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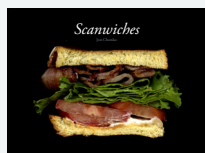


FALL/WINTER 2011 CATALOG

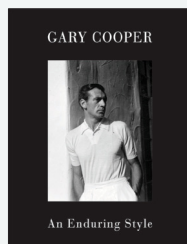
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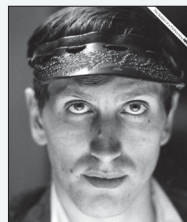
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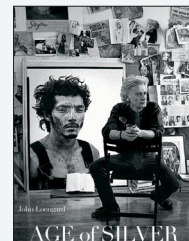
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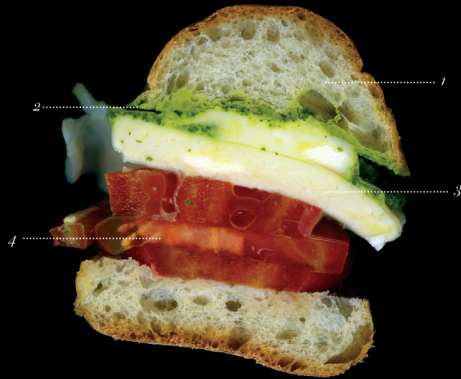


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Caprese Sandwich

1 Italian bread, 2 Pesto, 3 Fresh Mozzarella, 4 Tomato



An Italian classic between bread

Insalata Caprese is a traditional Italian salad that elegantly blends just three ingredients, fresh mozzarella, fresh basil, and juicy tomatoes, into refreshing afternoon snack.

What works on a plate works wonderfully between bread as well, and a caprese sandwich is an excellent warm weather delight.

Like the American BLT the caprese manages to marry the perfect three ingredients into an unbeatable team, which also, curiously, match the colors of Italian flag.

Ingredients

1 loaf Italian bread
Fresh mozzarella
Basil pesto
1 small tomato, sliced

Preparation

- 1) Slice the mozzarella and tomatoes.
- 2) Split the loaf of bread in half, on one side layer the tomatoes and mozzarella on the other spread the basil pesto.
- 3) Assemble the sandwich and enjoy.



(Origin) Italy

Thanksgiving Leftover

1 Toasted Dinner Roll, 2 Cranberry Jelly, 3 Dark Meat Turkey, 4 Turkey Skin, 5 Sprouts, 6 Swiss Cheese



The real reason to be thankful

Every year on the fourth Thursday in November, families in the United States gather to celebrate Thanksgiving. Around the traditional meal of turkey, gravy, cranberry sauce, stuffing and mash potatoes families give thanks, eat their fill, and maybe fall asleep watching a football game. The next morning, the thanks has been given, the guests have left, but the food still remains. That's when the sandwiches start.

Thanksgiving leftover sandwiches are almost as important part of the modern Thanksgiving tradition as the turkey and pilgrims, and takes an inspired amount of creativity to get rid of leftovers in a tasty way.

Leftover sandwiches come in all shapes and sizes and almost no rules govern what can be made so long as the food is cleared out of the fridge before it goes bad. The results are often exciting, colorful and a reason all their own to buy a bigger turkey the next year.

Preparation

- 1) Take a left roll from dinner, or two slices of bread and layer your choice of leftovers between.
- 2) Add a few slices of cheese and greens (lettuce, sprouts, arugula). Though not part of the official leftover set but often give a leftover sandwich extra life, especially towards the end of the week.
- 3) Toast in a toaster oven or warm on a skillet and enjoy.

Ingredients

Bread
Leftovers
Cheese
Greens



(Origin) United States of America



(Variation) White Meat Turkey, Stuffing, Cranberry Sauce, On wheat

SCANWICHES

By Jon Chonko

A fresh way of looking at the world's most versatile food, *Scanwiches* is a declaration of love for that ubiquitous meal between two slices of bread: The Sandwich.

As simple as they are, sandwiches seem to inspire unusual devotion and bitter argument. Debates have lasted decades over the best way to prepare a club, what a true Philly cheesesteak really is, or who deserves credit for inventing the hamburger. But why shouldn't people be passionate about sandwiches? They're a food that's threaded its way into the lives and cuisine of virtually every nation and culture where bread enters the daily diet. From Europe to South America, India to Vietnam, the hamburger and BLT to the wada pav and banh mi, sandwiches are often representative of regional and national identity--the food of the everyman. They reflect the history of the modern age, the story of the working class, and the evolution of mass-produced eats. From the invention of sliced bread to the hamburger assembly lines of modern fast food, sandwiches have unceremoniously taken us into the 21st century in the shadows of more brilliant symbols.

Scanwiches takes the sandwich and spreads it out for all to see. There's nothing quaint or humble about its presentation. From full-frontal, cross sections of monsters like the Dagwood and club, to minute, geometric tea sandwiches whose construction looks more like minimalist art than culinary creation, *Scanwiches* presents unabashed food porn that satiates even the most severe sandwich fetish. A supernova of swirling bread, cheese, meat, and lettuce, suspended in a black, vacuous space, and reproduced at actual size, each sandwich lays imposing, exposed, and tantalizing. Complimented by text revealing the origins and development of each sandwich throughout history, you'll learn to love and lust after these lowbrow delicacies in a whole new way.



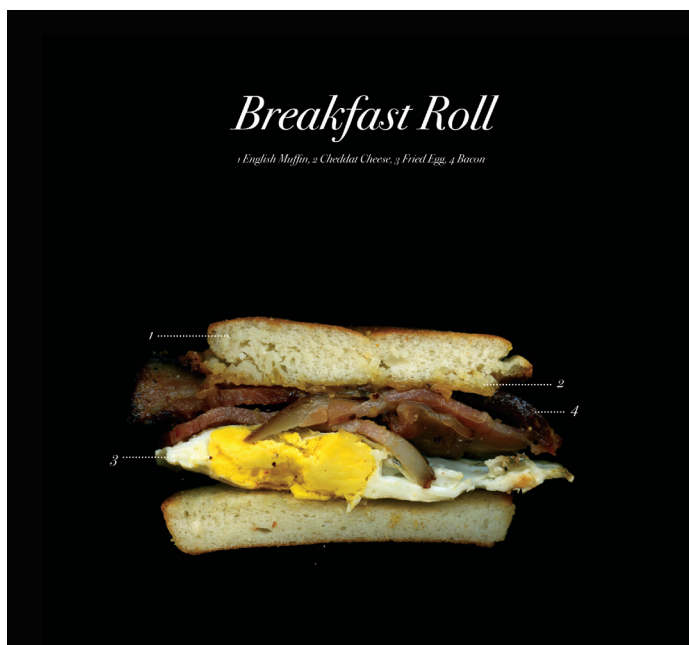
CULINARY ARTS/FOOD PORN/SANDWICHES

Hardcover, 7.75 x 6.5 inches, 152 pages,
over 125 full-color photographs

ISBN 978-1-57687-589-6

\$19.95 / Cnd \$22.95

Jon Chonko is a graphic designer, photographer, writer, and unashamed foodie. The direct result of a good first date between his parents at a sandwich shop many years ago, Chonko has spent the last two years scouring New York's delis, cafés, and markets for the city's most eye-catching sandwiches. In the process Chonko has become an expert on all-things-between-bread and a (very) minor Internet celebrity thanks to his blog scanwiches.com. His unique take on sandwiches has been featured in many publications, including *Wired*, *The New York Times*, *Print*, and *The Washington Post* as well as in person at ROLCon 2009 at MIT. Besides sandwiches, Chonko is an avid cyclist and kite enthusiast. He lives with his girlfriend and their cat in Brooklyn, New York.





GARY COOPER An Enduring Style

By G. Bruce Boyer and Maria Cooper Janis
Design by Ruth Ansel

"Dressed up like a million-dollar troupier/Tryin' hard to look like Gary Cooper/ Super duper."

—"PUTTIN' ON THE RITZ," IRVING BERLIN (REVISED LYRICS, 1946)

In 1946, when Irving Berlin revised the lyrics to his 1928 "Puttin' on the Ritz" to include those memorable lines, Gary Cooper had been a star for over 15 years, and it would have been hard for most men to look as *super duper*. He conveyed a straight-forwardness and an honest, American handsomeness that seemed to both ignore and rise above the contrived glamour and studied posturing that had characterized so many other film heroes of those early years. No matter what costume he put on, he looked like he owned it. The camera loved him, and so did the box office.

But costume is one thing, and clothes are another. In his private life, and in those many early films where he wore contemporary clothes, he had devised and perfected his own debonair style that combined a perfectly tailored European wardrobe with all-American casual sportswear to produce the first, and still finest example of elegant, international, masculine style rooted in an American ideal of the everyman as hero. From the most casual sports clothing to the most formal white tie and tails, Cooper carried himself with uncontrived conviction.

Gary Cooper: An Enduring Style is the first ever monograph focused on the timeless fashion and allure of this leading man who was a fashion inspiration to his Hollywood peers, clothing designers then and now, and generations of stylish men of every social strata, across the globe. Compiled of unpublished, never-before-seen personal photographs, shot primarily by his wife Rocky, Gary Cooper captures the cars, the mansions and ranches, the guns and gear, and of course the endless outfits for every occasion that this Hollywood icon ensconced himself in throughout the years. Whether hunting with close friend Ernest Hemingway, lounging with protégé Cary Grant, horseback, poolside, or on the beach, on-set or after-hours, in the company of royalty or cowboys, Cooper had the perfect outfit for every occasion, embodying a type of refined masculinity rarely seen and in high demand to this day.

GARY COOPER



An Enduring Style

MEN'S STYLE/HOLLYWOOD

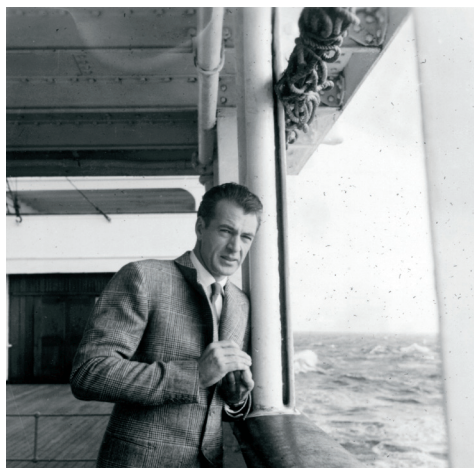
Hardcover, 7.75 x 9.75 inches, 240 pages, over 150 full-color and black-and-white photographs

ISBN 978-1-57687-586-5

\$24.95 / Cnd \$27.95

G. Bruce Boyer has been a noted fashion writer and editor for more than 35 years. He was associated with Town & Country magazine as men's fashion editor for 15 years. His articles have also appeared in *Esquire*, *Harper's Bazaar*, *The New York Times*, *The New Yorker*, and many other publications. He is the author of multiple books on the subject of men's fashion and has also worked in advertising, PR, and media consulting for companies such as Nordstrom, Polo/Ralph Lauren, Southwick, Bergdorf Goodman, and Gant among others.

Maria Cooper was born in Los Angeles and grew up there with her parents, the actor Gary Cooper and his wife Veronica Cooper. A talented painter, a noted philanthropist, and a filmmaker, Maria married the world-renowned concert pianist, Byron Janis, in 1966.

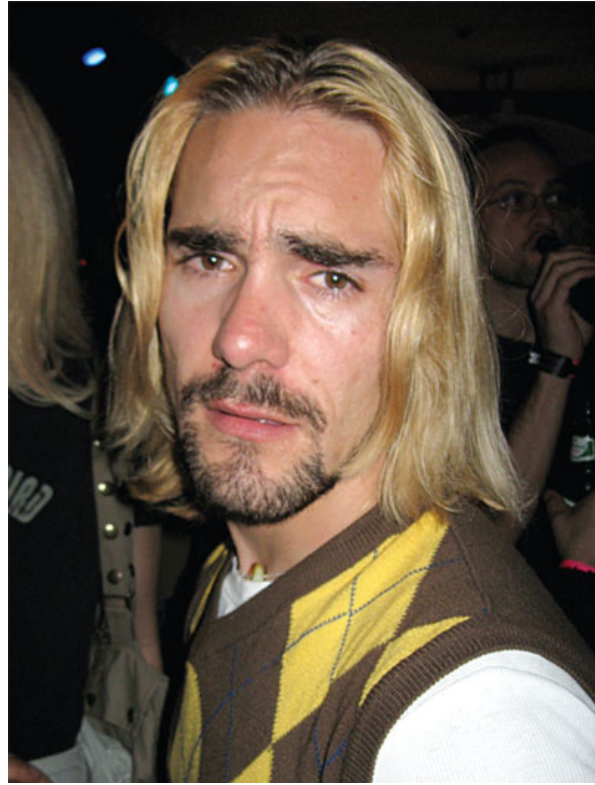


DO



▲ The best thing for a girl to wear to brunch is whatever you were wearing the night before.

DON'T



▲ The most satisfying part of asking an aging male-model Charlie Brown grunge turd to pose for the DOs & DON'Ts is the moment he realizes which side of the page he's destined for.

DO



▲ How great are modish couples who know exactly where to stop before hitting cartoon territory? You could make a video of these two talking about records and sell it as friend porn.

DON'T



▲ What the fuck are people talking about with the "models make real people feel inadequate" thing? If this makes you feel inadequate, then you probably are.



VICE DOS & DON'TS 2

17 Years Of Street Fashion Critiques

By the Editors of *Vice Magazine*

"Nice purple track pants you fat bitch," is how *Vice* describes an infant out for a stroll with her parents. The girl is a DON'T even though she had nothing to do with dressing herself and luckily, will never be the wiser. Next, we have a potato chip logo that features Humpty Dumpty leaning on a counter. The caption says, "Dude is just chilling. He's unflappable. You could be like, 'Humpty, what if nobody shows up to our party?' and he'd be all, 'Don't worry about it doood.'" This DO became so popular with the *Vice* readership that a fan had Humpty tattooed on his arm next to the word "unflappable."

Vice Magazine's DOs & DON'Ts started out as a way to appease clothing advertisers that were discouraged by *Vice's* lack of fashion content. The feature snowballed completely out of control and has now come to define *Vice* more than anything else. *The New York Times* calls it "genius," *The Onion* says, "spot-on," and *Maxim* insists it's "impossible to put down." There is a rabid fan base of readers who hold DON'T parties and dress as various favorites (the purple track pants "bitch" being the most popular by far). The first volume, *DOs & DON'Ts: 10 Years of Vice Magazine's Street Fashion Critiques*, has already sold over 50,000 copies and a webshow version called *DOs & DON'Ts & FRIENDS* boasts such guest stars as Johnny Knoxville, Jimmy Kimmel, Sarah Silverman, David Cross, and even Rip Taylor, all of whom will be contributing their own DOs & DON'Ts to the book.

How such ridiculous fashion commentary grew to be so popular is a complete mystery to everyone involved but, at almost twice the size, this second book of all new entries is likely to quench America's DOs & DON'Ts thirst for at least a week.

FASHION/HUMOR

Paperback, 7 x 9 inches, 336 pages, 1,000 full-color photographs

ISBN 978-1-57687-409-7

\$20.00 / Cnd \$23.00

Vice Magazine started out as a lowly newsprint punk zine in 1994 in Montreal. Now it's this big, weird, famous, smart and stupid magazine that's published in 22 (that's right, fucking 22) countries. We mix real-deal investigative journalism, witty and learned interviews, the best young photographers and artists, and a total global perspective with dick jokes, gratuitous nudity, and questionable opinions on how to live one's life. Then we fart it all out every month in a magazine that is so good, people get visibly angry and jealous when they touch it. Oh well. That's their problem.





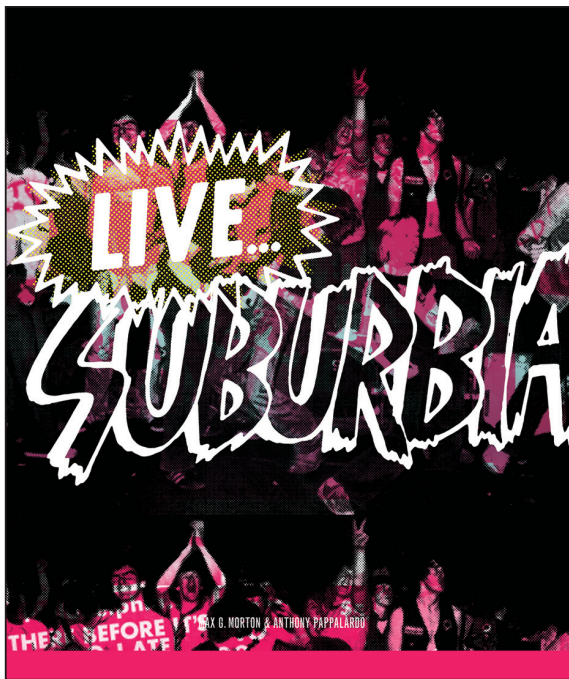
LIVE...SUBURBIA!

By Anthony Pappalardo and
Max G. Morton

Live...Suburbia! is a collection of stories and images of the post-1960s subcultures that define America. It's kids taking their urethane wheels to empty pools, picking British Punk in broad downstrokes and creating Hardcore, it's Skinheads wearing sneakers and moshing in Connecticut warehouses. *Live...Suburbia!* is dedicated to denim devils twirling butterfly knives and hasty tags thrown down with Rust-Oleum touch-up paint stolen from your parent's garage.

Most importantly *Live...Suburbia!* is a new approach in compiling a book. We have Tumblr, Facebook, Flickr and thousands of blogs documenting subcultures but we're interested in the other side: real people's archives and memories, the ones that haven't been passed around so many times that we have no idea where they came from.

The book begins with Kiss. From there *Live...Suburbia!* rushes through years packed with ninjas, long metal hair, BMX dirt jumps, karate, seven-ply skateboards, bathroom mohawks, skinheads, jockey hardcore kids, basement DJs, graffiti murals behind supermarkets, and finally we arrive in the 1990s where it all collides.



AMERICANA/YOUTH CULTURE/SUBURBAN DACAY

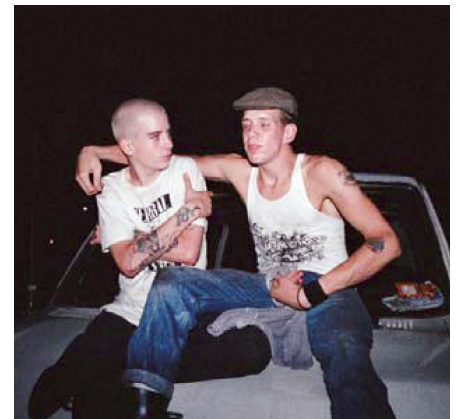
Paperback with flaps, 8 x 9.5 inches, 240 pages, over 300 full-color and black-and-white photographs

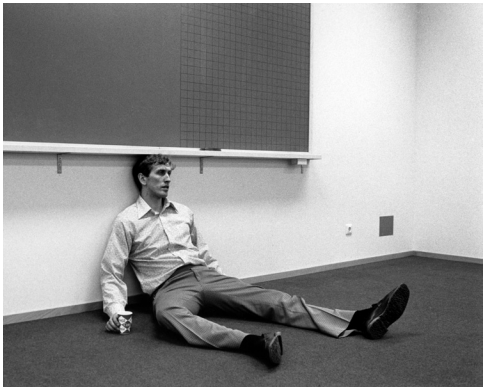
ISBN 978-1-57687-580-3

\$24.95 / Cnd \$27.95

Anthony Pappalardo is the co-author of *Radio Silence: A Selected Visual History of American Hardcore Music* published by MTV in 2008. He also wrote for *Slap* magazine from 1997 to 2002. Pappalardo's writing has been published in *Alternative Press*, *Mass Appeal*, and *Magnet*. He currently records music as the Italian Horn and lives in Brooklyn, New York.

Max G. Morton's writing came to be after he started organizing the stories of his extraordinary life in 2005 when he was diagnosed with cancer. Max's out-of-print debut, *Indestructible Wolves of the Apocalypse Junkyard*, was published in 2007. His 2008 compendium 23 led to a standing-room-only reading at the Strand bookstore and a feature in the prestigious "Lit Seen" book column in the *Village Voice*. Morton's second book, *Looking For the Magic*, was released in July 2009. He currently runs Heartworm Press alongside Wesley Eisold, and resides in the West Village. He has written lyrics for and performed with Cold Cave (on *Cremations*) and has performed alongside Boyd Rice, Genesis Breyer P-Orridge, and John Joseph.

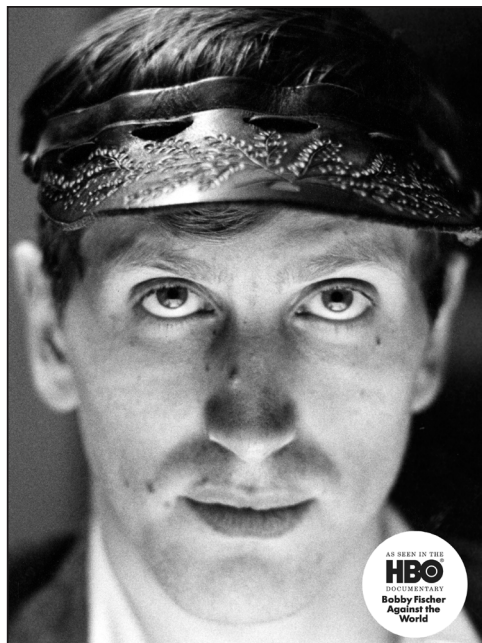




BOBBY FISCHER

Photographs and text by Harry Benson

As seen in the forthcoming documentary:
Bobby Fischer Against the World
HBO, Summer 2011



CHESS/HISTORY/BIOGRAPHY

Hardcover, 10.25 x 12.25 inches, 144 pages, 100 full-color and black-and-white photographs

ISBN 978-1-57687-581-0

\$39.95 / Cnd \$46.00

Scottish born photojournalist **Harry Benson** was the most published photographer in *LIFE* magazine before it closed and continues to photograph for major magazines including *Vanity Fair* and *Vice*. In 2009, Queen Elizabeth named Benson a Commander of Order of the British Empire (CBE). Benson has had 40 one-man exhibitions of his work in the U.S. and Europe and is the author of 14 books including *R.F.K.: A Photographer's Journal* (powerHouse Books, 2008), and *Harry Benson: Photographs* (powerHouse Books, 2009). Benson lives in New York and Florida with his wife, Gigi, who works with him on his exhibitions and books. Their two daughters live and work in Los Angeles.





▲ Annie Leibovitz

▼ Henri Cartier-Bresson



AGE OF SILVER

Encounters with Great Photographers

Photographs and texts by John Loengard

Essay by David Friend



PHOTOGRAPHY/ART HISTORY/PORTRAITURE

Hardcover, 10 x 12.75 inches, 136 pages, 200 duotone photographs

ISBN 978-1-57687-587-2

\$45.00 / Cnd \$51.00

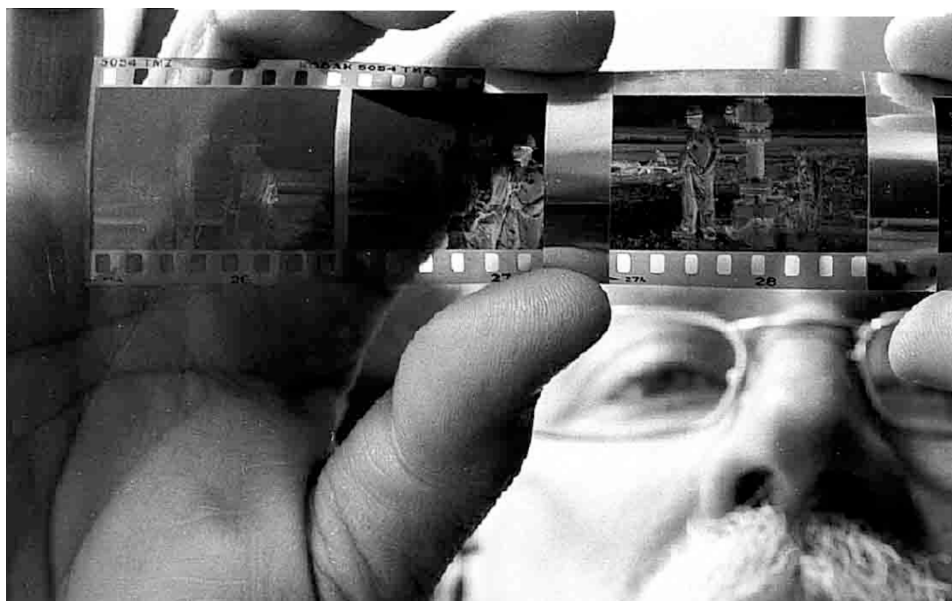
John Loengard was born in New York City in 1934. In 2005, *American Photo* magazine identified Loengard as “One of the 100 most influential people in photography.” He began shooting photography professionally for *LIFE* magazine when he was still a senior at Harvard University. He spent much of his career photographing for *LIFE* in its various incarnations, acting as the picture editor of the monthly *LIFE* magazine relaunch from 1978–1987. He is the author of eight books of photography including *Celebrating the Negative* (Arcade Publishing, 1994), and *As I See It* (Vendome Press, 2005).

David Friend, *Vanity Fair*’s editor of creative development, served as *LIFE* magazine’s director of photography during the 1990s. Friend is the author of *Watching the World Change: The Stories Behind the Images of 9/11* (Farrar, Straus, Giroux, 2006). And he won Emmy and Peabody Awards as an executive producer of the CBS documentary *9/11*, which has aired in more than 140 countries.

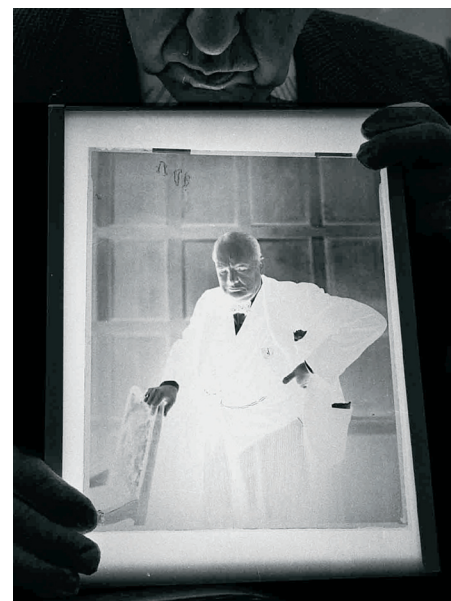
Age of Silver is iconic American photographer John Loengard’s ode to the art form to which he dedicated his life. Loengard, a longtime staff photographer and editor for *LIFE* magazine and other publications, spent years documenting modern life for the benefit of the American public. Over the years he trained his camera on dignitaries, artists, athletes, intellectuals, blue and white-collar workers, urban and natural landscapes, man-made objects, and people of all types engaged in the act of living. In *The Age of Silver*, Loengard focuses on some of the most important photographers of the last half-century, including **Annie Leibovitz, Ansel Adams, Man Ray, Richard Avedon, Alfred Eisenstaedt, Henri Cartier-Bresson**, and many, many others. Loengard caught them at home and in the studio; posed portraits and candid shots of the artists at work and at rest.

Complimenting these revealing, expertly composed portraits are elegant photographs of the artists holding their favorite or most revered negatives. This extra dimension to the project offers an inside peek at the artistic process and is a stark reminder of the physicality of the photographic practice at a time before the current wave of digital dominance. There is no more honest or faithful reproduction of life existent in the world of image making than original, untouched silver negatives.

Far from an attempt to put forth a singular definition of modern photographic practice, this beautifully printed, duotone monograph instead presents evidence of the unique vision and extremely personal style of every artist pictured. Annie Leibovitz is quoted in her caption as once saying, “I am always perplexed when people say that a photograph has captured someone. A photograph is just a piece of them in a moment. It seems presumptuous to think you can get more than that.” However, by including not just portraits of the artists, but also of their negatives, Loengard aims to capture something more than just a piece of each of photography’s greats with *Age of Silver*.



▲ Sebastião Salgado



▲ Yousuf Karsh

▼ Happenstance plays a big part in life. While looking for a cab, Harry unexpectedly saw Jacqueline Kennedy Onassis as her yellow taxi stopped in midtown.



▼ Donald Trump, who needs no introduction—a s he could easily be the most famous New Yorker of all— sitting by his stunningly beautiful wife, Melania. They are posing in the dining room of their spectacular apartment on the 60th floor of the Trump Tower with views of the entire city.



▲ Vivacious and full of life, actress Lauren Hutton, swinging happily midway across the Brooklyn bridge, was one of the first “supermodels” whose smile has lit up hundreds of magazine covers.



▲ The very successful movie producer Martin Bregman with his wife Cornelia, daughter Marissa, and their dog Pumpkin, Diane Becker, and the late celebrated restaurateur Elaine Kaufmann chatting at Elaine’s east side eatery famous for its celebrated literary, political, and theatrical clientele.



NEW YORK/SOCIETY/CELEBRITY

Hardcover, 10 x 13 inches, 320 pages, over 250 full-color and black-and-white photographs

ISBN 978-1-57687-588-9

\$85.00 / Cnd \$97.00

Hilary Geary Ross is the Society Editor for *Quest* and *Q* magazines. She has written the monthly "Appearances" column for *Quest* since 1998, chronicling social activities worldwide. Ross has been part of the NYC, Palm Beach, and Southampton social circuit her entire life and maintains houses in each of those locations. She has been featured in *Town and Country*, *W*, *Architectural Digest*, *Avenue Magazine*, and *House and Garden*, among others. She is a former board President of both The Boys Club of New York Women's Board and the Women's Committee of the Central Park Conservancy Board. She is presently the President of The Blenheim Foundation Board and on the Palm Beach Preservation Board. She is married to Wilbur L. Ross, Jr., and is the mother of two sons and two stepdaughters.

Scottish born photojournalist **Harry Benson** was the most published photographer in *LIFE* magazine before it closed and continues to photograph for major magazines including *Vanity Fair* and *Vice*. In 2009, Queen Elizabeth named Benson a Commander of Order of the British Empire (CBE). Benson has had 40 one-man exhibitions of his work in the U.S. and Europe and is the author of 14 books including *R.F.K.: A Photographer's Journal* (powerHouse Books, 2008), and *Harry Benson: Photographs* (powerHouse Books, 2009). Benson lives in New York and Florida with his wife, Gigi, who works with him on his exhibitions and books. Their two daughters live and work in Los Angeles.

NEW YORK NEW YORK

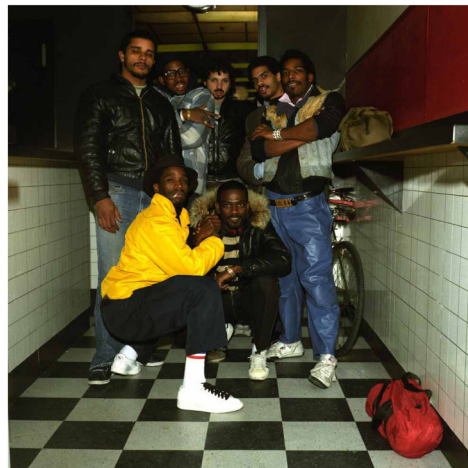
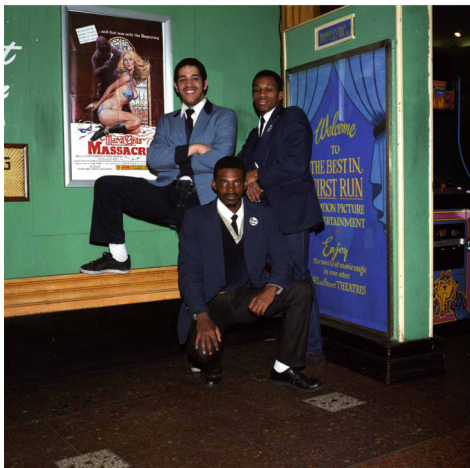
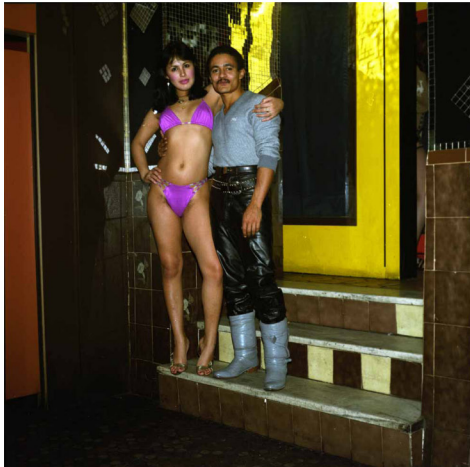
Photographs by Harry Benson

Texts by Hilary Geary Ross

New York New York combines the talents of renowned photographer Harry Benson and society columnist Hilary Geary Ross to create a stunning portrait of New York's best-known citizens. From captains of industry, politicians, movie stars, dancers, artists, and best-selling authors to celebrated athletes and society doyennes, *New York New York* captures the glamour of Manhattan from the early 60s to today in hundreds of black-and-white and color photographs, complimented by revealing captions. Subjects include **Diane Sawyer, Halston, Truman Capote, Robert Redford, Neil Simon, Tom Wolfe, Norman Mailer, Spike Lee, Malcolm Forbes, Al Pacino, Lauren Hutton, Lena Horne, Andy Warhol, Yogi Bera, Jackie Kennedy, Gerard Butler, Cindy Lauper, Daryl Hannah, Mario Cuomo, Birdie Bell, Donald Trump, Brooke Astor, Yoko Ono, Woody Allen, and Michael Kors**, among many, many others.



▲ Evelyn and Leonard Lauder standing in their penthouse apartment overlooking Central Park, in front of a Judith Ledgerwood painting. The vibrant duo are great philanthropists.



THE FORTY-DEUCE

Times Square 1983–1984

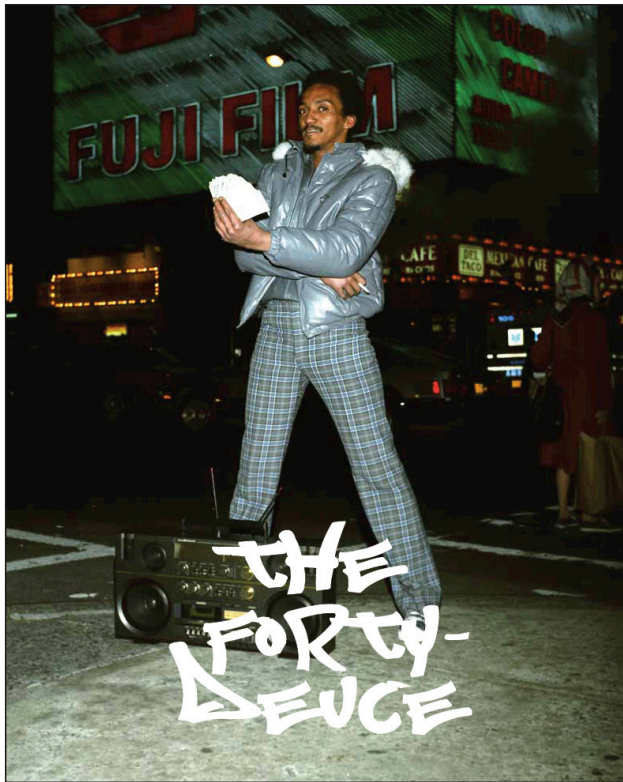
Photographs by Bill Butterworth

Edited by Hilton Ariel Ruiz and Beatriz Ruiz

In the 1970s and 80s, New York was internationally renowned for its seedy underbelly; the world capital of leisure, luxury, and sin. And the epicenter of New York vice, hands down, was 42nd Street–Times Square—a.k.a. the Forty-Deuce.

On any given night on the Forty-Deuce you could take in the latest blockbuster, B-movie, or skin flick; cop drugs or cop a feel. A playground for the perverse, as well as a destination for thrill-seekers and partyers from every borough of New York City and beyond, Times Square was the electric heart of the city that refused to sleep.

The Forty-Deuce is a series of photographs by Bill Butterworth shot exclusively in Times Square in the early 80s—capturing a gritty, glamorous, and authentic old-school New York, well before Mickey Mouse took over and scrubbed it clean. In the tradition of Jamel Shabazz's classic, *Back in the Days*, *The Forty-Deuce* showcases the timeless style of New York's first b-boys, out on the town and dressed to impress, rocking fly track suits, Adidas kicks with fat laces, oversized Cazal frames, and monster boom boxes. But it adds to the mix the Deuce's own slick pimps, strung out hustlers, and the prostitutes, strippers, and trannies all decked out in spandex and leather, not to mention the johns that flooded 42nd Street nightly.



URBAN STUDIES/80S NEW YORK/HIP HOP STYLE

Hardcover, 8 x 10 inches, 144 pages, 100 full-color photographs

ISBN 978-1-57687-578-0

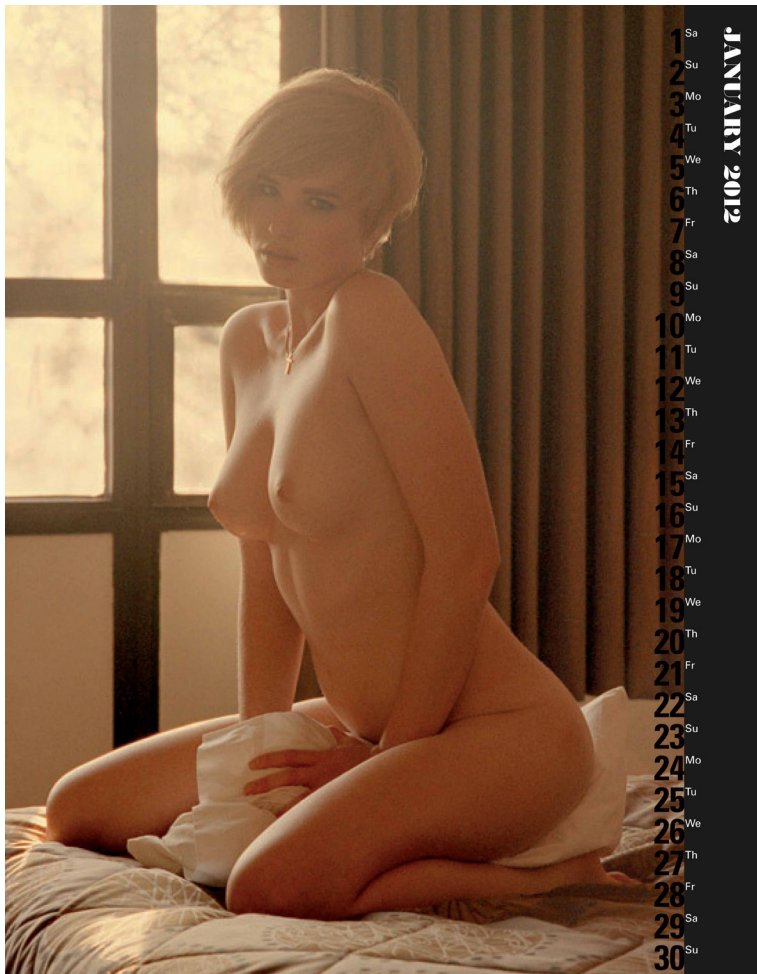
\$29.95 / Cnd \$35.00

Bill Butterworth, a native of Australia, fell in love with photography after moving to New York in the early 1980s. He began by shooting Polaroids, but soon switched to a medium-format, twin lens reflex camera. He worked almost exclusively in Times Square, taking photos, and then returning to sell the prints. In addition to relentlessly documenting the happenings of Times Square, he works as a videographer for amateur boxing in the Tri-State area. He lives on New York City's Lower East Side.

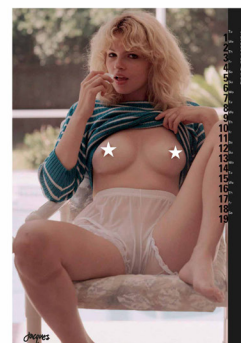
Hilton Ariel Ruiz grew up on New York City's Lower East Side. After taking his first high school cinema course, his interest began to seriously develop into an obsession. He studied photography at Queens Borough College and the Fashion Institute of Technology, and studied cinema at New York University and the School of Visual Arts, where he audited classes. Ruiz went on to found and run the Chrystie Street Gallery from 1999–2007. Ruiz is currently working on a new photography project, *Boxing*, as well as a film project, *What Ever Happened to the Air Down Here? The True Memoirs of Gil C. Alicea*.

Beatriz Ruiz grew up on New York City's Lower East Side. She earned a BA from St. Johns University, and a master's degree in Political Science from New York University. As soon as she received her master's she became heavily involved in the arts, through photography and film production. Ruiz is currently working on a couple of documentaries and photo projects including *Boxing*, alongside Hilton Ariel Ruiz.





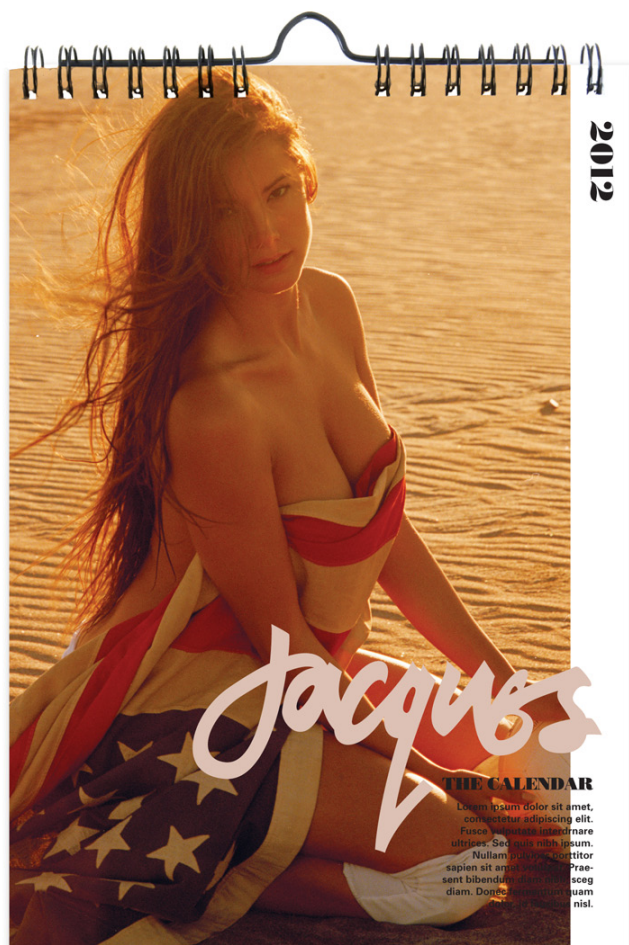
Jacques



CALENDAR 2012

JACQUES 2012 CALENDAR

By the Staff of *Jacques*



EROTICA/CALENDAR/PHOTOGRAPHY

Calendar, 12 x 17 inches, 15 pages, 12 full-color photographs

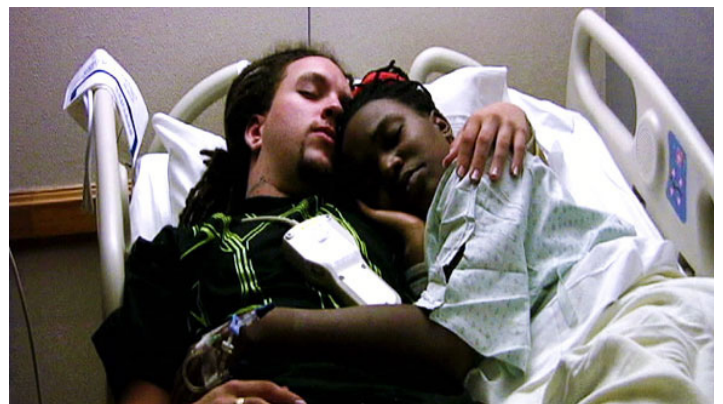
ISBN 978-1-57687-582-7

\$24.95 / Cnd \$27.95

Owned and run by **Jonathan and Danielle Leder**, *Jacques* magazine's individual issue print run expanded from 1,000 issues distributed nationally, to over 10,000 issues distributed internationally in just a few short years. Inspired by the magazines you found under your father's mattress, the couple has refused to give over to present-day digital aesthetic, finding its niche with beautiful, non-retouched photos, shot on film. Photographer Jonathan has worked commercially for Italian *Elle*, *Mirage*, *Foam*, Elite Model Management, *Vice* UK, and many others. Danielle, the Editor of *Jacques*, is a former model who has posed for the likes of Bruce Weber and Terry Richardson. The couple lives together in Williamsburg, Brooklyn with their son Jack, their bunny Nova, and another baby on the way.

Jacques is America's only contemporary erotic magazine catering to an audience yearning for the beautiful, feminine centerfolds of yesteryear. Inspired by the premier adult magazines of the 60s and 70s such as *Oui*, *Playboy*, *Viva*, *Twen*, and *Nova*, *Jacques* features photos of genuinely gorgeous girls—girls whose all-natural curves are caught exclusively on film and are completely free of airbrush or Photoshop retouching, or any other sort of fakery. *Jacques* revives the girl-next-door fantasy that is conspicuously absent from the modern, vapid, glossy, adult content that pervades newsstands and much of the Internet, while adding sophistication and playfulness to what has become a tarnished word: *pornography*.

Now, with the same guiding philosophy of the magazine, the creators of *Jacques* present the *Jacques 2012 Calendar*. Artistically captured nudes grace this tantalizing pinup calendar, which will be equally at home in a garage workspace or design studio, barber shop, café, tool shed, art collection, barroom wall, high-end boutique, or anywhere else discerning adults are seeking to allow a little bit of beauty into their lives. This calendar showcases some of the most alluring natural women the world over, with a new heart-stopping model each month. The girl next door is only a day away—take a look and maybe this year will be yours.



16 & PREGNANT

Ashley Salazar

By Ashley Salazar

When high-school junior Ashley Salazar learned she was pregnant, she immediately started a blog to document the difficult, life-altering experience. Little did she know how life-altering it would actually be. Later, she applied online to be considered for the cast of MTV's hit show *16 & Pregnant*. The show responded quickly and her story was told as the season 2 finale in a special 90-minute episode aired in December 2010. Her memoir takes the viewer further back and further forward, and chronicles the tortured indecision she faces as she decides whether its best for her baby to give her up for adoption or to take the dramatic step toward motherhood.



MATERNITY/YOUNG ADULT/TELEVISION

Hardcover, 7.375 x 5.125 inches, 224 pages, 25 full-color images

ISBN 978-1-57687-584-1

\$18.00 / Cnd \$20.00

Ashley Salazar is from McKinney, Texas. Now 19 years old, she was the subject of a special episode of MTV's enormously successful show *16 & Pregnant*. Currently, she is living in New York City attending the New School.



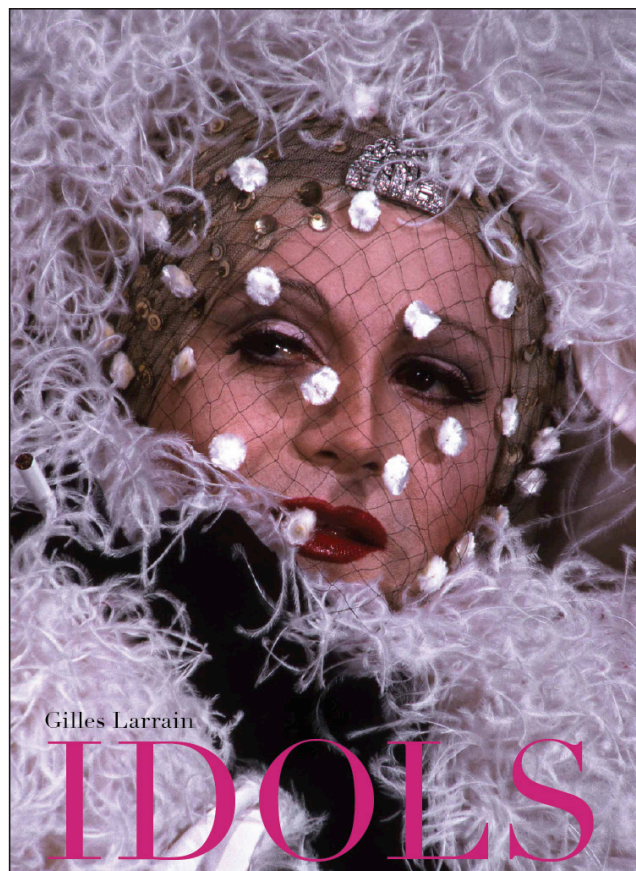


IDOLS

Photographs by Gilles Larrain
Interview by Ryan McGinley

"I can't remember when I first saw the book Idols by Gilles Larrain. All I know is that ever since I got it, it's been a huge influence on me. Idols is one of the best photographic books I've ever seen. It was published in 1973 and is a collection of studio portraits of trannies, gender-benders, and just generally awesome looking people in New York City. It's an incredible time capsule. There are Warhol people, like Taylor Mead and Holly Woodlawn, and members of the San Francisco-based psychedelic drag queen performance troupe the Cockettes. There's a photo of the artist Al Hansen (a.k.a. Beck's grandfather), covered in silvery paint and dressed up like some kind of Roman soldier, and an unrecognizable, teenage Harvey Fierstein, looking like a young, pretty Jewish lady (well, almost). Most important, these people all had the best style. The greatest fashion always originates with drag queens. The outfit you're wearing today was probably invented by a drag queen ten years ago."

— RYAN MCGINLEY, VICE MAGAZINE, NEW YORK CITY 2010



GAY/FASHION/70S NYC

Hardcover, 8.75 x 11 inches, 144 pages, 120 full-color photographs

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Gilles Larrain is an apostle of the arts, flamenco guitar, and fine cuisine. Born in Da Lat, Vietnam in 1938 to a diplomat/painter father and a pianist/painter mother, Larrain traveled the world at a young age while growing up in the midst of Jesuit boarding schools in Chile, Argentina, Canada, and France. Larrain discovered New York City briefly in 1953 and returned in 1955 to attend the Lycée Français. He later attended L'Ecole des Beaux Arts in Paris where he studied architecture and city planning while supporting himself producing oil paintings. A trip to Oaxaca, Mexico in 1963 to document the sites of Monte Alban and Mitla opened the door to a burgeoning love of photography. Gilles moved back to New York City in 1965 and settled into his artistic life mixing sculpture, inflatable structures, neon, painting, and photography. He turned more fully towards photography in 1970. He currently resides and continues to make artwork in New York City.

Ryan McGinley is a New York-based photographer raised in New Jersey. After moving to New York in 1998, he began extensively photographing his downtown environs. He received a BFA in graphic design from Parsons School of Design in 2000. In 2003, at the age of 25, McGinley was the youngest artist to have a solo show at the Whitney Museum of American Art. His work has appeared in galleries and museums worldwide, on the covers of magazines and albums, and has been collected in four monographs, most recently in *Life Adjustment Center* (Dashwood, 2010).





CRUISING

Photographs by Chad States

With text by Edmund White, Gordon Brent Ingram, and Alec Soth



GAY/NATURE/PHOTOGRAPHY

Hardcover, 12.25 x 9.75 inches, 100 pages, 80 full-color photographs

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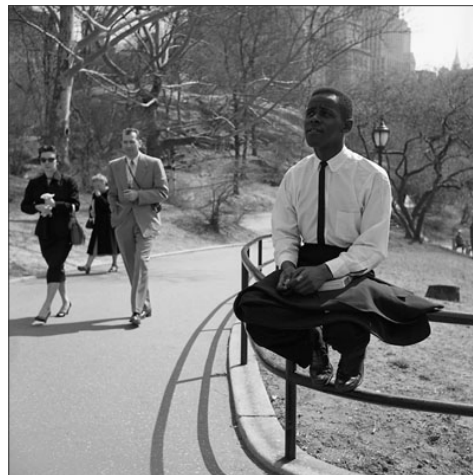
Chad States earned a BA from Evergreen State College and an MFA from Tyler School of Art. States was an Artist in Residence at Light Work in the summer of 2009 and received the Emerging Artist Fellowship for the Delaware Division of the arts in 2008. His work has been exhibited at venues nationwide including Hous Projects, New York; Greg Kucera Gallery, Seattle; and FLUXspace, Philadelphia, among others. His works are part of the permanent collections of Light Work in Syracuse, New York well as the Jule Collins Smith Museum of Fine Art at Auburn University in Auburn, Alabama. States currently lives and works in Philadelphia, Pennsylvania.

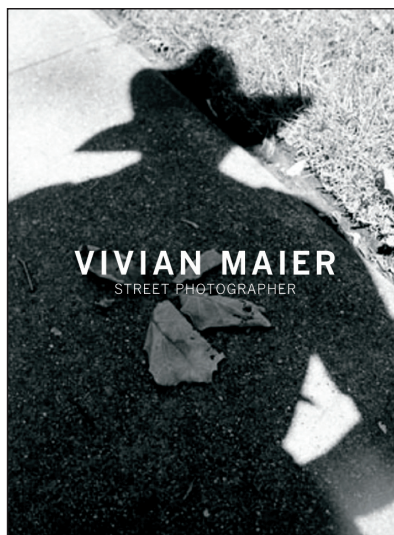
Sit in your car in your car and wait or take a walk through the trees.

“Cruising” has always been a part of gay culture; the word itself is a code, innocuous to outsiders, but representing an incognito hunt for sexual partners to those in the know. Over the years, men with particular desires found spaces—certain parks, public restrooms, and roadside wooded groves—out of sight and yet in plain view, where they could meet, and with the use of silent signals and cues, pair off for intimate encounters. It is these spots, nationwide, and the men making use of them, that Chad States photographs in *Cruising*.

With an oblique focus on hidden clearings, forest-lined parking lots, and well-trodden paths where these encounters occur, States gradually began to include the men far off in the distance within his lush, dense landscapes. These are the beautiful and surreal spaces where forbidden fantasies come to life. From the Pacific Northwest back east to Pennsylvania and New York, States obscures his subjects in the foliage of the woods and blends the various locations into one sensuous visual representation of this necessary, yet transgressive act. *Cruising* exposes this time-honored, gay tradition, dragging it out of the woods and into the light of the public eye.







VIVIAN MAIER
STREET PHOTOGRAPHER

50S 60S NEW YORK/CHICAGO

Hardcover, 8.5 x 11.25 inches, 128 pages,
over 100 duotone photographs

ISBN 978-1-57687-577-3

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There is still very little known about the life of **Vivian Maier**. What is known is that she was born in New York in 1926 and worked as a nanny for a family on Chicago's North Shore during the 50s and 60s. Seemingly without a family of her own, the children she cared for eventually acted as caregivers for Maier herself in the autumn of her life. She took hundreds of thousands of photographs in her lifetime, but never shared them with anyone. Maier lost possession of her art when her storage locker was sold off for non-payment. She passed away in 2009 at the age of 83.

John Maloof is a historian, street photographer, and former real estate agent from Chicago's Northwest Side. He discovered the first negatives of Vivian Maier's work in 2007 while compiling a book about the history of the neighborhood where he grew up.

VIVIAN MAIER
Street Photographer

Photographs by Vivian Maier

Edited by John Maloof

Text by Allan Sekula

A good street photographer must be possessed of many talents: an eye for detail, light, and composition; impeccable timing; a populist or humanitarian outlook; and a tireless ability to constantly shoot, shoot, shoot, shoot and never miss a moment. It is hard enough to find these qualities in trained photographers with the benefit of schooling and mentors and a community of fellow artists and aficionados supporting and rewarding their efforts. It is incredibly rare to find it in someone with no formal training and no network of peers.

Yet Vivian Maier is all of these things, a professional nanny, who from the 1950s until the 1990s took over 100,000 photographs worldwide—from France to New York City, to Chicago and dozens of other countries—and yet showed the results to no one. The photos are amazing both for the breadth of the work and for the high quality of the humorous, moving, beautiful, and raw images of all facets of city life in America's post-war golden age.

It wasn't until realtor and amateur historian John Maloof stumbled upon a box of anonymous negatives in a Chicago auction house just a few years ago that any of her marvelous work saw the light of day. Presented here for the first time in print, *Vivian Maier: Street Photographer* collects the first wave of the best of her incredible body of work—much of which still hasn't been enlarged or in some case even developed into negatives. Hidden treasures like this don't come along every day, and powerHouse is excited and honored to present this astounding body of never-before-seen work to the public at large.





HERE WE ARE

Photographs by Panos Kokkinias

Essays by Régis Durand, Alexandra Moschovi,
and Susan Kismaric

Here We Are is an anthology of Panos Kokkinias' widely exhibited fine-art photography, from 1994 through 2007. This new monograph consists of four sections, each representing different bodies of work linked by a common theme: Kokkinias' personal, ongoing obsession with existential subject matter.

Home (1994–1995), was produced during a difficult personal period for Kokkinias, marked by an eating disorder. To help overcome his troubles, Kokkinias turned the camera onto himself. Gradually his physical presence in the pictures gave way to surrogates for his psychological state.

Interiors (1995–1996), contains depictions of uncommon and unfamiliar interior spaces with the apparition of haunting human figures. Seen from a distance, the subjects are trapped, wandering, and lost, without an apparent escape.

In *Landscapes* (1996–2001), beneath an omnipresent lens, distant figures roam the countryside with urban neuroses in tow, underscoring their remove from nature and the world around them.

Here We Are (2001–2007), the closing section of the book, examines photography's capacity to consider the existential condition.



PHOTOGRAPHY/ART

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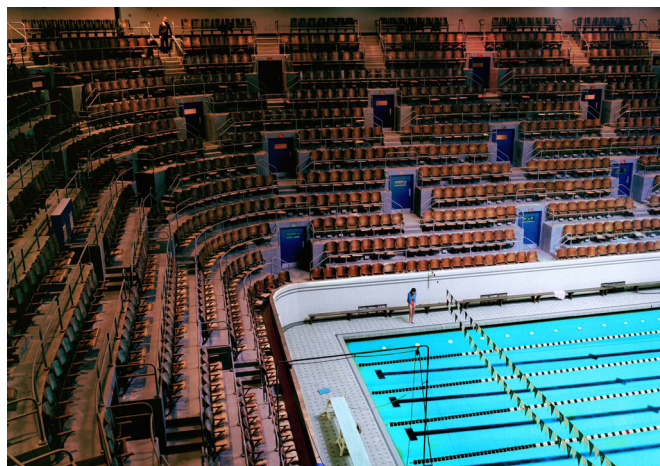
ISBN 978-1-57687-574-2

\$50.00 / Cnd \$57.00

Panos Kokkinias was born in 1965 in Athens, Greece. He studied photography at the School of Visual Arts, and then at Yale University, where he received his MFA in 1996. He earned a PhD in Photography in 2009 from Derby University, Great Britain. The recipient of grants from the Alexander S. Onassis Public Benefit Foundation and Yale University, among others, Kokkinias has exhibited his work worldwide, including shows in Athens, Paris, and New York. His photographs have been published in *Vitamin Ph: New Perspectives in Photography*, (Phaidon Press, 2006) and in *Panos Kokkinias* (Galerie Xippas, 2004). He lives and works in Athens.

Régis Durand has worked alternatively in the academic and art worlds. A University Professor, he has also written extensively on photography and contemporary art, and curated many exhibitions. He was artistic director of the Printemps de Cahors (1992–1996), Director of the Centre national de la photographie in Paris (1996–2003), and Director of the Jeu de Paume, Paris (2003–2006). Now an independent curator and consultant, he has recently been appointed Director of the Printemps de Septembre à Toulouse.

Susan Kismaric, Curator in the Department of Photography at The Museum of Modern Art, New York, joined the Museum in 1976. Kismaric has organized many exhibitions for the Museum, most recently, *Shimmer of Possibility: Photographs by Paul Graham*, which was on view in spring 2009. Other exhibitions organized by Kismaric include *Present Tense: Photographs by JoAnn Verburg* (2007), and *Photographs by Larry Fink* (1980), among many others. The author and editor of the books and catalogs accompanying these shows, she has also contributed essays to other publications issued by the Museum, most recently *Modern Women: Women Artists at The Museum of Modern Art* (2010). She has been a visiting Senior Critic of Photography at the Yale School of Art since the early 1980s and is currently teaching a history of post-World War II American photography class at Fordham University.

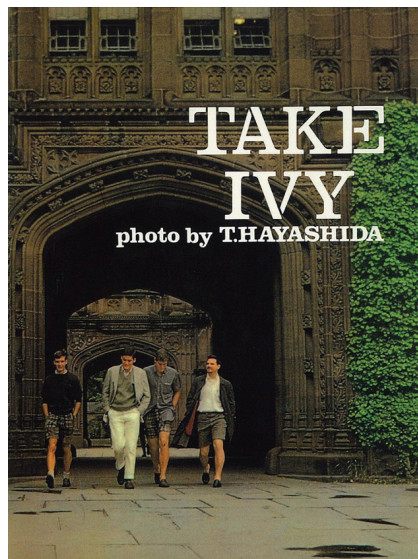


Alexandra Moschovi is a researcher, editor, curator, author, and lecturer on photographic theory at the University of Sunderland in the U.K. She earned a BA in Photography from the School of Fine Arts and Design, T.E.I. of Athens, Greece; an MA in Communications from Goldsmiths College, London; and a PhD in Art History from Courtauld Institute of Art, London. Her writing has appeared in multiple publications, and she co-edited a book released in 2007, *I Ellada mesa apo ti Fotografia: 160 Chronia Optikes Martyries* (Greece through Photographs), by Melissa Publishing, Athens.

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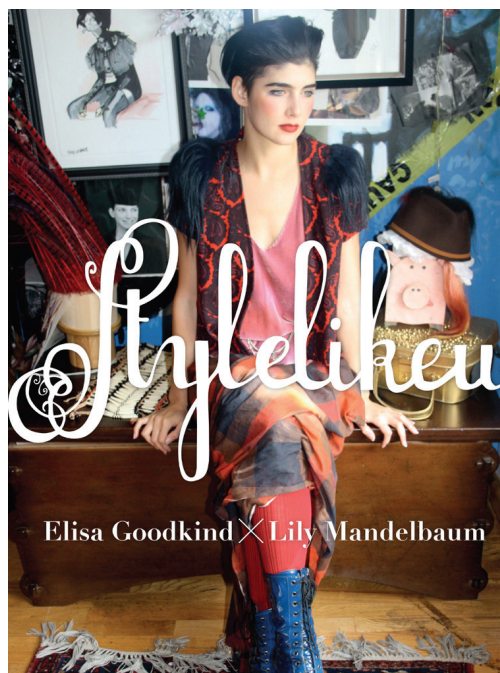
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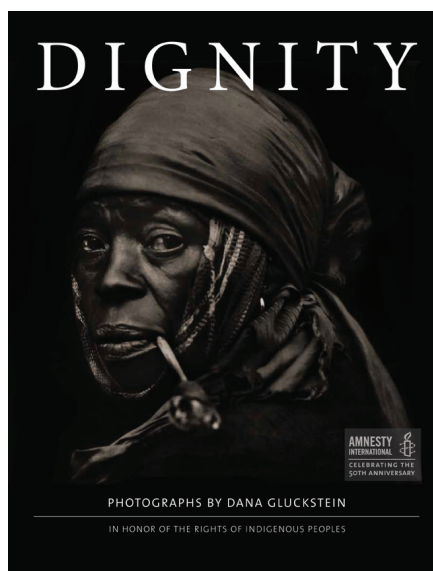
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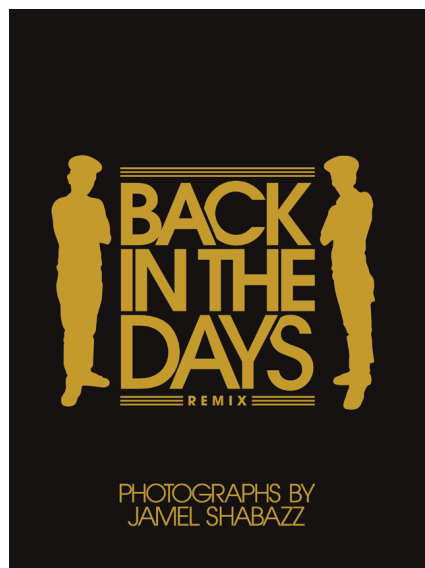
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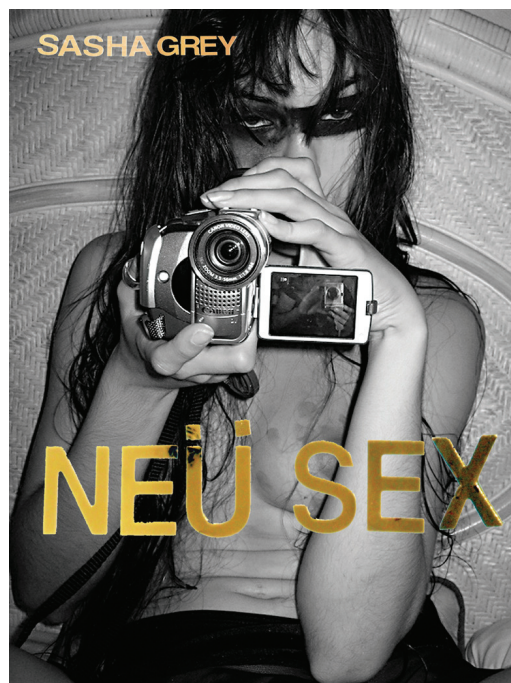
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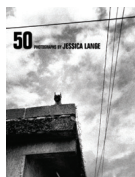
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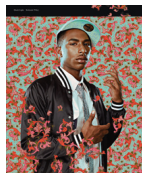


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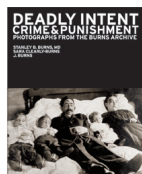


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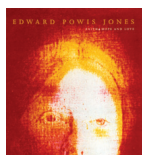


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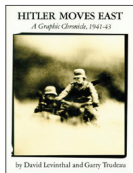


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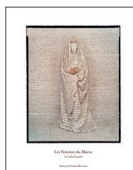


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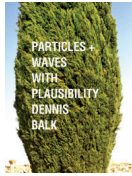
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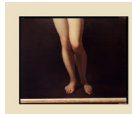


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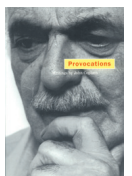
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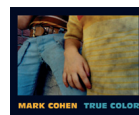
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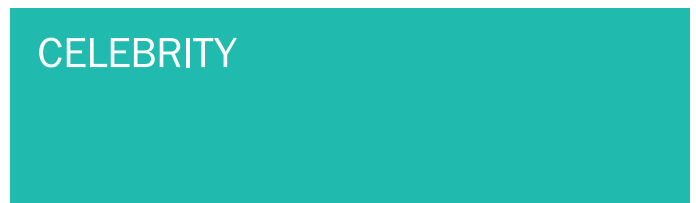


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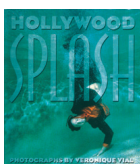
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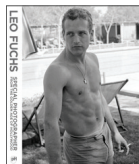
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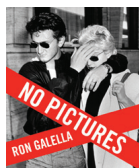
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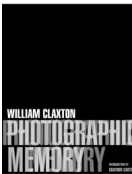
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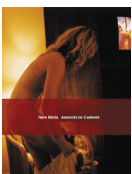
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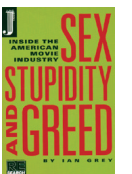
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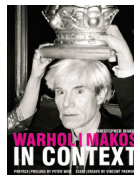
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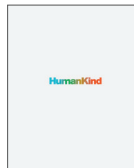
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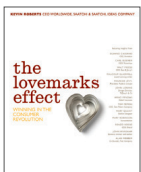
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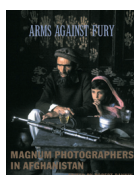
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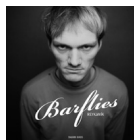
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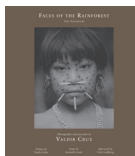


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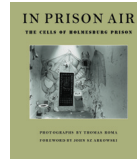


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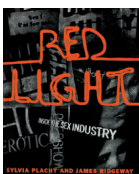
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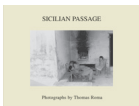
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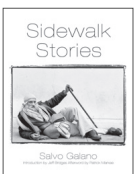
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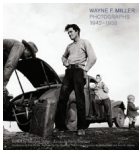
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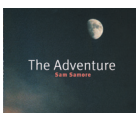
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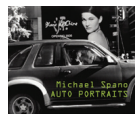
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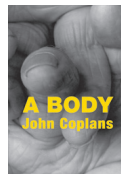
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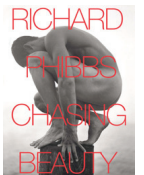
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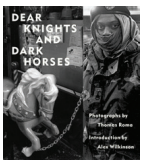
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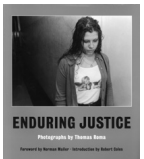

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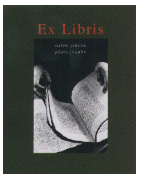
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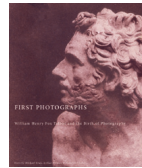
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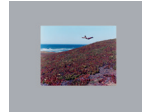

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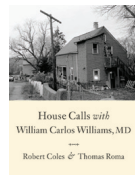
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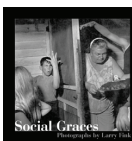
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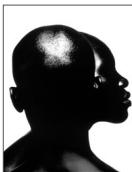
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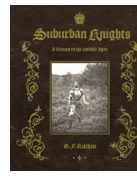
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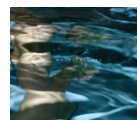
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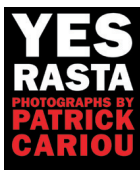
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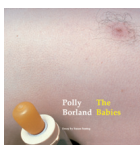


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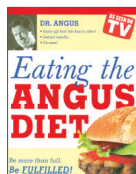
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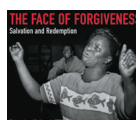
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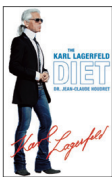
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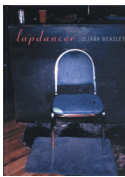


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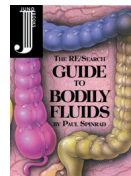


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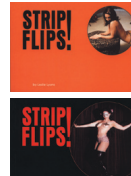


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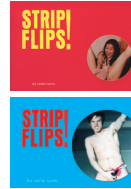
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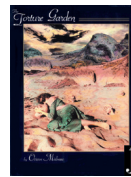


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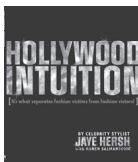
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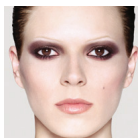
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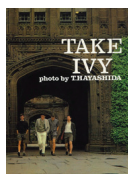
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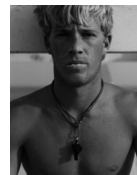
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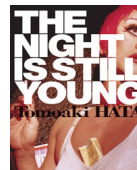
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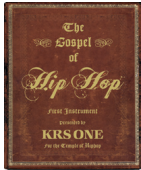


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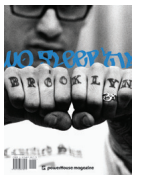
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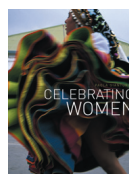
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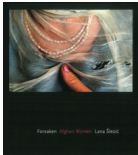
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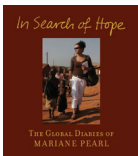
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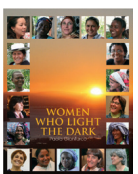
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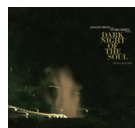
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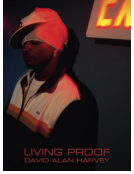
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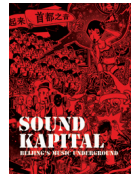


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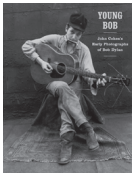
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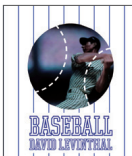
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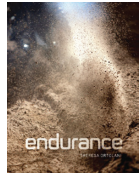
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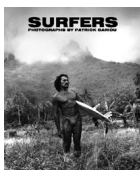
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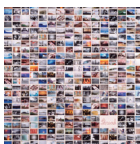
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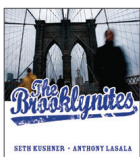
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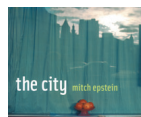
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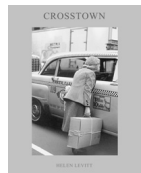
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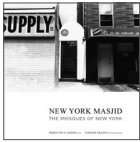
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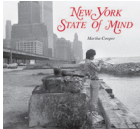
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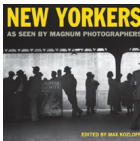
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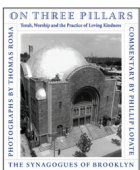
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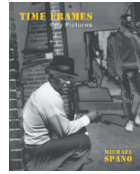
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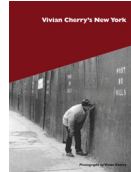
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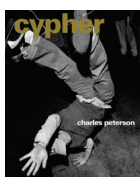
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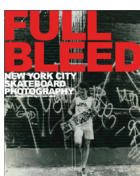
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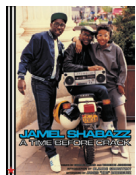
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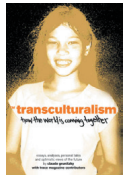
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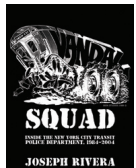
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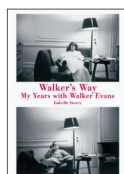


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