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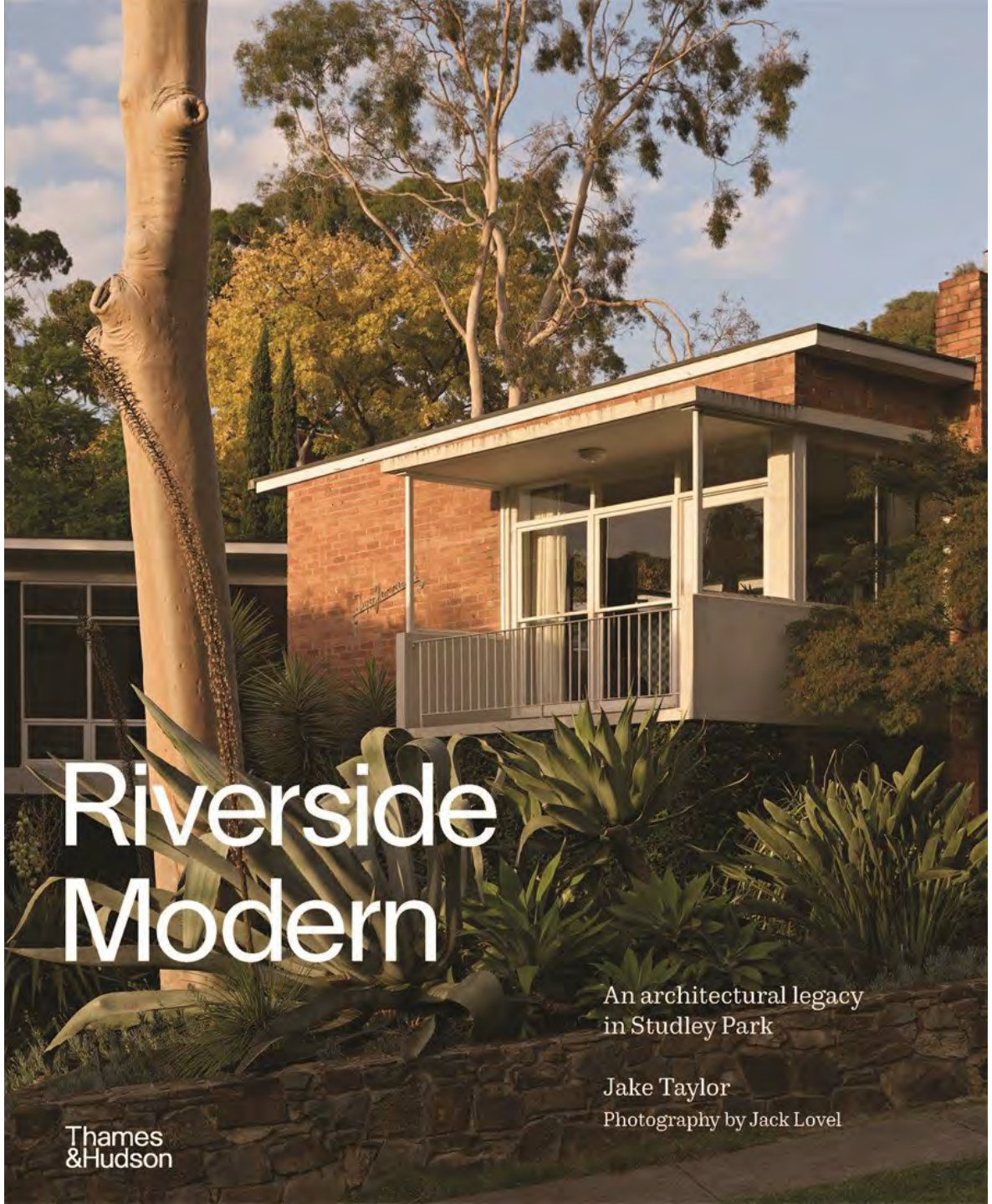
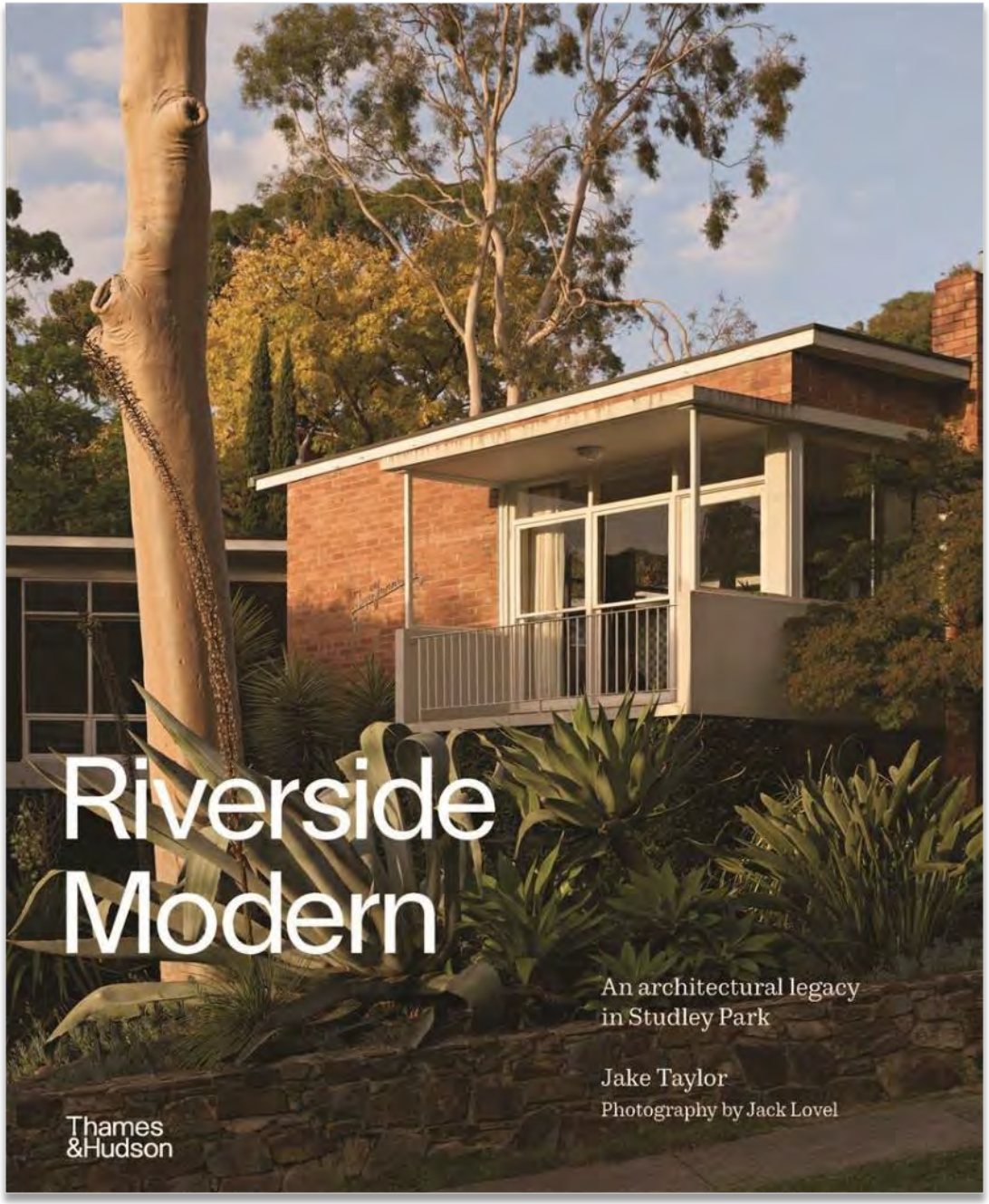


Riverside Modern

An architectural legacy in Studley Park

Jake Taylor
Photography by Jack Lovel

Thames &Hudson



Riverside Modern

AN ARCHITECTURAL LEGACY IN STUDLEY PARK

Jake Taylor, Photographs by Jack Lovel

Mid-century magnetism in a unique pocket of Melbourne.

- *Riverside Modern* journeys into one of Melbourne's most remarkable architectural enclaves. Framed on three sides by the winding Yarra River, the quiet streets of Studley Park in Kew contain Australia's finest concentration of modernist houses, a rare snapshot of mid-century Australian design.
- Author Jake Taylor and photographer Jack Lovel explore key residential projects, revealing the creative energy behind this extraordinary pocket of design.
- Showcases key works by leading figures who defined the direction of Australian architecture: Robin Boyd, Anatol Kagan, McGlashan Everist, and Peter and Dione McIntyre.
- All images have been photographed especially for the book and previously unseen, captured by architectural photographer Jack Lovel in his signature clean, graphic style.
- Features intimate texts from residents including Albert Mo, Rachel Hurst and John Wardle, offering a rare perspective on living in these iconic homes today. Includes archival photography in the introduction and a detailed map of the area.

AU $85.00 | NZ $90.00
9781760765538
272 Pages | Hardcover
240 Illustration(s)
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Thames & Hudson Aust

Danne House

Completed
1955
Location
Yarra Street
Original architect
Geoffrey Danne
Renovated
c. 2022
Renovation architect
Bryant Alsop Architects

Previous page: Danne House was built first in one half of Yarra Street and is one of the prospective in the area. The house originally featured a dramatic double-height carport that was filled in in the 1970s with the entry that we have now today.

Left: The upper level features an array of original circular skylights that bring natural light deep into the floor plan.

Recent updates by Bryant Alsop Architects re-engage with the rich history of this home to ensure it not only celebrates its original design but functions seamlessly as a contemporary family home.

The development of Yarra Street in the late 1950s and early 1960s marked a pivotal moment in the mid-century design movement of Studley Park. The street saw an array of now-pivotal Melbourne architects working side-by-side to leverage the dynamic potential of the undulating riverside landscape in pioneering modernist styles.

The first house to embark on defining this new terrain was Danne House – architect Geoffrey Danne's own home, a strikingly colourful and modern split-level house. It was completed in 1955, a year before Yarra Street was formalised. Danne House has lived three distinct lives: a celebrated mid-century beginning that was rooted in postwar austerity, a renovation in 1975 that significantly altered its character, and recent updates that rekindle the 1955 spirit within a contemporary family home. This unique layering of stories highlights the significance of Danne House in the architectural tapestry of Studley Park.

Photographs of the construction of Yarra Street reveal the steep and rugged terrain on which Danne House was originally located (pictured p. 21, left and right). Like many homes in the area, it is sited so that the upper level opens out to a rear yard. However, the dramatic slope of this particular site required a three-level solution. The modestly scaled two-storey home propels upwards, creating a theatrical double-storey carport and entry stair void (pictured p. 20, right) that is set one level below the house to engage with the street. This void was infilled during the 1975 renovation, which significantly altered the home's street presence and expanded its footprint well beyond the humble scale of the original design.

The current owners, Sarah and Richard Bryant of Bryant Alsop Architects, are continuing this home's architect-owned legacy. Their recent renovations uncovered and rationalised its complex architectural layers. These works are largely interior focused, and they have plans to refresh the front entry in the future.

Currently, the entry to Danne House leads into a foyer that connects to an adjacent living space. Directly ahead is the originally external staircase, now enclosed, that leads up to the main level. The bathroom and storage areas on the main level are clustered at the centre of the plan, which allows the living spaces to rotate around the home's core, each enjoying views through the canopies of the mature trees of the riverside setting. To the left of the entry staircase is the 1975 addition to the project's footprint. This zone is now occupied by a living room at the front and a kitchen to the rear, bridged by a projecting island bench. To the right of the entry staircase is the original portion of the design, which remains largely intact. This encompasses a large dining and sitting zone, including a circular fireplace and sofa setting, that anchors an asymmetrical staircase void to the upper level.

The Bryant Alsop renovation peeled back many of the preceding additions to reveal the original Danne House design. The architects prioritised the retention of the stone cladding to the interior and exterior walls at the rear of the house. Danne salvaged this material very resourcefully from Wilson Hall at the University of Melbourne, which suffered significant fire damage to its roof in 1952 and was subsequently demolished. On top of these repurposed stone clad walls were diagonally framed double-glazing window prototypes that have been showcased again. The multicoloured stone flooring that was slowly uncovered during the most recent renovation was incorporated wherever possible, including as inspiration for the new pink marble benchtops in the kitchen and bathroom. The new walnut joinery references the colours of the 1970s updates, giving a subtle nod to the entire history of the home, not just its initial mid-century character.

The upper level retains the original footprint. The recent updates rework the 1975 layout to create four bedrooms and a compact series of bathrooms and office spaces. These are arranged around a central downpipe that collects all the rainfall from the roof, as well as twelve original circular skylights that bring a generous amount of natural light deep into this space.

The pioneering mid-century character of the original Danne House sat dormant for many decades but, in recent years, its character has begun to be revealed again. These efforts are positioning Danne House, once again, as a project central to the origin story of Studley Park and the future trajectory of the area.

Left: The tall cabinetry and service spaces at the centre of the plan allow views across the verdant site to be experienced from all angles.

Right: The current interior palette of walnut joinery and pink marble benchtops links to materials used in both the 1920s and 1970s renovations.

Following page: The main level features an asymmetrical arrival space that connects the original two levels together and is anchored by a central fireplace. The original stone mosaic hearth was one of several features to uncovered during recent renovations.

mon Oncle
JACQUES TATI

Left: The owners' updates peeled back the layers of the home to reveal the original joy of the project, and ensured the mood, character and vision were reincarnated.

Right: Existing elements, such as three stone walls, were maintained wherever possible and incorporated into revised layouts.

Far right: The bathroom finishes were influenced by both the 1950s and 2010 works on the home, and harmonised to ensure they function in a contemporary family home.

Following page: Recent renovations revealed many original mid-century details, including the prototype double-glazed diagonal windows and the reclaimed stone walls.

Geoffrey Danne

1920–1986
b. Melbourne, Australia

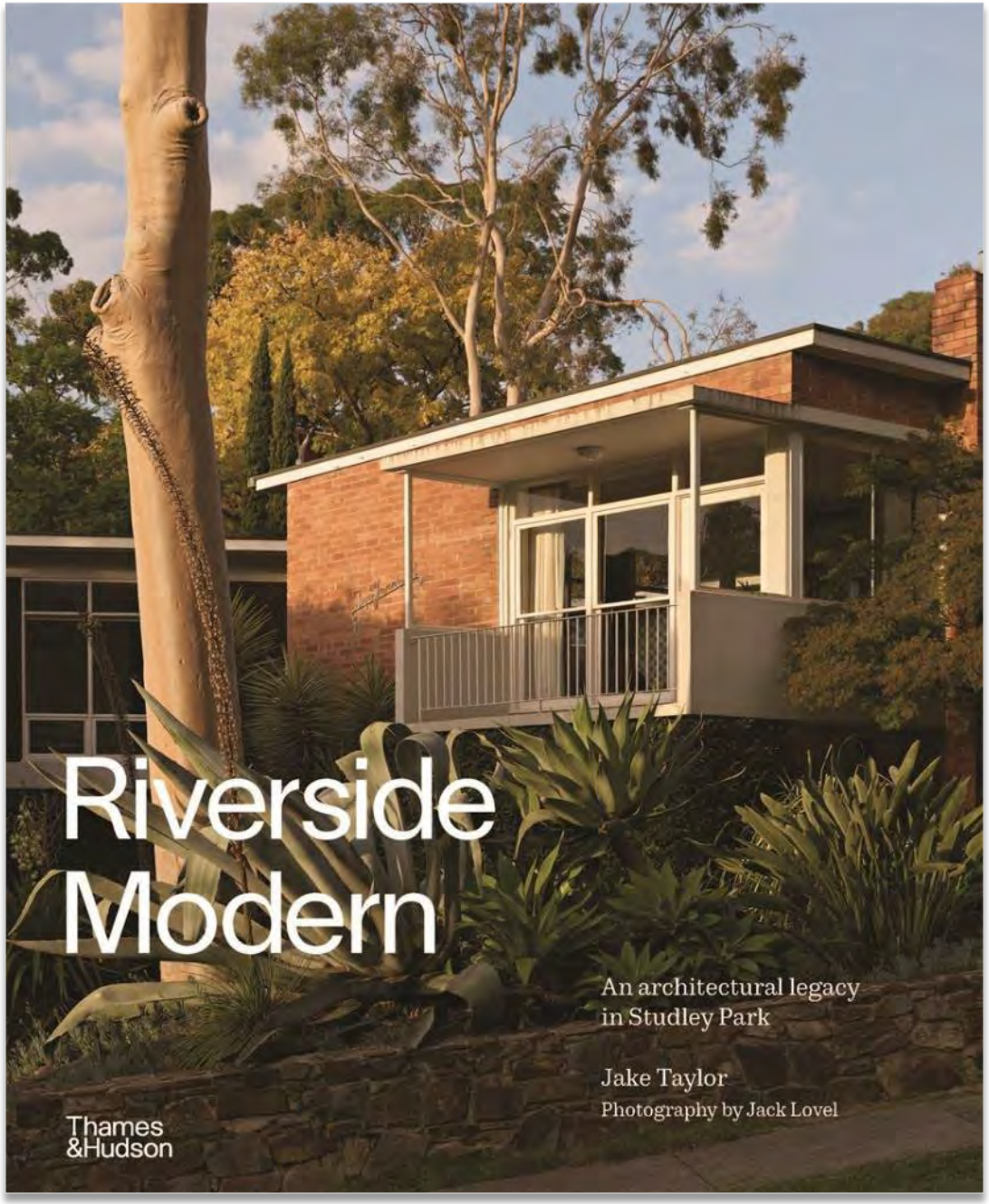
Geoffrey Danne's early career was interrupted by his World War II service. Following the war, he worked across a range of significant practices, including Best Overend; Bates, Smart & McCutcheon; and Yuncken, Freeman Brothers, Griffiths & Simpson, before eventually moving to the architectural division of the ES&A Bank around 1953. Danne also undertook private commissions, which included two strikingly modernist residential projects in Studley Park.

0 1 5 10
Scale 1:200

Riverside Modern

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

- **Jake Taylor** (author) is a registered architect practising across both Melbourne and San Francisco, **Jack Lovel** (photographer) specialises in architectural photography.
- Jake runs a walking tour called Studley Modern Walking Tours – it’s a tour of the mid-century homes around Kew, most of which are featured in the book. These tours sell out within hours of release. An exclusive, invite-only tour will be organised for booksellers in August, please tell your rep or contact Bianca if you'd like to attend.
- Jack’s work is often featured in print media and he has an extensive list of contacts across all major Australian home and design mags. There will be extensive publicity for this title.
- Jack is known for his decade-long documentation of the work of West Australian architect Ivan Ivanoff, which started as a modest exhibition in Perth and snowballed into a book, a Melbourne exhibition, and shows at the London Festival of Architecture, and Modernism Week in Palm Springs.
- **Jack and Jake are both Melbourne-based.** Jack is originally from Perth and plans to head to Perth in October. To organise events or book signings in either Melbourne or Perth, please be in touch.



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How to Start an Art Collection

Inspiration and advice for art lovers and first-time art buyers

Georgia Spray

Photography
Elena Bazu

How to Start an Art Collection

INSPIRATION AND ADVICE FOR ART LOVERS AND FIRST-TIME ART BUYERS

Georgia Spray, Photographs by Elena Bazu

The ultimate beginner's guide to collecting art - where taste, not budget, is the starting point. This is a new kind of art book for a new generation of collectors.

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    - How do I find my style?
    - What should I spend?
    - How do I know it's good value?
    - How do I display it well?
- At a time when the art world is shifting - driven by digital discovery, social platforms and direct access to artists - this book acts as your personal art advisor: approachable, informed and inspiring.
- Georgia Spray is founder of Partnership Editions with strong industry credibility and direct access to artists, collectors and tastemakers.
- Clear guidance on buying, pricing, framing and hanging, including renter-friendly solutions and real-world scenarios.

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Lily Bertrand-Webb, *The Forest*, 2018

Photography

As we will see in our New Collectors section (page 98), photography is an integral part of any art collection. Interestingly it's also one of the mediums that people struggle to justify spending money on. Perhaps this is because we live in a digital age in which almost everyone has access to a camera. Why would I buy a photograph when I can just take one myself? you may ask. But there's a real beauty in seeing the world captured through someone else's lens, a way of seeing a new perspective that might make us reconsider or question our own world view.

Some of the great photographers that we work with at Partnership Editions literally have a different way of experiencing the world and use photography as a means of analysing and explaining it. Take Lily Bertrand-Webb, a West London-based artist of Dominican and English heritage who became deaf at a young age. At the age of nine, she underwent cochlear implant surgery and now experiences life as a person with partial hearing.

'It is through photography and film that I am able to visually accentuate my other senses – from the way I observe my surroundings to my affection for sheer colour bliss,' Lily says. 'I always strive for my work to be a visual representation of my experience of the world as a half-deaf and half-hearing person. As an artist, I am constantly searching for the imitation of sounds in my daily life, through both silence and the electronic sounds that my cochlear implant gives me.'

This is a wonderful example of the way that art can extend our ability to perceive the world and act as a sixth sense. Lily's works are also beautiful reminders of art's ability to transcend language.

'It is through photography and film that I am able to visually accentuate my other senses'

Lily Bertrand-Webb

 OPPOSITE Lily Bertrand-Webb, *Moon Walk, Sennen, 2025*, 2025

Studio visits

Studio visits are one of my favourite parts of my job. You can learn so much more from a studio visit with an artist than an exhibition of their work. To see the art in its natural habitat surrounded by the sketchbooks, pinboards and other artworks and materials is wonderfully educational and inspiring. If you have been following an artist for some time and love their work, but you're not sure which is the right work for you, ask if they'd be open to a studio visit. If they're not based near you, you could ask for a video call. By no means will this be the same experience, but speaking with an artist in their studio setting might give you a personal connection to their work and a greater understanding of how it was made. Seeing an artwork in relation to others will also help you see which of their works you're particularly drawn to.

Remember that studios are deeply personal spaces for artists, so it's a good idea to ask if you're able to look at certain things such as sketchbooks. These can be closely guarded parts of an artist's process, and they might not be open to sharing. Also not all the work in the studio may be for sale. It's important for some artists to sit with work for a while before selling it on, as even if that particular piece is finished, it may inform other work still in the making.

THIS SPREAD, LEFT TO RIGHT Ines Fernandez de Cordova inks an etching plate in her studio; Ann-Marie Williamson in her London studio; Ann-Marie Williamson's works combine textiles, photography and collage.

THIS SPREAD In-built display shelving makes creative use of space in a vivid green staircase. Ceramics include work by Rowena Morgan-Cox, Arjan Van Dal, Orlando Campbell, Nicola Tassie and pieces sourced from the Fine Art Society or vintage sellers.

How to Start an Art Collection

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

- **Georgia Spray** studied History of Art at Bristol University, going on to work at leading art institutions including White Cube Gallery, Christie's and the Auction Room, and for the art dealer Ivor Braka.
- Not just paintings – art in this book is everything from a vase or sculpture, to a framed memento that means something special to you.
- In 2017, Georgia founded Partnership Editions, a curated platform to dedicated to making remarkable art accessible to all and breaking down the elitism that surrounds it. Unlike most galleries, every artwork on the site comes with a price tag – anything from $400 to $2000. Georgia believes "collectors should be able to talk about their budget without feeling intimidated."
- Partnership Editions currently has 131K followers on Instagram. To leverage Georgia's impressive following, please tag @partnershipeditions when sharing imagery of the book.
- Giveaway copies available -- to collaborate on a social media or instore giveaway or competition with partnership editions, be in touch.
- **Georgia is based in London and will not be touring Australia.**

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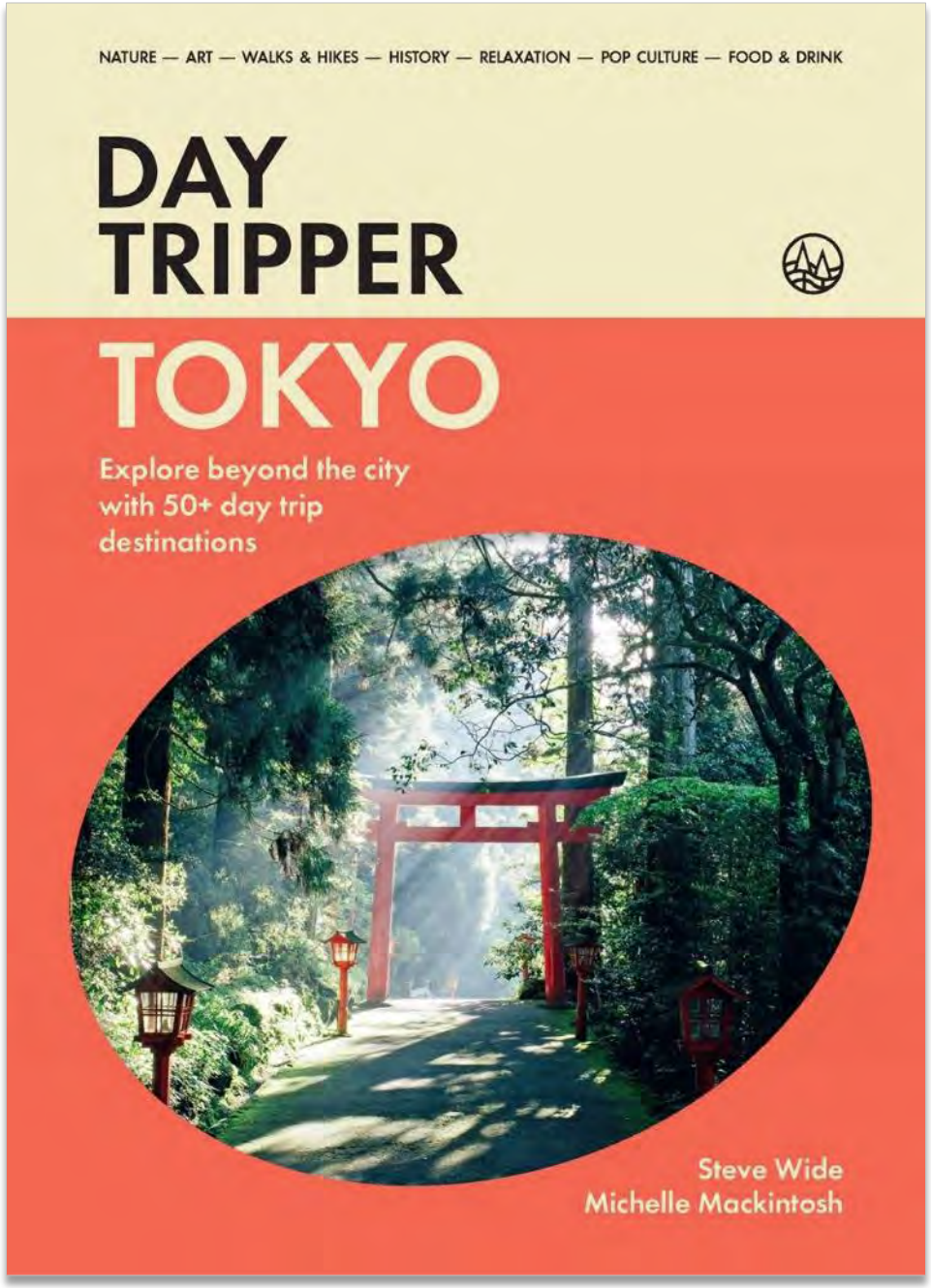
NATURE — ART — WALKS & HIKES — HISTORY — RELAXATION — POP CULTURE — FOOD & DRINK

DAY TRIPPER

TOKYO

Explore beyond the city with 50+ day trip destinations

Steve Wide
Michelle Mackintosh



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Escape the city with more than 50 day trips from Tokyo, and discover Japan's hidden treasures, including nature, history, food and drink, and more.

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Potted History

A quiet wander through a bonsai village to a museum decicated tiny trees.

OMIYA BONSAI ART MUSEUM

30-45 min

4 min

10 min

GETTING THERE

1 Shinjuku, Tokyo or Ueno stations to Omiya station

2 Omiya to Omiya Koen station or hire a bike at Omiya station and peddle for 15 minutes

SEASONAL PROFILE

Spring blossoms are beginning to bloom. Lush Summer is the main season for trimming and laying the groundwork for festivals. Shimmering Autumn features fiery colours on maple and ginkgo bonsai. The winter trees' skeletal shapes are stark and full of promise.

ADVICE JRail pass holders including the Tokyo Wide Pass can take the super fast Tohoku Shinkansen from Tokyo station to Omiya station.

bonsai-art-museum.jp

Leaving the mad crowds of Tokyo far behind, we stepped off the train at Omiya Koen to uncover another reality — a new rhythm of persistence, accuracy and sculptural poetry. Omiya Bonsai Village is the people's republic on bonsai, a thriving community of bonsai masters and hobbyists and a showcase for their miniature creations. In the 1920s, artists and growers relocated here after the Great Kanto Earthquake to make this small patch of Saitama their creative base. We could sense the history and gravity as we strolled north from the station into narrow streets, the air scented with pine and heavy with a deep reverence for centuries of dedication.

Omiya's, trees are nipped and tucked, reared, nurtured, and then passed from generation to generation. Long standing, family owned and run nurseries line the streets. We visited historical **Mansei-en**, **Seiko-en**, **Toju-en** and **Fuyo-en**, working studios where you can watch the experts clipping branches tenderly, deftly shaping small tree trunks or pushing small seeds into a pot, knowing that they will never see the bonsai that will slowly grow, but content that it will be shaped by a future master. We wafted through the tranquil neighbourhood, knowing it was a different kind of experience, an almost intimate immersion into an area with a dedication to an ancient art. To learn more, we walked north to the **Omiya Bonsai Art Museum**, where delicate creations were displayed in a gallery space, nature and art in harmony.

Outside, trees were spread about an open garden with a ground of raked gravel, each having their own story, special traits that distinguish them from each other. From the second floor we gazed down. Pines and cypress were warped into various displays, small mirrors of their larger counterparts bent against the wind, branches splayed out or sculpted into memorable silhouettes. The standout was undoubtedly the white pine, over 500 years old, a grand monarch, overseeing the garden with elegant majesty. Time slowed, and something inside was refined and shaped to see the world in a new way. The bonsai's roots clung stubbornly to the soil, persistent, years of history depicted in a twisted bough or in a tiny leaf catching the daylight. Many are inspired to become more involved when they come here, and at the museum shop there are tools, pots, books and more to help you on your way.

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THE WEST

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The Hokuriku Shinkansen brings this gold-leafed city closer than you think.

DAYTRIPPER | OVERNIGHTER | WEEKENDER

KANAZAWA

Kanazawa is a city where beauty resides in the details — a golden thread weaving together history, art, and the sea. Once the domain of the powerful Maeda clan, it grew not through conquest but through culture, nurturing artisans, poets, and tea masters. Today, its spirit endures in the shimmer of gold leaf, the stillness of Kenrokuen Garden, and the craftsmanship of its markets and ateliers. Walk its streets and you'll find a living museum — Edo-era samurai lanes beside sleek modern museums, lacquerware beside latte art, silence beside snow. Kanazawa's rhythm is unhurried; its elegance, understated. Whether you come for the seafood at Omicho Market, to try your hand at a centuries-old craft, or simply to let the rain gild the city in silver light, Kanazawa invites you to slow down and see — truly see — how art and life intertwine.

We often like to 'wag Christmas' in Tokyo. Much debate goes on as to what our perfect Christmas lunch will be. Last year, with a day left on our JRail passes a unanimous decision was made to have a sushi Christmas lunch at Omicho Market in Kanazawa. We caught the Hokuriku Shinkansen north, watching snow fall over the plains. Arriving in Kanazawa, we lunched on a tuna bowl flecked with gold leaf, followed by a Japanese Christmas pudding - wagashi from nearby Ohako, andmarket fresh Noto Peninsula strawberries. Our Christmas toast was with Ishikawa sake, cold and clean, born of the snows meltwater. We followed this with a stroll through Kenrokuen Garden, then heading back to Tokyo. Without doubt one of the best Christmases ever.

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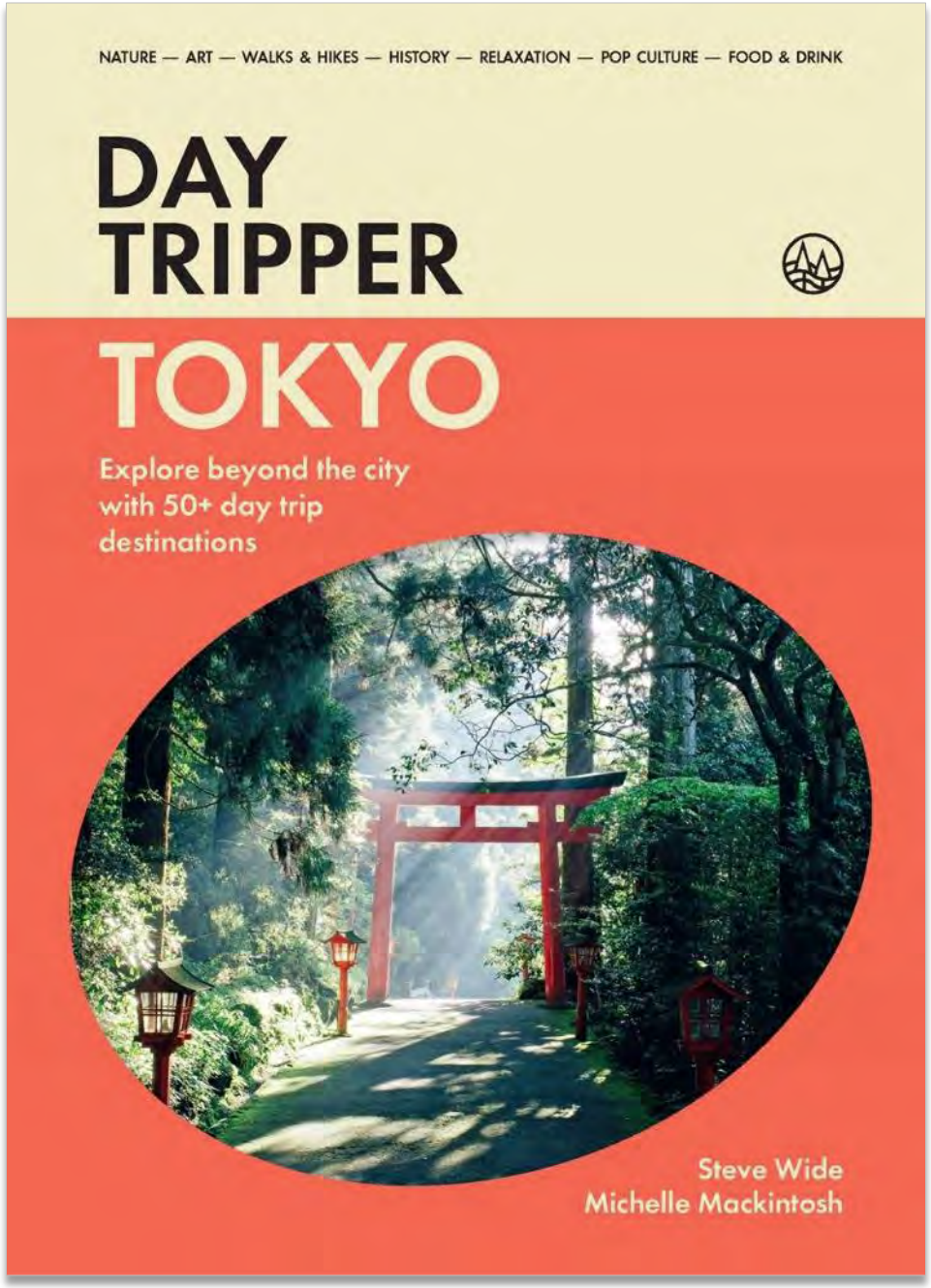

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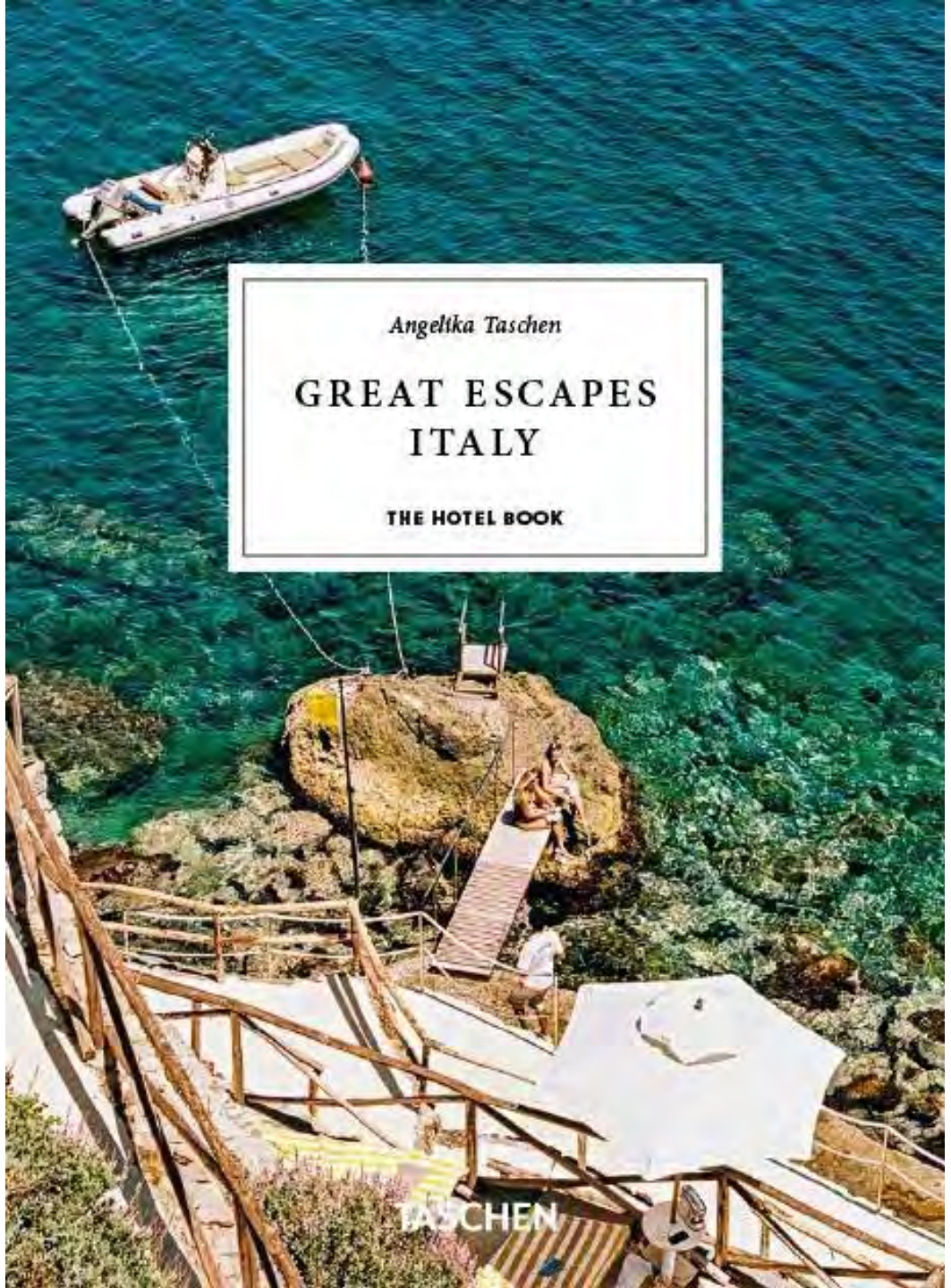
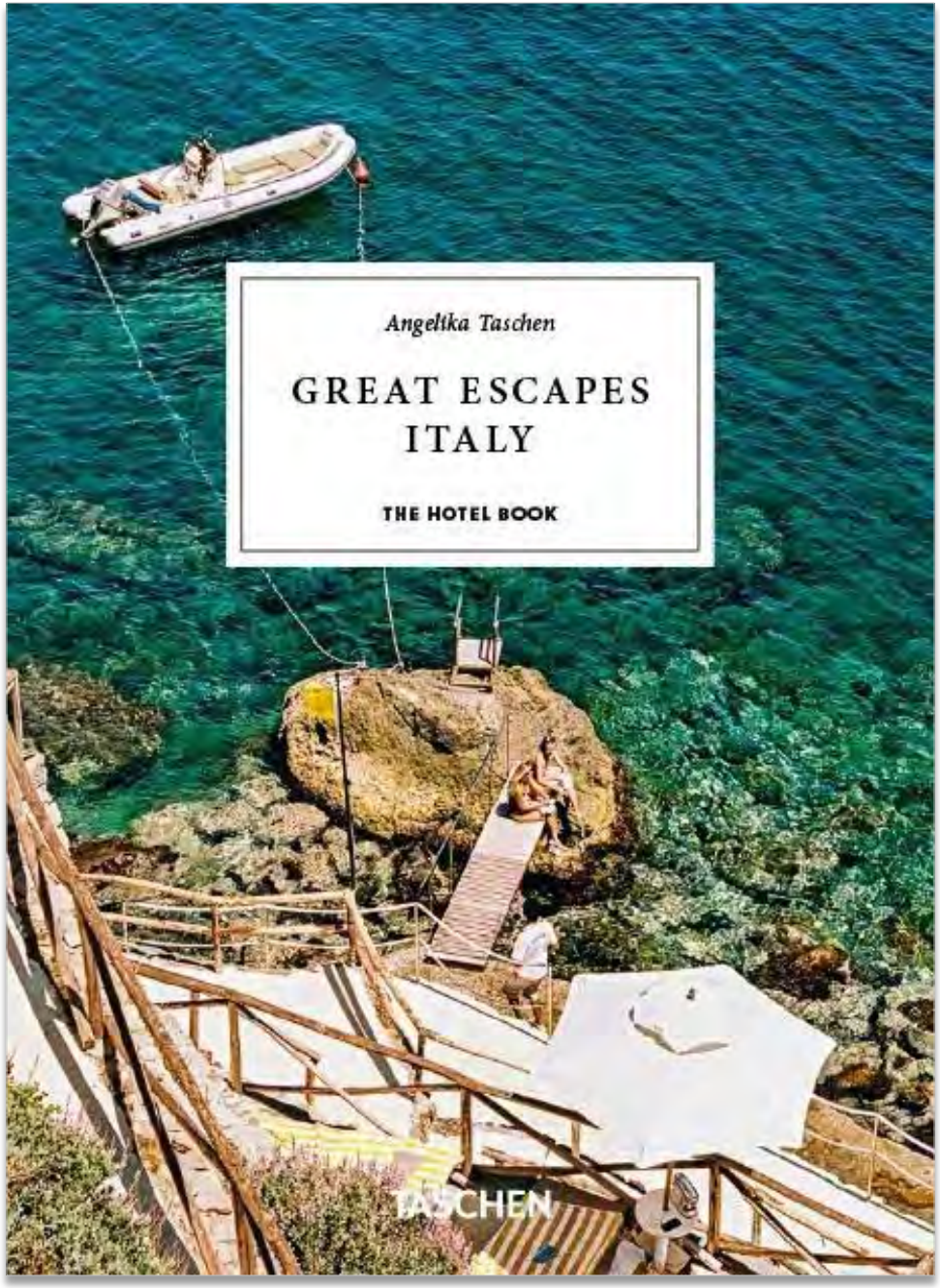


Angelika Taschen

GREAT ESCAPES ITALY

THE HOTEL BOOK

TASCHEN



Great Escapes Italy

THE HOTEL BOOK. 45TH ED.

Edited by Angelika Taschen

In Italy, art and life are entwined. This visual journey offers glimpses of rural landscapes, high culture, and divine food, all spied through the doorways and windows of the country's most stunning hotels. Gorgeous photographs of hideaways from Venice to Sicily offer fabulous accommodation suggestions for your next dolce vita getaway.

- To travel through Italy is as close as one gets to being in paradise. For centuries, writers, artists, architects, and merchants have been drawn here, inspired by the beauty of Venice, Florence, Naples, and Rome. Countless books, paintings, poems, and sculptures are evidence of its undying appeal, and over the past 60 years, the country has become one of the world's top travel and holiday destinations.

- The loveliness of Italy is, if not eternal, certainly enduring, and the easygoing and relaxed Italian lifestyle is still unrivaled.

- Here, some of Italy's most amazing landscapes and diverse regions are honored, like Tuscany, Umbria, the Amalfi Coast, and, no less magical, the Aeolian Islands off the coast of Sicily.

- In these mythical surroundings are legendary hotels full of atmosphere, where novels are set, movies are made, weddings are celebrated, and famous love stories consummated.

AU $54.99 | NZ $59.99
9783754400791
416 Pages | Hardcover
217 mm x 156 mm
TASCHEN

HOTEL FLORA
VENEZIA

HOTEL FLORA

Calle dei Bergamaschi, San Marco 2283/A, 30124 Venezia
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www.hotelflora.it

IN THE HEART OF VENICE

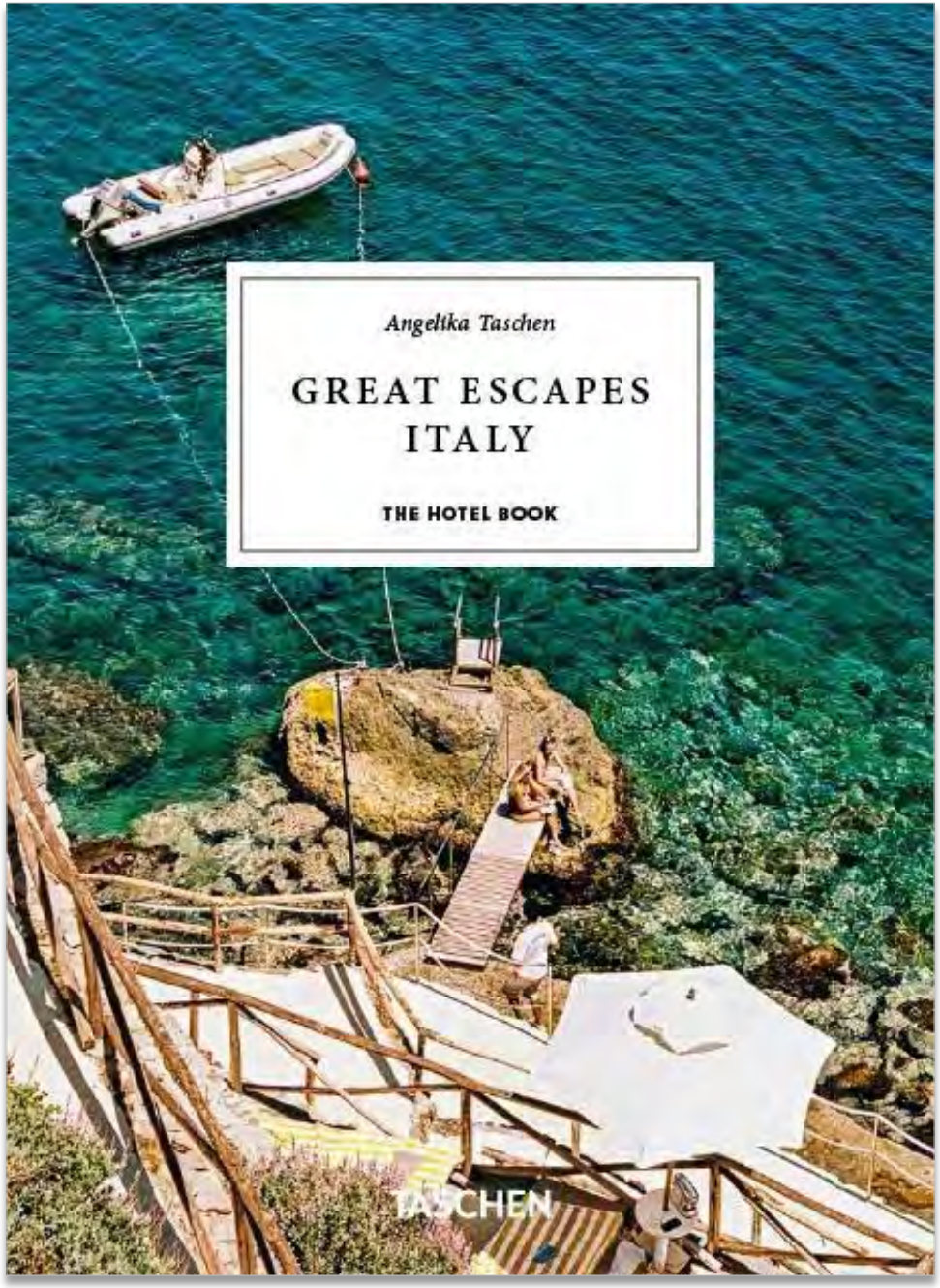
"What could I tell you about Venice that you don't already know?", as the painter Paul Signac once asked. Indeed, we are not just acquainted with the fine palazzi, magnificent churches and famous museums, we even know little details too: that Venice is also called "La Serenissima", that the Grand Canal is called Canal and not Canale, that a total of over 400 bridges span the canals and that the city has sunk by almost 9 inches in the last 100 years. But does that mean that we really know Venice? Probably not. Venice is a theater where you have to look behind the scenes; a treasure chest to which you need the key. The Venetians have this key – the Romanelli family, for example, who run the pretty Hotel Flora. For their guests a journey to the heart of Venice begins in their own four walls: in the 17th century the palazzo was a school of painting whose master is said to have known the great Titian personally. The hotel interior with its stucco, ceiling beams, mahogany beds, damask wallpaper and chandeliers also tells a story of art and culture, and right next door in Palazzo Contarini Fasan there lived a lady called Desdemona, who inspired Shakespeare to write "Othello". Those who take advice from the Romanelli before they go sightseeing will explore the lagoon on board a fishing boat, go shopping in hidden galleries or enjoy Italian cooking "alla mamma" in a trattoria. The icing on the cake is to spend some time in the sequestered courtyard of Hotel Flora – the most enchanting oasis in the city. ✦ Book to pack: "Death in Venice" by Thomas Mann.

DIRECTIONS *From Venice airport take the Alilaguna shuttle to St Mark's Square and then walk (550 yd/500 m)* · **RATES** € · **ROOMS** *43 rooms, all with bathroom and extras such as Wi-Fi* · **FOOD** *The hotel serves only Italian breakfast, but the staff is happy to give good restaurant recommendations* · **HISTORY** *The Romanelli family have been running the hotel since 1964* · **X-FACTOR** *Unusually friendly and personal service*

RELAIS SAN MAURIZIO

NEAR CUNEO, PIEMONTE

HOTEL FLORA
VENEZIA



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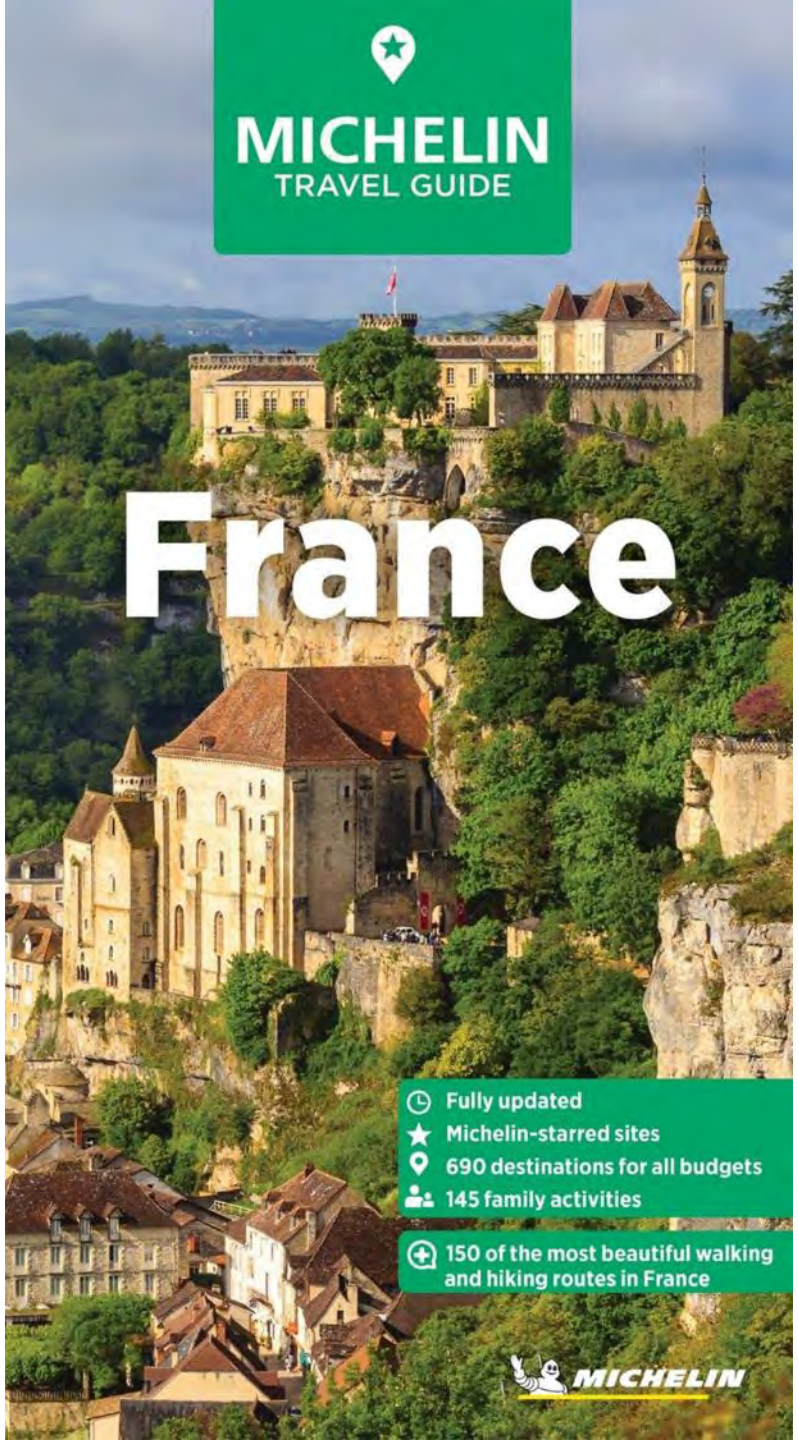
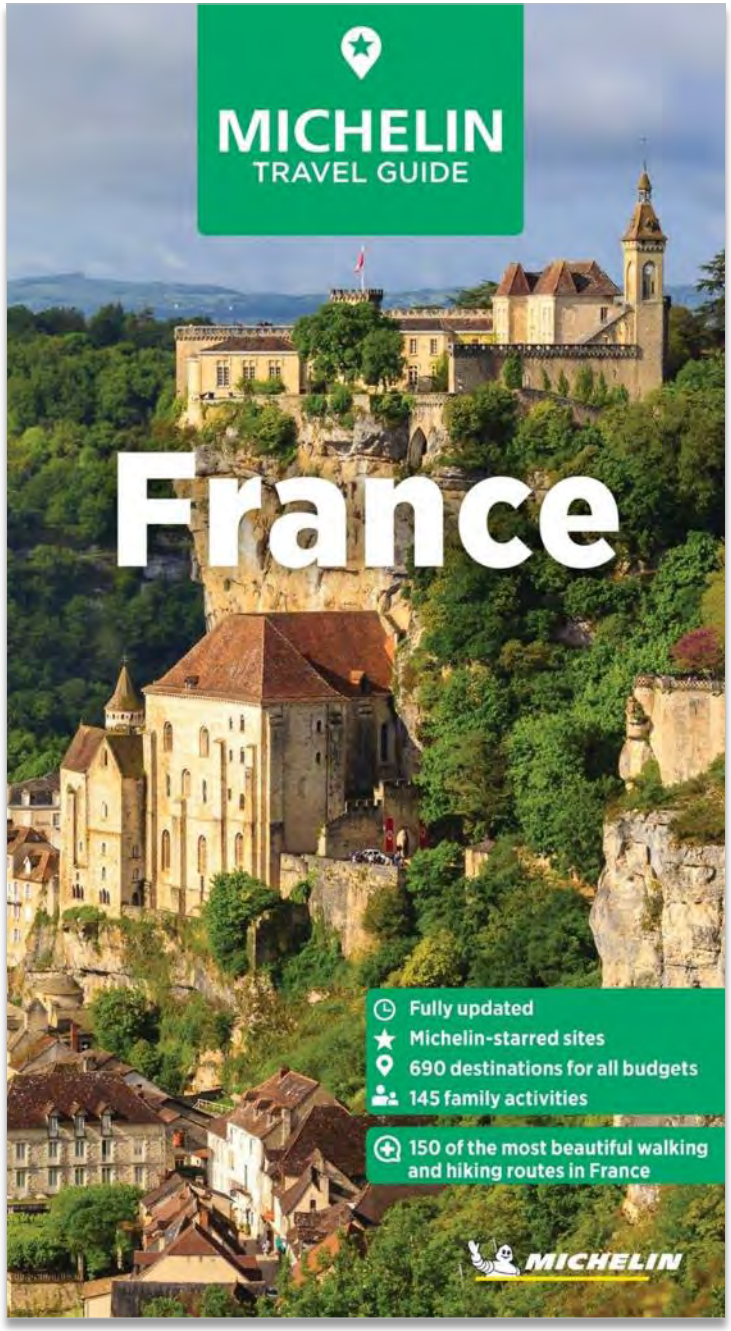
MICHELIN
TRAVEL GUIDE

France



- Fully updated
- Michelin-starred sites
- 690 destinations for all budgets
- 145 family activities
- 150 of the most beautiful walking and hiking routes in France

MICHELIN



Michelin Travel Guides: France

FULLY UPDATED

Michelin Editions

Explore French cities and countryside in *Michelin Travel Guides: France*, an up-to-date guide on where to go, what to eat, and where to stay in France, with maps, full-colour photographs, and practical information that every visitor needs to know.

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AU $44.99 | NZ $49.99
9781419784248
608 Pages | Paperback
Full-colour photographs throughout
219 mm x 114 mm
Abrams Books

Our favorites

The Alpine Garden of Lautaret in spring.
H. Lenoir/hemis.fr

❤ **Warm up in a winstub**, meaning "heated wine bar," where authentic Alsatian sauerkraut is also served. What better place than in Kaysersberg, one of the prettiest towns in the region, with its characteristic charm? **See p. 251.**

❤ **Explore the Breton Coast on foot** by following the iconic GR 34, a former customs path developed as early as 1791. **See p. 150.**

❤ **Feast your eyes on the wildflowers at the Col du Lautaret** during a hike on its slopes, brightened in the summer when daffodils, orange poppies, anemones, and other rhododendrons bloom. With a bit of luck, you might even admire the edelweiss. Without picking it, of course! **See p. 498.**

❤ **Gear up like a spelunker** to explore – with the help of monkey bridges, zip lines, and rappelling – the secret cavities of the Clamouse and Salamandre caves. **See pp. 402 and 406.**

❤ **Be stirred by the sounds of great musical works** in the Abbey Church of Lessay. For over thirty years, its internationally renowned classical music festival has showcased the full splendor of this magnificent Romanesque nave. **See p. 124.**

Lake Saint Andéol near Nasbinals.
Ch. Guy/hemis.fr

TOP 5 Hikes

1. Meije Glacier (p. 498)
2. Camino de Santiago (p. 360)
3. Tarn Gorges (p. 410)
4. Ménez-Hom in Brittany (p. 161)
5. Canigou Peak (p. 396)

A winstub in Ribeauvillé.
SvetlanaSF/Shutterstock

What are your favorite travel memories?

Share them on Instagram! You might be published in a future edition. Be sure to mention: **#MichelinGuide**

15 days

Inland, southwest side

In brief: 480 miles of cultural visits, city strolls, natural heritage, and prehistoric sites.

Elena Pavlova/Getty Images Plus

Toulouse D-1 & 2

Spend the morning in Old Toulouse, visiting the Basilica of Saint-Sernin and Church of the Jacobins. In the afternoon, see the Hôtel d'Assézat-Fondation Bemberg. Spend the next day at the Cité de l'Espace. Overnight stays in Toulouse (**p. 381**).

Albi D-3 & 4

Explore the old town, then the Toulouse-Lautrec Museum. In the evening, walk along the banks of the Tarn (**p. 410**). Overnight stay. The next day, take an excursion to Cordes-sur-Ciel (**p. 414**). Overnight stay.

Millau D-5

Stop at and admire the viaduct (**p. 411**), then take an excursion in the Causse Méjean and visit the Aven Armand (**p. 410**). Overnight stay in Millau.

Tip: try paragliding over Millau!

Rodez D-6

Visit the cathedral, Pierre-Soulages Museum, and Fenaille Museum. Overnight stay (**p. 415**).

Conques D-7

Visit the Abbey Church of Sainte-Foy in Conques. Overnight stay (**p. 416**).

Figeac D-8

Take the Lot Valley to Figeac. Visit the old town, then the Champollion Museum. Overnight stay (**p. 421**).

Rocamadour D-9 & 10

Discover the medieval village and the religious city. The next day, explore the Padirac Chasm. Overnight stays in Rocamadour (**p. 420**).

Tip: in summer, go to the Padirac Chasm as soon as it opens or after 5PM.

Sarlat D-11 & 12 la-Canéda

Visit Sarlat (**p. 366**), then take an excursion to the Lascaux IV Cave. The next day, visit the National Museum of Prehistory in Les Eyzies, as well as the Grand Roc Cave (**p. 370**). Overnight stays in Domme.

Cahors D-13

In the morning, stroll through the city and discover the Pont Valentré. In the afternoon, go to the Pech Merle Cave (**p. 418**). Overnight stay in Saint-Cirq-Lapopie.

Tip: Access to the cave is limited, so reserve your ticket in advance.

Moissac D-14

Stroll through the streets of Saint-Cirq-Lapopie to meet the artists of the village, then head to Moissac to discover the town and its abbey. Overnight stay (**p. 419**).

Toulouse D-15

Return to Toulouse or depart for Carcassonne (**p. 392**).

On the underground river of the Padirac Chasm.
A. Spani/hemis.fr

Conques, the Abbey Church of Sainte-Foy.
Freeartist/Getty Images Plus

Île-de-France

A major tourist destination, Île-de-France, which owes its name to the rivers and streams that cross the Paris Basin, was born from the royal domain established in the 10th century by the Capetian kings. The seat of royal and then republican power, it has been shaped around **Paris**, the capital, by the princes, kings, and presidents who have successively established themselves there. Paris, "the **City of Light**" – besides the importance of its historical monuments, its typical neighborhoods, its numerous French gardens and parks – offers an almost infinite choice of cultural and artistic options (museums, galleries, shows, festivals...), gastronomy, and shopping, of course.

But Île-de-France is not limited to Paris. The region's identity is myriad: an urban nebula around the capital, more extensive agricultural areas as you move away, verdant valleys, and forests, together forming a true green crown around Paris. Although centered on high-end services, Île-de-France, France's leading industrial region, is still largely agricultural: 45% of its territory is devoted to agriculture. It houses an exceptional and varied heritage, where the châteaux of Versailles and Fontainebleau, the Basilica of St. Denis, Disneyland, and the medieval city of Provins coexist.

Our favorites

- Visit the **Louvre**★★★ at night, admiring the lighting of the Pyramid and the Cour Carrée *(p. 36)*
- Climb the hill of **Montmartre**★★★, stroll through the winding streets, and sit on the tiny Place du Calvaire, facing the stairs that plunge into Paris *(p. 44)*
- Discover the mansions of the **Marais**★★★, a district steeped in history *(p. 38)*
- Climb, walk, and cycle in the **Forest of Fontainebleau**★★★ *(p. 58)*

Montmartre and the Basilica of the Sacred Heart
neyrowera/Getty Images Plus

Paris ★★★

Paris is a setting recognizable to all: the Seine, the Eiffel Tower, the Louvre Palace, of course, and its famous pyramid. Each of the capital's monuments illustrates a page of France's history. But Paris is also the sum of very diverse neighborhoods, like so many other cities with strong personalities. People shop at the market, meet friends at the local bistro, compare the merits of bakeries, and appreciate every little green corner. They cross the Seine for an exhibition, a concert, or to form an opinion on the latest trendy restaurant... because in Paris, the smallest of the world's cities, whatever the time and season, there is always something happening.

Orientation

2,182,174 Parisians – Paris (75)
MAP A1 (P. 32), CITY MAP (PP. 580-581).

Family

The Eiffel Tower; the Sacré-Cœur.

Our addresses p. 46

Stroll

CITY MAP PP. 580-581

Hôtel de Ville – 29 r. de Rivoli – www.parisinfo.com – ♿.

★★★ Île de la Cité B2

It was around the Île de la Cité that Paris developed. The historical cradle of the capital, it remains one of the most popular spots of the former Gallo-Roman town of Lutetia and one of the most charming.

★★★ Cathédrale Notre-Dame B2

6 Parvis Notre-Dame – pl. Jean-Paul-II – ✆ 01 42 34 56 10 – www.notredamedeparis.fr – ♿ – Mon.–Fri. 7:50AM–7PM (Thu. until 10PM); Sat.–Sun. 8:15AM–7:30PM – free entry.

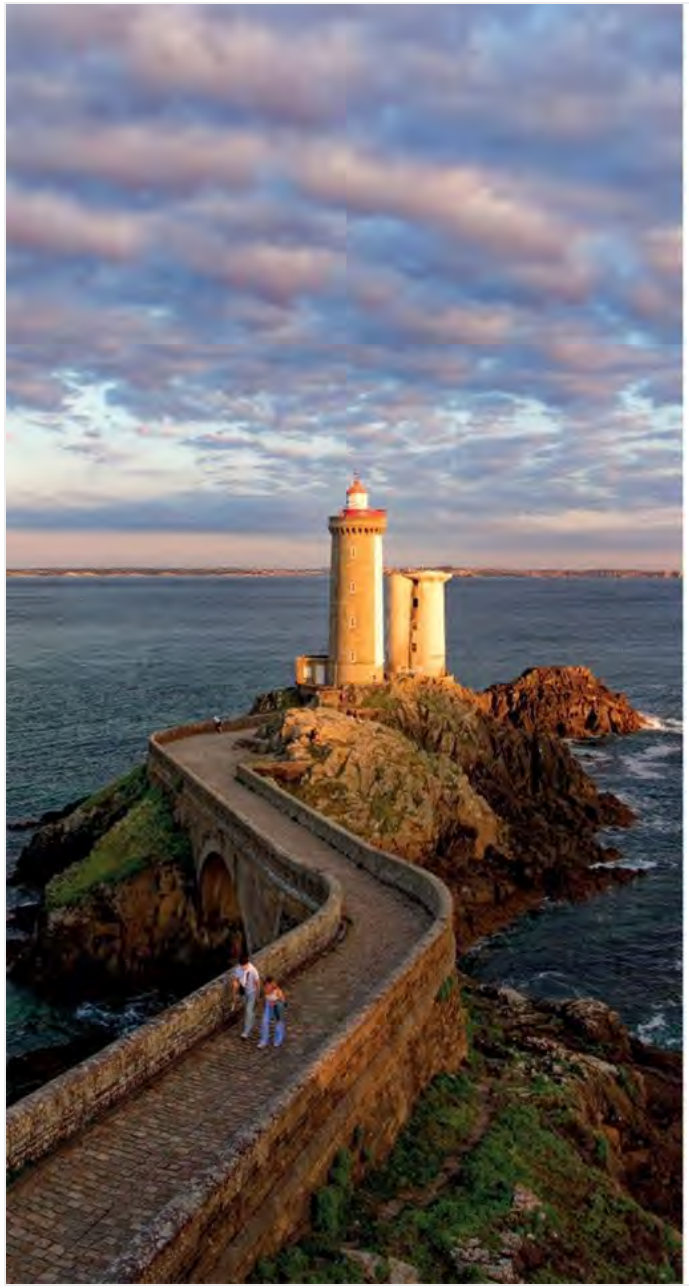
The emotion stirred by the fire that ravaged Notre Dame on April 15, 2019 revealed an extraordinary attachment to the Parisian cathedral, which retained its iconic aura even throughout its restoration period. Originally a Gallo-Roman temple, people have been praying at this site for twenty centuries. It was Maurice de Sully who, around 1163, began the construction of the cathedral, one of the first with flying buttresses extended by gargoyles. The facade of the building is balanced and majestic. In the Middle Ages, its appearance was quite different: The brightly colored statues stood out against a golden background.

★ **Archaeological Crypt** – *1 pl. Jean-Paul-II – ✆ 01 55 42 50 10 – www.crypte.paris.fr – daily except Mon. 10AM–6PM – 9€ (visitors under 18 free).* Beneath the forecourt of the cathedral, the remains of ancient monuments have been unearthed: rooms of the Gallo-Roman public baths, the port quay of the Cité (1st century), foundations of the Late Empire rampart, cellars of medieval houses...

★★★ Sainte-Chapelle B2

8 bd du Palais – ✆ 01 53 40 60 80 – www.sainte-chapelle.fr – ♿ – Apr.–Sept.: 9AM–7PM; rest of the year: 9AM–5PM – 11.50€.

In 1239, Saint Louis purchased Christ's Crown of Thorns from Baldwin II, Latin



Seaweed, the Breton gold

The Coast of Finistère provides an abundant mix of brown, red, and green seaweeds of various varieties. The seaweed harvesters collect seaweed that has washed up after the tide, seaweed still clinging to the rocks at low tide, and seaweed harvested from the seabed. The Iroise Marine Natural Park *(parc-marin-iroise.fr)* is home to nearly 300 species of marine algae, which are processed into livestock feed and fertilizers, but are also consumed for their dietary properties.

★★ View of the roadstead

Opened to the ocean by a 1-mile strait, the roadstead is vast (71 square miles) and deep (39 to 66 feet over large areas), hence its military importance for two thousand years. From the orientation table, the view unfolds over the commercial port, **Île Longue**, the Crozon Peninsula, and the Fort du Portzic.
For a beautiful panorama of the city, take the urban cable car.

★★ Conservatoire Botanique National du Vallon du Stang-Alar

Rampe du Stang-Alar – ℘ 02 98 02 46 00 – www.cbnbrest.fr – summer garden: 9AM–8PM; spring and autumn: 9AM–7PM; rest of the year: 9AM–6PM – tropical greenhouses: Jul.–Sept. 2PM–5PM – free park, guided tour of the greenhouses 6.50€, inquire for schedule.
Composed of a landscaped park and greenhouses, this prestigious botanical conservatory is dedicated to plants threatened with extinction, such as the shrub *Ruizia cordata* or the Madeira geranium.

Nearby

MAP PP. 134–135

★★ Le Folgoët A2

19 miles northeast of Brest.
★★ **Basilica of Notre-Dame** – *℘ 02 98 83 01 92 (town hall) – ♿ – 10AM–7PM – paid guided tour.* The basilica is distinguished by its unusual square shape. From the choir extends the Chapel of the Cross, whose eastern wall extends the flat chevet. This chapel has a beautiful **porch**★ adorned with statues of the apostles. The interior houses a masterpiece of 15th-century Breton art: the **jube**★★, admirably carved in granite.

★★ Pointe St. Mathieu A2

17.4 miles southwest of Brest.
On this point, battered by waves, stand interesting buildings, notably a ruined abbey built by Benedictines in the 11th century. Upon climbing the 163 steps of the lighthouse, 121 feet high *(℘ 02 98 89 00 17 – www.pays-iroise.com – Jul.–Aug.: 10:30AM–7:30PM; rest of the year: inquire – 4€)*, one is rewarded with a superb **panorama**★★. A cenotaph and the monument by sculptor René Quillivic commemorate sailors lost at sea.

Landerneau A2

15 miles east of Brest. www.brest-terres-oceanes.fr.
The town is distinguished by the **Rohan Bridge**★ (1510), one of the last inhabited bridges in Europe, and by its beautiful old houses dating from the 17th century.

Petit Minou Point, Brest Channel.
R. Mattes/hemis.fr

★★★ Ménez-Hom A2

19 miles from Quimper. It is accessed by a small road (1.2 miles) branching off 0.9 miles before the Chapel-Sainte-Marie, on the left coming from Crozon.

Located at the western end of the Black Mountains, this mount rises to 1,083 feet in altitude and offers a breathtaking **viewpoint★★★** over the region, particularly over the Crozon Peninsula. To appreciate its panoramas, choose between hiking, paragliding, and a microlight flight.

★★ Montagnes Noires B2

24 miles northeast of Quimper. www.haute-cornouaille.fr.

This chain of Armorican sandstone and dark schist comprises with the Monts d'Arrée the "backbone of the peninsula." A little lower than the latter (1,070 feet compared to 1,260 feet), it features narrower crests, gentle slopes, and less extensive moors. Superb excursions are possible.

★★ Pleyben B2

21 miles northeast of Quimper.

The magnificent **parish enclosure★★** *(see p. 80)* was built between the 15th and the 17th centuries. It demonstrates great architectural and artistic mastery, all the more impressive as it relies on a difficult material to work with: granite.

Our addresses

Dining

Crêperie du Quartier – *16 r. du Sallé – 02 98 64 29 30 – closed Sun. – set menus 13€.* The open kitchen will leave you in no doubt about the preparation of your order. Flavorful recipes and warm welcome.

Café de l'Épée – *14 r. du Parc – 02 98 95 28 97 – www.cafedelepee.fr – – daily, lunch and dinner – lunch set menu (daily exc. weekends) 19.90€ – dishes 18.50/32€.* Artists and politicians have frequented this Quimper institution with its baroque and trendy decor. Tasty cuisine.

Auberge de Ti-Coz – *4 Hent-Koz – 4.3 miles north via D-770 – 02 98 94 50 02 – www.restaurantticoz.com – closed Sun. evening, Mon. and Tue. (only lunch in July–Aug.) – – lunch set menu 31€ – menus 38/70€.* Like a dream of Brittany: a charming stone inn, both rustic, modern, and elegant. The chef prepares delicious cuisine, highlighting the best local products from the Breton region. As a former passionate sommelier, he offers a fine wine list.

In Locronan

Crêperie Breiz Izel – *Pl. de l'Église – 02 98 91 82 23 – daily exc. Sat., open early Apr.–end Sept. and All Saints' holidays – .* Don't hesitate to stop by this former mansion of the East India Company. You will appreciate its old fireplace and reasonably priced crêpes.

In Douarnenez

L'Insolite – *4 r. Jean-Jaurès – Hôtel de France – 02 98 92 00 02 – www.lafrance-dz.com – closed Sun.–Mon. – lunch set menus (week) 22/27€ – menus 55/75€.* Here, the local terroir flirts with spices and original dishes, the result of the talent of two passionate chefs.

In Concarneau

Le Flaveur – *4 r. Duquesne – 02 98 60 43 47 – weekday lunch set menu 29€ – menus 37/83€.* This restaurant with a pink facade, nestled in a small street set back from the marina and the walled town, is not to be missed. A married couple crafts harmonious, inventive, and refreshing cuisine with four hands. Impeccable service, beautiful modern room.

Shopping

Boutique Faïenceries Henriot – Quimper – *Pl. Bérardier – 02 98 52 22 52 – www.henriot-quimper.com – 10AM–12:30PM, 1:30PM–6PM – closed Sun. (exc. July–Aug.).* Henriot-Quimper has existed for more than 320 years. It remains one of the only places in France that shapes and decorates its faience entirely by hand.

Accommodation

Hôtel Gradlon – *30 r. de Brest – 02 98 95 04 39 – www.hotel-gradlon.fr – – 10€/d. – 20 rm. 98/130€ – 16€.* Rooms with a "very British" style, floral and cozy as can be. Special attention is paid to details, from the rose bushes in the garden to the pleasant veranda. Charming!

On the Crozon Peninsula

Hôtel de la Presqu'île – *Pl. de l'Église – Crozon – 02 98 27 06 51 – www.hotel-lapresquile.fr – closed Sun. evening and Mon. (off season) – – 13 rm. 85/117€ – 16€.* The former town hall now houses soundproofed rooms tastefully decorated in a style that blends current touches with Breton spirit. The restaurant Le Mutin Gourmand is worth a detour.

Going to France

Official name: French Republic
Capital: Paris
Area: 212,900 sq mi
Population: 68.6 million inhabitants
Official language: French
Currency: Euro (€)

By plane

France is well connected to North America and Europe by air.
Major international airports include **Paris (Charles de Gaulle and Orly)**, **Nice**, **Lyon**, **Marseille**, **Toulouse**, and **Bordeaux**, with additional service to cities like **Nantes**, **Strasbourg**, **Lille**, and **Beauvais**.
Corsica is served by airports in **Ajaccio**, **Bastia**, and **Figari**; the French Riviera by **Nice**, **Toulon**, and **Marseille**; and the southwest by **Biarritz**, **Bergerac**, and **Pau**.
From North America, major airlines offer seasonal and year-round direct flights to **Paris**, **Nice**, **Lyon**, **Marseille**, and **Toulouse**. Many travelers also connect via European hubs like **Frankfurt**, **Amsterdam**, or **Zurich**.
Low-cost carriers such as **easyJet**, **Ryanair**, **Transavia**, and **Vueling** operate frequent flights between France and cities across Europe – a good option for regional travel once you're there.
For the best fares, book early and check for weekend or last-minute deals.

By train

France has an extensive and efficient rail network that makes it easy to travel between major cities and regions. High-speed **TGV** trains connect hubs like **Paris**, **Lyon**, **Marseille**, **Bordeaux**, **Strasbourg**, and **Nice**, with frequent service and comfortable onboard amenities.

- **Paris to Lyon:** ~2h
- **Paris to Marseille:** ~3h
- **Paris to Bordeaux:** ~2h
- **Paris to Nice:** ~5.5h
- **Paris to Strasbourg:** ~1h 45min

From these major cities, **TER** regional trains provide access to smaller towns and scenic destinations across the country, including the **Loire Valley**, **Provence**, **Normandy**, and the **French Alps**.

International connections

France is also connected by rail to neighboring countries like **Germany**, **Switzerland**, **Italy**, **Spain**, **Belgium**, **Luxembourg**, and the **United Kingdom**. Popular cross-border routes include:

- Paris to London (Eurostar): ~3h 30min
- Paris to Brussels: ~1h 30min
- Paris to Geneva: ~3h
- Paris to Frankfurt: ~4h
- Paris to Barcelona: ~6h 30min
- Paris to Milan: ~7h

Luxury option

For a unique experience, the **Venice Simplon-Orient-Express** offers a luxury journey between **Paris and Venice**, with vintage carriages and fine dining.
Book high-speed train tickets in advance for the best fares. Regional trains don't require reservations and are ideal for flexible, scenic travel.

By car

Main routes

France is easily accessible by car from neighboring European countries via a network of highways, Alpine passes, and tunnels. If you're planning to drive into France, check ahead for road conditions, especially in mountainous areas where weather or traffic may affect travel.
Once in France, the **autoroutes** (toll highways) offer fast and direct routes between major cities and regions. Key routes include:

- **A1**: Connects **Paris to Lille** – a major north-south corridor.
- **A6/A7**: Known as the **Autoroute du Soleil**, links **Paris to Lyon**, then **Lyon to Marseille** – ideal for reaching the south.
- **A10**: Runs from **Paris to Bordeaux**, passing through **Orléans**, **Tours**, and **Poitiers**.
- **A9**: Connects **Orange to Perpignan**, serving the Mediterranean coast.
- **A13**: Connects **Paris to Normandy**, including **Rouen** and **Caen**.
- **A79**: A newer route across central France, now using **free-flow tolling**.

Driving tips

- Highways are well-maintained but often tolled – keep a **credit card** or **Télépéage transponder** handy.
- Fuel stations are frequent, but prices are lower at **supermarkets near exits** than on the autoroute.
- **Roundabouts** are common, and traffic from the **right** often has priority unless marked otherwise.
- **Low Emission Zones (ZFE)** exist in cities like **Paris**, **Lyon**, and **Strasbourg** – you may need a **Crit'Air sticker** to enter.
- Speed limits vary:
  - **130 km/h (80 mph)** on highways
  - **80–90 km/h (50–55 mph)** on secondary roads
  - **30–50 km/h (20–31 mph)** in towns

Renting a car is ideal for exploring the countryside, coastal routes, or regions like Provence, Normandy, and the Loire Valley, where public transport is limited.

Michelin maps

Regional Maps (1/200,000):
511 (Nord–Pas-de-Calais – Picardy); 512 (Brittany); 513 (Normandy); 514 (Paris & Surroundings); 515 (Champagne–Ardenne); 516 (Alsace – Lorraine); 517 (Pays de la Loire); 518 (Central France); 519 (Burgundy); 520 (Franche-Comté); 522 (Auvergne – Limousin); 523 (Rhône–Alpes); 525 (Midi–Pyrénées); 526 (Languedoc–Roussillon); 528 (Corsica);
France Road Atlas:
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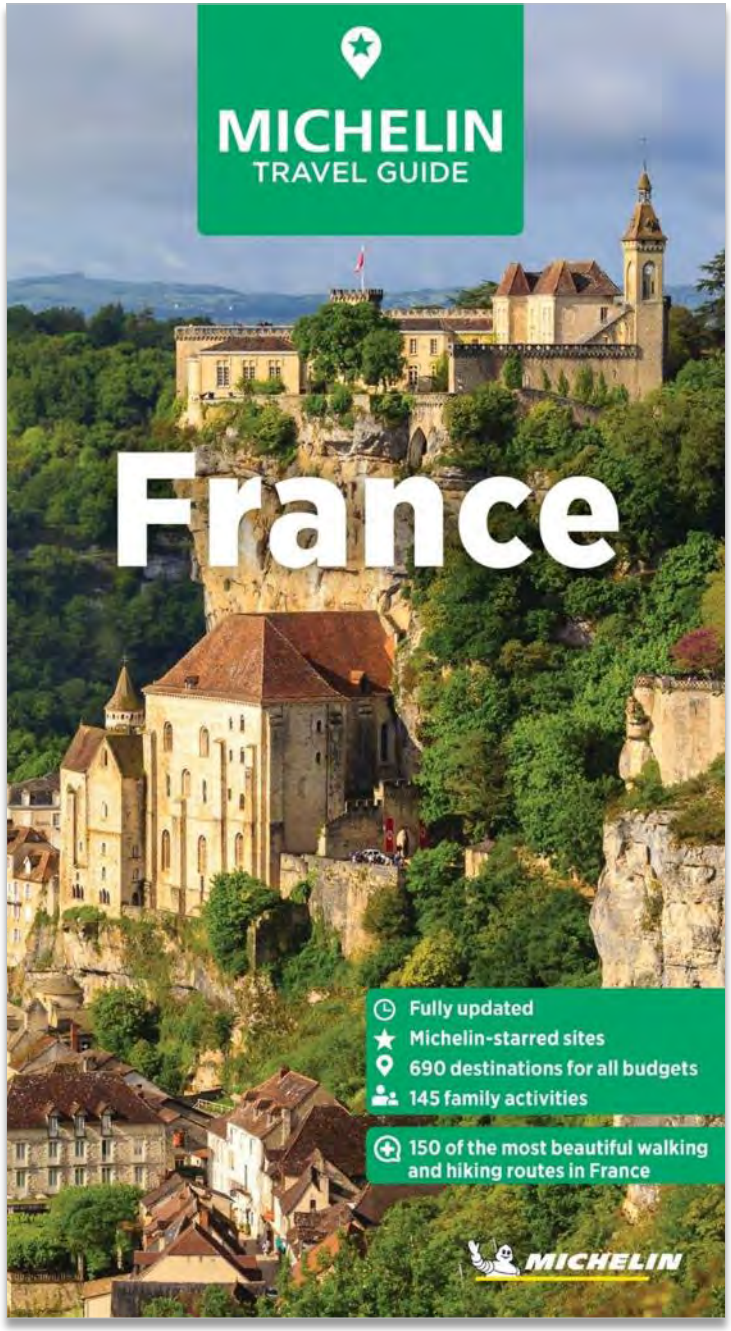

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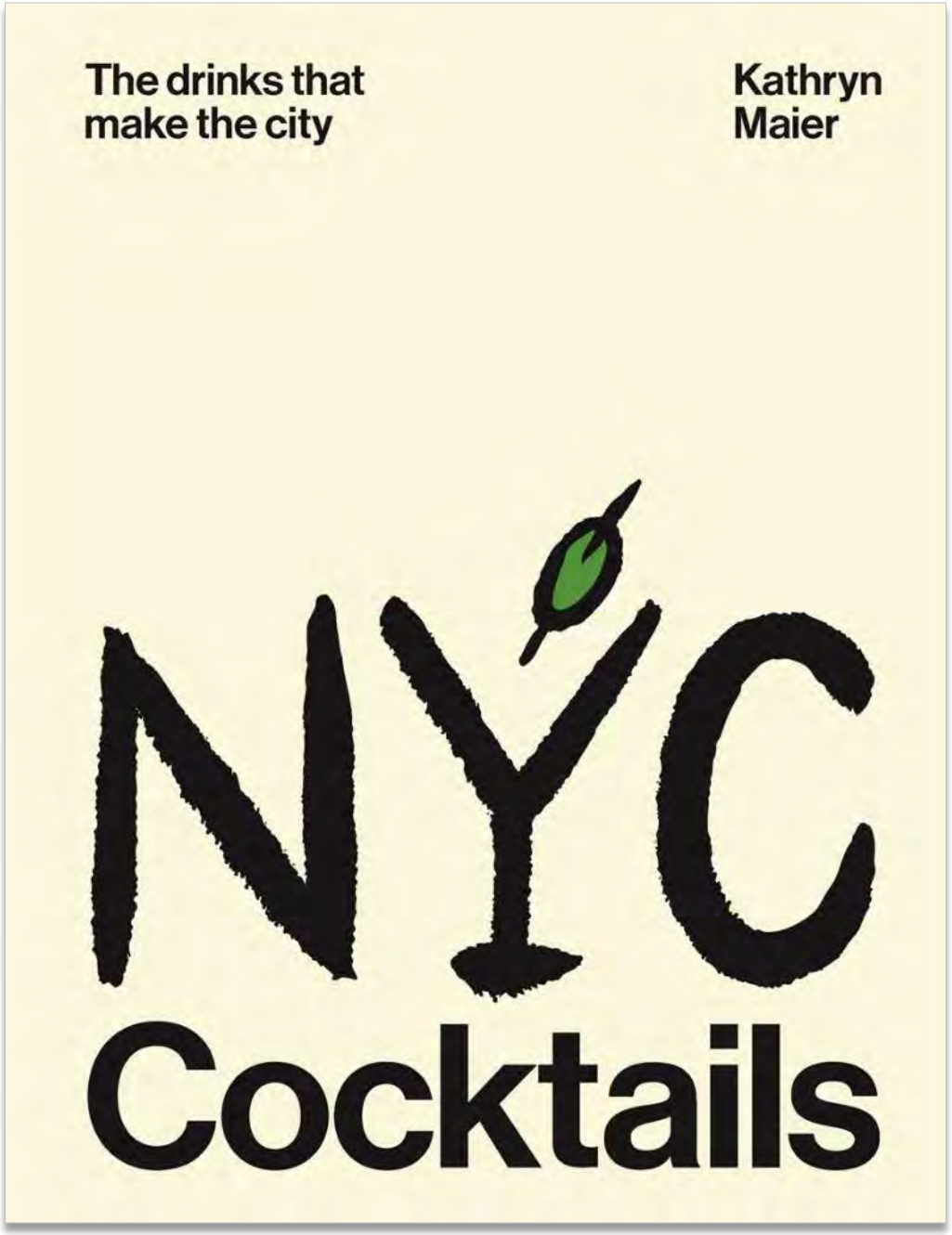
The drinks that make the city

Kathryn Maier

Cocktails



NYC Cocktails

THE DRINKS THAT MAKE NEW YORK CITY

Kathryn Maier, Illustrated by Sarah Campbell

Imbibe the greatest cocktails from the world's greatest city, from Prohibition classics to modern libations, all invented in New York City.

- Do you know your Manhattan from a Tom Collins? What about a Clover Club, a Penicillin or a Psycho Killer? In NY Cocktails, New York drinks' journalist Kathryn Maier takes us through the history of New York cocktails, with more than 60 recipes to make at home.
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- With a handy guide to glassware and garnishes, plus stunning illustrations of the cocktails, New York bars and some of the people who inspired or invented particular drinks, NY Cocktails will unleash your inner bartender and open up a world of cocktails that are guaranteed to become new favorites.

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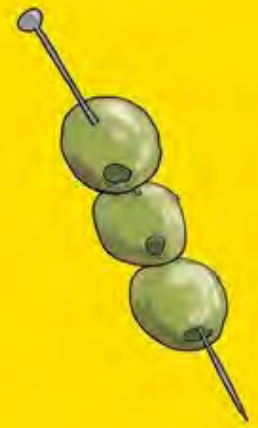
The Cocktails of New York City



New York is a cocktail city. It always has been.

What is a New York City cocktail? You might as well just say "cocktail". After all, it was here (or, rather, in the nearby small town of Hudson) where the word "cocktail" first appeared in print, in a newspaper article in 1806, describing what we'd now call an Old Fashioned.

It was in New York City that Jerry Thomas, author of the first cocktail book published in the U.S. and the "father of American mixology", primarily lived and plied his trade. It was also here that a number of hotel bars and private clubs (most notably The Waldorf-Astoria) gave rise to countless cocktails in the 19th and early 20th centuries, many of which are detailed in these pages.

And it was in New York City that "King Cocktail" Dale DeGroff resurrected these classics in the 1980s and '90s while bartending at the Rainbow Room, redirecting the genre from carelessly made mixed drinks to carefully crafted cocktails using fresh ingredients. When Sasha Petraske took things a notch further in 2000 with the opening of Milk & Honey, the seminal proto-modern cocktail bar that changed the way we drink today ... well, that was in New York City, too.

Since then, cocktails have reigned supreme in New York, perhaps more so than in any other city in the world. There's a craft cocktail bar on seemingly every corner, and it's tough to find a restaurant, from a pizza joint to a taco spot, that doesn't offer a full cocktail menu and can't whip up a world-class Negroni or Margarita.

Many of the most prolific creators of modern-classic cocktails—Sam Ross, Joaquín Simó, and Phil Ward, to name but a few—call the city home.

The pages that follow will spotlight the people and places that have made New York City the best drinking city in America over the past 100-plus years.

So we return to the question: What is a New York City cocktail? By the simplest definition, it's one that was created here, whether in pre-Prohibition times or much more recently, or one that has become so closely associated with the city that it might as well have been birthed within its five boroughs.

It could also be the first drink a new resident stirred up in their first New York City apartment, the most memorable drink someone had during their first visit to the city, or the one most frequently consumed at the liveliest brunches in the West Village. In short, it's the cocktail that makes you think of the city fondly, even when you're away, or even if you've never been.

You're sure to discover a favorite New York City cocktail of your own in these pages.

The Early Years

Pre-1900

Possibly the most New York City of all cocktails (it's even named for the city's best-known borough), the Manhattan was first stirred up sometime in the late 1800s, when vermouth was first gaining popularity among bartenders. As with many old cocktails, its exact provenance is uncertain, but the most popular theory names its origin as the Manhattan Club and pinpoints its creation as somewhere between the 1860s and the 1880s.

This drink spawned many successors, most notably the Brooklyn (page 48) and that cocktail's many spinoffs.

Manhattan

Add all the ingredients to a mixing glass with ice and stir until well-chilled. Strain into a coupe or Nick & Nora glass. Garnish with a cocktail cherry and/or a lemon twist, as desired.

2 oz (60 ml) rye whiskey (preferably Rittenhouse)

1 oz (30 ml) sweet vermouth (preferably Carpano Antica or Cocchi Vermouth di Torino)

2 dashes Angostura bitters

GARNISH

Cocktail cherry and/or lemon twist

Before the Cosmopolitan was Carrie Bradshaw's cocktail of choice on *Sex and the City*, it was Madonna's favorite drink at the Odeon, the downtown hotspot where the cocktail was created by bartender Toby Cecchini in the late 1980s.

The Cosmo is experiencing a resurgence on drink menus all over New York City, as a fresh crop of drinkers realize how delicious it is. Just be sure to use citron vodka instead of the unflavored stuff to add an essential boost of brightness.

Cosmopolitan

Add all the ingredients to a cocktail shaker with ice and shake until well-chilled. Strain into a martini glass. Garnish with a lemon twist.

- 1½ oz (45 ml) citron vodka (such as Absolut Citron)
- ¾ oz (20 ml) Cointreau
- ¾ oz (20 ml) lime juice, freshly squeezed
- ¾ oz (20 ml) cranberry juice

GARNISH

Lemon twist

Dale DeGroff has earned the nickname "King Cocktail" and is the person who, more than any other, is responsible for the contemporary cocktail renaissance. While bartending at the Rainbow Room in the late 1980s through the '90s, he resurrected many classic cocktails and the use of fresh ingredients, and devised many cocktails of his own.

When asked which drink he would choose to represent his legacy, he named his Ritz Cocktail, which he created in 1985 while at the NYC restaurant Aurora, where he did "research" in advance of his time at the Rainbow Room. "It's never a bad time for a Champagne cocktail," says DeGroff.

Ritz Cocktail

Add the Cognac, Cointreau, maraschino liqueur, and lemon juice to a cocktail shaker with ice and shake until well-chilled. Strain into a coupe glass. Top with the Champagne.

Hold the piece of orange zest over the drink, skin side down. Light a match and use it to warm the zest. Squeeze the zest toward the flame and the surface of the drink; the oils will briefly spark, caramelizing their flavors.

Discard the zest or drop it into the drink to garnish.

1 oz (30 ml) Cognac (preferably Courvoisier VSOP)

½ oz (15 ml) Cointreau

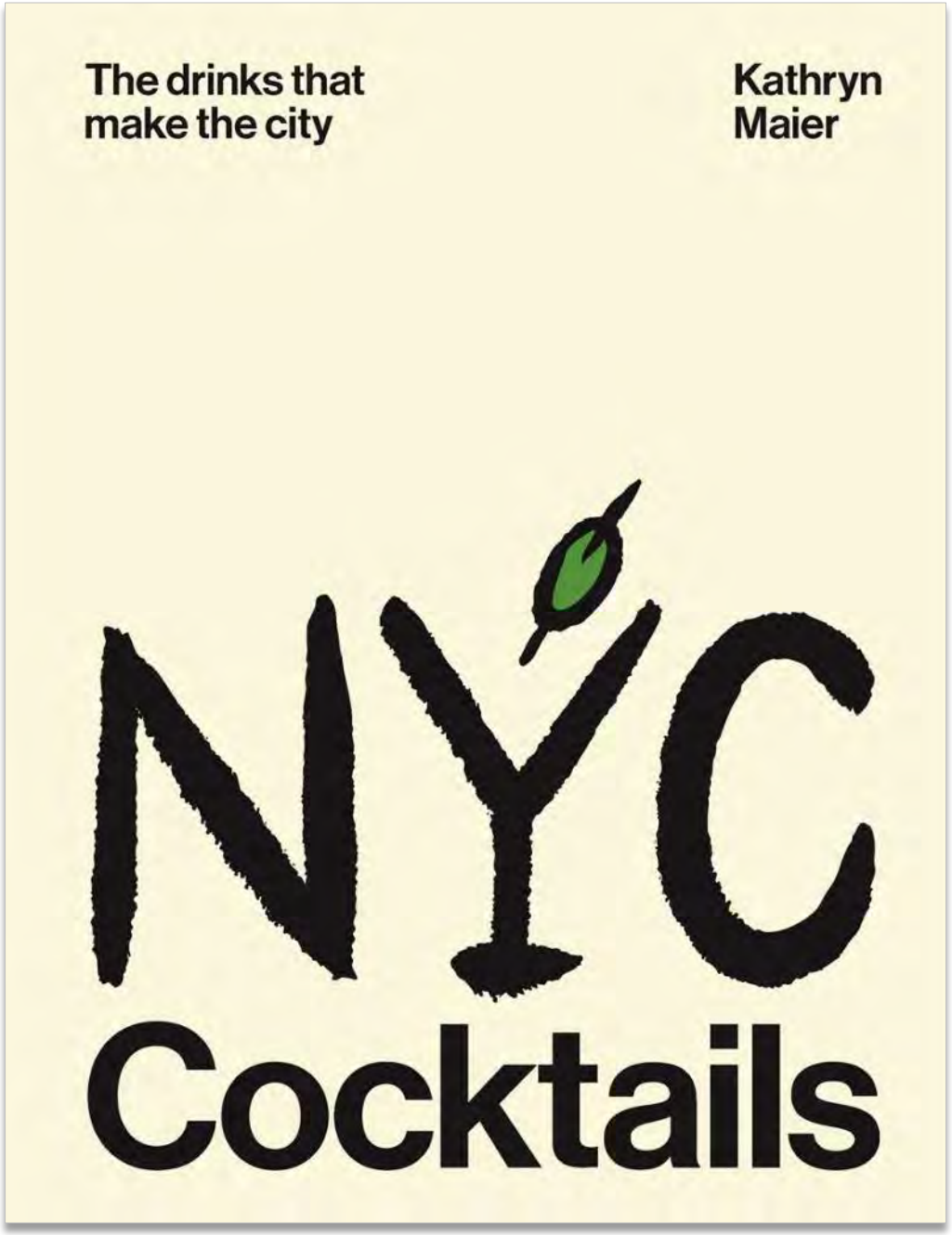
¼ oz (10 ml) maraschino liqueur (preferably Luxardo)

¼ oz (10 ml) lemon juice, freshly squeezed

2 oz (60 ml) Champagne, chilled

GARNISH

Orange zest "coin", about the size of a quarter (1 in/2.5 cm)



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A CURATED COLLECTION
OF GIN COCKTAILS
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The Gin Edit

A CURATED COLLECTION OF GIN COCKTAILS

Elouise Anders, Illustrated by Sirmano

A curated deck of 50 delicious gin cocktails for lovers of gin and good drink.

- Whether you prefer the humble Gin and Tonic, the iconic French 75, or more modern creations like the Honeysuckle Sour, gin is the foundation to some truly great libations. Without it, we wouldn't have the Martini, the Tom Collins, or the Negroni.
- *The Gin Edit* distills the best of gin cocktails, featuring 48 recipes for any mood, whether you'd like to get effervescent with a Rosewater Fizz, sip on an Aviation, or curl up with a Clover Club.
- **Perfect for l**overs of gin, hosts, bartenders, and anyone who likes a cocktail. A comprehensive collection of recipes, covering the classics, the modern, and the bubbly.
- Bright, contemporary package with gold foil detail on the box and modern illustrations makes for a fresh title in a market of more masculine and retro takes on gin cookbooks.
- Gin's popularity is soaring, with the liquor's market continuing its recent ascent and distilleries continuing to increase globally.

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CLOVER CLUB

In some drinks, the fruit overpowers the other ingredients. Not in the clover club. The raspberry syrup is a balanced touch that lends the gin just the right level of sweetness. Paired with a foamy head, the results are a favourite of modern mixologists who rediscovered this drink during the cocktail revival of the 90s to early 2000s.

60 ml (¼ cup) raspberry gin

20 ml (¾ fl oz) Raspberry syrup

20 ml (¾ fl oz) lemon juice

1 egg white or 30 ml (1 fl oz) aquafaba

ice cubes

3 raspberries, to garnish

Raspberry syrup

55 g (¼ cup) caster (superfine) sugar

5 raspberries

To make the raspberry syrup, combine the sugar and 60 ml (¼ cup) of water in a small saucepan. Bring to the boil and stir until the sugar dissolves. Remove from the heat and add the raspberries, using a fork to crush them. Set aside to infuse for an hour, then pass through a fine-mesh sieve into a jar.

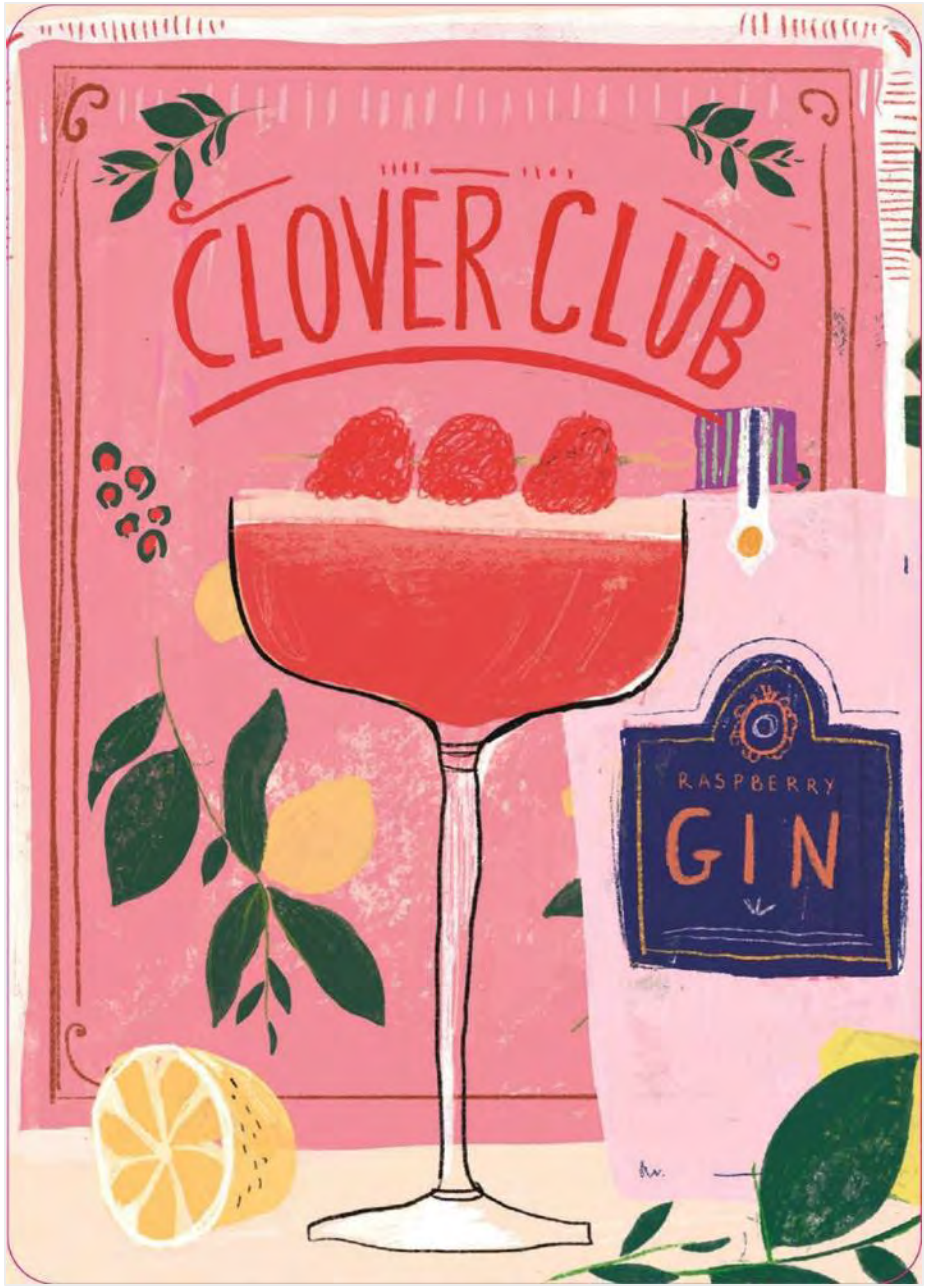
Pour the gin, raspberry syrup, lemon juice and egg white or aquafaba into a cocktail shaker and dry shake for 15 seconds. Add ice and shake for another 15 seconds.

Strain into a chilled coupe. Thread the raspberries onto a cocktail stick and sit across the top of the glass.

Any leftover raspberry syrup will keep in a jar in the fridge for up to 5 days.

MARTINI
VERMOUTH
DRY
OLIVES

Gimlet


CLOVER CLUB
RASPBERRY
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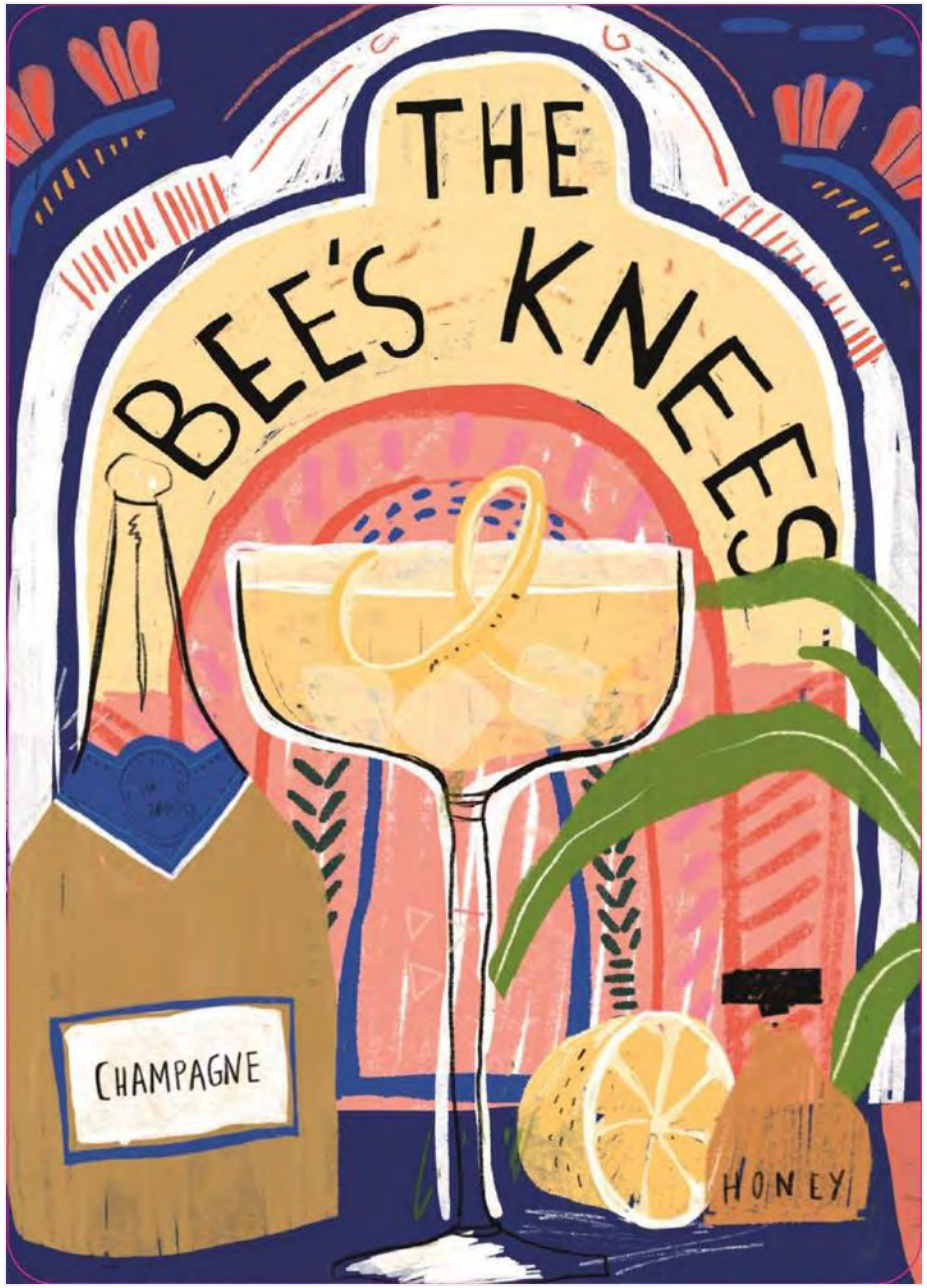
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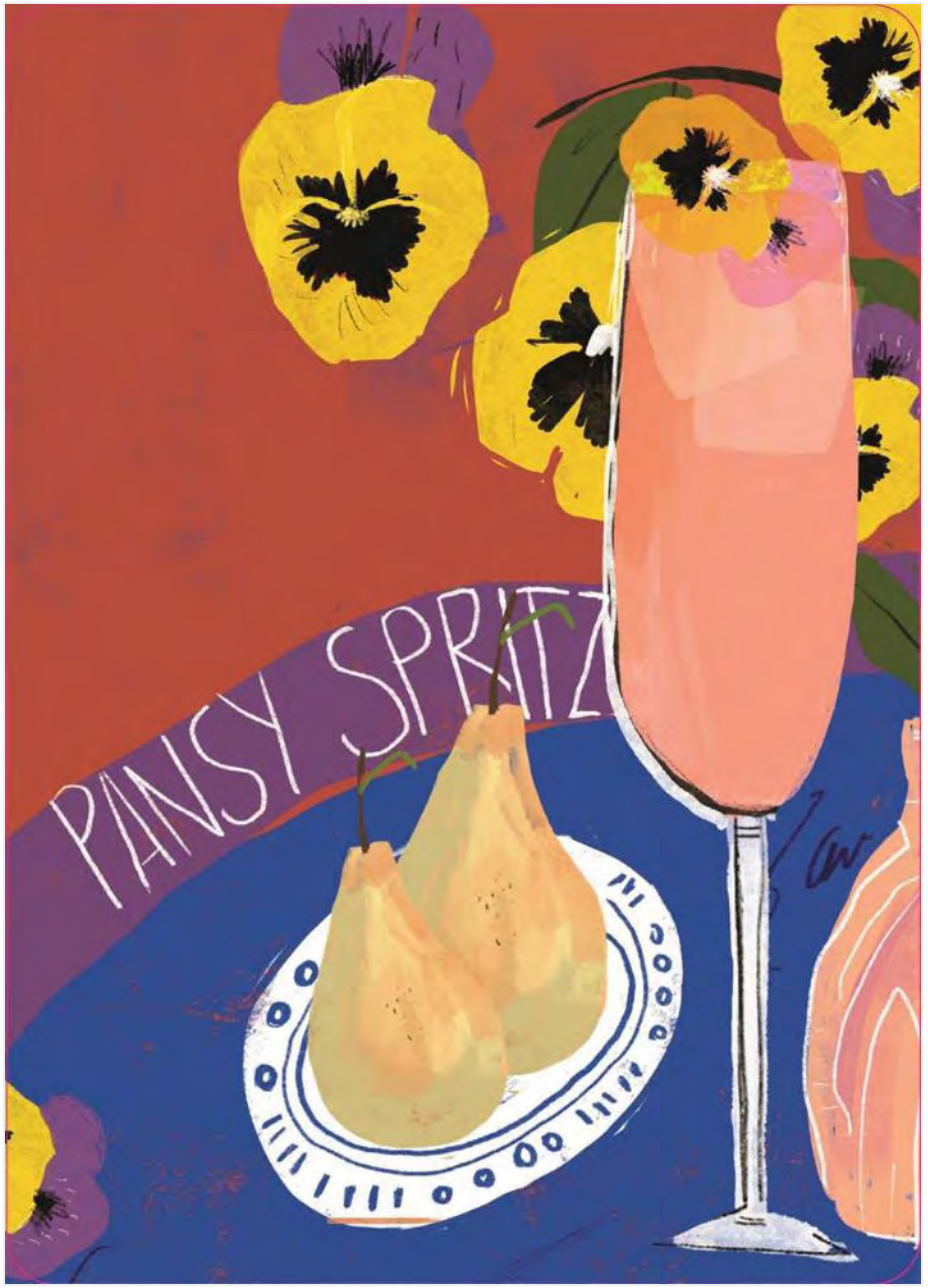
BEE'S KNEES
CHAMPAGNE
HONEY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The Gin Edit

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The Soda Shoppe

50 GREAT DRINK RECIPES

Illustrated by 50s Vintage Dame

Celebrate the fizzy world of soda with this deck of 50 recipes that covers everything from the soda fountain classics to newer indulgences.

- Harkening back to the heyday of diners and soda fountain counters, this deck of recipes blends retro magic with brand new creations.
- From staples including the Shirley Temple and Orange Crush to indulgent floats and egg creams, alongside fruity treats, cream sodas, and global drinks, this deck has a recipe for all tastes.
- Make your own syrups, experiment with ingredients like jam and matcha, and sip on a Pina Colada Float. Whether you're looking for a refreshment to make for a party or a treat to enjoy at home, *The Soda Shoppe* has 50 ways to make soda even more delicious.
- The decks contains classics like a Root Beer Float alongside drinks that are popular in other countries to offer readers familiar comforts and something new.
- Each card features an easy-to-follow recipe that recreate classics from the soda fountain or introduce newer drinks to readers, providing creative ways to experiment with inexpensive ingredients.

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RETRO

Arnold Palmer

SERVES

1

Arnold Palmer

This drink is named after American golfer Arnold Palmer, whose order combining iced tea and lemonade became famous in the 1960s. Since then, this beverage has remained a refreshing favorite on and off the golf course. Top it off with lemon–lime soda to add a touch of carbonation.

- pebble ice
- ½ cup (125 ml) lemonade
- ½ cup (125 ml) iced tea
- lemon–lime soda, to top
- lemon slice, to garnish
- mint sprig, to garnish

Fill a pint-sized glass with pebble ice, then pour in the lemonade and iced tea and stir to combine. Top with lemon–lime soda.

Garnish with a lemon slice and mint sprig.

FRUITY

Cranberry Lime Soda

SERVES

1

FRUITY

Strawberry Soda

SERVES

1

FLOATS

Root Beer Float

SERVES

1

DIRTY SODAS

Cherry Cream Soda

SERVES

1

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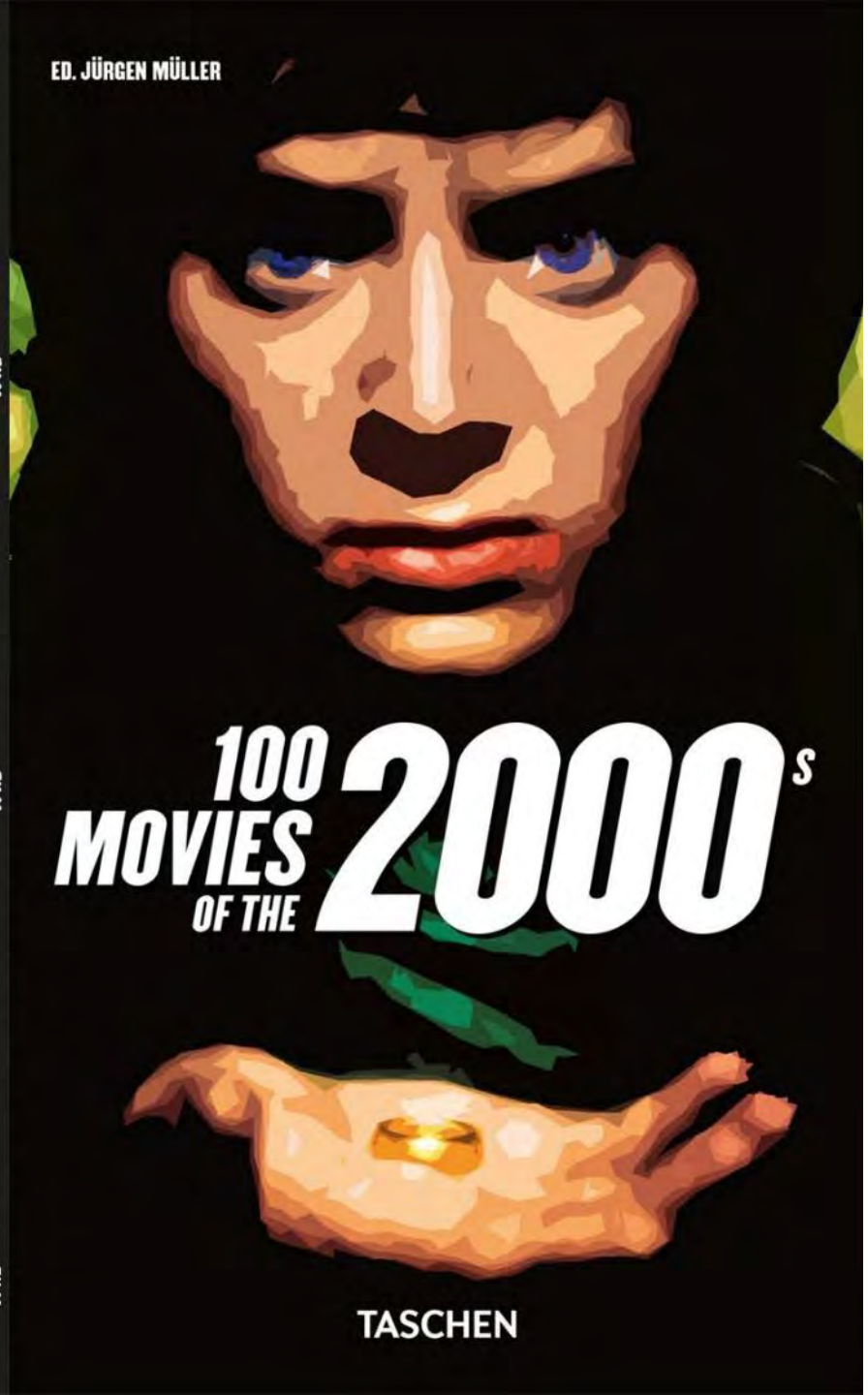

100 MOVIES OF THE 2000s

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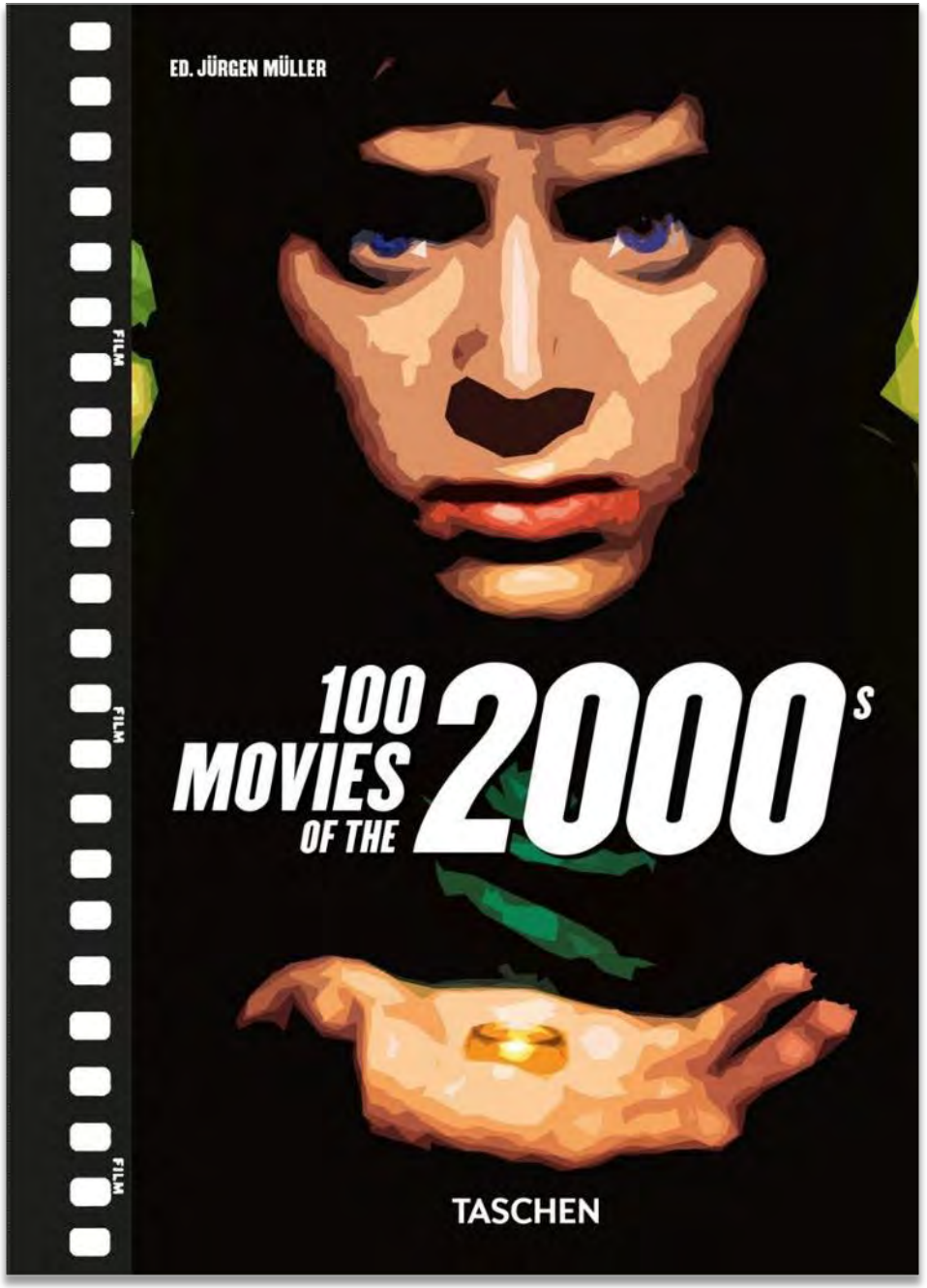

100 Movies of the 2000s

Edited by Jürgen Müller

The noughties installment of TASCHEN's Movies series selects 100 of the cinematic triumphs that defined the decade, from the blockbuster *Lord of the Rings* franchise to cult classics such as *Lost in Translation* and *Inglourious Basterds*. Each film is featured with stills, plot synopses, analysis, and movie-buff trivia.

- Our Movies series enters the 21st century with this definitive lineup of the 100 most important films made during the 2000s, an age of evergreen franchises, historical epics, and comic-book superheroes, as well as fast-evolving CGI aesthetics, low-key global indies gaining unprecedented audiences, and hard-hitting documentaries (and mockumentaries) becoming mainstream feature hits.

- Through the gripping stories, insightful dramas, and thrilling, mindless escapism 100 Movies of the 2000s gathers the best of the best around the globe, from the blockbuster *Harry Potter* and *The Lord of the Rings* installments to cult classics *Lost in Translation*, *Inglourious Basterds*, *No Country for Old Men, The Lives of Others*, and *And Your Mother Too*.

- Each movie masterpiece is profiled with stills and production photos, a synopsis, analysis, and movie-buff trivia, as well as cast, crew, and technical listings.

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to help him escape. He represents a pragmatic world view based on purposeful rationality. The problem, however, is that his opponent behaves completely irrationally and thereby continues to outclass him. He no longer distinguishes between people and utensils, the end justifying all means as far as he is concerned.

Perhaps we should even view Moss, Chigurh and Bell as facets of one and the same identity. The Coen brothers suggest as much with a processual hint. When Moss comes back from the desert, he finds his wife sitting in front of the TV and takes his place beside her. The sequence is filmed in such a way that it looks like a dialogue with the TV set. The reverse shot from the perspective of the TV shows the couple seated together on the sofa. We see the same sequence again, when Chigurh searches the trailer as part of his pursuit and takes a seat on the same piece of furniture. Once again, we see him from the TV's point of view, followed by his reflected view on the TV screen. We are presented with this visual sequence for a third time when the sheriff searches the trailer with his deputy.

In a formal sense, the scenes of Moss, Chigurh and Bell sitting in turn on the sofa in front of the TV suggest that they are more alike than we initially thought, which also implicates us as viewers in some way. Basically, they represent different aspects of a common identity. But what do these three protagonists epitomize? Moss might stand for the pursuit of happiness that will ultimately prove his downfall. Chigurh is a reminder to contemporary America of the massacre of Native Americans, by exacting an eye for an eye in his role as avenging angel. Ed Tom, on the other hand, is the most passive of the three characters. He embodies resignation and bewilderment in the face of circumstance. He is the only one who can to an extent counterbalance the present through values and role models.

Support for this reading of a multiple American identity comprised of the three men is found in the last fade in the film, which creates a contextual link between Chigurh's limping exit and the shot of the retired sheriff. They have both played their part. The dreams already described then follow. Yet while the first dream about losing money succinctly summarizes the entire plot of the film, the "father" in the second could be reminiscent of a figure from American Indian myth. This dream seems like an acknowledgement of original American roots – though not in the sense of glorifying folklore, as it appears in the many images of the indigenous peoples in the film – but as a memento to the dead. At any rate, what strikes us is how casual and yet emotional the sheriff's dream stories seem. Tommy Lee Jones is, without doubt, one of the most outstanding actors of our generation. His Texan origins may have played a part in casting him, and maybe also the fact that his grandmother came from the Cherokee tribe.

No Country for Old Men ends with Ed Tom Bell sitting in the dinette of his home. We see a profile of the prairie landscape through a window behind him, while the old man appears to be staring through a side opening into an imaginary place far away. The symmetrical composition of the image is immediately striking – it comes across as factitious and empty. On the right side of the wall there is a photo of a highway cutting through a barren mountainous landscape; beneath it, there is a lamp with an antique copper pot for a base. These objects could be interpreted as curious souvenirs of America's past.

The final sequence ostensibly represents both an ending and an anticipated new beginning. Values, however, cannot simply be conjured out of thin air. They are inextricably linked to an everyday life in which they are constantly tested and either assumed or rejected as part of a wider social consensus. If the Coen brothers' film is taken as a cultural statement, then it can also be seen as telling the story of an end to the exemplary status of Western civilization, which has had its most powerful protagonist in the United States. The sense of mission and foreign policy initiatives of this country went hand in hand with its self-confidence as a freedom-loving nation whose role was to fight despotism and national chauvinism while bringing democracy and justice to the world. Yet this conviction seems somehow to have been lost during the second half of the 20th century. Perhaps the most powerful symbol in this context is still the Vietnam War, which plays a significant role in *No Country for Old Men* even if mentioned only indirectly or as an apparent aside.

THE LORD OF THE RINGS

2001–2003 – NEW ZEALAND / USA – 178 MIN. / 179 MIN. / 201 MIN.

GENRE

FANTASY, LITERARY ADAPTATION

DIRECTOR

PETER JACKSON

SCREENPLAY

FRAN WALSH, PHILIPPA BOYENS, PETER JACKSON
from the novel by J. R. R. TOLKIEN

DIRECTOR OF PHOTOGRAPHY

ANDREW LESNIE

EDITING

JOHN GILBERT

MUSIC

HOWARD SHORE

PRODUCTION

PETER JACKSON, FRAN WALSH, BARRIE M. OSBORNE,
TIM SANDERS for NEW LINE CINEMA, WINGNUT FILMS.

STARRING

VIGGO MORTENSEN (Aragorn), IAN MCKELLEN (Gandalf), LIV TYLER (Arwen),
ELIJAH WOOD (Frodo Baggins), IAN HOLM (Bilbo Baggins),
SEAN ASTIN (Samwise "Sam" Gamgee), BILLY BOYD (Pippin), DOMINIC MONAGHAN (Merry),
CATE BLANCHETT (Galadriel), SEAN BEAN (Boromir), ORLANDO BLOOM (Legolas),
JOHN RHYS-DAVIES (Gimli), CHRISTOPHER LEE (Saruman),
HUGO WEAVING (Elrond), ANDY SERKIS (Gollum).

ACADEMY AWARDS 2002, 2003 and 2004

See pages 829–830

1 Living through genocide: more than anything, Paul Rusesabagina (Don Cheadle) wants to get his wife Tatiana (Sophie Okonedo) and children to safety.

2 A soldier with no order to kill: Colonel Oliver's view of the situation is relentlessly matter-of-fact. As a UN forces representative, he cannot protect hotel owner Paul. The helplessness of the international community is apparent in the character of this seasoned fighter: cynical and tragic in equal measure, he is played by Nick Nolte with his usual gruffness.

"The film turns into a triumph for Don Cheadle, who never steps outside the character for emotional grandstanding or easy moralism. In all, I can hardly think of another movie in which sheer intelligence and decency have been made to seem so attractive or effective." *The New Yorker*

up appearances while all around a machete-wielding mob vents its bloodlust. Every morning, he puts on his tie. He treats a general and war criminal like an old friend: a man he supplies, as in peacetime, with whiskey and Cuban cigars that are difficult to get. This means he can improve the refugees' conditions, allocating them to rooms like normal guests. In the most absurd scene, he presents one of them with a bill. It is not just about the semblance of normality, but about normality itself: by maintaining the hotel's standards, Paul is upholding the standards of civilized society. Until, out of sheer despair one morning, he cannot knot his tie and can only be helped by a true miracle.

In a perilously gripping development, the international community pulls back ever further as the militia advance. Oliver, a UN colonel who is the most positive representative of the wider world, is a soldier with no mandate

3 The Rwandan army is meant to guarantee security, but instead represents a constant threat.

4 Not much solidarity from the staff: the hotel workers comply with Paul's orders, but only reluctantly. Most are Hutus, like him.

5 Abandoned in the rain by the rest of the world: Paul and his refugees. Surrounded by killing, a just man desperately sticks to his principles.

to kill; he is played by Nick Nolte in an even more gnarled and disillusioned way than usual. He ends up defending the hotel on his own initiative, just like Paul, whose calls to his employers in Brussels are far more effective than the useless UN negotiations in New York. Comparisons with Steven Spielberg's *Schindler's List* (1993) are as pertinent as the recent question of legitimacy. How can a movie about genocide be presented in an entertainment context, if indeed it should be made at all? The Belfast-born director of *Hotel Rwanda*, Terry George (co-writer and co-producer, *In the Name of the Father*, 1993), films the massacre scenes only from a distance, or shrouded in mist; he refrains from filming what cannot be represented, but instead portrays the slightly idealized heroism of one man

"This isn't a game. You get put in prison for this."

Romania in the winter of 1987: student Otilia (Anamaria Marinca) is taking a bus across the city to organize an illegal abortion for her fellow student, Gabita (Laura Vasiliu). The Ceaușescu regime has only two more years to go, yet there is no sign of the impending collapse. The streets covered in gray slush are dimly lit, while worn-out cars and long queues in front of shops paint a bleak picture of the socialist society that then existed. It is what a banned documentary film might look like, retrieved by someone from a sealed archive after 20 years.

Cristian Mungiu tells the story of *4 Months, 3 Weeks & 2 Days* in long shots, with sparse dialogue and no music. This less-than-enthralling narrative style is of course familiar in films from the socialist era, but unbearable tension runs through the images that appear as if they have been filmed in real time. For what the women are about to do is not just illegal; the dictatorship's harsh policy punishes the potentially life-threatening procedure in the same way as murder. The threat lurks in the background of every scene. Even booking a hotel room turns into an interrogation. The abortionist Mr Bebe (Vlad Ivanov), who is picked up a short while later in a desolate suburb by Otilia, is just how we imagine an informer for the all-powerful security service in his greasy leather jacket.

The situation rapidly deteriorates in the bare hotel room. The camera lingers for several minutes on Bebe as

CRISTIAN MUNGIU Cristian Mungiu was born in Iași in the far north-east of Romania in 1968. After studying film in the capital, Bucharest, he gained his first experience as assistant director on the Canadian co-production shot in Romania, *Teen Knight* (1998), and the Holocaust farce *Train of Life* (*Tren de vie*, 1998), an international co-production by his fellow Romanian, Radu Mihaileanu. His first feature film, *Occident* (2002), was shown at the Cannes Film Festival in the "Directors' Fortnight" section. Mungiu was one of the young Romanian film directors who each contributed an episode for the omnibus film *Lost and Found* (2005). His second feature, *4 Months, 3 Weeks & 2 Days* (2007), took Cannes by storm. The story of an illegal abortion in Romania under the Ceaușescu regime won everyone over with its passionate storytelling and outstanding performances. The director of photography, Oleg Mutu, was also responsible for Cristi Puiu's moving film about dying, *The Death of Mr. Lazarescu* (*Moartea domnului Lăzărescu*, 2005), which had attracted a great deal of attention two years earlier. It was impossible to ignore any longer the "Romanian New Wave", which also included Catalin Mitulescu and Corneliu Porumboiu.

4 Months, 3 Weeks & 2 Days won Mungiu the Golden Palm award, the first Romanian director ever to receive it. His next project was another omnibus film: *Tales from the Golden Age* (*Amintiri din epoca de aur*, 2009) focuses on legends and rumours from the Ceaușescu era, and was screened in Cannes in the "Un Certain Regard" section of the official selection. *Beyond the Hills* (*După dealuri*, 2012) tells the story, based on real events, of an exorcism with fatal consequences in the Romanian commune of Tanacu in 2005; the two leading actresses, Cristina Flutur and Cosmina Stratan won Best Actress in Cannes, while Mungiu received the prize for best screenplay. And in his most recent film, the story of a Romanian doctor who betrays his moral principles out of love for his daughter, Mungiu affords audiences a deeper insight into contemporary Romanian society – *Bacalaureat* was nominated for the 2016 Golden Palm in Cannes, and Mungiu won Best Director.

has been hiding Jews. SS Officer Landa knows this, and savors every minute of the torturous interrogation. He is a man who brutalizes his victims with well-chosen words until they capitulate. The movie's true qualities lie in these kinds of dialogue sequences, in which Tarantino once again proves himself master of the spoken word. Not only does he convey the bloody activities of "Naziploitation" but also, and equally, the classic melodrama, the Ernst Lubitsch-style of comedy and, as becomes evident in extensive quotations, the wider canon of German and French film history as well.

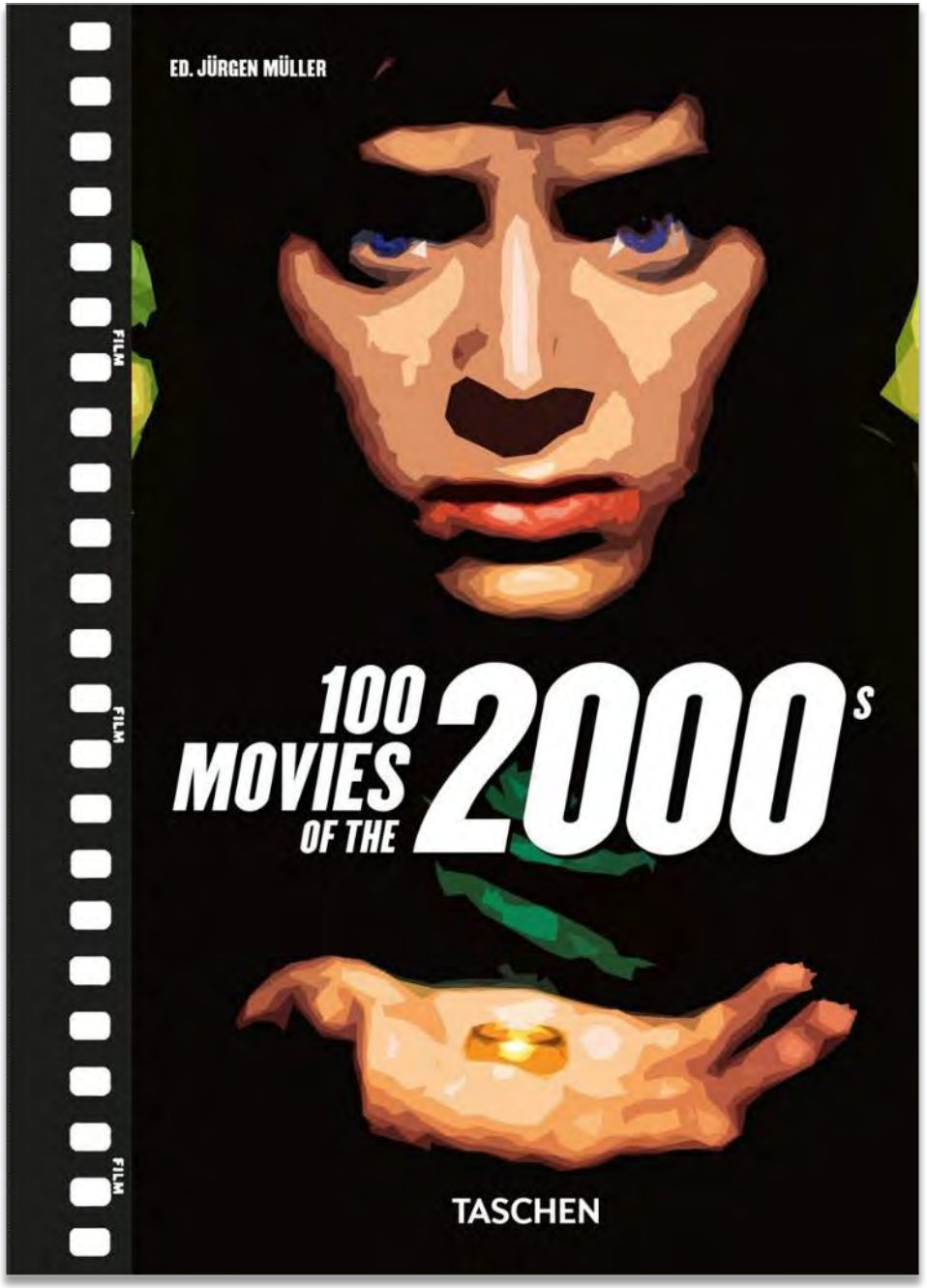
"Quentin Tarantino's *Inglourious Basterds* is a big, bold, audacious war movie that will annoy some, startle others and demonstrate once again that he's the real thing, a director of quixotic delights." *Chicago Sun-Times*

6 Jewish avenger with a southern drawl: Lt. Aldo Raine (Brad Pitt) pulls out all the stops.

7 The elegant world of art in gloom: like cinema owner Shosanna (Mélanie Laurent), many of the protagonists work in the film industry.

8 Playing with fire: Shosanna brings a premature end to World War 2 with an unprecedented inferno – thus taking her own revenge.

The only person to survive the inevitable massacre is a Jewish girl, Shosanna (Mélanie Laurent). Not long afterward, she is running a cinema in Paris, showing films by G.W. Pabst and Henri-Georges Clouzot. It is a gloomily elegant, artistic world with echoes of Edward Hopper paintings and François Truffaut's *The Last Metro* (*Le dernier métro*, 1980) – a film that Tarantino does not even like. In this cinema – where else? – the threads of the plot, divided into chapters, are brought together: practically the entire German leadership, including Hitler, Goebbels and Bormann, are expected to attend the premiere of a new propaganda film. The Basterds know about it, while Shosanna is also planning to exploit this unique, historical moment. An unprecedented inferno is meant to bring an early end to World War 2, acting as the harbinger of her revenge. The Nazis deserve it, and a stock of nitrate film will burn three times faster than paper. A British film critic slips into Nazi uniform and becomes a spy; a German actress collaborates with the enemy; Lieutenant Raine swaps his southern drawl for Italian, failing as dismally as the elegant butcher Landa is spectacular as the cosmopolitan who speaks four languages. *Inglourious Basterds* is a subtitled farce at the highest linguistic level, devoid of any moral depth, breathtaking in detail and unsustainable as an overall concept – a real Tarantino movie. It is an assault on good taste and, at the same time, an intellectual risk we would not have imagined the erstwhile wunderkind taking. Without Christoph Waltz (who won Oscar for Best Supporting Actor for his mad portrayal of Landa) the whole edifice would have probably collapsed like Shosanna's cinema. As it is, the quarter-pounder with cheese has become strudel – and *Inglourious Basterds* his best movie since *Pulp Fiction* (1994). PB



100 Movies of the 2000s

Edited by Jürgen Müller

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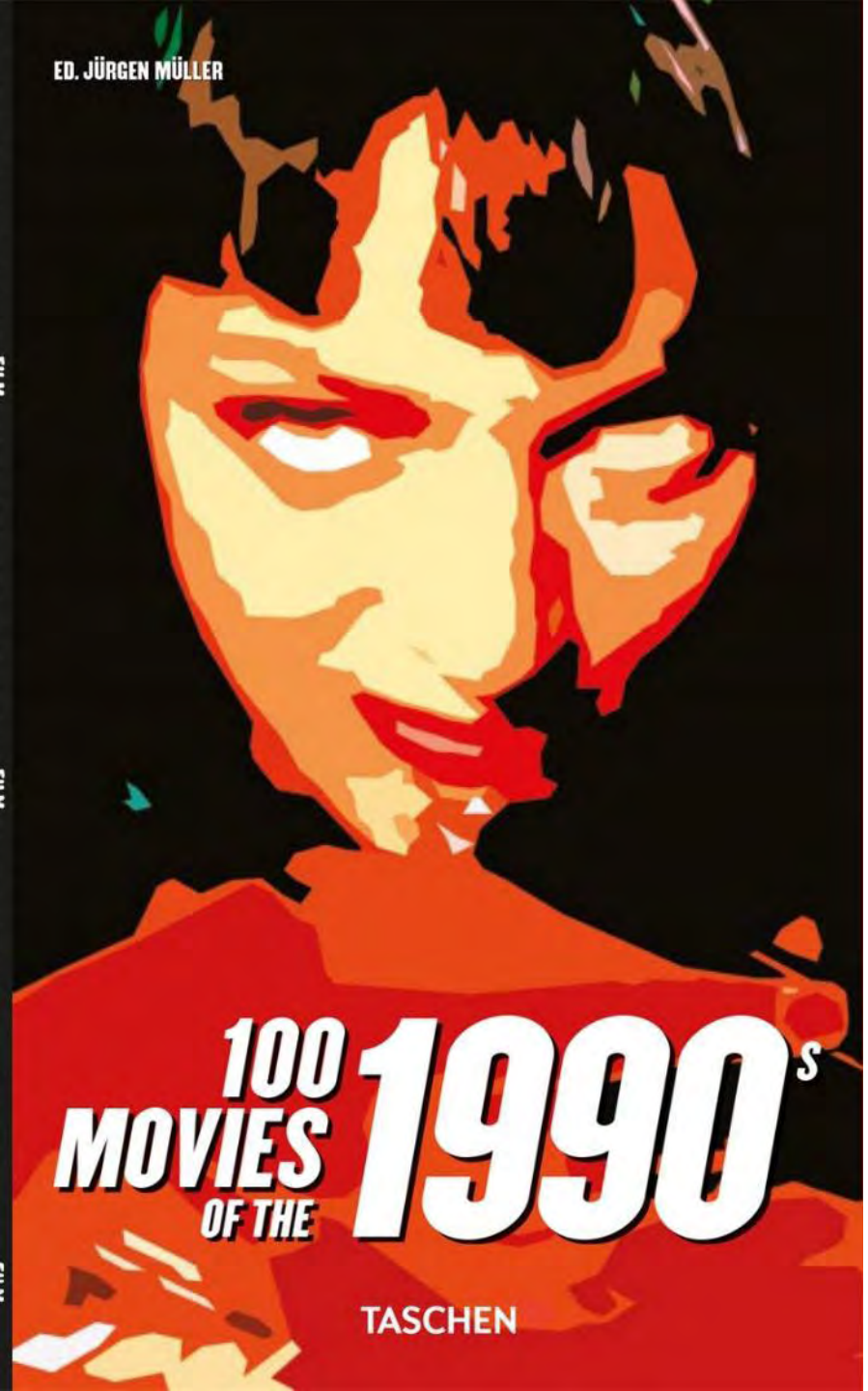

100 MOVIES OF THE 1990s

TASCHEN

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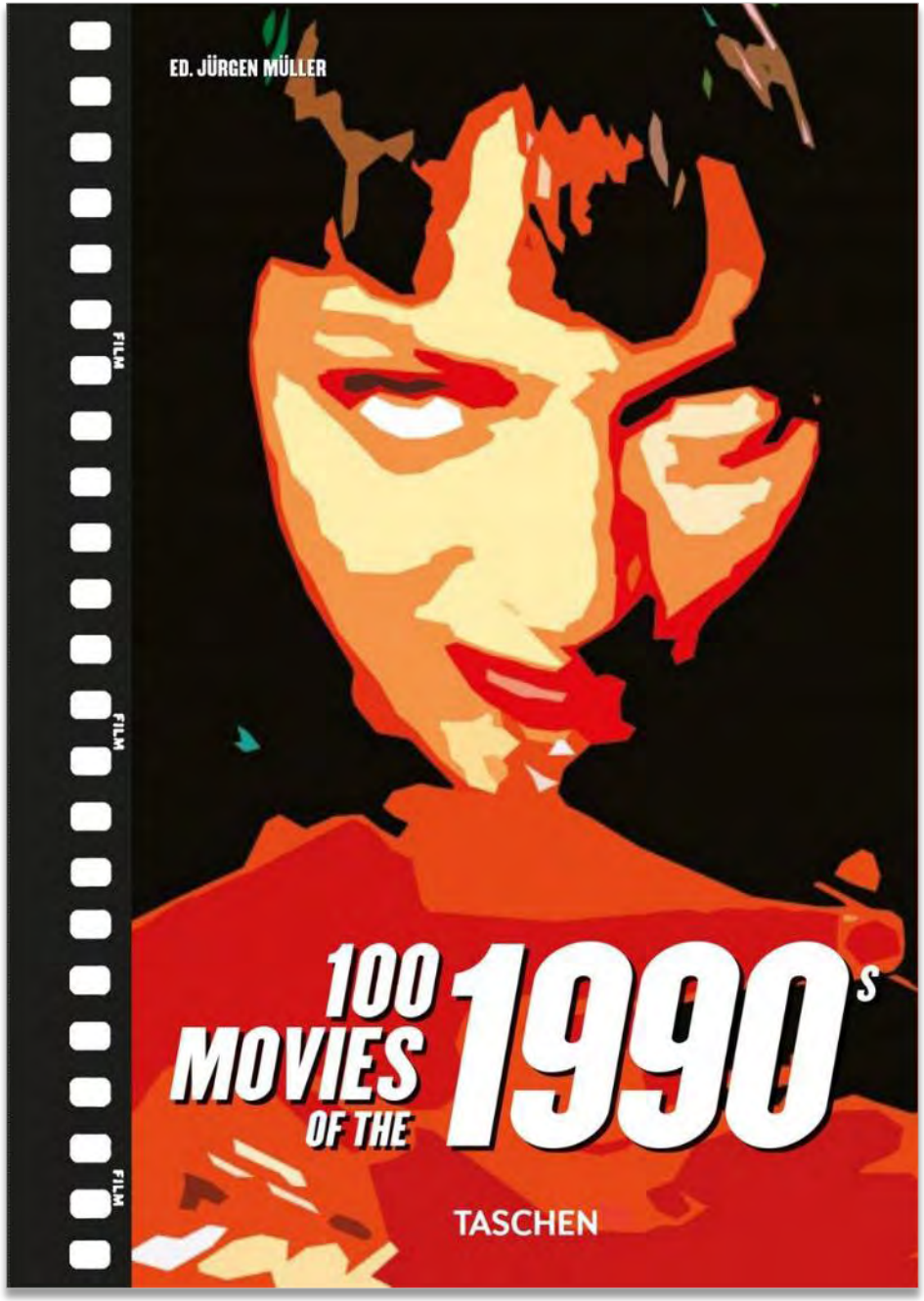

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TASCHEN

1995

Apollo 13 RON HOWARD 272

Hate MATHIEU KASSOVITZ 280

Babe, The Gallant Pig CHRIS NOONAN 286

Twelve Monkeys TERRY GILLIAM 292

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Kundun MARTIN SCORSESE 510

1998

The Celebration THOMAS VINTERBERG 518

Run Lola Run TOM TYKWER 524

The Truman Show PETER WEIR 532

The Thin Red Line TERRENCE MALICK 540

The Big Lebowski JOEL COEN 548

Out of Sight STEVEN SODERBERGH 554

Buena Vista Social Club WIM WENDERS 560

There's Something About Mary PETER FARRELLY, BOBBY FARRELLY 566

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Black Cat, White Cat EMIR KUSTURICA 580

Rushmore WES ANDERSON 588

canon of classic films on which film history is based and from which it continues to develop. In other words, for particular genres, these films set standards that demand quality and originality. Anyone who emphasizes the desire to quote in present-day cinema is really only saying that the history of film is not over, but has always represented a starting point and point of reference for filmmakers.

FILM AND PERSONAL REFLECTION

Allusive cinema is a rather vague, general term for a highly creative association with originals, because quotes come in various forms: as remakes, as parodies, or as homage. Usually they are allusions used by a director to express his admiration for a particular earlier film or film sequence. Such allusions can be clear, or less obvious. A master of the subtle allusion is the American director Tim Burton. His movie *Edward Scissorhands* (1990) begins with a young girl asking her grandmother where snow comes from. This paves the way for an allegorical trip through the history of film. When the camera leaves the room, we are led over the snow-covered houses of a suburb, until the view rises to a dark castle, in which a light burns. This is an allusion to Orson Welles's *Citizen Kane* (1941): the castle with the lit window recalls Charles Foster Kane's huge mansion, Xanadu, and the snow that falls over the artificial-looking suburb harks back to the glass snow globe that falls from the hand of the dying tycoon. Burton's film quotations attest to his admiration for Welles, who even appears as a character in his film *Ed Wood* (1994, p. 236). With his reference to the snow globe, he is also using one of the best cinematic metaphors: expressing in equal measure both childlike innocence and astonishment at the magic of the miniature world. Beyond the glass globe, you look toward a world of your own, dappled with dancing snowflakes, which comes to life in your imagination.

Burton's allusions underline the quality of Orson Welles's classics and make it possible to experience film history visually. The quotes in *Edward Scissorhands* are difficult to recognize precisely because they fit the new context so well. The better a quote is adapted to the new context, the more likely that it will be noticed only by a devotee of the original movie.

Danny Boyle is much more direct with his quotes in his film *Trainspotting* (1996, p. 368). At an important point in the action, he refers to a famous earlier film. At a weekend disco, two boys are talking about their girlfriends. The music is so loud that we cannot hear what they are saying, but have to read subtitles, as in a silent film. The camera approaches the two in a single movement and, in the style of Pop Art, we recognize words such as "Velloxet" or "Synthomon" written on the walls, words which refer back to drinks from the Korova milk bar in Stanley Kubrick's *A Clockwork Orange* (1971). Whereas in his movie Kubrick lets his camera focus on the face of the principal actor and then pans out, in Boyle's *Trainspotting* the camera gradually zooms in on the two people – an almost direct quote, in which only one element is reversed. This English director's film continues to allude to famous earlier films. The following sequence shows the principal actor of *Trainspotting*, arms folded, standing in front of a poster portraying Robert De Niro as Travis Bickle in the film *Taxi Driver* (1976), shooting with two pistols at once. It is not only the poster, but also even the defiant pose with the folded arms that recall Robert De Niro's interpretation of the role. A great many more allusions could be mentioned.

In retrospect, the off-screen monologue at the start of the film seems to be a clear parallel with the opening monologue from *A Clockwork Orange*. The film also alludes to the record cover of the Beatles' *Abbey Road* LP, and there are shots that bring to mind Richard Lester's Beatles films. This is not merely an expression of Boyle's admiration for the films in question, for these references to Swinging London give added meaning to the film. They tell of the end of a particular form of pop culture that is being replaced by techno. What has changed is youth culture, which is defined by saying no. Unlike Tim Burton, the English director produces his allusions so that they are clearly recognizable, almost to the point of being literal re-enactments.

GROUNDHOG DAY

1993 – USA – 101 MIN.

GENRE
COMEDY

DIRECTOR
HAROLD RAMIS

SCREENPLAY
DANNY RUBIN, HAROLD RAMIS

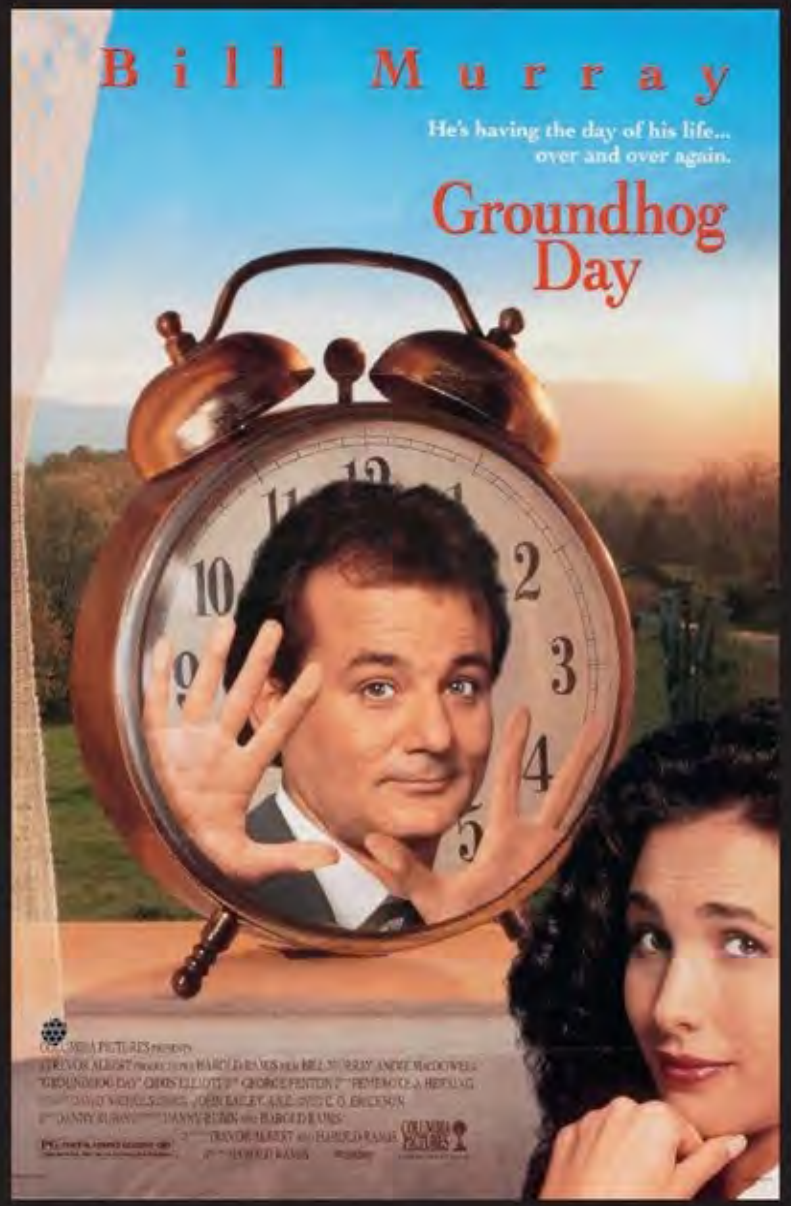
DIRECTOR OF PHOTOGRAPHY
JOHN BAILEY

EDITING
PEMBROKE J. HERRING

MUSIC
GEORGE FENTON

PRODUCTION
TREVOR ALBERT, HAROLD RAMIS
for COLUMBIA PICTURES

STARRING
BILL MURRAY (Phil Connors), ANDIE MACDOWELL (Rita Hanson),
CHRIS ELLIOTT (Larry), STEPHEN TOBOLOWSKY (Ned Ryerson),
BRIAN DOYLE-MURRAY (Buster), MARITA GERAGHTY (Nancy), ANGELA PATON
(Mrs. Lancaster), RICK DUCOMMUN (Gus), RICK OVERTON (Ralph),
ROBIN DUKE (Doris the waitress)



"And the reasons? There are no reasons, who needs reasons when you've got heroin?"

Two youths run through the streets, the police hot on their heels. Offscreen, the voice of the protagonist debates the consequences of saying yes to "normal" life and concludes that heroin is a way of escaping from convention and banality. Danny Boyle's *Trainspotting* is one of the fastest-moving films of the 1990s. To the sound of Iggy Pop's "Lust for Life," we see a rapid overview of the highlights of the lives of a group of youngsters. Mark Renton (Ewan McGregor), "Sick Boy" Simon (Jonny Lee Miller), "Spud" Daniel (Ewen Bremner), and Alison (Susan Vidler) – together with Dawn, the baby she has from one of the other three – all live together in a filthy, dilapidated apartment in a shabby neighborhood of Edinburgh. The main thing they have in common is their drug addiction. The course of their daily lives revolves solely around the quickest possible way of getting a fix of drugs, preferably without ever having to take on gainful employment.

From time to time almost all of them try to kick the habit and begin a normal life. Their other interests are not so different from those of other young people: football, the pub, sex. Sick Boy is a snobby James Bond fan who holds forth about Ursula Andress and considers her to be the definitive Bond girl. Robert Carlyle gives an astonishing performance as the universally feared psychopath Begbie and Ewan McGregor appears in one of his best roles to date.

The movie may be gruesome, but above all, it is funny. At its best, *Trainspotting* is reminiscent of the British films of Swinging London, where social reality was dosed with a generous dollop of surrealism. Renton, for example, dives into the lavatory in search of his drugs and finds them at the bottom of the sea. Instead of moralizing about the dangers of drug abuse we are shown pictures of the joys of drug taking – and the price that has to be paid.

DANNY BOYLE The English director (*1956) made his first films with his friends, scriptwriter John Hodge and producer Andrew Macdonald. Their debut *Shallow Grave* (1994) was an immediate success, followed by *Trainspotting* (1996), the black comedy *A Life Less Ordinary* (1998), and the adaptation of the bestselling novel *The Beach* (2000) starring Leonardo DiCaprio. After the horror movie *28 Days Later* (2002), Boyle again tackled a literary adaptation, which has proved his biggest hit to date: *Slumdog Millionaire* (2008), about the Indian version of the TV show *Who Wants to Be a Millionaire?* It won eight Oscars, one of which was Best Director for Boyle. In 2015, Boyle's biography about Steve Jobs was released in theaters, two years later the sequel to *Trainspotting (T2 Trainspotting)*. With *Yesterday* (2019), Boyle succeeded in a wonderful musical comedy about an unsuccessful singer-songwriter who – as a result of a strange disappearance of all Beatles songs – then passes them off as his own compositions. In the end, however, plagued by remorse, he renounces wealth and world fame and thus wins back his great love.

1 Mature sex appeal and cool charm: Pam Grier in the role of Jackie Brown. All those beautiful young Hollywood actresses were left out in the cold…

2 Whose side is cold-blooded Ordell (Samuel L. Jackson) on?

3 Solid eroticism within touching distance.

4 Filled with love beyond sexual desire: Max Cherry (Robert Forster).

textures and soul music to build an imaginary framework. The woman's steady gaze is fixed straight ahead, her posture suggests determination and self-confidence – we know that Jackie Brown has arrived. She is a stewardess with a small airline and improves her slim earnings by carrying money for arms dealer Ordell Robbie. When she is caught the police find a plastic bag of cocaine together with the 50 thousand dollars in the wallet she is carrying. Jackie ends up in prison. Ordell Robbie sends a bail broker named Max Cherry (Robert Forster) to visit her, and a touching affair begins. Their meetings in the prison courtyard, in a bar, and in Jackie's apartment, the almost blind trust and mutual esteem are unexpected examples of a new kind of empathy from Tarantino, the supposed master of cinematic brutality.

Once again, he proves that his gangsters are nothing more than caricatures and that his criminals are merely comic figures – especially when they are "being serious."

Ordell jabbers on in a macho and hypocritical manner about street credibility and then shoots his black "brother" Beaumont in cold blood. Ordell's weak right-hand man Louis (Robert De Niro) kills Ordell's girlfriend Melanie (Bridget Fonda) without thinking twice when she nags him. The trio are played by Samuel L. Jackson, Bridget Fonda, and gangster icon Robert De Niro, as though to illustrate the Tarantino philosophy of deconstructing film stereotypes through grotesque exaggeration. The interpersonal relationships between them are reduced to watching videos, smoking joints, showing off, having

"Where the formal rage of *Reservoir Dogs* and *Pulp Fiction* is reminiscent of Godard, *Jackie Brown*'s leisureliness shows an unexpected affinity on Tarantino's part with the stylistic devices of Rohmer and – even more so – Rivette." *epd Film*

4

6

"It is precisely the vanity, which Malkovich portrays with remarkable self-irony and without exaggeration so that it always seems authentic, that makes many scenes so funny." *Frankfurter Allgemeine Zeitung*

5

living puppet and he basks in the brilliance of his success. As if the story were not already full of supernatural situations, it then transforms into a tale of migrating souls like *Cocoon* (1985) where the undead are forced to change their host bodies from time to time. After Maxine's outrageous kidnap attempt, Craig leaves the body of John Malkovich to make room for the spirit of Captain Merten, the builder of the office building with the seventh-and-a-half floor. Craig's attempt to achieve happiness by exploiting John Malkovich's fame turns out to be an illusion of the mind. BR

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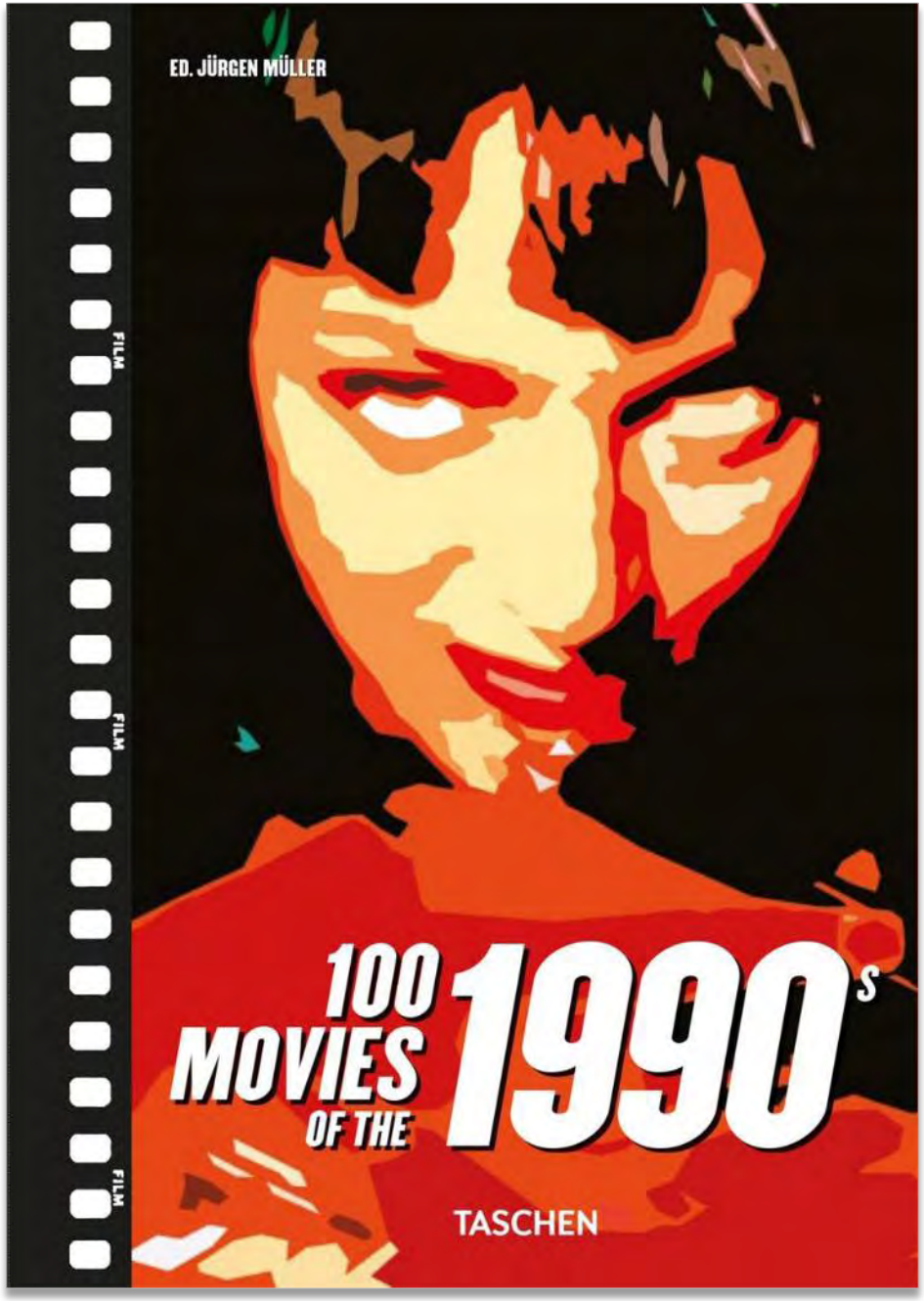

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TASCHEN

'A superior brew' GUARDIAN

THE TRUE HISTORY OF TEA

VICTOR H. MAIR
&
ERLING HOH

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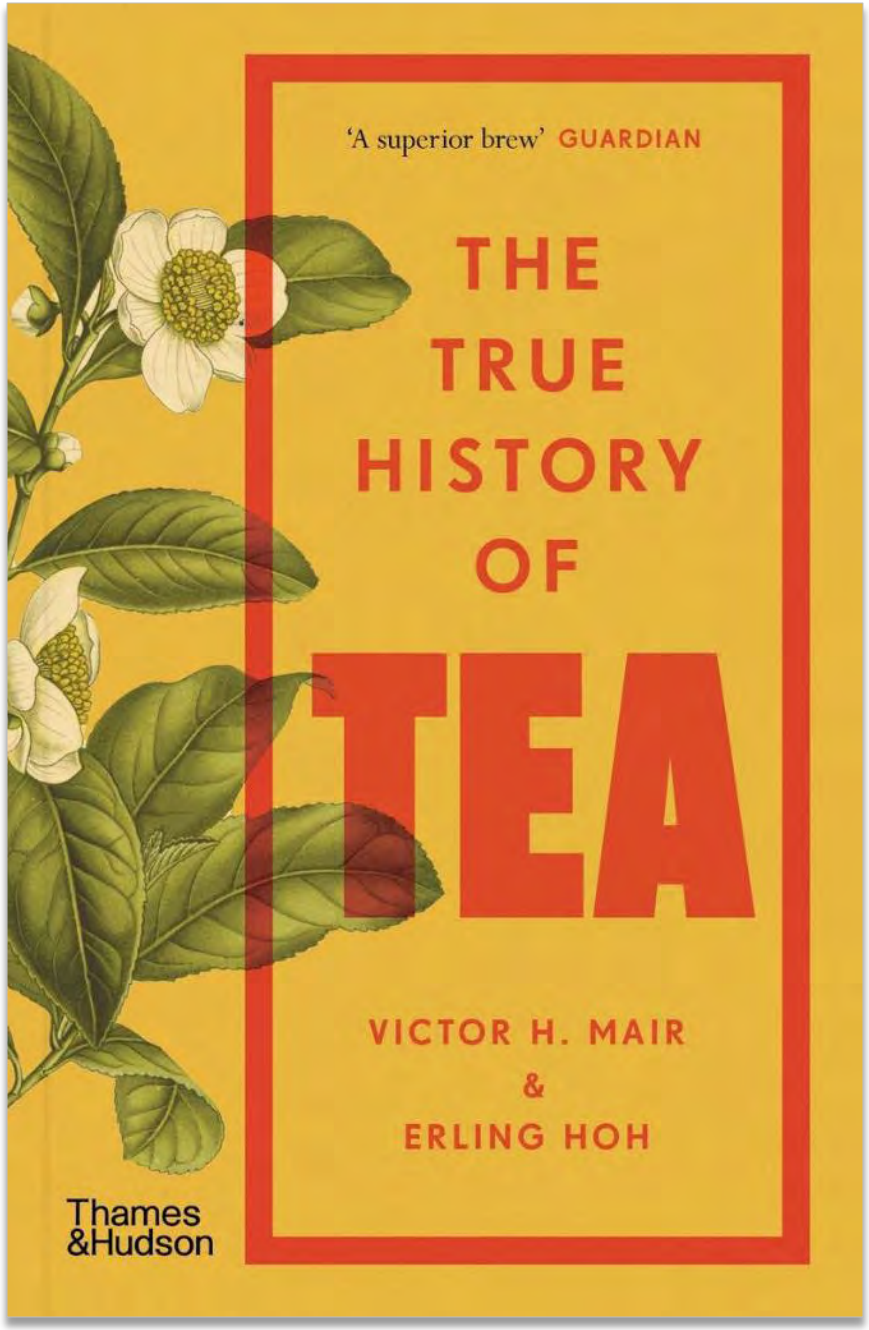

The True History of Tea

Erling Hoh and Victor H. Mair

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- *The True History of Tea* celebrates the common heritage of a beverage we all love and plays a crucial part in dismantling that obsolete dictum: East is East, and West is West, and never the twain shall meet.
- Victor H. Mair is Professor of Chinese Language and Literature at the University of Pennsylvania and author of *The Tarim Mummies, The Prehistory of the Silk Road* and *The Art of War.*

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DEDICATED TO ERLING'S SON NOAH
AND VICTOR'S SON THOMAS KRISHNA

On the cover: *Camellia Thea (Green Tea)*, colour lithograph from *Köhler's Medicinal Plants*, Purix Verlag Volker Christen / Bridgeman Images.
Half-title: The Belitung tea bowl (see pp. 46–47).
Title page: Chinese Qing-dynasty laborers trample tea into chests, *c.* 1800.

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PROLOGUE

TEA: LEAF OF AWARENESS

On a cold, clear night in December, 1773, a band of freedom-loving Bostonians, barely disguised as Native Americans, made their way to the town's harbor, where the *Dartmouth*, *Eleanor*, and *Beaver* lay moored at the wharf laden with tea. Having boarded the ships, these sons of liberty then broke open the chests stored in the holds and shoveled the tea into the sea. Soon, the harbor was awash with 90,000 lb of fragrant leaves. "This is the most magnificent Movement of all.... This Destruction of the Tea is so bold, so daring, so firm, intrepid, and inflexible, and it must have so important Consequences and so lasting, that I cannot but consider it as an Epocha in History," wrote the Boston merchant John Adams, who was destined to become the second president of the new republic.

The tea that filled Boston Harbor on that historic night had been picked at dawn in the hinterlands of the Fujian province of China, withered, tossed, oxidized, fired, rolled, packed in wooden chests lined with lead, carried by coolies shod in grass-sandals, tasted and haggled over by plump merchants, journeyed four months in the damp storage of an East Indiaman round the Cape of Good Hope to London, broken, warehoused, and then reloaded by stevedores for the final, fateful voyage across the Atlantic. From its humble origins in the Himalayan foothills of Southeast Asia, the salubrious tea plant has been traded by humans to every nook and cranny of the globe, and adopted by every people under the sun. Long before igniting the American War of Independence, it abetted the poets of China in their greatest achievements. It has burrowed itself to the core of the Japanese soul, solaced many a weary Tibetan yak herder, fueled the midnight cogitations of Britain's great inventors, and offered untold

defeat the Third Reich. Mao washed his teeth with green tea, and today, the favorite drink among Beijing yuppies is a cocktail of green tea and Chivas Regal. In America, spiced chai is vying with coffee for the new generation of trendy cosmopolitans. The Tuaregs of sub-Saharan Africa, for their part, pour their strong green tea from a height to produce an enticing foam. Such are the hundred diversions of tea in the modern world.

To pay tribute to Lu Yu, the founding father of tsiology (the art and science of tea), we have included a full translation of his autobiography (Appendix A). In the year 1900, Wang Yuanlu, the self-appointed caretaker of the Dunhuang Buddhist caves near the western end of the Great Wall, uncovered a hidden cache of manuscripts dating back a millennium and more. These included the oldest known printed book, a woodblock edition of the *Diamond Sutra* now in the British Library, as well as the delectable *A Debate Between Tea and Beer* (Appendix B). And as a final treat to the language buffs, we here present the most incisive, authoritative, and entertaining treatise (Appendix C) on the genealogy of words for tea ever published.

Tea represents a true triumph of the meek. No other beverage has given rise to such an eclectic wealth of pots, cups, and other paraphernalia. No other drink has been elaborated in such an exuberant variety of rituals, each serving as a mirror of the culture from which it has sprung. The cultivation of tea provides a lucrative commodity for the big multinationals, and a livelihood for millions of farmers and estate workers in East Africa, India, Sri Lanka, Indonesia, China, Iran, Turkey, Georgia, and many other countries. Whether your next cup of tea is made from a sachet of PG Tips, Dongding Oolong, gunpowder, *biluochun,* Earl Grey, or Japanese Gyokuro, it all comes from leaves of the same unassuming bush. So, between sips, take some time to contemplate the hue of your infusion, the road those leaves have traveled both in time and space, their rich history, the confidences they have elicited, the cultural transformations they have caused, and the peace they have brokered, and reflect for a moment on the fact that millions of your fellow human beings around the planet, whether in an office, a tea house, or a desert, are also taking a break from their daily chores to enjoy a moment of the lucid repose that only tea can conjure forth.

1

A BOTANICAL EXCURSION

THE RIVALS OF TEA

Ever since life divided into the animal and plant kingdoms, animals have been putting the roots, stems, leaves, flowers, fruits, and seeds of plants into their mouths. The dinosaurs rose and fell with the gigantic gymnosperms they fed upon. We mammals evolved in a triangular relationship with pollinating insects and flowering plants. At some point, every plant species on this earth has probably been tasted by one animal species or another. Some plants kill us. Some nourish us. Some taste terrible. Some taste good. Some make us hallucinate, others induce a feeling of euphoria. Some stimulate us, dispel hunger and fatigue, make us feel stronger and braver, a little bit more alive.

Tea is the subject of this book, but first, let us take a look at some of the other plants in nature's cupboard that through history have contended for the title of humanity's most popular infusion.

FAMEN TEMPLE

Near present-day Xi'an lies the Famen Temple, originally built during the Eastern Han Dynasty. In 1987, during the reconstruction of the temple's octagonal, 13-story pagoda that had housed a precious relic, a secret underground chamber was discovered. The chamber contained a trove of some 600 treasures, all carefully recorded on a stone tablet, bestowed in 869 by the emperor Yi Zong to bless the relic – a finger bone of the Buddha. Among the items was an imperial tea set in gilded silver, including a magnificent grinder, a sifter decorated with two flying *apsaras* (celestial nymphs in Hindi mythology), a turtle-shaped tea box, spoons, a *mise* celadon tea bowl and a rare glass tea bowl. There was also a salt dish decorated with four *makara* fish, another creature from Hindi mythology. It was an exhilarating find, especially for tsiologists. Here were the very utensils described by Lu Yu, not in common materials such as wood, bamboo, copper, or iron, but in precious metals and glass, made by the finest craftsmen in the land.

Five tea utensils from the Famen Temple: (opposite left) storage basket in gilded silver, decorated with swans; (opposite right) gilded silver jar for mixing and steeping, decorated with chess players; (top left) gilded silver stove for boiling water; (top right) rare glass bowl with saucer; (above) grinder in gilded silver.

THE OTHER JAPANESE TEA CEREMONY

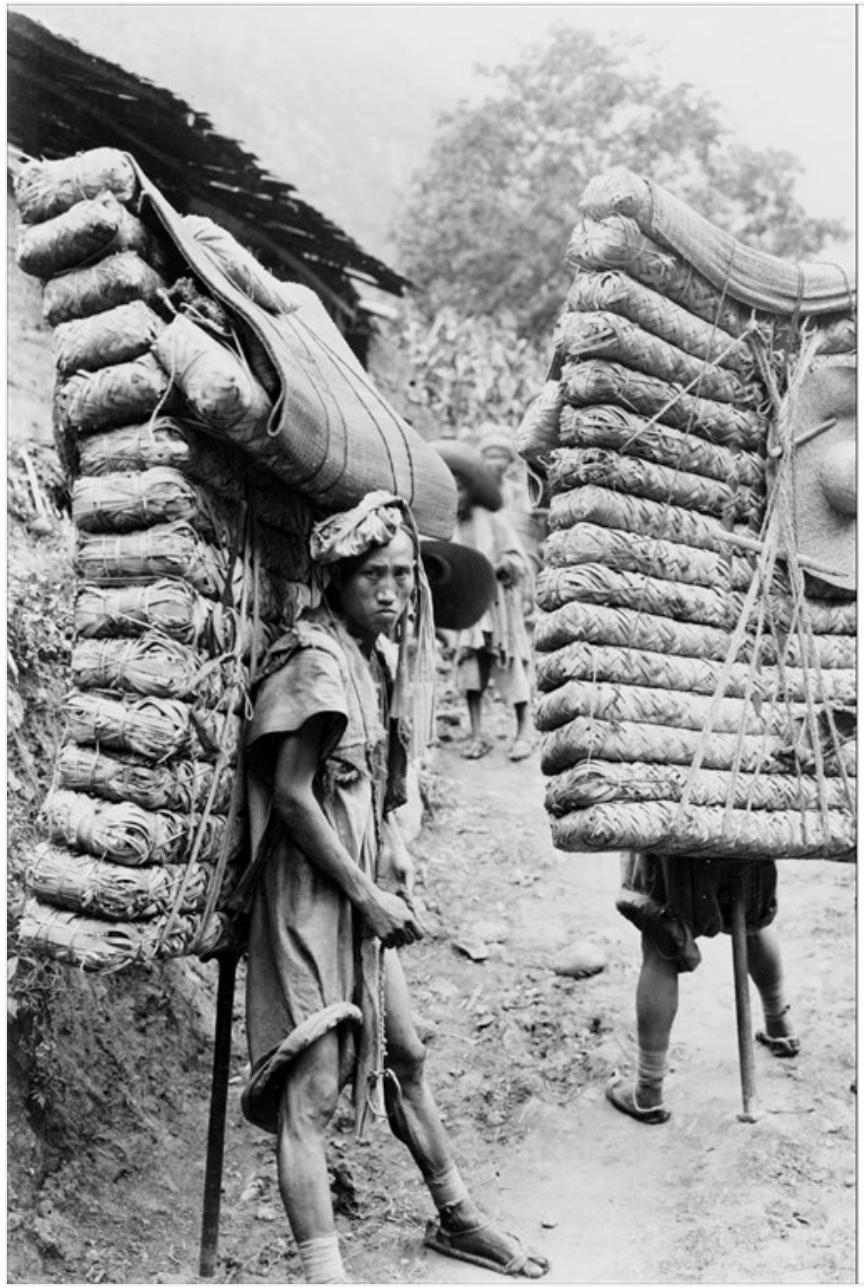
First imported into Japan in the late 16th century, *sencha* ("boiled tea") evolved as an alternative tradition to the increasingly fragmented and constricted *chanoyu* ceremony. The first *sencha* master was the "Old Tea Peddler," Baisaō (1675–1763), an eccentric Zen monk who, in around 1735, began serving *sencha* in Kyoto. Moving his utensils between the city's many famous scenic spots in a bamboo basket named *senka* ("den of the sages"), Baisaō espoused a new, free and easy way of tea, which he prepared simply by throwing a handful of leaves into a teapot with boiling water, and which was renowned for its exquisite aroma and sweetness. Impoverished yet content, clad in his trademark Daoist garb, Baisaō never charged a fixed fee for his tea, but merely asked his customers to drop whatever coins they could spare into a special bamboo tube. As his renown spread, he came to symbolize the possibility of freedom and individuality in a society evermore obsessed with hierarchical distinction and material possession. Shortly before his death in 1763, Baisaō, in defiance of the *chanoyu* tradition, threw his own tea utensils into a fire to avert the creation of another stultifying cult.

Baisaō and other devotees of *sencha* drew their inspiration from the ancient Chinese sages, who, caring little for the rewards and comforts of social intercourse, withdrew to their mountain hermitages in order to focus on the true pleasures of life: the simple contemplation of nature; the company of a few close friends; painting, calligraphy, and music; and making tea with sparkling fresh spring water. If *wabi* lies at the heart of *chanoyu*, the pivotal concept of *sencha* is *fūryū*, a term derived from the Chinese *fengliu*, which literally means "wind current," and embodies a sense of perfect existential freedom and nobility of spirit.

It was not long after Baisaō's death, however, that the deep-seated Japanese yearning for lineage, codified rituals, and a virtually religious veneration of objects went to work on *sencha*, as his disciple Kimura Kenkadō produced a detailed, illustrated record of the master's utensils, thereby laying the foundation for a *sencha* cult that has persisted to this day, replete with its own etiquette, rules, esthetic, and pantheon of treasured utensils, such as the 17th-century Ming stoneware teapot known as *Gikōkan*. But in contrast to *chanoyu*, which is often said to be about everything except the tea itself, the focus of the *sencha* cult lies more squarely on the tea – its cultivation and processing, the selection of water, and the manner of its preparation.

Indeed, the emerging *sencha* tradition greatly spurred the development of Japan's indigenous tea industry. In the middle of the 19th century, Yamamoto Tokujun, the 6th generation head of the famous Yamamotoyama tea shop (founded in 1690), asked the *sencha* tea growers of Uji to, in the same manner as for *matcha*, shade their tea plants during the last couple of months before picking to protect them against both frost and excessive sunlight, which reduced the finished tea's tannin while increasing its caffeine content. He also pioneered a new way of drying the steamed leaves in order to preserve their bright green color and increase their sweetness. Tokojun's new tea became known as *gyokuro* ("jade dew") and to this day, it remains one of the world's finest and most expensive teas.

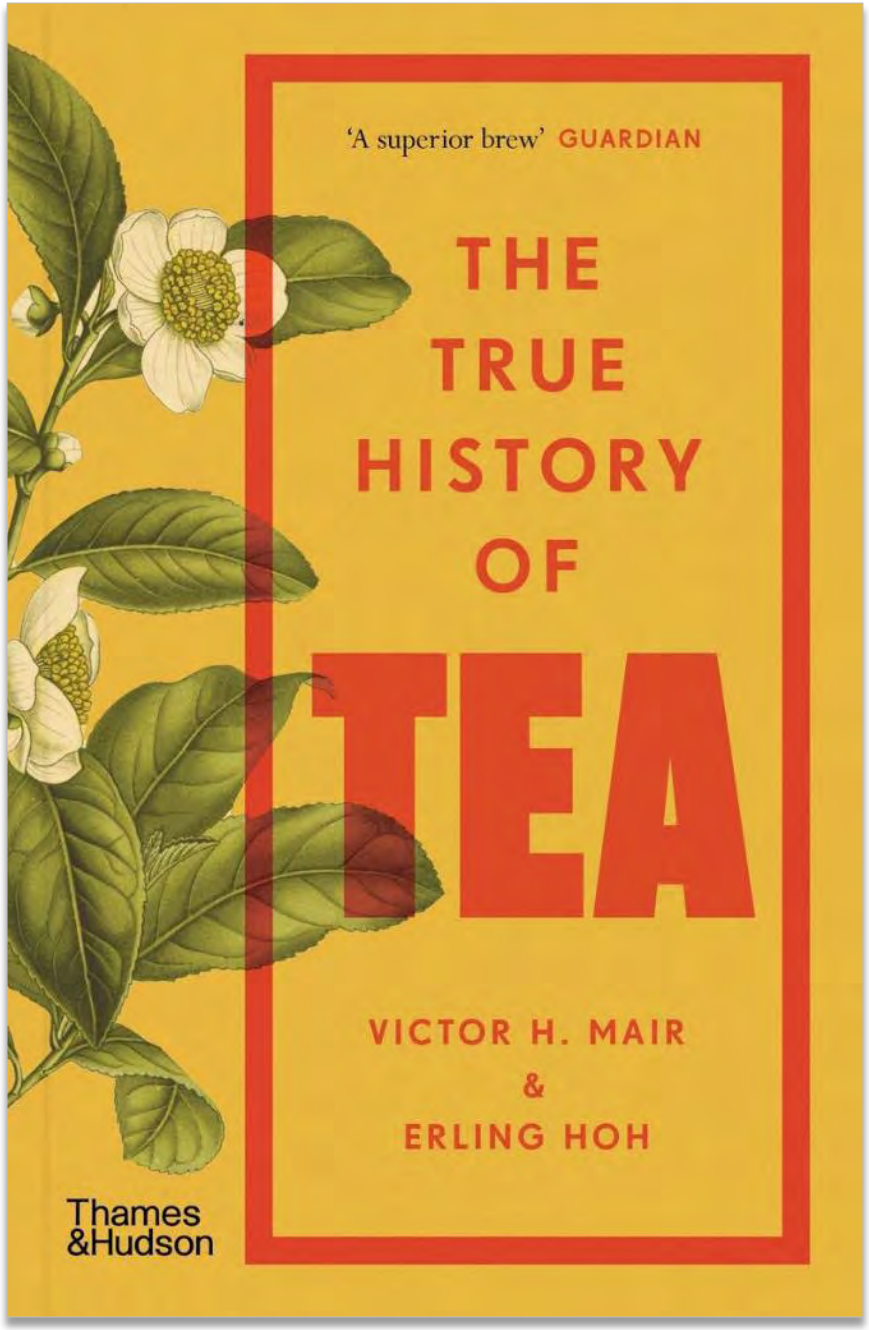
Ueda Akinari, a prominent writer and poet in 18th-century Japan, brews sencha *in this portrait by Matsumura Goshun.*



While the Yazhou tea district included Meng Mountain, with its famous green tea, most of the tea produced there was the black brick tea destined for Tibet. This tea was manufactured in five standards, and while the highest quality, *Go-mang chu-pa*, consisted only of the best fermented leaves, the lowest quality, *Jong-ma*, was made from the coarse leaves, stems, and branches of the tea bush mixed with the matter of other trees such as the scrub oak, which were finely chopped and steamed in large wooden tubs. The mixture was then spread out on mats and allowed to dry. Rice water was added as an adhesive, and the tea packed, first in small red-paper packages, then into cylinders of bamboo mats, which when filled with tea weighed 20–25 lb each. From Yazhou to Dajianlu, the tea was transported by "a very nationality of porters," the Giama Rongbas, who were able to carry incredible loads – over 300 lb – of tea on their backs, traveling 6 miles per day, including a 3,000 feet ascent to Dajianlu in the final 18 miles. One of these porters is even on record as having carried a safe weighing over 400 lb for a certain Monseigneur Biet to Dajianlu, although he died shortly afterward from the exhaustion of this mind-boggling feat.

At Dajianlu, the bamboo cylinders were opened and the tea carefully sewn up in hides to be transported by yaks to Lhasa – an arduous three-month, 1,300-mile journey. From Tibet, the Dalai Lama's traders brought the finest products of that land: yak hides, lambskins, fox, leopard and lynx skins, rugs, gold, precious stones, musk, deer horns, brown sugar cakes, saffron from Kashmir, soap bars from India, a medicinal plant known as "devil's dung" (*Ferula asafoetida*), and other products. Nevertheless, the total value of these goods was far less than the value of the tea purchased. Instead, most of the tea was paid for with the rupees that the Tibetans had earned through their trade surplus with India. In Dajianlu, the business negotiations between the Tibetans and the Chinese were facilitated by female translators known as *shabao'er*. When the deal was done, the Tibetans commenced their long homeward journey, which, if successful, could be highly lucrative,

Two tea coolies carry 300 lb of brick tea each at 5,000 feet above sea level; photographed in 1908 on the treacherous path between Yazhou and Dajianlu.



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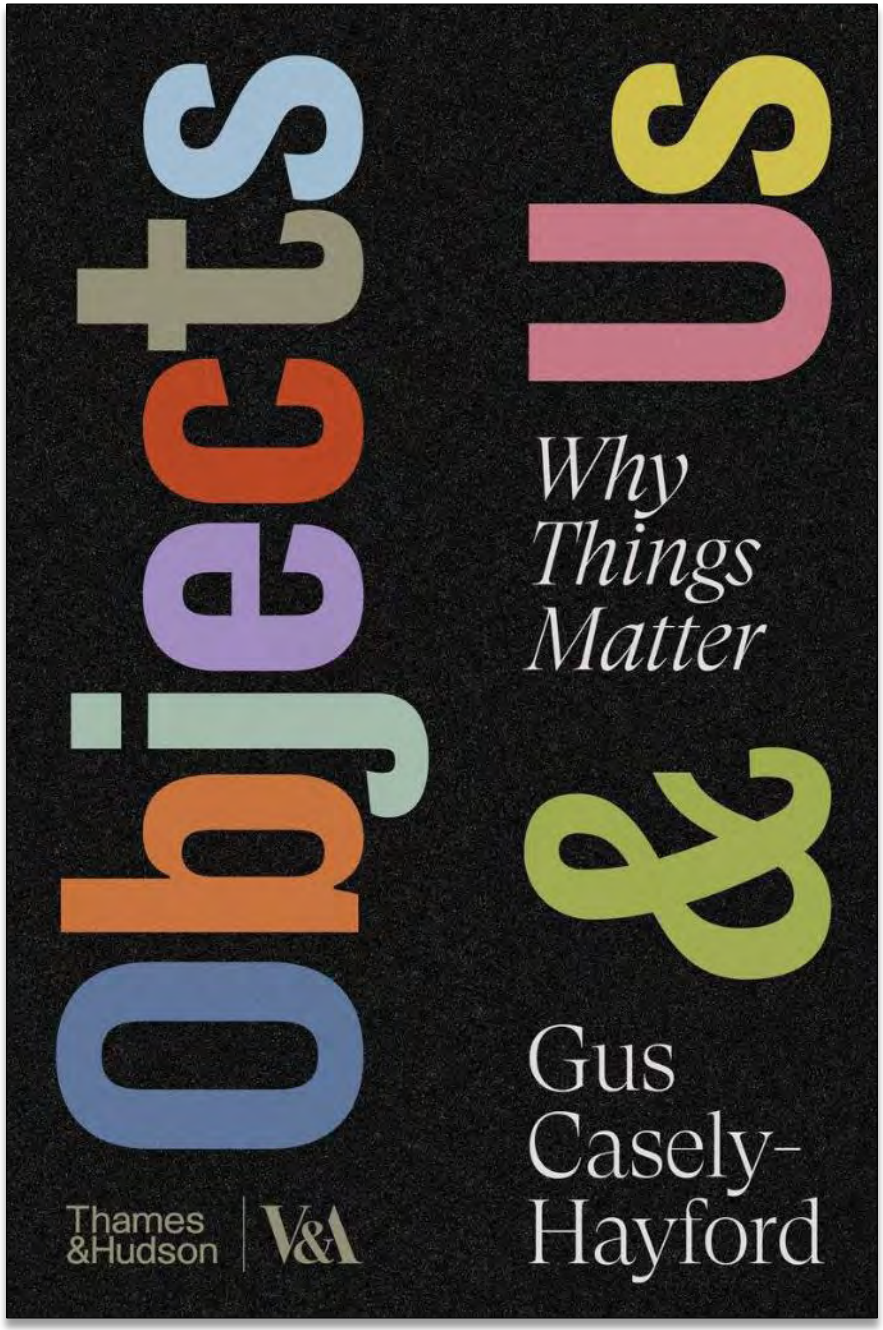
Objects & Us

Why Things Matter

Gus Casely-Hayford

Thames &Hudson | V&A



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Warmth

A story of how communities fleeing hostility and seeking opportunity have settled abroad and brought their expertise to bear on the making cultures of their new home. Starting with the Huguenot community in London in the eighteenth century and the dazzling innovations of Spitalfields silk, it touches on Althea McNish's impact in shifting the textile culture of Britain on from its post Second World War sobriety and how designers respond to similar impulses today. It is about the vital warmth of community and how clothing has so often been a route for establishing continuity in a new setting. Immigrant communities bring with them textiles from home, textile traditions that endure across generations, straddling thousands of miles and hundreds of years.

Although the work is not designed to make measurements, its aesthetic is one that we might recognize from visits to hospitals or clinics. The Faraday Chair seems to infer the importance of an unconscious state and an aspiration to navigate, to measure and record its mysteries.

The surrealist literary and visual arts movement came into being after the First World War. It was driven by a wish to explore the unconscious mind, to draw its mysteries out into the world. Its champions like Dalí and Magritte were creative superstars within their own lifetimes. But there were reluctant, reclusive, introverted, co-opted members of the Surrealist groups who created some of the most potent investigations of our dreams. Eugène Atget took up photography in the 1880s with no desire to be famous, to make a fortune, or to disrupt his discipline. He sought to quietly capture the world about him (fig. 5). Starting in the late 1890's he began the Paris Project: a lifelong programme of capturing old Paris before it was changed by modernization. But there was something about his images, his subjects, something about the way that he went about his work that intrigued the Surrealists who encountered him. It was as if he had inadvertently captured the atmosphere of dreams, that we were being offered privileged, private, access to that unconscious realm in this subtle work. Here personal perspectives, dream visions that we should not be able to share were suddenly made tangible, present and public. He would shoot streets, buildings, interiors in Paris: they

4.
DUNNE & RABY
Faraday Chair, 1999. Welded steel frame, acrylic, silicon, cotton pillow. 71.8 × 125 × 72cm

CHRISTIAN OVONLEN (B.?)

Pineapple Cloak and *Rainbow Wolf* hangings
from the Ballet Russes series, 2021. Hand-painted
and printed silk hangings 301 × 102 cm (each)

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who have been traditionally marginalised … Decolonisation ultimately is about giving up power and giving back, returning territory and compensating for losses inflicted on the colonised. Architecture's role in this process must also be recognised and articulated as part of the decolonisation process.' A mechanism for that was the V&A collection.

The collection inspired him to design a building that dealt with these histories but would feel truly new. The component parts of his mosque were recreated, reimagined fragments from across the Muslim world. But together they form a vivid and arresting single structure that acknowledges the complexity of Islam, and with that, the varied array of journeys taken by British Muslim families who make lives in the United Kingdom. As Shahed Saleem shares, 'The Ramadan Pavilion is a representation of the dynamic history of the mosque in Britain, through adaptations and ad hoc conversions to new buildings.' Shahed Saleem sought to reconstitute these pieces into a confident, complex, cathartic whole. It is a new structure but fashioned from old elements. The perfect analogue of a religion that is constantly being remade.

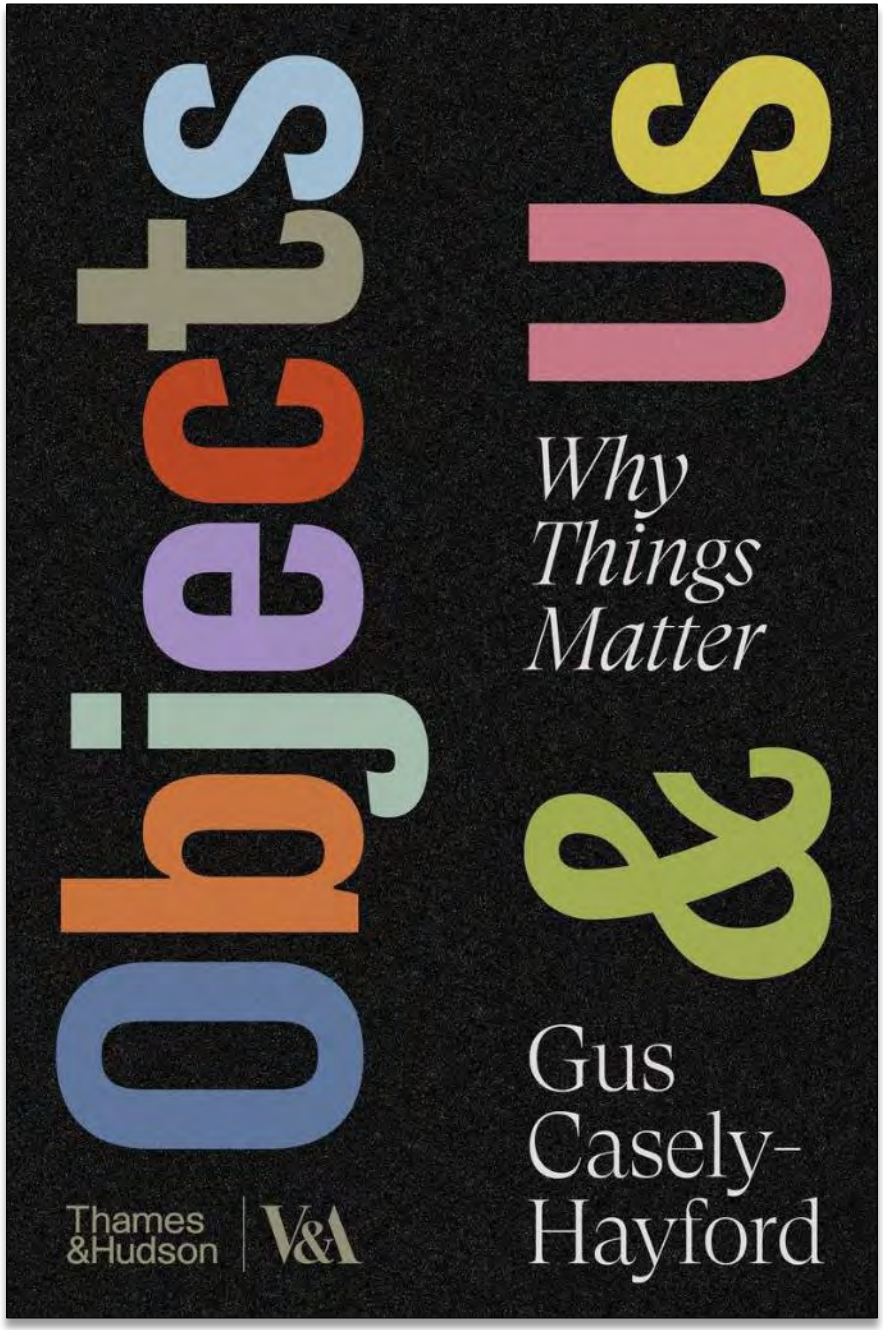
Objects and their stories are powerful. Kente, a West African, traditionally brightly coloured, hand woven cloth, has become synonymous with regional confidence. It has grown over recent generations to be adopted by many people of African descent across the diaspora as a spiritual symbol of racial pride and confidence. This

3.
SHAHED SALEEM (B.1971)
TOP: The Ramadan Pavilion at the V&A, 2023
ABOVE: Sketchbook: pencil, pen, felt tip, watercolour. 12.5 × 20.7 cm (binding)

2.
GREG BUNBURY (B.1976)
I Can't Breathe, 2014; printed 2023
Poster; C-type print. 71 × 50 cm

line with no explanation mark; white text upon blood-clot red. It is chilling. They are final, complete, statements that need to be heard, to be listened to. Although it was created in 2014, it wouldn't be until 2020, in the global outrage at the murder of George Floyd, that it truly, globally, resonated. It was an image that captured the deep guttural, global exhalation of anger at the acculturated racism that we seemed to have grown so accustomed to, so accustomed that many could not see it. It took the lives of a number of young men, the brilliance of Greg Bunbury and the presence of the Black Lives Matter movement to shift the dial. And like J.M.W. Turner's painting this is about record – without the painting, without the mobile phone video, without the poster, these things would in large part go unnoticed. The artist's role in creating spaces for us to take stock, to breathe, to reimagine and remember is important.

At the time that Greg Bunbury was creating his iconic image, Esther Rolinson had begun a different, but conceptually connected, exploration of breath. Her interest was not about division within societies, but about interconnectedness. Esther Rolinson's *Breathing the breath of others* is a 28cm × 21 cm map, a digitally manipulated pencil drawing of the passage of shared breaths (fig. 3). Although the map does not depict people, it captures their presence through the gaseous trail that their patterns of inhalation and exhalation of air leaves behind; we see the spread of the content of lungs through the atmosphere, to



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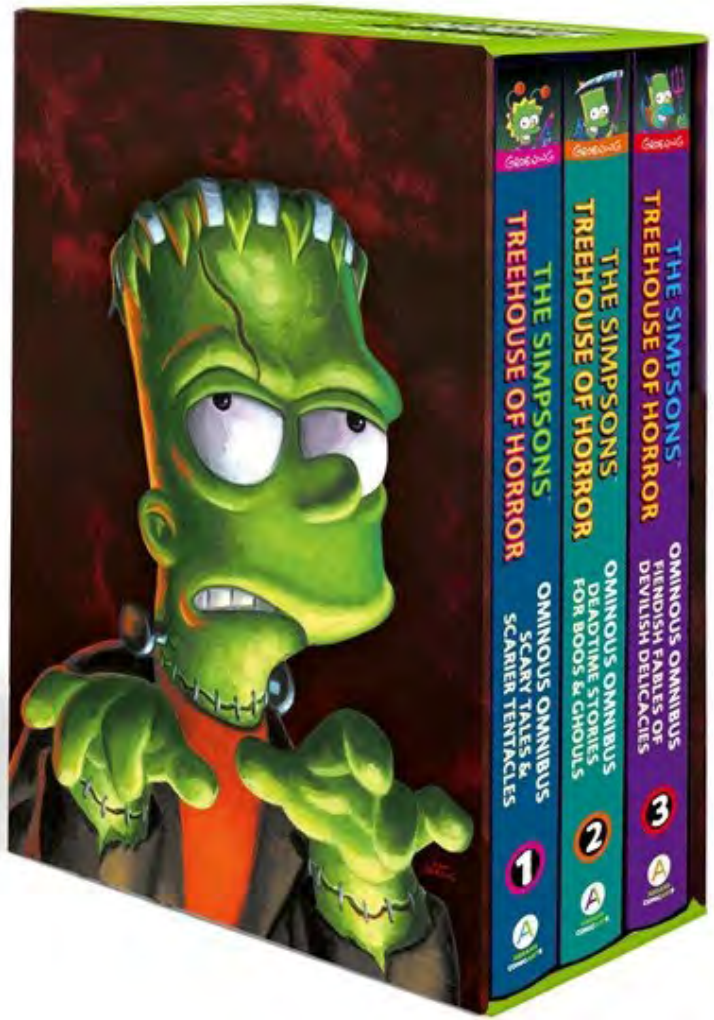
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Matt Groening

The trilogy is complete and the entire series of *The Simpsons Treehouse of Horror* comics by Matt Groening is collected and available for the first time in one ginormous and deluxe slipcase that glows in the dark.

- The Treehouse of Horror started as an annual Halloween tradition on *The Simpsons*, beginning during the second season in 1990. In 1995, the first of 23 comics were produced by Bongo, with all-new stories written and illustrated by some of the biggest names in comics.

- Abrams ComicArts published the complete series of these beloved comics starting with the first volume of *The Simpsons Treehouse of Horror Ominous Omnibus* trilogy in Fall 2022, *Scary Tales & Scarier Tentacles*; followed by *Deadtime Stories for Boos & Ghouls* in Fall 2023; and *Fiendish Fables of Devilish Delicacies* in Fall 2024.

- Now, collected for the first time in a deluxe hardcover slipcase with an all-new glow-in-the-dark cover, three prints, and a poster, these award-winning comics place the world's most beloved animated family in exciting horror, science-fiction, and supernatural settings, making this series the perfect gift for the Halloween season and Simpsons fans of all ages.

- This new film presents a fantastic opportunity for backlist sales.

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The Simpsons Treehouse of Horror Ominous Omnibus 3-Book Boxed Set

THE COMPLETE COLLECTOR'S EDITION

Matt Groening

The trilogy is complete and the entire series of *The Simpsons Treehouse of Horror* comics by Matt Groening is collected and available for the first time in one ginormous and deluxe slipcase that glows in the dark.

- The Treehouse of Horror started as an annual Halloween tradition on *The Simpsons*, beginning during the second season in 1990. In 1995, the first of 23 comics were produced by Bongo, with all-new stories written and illustrated by some of the biggest names in comics.

- Abrams ComicArts published the complete series of these beloved comics starting with the first volume of *The Simpsons Treehouse of Horror Ominous Omnibus* trilogy in Fall 2022, *Scary Tales & Scarier Tentacles*; followed by *Deadtime Stories for Boos & Ghouls* in Fall 2023; and *Fiendish Fables of Devilish Delicacies* in Fall 2024.

- Now, collected for the first time in a deluxe hardcover slipcase with an all-new glow-in-the-dark cover, three prints, and a poster, these award-winning comics place the world's most beloved animated family in exciting horror, science-fiction, and supernatural settings, making this series the perfect gift for the Halloween season and Simpsons fans of all ages.

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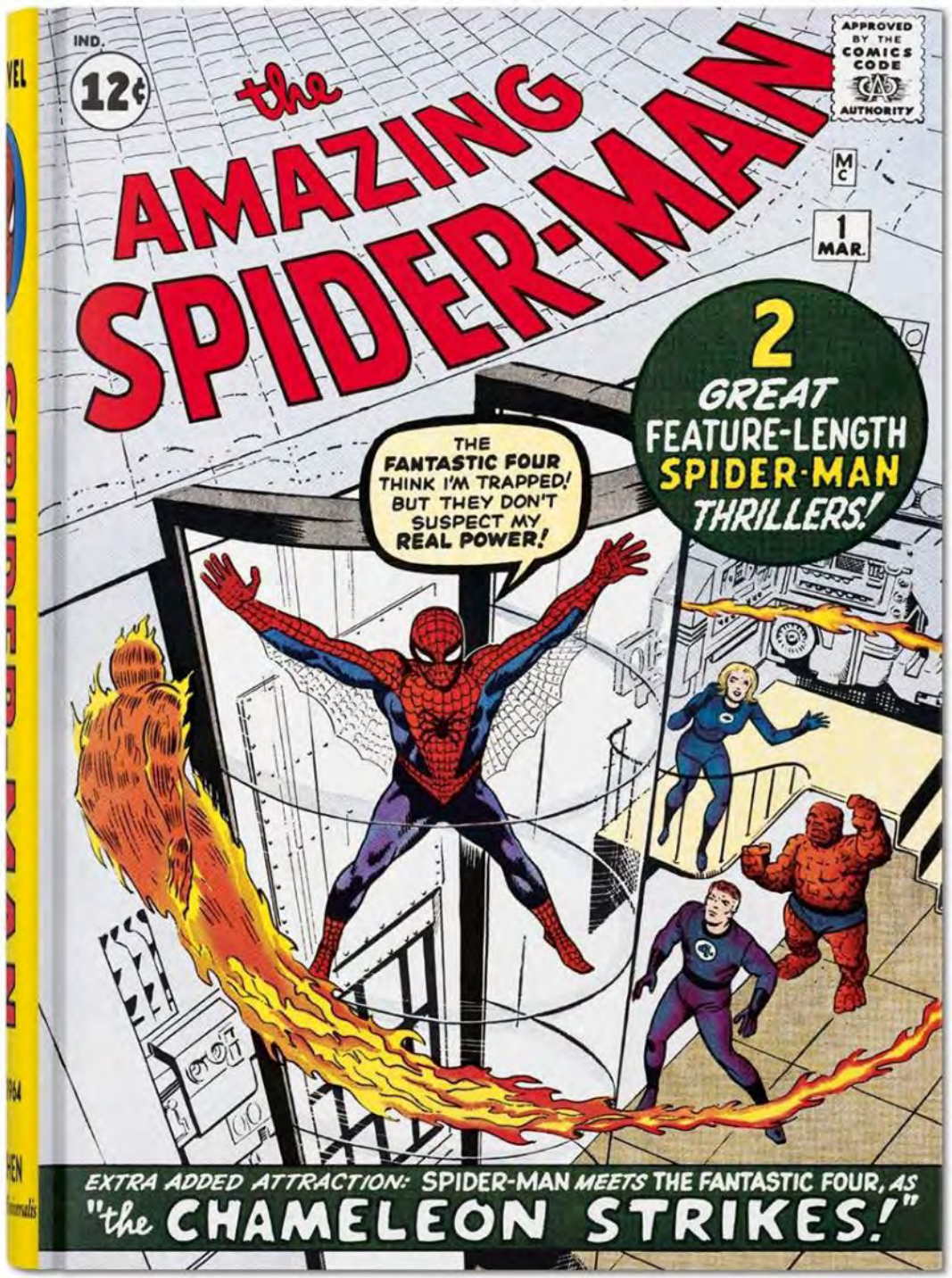
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THE FANTASTIC FOUR THINK I'M TRAPPED! BUT THEY DON'T SUSPECT MY REAL POWER!
EXTRA ADDED ATTRACTION: SPIDER-MAN MEETS THE FANTASTIC FOUR, AS
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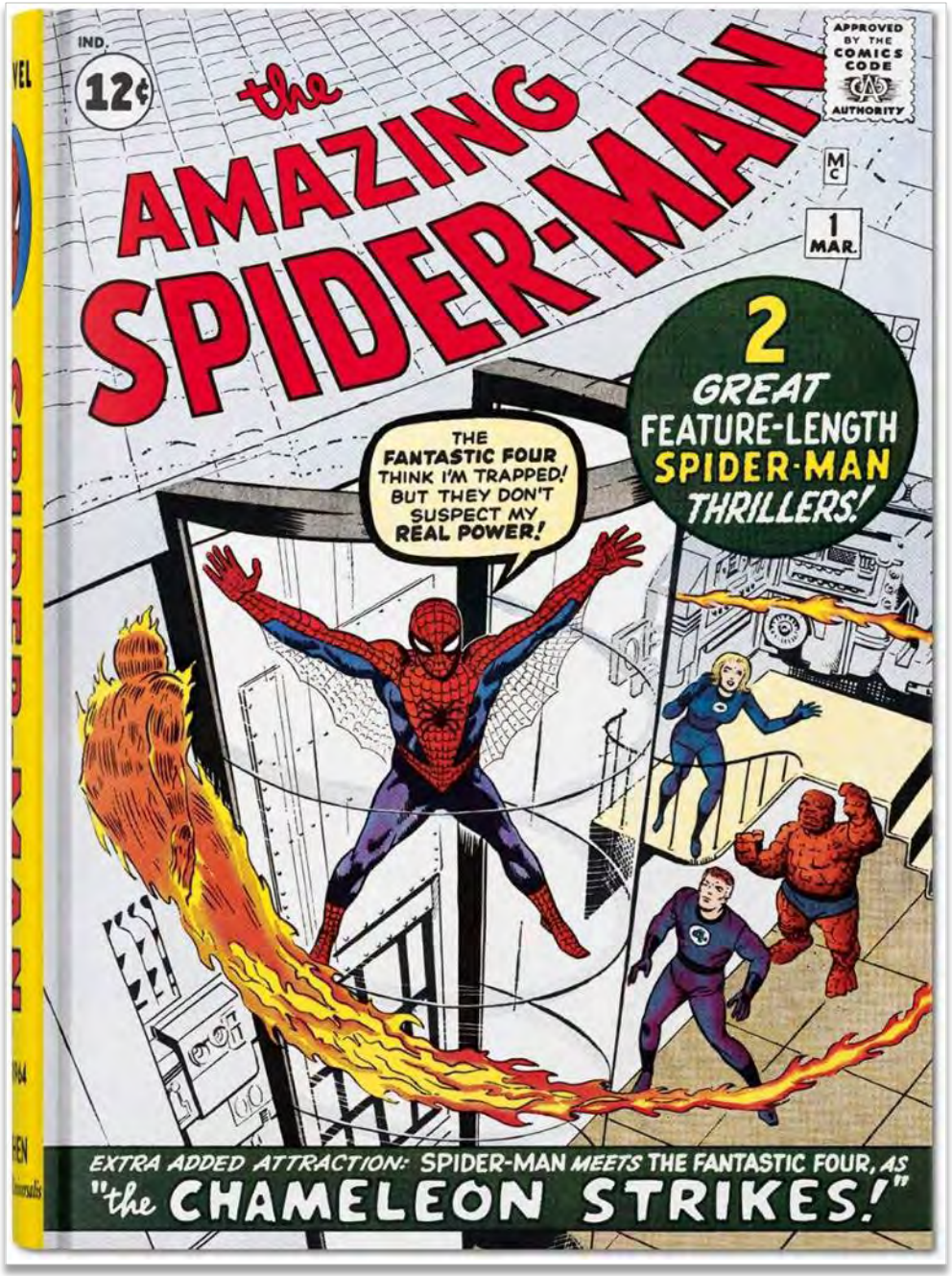

Marvel Comics Library

SPIDER-MAN. 1962–1964

Ralph Macchio, By (artist) Steve Ditko and Stan Lee

Witness the creation of the world's favorite web-slinger as dreamed up by comic book legends Stan Lee and Steve Ditko, who redefined what it meant to be a hero. The first 21 Spider-Man stories are collected in an intimate view of the teen hero's origin story and early exploits alongside original essays and rare artwork and ephemera.

- When Stan Lee first pitched the idea of *Spider-Man* in 1962, his boss was full of objections: People hate spiders. Teenagers aren't lead characters; they're sidekicks. He should be glamorous and successful, not a friendless loser.

- *Amazing Spider-Man*, which debuted seven months later, broke the comics mold. Peter Parker lived in uncool Queens, was always broke, continually worried about his Aunt May, was unlucky in love, and was constantly getting yelled at by his boss, Daily Bugle publisher J. Jonah Jameson.

- He often seemed on the verge of defeat against the rogue's gallery of classic foes that debuted in the first couple of years: Vulture, Doctor Octopus, Sandman, Lizard, Electro, Kraven the Hunter, Mysterio, and the Green Goblin.

- His artwork infused Spider-Man with a loose-limbed energy, and, while maybe everyone was scared of spiders, Ditko made swinging through New York seem like the coolest adventure ever.

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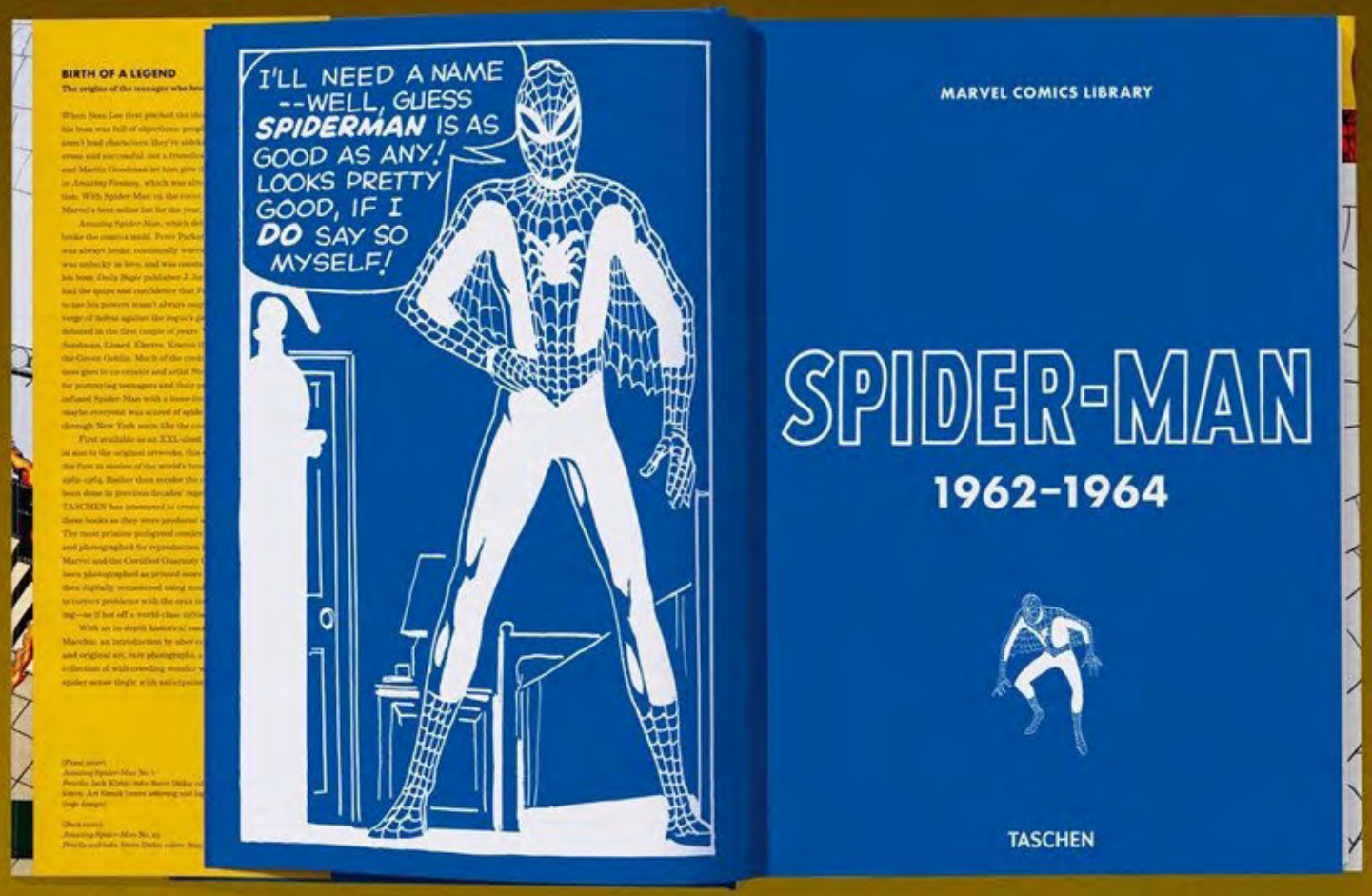

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THE BIRTH OF SPIDER-MAN
AMAZING FANTASY NO. 15

Stan Lee & S. DITKO

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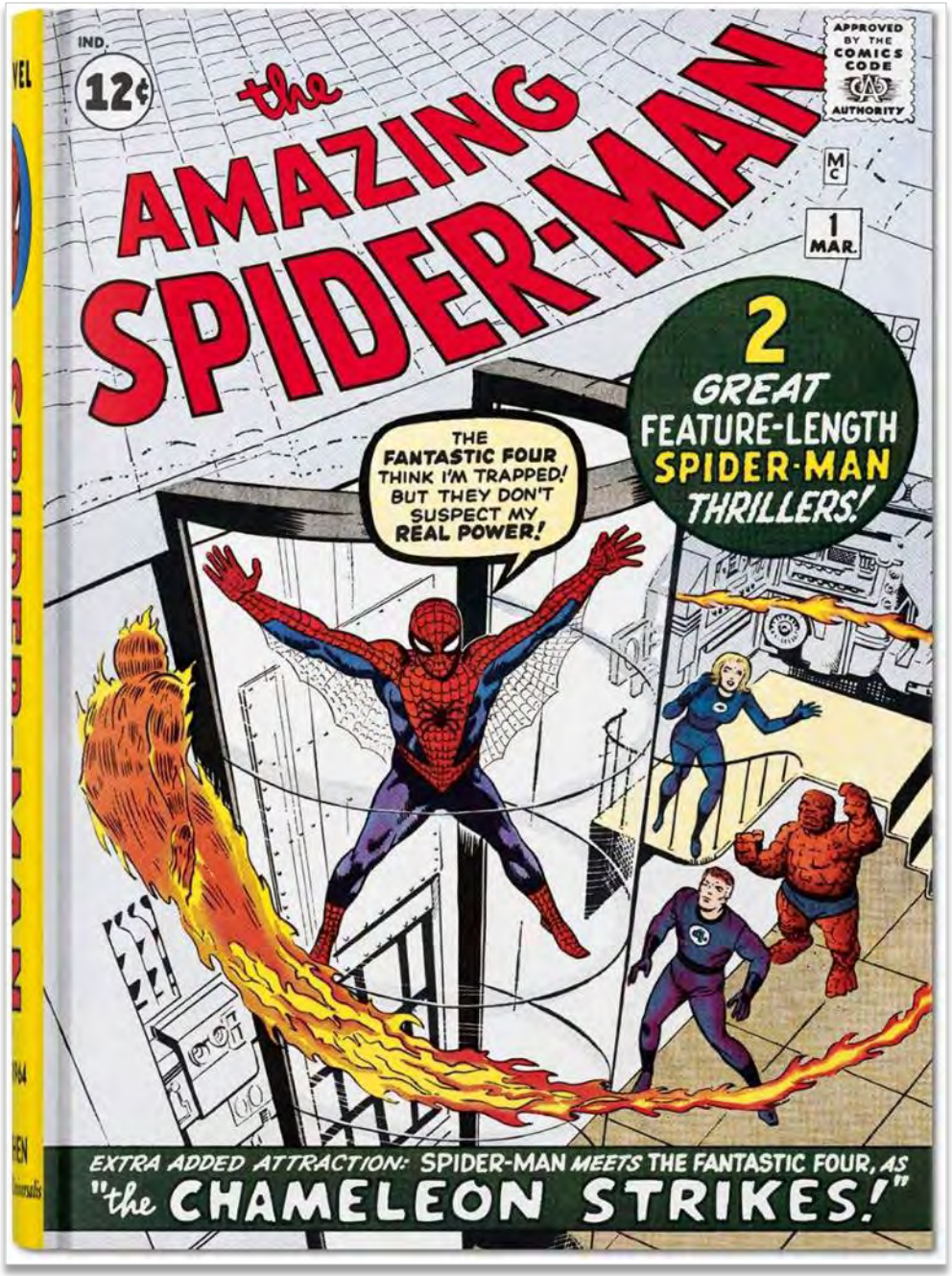

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X-MEN VERSUS MAGNETO EARTH'S MOST POWERFUL SUPER VILLAIN!!

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X-MEN. 1963–1966

Fabian Nicieza, By (artist) Jack Kirby and Stan Lee

Grab a front row seat to the creation of "*The Strangest Super-Heroes of All!*" In this compact edition, the first 21 X-Men stories from 1963-1966 have been meticulously reproduced from the most pristine copies of these rare comic books-the fourth volume from our Marvel Comics Library series.

- When Marvel publisher Martin Goodman asked Stan Lee to deliver another new team book for his line of comics, he had no idea he'd be getting something like The X-Men.

- What they started out as was a charming, ragtag team of misfits, devised by Lee and Kirby to be mutants-youngsters born with "X-tra" powers thrust upon them not by accidentally crossing paths with cosmic rays or a nuclear blast, but by the fate of birth-led by a no-nonsense professor who trained them to become heroes that could protect the world from menaces, mutant and otherwise.

- The first years of storytelling laid the foundation for much of what has put the X-Men at the crossroads of comics and popular culture: Hounded by a public that fears and misunderstands them, mutantkind find themselves at the heart of their own civil rights struggle.

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MARVEL COMICS LIBRARY

the X-MEN

1963–1966

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UNDERDOGS WITH A VIEW FROM THE TOP

Fabian Nicieza

FEW PEOPLE MY AGE, FAN OR PROFESSIONAL alike, ever say *The X-Men* was their favorite Silver Age Marvel title while they were growing up. *Fantastic Four* or *Spider-Man*? Absolutely, I've heard those the most. *The Avengers*, *Thor*, *Tales of Suspense*, or *Tales to Astonish*? Sure, I heard plenty of people choose them.

But not *The X-Men*. And there's a reason for that.

The X-Men was always an also-ran underdog book and the X-Men a less than charismatic group of characters.

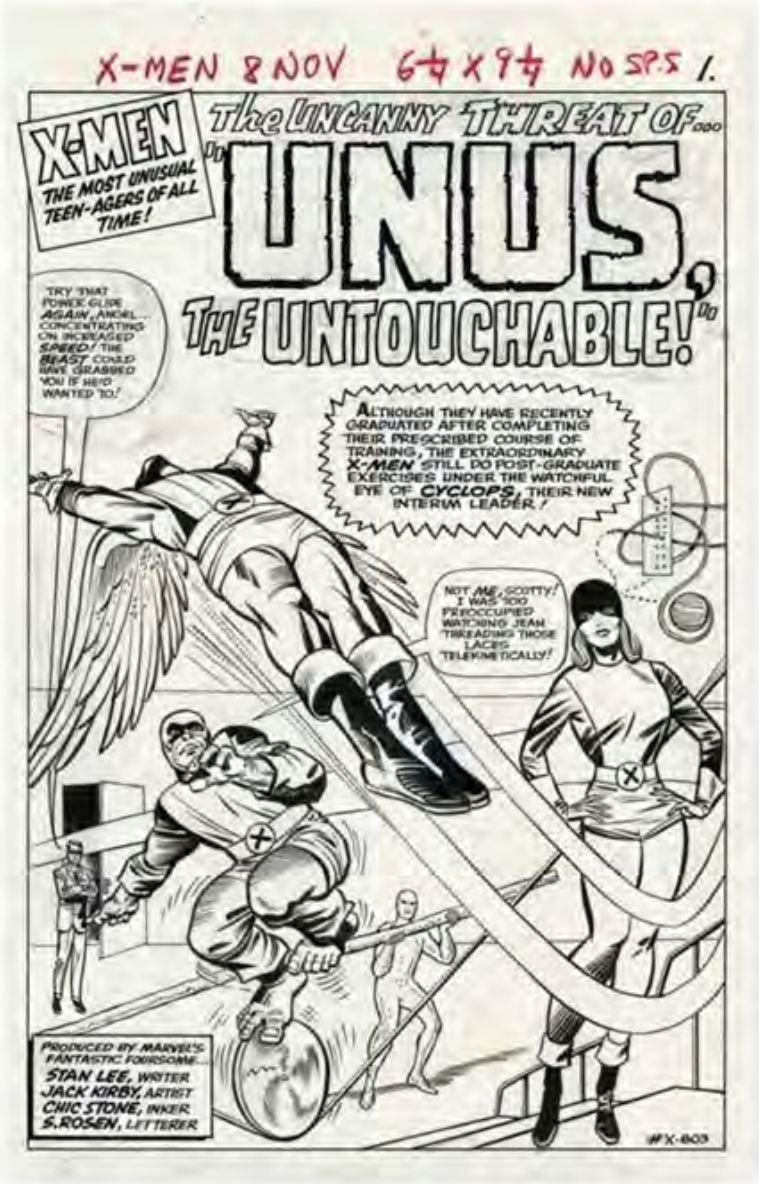
That's some way to start an introduction to this glorious hardcover edition presenting the first 21 issues of *The X-Men*... Sorry.

From their inception, it was almost as if *The X-Men*'s underdog status had been decided for them by the very fact that its first issue came out the same week as *The Avengers* No. 1 in July of 1963, though that was not by design.

Though both *The Avengers* and *The X-Men* were published bimonthly at the time (as much due to production capacity and newsstand distribution rack space as any qualitative measures), *The Avengers* earned a monthly publishing schedule with its sixth issue, but *The X-Men* couldn't achieve that until their 14th.

The history is well documented. With the introduction of characters such as the Fantastic Four in 1961, followed by the Hulk, Spider-Man, Thor, Iron Man, and Ant-Man in the ensuing two years, Marvel had gained momentum in building a super hero line with a difference: heroes with flaws and stories that featured greater interpersonal and, more important, intrapersonal conflict. With that success came the expectation to do more, so two new titles were planned.

Stan Lee and Jack Kirby set out to create a new team of super heroes that would become *The X-Men*. Meanwhile, scheduling delays on another title, *Daredevil*, forced Stan to work with Jack—out of desperation—to create a second book, which would turn out to be *The Avengers*.



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WE DID IT! HE'S HELPLESS NOW!
YEAH! WITH THIS TIGHT SACK OVER HIM, HE CAN'T MOVE HIS VISOR TO FREE THAT BEAM OF HIS!
HERE'S THE ANGEL! WE GOT HIM, TOO!
TIE THEM UP-- HURRY! REMEMBER, THE BEAST IS STILL FREE!

COME ON, YOU GUYS! GET THOSE ROPES AROUND HIM! I CAN'T HOLD HIS WINGS LIKE THIS ALL DAY!
WHAT DO YOU THINK WE'RE TRYIN' TO DO?? HE DOESN'T KNOW WHEN TO QUIT!
WHAT DO THEY FEED YOU X-MEN, ANYWAY?? AIN'T YOU GOT BRAINS ENOUGH TO KNOW WHEN YOU'RE LICKED?
IF I COULD JUST FREE MY WINGS, I'D SHOW YOU WHO'S LICKED!

MEANWHILE, THROUGH SHEER AGILITY AND MUSCULAR DEXTERITY, THE BEAST FINALLY DEFEATS HIS INHUMAN OPPONENT!!
HAPPY LANDINGS, MY ANTHROPOID ANUBIS! I'VE GOT WORK TO DO NOW!

ONE SIDE, YOU SLOW-MOVING BUNGLERS! IT'S THE BLOB I'M AFTER!

HERE HE COMES!
HE CAN'T STOP NOW! HE'S MOVING TOO FAST!
BRACE YOUR-SELVES!

HOLD FAST! WE GOT HIM!

THROW HIM DOWN HERE, TO ME! I'LL HANDLE HIM NOW!
NOTHING CAN BREAK THE GRIP OF THE BLOB!

THERE! YOU'RE THE LAST OF 'EM! I'VE BEATEN ALL THE X-MEN! ONLY HELPLESS PROFESSOR X REMAINS!

MINUTES LATER...
IF THE FOUR OF YOU STAY OUT OF TROUBLE NOW, I MAY LET YOU LIVE--FOR A WHILE LONGER!
AND DON'T EXPECT ANY HELP FROM THE ICEMAN-- HE'S GOT HIS OWN PROBLEMS RIGHT NOW!

MAKE ONE FALSE MOVE, JUNIOR, AND THAT CIRCLE OF FLAME WILL FALL, MELTING YOU BUT GOOD!

NOW FOLLOW ME! ONCE WE DISPOSE OF PROFESSOR X, ALL THE SECRETS--ALL THE POWERS OF THE X-MEN WILL BE MINE! THE WHOLE HUMAN RACE WILL BOW DOWN TO--THE BLOB!

SILENTLY, COMPLETELY MOTIONLESS, THE MAN KNOWN AS PROFESSOR X SITS AND WAITS FOR THE ATTACK WITH GRIM RESOLVE... AN ATTACK HE HAS BEEN FOLLOWING BY MEANS OF HIS AMAZING MENTAL PROWESS.
MY X-MEN HAVE BEEN STOPPED --BUT NOT FOR LONG! THERE IS STILL HOPE!
MARVEL GIRL, I AM SENDING MY THOUGHT TO YOU! YOU ARE NOT AS HELPLESS AS YOU THINK! DO EXACTLY AS I SAY...

TWO MORE TRIUMPHS FOR MARVEL!

ON SALE NOW

TWO MORE TRIUMPHS FOR MARVEL!

ON SALE NOW

Marvel Comics Library

X-MEN. 1963–1966

Fabian Nicieza, By (artist) Jack Kirby and Stan Lee

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ANT MAN!
HULK!
IRON MAN!
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CAN THE COMBINED POWER OF THE AVENGERS DEFEAT THE SINISTER SPELLS OF LOKI, GOD OF EVIL?
LOKI! PREPARE FOR BATTLE!
THE AVENGERS... BAH! I'LL DESTROY YOU ALL!
SUPER-HEROES! SUPER-VILLAINS! SUPER-THRILLS! PRESENTED IN THE FABULOUS MARVEL MANNER!

Marvel Comics Library

FANTASTIC FOUR. 1961–1963

Mark Waid, By (artist) Jack Kirby and Stan Lee

In 1961 Stan Lee and Jack Kirby created The Fantastic Four-a powerhouse super hero team revolutionary for their flaws and complexity-that kicked the comic industry into high gear. This volume reproduces the Four's first 20 stories and charts how it became in Lee's words "the world's greatest comic magazine."

- Hoping to break out of a sales slump at Marvel in the early 1960s, veteran comic creators Stan Lee and Jack Kirby hit on the idea of doing a super-team.

- Kirby, who thought super heroes were due for a revival after 15 years of being pushed aside by romance, horror, and war comics, saw it as smart business. Lee just once wanted to "do the type of story I myself would enjoy reading." The Fantastic Four forever changed their careers, their lives, and the comic book industry.

- Some of the most iconic moments in Marvel history are here, starting with Reed Richards, his girlfriend Sue Storm, his best friend Ben Grimm, and her little brother Johnny Storm crash landing their rocket after it has been hit by cosmic rays and discovering they have been transformed into Mr. Fantastic, the Invisible Girl, the Thing, and the Human Torch in issue No. 1. They were emotionally complex characters, who weren't always sure whether their powers were a benefit or burden.

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Fantastic Four

1961–1963

4

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Goodman issued 41 different comics. In August, he published his new per-month limit of *eight*.

To add to his woes, Goodman discovered an office closet stuffed full of completed and paid-for stories, all unused, enough to fill dozens of books, and must have been aghast that he was simultaneously paying a bullpen of writers and artists to keep producing *new* work. Goodman subsequently fired nearly the entire staff of Atlas. Industry legend has it that the layoffs happened because of the closet incident, but Atlas's remaining editor recalled them with a little more nuance:

> "[The layoffs] would never have happened just because he opened a closet door. But I think that I may have been in a little trouble when that happened. We had bought a lot of strips that I didn't think were really all that good, but I paid the artists and writers for them anyway, and I kinda hid them in the closet! And Martin found them, and I think he wasn't too happy. If I wasn't satisfied with the work, I wasn't supposed to have paid, but I was never sure it was really the artist's or the writer's fault. But when the job was finished, I didn't think that it was anything that I wanted to use. I felt that we could use it in inventory — put it out in other books. Martin, probably rightly so, was a little annoyed because it was his money I was spending."[8]

Fortunately for Goodman, but unfortunately for Atlas, he no longer counted a comics company among his prize assets. Throughout the 1940s and '50s, Goodman had created a line of conventional magazines and had entered the paperback book business. He was doing well enough that he could afford to let his comics line founder, even disappear, if the market dictated it. Atlas was reduced to a skeleton staff. "They were working out of a closet," said artist Gene Colan. "I'd call [the editor] for work, and he'd say, 'I'm sorry, I just don't have it.'"[9] Its lone editor did his best to keep things afloat, burning through the inventory, turning away freelance writers and artists — many of them personal friends — and began to wonder what he'd made of his life.

That editor was Stan Lee.

Marvel's publisher, Martin Goodman, also had a line of true-crime detective magazines. In a case of waste not want not, he repurposed the Human Torch logo for a 1942 crime story.

A 1942 house ad for the Human Torch's monthly series. Hyperbole aside, "America's most popular hero" (and Johnny Storm's predecessor) definitely led the charge for Marvel's first wave of Golden Age super heroes.

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I--I CAN'T TURN INVISIBLE FAST ENOUGH!! HOW CAN WE STOP THIS CREATURE, TORCH?
JUST WAIT AND SEE, SISTER! THE FANTASTIC FOUR HAVE ONLY BEGUN TO FIGHT!
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THE THREE OF YOU CAN'T DO IT ALONE! IT'S TIME FOR THE THING TO TAKE A HAND!
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Are YOU SKINNY like I was?

a 90 lb. weakling who became world's strongest man

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Yes! I'll Show You By My Quick, Easy Methods How To

ADD POWERFUL NEW INCHES OF MUSCLES around YOUR ARMS, CHEST, LEGS, etc.

How to IMPROVE YOUR HE-MAN LOOKS 100%.

How to BECOME A WINNING ATHLETE IN ALL POPULAR SPORTS.

How to BEAT ANY BULLY.

How to DO FEATS of STRENGTH.

How to be a WINNER in EVERYTHING YOU TACKLE.

YES! Your Success Story Can Soon be like John Sill and thousands of my pupils. Think of it — a skinny weakling like you became a MAGNIFICENT MR. MUSCLES — won a BIG SILVER TROPHY, his name, accomplishments engraved on it and $100. A few weeks before, everybody picked on John, too weak to fight for his rights. TODAY everybody admires John's movie star build, he-man STRENGTH, his mighty ARMS, heroic CHEST, slender WAIST, rock-like TORSO, broad manly BACK, wide military SHOULDERS, now popularity with the BOYS and GIRLS. His winning drive in ALL SPORTS, his energy at work and studies.

NO! I don't care how skinny or flabby you are, if you are in your teens, twenties or thirties, I'll show you in just 10 thrilling minutes a day in your home, you can make yourself over by the easy, quick method I turned myself from a wreck to a WORLD CHAMPION.

YES! YOU'LL ADD INCH UPON INCH of MIGHTY MUSCLES to YOUR ARMS, YOU'LL DEEPEN YOUR CHEST, BROADEN YOUR BACK and SHOULDERS. From HEAD to HEELS you'll gain SIZE, POWER, LIGHTNING SPEED, ENDURANCE. You'll become the SUCCESSFUL HE-MAN IN LOOKS and ACTS — a WINNER in EVERYTHING, athletics, business, studies.

DEVELOP YOUR 520 MUSCLES BY THE GREATEST METHOD!

Friend, I traveled the world, studying every secret to PERFECTLY develop your body. My "3-Way Progressive Power Method" is TESTED-PROVED by hundreds of thousands LIKE YOU! SAVE YEARS, hundreds of DOLLARS! Do as movie stars, champions — John Sill, Joe Norman, Tony Pancarella — and Mail Coupon NOW!

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Now would YOU like to have 17½ inch ARMS, a 52 inch CHEST (like this Jowett pupil)? NOW for!

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PART 2
"BACK TO THE PAST!"
Stan Lee & J. KIRBY
HE'S TAKING SUE ABOARD HIS SHIP!
LISTEN! HE'S SPEAKING TO US AGAIN!
NOW THAT THE INVISIBLE GIRL IS MY HOSTAGE, I SHALL GIVE YOU YOUR ORDERS! FIRST, I WANT YOU ALL TO BOARD MY PLANE, AND YOU MUST SWEAR YOU WILL NOT ATTACK ME!

IF YOU AGREE, FIRE YOUR FLARE GUN AGAIN!
GIMME THAT GUN! WE'RE GOIN' ON HIS PLANE! WE'RE NOT LETTIN' HIM GET AWAY FROM US!

REED, WHAT IF DOCTOR DOOM TRIES TO KILL US WHEN WE BOARD HIS PLANE?
EASY JOHNNY! HE WANTS MORE THAN OUR DEATH! THIS IS PART OF SOME STRANGE MASTER PLAN, AND WE MUST SEE IT THRU!

AH! THEY AGREE TO BOARD MY SHIP, AS I PLANNED THEY WOULD! I KNEW MISTER FANTASTIC COULD NOT RESIST TRYING TO LEARN WHAT MY MISSION IS!

ONE FLIP OF A SWITCH AND THEY WILL BE MINE!

HOLY SMOKE, REED! THIS DOCTOR DOOM CHARACTER MUST BE A REAL WIZARD AT INVENTING THINGS!
I TOLD YOU HE IS AN EVIL GENIUS! WE MUST NEVER UNDERESTIMATE HIM!

SO FAR MY PLAN IS WORKING WITHOUT A HITCH!

THEN, WITH A SUDDEN, UNEXPECTED SURGE OF ROCKET POWER THE HELICOPTER BLAZES THRU THE SKY AT ALMOST UNBELIEVABLE SPEED!
WE WILL REACH MY CASTLE STRONGHOLD WITHIN MINUTES!

AND NOW, MY RELUCTANT PASSENGERS, WELCOME TO THE HOME OF DOCTOR DOOM!
IT--IT'S A REGULAR FORTRESS!

Marvel Comics Library

FANTASTIC FOUR. 1961–1963

Mark Waid, By (artist) Jack Kirby and Stan Lee

In 1961 Stan Lee and Jack Kirby created The Fantastic Four-a powerhouse super hero team revolutionary for their flaws and complexity-that kicked the comic industry into high gear. This volume reproduces the Four's first 20 stories and charts how it became in Lee's words "the world's greatest comic magazine."

- Hoping to break out of a sales slump at Marvel in the early 1960s, veteran comic creators Stan Lee and Jack Kirby hit on the idea of doing a super-team.

- Kirby, who thought super heroes were due for a revival after 15 years of being pushed aside by romance, horror, and war comics, saw it as smart business. Lee just once wanted to "do the type of story I myself would enjoy reading." The Fantastic Four forever changed their careers, their lives, and the comic book industry.

- Some of the most iconic moments in Marvel history are here, starting with Reed Richards, his girlfriend Sue Storm, his best friend Ben Grimm, and her little brother Johnny Storm crash landing their rocket after it has been hit by cosmic rays and discovering they have been transformed into Mr. Fantastic, the Invisible Girl, the Thing, and the Human Torch in issue No. 1. They were emotionally complex characters, who weren't always sure whether their powers were a benefit or burden.

AU $44.99 | NZ $49.99
9783836599528
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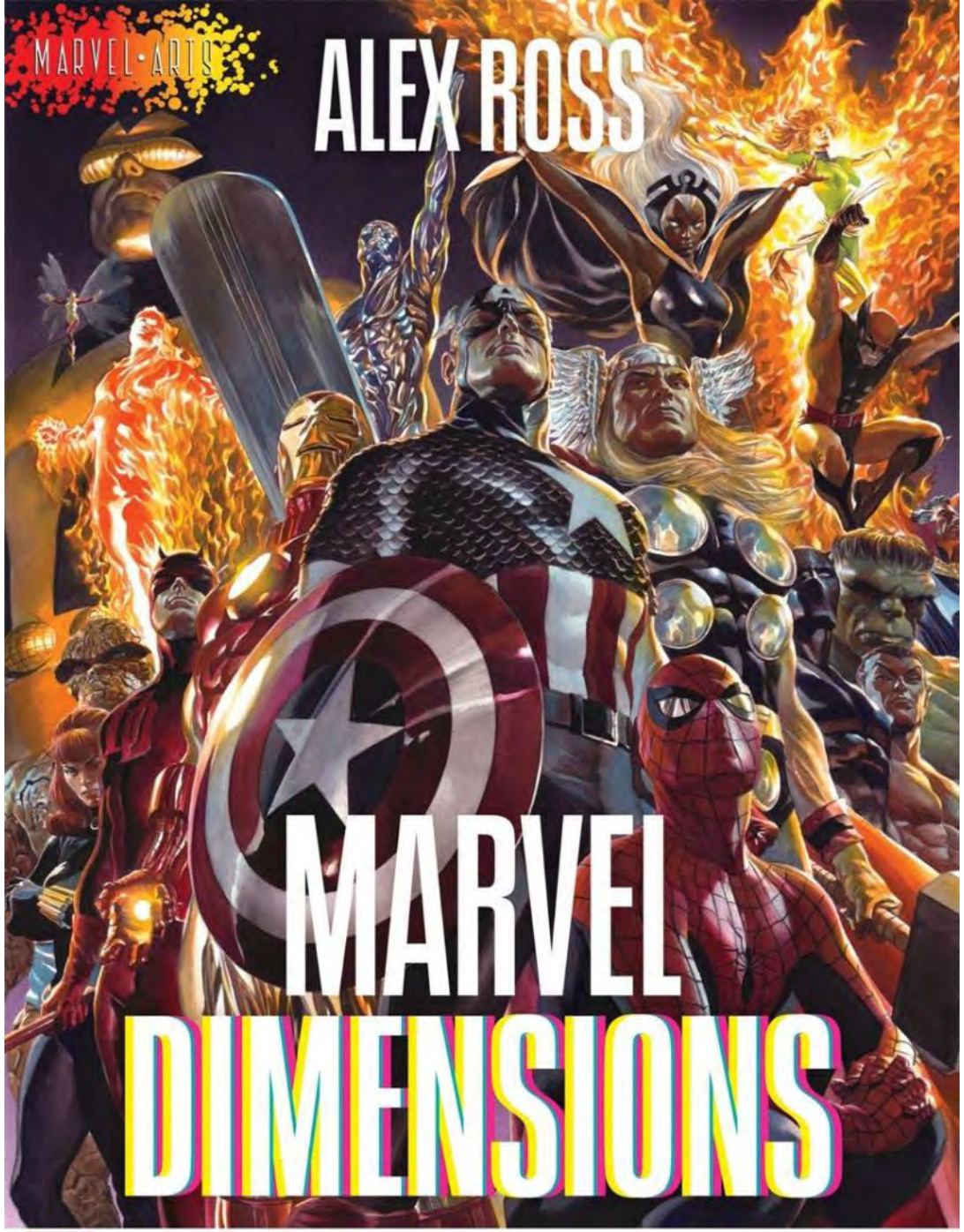

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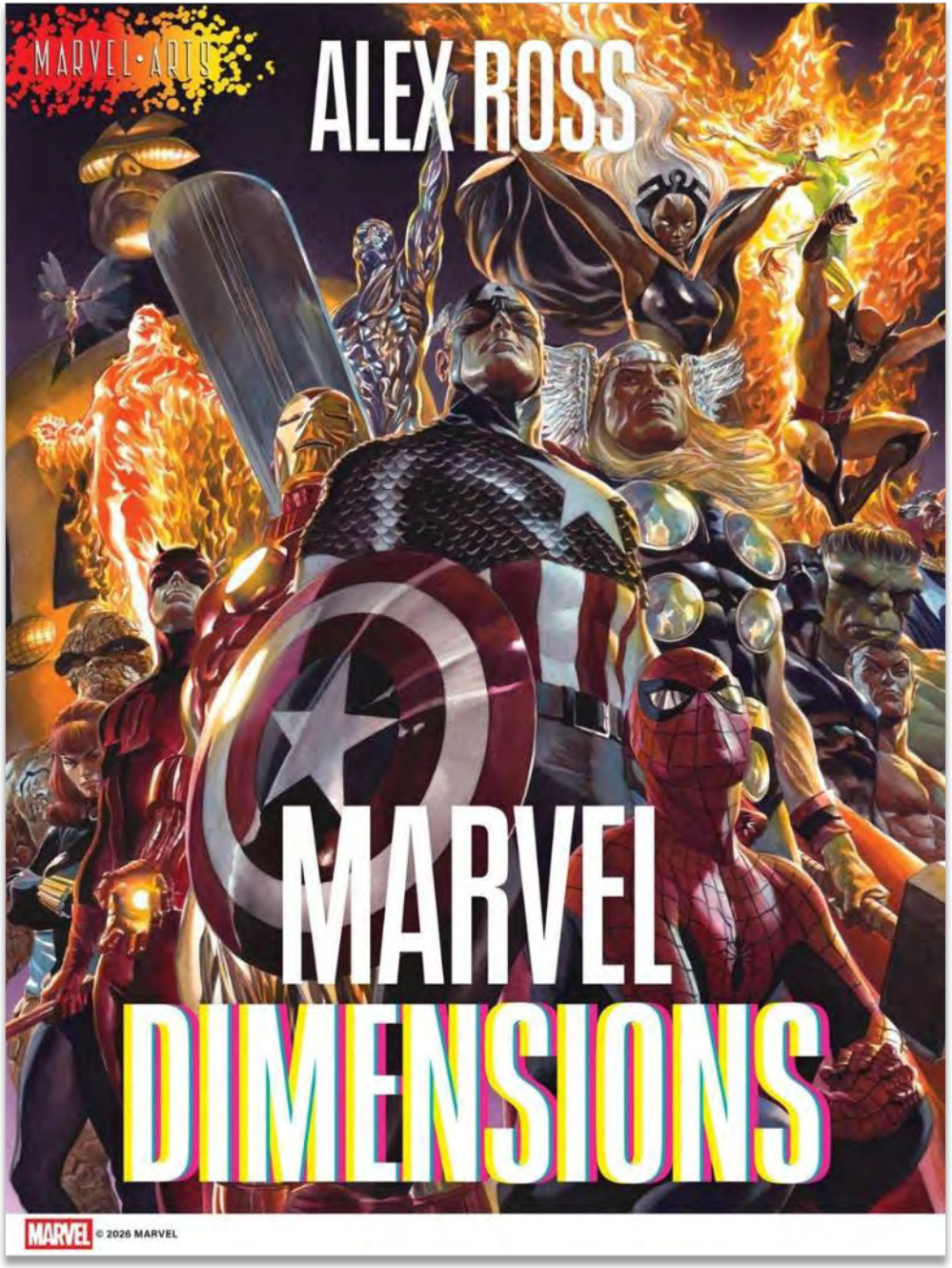

Marvel Dimensions

A GRAPHIC NOVEL (MARVEL ARTS)

Alex Ross

Alex Ross, the award-winning and bestselling creator of Marvels, *Kingdom Come*, and *Fantastic Four: Full Circle*, takes readers through the Marvel Universe-but all is not as it seems.

- *Marvel Dimensions* is legendary artist Alex Ross' second book in the Marvel Arts series, following the national bestselling, critically acclaimed, and award-winning *Fantastic Four: Full Circle.*

- The story opens with a sweeping tour through the classic origins of Marvel's most iconic characters. Spider-Man, the Incredible Hulk, Iron Man, Wolverine, and many others appear in dramatic, fully painted spreads that echo their earliest stories.

- A narrator describes each moment with confidence, guiding the reader through these touchstones of Marvel's history. But as the story moves forward, the tone begins to shift. The voice behind the narration is not who the readers expect and carries a motive that slowly pushes the narrative somewhere darker and far more unpredictable.

- *Marvel Dimensions* includes a 32-page comic book bound into the pages. This is not a removable extra, but rather it plays an important story point—guiding the reader to a new take on the Marvel Universe.

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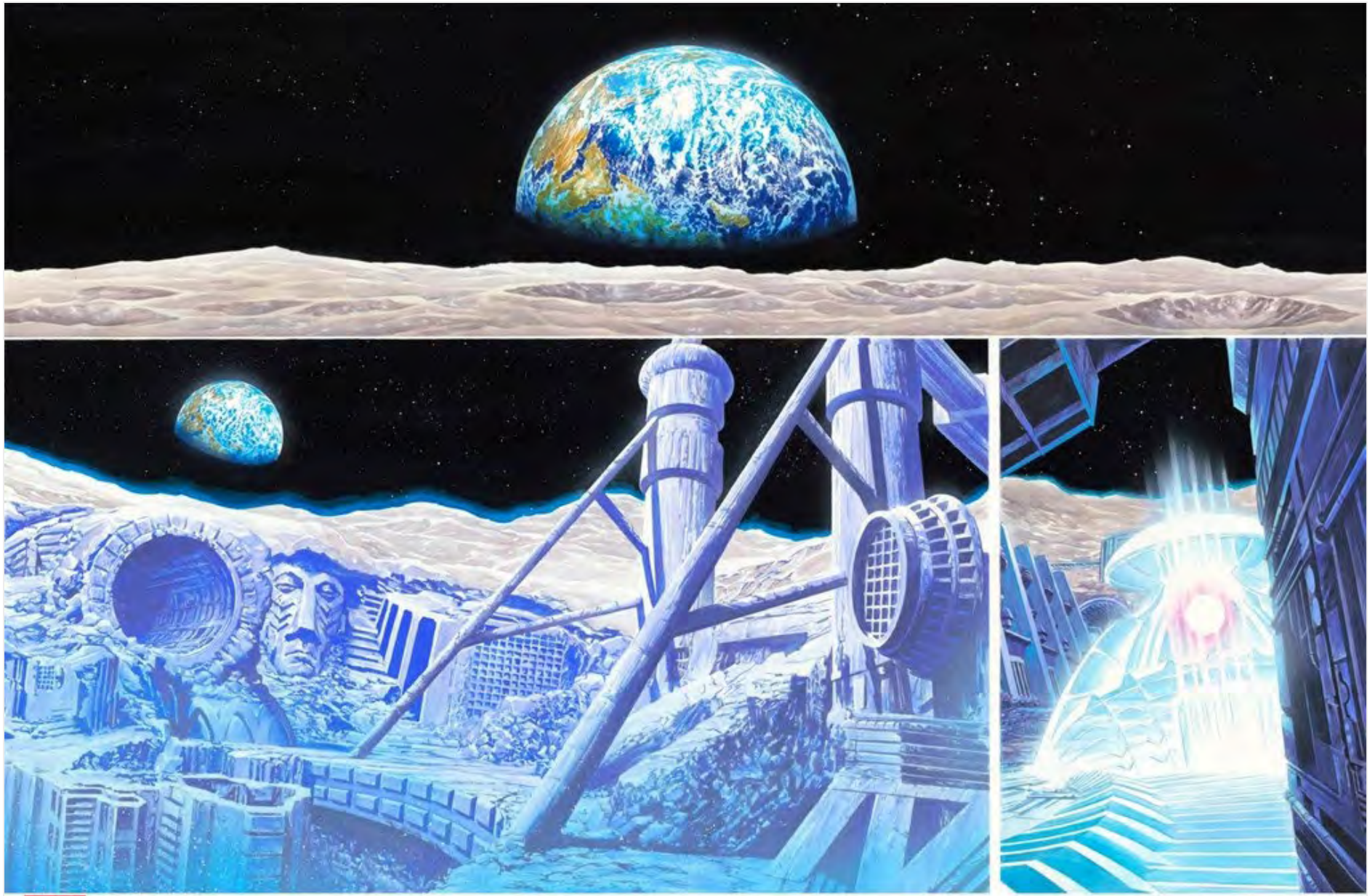

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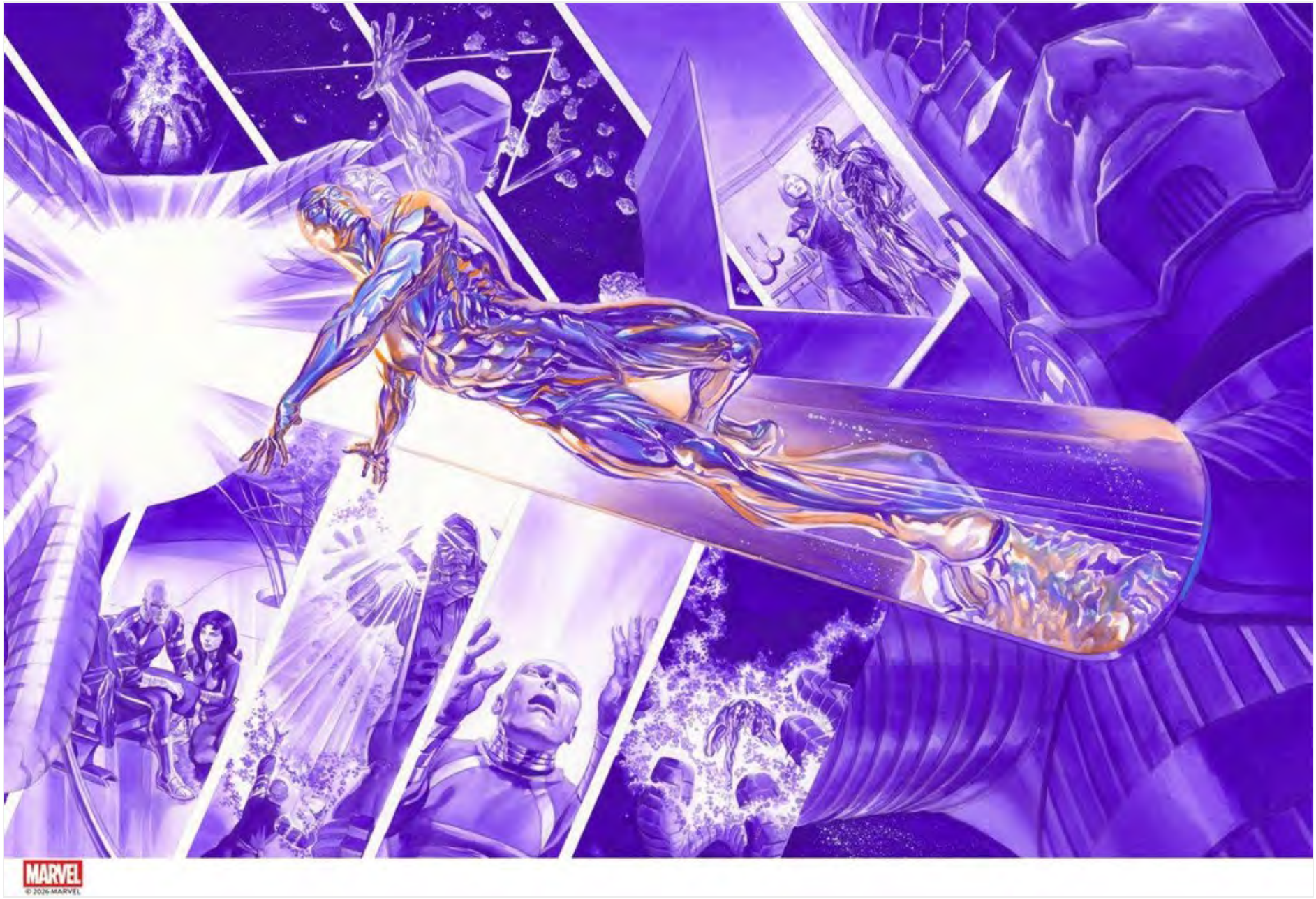
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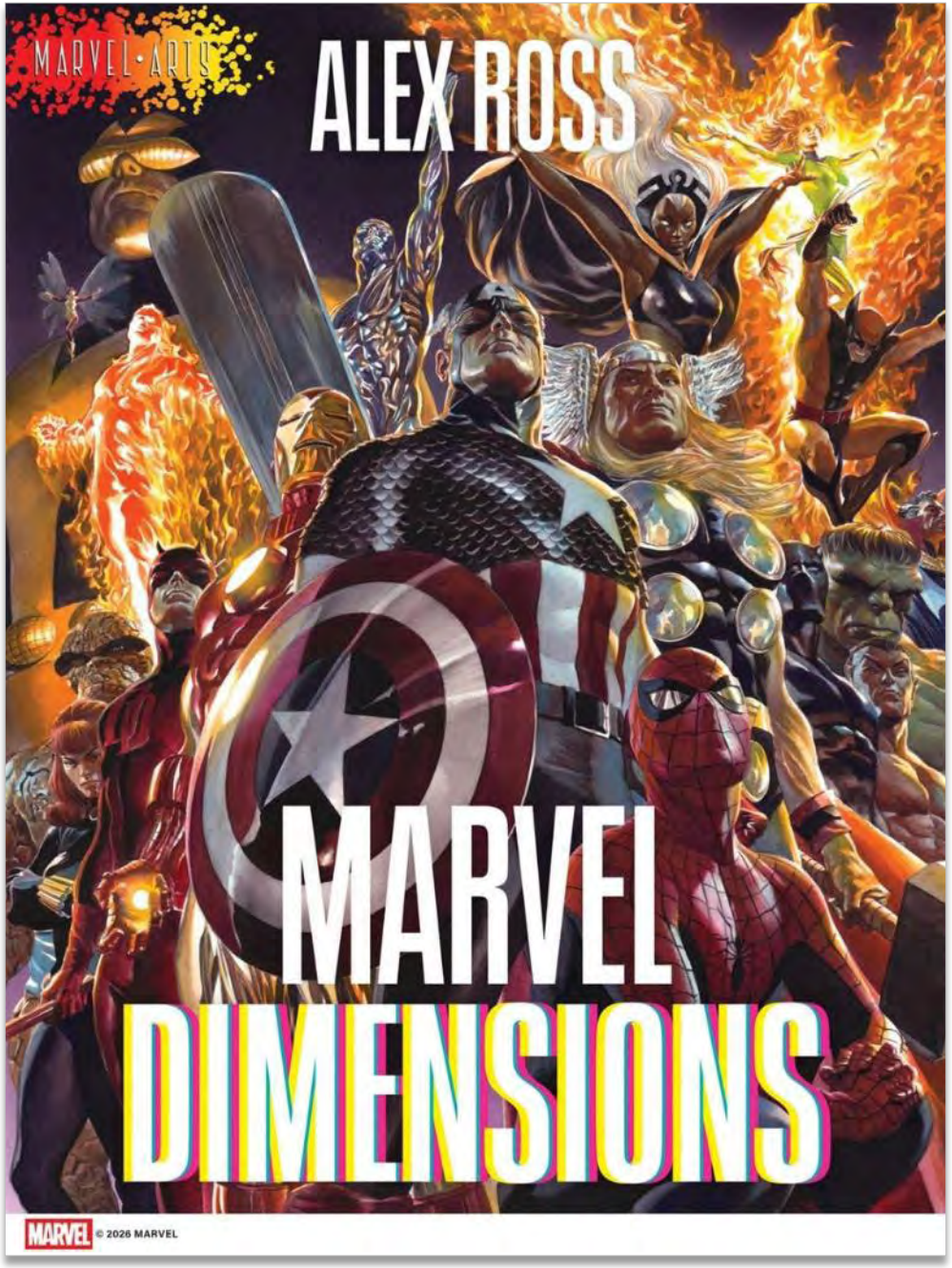

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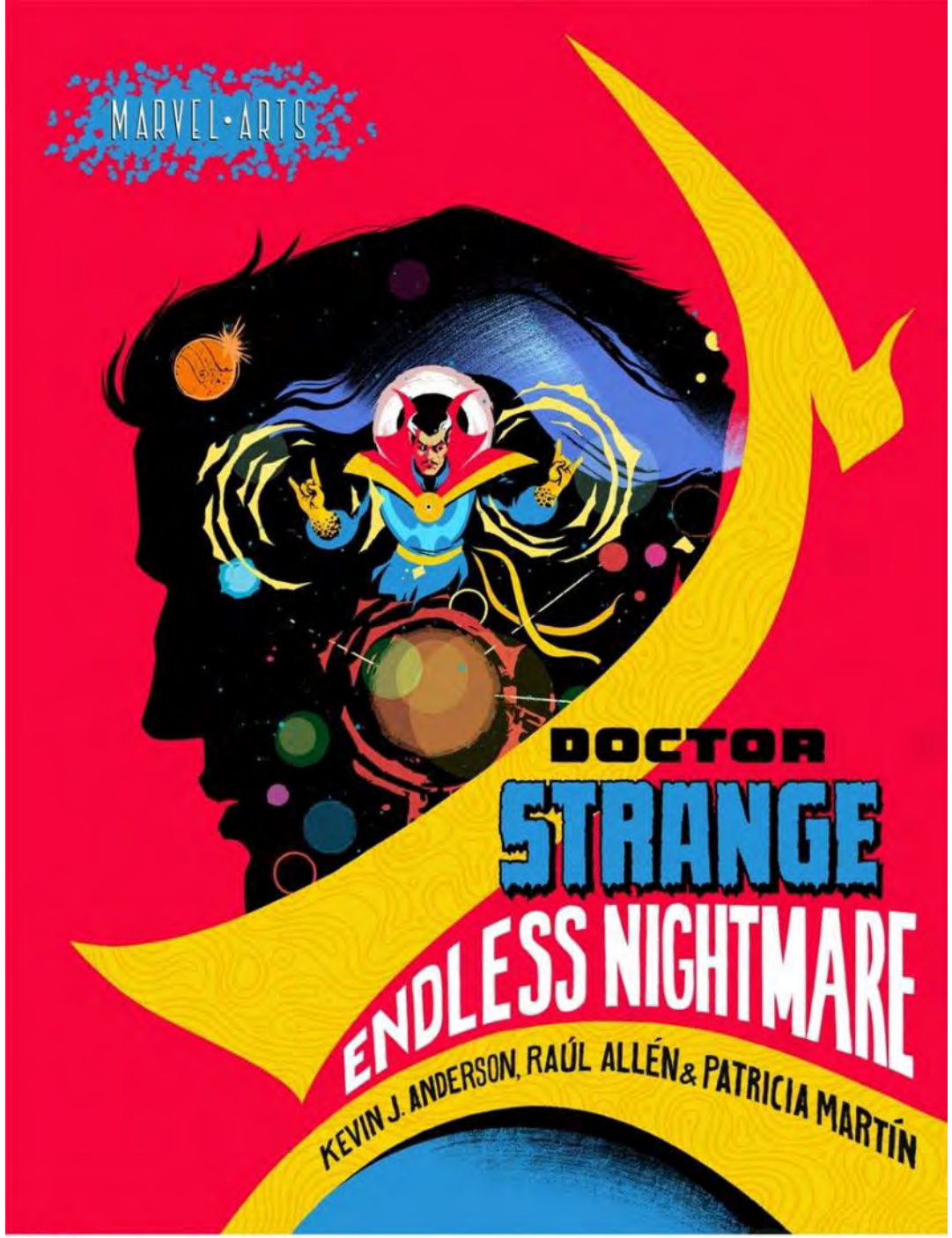

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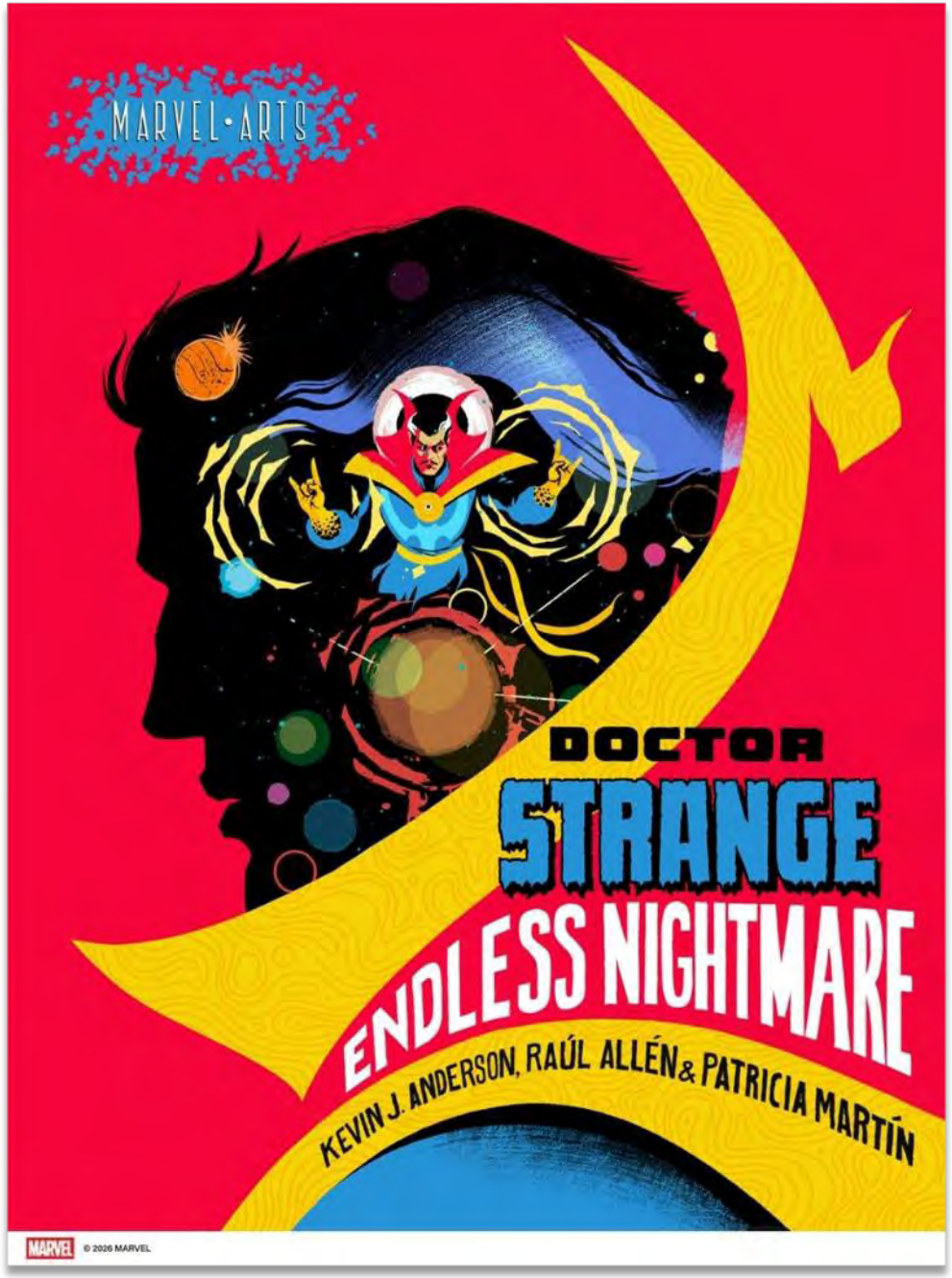

Doctor Strange: Endless Nightmare

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Kevin J. Anderson, Raúl Allén and Patricia Martín

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- When Stephen Strange encounters a mysterious patient at his hospital who won't stop raving about how life is "nothing but the dream of a sleeping god," the rest of the world is suddenly struck with insomnia.

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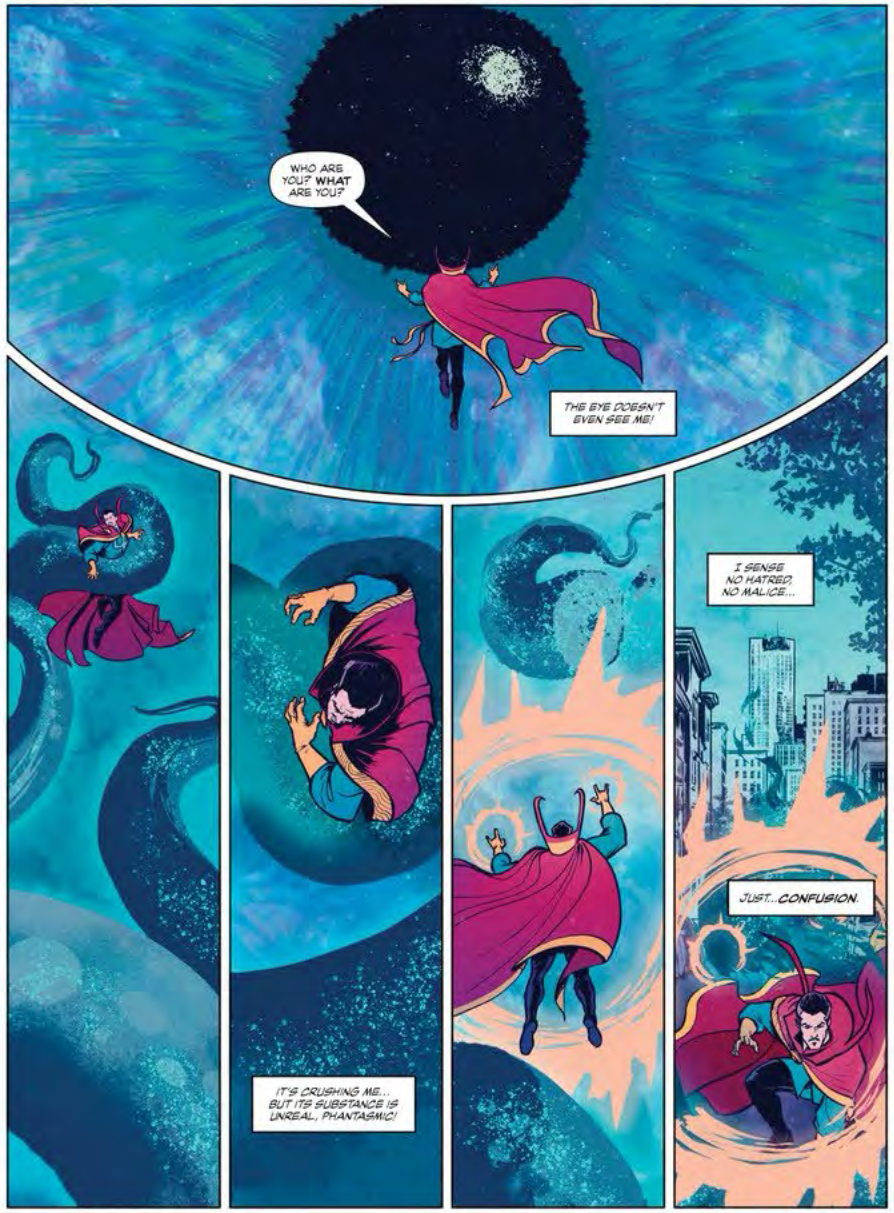

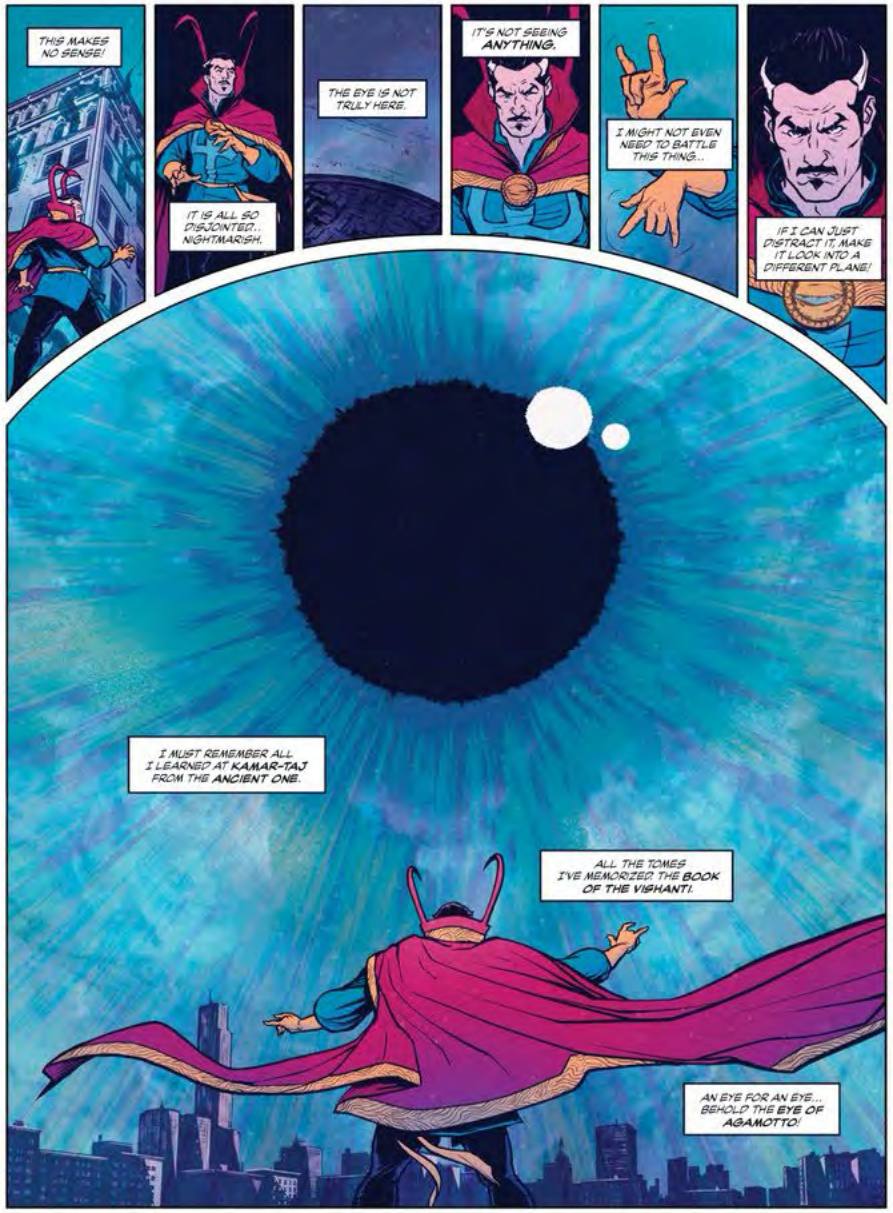

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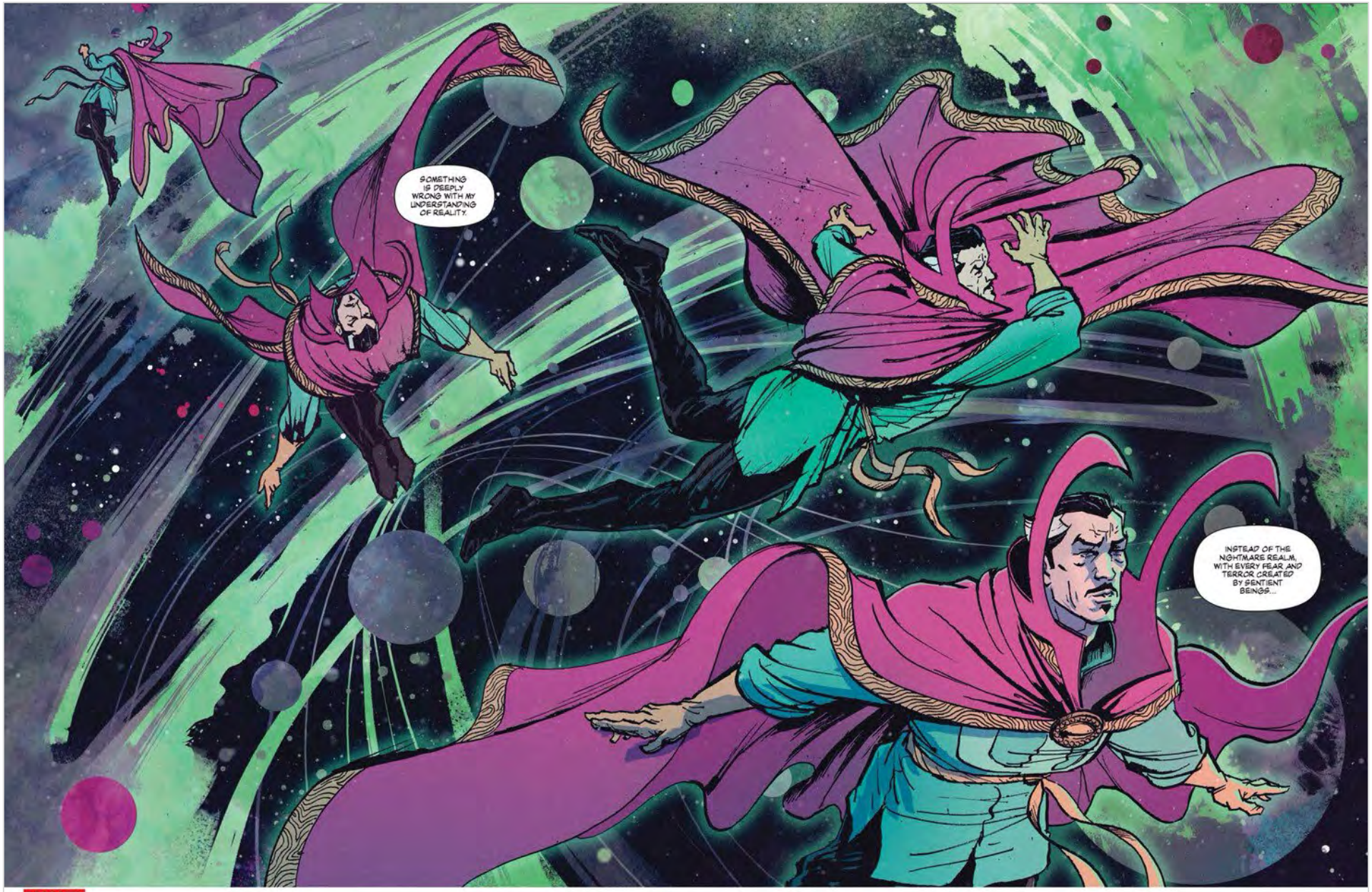

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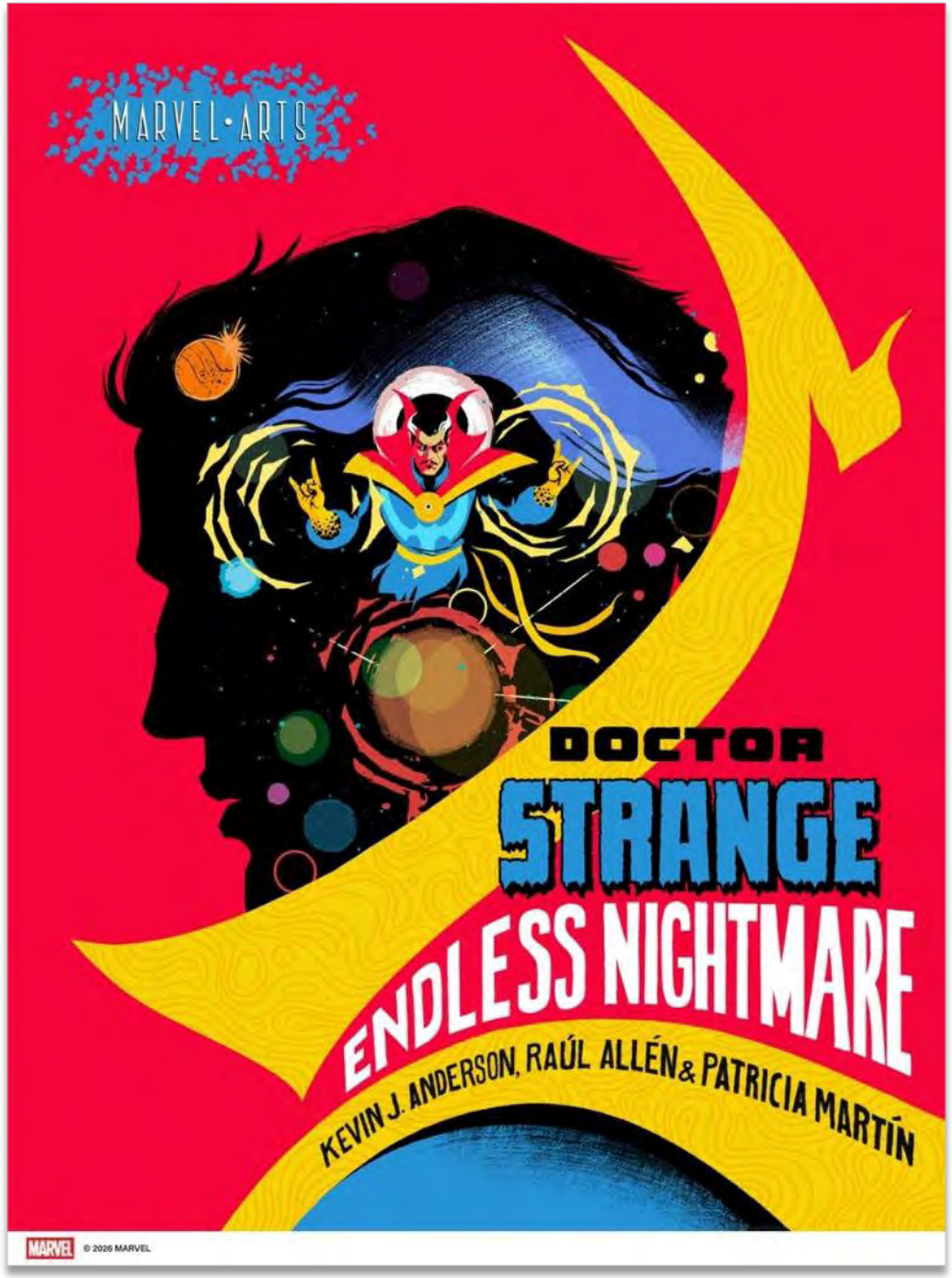

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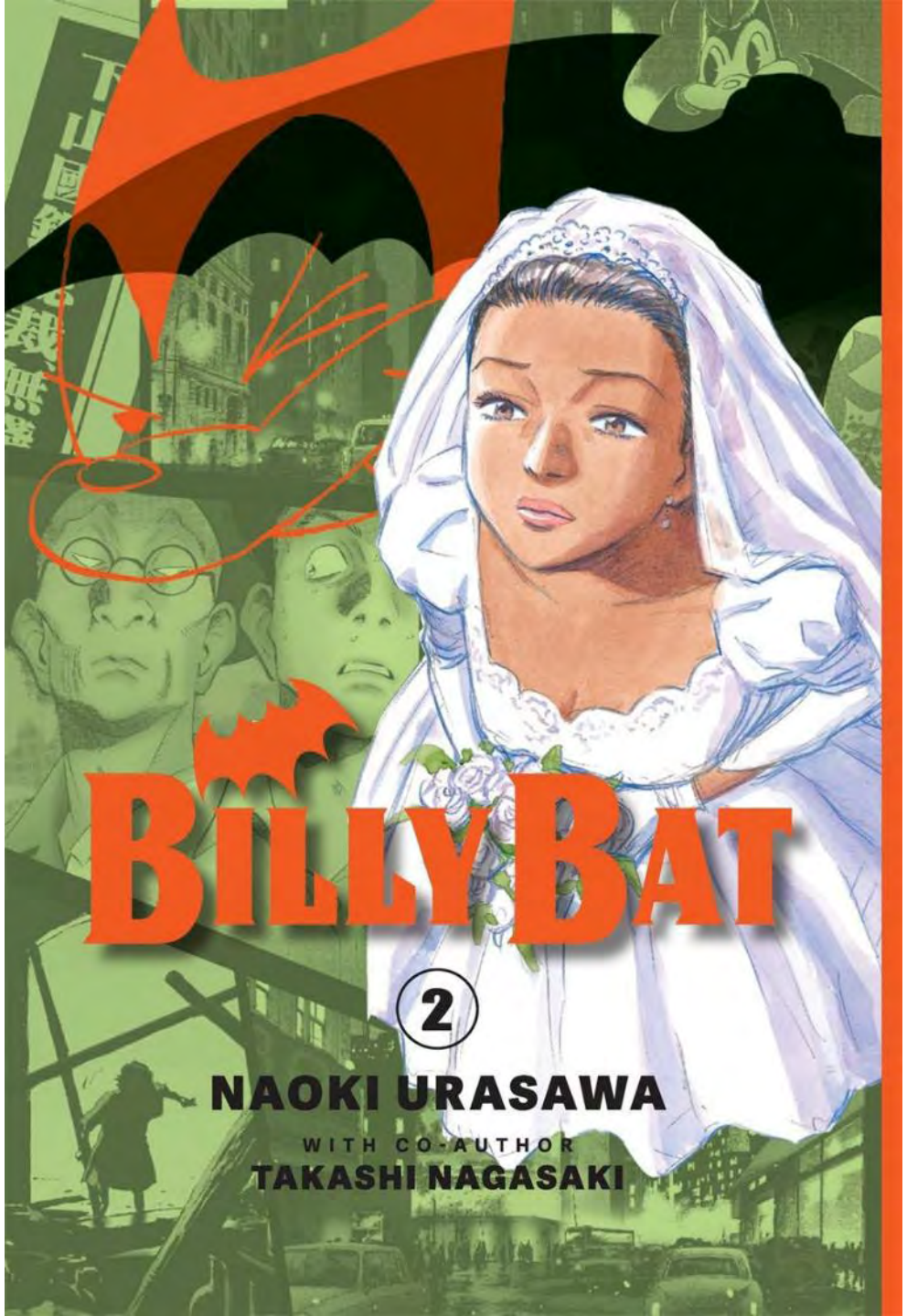
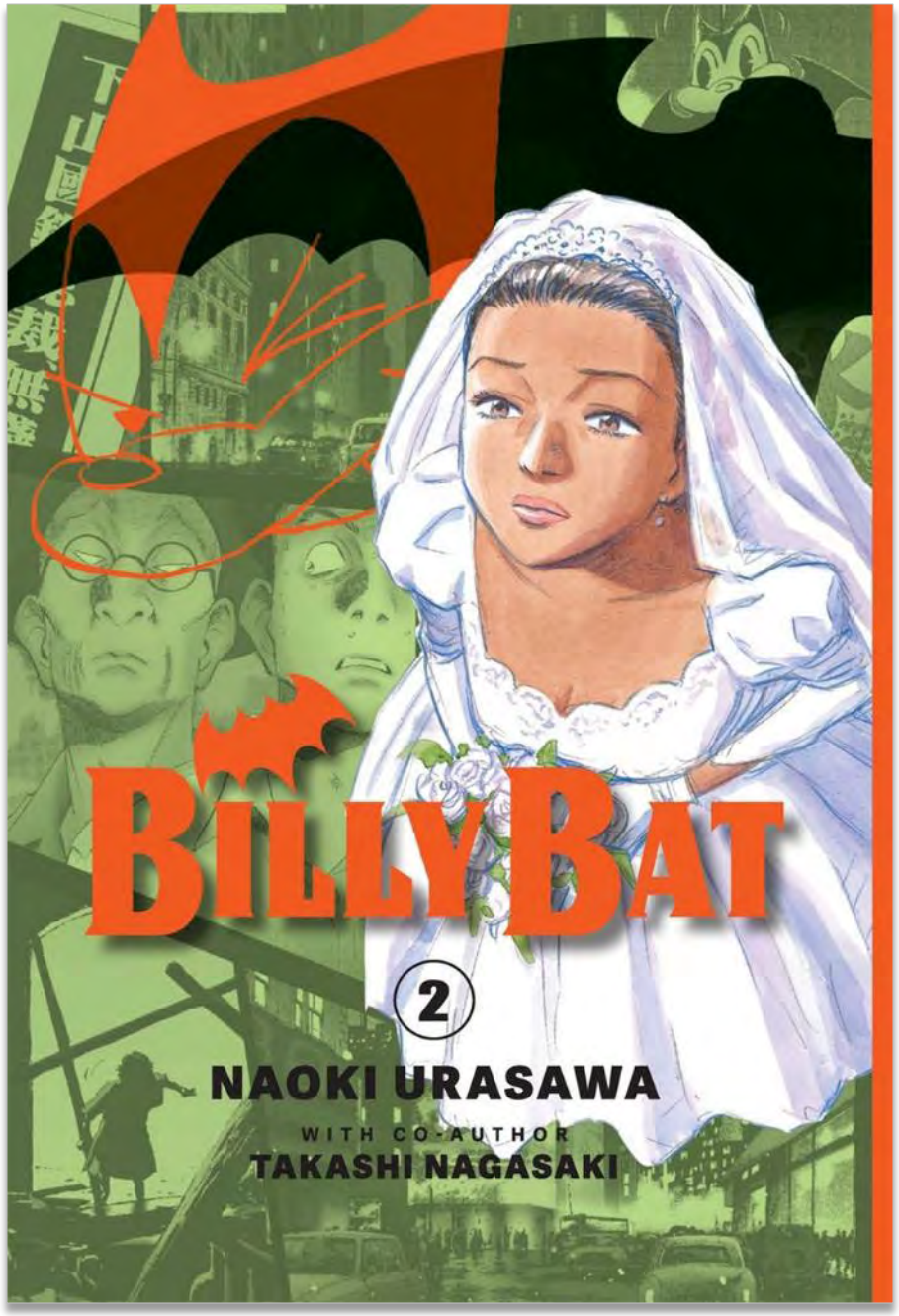

BILLY BAT
2
NAOKI URASAWA
WITH CO-AUTHOR
TAKASHI NAGASAKI



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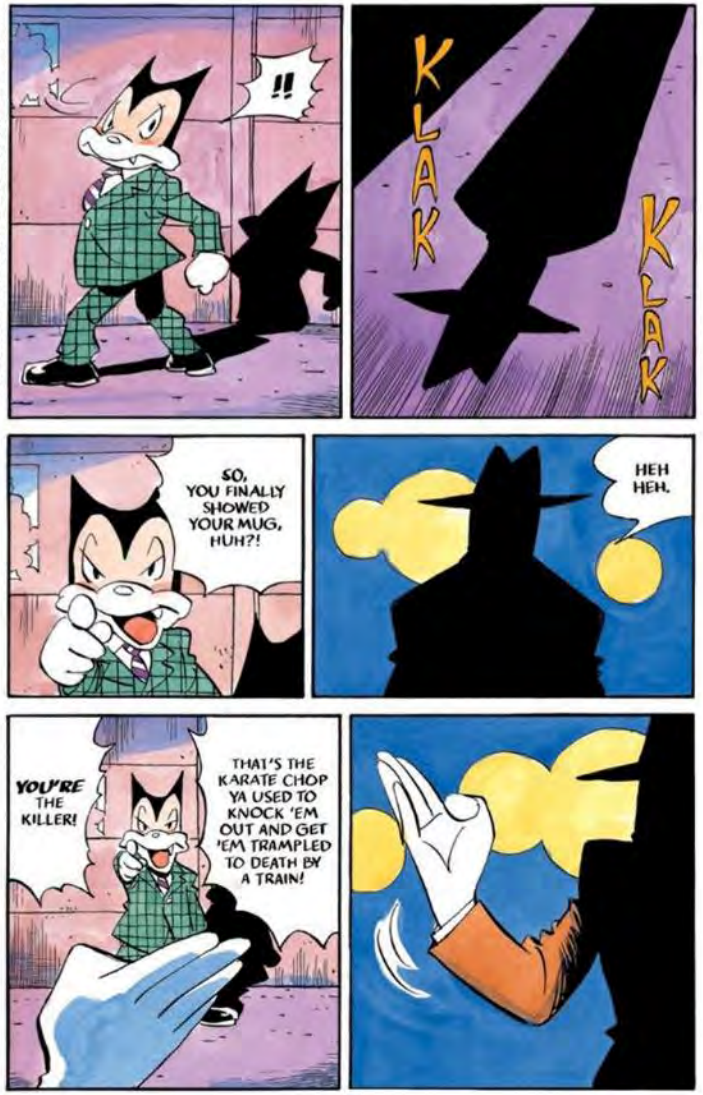
Black-and-white illustrations throughout; 4-page full-colour insert
191 mm x 127 mm
Kana

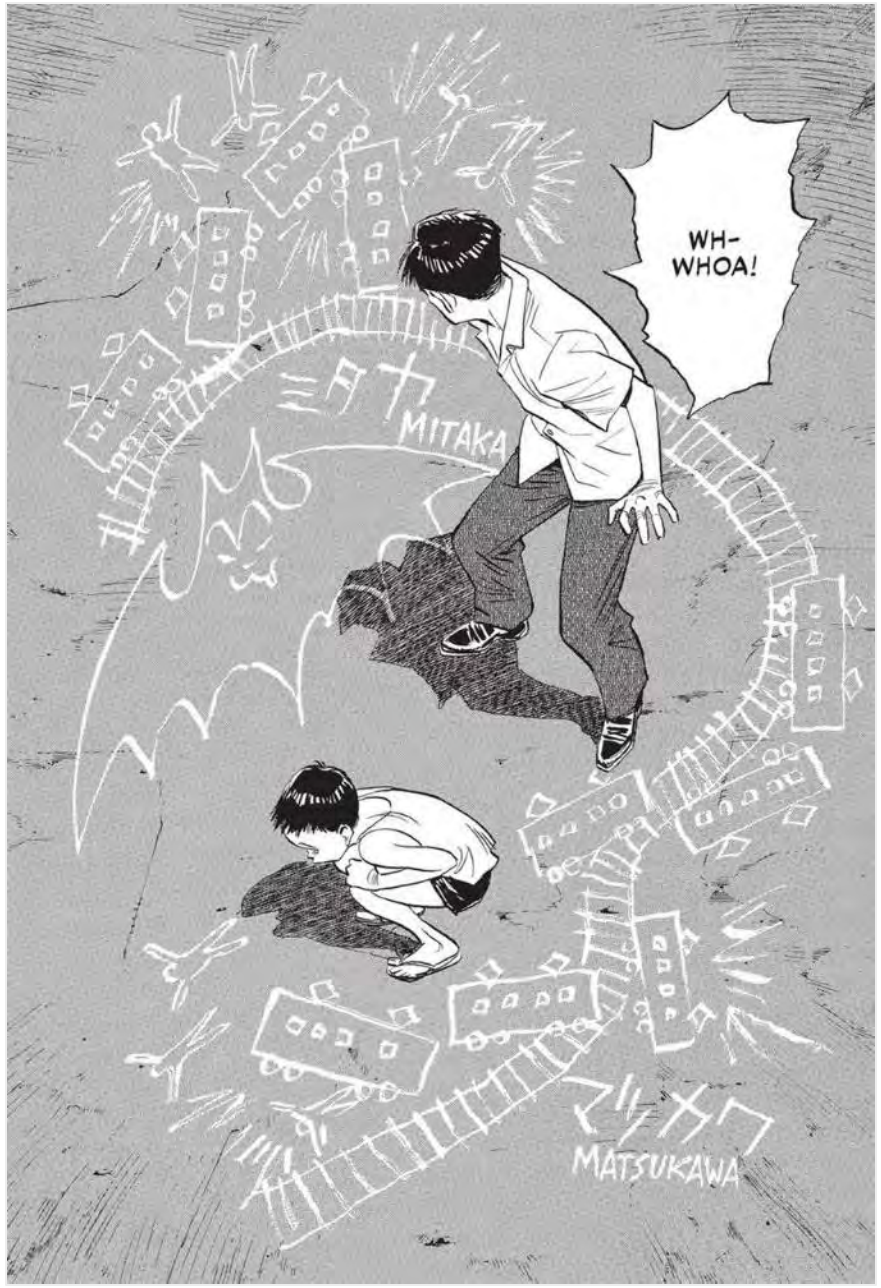
CHAPTER 10: WHAT FOLLOWS THE ENDING



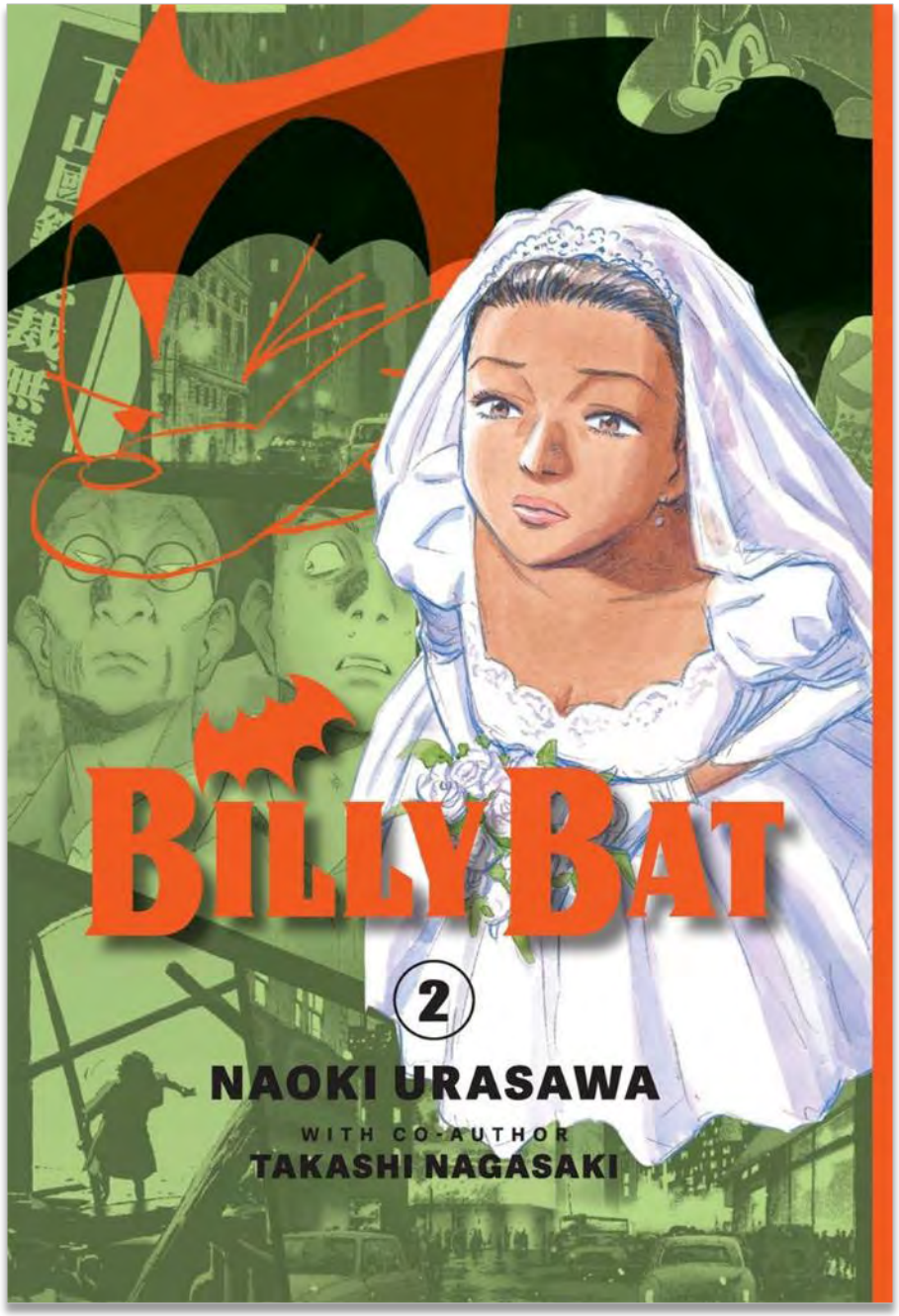
CHAPTER 16: **BEFORE THE CHURCH**

NEGROES AREN'T ALLOWED INSIDE BILLYLAND.
WELCOME TO Billyla
DREAMLAND, MY ASS.
IT'S LIKE HOW NEGROES CAN'T RIDE WHITE-PEOPLE BUSES.
THAT TRUE?
IN FACT, IN FLORIDA, WHITE FOLKS AND NEGROES CAN'T EVEN MARRY.
...

JOBS FOR ALL
I NEED TO WORK A MIRACLE TOO.
IT PART-ED...
THE SEA...
IT'S MY TURN ...


WH-
WHOA!
MITAKA
MATSUKAWA

AND I SAY TO YOU, ONE OF YOU WILL BETRAY ME.
WHO WILL BETRAY YOU?
WHO IS IT?
THE ONE TO WHOM I OFFER THIS MORSEL OF BREAD I HAVE DIPPED IN WINE.



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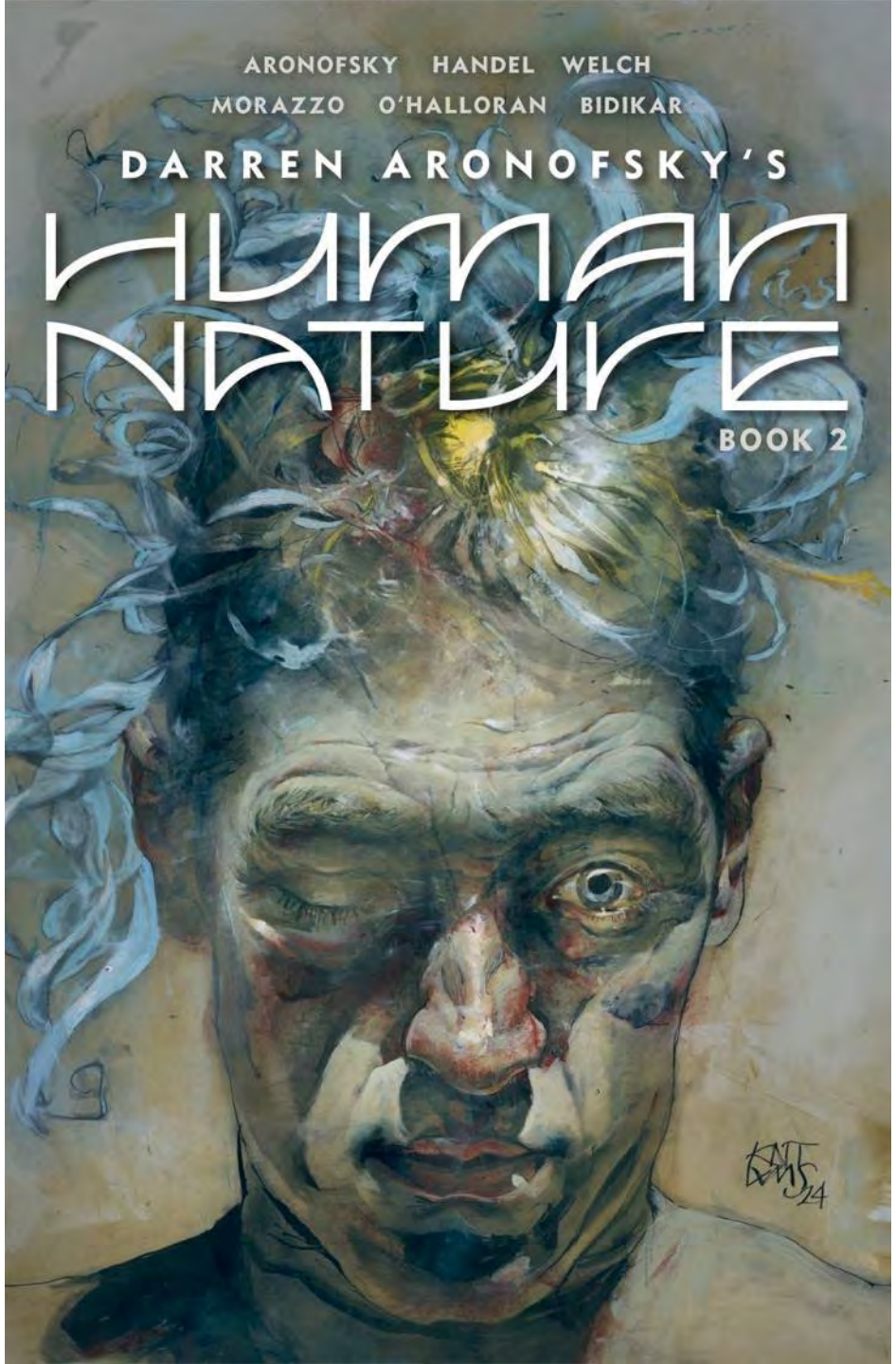
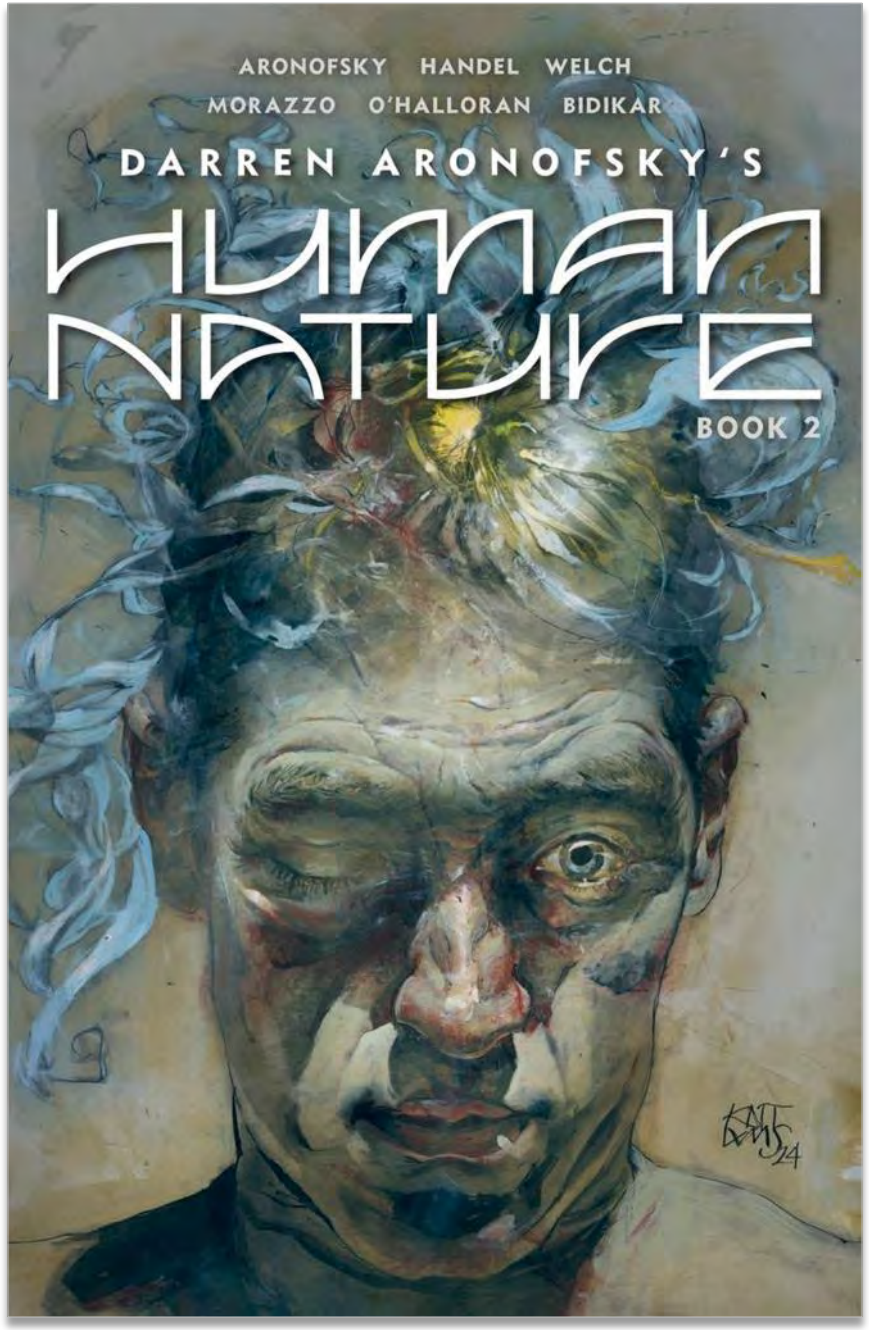
ARONOFSKY HANDEL WELCH
MORAZZO O'HALLORAN BIDIKAR

DARREN ARONOFSKY'S

HUMAN NATURE

BOOK 2





Human Nature Book 2

A SATIRICAL SCIENCE FICTION GRAPHIC NOVEL

Darren Aronofsky, With Ari Handel and Jeff Welch, Illustrated by Martin Morazzo

The second volume of Darren Aronofsky's original graphic novel series Human Nature, a surreal and satirical graphic novel adventure like no other.

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144 Pages | Hardcover
Full-colour illustrations throughout
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SMELL THAT?!
BREATHE!!

WHAT DID YOU DO?! I WANT TO GO BACK!

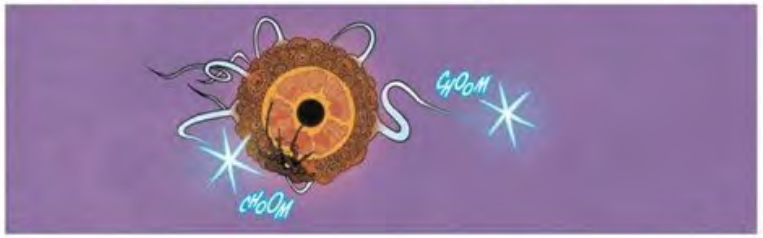
I WANT TO--

SO THAT'S WHERE ALL THEM CLOTHES AND GEWGAWS COME FROM.

SERIOUS BLING!
WHY'D THEY LEAVE ALL THE GOOD--?!

SKREEECH
IT WAS A GOOD QUESTION, BUT PONDERING ON IT WAS GONNA HAVE TO WAIT.

BECAUSE OUR OLD FRIEND BLOODSHOT HADN'T FORGOTTEN US.


GROOM
GROOM

RUN!

WE HAD TO GET TO COVER FAST.
THUD
THUD

THE GOLD MOUNTAINS.
SANCTUARY! IT'S REAL.

DUKE! DUKE!

DUKE, HURRY! DUKE!!

IT'S OKAY. IT'S A PERSON.
HE'S SICK. BEEN POISONED--

WELL...

...IF IT AIN'T THE KING.

YOU KNOW EACH OTHER?
WHAT IN TARNATION? YOU LOOK LIKE YOU BEEN KICKED BY A CROSS-EYED MULE...

KNOW HOW TO COOK RATTLESNAKE?

STU, I'M GONNA LEAVE YOU AND BENJAMIN HERE. HE'S ONLY SLOWING ME DOWN.

WHAT? YOU'RE TAKING OFF ON US?

MY DAUGHTER'S OUT THERE SOMEWHERE, STU. DON'T KNOW WHERE.
BUT ANYONE WITH A LICK OF SENSE IS HEADING FOR THAT GOLD MOUNTAIN.

YOU STILL TRYING TO TAKE MY LADY?

JUST TRYING TO GET WHERE I'M GOING. IF I DO FIND HANNAH, I'LL HELP HER.
YOU AIN'T GONNA DO IT ON THAT BUSTED LEG AND YOU KNOW IT.

ANY LUCK, SHE'LL BE WAITING FOR YOU IN SANCTUARY.

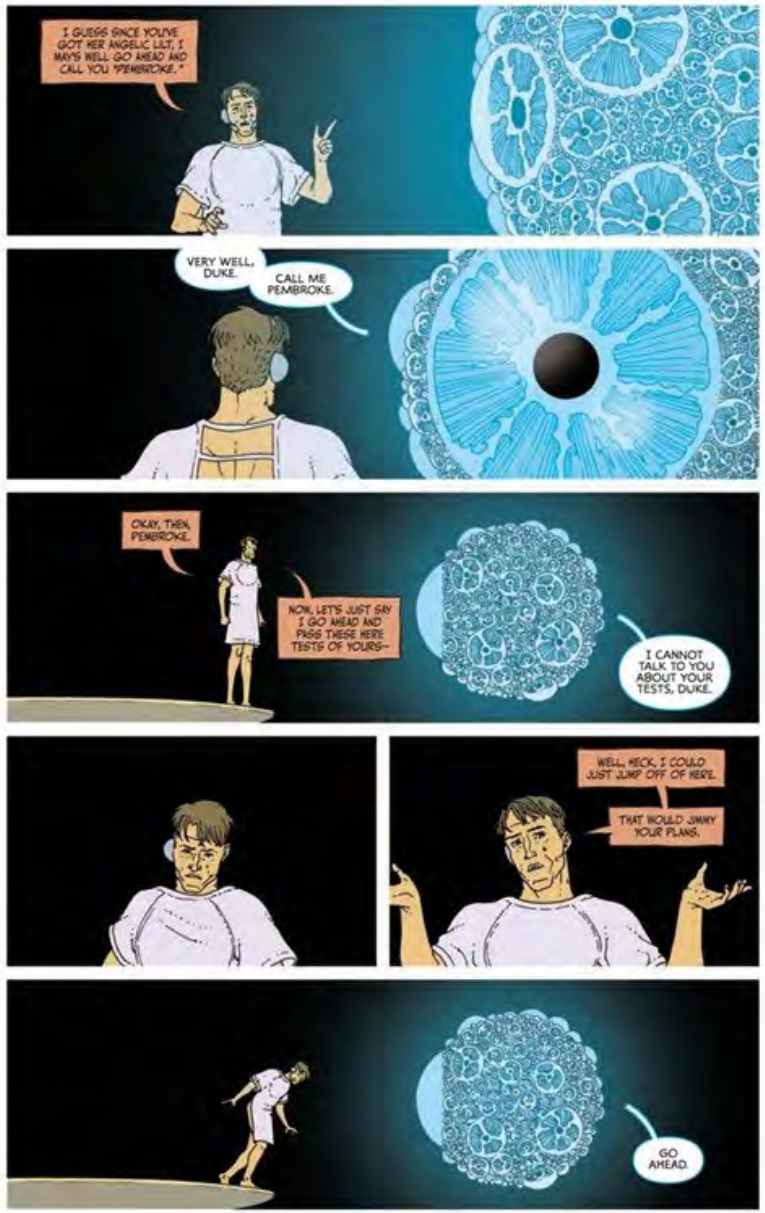
BENJAMIN CAN TAKE CARE OF YOU 'TIL YOU'RE ON YOUR FEET.

AND THEN WHAT? WON'T HE SLOW ME DOWN, TOO?

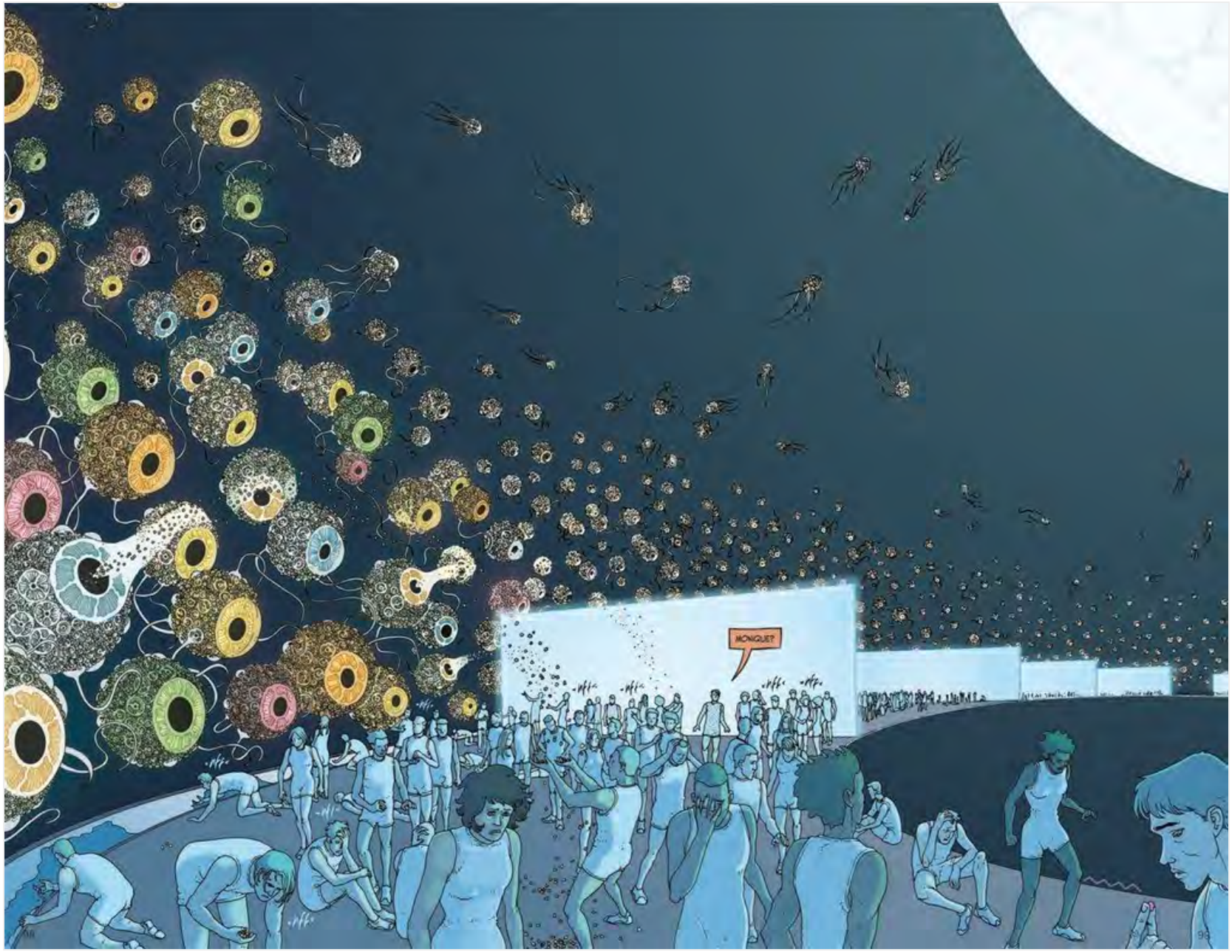
RECKON SO.

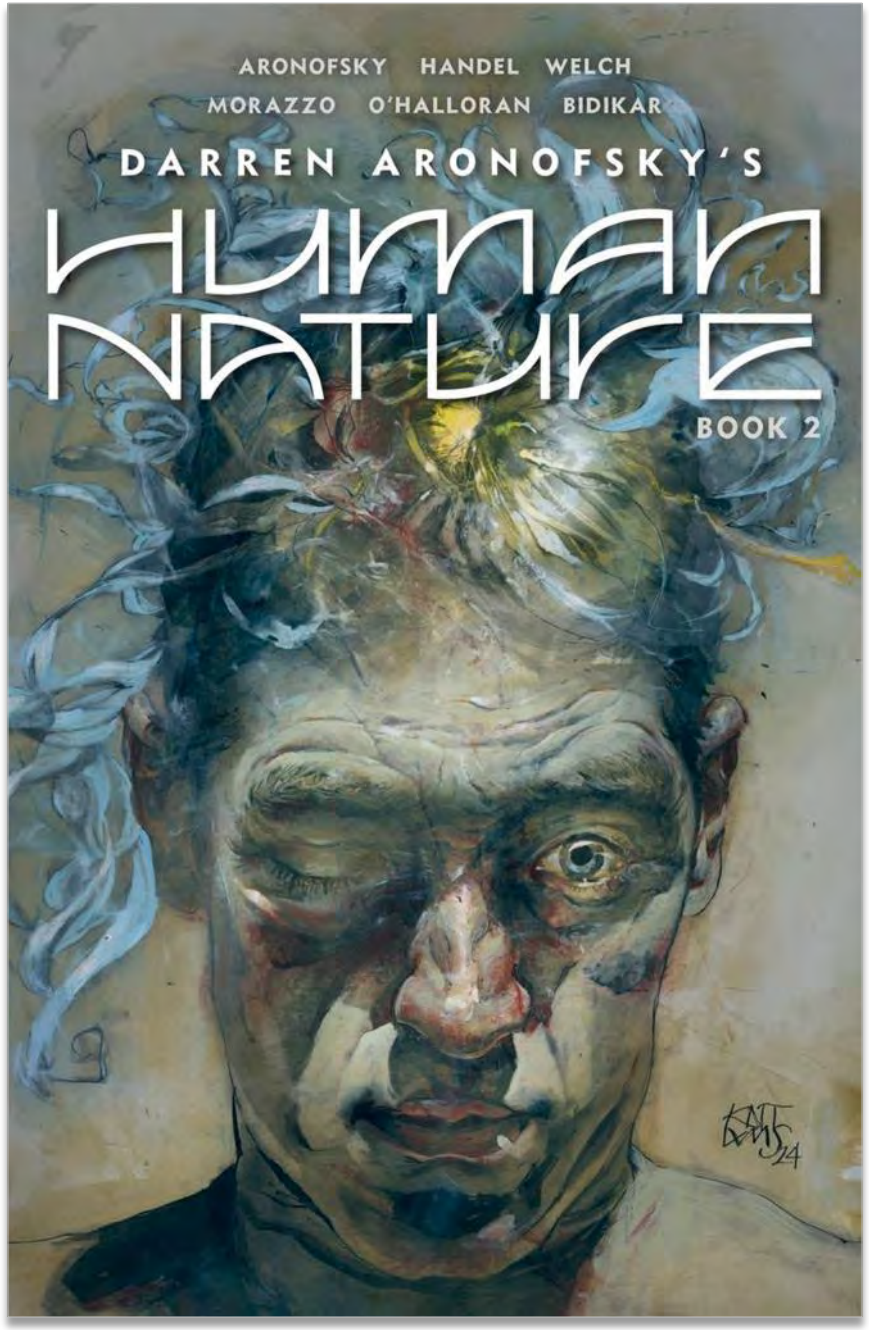
AND IF HE DOES, DITCH HIM.

...SLIPPING AWAY.


I GUESS SINCE YOU'VE GOT HER ANGELIC LILT, I MAYS WELL GO AHEAD AND CALL YOU "PEMBROKE."
VERY WELL, DUKE.
CALL ME PEMBROKE.
OKAY, THEN, PEMBROKE.
NOW, LET'S JUST SAY I GO AHEAD AND PASS THESE HERE TESTS OF YOURS--
I CANNOT TALK TO YOU ABOUT YOUR TESTS, DUKE.
WELL, HECK, I COULD JUST JUMP OFF OF HERE.
THAT WOULD JIMMY YOUR PLANS.
GO AHEAD.

WELL...
...MAYBE I WILL...
PLEASE.
I MEAN IT.


MONQUE?



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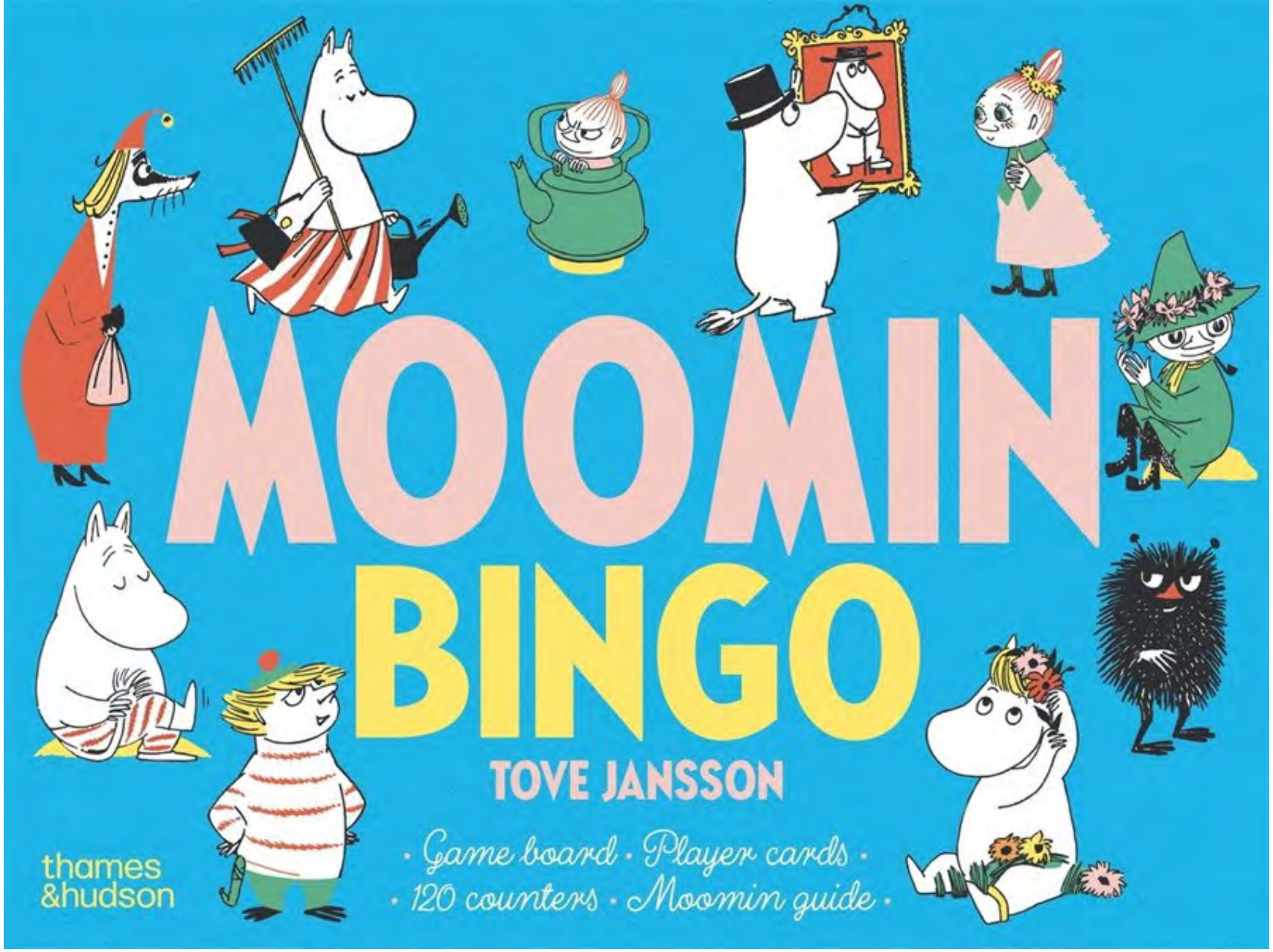
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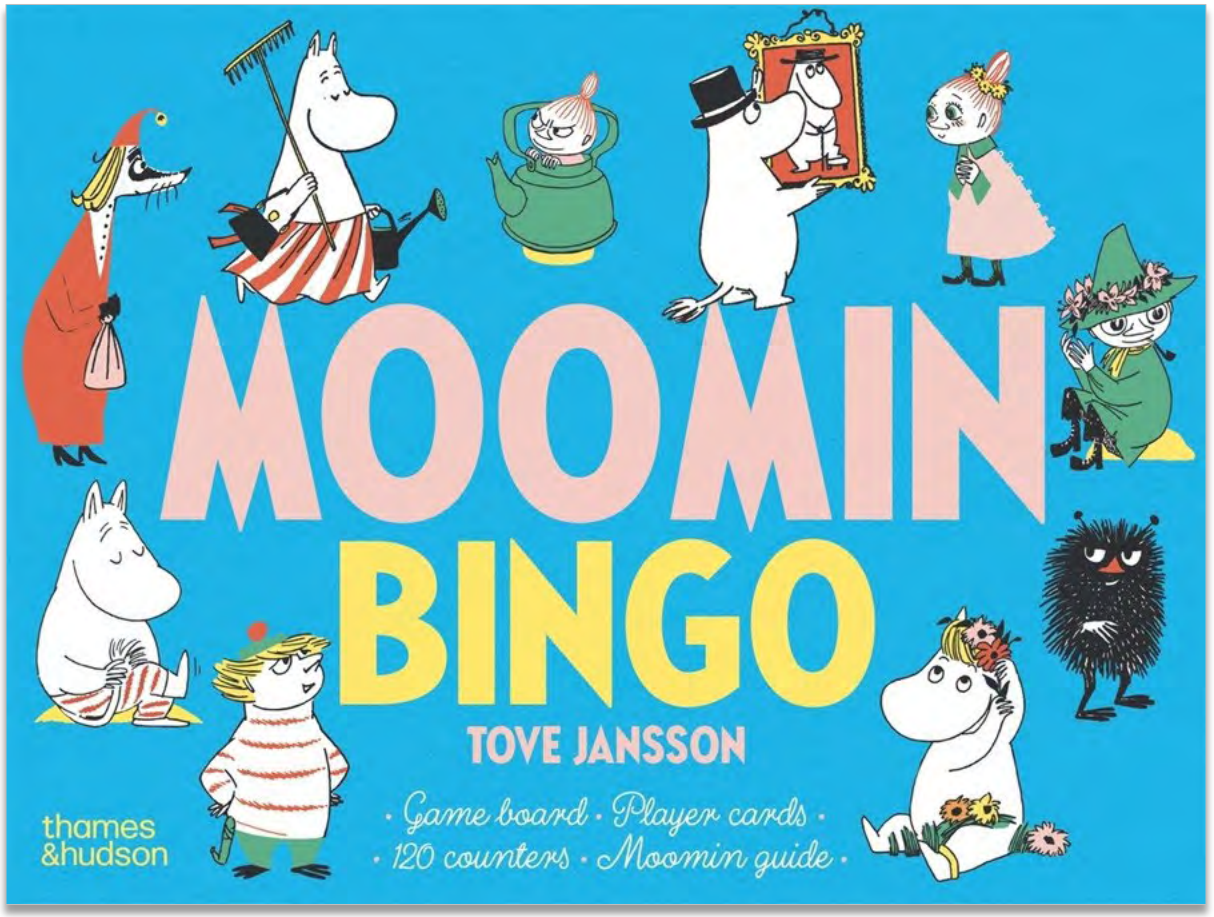
thames
&hudson



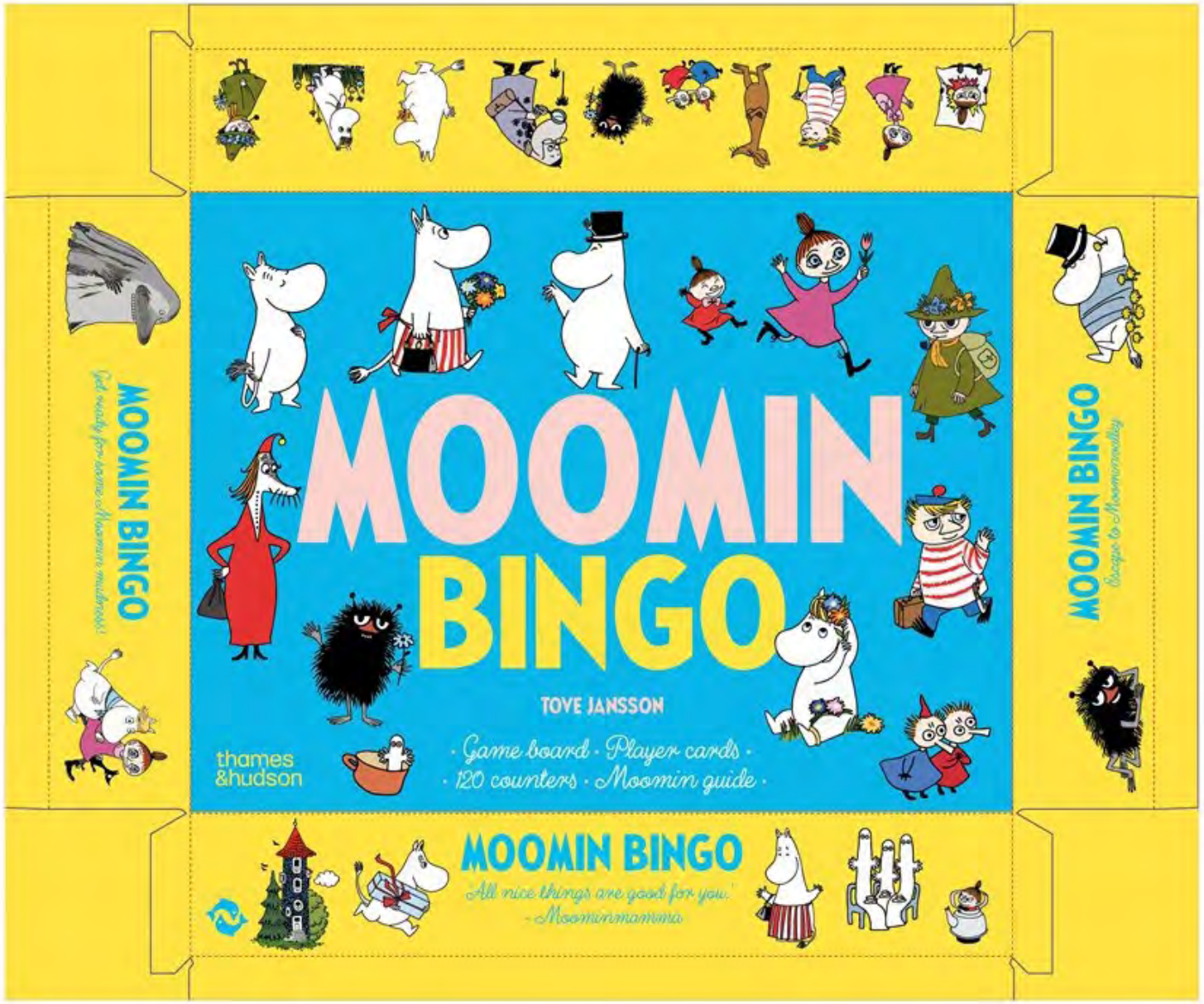
Moomin Bingo

Tove Jansson

Gather the Moomin lovers in your life together to play this fun new take on the classic game!

- *Moomin Bingo* features forty-eight of Tove Jansson's lovable and whimsical characters, their home, and details from their adventures in the books. This bingo is a treat for any Moomin fan, and as Moominmamma says, "All nice things are good for you."
- A bingo board game based on Tove Jansson's beloved Moomin characters and stories, which have legions of devoted fans.
- A bingo game for two to six players which appeals to all ages, perfect for families, gatherings and parties. Includes gameboard, 6 game cards, 48 chips, 120 counters, booklet
- Includes a foldout booklet that contains fun facts and charming illustrations about each of Jansson's popular characters.
- Tove Jannson's Moomin book series continues to grow in popularity with rising book sales and an extensive range of Moomin merchandise.

AU $44.99 | NZ $49.99
9780500421550
12 Pages | Game
Ages 4 to 8
289 mm x 216 mm
Thames & Hudson


MOOMIN BINGO
TOVE JANSSON
thames &hudson
· Game board · Player cards ·
· 120 counters · Moomin guide ·
MOOMIN BINGO
'All nice things are good for you.'
- Moominmamma
MOOMIN BINGO
Get ready for some Moomin madness!
MOOMIN BINGO
Escape to Moominvalley

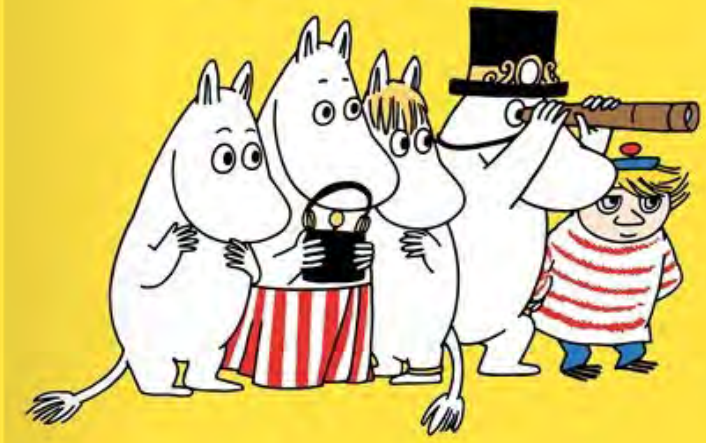
MOOMIN BINGO

Grandpa Grumble
Moomintroll
The Muddler
Hemulen Collector
Moominmamma
Thingumy & Bob
Snorkmaiden
Primadonna
The Ant-lion
Snork
Cedric
Primadonna's Horse
The Groke
Silkgork
Hemulen Police Officer
Snufkin
Nervy the Invisible Child
Misabel
Edward the Bustle
Troll in Under the Sink
Hemulen Hindmostness
Tofi
The Groke
Moominhouse
Sniffy
Snork
The Weather
The Jester
The Lighthouse
Sorry-so
Sniff
Shiny Hemulen

The Moomins are the central characters in a series of books and comic strips by Swedish-speaking Finn Tove Jansson, a painter, illustrator and writer. The Moomins are a family of white and roundish fantastical characters, with large snouts and lots of friends. After the first Moomin story published in 1945, Tove Jansson went on to write another eight chapter books, three picture books and many comic strip stories about the Moomins.

© Moomin Characters™

MOOMIN BINGO



MOOMINMAMMA

Moominmamma is someone you can trust. For instance, she knows all the family's secrets but keeps them safe, and never loses her temper if you are late for meals. Moominvalley welcomes many visitors, some of whom stay. The first thing Moominmamma asks them is when their birthday is, which is important because on your birthday you can choose the dessert.*

'That's where we're going to live and lead a wonderful life, full of troubles...'
(Moominpappa at Sea, 1965)

MOOMINPAPPA

Utterly loyal to his family whom he idolises, even if he occasionally grows tired of them... He is also attracted to big waves, grottos, fires and whisky and, in fact, to anything that can be called an adventure.

'I knew nothing, but I believed a lot.'
(The Exploits of Moominpappa, 1950)

MOOMINTROLL

Moomintroll looks on the world around him with astonishment but entirely without distrust or dislike. He is trusting, naïve and extremely good-natured. He has a tendancy to romanticise and be compassionate, traits which often cause him confusion.

'Don't you think it's just a teeny bit dangerous?'
(Moominsummer Madness, 1954)

SNORKMAIDEN

Snorkmaiden is a creative and excitable dreamer whose imagination comes in handy on adventures. She has a weakness for knick-knacks and swapping things.

'I wish I could do something tremendous, all on my own, to impress Moomintroll.'
(Twin Family Moomintroll, 1948)

MYMBLE

Mymble is Little My's big sister and an imaginative type. From a young age she was often left in charge of her many siblings, but that responsibility was too much for her carefree spirit! She much prefers her independent life in Moominvalley, where she is free to do as she pleases, finding delight in small pleasures.

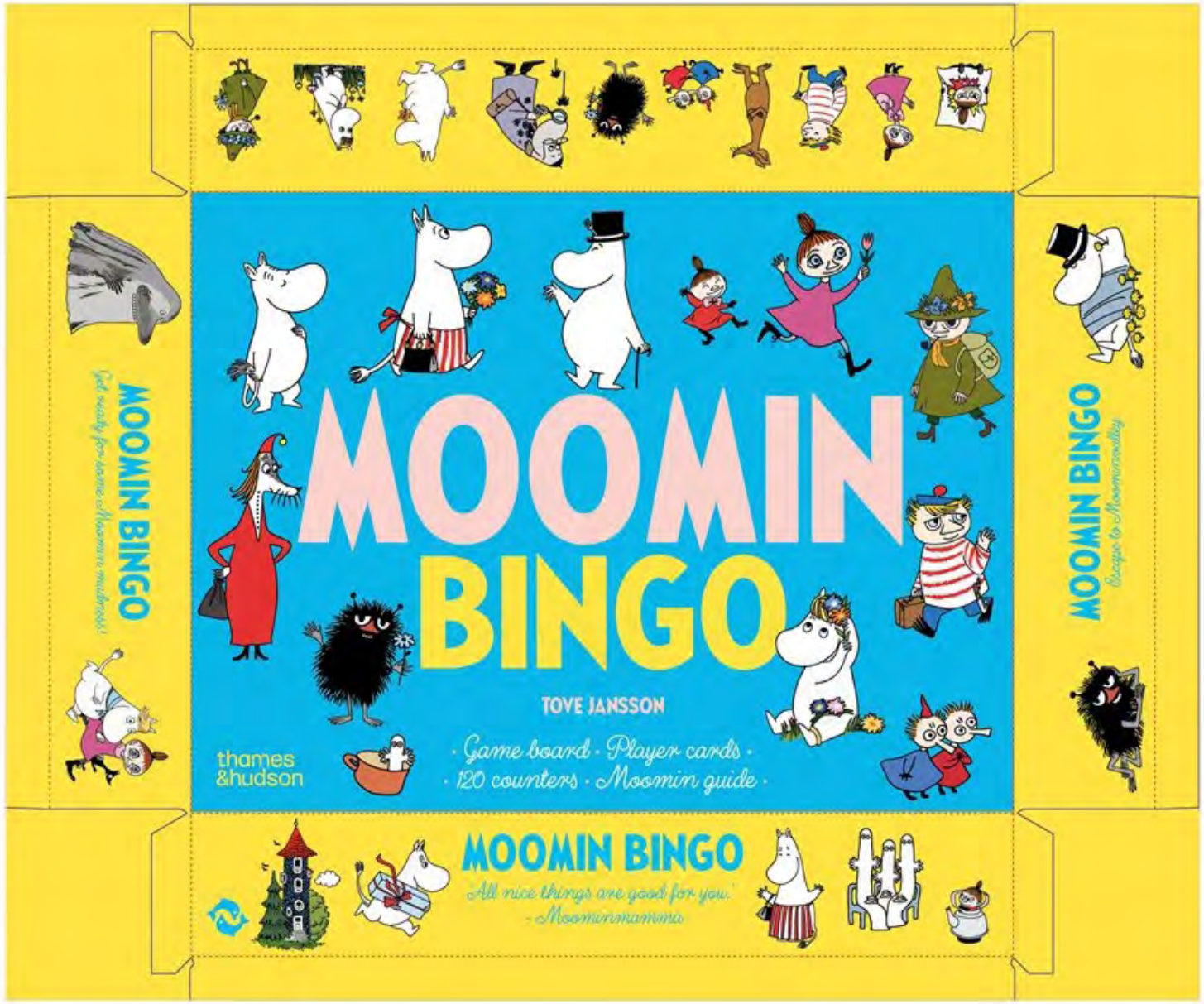
'I was born in a clam and wasn't bigger than a waterflea when mother found me in her aquarium!'
(The Exploits of Moominpappa, 1950)

LITTLE MY

Little My is both destructive and cheerful. Wild and without any guilty conscience, she throws herself into her surroundings, which she treats like an exceptionally enjoyable party.

'I'm Little My! And I bite because I like it!'
(Moomin builds a house, 1956)

* Text from Tove Jansson's character notes sampled throughout.


MOOMIN BINGO
TOVE JANSSON
thames &hudson
· Game board · Player cards ·
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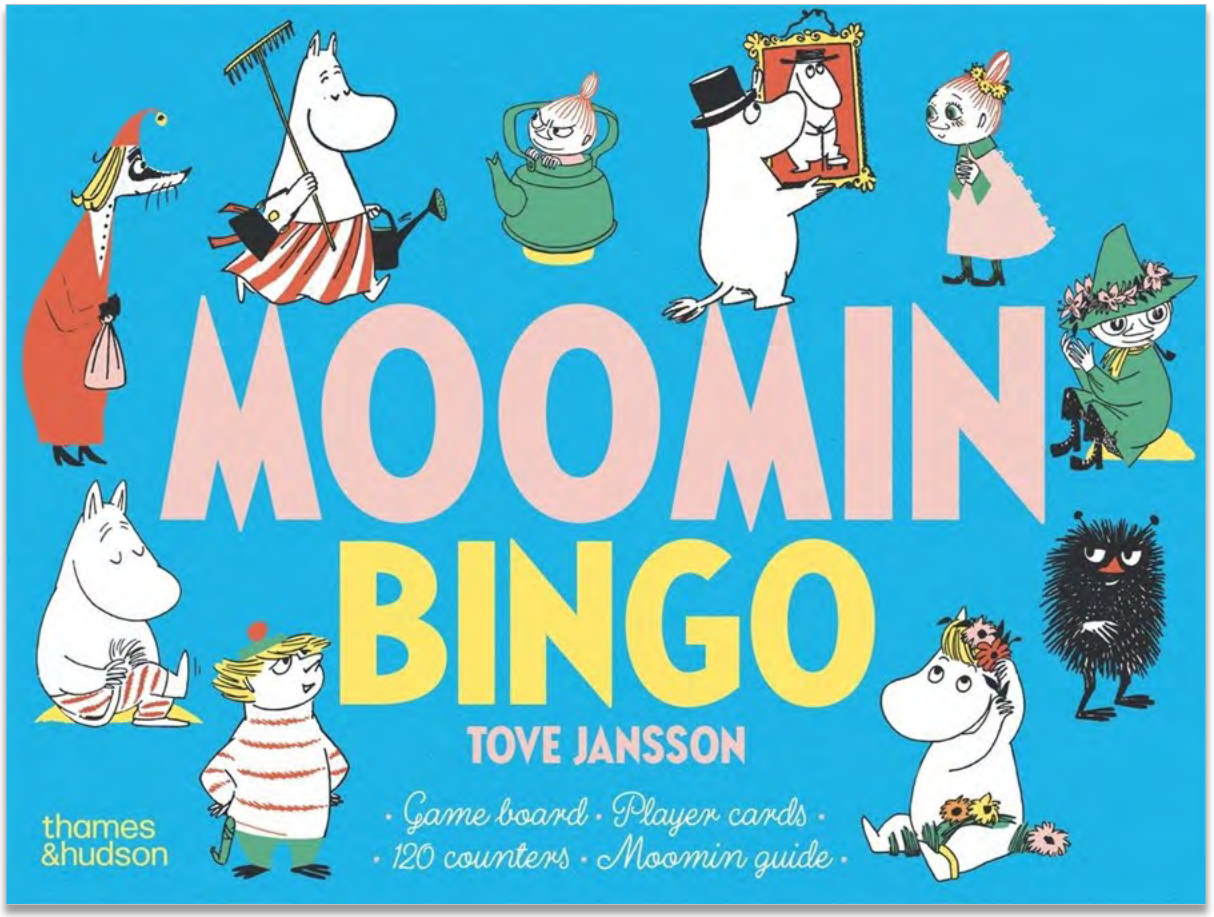

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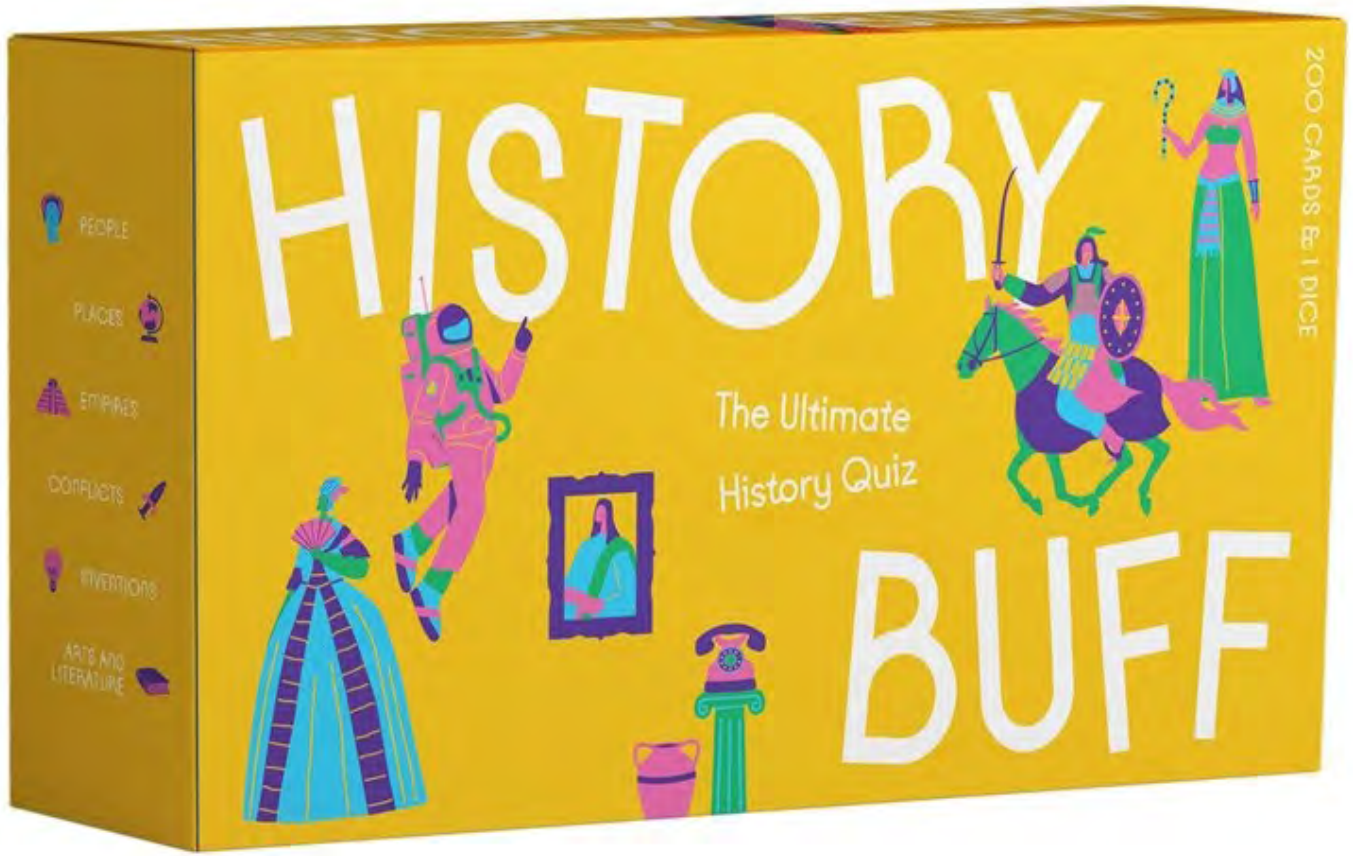
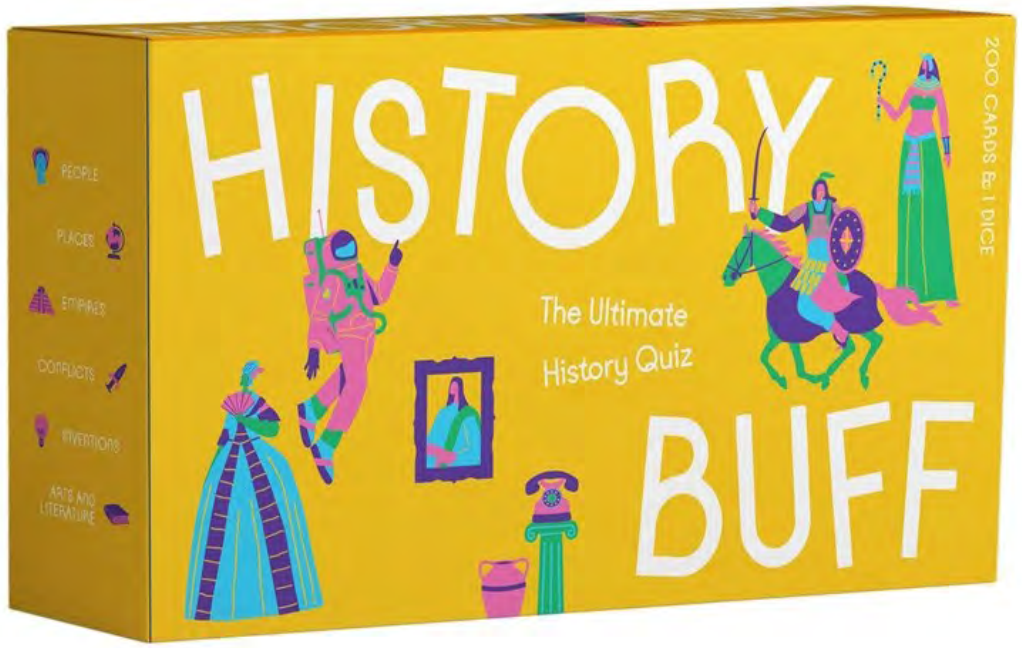

HISTORY
BUFF
The Ultimate
History Quiz
200 CARDS & 1 DICE
PEOPLE
PLACES
EMPIRES
CONFLICTS
INVENTIONS
ARTS AND
LITERATURE



History Buff

THE ULTIMATE HISTORY QUIZ

Lucy Heaver

Think you know your history? This game of trivia will put your knowledge to the test with over 1200 questions.

- You might know who painted the Mona Lisa, but do you know the name of the noblewoman it depicts? In what year did the Berlin Wall fall? What event shock the world on November 22, 1963? Which Roman general crossed the Rubicon River, sparking a civil war?
- If you think you know everything about the history, *History Buff* will put you to the test with 1200 questions that would make even your high school history teacher sweat.
- Divided into six categories, this game will put your knowledge to the test about People, Places, Empires, Conflicts, Inventions, and The Arts. So shut those books, roll the dice to pick a category, and get your game night started.
- Perfect for quiz fans, families, game nights, and trivia lovers and history lovers alike.
- With 1200 questions, the game can be played again and again without burning through all the questions.

AU $32.99 | NZ $36.99
9781923239289
200 Pages | Cards
89 mm x 64 mm
Smith Street Gift

Who assassinated Abraham Lincoln in 1865?

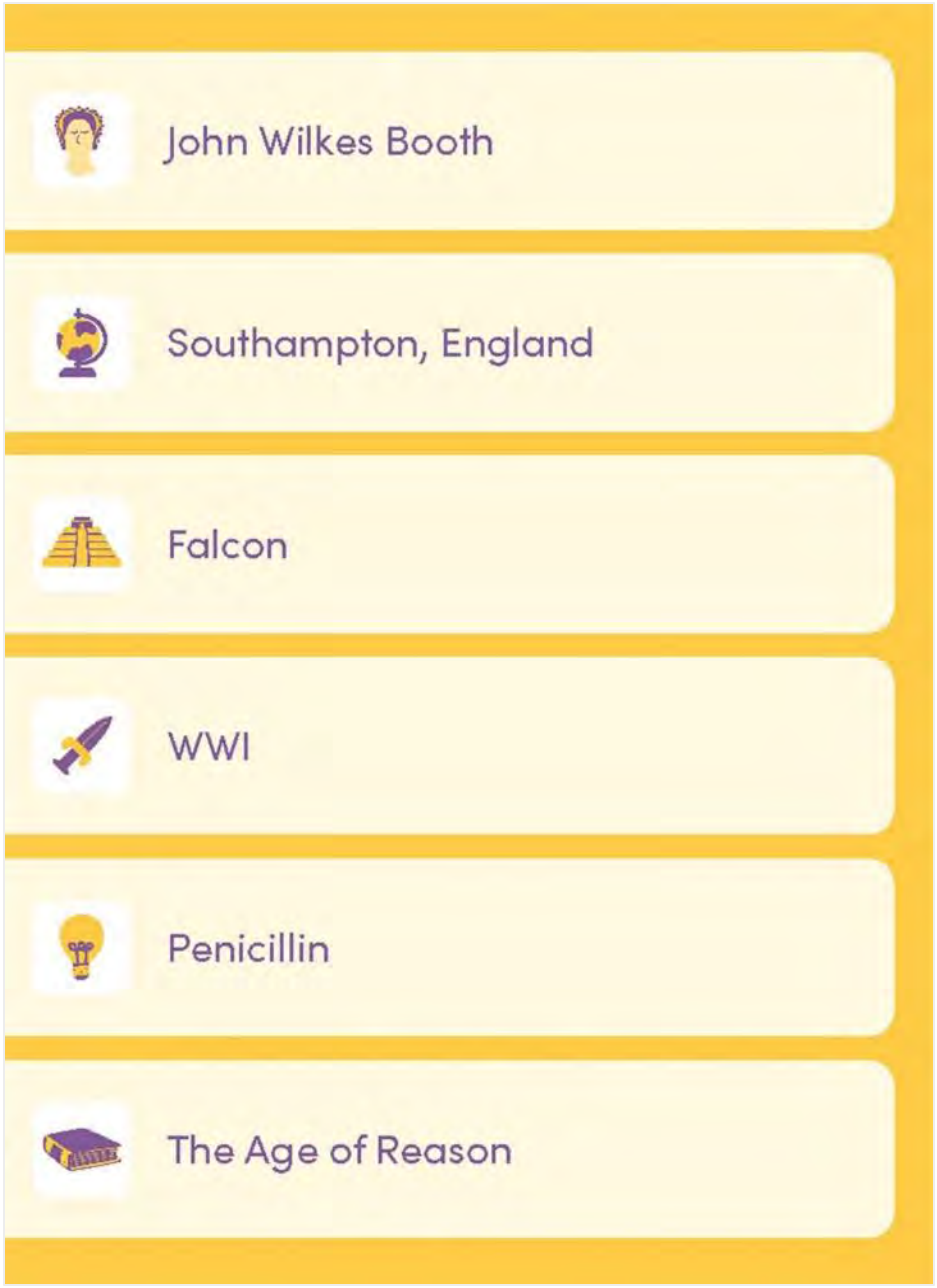
From where did the *Titanic* set sail on 10 April 1912?

The Egyptian God Horus was depicted in hieroglyphs with the body of a man and the head of what animal?

The murder of Archduke Franz Ferdinand of Austria sparked which World War?

What did Alexander Fleming accidentally discover in 1928 that changed the world of medicine?

What is another name for The Age of Enlightenment?


John Wilkes Booth
Southampton, England
Falcon
WWI
Penicillin
The Age of Reason

Which historic figure's mask was adopted by hacktivist group Anonymous?

On which continent was the ancient Land of Punt?

Which city was destroyed by the Mongols under Genghis Khan in 1220?

Name the British radar early warning system that was able to track enemy aircraft during WWII.

What tool technology characterized the Mesolithic period?

Which sculptor created *The Thinker* and *The Kiss*?

- Guy Fawkes
- Africa
- Samarkand
- Chain Home
- Microliths
- Auguste Rodin

Who is considered the "Great Sage" of Chinese philosophy?

In which city is Trajan's Column?

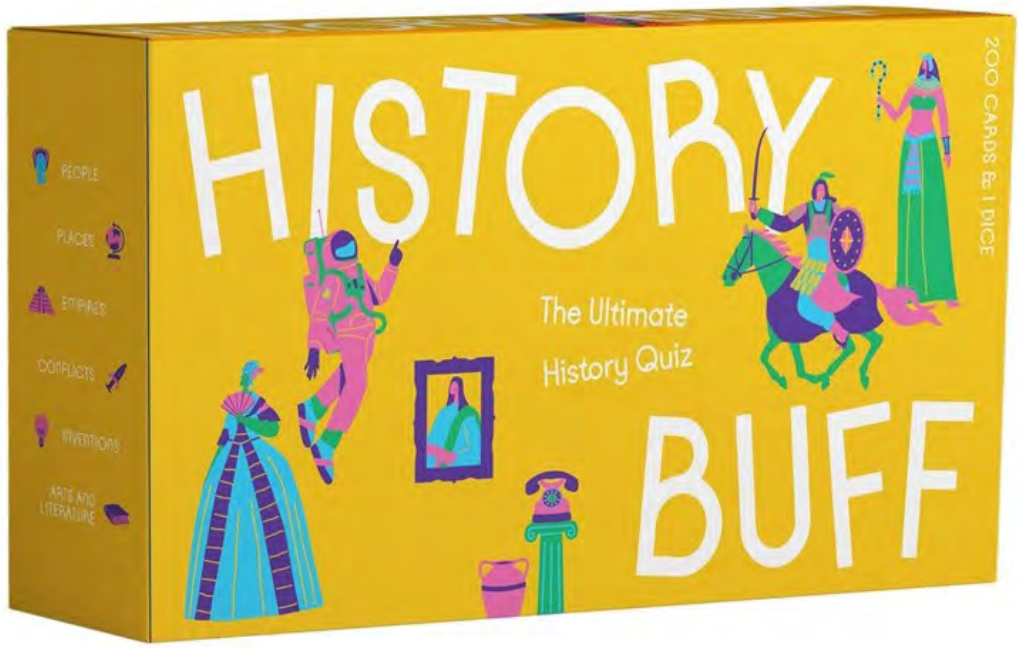
In what century did the Song Dynasty begin?

Which city was the site of a 900-day siege during WWII?

Who is known for creating calculus in the late 17th century, independently of Isaac Newton?

Which artistic movement grew out of the Dada movement?

- Confucius
- Rome
- The 10th century CE
- Leningrad
- Gottfried Leibniz
- Surrealism



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200 Pages | Cards
89 mm x 64 mm
Smith Street Gift

FLIPPING THE BIRD
a push your luck game
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Flipping the Bird

A PUSH YOUR LUCK GAME

Miranda Dumas, Illustrated by Lisa Vertudaches

Flip as many birds as you dare, just stop before you find a match!

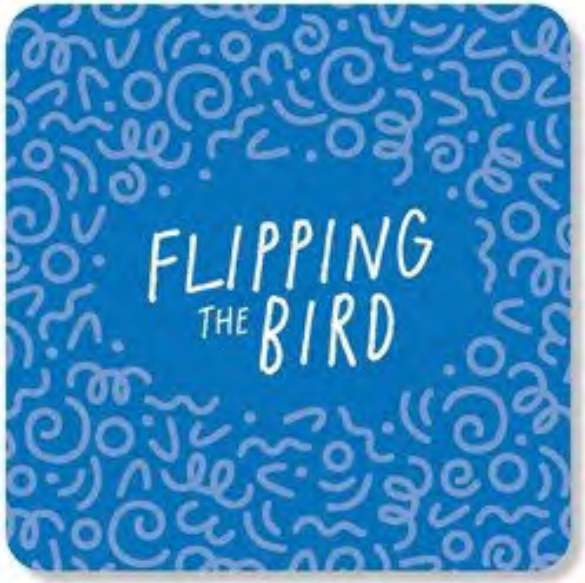
- An addictive and fun new game from the creator of Contrarium.
- Flipp*ing the Bird* plays like a reverse memory game - set out the cards then flip over as many birds as you dare, just stop flipping before you reveal a matching bird or you lose your turn! Collect as many cards as you can to win.
- Featuring 14 different hilarious birds that you don't want to match, *Flipping the Bird* is simple enough for kids but fun for the whole family.
- kids who love games and want something a bit more action-packed than memory
- This game can be played with the whole family
- Addictive and quick gameplay that is extremely simple to learn and fast to set up.
- Quirky and unique – a first on the market.

AU $29.99 | NZ $34.99
9781923239470
68 Pages | Cards
68 COLOUR ILLUSTRATIONS
60 mm x 60 mm
Smith Street Gift

FLIPPING
THE BIRD

FLIPPING
THE BIRD

FLIPPING
THE BIRD


FLIPPING
THE BIRD

FLIPPING
THE BIRD

FLIPPING
THE BIRD

minus 3

DON'T COUNT YOUR CHICKENS

(BEFORE THEY HATCH)

continue your turn but lose 3 cards at the end

take 5

A BIRD IN THE HAND

(IS WORTH 5 IN THE BUSH)

choose to end your turn and take 5 points instead

FLIPPING
THE BIRD

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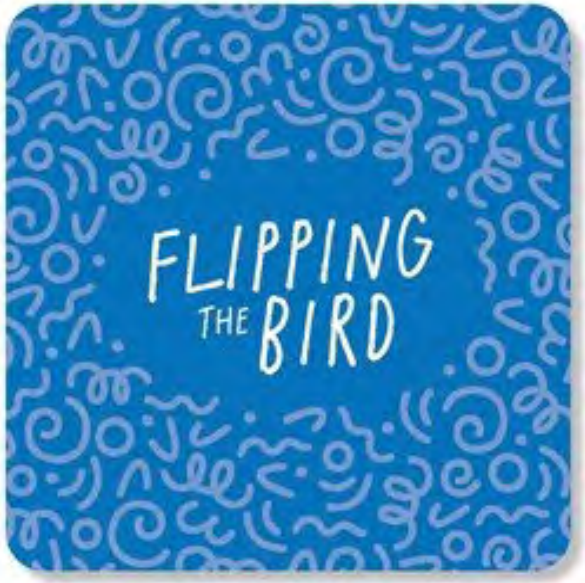
THE BIRD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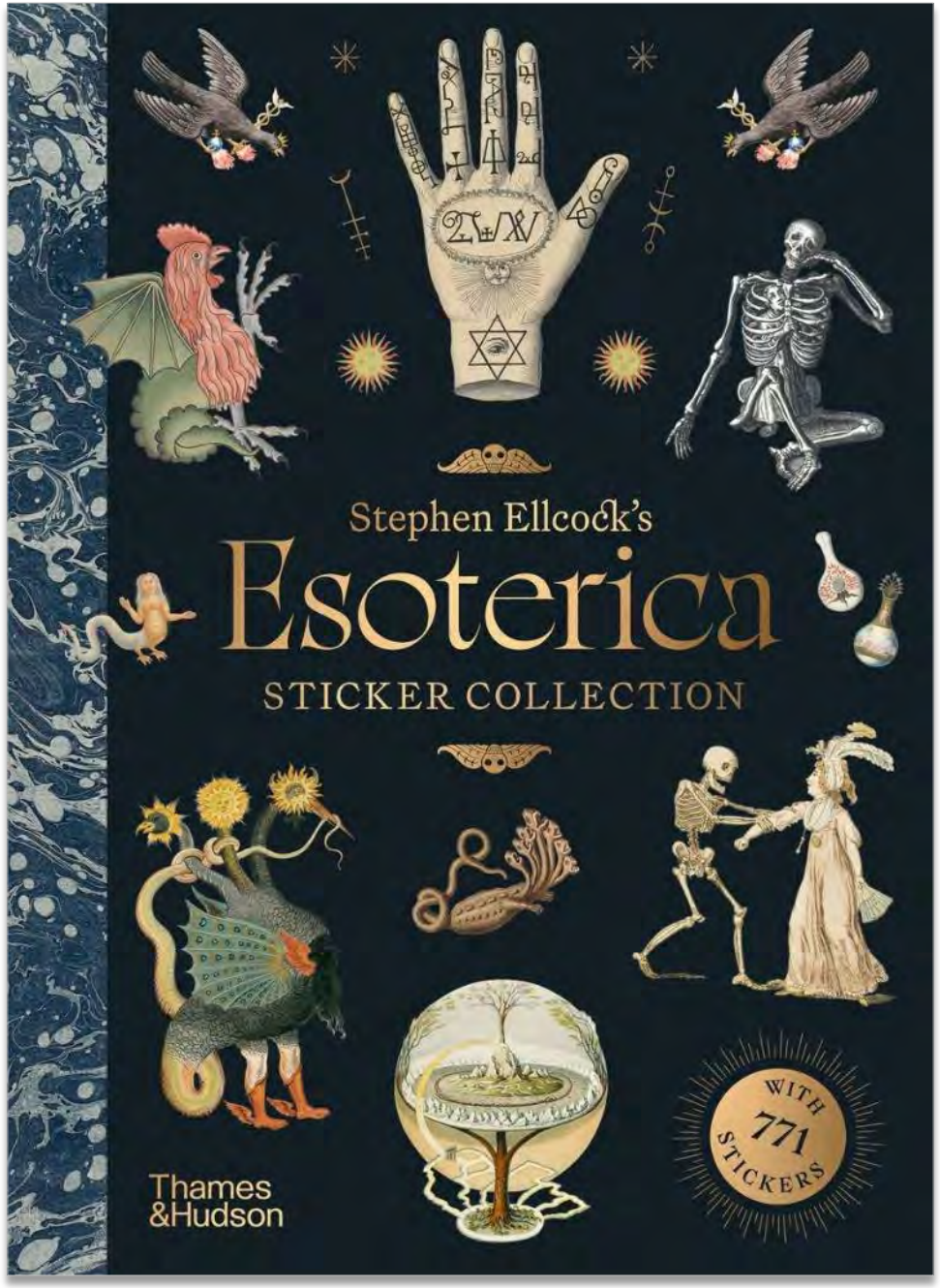
Stephen Ellcock's

Esoterica

STICKER COLLECTION

WITH 771 STICKERS

Thames &Hudson



Esoterica

STEPHEN ELLCOCK'S STICKER COLLECTION

Stephen Ellcock

A superbly produced, high-quality sticker book with more than 750 esoteric stickers by renowned image curator Stephen Ellcock.

- In Stephen Ellcock's eclectic collection of more than 750 superb stickers from the world of esoterica, vintage artworks of beautiful gems and plants with medicinal and magical qualities sit alongside beguiling magical amulets, exotic mythical and legendary creatures, while mysterious seals and symbols for invoking spirits and angels and vials for creating potions jostle with spooky memento mori and dancing skeletons.

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- An adult sticker book featuring images from the unique world of Stephen Ellcock.

- A stunning collection of over 700 stickers illustrating various people, animals, objects and plants from the world of esoterica

AU $36.99 | NZ $39.99
9780500031827
176 Pages | Hardcover
[765 stickers]
232 mm x 165 mm
Thames and Hudson Ltd

0
THE FOOL.

IX
THE HERMIT.

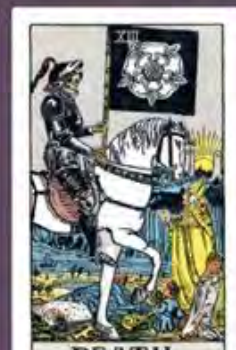
V
THE HIEROPHANT

XVII
THE STAR.

XVI
THE TOWER.

II
B
J
THE HIGH PRIESTESS

VI
THE LOVERS.


XIII
DEATH.

X
WHEEL of FORTUNE.

I
THE MAGICIAN.

XIX
THE SUN.

XIV
TEMPERANCE.

XII
THE HANGED MAN.

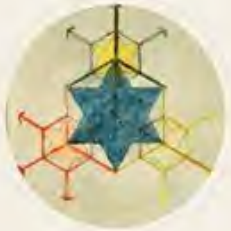
XVIII
THE MOON.

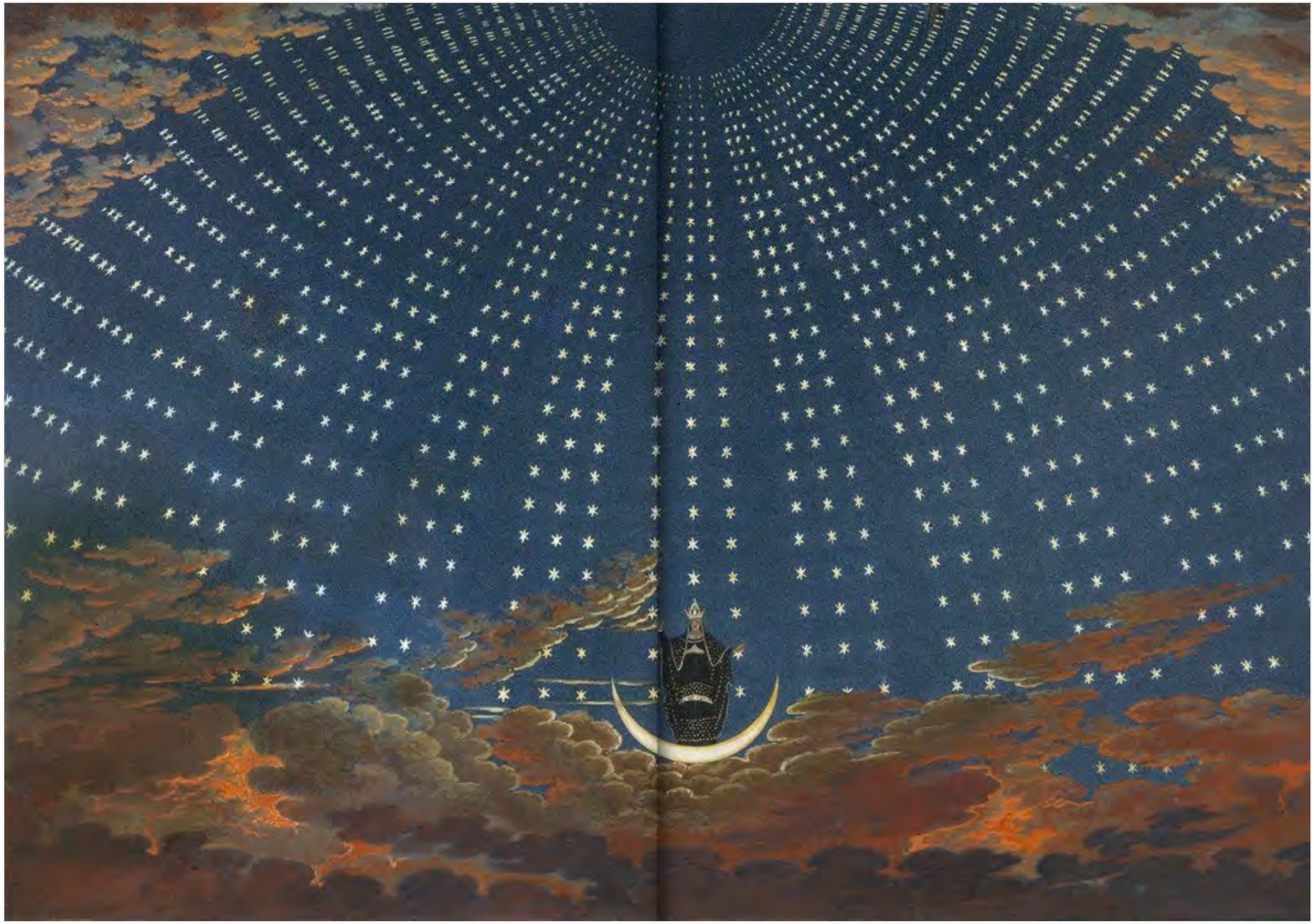
VII
THE CHARIOT.

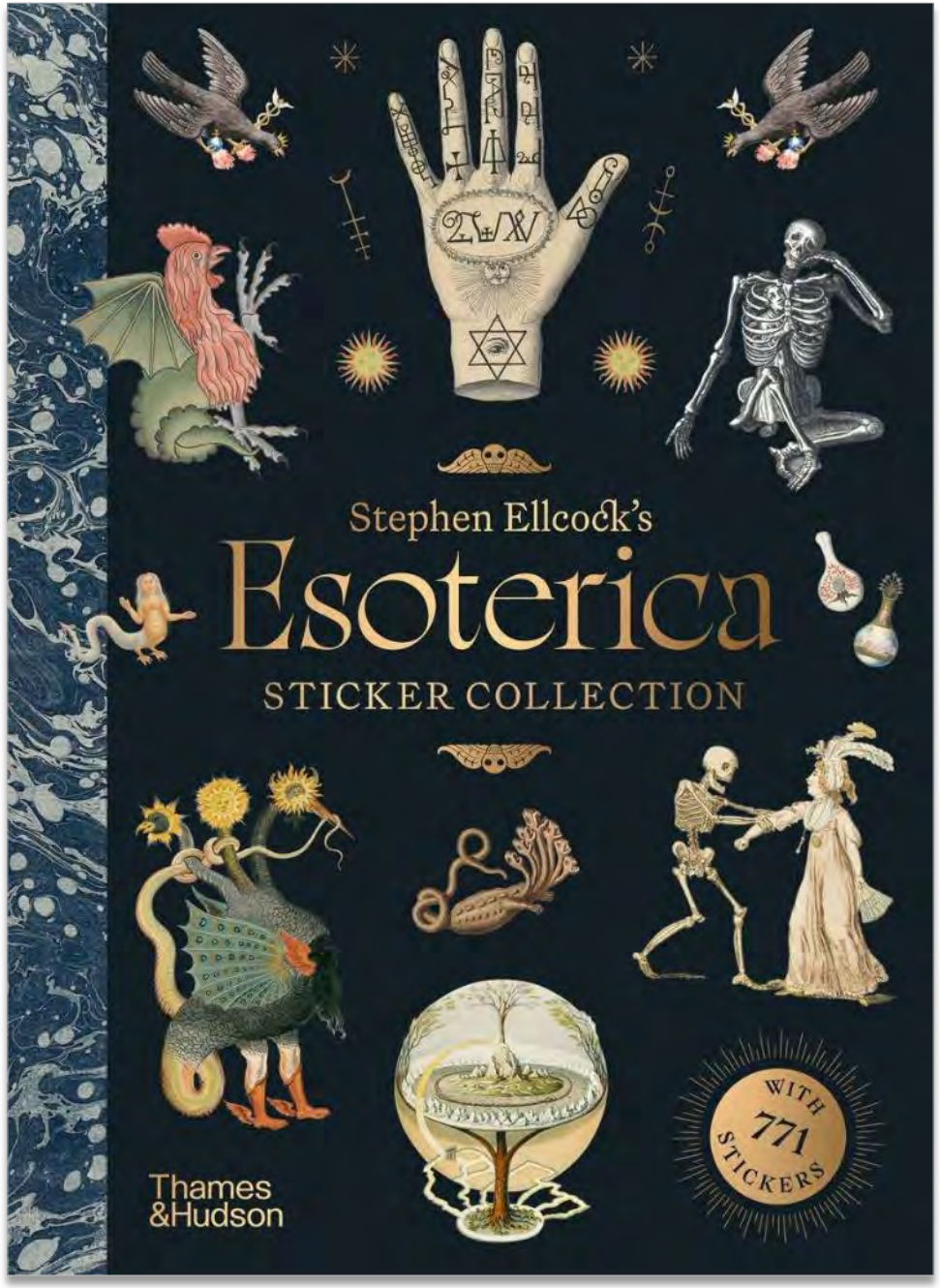
THE DEVIL.

XI
JUSTICE.

III
THE EMPRESS.







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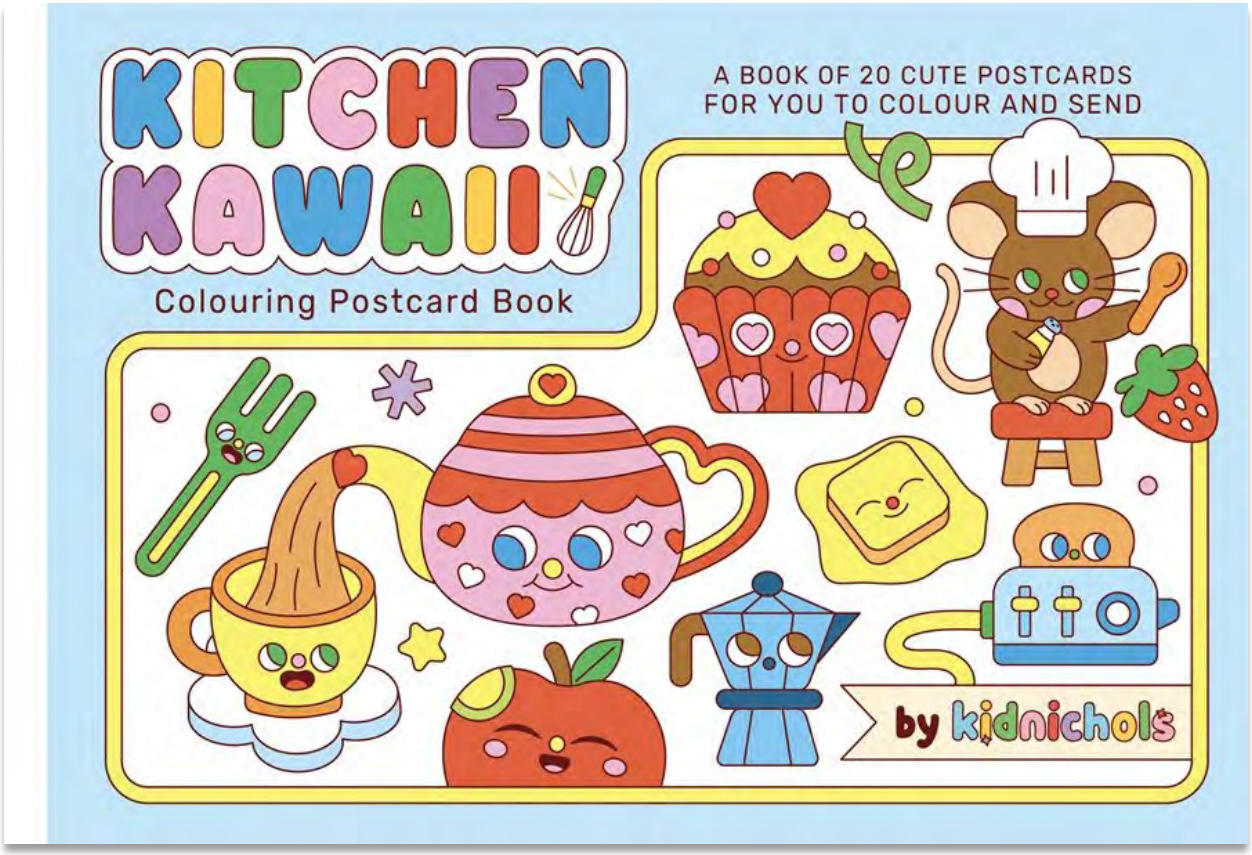
KITCHEN KAWAII

Colouring Postcard Book

A BOOK OF 20 CUTE POSTCARDS
FOR YOU TO COLOUR AND SEND

by kidnichols



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- Whether you're sending a note to a friend or working up a mini-masterpiece to stick to your wall, get ready to meet a host of super sweet characters that will bring joy and relaxation to your day.

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9781923503458
42 Pages | Cards
20 mono illustrations
115 mm x 170 mm
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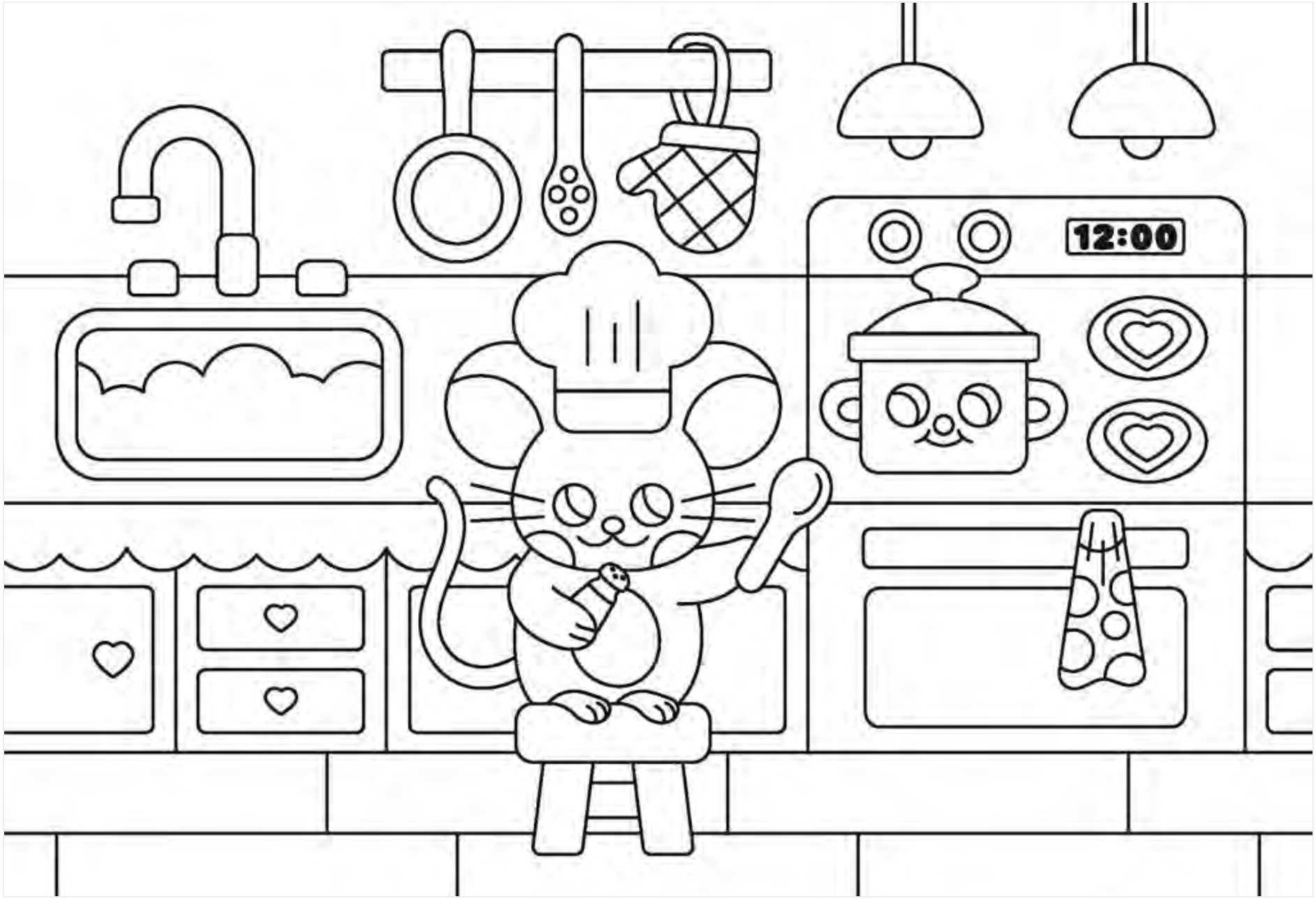
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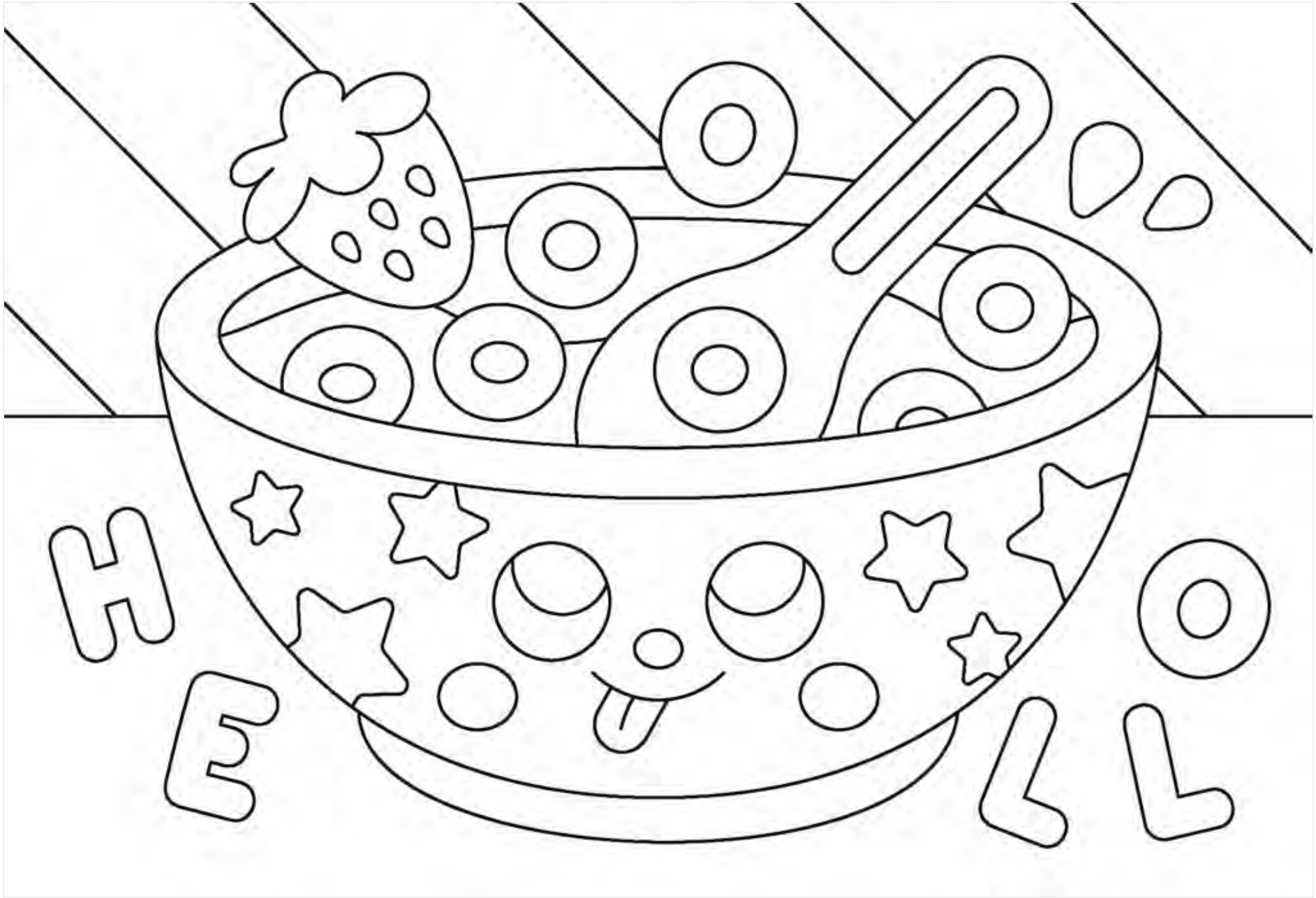
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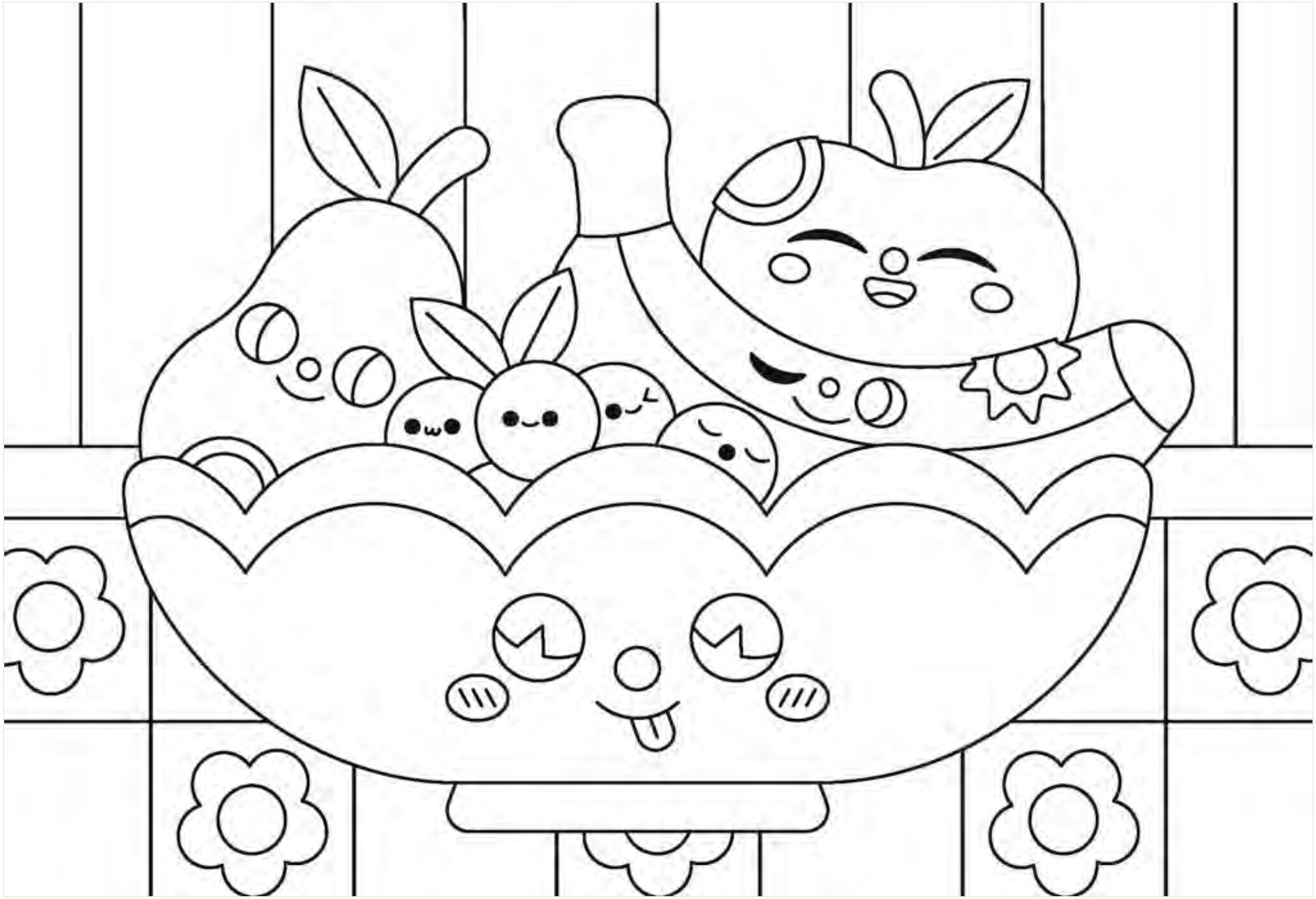

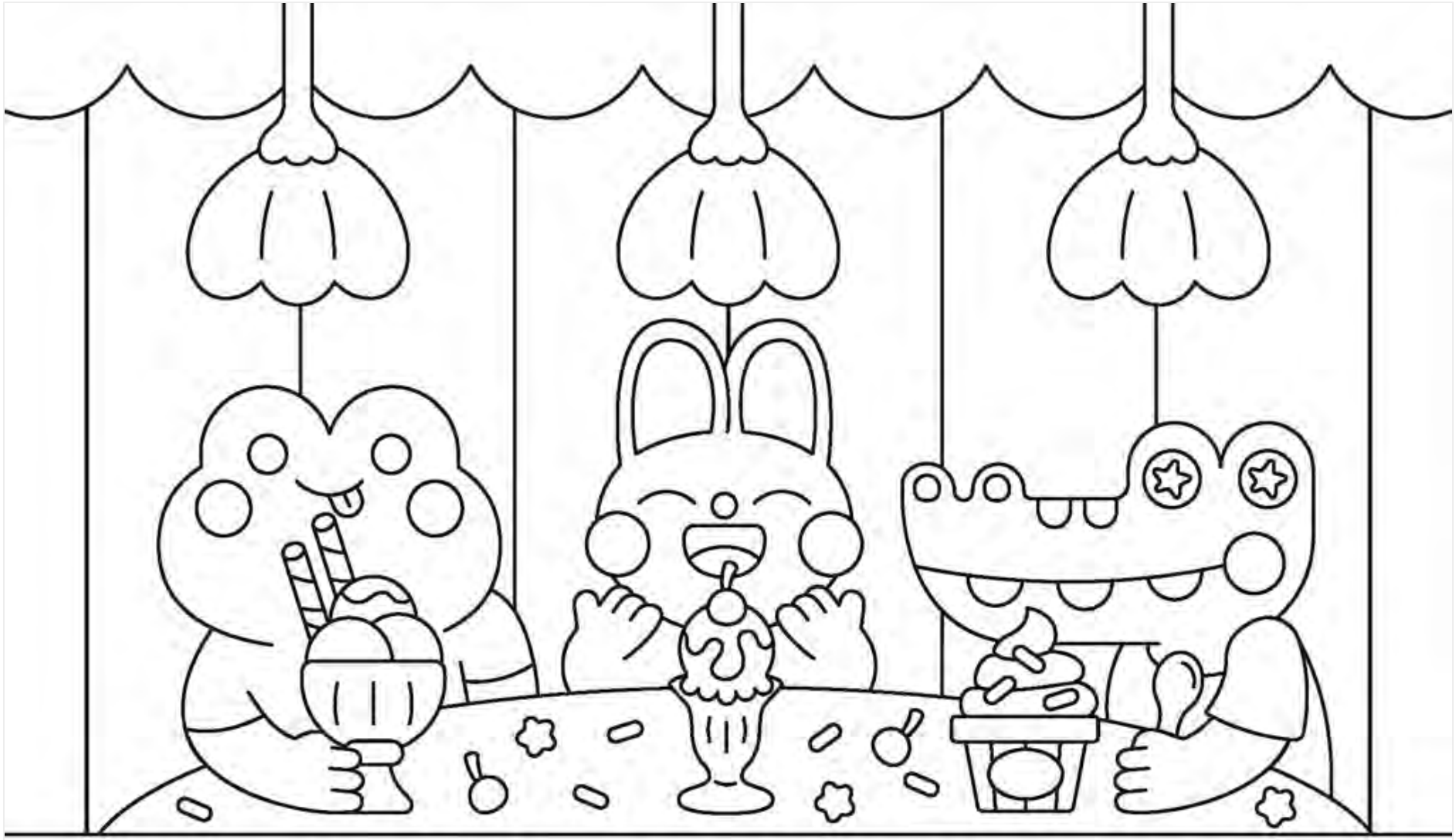

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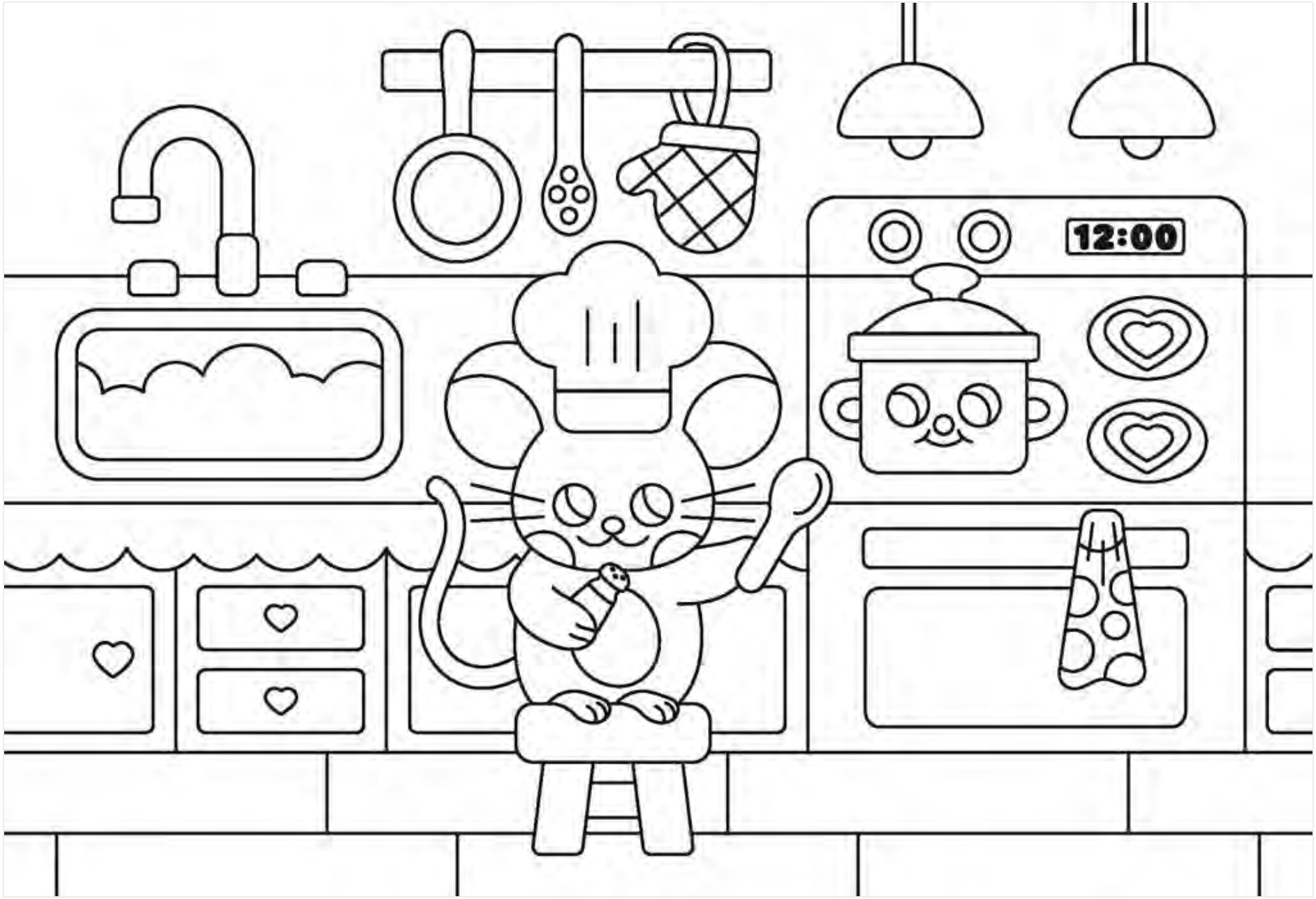
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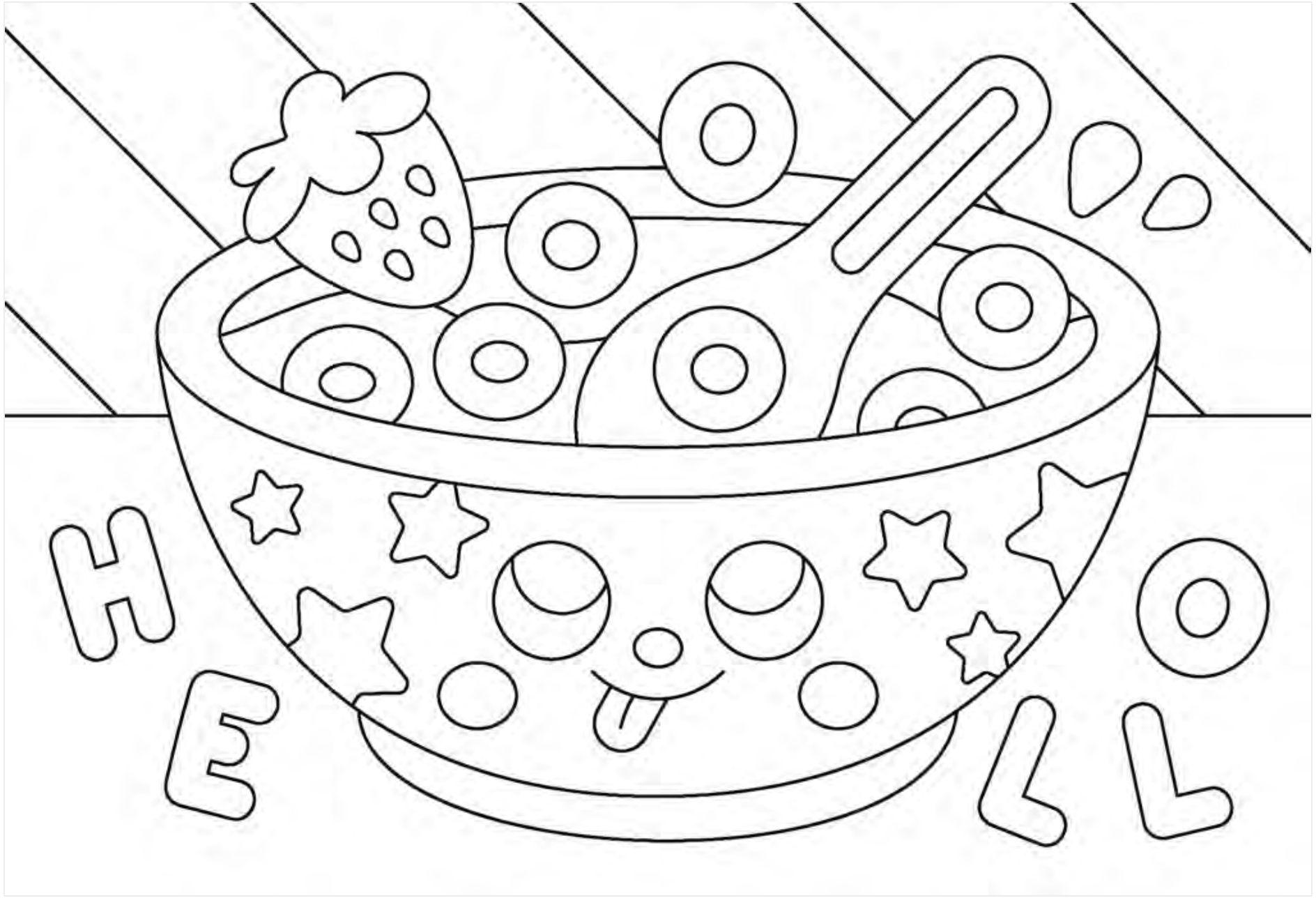
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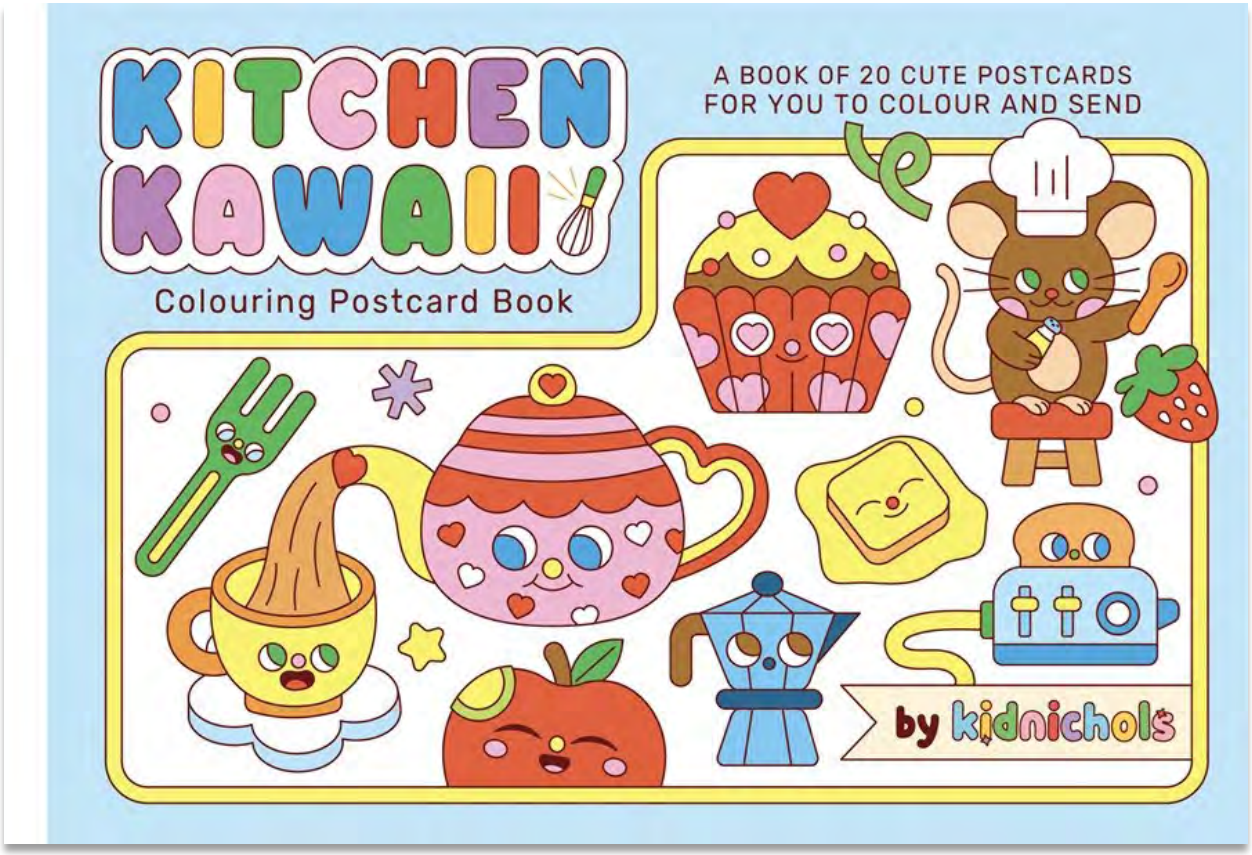

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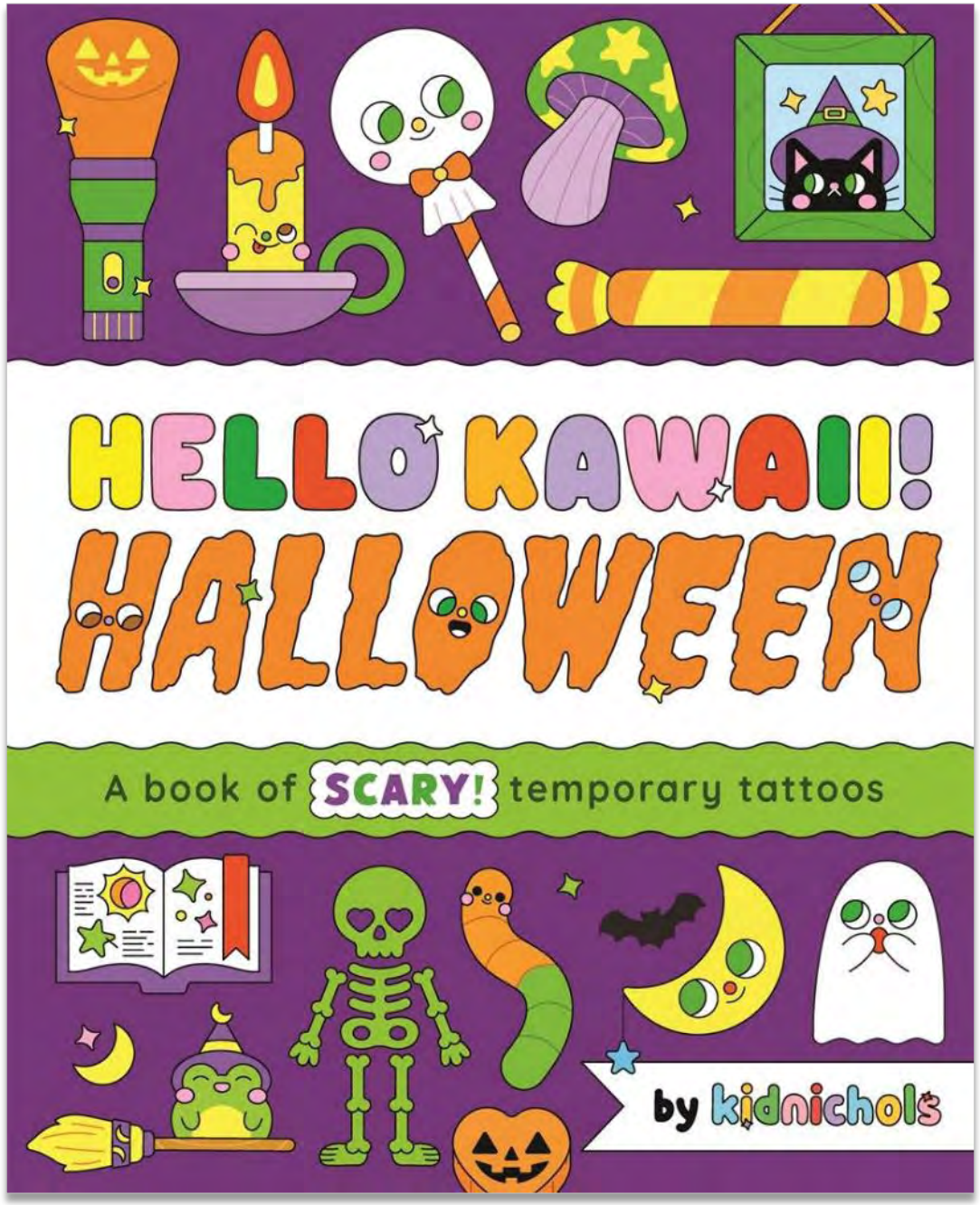
- Whether you're sending a note to a friend or working up a mini-masterpiece to stick to your wall, get ready to meet a host of super sweet characters that will bring joy and relaxation to your day.

AU $19.99 | NZ $21.99
9781923503458
42 Pages | Cards
20 mono illustrations
115 mm x 170 mm
Smith Street Gift

HELLO KAWAII! HALLOWEEN

A book of SCARY! temporary tattoos

by kidnichols



Hello Kawaii! Halloween

A BOOK OF SCARY TEMPORARY TATTOOS

Illustrated by Kidnichols

Add some cute to your Halloween celebrations with more than 100 colourful temporary tattoos.

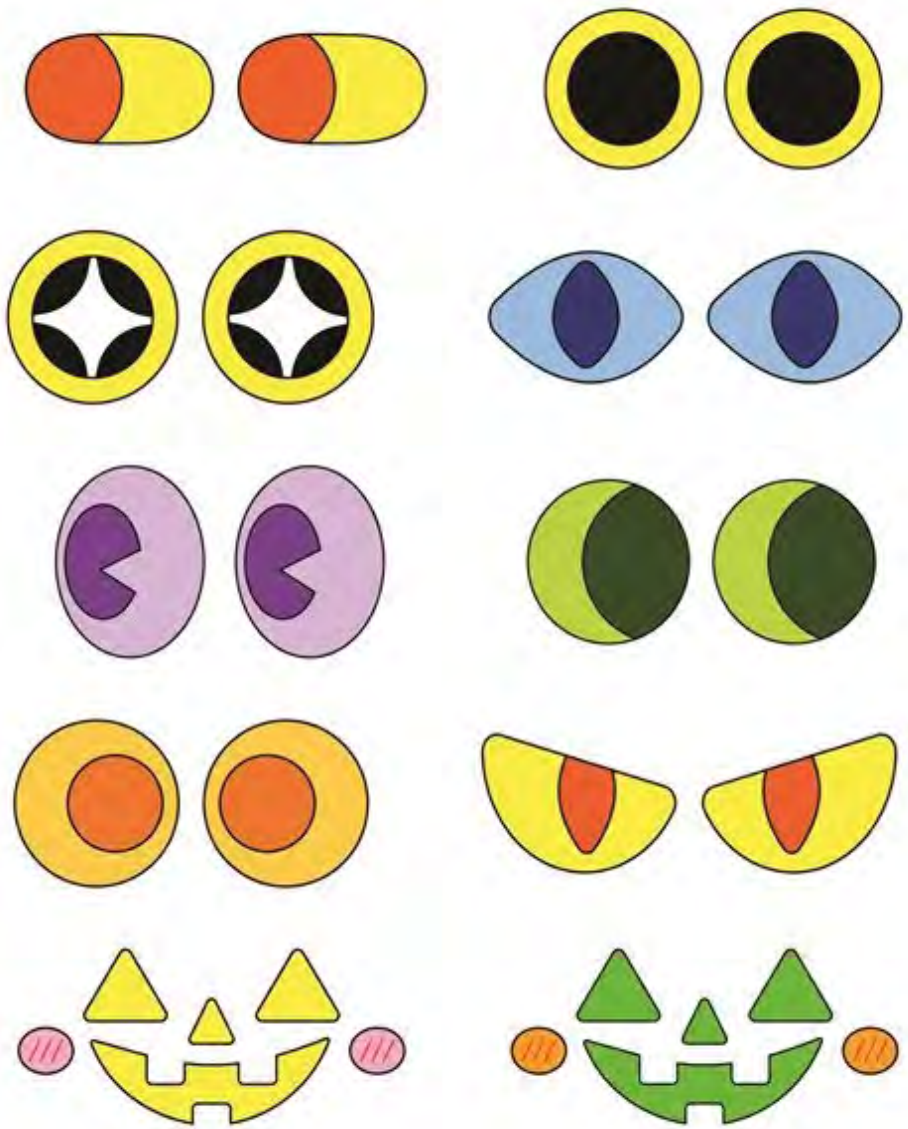
- Level up your costume and make your Spooky Season as cute as can be with *Hello Kawaii! Halloween* – a book of ultra adorable Halloween-themed temporary tattoos.
- Inside, you'll find more than 100 temporary tattoos that are are as sweet as they are spooky – think bats, ghosts, vampires and pumpkins galore, all with a fun kawaii twist.
- These tattoos are perfect for adding a touch of whimsy to your Halloween party, trick-or-treating costume or just to get you in the spirit for the season.
- A playful twist on Halloween all in irresistibly kawaii style.
- Designed to appeal to kids, teens, and anyone who loves cute and quirky seasonal fun.
- Perfect for sharing with friends or creating your own spooky-cute look.

AU $22.99 | NZ $26.99
9781923503427
16 Pages | Paperback
110 COLOUR ILLUSTRATIONS
200 mm x 160 mm
Smith Street Gift

BOO
WITCH
CANDY TIME
R.I.P
TRICK OR TREAT
BOO TIFUL

BOO!
HOCUS
POCUS
SCARY MOVIE

SCARY MOVIE



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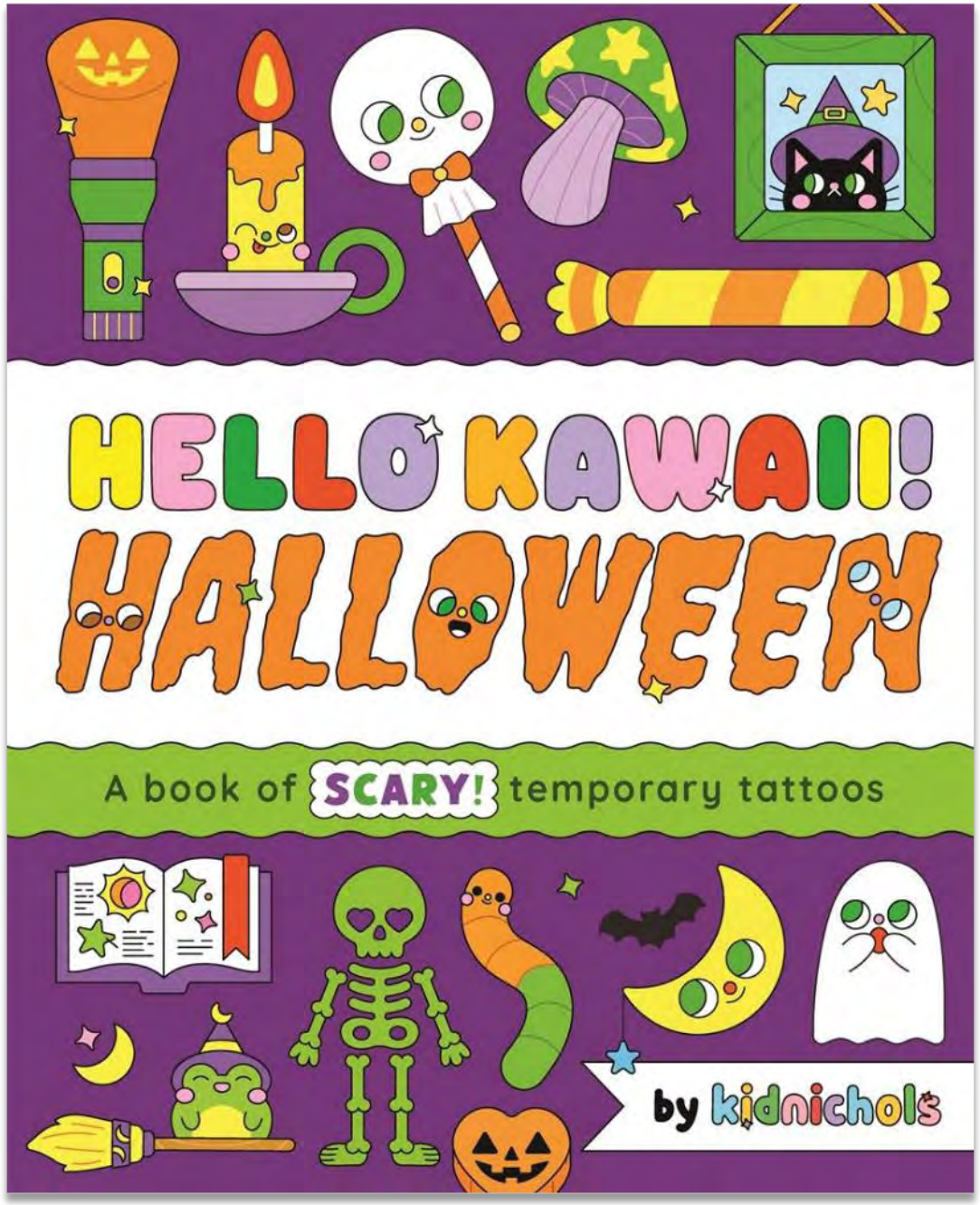

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Smith Street Gift

Postcards from WONDERLAND

20 POSTCARDS
featuring John Tenniel's classic illustrations from *Alice's Adventures in Wonderland*

Postcards From Wonderland

20 POSTCARDS FEATURING JOHN TENNIEL'S CLASSIC ILLUSTRATIONS FROM ALICE'S ADVENTURES IN WONDERLAND

Edited by Smith Street Books

Revisit and share the timeless art of John Tenniel's Alice's Adventures in Wonderland in a handy postcard format.

- Step into the whimsical world of Alice's Adventures in Wonderland through the eyes of Sir John Tenniel, the artist whose iconic illustrations have defined Lewis Carroll's timeless tale for generations.
- Each illustrated card is paired with one of Carroll's iconic quotes from the classic novel. This collection of 20 postcards celebrate the best of the world Tenniel's illustrated for Alice, packaged together in an easy-to-pull out format, ready to be signed and sent.
- A delightful gift for fans of Tennial and Alice's Adventures in Wonderland, stationery lovers, and classic literature enthusiasts.
- A creative way to spread joy and connection, especially for those who want to get back to a more personal way of sending thoughts and best wishes in this digital world.

AU $19.99 | NZ $21.99
9781923503403
20 Pages | Cards
20 COLOUR ILLUSTRATIONS
115 mm x 170 mm
Smith Street Gift

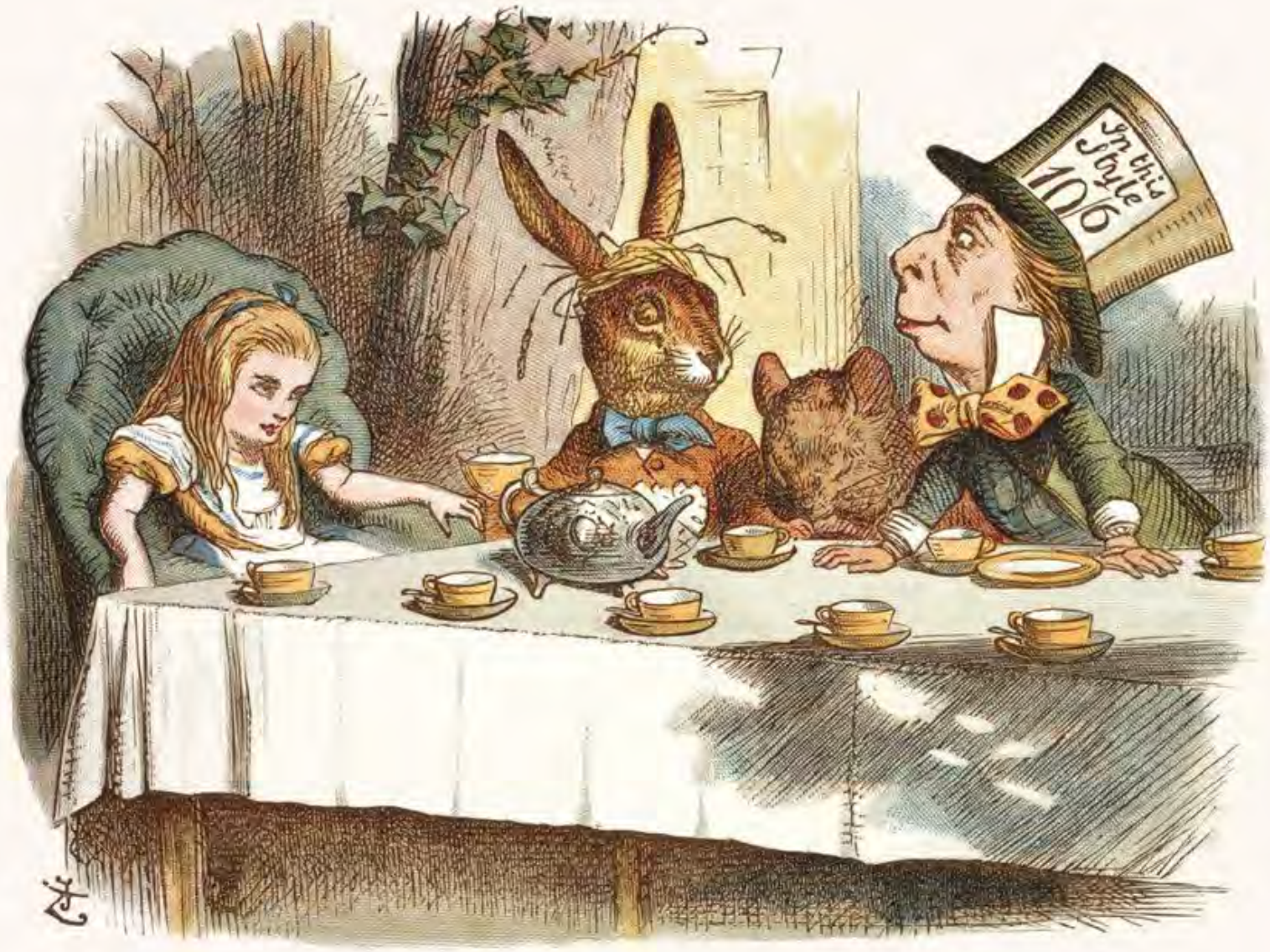
"DRINK ME"

"Oh, I beg your pardon!"

Place Stamp
Here

John Tenniel, from *Alice's Adventures in Wonderland* by Lewis Carroll, 1865

"Oh! the Duchess, the Duchess!
Oh! won't she be savage if I've kept her waiting!"



"Why is a raven like a writing-desk?"

"I heard the Queen say only yesterday you deserved to be beheaded!"

Postcards From Wonderland

20 POSTCARDS FEATURING JOHN TENNIEL'S CLASSIC ILLUSTRATIONS FROM ALICE'S ADVENTURES IN WONDERLAND

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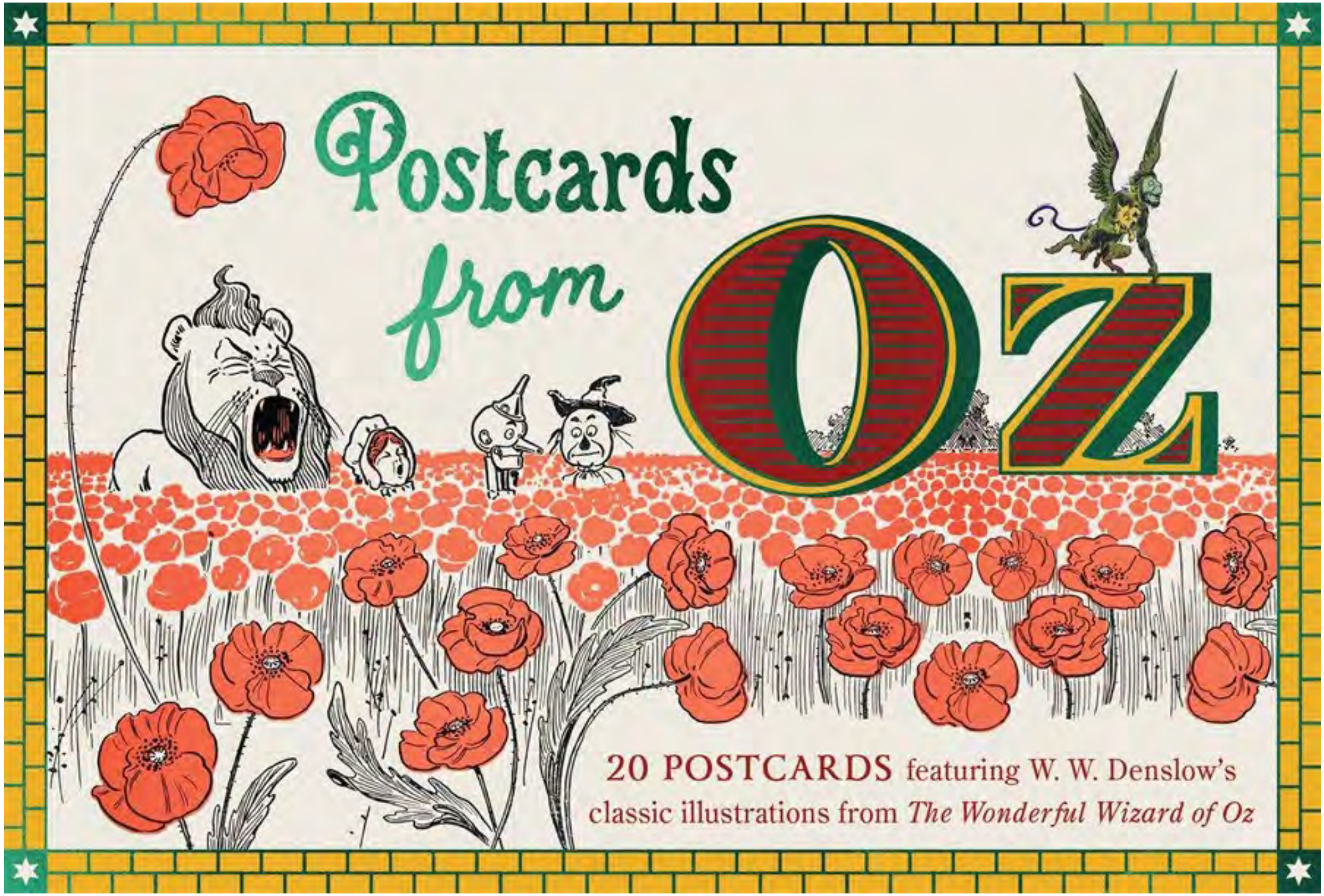
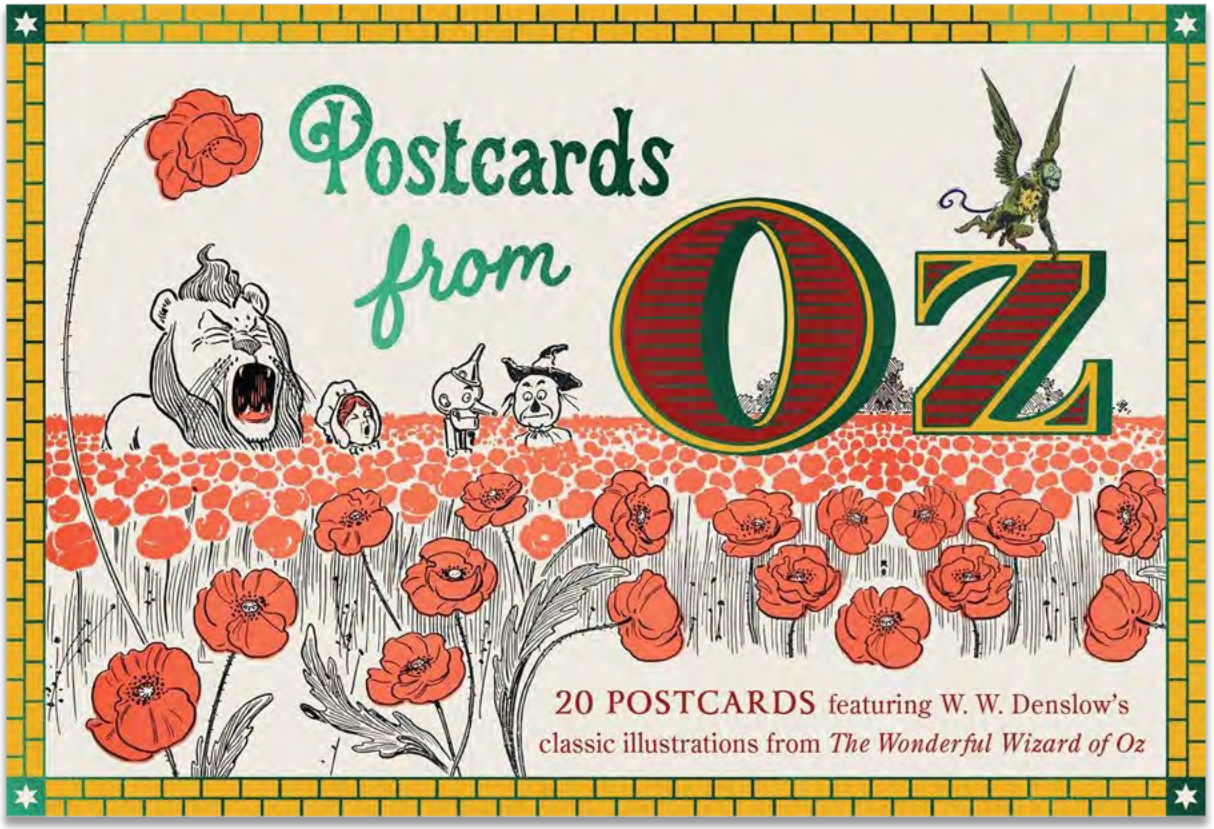

Postcards
from
OZ
20 POSTCARDS featuring W. W. Denslow's
classic illustrations from The Wonderful Wizard of Oz



Postcards From Oz

20 POSTCARDS FEATURING W. W. DENSLOW'S CLASSIC ILLUSTRATIONS FROM THE WONDERFUL WIZARD OF OZ

Edited by Smith Street Books

Share and enjoy the enchanting art of W. W. Denslow's *The Wonderful Wizard of Oz* with this charming postcard collection.

- W. W. Denslow, the artist whose bold illustrations helped define L. Frank Baum's beloved tale. First published in 1900, Denslow's richly coloured drawings and distinctive style brought Dorothy, the Scarecrow, the Tin Woodman, and the Cowardly Lion to life in a way no reader had ever seen before.
- This collection of 20 postcards celebrates Denslow's enduring artistry, packaged together in an easy-to-pull out format, ready to be signed and sent.
- A delightful gift for fans of Denslow and *The Wonderful Wizard of Oz*, stationery lovers, and classic literature and film enthusiasts.
- A creative way to spread joy and connection, especially for those who want to get back to a more personal way of sending thoughts and best wishes in this digital world.

AU $19.99 | NZ $21.99
9781923503410
20 Pages | Cards
20 COLOUR ILLUSTRATIONS
115 mm x 170 mm
Smith Street Gift

"They carried the sleeping girl to
a pretty spot beside the river,"

Place Stamp
Here

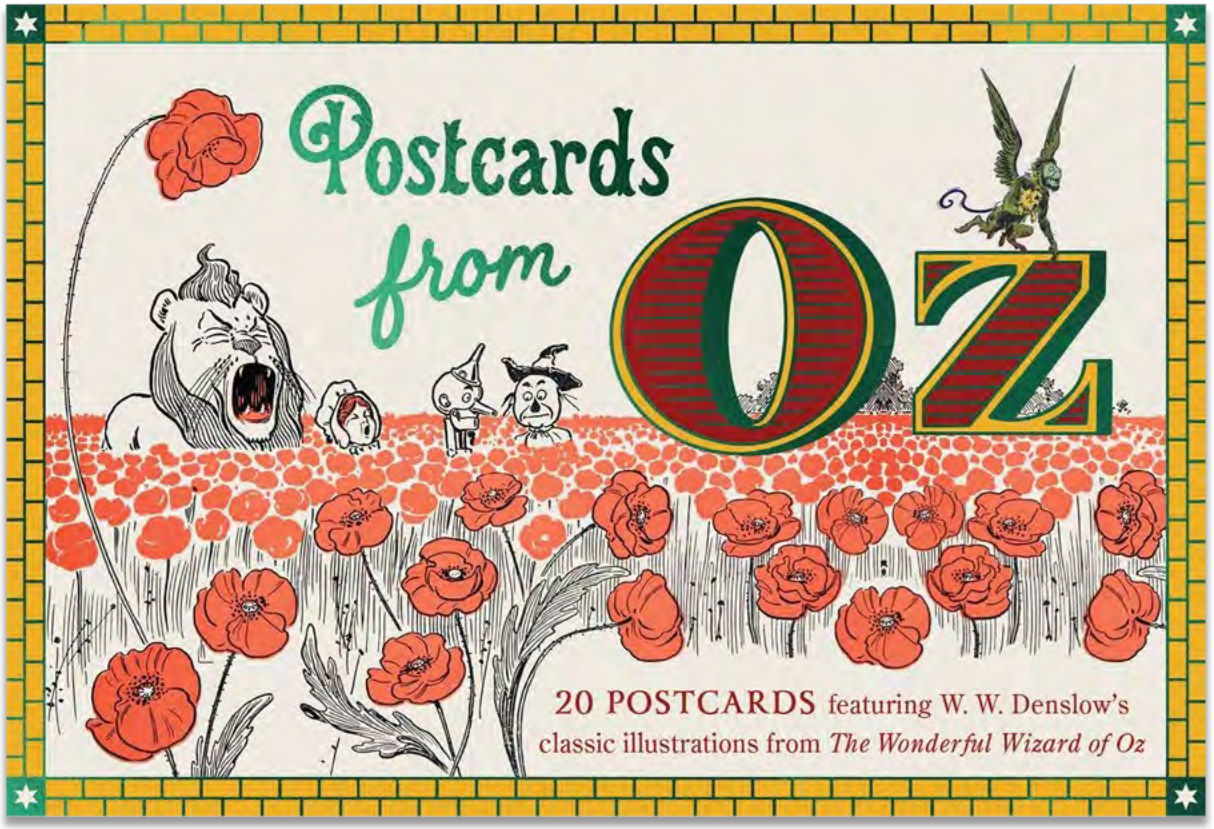
W. W. Denslow, from *The Wonderful Wizard of Oz* by Frank Baum, 1900

"You must give me the golden cup."

She caught Toto by the ear.

Dorothy gazed thoughtfully at the Scarecrow.

So they kept walking until Dorothy could stand no longer. Her eyes closed in spite of herself and she forgot where she was and fell among the poppies, fast asleep.



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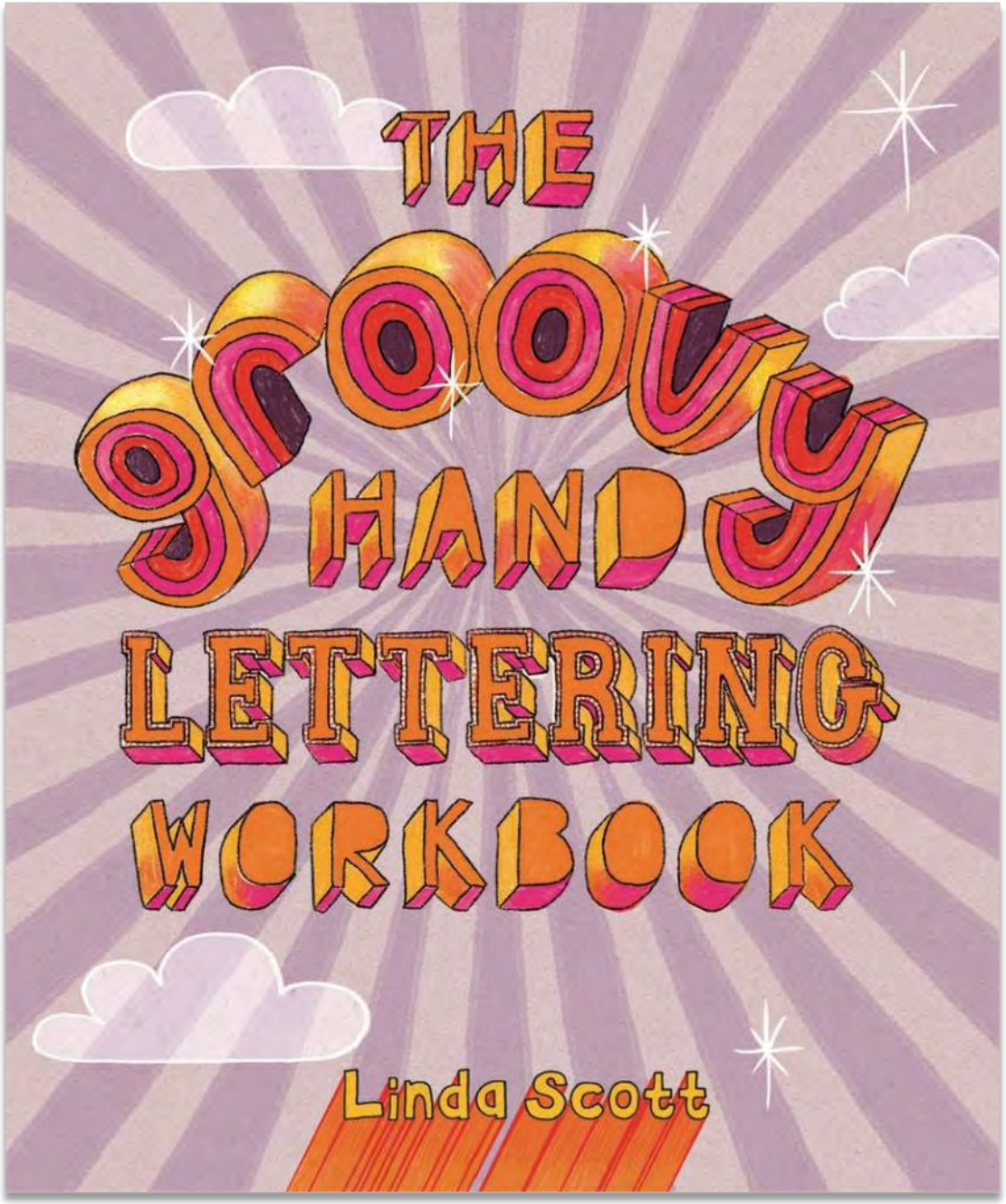
THE SCOUT'S HANDY LETTERING WORKBOOK

Linda Scott



Groovy Hand Lettering Workbook

Linda Scott

Loud, colourful and creative - this book of funky hand lettering will transform your scrapbooks and journals.

- With peace, love and rainbows galore, the retro styles and vibes of the 1960s and 1970s so popular with Instagrammers and TikTokkers are packed into this energetic book. Full of nostalgic examples and exercises, you can complete and practise them directly on the pages.
- Linda Scott demonstrates four basic lettering styles: block, 3D, bubble and freestyle, and then takes them to the next level. Exploring endless variations and ideas in her unique style, she creates slogans, posters, motifs for clothing and badges, and much more.
- Popular with TikTokers and young adults for their videos and journals.
- These vivid styles and slogans are also on trend.
- Sets it apart from the competition.

AU $29.99 | NZ $34.99
9781837761142
224 Pages | Paperback
Illustrated in colour
165 mm x 135 mm
Skittledog

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TOOLS OF THE TRADE

Everything you need can be found around the home or at local stationery shops; I don't use expensive materials. I love pens – all types of pens – they're pure magic. My favourites are dual **felt-tip pens** that have a fine tip at one end and a brush tip at the other. I even like the discarded and semi dried-out pens that live at the bottom of the drawer...you know what I mean. These old pens can produce really interesting textures; let them live out their full lives, and then recycle them at a pen bank (you can find these at shops and in schools).

Pencils, of course, along with **coloured pencils,** are perfect for starting your lettering work and gorgeous for shading.

Black marker pens totally rule. They are essential for big, bold lettering, outlining and filling in areas quickly. Fine liners are equally essential for more detailed outlining and finer lettering work in general.

I often work with **highlighters** too. These are great for, well, doing what they're supposed to do, adding highlights to work, but are also excellent for dynamic block colouring too.

Chalk pens are the royalty of pens, total game-changers. You can use them to work onto dark papers, photographs, glossy papers, anything at all. If you don't have any (they are a bit pricey), then a white correction pen gives the same effect.

The **ball-point pen** is the absolute queen of pens. I can't tell you how versatile and fun they are to work with. Save them from a life of shopping lists and essays and get lettering with them!

BLOCK LETTERS

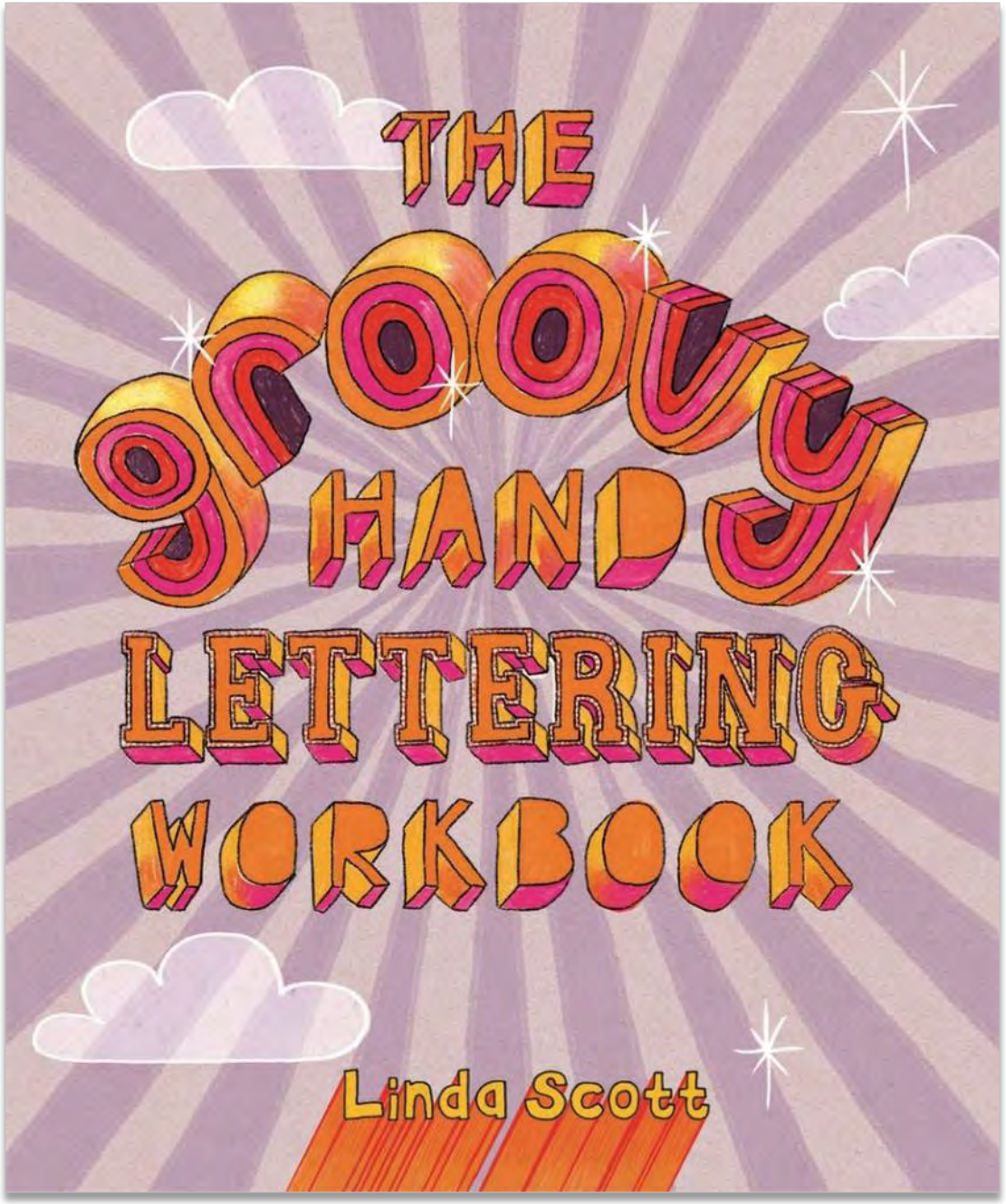
First draw the letter shape with a thin pencil line. Next, build the thicker block outline around it, line by line, using a pen. Erase the pencil lines afterwards.

Carry on practising here and you'll soon get the hang of it.

Add your own words to the white spaces.
YAY!
HALLO
HALLO

MAKE WORDS NOT WAR

Remember that your words matter.



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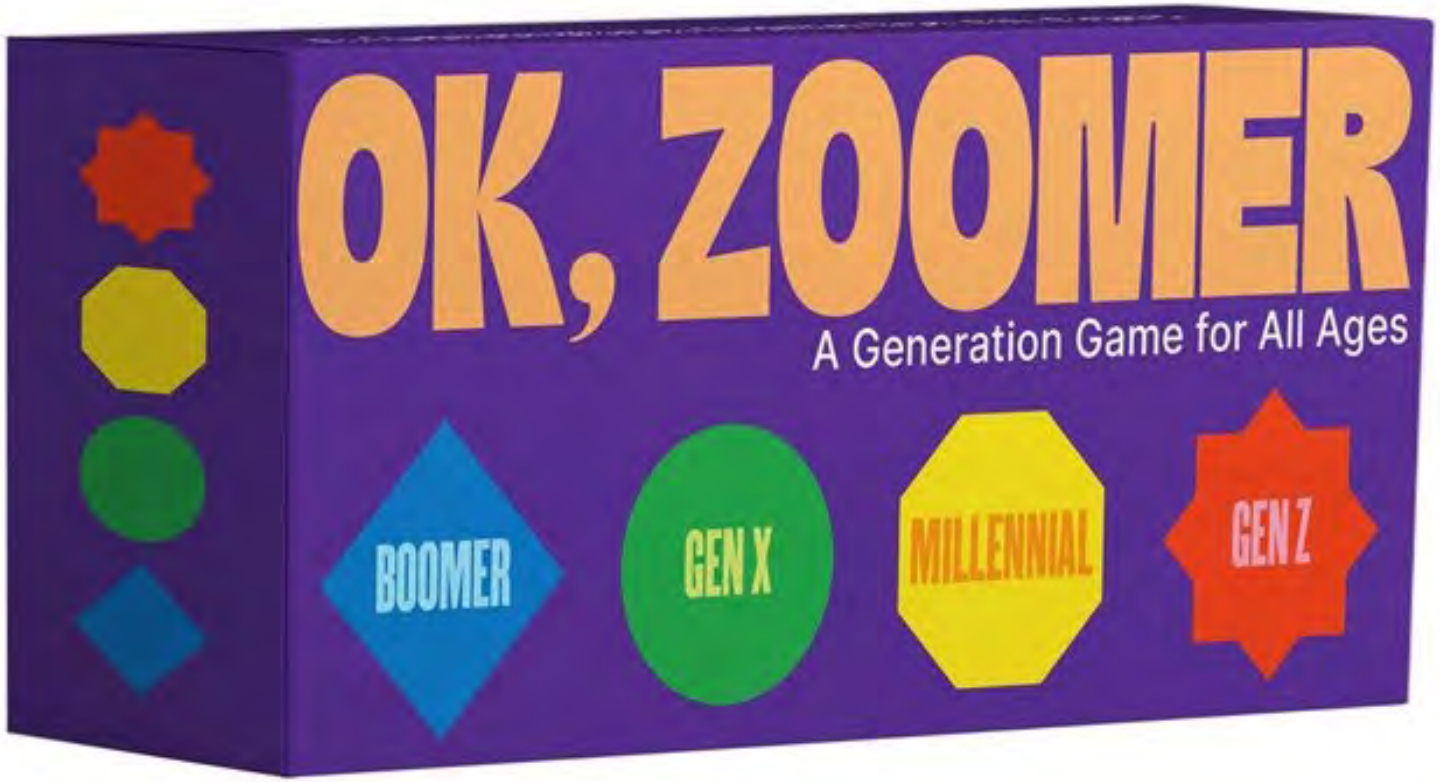
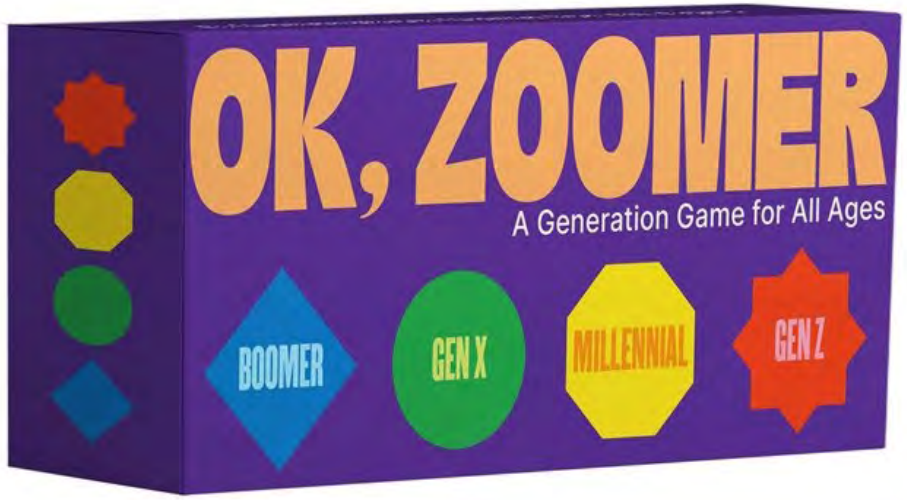

OK, ZOOMER
A Generation Game for All Ages
BOOMER
GEN X
MILLENNIAL
GEN Z



OK ZOOMER

A GENERATION GAME FOR ALL AGES

Edited by Smith Street Books

OK, ZOOMER is a competitive card game that pits players from different generations against each other!

- Every new generation that comes along thinks that they are wiser than the generation that came before, and now it's time to put theory into action with *OK ZOOMER,* a question-based game that pits the generations against each other.

- The game play is easy to learn - answer questions about your own generation to win a point, take a risk and venture outside your generation to increase your score, or choose a Random card to leave it up to chance.

- Watch out for the Combat rounds, where others try to influence your point-scoring fate, and enjoy everyone's attempts to Act it out before counting your points. The player with the most points, wins!

- *OK ZOOMER* encourages players to not only showcase their knowledge but also to learn about and appreciate the experiences of other generations. With a mix of trivia, interactive challenges, and laughter, it's the perfect game for family gatherings, parties, or game nights!

AU $34.99 | NZ $39.99
9781923239494
240 Pages | Cards
1 COLOUR ILLUSTRATION
74 mm x 58 mm
Smith Street Gift

A In what year was The Godfather released?
1972

B Which 1971 dystopian crime movie was based on Anthony Burgess's 1962 novel of the same name?
A Clockwork Orange

C Amity Island was the fictional setting for which 1975 summer blockbuster?
Jaws

D Who played Mrs. Robinson in The Graduate?
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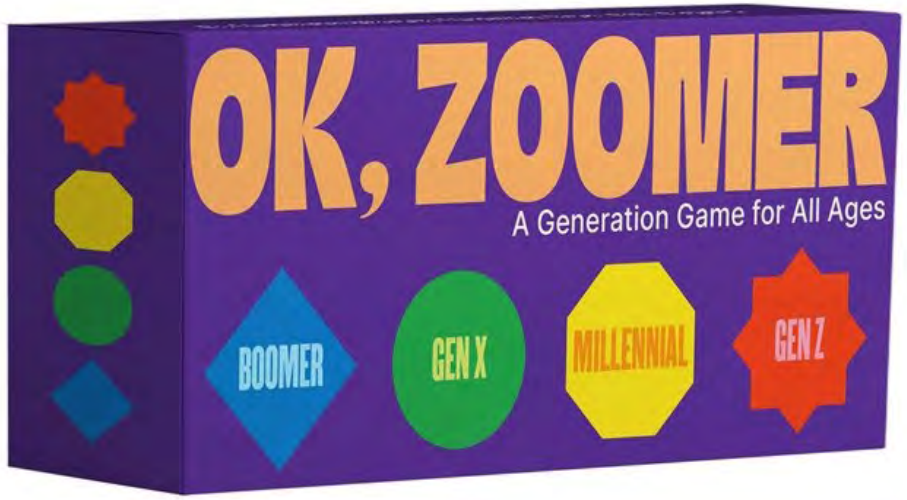

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FAYE TOOGOOD
CHARLES & RAY EAMES
ALFONSO BIALETTI
Iconic
DESIGNS
A MEMORY GAME
MATCH ICONIC OBJECTS WITH THEIR DESIGNERS

Iconic Designs

A MEMORY GAME

Toby Fehily, Illustrated by 50s Vintage Dame

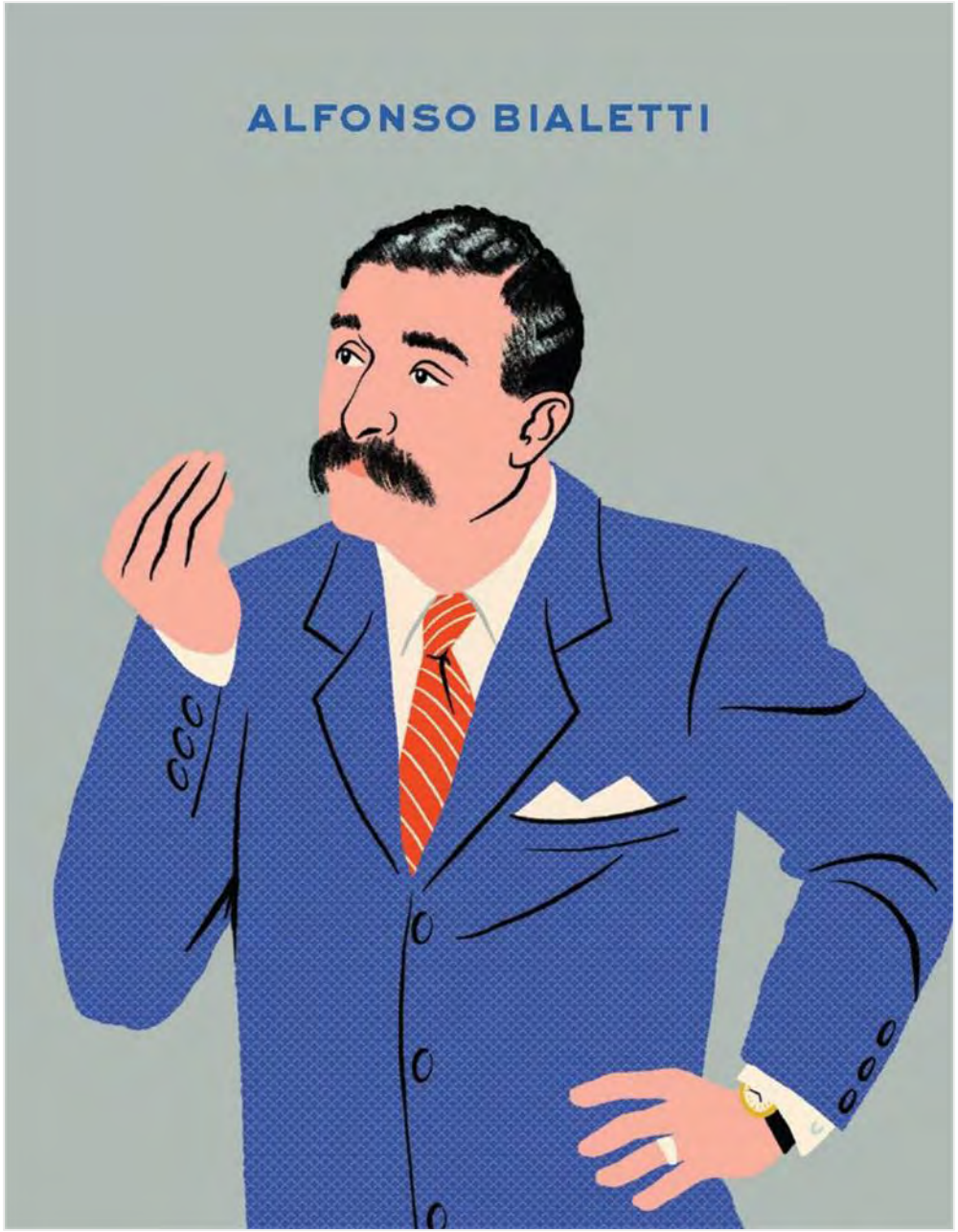
Match iconic objects with their designers in this fun and challenging memory game.

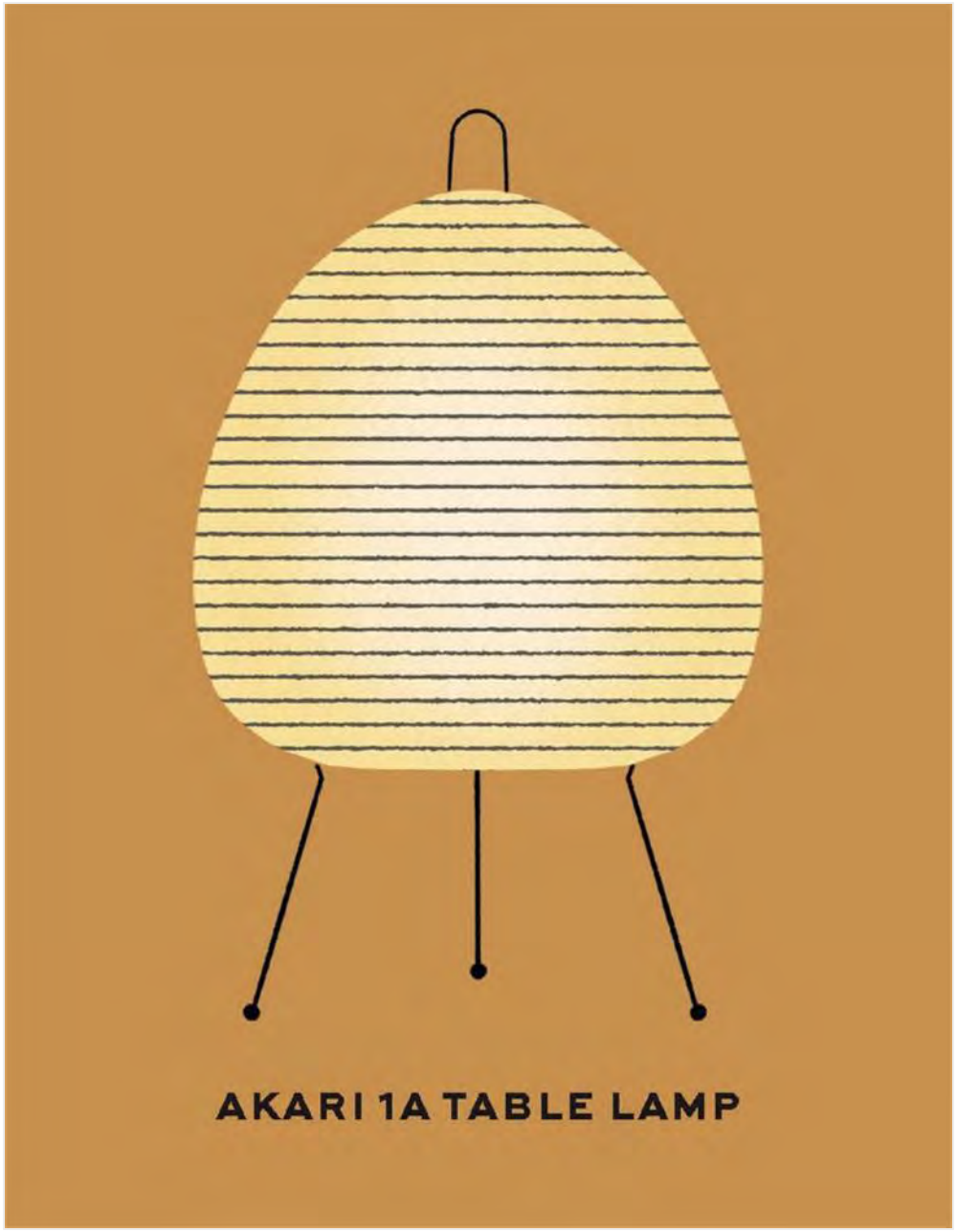
- Featuring 30 iconic objects and their groundbreaking designers across 60 beautifully illustrated cards, it's your job to match the object with its creator.
- The ultimate game for design nerds, this deck of memory cards is both entertaining and challenging.
- Whether you're playing solo or with a group, these design-themed memory cards will provide hours of fun and help improve your memory skills. With charming illustrations, and featuring mid-century modern design classics such as the Eames Chair, Isamu Noguchi's Akari 1A table lamp through to more modern icons such as the Planet Lava Lamp and the iPod, this deck makes for a great gift for any design enthusiast or anyone looking for a fun and engaging game to play with friends and family.
- This deck can be played with the whole family.

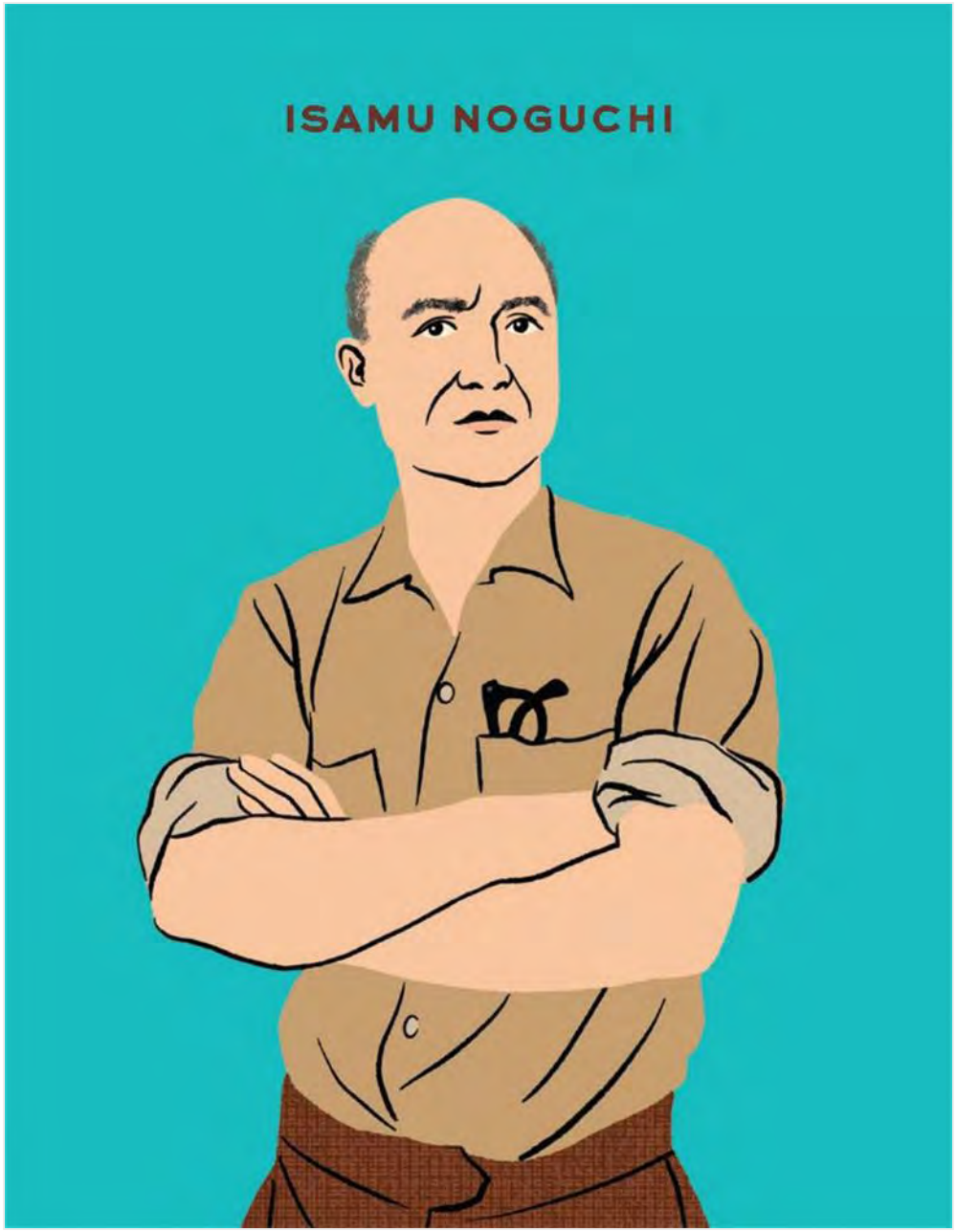
AU $29.99 | NZ $34.99
9781923239432
60 Pages | Cards
60 colour ILLUSTRATIONS
85 mm x 65 mm
Smith Street Gift

Iconic
DESIGNS
A MEMORY GAME
MATCH ICONIC OBJECTS WITH THEIR DESIGNERS
CHANEL CLASSIC FLAP BAG

BIALETTI MOKA POT


ALFONSO BIALETTI


AKARI 1A TABLE LAMP


ISAMU NOGUCHI

COFFEE TABLE

Iconic Designs

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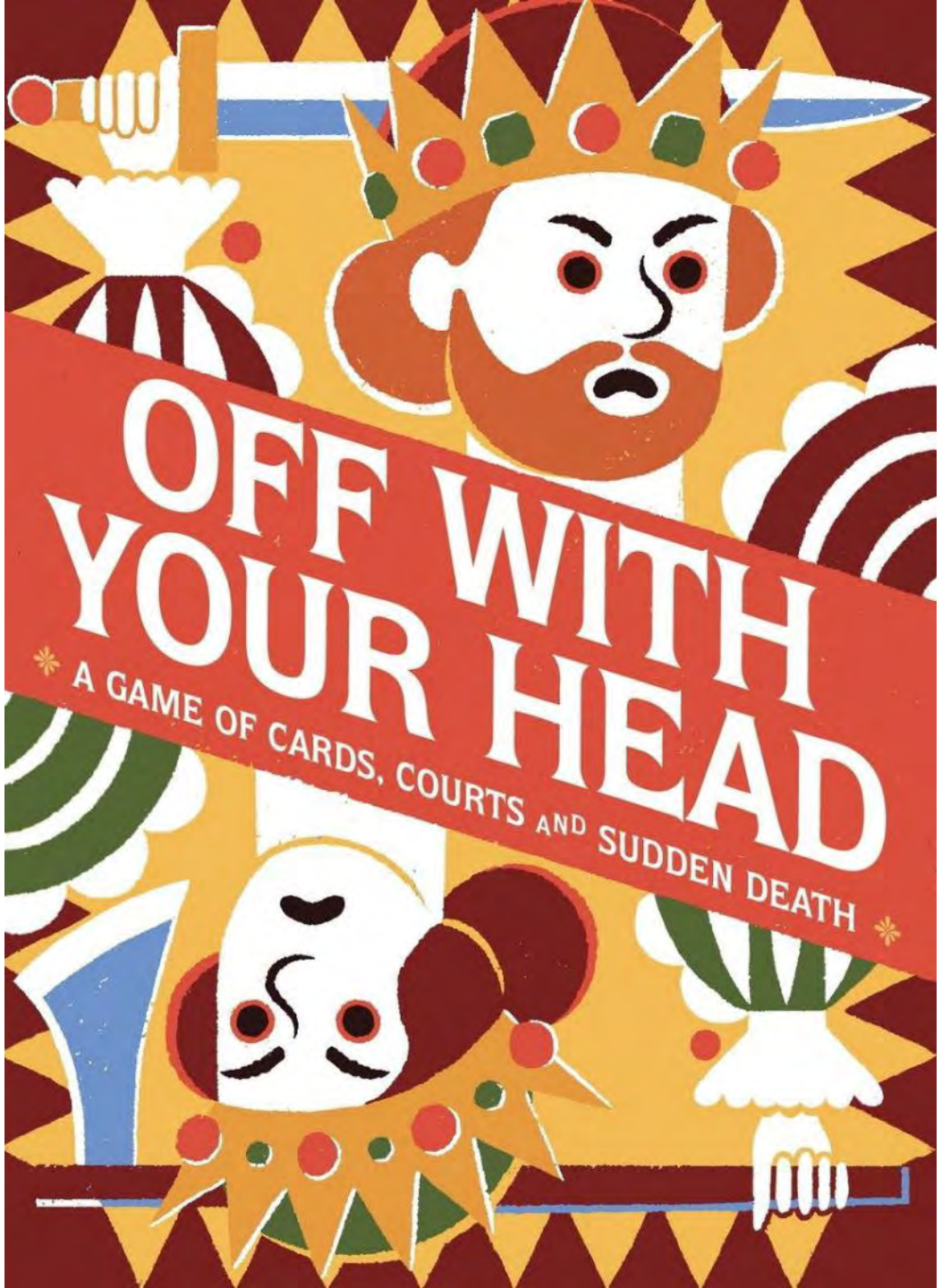
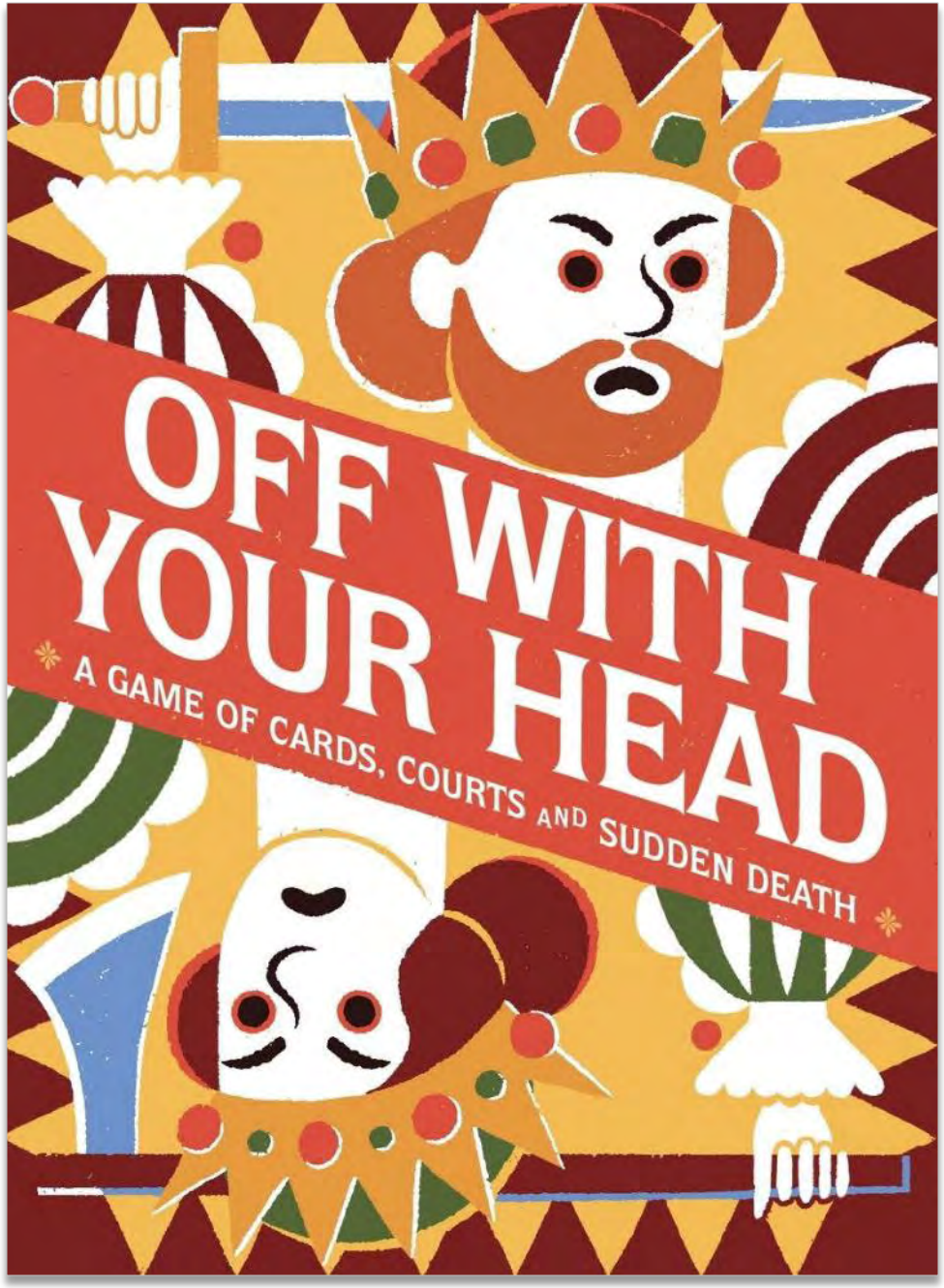

OFF WITH YOUR HEAD
A GAME OF CARDS, COURTS AND SUDDEN DEATH



Off With Your Head!

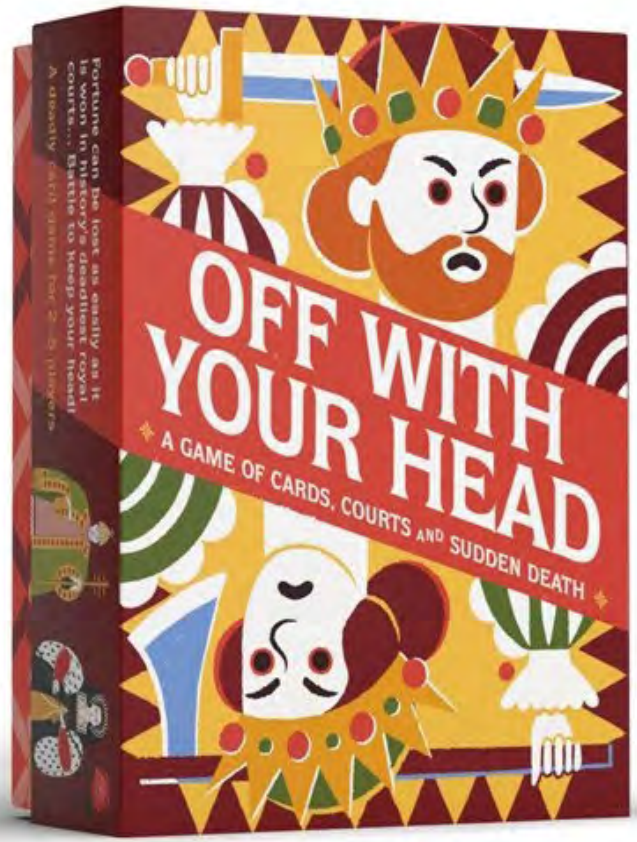
A GAME OF CARDS, COURTS AND SUDDEN DEATH

Designed by Ivan Alexiev, Illustrated by Eleni Kalorkoti, Text by Catherine Fletcher

A card game that takes place within the tumultuous world of history's royal courts, where fortune can be lost as quickly as it is won. Try to keep your head!

- In this 2-5 player game, you are a powerful noble, defending your royals and trying to behead those of your opponents.
- If the fates are against you, you might encounter the King's executioner, the Princess's herbalist or the advisor's spy. If they smile on you, escape with a royal guard or the jester. In this battle of wits, secure the highest prestige for your court, while trying to sabotage your rivals.
- The game is highly illustrated with beautiful artwork by Eleni Kalorkoti and is packed with fun, historical detail, provided by historian Catherine Fletcher. Inside the compact and beautifully designed box, find an accompanying booklet, giving context and colour to each royal character.
- This entertaining and funny card game introduces players to the royal families of Europe--and the consequences of losing power!

AU $24.99 | NZ $29.99
9780500421239
66 Pages | Cards
Ages 7 to 10, Grades 2 to 5
Illustrated in colour
134 mm x 98 mm
Thames and Hudson Ltd


OFF WITH YOUR HEAD
A GAME OF CARDS, COURTS AND SUDDEN DEATH
Fortune can be lost as easily as it is won in history's deadliest royal courts... Battle to keep your head!
A deadly card game for 2-5 players

KING
HENRY VIII
QUEEN
ANNE BOLEYN
PRINCE
EDWARD TUDOR
PRINCESS
MARY TUDOR
ADVISOR
THOMAS CROMWELL
KING
LOUIS XVI
QUEEN
MARIE ANTOINETTE
PRINCE
LOUIS-CHARLES
PRINCESS
MARIE THERESE
ADVISOR
JACQUES NECKER
KING
FERDINAND II OF ARAGON
QUEEN
ISABELLA I OF CASTILE
PRINCE
JOHN, PRINCE OF ASTURIAS
PRINCESS
CATHERINE OF ARAGON
ADVISOR
TOMÁS DE TORQUEMADA
KING
RODRIGO BORGIA
QUEEN
VANNOZZA CATTANEI
PRINCE
CESARE BORGIA
PRINCESS
LUCREZIA BORGIA
ADVISOR
NICCOLÒ MACHIAVELLI
KING
FREDERICK III
QUEEN
ELEANOR OF PORTUGAL
PRINCE
MAXIMILIAN I
PRINCESS
KUNIGUNDE OF AUSTRIA
ADVISOR
PICCOLOMINI

ADVISOR
KING
KING
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KING'S EXECUTIONER
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ADVISOR
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QUEEN
QUEEN'S GUARD
PRINCESS'S HERBALIST
PRINCE
PRINCE
PRINCE
1
PRINCE
PRINCE
ADVISOR'S SPY
1
PRINCE'S JESTER
PRINCESS
PRINCESS
PRINCESS
PRINCESS

Player 1
Player 3
Player 2
ROYAL FAVOUR
KING
HENRY VIII
PRINCE
EDWARD TUDOR
PRINCESS
THOMAS CROMWELL
ADVISOR
KING
QUEEN
PRINCESS
ADVISOR
FREDERICK III
KUNIGUNDE OF AUSTRIA
ADVISOR'S SPY
PRINCESS
CATHERINE OF ARAGON
PRINCE
QUEEN
ISABELLA I OF CASTILE
KING
FERDINAND II OF ARAGON

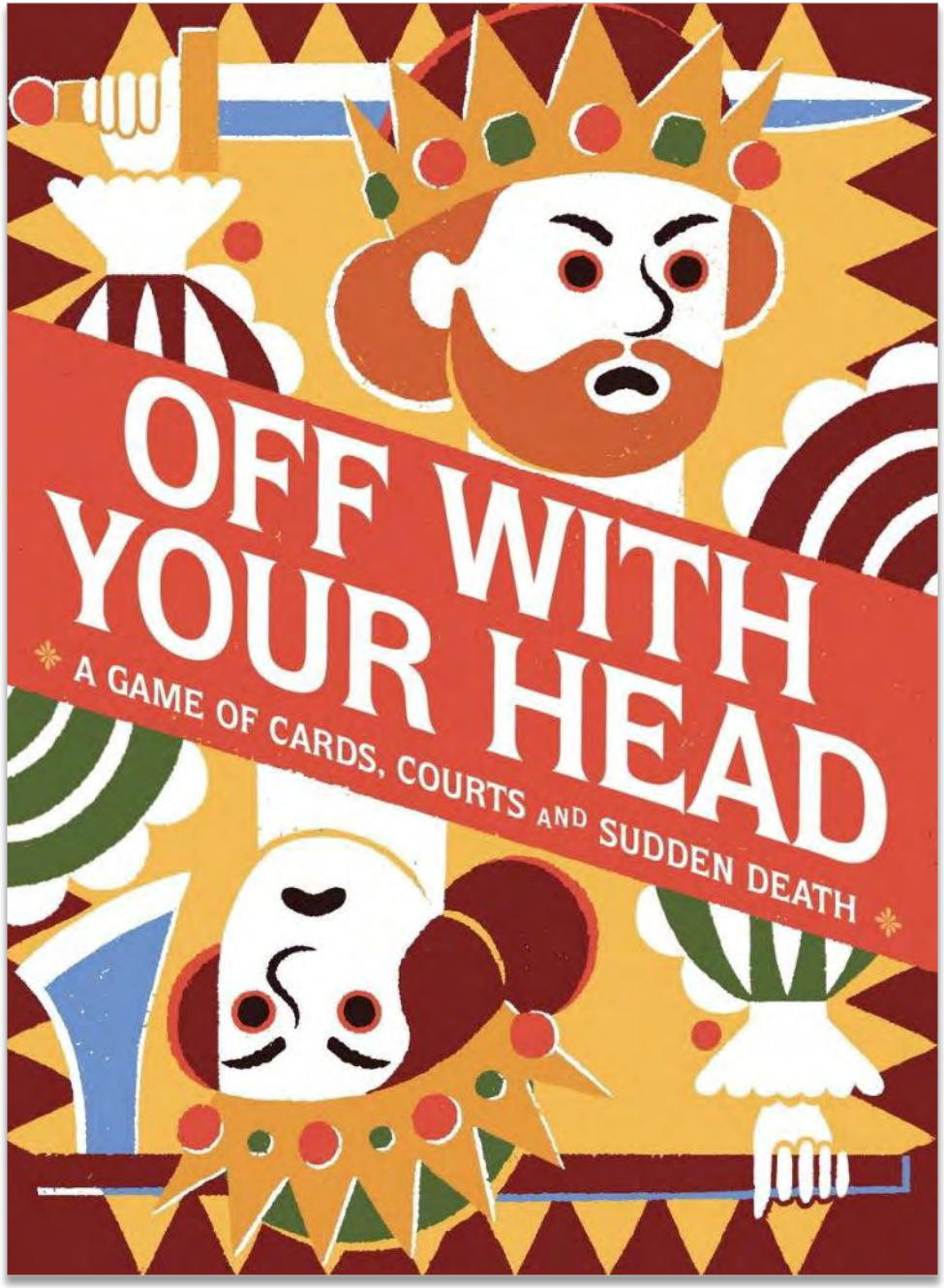
TRY TO KEEP
YOUR HEAD
RULEBOOK AND
ADVICE FROM HISTORY

TUDOR COURT

HENRY VIII

(c. 1491-1547)

King of England. Henry VIII is best known for marrying six wives... and for beheading two of them. Remember the rhyme 'divorced, beheaded, died, divorced, beheaded, survived'? As a younger man, Henry was said to be one of Europe's most handsome kings. He enjoyed writing music, dancing, hunting, playing sports (tennis was a particular favourite) and he was fluent in Latin and French. However, an increasingly desperate quest for a son and heir shaped Henry's reign, leading to his decision to break England from the Catholic Church. By declaring that he, and not the Pope, was the head of the Church in England, Henry could set aside his first wife and marry Anne Boleyn. Henry's bad temper was extremely dangerous for those around him. Besides his two wives, he also ordered the execution of his relative Margaret Pole and his trusted advisor Thomas Cromwell.



Off With Your Head!

A GAME OF CARDS, COURTS AND SUDDEN DEATH

Designed by Ivan Alexiev, Illustrated by Eleni Kalorkoti, Text by Catherine Fletcher

A card game that takes place within the tumultuous world of history's royal courts, where fortune can be lost as quickly as it is won. Try to keep your head!

- In this 2-5 player game, you are a powerful noble, defending your royals and trying to behead those of your opponents.
- If the fates are against you, you might encounter the King's executioner, the Princess's herbalist or the advisor's spy. If they smile on you, escape with a royal guard or the jester. In this battle of wits, secure the highest prestige for your court, while trying to sabotage your rivals.
- The game is highly illustrated with beautiful artwork by Eleni Kalorkoti and is packed with fun, historical detail, provided by historian Catherine Fletcher. Inside the compact and beautifully designed box, find an accompanying booklet, giving context and colour to each royal character.
- This entertaining and funny card game introduces players to the royal families of Europe--and the consequences of losing power!

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66 Pages | Cards
Ages 7 to 10, Grades 2 to 5
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ART DECO
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CARDS

Art Deco Playing Cards

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Step back in time to the Jazz Age and take a seat at Jay Gatsby's card table with Art Deco Playing Cards.

- *Art Deco Playing Cards* celebrate the designs and fashions of the influential Art Deco movement.
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24 colour ILLUSTRATIONS
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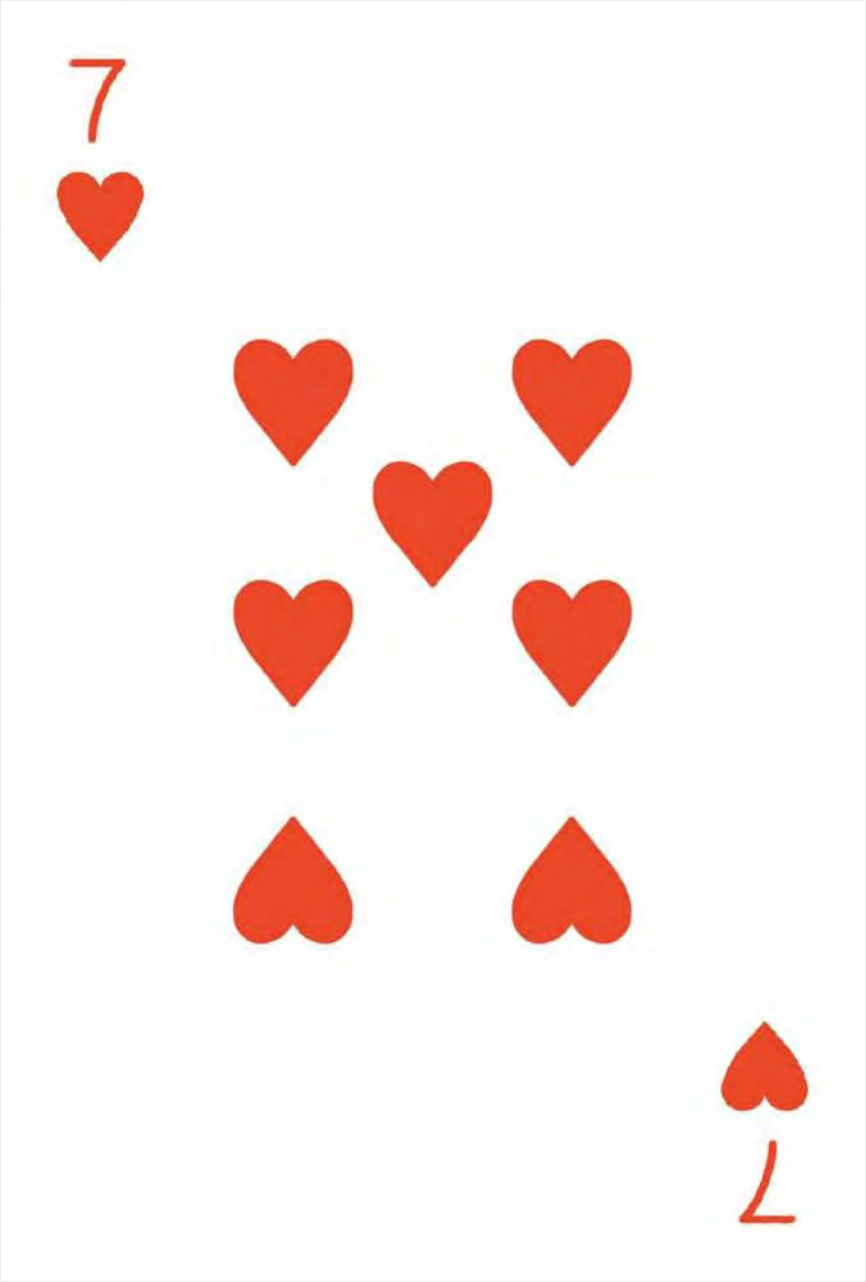
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萬象寫眞圖譜上

JOKER
JOKER

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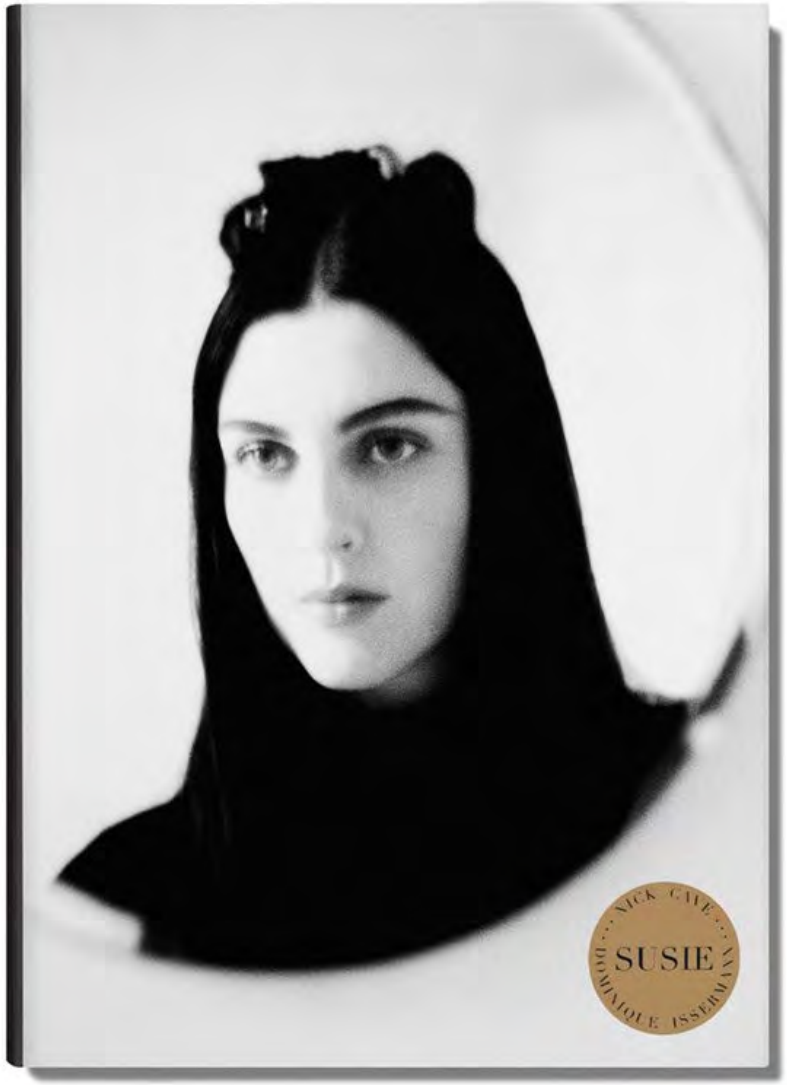
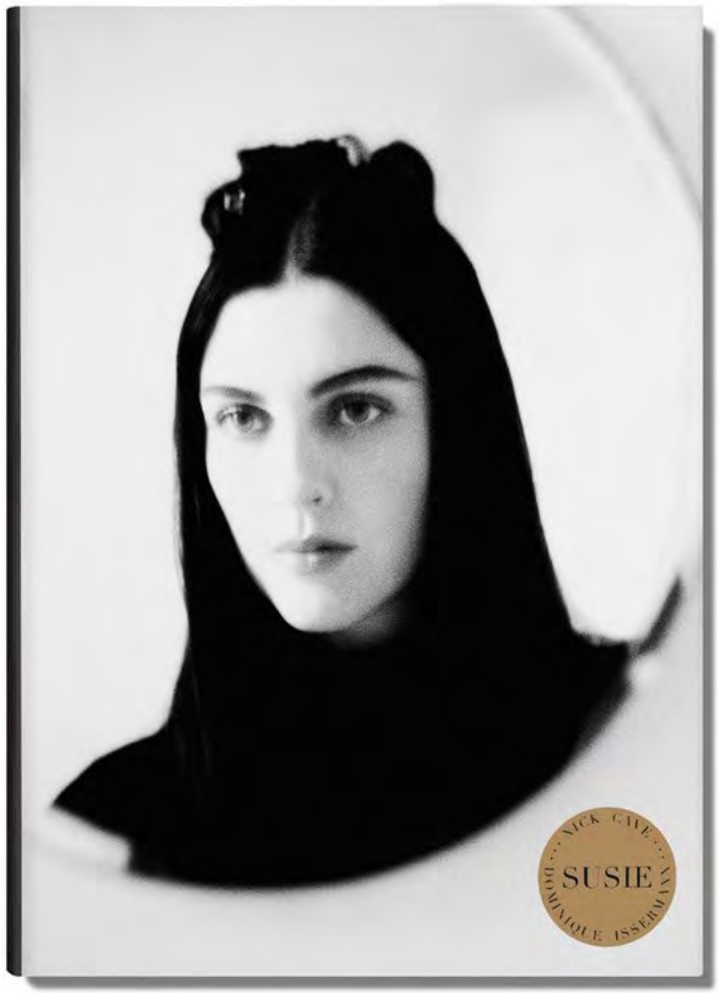

NICK CAVE
SUSIE
DOMINIQUE ISSERMANN



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Susie

Nick Cave, Photographs by Dominique Issermann

An exquisite visual and lyrical portrait of Susie Cave that unites the creative talents of four icons - celebrated writer and musician Nick Cave, renowned photographer Dominique Issermann, superstar designer Irma Boom and Susie Cave herself.

- Nick Cave's profound devotion to his wife Susie is present in the images he has crafted through words and lyrics since they met in 1997. Their longstanding friend, photographer Dominique Issermann, has spent years with Susie attempting the same elusive task on camera.

- The result is a mirror held up to an ethereal presence, whose form beguiles and evades the lens: there are many characters within, many Susies to record, beginning in the early days of Nick and Susie falling in love.

- A beautifully illustrated volume on the life, career, and fashion of Susie Cave as authored by legendary musician and author Nick Cave.

- Susie Cave is an era-defining fashion designer and iconic former model whose brand The Vampire's Wife created the 'dress of the decade'.

- Book is designed by Irma Boom, who is also the designer behind T&H titles *Vermeer* (9780500026724) and *Closer to Vermeer* (9780500030660).

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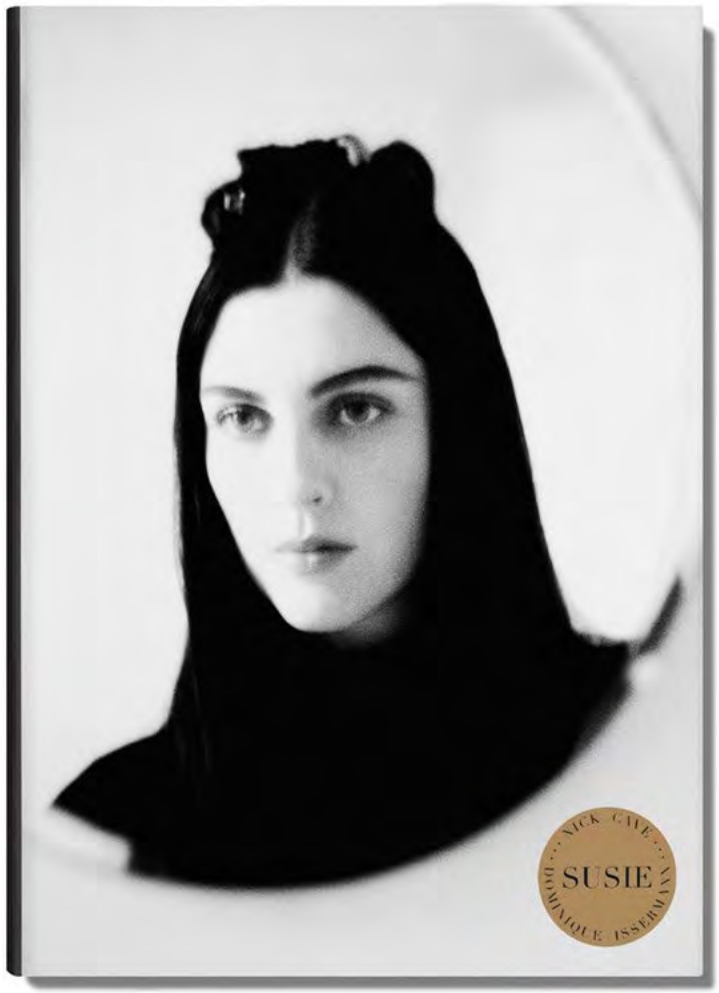
NICK CAVE
SUSIE
DOMINIQUE ISSERMANN

FOR REFERENCE ONLY

NICK: This was the first photograph I ever saw of Susie. It hung in the bedroom of her little flat in Maida Vale in London, and I fell in love with it. Of course, I also fell in love with Susie herself, and thirty years later we are still as devoted to each other as two people can be. This photograph became a holy image, an icon that travelled with us. It would become the vital image upon which all of Dominique's different photographs of Susie would rest. It is the foundational representation of how Susie appeared to me then and remains to this day—a reflection.

Through the mirror, we see Susie in a dimension that is one step removed from her reality. This photograph speaks to me of Susie's impossibility. She inhabits a realm just beyond our reach, forever 'seen through a glass, darkly.' She exists upon the mirror's polished surface, and we experience her unclearly, somewhat remotely, and always with a sense of the unreal.

Through the countless words I have written about Susie, in song and prose, my prime concern has been to contain Susie's fleeting nature. Yet, Susie remains as much a mystery to me now as when I first saw her. Dominique is involved in the same foolish enterprise—to capture Susie. In this, we have both failed. Instead, Dominique has achieved through her extraordinary photographs the snatched and melancholy moments before Susie reconfigures into something else. They catch the settled and stable instant before her volatile transition. Her photographs are the vibrant skins Susie sheds on the way to something else.



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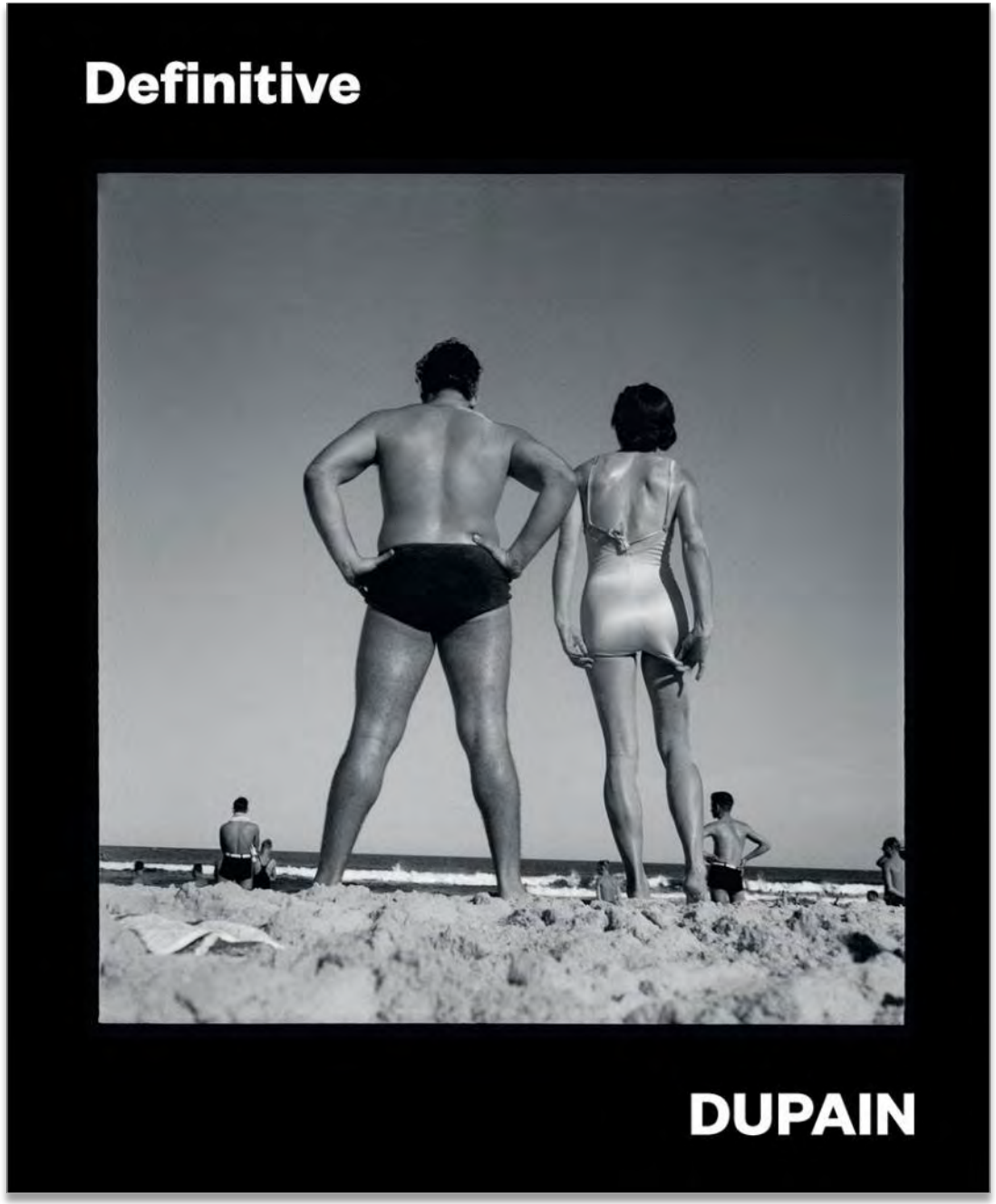
Definitive

DUPAIN



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A landmark monograph on one of Australia's most influential photographers, *Definitive Dupain* brings together iconic and previously unseen works from the extraordinary archive of Max Dupain.

- Drawing on more than 250,000 negatives held at the State Library of New South Wales, this book presents around 150 photographs spanning Dupain's career from the 1920s to the 1990s.
- It includes his most celebrated images such as Sunbaker (1937-38), a defining vision of Australian identity, alongside studio work, architectural studies, commercial commissions and intimate personal photographs.
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- Published to align with a landmark *Definitive Dupain* exhibition at the State Library of New South Wales. The *Definitive Dupain* exhibition is a keynote event for the State Library of New South Wales celebrating its 200th anniversary in 2026.

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285 mm x 235 mm
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SKOL

Defining Dupain

Avryl Whitnall

Maxwell Spencer Dupain took tens of thousands of photographs in his lifetime. An extraordinary number of them are exceptional works of art.

Opposite
Max Dupain self-portrait, c.1935

Working ceaselessly from the late 1920s until his death in 1992, Dupain established himself as one of the most prolific and skilled photographers of the 20th century. His lens captured Australia's people, first and foremost, but also its flora and fauna, its architecture, its urban and rural landscapes, and even its manufactured products – from aluminium pots to cigarettes and toothpaste. His collected body of work is as much a singular artistic achievement as it is a striking visual memory of Australian culture.

Although Dupain created some of Australia's most iconic photographs in the course of a career spanning both private and commercial work, his wide-ranging oeuvre and eclectic interests remain generally unknown to the greater public. Most Australians' knowledge of Dupain, where it exists, would likely be limited to the now-famous shot of one of his camping mates known as *Sunbaker* (pp. 150–151).

> **'That bloody *Sunbaker* – don't they think I took anything else?'**
> **Jill White quoting Dupain in an interview with Louise Whelan, 2017, State Library of New South Wales oral history collection**

There is much more to be found, however, among the more than 250,000 other Dupain images held by the State Library of New South Wales, a fitting home for the Sydney-based photographer's total negative archive. Dupain's photography is a highlight among the millions of negatives, prints and slides in the library's general photographic collection, and it is an extraordinary honour and privilege for those of us who work with these images, whether it's for an exhibition or a publication, like this one.

The library began acquiring Dupain's negatives in 2011, when it secured Max Dupain & Associates' records and negative archive from his widow, Diana Dupain, and former colleagues Jill White and Eric Sierins. White was Dupain's long-term studio assistant – originally joining his studio in 1959 as a 'Girl Friday', as the job advertisement was phrased, and later taking up photography herself. Sierins was the last photographer to join Dupain's studio. He continues to practise as an architectural photographer today.

Opposite, clockwise from top left
Bristol Beaufighter aircraft, RAAF base at Richmond, c. 1941

RAAF Avro Anson aircraft shadow, c. 1942

Huts, Goodenough Island, New Guinea, c. 1943

Mt Nimadao and Nimadao River, Goodenough Island, New Guinea, c. 1943

Above
Max and Diana and friend, Newport Beach, 1944

DAMIEN PARER KILLED
NEW YORK, September 23 –
Paramount said that Parer had done more than any other cameraman in this war.

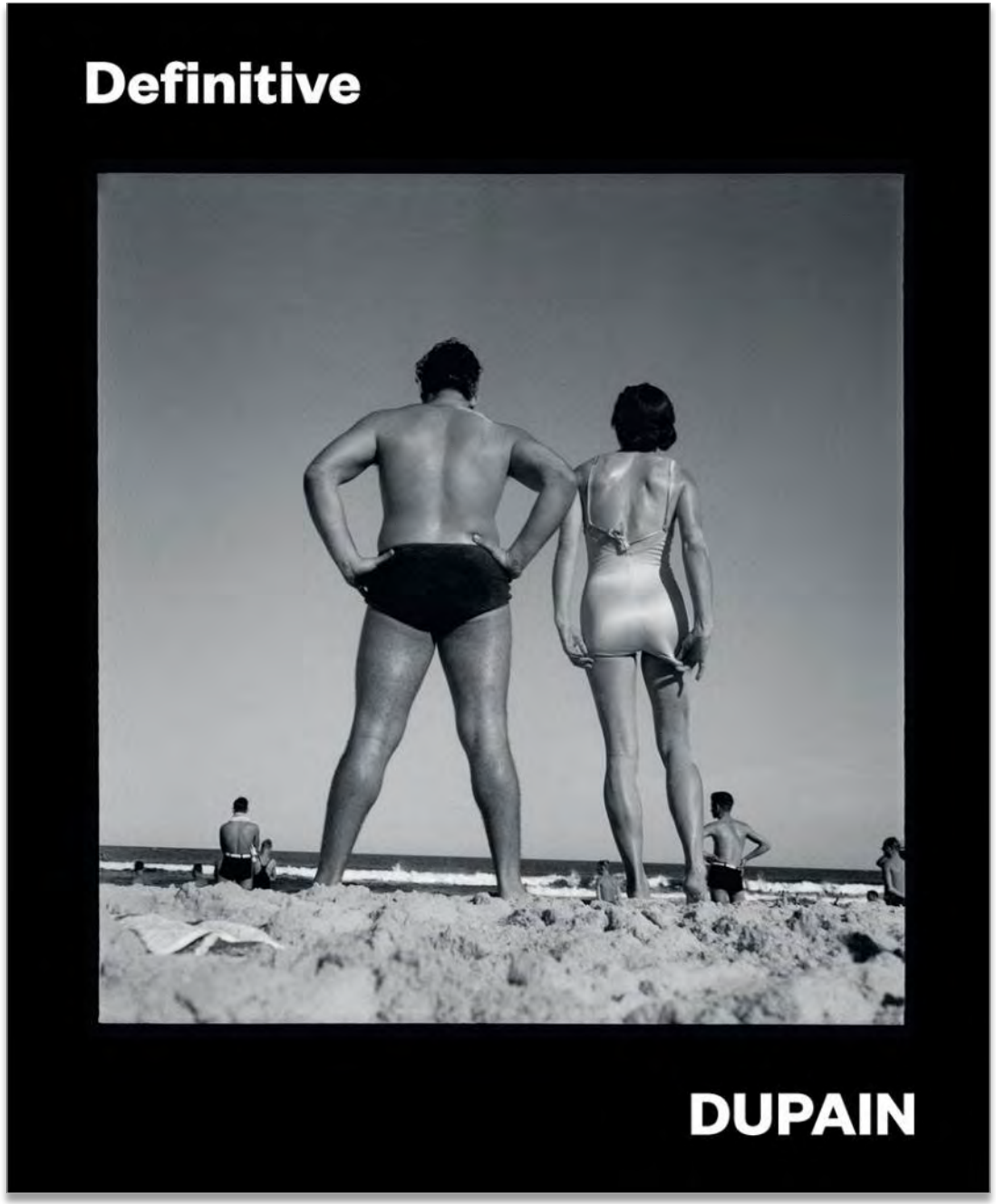
Damien Parer has been noted for his brilliant front-line camera work, especially 'Kokoda Trail', which received world praise.

Queensland Times, 25 September 1944

Dupain's non-combat role in the war was still a shock to his pacifist sensibilities. He was confronted with death and, as a result, the preciousness of life. The idea of returning to fashion photography may have seemed trivial after this life-changing experience. Losing one of his good friends and having his own war experience was likely character-changing as well. Dupain turned to less experimental, more national- and commercially focused photography in the following post-war years.

Maybe it is just a habit I have got into after four years of Rolleiflex and sunshine. The point is that photography is at its best when it shows a thing clearly and simply. To fake is in bad taste. The studio is synonymous with fake.

Max Dupain, *Contemporary Photography*, Jan–Feb 1947



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Margaret PRESTON

Margaret Preston

National Gallery of Victoria, Edited by Beckett Rozentals and Michael Gentle

A definitive new survey of Margaret Preston, celebrating her luminous, vivid still lifes, masterful use of colour and her enduring influence on Australian art and design.

- As one of the most influential Australian artists of the early twentieth century, Margaret Preston transformed the visual language of the nation through a practice that was both technically innovative and visually unforgettable. Her still lifes, particularly her iconic depictions of Australian native flowers, are extraordinary for their bold compositions and sophisticated use of colour.

- Working across painting, printmaking and decorative arts, Preston continually experimented with materials and technique, forging a distinctive aesthetic that drew from international modernism while seeking to define a uniquely Australian visual identity.

- This landmark publication brings together key works and new scholarship in an in-depth survey of Preston's career. It sheds new light on her artistic networks, her complex relationship with First Nations visual culture, and her enduring influence on Australian art and design.

AU $79.99 | NZ $90.00
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Margaret Preston
Spilt milk c. 1903 (detail)

INTRODUCTION

Beckett Rozentals and Michael Gentle

Wherever and whenever in the future Australian painting is discussed and evaluated, Margaret Preston will surely be one of those to be first mentioned. Not only is her work widely represented in all Australian public and private collections, but by her forthright opinions, published and spoken, she was vociferously ahead of much of the dreary amateurism and provincialism of many painters of her day.

— Hal Missingham, Margaret Preston obituary, 1963[1]

ART HISTORIAN MARY EAGLE once described Margaret Preston as the 'litmus test of Australia's art personalities'.[2] Like a chemical test that reveals a substance's true composition, Preston's unwavering commitment to promoting nationalist ideas of culture and art continues to function as a measure of our position within debates centred on Australian art. From art critics to the general public, whether now or a century ago, responses to her work tend to expose broader beliefs about what Australian art is, is not, or ought to be. Celebrated for her bold floral still lifes and modern woodblock prints, Preston travelled extensively throughout Europe in the early twentieth century, developing a highly distinctive visual language by synthesising styles such as Post-Impressionism, European Primitivism, the Arts and Crafts movement, and Japanese *ukiyo-e*. Following her return to Australia in 1919, Preston emerged as a central figure in the dissemination of modernist principles while at the same time advocating for nationalist ideas of art and culture. From 1924 onwards, Preston fine-tuned her aesthetic sensibilities to the visual cultures of Indigenous communities from across the world, primarily concerning herself with Australian Aboriginal and Torres Strait Islander peoples. Across a career spanning seven decades, Preston developed a public profile with a clearly articulated agenda to formulate a uniquely 'Australian' art. Yet, unlike the colonial-era ambitions of groups such as the Australian Impressionists, with their romanticised pastoral landscapes, Preston's project of cultural synthesis was neither singular nor stable. Rather, by collaging disparate art styles, historical movements and cultural references, Preston fabricated a version of Australiana marked by flux and contradiction. It is this tension that characterises both Preston's practice and legacy.

1. Hal Missingham, 'Margaret Preston', *Art and Australia*, vol. 1, no. 2, Aug. 1963, p. 90. 2. Mary Eagle, Unpublished notes on Margaret Preston, 14 July 1986, Mary Eagle archive, National Art Archive, Art Gallery of New South Wales.

Although Preston yearned for a distinctly Australian art, laying out her ideas in numerous writings, lectures and interviews, her vision was deeply influenced by a rich tapestry of cultural and artistic references acquired through travel and research. These influences culminated in works such as Japanese-style woodblock prints of native Australian flora, modernist Sydney landscapes inspired by European artists, and, ultimately, radically simplified 'Aboriginal designs' appropriated from groups such as the Warmanga in the Northern Territory and the Mamu of northern Queensland. After early years of experimentation, Preston arrived at the position that Australian art's 'saving grace is our distance from contaminating sources'[1] – specifically, the uniqueness of Aboriginal and Torres Strait Islander visual culture. While she was among the first to recognise the aesthetic merit of First Nations art, by appropriating it for her own prints and paintings she produced a body of work that was resolutely Australian because it mobilised the logic of settler colonialism. While idealistic, her appropriation of Aboriginal art in aid of 'an art for Australia from Australians' visually and discursively erased the voices of First Peoples in a settler society that, according to historian Patrick Wolfe, 'sought to recuperate indigeneity in order to express its difference – and, accordingly, its independence – from the mother country'.[2] Preston's work illuminates the power imbalances that continue to exclude the sovereign stories of First Peoples within the broader narrative of Australian art history, offering mediated (and 'palatable') representations of Aboriginality.

Amid the turmoil of amalgamating disparate references, antipodean iconography and First Nations visual traditions, Preston produced something recognisably 'Australian'. Her work thus endures as both a foundational achievement and a site of critical reflection, emblematic of a nationalist vision built through unresolved artistic and political contradictions. From the beginning Preston's career, cultural authority seemed to reside in London or Paris, and Australian artists such as those belonging to the Heidelberg School worked according to European tastes. The quiet but persistent doubt about the worth of Australian cultural expression, and a tendency towards imitation born of insecurity, would later, in the 1950s, become known as 'cultural cringe'. Preston challenged this condition directly. Rather than accepting Australia's distance from Europe as a mark of inferiority, she subverted it, seeing possibility where others saw lack. Through her writing and art, she urged artists to stop looking outwards for approval and to instead turn towards Australia's own environment, materials and history. What had once been experienced as marginality she recast as distinction. In her vision, geographic and cultural distance were not deficiencies to correct but conditions to cultivate. Thanks to Margaret Preston, isolation became fertile ground in which a specifically Australian modernism could take root and flourish.

EARLY LIFE

Margaret Rose McPherson was born in Port Adelaide in 1875, the eldest child of Scottish parents, Prudence Cleverdone (nee Lyle) and David McPherson, a marine engineer.[3] She was known as Rose, and rarely went by her first name until she was in her thirties. In 1885, Rose, her younger sister, Ethelwynne, and their parents moved to Sydney, where McPherson's artistic inclinations first began to emerge. In her 1927 autobiographical artist statement 'From eggs to Electrolux', she recalls her formative 1887 visit with her mother to the Art Gallery of New South Wales, where she noticed students copying pictures. Preston remembers not so much the paintings themselves but 'how nice it must be to sit on a high stool with people giving you "looks" as they went by'.[4] This moment perfectly illustrates McPherson's burgeoning conception of the role of the artist in society, capturing her interest in the idea of the artist not only as an observer and maker, but also as a visible cultural figure who cultivates a professional identity by participating in wider discourses on art through interviews, writing, lectures and public appearances.

Under private art tutelage, the young McPherson practised china painting and traced images under frosted glass, later recalling that the gas oven in her family's back garden where her ceramics were baked was her 'stool at the Art Gallery'.[5] She also attended Fort Street Girls High School, where the headmistress reported to McPherson's mother that Rose could handle the schoolwork but preferred drawing, and advised she be sent to art school.[6] As such, in 1888, McPherson began studies under the artist and teacher William Lister Lister, who had recently returned from Scotland. Lister's approach to depicting the landscape was rudimentary in its Australian sensibilities, the artist preferring to maintain a melancholic palette more reminiscent of the Northern Hemisphere. Lister would ultimately encourage the McPhersons to consider moving to Melbourne, where the colony's leading art school, the National Gallery of Victoria Art School (often referred to as the National Gallery School), could provide sound teaching for the now young adult.

The family subsequently moved to Melbourne in 1892, and the following year an eighteen-year-old McPherson enrolled at the National Gallery School under the instruction of celebrated teacher and artist Frederick McCubbin.[7] However, her studies were interrupted due to her father's declining health and his subsequent admission to Adelaide's Parkside Lunatic Asylum in early 1894,[8] resulting in McPherson's return to South Australia a few months later to support her mother and sister.[9] Shortly before her father's death in July 1895, McPherson enrolled in Adelaide's School of Design, Painting and Technical Arts. Among her peers, which included the landscape artist Hans Heysen, she became recognised for her assertive personality. Heysen later recounted that during a life-drawing class, which consisted of predominantly male students, McPherson positioned herself directly in front of the model. Rather than interpret this as a desire to engage directly with the subject matter, Heysen and the other students thought of McPherson as a 'hussy', a gendered term that reflects the different behavioural standards often applied to assertive women.[10]

Two years later, McPherson returned to Melbourne, re-enrolling in the National Gallery School, this time under the guidance of Bernard Hall. She earned recognition for her still life work and was awarded the school's still-life scholarship in 1897. Alongside fellow students including Jean Sutherland, Max Meldrum, George Coates,

2. Margaret Preston, 'Indigenous art of Australia', *Art in Australia*, 3rd series, no. 12, March 1927, unpaginated. 3. Patrick Wolfe, 'Settler colonialism and the elimination of the native', *Journal of Genocide Research*, vol. 8, no. 4, 2006, p. 390. 5. With gratitude, the author acknowledges the extensive biographical research undertaken by Deborah Edwards, Eric Riddles, Martin Masterson and Rose Peel for the autobiographical notes and timeline in their joint book *Margaret Preston*, and by Roger Butler for his catalogue raisonné *The Prints of Margaret Preston*, first published in 1987. Other biographical information has also been sourced from Hal Missingham's 1963 obituary for Margaret Preston, published in *Art and Australia*, and Mary Eagle's and Bill Preston's respective notes and files, held in the Art Gallery of New South Wales research library. 6. Margaret Preston, 'From eggs to Electrolux', *Art in Australia*, 3rd series, no. 15, Dec. 1927, unpaginated. 7. Preston, 'Eggs to Electrolux'. 8. Bill Preston's notes, Mary Eagle archive, National Art Archive, Art Gallery of New South Wales. 9. It is recorded that a Miss McPherson studied with Bertha Wise briefly at this time, but this is yet to be formally established as Rose McPherson. 10. A photocopy of an original affirmation signed by Mary Eagle, Margaret Preston and her details that he had to public. Mary Eagle archive, National Art Archive, Art Gallery of New South Wales. 11. Some sources tell, this was the same year that South Australia became the first state to grant women the right to vote. 12. Hans Heysen, quoted in Colin Thiele, *Heysen of Hahndorf*, Rigby, Adelaide, 1968, p. 11.

Bess Norris Tate and Violet Teague, Preston absorbed the National Gallery School's academic training, which strongly emphasised draughtsmanship, composition, tonal modelling and illusionist handling. However, rather than following the dominant Australian landscape tradition, such as the semi-pastoral dawn and dusk views that helped fuel nationalist sentiment around Federation, she looked to Dutch Golden Age artists for compositional restraint, surface detail and luminous modelling. She used her training in tonal, realist technique to render objects and textures, and the still-life genre became the defining focus of her practice. Paintings such as *Lobsters*, 1901 – one of the earliest surviving works by the artist, last known to be held in an Adelaide private collection – show McPherson's interest in close-up compositional arrangements, controlled lighting and tactile surfaces, contrasting with the expansive, atmospheric vistas associated with contemporaries like Australian Impressionists Tom Roberts, Frederick McCubbin and Jane Sutherland.

Due to her mother's poor health, McPherson returned to Adelaide once more, establishing a teaching studio for female students in 1899. She advertised classes focused on creating 'portraits from life in oils or watercolours, from miniatures or photograph',[12] and twice a week provided life models. Her commitment to teaching and the routing of her intellectual and aesthetic energy into this domain would become the defining feature of her artistic legacy. Among her students was Bessie Davidson, born in Adelaide in 1879 to David and Ellen Davidson, a family of some

Margaret Preston
***Still life* 1901**

means due to David's involvement in the mining industry. What began as the meeting of two young artists in an otherwise provincial context blossomed into a close, decade-long relationship marked by shared intellectual interests and travels together throughout Europe. The nature of their companionship remains a subject of speculation, but archival evidence suggests a romantic bond. Notably, McPherson gifted to Davidson a copy of *The Canterbury Poets: Love Letters* with the inscription 'Betty Davidson / RM. / It was Roses, roses all the way'. Years later, while living in Paris, Davidson openly partnered with Marguerite (Dauphine) Leroy, further suggesting that McPherson and Davidson shared a complex, likely romantic relationship.

While teaching, McPherson continued her own art practice primarily during weekends.[14] Despite her teaching schedule, she consistently exhibited her own work, and between 1901 and 1903 both McPherson and Davidson exhibited at the South Australian Society of Arts. During this period, McPherson completed works such as *Still life with celery and apples*, 1901 (Art Gallery of South Australia), *Still life*, 1901, and *Spilt milk*, c. 1903 (p. xx). Faithful to her arrangements, McPherson animated her compositions with breakages and spillages. Throughout art history, broken or spilled objects have often been used to symbolise the imperfections of life, a theme prevalent in the Dutch still-life tradition that McPherson admired. In *Still life*, the glistening yolk of broken eggs draws the viewer's eye, acting as a focal point that highlights both beauty and decay. The contrasting textures of the smooth glass bowl against

13. Edwards, Peel & Mimmocchi, *Margaret Preston*, p. 272. 14. Roger Butler, *The Prints of Margaret Preston: A Catalogue Raisonné*, National Gallery of Australia, Canberra, 2003, p. 5.

the rough surface of the table reflect the tension between perfection and imperfection, inviting contemplation of the fragile nature of beauty.

A major turning point in McPherson's life came with the death of her mother in 1903, relieving McPherson, the sole beneficiary of her mother's estate, of her domestic responsibilities.[15] Davidson's own mother died the following year, in 1904, signalling a new chapter for both artists. Freed from family constraints (and, in Davidson's case, supported by family means), Preston and Davidson soon had the freedom and financial capacity to travel and study in Europe – where they could experience, first-hand, international art movements. Davidson's father had requested that the pair avoid bohemian Paris, and, consequently, Germany was where they were to commence overseas studies. On 11 August 1904, *The British Australasian* noted, 'Miss McPherson and Miss Bessie Davidson are leaving Australia by the *Gera* for Germany to continue their art studies. They will disembark Genoa, and intend to study for some years at Munich and other art centres.'[16]

Davidson enrolled in studies at the Künstlerinner Verein (Munich Women Artist's Association), while McPherson enrolled at the School for Illustrators.[17] McPherson found her Munich studies both underwhelming and frustrating, later opining in 'From eggs to Electrolux' that the other students 'were all hopeless'.[18] McPherson and Davidson were exposed to the German Secessionists in Munich, an aesthetic confrontation that left a sour taste on the relatively conservative palettes of the pair.[19] Instead, it was German Renaissance artist Albrecht Dürer who garnered the admiration of McPherson with his 1526 painting *The two apostles, St Peter and St Paul*. Compared to such masterpieces, which McPherson and Davidson were familiar with through their studies, the pair were left disap-

15. Photocopy of Preston's mother's will, Mary Eagle archive, National Art Archive, Art Gallery of New South Wales. 16. *The British Australasian*, 11 Aug. 1904, p. 1043. 17. Rex Butler & A.D.S. Donaldson, 'War and peace: 200 years of Australian–German artistic relations', *EM.d Electronic Melbourne Art Journal*, vol. 1, no. 8, p. 4. 18. Preston, 'Eggs to Electrolux'. 19. Although they left a bad taste in McPherson's mouth, these early experiences with modern art were to stick with her.

(left)
Margaret Preston
Spilt milk c. 1903

(opposite)
Margaret Preston
Nature morte (oignons) 1905

pointed by their encounter with the contemporary German avant-garde. This lead them to soon depart for their preferred destination, France.

Despite the wishes of Davidson's father, McPherson and Davidson made the resolute decision to journey to Paris, a city whose aesthetic and intellectual encounters would prove to be more fruitful. In November 1904, McPherson and Davidson arrived in the city, where the work of leading avant-gardists was on display at the Autumn Salon. That year's exhibition featured artists such as Paul Cezanne, Robert Delaunay, Pierre Bonnard and, in his Salon debut, Wassily Kandinsky. McPherson found herself immersed in the city's multiple modernisms – for her, the loosening of form and embrace of high-key fields of colour was a startling sight. Paris offered a glimpse into an aesthetic logic where, she later reflected, the 'picture could have more than eye realism. That there was such thing as aesthetic feeling.'[19]

Living in Paris greatly influenced McPherson's artistic development. Between 1905 and 1906, McPherson she visited exhibitions featuring the Fauves, notably Henri Matisse, alongside major shows on James McNeill Whistler and Paul Gauguin. She also travelled extensively: between February and March 1905, McPherson went on a painting expedition to Brittany with Davidson, and in 1906 they travelled to Spain and Morocco. These experiences traveling together were to inform both of their evolving practices. While abroad, McPherson continued to exhibit her work, including showing *Nature morte (Oignons)*, 1905, at the Paris Salon. While the composition is not a dramatic departure from her earlier Australian still lifes, *Nature morte (Oignons)* features a more aqueous, fluid handling of paint. The titular onions appear caught mid-pirouette, rolling across a counter, and are pictorially anchored by the enamelled vessel behind. The deep-blue pot functions as both a compositional and a chromatic stabiliser, its cool tonality set against the warm orange-brown hues of the onion skins and tabletop. McPherson exploits the tension between blue and orange (opposites on the colour wheel) to generate depth and movement, with cool tones receding and warm tones advancing, and the painting conveys an unexpected sense of dynamism, aligning the work with contemporary European painterly concerns rather than academic convention.

During this period McPherson and Davidson studied with expatriate artist Rupert Bunny. Student exercises such as Preston's *Le Chiffonier*, 1905, which was exhibited at the New Salon in 1906, and Davidson's *The rag mender* – painted easel by easel – illustrate the atelier practice they shared. For McPherson this phase marked progressively clearer shifts in palette and luminosity; for example, the orange of the mended fabric indicates a move towards greater chromatic daring. Encapsulating this transition to modern style is *The studio window*, 1906, McPherson's most atmospheric and impressionistic painting from her time in Paris. Depicting the studio she shared with Davidson in the Latin Quarter, the work presents Davidson at leisure, absorbed in the French literary journal *La Revue*

Blanche, the cover bearing an illustration by Henri de Toulouse-Lautrec. The subject is secondary to light: illumination filters through the window, dissolving form and softening the palette into muted greens, greys and blush pinks. McPherson's handling of paint here is at its loosest, prioritising atmosphere over definition, while the view out the window towards a nearby monastery situates the scene within everyday Parisian life. Japonist influences emerge subtly in the hanging lanterns and flattened spatial treatment, while the composition adheres to the proportions of the golden mean.[20] Brought back to Adelaide and exhibited after McPherson's return to Australia in December 1906, the work marks her move towards the inclusion of more decorative and ornate elements in her paintings.

BONMAHON, WWI

On their return to Australia, McPherson and Davidson shared a studio in the Adelaide Steamship Building. This was likely arranged either through Davidson's father, whose own offices were also housed in the building, or possibly organised by artist and teacher Madame Mouchette, who at the time was working in a neighbouring studio.[22] The studio was a space that facilitated the expansion their practice through light, form and colour, as well as a pedagogical setting in which McPherson gave lessons in painting to burgeoning artists such as Gladys Reynell and Stella Bowen. McPherson's artistic and moral fervour, evidenced through her rapid adoption (and adaptation) of French avant-garde principles, was reflected in her teaching. Bowen described McPherson as a 'red-headed little firebrand of a woman who was not only an excellent painter, fresh from Paris, but a most inspiring teacher.'[23] Fellow student Isabella Gordon recalled a lesson in which McPherson disrupted Gordon's carefully arranged still life by cracking eggs and scattering pomegranate seeds, demonstrating a practical, experimental approach.[24]

In 1907, McPherson and Davidson held a joint exhibition of paintings featuring works produced during their time abroad. These 'enthusiastic disciples of art', as one review described the artists, brought to Adelaide a renewed artistic approach that subsequently led to acquisitions for both Preston and Davidson by the National Gallery of South Australia.[25] Despite the gallery's acquisitions – significant for their representation of contemporary practice by Australian women – male artists such as Hans Heysen continued to achieve greater commercial success. The sustained dominance of the landscape tradition would nonetheless provide fertile ground for McPherson's experimentation with the still-life genre as a vehicle for modernist philosophies. In the meantime, however, she continued

20. Preston, 'Eggs to Electrolux', 21. For a detailed examination of the use of the golden mean in art, see Elena Taylor, *Australian Impressionists in France*, National Gallery of Victoria, Melbourne, 2011. 22. Edwards, Peel & Mimmocchi, *Margaret Preston*, p. 272-23. Stella Bowen, *Drawn from life: Reminiscences*, Collins, London, 1941, p. 11. 24. Edwards, Peel & Mimmocchi, *Margaret Preston*, p. 274. 25. 'Exhibitions of painting', *The Registrar*, Adelaide, 5 March 1907, p. 6. The works acquired by the Art Gallery of South Australia were Preston's *Nature morte (Oignons)* and Davidson's *Portrait of Miss G.R.*, 1906.

This strategy reflects a broader extractive logic within settler-colonial visual culture, in which Indigenous forms are removed from their cultural contexts and reconstituted as aesthetic resources, a process that ultimately reinforces colonial structures by displacing Indigenous authorship and sovereignty.

PRESTON, PROCTOR, ABSTRACTION, BACK TO STILL LIFE

The years 1924 and 1925 marked the beginning of an extended period of printmaking that would come to define Preston's oeuvre. These prints simultaneously demonstrate a vernacular convergence between her emerging engagement with, and appropriation of, First Nations cultural material, and her embrace of woodblock printing as the visual language of Sydney modernism. In 1924, Preston and her friend Thea Proctor co-authored an article for *The Home* titled 'The gentle art of arranging flowers', an aesthetic meditation (with a distinguishable Prestonian instructiveness) on the role of flower arranging in the domestic space, equally providing a formula for artists to mobilise in their compositions that is inseparable from colour, line, form and balance. Many of these floral arrangements would make their way into woodblocks, over fifty of which Preston cut and printed in multiple editions across 1925. Because Preston preferred to hand-paint her woodblocks, the severity of design was accentuated through the monochromatic schema she devised through her cutting practice. It was form, then, that was the preferred vehicle to suggest 'Australianess', with colour secondary, as to inform rhythm and mood.

Having studied woodblock printing overseas, Preston was considered a well-respected authority on the subject by Sydney's artistic community. Artists such as Proctor, for example, were introduced to the medium by Preston, who gave Proctor her first block to cut. This culminated in joint exhibitions in Sydney and Melbourne during 1925, the first being held at the Grosvenor Galleries. Preston's sixty-five prints, both black-and-white and hand-coloured, were lauded by then art critic J.S. MacDonald for their design, which he described as 'lean but sturdy'.[50] Encasing the works in the space were red lacquer frames, again signalling the confluence of Chinese and Japanese craft trends with Preston's resolutely 'Australian' subject matter. The exhibition's catalogue fortified the idea of Preston as a pioneer of international styles in Australia by suggesting that the 'prints offered in this exhibition for the first time as a whole are, in effect, what Moronobu, in 1625, did for Japanese prints'.[51]

An infamous squabble arose from the occasion, however, as the trustees of the National Gallery of New South Wales had purchased Proctor's 1925 drawing *Myra*, a portrait of Preston's housemaid Myra Wardell, whom Preston had depicted the same year in *Flapper*.[52] Preston, as the story goes, confronted Proctor about the matter and threw a box of cakes at her, allegedly declaring 'there's your afternoon tea'.[53] Their relationship was as dramatic as it was artistically productive, a dynamic Elizabeth Butel has con-

50. J.S. MacDonald, 'Two women artists', *The Herald*, 23 Nov. 1925, p. 4.
51. Exhibition catalogue from 1925. Hishikawa Moronobu (1618–94) is claimed to be the first *ukiyo-e* master, disseminating woodblock printing throughout Japan in the seventeenth century. 52. Lesley Harding, *Margaret Preston: Recipes for Food and Art*, Melbourne University Publishing, Melbourne, 2016, p. 49.
53. Butler, *Prints of Margaret Preston*, p. 19; Andrew Sayers, 'Thea Proctor's tea party', in Edwards, Peel and Minmocchi, *Margaret Preston*, p. 72.

Margaret Preston
***Flapper* 1925**

– teacups, a sugar bowl and a pitcher – into essential lines and angles, prioritising form over realistic depiction. Like *Implement blue*, the colour palette of many of these now lost works was more chromatic and assertive, using pure, unblended colour that echoed Léger's preference for separated tones. A suite of Preston's 1927 works was featured in the Preston issue of *Art in Australia*, which positions her works within an international modernist discourse, underscoring her engagement with contemporary European developments while retaining a strong sense of localism. Rather than adopting Léger's urban-industrial subjects, Preston adapted modernist form for Australian themes: endemic flora, vernacular objects and depictions of subject matter composed by First Peoples – the latter of which would become central to her unique vision. Lost paintings such as *Native heath*, *Gum blossoms* and *Still life* exemplify Preston's most geometric treatment of the painted surface, articulating the mechanical rhythm to which Léger was so attuned. After the lack of success she experienced with her experiments with abstraction, Preston transitioned into another distinct series of works between 1927 and 1928. Although these still exhibited hallmarks of Léger's influence, Preston was to return to more familiar territory: still lifes featuring 'hardy' native blooms such as *Banksia*, 1927, and *Western Australian gum blossom*, 1928 (p. xx).

In 1927, the Prestons undertook a journey across Queensland that Preston later recounted in an article for the December 1927 issue of *The Home*, 'Forming the queue for Queensland'. The piece functioned in many respects as a tourism advertisement for the state, encouraging readers to explore the 'hundred other interesting things' apart from popular tourist destinations such as the Sunshine Coast and Bribie Island that the state had to offer.[58] In one passage, Preston describes her encounter with the expanding market for Indigenous cultural material produced for tourists. '[P]art of this jungly paradise has been tamed to amuse the tourist, for on payment of two shillings a guide not only shows the tripper around but provides morning or afternoon tea and ferries him over the river,' she wrote of travelling on the recently established train service through Ngunbay (Kuranda). 'At this little mountain village can be had exotic bunches of flowers made by aboriginals [*sic*] from parrot feathers.'[59] Ngunbay was settled in 1885, after which violence against the Djubugay peoples escalated, including the Speewah Massacre of 1890, when settler John Atherton sent native troopers to kill traditional owners. The establishment of the Mona Mona Mission in 1913 imposed further colonial control over the Djubugay and Buluwai peoples of the region and facilitated the expansion of industrial activity. Preston's recognition of the artistic potentiality of local crafts, which are so often pejoratively described as kitsch, was an unusually sensitive observation for artists of the period.

The continuation of Preston's attentiveness to the craft, design and cultural material of Aboriginal peoples is evident in her painting *Aboriginal flowers*, 1928. Here she arranges geometric forms alongside a bowl of fruit and a vase holding white, black and red feather flowers – likely collected on her travels to Ngunbay – composed into a stark, semi-spherical mass. In this work, Preston's domestic travels produce a vision of Aboriginalised domesticity in which the exotic allure of the jungle is transplanted into the semi-Cubist interiors of her late 1920s still lifes. In her compositions, both literary and pictorial, Preston articulated an aesthetically driven interest in the craft practices of First Peoples, supported by tourist-oriented production that may have enabled limited forms of economic participation

58. Margaret Preston, 'Forming the queue to Queensland', *The Home*, vol. 8, no. 12, Dec. 1927, p. 56. 59. Preston, 'Forming the queue', p. 56.

Margaret Preston
***Aboriginal flowers* 1928**

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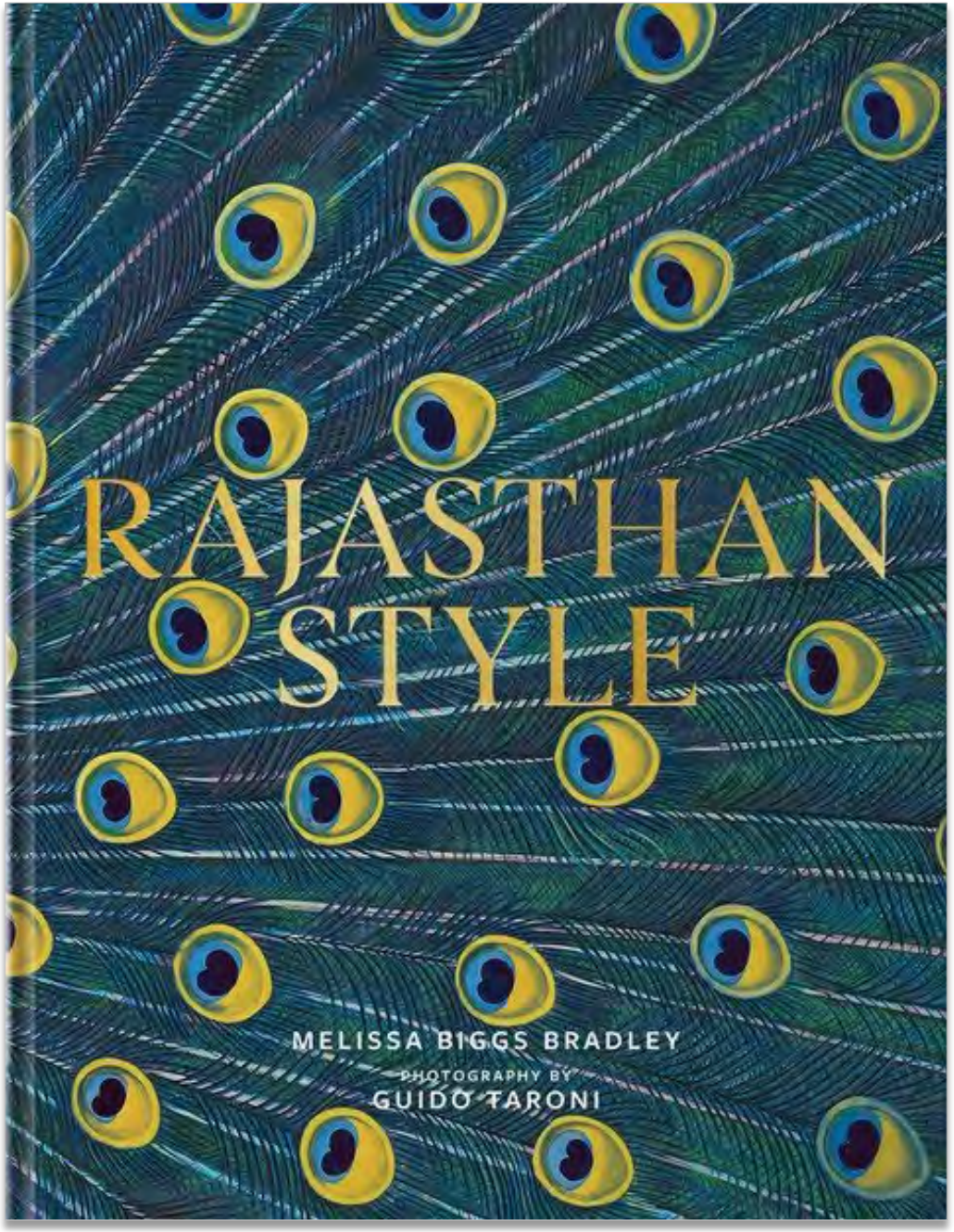

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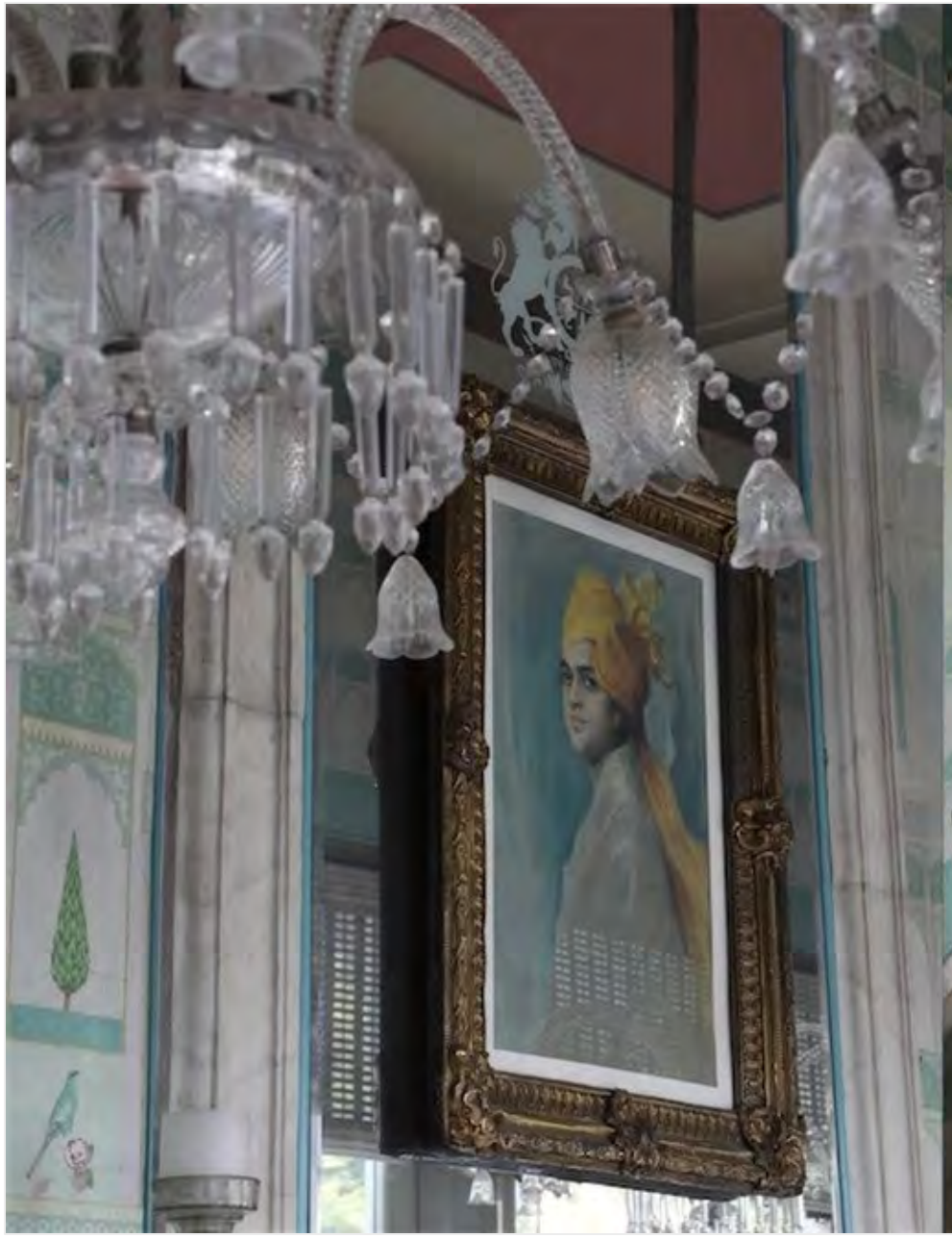

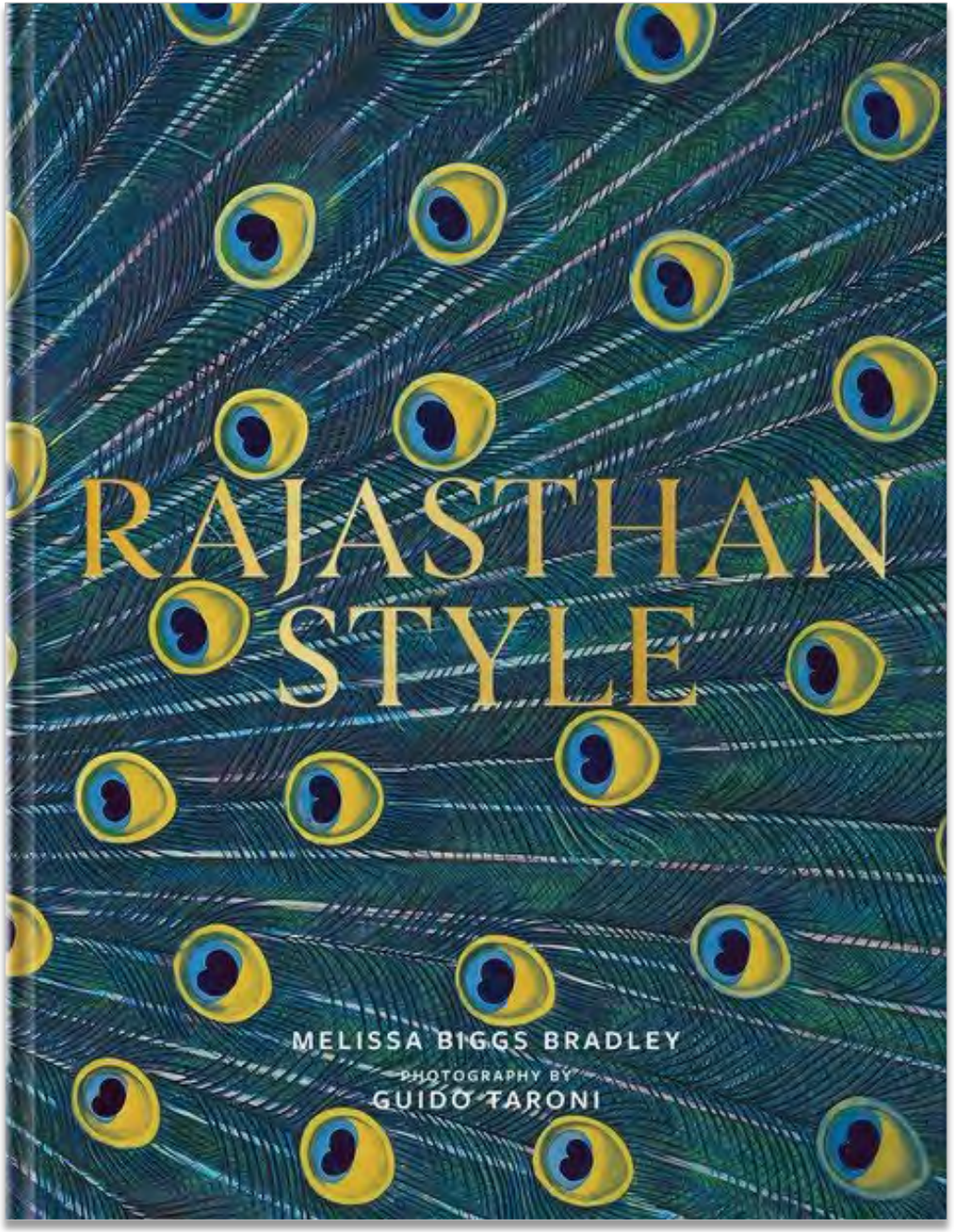

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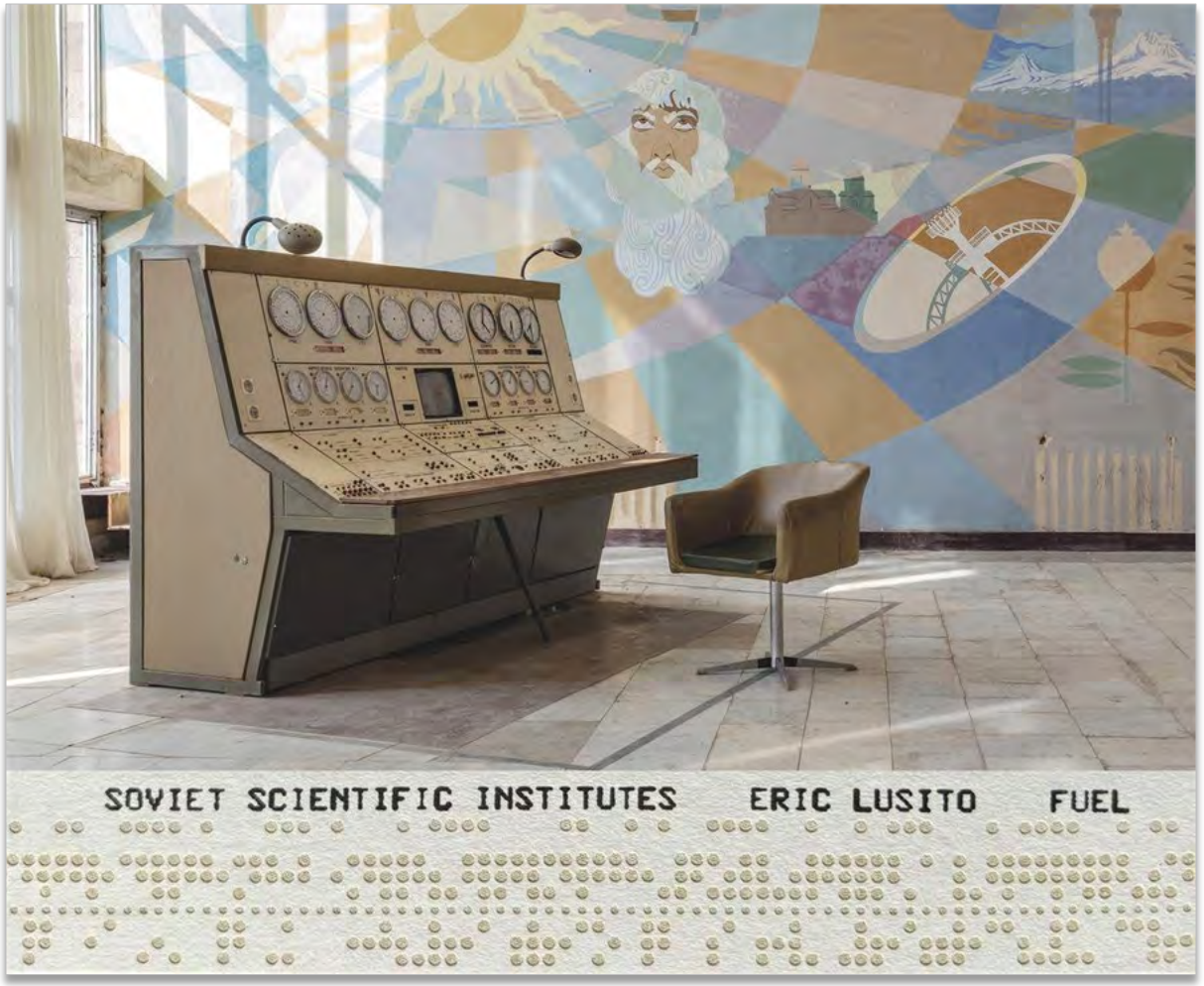

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1 m Schmidt telescope, installed in 1960. Operations were halted after 1991 until the telescope was modernised in 2015. Engineer Henrik Sargsyan is illuminating the hatch where the new CCD sensor is housed. He's been working at the Observatory since 1958.

FESENKOV ASTROPHYSICAL INSTITUTE

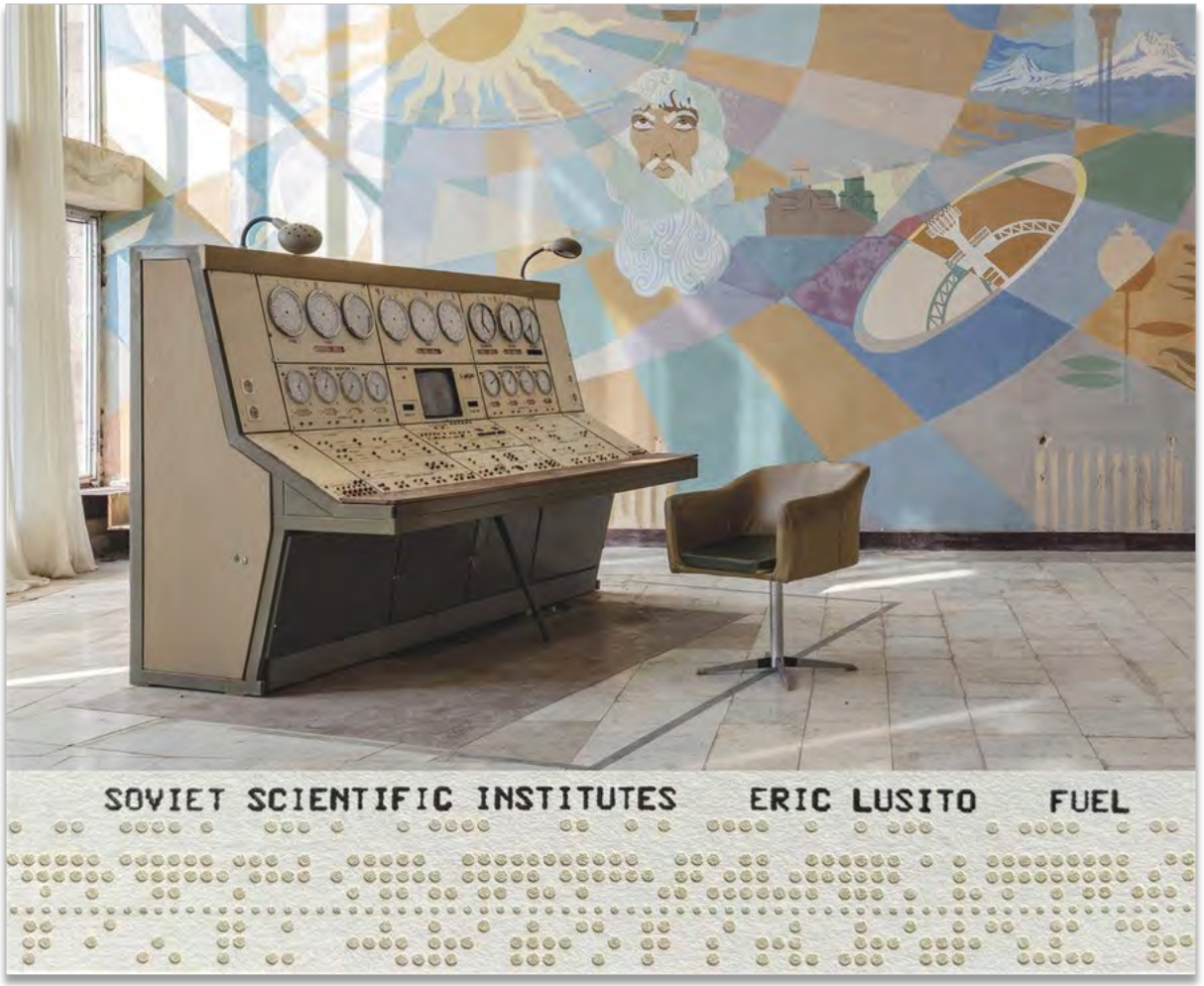
Assy-Turgen Observatory, KAZAKHSTAN

In 1941, just after the Soviet Union entered World War II, groups of scientists from across the USSR arrived in Alma-Ata to view a total solar eclipse. the favourable atmospheric and climatic conditions made it a great location for scientific astronomical observations. That same year Vasily Fesenkov (1889-1972) co-founded the institute and became its director, creating a sanctuary for astronomers, many of whom were unable to return to their institutes because of the ongoing conflict. The difficult post-war situation delayed construction of the observatory itself, and it wasn't until 1947 that it was finally built, with labour provided by Japanese prisoners. In addition, several telescopes arrived from Germany as reparation.

Increased glare and smog as a result of the rapid growth of the city, had a negative impact on observations. In 1975 it was decided to build the Assy-Turgen observatory. Located at an altitude of 2,750 metres above sea level, it offers ideal astro climate: high atmospheric transparency, no light pollution and low air turbulence.

In the late 1980s, construction began on a 45-metre-high pavilion for the observatory's new AZT-20 telescope. Although the dome and the building were completed, due to the collapse of the Soviet Union, there was no longer enough funding for the installation of the instrument itself. Finally, after 25 years of storage, the AZT-20 was installed. Commencing operations on operation on July 27, 2017, it is the largest telescope in Kazakhstan. Work continues on automating and installing high-resolution equipment to optimise observations.

The 45-meter-high tower of the AZT-20 telescope



Soviet Scientific Institutes

Edited by Damon Murray and Stephen Sorrell, FUEL, Introduction by Paul Josephson

These photographs of once top-secret institutes reveal both fantastical and futuristic technology, alongside crumbling and decrepit facilities, forming a unique document of the condition and situation of scientific research in the post-Soviet landscape.

- In *Soviet Scientific Institutes* photographer Eric Lusito takes us on a journey through time, space and science. Gigantic control panels, monumental telescopes, inexplicable machinery.

- The Soviets promoted science as a utopian ideal to replace religion and rapidly modernise the country. 'Big science' projects, primarily for Cold War military purposes, involved thousands of researchers working in complete secrecy.

- In the 1990s, after the collapse of the Soviet Union, many institutes were left destitute, their sophisticated technology condemned to extinction. But some scientists persevered, adapting to the new landscape. Today, defying the odds, they persist - even in wartime - to continue their work.

- Lusito gained unique access to sites across former republics and satellites of the USSR - from a cosmic ray research centre in the remote Armenian mountains, to one of the world's largest radars located in Ukraine, which locals believed to be a climate-altering weapon.

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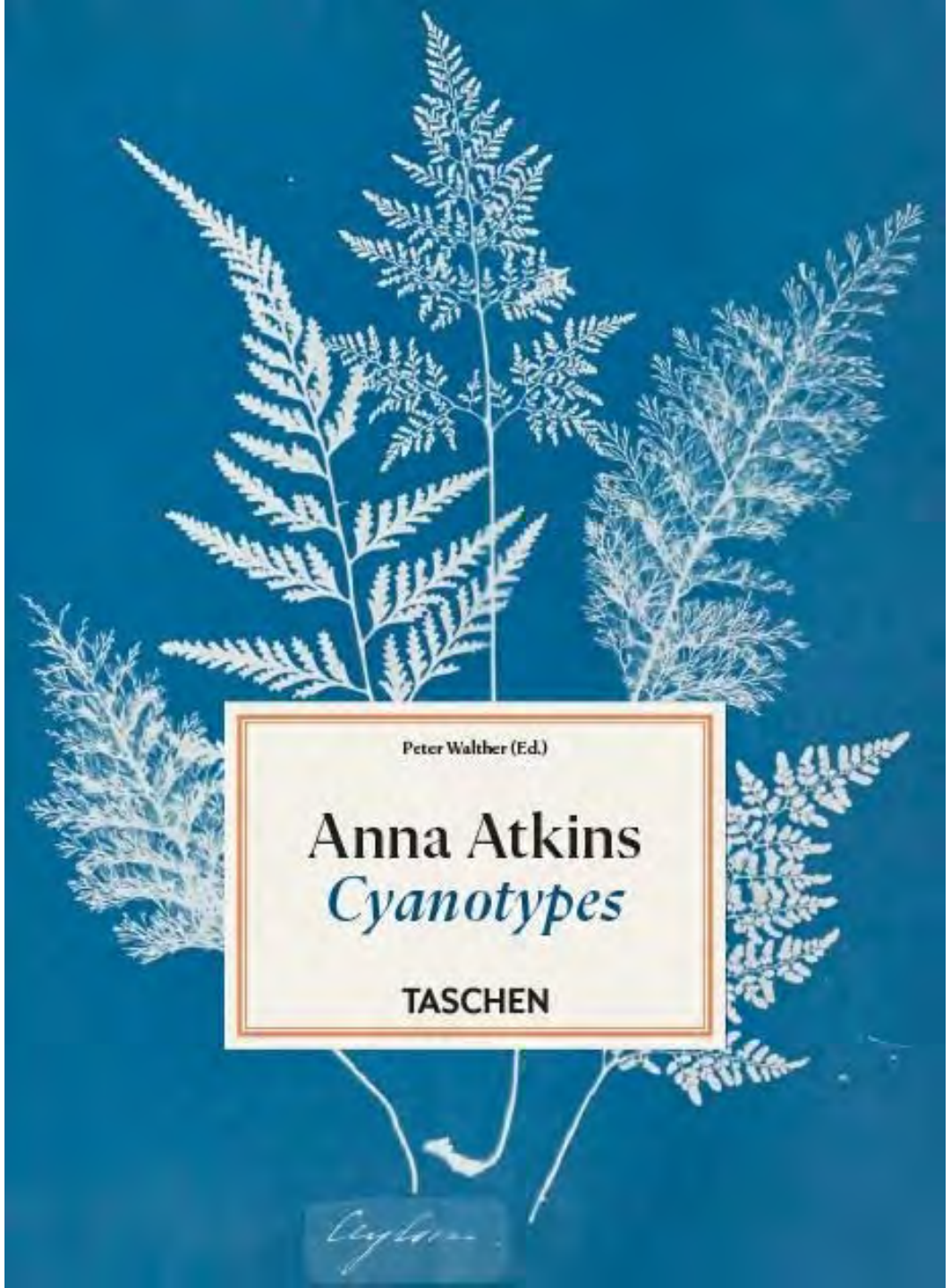
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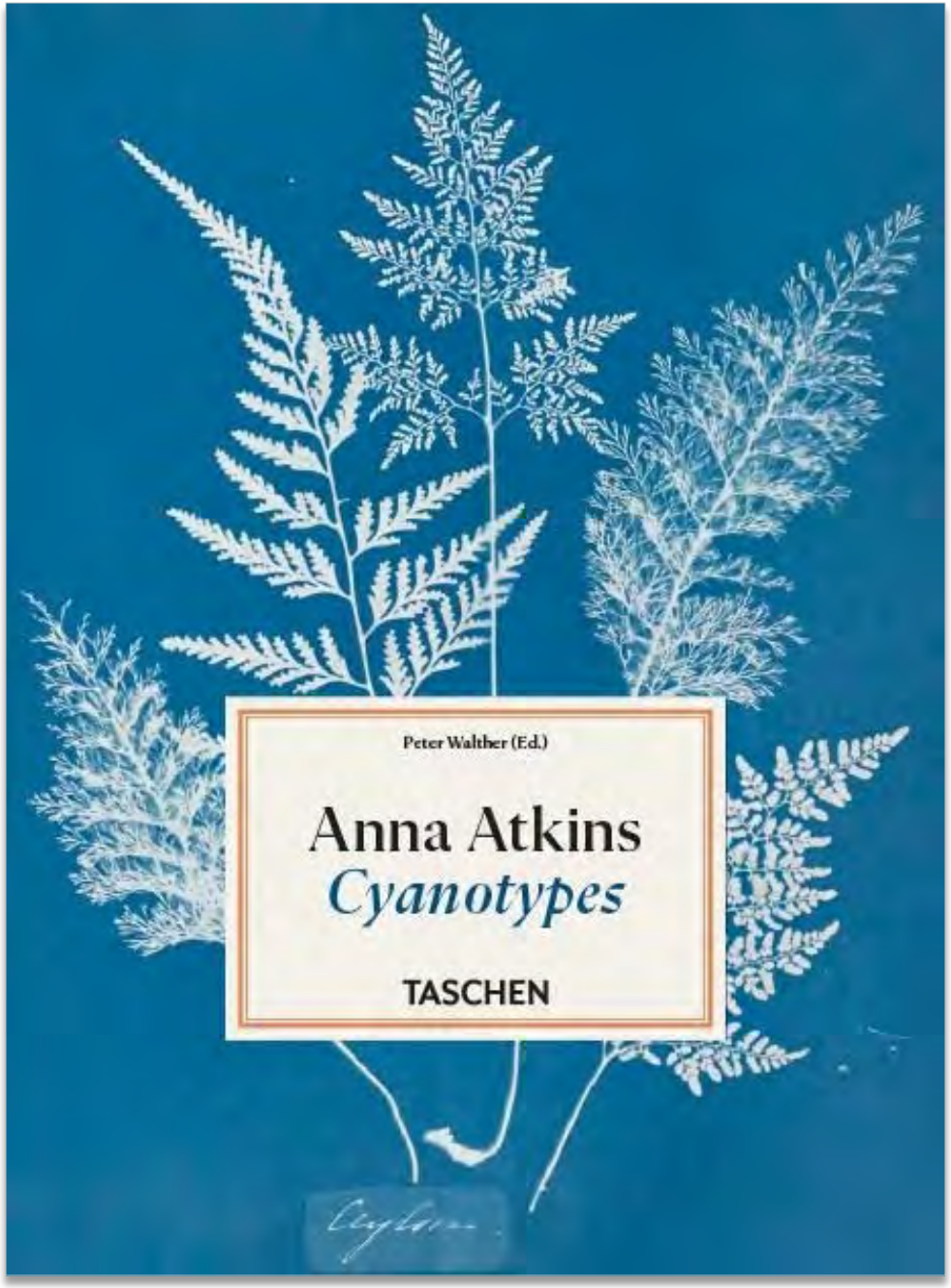
Anna Atkins
Cyanotypes
TASCHEN



Anna Atkins

CYANOTYPES. 45TH ED.

Peter Walther

The first woman to use the fledgling medium of photography for scientific purposes, Anna Atkins captured the delicacy of algae and ferns in her albums, pioneering examples of photographic practice in their own right. This edition reprints her groundbreaking works British Algae and Cyanotypes of British and Foreign Ferns.

- At the dawn of the Victorian era in her open-air laboratory in Halstead, Kent, Anna Atkins embarked on a radical experiment to document botanical species using a completely new artistic medium. The inimitable cyanotype photograms of algae and ferns she created were made into the first books to feature photographic images.
- Striking yet ethereal, these albums are a perfect synthesis of art and science.
- Although the cyanotype technique was discovered by her friend John Herschel, Atkins was the first to realize both its practical purpose for her own interests in botany and taxonomy, and its intriguing artistic potential.
- The process, which involved fixing the object on sensitized paper and exposing it directly to sunlight, results in the Prussian blue pigment that forms the unmistakeable backdrop to these artworks.

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TASCHEN

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Plate xxx. Aspidium ... Jamaica

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British Algae
Parts I-XII

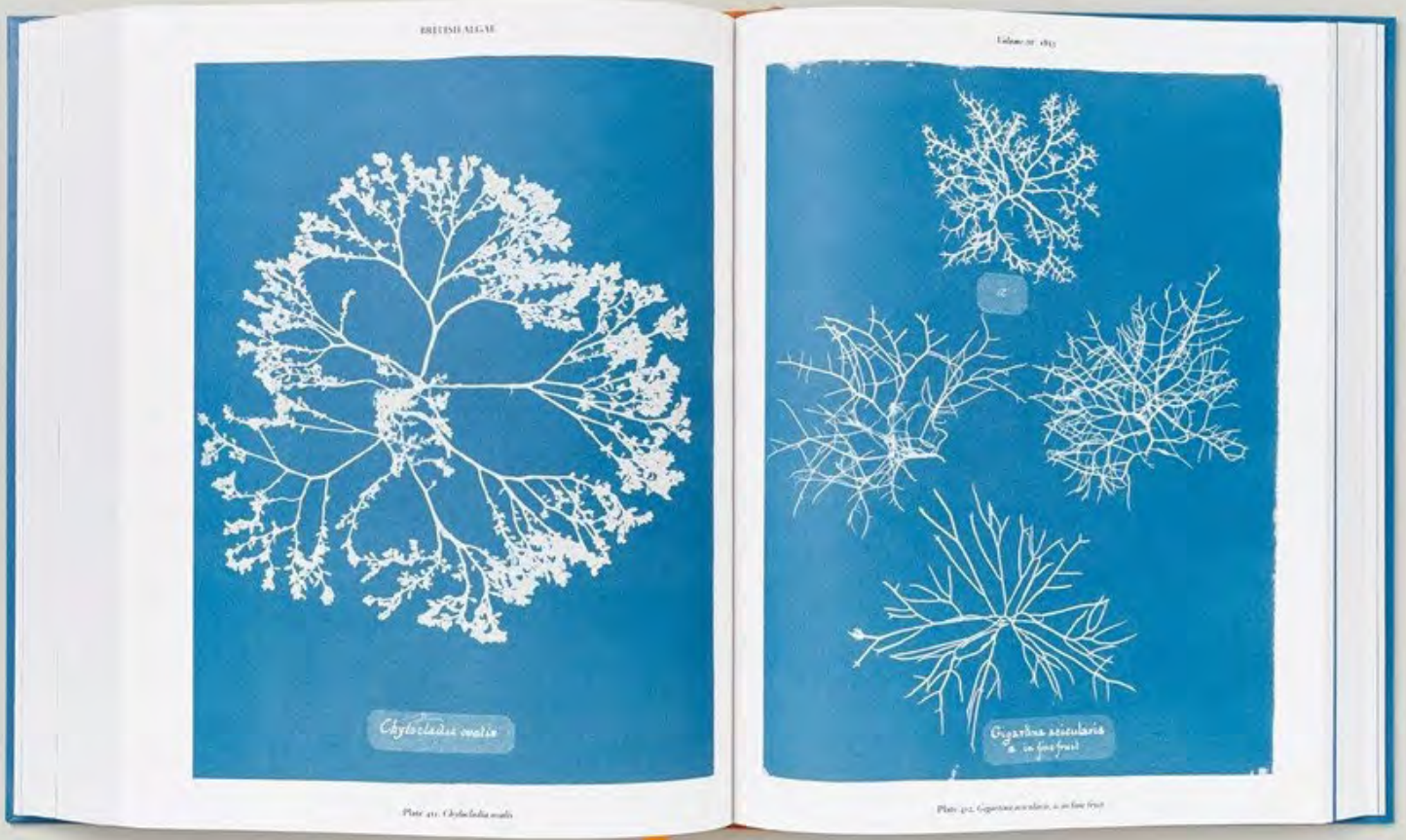
BRITISH ALGÆ
Chylocladia ovalis
Gigartina acicularis
& its fine frond

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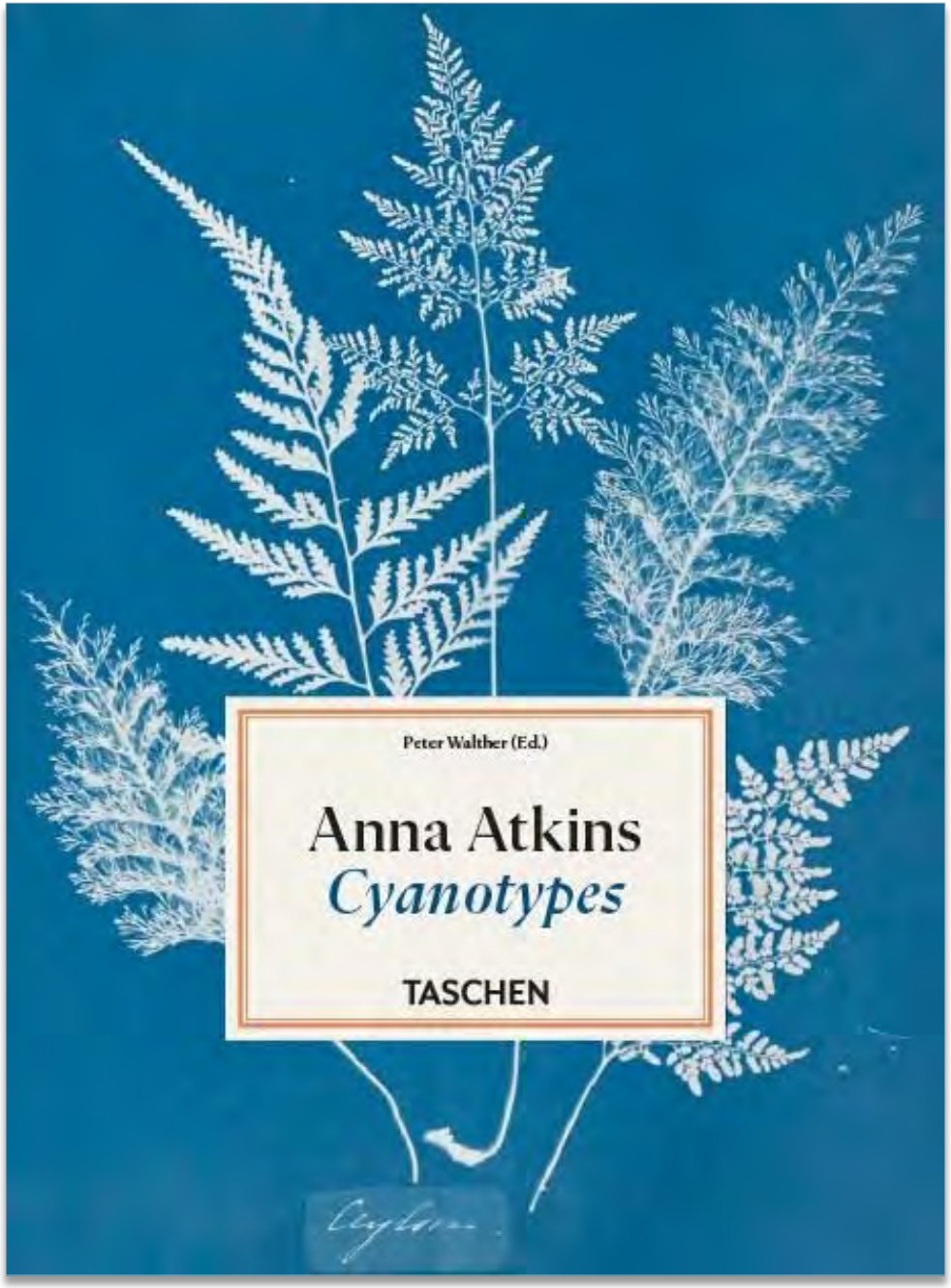
Plate xxx. Aspidium obtusum. From the great Conservatory, Chatsworth. Aug. 26th 1850

Plate xxi. Aspidium ... Jamaica



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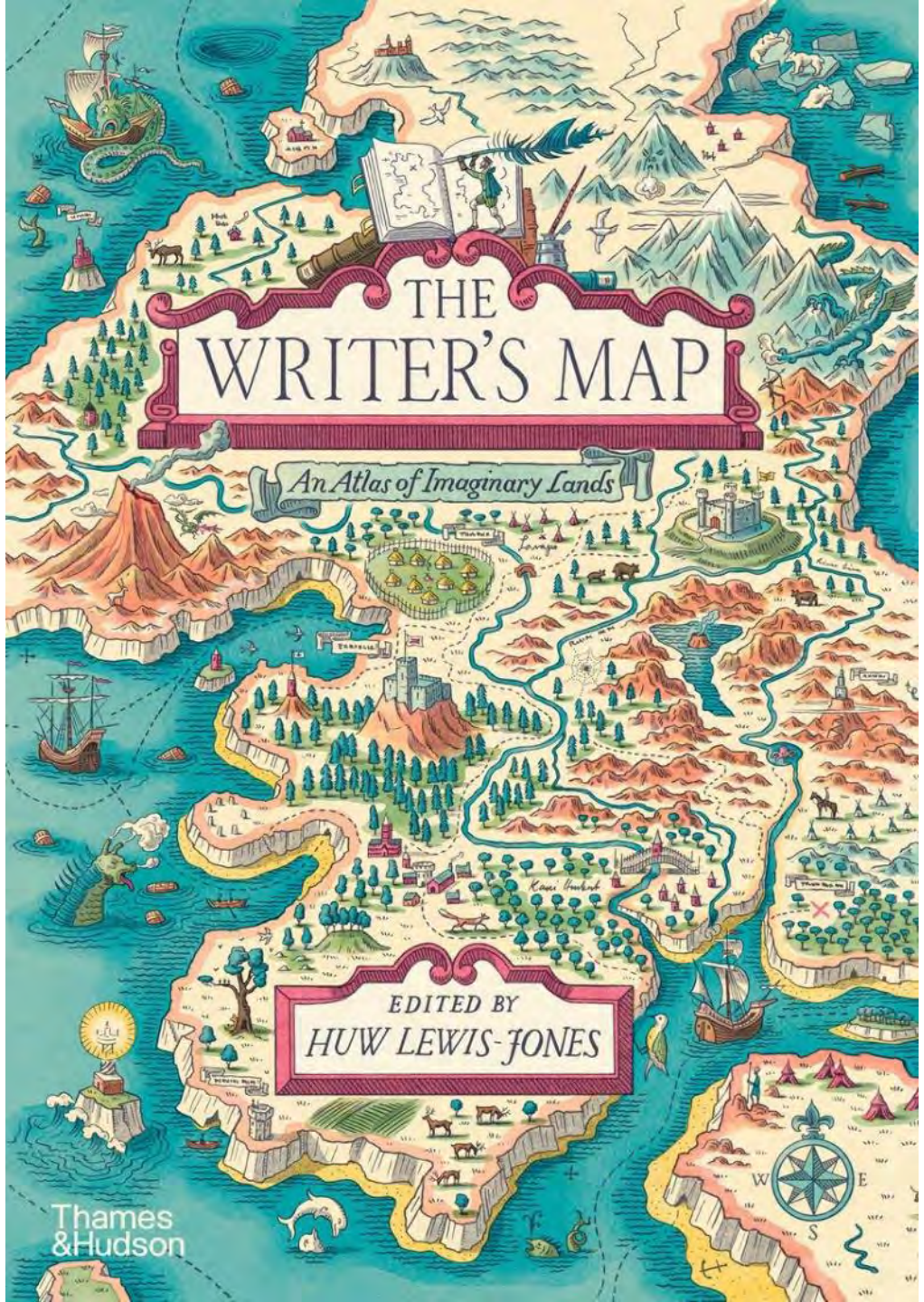
THE
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An Atlas of Imaginary Lands
EDITED BY
HUW LEWIS-JONES
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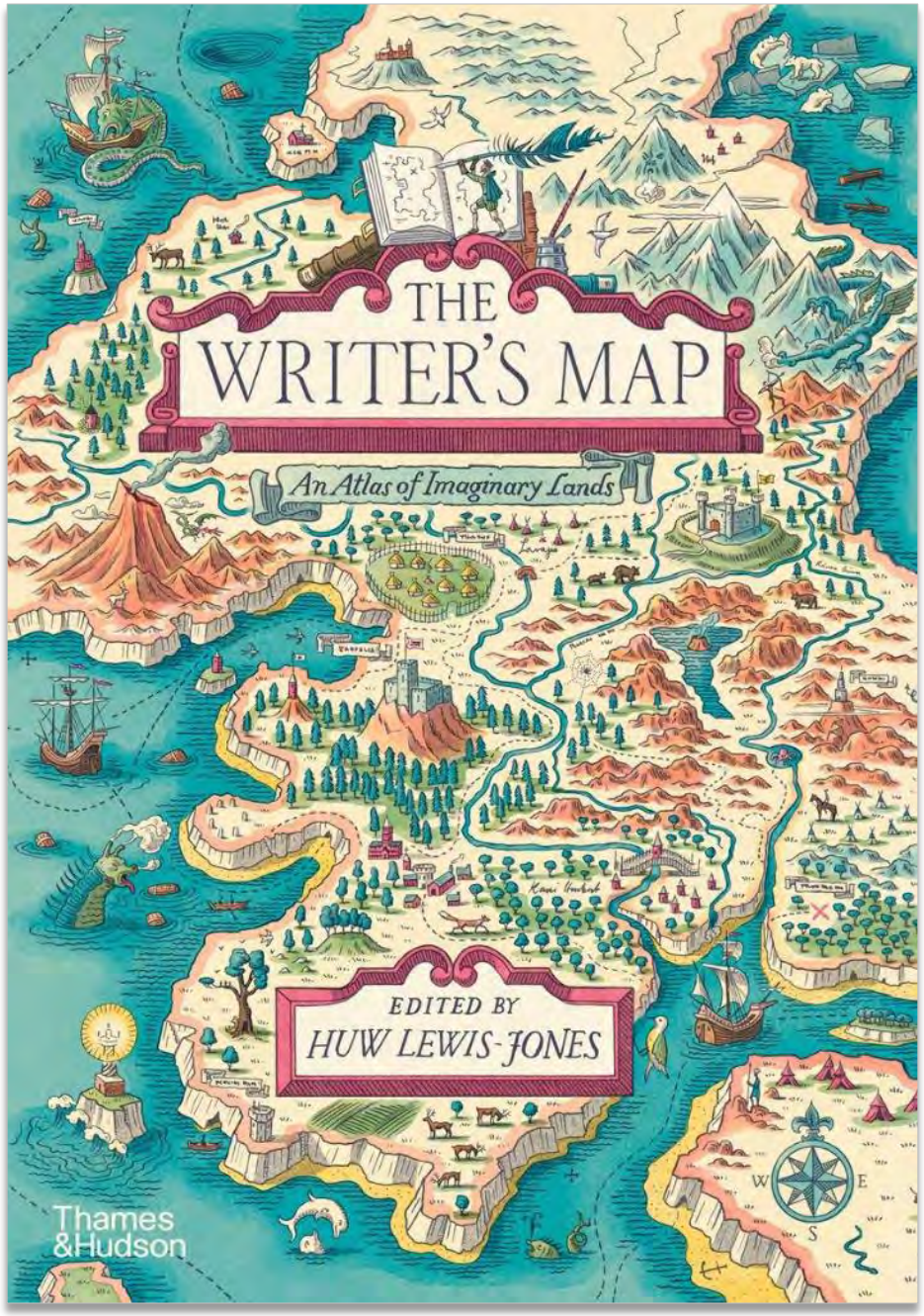

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Thames and Hudson Ltd

Half-title: A map drawn by Charlotte Brontë around 1826, when she was just nine years old, for a book so tiny it could fit into your hand.

Frontispiece: The title-page illustration to De Groote Nieuwe Verneerderde Zee-Atlas ofte Water-Werelt by Claas Janszn Vooght and Johannes van Keulen, Amsterdam 1682.

Contents: The fatal lure of Himalayan peaks in Edward Norton's *The Fight for Everest*: 1924.

Pages 6-7: This remarkable atlas was created by Nicholas Vallard in Dieppe in 1547. Here is the elusive landmass of 'Java la Grande'.

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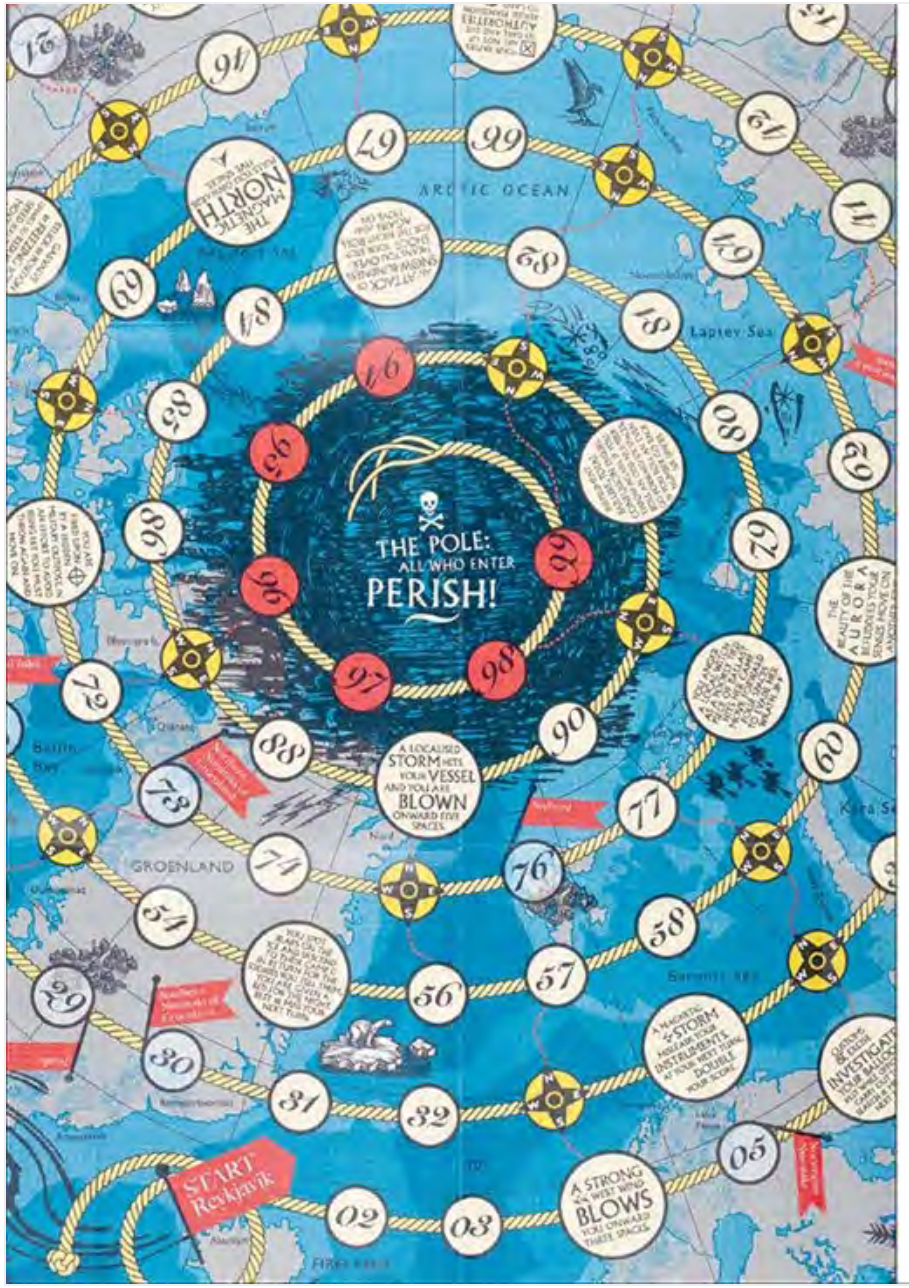


In Philip Pullman's Once Upon a Time in the North a Texan aeronaut joins forces with an armoured bear to break up a deadly conspiracy. The book includes this 'Peril of the Pole' game by master engraver John Lawrence.

A PLAUSIBLE POSSIBLE

Razkavia Realized

PHILIP PULLMAN

To those devoid of imagination
a blank place on the map is a useless waste;
to others, the most valuable part.

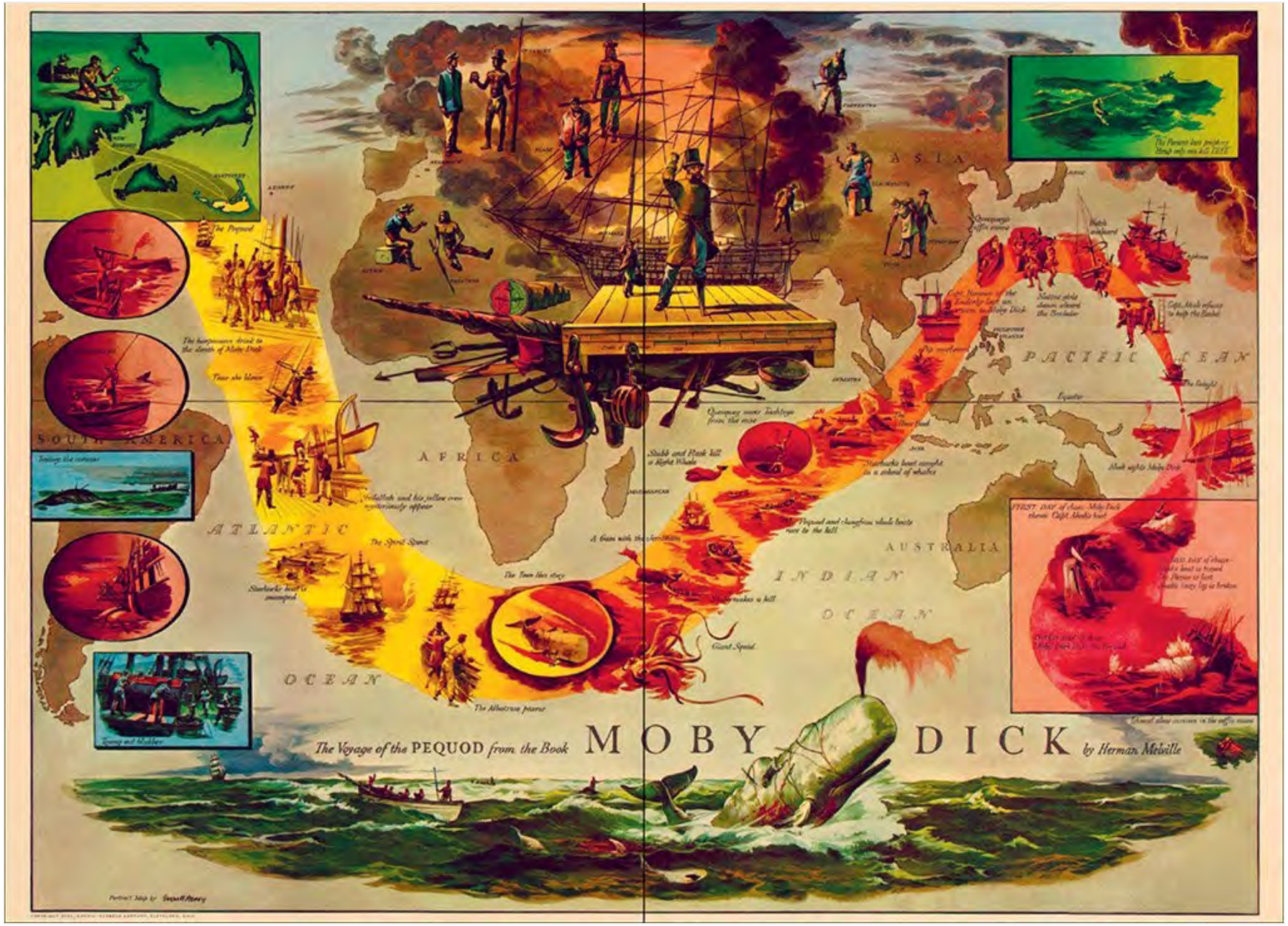
ALDO LEOPOLD, 1949

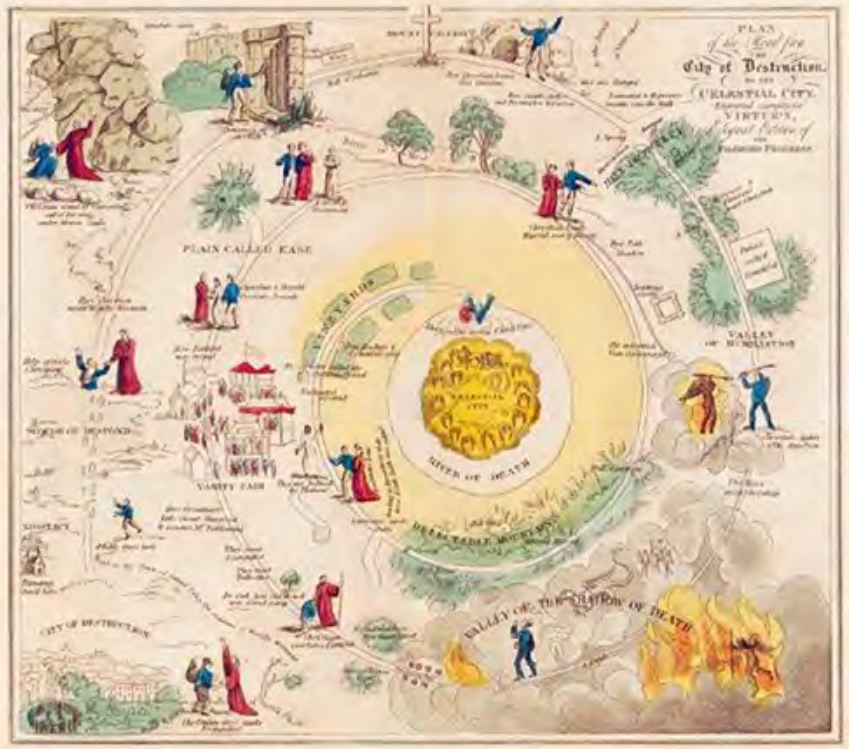
MANY YEARS AGO I wrote a novel called *The Tin Princess*. It was the fourth (and so far the last) in a series of adventure stories set in the late Victorian period, with a heroine called Sally Lockhart, who could ride like a Cossack, shoot a pistol, scrutinize a balance-sheet and do all kinds of other unladylike things. At the heart of each of the four books was a hoary old cliché of penny-dreadful fiction: the first concerned a jewel with a curse on it, the second a mad inventor with a machine that could destroy the world, the third led up to a scene in a cellar with floodwater rising, and in this one I wanted to tell a story about an illiterate girl from the slums of London who became a princess.

Each story had to be as realistic as I could make it, given the melodramatic premise. Things could be as unlikely as necessary, but they all had to be possible, or at least plausible.

And to give my character Adelaide a country to be princess of, I stole the idea of that marvellous invention of Anthony Hope, that flower of central Europe, that happy realm, Ruritania. Or the *idea* of Ruritania. Hope's novel *The Prisoner of Zenda* appeared in 1894, and Ruritania has flourished happily in the imagination ever since. The Duchy of Grand Fenwick, in Leonard Wibberley's delightful 1955 novel *The Mouse That Roared*, is another iteration of this idea. I wanted to have a go at it, so I borrowed all the best parts and made up the rest. I wanted a tiny kingdom tucked away in the interstices of the atlas, between Bohemia and … wherever was next to Bohemia: Prussia, possibly. It was to be one of the scattered remnants of the Holy Roman Empire, still independent and proudly free amid the great currents of politics and statecraft swirling through Europe as the power of Prussia burgeoned and that of Austria-Hungary decayed.

I named it Razkavia. It had a capital city called Eschtenburg, a delightful place full of crooked streets, with a cathedral and a castle and a palace and a river and a railway station and an ancient citadel on a great rock in a bend of the river. There was an important ritual involving a flag, a vast and heavy and much-repaired relic of the Middle Ages: on the death of a monarch, the great flag was taken down from the summit of the citadel and hung in the cathedral across the river, until the coronation of a new monarch, when the just-crowned king had to carry the


The Voyage of the PEQUOD from the Book MOBY DICK by Herman Melville
ASIA
AFRICA
SOUTH AMERICA
ATLANTIC
OCEAN
INDIAN
OCEAN
AUSTRALIA
PACIFIC
OCEAN
The Pequod
Tashtego and Queequeg
Stubb and Flask kill a Right Whale
Starbuck's boat caught in a school of whales
The Pequod and dangerous whale twice rare to the hill
Giant Squid
The Albatross passes
Starbuck's boat is swamped
The Town-Boy's story
The Spouting Spouts
Ahab and his yellow eyes mysteriously appear
The harpooners dread to the death of Moby Dick
Tow-ashe blows
Ahab sights Moby Dick
Ahab's whaleboat
Equator
Tashtego
Queequeg
Stubb
Flask
Starbuck
Pip
Gamp and Mulder



such as the Slough of Despond and the Valley of the Shadow of Death, not so very different, perhaps, from the Dead Marshes and the Paths of the Dead in Middle-earth.

Imaginary worlds are re-imagined again and again. *Pilgrim's Progress* has been re-mapped across the centuries and has even been turned into board games. This cycle of iteration and re-configuring attends another prototype Christian hero, in another story of overcoming the odds through providence, patience and pluck which has endlessly been refashioned over the years. Daniel Defoe's 1719 novel *The Life and Strange Surprizing Adventures of Robinson Crusoe* is the imaginary account of Crusoe's twenty-eight years as resourceful castaway. A first map emerged when, prompted by good sales, Defoe's publisher agreed to more instalments, *The Farther Adventures of Robinson Crusoe* and then *Serious Reflections During the Life and Surprizing Adventures*

Pilgrim's Progress was first published in 1678 and is possibly the most read book in the English language apart from the Bible. Bunyan began writing it while imprisoned for preaching. There have been countless allegorical road-maps since, whether souvenir-print or jigsaw, each encouraging the reader to avoid the pitfalls of temptation.

Made by Fra Mauro, a Venetian monk, in about 1450 and drawn on parchment over two metres wide, this is one of the first modern world maps, oriented with south at the top. It questioned Bible-based geography and embraced a new way of thinking by showing observations of travellers, such as recent Portuguese discoveries in Africa.

The Discworld of Terry Pratchett rests on four elephants, riding on the back of the turtle Great A'Tuin as it swims endlessly through space. This 'Mapp' was devised by Stephen Briggs and illustrated by Stephen Player.

Maps move stories along. These two help our hero find a lost jewel, crucial to the plot. 'Hiccup turned the piece of paper over. It was blank – but as he rubbed it with the Worpent venom, lines began to appear. The Dragon Rebellion could be stopped after all!'

there was still some of the world that was as-yet-unmapped. Many of the sea-roads were well-travelled routes from more ancient times still, but the Vikings went to Iceland, Greenland and the New World of the Americas.

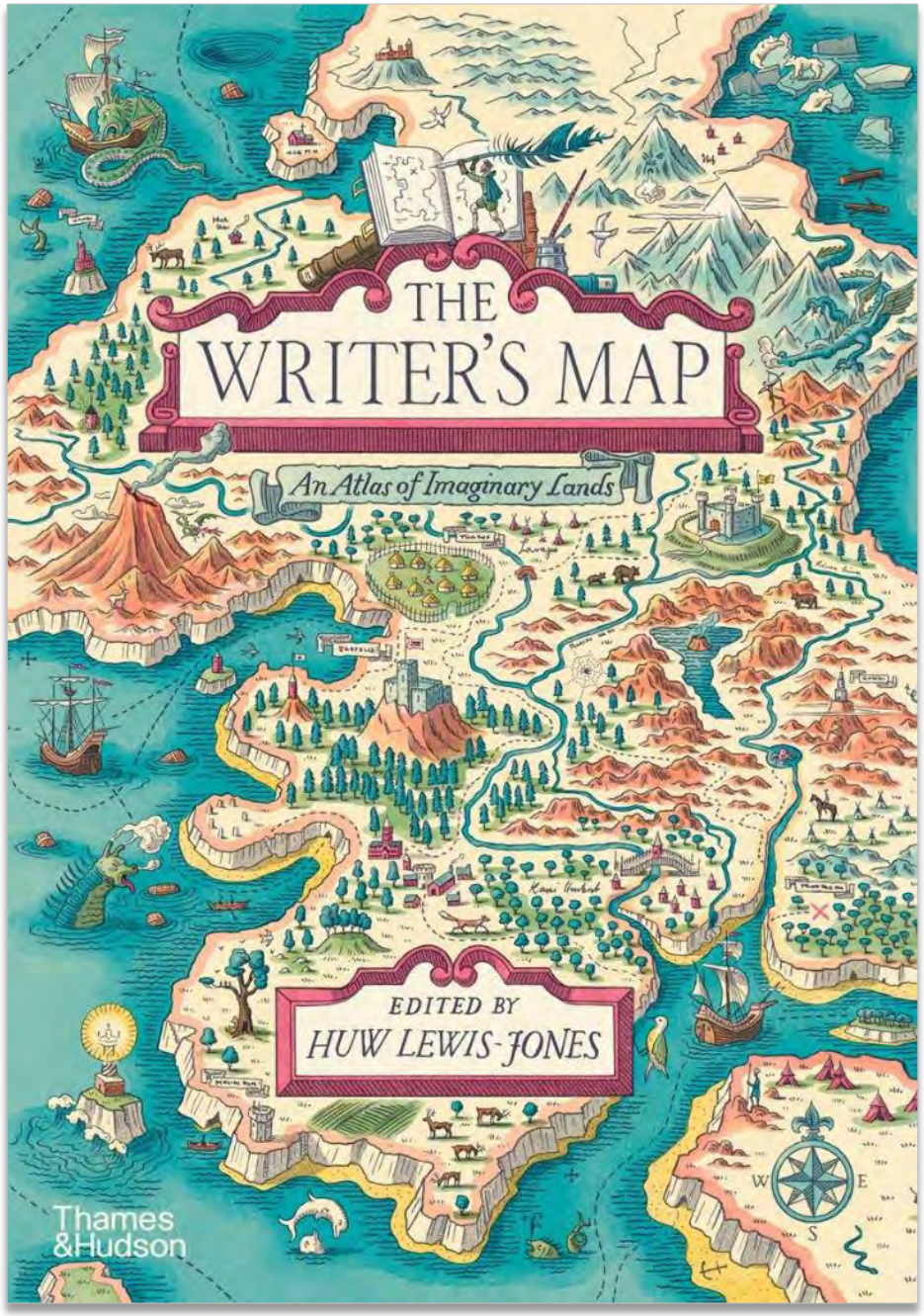
Imagine the bravery of setting out in your boat, hugging the land, keeping close to the coastline, and then being the first to turn your boat towards unmarked territory, the first to spot the outline of an unknown island, the first to set foot on an undiscovered beach. Vikings believed that dragons really existed, and if you spend a lot of time near the ocean, you can see why. We caught giant prawns in our tangle nets, and when my father asked a local fisherman what they were, he replied: 'I've been fishing here for 30 years, and I've never seen one of those before.' For a child this was enormously significant. If there are things living in the ocean that not even the adults know about, why not dragons?

Throughout human history, dragons have represented wildness, and our struggle to control our environment. But they also represent the vast amount of our not-knowing. 'Here Be Dragons'. Unknown sea-territory. We humans think we are so clever because we have built skyscrapers, and placed names on dense jungles and vast mountain ranges. And yet one shrug of the earth's crust and our buildings are shaken to pieces. One small hole in the ozone layer and the oceans would rise to consume our cities.

THE MAP FOR MY LATEST SERIES, The Wizards of Once, is inspired by a Britain earlier than the time of the Vikings. In the scheme of things, Vikings are relatively recent. Not long ago, the remains of an entire village on stilts were discovered in the fens of East Anglia, and it is thought to be about three thousand years old. The hill we used to play on in Sussex was called – by us at least, I'm not sure this was its official name – the 'Fairy Hill', because of the unexplained mounds on it. Nearby Trundle Hill, which we used to toboggan down, was once an Iron Age hill fort. What still lies sleeping below these chalk trenches and stones and grassy mounds? Again, excitingly, the adults did not necessarily have all the answers to a curious child.

In the twelfth century, a historian once wrote of the ancient past of the British Isles: 'The island was then called Albion … an island which the western sea surrounds, by giants once possessed.' And who is to say that the historian was wrong? What if, as the stories said, giants really *did* stride head high through the wildwoods of Albion, what if the eyes of witches might stare from every hollow trunk, and an untidy quarrelling mess of good fairies and bad fairies, trooping and solitary, burned like little stars through the darkness, as Wizards and Warriors fought one another? *What if there really were still bears in these woods?* You can see how the story might start. With a question, like all good stories.

My job as a writer is to engage the questioning spirit of children. In my little fantasy books about all these dragons and wizards, I am actually trying to ask questions like these: do we live in a world of determinism or free will? Can we influence our own paths, and the fate of our society? What makes a good parent and how should we bring up our children? What is your relationship with your family, and what is your responsibility to your Tribe? How should we look after the natural world? What makes a good leader? Is it ever justifiable to go to war? And I use sophisticated language, because children are natural linguists; language is the pathway of thought, and the



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Huw Lewis-Jones

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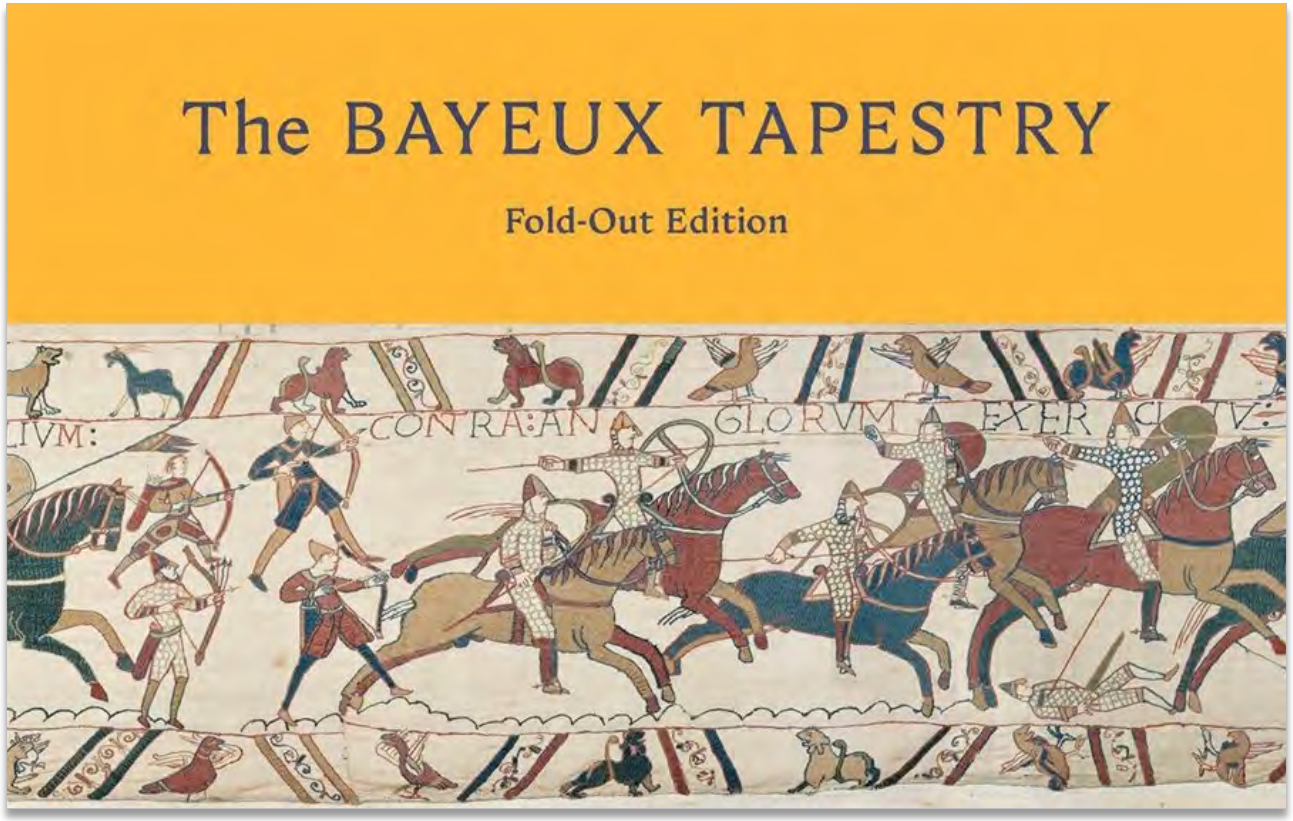
The BAYEUX TAPESTRY

Fold-Out Edition



The Bayeux Tapestry

COLLECTOR'S EDITION

Sue Brunning, Lloyd de Beer, Millie Horton-Insch, Michael Lewis and Naomi Speakman, Contributions by Clémentine Paquier-Berthelot

An entertaining and accessible reproduction of the Bayeux Tapestry in its entirety - folding out to showcase the iconic medieval artwork from start to finish.

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- This publication marks the historic moment of the loan of the Tapestry to the British Museum, the first time it has been displayed outside of France in almost 1,000 years.

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The British Museum Press

1 EDWARD REX
King Edward.

2 UBI HAROLD DUX ANGLORUM ET
Where Harold, duke of the Englis

SUI MILITES EQUITANT AD BOSHAM
sh, and his soldiers are riding to Bosham.

ÆCCLESIA
The church.

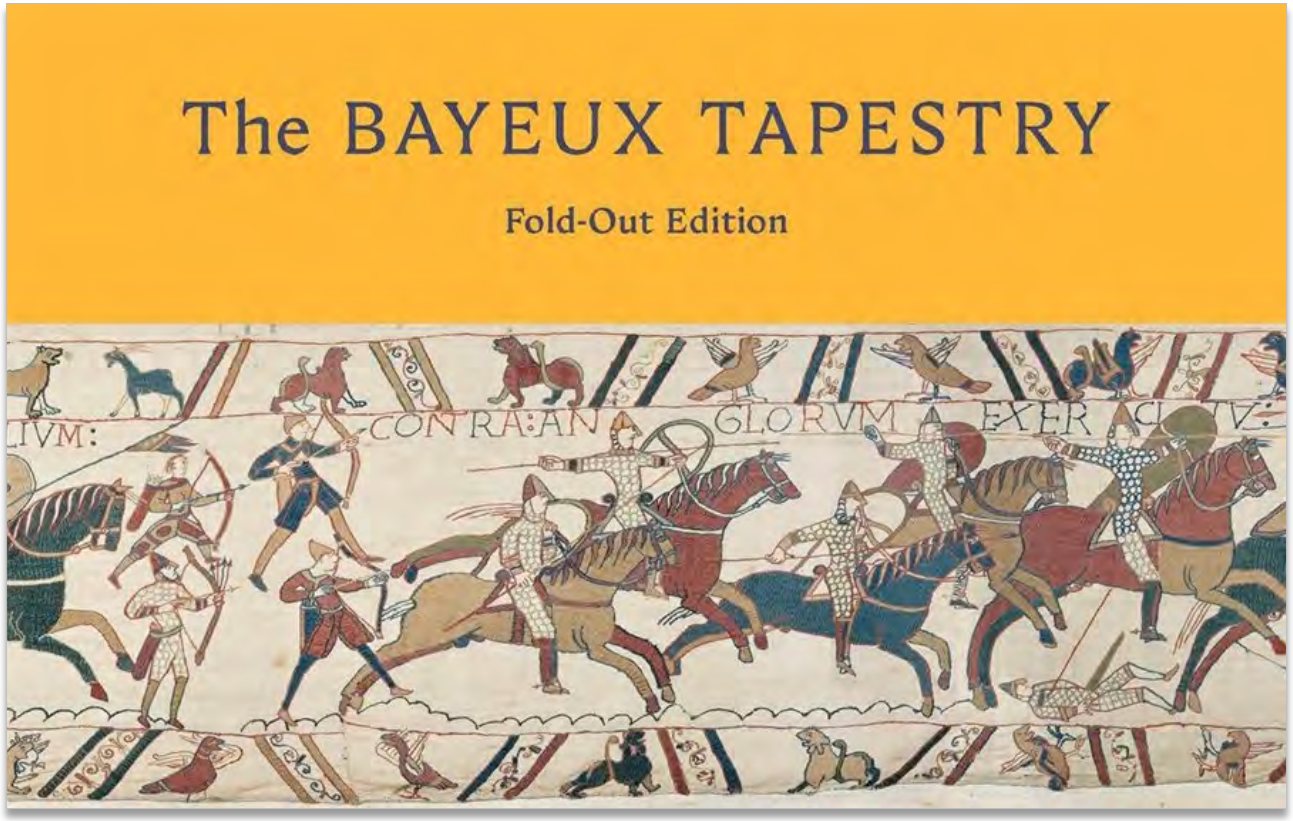
4 HIC HAROLD MARE NAVIGAVIT
Here Harold has sailed the sea

5 ET VELIS VENTO PLENIS VENIT IN TERRA[M] WIDONIS COMITIS
and with wind-filled sails, has come to the land of Count Guy.

1 EDWARD REX
King Edward.

2 UBI HAROLD DUX ANGLORUM ET
Where Harold, duke of the Englis

SUI MILITES EQUITANT AD BOSHAM
sh, and his soldiers are riding to Bosham.



The Bayeux Tapestry

COLLECTOR'S EDITION

Sue Brunning, Lloyd de Beer, Millie Horton-Insch, Michael Lewis and Naomi Speakman, Contributions by Clémentine Paquier-Berthelot

An entertaining and accessible reproduction of the Bayeux Tapestry in its entirety - folding out to showcase the iconic medieval artwork from start to finish.

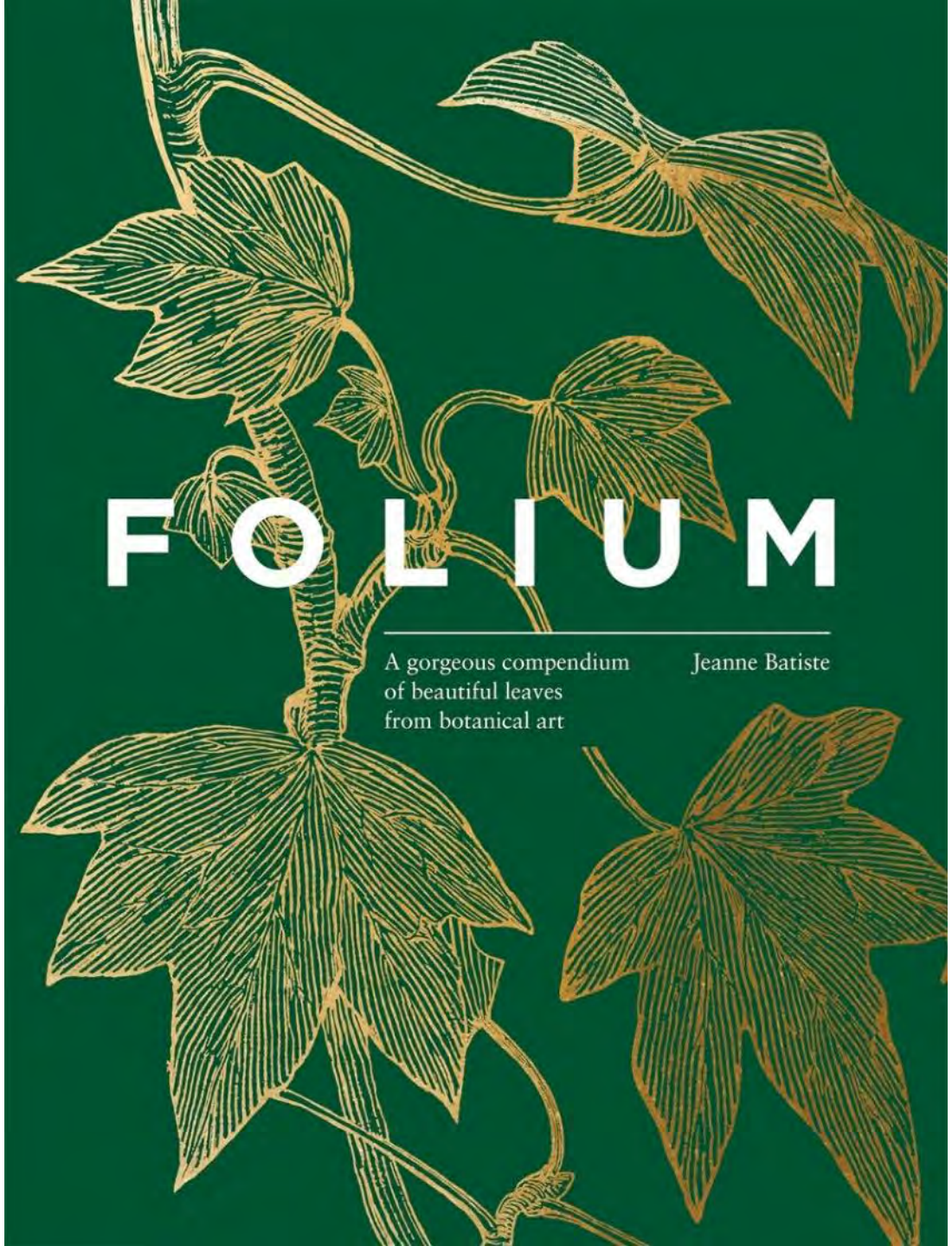
- The Bayeux Tapestry is a unique historical artwork almost 70 metres long, which tells the story of the events leading to the Norman Conquest of England in 1066 by William, Duke of Normandy. Its account of the eleventh century in England and France is like no other, revealing details from civil and military architecture to armour, seafaring and everyday life.

- This beautiful new book, presented in a fun and engaging concertina format, features a full-colour fold-out reproduction of the Tapestry, showcasing the iconic medieval artwork from start to finish.

- Providing decades of fun and learning for all ages, this essential book includes all new, detailed photography of the Tapestry in a durable and contemporary package.

- This publication marks the historic moment of the loan of the Tapestry to the British Museum, the first time it has been displayed outside of France in almost 1,000 years.

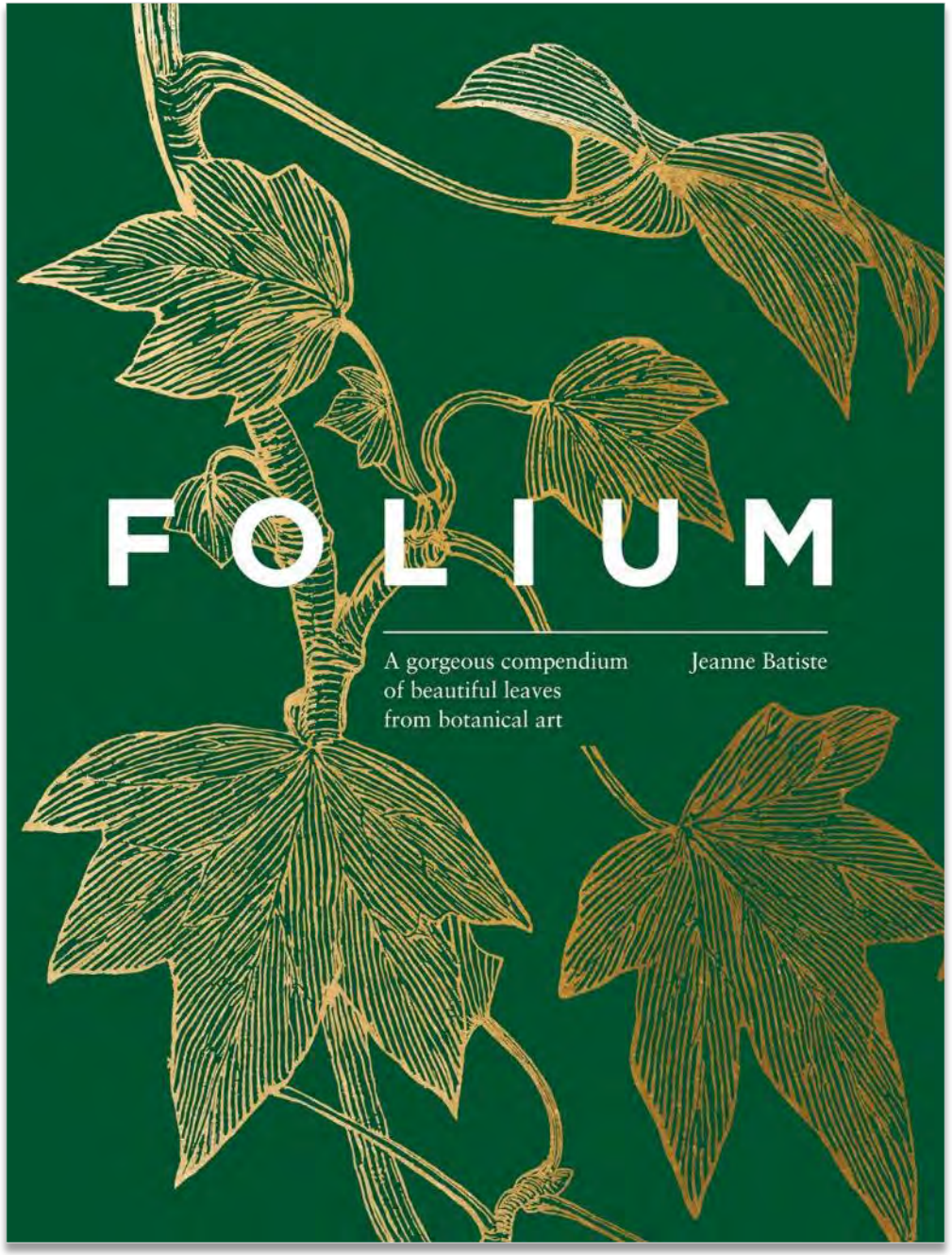
AU $32.99 | NZ $36.99
9780714123561
62 Pages | Paperback
1 Illustration(s)
120 mm x 192 mm
The British Museum Press



FOLIUM

A gorgeous compendium of beautiful leaves from botanical art

Jeanne Batiste



Folium

A GORGEOUS COMPENDIUM OF BEAUTIFUL LEAVES

Jeanne Batiste

A stunning collection of botanical art, featuring nature's most beautiful trees and leaves.

- *Folium* is an exquisite treasury of beautiful foliage from botanical artists across the ages.
- Immerse yourself in the verdant textures, forms, and moods as each page unveils the majesty of trees and leaves through the eyes of artistic and scientific visionaries.
- This anthology celebrates the universal language of plants—symbols of life, endurance, and renewal—that have inspired and grounded the human spirit throughout history. *Folium* is a visual feast that showcases the incredible diversity of the natural world and also pays homage to the enduring power of art to evoke awe, reflection, and serenity.
- Gold foil cover details and high-quality reproduction makes this book an unforgettable gift. A beautiful addition to any coffee table or bookshelf – *Folium* is as much an art piece as it is an arboreal guide.
- A celebration of classical botanical art makes this a unique blend of art and science. With over 300 species, *Folium* offers a comprehensive guide to plants around the words.

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Smith Street Books

Adiantum cuneatum
by Pierre-Joseph Redouté

maidenhair fern

Euphorbia leptogona
by Pierre-Joseph Redouté

Madagascar jewel | white crown of thorns

One touch of nature makes the whole world kin.

WILLIAM SHAKESPEARE

Coleus
by WORTHINGTON G. SMITH

spurflower | flybush | hedgehog flower | hullwort

Acalypha wilkesiana
by Benjamin Fawcett & James Shirley Hibberd

copperleaf | Jacob's coat | flamengueira

Platycerium grande
by Edward Joseph Lowe

giant staghorn fern

Brassicaceae
by Ernst Benary

brassica (various)

Philodendron eximium
by Heinrich Wilhelm Schott

philodendron eximium

Sequoiadendron giganteum
BY W.P. BLAKE

giant sequoia

In a forest of a
hundred thousand trees,
no two leaves are alike.
And no two journeys along
the same path are alike.

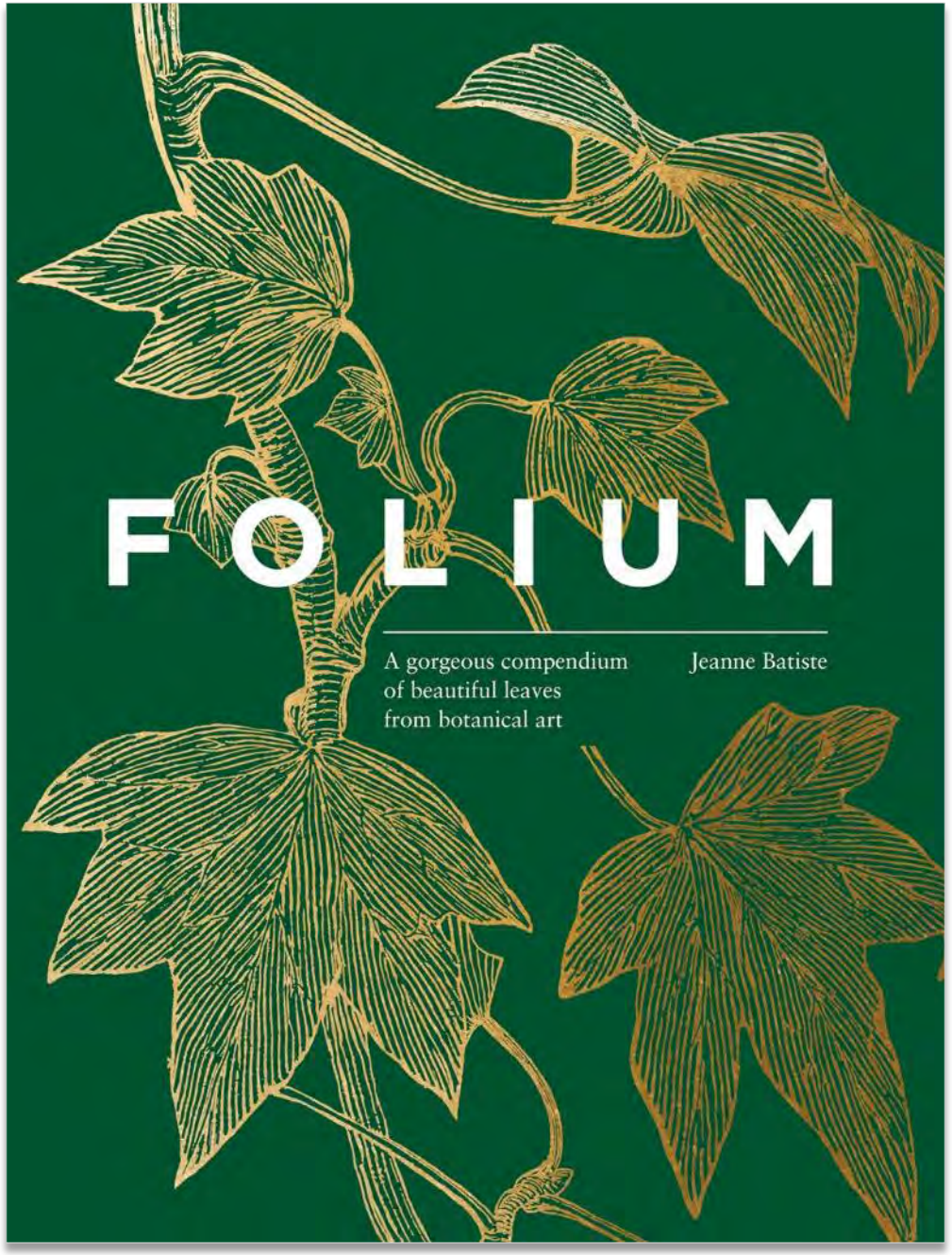
PAULO COELHO

Iresine diffusa f. *herbstii*
by Alexander Francis Lydon & Benjamin Fawcett

Herbst's bloodleaf | beefsteak plant | chicken gizzard plant

Gravesia guttata
by Alexander Francis Lydon & Benjamin Fawcett

gravesia guttata



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ARK

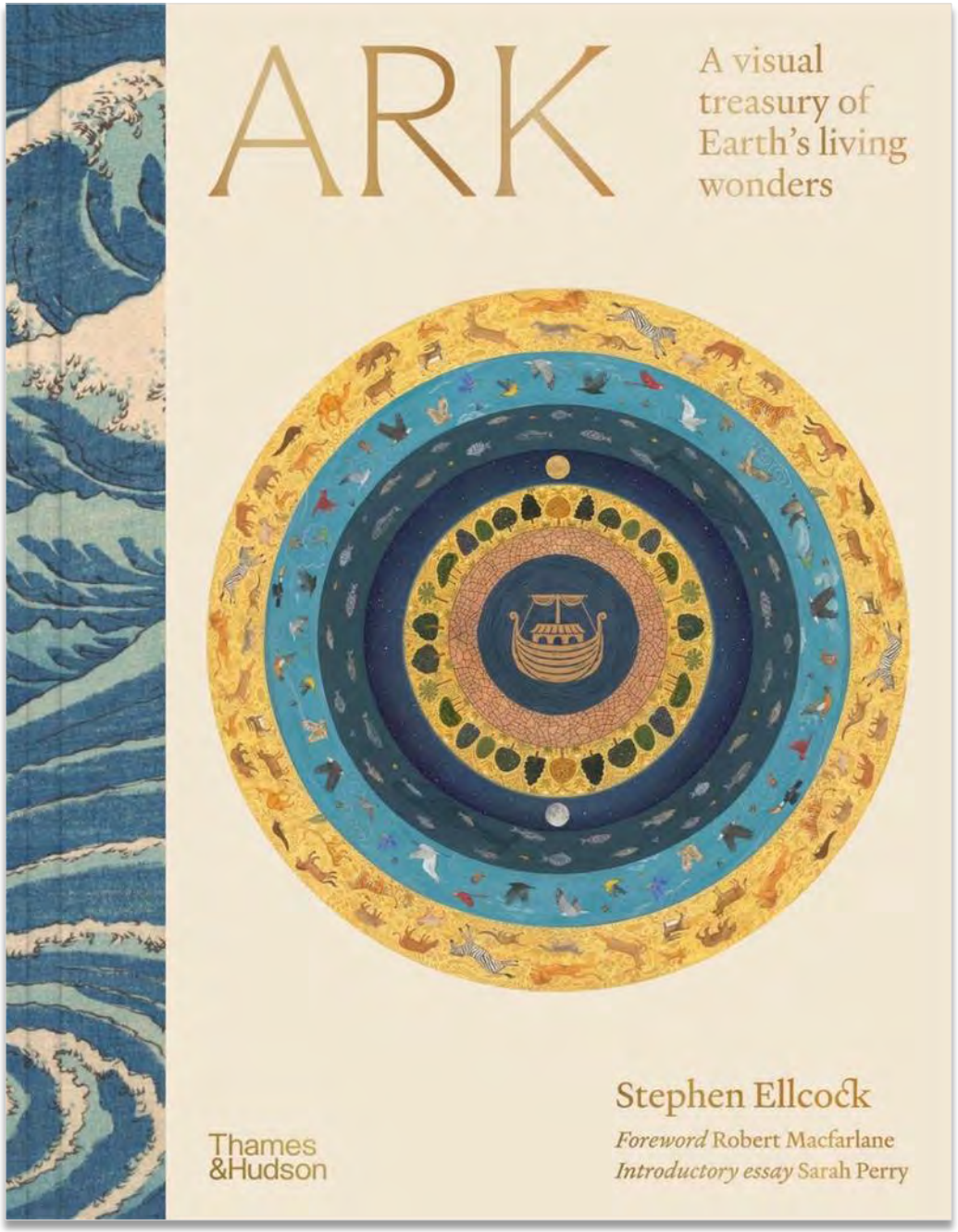
A visual treasury of Earth's living wonders

Stephen Ellcock

Foreword Robert Macfarlane

Introductory essay Sarah Perry

Thames &Hudson



Ark

A VISUAL TREASURY OF EARTH'S LIVING WONDERS

Stephen Ellcock, Foreword by Robert Macfarlane, Contributions by Sarah Perry, Harriet Rix, Helen Scales and Stephen Moss

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9780500029640
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264 mm x 206 mm
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FOREWORD

Robert Macfarlane

The English word 'ark' comes from the Latin *arca*, meaning a chest or box. An ark's first task is to contain. This function is what joins the two great arks of the Christian Bible: the Ark of the Covenant and Noah's Ark. The first holds the Ten Commandments and the second bears the blueprint for a repopulation of earth in the aftermath of apocalypse. It is an oddity of etymology that this strange, awkward little bark of a word should have come to mean a vessel of immense and vital capaciousness.

The book you hold in your hands is an ark. Like Noah's Ark – or Utnapishtim's before him in the *Epic of Gilgamesh*, which contains the earliest known written flood story – Stephen Ellcock has created a life-preserver, which seeks to gather and hold a representative fraction of what we inadequately call 'nature'. The wager of all such arks is that what they contain will allow the regeneration of what is to be lost. The hope of all such arks is that such loss never comes to pass. Noah and Utnapishtim were both warned by their god or gods that catastrophe was coming, and so they set to work with timber and pitch. Science is now our god, warning us in countless ways of the ecological calamity that is engulfing us – and so we set to work with paint, ink, photography and words to save life in its fantastical profusion, in its absurd and glorious diversity.

A mass extinction event occurs when existing species disappear far faster than new species are created; specifically, when more than 75% of the world's species are lost within a period of 2.8 million years or less. The earth is known to have gone through five historical mass extinction events, the most famous of which is the Permian-Triassic extinction event – also known as 'The Great Dying' – when around 95% of all species disappeared, probably due to the impact of a vast asteroid. The consensus of biologists is that we are currently living through the sixth mass extinction event, with the background rate of extinction now between 100 and 1000 times higher than before humans existed. We have now inaugurated our own 'Great Dying'. We are the asteroid.

'I don't know what "human nature" is,' wrote Ursula K. Le Guin (1929–2018) in her 1972 novella *The Word for World is Forest*, 'maybe leaving descriptions of what we wipe out is part of human nature...?' The pages of *Ark* are testimony to that descriptive impulse. They demonstrate not only the staggering multiplicity of more-than-human life, but also the thrilling intricacies of humanity's own compulsive drive to represent that life. A second-order morphology is mesmerizingly in evidence here, as art itself mutates and shifts in its restless, futile, beautiful attempts to evoke the living world. Oak gall ink, gold leaf, silver gelatin plates, crushed cochineal, dyed threads, glass, clay, porcelain, carved wood: each new page showcases different modes and mediums of representation, from the iron oxide pigments used to paint bestiaries onto the limestone walls of Chauvet some 30,000 years ago, through to the latest microscopic imagery disclosing the wonder-worlds of fungi, algae, plankton and microbes. Cumulatively, a sense emerges of attention exercised as a kind of devotion, and of art as a form of worship directed towards what the great biologist Stephen Jay Gould (1941–2002) simply and memorably called 'wonderful life'.

If there is a unifying motif to the diversity collected here, it is surely that of entanglement. Fungal mycelia stretch towards one another and fuse into ghostly labyrinths of hyphae. Tree roots tangle and weave. Moth-wings precisely mimic the species-specific patterns of tree bark: snow-white and coal-black wings for the moths who partner with silver birch; ash-grey and russet for those who live on oaks. In Kobayashi Kiyochika's (1847–195) exquisite *c.* 1880 woodblock print, *Fireflies at Ochanomizu*, the lights of a pleasure boat floating on a night-time river are echoed by silver moon-glimmers upon the inky water, and by the star-chains of fireflies that pulse and flicker in the air around the boat. Here, luminosities which are variously human, lunar and creaturely in source echo one another.

THE DOVE'S OLIVE BRANCH
the arrival of Noah's dove holding an olive branch signalled that the earth was dry enough for plants to grow and, therefore, for the Ark and its contents to return to land. This depictions of the revelatory moment dates from 1480–90.

(I) MICRO-ORGANISMS & FUNGI

CYCLOTELLA
DISTINGUENDA DIATOM,
ACHNANTHES LONGIPES DIATOM,
MOEONEIS SCULPTA, BIFIDOBACTERIUM
BIFIDUM, PENICILLIUM CHRYSOGENUM,
COMMON MUSHROOM, FLY AGARIC, DEATH CAP,
OYSTER MUSHROOM, SHIITAKE, REISHI MUSHROOM,
MOREL, BLACK TRUFFLE, ERGOT, PENICILLIN MOLD,
AFLATOXIN MOLD, CRYPTOCOCCUS, HISTOPLASMOSIS
FUNGUS, BLASTOMYCOSIS FUNGUS, VALLEY FEVER FUNGUS,
PARACOCCIDIOIDOMYCOSIS FUNGUS, MUCORMYCOSIS
FUNGUS, HONEY FUNGUS, CATERPILLAR FUNGUS, CORN
SMUT, CLADOSPORIUM MOLD, ALTERNARIA MOLD,
STEM RUST, FUSARIUM WILT FUNGUS, COLLARED
EARTHSTAR, SAFFRON MILK CAP, CHANTERELLE,
PORCINI MUSHROOM, HEDGEHOG MUSHROOM,
FALSE MOREL BROWN ROLL-RIM, SLIPPERY
JACK, FIBERCAP MUSHROOMS, LION'S
MANE, ENOKI MUSHROOM,
PORTOBELLO

MICROORGANISMS & FUNGI play vital roles in nutrient cycling, plant growth and the production of antibiotics. Microorganisms may be single-celled or exist in a colony of cells and are often invisible to the naked eye. They include bacteria, viruses, archaea, protozoa, lichens, prions, slime molds and algae, as well as two types of fungi: unicellullar yeasts and multicellular molds. Fungi range in size, from the microscopic to multicellular large mushrooms. They have a unique cell structure, are able to digest organic matter and can form symbiotic relationships with plants.

(1)

→
CARNIVOROUS MUSHROOMS
Oyster mushrooms, shown in the *c.* 1770 image on the left, by Maruyama Ōkyo, can be carnivorous. Their mycelia (the structure underneath the soil) are known to release a unique chemical that attracts roundworms which can be captured and digested by the mushroom.

MOOD-ALTERING BLOOMS
For a 2021 series, Gareth McConnell used long exposures to create psychadelic-inspired imagery that is reflective of the double-exposed flower works in Peter Fischli and David Weiss's *Flowers & Mushrooms* (1997–98).

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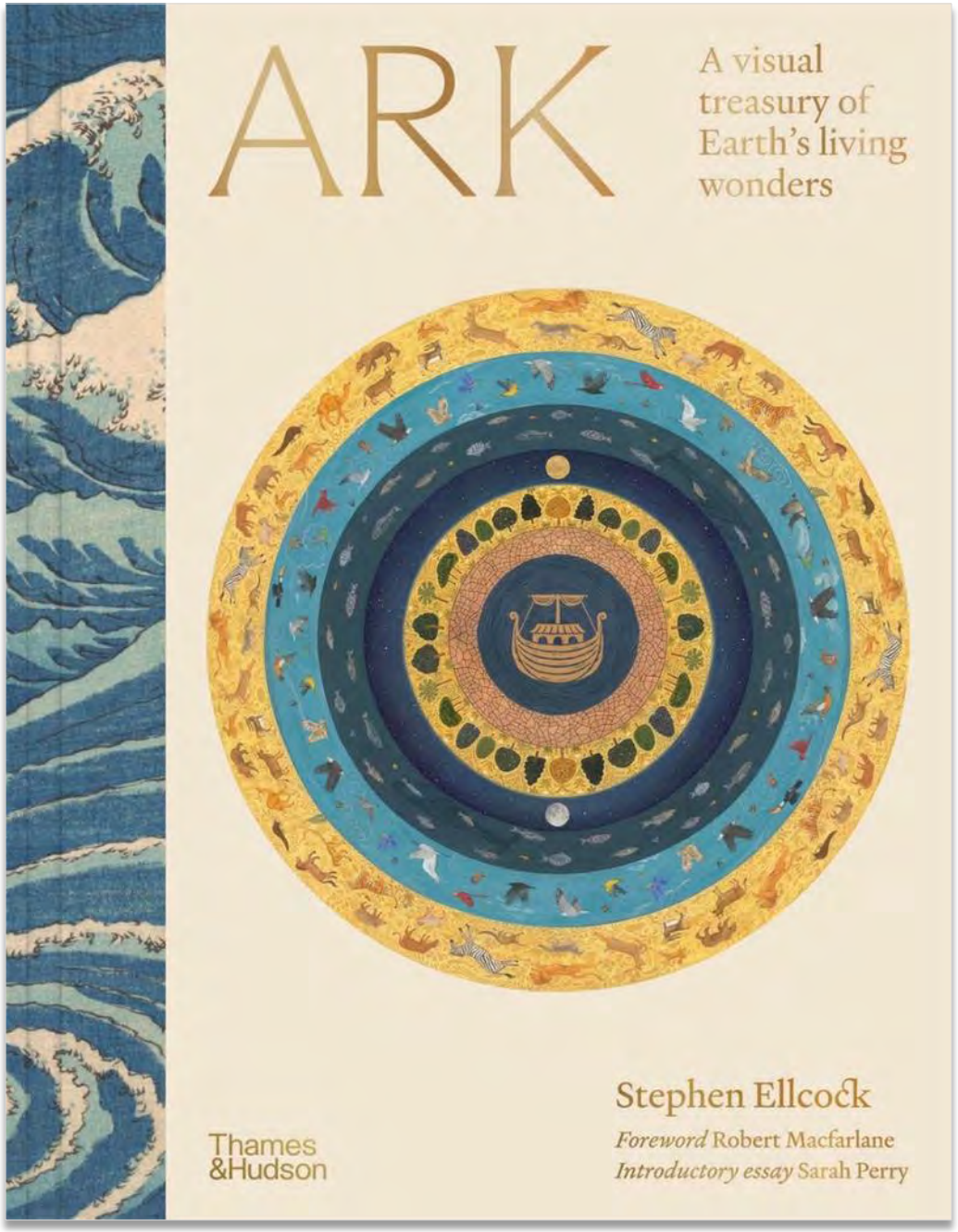
'Us accatemporum rest ilit, volorum ilignim poreici inus
Us accatemporum rest ilit, volorum ilignim poreici inus

DEMPOR SI DELLORE MQUIANTUS VOLOREP TASPITAT ES DES ARCIL MA DICITATIS

←
CAMOUFLAGE EXPERTS
Paul-André Robert was a Swiss artist and entomologist. His 1954 book, *Les papillons dans la nature* ('Butterflies in Nature'), includes beautiful illustrations of both butterflies and moths, but the four species illustrated here are all moths. Clockwise from top left: buff-tip moth (*Phalera bucephala*), peppered moth (*Biston betularia*), lobster moth (*Stauropus fagi*) and angle shades moth (*Phlogophora meticulosa*).

↑
STICK INSECT EGG OR PLANT SEED
For his 2022–24 photographic series *Phasmid Eggs*, Levon Biss meticulously cleaned dozens of stick insect (phasmid) eggs under a microscope with distilled water and a single-haired paintbrush. Each egg pictured is less than 3mm (⅛ in.) long. The shapes and designs of stick insect eggs are completely unique to each species; many imitate the appearance of plant seeds in an effort to disguise themselves from predators.



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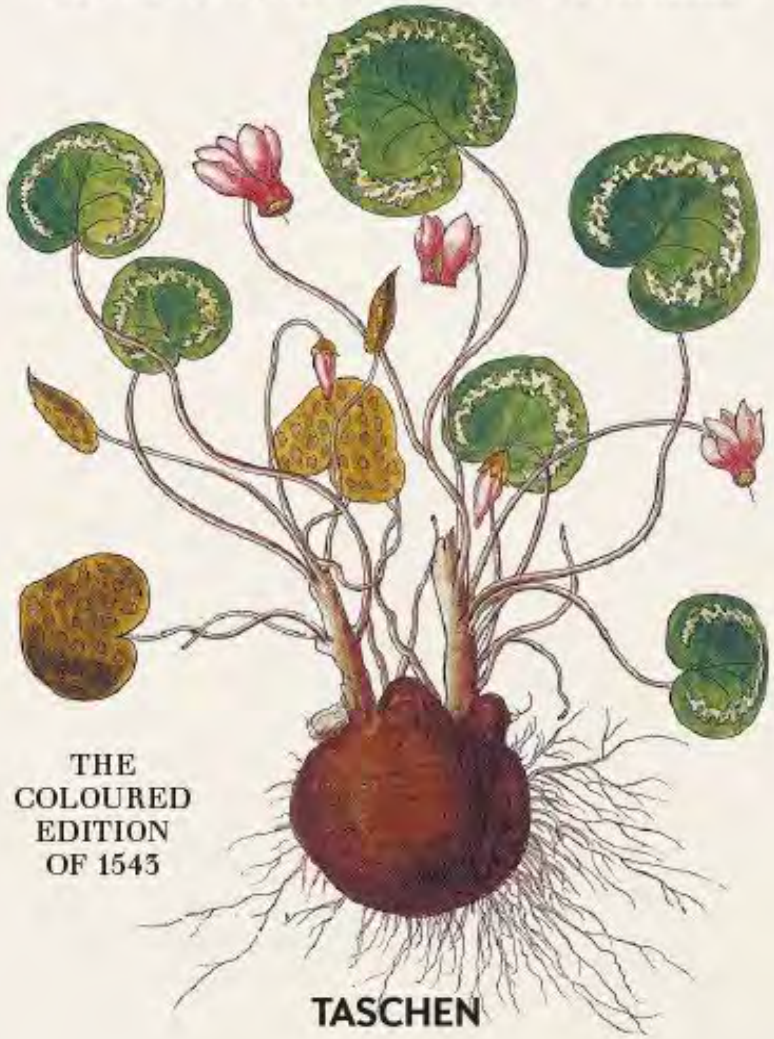
LEONHART FUCHS

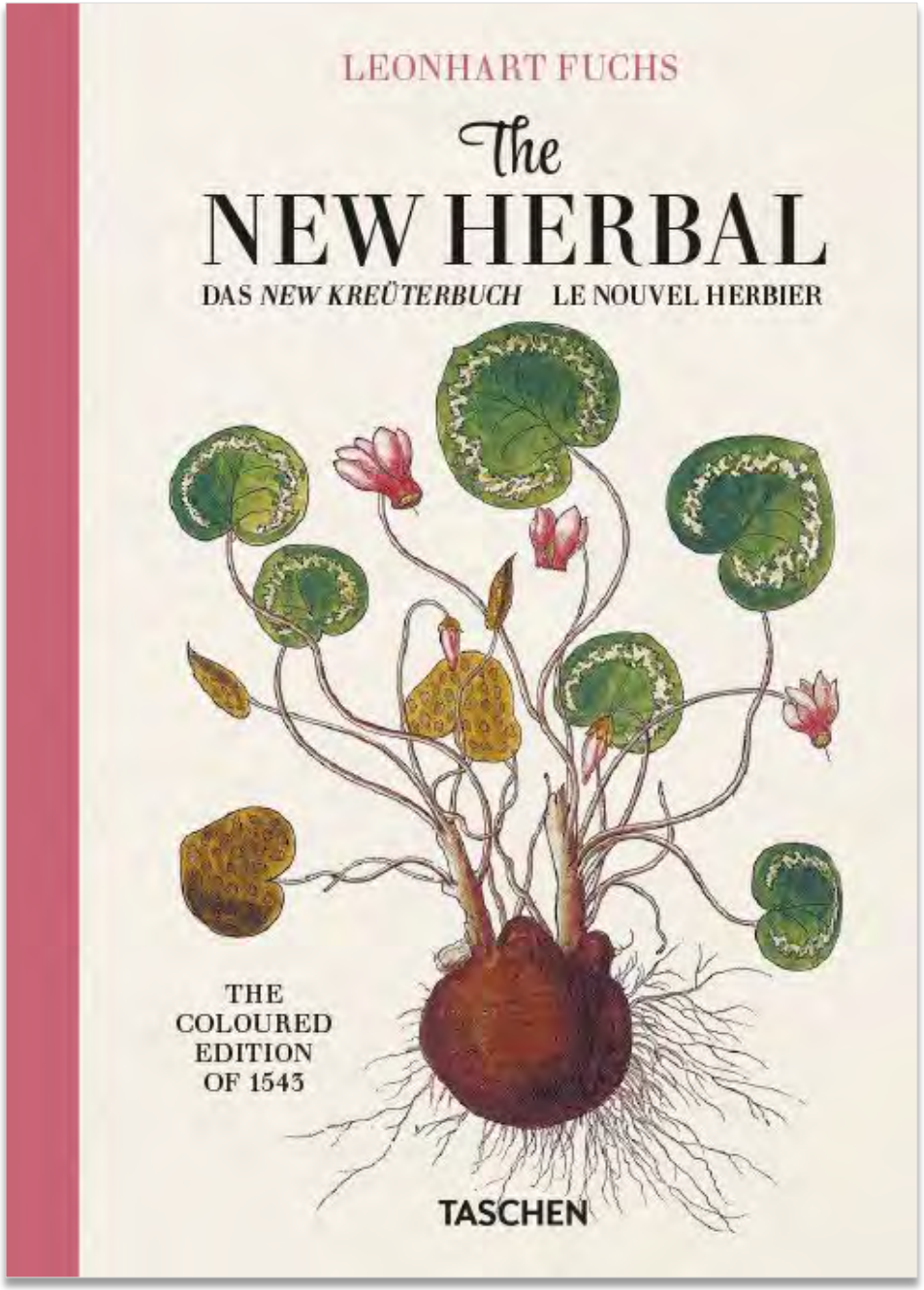
The NEW HERBAL

DAS *NEW KREÜTERBUCH* LE NOUVEL HERBIER



THE COLOURED EDITION OF 1543

TASCHEN



Leonhart Fuchs

THE NEW HERBAL

Werner Dressendörfer

With his 1543 herb manual, botanical pioneer Leonhart Fuchs created a masterpiece of Renaissance botany and publishing. This edition is based on Fuchs's personal, hand-coloured original and features over 500 illustrations, including the first visual record of New World plant types such as maize, cactus, and tobacco.

- Leonhart Fuchs (1501-1566) was a founding father of modern botany, honored to this day in the vivid flower, and corresponding colour, Fuchsia.
- While a dependable scientific reference, *The New Herbal* won fame above all with the detail and quality of its illustrations. Alongside essays describing the plants' features, origins, and medicinal powers, Fuchs presented each plant with meticulous woodcut illustrations, refining the ability for swift species identification and setting new standards for accuracy and quality in botanical publications.
- *The New Herbal* also documented plant types from the recently discovered New World, offering the first visual record of tobacco, maize, kidney bean, and cactus.

AU $79.99 | NZ $90.00
9783754402153
752 Pages | Hardcover
240 mm x 170 mm
TASCHEN

Von Rindßaug. Cap. LII.

Namen.

A Rindßaug / oder Käaug / würdt auch auff Teütsch Rüdll genent / darumb das seine bletter dem Dyllen nit vnänlich sind. Rindßaug aber oder Käaug ist es derhalben geheyssen / das seine blümen den Käaugen gleich seind. Vil daher habends auch die Griechen vnd Lateinischen Buphthalmum genent. Sonst wirt es auch Consula non ferrida geheyssen.

Gestalt.

Rindßaug hat einen zarten stengel / seine bletter seind dem Fenchel gleich / die blümen seind der Chamillen gantz gleich / doch vil grösser / wie wir nach der leng in vnserm Lateinischen kreüterbüch haben angezeygt. Die wurtzel ist dick vnd läng / mit vilen nebenwurtzeln vnd zaseln.

B Statt seiner wachsung.

Es wechst das Rindßaug nit allenthalben. Wo es aber wüet gefunden / da wechst es auff dem feld / vnd nach bey den stetten.

Zeit.

Blüet im Hewmonat vnd Augstmonat / vñ weret hinein biß in den Herbst.

Die natur vnd complexion.

Die blümen von dem Rindßaug seind etwas scherpffer vnd räßer dañ die Chamillen / darumb auch vil hitziger.

C Die kraft vnd würckung.

Die zerknitschte blümen mit zer schmoltzenem wachß vermischt / zerteylt vnd verzert allerley herte vñ geschwulst so von kalten feüchtigkeyten entstem. Man sagt auch / so einer auff dem bad konne / vnd von disen blümen ettlich tag trincke / zůnor in wein gesotten / das sie die geelsucht vertreiben / vnd widerumb ein schöne farb machen.

Von Maßlieben. Cap. LIII.

Namen.

A Die kreüter so wir Maßlieben heyssen / seind von dem Plinio vñ Lateinischen Bellius oder Bellis genent.

Geschlecht.

Der Maßlieben seind zweyerley geschlecht / groß vnd klein. Das klein ist auch zweyerley / daß eins ist zam / das ander aber wild. Das zam heyßt man Monatblümle / vnnd seind desselbigen auch vilerley geschlecht / daß ettlich seind gefüllt / die ander aber vngefüllt / etlich weiß / die andern aber gantz blütrot. Herwiderumb seind ettlich rot vnd weiß durcheinander gesprengt. Diß geschlecht wirt zů Latein geheyssen Bellis minor hortensis. Das wild wirt in sonderheyt genent Maßlieblin / oder klein zeitlöslin / zů Latein aber Bellis minor sylvestris / vnnd von ettlichen Primula veris / vnnd Consolida minor. Das Groß wirt mit seinem rechten namen Gensblüm genent / zů Latein aber Bellis maior. In vnserm Lateinischen kreüterbüch ist auff irthumb Minor für Maior gesetzt.

Gestalt

Monatblüm. LXXIX.

m

Die natur vnd complexion.

Alraun ist kalt im dritten grad. Die frucht ist etwas feüchter dann die wurtzel. Die rinde der wurtzel kület nit allein/sonder trücknet auch.

Die krafft vnd würckung.

Dieweil die wurtzel noch grün vnd frisch ist/stoßt mans vnd preßt ein safft darauß/den laßt man an der sonnen stecn in einem jrdeschen geschirr biß er dick würt. Man samlet auch auß den öpffeln einen safft/aber derselbig ist nit so kreffig als der auß der wurtzel kompt. Die rinden so man vonn der wurtzel scheletzt/ henckt man auff zů dem täglichen gebrauch. Es seind etlich die sieden die wurtzel des Alraunes in wein biß der dritt teyl jnseudt/seyhens darnach durch/vnd geben daruon zůtrincken ein kleins becherlin vol denen so nit schlaffen mögen/ grossen schmertzen haben/vnnd die man on alle empfindlicheyt wil schneiden oder brennen. Der safft der Alraun mit hönig auff einen scrupel schwär getruncken/treibt auß durch den stůlgang den zähen schleim vñ die schwartzen gallen/ wie die Nieß wurtz. Wo aber mehr von disem safft dann yetz angezeygt würdt auff ein mal jngenommen/so tödt er den menschen. Man mischt aber sölchen safft vnder die artzneyen so zů den augen/vnnd zů legung der schmertzen gebraucht werden. Man sagt das dise wurtzel das Helffenbein weych mache/so mans sechs stund lang darmit sieden laßt/darnach mags einer in allerley form zwingen/vnnd machen darauß was er wöll. Die frischen grünen bletter mit gersten maltz vermengt vnd über gelegt/lindern die hitz der augen so von den geschwären sich erhebt hat. Sie zerteylen vnd verzeren allerley geschwulst/hertigkeyt vnd kröpff/so mans fünff oder sechs tag fein sauberlich darmit reibt. Sie vertreiben auch die malzeychen. Die wurtzel in essig zerstossen vnd über gelegt/heylet das rotlauff. Mit hönig oder öl vermischt vnd über gestrichen/heylet sie die biß der natern. Mit wasser gesotten vnd über gelegt/verzert sie geschwulst vñ kröpff. Mit gersten maltz vermischt vñ überglegt/lindert sie den schmertzen der glech. Die öpffel so man daran reucht vnd schmeckt/bringen den schlaff. Söl che krafft hat auch jr safft. Doch sol man diser nit zůuil brauchen/daß sie tödten sonst. Der sam so in den öpffeln gefunden würdt/reyniget die mütter. Dieweil aber der innerlich gebrauch der Alraun seer geuärlich ist/so sol man den schlaff mitz zů wegen bringen/wo sölchs die notturfft erfordert/durch die öpffel vnd frucht derselbigen/in dem das man dran schmeckt/vñ sie nit in den leib nemen.

Von Melanzan. Cap. CCII.

Namen.

Die Melanzan werden von etlichen zů vnsern zeiten Mala insana genent/von andern Poma amotis/vnd vom mehrer teyl Melanzana. Vrsachen aber sölcher namen aller haben wir im Lateinischen kreüterbůch gnůgsam angezeygt/wer lust hat dieselbigen zůwissen der mag sie am gedachten ort suchen.

Geschlecht.

Der Melanzan seind zweyerley geschlecht/dann etlichs bringt braunfarb öpffel/daher es mag braun Melanzan geheyssen werden. Das ander bringt weißlechte oder geele öpffel/darumb es geel Melanzan genent würdt. Seind sonst einander an der gestalt gleich.

Weiß Seeblümen. CCCI.

Eel Seeblümen. CCCII.

Langer Indianischer Pfeffer.

CCCCXIX.

Breyter Indianischer Pfeffer.

CCCCXX.

COLOCYNTH

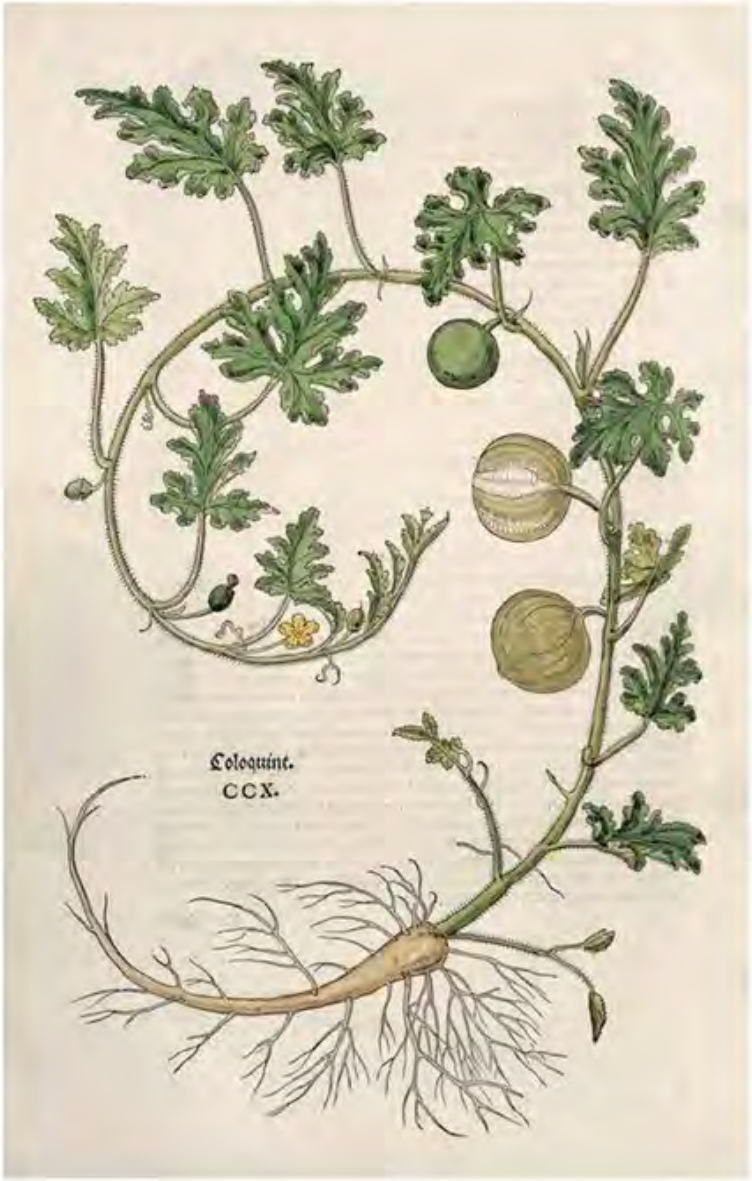
After the gourds comes the botanically closely related COLOCYNTH (CXXXIX), also known as Bitter or Sodom's Apple, which was used as a drastic laxative. Its sudden and powerful effect meant that all kinds of charlatans offered the drug, behind the backs of physicians and apothecaries. Fuchs exposed the resulting danger in passionate language and warned against inappropriate use of the potentially poisonous fruit.

KOLOQUINTHE

Die botanisch eng verwandte KOLOQUINTHE (Cap. CXXXIX) schließt sich an. Sie wurde als drastisches Abführmittel eingesetzt und, wegen ihrer durchschlagenden Wirkung, von allerlei Scharlatanen an Arzt und Apotheker vorbei angeboten. Die daraus entstehende Gefahr prangert Fuchs mit leidenschaftlichen Worten an, um vor Schäden durch unsachgemäßen Umgang mit den nicht ungiftigen Früchten zu warnen.

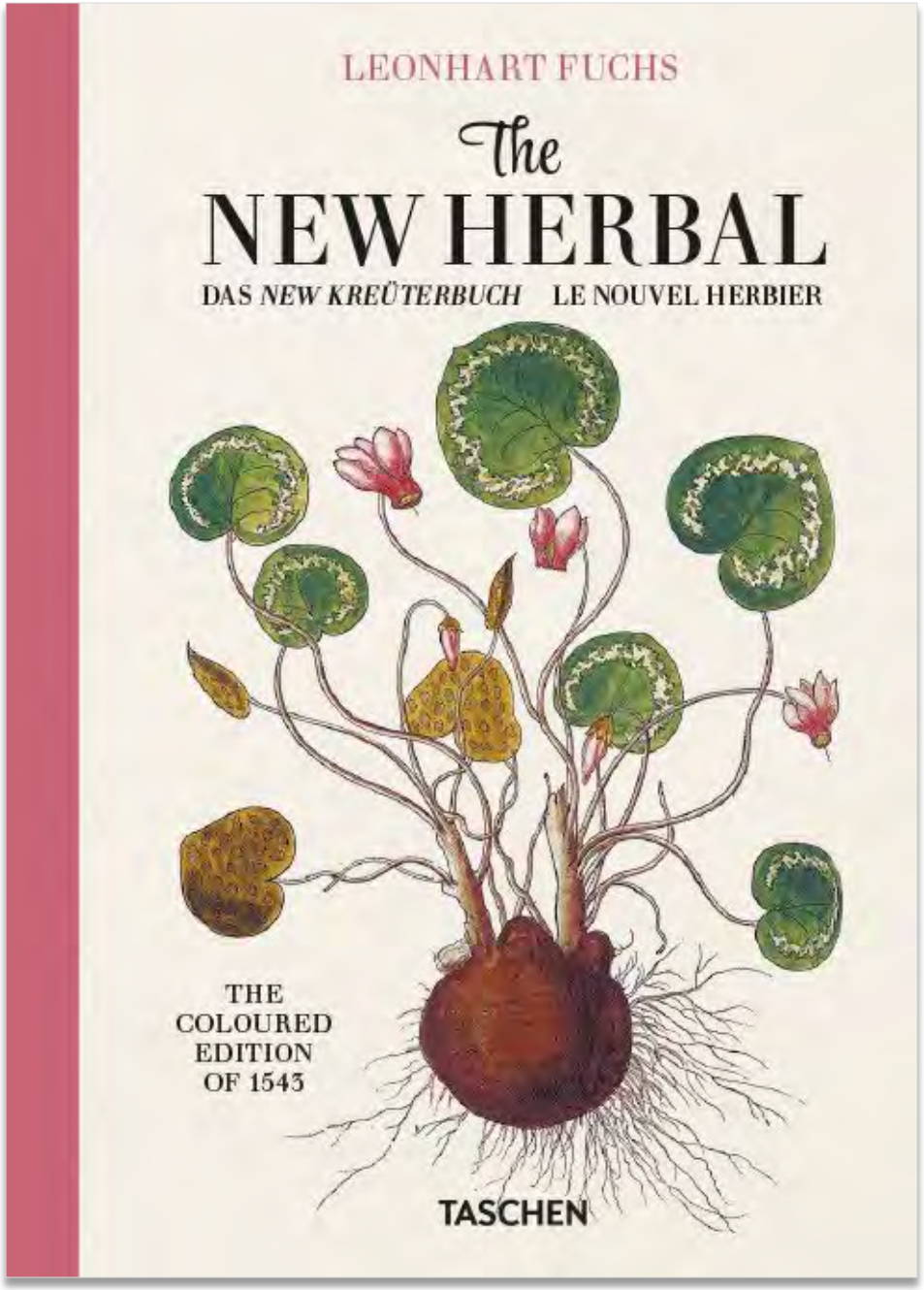
COLOQUINTE COMMUNE

Suit la COLOQUINTE COMMUNE (CXXXIX), botaniquement proche de la calebasse. Elle était utilisée comme purgatif drastique et vendue pour sa soi-disant efficacité par toutes sortes de charlatans aux médecins et aux apothicaires. Fuchs met en garde avec véhémence contre le danger que représente l'utilisation abusive de ses graines assez toxiques.



LEVANT COTTON | BAUMWOLLE | COTONNIER

STINKING MAYWEED | „KROTTENDILL" | CAMOMILLE DES CHIENS



Leonhart Fuchs

THE NEW HERBAL

Werner Dressendörfer

With his 1543 herb manual, botanical pioneer Leonhart Fuchs created a masterpiece of Renaissance botany and publishing. This edition is based on Fuchs's personal, hand-coloured original and features over 500 illustrations, including the first visual record of New World plant types such as maize, cactus, and tobacco.

- Leonhart Fuchs (1501-1566) was a founding father of modern botany, honored to this day in the vivid flower, and corresponding colour, Fuchsia.
- While a dependable scientific reference, *The New Herbal* won fame above all with the detail and quality of its illustrations. Alongside essays describing the plants' features, origins, and medicinal powers, Fuchs presented each plant with meticulous woodcut illustrations, refining the ability for swift species identification and setting new standards for accuracy and quality in botanical publications.
- *The New Herbal* also documented plant types from the recently discovered New World, offering the first visual record of tobacco, maize, kidney bean, and cactus.

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TASCHEN

HOME, IMPROVED

Transform Your Rooms with Easy DIY

Fariha Nasir
with
Arlyn Hernandez

Home, Improved

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Fariha Nasir, designer and creator of the Instagram sensation @pennies_for_a_fortune, helps you transform your everyday home into a cozy, beautifully decorated retreat with her easy renovation ideas and DIY room makeovers for every budget.

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Abrams Books

This living room, designed by Ryia Jose of @kinandkasa, feels light and bright but still grounded and homey thanks to all the texture.

Inviting, Layered Living Room

Roman Clay = Instant Texture
That fireplace surround isn't marble or stone: it's Roman clay. This finish gives the look of natural plaster with depth, movement, and an earthy vibe that feels way more expensive than it actually is. If you haven't picked up by now, texture is a big part of a "designer" room.

Vertical Paneling = Elevated Interest
The vertical paneling of this bench nook adds visual height, texture, and a little bit of character where there used to be . . . well, a blank wall.

Mix, Don't Match
A few vintage pieces keep the room from feeling too catalog (meaning, you bought everything at the same store). Nothing looks overly styled, but everything still tells a story.

Books Aren't Just for Reading
Books double as decor here, creating height for vases and objects. It's styling 101, but it still works every time.

Stick to two to three hardcover coffee table books max.

Rug on Rug = Cozy x 2
Layering a vintage-inspired rug over a big jute rug warms up the space and adds that "I live here and it's comfy" energy we all want from a living room.

Color, Repeated
That pale green from the throw shows up in greenery across the room. The rich brown tones echo the furniture and pottery. It's the repetition of color that makes the whole room feel tied together, a.k.a. cohesion and balance.

A floor-to-ceiling fireplace surround brings the eye up to celebrate the enviable vaulted ceilings in this pretty living room designed by Emily Starr Alfano of mStarr Design Studio for a client in Massachusetts.

Warm Neutral (But Not Boring) Living Room

Scale It Up
In a large space, tiny furniture just floats awkwardly. This oversized sectional anchors the room and fills it with purpose (and comfort). It's better to go bold with one big piece than clutter things up with a bunch of small ones.

Mix > Match
The chairs and sectional here don't come from the same collection, and that's exactly what makes the space feel layered, collected, and custom.

Sculptural Foliage
The oversized plant in the corner (a Japanese maple) adds life and visual height, and most importantly, it's scaled to the room.

No Tiny Pillows Allowed
Friends, size matters, especially on a big ol' sectional. We don't want people saying: What is this, a pillow for ants? These generously sized throw pillows actually fit the furniture—even Ben Stiller's Zoolander character would agree.

Rug Size
Some might say I'm a little too obsessed with size. But this rug is large enough to ground the entire seating area (and then some). It defines the space, connects the furniture, and makes everything feel cohesive. Tiny rugs in big rooms are a crime.

Trim that Fits the Room
The vertical battens on the wall draw your eye upward, while the narrower shiplap overhead highlights the gorgeous vaulted ceiling and stone fireplace. Everything is scaled just right—and that's the secret to making large spaces feel cozy and elevated.

The Basic DIYer Tool Kit & How You'll Use It

Tape Measure
Your best friend! Invest in something solid: you don't want something dinky that slaps your wrist when you let go of the tape.

Hammer
I carry two kinds of hammers in my tool bag. One is a run-of-the-mill hammer, and the other is a non-marring kind, which helps avoid dents and marks on the surface you're striking.

Screwdrivers
The backbone of your tool kit. Get a variety of heads—flathead, different size Phillips heads—and look for something magnetized unless you like the aerobic exercise of bending down to pick up constantly dropped screws.

Woodworking Square
This is something I wish I had bought a long time ago. It comes in handy when you want to make straight lines or 90-degree lines on wood.

Laser Level and Bubble Level
From hanging artwork to installing molding, you will need a level to make sure everything is straight and aligned. No one likes a crooked painting, right?

Painter's Tape
The humblest little tool, but so useful for every project. You will go through rounds of painter's tape like nobody's business. From painting walls to visualizing projects, painter's tape is a must-have for your tool kit.

PAGING CUSTOMER SERVICE

Do I really need a laser level and a regular level?

Yes! A laser level makes hanging gallery walls or aligning wallpaper so much easier. A regular bubble level is more convenient to use and move around for smaller jobs, such as making sure surfaces are plumb or frames aren't wonky.

Get Your Paint Color Right (the First Time)

I can't tell you exactly what color to pick for your walls or project. That's all you, kid. But what I can do is walk you through how to know it's the right paint hue for your room with some simple steps. Painter beware: If you're someone who is used to popping into the paint aisle on a whim, grabbing a few swatch samples to peruse, deciding on a color right on the spot, and ordering a gallon or two before walking out of the store, you're going to need some patience. After all, this isn't paint speed dating. When done right, design is a process that takes time. But I promise it will pay off.

Decide on a color—loosely.
Chances are, you have a color in mind for your paint project. Maybe you saw it on Instagram or Pinterest, or maybe a designer you love picked it for a home you've bookmarked. Either way, that's great. If you haven't landed on an exact color, pick a color family and a shade that feels pretty good (it's OK, it doesn't have to be the one just yet).

Pick samples in a few shades.
If there are a few colors you're deciding on, this is your chance for a little not-so-speedy

AISLE ADVICE

Deciding on a color family feels impossible.

I've been there—it's like staring at a menu with too many good options. If you're stuck, start with what's already in the room. Have a stunning rug or a piece of artwork you love? Steal a color from that. Or take a cue from your key furniture pieces and pull a shade that ties everything together. Let the room tell you what it wants.

Testing paint samples in my dining room during a refresh. If I have fabric or other textiles selected, I like to pin them up next to the swatches to see how everything works together.

Mid-project progress in my laundry room, installing peel and stick wallpaper.

Wallpaper

Growing up in Pakistan, I wasn't really exposed to wallpaper unless it was adorning the walls of a fancy hotel room or restaurant. It was a foreign concept, intended only for commercial use, and definitely not something the average homeowner would even consider trying. It was during vacations spent in the States visiting family that I'd notice walls with brash floral prints in browns and reds . . . with matching carpet, of course. Pop culture references just reinforced for me that wallpaper was a scary, dated thing. Every home decor show proved that it was a horror to tear down, and reminiscent of grandma's not-so-chic home from the 1970s.

Luckily for us all, wallpaper has made a comeback, both in terms of how it works and how it looks. Gone are the days when you'd have to soak giant rolls of paper in buckets and take those dripping sheets up to the wall. (And if you changed your mind a few years later, well . . . you'd be peeling off that bad boy like it was a stubborn, glued-on price sticker from Marshalls.)

Wallpaper in the Wild

Sometimes the best way to learn what's possible is to see it. This next section is less step-by-step and more "let me show you what wallpaper can really do." From ceilings to closets, nooks to entire rooms, wallpaper is one of the easiest ways to add personality, drama, or a little unexpected charm. I've pulled together some of my favorite real-life examples to inspire you, with a few notes on what makes each unique. Consider this your visual permission slip to get creative with where and how you use wallpaper.

No surface is off limits.

This is a classic wallpaper-above-the-chair-rail look. You only need half the amount of paper, and the wainscoting below adds great balance. In my dining room, I used the Haveli Block Print wallpaper from my collection with Chasing Paper and paired it with Lichen by Farrow & Ball, a soft sage green that plays beautifully with the blue and cream tones in the paper. To really take it up a notch, I wallpapered the ceiling with my Handloom Stripe wallpaper in Sage.

My dining room is the first room you see when entering our home, so I really wanted to make an impact.

Home, Improved

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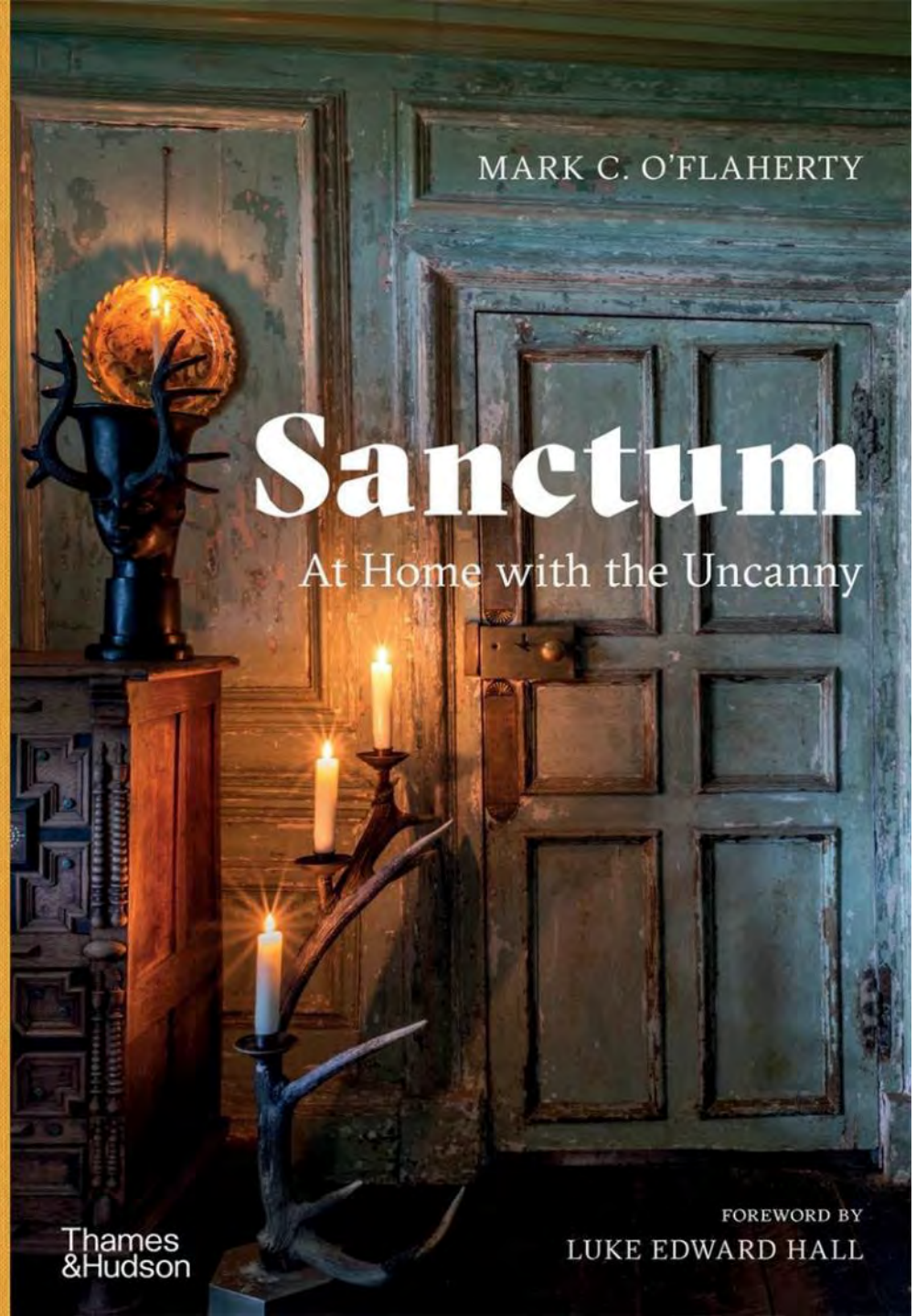
MARK C. O'FLAHERTY
Sanctum
At Home with the Uncanny
Thames
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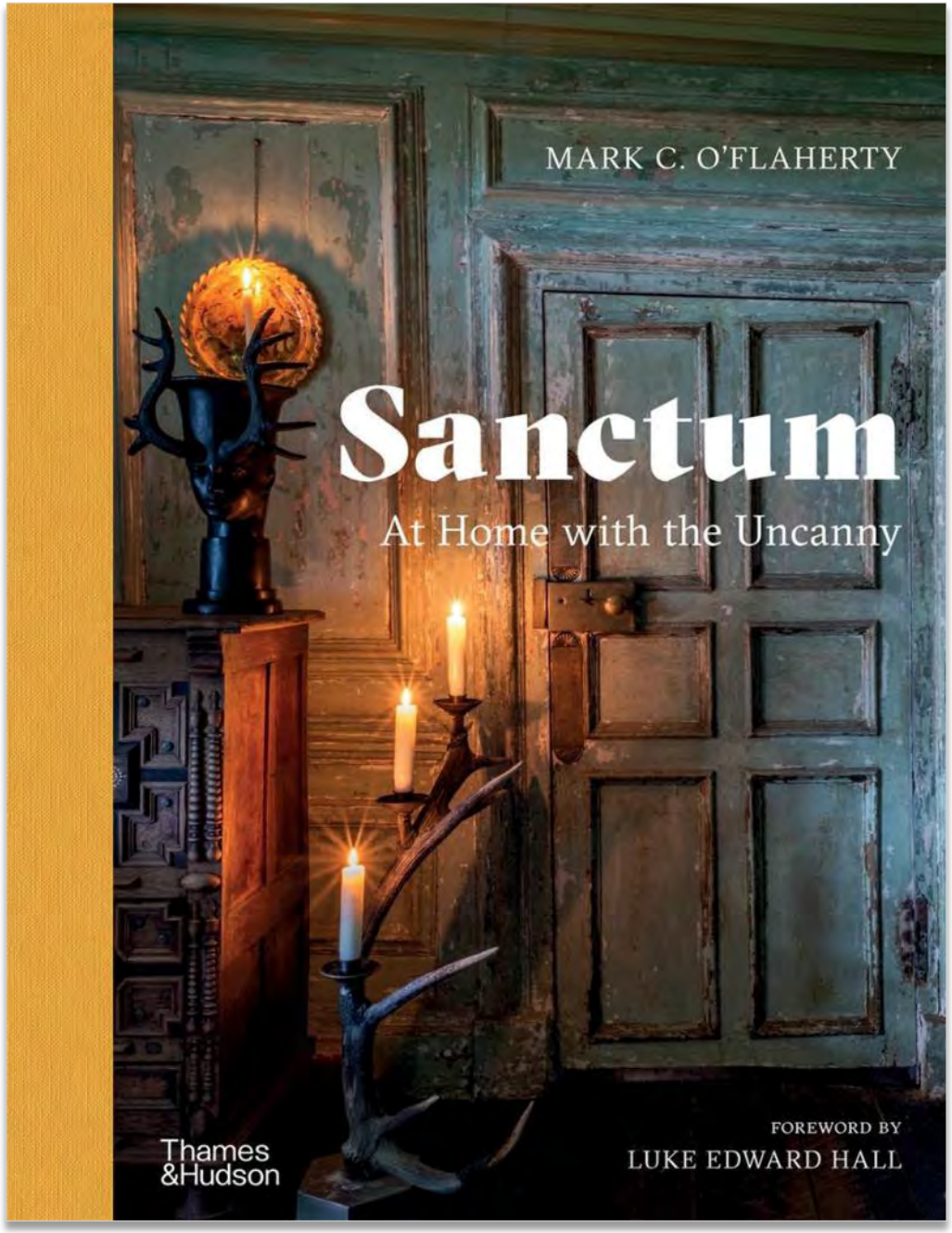
LUKE EDWARD HALL



Sanctum

AT HOME WITH THE UNCANNY

Mark C. O'Flaherty, Foreword by Luke Edward Hall

Interior design survey from fashion photographer, journalist and interiors enthusiast Mark C. O'Flaherty exploring atmospheric interiors with a sense of the gothic and uncanny.

- *Sanctum* presents interiors that appear to predate their current inhabitant - and will live on after they are gone. It is a book about homes that contain intriguing textures and a past life, transformed and reinterpreted by the people who live with them now.

- This is an interior design survey featuring intriguing, mysterious, and unsettling spaces with histories of their own and how they've been reinterpreted by their current inhabitants.

- Draws on the influential design and architectural classic In Praise of Shadows by Junichiro Tanizaki, which explores how beauty lies in imperfections and imperfections built up over time.

- Explores the gothic, mysterious, and unusual in interior design, appealing to an audience who is interested in the unusual and unique approaches to design.

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Luke Edward Hall

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ABOVE
The entrance hall of the London home of designer Abigail Ahern.

OPPOSITE
Artist Joey Horatio's starburst-painted hallway in Susanne Bartsch's apartment in the Chelsea Hotel, New York.

OPPOSITE AND ABOVE
Pol Theis's New York loft, with some of his collection of skulls and animal skeletons

PUNCH
JUDY

INTRODUCTION

Good Bones

OPPOSITE
The entrance hall of Agnès B's Versailles chateau, commissioned by Louis XIV and built in 1710, and given by the king as a gift to his doctor.

PAGE 24
The ground-floor hallway connecting Simon Costin's kitchen to the upstairs bedroom at his Elizabethan long house in Cornwall. The now wildly crooked house was built without foundations and is believed to be haunted by the ghost of at least one previous tenant.

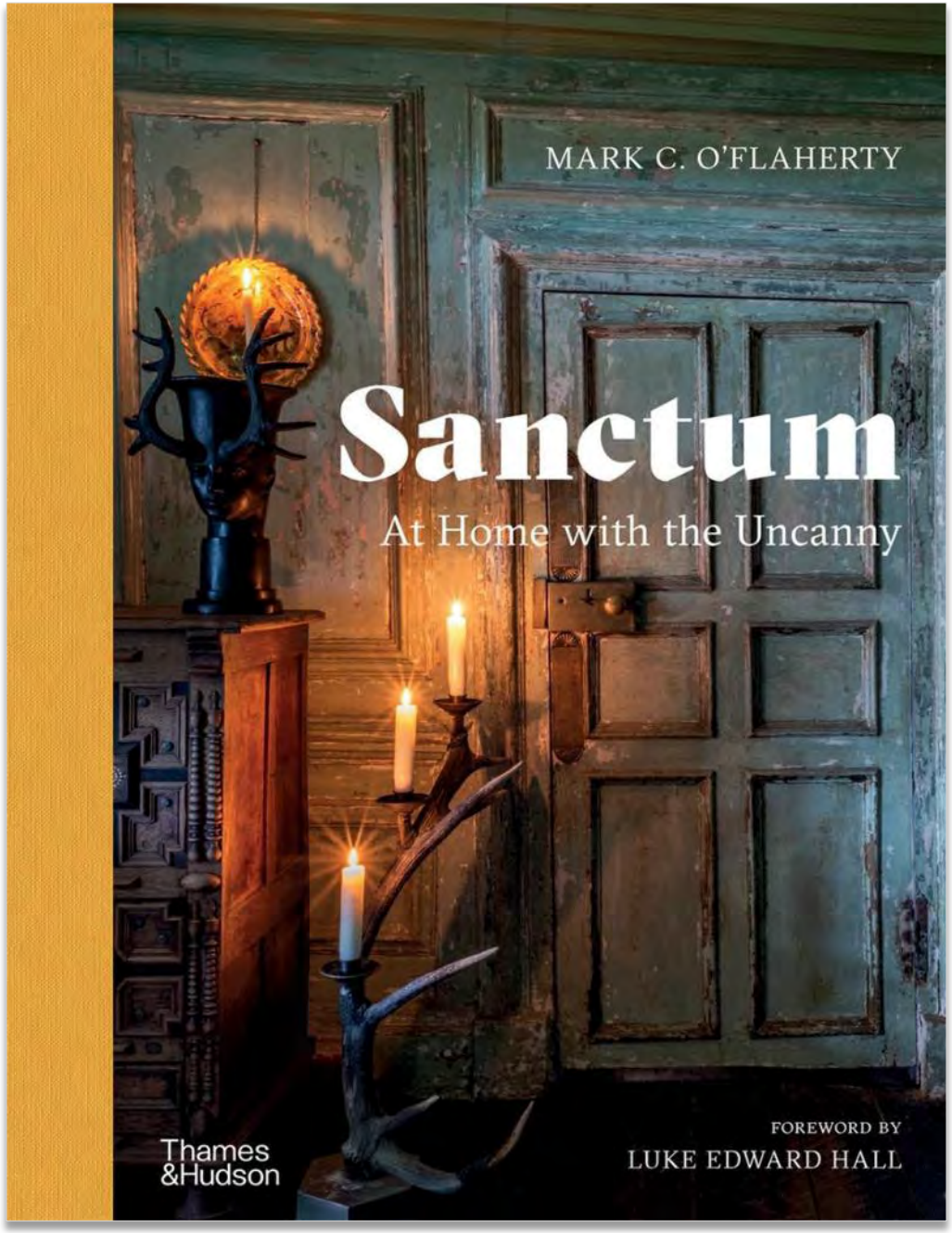
When the lights go down in a theatre, it's a sign that the show is about to begin, usually in a blaze of brightness, colour and contrast. Anything could be about to happen. When we are children, we close our eyes to make ourselves invisible. As adults, we do the same to meditate. One of the loveliest phrases you can hear is 'Let your eyes adjust'. What you can't see helps your mind work in ways we don't fully understand. When the lens of your eye refocuses on an art installation or during a show, there's a brief moment of tension followed immediately by excitement. What is in the shadows? Are we even present, or just imagining all this? There are infinite possibilities.

Sanctum is about those possibilities. It's a book shaped from a collection of more than thirty stories shot and written over the past fifteen years, although most are fairly recent, reflecting my growing obsession with a certain style of interior. Ever since I started posting images of my previously published work on social media, I've noticed that the photographs that attract most attention are of houses that incorporate what you might call the uncanny. While many people appreciate the graphic beauty of a Charlotte Perriand wall lamp or a chair from Chandigarh, those objects are signifiers of taste and design history rather than personality. They are *purchases*. There's nothing about their form that I'd define as uncanny.

To me, the uncanny isn't defined by fear. It's about objects with shadow, undocumented history, the past and other lives. It is dust, mystery and darkness. It is the potential of the unseen. The *possibilities*. It is about spaces and things that are haunting, possibly even haunted. The uncanny elevates and enriches your life – but it cannot simply be bought. The uncanny is not a commodity. It must be fostered. My fascination with it may come from growing up Irish Catholic, surrounded by objects at home that took a long time to comprehend. I knew what a fireplace did, and a light switch, but what about a statue of the Blessed Virgin? Bring in the concept of transubstantiation and my family home in South London begins to look as uncanny as anything in these pages.

Some of the homes in *Sanctum* have crooked angles and fault-lines running through the walls like the veins of a waxwork in a chamber of horrors. But they are buildings with good bones: many have been standing for centuries and will absolutely outlive their current custodians, as well as several generations to come. They all share a sense of what I consider the uncanny that lends them a unique beauty.

My fascination with these houses is at odds with my reality. I was the first person to live in my Piers Gough-designed new-build apartment in London, and I have a phobia about living anywhere with ground-floor access. I was once convinced that a rented flat I was living in was haunted: I recently found old diaries that recalled just how much of a rabbit hole I fell down, seeking to calm whatever



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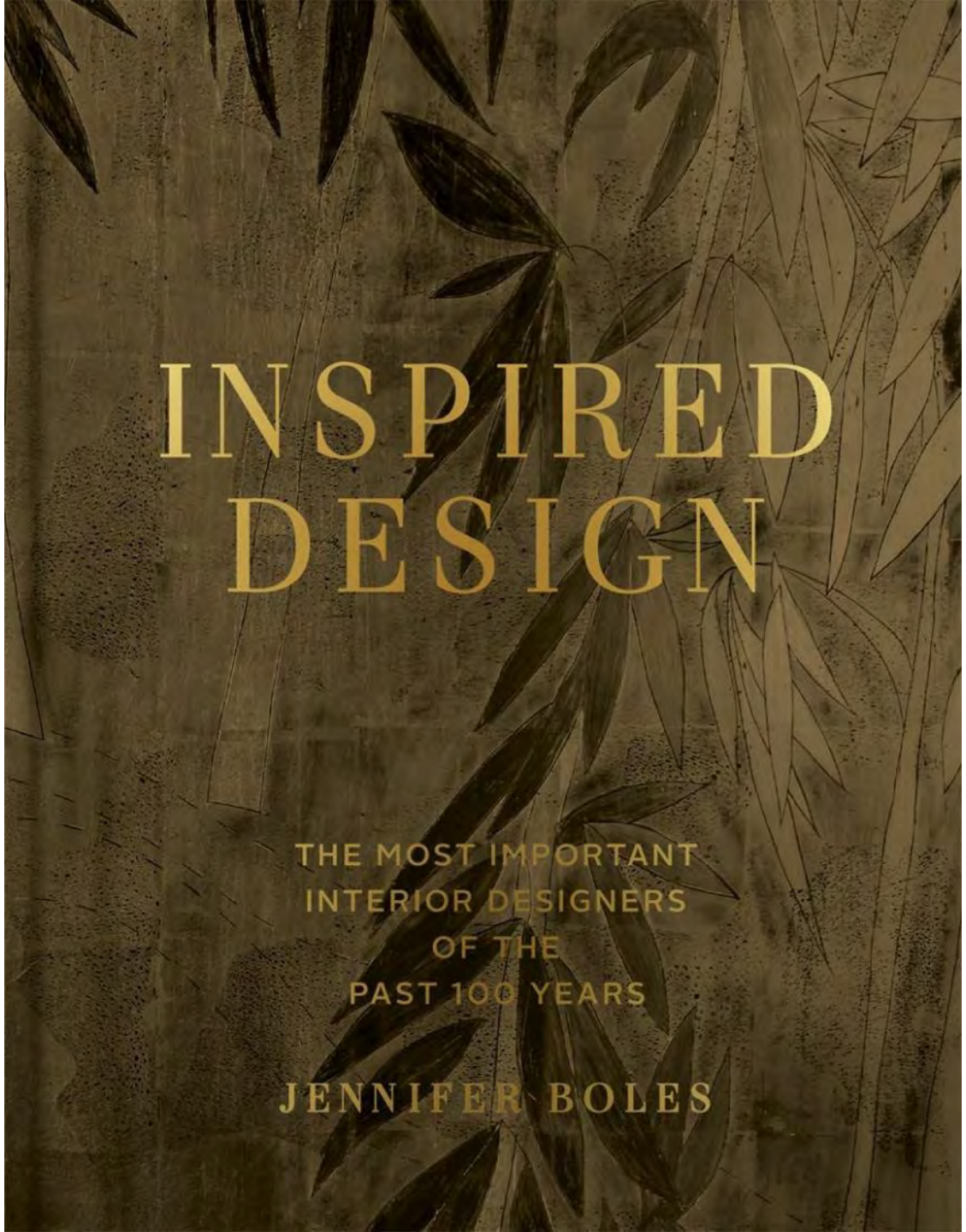
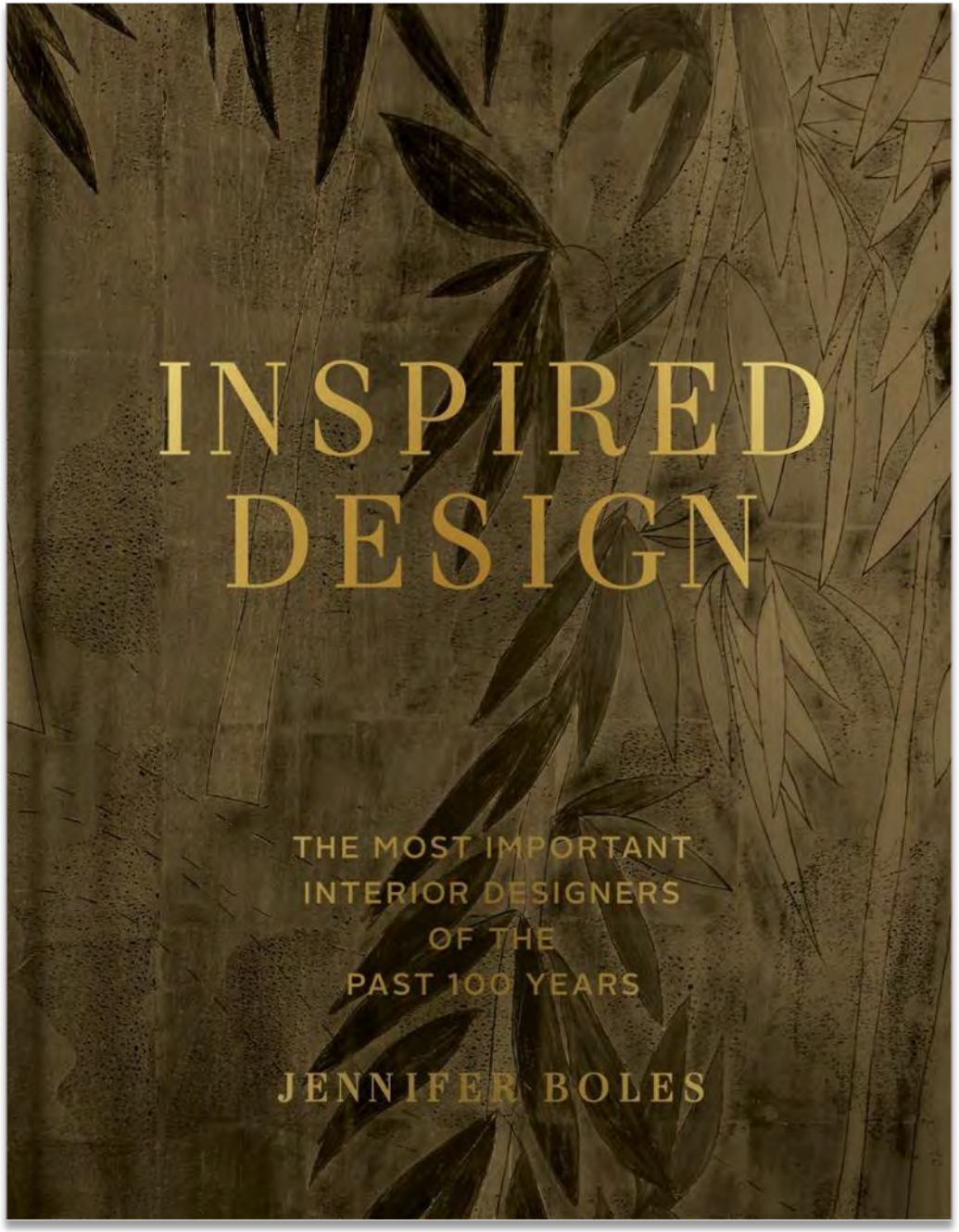


INSPIRED DESIGN

THE MOST IMPORTANT INTERIOR DESIGNERS OF THE PAST 100 YEARS

JENNIFER BOLES



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1 Elsie de Wolfe

1865–1950

"I believe in plenty of optimism and white paint."

Late Victorian decorating might have shown a dearth of taste, but it nonetheless managed to produce one positive: Elsie de Wolfe, who is often called the first modern professional decorator. She was a self-described rebel in an ugly world who made beauty her mission. De Wolfe banished her era's gloom and bric-a-brac mania in favor of "simplicity, suitability, and proportion"—the concept that became the cornerstone of twentieth-century design. Using as her pulpit her now-legendary 1913 decorating guide, *The House in Good Taste*, de Wolfe preached the virtues of pale color schemes, floral chintzes, painted woodwork, and slender French furniture, all of which not only introduced lightness and femininity to interiors previously starved of both, but also restored dignity to American design.

One of her earliest commissions was possibly her most influential: the interiors of the Colony Club, the exclusive Manhattan women's club, where she popularized the use of painted trellis as an indoor wall-covering—an insistently cheerful motif that has yet to wane a century later. But her most memorable decorating scheme was also her most personal: her beloved home in Versailles, Villa Trianon. Site of her legendary 1938 Circus Ball, the modish house helped to propel the Francophile decorator into the ranks of café society, yet another achievement in a profession once associated with tradesmen.

While some of her later novelties, like her penchant for blue hair, never quite caught on, others, especially animal-print carpeting and mirrored walls, signal a particular breed of sophistication and worldliness to this day, and have consolidated Wolfe's reputation as the grande dame of modern decorating.

Opposite By 1941, when Horst P. Horst photographed her in this dramatic setting, Elsie de Wolfe had left her Victorian childhood far behind, and was a full-fledged member of European café society. **Above** For theatrical agent Elizabeth Marbury's Sutton Place home, de Wolfe devised a feminine sitting room employing many of her early signature decorations: French furniture, sprightly floral patterns, and leopard-print upholstery. **Overleaf** In the 1930s, when de Wolfe decorated a Park Avenue apartment for the actress Hope Hampton, her style was overtly glamorous, with mirror and animal prints leading the way.

72 Tony Duquette

1914–1999

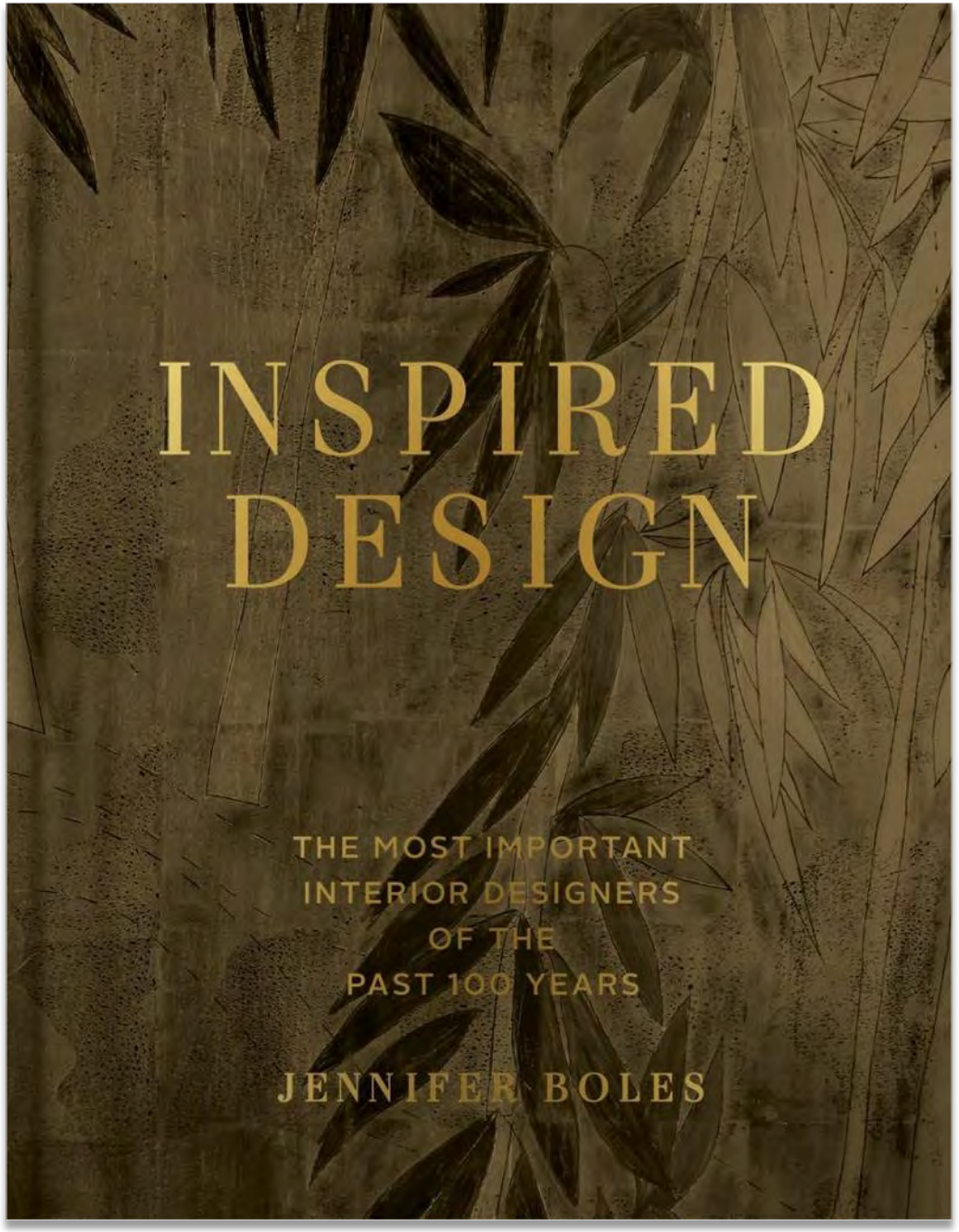
"Scavenging is my passion, instead of drinking or gambling."

No other designer could make a silk purse out of a sow's ear quite like Tony Duquette, the wizard of Los Angeles, whose work beguiled even the most discerning individuals, including Elsie de Wolfe. Duquette's genius was his ability to transform the mundane into the extraordinary, showing the same enthusiasm for dime-store treasures as he did luxurious materials. "I work equally with burlap and velvet," he once said. Rubber sandals, metal vegetable steamers, and lemon juicers were fashioned into interior embellishments so marvelous they have since become design legend.

A Duquette interior—notably his Beverly Hills house, Dawnridge, where his longtime collaborator and business partner Hutton Wilkinson still works—was a world of fantasy and exoticism. He had a fondness for malachite, both genuine and imitation, and for extravagant patterns, especially leopard-print carpets and fabrics. Coral branches, too—but were they real, or were they fake?—were constants in his work.

Movie set decoration was a natural for Duquette's make-believe style. For forties- and fifties-era MGM musicals such as *The Ziegfeld Follies* and *Kismet*, the designer created unforgettable backdrops that were larger than life. Always creating something, Duquette even succeeded at designing jewelry, the one area of his work ruled strictly by the authentic. Precious gems were imperative when clients like the Duchess of Windsor were buying.

Opposite Always the showman, Duquette posed onstage in the ballroom of his Los Angeles studio. **Below** The office at Duquette's Beverly Hills home, Dawnridge, loaded with his fantastical creations.



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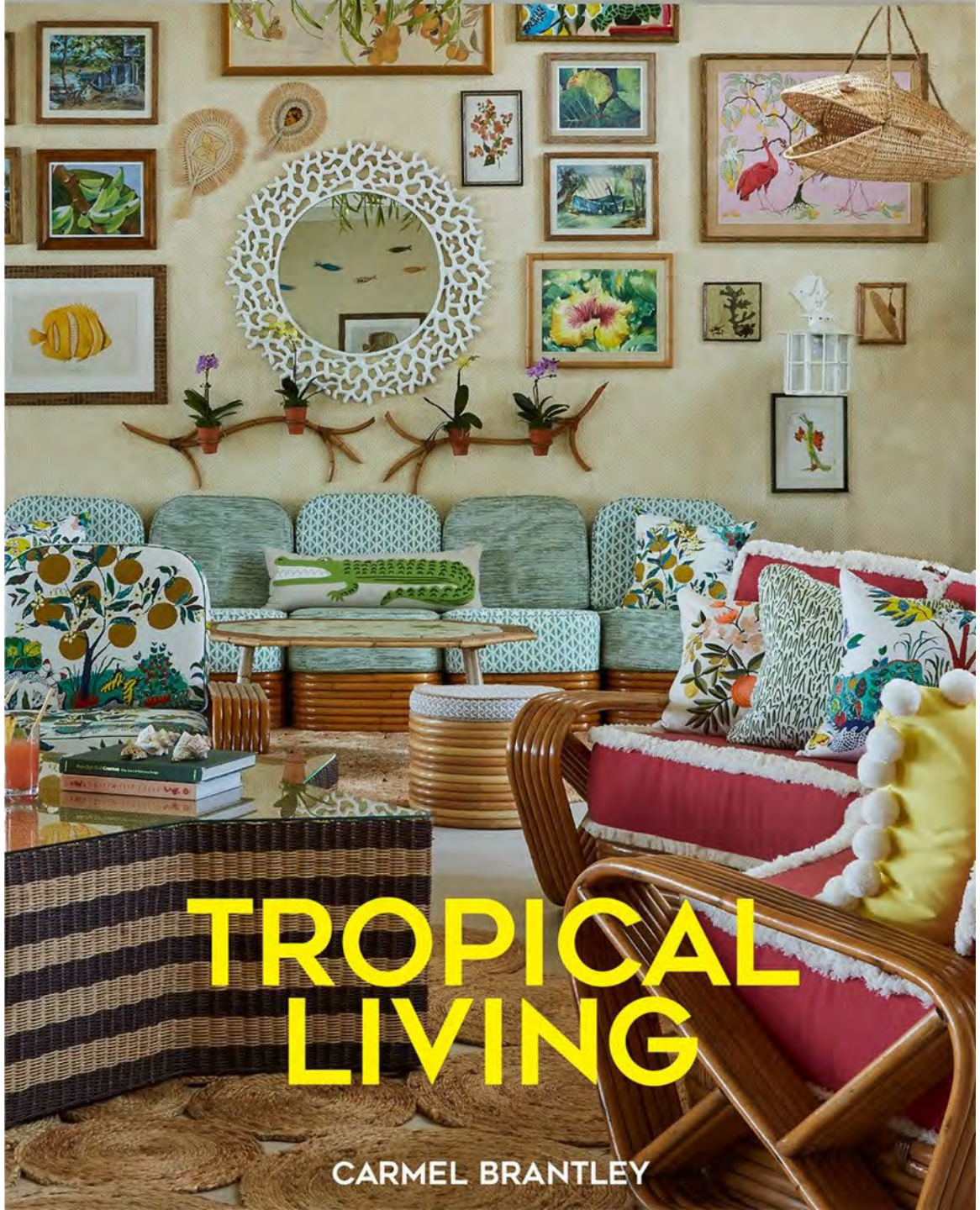
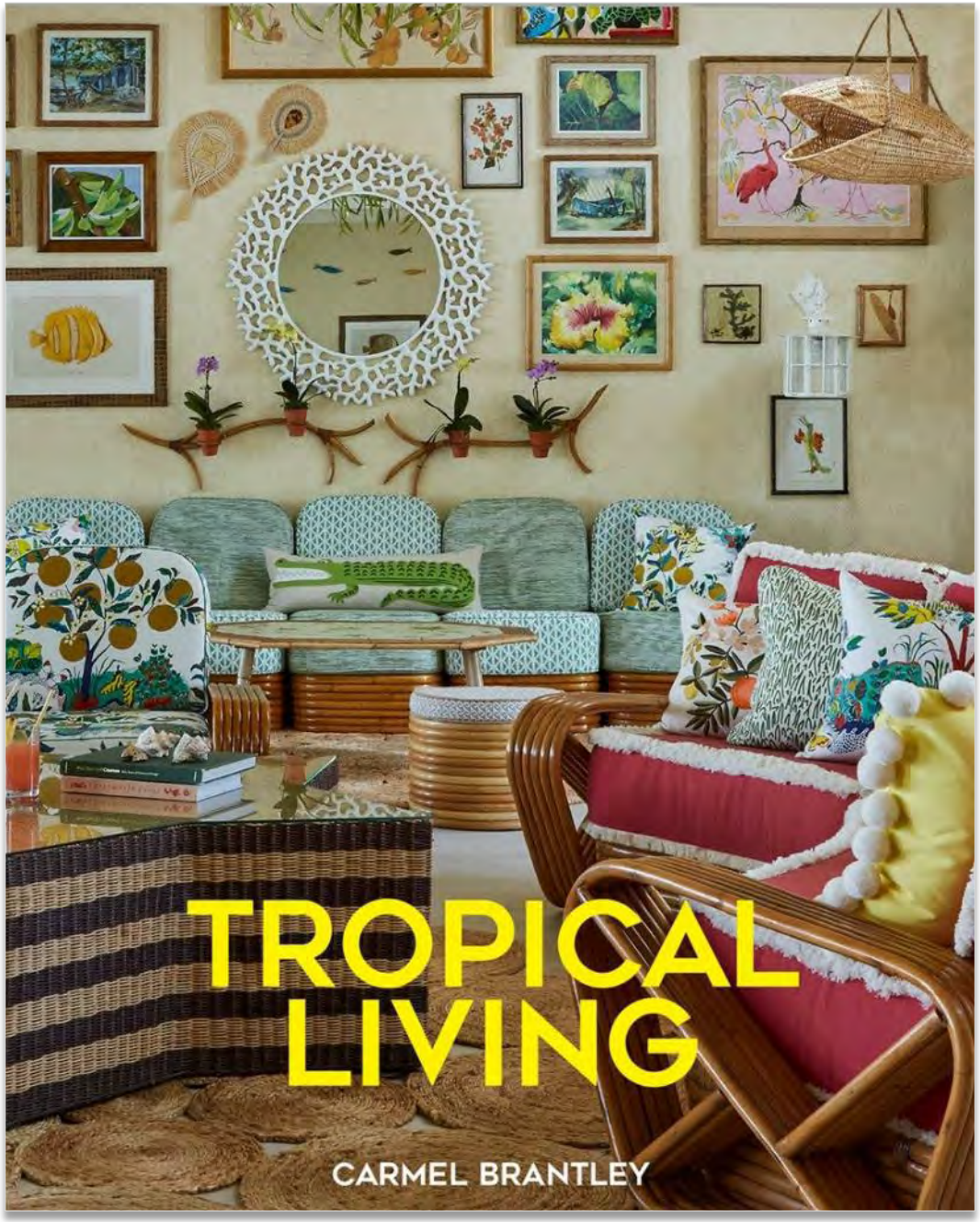


TROPICAL LIVING

CARMEL BRANTLEY



Tropical Living

DREAM HOUSES AT EXOTIC PLACES

Manuela Roth

The best tropical design is inspired by its natural surroundings—the foliage, the flora, and the palette, ranging from the hottest hues to the palest pastels. On every page of this exuberant book, photographer Carmel Brantley showcases the ingenuity, whimsicality, and often sublimity that designers bring to entry spaces, public spaces, private spaces, and outdoor spaces in tropical climes.

- The book celebrates the joy of giving your home a tropical vibe—wherever you live.
- Florida-based Carmel Brantley specializes in architectural, interiors, and landscape photography. Her work has been featured in books such as *The Young Man and the Tree: Fernando Wong Landscape Design* and in numerous national and international publications.
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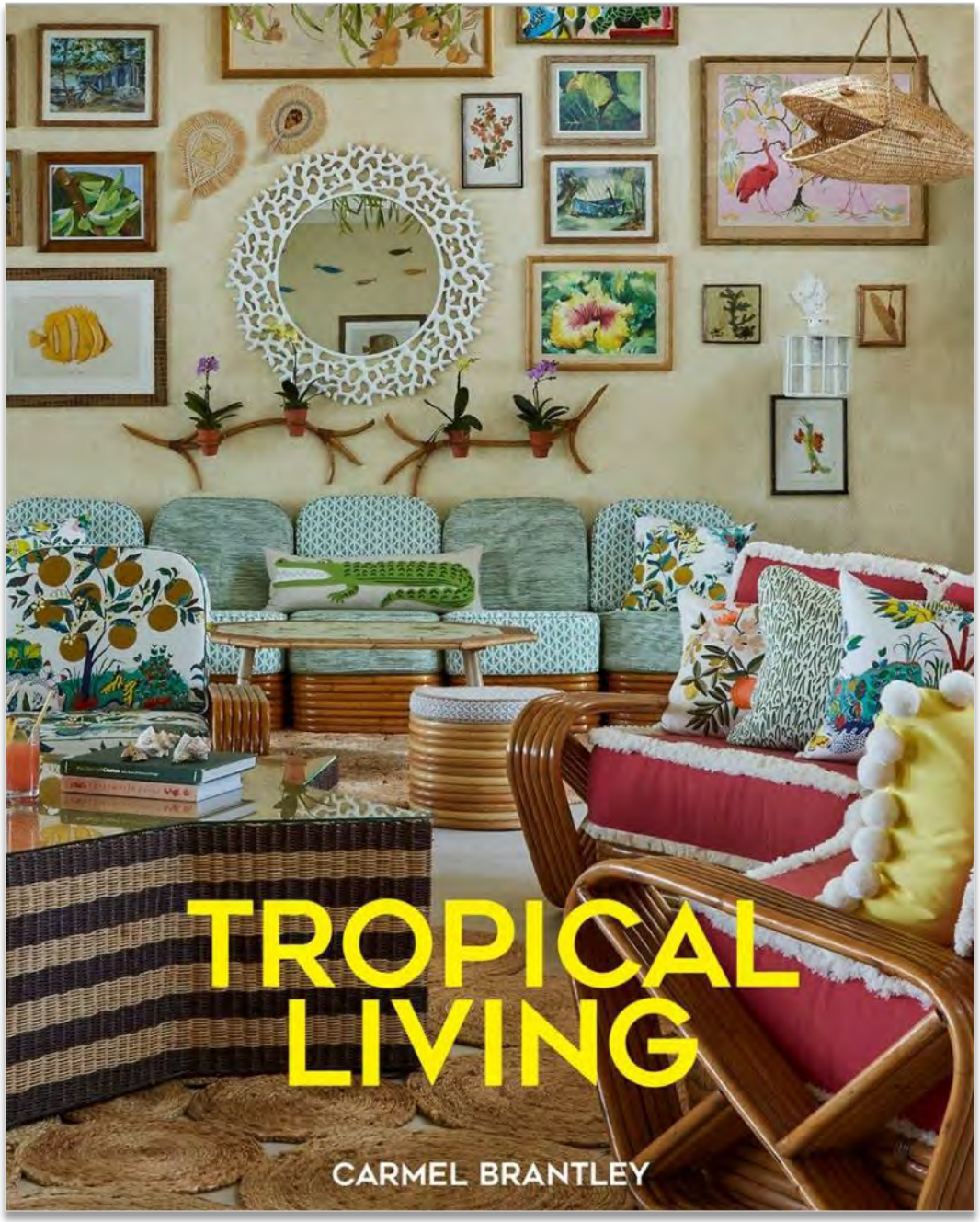

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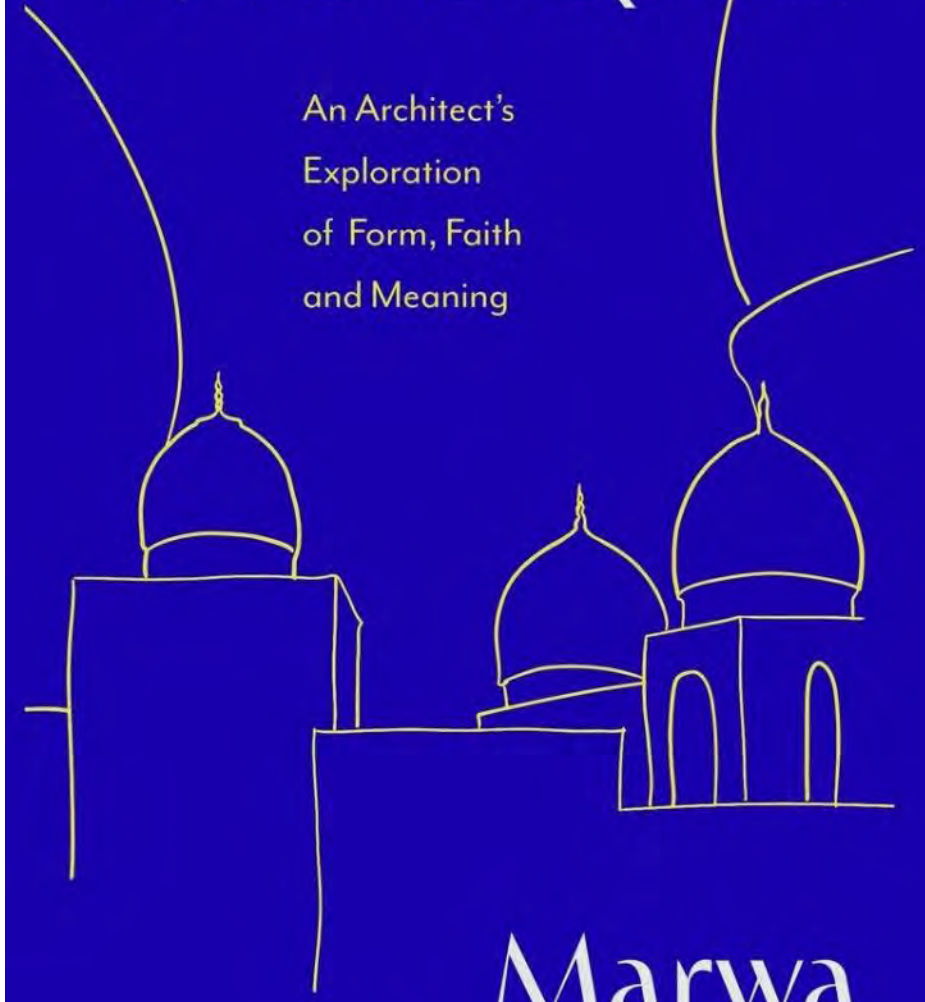
MOSQUE

An Architect's Exploration of Form, Faith and Meaning



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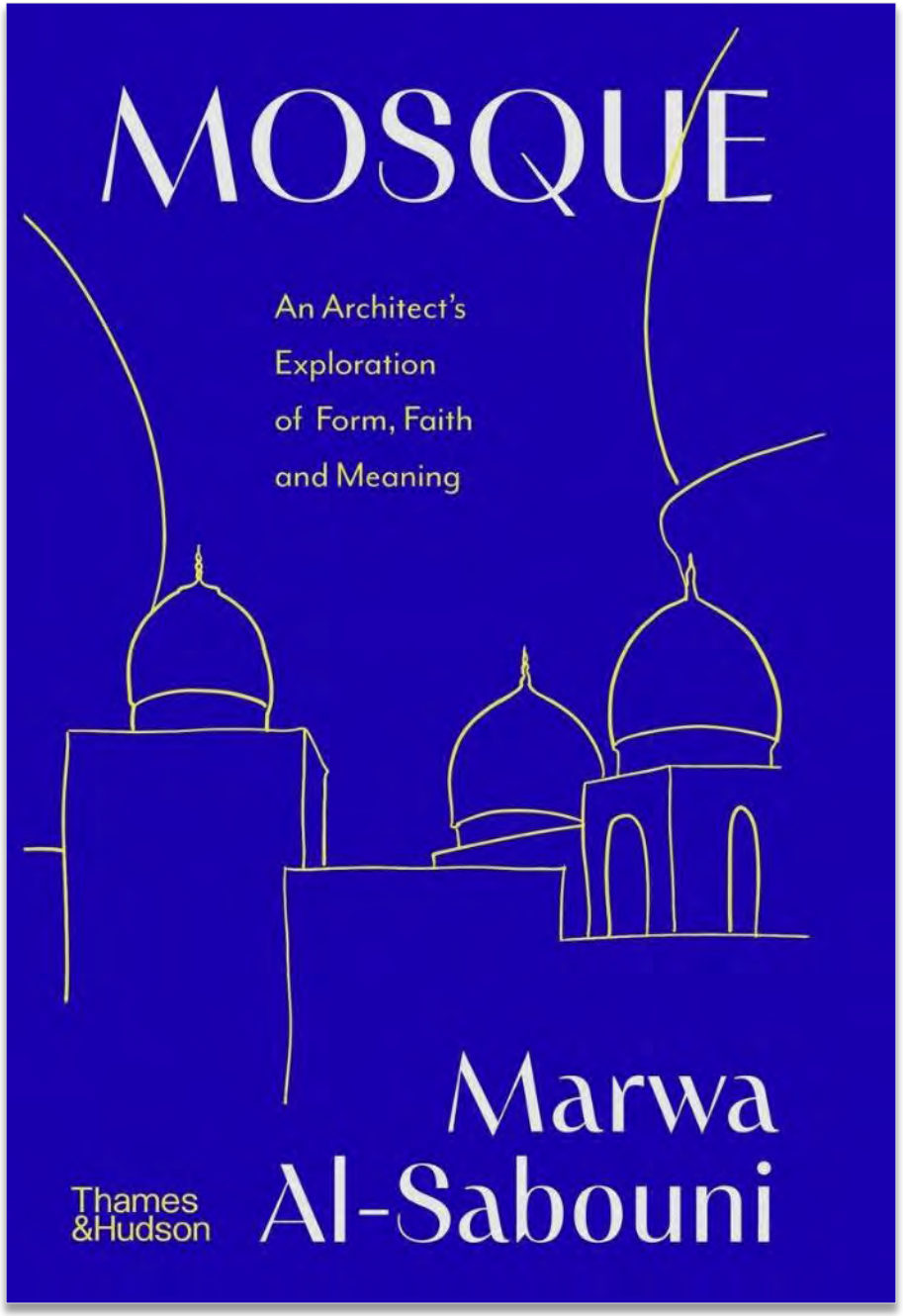

Mosque

AN ARCHITECT'S EXPLORATION OF FORM, FAITH AND MEANING

Marwa Al-Sabouni

A journey through the mosque's history and representation around the world, its role in society and its forms - ancient to contemporary - through the eyes of a young female Syrian architect.

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While many great works have been written about both ancient and modern mosques, and about Islamic architecture in general (with mosques and their art forms usually given as key examples), I nevertheless believe that I may have something to say when it comes to viewing the mosque in mediating terms: between past and present, East and West, form and meaning.

This is why I have chosen to examine the mosque from three angles constituting the three parts of the book. The first focuses on the fundamental reason for which the mosque exists; that is, the Muslim faith. The core of this part revolves around how Islam as a faith and a world view shapes the mosque as an object, and how the mosque in turn shapes Muslim life. In my view, this is the crucial point of departure, in order to truly appreciate the architecture of the mosque.

In the second part, having established a solid basis from which to look at the mosque as an orientation to the world, form becomes the focus. In order to tackle the various aspects of the mosque's form, we will look at the conclusions of those who have studied the mosque, and also put forward additional ideas in the light of acquired knowledge of faith and form.

Finally, the third part presents the mosque in a new light – the light of freedom, as a comprehensive and dominating force not only in the creation of the mosque but also in its life. I view this freedom against the ethos of both historic and modern Islamic structures, in an attempt to reach some conclusions around the future of the mosque.

By examining key concepts and key examples, and through debunking some of the myths around the architecture of the mosque (and Islamic arts and architecture in general), it is my hope that this book will be a step on the path towards bringing the mosque and its arts closer to the reader. By doing so, I hope I can help to bring two worlds which have drifted apart a little closer together.

It is a daunting task, so I send this book out into the world humbly, as I do my prayers.

Homs, Syria
Ramadan the 17th, 1446

Part I

Faith

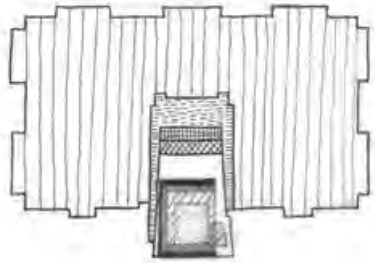
the end of the souq, a few steps below street level. A short dark corridor leads to what appears at first glance to be a small courtyard, but turns out to be the site of an old khan (trading post and hostel) that has lost its two wooden domes, of which only soaring stone arches and circular rims remain as traces. To my left, I finally spot the perfumer's shop, not because of a window display or a shop sign, but rather from the stacks of bottles and piles of boxes that frame the narrow wooden door of the 'Alghabra' shop. Alghabra is the last name of the family that have made perfumery their business in this historic quarter of Old Damascus. In fact, on my way several shops have had this family name on their signage, adding another layer of confusion to my expedition.

Inside, a long table occupies the space behind the door, covered with all sorts of bottles: big, small, plastic, glass, metal. The perfumer rises like a magician from underneath the table and asks me how he can help. The business of identifying the remnants of scents in my bottles, recomposing and refilling takes only a few minutes, during which time a boy referred to as 'Little One' is called upon to fetch some of the required ingredients from the piles outside. The ingredients are efficiently delivered, then, like an elf, Little One vanishes through one of the back doors. On my way out, I see him again, this time being harangued by a lady customer who delivers a sermon on the bad effects and negative image of a cigarette he has in his mouth. I can see she has completely lost him when she tells him he should be at school. Work for youngsters is part of the local culture; this is how family businesses have been built for centuries. Little One, however, is not part of a family business. Instead, he belongs to the Syrian generation of war, in which many fathers were lost, and many 'little ones' stopped being little all of a sudden. So, he shrugs off her remarks and pointedly asks for her 'real request'.

For a short moment before I re-enter the souq, the sky above me is framed by the two large stone rings of the khan. Then I'm faced with the bustle of the beehive again. This time, however, I have caught a glimpse of a small protruding minaret adorning the top corner of a structure at the intersection. This minaret was built as an integral part of the corner of the building – not perched on top of it – because otherwise it would be invisible to the souq's pedestrians. As a structure, it is primarily

The minaret of Al-Farisiya Mosque,
at Al-Buzuriyah souq in Old Damascus, Syria

The Prophet's Mosque in Medina, Saudia Arabia: (above) a perspective showing how the mosque was during the Prophet Muhammad's time; (right) an aerial view of the mosque today; (below) a diagram showing the various expansions the seminal mosque has undergone.



The Prophet's original mosque	622
The Prophet's expansion	628
Omar's expansion	638
Othman's expansion	649
The Umayyad expansion	706–10
The Abbasid expansion	781–88
The Ottoman expansion	1849–61
The first Saudi expansion	1952–55
The second expansion	1985–93
The Prophet's rooms	

but bare ground. Even the *minbar* (pulpit) was not added until the crowds had increased in size so much that three makeshift wooden steps were put together for the Prophet to climb on and make his address.[21] Women prayed behind men in the same space, and all attendees were mindful that there should be no distractions from the purpose of prayer.

It is hard to imagine how the Prophet's Mosque in Medina, elementary as it was, formed the basis for the highly sophisticated mosque architecture that followed in less than two centuries. However, by examining the foundations of thought laid by this mosque, one can see past the liturgical elements and spatial formation. Since it is a fact that the Prophet's Mosque constituted a model that was adopted in various stylistic renditions of building across the Muslim world, the question is: how did this relatively simple and primitive structure evolve into undeniably masterful and brilliant architectural forms?

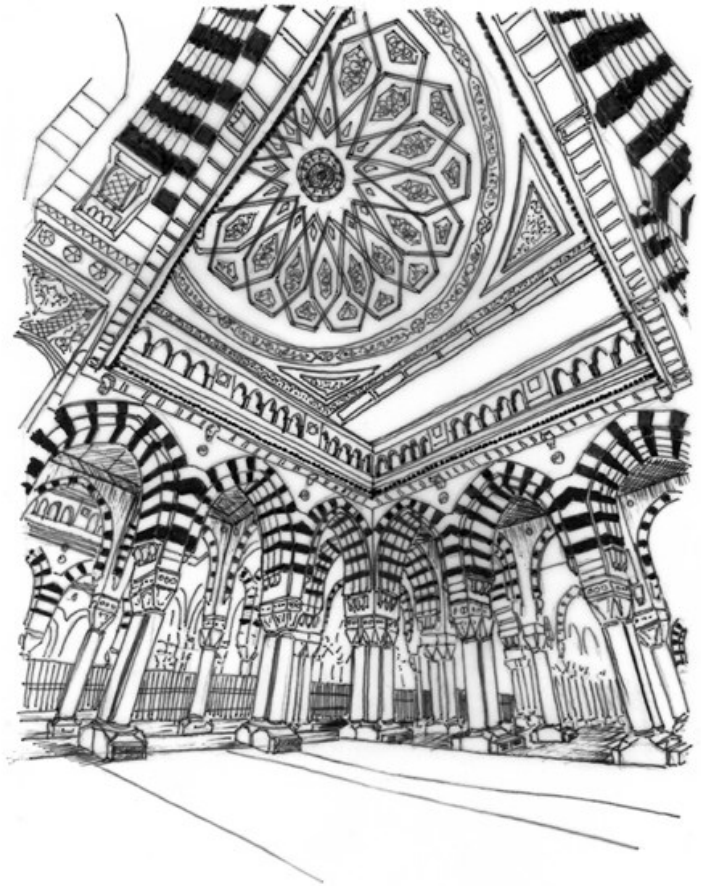
The complexity of the achievement is evident from the many different aspects to be considered. In addition to the orientation of humankind towards the universe, the space of the mosque has a directional axis; that is, towards the *qibla*. This plays a primary formulating role in the architecture of the mosque. By virtue of having all mosques – wherever in the world they are located – directed towards Mecca, a radial web of invisible axes is drawn. They all converge on that central point where the Kaaba is located, creating a collective sense of orientation that engulfs the whole of the earth. As historian James Dickie (also known as Yaqub Zaki) has explained: "The notion of a directional axis operates on two levels: socially, as a focal point in relation to which the entire community, *umma*, is balanced, and liturgically, as the focus of prayer."[22]

This relationship with the earth, space and population is extended through another factor, that is, the final physical posture of the prayer ritual. Prayer ends with a seated (specifically, kneeling) position on the ground, and it is also a seated position in which congregants listen to the address of the Friday prayer (*khutba*). In correlating this seated position with the ground of the mosque, Titus Burckhardt views this 'normal position of rest and contemplation' as the projection viewpoint of the whole interior space of the mosque: "The interior of a mosque is made to be seen from this position, which amounts to saying that it relates to the

the second holiest site in Islam, ranking between Al-Haram Mosque and Al-Aqsa Mosque in Jerusalem. Since its original establishment by the Prophet and the community of Medina, the Prophet's Mosque has undergone ten major renovations and expansions (for eight of these, see p. 38). The Ottomans were responsible for the sixth expansion, taking the size of the mosque to over 10,000 square metres (108,000 ft²), supplemented with five minarets and five doors.[26] In turn, the Saudis conducted two more expansions (one in 1952 and the other in 1985), enlarging the mosque's footprint to an astonishing 98,000 square metres (over 1 million ft²), with surrounding squares of 235,000 square metres (some 2.5 million ft²). This was followed by the initiation of a third expansion in 2010, which is still ongoing. From the original three doors and no minarets to forty-one doors and ten minarets, the Prophet's Mosque has been transformed into a 'city' in its own right, adorned with twenty-seven automatically controlled sliding domes rimmed with over 67 kilograms (150 pounds) of pure gold and with 250 automated 'blossoming' canopies that look like an AI version of a palm grove.

In order to accomplish work on this gigantic scale, the Saudis demolished large swaths of the surrounding homes, mosques, schools and commercial areas. One might think that the highly sacred status of Medina could have spared it from the vandalism of the modernists, but what began with the destruction of the old city wall in the mid-1950s for automobile access and urban expansion has thus far ended with the ruthless erasure of the wide variety of urban premises and activities that had grown over the centuries around the Prophet's Mosque. These have been replaced with the sterility and exclusivity of gleaming commercial tower blocks, shopping malls and luxury hotels, along with a suffocating interior ring road, which together have strangled the life out of all the pre-existing human and natural networks.

In parallel with the modernist project for the city, there has been an official tendency to destroy all that is related to history, especially that which is beloved or venerated by the people. This destruction – reminiscent of the Iconoclastic Fury (*Beeldenstorm*) during the Protestant Reformation in Europe – can be explained by the adoption of the Saudi government of Wahhabism, which is 'vehemently opposed to anything



The Prophet's Mosque: an interior view

Chapter 3

What is the Role of the Mosque?

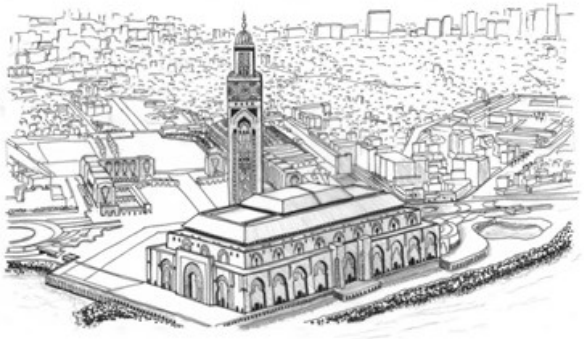
'Without Islam, the Arab thrust of the seventh century – even supposing it to have been possible without the religious impulse – would have been no more than an episode in the history of the Middle East; decadent as they may have been, the great sedentary civilizations would have made short work of absorbing these hordes of Bedouin Arabs, and the nomadic invaders of the cultivated lands would have finished, as is generally the case, by accepting the customs and forms of expression of the sedentaries.'

TITUS BURCKHARDT[1]

The rulers of Islam

In 1963, an almost month-long war erupted between Algeria and Morocco. The war was called the Sand War, because it was the culmination of a long conflict between the two neighbouring countries over the demarcation of the mess of borders left between them by the colonizing/administrative French. The Western Sahara was torn between Algeria's upholding to the principle of *uti possidetis* (i.e. the maintenance of existing borders) and Morocco's irredentism (i.e. the reclamation of historic borders). The discovery of underlying mineral resources, along with lurking colonial interests, also fuelled the war. In effect, the foundations of a lasting and hostile rivalry between the Arab socialist government of Algeria and the long-established monarchy of Morocco were laid.

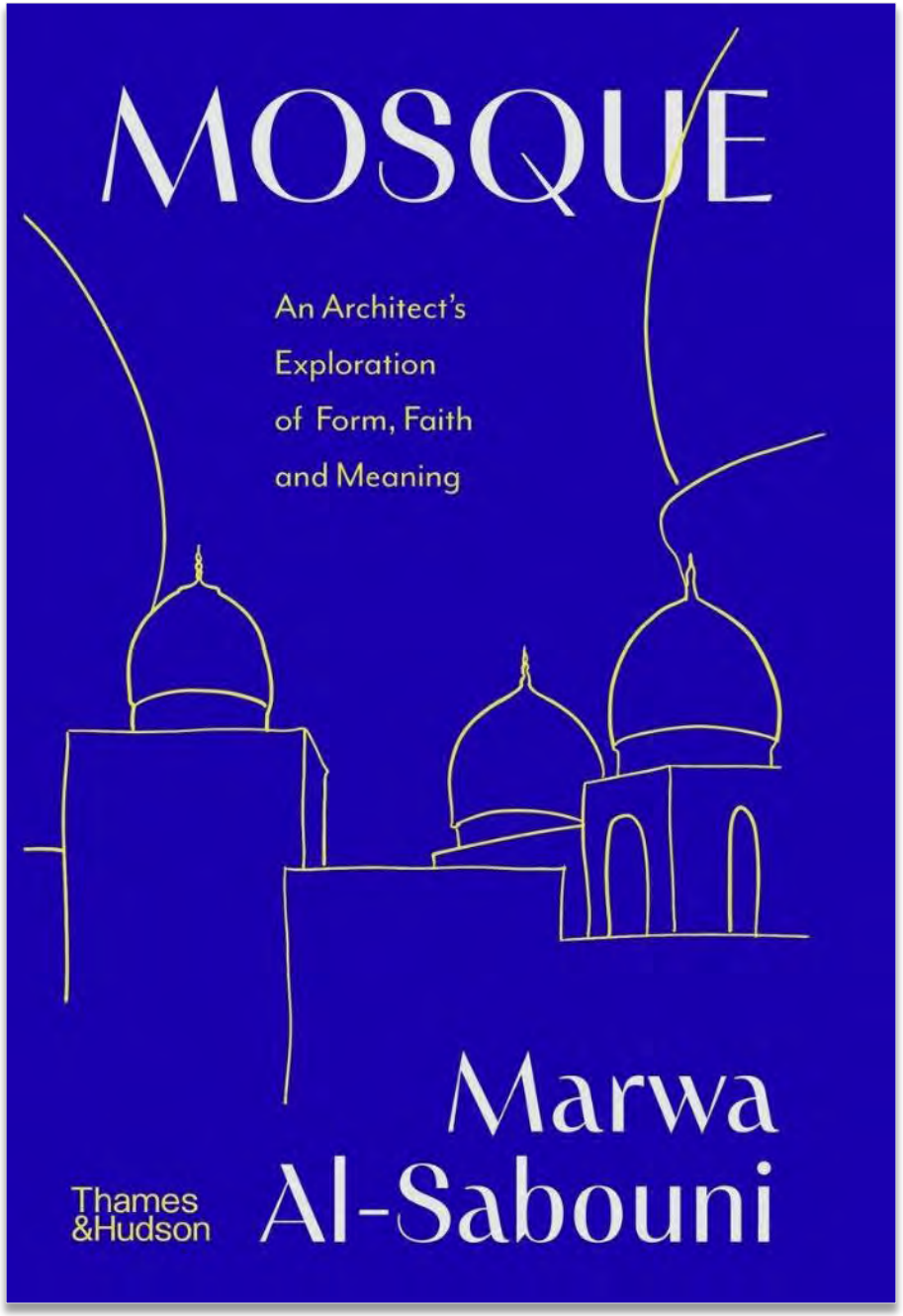
The Sand War was soon reflected in a mosque war. In 2013, the minaret of Al-Hassan II Mosque, Casablanca, became the tallest in the world, at an astonishing 210 metres (689 ft) high – only to be outshone in 2019



Al-Hassan II Mosque, on a promontory overlooking the Atlantic Ocean in Casablanca, Morocco

by the minaret at the Great Mosque of Algiers, which soared to a height of 265 metres (869 ft). Like two alpha roosters vying for dominance, the mosques have vaunted their stature in an architectural competition over records and prestige, while also acting as a conduit for the politics their nations championed.

Morocco is in the race to become Africa's premier home to major international corporations, as it transitions out from its Francophone history and into the English-speaking global economy, offering up its beaches as resorts and transforming its heritage into tourist destinations. However, Al-Hassan II Mosque, which was completed in 1993, owes its creation to those Francophone attachments just as much as it does to the domination of fantasies. Known as 'the king's architect', the Frenchman Michel Pinseau was an obvious choice for the task of building the monarch's dreamt-of edifice on water. Rising over the Atlantic Ocean, the mosque was built by the French construction company Bouygues, partially on land and partially over the ocean. The mosque's design reverts to one of the three main pan-Islamic images (see p. 58), as it celebrates the Andalusian/Maghrebi version of the global style.



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Socialist Hotels

153 SOCIALIST-ERA HOTELS ACROSS 31 COUNTRIES

Edited by Damon Murray and Stephen Sorrell, FUEL, Introduction by Caroline Eden

From brutalism to modernism, via futurism - the Socialist Hotel is a unique architectural and cultural phenomenon that is collectively documented in these stunning photographs for the first time.

- Would you check in to a Socialist Hotel from an era when hospitality came second to ideology? These state-constructed buildings were used by visiting government workers, ordinary citizens - and even the occasional capitalist guest from the West.

- This epic photographic project - spanning 153 hotels across 31 countries - chronicles the architecture of hospitality and leisure in Eastern Europe and the post-Soviet space. Many were built in imposing styles: brutalist and modernist structures emphasising scale, functionality and the power of the state. Quirkier constructions used mosaics, tiles and stained glass as cultural references, to reflect the traditions of individual countries.

- Collected here for the first time are an amazing range of examples, from the grand Socialist Realism and neoclassical details of the Stalinist era (such as the Interhotel, Georgia) and the Soviet Modernism that marked a shift away from excess towards austere, concrete structures (Hotel Traian, Romania) to the futuristic and gravity defying (Sevan Writers' House, Armenia).

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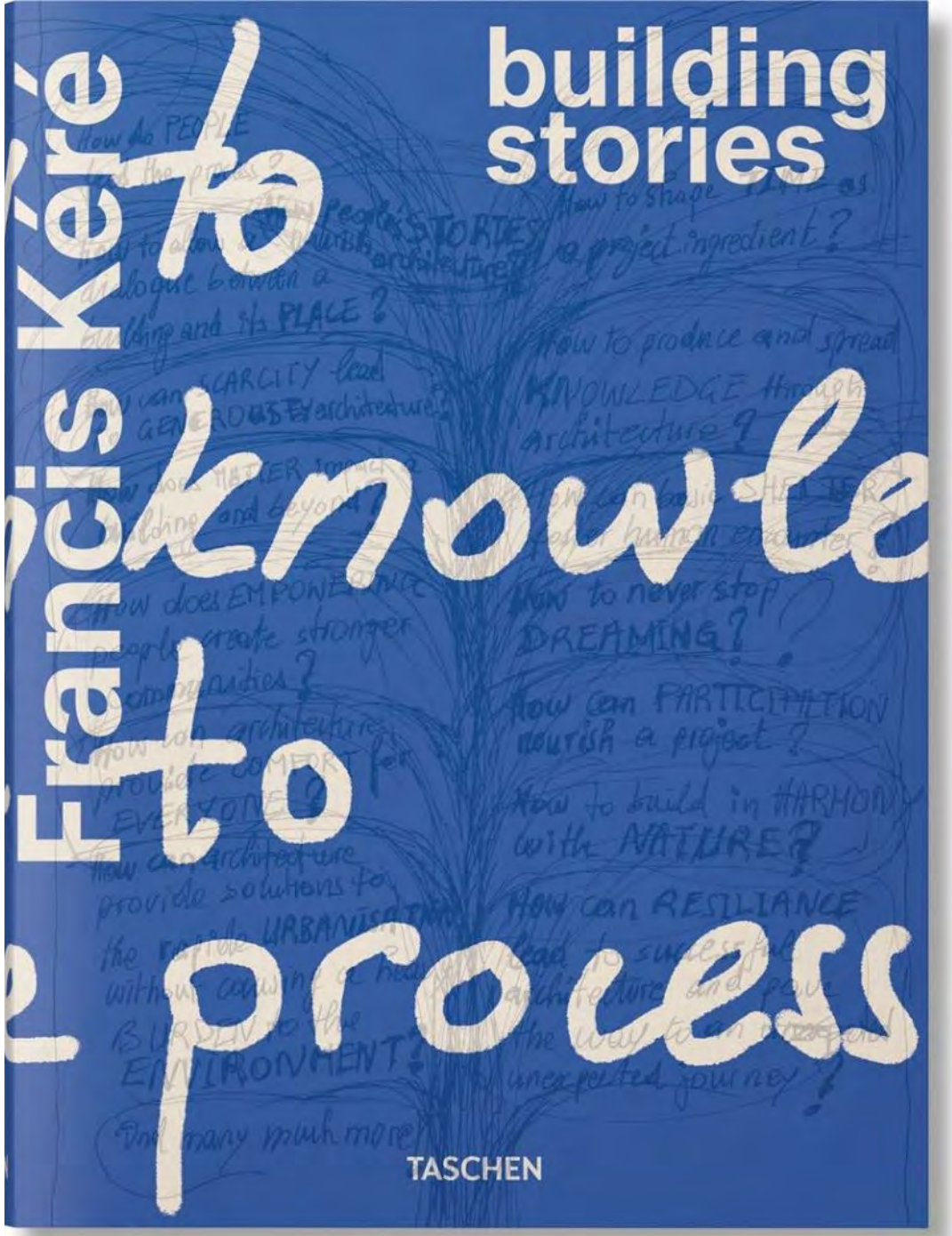
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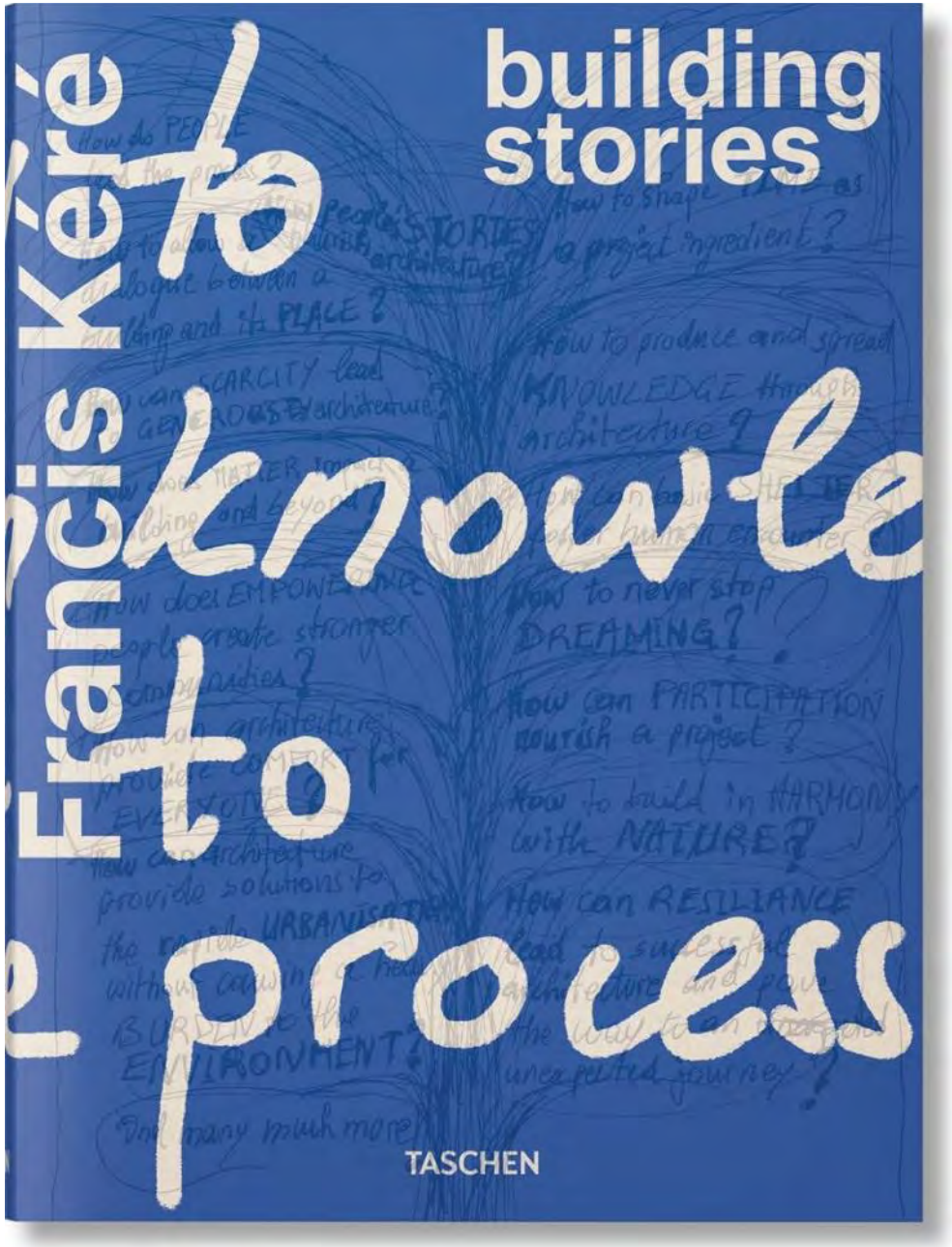

Francis Kéré

BUILDING STORIES

Francis Kéré

Experience Pritzker Prize winner Francis Kéré's first-hand perspective on his creative world. A rich selection of unseen sketches, photos, and architectural drawings accompanies original stories of 26 projects, from the Primary School in Gando, Burkina Faso, to the Las Vegas Art Museum, revealing his experimental, communal, and inventive approach.

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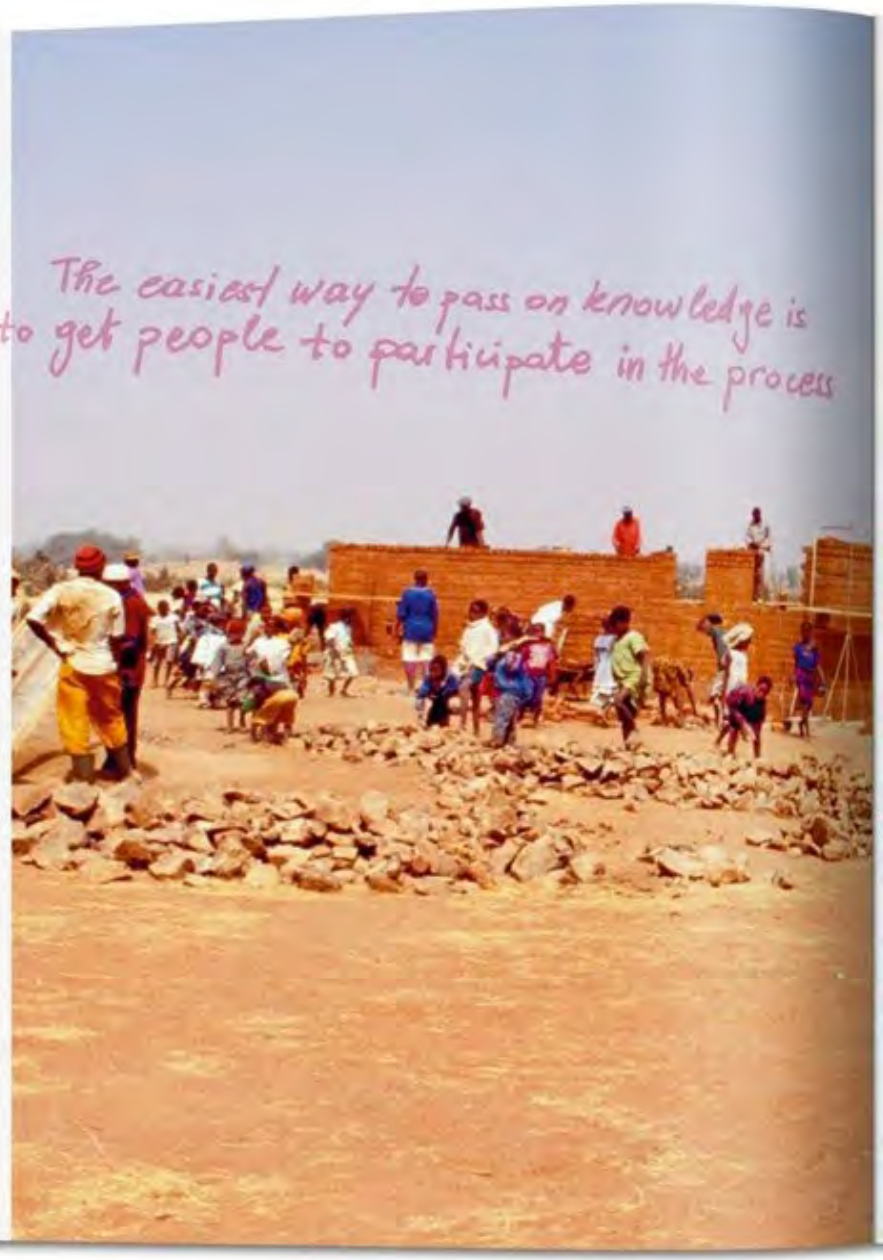


Francis Kéré

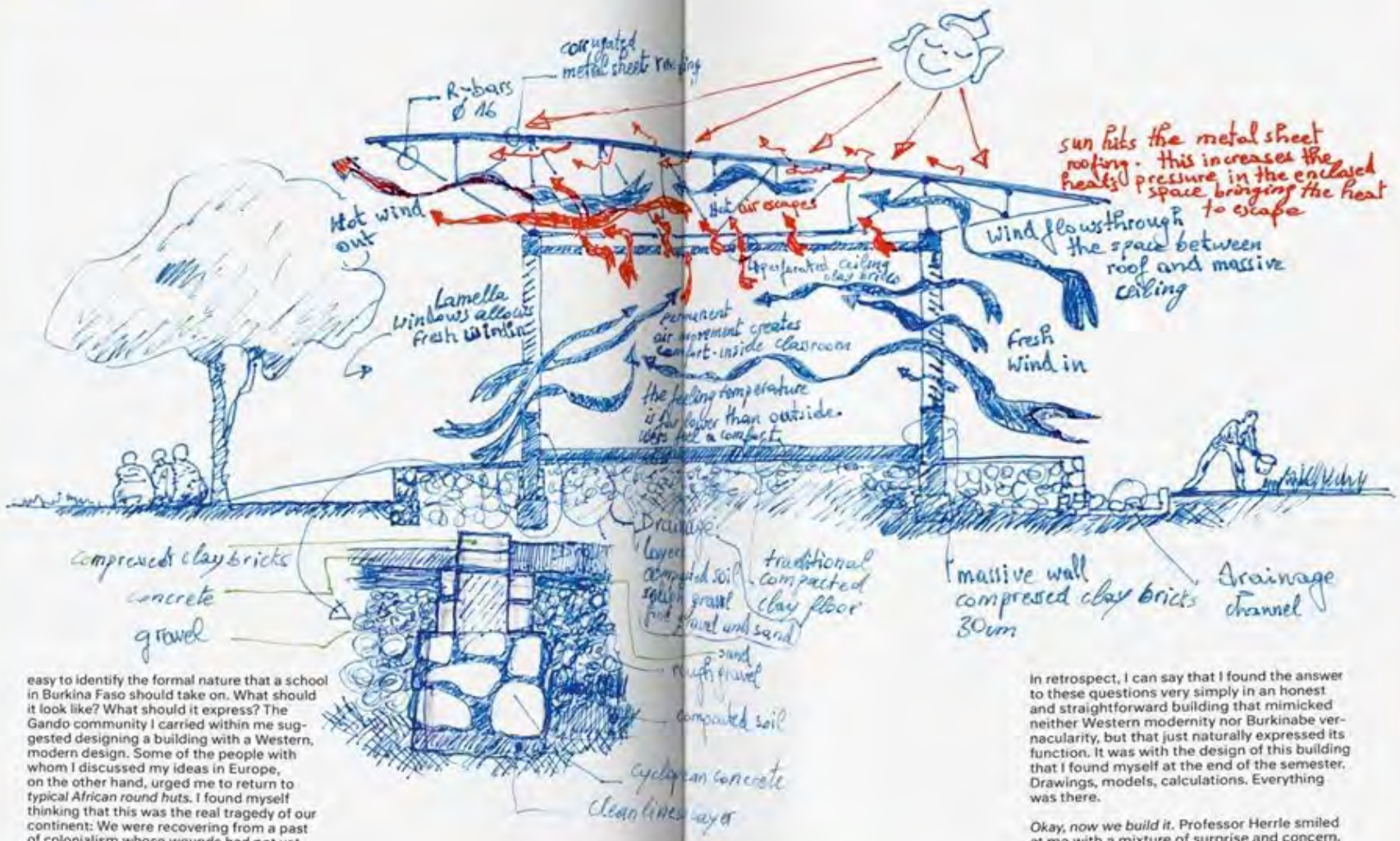
building stories

edited by
Nina Tescari

TASCHEN

The Gando Projects

or how everything started



Primary School Gando: Cross section.

easy to identify the formal nature that a school in Burkina Faso should take on. What should it look like? What should it express? The Gando community I carried within me suggested designing a building with a Western, modern design. Some of the people with whom I discussed my ideas in Europe, on the other hand, urged me to return to *typical African round huts*. I found myself thinking that this was the real tragedy of our continent: We were recovering from a past of colonialism whose wounds had not yet healed and whose blows had caused entire peoples to lose control of their past and future.

In retrospect, I can say that I found the answer to these questions very simply in an honest and straightforward building that mimicked neither Western modernity nor Burkinabe vernacularity, but that just naturally expressed its function. It was with the design of this building that I found myself at the end of the semester. Drawings, models, calculations. Everything was there.

Okay, now we build it. Professor Herrle smiled at me with a mixture of surprise and concern. *If you really want to try this, Francis, you'll have to start collecting money.* I knew finance would

The school day has just ended at the Gando Primary School!

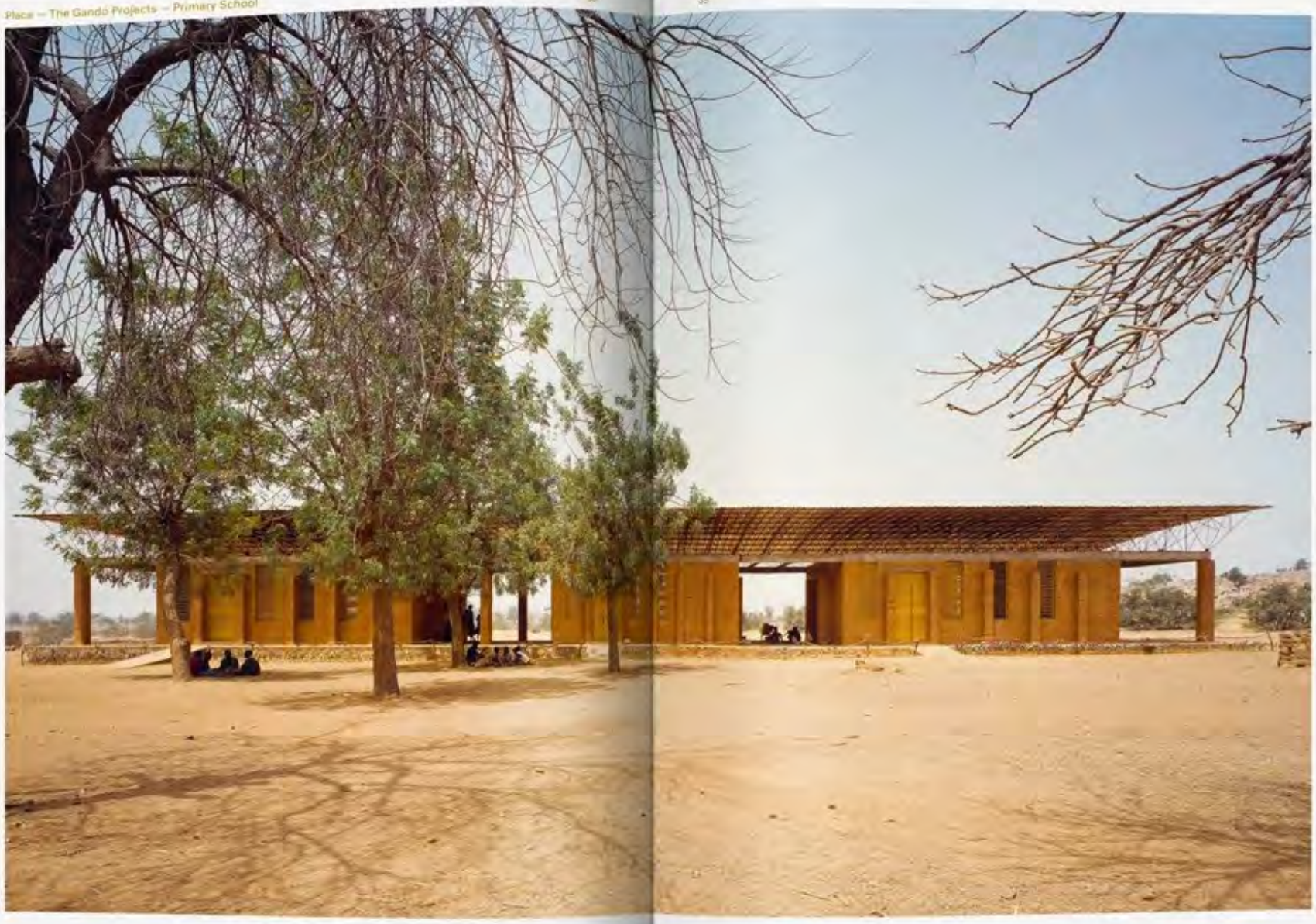
Even the time for *kouima*, of laziness, had to be embraced. It was the only way to make everything run harmoniously. After all, it is well known that working in a group naturally triggers a "social loafing" dynamic—studied by French scholar Max Ringelmann—that causes productivity to be lower than when working individually. But what Ringelmann did not know, perhaps, is that community work, at the same time, can galvanize and forge relationships and a sense of belonging that individual work could never do. I was fascinated to observe the participation of all the groups that made up the community—even that of the ethnic Peuls, who normally stay away because of their nomadic nature. I learned so much from this experience: the strength of community, the drive and enthusiasm that can be activated. In the end, when my European friends had to leave Gando, they were surprised how the work was eventually getting done despite the unpredictable productivity of the community members.

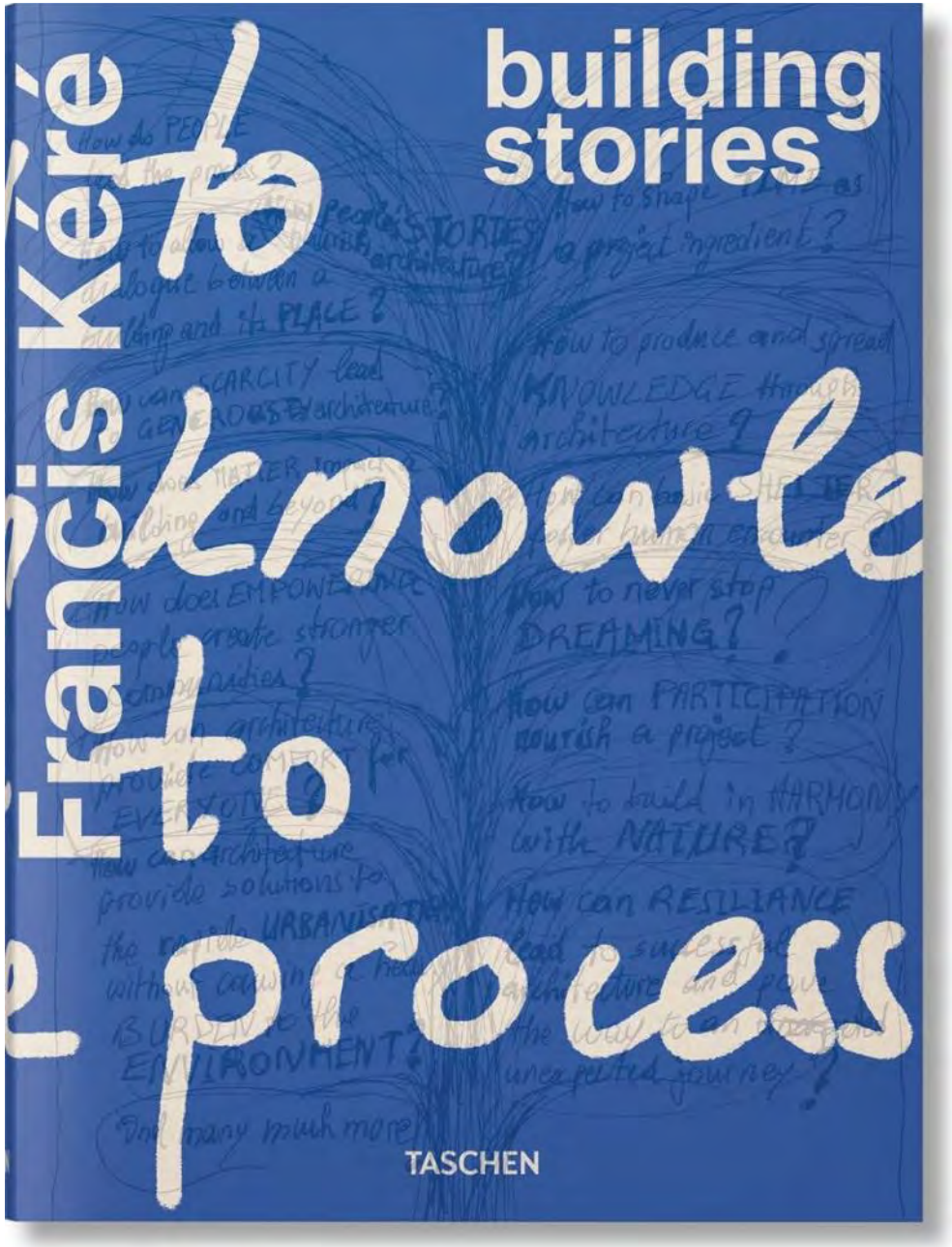
Even during the erection of the walls, which we entrusted to a team of professional builders that trained a group of manual laborers, the community continued to feel part of the process. They came to say hello, sat under a tree to observe the work, occasionally shouted *Ziba ziba!* (an expression of encouragement for the workers), brought supportive fritters on particularly tiring days. By this point, the school that was forming before their eyes was something that belonged to them.

I noticed this in particular one morning in early May, when the walls had reached a height of just over a meter, and I heard from my bed a fine rain seeping through the thatched roof of the hut where I slept. It normally never rains at that time of year. Along with the soft sound of water, I began to hear murmurs outside my hut, growing louder and louder. I wondered what was going on. What was that crowd doing in front of my house? I sat down on the bed and began to dress. Suddenly I heard an explosion of joy: *The walls are up! The walls are up! It's a miracle!* My brother Moussa came into the room and said: *Francis, all the women of the village are out here. They had rushed to comfort you after this rainy night. They knew how much effort you had put into the project, and they were sure that all the work had been lost, melted by the water. But the news came that the walls are still up.*

The platform becomes a seating element where children chat in the shade.

Classroom interior





Francis Kéré

BUILDING STORIES

Francis Kéré

Experience Pritzker Prize winner Francis Kéré's first-hand perspective on his creative world. A rich selection of unseen sketches, photos, and architectural drawings accompanies original stories of 26 projects, from the Primary School in Gando, Burkina Faso, to the Las Vegas Art Museum, revealing his experimental, communal, and inventive approach.

- Francis Kéré's riveting first-person account reveals the ideas and values that drive him and his socially engaged architectural practice. The 2022 laureate of the Pritzker Architecture Prize covers 26 key projects, illustrated with many unseen sketches, photographs, and drawings in a volume beautifully crafted by the Amsterdam-based graphic design studio of Irma Boom.

- Featured works include his Serpentine Gallery Pavilion, the Gando school projects, national assembly designs for Burkina Faso and Benin, the Thomas Sankara Memorial, and the recently revealed Las Vegas Museum of Art. Kéré's own voice moves effortlessly between poetry and pragmatism.

- From the technicalities of cutting bricks on site to the political and environmental forces shaping his designs, he delights in both hands-on craft and big thinking.

- Reading this feels like looking into Kéré's own notebook, with his annotations scribbled alongside the work.

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NIGO®
From Japan with Love

NIGO

Edited by Rachel Hajek and Esme Hawes

The life and cultural impact of musician and streetwear pioneer NIGO, founder of A Bathing Ape, as told through clothes and ephemera from his personal archive

- This is the first comprehensive book on the creative universe of NIGO (Tomoaki Nagao) - charting his journey from Toyko in the 1980s to global tastemaker, via a career as influential fashion designer, DJ and record producer.
- NIGO's pioneering streetwear brand A Bathing Ape (BAPE) drew on his love of American hip-hop and pop culture; nearly 30 years later he became artistic director at luxury fashion house KENZO. He is also a collaborator on brands such as Billionaire Boys Club with Pharrell Williams, and is a member of hip-hop supergroup Teriyaki Boyz.
- This volume explores how creative elements such as street culture, Americana and Japanese traditions have impacted this multifaceted practitioner, who has been shaping contemporary culture for over three decades.
- This book tells the multifaceted story of NIGO’s impact on contemporary culture over the past few decades, using a series of objects and ephemera from the designer’s personal archive, including merchandise, garments and printed matter.

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NIGO at the Design Museum, 2026

In recent decades, the role of the creative director has increasingly grown in importance within the creative industries. Looking at the major trends and shifts within retailing, marketing, luxury and popular culture at large, behind much of today's standard practice are just a select few powerful individuals. Tomoaki Nagao, known the world over as NIGO, is one of these remarkable figures. He has been shaping youth and contemporary culture for over thirty years, with a multifaceted practice that covers fashion, design, music production, interior design, brand building, and – underpinning everything – creative direction. His is a craft honed through an obsession with, and collecting of, all manner of design.

From founding his first fashion brand, A Bathing Ape, to currently leading KENZO as the fashion house's artistic director, the impact of NIGO's career is significant. A master of sampling and collaboration, he has produced some of the most influential ideas, designs and trends in recent style and fashion history, inspiring a devoted worldwide following. Referred to by his peers as 'the general', he always has his finger on the pulse of youth culture. In the 1990s he began 'quoting' key cultural references from hip-hop, skate, sci-fi and beyond, connecting to like-minded audiences who have remained loyal fans ever since. Beyond the design of individual garments, NIGO builds entire brand universes. Extending from stores are eateries,

NIGO as a teenager

music, events – even hair salons. He doesn't just offer the T-shirt, but the whole lifestyle to go with it. Every detail contributes to a total vision, from concept to consumer. His approach to design has become a business model that many strive to replicate.

This publication is the first to trace NIGO's creative progression, from Americana-besotted teenager to training to become a master of the Japanese tea ceremony. Continually evolving, he has turned his hand to an eclectic portfolio of projects. With each venture he studies deeply, absorbs, refines and innovates, always building upon what he has previously created. Throughout his rise from humble beginnings in the city of Maebashi in the Kantō region to internationally renowned creative director, one constant that has underpinned NIGO's journey is his passion for collecting. He has kept and meticulously archived possessions from his childhood and formative teenage years, as well as throughout his adult career. NIGO's astonishing 10,000-plus piece collection spreads across multiple floors of his Tokyo studio, and forms the basis of everything he does. Vintage denim sits beside Star Wars figurines, while his first business cards remain just as precious as his Jean Prouvé furniture. This treasured archive is a constant source of inspiration and mentorship for his craft – a live toolbox from which he continually draws.

BAPE store Aoyama Wonderwall

Published to coincide with the first-ever retrospective of NIGO's work outside Japan, at the Design Museum, London, this book celebrates his vision and legacy and, like the exhibition, offers a window into NIGO's enticing universe. Whatever you discover in NIGO's world, it is always uniquely from Japan, and with love.

NIGO at the Design Museum, 2026

NIGO at the Design Museum, 2026

High school notebook. The drawing on the right shows his dream room layout. On the cover of the notebook, he drew a mirror he wanted that he had seen in a magazine.

NIGO bought this mirror when he came to live in Tokyo. It was the exact mirror he had drawn on the cover of his school notebook.

In the early 2000s, NIGO commissioned New York designer Jacob the Jeweler to make pieces inspired by his vintage collection, such as the diamond-encrusted keychain illustrated in Chapter 2 (p. xxx). NIGO also asked Jacob to re-make pieces that he had seen Pharrell Williams wearing. Struck by the pair's similar taste, Jacob arranged for NIGO and Pharrell to meet. This sparked a decades-long friendship and creative partnership. Recent collaboration includes the Louis Vuitton Men's Fall-Winter 2025 collection. Showcased in Paris, the collection was a celebration of their friendship, featuring 'Phriendship' graphics and influenced by a personal fishing trip.

In earlier days, when BAPE was increasing its presence on the global stage, Pharrell's group The Neptunes began playing at BAPE events, including the 10th anniversary party in 2003. In the same year, NIGO and Pharrell launched their joint fashion label, Billionaire Boys Club, debuting its designs in the music video for Pharrell's single 'Frontin'. Drawing heavily on skate culture, the label offered casual menswear classics such as jackets, sweaters and denim, all manufactured in Japan. The following year, they added a sneaker line, Ice Cream. Inspired by NIGO's love of classic American advertising, its shoeboxes were designed to look like ice-cream tubs. A flagship store for both brands opened in Tokyo in 2005.

Beyond fashion, NIGO and Pharrell's work together includes serving as creative advisors and investors in the Japanese hospitality start-up NOT A HOTEL. In all their undertakings, their collaboration blends NIGO's take on Japanese culture with Pharrell's high-fashion, hip-hop influenced aesthetic.

Pharrell modelling Human Made, 2024.

New York baseball cap signed by Hiroshi Fujiwara.

Vintage pen that Hiroshi Fujiwara gave to NIGO as present.

Flyer for Family club night at P.Picasso Club, Tokyo. NIGO deejayed at this event.

Flyer for Family2 club night at P.Picasso. NIGO deejayed at this event.

NIGO

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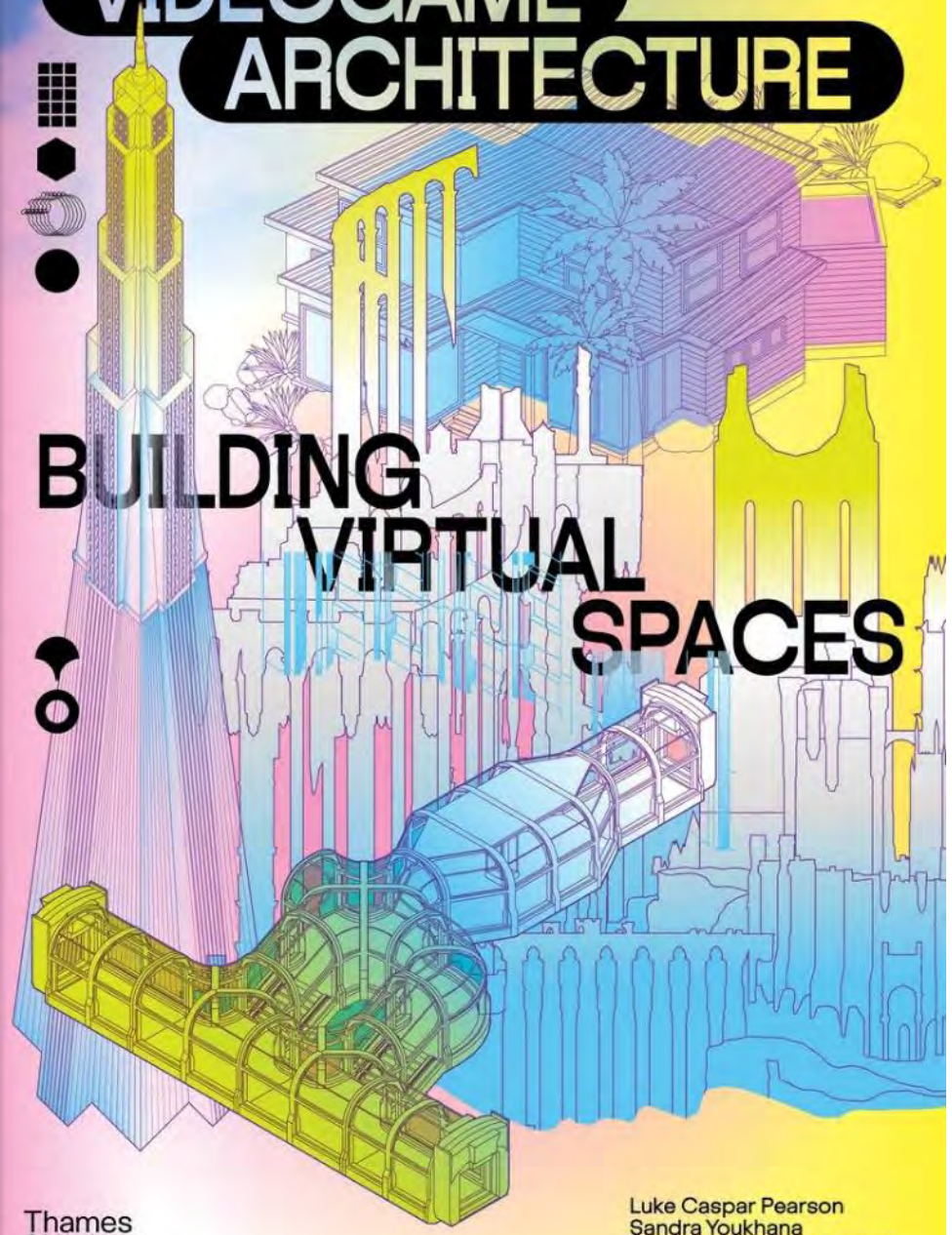
VIDEOGAME ARCHITECTURE

BUILDING VIRTUAL SPACES



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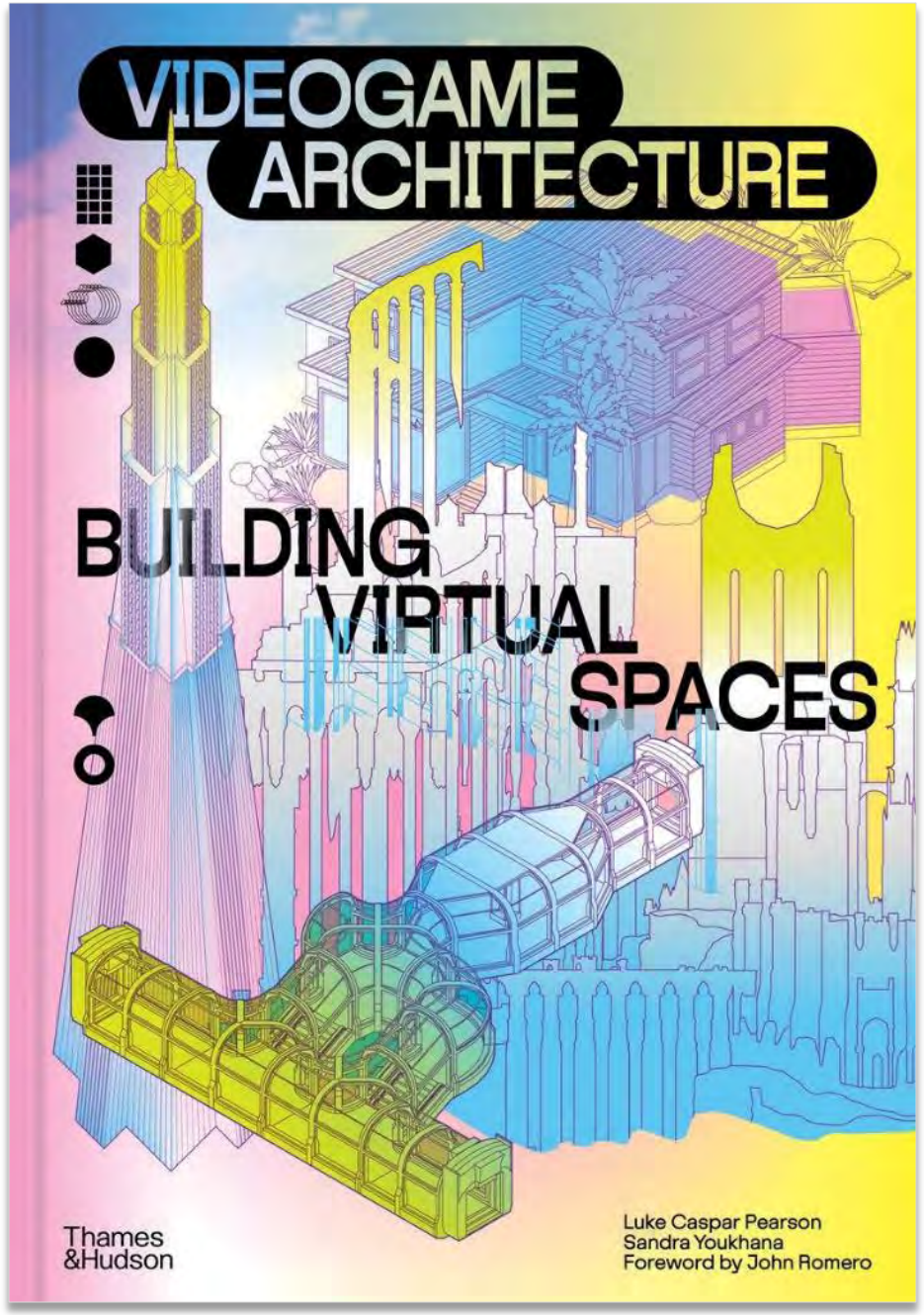

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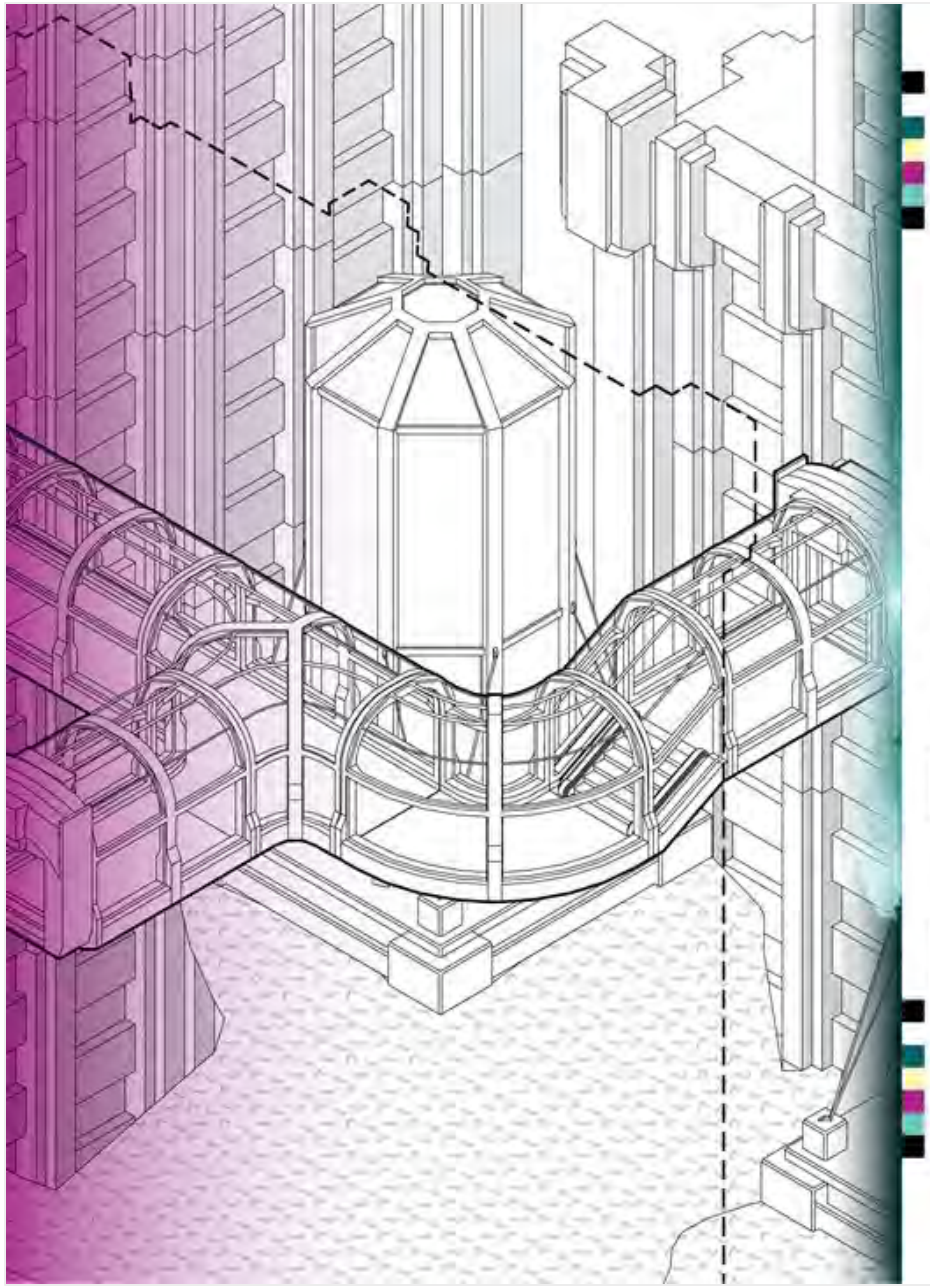
[Fig.06]

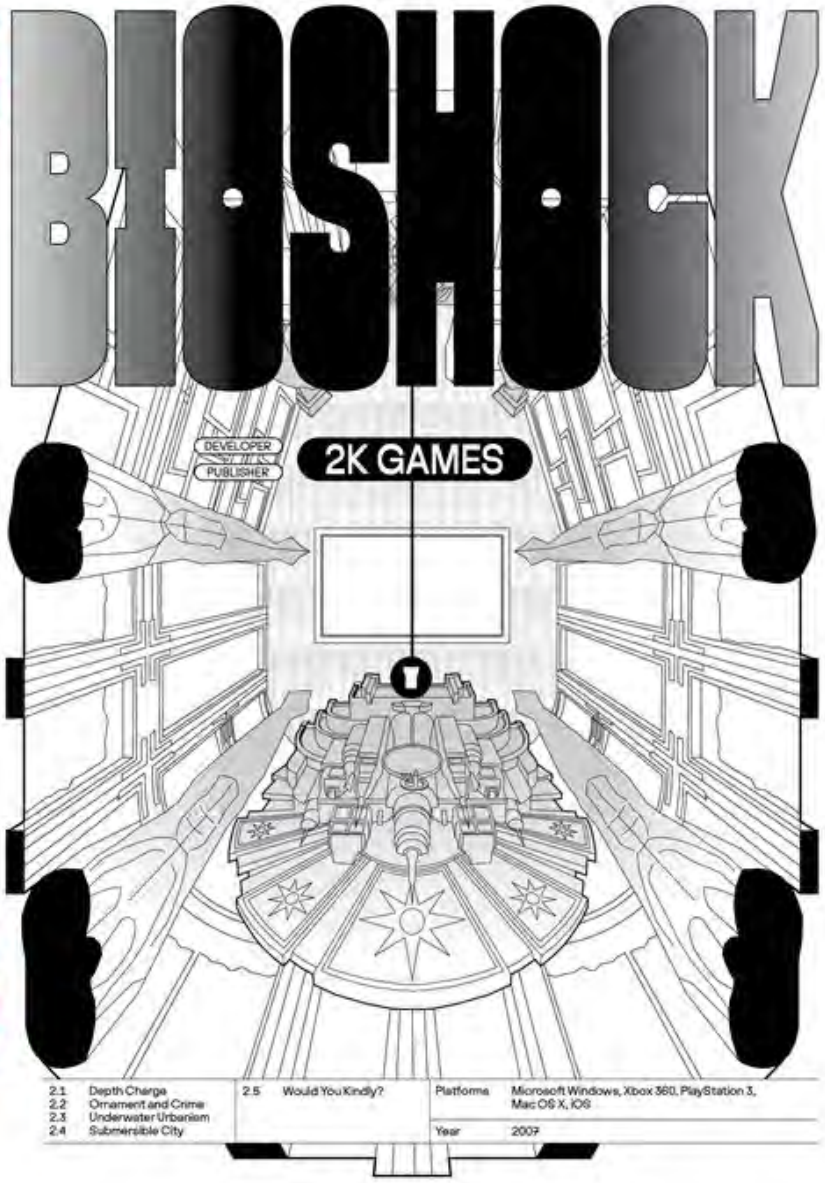


CHAPTER 2

BIOSHOCK

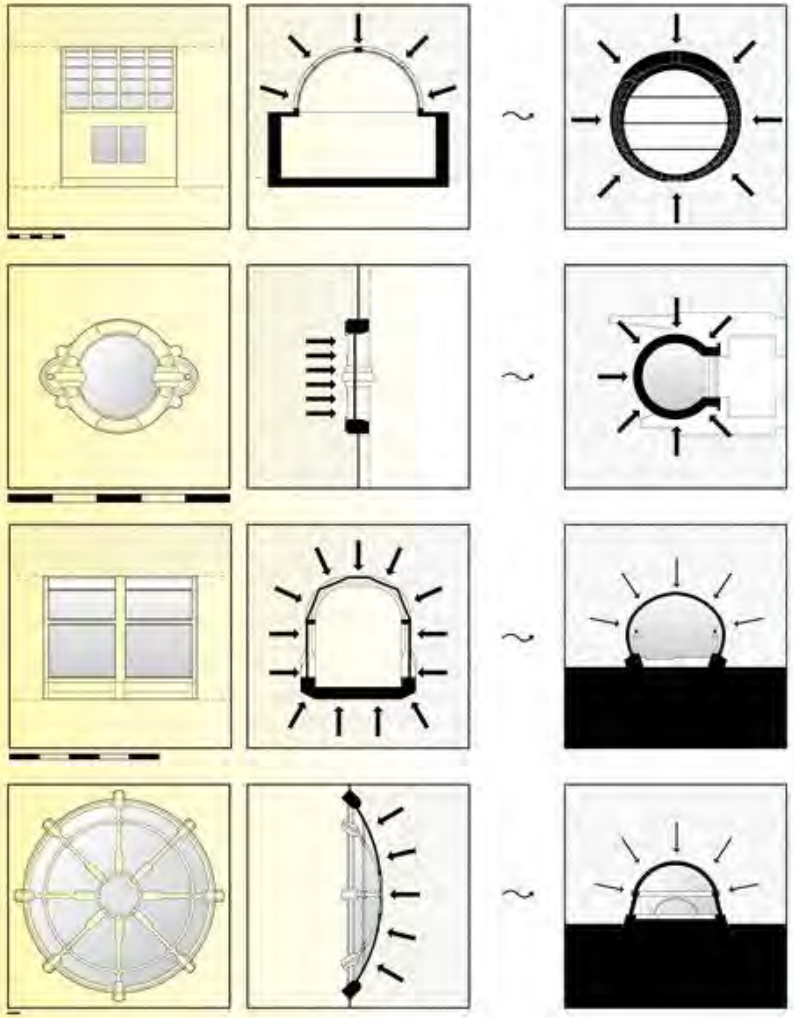
DEVELOPER / PUBLISHER

2K GAMES

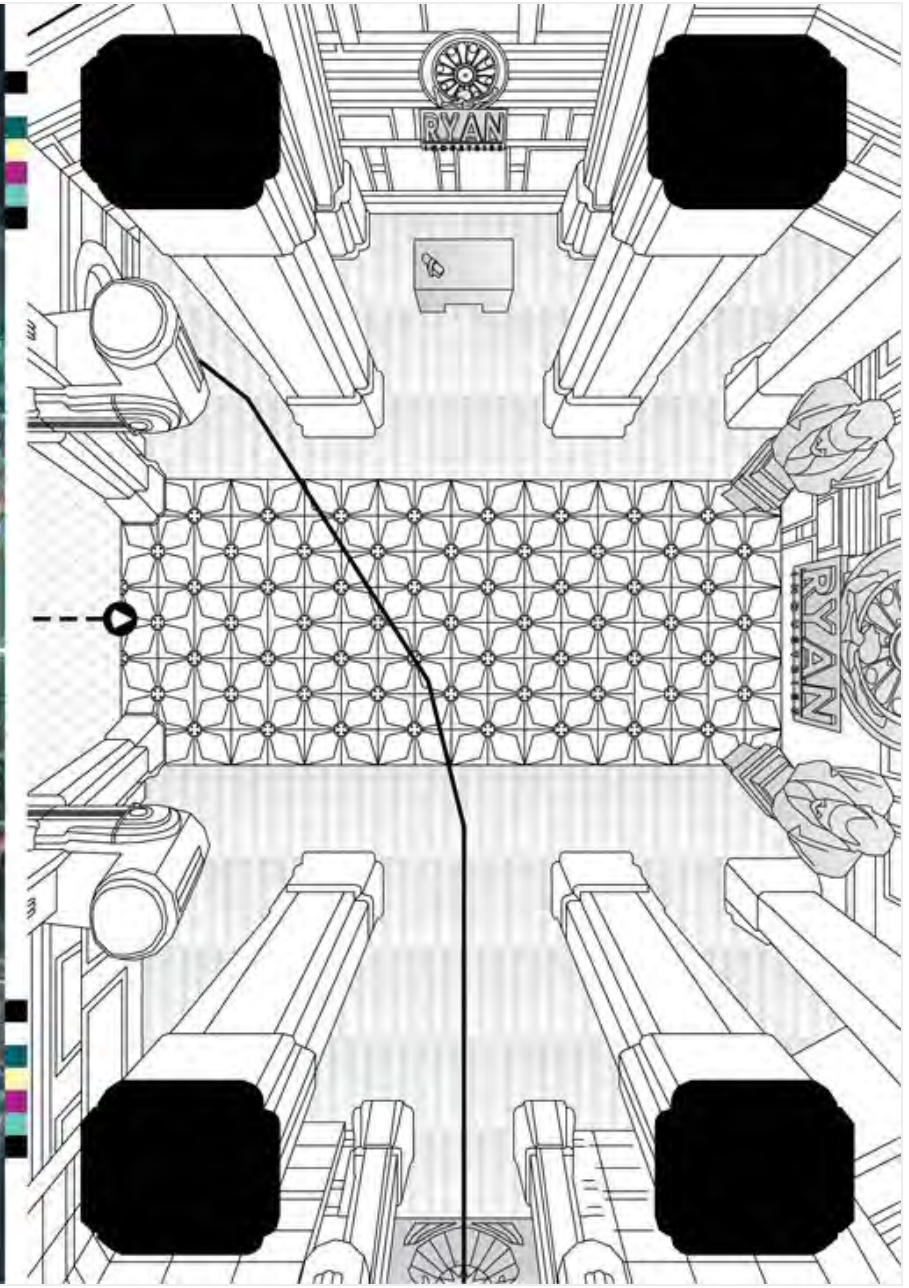


2.1 Depth Charge
2.2 Ornament and Crime
2.3 Underwater Urbanism
2.4 Submersible City
2.5 Would You Kindly?

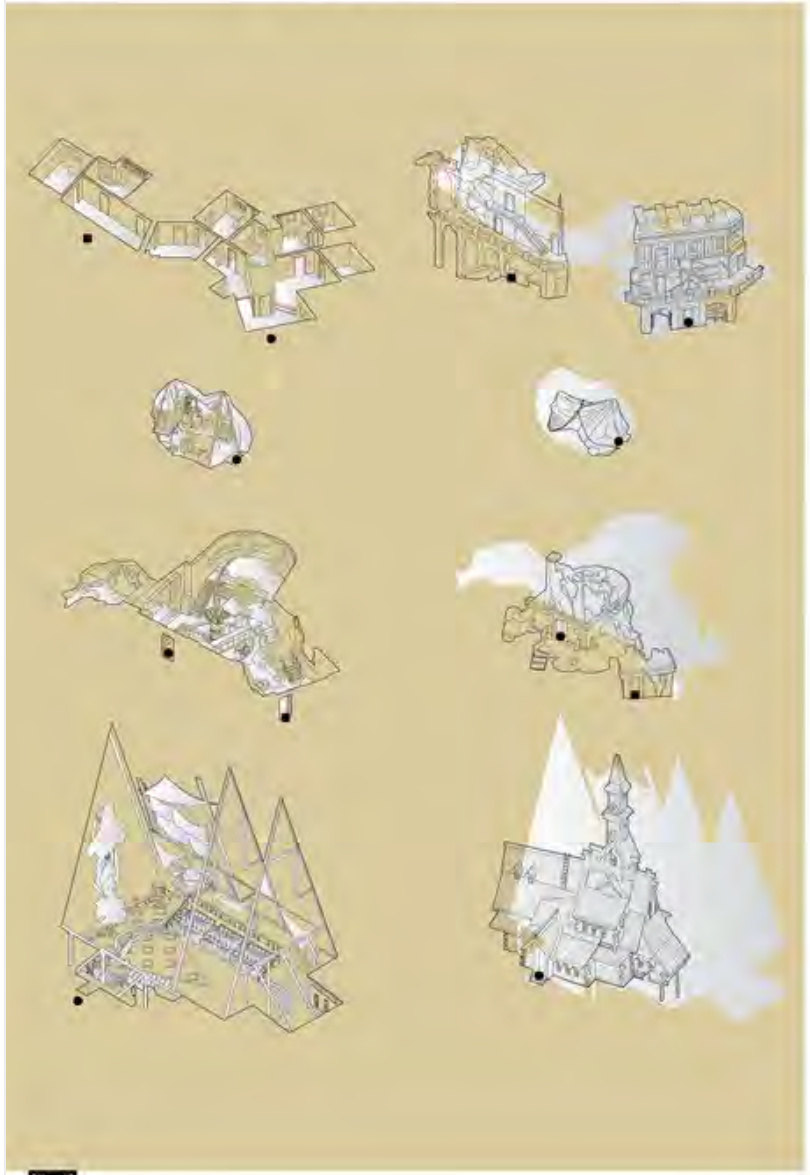
Platforms	Microsoft Windows, Xbox 360, PlayStation 3, Mac OS X, iOS
Year	2007



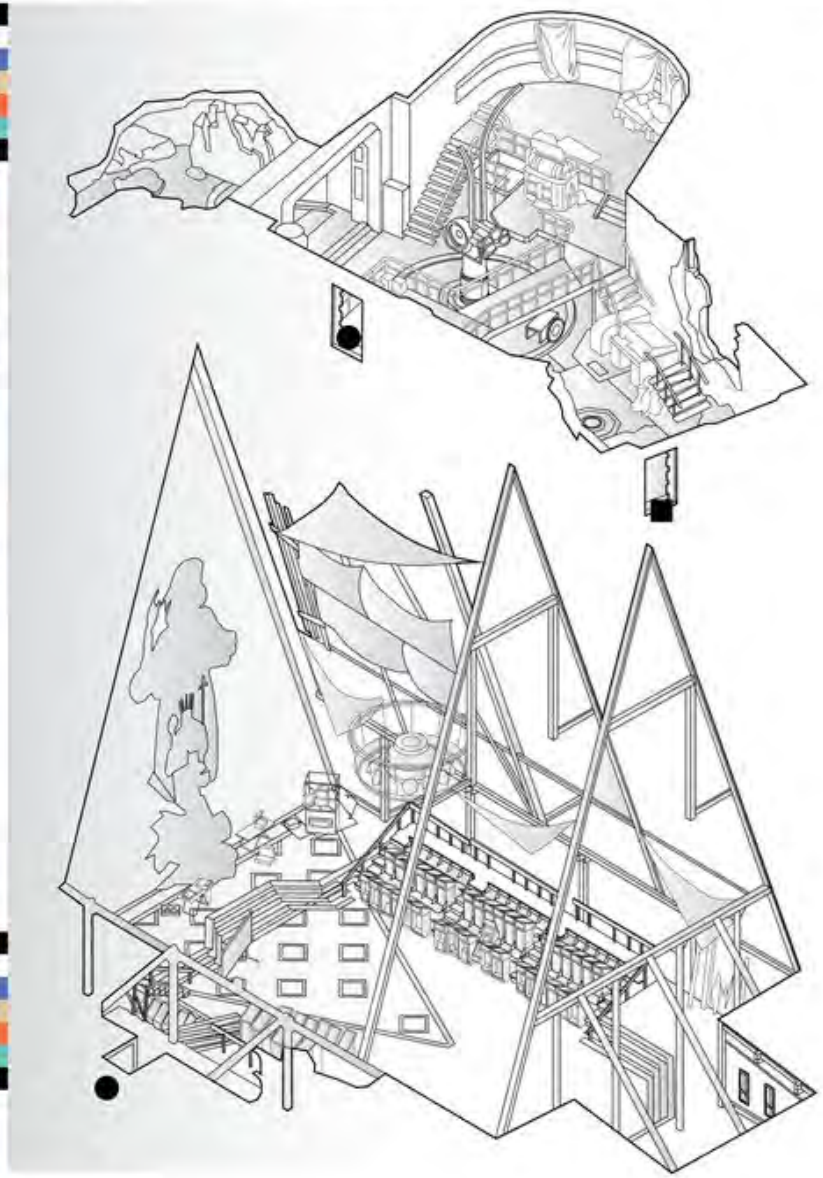
[Fig.10]



[Fig.02]



[Fig.10]



[Fig.11]

5.4

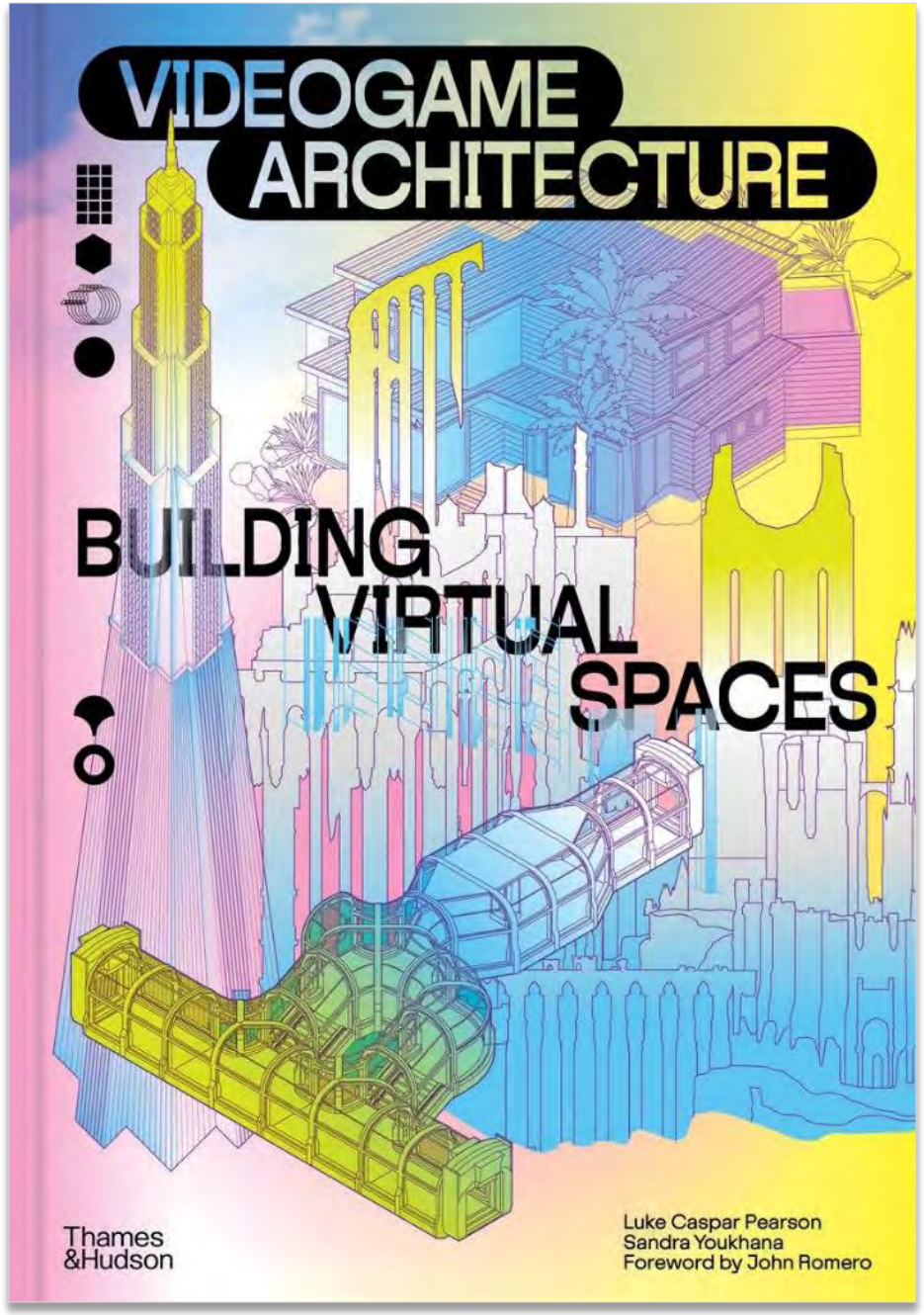
ROMANTIC REALMS

Perhaps more than any other FromSoftware game, Elden Ring manifests a sense of architectural and spatial sublime through its picturesque landscape design, emphasising the old adage of William Shenstone that 'the foot should never travel' to an object 'by the same path, which the eye has travelled over before.'[22] This relationship to art aesthetics as described by Miyazaki is quite literally established through the paintings that can be found across the world. By locating the picturesque viewpoint depicted by the painting, players can find rare items, but this requires the type of winding journey Shenstone's ideas call for. One such journey after finding the painting 'The Sacred Tower' [Fig.12] in a cave in the Gravesite Plain region of the DLC, traces a circuitous path to locate a viewpoint looking over the towering structure of Enir-Ilim. Even the most direct route to this overlook requires looping around on oneself, passing multiple Sites of Grace and unlocking secret Spirit Springs. The reward, as well as the item, is to see the architecture of Enir-Ilim in its perfect, most picturesque setting, where the space of the world and the space of the painting combine into one vista.

All ten paintings (across the base game and DLC) romantically depict an architectural structure in the world, recalling the work of artists such as John Martin (1789-1854) and Caspar David Friedrich (1774-1840) whose bombastic romantic landscapes that captivated the public were arguably the media equivalent of Elden Ring in their own time. These paintings emphasise how important the world's buildings are for communicating scale, context and lore. Elden Ring's paintings underpin a relatively simple 'treasure hunt', yet these journeys take us away from seeing the game's landscapes and buildings as pure spaces of danger and aggression, and allow us to appreciate them as aesthetic experiences: sublime, and godly. We might wonder if these are the moments where FromSoftware's spatial vision is most poetically manifest, not only through the trials of combat and adversity, but in the simple pleasure of standing atop a hill and gazing over a wondrous landscape, beholding all the spectacular architectural fantasies it contains.

Fig.12
PAGES 120

A map showing a player's route to find the picturesque view of Inir-Elim depicted in the in-game painting 'The Sacred Tower.'



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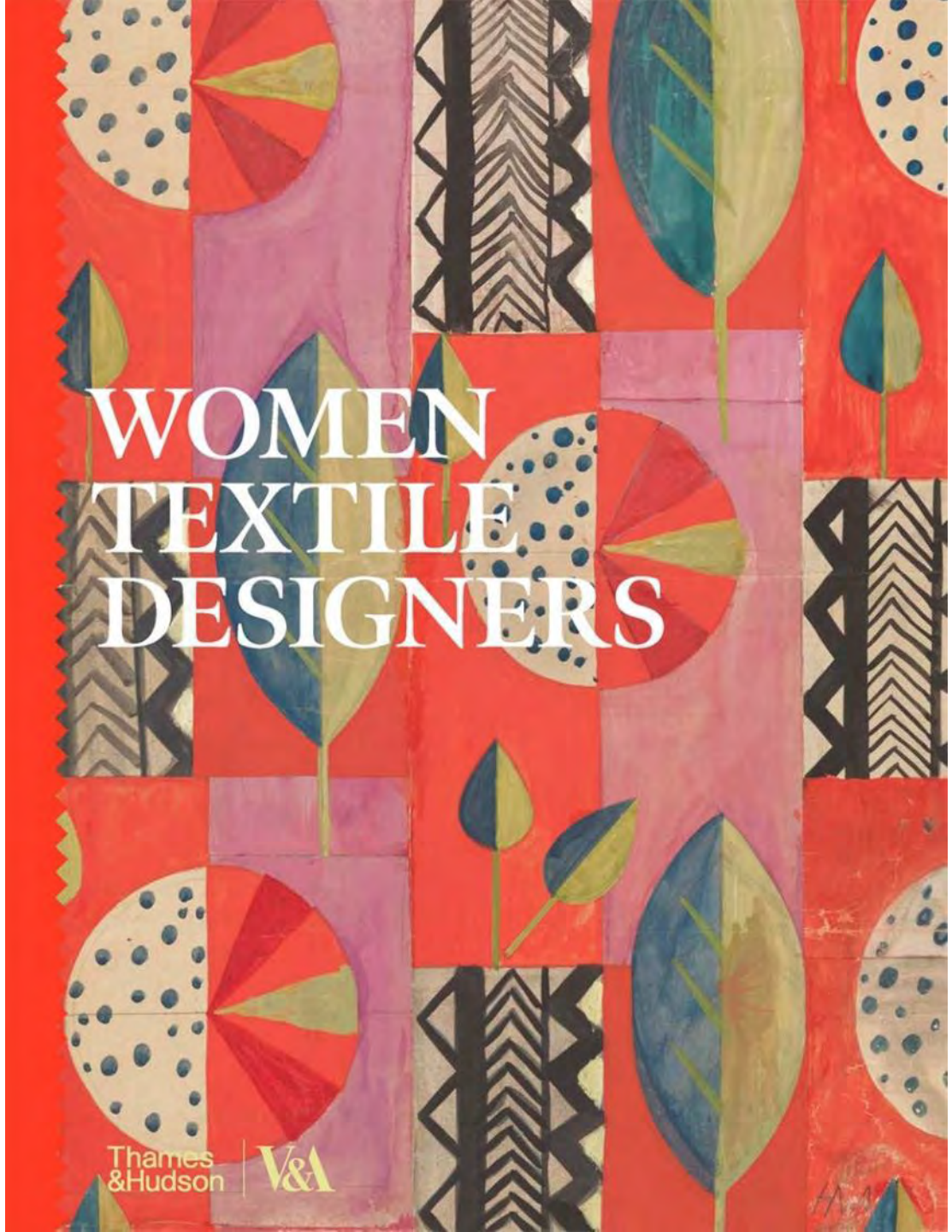

WOMEN TEXTILE DESIGNERS

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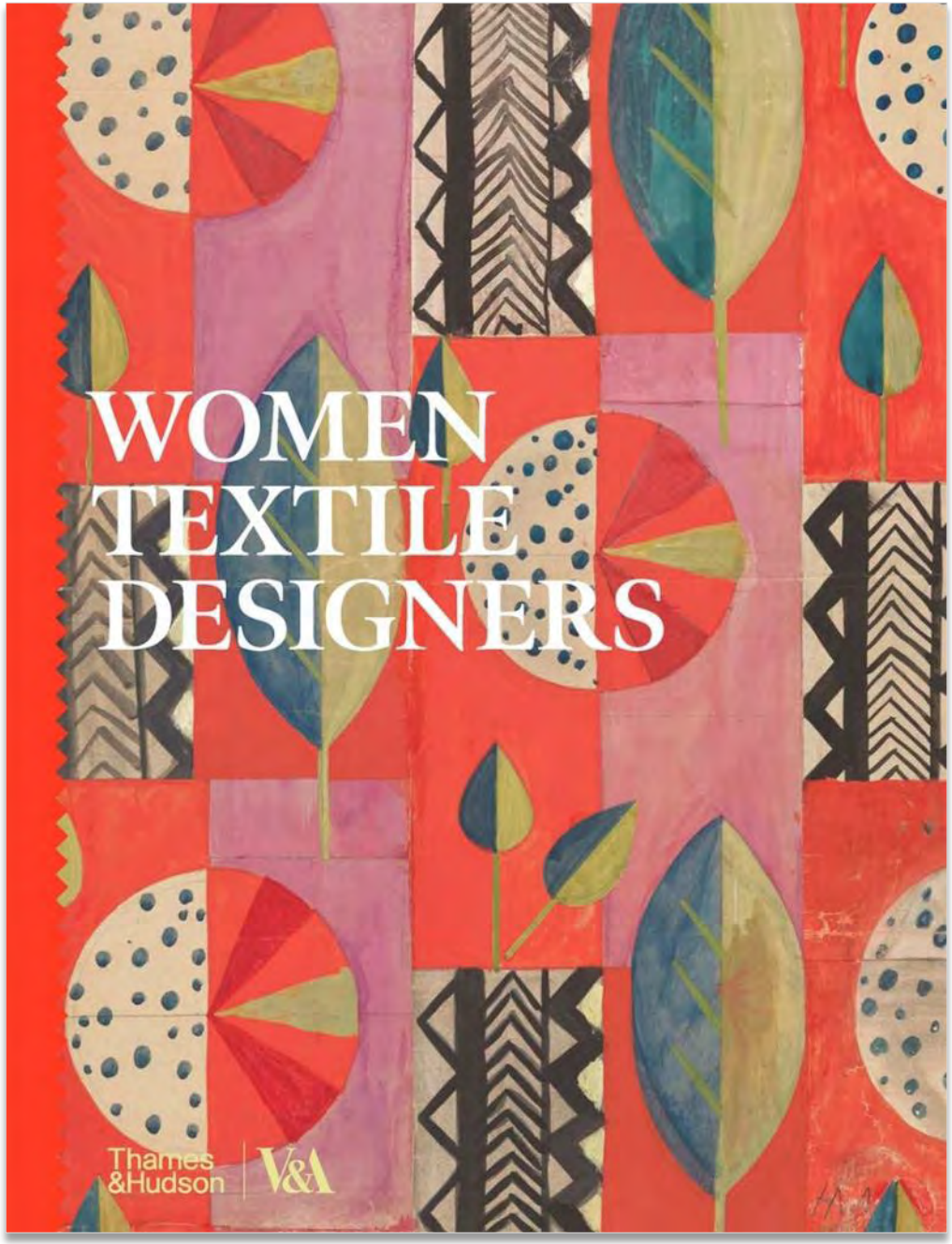

Women Textile Designers

Edited by Victoria Bradley and Elizabeth Currie

The first notable study of the major role women have played in the textile industry, illustrated with world-class 20th-century designs from the collections of the Victoria and Albert Museum, London, and beyond.

- *Women Textile Designers* features printed, woven and embroidered fabrics created for public spaces, furnishings, fashion and theatre by some of the world's most accomplished designers. Illustrated with a wealth of weaves, prints, textures and patterns.
- Chapters charting the transformation of the textile industry over the 20th century - including women's increased access to design education and their roles as entrepreneurs and leaders - are accompanied by in-depth illustrated profiles of key designers.
- The book examines the creation of new products and technologies alongside changing consumer patterns and the shifting functions of modern textiles in domestic interiors, public spaces and transportation.
- This celebration of female creativity is an invaluable reference for anyone interested in design or seeking an inspirational sourcebook of modern and contemporary patterns.

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Vanessa Bell

1879–1961

Vanessa Bell was a member of one of Britain's most talked-about artistic circles, the Bloomsbury Group. Sister of author Virginia Woolf and great-niece of photographer Julia Margaret Cameron, Bell spent her lifetime pursuing creative expression. She received tuition in the typical painting style of the time, including a stint at London's Royal Academy in 1901, but rejected rigid formality to instead produce portraits and still lifes with Post-Impressionist, Fauvist and Cubist influences. Bell also explored other media, the rooms of her Sussex home Charleston signalling how she treated her whole environment as a canvas. Transposing a sensational use of colour and sensitively abstracted forms to furniture, ceramics and entire interior schemes, Bell blurred artistic hierarchies that historically separated the decorative and fine arts, mirroring the intimate entwinement of her domestic and artistic life.

Fig. 1 (opposite)
White, 1913
Printed linen furnishing fabric
Omega Workshops, London
V&A: T.386-1913

Fig. 2
Pyjamas, 1918
Made with *Maud* printed linen fabric designed by Vanessa Bell, 2013
Art Gallery of South Australia, 649A98(a&b)

Textiles form a significant part of Bell's oeuvre. Whether dressing up as a child, strategically depicting textiles in her paintings, or making and repairing her own clothes, she cultivated an 'intuitive relationship with cloth'.[1] Her earliest commercial textile designs were for the Omega Workshops, an enterprise of artists who applied their shared avant-garde aesthetic to an array of goods, chiefly homeware. Omega operated from a studio and retail space in London's Fitzroy Square. Its founder, Roger Fry, appointed Bell and Duncan Grant as co-directors, tasking them with designing furnishing fabrics for Omega's July 1913 launch. Six printed linens were produced in a range of colourways, each abstractly patterned with loosely distributed colour. Egalitarian in its ethos, Omega sold its goods anonymously, marked only with the eponymous Ω symbol. Historically, attribution of many of the designs defaulted to Fry or Grant, but *White* and *Maud* (**figs 1 and 2**) can confidently be credited to Bell, supported by drawings found in her studio after her death.[2] Produced during her most radical creative period, the years up to 1920, these works offered something drastically new, anticipating later Art Deco designs. Buzzing with the interplay of perpendicular lines misaligned with areas of saturated colour, they retain the vitality of Bell's paintings. Geometric but not bound by geometry, the patterns possess a sketchy spontaneity that adheres to Fry's dictum that design should not be too mechanical. Upholding this effect, the linens were produced in France through a combination of print and stencilling. Escaping the homogenizing effect of roller printing and the uniformity of a woven design, this technique was also a simpler and cheaper production method suited to Omega's limited resources. Although conceived as furnishing fabrics, Omega's free-spirited staff and clientele nonetheless used the linens to make garments, including a pair of *Maud* pyjamas belonging to Fry (**fig. 2**).

Bell also designed rugs in her rhythmically abstracted style for Omega. A hand-knotted rug of 1914 features her familiar intersecting black lines

Natalia Goncharova

1881–1962

Best known as a costume designer for the Ballets Russes (fig. 1) and for paintings on canvas, Natalia Goncharova had a lifelong affinity with textiles that is borne out in motifs in her paintings and in her innovative designs for the stage, fashion houses and interiors.

Goncharova's rural gentrified family had built their fortune in the eighteenth century supplying canvas to the Russian navy, and she was introduced to textiles early on in life. She studied at the Moscow School of Painting, Sculpture and Architecture where, in 1900, she met Mikhail Larionov, who became her companion and artistic partner. Abandoning the sculpture course in favour of painting and stage design, she took inspiration from the work of Paul Gauguin and the Paris Fauvists. Paradoxically, it was this interest in European Primitivism that steered her towards the folk art of Russia. 'The West has shown me one thing,' she declared: 'everything it has is from the East.' Russian textile culture featured in her early neo-Primitivist paintings, which drew on Russian folk art and rural subjects. In her 1910 painting *Bleaching the Sheets* (fig. 2), women in brightly coloured, traditional south Russian dress engage in age-old activities of textiles care.

Her earliest-known textile designs were commissioned by Nadezhda Lamanova, whose Moscow-based fashion house, established in 1885, was frequented by the Russian elite. Lamanova's salon became a centre for avant-garde gatherings, hosting Parisian fashion designer Paul Poiret's presentations in 1911. A year later Lamanova commissioned decorative designs from Goncharova, for which Goncharova drew on Poiret's neoclassical dress forms. Her striking and often large-scale motifs recalled the rural Russian dress and textiles featured in her painted works, the simplicity of the garments giving her designs centre stage. There is no evidence that these pieces were produced, but around a hundred dress and embroidery designs by Goncharova

Fig. 1 (opposite)
Costume for Prince for Adolf Bolm's opera-ballet *Sadko*, Ballets Russes, 1916
Velvet and satin trimmed with gold braid and gold tissue
V&A: S.74-08A-1980

Fig. 2
Bleaching the Sheets, 1910
Oil on canvas
Tretyakov Gallery, Moscow

Fig. 7 (below left)
Furnishing fabric, 1938
Printed linen
Sheila Walsh for Allan Walton Textiles, London
V&A: CIRC.333-1938

Fig. 8 (below right)
Killearn, 1938
Printed crash furnishing fabric
Barbara Pile for Donald Brothers, Dundee, UK
V&A: CIRC.292-1938

Fig. 9 (opposite)
Printed fabric sample, 1938
Lily Goddard, Vienna
V&A: T.288C-1985

Émigré Designers

These were turbulent decades marked by large-scale migration. In the case of some individuals promising careers were cut short, but for others it led to new professional networks and the wider dissemination of styles and ideas. Vera Morosoff left Russia in the 1920s with her artist husband, moving to Paris and eventually settling in the United States after World War II. A painter and book illustrator by training, she also turned her hand to textile design. Her vivacious all-over patterns were well suited to fashion fabrics and possibly intended for an increasingly sought-after Parisian accessory the silk square, or *carré* (**fig. 12**). In the late 1930s women designers emigrated from Vienna to escape the Nazi regime, including Marian Mahler, Jacqueline Groag (**pp. 156–61**) and Lili Weinmann (later Lily Goddard), all of whom had studied under Hoffmann. Recalling her student years, Goddard noted that she had been encouraged to sketch the collections of the nearby Volkskundemuseum, the Austrian Museum of Folk Life and Folk Art, finding inspiration in the traditional embroidered garments on display. From her first block-printed textiles she developed a versatile approach to pattern making that stood her in good stead throughout her career (**fig. 9**). After arriving in London in 1939, she secured commissions as a freelance designer for a range of firms, including Liberty, mainly for textiles but also for tableware and stationery.

Others struggled to establish themselves in their adoptive country. Hilde Wagner-Ascher was very active in the 1920s, frequently exhibiting her work, from beaded bags to carpets and embroideries (**p. 64 fig. 4, and fig. 10**), with the Wiener Frauenkunst, an association of women artists and artisans based in Vienna. After her family fled to London in 1939, she gave up textile design and developed a business selling antiquarian books. Bertha Sander, who studied at the School of Arts and Crafts in Cologne, spent a year as a colourist and draughtswoman for the Wiener Werkstätte in 1923 and subsequently worked as an interior designer. In 1936 she emigrated to England, but was unable to pursue her career when she was denied a work permit.

Sonia Delaunay

1885–1979

Fig. 1
Scarf for Cléopâtre, 1918
Hand-printed crêpe-de-chine
V&A: S.828-1981

Fig. 2 (opposite)
Étude de lumière (Prismes électriques)
(Study of Light [Electric Prisms]), 1913
Gouache and crayon on cardboard
V&A: P.96-1962

Born in Odesa on the Black Sea (then part of the Russian Empire), at the age of five Sonia Delaunay was adopted by prosperous relatives living in St Petersburg. She studied at the Academy of Fine Arts in Karlsruhe, Germany, before moving to Paris. One of her first significant experiences with textiles was a patchwork blanket made for her infant son, Charles, in 1911. She recalled sewing together scraps of fabrics like those she 'had seen in the houses of Russian peasants. When it was completed, the arrangement of fabric seemed to relay the concept of Cubism and then we tried to apply the same process to other objects and paintings'.[1] Textiles and garments became an extension of Delaunay's other artworks, decorated with the same kaleidoscope of colours and geometrical shapes that characterized her paintings (fig. 2).

Both Sonia and her husband, Robert Delaunay, were inspired by the French chemist Michel Eugène Chevreul's *On the Law of the Simultaneous Contrast of Colours* (1839). A director of the dye works at the Gobelins tapestry factory, Chevreul argued that the differences between complementary colours were magnified and created visual vibrations when they were juxtaposed. Simultaneity was a guiding principle in Delaunay's artistic practice: in addition to the optical effects produced by contrasting colours, it invoked the dynamism of modern life and could also refer to a technique, for example patchwork or collage.

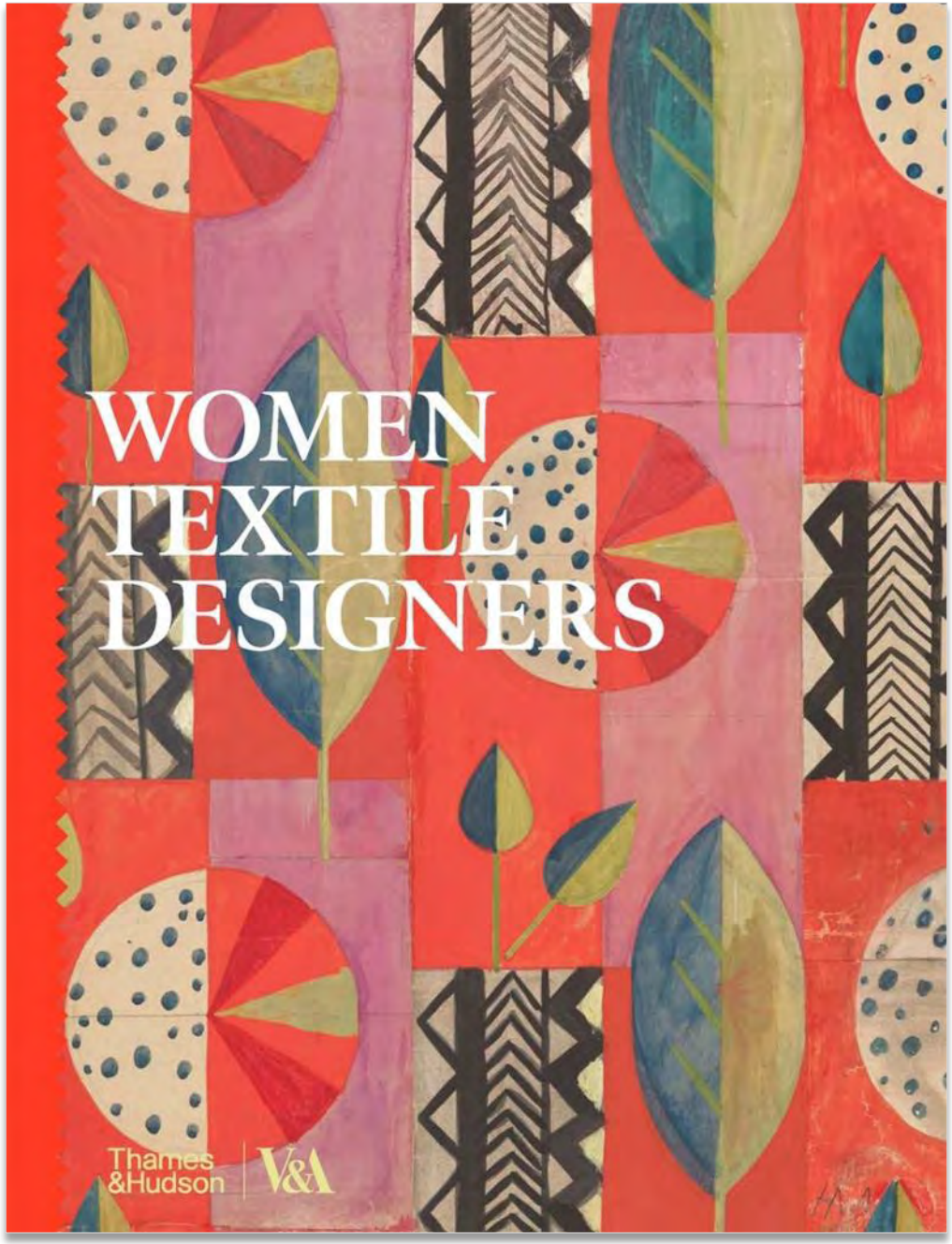
During World War I Delaunay concentrated on fashion and interior design work, opening a small business in Spain called Casa Sonia. In Madrid, the couple met Sergei Diaghilev, who commissioned them to create costumes and set designs for the Ballets Russes production of *Cléopâtre* at the London Coliseum in 1918. Cleopatra's costume was completed by a long hand-printed crêpe de Chine scarf (fig. 1), which attendants unfurled around her. During the October Revolution of 1917, Delaunay's Russian relatives' possessions had been confiscated and the subsequent loss of her allowance made achieving financial independence a pressing concern. On her return to Paris in 1921 she established a studio and retail store at the family apartment on the Boulevard Malesherbes and received a substantial order for fabric designs from the Lyon silk manufacturer J. B. Martin.

In 1925 Delaunay achieved widespread renown for her Boutique Simultanée (fig. 3) at the

POST-WAR TEXTILES *for* MODERN LIFE

1940–1960

Paule Vézelay 150
Jacqueline Groag 156
Astrid Sampe 162
Lucienne Day 167
Fayga Ostrower 172



Women Textile Designers

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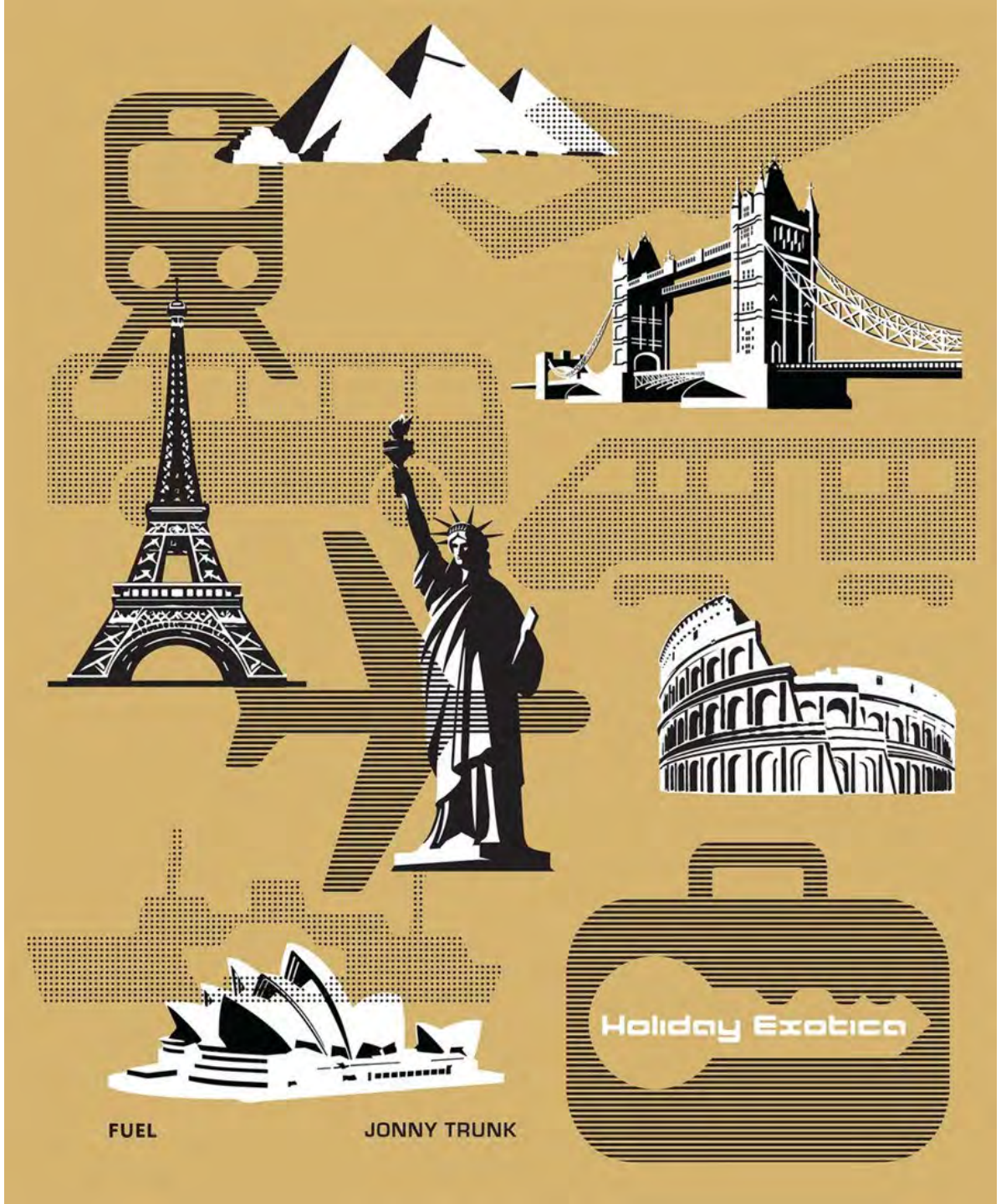
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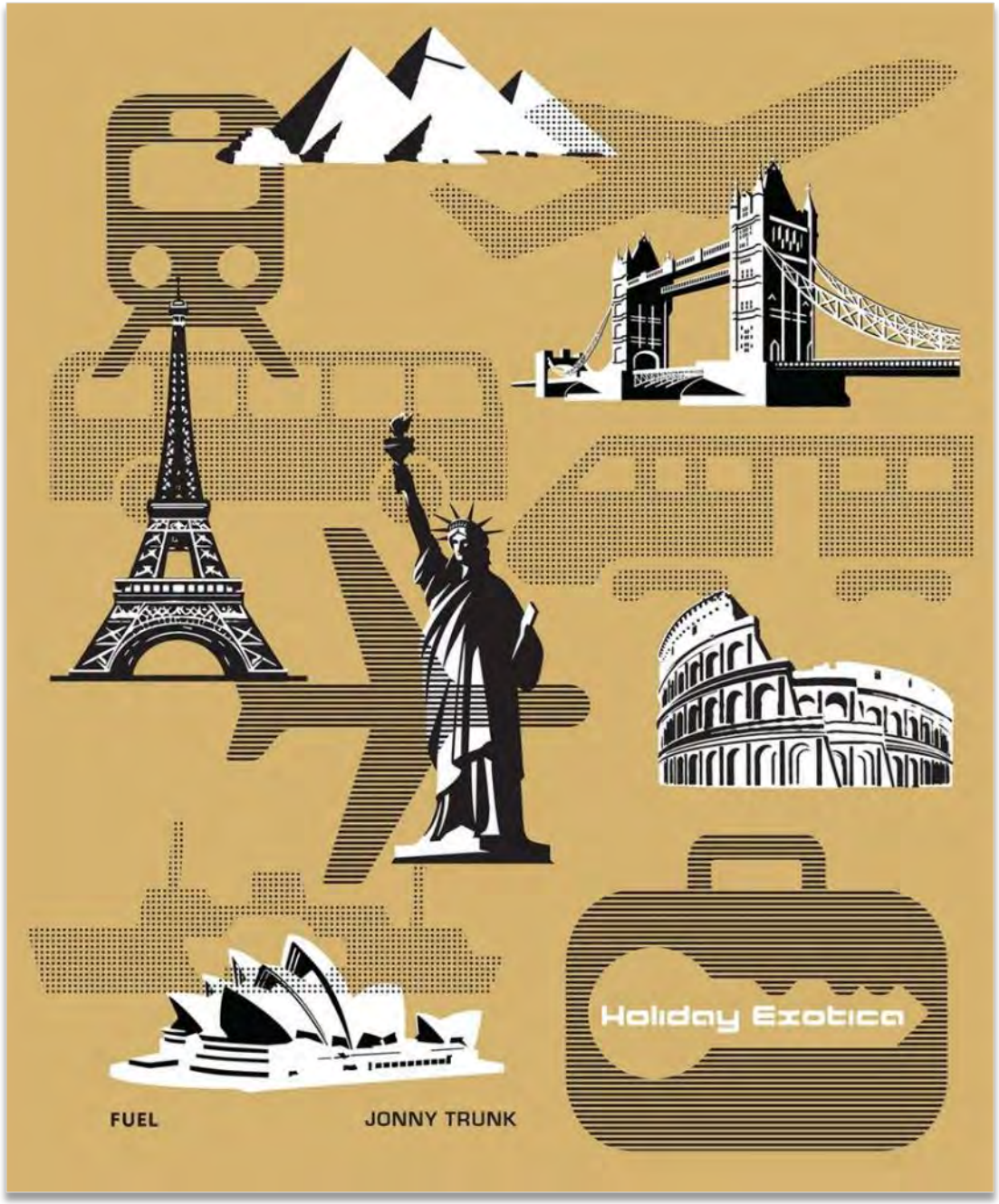

Holiday Exotica

AROUND THE WORLD IN VINTAGE HOLIDAY BROCHURES

Jonny Trunk and FUEL, Edited by Damon Murray and Stephen Sorrell

Holiday Exotica is the first ever visual guide to how we once satisfied our wanderlust. This globetrotting tour of nostalgic travel brochures voyages alphabetically from Africa to Yugoslavia, reflecting our shifting attitudes to tourism.

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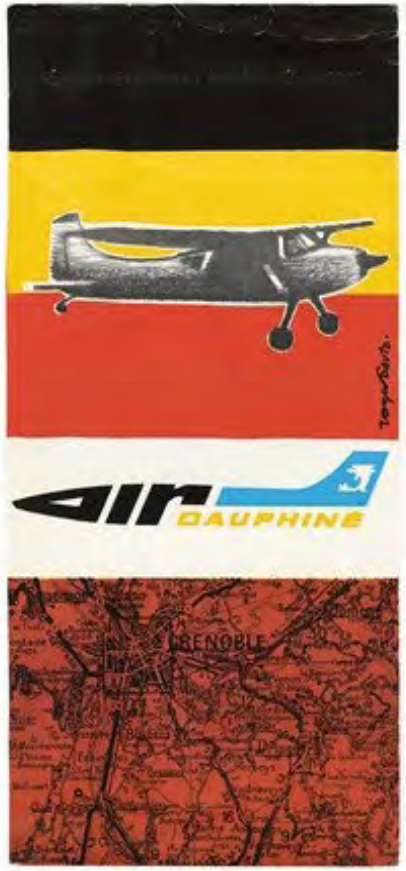
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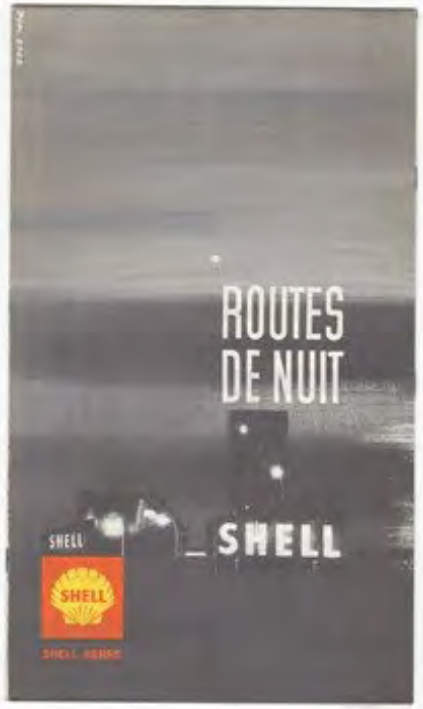
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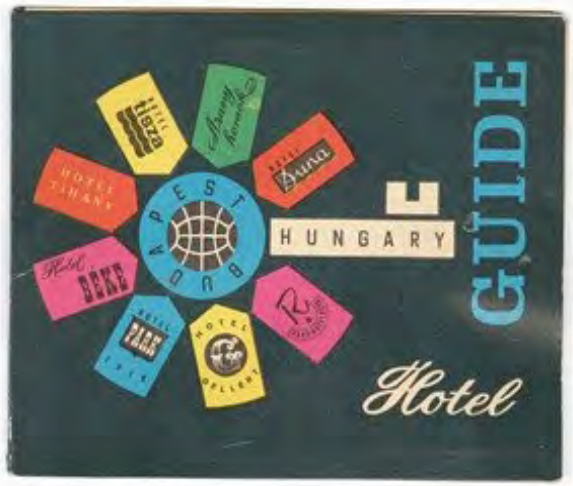
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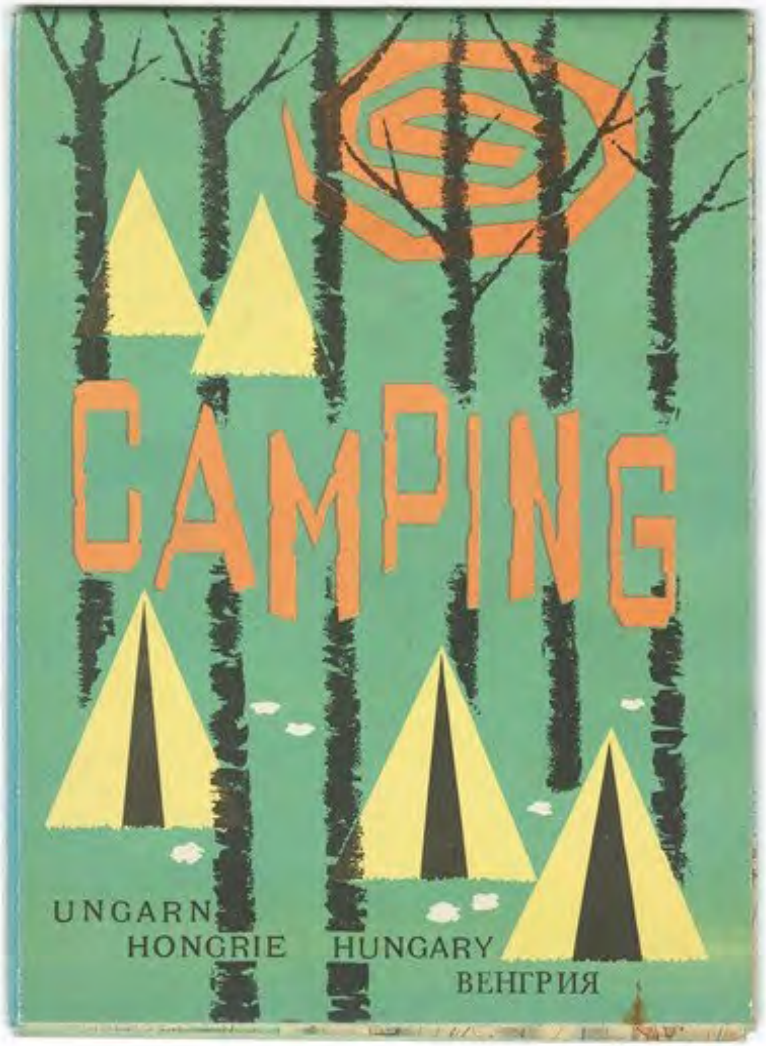
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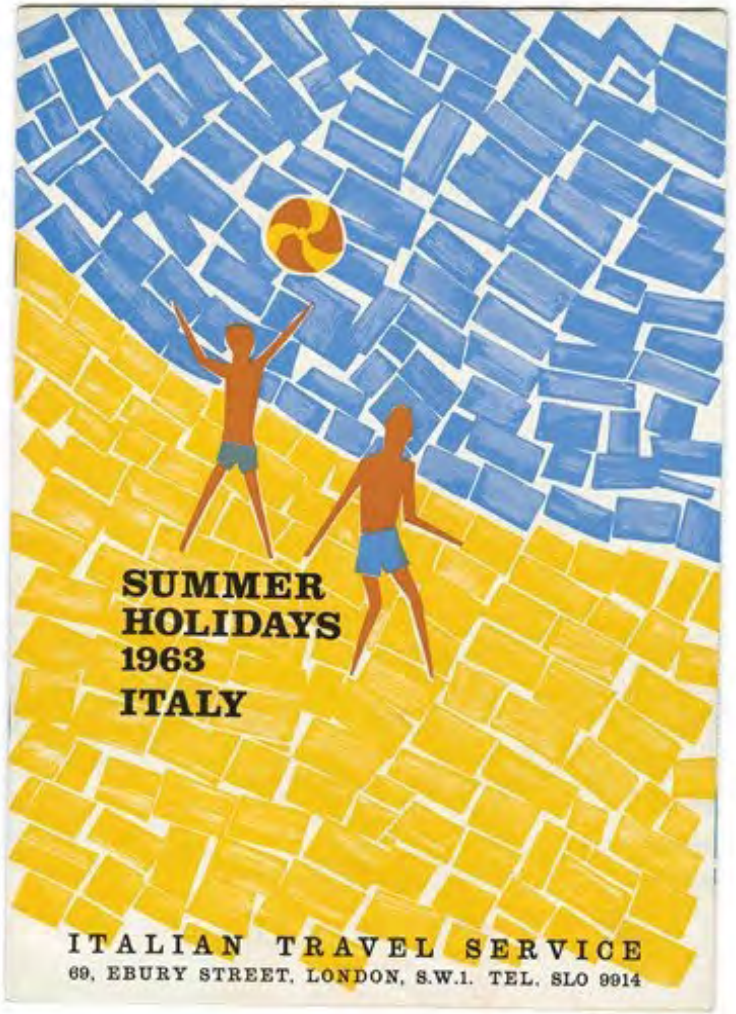
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HOLIDAYS
1963
ITALY
ITALIAN TRAVEL SERVICE
69, EBURY STREET, LONDON, S.W.1. TEL. SLO 9914

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PLAN
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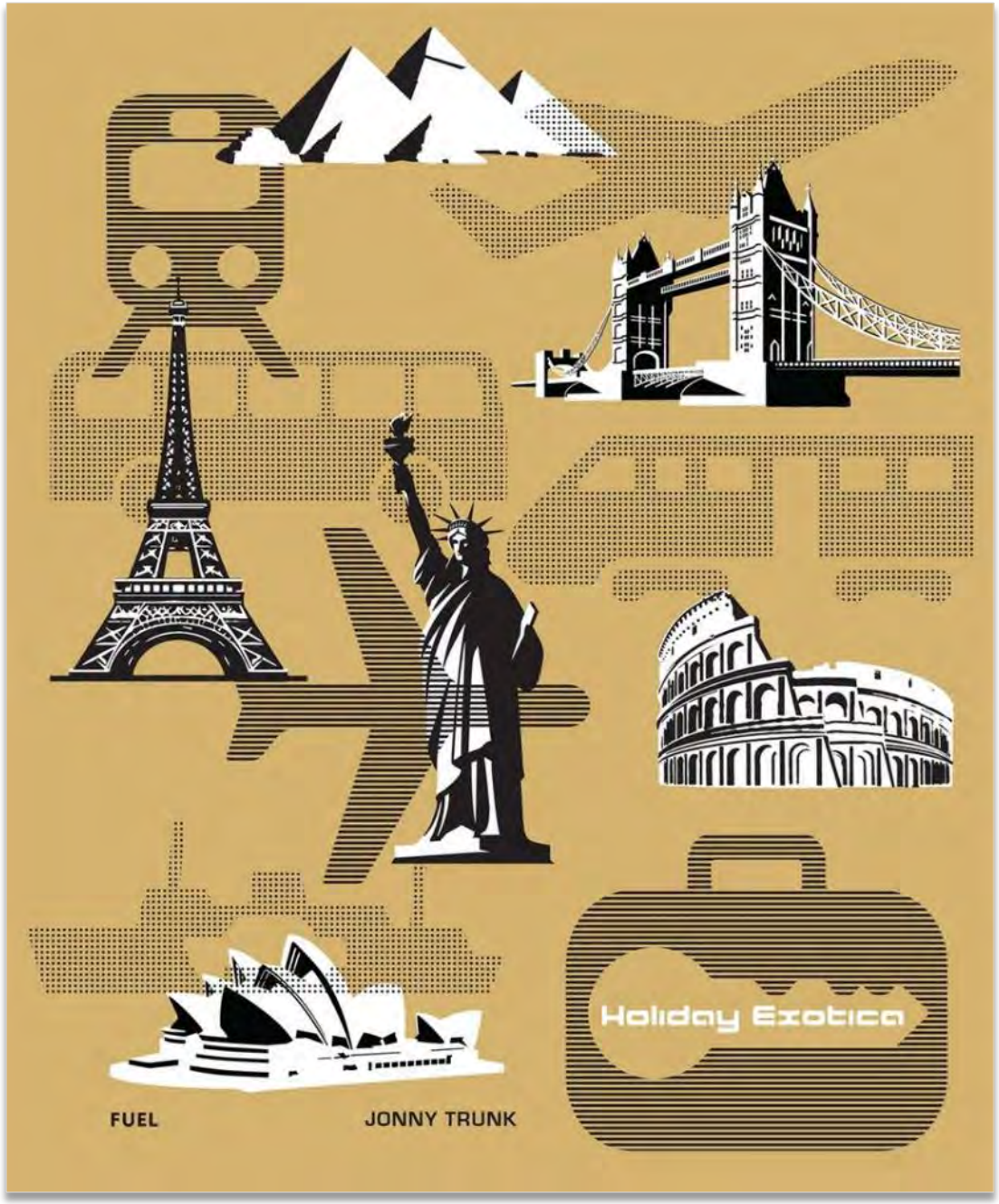
Lufthansa
Roman Sojourn
1968
Operated by CIT Travel Service, Inc.



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