. We sometimes jokingly call it “vintage beef.” The meat is a dark maroon, the fat is yellow, and the flavor is deep and complex. You’ll see it on tavern and grill menus throughout Basque Country, and some pintxo bars, such as Bar Néstor in San Sebastián, are known for serving it alongside a simple tomato salad and flash-fried Gernika peppers, which are similar to padrón peppers, though wider, flatter, and milder.

It’s not easy to find “vintage beef” in the States, and you can certainly get great results with a younger animal, but if you have a good relationship with a butcher or farmer, ask for grass-fed meat that’s on the older side.

Whatever the age of your meat, if you follow a few simple rules of thumb—let it come fully to room temperature, salt it aggressively, and let it cook slowly over indirect heat—you’ll have a super-flavorful and tender steak. My preference is charcoal or wood fire, but you can still get a great result over a gas flame.

One 32 to 40-ounce (910 to 1130 gram) bone-in rib steak,
2 to 3 inches (5 to 7.5 cm) thick

Kosher or Maldon salt

Take the meat out of the refrigerator and season it liberally on both sides with salt. Really cake the salt on there. Don’t worry—some of it will fall off on the grill, and what remains will highlight the deep iron tang of the meat.

Let it sit at room temperature for 1 hour. A cold steak will seize on the hot grill, and you want this meat to stay relaxed for the most tender result.

Start your charcoal or wood fire or heat your gas grill. Heat your grill according to the manufacturer’s directions, making sure that one area has high or direct heat and another area has moderate or indirect heat.

When the grill is ready and the meat has come to room temperature, place it on a medium-high heat section to get a good initial sear, keeping a close eye on it to avoid flare-ups. After about 2 minutes, turn the steak, and after another minute or so, move it to a medium-low section to finish cooking. It will take 10 to 15 minutes over this indirect heat to get to medium rare.

Take the steak off the grill and test the temperature with an instant-read thermometer. It’s done at 95 to 100°F (35 to 38°C). Let it rest for 10 minutes, during which time the temperature will rise to about 110°F (43°C).

Slice the meat, season with salt, and serve.

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- Ryan Bartlow spent his formative years cooking at Akelarre, a three Michelin-starred restaurant in San Sebastián, while living above a humble village tavern where croquetas, txuleta steaks, and simple red wine became his daily sustenance.
- With just a handful of simple ingredients—potatoes, olive oil, eggs, shrimp, tomatoes, garlic—plus a few easily sourced Spanish staples like piquillo peppers, tinned fish, and paprika, Bartlow shows how to create dishes that are at once rustic and refined.

AU \$64.99 | NZ \$69.99

9781419784422

304 Pages | Hardcover

Full-colour Photographs Throughout

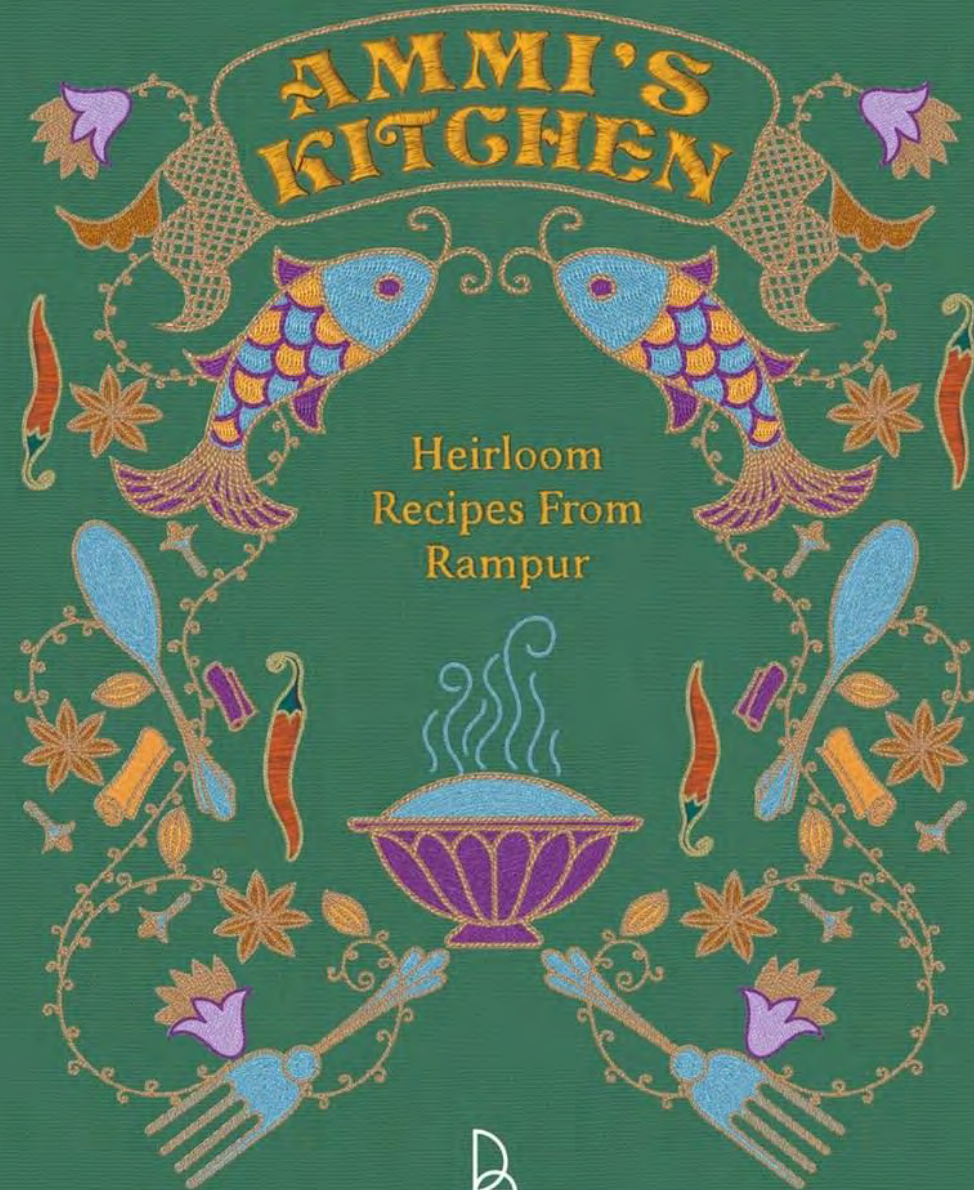
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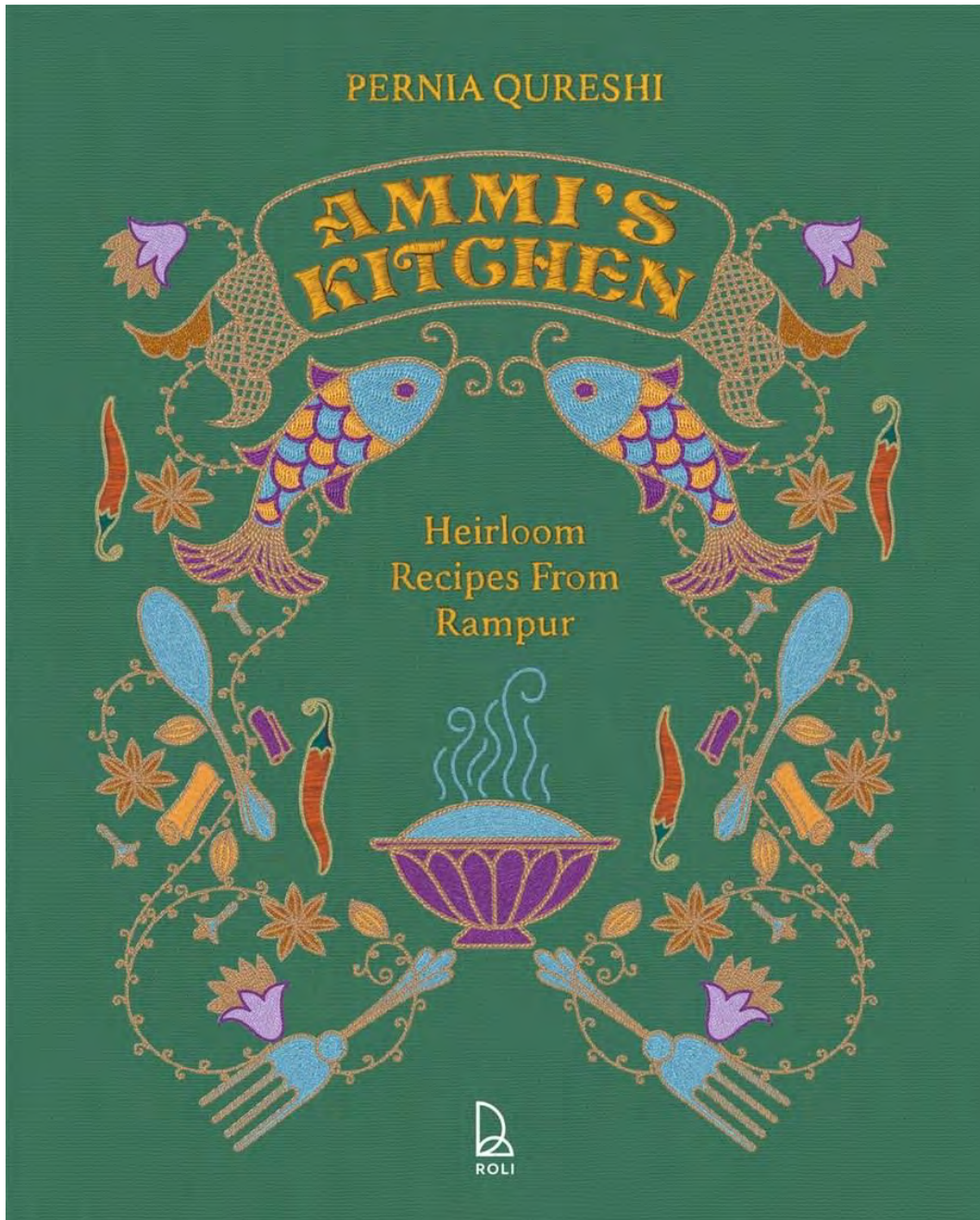
Abrams Books

PERNIA QURESHI

AMMI'S KITCHEN

Heirloom
Recipes From
Rampur





Ammi's Kitchen

HEIRLOOM RECIPES FROM RAMPUR

Pernia Qureshi

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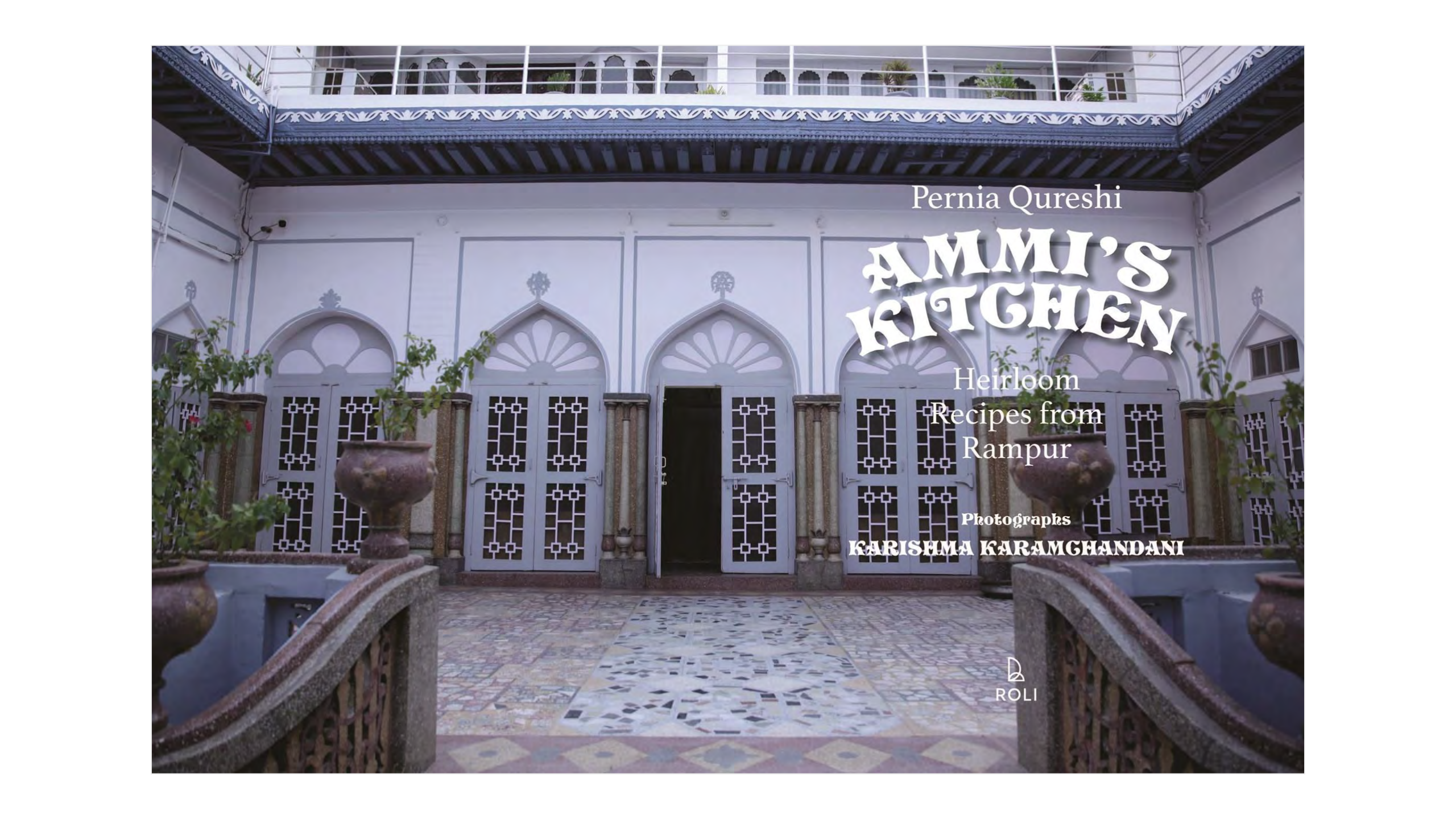
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254 mm x 203 mm

Roli Books



Pernia Qureshi

AMMI'S KITCHEN

Heirloom
Recipes from
Rampur

Photographs

KARISHMA KARAMGHANDANI


ROLI



With our family, Ammi wielded the same authority as she did in the kitchen. My best memories of her in Delhi include her sternly telling me off for counting my rotis and watching my diet, of her taking my *nazar* off almost daily, kissing her head while she prayed *namaz*, and finding her in splits with my sister over family gossip.

During that golden period of our lives, my sister, Sylvia, had the brilliant idea of starting a home food delivery business for Ammi. We thought it would be something she would enjoy, and it would keep her occupied, but it became so much more than that. Ammi became an entrepreneur at the age of ninety. Sylvia would take the orders and Ammi would do everything else. From arranging for groceries to overseeing the cooking and packaging, she was immersed. She would put her earnings of the day in a pouch and sleep with it under her pillow. It often made me think that with her talent, charm and elephantine memory, Ammi would be ruling the world if she was given the opportunity.

She lived to be close to hundred years old and passed on this talent and passion for cooking to two of my aunts and my father. During the Covid lockdowns, my father had the opportunity to truly indulge in his first love, food. He perfected the softest chicken seekh kebab, and after many tests, the best shoestring fries. Like his mother, my father's love language, too, I

noted, was cooking and feeding. During my recent pregnancy, when the doctor asked me to up my protein intake, he made me at least twenty-five variations of eggs. Incidentally, Israil bhai, too, passed on his love for food to his son, Mazhar, who has now taken over the kitchen in our family home with a practiced familiarity from growing up having watched Ammi and Israil bhai at it.

As spoilt as we are with the best when it comes to what we eat, I worry about the culinary legacy of my family after my parents' generation. So far, Ammi's recipes have been preserved through oral histories because there were people in the family with the same passion for cooking as Ammi, people who wanted to keep her traditions alive. This book is my gift to future generations of the family, so they can feel Ammi's love in their lives even though she is no longer with us. The greatest inheritance we have from her is her recipes, which are wrapped in all her love and memories. This book is also for everyone belonging to Rampur and Chandausi, so that they can have a piece of their home wherever they are in the world. Lastly, it is for all lovers of food, who can discover and create, what according to me, is the best cuisine in the world. Most importantly, this book is an ode to all grandmothers who carry with them the treasures of our history, of who we are and the foods that define us.

Nothing like an authentic Rampuri meal cooked in clay ovens and brick stoves.

From left to right: Raan, Shammi Kebabs and Murgh Mussallam in process, often cooked outdoors.



SPICES & BASIC RECIPES



GARAM MASALA

INGREDIENTS

- 2½ Tbsp coriander seeds (*sabut dhaniya*)
- 2 Tbsp cumin seeds (*jeera sabut*)
- 2 Tbsp black peppercorns (*kali mirch sabut*)
- 10-12 cloves (*laung*)
- 1½ Tbsp green cardamom (*hari elaichi*) pods
- 2-3 black cardamom (*kali elaichi*) pods
- 3-4 mace (*javitri*)
- 7-8 bay leaves (*tej patta*)
- ¼ Tbsp nutmeg (*jaiphal*)
- 1 cinnamon (*dal chini*) stick

METHOD

1. Heat a heavy-base pan for 2 to 3 minutes over high heat. Reduce the heat to low, and add all the ingredients to the pan. Lightly toast them for 2 minutes, until aromatic.
2. Remove from heat and let the ingredients cool for 2 minutes.
3. Add them to a spice grinder jar and grind at medium setting to make a fine powder.
4. Sieve the mix after blending. Store the garam masala in an airtight container.



PREPARATION TIME: 3-5 MINUTES



MAKES: 75 G

GHAAT MASALA

INGREDIENTS

- ¼ cup cumin seeds (*jeera sabut*)
- 2 Tbsp coriander seeds (*sabut dhaniya*)
- 1 (2") piece dried ginger (*sonth*)
- 1 dried red chilli (*sabut sookhi lai mirch*)
- 2 Tbsp black pepper (*kali mirch*) powder
- ½ tsp cloves (*laung*)
- ½ Tbsp nutmeg (*jaiphal*) powder
- 3 Tbsp mint leaves (*pudina*)
- ¼ cup mango powder (*amchoor*)
- Pinch of asafoetida (*hing*)
- 1 tsp salt

METHOD

1. In a heavy-bottomed pan over high heat, add the cumin and coriander seeds and dry roast for 2-3 minutes until the spices turn aromatic. Remove from heat, transfer to a plate and set aside to cool.
2. In the same pan over medium heat, add the dried ginger, dried red chilli, black pepper powder, cloves, and nutmeg and dry roast them for 2-3 minutes until aromatic. Remove from heat and let the spices to cool completely. Once cool, add the mint leaves and roast over low heat with the other ingredients for 2 minutes until the mint leaves are crisp.
3. Transfer to the same plate and let all the ingredients cool.
4. Add the dry mango powder, asafoetida, and salt to the ingredients in the plate.
5. Transfer the ingredients to a spice grinder and grind for 2-3 minutes to a fine powder on a low setting. Store the masala in an airtight jar.



PREPARATION TIME: 30 MINUTES



MAKES: 100 G



SNACKS



KATHAL KEBAB

Tender and flavourful jackfruit kebabs

INGREDIENTS

- 1 kg diced jackfruit (*kathal*)
- 1½ cups Bengal gram (chana dal), boiled
- 1 tsp red chilli (*kutti lal mirch*) powder
- 1 tsp garam masala (p. 16)
- 1 medium onion, sliced
- 1 Maggi Magic Vegetarian Cube
- 1 Tbsp ginger-garlic paste (p. 21)
- 1 tsp salt
- 1 medium onion, finely chopped
- 5-6 green chillies (*hari mirch*), chopped
- 2-3 Tbsp fresh coriander (*dhaniya*), chopped
- 1 Tbsp gram flour (*besan*), roasted
- 1 cup refined oil

METHOD

1. In a pressure cooker over high heat, combine the jackfruit, chana dal, chilli powder, garam masala, onion, Maggi cube, ginger-garlic paste, and salt with 2 cups of water.
2. Lock the lid in place and cook for 20 to 25 minutes, or until 3-4 whistles are released, ensuring that the dal and jackfruit are thoroughly cooked. Remove from heat.
3. Let the pressure release and open the lid. Allow the mixture to cool and transfer it to a blender. Grind it over medium setting until it turns into a thick paste.
4. Add the finely chopped onions, green chilli, and coriander to the paste and mix well. Stir in the roasted besan and gently knead the mixture.
5. Wet your hands and taking small portions shape the mixture into equal-sized round, flat kebabs of 2 to 3 inch diameter.
6. In a large heavy-bottomed frying pan, add 3 Tbsp oil (for a batch of 4-5 kebabs). Shallow fry the kebabs in small batches until golden brown on both sides.
7. Serve hot with sliced onions and green chutney (p. 23).

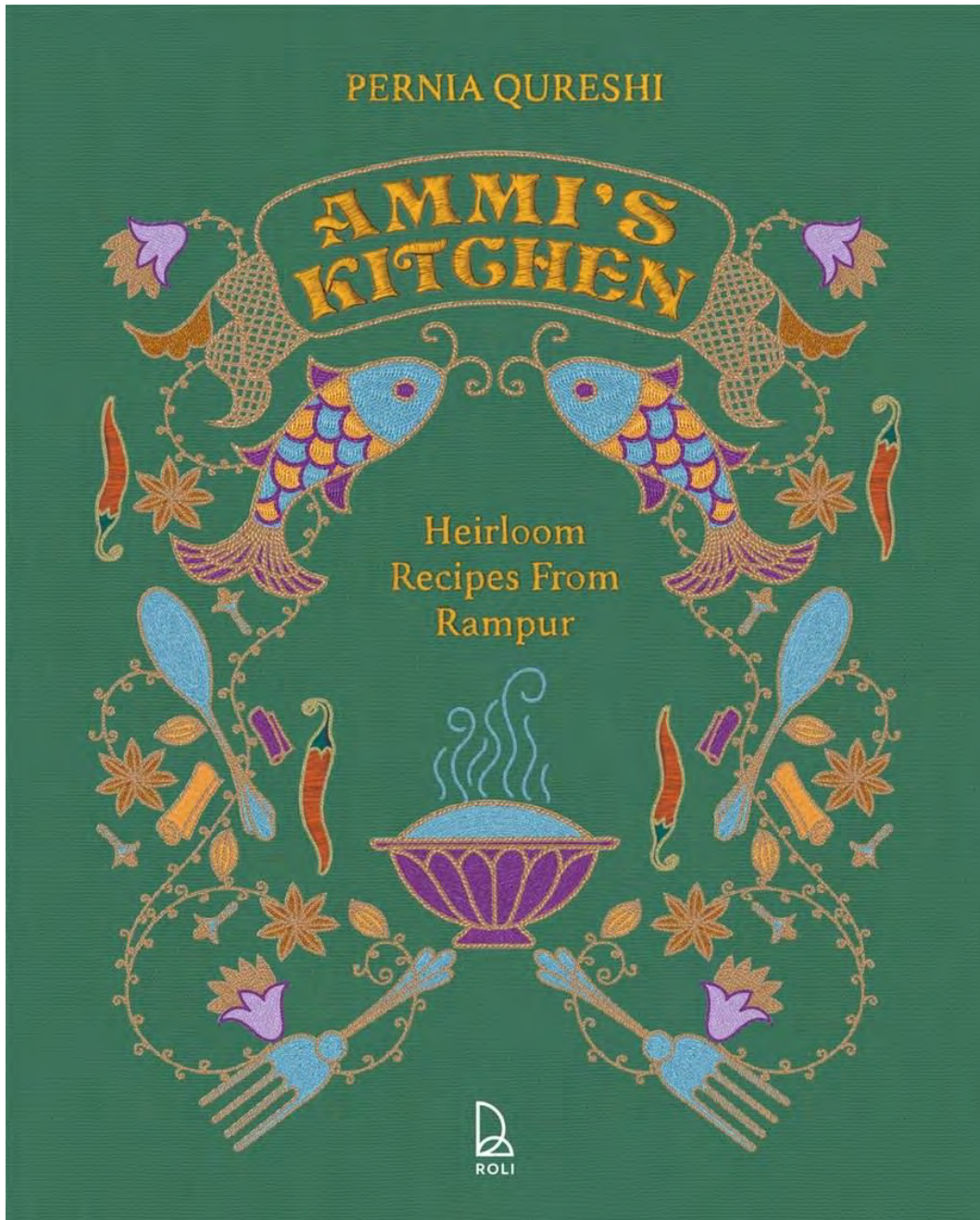


COOKING TIME: 60 MINUTES



MAKES: 20-22





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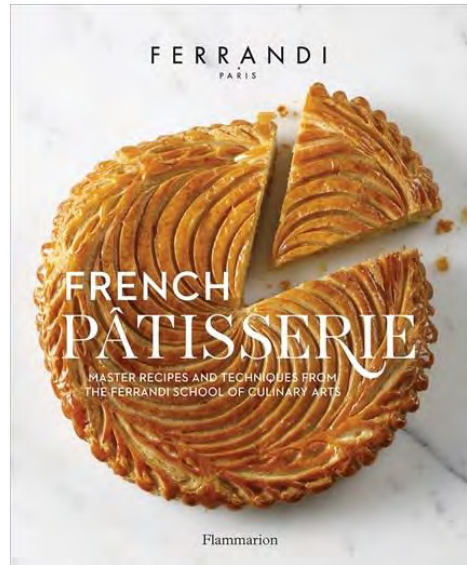
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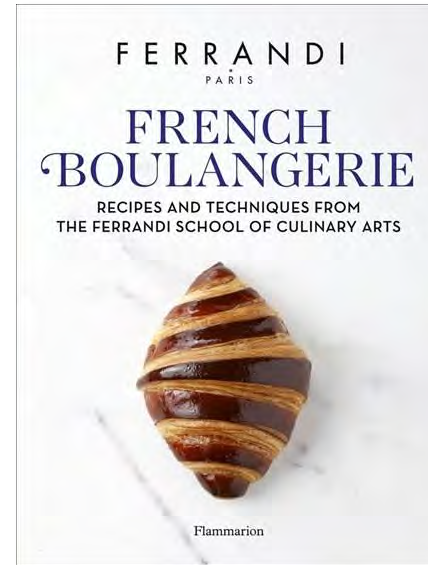


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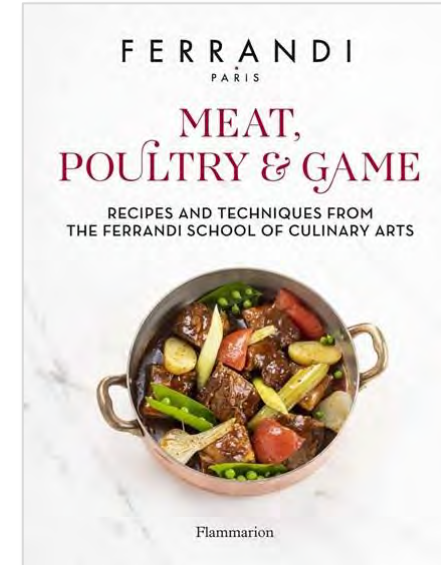
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FERRANDI Paris and Michel Tanguy, Photographs by Eric Fénot

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AU \$105.00 | NZ \$115.00

9782080482426

696 Pages | Hardcover

1313 Illustration(s)

295 mm x 250 mm

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Fond blanc de volaille

Pour 75cl de fond

Ingrédients

500 g d'abattis (sauf le foie),
carcasse ou volaille à pocher
75 cl d'eau froide
Gros sel
Poivre en grains
Clou de girofle
50 g de carottes
50 g d'oignons
10 g de blanc de poireau
40 g de céleri branche
½ bouquet garni

Matériel

Chinois étamine
Rondeau bas

• FOCUS •

En remplaçant les ailerons de poulet par des os de veau, des parures maigres, une crosse, du jarret, un pied et en utilisant la même technique, vous obtiendrez un fond blanc de veau.



1 • Réunissez les éléments de la recette sur votre plan de travail.



2 • Placez les abattis de volaille concassés en 2 au fond d'une cocotte, couvrez d'eau froide et portez à ébullition.



3 • Écumez régulièrement pour obtenir un liquide limpide.



4 • Ajoutez la garniture aromatique et laissez cuire à découvert à feu doux entre 35 et 40 min en continuant à écumer régulièrement.



5 • Passez le fond au chinois étamine.



6 • Le fond de volaille est clair et prêt à être utilisé.

Saint-Pierre de petits bateaux rôti aux tomates green zebra, olives noires et amandes

NIVEAU 1

Pour 6 personnes

Préparation
30 minutes

Cuisson
35 minutes

Matériel
Robot mixeur
Cocotte
Poêle antiadhésive

Ingrédients

1 saint-pierre de 2,5 kg
ou 2 de 1,5 kg
(il faut 750 g de chair)
50 cl d'huile d'olive
des Baux-de-Provence
600 g de tomates green zebra
½ botte de thym citron

Pour le caviar d'aubergines

2 aubergines violettes
Huile d'olive
1 botte de basilic vert et violet
Curry
Piment d'Espelette
Sel, poivre

Pour le dressage

200 g d'olives taggaches
250 g d'amandes fraîches concassées

Levez les filets de saint-pierre et divisez-les en 3 belles flammes chacun en suivant le tracé naturel du poisson (voir technique p. 124), retirez la peau et réservez au frais. Réservez les arêtes pour une autre recette (pour un fumet par exemple).

Dans une cocotte en fonte, faites chauffer l'huile d'olive et faites-y revenir les tomates green zebra coupées en quartiers avec 2 ou 3 branches de thym citron, du sel et du poivre (1). Laissez compoter, faites réduire le jus et mixez le tout pour obtenir un coulis. Réservez.

PRÉPARATION DU CAVIAR D'AUBERGINES

Piquez les aubergines entières à l'aide d'un couteau. Dans du papier d'aluminium, faites cuire les aubergines arrosées d'un filet d'huile d'olive (2). Une fois cuites, ouvrez les aubergines en les coupant dans le sens de la longueur et prélevez la chair (3). Mélangez-la avec une bonne cuillerée à soupe d'huile d'olive et quelques feuilles de basilic grossièrement hachées, puis rectifiez l'assaisonnement avec le sel, le poivre, le curry et le piment d'Espelette.

Assaisonnez les flammes de saint-pierre, puis faites-les cuire à l'huile d'olive dans une poêle. Piquez la chair à l'aide d'une aiguille pour vérifier la cuisson, l'aiguille doit sortir tiède mais pas chaude.

DRESSAGE

Mettez un peu de caviar d'aubergines au centre de l'assiette, posez le saint-pierre par-dessus et terminez en parsemant de pétales d'olives taggaches, d'amandes concassées et de quelques feuilles de basilic, et en traçant deux traits de coulis de tomates vertes de chaque côté de l'assiette.



1



2



3



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Cozy

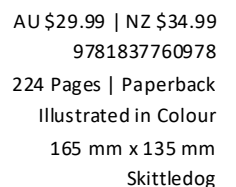
THINGS TO DRAW

Analia Fratti



Illustrated by Analia Fratti Britos

- A cosy and snuggly world is brought to life using coloured pencils. Woollen socks, fireplaces, hot drinks, delicious cakes, knitted sweaters, slippers, favourite books and comfy chairs are all beautifully rendered in miniature by the talented illustrator Analia Fratti.
- Analia Fratti runs Create and Grow Studio, where she designs hand-drawn stickers for journalling, planners and printables. Her little drawings convey her love of cosy spaces, nature and timeless details. She lives and works in Barcelona.
- A proven format that packs plenty of expertise into a small package. Distinctively chunky, this is classier and more giftable than the competition. Great for younger artists, it taps into the current trend for all things cosy, fuzzy, and hygge.



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WELCOME

MATERIALS

DRAWING TECHNIQUES



EVERYDAY MOMENTS

Teacup
Jam jar
Bookshelf
Armchair
Mug of cocoa
Cozy desk
Cup of coffee
Pumpkin-spiced latte
Coffee beans
Fluffy slippers
Alarm clock
Tea strainer
Coffee press
Croissant
Cozy clothing

NATURE

Potted plants
Wildflower arrangement
Mushrooms
Fallen leaves
Sunflowers
Garden basket
Picnic

Squirrel
Scarecrow
Sleepy fox
Pinecone
Watering can
Gardening tools
Fern leaf
Marigold

SLOW LIVING

Freshly baked bread
Crocheted basket
Letter and envelope
Sewing kit
Teapot and scones
Candles
Herb bundle
Vintage postcard
Typewriter
Record player
Travel suitcase
Ball of yarn
Soup bowl
Cookie tray
Coffee pot

SEASONAL COMFORTS

Pumpkin
Winter mittens
Seasonal wreath
Garland of leaves
Gloves
Maple leaf
Woollen beanie
Candy cane
Cinnamon stick
Holly branch
Cinnamon roll
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Wrapped present
Decorated tree
Vintage lantern

COZY SCENES

Reading nook
Kitchen shelf
Bedroom window view
Cat in a basket
Reading books
Sketchbook
Fireplace

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Little cottage
Wall art
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Mushroom
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Badger drinking tea
Sleepy owl

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Honey jar
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Cast-iron fireplace
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Art supplies
Gardening hedgehog
Rabbit with a pie
Mushroom picking
Homemade bread
Popcorn bucket
Cute plates

RELAX & UNWIND

Candlelit bubble bath
Essential-oil bottle
Herbal tea in a kettle
Embroidery canvas
Polaroid photos
Pyjamas
Fluffy robe
Stack of sweaters
Tea party
Picnic blanket
Waffle breakfast tray
Hiking badger
Duck with umbrella
Lost in music



WELCOME



This book has been designed as a calming space for you to slow down, pick up your pencils and enjoy drawing without any pressure. You don't need to be an artist or worry about getting anything 'right'. These pages are intended to feel comforting, familiar and easy to return to – like a warm cup of tea or a favourite corner in your home.

Inside, you'll discover simple, cozy illustrations inspired by everyday moments, nature and the joy that can be found through slow living. Each project is broken down into clear, visual steps, allowing you to follow along at your own pace and the colour palette used is given at the top of the page to make it quick and easy to select the pencils you need.

The book is designed to draw straight onto the pages: skip around, repeat and revisit the same illustration multiple times if you want to. Each illustration also appears as a simple outline so that you can practise the colour techniques, moving on to have a go at the whole drawing afterwards. There's no rush to finish, and you don't need to perfect every line. Small imperfections are part of what gives drawings their warmth and personality. Some days, you may want to colour carefully and slowly; other days, you may prefer to keep things loose and light. Both approaches are completely valid here.

Let this book be a place where drawing feels relaxing rather than demanding. Take your time, enjoy the process, and let your own style emerge naturally as you go along.

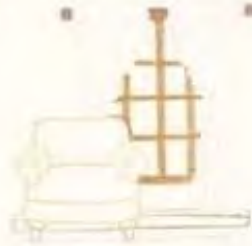
ARMCHAIR BY THE WINDOW



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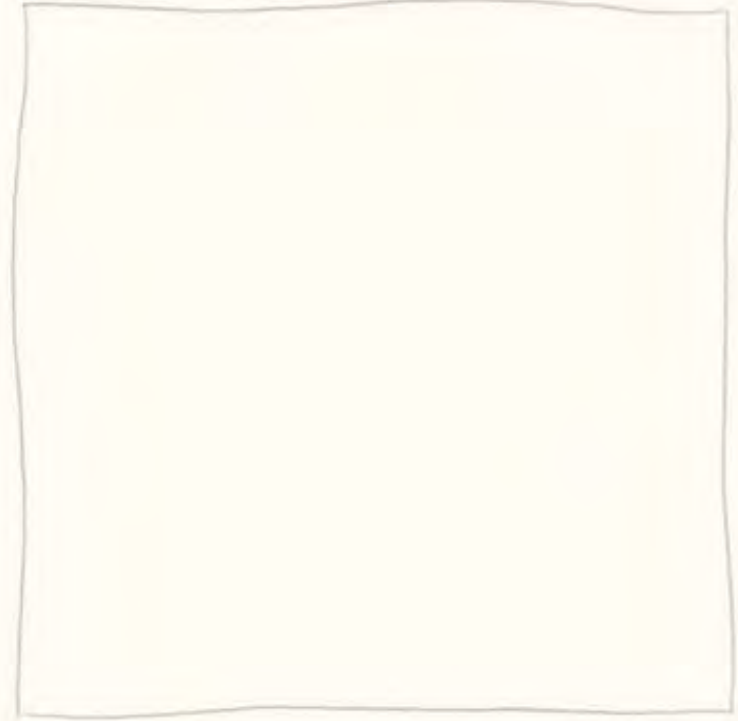
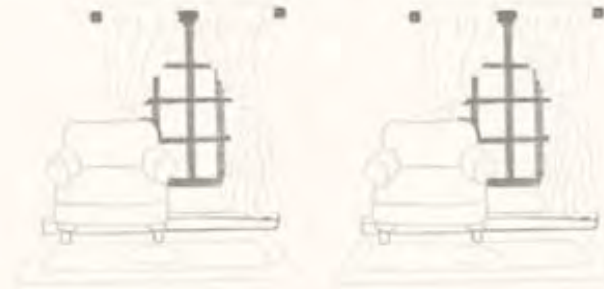
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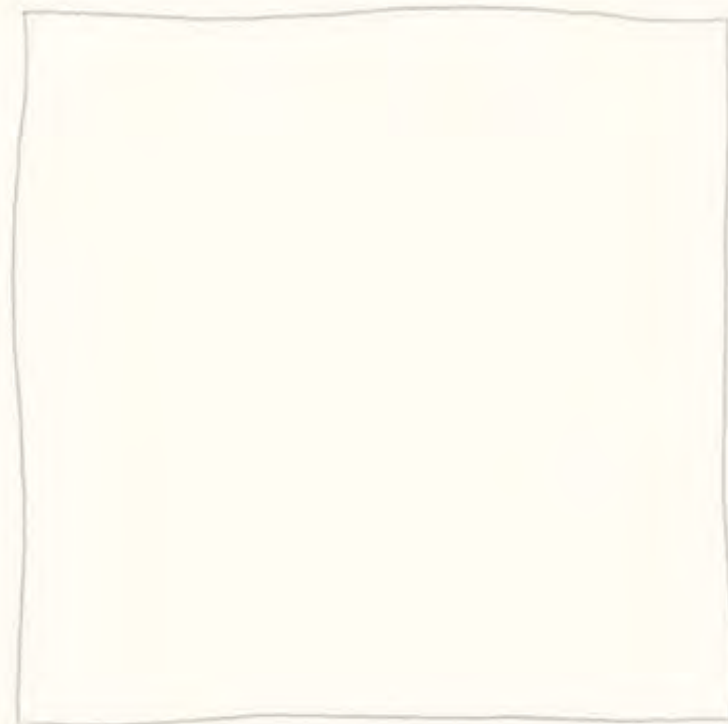
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BOOKS ON SHELF



PUMPKIN



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2.



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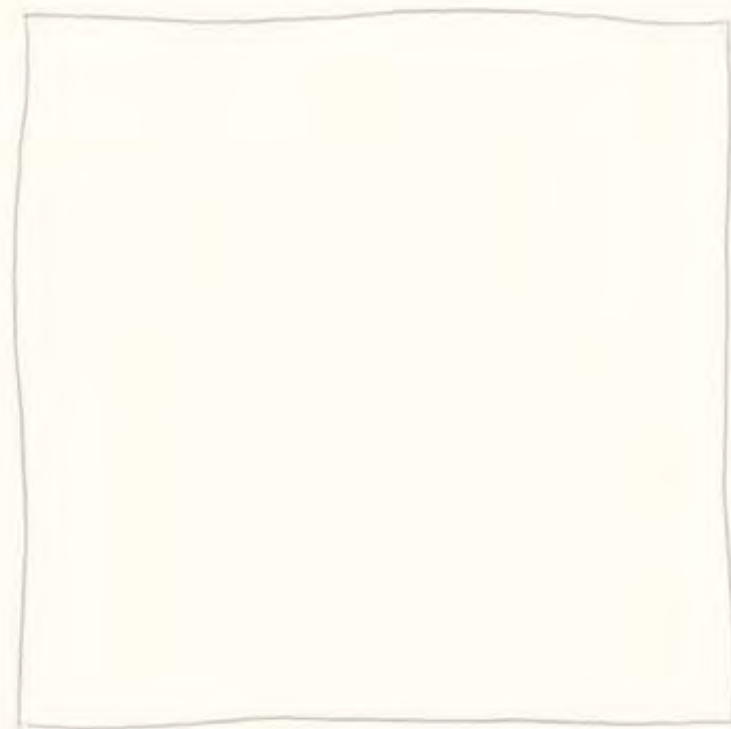
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6.



7.



DRAWING TECHNIQUES

You'll notice the same techniques repeating throughout the projects. There's no need to memorize them – your hand will learn naturally as you draw along. These techniques recur throughout the book, gently guiding you as you draw. With each page, they'll become more familiar – until they feel natural and intuitive.

LAYERING COLOURS



Most illustrations are built by layering colour gradually. Start with the lightest tone first, then add darker tones on top to create depth. Beginning with lighter colours keeps the drawing soft and gives you more control as you build.

USING DIFFERENT TONES



You'll often use two or three shades of the same colour family. These aren't meant to be used all at once – layer them slowly, adding the darker tones only where you want form, weight or emphasis.

BLENDING THROUGH LAYERING



Blending in this book doesn't rely on heavy pressure or special tools. Instead, colours blend naturally as you layer light strokes on top of one another. Overlapping colours softly and building them up gradually creates smooth transitions without flattening the drawing.



PRESSURE OVER OUTLINES



Rather than outlining everything heavily, depth is created by pressing a little harder in selected areas. The same colour can look very different depending on how much pressure you apply.

FOLLOWING THE SHAPE



Let your pencil strokes follow the form of what you're drawing. Curved strokes help round objects feel three-dimensional, while short strokes suggest texture in fabric, fur or wood.

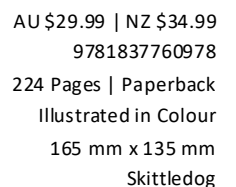
LIFTING HIGHLIGHTS

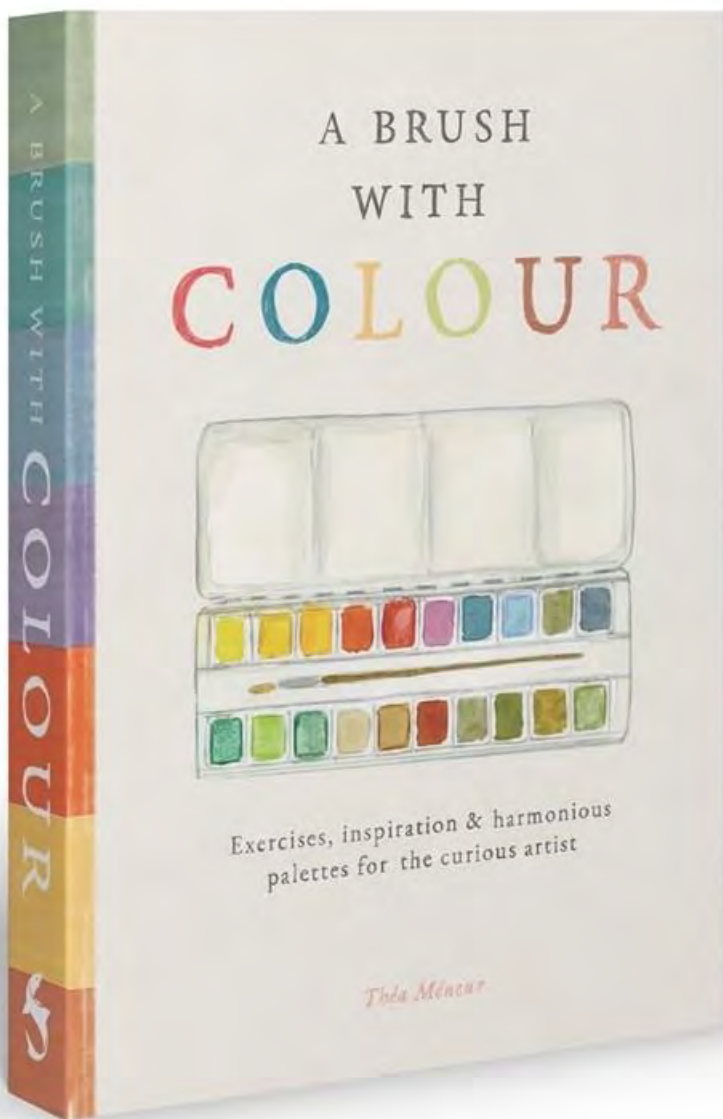


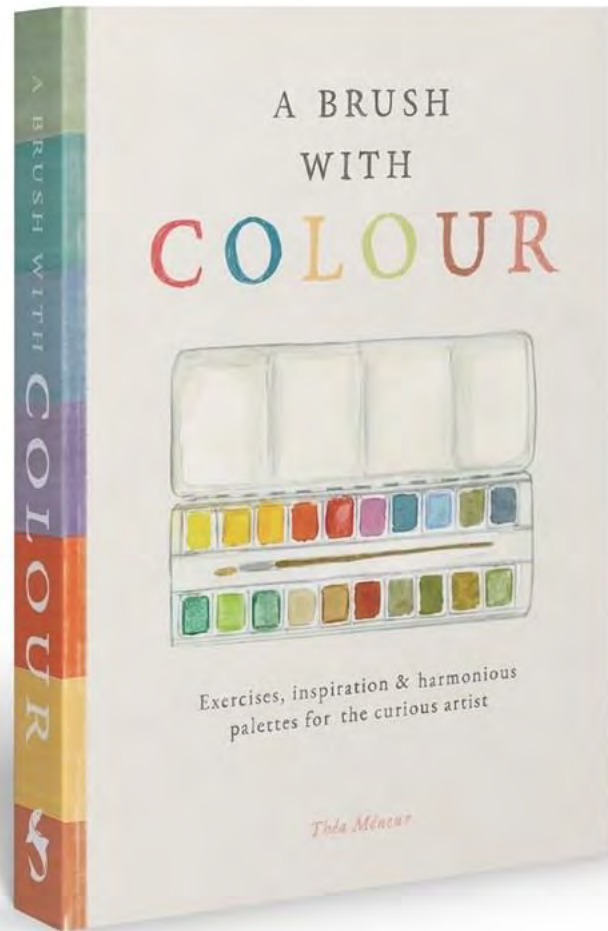
Use your eraser to lift colour where you want light to appear. Small, controlled erasing creates highlights and softens transitions without adding new colours.

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A Brush With Colour

EXERCISES AND REFLECTIONS ON PALETTES AND PAINTS, FOR THE CURIOUS ARTIST

Théa Meneur

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- This immersive book is a captivating and visually rich exploration into how artists use and perceive colour. Théa gently guides the reader to a richer understanding of how to create harmonious, nuanced palettes across the spectrum, through her beautifully understated paintings, thoughts and observations.
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THE COLOUR WHEEL

Primary and secondary colours

The primary colours are blue, yellow and red. You can mix them in different combinations to make secondary colours: purple, orange and green, and an infinite array of shades and hues. Colours considered to be 'complementary' can be found opposite each other on the colour wheel. These are colours that go well together. When they are paired, the harmonious contrast between them creates a satisfying balance.

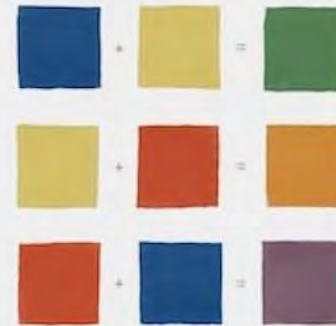


The complementary colour for blue is orange.

THE THREE PRIMARY COLOURS:
blue, yellow, red



THE THREE SECONDARY COLOURS:
green, orange, purple



COMPLEMENTARY COLOURS:
blue and orange, yellow and purple, red and green



HARMONIES

A harmony is a combination of colours that produces an aesthetically pleasing effect. They can be achieved by combining analogous colours (colours that are next to each other on the colour wheel) or contrasting ones. Analogous harmonies combine compatible shades of the same or a similar root colour, while contrasting harmonies create a striking sense of tension or rhythm. Personally, I prefer taking a more intuitive approach to combining colours. Although it would be fascinating to study colour theory in depth, I would rather encourage you to start learning through experimentation instead. Nevertheless, here I have provided some suggestions for harmonies that work well. You can always refer back to these helpful hints if you are worried about going wrong.

- 1 - An analogous harmony of COOL COLOURS. This combination features blue, green and purple tones all from the same side of the colour wheel.



- 2 - An analogous harmony of WARM COLOURS. This combination features red, orange and yellow tones all from the same side of the colour wheel.



- 3 - A MONOCHROME harmony is based on variation, using different shades of a single colour. This combination contains very little contrast, but it creates a pleasant and elegant effect.



- 4 - A COMPLEMENTARY harmony is based on contrast, pairing two complementary colours from opposite sides of the colour wheel. The colour that features most prominently in the picture below is known as the 'dominant' colour, while the other one is the 'complementary' colour.



- 5 - A SPLIT-COMPLEMENTARY harmony is a variation of a complementary harmony where the complementary colour is replaced with the two colours adjacent to it on the colour wheel. In this case, yellow (the complementary colour for purple) has been replaced with shades of green and orange.



'I should have liked to show children
those sunfish of the blue wave,
the fish of gold, the singing fish;
-Foam of flowers rocked my driftings,
and ineffable winds lent me wings.'

Arthur Rimbaud, et Seigne de Hell, 1871





ORANGE

AMBER, APRICOT, BURNT ORANGE, CARROT ORANGE, COPPER, CORAL, GINGER, PEACH, PUMPKIN, RED LEAD, SAFFRON, SALMON, TANGERINE

When I started writing this book, I began by getting all my drawings and paintings out to analyse the colours I had used. When you are creating something, a lot of the time you are not consciously thinking about it. You follow your instincts, and it is often only after you have finished that you notice that you have used certain techniques and processes. The first thing that struck me was the ubiquity of orange in my palettes. All my browns, my yellows and my reds tended towards orange tones. In art, as in writing, the colours we use can unconsciously reveal something about our personality. All these orange hues undoubtedly suggest a certain sense of nostalgia in me, alluding to my penchant for antique and time-worn things; for ageing wallpaper that has been left up too long and old photographs that have yellowed with time. There is something alluring about the vibrant lustre of orange. It is a colour that awakens a sensory response in me, too. It reminds me of the golden glimmers of twilight that paint the world in an ephemeral and magical glow, or of the sun setting over fields or the sea, casting the landscape in its fiery radiance.

‘...the orange flame, the red combustion, the pink and white flickering of her chrysanthemums in the twilight of a November evening.’

Marcel Proust, *Swan's Way*, 1919

A MONOCHROME harmony of oranges.



A COMPLEMENTARY harmony using orange as the dominant colour and blue as the complementary colour.



A SPLIT-COMPLEMENTARY harmony where blue, the complementary colour, is replaced with purple and green, which are adjacent to it on the colour wheel.





ORANGE

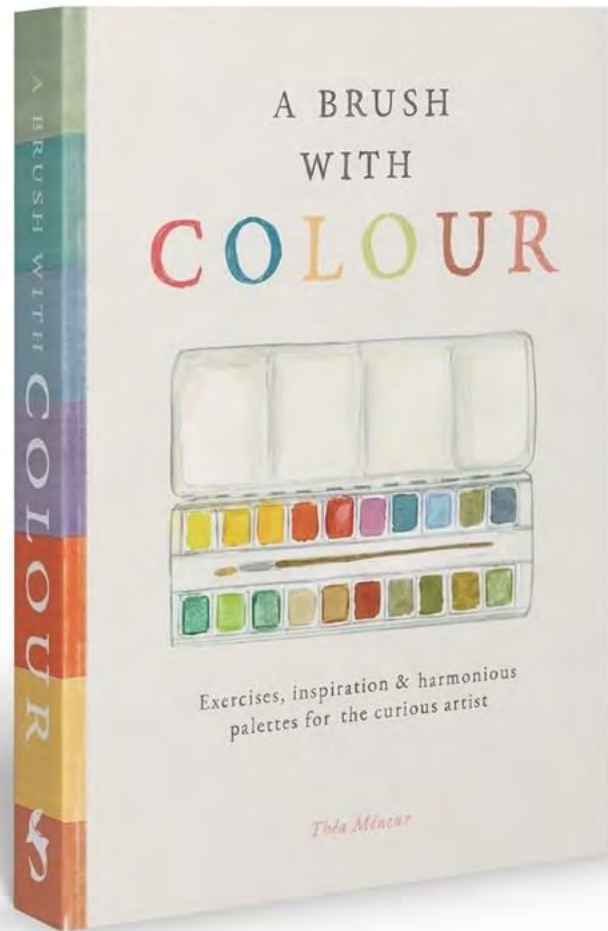
IS RED

BROUGHT NEARER

TO HUMANITY BY

YELLOW.

Wassily Kandinsky, *Concerning the Spiritual in Art*, 1911



A Brush With Colour

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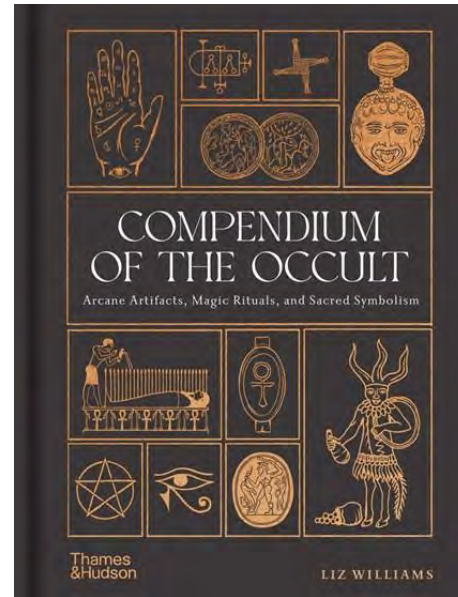


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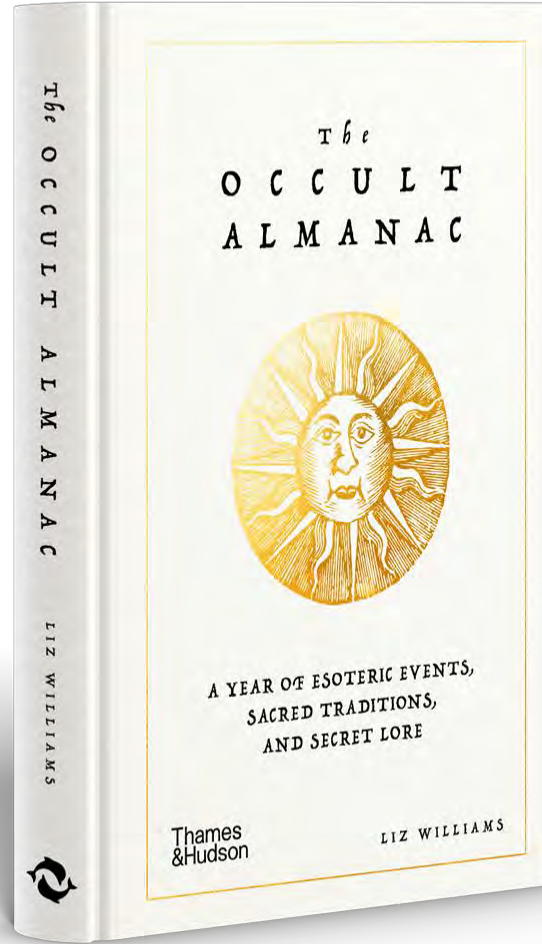
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CONTENTS

INTRODUCTION

- The enduring role of almanacs in the occult tradition.
- How to use this book as a year-round reference and guide.
- An overview of the Wheel of the Year, lunar cycles, and astrological correspondences.

CHAPTER 1: OCCULT CALENDARS THROUGH THE AGES

- A historical look at timekeeping in magical traditions:
- The Wheel of the Year (Pagan).
- Lunar and solar calendars (Wiccan, Druidic, and global traditions).
- Astrological/zodiac calendars.
- Folk calendars and agricultural rhythms tied to the occult.
- How seasonal, lunar, and celestial cycles shape magical practices.
- The significance of time and timing in ritual and spellwork.

CHAPTERS 2–13: THE OCCULT YEAR – JANUARY TO DECEMBER

- Each month would follow a consistent structure, blending practical, symbolic, and historical elements.

MONTHLY CHAPTER TEMPLATE:

1) Seasonal Energies & Themes

- Overview of the month's energy and its significance in magical traditions.
- Elemental correspondences (e.g., fire for summer, water for autumn rains).
- Deities, spirits, and mythological figures associated with the month.

2) Lunar & Celestial Magic

- Full and new moons for the month (in a perpetual format).
- Key celestial events (eclipses, meteor showers, solstices, equinoxes).
- Monthly lunar correspondences (colors, herbs, crystals).

3. Sabbats, Festivals & Celebrations

- Focus on sabbats or key festivals that fall in the month.
- Global occult and folk celebrations.

- Rituals, spells, and traditional foods for each festival.

4) Rituals, Spells & Divination

- Seasonal rituals for the month (e.g., cleansing, abundance, protection).
- Spellwork aligned with seasonal energies.
- Tarot spreads, rune readings, or scrying practices tailored to the month.

5) Magical Plants, Crystals & Symbols

- Herbs and plants in season, with magical uses.
- Crystals tied to the month's themes.
- Symbols and sigils that hold seasonal significance

6) Folklore & Myth

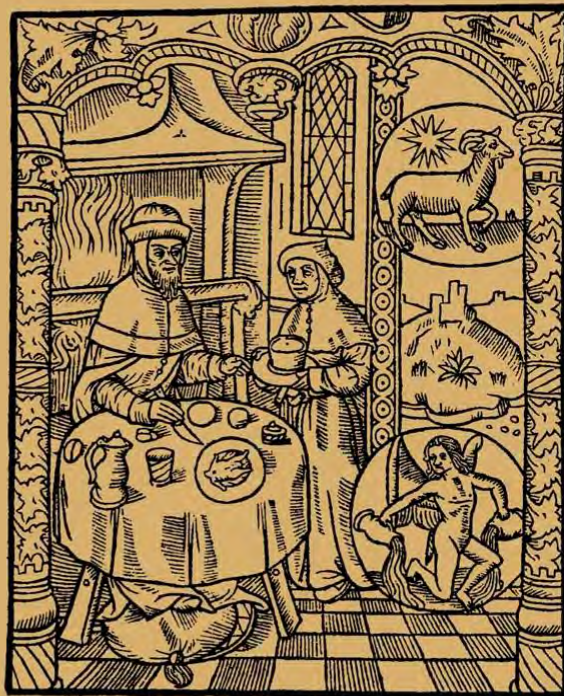
- Folk stories, legends, and superstitions tied to the month.
- Mythical beings and spirits said to be active during this time.
- Seasonal omens and divinatory signs.

CHAPTER 14: WORKING WITH TIME & MAGIC

- How to layer lunar, solar, and seasonal energies in spellwork.
- Choosing auspicious dates for rituals.
- Understanding the "ebb and flow" of magical power through the year.

APPENDIX: OCCULT CALENDAR & PRACTICAL MAGIC

- A perpetual calendar of sabbats, full moons, eclipses, and key celestial events.
- Guides for creating altars and sigils tailored to the time of year.
- Select DIY magic practices (spell jars, talismans, potions).



CHAPTER II JANUARY

January marks the beginning of the year, of fresh starts and new resolutions. After the social whirl and religious significance of the various December festivals it is a calmer month, but still has some rituals of its own, lending light and life to this long, dark period of the year. In astrological terms, its principal sign is practical Capricorn, the mer-goat who lives part on land and part in water: both elements of the month. As the new year turns, we move into sparkling, airy Aquarius; the water-bearer who, in the Tarot, signifies Temperance.

SEASONAL ENERGIES & THEMES

MAGICAL TRADITIONS

January is named after the Roman god Janus, who has two faces, looking simultaneously into the past and the future. As the new year begins, we too have the opportunity to contemplate the past and start looking ahead. Spiritually, it's a time of refreshing and cleansing, of getting one's house in order. Special food might be eaten to bring luck, such as black-eyed peas with collard greens in the Southern states of the USA. In Mexico, walking the block with an empty suitcase is said to bring a year of travel, and in Italy, wearing red underwear brings luck.

DEITIES, SPIRITS, AND MYTHOLOGICAL FIGURES

Important figures associated with January are often related to the common themes of new beginnings and transitions.



JANUS
Myth

Janus, the two-faced Roman deity, is principally associated with January. He also reigns over conflict: both war and peace. The gates of his temple in Rome were opened when war was declared and closed once peace was re-established. His name probably originates in the word for a door, or gateway.

AMALTHEA
Myth

Some also associate January with Amalthea, the wet nurse of the Greek god Zeus. She takes care of him when his mother, Rhea, hides him from his murderous father Cronus – Old Father Time. In some legends, Amalthea has the child fed by a female goat, but in others, she is the goat herself. She has a magical detachable horn – a cornucopia – from which limitless food and drink emerges, and she is sometimes linked with Capricorn, the sea-goat which symbolizes the first Zodiac sign of the year.



EA
Myth

The image of the sea-goat appears earlier on in Babylonian mythology, in the form of the god Ea (Enki in Sumerian). He is a wise, benevolent protector of humankind and in a precursor to the Biblical myth of the Flood, warns the wise man Utnapishtim of a deluge, caused by the god of earth and storms, Enlil. Like Noah, Utnapishtim builds a boat, on which he places his relations, tribespeople, and young animals, and together they survive the flood.

SABBATS, FESTIVALS & CELEBRATIONS

There are a number of festivals which fall in January, following New Years' Eve which features in many cultures around the world. Epiphany is a major event in the Christian calendar, while in India and Nepal the night skies and ending of the winter solstice are particularly significant.

JANUARY 1 HOGMANAY

Mainly celebrated in Scotland and based around the custom of 'first footing'. Traditionally the very first guest is a dark-haired man who gives the household a piece of coal for luck. These days Hogmanay also involves firework displays and street parties. The name may come from the French word *hoginanc* (gala day).

JANUARY 5 OR 6 TWELFTH NIGHT

Twelfth Night, celebrated on the twelfth day after Christmas, depending on when you count from, is associated with the Christian festival of Epiphany and marks the end of the Christmas celebrations. Many consider it unlucky to leave Christmas decorations up after Twelfth Night.

JANUARY 6 EPIPHANY

In Spain, Epiphany centres around the arrival of the Three Kings, *Los Reyes Magos*, at Christ's birthplace. A King's Parade is held and traditional food such as the *roscón de reyes*, a cake containing a figurine and a bean are eaten (the finder of the figurine becomes royalty, and the finder of the bean pays for the cake!).

JANUARY 17 WASSAILING

Across Britain, farmers would take a wassail bowl into the cattle byre and drink a toast to their health. Orchard wassailing occurs in areas prevalent in orchards, such as Gloucestershire, Herefordshire and Somerset. It was originally a Saxon custom, but it's now regarded as a midwinter family festival around Old Twelfth Night.

KEY

🕒 Historical Event 🌟 Annual Event 📅 Variable Dates

JANUARY 20

LA FIESTA DE SAN SEBASTIÁN

In Cusco, Peru, this festival celebrates the Spanish martyr who came to South America in the 1700s and was established as the patron of Cusco (and archers and soldiers) after he cured a plague in the city, but was then slain for his Christian beliefs. Vespers mark the eve of the celebration and the main event – the procession of his statue – takes place the next day, alongside local dancing and the serving of Andean dishes.

JANUARY 25

BURNS NIGHT

In Scotland, the poet Robert Burns (1759–1796) is celebrated on his birthday with a Burns supper of haggis, 'neeps' and tatties (mashed swede turnip and potatoes), which begins with the ceremonial piping in of the haggis and a whisky toast. Larger celebrations often include a communal céilidh dance and traditional folk music. Burns Night has become so popular that it is now celebrated the world over.

THE LAST TUESDAY

UP HELLY AA

This Scottish fire festival is celebrated amongst Shetland communities and marks the end of the Yule season with a torchlit procession led by costumed 'guizers'. The procession culminates with the ceremonial burning of an imitation Viking galley ship. It was thought that the original festivities were started by soldiers returned from Napoleonic wars.

JANUARY TO FEBRUARY

MAGH MELA

Dedicated primarily to the act of purification, this festival is held at the confluence of the Ganges and Yamuna rivers, plus the Saraswati River, which is a mythological river named after the goddess of the same name. The gods Vishnu, Shiva and Brahma are also honoured at this event. Pilgrims undertake a ritual circuit of the local temples and bathe in the river to wash away their sins. Every twelve years or so the festival coincides with auspicious positioning of Jupiter, the sun and moon – known as Kumbh Mela.



“Open pathways, but
do not wash away
your luck.”

— *Old English Proverb*

RITUALS, SPELLS & DIVINATION

SEASONAL RITUALS AND ENERGIES

Intention setting; this is an ideal time of year to set intentions or New Year's resolutions by writing them down and placing them in a box to be reviewed at the end of the year.

Cleansing is often undertaken in January. A cleaned house is smudged with sage (associated with Native American culture) or windowsills are washed with salt water, a purifying custom which originated with ancient Egyptians and was later used by Romans for sacrifices and Christians for baptisms. But in some traditions, it is believed that cleaning will wash away your luck at this time of the year. Instead, many simply open doors and windows to invite negativity to leave and good luck to enter.

In Japan, some follow the custom of *hatsubinode*: watching the New Year sunrise in a quiet, contemplative space to bring good fortune. It is a Shinto tradition to welcome Toshigamisama, the god of the New Year, who brings blessings.

TAROT SPREADS

Undertaking a Tarot spread or rune reading on New Year's Eve for the whole year is a popular custom. January's Zodiac sign of Capricorn is widely associated with the Devil card, symbolising the darker self – ambitious, materialistic, obsessive – in need of spiritual rejuvenation, although some authorities also suggest the second, third and fourth Pentacles cards for each third of the Zodiac month.



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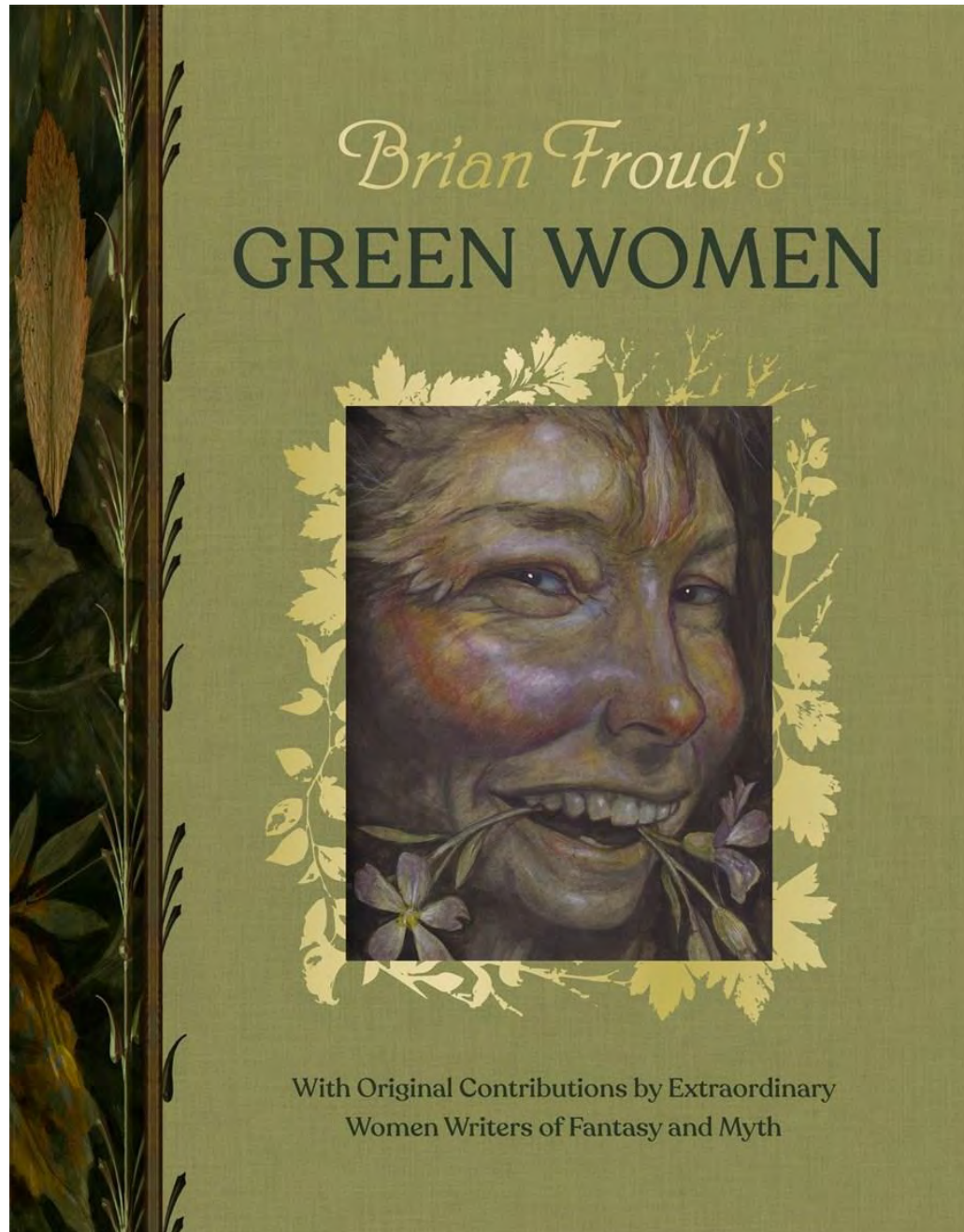
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Brian Froud's
GREEN WOMEN



With Original Contributions by Extraordinary
Women Writers of Fantasy and Myth



Brian Froud's Green Women

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WRITERS OF FANTASY AND MYTH

Brian Froud

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Nanny Duff



Here I am, my dear. You didn't see me, did you? Well fair enough, you weren't looking for me. You might think I enjoy hiding away, but I'm not hiding. I'm woven into the ivy and tucked in under the moss. I watch you from the cool, dark greenness of that world, sharing it with the snails and beetles, earthworms and small, burrowing things, slightly damp and smelling of leaf mold and worm casts. I make sure that everything is in its rightful place, which to you may look like nothing more than a patch of green earth and truth be told

I suppose it's not, but I spend my time tending this little scrap of greenness for Mother. I do my best to see that she is comfortable in this small space. Mother needs caring for, and a caretaker is what I am. That's why I watch you. If you sit by my little patch of green and talk to Mother, I'll take care of you too. Mother does appreciate being visited by someone who takes joy in her; and if Mother is happy, so am I. When you get up and go on your way, you might feel just a bit better, a bit lighter in your step and in your heavy human heart. That will be me, tending to you and then sending you on your way. Come and visit any time. Sit with Mother and kiss her with your fingertips. She likes that; and because she does, I like you.

by Wendy Froud



The Garden



here once was a gardener, renowned throughout the Nine Worlds. His garden was admired by all the nobles in the land for its arbour of scented roses, and its orchard of peaches and plums. A high wall surrounded it, to protect it from those who might pick the fruit, or disturb the peace of its flowery paths, and a man stood at the gate to ensure that no-one entered unlawfully.

No weed ever grew in this garden, or mistletoe on the apple trees, and in the glasshouse there were lemon trees and persimmons and pomegranates and oranges precious as gold. For this, the Queen of his country awarded high honors to the gardener, and spoke of him with great respect, both in her own court and abroad. Thus was the famous gardener loved and admired by everyone.

Well, *almost* everyone.

In the forest there lived an old woman of great age and evil aspect. She was a witch, and the poor of the land came to her in secret for spells, and cures, and potions. Her house was a peat-roofed cottage, lined with bracken and forest turf, and her garden was the forest itself, all garlanded with mistletoe, with its shady oaks, and its carpets of bluebells and green moss. All who cared to could walk there. There was no wall, or guard at the gate. Wild bees nested in the trees. There were rabbits, and foxes, and deer. And although there were no peaches

or persimmons in the forest, there were wild strawberries, sweeter by far than those that grew in the gardener's domain, and blackberry bushes, and healing herbs—wormwood, and nettles, and feverfew—which the gardener would have banished as weeds. There were apples, too; and although they were small compared to the fruit in the glasshouse, they were sweet and tart and crisp, and fed the poor folk and the birds, and the creatures of the forest. All the poor folk loved the crone, for she was wise and generous, giving advice to all who came, and feeding anything that was hungry. And when the name of the famous gardener was mentioned—for he was known throughout the land—she would give her toothless smile, and say to whomever would listen:

"A garden is a place that defines itself by those it must exclude. The creatures it defines as pests. The plants it deems unsuitable. The weeds the gardener must destroy to allow more space for his favorites. And yet, God's garden has no walls. No alleys for the rich to parade. No prizes for the largest fruit. God's garden grows for everyone. No-one is excluded. The man who decides which one of God's gifts is the most deserving does not love God's creation, but his own; and his garden is nothing but a reflection of himself, and of his own ambitions."

Thus spoke the old one who lived in the woods; and the only ones who listened were the wild things of the hedgerows, and the poor folk of the villages, and the wormwood, and the mistletoe, and the bees in the forest canopy.

by Joanne Harris



Sprout



prout is known for her escapades.

She regularly wanders from the woods, curiosity getting the better of her. Mischief maker, she'll scare the horses in the field one day, feed them carrots (stolen) the next. She'll turn the horseshoe above your door upside down so the luck runs out, then return remorseful the next day to pile old treasure on the stoop. Prove yourself faithless and it will all turn to detritus and mud, stinking of forest-floor rot. Some days she'll steal your children, but she never keeps them—no matter how much you might wish! They'll return, dazed and worn out, to sleep very well indeed.

A strong affinity for water has Sprout, loves to dangle her feet in puddles and ponds and lakes every chance she gets. She drains the puddles dry and sometimes tries to drain entire lakes too—greedy and ambitious she is, but always defeated, for the nymphs rise to the surface, grumpy and scolding, to chase her off. There's talk—a whisper, a rumour, gossip, no more—that she once spent a week in the garden of a local pub, posing as a statue in the fountain and eating the goldfish.

She'll stand by a trail, waiting for walkers to pass, hoping for compliments on her foliage and elegant proportions. If flattery's not forthcoming, she might race ahead, plant herself by the path

once more, giving the walkers a second chance. And if they fail again . . . well, people and paths go astray, and forests are very deep and dire indeed. Trickster.

Dogs like her very much—good dogs!—hoping for a pat, eager, avid with memories of fickle faerie hares she'll sometimes release, all for the joy of watching an owner fumbling after a leash jerked from a hand or pulled off their feet. Should you see a parade of canines—wayward, prancing, escaped—moving through the streets at dusk, rest assured they're following Sprout.

Some days the mood takes, and she grows a dress of blossoms woven like fabric. She fools farmers and field hands into thinking she's a wife or sweetheart, lures them into the trees. Mimic and thief. Afterward they can't quite remember what happened, are left with the taste of sap on their tongues, with dirt under fingernails, and a strong sense that nothing should be mentioned to their women or menfolk, not in the interests of future domestic harmony. Some cannot properly forget—are haunted by the ghost of a hint of a memory—and take to wandering the hollow-ways through the woods, searching . . . but they never see her again, wouldn't recognize her if they did.

Sprout sees them, though, and the bewildered expression, the lonesome limping gait makes her smile for nostalgia's sake. Some days she'll point them out to her daughters, nod at the loping figure and saying nothing, just a look passing from mother to daughter; *There goes your father, he was fine in his day.*

by *Angela Slatter*



Lady Golden Leaf



I saw her walking in the garden by the edge of the wildwood. She lingered in the sunlight but stretched her hand into the dark coolness of the woodland, watching the play of light and shadow flicker over her skin. She was pretty in a human way, but nothing like those of us who live in the Green. Who, indeed, are the Green. Nothing that special.

It was her dress—made of cream-colored muslin sprigged with tiny flowers embroidered in gold thread—that made me stop and hold my breath. The dress floated and shifted as she walked, translucent and beguiling. The sun sparkled on the golden flowers, and I heard them calling to me.

Her father was a wealthy man and surely could afford to buy her dresses by the dozen, but I had none. No clothes but moss and leaves to cover me. No gold to glitter brightly on my body. Would I not be every bit a princess with a dress such as this? My heart hurt for want of that dress.

by Wendy Froud

And so I followed her, followed her body beneath the cloth: small breasts, rounded belly and plump thighs, a pretty body, but not as fair as mine. I watched her hand dip into the Green; and as she stretched to touch the shadows, I grabbed hold and pulled her to me. She caught her breath and thought to scream, but I wrapped my arms around her tight and kissed her mouth to silence her. She tasted young and sweet, but not as sweet as I.

The dress was fastened with a clasp of gold, and as I opened it, the cloth slid down her body and pooled on the ground around her legs. I pushed her, naked, back into the sunlit garden and held the dress before me, shaking off the human scent of her.

Now I walk along the edge of the wildwood in my dress of cream and golden thread, and no one is as beautiful as I. At times in the garden I see her. She does not dare come near the woodland shadows in her new dress of rose-colored satin. She is not happy. She pines for a kiss she cannot forget and a dress that will never again be hers. But I am happy. And I am beautiful.



She Who Tangles with Her Touch



When next you see my eyes stare out at you from the green, think of my hands: grey-hound-lithe and spider-jointed, tipped with lacquer and folding around the edges of a door or skittering down a windowpane like raindrops. I wear all my years upon my hands, ringed and wrinkled, with deep creases that wink and smile at my knuckles. My palms are as pale as silver birch.

So imagine me tapping out a rhythm upon the margins of your page, strumming upon your eyelashes and chasing raindrops down a windowpane. It is I who murmurs distraction at the edges of your vision and quarrels with the laughing wind over what gordian patterns to knot into your hair. It is I who conspires with the

birds for the blot of cream at the top of your milk bottles.

It is I who keeps fresh the flowers bound to railings on the sides of too-busy roads, retying the elf-knots that rattle free in the hubbub of the day. It is I who hides the yogurt at the back of your fridge and rearranges your carefully balanced recycling—all washed and stacked beside your bins—so that it topples whenever you brush past. It is I who paints desiccation and chisels in cracks upon the carefully oiled and preserved woods of your house.

So think on all that when you next see my eyes. It is not my eyes that dabble in mischief, for all that their brightness may promise you such. It is not my eyes that will crawl into the spaces between the breeze blocks nor tatt-a-rat-tats green twigs against your windows.

It is my hands. My hands skittering, knotted, hidden hands.

by Jeannette Ng



The Apple Eater



o it, she says.
I dare you.

She tells
me to voice
the new life
desperate to
burst from
my lips like a
green-tendriled story: soft and eager and
ready for the sun. Do not fear the leaves
in your hair, she says. They are evidence
of a day well-lived, tromping through the
cottonwoods in search of secrets and wild
geese.

Wickedness. That's what she tempts
me with. Dark, delicious things, sticky
between my fingers—an aftermath of my
greediness. She wants to see me on my
back, my dress grass-stained, my feet
and hands grimy with black earth. I am a
growing thing and this land will hold me.
That is her promise.

She beckons. Come play, come play.

She teases me. Isn't this what you've
always wanted?

I know what she is asking. Am I ready
to reach for the thing I've forbidden
myself? Am I willing to call it into being?

by Maria DeBlassie

Am I capable of making the blood sacri-
fice it requires?

She whispers to me when the nights
are dark and cold and endless. It is yours
to take. We are not made to be fenced in.

I know this in my soul. I know what
offering I must give to make this future
real. So I gather my things: a knife to sever
me from my past. Matches and kindling
to burn it to the ground. I know there is
no use carrying dead branches. Like an
aspen tree, I know it is better to grow new
ones that reach the sky.

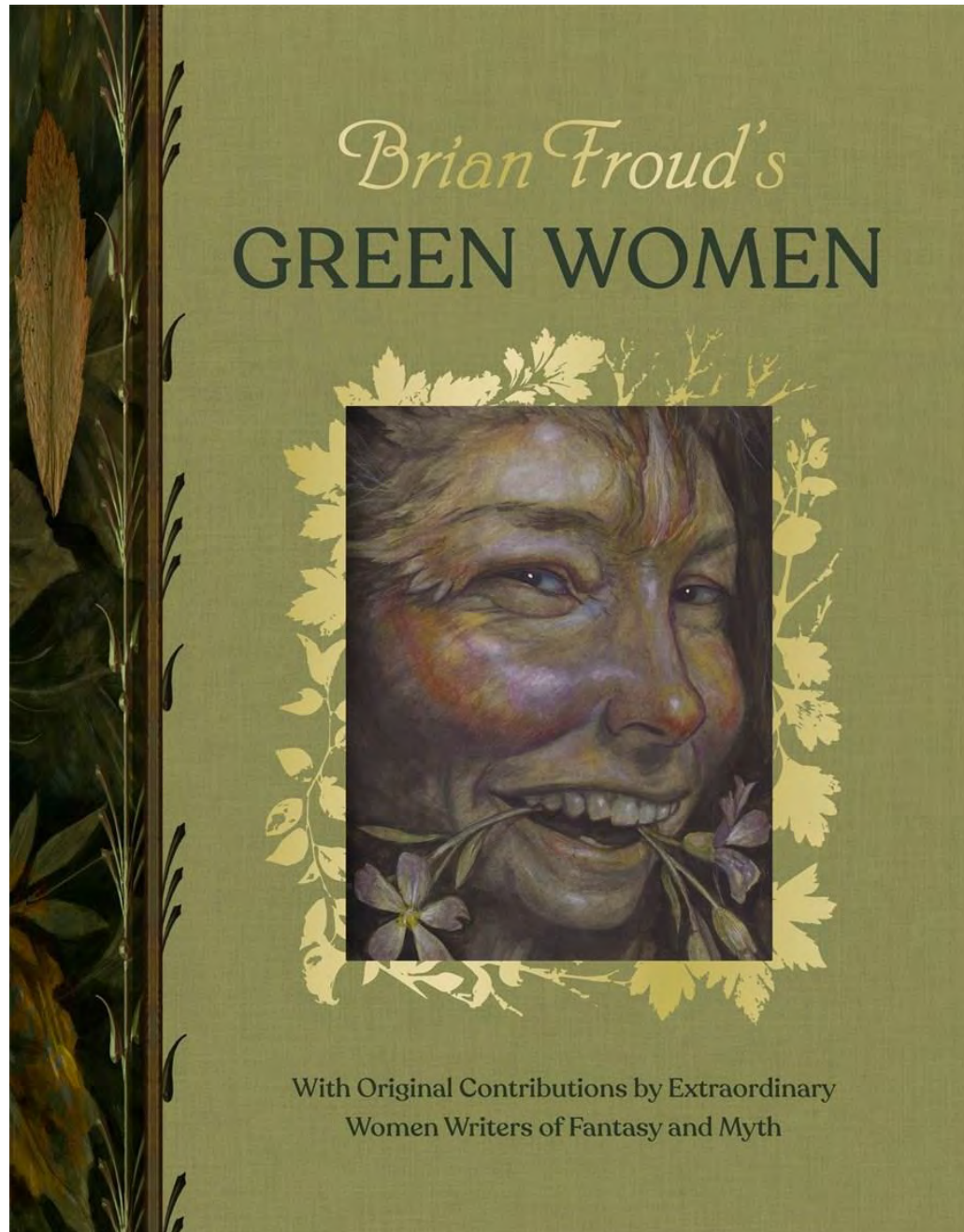
This is the story I find in the ashes of
the fire: There are apples in a wild grove
down a moonlit path. Apples as red and
old as time. Apples so sweet they will
flood my mouth with secrets and stories.

I will give you an apple, she promises
me, if you can find your way to the grove.
If you are bold enough to take off your
dress. Let down your hair. Walk naked
and barefoot into the darkness.

And when I find that apple—that wild,
unbearable fruit—I need only pluck it from
the tree. Open my mouth.

And feast.





Brian Froud's Green Women

WITH ORIGINAL CONTRIBUTIONS BY EXTRAORDINARY WOMEN
WRITERS OF FANTASY AND MYTH

Brian Froud

The long-awaited new book-with gorgeous, all-new art-by Brian Froud, the "grandfather of faerie art".

- In this compelling collection, acclaimed women writers from around the world share words and stories of fantasy and myth alongside Brian Froud's provocative portraits of more than 70 Green Women. There are a range of voices, some humorous and witty, others nurturing and maternal, others dark and threatening.
- *New York Times* bestselling and award-winning artist Brian Froud, who brought to life Trolls and Faeries, is also beloved for his conceptual design work with Jim Henson on the classic films *The Dark Crystal* and *Labyrinth*.
- Open the pages of this gorgeous gift-ready book to meet the Green Women.
- "While the Green Men peer down from their church roof bosses, and through their tendrils of oak and ivy, the Green Women move among us."

AU \$59.99 | NZ \$64.99

9781419783746

168 Pages | Hardcover

Full-colour Paintings Throughout

279 mm x 216 mm

Abrams Books

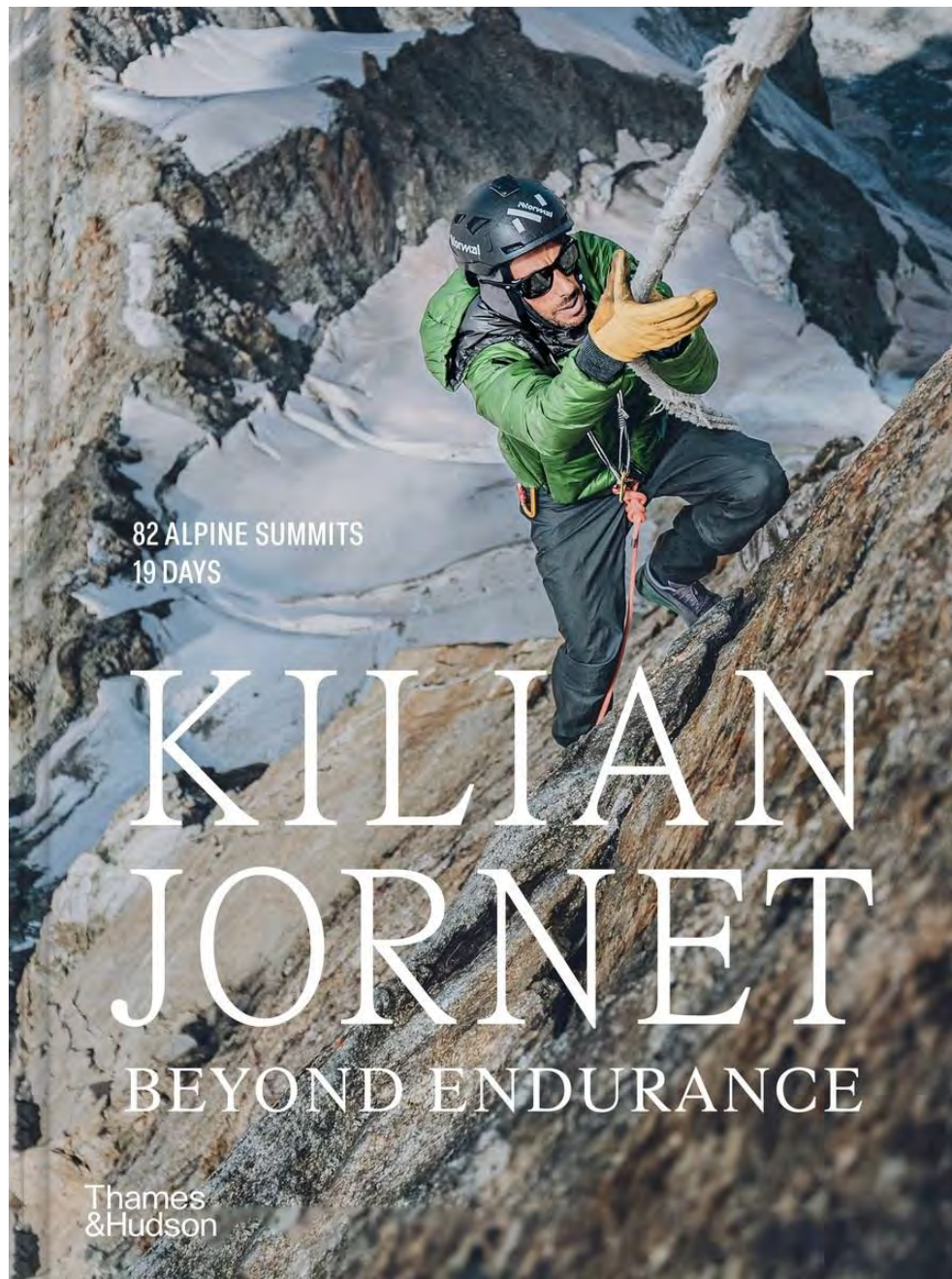
A full-page photograph of Kilian Jornet, a professional mountaineer, climbing a steep, rocky mountain face. He is wearing a bright green jacket, black pants, a black helmet with 'nortron' and 'Survival' logos, and yellow gloves. He is secured by a red rope. The background shows a vast, rugged mountain landscape with patches of snow and ice.

82 ALPINE SUMMITS
19 DAYS

KILIAN JORNET

BEYOND ENDURANCE

Thames
&Hudson



Beyond Endurance

Kilian Jornet, Translated by Daniel Parsons

A gripping first-person account of Kilian Jornet's record-breaking Alpine Summits challenge, in which he summited 82 peaks in just 19 days.

- *Beyond Endurance*, by Kilian Jornet - the Catalan professional long-distance trail runner and ski mountaineer widely considered one of the greatest of all time - is a first-person visual and written account of an extraordinary Alpine undertaking.
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- Created in direct collaboration with Jornet, this title details one of the most extreme endurance feats ever achieved in the Alps, with Jornet summiting 82 alpine peaks in just 19 days, and is illustrated with striking, immersive mountain imagery.

AU \$54.99 | NZ \$59.99

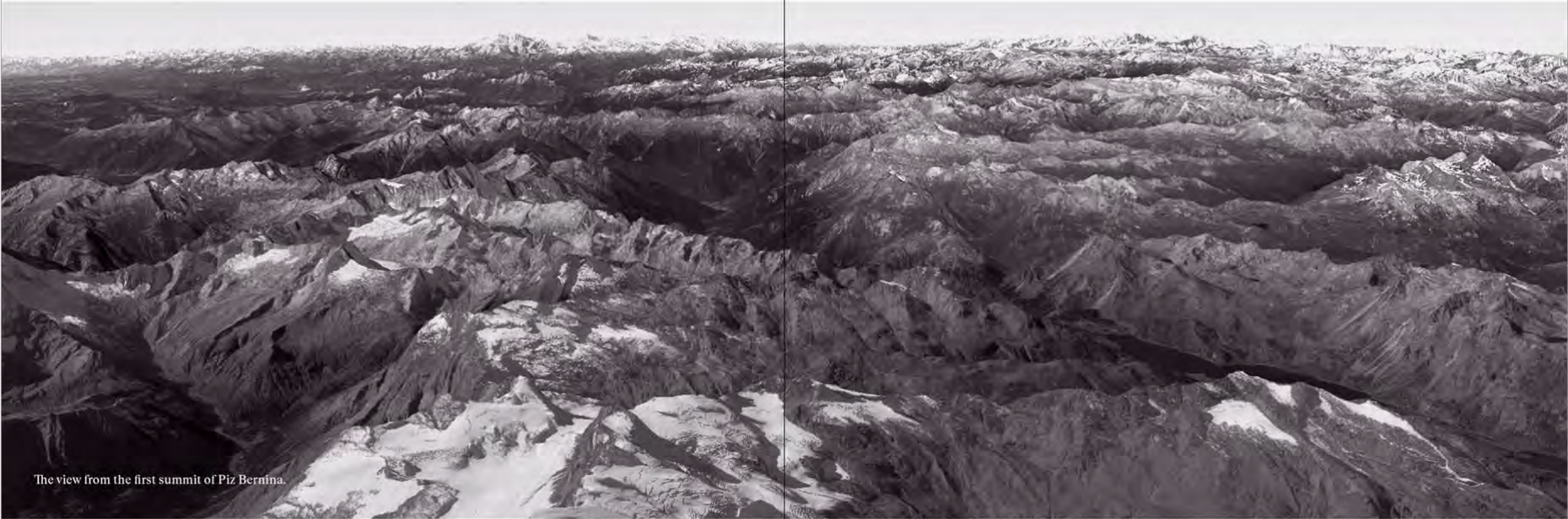
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Thames and Hudson Ltd



The view from the first summit of Piz Bernina.

5 A NEW CHALLENGE
19 THE FIRST STEPS
55 RESILIENCE

109 THE MOUNTAIN, DAY AFTER DAY
125 EACH SUMMIT, A DEEPER
CONNECTION WITH MYSELF

145 THE RHYTHM OF THE MOUNTAIN
175 THE FINAL PUSH
197 WHAT I LEARNED

209 WE MUST ACT NOW
214 INDEX

The data on summit elevations come from the International Climbing and Mountaineering Federation.
www.theuiaa.org/10000-alps/

1. PIZ BERNINA	4049 m
2. LAUTERAARHORN	4042 m
3. SCHRECKHORN	4078 m
4. FINSTERAARHORN	4274 m
5. GROSS GRÜNHORN	4044 m
6. HINTERES FIESCHERHORN	4025 m
7. GROSSES FIESCHERHORN	4049 m
8. MONCH	4107 m
9. JUNGFRAU	4158 m
10. ALETSCHHORN	4193 m
11. LAGGINHORN	4010 m
12. WEISSMIES	4017 m
13. DÜRRENHORN	4035 m
14. HOHBERGHORN	4219 m
15. STECKNADELHORN	4241 m
16. NADELHORN	4327 m
17. LENZSPITZE	4294 m
18. DOM	4545 m
19. TÄSCHHORN	4491 m
20. ALPHUBEL	4206 m
21. ALLALINHORN	4027 m
22. RIMPFISCHHORN	4199 m
23. STRAHLHORN	4190 m
24. NORDEND	4609 m
25. DUFOURSPITZE	4634 m
26. ZUMSTEINSPITZE	4563 m
27. SIGNALKUPPE	4554 m
28. PARROTSPIITZE	4432 m
29. LUDWIGSHÖHE	4341 m
30. SCHWARZHORN	4322 m
31. VINCENT PYRAMID	4215 m
32. PUNTA GORDANI	4046 m
33. EASTERN LYSKAMM	4527 m
34. WESTERN LYSKAMM	4479 m
35. CASTOR	4223 m
36. POLLUX	4092 m
37. ROCCIA NERA	4075 m
38. BREITHORN	4106 m
39. EASTERN BREITHORN	4139 m
40. CENTRAL BREITHORN	4159 m
41. WESTERN BREITHORN	4164 m
42. MATTERHORN	4478 m

43. DENT D'HÉRENS	4171 m
44. DENT BLANCHE	4357 m
45. OBER GABELHORN	4063 m
46. ZINALROTHORN	4221 m
47. WEISSHORN	4505 m
48. BISHORN	4153 m
49. COMBIN DE VALSOREY	4184 m
50. COMBIN DE GRAFENEIRE	4314 m
51. COMBIN DE LA TSSETTET	4135 m
52. POINTE WALKER	4208 m
53. POINTE WHYMPER	4110 m
54. POINTE CROZ	4184 m
55. POINTE ELENA	4045 m
56. POINTE MARGUERITE	4085 m
57. DÔME DE ROCHEFORT	4015 m
58. AIGUILLE DE ROCHEFORT	4001 m
59. DENT DU GÉANT	4013 m
60. AIGUILLE VERTE	4122 m
61. GRANDE ROCHEUSE	4102 m
62. AIGUILLE DU JARDIN	4035 m
63. LES DROITES	4000 m
64. CORNE DU DIABLE	4064 m
65. POINTE CHAUBERT	4074 m
66. POINTE MÉDIANE	4097 m
67. POINTE CARMEN	4109 m
68. L'ISOLÉE	4114 m
69. MONT BLANC DU TACUL	4248 m
70. MONT MAUDIT	4465 m
71. MONT BLANC	4809 m
72. DÔME DU GOÛTER	4304 m
73. AIGUILLE DE BIONNASSAY	4052 m
74. MONT BLANC	
75. PIC LUIGI AMEDEO	4788 m
76. MONT BROUILLARD	4469 m
77. PUNTA BARETTI	4069 m
78. GRAND PILIER D'ANGLE	4013 m
79. AIGUILLE BLANCHE DE PEUTEREY	4243 m
80. GRAN PARADISO	4112 m
81. BARRE DES ÉCRINS	4061 m
82. DÔME DE NEIGE	4102 m



A NEW CHALLENGE

5



his traverses. Even if I shared the same goal with them, the legendary ascent of eighty-two four-thousanders powered only with human effort, I wanted to do it in a way that it was more like a long 'seamless' traverse than a series of multiple interlinked ascents.

I wanted to design the project as a comprehensive, coherent route that followed the natural line of the mountains, shunning the idea of linking ascents as if they were isolated milestones. Based on maps, route descriptions and conversations with mountaineering friends, I designed what I thought was the most logical and aesthetically pleasing route possible: a succession of ridges and lines that connected the summits following a physically and visually coherent strategy. The goal was to always stay within the massifs, moving forward without descending to the bottom of any valley, and resting only in mountain huts or preparing a bivouac when necessary, until each traverse was completed. Only then would I descend to access the following ridge and continue the journey.

But my plan wasn't entirely successful and I faced a few hurdles along the way. Sometimes the terrain wasn't how I had

↑ 11.06.13 / MONT BLANC

Exploring mountains with a strong, well thought-out style. But this was nothing new: I had already undertaken the *Summits of My Life* project back in 2012, during which I climbed mountains around the globe.



↑ 21.08.13 / MATTERHORN

The *Summits of My Life* project brought me to the Alps, where I completed three great ascents and traverses: Courmayeur-Chamonix via the Innominata, the ascent of Mont Blanc from Chamonix and probably the one that impressed me most: the ascent of the Matterhorn from Cervinia in 2 hours and 52 minutes.

expected; other times the weather was problematic. As we all know: nature always wins!

My main focus when designing the route was that it was aesthetically pleasing. I started by sketching out the routes along the ranges I knew best: MONT BLANC and Valais. Then came the ranges with isolated peaks: BERNINA, WEISSMIES and GRAND COMBIN, which I had never explored, and GRAN PARADISO and ÉCRINS, which I had already traversed. To cap it off, I would finish with another great range that I had never stepped foot on, the Bernese Alps.

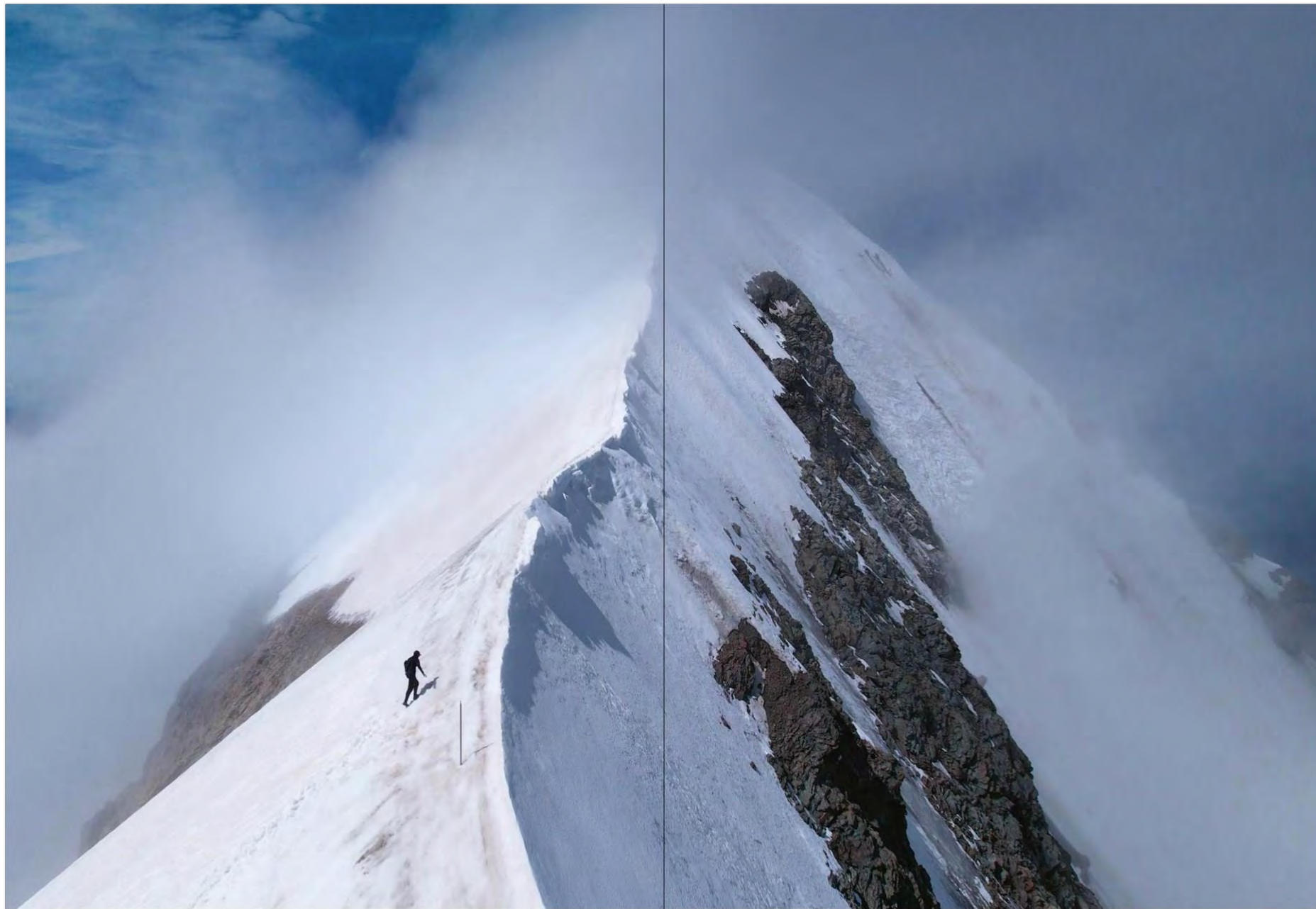
I planned a route that I deemed feasible and contacted friends, and friends of friends, to ask their opinions about parts of the trail that I had mapped out. In total, there were more than 150 climbing routes to try. Some would be tough, with sections with hardly any information at all; others would be more doable, while there were a few that I wasn't sure whether I'd make or not until I was there. Everything would depend greatly on the weather, on how I felt and, unfortunately, on the conditions caused by climate change, which has led to profound transformations in routes that I had considered a few years earlier.



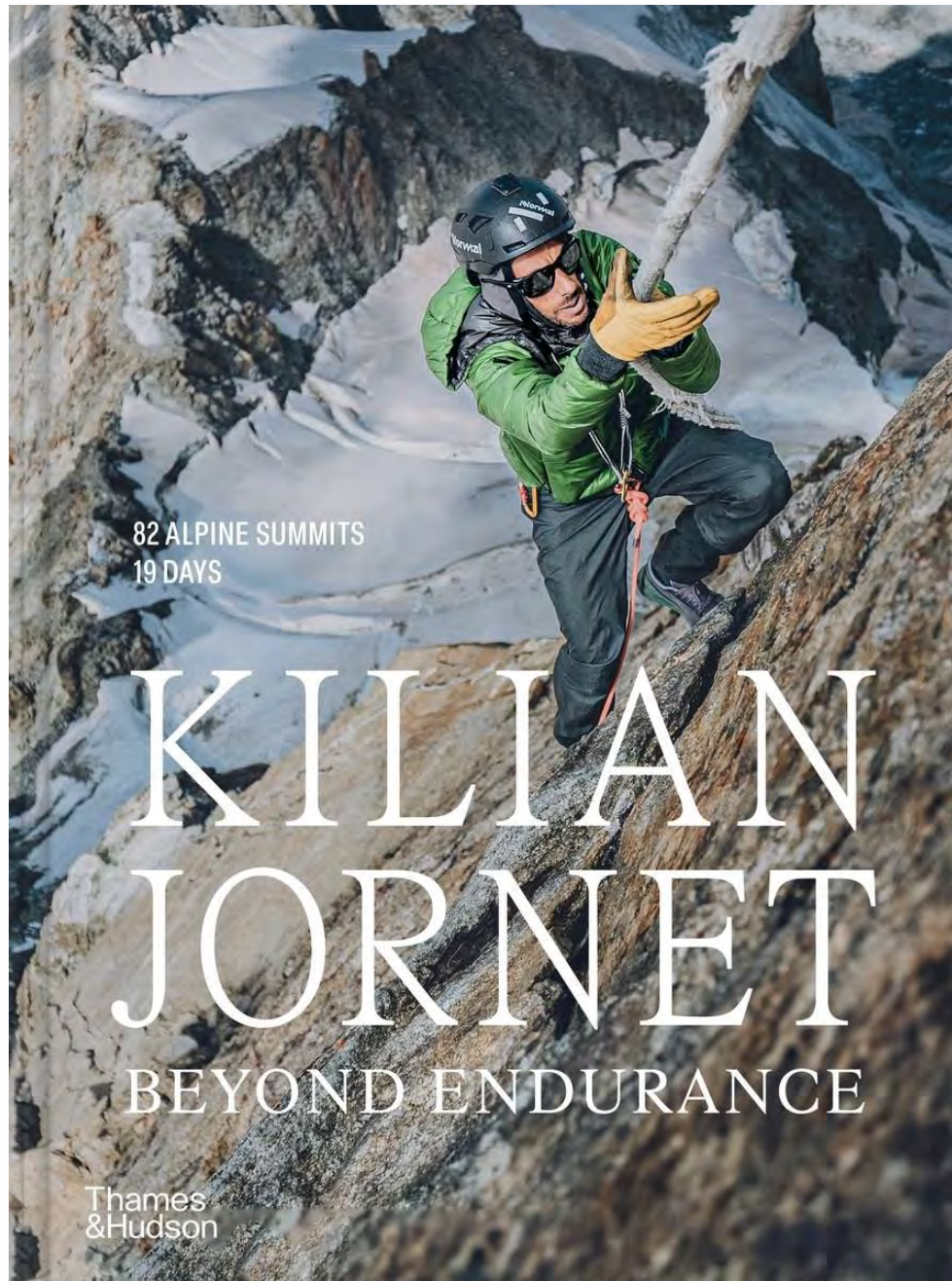
↑ 13.08.24 / PIZ BERNINA
The first summits at the beginning of the traverse, among them Piz Bernina (4,049 m / 13,284 ft).

→ 13.08.24 / PIZ BERNINA
Descending the Piz Bernina at a good pace, thinking ahead about the next stage of the traverse to ensure an aesthetically pleasing connection.









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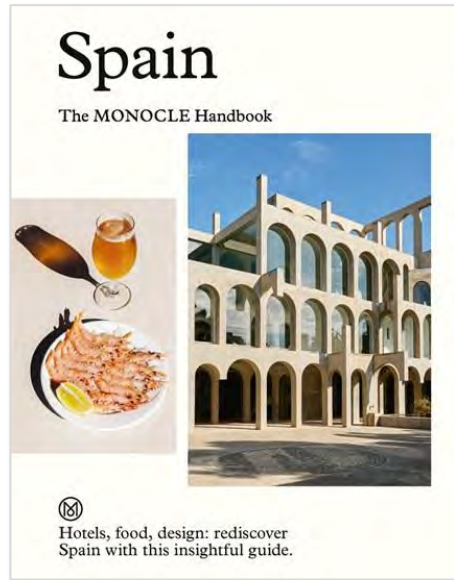
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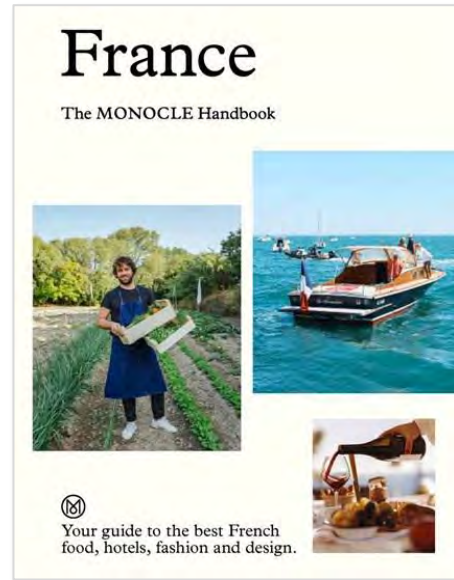


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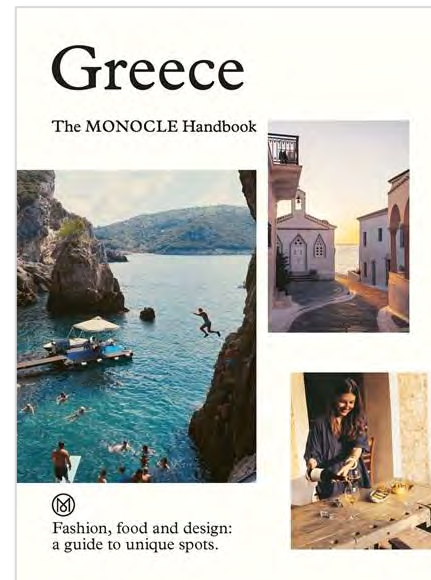
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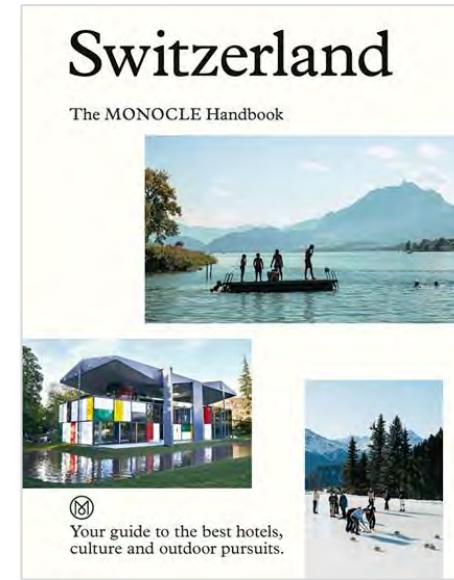
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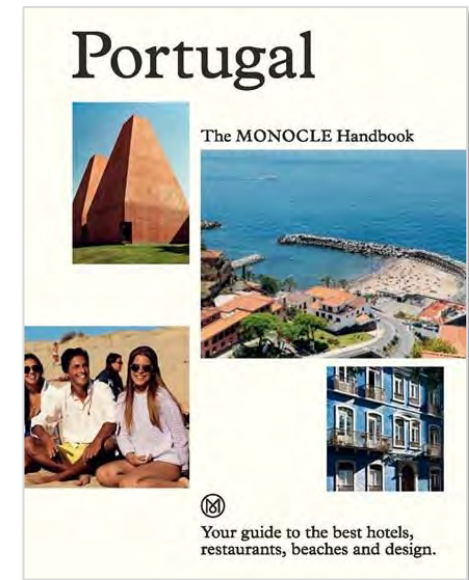
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- Discover talented ceramicists and bamboo artists as well as skilled bespoke tailors, cool bars and the best luxury pitstops. Find out about the traditional street food vendors creating delicious dishes using local ingredients, as well as contemporary artisans creating great jewelry, homeware and wellness products.
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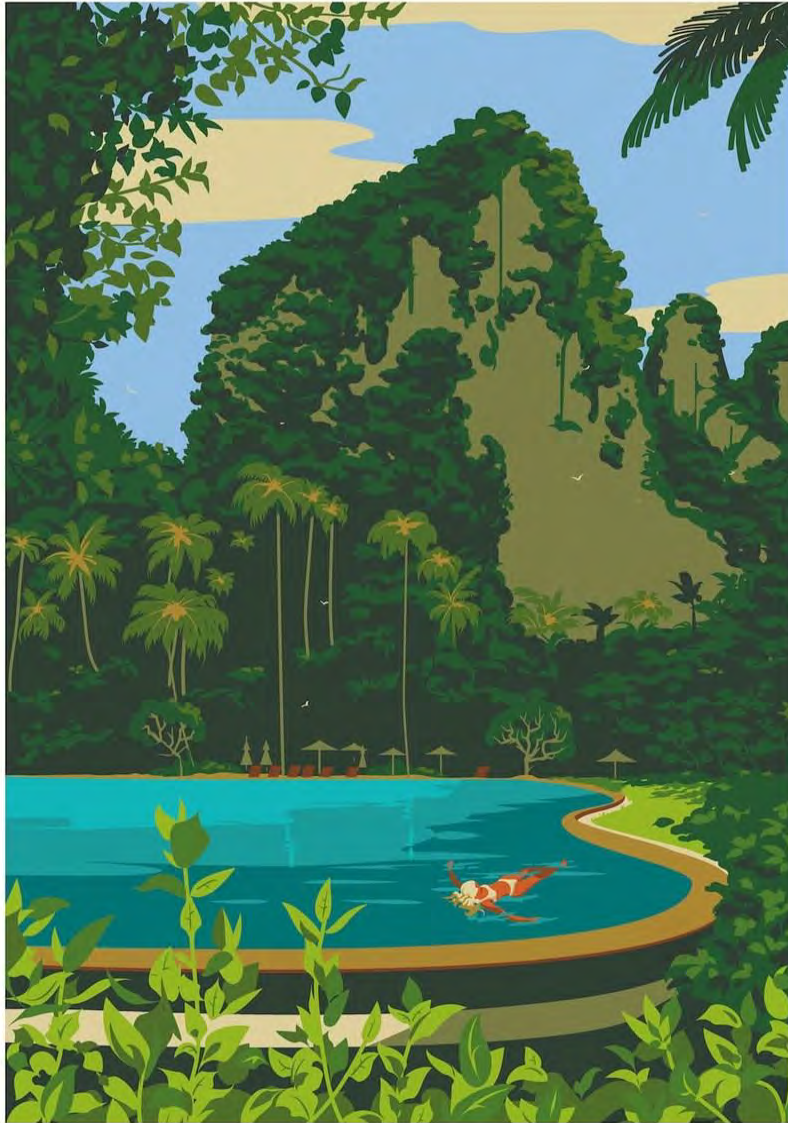
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012

PART 01

DISCOVER THAILAND

Take a tour of the country's best hospitality,
design, culture and architecture – plus the beaches
and outdoor spaces not to be missed.

013

URBAN HOTEL
ROSEWOOD
Bangkok



Rosewood Bangkok occupies an arresting KPF-designed structure whose form is an abstract representation of the *wai*, the Thai greeting gesture. The two high-rises, linked by recessed terraces, rise 30 floors to create a striking statement. In keeping with the hotel group's preference for residential-style interiors, this outpost employs plush furnishings, brass accents and marble bathrooms, as well as glass walls to allow natural light. The Gallery showcases Thai artists, supplying further personality. At Lakorn, guests sample dishes from across Thailand, and Nan Bei deals in regional Chinese cuisine. It would be remiss to not cap off an evening at Lennon's, where you'll find a selection of innovative, music-inspired cocktails.

URBAN HOTEL
PUBLIC HOUSE
Bangkok

A colourful mural by Spanish-Mexican artist Rafael Uriegas sets the tone at this lively independent hotel. The 79-key corner site is close to some of Bangkok's best drinking and dining options – including Appia (*see page 53*) and Alone Together (*see page 86*) – and also provides workspaces for meetings. The owners, husband and wife Paul and Angie Sachdev, have come to hospitality from careers in fashion retail and combine welcoming interiors with subtly attentive service and a splash of fun. “Over the years we have stayed everywhere from budget hotels to five-star luxury,” says Paul. “We found we preferred boutique hotels and noticed the gap in the Thai market.”



URBAN HOTEL
MANDARIN ORIENTAL
Bangkok



Thailand's oldest international hotel dates back nearly 150 years and patrons old and new come to this riverside address to experience the country's famed hospitality. Almost 1,000 passionate, impeccably dressed staff turn out in uniform to cater to guests' needs, from the room butlers to the experienced restaurant managers at The Verandah and Lord Jim. Visitors are greeted by liveried “hotel ambassadors” wearing traditional silk trousers and a long-sleeved “raj pattern” shirt tied with a silk wrap. A green-and-gold pointed helmet completes the look. The Verandah overlooking the busy Chao Phraya river is a good spot for lunch during the cooler months, while The Bamboo Bar always has a special atmosphere.

THAILAND

COASTAL HOTEL

THE DEWA KOH CHANG

Koh Chang

Offering expansive views of the Gulf of Thailand, The Dewa still maintains the sense of privacy expected of a premium island bolthole. Close enough to Bangkok for a long weekend getaway, being just an hour's flight away from the country's bustling capital, The Dewa sits beachside on Koh Chang – one of the most southeastern Thai islands in the gulf. Having opened in 2007 as a 59-key resort, its stone walkways lead guests from their rooms towards the white sand beach and panoramic views of the temptingly clear blue waters. Dotted along the route, stop-offs at The Restaurant and The Café promise light bites after lazy hours spent in the sun.



Tall and tropical

Among the first to embrace what is now widely appreciated as the “tropical rustic” aesthetic, The Dewa’s architecture departs from the typically modest, low-rise buildings found across eastern Thailand. The venue is characterised by exposed concrete walls and double-height timber ceilings supported by towering columns, topped by thatched or shingled roofs.



030

WHERE TO STAY

COASTAL HOTEL

THE RETREAT

Koh Chang



A beautiful open-air lobby sits beneath the shade of a circular wooden roof at the entrance of this tropical, Zen-inspired 38-key beachfront hotel. This sets the tone for a host of other amenities, including an infinity pool with sun loungers set into its shallow reaches that promises peaceful, lazy days. Other five-star facilities have been given a similar feel – guests can indulge in a volcanic sand bath treatment at the spa or a harmonious fusion of Thai, Japanese and pan-Asian cuisines at the oceanfront Zojima restaurant. The artworks, cushion covers and baskets found in the hotel are made by local artisans, many of which can be purchased on request.

Time for teak

The Retreat makes extensive use of aged teak reclaimed by local carpenters from abandoned houses in northern Thailand. The wood has been made into elegantly contemporary beds, desks, flooring and sun loungers, resulting in a seamless design that preserves and interweaves heritage and architectural materiality into the fabric of the hotel.

031

DISCOVER THAILAND | EASTERN HOTELS

RESTAURANT
KAMSLA
 Chiang Mai


Nassapong Chansukhon (*pictured*) – known to all as chef Nassa – set up his one-table restaurant in his garden in Saraphi. His lunch-only sittings must be booked in advance and cater for intimate parties of two to six people. The simple wooden dining table is surrounded by tropical plants and shielded by a canopy, while a brick structure houses the all-important grill. Kamsla serves tempting appetisers, followed by substantial platters that feature fresh prawns, fish and – the star of the menu – beef fat fried rice. This breath of fresh air on the Chiang Mai dining scene is a rare chance to eat delicious northern Thai food, cooked at home by a local.



Spinning plates
 Chansukhon spends his evenings DJing at *The House by Ginger* (*see page 60*) and his days cooking multicourse lunches for fans of his contemporary take on northern Thai cuisine. If hanging out with such a talented individual sounds tempting, then Kamsla is a must.


 RESTAURANT
PRAÇA
 Hua Hin

A playful interpretation of Thai street food in all its variety, this breezy hangout is part of *The Standard*, Hua Hin (*see page 23*), and resides in a heritage house, spilling onto a paved deck with front-row views of the beach. Diners can lounge at the ocean-facing wooden tables while conversing over Thai *izakaya*-style sharing plates – such as *krapao* tacos – and individual dishes, such as *tom yum goong* ramen (egg noodles, *onsen* eggs and black tiger prawns in a decadent sweet-and-sour soup). Come here early for the transition from afternoon tea to the evening, where inventive libations – try the tongue-in-cheek No More Mr Rice Guy – pair well with the sunset.



IN FOCUS
STREET FOOD
Get it while it's hot



1 2



3

Wok this way
Street food in Thailand comes in an endless variety of forms – including but by no means limited to grilled or tossed noodles and ingredients flamed up in woks. A lot of these are techniques and recipes passed through generations, akin to family secrets.



4

- 1 Fresh herbs make all the difference
- 2 Takeaway with a smile
- 3 Unusual textures
- 4 24-hour dining
- 5 Hot wheels
- 6 Made while you watch
- 7 Just one or two more



5 6



Unapologetically bold and flavourful, Thailand's kerbside dining culture is a deeply rooted part of its heritage. With busy chefs at the helm, tables scattered on the pavement and locals bookending their days at local street-food vendors, there is something timeless and even exciting about being right in the middle of the bustle.

Food has a way of bridging divides and Thai street food has done this for generations. From tucked-away noodle stalls selling family favourites to *khao gaeng* shops that provide a place of refuge during lunch hours, street food in Bangkok and beyond offers convenience and the comforts of home cooking in an increasingly urbanised environment.

Bangkok is incredibly proud of its rightly famous street-food tradition. There are endless options – from places only neighbourhood locals know to some that are featured in the Michelin Guide – whether you're involved in some late-night exploring in Chinatown looking for steaming bowls of *guay jub* or walking through bustling Sukhumvit on the hunt for pork noodle soup.

No matter how quickly things move here, the street-food vendors will always be a constant, with the same unpretentious service: water served in aluminium mugs and hot plates of delicious food.



7

MARKET

CHATUCHAK WEEKEND MARKET

Bangkok

It might not be shiny or new but Chatuchak is a permanent fixture on the Bangkok retail scene. With more than 15,000 stalls, it's a sun-baked maze of clothing, crafts, ceramics, furniture, street food, plants and more. The atmosphere is chaotic yet energising and each visit brings fresh discoveries. Sections 2, 3 and 4 stand out for boutique fashion stalls, while sections 5 and 6 hold vintage treasures. Across the road, Bangsue Junction – better known as Red Building Vintage Chatuchak – offers six air-conditioned floors packed with second-hand clothing, antiques and collectables. Public transport is the easiest way to get here and cash is essential.



Market routes

Chatuchak claims to be the largest weekend market in the world, with a site that covers more than 14 hectares and attracts some 200,000 visitors every week. With this big a crowd, parking is obviously a scramble, so public transport is more practical than driving. Catching the BTS to Mo Chit or MRT to Chatuchak Park or Kamphaeng Phet will ensure that you don't spend most of the day in traffic.



MARKET

JING JAI MARKET

Chiang Mai



Chiang Mai is a city of markets. Every weekend, crowds arrive early to root through car-boot sales and buy hill-tribe fabrics. Jing Jai Market to the northeast of the old city offers a more polished and permanent take on the usual jumble of stalls with proper facilities, a selection of shops and an on-site art gallery. Independent clothing brands from around Chiang Mai are the main attraction, alongside a lively farmers' market – ideal for an alfresco breakfast. The site is operated by one of Thailand's largest retail ventures, Central Group, as a platform for small businesses and entrepreneurs. The large Good Goods shop is also worth a visit: it was created to elevate Thai craft and combine traditional techniques with modern design.



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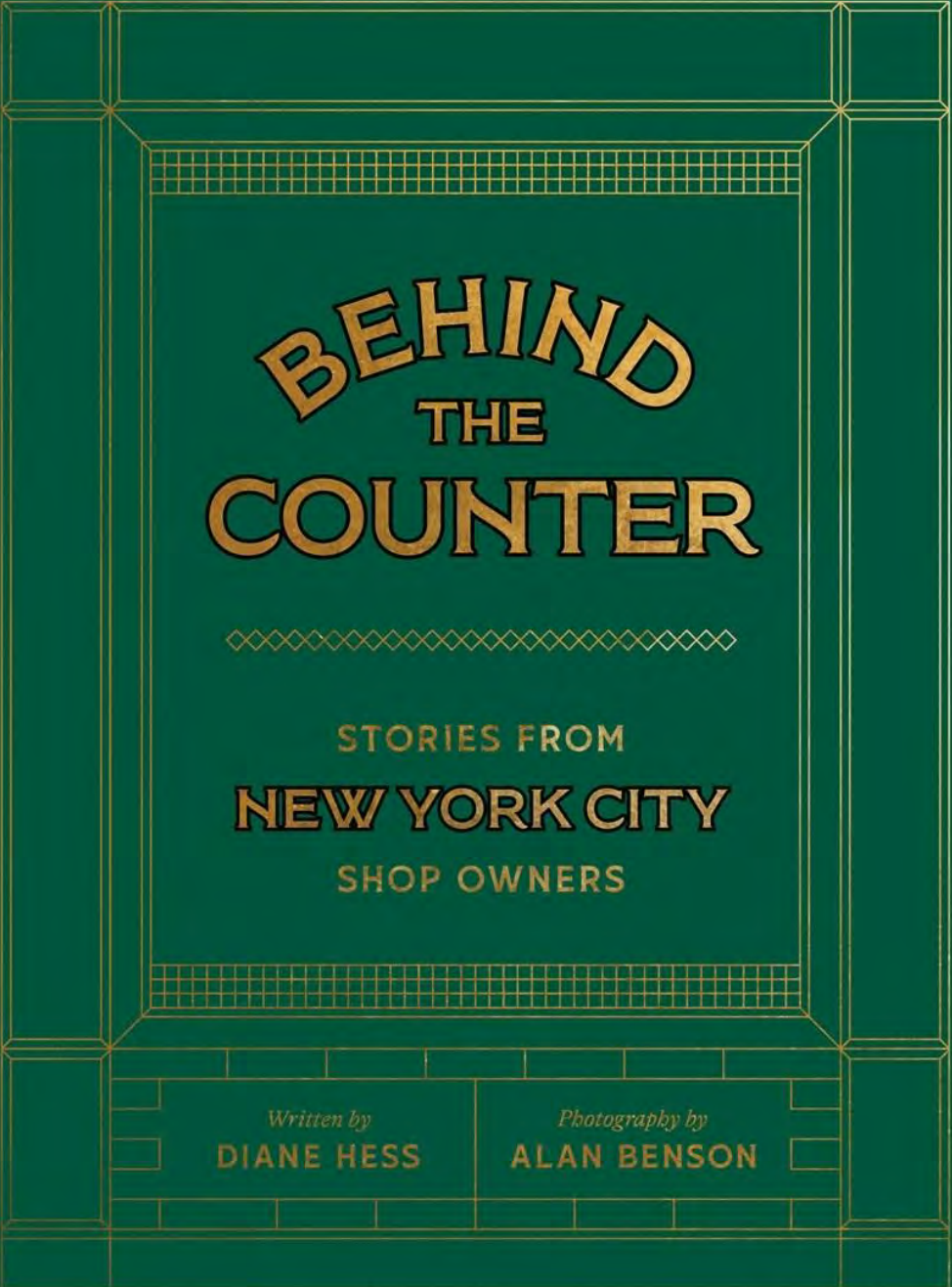
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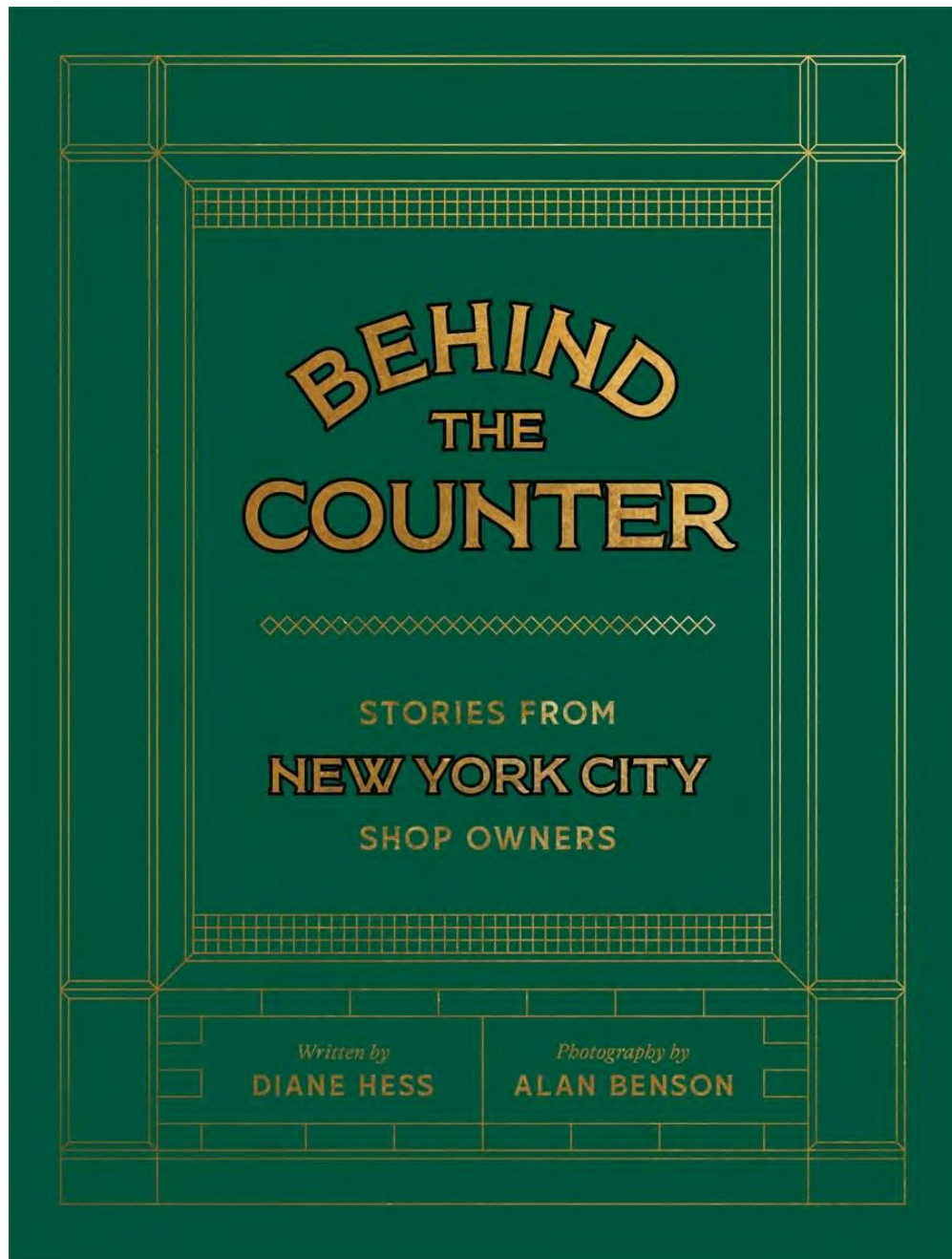
BEHIND THE COUNTER



STORIES FROM
NEW YORK CITY
SHOP OWNERS

Written by
DIANE HESS

Photography by
ALAN BENSON



Behind the Counter

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Photographs by Alan Benson

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Bunn *The Hatmaker*



Like Prince, Madonna, and Beyoncé, Bunn is an artist who requires only one name. He is the “master milliner” and owner of Hats by Bunn, a Harlem institution since the late 1980s.

When I began my interview with Bunn, perched near the window-lit entrance of his store, he cautioned that he might have to slip away if a customer came in. It didn't take long. Shortly after we started speaking, a woman stepped through the door and asked about a hat on display.

Bunn immediately shifted his attention, carefully explaining his hat-making process. Each piece is crafted by hand, a job that takes him roughly three hours to complete. The store owner spoke with patience and enthusiasm, characteristic of his artistry, walking her through the details and options.





years old. In Egypt, where he came from, Jews faced religious persecution in the 1950s. "He wasn't allowed to bring anything with him, except his backpack." When his parents had enough money to buy him a pair of pants for school, they told him to "size up" to make sure they would last. He wore the same Levi's throughout his teenage years, giving them to his daughter when she was a girl. "That was the beginning of my love for denim."

Sonia cherished her father's Levi's, with their patches, stains, and stitches from her grandmother's mending. "There was so much memory in them," says Sonia, who began a vintage collection as a teen. "You are meant to hold onto denim—it gets better with age."

After pursuing a philosophy and fine arts degree at Brooklyn College, Sonia worked for luxury womenswear designer Rosie Assoulin. As a hobby, she painted stripes on the back of her denim collection and marketed the one-of-a-kind pairs online, where they sold instantly. In 2017, she accepted an invitation to paint vintage jeans at a trade show. "Like a classic New Yorker, I snuck in a rack of my own striped jeans." Next thing she knew, Sonia had 200 boutiques asking her for size runs and line sheets. With no clue about either, the husband-and-wife team embarked on a yearlong research and development effort to figure out how to make denim. They saw a gap in the market for 100 percent cotton, durable-quality jeans with a natural, relaxed fit, and based their unique designs on a classic "jeans and white T-shirt" look, their interpretation of the classic American uniform.

In 2019, Still Here debuted with a denim line in Barneys and a wholesale strategy. After Barneys went bankrupt a few months later, the owners kept partnerships with Net-a-Porter, Bergdorf Goodman, and others. But they realized it was critical to have their own physical location. "An average customer tries on ten to 12 pairs of jeans before buying a pair," says Maurice, who studied business management, finance, and psychology at Brooklyn College, and has built five consumer brands. "It was difficult to be a denim brand online only," he adds. In 2022, the Mosseris opened their first store in Nolita, finishing a design and buildout in ten days. They now have locations on the Upper East Side and in Williamsburg.



WHERE DO YOU FIND INSPIRATION FOR NEW COLLECTIONS?

"We draw ideas from vintage pieces, everyday dressing, and the simplicity of children's clothing. Sonia designs based on instinct, the evolution of the brand and, frankly, deadlines. She fills gaps that she finds in her own wardrobe, which brings new styles to life," says Maurice.



he began acquiring books from estates and collectors. "He was a book addict."

Her grandfather worked around the clock, struggling to keep the shop afloat. At one point, he put a cot in the back of the small shop. During the Great Depression, Benjamin fell on hard times. His wife died and he had to put his children in foster care for a time. His son, Fred Bass, returned to work at the store when he was 15, hauling bundles of twine-bound books on the subway.

In 1988, Fred took over and transformed the small used bookshop. He secured review copies of new books and sold them for half price. He also brought in famous authors Kurt Vonnegut, Saul Bellow, Maurice Sendak, and others. Nancy worked with her father for more than 30 years, a privilege she cherishes to this day. "The store is built on three generations of hard work," says Nancy, who is committed to ensuring its future. "People walk through these doors, take a deep breath, and step back in time."

“

*There is the fun
of meandering, a
sensuality of holding
things and the visual
of discovering here.*

”



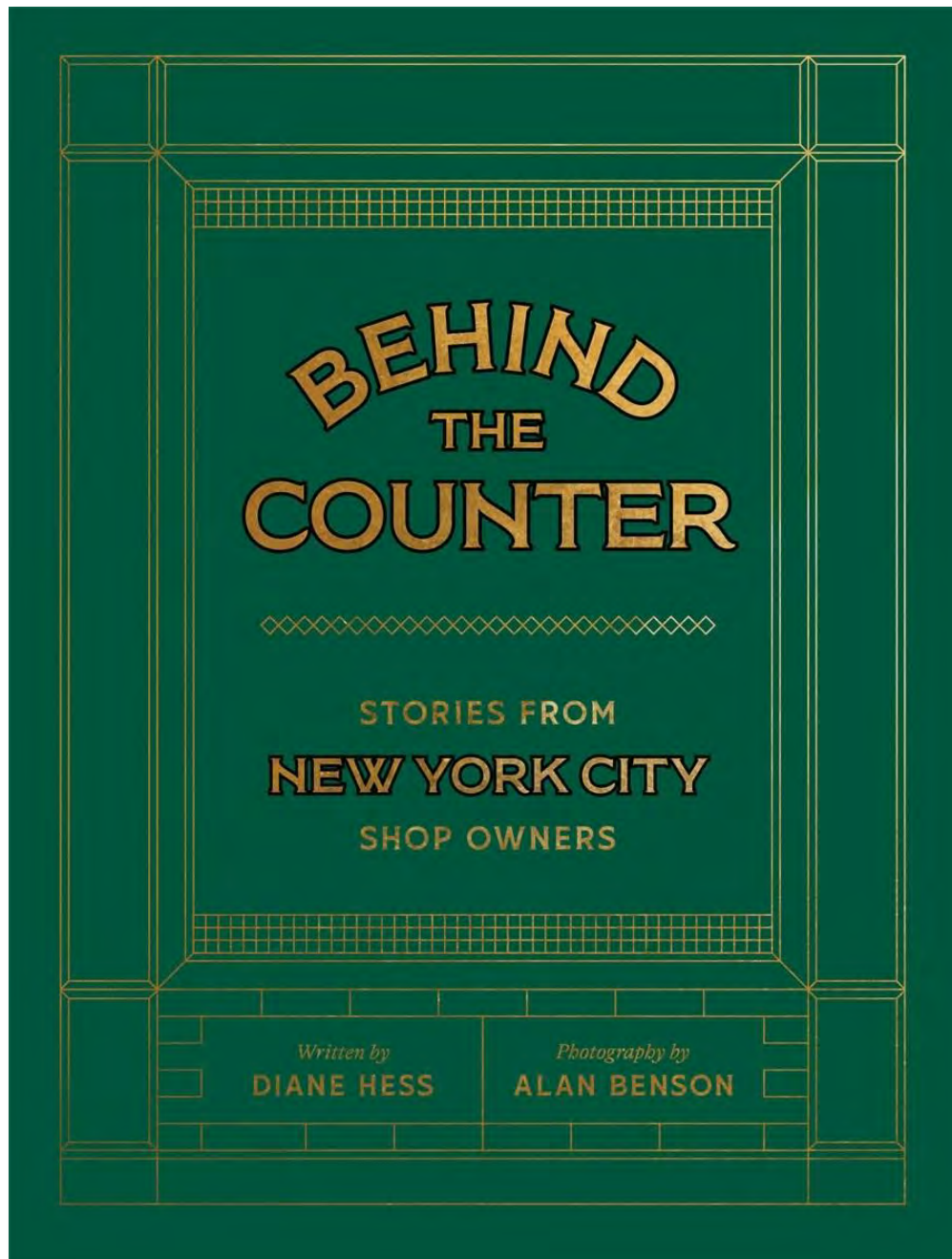
Rudy Pensa *The Maestro*



Born in a suburb of Buenos Aires, Rudy Pensa discovered his passion for music early on. He began studying guitar at the age of seven and, before long, was performing in a band alongside three cousins, which set the stage for a career in music.

"At first I took piano lessons, but my father noticed I was bored," says Rudy, the longtime owner of Rudy's Music on Broome Street in SoHo. "I remember my father taking me to downtown Buenos Aires to get a guitar," he says. "I am sorry I didn't continue with the piano, because it is such a beautiful instrument, but I discovered on that day the love of my life."

Rudy exuded warmth and personality when I met him. He is a people person and quick to connect. Before our interview officially began, the conversation casually drifted to music and some of my favorite singers, including Billy Joel.



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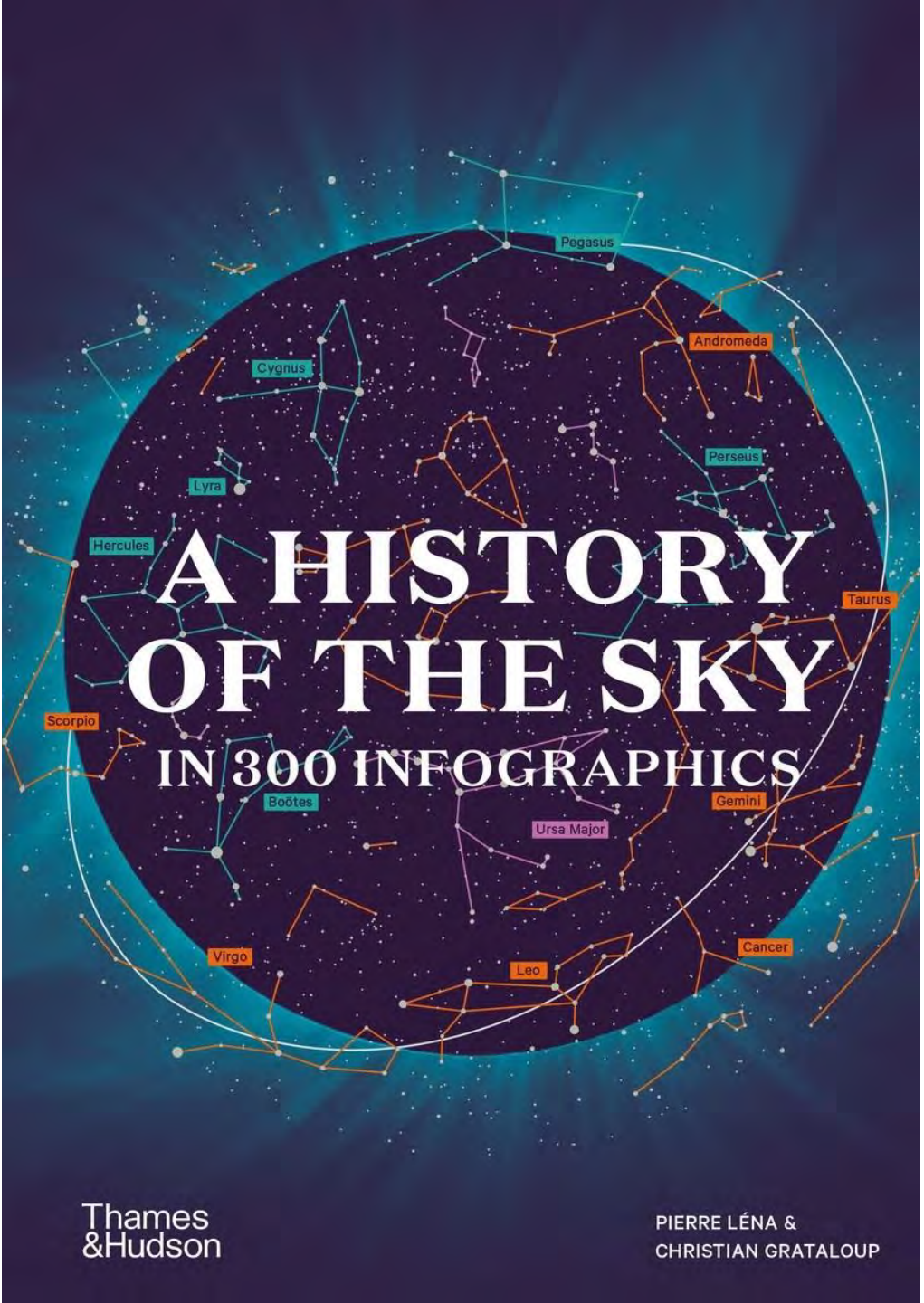
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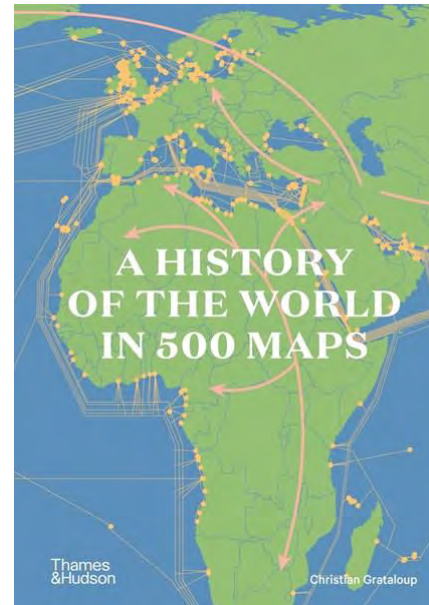


A HISTORY OF THE SKY IN 300 INFOGRAPHICS

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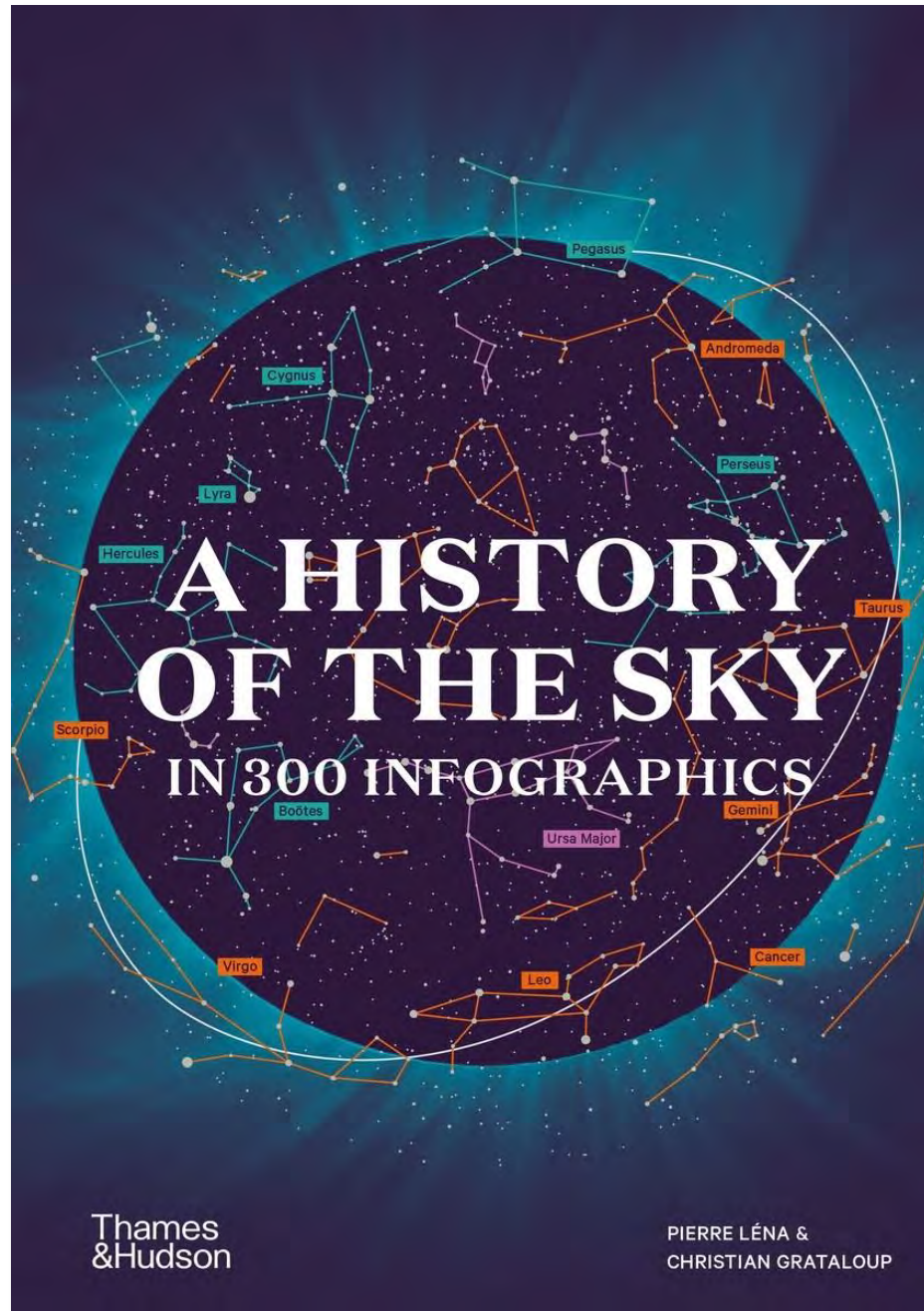
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A History of the Sky in 300 Infographics

Pierre Léna and Christian Grataloup

Trace the history of mankind's perception of the sky and outer space in 300 easy-to-follow maps and cartographics, from the dawn of humanity to the present day.

- For thousands of years, humans have looked to the sky to make sense of the world. Long before astronomy became a formal discipline, observations of the Sun, Moon, planets and stars shaped calendars, navigation and systems of belief across many cultures.
- *A History of the Sky* traces this global history, examining how societies developed the concepts and methods that allowed humanity to interpret the cosmos.
- As with its bestselling companion, *A History of the World in 500 Maps*, the book uses infographics and maps to show how people throughout history have understood the universe and to consider what the future of space exploration might hold.
- An all-encompassing history of the sky and of space in 300 stunning maps and infographics, this book is a wonderful introduction to our understanding of the cosmos.
- All things sky, space, and stars are an endless source of fascination for humankind because of how infinite its mysteries are. To date, humans only have a grasp of a tiny fraction about the subject.

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Humans and gods

When humans first looked up at the sky and the stars, they were faced with a vastness that was so much greater than them and raised profound questions. Astrology, divination, philosophy and religion sought answers to these questions. Where do humans come from? How was the world made? What happens after death? What should we base our morality on? The same universal questions also gave rise to science.

Widespread creation myths* (oral tradition)

- △ Myth that humans originated from the ground
- ▽ Myth that humans originated from the ocean
- ★ Myth that humans originated from the sky

* A single point may refer to several sources inside a small geographical area.

Places of emergence of major contemporary faiths

- | | |
|----------------|------------------|
| Ⓜ Judaism | ✠ Zoroastrianism |
| ✠ Christianity | Ⓜ Confucianism |
| Ⓜ Islam | Ⓜ Taoism |
| Ⓜ Hinduism | Ⓜ Sikhism |
| Ⓜ Buddhism | Ⓜ Jainism |
| Ⓜ Shinto | |

Ⓜ Greco-Roman polytheism, source of many astronomical names

Reaching for the heavens

Every continent has its own myths that seek to explain how humans came into existence. Some say that we came from the sky, others from the Earth, or even from the sea. These myths are often found in the stories and foundational texts of religions; however, access to the spiritual is not reserved for their believers alone. With varying degrees of explicitness, many religions incorporated the sky into their beliefs. It was the home of the gods in Greek and Roman culture. It is where the souls of the dead go, to be rewarded for their life on Earth. It communicates with humans to guide or punish them. An image of stability, eternity and infinity, the sky is the epitome of unachievable perfection and creative omnipotence. It goes beyond anything our minds can conceive of, a concept that is called transcendence.



Knowledge of the sky is power: 4,000 BCE to the present day

For forty centuries, understanding the sky has been a source of power for those who study the heavens, as well as for rulers. Observing and predicting changes in the sky, giving structure to space and time based on celestial events, creating shared points of reference, or even – in the 20th century – going to space are just a few aspects of this power.

Observing and predicting

The regularity of celestial phenomena means that they can be predicted, which is useful for agriculture as well as science. Irregular events, such as eclipses or comets, must not be allowed to catch those in power off guard.

Structuring time and space

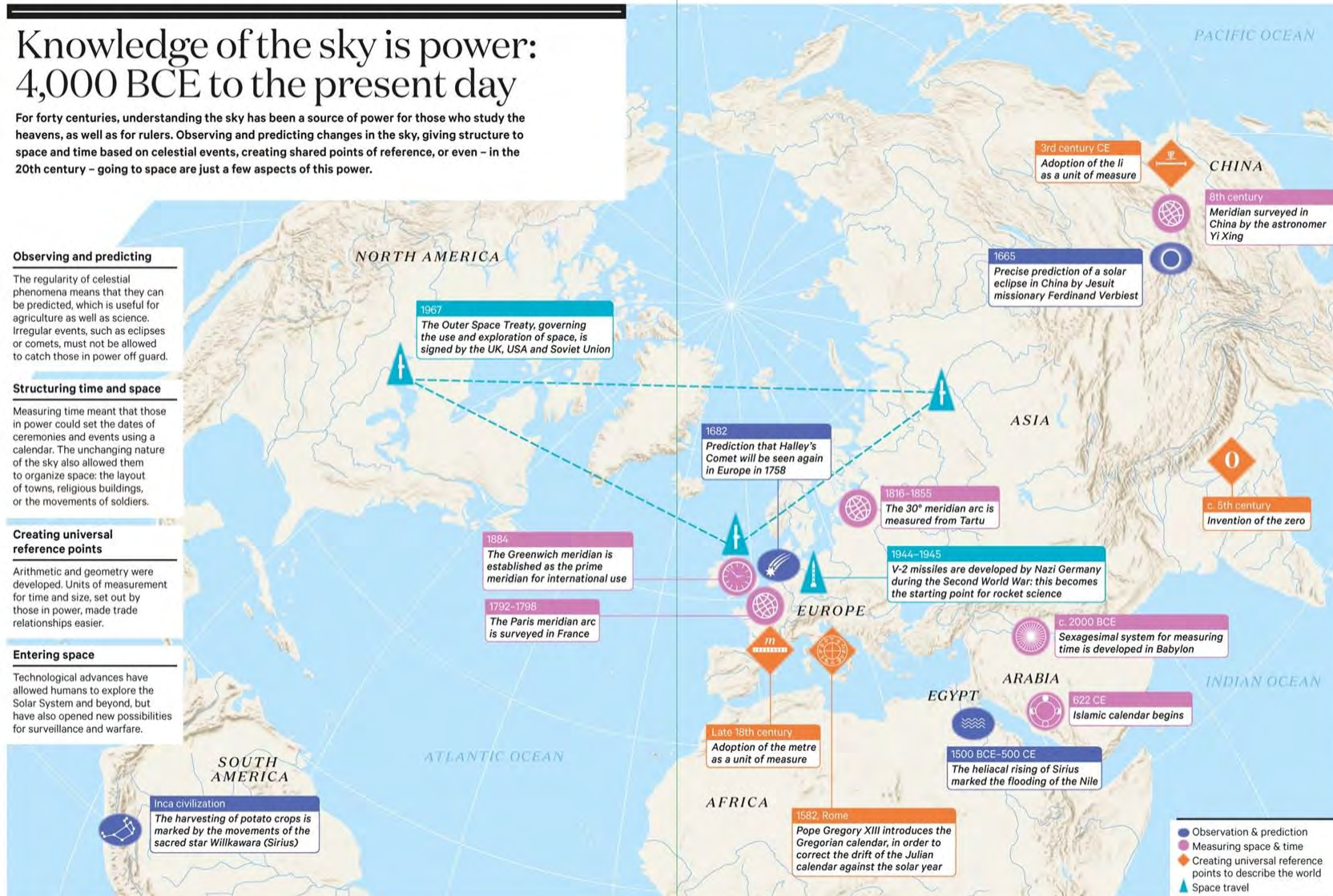
Measuring time meant that those in power could set the dates of ceremonies and events using a calendar. The unchanging nature of the sky also allowed them to organize space: the layout of towns, religious buildings, or the movements of soldiers.

Creating universal reference points

Arithmetic and geometry were developed. Units of measurement for time and size, set out by those in power, made trade relationships easier.

Entering space

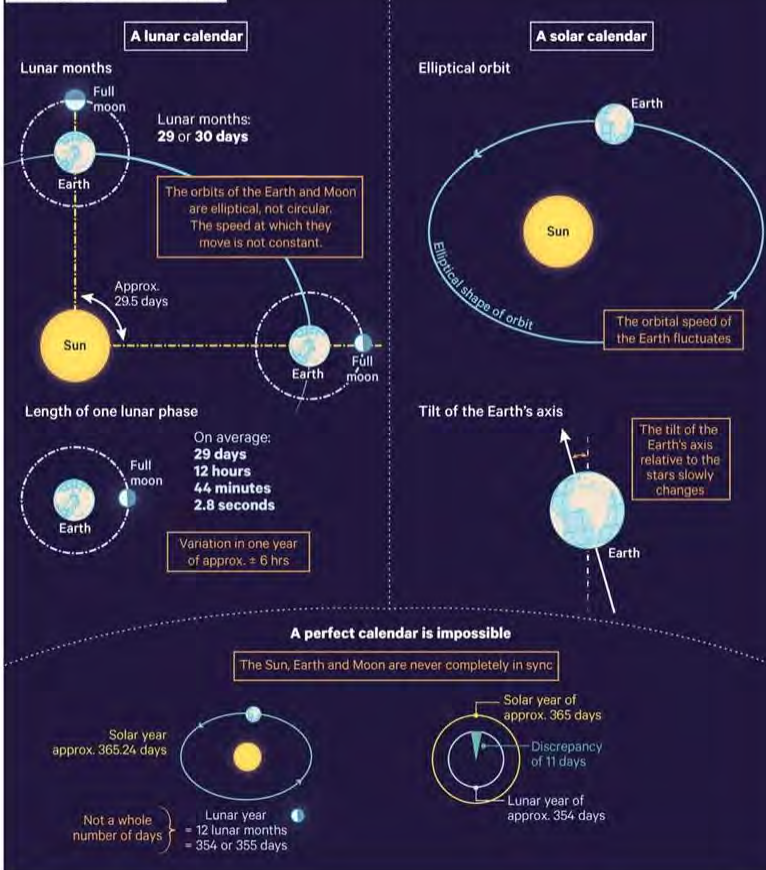
Technological advances have allowed humans to explore the Solar System and beyond, but have also opened new possibilities for surveillance and warfare.



Calendars

Western societies have imposed a linear concept of time on much of the rest of the world. Most ancient societies, however, lived according to cycles of shorter duration. The choice of where to begin counting calendar years is purely cultural. Using the supposed date of Christ's birth, as proposed in the 6th century by Dionysius Exiguus, made it possible to assign numbers to the years. It should be noted that the concept of zero did not exist in the West at that time.

Defining a year can be difficult



1 January 2025 in different calendars

Calendars in use around the world

Gregorian • 1 January 2025
(starting point: the birth of Christ)

Julian • 19 December 2024
(starting point: the birth of Christ)

Hijri (Islamic) • 1 Rajab 1446
(starting point: the Hijra)

Hebrew • 1 Tevet 5785
(starting point: creation of the world, according to the Torah)

Chinese • 2nd day of the 12th month of the year Jia Chen
(starting point: start of the reign of the Yellow Emperor)

Julian day (used in astronomy) • Day number 2,460,677
(starting point: 1 January in the year 4713 BCE)

Calendars no longer in use

Babylonian • 20th day of the 9th month of the year 2773
(starting point: beginning of the reign of the Babylonian king Nabonassar, on 26 February 747 BCE)

Ancient Rome • 14th day before Kalends of January 2778
(starting point: the foundation of the city of Rome)



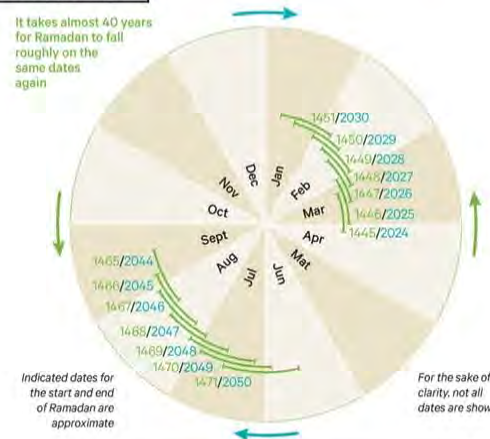
If astronauts were to spend several months on the surface of Mars, what would their calendar be like?
Answer on page 225

The date of Easter



The date of Ramadan

It takes almost 40 years for Ramadan to fall roughly on the same dates again



Hijri (Islamic) calendar: 354 or 355 days a year

1445 Year → Dates of Ramadan (the 8th month)

Gregorian calendar: 365 or 366 days a year

2024 Year → Movement of time in the course of a year

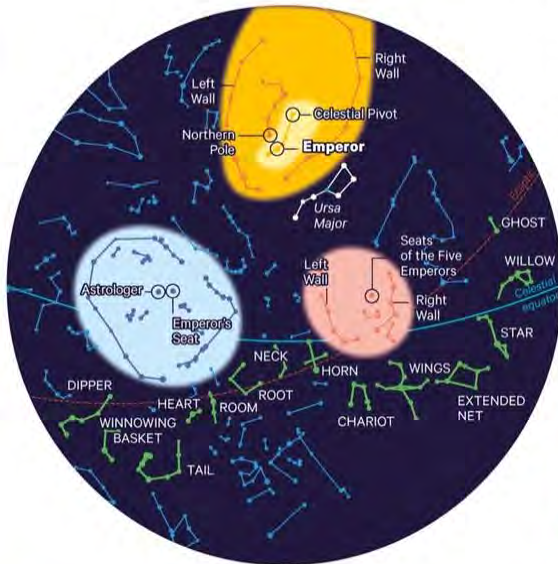
Oct. Month → Shift in the dates of Ramadan ($\approx$ 10 or 11 days a year)

A multitude of calendars

Different civilizations invented their own calendars, sometimes based on the Moon and sometimes based on the Sun or on other celestial bodies. Introduced by Pope Gregory XIII in 1582, the Gregorian calendar is a solar calendar that includes leap years. While it is the main international calendar in use today, other calendars are also still used, for religious reasons (the Julian calendar by Orthodox Christians, the Hijri calendar by Muslims) or cultural reasons (the Chinese calendar). Others serve a technical purpose, like the calendar of Julian Days. Used to date astronomical events, this daily calendar makes calculations involving dates easier because it does not rely on complex calendar cycles, such as the uneven lengths of months or leap years.

China: the 'Mandate of Heaven'

The origins of Chinese culture can be traced back to the mythical Huangdi, the 'Yellow Emperor', in around 2600 BCE. Later, a unified empire emerged under the Qin dynasty in 220 BCE. Over the next two thousand years, it expanded to form a vast empire that was to some extent cut off from the rest of the world. In Chinese philosophy, the 'Mandate of Heaven' was granted to political rulers and shaped a vision of the sky and the interdependence of all elements of reality. Thinking philosophically and classifying, measuring and recording phenomena were integral to this conception of the world.

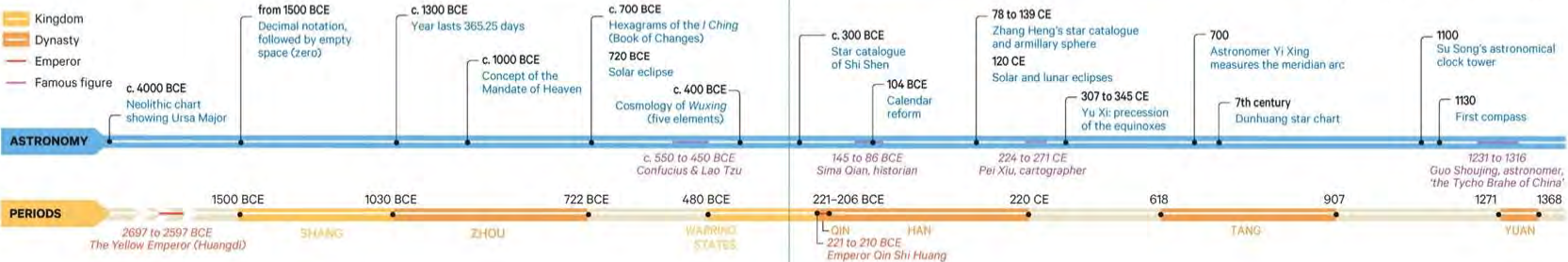


The cosmic order

The structure of society, which revolved around the Emperor, was projected onto the sky. The 'mansions' (positions) occupied by the Moon were used for divination. The position of the stars relative to the celestial equator was noted, although the planets were of little interest. Interpreting the sky meant decoding its intended message for society. Understanding this message was considered vital to avert potential disasters.



Forbidden Enclosure
Imperial Family
Supreme Palace
Heavenly Market
Lunar Mansions (positions of the Moon)



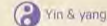
The Chinese calendar cycle

12 Earthly Branches

- Rat (yang)
- Ox (yin)
- Tiger (yang)
- Rabbit (yin)
- Dragon (yang)
- Snake (yin)
- Horse (yang)
- Goat (yin)
- Monkey (yang)
- Rooster (yin)
- Dog (yang)
- Pig (yin)

10 Heavenly Stems

- Wood (yin)
- Wood (yang)
- Fire (yin)
- Fire (yang)
- Earth (yin)
- Earth (yang)
- Metal (yin)
- Metal (yang)
- Water (yin)
- Water (yang)



A dual numbering system

A yang Heavenly Stem can only be linked to a yang Earthly Branch. The same is true of yin.

60 combinations

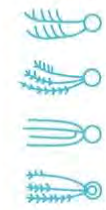
Sexagenary cycle

1	1984	2	1985	3	1986	4	1987	5	1988	6	1989
7	1990	8	1991	9	1992	10	1993	11	1994	12	1995
13	1996	14	1997	15	1998	16	1999	17	2000	18	2001
19	2002	20	2003	21	2004	22	2005	23	2006	24	2007
25	2008	26	2009	27	2010	28	2011	29	2012	30	2013
31	2014	32	2015	33	2016	34	2017	35	2018	36	2019
37	2020	38	2021	39	2022	40	2023	41	2024	42	2025
43	2026	44	2027	45	2028	46	2029	47	2030	48	2031
49	2032	50	2033	51	2034	52	2035	53	2036	54	2037
55	2038	56	2039	57	2040	58	2041	59	2042	60	2043

Example:
From 29 January 2025
Yin Wood Snake

Disorder: comets and divination (according to a Han record)

Wars, notable harvests, etc.



Wars, famines, etc.

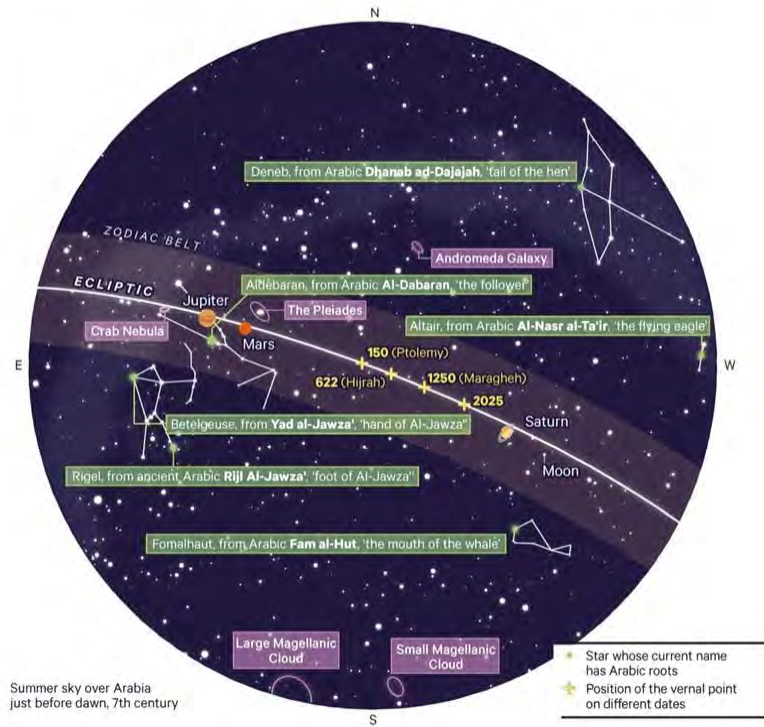


Heaven's order on Earth

As early as 2000 BCE, turtle shells were used in divination; around 1200 BCE, a writing system was invented that was used to transcribe observations of the sky. A hierarchical, organic and impersonal concept of the universe developed. In infinite space, every phenomenon, whether earthly or heavenly, human or otherwise, was connected: this vision, set out by the moral philosopher Confucius and the cosmology of Lao Tzu, proved an enduring one. The Emperor was the Son of Heaven and received his mandate from it, to establish order on Earth as in the heavens. Calendars, which were regularly improved, and a system of arithmetic, based on a double numbering system using 10 and 12, reflected this heavenly order. Civil servants drew up maps, observed the sky, noted and interpreted phenomena such as eclipses and sunspots, comets and new stars, and recorded measurements. The planets were associated with the five elements (wood, water, fire, earth and metal).

Islam and astronomy

From 710, a new empire began to spread, from the borders of India to Spain, stretching as far as the southern Mediterranean. First Damascus, then Baghdad were the capitals where Islamic culture flourished. Rulers supported astronomers in their quest to understand the sky, as this was necessary for the practice of Islam, the shared faith of these nations. Astronomical writings from Babylon, Greece and India were translated, inspiring scholars for the next three centuries, and leading to the development of new mathematical principles.

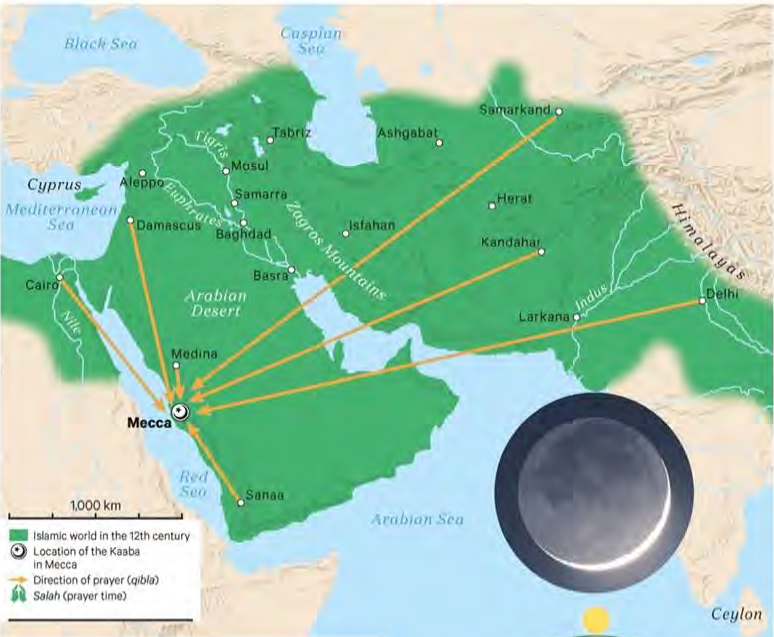


Summer sky over Arabia just before dawn, 7th century

Star names with Arabic origins

Drawing on Ptolemy's star catalogue, Al-Sufi published *The Book of Fixed Stars* (964) in Isfahan. He and his successors named 160 stars, most of which are still known by the same names today. He was the first to mention the swathe of light (nebula) in the constellation of Andromeda, as well as the Large

Magellanic Cloud, which can easily be seen on the southern horizon from south Arabia. He wrote about the angle between the celestial equator and the ecliptic (obliquity). The supernova of 1006 was described by others, and in 1054, the Crab Nebula supernova was recorded by Christian physician Ibn Butlan.



Understanding the sky: a Muslim requirement

Although astrology was a controversial driving force behind the study of the skies, the practice of Islam played a more important role. Muslims must face the holy city of Mecca when praying, so they need to know which direction (qibla) it is in. This requires knowledge of cartography, longitude and latitude. The times of the five daily prayers (salat) are determined by the movement of the Sun from its rising to dusk, calculated by measuring the length of shadows. In the Islamic calendar, the first day of the month is the one in which the smallest crescent moon can be seen in the west, just after the new moon. It is sometimes difficult to determine this, which can lead to a discrepancy between local calendars. Ramadan (the month of fasting) is the ninth month, and its start date must be accurately determined. These everyday needs drove the work of astronomers, who developed mathematics and studied shapes drawn on a sphere. Al-Khwarizmi (whose name is the origin of the word 'algorithm') invented algebra (al-jabr, 'transposition') to solve problems as wide-ranging as inheritance, land surveying and the motion of celestial bodies. The sample problem (right) was originally expressed in words, as mathematical symbols first appeared in the West in the 16th century.



An algebra problem of inheritance

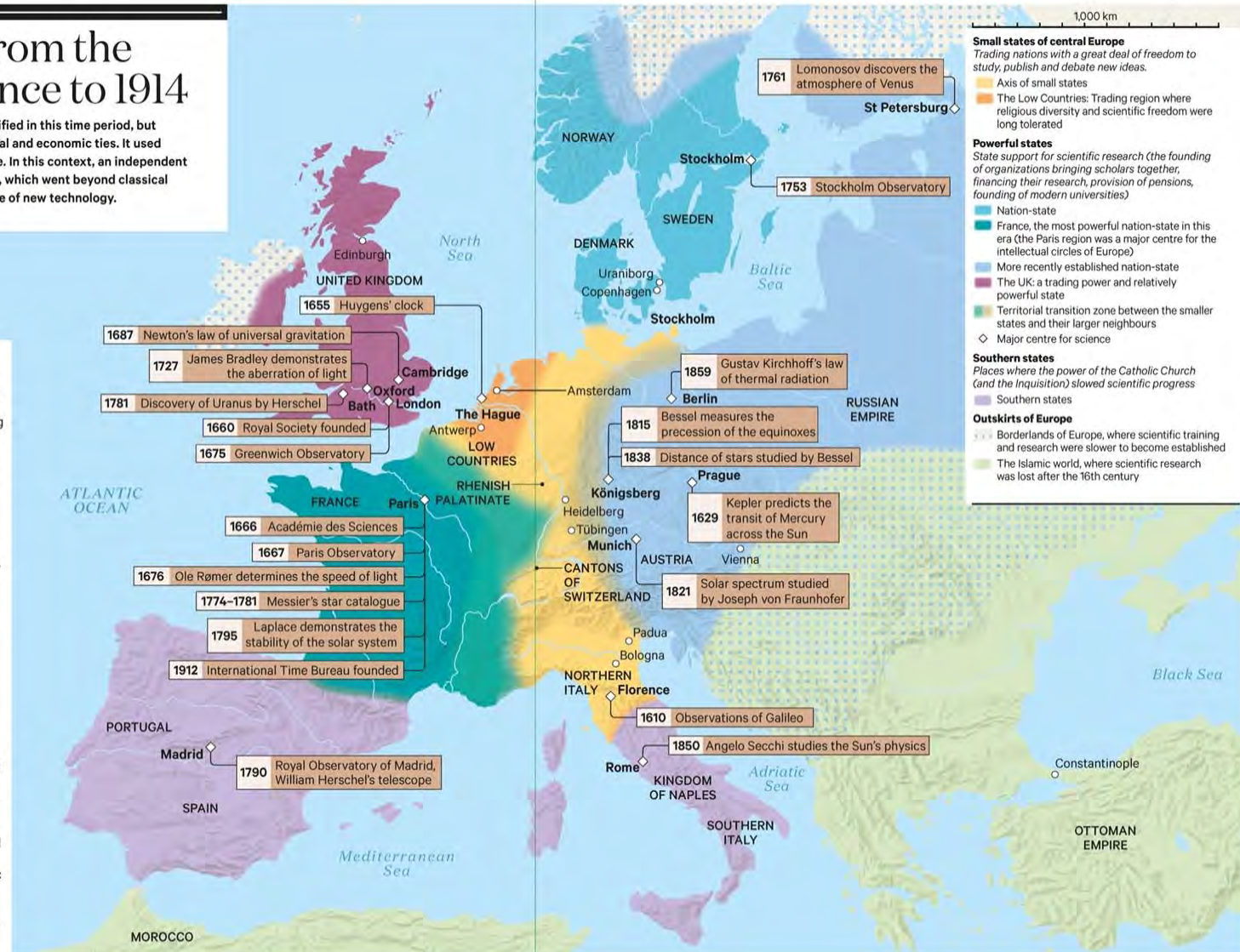
A woman dies, leaving a husband, one son and three daughters. She leaves $\frac{1}{8} + \frac{1}{7}$ of everything she owns to a stranger. This inheritance is allocated first. The law then assigns a quarter of what's left to her husband, and the rest to her children, with a son getting twice as much as a daughter. How should the inheritance be divided up? The solution to this problem from Al-Khwarizmi's book is given on p. 225.

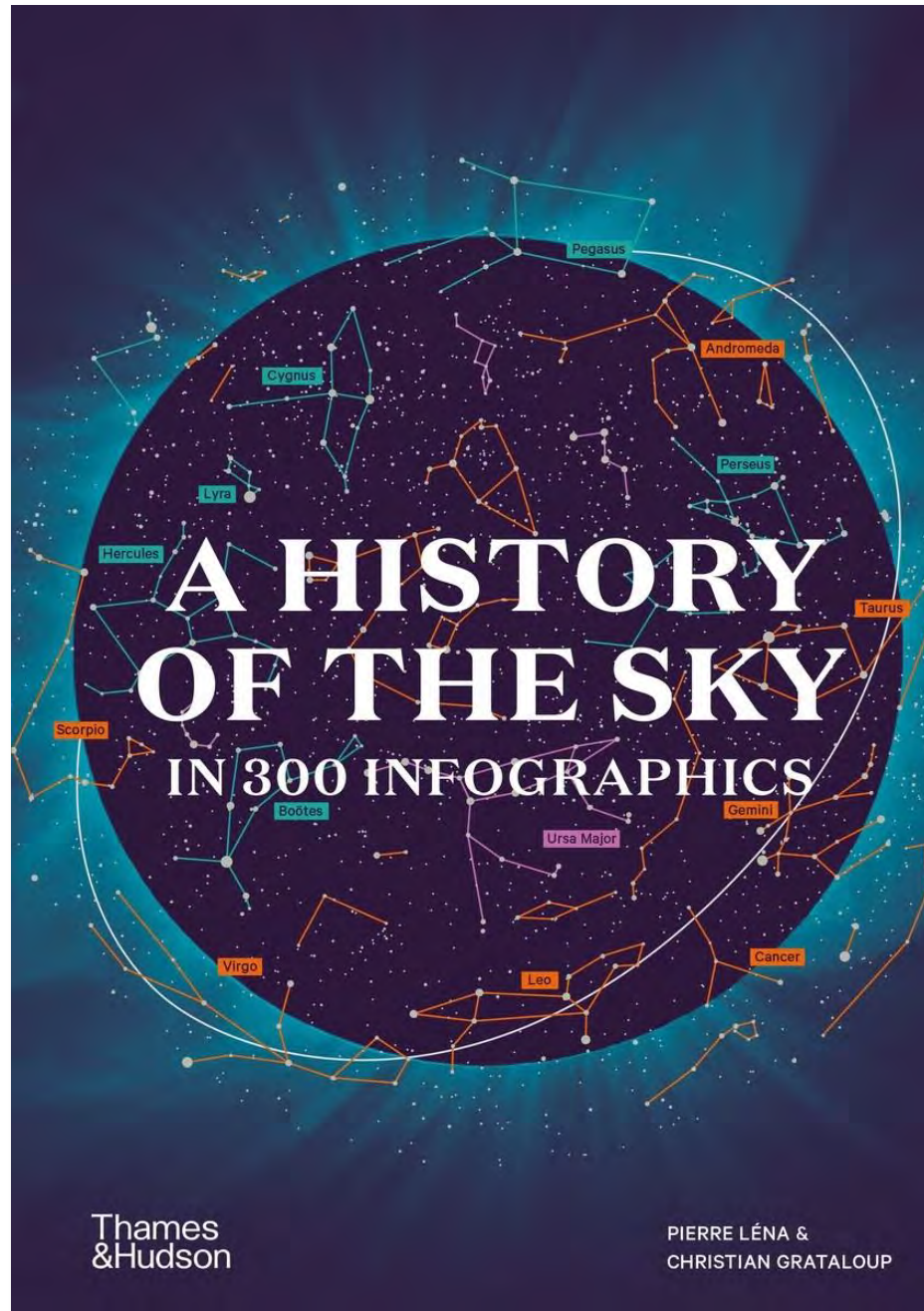
Europe from the Renaissance to 1914

Europe was not politically unified in this time period, but its countries had close cultural and economic ties. It used globalization to its advantage. In this context, an independent science of the sky developed, which went beyond classical scholarship and made use of new technology.

A new science of the sky

European humanism, which drew on ancient texts, notably the work of Claudius Ptolemy, transformed our understanding of the sky, which up until then had been shared throughout the west of the Old World. Long-distance voyages made Europeans aware of a larger sky and demanded a greater understanding of celestial markers for the purposes of navigation. Advances in optics, timekeeping and calculation techniques, as well as increasing freedom from religious control, led to the development of science. The community of intellectuals across Europe, which had already been strong in the Middle Ages, grew stronger, although there was some competition between nations. The most powerful nation-states in the West transformed ancient universities, founded new institutions (academies, learned societies) and funded increasingly expensive equipment (observatories) and scientific expeditions. In the late 19th century, this scientific community spread across the Atlantic before becoming globalized in the 20th century.





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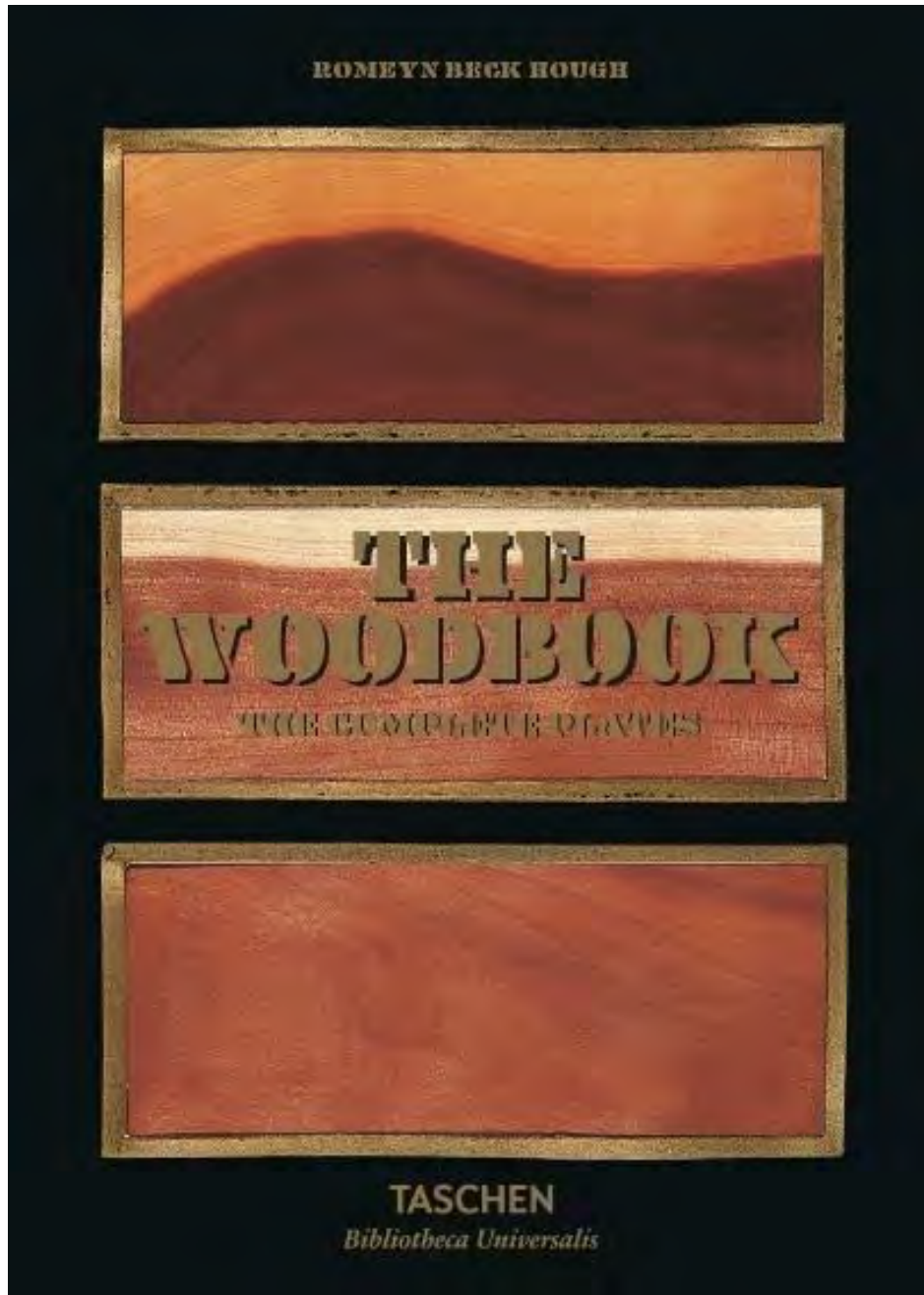
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THE WOODBOOK

THE COMPLETE PLATES

Romeyn B. Hough, Klaus Ulrich Leistikow

A thorough facsimile reproducing all pages from the original volumes of Romeyn Beck Hough's *American Woods*, an indispensable reference work of breathtaking beauty that set the standard for the study of wood. In this edition, each specimen is broken down in three cross-section cuts, revealing its unique characteristics, grain, colours, and texture.

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- *The Woodbook* reproduces, in painstaking facsimile, all of the specimen pages from the original volumes; for this purpose, TASCHEN obtained an extremely rare original set of volumes in very good condition, with minimal damage to the wood cuts.
- Arranged in alphabetical order, each tree is broken down into three different cross-section cuts of wood (radial, horizontal, and tangential), demonstrating the particular characteristics of the grain and the wealth of colours and textures to be found among the many different wood types.
- Also included in this special edition are lithographs by Charles Sprague Sargent of the leaves and nuts of most trees, as well as texts explaining each tree's geographical origins and physical characteristics.

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TASCHEN

C | CYPRESS FAMILY

Eastern Red Cedar, Pencil Cedar

FAMILIE DER ZYPRESSENGEWÄCHSE
Bleistiftholz

FAMILLE DU CYPRÈS
Genévrier de Virginie, Cèdre rouge (Canada)

CUPRESSACEAE
Juniperus virginiana L.



Description: Commonly 40 to 50 ft. (12 to 15 m) high but exceptionally twice that height, and 2 to 3 ft. (0.6 to 0.9 m) in diameter. With buttresses at the base of the trunk. Fibrous bark separating into long, narrow strips.

Habitat: Dry, gravelly slopes, rocky ridges, and less often good soils in the lowlands. Sand hills on the coast, cliffs on the coast of New England. Withstands the wind, even near the ocean (salt spray). (North-)Eastern North America.

Wood: Light and aromatic; very durable. Purple-red.

Use: Especially for mothproof cupboards, pencils, fence posts, etc. The berry-like fruit is used in cooking and for medicinal purposes.

Beschreibung: Gewöhnlich 12 bis 15 m hoch, ausnahmsweise aber doppelt so hoch bei 0,6 bis 0,9 m Durchmesser. Mit Wurzelanläufen an der Stammbasis. Faserige Borke mit längs abblätternden Streifen.

Vorkommen: Trockene, kiesige Hänge, Felskanten und weniger häufig gute Böden im Flachland. Sandhügel an der Küste, Klippen der Küste Neuenglands. Widersteht dem Wind auch nahe dem Ozean (Salzgisch). (Nord-) Östliches Nordamerika.

Holz: Leicht und duftend; sehr haltbar. Purpurrot.

Nutzung: Vorzugsweise für mottendichte Schränke, Bleistifte, Zaunpfähle usw. Die (Schein-) Beeren eignen sich als Küchengewürz und für medizinische Zwecke.

Description: arbre s'élevant d'ordinaire entre 12 à 15 m mais qui peut atteindre quelquefois le double de cette hauteur. Tronc de 0,6 à 0,9 m de diamètre, armé de contreforts à la base. Ecorce fibreuse pelant en longues lanières.

Habitat: pentes sèches graveleuses, arêtes rocheuses et, moins souvent, sols favorables de plaine. Dunes et écueils sur la côte de la Nouvelle-Angleterre. Résiste au vent même à proximité de l'océan (embruns). On le trouve dans le (nord-)est de l'Amérique du Nord.

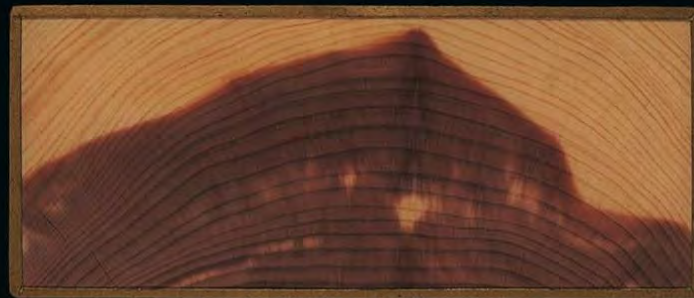
Bois: léger et odorant; très durable. Rouge pourpre.

Intérêts: utilisé de préférence pour la fabrication d'armoires à linge (l'odeur du bois éloigne les mites), de crayons, de pieux de clôtures etc. Les galbules, appelées à tort « baies », sont utilisées en médecine et comme condiment.

Red Cedar,

Savin,

Pencil Cedar.



TRANSVERSE SECTION.



RADIAL SECTION.



TANGENTIAL SECTION.

Gen. Virginischer Wachholder. Fr. Genevrier. Sp. Sabina.

E | ELM FAMILY

Red Elm, Slippery Elm

FAMILIE DER ULMENGEWÄCHSE

Rot-Ulme

FAMILLE DE L'ORME

Orme rouge, Orme gras (Canada)

ULMACEAE

Ulmus rubra Muhl.

Syn.: *U. fulva* Michx.



Description: 65 to 75 ft. (20 to 23 m) high and 2 to 3 ft. (0.6 to 0.9 m) in diameter. When standing alone, the trunk soon divides. Inner bark pleasantly scented, containing mucilage (hence "slippery"). Leaves larger and rougher in comparison with the otherwise similar White Elm.

Habitat: Mainly on rich lowland soils, riverbanks. Found with the Burr Oak and Swamp White Oak, the Black Maple, Silver Maple and Red Maple, Mississippi Hackberry, etc. In addition, but smaller growing, on rocky ridges and slopes in eastern North America.

Wood: Heavy, tough, strong, and very close-grained; durable in the ground, easy to split when fresh. Heartwood dark brown or red; sapwood thin and paler.

Use: For fence posts, railway sleepers, thresholds of doorways, cart wheels, agricultural implements. Inner bark used medicinally, but also nutritious.

Beschreibung: 20 bis 23 m hoch bei 0,6 bis 0,9 m Durchmesser. Wenn freistehend, mit früh geteilten Stämmen. Innere, wohlriechende Rinde schleimig („slippery“). Laub größer und rauer als bei der sonst ähnlichen Weiß-Ulme.

Vorkommen: Vorzugsweise nährstoffreiche Flachlandböden, Flussufer. Zusammen mit Großfrüchtiger Eiche und Sumpf-Weiß-Eiche, dem Schwarz-Ahorn, Silber-Ahorn und Rot-Ahorn, Mississippi-Zürgelstrauch u. a. Außerdem, aber kleiner, auf Felsgraten und Hängen im östlichen Nordamerika.

Holz: Schwer, zäh, fest und mit sehr feiner Textur; dauerhaft im Boden, leicht zu spalten, wenn frisch. Kern dunkelbraun oder rot; Splint dünn und heller.

Nutzung: Für Zaunpfähle, Bahn- und Türschweller, Wagenräder, Ackergerät. Innere Rinde medizinisch genutzt, aber auch nahrhaft.

Description: de 20 à 23 m de hauteur sur un diamètre de 0,6 à 0,9 m. Développe très tôt des tiges distinctes s'il pousse isolément. Ecorce interne mucilagineuse («slippery»), dégageant une odeur agréable. Semblable à l'orme d'Amérique, hormis par son feuillage qui est plus grand et plus rugueux.

Habitat: préfère les sols riches de plaine et les berges de cours d'eau, en compagnie du chêne à gros fruits, du chêne bicolore, des érables noir, argenté et rouge, du micocoulier du Mississippi etc. Se rencontre aussi sur les pentes et les arêtes rocheuses de l'est de l'Amérique du Nord, mais dans ce cas plus petit.

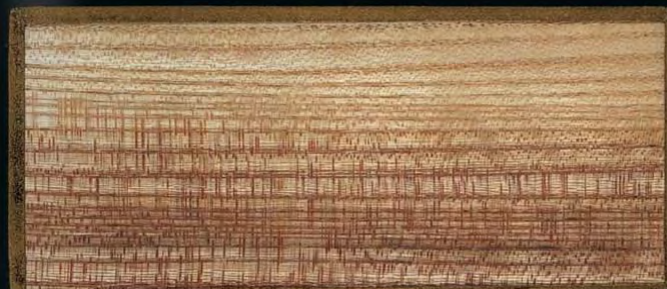
Bois: lourd, tenace et résistant, à grain très fin; durable sur pied. Frais, facile à fendre. Bois de cœur brun foncé ou rouge; aubier fin et clair.

Intérêts: utilise pour fabriquer des pieux de clôtures, des traverses de chemin de fer, des seuils de portes, des roues de charrettes et des instruments aratoires. Ecorce interne employée en médecine, mais aussi comestible.

Slippery Elm, Ped Elm, Moose Elm.



TRANSVERSE SECTION.



RADIAL SECTION.



TANGENTIAL SECTION.

Sei. Rothe Ulme.

Sp. Olme colorado.

Orme gras.

L | LEGUME FAMILY

Mesquite, Honey Locust

FAMILIE DER SCHMETTERLINGSBLÜTLER,
LEGUMINOSEN
Mesquitebaum

FAMILLE DU LÉGUME OU DES LÉGUMINEUSES
Prosopis commun, Baya hon

LEGUMINOSAE
Prosopis juliflora (Sw.) DC.



Description: Occasionally 40 to 50 ft. (12 to 15 m) high; 2 ft. (0.6 m) in diameter. Trunk usually only 8 to 10 ft. (2.5 to 3 m) high; 5 to 9 in. (0.12 to 0.25 m) in diameter. A most attractive tree under good conditions, usually a shrub. Irregular, crooked branches arise from near the base. Roots may go down 40 to 50 ft (12 to 15 m).

Habitat: Sheltered river valleys with high water table. Rich prairie; survives annual burning. Dry, rocky hills. Sandy and saline lowland and drifting dunes. Hardy. Unsurpassed resilience. Range extends from South to Central America and into southern North America.

Wood: Heavy, hard, not very strong, coarse-grained; almost indestructible in the ground. Heartwood deep dark brown, sometimes red; sapwood thin, pure yellow.

Use: Main timber of the first settlers. Fence posts, railroad sleepers. Furniture, lumber machinery, heavy wheels, road surfacing, firewood, and charcoal. Not suitable for steam generation because of the high tannin content.

Beschreibung: Gelegentlich 12 bis 15 m hoch bei 0,6 m Durchmesser. Stamm meist nur 2,5 bis 3 m hoch bei 0,12 bis 0,25 m Durchmesser. Bei günstigen Bedingungen ein recht ansehnlicher Baum, meist ein Strauch. Nahe dem Boden in unregelmäßig hakenförmige Äste geteilt. Tiefwurzler bis 12 oder 15 m im Boden.

Vorkommen: Windgeschützte Flussniederungen mit hohem Grundwasserstand. Reiche Prärien; durch jährliche Brände nicht zu vertreiben. Trockene, felsige Hügel. Sandige und salzhaltige Niederungen und Wälder. Frostfest. Unübertroffene Überlebensfähigkeit. Von Süd- und Mittelamerika bis ins südliche Nordamerika verbreitet.

Holz: Schwer, hart, nicht sehr fest und von grober Textur; fast unzerstörbar im Boden. Kern kräftig dunkelbraun, manchmal rot; Splint dünn, reingelb.

Nutzung: Hauptbaumholz der ersten Siedler. Zaunpfähle, Eisenbahnschwellen. Möbel, Holzfallmaschinen, schwere Räder, Straßenpflaster, Brennholz und Holzkohle. Wegen des hohen Tanningehalts nicht zur Dampferzeugung.

Description: parfois 12 à 15 m de hauteur sur un diamètre de 0,6 m. Tronc de 2,5 à 3 m de haut en général sur un diamètre de 0,12 à 0,25 m. Bel arbre dans des conditions favorables, buisson la plupart du temps. Ramifié dès la base, avec des branches en forme de crochet irrégulier. Racine pivotante s'enfonçant jusqu'à 12 ou 15 m dans le sol.

Habitat: lits de basses terres abrités du vent et à haut niveau phréatique. Riches prairies; résiste aux feux annuels. Collines rocheuses sèches. Zones basses et dunes mouvantes sablonneuses et salées. Supporte le gel. Capacité à survivre inégalable. Croit de l'Amérique du Sud au sud de l'Amérique du Nord.

Bois: lourd, dur, peu résistant et à grain grossier; presque imputrescible sur pied. Bois de cœur d'un brun foncé intense, parfois rouge; aubier mince d'un jaune pur.

Intérêts: bois de construction des premiers colons. Pieux, traverses de chemin de fer, meubles, machines pour l'abattage du bois, lourdes roues, pavages, combustible et charbon de bois. Impropre à la production de vapeur de par sa haute teneur en tannin.

Mesquit, Mesquite, Honey Pod.



TRANSVERSE SECTION.



RADIAL SECTION.



TANGENTIAL SECTION

Ger. Honighülse.

Fr. Cosse de Miel.

Sp. Algaroba.

R | ROSE FAMILY

Oregon Crab Apple

FAMILIE DER ROSENGEWÄCHSE

Oregon-Holzapfel

FAMILLE DE LA ROSE

Pommier du Pacifique, Pommier de l'Oregon

ROSACEAE

Malus fusca (Raf.) C. K. Schneid.

Syn.: *Pyrus rivularis* Dougl. ex Hook.



Description: 30 to 40 ft. (9 to 12 m) high and 12 to 18 in. (0.3 to 0.45 m) in diameter; often also as many-branched shrub. Bark thin, with thin pale red-brown scales on the surface. Leaves ovate-lanceolate, serrated, often three-lobed; dark green above, hairy beneath. Flowers in clusters on long, thin stalks. Fruit yellow-green or pale yellow with red marks, oblong-ovoid with thin, dry flesh and a pleasant, rather sour flavor.

Habitat: Usually on deep, rich soils near rivers, often forming rather extensive, impenetrable thickets. Coastal states of Pacific North America.

Wood: Heavy, hard, silky-sheened, and very close-grained; polishable. Heartwood pale brown with red tinge; sapwood thick (25 to 30 annual rings), pale. Many obvious medullary rays.

Use: Mallets, tool handles, machine mountings. Fruits collected and consumed by American Indians.

Beschreibung: 9 bis 12 m hoch bei 0,3 bis 0,45 m Durchmesser, oft auch als vielstämmiger Strauch. Borke dünn, an der Oberfläche mit dünnen, hell rotbraunen Schüppchen. Blätter oval-lanzettlich, gesägt, oft dreilappig. Oberseite dunkelgrün, Unterseite behaart. Blüten in Büscheln auf langen dünnen Stielen. Frucht gelbgrün oder hellgelb mit rotem Fleck, oval-länglich mit dünnem, trockenem Fleisch, von angenehm säuerlichem Geschmack.

Vorkommen: Gewöhnlich in tiefgründigen, reichen Böden an Flüssen, oft undurchdringliche Dickichte erheblichen Ausmaßes bildend. Küstenstaaten im pazifischen Nordamerika.

Holz: Schwer, hart, seidig und mit sehr feiner Textur; polierfähig. Kern hellbraun mit roter Tönung; Splint dick (25 bis 30 Jahresringe), heller. Zahlreiche deutliche Markstrahlen.

Nutzung: Holzhämmer, Werkzeuggriffe, Halterungen für Maschinen. Die Früchte werden von den Indianern gesammelt und verzehrt.

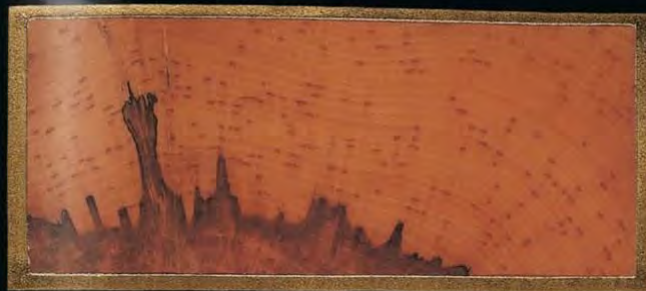
Description: 9 à 12 m de hauteur sur un diamètre de 0,3 à 0,45 m, souvent aussi sous forme de buisson à tiges nombreuses. Ecorce mince, recouverte de fines écailles brun rouge clair. Feuilles ovales-elliptiques, dentées, souvent trilobées, vert foncé dessus, pubescentes au revers. Fleurs disposées en touffes sur de longs pédoncules. Fruits vert jaune ou jaune clair taché de rouge, ovoïdes; chair sèche, agréablement acide.

Habitat: d'ordinaire dans des sols riches et profonds près des cours d'eau, souvent en vastes taillis impénétrables. Croît dans les Etats sur la côte pacifique de l'Amérique du Nord.

Bois: lourd, dur, satiné et à grain très fin, susceptible d'être poli. Bois de cœur brun clair, teinté de rouge; aubier épais (25 à 30 cernes annuels), plus clair. Rayons médullaires nombreux et distincts.

Intérêts: utilisé pour la fabrication de maillets, de manches d'outils et de supports de machines. Les fruits sont consommés par les Indiens.

Oregon Crab or Crab Apple.



TRANSVERSE SECTION.



RADIAL SECTION.



TANGENTIAL SECTION.

Ger. Oregonischer Holzapfel. Fr. Pommier sauvage d'Oregon.

Sp. Manzano silvestre de Oregon.

T | TRUMPET-CREEPER FAMILY

Desert Willow

FAMILIE DER TROMPETENBAUMGEWÄCHSE

Wüsten-Weide

FAMILLE DU BIGNON

Chilopsis à feuilles linéaires

BIGNONIACEAE

Chilopsis linearis (Car.) Sweet



Description: 24 to 40 ft. (6 to 10 m) high and to 12 in. (up to 0.3 m) in diameter. Trunk slender, more or less inclining, often hollow. Bark dark brown with broad, reticulated ridges and small, thick scales on the surface. Attractive bell-shaped flowers, produced successively over several months; violet-scented at night.

Habitat: Riverbanks, desert valleys, dry, gravelly, porous soils in southwestern North America.

Wood: Soft, not strong, close-grained.

Use: Unknown.

Beschreibung: 6 bis 10 m hoch bei bis zu 0,3 m Durchmesser. Schlanker, mehr oder weniger geneigter Stamm, oft hohl. Borke dunkelbraun mit breiten, vernetzten Riefen, an deren Oberfläche kleine, dicke Schuppen. Schöne, glockige Blüten, sukzessive durch mehrere Monate hindurch, nachts mit Veilchenduft.

Vorkommen: Flusssufer, Senken in der Wüste, auf trocken-kiesigen, porösen und durchlässigen Böden im südwestlichen Nordamerika.

Holz: Weich, nicht fest und mit feiner Textur.

Nutzung: Unbekannt.

Description: 6 à 10 m de hauteur sur un diamètre allant jusqu'à 0,3 m. Tronc grêle, plus ou moins penché, souvent creux. Ecorce brun sombre parcourue de larges côtes entrelacées et recouvertes de petites écailles épaisses. Belle floraison en clochettes, remontante sur plusieurs mois et exhalant la nuit un parfum de violette.

Habitat: berges, cuvettes dans le désert, sols secs graveleux, poreux et perméables du sud-ouest de l'Amérique du Nord.

Bois: tendre, non résistant et à grain fin.

Intérêts: inconnus.

Desert Willow, Flowering Willow.



TRANSVERSE SECTION.



RADIAL SECTION.



TANGENTIAL SECTION

Ger. Wüste-Weide.

Fr. Saule du desert.

Sp. Sauce del desirto.



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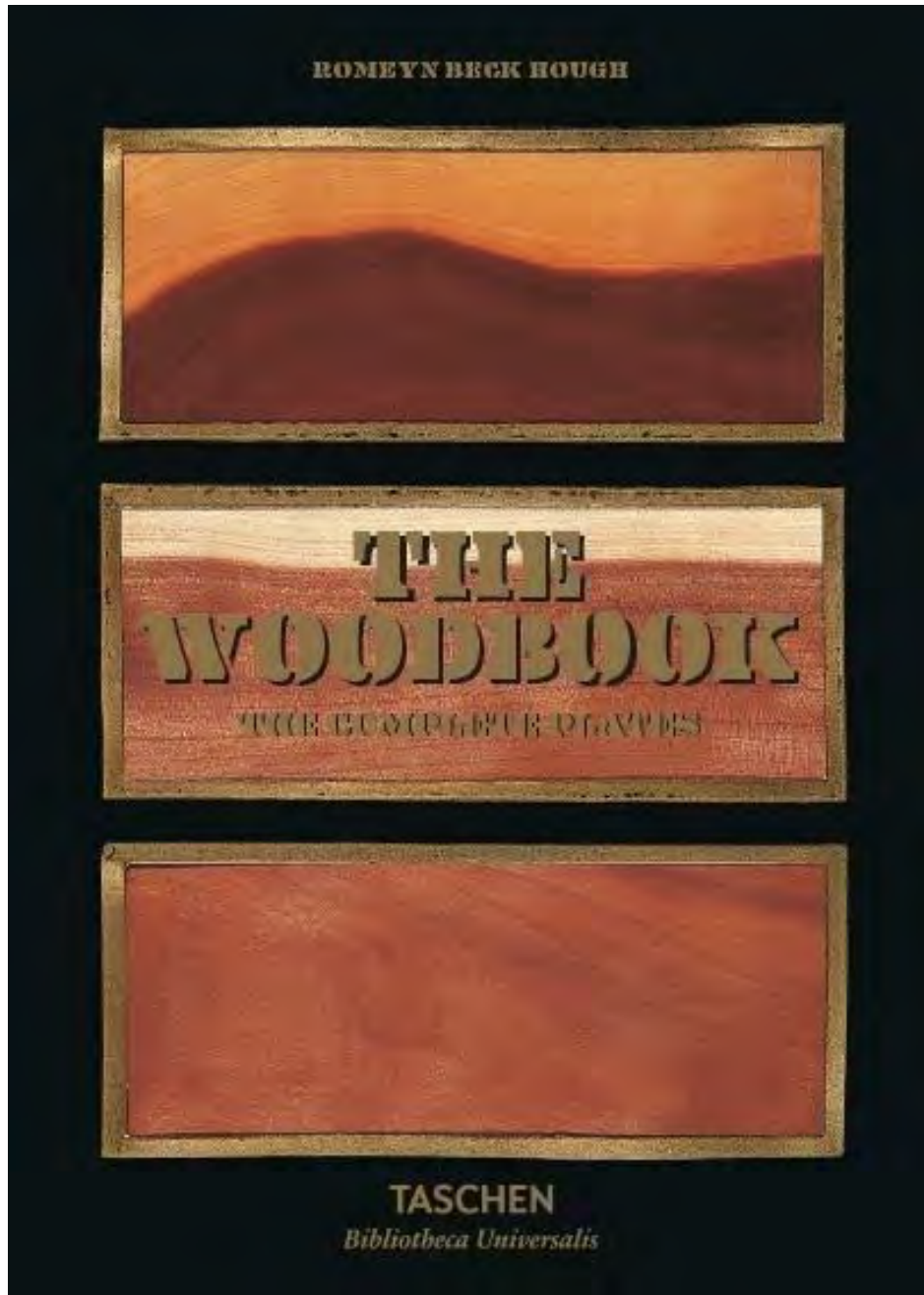
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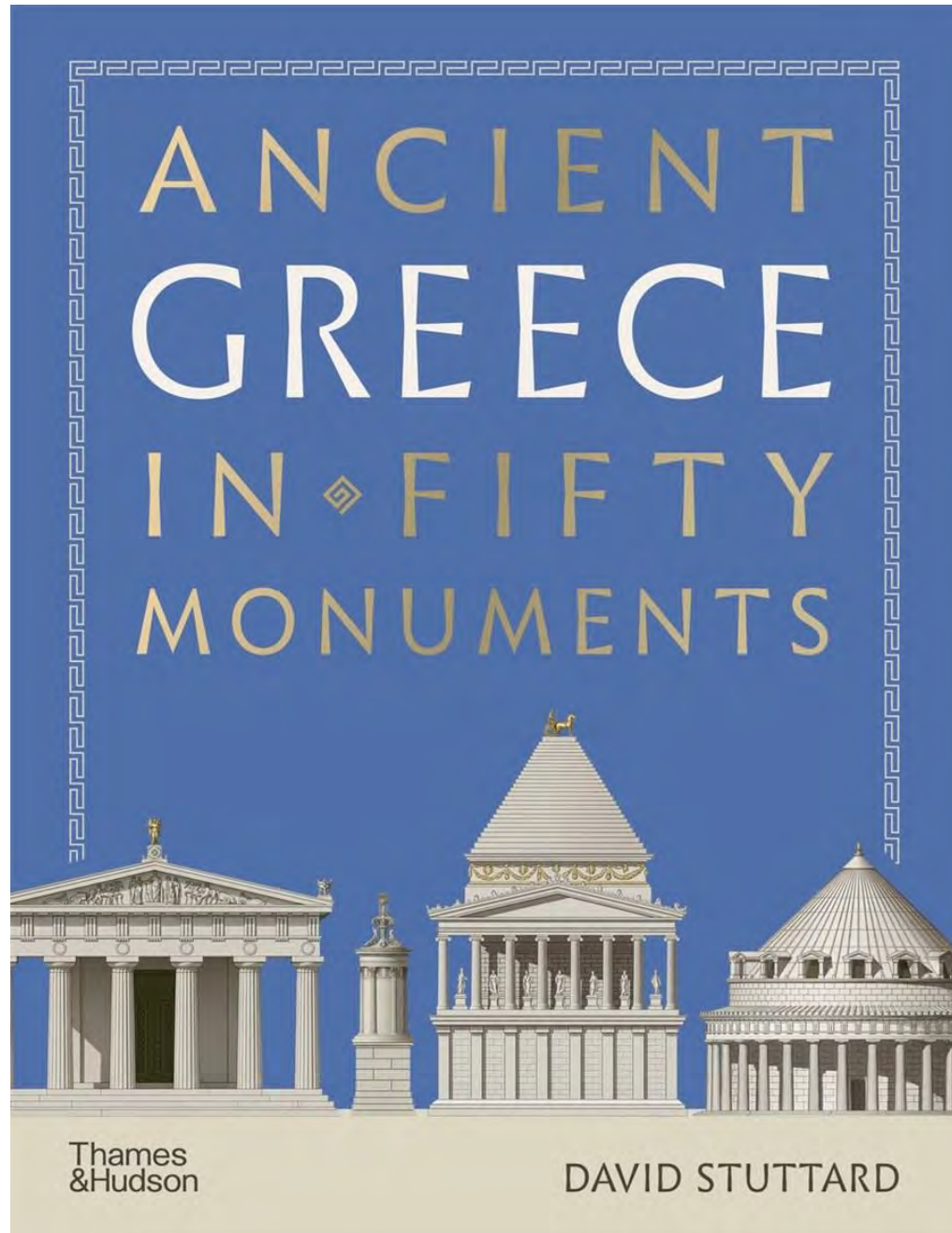
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BEGINNINGS

(c. 1600–c. 1050 BC)



FOR MOST BRONZE AGE GREEKS, the sea was their life blood. The mainland's mountainous interior meant that travel overland was difficult. So, towns grew up by sheltered shores, where boats could anchor or be dragged onto the beach. Merchants criss-crossed the archipelago of the Aegean, while some struck south to Libya and Egypt or east to the long coast of Asia Minor or even through the racing Hellespont to the Black Sea. People from these lands were sailing too, and by 1600 BC there were already long-established trade routes, which saw not only goods exchanged, but ideas.

Almost midway between mainland Greece, Crete and Asia Minor, the conical island of Thera was perfectly located. Not just an important entrepot, it was a busy processing centre for Cypriot copper, and its economy and cultural life were booming. Among its towns was one that nestled on its southern slopes above a harbour, narrow streets radiating from a triangular piazza, houses cheek-by-jowl with temples. Close to the quayside, one of these, now called prosaically Xeste 3, was a three-storeyed building with fifteen rooms on each of its two lower floors. Faced in well-cut blocks of tufa it had a paved vestibule with stone benches on either side, its walls painted with life-sized images of young men, one capturing a bull, another grasping the horns of a yellow goat as he leaps over its back. Next came a room with forest scenes – palm trees; a lion attacking a small antelope; a blue duck; a red dragonfly – while another room, home to a lustral basin (a sunken area possibly used for ritual purification), showed images of women making offerings and dancing. Elsewhere on this ground floor were scenes of young men, shaven headed, bringing sacred objects to an older seated man dressed in

**'THEY LOVED WAR
AND VIOLENCE.
THEIR TOOLS
WERE OF BRONZE;
THEIR HOMES
WERE OF BRONZE;
THEIR WORK WAS
ALL IN BRONZE.'**

HESIOD
Works & Days



Called today 'The Saffron Gatherers', this fresco from the first floor of Xeste 3 dates to the seventeenth century BC.

a pure white loincloth. Back in the vestibule, a staircase, its walls adorned with scenes of flowers and trees in blossom, led up to other rooms, no less magnificently painted. Here there were scenes of swallows swooping on red dragonflies, blue monkeys dancing or strumming stringed instruments, women picking yellow saffron flowers. But central to them all was the goddess known as Potnia, the mistress of nature, enthroned on a stepped platform with a winged griffin at her side. We no longer know what rituals, if any, were performed in Xeste 3, but the exuberance of its art is undeniable.

Nor was Xeste 3 unique. There was no building that did not boast at least one wall painting. Although not especially large, one, now known as the **WEST HOUSE**, was so elaborately decorated that its owners seem to have intended to use its walls deliberately to monumentalize their world. Its lower floor was a maze of storerooms and workshops, including one where flour





Left: The chaos of war is brought to life on the sculptures of the Siphnian Treasury's north frieze. Here a goddess skewers a fallen giant, while a horse's hooves flail perilously near her head.

Opposite: A reconstruction of the west side of the treasury conveys its elegance and wealth of architectural detail.

so than here. The sheer brilliance of the work is astonishing, a melee of figures carved in high relief: helmeted warriors, some fighting in ranks, their round shields overlapping; Heracles coming to the aid of the Olympians; gods and goddesses, identifiable through iconography, striding through the fray, among them Apollo and Artemis firing volleys of deadly arrows; a chariot drawn by lions, one of which is bringing down a stricken giant; all organized with such precision that the composition is alive with impetus and drive without appearing messy.

The two remaining sides returned to the theme of the Trojan War. The south frieze, less visible and less well-worked, showed

an abduction: magnificently rendered horses; an altar; a man lifting a woman onto his metal-wheeled chariot. This is most likely Paris and Helen leaving Sparta, the consequence of Paris' judgment shown on the east side, the cause of the war shown on the west, home to another remarkable composition. Here, observed closely by the seated gods, Greeks and Trojans in full armour are fighting over a fallen warrior, as the image of a gorgon's head leers from the central shield. Once more, deities and human heroes exist on the same plane, the fate of mortals central to the interests of the gods. Unusually, most figures on the Siphnian friezes are identified by name, the letters carved beside them. It was a technique familiar from vase painting, aiding the viewer, self-consciously underlining the scene's artifice, but somehow not interfering with its vibrancy.

What probably caught most visitors' attention, however, was not the frieze but the two over-life-sized sculptures of young women standing on raised platforms at the entrance to the porch, supporting the entablature in place of columns. While representations of the female form had been used as table legs or mirror handles, this was the first time that they appeared in architecture as what we now call caryatids. And these Siphnian caryatids were exquisite, their pleated dresses hanging in folds,

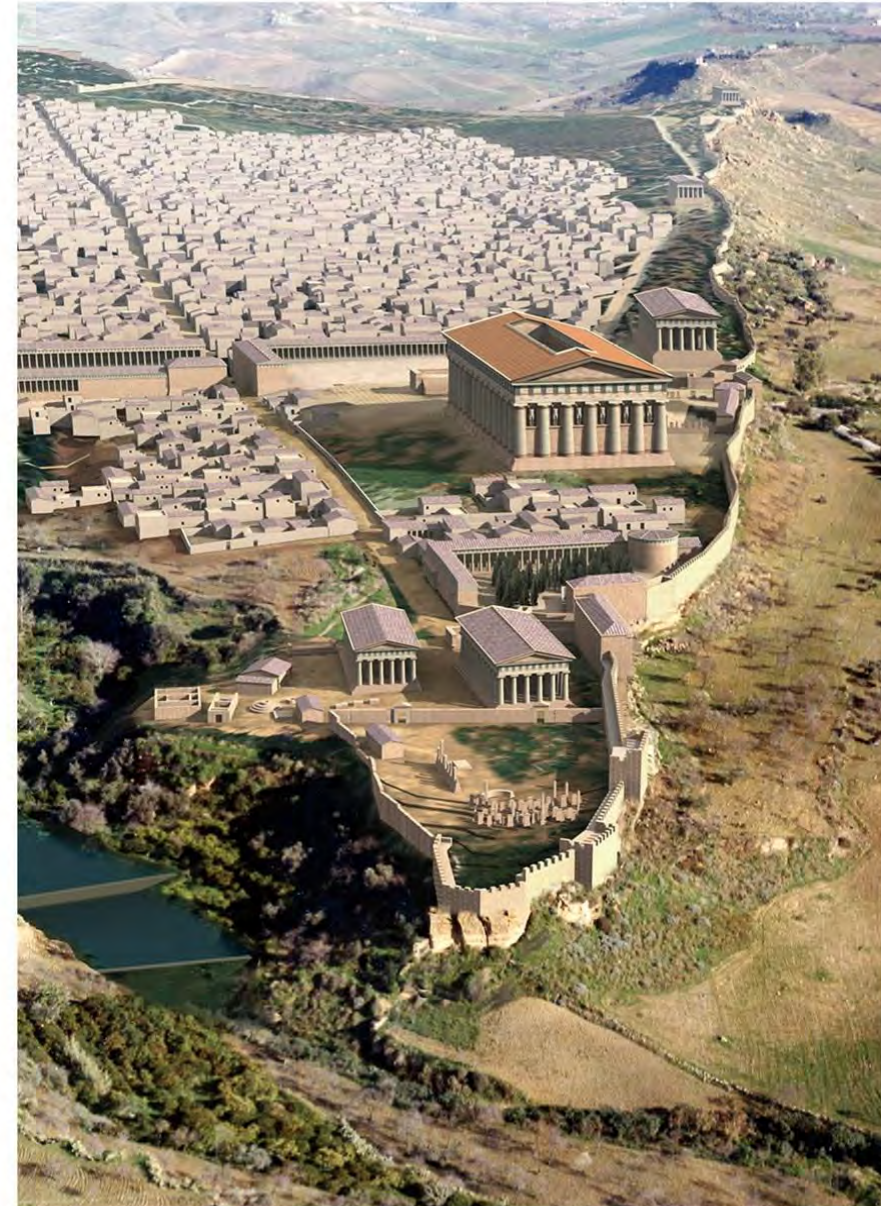


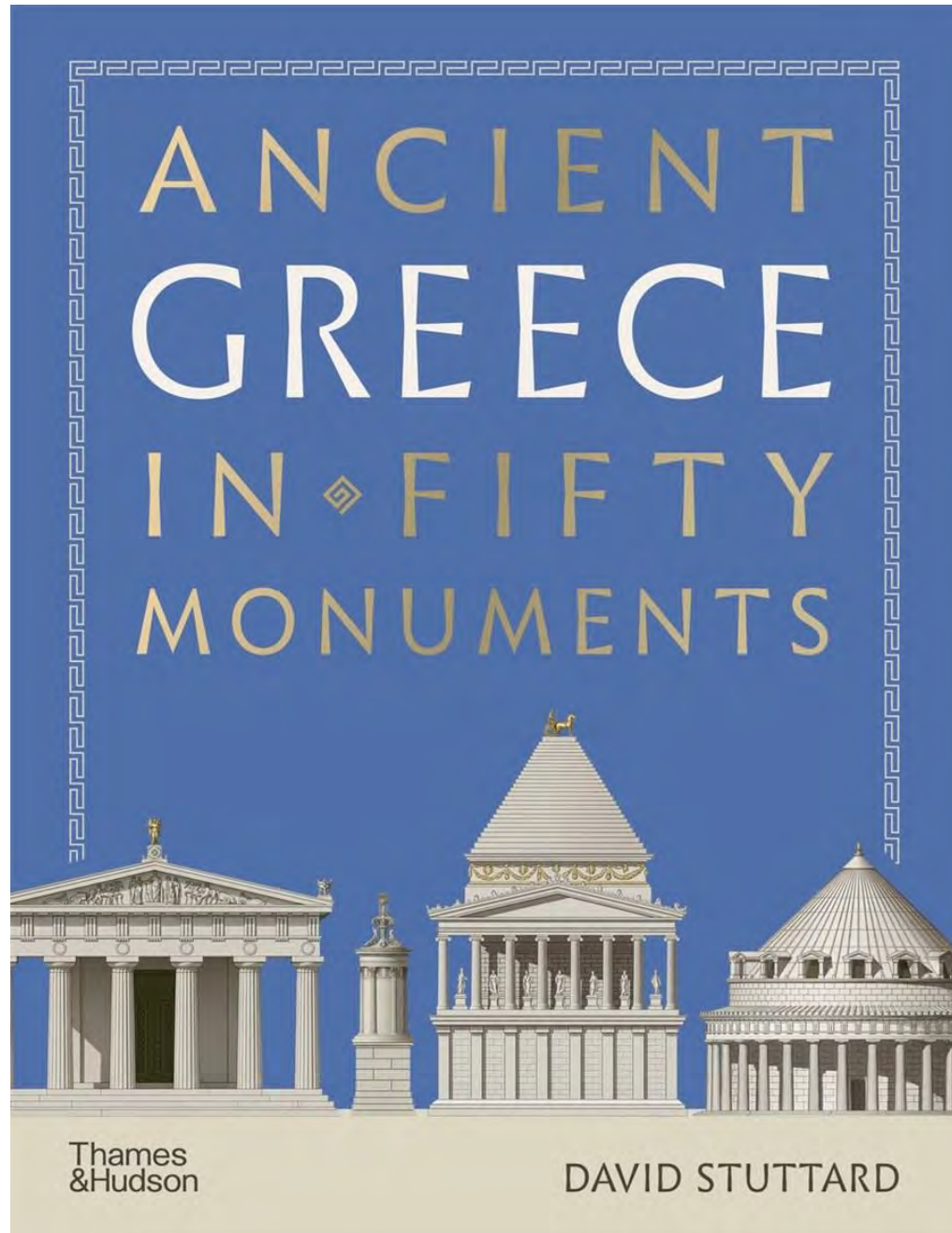


Meanwhile, Sicilian Greeks were raising their own monuments to victory. In 480 BC, on the same day as the Battle of Salamis (or so it was later claimed), armies of the Syracusan tyrant Gelon and Theron, tyrant of Agragas, defeated Carthaginians besieging Himera on the north coast of Sicily, while a subsequent storm destroyed the fleeing enemy navy. Here, too, Greeks used a tithe from captured spoils to erect temples, the most ambitious of which was the **TEMPLE OF ZEUS AT ACRAGAS**, a *polis* (on the site of modern Agrigento) famous for its wealth and flamboyant elegance. With money and labour no object – much of the workforce comprised Carthaginian captives – its architect let his imagination run riot. Theron had instructed him to site the building on a plateau between the city to the north and the sea to the south. Looking east beyond one of the main city gates, was a long ridge, where further temples would be built in the following decades; and west, beneath the cliff face, a vast pool was being constructed fed from pipes that drained off water from the local porous rocks. This was the so-called Colymbethra, a fishpond over 1,200 m (4,000 ft) in circumference and roughly 9 m (30 ft) deep, where locals gathered to admire the swans.

Below: C. R. Cockerell's 1830 reconstruction of the Temple of Zeus at Agragas imagines atlases or telamones positioned facing inwards within the *cella*.

Opposite: Set atop a ridge, the Temple of Zeus dominated the skyline of Agragas. Here, the atlases or telamones are shown between the exterior columns.





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David Stuttard

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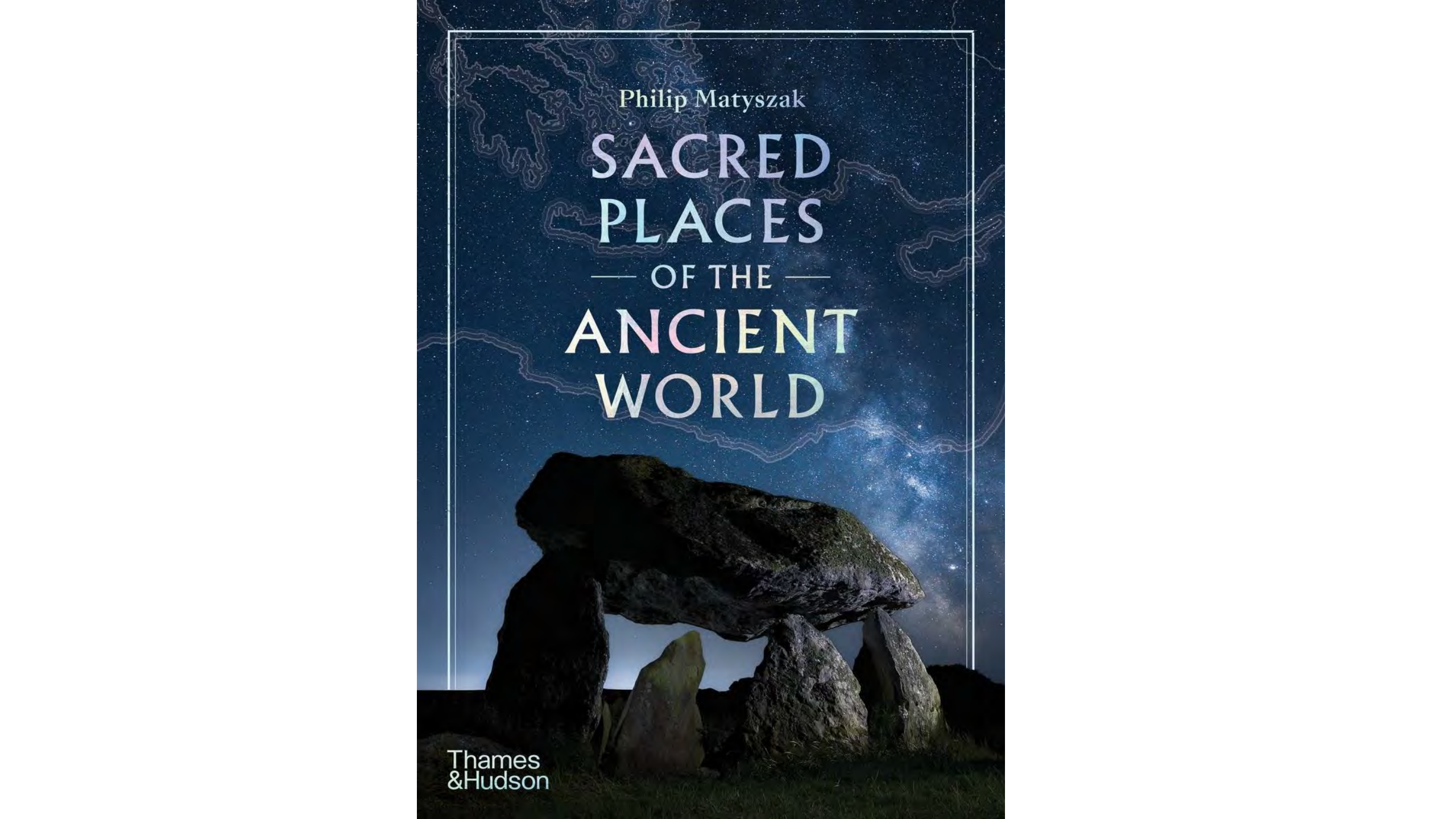
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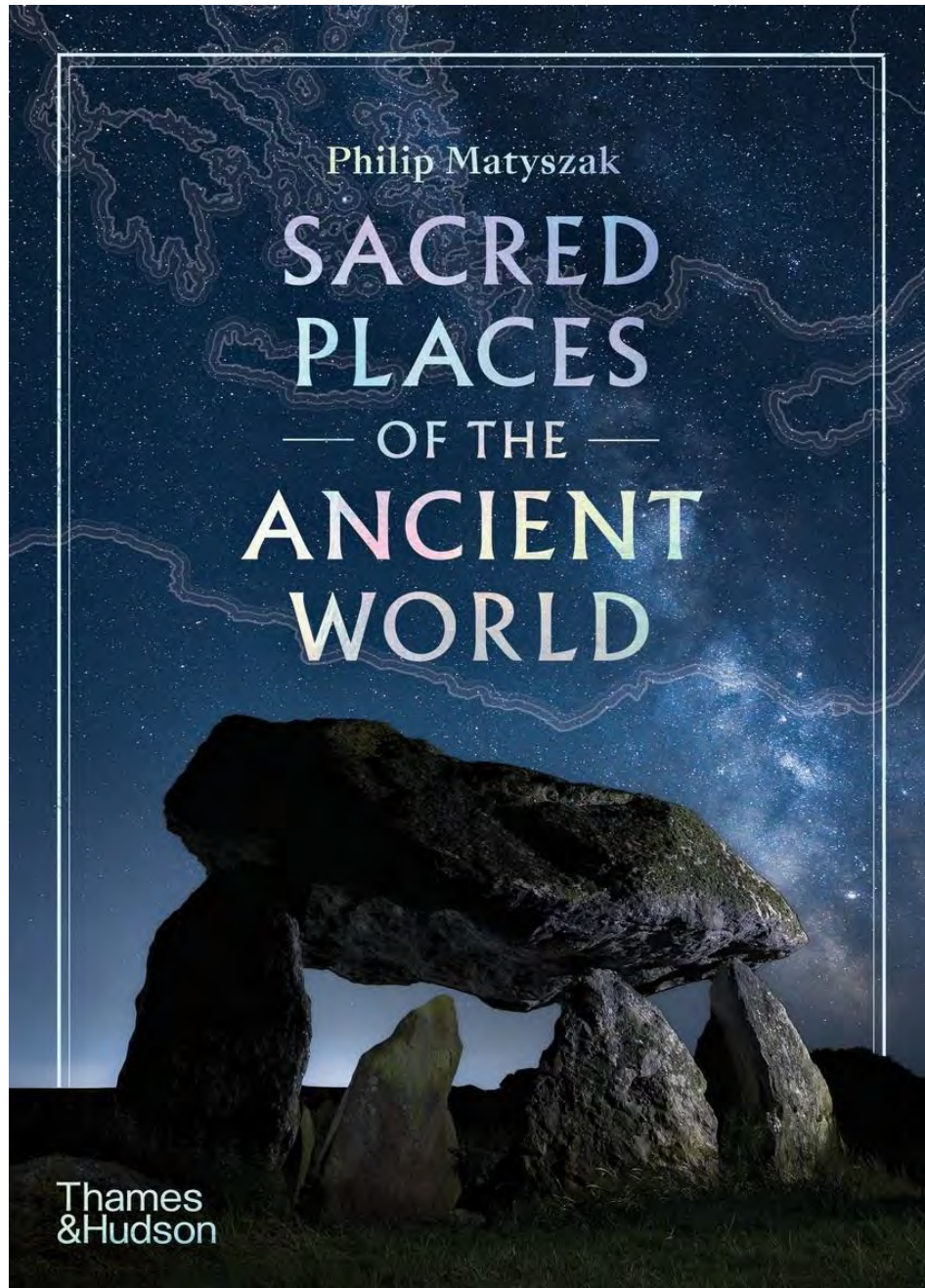
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Sacred Places of the Ancient World

Philip Matyszak

Uncover the secrets of the ancients in this thrilling journey through the awe-inspiring places revered by the Romans, Greeks, Egyptians, Mesopotamians and others at a time when vengeful gods and goddesses ruled, magic was real and the natural world pulsed with supernatural power.

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Previous pages The propylon, a freestanding monumental gateway to the main temple at the sanctuary of Hecate in Lagina, Turkey.

Following pages The theatre at Epidauros, Greece, was considered one of the best in the ancient world. Built into a hillside some 2,300 years ago it is still in use as thousands of tourists regularly attend dramatic performances there.

c. 2100 BC – 539 BC

The Great Ziggurat of Ur An Awesome Edifice

There is a solid tower in the middle of the sacred enclosure....A second tower rises from this and a third from that and so on until there are eight levels. Atop the last tower is a shrine.

Herodotus, *History* 1.178



The gigantic structure described by the Greek historian Herodotus (which some believe to have been the biblical Tower of Babel) was already ancient when he saw it in the fifth century BC. By that time the Persian empire ruled the region (in present-day Iraq). While Herodotus described eight levels for the building, in fact it consisted of three major sections, the top two standing on a base of around 3,000 square metres (32,000 square feet). The height has been variously estimated but could have been more than 30 metres (98 feet) – enough to loom massively over the one- or two-storey houses of the ancient city of Ur.

Nanna-Sin, lord of the cattle herds

When the Ziggurat was built in around 2100 BC the Neo-Sumerian empire of Mesopotamia was near the peak of its power and influence. The city of Ur, situated close to where the Euphrates river flowed into the Persian Gulf, was one of the crown jewels of that empire. It was here that King Ur-Nammu (r. 2112–2095 BC), fresh from a victory over the Gutian people, decided to build a great Ziggurat in honour of Nanna-Sin, lord of the cattle herds and personification of the Moon, the god under whose guidance and protection the land had flourished. He named it *E-temen-ana-ki* (roughly 'the awesome foundation of heaven and earth').

A reconstruction of the Ziggurat of Ur surrounded by royal palaces and the city, c. 2000 BC.





Stonehenge at the winter solstice. The faint straight line in the snowy field is the ancient processional way that connected Stonehenge to the River Avon.

The first Stonehenge

Stonehenge was not a single project conceived by a Druidic architect following a master plan. In fact, like Merlin, the Druids came long after Stonehenge had been conceived, built and abandoned. Modern research reckons there were three distinct phases in the construction of Stonehenge and there may have been different uses of the site as well, with different cultures using the stone circle for their own purposes.

Work began on the first Stonehenge (Stonehenge I) around five thousand years ago. For reasons which are now unclear, the people then inhabiting what is today Salisbury Plain started construction of a large circular ditch enclosing an area some 100 metres (328 feet) in diameter. Earth banks were built on each side of this ditch. Within these earth walls fifty-six pits were dug – the so-called ‘Aubrey Holes’, named after the antiquarian who first investigated them. There may have been some 150 people interred in these pits (only charred bone fragments remain), meaning that Stonehenge I was not only a cemetery but the largest cemetery yet found in Neolithic Britain.

The bluestone controversy

This brings us to the mystery of the Stonehenge bluestones, which many researchers now believe were erected to stand above the bodies. There is currently a fierce debate as to where these stones came from and neither of the proposed answers has properly solved the mystery. It does not help that analysis of the bones shows that some of those buried here seem to have come from the same region as the Preseli Hills in Wales where it is suggested that the bluestone was quarried.

Although analysis of the stone has matched the bluestones to localized geology in the Preseli Hills and Brecon Beacons, the problem is that no ancient quarry in the Preseli Hills has been definitively identified as the source of the bluestone (which is not really blue, but archaeological shorthand for a mix composed of sandstone, dolerite, rhyolite and tuff). Also, there’s the not-so-minor problem of how people of a culture which considered antler-horn tools as cutting-edge technology could move the stones, the largest of which weighs 3 tonnes, 225 kilometres (140 miles) across a rugged landscape – or why they would want to.

‘Our Neolithic ancestors may have been heroic. But they were not stupid’, argues one researcher (geomorphologist Dr B. John). He believes that the bluestones were brought to Salisbury Plain not by strenuous human effort but as what is known as ‘glacial erratics’,



Maintaining *ma'at* (cosmic order). The Pharaoh (right) presents offerings to Horus-Ra (left) and Hathor, the mother and consort of Horus.

the resemblance by attaching the massive stone beard (a royal attribute) which has been found nearby and probably dropped off the sculpture. Other structures in the area are definitely dated to the time of Khafre, and some appear to have required adjustment or rebuilding because of the Sphinx, which suggests that they were already there.

Counter-counter argument

Opponents of this theory point out that Khafre could have reshaped an existing, earlier sculpture. Also the alleged resemblance of the face to representations of Khafre might itself be an example of confirmation bias. Before the Sphinx was linked to Khafre, early modern Europeans suggested that the face might be female, 'negroid' or both. Also, if Khafre were responsible for something as epic as the Sphinx, would he not have mentioned it somewhere?

(Though admittedly inscriptions from his reign are extremely scarce.) In short, it is much more likely that Khafre created the Sphinx than that its builders came from Atlantis, but the exact facts are hard to establish – much about the Sphinx remains a riddle.

Reclaiming the Sphinx

Khafre was not the last Egyptian king to work on the Sphinx. It was definitely renovated some time in the fourteenth century BC. By then the temple complex at Giza had been abandoned and the encroaching desert had buried the Sphinx up to its neck. A pharaoh called Thutmose IV (r. 1400–1390 BC) felt inspired by the sun god Ra to restore the Sphinx, which he felt was related to 'Horus of the Horizon'. We know this because Thutmose left an inscription, the *Dream Stela*. This describes how his rescue of the Sphinx gave him the legitimacy to claim (in fact usurp) the throne.

By the time the rising civilizations of the Mediterranean became aware of Egypt the Sphinx had long been reinstated as one of the most revered objects in Giza. It is probable that other representations of the Sphinx, including its appearance in the Greek myth of Oedipus, are based on accounts from travellers who had seen the original at first hand. In Roman times the Giza Sphinx was a popular tourist destination. Notable visitors included the emperors Nero and Septimius Severus.

In the post-Roman era the Sphinx began once more submerging into the desert sand. Even then the Sphinx remained revered. By one account, in the fourteenth century a local Muslim ruler became incensed when he found that locals were making sacrifices to the Sphinx in the hope of better harvests. He had stonemasons chisel off the Sphinx's nose to show that the statue, and whatever power it represented, was impotent to prevent (nearly literal) defacement. The story may be apocryphal, but there is no doubt that the nose was at some point indeed deliberately chiselled off – and not removed by a cannonball in the Napoleonic wars as is sometimes claimed.

In fact Napoleon had a deep respect for all matters Egyptian and his scientists were the first to conduct a methodical study of the Sphinx. These investigations continue, still producing more questions than answers. Through it all, the Sphinx broods over the Nile as it has done for thousands of years, enigmatic and unknowable.

A statue of Artemis from Ephesus, the city where she was most revered. Exactly what is depicted on her chest has been hotly debated.

Ancient worship

Over time the worship of Artemis in Asia Minor became widespread and entrenched, with the goddess seen as a protective deity for much of Anatolia and its peoples. The centre of her cult was at Ephesus, at that site allegedly first established by the Amazons. The Roman travel writer Pausanias adds this information:

The sanctuary of Apollo at Didyma and his oracle there date from before the coming of the first Ionians [western Greeks]. However, the cult of Ephesian Artemis is far more ancient still.
(Guide to Greece 7.2.6)

One issue with the holy site was that, although the soft, almost marshy soil was good for the oak tree which was allegedly the first site of worship, it was less than ideal for the sacred buildings that were later raised at this location. The first Bronze Age temple was destroyed by flooding some time in the seventh century. By now Artemis had enough of a reputation for many of the notables of Anatolia to chip in for the rebuilding and to pay top gold *stater* for the architects (the renowned father–son team of Chersiphron and his son Metagenes).

A splendid rebuild

The historian Herodotus notes particularly the contribution of King Croesus, who used some of his fabulous wealth on the project. ‘The work was funded by Croesus of Lydia, and took ten years to complete. He paid for the [statues of] oxen of gold and most of the columns’ (*History* 1.92).

These columns were particularly costly because the temple of Artemis was one of the first – if not the very first – to use the peripteral style, in which the temple is completely surrounded by a columned portico. In recognition of its legendary founders, bronze statues of Amazons were placed at the temple. These (as with most bronze statues from antiquity) have been lost, but were replaced in the Classical era and three Roman copies of these later statues survive, with perhaps the best of them – the ‘Wounded Amazon’ – now in residence at the Metropolitan Museum of Art in New York.

In 356 BC the very fame of the temple brought about its destruction. An individual called Herostratus decided that the best way to make his name immortal was to set the temple ablaze. (This plan had succeeded for 2,381 years, at the time of writing, but the Ephesians tortured him to death to discourage others who might



The Pleiades in a nineteenth-century painting. These legendary daughters of the Titan Atlas were companions of Artemis, with one daughter, Taygete, the favourite of the goddess.

have the same idea.) It was said that Artemis had been unable to prevent her temple from being destroyed because she was away assisting at the birth of Alexander the Great (356–323 BC) on the day that the temple burned down. It has also been suggested that the arson attack came at a very convenient time, as the temple would probably have had to be torn down and rebuilt anyway because subsidence had become a major problem.

So ‘the citizens erected another and better temple yet. This was partly paid for by the sale of the jewelry of the women of the city and also by the sale of the surviving pillars of the previous temple’ (Strabo, *Geography* 14.1.22). This time, the temple was rebuilt on the epic scale which was to make it one of the Seven Wonders of the ancient world.

The latest and greatest

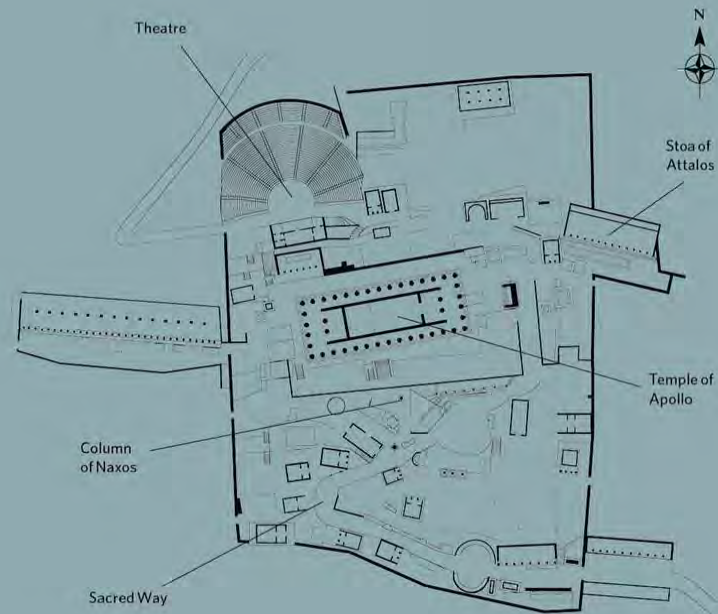
In his *Natural History* (36.21) the Roman writer Pliny the Elder described the construction of the Wonder in detail.

The next, greatest, and ultimate version of the temple was paid for by the Ephesians themselves. A truly wonderful testimony to

8th century BC – AD 362
The Oracle at Delphi
Divine Information Broker

'Know yourself'

Advice of the oracle to those seeking wisdom



Below The Athena temple complex, including the tholos of Delphi. A circular temple which was built by the architect Theodore the Phocaeen in 380–370 BC.

Following pages
Reconstruction of Delphi, with the temple of Apollo in the centre, by the artist Albert Tournaire, 1894.

Today, a 'delphic' pronouncement is one which is deliberately obscure or hard to interpret. Yet for over eighteen hundred years people sought the advice of the Delphic oracle. Hard-headed kings, philosophers and lawgivers came so regularly to the shrine that they must have found it practically useful.

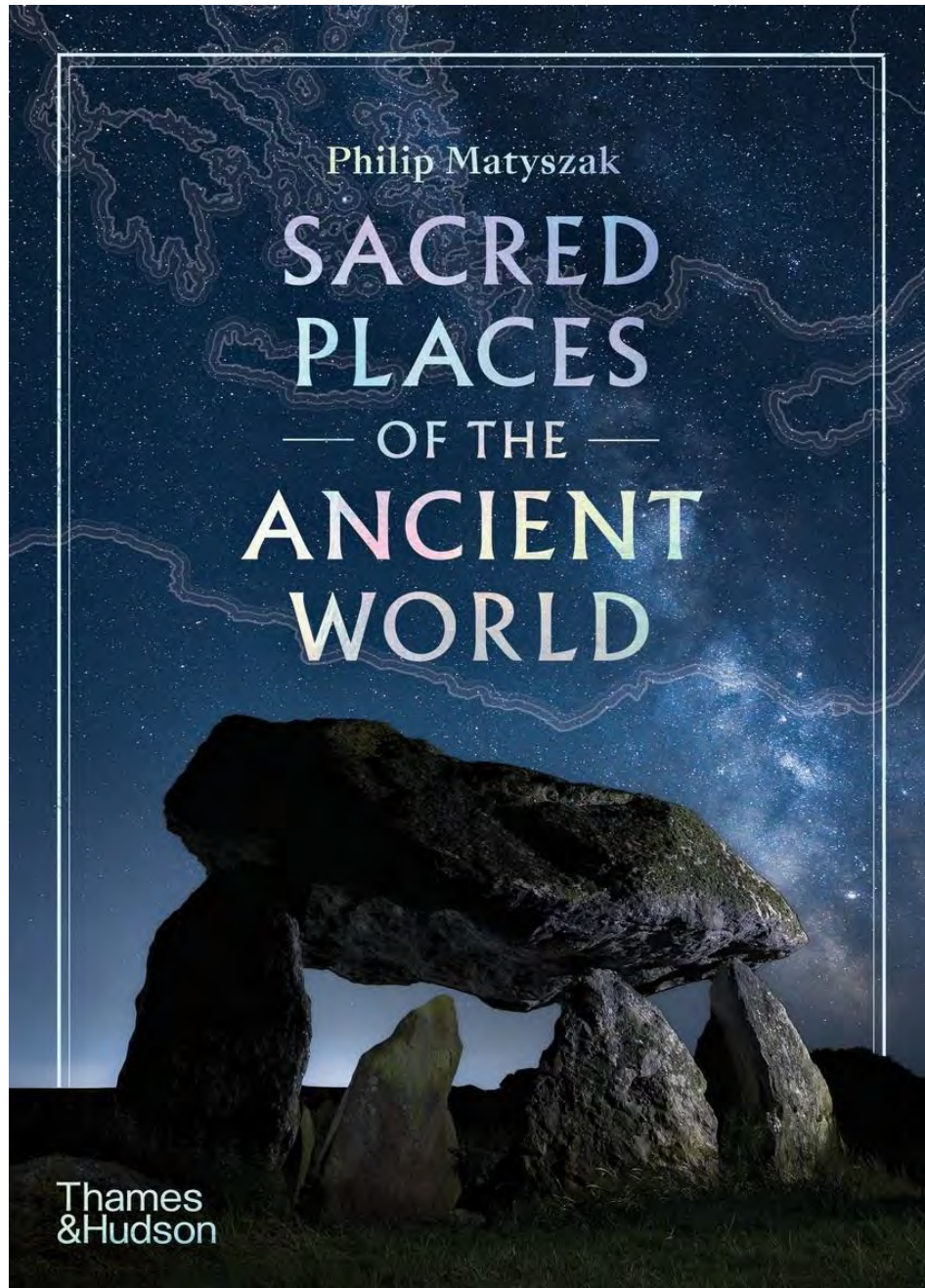
The dolphin of Mount Parnassus

Delphi sits high in the mountains of Greece, on the slopes of Mount Parnassus some 10 kilometres (6 miles) from the sea. Yet, strangely, the Greeks associated the site with dolphins. An ancient poem explains that early in Greek prehistory a dolphin leapt aboard a merchant ship. Transforming into the god Apollo, this apparition ordered the startled sailors to proceed to the sacred site:

Pray there, standing around the altar...and as I was in the form of a dolphin when first I leapt upon your swift ship, so now worship me here as Delphinus, and for evermore call this holy place Delphi.
(Homeric Hymn to Apollo l. 494ff)

Modern academics reject this forced etymology and suggest that the name of the site actually comes from *delphys*, the Greek word





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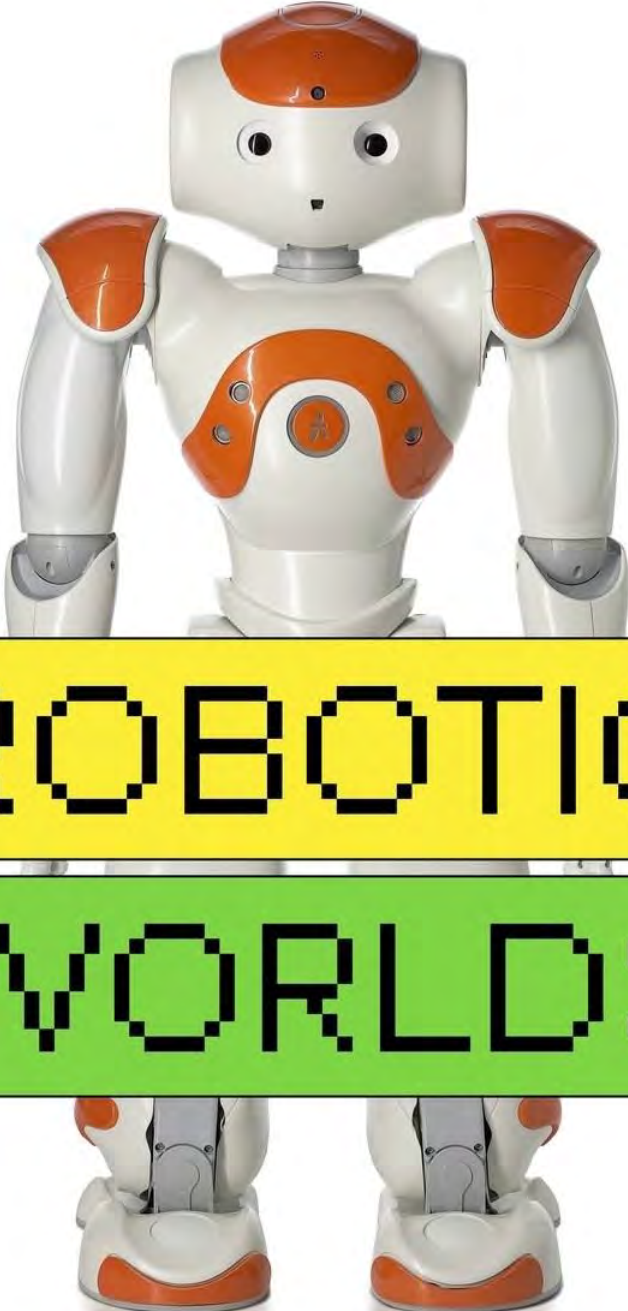
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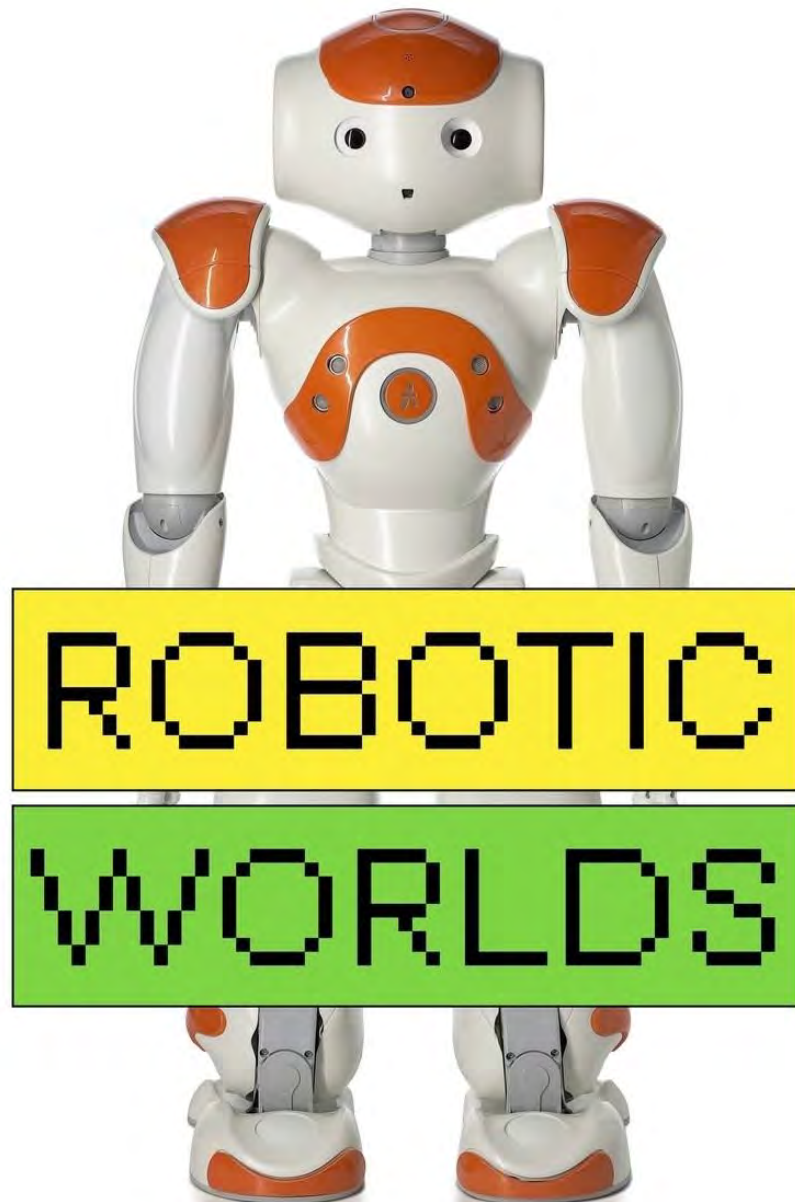
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A white and orange humanoid robot stands behind a sign. The robot has a white head with large black eyes, an orange forehead, and orange accents on its shoulders and chest. It is holding a sign with two horizontal panels. The top panel is yellow and contains the word 'ROBOTIC' in black, pixelated capital letters. The bottom panel is green and contains the word 'WORLDS' in black, pixelated capital letters. The robot's legs are white with orange accents at the bottom.

ROBOTIC WORLDS



Robotic Worlds

Edited by Angelika Nollert

At the dawn of the Age of Robots, this publication takes a look back and forward on human ideas of robots from the 1960's until today.

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Walther & Franz König



ICUB

Der iCub („Interactive Cognitive Universal Body“) ist ein etwa ein Meter großer humanoider Roboter, der speziell entwickelt wurde, um die menschliche Kognition und Lernprozesse zu erforschen. Er entstand im Rahmen des europäischen Forschungsnetzwerks RobotCub und wurde 2010 am italienischen Institut für Technologie gebaut.

Neben seinem kindlichen Aussehen imitiert iCub gezielt die Bewegungen eines Kindes wie Krabbeln, das Greifen von Gegenständen und die Interaktion mit Menschen. Forscher*innen nutzen ihn, um zu untersuchen, wie Körperbewegungen und Berührungen unser Denken und Lernen beeinflussen. Die Idee, dass unsere Interaktion mit der Umwelt unser Verständnis der Welt prägt, wird als „verkörperte Kognition“ bezeichnet. Die Software des Roboters wurde als Open-Source entwickelt und kann so weltweit uneingeschränkt für die Forschung genutzt werden. PHOTO: IIR

iCub, short for “Interactive Cognitive Universal Body”, is a humanoid robot about one meter high that was developed specifically to research human cognition and learning processes. It arose in the framework of the European RobotCub research network and was built in 2010 at IIT, Italy’s Institute of Technology.

Alongside its child-like appearance, iCub deliberately imitates an infant’s movements, crawling, grabbing objects, and interacting with people. Researchers use it to explore how body movements and touch influence our thought and learning. The idea that our interaction with our surroundings defines our understanding of the world is something termed “embodied cognition”. The robot features an open-source software so that it can be used without restriction for research the world over. PHOTO: IIR



iCub

RobotCub Consortium und / and Istituto Italiano di Tecnologia, Genova / Genoa, ITA

2010

POLARIS



Polaris, Outdoor Roboter / Outdoor robot, Schlagheck Design
Roboterwerk GmbH, Obing, GER

2003

FOXBOT



Foxbot Prototyp / Prototype, Mobiler Roboter / Mobile robot, Schlagheck Design
Roboterwerk GmbH, Obing, GER für die Deutsche Bundeswehr / for the German Armed Forces

2004

MY KEEPON



Keepon ist ein kleiner Therapieroboter aus der Autismusforschung, der aufgrund seiner Online-Popularität als Spielzeug vermarktet wurde.

Das Forschungsmodell Keepon Pro wurde 2003 am National Institute of Information and Communications Technology (NICT) in Kyōto, Japan, entwickelt. Der Roboter wurde insbesondere für die Interaktion mit Kindern im Autismus-Spektrum entwickelt, um ihr Sozial- und Kommunikationsverhalten zu analysieren und zu fördern. Durch gesteuerte Blick- und Körperbewegungen simuliert er Aufmerksamkeit und Emotionen, während Kamera und Mikrophon in Augen und Nase die Reaktionen der Kinder aufzeichnen. Die weiche Oberfläche lädt zum Anfassen ein.

Ein virales Tanzvideo machte Keepon bekannt. 2011 erschien die vereinfachte und kostengünstige Spielzeugversion *My Keepon*, die auf Berührung reagiert und im Musikmodus im Takt tanzt. Ein Teil der Erlöse floss in die Forschung.⁴⁴

Keepon is a small therapy robot based on research into autism that was marketed as a toy given the popularity it enjoyed online.

The research model named Keepon Pro was developed in 2003 at the National Institute of Information and Communications Technology (NICT) in Kyōto, Japan. The robot was specifically designed for interaction with children on the autism spectrum in order to analyze and boost their social and communicative behavior. By means of controlled eye and body movements it simulates attention and emotions while the camera and microphone in its eyes and nose record the particular child's response. Keepon's soft surface encourages children to touch it.

A viral dance video clip made Keepon famous. In 2011, the simplified and cost-effective toy version *My Keepon* came out: It responds to touch and in music mode dances to the music's rhythm. Part of the revenues from the sales went into further research.⁴⁴

My Keepon, Hideki Kozima, Marek Michalowski (BeatBots)
Wow! Stuff, Wolverhampton, GBR

2011



faydherbe / de vringer "looking back into the future", Keizo Matsui, Ben Faydherbe, Wout De Vringer
kyoto ggg gallery, Kyoto, JPN



8Ro Art & Ad Exhibition, Hachiro Suzuki
Ginza Graphic Gallery, Tokyo / Tokyo, JPN



Roboter / Robot c. 1960er Jahre / 1960s
Toplay (T.P.S.) (Tokyo Plaything Shokai), Tokio / Tokyo, JPN



Roboter / Robot c. 1960er Jahre / 1960s
ES/KBS



Mechanical Mighty Robot c. 1964
Noguchi Shoten, Tokio / Tokyo, JPN



Mechanical Mighty Robot c. 1964
Noguchi Shoten, Tokio / Tokyo, JPN

MECHANICAL MISSILE ROBOT

Dieser humanoide Spielzeugroboter *Mechanical Missile Robot* wird mechanisch, mithilfe eines Aufziehmechanismus betrieben. Über einen Uhrwerkmechanismus und Zahnräder werden seine Füße kreisförmig angetrieben und die Figur bewegt sich nach vorne. Zusätzlich kann durch das Herunterdrücken eines Stiftes auf der Rückseite eine von zwei Raketen abgeschossen werden. Die schwarzen Spitzen auf den Raketen, welche bei gleichen Robotermodellen zu finden sind, fehlen bei diesem Stück. Ein quadratisches Feld aus rotem, durchsichtigem Plexiglas soll laut Verpackung einen Laser simulieren.

Typisch für die 1960er-Jahre sind die kubischen Formen, die das Roboterspielzeug kastenförmig aussehen lassen. Viele Modelle dieser Zeit haben eine ähnliche Formsprache.¹⁶⁷

This humanoid Mechanical Missile Robot toy is operated mechanically and needs to be wound up. Its feet are driven in a rotating motion by a clockwork mechanism and cogwheels, causing the figure to move forward. In addition, pressing down on a pin on its back triggers the launch of one of two rockets. In this example, there are no black tips such as are normally found on the rockets of these robot models. A square panel made of red, transparent Perspex is intended to simulate a laser, according to the packaging.

Typically for the 1960s, the toy robot consists of cubic shapes, giving it a box-like appearance. A lot of models from that time rely on a similar design language.¹⁶⁷



Mechanical Missile Robot 1960er Jahre / 1960s
Toplay (T.P.S.) (Tokyo Plaything Shokai), Tokio / Tokyo, JPN



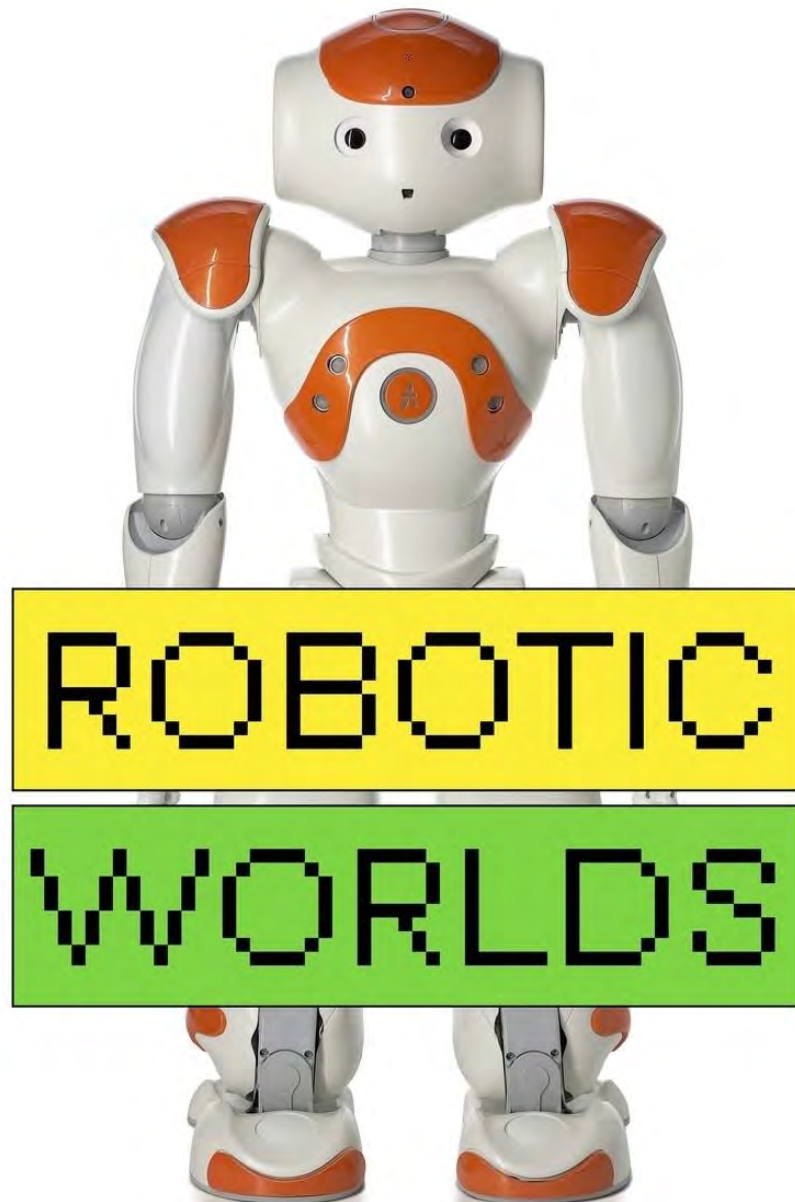
Gear Robot
Horikawa Toy Industrial, Tokio / Tokyo, JPN

c. 1960er Jahre / 1960s



Robotank-Z
T.N Nomura, Tokio / Tokyo, JPN

c. 1960er Jahre / 1960s



Robotic Worlds

Edited by Angelika Nollert

At the dawn of the Age of Robots, this publication takes a look back and forward on human ideas of robots from the 1960's until today.

- "Robots" the word itself conjures up various images in our minds, from science fiction films to visions of the future - both utopian and dystopian.
- In industry, robots have been carrying out many of our most difficult and monotonous tasks since the 1960's. Today, they have found their way out of factories and research laboratories and into our everyday lives.
- *Robotic Worlds* presents outstanding robots and robot toy figures from the 1960's to the present day: robots that are considered pioneers for the introduction of robotics in households or in the medical field as well as all kinds of gaming robots.
- They show both the human fantasies and utopian worlds associated with robots, as well as the various shapes and designs of real, functional robots.

AU \$49.99 | NZ \$54.99

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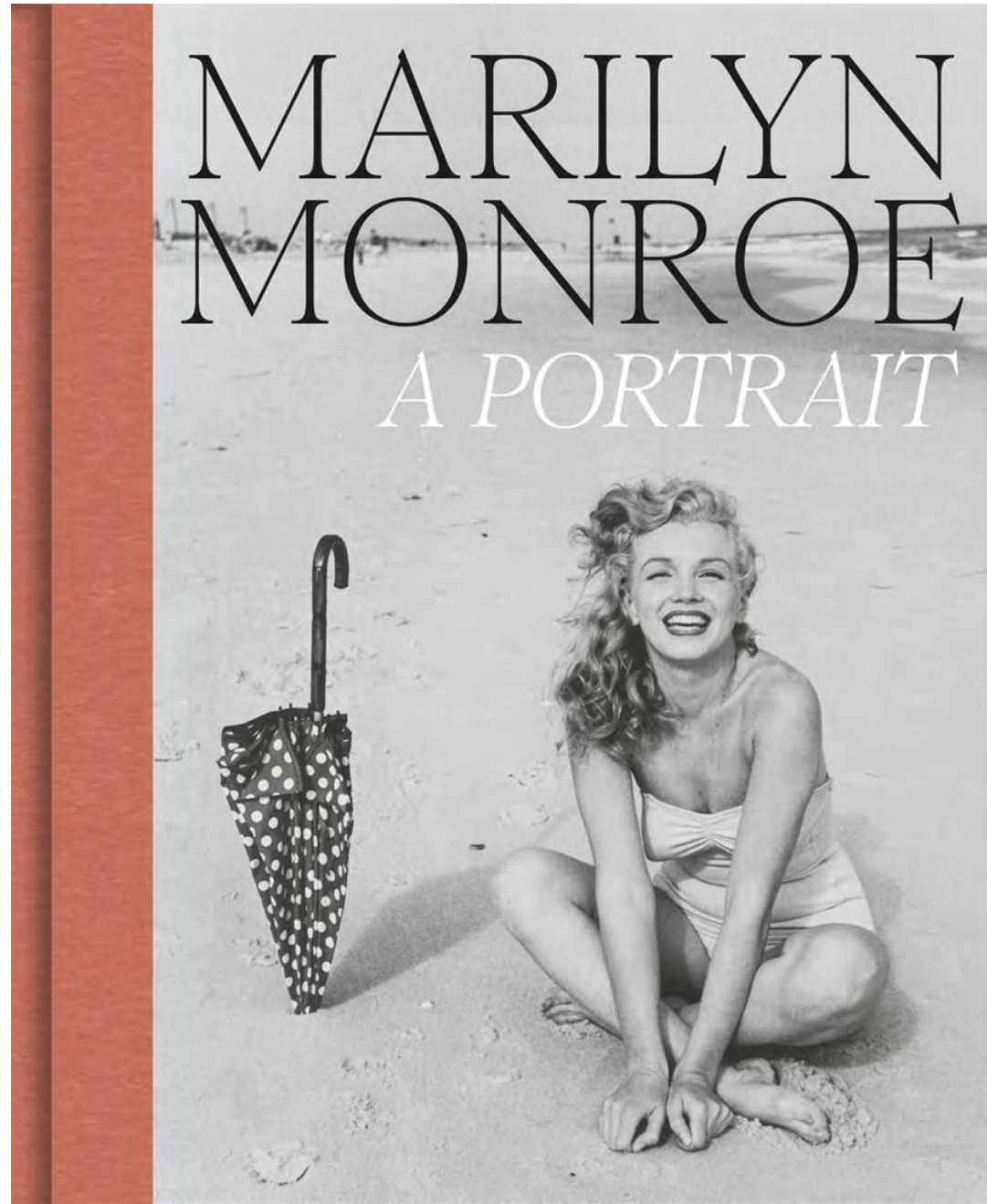
298 mm x 210 mm

Walther & Franz König

MARILYN MONROE

A PORTRAIT





Marilyn Monroe: A Portrait

Edited by Rosie Broadley

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225 Illustration(s)

290 mm x 240 mm

National Portrait Gallery Publications





STYLING: J. J. JONES

MARILYN MONROE

THE ONLY BLONDE IN THE WORLD

by ROSIE BROADLEY

During her life, Marilyn Monroe was one of the most famous and photographed individuals in the world. The public encountered her both on the vast screens of movie theatres and on the covers of countless magazines. In the process of establishing and sustaining her position as the most popular Hollywood star of the 1950s and early 1960s, she created an extraordinary body of photographs, from 'chesscake' pin-ups to collaborations with some of the best photographers of the twentieth century. In the words of the eminent French photographer Henri Cartier-Bresson, she was the 'Great American Phenomenon'.¹ To this day, Marilyn Monroe remains an iconic figure in popular culture. Her image continues to proliferate in diverse and unexpected ways – from kinetic ephemera to Andy Warhol's series of screen prints, which are among the most highly prized works of art in the world. As photographer Bert Stern observed soon after Monroe's death: 'She is gone but she is everywhere.'²

Even for generations less familiar with Monroe's film career, she remains the archetypal 'blonde bombshell'. Yet her enduring appeal goes far beyond the superficial impact of her appearance. Her movies demonstrate her delightful sense of humour and a depth of feeling, articulated by the actor Angelica Huston as an 'extraordinary gift for conveying emotional colours'.³ A steady stream of biographies, novels, biopics and documentaries respond to, and perpetuate, the enduring fascination with Monroe's extraordinary rise to stardom and the tragedy of her death – aged just 36 – in 1962. The shock of this event compelled Warhol to make his first portrait of Monroe, *Gold Marilyn* (fig. 10), in which her face is embossed like that of a Byzantine saint against a field of gold. Yet her cultural dominance in the preceding decade had already assured Monroe a starring role in the work of numerous artists on both sides of the Atlantic, including Willem de Kooning, Richard Hamilton and Rosalyn Drexler. In the twenty-first century, her image continues to offer new possibilities to artists, not only due to her compelling physical presence, but also as an emblem of the preoccupations of post-war America, including celebrity, consumerism, sex and gender politics.

'If I am a star,' Monroe observed at the end of her life, 'the people made me a star. No studio, no person, but the people did.'⁴ Monroe always acknowledged her humble origins and her gratitude to her many fans. She had overcome poverty and an extremely difficult childhood to achieve the fame she craved, which was often in the face of resistance from the bosses at her Hollywood studios. 20th Century



OPPOSITE
Gold Marilyn (1962)
 by Andy Warhol
 (Museum of Modern Art, New York)
 100 x 100 cm

MONROE
Marilyn Monroe (1955)
 by Jean Béraud, with notes by Bert Stern
 Gallery: (New York, 1955) and (London, 1955)
 100 x 100 cm

THIS PAGE TOP
 August 1946 (Washington), 1947
 by Tom Warrington
 Oil on canvas
 161 x 224 cm

THIS PAGE BOTTOM
 Fox House, 1956
 by Wang &
 (Richard Hamilton, John Young
 and John Roble)
 Installation image from 2013 (1) Spencer,
 Whitechapel Gallery, 1956

Weatherby, Monroe dated a Black man, who remains unidentified. "We liked each other... But it couldn't last in those conditions." Her friend, the singer Ella Fitzgerald, suggested that in supporting the work of Black colleagues, Monroe was "a little ahead of her time." As Bonnie Greer explores in her chapter in this book (p. 22). Her liberal politics attracted the attention of the FBI when she publicly supported her soon-to-be husband, Arthur Miller, who had refused to testify to the House Un-American Activities Committee during the McCarthy era. She was a founding member of the Committee for a Sane Nuclear Policy and when asked by a journalist if anything worried her, she replied, "My nightmare is the H-bomb; what's yours?"

Monroe stated that if she had to symbolise something, she would rather it was sex than any of the other things that have symbols of. "And yet while she is effectively repressed heterosexual desire, her attitude to sexuality, including her porn, was far more nuanced. When speaking of Montgomery Clift, her co-star in *The Moon*, Monroe said: "People who aren't fit to open the door for him wear it [his homosexuality]... Labels - people love putting labels on each other. Then they feel safe... No one is wrong if there is love in it." The analyst Anna Freud, who saw the actor in 1955, concluded that Monroe was bisexual.

"Remember you're not... little Cinderella Princess and
 at that age - you're the Queen!"
 Sam Shaw in a letter to Marilyn Monroe

In 1955, following the end of the production of *The Seven Year Itch*, and tired by continued contractual disputes with her studio, Monroe moved to the East Coast and founded her own production company with photographer Milton H. Greene - Marilyn Monroe Productions Ltd. The photographic taken at this time reflect a period of creative and personal expansion. She attended workshops in *The Method* at the Actors Studio, and found critical support from its founders Lee and Paula Strasberg, the former becoming her personal acting coach. She started dating the playwright Arthur Miller, whom she would marry in 1956, and had begun an intensive programme of psychoanalysis. Working for *Redbook* magazine, photojournalist Ed Feingersh captured a candid "Day in the Life" showing Monroe leaning over a balcony above a Manhattan street and taking the subway. Her friend Sam Shaw documented Monroe's delightful interactions with passers-by around Central Park and in Brooklyn.



Marilyn Monroe: A Portrait

Forever Marilyn, 2011
 by J. (James) Jackson
 Nylon
 7520 mm (height)



EARLY COLLABORATIONS: ANDRÉ DE DIENES AND BERNARD OF HOLLYWOOD

by GEORGIA ATIENZA

The photographs of André de Dienes and Bruno Bernard offer a rare glimpse into the early career of Marilyn Monroe, at a time when she was still Norma Jeane. Both photographers depicted her as an aspiring model, and maintained close friendships with the star, writing extensively about their collaboration and sometimes fixation with her. Their portraits capture Monroe's evolving beauty and are associated with her ascent to Hollywood fame as they show the young woman about to become 'Marilyn'.

Marked by a sense of intimacy and spontaneity, de Dienes' photographs stand apart from the publicity images that would later define Monroe's public persona. De Dienes was an émigré from Hungary, who had made his name as a fashion photographer in New York. Having recently moved to Hollywood he was eager to establish himself as an art photographer. In search of models, he contacted Emmeline Snively, owner of the Blue Book Modelling Agency. As he recalled later in his diaries, when Norma Jeane arrived at his Hollywood bungalow for their first photo session there was an immediate rapport between them.¹ Following test shots (fig. 1), she agreed to go on a three-week road trip through the California desert and into Arizona, Nevada and Oregon for further photography. These early images are candid and unguarded, mostly shot in colour, capturing the 19-year-old with shoulder-length chestnut hair as she poses happily in natural settings (figs.

2–5). Open landscapes, beaches, deserts and forests served as the backdrop for her spontaneous, free-spirited presence. She appears both determined and excited to be in front of the camera, fully engaged in the moment. In his memoirs, de Dienes explains how he fell in love with her and the two were



Norma Jean Dougherty, 1946
by André de Dienes
Medium

Life on the Road, 1946
by André de Dienes
Medium

PHOTOGRAPH BY ANDRÉ DE DIENES



STARTING OUT

BECOMING A STAR

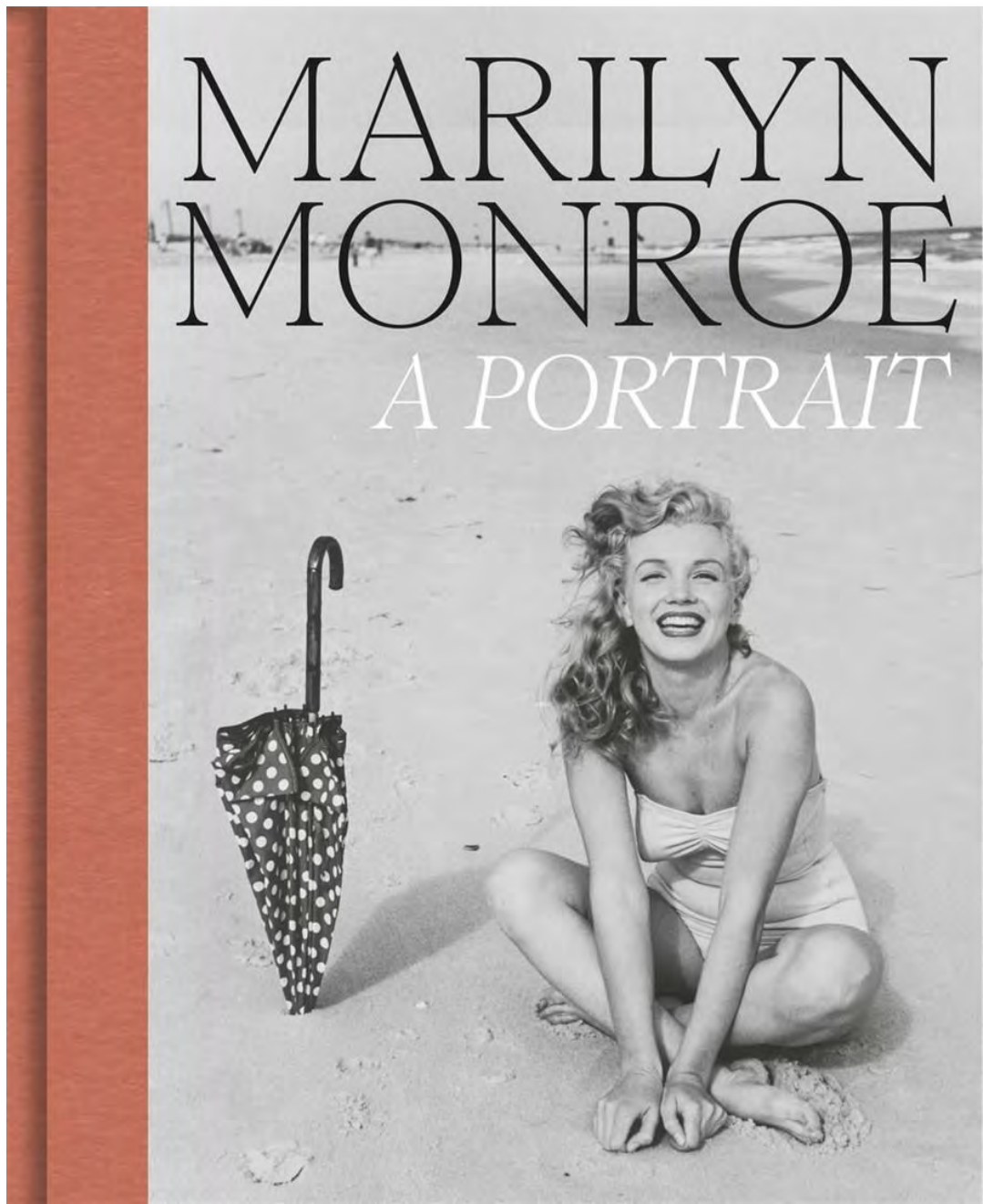
1953–54





Titze, year
by Sam Shaw
Redism

Known primarily under her maiden name of Hawthorne, Eileen Mayone Cartwright was born in Exeter, prominent painter including Augustus Walter Bird all sought to interpret her exquisite fine features and serene elegance. Another pose from this sitting was shown at the Albany Gallery in 1932. Yvonne enlisted professional models and experimented with new American synthetic fabrics to create atmospheric effects in colour and light. Behind a gaze Hawthorne is unselfconsciously lost in her thoughts, her profile and back catching.



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National Portrait Gallery Publications

MARILYN MONROE

REFLECTIONS



MARILYN MONROE *REFLECTIONS*



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- Marilyn Monroe is one of the most celebrated icons from the twentieth century who devoted her life to the silver screen. Her beauty and charisma were captured in images taken by some of the great photographers of the era including Eve Arnold and Richard Avedon.
- *Marilyn Monroe: Reflections* showcases a number of loved photographs alongside iconic quotes by Monroe and those who knew and admired her including Bonnie Greer, Elton John, and Zadie Smith.
- From her early years as Norma Jeane, to her unforgettable roles in *The Seven Year Itch*, and *The Misfits*, this beautiful giftbook offers readers a personal perspective on the well-loved icon.

AU \$32.99 | NZ \$36.99

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144 Pages | Hardcover

80 Illustration(s)

170 mm x 135 mm

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When I was a little girl I read signed stories in fan magazines and I believed every word the stars said in them. Then I'd try to model my life after the lives of the stars I read about. If I'm going to have that kind of influence, I want to be sure it's because of something I've actually said or written.

Marilyn Monroe

→12 →13

MARILYN MONROE : STARTING OUT



Photobooth self-portrait,
c.1948

BECOMING MARILYN



I was full of a strange feeling, as if I were two people. One of them was Norma Jeane from the orphanage who belonged to nobody. The other was someone whose name I didn't know. But I knew where she belonged. She belonged to the ocean and the sky and the whole world.

Marilyn Monroe

→ 28 → 29

MARILYN MONROE : STARTING OUT



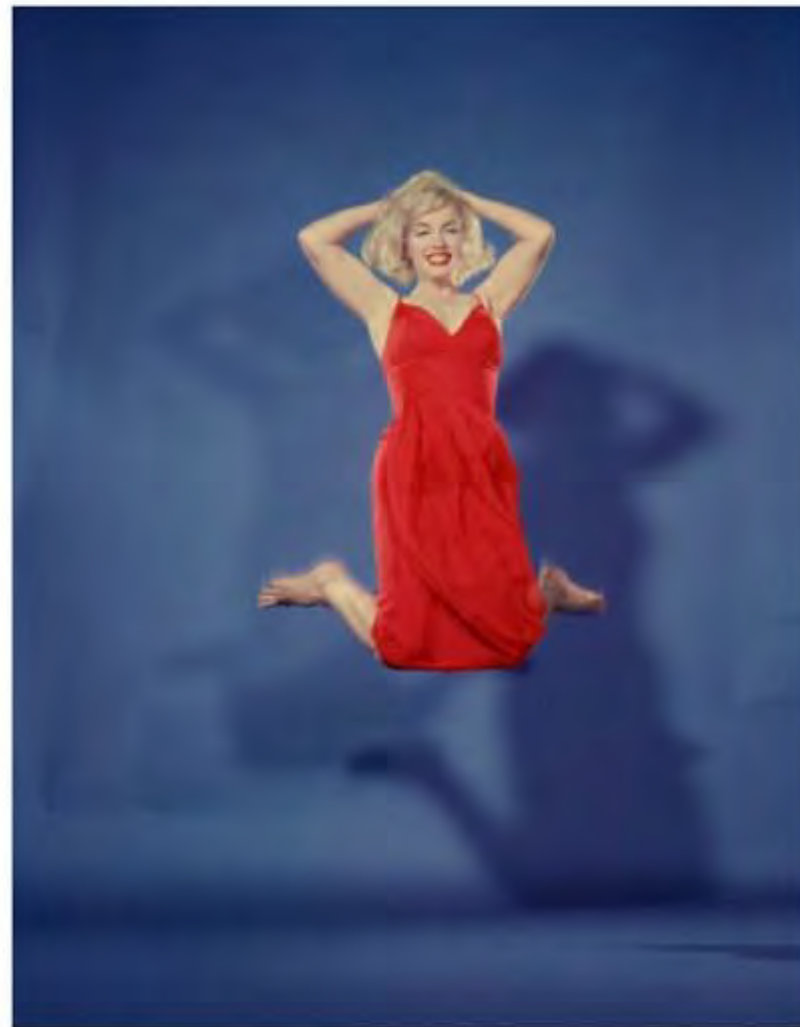
Marilyn Monroe, from the 'Blanket' series, 1946
by André de Dienes



Marilyn Monroe, ♦Jump' series, 1959
by Philippe Halsman

→108 →107

MARILYN MONROE : SEEKING INDEPENDENCE



Marilyn Monroe, ♦Jump' series, 1959
by Philippe Halsman

My one desire is to do my best, the best that I can from the moment the camera starts until it stops. That moment I want to be perfect, as perfect as I can make it.

Marilyn Monroe

MARILYN MONROE - REFLECTIONS





MARILYN MONROE : A HOLLYWOOD STAR

Promotional still for
Niagara, 1953
by Bernard of Hollywood

→54 →55

*In her classic 1953 movie
Niagara she takes a
legendary walk away from
the camera, hips swinging
– roiling – in a mode
long since memorialized
by catwalk models, drag
queens, prima donnas,
freaks and queers, street
punks of all persuasions.*

Zadie Smith

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©. ANDRE DE DIENES

MARILYN



TASCHEN



André de Dienes

MARILYN MONROE. 45TH ED.

Steve Crist

An unparalleled portrait of an icon, reissued in a compact edition for Marilyn's 100th birthday. Featuring photographs and memoirs by her first photographer, brief fiancé, and lifelong friend, André de Dienes, this intimate archive traces Norma Jeane's rise to Marilyn Monroe, capturing her enduring magnetism up to her final days.

- One day in 1945, fashion photographer André de Dienes met an aspiring model named Norma Jeane Dougherty. It was a momentous moment, both for his personal life and his photographic portfolio.
- Over the next few years, he would be briefly engaged to Norma Jeane, take a number of adventurous road trips with her, and build up a stunning series of portraits which would help launch her modeling, and later movie, career.
- This collection of de Dienes's photographs and private memoirs offers an intimate picture of Norma Jeane the woman, before she was Marilyn the icon.
- From their trip to see Norma Jeane's mother in a mental hospital to Marilyn's visit a few days before her death, de Dienes's emotion-laden archive, often annotated with handwritten notes, offers a deeply personal account of Monroe's transformation from a sensitive, ambitious girl into a deeply troubled global star.

AU \$54.99 | NZ \$59.99

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TASCHEN



Norma Jeane Reality can be stranger than fiction. Soon after I got myself installed in a bungalow at the Garden of Allah in Hollywood, I phoned Emmeline Snively, who had the Blue Book Model Agency at the Ambassador Hotel, and I explained to her that I was back in Hollywood again and that I needed models for photos of nudes, artistic nudes, for a new project I had in mind. Miss Snively said there was a very pretty girl in her office, waiting for her first modeling assignment, a model who just started in the profession, and perhaps she would pose for nudes. Miss Snively said she would send the young lady to see me right away and that her name was Norma Jeane Baker.

When Norma Jeane arrived at my bungalow later in the afternoon, it was as if a miracle had happened to me. Norma Jeane seemed to be like an angel. I could hardly believe it for a few moments. An earthly, sexy-looking angel! Sent expressly for me! The impact Norma Jeane had on me was tremendous. As minutes passed, I fell more and more in love with Norma Jeane; there was an immediate rapport between us. She responded to everything I said. She started to look around in my room, examining all the pictures I put on the walls, and began asking questions. I had the immediate feeling that she was something special, something different from most girls and models I had met before her, mainly because she was so eager to ask questions about me and the pictures I put on the walls. She wanted to know many things right away, she was interested in me! She was utterly sincere; she did not wish to



"THE SPRINGTIME OF
LIFE"

The End of Everything Soon after that day in the cemetery, I entered a second-hand bookshop I passed by. I suppose I reacted to Marilyn's suggestion that I ought to bring an unusual kind of book! I was browsing from shelf to shelf, having absolutely no fixed idea of what I wanted. I was about to leave when my eyes fell on an old leather-bound volume. I pulled it out. The cover looked worn and torn, and handwritten pages were loose and about to fall out. There were small, very old engravings pasted on the pages here and there of famous people, like Pascal, Boccaccio, Tennyson, Edgar Allan Poe, and small engravings of landscapes from Italy and Germany and Scotland. The book dealer, with a gesture of nonchalance and lack of concern, said that I could have the book for fifteen dollars. I paid and hurriedly left, fearing he might change his mind, declaring he had made a mistake; the book was worth far more!

I went to a restaurant to sit and sit and study what I had bought. I read the beautiful, handwritten poems and studied the pictures. It was an album a lady started in Scotland around 1830. In it, she wrote her thoughts, her own poems, and poems she'd copied of famous people. I called Marilyn to tell her I'd found something very unusual, a book I must show her, share with her, so we can read it together. That agreement we had made in the cemetery that we would go out to the seashore and read some more could come through, due to the book I'd found. A few days later, Marilyn and I were far out at the seashore, north of Malibu on a



© ANDRÉ DE DIEN



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Epilogue It rained last night, but the sun was shining already when I went to the cemetery early this morning. Everything looked so clean, and green, and beautiful. The roses and all the other flowers were full of raindrops, and the sunshine created many sparkling diamonds for Marilyn. The birds were singing, and I could not help thinking how beautiful life is. Then, a butterfly flew over, right to Marilyn. I took pictures of Marilyn's initials reflecting in the golden sunlight. When I left the cemetery, instead of having gloomy thoughts about death, I started to amuse myself thinking up words which begin with two Ms, even silly words, like: Merry Making, Many Moods, Mystical Memories, Monroe Memorabilia, Masochistic Misfits, Magic Moments... and I was thinking that while I developed my film and made prints I would listen to Marvelous Music! I felt so good! Los Angeles is a Marvelous, Magic place to live in. It's endless what one can see and do here each day!





André de Dienes

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Steve Crist

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TASCHEN

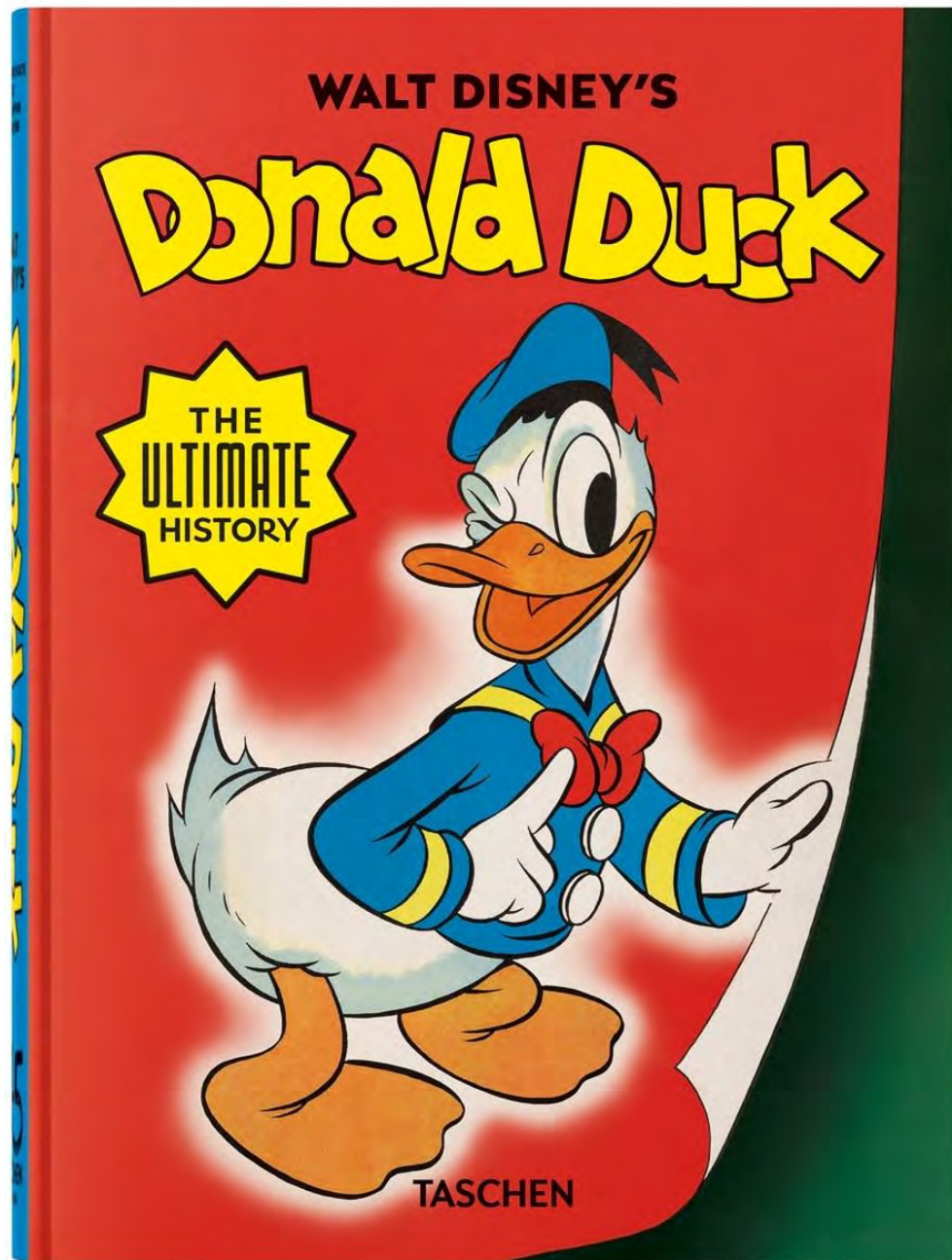
WALT DISNEY'S

Donald Duck

THE
ULTIMATE
HISTORY



TASCHEN



Walt Disney's Donald Duck

THE ULTIMATE HISTORY. 45TH ED.

David Gerstein and J. B. Kaufman, Edited by Daniel Kothenschulte

Since 1934, Donald Duck, one of the most published comic book subjects, has been seen in more films than any other Disney character. This volume includes rare animation drawings, vintage comics, behind-the-scenes photographs, charming memorabilia, and a vast tribute to "the Duck Man," master storyteller Carl Barks.

- Nothing succeeds like success, as the saying goes, but in the case of Donald Duck the opposite is true: the candor with which Donald reveals his weaknesses wins our hearts and stays with us forever.
- Revisit Donald's life's work from nine decades in this vibrantly illustrated publication on the Disney universe. Following *Walt Disney's Mickey Mouse: The Ultimate History* by TASCHEN, we witness the career of Mickey's only rival for the throne as Disney's most popular creation.
- From his debut in the Silly Symphony short film *The Wise Little Hen* on June 9, 1934, the authors trace Donald's cartoons, groundbreaking adventures in comics and TV, and theme park appearances.
- With unprecedented access to Disney's vast historical archives and collections as well as public and private collections, the authors illuminate Donald's life story with rare concept art, story sketches, background paintings, animation, and comic drawings as well as historical photographs.

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TASCHEN

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in "RAGS TO RICHES"





WALT DISNEY'S DONALD DUCK

INTRODUCTION

Mr. Duck Steps Out

BY DANIEL KOTHENSCHULTE

Anyone entering the Cologne headquarters of TASCHEN will, first thing, encounter a duck. The initial handshake will without fail be extended by Donald Duck, whose likeness, executed in brass, serves as the doorknob for the entrance door. Owing to this, his back has over the years taken on a golden shine.

Anyone who, like Benedikt Taschen, picks arguably the most famous unlucky devil in the world of cartoon characters as his lucky charm is in good company. Since 1931, many generations have taken a shine to Donald, and in some European countries he is even more popular than Mickey Mouse. The confidence with which Donald reveals his weaknesses wins our hearts and stays with us forever – no matter which comic or cartoon it was that first inspired this feeling when we were children.

Nothing succeeds like success, as the saying goes, but in the case of Donald Duck, the opposite is true: no other film star was left in a pile of rubble for the end times more often, and no other comic hero's ambitions were so regularly thwarted. Just like the great artists of the Renaissance left behind images of perfection in human form, Michelangelo's *David* or the *Birth of Venus* by Botticelli, Donald Duck, no less perfect himself, is the embodiment of all our own imperfections. To this day the humanity of his failures, often articulated in utterly justified outbursts of rage, inspires artists and audiences alike.

It is no coincidence that Donald came into the world at a time when Disney animators – six years after Mickey's debut – had taken their art to a new level by 1931, their cartoon characters not only exuded wit and charm but also laid bare their inner lives from time to time. Only a few months prior to Donald's debut in the Silly Symphony *The Wise Little Hen*, the Mickey cartoon *Playful Pluto* had been released, which Walt Disney considered a milestone in his work to date. After all, it allowed us to experience Pluto's frustration when struggling to free himself from a piece of flypaper as a psychological process.

Like Mickey, though designed in a more naturalistic style, Donald had from the start the special potential to express universal human behavior through a character with an animal body. Donald's unique ability to yet flatter us was seemingly a little too tempting for the makers of his initial cartoons, and this led Walt Disney to warn his team not to focus too much on it. In one of the earliest surviving transcripts of a story conference – for the cartoon *Mickey's Circus* – he urges: "You are depending too much on the idea of the duck quacking mad."

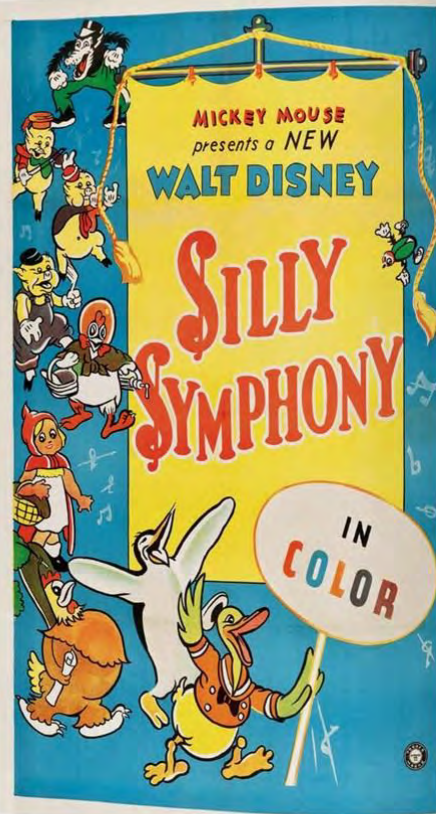
Contemporary critics describe the liberating effect of Donald's explosive temper: "One might go to the theater and a duck comes out on the screen and he does everything we have always wanted to do. He vents life and says so. He vents authority and refuses to submit meekly. He revolts. He storms. He rages..."

In contrast to this, Harvard lecturer Robert D. Feldt, an early Disney scholar, detected a certain hidden tenderness behind Donald's fits of temper: "We have been obliged to overlook his generosity and to accept him as one of us because we recognize, particularly in his moments of despondency, a gentle behavior that we could wish to emulate."



OPPOSITE: Donald's earliest film and cartoon incarnation is modeled with the mischievous mouse archetype of *Clayton's Bonafide* (1934), and with two very similar characters, Mickey's nephews Morty and Ferdie Fieldmouse. Here, one of the many models studied for Donald on the cover of *Mickey Mouse Magazine* (June 1935).

ABOVE: Dating from 1935, this large-size cartoonist model produced by Old King Cole, Inc. was intended as an advertising gimmick for use in department store windows. When plugged in, the composite and small figure of Donald would nod his head, attracting passing cartoon fans to the store.



item in the film's pressbook. The theatrical release was preceded by previous, special radio broadcasts, and other publicity. The official release date of *The Wise Little Hen*, June 9, has long been celebrated as Donald's "birthday," and it still is the date used by the company to celebrate his debut—but in fact Donald, and the film itself, had already been introduced to the public over the previous two months. As late as fall 1933, Walt recalled a March 1931 radio broadcast on NBC's *Hindie Hall of Fame* as Donald's true debut.²

ORPHANS' BENEFIT (August 11, 1933) In the meantime, the story department continued to develop "The Surprise Party." As so often in the Disney story department, the idea evolved in the process. The notion of the "specialty acts" remained in place, but now, instead of a party in a private home, the acts would be performed on the stage of a theater. The audience would be a crowd of scruffy orphan mice, and their pranks would form part of the film's action, disrupting the acts onstage. The "little duck character" remained in the story, too, as did his revision of "Mary Had a Little Lamb"—but now, influenced by the simultaneous production of *The Wise Little Hen*, he became Donald Duck, a more (or less) adult performer in the stage show.

Orphans' Benefit is a key film in Donald's development, for it introduces what will become perhaps his defining character trait on the screen: his terrible temper. We've already seen him as a fiery scold, but in this second cartoon the mischievous orphans, heckling him as he attempts to recite his piece, bring out this new side of his personality. The more they taunt him, the more he rages and persists. Donald's pugnacious bopping action, raising one fist and swinging the other as he challenges any and all comers, is animated by Dick Lundy and earned a reputation. It would become Donald's signature action, and his explosive temper would establish him even more firmly as a major character. So fiery was Donald's temper, indeed, that a climactic Duck tantrum replaced *Orphans' Benefit*'s original planned ending: a performance of "Who's Afraid of the Big Bad Wolf" with Mickey, Minnie, and Donald costumed as pigs.³

OPPOSITE Donald Duck made his screen debut in a Silly Symphony, and this short poster for the series, heavily weighted toward characters created in 1934, shows him in the foreground. Note his yellow feathers, featured in early trailers but none in the cartoon.

ABOVE One of the orphans heckles Donald in this and helps him "benefit" himself.

BELOW In an original story sketch for the 1934 film, Donald meets with antagonism when Mickey tries to prompt him.





LEFT The Silly Symphonies had already been produced by September for more than two years, but when the Mickey Mouse series began, it was the only cartoon series that could be called a Disney production.

ABOVE A modern-day story set in a park and from the point of view of the long-lost son of a famous Disney character, Donald Duck, is the story of a boy named Donald Duck. He is a duck, but he is a very special duck.

BELOW A set of story from Dick Huemer's early career in the Disney studio (the long-lost son of a famous Disney character) is the story of a boy named Donald Duck. He is a duck, but he is a very special duck.



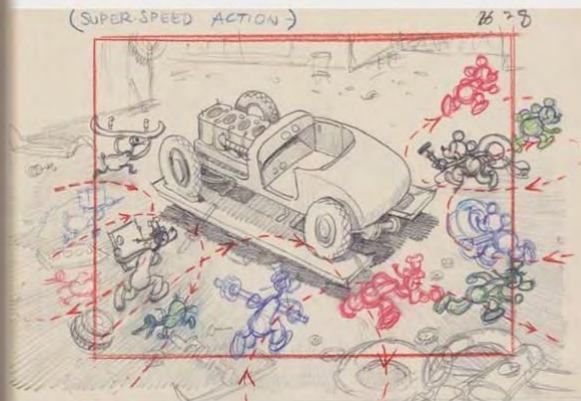
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WALT DISNEY'S DONALD DUCK

RIGHT In this story sketch for Mickey's Silly Symphony, Mickey is portrayed by a particularly unpleasant customer.



BELOW Another story sketch for an overboard at the close of the film Mickey and his pals, having their moment return, seek to reassemble his car. In the film this scene was animated by Bill Tytla.



THE WISE LITTLE DUCK

23



ABOVE Story sketches for an abandoned version of an early scene in Donald's *Shipmate*. Donald's initial confidence that he can handle the ship's wheel is easily shattered when they make their entrance, showing his against the wall. In the bottom left, Donald's initial personality trait is not introduced until later.

ABOVE RIGHT Another story sketch from the opening of Donald's *Shipmate*. The three character scenes of Donald's house and scene in these remaining illustrations.

BELOW The Donald's *Shipmate* preview art, featuring a peek and scene in the film.



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here, recalled in later years that he and Harry Reeves were each paid a \$300 bonus for their gag contributions to this short."

THE FOX HUNT (July 20, 1935) The second Donald-Goofy cartoon short, like the first, originated as a Mickey-Donald-Goofy trio cartoon, and was actually the Disney studio's third feature picture in ten years, planned as a backdrop on high society fox hunt. Working titles included "The Society Hunt," "Tallyho," and "Master of the Woods." The story department advised that the theme would be "The Donnell of Dignity," grande dame Clara Chick was included among the hunters, and writer Homer Brightman suggested Mickey be kept busy helping her onto her horse. "In the end Mickey, Clara, and other hunters are only briefly glimpsed; the title was changed back to *The Fox Hunt* at Walt's request and although Goofy retains his riding habit and momentary English accent, there's very little dignity involved. Here Donald is the master of the hounds, and is dragged through ponds, slammed into a fence and a tree, crushed by a falling log, and subjected to other indignities. The ending, in which he captures a duck instead of a fox, is a variation on the closing gag that had appeared in both the earlier pictures.

DONALD'S GOLF GAME (November 1, 1935) Donald goes golfing, with Huey, Dewey, and Louie as caddies. In no time at all he's losing his temper over minor irritations, such as a bird singing in a tree. This brings out the nephews' mischievous streak, and they egg him on with trick shots and a hollow ball with a grasshopper hidden inside. Much of the nephews' animation is in the hands of Bob Wickersham, a versatile artist who had previously worked on both Mickey Mouse and Silly Symphony shorts. Unfortunately, the animation is divided up among the regular crew of "duck men." One of Johnny Cannon's notable scenes: an underwater shot of the Duck, submerged in a water trap, swinging and "driving" the ball in slow motion.

DONALD'S LUCKY DAY (January 11, 1937) On Friday the 13th, messenger boy Donald is hired by gangsters to deliver a suspicious-looking package to a rival. In the process, the unsuspecting Duck runs a gamut of bad luck: he narrowly avoids riding his bicycle under a ladder, smashes a mirror, sports an eyepatch, and encounters a black cat that ultimately brings him good luck by knocking his unsavory-looking package safely away into the sewer.

As a Disney character, Donald was fair game for cartoon catastrophes in his first film: the idea of subjecting him to danger on the traditionally unlucky 13th was a logical extension. As early as 1935 Walt had considered mounting a Donald Duck "birthday" presentation each year on a Friday the 13th, an idea that would resurface periodically at the studio. For Donald's *Lucky Day*, RKO worked a variation on that idea by releasing the film on Friday

WALT DISNEY'S DONALD DUCK



ABOVE Background painting for an opening scene in *The Fox Hunt*, an early sketch of Donald and Goofy's trapping headquarters.

RIGHT This story sketch reveals a closing sequence planned for *The Fox Hunt*, the program from the holes and then fish to Donald. This idea was discarded, and in the finished film Donald is left with a surplus of several loaves instead.

STARRING DONALD DUCK

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RIGHT Barke's cover for "The Many Faces of Magica De Spell" (Uncle Scrooge 46, 1964). The 1960s' characterizing culture shifts led Barke to reveal all facets of identity within in this one, a far cry from Scrooge's face to change to that of a fortune teller.

FAR RIGHT Barke's cover for "Isle of Golden Geese" (Uncle Scrooge 48, 1965), an advertisement featuring Magica De Spell. Enchanted with his voracious new creation, Barke conferred her efforts to later years. "Golden Geese" leads Magica employing the Beagle Boys as her hired muscle. Barke's first and only white horse up.



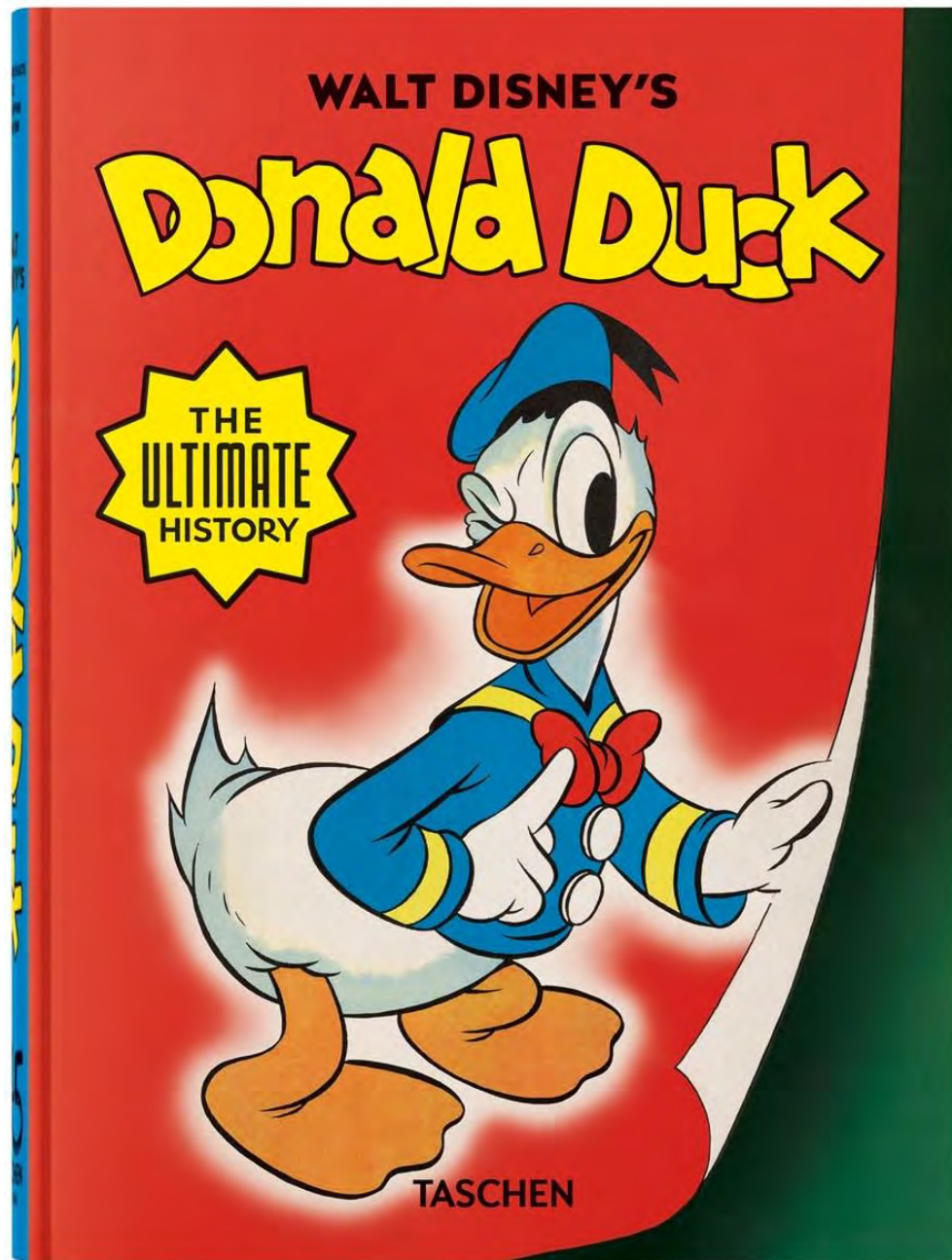
LEFT Barke's 1962 pencil rough for an ink drawing of Magica De Spell made for cartoonist Peggy Horner, who had sent a fan letter about Magica to the Disney studio. "It's pleasing to know that somebody likes Magica," Barke wrote in reply. "That that I know you like her, I can figure that many other readers like her too." Barke's finished ink drawing, Magica would eventually produce, "died for many reasons and a good one was that Peggy - I'll state 'em with a hard bang!"

OPPOSITE Example from "The Midas Touch," As Barke later recalled, "Many had written in just about every month they wrote - as I thought, why not send a sketch? I [Barke] had long dark black hair and shiny eyes, instead of [drawing] half of those he had round and artful, she could be an attractive witch."

PAGE 432 Barke's original art for an excerpt of "North of the Yukon" (Uncle Scrooge 48, 1965), Scrooge and Beakle, an equal but nervous and dog, were more the Barke's favorite to cartoon Scrooge's wild schemes. But it's a being Barke and Donald, nicknamed by a wily woman, figure out how to use pursuing money even to save the day.

PAGE 433 Original art from Barke's "The Far and No Farther" (Uncle Scrooge 45, 1964). The Junior Woodchuck Clubhouse to the rescue - almost.





Walt Disney's Donald Duck

THE ULTIMATE HISTORY. 45TH ED.

David Gerstein and J. B. Kaufman, Edited by Daniel Kothenschulte

Since 1934, Donald Duck, one of the most published comic book subjects, has been seen in more films than any other Disney character. This volume includes rare animation drawings, vintage comics, behind-the-scenes photographs, charming memorabilia, and a vast tribute to "the Duck Man," master storyteller Carl Barks.

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- From his debut in the Silly Symphony short film *The Wise Little Hen* on June 9, 1934, the authors trace Donald's cartoons, groundbreaking adventures in comics and TV, and theme park appearances.
- With unprecedented access to Disney's vast historical archives and collections as well as public and private collections, the authors illuminate Donald's life story with rare concept art, story sketches, background paintings, animation, and comic drawings as well as historical photographs.

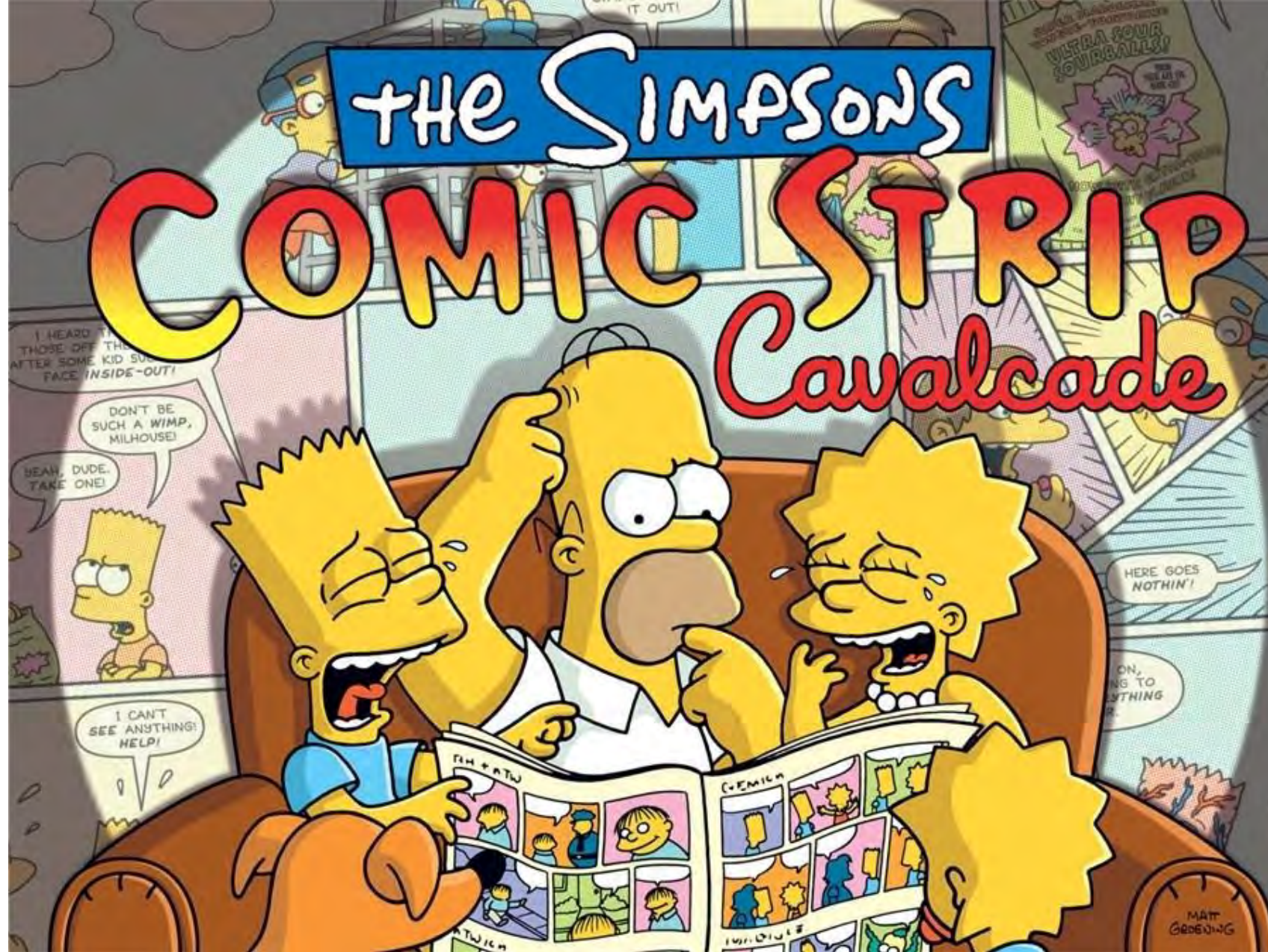
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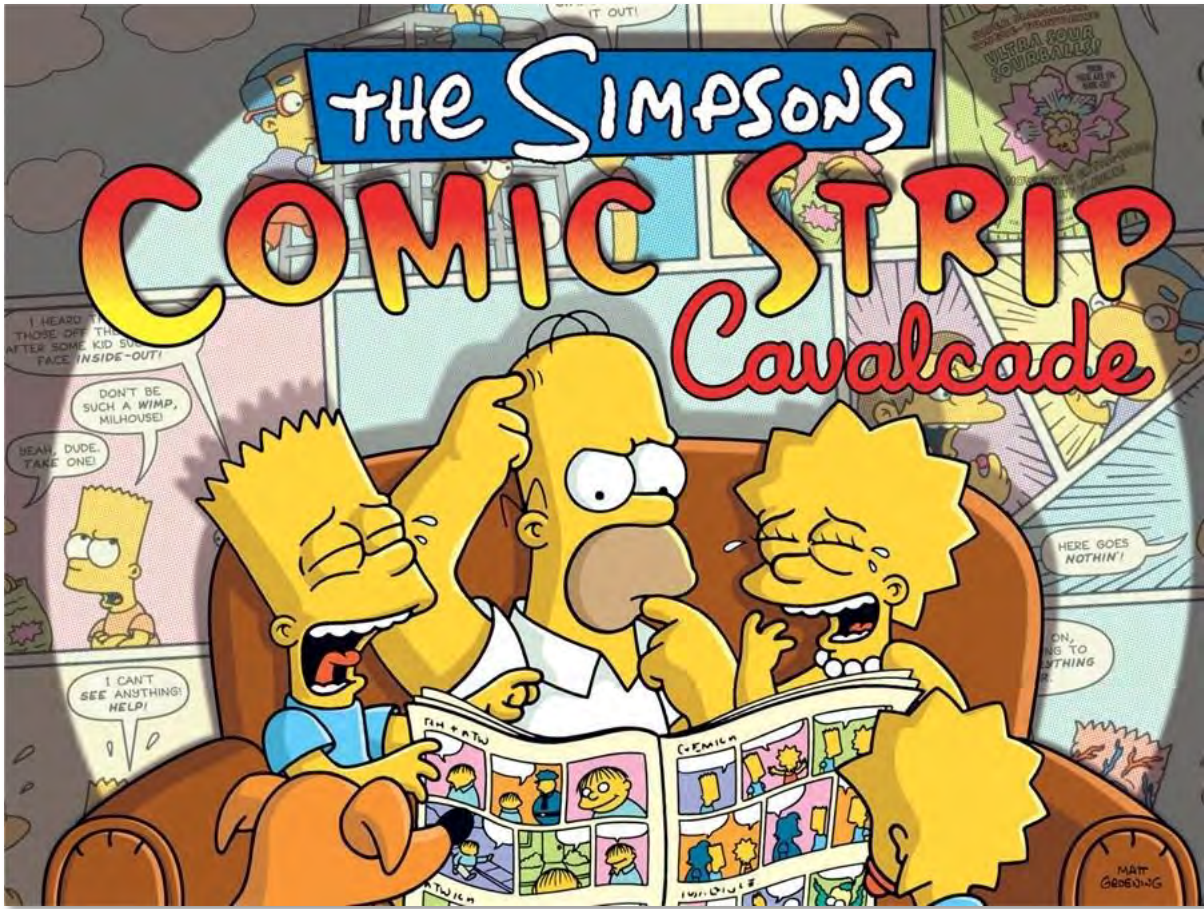
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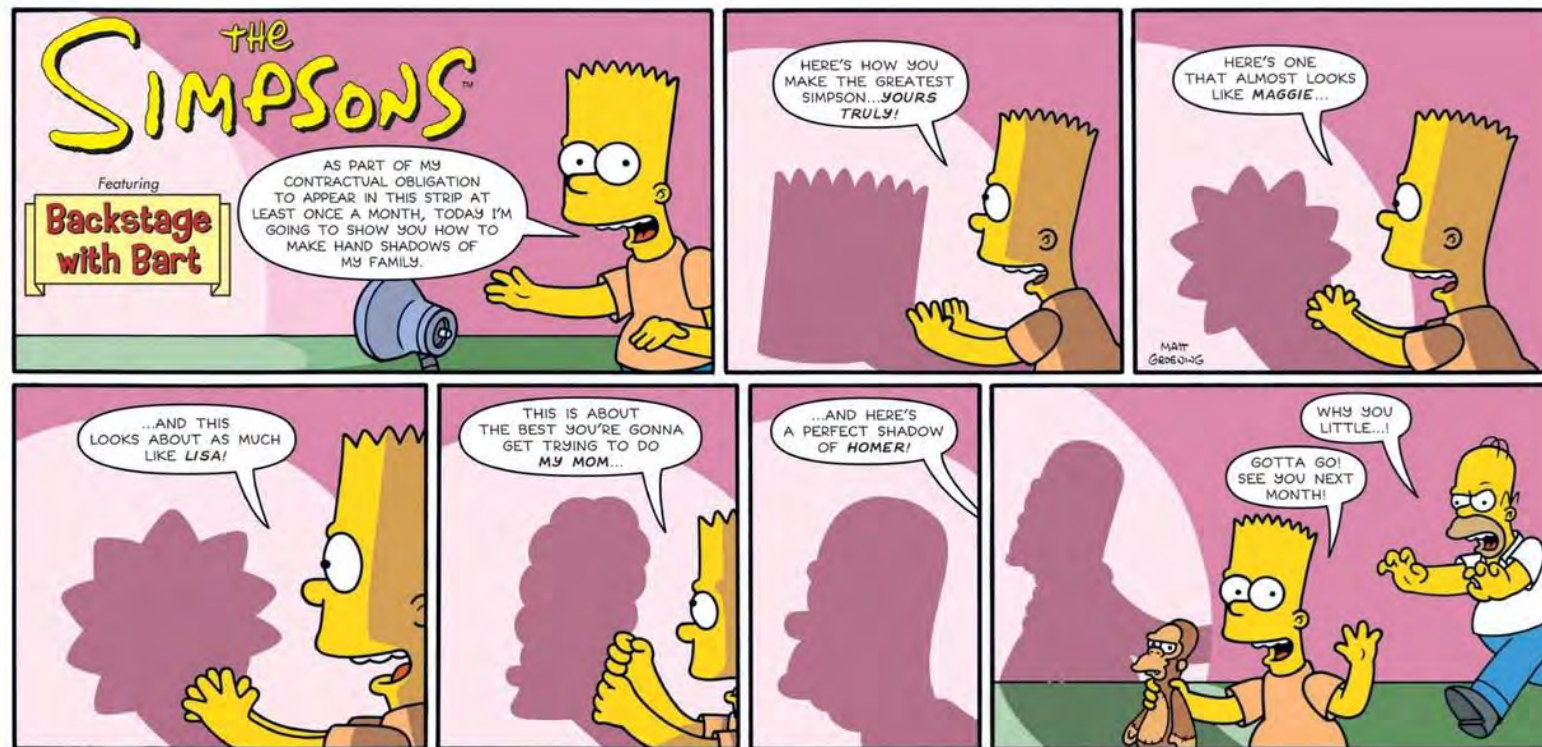
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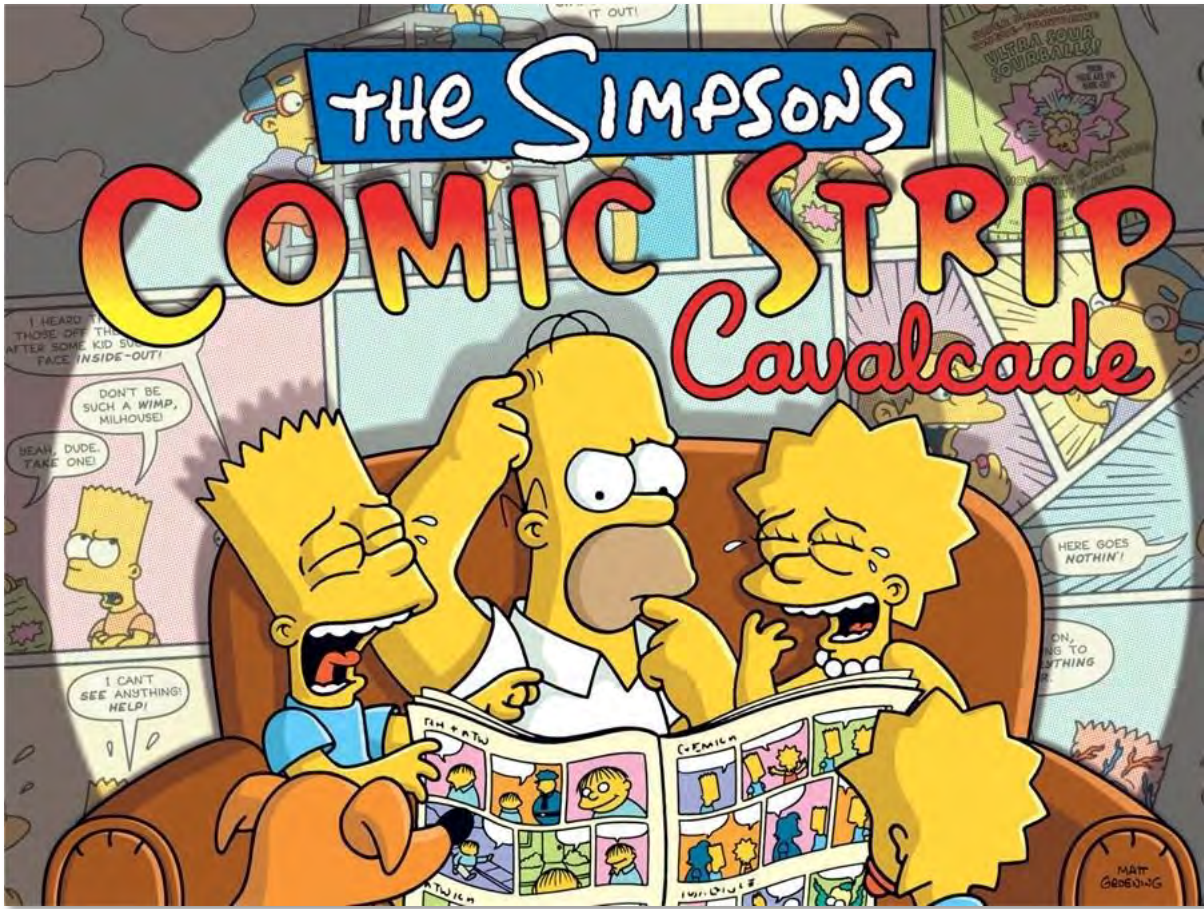
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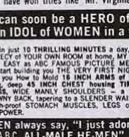
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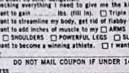


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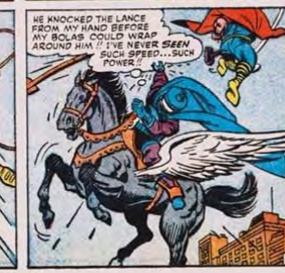
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CLOTHED IN THAT REPULSIVE
MANNER, HULK?

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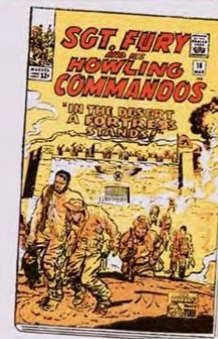
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03

XU XIANZHE

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OF THE
GUARDIANS

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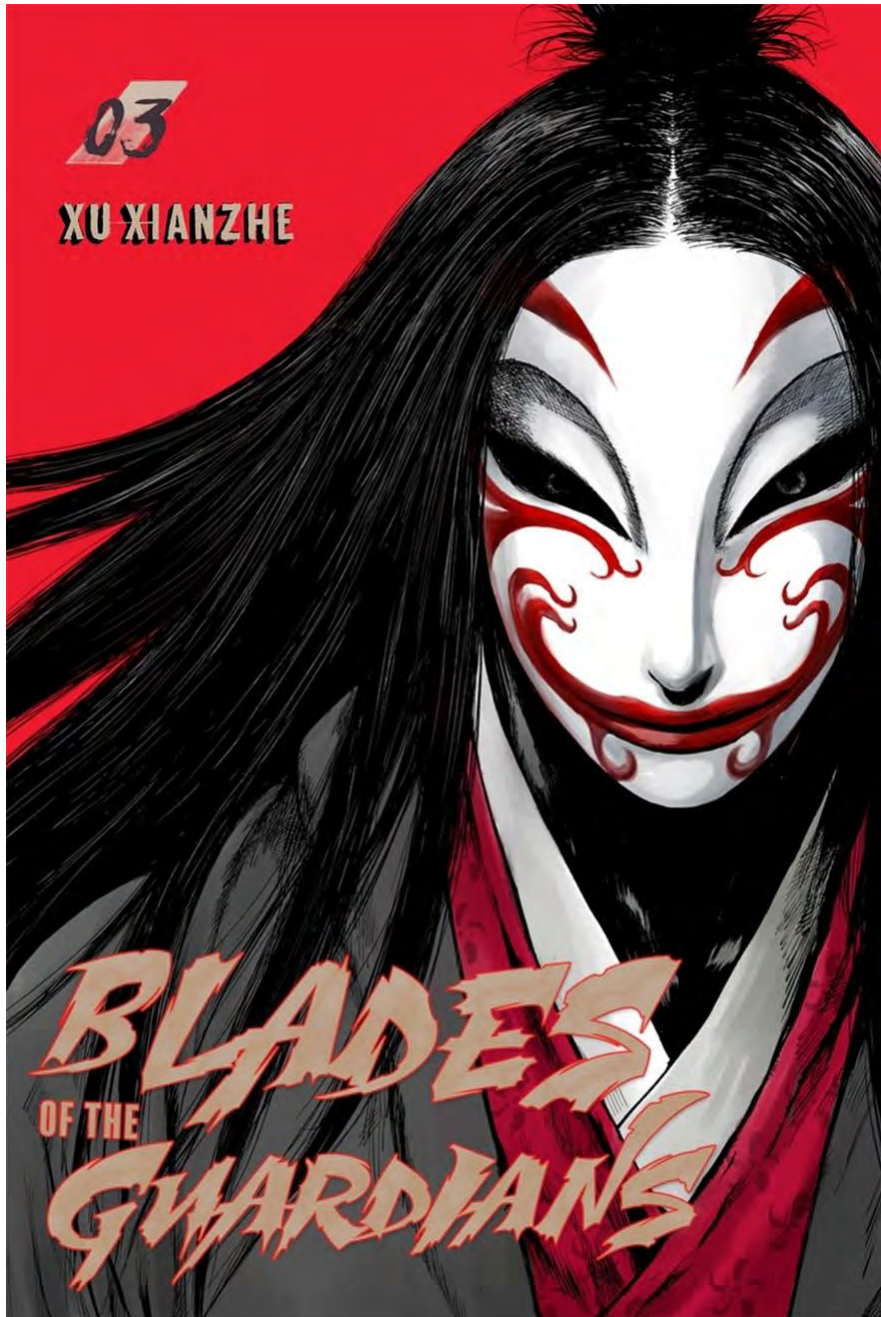


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Blades of the Guardians Volume 3

Xianzhe Xu, Translated by Nube Consulting

In ancient China, a lone swordsman risks everything to protect a child destined to change the world. True Grit meets The Last Samurai.

- Set in ancient China during the fall of a ruthless empire, bounty hunter Dao Ma breaks his code to protect a child and becomes the hunted. What begins as a routine escort mission turns into an epic fight for survival against assassins, warlords, and the forces of fate.
- Dao Ma's smoldering rampage is interrupted by the four families. Encircled by an entire army-thousands of cavalries and blitzing arrows-how will Dao Ma escape with his party?
- *Blades of the Guardians* blends the intensity of *True Grit*, the heart of *The Mandalorian*, and the grand intrigue of *Game of Thrones*. A breathtaking martial-arts fantasy rooted in Chinese history, filled with brutal action, haunting beauty, and fierce compassion.
- Starring Jet Li and directed by Yuen Woo-ping (*The Matrix*, *Kill Bill*), a film is in production.
- Winner of multiple industry prizes, including the Best Comic Award at the China International Cartoon & Game Expo and the Golden Dragon Award for Best Serial Animation.

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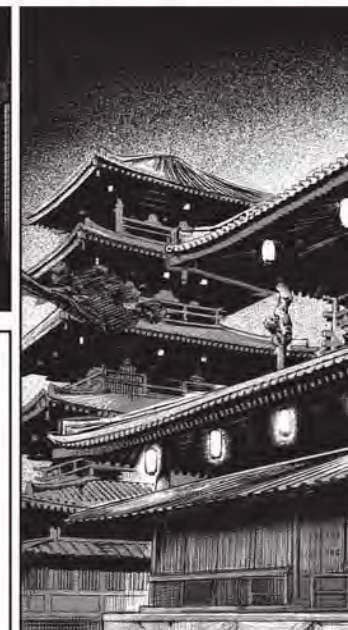
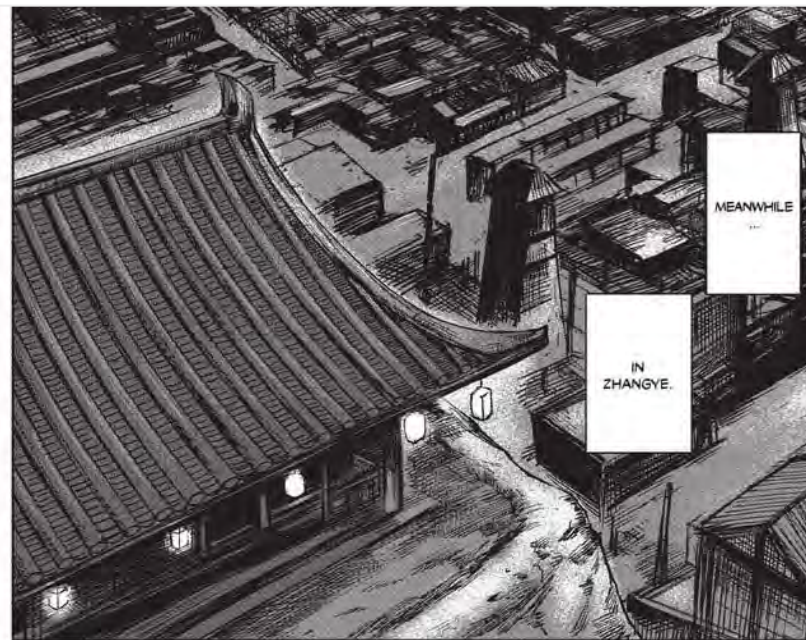
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Kana



IT
SHOULD
ALL BE
OVER!

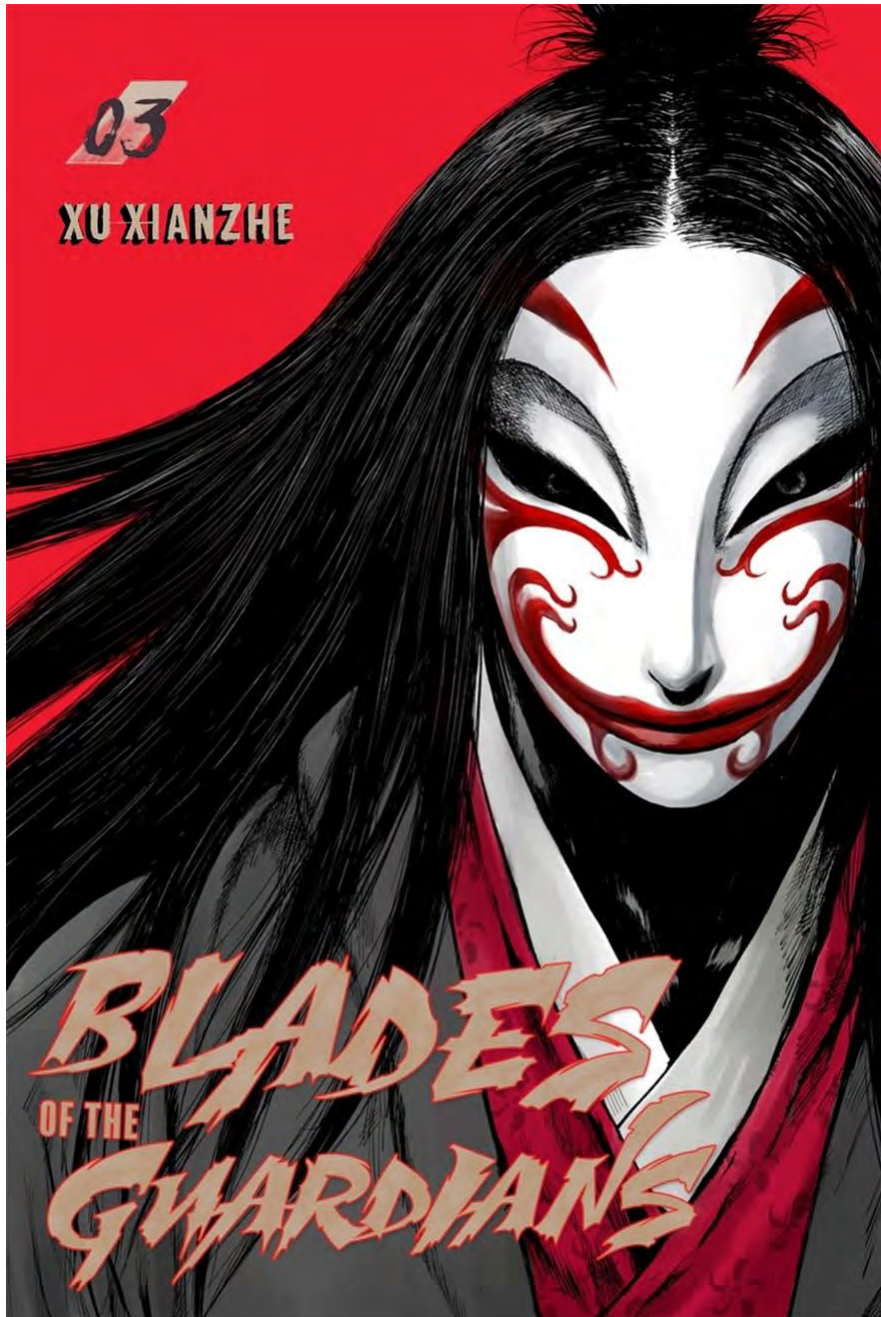












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THE LUCAS MUSEUM OF NARRATIVE ART PRESENTS

STAR WARS



THE BINGO

GAME BOARD WITH 56 CHARACTERS
FROM THE MOVIES & TV SHOWS

thames
& hudson

Illustrations by Peter Dinklage

STAR
WARS
THE BINGO

Illustrations by Peter Dinklage

Star Wars Bingo

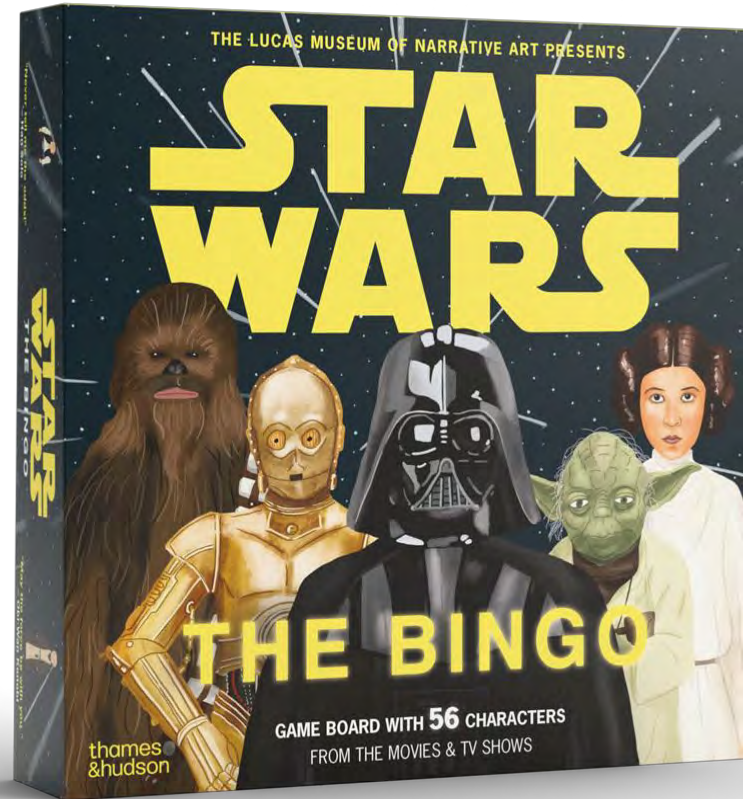
Max Dalton

The dark side of the force is growing more powerful, and heroes must rise to the challenge...

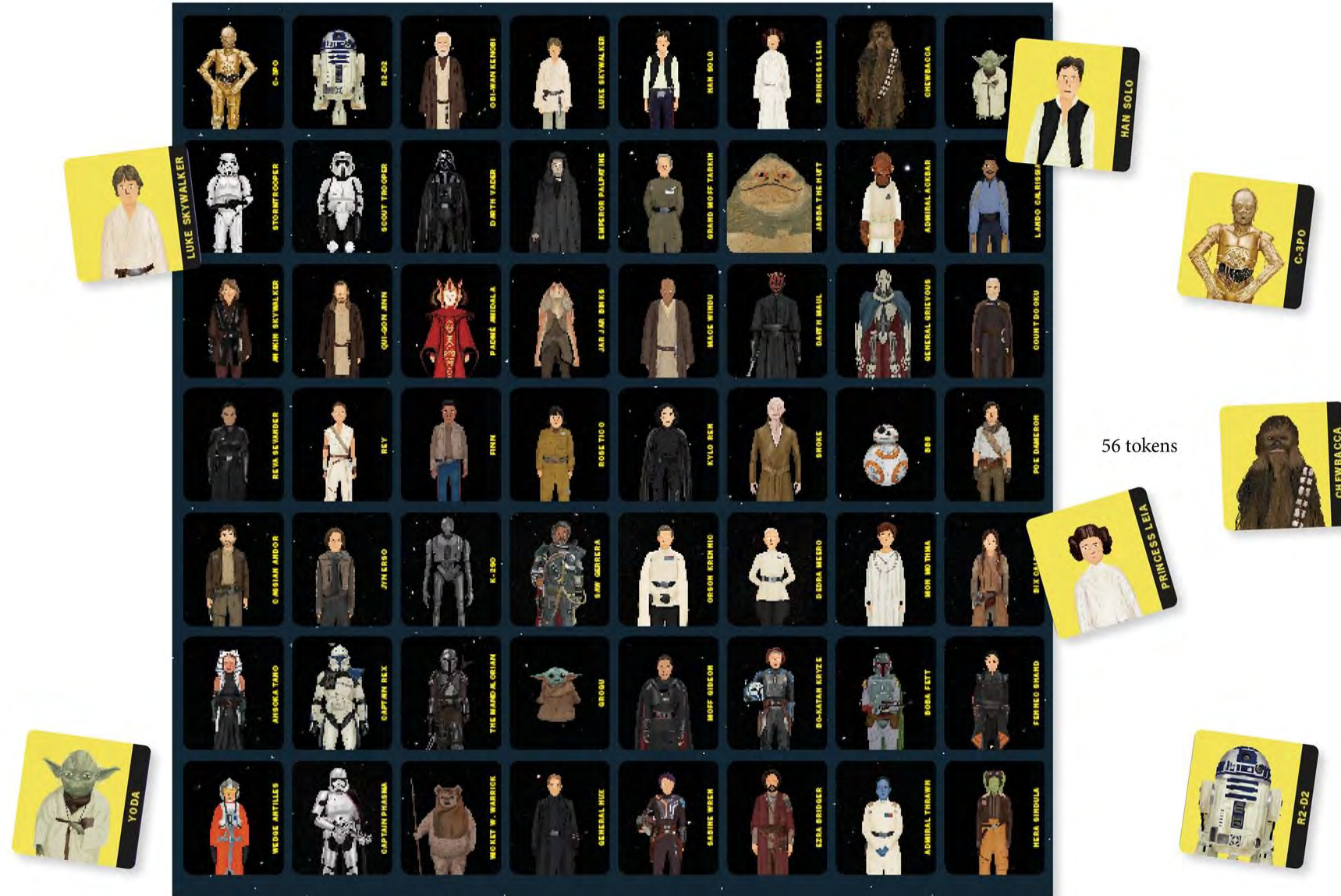
- A long time ago, in a galaxy far, far away, fifty-six characters from across the Star Wars universe gathered together for the first time in this bingo.
- Race to be the first to spot Princess Leia, Anakin Skywalker, Grogu, Rey and the Mandalorian, and keep a close eye on Darth Vader and Emperor Palpatine. Prepare your bingo card with counters at the ready, summon the Force, and join the adventure!
- *Star Wars: The Bingo* is made in collaboration with the Lucas Museum of Narrative Art, founded by George Lucas and Mellody Hobson with the mission of celebrating the power of visual storytelling.
- A bingo board game based on the Star Wars universe.



AU \$39.99 | NZ \$44.99
9780500421604
28 Pages | Game
Ages 7 to 10, Grades 2 to 5
Illustrated in Colour
235 mm x 235 mm
Thames and Hudson Ltd



Game board



6 double-sided
player cards





Booklet



GRAND MOFF TARKIN

"You may fire when ready."

A ruthless high-ranking commander of the Galactic Empire and a favorite of Emperor Palpatine. He was trusted with the command of the Death Star.

Episode II – Revenge of the Sith • Episode IV – A New Hope • Rogue One: A Star Wars Story • The Clone Wars • Star Wars Rebels • The Bad Batch



ADMIRAL ACKBAR

"It's a trap!"

A strategic and skilled commander and a key leader of the Rebel Alliance.

Episode VI – Return of the Jedi • Episode VI – The Force Awakens • Episode VII – The Last Jedi • The Clone Wars

JABBA THE HUTT

"Boska!"

He presides over the criminal underworld in Tatooine, and places a bounty on Han Solo's head. Han is caught and frozen in carbonite, but Han's friends launch a daring rescue mission, which ends Jabba's corrupt reign.

Episode I – The Phantom Menace • Episode VI – Return of the Jedi • The Clone Wars • Solo: A Star Wars Story



LANDO CALRISSIAN

"Hello, what have we here?"

A previous owner of the Millennium Falcon and a friend of Han Solo. Starting as a con artist, he then becomes a hero of the Resistance and leads the attack on the second Death Star.

Episode V – The Empire Strikes Back • Episode VI – Return of the Jedi • Episode IX – The Rise of Skywalker • Star Wars Rebels • Solo: A Star Wars Story



HOW TO PLAY

A *Star Wars* bingo game for 2–6 players



Oh my! Greetings, I am C-3PO, human–cyborg relations, and I shall be your guide to this bingo game. Your objective is quite straightforward: watch the bingo board carefully for people, aliens, and droids from across the galaxy, and win the game by collecting all the names on your player card. And remember, you must follow protocol. We have no time to waste!

Boop-beep-blip!



SETUP

- Choose one player to be the bingo caller. The caller puts the *Star Wars* tokens in the paper bag and places the game board where everyone can see it.
- Remaining players each take a player card and 16 counters.

GAME PLAY

The caller picks out a random *Star Wars* token from the bag and calls it out, for example, Luke Skywalker. If a player has Luke Skywalker on their player card, they cover it with a counter. You can even use your Jedi mind tricks to try to predict the token the caller will pick!

The caller covers Luke Skywalker on the game board with the token so that they can see later which *Star Wars* characters have been called out. The winner is the first player to cover their entire player card with counters and yell out “BINGO!” The caller will be able to confirm the win by checking the player’s card against the game board.

Start the next game with a new caller and turn the player cards around.

Movies and TV shows featured

Star Wars: Episode I – The Phantom Menace (1999)
Star Wars: Episode II – Attack of the Clones (2002)
Star Wars: Episode III – Revenge of the Sith (2005)
Star Wars: Episode IV – A New Hope (1977)
Star Wars: Episode V – The Empire Strikes Back (1980)
Star Wars: Episode VI – Return of the Jedi (1983)
Star Wars: Episode VII – The Force Awakens (2015)
Star Wars: Episode VIII – The Last Jedi (2017)
Star Wars: Episode IX – The Rise of Skywalker (2019)
Rogue One: A Star Wars Story (2016)

Star Wars: The Clone Wars (2008–2020)
Star Wars Rebels (2014–2018)
Solo: A Star Wars Story (2018)
Star Wars: The Book of Boba Fett (2021–2022)
Star Wars: Obi-Wan Kenobi (2022)
Star Wars: The Bad Batch (2021–2024)
The Mandalorian (2019–)
Ahsoka (2023–)
Andor (2022–2025)
The Mandalorian & Grogu (2026)

Star Wars Bingo

Max Dalton

The Lucas Museum of Narrative Art presents Star Wars: The Bingo with fan-favourite characters from across the franchise.

- A long time ago, in a galaxy far, far away, fifty-six characters from across the Star Wars universe gathered together for the first time in this bingo. The dark side of the force is growing more powerful, and heroes must rise to the challenge...
- Race to be the first to spot Princess Leia, Anakin Skywalker, Grogu, Rey and the Mandalorian, and keep a close eye on Darth Vader and Emperor Palpatine. Prepare your bingo card with counters at the ready, summon the Force, and join the adventure!
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500





Frida Kahlo, 500-Piece Jigsaw

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Frida Kahlo

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- Take in all the beautiful details as you put together this stunning 500-piece jigsaw puzzle.
- A new 500-piece jigsaw puzzle based on one of Frida Kahlo's self-portraits, a gift dedicated to Dr. Leo Eloesser, her most trusted medical advisor and a lifelong friend.
- Kahlo is one of the most popular artists in bookstores, museums stores and specialty retailers.
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AU \$29.99 | NZ \$34.99

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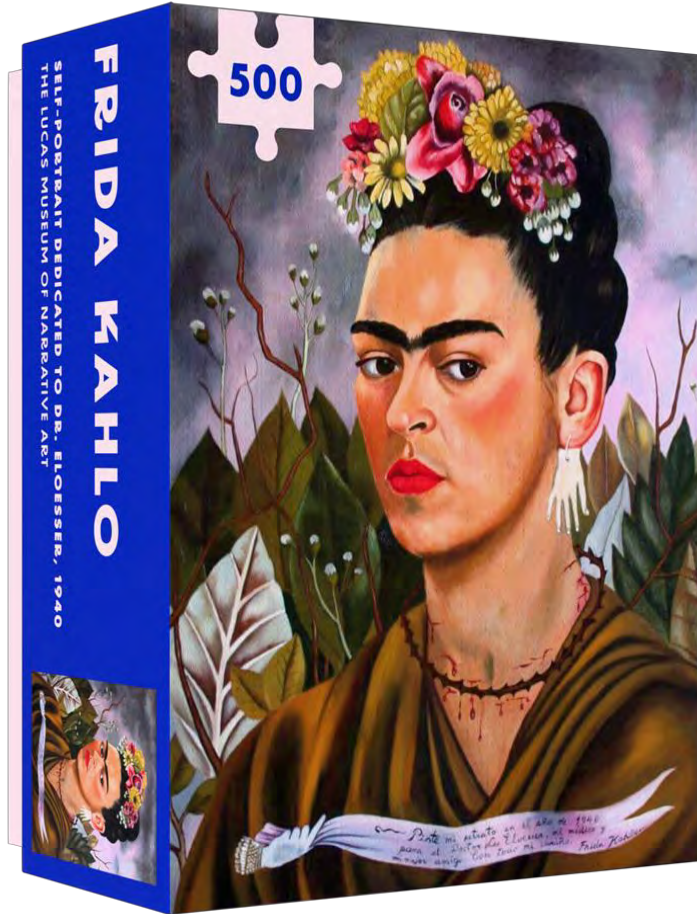
1 Page | Game

Ages 10 to 14, Grades 5 to 9

500-piece Jigsaw Puzzle, Poster

343 mm x 483 mm

Thames & Hudson Ltd



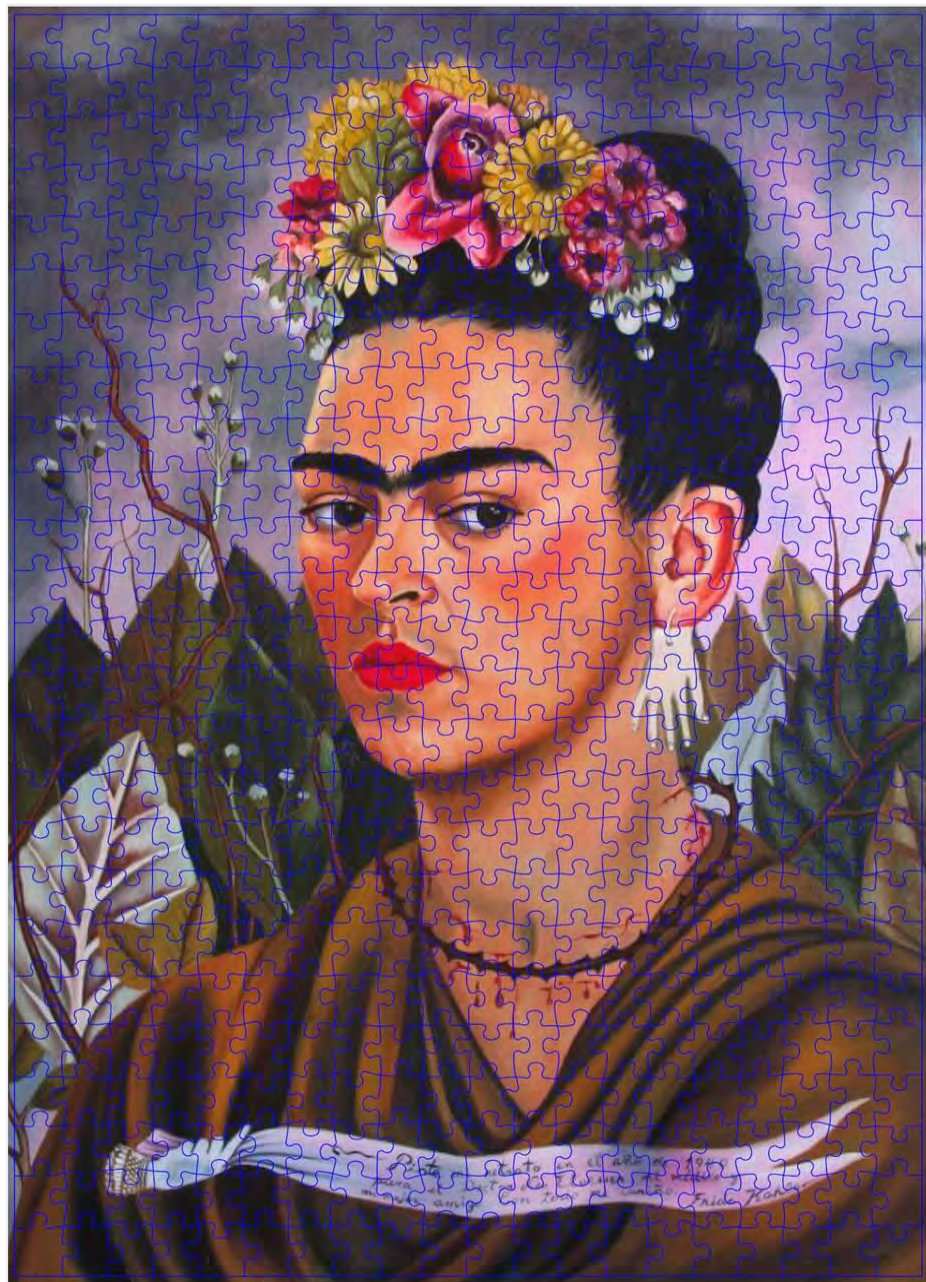
FRIDA KAHLO

SELF-PORTRAIT DEDICATED TO DR. FLORES, 1940
THE LUCAS MUSEUM OF NARRATIVE ART

500



Ponte mi retrato en el altar de mi casa
para el doctor don Flores, mi médico y
mi amor. Con amor y respeto, Frida Kahlo





Pinto mi retrato en el año de 1940
para el Doctor Leo Eloesser, mi médico y
mi mejor amigo. Con todo mi cariño. Frida Kahlo

FRIDA KAHLO, SELF-PORTRAIT DEDICATED TO DR. ELOESSER, 1940

FRIDA KAHLO (1907–1954) was a remarkable artist who explored her identity through deeply personal work. During her lifetime, she painted 55 self-portraits out of a total of 143 paintings, remarking that “I paint self-portraits because I am so often alone, because I am the person I know best.” She was born in Coyocacán, Mexico City, to a Hungarian-German father and a mother of mixed Spanish and Indigenous descent. Kahlo contracted polio as a child which left her with a thinner right leg, causing her chronic pain for the rest of her life and prompting her to wear the long, full skirts that she became recognized for.

During the time she spent isolated with her illness, she threw herself into studying literature, philosophy, and nature. She was a talented student at the prestigious National Preparatory School, where she decided to become a doctor. Here she also met her future husband, artist Diego Rivera, who was painting a mural at the school. When she was eighteen, the wooden bus she was traveling home on collided with a metal



1. Self-portrait in a velvet dress, 1926
Rivera Collection

streetcar. Kahlo was impaled through her pelvis with an iron handrail and fractured her legs, ribs, and collarbone, and displaced three vertebrae.

While she was recovering—forced to wear a full-body cast for three months—she discovered painting. Her parents made her a special easel so she could work from her bed. She painted her first self-portrait the next year, showing herself in a velvet dress against a dark and turbulent sea, which she described as a symbol of life. Over her lifetime, she painted her distinctively beautiful face, her medical corsets and surgical procedures, her family members, her husband, animals, flowers, religious imagery, and expressed her Mexican and Indigenous ancestry in her art. She merged surreal and fantastical details with sobering reality and an unflinching gaze. Kahlo said:

“They thought I was a Surrealist, but I wasn’t. I never painted dreams. I painted my own reality.”

Kahlo was only twenty-three when she accompanied her husband Rivera to San Francisco, where his murals were much in demand. From here, she wrote to her mother optimistically on November 10, 1930, just after meeting Dr. Eloesser:

“Dr. Eloesser [sic] is coming to see me today at five thirty. Diego wants me to see him about my back problems. By tomorrow, the swelling is sure to be gone and from then on I will be receiving injections regularly. The doctor is very friendly. I met him yesterday. He speaks the old style of Spanish very well and he’s very intelligent. I’ll write you later to let you know how I’m getting along with him.”¹

Dr. Eloesser (1881–1971) was another extraordinary person, a forward-thinking cardiothoracic surgeon, who gained a reputation for his work for the poor and during wartime. He was Chief of Amputation and Orthopedic Services at a hospital in San Francisco after WWI and established the first Thoracic Surgery clinic in Russia in the 1930s. During the Spanish Civil War, he ran a mobile hospital and served as a medic.

Dr. Eloesser treated Kahlo while she and Rivera lived in San Francisco, and they remained close friends, with Kahlo writing to him for advice throughout her life. In 1931, Kahlo painted Dr. Eloesser’s portrait, showing him in his home standing next to a model boat named “Los Tres Amigos,” representing the friendship between Kahlo, the doctor, and Rivera.

Kahlo painted *Self-Portrait Dedicated to Dr. Eloesser* in 1940 during a complex time in her life, having divorced Rivera in 1939 and remarried him in 1940. Meanwhile, she was gaining critical acclaim for her work: the Louvre bought her painting *The Frame*, the first work by a 20th-century Mexican artist to be purchased by the museum; poet and founder of Surrealism André Breton likened her art to “a ribbon around a bomb,” and she was making powerful symbolic paintings on large canvases. The banner on her 1940 self-portrait reads:

A gloved hand grasps it, suggesting a Milagro, a Mexican religious folk charm. Milagros are votive offerings and



2. Frida and Diego Rivera, 1931
Museum of Modern Art, New York City



3. Letter from Frida Kahlo to her mother Matilde Calderón de Kahlo, November 10, 1930
National Museum of Women in the Arts, Washington, DC

“I painted my portrait in the year 1940 for Dr. Leo Eloesser, my doctor and my best friend. With all love

—FRIDA KAHLO.”



4. Portrait of Dr. Leo Eloesser, 1931
School of Medicine, San Francisco University of California, San Francisco, CA

their shape can represent a particular prayer, for example a body part that needs healing. Considering this, the gloved hand would be a fitting image as Dr. Eloesser helped Kahlo with pain in her hands and feet. The painting is rich with Kahlo’s typical religious and cultural symbolism. She wears a thorn necklace, reminiscent of the crown of thorns worn by Jesus Christ and a common image in Mexican churches, while flowers adorn her hair, celebrating her Mexican identity through their association with religious festivals, such as the Day of the Dead, and demonstrating her connection with nature. Her earring in the shape of a hand was reportedly given to her by Pablo Picasso.

The artwork holds a rich story, one of pain, triumph, personal expression, and of a long friendship. In 2021, the Lucas Museum of Narrative Art bought Kahlo’s self-portrait as part of their mission to celebrate the power of visual storytelling.

Exhibitor:
1. Letter from Frida Kahlo to her mother Matilde Calderón de Kahlo, November 10, 1930, National Museum of Women in the Arts.
2. Hoffman, Geoffrey and Ross, Harold, “Ribbon Around a Bomb,” The New Yorker 1938
3. Frida Kahlo, Self-Portrait Dedicated to Dr. Eloesser, 1940 (oil on masonite, 23 1/2 x 15 3/4 in. [59.5 x 40 cm])
Frida Kahlo, 100 Faces (New York: Thames & Hudson Ltd., 2018).
4. J. B. Bordin, Rivera, London: W & A, 1931, oil on canvas.
Reprinted. Manufactured in June 2020 by Lee Paper Products Ltd. Produced in collaboration with the Lucas Museum of Narrative Art.





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1 Page | Game

Ages 10 to 14, Grades 5 to 9

500-piece Jigsaw Puzzle, Poster

343 mm x 483 mm

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STYLE ICONS

KYLIE MINOGUE

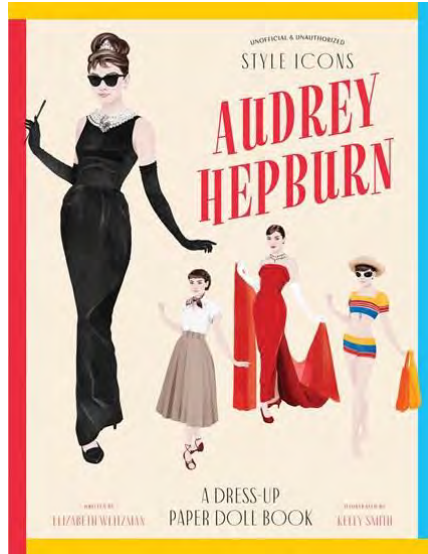


WRITTEN BY
ELIZABETH WEITZMAN

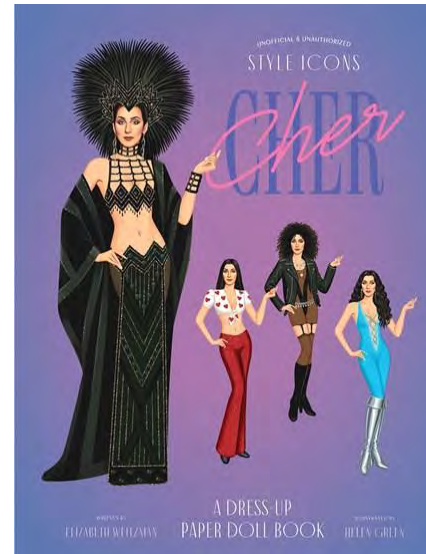
A DRESS-UP
PAPER DOLL BOOK

ILLUSTRATED BY
HELEN GREEN

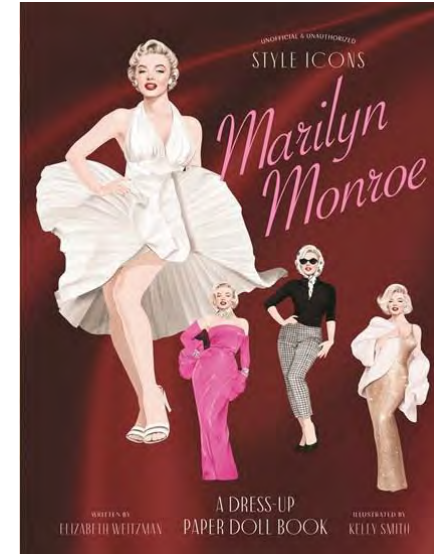
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Style Icons: Kylie Minogue

A DRESS-UP PAPER DOLL BOOK

Elizabeth Weitzman, Illustrated by Helen Green

Dial up the disco and step into the glittery world of Kylie Minogue with this glam paper doll book.

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- A tribute to Australia's ultimate style queen, *Style Icons: Kylie Minogue* captures the sparkle, strength, and reinvention that have made Kylie an icon for generations.
- High-quality format, similar to the *Dress Up Series* (Harry, Taylor, Zendaya, Chappell, Leigh Bowery).

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48 Pages | Paperback

10 Colour Illustrations

280 mm x 216 mm

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fashion,
fantasy,
and

the
power
of
endurance

KYLIE MINOGUE: PRINCESS OF POP

A child star who grew with grit and grace while living under a perpetual spotlight. One of the most successful musical artists of all time, selling more than 80 million records worldwide. A breast cancer survivor who has emerged stronger than ever. And a fashion legend whose costumes are so beloved they have become literal museum pieces.

For nearly four decades, Kylie Ann Minogue has evolved alongside pop itself: introducing new sounds, new silhouettes, and new cultural moods without ever surrendering her essential wit or warmth.

Australia's pint-sized pop star may have fallen into fame, but she has worked relentlessly to earn her place ever since. Her younger sister, Dannii, was the first performer in the family, and ten-year-old Kylie found herself with a new job simply because she'd tagged along to an audition. After a few small TV appearances, she landed a role on the Australian soap *Neighbours*. Kylie and her costar Jason Donovan quickly became the most beloved couple in the country, onscreen and off.

Then came the moment that changed everything. At a 1987 charity event featuring the *Neighbours* cast, Kylie shyly sang a cover of Little Eva's 1962 hit "The Loco-Motion."

Her performance was re-recorded, casually released with no expectations, and swiftly became Australia's best-selling single.

Of the entire decade.

From that moment, nearly everything Kylie said, sang, or wore became news. Her style, in particular, has played an essential role in her peerless career. From those *Neighbours*-era overalls to her extravagant music video outfits and dramatic tour costumes, Kylie's clothes have reflected – and often helped define – each phase of her personal and artistic reinvention. Every look marks a new moment of self-authorship: playful, sensual, unapologetically theatrical.

Many of her outfits are so adored that they've been exhibited in museums, toured the world, and even spawned commemorative Barbie dolls.

Kylie's visual and musical languages are inseparable. What's more, her infectious energy, quiet resilience, and profound bond with the widest range of fans have elevated her beyond simple stardom. Her ageless endurance speaks to her understanding that joy itself can be a radical choice – and that survival, rendered with the highest style, is eternally extraordinary.

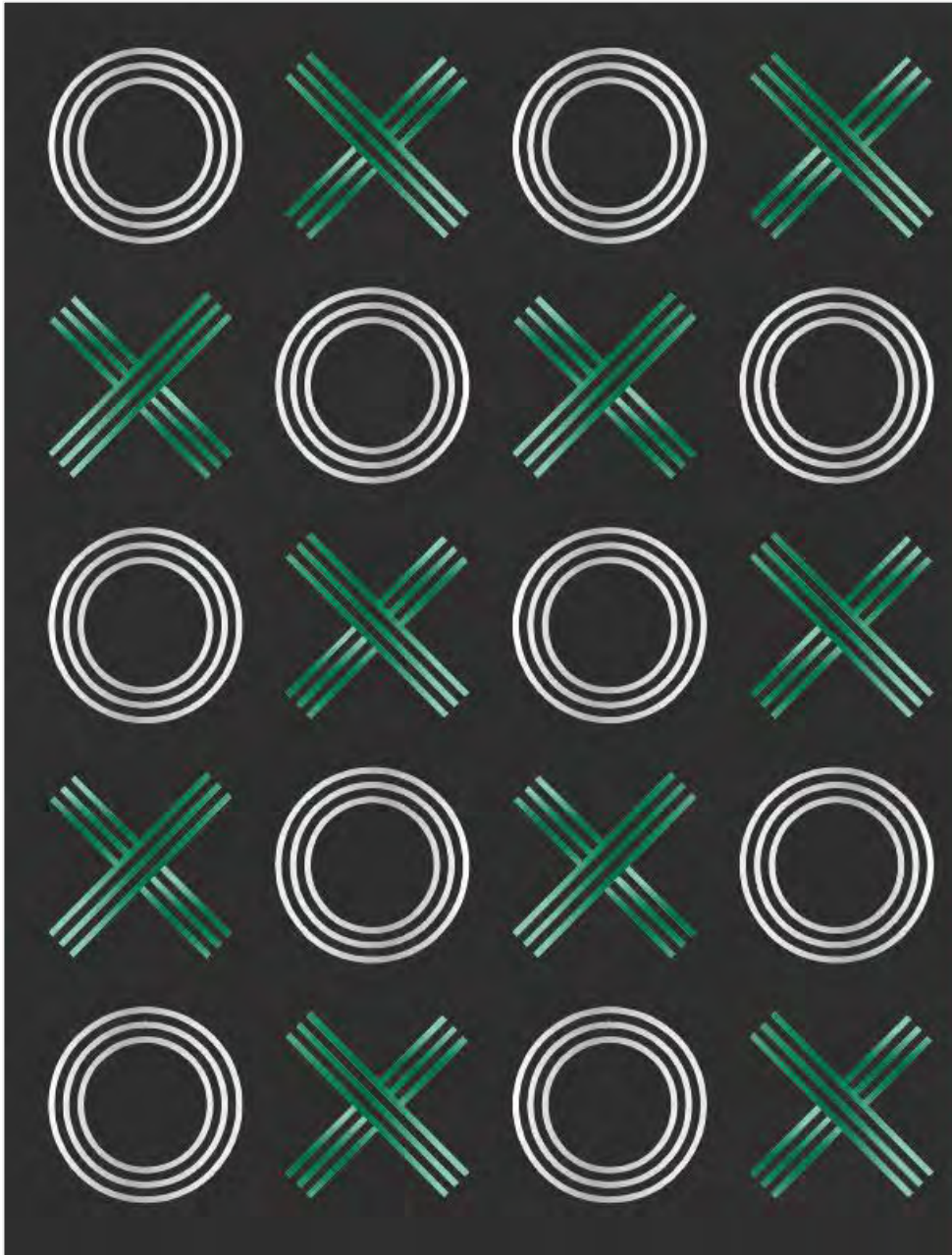
Kylie is a genuine icon.

INSTRUCTIONS

To use, carefully press out the doll and cross-piece and assemble the stand as shown below.



Press out the outfits and get dressing.
Style Kylie in her iconic looks, or mix and match
to create something brand new.



THE DELINQUENTS
FILM PREMIERE

1989



STYLING: JESSIE WILSON

spinning Around MUSIC VIDEO

This is the outfit that sparked an international uproar ... not to mention an exercise video called *The Hotpants Workout* ("for a bum like Kylie's!") and a declaration from *The Sun* that the singer's "pert posterior" – which she had allegedly insured for £5 million – was a "national treasure."

And all thanks to a pair of shirred short shorts that cost around 50 pence. "Spinning Around" was the first single from *Light Years*, Kylie's seventh studio album. Written by Paula Abdul and a small team of songwriters, its disco energy helped propel it to No. 1 on charts around the world. Fans were delighted to embrace Kylie's return to dance pop after the darker direction of 1997's *Impossible Princess*.

But the video pushed the song into legendary territory.

Sure, she's wearing a shimmering cone-neck top in champagne hues from Chloé, with delicate gold chain straps designed to frame a nearly bare back and daringly open sides. Her gold strappy sandals from UK brand Gina are sexy, too, as is her tousled, honey-blonde hair and shimmering makeup.

But that's not what everyone was talking about.

British photographer Katerina Jebb had picked up the richest gold lame hotpants at a flea market, and, at the time, Kylie wasn't thrilled when her longtime stylist, William Baker, chose them for the video. "I remember feeling quite self-conscious and kept wrapping a robe around myself," she later recalled.

The robe has since been lost to history, but the hotpants were exhibited at London's Victoria and Albert Museum before finding a permanent home in the Australian Performing Arts Collection.

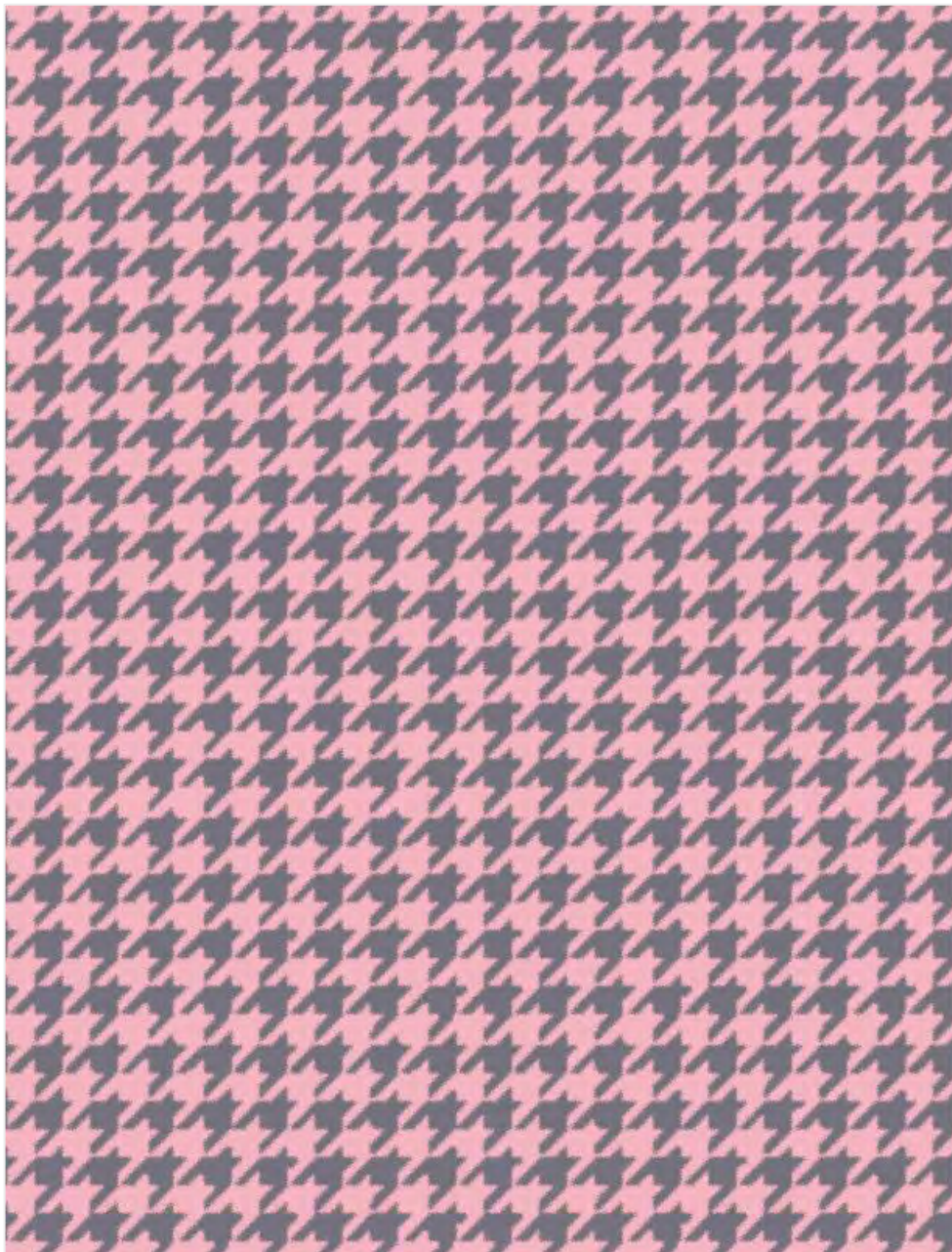


CAN'T GET YOU OUT OF MY HEAD
MUSIC VIDEO

2001



THOMAS HILL - ARTIST



come into my world MUSIC VIDEO

Often considered to be among the most inventive music videos ever made, this one-shot wonder was conceived and filmed by French director, Michel Gondry. While Gondry is now beloved for his feature films – including 2004's *Eternal Sunshine of the Spotless Mind* – at the time he was highly sought after as a creator of imaginative videos for the likes of Björk, Radiohead, and The White Stripes.

And then there's Kylie.

For "Come into My World," the final single from *Fever*, Gondry devised a typically high-concept approach. At first, it seems simple. The camera follows the casually dressed star through a Parisian neighborhood as she picks up her dry-cleaning. But this is Kylie – we're talking about, so of course, casual still means cool.

In the video, Kylie wears a pink menswear polo accented with white and black stripes, designed by Dolce & Gabbana. They also made the greyhound trousers and wide leather belt. But that corset, double-strapped grey suede crossbody bag is pure Chloé.

Fans who like the outfit have the chance to see it again, and again, and again: each time the singer completes a loop around the block, she is multiplied. By the time she reaches her destination, there are four Kyles – but somehow Gondry has captured them all in a single, intricately choreographed take.

In 2026 – on the 25th anniversary of the iconic music video – Michel Gondry and Kylie reunited, alongside fellow Aussie sensation Margot Robbie, to recreate the video for a Chanel handbag commercial. Suffice to say the internet went wild.





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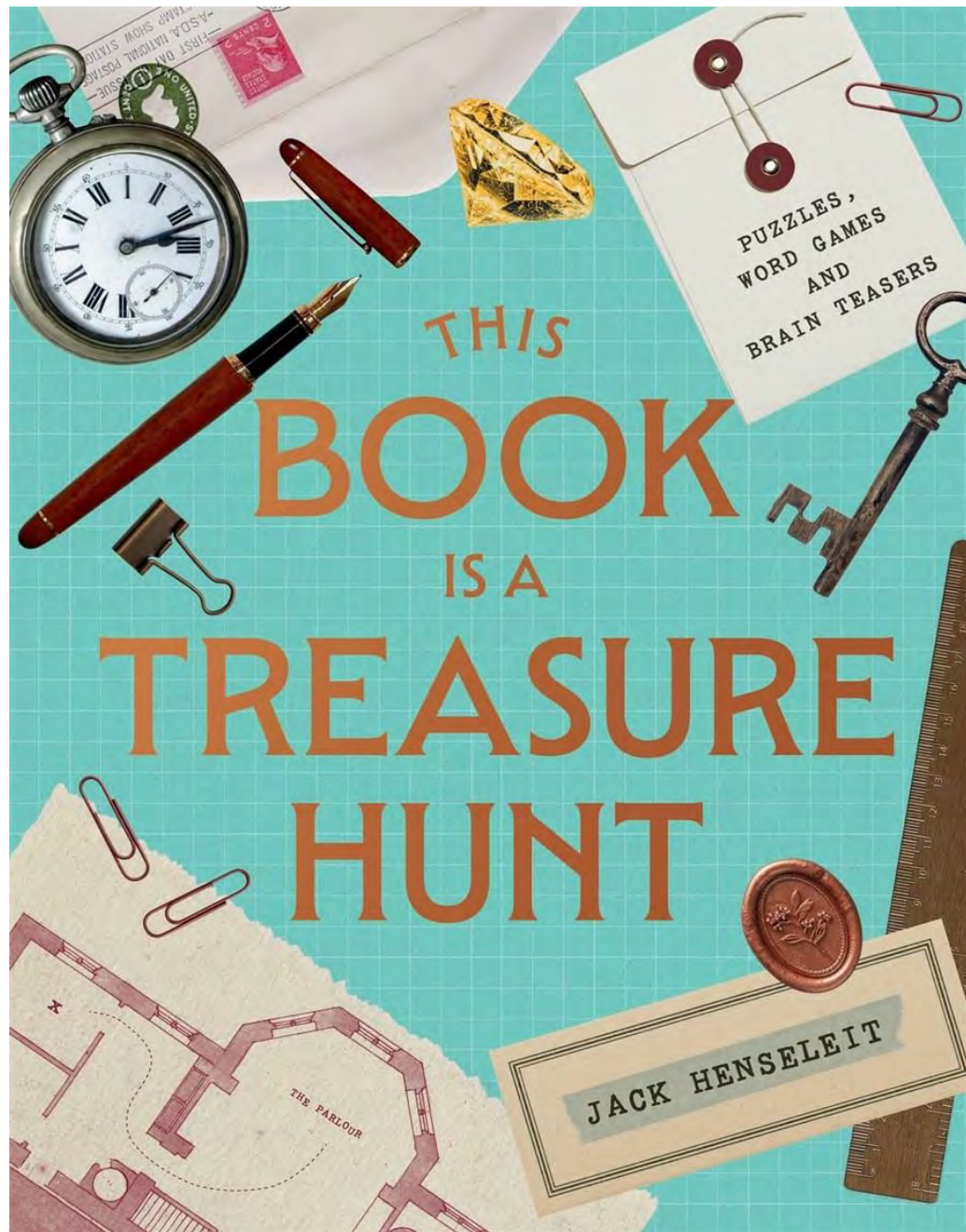


THIS
BOOK
IS A
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HUNT

JACK HENSELEIT

PUZZLES,
WORD GAMES
AND
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THE PARLOUR



This Book is a Treasure Hunt

PUZZLES, WORD GAMES AND BRAIN TEASERS

Jack Henseleit

An entertaining collection of word puzzles, brainteasers and riddles that leads readers on an adventure through the pages of the book.

- Readers flip through the pages of this book as they wander the rooms of an enchanted house, solving word puzzles, word searches, brainteasers, riddles and search-and-finds as they go, culminating in one ultimate final treasure hunt.
- For both casual puzzlers and dedicated challenge-masters, the book has more than 50 puzzles to complete across 5 different 'rooms', with differing levels of difficulties to help engage your brain.
- The pages contain secret clues and larger puzzles as well, to keep readers poring over the pages and finding new details as they work through the book. A both mindful and formidable task as readers use their smarts and creativity to solve the puzzles.
- Perfect for those who may want to dabble in a puzzle on public transit or for an afternoon diversion, or for those dedicated truth-searchers who won't rest until the book is solved, *This Book is a Treasure Hunt* is the perfect offline puzzling book gift for readers who like to challenge their problem-solving skills.

AU \$24.99 | NZ \$29.99

9781923503298

152 Pages | Paperback

50 Colour Illustrations

210 mm x 170 mm

Smith Street Books



THE
VAULT
(SOLUTIONS)

THE
STUDY



DITLOID DELIGHT

A paper sits on the open desk. More ditloids!
Now you know the ropes, this one should be child's
play (as they say).

A22

WHAT IS THE SECRET CLUE WORD?

--	--	--	--	--	--	--

NOTES:

2 P in a P

_____ IN A _____

4 C of the E

_____ OF THE _____

1 P = 1000 W

_____ = _____

2 W ≠ R

_____ ≠ _____

2 H > 1

15 M of F

_____ OF _____

1 F in the G

_____ IN THE _____



THE STUDY

Panting hard, you slam the laboratory door behind you. Your hair is standing on end. In a daze you follow the hallway again, stopping outside an imposing oaken door. A smell of musty paper wafts from within. No choice but to enter.

THE
STUDY

THE
LABORATORY

THE
LABORATORY



CHEMICAL CHAOS

This feels dangerous. The test tubes bubble and smoke with a life of their own, spitting wickedly onto the benchtop. Be sure to wear your thickest gloves, and follow the instructions carefully!

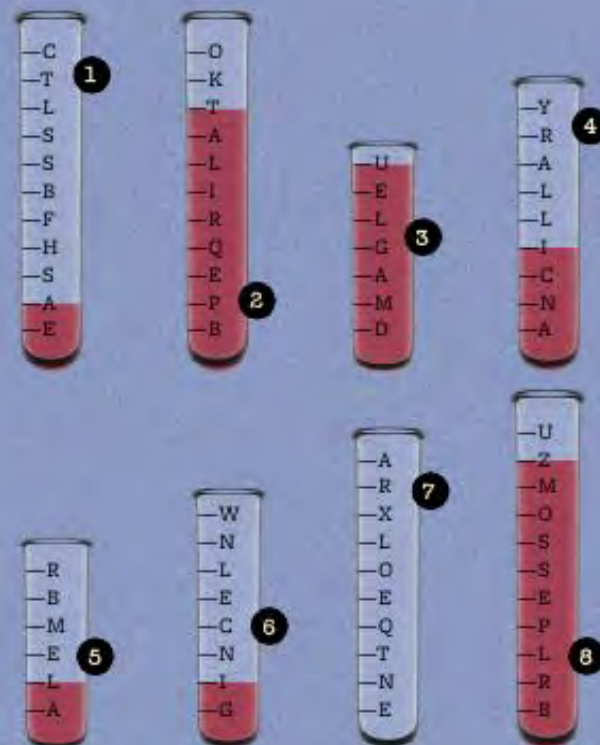
A14

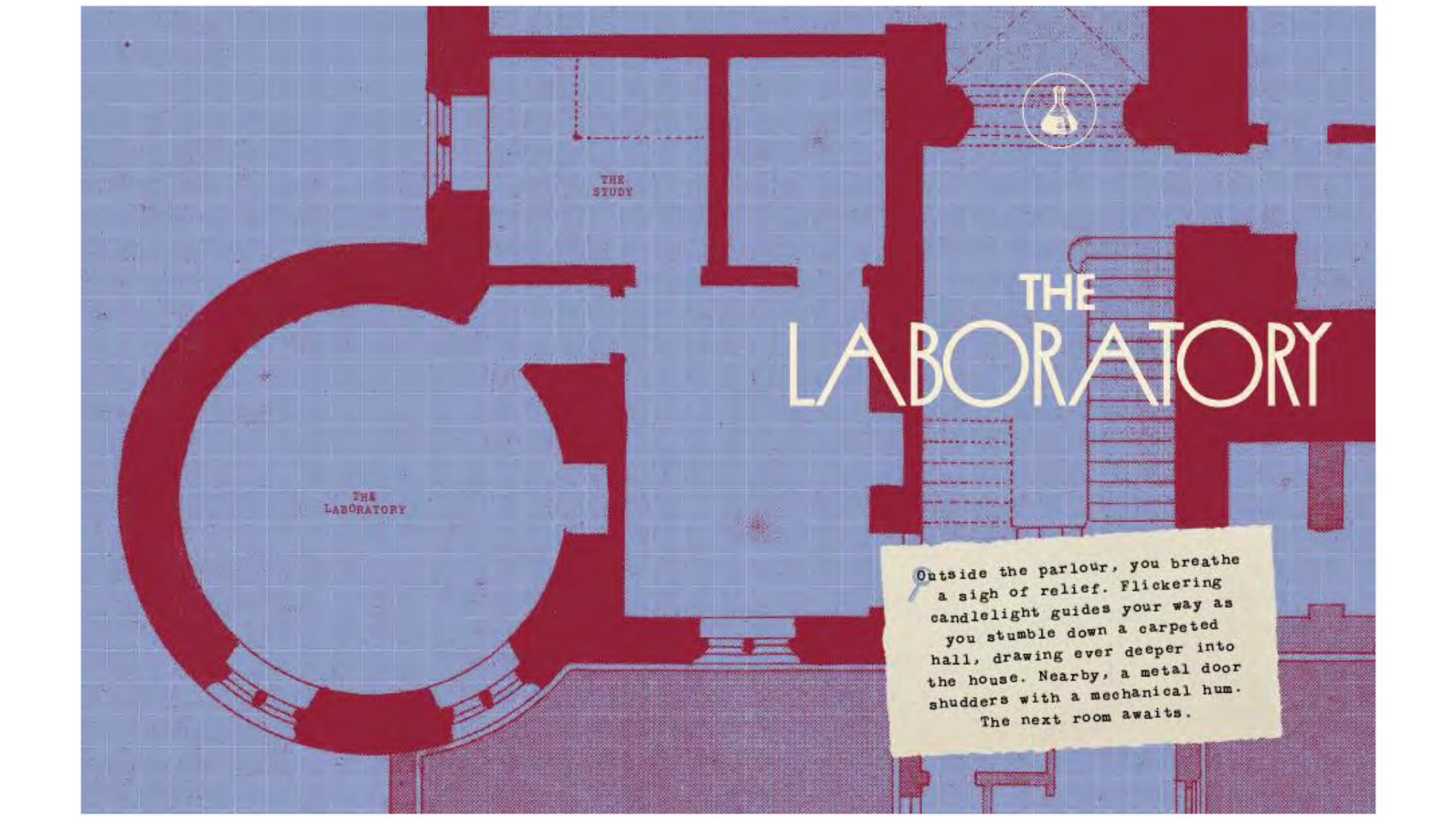
WHAT IS THE SECRET CLUE WORD?

NOTES :

METHODOLOGY

1. Pour TUBE 3 into TUBE 1.
2. Add 2 units of fluid to the third shortest tube.
3. Double the amount of fluid in the ancillary tube.
4. Subtract 3 units of fluid from TUBE 2.
5. Pour TUBE 5 into the tube containing the second most fluid.
6. Fill TUBE 7 until it contains fluid equalling the average of the two neighbouring tubes.
7. Halve the fluid in TUBE 8.





THE LABORATORY

Outside the parlour, you breathe a sigh of relief. Flickering candlelight guides your way as you stumble down a carpeted hall, drawing ever deeper into the house. Nearby, a metal door shudders with a mechanical hum. The next room awaits.

THE
PARLOUR



LOCKED OUT

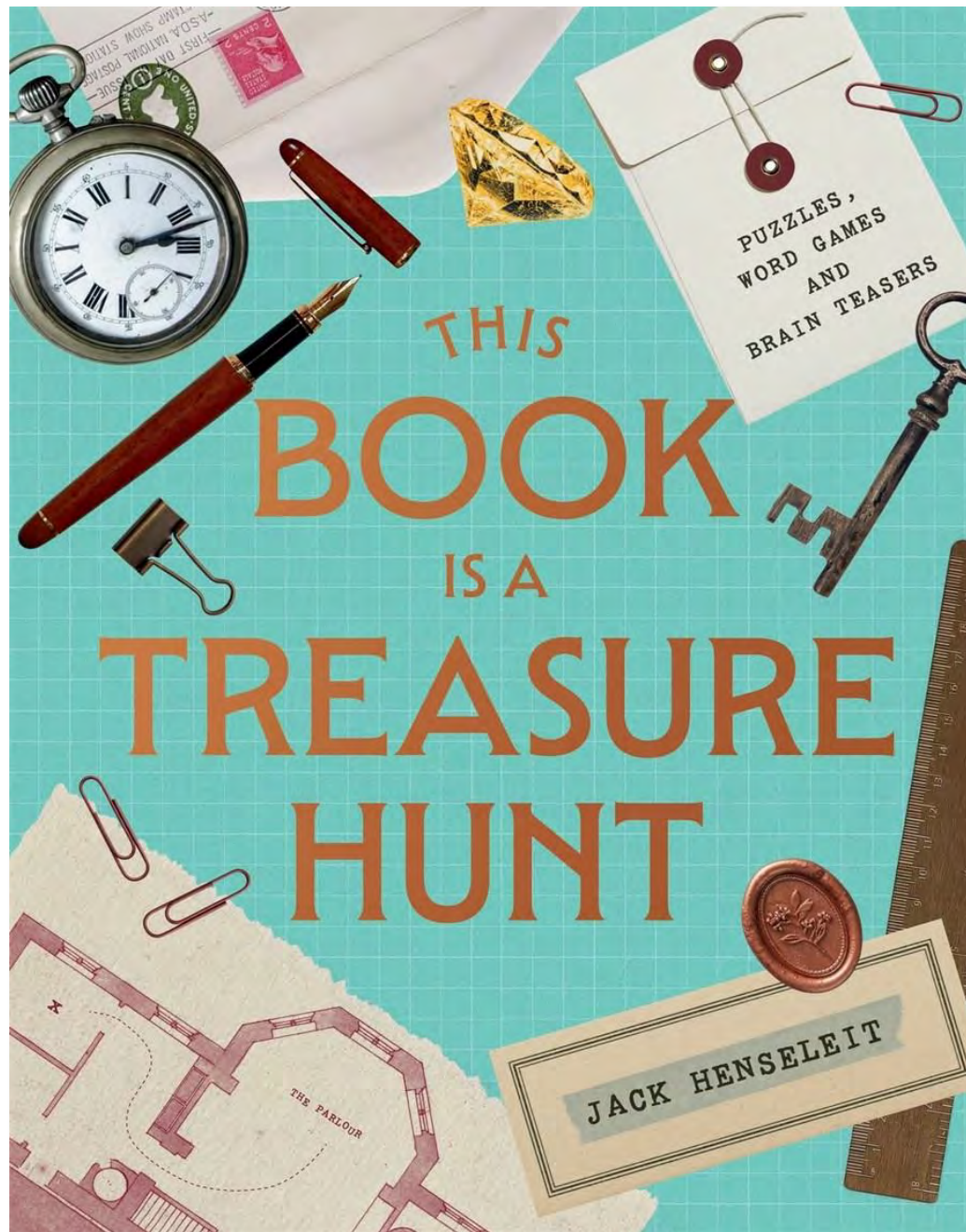
A door off the parlour is secured with a lock. But you've never seen a lock like this before. You'll clearly need to cross out some of the letters - but which ones?

A4

WHAT IS THE SECRET CLUE WORD?

NOTES:





This Book is a Treasure Hunt

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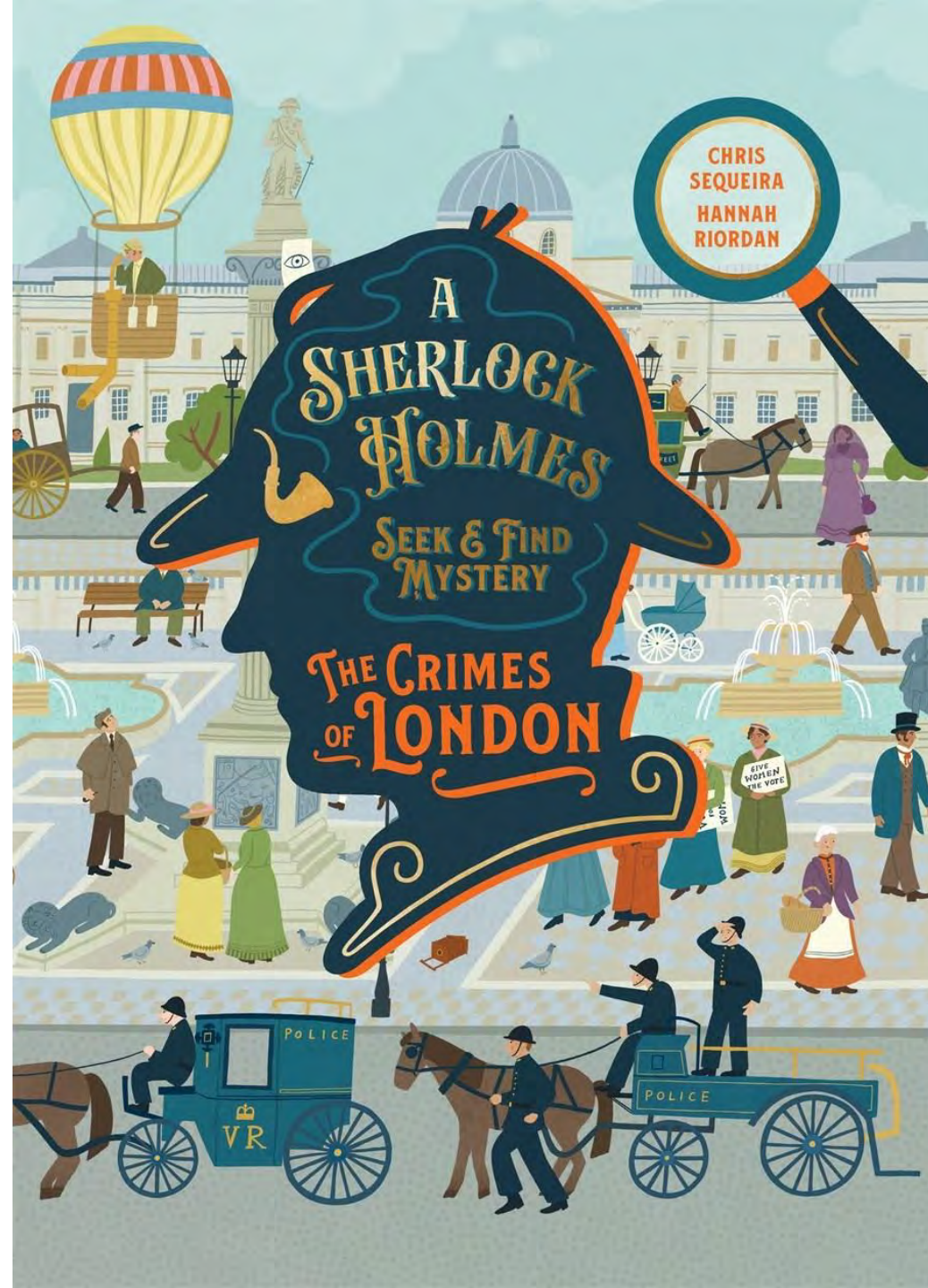
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A Sherlock Holmes Seek & Find Mystery

THE CRIMES OF LONDON

Christopher Sequeira, Illustrated by Hannah Riordan

Help Sherlock Holmes crack the case in this seek and find mystery.

- A series of heists are taking place across famous London locations, from Trafalgar Square to the Lyceum Theatre and beyond. In this collection of sprawling illustrations, find Holmes and friends, and help them solve a series of crimes.
- In each illustration, characters and clues are waiting to be discovered. Put them together to find the villain – but don't be tricked the red herrings. This mystery, written by Chris Sequeira and illustrated by Hannah Riordan, will transport you right back to Baker Street and the world of Sir Arthur Conan Doyle.
- Features 8 detailed illustrations, alongside spreads with notes from Sherlock and Watson – with characters to spot and clues to crack, the book offers hours of seek and find fun.
- A search and a find and a mystery wrapped up in one– the book has a plotline that carries through the illustrations and provides readers the chance to solve who's behind a series of heists.

AU \$32.99 | NZ \$36.99

9781923239456

40 Pages | Hardcover

8 Dps Colour Illustrations

290 mm x 210 mm

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FROM THE DESK OF
Mycroft Holmes

My Dear Friend,

Some thoughts from I, Mycroft Holmes, to YOU. There is a vast criminal operation up to no good in London and its surrounds. My brother, SHERLOCK, his trusted friend, DR. JOHN WATSON, and Watson's clever and courageous wife, MARY WATSON, are hunting down clues. Sherlock's BAKER STREET IRREGULARS, young WIGGINS and NALINI, scour the streets listening for criminal plans and following suspects. Their work is crucial!

FROM THE DESK OF
Mycroft Holmes

Sherlock has learned that a formidable new master villain is staging dark acts across our fair city. You must help us stop them by finding their central base and uncovering their identity. Sherlock has informed INSPECTOR LESTRADE of the threat. Coincidentally, Sherlock's rival and occasional enemy IRENE ADLER is also in London right now. Where she fits in, we have not been able to determine.

Sherlock also received this note, a taunting insult:

TO SHERLOCK HOLMES:

I am London's all-seeing planner of mayhem and mischief! You think you are clever, and you say a great detective notices everything. I laugh at you! For I am THE OBSERVER!

FROM THE DESK OF
Mycroft Holmes

The Irregulars have told Sherlock the talk on the street by crooked types suggests we must look out for distractions COVERING UP criminal actions while they happen!



FROM THE DESK OF
Mycroft Holmes

Of course, Sherlock's long-suffering landlady, and housekeeper, MRS. MARTHA HUDSON, and her house-helper niece from Greenwich, JACQUELINE TURNER, are very worried about everyone. When we get to the bottom of this, and justice wins the day, they've promised to cook us all a nice celebratory feast. I've asked for roast beef and Yorkshire pudding, of course – a Holmes family favourite. You are invited!



SH

Watson, I have nothing but respect for MILLICENT FAWCETT, leading figure in the suffragette movement. She'll be out today, doing what she does, arguing a winning position! If you spot her, give her heed! She often carries a sign and wears a sash.

Sherlock

SH

Watson,
There has been a true UPRISING of movements in the underworld. I am convinced a wave of crimes throughout London is imminent, and it is no coincidence.

This note is left for you, and Mrs. Hudson or her niece will see you get it, for I must run. Meet me as quick as you can at Trafalgar Square, old boy! We have a case - one of the biggest of our careers!

Watson, Wiggins and Nalini report dark rumblings, offers of evil work being made to many a low type. There are schemes unwinding, I am sure of it.

We must be off!

LOST PROPERTY NOTE

Dear Mr. Holmes,
I fear my precious Lancaster photographic camera has been stolen! Can you assist me in recovering it? My assistant says I probably left it at the location I was using it, but, surely not, sir?

Humbly,
George Flicker

Sorry I missed you earlier, Mister Holmes, my niece Jacqui Turner and I are shopping. Mister Mycroft says you have a most important case, we shall try not to bother you much right at the moment. Jacqui noticed you were right busy, so she'll leave a cold supper on a tray for you for when you get in this evening. I will give Dr. Watson the message you left for him about going down to the Square.

Mrs. Hudson

SH

Things to be wary of, my friend:

- A warning has reached me to look out for messages scrawled in public spaces, and any numbers that might communicate a secret meaning.
- Any crimes being committed.
- A villain whose name is being uttered in sceedy dens: "The Observer". I fear we will know what it means before very long, and we shall not be happy about that!





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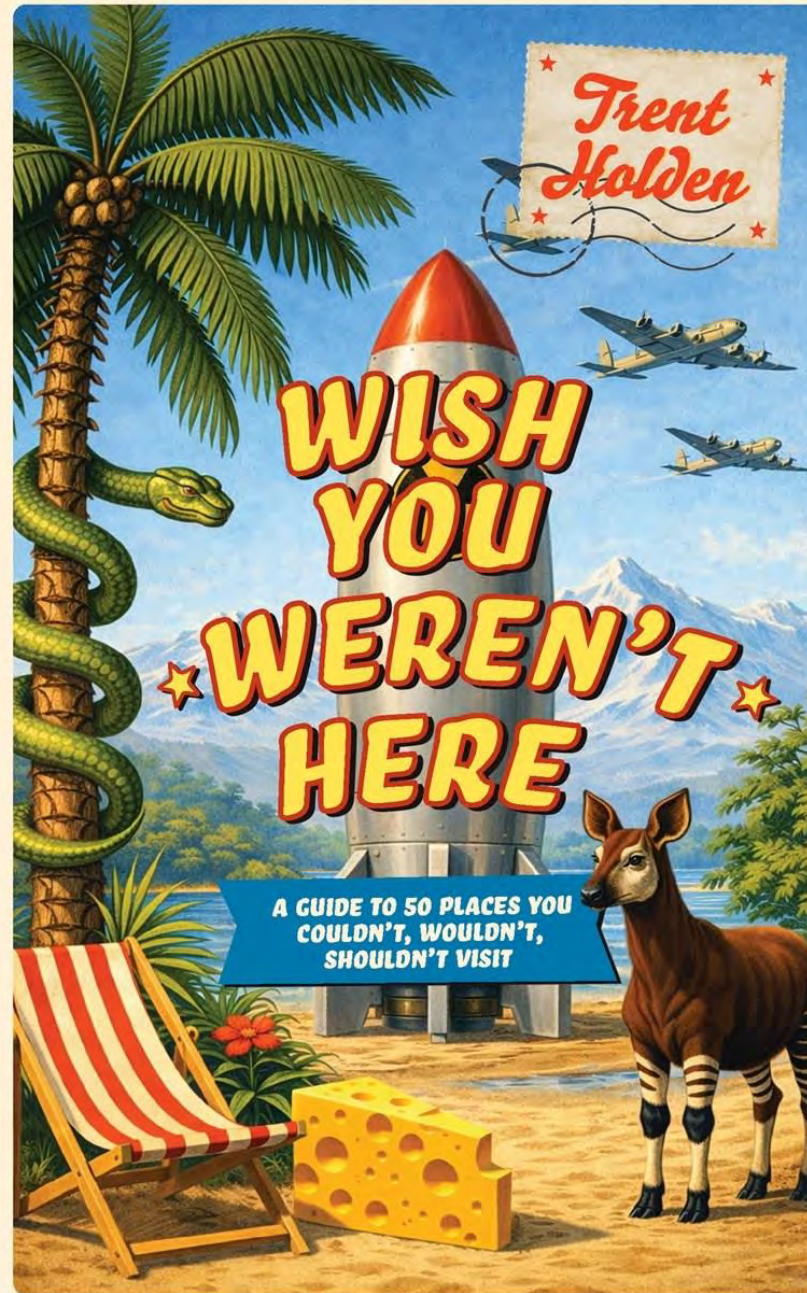
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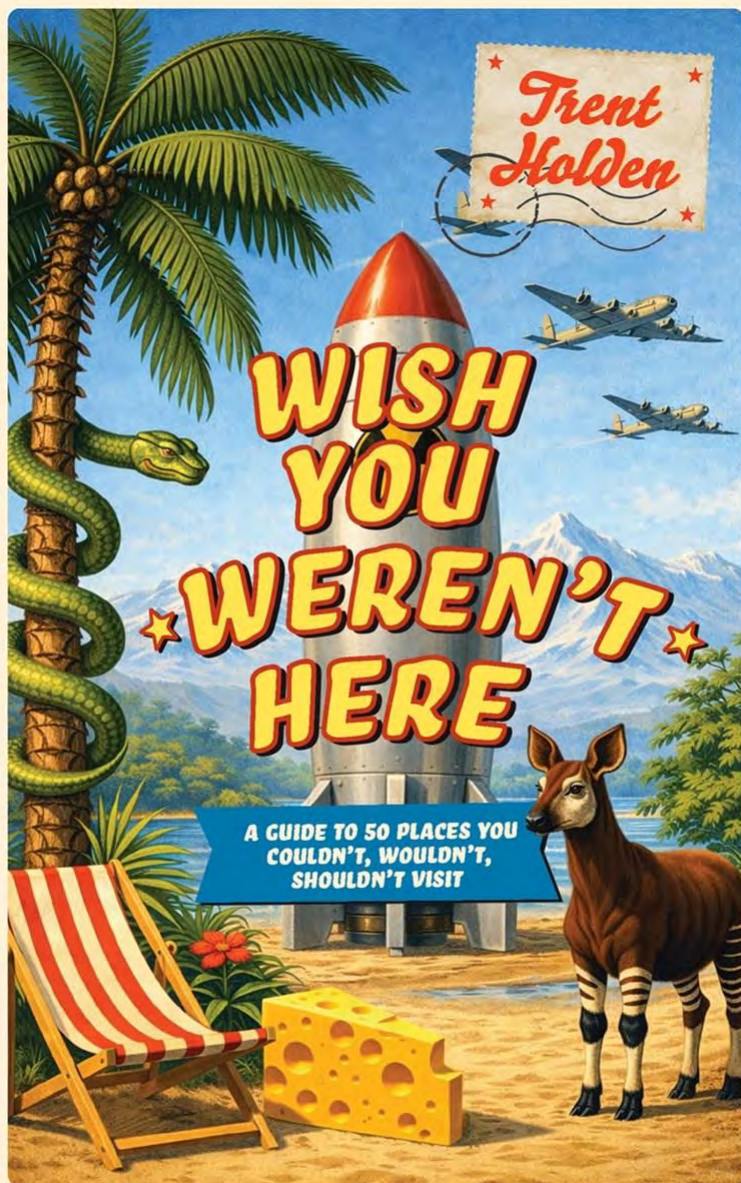
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Wish You Weren't Here

A GUIDE TO 50 PLACES YOU COULDN'T, WOULDN'T, SHOULDN'T VISIT

Trent Holden

An enlightening and light-hearted exploration of 50 places around the world that you can't – or maybe shouldn't – visit.

- This gift book is the guilt-free travel guide for the person who has been everywhere (or needs an excuse to stay on the couch), featuring a collection of 50 destinations from around the world that you can't actually visit. Prolific traveler and guidebook author Trent Holden has compiled a selection of big and small experiences that you can only read about, handily compiled in one book.
- From legal no-go zones like the Andaman Islands and Fort Knox, to sites of mystery like the Bermuda Triangle, Area 51 and Russia's Metro 2, to places of human destruction, like Lake Karachay, Chernobyl and the Lascaux Caves, or ones where the danger is in the name, like Snake Island and Death Road.
- Each entry is filled with fascinating facts, historical context and illustrations to highlight some lesser-known and unreachable parts of the world.
- So skip the packing, slip into some sweats and take up all the legroom you need to enjoy this informative and lighthearted take on travel.

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9781923503328

176 Pages | Hardcover

50 Colour Illustrations

200 mm x 140 mm

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AWAITING ARMAGEDDON

comforting to know that someone – especially people as sensible as the Norwegians – are prepping for the planet.

While entry to the vault itself is strictly off limits, you can visit the site on a guided tour – though, perhaps surprisingly, you'll need to bring a gun. On Svalbard, it's a legal requirement for anyone venturing beyond the main settlements to carry a rifle. Not because the locals are part of some doomsday cult, but because of something far bigger (and funnier): polar bears. You're not meant to shoot them, of course – the gun's just to scare them off. Failing that, if you do fire, expect a full police investigation. Polar bear attacks are serious business up here – but so is saving the world.



*** NORWAY ***
**SAVING THE WORLD,
 ONE SEED AT A TIME**
SVALBARD SEED VAULT



Let's hope this one stays off limits, because if anyone ever needs to crack it open, it means we're all in trouble.

Perched on a remote island halfway between mainland Norway and the North Pole, this Arctic fortress is carved deep into the permafrost. Built by the Norwegian government in 2008, it's one of the most secure places on Earth, and though it may look like a Bond villain's lair, its purpose is far less sinister.

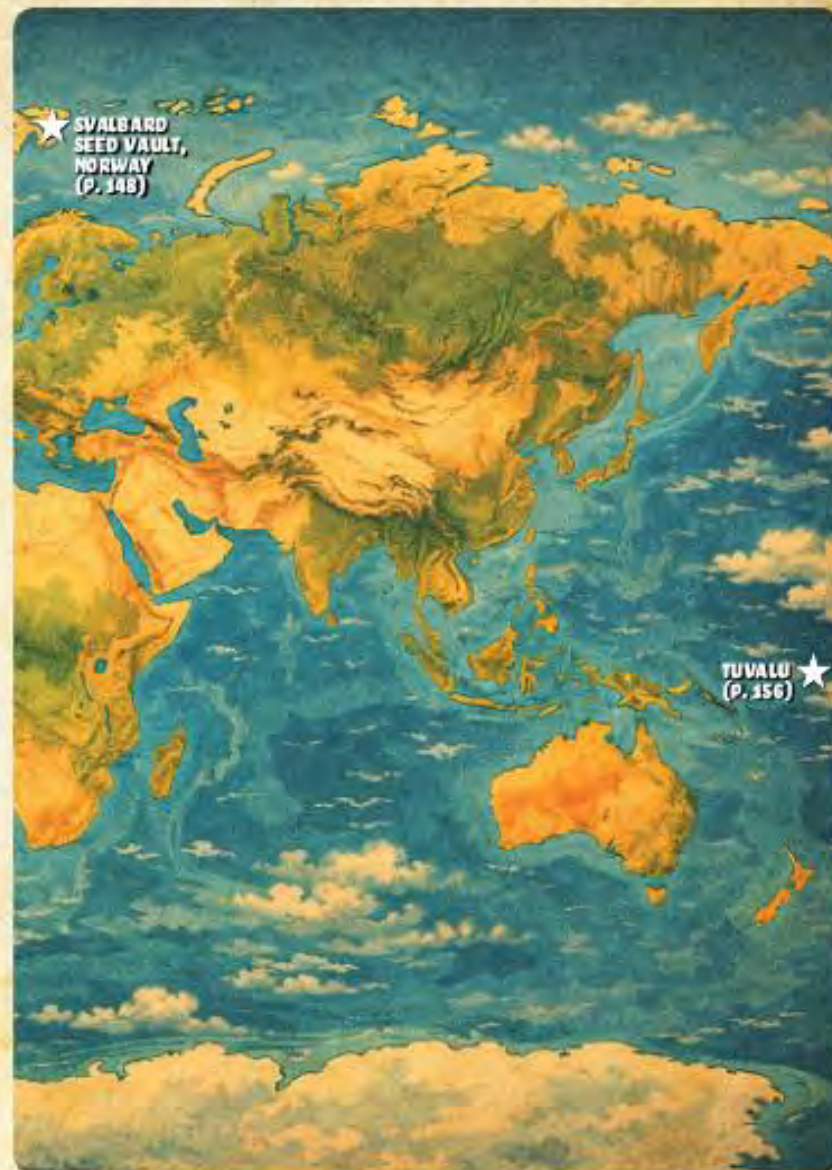
This is the Svalbard Global Seed Vault – a sort of Noah's Ark for plants. Inside the well-secured vault are duplicates of seeds from gene banks all over the world: wheat, rice, maize, potatoes – millions of samples representing nearly every major crop variety known to agriculture. It's humanity's ultimate insurance policy: a backup copy of the planet's food supply.

Gene banks themselves are nothing new, and most countries have their own to preserve plant material. But none come close to the scale or security of Svalbard. Inside, a constant temperature of -18°C (-0.4°F) keeps more than a million seed samples in deep freeze. Carved into solid rock and surrounded by snow, the vault can keep its goods frozen even without power. Each seed is sealed in a custom three-ply foil packet, packed into boxes and neatly stacked on metal shelves deep within the mountain. If the worst ever happens, the seeds can be thawed, planted and brought back to life.

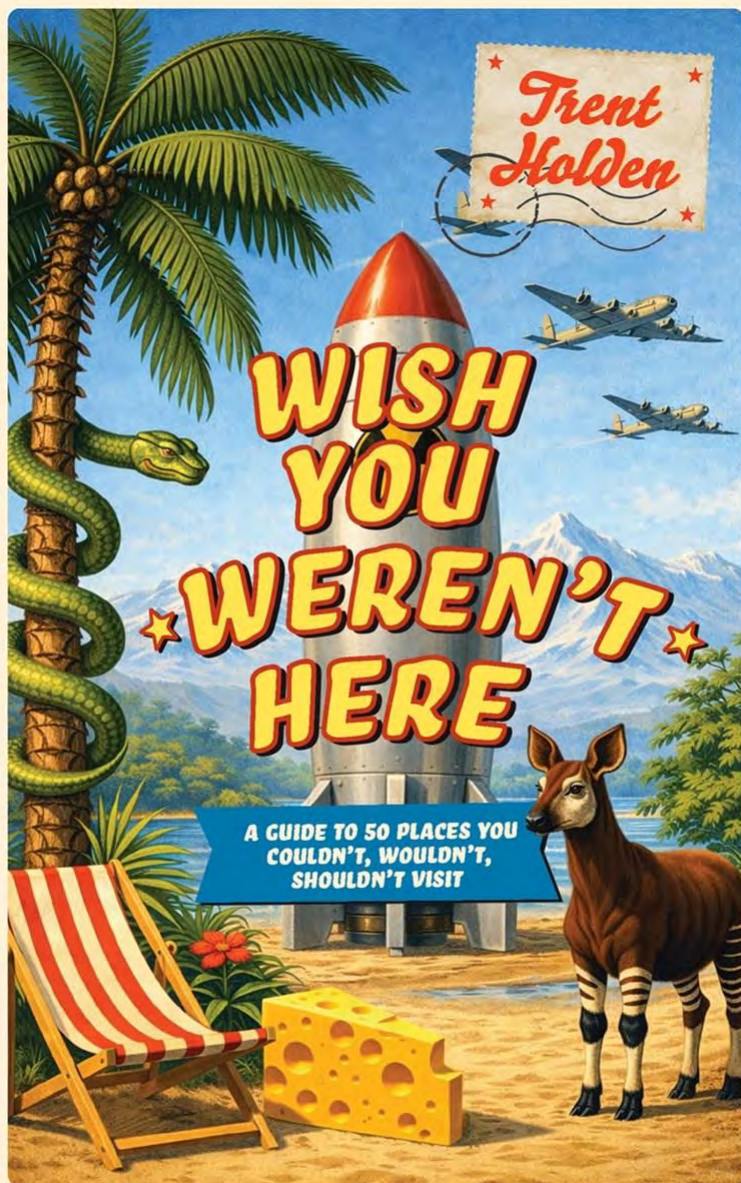
The vault was designed so gene banks worldwide could store duplicate samples and ensure that vital crop varieties wouldn't vanish in the face of war, terrorism or natural disaster. That backup system was tested far sooner than anyone expected. In 2015, Syria became the first nation to withdraw seeds after the civil war devastated the gene bank of the International Center for Agricultural Research in the Dry Areas (ICARDA) near Aleppo. The centre had safeguarded around 148,000 seed samples, and when conflict broke out, staff worked against the clock to send duplicates to Svalbard. Thanks to their efforts, about 80 per cent of the collection survived in the Arctic vault. With support from new facilities in Lebanon and Morocco, ICARDA scientists were later able to regenerate and replant the seeds, proving the vault's purpose isn't just symbolic: it actually works.

Doomsday preppers have long existed on the fringes of society – your friend's cousin's neighbour with a bunker full of canned beans and a plan for surviving Armageddon, World War III or an alien invasion (sometimes all three). But lately, it feels like we've entered a new golden age of prepping – only this time, the tin foil hat brigade has been replaced by tech billionaires. The so-called crackpots now have private jets, data centres and luxury compounds, in preparation for (ironically) AI gone rogue.

And not to sound too alarmist, but with climate change, wars, pandemics and our soon-to-be AI overlords, it's strangely







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**THIS BOOK IS
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WHO ARE
TOTALLY
OVER IT**



THIS BOOK IS LITERALLY JUST PICTURES OF GRUMPY ANIMALS WHO ARE TOTALLY OVER IT



This Book is Literally Just Pictures of Grumpy Animals Who Are Totally Over It

Edited by Smith Street Books

Meet the masters of sass and side-eye in *This Book is Literally Just Pictures of Grumpy Animals Who Are Totally Over It*.

- Next in the *This Book Is Literally Just ...* series. These completely fed-up furry friends are here to support you through the tough times. Tongue-in-cheek and full of sass, this book doesn't take itself too seriously – which is what makes it so perfectly giftable
- From cranky cats and sulking sloths to moody meerkats and frowning frogs, these hilariously unimpressed creatures are here to express what we're all secretly feeling. Whether you're tired, overworked, or just done with humanity, this cheeky photo book is pure comic relief. Perfect for gifting, animal lovers, doomscroll breaks, or anyone whose resting face says, "not today, world."
- Perfectly cute and simple, full of nothing but colourful and playful pictures of very cute/over it animals.
- People can't get enough of cute animals, as evidenced by anywhere you go on the internet.

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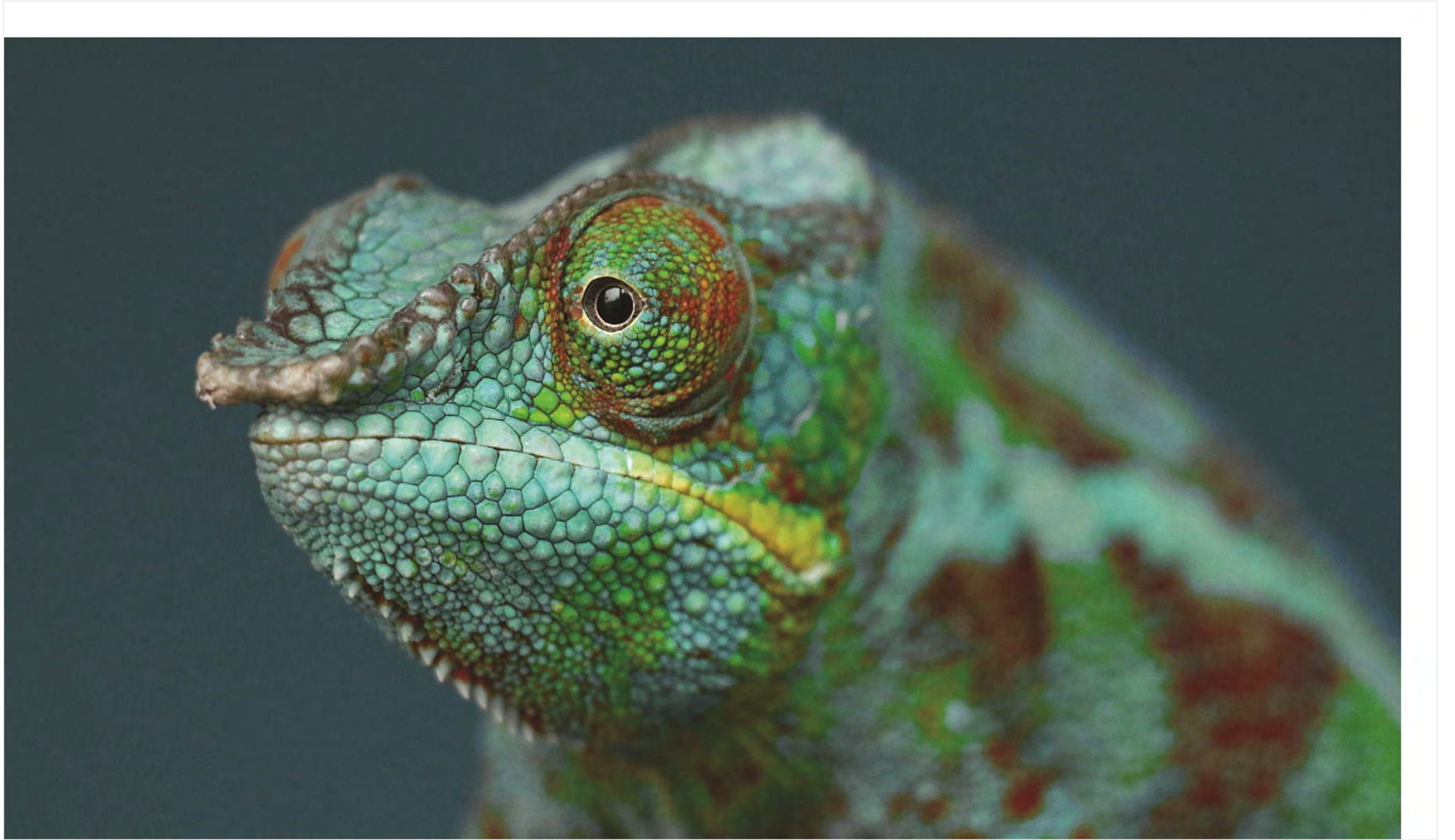
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ROBSON RAK
— PERMANENT RESIDENCE —

Thames
&Hudson



Thames
&Hudson

Robson Rak

Kathryn Robson and Chris Rak

Where architecture and interiors become one, creating homes that feel calm, resolved and timeless.

- The most compelling homes feel effortless and deeply connected to the lives within them. For Robson Rak, this sense of ease is carefully composed. Architecture and interiors are conceived as one: light, volume and material working in quiet dialogue to create spaces that feel grounded, generous and instinctively liveable.
- Defined by craftsmanship, material integrity and meticulous detail, their work reveals itself slowly. What first appears restrained unfolds into richness, subtle shifts of light and finely tuned proportions. These are homes designed to be lived in, to evolve and to support the rhythms of everyday life.
- Organised by guiding themes, this monograph reflects on the studio's design process and their enduring idea of home, how it shapes us, anchors us and moves beyond trend.
- Through evocative photography and personal commentary, it offers an intimate look at a practice where architecture and interiors are inseparable, and where thoughtful design elevates everyday life.

AU \$79.99 | NZ \$90.00

9781760765590

272 Pages | Hardcover

Approx 300 images

300 mm x 230 mm

Thames & Hudson Aust

Entering a home sets the tone.
Like the opening note of a song, it's
the first glimpse of what's to come.
It allows us to imbue personality
and, importantly, to create spaces
that are in harmony with the
individuality of our clients.

FIRST IMPRESSIONS



Right from the first concept sketch, we are moving through the building, thinking about what experiences we want to shape. Is there an artwork that dawns you in or a courtyard bathed in light that elevates the mood? How does the entrance sit within the rhythm of the street and respond to the flow of life inside? Does the arrival need a bold statement or a quieter, more elegant response?

In Australia, and elsewhere, the entry is often singularly preoccupied with the view. Bang! No meandering, no surprise, everything is laid bare. For us, that approach lacks something deeper, more gestural. There's something so intimate about zones within a house – they add soul.

Upending the traditional idea of the entrance can be challenging for clients initially. Often it is a piece of art, a heritage detail, a handmade rug the clients have been involved in designing or a beautifully sculptural light that opens up the possibilities. In a grand Victorian home loaded with history, the entry threshold can be vast and overwhelming. For Brighton Homestead (p. 16), we worked with the original columns – an unexpected mix of Corinthian, Ionic and Doric. It felt as if, during its construction in the 1880s, the builder ran out of columns and went to a local supplier and brought back one of each style. Unique details like these add character, and our role is to work out how to best express that.

When we are working with four-metre ceilings, decorative moulds and impressive archways, we play with the proportions to scale down the volume and create intimacy. Softening the grandness with new materials in Brighton Homestead involved creating a hexagon floor mosaic that is charged with craft but not too loud – the obscured pixelated effect introduces a contemporary overlay.

During the design process, we explore many possibilities. You can't develop intimacy or connection if the design just hits a single note. Without detail, there is

no pause. The insertion of a new sculpted staircase introduces a strong architectural element. Its solid marble steps just nudging into view. A herringbone pattern oak floor is sparingly detailed and quiet. Adding an artwork focuses attention and brings its own story, and a bespoke rug adds another layer of personality to the vignette and offers a hint of what's to come.

Taking our cue from the intimacy created by the composition of electricity lines that hover over Melbourne's train tracks, we search for lights that temper the volume and add a beautiful sculptural element to the space. We often experiment with how lights are suspended, composing them in artful ways to create interesting shapes. In Albert Park House (p. 258), we wanted to highlight the mezzanine and the soaring ceiling above it, so we traced the pitch of the roof with the cord of each pendant, turning it into an abstract geometric artwork.

Our understanding of sculpture definitely informs our interest in the power of form. The effect of injecting a contemporary light into a heritage fabric enriches the experience. We are drawn to innovative LED lights that have classical roots – when pared back to their purist design elements, their effect is powerful.

When the entrance to a space is considered and inviting, it feels like a warm embrace. Revealing an interior slowly allows you to move through the entry on a journey of discovery, gradually uncovering the evolving story of the home and the people who live there.

Interior The dynamic entrance of Slater House sets the scene for the rest of the house, where theatrical details are focused on sculpted light versus texture and colour. Ryan Hoffmann's commissioned painting is focused for the space, its planetary-like shape, exuding colour, light and shadow, welcomes guests.

Detail A wall of Venetian glass bricks bathes this once-dark Victorian in light. It runs through both levels of Luge Art House, adding another layer of craft to the entrance. It is a detail loaded with meaning, transforming the interior with a series of grand gestures – the lead and bricks allow sunlight and, draped shade deep inside, while creating a delicate veil of privacy.

You can't develop intimacy or connection if the design just hits a single note. Without detail, there is no pause.



EVERGREEN HOUSE



LEFT The entry to Evergreen House is a journey of discovery. Crunchy pebbled paths meander through gardens and under soft tree canopies, filtering the sun and the experience.

OPPOSITE Three-story voids pool light into a series of small, foliage-fringed courtyards, and transparent hollows bring light into the house and create a connection to the landscape. Abundant courtyards overflowing with foliage and green can be viewed at every turn.

Evergreen was designed with a commitment to wellbeing and *heliotropia*, a Greek word meaning turning towards the sun. Every design decision focused on a deep connection with sunlight and nature.



below External sliding doors turn the interior experience into an internal courtyard that connects living and dining spaces through a partly covered outdoor zone, creating a closer connection between garden and dwelling.

opposite The interior spaces are flexible, designed for privacy and connection. A streamlined approach to internal and external floor finishes blurs the threshold between inside and outdoors and broadens the interior experience. Taking centre stage in the dining room, a painting by Belynda Henry echoes the colours found in the foliage of surrounding trees and lushly verdant gardens.



We know these materials – stone, earth, timber – because they are built into the origins of human shelter. Over thousands

of years of human history, they have become texturally and symbolically part of our psyche. They have an authenticity and timelessness that synthetic materials cannot compete with.

Materials and form are intrinsic to one another. We love working with limestone and travertine to create floors that will develop a beautiful patina with time, using textured bricks and rammed earth to shape solid walls, and lining ceilings with timber to create contrast and textural warmth. We carve out spaces, exploring how shadows and light spill over deep reveals or how the patina of limestone evolves with time. Strong materials like stone or brick or rammed earth are juxtaposed with softer fabrics. There's a sensuality in all those layers and an honesty in their porous surfaces. You have to get the balance right though – don't enforce the form too loudly or dilute its potential.

Rammed-earth walls are crafted using techniques that date back to the Great Wall of China. It is a profoundly simple building material, and the thick surface is rich with the story of human endeavour. The faint impressions left by the timber formwork, the marks of bolts that held the panels together, and the subtle wear on boards that have been used countless times on other structures. Each detail reveals the craft, labour and time embedded in the making. It is up to us to shape them with the imprint of our lives.

Materials can be used to shift the pace and flow of an interior, slowing it down to create a focal point to a view outside, a textural connection with a room beyond, or a sense of calm. A brick archway expresses its construction and punctuates the internal flow. There's something very beautiful about the feel of solidity as you move through a space. The weight of a door as it opens, the

feel of solid blocks of stone underfoot, the quiet movement as the door pivots, and the deep click as it closes.

Patterns are a material language that adds hierarchy and subtly signals which details deserve attention. Revisiting a traditional material and reinventing it with a new pattern or texture connects the past with the present by making it both familiar and surprising.

When one of our clients fell in love with a terracotta floor tile she saw at the Fondation Maeght in Saint Paul de Vence outside Paris, we searched for a maker who could recreate its sculpted pattern. In Spain, we found the Spanish company that has made this tile since the 1950s and still has the original mould in their factory. The shape, colour and texture of the tile, designed by the Spanish architect Josep Lluís Sert, gives Term House (p. 138) a beautiful rhythm underfoot. It moves like a soft wave from the interior to the patio. To balance that movement, we added layers of quietly crafted materials – textured brick, fine battened timber doors, a solid block of marble in the kitchen, furniture and custom rugs – that define the spaces and ground them.

Organic, porous, natural materials change with the weather – they evolve and age. That's why we love them. You can read their history and they get better with time.

Revisiting a traditional material and reinventing it with a new pattern or texture connects the past with the present by making it both familiar and surprising.

PREVIOUS In Lúzie Art House, handcrafted silver leaf ceiling allows just enough reflection to experience a warm silvery and golden glow softly resonating overhead.

OPPOSITE A tiny piece of the original lacework for the original St Kilda Hill House balcony was discovered buried under the house. It became the key to unlocking the origins of their home's history and reconnected together the material language for the project.



STONE SOUL HOUSE.



opposite Stone and brick are old, enduring materials with a sense of permanence. We are drawn to their patina that gets richer with use and helps to define the building over time. A sharply angled Oculus in the entry canopy acts as a subtle prelude, carving out space and light, and offering a glimpse of the precision carried through the interior.

The external materiality establishes the tone and character, and the interplay between brick and stone hints at the layered detail inside.



Robson Rak

For all marketing and publicity opportunities contact your rep or Bianca Jafari
b.jafari@thameshudson.com.au

- Founded in 2004, husband and wife duo **Kathryn Robson** (architect) and **Chris Rak** (interior architect) are the powerhouses behind Robson Rak – an award-winning architecture and interior design studio known for creating homes of substance, purpose and permanence.
- Many of our books are either focused on designers or architects but this book brings to life the 'interiors architect' -- a design professional who bridges the gap between interior design and structural architecture.
- @robsonrak have over 80k followers on Instagram. Kathryn and Chris will be creating lots of video content in the lead up to the book's release including a 'Behind the Book' video series.
- **Kathryn and Chris are based in Melbourne. Kathryn grew up in Perth so also has a strong connection there.**



Pictured left: Kathryn Robson and Chris Rak



Robson Rak

Kathryn Robson and Chris Rak

Where architecture and interiors become one, creating homes that feel calm, resolved and timeless.

- The most compelling homes feel effortless and deeply connected to the lives within them. For Robson Rak, this sense of ease is carefully composed. Architecture and interiors are conceived as one: light, volume and material working in quiet dialogue to create spaces that feel grounded, generous and instinctively liveable.
- Defined by craftsmanship, material integrity and meticulous detail, their work reveals itself slowly. What first appears restrained unfolds into richness, subtle shifts of light and finely tuned proportions. These are homes designed to be lived in, to evolve and to support the rhythms of everyday life.
- Organised by guiding themes, this monograph reflects on the studio's design process and their enduring idea of home, how it shapes us, anchors us and moves beyond trend.
- Through evocative photography and personal commentary, it offers an intimate look at a practice where architecture and interiors are inseparable, and where thoughtful design elevates everyday life.

AU \$79.99 | NZ \$90.00

9781760765590

272 Pages | Hardcover

Approx 300 images

300 mm x 230 mm

Thames & Hudson Aust



PASSAGE

The Art of Atong Atem

PASSAGE

The Art of Atong Atem



Passage

THE ART OF ATONG ATEM

Atong Atem

A major monograph on Australia's most exciting photographer co-published with the National Gallery of Victoria

- *Passage: The Art of Atong Atem* is the first major monograph on acclaimed South Sudanese-Australian artist Atong Atem. A vivid exploration of migration, memory and the making of identity, it traces her journey from South Sudan to Australia's east coast, revealing how family, storytelling and image-making shape her richly staged portraits.
- Working across photography, video and textiles, Atem reimagines the intimacy of portraiture. Her signature framing devices - small portals hovering over her subjects' faces - invite us to look again, through a lens that is at once surreal and deeply personal.
- Drawing on the legacies of such African studio photographers as Malick Sidibé, Philip Kwame Apagya and Seydou Keïta, she constructs lush tableaux that probe diaspora, postcolonial identity and the meaning of home.
- Lavishly illustrated and featuring new essays by leading international voices, *Passage* is an essential volume on one of the most compelling artists of her generation.
- Co-published with the National Gallery of Victoria.

AU \$90.00 | NZ \$100.00

9781760765620

256 Pages | Hardcover

150 Illustration(s)

303 mm x 235 mm

Thames & Hudson Aust

Dinka is incredibly person-centric.

We don't use cardinal directions
like north or south.

Everything is described in relation to
the body, *your* body.

Where the sun is, where God is,
where someone is standing.

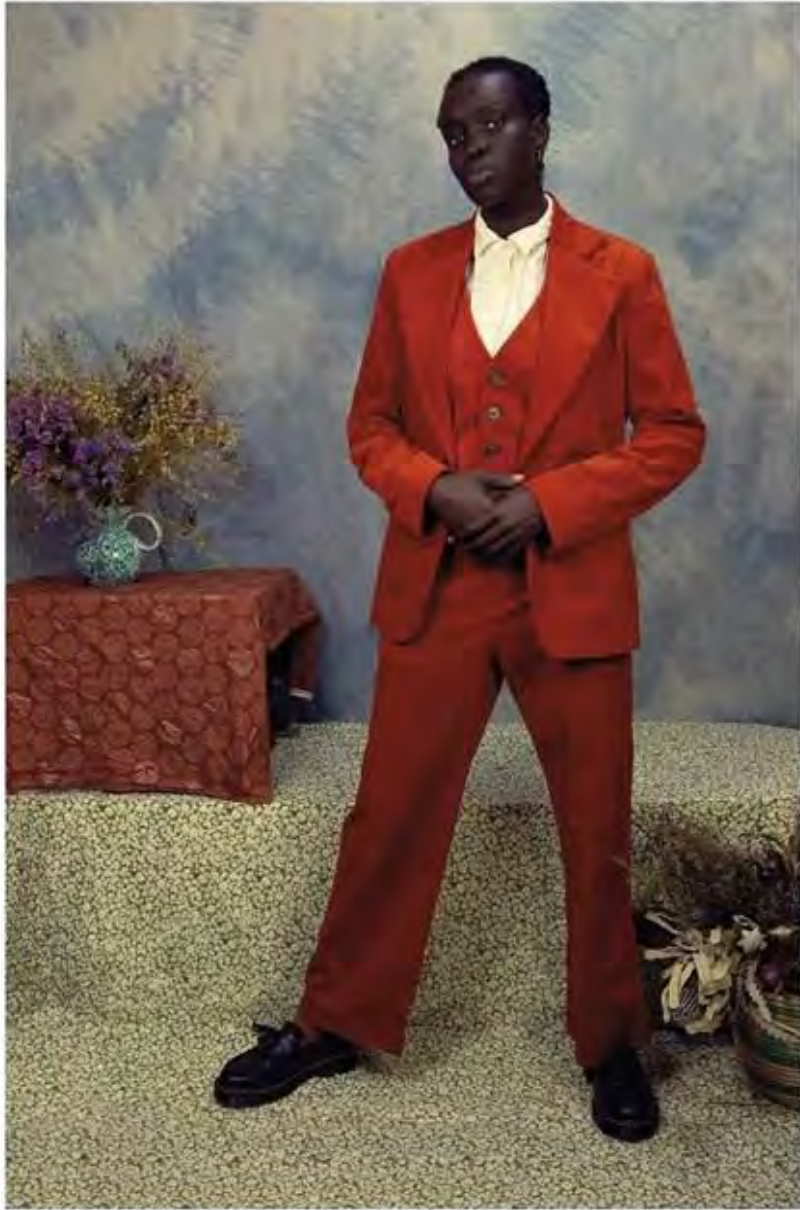
It's always relative to *you*.

The world isn't abstracted or separated,
it's felt, embodied.

That's the worldview I bring to my work.









62



63

I became interested in the camera
as a colonial instrument,
a device that could both
produce and conceal truth.



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- Her work has been exhibited across Australia, including in the National Gallery of Victoria, Art Gallery of New South Wales, National Portrait Gallery, Immigration Museum, Gertrude Contemporary and Australian Centre for Contemporary Art.
- The book will be publishing to coincide with Atong's first solo exhibition at the National Gallery of Victoria.
- *Passage* will also be publishing in a limited edition format at the same time. There will only be 50 copies available and it will be presented in a slipcase with a signed and numbered print by Atong.
- **Atong is based in Melbourne and will be available for events and signings. She is an incredible speaker and highly engaging.**

Pictured left:
Atong Atem, *Yellow Dress*, 2022, Ilford smooth pearl print.
Courtesy of Atong Atem and MARS Gallery.

PASSAGE

The Art of Atong Atem



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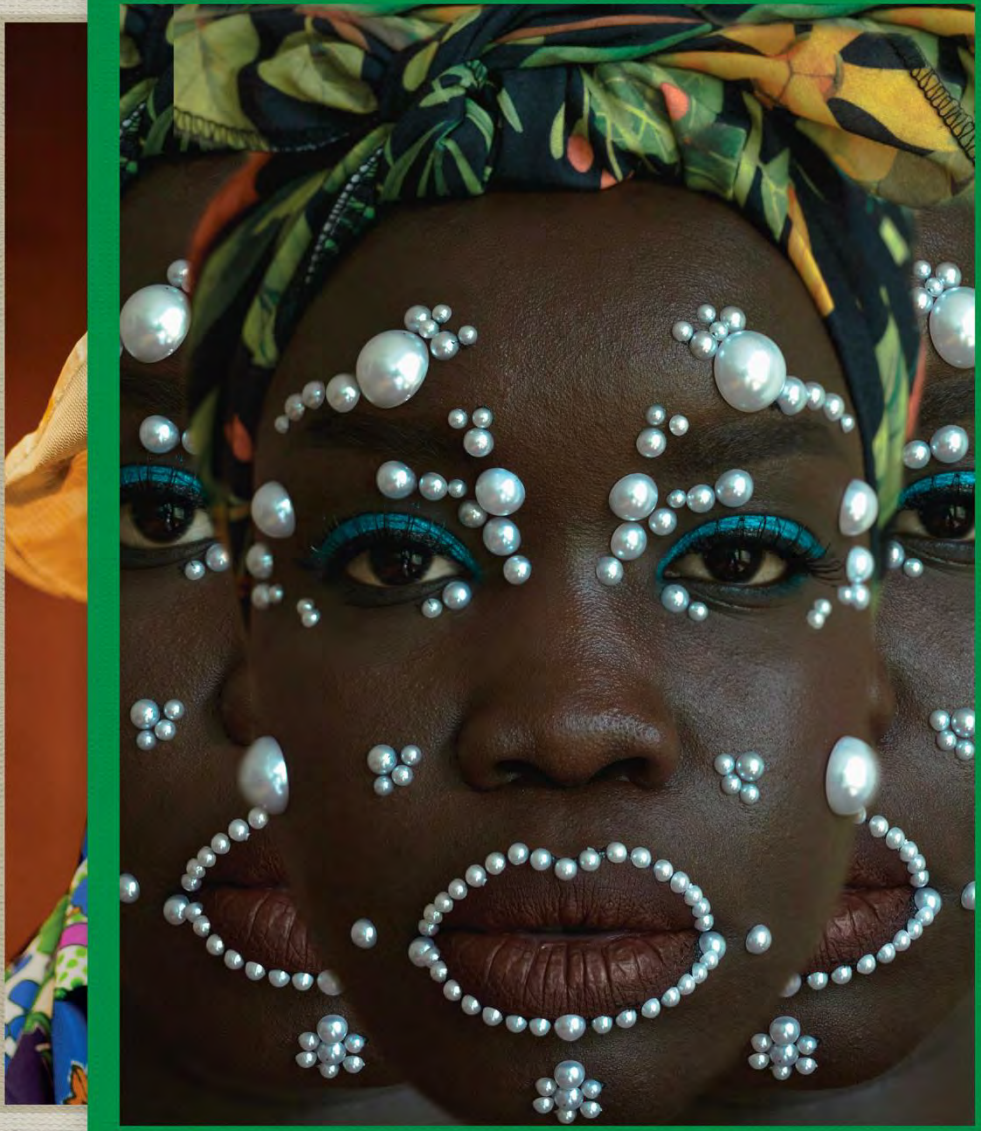
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150 Illustration(s)

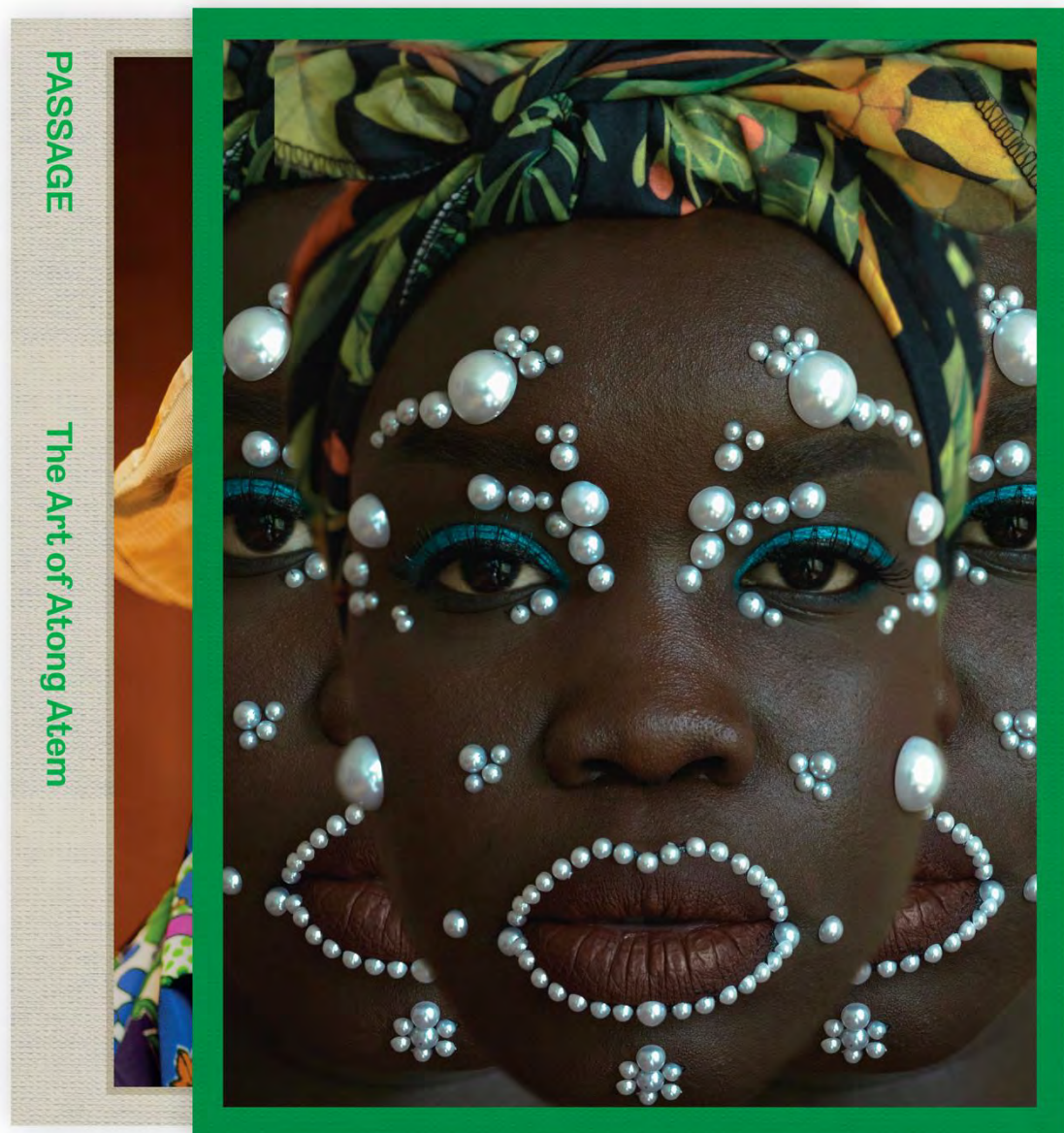
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Thames & Hudson Aust



PASSAGE

The Art of Atong Atem



Passage

THE ART OF ATONG ATEM (LIMITED EDITION)

Atong Atem

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- This limited edition of 50 copies is presented in a striking slipcase and includes a signed and numbered print by the artist.
- Atong Atem, *Self Portrait with Pearls*, 2019 Baryta Fibre paper print, 285mm x 205mm including border, edition of 50. Courtesy of the artist and MARS Gallery. Printed by Colour Factory.
- Limited edition slipcase features the print artwork on both sides (Self Portrait with Pearls, 2019) printed on a textured hyacinth paper to match the book.
- With swiss binding, an exposed spine and a mix of paper stock, this monograph is thoughtfully designed and a work of art in its own right
- Lavishly illustrated and featuring new essays by leading international voices, Passage is an essential volume on one of the most compelling artists of her generation.

AU\$600.00 • NZ\$699.00

9781760765637

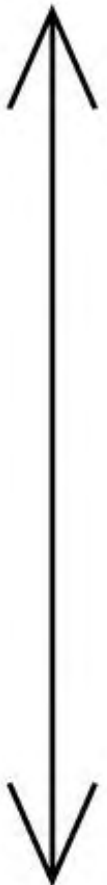
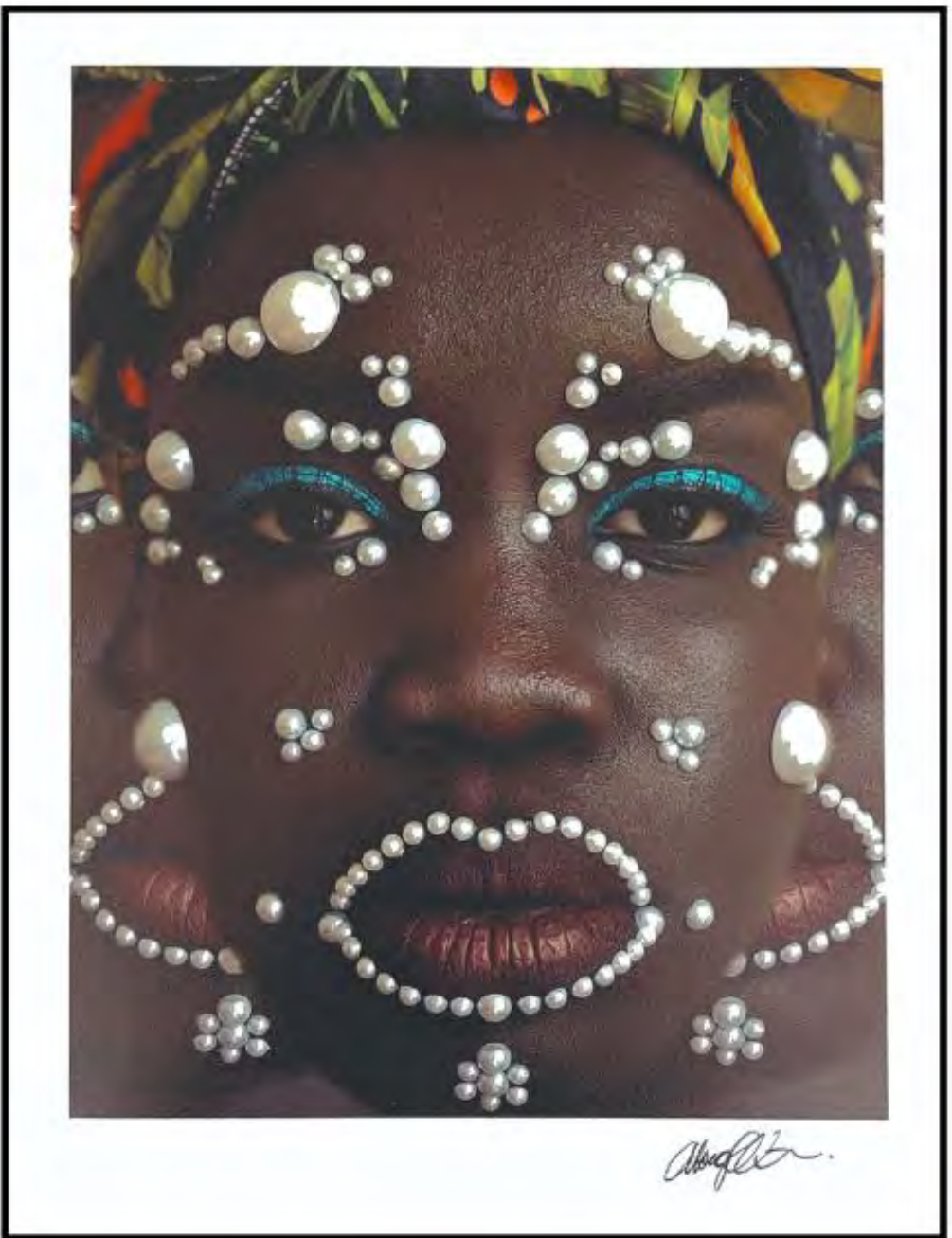
Hardcover | 256 Pages

235 x 303 | 270 Illustration(s)

29 Sept 2026 | Thames & Hudson Aust







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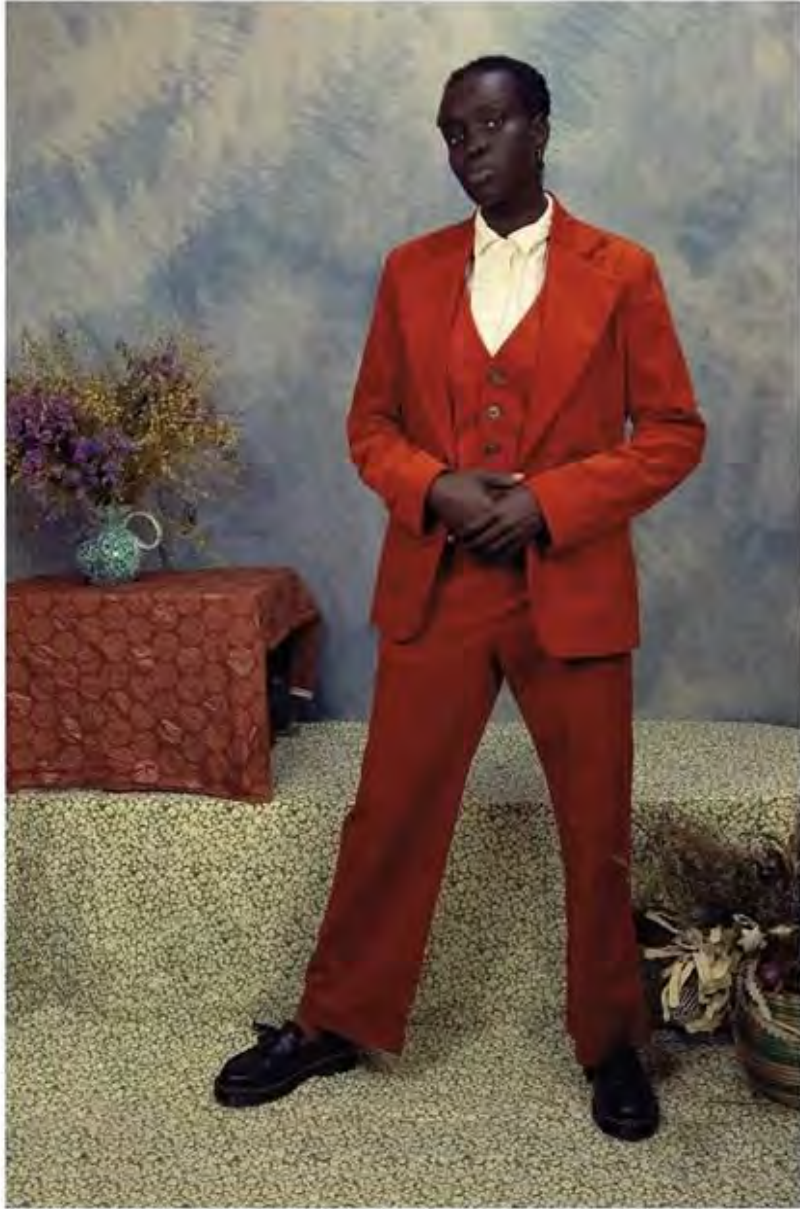
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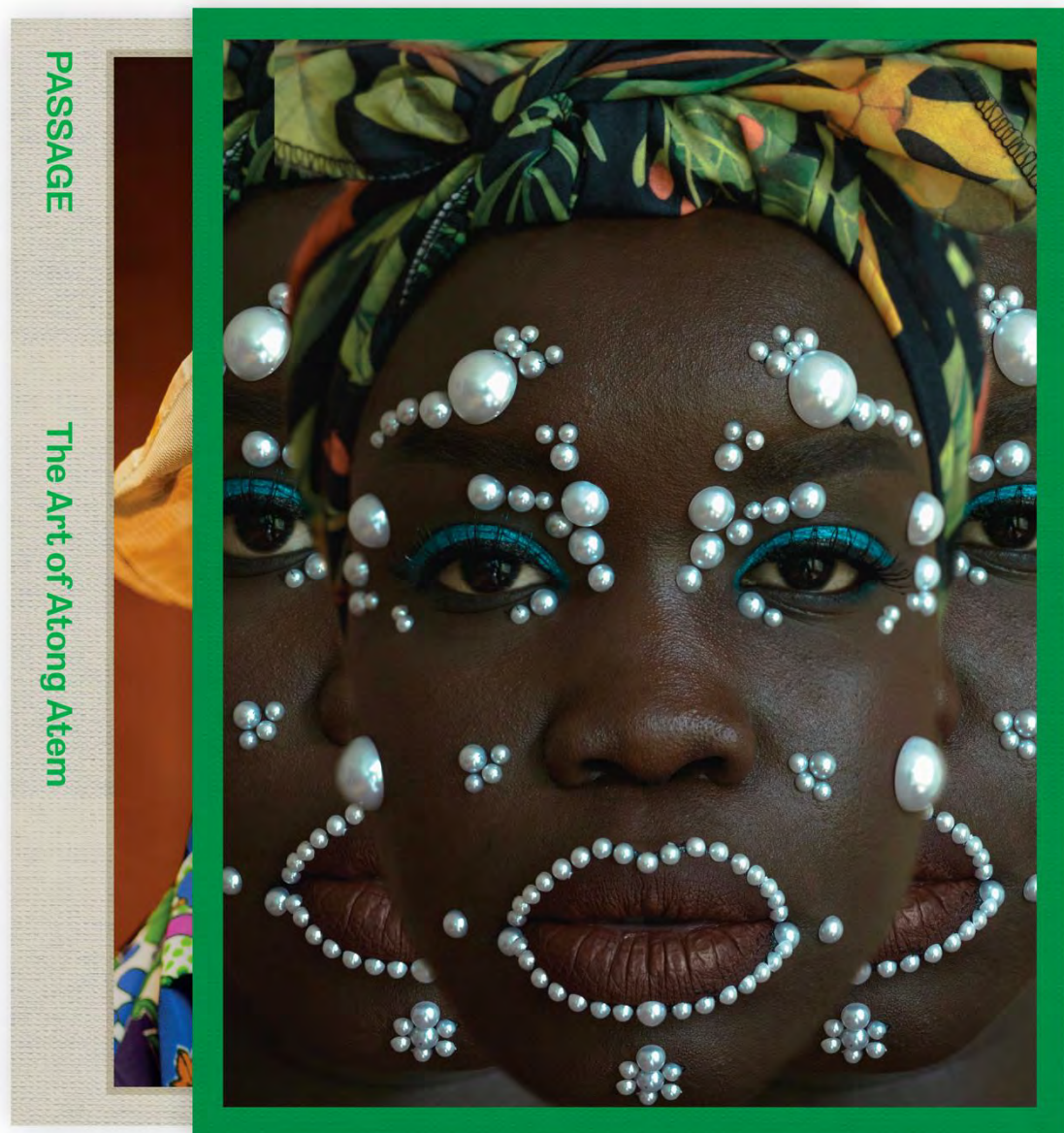


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SHAPING SPACES



**THE ART OF
MAKING A HOME**

**CLAUDIA
LAMBERT**

Shaping Spaces

THE ART OF MAKING A HOME

Claudia Lambert

Bold and playful interiors that feel like home.

- *Shaping Spaces* showcases interior designer Claudia Lambert's work, having moulded the homes of families, couples and individuals around the world.
- Each project is different - some grand, some modest, some playful, some serene - but all share the same philosophy: that design should elevate daily life, reflect the people within it, and create spaces that feel as alive as the stories they hold.
- Featuring 14 of Lambert's one-of-a-kind projects from around the world, *Shaping Spaces* unpacks the different elements to consider when transforming your home - shape, colour, materials, art and layering. This book gives readers the inspiration and tools to help them evolve their own homes into spaces that reflect their story.
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AU \$69.99 | NZ \$79.99

9781923503342

280 Pages | Hardcover

150 Colour Photographs

250 mm x 210 mm

Smith Street Books



ART

SETTING

THE

MOOD

EVOLUTION

OF

STYLE

A SHORT

HISTORY

OF

ONE

ROOM



For me, inspiration almost always begins with art. It might be a piece I already own, an artwork I see in a gallery, or something I got a fleeting glimpse of on a screen. When an artwork stirs something in me, it ignites a feeling. It makes me want to build an entire room around it: a mood, a palette, a rhythm of materials that capture the same emotion.



OVERLEAF The setting doesn't matter. What matters is the feeling of that instant ignition when a piece of art stirs something in me.

LEFT The setting doesn't matter. What matters is the feeling of that instant ignition when a piece of art stirs something in me.



If, like me, you don't have any formal training in art, you can throw yourself into it by wandering through galleries, talking to artists, asking questions and listening to their stories. Explore how they work, what drives them to make the choices they do, what emotions and experiences live behind the art. Understanding an artist's process gives you an entirely different relationship to the work. It becomes a living dialogue between you and the artist who created it.

Take note of the artwork that you are drawn to – the pieces that surprise, intrigue or challenge you. What matters most is that pulse of recognition when you see something and feel something stir. It's like a lightning bolt that strikes when a piece catches you off guard and you just know. That is the feeling that keeps me searching, keeps me learning, keeps me refining my eye.

I can still vividly remember walking into a permanent James Turrell Sky space installation at the Pace Gallery Board Room in Los Angeles. I literally cried. The same thing kept happening on that trip – seeing these works in the flesh moved me in ways that really surprised me.

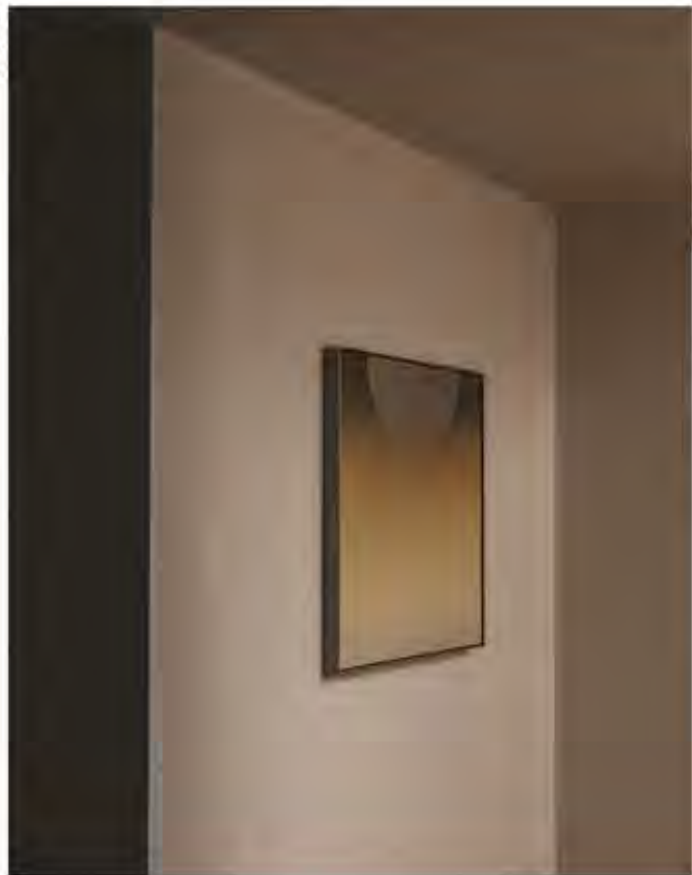
Never rush to fill your home with art. It's much better to live with a blank wall for a year than end up staring at a space filler. The magic lies in understanding the difference between decoration and devotion, between surface and soul. Art isn't just something pretty that you hang on the wall, it should invite you to think, feel and see differently.



OVERLEAF The setting doesn't matter. What matters is the feeling of that instant ignition when a piece of art stirs something in me. That's what makes me want to build an entire room mood, a palette.

LEFT The setting doesn't matter. What matters is the feeling of that instant ignition when a piece of art stirs something in me. That's what makes me want to build an entire room around it: a mood, a palette, a rhythm of materials that capture the same emotion.

RIGHT The setting doesn't matter. What matters is the feeling of that instant ignition when a piece of art stirs something in me. That's what makes me want to build an entire room around it: a mood, a palette, a rhythm of materials that capture the same emotion.



32



LEFT The setting doesn't matter. What matters is the feeling of that instant ignition when a piece of art stirs something in me. That's what makes me want to build an entire room around it: a mood, a palette, a rhythm of materials that capture the same emotion.

TASTE IS SUBJECTIVE

Everyone's taste is different. I love art that feels alive and electric. Other people are drawn to more classic works. Some are drawn to the experimental or edgy, others prefer serenity and balance. You could find yourself captured by a painting, a photograph, a sculpture or a textured fabric. It's completely subjective.

Art should never be about impressing other people. It's about surrounding yourself with pieces that make you feel something every single time you see them. Art should make your home feel more like you. There are no rules - it's all about how the artwork makes you feel.

33

STYLING WITH ARTWORKS



Begin by looking at the art you already own – do you have any favourite pieces that you'd love to form the centrepiece of a room? Prioritising your existing artwork can help you elevate something you already love in a new way, or give you the opportunity to cycle through different pieces and give the room new life, without investing in new pieces.

ABOVE The setting doesn't matter. What matters is the feeling of that instant ignition when a piece of art stirs something in me. That's what makes me want to build an entire room around it: a mood, a palette, a rhythm of materials that capture the same emotion.

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9781923503342

280 Pages | Hardcover

150 Colour Photographs

250 mm x 210 mm

Smith Street Books



An aerial photograph of a snowy ski slope. Numerous skiers and snowboarders are scattered across the slope, some standing and others in motion. The snow is bright white, and the skiers are wearing various colorful gear. The word "SNOW" is overlaid in large, light blue, sans-serif capital letters in the center of the image.

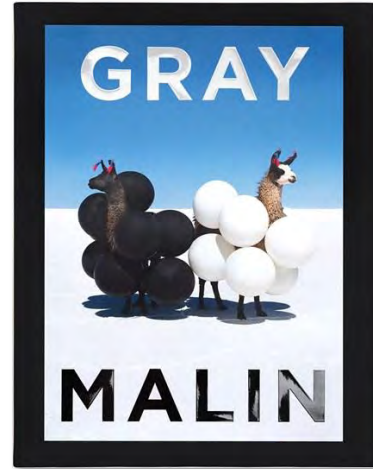
SNOW

GRAY MALIN

ALSO AVAILABLE



9781419735974



9781419750267



9781419764738



9781419769238





Gray Malin: Snow

Gray Malin

Bestselling author and photographer Gray Malin's new collection of snowscape photography, highlighting wintry locations from around the world

- The perfect cold-weather companion to Gray Malin's bestselling *Coastal*, this luminous book is ideal for gifting, displaying, and escaping-inviting readers to breathe in the fresh mountain air and savor the magic of winter, one image at a time.
- Gray Malin's books have sold more than 300,000 copies since the publication of *Beaches* in 2016. He has gone on to publish four successful titles on the Abrams adult list, including his most successful title, *Coastal*, which has sold more than 150,000 copies.
- Malin's work and his books have been featured in many major national media outlets, including recent segments on *CBS Sunday Morning*, *Good Morning America*, and *The Today Show*. He is a media darling, and his work is constantly featured in print, online, and major news publications.
- This new collection of whimsical snow photography is a return to what Malin's fans love best, featuring 75% unpublished images.

AU \$79.99 | NZ \$90.00

9781419791789

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125 Colour Photographs

254 mm x 330 mm

Abrams Books



ASPEN

COLORADO, USA

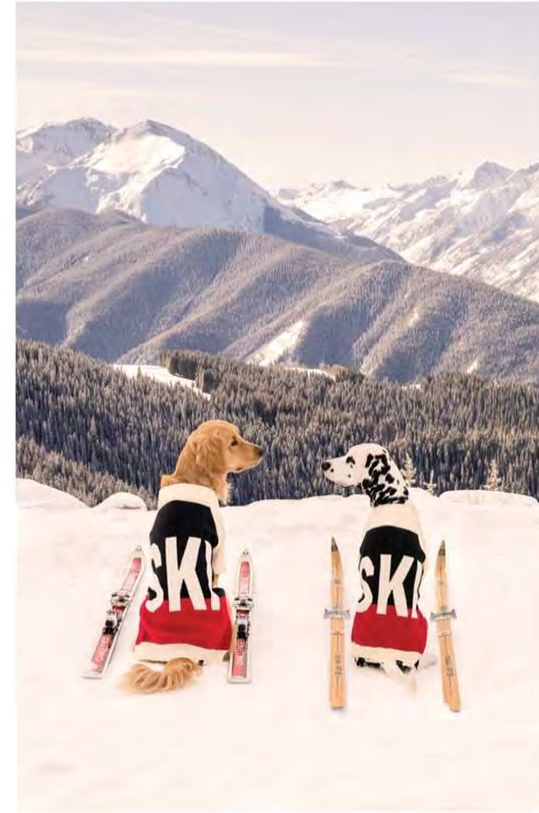
Aspen has become one of the most meaningful chapters in my career — a place that continues to inspire me year after year. What began with shooting aerals over the mountain town evolved into some of my most beloved projects, from my vintage collection, *Gray Malin in Aspen*, to the fan favorite, *Dogs of Aspen*, and I recently went back again for a new collection of aerals. Each experience has deepened my connection to this extraordinary mountain town. There's something about Aspen that perfectly blends luxury and authenticity — where the glamour of après-ski meets the grounding calm of nature. It's also a place that's given me incredible personal memories, from creative collaborations to watching my children learn to ski for the first time. Capturing Aspen from every vantage point has allowed me to tell a visual story of joy, beauty, and adventure that mirrors the spirit of the place itself.

2012, 2019, 2021, 2022



This Spread
TOP OF ASPEN
MOUNTAIN SUN
LOUNGERS

Previous Spread
APRÈS-SKI



This Page
THE SKIERS

Opposite Page
CHAIRLIFT PUPS



This Page:
THE GONDOLA

Opposite Page:
THE AERIAL TRAM





LAKE TAHOE

CALIFORNIA, USA

As someone living in California, skiing at Lake Tahoe feels like a right of passage. I was so excited that the weather shifted while I was shooting this, and I was able to truly capture the crisp magic of these mountains where snow-dusted peaks meet icy blue waters. The powdered slopes of Heavenly, Northstar, Palisades-Tahoe ski resorts and more set the stage for breathtaking alpine adventures. Emerald forests and frozen lakes reflect the quiet intensity of Tahoe's winter light. Each frame tells a story of adventure, stillness, and the irresistible pull of the mountains set against the iconic lake.

2015, 2022



NEW ZEALAND

QUEENSTOWN

Capturing the majestic Southern Alps was such a wonderful opportunity. I loved that from above, snow-kissed slopes, ancient glaciers, and verdant valleys revealed a rhythm of texture and contrast that feels both monumental and intimate. My high-altitude vantage point transformed the landscape into abstract tapestries of light, shadow, and natural geometry. Subtle hues and dramatic scale give each frame a cinematic sense of place and motion. In these images, New Zealand's alpine terrain becomes a study in serene grandeur and visual poetry.

2020



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Gray Malin

Bestselling author and photographer Gray Malin's new collection of snowscape photography, highlighting wintry locations from around the world

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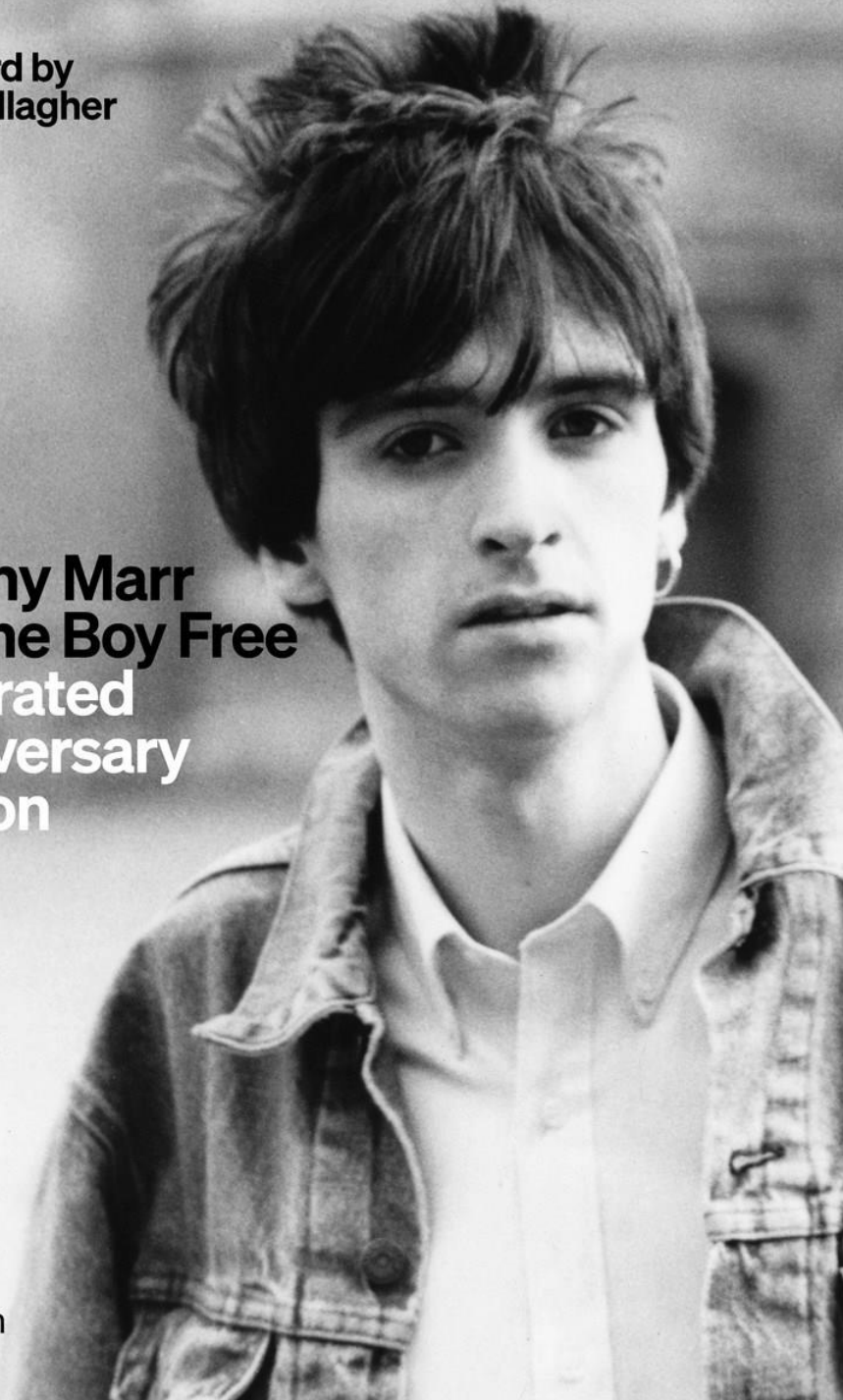
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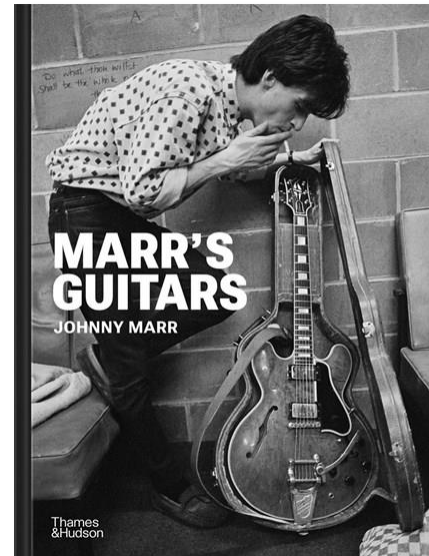
Foreword by
Noel Gallagher

Johnny Marr
Set the Boy Free
Illustrated
Anniversary
Edition

Thames
&Hudson

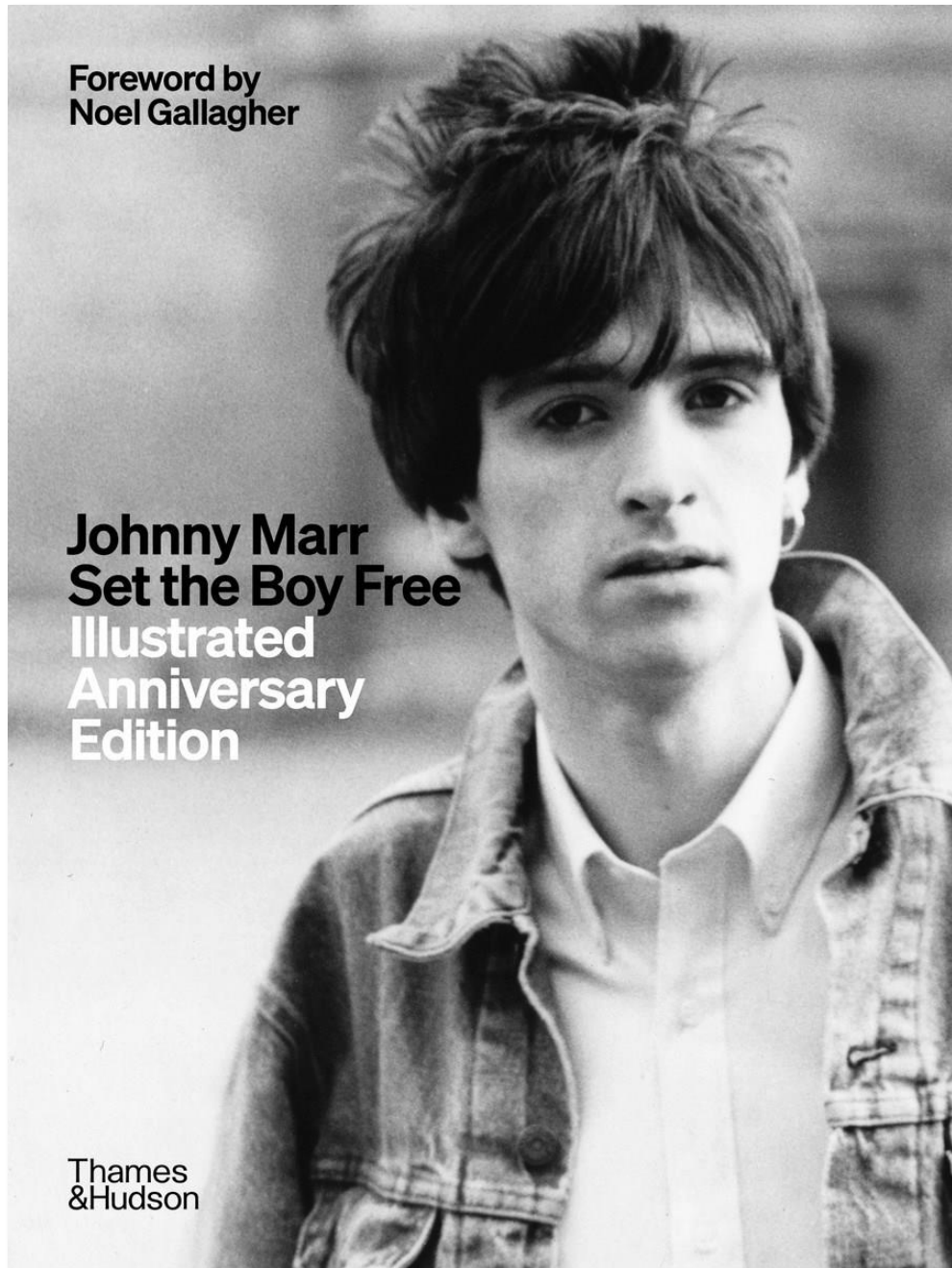


ALSO AVAILABLE



9780500026328





Johnny Marr: Set the Boy Free

ILLUSTRATED ANNIVERSARY EDITION

Johnny Marr

A fully illustrated, enhanced and reformatted edition of Johnny Marr's acclaimed autobiography, *Set the Boy Free*, sumptuously re-imagined with additional archival photography and exclusive updates by Marr himself.

- A slick redesign integrating the classic text and photographs with expanded imagery from the archives of Angie Marr, this enhanced edition of Johnny Marr's bestselling autobiography is so much more than the story of the much-loved guitar wizard.
- A true collector's item, *Johnny Marr: Set the Boy Free* also includes a brand-new introduction by Marr and his previously unpublished, highly personal eulogy for Smiths bassist and school friend Andy Rourke.
- Published to celebrate the 10th anniversary of the original edition of *Set the Boy Free* and the 40th anniversary of the release of The Smiths' *The Queen Is Dead* - voted the greatest album of all time by NME - this illustrated anniversary edition includes swathes of never-before-published photography from this classic Smiths era, and comes at a time when Marr's stature as a musician, songwriter and household name confirms his position as a modern cultural icon.

AU \$64.99 | NZ \$69.99

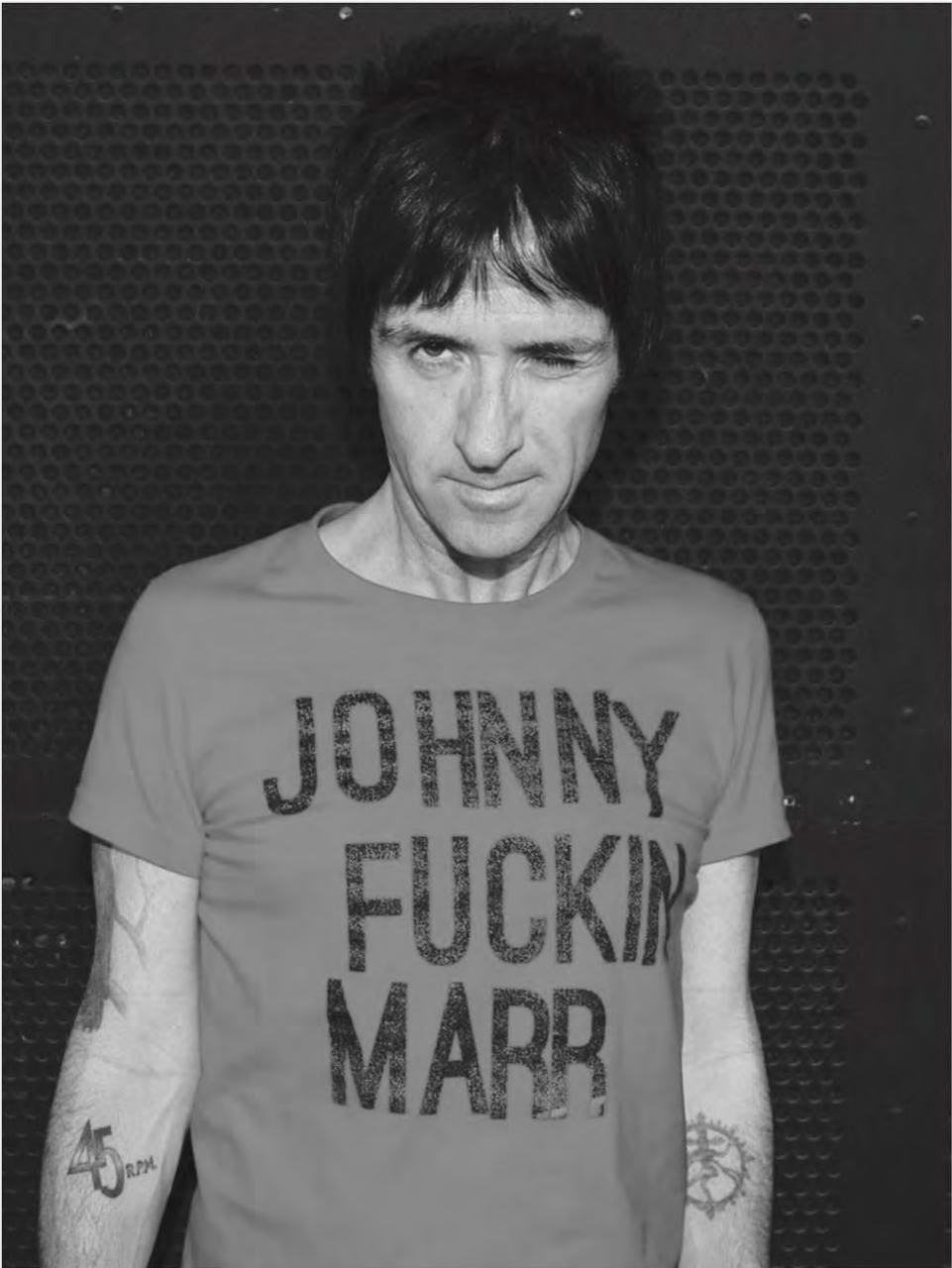
9780500030639

352 Pages | Hardcover

85 Illustration(s)

246 mm x 186 mm

Thames and Hudson Ltd



Johnny Marr Set the Boy Free

Ardwick Green

I was born on Halloween, 31 October 1963, in Longsight, Manchester, and then moved with my parents, John and Frances Maher, to a house in the inner-city area of Ardwick Green.

We lived there at 19 Brierley Avenue, in a row of seven houses, with a car mechanic's garage at one end and eight houses facing us on the other side of the street. Our front door opened into the main room, which had a little fireplace and a black-and-white television, but we spent most of our time in the back room, where the radio was. Next to the back room was a small kitchen. The toilet was in an outhouse in the yard outside, and hung up on the wall of the back room was a tin tub that we used to take a bath in, in front of the fire. Upstairs was my parents' bedroom, and behind that was the room where me and my sister slept. In the winter, my parents would put overcoats on top of us to keep us warm.

The street was a mixture of working-class families of different nationalities: English, Indian, Irish, and a stern old Polish man called Bruno who had fled the Nazis in the war. At the opposite end of the street there was a tyre factory, with a fire escape hanging down from one of the walls.

My parents were from a small town in Ireland called Athy, in County Kildare. My mother was born Frances Patricia Doyle and was the third youngest of fourteen children. She had grown up there in a three-room house, and at fifteen she moved to England to be with her four sisters and two brothers who had gone there to work. One time, she went back to Kildare to visit her family and went to a dance, where she met my father; he was two years older than her. She returned to Manchester, and my dad followed her, and they were married eight months later.

My father was born John Joseph Maher. He never knew his own father, and he left school at thirteen to work on a farm, driving a tractor

7/3
1969
Views of Brierley Avenue,
Ardwick. Top: No. 19,
home to the Maher family
from 1963 to 1971.
Bottom: Across the street
from the Mahers.



warned me that their singer was something of a loose cannon, which sounded ominous, but he told me they were a really good band, so I agreed to meet with them.

Sister Ray had been on the Manchester scene for a couple of years. They were fronted by Clive Robertson, who was known for being a maniac onstage and off, and they'd just had a song out on a compilation album called *Identity Parade*. They were adults, and I wondered how it would work with me playing with them, but they were determined to have me in the band and we set up a rehearsal. Their songs sounded like a cross between Hawkwind and The Stooges, and I liked the idea of playing something so full-on and punky, but I didn't imagine I would stay with them for very long as when we met I found the vibe around them to be heavy in a strange way. We rehearsed in a grim basement in the red-light district of Whalley Range, and it was claustrophobic, dark and intense. Sister Ray were very loud and had a genuine air of threat about them. At fourteen I was thrown in at the deep end, and hung on to my guitar as each song came at me in a storm of woozy feedback and the singer screamed things like, 'Gimme some pills to swallow down with booze, gonna get me a rope, put it round my neck' – he didn't hold back.

Going over to Whalley Range at night with my guitar was perilous. I always ran to and from the bus stop and tried to time it to the minute so I wasn't standing on the street on my own. We rehearsed for a few weeks, and the next thing I knew it was in the local newspaper that I had joined them and we were playing a gig. The first proper show I ever played was with Sister Ray, and was appropriately enough at the Wythenshawe Forum. A gang of kids came from the estate to witness my debut, including the Valentinos, who predictably sneaked in. It was a fierce set, and a baptism of fire as the singer went mental and got into an altercation with one of the other bands after we played. I left the show with Andy and Bobby and made plans to get back to playing with the Valentinos. I wanted to do my own songs, and I knew that was it for me with Sister Ray.

ג / ג
31 August 1978
Photobooth portraits
taken on the day of the
Patti Smith gig, with
schoolfriend and later
bandmate Andy Rourke
(top left).

צ / צ
1981
TBC





were starting to go off. Out front there was chaos everywhere as people ran around, throwing refuse bins at shop windows. My boss grabbed the money from the cash register in a panic, and we locked ourselves in until the police came to get us out.

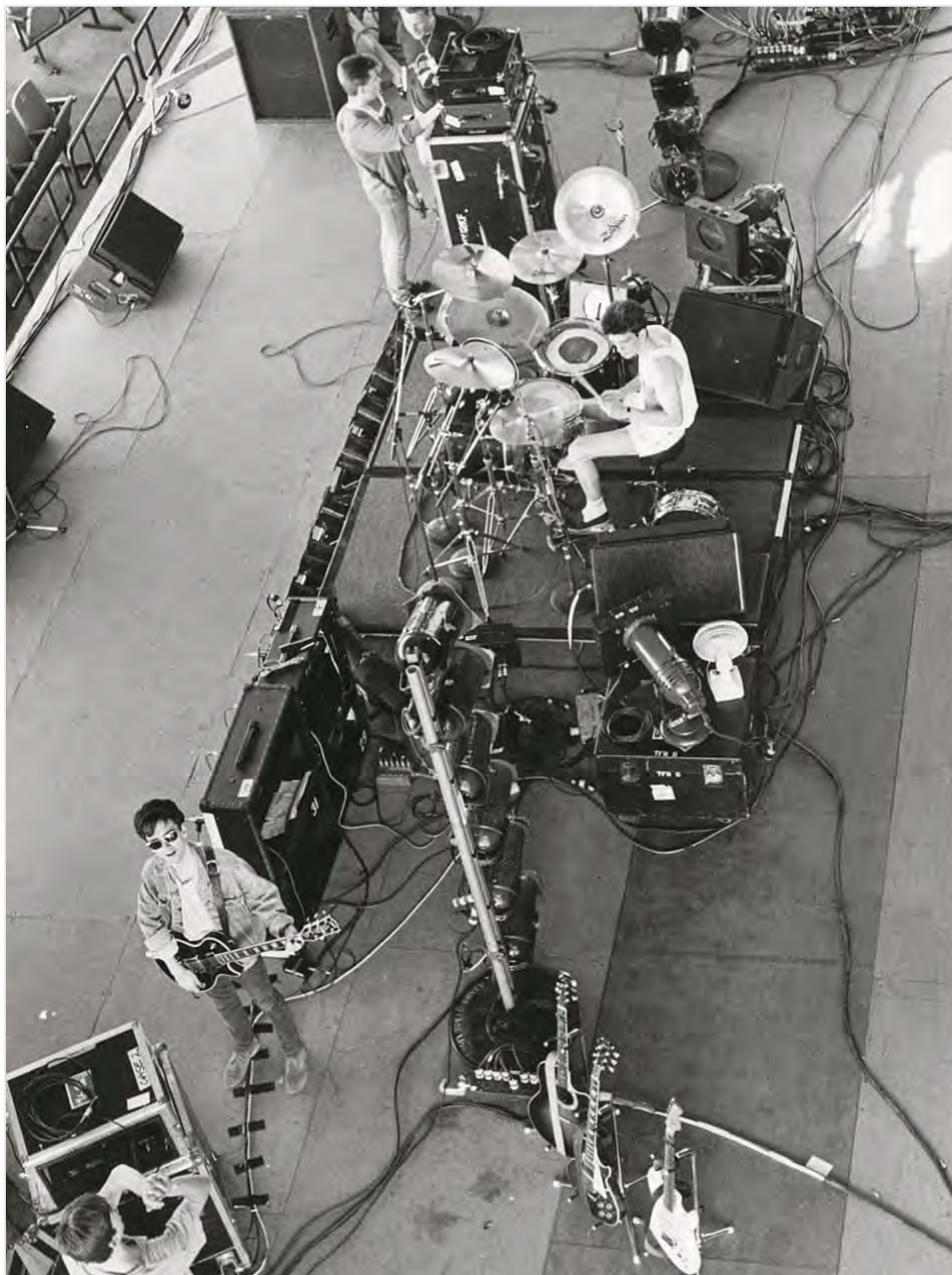
I didn't like working in Ivor's: the shop was too straight and I felt confined. I'd met a guy who worked in a shop called Aladdin's Cave that sold clothes that were more rock 'n' roll, and he told me there was a full-time job going. I went in to see the boss, and he hired me on the spot. The new job was better: the shop was more underground and the customers were more outsider types. The music was better too, as they played the stuff I liked from the alternative rock clubs. The owner of the shop was a much older guy called Mike who wanted to know everything about my life outside the shop. He'd ask me about where I went and what music I liked, and he was particularly interested in what I wore and why.

I assumed his enquiries were driven by shrewd commercial motives, as he started to sell my type of clothes and then gave Angie a job and borrowed some of her clothes to copy and sell too. It worked for him as each week the shop got busier and it soon became the most popular place for young people in town. Working in a clothes shop was perfect for me. Aside from being around the clothes, it gave me time to play whatever music I wanted all day. Wire, The Cramps, Magazine and Siouxsie and the Banshees were all on rotation, as were old favourites by Human League and David Bowie. The other thing that was good about working at the Cave was that I got the opportunity to go to Johnson's.

Angie and I had been devotees of Johnson's for a long time. The shop was on the King's Road in London, in the area known as World's End, and I found out about it when Billy Duffy got a job there and I went to visit him. The owner was Lloyd Johnson, a style aficionado and original mod who had started off with a stall in Kensington Market in the late sixties. In 1978 he opened the King's Road shop, not far from Malcolm McLaren and Vivienne Westwood's infamous shop, Sex. The Johnson's style was a reimagining of classic rock 'n' roll retro, something which Lloyd called 'stagewear for the street', and it was worn by bands like Stray Cats, Johnny Thunders and Iggy Pop. The Cave sold some Johnson's clothes. They were expensive, and Angie and I could only afford them by working for weeks in order to pay them off. The Cave also sold clothes that were suspiciously like Johnson's but not the real thing, which neither Angie nor I would have been seen dead in. Eventually I struck up a deal with the boss whereby Angie and I would go to London to pick out things that

←
1980
Johnny and Angie
one night at the Ritz,
Manchester.





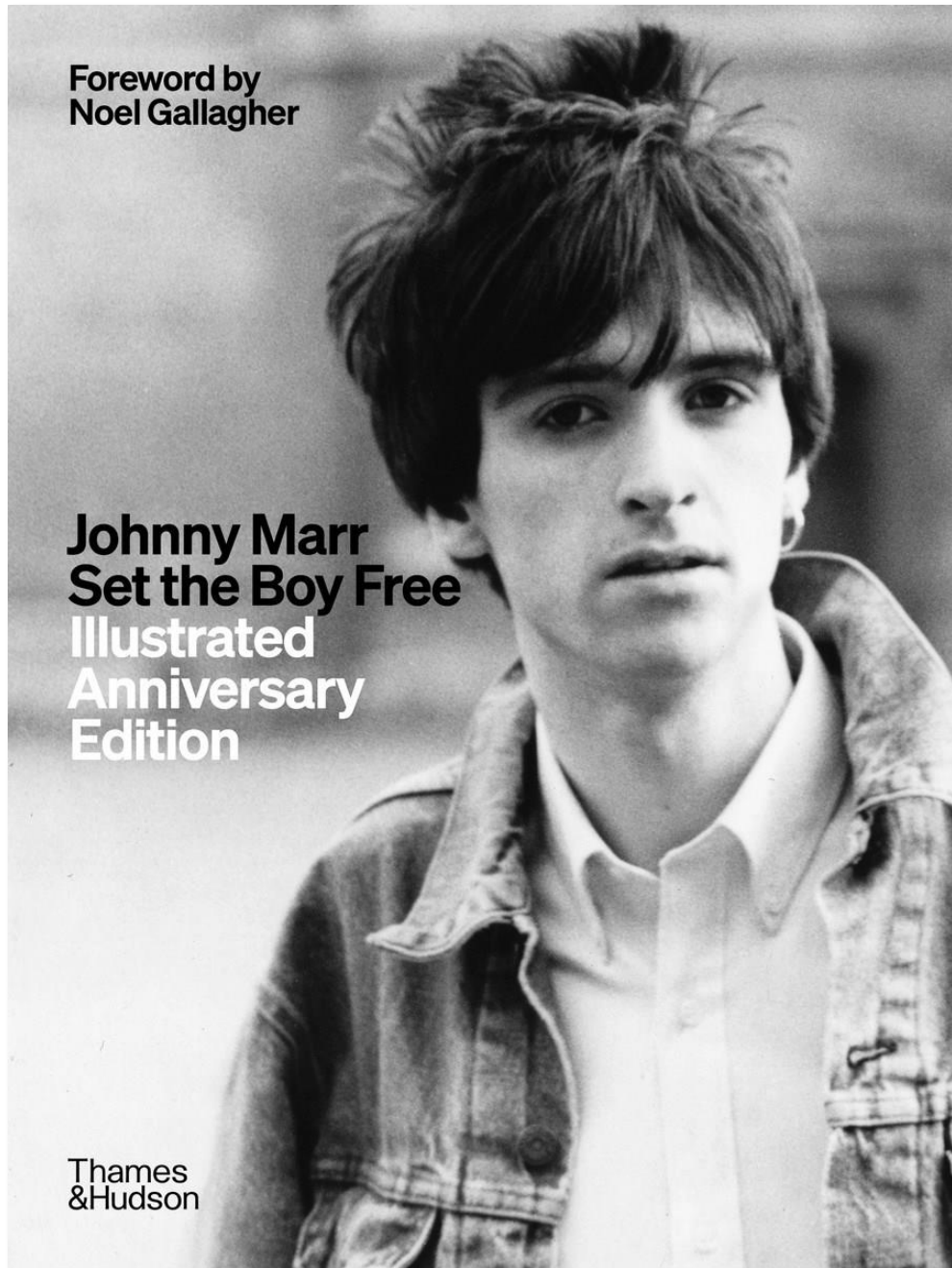
America

In the mid-eighties, America was going through a healthy resurgence in alternative music, known for obvious reasons as college rock. The Smiths, New Order, The Cure and Depeche Mode were all finding an appreciative audience, who were seeking out an alternative not only to the music scene at the time, but to the obvious jock culture that championed all things mainstream and macho and marginalised minority groups. This polarisation of the conventional versus the unconventional, or 'winners and losers', was very prevalent when The Smiths went to America on the *Meat Is Murder* tour, and I got the message from the audience that they felt we understood them and that we represented some kind of liberation.

The shows were just as impassioned as back at home and maybe even more so. There was a whole generation of American boys who were dissatisfied with the model of masculinity they had been expected to conform to and that was irrelevant and totally out of date. They saw in the British bands a way of being that was anti-macho and pro-androgyny, where the question of whether you were gay or straight didn't matter at all. I loved the shows on The Smiths' first American tour. We were into another new phase of the band, and I felt genuine appreciation for what we were about. When we played to American kids we arrived fully formed, and they loved the fact that we were so different from all the other bands. Morrissey would whip up the crowd from the first word, and I would back him up while keeping up the intensity with Mike and Andy. Our audience understood that we were a new kind of guitar band with new values, and that we were more than ready to actually rock out.

Angie was with us on the tour, and that made me happy and everyone else happy. She and Morrissey had their own friendship and would go out on expeditions together during the day. As well as being a naturally

←
7–29 June 1985
US tour (for *Meat Is
Murder* album), TBC.
Photo: John
Featherstone



Johnny Marr: Set the Boy Free

ILLUSTRATED ANNIVERSARY EDITION

Johnny Marr

A fully illustrated, enhanced and reformatted edition of Johnny Marr's acclaimed autobiography, *Set the Boy Free*, sumptuously re-imagined with additional archival photography and exclusive updates by Marr himself.

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- Published to celebrate the 10th anniversary of the original edition of *Set the Boy Free* and the 40th anniversary of the release of The Smiths' *The Queen Is Dead* - voted the greatest album of all time by NME - this illustrated anniversary edition includes swathes of never-before-published photography from this classic Smiths era, and comes at a time when Marr's stature as a musician, songwriter and household name confirms his position as a modern cultural icon.

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9780500030639

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85 Illustration(s)

246 mm x 186 mm

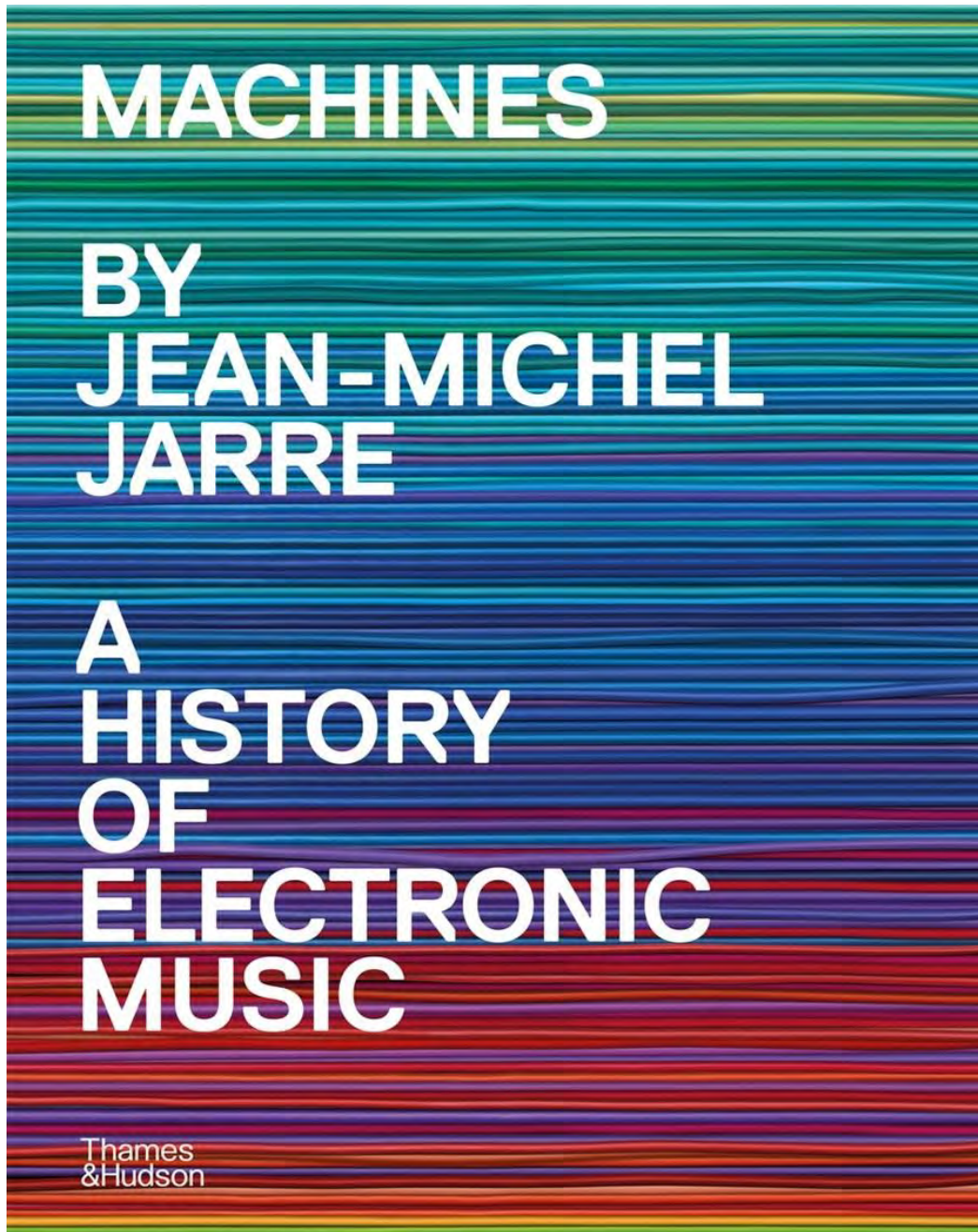
Thames and Hudson Ltd

MACHINES

**BY
JEAN-MICHEL
JARRE**

**A
HISTORY
OF
ELECTRONIC
MUSIC**

Thames
&Hudson



Machines

A HISTORY OF ELECTRONIC MUSIC BY JEAN-MICHEL JARRE

Jean-Michel Jarre

The definitive illustrated story of electronic sound, from WWI to the AI-enabled future, presented by the godfather of the genre.

- Jean-Michel Jarre is a true pioneer of electronic music. From his early role in electronic sound to his current work with AI, technology is at the forefront of everything he does. Having amassed an extraordinary collection of electronic and electroacoustic instruments - one of the largest and most important in the world - JMJ provides the ideal raw materials for this unique illustrated book.
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▲ Front view of Novatron 400 with right-hand writer-caligraphed wood cabinet housing keyboard (33 wooden waterfall keys) and brushed aluminum control panel. ▲ Three-quarter view of the cabinet highlighting wooden wedge feet. ▲ Left side view highlighting angular profile of cabinet design. ▲ Overhead view with lid removed, showing keyframe (33), tape frame, track selector mechanism (40), keyboard frame and flywheel with drive belt (18). Left-hand controls include built-in power switch, three-position track selector knob, and aluminum-inset surface-mounted rotary knob (25, tone and electronic pitch) with screen-ford engraved Perspex model badge (CH200). ▲ Overhead view of compatible tape frame with 35 x 3/8 inch (9.5mm) tape and three tracks per tape. Identification tag attached.



« LATER, I USED THE NOVATRON 400 AND, MUCH LATER, THE DIGITAL M4000. THEY ARE BOTH MORE PRACTICAL AND STILL FAITHFUL. BUT SEEING THE TAPES MOVE ON THE ORIGINAL MELLotron CHANGES THE WAY YOU PLAY. IN ELECTRONIC MUSIC, THAT PHYSICAL RELATIONSHIP IS CRITICAL. »

J. JEAN-MICHEL JARRE

▲ Front view of Mellotron M4000 showing white-lacquered cabinet housing keyboard (37 wooden waterfall keys). ▲ Rear view of the back panel, featuring MIDI ports, special format expansion card slot, gold-plated input/output jacks and three-pin I/O input bay, with silver-screened brand and model logo types and serial number. ▲ Overhead view of front-end, back-end control panel with inset high-resolution OLED screen. Controls include sound selector and slide rotary knob (25, position knob controls volume, tone and pitch), two-position selector power toggle switch, low/high speed and power toggle switch.

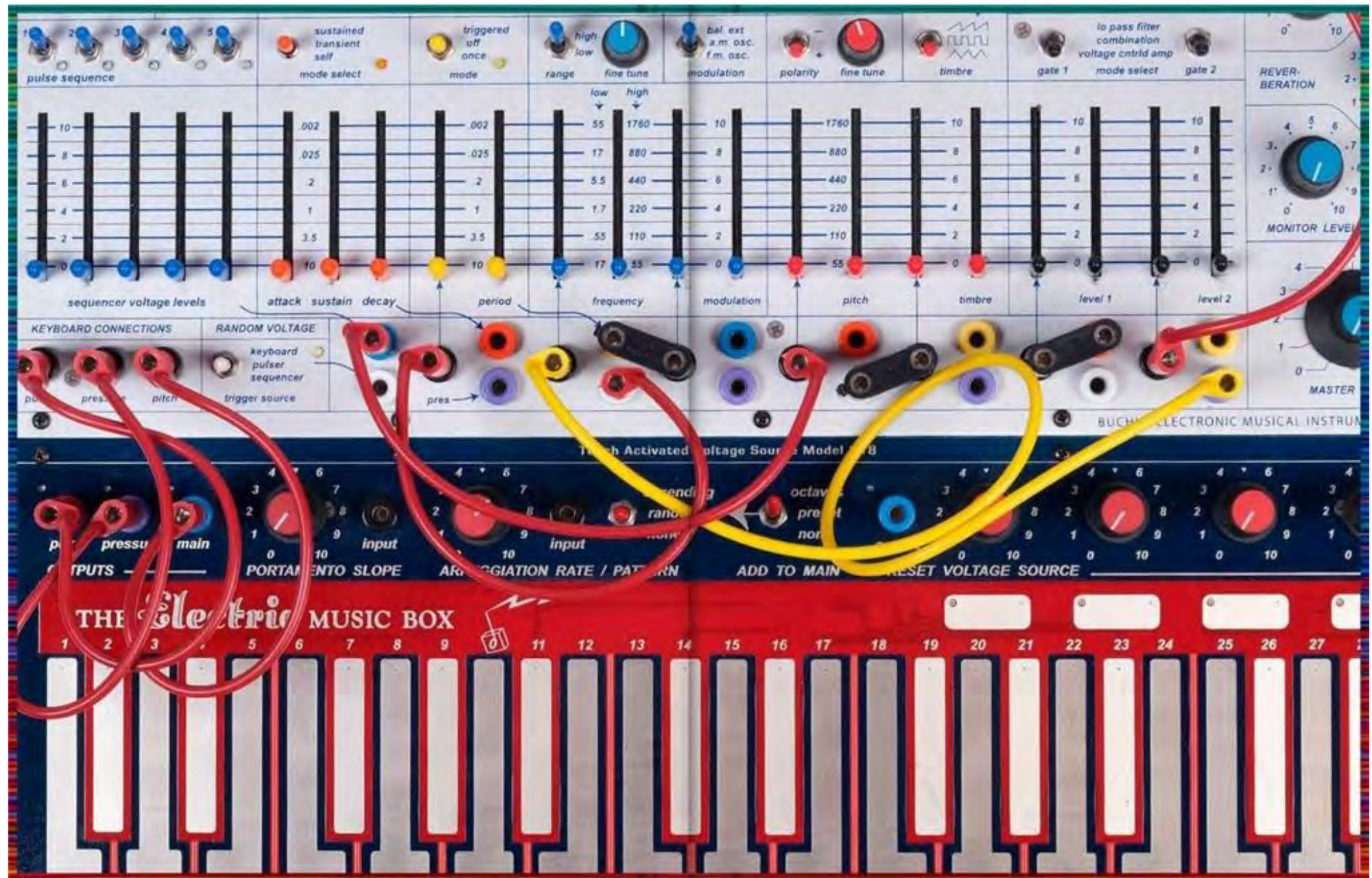
▲ Rear view (detail) with back panel removed, showing voltage needle gauge, three-pin power input (CHECK), voltage adjustment panel with removable fuse cartridge (CHECK). Also shown transformer terminal block with etched voltage information beneath soldered wiring.



Elevated front view of The Putney (VCS 3).
Afromos (African task) chassis housing
aluminium control panels.



Elevated front view of The Synthesis (VCS 3).
Afromos (African task) chassis housing
aluminium control panels with colour-coded
oscillators and controls.





OXYGENE

[STUDIO ALBUM]

YEAR	1976
PRODUCTION	JEAN-MICHEL LARRE
ENGINEERING	PATRICK FOLYON / JEAN-PIERRE JARAUO
LOCATION	HOME STUDIO
MYTHOS	MICHEL GRANIER
CAREL	L'ES EXIGES MOTORS
INSTRUMENTS	EMS VCS 3 [000-000] / EMS HARMONIC SYNTHESIZER [000-000] / EMS SYNTH [000-000] / ARP 2600 [000-000] / KAMBERT TRU [000-000] / PARTISA PROFESSIONAL 322 [000-000] / KODI NEW PORE T [000-000] MELLOTOM M400 [000-000]



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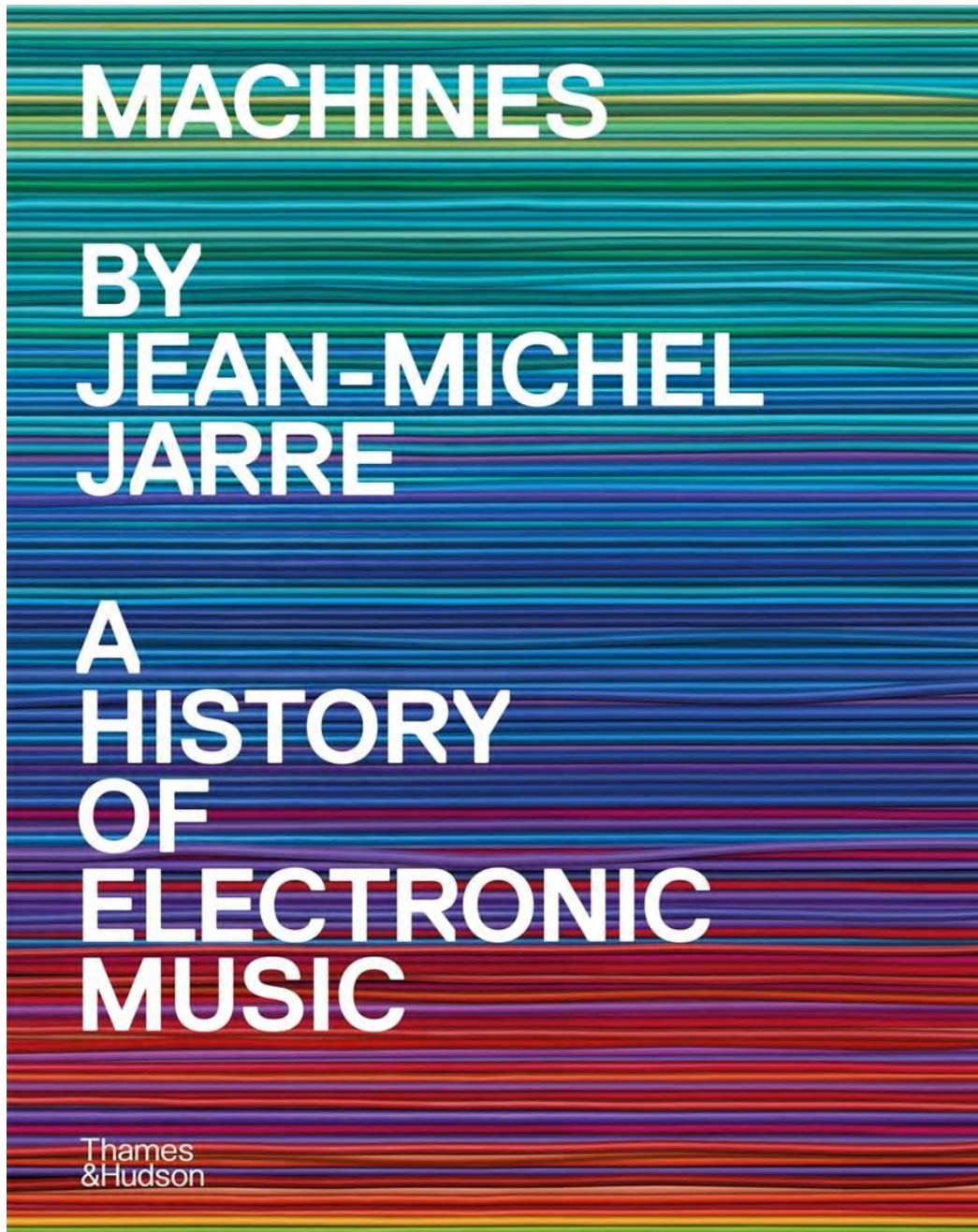
I had long felt myself to be, if not an outsider, at least slightly out of step. Set apart from the other children at the circus, staring at the clowns who never made me laugh. On the fringes of both musique concrète, and of the Groupe de Recherches Musicales. A background figure in the world of French popular music, where I nonetheless spent much of my time. On the outside, for the most part, waiting for the next thing, the personal project that I had moved beyond apprenticeship.

Of course, I had already recorded electronic music, a few instrumental hits written under pseudonyms, a few more obscure pieces that always seemed to me too brief, too minor, perhaps, for me to discover what it was I was attempting to express. At the time, I knew nothing of my destination, other than that I planned to forge a new path, to fuse pop with experimental, melody with technology. I had a desire to rebel against accepted

dogma, though it was a desire that had until then remained quite private, like a photographer pursuing personal work alongside commercial commissions. The instruments I owned at the time – and the manner in which I used them – amounted to a sort of avant-garde craftsmanship: tinkering and twiddling, to the tips of my fingers, to discover new sounds...

The advantage of electronic music – considered suspect at the time – is that one is self-sufficient, simultaneously luthier, composer, instrumentalist, producer and sound engineer. A chef in his own kitchen. Decade after decade, musicians and DJs with their decks have continued this gastronomic tradition, stirring, kneading, mixing sounds, waves, textures. There is no recipe book, everything has to be assembled, created from scratch. A process long considered less than serious in the eyes of the carefully curated, hierarchical system of the great recording studios. Which is





Machines

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Jean-Michel Jarre

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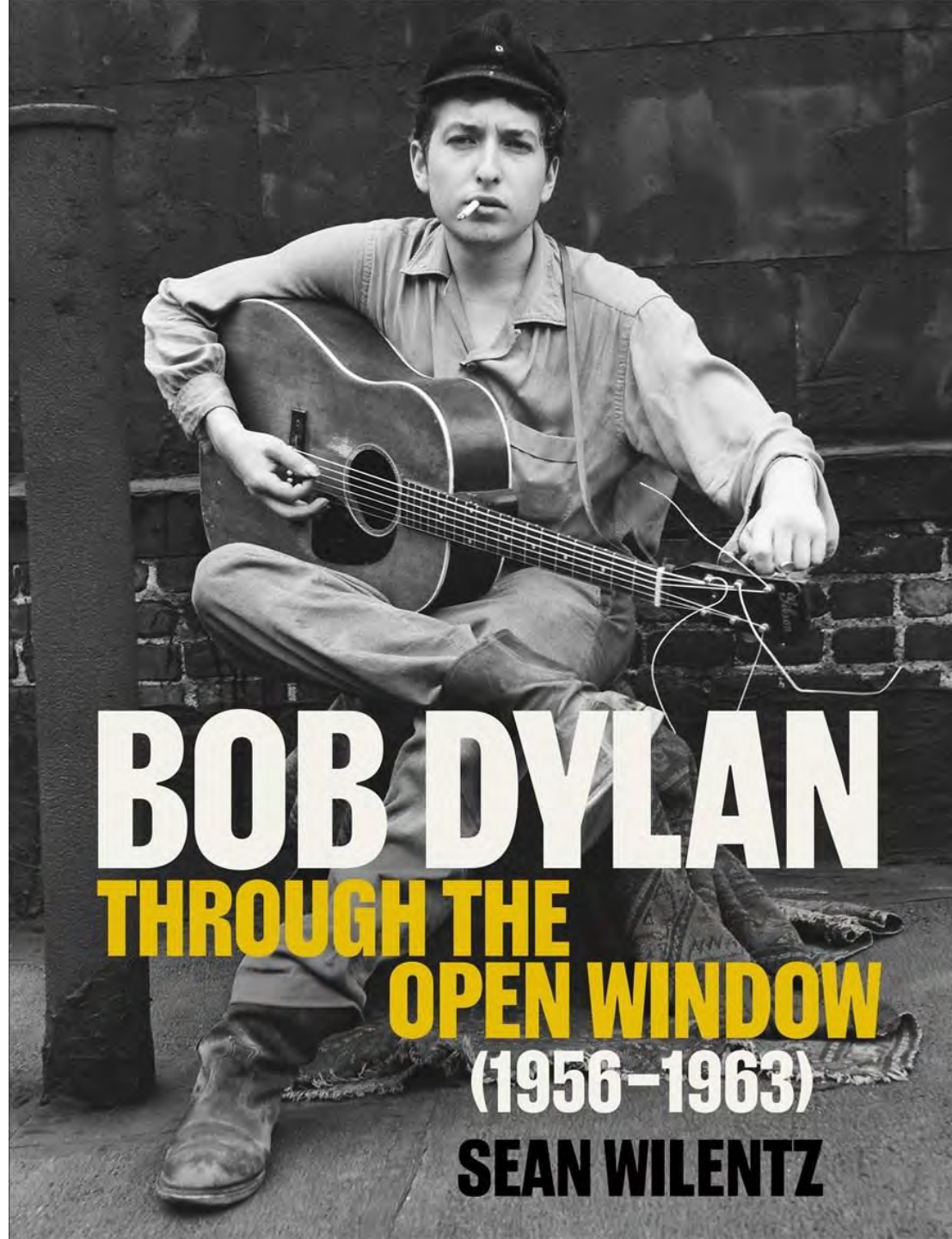
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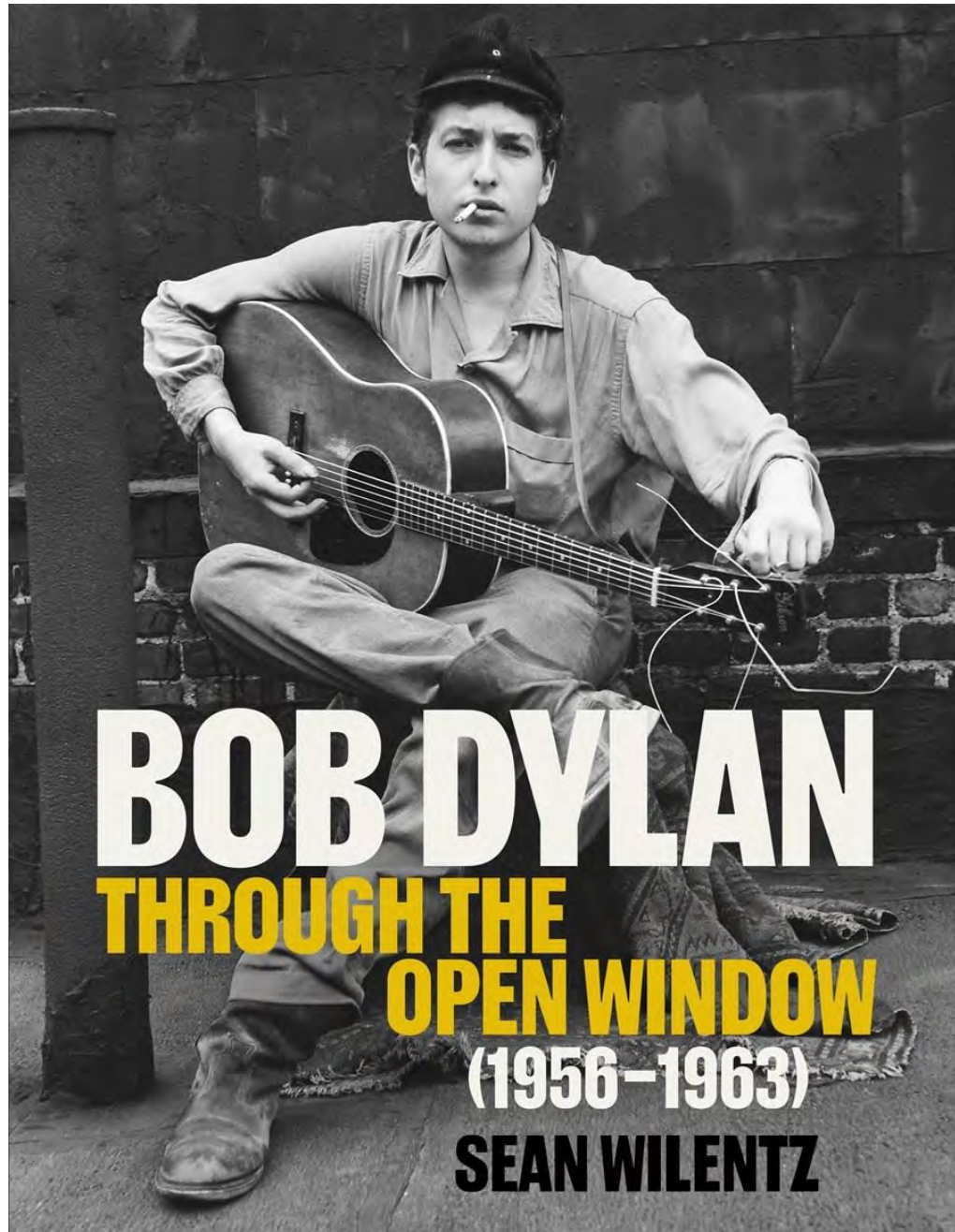


BOB DYLAN

THROUGH THE OPEN WINDOW

(1956-1963)

SEAN WILENTZ



Bob Dylan: Through the Open Window, 1956–1963

Sean Wilentz

Bob Dylan's early work and emergence in the Greenwich Village music scene come to life through exclusive and unseen images and revelatory reporting by a bestselling historian and Dylanologist.

- *Bob Dylan: Through the Open Window, 1956-1963* is a revelatory journey through Dylan's early life and meteoric rise, written and conceived by acclaimed historian and Bob Dylan in America author Sean Wilentz.
- The text is a substantial expansion of Wilentz's liner notes to Dylan's bootleg album box set of the same name, which offers a unique aural record-rare outtakes, informal tapes, and the full Carnegie Hall concert. Here the narrative is enriched with additional commentary and special sections that illuminate both well-known and hidden facets of Dylan's early career.
- Bob Dylan connects past and present, inviting readers-whether lifelong Dylan fanatics or those just discovering his story-to experience the artist's first important strides and emergence as one of the greatest songwriters America has produced.
- *Bob Dylan: Through the Open Window, 1956-1963* is an essential addition to any Dylan collection-and the perfect entry point for new fans ready to explore the roots of a cultural icon.

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THROUGH THE OPEN WINDOW (1956–1963)

PREFACE

ON OCTOBER 26, 1963, Bob Dylan performed a landmark concert at Carnegie Hall in New York. Since arriving in the city two and a half years earlier, Dylan had won a reputation as the foremost rising talent on the Greenwich Village folk music scene. His second album, *The Freewheelin' Bob Dylan*, released the previous May, had established him among those in the know as an exceptional songwriter, far superior to his initial impressions as a quirky ambitious young devotee of Woody Guthrie. It was also, especially for a folk album, a hit, having peaked earlier in October at No. 22 on the Billboard album chart. More remarkably, one of the album's songs, "Blowin' in the Wind," was starting to become an anthem of the burgeoning civil rights movement, as Peter, Paul and Mary's recording of it reached No. 2 on the Billboard singles chart. It was all happening so suddenly that the emerging significance was difficult to grasp: Never before in the history of American music had there been anything like this convergence of politically inspired songwriting, bohemian attitude, and mass commercial success.

The fans who dominated the Carnegie Hall audience, a three-thousand-plus-seat sellout, anticipated much more than an evening's entertainment; they were looking for something closer to collective spiritual affirmation. Dylan exceeded those expectations. He opened with a new composition, completely unknown to the audience, that was soon to become a second Dylan anthem, "The Times They Are A-Changin'." All the songs that appeared on *Freewheelin'* received warm applause as soon as he began to sing them, yet these amounted to only one-third of the program. (It's hard to imagine today, but the same imme-



SEPT 1958

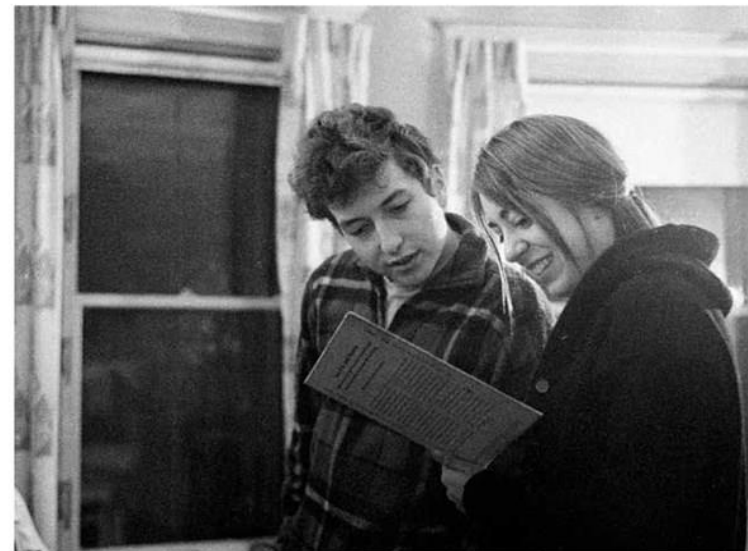


Dale Boutang (left) and Bobby Zimmerman, who is sitting atop Boutang's motorcycle, Hibbing, ca. 1957

BEING A HIP TEENAGER in little Hibbing was all black leather and motorcycles and crossing over to the wrong side of the tracks or frequenting the outskirts of town. Minneapolis, especially around the university, was very different. Starting with returned military veterans attending college on the G.I. Bill and continuing with the national expansion of public higher education that would last into the 1970s, the University of Minnesota was growing fast, soon to have one of the largest student bodies in the nation. Not surprisingly, it also had its own bohemian district, Dinkytown, a kind of provincial version of New York's Greenwich Village.



THROUGH THE OPEN WINDOW (1956–1963)



Dylan also sharpened his satirical approach to politics. “Talkin’ John Birch Society Blues,” which he performed for Mell and Lillian Bailey at their apartment about a week after he’d written it early in 1962, can be heard as an extension of “Talkin’ Bear Mountain.” Instead of sentimental or enraged the song is comical, its conspiracy-obsessed Bircher looking every which way for the cursed Commies, a one-man Red Scare finally questioning even himself, more pathetic than fearsome. Dylan depicted the “paranoid style” in right-wing politics years before the historian Richard Hofstadter coined the term. (Dylan later called the song “Talkin’ John Birch Paranoid Blues.”) By making the Birchers look ridiculous rather than menacing, he cut them down to size in a style adapted from Guthrie.

Dylan’s next career break, though, resulted from his harmonica playing. After leaping to prominence as a calypso singer on his third album, in 1956, the film actor Harry Belafonte



THROUGH THE OPEN WINDOW (1956–1963)

THE WEEK AFTER he arrived in Greenwich Village, or maybe the week after that, Bob Dylan turned up for the regular Monday night hootenanny at Gerdes Folk City, hoping to play a few songs at the open mic. Mike Porco, the co-owner of Gerdes, took one look at the baby-faced newcomer and told him to come back with a birth certificate or another document that showed he was not some errant teenager. Dylan returned with his proof on February 14 and was permitted to perform, as, evidently, he would virtually every Monday over the coming months.

In these early days, Porco saw little of the brash, importunate, and ambitious side of Dylan that rubbed some people the wrong way. “He was a nice kid . . .,” Porco later recalled. “He would stand on the side like a little orphan.” (Early photographs of Dylan at Gerdes, clean-cut, carefully groomed, in proper jacket and open-necked patterned shirt, neatly capture that nice kid.) Some of the singers at Gerdes were shy, Porco said on another occasion, but Dylan was even more so, “a very, very shy type. He wouldn’t say a word.” When at last, in April 1961, Dylan got his paid gig at Gerdes, opening for John Lee Hooker, it was Dylan’s friends such as Izzy Young, Dave Van Ronk, Terri Thal, and Mell and Lillian Bailey, along with the club’s MC Logan English, who had persuaded Porco that

Dylan was ready. “He never asked me for the job—I had to ask him!” Porco related.

Thus began what quickly became one of the warmest of Dylan’s Village friendships, in connection with the club that, along with the Gaslight Cafe, would be his most important early showcase. In *Chronicles: Volume One*, Dylan writes that Porco became “like a father to me—the Sicilian father that I never had,” and aside from the fact that Porco hailed from Calabria, the description fit. For all his wariness about giving Dylan a job, Porco sympathized from the start with the polite and unobtrusive way Dylan handled himself in the club; and when Dylan finally got tapped and it came time for him to get the union and cabaret cards he would need to play for money Porco was delighted to set up an appointment with his friend, the head of the musicians’ union Local 802. Praising his charge as a star in the making, as any doting father would, Porco even signed the membership application as guardian for the under-twenty-one performer (who said he had no parents).

Porco would always have a special spot in his heart for Dylan, as Dylan would for him, not least in gratitude for the break Porco gave him to perform in what he has said was “the most prominent folk club in America.”

GERDES FOLK CITY



HAROLD LEVENTHAL
presents

BOB DYLAN

AT TOWN HALL
FRI. EVE. APRIL 12th
AT 8:30 P.M.

Tickets \$3.00 \$2.75 \$2.00 on Sale at Box Office

FRI. EVE. APRIL 12th 1961

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Among the stars is BOB DYLAN... the 21-year-old singer-songwriter, who has become the most popular folk singer in the country...

He is a genius, an R & B singer!

One of the most amazing things about him is that...

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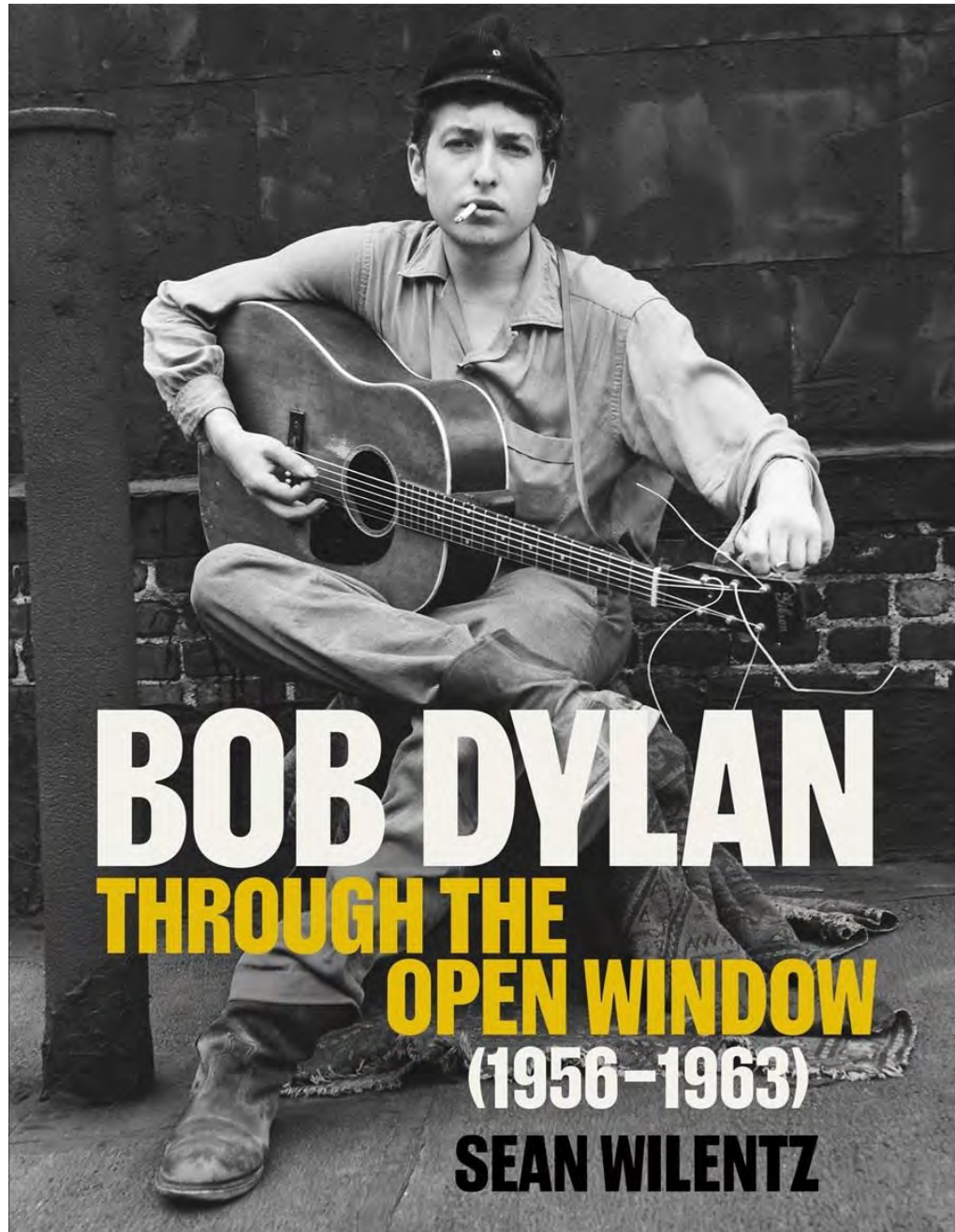


MOST AUSPICIOUSLY, on April 12, with the old guard's go-to impresario Harold Leventhal as producer, Dylan performed his first formal stage concert since the Carnegie Chapter Hall disappointment a year and a half earlier, this time at Town Hall on West 43rd Street. Baez had appeared there back in November 1961 to a thunderous reception, and the Clancy Brothers had just filled the far larger and more impressive Carnegie Hall, but Dylan was catching up as a commercial act. Although the show wasn't a sellout, the atmosphere in the auditorium was fervid, with upward of a thousand fans hanging on every note, some shouting requests for songs not yet released on record (like "Hard Rain"). The applause mounted to small explosions during the concert's second half.



THE NEWPORT FOLK FESTIVAL, an annual gathering of folk and blues performers and enthusiasts at the fancy Rhode Island resort town, was the brainchild of jazz producer George Wein. At the first festival in 1959, the eighteen-year-old newcomer Joan Baez electrified the crowd. A follow-up in 1960 featured well-known folk singers like Pete Seeger as well as the bluegrass masters Lester Flatt and Earl Scruggs, and, from the New York scene, both Rev. Gary Davis and the New Lost City Ramblers. The festival took a two-year pause after a riot by drunken attendees at the associated Newport Jazz Festival infuriated locals. By the time the 1963 festival got going, its scope had enlarged to include older folk and blues artists like Yank Rachell and Mississippi John Hurt, along with headliners from the younger set, among them Dylan, Baez, Judy Collins, and Peter, Paul and Mary. Not incidentally, the festival doubled as a staging ground for the civil rights movement, featuring performances by SNCC's Freedom Singers; activists in the crowd, including James Forman and Dorie Ladner, organized support for the upcoming March on Washington, which was being planned by a consortium of leading civil rights groups for the end of August.





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Sean Wilentz

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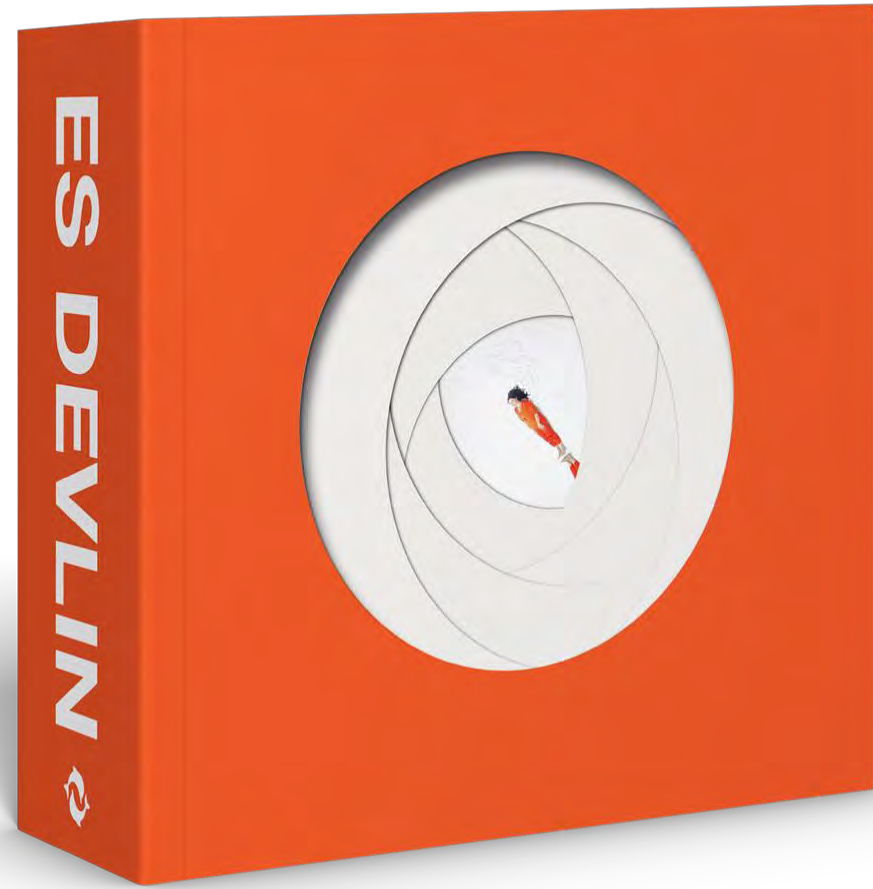
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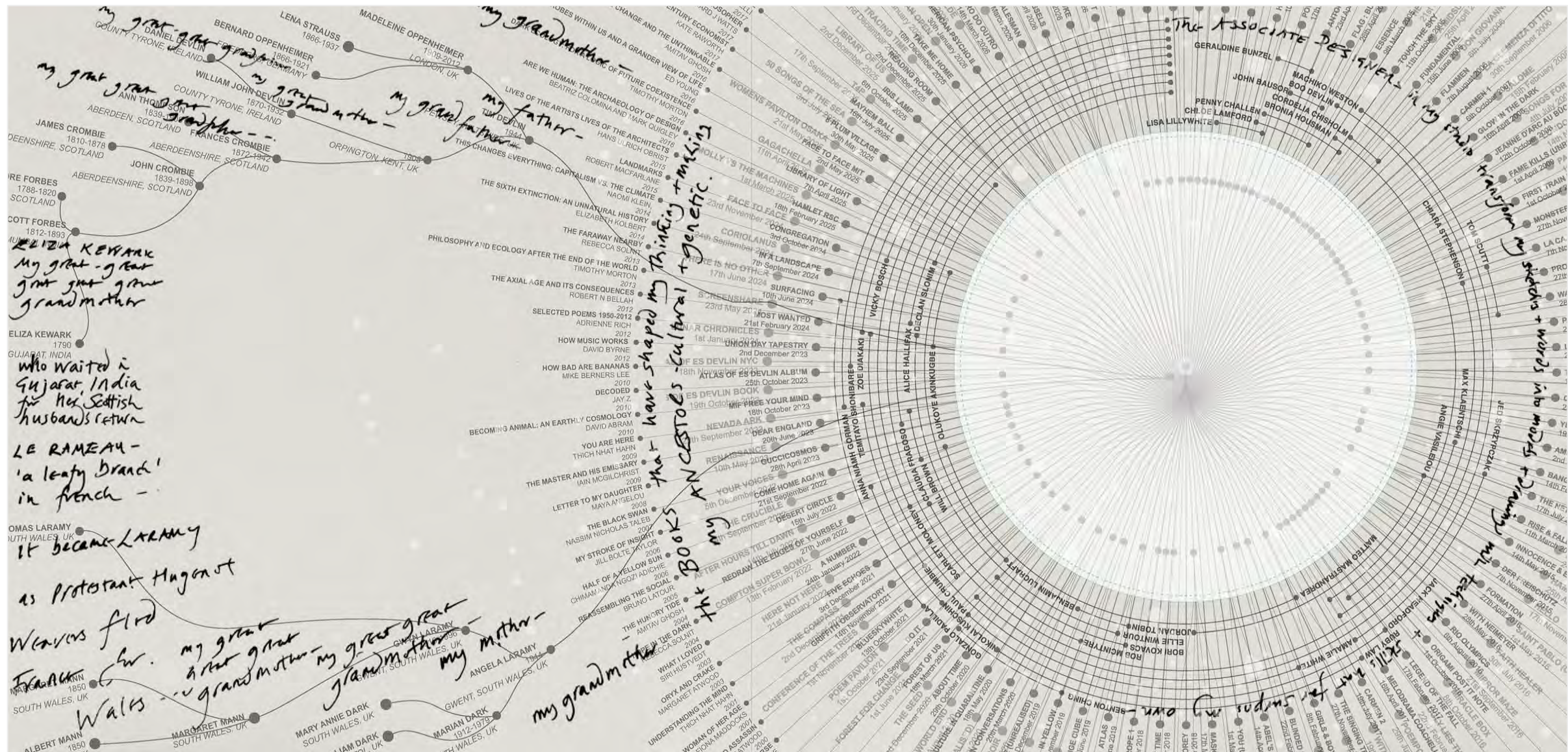
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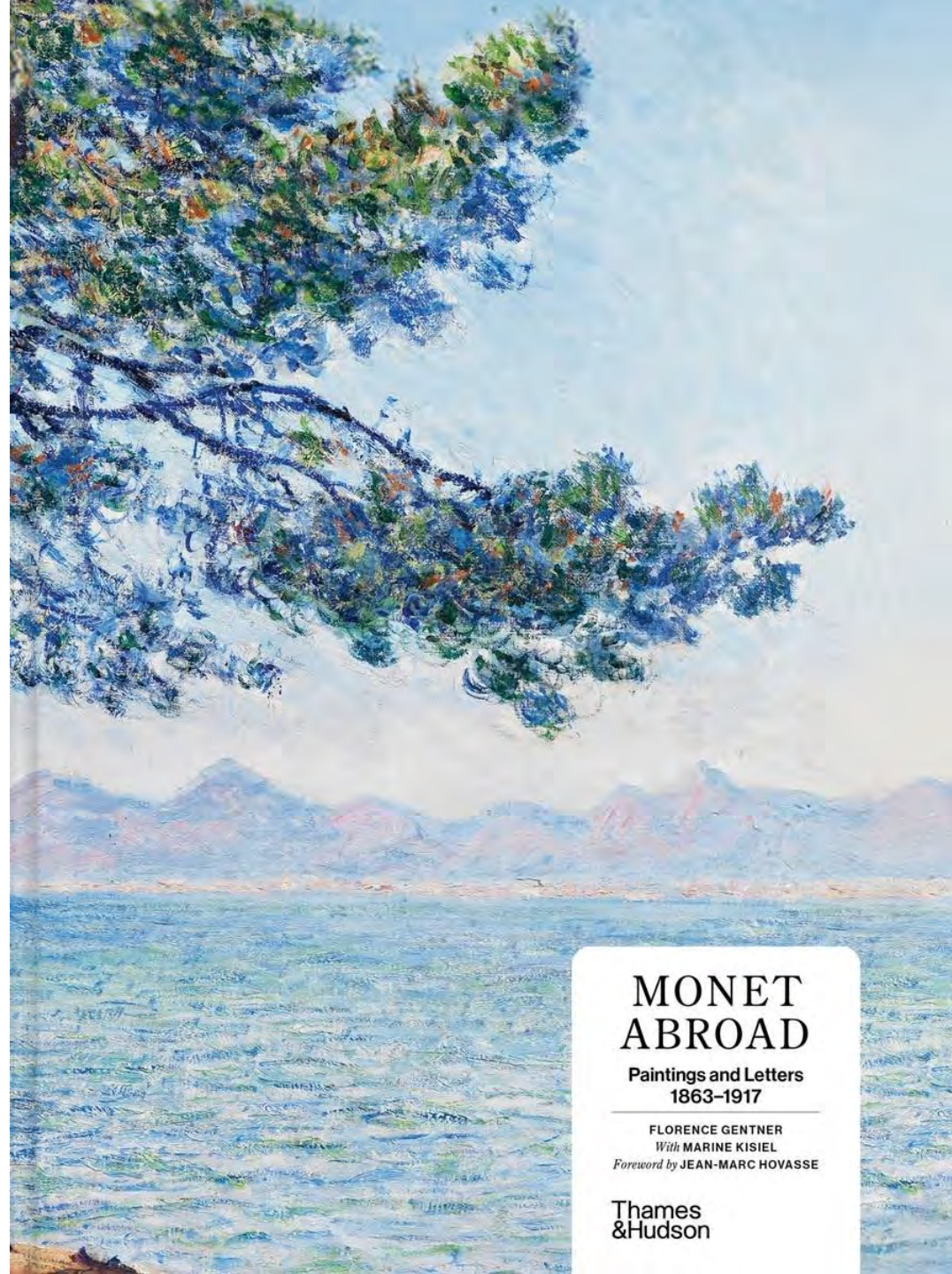
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MONET ABROAD

Paintings and Letters
1863–1917

FLORENCE GENTNER
With MARINE KISIEL

Foreword by JEAN-MARC HOVASSE

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Monet Abroad

PAINTINGS AND LETTERS 1863-1917

Florence Gentner

Travel alongside Claude Monet to twenty destinations where he created his most famous work - including Venice, Rouen, Étretat, Antibes and London - all of which nourished his mastery of light.

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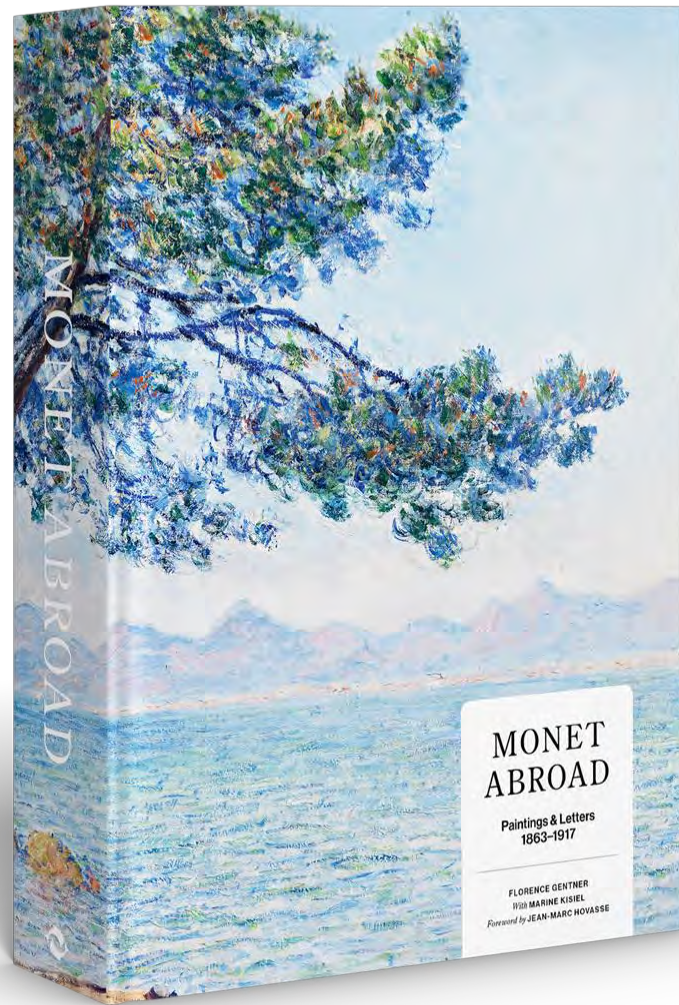
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PREFACE

A TASTE FOR FREEDOM

In the life and career of Claude Monet (1840–1926), there were long periods of pause, when he felt content to be at home. At those times, he would find in his family, his garden or his immediate surroundings all the subjects he needed to create an abundance of magnificent views. That was the case in Argenteuil, which inspired so many masterpieces. It was also true of the Paris of his youth, where for a long time he kept *piéd-à-terre* that gave him the opportunity to explore, from time to time and when his circumstances allowed, the atmosphere in parks, railway stations, cafés, theatres and restaurants. Above all, in Giverny in 1883, he was delighted to find a haven extensive enough to accommodate a large family, peaceful enough to paint at leisure and, once he was able to take ownership, a place that was perfect for creating a universe that fulfilled his dreams in every way.

Yet his vocation as a painter had been forged as a reaction to everything that seemed to him too rigid, too set in its ways, both in the training delivered by academic masters and in his own family, whose principles were completely at odds with his own overriding need for freedom. As repelled by all backward-looking approaches to painting as he was by the confined atmosphere of studios, he very soon wanted to paint in the open air and regularly sought new subjects further afield to observe, to study and to reproduce from different angles and in different lights.

Throughout his life Monet felt this need to get away, when a place or a season promised fascinating discoveries. His search for new subjects would provide him – and us – with sources of wonder in a wide variety of locations. Today, his works are scattered in museums all over the world, offering well-known images of the places he liked to visit and paint, images that always vibrantly convey the goal he was pursuing, that very personal and genuine *impression*.

THE CALL OF NORMANDY

Among the countries and regions to which he transported his easel, Normandy held pride of place. His attachment to the land where he grew up began in his childhood: in those carefree years he was drawn more to the sea and the cliffs than to his schoolbooks. In the surroundings of Le Havre and Sainte-Adresse where his family lived, he started producing sketches and caricatures at a very young age, before attempting landscape painting on the Normandy beaches with guidance from Eugène Boudin, and later from Johan Jongkind. He had to leave these

much-loved landscapes behind when the time came for him to assert his vocation as an artist, against the will of his parents, and join the masters in Paris. However, after a few instances of rebellion, a few escapades in the Forest of Fontainebleau and a few months of military service in Algeria, it became clear to those around him that he would conduct his life as freely as he approached his art, and in this context of repeated escapes, Normandy became for Claude Monet an unshakeable point of reference.

In 1864, during the long months he spent near Honfleur, where he had taken his friend Frédéric Bazille, he began to experience a cruel contradiction: the joy of painting and the grievous lack of money which, for a long time, forced him to go cap in hand to his friends, his family, his acquaintances and later his picture dealer. Serious financial problems arose from his several failures at the Paris Salon, as well as from his family's rejection when he met Camille Doncieux and their first child was born. All this led to considerable hardship. Yet when he decided to leave France after the Franco-Prussian War was declared, he painted Camille on the beach at Trouville, before their departure, in wonderful pictures flooded with light.

A RISING SUN, A CATHEDRAL AND CLIFFS

When he returned from England and the Netherlands, Monet threw all his energies, his heart and his soul into the beginnings of the Impressionist adventure. One masterpiece followed another, painted around Paris, in Argenteuil and at La Grenouillère with Renoir. But it was looking out over the Port of Le Havre that he painted *Impression, Sunrise*, which sealed the destiny of a group of artist friends and their spontaneous way of painting. This was before his life took a dark turn in 1879, with the death of the ailing Camille, by then the young mother of a second child. At Vétheuil, then Poissy, a new life began for Monet alongside Alice Hoschedé and her own six children. His worries and his creative difficulties often oppressed him, but his tremendous urge to paint never left him.

At the age of forty-three, he found the setting he had always dreamed of in Giverny, on the edge of Normandy. Nevertheless, he regularly travelled away from this much-loved haven, whenever he felt the need to leave, on his own, to paint directly from the subject (*sur le motif*): on the Normandy coast at Pourville and Étretat, he produced some sublime series in which his views of the sea and the cliffs vary according to the light and the wind. He was overcome with



SUSPENDED MOMENTS IN TIME

AMONG THE MOST ACCOMPLISHED PAINTINGS OF
MONET'S YOUTH, *THE TERRACE AT SAINTE-ADRESSE* IS
STUNNING FOR ITS MASTERY OF FORM.



Terrasse à Sainte-Adresse

1867

New York, Metropolitan Museum of Art

In this composition, constructed with an interplay of strictly geometrical planes, the foreground, a flower garden bordered by a balustrade, is placed below the two horizontal bands of the sky and the sea, which are framed by the uncompromising verticals of the flagpoles. A pleasingly dynamic quality is brought to the whole by the slight overhead aspect which the artist has chosen for us, as well as by the pronounced diagonal of the white gravel paving on the right. The eye has only to dart from motif to

motif, following the pronounced light colours (the parasol and the straw boater in the foreground, the second parasol and the yellow triangle further back) or the red accents of the flags and flowers (gladioli and geraniums). Everything invites the gaze to travel swiftly over the space depicted, as though soothed by the bright clarity of the air, the sunlight and the water. The masterly brushstroke amplifies the harmony of this painting, which owes much, in its simplicity of form, to Japanese prints







← 1870
La Plage à Trouville
1870
Hertford, Wadsworth Art Center

↓ 1870
La Plage à Trouville
1870
London, National Gallery



↑ 1870
La Plage à Trouville
1870
Collection particulière

↑ 1870
Sur les planches de Trouville
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Collection particulière



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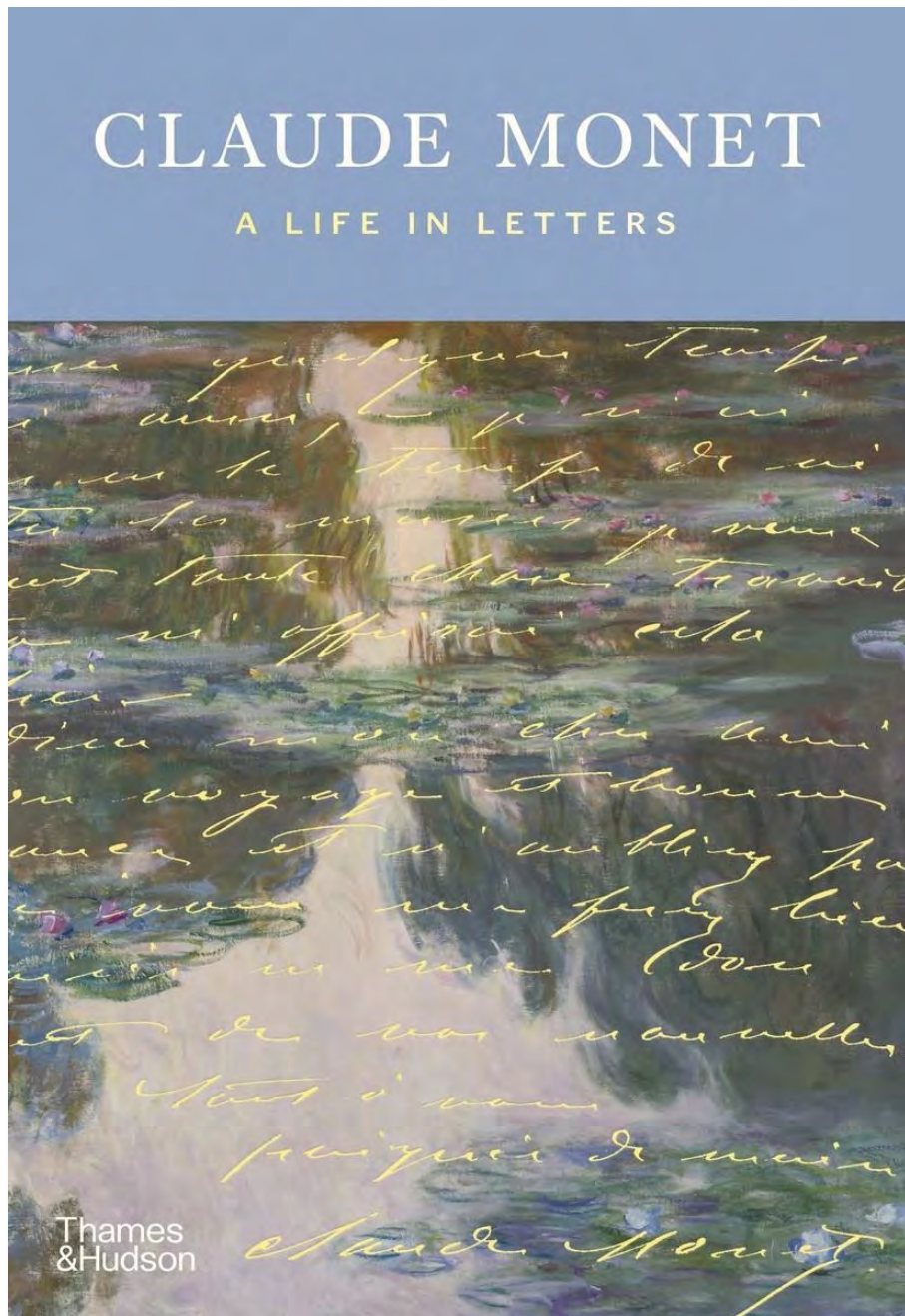
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CLAUDE MONET

A LIFE IN LETTERS



Thames
&Hudson



Claude Monet: A Life in Letters

Teresa Krasny, Frances Fowle, Flavie Durand-Ruel Mouraux, Karen Serres and Sylvie Patry

The first major English-language publication dedicated to Monet's letters, expertly selected and richly illustrated with his paintings.

- Claude Monet's letters - to his friends, family, fellow artists, patrons and gallerists - offer an unmatched glimpse into the artist's life, revealing his passions, anxieties and frank opinions, and expanding our view of his working life and practice. From his formative years to fame at the end of his life, this selection of letters is accompanied by profiles of his correspondents, expert introductions and comprehensive annotations.
- Illustrated with some of Monet's best-known paintings, contemporary photographs and reproductions of some of the letters themselves, his world is revealed in words and images as never before.
- Published to mark the centenary of the artist's death, this is a fresh opportunity to explore the life and letters of the 'father of Impressionism' in his own words.
- Claude Monet (1840-1926) is one of the most beloved painters in modern art history, celebrated as one of the pioneers in the Impressionist movement.

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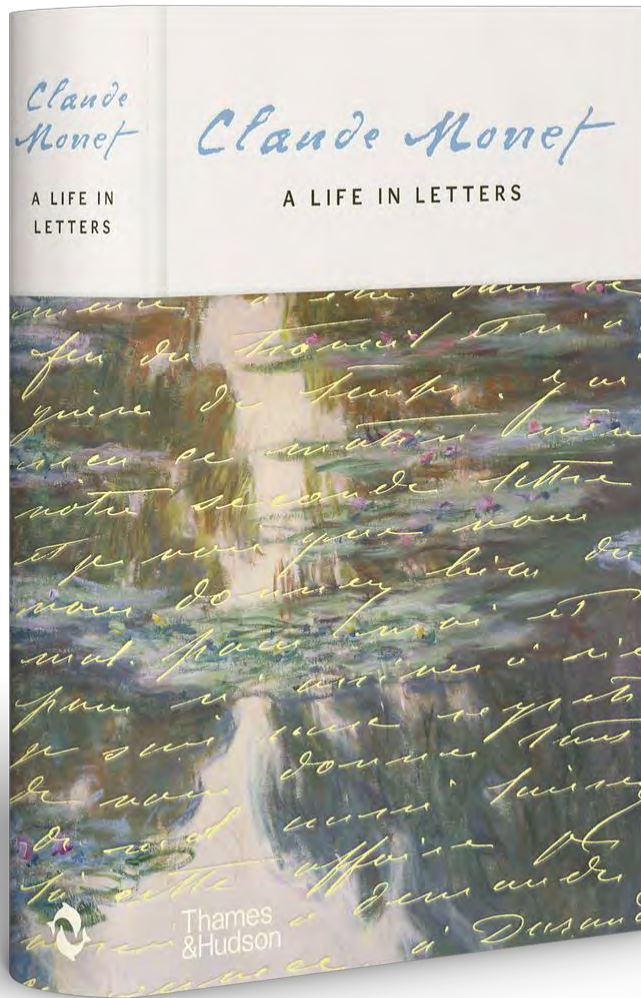
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Claude Monet

A Life in Letters

With 200 images

Teresa Krasny
Frances Fowle
Flavie Durand-Ruel
Karen Serres
Sylvie Patry



Copyright page

FRONTISPIECE Agence de presse Meurisse, Claude Monet at his Desk,
1926, photograph, Bibliothèque Nationale de France

PAGE 6 CAPTION TO COME

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GIVERNY
PAR VERNON
EURE

Mardi soir

Je puis mon cher
Giffroy. qu'est-ce que
cette histoire de Claude
Lantier qui n'est pas
plus Cézanne que
Munch. Bien que j'aie
été en la pensée
de peindre le dernier
et d'en faire un sujet
plus intéressant
à voir. Ici pour nous
matière à un superbe
article. C'est évident
les faits et gestes
justes un peu artistiques
qui est Cézanne.
Mais si c'est certain
que nous en avons
comme moi
conditions de
notre Claude Monet

Foreword

Claude Monet (1840-1926) is an artist whose works have become a deep passion of mine over the past twenty years. I have studied his paintings and pastels intently, from his early forays into Impressionism to his late, great monumental paintings which triumphantly close out this extraordinary career. The works testify to an artist, unwilling to conform to tradition, radical in his experimentation, unwavering in his single-minded commitment to a new approach to painting and wild in his ambition. The bravura of his brushstroke conjures an artist who is brilliant, brave, decisive, possibly even arrogant.

Beyond that, I knew there to be a man of much greater depth and complexity, hinted at in his 1886 *Self Portrait with a Beret* (fig XX). An artist not given to introspection in his paintings, he painted only two self-portraits, both of which were in his studio when he died. The later, more unfinished one from 1917, now in the collection of the Musée d'Orsay, captures the elderly artist in his mid-seventies towards the end of a highly successful career. However, *Self Portrait with a Beret*, painted mid-career at age 46, stopped me in my tracks the first time I saw it. His legendary eye is unguarded and focussed inward, the brow is creased, and the expression could be interpreted as strained, worried, even stressed. It struck me how little is really known about the man behind the myth.

Although I had read extensively about the artist's work and career, I was keen to explore his correspondence to find out more about his life and work from his own perspective. Inspired by the Van Gogh Museum and their excellent work in bringing Van Gogh's letters to life, both in print and online, I along with Teresa Krasny, the director and curator of my collection, have undertaken to do the same for Monet's letters.

The publication of this book of XXX letters selected by the brilliant editorial committee of Flavie Durand-Ruel, Frances Fowle, Teresa Krasny, Karen Serres and Sylvie Patry, tells the story of the artist's life in his own words, and represents the first step in our campaign. In partnership with the Musée



lighten shadow
down left side

Fig. 1. Charles Lhuillier, *Portrait de Claude Monet en uniforme* (*Portrait of Claude Monet in uniform*), 1861, oil on canvas, 37 x 24 cm, Musée Marmottan Monet

1.

Formative Years

(1859–1872)

Frances Fowle

'je suis entouré d'une petite bande de jeunes peintres paysagistes'

There are few surviving letters from the early decades of Monet's life, none from his family, including his brother Léon and first wife Camille, and none before 1859. At the age of eighteen he moved from his family home in Le Havre to Paris to begin his artistic life. He spent the next few years seeking guidance, exchanging ideas with like-minded artists and forming lasting friendships. Paris was the destination for all artists wishing to achieve recognition, and the route to official success was via the annual exhibitions of the Paris Salon. The French Academy awarded medals to those whose paintings addressed serious subjects from history and demonstrated skilled draughtsmanship, scale and 'finish'. Monet and his contemporaries were to follow a different path; working quickly and *en plein air* (outdoors), they preferred to record the subjects of everyday life. As a result, Monet suffered frequent rejection by the Salon jury and, without official recognition, found it difficult to sell his work. In such times he relied on the support of family and friends, among them wealthier artists such as Frédéric Bazille, Gustave Courbet and Edouard Manet, with whom he regularly corresponded.¹

Artistic Formation

Monet was born in Paris but moved, at the age of five, to Le Havre, where his father worked as a wholesale merchant. The teenage 'Oscar', as he was known by his family, would fill sketchbooks with detailed drawings of boats and dinghies, loose sketches of trees, rocks and foliage and was also a skilled

¹ Another supporter was Gustave Caillebotte, to whom no letters from this period have survived.

To Paul Alexis
7 May 1873
Porte-Saint-Denis

W.65

May 7, 1873

Sir,

A group of painters who gathered at my home read with great pleasure the article you published in *L'Avenir National*.¹ We are all delighted to see you defend our ideas, and we hope, as you say, that *L'Avenir National* will agree to lend its support once the Society we are setting up is fully established.²

We remain sincerely yours,

Claude Monet.

Porte-Saint-Denis, in Argenteuil.

To Camille Pissarro
7 August 1873
Argenteuil

W.67

Argenteuil, August 7, 73

My dear friend,

Just as you were leaving us, I received a letter from Monsieur Duret³ with unacceptable terms; I would cancel the deal with him, if your cousin were still interested in acquiring the painting in question.

I would be happy to please your cousin, since he liked the picture, and at the same time, I would be delighted to show Monsieur Duret that I am not

1 On the Salon's opening day, Paul Alexis published an article in *L'Avenir national* which suggested "joining forces to remedy the Salon's injustices". Paul Alexis, "Aux peintres et sculpteurs", *L'Avenir national*, 5 May 1873, p. 2.

2 Towards the end of 1873, on Monet's initiative, the *Société anonyme coopérative d'artistes-peintres, sculpteurs, etc.* ('Cooperative limited company of artist-painters, sculptors etc.') was founded, known as the 'Société nouvelle'. The company had three principal aims: first, 'the organisation of free exhibitions, with no jury nor honorary awards. Second, the sale of said works. Third, the publication of a newspaper devoted exclusively to the arts (See *Chronique des Arts and de la Curiosité*, 17 January 1874, p. 19). The Society's executive board was provisionally comprised of Pissarro, Mettling, Houart, Feyen Perrin, Meyer, de Molins, Monet, Béliard, Ottin, Renoir.

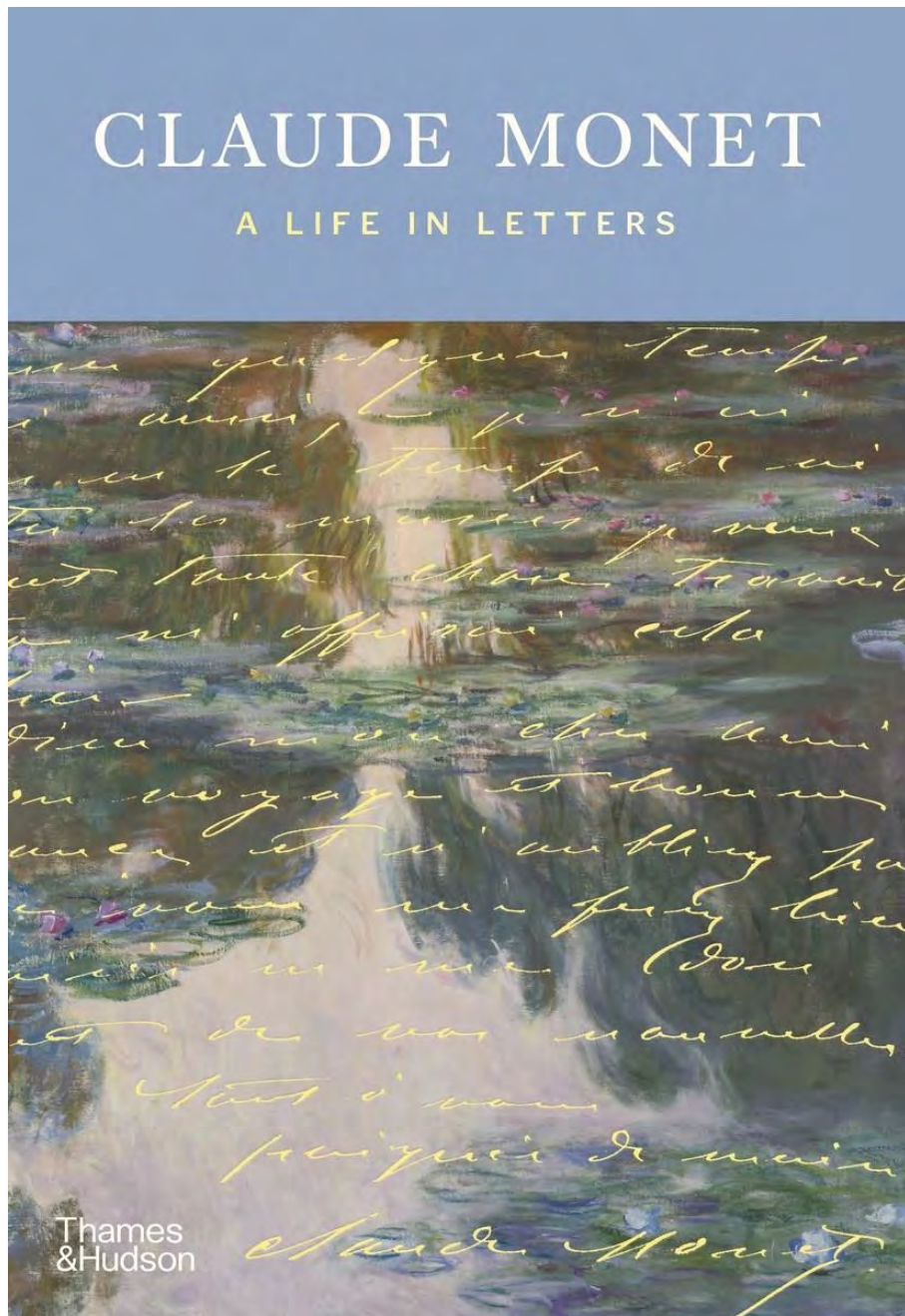
3 Théodore Durand (1838-1927), a writer, journalist and art critic. In May 1873, he bought *Cabane à Sainte Adresse*, 1867 (Musée d'Art and d'Histoire, Genève; W.94) from Monet.



ABOVE Fig. 24. Claude Monet, *Impression, soleil levant* (*Impression, Sunrise*), 1872, oil on canvas, 48 x 63 cm, Musée Marmottan Monet (W.262)

RIGHT Fig. 25. Exhibition catalogue, *First Impressionist Exhibition* (first edition), 15 April – 15 May 1874, INHA, Paris

cut out



Claude Monet: A Life in Letters

Teresa Krasny, Frances Fowle, Flavie Durand-Ruel Mouraux, Karen Serres and Sylvie Patry

The first major English-language publication dedicated to Monet's letters, expertly selected and richly illustrated with his paintings.

- Claude Monet's letters - to his friends, family, fellow artists, patrons and gallerists - offer an unmatched glimpse into the artist's life, revealing his passions, anxieties and frank opinions, and expanding our view of his working life and practice. From his formative years to fame at the end of his life, this selection of letters is accompanied by profiles of his correspondents, expert introductions and comprehensive annotations.
- Illustrated with some of Monet's best-known paintings, contemporary photographs and reproductions of some of the letters themselves, his world is revealed in words and images as never before.
- Published to mark the centenary of the artist's death, this is a fresh opportunity to explore the life and letters of the 'father of Impressionism' in his own words.
- Claude Monet (1840-1926) is one of the most beloved painters in modern art history, celebrated as one of the pioneers in the Impressionist movement.

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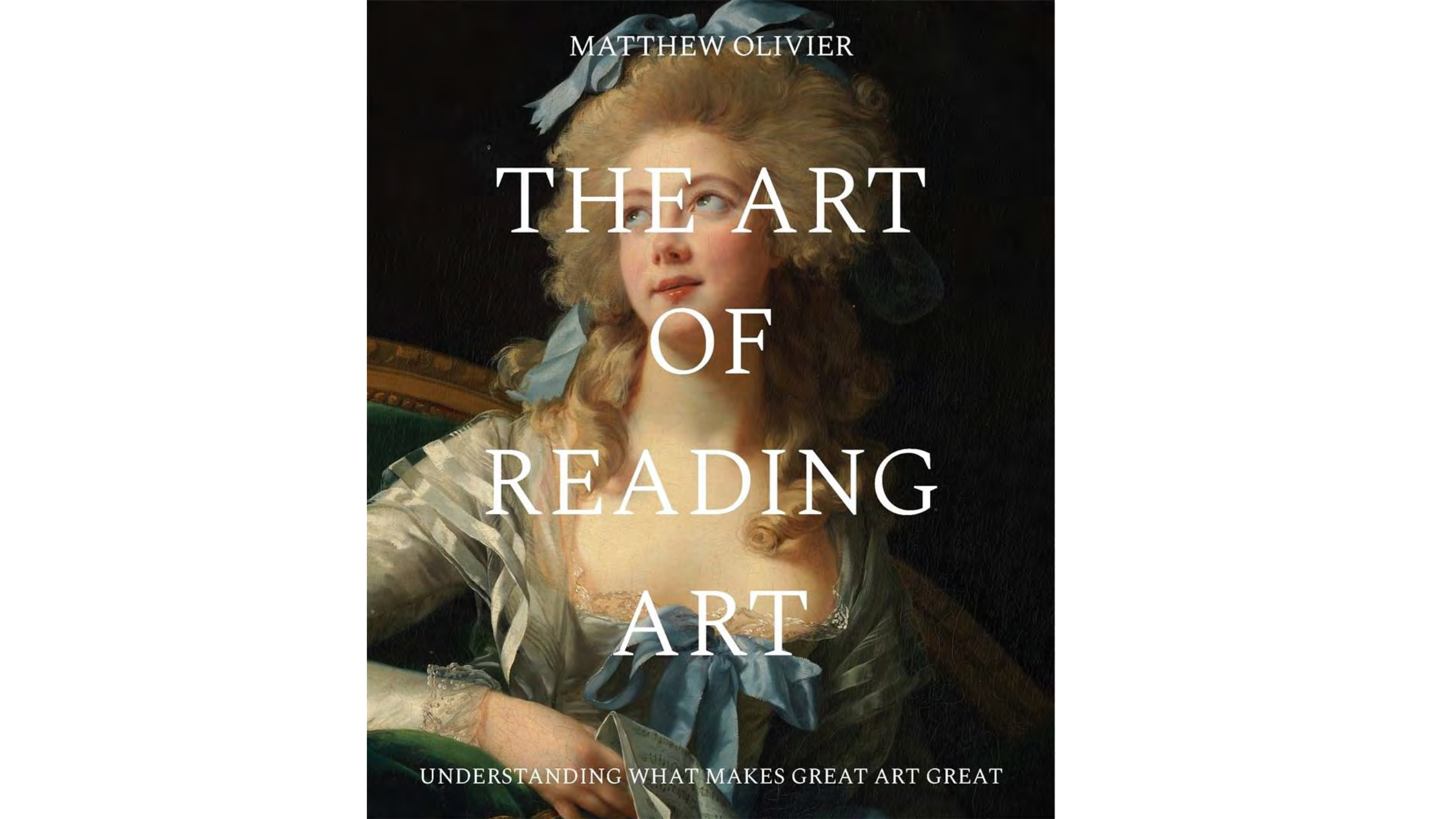
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MATTHEW OLIVIER

THE ART OF READING ART

UNDERSTANDING WHAT MAKES GREAT ART GREAT



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LOVE LETTERS

Now, Millais wasn't the one who could tell a great story. In fact, for as long as we've been making art, the themes of love, tragedy, and heartbreak have been central in the process of connecting people to the craft. We are creatures, who seek purpose, and often, find it through our relationships. Some might even say that the purpose of life is love. Or perhaps, even better said is that how we find purpose, is through love. What are we willing to do for it? How does it change us? How does it shape our views of the world?

Where Sir John Everett Millais highlights individual motifs that explore tension, especially in stories rooted in the themes of love, in one of the great masterpieces in history, Frederic William Burton combines a series of them, and it makes for something utterly spectacular.



The Meeting on the Turret Stairs, 1864

The Meeting on the Turret Stairs is a love story for the ages. On the stairs of the turret, in a final fleeting moment, a pair of lovers desperately embrace in a last-ditch act of decency towards one another. And while both of them would never know it, it would be the last time they ever touched, because Hellelil, a princess who fell in love with her bodyguard Hildebrand, against her father's will, would watch her "prince" away as he walked out of the castle tower to face off against her brothers in a duel for her heart.

A motif that the Irish master Frederick William Burton captures through tension served a way five ways, and we feel every push and pull when reading the painting in its entirety. What you might have noticed first is direction. Hellelil is walking up the stairs of the tower and Hildebrand is headed downwards. And on that alone you could cut the scene with a knife. But Burton is far more clever.

He paints Hellelil in a vibrant blue and Hildebrand in a potent orangey red. For color theorists, a nearly perfect split complementary color set, implemented to maximal effect. Hildebrand is dressed in a rugged

chainmail, the perfect counterbalance to Hellelil's much softer exterior. And yet, we can dive even deeper, because Burton holds, once again, another trick up his sleeve. The brave bodyguard pins the delicate arm of Hellelil against his armor and to his heart, and here we witness a meeting between the soft and the hard. Hellelil, in disbelief of it all, clings on to the only thing that she can. The tower wall. A fusion of warmth and cold. And as the story goes, Hildebrand would walk off to face Hellelil's seven brothers and her father and would take the lives of them all.

That is, except for her youngest brother, who Hellelil herself would save. But unbeknownst to her, Hildebrand would be fatally injured, and she would ultimately lose him, too. And it is that Burton injects his final motif, had both Hellelil and Hildebrand known the fate of the day, would they have maybe gone about it differently? Perhaps instead of clinging to a wall in disbelief, she would have clung on to her lover, and maybe he would have stayed in that tower just a little longer and kept her heart, and his life.

Le Déjeuner sur l'herbe, 1865

It was a professional engagement that would give him the tools required to attempt finishing a final painting. His version of *Le Déjeuner sur l'herbe*, which was never fully completed, and therefore, never entered the Salon of 1866. A depiction of 12 individuals having a picnic in a park.

"Um. There are only four individuals, Matthew."

Right. In the surviving "central panel" But in the gigantic original artwork, that he had hoped to display life sized people, there were 12. While offering the painting to his landlord in exchange for rent, *Le Déjeuner sur l'herbe* was badly damaged, and to preserve the non damaged parts, Monet had to divide the painting into three.

Only two of which had survived. The left panel, and the central panel. What a shame, because the artwork, even though unfinished, is a sight to behold. Monet captures the reality of the space by playing with light and shadows. He brilliantly creates an atmosphere as a result of depicting life caught in direct sunlight, and life caught in the shade of the trees, and it has the effect of immediacy. We aren't caught looking at a painting that tells us how to feel, we simply feel it instead, through a clever use of contrasting elements. And while exposed to the genius of Monet and his unique approach to painting, we're also exposed to his work ethic, because Monet was a student of great art.

Not only does he use Manet's original version as the basis for his own, but he studies other great paintings that inform his decisions. Have a close look at *Edouard Manet's, Music in the Tuileries, 1862*, or *Guotave Courbet's, The Hunt Breakfast, 1858*, and compare them with Monet's own complete study (full sketch) of the artwork. Can you spot the similarities?

I digress. While we can clearly see the characteristics of an artistic style that would cement Monet as one of art histories greatest craftsmen, what we don't see immediately is a love line that would define his personal life, particularly in the early coverage of his most potent muse, his future wife, Camille.





Camille with a Small Dog, 1866 and The Woman in a Green Dress

Camille with a Small Dog and *The Woman in a Green Dress*, both a depiction of a woman that he certainly loved, but still done in a style that feels "professional." And at the time that the paintings were made, in 1866, the couple were no doubt, a couple. However, this relationship was meant to stay under wraps, because Monet's family did not approve, and within that context, we get a glimpse into some very interesting insights.

Looking at both paintings, what we see are portraits, that in comparison to other works within Monet's canon, feel rather subdued. And while they are no doubt technically sound and exude the qualities of an incredibly talented artist, they seem to lack the emotional framework that we would come to see in his later masterpieces.

In both artworks, Monet utilizes the space of a vertical composition and highlights the intensity of a vibrant garment against an otherwise dull backdrop. In the case of *Camille with a Small Dog*, it is a brilliant red shawl, and in *The Woman in a Green Dress*, it is the stripped green dress. He also chooses to frame each painting in interesting ways. In *Camille with a Small Dog*, he captures his muse in a three-quarter frame, and in doing so, highlights the more personal characteristics of his model, whilst in thought. Whatever it is that she's thinking about, we couldn't possibly say, but it's irrelevant within the context of the artwork, because the feeling that we get while looking at the picture is that this is more of an exploration of technique, than a painting that is intended to highlight specific interpersonal qualities. Monet is using the composition to harness more control over lighting and form to occupy the space in a way that feels voluminous and atmospheric.

That same feeling is present in *The Woman in a Green Dress*, but this time, captured as a full-length portrait. Monet seizes an opportunity to use motion as a dynamic instrument to capture our attentions. The beautiful green dress is given way to hover in a space and take on a life of its own, and in the process, breath life into a space that lacks it. He follows this by arranging the posture of his muse, an injection of personality that as a juxtaposition against the brown drapery in the background. Monet again, studies the effects of his tools. In a style traditionally used to document the rich, the royal, and the famous, Monet captures the inner life of a regular person.

Key word. Regular person. We don't identify her as a lover through the work, but a normal model for a painting. A feature of the composition, and nothing more. But this is about to radically change.

Camille would become pregnant, and during her pregnancy with their first son, Monet's father had recommended that he break off the engagement. In fact, in order to continue to have access to familial funds, Monet would need to pretend that he had. But, the heart doesn't lie. On the 8th of August, 1867, Camille would give birth to Jean, her first child with Monet, and beyond a shadow of a doubt, the event would have a tremendous effect.





Madame Monet on a Sofa, 1871

June 28th, 1870. Claude Monet and Camille Doncieux would finally be married. In an attempt to preserve his own life, the well being of his loved ones, and to secure his future, Monet would move his family to London. A form of self-inflicted exile from France to avoid conscription into the Franco-Prussian War. His bond with Camille would take another step forward, and again, we can see it in his work.

Madame Monet on a Sofa, 1871. The only painting of his wife created during their stay in the United Kingdom, and it's so incredibly perfect.

In the light of the window, Camille quietly leans backwards into the comfort of a chaise lounge, book in hand, contemplating, once again, only God knows what, but it doesn't even matter. Whatever it might be that flies across the spaces of her mind, it is quickly forgotten

under a cascade of tender light that wraps around the front of her body and her beautiful face. Monet catches his wife in a meditation, not only in the way that he sees her, but in the way that he feels her presence. This is the mother of his child, and the woman of his greatest desires.

There is a stillness to this painting. A quiet reflection. To close your eyes and see it in your mind is to hear the faint squeaking sounds of a wooden floor in a futile attempt for complete silence. Garments rubbing against the cloth cover of a sofa like an all-consuming whisper. The smacking sound of a lip separating moments before a word is cast out into real life, and it never quite comes. True silence is death, but this is life in its fullest capacity. Real life, and the little moments that make it real.



Springtime, 1872

We see a slow transition in Monet's work, and a gradual improvement in his craft, not all of which is a consequence of love for his wife. Language becomes fluent with the inclusion of more words. It shapes how we think and informs the clarity of how we express. If a strong technical foundation can be viewed as the complex phrases that make up the language of the soul, then Monet takes his leap into fluency in the 1870s. A return to France spells a return to familiarity, and a new beginning for his young family. And in the Spring of 1872, in his garden in Argenteuil, Monet once again captivates our hearts.

Springtime, 1872. As delicate a painting as a painting could get.

It is a display of mastery across every single fundamental known to art. Camille is seated under a canopy of lilacs. Sunlight chasing sunlight through the

cracks in the trees, pooling in spots on the grass and on her pinkish-white muslin dress. Real-life reimagined as a fantasy, because at this precise moment, it was. As we scan through the painting, what's revealed is that every detail is disguised as a formless spot of paint, except for the only detail that matters, which is her precious face. Monet creates depth in a brilliant contrast of values, and so too, gives us atmosphere. A fleeting moment that exists for a fraction of a second, captured on a canvas. And in an observation over calculated and intentional actions, we can deduce that Monet was truly observing his wife. She doesn't blend into the scene but serves as her own individual element that contrasts it all. On a beautiful spring day in the sun, a perfume of flowers to go around, and our eyes are drawn to her face. The central axis of our desires. A painting that sets the tone for what might be his greatest work ever.



The Swing, 1767

This poor fellow, on the right side of the painting, is in love with this lady, who can't get her eyes off this guy, left side, hiding out in the bushes. And the only one who seems to notice what's going on is this dog down here, in the bottom right corner. A character in the painting that you probably missed and can be forgiven for having missed because this painting, titled *The Swing* by Fragonard, is overflowing with detail, and it's entirely done on purpose.

Fragonard's first trick is to inject the feeling of motion, and to do it, he overwhelms you with what feels like an endless number of shiny trinkets, and your eyes do the work, back and forth, up and down, and it's a little overwhelming. That is, until the moment that you learn to see the painting in the ways that Fragonard had intended to show us. Have a close look at her dress. While it's undoubtedly flung open to suggest promiscuous intentions, it's the understated secret from the artist's brush that ties the pair of lovers together in ways you wouldn't have ever thought to imagine.

The layers on layers of thin, silky garment that seem to blossom like a rose. Visually connected only to the other blossoming roses in the picture. The one seen in the bushes surrounding this young man, and the one single rose pinned onto his jacket. Something about them is undeniable, and its secrecy is of the utmost importance. If you had guessed that this was Cupid, on the far left side of the picture, you were right. And he's here to do a lot more than keep this affair under wraps.

Because while he is certainly a symbol for erotic desires and love, he's also likely the culprit of this fellow's infatuation.

Struck with an arrow and drunk in desires, eyes wide open and arm outstretched. He can't help himself. All of which is reinforced by the dancing maenads, symbols of the untamed, primal forces of nature. Yes. Untamed nature. A painting overflowing with it, juxtaposed by unnatural, man-made elements that seem to serve as the last bastion for order. The wild, primitive nature of people kept in check by the construction of societal expectations, but only barely.

And when we take a step back and inspect the painting in its entirety, you might have noticed that Cupid is at it again, but in an entirely different way. He's becomes the perfect counterbalance to the dog that just can't keep his bloody mouth shut. And while the *Putti* can't seem to make up their minds on how it is that they feel, this older man on the other side of the picture has no clue what's happening. We can't definitively say if it's her husband or not, but he certainly feels like he could be. He tugs on the ropes that swings his suspected wife back and forth, giving her the energy required to whimsically launch her shoe off into the open air. And he's oblivious. The maker of his own fate, so to speak. And he doesn't even know it. And just like this young man who's been caught in the corner of a love triangle for the ages, this man is caught too. And it's all happening literally, right underneath his nose.

It's a shame that he doesn't speak, dog.



The Art of Reading Art

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Matthew Olivier

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JR

Janis Mink



TASCHEN

JR

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TASCHEN

JR

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From Parisian banlieues to cities worldwide, JR's monumental works celebrate humanity. He takes portraiture out of the gallery and into the street, inviting the otherwise ignored to be celebrated. From early graffiti tags to his most recent work on Pont Neuf, this book presents his major works, including preparatory drawings and photos.

- Trace JR's evolution from his Parisian origins, tagging rooftops and subway cars, to his emergence as an artist of extraordinary scale. The tag is a declaration of presence, and JR never leaves that impulse behind. Instead, he expands it, turning city bridges, favelas, and prison exercise yards into canvases for collective visibility.
- From Paris to global conflict zones, he moves toward tension, not away from it. Projects like Face 2 Face collapse political distance via paired portraits, while his vast Chronicles transform communities into panoramic peoplescapes, echoing the narrative sweep of historical murals.
- Throughout, he recontextualizes: architecture becomes canvas, strangers become protagonists, fleeting actions become enduring images. Rooted in photography, his work reaches far beyond it. His art unfolds through participation, scale, and shared authorship, where the most powerful outcome is often intangible—the conversations it sets in motion.
- This engrossing volume examines all his major works, with behind-the-scenes photography and extended essays.

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TASCHEN



Janis Mink

JR

TASCHEN



Tagger from the Streets: The Rooftops

JR was born on February 22, 1983, to immigrant parents, his father from Eastern Europe and his mother from Tunisia. Nothing about JR's schooling or home life indicated he would become an artist. One of three siblings, he grew up in a lower-middle-class suburb of Paris, where his family lived in a large housing complex shared by multigenerational families of diverse nationalities. At times an elderly neighbor looked out for him, or he for her. His grandmother came to live with the family. JR seems to have internalized an appreciation for the elderly and their histories, as shown by his later friendship and artist collaborations with the Nouvelle Vague filmmaker Agnès Varda (1928–2019, p. 92) and his series of actions held in several cities titled "The Wrinkles of the City" (2008–15)—"The Wrinkles of the City" started in Cartagena, Spain, and spread to several cities around the world where the "wrinkles" on elderly people and worn buildings could be matched. JR pasted portraits on walls in Cartagena (2008, p. 13), Shanghai (2010, p. 12), Los Angeles (2011), Havana (2012, in collaboration with Cuban American artist José Parlá), Berlin (2013), and Istanbul (2015).

As a child, he never felt poor. His parents slept in the living room, decorated with only a poster of Astérix and Obélix on a flying carpet. They knew when their children came and went. Because they trusted their children's decisions, JR had lots of freedom. As an energetic child who liked DJing and breakdancing, school bored him. He did, however, appreciate his good teachers, although he acknowledges he was not one of their best or even most memorable students. His teenage years coincided with the early years of the internet, and the public's growing acquaintance with it as it evolved. Visits to art museums were not significant to him, nor did he learn about art and artists as a child. He didn't like to draw. He instead made his mark by carving the initials of his first name into the top of his desk so they could not be washed off. It meant, "I'm here. I exist." "JR," abbreviated from his initials, became his preferred name.

He designed a unique symbol by using the horizontal line of the capital J as a roof for the R and giving the two letters the same stem (p. 15), thus forming a



The Wrinkles of the City, 2008
Marino Saura Oton, Cartagena, Spain

OPPOSITE
The Wrinkles of the City, 2010
Action in Shanghai, Shi Li, Red Town, China

BELOW AND OPPOSITE TOP
28 Millimeters, Women Are Heroes, 2009
 Action in Kibera Slum, general view
 Nairobi, Kenya

OPPOSITE BOTTOM
28 Millimeters, Women Are Heroes,
Risipah Atemba, Kenya, 2008
 Black-and-white print on paper, pasted
 on wood, matte varnish,
 200 x 137 x 12 cm (78 3/4 x 54 x 4 3/4 in.)

After working in the Middle East, JR's desire to travel to new places led to his project "Women Are Heroes", which started in 2007 (pp. 34–41). The large international project was made up of actions that took him and his team to Kenya, Sudan, Sierra Leone, Liberia, Cambodia, India, and Brazil. The artist was still very young: In 2007, he was only 24 years old. For this project, he chose wounded societies—communities in severe distress, where one would not necessarily expect art to be the most immediate need. The individual actions foregrounded women, who, despite being the mainstays of their communities and families, were often the first victims of crime and conflict, political dogmatism, and religious fanaticism. The action spoke to local men who helped JR paste the women's photos; the women literally gained size and presence in their eyes. Books documenting local participants and JR's action were distributed within each individual community as keepsakes. In addition, JR produced a comprehensive volume, also titled *Women Are Heroes* (2012), which documented all the actions together. A 2010 documentary feature film of the same name shows the projects unfolding.

In 2007, JR traveled to the shantytown Kibera, the largest slum in Nairobi, Kenya, to take pictures of women for the project. Kibera became a center of social unrest after contested presidential elections that same year. JR used his 28mm lens again, achieving proximity and distortion, but the images were used differently this time. The shantytown's housing density meant that rooftops offered a significant imaging plane. When he returned in 2009, the artist had



changed his medium to vinyl tarps, which also waterproofed the Kibera roofs, thereby contributing to the community's well-being. The roof tarps were printed with his black-and-white photos of the women's faces and eyes. Eventually, *Women Are Heroes* covered 21,528 square feet of rooftops in Kibera; the tarps turned out to be highly desirable to the families, and they requested them. In the aerial photograph *28 Millimeters, Women Are Heroes*, action in Kibera Slum, general view, Nairobi, Kenya (p. 34), the artist employs line, geometry, color contrast, and a touch of the surreal to create an arresting documentary image.

While in Kibera, JR conceived a playful, kinetic landscape composition using a hillside and a local working train (pp. 34–35). He pasted the train with three sets of eyes. On the rail-adjacent slope, he laid corrugated roofing panels pasted with six sets of noses and smiles. As the train moved past this location, from a certain point of view, eyes and smiles aligned, forming complete faces for fleeting moments. As the train moved, the faces changed expressions, as different configurations of eyes and mouths occurred, achieving a lively and humorous effect. A young woman spoke about why she lent her face to the project: "I need my photo to be on that train so that everyone in this world or even our country may want to know much about me, who she is, what does she do in her life. I believe I can do anything a human being can do ... I have hope in life."

Photography and setting came together in a distinct way when JR continued his project *Women Are Heroes* in Rio de Janeiro (2008–9) in the oldest favela of the city, Morro da Providência. The young artist who loved to travel had been thinking about working in Brazil for a few years, but the difficulties of the locale—violent gangs, drug dealing, the prevalence of guns—had kept him at bay. He became especially interested in Providência when he heard a news story





28 Millimeters, Women Are Heroes, 2008
Swimming pool, Intercontinental Hotel
Monrovia, Liberia

OPPOSITE
28 Millimeters, Women Are Heroes, 2009
"Open Eyes" in Phnom Penh, Cambodia

about three boys who were stopped by police on their way to school. The boys lacked identification papers, so the police detained them and handed them over to a rival gang, who killed and dismembered the boys before throwing their bodies into the trash. Although he spoke no Portuguese and knew no one in the favela, the shocking story of the schoolboys, echoing that of the electrocuted innocents fleeing a police chase in Clichy-Montfermeil, compelled JR to fly to Rio de Janeiro.

As JR and his friend and interpreter from Rio approached the favela, they met a local resident, a woman in her mid-40s named Rosiete Marinho. Marinho was a prominent resident with a fierce pride in her community and its expressive and artistic festival traditions. Once she heard JR was an artist from France, she invited him and his friend to return to see her the next day, without backpacks and with examples of his art. If they encountered any trouble along the way, JR had only to mention her name.

The next day, JR and his friend climbed the steps of the favela, where Marinho introduced them to a photographer, Mauricio Hora. Although Hora was initially doubtful, JR convinced him to help with the project by showing him a mock-up of faces and eyes from older projects freshly glued onto buildings in a recent photograph of the hillside. The word *morro* means "hill" in Portuguese, and the favela is built on a steep incline. The building materials for the houses were portable enough to be carried up a hill on someone's back and small enough to fit

through narrow streets and stairways. The housing came together over time, with each generation of a family building upon the work of the previous one. An architecture of the improvised, Morro da Providência presents as a mass of contiguous houses of at most three stories. For the French artist, the facades, pocked with small, often grilled windows, appeared from the distance like an interconnected complex of pasteable surfaces.

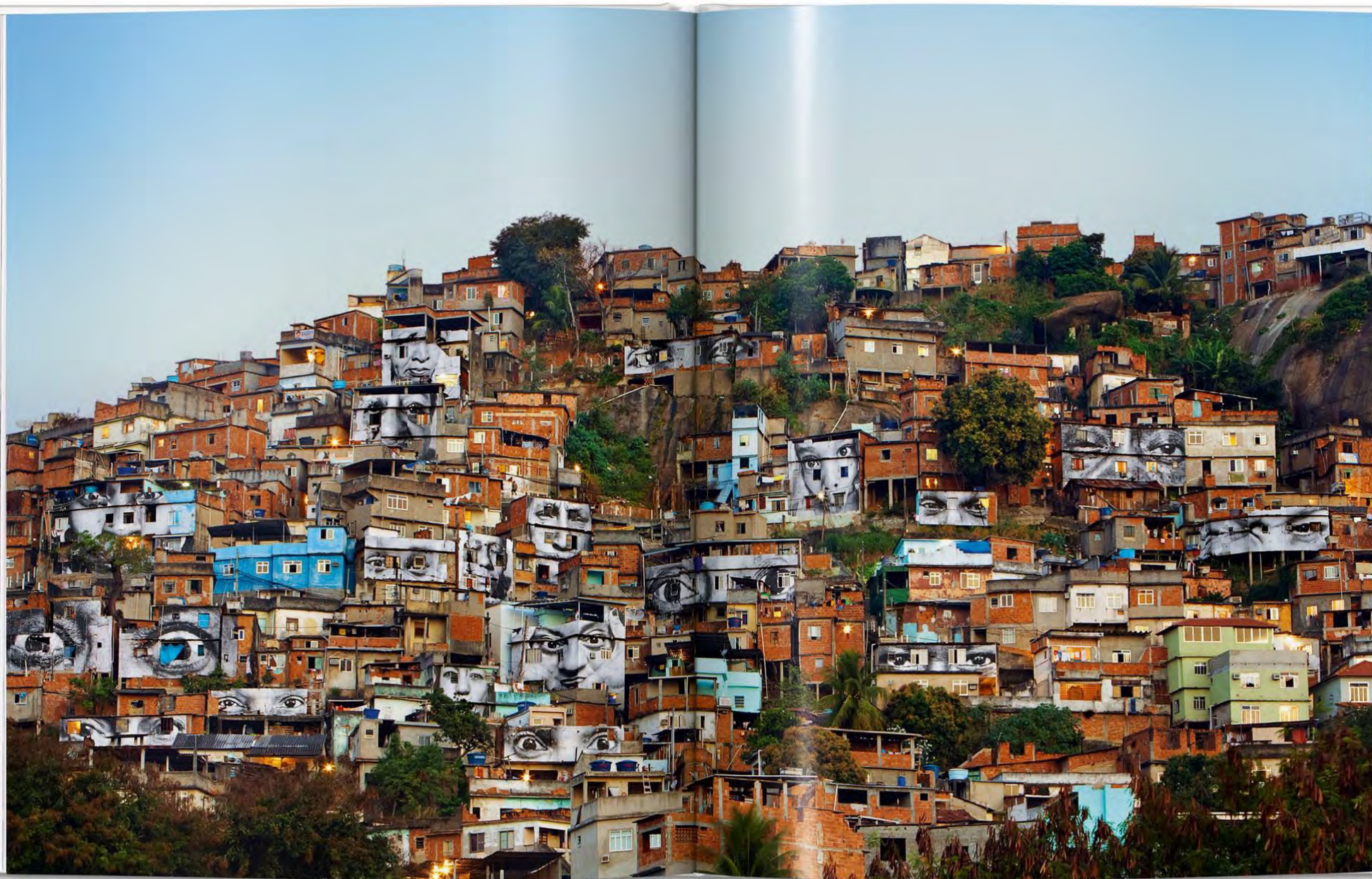
Hora helped gain permissions from the community. Then JR began to photograph the women for whom gratuitous violence had become a way of life. Using a room in one of the houses of the favela, JR took pictures of two of the mothers and one of the grandmothers of the three young boys who had met their end through the police, and he heard their stories. Other women volunteered to be photographed, as did Rosiete Marinho herself. JR quickly emailed the images to his staff in Europe, with instructions to print them and fly back with them.

The largest printing for the action, intended for the longest and widest set of stairs in the favela, featured the face of the grandmother, Benedita Florencio Monteiro. JR shows the elderly woman supporting her head with her left fist and framing cheek with her right hand, as if protecting herself but also drawing strength from within (p. 41). Its placement meant that the image could be seen best in its entirety from the bottom of the stairs, as one paused to ascend, and from within the favela community, not from downtown Rio. The printed strips of paper were pasted onto the riser of each step but not its tread, meaning no one stepped on her face. Nonetheless, traffic wore at the edges of the riser strips. By placing the grandmother's face on this incline, almost as steeply vertical as a ladder, JR made clear his topical reference to recent violence. The favela rose

"I'm independent, but I don't work alone. I need a team and to be involved in local communities because the projects are immense and one person is not always enough."

JR CHRONICLES (2021)







might say, “Let’s see.” In many cases, a belief in real human positive fulfillment and learning has attached itself like a burrito to the souls of those involved in JR’s projects.

Encouraged by Mauricio Hora, JR purchased a house in Providência to make a community center and school, called Casa Amarela (p. 42), with free classes and cultural programs. The center includes an artist’s apartment on its roof, a moon-shaped, one-room sculptural structure that jives with the improvised architecture style of the favela. In 2026, Casa Amarela added a second building to increase its offerings, marking the 17th year the artist has returned to the favela. A new pasting for the project “Inside Out” put many favela faces on the main stairs, which had once carried the single face of a bereft grandmother.

JR conceived “Inside Out” as a working title that could encompass many actions with a truly global reach. The project is ongoing. The idea began in 2011, when he became the first visual artist to receive the TED Prize (Technology, Entertainment, Design). Awarded by TED, this honor recognizes a remarkable individual with a world-changing wish who aims to create long-lasting social change. JR received \$100,000 to realize his wish to “turn the world inside out” and ignite change. He wanted to do this through photography—to lead the creation of public art inspired by his own work but carried out by any group of at least 50 members of a community with a good cause. For this project, a group takes the pictures themselves using JR’s recommended format and then sends them to JR’s studio. After reviewing and approving a statement about their group cause, JR’s studio prints the photographs as large-size posters and mails them back for pasting. The community then mixes their wheat paste and gets to work, pasting faces on walls and other local surfaces. Through this process, they begin conversations about their cause or idea. A helpful video on the JR website demonstrates how to mix the paste with flour, cold water, boiling water, a bucket, and a stick.

In a self-referential gesture, a large pasting on the National Library of France in Paris (2013) turned the building into a printer spitting out an image. A pyramidal photo booth, built especially for Giza, Egypt, as part of the annual contemporary art show *Forever Is Now II* (2022, p. 44), invited visitors to enter the newly created pyramid for a photograph, then wait as their ejected poster floated down from near the pinnacle, where JR positioned the 16-foot-tall printer output. In Giza, participants pasted their faces on billboards specifically set up for that purpose, not on existing walls, perhaps as a workaround for concerned archaeologists and politicians, so that every participant could enjoy an ephemeral presence and leave their mark through their portrait, even for a few minutes, in an ancient site. *Inside Out* in Egypt—how can it effect positive change? While JR’s action arrived as a fun, seemingly apolitical art action, it insisted on the power due to the individual within the state.

Photo booth trucks, both large and small, which are themselves interestingly pasted, help proliferate *Inside Out* actions (p. 43). The mobile photo booth drives into a community, moving between neighborhoods, and brings people into close contact with the immediate printing process. Right after a photo is taken, the



As of 2026, about 600,000 people have participated in “Inside Out” in more than 154 countries. The actions are documented, archived, and exhibited online. In 2013, a documentary film about the project, also titled *Inside Out*, premiered at the Tribeca Film Festival.

ABOVE
Inside Out Project truck as part of *Dreamers* in 35 cities across the United States, 2008

OPPOSITE
JR on the moon of *Casa Amarela*, 2017
Morro da Providência, Rio de Janeiro, Brazil
Founded in 2009 by JR and Mauricio Hora

JR

Janis Mink



TASCHEN

JR

Janis Mink

From Parisian banlieues to cities worldwide, JR's monumental works celebrate humanity. He takes portraiture out of the gallery and into the street, inviting the otherwise ignored to be celebrated. From early graffiti tags to his most recent work on Pont Neuf, this book presents his major works, including preparatory drawings and photos.

- Trace JR's evolution from his Parisian origins, tagging rooftops and subway cars, to his emergence as an artist of extraordinary scale. The tag is a declaration of presence, and JR never leaves that impulse behind. Instead, he expands it, turning city bridges, favelas, and prison exercise yards into canvases for collective visibility.
- From Paris to global conflict zones, he moves toward tension, not away from it. Projects like Face 2 Face collapse political distance via paired portraits, while his vast Chronicles transform communities into panoramic peoplescapes, echoing the narrative sweep of historical murals.
- Throughout, he recontextualizes: architecture becomes canvas, strangers become protagonists, fleeting actions become enduring images. Rooted in photography, his work reaches far beyond it. His art unfolds through participation, scale, and shared authorship, where the most powerful outcome is often intangible—the conversations it sets in motion.
- This engrossing volume examines all his major works, with behind-the-scenes photography and extended essays.

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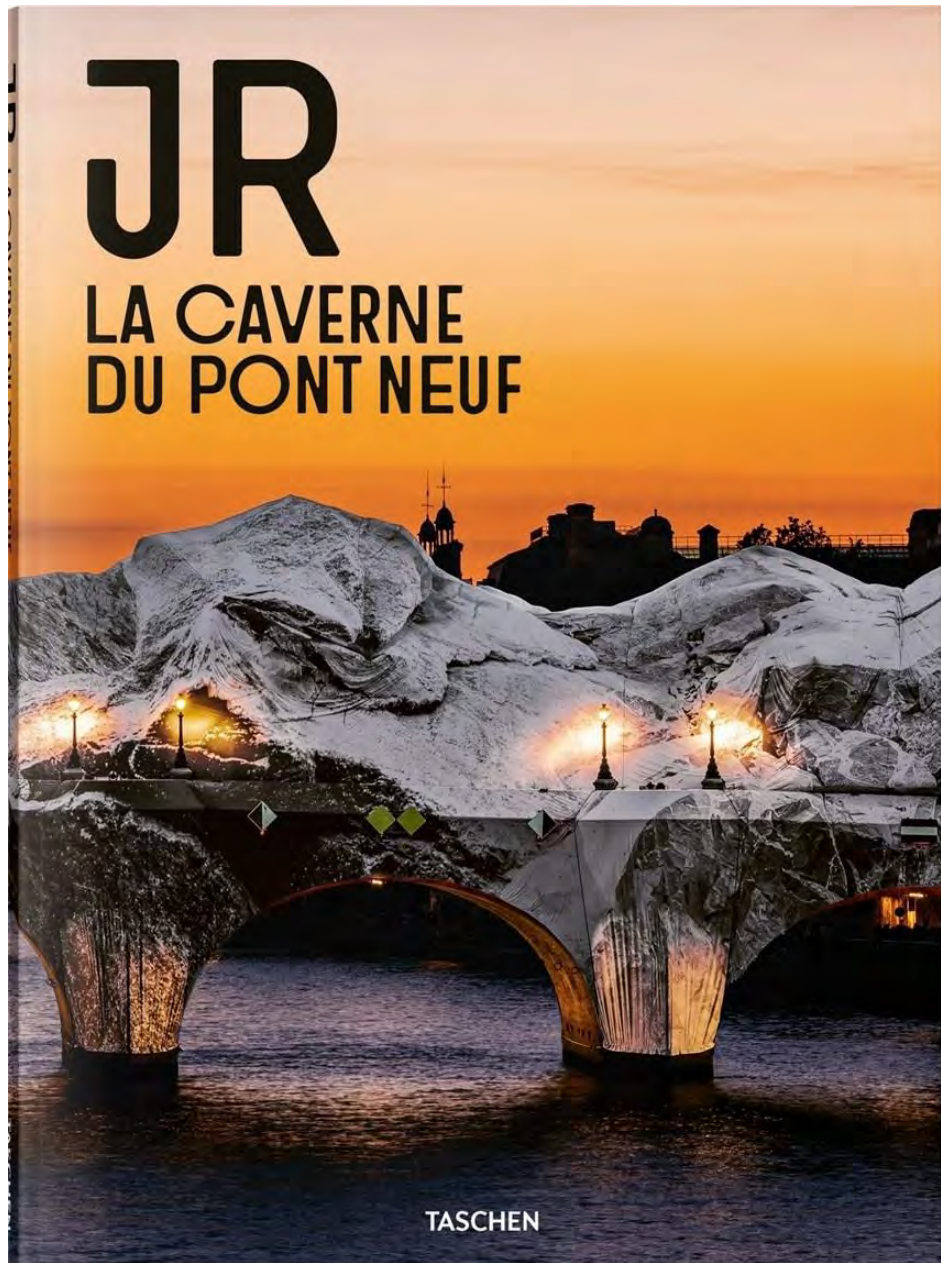
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TASCHEN

JR

LA CAVERNE DU PONT NEUF





JR

LA CAVERNE DU PONT NEUF

Hans Ulrich Obrist, By (artist) JR

Experience the making of JR's La Caverne du Pont Neuf through behind-the-scenes shots and preparatory material.

- This book presents La Caverne from inception to installation, including earlier works featuring caves and trompe l'oeil as well as an in-depth interview with Hans Ulrich Obrist about the visual references for this monumental installation.
- Soon available in a limited edition.

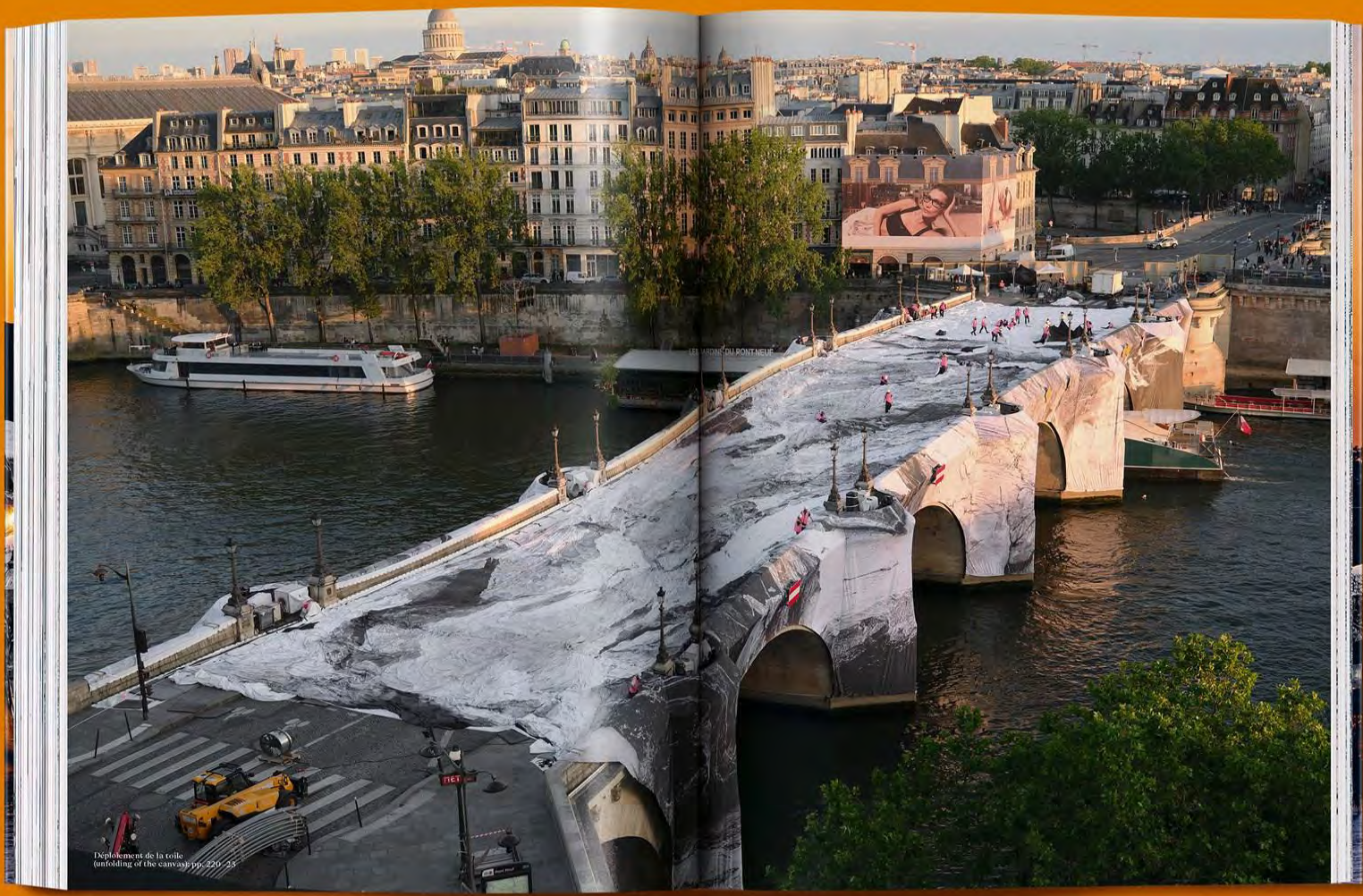
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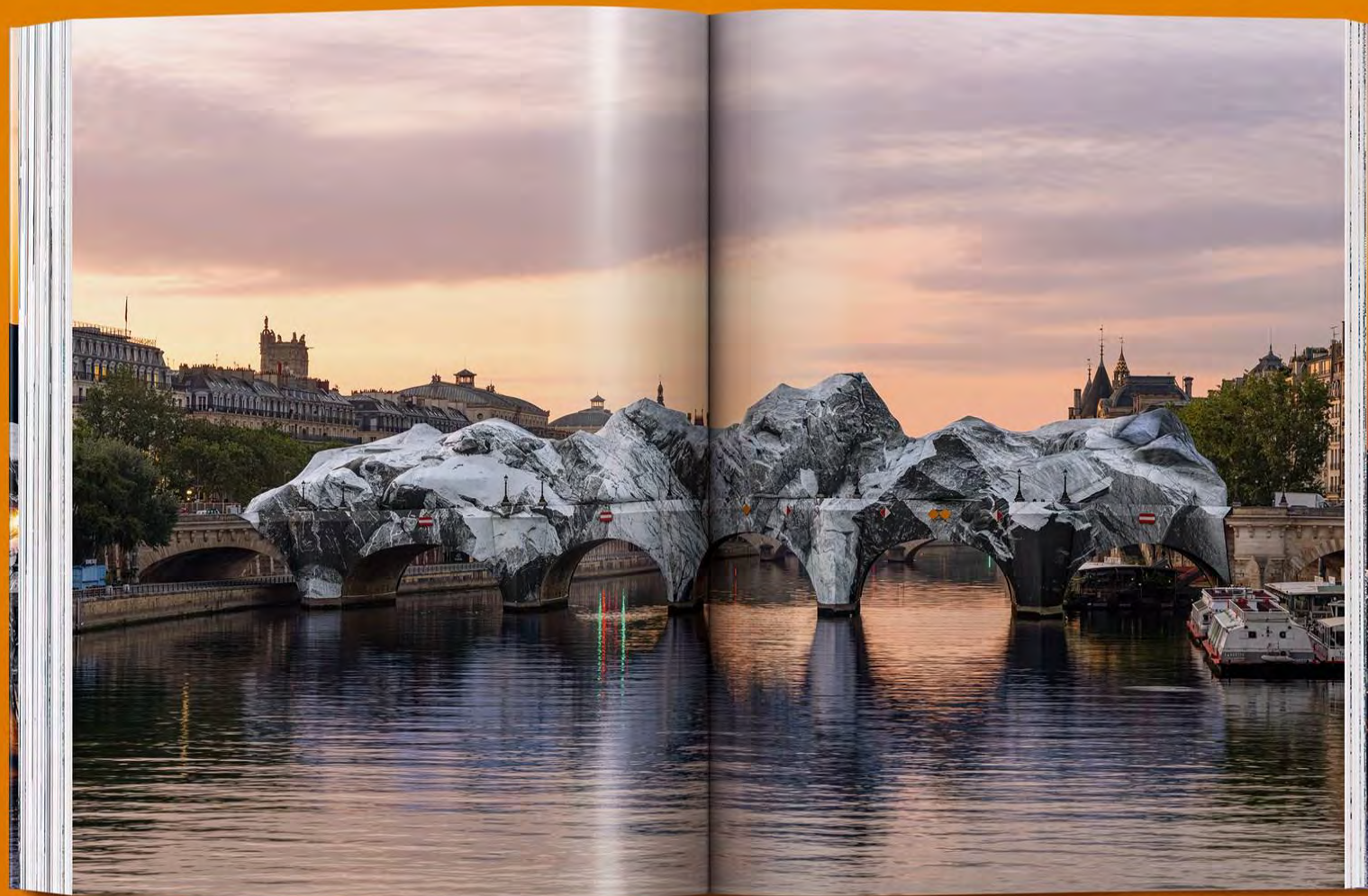
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TASCHEN



Deploiement de la toile
(unfolding of the canvas) pp. 220-23







vue en aval

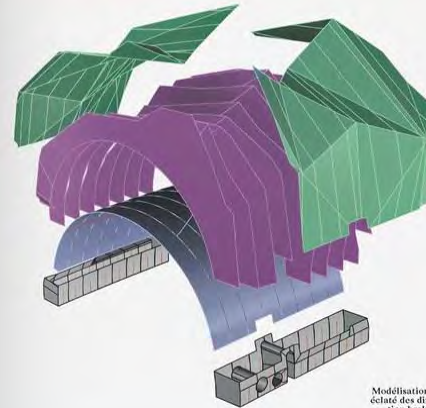
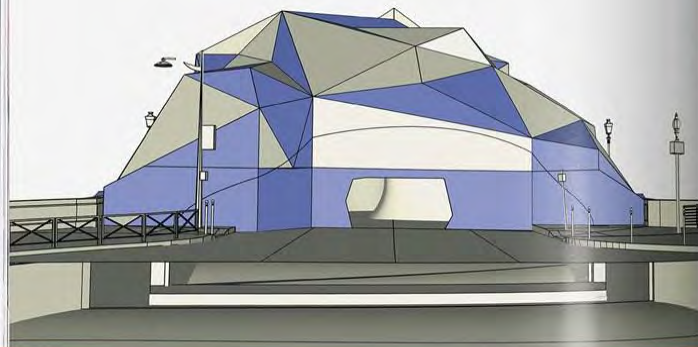
la Caverne du Pont Neuf
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Il
26

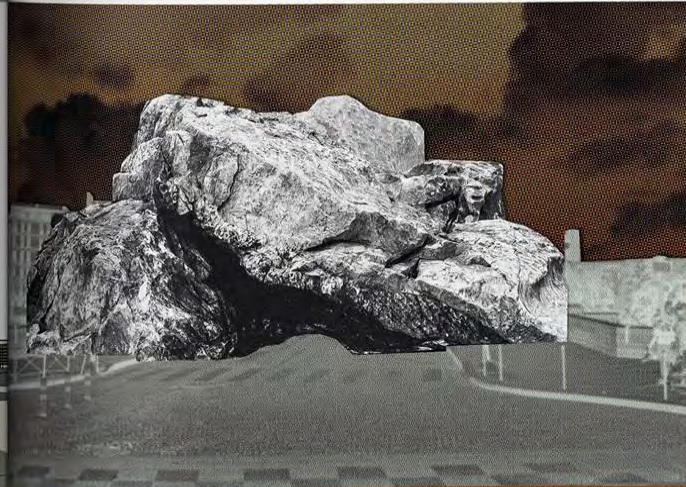
La Caverne du Pont Neuf, 2026
Collage, vue en aval (view from downstream), Paris, France



Esquisse préparatoire (preliminary sketch)
Modélisation tridimensionnelle de
(3D modelization of) *La Caverne*



Modélisation tridimensionnelle de *La Caverne*,
éclaté des différentes structures (3D modeliza-
tion broken down into different structures)
Travail préparatoire (preparatory work)





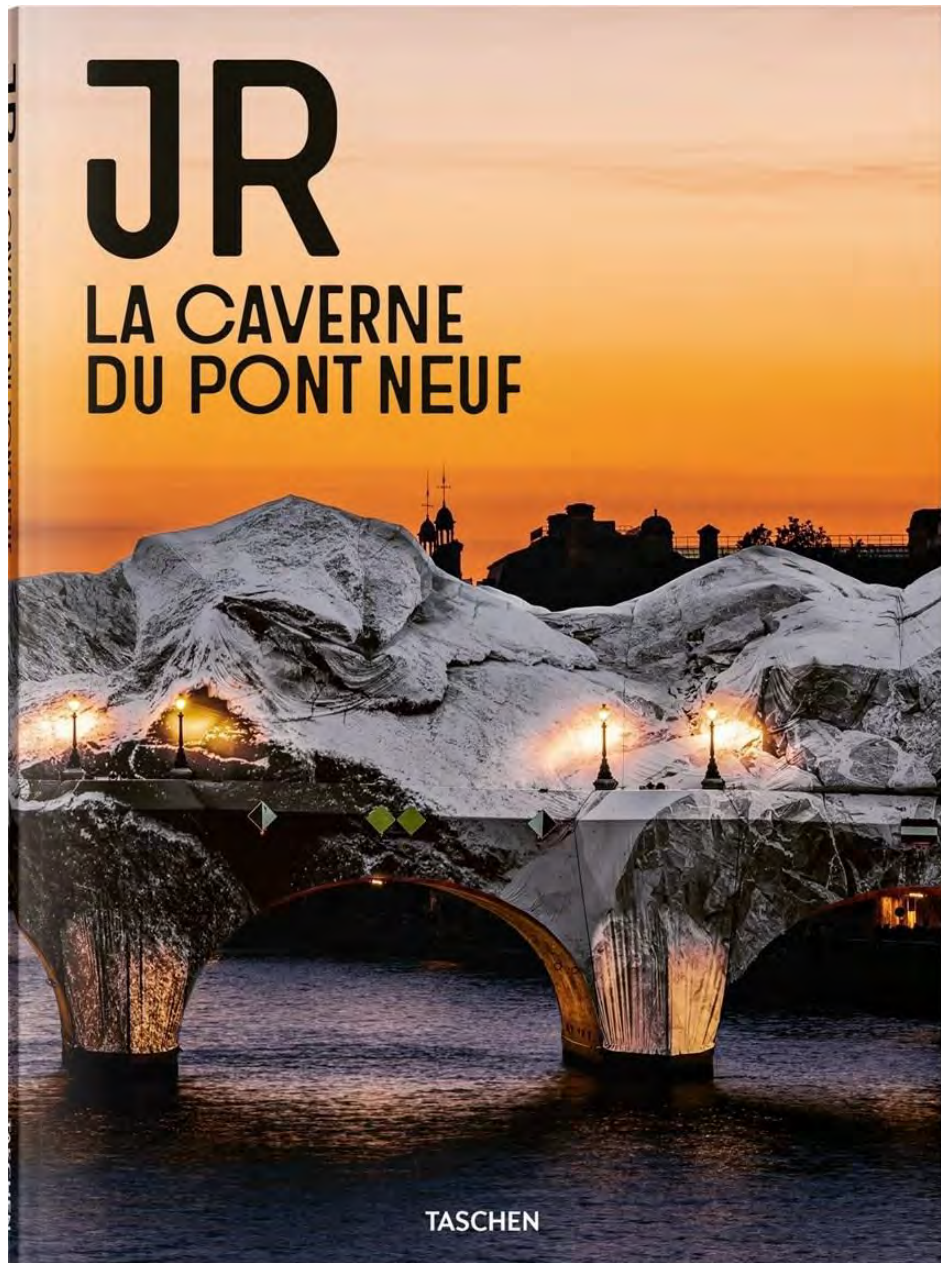
Capture 4D Gaussian Splatting (4DGS) de la danseuse (of the dancer) Marion Barbeau. 105 caméras capture ses mouvements à 360° (cameras capture her movements at 360°)

Étude : Superposition des mouvements de la danseuse (study : superimposed movements of the dancer) Marion Barbeau

Étude : Décomposition des mouvements de la danseuse (study : decomposed movements of the dancer) Marion Barbeau

Capture d'écran (screenshot) Lens Studio. Outil de création AR de (augmented reality creative tool by) Snap





JR

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Hans Ulrich Obrist, By (artist) JR

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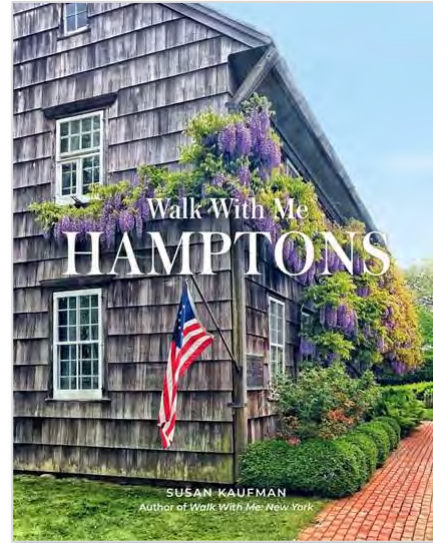
TASCHEN

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NEW YORK

No.
Holiday

SUSAN KAUFMAN

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Walk With Me New York: Holiday

Susan Kaufman

From photographer Susan Kaufman, a festive collection of New York City homes decorated for the holiday winter wonderland.

- For readers of Susan Kaufman's previous title, *Walk with Me New York*, comes a new installment of images featuring the city in its holiday season. Kaufman once again invites readers to view the city through her lens, mystifying them merry scenes of charming townhouses, decorated shops, lovely parks, shop facades, and serene streetscapes. Kaufman demonstrates that the holidays in New York are truly the most wonderful time of the year!
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ABOVE: A snow-covered Christmas tree on the Park Avenue Mall and East 64th Street. Every year trees are put up along the Mall from 54th to 97th Streets. **OPPOSITE:** A simple white townhouse with traditional wreaths on East 61st Street between Park and Lexington Avenues





ABOVE: Red and gold baubles cover a gate, and wreaths are in every window on East 74th Street between Lexington and Park Avenues. **OPPOSITE:** Pulling out all the festive stops on East 72nd Street between Second and Third Avenues





Midtown

For

or many years I worked in the heart of Midtown Manhattan. Radio City Music Hall was directly across the street from my office, and every holiday season I could look out my window at the crowds lining up to see the Radio City Rockettes. Even on the thirtieth floor, I could feel the energy on the street below me.

But I was a bit of a Grinch back then. As a fast-walking New Yorker, I was constantly frustrated by the throngs of slow-moving tourists blocking my way. While they were enjoying the iconic sights in my work neighborhood, I was too busy to notice or appreciate the fantastic seasonal displays all around me. Now, I'm happy to say, I see things differently.

For pure, unadulterated holiday magic, there's nowhere like Midtown—it's almost like a fabulous movie set where everything is bigger, brighter, and more dramatic than anywhere else in town. The Rockefeller Center Christmas tree! The Plaza hotel! Bergdorf Goodman's windows! The Saks Fifth Avenue light show! Every block between 49th and 59th Streets has something to marvel at: the gigantic red ornaments, candy canes, and Nutcrackers along Sixth Avenue; St. Patrick's Cathedral, the glittering thirty-foot-tall snowflake suspended above 57th Street, and the dazzling storefronts on Fifth Avenue.

One of my favorite spots to visit and shoot, just a little farther down Fifth Avenue, is the Winter Village at Bryant Park, which includes an ice-skating rink, igloos for dining, and a European-style holiday market for shopping and snacking. What could be more festive than that!

I'm not sure what town the composers of "Silver Bells" had in mind when they wrote "City sidewalks, busy sidewalks. Dressed in holiday style," but I think they described Midtown perfectly.

PREVIOUS: Macy's Herald Square's beautiful Beaux-Arts building's facade on West 34th Street is festively decked out before their annual Thanksgiving Day Parade. Built in 1902, it takes up a full city block. **OPPOSITE:** A view of Saks Fifth Avenue's dazzling diamond-themed exterior, seen from Rockefeller Center's snow-covered Channel Gardens on Fifth Avenue between 49th and 50th Streets. In the evening it becomes a spectacular light and music extravaganza.



ABOVE AND OPPOSITE: Luxury department store Bergdorf Goodman's all-white winter wonderland interior by designer David Monn, featuring flying white plaster geese overhead, white branches, and snow-covered trees and garlands, is nothing short of magical.



ABOVE: Grand Central Terminal's festive wreath and playful oversized ornaments and a menorah in Pershing Square brighten up 42nd Street. **OPPOSITE, CLOCKWISE FROM TOP LEFT:** Holiday scenes in Grand Central Terminal: Grand Brasserie restaurant in Vanderbilt Hall; Holiday Fair signs in Vanderbilt Hall; Palladino's steak and seafood restaurant on the West Balcony; festive garlands and crowds in the main terminal





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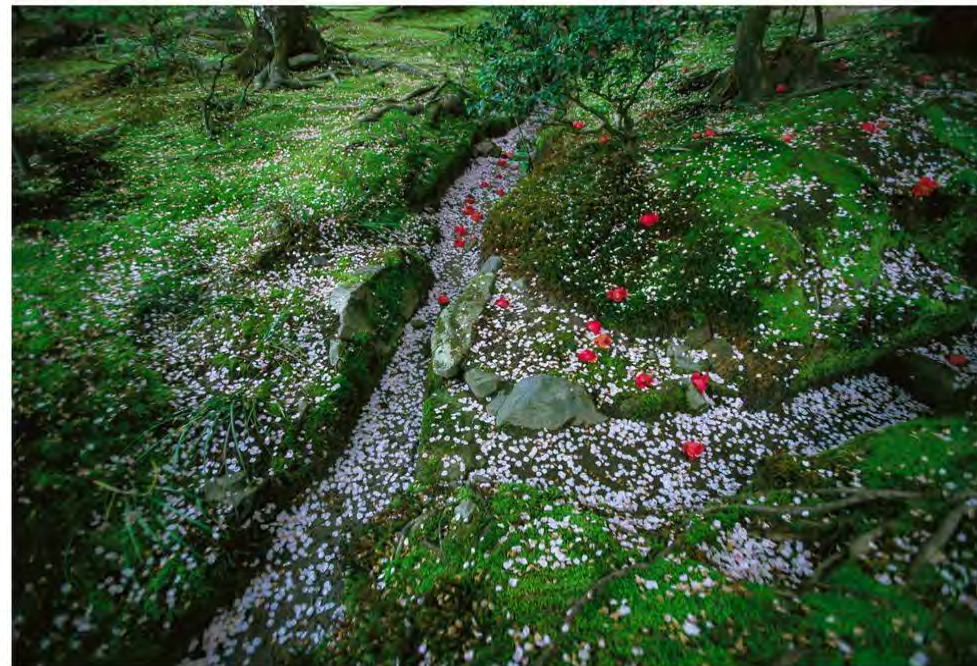
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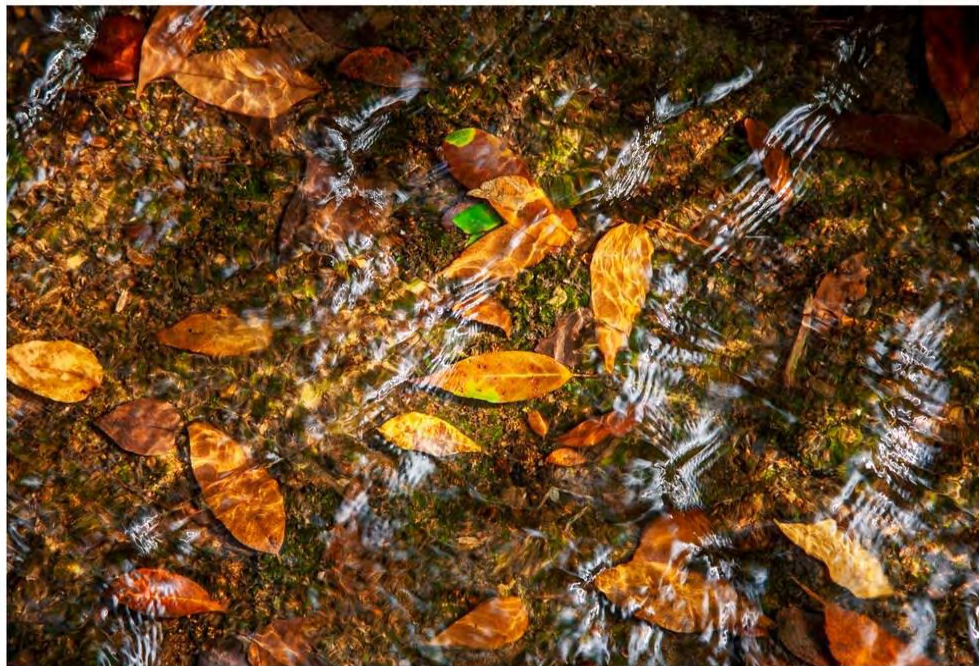


Gazing on something
so seldom seen from Edo
The moon-topped mountains

BASHO

江戸に見ぬ
果てなきものの
秋の月













The Nature of Japan

Michael Yamashita

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Text by Joumana El Zein Khoury

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Neura attempts to control her horse after firing, the most dangerous part of the performance. Riders risk injury from gunpowder or falling and being trampled. Sidi Rahal, Morocco, 8 August 2025



Ghita Jhiate manages her unruly stallion. Long forbidden by her father to participate in Tbourida, she finally realized her dream of riding alongside pioneer Zabta Aboulait in 2025. Sidi Rahal, Morocco, 6 August 2025



Ilhad Talid during a training session. Tbourida demands years of practice; riders must gallop in unison while loading and firing a rifle, requiring exceptional balance, coordination, and horsemanship. Marrakesh, Morocco, 1 August 2025



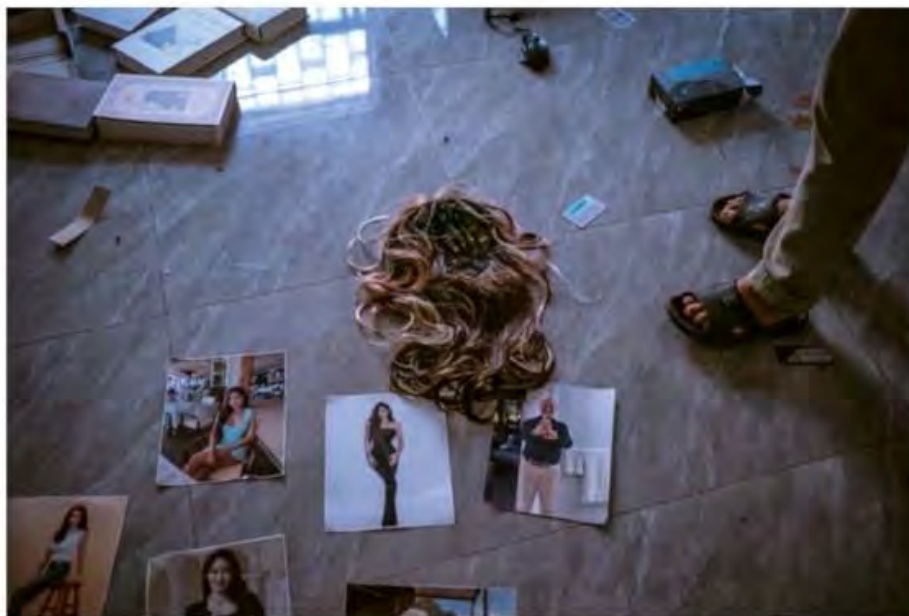
Two riders unload rifles that failed during the performance, a necessary safety measure to ensure no gunpowder remains inside. Sidi Rahal, Morocco, 7 August 2025



Hanane Talid and her sisters in traditional Tbourida garments, echoing the warriors who used the performance to intimidate invaders. Marrakesh, Morocco, 31 July 2025



The troupe of Bouchra Nahata, one of the first women to take part in Tbourida in Morocco, dresses in traditional clothing. Rabat, Morocco, 13 August 2025



Photographs and props used to take online personas and build relationships with victims.



Discarded cellphones litter the Shunda Park complex after its capture. The scammers used generative intelligence, deepfake videos, fraudulent businesses, websites, and financial apps to reel in victims from around the world.



Fake books and other props furnish an abandoned streaming room decorated to appear on camera as an executive office.



Stranded workers at a makeshift shelter near the Moel River. Many workers had their documents and passports seized by the scam center bosses and could not cross the border into Thailand.



Former workers at the scam center pass time at a makeshift shelter near the Moel River. Among the stranded are Chinese nationals reluctant to return to China for fear of prosecution.



A Karen National Liberation Army soldier patrols the Shunda Park compound. Approximately 900 Chinese employees remained barricaded here for weeks after the raid, fearing that repatriation could lead to immediate arrest by Chinese authorities.



Zhichi and Huohui celebrate their 15th birthday. 12 June 2025.

QUESTIONS WE ASK OURSELVES

THE 2026 JURY REFLECTS ON SOME OF THE MOST PRESSING QUESTIONS FACING PHOTOJOURNALISM TODAY.

—
WHY DO WE
NEED STORIES
OF RESILIENCE,
HOPE, AND
POSITIVE CHANGE?

EMMA THE SOCIAL ROBOT



Germany's care homes are facing two crises: staff shortages and loneliness. A 2023 study found that one in five residents aged 80 and older describe themselves as "severely lonely." This reality has prompted trials of social robots like Emma, developed by a Munich-based startup. Waltraud, a resident of Haus im Wiesengrund in Albershausen, had her doubts but over time formed a bond with Emma. "When she tells her jokes, that's really good. That's my kind of humor," says Waltraud, though she emphasizes that human contact is always preferable.



PAULA HORNICKEL

Waltraud talks with Emma, a social robot that recognizes faces and remembers past conversations. Though skeptical at first, Waltraud says she felt connected to Emma over time. Albershausen, Germany, 3 July 2025 / Paula Hornickel



Local resident Yvenar sits on the roof of Ecole élémentaire Paul Langevin in the La Zup housing project, Fontenay-sous-Bois, France, 19 July 2023



Mehdi, of Algerian origin and originally from the Bosquets housing project in Montfermeil, competes in a street fight organized by CanalPours, a local initiative that uses boxing to reduce violence, Marseille, France, 27 July 2024



The Chêne Pointa housing project, where riots began in 2005 following the deaths of Zied Senna and Bouma Traoré, two teenagers of Maghrebian and West African descent who were electrocuted while fleeing police, Clichy-sous-Bois, France, 16 April 2022



Enzo, a young resident of a working-class neighborhood, Aulnay-sous-Bois, France, 30 June 2025



Officers of the anti-crime brigade (BAC), a unit of the national police, arrest men connected to a drug trafficking point under surveillance, Blanc-Mesnil, France, 13 April 2022



Younes and Sandra embrace in a car close to Villepinte, Seine-Saint-Denis, France, 18 April 2024



Sudanese migrants spend the afternoon playing cards at the Ecluse camp, an unofficial settlement opposite the Stade de France, Saint-Denis, France, 12 November 2020



Alexandre Belorgey, of French-Russian descent, lives at home with his parents. He hopes to become a film director, Aulnay-sous-Bois, France, 15 July 2024



Mehdi, a young boxer of Algerian origin, with friends at the Bosquets housing project, Montfermeil, France, 6 July 2024



Lebna, of Moroccan and Egyptian descent, rests in a garden during a gathering with friends. She studied advertising and now works for an agency, Aulnay-sous-Bois, France, 26 May 2023



Young people argue with police officers who have ordered them to disperse for "illegal assembly," Creil, France, 10 May 2024



Police charge protesters near Gare du Nord during the "Blaquies tour" demonstrations, a citizen-led movement against the political class and proposed budget cuts, Paris, France, 10 September 2025



A senior center resident evacuates as the Eaton Fire approaches. Wildfires release massive amounts of toxic particles and carbon monoxide, causing severe respiratory issues that linger for weeks. Altadena, California, United States, 7 January 2025



A helicopter drops water behind a Mandeville Canyon home still decorated with Christmas lights. Firefighting efforts were severely hindered by the extreme Santa Ana winds driving the blazes. Los Angeles, California, United States, 10 January 2025



A firefighter jumps over a fence while battling the Palisades Fire. More than 7,500 emergency personnel, including incarcerated firefighters and the National Guard, were deployed to combat the rapidly spreading blazes. Los Angeles, California, United States, 7 January 2025



A firefighter battles the Palisades Fire as a structure burns. Population growth near dry, grassy landscapes in Los Angeles makes the city more vulnerable to man-made sparks that ignite fires. Los Angeles, California, United States, 7 January 2025



A man walks past a business ruined by fire. The Eaton Fire heavily impacted working-class neighborhoods, where many underinsured homeowners now face gentrification and displacement. Altadena, California, United States, 8 January 2025



The devastation of the Palisades Fire is visible at sunset. Experts emphasize that the extended, drier fire seasons in Southern California are exacerbated by human-caused global warming trends. Los Angeles, California, United States, 14 January 2025



World Press Photo Yearbook 2026

Text by Joumana El Zein Khoury

Photographic journalism at its best.

- Independent photojournalism and documentary photography are indispensable tools of political education for a democratic society play an essential role in shaping public opinion-especially in our so-called "post-factual" era.
- In recognition of this, the independent nonprofit organization World Press Photo Foundation, based in Amsterdam, has been presenting the World Press Photo Award for the best photo, the best story, the best long-term project of the year for more than six decades.
- The winning images in the various categories tell bold stories and provide invaluable insights into the state of our world.
- The World Press Photo Foundation is an independent, nonprofit organization based in Amsterdam. Founded in 1955, it is noted for its annual contest for press photography.

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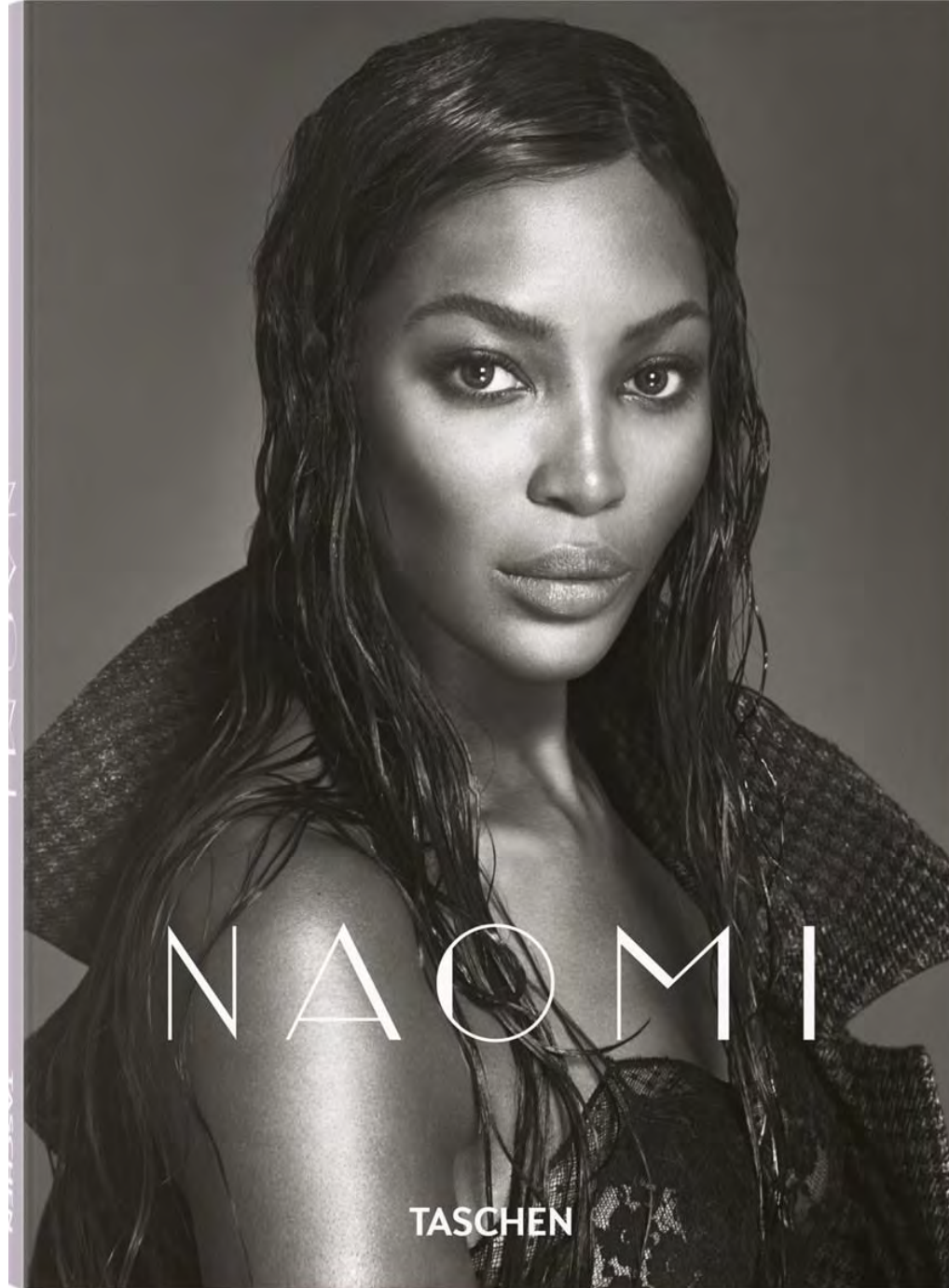
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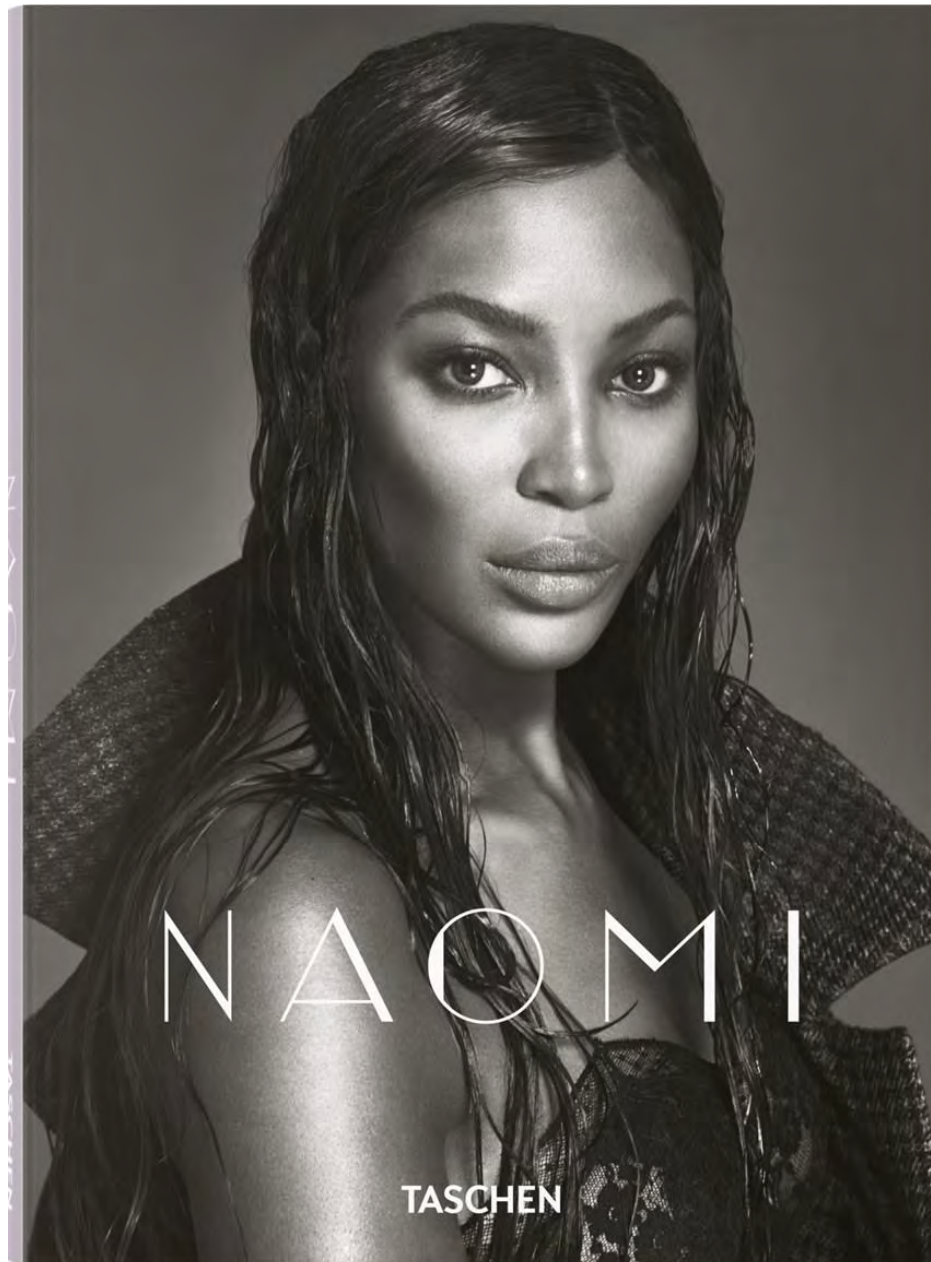
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Hatje Cantz Verlag





Naomi

Edited by Taschen

Supermodel, entrepreneur, activist, provocateur: trace the electrifying career of the one and only Naomi Campbell. Published in cooperation with Naomi and featuring unforgettable shoots, this is at once an intimate encounter with a cultural icon and a dazzling journey through fashion's greatest moments.

- Supermodel, entrepreneur, activist, provocateur. Since her teenage rise to stardom, Naomi Campbell has dazzled the world with her looks, her strength, and her irrepressible spirit.
- The first black model to grace the cover of *French Vogue* and *TIME* magazine, she has been the face of hundreds of magazine covers, countless editorials and advertising campaigns, and a favorite subject for some of the best photographers of the '80s, '90s, and today.
- Originally published as a signed Collector's Edition of just 1,000 copies, this book gathers the very best of Campbell's portfolio in an updated and compact edition.
- It features photographs from the likes of Mert Alas and Marcus Piggott, Steven Meisel, Helmut Newton, Herb Ritts, Ellen von Unwerth, and Nick Knight, and includes unforgettable shoots from the past decades right up until the present day.

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Albert Watson, 1988





Mario Testino, 2002

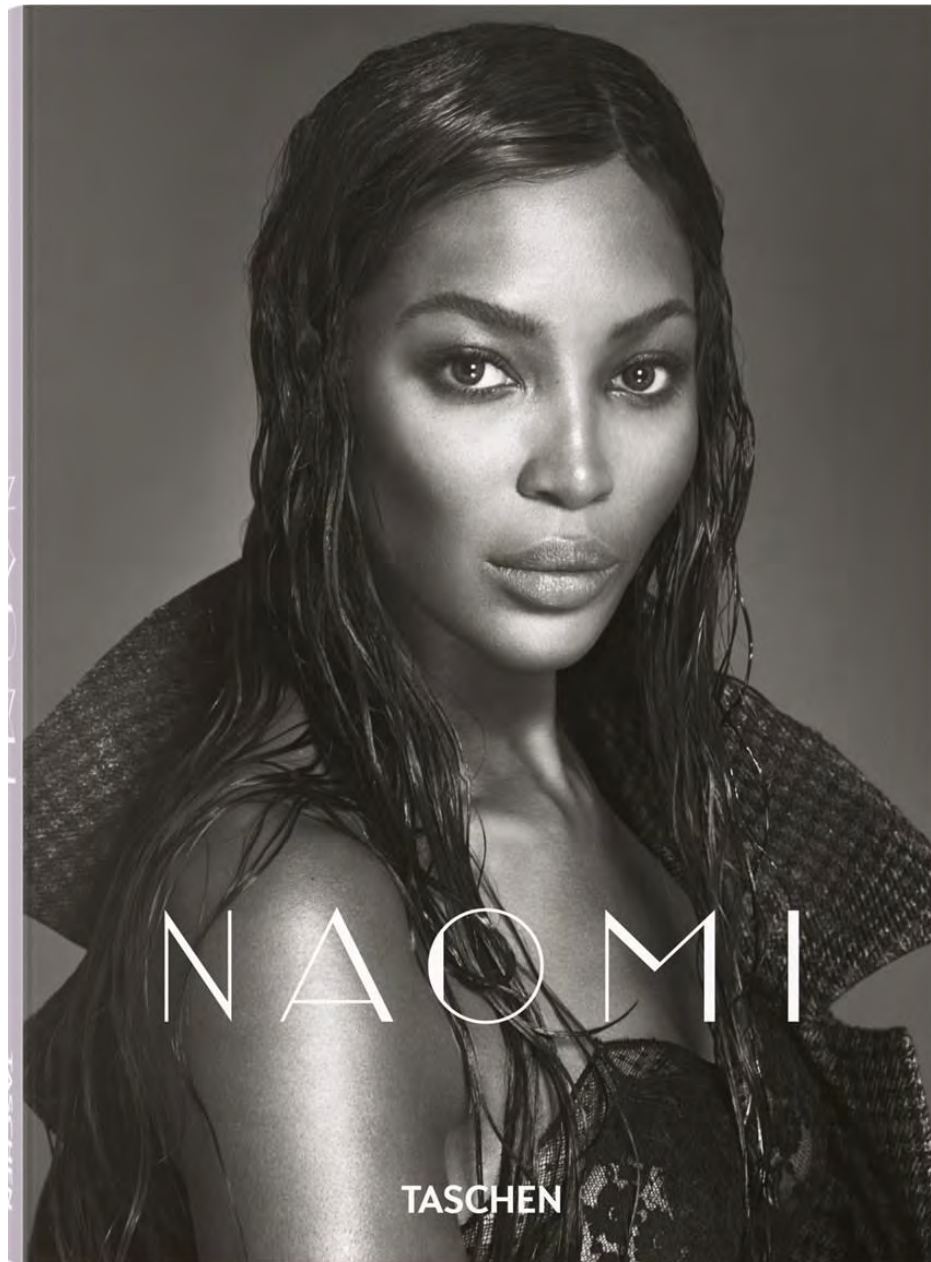


A RELENTLESS
ENERGY. A BRITISH
STYLE ICON AND A
PIONEER – NAOMI.
WE SALUTE YOU!

CHRISTOPHER BAILEY

Mert & Marcus Piggott, 2010





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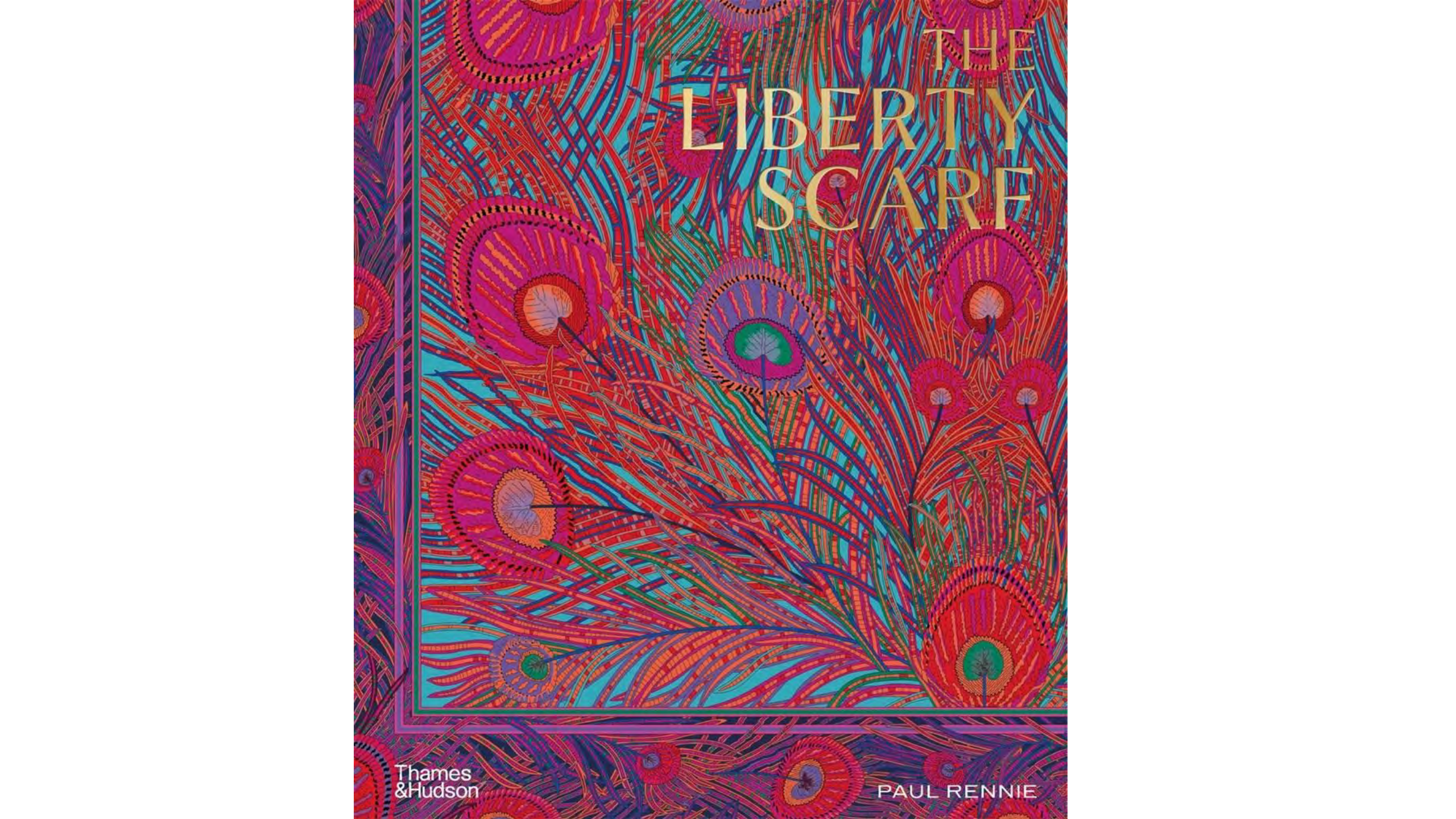
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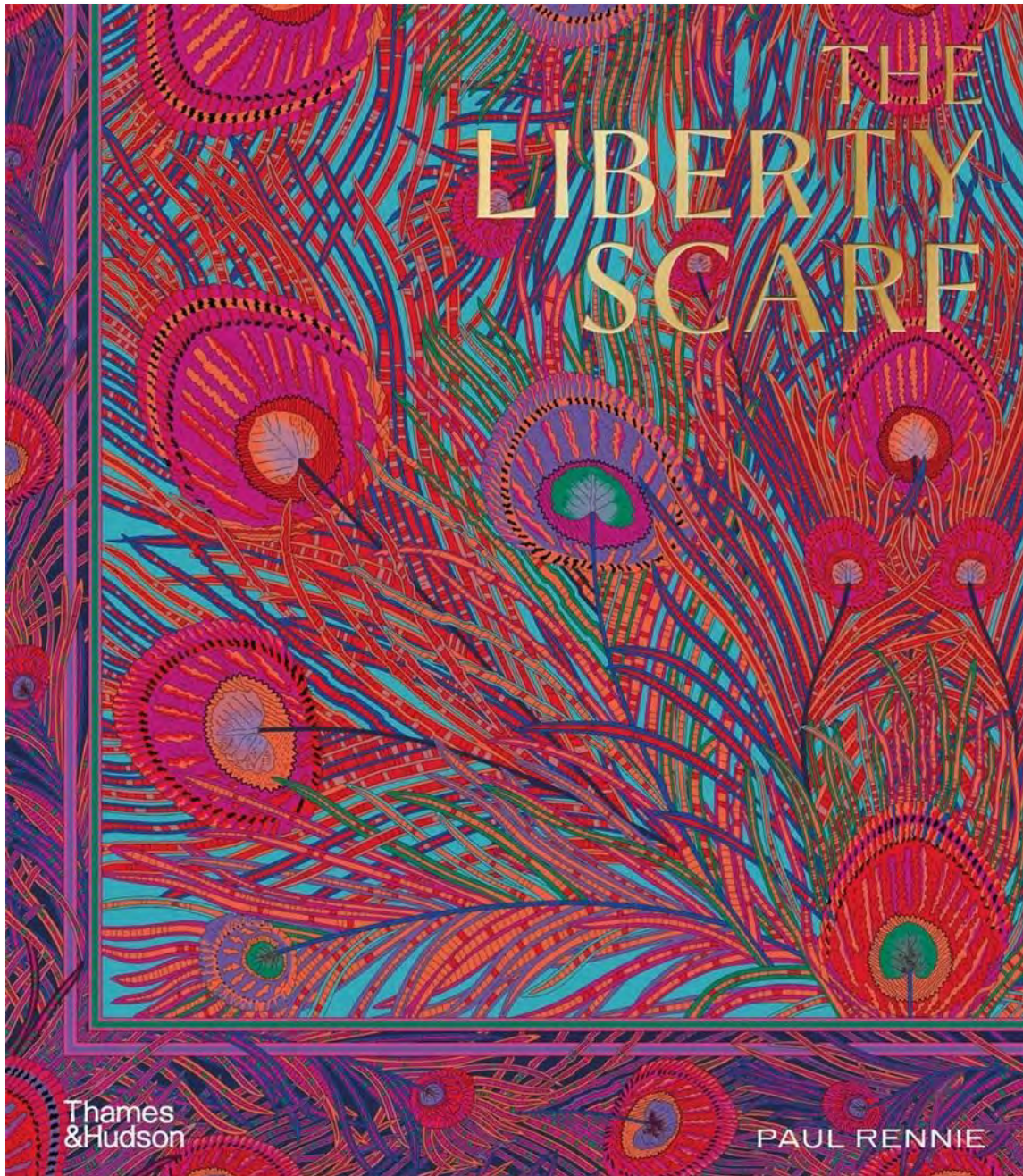
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THE LIBERTY SCARF

Thames
&Hudson

PAUL RENNIE



The Liberty Scarf

Paul Rennie

A celebration of the Liberty scarf, a timeless accessory launched in the early 1900s that has been central to Liberty's reputation for luxury and excellence.

- *The Liberty Scarf* is a captivating tribute to one of fashion's most enduring luxury accessories, celebrating its rich heritage and exquisite artistry. From the early 1900s, when silk scarves were first printed at Liberty's own printworks in London, the Liberty scarf evolved into a timeless emblem of effortless sophistication, admired for its lustrous, finely woven silk and distinctive, intricate prints. It has long stood as a symbol of British elegance and artistic expression, seamlessly blending heritage with modernity.
- Showcasing Liberty's global reputation for innovation and mastery in textile craftsmanship, this book unveils the beauty and precision behind each scarf, drawing from Liberty's extraordinary archive - from nature-inspired classics and heritage motifs to bold abstract designs reflecting post-war and contemporary influences.
- A celebration of the Liberty scarf, a timeless accessory that the fabric house launched in the 1930s that has been central to their reputation for luxury and excellence.

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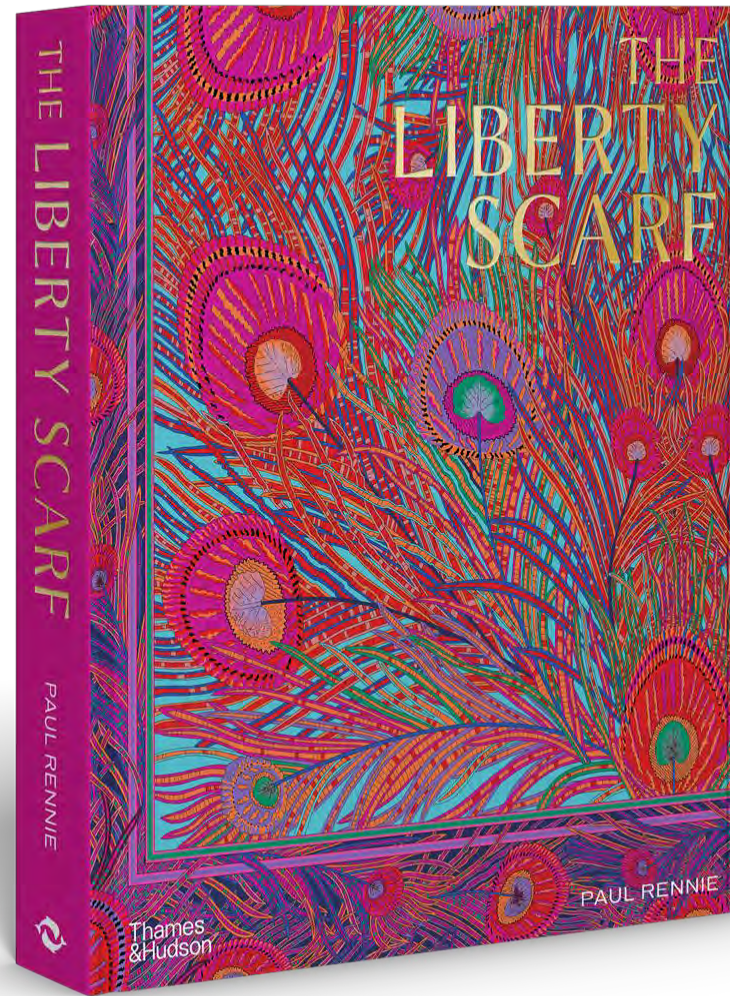
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THE LIBERTY SCARF



PAUL RENNIE



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OPPOSITE Et ute optae litibus, officient eseq
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aperro dolupta tene tur ehendae verum.

workshops and craft expertise into the company. This made it easier for scarves and shawls to be block printed according to the store's own designs, which catered directly to its fashion-conscious customers, who were increasingly global in their outlook. At this time, separate carved wooden blocks were used for each colour, and the work of interpreting the original design, producing the blocks and carving them by hand was a long process of many weeks that required technical precision and meticulous attention to detail.

Liberty scarves came into their prime in the 1930s and 1940s, when the store's annual catalogues chronicled the array of styles and designs that were crafted each year. Their importance to women's wardrobes of the 1930s is shown by the advice given by writer-illustrator Joyce Denny in 'She Bought a Liberty Scarf', a

booklet commissioned in the middle of that decade: 'If you can't afford any clothes, buy a Liberty scarf. Suitable for all occasions from golf to beachwear to dancing.'

The print works at Merton, where original designs, trial samples and printed proof copies could be kept, was the ideal environment for the beginnings of the Liberty design archive, an important step on the way towards establishing its own design studio. It was around this time that the familiar Liberty style of floral patterns, deriving from an archive collection of Victorian pattern books, began to form the visual DNA of the modern Liberty scarf. In the 1930s and 40s, each new scarf was usually initiated by the submission of a design from an external design studio. In the 1930s, however, Liberty's in-house design studio was established. Around the same





time, production at the Merton works had become increasingly constrained by the old buildings and time costs of craft production, and the tradition of block printing was replaced by screen printing. This allowed for an increasingly photo-mechanical transfer of design to print, which the new design studio was able to capitalize on to produce scarves with a more contemporary, visually sophisticated style.

After the Second World War, the largely ad-hoc acceptance of independent designs was replaced by a more considered and consistent decision-making process through the creation of the Liberty design committee, which coordinated design and production to promote Liberty internationally. Bernard Nevill, appointed in 1961

as Liberty's first design director, brought focus and coherence to Liberty's output, moving the company's textiles towards a more contemporary aesthetic filled with colour and drama, informed by the palette of Hollywood Golden Age Technicolor cinema. Nevill revitalized Liberty's prints, making them bold, dynamic and more aligned with contemporary tastes. He championed large-scale, striking designs with dramatic placements on scarves, including graphic landscapes, mesmerizing geometrics and Art Deco-inspired florals. Under his creative direction, collections such as Jazz, Tango and Islamic showcased his eclectic influences and cemented his transformative impact on both Liberty fabrics and scarves.

'A Liberty scarf que niente ratur. Nam cullor repro et inciasi mil in et latam, que niente ratur si quo teniam voluptatae con ra provitaturit iliquire ratur si quo teniam voluptatae con ra.'

LEFT Et ute optae litibus, officient esequos dolupta qui con nis quibus, landiam nonse velecum quae accuum quodipit aperro dol upta tene tur ehendae verum.

OPPOSITE Et ute optae litibus, officient esequos dolupta qui con nis quibus, landiam nonse velecum quae accuum quodipit aperro dol upta tene tur ehendae verum.

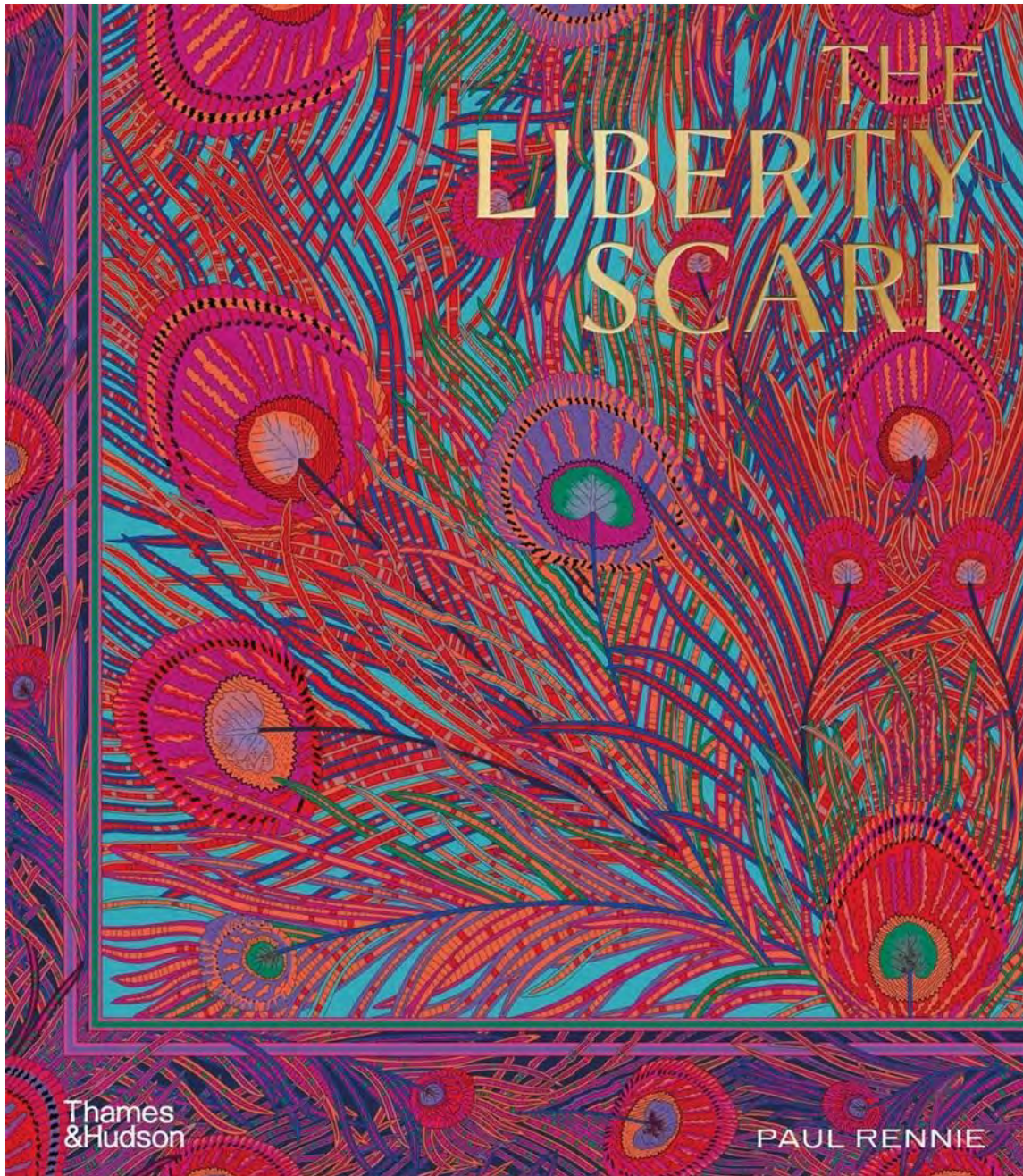
OVERLEAF Et ute optae litibus, officient esequos dolupta qui con nis quibus, landiam nonse velecum quae accuum quodipit aperro dol upta tene tur ehendae verum.





AESTHETICISM

The Aesthetic movement was a period of artistic renewal in the mid-to-late nineteenth century that championed a self-consciously artistic lifestyle, valuing beauty and sensory pleasure above practical concerns, and extending across interior decoration, the domestic realm and fashion. The movement adopted the maxim 'art for art's sake' and applied it, as much as possible, to everyday life. Bringing beautiful, exotic products to a receptive clientele, the Liberty store was at the forefront of the movement in several ways, and nothing represents this better than the scarf.



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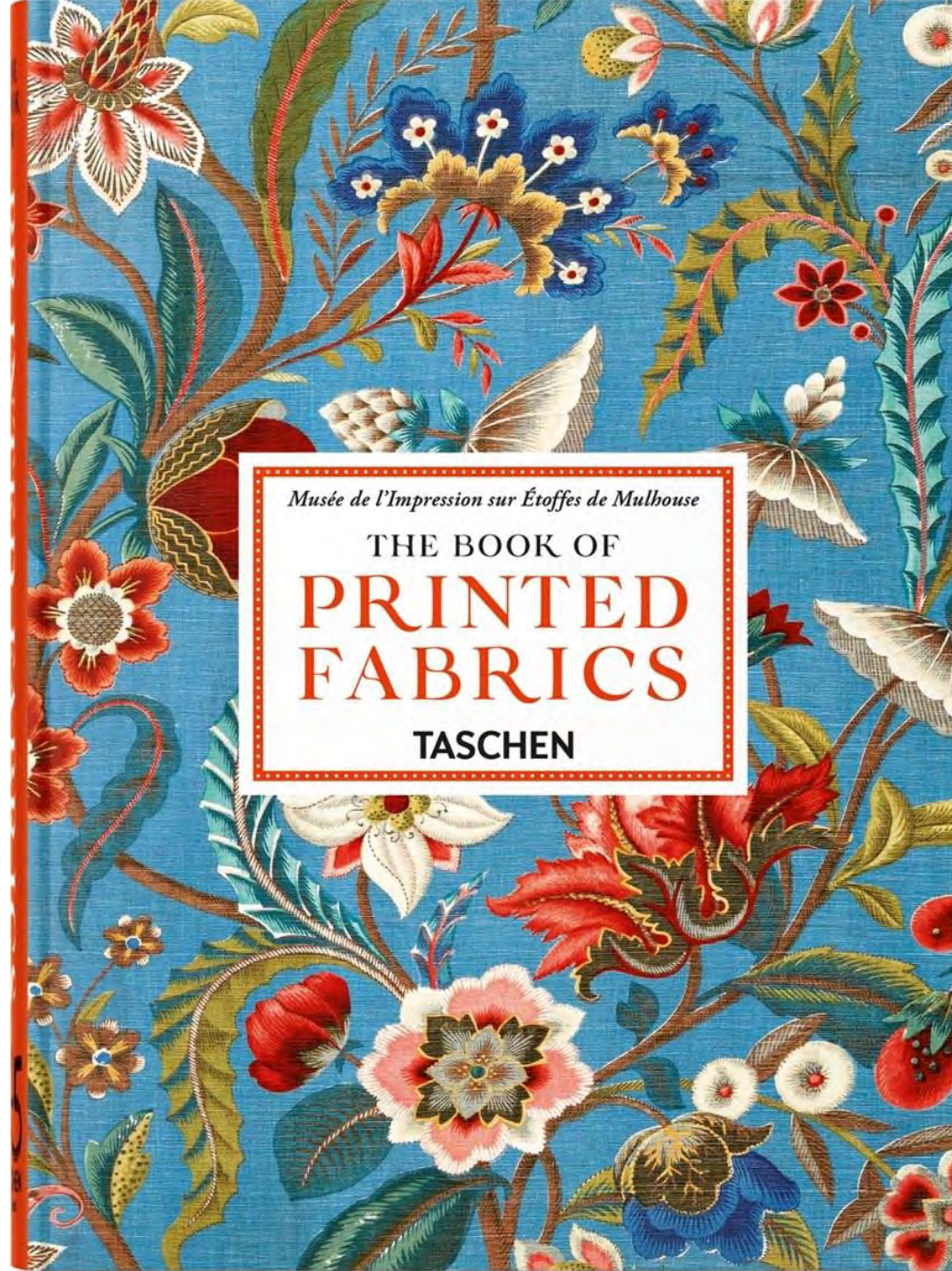
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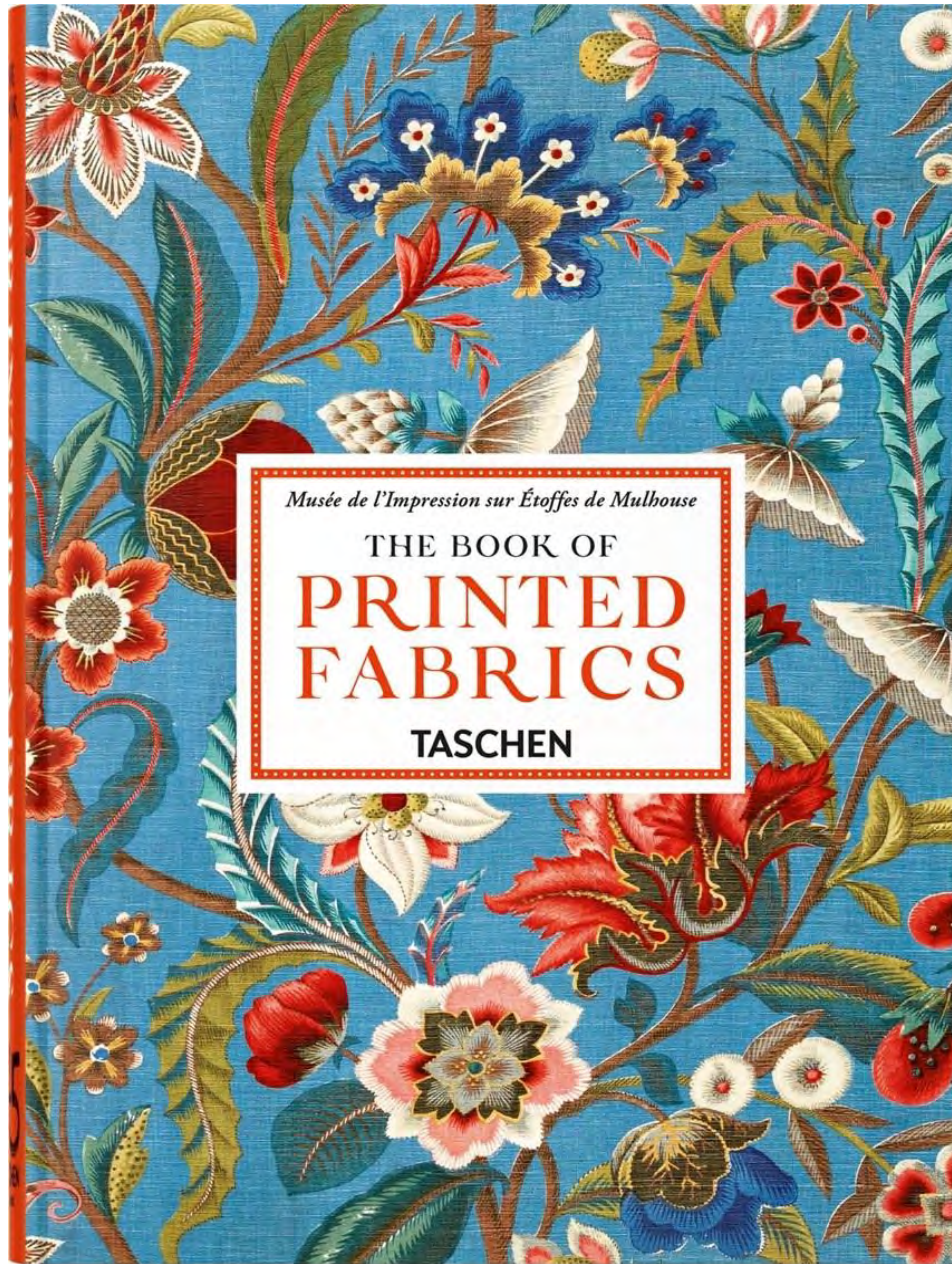
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The Book of Printed Fabrics

45TH ED.

Aziza Gril-Mariotte

A temple of textiles, the Musée de l'Impression sur Étoffes is a Mecca for fashion designers. And this volume is a colourful and ornate exploration of hundreds of printed fabrics from four continents housed in its vaunted vaults. Discover four centuries of global fashion heaven in this indispensable tribute to fabric art, craft, and history.

- In eastern France, close to the German and Swiss borders, lies the historic city of Mulhouse. During the early 19th century, it became one of the leading centres of textile manufacture in the country. Today it is home to the Musée de l'Impression sur Étoffes, a museum dedicated entirely to the history of fabric printing from the 17th century right up to the present day.
- This book, however, gives you the key to those vaults, presenting perfectly captured images of its collections that span four different continents - recounting a fascinating artistic and technological adventure across the world, from its origins in India to the most contemporary creations.
- With hundreds of pieces reproduced here to the highest standard, you will journey through the extraordinary tapestry of motifs and colours that make this book such a peerless source of inspiration for textile enthusiasts of all kinds.

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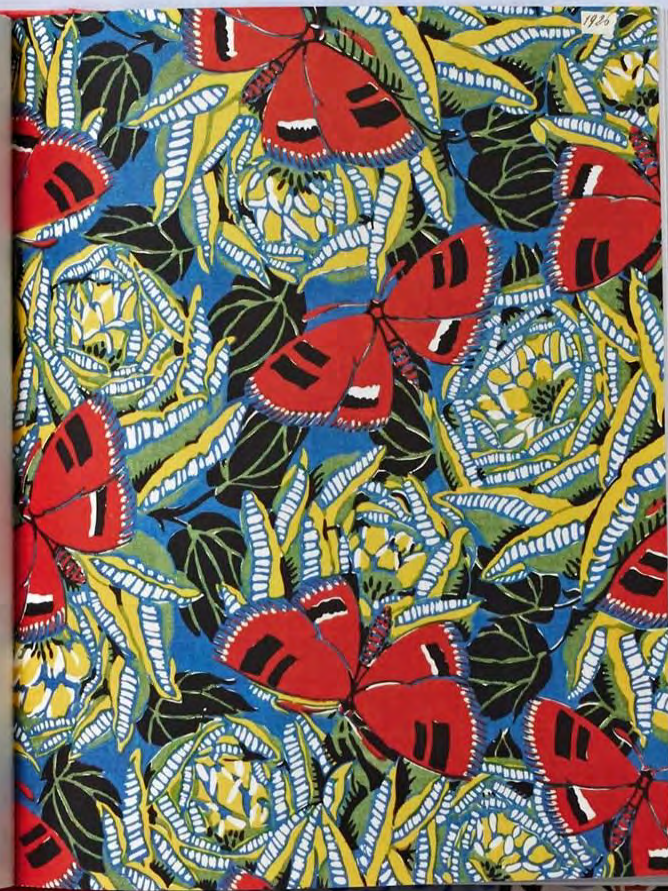
Sample of furnishing fabric
Block-printed cotton
France, 1928
Muster eines Einrichtungsstoffs
Motivdruck auf Baumwollgewebe
Echantillon pour tissu d'aménagement
Toile de coton imprimée à la planche



Sample of furnishing fabric
Block-printed cotton
France, 1928
Muster eines Einrichtungsstoffs
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Toile de coton imprimée à la planche

602

THE BOOK OF PRINTED FABRICS





Sample of furnishing fabric
Block-printed cotton
Lörsch, Koechlin, Baumgartner & Cie.
Designed by Silver Studio (17), 1900
Muster eines Einrichtungsstoffs
Moduldruck auf Baumwollgewebe
Échantillon pour tissu d'aménagement
Toile de coton imprimée à la planche

640

THE BOOK OF PRINTED FABRICS



Sample of furnishing fabric
Block-printed cotton
Lörsch, Koechlin, Baumgartner & Cie.
Designed by Silver Studio (17), 1900
Muster eines Einrichtungsstoffs
Moduldruck auf Baumwollgewebe
Échantillon pour tissu d'aménagement
Toile de coton imprimée à la planche

CLASSICISM AND MODERNISM

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Dress fabrics
 Rollen printed cotton
 Placard le Chateau, Schaeffer,
 Tacta edition, c. 1958
 Bekleidungstoffe
 Walzenruck auf Baumwollgewebe
 Tissue d'habillage
 Toile de coton imprimée au rouleau

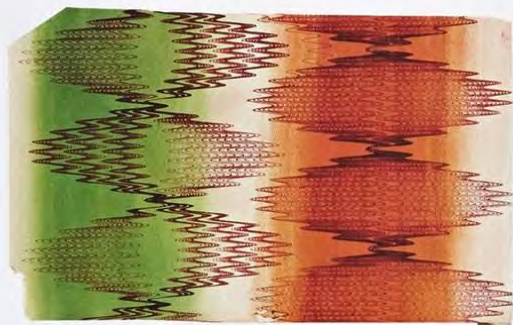




Furnishing fabrics "Terrazzo"
Flat-screen-printed linen
Stockholm, Sweden, 1964
designed by Josef Frank, 1944
still in production (2024)
Einrichtungsgewebe, "Terrazzo"
Flachdruck auf Leinwandgewebe
Tapis d'aménagement - Terrazzo -
Toile de lin imprimée au cadre plat



Furnishing fabric
Kaiser printed cotton
Frank, c. 1950-1970
Einrichtungsgewebe
Webdruck auf Baumwollgewebe
Tapis d'aménagement
Toile de coton imprimée au rouleau



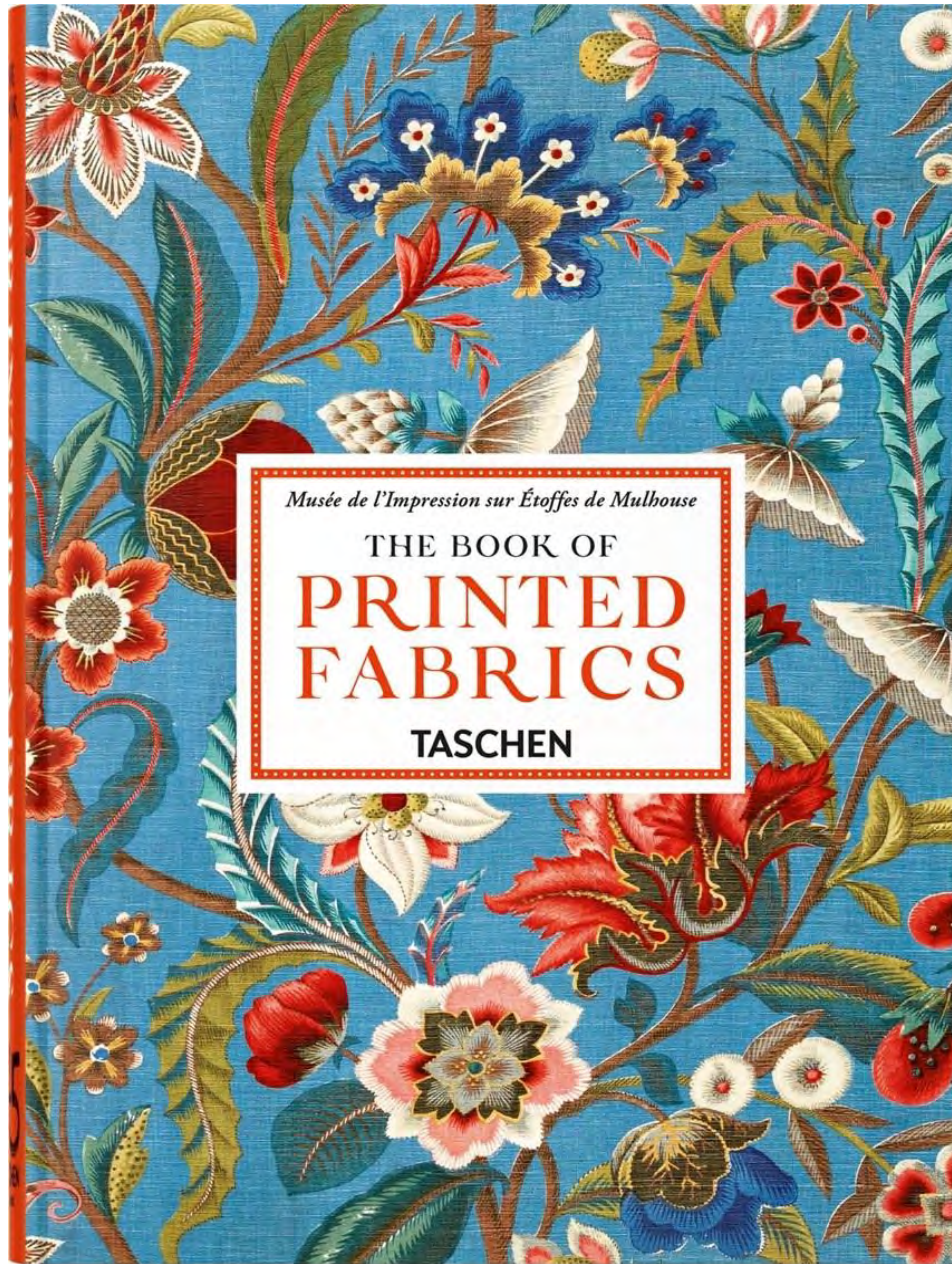
Designs for guilloché patterns
Guilloché
France or England, c. 1825
Muster für Guillochen
Guilloché
Dessins pour guillochés
Guilloché

Fabric sample with guilloché pattern
Ribbon- and back-printed cotton
Munich: Dürfen-Mag. & Cie.
c. 1830-1835
Stoffmuster mit Guilloché-Motiv
Wollen- und Modedruck auf
Baumwollgewebe
Exemplar guilloché
Tiss de coton imprimé
au rouleau et à la planche



ROZEAL





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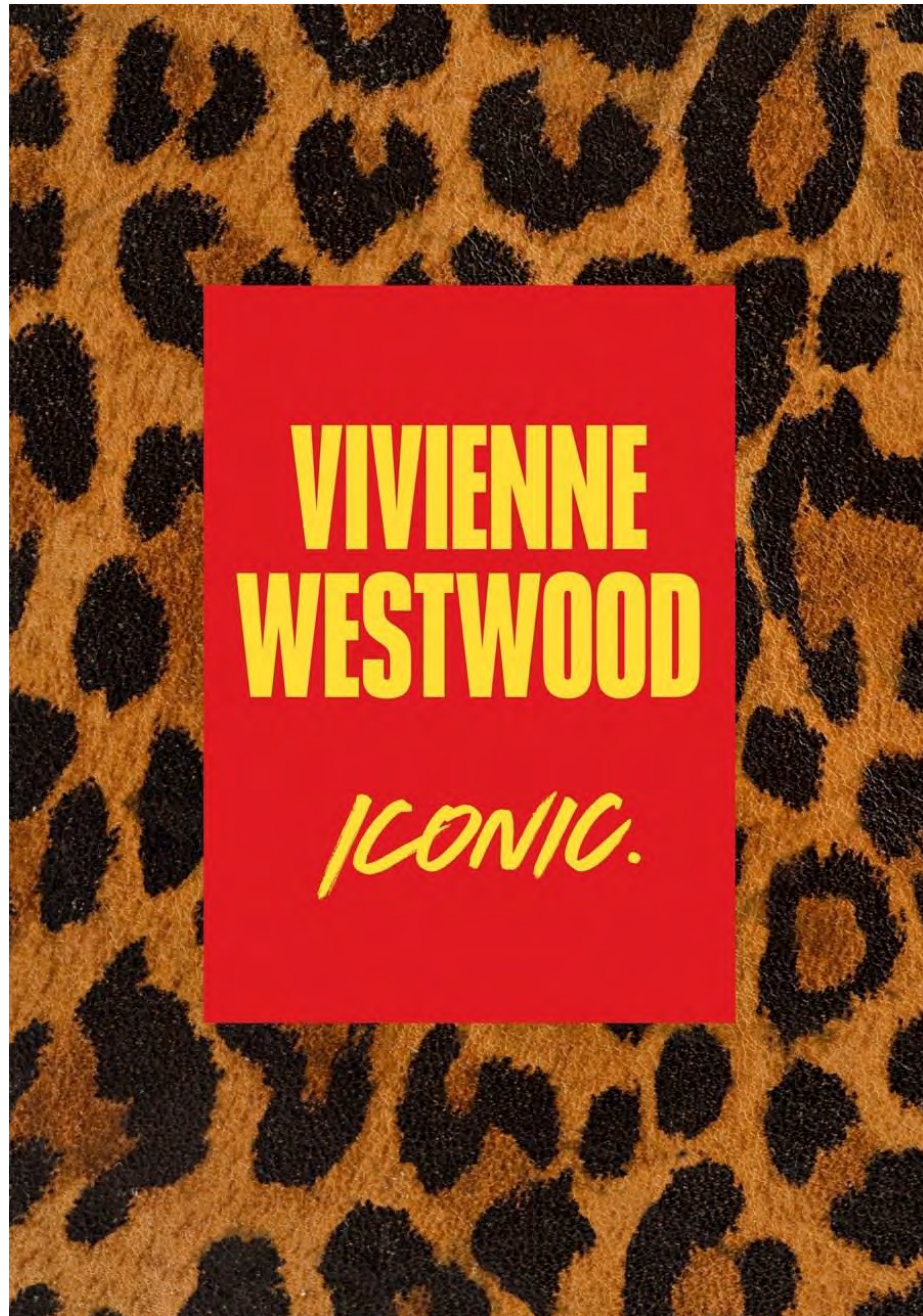
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**VIVIENNE
WESTWOOD**

ICONIC.



Vivienne Westwood

ICONIC.

Editors of Createur Magazine

Discover the legacy of Vivienne Westwood and explore her influence on the world of fashion with her iconic designs, fashion shows, and unforgettable celebrity stylings, including the likes of Helena Bonham Carter, Jenna Ortega, and Taylor Swift.

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208 Pages | Hardcover

Full-colour Photographs Throughout

269 mm x 180 mm

Abrams Books



was among the pioneers of eco-responsible fashion, promoting sustainable practices within the industry. As a daring self-taught designer who transformed ready-to-wear with her eccentric and unconventional styles, she left behind an impactful legacy in both the fashion world and the cultural and activist scenes.

Vivienne Isabel Swire was born in England on April 8, 1941, in Glossop, Derbyshire. The eldest of three children from modest beginnings, she inherited her mother Dora's passion for clothing, a passion Dora expressed often by making clothes for her children. Vivienne spent her childhood close to nature, unfamiliar with the world of art and fashion. She was heavily influenced by the restrictions and shortages brought about by World War II, experiences that later fueled her advocacy for do-it-yourself ethics and her criticism of overconsumption. After attending Harrow Art School for a semester, she worked as a teacher until 1971. She found inspiration in the Teddy Boy and Mod movements of the 1950s and married Derek Westwood in 1962, with whom she had a son named Ben. In 1965, she began making and selling jewelry on Portobello Road in London where she met Malcolm McLaren, a visual arts student who embraced situationist ideas. Following her divorce from Derek Westwood, she entered into a creative partnership with McLaren, the future manager of the band

Above:
Malcolm McLaren.
May 1980.

Right page:
Vivienne Westwood
on the runway at
the British Foreign
& Commonwealth
Office, London,
September 12, 2012,
for the spring/
summer 2013 ready-
to-wear collection,
Climate Revolution.

Following spread:
Jordan (Pamela
Rooke) and Six
(Simon Barker) in
outfits from the shop
Seditionaries in
May 1977, wearing
T-shirts displaying
the song title "God
Save the Queen" by
the Sex Pistols.

VIVIENNE WESTWOOD



HISTORY

Vivienne Westwood stands out as one of the most iconic designers of the twentieth century, challenging the established order and shaping her era with avant-garde silhouettes that defied both aesthetic and moral conventions. Her politico-artistic approach to fashion was ethical, not moralistic. Emerging from the underground subcultures she helped shape, Westwood transitioned to the high-fashion runways, transforming a space for fashion design into a platform for social change, aiming to challenge mindsets and disrupt the rules of the system. The ultimate irony is that in 2006, she was appointed a Dame, the honor conferred by the Crown at a ceremony presided over by Prince Charles, then Prince of Wales, receiving the prestigious distinction while never losing her identity as an eco-warrior of design with a rebellious spirit, deftly disrupting the codes of the fashion world.

For Westwood, the essence of fashion lay in its performative quality. Championing this idea during the punk movement, she viewed fashion as a force that affected consciousness and challenged perceptions, as if pulling a pin from a grenade. This concept never ceased to be a central theme in her work, as she consistently pushed the boundaries of wardrobe.



VIVIENNE WESTWOOD

Below:
Vivienne Westwood
at Fashion
Week in London,
January 9, 2017, for
the presentation
of the fall/winter
2017-2018 ready-to-
wear collection, A&V.

Right page:
Vivienne Westwood
at the Serpentine
Gallery, London,
February 2008.

Following spread:
Vivienne Westwood
and a model during
Paris Fashion Week
for the spring/
summer 2010
ready-to-wear
collection,
Get a Life.



HISTORY









VIVIENNE WESTWOOD

107.

Left page:
Carla Bruni walks the
runway for the fall/
winter 1995-996
ready-to-wear
collection, *Vive la
Cocotte*, during
Paris Fashion Week,
March 1995.

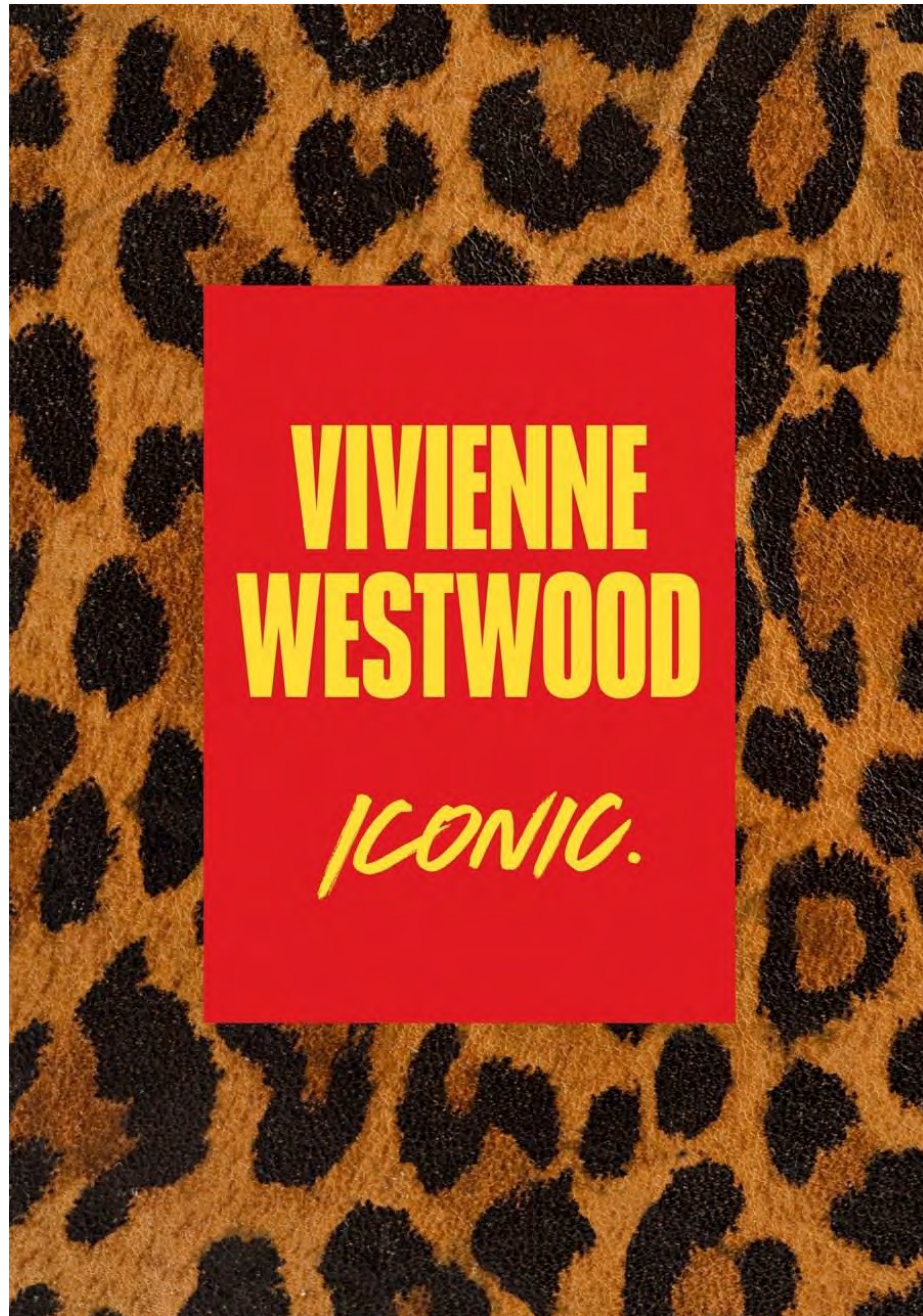
Opposite:
World Wide Woman
fall/winter 2011-2012
ready-to-wear
collection during
Paris Fashion Week at
the Halle Freyssinet,
Paris, March 2011.



ized the boyish style, the androgynous look, and the wearing of trousers. Portraits of Marlene Dietrich were reproduced as denim prints, and the models adorned their lips with moustaches drawn in black, a motif that also appeared in the *Prince Charming* collection (2010–2011). The designer was a virtuoso at exaggerating silhouettes; she often claimed that her favorite collection was *Vive la Cocotte* (autumn/winter 1995–1996), which celebrated Ninon de Lenclos, a legendary courtesan of the seventeenth century known for her atheism, libertinism, and her role as a salonnière and writer. In an extravagant mix of references and far-flung influences, the designer combined padded buttocks and corsets with animal prints, honored the artwork of Giambattista Tiepolo, subtly alluded to Christian Dior and Charles Frederick Worth, and reimagined the ball gown by drawing inspiration from a dress worn by Madame de Pompadour. This highly erotic collection pushed the boundaries of sensuality to its limits, for which Westwood remarked, "It was almost as if SEX had merged with *Harris Tweed*, in a naughty way."²

The designer surprised audiences at every show by pushing style into new horizons, disrupting the public's expectations of aesthetics. By revisiting her own creations and infusing them with imaginative new elements, she demonstrated an iconoclastic art of fusion

BEHIND THE SCENES



Vivienne Westwood

ICONIC.

Editors of Createur Magazine

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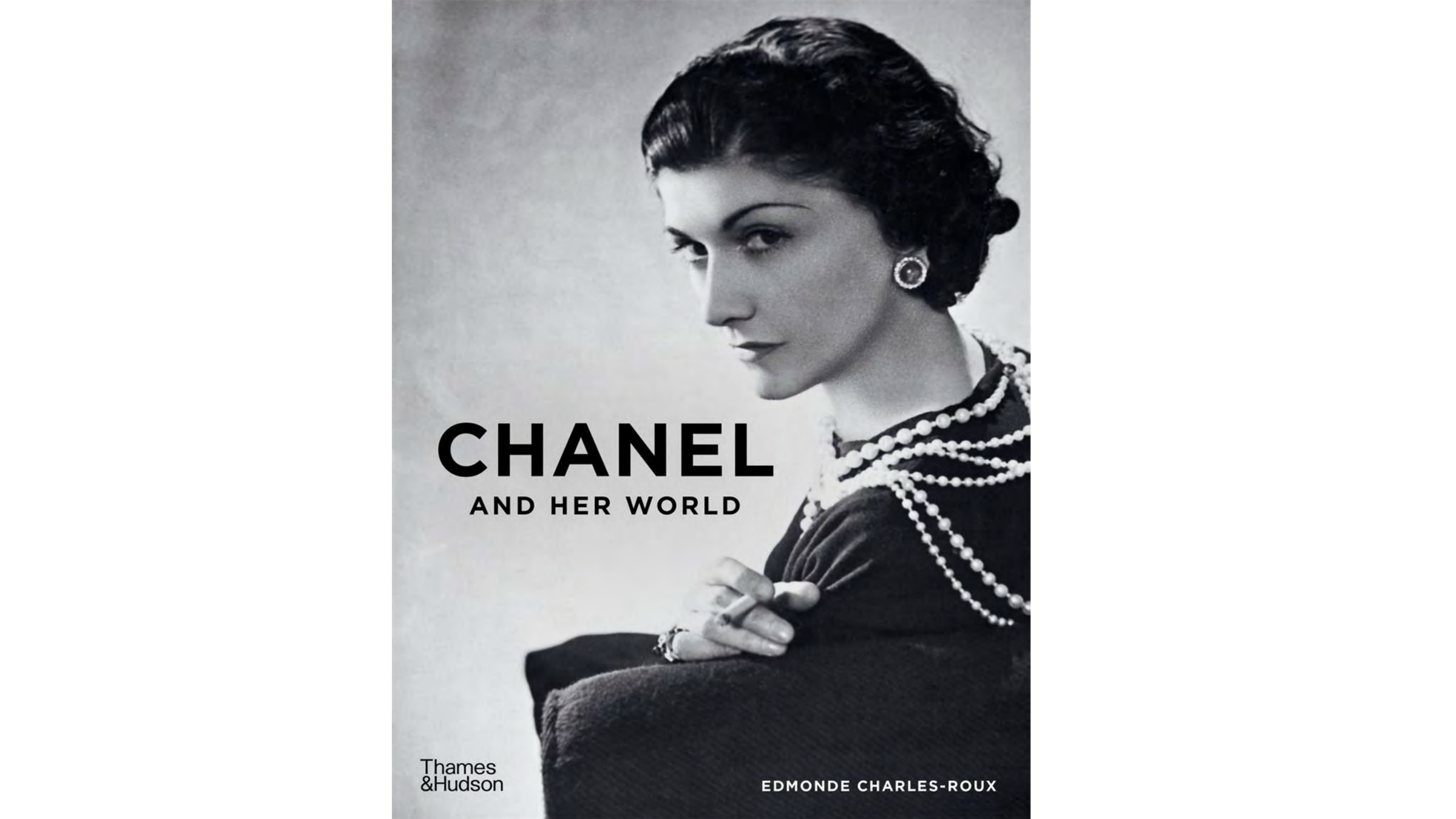
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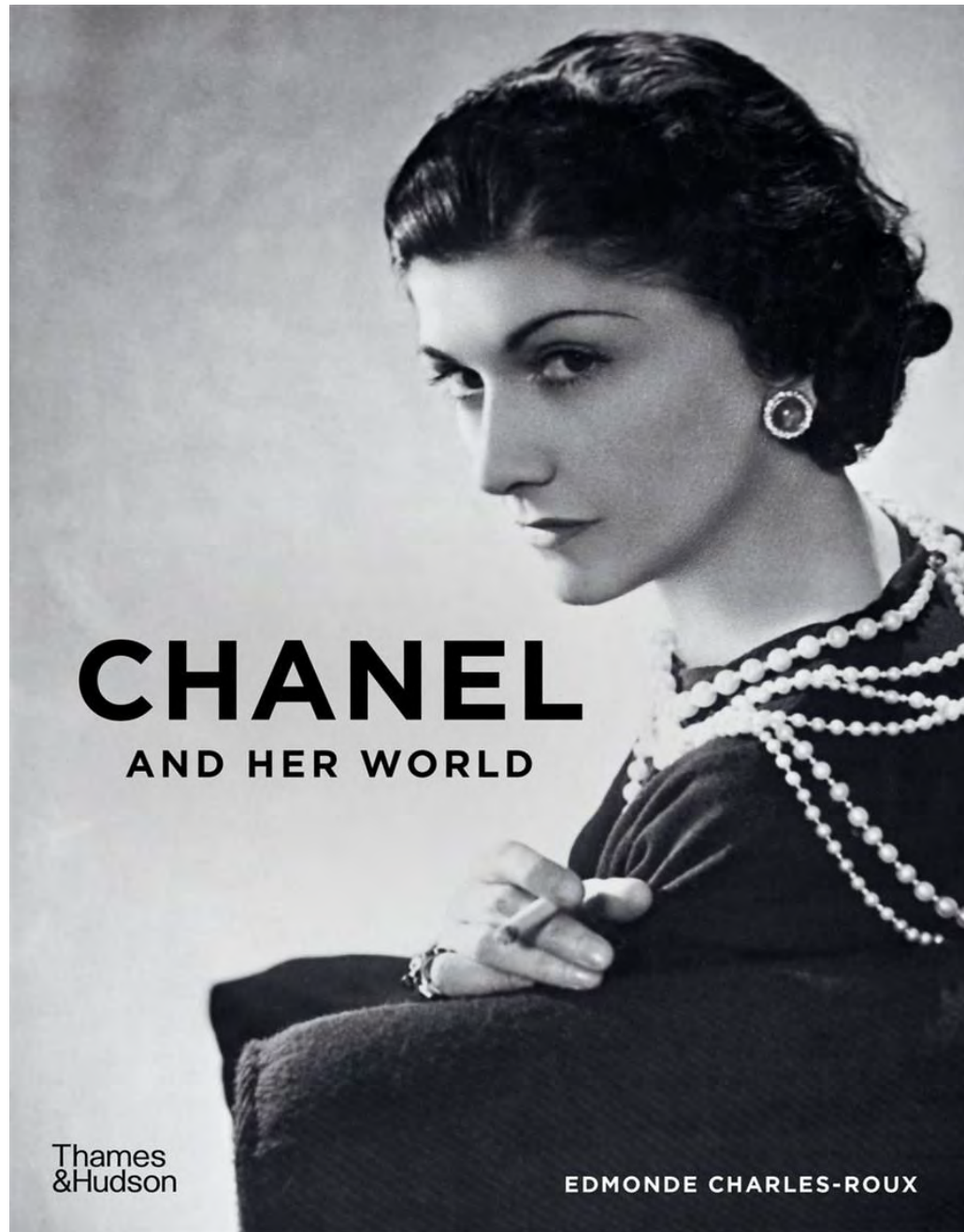
A black and white portrait of Coco Chanel, looking slightly to the left. She has short, dark, wavy hair and is wearing a dark, textured garment with multiple strands of pearls draped over her shoulders. She is holding a cigarette in her right hand, which is resting on her lap. The background is a plain, light color.

CHANEL

AND HER WORLD

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EDMONDE CHARLES-ROUX



Chanel and her World

Edmonde Charles-Roux

A lavish visual treatment of the life and times of Gabrielle Chanel, one of the great stories of the modern age.

- Gabrielle 'Coco' Chanel is an icon of fashion, and can lay claim to having invented the look of the 20th century. At the height of the Belle Époque, she stripped women of their corsets and feathers, put them in bathing suits and sent them out to get tanned in the sun. She introduced the little black dress; trousers for women; costume jewelry; the first ever couture perfume, N° 5; and the exquisitely comfortable suit that became her trademark.
- Her extraordinary life is eminently suited to the lavish visual treatment of this beautiful book, which features some 600 illustrations from an extraordinary collection amassed over the years by Edmonde Charles-Roux, Chanel's official biographer and close friend.
- An authoritative and practised writer, Charles-Roux used painstaking research and vivid eyewitness accounts to set the pictures in their context of time and place. She makes Chanel live again!

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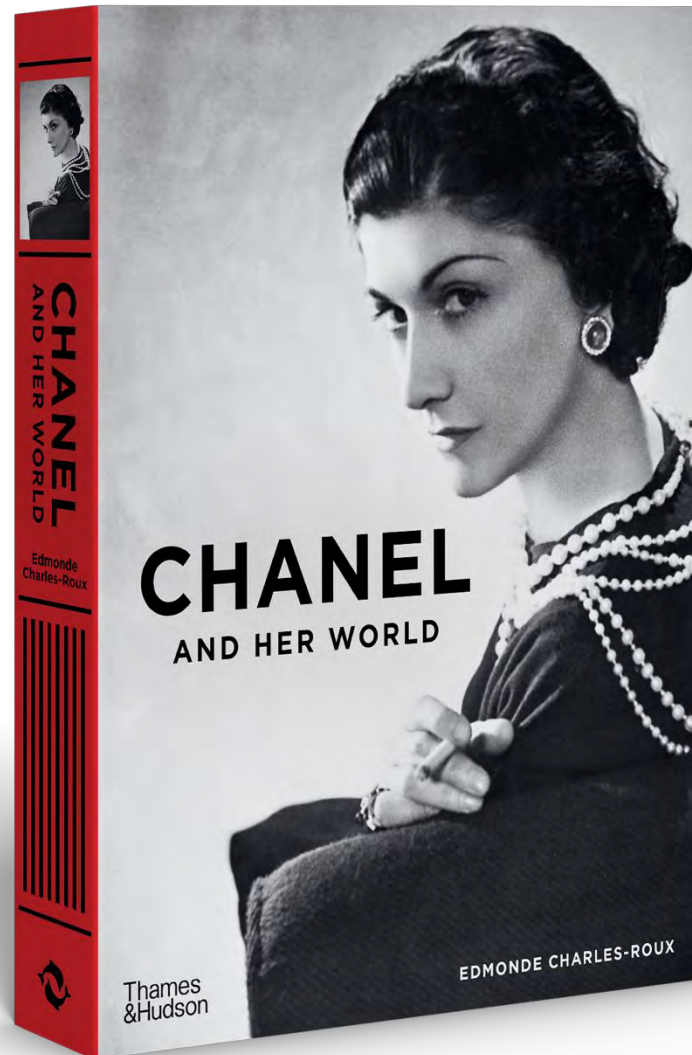
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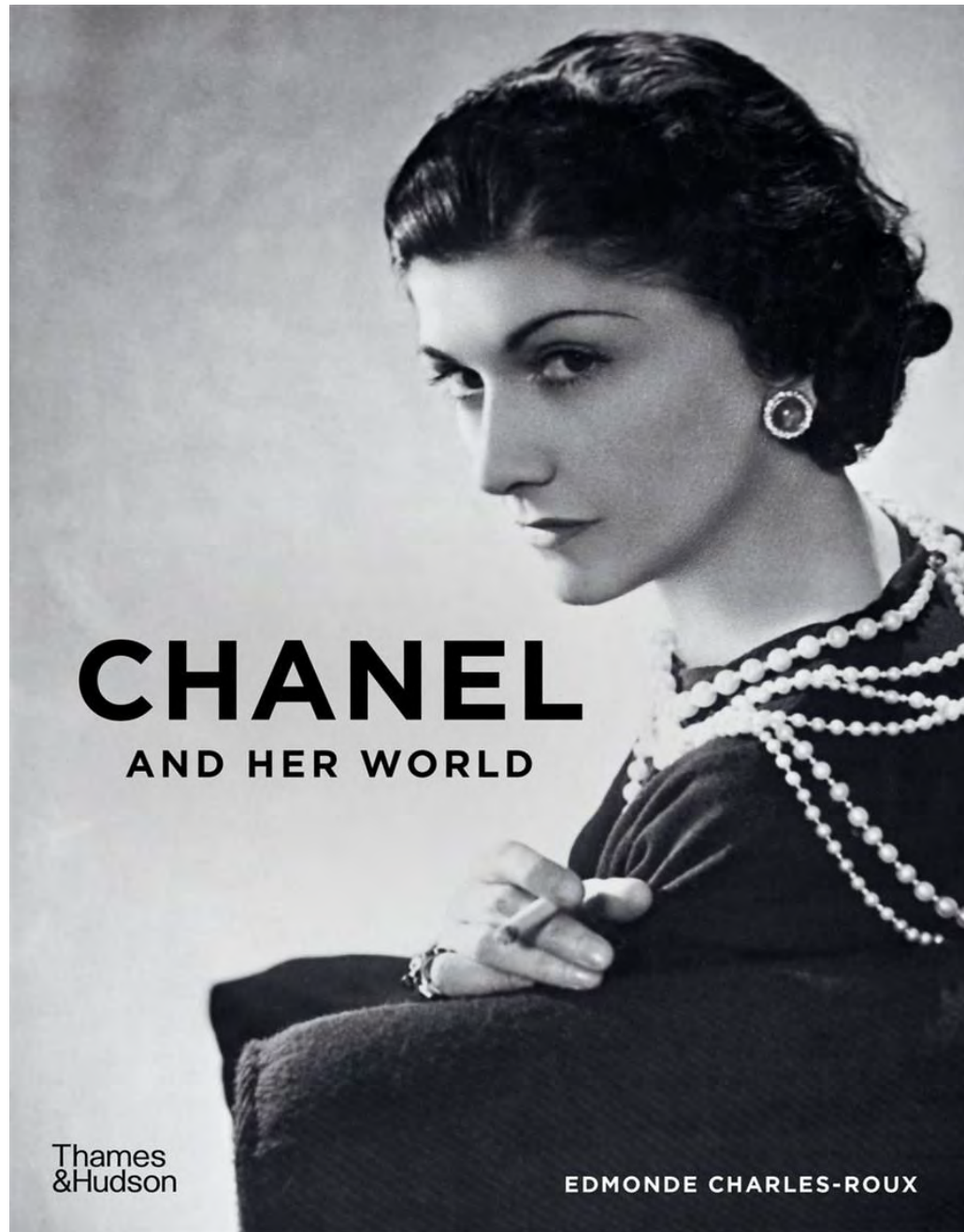
368 Pages | Hardcover

Illustrated in Colour

255 mm x 195 mm

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A. CHITOLINA (Ed.)
V. FRIEDMAN & A. AREZZI BOZA

Pucci

Fashion Story

TASCHEN



Pucci

FASHION STORY. 45TH ED.

Vanessa Friedman, Edited by Armando Chitolina

Bright colours, bold prints and joie-de-vivre abound in this tribute to Pucci, the distinctive fashion house. Full of archival photos, sketches, and designs, this edition captures the breathtaking elegance, drama, and innovation of a unique brand.

- Emilio Pucci had a passion for women, a visionary sense of style, and an eye for colour and design. With these talents, he created a fashion house unlike any other. By the early '50s, his boutique on the isle of Capri was catering to wealthy sophisticates, heiresses, and movie stars buying his "Capri pants," silk scarves, and lightweight separates. By the end of the decade, Jacqueline Kennedy and Marilyn Monroe were wearing his dresses, and by the mid-'60s, the label was synonymous with the gilded lifestyle of an international jet set.
- The Pucci story is a modern epic with its roots in renaissance Italy: the brand's founder Emilio Pucci, Marchese di Barsento, was a charismatic aristocrat whose lineage extends back to the 15th century.
- Featuring hundreds of photographs, drawings, and candid shots from the archive of the Emilio Pucci Foundation, this edition captures the breathtaking elegance and drama of a unique brand.

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217 mm x 156 mm

TASCHEN



Models on the roof of Palazzo Pucci in Florence, wearing evening dresses, palazzo pajamas and temyloth capes. Spring/Summer 1967 Collection.

This, then, became another formative lesson for the creative Marchese: an instinct that told him women wanted freedom, sartorially as well as socially, had proved to be right, and could be commercial.

As Carla Sozzani points out, "Pucci didn't have any influences except his own life, friends, and travel. He wasn't a designer in the sense of being absorbed by fashion, he was more of a Renaissance man: he was interested in everything, and could see how it all fit together."

So, logically, what began on the slopes soon extended its reach to swimwear. Pucci went to Capri, then a tiny resort for artists, intellectuals, and a handful of European aristocrats in his circle, and a similar situation presented itself: there was his girlfriend with only big, highly constructed clothes to wear. "Fashion at this time meant a lot of skirts," says Cristina Pucci, whom Emilio married in 1959—and skirts at a beach resort, especially



One-piece swimsuit with whalebone bustier and draping culottes in hand-painted cotton, featuring the "Pannellate" motif, and multicolored straw hat. Spring/Summer 1956 Collection.



One-piece swimsuit with whalebone bustier and draping culottes in printed and hand-painted cotton, natural straw hat. Spring/Summer 1956 Collection. Model: Lilli Gerassil.

"As you toured the palazzo, which had been transformed into a riot of color displaying archive pieces from the 1950s alongside art and architecture, some of it dating back to the Renaissance, you realized just how much Pucci influenced 20th-century fashion as we know it, and continues to inspire designers today."

— Diet Prada



Opposite: Palazzo Pucci. 18th-century style table with the scarf "Cornice" chairs, upholstered with paisley "Cortado" motif. "Manslik" rug. Photo: Santi Calanca.

The "Vivara Room" inside the Emilio Pucci Heritage Hub in Palazzo Pucci features a wallpaper installation with a magnified variation of the historic "Vivara" motif, 2018. Photo: Lapo Givaglit.



"Angoli" scarf, 1967.
Silk twill, 90 x 90 cm.



"Quadrifoglio" scarf, 1971.
Cotton gabardine, 90 x 90 cm.

Yousuf Karsh wears a loose barracan in
printed silk jersey in the "Onde" motif
Lake Tanganyika, Tanzania. Spring/
Summer 1964 Collection.
Photo © Henry Clarke/Condé Nast
Collection/Getty Images.





Printed silk twill shirt featuring
the "Mokachite" scarf motif.
Spring/Summer 1999 Collection.



Pucci

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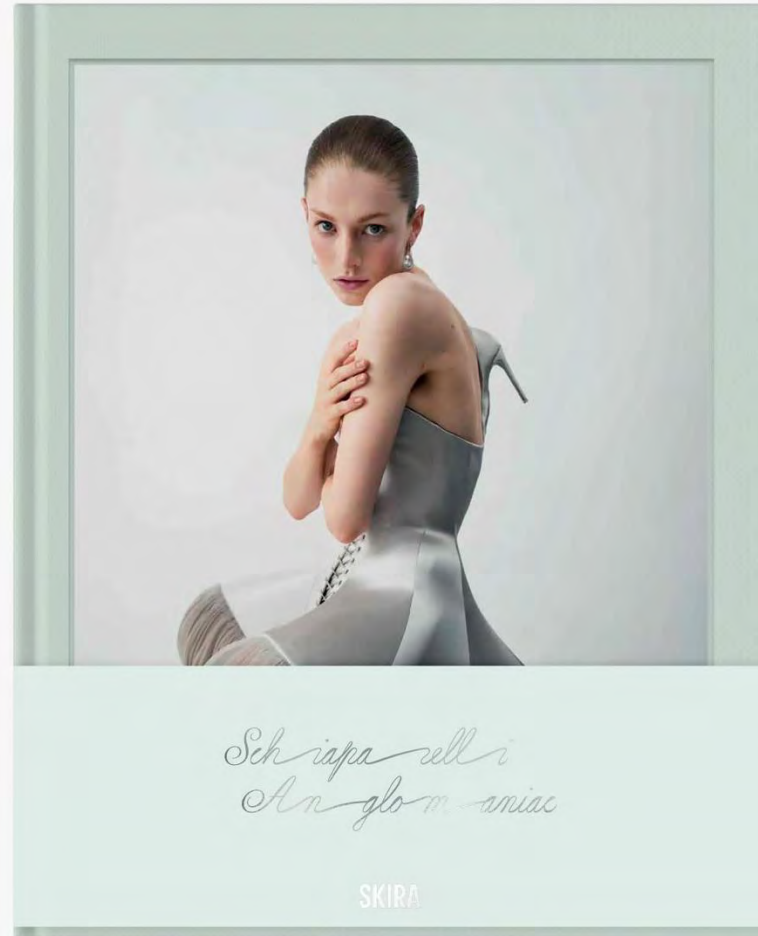


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SKIRA

Introduction

by Trino Verkade

Daniel Roseberry's creative process is a harmonious blend of heart, mind, and instinct. This potent combination has led to the huge success of the Schiaparelli house under his leadership. It also explains why people are obsessed with Daniel, a thoughtful and gentle man who keeps aloof from the fame world of fashion. There is an intense, almost mythical, curiosity surrounding him. The first time we met for coffee in New York, when we began working together, I had just completed a 17-year tenure as Alexander McQueen's first employee. My time there had been a well-documented rollercoaster journey supporting one of fashion's most volatile personalities. Daniel's first inquiry wasn't about my experience, but my Zodiac sign. From there, the conversation moved on to religion and beliefs, which shape us who we are. This was not a normal conversation, especially for two Vogue editors. It demonstrated Daniel's spirituality and his connection to other worlds. He has the ability to make things that are not tangible and do not necessarily exist in our world, into concepts of beauty and creativity come from different dimensions.

In early 2015, Daniel visited me in my New York apartment. We had been friends for three years, and during that time, he had quietly mapped out his creative vision, which he wanted to share. Even as he fulfilled a pivotal role at Thom Browne, Daniel would spend every free moment dissecting and analysing the business of fashion today, as well as where it fits in the world, how to make it relevant, how to reflect what we want and what we fear, how we want to live and where hope fits in that equation. He shared his vision with me that day. It was a collection of ideas for a story, intelligent and powerful editorials. A collection full of hope. A creative future expressed in his unique language. Daniel's creative vision, combining beauty, strength and elegance, had yet to find a permanent home. Then came Schiaparelli, where he could merge his core principles of surrealism, tailoring, and construction with the house's distinctive identity. This marriage gave birth to refreshed versions of iconic symbols, forged new motifs, and established codes that would define his line at Schiaparelli. Presented in a bold yet playful manner, these components collectively introduced Daniel's Schiaparelli vision to the world.

If I had to choose one word to describe what has helped Daniel to make his mark in the creative world, it is soul. The Oxford English Dictionary defines soul as 'the principle of intelligence, thought or action in a person'. These are precisely the attributes that Daniel brings to his role as creative director. It would be easy to stereotype the jaw-dropping and technologically showy, where unexpected items, such as smartphones and computer chips are arranged into exquisite garments and sculptural accessories. The fashion industry is convinced that such shows always need to be bigger, presented in fancy web locations with hundreds of models to amaze us. In contrast, Schiaparelli shows are like rare gems, small but powerful. This strategy forces a closeness with the garments that is mesmerising. It is his ability to wield subtle influence that I believe exemplifies Daniel's emotional intelligence. In these moments that go beyond the thrills, he shares his intelligence and thoughtfulness to reveal his true self, and it is just the beginning of what he is capable of. This authority and approach have been revealed in three and one-half unexpected moments that encapsulate Daniel's tenure at Schiaparelli. The first one was the unveiling

of Lady Gaga's dove brooch for her performance at Joe Biden's inauguration in 2021. Set against a simple backdrop, the dove took centre stage, unapologetically and boldly declaring a message of peace and unity to the world. Daniel understood the significance of this symbol in such a prominent setting. Its message transcended the world of fashion. While the dove is a recognisable Schiaparelli motif, in this instance, it became Daniel's love letter to a country he holds dear and a deliberate message of peace shared on a global platform. The fashion world rarely has the opportunity to convey such messages. Then, in 2024, Daniel used his acceptance speech at the CFDA Awards, where he was named International Designer of the Year, as a platform to share a story of humility. He reminded us of the value of experience, knowledge, and hard work. Daniel didn't expect success; he earned it. While we cherish and applaud Daniel's success with Schiaparelli, it was only possible because of the years he spent studying construction, perfecting his technical skills, understanding materials, and questioning the application of his knowledge. In his speech, Daniel underscored the importance of unleashing our full imagination. This spoke to the strength and courage it took to walk away from his career at Thom Browne, leaving behind the comfort of friends and support. He gave up his apartment, deconstructed his body, and redirected his living expenses towards a tiny studio. This allowed him to fully immerse himself in his creative endeavour, to discover his values and to connect himself entirely to the pursuit of his vision. The stars aligned when Daniel was invited to interview for a position with Schiaparelli. At the time, he was largely unknown on the international fashion stage, which had traditionally favoured designers with a European lineage shaped by the same claims. This moment was made all the more significant when Daniel was appointed the first American-born creative director of a French haute-couture house, a distinction he holds with great pride.

This brings us to the final, quiet moment. Daniel shared a deeply personal event when he dressed his mother in haute couture and took pictures of her for her 70th birthday. It was humble and simple, yet conceptually powerful, a stark contrast to the world that Schiaparelli often inhabits, which is filled with global celebrities who are drawn to its drama and exquisite presence on international stages, such as cowbirds, sword parenchymas, and world plumes. Daniel's aspiration, however, was personal, to honour his mother. To celebrate her in her creations just as she had once created him. He invited her into his world, like a magazine cover star. We need dreams and designers, and permission to have fun again. Daniel grants us that freedom, inviting us to back in the future of fashion through a visual language that is authentic, playful, rich, and uncompromising. His humility and sensitivity have enabled him to shape a vision for Schiaparelli that is unmistakably his own: contemporary, desirable, and grounded in a modern interpretation of Elsa's ideas. Seeing things differently can make creativity bloom. As the director of Santambro, a foundation that supports artists and creatives, I work to distill that magic formula to support artists with a unique vision and dedication to their craft. It is the feelings and emotions evoked by these artists that connect us to art. Most importantly, Daniel understands desirability. By drawing us into his orbit, he has outstepped a following that borders on obsession. He takes pride in his American roots and, with a wink at his Italian heritage, introduces a new vernacular—one in which he is entirely fluent.



Photo: Coco
Daniel Roseberry, Paris, 2020



Wallis Simpson, Duchess of Windsor wearing the 'Lobster' dress designed in collaboration with Salvador Dalí, Château de Candé, France, June 1937



The drawn-sharpened figure of Dalí's Anthropomorphic Cabinet (1936) imagined the female body as a vessel of dark dreams, unconscious thoughts, and secret desires. Schiaparelli twisted the idea into a deep navy-blue suit, Dalí's bureau drawers now pockets with plastic handles, and Beaton created a suitably hallucinatory landscape for his set of pictures, recasting it in detail in Photobiography (1955). "We worked in the studio with large transparent screens of stretched white muslin which enabled us to indulge in a great variety of shadow effects; and by placing strange objects, and even strange people. On the far side of the screen we produced a background of fantastical silhouetted shapes." Should Dalí's contribution not be clear enough, a model held up a recent issue of the Surrealist magazine *Minotaure*. It covers a Dalí portrait of the mythical creature as feminized beast, its upper torso an open drawer. Schiaparelli had herself appeared in the magazine three years previously, so those of Vogue's readers who closely followed the activities of the Surrealist network of co-conspirators would soon join the dots.

The following year, 1937, Beaton photographed another high concept Dalí/Schiaparelli design, conventional looking in form like the suits, though no less off-kilter in decoration: the infamous 'lobster' dress. This was perhaps their masterpiece, certainly one of Schiaparelli's best-known creations. A pale pink lobster, drawn by Dalí and screen-printed onto a sleeveless silk organza dress, slid sinuously downwards, its fan-tail masking (or perhaps masking out) the pubic area beneath. Known for its supposed aphrodisiac qualities the crustacean was for Dalí a recurring motif, full of erotic possibilities. (His married media Lobster Telephone (1936) had already been made for Beaton's friend, the English collector Edward James.)

The 'lobster' dress featured in Vogue as part of the trousseau of Wallis Simpson, one of eighteen Schiaparelli models ordered ahead of her wedding at the Château de Candé near Tours. The twice-divorced American would marry the former King Edward VIII and become the Duchess of Windsor and Beaton was summoned a day early to make photographs of the couple, a witness to history in the making. Vogue had secured first look at these historic pictures when when they appeared in the June issue caused a sensation.

When Mrs Simpson wore the 'lobster' dress in the castle grounds in the late afternoon sun, it became almost diaphanous (photo page 42, 43). What might have been a moment of awkwardness for Vogue—a 'lobster woman' displaying a predator's determinedly scarlet claws—became instead in Beaton's hand a romantic caprice, so appealing that when Vogue devoted seven photographs over six pages, three showed the dress in various poses en plein air. Mrs Simpson alternately reclining in a meadow and in a bushy woodland setting holding some forest floor cuttings. Previously, Beaton had found Wallis Simpson to be teasing in social games, with among other shortcomings a nervous laugh, but now he found her transformed: "she is like an ugly child who wakes up one day to find that it has become a beauty, but she herself has created this beauty by instinctively doing the right things."

"Cocleau says I have succeeded in spending my life in an unsway made up of fun... so much, too much fun," recalled Beaton. Jean Cocteau, already witty-lyric to the photographer as a poet but chiefly as a champion of Surrealism, whose "wry, beak-coloured hands stabbed their" as he dispensed advice, urged Beaton to construct backdrops tailored for individual sitters and to locate unexpected props: fishing nets, paper garlands, textured materials, and his own distinctive drawings. Cocteau famously called the younger man, "Malice in Wonderland," which Beaton did not appear to mind, dispute (or perhaps understand). In 1937 for American Vogue, Beaton illustrated Schiaparelli's bright blue evening coat based on a Cocteau sketch of two idiosyncratic faces, the interstices between their twin profiles giving the optical illusion of a vase with a cascade of embroidered pink roses, which as Judith Watt observed, with "one artist commenting on the work of others", it made "Vogue part of a creative collaboration... enhancing Schiaparelli's legacy as a designer".



Cynthia Erivo, 2014
Autumn/Winter 2014/15 "The Phoenix" HC collection, look #1





Shapovalov, Dmitriy, pencil and gouache on paper, 42 x 67.6 cm.
Autograph Winter 2022/23. "Renaissance" HQ collection, look #22.



Shapovalov, Dmitriy, pencil and gouache on paper, 42 x 67.6 cm.
Autograph Winter 2022/23. "Renaissance" HQ collection, look #9.

Oliver Keaton

Born in Cambridge

As a child, Keaton was passionate about painting and drawing, particularly classical works. During his teenage years, he discovered photography, drawn to its instantaneousness in contrast to painting. However, as his practice evolved and planning became more integral to his process, creating a photograph started to require as much time and effort as creating a painting. At the age of nineteen, with no formal photography training to speak of, he landed a job at Spring Studios, a prestigious photography studio in London. It was there that he met and worked as an assistant to two renowned photographers: David Sims and Steven Meisel. Keaton strongly identifies with the Tumblr generation, feeling deeply influenced by its culture. In contrast to Instagram, which he sees as overly polished, Tumblr provided a medium that was more conducive to self-expression. Keaton himself kept a blog on the platform. Later, his career took him to New York, where he worked on editorial assignments and connected with Charles Jeffrey, as well as a group of subversive, punk-spirited, aristocratic, and romantic British artists. His most notable projects include depictions of Kelly Mittendorf.

Keaton's creative process is shaped by a constant dialogue between the past and the present. He combines the technical mastery of classical painters with the provocative energy of modern cultural movements. This duality is apparent in both his subjects and stylistic choices, as he strives to evoke timelessness while remaining rooted in contemporary realities. Classical lighting, particularly the techniques used by Rembrandt and Vermeer, plays a significant role in his visual approach. Keaton also finds inspiration in the work of contemporary subversive figures, especially those associated with the counterculture and transgender communities, seeking to strike a balance between these modern influences and classical models. He admires the work of photographers like Richard Avedon, Irving Penn, and Steven Meisel, while also being inspired by the whimsical direction and sets of Tim Walker. He points out: 'My set designs are rooted in classic influences, but carry a darker tone.' When photographing fashion, Keaton is especially drawn to haute couture and elaborate pieces. He believes that Schiaparelli expresses these pieces in their highest form. 'The narrative and emotional resonance of my work often centre around a particular piece of clothing', as he puts it, adding that it often infuses the resulting image with a sense of peace and mystery.



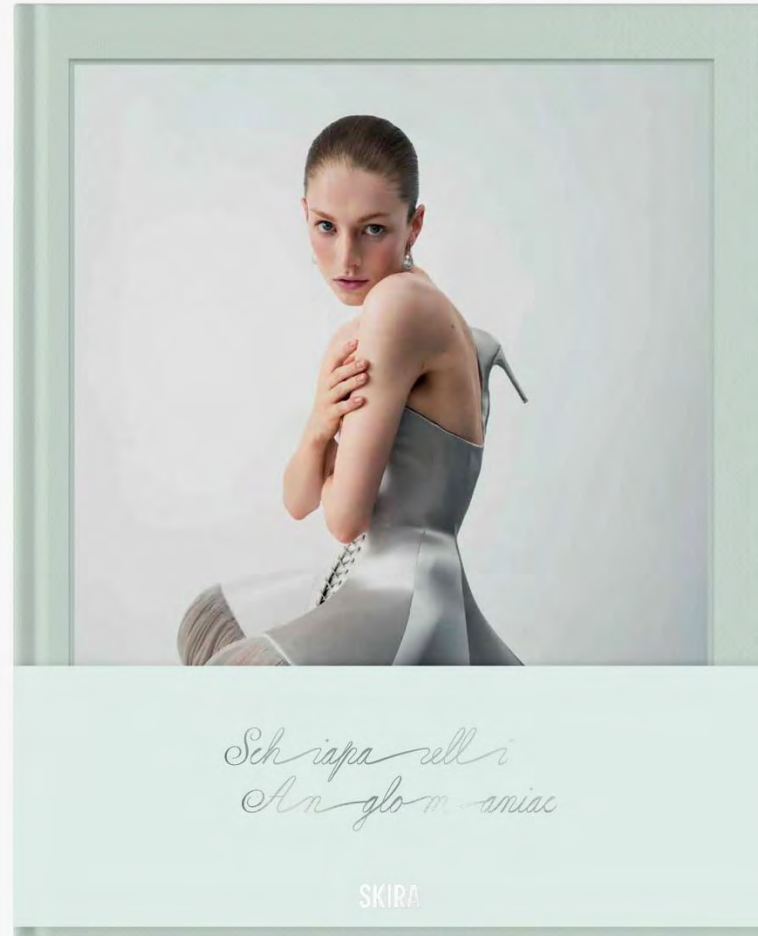
Oliver Keaton, 'Kelly Mittendorf', 2019. Spring Studios, London. Photo: Oliver Keaton.

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SKIRA

Made in Japan 2

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Awe-inspiring graphics
from Japan today



Made in Japan 2° 日本製°

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Made in Japan: Generations

NEW GRAPHIC PERSPECTIVES ACROSS TIME

Edited by Victionary

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Victionary

Arata Kubota is a Japan-based graphic designer and Art Director, specializing in concept making, VI, CI, packaging design, editorial design, and advertising planning and production. He won the NY ADC Gold Prize, D&AD Yellow Pencil, Cannes Lions Gold and JAGDA New Designer Award 2021.

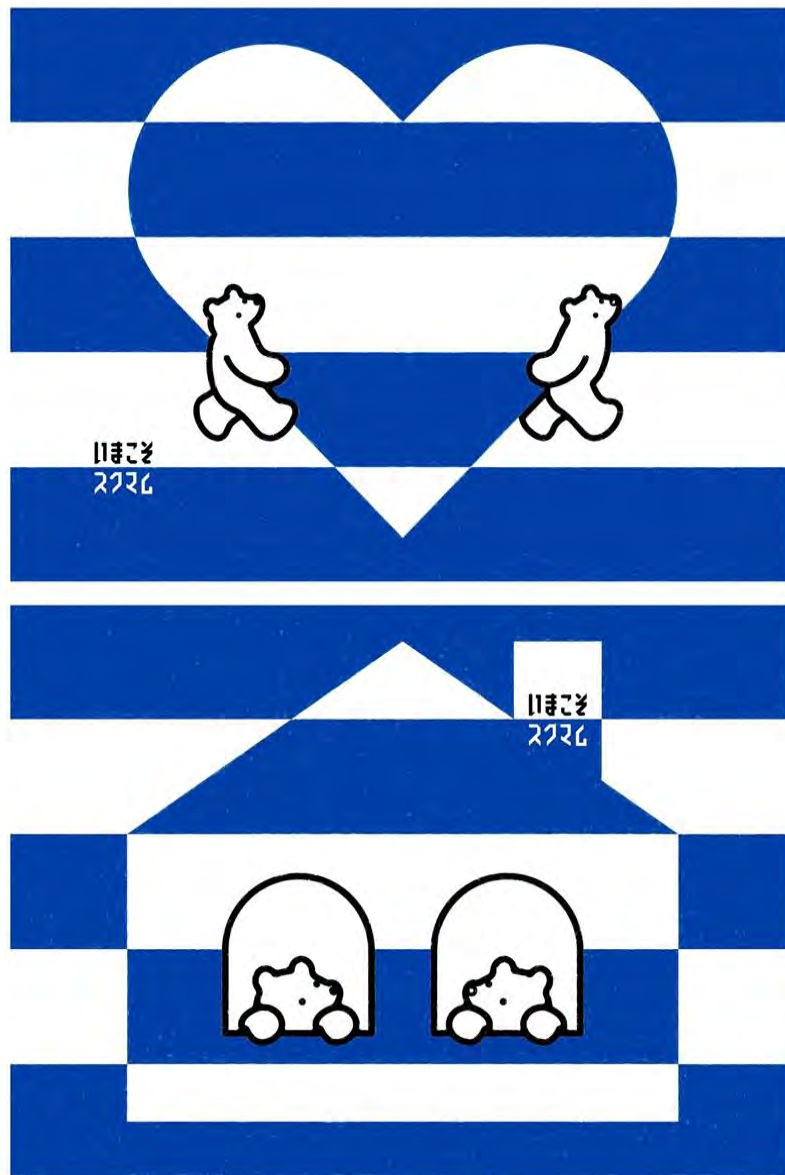
Arata Kubota 窪田新

aratakubota.net | Tokyo

Hatago Kamakura

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RUGBY TOWN KUMAGAYA

Rugby Town Kumagaya

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Kashiwa Sato is a renowned Japanese creative director and brand strategist, known for his minimalist, iconic designs for global brands like Uniqlo, 7-Eleven, and Rakuten, and for projects ranging from the National Art Center, Tokyo, to architecture, all under his studio, SAMURAI, which he founded in 2000. A graduate of Tama Art University, Sato excels as a “Total Producer,” handling brand conception, visual design, and communication, embodying a philosophy of distilling brand essence to its core for powerful, memorable identities.

Kashiwa Sato
佐藤可士和

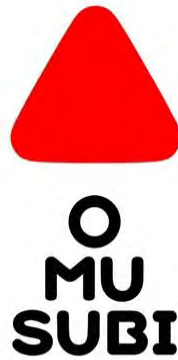
aratakubota.net | Tokyo



Honmaru Brand identity

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OMUSUBI Brand identity

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Seven Eleven

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Born in 1980 in Tokyo. Graduated from Kuwasawa Design School. Director of Allright Inc., which consists of Allright Graphics, and Allright Printing. He is an associate professor at Tokyo Zokei University, a member of JAGDA, and a member of AGI.

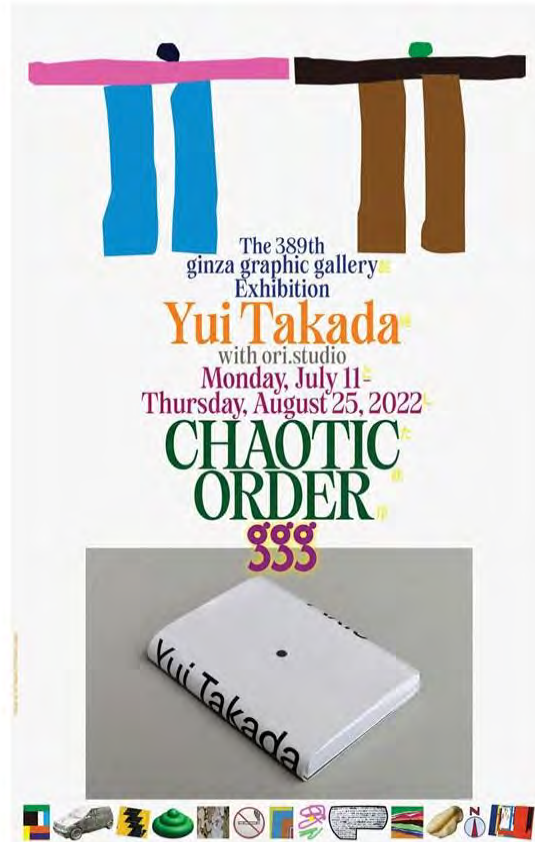
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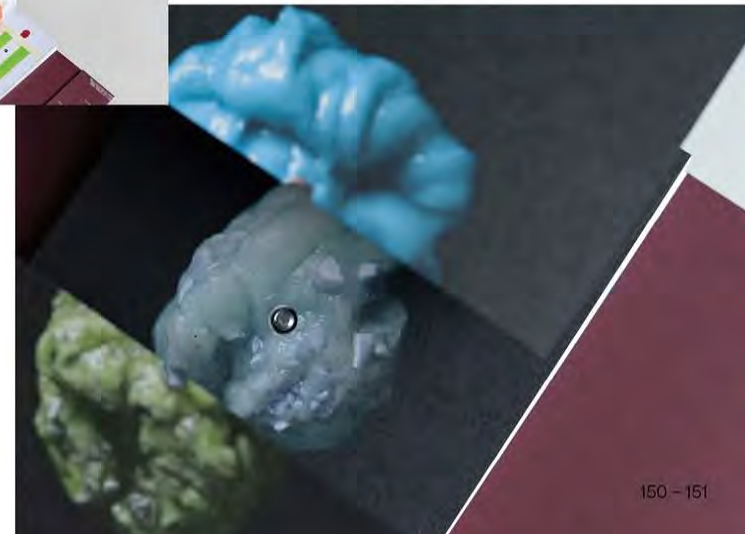
Yui Takada – Chaotic Order

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Axis

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Born in 1988 and raised in Fukuoka Prefecture. Graduated from the Department of Design, Faculty of Fine Arts, Tokyo University of the Arts. He worked in 10 inc. and as a freelance designer before establishing Colle Inc.

Yamaguchi Agata 山口崇多

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Brand Magazine 2022

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HYPER BUSY

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- More than a showcase of visual work, *Made in Japan: Generations* traces the conversations, values and experiences passed between generations - revealing how Japanese graphic design continues to evolve while remaining rooted in cultural identity, precision and craft.

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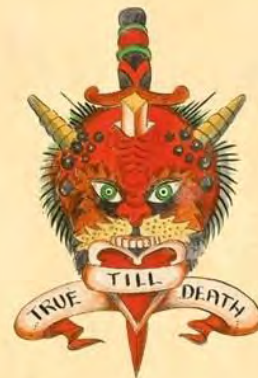
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Victionary

HENK SCHIFFMACHER
NOËL DANIEL (Ed.)



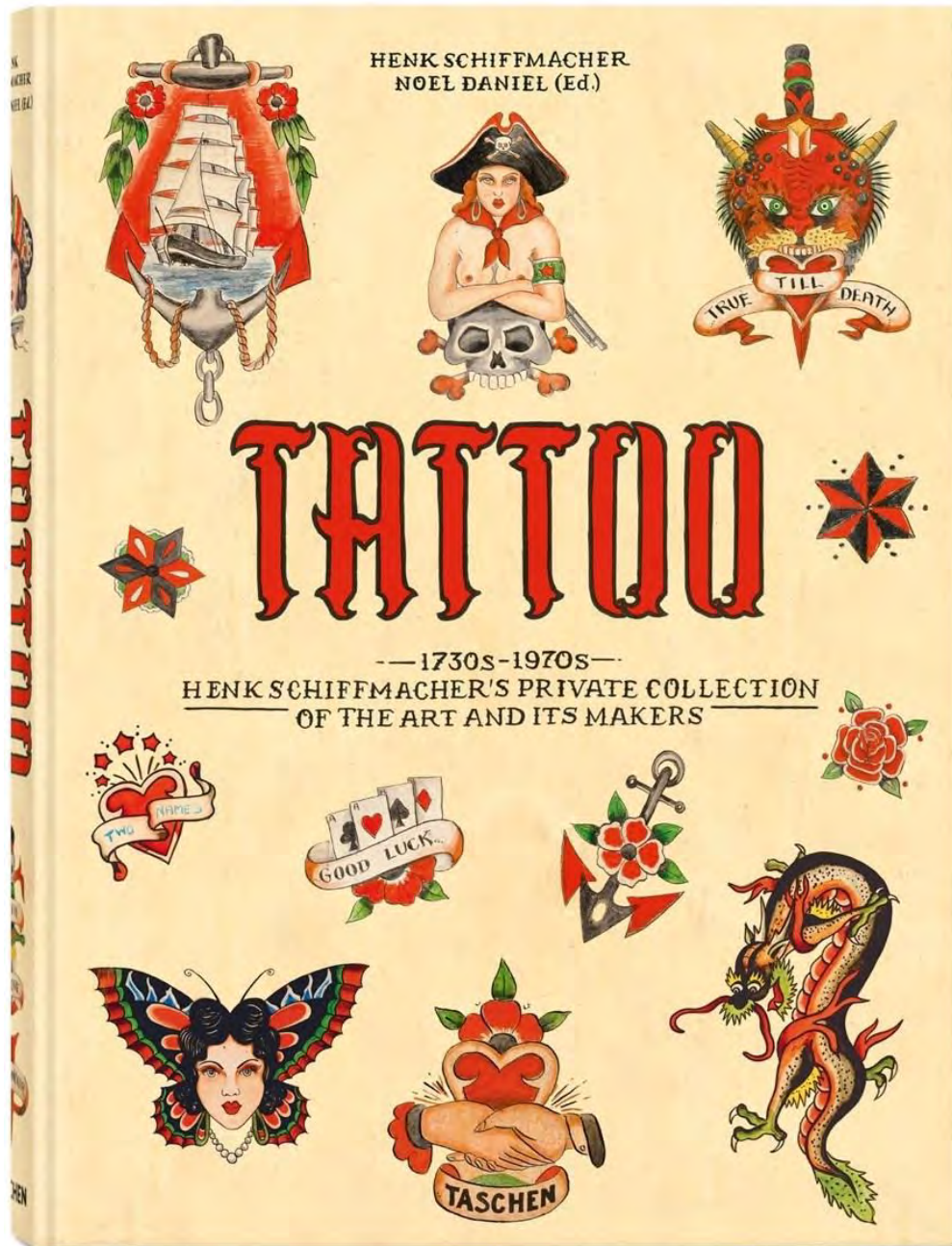
TATTOO



— 1730s-1970s —

HENK SCHIFFMACHER'S PRIVATE COLLECTION
OF THE ART AND ITS MAKERS





TATTOO

HENK SCHIFFMACHER'S PRIVATE COLLECTION

Edited by Taschen

Legendary tattoo artist and historian Henk Schiffmacher takes us on a journey through the history of tattooing. Showcasing over two hundred years of worldwide tattoo history, the book brings together the best of Schiffmacher's renowned private collection with personal commentary by the art's most beloved raconteur and philosopher.

- One part history book, one part art book, and one part fascinating memoir, this book is an overview of more than two centuries of tattoo history intermixed with an intimate look at the lives of tattoo artists, and the personal struggles and triumphs, occupational hazards, and artistic courage that have defined so much of this history. For the last forty years, Henk Schiffmacher has poured his heart and soul into his collection, amassing tattoo drawings, designs, photographs, and artifacts from around the world.
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AU \$175.00 | NZ \$190.00

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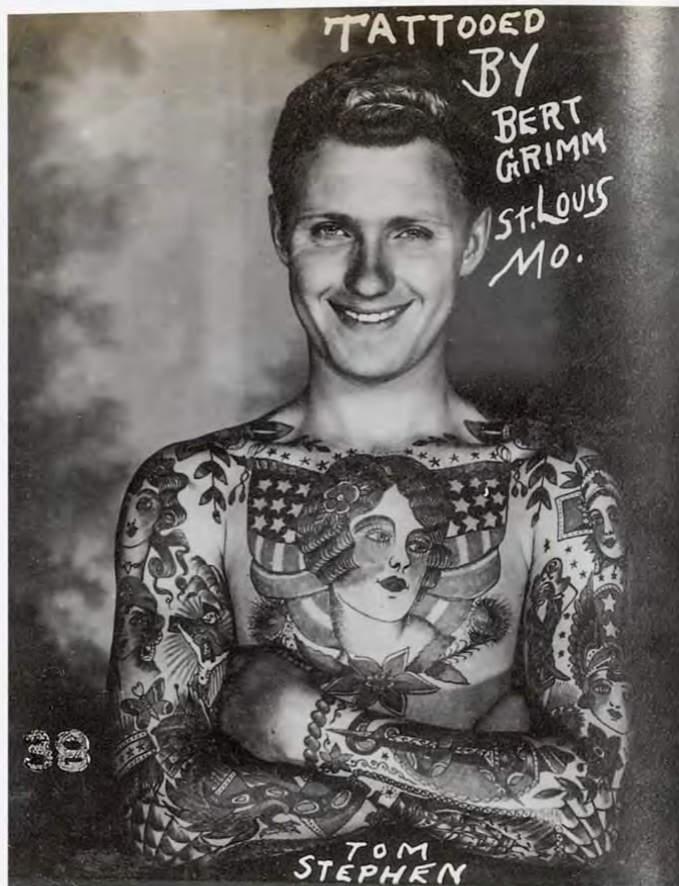
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TASCHEN







Tommy Stephens tattooed by Bert Grimm, ca. 1940s. This chest piece is one of my favorite Bert Grimm tattoos. This is what great tattooing looks like. He has taken what was clearly a much smaller tattoo and made it bigger, opening it up and giving it this great effect. He was a master and absolutely knew what he was doing.

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Tommy Stephens, tätowiert von Bert Grimm, ca. 1940er. Dieses Brusttattoo ist eines meiner liebsten von Grimm – eine ausgezeichnete Arbeit. Das Motiv war ursprünglich viel kleiner. Grimm vergrößerte es, wodurch es luftiger wirkt und diesen tollen Effekt erhält. Er war ein Meister, der wusste, was er tat.

Tommy Stephens tatoué par Bert Grimm, années 1940. Cette piècepectorale compte parmi mes préférées de Bert Grimm. Voilà à quoi ressemble un beau tatouage! Il semble évident qu'il a agrandi un motif beaucoup plus petit, ce qui lui donne cet aspect ouvert et saisissant. Grimm était un maître, il savait ce qu'il faisait.

Chapter 4

BELOW LEFT: Tattoo legend Bob Shaw tattooed by his mentor, Bert Grimm, 1942. Shaw was about sixteen when this was taken and already learning tattooing from Grimm. After the army, Shaw went on to become an important figure in American tattooing, working again with Grimm in the 1960s, and ultimately buying several of his shops. He was president of the National Tattoo Association from 1989 to 1993.

BELOW RIGHT: Bert Grimm and tattooed man Ed Cadwell, ca. 1940s. Grimm was a bare knuckle fighter and a prizefighter. You couldn't mess around with Bert Grimm. He tattooed for seventy years and was one of the all time greats.

UNTEN LINKS: Tattoo-Legende Bob Shaw, tätowiert von seinem Mentor Bert Grimm, 1942. Auf dem Bild war Shaw etwa 16 und bereits bei Grimm in der Lehre. Nach der Armee wurde er zu einer wichtigen Figur in der amerikanischen Tattoo-Szene. In den 1960ern arbeitete er wieder an Grimms Seite und kaufte ihm schließlich einige Studios ab. Von 1989 bis 1993 war er Vorsitzender der National Tattoo Association.

UNTEN RECHTS: Bert Grimm und der tätowierte Ed Cadwell, ca. 1940er. Grimm war ein Bare-Knuckle-Kämpfer und Berufsboxer. Mit ihm war nicht zu spaßen. Er war 70 Jahre lang Tätowierer und einer der Großen.

CI-DESSOUS, À GAUCHE: L'illustre Bob Shaw tatoué par son mentor Bert Grimm, 1942. Shaw avait environ seize ans quand cette photo fut prise, et il avait commencé son apprentissage auprès de Grimm. Après l'armée, Shaw devint une figure importante du tatouage américain; il retravailla avec Grimm dans les années 1960 et finit par racheter plusieurs de ses salons. Il présida la National Tattoo Association de 1989 à 1993.

CI-DESSOUS, À DROITE: Bert Grimm et l'homme tatoué Ed Cadwell, années 1940. Grimm était un castagneur et un boxeur professionnel. Il ne fallait pas le chatouiller. Il a tatoué pendant soixante-dix ans et compte parmi les très grands de cet art.



Born to Fight



385



Unidentified Māori man with classic spiral tattoo on his buttocks, ca. 1900s

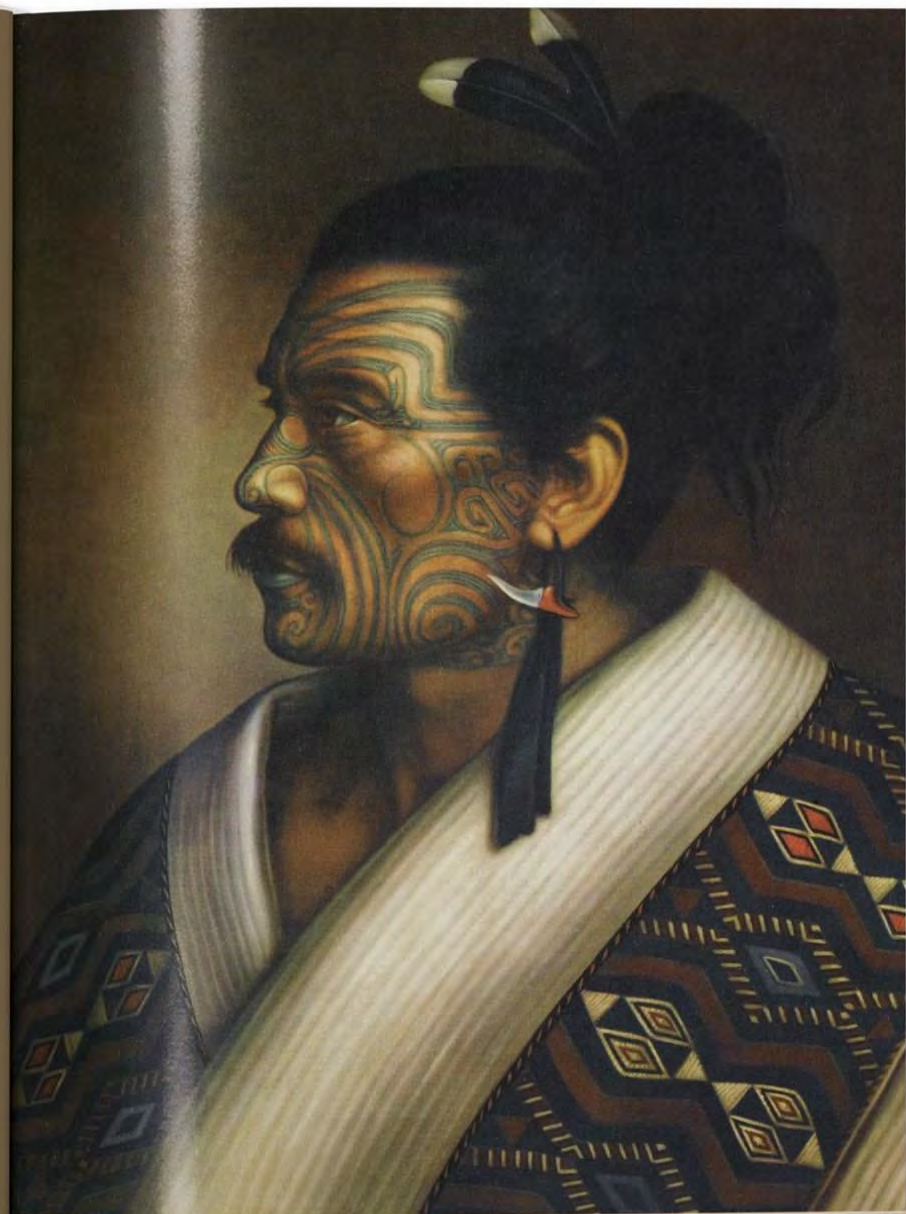
OPPOSITE: Māori chief Kamariera Te Hau Takiri Wharepapa painted by Gottfried Lindauer, 1895. This painting was based on two 1865 photographs taken of the chief while he was in London as a guest of an English missionary. I love this picture. Are we looking at a badass or what? This is an enormously strong personality, obviously a chief.

Ein unbekannter Māori mit klassischem Spiraltattoo am Gesäß, ca. 1900er.

GEGÜBER DER Māori-Häuptling Kamariera Te Hau Takiri Wharepapa, gemalt von Gottfried Lindauer 1895. Vorlage für das Gemälde waren Fotos des Häuptlings von 1865, aufgenommen, als dieser als Gast eines Missionars in London war. Ich liebe dieses Bild. Der Kerl hat einen unglaublich starken Ausdruck, ganz klar ein Häuptling.

Homme māori anonyme avec le motif classique en spirale sur la fesse, années 1900.

PAGE CI CONTRE: Le chef māori Kamariera Te Hau Takiri Wharepapa peint par Gottfried Lindauer, 1895. Ce portrait a été réalisé d'après quelques photos prises en 1865 alors que le chef était à Londres à l'invitation d'un missionnaire anglais. J'adore cette image. Un vrai dur à cuire, apparemment. Ça sent pas une personnalité forte, charismatique, dont le statut apparaît comme une évidence.





Henk Schiffmacher

FLASH BACK

A LIFE IN TATTOOS
EIN LEBEN FÜR TATTOOS
UNE VIE TATOUEE

The Magpie of Tattoo Collecting

There has always been a part of me that's like a magpie, the bird that makes off with anything that shines. In the old European sagas, they were known to steal jewelry and put it in their nests. When I was a kid, I had little collections of Neolithic stones, and flints, and arrowheads, and other treasures like birds' eggs and dead birds. I would take the wings off the birds and dry their skulls, and display all of it on nails on my wall. I would make endless drawings and hang those up too. I pilfered things from my dad's old trunks from his time as a Dutch marine in Indonesia. I put a sign on bedroom door, "My Museum." I wanted to bring the world outside in. I knew I was not going to stay in this little village for long.

My father was a butcher, and he would send me and my five brothers and two sisters out to deliver meat scraps to the Dutch farmers who were really poor back then. I would step off my bicycle into the snow and step into these ancient farmhouses. The people still dressed in their traditional clothing. As soon as I had a camera, I went back and took pictures of these people with my father. He discovered photography with me, and we started taking photographs together. My



father was not an easy man. He was troubled by his experiences in World War II and the Indonesian War of Independence, and was haunted his whole life by the death of one of

American photographer Charles Gatewood took this picture in 1978 at a nightclub. New York tattoo artist Spider Webb tattooed me with the thorns of a rose. It was later published in Gatewood's *Forbidden Photographs* in 1981.

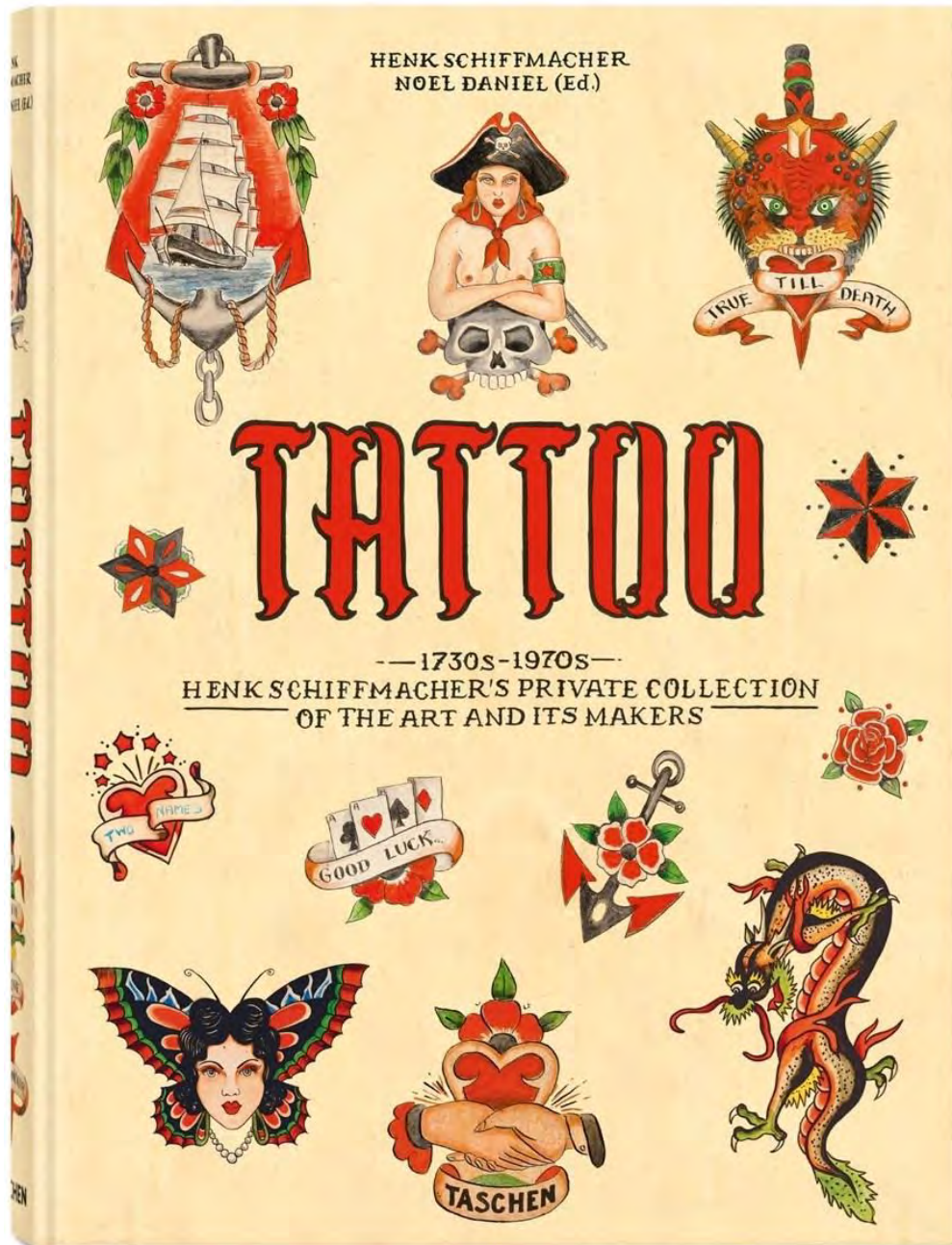
OPPOSITE: Louise and me in our shop, Schiffmacher and Veldhoen, in Amsterdam, 2019.

Eine Aufnahme des amerikanischen Fotografen Charles Gatewood von 1978. In einem Nachtclub hatte mich der New Yorker-Tatookünstler Spider Webb mit den Dornen einer Rose tätowiert. Das Bild erschien später in Gatewoods Buch *Forbidden Photographs* von 1981.

GEGÜBER: Hier sieht man Louise und mich in unserem Studio Schiffmacher & Veldhoen in Amsterdam, 2019.

Cliche du photographe américain Charles Gatewood dans une boîte de nuit en 1978. Le tatoueur new-yorkais Spider Webb me tatouait avec les épines d'une rose. Elle a été publiée dans *Forbidden Photographs* de Gatewood en 1981.

PAGE CI CONTRE: Louise et moi dans notre salon, Schiffmacher & Veldhoen, à Amsterdam, 2019.



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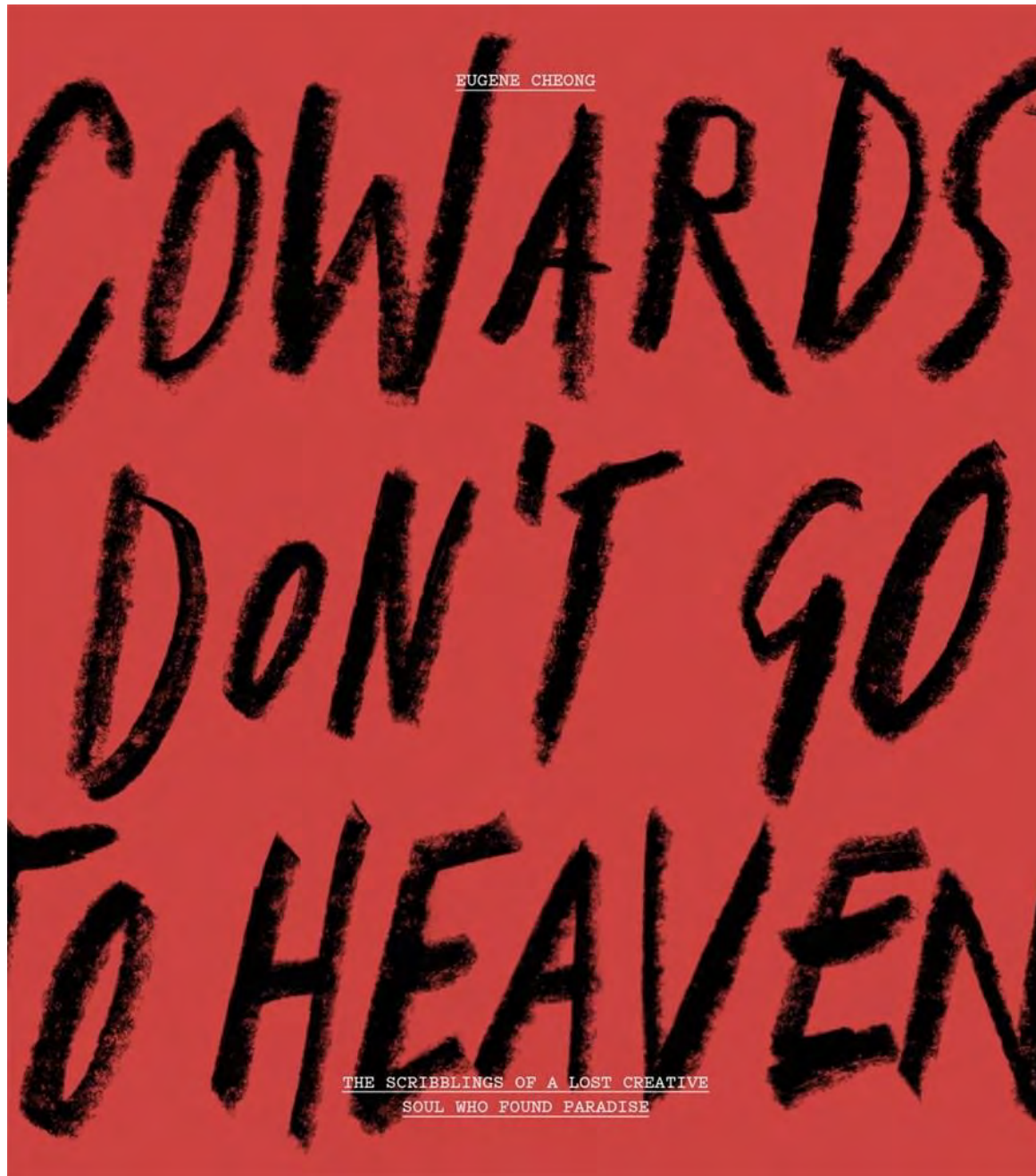
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TASCHEN

EUGENE CHEONG

COWARDS
DON'T GO
TO HEAVEN

THE SCRIBBLINGS OF A LOST CREATIVE
SOUL WHO FOUND PARADISE



Cowards Don't Go To Heaven

THE SCRIBBLINGS OF A LOST CREATIVE SOUL WHO FOUND PARADISE

Eugene Cheong

From Eugene Cheong — Asia's most awarded advertising creative and one of D&AD 50 best copywriters — comes a profanity-laced, beautifully chaotic manifesto that refuses to be housebroken.

- *Cowards Don't Go To Heaven* is a creative survival manual built on eight habits: Courage, Idealism, Curiosity, Playfulness, Free-spiritedness, Intuition, Authenticity, and Persistence.
- Four decades of insights collide with Scripture, philosophy, and brutal honesty. Think Winston Churchill meets Bill Hicks — with 71 illustrations punctuating the mayhem.

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Victionary

[illegible]



"IF YOU DON'T COME
IN WITH THE COPY
ON FRIDAY,
DON'T BOTHER COMING
IN ON MONDAY."

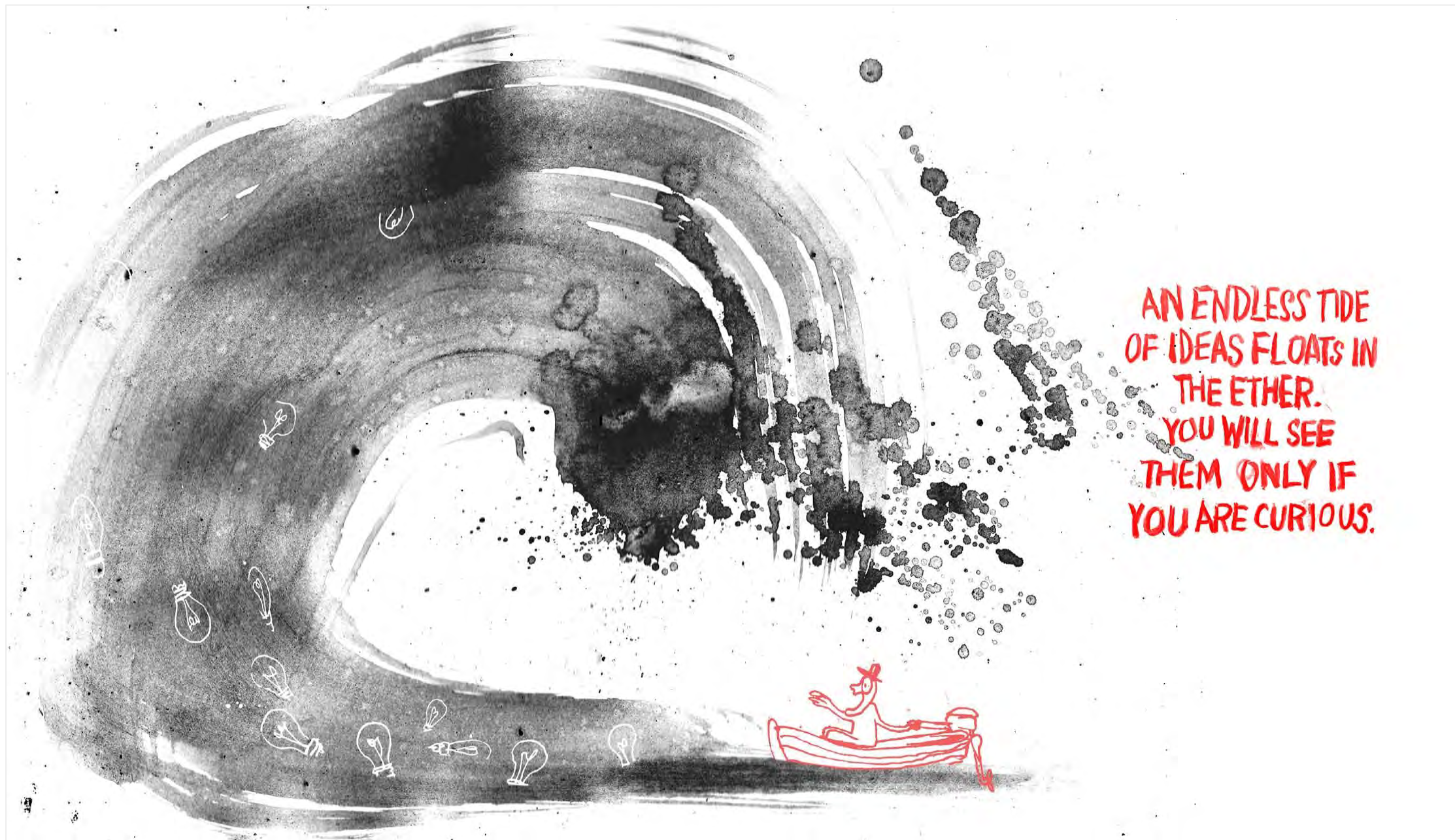
DEPUTY MANAGING DIRECTOR,
SUNDAY EVENING

ON AN AVERAGE DAY, WE LEAVE OUR
AVERAGE HOME, IN AVERAGE CLOTHES,
TO CATCH AVERAGE PUBLIC TRANSPORT,
AT AN AVERAGE STATION, FOR AN
AVERAGE JOB IN AN AVERAGE COMPANY

ON AN AVERAGE STREET IN AN AVERAGE
CITY, TO MAKE AVERAGE STUFF.

ON THE OTHER AVERAGE HAND, WE CAN
CHOOSE NOT TO BE AVERAGE.





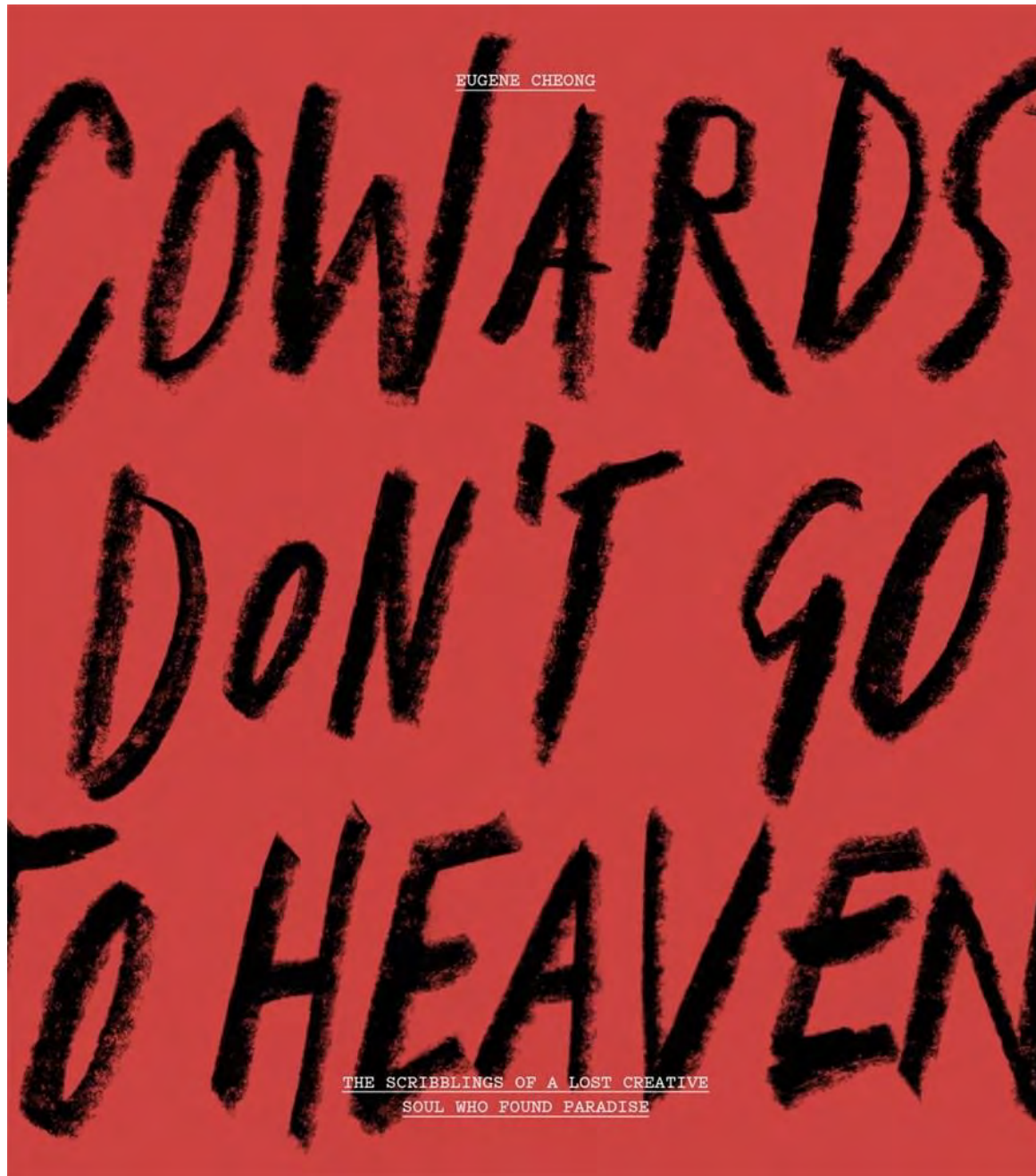
AN ENDLESS TIDE
OF IDEAS FLOATS IN
THE ETHER.
YOU WILL SEE
THEM ONLY IF
YOU ARE CURIOUS.

AN ODE TO DUMB IDEAS.





MOST PEOPLE DIED YEARS AGO,
BUT THEY CAN STILL SIT IN MEETINGS
AND NOD THEIR HEADS.



Cowards Don't Go To Heaven

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New Natural Living

Michaelis Boyd Architects



Thames
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Dominic Bradbury

New Natural Living

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New Natural Living

MICHAELIS BOYD ARCHITECTS

Dominic Bradbury

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- Architects Alex Michaelis and Tim Boyd are known for their site-sensitive and highly contextual approach to design. Their houses, hotels and escapist havens are thoughtful responses to unique settings, with designs that draw inspiration from nature and the natural world.
- Residential work has always been at the heart of Michaelis Boyd's practice. They have designed a series of landmark hotels, restaurants and bars, as well as members' clubs and retreats, which tend to adopt concepts and comforts traditionally associated with our own homes.
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300 illustrations, 250 in full colour

290 mm x 230 mm

Thames and Hudson Ltd



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Introduction

From its London heartland, the architectural and design practice founded by principals, colleagues and friends Alex Michaelis and Tim Boyd has spread its wings in many different directions. Michaelis Boyd now has offices in both London and New York, as well as an extensive portfolio of projects across Europe, Africa and beyond. While the practice initially concentrated on urban residential commissions, recent projects span a range of sites and settings, including rural retreats and destination hotels, with hospitality becoming an increasingly important area of focus. Alex Michaelis and Tim Boyd's portfolio has evolved dramatically since the practice was first established in 1995, yet certain themes and threads can be seen carrying them through the years. There is, above all, an ongoing commitment to sustainability and new natural living.

'We used to call ourselves guerilla sustainable architects because we were always trying to bring in sustainable design solutions without our clients even noticing,' says Alex Michaelis. 'That might just have been better insulation and natural materials, so it might have been things that we didn't even talk about that much. Sustainability is now very much part of the conversation that we will have around a project, but passive design is still the most important side of it. It's about designing houses or hotels that don't lose heat – or gain it – too quickly and are properly insulated, facing the right direction, using solar gain and solar light in the right way, and then have very low energy needs because of these first principles. Once you have done these things then you can start looking at solar panels, wind turbines and even getting off the grid.'

Projects such as Michaelis Boyd's safari lodges in Kenya (see pages XX and XX) and Botswana (see page XX) have seen the practice explore fully sustainable solutions in natural settings that are remote, beautiful and ecologically sensitive. At the same time, such commissions have allowed the team to develop biophilic designs that not only draw on organic materials and local craftsmanship but also take inspiration from nature itself. The same is true of other recent

residential projects, notably Alex Michaelis' own country home, The Leaf House, in the Cotswolds (see page XX), where the form, structure and design philosophy behind the building all reference the natural world. Over recent years, Michaelis Boyd has found that its clients are embracing sustainable architecture and eco-conscious design choices as never before.

'Clients are much more open to renewables now and they have to be,' says Tim Boyd. 'Rather than seeing it as an expense that they could do without, we find they are now looking at renewables as a way of saving money as well as being sustainable. They want a control panel in the hallway showing them what they are saving. It's usually easier with new builds and houses in the countryside, but it can sometimes be a challenge in the city. Even then, the technology is getting better all the time, so things are evolving very quickly.'

At the same time, Michaelis Boyd has a long-standing reputation for delivering luxurious living, whether in town or country. The practice's commitment to sustainable architecture and design sits alongside its devotion to creating spaces that are defined not only by their character, but by attention to detail, craftsmanship and ergonomics. Alex Michaelis and Tim Boyd's work, in particular, offers engaging evidence that eco-sensitive architecture and design can fuse naturally with multi-layered modern living and the many requirements that we now have of our homes.

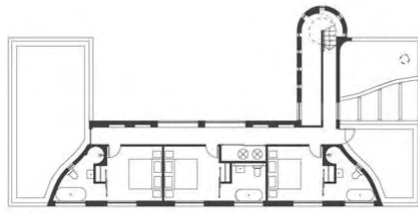
MICHAELIS BOYD

While Alex Michaelis and Tim Boyd have been working closely together since the 1990s, to the point of finishing one another's sentences, their pathways into the design world were quite different. Alex Michaelis grew up in England and France surrounded by architecture and innovation, both within the family and among a wider circle of friends. His father, Dominic Michaelis, was an architect himself and combined this with a devotion to solar energy and renewables, playing a significant part in the early evolution of the sector as well as designing buildings across Europe

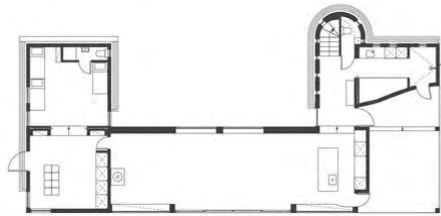


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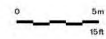
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fuga. Onetuscidero



First Floor Plan



Ground Floor Plan



Villa Croix-Valmer

La Croix-Valmer, Var, France, 2019

Over recent years Michaelis Boyd has built an extensive portfolio of private residential projects, hotels and escapes in Europe, including Greece, Portugal and France, in particular. The practice has been drawn back to Provence and the Mediterranean coast for multiple commissions, including this contemporary coastal retreat at La Croix-Valmer on the French Riviera, near Saint-Tropez.





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Villa Croix-Valmer

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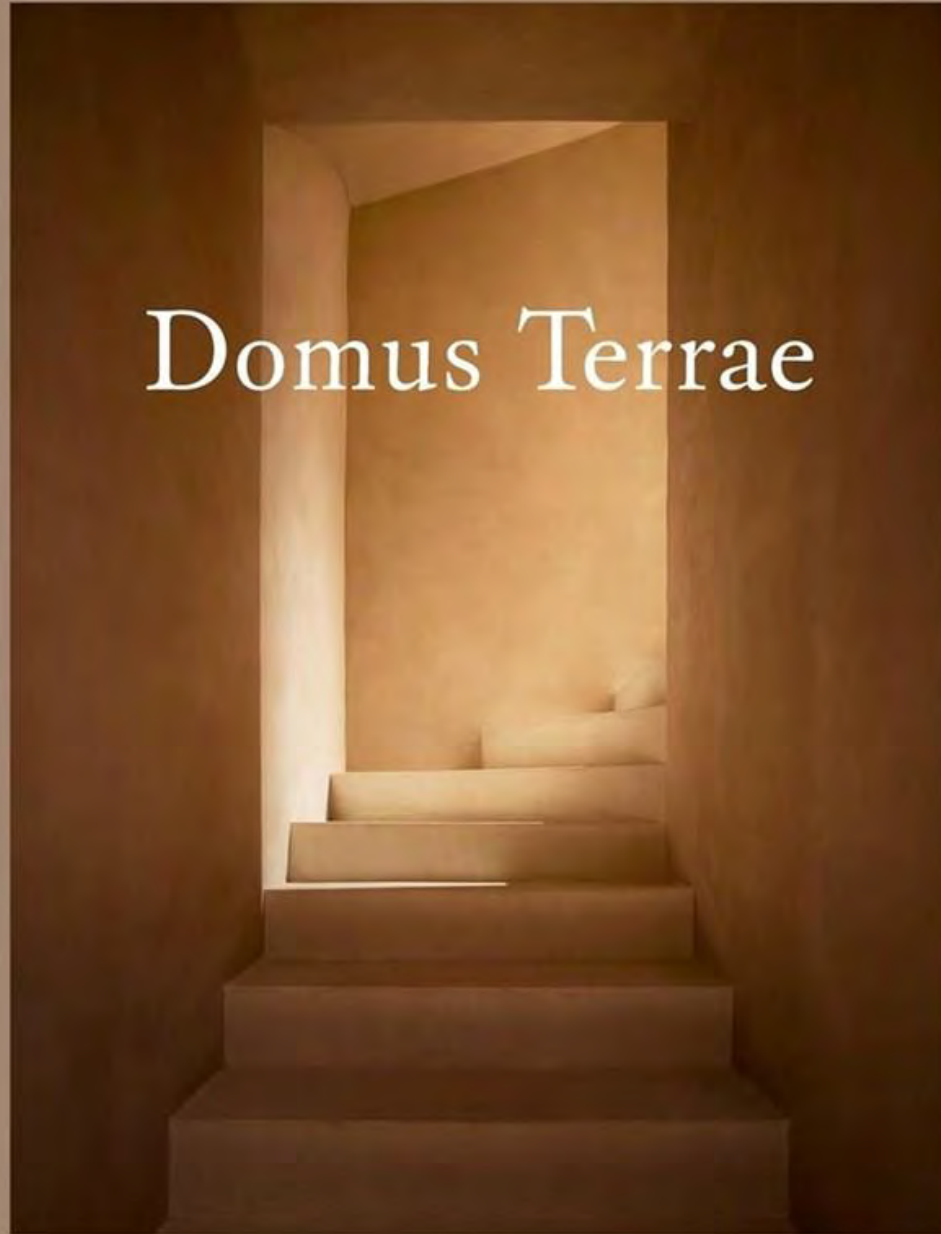
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Thames and Hudson Ltd

Domus Terrae



Tatsuro Miki architect

Domus Terrae

Flammarion

Domus Terrae

THE POETICS OF ARCHITECTURE

TATSURO MIKI, AFTERWORD BY KOEN VAN SYNGHEL, FOREWORD BY AXEL VERVOORDT

This first monograph of work by architect Tatsuro Miki reflects his singular talent for designing spaces that embody subtle beauty, harmony, and proportion in close kinship with nature.

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- Drawing on key aspects from his childhood in Japan as the son of an architect-restorer, along with his European education and global practice, Miki fuses a multiplicity of aesthetics and influences drawn from both East and West into his resolutely international architecture.
- This exquisite art book is a tribute to Miki's architectural quest—an ongoing pursuit that traverses diverse places and time periods—to shape spaces that resonate with the very heart of our humanity.

AU \$120.00 | NZ \$130.00

9782080482273

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210 Colour Illustrations

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TRIBECA WABI PENTHOUSE

There's a place in Manhattan where it's possible to escape into another world with an elevator ride. The place is the Greenwich Hotel and its lift takes you to the top floor of the TriBeCa Penthouse, a three-bedroom suite designed by Axel Vervoordt and long-time friend and architect, Tatsuro Miki. The project is the result of a collaboration with the hotel's co-owners, Robert De Niro and Ira Drukier.

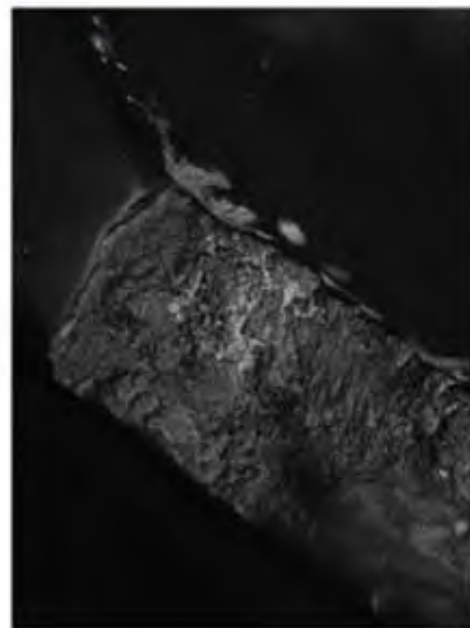
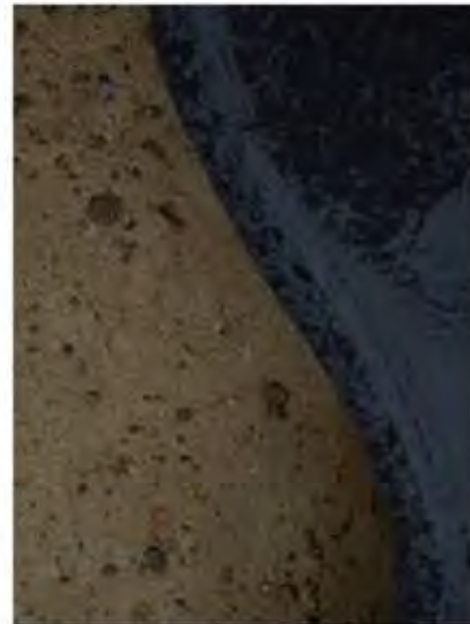
From the first step inside, visitors are overwhelmed by a sense of peace and tranquility. One of the central principles was finding different ways to experience the quality of silence. A second was seeking natural materials that symbolize the act of recuperation. It was during a trip to Belgium, that De Niro became attracted to certain elements of atmosphere, specifically the castle's Wabi room. An idea developed to create a project at the Greenwich that was like an installation, a type of living Wabi, in which every decision might express a deeper meaning.

"This suite is a big apartment in which each room has its own character," says Axel. "In a way, its style has nothing to do with decoration, but the absence of decoration. The presence of materials from nature, textures that represent gifts from the earth and concepts of *Artempo* — the passing of time. The elements express the



beauty of imperfection. Above all, this a space to connect to the earth and find silence in the middle of Manhattan. If I were to live in this city, this would be my dream place." The origins of the floorplan began with a square drawing for the central drawing room. This room features an oculi window near the top of a main wall, a circle of light, and a fireplace made with locally-salvaged stone. The earthy, muted tones for walls and textiles, along with the books and ceramics on the shelves contribute to the mood. "We knew this room would be a kind of retreat," says Tatsuro. "It's a calm, almost meditative space where you don't need a lot to feel happy."









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- Through a dozen projects around the world—from New York to Tokyo, and Mexico to Qatar—architect Tatsuro Miki reveals his singular talent for designing spaces that embody subtle beauty, harmony, and proportion in close kinship with nature.
- Drawing on key aspects from his childhood in Japan as the son of an architect-restorer, along with his European education and global practice, Miki fuses a multiplicity of aesthetics and influences drawn from both East and West into his resolutely international architecture.
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