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**Warhol Woman**

Warhol Woman is a book that tells the story of the woman who inspired Andy Warhol's iconic paintings. It explores their relationship and the role of women in the art world, using compelling storytelling and image making.



I'm "The Whore" In Andy Warhol's diaries. He also called me "the Czechoslovak Madam from Pittsburgh. rom Pittsburgh



18

The story of Marjorie Copley



Le Servant, 2018  
Photography and  
Video Installation  
Forthcoming by  
Jessica Hankey

Well, one out of three ain't bad.



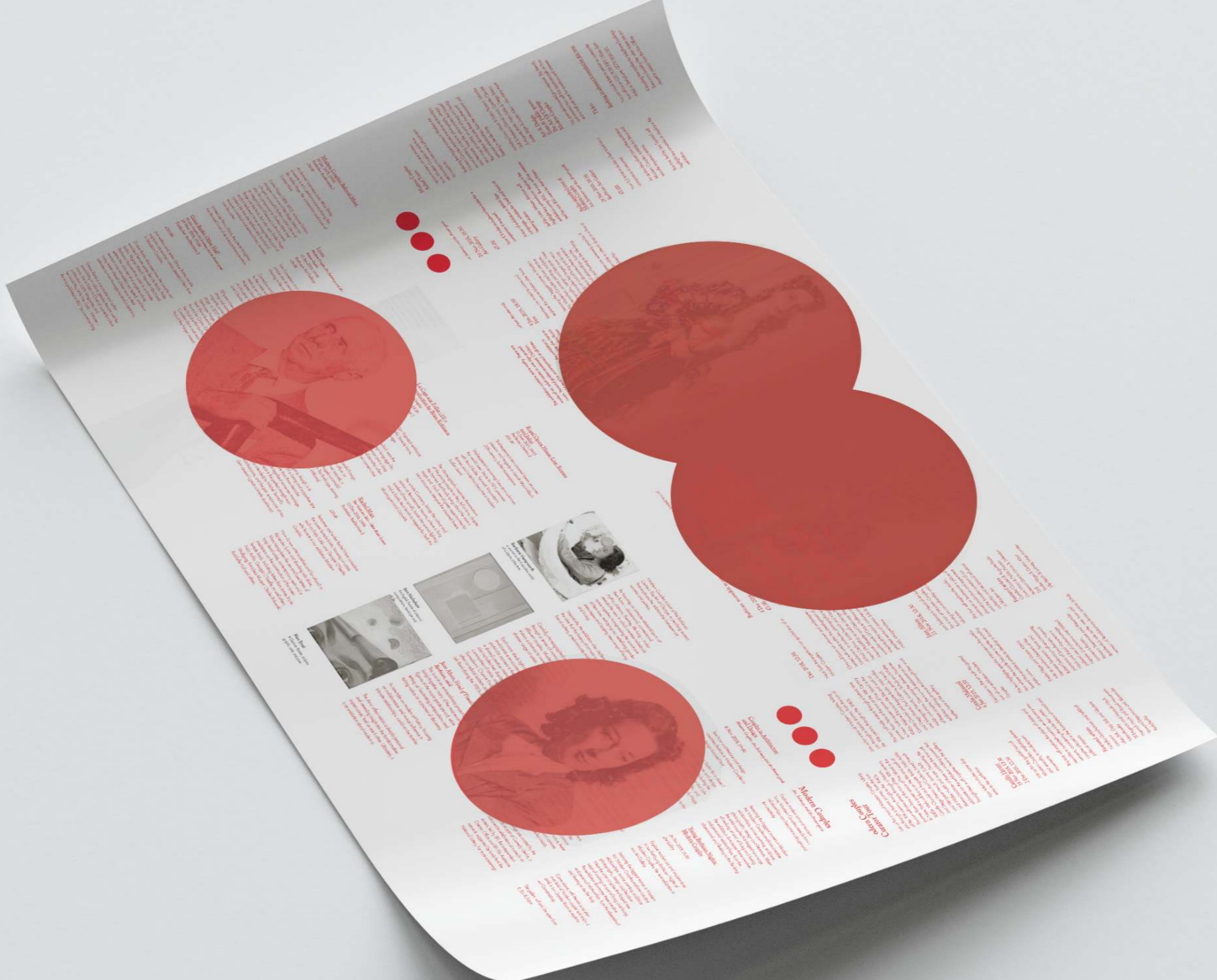
A double sided A1 Broadsheet for the Barbican Exhibition Modern Couples. The Broadsheet features a minimalist design, sleek typography and carefully curated images that showcase the unique and compelling couples.

EXPLORE

MODERN

ART

ART



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Small columns of text in the middle left section of the page, partially obscured by the red cutout.

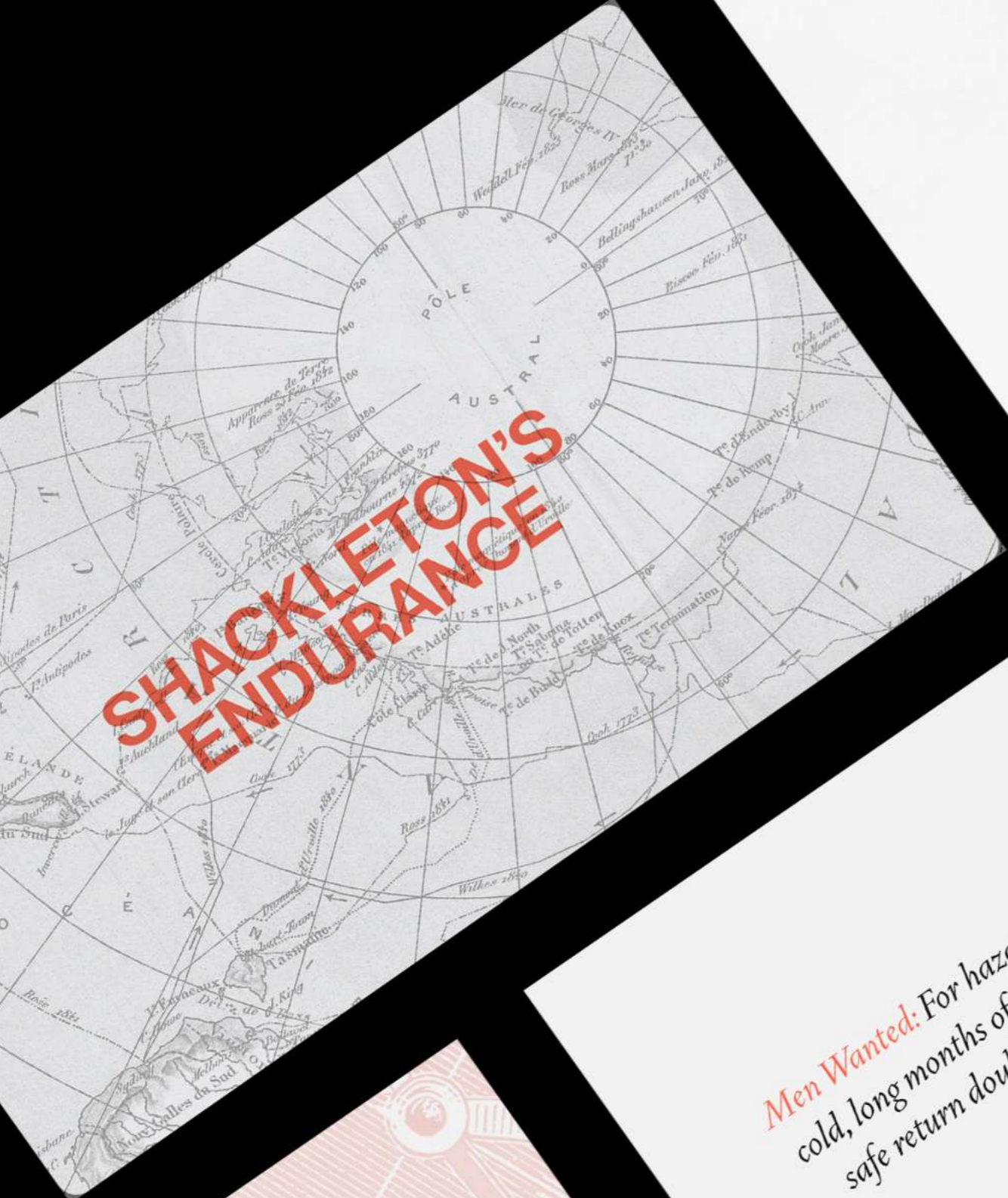
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Shackleton's Endurance

An interactive site that explores the story of Sir Ernest Shackleton's mission to the Antarctic. Ultimately the mission was a failure but an incredible story how the journey was led through with the crew. The project was a collaboration with Rose Chilvers, Imogen Allen and Kirsty Sheppard.





Difficulties are just things to overcome

\* After a month of sailing the Endurance encountered

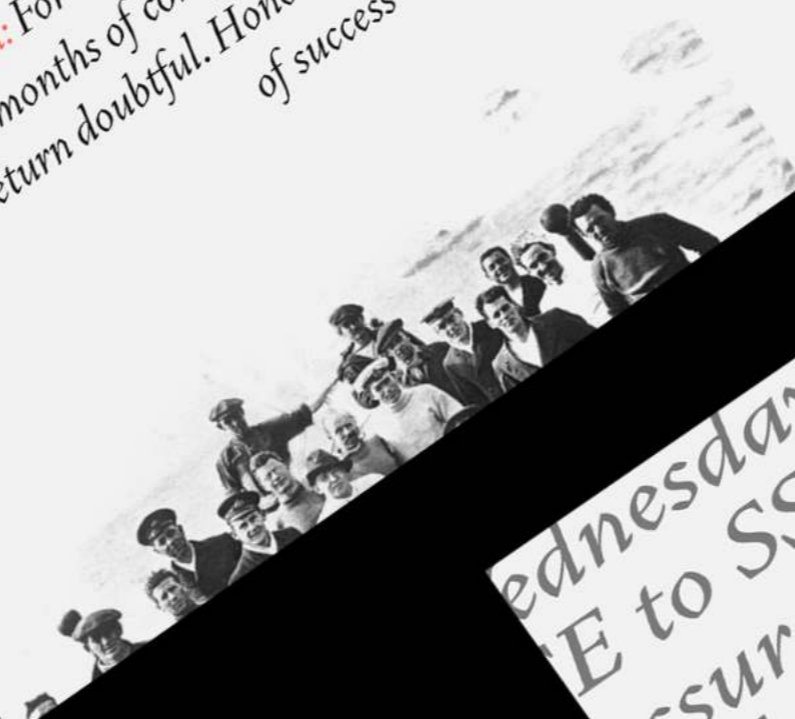
**Men Wanted:** For hazardous journey. Small wages, bitter cold, long months of complete darkness, constant danger, safe return doubtful. Honour and recognition in case of success

\* Sir Ernest, leading the Imperial Trans-Antarctic Expedition, departs from Plymouth on his third expedition aboard the Endurance.

1914 08/08



Ernest Henry Shackleton was born on the 15th February 1874 in County Kildare, Ireland. His father was a doctor. The family moved to London, where Shackleton was educated, he rejected his father's wish to become a doctor and joined the merchant navy at the age of 16. For becoming a sub lieutenant in the reserve, Shackleton was chosen for the Antarctic expedition led by British explorer Sir Ernest Shackleton. One other, Shackleton, to the Pole than became



Wednesday 27th Oct Gentle breeze to SSW breeze 4P Terrific pressure heaving stern up 9 feet heaving rudder, rudder post & Decks breaking up 7P. Dangerous to live in we abandon her. Water coming in & coming down

\* The Endurance is it is badly damaged stuck in the ice



Wednesday 27th Oct Gentle  
E to SSW breeze 4P Terrific  
pressure heaving stern up 9 feet  
washing rudder, rudder post &  
stern post. Decks breaking up 7P.  
Ship too dangerous to live in we  
were forced to abandon her. Water  
overmastering pumps & coming  
to fires draw fires & let down  
ham Men & dogs sleep on floe.  
Lat W Long Landed on Floe

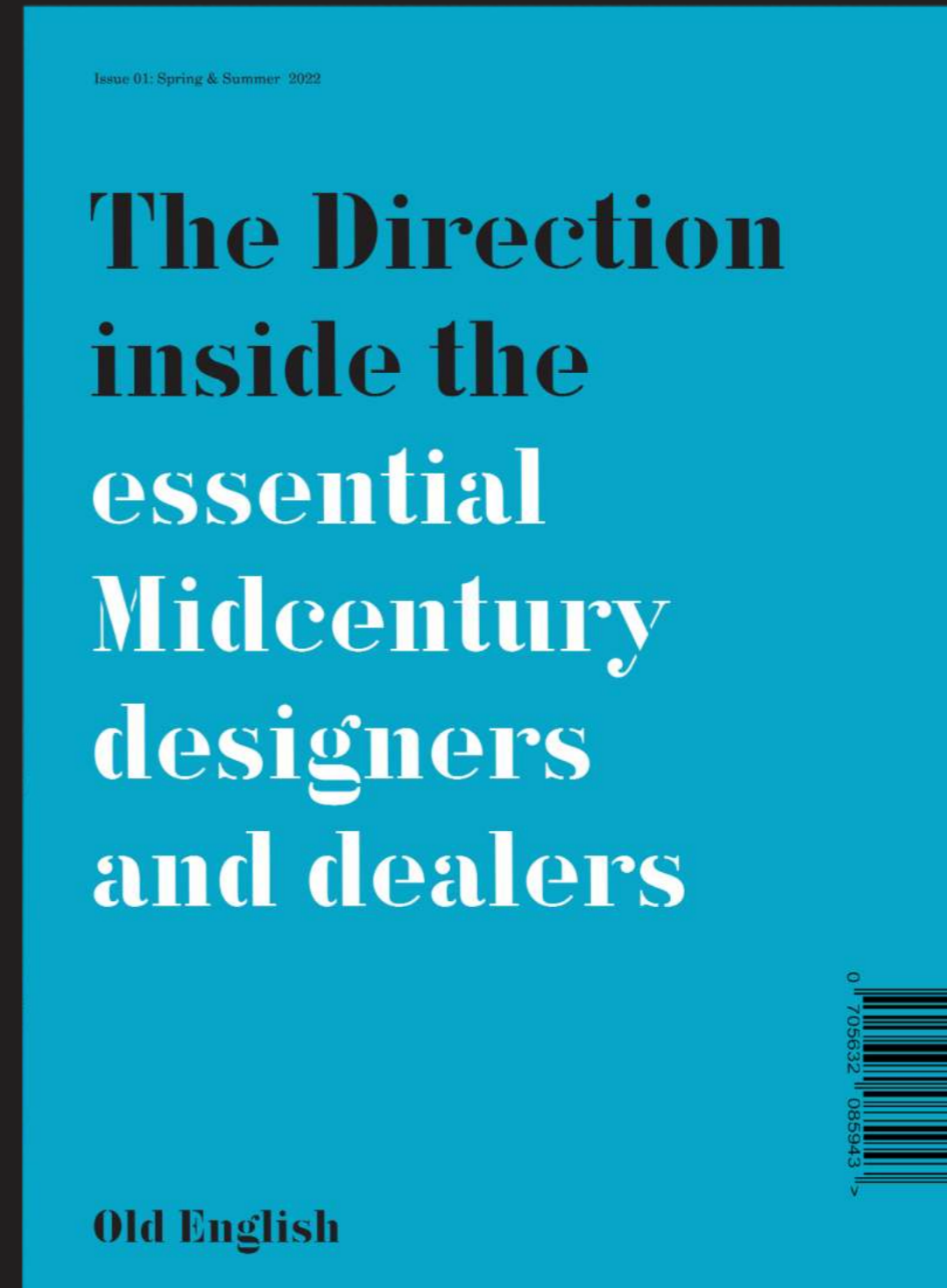
\*

The **Endurance** is abandoned as it is badly damaged, having been stuck in the ice for over 9 months.

1915 27/10

OLD ENGLISH

Old English is a magazine layout showcasing midcentury furniture. Recognizing the importance of both typography and layout design in capturing the essence of this era. Using selected fonts that evoked a sense of modernity and sophistication.



**Have you noticed any buying trends in relation to Robert Welch?**

Welch's work has always been in demand his silver work attracted customers such as Winston Churchill and Marlene Dietrich, while his designs for Old Hall were the wedding gift of choice in the 1960s. The craftsmanship in his work, whether in silver, stainless steel, cast iron, glass or bronze, makes it very collectable.

While rarer pieces can sell for thousands, there is a lot available at affordable prices. For example, interest in his cast ironware designs with its bits.. enduringly popular Scandinavian aesthetic is growing. Plus Welch worked on a huge array of projects including clocks, lighting, cookware and crockery – so there's plenty to explore!

**What are the defining characteristics of Robert Welch's work?**

Welch's designs are linked by a strong, clean silhouette. They were also always functional, even when experimental. He had a practical approach to design, many of his cutlery designs evolved from studying ergonomics. The knife in his Oriana cutlery set, for example, was designed with a curved handle to fit the hand in the 'British' grip, but the contour also fits an American and Continental grip – similar to the way a pencil is held.

**Can you tell us about Welch's relationship with Old Hall Tableware?**

Robert Welch's work for Old Hall is especially popular – a combination of interest in both Robert

Welch and in the company itself, which produced stainless steel hollowware from the 1930s to the '80s. J. & J. Wiggin, who owned the Old Hall brand, bought a vegetable dish prototype made by Welch while he was a student at the Royal College of Art this purchase marked the start of their three decade long relationship. In 1959, what had been Olde Hall became Old Hall to reflect the modern designs brought in by Welch.

Welch's most famous designs for Old Hall include the Campden range including cutlery and, most famously, the coffee set and toast rack; the Alveston cutlery and tea set; his sculptural, stainless steel nutcrackers, as well as tableware and cutlery for the SS Oriana (once the largest passenger liner in service). After a slight redesign, the Oriana tableware also became a mass catering success. Collectors should look out for the tea sets if there is a thick weighted ring attached to the base for extra stability, it means they were actually used at sea!

**What are the three most collectable pieces at an affordable price point?**

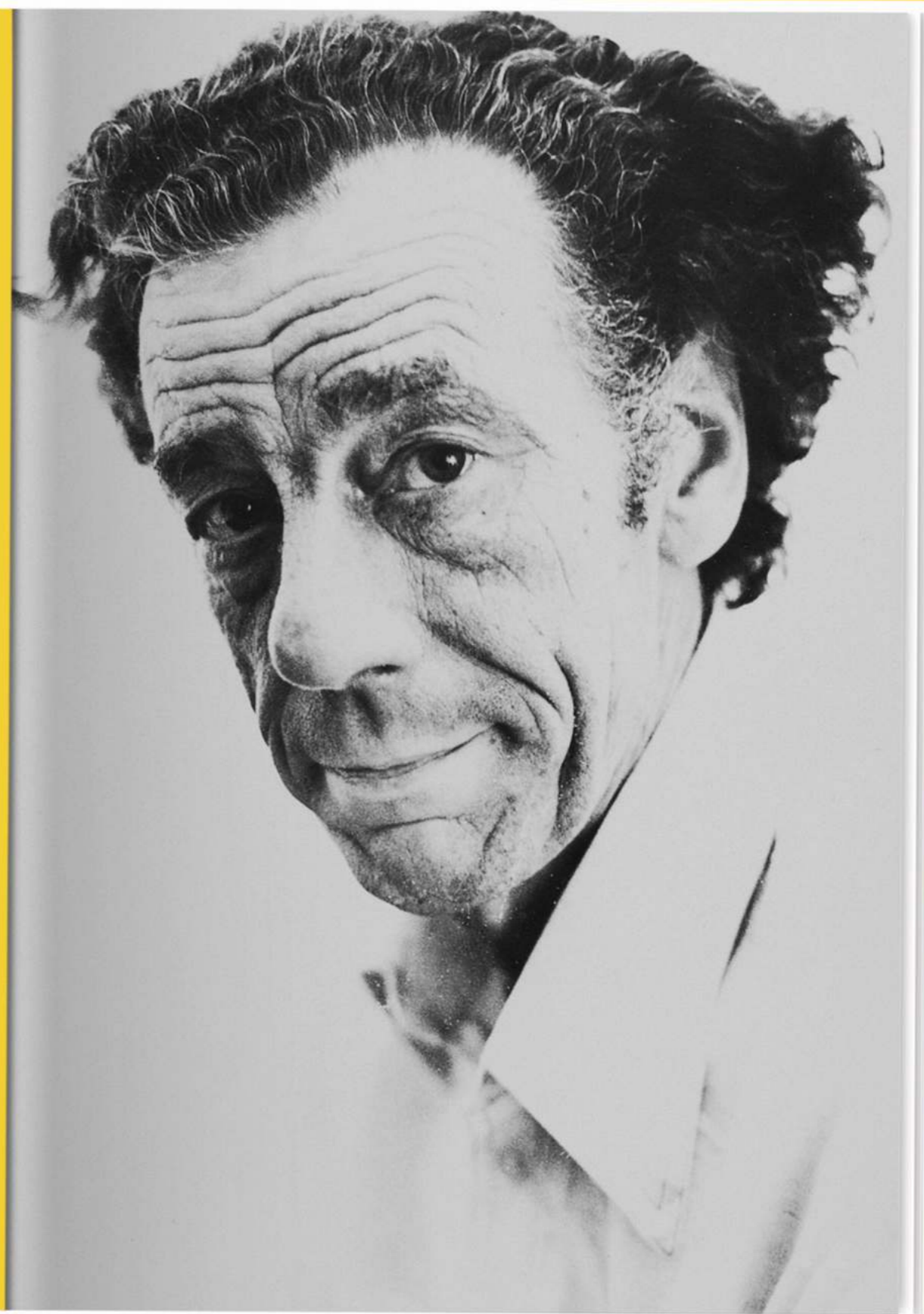
The sought after Campden coffee set, made from stainless steel and rosewood, has a strikingly look modern Scandinavian look. Look out for the doing rounded handle – later altered to a straight tapered design for ease of manufacture – and the 'Olde Hall' backstamp to identify the earlier, rarer model. The sets sell from around £50 up to £200 for the earlier design.

Alveston cutlery, first produced in 1963, is also very popular. Welch researched British cutlery

Previous: Robert Welch, c. 1966. Photograph courtesy of Robert Welch Design Archive.  
Left: Model nos. CD25, CD50 and CD20 (Hobart) candlesticks from Robert Welch's Campden Designs cast-iron range, 1961.  
Right: Alveston cutlery, 1961. Photographs courtesy of Robert Welch Designs Ltd.



**P**attern Designer  
**G**lasgow's 1950s  
**p**attern designer  
**B**ediscovering  
**R**obert Stewart  
**G**lasgow's 1950s  
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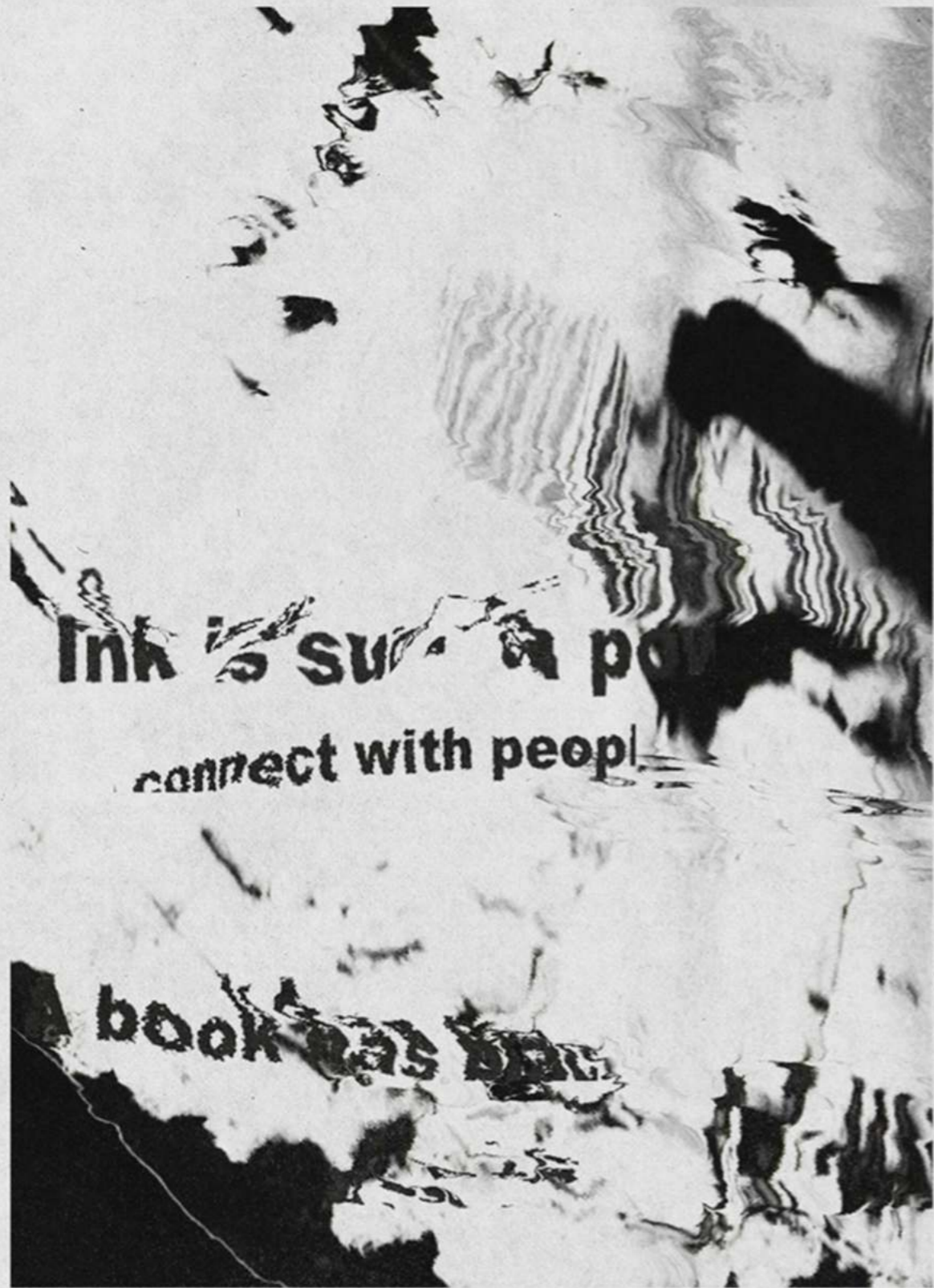


TYPE DESIGN

AIR INK

A chap book that explores the groundbreaking story of Anirudh Sharma and his creation of AIR INK, . Using a combination of eye catching typography, striking imagery, Each page is carefully designed to capture the TED talk of the essence of Sharma talk.





Ink is sure a power  
connect with people

A book has power



a power  
people

Anirudh Sharma

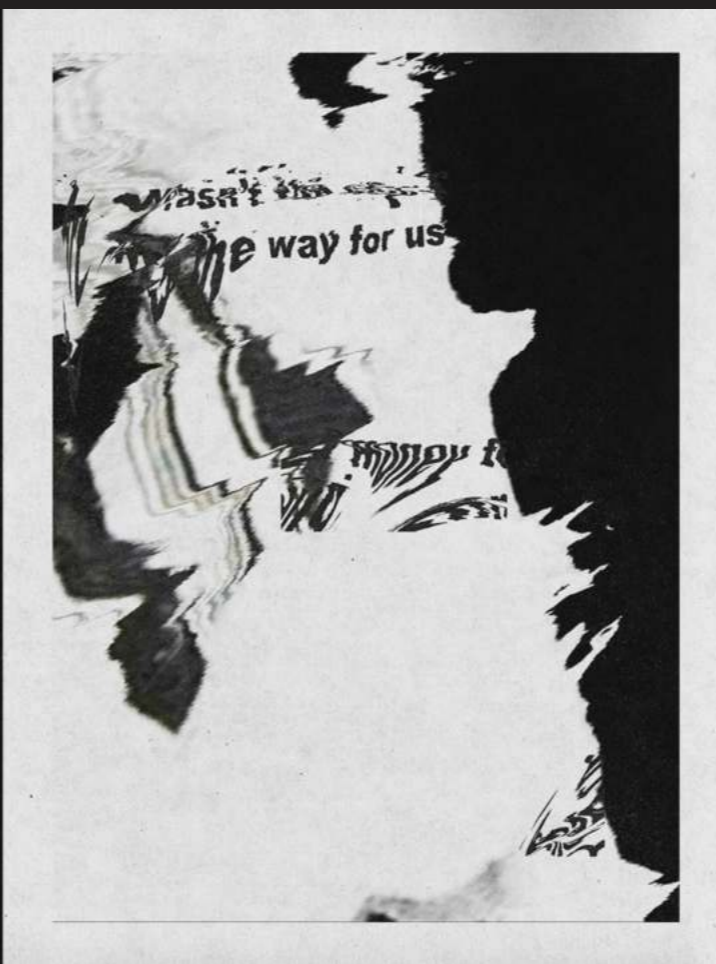
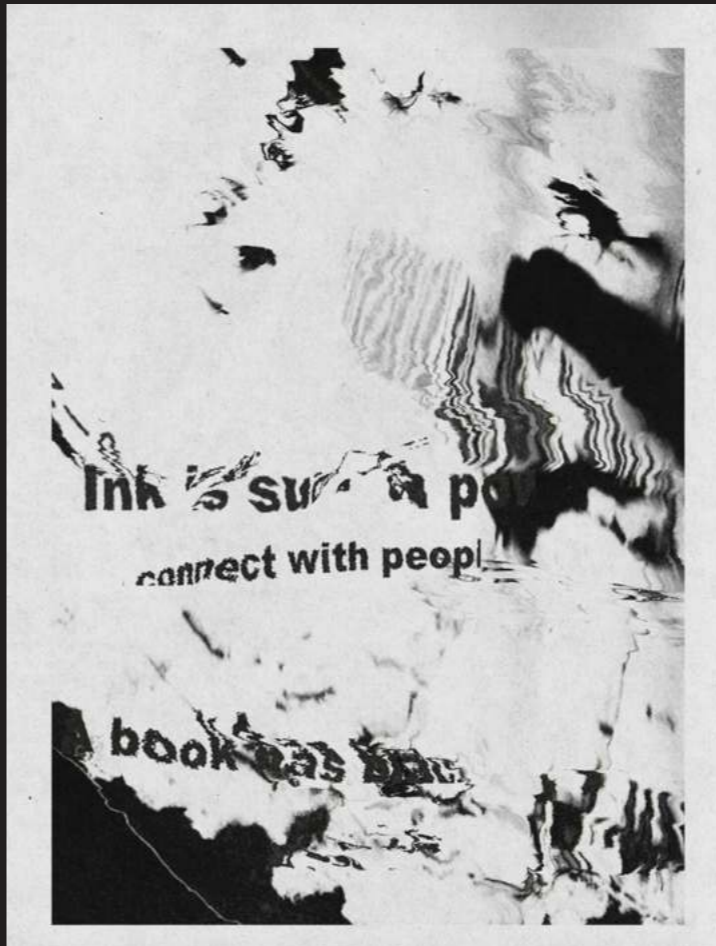


I decided to give this experiment a shot. I went back to my lab back in Boston and conducted a small experiment. In Boston, I couldn't find much pollution to play with, so I resorted to using a simple candle.

This was an experiment. I burnt a candle, built this contraption that would suck in that candle soot, mixed it with some vegetable oil and vodka, because as a DIY hacker, these were really easily available. And after mixing them, you could churn out a very rudimentary form of ink that would go into a cartridge, and now you could print with it. This was my "Hello World" of experimenting with printing with pollution. This is the same pollution that I showed you in the petri dish,

which is the result of any fossil fuel that is being burned out there. In 2015, I decided to take this experimentation forward and set up a lab in India to work on the capture and recycling of air pollution. In the good times, the lab used to look something like this. But experiments were not always controlled, and disasters happened. And while experimentation would happen, the lab would end up looking something like this.

Well, we know where we wanted to go, but we were not sure how exactly to reach there. The passersby who edged on by that lab through that building would, at times, think these guys are making bombs in there, because there were too much fire, wires and smoke in the same vicinity.



We decided, let's move to a garage and take experiments forward. We took a garage, and during the early stages, we were driving around Bangalore with contraptions like these.

This is an early-stage prototype. Imagine the looks people gave us, "What are these cars driving around doing?"

This is an early-stage prototype of our system that would capture pollution that is being released from a conventional diesel-based car.

This is an early stage of the technology. We advanced the technology and created this into this version that would capture pollution from static sources of pollution, like a diesel generator. If you see, all the fumes disappear as soon as you turn this machine on.

Without affecting the performance of the engine, we are able to capture 95 percent worth of pollution released from the diesel generator. This is the particulate matter that we are talking about that we capture, in this case, within three to four hours of operation of a generator. And while our experiments and our research was advancing, a very big company, a very big brand, approached us and said, "We want to take this idea further with you guys, and take this further in a very big celebrated form."

They said, "Let's do a global art campaign with the inks that you are making off this pollution." I'll show you what the ink looks like. So, this pen is made by recycling 40 to 50 minutes of that car pollution that we are talking about, the same pollution.

That is in the petri dish. And it's a very sharp black that you can write with. So I'm going to write... PM 2.5, that's incorrect. So this is a very sharp black that is generated by the same pollution.

After much work on the lab-level research, we got an offer from a big corporation to do a very big trial of this, and it happened to be a brand, and we didn't think twice. We said, Let's go ahead.

Inventing in the lab is one thing and taking ideas and deploying them in the real world is completely another. During early stages, we had to resort to using our own houses and own kitchens as our ink-making factories, and our own bedrooms

and living rooms as the first assembly line for making these inks. This is my cofounder Nikhil's own bedroom, that is being used to supply inks to artists all around the world, who would paint with AIR-INK. And that's him, delivering AIR-INKs to the ports so that the artists around the world can use it. Soon, we started seeing that thousands of artists around the world started emerging like this.

Soon, thousands of black-and-white, pollution-made artworks started emerging on a global scale. And believe me, for a group of scientists and engineers and investors, there was nothing more satisfying than that the product of their work is now being used by some of the finest artists around the world.

