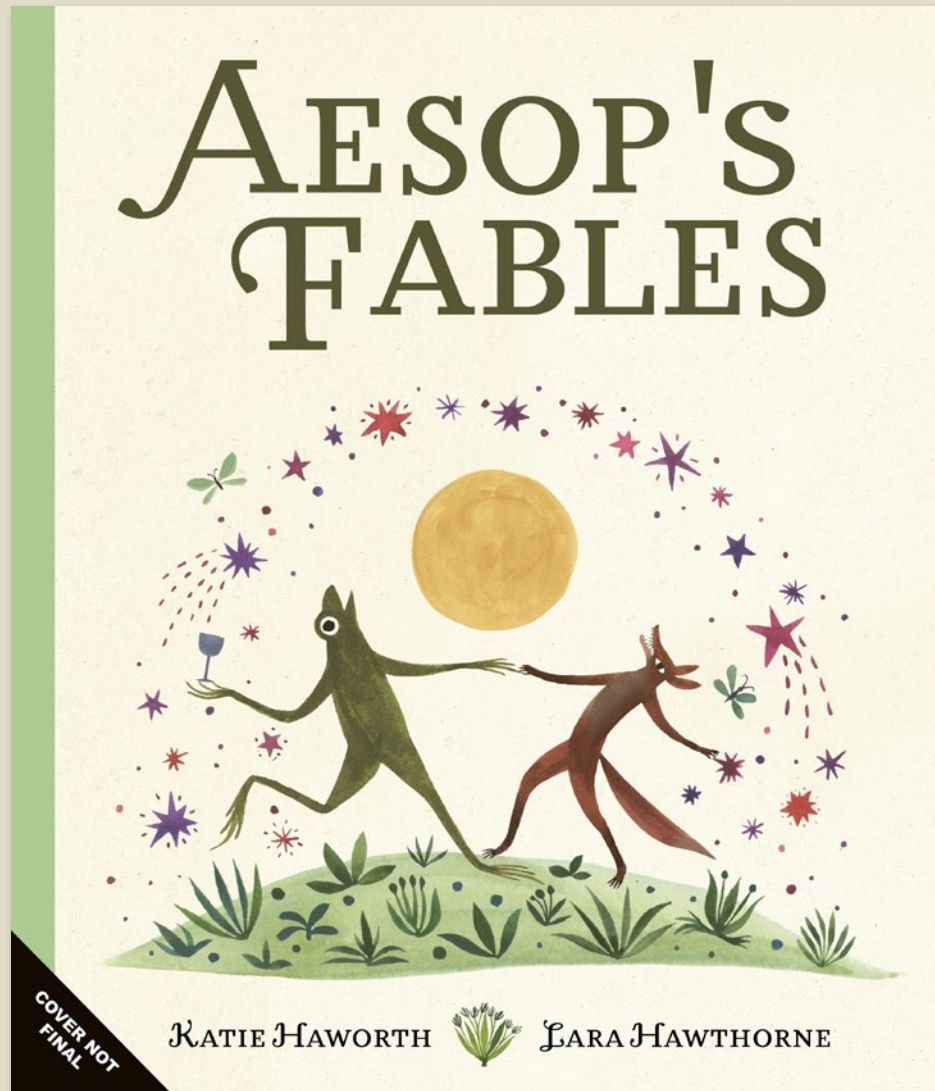




Germany – BBF25 – gift

Aesop's Fables



A beautiful collection of Aesop's Fables

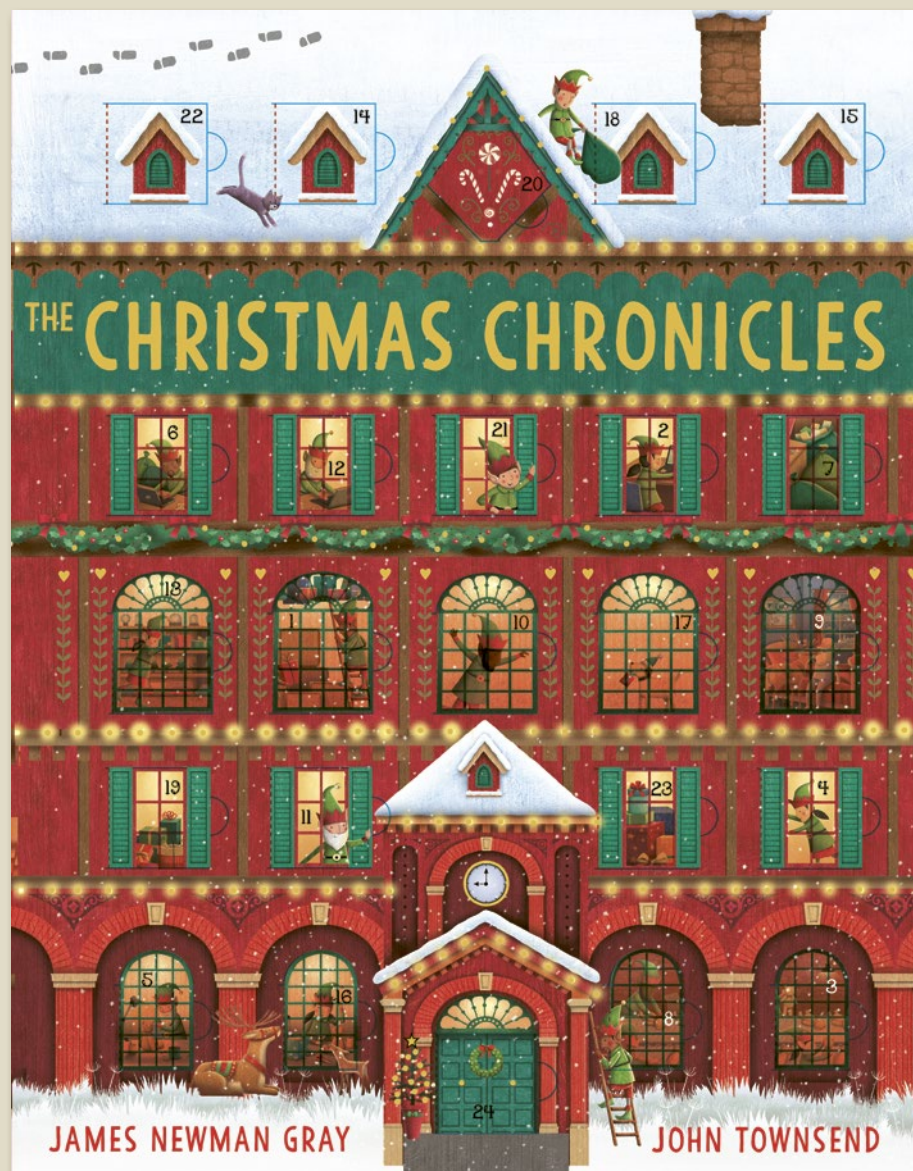
- A timeless, treasured classic that speaks to all ages - following on from the success of *Star Stories* and *Winter Tales*
- Illustrated by CILIP Greenaway longlisted illustrator Lara Hawthorne (*My Nana's Garden*, *Alba the Hundred Year Old Fish*, *The Night Flower*)
- Imaginatively retold for young readers, with humour and engaging storytelling
- Features 23 fables
- Cover: Arlin, emboss, foil
- Each tale hides a moral, which is featured at the end of each story

Aesop's Fables



Pub Date	01/10/2026
Pub Price	£15.99
ISBN	9781787418707
H x W	265 x 228mm
Binding	Hardback
Age Range	7-9 years
Author	Katie Haworth
Illustrator	Lara Hawthorne
Extent	96pp
Word Count	15000 words
Translation Files	19/01/2026
Files To Printer	11/05/2026
Freight On Board	16/07/2026
Rights Available	World

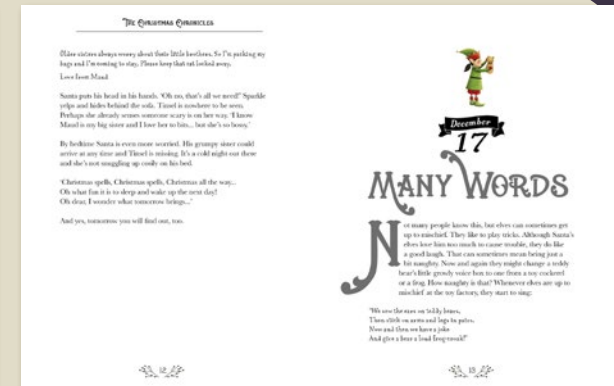
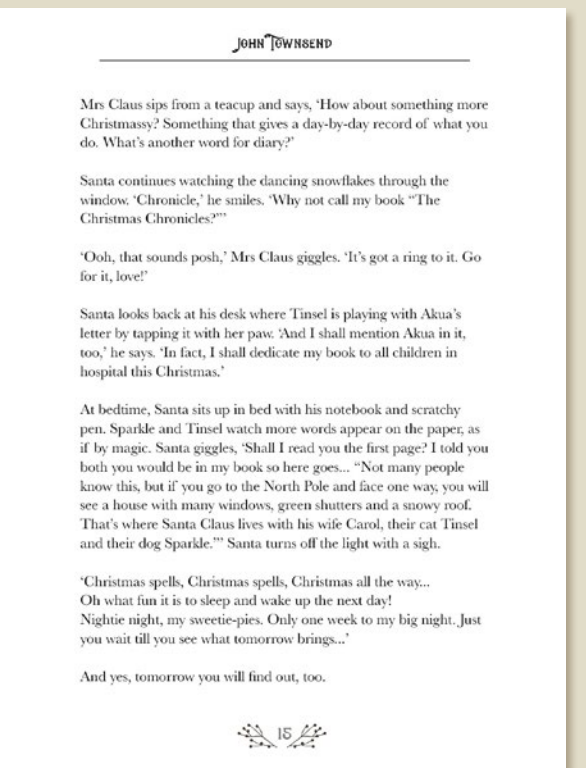
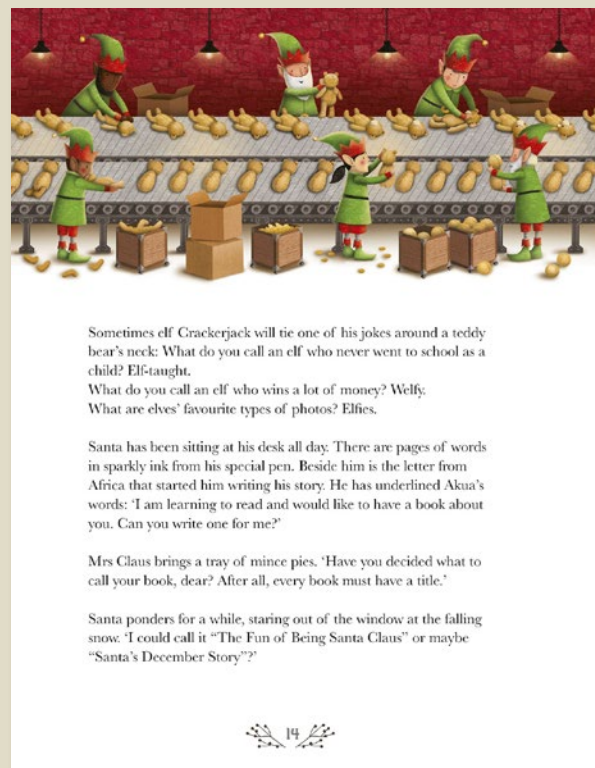
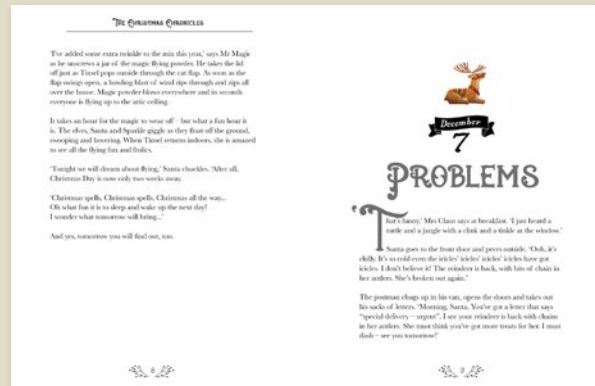
The Christmas Chronicles



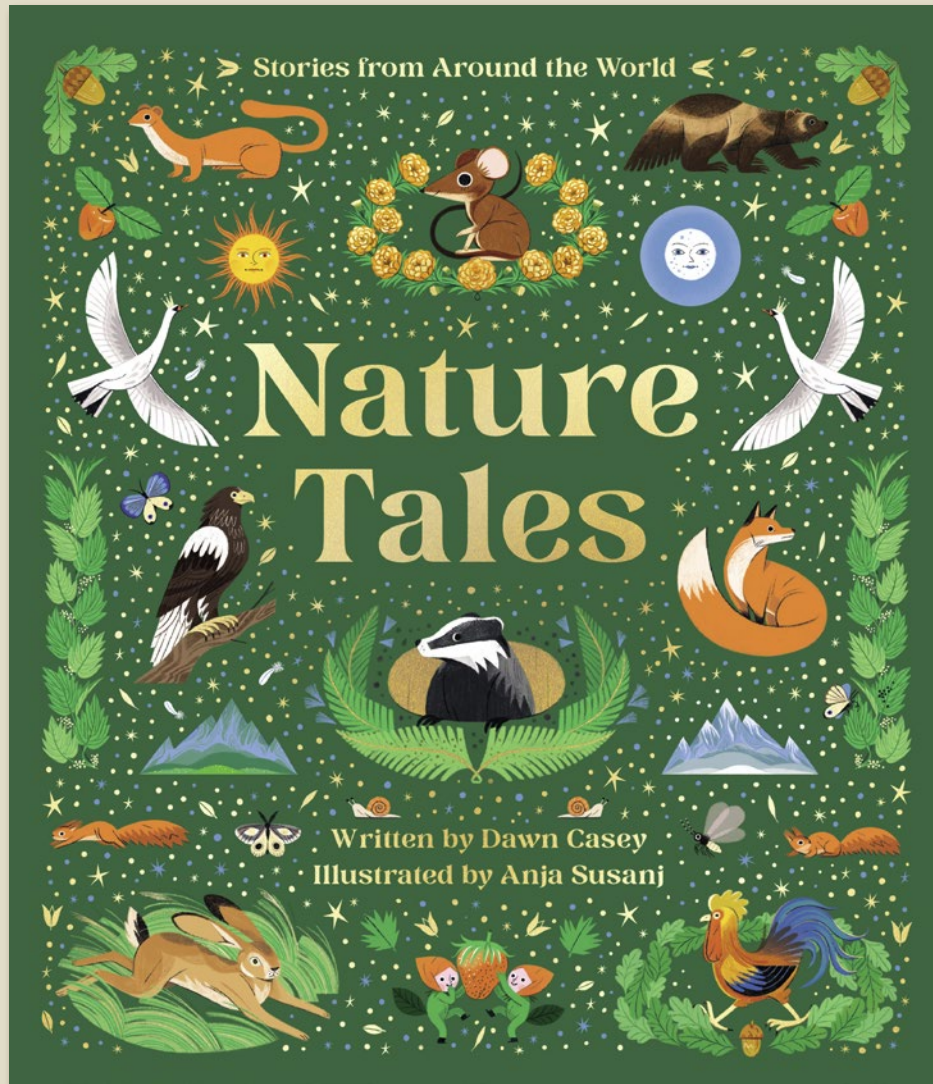
Count down to Christmas with this lift-the-flap advent calendar-style book!

- Ingenious, interactive advent calendar-style design on cover. Children will love lifting the flaps on the cover to reveal a different Christmas character or object and, underneath, finding the page number where the chapter featuring this subject begins.
- These magical story features Santa, elves, reindeer, and other characters, and is filled with humorous mishaps and snowy adventures.
- 24 humorous chapters--one for every day in the buildup to Christmas.

The Christmas Chronicles



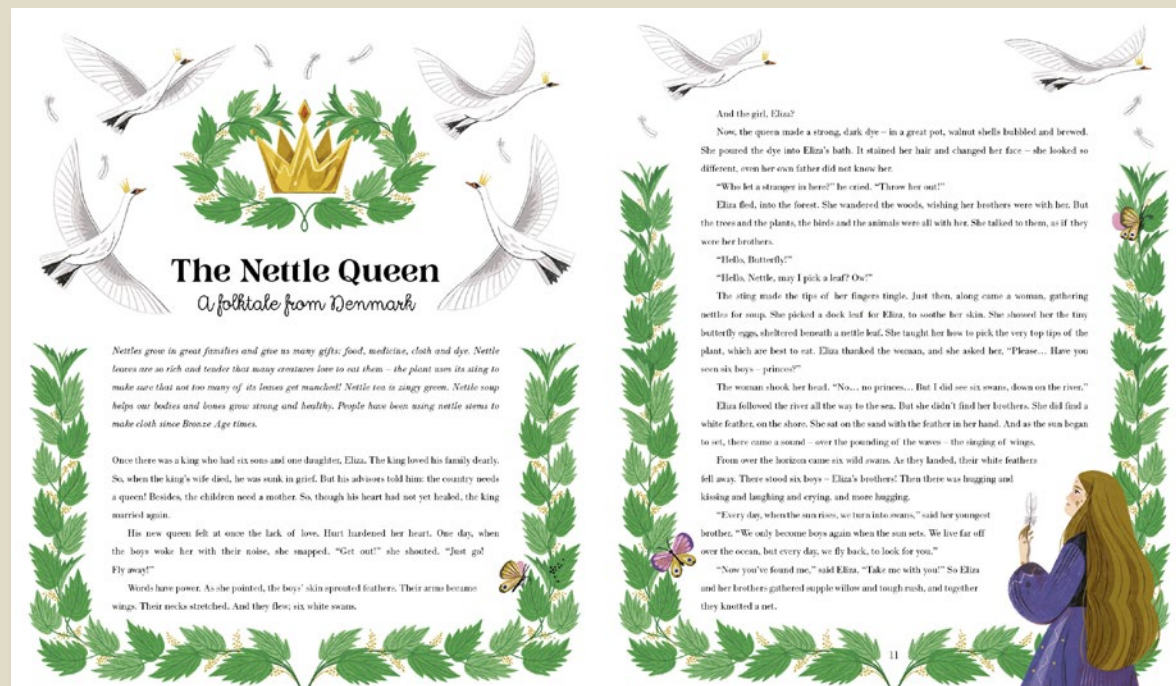
Pub Date	09/08/2024
Pub Price	£14.99
ISBN	9781800789241
H x W	297 x 229mm
Binding	Hardback
Age Range	5-7 years
Author	John Townsend
Illustrator	James Newman Gray
Extent	96pp
Rights Available	World



A collection of nature folk tales

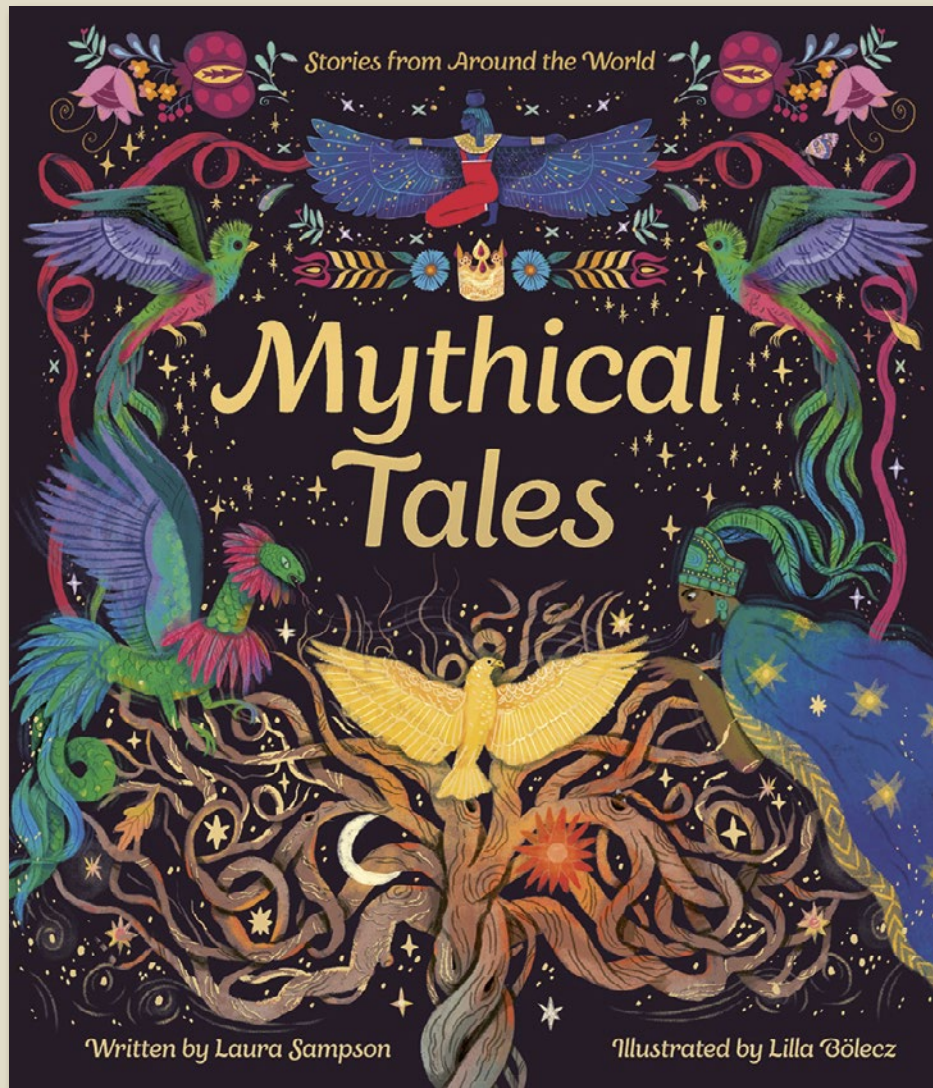
- CONTENTS: The Bramble's Gift **Greece**; Fox's Tail **Norway**; Little Brown Mouse **Himalayas**; Pigeon and Bee **Ukraine**; The Magic Acorn **Russia**; Wild Strawberries **Britain**; Eagle and Owl **Wales**; Hare's Ears **Siberia**; The Hedgehog and Hare **Germany**; Little Lark, Robin Redbreast and Jenny Wren **France**; Little Red Squirrel **America**; Rabbit's Tale **Brazil**; The Healing Apple Tree **Poland**; The Pine Tree **Japan**; Badger Boy **Ireland**; Bringing Back Wolf **Mexico**; The Birth of Bear **Finland**; The Stork's Nest **Morocco**.
- A timeless, treasured classic that speaks to all ages, following on from the success of *Star Stories* (2018), *Winter Tales* (2020) and *Enchanted Tales* (2023).
- Includes stories from every continent, giving it a universal appeal.

Nature Tales



Pub Date	12/09/2024
Pub Price	£16.99
ISBN	9781800785083
H x W	265 x 228mm
Binding	Hardback
Age Range	7-9 years
Author	Dawn Casey
Illustrator	Anja Sušanj
Extent	96pp
Word Count	20000 words
Rights Available	World

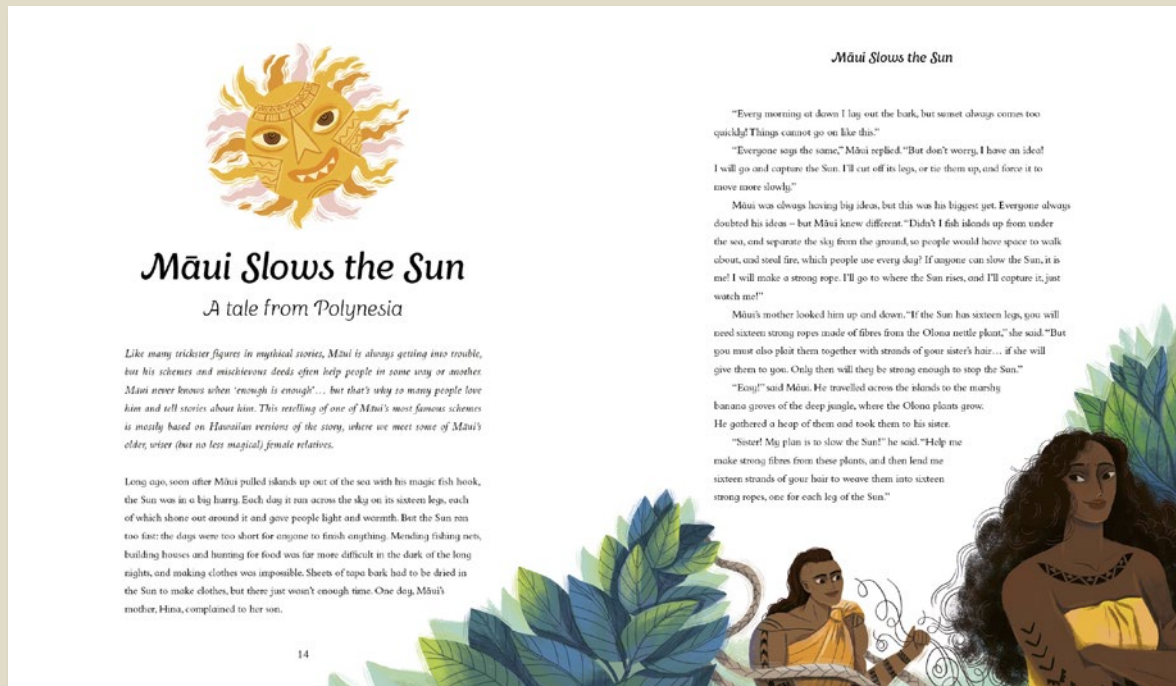
Mythical Tales



A collection of mythical tales from around the world.

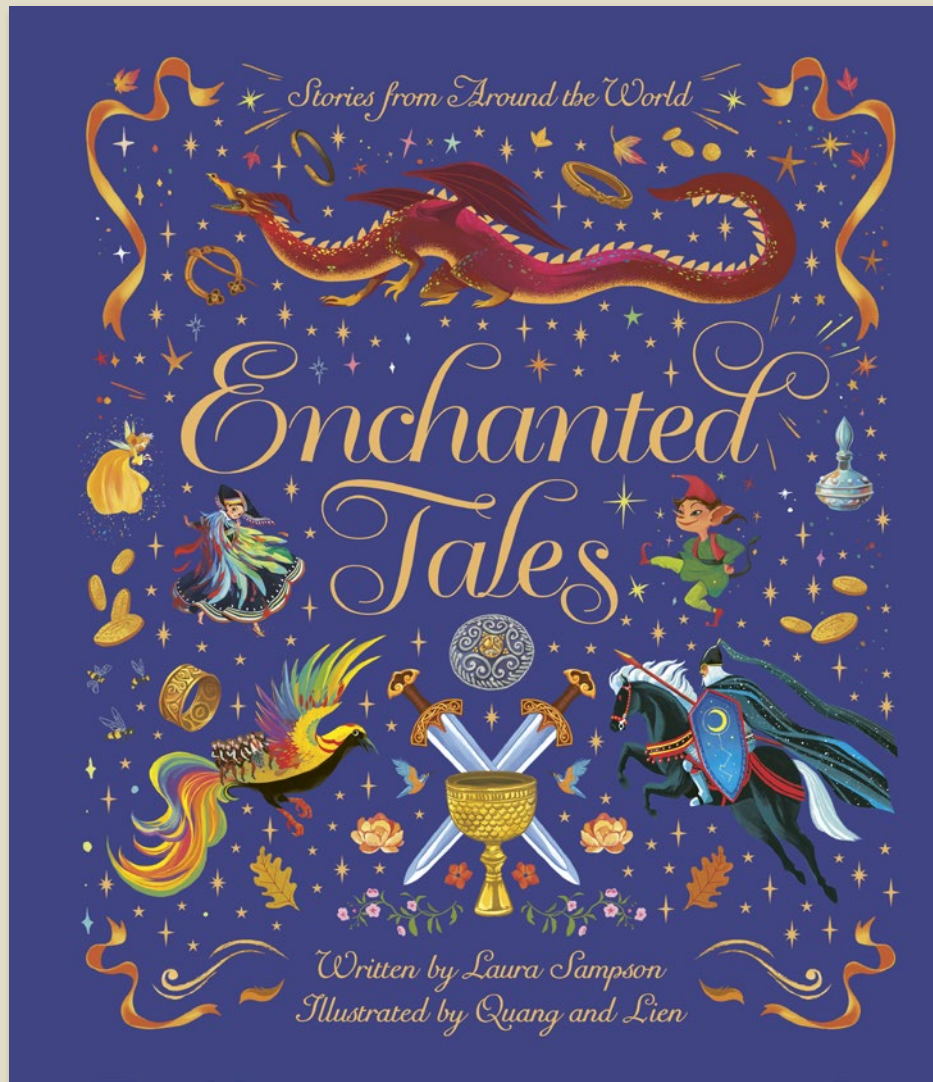
- A timeless treasury that speaks to all ages, following on from the success of *Star Stories* (2018), *Winter Tales* (2020), *Enchanted Tales* (2023) and *Nature Tales* (2024)
- *Star Stories* sold into 12 territories, *Winter Tales* has sold into 18 territories and *Enchanted Tales* has sold into 11 territories.
- With universal appeal, this collection of stories includes stories from cultures on every continent.
- Cover finishes: arlin and foil

Mythical Tales



Pub Date	25/09/2025
Pub Price	£16.99
ISBN	9781800788398
H x W	265 x 228mm
Binding	Hardback
Age Range	7-9 years
Author	Laura Sampson
Illustrator	Lilla Bölecz
Extent	96pp
Word Count	14000 words
Freight On Board	10/07/2025
Rights Available	World

Enchanted Tales



A spellbinding treasury of magical tales

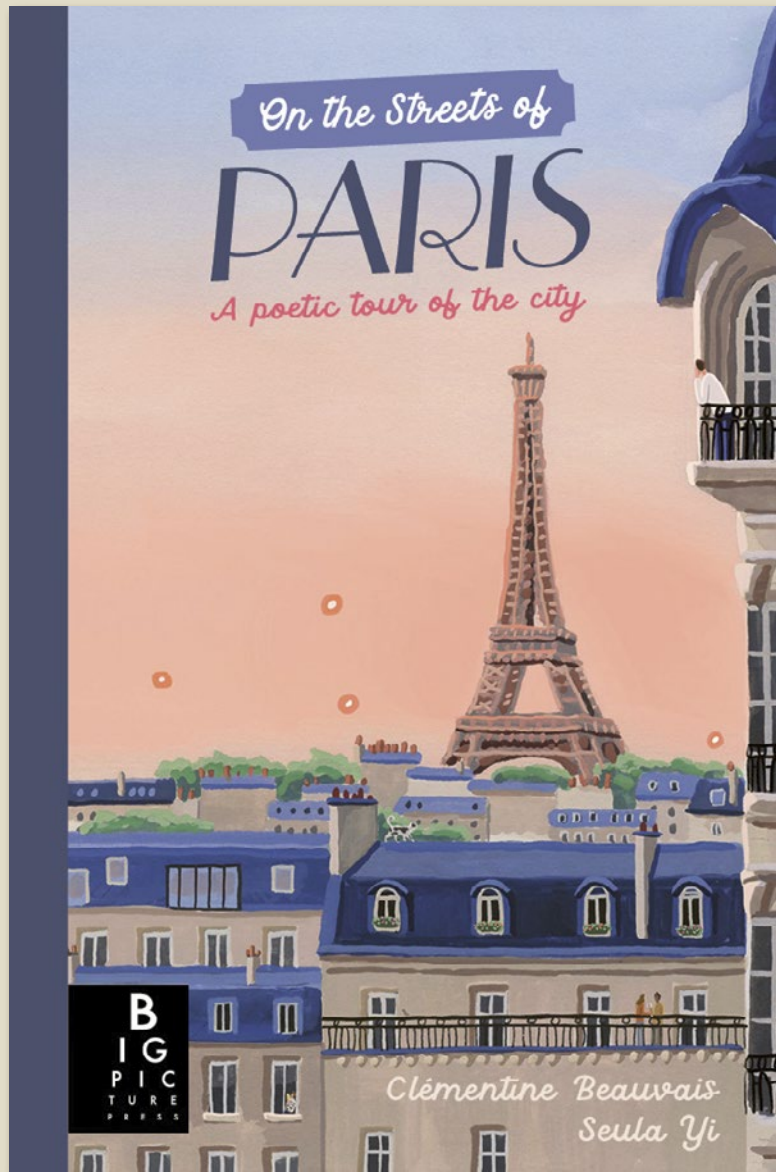
- A timeless, treasured classic that speaks to all ages, following on from the success of *Star Stories* (2018) and *Winter Tales* (2020)
- Universal appeal, including stories from cultures on every continent
- *Winter Tales* has sold more than 80,000 copies across 15 territories
- Cover: Arlin + foil

Enchanted Tales



Pub Date	28/09/2023
Pub Price	£16.99
ISBN	9781800785915
H x W	265 x 228mm
Binding	Hardback
Age Range	7-9 years
Author	Laura Sampson
Illustrator	Phung Nguyen Quang & Huynh Thi Kim Lien
Extent	96pp
Rights Available	World

On The Streets of Paris



A vibrant, illustrated poetry series celebrating cities around the world. This beautiful book takes a tour through the captivating streets of Paris.

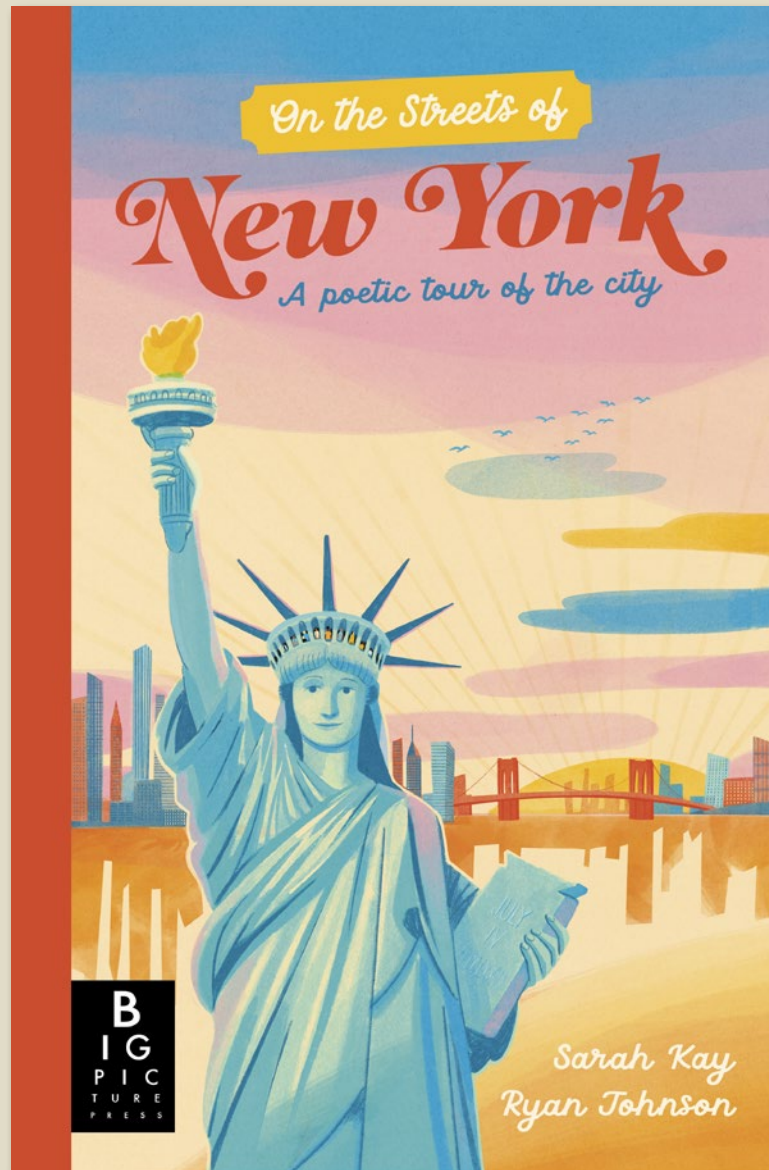
- Each book in the On the Streets series is written by a poet from the city who will be able to celebrate the hidden parts of the city, as well as the main landmarks
- The poetry spreads act as a snapshot of a different part of the city. A non-fiction spread at the back of the book adds further information about landmarks and history
- Beautifully presented and produced with strong branding and a collectable feel
- Aimed at young readers aged 7+ and perfect for reading aloud together

On The Streets of Paris



Pub Date	14/08/2025
Pub Price	£14.99
ISBN	9781800787117
H x W	292 x 215mm
Binding	Hardback
Age Range	7-9 years
Author	Clementine Beauvais
Illustrator	Seula Yi
Extent	48pp
Word Count	3400 words
Rights Available	World

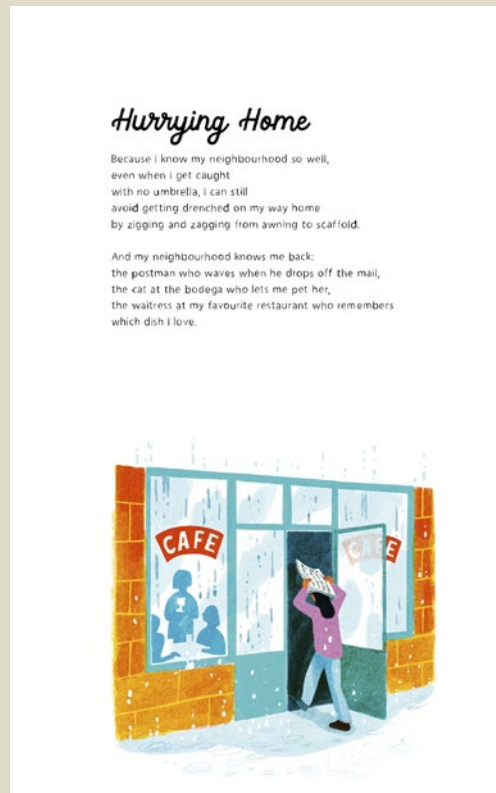
On The Streets of New York



A vibrant illustrated poetry series celebrating cities around the world. This bright and bold book takes a tour through ‘the city that never sleeps’: New York.

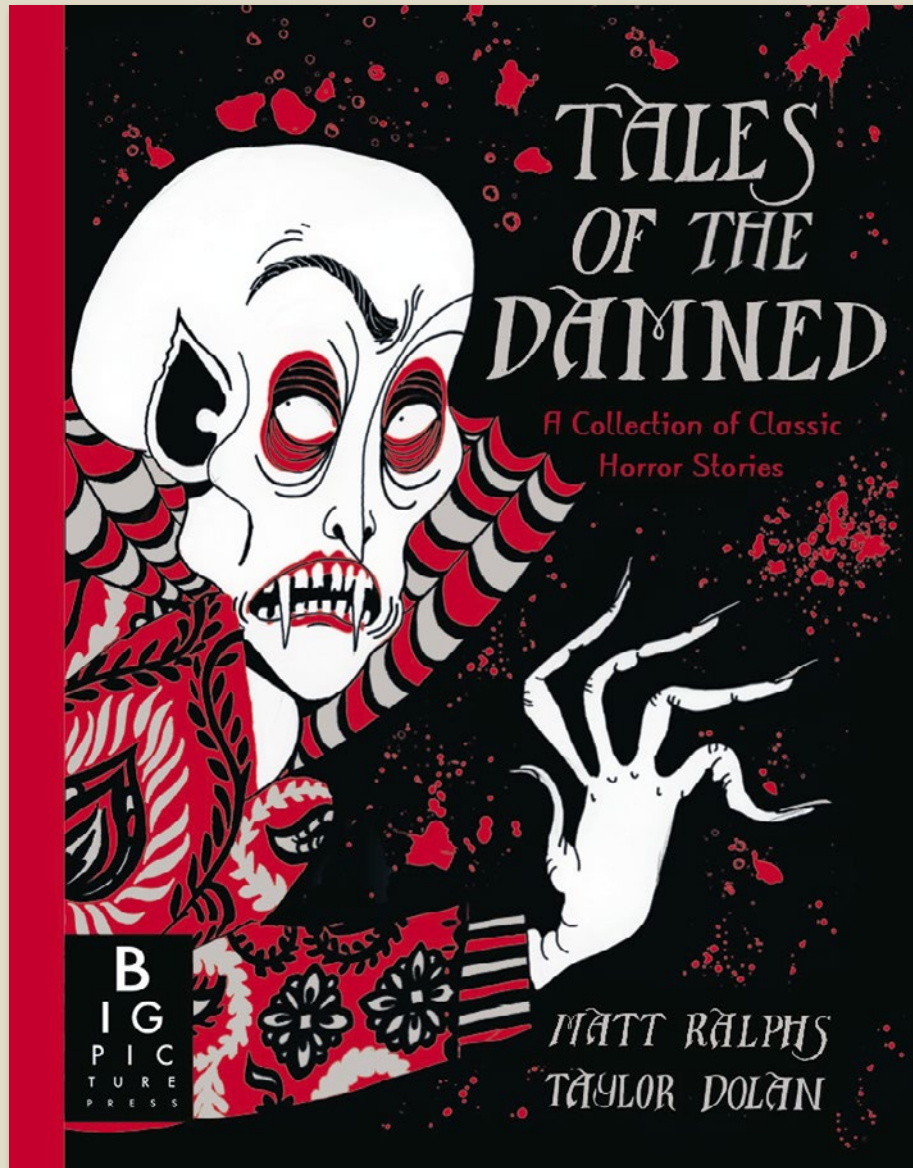
- Each book in the On the Streets series is written by a poet from the city who celebrates the hidden parts of the city, as well as the main landmarks
- Each spread acts as a snapshot of a different part of the city. A non-fiction spread at the back of the book adds further information about landmarks and history
- Beautifully presented and produced with strong branding and a collectable feel

On The Streets of New York



Pub Date	02/04/2026
Pub Price	£14.99
ISBN	9781800787100
H x W	292 x 215mm
Binding	Hardback
Age Range	7-9 years
Author	Sarah Kay
Illustrator	Ryan Johnson
Extent	48pp
Word Count	500 words
Files To Printer	10/11/2025
Freight On Board	29/01/2026
Rights Available	World

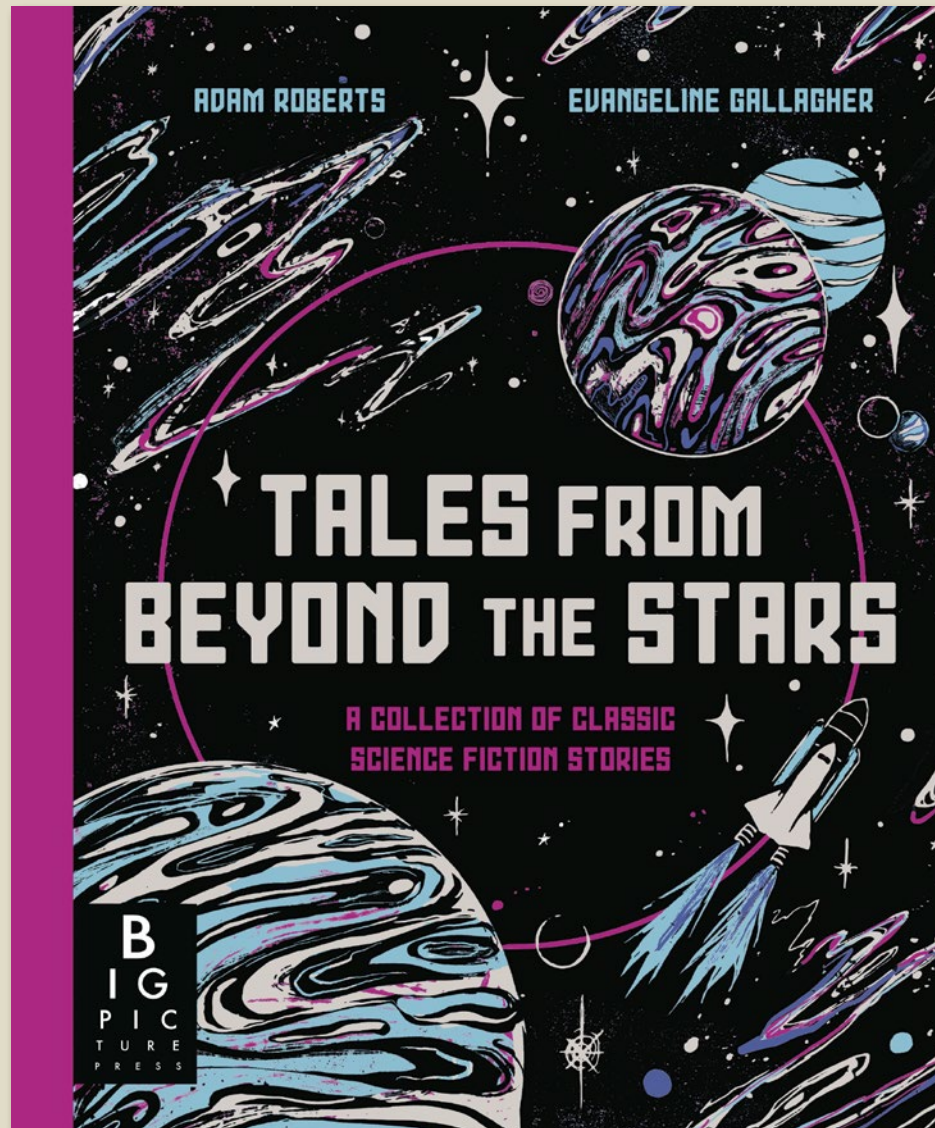
Tales of the Damned



An anthology of terrifying tales from around the world.

- Stories will be broken up with a series of 'theme' spreads, which will add a non-fiction element to the book. These spreads cover everything from the rise of the horror genre to famous monsters and vampire mass hysteria.
- There's a gap in the market for striking, beautifully illustrated horror anthology.
- Contents: The Mask of Red Death by Edgar Allen Poe; Edgar Allen Poe and the Birth of Horror Literature (NF); Dracula; Vampire Mass Hysteria (NF); The Monkey's Paw; Zombies and the Undead (NF); Red Riding Hood; The Original Dark Fairy Stories (NF); Frankenstein; Mary Shelley and the impact of Frankenstein (NF); Whistle and I'll Come To You; Ghosts and the Victorians (NF); Baba Yaga; Witches (NF); Bluebeard; Blood and Gore (NF)

Tales from Beyond the Stars



An anthology of classic science fiction stories.

- Stories will be broken up with a series of 'theme' spreads, which will add a non-fiction element to the book. These spreads cover everything from the rise of the science fiction genre to how it has inspired real life inventions.
- There's a gap in the market for a striking, beautifully illustrated science fiction anthology.
- Evergreen publishing with strong backlist potential and global appeal.
- An opportunity to expand the Big Picture Press list into the adult gift market.
- Resurgence of interest in titles that offer readers 'escapism' on TikTok, including fantasy and science fiction

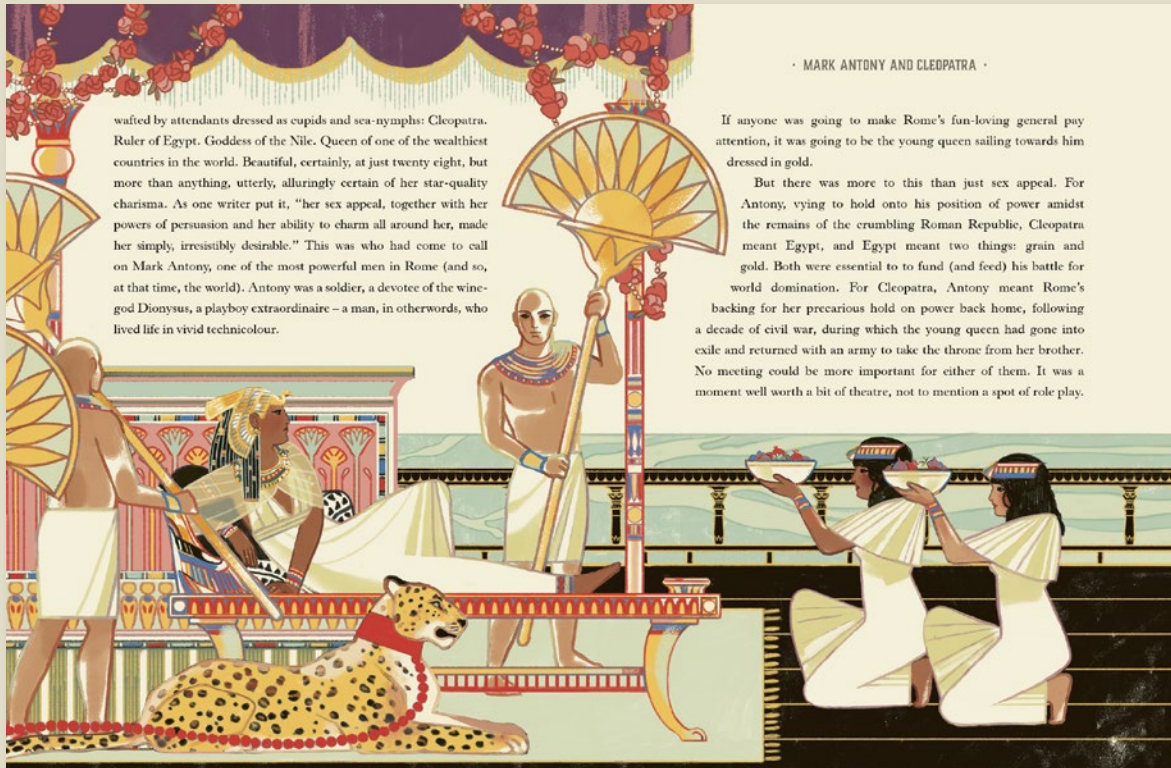
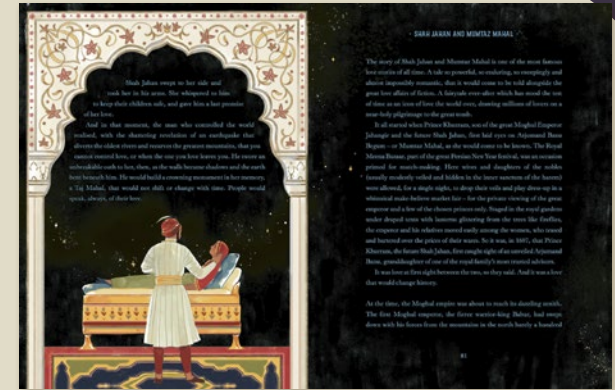
Ancient Love Stories



A striking collection of love stories from ancient history.

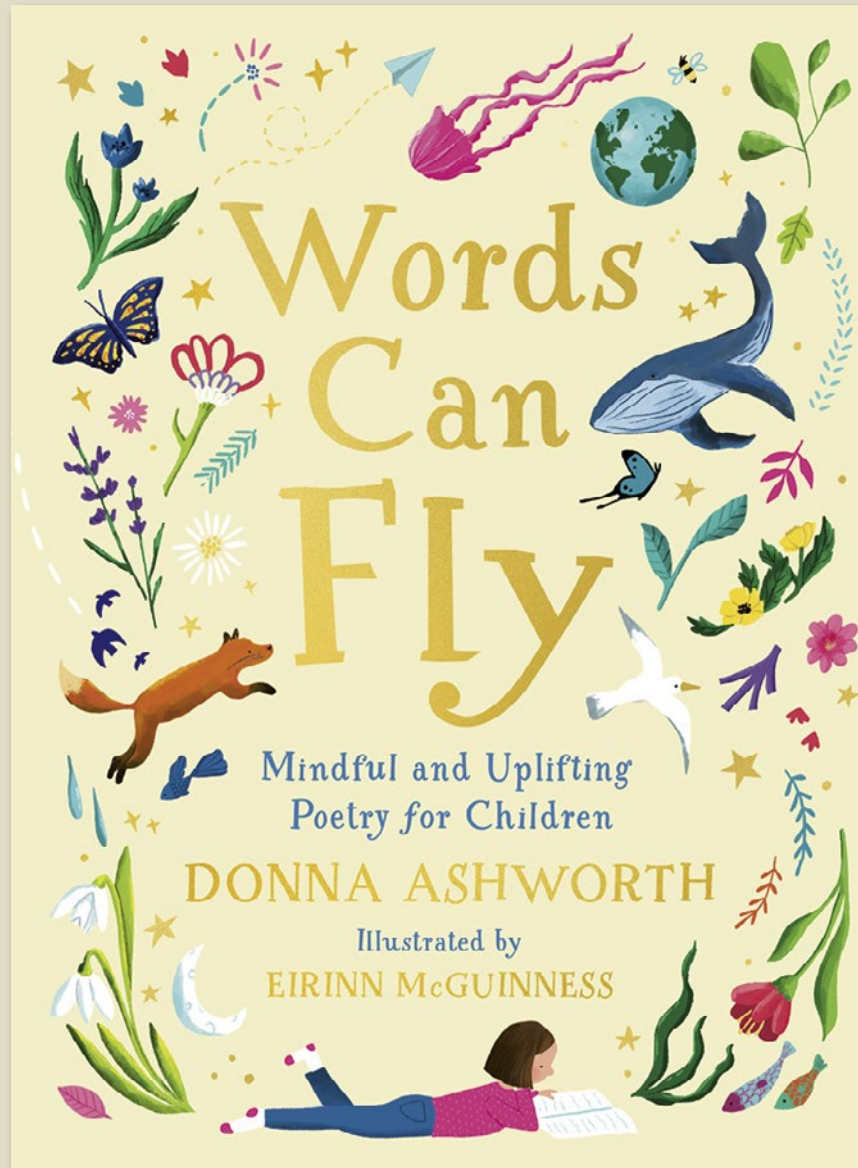
- Final contents - Sappho (ancient Greek), Nebuchadnezzar II and Amytis (Babylonian), The Sacred Band of Thebes (ancient Greek), Sima Xiangru and Zhuo Wenjun (Chinese), Mark Antony and Cleopatra (ancient Rome), The Lovers of Pompeii (ancient Rome), Hadrian and Antinous (ancient Rome), Eloise and Abelard (French), Frances Howard and Robert Carr (English), Shah Jahan and Mumtaz Mahal (Indian), The Sanchos (USA)
- Written by award-winning classicist and author, Emily Hauser.
- Featuring a range of true stories from around the world, discover the astonishing lengths humankind have gone to in the name of love.
- A list of Sander's publishers: US - Penguin Random House; Germany - Knesebeck Von Dem GmbH

Ancient Love Stories



Pub Date	28/09/2023
Pub Price	£16.99
ISBN	9781800783225
H x W	246 x 189mm
Binding	Hardback
Age Range	Adult
Author	Emily Hauser
Illustrator	Sander Berg
Extent	96pp
Rights Available	World

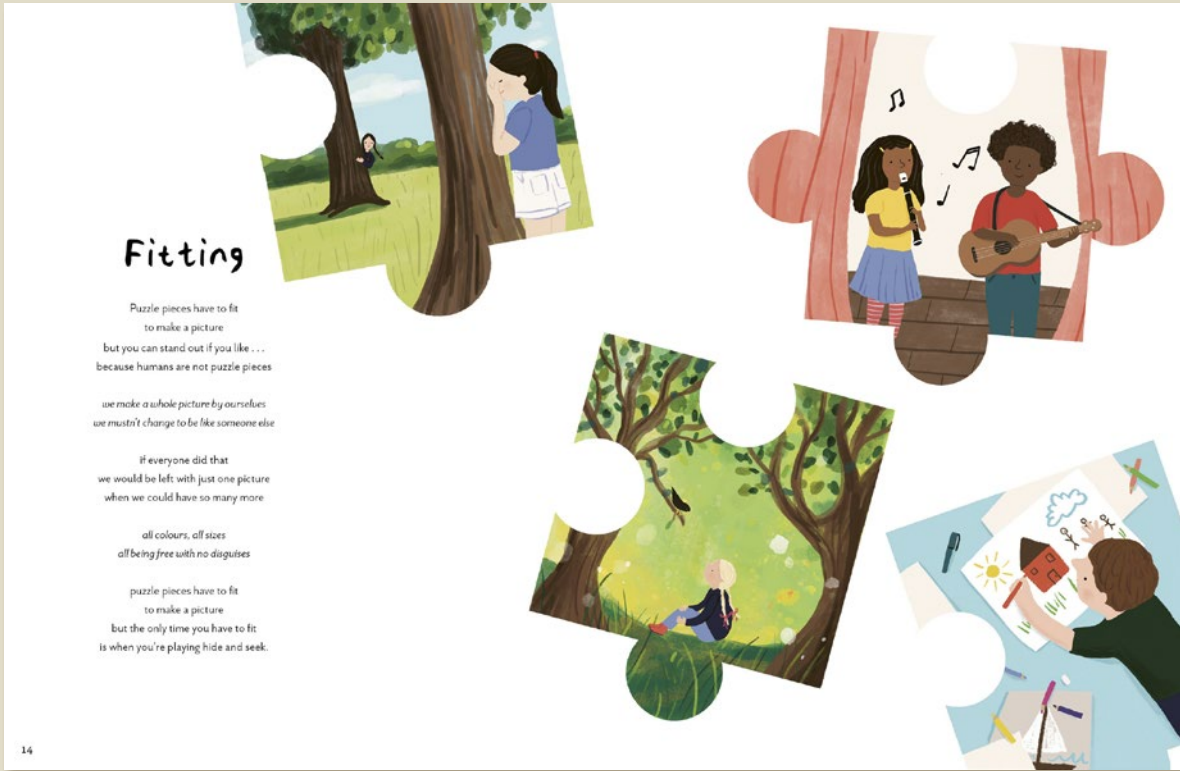
Words Can Fly



Uplifting poetry for children from the UK's no. 1 *Sunday Times* bestselling author of *Wild Hope*.

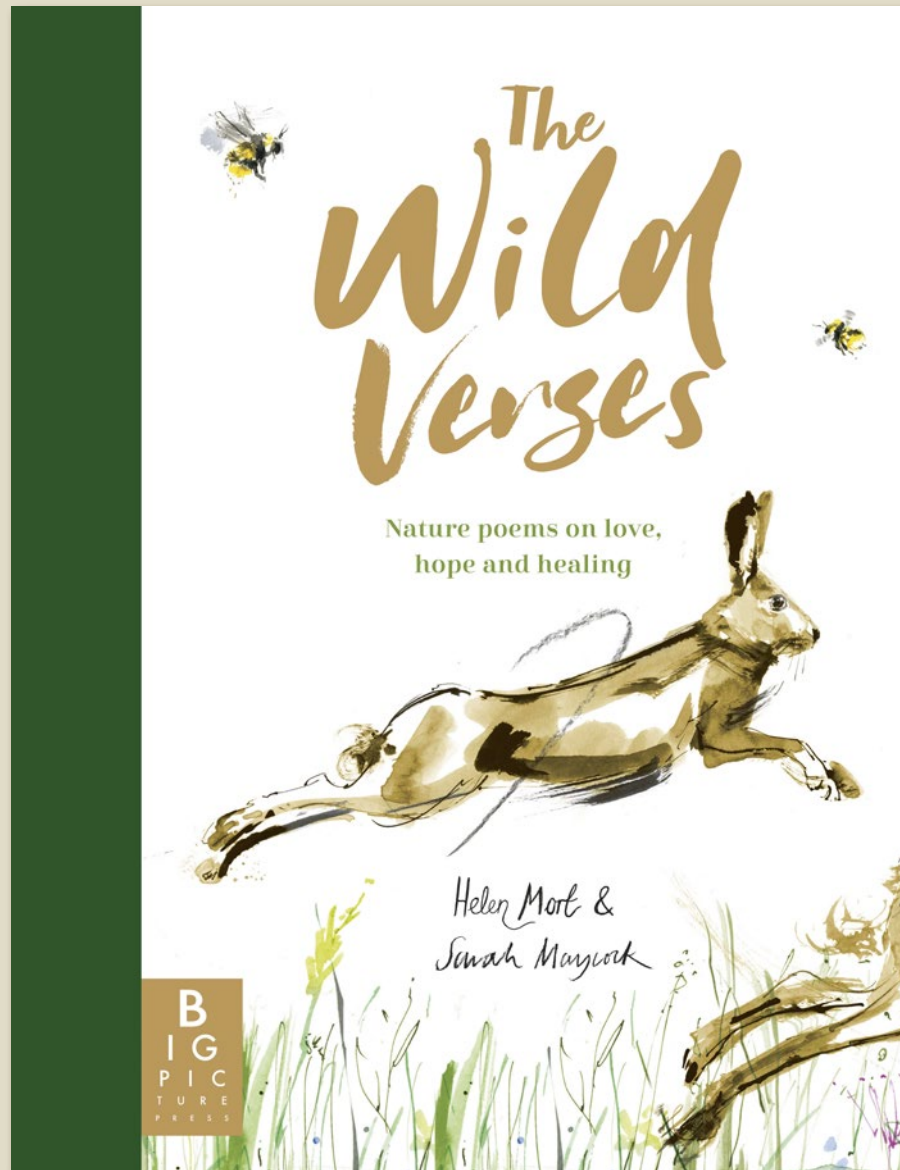
- **HUGE ENGAGED AUDIENCE:** Donna has over 1.4 million followers on Facebook (average engagement rate 2%) and a further 261k followers on Instagram. 90% of her followers are female and 60% are over 40. This collection for children will be the perfect present for those in their lives.
- **UK's #1 BESTSELLING POET:** Donna is a *Sunday Times* no. 1 bestseller and the UK's no. 1 bestselling selling poetry author (Nielsen 2022 and 2023 poetry sales). To date her works have collectively sold over 185k physical copies (TCM).

Words Can Fly



Pub Date	05/06/2025
Pub Price	£16.99
ISBN	9781785307171
H x W	246 x 189mm
Binding	Hardback
Age Range	7-9 years
Author	Donna Ashworth
Illustrator	Eirinn McGuinness
Extent	144pp
Rights Available	World

The Wild Verses



A striking poetry collection by Helen Mort.

- The book will be split into different sections/feelings - joy, hard times, love, loss etc.
- Tapping into the phenomenal success of books like *The Boy*, *the Mole*, *the Fox and the Horse* and *The Poetry Pharmacy*.
- An opportunity to reuse Sarah Maycock's artwork in a new format - for an adult audience
- The perfect offering for the Christmas gift market
- Luxy cover finishes - quarter binding and foil
- With poems by award-winning Helen Mort

The Wild Verses



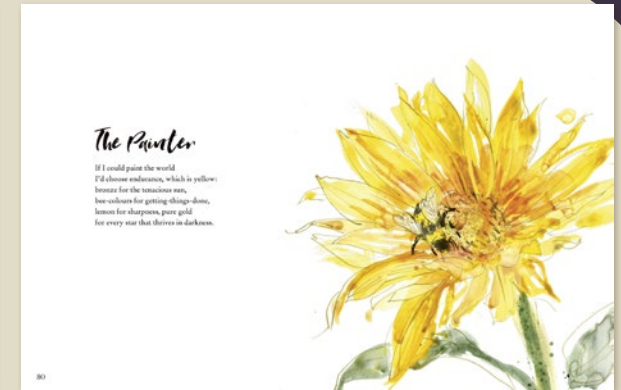
Safely In Numbers

Why meet trouble halfway
when you can run
to greet it, offer it
the best part of the day?
Watch them surge
towards their problems:
this band of rebels
tackling life head-on
moving, always moving
as one.



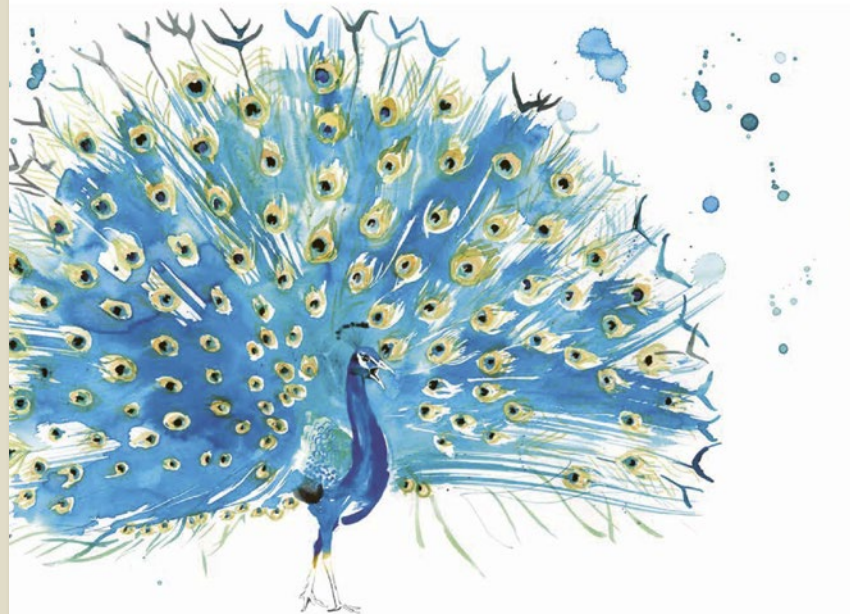
The Bull

Today, you want
to stomp outside and face
the day bull-strong.
Stand firm
and uncertainties
cannot make you stop.
Stay proud. Zip up
your audaciousness
right to the top.



The Painter

If I could paint the world
I'd choose endearment, which is yellow:
honey for the tawny nose,
bee-colours for getting things done,
lemons for sharpness, pure gold
for every star that shines in darkness.



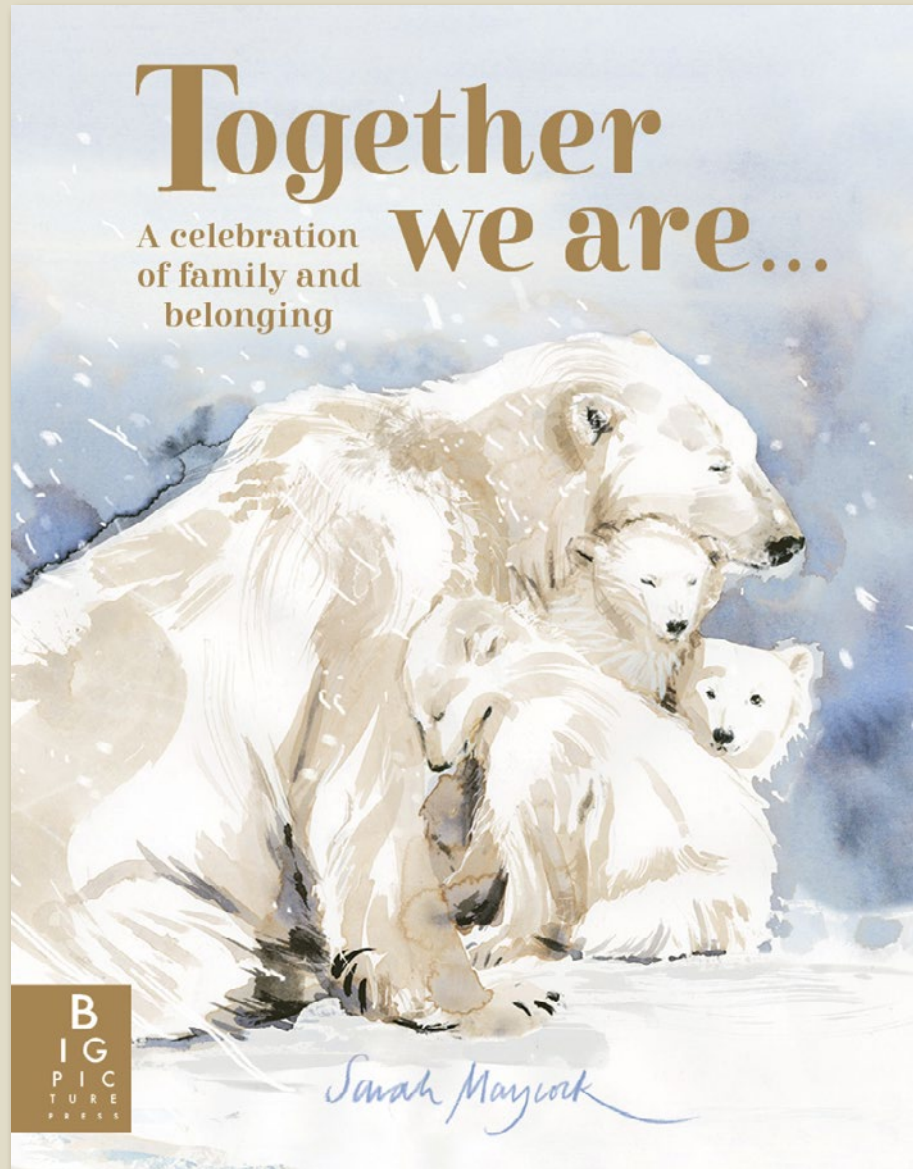
Unfurl

Sometimes you want to hide
your crimson, teal and green.
Sometimes you fold.

It's time to catch the light. Be bold.
You open the fan of yourself
and you brim with gold.

Pub Date	10/11/2022
Pub Price	£16.99
ISBN	9781800784765
H x W	225 x 173mm
Binding	Hardback
Age Range	Adult
Author	Helen Mort
Illustrator	Sarah Maycock
Extent	112pp
Rights Available	World

Together We Are...



A beautiful poetic picture book about family connection, from award-winning artist Sarah Maycock.

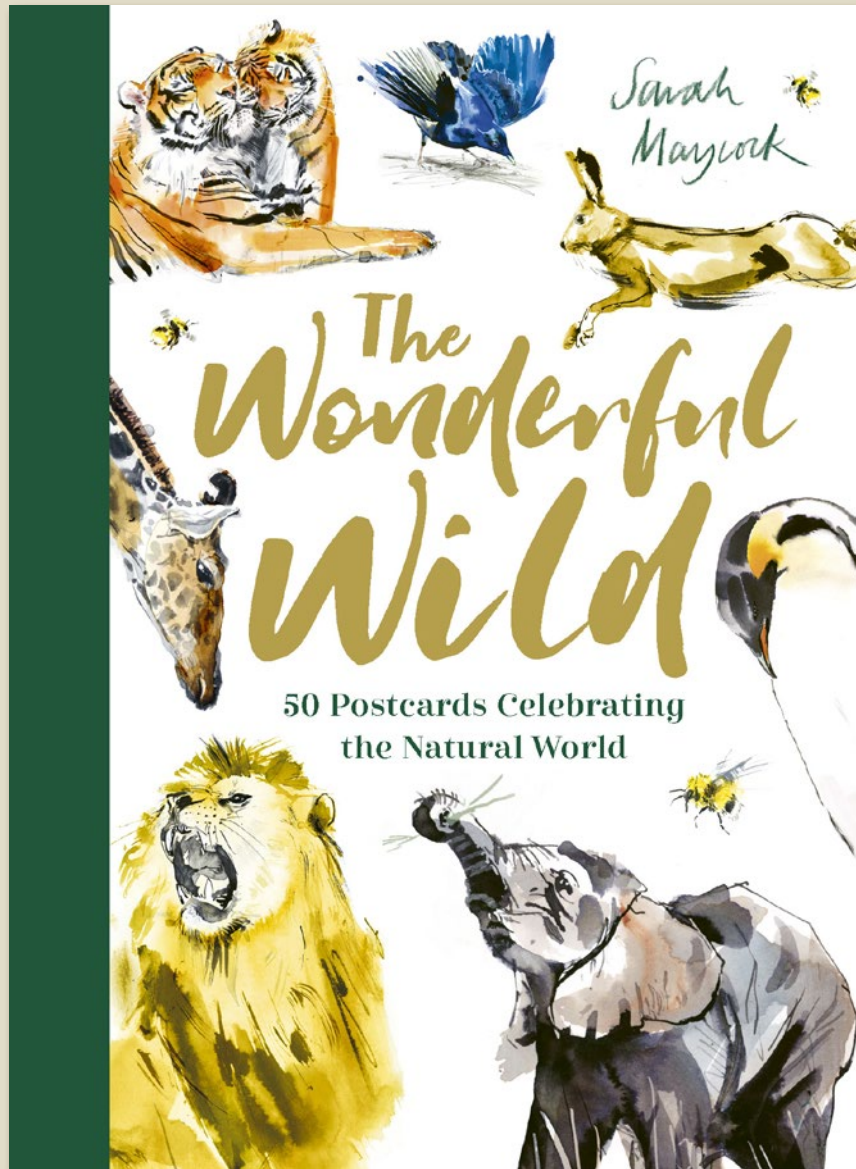
- A beautiful one-off picture book that brings poetry and nature together in the most stunning of ways
- Sarah's bold, expressive artwork captures a creature's characteristics or the forces of nature in just a few swoops of ink, bringing each page to life
- Sarah was selected as an It's Nice That Graduate in 2011 and her work includes illustrations for the Natural History Museum's 2018 Whales exhibition
- Perfect for readers of all ages, it's a captivating celebration of the bonds that tie us together
- Cover treatments: Graining with gold foil

Together We Are...



Pub Date	02/10/2025
Pub Price	£14.99
ISBN	9781800789524
H x W	300 x 235mm
Binding	Hardback
Age Range	0-5 years
Author	Christina Sutton
Illustrator	Sarah Maycock
Extent	48pp
Word Count	400 words
Freight On Board	24/08/2025
Rights Available	World

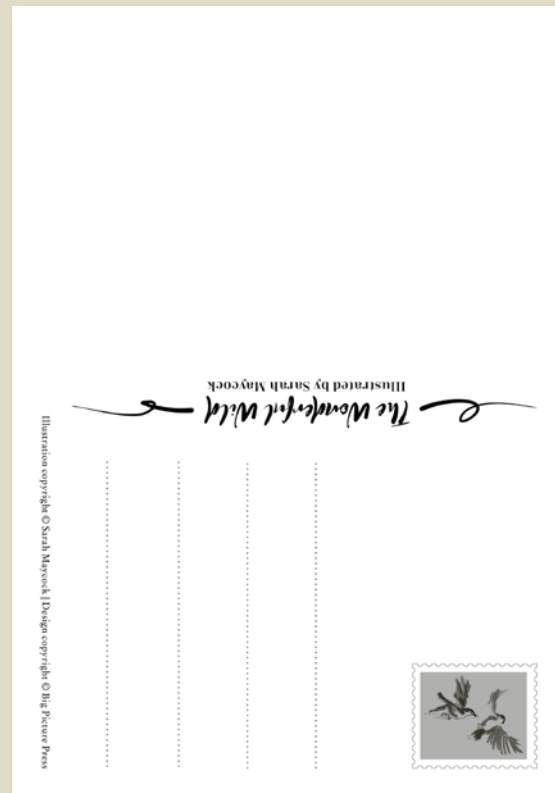
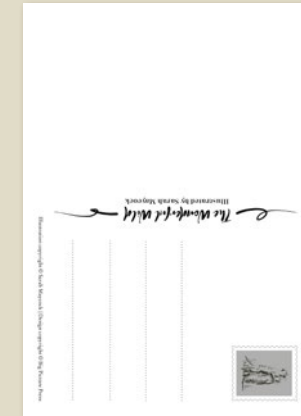
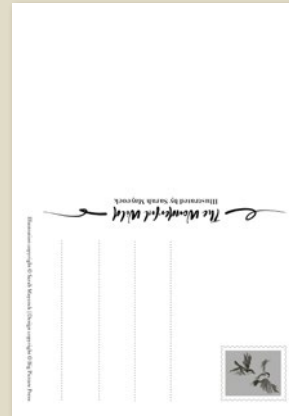
The Wonderful Wild



A box set of 50 beautiful postcards featuring Sarah Maycock's stunning watercolour artwork.

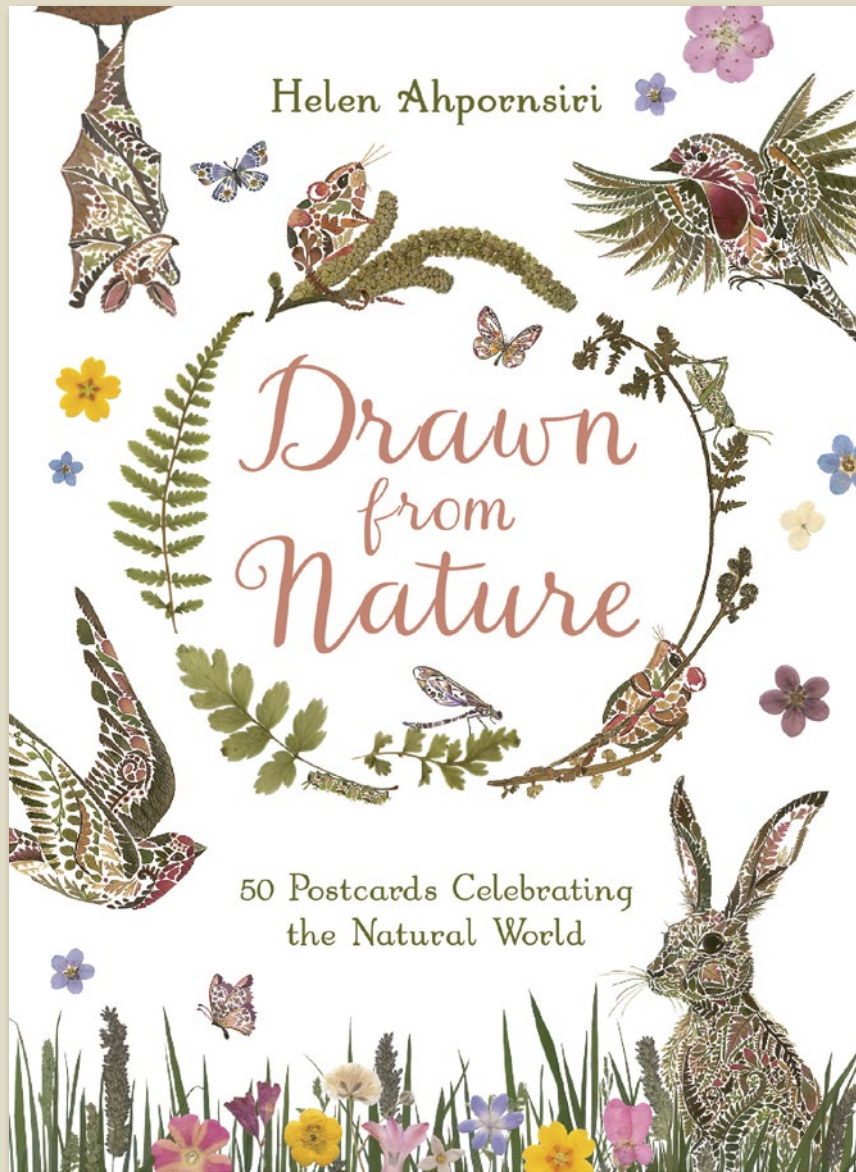
- 50 full-colour postcards, featuring Sarah Maycock's stunning watercolour artwork of animals from all around the world
- Sarah's bold, expressive artwork captures a creature's characteristics or the forces of nature in just a few swoops of ink, bringing each card to vivid life
- Sarah has notecard sets published by Laurence King: *For the Love of Cats* and *For the Love of Dogs*
- The ideal gift - beautifully presented in a box including pantone, ribbon and foil

The Wonderful Wild



Pub Date	14/08/2025
Pub Price	£14.99
ISBN	9781835871478
Age Range	12+ years
Illustrator	Sarah Maycock
Extent	50pp
Freight On Board	19/06/2025
Rights Available	World

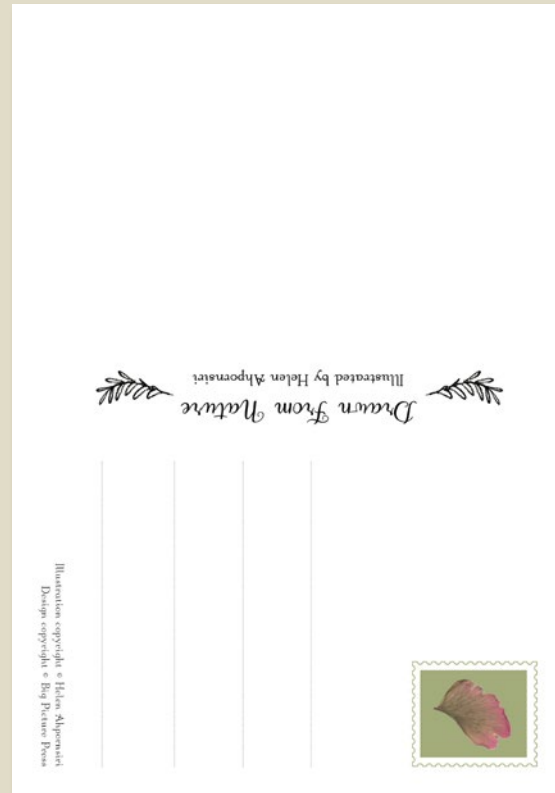
Drawn From Nature



A box set of 50 beautiful postcards featuring Helen Ahpornsir's stunning artwork made entirely from hand-pressed plants.

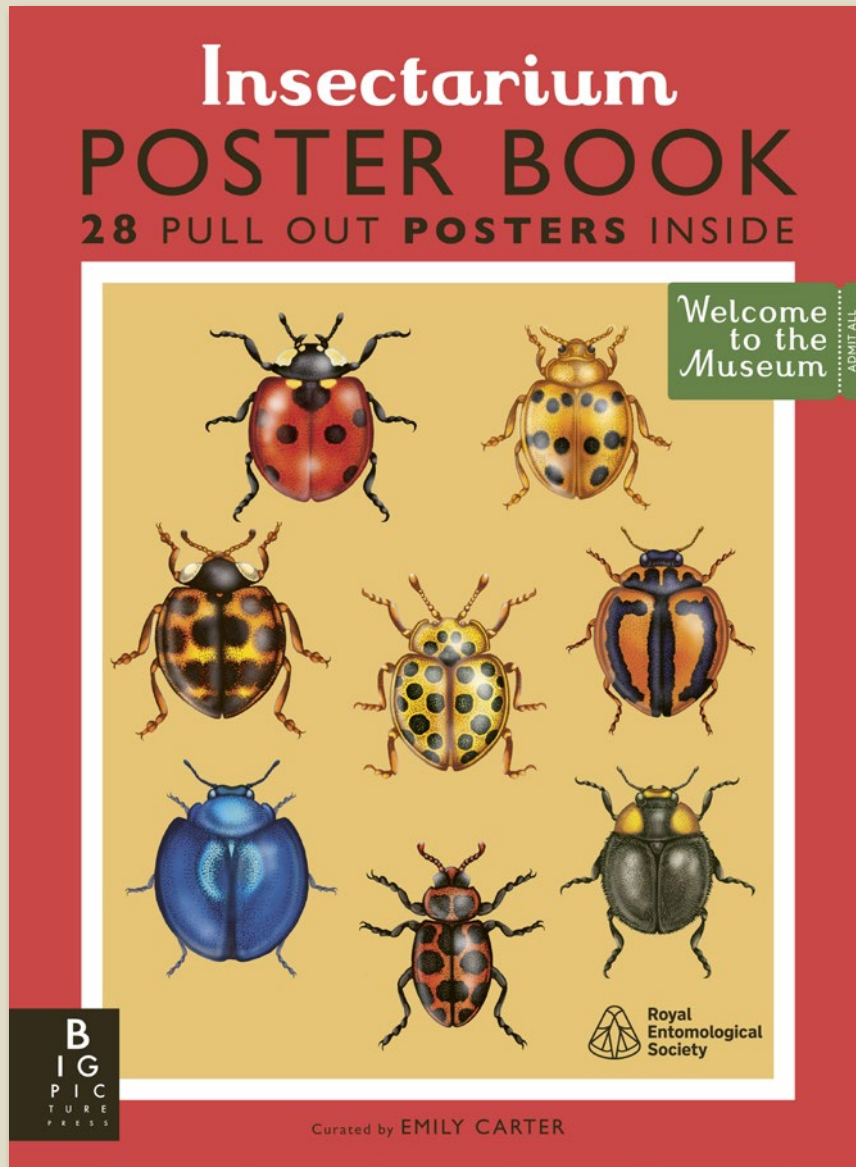
- 50 full-colour postcards, featuring Helen Ahpornsir's stunning artwork celebrating the natural world. All the artwork is crafted from hand-pressed plants.
- *A Year in the Wild* and *Beneath the Waves* have sold a combined quantity of over 84,000 copies worldwide (as of September 2024)
- Helen's work has been licensed to Anthropologie and she has a major stationery and paper product range for Museums & Galleries titled Wild Press
- Helen Ahpornsir has over 80,000 followers on Instagram

Drawn From Nature



Pub Date	13/03/2025
Pub Price	£14.99
ISBN	9781835872031
Age Range	12+ years
Illustrator	Helen Ahpornsiri
Extent	50pp
Rights Available	World

Insectarium Poster Book



Big, bold and beautifully illustrated, these 28 stunning posters from award-winning artist Emily Carter are perfect for pinning on your walls.

- The core Welcome to the Museum books have sold a combined quantity of over 2 million copies in 48 languages (as of July 2024)
- Published in collaboration with the Royal Entomological Society whose members are devoted to the study of insects
- Stunning artwork by award-winning artist Emily Carter. Her prints and products are stocked in stores such as Liberty, Harvey Nichols & Selfridges
- Perforated edges make these posters easy to tear out
- Cover treatments: Matt lam and spot UV

Insectarium Poster Book



Pub Date	09/10/2025
Pub Price	£16.99
ISBN	9781835871843
H x W	370 x 272mm
Binding	Paperback
Age Range	Adult
Author	Dave Goulson
Illustrator	Emily Carter
Extent	56pp
Word Count	600 words
Freight On Board	07/08/2025
Rights Available	World

Fungarium 1,000-Piece Jigsaw Puzzle



Created in collaboration with the Royal Botanic Gardens, Kew, this

- High-quality format with a stylish cylindrical tube and cloth storage bag makes this the ideal gift. Packaging: 255mm(h) x 121mm(d) Puzzle: 490mm(h) x 685mm(w) Poster: 210mm(h) x 297mm(w)
- Features the branding of Royal Botanic Gardens, Kew
- An intricately designed puzzle with beautiful full-colour images from Welcome to the Museum's Fungarium
- The core Welcome to the Museum books have sold a combined quantity of over 2 million copies worldwide with *Fungarium* selling over 90,000 (as of July 2022)

Fungarium 1,000-Piece Jigsaw Puzzle



Pub Date	10/10/2024
Pub Price	£25.00
ISBN	9781835870532
Age Range	Adult
Author	Katie Scott Limited
Word Count	200 words
Rights Available	World

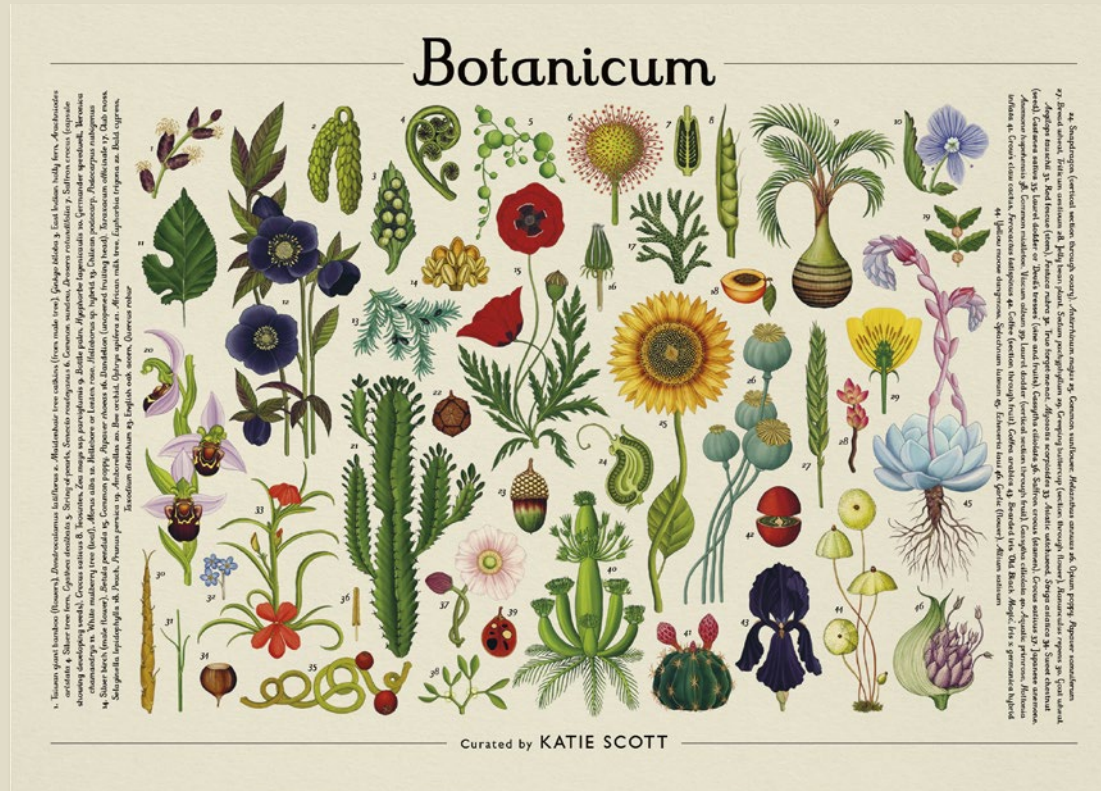
Botanicum 1,000-Piece Jigsaw Puzzle



Created in collaboration with the Royal Botanic Gardens, Kew, this

- High-quality format with a stylish cylindrical tube and cloth storage bag makes this the ideal gift. Packaging: 255mm(h) x 121mm(d) Puzzle: 490mm(h) x 685mm(w) Poster: 210mm(h) x 297mm(w)
- Features the branding of Royal Botanic Gardens, Kew
- An intricately designed puzzle with beautiful full-colour images from Welcome to the Museum's *Botanicum*
- The core Welcome to the Museum books have sold a combined quantity of over 2 million copies worldwide (as of July 2022)

Botanicum 1,000-Piece Jigsaw Puzzle



Pub Date	10/10/2024
Pub Price	£25.00
ISBN	9781835870525
Age Range	Adult
Author	Katie Scott Limited
Word Count	200 words
Rights Available	World

Welcome to the Museum Christmas Card Set



12 Christmas cards from the bestselling Welcome to the Museum series, illustrated by award-winning artist Emily Carter

- Featuring three exclusive designs by Emily Carter, whose artwork is known for its elegance and charm, each card brings the magic of Christmas to life
- With 12 cards in the set, this collection offers plenty of opportunities to share festive greetings with family, friends, and colleagues
- These cards are part of the bestselling Welcome to the Museum series, bringing the same captivating artistry and attention to detail that fans adore

Welcome to the Museum Christmas Card Set



Pub Date	12/06/2025
Pub Price	£12.00
ISBN	9781835872895
Illustrator	Emily Carter
Extent	12pp
Freight On Board	10/06/2025
Rights Available	World

Tiffany & Co.: The Story Behind the Style



Visual history of the iconic jewellery brand, Tiffany & Co.

- Sample contents: Discovery and Innovation, Tanzanite and Tsavorite, Tiffany Blue, Reimagining Engagement Rings, Breakfast at Tiffany's, The Blue Book, Red-Carpet Rocks, The Tiffany Diamond, Designers of Note, Tiffany Setting, Jackie Bracelet, Bone Cuff, Tiffany Keys, Creating Retail Theatre, A Retail Empire, I Do on Fifth Avenue, Blue Box Café, Beyond Jewels, Tiffany for a New Generation, Cleaning up Diamonds, A New Owner, A New Diamond
- Written by Rachael Taylor, a journalist specialising in jewellery who has written for *The Financial Times*, *Conde Nast* publications and *Retail Jeweller*.
- Illustrated with full colour photographs from the brand's history
- Cover finishes: matt lam and foil

Tiffany & Co.: The Story Behind the Style



The King of Diamonds: Charles Lewis Tiffany

Charles Lewis Tiffany, the man who would go on to win the moniker of New York's 'King of Diamonds', did not lead from a long line of jewellers. His start in life was more modest, making his name in high society all the more glittering.

Tiffany was born in 1812 in Canton and Ohio. Tiffany, and grew up in the small town of Killbuck, Connecticut. The major business of the town was the production of cotton goods, and the family owned a manufacturing company. Tiffany was educated at local schools in the area before joining his father in the family cotton business.

By 1837, Tiffany felt restless. No longer satisfied by working at home with his family, he began to envision how he could make his own mark in business. He turned up with a school friend, J. R. Young, and the duo set in motion a plan to open a stationary store in New York City. With a \$1,000 loan from Charles' father, the ambitious 25-year-old made the 150-mile journey north. The store, named Tiffany & Young, opened its doors at 259 Broadway that same year, and on its first day, \$4.98 rang through the till.

Tiffany & Young soon began to expand its remit, stocking glassware, cutlery, porcelain, clocks and jewellery, and began to develop a

OPPOSITE: Tiffany & Co. founder Charles Lewis Tiffany photographed by James Thomson Smith in 1902.



reputation as a purveyor of fine goods of taste. In 1841, the business expanded with the addition of a third partner, J. L. Ellis, and was renamed Tiffany, Young & Ellis. The trio expanded the store, doubling its size by moving the adjacent unit, and continued to increase the quality of the goods they sold, with Young making buying trips to Europe to pick out English and Italian jewellery.

It was, in fact, political events in Europe that would be the making of this American luxury success story. In 1848, the states quo resulted in significant revolutions enough to topple European monarchies and strip aristocracies of their power and wealth. It was a societal upheaval known as the Springtime of Nations. More than 50 countries were inspired by this, but none more so than France, where the monarchy was overthrown and replaced with a republic. Such widespread panic and disruption had to impact on the price of diamonds, and Tiffany, Young & Ellis prospered. By now, the firm

was manufacturing its own jewellery, and the opportunity to pick up diamonds at low prices put them at an advantage. The stocking of the storehouse also housed some important gems – the likes of which had never been seen in America before – and Tiffany secured a number of important business, including the collection of Hungary's Prince Esterházy.

In 1853, Young and Ellis decided to retire from the business, but Charles Lewis Tiffany was far from finished. He found new partners to work with, and the business was, at this point, renamed Tiffany & Company. Tiffany would go on to build his empire, grabbing headlines along the way. By the 1860s, the business was well established as an expert in choice for the rich and the famous, both for its jewellery and its top-quality silver. In 1862, President Abraham Lincoln purchased a set of pearl necklaces and earrings from Tiffany & Co. for his wife Mary Todd Lincoln, who wore them to her husband's inauguration ball.

In 1870, Tiffany & Co. moved into a large new store in New York's Union Square, marking the beginning of a major decade for the jeweller one in which Charles Lewis Tiffany would earn the title the King of Diamonds. It was a single purchase that would truly justify Tiffany into the high-jewellery atmosphere – a 237.42ct rough fancy yellow diamond. When cut and polished, what emerged was a diamond of staggering enormous proportions for a rare yellow diamond of that quality. It weighed 128.54ct and was named the Tiffany Diamond.

If the purchase of this new world famous stone, which is on permanent display at Tiffany & Co.'s Fifth Avenue store in New York, signalled Tiffany's intention to dominate the diamond market, his groundbreaking creation eight years later sealed the deal. Seeking to

celebrate the beauty of diamonds, Tiffany designed an engagement ring in 1886 that remains a sought-after classic to this day. The Tiffany Setting engagement ring kicked back against the over-fussy designs of the time with a clean, minimalist band and a six-prong setting that lifted the diamond above the ring. The purpose for this innovative setting was to allow light to flow through the stone, and therefore maximise the sparkle. It was a huge hit, and the iconic design has become synonymous with engagement rings.

Just 15 years before his death, Tiffany pulled off a final coup. The aftermath of the French Revolution that had gifted Tiffany an abundance of important gems in 1848 and its early credibility in high-jewellery circles rumbled on. In 1887, the French government was masterminding a plan to sell the crown jewels of its fallen monarchy. Outwardly, it claimed that a democracy such as France had no need for 'objects of luxury, devoid of usefulness and moral worth'. The rumour mill suggested that it was in fact afraid of a power grab by Bourbons, Orleanists or Bonapartists, who might use ownership of the jewels to claim a right to rule. Tiffany cared little for this political posturing, but he did see an opportunity in it. He travelled to Paris to attend the auction of the French crown jewels at the Louvre. He sat in the audience, ready to make his bids, along with fellow jewellers, including a young Frédéric Boucheron, and Orleanists, members of the French royal family, whose pockets proved too shallow on the day to win back their family heirlooms.

When the final strike of the gavel fell, Charles Lewis Tiffany had in his possession close to a third of the historic crown jewels. He placed them in specially crafted red-leather boxes, embossed in gold with the words *Diamants de la Couronne*, translating from French as Crown Diamonds. Inside, impressed on the silk lining in the lid, was Tiffany & Co. New York and Paris, thus securing Tiffany & Co.'s place in the history books as a purveyor of royal jewels and his own coronation as the King of Diamonds.



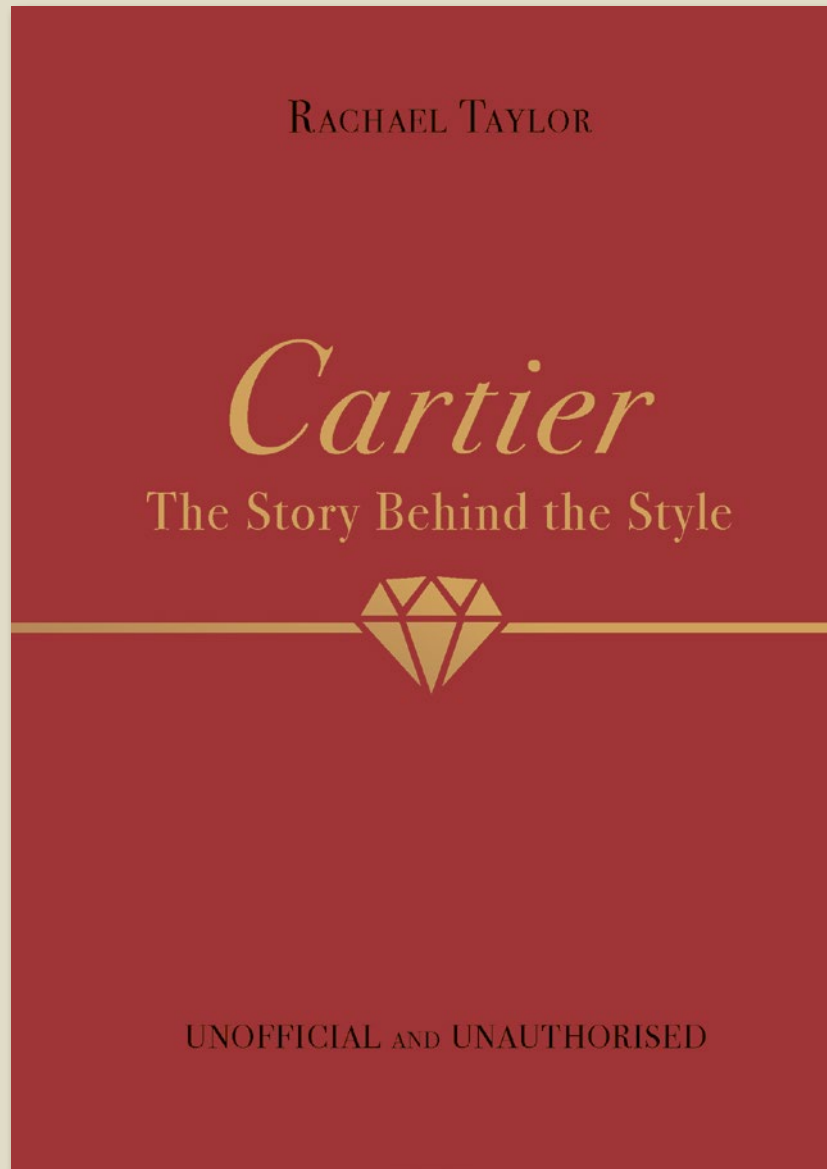
LEFT:
The Tiffany & Co.
flagship store in
New York.

BELOW:
A gold,
diamond and
enamel floral
brooch, made
by Tiffany & Co.
in 1890.



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Cartier: The Story Behind the Style



The story of iconic jewellery brand, Cartier

- Sample contents: The Beginnings of Cartier, Royal Affiliations, The First Men's Wristwatch, At the Heart of Art Deco, Inspiration from India, Stars and their Tanks, Mystery Clocks, Cartier's Jewellery Workshops, Glyptics, Fur Setting, Jeweller to the Stars, Red-Carpet Rocks, Love Bracelet, The New York Flagship, Cartier's Famous Red Box, Meet the Bellboys, Philanthropy, Continuing the Legacy, Ethical Supply Chain, Cartier Today and Tomorrow
- Written by Rachael Taylor, a journalist specialising in jewellery who has written for *The Financial Times*, *Conde Nast* publications and *Retail Jeweller*.
- Illustrated with full colour photographs from the brand's history
- Cover finishes: matt lam and foil

Cartier: The Story Behind the Style



The Beginnings of Cartier

The house of Cartier started with one man, Louis-François Cartier, but it would take a family to make it one of the most recognised and respected jewellers in history.

It was, in fact, Louis-François' father, Pierre Cartier, who set the dynasty in motion, although he could never have imagined the consequences of his actions at the time. Pierre had fought in the Napoleonic wars and spent time locked in the prison ships docked off the harbour at Portsmouth in Britain. When the war ended in 1815, Pierre returned to Paris, destitute and aimless. He would go on to find employment as a watchmaker and have five children with his wife Elisabeth, a watchwoman.

The eldest of the children born into this working-class Parisian family was Louis-François, and when he was barely out of school, his father sent him to work as an apprentice in a jewellery workshop owned by Adolphe Picard on Rue Montorgueil in Paris. It was a tough education – days were long and grueling and order was maintained with a whip – but he stayed and in 1847, at the age of 27, Louis-François bought the business from Picard, renaming it Cartier.

OPPOSITE: Cartier founder, Louis-François Cartier.



His makers mark – a symbol hallmarked into every piece of Cartier jewellery to authenticate it – was his initials, L. C., separated with an arc of letters playing cool, perhaps to a nod to the financial gamble he was taking. Luckily, the risk paid off and the Cartier business thrived and expanded. In 1896, Princess Mathilde, a cousin of Emperor Napoleon III, purchased one of its jewels, and the Cartier name was suddenly whispered among Parisian high society, even reaching the international elite. Three years later, Louis-François bought Gillon, a Parisian jeweller better known than his own, and renamed his business Cartier Gillon.

Louis-François' son Alfred Cartier took over the family business in 1874, but it was the arrival of his own three sons – the highly ambitious Louis, Pierre and Jacques – that would really shake up the jeweller and initiate its ascendancy to the global brand we know today. The brotherly revolution started with Louis, who joined the maison in 1898. A year later he spearheaded the remaining

PREVIOUS: Staff getting supplies at Cartier boutique in Paris in 1905.

OPPOSITE LEFT: An illustration of Louis-François Cartier c.1848.

OPPOSITE RIGHT: Pierre Cartier playing golf in 1890.

of the business, stripping away Gillon to once again be known simply as Cartier. At the same time, the business opened a boutique at 13 rue de la Paix, just a stone's throw from Place Vendôme, the heartland of luxury jewellery in Paris. This venture was funded by an enormous dowry levied through a strategic arranged marriage to Antoinette Caroline Warth, granddaughter of world-famous composer Charles Frederick Worth.

Cartier garnered a reputation for innovation, and the title of jeweller would later live by a motto, 'Never copy, only create.' One of Louis' most successful experiments at the close of the 19th century was to use platinum in place of gold. This precious metal is now widely used by jewellers across the world, but at the time it was purely an industrial metal and thus revolutionary in the jewellery market. The white metal, which, unlike silver, does not tarnish, is highly malleable and allowed Cartier to create delicate, diamond-set jewels inspired by those owned by 18th-century French aristocrats, a stark contrast to the heavier, colourful, Romantic Art Nouveau jewels popular at the time. A signature Cartier Garsfield style emerged, swirling across platinum tiaras, necklaces and earrings, that won over well-heeled women, including royals, in Europe and the United States.

Pierre Cartier, the second eldest of the brothers, would be an agitator in his own right, championing the global expansion of the brand's retail empire. He started by opening a Cartier boutique on New Burlington Street in London in 1902, where the brand showcased a new style of geometric, abstract jewels with unusual colour combinations that would lay the foundations for the Art Deco jewellery movement.

The first decade of the 20th century was an important time for Cartier. In 1904, the jeweller received its first royal certificate from King Edward VII of Britain, and soon started to supply many other royal courts including those of Russia, Spain and Siam (now Thailand). In the same year, Louis Cartier created what he believed to be the first ever men's wristwatch for aviator Alberto Santos-Dumont.

Pierre, meanwhile, embarked on a journey to Russia; one that would prove profitable in commissions from its high society, but also as a source of inspiration that would shape Cartier's jewellery designs for years to come.

In 1909, Pierre would focus his wanderlust on America, opening a Cartier boutique on New York's Fifth Avenue; the precursor to its famous flagship store further up the street, the purchase of which he would famously broker a decade later in exchange for a string of pearls. Back in London, his younger brother Jacques stepped in to take over its British branch. That same year, Cartier moved uptown to a prestigious Bond Street address, where it remains to this day.

As Cartier's man in Britain, and, as such, jeweller to King George V, Jacques joined members of the aristocracy on a trip to India for the Delhi Durbar in 1911. It was an event

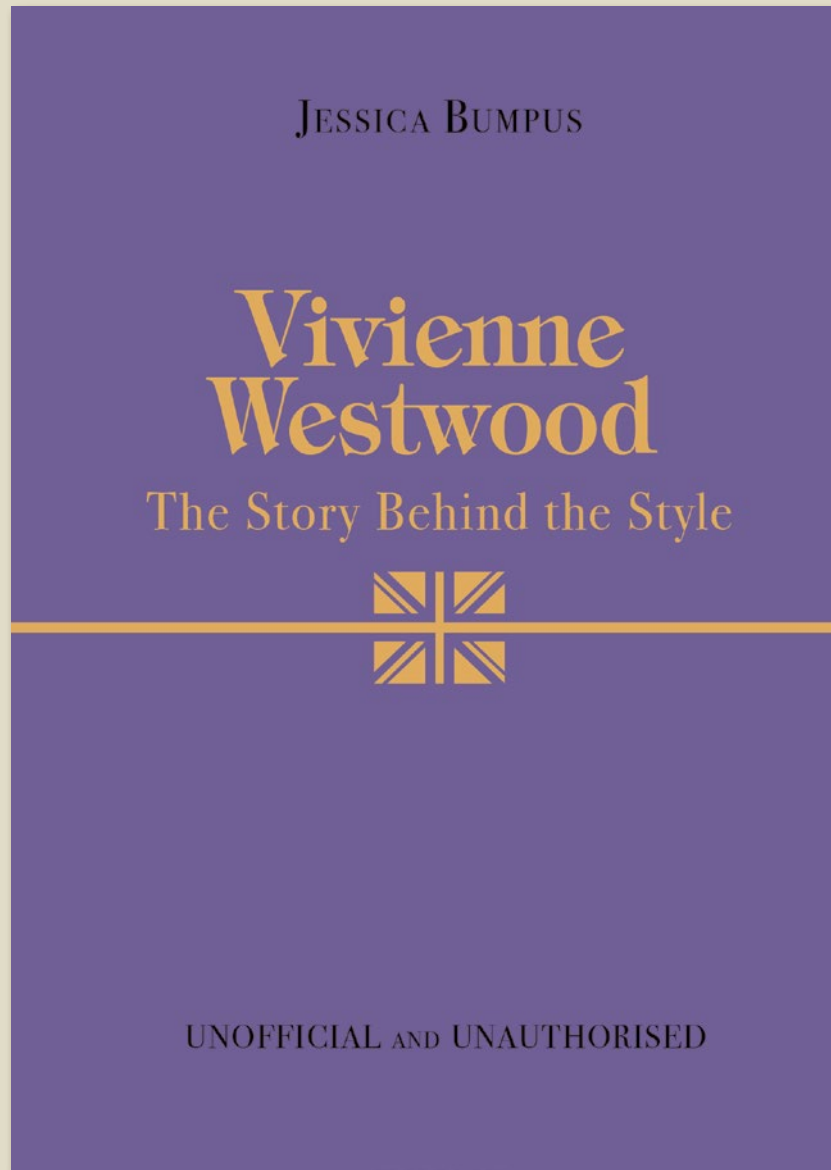


to commemorate the coronation of the King, with two weeks of festivities, during which King George V and Queen Mary would be proclaimed Emperor and Empress of India. This adventure to a new land would also prove to be a seminal trip for the house of Cartier. Jacques' sociable nature and love of travel would win ground-breaking commissions from India's rich, jewel-loving maharajas and inspire a whole new category of jewellery, pioneered by Cartier and much copied by other companies.

LEFT: Cartier platinum pendant watch set with diamonds, rubies and a pearl, c.1890-1910.

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Vivienne Westwood: The Story Behind the Style



Visual history of the iconic designer.

- Written by Jessica Bumpus, fashion editor, formerly with *British Vogue*.
- Illustrated with full colour photographs showcasing the brand's history.
- Cover finishes: mat lam and foil
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Vivienne Westwood: The Story Behind the Style

Derbyshire Days

Vivienne Isabel Swire was born on April 8 1941 to Gordon and Dora Swire at the Partington Maternity Home, Glossop. The future fashion revolutionary had one sister, Olga Swire, born 1945, and one brother, Gordon Swire, born 1946. She grew up in the parish of Tintwistle, Derbyshire (which was formerly part of Cheshire until 1974), both during and after World War II, enjoying what has been recounted as a fairly idyllic childhood, living at the semi-detached Millbrook Cottage and playing outside until late.

The young Swire clan were encouraged to be creative and make things more than they were encouraged to read. Vivienne knew from a young age that she was good at making things, notably models at school, and she especially enjoyed sewing classes. Her mother would often make them clothes, and worked as a weaver in a local cotton factory.

The young Vivienne – who remembers having a passion for sport from an early age – attended Hollingworth and Tintwistle Primary Schools from 1946 to 1952, at which point she passed the scholarship exam for Glossop Grammar School. She continued to be good at art during her time at Glossop Grammar, and considered attending art school.

Among Westwood's most formative fashion memories are the make-do-and-mend philosophy that came to define

Britain in austerity, as well as the coronation of Queen Elizabeth II in 1953, when Vivienne was 12 years old. The influence of these two events can be seen throughout every era of her designs, and the make-do-and-mend philosophy is evident in the motto "Buy Less. Choose Well. Make it Last", which the brand still promotes to this day. She expertly blended the elements of customisation, tradition and austerity together to create her own unique brand, which is now contrasted by her husband Andreas Konevskis.



LEFT: Vivienne Westwood wearing a t-shirt reading 'Buy Less' (right)

Malcolm McLaren

Westwood met Malcolm McLaren in 1965. An art student and a friend of her younger brother, Gordon, he would go on to become her creative collaborator for almost the next 20 years. Malcolm is an enigma with the punk movement as Vivienne, and their partnership is legendary. He was something of a maverick of marketing stunts and disruption, before such things became commonplace in contemporary fashion. The pair were in a relationship for a time but never seem to have married.

Malcolm was interested in politics and was fascinated by the French Situationists, a creative culture of writers and artists who wished to eradicate capitalism through acts of everyday life. He was a driving force in bringing politics, provocations, society and culture into Westwood's world. She found him to be charismatic and knowledgeable, but also full of contradictions.

In 1967, they had a son, Joseph Ferdinand Gert, who would go on to follow in his parents' footsteps and enter the world of fashion. He founded the very successful lingerie company, Agent Provocateur.

It was in the early 1970s that McLaren and Westwood began to build their empire. Malcolm, by this point, had left art school and Vivienne was about to quit teaching. The plan had been to sell vintage records together, and there was talk of setting up a stall. But a retail opportunity – via a new

friend – on King's Road was about to arise.

Tommy Roberts, of the legendary Mr Freedom fashion business, took over the lease of 430 King's Road in 1969. He and his business partner, the fashion entrepreneur Trevor Miller, were well-known for their eclectic and daring fashion eye which appealed to the glitzier of the 1960s. It was under Miller's control the shop was renamed Paradise Garage, the spot was already well-known for fashion.

Vivienne and Malcolm, who were regulars on King's Road, ended up moving the back of 430 King's Road, before taking the whole thing over and rebranding it. It would be known over the coming years as Let It Beak, Too Fast To Live, Too Young To Die and Sex and Sublimation, all of which would encompass the raucous, confrontational and non-conformist nature of McLaren and Westwood. Eventually the shop would come to define the varied-but-defined style we know as punk today.



LEFT: Vivienne Westwood and Malcolm McLaren (right) standing outside their shop, 430 King's Road, 1977



A Revolutionary is Born

There are few British designers, or brands, that have made quite as much of an impact on the fashion landscape as Vivienne Westwood. A fashion designer of both cult and commercial success (which is a rare combination), she was a punk and a pioneer, a rebel and a provocateur, an activist and a change-maker.

Over the course of a career that spanned half a century, Dame Vivienne Westwood would become synonymous with the British punk scene. Punk is what immediately springs to mind for most when her name is mentioned, along with the King's Road, corsets, platforms, tartan, crinolines, pirate boots, sustainability and climate change awareness. The list goes on. Her shows and interviews have become legendary – she is famous for using fashion as a platform to speak out on the issues she cared most about.

There is no doubt that Westwood's affinity for fashion history has helped her designs stand out. They are often historically informed, yet never to the point that they look odd. Where something shouldn't work, it always did, thanks to Vivienne's ability to balance the old with the modern – she was a genius when it came to style mashups. And the original Vivienne Westwood aesthetic rooted in a DIY approach never fully went away. Her designs feel intrinsically British and perfectly eccentric.

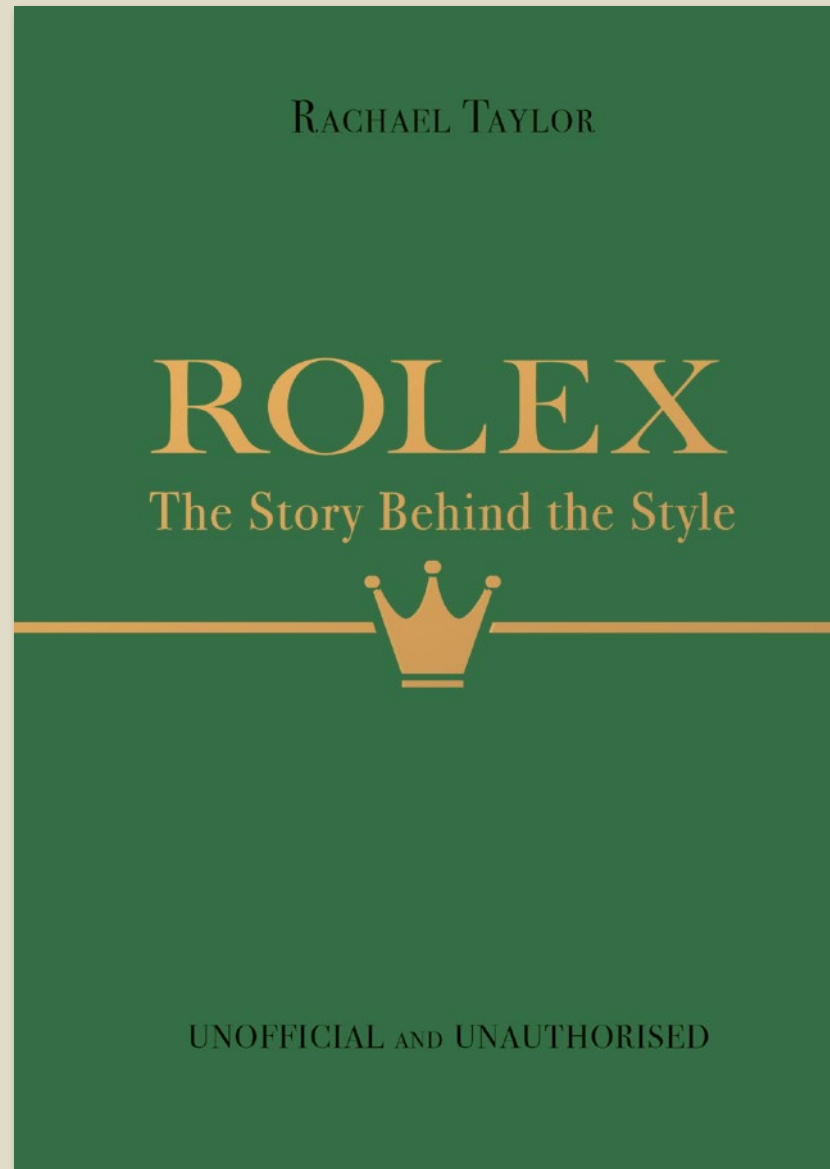
Westwood was the original multi-hyphenate and, in many ways, light years ahead of her time. She has inspired generations of designers that came after her, whether established and successful or aspiring and eager. Fashion critics even noted whiffs of her spirit at the London Fashion Week collections of autumn/winter 2023, which took place in February 2023, after her death. It's no wonder that her name is up there with the likes of Yves Saint Laurent, Christian Lacroix and the late great Karl Lagerfeld.



ABOVE: Vivienne Westwood takes her bow at the spring/summer 2018 London Fashion Week Men's collections, June 2017.

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Rolex: The Story Behind the Style



Visual history of the iconic watch brand.

- Written by Rachael Taylor, a journalist specialising in jewellery who has written for *The Financial Times*, Conde Nast publications and *Retail Jeweller*.
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Rolex: The Story Behind the Style



The World's Most Famous Watch Brand

Rolex has become shorthand for luxury. There is no watch you can strap on to your wrist that will be recognised for the status symbol it is quicker than a Rolex. And for many, this is the appeal.

Yet there was a time when the name Rolex – a word completely made up by the brand's founder Hans Wilsdorf – was not famous. It would take hard work, boundary pushing and a lot of self-belief on the part of Wilsdorf, a German orphan, to jettison the name into the upper echelons of horology; starting with convincing the pocket watch-wearing gentleman of the early 20th century that they wanted to wear the time on their wrist at all.

As you will discover, Rolex won its place in history by constantly questioning what was possible and innovating at all costs. It pioneered so many elements of watchmaking and design that are standard today, such as waterproof watches, placing a date window on the dial, and even removing the need to wind our watches.

It also found its way into some of the most exciting moments in history by placing Rolex watches on the wrists of adventurers and explorers. Its watches have travelled to the world's highest peaks and to the depths of the ocean; they have survived extremes of temperature, speed and pressure.

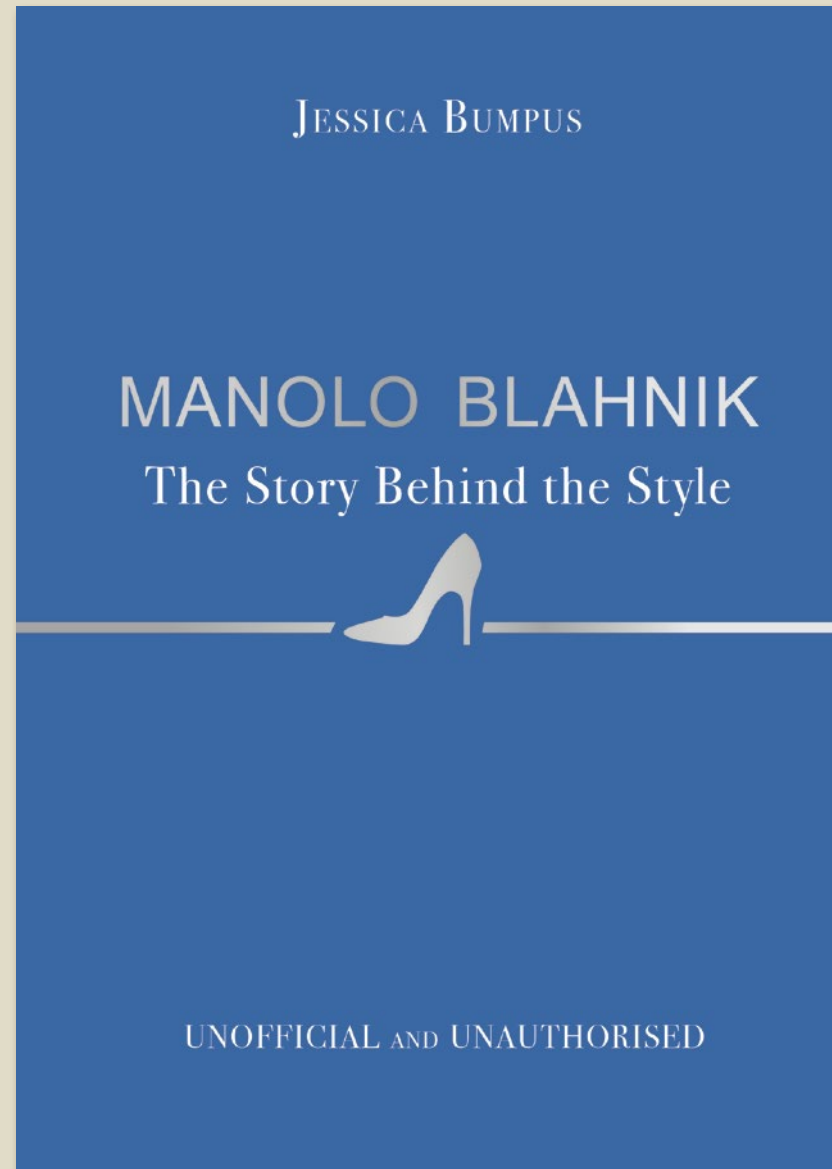
The story of Rolex is so much more than that of its watches. It is one of epic ambition and vision. What started out as a one-man band in London's Hatton Garden would become the epicentre of the Swiss watchmaking industry, and one of the most recognisable and coveted brands in the world.



ABOVE: A Rolex boutique in the GUM State Department Store on Red Square in Moscow.

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Manolo Blahnik: The Story Behind the Style



Visual history of the iconic shoe designer.

- Written by Jessica Bumpus, fashion editor formerly with *British Vogue* and author of *Vivienne Westwood: The Story Behind the Style*.
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Manolo Blahnik: The Story Behind the Style

Anne Winnow was actually one of Blahnik's first customers when she was living in London in the 1960s, and it is from this that their friendship grew. She is often photographed wearing a certain style: custom versions of the Callalli, which Blahnik simply refers to now as the "AW".



OPPOSITE: Fashion icon Jane Fonda with Manolo Blahnik. ABOVE: Jane Fonda and Manolo Blahnik at the Academy Awards, 1976.



her first in line of a ring through its embellished buckle does a very good job at standing in. But the brand's success was not confined to *Sex and the City*. Indeed, it was only just beginning. The 2000s also saw further celebration of Manolo Blahnik's work through exhibitions, accolades and awards – and some other surprise artistic outlets.

In 2004, Blahnik designed a shoe horn for the furniture store Habitat as part of its VIP collection. The flashy object was made from silver-plated polished aluminium and came in a curvaceous shape with the designer's name on the outside, and accompanying box. It was among several pieces that saw famous design names put their stamp on household/interior items.

While no longer available to buy in stores, there seems to be a strong resale market for the shoe horn, with various sellers offering what is actually a very useful (if somewhat forgotten) object.

OPPOSITE: Manolo Blahnik's shoe horn.

Accolades

Manolo Blahnik has dressed countless feet and been there for many an important moment in fashion and culture (how many awards have been won in Manolo Blahnik?). He has received many prestigious accolades in recognition of this. They include an Honorary Doctorate by the Royal Society of Arts and an Honorary Doctorate of Arts by the Royal College of Art in 2001; La Medalla de Oro de Mérito en las Bellas Artes by the King of Spain in 2002; an Honorary CBE from Her Majesty Queen Elizabeth II to recognise the fact that he was one of the most successful and influential designers of our time in 2007. The then-Culture Secretary, James Patten told press: "Manolo Blahnik is one of only a handful of designers whose name is synonymous with their product."

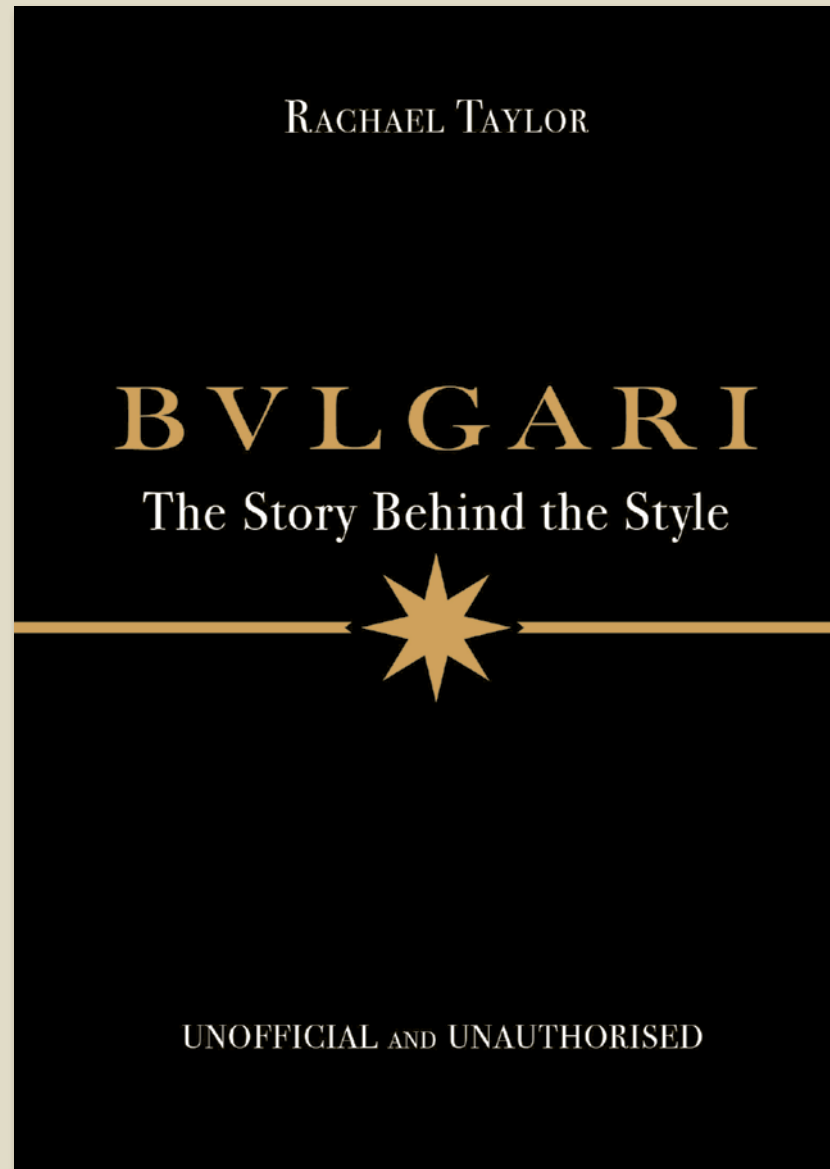


OPPOSITE: Manolo Blahnik at the British Fashion Awards 2012 at the Dorchester Hotel.



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Bulgari: The Story Behind the Style



Visual history of the iconic jewellery brand.

- Written by Rachael Taylor, author of *Tiffany and Co*, *Cartier* and *Rolex*. Rachael is a journalist specialising in jewellery who has written for *The Financial Times*, *Conde Nast* publications and *Retail Jeweller*.
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Bulgari: The Story Behind the Style



Elizabeth Taylor

One of Bulgari's most famous clients in its La Dolce Vita era – and long afterwards – was Elizabeth Taylor. The American actress first discovered Bulgari when she was filming *Cleopatra* in 1962. Some of the film was shot on location in Italy, and it is said that when she had time between takes, or wished to escape the paparazzi, she would head to Via Condotti to try on Bulgari's masterpieces. When she did, she was allowed to enter through a secret side door that provided her with a private courtyard in which to park.

Taylor was a famous jewellery collector, and often negotiated pieces of jewellery as part of her film contracts. She even published a book about her obsession in 2002 titled *Elizabeth Taylor: My Love Affair with Jewellery*. Therefore, it was little wonder that downtime in Rome led her to Bulgari.

Taylor's portrayal of *Cleopatra* also helped to make a Bulgari icon truly iconic: the Serpenti watch. Although she

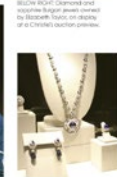
didn't wear her watch during filming, she was photographed wearing it on set for a publicity still, and the snake-like design chimed perfectly with the Egyptian theme of the film. Her endorsement of the Serpenti watch transformed a quirky accessory created by a local Roman jeweller into a global icon.

Bulgari wasn't the only burgeoning love affair in Taylor's life at that time. She was also starting a romance with her *Cleopatra* co-star Richard Burton, who would become her

OPPOSITE: Elizabeth Taylor always favoured Bulgari's Serpenti watches. In 1962, wearing one of the Serpenti watches, she was photographed by a local Roman jeweller.



BELOW LEFT: Elizabeth Taylor at the Bulgari boutique in Rome in 1962, wearing one of the Serpenti watches.



movement made it another record breaker. The ultra-thin minute repeater movement – housed in a titanium case to amplify the sound of the chiming mechanism that is the hallmark of this complication – was 3.12mm thick.

The following year, Bulgari presented another ultra-thin watch. The Octo Finissimo Automatic was not complex in terms of watchmaking, but it set a new record for size as the thinnest automatic watch on the market at 5.15mm, with a movement just 2.23mm tall.

Bulgari's next attempt would break two records. In 2018, it presented the Octo Finissimo Tourbillon Automatic. It was the thinnest automatic watch at 3.95mm, and also the thinnest tourbillon in the world.

The obsession with record-breaking ultra-thin watchmaking rolled on. In 2019, the Octo Finissimo Chronograph GMT became the thinnest mechanical chronograph movement at 3.3mm, set in a 6.7mm titanium case. In 2020, the Octo Finissimo Tourbillon Chronograph Skeleton Automatic

was named the thinnest tourbillon chronograph with a case depth of 3.5mm. And in 2021, the Octo Finissimo Perpetual Calendar became the thinnest perpetual calendar watch at 5mm thick.

In 2022, to mark the 10-year anniversary of the relaunch of the Octo line, Bulgari presented another impressive watch that smashed the others out of the park. The Octo Finissimo Ultra became the thinnest mechanical watch on the planet, with a case size of just 1.8mm.

OPPOSITE: Automatic tourbillon watch from Bulgari's Octo Finissimo collection.



BELOW LEFT: Bulgari's Octo Finissimo Automatic watch, set in a titanium case, is the thinnest automatic watch on the market at 5.15mm, with a movement just 2.23mm tall.



New York

New York was the location of the brand's first international store since Serpenti's early expansion ended. The brand's products were already being sold in the US through an agent, but in 1972 it opened a boutique within the Pierre Hotel on the edge of Central Park.

In America, Bulgari positioned itself as luxury jewellery for women who wanted to have fun. It was tapping into the easy-going, carefree zeitgeist. In a campaign starring the American singer Cher, Bulgari described its jewels as 'real, but not too serious'. In that campaign, Cher was wearing a collection called Stars and Stripes that Bulgari had created to celebrate the Pierre boutique opening. The collection used coral, lapis lazuli, enamel and diamonds to create stars



OPPOSITE: A Bulgari ring with diamonds, enamel and lapis lazuli, which was worn by Nancy Reagan in 1966.



and stripes motifs in reference to the American flag.

Bulgari added pieces to the Stars and Stripes collection throughout the 1970s and into the early 1980s, but today it is a rare find on the secondary market, making it the holy grail for Bulgari collectors.

A special Stars and Stripes ring was made for former First Lady Nancy Reagan to wear at the anniversary celebration of the Statue of Liberty. The flag on the gold ring was constructed with rubies, blue sapphires and diamonds. The ring came up for sale at Sotheby's in 2016 and fetched \$119,000.

By the late 1980s, Bulgari had outgrown its Pierre Hotel boutique and moved to a larger location at 730 Fifth

Bulgari's First Signature Design

Every great jewellery house needs a signature design, and for Bulgari its first was the Trombino ring, which was created in 1932. The design was a labour of love for Giorgio



Bulgari, quite literally: it started out as a sketch for a ring with which he hoped to propose to Leonilde Gulienetti. For someone as passionate about jewels as Giorgio, the ring had to be perfect.

His design was for a ring that would elevate the central stone above the band, creating a sense of volume. This prominent setting is what inspired the name Trombino, which translates from Italian as 'little trumpet', as the profile does indeed look trumpet-like.

He worked purely in white diamonds, as was the fashion at the time. As well as a central stone, diamonds crowded the band, but rather than simply creating a blanket of stones in a pavé setting, Giorgio sought to add a little flair.

In addition to pavé diamonds, he added graduated baguette-cut diamonds that led away from the central stone, almost like a ladder. This placement of baguettes created an even more prominent stage for that elevated central diamond, drawing the eye to it.

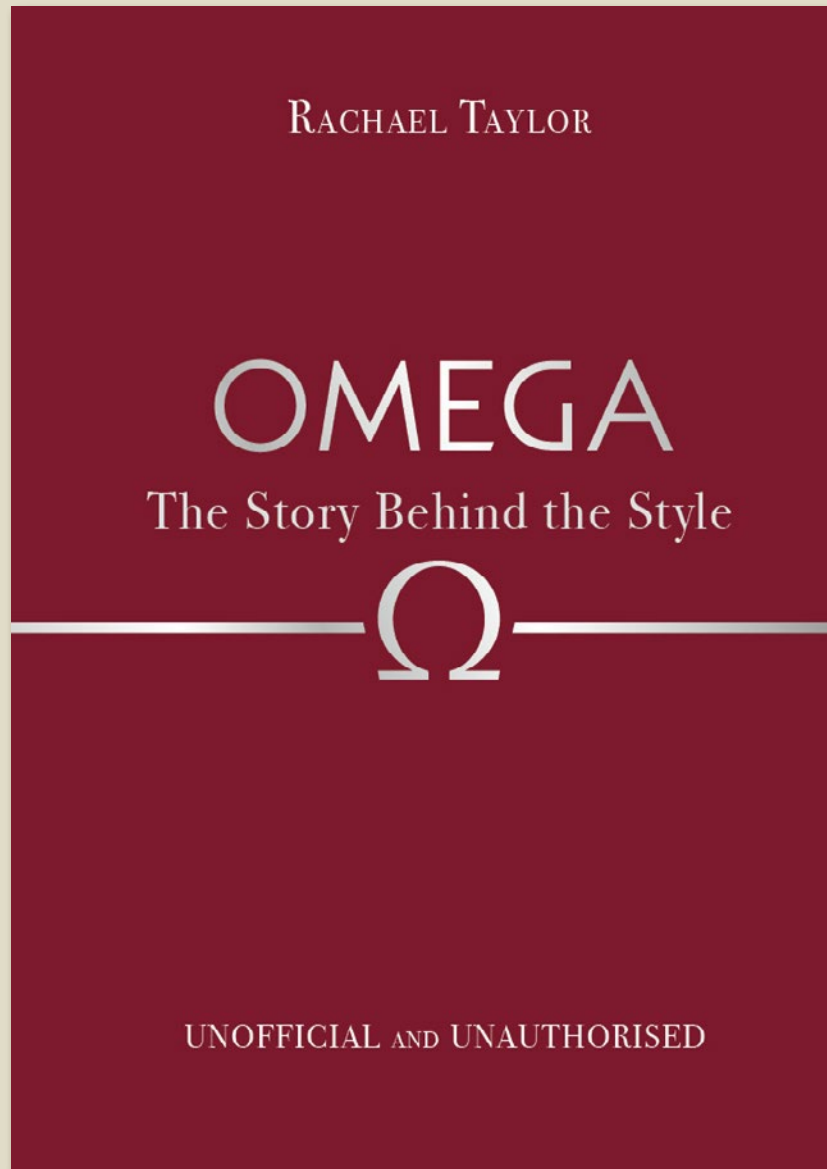
Giorgio was delighted with his final design, and steered his nerves for the proposal. Leonilde must also have been pleased with it, as she agreed to marry him.

So striking was the ring that it soon caught the attention of Rome society, and Giorgio realised that what had started as a personal project had huge potential for his company. And so, he began to produce the Trombino for his clients, and the 1930s design remains popular to this day.

OPPOSITE: An all-diamond and platinum Bulgari Trombino ring, which sold for US\$57,150 at Sotheby's in 2023.

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Omega: The Story Behind the Style



Visual history of the iconic watch brand.

- Written by Rachael Taylor, author of *Tiffany and Co*, *Cartier* and *Rolex*. Rachael is a journalist specialising in jewellery who has written for *The Financial Times*, *Conde Nast* publications and *Retail Jeweller*.
- Illustrated with full colour photographs showcasing the brand's history.
- Cover finishes: mat lam and foil.
- Comp title *The Little Book of Chanel* has sold in excess of 70k copies TCM.

Omega: The Story Behind the Style

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Calvin Klein: The Story Behind the Style

JESSICA BUMPUS

Calvin Klein

The Story Behind the Style



UNOFFICIAL AND UNAUTHORISED

Visual history of the iconic fashion brand.

- Written by Jessica Bumpus, fashion editor formerly with *British Vogue* and author of *Manolo Blahnik: The Story Behind the Style* and *Vivienne Westwood: The Story Behind the Style*.
- Illustrated with full colour photographs showcasing the brand's history.
- Cover finishes: mat lam and foil.
- Comp title *The Little Book of Chanel* has sold in excess of 70k copies TCM.

BOYOM LEFT: Jeremy Allen White for Calvin Klein underwear on a billboard in Piccadilly Circus, London, 2024.

BOYOM RIGHT: With the design Donna Karan of the 2014 C/OF Fashion Awards.

TOP RIGHT: note how
works of the Colón train
springtime 1999 show

Myer's *Crash*.
Bessie Kennedy that
comes to mind? The late
style icon wooed for
Klein as a publicist and,
as a result, became an
ambassador for the brand.
Known to define the
slick and stylish aesthetic
of the 1990s Klein era.
Perhaps it is the most
recent chapter of the story
— post-*Claudia* Klein and
the man, Francisco Costa
and Iana Zanchelli took
the reins on a more
mature and
mysterious respectively,
but continued to
champion Klein's sexual
minimalism, dressing
Elle Macpherson, Scarlett
Johansson, Emma Stone
and Jennifer Lawrence
in the brand. On 11
in Raf Simons (now at
Prada), who did a much
anticipated visit at Calvin
Klein from 2016 to 2018
and is known for adding
a more subversive pop
element to the brand's
discussed and explored
darkened American
themes, adding edge to
interesting effect.



This was followed by the appointment of creative director Veronica Lorenz in 2024, whose highly anticipated debut took place at New York Fashion Week in February 2025. The question was: could she bring the Calvin Klein magic back?

OPPOSITE:
Kanjani Jeeva
of the Colvin
Eelin Jeeva
Music Festival
in Hong Kong,
China, June
2015.

LIFT: Workshop
Leona of the
Magdalen
Fashion show,
Milton Marnock
columbiawire
2005-26 Fashion
Week.

Carvin Kaim: One of those names that has among the many legends of global fashion brands that everyone, both in and outside of the fashion world, knows – such as Dior, Dolce & Gabbana, Giorgio Armani and Vivienne Westwood.

Ahead of the New York Fashion Week show in February 2025, the influential fashion consultant Julie Gilhart referred to the return of Calvin Klein Collection – which means what gets shown on the catwalk – under Leon as being a “BOG-day” on social media.

Leoni, an Italian designer who has held positions at Jil Sander, The Row, Moncler and Phoebe Philo's Celine, was the first ever female creative director to take on one of America's biggest fashion brands, with the show taking place at the midtown offices of Calvin Klein. Among those in attendance at the show was the man himself, seen chatting away with Kate Moss and Christy Turlington. He was dressed in a sleek and chic suit, demure and understated just as the Calvin Klein brand had promoted under his own watch.

Notably, Klein hasn't been a part of the brand for over 20 years—since the early 2000s, when Phillips-Van Heusen Corp., or PVH, acquired the business in a deal reportedly worth over \$700m. Clearly, this is a story of several parts: the man, the myth and now, the legacy.

Billboard: Calvin Klein of the Calvin Klein Collection show during New York Fashion Week, February 2002



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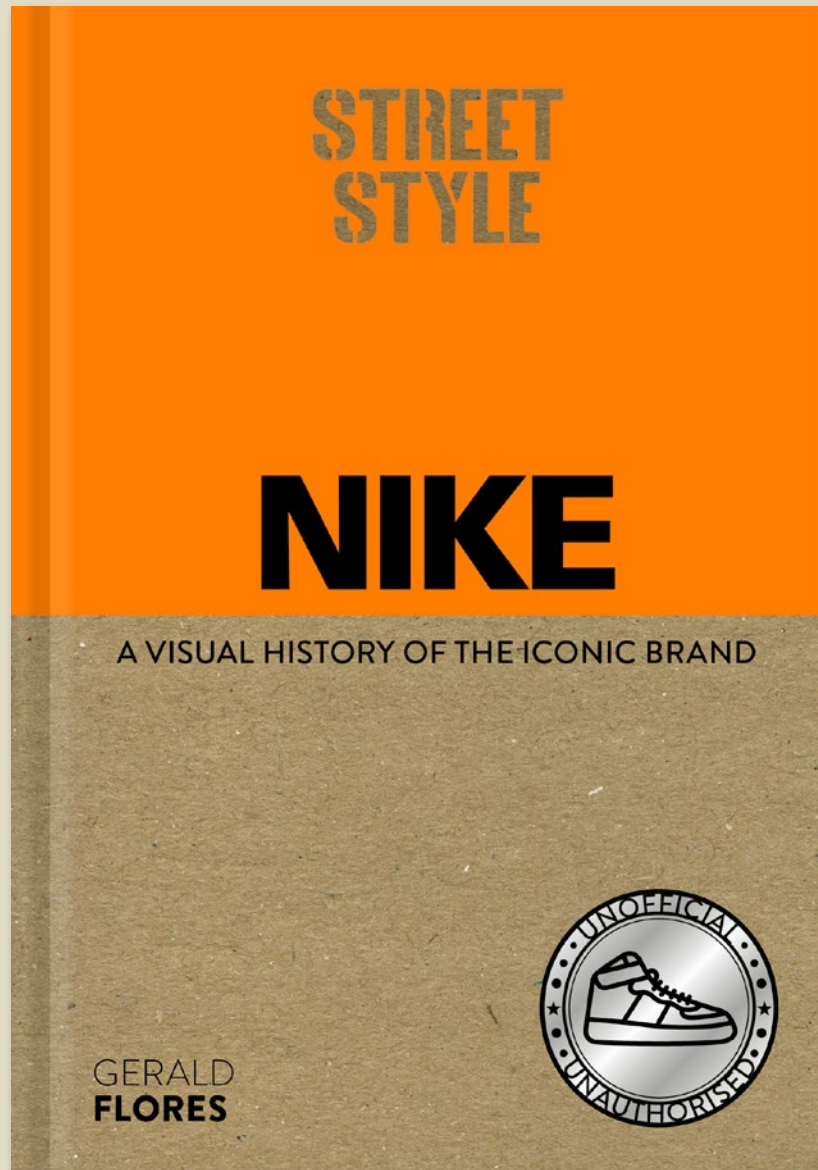
A black and white photograph of a group of nine people, likely a theatrical cast, posing around a metal luggage cart. The group is arranged in a dynamic, non-linear fashion. Some individuals are perched on the cart's frame, while others are leaning against it or standing nearby. Their clothing is mid-20th-century in style, including coats, dresses, and trousers. The background is a plain, light-colored wall, and the floor is dark. The overall composition is theatrical and staged.

ABOVE: The designer posed with models all wearing Calvin Klein for Vogue, photographed by Oliviero Toscani, 1977.

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bookshelf.bonnierbooks.co.uk/books/9781835873281

Street Style: Nike



Visual history of the iconic street style brand.

- Illustrated with full colour photographs showcasing the brand's history.
- Cover finishes: mat lam and foil.
- Written by sneaker connoisseur Gerald Flores. With over a decade of journalistic experience, Gerald is fascinated by the people, designers and stories behind sneakers. He has interviewed personalities including Kobe Bryant, Tinker Hatfield and Virgil Abloh.

Street Style: Nike



Nike's terms included \$500,000 in cash for five years, an endorsement figure that was unprecedented in that era. The highest sneaker endorsement before 1984 was New Balance's deal with the Los Angeles Lakers' Larry Nystrom for \$150,000 a year for eight years. Other perks offered to Jordan included stock options and a custom-built shoe for the basketball player to play in.

There were some stipulations, however. Nike wrote a clause in the initial contract that required Jordan to accomplish one of three things - win NBA Rookie of the Year, to become an All-Star, or to average 20 points per game within his first three years. If Jordan didn't, Nike reserved the right to end the deal two years early.

By the time Jordan's first year in the NBA ended, he averaged 28 points per game after playing every game of the season. Not only did he win Rookie of the Year honors during the 1984-85 season, but the rising star became the darling of the League with his acrobatic style of play that made the name of his signature Nike shoe synonymous with Jordan.

Nike made over \$500 million in revenue thanks to the sale of Air Jordans by the end of that first year - a new industry standard for how trends would market, design and storytelling through signature products was set.

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Max Blackman's marketing campaign still made way for new icons to step in to advertise the Air Jordan 7. Bugs Bunny and the Looney Tunes. Among the number three Jordan 7. Bugs joined Jordan for a series of memorable commercials and print ads promoting the Air Jordan 7. One notable iteration of the shoe was a white-based colorway nicknamed 'Hare', paying homage to Bugs' involvement.

The Air Jordan 7 gained even more mainstream exposure when Jordan showcased the 'Bordeaux' colorway in Michael Jackson's music video for 'Scream'. This collaboration between the two biggest cultural icons of their time further solidified the Air Jordan 7's place in sneaker and pop culture history.



ABOVE: The Nike Air Jordan 7 sneakers, which were released in 1992, were the first Jordan 7 sneakers to feature the 'Hare' colorway. Bugs Bunny also appeared in an original commercial for the shoe in an animated form.

OPPOSITE: Michael Jordan wearing the 'Bordeaux' colorway of the Air Jordan 7 sneakers during a game. The sneakers, which were released in 1992, were the first Jordan 7 sneakers to feature the 'Bordeaux' colorway.

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Nike Air Max 180

The Nike Air Max 180 was a collaborative effort between two giants in the footwear design industry: Timberland and Bruce Kilgore. At the time of its creation in 1991, Timberland was renowned for his groundbreaking work on previous Air Max models, pushing the boundaries of sneaker design and technology. Meanwhile, Kilgore had achieved legendary status for his iconic creation, the Air Force 1. Together, they set out to make Air Max bigger and better than it had ever been.

The duo's goal for the shoe was to once again make Nike's patented Air technology larger and more visible than it had ever been. To achieve this, they based it on a horseshoe concept for the Air unit, which allowed for increased visibility along the sides and underfoot of the shoe. They utilized a time molding process to create a version of the bag that provided maximum visibility and impact absorption. Moreover, the Air 180 was the first shoe to feature a swoosh on the outside midsole.

directly to the Air unit, further enhancing its visibility and performance capabilities. The heightened visibility of the Air technology directly inspired the name Air 180.

During a period when Michael Jordan's endorsement could significantly impact any product, he was photographed wearing a pair of Nike Air 180s in the 'Concept' colorway for a photo shoot preceding the 1992 Olympics. This high-profile shoot provided the Air 180 model with exposure to a wider audience and bolstered its mainstream appeal.

While the Nike Air 180 didn't initially receive the same level of fanfare as its contemporaries, its significance and appreciation have grown considerably over the years. As time has passed, the Air 180 has emerged as a standout and essential release within the Nike Air Max series.



OPPOSITE: The Nike Air Max 180 is a unique collaboration of sneaker design and technology.

LEFT: Designer and former Nike collaborator Sean Watters is seen working on the Nike Air Max 180 in 2005.



'Well, I don't love it,' Knight was heard saying upon the first review. 'But it will grow on me.'

The Swoosh definitely grew on Knight as the shape also bore a resemblance to the wings on the Greek goddess that Nike was named after. It would go on to become one of the most well-known logos in the world.

While Davidson was initially paid just \$35 for her design, Knight saw her as one of the original minds behind the brand and wanted to acknowledge this. In 1983, the founder rewarded Davidson with 500 shares of Nike, as well as a golden ring

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with a Swoosh-shaped diamond, which is possibly the biggest remuneration for any logo design in history.

The marking is such a part of Nike culture that every new athlete that signs with the brand is tasked to draw their own version of the Swoosh. There have been different evolutions of the Swoosh and you can see the various iterations if you look through Nike's back-catalogue of products. Designer and Nike collaborator Virgil Abloh nodded to Davidson's original Swoosh design on the cover of his book *Something's Off* and the marking has been reversed on signature product for eccentric players, like Dennis Rodman's Air Darwin sneaker. But the essence of the Swoosh remains in its simplicity, its elegance and the way it represents movement.

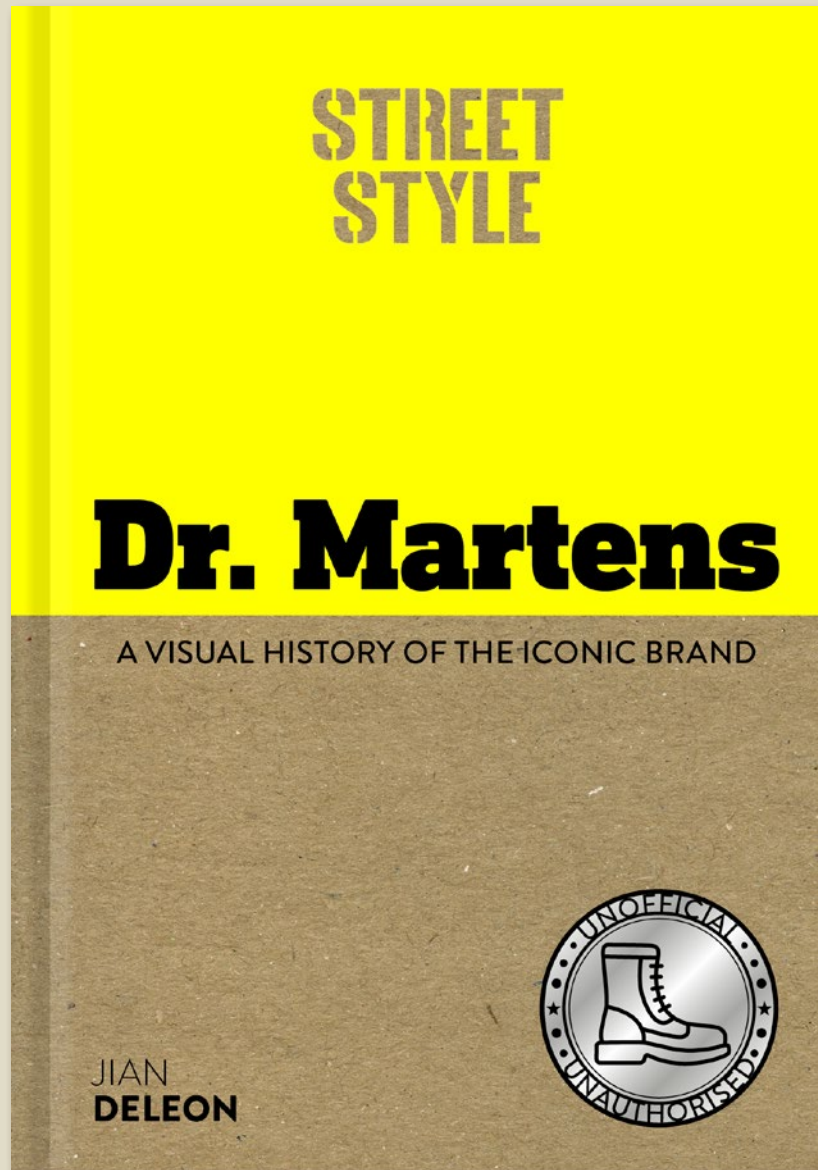
OPPOSITE: Gianni Antetokounmpo's first signature sneaker implemented its performance features in the midsole in the shape of a reverse Nike Swoosh.

ABOVE: A lightning bolt effect on the Nike Swoosh printed on a pair of track spikes.

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Street Style: Dr. Martens



Visual history of the iconic street style brand.

- Illustrated with full colour photographs showcasing the brand's history.
- Cover finishes: mat lam and foil.
- Written by Jian DeLeon, the editorial director for Highsnobiety. Jian is an expert on the intersection of streetwear, sneakers and luxury fashion. He co-hosts 'The Dropcast', Highsnobiety's weekly news podcast,

Street Style: Dr. Martens



The original pair of Dr. Martens' AirWair shoes were still a far cry from the instantly recognisable models the brand is known for today. The uppers were much more minimal in decoration and the soles were much wider with a very visible contrast thanks to a lighter coloured sole.

The first mass produced designs have more in common with a modern-day hybrid dress shoe than the sleek, utilitarian shapes of popular Dr. Martens styles, now set atop a semi-transparent lug sole. Perhaps the unintentionally fashion-forward aesthetic is one of the reasons why women gravitated towards them long before most conservatively-dressed men did. It's hard to imagine one trying to pull these off within the strict dress codes of the 1950s, when leather-soled, dark hard bottom footwear was still the norm for doing business. But looking back now, it set the perfect stage for what Dr. Martens would become: the ultimate anti-dress shoe.

LEFT: A modern pair of Dr. Martens 1460 boots.



The Birth of Bouncing Soles

Now that you've briefly had a glimpse at Dr. Martens' future, it's time to relive the past. How did a German town-based business so distinctively British? That story begins in 1901. A man named Benjamin Griggs and his business partner, Ephraim Jones began a company to manufacture boots in Wallaston, north Northamptonshire. By 1901, they had incorporated as R. Griggs & Co. Ltd., eventually becoming the R. Griggs Group.

In just a couple of decades, Wallaston had become one of England's shoemaking capitals. As early as 1881, one of its shoe factories was established as a workers' co-operative of local cobbler (incidentally 'The Cuffers'), and it was even today as the Northamptonshire Productive Society, still making shoes as 1920s, where it manufactures many well-known high-end footwear brands.

But the R. Griggs Group continued to flourish well into the 1950s under the leadership of Bill Griggs, who inherited the family business around that time. His fortune would grow even more when he decided to take a risk in 1959. Backing on the success of their fledgling footwear business, Dr. Klaus Martens and Dr. Robert Fark began soliciting advertisements for Dr. Martens' AirWair shoes in international magazines. Griggs saw the fit in this innovative air-cushioned sole by two German doctors and instantly recognised its potential. After

all, having grown up in factories his whole life, he understood the need for sturdy, robust work boots, but also knew how uncomfortable they could be.

Ironically, the rest of his family disagreed with his foresight, seeing the air-cushioned sole as a gimmick, the kind of fad in the past that would fade out over time while leather-soled boots would be around forever. But he treated his intuition and went ahead to meet with Dr. Martens and Dr. Fark, later developing a rapport with them and taking the exclusive licence for their AirWair-soled shoes in the United Kingdom.



ABOVE: The Griggs, longtime owner of the R. Griggs Group that went on to own all of Dr. Martens.

Mod Squad

One of the most prominent British music subcultures to arise in the 1960s and early 1960s was the Mod subculture – or 'Mod' for short. Musical taste was just one part of the complete lifestyle. Mods were dressed with clean-cut fashion pieces like polo shirts, suit and military issue M-51 field jackets, especially ones embellished with the signature roundel of the Royal Air Force. It was a subculture focused on executing everything with intention – the hair you had, the clothes you wore, the music you listened to and the scooter you drove.

As avid fans of The Who, it's no surprise that Dr. Martens became an inimitable part of Mod's uniform. The sleek lines of the boots looked good with suits and usually complemented the minimalist style of the subculture and could also be worn on the Mod vehicle of choice: the Vespa scooter.

RIGHT: Two scooter-riding mods take a breather outside Haringey's Alexandra Road in 1965.



In contrast, the leather-soled subculture of Rockers who favoured leather motorcycle jackets, creepers, engineer boots and R&B as effeminate, and numerous physical altercations between the two groups led to a moral panic about the rise of sexually youth. Boys wore the Mods eventually won out as their way of dress slowly seeped into the British mainstream, leading to the flowering London phase of the 1960s. But as all trends go, as one fad falls out of favour, another one is right behind it to take its place.



The Spring Behind Every Step

It's hard to believe that an orthopaedic shoe could be synonymous with rebellious style around the world. Yet that is what the Dr. Martens brand continues to represent to millions of its ardent fans.

It can be challenging to maintain one's cool factor over the decades, but by intentionally aligning itself with subcultural style, the nearly octogenarian footwear manufacturer hasn't lost a single step when it comes to cultivating an alternative type of timeless footwear. Considering the United Kingdom also has a rich history of fine Savile Row tailoring, Scottish wools and ruggedly elegant Harris Tweeds, fashion houses like Burberry and tastefully tough outerwear from brands like Barbour, Dr. Martens is singular in that canon of classic British style. Indeed, Dr. Martens is a staunch iconoclast, a bastion of anti-establishment ideals for people who prefer to dress against the grain.

But despite the modern connotation of what Dr. Martens has become, its roots are built on a comfortable foundation. Dr. Klaus Martens first conceived of the footwear's signature 'AirWair' sole while recuperating from a World War II foot injury.

Finding his standard-issue German Army boot severely uncomfortable for his ailing foot, he utilised soft leather for

the upper and repurposed tyre rubbers to create an air-padded sole. The resulting shoe is equal parts built to last and equal parts built to live in. It's no wonder that punk rockers and hip-hop artists alike have graced thousands of stages in a pair of Dr. Martens over the years – it's a shoe made for those who live out loud. The story of how a purpose-driven product came to define one of today's most exciting lifestyle brands is one that spans a growing connection between clothing and culture. When you combine a timeless product with a chameleon-like ability to mean different things to different people, you get a shoe that is undeniably trend-proof.



ABOVE: A classic pair of Dr. Martens 1460 boots, broken in with wear.

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Icons of Cinema: Wes Anderson



A celebration of the iconic movie director behind *The Grand Budapest Hotel* and *Moonrise Kingdom*.

- Written by Emily Maskell, author of **Icons of Cinema: Baz Luhrmann** and freelance film critic who has written for BBC Culture, GQ, W Mag and more.
- Illustrated with full colour photographs including events and movie stills.
- Will publish simultaneously with **Icons of Cinema: Greta Gerwig**.
- With home streaming services expanding and multiplying at an incredible rate, as well as the Barbenheimer Effect of 2023, there is a renewed interest in film and cinema.

Icons of Cinema: Wes Anderson

The Eccentric Filmmaker

Anderson was born on May 1st, 1969, to a mother who was a realist and archaeologist and a father who worked in advertising. Raised in Houston, Texas, he is the second of three boys, sandwiched between older brother physician Mel and younger brother Eric, an artist whose paintings have featured in Anderson's films.

His love of cinema began with a childhood obsession with Star Wars and developed into making short films with his father's Super 8 film camera. Then, when Anderson was eight, his family life was shaken up by his parents' divorce. Anderson regards this as a crucial childhood event that profoundly impacted him. At school, a teacher spotted

his potential and allowed Anderson to channel his energy into putting on plays for the class. This creative outlet set the stage for the close but subtle relationship between Anderson's life and artistic endeavours.

Anderson may not have gone to film school – he studied philosophy at the University of Texas at Austin, which explains his fascination with the human psyche – but he is a student of cinema. He is a self-educated cinephile who spent his youth watching films created by arthouse directors and Hollywood greats. Discovering the likes of François Truffaut, Sergio Leone, Jean Renoir and Orson Welles would inform his filmmaking style. Anderson carried forward these cinematic lessons and has remarked that each of his films includes a mosaic of cinematic references.

ABOVE: Anderson directing *Hotel Rwanda*

OPPOSITE: Anderson directing *The Royal Tenenbaums*



ABOVE: Anderson directing *Hotel Rwanda*

OPPOSITE TOP: Anderson directing *The Royal Tenenbaums* with Owen Wilson and Tobey Maguire

OPPOSITE BOTTOM: Anderson directing *Isle of Dogs* and *Spaceman* for the UK Aquatic

Anderson's Cinematic Universe

The Anderson cinematic universe is an expansive array of tales from underground to out to sea, close to home to outer space, told via live-action and stop-motion. To date, Anderson has made 11 feature films and 10 shorts.

Anderson's feature debut was the crime comedy *Rushmore* (1999), an adaptation of his short film of the same name. Anderson's sophomore feature followed, the now cult classic *Rushmore* (1999), which earned him his first major award nomination: a Golden Globe.



Entering the 2000s, Anderson's faithful comedy drama *The Royal Tenenbaums* (2001) led to his first Academy Award nomination. *The Life Aquatic with Steve Zissou* (2004) took the director deep underwater, while *The Darjeeling Limited* (2007) took him to India on a sleeper train.

Then, the director swapped humans for progress in his stop-motion animation *Fantasia 2000* (2000), based on the Roald Dahl novel of the same name.



Anderson's seventh film was *Moonrise Kingdom* (2012), a story about a boy's first experience of love. Then came *The Grand Budapest Hotel* (2014). Anderson's greatest commercial and critical success, rewarded for its pared aesthetic and symmetrical cinematography.

He revisited stop-motion with *Isle of Dogs* (2018), once again exploring the inner lives of anthropomorphic animals. *The French Dispatch* (2021) followed as a love letter to journalism. With *Don't Look Up* (2021), Anderson introduces extraterrestrials to a Junior Stanger and Space Cadet convention.

Most recently, Anderson's *The Wonderful Story of Henry Sugar* and *Tierney Meow* (2024), an adaptation of four of Dahl's short stories, was released on Netflix.



OPPOSITE: Anderson directing *Moonrise Kingdom*

ABOVE TOP: Anderson directing *The Grand Budapest Hotel*

ABOVE: Anderson directing *The Wonderful Story of Henry Sugar*

What makes an Anderson film?

Anderson's filmic canon transcends easy categorisation, but the director's cinematic identity of surreal whimsy, off-the-wall humour and idiosyncratic thematics is distinctly Andersonian. Anderson is renowned for his directorial hallmarks, including symmetrical frames, sherbet colour composition, stylish camera movement and unrelenting attention to mise-en-scène detail. These quintessentially Andersonian nuances have been present from the outset of the homegrown auteur's career and continue to be essential to his storytelling.



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As well as his distinct visuals, Anderson's films are united thematically. He has carved out a distinct tone of quirky comedy and poignant drama. His original filmmaking voice repeatedly tackles themes of brotherhood rivalry, dysfunctional families and troubled adolescents. All his films operate in a realm of heightened realism where storybook motifs (vignettes and stories within stories) are layered. These tales often play out with characters experiencing intense breakdowns and breakthroughs as they transform, yet remain unresolved. Very rarely are these stories tied up with a neat bow.

OPPOSITE: Anderson directing *Moonrise Kingdom*

ABOVE: Anderson directing *Asteroid City*

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Icons of Cinema: Greta Gerwig



A celebration of the iconic movie director behind *Barbie* and *Little Women*.

- Written by Laura Venning, film critic specialising in feminist cinema who has written for BBC Culture, Empire Magazine and Little White Lies.
- Illustrated with full colour photographs including events and movie stills.
- Barbie earned more than \$1.38 billion worldwide to become Warner Bros' highest grossing film ever, as well as the highest grossing film ever from a female filmmaker at the domestic box office, and was the largest global film release of 2023.
- Will publish simultaneously with **Icons of Cinema: Wes Anderson**.

Icons of Cinema: Greta Gerwig

A New American Auteur

Once she stepped behind the camera to write and direct *Lady Bird* (2017), she announced herself as an extraordinary new filmmaking talent and a character of the late years of girlhood. Audiences fell head over heels in love with Saoirse Ronan's sharp-tongued, painfully real heroine. From then on, Gerwig's films would become touchstones for young women searching for themselves and for their experiences to be taken seriously. "I know what it is to waste things," says young heroine Tracy (Lola Kirke) in *Misconduct* (2015), one of the films she co-wrote with Baumbach – a sentiment that's a through line in all her work.



From *Lady Bird* to *Little Women* (2019) to *Barbie* (2023) and now *The Chronicles of Narnia*, Gerwig has embraced her exuberant and crafted women's stories of longing and self-realisation on even bigger canvases. From a childhood spellbound by Technicolor Hollywood musicals like *Singin' in the Rain* (1952) to enchanting *I'm Just Ken* in *Barbie*, Gerwig has brought her creative dreams to life – dreams that are still grounded in reality and emotion. In doing so, she has won admiration from directors as renowned as Steven Spielberg, Barry Jenkins, James Cameron and Jon Campin. She is the only director whose first three films have all been nominated for the Academy Award for Best Picture, and in 2024 she became the first American female director to be Best President at the Cannes Film Festival.

OPPOSITE: Gerwig as the young Saoirse Ronan in *Lady Bird*



RIGHT: Gerwig as the young Saoirse Ronan in *Lady Bird*



RIGHT: Gerwig as the young Saoirse Ronan in *Lady Bird*

Sacramento

Greta Celene Gerwig was born on Thursday, 4 August, 1983, just among the jostling of New York City, not in the dream factory of Los Angeles, but in the decidedly more banal Sacramento, California's state capital. Gerwig was one of three children and her mother Christine worked as a nurse while her father Gordon worked for a credit union, offering small business loans.

But both parents maintained an artistic sensibility: Gordon would keep a record of his dreams, played jazz music and introduced his daughter to Monty Python, while Christine had an eye for repurposing secondhand clothing. They didn't appear of television or, finally enough, of Barbie dolls. Gerwig has described herself as an energetic, enthusiastic child, a self-confessed busy bee who in kindergarten tried to direct her own playmates in a production of *Andrew Lloyd Webber's Sunset Boulevard*. She adored reading, and would've gone to hell to know all day every day if her mother had let her. Christine became worried about the cult-like intensity of her daughter's ballet teacher, so enrolled her in hip-hop dance classes instead.

Gerwig's biography will sound familiar to you if you've ever seen *Lady Bird* – she wore many of her early experiences into the script, from spending her teenage years in a post-9/11



OPPOSITE: Gerwig as the young Saoirse Ronan in *Lady Bird*



OPPOSITE: Gerwig as the young Saoirse Ronan in *Lady Bird*

Sacramento, the idiosyncrasy of her Catholic high school, to her desire to escape the West Coast for college. She even revealed that she had her first kiss with a boy who eventually came out as gay – an experience *Lady Bird* has with Danny (Lucas Hedges).

But Gerwig is adamant that *Lady Bird* is not as all like herself at that age. Though she did have something on with her mother, Gerwig was much more of a rule-follower at school, and she's admitted that *Lady Bird* is a heavier story, a girl who was more wildly herself than Gerwig ever was.

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OPPOSITE: Gerwig as the young Saoirse Ronan in *Lady Bird*

OPPOSITE: Gerwig as the young Saoirse Ronan in *Lady Bird*

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which Gerwig first saw at the age of five. Growing up, her biggest celebrity crush was not Greta Kelly, which was what she was apart from her friends, though like every 9th girl she also loved Leonardo DiCaprio.

Her imagination was sparked, and she discovered other classic Hollywood musicals like *Star 80* or *St. Louis* (1944), *The American in Paris* (1951), *Goldwyn* (1955) and the films of tap-dancing screen legend Fred Astaire.

Rather than developing a passion for film, she initially aspired to be a ballet dancer or musical theatre performer. This was probably also thanks to occasionally accompanying her father on business trips to New York and London and being taken to Andrew Lloyd Webber's stage musicals. And yet the Hollywood musical would also come to be an enormous influence on her later film work, most especially the dreamworld of *Barbie*.



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"I wanna go where culture is!"

Like *Lady Bird*, Gerwig dreamed of attending college on the East Coast and wanted to study musical theatre. But she quickly stalled: she was rejected from every acting college course she applied for, and her parents weren't wild about her pursuing something so impractical for such high tuition fees.



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She eventually graduated from Barnard College at Columbia University in New York City with a degree in English and philosophy, but didn't abandon her love of the stage. She performed in an improv comedy group with future comedian, actress and *Saturday Night Live* cast member Kate McKinnon. Twenty years later, Gerwig would offer McKinnon the role of Weird Barbie, remembering the madcap musicals the pair devised together in college. It was also during her college years that she first discovered film as an art form.

Having graduated, Gerwig's plan was to gain a master's degree in playwriting, but again she was rejected from all the programs she applied for. Though she was dismissed by the academic side of the arts, she didn't give up. Like many of her heroines, she would follow her path in her own way, with tenacity and sheer force of talent.

OPPOSITE: Barnard College, New York City.



ABOVE: Gerwig and Kate McKinnon promoting *Barbie*.

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Icons of Cinema: Baz Luhrmann



A celebration of the iconic movie director behind *Moulin Rouge!* and *Elvis*.

- Written by Emily Maskell, freelance film critic who has written for BBC Culture, GQ, W Mag and more.
- Illustrated with full colour photographs including events and movie stills.
- The next title in this series, **Icons of Cinema: Greta Gerwig**, will publish in 2025.
- With home streaming services expanding and multiplying at an incredible rate, as well as the Barbenheimer Effect of 2023, there is a renewed interest in film and cinema.

Icons of Cinema: Baz Luhrmann

Paso Doble Flare

Though Scott and Fran perform several ballroom dances throughout *Strictly Ballroom*, their rule-breaking paso doble is the most memorable. The Latin ballroom dance initiates a bullfight; the male dancer is the matador, while the female dancer is the red cape of a torero. After another heated argument with his mother, Scott arrives at Fran's house and confesses his desire to dance with her at the competition. However, Fran's Spanish family does not warmly receive his declaration. Fran's father, Rocco (Antonio Vargas, one of the world's leading flamenco dancers), is especially suspicious of the young man and demands to see his paso doble in action.

They gather on the wooden terrace, lit by lanterns with Fran's family playing live instruments, as Scott and Fran's dance is met by rousing laughter. Rocco can't just stand by and watch his son assume the murder position, head held high with smug confidence and effortless flamenco. The family forms a ring in which Rocco challenges Scott with a "this is how it's done" glare. They look like two bullfighters facing off. Luhrmann holds an extreme close-up on the intensity of Rocco's forehead, while the sound design focuses on the increasingly loud clicking of his heels. Rapid fire editing cuts jump between close-ups of Rocco's dancing and Scott's wonderment. The fiery



moment multiplies into a scene of schooling between the two men, who are very different from one another.

Rocco becomes Scott and Fran's unofficial dance coach to help them perfect their paso doble. Fran's grandfather Yi Yi (Antonio Bandini) also assists, the film Scott's chore to engage the rhythm of the music into his soul to help him "dance from the heart". Their nightly rehearsals are brought forward into the daylight, no longer hiding in the dark – it's a subtle callback to Fran's sentiment that "a life lived in fear is a life half lived". Luhrmann characterises such scenes with a narrative soundtrack composed of the noisy railway station, flamenco singing, the family's chugging, and the humming of maps.



OPPOSITE TOP: Fran (Scott) and Rocco (Antonio Vargas) dance together. OPPOSITE BOTTOM: Scott (Melbourne) and Fran (Vargas) perform the paso doble.

A 21-year-old DMCaptain pulled the character's complicated bundle of emotions, cycling through all of these emotions in a few seconds. His anger is tangible in his animated gaze and towering expression as he faces the gun, but then comes shame. Luhrmann cuts to an extreme close-up of Rocco's expression. DMCaptain faces the only thing visible in the frame. Rocco's anger is not just a man's anger, but a man's anger. There is no soundtrack for Rocco's breakdown, just the patter of falling rain as he screams: "I am Rocco's soul!"

Luhrmann jumps so quickly between the tranquil love and agonised violence that there is no character left untouched by the threat of death. The murder of both Mercutio and Tybalt demonstrates that this burning desire to defeat the enemy household is all in vain. Through Tybalt killing Mercutio and Romeo killing Tybalt, Romeo has not only lost his best friend but left a devastating mark on the household's identity. The self-destruction of youth infatuation with Romeo's Juliet's heartbreaking conclusion as the two lovers tragically take their lives in each other's arms.



OPPOSITE TOP: Romeo (Dimitry) and Juliet (Suzanne) in the film Romeo and Juliet.

Luhrmann's Outback

On home soil, Luhrmann's epic drama captures the landscape of Australia with wonder. This vast summer season over the landscape as much as Lady Sarah and Thomas's infatuation. As the pair roam across endless miles of land, driving cattle, cinema-ographer Mandy Walker highlights the non-Melbourn Outback's outgrowing nature.

Luhrmann's signature style of visual splendour infuses with Walker's long shots of dusty scrubbed plains, incredible sunsets and formidable mountains. As Walker sweeps over various terrains, the aerial shots are breathtakingly powerful. The cinematography focuses from the classic American western – capturing cattle drives like Howard Hawks' *Red River* – with grand scale infused in the expansive Outback. Further bolstering *Australia*, unlike Jill Bland's hyperactive editing, Dody Dorn and Michael McCook take a more restrained approach. The Outback lingers on the screen as viewers can properly absorb its grandeur.

Light is a central component of Luhrmann's storytelling. Walker's wide frames find each character under the blazing Australian sun, but the exposure quality of light and the noticeable absence of it imbues *Australia*'s frames with a fantastical quality. Filming in Kunzea, a remote region of northern Western Australia, temperatures soared to a grueling 43°C and the intensity of sunlight hardened the cattle driving scenes. The sun is a guiding light but a punishing force in the outback, and the New South Wales which the borders traverse.

Luhrmann's lens appreciates Australia's landscapes, whether observing King George atop a mountain or Lady Sarah trudging through the sands. The film explores through several characters and their differentiating methods as Luhrmann examines the beauty of the desert and plains while contemplating the harsh reality of the country's history.



TOP: Thomas (Dimitry) in the Outback.



MIDDLE: Lady Sarah (Suzanne) and Thomas (Dimitry) in the Outback.



OPPOSITE TOP: Thomas (Dimitry) in the Outback.

THE CURTAIN RISES...

The Showman

Over three decades, Mark Anthony Luhrmann, who goes by the moniker Baz Luhrmann, has cemented himself as one of cinema's most recognisable filmmakers. The Australian film director, producer, writer and actor has worked across television, opera, theatre and music, but it is in the cinematic realm where he has really flourished. He is regarded as a contemporary auteur renowned for his theatrical aptitude, opulent aesthetic and sweeping romances.

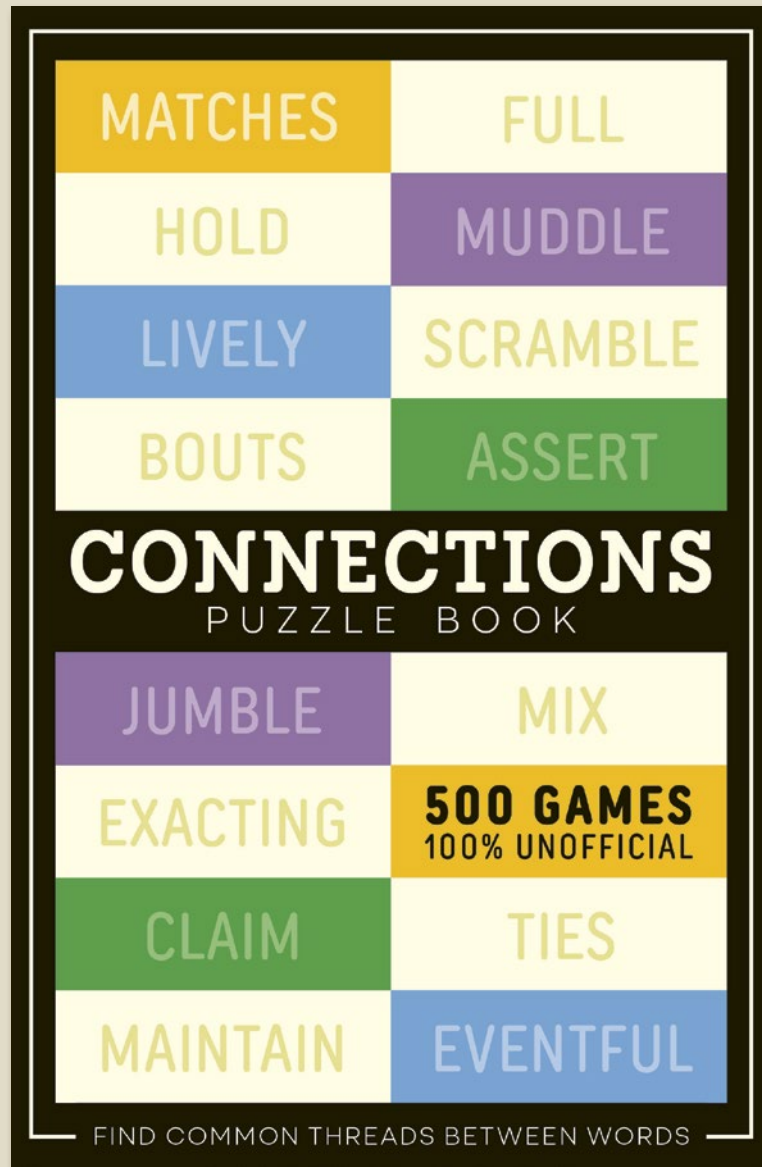
Luhrmann is a showman as much as a director, known for conducting dramatic narratives that play out on a flamboyantly grand scale. Culturally, his significance spans the arts as he takes classic narrative structures and morphs them through new perspectives, not limiting himself to the boundaries of realism. This signature style marks the Australian filmmaker as a pioneering storyteller where the fusion of high and low pop culture creates an entirely singular body of films.

OPPOSITE: Luhrmann on the set of *Moulin Rouge!*



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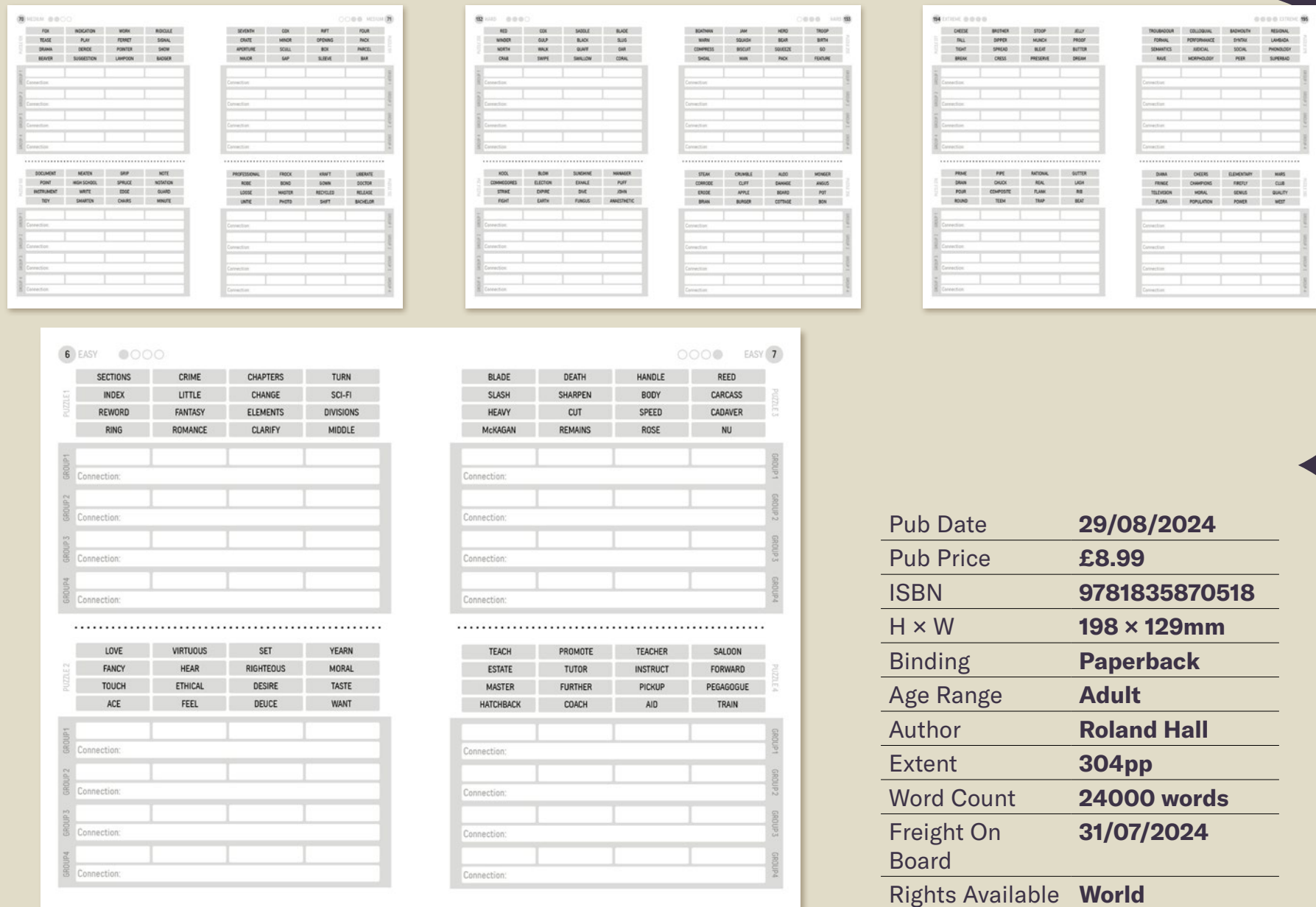
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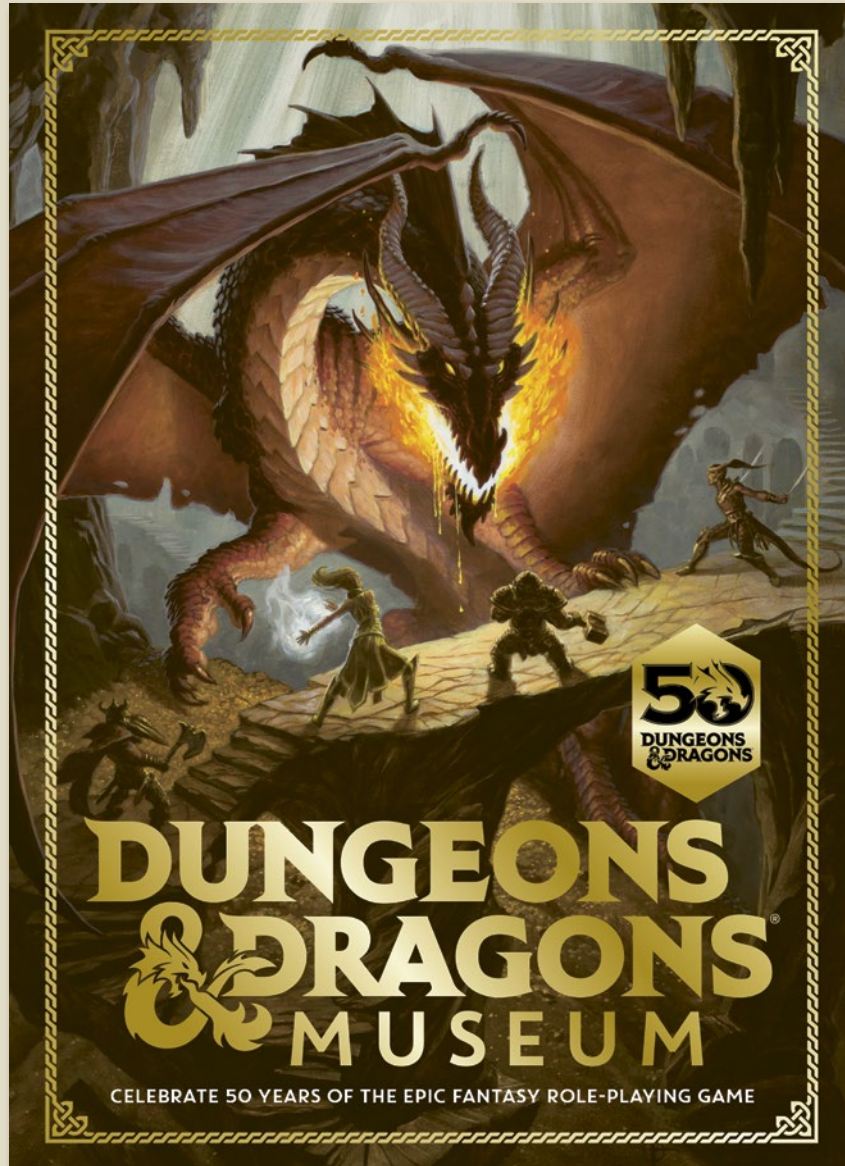
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Dungeons & Dragons Museum



A deluxe visual history of DUNGEONS & DRAGONS.

- Publishing to coincide with the 50th anniversary of D&D.
- More than 50 million fans have played Dungeons & Dragons since its release in 1974.
- D&D has always had a strong and devoted core fan base, but thanks to the launch of the video game *Baldur's Gate 3* and the movie *Honour Among Thieves* in 2023, a swathe of new casual fans are embracing D&D as well. The movie was also credited with making D&D more accessible to younger audiences.

[illegible]

FIRST EDITION

— KEY TO PLATE

1: First Edition Rules
The original trio of handbooks
(*r*) *Men & Magic*, *Monster*
Underworld and *Wilderness* is

2: Draft Dragon
An early draft of the
that was to be red
handbook.

5: **Barbarien**
Early artwork by Greg Bell showing a barbarian fighting off a black pudding.

1

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Rules for Fantastic Medieval Wargames Campaigns Playable with Paper and Miniature Figures
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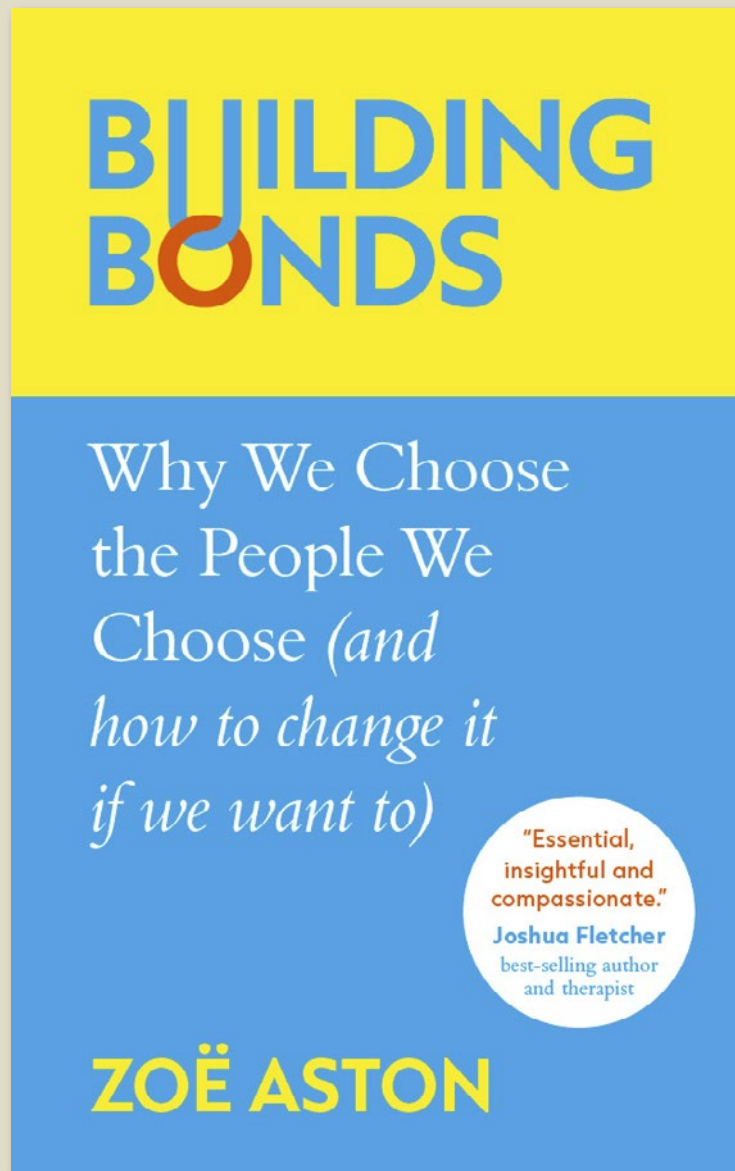
2

DRAGON

3

World

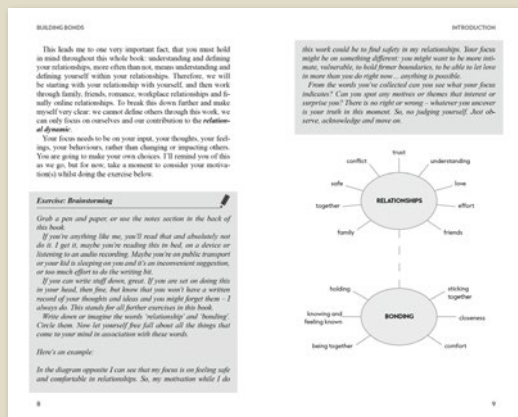
Building Bonds



Learn to navigate relationships

- Hardback book with matt lamination and spot UV cover finishes.
- London based author Zoë Aston has an MSc in Psychology and Counselling and is a registered and accredited member of the BACP (British Association of Counselling and Psychotherapy).
- An accessible and easy-to-follow guide to building healthy relationships in your life, with a focus on a range of different relationships including romantic, friendship, family and professional.
- Includes practical advice, reflective activities and a toolkit of techniques that can be implemented in every day life.

Building Bonds



BUILDING BONDS

Transcendent hope: When hope is part of your daily being and personality. It's a general feeling of optimism and hopefulness about the future. For example, living by the following mantras: 'This too shall pass' and 'One day at a time'.

If you do not identify with any of these definitions of hope, ask yourself the following:

- Is there anyone in your life who you view as hopeful?
- What do you like about the way they express hope about things?
- Can you imagine yourself borrowing a bit of their hope for a while?

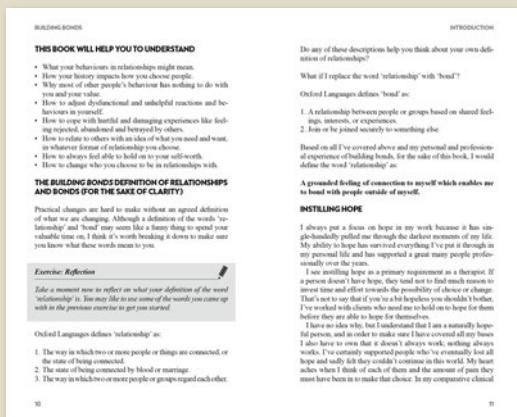
If life feels hopeless a lot of the time, it is a good idea to speak to a therapist or mental health professional. You will find ways of contacting mental health professionals on pages 225-226.

HOW TO USE THIS BOOK

This book is split into six chapters. Chapter One ('Self') looks at your relationship with yourself. Chapter Two is a short chapter which provides essential information about boundaries, wants and needs and attachment styles. Chapter Three focuses on Family Relationships, Chapter Four covers Friendships, Chapter Five looks at Romantic Relationships and dating, Chapter Six is all about Workplace Relationships and Chapter Seven explores Online and Digital Relationships.

Each main chapter starts with a reflective statement for you to ponder, before providing an in-depth exploration of each type of relationship and several practical exercises. I've structured the information offered to reflect the developmental process of each relationship and the different choices that can be made along the way, and why.

For example: how it begins, what the journey of that relationship generally looks like throughout your lifespan, and the effect that your choices can have on you, both positive and negative. We



INTRODUCTION

will also focus on how to work with difficulties and differences which will include resolving conflict and how to communicate more effectively, as well as support to help you move on from relationships that no longer serve you, should you choose to.

The chapters and indeed the subtitled sections, stand alone in their own right so you can read them in any order and refer to them at any time. I do urge you to read the information in the order I have written it as the book builds on itself. However, if you do choose to read things out of order, I have cross-referenced as much as possible so you can read the connecting information.

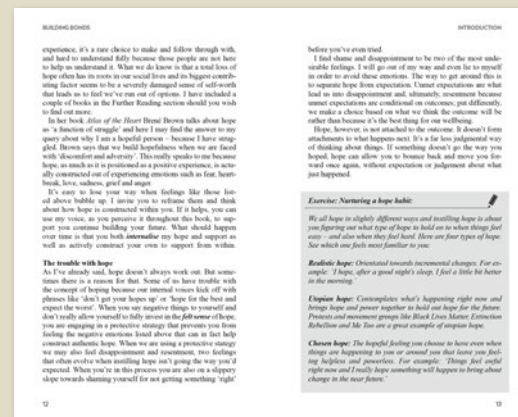
We are going to cover a lot of ground and it's likely that not everything will apply to you right now... At the very end of each chapter is a summary which includes the main messages we've covered. Reading this will help you condense the information so you can come back to it when you feel it is more relevant to you and your life.

It's to be expected, when you are reading about relationships, that you start to think of the people in your life who 'should' know, read, understand or reflect on the same messages. In my experience, it is *impossible* to get someone to read a book if they don't want to. BUT you might just be able to get them to take 60 seconds to read the summary and then, maybe you can share what you learned with them verbally. If they will not even read the summary in their own time, read it to them and see if it sparks any interest. If that's not realistic, do yourself a favour and let it go – focus on yourself.

At the back of the book, you'll find further reading lists and web links for each chapter, as well as guidance on contacting mental health professionals and support teams. On pages 228-232 you will also find a glossary of terms. If I have not defined a term within the main text of the book, the first use of each defined term will appear as *bold italic* text and be defined in the glossary. If you don't know what something means, please read the definition as it'll support your understanding of the content.

Before we get started I need you to know that...

In relationships, and pretty much all of life, there are two types



INTRODUCTION

Do any of these descriptions help you think about your own definition of relationships?

What if I replace the word 'relationship' with 'bond'?

Oxford Languages defines 'bond' as:

1. A relationship between people or groups based on shared faith, interests, or experiences.

2. To be joined securely to something else.

Based on all I've covered above and my personal and professional experience of building bonds, for the sake of this book, I would define the word 'relationship' as:

A gradual feeling of connection to myself which enables me to bond with people outside of myself.

INSTILLING HOPE

I always put a focus on hope in my work because it has single-handedly pulled me through the darkest moments of my life. My ability to hope has sustained everything I've put it through in my personal life and has supported a great many people professionally over the years.

I see instilling hope as a primary requirement as a therapist. If a person doesn't have hope, they tend not to find much reason to move time and effort towards the possibility of change or change. That's not to say that if you're a bit hopeless you shouldn't bother. I've worked with clients who used me to hold on to hope for them before they are able to hope for themselves.

I have no idea who that I understand that I am a naturally hopeful person, and in order to make sure I have covered all my bases I also have to own that it doesn't always work, nothing always works. I've certainly supported people who've eventually lost all hope and sadly felt they couldn't continue in this world. My heart aches when I think of each of them and the amount of pain they must have been in to make that choice. In my comparative clinical

experience, it's a rare choice to make and follow through with, and hard to understand fully because those people are not here to help us understand it. What we do know is that a total loss of hope often has its roots in our social lives and its biggest contributing factor seems to be a severely damaged sense of self-worth that leads us to feel we've run out of options. I have included a couple of books in the Further Reading section should you wish to find out more.

In her book *Gifts of the Heart* Brené Brown talks about hope as 'a function of struggle' and here I want to find the answer to my query about why I am a hopeful person - because I have struggled. Brené says that we build resilience when we are faced with 'discomfort and adversity'. This really speaks to me because hope, as much as it is positioned as a positive experience, is actually connected out of experiencing emotions such as fear, heartbreak, loss, sadness, grief and anger.

It's easy to lose your way when feelings like these kind of above bubble up. I write you to reassure them and think about how hope is connected within you. If it helps, you can use my voice, as you peruse it throughout this book, to inspire you continue building your future. What should happen over time is that you both *internalise* my hope and support as well as actively connect your own to support from others.

The trouble with hope

As I've already said, hope doesn't always work out. But sometimes there is a reason for that. Some of us have trouble with the concept of hoping because our internal voices kick off with phrases like 'don't get your hopes up' or 'hope for the best and expect the worst'. When you see negative things in yourself and don't really allow yourself to fully invest in the *felt sense* of hope, you are engaging in a protective strategy that prevents you from feeling the negative emotions based above that can in fact help construct authentic hope. When we are using a protective strategy we may also feel disappointment and resentment, two feelings that often evolve when instilling hope isn't going the way you'd expected. When you're in this process you are also on a slippery slope towards shaming yourself for not getting something 'right' before you've even tried.

I find shame and disappointment to be two of the most undesirable feelings. I will go out of my way and even be to myself in order to avoid these emotions. The way to get around this is to separate hope from expectation. Unmet expectations are what lead us into disappointment and, ultimately, resentment because unmet expectations are conditional on outcomes, put differently, we make a choice based on what we think the outcome will be rather than because it's the best thing for our wellbeing.

Hope, however, is not attached to the outcome. It doesn't form attachments to what happens next. It's a far less judgemental way of thinking about things. If something doesn't go the way you hoped, hope can allow you to bounce back and move you forward once again, without expectation or judgement about what just happened.

Exercise: Narrowing a hope habit:

We all hope in slightly different ways and instilling hope is about you figuring out what type of hope to hold on to when things feel away - and also when they feel hard. Here are four types of hope. See which one feels most familiar to you.

Realistic hope: Oriented towards incremental changes. For example: 'I hope, after a good night's sleep, I feel a little bit better in the morning.'

Uplifted hope: Contemplates what's happening right now and brings hope and power together to hold on hope for the future. Positive and momentary hopes like Black Lives Matter, Extinction Rebellion and Me Too are a great example of uplifted hope.

Chosen hope: The hopeful feeling you choose to have even when things are happening to you or around you that leave you feeling helpless and powerless. For example: 'Things felt awful right now and I really hope something will happen to bring about change in the near future.'



Germany – BBF25 – gift

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