TASCHEN

“...THE MOST EXQUISITE BOOKS ON THE PLANET.”
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Language editions:

Adults only
Publisher’s darling
Bestseller

TASCHEN headquarters at 6771 Sunset Blvd., Hollywood
Offended Jaybird veterans recently stormed the TASCHEN headquarters on Sunset Boulevard protesting the publication of TASCHEN’s bargain-priced LUTHER BIBLE. Coinciding with the release of their new TASCHEN book, NAKED AS A JAYBIRD, agitated nudist leader Mr. Edvin (“Ed”) Paas verbally attacked Lutheran elder Reverend Beaver:

“We will not tolerate this unbalanced situation. There is no way our book can compete with our Christian brethren’s manuscript. Give us more color, more pages and a more competitive price.”

Gathering at the rear entrance of Musso & Frank restaurant on Hollywood Boulevard, where the joyous Lutherans were celebrating their publication victory, the naked protesters verbally clashed with the Lutheran congregation claiming unfair price dumping.

The wild-eyed naked Jaybird leader, proudly displaying his vintage ’70s “Jaybird seeks Jaygirl” placard, was heard screaming: “It’s all that bastard Taschen’s fault, let’s go get him!”

“Wait a minute,” the Reverend replied, “We love our publication … but I agree, that porno-pushing publisher needs a lesson. Let’s go kick his ass!”

The naked protesters and the Protestants marched hand-in-hand to the Crossroads of the World where they staged their protest at the TASCHEN offices. An instant traffic jam ensued on the famous boulevard.

Publisher Benedikt Taschen, warned of their approach by his sidekick Faulpelz, calmly observed the mob from his second-story office. Responding to their protests, Mr. Taschen invited the leaders of the heated parties up for coffee. The publisher offered them a deal they couldn’t refuse. “Qualified customers in the Bay Area and the Bible Belt will receive both titles for the price of one. I hope that this will encourage and promote a better understanding of your ideals.” And with a wink and a smile, Mr. Taschen declared, “That took 20 minutes. Everything is possible if you just got a certain amount of charm. Pussy, Protestants and Picasso—TASCHEN loves them all.”
“A catalogue so hip, so huge, and so hungry for taboo that you see
The ultimate, epic saga of love, war, death ...
... destruction, hope, power and faith
that the picture is worth a thousand words.” —reader’s comment, on taschen.com
“...the sexiest graphic book publisher in existence.” —Advertising Age, New York
Jesus, Mary and Joseph!
The most successful book ever known to man (or God)

The first Bible for the people
Martin Luther's Bible, first printed in 1534, was not only the first complete German publication of the Bible but also a major event in the history of Christianity. Luther's revolutionary translation, very modern in vernacular and interpretation, made the Bible accessible to laymen for the first time in history and spawned a new religion: Protestantism. The Luther Bible remains the most widely used version in the Germanic world today. In commemoration of the Year of the Bible (2003), TASCHEN is publishing a sumptuous reprint of this seminal book. Including the Old and New Testaments, separated into two volumes totaling over 1800 pages, TASCHEN's complete Luther Bible has been meticulously reproduced, with careful attention paid to Lucas Cranach's woodcuts and elaborate ornaments, which are printed in color and gold so as to be perfectly faithful to the original. Contained in a third volume is Stephan Füssel's introduction, which offers an overview of Luther's life, a discussion of the significance of his bible, and detailed descriptions of the illustrations.

The complete reprint of Luther's seminal publication

- Volume I (Old Testament, 848 pages) and Volume II (Old and New Testaments, 976 pages) contain the complete Bible with all 128 woodcuts and elaborately colored initials.
- Volume III (64 pages) contains 59 color illustrations and an explanatory text highlighting key information needed to understand the Luther Bible's significance in historical, cultural, and theological contexts.
- Reprinted from one of the most beautiful copies in existence: a rare, immaculate, colored original from the collection of the illustrious Herzogin Anna Amalia Library in Weimar, colored by the school of Lucas Cranach.

This amazing reprint of the quintessential Christian doctrine, true to the original down to the smallest details, is available for a miraculously low price that even the stingiest Protestants would be willing to pay!

The author: Stephan Füssel is Director of the Institute of the History of the Book at the Johannes Gutenberg University of Mainz, and holder of the Gutenberg Chair at the same university. He is vice-president of the Willibald Pirckheimer Society for Renaissance and Humanist Studies, member of the board of the International Gutenberg Society and editor of the annual Gutenberg Jahrbuch and Pirckheimer Jahrbuch. He has published widely on early printing, on bookselling and publishing from the 18th to the 20th century, and on the future of communications.

“... mit höchst kompetentem Kommentar des Mainzer Buchwissenschaftlers Stephan Füssel”
—Süddeutsche Zeitung, Munich

THE LUTHER BIBLE OF 1534
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Page 4/5: Kings, fol. CXXIIIV: Elijah being taken to heaven in the chariot of fire
Page 6/7: Revelation, fol. CXCIr: The seventh angel sounds, revealing the ark of the covenant as the seat of God
Page 8: Genesis, fol. XVIIIr: Dream of Jacob

“... These books are beautiful objects, well-designed and lucid.”
—Le Monde, Paris, on the ICONS series
**The first bestseller in world history**

This enthusiastic judgement of the art of book printing stands at the end of Johannes Auriâber’s 1566 edition of Textusverum oder Colloquia Dror Martin Luthers (Table Talks or Colloquia of Dr Martin Luther), in which he recounts the reformer’s ideas with clear examples and in popular form. By using this catchy dictum of Luther’s, Auriâber (1519–1575) acknowledges the importance of the printed book, above all the Holy Bible, for the dissemination of Reformation thought. The quotation also refers indirectly to bilingualism in 16th and 17th-century literature, because, despite numerous efforts to spread information in the vernacular language, most of the works published were still written in Latin. Nevertheless, compared to the period from 1501 to 1517, German-language literature had almost tripled in volume in the early years of the Reformation, from 1518 to 1526.

In fact, 18 German-language Bible versions existed before Luther’s time, a remarkable number indeed; and if their impact was limited this was certainly because they were expensive, used obsolete language and followed the translation principle of verbum e verbo, that is, stayed too close to the original Latin, which often led to misunderstandings and misinterpretations. This meant that the German version was accessible only to those who were able to read the Latin text. Since moreover the Church claimed to be the sole authority for interpreting Scripture, there was no great motivation to purchase these early versions.

Luther gave Scripture a completely new status in theological thought and Church practice—asserting the sole authority of Scripture (sola scriptura) and the ability of the laity to read the Bible and distinguish between revealed truth and the distorted practice of the “Ancient Church”—and provided a new German version of the Bible that drew on the original texts with innovative freshness, thus ensuring that his translation enjoyed unprecedented fame. Between 1522 and 1546 (the year of Luther’s death) more than 300 High German Bible editions were published, totalling more than half a million copies—a truly incredible number, given the fact that the book market was still in its infancy and the majority of the population were illiterate. During the first half of the 16th century, Luther’s writings constituted one-third of all books printed in German.

Excerpts from Stephan Füssel’s introduction:

**“The Book of Books”**

“You’ll be surprised, the Bible,” was Bertolt Brecht’s answer when asked what he considered the most important book in German. To anyone interested in literature and culture, theology or European history of the past 2000 years, the historical narrative of the Old Testament, its rich allegories and metaphors, as well as the New Testament’s tales of miracles and the salvation story are the focus of literary orientation. It is not just a matter of pure chance that the so-called Christian West has its foundations in the myths and tales of the original Hebrew, Greek and Aramaic versions of the Bible, and neither is it a coincidence that the “Book of Books”, in St. Jerome’s 4th-century Latin Translation (the Vulgate), became the cornerstone of European culture. Handed down, commented on and interpreted mostly in Latin for over 1000 years, the Bible had been increasingly read in German-language translations since the invention of printing around 1450 by Johannes Gutenberg in Mainz. The absolute pinnacle is Luther’s extraordinary translation dating from the early 16th century. It is still appreciated today for its innovative, theologically bold and vivid language. Within the German-speaking community, Luther’s translation holds a unique position from both a theological and a linguistic point of view and has influenced the German language down to this day, even in everyday usage. This facsimile edition pays tribute to his millenary achievement by presenting the first complete Lutheran version of both the Old and New Testaments, as well as the Apocrypha (the Greek word “apocrypha”, meaning “hidden”, signifies the books not regarded as canonical by the medieval church).

“Doctor Martinus Luther said: Printing is Summum et postremum donum by which God promotes the spreading of the Gospel. It is the last flame before the extinction of the World ….”

**Luther as Reformer**

"I am a peasant’s son; my great-grandfather, my grandfather, my father were real peasants. As Philipp Melanchthon put it, I should have become a foreman, a steward and whatever else they have in the country, some supervisor of labourers. Then my father moved to Mansfeld and became a miner. That’s where I’m from." This brief autobiographical sketch takes us into the growing copper-mining centre of Thuringia and shows how his family climbed the social ladder. One year after his birth, on 10 November 1483 in Eisleben, his parents, Hans and Margarethe Luder, moved to Mansfeld, where his father found work in a mine. This occupational change made possible the economic and social rise of Luther’s family; in 1491, his father was promoted to smelting master and as the operator of a copper smelting works, was elected member of the Mansfeld village council to represent the citizens’ rights before the city administration.

“**You’ll be surprised: the Bible,**” was Bertolt Brecht’s answer when asked what he considered the most important book in German.

**Martin first attended the Latin grammar school in Mansfeld, the cathedral school in Magdeburg in 1496 and the St George parish school in Eisleben from 1498. In the summer term of 1501 he enrolled in the faculty of arts at the University of Erfurt, and graduated as a bachelor (baccalaureus artium) as early as 29 September 1502. In January 1505 he obtained a master’s degree. During the first semester of his subsequent legal studies in Erfurt, he radically changed career plans and entered the eremite order of St Augustine in Erfurt in 1505, in fulfilment of a vow taken in the face of mortal danger, when he feared being struck by lightning. After being ordained priest on 3 April 1507, Luther was instructed to take up theology at the University of Erfurt. As a result he became familiar both with Aristotle and with the nominalist scholastic philosophy and theology of William of Ockham (1285–1349) and of the Tübingen professor Gabriel Ockham (1285–1349) and of the Tübingen professor Gabriel
even worse, commonists! TASCHEN are children of the revolution.” — reader’s comment on taschen.com
“Art-book publisher TASCHEN creates books so sensual and
“Tatsächlich vermittelt sich in diesen so farbenprächtigen wie wuchtigen Faksimile-Bänden bereits beim Durchblättern der festen und vornehm vergilbten Seiten, dass es sich beim Buch der Bücher um ein Werk voller Saft und Kraft, voller Lust und Leid handelt – eine Tatsache, die Bibelübersetzer angesichts der üblichen strengen, schwarzen und dünnseitigen Ausgaben leicht entgehen kann. Luthers präzise und zugleich bildmächtige Sprache, die in modernen Bibelfassungen manchmal aufs altzu Brave geglättet wird, verheißt ohnehin prallt Lektüregenuss. Da ist sie also wieder: die Bibel als unschlagbarer Schmökner.” — Der Spiegel, Hamburg

Lavish that when you are finished reading them you feel,
years after publication of the June 1534 that he had to “feed his printers a little.” Exactly 12 the printing of this first complete version in 1534 took up much autumn 1541, the thorough revision was undertaken for the Wittenberg edition of layout, in which the text was arranged in two columns. A more 1539. It was not until the Bible editions of 1539 and 1541 reprinted nearly unchanged in Wittenberg in 1535, 1536 and copies must have sold out very quickly, for the edition was further theological commenting unnecessary. for the later widespread concept that Luther’s translation could enthusiastic letters from the same year have survived, praising “Just leafing through the sturdy yet stylishly gilt pages of these highly colourful and weighty facsimile volumes it becomes evident that this Book of Books is a work which is simply brimming with zest and energy, chock-full of desire and sorrow—something that easily escapes Bible-shy readers confronted with the usual plain, black, flimsy-papered editions. As it is, Luther’s precise, yet powerfully vivid language promises great reading delights, although in modern Bible versions it is sometimes toned down to the point of baldness. So here it comes again: the Bible, as an unbeatably good read.” —Der Spiegel, Hamburg

**Impact and language of the first complete Bible**

Numerous quotes from Luther’s letters provide evidence that the printing of this first complete version in 1534 took up much of his time. For instance, he mentions in several letters dated June 1534 that he had to “feed his printers a little.” Exactly 12 years after publication of the September Testament, this first complete Bible was presented at the Michaelmas fair in Leipzig from 4 to 11 October 1534, in a new translation. A bound copy cost 2 guilders and 8 groschen, which was five times as much as a copy of the New Testament. Numerous enthusiastic letters from the same year have survived, praising the “flawless and perfect translation” and underlining that “to the intelligent man, it almost replaces a commentary” (Antonius Corvinus in a letter dated 24 November 1534). These comments by the parish priest from Witzenhausen lay the foundation for the latter widespread concept that Luther’s translation could not be improved and that his forceful language simply made any further theological commenting unnecessary.

Despite the fact that it was relatively expensive, the first 3000 copies must have sold out very quickly, for the edition was reprinted nearly unchanged in Wittenberg in 1535, 1536 and 1539. It was not until the Bible editions of 1539 and 1541 were published that the texts were revised and given a different layout, in which the text was arranged in two columns. A more thorough revision was undertaken for the Wittenberg edition of autumn 1541, the Mediation, so called because of its generous format; most of the illustrations were by the Master MS. The revision was advertised on the title page: “Auffs New zugetrichen and great care was taken to produce a flawless printed book, in a “warning” Luther inveighs against illegal and unreliable reprinters: “For as they all see nothing beyond their misdeeds / they hardly ask / if they printed it right or wrong / and it often occurred to me / that I read the works of the reprinters / and found it distorted / so that I did not recognise my own work / in many places”.

**Luther’s coining of new words and idioms as well as his metaphorical speech made their mark on the new German language.**

Luther’s “last hand edition” is the Bible: das ist: Die gantze Heilige Schrift: Deutsch Aufs New zu gerichten. D. Mart. Luth., printed in 1545 in Wittenberg by Hans Lufft. The last edition to be published in Luther’s lifetime, it was acrhised almost canonically significant and—in contrast to Luther’s own intentions—remained nearly unchanged throughout many centuries. Some of Luther’s corrections were integrated into the edition of 1546. This was published posthumously, under the control of his close collaborator and corrector Georg Röder (1492–1557). In all, 430 partial and complete editions were produced between 1522 and 1546 so that as many as some half a million Luther Bibles must have been printed by the mid-16th century. Numerous legends are woven around the language of Luther’s Bible, legends that, however, have been substantially modified by historians of linguistics in recent years. What remains is the fact that the popularity of his writings and his Bible translation, his efforts to avoid dialect as well as the use of the widely understood printer’s language of south-eastern Germany, accelerated the formation of a standardised written German across the Empire. Luther’s hope to be understood in the Saxon chancery language (idee est communissima linguae Germaniae) overestimated the role of these “official” dialects. In the Upper German cities, his translations had to be sold complete with Middle German/Upper German glossaries, and in northern Germany Low German versions sprang up very quickly. In addition to his conscientious struggle for balance, his coining of new words and idioms as well as his metaphorical speech made their mark on the new German language. Recent studies confirm that, in contrast to the hitherto common opinion that he wrote in a “popular, simple” style, he strove for a high-level sacral language marked by classical rhetoric, based on the style of the original texts. Luther himself describes his accurate translation in the Sonntreff von D.Metacher: “It has happened that I have sometimes searched and inquired about a single word for three or four weeks. Sometimes I have not found it even then.”

The influence in subsequent centuries of Luther’s language and style not only goes back to the widespread Bible but also to his theological tracts, to copies by his disciples, as, for example, in Tübingen, and finally to his catechism, hymns and Protestant sermons. Most of the Reformation pamphlets refer to Luther’s Bible; many authors quote it in their fictional texts, from Hans Sachs (1494–1576) to the Historien von D. Johann Fausten which was published in 1587. The Bible often being the only book in the household, it was frequently used as a primer. In 1642 the rhetorician and theologian Johann Conrad Dannhauer of Strasbourg lectured about suitable reading for Christians, condemning the genre of novels: “Away with Amadis / pastoral poetry / Eulenspiegel / Gartenlaube / Rollwagen / and other awful books of the kind—German is best learnt through the Bible and the books of Luther …”.

“Luther German” is also used in the edifying writings and in Bible dramas of the 16th/17th centuries. In the 18th century, philosophers of the Enlightenment and classical writers from Johann Hamann to Friedrich Klopstock and Johann Wolfgang von Goethe re-examined the language of the Reformer, who influenced writers down to Thomas Mann and Bertolt Brecht.

**Bible translation truly culminated in the works of Martin Luther, whose vigorous language and theological interpretation still fascinate us today, 500 years after its first publication. Paying homage to Luther would entail translating the Bible anew for each generation, from the original texts into contemporary language, taking into account his proven formulations.**
cheated on your spouse.” —Variety, Los Angeles
Even more rare than an original copy of Luther’s Bible are pristine copies of original Jaybird magazines! This did not stop your stout-hearted TASCHEN archaeologists though: after an incredibly difficult and often frustrating search through countless libraries, archives, attics, swap meets, garage sales, private collections and eBay auctions—from Weimar to Wyoming, for grueling years on end—we have finally amassed an incredible and unparalleled collection of the elusive Jaybirds, allowing at long last a suitable homage to this extinct species. ‘But what were the Jaybirds?’ you may ask. As innocent as Adam and Eve, they gambled through nature as God intended: naked but for their love beads and abundant hippie hair. Thanks to these pioneering flower children, the no-clothes movement of the 1960s became a majorly groovy happening all across America.

**NAKED AS A JAYBIRD**

Dian Hanson / Hardcover, format: 20.5 x 25 cm (8 x 9.8 in.), 264 pp. / available in INT

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TO MAKE THIS MAGAZINE APPROPRIATE FOR THE WHOLE FAMILY, WE HAVE INCLUDED SOME CONVENIENTLY PLACED STICKERS. THE ACTUAL BOOK IS STICKER-FREE!

The author: Dian Hanson served her country in the sexual revolution, where she developed an interest in erotic publishing. She was one of the founding editors of *Puritan Magazine* in 1976 and went on to edit *Pather*, *Oui*, *Hooker*, *Outlaw Biker*, and *Juggs* magazines, among others. In 1987 she took over *Leg Show* magazine and transformed it into the world’s largest selling fetish publication. She considers herself an erotic anthropologist: the magazines and their readers her laboratory and test subjects.
go out there and follow my dreams.” — Sofy Boroumand, Germany, on taschen.com
The year was 1965, the place was southern California. Public nudity was illegal and, in the eyes of the government, nude photography was pornography (unless practiced in the conservative confines of a nudist camp or tastefully displayed on the pages of a nudist magazine). A new brand of nudism, however, was on the rise among hippies and other free-spirited individuals who loved nothing more than to peel off their clothes and lounge around in their birthday suits. Jaybird magazine, a celebration of groovy nudism, was born out of this tumultuous climate, hovering in a gray area somewhere between the decent nudist magazines and porn. Over its eight-year lifespan, Jaybird (appearing under many titles, such as Jaybird Happening and Women’s Home Jaybird) grew from a standard family nudist journal to a far-out, psychedelic happening of naked hippies frolicking in wacky settings—preferably showing as much pubic hair as possible. Though the tone of the magazine evolved, the philosophy stayed the same: nudity is natural and fun for all. These days, issues of Jaybird are impossible-to-find collectors’ items, Technicolor testaments to a bygone era of free love and pubic pride. But not to worry—TASCHEN has resurrected Jaybird with this highly amusing, lavishly illustrated, sweeping retrospective of the magazine that let it all hang out.

**LETTER TO EDITOR:**

Dear Editor: I am getting sick and tired of photos of long-haired men! Aren’t there any normal-looking guys who will pose for you? All that hippie hair gives the impression that only kooks go nude, and that isn’t true! Angrily, G.N. Washington, D.C.
Modern nudism began in Germany with the Wandelvögel, or wandering birds, young men and women who took to the countryside, hiking, singing and shedding their clothes in protest against Europe's dehumanizing industrialization. The year was 1900. Modern nudism nearly ended in California with the Jaybirds, young men and women who took to the beaches, spreading peace, love and limits in protest against Puritanical prohibition of doing their own thing. The year was 1965. Both Wandelvögel and Jaybirds failed in the end to change the world, but unlike the Wandelvögel, Jaybirds left a paper trail, the pro-nudist magazines full of hippy-speak and the happy, healthy, hairy bodies you find in this book.

Examining the Jaybird magazine it’s hard to imagine that they started with a serious social mission, but then the Wandelvögel also probably looked like a bunch of crazy kids to their elders. The Jaybird philosophy was formed by a Mensa member and fine-tuned by a psychologist, and in the beginning it wasn’t so different from that of Heinrich Pudor, the German sociologist who turned Wandelvögel idealism into the Nacktkultur still practiced all over Germany and the world.

For example: Pudor wanted to break down class divisions in industrial Germany. The Jaybirds wanted to spread good vibes to all mankind. Pudor considered clothing class slavery. He wanted to break down class divisions as well. Like the original German nudists the American Jaybirds were absolutely creatures of their time, born of unique historical circumstance, nurtured by social upheaval and dreams of a better life for all mankind. The Nacktkulturists had Heinrich Pudor, Richard Ungewitter and Paul Zimmerman to lead them.

The Jaybirds had Stan Sohler, Bob Reitman and “Connie”. We really hoped Jaybird would lead to the acceptance of nudity in general culture,” says Connie, the Memoir member, who at eighty still holds the Jaybird vision, but because she now works for a conservative firm chose to use a pseudonym. “Jaybird was meant to sound fun, to give a certain sense of abandon along with the nudity. You have to remember the time: Jaybird couldn’t have existed in any other time; it was the era of the Free Beach Movement, the largely forgotten fight for nude access to public shores; the time of Sandstone, a swinging psychotherapy commune in the Hollywood Hills where biologist Alex Comfort and psychologists Phyllis and Eberhard Kronhausen went to tune in, drop out and get laid, in any order desired; and the time when sexual researcher Dr. John Money was describing stays at the almost equally ridiculeous Eyelium Fields nudist park up in Topanga for patients suffering excessive shyness; and also the time when author Gay Talese was partaking of all these places and pleasures for his book on America’s changing mores, Thy Neighbor’s Wife, and losing his own wife in the process.

Yes, it was a time, such a time it could even lead a middle aged, Midwestern mother to run away to California to join the nudists.

“My second husband and I married at the age of 39 and we decided we were going to be nudists,” says Connie. “We had escaped ourselves and our children were grown. My husband was able to find some of these old modern Sunbathing magazines and we talked about a lot of things we didn’t think like about how society was run and I told him how I liked to swim nude.”

It started when Connie was only eight, in Chicago’s chilly Lake Michigan. “I’d swim out beyond where I should in the lake and struggle out of my swim suit and swim around nude, and then struggle back into my suit and swim to shore. Sure it was cold, but it felt so good,” she says.

The feeling only got better with age. “When I was at summer camp, age about 14, and we were supposed to be sleeping decently, I convinced another girl to go to the lake with me and keep watch and I swam around in the lake naked until I was tired out, then I threw my robe on and went up to bed. It was the only way I could sleep.”

Connie never dared share her peculiar urges with her first husband, this being the American Midwest of the ‘50s, but her second husband, she says, “was a weirdo too.”

“We decided to devote the rest of our lives to fun, and who cared what society thought,” she says, still giggling about it 40 years later.

They began by joining the Illinois nudist camp owned by Alois Knapp, a German Nacktkulturist and editor of Reverend Ilsley’s "Uncle Danny" Boone’s Sunshine and Health magazine. Boone’s original magazine, The Nudist, debuted in 1933, just about the time young Connie was learning to swim. It was a serious, philosophical magazine, much like the early German journals, but America was not Germany, and to keep his distribution Boone was forced to obscure the genitals in his photographs. A few years later he changed The Nudist’s title to the less confrontational Sunshine and Health, but the airbrush stayed busy.

Boone was known as The Dictator in nudist circles. He loved to preach and he loved to fight—as long as he won. He confronted the courts over and over on the issue of censorship, demanding the right to display the naked human body—every dangling bit of it—in his magazine. In 1941 the government resurrected the Comstock Law, a Victorian law that prohibited sending obscene material through the mail, in an attempt to defeat him.

Boone had used to tease out her nudist confessions, respond to the couple’s queries with a job offer. Known as the nudist magazine that had never had a nude on its cover, Modern Sunbathing avoided Boone’s battles, preferring to go unnoticed by the government. This had less to do with modesty than that the publisher’s main business was girk magazines. Publisher Ken Price was the first to see there was money to be made from nudism after the legalization of pubic hair, but other men’s magazine publishers were watching his sales with great interest.

“When we got to California in 1962 we went to camps every weekend, shooting pictures for Modern Sunbathing and having fun,” said Connie. “We became members of The Sundial Club, and there we met Ed Lange. Ed wanted to start magazines that would end nudist prudery. He finally found a publisher and named his first magazine Sundial, after the club.”

Ed Lange was not new to nudism but was a new kind of nudist, an avowed hedonist like Connie and her husband. When he embraced nudism in 1938 it was “to discover a way that would acknowledge the innate sensuality of all humans, that would allow me to accept my and other’s humanity and sexuality comfortably—without shame.” In his book Thy Neighbor’s Wife, Gay Talese described Ed Lange as a “tall, well-built former fashion

felt so excited!” — Chanel, via China, on taschen.com

Nudist magazines were judged to be nonsexual, and therefore not obscene; they could travel through the mails and show what no other American magazines could: full frontal nudity. New magazines sprang up like violets after a spring rain.

Back in Chicago, Connie and her new husband were enjoying the honeymoon, spending weekends in an old milk truck at the camp and plotting their nude future. Hubbard had become the camp photographer, with Knapp’s encouragement. Connie had begun to write. In the evenings, in the truck, they dreamed their dreams.

“We knew there were nudist magazines being made in California,” Connie says, “and by god, they needed pictures! We thought we’d give it a try.”

The idea that there was a secret underground of nudist housewives across America appealed to nudist and non-nudist readers alike.

It also defined Jaybird’s mission.

Out in California there were indeed nudist magazines being made. Modern Sunbathing, that same magazine Connie’s new husband had used to tease out her nudist confessions, responded to the couple’s queries with a job offer. Known as the nudist magazine that had never had a nude on its cover, Modern Sunbathing avoided Boone’s battles, preferring to go unnoticed...
photographer with an elegantly trimmed gray beard.” Everyone I interviewed spoke of his charm, his charisma, his vision of a sexually liberated nudist community. Several people also described him as a swinger. It’s little wonder he picked Milton Luros to publish his magazine.

Luros started his professional life in New York City illustrating science fiction pulp. By the late 1950s sci-fi was a sinking ship; Luros jumped to illustrating the rising pin-up pulps. In 1956 he left New York for L. A., where he worked as an art director for Adam and Knight, two of the better girlie magazines of the time. In 1959 he started his own publishing company, American Art Agency, in North Hollywood; his first magazine was a nudie and booze celebration called Cocktail. Where he got the money is

new magazines. In 1964 they were joined by Stan Schier, a Texas transplant with a charm similar to Lange’s and a cutlass zeal for nudism. Together the friends reinforced The Vision. When hippies began cavorting nude on California beaches, Lange and company welcomed them and their philosophy into Sundial. Lange’s influence continued to grow in the nudist community, but many criticized the sensual photos and hipster texts in his magazines. Old guard nudists feared where it might be leading. Rightly so, as Jaybird was already hatching in the mind of Milton Luros.

“I’m sorry,” says Bob Reitman about keeping me on hold.

“That was Marilyn Horne doing the big aria from Samson and Delilah.” The opera still swirls in the background. “In my old age I’ve decided to let everything finish before going on to the next thing.” Bob was Jaybird editor between 1967 and 1971.

“Milt Luros thought up the ‘Jaybird’ title,” he says. “As far as I know he brought it up to Stan Schier and that’s one of the things they broke over, because that title meant it wasn’t pure anymore.”

He’s referring to The Nudist Vision, which he says amounted to a religion for Schier, who was promoted to head of American Art’s nudist department in 1965. Ed Lange had split with Luros and formed his own company, Elysium Publishing, to produce Sundial. Luros didn’t mind; he’d ceased needing Lange. Milt saw that men were buying nudist magazines to see what they couldn’t in the girlies, namely public hair. He’d make a nudist magazine tailored more to this readership, with less of Lange’s tiresome, page-wasting idealism. Still, he needed some nudists on staff to get the photos, which came from the camps and their members. Schier wanted the job, but he had a hard time swallowing a magazine with the irrelegent title of Jaybird. Back in Texas where Schier’s vision had also been poorly appreciated, Jaybird was part of a corny colloquialism that began “Naked as a…” It meant the same thing to Luros, but he had no problem with corny; it sold just fine in his girlie magazines. To cover his shame, Schier concocted a story, printed in the first Jaybird magazine, which may even have been true, but no one else quite remembers it. He claimed a housewife had written a letter to newspaper advice columnist Ann Landers, saying she found relief from the drudgery of housework by doing it in the nude and wondered if she was alone in this. Ann had supposedly assured her that this was normal and healthy and she was then delighted with letters from similar nude housewives glad for the chance to reveal themselves. At least in writing. The original housewife reportedly signed herself “Jaybird Anonymous.”

If it wasn’t real it was genius on Schier’s part. The idea that there was a secret underground of nudist housewives across America appealed to nudist and non-nudist readers alike. It also defined Jaybird’s mission, which was to get nudism out of the camps and incorporate it into everyday life. Schier maintained Jaybird was meant to sound more irrelevant than other nudist titles, to create a sense of fun and abandon. Jaybirds were not just naked as birds; they were free as birds, as free as the Wandingvogel, released from the rigidity of nudist camp culture. The camps didn’t like this one bit.

Connie stayed with Stan to make Jaybird. Their first issue, released in July 1965 was called Jaybird Journal.

Jaybird Safari followed a month later. To increase interest in the new magazines, Jaybirds went under many titles, each printing four issues a year. The first. Jaybirds weren’t that different from standard nudist fare; just happy, naked people frolicking on beaches or hiking in the California deserts, decamped but not debauched, hip but not hot. Connie calls this the Pre-Iowa Period.

One must remember that most Americans of this time had never seen public hair in print. Every nude outside of nudist magazines had her public region airbrushed smooth and featureless as a mannequin’s.

In 1965, the United States government decided to get Milton Luros. His girlie magazines, fame by today’s standards, were considerably more explicit than anything else on America’s newstand. The tool then used to trip up purveyors of obscene materials was the Comstock Law, but because Milton owned his own distribution company and moved his magazines in his own trucks there was little chance to snare him with the mails. Thus a trap was laid with the help of a news dealer in Iowa who persuaded American Art to send him several titles via the U.S postal service. Luros was subpoenaed and ordered to stand trial in Sioux City, buckle of America’s conservative Bible Belt. It was not exactly a jury of his peers.

Again from Talese’s Thy Neighbor’s Wife, the trial lasted three months, was heard by a cranky judge and a jury that considered almost entirely of farmers’ wives.”

Luros was convicted of con- spiring to disseminate obscenity, but the government hadn’t figured on the zeal of Stanley Fleishman, Milt’s first amendment lawyer. Fleishman, horribly crippled from childhood polio and sti with women, understood the necessity of erotic literature and devoted his life to fighting for its legalization. He took Luros’s case to the highest federal court and got the conviction over- turned.

In late ’65s, Luros returned to North Hollywood fearing nothing and nobody. He’d beaten the government and set a national precedent against censorship.

“Before the Iowa case,” says Jaybird designer Steve Goldenberg, “I spent a lot of time airbrushing out public hair. After, I was airbrushing it in.”

Especially when Bob Reitman came onboard. While Reitman didn’t share Stan and Connie’s vision, he had one of his own that was equally strong and exceptionally focused.

“All I did was gauge everything by how sexual it was to me personally,” Reitman maintains. Luros, impressed with the young psychologist’s work ethic, had made him Jaybird editor on a whim, to see if he could improve sales. “Everybody else was quoting these big philosophical treatises on it. For Schier nudism was a religious cult. I used to quail with Connie all the time. Her premise was, believe it or not, that because people were ugly it made it legitimate. I brought in the young and the beautiful. There was never any discussion about whether we could get away with the crotchles or not. It all went back to my crotchles.”
If you missed the Jaybird revolution the first time around, don’t get left by the wayside now. Find out what inspired John and Yoko to take their clothes off!

"What happened," she says, "is there came a point where certain members of the camps were saying, 'We’re in all these magazines, maybe you can pay us.' Stan Scholer said, ‘We could pay you if you weren’t photographed in the camp. Because if I start to say, 'I’ll have to pay the camp owners.’ So he started telling people on outings, and they loved it. He takes them into the desert, to beaches, they’d be wired and drugged and put up in motels.

This way those who wanted to be in magazines—and a lot did—could do it and have a lot of fun."

Plus nearly all the camps were baring Jaybird from their premises.

Johnny Castano says, "Milt Luros used to say to me, ‘Johnny, when the couples start getting it on, let ‘em go. Don’t stop ‘em.’ Bob Reitman would say, ‘We can’t use that hard stuff,’ but Milt brought me in his office and said, ‘Look, you shoot whatever they’re doing, we’ll put it away for later.’ He knew things were changing."

Indeed they were. Stan Scholer, fed up with philosophical impurities in the new Jaybird, left in late ’68 to work with Lange at Eyeball.

Without Scholer as conduit to the camps, Jaybird abandoned nudist models altogether. "We needed so much product and the nudists weren’t cooperating," Reitman explained. "That’s when we set out to hire photographers and models to bring us the hot stuff. We brought in Stan Groman, our resident hippie; Paul Johnson, to me the best Jaybird photographer; Dm Longstreet, who did a lot of the photos for the girlie magazines; Johnnie Castano from back east, and Nippee Philips. They were all on staff, no more freelancers.

"It was crotch-a-rama." says Goldberg.

By early 1968 there were 12 Jaybird titles, many with hippie-inspired names. There were even all male issues of Jaydudes for the Jaygay reader. "At one point the company was doing 10 titles a quarter," Reitman maintains, "and a lot of those were Jaybird." He doesn’t remember the exact figures, but estimates print runs ran around 20,000 copies per issue. They even formed a Jaybirds Anonymous society with membership cards and a crest. Foreign sales were good, especially in Asian markets and in Germany.

Luros was delighted, but the nudist photographers rebelled against the new Jaybird esthetic and Reitman’s theory that no pose was too ludicrous if it revealed abundant pubic fuzz. Like, don’t most people play volleyball with one leg behind their necks? Luros simply recruited new photographers for the new Jaybird.

"Milt Luros got me to come out to California," says photographer Johnny Castano. "Milt first asked me to go to Sunny Palms (that was a nudist camp) in Florida and told me he wanted me to shoot for Jaybird and to tell people it was this new company, Jaybird. Plus, shoot a lot, we’re going to use a lot of nudist pho- tos in other magazines."

As soon as the camps found out I was working for Milton Luros they didn’t want me. This was the late 60s. The magazines were getting too rough, with the splits and all. Bob Reitman was editing the books then, and he was no nudist. They paid these people (to pose), I never paid nudists, but for Jaybird they did."

Connie the idealist remembers it differently.

"We set up our shoots ourselves, got our models from the agencies, picked up our film at American Art in the morning and dropped the exposed film back at American Art in the evening for processing," says Nippee Philips. "We didn’t own any of it and never saw the finished photos unless we looked in the magazines. We didn’t make a lot of money but it provided great security and creative freedom for a young man like me, because we were on salary and didn’t have to worry about whether we could sell the shoot. We just had fun."

"I made sure the modeling agencies only brought us a clean type of model," says Reitman. "That was what we wanted: new faces, and we got ‘em by the bushel basket."

In 1968 Reb Sawaiz was dividing his time between rent collecting and The Jokers motorcycle club. He fell into nude model management while collecting unpaid wages for some female tenants behind in their rent. "The girls kept saying they couldn’t pay their rent ‘cause this guy wouldn’t pay them their money," says Sawaiz, "I decided I was going to be the big bad guy and go out and collect for ‘em. It turned out they were photographers who weren’t paying these girls for nude modeling—not Jaybird, though, Milton Luros paid his bills." As did the deadbeat photographers when tattooed Reb showed up on his bike. Soon he was working full time as a bill collector for the model agent.

"Then he quit paying, I said ‘Screw you’, moved a block away and opened my own agency.

No pose was too ludicrous if it revealed abundant pubic fuzz. Like, don’t most people play volleyball with one leg behind their necks?

Reb’s Pretty Girl International provided models for all the Jaybird photographers from ’69 to ’72. “I’d walk up to them on the street and ask them if they wanted to be in Playboy or Penthouse, ‘cause they didn’t know what Jaybird was. I also advertised in hippie newspapers. Most of the people I got were hippies. We got paid $25 to $50 a day. I was one of the models too. The first shoot, we were out in the desert up top of a tractor. Two, four people up a tractor for Stan Groman. Stan was bi-sexual and kind of a fruitloop."

Which explains a lot about the pubic equality in Jaybird. One of the notable, and lucky, Jaybird qualities was that men and women assumed the same oily poses. Jaybird also frequently mixed races at a time when most magazines were rigidly segregated, in keeping with the hippie philosophy that had supplanted the nudist.

Reb doubts there were any real nudists in Jaybird by 1970. They’d become too “sensitive.” Hippies, on the other hand, had a much more fun-loving attitude and enjoyed participating in the crazy Jaybird shoots. As Reb put it, “Sure we’re nudists! You show us the green and we’ll show you the nude!”

Connie hung on, not completely embracing Bob’s changes, but accepting them as part of getting the message across. “The only purpose was to show people having fun,” she says today. "Even if we had to go about it through selling to people who wanted to look at naked bodies, we wanted to get to them with discovered the ICONS series. And it sure does kick ass.” —vegAsian, USA, on taschen.com
In 1968 Ed Lange retitled his long-running Sundial magazine Sundisk, and gave it a groovy psychedelic makeover. Clearly competing with the hipfied Jaybird, his model did not bare their charms; they shoved them in the reader’s face.

“Sundisk is an entirely different kind of magazine,” stated the first issue’s editorial. “No longer pretending to a nudist agenda, the cover proclaimed “Sex and Social Intercourse.” Inside were articles by dubious sexologists attacking conventional morality, illustrated by hand-eyes models that looked more like strippers than hippies.

The nudist establishment had had enough. Here was Ed Lange, owner of Southern California’s highest profile camp, making and marketing unapologetic pornography. His Elysium Fields had functioned as official organ for the camp. The nudists wanted nothing to do with the organs on display in Sundisk. It looked to them as if Jaybird was contaminating the whole movement, delegating their cause, their philosophy, their whole way of life to masturbation fodder.

Reitman’s crotch. The girlie magazines were producing so much income Luros turned the operation completely over to his creative staff and stopped coming to the office. Freed from any pressure to be profitable Jaybird became the office toy, at least allowed to live up to its silly title. Frankenstein menaced “nudists” on the cover of Jaybird Happening December 1968. Jaybird Experience December ‘69 featured a couple in space helmets. The naked dentistry cover of the January ‘69 Jaybird Nude/Image was a high point of thematic confusion and the 1969 calendar whereon two girls frolicked with achimp is today one of the most collectable Jaybird items.

When Bob Reitman explained these circumstances Jaybird came clear for me. In my 25 years making erotic magazines I’ve seen the planets of creativity, intelligence, humor and most crucial, absent adult supervision, line up just a few times. The result is predictably bizarre, funny and unprofitable. The archetype was a magazine called Sluts and Slobs, which produced a single issue featuring an erotic vomiting centerfold, made by four men whose combined IQs topped 600, and whose sales bottomed at 1-4., a figure so low it became an industry bygonesman employed by publishers to frighten young editors out of excess imagination. This magazine is, of course, hugely collectable today.

The US government passed legislation in 1972 that was to be the end of Jaybird. Magazines with explicit imagery could be sold only in special stores created for this purpose. There in the dim cinderblock bookstores, deprived of sun, sand and laughter, Jaybird withered and died.

Jaybird, growing wilder and wider, canned into the ‘70s. Reitman left in 71 when Luros refused to pay him a quarter million in accrued royalties. A few years later, was found for all those extra photos Milt told Johnny Castano to take when the couple started getting it on. They went into big glossy picture books called the Sex And The Law Series, books so sumptuous, so scholarly, the elegant Brentanors’ bookshop on New York’s 5th Avenue displayed them in its windows. They were full of photos of human sexual expression and edited by that noted psychologist Robert Reitman. The publisher was the newly formed Academy Press, a company that didn’t bear Luros’s name, but produced books on his premises, filled with his photos.

Sex in Marriage alone made millions and was quickly followed by an Academy Press magazine of the same title. This magazine and its imitators used explicit photos accompanied by psychobabble text. The industry term was marriage manuals. “We even had a psychologist on staff who would look over the publications and make sure everything was up to standard”, says Steve Goldenberg. “He was a nice elderly gentleman.” And the photos? “Yeah, I saw Jaybird photos in the marriage manuals,” says Johnny Castano, “cause when you signed a release for Milt Luros you were gone!”

The passing of Jaybird marked the end of nudist publishing in America. The final issue was released in late 1973, and was nothing more than recycled random photographs with the title 315 Jaybird Photos. The gimmicks, the humor, The Jaybird Vision were gone.

Today one can find the occasional small nudist magazine on an American newsstand; tame little digests from England or Australia showing nude volleyball, nude barbeques, nude beauty pageants. If not for eBay, the Internet auction site where Jaybirds bring up to $75 each, few would remember there’d ever been another kind of nudist magazine. No one was more surprised than Connie to hear that collectors are scrabbling for Jaybird’s chimp calendars and Frankenstein covers, its happy hippies and exuberant appreciation of all things public. “I’ll be damned,” she laughed, “maybe we changed the world a little bit after all.”

And if not, does it really matter? As Connie says, the important thing was to show everyone having fun, and as you’ll see here, in that Jaybird was supremely successful.

—Dan Hanson: Excerpt from the book

“Yeah, I saw Jaybird photos in the marriage manuals,” says Johnny Castano, “cause when you signed a release for Milt Luros you were gone!”

“We never wasted anything,” says Reitman.

The marriage manuals were short lived. Once Stanley Reitman—who in Milt’s absence made many of the company’s creative decisions—established they could market explicit images, American Art went straight to what the photographers called “full commercial,” hardcore photos with no sophisticated pretense. Other companies quickly followed their lead.

In response the US government passed legislation in 1972 that was to be the end of Jaybird. Magazines with explicit imagery, which included the blatant display of pubic hair, could be sold only in special stores created for this purpose. The adult

demand for nudity cut in half, and the industry’s demand for sex cut in half. The demand for nudity cut in half, and the industry’s demand for sex cut in half.

The message. The hippie lingo of the later magazines came because we were feeling more relaxed. We felt the world was really changing. We displayed humor. We were all having an awful lot of fun.”

Sadly, the fun was fast coming to an end.

One of the notable, and laudable, Jaybird qualities was that men and women assumed the same silly poses. Jaybird also freely mixed races at a time when most magazines were rigidly segregated.

Lange could have argued it was a matter of survival, because most magazines were rigidly segregated. Also freely mixed races at a time when any pressure to be profitable Jaybird became the office toy, at least allowed to live up to its silly title. Frankenstein menaced “nudists” on the cover of Jaybird Happening December ‘68. Jaybird Experience December ‘69 featured a couple in space helmets. The naked dentistry cover of the January ‘69 Jaybird Nude/Image was a high point of thematic confusion and the 1969 calendar whereon two girls frolicked with a chimp is today one of the most collectable Jaybird items.

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The marriage manuals were short lived. Once Stanley Reitman—who in Milt’s absence made many of the company’s bookstores was born, and in a reversal of the 1958 law nudist magazines were judged to be sexual and were shut away with the pornography. There in the dim cinderblock bookstores, deprived of sun, sand and laughter, Jaybird withered and died.

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If only there was a TASCHEN store in the US...” — C. Ruby C., USA, on taschen.com
Fashion Now is the first comprehensive anthology of contemporary fashion. Compiled by the style-savvy staff of the seminal monthly i-D, Fashion Now profiles the work of the 150 most important designers around the globe, focusing on not only the biggest names but also the most exciting up-and-coming talent.

With A to Z designer entries that include exclusive interviews, biographical information, photos of recent designs by today’s leading photographers, and current catwalk shots, Fashion Now is the ultimate conversation reference book and a beacon that will remain relevant for future generations.

The editors: Terry Jones is the founder and creative director of i-D magazine. He started his fashion career in the 1970s as art director of Vanity Fair and Vogue UK; since leaving Vogue in 1977, his Instant Design studio has produced catalogues, campaigns, exhibitions and books including, Wink, A Manual of Graphic Techniques, Catching the Moment, and his latest work, A Manual of Self Service.

Terry’s work has included interviewing Kate Moss, Courtney Love, Helmut Lang and Tom Ford. Avril Mair was art editor of TASCHEN’s Smile i-D. She also writes for Self Service and Showstudio.com.

Fashion Now

Ed. Terry Jones, Avril Mair / Flexi-cover, format: 19.5 x 25 cm (7.7 x 9.8 in.), 640 pp. / available in INT, IEP, J, NL

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of their books is an object of desire and a world event.” —Madame Figaro, Paris
Fashion has always helped define the human condition and designers are the weathermen, predicting or foreseeing what the public will need, providing a wardrobe to protect, expose or purely to entertain. This is what makes the business of fashion so fascinating. We are enthralled by the theatre of everyday life. Some act but most people just enjoy to watch, and fashion today has replaced the movie business in providing us with the fantasies and glamour that feed our dreams. With fashion now, we can select our roles. And never before has there been such a choice. The market is filled up—one might argue that it has been flooded—but that doesn't stop the dream. Each year the number of students entering fashion schools around the world increases: 8,000–10,000 at the last count. So fashion today depends on ideas, individuality and authenticity; more than ever, designers look to their roots—where they began, who they are, why they do what they are doing—essentially, what are their signatures and where are their values. To survive in fashion now, these are the ingredients that the customer, voyeur or performer is looking for. Marketing, advertising and general hype won't guarantee you a repeat season. The competition has never been greater and the running has never been more diverse. To make this book, we attempted to put together a cross-section of fashion designers who continue to express themselves and, whether they run a large business or have just produced their first collection, have an identity that defines their vision. Intentionally, this is a snapshot of fashion now.

Fashion, by definition, is about change and has relevance to more than the clothes we wear. It has to do with illusion, contributing to our wellbeing, feeding our insecurities, boosting our confidence. But more important than any change in fashion over the last 20 years is the democratisation of style. Style is a reflection of personal choice and fashion today is a reflection of personal style. In 1980, i-D carried the byline ‘A Manual of Style’ and style magazines were born. Two decades later, the tag has been applied to so many consumer marketing scams that the definition of lifestyle can be anything you want it to be. But i-D means identity and personal identity is where we look for our inspiration. Fashion is much more fun than trainspotting. I love watching people, simply observing human behaviour. It's my full-time vocation. Once I was asked why I made i-D and I replied that it forced me to keep my eyes open. I feel privileged to watch the designers' shows in New York, Paris, Milan and London. Like food for the brain, they are a big part of my diet but I also love the mess of cities, the contrast of countries and the diversity of the street. That constant new soundtrack, smell, taste or visual surprise make fashion one of the best universal languages now. Let the players play on!

—Terry Jones: Excerpt from the book

FASHION NOW
"I've tried to find a new elegance. It's not easy because people want to be shocked. They want explosive fashion. But explosions don't last, they disappear immediately and leave nothing but ashes"

GIORGIO ARMANI

"I use things that people want to hide in their heads. War, religion, sex: things we all think about but don't bring to the forefront. But I do and I force them to watch it"

ALEXANDER McQUEEN
Covering a vast range of cutting-edge graphic design, with politically charged anti-commercial work placed side by side with Nike’s latest ads, this book presents a sweeping look at today’s most progressive graphic trends—from signage and packaging to branding and web-design.

- 100 designers and firms listed alphabetically
- Entries include:
  - biographical and contact information
  - examples of recent work
- The editors: Charlotte J. Fiell studied at the British Institute, Florence and at Camberwell School of Arts & Crafts, London, where she received a BA (Hons) in the History of Drawing and Printmaking with Material Science. She later trained with Sotheby’s Educational Studies, also in London. Peter M. Fiell trained with Sotheby’s Educational Studies in London and later received an MA in Design Studies from Central St Martins College of Art & Design, London. Together, the Fiells run a design consultancy in London specializing in the sale, acquisition, study and promotion of design artifacts. They have lectured widely, curated a number of exhibitions and written numerous articles and books on design and designers, including TASCHEN’S Decorative Arts series, 1000 Chairs, Design of the 20th Century, Industrial Design A-Z, Designing the 21st Century and Scandinavian Design.

**Avant-garde graphics from around the globe**

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“bring out the addict in you…” —bookmunch.co.uk, London, on 500 3D Objects Vol. 1
William Hogarth (1697–1764) liked to think of his pictures as a stage and his painting cycles as plays. We are here watching the fourth act of Marriage À-la-Mode, a tragedy-comedy in altogether six acts, and thus six paintings. The series opens with a marriage settlement: the impoverished Earl Squander and a wealthy middle-class businessman are forcing their children to wed. The first family thereby escapes financial ruin, while the second buys itself connections with the higher aristocracy. But the two young people don’t like each other. In the second act they quarrel, in the third the husband takes a mistress, and in the fourth the wife holds court as she has her hair done. The guests drink chocolate and listen to the singer, who is accompanied by a flautist. Their sweet melodies absorb or mask the whisperings of the man on the sofa on the right. He is a lawyer by the name of Silvertongue and has already appeared in the first painting in the series, where he advises the middle-class father and comforts his daughter. The manner in which he lounge on the sofa signals his special position amongst the guests. He is showing the young Lady Squander tickets for a masked ball.

And thus the act takes its course: in the fifth act, Silvertongue the lawyer is seen escaping out of a bedroom window while the adulterous Countess kneels at her husband’s feet. He has surprised them together and during the confrontation been fatally stabbed with a dagger. A nursemaid holds out her child for a last kiss, while her embittered father strips the valuable rings from his hand and hangs. A nursemaid holds out her child for a last kiss, while her embittered father strips the valuable rings from his hand. Hogarth’s actors have no script. But the pictures tell their story in a thousand words.

The nursemaid has probably already brought the child in for its traditional morning kiss and then taken it away again. Bringing up children was not a task for parents in these circles; emotional attachment was considered inappropriate. In London in the 1740s only some 25 per cent of children reached adulthood. Those that died were largely the children of the poor, but as Hogarth implies in the last painting in the series, the progeny of this arranged marriage will also not survive. The artist marks the child with a black spot as an indication of syphilis, a bequest from its father, and also gives it a crippled leg. Hogarth’s unspoken moral: loving good can come out of a bad marriage.

Forced marriages, concluded against the will of those involved, were nevertheless widespread—at least where money and property were part of the equation. Safeguarding the family fortune took first place over the wishes of the individual. Hogarth knew this from his own experience: he had to elope with his future wife, the daughter of his master, because her father would never have allowed her to wed a penniless apprentice. Hogarth’s friend Henry Fielding, author of the highly successful novel Tom Jones, did the same. Finding a priest to conduct a secret wedding was easy.

Marriage as an institution was not highly regarded, certainly not amongst the upper classes. However strange it may sound, this was a consequence of a democratic outlook and a critical attitude towards authority. The English, long before the French, had extensively rejected the controlling role of the Church and Crown over their affairs and in the case of marriage, too, were not willing to be dictated to by a higher authority. A bill stipulating bans, a licence, witnesses, and an official ceremony conducted by an Anglican clergyman as legal requirements for marriage was opposed with the argument that it impinged on personal freedom.

The wife’s role was severely restricted within marriage: legally subject to her husband, she was also seen as a lesser human being. “Women are nothing but big children”, wrote the Earl of Chesterfield to his son in 1748. “A man of reason … never seeks their advice on serious matters and never confides in them.” In Fielding’s novel Tom Jones, a young girl is advised: “So far, madam, from your being concerned alone, your concern is the least, or surely the least important. It is the honour of your family which is concerned in this alliance; you are only the instrument.”

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The father might have addressed the same words to the young woman at her dressing table, her face turned towards her consoler, while the hairdresser tests the heat of the curling tongs on a piece of paper—the wife as the instrument by which the family can rise to the nobility. The husband, for his part, was nothing better than an instrument of financial gain; he is saving his family from ruin. Such was a “marriage à-la-mode”. The suffix “à-la-mode” literally means “according to the fashion”, but implied that although it might be what everyone did, it wasn’t good.

Sweet talk and sweet music

The bourgeois daughter who has risen to the aristocracy is here copying a royal ritual, the lever du rideau, which was particularly cultivated at the French court. The royal morning toilette unfolded in two phases. The king was joined for the petit lever by his most senior officials, who gave him the day’s news. While they talked to him, the king was given his dressing gown, was shaved and powdered, and relieved himself on his commode. This was followed by the grand lever, a more public morning reception, during which the king took his chocolate, was given his eel and dressed.

Countess Squander (Hogarth’s names are self-explanatory) is staging a sort of grand lever. She has already spent money: she has been to an auction, and the bills and pieces she has purchased are standing and lying in the bottom right-hand part of the painting. She is wearing a morning gown, and the watch in her lap reads two o’clock. When the hairdresser has completed his task, she will put on a visiting gown, probably climb into her carriage and go and pay calls on her circle of acquaintances. Visiting was amongst the permitted distractions in the boring life of a lady. The numerous invitations scattered beneath the singer’s chair, most of them written on the back of playing cards, serve to indicate that this was part of the daily routine. In the evening it would then be time to put on one’s finery and go out to the theatre or a ball, at least during the social season. Over the summer months, the rich left their London town houses and went off to their country estates—where others earned the landed gentry their income.

The singer is probably a castrato—a man who makes up in lavish clothing for what he lacks elsewhere. He wears rings on his ear and on all his visible fingers, diamonds in his tie-pin and diamond-encrusted buckles on his knees and shoes. His silken waistcoat strains to contain his bloodied body. Casstrait aroused quite extraordinary passions. The woman reaching out her arms seems to want to sink at his feet. For Hogarth, however, he is but another figure of ridicule. The painter thereby took care to distance his own characters from such celebrated real-life casstrait as Senesino and Farinelli: “None of the Characters represented shall be personal”, he announced. He had no wish to stir up trouble amongst his musician contemporaries and find himself being taken to court.

While the skinny faultlet offers a comical contrast to the portly singer, the role played by the man with the curls in his hair is unclear. It can’t be the husband; he would have already met him in the earlier scenes in the series and he looks quite different. Besides, he is more likely to be found with his mistress or in a tavern than at the lever of his own wife.

From ancient Egyptian papyrus scrolls to 20th century works: painting’s hidden secrets revealed
What is Jesus doing beside Lake Geneva? What is a monk doing in Volume I, as well as works by Bellini, Dürer, Rubens, Tiepolo, and others? The authors, Rose-Marie Hagen was born in Switzerland and studied history and literature in Lausanne. Rainer Hagen studied literature and theatre in Munich. Together, they have produced fifteen television films in the series “History in Pictures” and have published over 140 sequels to the series “Examining Paintings” in the arts magazine art, a selection of which makes up the contents of this publication.

Comic strips without speech bubbles

Hogarth’s tragicomedy is set in London, at that time the largest city in Europe with a population of almost 700,000. From London, ships sailed to colonies and trading posts in Asia, Africa, and America and made the city the centre of international trade. The belief took root that England’s future lay not on the European Continent, but on the seas.

Global commerce brought people of a different skin colour to England. Around the middle of the 18th century, the number of black Africans in the country was estimated to be 14,000. Most of them lived in London. They were brought in as slaves and had no legal entitlement either to a salary or civil rights—unless, that is, their owner gave them their freedom. It was considered fashionable to have domesticated colours as servants and pages. The knowing boy in the Indian turban evidently knows the Squander household very well. He is pointing to the figure of a man wearing antlers—a symbol of a deceived husband, but more than that, their owner gave them their freedom. It was considered fashionable to have domesticated colours as servants and pages. The knowing boy in the Indian turban evidently knows the Squander household very well. He is pointing to the figure of a man wearing antlers—a symbol of a deceived husband, but more than that, their owner gave them their freedom. 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A polemic against forced marriages

Lawyer Silverlingue is holding some tickets in his right hand and with his left hand is gesturing towards a folding screen showing a masked company. It is such a masquerade, the viewer deduces, that he wishes to accompany Lady Squander. Costumed and masked balls permitted illicit contact, and since tickets were on general sale, anyone who paid could go. The most important of these London masquerades was held in the opera house in the Haymarket, started at nine o’clock in the evening, and often didn’t end until seven o’clock the next morning. During the course of the long evening, lawyer and Lady slip away to a bagno—a hotel of ill repute—where they are surprized by the husband, who has probably been lopped off by a spy. This can be seen in picture number five. The murder of the husband is followed, in the sixth act, by the deaths of the adulterous lovers—a moral ending in keeping with the standards of the day.

Hogarth had difficulty selling his series as a complete set. Because it was not one painting but six, and because art lovers were familiar with the horned image of the cuckolded husband, they were hesitant to buy a set. The colourful society is gathered in a room without doors and windows. There is no exit to be seen. The enormous pink bed in the shadowy alcove lures the lovers into a trap that has been crafly laid. The actors in this comedy, it would seem, are quite unable to escape their tragic fate.

—Rose-Marie & Rainer Hagen: Excerpt from the book
“Back to visual basics”

—International Herald Tribune, Paris

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“Back to visual basics”

—International Herald Tribune, Paris

From the streets of New York to the walls of its most prominent galleries, young graffiti artist Jean-Michel Basquiat (1960–1988) was catapulted to international fame in his early 20s and died of a drug overdose at 27. The subject of a feature film by fellow artist Julian Schnabel, Basquiat is one of the most admired artists to emerge from the 1980s art boom.

Francisco Goya (1746–1828), one of Spain’s most revered and controversial painters, is known for his intense, chilling, and sometimes grotesque paintings depicting with brutal sincerity the injustice of society.

German expressionist painter and graphic artist Ernst Ludwig Kirchner (1880–1938), co-founder of the Brücke movement, produced some of the most outstanding woodcuts and powerful expressionist works of the 20th century. Tragically, he committed suicide after having his work condemned as “degenerate” by the Nazis.

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Dabbling in fauvism and cubism before founding the Suprematist movement, Russian painter and sculptor Kasimir Malevich (1878–1935) was a leading figure of the avant-garde and a pioneer of the non-objective style.

Violently criticized during his lifetime for his supposedly provocative paintings, French painter Edouard Manet (1832–1883) is now considered a master of inestimable importance in the history of painting. His Déjeuner sur l’herbe is one of the most memorable images of the 19th century.

One of the most highly-esteemed abstract expressionists and greatest painters of the 20th century, Mark Rothko (1903–1970) invented the bold yet subtle color-field style that has become synonymous with his name.

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The solitude of man and the bleak beauty of nature are prominent themes in the work of Caspar David Friedrich (1774–1840), the great romantic painter whose importance and influence have often been underestimated.

Today Friedrich is celebrated as the masterly composer of stillness. He fashioned fleeting instants which emanate eternity and infinity and which capture a momentary pause between growth and decay and between suffering and action. In 1834 the French sculptor David d’Angers (1788–1856) recognised in Friedrich the artist who had discovered “the tragedy of landscape”. In 1889 Vincent van Gogh (1853–1890) sketched the Window of Vincent’s Studio in St Paul’s Hospital. When we compare this drawing with Friedrich’s studio window of 1805/06, we find ourselves catching our breath: in terms of both composition and the personal experience it reflects, the younger work seems to have been born entirely out of the spirit of the elder. But the possibility that van Gogh ever saw a work by Friedrich—whether in the original or as a reproduction—seems slim. Not so in the case of Gerhard Richter (b. 1932), one of the most important contemporary artists in Germany today. Richter’s Seascapes of 1975, for example, betray a knowledge of the Romantic “painter of stillness”, even if it is no longer rooted in a truly transcendent understanding of nature. The history of what, beyond superficial “Romanticisms”, Friedrich’s art had to give the 19th and 20th century, however, has yet to be written.

Even today, art-historical thinking remains ambivalent when it comes to the difficult question of the message conveyed by Friedrich’s pictures. Can they and should they be interpreted in their characteristics. Although figures, including some that conceal identifiable individuals, are encountered throughout his work, he appears to have produced no more actual portraits after 1810. One of the last of these—if it can in fact be attributed to Friedrich at all—is the Portrait of a Man in Hanover, which may depict his father. The sort of landscape in which Friedrich was chiefly interested, however, was never a simple imitation of nature, but the result of a complicated interplay of visual impression and mental and emotional reflection. Even an apparently topographical view such as the Bohemian Landscape in Stuttgart, which can be dated to c. 1810/11, represents a composite landscape made up out of several sketches. Zones of colour rise in layers up to the silhouetted mountain and the delineate yellow sky, “blueing” towards the top. From the two trees in the front middle ground, the view leaps precipitously into the misty distance. Spatial depth, the viewer senses, is possibly identical with a removal in thought and even time, albeit one eluding closer definition. Although such landscapes present us with a “virtual” reality, they never seem artificial, but simply exaggerated in their characteristics.

Friedrich’s pictures are invariably underpinned by a rigorous structure, precise symmetries, geometric constructions and the contrast of verticals and horizontals—as indicated by the angular measure and T-square hanging on the wall in Kersting’s studio. Friedrich’s pictorial worlds as works of transcendent Protestant symbolism, Others again propose a middle way and resonates in the psyche. In Friedrich’s own words, a picture must picture. Friedrich was never concerned with naturalistic impressions, but rather with “moodscapes”, with pictorial spaces that might be “exemplary”, but will fail to truly stir the viewer.

The solitary and the bleak beauty of nature are prominent themes in the work of Caspar David Friedrich

1975, for example, betray a knowledge of the Romantic “painter of stillness”, even if it is no longer rooted in a truly transcendent understanding of nature. The history of what, beyond superficial “Romanticisms”, Friedrich’s art had to give the 19th and 20th century, however, has yet to be written.

Even today, art-historical thinking remains ambivalent when it comes to the difficult question of the message conveyed by Friedrich’s pictures. Can they and should they be interpreted in symbolic or even religious terms? It is best, according to one camp, to contemplate and comprehend them without words, just as the painter himself wished the viewer to do. Any attempt to analyse their moods more closely is superfluous. For Friedrich has created examples of typically Romantic introversion and testaments to the most isolated subjectivity. Others, on the other hand, see Friedrich’s pictorial worlds as works of transcendent Protestant symbolism. Others again propose a middle way and insist upon taking greater account of Friedrich’s recognizable links with tradition.

Just as Nature became a key concept in the philosophy of German Romanticism, so landscape assumes a central role in Friedrich’s oeuvre. Although figures, including some that conceal identifiable individuals, are encountered throughout his work, he appears to have produced no more actual portraits after 1810. One of the last of these—if it can in fact be attributed to Friedrich at all—is the Portrait of a Man in Hanover, which may depict his father. The sort of landscape in which Friedrich was chiefly interested, however, was never a simple imitation of nature, but the result of a complicated interplay of visual impression and mental and emotional reflection. Even an apparently topographical view such as the Bohemian Landscape in Stuttgart, which can be dated to c. 1810/11, represents a composite landscape made up out of several sketches. Zones of colour rise in layers up to the silhouetted mountain and the delineate yellow sky, “blueing” towards the top. From the two trees in the front middle ground, the view leaps precipitously into the misty distance. Spatial depth, the viewer senses, is possibly identical with a removal in thought and even time, albeit one eluding closer definition. Although such landscapes present us with a “virtual” reality, they never seem artificial, but simply exaggerated in their characteristics.

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there is an effort to show a world without love, characters full of selfishness,
people exploiting one another, and, in the midst of it all,
there is always—and especially in the films with Giulietta—a little creature
who wants to give love and who lives for love.”

—Federico Fellini

Forever a circus ringleader at heart, Federico Fellini (1920–1993) is remembered as one of cinema’s greatest storytellers. From bittersweet, heart wrenching tales (La strada and Nights of Cabiria) to semi-autobiographical classics (La dolce vita and the much-imitated 8 1/2) to ambitious period-pieces (Satyricon and Casanova) to dreamlike pseudo-documentaries (The Clowns, Roma, and Intervista), Fellini brought his inner world to the silver screen in a profoundly original and innovative way. Among his many gifts to the world of cinema are the roles he created for his wife, the unforgettable Giulietta Masina.

The author: Chris Wiegand is a British film critic who contributes regularly to BBCi and Boxoffice Magazine. The author of the Pocket Essential French New Wave, he has reviewed at several major festivals and is an occasional film tutor.

Federico Fellini on the set of ‘The Clowns’ (1970)
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Image courtesy: PWE Verlag / defilmovies, Hamburg
Hitchcock’s name is synonymous with suspense—that is to say, masterful, spine-tingling, thrilling, shocking, excruciating, eye-boggling suspense. With masterpieces such as Rebecca, Vertigo, Rear Window, and Psycho, Alfred Hitchcock (1899–1980) fashioned an extremely original approach to filmmaking that is oft imitated though never equaled; his ability to enthrall and frighten with careful pacing, subtlety, and suggestiveness earned him a prestigious reputation which grows more powerful as time goes by. He is and will always remain the master of cinematic suspense. This book, which traces his life and career, from his earliest silent films to his last picture in 1976, also includes a special bonus that Hitch fans will especially enjoy: an illustrated and annotated list of each of his cameos.

The author: Paul Duncan was born at a young age. Since then he has seen lots of films and read lots of comics and books. He wanted to share his enthusiasm for these subjects so he published magazines about comics (Ark) and crime fiction (Crime Time) before launching a series of small film guides (Pocket Essentials). He gets all his best ideas in the shower.

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anything to collect, especially the ICONS books!” —silentrockabilly, USA, on taschen.com
The visual poet

“I don’t think that writers or painters or filmmakers function because they have something they particularly want to say. They have something that they feel."

—Stanley Kubrick

One of the most esteemed filmmakers of all time, Stanley Kubrick (1928–1999) was also one of the most enigmatic. He broke into the film scene at the age of 26 with the ambitious, independently produced Killer’s Kiss and within a few years was working with the likes of Kirk Douglas, Laurence Olivier, and Peter Sellers on such seminal films as Lolita and Spartacus. Having gained the support of the actors, producers, and movie studios with his early efforts, Kubrick garnered the creative control he needed to produce uncompromising masterpieces such as 2001: A Space Odyssey, A Clockwork Orange, and Barry Lyndon. Polishing off 1999’s Eyes Wide Shut just before his untimely death, Kubrick left behind a puzzling and positively brilliant body of work.

The author: Paul Duncan was born at a young age. Since then he has seen lots of films and read lots of comics and books. He wanted to share his enthusiasm for these subjects so he published magazines about comics (Ark) and crime fiction (Crime Time) before launching a series of small film guides (Pocket Essentials). He gets all his best ideas in the shower.

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Stanley Kubrick in contemplation on the set of "A Clockwork Orange" (1971)
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"I have collected your wonderful books in all the countries..."
Billy Wilder (1906–2002) was American cinema’s greatest import. Hailing from Austria, Wilder arrived in Hollywood in 1935 and, with his skilled eye and sharp wit, took the town by storm. Exploring nearly all of the silver screen’s genres (slapstick comedy, suspense, film noir, courtroom drama, romantic comedy….) and sometimes creating unheard-of genre cocktails (comedy and war in a Nazi prison camp in Stalag 17) he graced every film he directed with the inimitable and magical “Wilder touch.” That films like Sunset Boulevard, Witness for the Prosecution, Some Like it Hot, The Apartment, and Love in the Afternoon all hail from the same director/co-writer is a remarkable thing. With 26 films to his name, Billy Wilder was not only one of the greatest and most prolific filmmakers of all time but also the most versatile.

The author: Glenn Hopp teaches film and literature at Howard Payne University, a liberal-arts college in Texas, and is the author of the Pocket Essential Billy Wilder.

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“Gian Paolo Barbieri photographs images of timeless power.”
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The photographer: Gian Paolo Barbieri, born in Milan in 1938, made a name for himself in the 60s with his fashion photographs for clients such as “Vogue Italia”. In 1978, the German news magazine Stern ranked him as one of the 14 best fashion photographers. His works have been shown in art galleries all over the world.

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ALL-AMERICAN ADS OF THE 30s

photo, déco, pop culture, cinéma...” — Ideat, Paris
At the dawn of the 1930s, modernism started to influence American advertising as waves from the European avant-garde movement made their way across the Atlantic. The trend of literal, uninspired print ads was shaken up by new stylized, symbolic, and even abstract advertisements that relied more on aesthetics than copy. These techniques worked well at first, and ultimately paved the way for advertising as we know it today, but were overshadowed by the need of a country in depression for hard-sell, shirt-sleeve advertising. Subtlety and irony could hardly sell products to a nation struggling to feed itself. Surprisingly, however, the ads of the 1930s reveal nothing of the hard times, painting instead an optimistic picture of affluent American family life. Cheerful and colorful, these ads served an important role as morale boosters, promising happiness and success to a country in crisis.

The editor: Jim Heimann is a resident of Los Angeles, a graphic designer, writer, historian, and instructor at Art Center College of Design in Pasadena, California. He is the author of numerous books on architecture, popular culture, and Hollywood history, and serves as a consultant to the entertainment industry.

The author: Steven Heller is the co-Chair of the MFA/Design program at the School of Visual Arts in New York and author of over eighty books on design and popular culture.
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—The L.A. Times, Los Angeles, on All-American Ads of the 40s and 50s

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—Dmitri S. Merezhkovsky, 1901
Leonardo da Vinci (1452–1519) possessed one of the greatest minds of all time; his importance and influence are inestimable. This XXL-format comprehensive survey is the most complete book ever made on the subject of this Italian painter, sculptor, architect, engineer, scientist and all-around genius. With huge, full-bleed details of Leonardo's masterworks, this highly original publication allows the reader to inspect the subtlest facets of his brushstrokes.

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• Part II comprises a catalogue raisonné of Leonardo's painting, which covers all of his surviving and lost painted works and includes texts describing their states of preservation. Each and every painting that can be justifiably attributed to Leonardo is included here; thanks to new findings, scientific research, and extensive documentation, this is the most complete and definitive publication of Leonardo's painting œuvre.

• Part III contains the catalogue of all artistic drawings and a vast selection of studies and sketches; a total of 663—reproduced in full color—are presented by category (architecture, technical, anatomical, figures, proportion, cartography, etc.). Over half of the drawings included were provided by Windsor Castle, marking the first time that the Castle has allowed a publisher to reproduce so many drawings from its collection.

The most comprehensive Leonardo book ever published!

The authors: Frank Zöllner born in 1956, gained his doctorate in artistic and architectural theory in Hamburg in 1987 and qualified as a university lecturer in Marburg in 1996 with a thesis on Leonardo da Vinci. He was a post-graduate scholar at the Warburg Institute in London and assistant at the Bibliotheca Hertziana in Rome. He has written numerous publications on Renaissance art and artistic theory (Leonardo, Botticelli, Michelangelo) and on Paul Klee. Since 1996 he has been Professor of Medieval and Renaissance Art History at Leipzig University. He has already written a monograph on Leonardo da Vinci for TASCHEN, published in 1998.

Johannes Nathan completed in 1995 his doctorate on Leonardo da Vinci’s working methods at the Courtauld Institute of Art in London. He has taught at New York University (1996/97) and at the Institute of Art History at Berne University (1996–2001), where since 2000 he has been head of the "artcampus" project. He has published articles on the Italian Renaissance and on the problems of artistic working methods.

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Page 48/49: Portrait of Cecilia Gallerani (Lady with an Ermine), 1489/90
Page 51: Leonardo (?), Head of a Bearded Man (so-called Self-portrait), c. 1510–1515 (?)
Et j’attends avec impatience les nouveautés. Merci.” —Thomas Brulez, France, on taschen.com
“The thing about TASCHEN is that even the books that are
about flowers bear a distinct fragrance of perversion.” —New Yorker, New York
The artist and science

Leonardo da Vinci (384–322 BC) opens his Metaphysics with the observation that all men by nature desire to have knowledge, and hence the importance of empirical observation. Leonardo da Vinci may be seen as the prototype of such a man, thirty for knowledge and understanding gained through sensory experience. Leonardo adopts the same dictum in his own writings at the latest around 1490, having assimilated Aristotle's thought via his reading of Dante's (1265–1321) Convivio (1300/08; RLW § 10). In a poetic vision that comes closer to Plato's (427–347 BC) cave allegory (Poliheia, 7.1–3) than to Aristotle, the artist describes his yearning for knowledge thus: "Unable to resist my eager desire and wanting to see the great wealth of the various and strange shapes made by formative nature, and having wandered some distance among gloomy rocks, I came to the entrance of a great cavern, in front of which I stood some time, astonished and unaware of such a thing. Bending my back into an arch I rested my left hand on my knee and held my right hand over my down-cast andcontracted eyebrows: often bending first one way and then the other, to see whether I could discover anything inside, and this being forbidden by the deep darkness within, and after having remained there some time, two contrary emotions arose in me, fear and desire—fear of the threatening dark cavern, desire to see whether there were any marvellous things within it..." (RLW § 1339).

If Leonardo's thirst for knowledge and discovery was still held in check in this vision by his fear of the threatening unknown, by the end of the 1480s at the latest he had thrown himself with unbridled enthusiasm into the study of a wide range of fields. While working on the preparations for the Sforza monument, he also embarked on more in-depth studies into the proportions of the human body, anatomy and physiology. These studies, which Leonardo's contemporaries frequently dismissed, have been acknowledged since the 19th century as the forerunners of an empirical science based on the accurate observation of natural phenomena.

Vitruvius (c. 80–c. 20 BC), an only moderately successful architect and engineer during the days of the Roman Empire, wrote a treatise on architecture that included in its third volume a description of the complete measurements of the human body. These led him to conclude that a man with legs and arms outstretched could be inscribed within the perfect geometric figures of the circle and the square alike. These two figures are usually referred to as the homo ad circulum and the homo ad quadratum, and also as the Vitruvian Man. According to Vitruvius's theory, the centre of the human body as inscribed within the square and circle coincided with the navel. Vitruvius's findings were taken up again during the Renaissance and in subsequent epochs and illustrated with widely differing results. Best known is the drawing by Leonardo (Cat. 246fl. p. 168); rather more notorious is the later woodcut by the Milanese surveyor Cesare Cesariano (1483–1543), showing a figure who not only has a noteworthy erection but also enormous hands and strikingly long feet (ill. p. 104). Like several authors before and after him, Cesariano interpreted Vitruvius's description from the point of view of the geometry of medieval architecture and related the two figures, circle and square, directly to each other, i.e. the square is exactly contained within the circle. In order for the figure to fit inside this geometric construction, however, it has to stretch out considerably—hence the huge hands and elongated feet. Leonardo, by contrast, did not orient himself towards the geometric relationship between the circle and the square, and in his drawing these two geometric figures are not forcibly related. Rather, he corrected inconsistencies in Vitruvius's proportions on the basis of his own measurements, drawing on the proportions of the human body that he had established by first-hand, empirical observation. Thus the hands and feet in Leonardo's diagram revert to their appropriate size. Only the centre of the homo ad circulum now coincides with the navel, whereas the centre of the homo ad quadratum is located just above the genitals. By measuring man accurately anew, Leonardo succeeded in moving past the canon of human proportions established in antiquity. His drawing thereby marks a triumph of empiricism over the widely held faith in the authority of classical authors. Furthermore, in his famous, revised drawing of the Vitruvian Man, Leonardo created what remains even today the definitive visual statement of the proportions of the human figure.

In his famous, revised drawing of the Vitruvian Man, Leonardo created what remains even today the definitive visual statement of the proportions of the human figure.

The theory of proportion was naturally no invention of Leonardo's. The sculptures of antiquity and the artist workshops of the Middle Ages had all employed certain systems of measurement that, if adhered to more or less accurately, would guarantee a satisfactory rendition of the human figure in sculpture and painting (cf. Ch. 6). By the second half of the 15th century, a detailed knowledge of human proportions had already become standard amongst the leading artists of the day, as seen in the works of Andrea del Verrocchio (1435/32–1498) and Verrocchio's own pupil, the Florentine sculptor and medalist Bartolomeo della Porta (1445–1496), whose works are clearly based on an intensive study of the measurements of the human body. On the theoretical front, the humanist Leon Battista Alberti (1404–1472) had already developed a canon of proportion in his De statua, written before the middle of the century. These earlier efforts by artists and theoreticians, however, fell far short of the standard and accuracy of Leonardo's own studies. Leonardo's anthropometry in turn went far beyond the requirements of normal artistic practice. Leonardo's interest in an anthropometry of mathematical precision was in part connected with the high regard in which the
Leonardo's anthropometry and other efforts to provide art with a "scientific" grounding began in earnest only after his arrival in Milan, and in particular towards the end of the 1480s. Leonardo's own career had started in Andrea del Verrocchio's workshop not with a "scientific" training, however, but with a practical apprenticeship. Leonardo acknowledged this practical background when he described himself as "not a man of letters" (uomo senza lettere; RLW § 10), in other words as an uneducated man who had not been schooled in the liberal arts. The altogether seven liberal arts had formed the basis of higher education since late antiquity, and were divided into the trivium (grammar, logic and rhetoric) and quadrivium (geometry, astronomy, arithmetic and music). Not until the late 1480s in Milan did Leonardo begin devoting a significant proportion of his time to studying the traditional branches of science, for example geometry and Latin grammar, in which he was largely self-taught.

Even by the start of the 16th century painting was still not considered a liberal art and was frequently ranked lower than poetry.

In order to understand why Leonardo should want to further his education, it is necessary to be clear about the social status of fine art in the 15th century. Amongst the literati of the Quattrocento, fine art was seen as one of the liberal arts but as an ars mechanica, an art that was tied to craft and Latin grammar, in which he was largely self-taught. Leonardo's anthropometry and other efforts to provide art with a "scientific" grounding began in earnest only after his arrival in Milan, and in particular towards the end of the 1480s. Leonardo's own career had started in Andrea del Verrocchio's workshop not with a "scientific" training, however, but with a practical apprenticeship. Leonardo acknowledged this practical background when he described himself as "not a man of letters" (uomo senza lettere; RLW § 10), in other words as an uneducated man who had not been schooled in the liberal arts. The altogether seven liberal arts had formed the basis of higher education since late antiquity, and were divided into the trivium (grammar, logic and rhetoric) and quadrivium (geometry, astronomy, arithmetic and music). Not until the late 1480s in Milan did Leonardo begin devoting a significant proportion of his time to studying the traditional branches of science, for example geometry and Latin grammar, in which he was largely self-taught.

Even by the start of the 16th century painting was still not considered a liberal art and was frequently ranked lower than poetry.
the equestrian monument to another artist (cf. Ch. IV). In August 1489 Leonardo asked the humanist Piattino Piatti to compose some poems in praise of the work still to be completed. Perhaps he hoped to be able to counter Puteolano’s polemics with Piatti’s poetry.

Puteolano’s remarks unmistakably express an open rivalry between the artists and writers at the Milan court. His comparison, for example, of the eternal memoria bequeathed by literary works with the less enduring testament of fragile works of art could not be clearer. Nor is it possible to overlook his allusion to the plans to cast the monumental equestrian statue of Francesco Sforza in costly bronze. In 1489, therefore, both the imminent threat of losing this commission and the doubts cast on the efficacy of fine art by the writers at the Milanese court cast a radical question mark over Leonardo’s social status as an artist. It is probably no coincidence that Leonardo should, at this point in time, intensify his researches into proportion and other spheres of knowledge in which he hoped to make a name for himself both as a scientist and an artist. This same period lastly also provided the stimulus for the Paragone, the comparison of the arts conducted by Leonardo at the start of his treatise on painting. The fierce dispute being conducted in polemical form between the writers and the artists attached to the Milan court, in which each sought to prove their métier to be superior to that of their opponents, reached an initial climax around 1492—precisely the period during which Leonardo composed the introduction to his Trattato di pittura, in which he takes issue with the poets and writers who had inveighed against the enduring value of fine art. Writing with extraordinary vehemence, Leonardo com-
Leonardo da Vinci, mirror deep and sombre, 
Where charming angels, with a sweet smile charged 
with mystery, appear in the shade of the glaciers 
and pines which bound their country.

—Charles Baudelaire, 1857

Leonardo's conviction that the inner organs of the human being were closely interconnected reflects a highly complex understanding of human nature.

In order to appreciate the full significance of the physiological notions encountered so far, we must take a closer look at just how Leonardo thought the brain, and in particular the senso comune, actually worked. At the heart of this physiology, which presupposes that the processes of the soul exert a direct mechanical influence upon the body and its functions, lie Leonardo's views on the functioning of the brain (Cat. 353/4).

As well as plotting the exact position of the "common sense", Leonardo also identified the location of the other functions of the brain.

In his representation of sexual intercourse, Leonardo draws upon contemporary thinking and the physiology enshrined in the Corpus Hippocraticum in depicting the ways in which the internal organs of the human body interconnect. Thus a tube-like duct leads from the woman's breasts to her womb, while the male organ is directly linked not only to the testicles but also to the lungs and the spinal cord, and hence to the brain. The sketches at the bottom of the sheet, showing a cross section and a longitudinal section of the penis, accordingly portray two channels, the lower for the sperm from the testicles and the upper for the spiritual powers transported from the brain along the spinal cord. In his later anatomical drawings, which were based on extensive studies of dissected corpses, Leonardo increasingly questioned these antiquated notions of the human anatomy and how it functions.

Leonardo's conviction that the inner organs of the human being were closely interconnected reflects a highly complex understanding of human nature. The two channels in the penis, for example, illustrate the view that there were two ingredients necessary for procreation: in addition to sperm, a spiritual substance was also required. This spiritual substance, which ultimately came from the very seat of the soul, was thought to carry higher intellectual and spiritual qualities, while the sperm from the testicles, with its own specific make-up, was responsible for baser urges, although also for such properties as courage in battle. Similar notions of the effect and function of bodily substances also informed Leonardo's thinking on tears, which he believed came directly from the heart as the seat of all feeling (PL 10067v).
faces and characters were also a feature of pattern drawings and etched by the hand of fate. Such assemblies of different own face undistorted but nevertheless deeply lined
categorization, negative characteristics. They seem to be mocking the expressively expressive features reveal widely differing and, by impli-
seen in profile is surrounded by four other men, whose pow-
five grotesque heads (Cat. 221/ill. p. 114/115): an old man
The same idea also underlies Leonardo's famous drawing of
nomic cliché in one of his studies, in which he portrays a man
express itself without a body and hence needs nerves and
mien, through the influence it is able to exert on muscles, sinews, tendons and nerves (RLW § 838). The commands issuing from the senso comune are thereby conveyed to the organs that are to execute them by means of a vehicle termed a "spirit" (spirito). The spirit itself is an incorporeal quality that cannot
express itself without a body and hence needs nerves and
muscles to produce movements in an animate being (RLW § 855, 1212, 1214).
Leonardo's reflections on the direct links between the spirit and the external features of the body also find their way into his studies of human physiognomy, which similarly presuppose an immediate connection between cause and effect. This immediacy was something the artist sought to illustrate in his countless character heads and caricatures. These drawings—often more grotesque than realistic, and frequently juxtaposing features of the same animal. Leonardo had far from exhausted the spectrum of his interests. Again probably from the end of the 1480s onwards, he also devoted himself to other projects, which had absolutely nothing to do with art. These included not just the war machines encountered earlier (cf. Ch. IV, 14 and Cat. 562–593/ll. p. 119), but also designs for flying machines and studies of bird flight (Cat. 594–645). The question of whether Leonardo could ever have got off the ground in any of these devices is of little interest. The artist was probably fully aware of the problems any such attempt would have entailed, for the material weight of some of his machines was alone sufficient to keep them firmly on the ground. He nevertheless returned repeatedly to studies of bird flight, the aerodynamics of flying and the construction of wings. Curiosity and imagination clearly spurred him to execute studies and designs that went far beyond the technological capabilities of his own day (cf. Ch. 15). Such was Leonardo's perseverance that one might speak, in his case, of a triumph of "scientific" curiosity over the prospects of practical success. These studies are also indirect evidence of a certain, albeit still modest, prosperity, since Leonardo clearly had the time and financial means to explore areas of knowledge that were more likely to entail costs than to bring money in.
On the basis of what payments Leonardo accumulated his modest savings in the 1490s is not altogether clear, since surviving records are both incomplete and contradictory. Thus Luca Pacioli claims in his Divina proportione that Leonardo received only a regular salary as court artist as from 1496 (!), although this does not necessarily mean that the artist was better paid from this point onwards than he had been in previous years. Leonardo's income certainly fluctuated widely, ranging—from 50 and over 100 ducats a year. Nor were artists working for a court always paid regularly in cash; they were occasionally presented with gifts instead. The pros and cons of such a system of remuneration, which depended directly upon the humour and goodwill of the prince concerned, were experienced by Leonardo at first hand. In a lengthy draft of a letter written in 1495, he complains about the still has not been paid: for a period of 36 months he has received only 50 ducats (200 lire), with which it has barely been possible to maintain six people. His salary for two years is still outstanding, and he has been forced to pay for expensive assistants out of his own pocket. In another such draft, he again requests the promiss del mio servitio, the "reward of my service" (RLW § 1344–1345).
Curiosity and imagination clearly spurred him to execute studies and designs that went far beyond the technological capabilities of his own day. From all appearances, it would seem that during this period—roughly the years 1494 to 1496—neither the annual salary due to the artist and his workshop, nor individual fees relating to particular projects, were paid regularly or in full. This is confirmed by Leonardo's private accounts, as far as they can be reconstruct-
ed. By 1492 the artist had accumulated around 200 ducats (811 lire) and by 1493 had boosted his reserves to 300 ducats—an increase of 50 per cent. This percentage growth was not matched over the following years, however. Thus although Leonardo's cash savings totalled 600 ducats (2400 lire) by 1499, this activity translates into a lower annual growth rate and is possibly a clue that Ludovico Sforza had been feeling less generous towards him. In the spring of 1499, in fact, Ludovico expressly remarked that he had not paid Leonardo enough and that he intended to remunerate him better in future. That same spring he made the artist a gift of a vineyard just out-
side Milan, whose market value a few years later was taxed at 1100 lire imperiali, an amount three or four times higher than the annual salary of a senior official or a university professor. If Leonardo complained about being badly paid, he was still better off than most. Without a relatively solid financial basis, he could not have afforded to keep going without payment, nor would he have had time to spare for his "scientific" studies. Even if it was often late in being paid, it is possible he earned from those many activities as court artist that made it possible for Leonardo to strive towards the universal knowledge for which he would subsequently become famous.
—Frank Zöllner: Excerpt from the book

[...] and for years he seemed to those about him as one listening to a voice silent for other men. —Walter Pater, 1873

Page 58 left: Study of the Wooden Framework with Casting Mould for the Storza Horse, c. 1491–1493
Page 58 centre: Notes on the Position of a Bird in Flight in Relationship to the Wind, 1505

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From Aalto to Wirkkala, more than 200 outstanding Scandinavian designers of the past century

Scandinavians are exceptionally gifted in design. They are world famous for their innovative, democratic designs which bridge the gap between crafts and industrial production. The marriage of beautiful, organic forms with everyday functionality is one of the primary strengths of Scandinavian design and one of the reasons why Scandinavian creations are so cherished and sought after. This all-you-need guide includes a detailed directory of Scandinavian furniture, glass, ceramics, textiles, jewelry, metalware and industrial design from 1900 to the present day, with in-depth entries on over 200 designers and designed companies, plus essays on the similarities and differences in approach between Norway, Sweden, Finland, Denmark. Also included is a list of important design-related places to visit for readers planning to travel to Scandinavia.

The authors: Charlotte J. Fiell studied at the British Institute, Florence and at Camberwell School of Arts & Crafts, London, where she received a BA (Hons) in the History of Drawing and Printmaking with Material Science. She later trained with Sotheby's Educational Studies, also in London. Peter M. Fiell trained with Sotheby's Educational Studies in London and later received an MA in Design Studies from Central St Martins College of Art & Design, London. Together, the Fiells run a design consultancy in London specializing in the sale, acquisition, study and promotion of design artifacts. They have lectured widely, curated a number of exhibitions and written numerous articles and books on design and designers, including TASCHEN's Scandinavian Design series, Charlotte Renée Mackintosh, William Morris, 1000 Chairs, Design of the 20th Century, Designing the 21st Century.
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“Luxury for less.” —art, Hamburg
Sugar-coated memories

In 1935, Post cereals licensed the rights to a popular new movie character, Mickey Mouse, and thus the marketing of kids’ food changed forever. Mickey was placed prominently on Post Toasties cereal boxes and sales soared. Other manufacturers jumped on the character marketing bandwagon and the kids’ food business as a whole took off. Throughout the 1940s and early 1950s movie and comic book characters were licensed to appear on packages of cereal, cookies, and candy. Companies raced to create new identities for themselves by marrying their products to existing characters such as the Lone Ranger, whose blazing guns appeared on the fronts of Cheerios boxes. Disney used their stable of characters, including Donald Duck, to promote everything from bread to chocolate syrup. Characters from the Sunday funnies, such as Dick Tracy and Prince Valiant, got their faces on the fronts of candy boxes. Some companies even began to create new products specifically marketed to kids, including Popeye-shaped macaroni and cookies based on the popular Christmas character Rudolph the Red-Nosed Reindeer.

In the mid-1950s the first black-and-white animated television commercials were produced, and marketing strategies changed again. Licensing of existing characters was becoming expensive, so many food companies turned to ad agencies. The agencies designed the first generation of animated characters specifically intended to sell things to kids via television. The Sploonz came from outer space and landed on the front of spoon-size Shredded Wheat boxes; while Marly Maypo screamed “I want my Maypo!” on TV sets across the country. Children mimicked his cry and moms everywhere were forced to buy the oat cereal for their screaming kids.

The 1960s turned out to be the golden age of kids’ food. As the “modern” world became more hectic, new products were created to make meals faster and easier. Pop-Tarts were an instant hot breakfast from the toaster. Fischies tablets made water into soda, and a box of Kreme Krunch cereal contained chunks of freeze-dried ice cream. As the products got crazier, so did the characters that pitched them. Quisp the “quazy” alien had his own cereal from Quaker, while Pillsbury created baking mix characters such as Goosy Grape and Choo Choo Cherry Face. Nutty Face instant drink mix packets. Animated cartoon characters also had their share of the limelight. The enormously popular prime-time cartoon family, the Flintstones, appeared on candy, bubble bath, vitamins, and cereal boxes. The 1960s also left a legacy of characters still in existence today, such as Cap’n Crunch and Poppin’ Fresh, the Pillsbury Doughboy; and recognizing the temper of the times, caricatures of “10 Little Indians,” Frito Bandito, and buck-tooth Chinese men were all still considered acceptable to sell to kids.

As the 1970s rolled around, oddball products like Koogle, a flavored peanut butter spread, hit the shelves with its pitchman—a three-eyed monster who sang like Satchmo. The Freakies were a family of monsters who lived in a “freakie tree”, and Ralston produced a cereal of the same name. After Hollywood gave Willy Wonka his own movie, Quaker turned him into an animated character promoting his own line of candy. Now that man had actually landed on the moon, advertisers could use the reality of space travel as a new marketing tool.

In the 1960s, companies had hawked outer space via cartoon aliens and comic book imagery of space-helmeted kids zooming away from earth. The 1970s brought us Space Food Sticks, a kids’ food product from Pillsbury that had originally been developed for real US astronauts.

All of the items pictured in this book were meant to have a very short life span—to appear on the grocery store shelves, get sold and eaten, and then the packaging was meant to be thrown away. For over fifteen years we have collected thousands of products. This book is a small sampling of the items produced from the 1930s up to the 1970s. Everyone has different memories of childhood; hopefully you will find some of the products you enjoyed and a few you wished your mom would have bought for you.

—Steve Roden
Robert Doisneau (1912–1994) is best known for his magical, timeless 35mm street portraits taken in Paris and its suburbs. Fresh and full of poetry and humor, his photographs portray everyday people (in everyday places, doing everyday things) in a public context. Doisneau's gift was the ability to seek out and capture, with humanity and grace, those little epiphanies of everyday Parisian life. This book traces Doisneau's life and career, providing a wonderful introduction to the work of this seminal photographer.

From the book: Doisneau's legacy is a few minutes of eternity frozen onto photographic paper—a few minutes of wonder and emotion through which he strives to tell us, image by image, stories full of poetry and humor. He enchants us by his capacity to communicate the fleeting but integral relation of complicity between the photographer and the man or woman that he photographs. "One should take a photo only when one feels full of love for one's fellow-man." But careful analysis reveals a depth and reflective quality in his work that undoubtedly modify and enrich our sense of it. His humor is perhaps a key to this interpretation. Doisneau is an intuitive master of the absurd and unusual; so often, the slightest divergence from the conventional interpretation. Doisneau's images have aged little if at all, while many other ostensibly more modern photographers have suffered heavily from the passage of time. His authenticity is present like a water-mark in each of his images; each is a veritable self-portrait of the man I knew, warm, subtle, modest, respectful of others and, above all, full of love of his neighbour. His sincerity has always counterbalanced any naturalistic overtones, while his sensitivity transformed the putative banality of the situations that his matchless eye discovered. "My little universe, which has not been much photographed, has taken on such an exotic aspect that it is now the preserve of astonishing life-forms. They don't make me laugh, not at all... even though I have a profound desire to keep myself entertained, and have been entertained, all my life. I have made a little theatre for myself. And Doisneau, who is neither blind nor naive, has never stopped writing little story-images for this theatre. There are now more than four hundred thousand pictures to testify to his perambulations and discoveries. He is the true photographe de Paris, and his miraculous catch has always been made in the living waters of the quotidien.

The world that he seeks to convey is ultimately 'a world... in which we are likeable, in which we shall find the tenderness that I should like to feel. My photos are a sort of proof that this world can exist... Ultimately, there is nothing more subjective than the lens, we don't show the world the way it is'. This, then, was what he sought when, day after day, he rescued those "dried flowers" from the dustbins of his time. They ornament the background of his little theatre, a theatre now haunted by the mocking spectre of Doisneau himself, who died on 1 April, 1994.

—Jean-Claude Gautrand: Excerpt from the book

Doisneau's legacy is a few minutes of eternity frozen onto photographic paper

Wearing his heart and humour on his sleeve, Doisneau plucked from the urban streets a bouquet of instants, encounters and scenes, and made from them a world of his own. And he lived to see that world immeasurably transformed. Sancelles, he said, was now "an idiotic backdrop where one can no longer play, a hard mineral backdrop; you can scratch a heart into the soft plaster of Montmartre, but not into the concrete of Sancelles". Always theiner, Doisneau has continued the rounds of his own chosen area between Paris, Montrouge and Gentilly, rarely wasting a shot, and always obtaining the consent of his protagonists: "One of the great joys of my career has been to see and speak to people I don't know. Very often these simple people are the sweetest souls and generate an atmosphere of poetry all by themselves... I have often taken photos of people just standing still, people willing to be taken who stare into the lens. I realised that these people so simply portrayed were often more eloquent like that than caught in mid-gesture. It leaves the onlooker space to imagine." Doisneau's images have aged little if at all, while many other ostensibly more modern photographers have suffered heavily from the passage of time. His authenticity is present like a water-mark in each of his images; each is a veritable self-portrait of the man I knew, warm, subtle, modest, respectful of others and, above all, full of love of his neighbour. His sincerity has always counterbalanced any naturalistic overtones, while his sensitivity transformed the putative banality of the situations that his matchless eye discovered. "My little universe, which has not been much photographed, has taken on such an exotic aspect that it is now the preserve of astonishing life-forms. They don't make me laugh, not at all... even though I have a profound desire to keep myself entertained, and have been entertained, all my life. I have made a little theatre for myself. And Doisneau, who is neither blind nor naive, has never stopped writing little story-images for this theatre. There are now more than four hundred thousand pictures to testify to his perambulations and discoveries. He is the true photographe de Paris, and his miraculous catch has always been made in the living waters of the quotidien.

The world that he seeks to convey is ultimately 'a world... in which we are likeable, in which we shall find the tenderness that I should like to feel. My photos are a sort of proof that this world can exist... Ultimately, there is nothing more subjective than the lens, we don't show the world the way it is'. This, then, was what he sought when, day after day, he rescued those "dried flowers" from the dustbins of his time. They ornament the background of his little theatre, a theatre now haunted by the mocking spectre of Doisneau himself, who died on 1 April, 1994.

—Jean-Claude Gautrand: Excerpt from the book
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“I wanted to create an impression of who these penguins are and what they go through. I hope my work will be seen as an homage to the individual within them all.” —Frans Lanting

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market: in fact, I’d say it has changed the face of publishing.” —The Financial Times, London

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Whether you’ve always dreamed of a vacation in Africa or never even considered it, take one look through this book and you’ll be planning your next five holidays before you know it. Our selection of the most splendid getaway havens nestled throughout the continent is sure to delight even the most finicky would-be voyagers. Everything you need to know about each hotel, including pricing, services, contact information, and reading recommendations, is provided alongside opulent interior and exterior photographs. Who minds sleeping under a mosquito net when it’s regally draped over your bed in a lush Kenyan open-walled, thatched roof hut suspended high in a baobab? Or how about your very own South African A-frame beachside bungalow made of bamboo stalks? Seeing is believing, for sure, but even with the photos as evidence these places are not to be believed…

The editor: Angelika Taschen studied art history and German literature in Heidelberg, gaining her doctorate in 1986. She has worked for TASCHEN since 1987, publishing numerous titles on architecture, photography, design and contemporary art. She conceived TASCHEN’s Interiors series in 1994 and the Country Houses series in 1999.

The author: Shelley-Maree Cassidy is a writer and marketing specialist who has written two books on hotels around the world and has contributed travel articles to magazines and journals. Her particular interest in hotels stems from her family background, as her great-grandparents owned several of the first hotels in New Zealand, where she lives.

Page 67: Mnemba Island Lodge, near Zanzibar, Tanzania

THE HOTEL BOOK. GREAT ESCAPES AFRICA
Shelley-Maree Cassidy / Ed. Angelika Taschen / Hardcover, format: 23.8 x 30.2 cm (9.3 x 11.9 in.), 400 pp. / available in INT, IEP
A Passion for TASCHEN.” — C. Ruby C., USA, on taschen.com
“Sumptuous double page photos, text in English, German and French and clever touches such as each hotel’s X factor make this a must have for sophisticated travellers.”

—British Midland’s Voyager Magazine, London, on Great Escapes Europe

Page 68: CaravanSerai, near Marrakech, Morocco
Page 69 top: Adrere Amellal Desert Eco-Lodge, Siwa Oasis, Egypt
Page 69 bottom: The Giraffe Manor, near Nairobi, Kenya
Träume und Momente, in die man nur zu gerne eintaucht.” —Designbooks, Cologne
If you’ve ever wondered what goes through architects’ minds when they design buildings, you’ll be happy to know that there’s no shortage of brilliant reading material to satisfy your curiosity. Wading through the archives at your local library may prove fruitful to your endeavor, but it won’t give you the instant gratification that Architectural Theory will. This book brings together all of the most important and influential essays about architecture written since the Renaissance, copiously illustrated and neatly organized chronologically by country. From Alberti and Palladio to Le Corbusier and Koolhaas, the best treatises by architecture’s greatest masters are gathered here, each accompanied by an essay discussing its historical context and significance. This is the all-in-one, must-have book for anyone interested in what architects have to say about their craft.

The comprehensive overview that will help transform even the most uninformed novices into well-informed connoisseurs!

The authors: Christof Thoenes studied art history in Berlin and Paula, before completing his doctorate in Berlin. Thoenes lives in Rome, where for many years he has worked for the Bibliotheca Hertziana (Max-Planck-Institute). He is an honorary professor in Hamburg and has contributed to numerous publications on Italian art, particularly on architecture and architectural theory of the 15th to the 18th century.

Bernd Evers completed his doctorate in art history before embarking on a career as a librarian; since 1985 he has been director of the Kunsthistorische Staatlichen Museen in Berlin. He has published numerous articles on book and library studies, and a central topic of his research is the architectural history of the 17th to the 19th century.

ITALY
Leon Battista Alberti
Antonio Averlino, called Filarete
Francesco di Giorgio Martini
Pia Giovanni Sacchini da Verona
Cesare Cesariano
Sebastiano Serlio
Jacopo Barozzi da Vignola
Pietro Cataneo
Daniele Barbaro
Andrea Palladio
Vincenzo Scamozzi
Luigi Guaineri
Andrea Pozzo
Domenico de Rossi
Giovanni Battista Pirianni
Bernardo Antonio Vittone
Francesco Milizia, Giovanni Battista Cipriani

FRANCE
Villard de Honnecourt
Jean-Nicolas Louis Durand
Jean-Joseph Desgoffe
Joseph-François Blondel
Maison du Roi
Claude-Nicolas Ledoux
Jean-Nicolas Louis Durand
Jean-Baptiste Rondel, Ballaume
Abel Roseau
Eugène Emmanuel Viollet-le-Duc

SPAIN
Diego de Sagredo
Juan Bautista Villalpando
Fray Lorenzo de San Nicolás
Juan Caramuel de Lobkowitz

ENGLAND
John Dee
Henry Watton
Cranes Campbell
James Gibbs
Robert Morris
Israel Ware
William Chambers
Archibald Witty Pugh
John Ruellan

GERMANY
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Walther Rivius or Ryff
Hans Blum
Hans Vredeman de Vries
Daniel Speckle
Wolfgang Enderlin
Joseph Furstenbach the Elder
Abraham Ludtzer von Grundt
Nicolaus Goldmann, Leonhard Christoph Sturm
Paulus Deck
Johann Bernhard Fischer von Erlach
Friedrich Weinbrenner
Friedrich Schmidt-Schirle
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Christian Carl Josias Hehn
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Charles Elie René Brébaux
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Jacques-François Blondel
Marc-Antoine Laugier
Marie-Joseph Pierson
Claude-Nicolas Ledoux
Jean-Nicolas Louis Durand
Jean-Baptiste Rondel, Ballaume
Abel Roseau
Eugène Emmanuel Viollet-le-Duc

20TH CENTURY
Camillo Sitte
Ebenezer Howard
Adolf Loos
Tony Garnier
Bruno Zevi
Le Corbusier
Henry-Russell Hitchcock, Philip Johnson
Walter Gropius
Frank Lloyd Wright
Paul Schneidmiller
Sigfried Giedion

Page 70: Robert Venturi, I am a Monument. Jacques Androuet du Cerceau. Ground plan of the castle chapel in Anet, Diego de Sagredo, Anthropomefere: Gottfried Semper, Tuscan temple according to Vitruvius; Council of Ministers of the GDR. Walter Utzricht together with the chief architect of Moscow, Alexander Vlasov
Page 71: Juan Caramuel de Lobkowitz, Optical distortions
lifestyles to choose from that you have to settle for enjoying most of them vicariously.” — LA Weekly, Los Angeles
In the case of the house of the river inspector, the river was simply diverted through the house. Like many other important architects of the Revolutionary period, such as Étienne-Louis Boullée (1728–1799) or Jean-Baptiste Rondelet (1734–1829), Claude-Nicolas Ledoux had also attended the influential school of Jacques-François Blondel (1705/08–1774). He very quickly assumed the position of an architect much in demand, and from 1771 onwards held the high-ranking position of Inspector of the Royal Salt Mine in Franche-Comté. This line of employment proved to be decisive in the development of his theories since, being so far away from Paris, he was more involved with engineering projects, forestry, canal building and questions of logistics and organization than designing illustrious buildings. As was the case with Boullée, Ledoux cannot be considered an architect of the Revolution, as is sometimes maintained. This would almost have brought him to the scaffold, and anyway the architect had been involved in his theoretical work long before 1789.

With its opulent text and pictures, the treatise L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation, (and he had planned it to be even more magnificent) was not the first work that attempted to structure the new utopian society along strict architectural lines, or to express itself through architecture. Nevertheless this work is without doubt one of the most demanding examples of a tradition that, in a particular way, was to become so established in the 20th century. In verbose language, dripping in pathos, he presents a world-embracing architectural vision that knows no social barriers in terms of the different estates but that sets out to structure society according to its activities, in a monumental and highly visual way by means of architecture. On the one hand, there is an element of Rousseau’s idea of the social contract, as well as the notions of the Physiocrats that developed in France in the second half of the 18th century. This initial model of a national economy is based on a natural cycle within a closed state system. A never-ending succession of acts of exchange, as in a “natural” sense of order like the circulation of blood, was supposed to constantly maintain the production, processing and circulation of goods. Within this system all social classes, in particular those working in agriculture were to play a relevant part. For Ledoux this meant that architecture should no longer bear witness to the social standing of the owner or user, but should rather be an expression of the crafts and labour carried out there, and of their social relevance. For this reason, the concept of architecture parlante, “speaking” or “eloquent” descriptive architecture, is given a completely new function not covered by the overall term convenance, in other words appropriateness in terms of the social hierarchy, but by that of education. Ledoux exemplifies this especially in his project for the salt-producing town of Chaux in the French Jura. The major part of the project, the salt factories and the workers’ houses, was realized between 1774 and 1779. But in the treatise Chaux becomes the example idea of the complex ideal town. The individual occupational groups should live in or use monuments that visually express the activities in which they are involved. And so the hoop-makers, so vital for the manufacture of barrels, should be accommodated in enormous houses shaped like wheels. The communal house of the “Pacifère”, the peacemaker, was shielded by fasces, symbolizing unity. In the case of the house of the river inspector, the river was simply diverted through the house. It was not so easy to find a symbolic form for the school. There was to be a chapel in the middle of the cross-shaped building, enabling the individual subjects taught in the arms of the cross to be directed towards a common, ideal goal. Moreover from here it was possible to keep a careful watch over all the pupils. Of particular curiosity was the plan for an enormous brothel in the shape of a gigantic phallus. Yet here again the educational aspect was decisive, since visitors to the building were not meant to satisfy their carnal desires, but rather attain moral maturity by recognizing the repulsiveness of the activities taking place there.

This system no longer provides for the demonstration of social status by the orders of columns. Ledoux prefers to use for the most part original orders, taken directly from nature as it were, like the Doric, in order to create a sense of the sublime in the city. To this end, the house belonging to the director of salt pro-
duction has a massive entrance hall in which the column shafts were interrupted by thick square slabs at regular intervals, as a sort of embossing. Otherwise architecture that embraces the structure of society as a whole does not permit any ornamental accessories. Even the elaborate carved foliage of the Corinthian order is useless, indeed damaging to the economy.

Of particular curiosity was the plan for an enormous brothel in the shape of a gigantic phallus.

Ledoux' adherence to natural cycles also entailed a growing criticism of towns, something immediately apparent in the engravings. Rousseau's ideas of a natural community living away from destructive towns is to be encountered in all the projects, located as they were in balanced, undulating countryside interspersed with abundant vegetation. This paradise is cultivated for mankind and structured with the help of architecture. The workers' houses, set radially around the sorting works and the director's house, are plain and single-storied, and thus quite unmistakably subordinate to the central director's house. Yet they all have a small garden where the inhabitants could grow their own produce. Around 1800, Ledoux was unique in his radical formulation of architecture as fulfilling complex social functions that governed life in an almost totalitarian way. Architecture was meant to constantly highlight the goodness and the quality of this utopia. Its true creator however, is the architect, who let "the poor" ("le pauvre") have a share in the "grace" of reason. In a famous illustration of the "poor man's shelter", a naked man is shown under a forlorn tree on a beach. The muses in the distant Olympian heaven wish to ease the burden of his homelessness. According to Ledoux an architect was one of the gods destined to satisfy man's basic needs. Poor original man is no longer granted the natural ability of making his first home, as handed down in the original version Vitruvius' trope of the primordial hut. This idea was to catch on. Even Le Corbusier (1887–1965), for example, was to maintain that architecture alone could stop the proletarian revolution. —Claude-Nicolas Ledoux: Excerpt from the book

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