A passion for

“The most exquisite books on the planet.” —WALLPAPER®, London
Literally meaning “pictures of the floating world”, ukiyo-e refers to the famous Japanese woodblock print genre that originated in the 17th century and is practically synonymous with the Western world’s visual characterization of Japan. Because they could be mass produced, ukiyo-e works were often used as designs for fans, New Year’s greeting cards, single prints, and book illustrations, and traditionally they depicted city life, entertainment, beautiful women, kabuki actors, and landscapes. The influence of ukiyo-e in Europe and the USA, often referred to as Japonisme, can be seen in everything from impressionist painting to today’s manga and anime illustration. This reprint is made from one of the finest complete original sets of woodblock prints belonging to the Ota Memorial Museum of Art in Tokyo. Hiroshige (1797–1858) was one of the last great artists in the ukiyo-e tradition. Though he captured a variety of subjects, his greatest talent was in creating landscapes of his native Edo (modern-day Tokyo) and his final masterpiece was a series known as “One Hundred Famous Views of Edo” (1856–1858). This resplendent complete reprint pairs each of the 120 large-scale illustrations with a description, allowing readers to plunge themselves into Hiroshige’s beautifully vibrant landscapes.

The authors: Lorenz Bichler studied Sinology, Japanese studies, and Modern History in Zurich and Beijing. He has been a freelance sinologist working in Heidelberg since 2004. Melanie Trede took her doctorate in Far Eastern art history at the University of Heidelberg. She was assistant professor at the Institute of Fine Arts at New York University from 1999 to 2004, since which time she has been Professor of Far Eastern art history at the University of Heidelberg.
Das Buch gibt Hiroshiges Farben prächtig und edel wieder. Nicht nur Hiroshiges ukiyo-e ubliche prints, issued in instalments, did indeed constitute in the tenth month of 1858, a total of 120 individ-
tures in the city of Edo, renamed Tokyo in 1868, had already been chosen as the subject of numer-
cos paintings, printed books and other woodcut series, there had never been a series with so many views as was
tated to the fifth edition (on a red ground), the series is the artist’s most prestigious achievement (see side). Hiroshige’s predominance in the landscape genre was quickly recognized by European painters and art dealers. The print Rambus Quay to Xio-Ashu Bridge inspired, among others, the painter James Abbott McNeill Whistler (1834–1903), who was a collector of Japanese objects in general and Hiroshige’s prints in particular. The oil painting Nacre and Blue (Old Battersea Bridge), created between 1872 and 1873, bears witness to Whistler’s confrontation with the atmospheric evening mood, the low vantage points and the marked feeling for color combinations that we find in Hiroshige. In 1875, Vincent van Gogh (1853–1890) copied the prints Plum Park in Kameido and Saikan Shoven over Shintobashi Bridge and Axle. Hiroshige, who himself confronted the
principles of Western linear perspective in his work, thus became a dual protagonist in the artistic dialogue between Japan and Europe of the late 19th century. The success of the One Hundred Famous Views of Edo is not due to Hiroshige alone. Thanks to the technical sophistication of the woodcutters and printers, the first impressions achieved an altogether painterly quality, and the publisher Sakunaya Edelichi (life dates unknown) played his key role by commissioning the series in the first place, advancing the materials and fees, and then distributing the prints, all at considerable financial risk to himself.

While the One Hundred Famous Views of Edo sold extremely well, this success was not altogether positive. Numerous later impressions (arounds) found their way to Europe, and, being printed with fewer color woodblocks, did not display the typical elaborate and time-consuming color gradations as did the first impressions (shozuri). There were in fact merely cheap copies of the original masterpieces. Thus the One Hundred Famous Views of Edo as a whole, or individual prints, were occasionally described in the art literature as garish trivialities, heralding the end of the ukiyo-e woodblock print as an art form. The magnitude of the discrepancy between first and later impressions became apparent to a broader pub-
lic only when high-quality color reproductions became available in the second half of the 20th century. The series in the Ota Memorial Museum of Art in Tokyo, which is that reproduced in the present volume, is one of the few complete series comprising entirely of impressions from the first print run.

The Subjects of the Woodblock Prints
The popularity of the One Hundred Famous Views of Edo is due not least to the selection of sites. Temple and shrine precincts are to be found along with busy streets, public parks and pure landscapes, often with a background extending into the far distance and featuring many rivers, canals and bridges. Not quite 40 per cent of the prints show places never previously depicted. Hiroshige and his publishers hoped to use this element of surprise to increase sales. In this sense, Hiroshige invented “new tra-
ditions” and with his own series at the same time recalled “pictures of famous places” (meishoe), a tradition that extended back to the 19th century. These pictures, which had circulated among the elite since the Heian period (794–1185), took up poetic allusions to seasonal speciali-
ties of the places in question, an aspect which in Hiroshige’s newly chosen views is not very prominent. However, every educated Japanese would immediately have linked “one hundred”, in the context of famous places, of course, to famous places, with One Hundred Poets, One Poem Each (Issuense isshu), a widely disseminated collection dat-
ing from the early 13th century and known quite generally in the 19th century through numerous imita-
tions and parodies.
As Toura Yoheiyo (1807–1976) remarks in his 1929 book The Art of Japan, it was “an invention of the ukiyo-e painters, in particular Hiroshige, to represent densely populated areas as landscapes, pictures!” Indeed, almost every print either includes human figures, or else hints at their presence. In these pictures, Hiroshige, unlike his famous older contemporary Katsushika Hokusai (1760–1849), rarely focuses on labour. Instead, he depicts Edo’s different social classes and sometimes also visited the city, especially on the occasion of seasonal customs.

**Top: Kasumigaseki, 1–1857 **Center: The Ayase River, 7–1857 **Opposite: Fireworks by Ryo-goku Bridge, 8–1859 **Arbeiten, das Buch selbst ist ein Kunstwerk.” —OKE WULF, Berlin **

**By Melanie Trede**
RIHOSIGE. ONE HUNDRED FAMOUS VIEWS OF EDO

A compositional, seasonal or color role was often played by vegetation, in particular trees, which sometimes bear names. The blossoming cherry trees we see on 15 prints are symbolized by animals, while birds are often used to express more than just a season, however. The reference was to an Edo blossoming once more following the catastrophic earthquake of 1855. Less frequently, certain areas are concealed from the censors by being given an inoffensive title, or else the castle appears in the background, or is understood as a commercial strategy. With their fine color gradations and other special printing techniques, these woodblock prints resemble painted pictures. The use of the vigorous and contrasting colors blue, red and green, and sometimes also yellow, but often also subtly composed related hues, such as the blue-black shadings in Fireworks by Ryogoku Bridge was by the mid-19th-century part of the repertoire of uki-e printmakers. At the same time, they reveal Hiroshige's familiarity with the established painting schools of his age. The selection of Japanese painting at this time is also reflected in the principles of picture composition we see in the One Hundred Famous Views of Edo. Three important techniques of pictorial composition go back to different sources. In numerous prints, Hiroshige chooses the bird's-eye view anchored in the Japanese painting tradition. But, while the gaze falls on to a landscape from above, at the same time the overlayering of pictorial planes generates space and depth. Typical in the use of this technique are, for example, the prints Meido Hakoneನ Stone and Lake Sunayama and Senju Great Bridge. There is no fixed point to define a picture's center, we are encouraged instead to let our gaze wander.

Another technique is Western linear perspective. Its original realism had made it a widespread feature in the popular medium of the woodblock print since the mid-18th century, and Hiroshige used it for prominent street scenes, among other things. One or two house fronts run from the sides of the picture at an acute angle towards an often undepicted vanishing point. Sometimes he combines this relatively schematic grid with the bird's-eye view. In the view of Sanjo-ōhashi, for example, we look down on the street in which people are going about their business; those in the middle distance are reduced to schematic figures of men and women. In the distance, precisely above the imaginary vanishing point, Mount Fuji rests majestically from a broad band of cloud. The third compositional principle to contribute to the fame of this series is that of a moment seen close up and usually cropped by the margin of the print, through the mirror or to one side, the actual scene is situated in the middle distance and background. The stimulus for this technique, which was certainly unusual and occasionally comes across as omitted, originates also in Western vanishing-point perspective. But Hiroshige emphasizes the contrast between the large subject in the foreground, known as a repoussoir, and a background pushed further into the distance than would have been conceivable in mid-19th-century European art. The extreme cropping of the motifs was also unusual amongst Hiroshige's Japanese predecessors; this is true, for example, of the "pictures in the Dutch style" (sanga) painted since the end of the 18th century. The apparent randomness of the cropping suggests that a certain moment in the course of an action is being captured. In the Plum Orchard in Kamada, for example, the empty palanquin encourages us to imagine the coming and going of the visitors. Suggestive details such as these were intended to provide contemporary buyers with something to discuss. The well-known Hiroshige scholar Sunao Jibi described this technique as "photographic, while the most influential connoisseur of the One Hundred Famous Views of Edo in the West, Henry D. Smith, referred to them as proto-films, since they included the element of time.

The City of Edo and its People

When the founder of the Tokugawa dynasty, Ieyasu (1542–1615), occupied Edo in 1590, the city was still a country town surrounded by marshy land. After becoming shogun in 1603, he had the local castle completely rebuilt, and soon the city began to develop into a political center, and increasingly a place of commercial importance. Its cultural achievements began to unfold only after the catastrophic Meireki fire of 1657, which claimed more than 100,000 lives and razed both the city and the castle to the ground in a matter of hours. Reconstruction, however, proceeded rapidly and in a well-organized fashion. Edo at this time covered 64 square kilometers (37 square miles), making it more than twice the size of Japan's second-biggest city, Kyoto. By 1725, it had become half as big again, while its population, at more than a million, was the largest of any city in the world. By the mid-19th century, when the One Hundred Famous Views of Edo appeared, it had an area of almost 80 square kilometers (30 square miles) and an estimated population of up to two million.

More than half of these people were craftsmen and merchants, but they inhabited only 21 per cent of the total area. These two estates were regarded as the foremost ranking in the Confucian four-estate system (shino-ko-sho-ranga) introduced by the Tokugawa dynasty, the top rank of the social hierarchy comprising the warrior caste and the second the farmers. The system did not extend to either the imperial court aristocracy or to the bunin and era, who were classified as “non-human”.

enliven broad areas of sky and lend depth to them. Almost all the prints are characterized by clear weather, a red bar triumphant at sunrise or sunset. Only three rainy scenes and seven snowscapes interrupt the run of good weather. This picture-postcard atmosphere can be seen, for example, in the picture from outside Toranomon Gate, 11–1857. This mighty volume cries out to be displayed on a sturdy plinth in a museum.” —ART QUARTERLY, Autumn 1968
The experimental art of Olafur Eliasson

Studio Eliasson is an experimental laboratory located in Berlin and Copenhagen. It functions as an interdisciplinary space, generating dialogues between art and its surroundings. Through ongoing studies of spatial and temporal matters, it explores how form is a carrier of content and seeks to enhance a general awareness of this relation. The aim of this book is to facilitate access to the works and research being produced in Studio Eliasson, led by Danish-Icelandic artist Olafur Eliasson, as well as create a rich source book, enabling the reader to delve into the corners and crevices of the work. The book is organized around the alphabet, with each letter being represented by a number of concepts which are unfolded in small texts, comprising approximately ten lines each.

Included is the vast majority of Eliasson’s installations, photographs, sculptures, and architectural projects to date, with additional material focusing on the research processes in Studio Eliasson. The introduction is provided by Philip Ursprung, professor of modern and contemporary art at the Institute of Art History, University of Zurich and editor of the book *Natural History* on the architects Herzog & de Meuron. The texts about the alphabet concepts are derived from discussions between Ursprung and Eliasson.

The artist: Olafur Eliasson, born 1967 in Copenhagen, of Icelandic parentage, studied at The Royal Academy of Fine Arts, Copenhagen from 1989 to 1995. Early in his career he moved to Germany, establishing Studio Eliasson in Berlin. Eliasson lives and works in Copenhagen and Berlin.

The author: Philip Ursprung is professor of modern and contemporary art at the University of Zurich. He is the editor of *Hertz & de Meuron: Natural History*, author of *Grenzen der Kunst: Allan Kaprow und das Happening, Robert Smithson und die Land Art*, and also works as a curator.
I had heard, as at Olafur Eliasson’s studio in Berlin, a whole group of artists, architects, and technicians work and experiment together as they would in a laboratory, so I arranged a visit as part of my research for an essay on the modern-day artist’s studio. On an icy-cold day in January 2006 I stood in front of the studio, located in a warehouse right next to the Hamburger Bahnhof Museum for Contemporary Art. This part of the city had always fascinated me. For decades it lay on the edge of West Berlin, close to the Wall, but has now once again regained its position at the heart of the German capital, a place where the “East meets West” feeling still prevails. On one side are construction sites, warehouses, small industrial companies, and haulage contractors. On the other, the main railway station, the Federal Chancellery and Reichstag building—an ideal neighborhood for the studio of an experimental artist like Eliasson.

I was fascinated by this notion that the artist could seem like a client in his own studio, since it goes against the popular image of the artist as an independent creator.

At the heart of the studio is a large, well-lit space where the whole group of artists, architects, and technicians work and experiment together as they would in a laboratory, so I arranged a visit as part of my research for an essay on the modern-day artist’s studio. On an icy-cold day in January 2006 I stood in front of the studio, located in a warehouse right next to the Hamburger Bahnhof Museum for Contemporary Art. This part of the city had always fascinated me. For decades it lay on the edge of West Berlin, close to the Wall, but has now once again regained its position at the heart of the German capital, a place where the “East meets West” feeling still prevails. On one side are construction sites, warehouses, small industrial companies, and haulage contractors. On the other, the main railway station, the Federal Chancellery and Reichstag building—an ideal neighborhood for the studio of an experimental artist like Eliasson.

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His painting spells TRBL

Christopher Wool's stark and beautiful art

Christopher Wool became known in the mid-1980s through allover paintings produced with rubber rollers commonly used to simulate decorative wallpaper patterns on walls. By 1988 he had hit stride with his dry, dead-pan word paintings (“Trouble,” “Riot,” “Sell the House, Sell the Car, Sell the Kids”), while continuing to explore the possibilities of pattern painting. Since the 1990s, he has been developing the painterly qualities of his work, using a mostly black-and-white palette, starting from abstract lines drawn with a spraygun or layered stock images, overpainting silkscreens on linen, wiping out images, with a widening variety of media, a process that can involve photography, silkscreen, and, in the new millennium, also the computer.

Exploring Wool’s work in over 400 pages, this monograph is staggering in its scope and depth. All work phases are covered in large-scale reproductions and accompanied by production Polaroids and installation photos by Wool himself. Editor Hans Werner Holzwarth has previously collaborated with Wool on several artist’s books and catalogs. Essays and analyses by Eric Banks, Ann Goldstein, Richard Hell, Jim Lewis, Glenn O’Brien, and Anne Pontén make this book a great read as well as a definitive study of the story so far.

The editor: Hans Werner Holzwarth started as a typographer and communication designer, then co-led his own company for corporate design. Since 1992, Holzwarth has focused on book design, collaborating with Larry Clark, Robert Frank, Nan Goldin, Boris Mikhailov, Lucy Miyake, Albert Oehlen, Richard Prince, Ed Ruscha, Keith Smith, Jaeger Tiller, Jeff Wall, John Waters, Christopher Wool, and many others. For TASCHEN he also edited Jeff Koons and designed Taschen Collection and Martin Kippenberger.

ART EDITION, No. 1–100
Limited to 100 numbered copies, each signed by Christopher Wool and accompanied by an artwork.
For details please visit our website.

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CHRISTOPHER WOOL
Ed. Hans Werner Holzwarth / Hardcover, finished in book-cloth, packaged in a cloth-covered clamshell box, XL-format: 33 x 44 cm (13 x 17.3 in.), 440 pp.

ART EDITION, No. 101–1,100
Limited to 1,000 numbered copies, each signed by Christopher Wool.

In-your-face, achingly simple, deceptively frank, the work of Christopher Wool is so very New York. Though he owes a debt to abstract expressionism and pop art, he completely transcends—even demolishes—these genres. Whether it’s a text-based painting or an abstract spray-painted piece, his work is immediately engaging. Wool questions painting, like many other artists of his generation, but he doesn’t provide any easy answers. “The harder you look the harder you look,” as he titled one of his word paintings, is an excellent example of how he states the obvious whilst provoking us to think deeper about what seems obvious.

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Wool’s paintings seem like an indescribable urban cool, a tense fusion of intellect and emotion, control and chaos.

Christopher Wool takes it to the hilt, spanning abstract expressionism and pop, drama and comedy, funk and the sublime. The emblem of his advanced funkiness is his spray spaghetti—with all the innocence of an amateur doodle, yet all the stealth of a master brush stroke. That funk is the F-Frank. Fifty years on, Pollock’s paint splash looks very artistic, whereas in its day it was a shocker. But no naked emperor conventions survive. The equivalent shock today is Wool’s joyous spaghetti, a gesture usually associated with impromptu juvenile defacement, obliteration, error. It has a motor-bootiness to it that is guaranteed to produce discomfort in the academically squeamish. That’s its motor-bootiness.

A few years ago a patronizing adult looked at a colorful abstract drawing my five year old son was working on and said, “Oh, that’s really good! Is it a house?” My son looked the question over skeptically and said, “It’s a scibble!” But look at how free it is, a scibble! Look at how that sprayed line seems to have a mind of its own, or is it a mindlessness of its own? It’s the arm aspiring to freedom in randomness, a psychic magnetic field, making tracks to a secret place where the artist is as natural as a praying mantis, thought and feeling united.

Graffiti is the human signature of the city. Graffiti is never abstract, but sometimes the lettering is very abstracted, pushing legibility to the limit. At the height of New York’s “wild style” movement, with its heavily decorated letters (or armed letters, as Rammellzee would put it), legibility was trumped by graphic spectacle. I recall taking an Amtrak train to Philadelphia, where the tracks go through a desolate post-industrial alley. It is minimal in its self-defined context, painted on graffiti, vagrant dogs, wrecked chassis, scary spills, and the abstract expressionism of blood, urine, and motor oil, the gleam of trash in plastic bags, toxic stains, and demoralized denizens. Here’s the signpost of Office Depot farce and the jetsam of the studio apart- ment tragedy, a world of dreams put out on the curb and waiting to be hauled off and given a decent or at least ecologically correct burial. But even absent of image, there’s true grit in the sub-stratum, in the sub- image, there’s true grit in the sub-stratum, in the sub-

There’s a street-smart quality to his esthetic. He’s a con- noisseur of chaos and a cartographer of disorder. His painting is a mindlessness of its own? It’s not abstract, but sometimes it is uneasy, tense, and ill. The word paintings are hard edge on the edge: it’s not abstract or a send up. It’s painting with attitude. It’s not exactly Robert Ryman with found lyrics, or Ad Reinhardt meets concrete poetry, but it’s up that alley. It’s minimal in its self-defined context, painted on graffiti, vagrant dogs, wrecked chassis, scary spills, and the abstract expressionism of blood, urine, and motor oil, the gleam of trash in plastic bags, toxic stains, and demoralized denizens. Here’s the flotsam of the no man’s land, the DMZ, and the ruins of concrete jungle. Where Basquiat gleaned pop culture, Wool finds an alphabet of symbolic abstractions. Here’s the action painting of the unconscious—accidents of the work. Sometimes he knotted letters seem boyish and comic, other times they are furious or tense. When they acutely they look like cross outs, negations, but they are the result of a spontaneous execution. Sometimes they are clichés that become knucklehead iconography of the work. The over-painting of his large canvases resembles nothing more than the amateur abstract paintings that are the whitewashed windows of empty studios. Wool’s swirling squiggles ride the canvas with fraught exhilaration. Sometimes he knotted letters seem boyish and comic, other times they are furious or tense. When they acutely they look like cross outs, negations, but they are the result of a spontaneous execution. Sometimes they are clichés that become knucklehead iconography of the work. The over-painting of his large canvases resembles nothing more than the amateur abstract paintings that are the whitewashed windows of empty studios. Wool’s swirling squiggles ride the canvas with fraught exhilaration. Sometimes he knotted letters seem boyish and comic, other times they are furious or tense. When they acutely they look like cross outs, negations, but they are the result of a spontaneous execution. Sometimes they are clichés that become knucklehead iconography of the work. The over-painting of his large canvases resembles nothing more than the amateur abstract paintings that are the whitewashed windows of empty studios. Wool’s swirling squiggles ride the canvas with fraught exhilaration. Sometimes he knotted letters seem boyish and comic, other times they are furious or tense. When they acutely they look like cross outs, negations, but they are the result of a spontaneous execution. Sometimes they are clichés that become knucklehead iconography of the work. The over-painting of his large canvases resembles nothing more than the amateur abstract paintings that are the whitewashed windows of empty studios. Wool’s swirling squiggles ride the canvas with fraught exhilaration. Sometimes he knotted letters seem boyish and comic, other times they are furious or tense. When they acutely they look like cross outs, negations, but they are the result of a spontaneous execution. Sometimes they are clichés that become knucklehead iconography of the work. The over-painting of his large canvases resembles nothing more than the amateur abstract paintings that are the whitewashed windows of empty studios. Wool’s swirling squiggles ride the canvas with fraught exhilaration. Sometimes he knotted letters seem boyish and comic, other times they are furious or tense. When they acutely they look like cross outs, negations, but they are the result of a spontaneous execution. Sometimes they are clichés that become knucklehead iconography of the work. The over-painting of his large canvases resembles nothing more than the amateur abstract paintings that are the whitewashed windows of empty studios. Wool’s swirling squiggles ride the canvas with fraught exhilaration. Sometimes he knotted letters seem boyish and comic, other times they are furious or tense. When they acutely they look like cross outs, negations, but they are the result of a spontaneous execution. Sometimes they are clichés that become knucklehead iconography of the work.
Some call it the most vulgar magazine ever made; others see it as the bar's honest compendium of American sexual humor, starting just as the sexual revolution was expanding minds and stomping taboos, and ending when political correctness made all such humor socially unacceptable. Whatever your stance, the magazine Sex to Sexty was and is an outrageous collection of dirty jokes and cartoons published from 1965 to 1983 by Texas entrepreneur John Newbern, whose life was lifted straight from the pages of his publication. His partner in crime against good taste was hillbilly artist Pierre Davis, who created elaborate oil painted covers for each issue that celebrate every permutation of manly humor. No topic was safe from the lowbrow wit of these two men and the cartoonists they recruited to preserve what they called the “True Jokelore of America.”

Sex to Sexty reproduces all 198 covers of the magazine and many of the original paintings that adorned them. Then, in the first in-depth analysis of American sexual humor, author and editor Dian Hanson categorizes the great themes revealed by the thousands of cartoons and jokes into spreads with titles like “Stinkfinger,” “Incest on the Best,” “Cannibal Cuisine,” and “I Love Ewe!” Raw, irreverent, uncensored and all-American, Sex to Sexty spares no gender, sexual preference, ethnic orientation, or hygienic dysfunction in bringing you what the magazine’s original publisher called the “World’s Largest Accumulation of He-Man Robust Humor in the World.”

Special fold-out dust jacket shows every cover image and unfolds to reveal a poster of a never before seen, unreleased Sex to Sexty cover originally deemed “too tasteless” by the magazine’s publisher, but definitely “suitable for framing in your bar, rumpus room or bathroom.”

The writer: Artist Mike Kelley, born in 1954, works with performance, installation, drawing and painting, video, sound, and sculpture. Drawing from historical research, mass cultural sources, psychological theory and Sex to Sexty, his artworks reference both high art and vernacular traditions. He lives and works in Los Angeles.

The editor: Dian Hanson is TASCHEN’s sexy book editor. As a 25-year veteran of men’s magazine publishing, she edited titles including Puritan, Oui, Outlaw Biker, Juggs, and Leg Show. Her many books for TASCHEN include Vanessa del Rio: 50 Years of Slightly Slutty Behavior and R. Crumb’s Sex Obsessions.

“You want to discover the mysterious things that turned your dad on, these magnificent collec-
tions of photographs, pin-up art and cartoons should do the trick.” —FEMME FATALE, New York on History of Men’s Magazines
Presenting the Preservationist Journal of Hick Erotic Folksore

By Mike Kelley

"Big ideas" artist Mike Kelley here to introduce you to the wonderful world of the AR Journal of Fort Worth, Texas, producers of gag books, ‘humor’ daily diaries, joke sex dictionaries, hillbilly comedy record albums and off-color drink coasters, among other prod- ucts. The pride of the SR stable, however, was Sex to Sexty (the title a pun on the supposed droll erotic appeal of the magazine—as in "from six to sixty"), an adult humor magazine consisting entirely of jokes and car- toons. I suppose I was asked by Benedikt T aschen—avid humor magazine consisting entirely of jokes and car- toons. I suppose I was asked by Benedikt T aschen—avid art collector as well as book publisher—to write this essay. I was a reader-con- tributor for membership in the magazine’s own Jokes and Moronic men’s-magazine-style sex gag cartoons

images of old newspapers. My primary reason for doing this was to examine the milieu that grew up in, referring to the cultural influences that shaped my art production. I concentrated on cultural and commercialized activities that were covered in the newspaper between the years 1968 and 1972—from the year that I discovered “true art” which was in junior high to the year I left home. In the letters section of the October 22, 1969, issue I discov- ered a letter written by a Mrs. E. Thomas that had been headlined “Pornography Blasted by Upset Citizen.” It was worth quoting.

I went to a small neighborhood grocery store a few weeks ago and I saw lying on the counter (within easy reach of little hands) a pile of magazines that appeared to be coloring books. I picked one up and I was shocked. It was one of the filthiest books I have ever seen. (…) The name of the magazine is Sex to Sexty. She CHtmls her letter by appealing to contemporary youth to resist such nonconformist material and assure in the fight against pornography.

Luckily, Benedict (Taschen) has a dual love for art and smut

Interestingly, this letter was printed right above one by another concerned mother who railed against a local “read drop” which she described as the headquarters of the caches “White Panther Party" and a hangout for LSD users. The pairing of these two letters explains a lot about the social milieu in which Sex to Sexty existed—a milieu in which pornography and radical politicizing culture represented, to middle-American, the fearful twin poles of anarchy on mainstream values. In reality, this perceived ideological marriage of porn culture and counterculture was not exactly true—though this condition is one of the most interesting aspects of the cultural milieu, and many others of my generation grew up in. If I remember correctly, the local shop in question was set on fire by members of a biker gang who did not share the leftist political sentiments of the White Panthers. These bikers would have, more than likely, been readers of Sex to Sexty and not the underground comics and leaflets peddled within the shop.

Sex to Sexty, in its early days, actually did adopt the pose of a youth-culture-oriented publication. It appeared in the cover graphics, which consisted of “psychedelic” art patterns. Mrs. E. Thomas was not quite right in her interpre- tation that Sex to Sexty was attempting to seduce innoc- ents by posing as a coloring book (I, of course, have a copy of Sex to Sexty in which some of the cartoons have been colored in with crayons—but the coloring stays care- ful within the lines of the drawings, revealing the artist to have been an adult). If innocent were being bamboozled, they were not pre-pubescent but “flower chil- dren” for the rest of the period. The editor of an early issue of Sex to Sexty was opened a shocked hippe would be faced with only page after page of politically incorrect sex and moronic men’s-magazine-style sex gag cartoons

"Eat more! F**K! Eat more! F**K!"

(many focusing on hillbilly and farm themes) instead of the expected consciousness-existing material. Following these first op-art covers, cartoonist Dennis Jones took over for a while. The cover of Sex to Sexty #15 "Laugh Clinic" is a favorite of mine. It pictures a field of biomorphic monsters personified "germs" rendered in a pop-Surrealist ‘60s cartoon style reminiscent of that found in period youth-culture-oriented publications such as underground comic books. Though this admixture of surrealism and rural humor might seem a bit strange it should be remembered that this was not so uncommon in America in the ‘60s. For example, the television music/comedy show Host (first airing in 1969 and running for an astonishing 22 years) was a country response to the pop-obsessed comedy show Susan & Martin’s Laugh-Off On Her Way. Hillbilly heroes patterned after Al Capp’s Dandy Max Yokum and Moonbeam McIntyre lollipopped on the covers of psychedelic music/comedy shows Host (first airing in 1969 and running for an astonishing 22 years) was a country response to the pop-obsessed comedy show Susan & Martin’s Laugh-Off On Her Way. Hillbilly heroes patterned after Al Capp’s Dandy Max Yokum and Moonbeam McIntyre lollipopped on the covers of psychedelic music and postured as dirt farmers.

However, as far as Sex to Sexty magazine goes, such flirta- tions with pop aesthetics stopped when artist Pierre Davis took over as art director. Starting with issue #19 "True Lust," which featured a full-color oil painting of two amorous pigs cuddling in a sty, almost every subse- quent copy of the magazine features one of his works on the cover. From then on all pretensions were dropped, for Davis’s paintings consistently depict a rural lower-class environment. And, unlike most contemporary hand-facing- humor of the period, Davis’s images are not limited to the standard hillbilly clichés—they are contemporary genre paintings. His eye for detail reveals him to be someone who understands, and revels in, the humor of the rural milieu. Davis is a kind of unprepared Norman Rockwell who is willing, in his version of Americana, to mock hillbilly and farm themes, and not the underground comics or cartoon idea to its contributors, and readers of Sex to Sexty was of the type found scattered upon the walls of gas station toilet stalls. But such lore is particularly worth preserving. It repre- sented the mind of a nation more truthfully than any kind of official proclamation.

SEX TO SEXY

music and postured as dirt farmers. It failed because the morbid of its publishers ceased to reflect that of their own audience. That’s why it was dropped in the ‘70s by bigger reader-contributed sites like the Los Angeles-based magazine. In the pages of Finger were to be found the same fetishes illustrated via cartoons in Sex to Sexty, except they were often pre- sented photographically, and without the distortion device of humor.

It is the fact that Sex to Sexty was primarily a reader-con- tributed magazine that interests me today. Sending a joke or cartoon idea to Sex to Sexty immediately qualified the contributor for membership in the magazine’s own John Americans Love Society. The editors of Sex to Sexty saw themselves as folklorists preserving traditional American humor. On the inside cover of every issue was printed this statement: “Who makes the books great? YOU DO! The reason Sex to Sexty books are so excruciatingly funny is because they are the TRUE JOKE LORE of America, sent in to us by all our readers.” It is obvious that the folklore that especially appealed to the editors, contributors, and readers of Sex to Sexty was of the type found scattered upon the walls of gas station toilet stalls. But such lore is particularly worth preserving. It represents the mind of a nation more truthfully than any kind of official proclamation.

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John Newbern Sr. was a classic entrepreneur. Born in Oklahoma in 1910, he first worked as a newspaperman and hoped to be a writer. When the Depression hit, he wandered to Texas, where he went door to door pitching a service to print photos on dinner plates. Around 1934 he got the idea to improve advertising slogans on pencils and build that idea into a prosperous company in two years. He moved his business to Arlington, Texas in 1938 and, three years later, into the building it still occupies today. The Newbern building is a monument to the powerfully charismatic personality of John Sr. Nothing, from the carpets to the furniture to the art and memorabilia, has been changed since the day he died. Dark-wood paneled cabinets cover the walls. The acoustic ceilings are low and water-stained. Up front are glass display cabinets of meticulously organized dirty jokes. "Somebody in Arkansas had been clipping out cartoons from every magazine on the market every month for years and years," says Pierre. "He had rows and rows of file cabinets with all these cartoons in 'em and one would say 'Desert Islands' and one would say 'Cheating Wife' and somehow he found John and wanted $10,000 to sell his collection. John told me, 'I could have bought two Cadillacs for what I paid for those cartoons,' but he put em to good use. We would take those cartoons and change 'em around, then bring 'em to the ad department, draw 'em and put 'em in the book."

"I just knew I was in the hot tub with the devil himself!"

It was those 10 cabinets full of clippings carefully divided into hundreds of categories representing every known variation on the dirty joke that seeded Sex to Sexty. John Sr.'s genius was keeping the magazine folksy and lowbrow. Despite his bent and flowing hair, Lowell Davis was a down-to-earth country boy born on a farm in the tiny town of Corinth, Missouri, and rared in even smaller Red Oak. He adopted the bent in grade school after deciding to become a great artist. Fellow students nicknamed him Pierre partly for the beret, and partly because he drew all the girls in class naked, or as he imagined them naked, at a time when anything sexy was automatically French. Pierre's strongest ties were to farm life, though, and for his first cover of Sex to Sexty, #19, he painted two pigs in love. "My dad kept them all," says John Jr. "They were his prized possessions and they're mine too. I wouldn't part with them for anything in the world." They are big heavily textured oil on canvas and brown primary colors, all signed Pierre Davis. John Jr. says Pierre, real name Lowell, was originally employed by his father to help out with his advertising business.

"It turned out Lowell had a bit of a perverted streak in him," says John Jr. "He didn't even know it himself at the time, but if you go back to the original issue of Sex to Sexty, he's the only artist in there. Pierre Davis." Pierre's perverted streak was a great pleasure to John Sr. because if there was one thing he loved it was raunchy humor. He bought men's magazines just for the cartoons, because if there was one thing he loved it was risqué humor. He bought men's magazines just for the cartoons, because if there was one thing he loved it was risqué humor. He bought men's magazines just for the cartoons, because if there was one thing he loved it was risqué humor. He bought men's magazines just for the cartoons, because if there was one thing he loved it was risqué humor. He bought men's magazines just for the cartoons, because if there was one thing he loved it was risqué humor.

"I'm a Christian and my dad was a Christian and I never saw any conflict with Sex to Sexty and living as a Christian because God made sex and he surely likes to laugh. Also, we only showed bare breasts. We were never explicit." Sex to Sexty may have had God on its side, but in the end the public sided with the devil, choosing Hustler and other overtly explicit fare over America's last risqué humor magazine. Sex to Sexty ceased publishing in 1983.

Now that the PC scare has died down it's time to give the most vulgar magazine ever made its due. Dare to laugh at the jokes we hate to love. What you'll find in this book is humor that's simultaneously tasteless, irreverently irreverent, and though utterly American, absolutely universal.
photojournalism was a German invention. ... Marvellous.” —WORLD OF INTERIORS, London, on Berlin WIRTSCHAFTSWUNDER Booming Bundesrepublik A riveting portrait of postwar Germany

It was no more than eight years after the surrender of the German Nazi government when Josef H. Darchinger set out on his photographic journey through the West of a divided Germany. The bombs of the World War II had reduced the country’s major cities to deserts of rubble. Yet his pictures show scarcely any signs of the downfall of a civilization. Not that the photographer was manipulating the evidence, he simply recorded what he saw. At the time, a New York travel agency was advertising the last opportunity to go and visit the remaining bomb sites. Darchinger’s pictures, in color and black-and-white, show a country in a fever of reconstruction. The economic boom was so incredible that the whole world spoke of an “economic miracle”. The people who achieved it, in contrast, look down-to-earth, unassuming, conscientious and diligent. And increasingly, they look like strangers in the world they have created. The photographs portray a country caught between the opposite poles of technological modernism and cultural restoration, between affluence and poverty, between German Gemütlichkeit and the constant threat of the Cold War. They show the winners and losers of the “economic miracle”, people from all social classes, at home, at work, in their very limited free time and as consumers. But they also show a country that looks, in retrospect, like a film from the middle of the last century.

The photographer: Josef Heinrich Darchinger started working as a freelance photojournalist in 1952. Darchinger’s photographs began to regularly appear in reputable German print media starting in the mid-1960s. In his years as a photographer for Der Spiegel and Der Zeit, Darchinger had a formative influence on the magazines’ national news coverage of Bonn. He also presented his work at exhibitions and in collections of photographic portraits—for instance of Helmut Schmidt, Willy Brandt, Richard von Weizsäcker, or of Heinrich Böll. The author: Klaus Honnef is professor of photography theory at the Kassel Art Academy. He was one of the organizers of documenta 5 and documenta 6 in Kassel, and has been the curator of more than 500 exhibitions in Germany and abroad. He has written numerous books, including TASCHEN’s Contemporary Art (1988), Andy Warhol (1989), and Pop Art (2004).

The editor: After finishing his studies in English and German literature, Frank Darchinger began his career as a photojournalist, while also assisting his father, Josef Heinrich Darchinger, with the classifying and updating of his legendarily vast and efficient photographic archive. Today Frank Darchinger works as a freelance photographer in Bonn.

Josef Heinrich Darchinger WIRTSCHAFTSWUNDER GERMANY AFTER THE WAR 1952–1967
Photos: Josef Heinrich Darchinger / Text: Klaus Honnef / Editor: Frank Darchinger / Hardcover in a slipcase, with an original signed and numbered photograph. Limited to 1,000 copies, all numbered and signed by the photographer, XL-format: 39.6 x 33 cm (15.6 x 13 in.), 299 pp. € 400 / $ 600 / £ 350 / ¥ 80,000

Opposite: The city centers are all aglow with the bright lights of department stores like Neckermann in Frankfurt. Not quite twenty years after the lost war, the illuminated facades proudly proclaimed the affluence that had been achieved. In the foreground a Mercedes-Benz 220 Saloon, the new status symbol. The mail-order magnate and later tour operator Josef Neckermann is an icon of the “reconstruction.” His slogan “Neckermann makes it possible” is the fanfare of a tribune serenade was prosperity. 1964
All photos © Josef Heinrich Darchinger
Es besteht kein Zweifel—dieses Buch ist ein Muss für das heimische Bücherregal. Ein Muss für jeden, der sich jemals vom Berliner Charme hat ergreifen lassen.
If you are interested in the history of Berlin and world-class photography, this book will be a great addition to the coffee table. —AMATEUR PHOTOGRAPHER, London on Berlin
The workers were the cornerstone of the economic upturn

Cultural circles in the Fifties largely saw themselves as a stronghold of opposition to the prevailing conditions in the country. The rolling CDU and their satellites were seen by many as too reactive against the SPD opposition as too philistine. In return, the politicians in government would occasionally denounce the rather shadowy lights in the NDR as “rats” or “flies”. It was only with the advent of Willy Brandt that relations changed fundamentally. Darchinger photographed the charismatic governing mayor of Berlin and new leader of the opposition parties on an election campaign tour at a specially-organized event in Bayreuth in 1961, as he listened to the writer Günter Grass and other intellectuals hold- ing forth.

With all the greater emphasis that the photographer focused on those factors that powered the economic recovery of the young Federal Republic of Germany and furnished them with unforgettable faces. The steelworkers, men of iron, and women, in the electrical industry, the printers operating the rotary press as a newspaper publisher, the rail workers who built the country’s vital infrastructure with their KeystoneLEDs, the miners below ground, who demonstrated above ground against the closure of their unprofitable pits, the farmers with their cut-price clothes. It was not only the people on the picket line who toiled for survival. The customer advisers in the mail-order firms—the chimneys, the shipyard workers and dockers in the port cities, the supermarket shoppers, the three children, terraced bungalow on a newly-built estate. Out of the tin into the saucepan and onto the pan, the crustacean out of a can documented the high social prestige of whoever was the host. Food in cans also provided an infallible clue to the change in eating fashions and material interests had taken prominence with the family gathered together in front of the new house altar, the television, and a strict hierarchy in such private and public institutions as family, school, university, administration and politics.

Women had to ask their husbands, if they wanted to go out to work

If of significance in this context is the role of women in the fifties. As the Federal Republic, Young women, often apostrophised as girls, learned to cook in domestic science classes at vocational school to fit them for running a household with a husband and children; others, it is true, learned hairdressing. In agriculture, all women, whatever their age, had to help with sowing and harvest- ing. After the currency reform in 1948, the women had to take the place of the men in manufacturing and administration were ordered back into the kitchen. But economic prosperity with an average growth rate of 8.5 percent yearly led to a severe shortage of all kinds of workers. It opened up to them once more the doorway to all areas of professional activity beyond the life of a housewife in tandem with a husband as propagated in German cinema and expanded to the point where it had a virtual monopoly over German screens. And comics, pilloried by critics as morally corrupting works of the devil, found their fans in the land of Wilhelm Busch and were read not only under the desk at school. American literature, too, in professional German translation, was published in large numbers of copies. Ernest Hemingway, William Faulkner, John Dos Passos and Thornton Wilder for the culturally highbrow, Dashiell Hammett, Raymond Chandler, Ross Macdonald and Mickey Spillane for avid readers of the thrillers. The embodiment of the hope for change was the woman in the postwar era and the economic miracles that were dawning to a close when the youthful Senator J F Kennedy issued a challenge to the American electorate to the distinctly unappealing Richard “Tricky Dick” Nixon, who was vice-president in the unformful government of world war general Dwight D. Eisenhower. To the generation of war children in the western world, he seemed to be the living embodiment of the change everyone longed for, the promise of a fundamental shift in the direction of Western politics and liberation from the superannuated moral post-war, he would visit the Federal Republic as the embodiment of the hope for change.

For young Germans, Kennedy was the embodiment of the hope for change

The Americanisation of the Federal Republic proceeded imperceptibly but relentlessly. Its happening first in the area of consumer behavior. Darchinger highlighted its visual signals from time to time at focal points of interest. The trademark of the globally-operating Coca Cola company on Potsdamer Platz in Berlin in the immediate vicinity of the demarcation line. Or in the university case the typical glasses of the soft drinks firm whose products became the students’ preferred choice. Even the neon lights of the big cities, which his photographs reproduced, imitated American models. Hollywood restored the German films from its dominant position as German cinema and expanded to the point where it had a virtual monopoly over German screens. And comics, pilloried by critics as morally corrupting works of the devil, found their fans in the land of Wilhelm Busch and were read not only under the desk at school. American literature, too, in professional German translation, was published in large numbers of copies. Ernest Hemingway, William Faulkner, John Dos Passos and Thornton Wilder for the culturally highbrow, Dashiell Hammett, Raymond Chandler, Ross Macdonald and Mickey Spillane for avid readers of the thrillers.
Glamour from the ground up

“The most tempting part of a woman’s body is her feet. Feet are a woman’s second body, the one I can visually enjoy without her being offended or even aware.” —ED FOX

ED FOX has been called the new Elmer Batters, but he’s clearly no imitator. Yes, there’s that “little secret” he shares with the late Mr. Batters, but Fox celebrates the female foot in his own way, creating a style that is unique, contemporary and technically impeccable. Because he draws inspiration from both still photography and music video, there’s a strong sense of movement in his photos, reflecting his own energetic personality.

Fox is a native of Los Angeles, so it’s no surprise his specialty is finding and shooting the most compelling beauties in the adult film industry. Says Fox, “A beautiful foot is as extra, the same as shapely breasts or a nice ass, and all part of a feminine shape. It’s all about voluptuousness.” Accordingly, most of his models are exceptionally curvy from top to bottom. Fox was one of the first to shoot strip-dama Dita von Teese, as well as Tera Patrick, Brittany Andrews, Jill Kelly, Kelly Madison, Temptress, Tall Goddess, Aria Giovanni, Jewel De’Nyle, Belladonna, Terri Weigel, Penny Flame, and Ginger Jolie, all of whom appear in this, his very first book.

Bonus: an hour-long DVD featuring many of the stars, with an original musical score.

The editor and author: Dian Hanson is TASCHEN’s sexy book editor. As a 25-year veteran of men’s magazine publishing, she edited titles including Penthouse, Oui, Outlaw Biker, Juggs, and Leg Show. Her many books for TASCHEN include Vanessa del Rio: 50 Years of Slightly Slutty Behavior and R. Crumb’s Sex Obsessions.

Visit www.taschen.com to watch the Ed Fox interview and see preview clips from the exclusive DVD.

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“Never would I have imagined that my little secret would attract so many people.”

Excerpt from the introduction by Dian Hanson

ED FOX

Fox’s first experience with female feet came at age 10, as reflections of his older cousin and a neighbor girl. The three were sitting together on a couch when the couple started making out. Fox felt excluded, but also amazed by the show, and by the girl’s feet pushing against him. “I didn’t know what to do, so I decided to rub her feet,” says Fox. “She didn’t say anything so I assumed she liked it... and I was just happy to be touching a girl! It wasn’t until my early teens that I started really noticing feet. I was always going through men’s magazines, hoping to see bare feet, and all the photographers would either keep the shoes on or crop the feet out entirely, so I figured it was weird to like feet and didn’t think anybody else was into it.”

Ed Fox has been called the new Elmer Batters, but he’s clearly no imitator. None of which kept Fox from sneaking a few foot shots into his photography. It always made him feel nervous, more naked and vulnerable than his model, yet he knew these shots were his most inspired work. “I had to sacrifice my little secret so that others could enjoy it as well, so I could open their eyes and make them aware. I felt vulnerable, but then I found this magazine Leg Show and it had all those foot photos. I wonder why it wasn’t called Feet Show, but then I thought, right, it’s a secret for all of us. And that’s when I realized I wasn’t the only one...”

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Comunicación visual

The best Latin designers from yesterday and today

Comprised of 20 countries located in North, South, and Central America as well as the Caribbean Islands, Latin America is populated by over 500 million people. From Argentina to Mexico, all Latin American countries are Spanish-speaking with the exception of Portugal-speak- ing Brazil. Latin America has been producing a very unique form of graphic expression for decades and this historical publication brings together the best examples from the 20th century as well as today. This volume begins with an extensive historical essay about the region’s contribution to design as well as a timeline featuring the development of graphic design in the region from 1900 to the current day, indicating parallels to the most important world events—design or other- wise. The main body of the book features A to Z entries on more than 200 designers and design offices that have built up and continue to champion the Latin design identity. Finally, a handy index facilitates access to key information in the book, such as designers’ names, countries, publications, educational institutions, and most famous events.

The editors: Julius Wiedemann was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN, he has been building up the digital and media collection with titles such as Animation Now!, the Advertising Now series, the Web Design series, and TASCHEN’s 1000 Favorite Websites.

Felipe Taborda spent many years in New York and London, working with renowned designers including Milton Glaser. He has taken part in important design projects in the region, is a frequent speaker and defender of Latin Culture around the world, and his works have been exhib- ited in more than 50 countries. He teaches and runs his design consultancy office in Rio de Janeiro, Brazil.

Opposite: “Santamaradona” poster, Nike Mexico-Hematoma, 2004. Illustration and design: Jorge Alderete (Mexico)
Ooh la la, c’est magnifique!

Living the life in the capital of class

"Un livre qui charme par ses nombreuses et différentes atmosphères et qui apporte une foule de bonnes idées décor."

—ELLE DÉCORATION, Paris, on Paris Interiors Vol. 1

Fourteen years after the first volume in the highly acclaimed Interiors series comes the first of our all-new updated titles: New Paris Interiors. The city of light is a place of persistent beauty, from the Tuileries gardens to the banks of the Seine to the heights of Montmartre. But the restrained palette of beige and stone painted by the city’s noble architecture may leave one wondering if Parisians are color-impaired. Fear not—for New Paris Interiors, Angelika T aschen has brought together a selection of apartments so astonishing, so surprising, and so inspiring that you very well might not know what hit you. Think texture, think dynamic space, think eclectic, think vivid colors—these interiors are packed floor to ceiling with new ideas, unexpected pleasures, and prime examples of 21st century living. Architect India Mahdavi, French Vogue editor Carine Roitfeld, auctioneer Simon de Pury, shoemaker Christian Louboutin, gallerists Patricia & Philippe Jousse and Clémence & Didier Krzentowski, fashion designer Rick Owens, and many more of the city’s most interesting personalities have opened their doors for this breathtaking collection of resplendent Parisian homes.

The editor: Angelika Taschen studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on architecture, photography, design, contemporary art, interior, and travel.

Text: Ian Phillips is editor-at-large for the German edition of Architectural Digest, and a regular contributor to the American editions of Elle Decor and House & Garden.

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Opposite: Clémence & Didier Krzentowski
Photo © Christoph Kicherer Pages 40-41: Sean McKevoy
Photo © Xavier Béjot/Tripod Agency; Production & Styling: Ian Phillips
“Flipping through the fairytale interiors, you’ll be instantly transported.” —LUXURY HOME DESIGN MAGAZINE, Sydney on Living in Morocco
Inhale deeply: no, that’s not the smell of a book, that’s the delicate scent of the ocean’s breeze. You have been whisked off on a journey through the world’s loveliest seaside homes and perhaps (no promises) you’re never coming back… Relax into the lazy pace of living by the water while you soak up our selection of delectable coastal interiors from all five continents. Highlights include a Martha’s Vineyard cottage, a Knokke home designed by minimal architect Van Duysen, the Kjærholm Residence in Denmark, the house of Fiona Swarovski on Capri, the Lautner-designed Marbrisa Residence in Mexico, and a home in Iporanga, Brazil by architect Isay Weinfield. From minimalism to cozy, from ethnic to modern, these homes all share a love for the deep blue.

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The magic of the sea

By Angelika Taschen

Great Escapes Around the World will inspire stay-at-home types to pack their bags and get lost. Perfect for coffee tables of chic travellers everywhere.

--ATTITUDE London

A house beside the sea! It is a dream that a great many people always have. Eighty years ago, for the first time, I gave that dream visual form in a book designed to have a salutary effect of over a decade in the global market! For one thing, the interiors should display creativity, delight in discovery, originality, and attention to detail. The owner of the house may be a wealthy art collector who can commission an interior designer handsomely in demand all around the world, or a young family with no financial resources who use their imagination and do it themselves—that is immaterial. Ten years after a book or life-style magazine appears, it isn’t hard to spot who’s merely been following the trends and fashions promoted in countless publications instead of developing their own taste. Interiors quickly look dated. In choosing houses for our book, that is of course something we scrupulously avoid.

Another factor in the success of a book is variety. Yet another house with the "right" Damien Hirst on the wall and original Protové chairs around the table is simply a bore. A driftwood sculpture made by the children of the house, on the other hand, gives everything a lighter feel. So one basic rule is that it’s the mix that matters—where everything, down to the smallest detail, was hand-made by the owner from whatever Nature offered. I hope that as you turn the pages of this book you too will experience the magic of the sea.

Ahoy!

Whether in the Seychelles or Senegal, these are not your usual beach houses... they open a window boldly on global interior design.

--THE WASHINGTON POST, Washington, on Seaside Interiors Vol. 1
The fascinating phallus

Undressed to impress

When it comes to pleasure, size doesn’t matter, as we all know it’s quality, not quantity, that counts. But let’s admit it: a big penis is undeniably compelling. Big shoulders, big lapels, and big hair may come and go, but the big penis never goes out of fashion. With those possessing more than 8 inches (20 cm) making up less than 2% of the world’s population, this rare accessory will always fascinate.

In this companion volume to The Big Book of Breasts, we explore the centuries-old fascination with the large phallus, a fascination common to men and women alike. This hefty book is profusely illustrated with over 400 historic photos of spectacular male endowments, including rare photos of the legendary John Holmes. The majority of the photographs are from the 1970s, when the sexual revolution first freed photographers to depict the male entirely nude. Photographers include Bob Mintz of Athletic Model Guild, David Hurles of Old Reliable, Colt, Falcon, Sierra Domino, Third World and Champion Studios, with each of these iconic photographers interviewed or profiled, along with information about each of their models. And if this isn’t enough, the book closes with a special surprise comparable to the Guinness Book of Records’ Norma Stitz featured in The Big Book of Breasts!

The editor: Dian Hanson is TASCHEN’s sexy book editor. As a 25-year veteran of men’s magazine publishing, she edited titles including Penthouse, Oui, Outlaw Biker, Juggs, and Leg Show. Her many books for TASCHEN include Vanessa del Rio: 50 Years of Slightly Slutty Behavior and R. Crumb’s Sex Obsessions.
Is that a banana in your pocket?

Excerpt from the introduction by Dian Hanson

No racial or ethnic group is uniformly large and no racial or ethnic group is uniformly small. Women are consistently smaller, and are not of different size on every continent. They are of different size in town and city, and of different size in the interior of Africa. The evolutionary path of the codpiece illustrates the interplay between biological and cultural forces. The dominant male has the right to impregnate his subjects with a blank card that they were to place before them as a primitive act of worship, proving his manhood. The evolutionary path of the codpiece illustrates the interplay between biological and cultural forces. The dominant male has the right to impregnate his subjects with a blank card that they were to place before them as a primitive act of worship, proving his manhood.
During its heyday one hundred years ago, the American circus was the largest show-biz industry the world had ever seen. From the mid-1800s to mid-1900s, traveling circuses performed for audiences of up to 14,000 per show, employed as many as 1,600 men and women, and crisscrossed the country on 20,000 miles of railroad in one season alone. The spectacle of death-defying daredevils, strapping superheroes, and scantily-clad starlets, fearless animal trainers, and startling freaks gripped the American imagination, outshining theater, vaudeville, comedy, and minstrel shows of its day, and ultimately paved the way for film and television to take root in the modern era. Long before the Beat generation made “on the road” expeditions popular, the circus personified the experience and offered many young Americans the dream of adventure, reinvention, and excitement.

With 670 pages and nearly 900 color and black-and-white illustrations, this book brings to life the grit and glamour behind the circus phenomenon. Images include photographic gems by key early circus photographers such as F.W. Glasier and Edward Keller, about 180 of the earliest color photographs ever taken of the circus from the 1940s and 1950s, 200 vintage posters including many by the famous Strobridge lithographers, iconic circus photographs by Mathew Brady, Cornell Capa, Walker Evans, Lisette Model, Weegee, and little-known circus photos by Stanley Kubrick and Charles and Ray Eames. Also included are rare color and black-and-white lithographs and engravings from the 16th–19th centuries illustrating the worldwide roots of the circus, as well as original sideshow banners by legendary sideshow banner artists Nieman, Eisman, Fred G. Johnson, and David “Snap” Wyatt. Organized into nine thematic chapters, the book sheds new light on circus history, from a behind-the-scenes look at life on the road, to the freedoms enjoyed by early female performers, to the innovative production skills that demanded as much know-how as a modern-day film production. For the first time ever, contemporary readers can now experience the legend of the American circus in full effect. The book’s broad subject matter, riveting images, and diverse visual material will appeal both to the circus aficionado and those who have never before been to circus. The editor: Noel Daniel is a graduate of Princeton University, a Fulbright Scholar, and holds a Master’s degree. The authors: Linda Granfield is a widely published author from Toronto, Canada. Her Circus: An Album won six awards. Dominique Jando is a San Francisco-based circus historian. He cofounded Paris’s Festival Mondial du Cirque, was associate artistic director of New York’s Big Apple Circus 1983–2002, and director of the San Francisco School of Circus Arts 2003–2004. The historical consultant: Fred Dahlinger, Jr. from Baraboo, Wisconsin, is a circus historian and author of several books on the American circus.
“Cheap, cheerful and full of beautiful images, TASCHEN books have long been references for stylists and photographers.” —THE FACE, London
The birth of American popular culture

Excerpt from an essay by Dominique Jando

It is sometimes difficult to fathom the importance that live popular entertainment had on everyday life prior to film, radio, television, and the Internet. Until the development of radio broadcasting in the 1920s, the only home entertainment center that could be found in American homes was a parlor organ or a pipe organ. To escape the daily monotony, the public turned to the most fashionable homes a green, felted card table around which family and friends gathered during cold winter evenings. But if you wanted true entertainment, you went out to the theater or to a nearby vaudeville house or—when it came to town—a circus. All three provided a huge selection of live entertainment. And you could see, live and at close range, a group of graceful giraffes, a hippopotamus or a chimpanzee, the impressive sea elephant. Bengal tigers or Atlas lions, the bizarre okapi, a herd of zebras, the ants of a family of chimpanzees, and the mighty elephant, the undisputed king of the menageries! Circuses plastered barn walls, wooden fences, and the sides of city buildings with thousands of posters showing roaring lions and tigers, charging rhinos, and human butterflies attracting nature hunting on the river Nile. These powerful and colorful depictions became an integral part of circus magic, a tempting taste of the wonders that awaited you. The circus was the main user of printed advertising at the time. Larger shows plastered thousands of lithographic posters each day, no other industry ever came close to these numbers. A few printing companies specialized in this very lucrative business, but the artisans who chiseled out these masterpieces of circus advertising worked for the Strobridge Lithograph Company offices in Cincinnati, Ohio, and New York City. The quantity of artwork this company produced during the golden age of the American circus comes in staggering numbers. Some designs were elaborate, others relatively simple, some were elegant, many were gaudy, but all were colorful, charged with energy, exalting the mundane, improving the ordinary. Even before you saw the actual show, the circus was already delivering its wonders far and wide in its advertising.

The American circus functioned like a blend of Animal Planet, the National Geographic Channel, and the History Channel, but it avoided the unseasome path of tabloid reality that vaudeville cagily embraced with its presentations of numerous celebrities known for tales of sex, crime, and licentiousness. The tourists behind the American circus consciously defined the circus as wholesome family entertainment, in large measure as a result of Barnum’s show business acumen and savvy marketing strategies. Barnum, who was a prominent member of the Universal Church, always played the family card and was keen to stress the propriety of his various exhibits. But Barnum was also a showman as well as an impre- sario, and he knew very well that true success depended on broadening his audience. His shows had to please both the straightlaced Anglo-Saxon puritan and the fun-loving German immigrant, and had to appeal to men and women alike, adults and children. The circus had to have universal appeal to be profitable, and Barnum knew from his experience with the American Museum that sensationalism was a hot ticket. There were riches to be made in the presentation of the world’s wonders, even if those wonders were fictitious. The American circus, not unlike the giant fair of medieval Europe, pushed the doors wide open onto the outside world, which for a long time had been known only through written testimonies and pictorial renditions. This exotic and thrilling world had taken shape in people’s imaginations—even when it was pure invention. But the circus brought its extra- terrestrial right to your doorstep. The mysterious “camelopard” of yore at long last materialized as the amazing giraffe. Africa, Asia, and the Amazon jungle ceased to be mysterious lands known only to fearless explorers. The circus brought them—or at least colorful and often fanciful interpretations of them—directly to you as live entertainment...

The Last Unknown People on Earth

Among the other wonders that the circus carried in its cornucopia of attractions was the uniquely American sideshow, the popularization of which was Barnum’s most distinctive contribution to the American circus. He didn’t originate sideshow attractions (they had been traveling with American circuses since the 1850s at least), but he was a master at promoting and cultivating with bold marketing techniques over many years. When the legendary showman accepted the invitation of circus entrepreneurs W.E. Coup and Dan Castle to join them in 1871, he brought to the collaboration what he would be best remembered for: an innovative version of his American Museum in the circus sideshow. Though not as grand and educational as it pretended to be, this sideshow using “the Graffiti of the Race: ‘the Ante Children,’ and Zip, the ‘What Is It’” evoked dreams of mysterious wonders from lost and faraway worlds. When they came to the circus, audi- ences were ready and willing to dream. The advertised exoticism was sometimes legitimate: Crowds gazed in awe at the “Genuine Ubi!i! Baniejs,” with “monarchs and lips as large as those of full-grown crocodiles,” who came from an African tribe of plant- eating women that lived in the depths of the Belgian Congo jungle. As Richard Fried wrote in his book African Neck Women From Burma, who came from the Burmese Padaung tribe, whose women curled buns around their necks to give the illusion of elongating them as a sign of beauty and tribal identity Ringling Bros. and Barnum & Bailey advertised them in 1933 as the “greatest educational feature of all time!” They generated tremendous curiosity and were a huge hit. The circus was a live substitute for today’s National Geographic Chan- nel—although National Geographic would certainly never have used the word “Ubi!i! Baniejs” which is a river that runs between the Republic of Congo and the Democratic Republic of Congo and is nowhere near the region where the tribe actually came from. Roland Butler, one of Ringling’s legendary press agents, had picked the name on a map: it sounded more exotic than Belgian Congo, the tribe’s actual homeland. The circus, after all, was meant to sell fantasy. It is not surprising that the American circus enjoyed its golden age in the Victorian era, shortly after Europe expanded its colonies deep into these unfamiliar ter- ritories, triggering a new interest in exploration. The “civilized” world became increasingly curious about other cultures, and the circus—especially the Amer- ican circus—was ready to satisfy this curiosity. It did this on Circus Day first with its posters, then the menagerie, then the sideshow and then with the show itself, most notably offering grandiose specta- cluses and pagants that only the circus could produce on such a phenomenal scale. The circus was like an extravaganza illustrated travel or history book.

Kings, Queens, and Heroes of History

Grand spectacles and lavish paganties were a trade- mark of the American circus... The American circus had become a gigantic traveling affair where theatrical subtleties didn’t have a place. The old hippodro- ma were replaced by paganties—running spectacles, or “spec” in circus parlance. They were really con- sumed parades involving an endless procession of characters on horse and foot and of, course, includ- ing animals from the vast resources of the menagerie. They were elaborate and theatrical versions of street processions of a broad spectrum of the population, including a good percentage of recent immigrants whose formal education could be lacking. The circus took care of that too. Bailey had commissioned the Broadway director and producer to stage Columbus and the Discovery of America (1891–92). The spectacle Cleopatra, Queen of Egypt (1912) brought from the past “the grandeur and opulence of Cleopatra’s court” even including an “Anthony” charac- ter to give the ensemble an additional historical flourish. These paganties, like the menagerie, provided a view of faraway lands and magic kingdoms where maharajahs and their court paraded on an endless procession of “victorians” elephants. They also excursions into the past, allowing glimpses of histo- ry—however distorted they might have been. Only when Cinemascope and Technicolor appeared in movie theaters did the circus have any real competi- tion. But for all their grandiosity, these spectacles never had what the circus could offer: real-life paganties with the sounds, colors, and smells of living wonders.
A landmark book on Africa revisited

The origins, history, and prospects of big game in Africa

“Beard has in effect done for the elephant what the painter Francis Bacon did for the human body, but with the photographer’s edge of documentary truth.” —TIME MAGAZINE, New York

Researched, photographed, and compiled over 20 years, Peter Beard’s End of the Game tells the tale of the enterprisers, explorers, missionaries, and big-game hunters whose quests for adventure and “progress” were to change the face of Africa in the 20th century. This landmark volume is assembled from hundreds of historical photographs and writings, starting with the building of the Mombasa Railroad (“The Lunatic Line”) and the opening-up of darkest Africa. The stories behind the heroic figures in Beard’s work—Theodore Roosevelt, Frederick Courteny Selous, Karen Blixen (Isak Dinesen), Denys Finch-Hatton (the romantic hero of Out of Africa), Philip Percival, J. A. Hunter, Ernest Hemingway, and J. H. Patterson (who became famous as the relentless hunter of the “Man-Eating Lions of Tsavo”)—are all contextualized by Beard’s own photographs of the enormous region. Shot in the 1960s and ’70s in the Tsavo lowlands during the elephant-habitat crisis and then in Uganda parks, Beard’s studies of elephant and hippo population dynamics document the inevitable overpopulation and starvation of tens of thousands of elephants and rhinos.

Originally published in 1965 and updated in 1977, this classic is resurrected by TASCHEN with rich duotone reproduction and a new foreword by internationally renowned travel and fiction writer Paul Theroux.

“The End of the Game is the only wildlife book I know that tells the truth. Contained is evidence that we must begin at once to reverse the complex origins of our apathy. Here we find ‘the elephants’ graveyard’ and a mandate to try to rearrange our own fate this side of the politics of sentimentality and anthropomorphism… this book should come to the attention of the dedicated preservation groups, as it brings out into the open a ‘wildlife Watergate’ for which they to a certain extent are responsible.”

—NORMAN E. BORLAUG, Nobel Peace Laureate, 1970

Opposite: Machine in the Garden, Tsavo, 1972–73
Almost 50 years ago, Peter Beard went to Africa and found himself in a violated Eden. Africa possessed him as it does anyone who has wondered who we once were, as humans at our most heroic, thriving as hunters. The Africa he saw was the Africa that transformed me a few years later—and transformed many others.”Before the Congo I was a mere animal,” Joseph Conrad wrote. Beard’s landmark account of his awakening, The End of the Game, with its unforgettable images, gives a meaning to the word prescience; and it remains one of the classics of unambiguous warning about humans and animals occupying the same dramatic space: “The tragic paradox of the white man’s encroachment. The deeper he went into Africa, the faster life flowed out of it, off the plains, and out of the bush and into the cities.” East Africa is not a pretty place in the usual sense of that twinkling word. The elemental and powerful landscape, ranging around the Rift Valley, is one of the Earth’s monuments to vulcanism, showing as great plains, steep escarpments, and deep lakes. The Africa Beard saw, even then, in the almost undeletable early stages of corruption, was teeming with animals, thinly populated, hardly urbanized, and self-sufficient. Years later, the pressures of human population on animal life and the land itself became apparent in an Africa faltering and fragile, as though after the Fall. Beard’s improvisational safari to the edge of Somalia in 1960 was a piece of unrepeatable history. He understood very early that the “harmonies and balances” in East Africa had been deranged, and this dramatic crease in the greenest continent was on the wane. Mingling personal history with African history, Beard vividly evoked the building of the Mombasa-Nairobi Railway. “A Railroad through the Pleistocene,” Teddy Roosevelt called it in his African Game Trails (1910), playing up the primitive. Roosevelt, a sort of evil twin to the biblical Noah, hunted down and killed two (and sometimes 18) of every species of animal that could be found from the Kenyan coast to the swamps of the southern Sudan (total bag, 312 creatures). He wrote, “The land teems with beasts of the chase, infinite in number…” “Infinite” is the sort of hyperbole that affects many deluded travelers in Africa. The powerful message of The End of the Game was that the animals were finite, that urbanization was a creeping blight, that a free-for-all was imminent. Most of what Beard predicted came to pass, but even he could not have imagined what an abomination the cities of East Africa became—sprawling, dense with slums, so crime ridden as to be almost uninhabitable.

“The Africa Beard saw…was teeming with animals, thinly populated, hardly urbanized, and self-sufficient.” —Puy THEROUX, FROM THE FOREWORD

“The End of the Game is less a wildlife book than a book about human delusion, as important now as it was when it first appeared.” —PAUL THEROUX, FROM THE FOREWORD

“Peter Beard’s book belongs among the classics on East Africa, if not in a class by itself.” —MARY HEMINGWAY

“Before the Congo I was a mere animal” Excerpt from the new foreword by Paul Theroux

THE END OF THE GAME: THE LAST WORD FROM PARADISE

Opposite: 960 Elephants, 1977 (detail)
The year 1799 witnessed the first installment of a work that has gone down in history as one of the most remarkable books of botanical plates ever published. Two centuries have passed since the publication of Robert John Thornton’s *The Temple of Flora*, but its charm remains unsullied today. Although trained as a medical doctor, Thornton (c. 1768–1837) passionately devoted himself to botany, a study that had only a few decades earlier established itself as a modern science through Carl Linnaeus’s revolutionary new system of botanic classification based on the structure of blossoms. Thornton greatly honored the ingenious Swedish scientist and wished his own prodigious undertaking to serve as an ultimate monument to the great botanist. Today, Thornton’s large-format plates with their allegorical depictions and stunning floral portraits number among the supreme achievements of botanical illustration. Thornton engaged the most renowned flower painters of his age and spared no cost in the creation of this unique work. His reckless enthusiasm, however, reduced his originally considerable fortune so drastically that, sanctioned by Parliament, Thornton had to organize a botanical lottery in order to bring his spectacular project to a provisional end. Surviving complete editions of the Temple number today among the great treasures of only a few libraries; meanwhile, the individual plates have become sought-after and extremely expensive collectors’ items, whose particular allure lies in their unusual combination of at times exotic plant motifs with highly romantic background landscapes. More than any other floral painting, the bewitchingly illuminated blossoms of the “Queen Plant” posed before darkening ruins, expresses the late 18th century sentiment that in the following decades found its characteristic expression in European Romantic literature and painting. Including all the plates of the *Temple of Flora* as loose-leaf color prints, this large-format edition represents a consummate reprint of the work. In addition to the botanical and cultural historical explanations of the individual plate illustrations, the volume narrates the history of the origin of the work and the life of its author. This resplendent reprint has been made from one of the finest complete original copies, belonging to the Missouri Botanical Garden in St. Louis.

The author: 
Werner Dressendörfer, pharmaceutical historian and lecturer at the universities of Erlangen and Würzburg, is currently conducting research into the history of healing plants from a socio-cultural viewpoint, with a focus on the symbolism of plants and their role in superstition. He is the author of a number of pharmaceutical publications and scientific papers on the Late Middle Ages and the early Renaissance.

Opposite: The Queen. Painter: Peter Henderson, Engraver: Richard Cooper, the Younger, 1804

Robert John Thornton
The Temple of Flora
Werner Dressendörfer / Loose leaf collection with 35 Elephant folio-sized color prints for browsing or framing, 24-page booklet, box, format: 42.8 x 35 cm (16.9 x 20.9 in.)
€ 100 / $ 150
£ 80 / ¥ 20,000
Temple of Flora

THE TEMPLE OF FLORA

Thornton's labor of love

A man ruined by his impassioned quest
By Werner Dressendorfer

Writers and bibliophiles alike frequently lavish praise on The Temple of Flora by Robert John Thornton (c. 1758–1837)—a curious phenomenon in view of the work's relatively modest 28 plant illustrations. However, anyone who has had the rare opportunity of leafing through an original edition of this monumental work, such initial disinclination soon gives way to unexpected but compelling awe. A single glance at its pages affirms that very few—if any—botanical volumes come close to matching the originality and splendor of the Temple's plates.

The publishing history of Thornton's labor of love betrays variations in numeration, yet the plates in the Temple's pages and to introduce the enthralling varieties into their gardens.

Neither before nor after Thornton has anyone created such compellingly monumental images of flowers. As the product of Thornton's impassioned, well-nigh obsessive personal and scientific veneration of Carolus Linnaeus (Carl von Linné)—foremost botanist of modern history—the work as a whole is indeed curious. When one considers Thornton's dedication to Queen Charlotte, his pride and passion for Linnaeus and his love of flowers, the project becomes understandable. The plates in his Temple, with his self-confident claims expressed in his New Illustration of the Sexual System of Carolus von Linnæus—as well as the Temple—constitute "merely" one third of a more comprehensive publication, New Illustration of the Sexual System of Carolus von Linnæus, which also appeared as a separate work.

Thornton's undertaking cannot be understood in the context of the writers and artisans of those magnificent botanical books that Robert John Thornton, on the one hand, wanted to surpass with his Temple of Flora; on the other hand, as an Englishman, he wanted to break the Continent's hegemony in this field, which he found painfully embarrassing. He clearly expresses this desire in his dedication to Queen Charlotte: "The plates in this monumental homage to Linnaeus and proof of the superiority of British scientists, artists and craftsmen over the writers and artisans of those magnificent botanical works that had appeared in the previous decades on the Continent (particularly in Germany and France), we may assume that, from the very beginning, Thornton intended to seek out only the very best artists for the paintings and to employ equally skilled engravers for the transfer of the images onto plates. Thornton's inheritance allowed him to commission renowned English painters to depict the desired plants as impressive illustrations for his botanical work. In order to cover the costs of the prints, he had to break off his ambitious project prematurely. He saw himself forced to inform his subscribers that the project would not contain the 70 different plant plates that had originally been planned: regrettably, less than half of the Picturesque Botanical Colored Plates would be completed, in order to rescue as much as possible, Thornton decided to hold a lottery. The hope of winning his project financially remained unfulfilled. In his attempt to realize his dream over the years, Robert John Thornton plunged himself into financial ruin.

The plates in The Temple of Flora remain outstanding and unique. Neither before nor after Thornton has anyone created such compellingly monumental images of flowers. The plates in The Temple of Flora remain outstanding and unique. Neither before nor after Thornton has anyone created such compellingly monumental images of flowers. The plates in The Temple of Flora remain outstanding and unique.
From the early days as a member of the New York Five, Richard Meier has been a central figure in contemporary architecture in the United States. With the Getty Center and more recent buildings such as the Jubilee Church in Rome, the New Yorker has cemented his reputation as a truly international figure who has expanded the horizons of contemporary American architecture while maintaining his rigorous approach to design and detailing. Known for carefully conceived grid plans and frequent use of white, Richard Meier is a master of light and space, able to adapt his style to very different circumstances and locations. The entire span of Meier’s career, right up to his most recent designs for New York and Shenzhen, is included in this exceptional volume, created in close collaboration between the architect, the author, and the eminent graphic designer Massimo Vignelli. This spectacular monograph displays Meier’s work in unprecedented size and brilliance, and is prefaced by the noted Spanish architect Alberto Campo Baeza.

The editor: Philip Jodidio studied art history and economics at Harvard University, and was editor-in-chief of the leading French art journal Connaissance des Arts for over two decades. He has published numerous articles and books on contemporary architecture, including TASCHEN’s Architecture Now! series, Building a New Millennium, and monographs on Tadao Ando, Renzo Piano, Santiago Calatrava, Norman Foster, and Álvaro Siza.

"Because TASCHEN understands books just as the best architects understand buildings, this is a publication whose construction is as engaging as its content." —FINANCIAL TIMES, London, on Modern Architecture A–Z.
It is true that Ludwig Mies van der Rohe once said, "God is in the details," it might be possible to say of Richard Meier’s architecture that God is in the numbers. More than any other contemporary architect, Meier has imposed a style that is almost invariably driven by grids and precisely calculated proportions. Nor are these arithmetical elements the only predictable components of his designs. And yet his work is far from being as sterile as its rigorous white demeanor might imply. Rarely completely open, Meier’s buildings are usually a symphonic arrangement of geometric volumes composed of solids, voids, and planes glazing alternating with closed surfaces. Closed on the entry side, open to the ocean or the sky, Meier’s works announce but do not summate, his approach to larger buildings. Smooth glazed or impervious, Meier’s houses announce but do not summate, his approach to larger buildings.

**Whiteness is All**

By Philip Jodidio

Richard Meier, born in Newark, New Jersey, in 1934, has been one of the most consistent of contemporary architects. To a point that his stylistic choices, from white aluminium panels to nautical railings, are among the most recognizable of his profession. Beneath these surface elements, Meier’s plans continue to call on a geometric vocabulary, often based on the circle and the square. This signature element of a Richard Meier building. The rigor to detail, which in turn conveys an impression of quality often lacking in modern construction. Clearly, an approach to architecture that verges on the mathematical could very easily become repetitive, or worse, inhuman. Meier has been accused of just such a lack of concern for the inhabitant, yet it seems clear that his precisionist geometric penchant is not so much an expression of formal concerns as a means to an end. That end is to create a space that is coherent, comprehensible, and functional, but more, his is a space where light is an omnipresent element that itself forms the environment, where the architecture conveys a feeling of well-being, or of unspoken connection to the natural world, which may, at its best, attain a spiritual dimension. In the words of the architect’s friend, the artist Frank Stella, “Light is life! Richard Meier’s interest in art, expressed in his sculptures or collages, but also, most significantly, in his architecture, is an important element in understanding both his approach and his built work. As the definitions of the word “art” have become more and more complex, often including forms of expression that are far less intellectually and culturally demanding than architecture, the critic is tempted to agree with Meier’s appraisal of his own work. In a different time and place, John Ruskin said, “No person who is not a great sculptor or painter can be an architect. If he is not a sculptor or painter, he can only be a builder.” When asked if he makes a fundamental distinction between architecture and art, Meier responds, “No, architecture is just as much a work of art as any other. I make a distinction between architecture and art, but not at architecture. Maybe it has to do with the education of art historians.” Recent architecture and art have been marked by frequent stylistic shifts, or perhaps more accurately by dissolution of style in favor of trends or personal expressions. As the first decade of the 21st century draws to a close with no dominant aesthetic view, the very idea of style has been called into question. Architecture, once a symbol of permanence, has waxed and waned between willful impermanence and computer-generated extravagance. Few mature creators have passed through this period without being tempted by one or another of the fashions of the times. Fewer still have set and maintained a clear course. In fact, an architect or an artist with a style recognizable over the years is exposed to accusations of immobility or inability to change. Yet many of the most durable works of art were born as rules at the start of time and place of the classic theatrical. Few would argue that Shakespeare’s adherence to Elizabethan parameters prevented him from encompassing the entire range of human experience in his plays. In King Lear, the English master wrote, “Ripeness is all.” It would be overly simplistic to say that in Meier’s case whiteness is all, and yet there is a sense that the life of his art is in the light that plays across his walls or floors. It is precisely its whiteness that allows Richard Meier’s architecture to live and breathe.
The quality of the images is extraordinary, but this is in no way a coffee-table collection.

In post-Mao China, late Chinese leader Deng Xiaoping urged his one billion countrymen to “seek truth from facts.” Taking its cue from Deng’s overture, China today is the leading economic story of the 21st century. The process by which China navigated the path from periphery to a central position in world affairs dominates the debate about Asia and China’s relationship to the western world. Pulitzer-winning photojournalist Liu Heung Shing charts the visual history of sixty years of the People’s Republic (1949 to 2008), and along the way aims to illustrate the humanistic course. Via work by 62 Chinese photographers, this collection of images shows how the Chinese people have blossomed in spite of enduring previous decades of extraordinary hardship. When China opens the curtain at the summer Olympics in 2008 and the world’s focus falls upon Beijing, these photographs will serve to map out the remarkable road the Chinese have traveled to rejoin the rest of the world. To help place the images in context, also included are a map of China, drafted and prepared by the China National Institute of Geography, and a chronology listing all the major political events in China since 1949.

The photographer:

In post-Mao China, late Chinese leader Deng Xiaoping urged his one billion countrymen to “seek truth from facts.” Taking its cue from Deng’s overture, China today is the leading economic story of the 21st century. The process by which China navigated the path from periphery to a central position in world affairs dominates the debate about Asia and China’s relationship to the western world. Pulitzer-winning photojournalist Liu Heung Shing charts the visual history of sixty years of the People’s Republic (1949 to 2008), and along the way aims to illustrate the humanistic course. Via work by 62 Chinese photographers, this collection of images shows how the Chinese people have blossomed in spite of enduring previous decades of extraordinary hardship. When China opens the curtain at the summer Olympics in 2008 and the world’s focus falls upon Beijing, these photographs will serve to map out the remarkable road the Chinese have traveled to rejoin the rest of the world. To help place the images in context, also included are a map of China, drafted and prepared by the China National Institute of Geography, and a chronology listing all the major political events in China since 1949.

The editor:
Liu Heung Shing was a former photojournalist in China, U.S., India and the former Soviet Union over a span of 20 years. His photograph of 1989 Tiananmen turmoil was cited as Picture of the Year by the University of Missouri’s photography jury. Liu and his colleagues shared the 1992 Pulitzer Prize and Overseas Press Club award for the coverage of the Soviet Union. He is the author of the widely acclaimed China After Mao as well as Soviet Union: Collapse of an Empire. Contributing authors: Karen Smith is an art critic and curator based in Beijing. She is author of Nine Lives, Chinese Contemporary Arts. James Kynge is an award-winning journalist in China, U.S., India and the former Soviet Union over a span of 20 years. His photograph of 1989 Tiananmen turmoil was cited as Picture of the Year by the University of Missouri’s photography jury. Liu and his colleagues shared the 1992 Pulitzer Prize and Overseas Press Club award for the coverage of the Soviet Union. He is the author of the widely acclaimed China After Mao as well as Soviet Union: Collapse of an Empire. Contributing authors: Karen Smith is an art critic and curator based in Beijing. She is author of Nine Lives, Chinese Contemporary Arts. James Kynge is an award-winning journalist in Asia for 20 years. His book, China Shakes the World, was selected as Goldman Sachs/Financial Times’ Business Book of the Year in 2006.

**The photographers:**

**Opposite:** Two young school children on a school in Shanghai perform a skit denouncing Madame Mao, Jiang Qing, after the arrest of the Gang of Four, 1977. The so-called Gang of Four for which Madame Mao was allegedly the leader represented the ultra leftist ideologues in the Chinese Communist Party. Photo © Liu Heung Shing

**Salgado knows exactly how to capture the essence of a moment.”** DAILY TELEGRAPH, London, on Africa
An Unsettled Childhood

I was born at the dawn of the People’s Republic of Hong Kong, which was then still under British rule. This was not the place in which I passed my formative years. That was to be China, for my parents sent me back to the Mainland in the early 1960s, not much more than a mere toddler, whose first hours of “play” were devoted to participating in the Great Leap Forward campaign aimed at ridding the country of enemies of the food chain. Initially, the four pests were defined as being rats, sparrows, mosquitoes and flies. Later, it was realized that sparrows ate worms, and, therefore, were not a pest. As a consequence, the sparrow was suggested that four sparrows would consume sixteen caterpillars. At the time of this national folly, it was estimated that four sparrows would consume sixteen caterpillars, which was equal to one person’s daily food ration. This was a major part of my primary school education. I regularly turned in my homework—matchboxes brimming with mosquitoes and flies that I killed with vigorous diligence, though I only caught a couple of sparrows—but no matter how much effort I expended, the grade I was awarded for “political behavior” was rarely higher than “C.” The Four Pests campaign turned out to be a disguise to turn people’s attention away from severe food shortages.

In 1960, as the situation grew worse in the wake of the miserable failure of the Great Leap Forward, my father returned to Hong Kong. China was in a state of a three-year famine 1960–1962; in which 30 million people reportedly died of hunger. Back in Hong Kong, I studied English and learned local Cantonese dialect and during the break, my father taught me to translate Associated Press (AP) and Reuters English wire stories into Chinese. As the foreign editor of international news of Ta Kung Pao, a Beijing supported daily newspaper, I would come home venting his frustrations, such as when Beijing centered the story that the American astronauts had landed on the moon!

Time Out of Asia: Start of a New Life

In 1970, I left Hong Kong to study in the US, choosing to major in political science at Hunter College in New York. In the final year of my studies I took a course in photography with famed LIFE Magazine photographer Gjon Mili. This one semester was to shape the rest of my life. Upon graduation, I followed Mili and took an internship at LIFE Magazine, and later I joined the Associated Press.

My work as a photojournalist for the AP resulted in many assignments to China, the United States, India, South Korea, and the former Soviet Union. As I moved from country to country, my childhood experience in the People’s Republic continued to loom large. I found myself comparing the poverty of India with that of China, the pragmatism of Chinese Communism with the political idealism of Russian Communism under Mikhail Gorbachev, and latterly (after moving back to Beijing in 1995), how Overseas Chinese businesswomen, compared with the emergent generation of red capitalists, were more friendly and welcoming.

SLOW BOAT TO CHINA

My introduction to China as a professional photojournalist began with a photo. Shortly after reading news of the earthquake that devastated the Chinese city of Tangshan in 1976—with tremors also felt in Beijing, 410 kilometers north of Tangshan—I was in Europe, photographing the Portuguese communist candidates on the campaign trail in Lisbon. Following this, I went to France. I headed to Spain to photograph the socialist candidate Felipe Gonzalez who was leading student rallies aimed at polling Spain out of the Franco era. In Paris next, planning to photograph French Prime Minister Raymond Barre, I left Hotel Matignon one morning to be confronted by a full-page photograph of Chairman Mao on the cover of that day’s Time Magazine. Realizing Man had died, I called my agent in New York, Robert Pledge, who got me an assignment to photograph Mao’s funeral for Time Magazine. However, I arrived in Guangzhou, only to be refused permission to travel to Beijing, and had to make do with photographing morming the death of Chairman Mao on the cover of that day’s Time Magazine.

When I joined the Associated Press in 1978, one of my jobs was to cover the Daily life in China that had been taken by western photographers, such as Henri Cartier-Bresson and Marc Riboud, they were at the same time amazed and fascinated by the highly stylized, undeniably charming images of daily life they represented. Perhaps it was also a result of sustained indoctrination that ultimately disorientated Chinese photographers from finding beauty in their immediate dramatic surroundings.

Since 1976, a number of photography books about the People’s Republic have been published by both foreign and domestic publishers. The paradoxes of China do not seem obvious in these books. China has been an elusive subject for editors in New York, London or Paris. Editors well versed in the language of photography nevertheless encountered a “Chinese Wall” when dealing with official institutions in China, and with its stagnant social documentaries: notable efforts have been made to gain access to the negatives in some of the key photographic sources such as the State-owned Xinhua News Agency, China Pictorial, Nationalities Pictorial, People’s Liberation Army Pictorial, and the private archives of certain important individual photographers. Until now few have succeeded.

The Open Door

When China began to open to the outside world in the early 1980s, the works of western photographers were slowly introduced as the introduction of books, catalogues and monographs was once again permitted. When Chinese photographers looked at the images of China that had been taken by western photographers, such as Henri Cartier-Bresson and Marc Riboud, they were at the same time amazed and fascinated by the highly stylized, undeniably charming images of daily life they represented. Perhaps it was also a result of sustained indoctrination that ultimately disorientated Chinese photographers from finding beauty in their immediate dramatic surroundings.

“Chinese are not religious. Here, history takes a central role. People get their moral lessons from history. Through history, you get a sense of what good behavior is.” —ZHA JANNING

In 1942, at the Yan’an Forum on Arts and Literature Mao “explained” how all forms of art and literature should be placed in the service of the Chinese Communist Party as its most handy propaganda tools. Seven years later, when Mao took power, proclaiming the establishment of the People’s Republic, the directives of his “propaganda” policy were carried out with meticulous attention to detail. With hindsight, the uses to which photography was put, and the crude manipulation to which it was subject, especially documentary photography, suited the Chinese nature well: it is ironic that the official censors would encourage only the coverage of social achievements under the Chinese Communist Party. This is compounded by the ingrained sensitivity expressed in the Chinese proverb “jia chou bu ke wai yang,” which means “scandal and ugliness in the family should not be broadcast outside the home.”

Returning to Beijing in 1997 and witnessing the dramatic nature of the change, I was keen to undertake a comprehensive photographic tour of New China; my personal path has crossed with China for 25 years in different crucial periods. I realize there was a crucial impetus in me to edit this book and to use my own contextual understanding of the Chinese people to discover works that may have been buried by Chinese editors fearful of straying too far from the official party line. Compiling this project has been an assignment of discovery as well as self-discovery. Meeting photographers of different generations in different provinces and cities, finding shady negatives envelopes in the shoe boxes under their beds, and sharing their personal stories and photographs took almost four years. A number of the photographers I met divulged personal tribulations and fear of releasing their photos. I had to reassure them by traveling to meet them at their homes in the different parts of the country. Regrettably, a few of the elder photographers who shared with me the notes that their works will increas- ingly open up new paths, and at a pace that will continue to accelerate in tandem with the explosive energy of today’s China.

I owe my profound gratitude to each and every contributing photographer who has welcomed me to their homes and offices, and let me pour over the hundreds of thousands of negatives and prints. They have shared with me their trust and insight. I hope this book is a tribute to the Chinese photographers for their persever- ance and love of the country.
“The Soul i-D book will be a very special publication and something that should be in all our book collections.” — Paul Smith

SOUL i-D

Life, love, and wisdom as seen by i-D

All-star contributions from the best creative minds of our time

“‘To combine in one volume a selection from the special projects we have published over the last ten years is the fulfillment of a personal dream. I am totally indebted to Benedikt for his belief in this book and all the amazing contributors who have joined us on the journey.’ —Tricia Jones

Soul i-D is a 600-page visual anthology of ideas and images featuring personal insights and contributions from some of the most creative names in contemporary fashion, music, art, and design. Looking at issues that affect all of our lives, from family values to global responsibility and personal lessons learned to inspirational survival stories, all of the best special projects are here—and with the mix of quirky irreverence that has been part of the i-D vocabulary since its launch by Terry Jones in 1980.


Chapters include:

- Family Future Positive – what are our support systems in this first decade of the 21st century?
- Beyond Price – what are the things we have in our lives already that money can’t buy? (Wish lists were not allowed!)
- Learn and Pass It On – things we have learned in our lives that we would like to pass on to other people.
- Safe+Sound – inspirational stories of people who have come through difficult times in a positive way.

The editor, Tricia Jones, started her career as an infant school teacher, teaching from 1968–85. Involved from the very beginning of the i-D story as the “maker of pasta” looking after the students who worked on the earliest issues of i-D, her role changed and developed as the magazine grew. Tricia began working as editor of special projects for i-D in 1998 with Family Future Positive. Since 1988, Tricia has also acted as producer on Instant Design’s promotions and advertising campaigns, including Bogner’s Fire & Ice, Yohji Yamamoto’s Y’s and Y-3, and more recently Emperor Moth from Moscow.

“To combine in one volume a selection from the special projects we have published over the last ten years is the fulfillment of a personal dream. I am totally indebted to Benedikt for his belief in this book and all the amazing contributors who have joined us on the journey.” —Tricia Jones

Ed. Tricia Jones / Flexi-cover with flaps, format: 19.5 x 25 cm (7.7 x 9.8 in.), 608 pp.

ONLY € 29.99 / $ 39.99
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Creative promotion

The evolution of the ad

A HISTORY OF ADVERTISING

Brand identity

Excerpt from the introduction by Stéphane Pincas and Marc Loiseau

Advertising now! is a colorful and hefty collection of the best in global product-flogging.

Advertising Now! Print Edition

Stéphane Pincas, Marc Loiseau / Hardcover, format: 24 x 28 cm (9.4 x 11 in.), 336 pp.
ONLY € 29.99 / $39.99
£ 24.99 / $35.00

This book tells the story of advertising. Our story begins in 1842, starting point of both the advertising industry and Publicis Group, and brings us to 2016. This long-term view of advertising allows us to identify its salient features more easily. What will we be able to observe?

Firstly, we will see that advertising works best when it is fed on a diet of emotion mixed with rationality. In some places and at some times in its history, the advertising profession has binged on one or other of these. But the real challenge is to find the right balance between the two, to express a rational argument whilst appealing to the emotions.

Secondly, we will witness the variety of rhythms in advertising. Advertising sometimes entirely concentrates on short-lived ‘vomita’ moments. Some brands found their own message, and a means of encoding it, immediately having appeared on the scene. No other brands have worked more slowly, perhaps even laboriously, waiting months or years until they found their own distinctive angle. Movember is one brand which looked for a long while before finally finding its famous cowboy.

Flexibility is another of the industry’s key characteristics. Advertising emerged as a commercial phenomenon during the industrial revolution, selling first goods then services. Two world wars gave it a chance to help mobilise forces, but advertising was equally at home supporting the Russian revolution or promoting the American New Deal. It found words and images to support the Russian revolution or promoting the American New Deal. It found words and images to support the Russian revolution or promoting the American New Deal. It found words and images to support the Russian revolution or promoting the American New Deal. It found words and images to support the Russian revolution or promoting the American New Deal. It found words and images to support the Russian revolution or promoting the American New Deal. It found words and images to support the Russian revolution or promoting the American New Deal. It found words and images to support the Russian revolution or promoting the American New Deal.

Advertising constantly borrows from contemporary art and lends in return. As to its fifth observable feature, it is undeniable that, through the adaptations it has made to accommodate different cultures and technologies, advertising has established an enviable ability to revitalise itself, in terms of both the issues it addresses and its approach. Much as we admire the skill of the industry’s pioneers, who leapt out of the starting blocks with such success, we must not forget the tenacity of those who have taken up the baton and run with it over the past hundred and fifty years. They have all been creative, and this is not something to be dismissed lightly. Over the years, advertising has invented a hundred and one ways of making the consumer connect with a brand—through humour or affect, prose or poetry, information or appeal, by whispering or shouting, and even with fireworks.

This sixth phenomenon we will observe is how advertising constantly borrows from contemporary art—and lends in return—in terms of ideas and talents. The Container Corporation of America from the United States ran the most impressive campaign to illustrate this, calling on the greatest artists of the time. The list of contributors looks like a catalogue from a modern art museum! In Europe in general—and France and Italy in particular—most major film directors have worked on commercials.

There is a seventh and final observation we can make: advertising has always interacted with the media. This is partly because the advertising profession was born when newspapers delegated the sale of advertising space to brokers. Advertising’s heritage explains why, for a long time and in many countries, agencies’ remuneration was based on a percentage commission of the cost of the space or time their advertisements occupied, rather than a fixed fee. If we look deeper, we will see that media and advertising have always been an odd couple, with a relationship of complicity and competition. It is understandable that journalism wavered about the potential for confusing fact and fiction, but it is also clear that writers and advertisers are united in the way they tap into social and cultural change.

This book is a journey through the history of advertising, and it has a fixed destination. It aims to give all sorts of products their due, from the everyday and ubiquitous to the lavish and luxurious, as well as the latest technologies. By reviewing such a vast landscape of consumption, we can discover how mindsets and lifestyles evolved in the course of time. It is a journey which aims to revisit the evolution of the way advertising is expressed. This means looking at the artistic face of advertising, but it also means reviewing the technology employed. We will look at typography, developments in color printing and the route advertising took from its beginnings in illustration through photography and into the digital revolution.
GUIDELINES FOR ONLINE SUCCESS

How to go the extra mile when creating websites and marketing your ideas and projects

The dos and don'ts of web entrepreneurship

GUIDELINES FOR ONLINE SUCCESS

DO read this book—DON’T let it collect dust!

by Rob Ford

Did you ever innocently click on a link, only to be directed to a website that pop-up a full-screen window and blasts annoying music from your speakers? Did you ever spend too much time trying to find basic information that was buried deep in a needlessly complex website? Designers of such sites probably didn’t consider the comfort and pleasure of the end user. Intelligent web design should be much more common than it is, and this book aims to change that. With chapters arranged by subject (interface and design, marketing and communication, technology and programming, technical advice, content/content management, and commerce), a clear structure, and plenty of real-world examples of successful websites, this book has all the advice you need to turn your personal or business website into a streamlined and efficient specimen of good design. Your visitors will thank you.

He has judged for most of the industry award shows, contributes regularly to other well-known web design sites and magazines and writes a regular column in Adobe’s Edge Newsletter.

Julius Wiedemann was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN, he has been building up the digital and media collection with titles such as Animation Now!, The Advertising Naves series, the Web Design series, and TASCHEN’s 1000 Favorite Websites.

GUIDELINES FOR ONLINE SUCCESS

Have you ever wondered why your websites didn’t quite match up to the success of your competitors or peers? Have you ever looked at other sites and thought: “Why didn’t I think of that?” Well, let me open up a few new doors for you and some exciting new avenues for your online endeavours.

Finally, let me give you a brief background on myself and the project I founded, Favourite Website Awards, and then I’ll hand you over to many experts from around the world who will give you their unique perspectives, insights and tips and tricks on how to achieve success online.

In 1997 I first started creating websites. Those were the days of animated GIFs and laze applets. Three years later I started to use Flash and began designing websites for small businesses who wanted to get on the web on a budget. In the same year, my small agency website, trixona, was chosen as a finalist for the UK’s top web award, the Stil UK Web Awards, and the buzz surrounding the whole event was incredible. In May 2000, I set up my own website awards project, Favourite Website Awards, with a sole focus on cutting-edge web design and more specifically, sites using Flash. Favourite Website Awards quickly became recognised as FWA and eight years later it has grown into the most visited web award in history. With over 30 million site visits to date, FWA receives over one million site visits per month (and still rising). It has become widely recognised by the industry as the number one achievement for innovative web design through its Site Of The Year award. It was also named the number one web award in the world after winning the Best Web Awards Award from The Chicago Tribune in 2007, beating the likes of the Webby Awards and Yahoo! Video Awards.

The purpose of this book is to give you access to some of the best brains and most creative and forward thinking minds in the interactive world. There are contributors in this book who have won many of the world’s top accolades for new media work, including Cannes Lions, Cliquot
This volume features a broad selection of jazz record covers, from the 1940s through the decline of LP production in the early 1990s. Each cover is accompanied by a fact sheet listing the name, art director, photographer, illustrator, year, label, and more. Special features for jazz lovers include a top-15 favorite records list by leading jazz DJs Michael Reinboth, Michael MacFadin, Russ Dewbury, Paris Forge, and Gerald Short, as well as interviews with legendary jazz personalities Rudy Val Gelder (sound engineer who worked for many labels such as Blue Note, Impulse, and Prestige), Creed Taylor (founder of many labels and one of the best jazz producers ever), and Ashley Khan (writer, critic, and journalist for jazz whose books include A Love Supreme, A Kind of Blue, and The House That Trane Built).

The editor: Julius Wiedemann was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN, he has been building up the digital and media collection with titles such as Animation Now!, the Advertising Now series, the Web Design series, and TASCHEN’s 1000 Favorite Websites.

The author: Joaquim Paulo Fernandes serves as a consultant for major labels and directs a number of radio stations in Portugal. George Duke, Marvin Gaye, and John Coltrane inspired his passion for black music. He started to collect vinyl when he was 15, and often flies to London, Paris, New York, and São Paulo to enrich his collection of over 25,000 jazz LPs. He lives and works in Lisbon and dedicates his free time to recuperating old and rare jazz recordings.
"I rarely heard the music in advance as I was trying to find images that were eye-catching.

Interview with Bob Ciano

As an art director during the busiest years of Creed Taylor’s CTI, Kudu and Salvation labels, I helped to construct CTI’s signature style, designing covers for an incredible roster of jazz legends. The label’s lush and intricate recordings called for covers that could visually match the perfected sounds pressed on the vinyl. Today you can still recognize a CTI record cover from twenty yards away. From the simple, clean layouts and wonderful Pete Turner photos, to the high-gloss laminated finish, CTI’s packaging looked more like a luxury gift presentation than a record jacket. The cover designs do as much to capture CTI’s time and place as do the recordings themselves. Bob Ciano’s illustrious career as an art director has seen him shape the design and layout of many renowned publications such as Esquire, Travel + Leisure, Forbes ASAP, Encyclopaedia Britannica, The Industry Standard, Forbes ASAP, and Opera Nova. Bob is also Adjunct Professor of Graphic Design and Illustration at California College of the Arts (CCA).

Can we talk a little about how you started working at California College of the Arts (CCA)?

He was soft spoken and very easy to work with. Creda also had a reputation for not worrying too much about costs. It’s true!

Did CTI have a marketing budget?

Did you ever work for another record company after leaving CTI?

When did you meet Creed Taylor?

I used to show them what I was doing, but they were all so polite that they just said it was terrific. I wasn’t used to that.

Did they ever make any suggestions to you?

Were the musicians involved in the design process?

You also designed covers for Creed’s other labels like Kudu and Salvation!

What would you do to make people stop and stare at a CTI record in a store?

Did you miss your time at CTI, when you finally left?

I don’t think he ever said no. The whole office was like that. That doesn’t happen too often. Part of it was because Creed was very easy to work with.

Can you pick out any recollections of other record label designers at that time?

The one with the green cover! That had the 2001 theme on it, I remember. The process was pretty much the same for each one. Creed and I, along with some of the other people in the promotional department, would sit around just talking about the records that would be recorded that month. There were usually several. I’d go out and start thinking about what images I could use; either by photographing something real or if I’d go to a photographer I worked with regularly to see if they had any cunning images that weren’t being used. Then I would make up two or three versions for each cover... show them to Creed and he would make a decision, usually picking one or two from the group. I rarely had to go back and do a whole bunch more. From there I’d put it together for the printer. The only thing I’d have to wait for would be the titles for the different tracks, which weren’t often decided until late.

Out of all the covers you designed, do you have any favourites?

That’s the one with the green cover! That had the 2001 theme on it, I remember. The process was pretty much the same for each one. Creed and I, along with some of the other people in the promotional department, would sit around just talking about the records that would be recorded that month. There were usually several. I’d go out and start thinking about what images I could use; either by photographing something real or if I’d go to a photographer I worked with regularly to see if they had any cunning images that weren’t being used. Then I would make up two or three versions for each cover... show them to Creed and he would make a decision, usually picking one or two from the group. I rarely had to go back and do a whole bunch more. From there I’d put it together for the printer. The only thing I’d have to wait for would be the titles for the different tracks, which weren’t often decided until late.

Did you ever work for another record company after leaving CTI?

No. I tried in magazines. After Esquire I went on to become art director for Life magazine.

Is there anything you miss most about working at CTI?

I miss the interaction with the musicians, and I miss hearing them as well. I’d often go to wherever they were playing in NY and listen to them. Not so much with covers in mind, but just to get a sense of what they were doing. Occasionally you work in a place where everyone is tight and this was a place that was like that. That doesn’t happen too often. Part of it was because Creed was very easy to work with.

Can you pick out any recollections of other record label designers at that time?

Yes, there was a really wonderful group of covers done at Riverside. When I worked at Columbia records, which was my first job in design, the art director who I worked for was Reid Miles. So I kind of had a good role model.

The most complete and important document of the jazz scene from that era, full of iconic images. Jazzlife is a gift that any jazz fan will enjoy for years to come.” —EUROPEAN BUSINESS"
No other book on the market explores global contemporary packaging to the extent and detail that *Package Design Now!* does. Practically everything you buy comes in some sort of package—some are just functional, while others strive to be as innovative, elegant, and eye-catching as possible. This book features eye-catching package icons from Apple iPhone to De Beers diamonds, that reveal the hard work dedicated to deliver these products with intense appeal, including in-depth case studies about package design developments, giving readers a peek at the way packaging is made and designed.

This encyclopedic resource, divided into chapters by type (beverages, electronics, food, health & beauty, homecare & hygiene, luxury, pharmaceutical, and more & retail), explores the work of top design and branding offices from all around the world. Also included are chapters on material and processes. This unique tome is indispensable for design and marketing professionals, as well as anyone who wants to know more about what makes a great package.

The editors: Julius Wiedemann was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as an editor for digital and design magazines. Since joining TASCHEN, he has been building up the digital and media collection with titles such as *Animation Now!*, *Advertising Now* series, the *Web Design* series, and *TASCHEN’s 1000 Favorite Websites*.

Gisela Kozak was born in Buenos Aires, Argentina, where she graduated as a product designer. After a decade of working experience, she went on to complete her PhD studies in Japan on package design, moving subsequently to London, where she is a consultant. Kozak is also a frequent writer on the subject and a lecturer on design.

*The proof is in the package*

From food to electronics and more, the best of today’s packaging...
Seen from the sea, Bahia’s coast still resembles what the Portuguese found 500 years ago when they first arrived. The tree-lined, white-sand desert beaches and warm, clear waters continue to attract more tourists every year. Bahia’s regional architecture makes use of native materials, conveying a natural harmony with the local climate and nature, and is distinguished by the clear influence of the three cultures in the region (indigenous, Portuguese, and African). Bahia is one of the most interesting states in Brazil, notable for its cultural history, music, art, cuisine, and, most famously, its laid-back lifestyle and architecture which have turned Bahia into a favorite destination for travelers from around the world. We have searched high and low for Bahia’s loveliest homes and locations, from typical fishermen’s huts to sophisticated modern homes. Highlights include the house of Brazil’s most brilliant and prodigious singer and composer Caetano Veloso in Salvador, a treehouse by sculptor and environmentalist Frans Krajcberg, an experimental house with a bamboo roof, and a house perched on a cliff built by artist João Calazans.

The editor: Angelika Taschen studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on architecture, photography, design, contemporary art, interiors, and travel.

The photographer: Tuca Reinés is a native and resident of São Paulo. For over 20 years he has been a frequent contributor to magazines such as *Vogue, Casa Vogue Brasil, and Wallpaper*, among others. He is the photographer of several architectural books as well as TASCHEN’s *Great Escapes South America*. His work has also appeared in many publications, including TASCHEN’s first volume of *Seaside Interiors*. 

"An absolutely gorgeous collection of images that goes beyond the well-trodden tourist path and into people’s homes.” —VNT, London, on *Living in Morocco*
“Superbly designed and printed... the most balanced overview of the artist ever published.”
—JERUSALEM POST, on Chagall

“With this book, priced very reasonably, the finest work of one of photography’s giant figures is all yours.”
—LE MONDE, Paris, on Brassaï

“A collection of subversive, erotic fantasy narratives, shot with style and texture. Atmospheric and elegant yet sexually daring.”
—DESIRE MAGAZINE, London, on Sixties Design
“This volume is essential. And exhilarating! Short, accurate texts, magnificent images, and a profusion of works real and virtual. Vitamins for the imagination in undiluted form.”
—AD FRANCE, Paris, on *Architecture Now! Vol 3*

“Spa is the perfect resource. This beautiful book features nearly 100 dramatic destinations for those who like their luxury wrapped in great design.”
—W21, New York

“Perhaps the most extensive, complete, and well written encyclopedia of 'who's who' in fashion today.”
—EDGE MAGAZINE, New York, on *Fashion Now 2*

“Eric Stanton is the Rembrandt of Pulp-Culture.”
—PROFIL, Vienna

“The best of all the dog photo books out there.”
—VILLAGE VOICE, New York

“Precious reference tools for antique specialists, designers, historians, or curious minds longing to capture the spirit of an age.”
—AZURE MAGAZINE, United States, on *Decorative Arts 50s*

“This book is just what I've been looking for all my life and will accompany me to my desert island.”
—FETISH TIMES, London, on *Dessous*
“Aesthetic Surgery is a fascinating look at the largely unrecognized ways in which surgeons are redefining human landscape.”
—EUROPEAN PHOTOGRAPHY, Berlin

“A stunning reminder of a time when the word of God inspired images of astonishing luminosity and daunting levels of physical sacrifice.”
—THE INDEPENDENT, London, on The Most Beautiful Medieval Bibles

“Deluxe publisher extra-ordinaire TASCHEN is still top of its game when it comes to keeping up with the fast-paced world of architecture by continually producing guides to the world’s best designers and projects.”
—ATTITUDE, London, on the Architecture Now! series

“The reader is led on what can only be described as an armchair tour of more than 40 of France’s greatest gardens ... with each page bringing more beauty and inspiration.”
—THE AGE, Melbourne, on French Gardens

“Terry Richardson TERRYWORLD
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—THE ART NEWS, New York, on Michelangelo: The Complete Murals
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Color and clash: the height of German expressionism
Ulike Lorenz
The “Brücke” (established in Dresden in 1905) is, together with the Blauer Reiter in Munich, the most important movement in German expressionism. Meaning “the bridge” in German, “Brücke” refers to Nietzsche’s belief that humanity has the potential to make a bridge to a perfect future; more concretely, the movement formed a bridge between neo-romantic and expressionist painting. This book covers the work of founding members Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff, and Fritz Bleyl, as well as works by their friends, such as Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff, and Fritz Bleyl. Divided into four main categories (self-portraits and portraits of friends, nudes in nature, men in the cities, and war and apocalyptic themes) this volume provides a stimulating overview of the movement.

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The landscape from Renaissance to Pop
Norbert Wolf
The landscape has been, for many centuries, one of the most important genres in painting. This book examines the landscape from the late Middle Ages to modern times, comprising a synopsis of the genre and covering a selection of the most important landscapes in the history of art. From Titian to Warhol, readers will discover the evolution of this popular genre.

SELF-PORTRAITS
Me, myself, and I
Ernst Rebel
Is a self-portrait of an artist a medium of reflection—or is it merely a black void, the “false mirror,” as the surrealist René Magritte entitled his 1928 painting of an eye? Do self-portraits reveal how artists see themselves, or how they wish others would see them? From the 11th century to today, this collection brings together many of the best examples of self-portraiture in art history whilst exploring these and many more questions pertaining to the art of self-reflection.

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ANTOINE WATTEAU
Le roi de Bocage

Best known for his ‘fêtes galantes’ such as the famous Pèlerinage à l’Île de Cythère, Antoine Watteau (1684–1721) was a major proponent in the revival of the Baroque style and the formation of the Rococo movement. Watteau was inspired by the theater and in particular the ‘commedia dell’arte’, hence elaborately costumed actors, dancers, and musicians were recurrent subjects; he was also fond of bucolic scenes and portraiture. Infused with romance, drama, and joie de vivre, Watteau’s paintings depict a idyllic world of pleasure and entertainment.

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Renaissance realist

The Arnolfini Portrait, depicting the wedding of a young couple, is one of the most famous paintings of the Early Renaissance. With its unprecedented precision and meticulous use of color (down to the most minute details reflected on the background mirror), the painting is a testament to the mastery of Flemish painter Jan van Eyck (c. 1390–1441), leader of the Early Netherland School. Though he cannot be credited, as many have claimed, as the inventor of oil painting, his use of the medium was highly innovative, allowing for great intensity and depth of color. Often imitated but never equaled, van Eyck left an indelible impression on Renaissance art and paved the way for future realist painters.
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The life and times of The King
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FRANK SINATRA
He did it his way
Alan Silver

Frank Sinatra was a child of the jazz age and its free-wheeling approach to life. During his meteoric rise from singing waiter to the world's first pop star, Sinatra relied on his own version of keeping it simple: “I'm not one of those complicated, mixed-up cats. I'm not looking for the secret to life or the answer to life. I just go on from day to day taking what comes.” As an entertainer Sinatra was both a visionary and a pragmatist, who realized in the end that “You only live once, and the way I live, once is enough.”

ELIZABETH TAYLOR
The last true Hollywood diva
James Ursini

Elizabeth Taylor was a “diva” when that word still had meaning, before it was applied to every female celebrity with slightest bit of attitude and style. She was also one of the first actors to be raised to celebrity status by the media for the dramatic conflicts of her personal life as much as for any thespian achievements on the screen. Taylor’s expansive personality and roller coaster personal life was way too extravagant and exciting to be contained by the spin doctors of Hollywood.

MAE WEST
The statue of libido
James Ursini/Dominique Mainon

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—SWITCHED ON, London, on Andy Summers

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