

## The Unknown Craftsman

Accompanying the first retrospective exhibition of Japanese master potter, Shoji Hamada's craft, this collection of illustrations and essays examines the work he did at Mashiko and St. Ives and his visits to Ditchling. '

Where does tea come from? With DK's *The Tea Book*, learn where in the world tea is cultivated and how to drink each variety at its best, with steeping notes and step-by-step recipes. Visit tea plantations from India to Kenya, recreate a Japanese tea ceremony, discover the benefits of green tea, or learn how to make the increasingly popular Chai tea. Exploring the spectrum of herbal, plant, and fruit infusions, as well as tea leaves, this is a comprehensive guide for all tea lovers.

In the tradition of *Zen and the Art of Motorcycle Maintenance*, legendary furniture craftsman and teacher Gary Rogowski offers a profound meditation on finding focus, mental clarity, purpose and clarity in the modern age of distraction.

What is your name? Where did you come from? And where are you going? In this immersive novel set in 1840s Britain and France, these questions probe at the essence of what it means to be human. A wet nurse in a lively Scottish household goes by an assumed name, but longs to know the identity of her father. A quarryman furtively extricates a remarkable fossil from an island off the Northumberland coast and promptly smuggles it abroad to Paris. A sensational best-selling book that shatters cherished notions about the universe and everything in it triggers widespread argument and speculation—but its author's name is a well-guarded secret. Another book, roundly ignored, neatly sets forth in an obscure appendix the principle that will become the centerpiece of Charles Darwin's *On the Origin of Species*. All these threads—some historical, others fictional—converge and illuminate one another in unexpected ways in the climactic revelations of this brilliant story.

From the winner of the Booker Prize: A ravishing book that opens a window into the lives, designs, and passions of Mariano Fortuny and William Morris, two remarkable artists who themselves are passions of the writer A. S. Byatt. Born a generation apart in the mid-1800s, Fortuny and Morris were seeming opposites: Fortuny a Spanish aristocrat thrilled by the sun-baked cultures of Crete and Knossos; Morris a member of the British bourgeoisie, enthralled by Nordic myths. Through their revolutionary inventions and textiles, both men inspired a new variety of art that is as striking today as when it was first conceived. In this elegant meditation, Byatt traces their genius right to the source. Fortuny's Palazzo Pesaro Orfei in Venice is a warren of dark spaces imbued with the rich hues of Asia. In his attic workshop, Fortuny created intricate designs from glowing silks and velvets; in the palazzo he found "happiness in a glittering cavern" alongside the French model who became his wife and collaborator, including on the famous "Delphos" dress—a flowing, pleated gown that evoked the era of classical Greece. Morris's Red House outside London, with its Gothic turrets and secret gardens, helped inspire his stunning floral and geometric patterns; it likewise represented a coming together of life and art. But it was a "sweet simple old place" called Kelmscott Manor in the countryside that he loved best—even when it became the setting for his wife's love affair with the artist Dante Gabriel Rossetti. Generously illustrated with the artists' beautiful designs—pomegranates and acanthus, peacock and vine—among other aspects of their worlds, this marvel-filled book brings the visions and

ideas of Fortuny and Morris to vivid life.

There can be no potter in the world whose name is more widely known and respected than that of Bernard Leach. He is as famous in Japan and the East as he is in Europe and America, not only as an artist-craftsman but also as a thinker. Leach was born in Hong Kong, and spent the first few years of his life in Japan. Later, he attended Slade School of Fine Art and the London School of Art, where he studied etching under Frank Brangwyn. *A Potter in Japan* is a collection of memoirs and diary entries from his return to Japan in the early 1950's. These accounts provide a unique opportunity to see the Eastern influence on his craft. This book appeals to lovers of ceramics and those with an interest in cultural interchange between East and West.

Sharon Bolton returns with her creepiest standalone yet, following a young cop trying to trace the disappearances of a small town's teenagers. Florence Lovelady's career was made when she convicted coffin-maker Larry Grassbrook of a series of child murders 30 years ago in a small village in Lancashire. Like something out of a nightmare, the victims were buried alive. Florence was able to solve the mystery and get a confession out of Larry before more children were murdered, and he spent the rest of his life in prison. But now, decades later, he's dead, and events from the past start to repeat themselves. Is someone copying the original murders? Or did she get it wrong all those years ago? When her own son goes missing under similar circumstances, the case not only gets reopened... it gets personal. In master of suspense Sharon Bolton's latest thriller, readers will find a page-turner to confirm their deepest fears and the only protagonist who can face them.

The daily lives of ordinary people are replete with objects, common things used in commonplace settings. These objects are our constant companions in life. As such, writes Soetsu Yanagi, they should be made with care and built to last, treated with respect and even affection. They should be natural and simple, sturdy and safe - the aesthetic result of wholeheartedly fulfilling utilitarian needs. They should, in short, be things of beauty. In an age of feeble and ugly machine-made things, these essays call for us to deepen and transform our relationship with the objects that surround us. Inspired by the work of the simple, humble craftsmen Yanagi encountered during his lifelong travels through Japan and Korea, they are an earnest defence of modest, honest, handcrafted things - from traditional teacups to jars to cloth and paper. Objects like these exemplify the enduring appeal of simplicity and function: the beauty of everyday things.

There is nothing interesting about Ray Eccles. He knows it himself. On the morning of his fortieth birthday, he goes for a walk because he's just learned of a dormant Second World War explosive offshore, and he's the kind of man who thinks a bomb might be good company. As he gazes at the sea, a woman in the distance suddenly turns to face him—and a dying seagull falls from the sky, knocking him unconscious. When Ray wakes up, he's inexplicably compelled to paint the woman's image, obsessively and repeatedly: initially on any paper he can find in his house, and thereafter on the walls, using any materials that come to hand, including food and bodily fluids. Discovered by a power couple of Outsider Art, he becomes one of the most celebrated artists of the century, and soon even small-town newspapers are covering his work—which is how Jennifer, the woman on the beach, discovers she's the subject of the paintings that have set the world on fire, leading her to wonder if a man she's never met is the only person who has ever really seen her. *Man with a Seagull on His Head* is a novel about the impossibility of ever really knowing anyone, and the electric charge that comes from real if unexpected connection. Beautiful, lyrical, and strangely moving, it heralds a wonderful and original new voice.

The world of craftsters is full of things Japanese Cute - kawaii, and the look created by Aranzi Aronzo is familiar to many but not until now has a single one of the hundreds of bootleg American copies they've sold been in English. Finally these priceless books of mascots, accessories, clothing and well, just about everything, come in ready-to-read English! Delighting in the look and feel of books, conceptual artist Nina Katchadourian's playful photographic series proves that books' covers—or more specifically, their spines—can speak volumes. Over the past two decades, Katchadourian has perused libraries across the globe, selecting, stacking, and photographing groupings of two, three, four, or five books so that their titles can be read as sentences, creating whimsical narratives from the text found there. Thought-provoking, clever, and at times laugh-out-loud funny (one cluster of titles from the Akron Museum of Art's research library consists of: Primitive Art/Just Imagine/Picasso/Raised by Wolves), *Sorted Books* is an enthralling collection of visual poems full of wry wit and bookish smarts.

The founder of the Japanese craft movement shares his ideas on the aesthetic value and importance of Oriental folk art

An exceptionally thoughtful and well-written biography of one of the most influential studio potters in Britain Widely recognized as the father of studio pottery, Bernard Leach (1887-1979) played a pioneering role in creating an identity for artist potters in Britain and around the world. Born in the East (Hong Kong) and educated in the West (England), throughout his life Leach perceived himself as a courier between the disparate cultures. His exquisite pots reflect the inspiration he drew from East and West as well as his response to the basic tenets of modernism--truth to materials, the importance of function to form, and simplicity of decoration. This outstanding biography provides for the first time a vivid and detailed account of Leach's life and its relation to his art. Emmanuel Cooper, himself a potter of international reputation, explores Leach's working methods, the seams of his pottery, his writings and philosophy, his recognition in Japan and Britain, and his continuing legacy, bringing into sharp focus a complex man who captured in his work as a potter the "still center" that always eluded him in his tumultuous personal life.

A groundbreaking and endlessly surprising history of how artisans created America, from the nation's origins to the present day. At the center of the United States' economic and social development, according to conventional wisdom, are industry and technology-while craftspeople and handmade objects are relegated to a bygone past. Renowned historian Glenn Adamson turns that narrative on its head in this innovative account, revealing makers' central role in shaping America's identity. Examine any phase of the nation's struggle to define itself, and artisans are there-from the silversmith Paul Revere and the revolutionary carpenters and blacksmiths who hurled tea into Boston Harbor, to today's "maker movement." From Mother Jones to Rosie the Riveter. From Betsy Ross to Rosa Parks. From suffrage banners to the AIDS Quilt. Adamson shows that craft has long been implicated in debates around equality, education, and class. Artisanry has often been a site of resistance for oppressed people, such as enslaved African-Americans whose skilled labor might confer hard-won agency under bondage, or the Native American makers who adapted traditional arts into statements of modernity. Theirs are among the array of memorable portraits of Americans both celebrated and unfamiliar in this richly peopled book. As Adamson argues, these artisans' stories speak to our collective striving toward a more perfect union. From the beginning, America had to be-and still remains to be-crafted.

'This is mindful activism . . . thought-out, strategic and engaging' Guardian 'I love what Sarah does! It's quiet activism for everyone including introverts' Jon Ronson 'Sarah Corbett mixes an A-grade mind with astonishing creativity and emotional awareness' Lucy Siegle If we want a world that is beautiful, kind and fair, shouldn't our activism be beautiful, kind and fair? Award-winning campaigner and founder of the global Craftivist

Collective Sarah Corbett shows how to respond to injustice not with apathy or aggression, but with gentle, effective protest. This is a manifesto – for a more respectful and contemplative activism; for conversation and collaboration where too often these is division and conflict; for using craft to engage, empower and encourage us all to be the change we wish to see in the world. Sarah's craftivism has helped change laws and business policies as well as hearts and minds; here, with thoughtful principles and practical examples, she shows that quiet action can speak as powerfully as the loudest voice.

This heavily illustrated volume presents the results of the technical study of twenty-five bronzes from the groundbreaking 1999 exhibition Adriaen de Vries: Imperial Sculptor, which firmly established the artist's reputation and afforded a rare opportunity to study in depth a large group of bronzes.

Traditional Japanese packaging is an art form that applies sophisticated design and natural aesthetics to simple objects. In this elegant presentation of the baskets, boxes, wrappers, and containers that were used in ordinary, day-to-day life, we are offered a stunning example of a time before mass production. Largely constructed of bamboo, rice straw, hemp twine, paper, and leaves, all of the objects shown here are made from natural materials. Through 221 black-and-white photographs of authentic examples of traditional Japanese packaging—with commentary on the origins, materials, and use of each piece—the items here offer a look into a lost art, while also reminding us of the connection to nature and the human imprint of handwork that was once so alive and vibrant in our everyday lives. This classic book was originally published under the title *How to Wrap Five More Eggs* in 1975. The eminent American designer George Nelson praised the work featured here, saying, “We have come a long, long way from the kind of thing so beautifully presented in this book. To suit the needs of super mass production, the traditional natural materials are too obstreperous . . . and one by one we have replaced them with the docile, predicable synthetics. . . . What we have gained from these [new] materials and wonderfully complicated processes to make up for the general pollution, rush, crowding, noise, sickness, and slickness is a subject for other forums. But what we have lost for sure is what this book is all about: a once-common sense of fitness in the relationships between hand, material, use, and shape, and above all, a sense of delight in the look and feel of very ordinary, humble things. This book is thus . . . a totally unexpected monument to a culture, a way of life, a universal sensibility carried through all objects down to the smallest, most inconsequential, and ephemeral things.” Now, over thirty years later, this revived classic on the art of traditional Japanese packing may leave us with the same response, and the same appreciation for the natural and utile packaging presented in this book.

This gothic classic, “The Turn of the Screw” is one of the most famous ghost stories of all time. On Christmas Eve, Douglas reads a manuscript written by a former acquaintance, the governess, whom Douglas claims to have known and who is now dead. The manuscript tells the story of how the young governess is hired by a man who has become responsible for his young nephew and niece after the tragic deaths of their parents. He is uninterested in raising the children. The governess’s new employer gives her full responsibility for the young siblings and explicitly states that he is not to be bothered with communications of any sort. Set in a remote estate this critically acclaimed novella tells the tale of a governess who, looking after two children, becomes

convinced that the grounds are haunted. This story has been adapted many times for film and television, most recently in *The Turning* (2020). Famed for its ability to create an intimate sense of confusion and suspense, this novella is a must-read for all horror and ghost story fans.

Examines the standards of and the various clays, pigments, and glazes used in Japanese raku, English slipware, stoneware, and Oriental porcelain, showing students how to adapt designs to local conditions

During the first half of the twentieth century—decades of war and revolution in Europe—an "intellectual migration" relocated thousands of artists and thinkers to the United States, including some of Europe's supreme performing artists, filmmakers, playwrights, and choreographers. For them, America proved to be both a strange and opportune destination. A "foreign homeland" (Thomas Mann), it would frustrate and confuse, yet afford a clarity of understanding unencumbered by native habit and bias. However inadvertently, the condition of cultural exile would promote acute inquiries into the American experience. What impact did these famous newcomers have on American culture, and how did America affect them? George Balanchine, in collaboration with Stravinsky, famously created an Americanized version of Russian classical ballet. Kurt Weill, schooled in Berlin jazz, composed a Broadway opera. Rouben Mamoulian's revolutionary Broadway productions of *Porgy and Bess* and *Oklahoma!* drew upon Russian "total theater." An army of German filmmakers—among them F. W. Murnau, Fritz Lang, Ernst Lubitsch, and Billy Wilder—made Hollywood more edgy and cosmopolitan. Greta Garbo and Marlene Dietrich redefined film sexuality. Erich Korngold upholstered the sound of the movies. Rudolf Serkin inspirationally inculcated dour Germanic canons of musical interpretation. An obscure British organist reinvented himself as "Leopold Stokowski." However, most of these gifted émigrés to the New World found that the freedoms they enjoyed in America diluted rather than amplified their high creative ambitions. A central theme of Joseph Horowitz's study is that Russians uprooted from St. Petersburg became "Americans"—they adapted. Representatives of Germanic culture, by comparison, preached a German cultural bible—they colonized. "The polar extremes," he writes, "were Balanchine, who shed Petipa to invent a New World template for ballet, and the conductor George Szell, who treated his American players as New World Calibans to be taught Mozart and Beethoven." A symbiotic relationship to African American culture is another ongoing motif emerging from Horowitz's survey: the immigrants "bonded with blacks from a shared experience of marginality"; they proved immune to "the growing pains of a young high culture separating from parents and former slaves alike."

"The common utilitarian objects depicted in this book were considered aesthetically insignificant until the appearance of Soetsu Yanagi. It was Yanagi who discovered the beauty that could only be produced by simple, humble craftsmen repeatedly and unselfconsciously working on the same objects day after day. From this quotidian world emerged a distinctive beauty - wholesome, free, and devoid of self-awareness. To bring these crafts to the notice of the world, Yanagi established the Japan Folk Crafts Museum in 1936, from whose collection the objects illustrated herein have been chosen for inclusion by the publisher. In the essays, Yanagi expounds his philosophy of folk crafts and highlights particular pieces. Altogether, the book constitutes a penetrating insight into the world of Japanese handicrafts"--Publisher's website.

This volume brings together a cross-disciplinary group of anthropologists, researchers of craft, and designer-makers to enumerate and explore the diversity and complexity of problem-solving tactics and strategies employed by craftspeople, together with the key social, cultural, and environmental factors that give rise to particular ways of problem solving. Presenting rich, textured ethnographic studies of craftspeople at work around the world, *Craftwork as Problem Solving* examines the intelligent practices involved in solving a variety of problems and the ways in which these are perceived and evaluated both by makers and creators themselves, and by the societies in which they work. With attention to local factors such as training regimes and formal education, access to tools, socialisation and cultural understanding, budgetary constraints and market demands, changing technologies and materials, and political and economic regimes, this book sheds fresh light on the multifarious forms of intelligence involved in design and making, inventing and manufacturing, and cultivating and producing. As such, it will appeal to scholars of anthropology, sociology, and cultural geography, as well as to craftspeople with interests in creativity, skilful practice, perception and ethnography.

"After many decades - and even more methodologies - software projects are still failing. Why? Managers see software development as a production line. Companies don't know how to manage software projects and hire good developers. Many developers still behave like factory workers, providing terrible service to their employers and clients. Agile was a big step forward, but not enough. What's missing? The right mindset - for both developers and their employers. As developers worldwide are recognizing, the right mindset is craftsmanship ... Mancuso explains what craftsmanship means to the developer and his or her organization, and shows how to live it every day in your real-world development environment. Mancuso shows how software craftsmanship fits with and helps you improve upon best-practice technical disciplines such as agile and lean, taking all your development projects to the next level. You'll learn how to change the disastrous perception that software developers are the same as factory workers, and that software projects can be run like factories. By placing greater professionalism, technical excellence, and customer satisfaction at the heart of what you do, you won't just deliver more value to everyone involved: you'll be happier and more fulfilled doing it"--Publisher's description.

From the former director of the Museum of Arts and Design in New York, a timely and passionate case for the role of the well-designed object in the digital age. Curator and scholar Glenn Adamson opens *Fewer, Better Things* by contrasting his beloved childhood teddy bear to the smartphones and digital tablets children have today. He laments that many children and adults are losing touch with the material objects that have nurtured human development for thousands of years. The objects are still here, but we seem to care less and know less about them. In his presentations to groups, he often asks an audience member what he or she knows about the chair the person is sitting in. Few people know much more than

whether it's made of wood, plastic, or metal. If we know little about how things are made, it's hard to remain connected to the world around us. *Fewer, Better Things* explores the history of craft in its many forms, explaining how raw materials, tools, design, and technique come together to produce beauty and utility in handmade or manufactured items. Whether describing the implements used in a traditional Japanese tea ceremony, the use of woodworking tools, or the use of new fabrication technologies, Adamson writes expertly and lovingly about the aesthetics of objects, and the care and attention that goes into producing them. Reading this wise and elegant book is a truly transformative experience.

Developed out of the aesthetic philosophy of *cha-no-yu* (the tea ceremony) in fifteenth-century Japan, *wabi sabi* is an aesthetic that finds beauty in things imperfect, impermanent, and incomplete. Taken from the Japanese words *wabi*, which translates to less is more, and *sabi*, which means attentive melancholy, *wabi sabi* refers to an awareness of the transient nature of earthly things and a corresponding pleasure in the things that bear the mark of this impermanence. As much a state of mind—an awareness of the things around us and an acceptance of our surroundings—as it is a design style, *wabi sabi* begs us to appreciate the simple beauty in life—a chipped vase, a quiet rainy day, the impermanence of all things. Presenting itself as an alternative to today's fast-paced, mass-produced, neon-lighted world, *wabi sabi* reminds us to slow down and take comfort in the simple, natural beauty around us. In addition to presenting the philosophy of *wabi-sabi*, this book includes how-to design advice—so that a transformation of body, mind, and home can emerge. Chapters include: History: The Development of Wabi Sabi Culture: Wabi Sabi and the Japanese Character Art: Defining Aesthetics Design: Creating Expressions with Wabi Sabi Materials Spirit: The Universal Spirit of Wabi Sabi

A book for makers, for seekers of all kinds, an exhilarating look into the heart and soul of artisans—and how their collective wisdom can inspire us all. "Despite our technological advances, we're busier than ever, our lives more frazzled. That's why the handmade object, created with care and detail, embodying a history and a tradition, is enormously powerful. It can cut through so much and speak in ways that we don't often hear, or that we've forgotten." —Eric Gorges, from *A Craftsman's Legacy* In this joyful celebration of skilled craftsmen, Eric Gorges, a corporate-refugee-turned-metal-shaper, taps into a growing hunger to get back to what's real. Through visits with fellow artisans—calligraphers, potters, stone carvers, glassblowers, engravers, woodworkers, and more—many of whom he's profiled for his popular television program, Gorges identifies values that are useful for all of us: taking time to slow down and enjoy the process, embracing failure, knowing when to stop and when to push through, and accepting that perfection is an illusion. Most of all, *A Craftsman's Legacy* shows how all of us can embrace a more creative and authentic life and learn to focus on doing what we love.

Celebrate the seasons through contemporary embroidery motifs for a year of

stitching. Give each month more beauty by stitching embroidery motifs with unique seasonal designs. Follow the course of a year—from snow flowers and skiing bears in January to lily of the valley in May, a collection of seed pods in October, trumpeting angels in December, and much more—to enliven your embroidery with a seasonal flair. Through thirty-eight patterns, designer Yumiko Higuchi offers organic yet modern designs with colorful and detailed imagery and a sweet and lively feel. Stitch projects to display as art or transform your work into small projects you can use. With beautiful photographs, clear step-by-step instructions, and detailed diagrams, *A Year of Embroidery* offers dynamic and unique designs that will inspire embroiderers of all skill levels.

"When Ava Laine's dying treasure-hunter father entrusts to her his mission to find a missing Faberge egg, she has no idea how high the stakes will climb-or how her allegiances will be tested. Join the hunt in this lavish, dual-time narrative that plunges you into the 1917 Russian Revolution, the fall of the Romanovs, and long-buried Soviet secrets"--

William Morris was an outstanding character of many talents, being an architect, writer, social campaigner, artist and, with his Kelmscott Press, an important figure of the Arts and Crafts movement. This book offers a survey of his life and work alongside some of his finest decorative work.

Why do people work hard, and take pride in what they do? This book, a philosophically-minded enquiry into practical activity of many different kinds past and present, is about what happens when people try to do a good job. It asks us to think about the true meaning of skill in the 'skills society' and argues that pure competition is a poor way to achieve quality work. Sennett suggests, instead, that there is a craftsman in every human being, which can sometimes be enormously motivating and inspiring - and can also in other circumstances make individuals obsessive and frustrated. *The Craftsman* shows how history has drawn fault-lines between craftsman and artist, maker and user, technique and expression, practice and theory, and that individuals' pride in their work, as well as modern society in general, suffers from these historical divisions. But the past lives of crafts and craftsmen show us ways of working (using tools, acquiring skills, thinking about materials) which provide rewarding alternative ways for people to utilise their talents. We need to recognise this if motivations are to be understood and lives made as fulfilling as possible.

The Pulitzer Prize-winning author brings "clarity, intelligence and grace" to the tale of building a home in this New York Times Bestseller (*The New York Times Book Review*). It's 1983 and Jonathan and Judith Souweine are ready to build their forever home on a four-acre lot just outside of Amherst, Massachusetts. A lawyer and a psychologist, neither has much experience with the process. In this New York Times bestseller, Tracy Kidder leads readers through the grand adventure of building the American dream. In his portrayal, constructing a staircase or applying a coat of paint becomes a riveting tale of conflicting wills, the strength and strain of relationships, and pride in craftsmanship. With drama, sensitivity, and insight, the Pulitzer Prize-winning author of *The Soul of the New Machine* takes us from blueprints to moving day. In the process, he sheds new light on objects usually taken for granted and creates a vivid cast of characters you will not soon forget. "Tracy Kidder has done it again. . . . What might seem like ordinary work takes on an extraordinary, unpredictable life of its own. The subject is fascinating, the book a remarkable piece of craftsmanship in itself." —Chicago Tribune Book World "Kidder makes us feel with a splendid intensity the complex web of relationships and emotions that inevitably comes into play in the act of bringing a work of architecture to fruition."

—The New York Times Book Review

Shoji Hamada, along with Bernard Leach, was one of the key figures in the development of studio pottery in the 20th century. His influence both in England and the US as well as in his native Japan cannot be underestimated. The Japanese government designated him a Living National Treasure" in 1955 and awarded him the Order of Culture in 1968. This book has been totally redesigned with colour photographs and a new chapter."

This book challenges the conventional ideas of art and beauty. What is the value of things made by an anonymous craftsman working in a set tradition for a lifetime? What is the value of handwork? Why should even the roughly lacquered rice bowl of a Japanese farmer be thought beautiful? The late Soetsu Yanagi was the first to fully explore the traditional Japanese appreciation for "objects born, not made." Mr. Yanagi sees folk art as a manifestation of the essential world from which art, philosophy, and religion arise and in which the barriers between them disappear. The implications of the author's ideas are both far-reaching and practical. Soetsu Yanagi is often mentioned in books on Japanese art, but this is the first translation in any Western language of a selection of his major writings. The late Bernard Leach, renowned British potter and friend of Mr. Yanagi for fifty years, has clearly transmitted the insights of one of Japan's most important thinkers. The seventy-six plates illustrate objects that underscore the universality of his concepts. The author's profound view of the creative process and his plea for a new artistic freedom within tradition are especially timely now when the importance of craft and the handmade object is being rediscovered.

Highly original and thought provoking, capturing the wit, philosophy, imaginative world and talents of this 'celebrity' artist

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