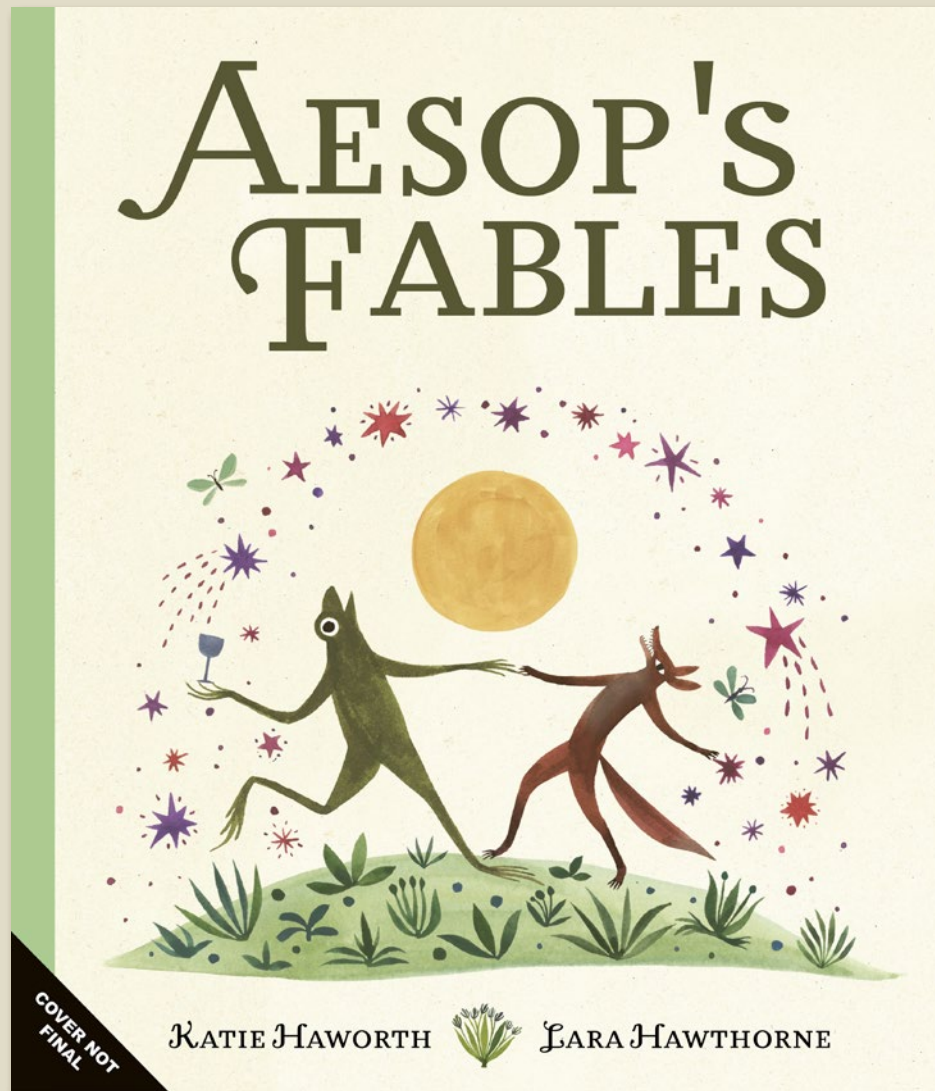




**Iceland - BBF25 - Gift**

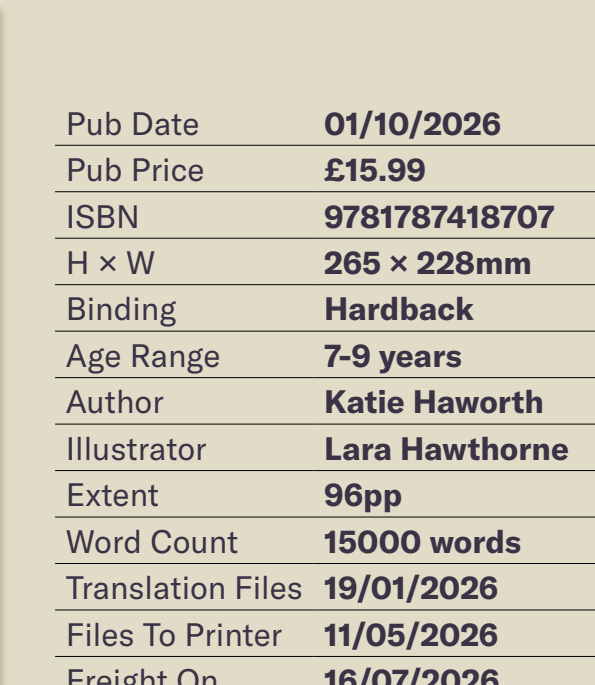
# Aesop's Fables



## A beautiful collection of Aesop's Fables

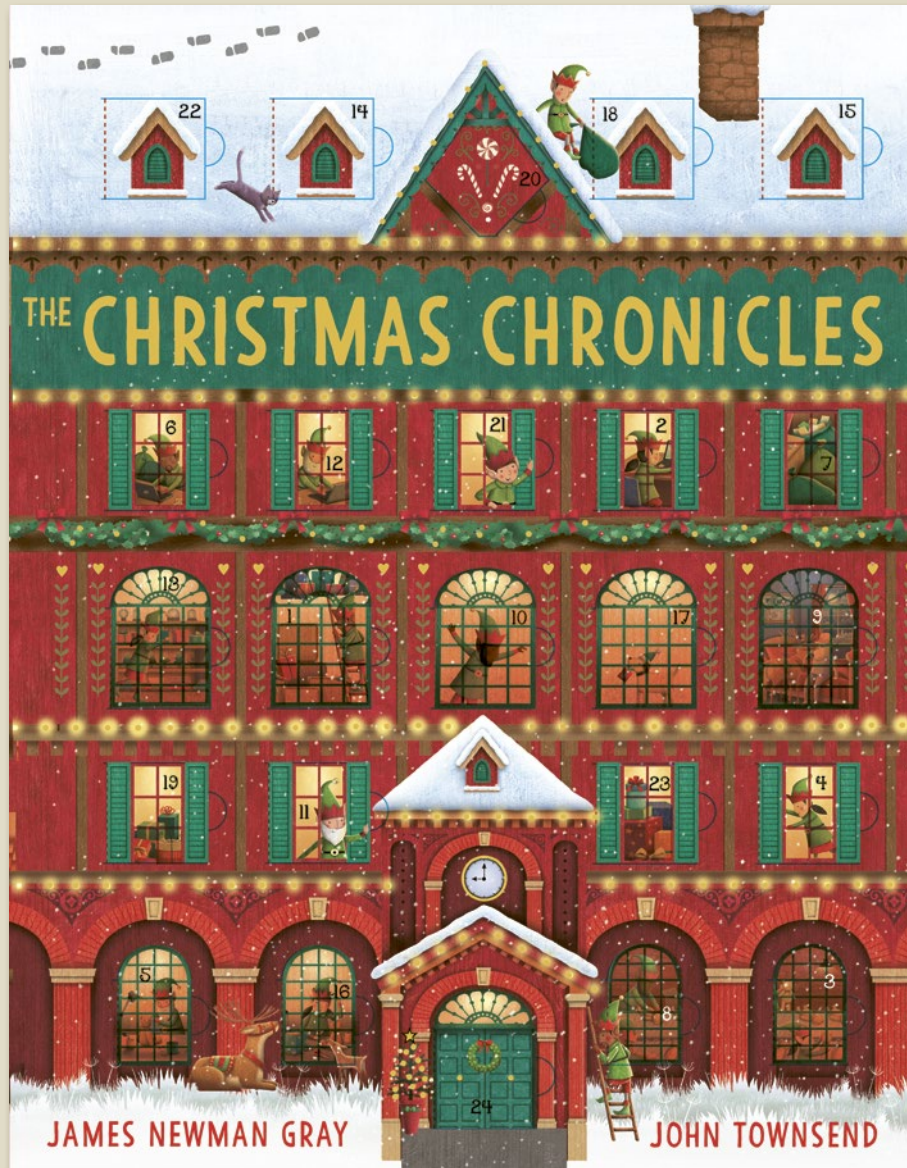
- A timeless, treasured classic that speaks to all ages - following on from the success of *Star Stories* and *Winter Tales*
- Illustrated by CILIP Greenaway longlisted illustrator Lara Hawthorne (*My Nana's Garden*, *Alba the Hundred Year Old Fish*, *The Night Flower*)
- Imaginatively retold for young 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          | <b>01/10/2026</b>     |
| Pub Price         | <b>£15.99</b>         |
| ISBN              | <b>9781787418707</b>  |
| H x W             | <b>265 x 228mm</b>    |
| Binding           | <b>Hardback</b>       |
| Age Range         | <b>7-9 years</b>      |
| Author            | <b>Katie Haworth</b>  |
| Illustrator       | <b>Lara Hawthorne</b> |
| Extent            | <b>96pp</b>           |
| Word Count        | <b>15000 words</b>    |
| Translation Files | <b>19/01/2026</b>     |
| Files To Printer  | <b>11/05/2026</b>     |
| Freight On Board  | <b>16/07/2026</b>     |
| Rights Available  | <b>World</b>          |

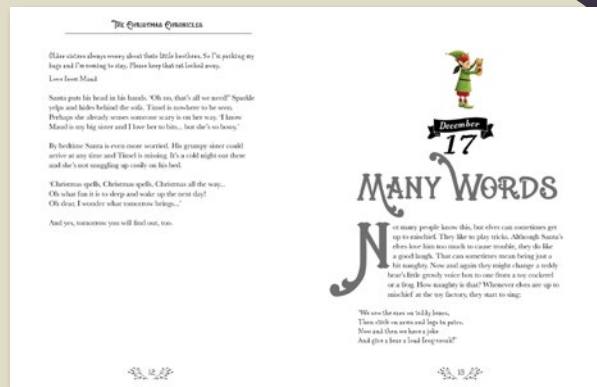
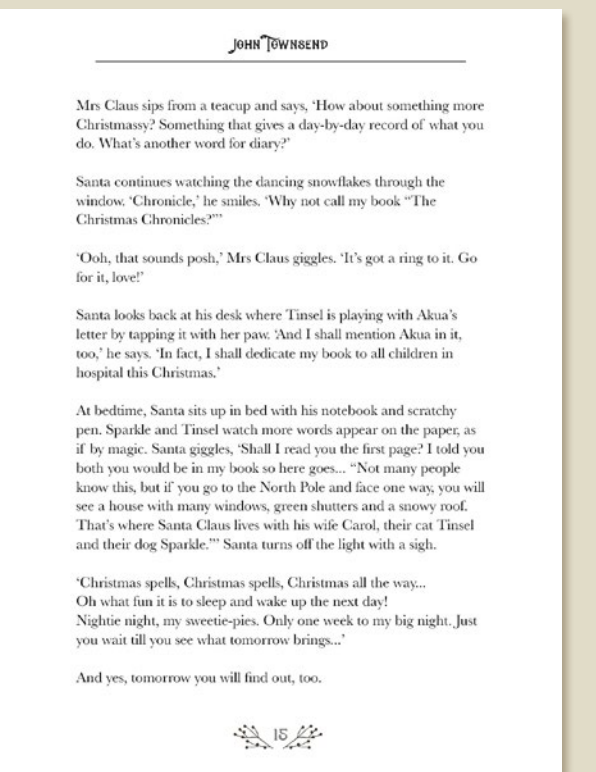
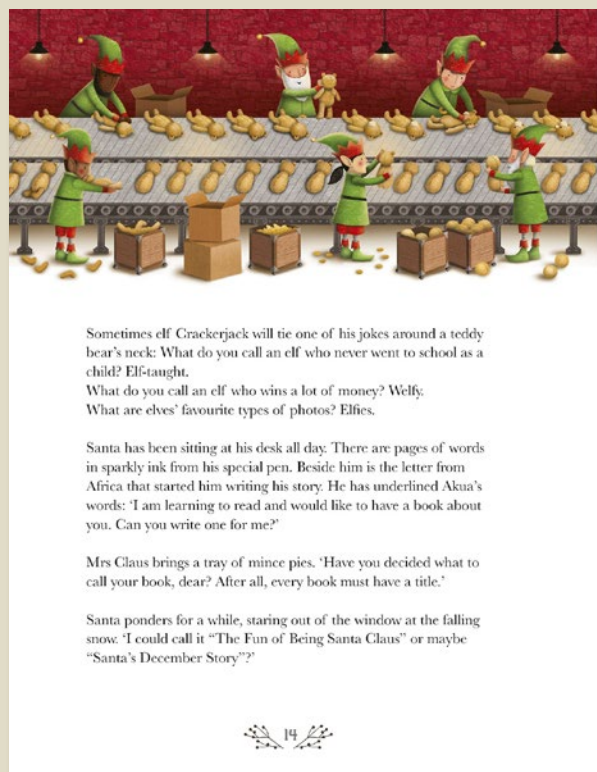
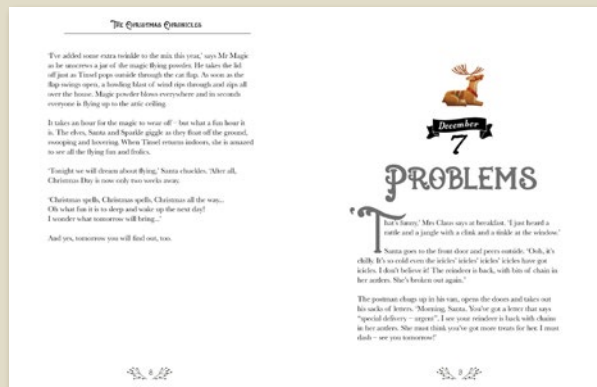
# The Christmas Chronicles



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

# Winter Tales

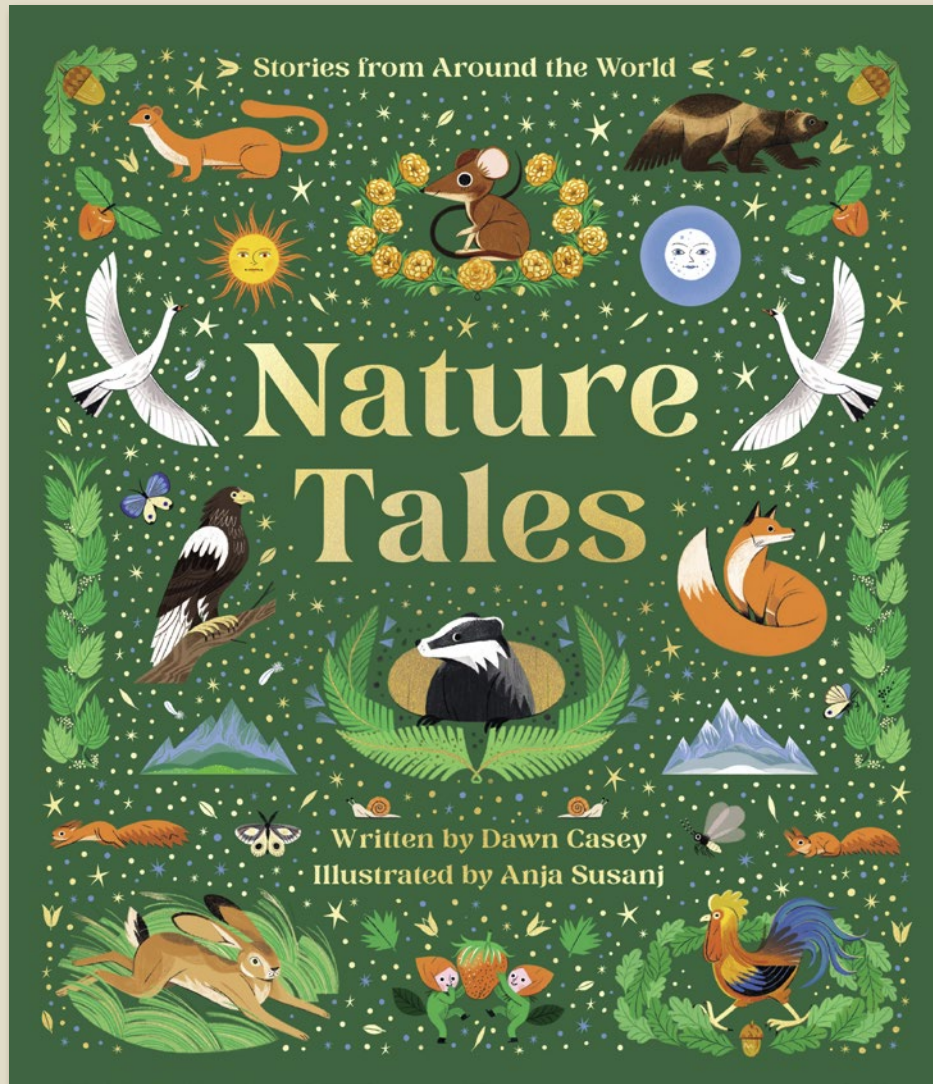


**A collection of winter tales from cultures around the world, beautifully brought together with striking gilt artwork.**

- A timeless, treasured classic that speaks to all ages - following on from the success of *Star Stories*
- Includes stories from cultures on every continent giving it a universal appeal
- Written by Dawn Casey - author of Templar's *My Nana's Garden*.
- Over 76,000 copies sold worldwide (as of October 2022).



# Nature Tales



## 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.





**The Nettle Queen**  
*A folktale from Denmark*

*Nettles grow in great families and give us many gifts: food, medicine, cloth and dye. Nettle leaves are so rich and tender that many creatures love to eat them – the plant uses its sting to make sure that not too many of its leaves get muncht! Nettle tea is zingy green. Nettle soup helps our bodies and bones grow strong and healthy. People have been using nettle stems to make cloth since Bronze Age times.*

Once there was a king who had six sons and one daughter, Eliza. The king loved his family dearly. So, when the king's wife died, he was sunk in grief. But his advisors told him: the country needs a queen! Besides, the children need a mother. So, though his heart had not yet healed, the king married again.

His new queen felt at once the lack of love. Hurt hardened her heart. One day, when the boys woke her with their noise, she snapped. "Get out!" she shouted. "Just go! Fly away!"

Words have power. As she pointed, the boys' skin sprouted feathers. Their arms became wings. Their necks stretched. And they flew: six white swans.



**Wild Strawberries**  
*A folktale from Britain*

And the girl, Eliza?  
Now, the queen made a strong, dark dye – in a great pot, walnut shells bubbled and brewed. She poured the dye into Eliza's bath. It stained her hair and changed her face – she looked so different, even her own father did not know her.

"Who let a stranger in here?" he cried. "Throw her out!"  
Eliza fled, into the forest. She wandered the woods, wishing her brothers were with her. But the trees and the plants, the birds and the animals were all with her. She talked to them, as if they were her brothers.

"Hello, Butterfly!"  
"Hello, Nettle, may I pick a leaf?"  
The sting made the tips of her fingers tingle. Just then, along came a woman, gathering nettles for soup. She picked a dock leaf for Eliza, to soothe her skin. She showed her the tiny butterfly eggs, sheltered beneath a nettle leaf. She taught her how to pick the very top tips of the plant, which are best to eat. Eliza thanked the woman, and she asked her, "Please... Have you seen six boys – princes?"

The woman shook her head. "No... no princes... But I did see six swans, down on the river."  
Eliza followed the river all the way to the sea. But she didn't find her brothers. She did find a white feather, on the shore. She sat on the sand with the feather in her hand. And as the sun began to set, there came a sound – over the pounding of the waves – the singing of wings.

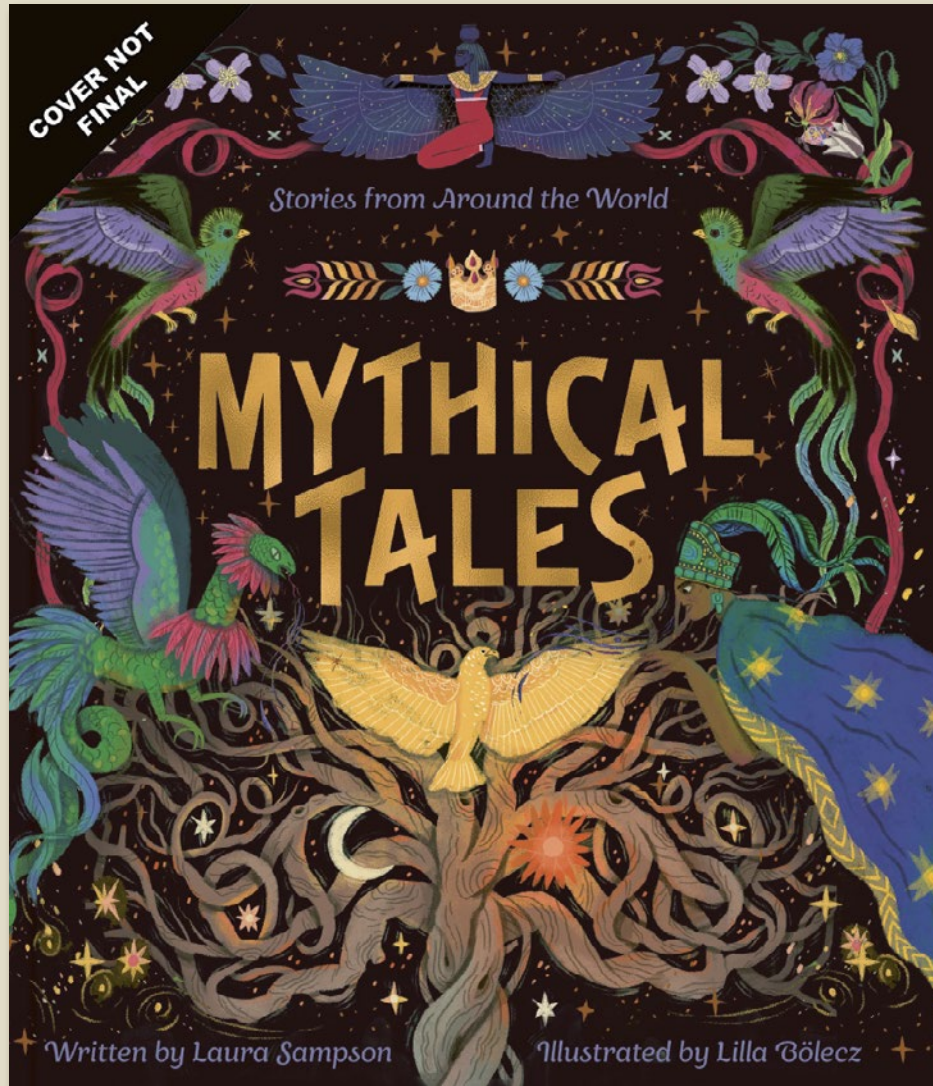
From over the horizon came six wild swans. As they landed, their white feathers fell away. There stood six boys – Eliza's brothers! Then there was hugging and kissing and laughing and crying, and more hugging.

"Every day, when the sun rises, we turn into swans," said her youngest brother. "We only become boys again when the sun sets. We live far off over the ocean, but every day, we fly back, to look for you."  
"Now you've found me," said Eliza. "Take me with you!" So Eliza and her brothers gathered apple willow and tough rush, and together they knitted a net.



**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



## MĀUI SLOWS THE SUN

A tale from Polynesia

*Like many trickster figures in mythical societies, Maui is always getting into trouble, but his schemes and mischievous deeds often help people in some way or another. Maui never knows when enough is enough... but that's why so many people love him and tell stories about him. This retelling of one of Maui's most famous schemes is mostly based on Hawaiian versions of the story, where we meet some of Maui's elder, wiser (but no less magical), female relatives.*

Long ago, soon after Maui pulled islands up out of the sea with his magic fish hook, the Sun was in a big hurry. Each day it ran across the sky on its sixteen legs, each of which shone out around it and gave people light and warmth. But the Sun ran too fast: the days were too short for anyone to finish anything. Mending fishing nets, building houses and hunting for food was far more difficult in the dark of the long nights, and making clothes was impossible. Sheets of top bark had to be dried in the sun to make clothes, but there just wasn't enough time. One day Maui's mother, Hina, complained to her son.

### MĀUI SLOWS THE SUN

"Every morning at dawn I lay out the bark, but sunset always comes too quickly! Things cannot go on like this."

"Everyone says the same," Maui replied. "But don't worry, I have an idea! I will go and capture the Sun. I'll cut off its legs, or tie them up, and force it to move more slowly!"

Maui was always having big ideas, but this was his biggest yet. Everyone always doubted Maui and his ideas – but Maui knew different. "Didn't I fish islands up from under the sea, and separate the sky from the ground, so people would have space to walk, about, and steal fire, which people use every day? If anyone can slow the Sun, it is me! I will make a strong rope: I'll go to where the Sun rises, and I'll capture it, just watch me!"

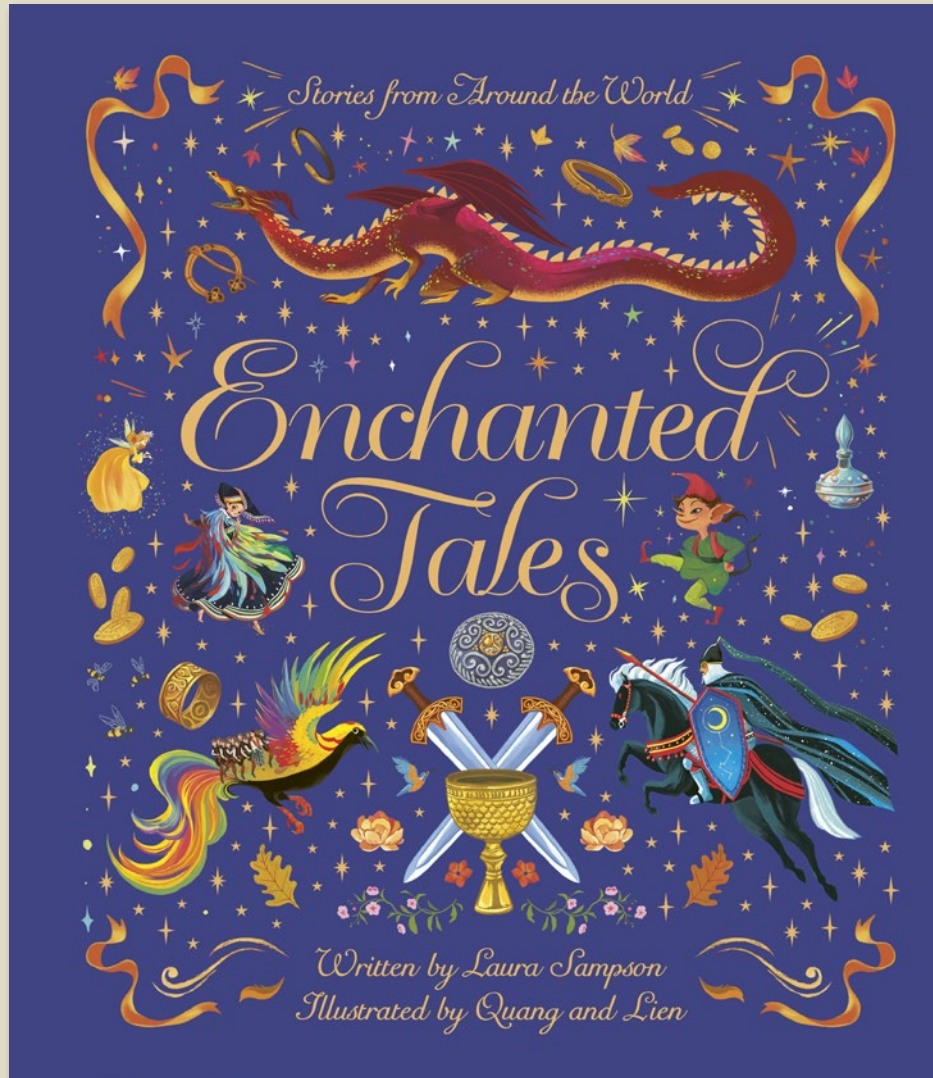
Maui's mother looked him up and down. "If the Sun has sixteen legs, you will need sixteen strong ropes made of fibres from the Olona nettle plant," she said. "But you must also plait them together with strands of your sister's hair... if she will give them to you. Only then will they be strong enough to stop the Sun."

"Easy!" said Maui. He travelled across the islands to the marshy banana groves of the deep jungle, where the Olona plants grow. He gathered a heap of them and took them to his sister.

"Sister! My plan is to slow the Sun!" he said. "Help me make strong fibres from these plants, and then lead me sixteen strands of your hair to weave them into sixteen strong ropes, one for each leg of the Sun."

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|------------------|----------------------|
| Pub Date         | <b>25/09/2025</b>    |
| Pub Price        | <b>£16.99</b>        |
| ISBN             | <b>9781800788398</b> |
| H x W            | <b>265 x 228mm</b>   |
| Binding          | <b>Hardback</b>      |
| Age Range        | <b>7-9 years</b>     |
| Author           | <b>Laura Sampson</b> |
| Illustrator      | <b>Lilla Bölec</b>   |
| Extent           | <b>96pp</b>          |
| Word Count       | <b>14000 words</b>   |
| Files To Printer | <b>05/05/2025</b>    |
| Freight On Board | <b>10/07/2025</b>    |
| Rights Available | <b>World</b>         |

# 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



## The Magic Fish

A tale from China

The Brothers Grimm version of "Cinderella" is the one many of us are familiar with, but there are hundreds – maybe even thousands – of different versions of this tale from around the globe. This version from China was the first to be written down, over 1,000 years ago.

Once upon a time, in a little shed outside a little house in the cave mountains of Southern China, there lived an orphan called Ye-Tsien. She was bright-eyed, clever, kind and good at making things. Ye-Tsien's stepmother loved her own daughter best, so Ye-Tsien had to do all the heaviest, most dangerous work, like collecting firewood from the deep forest or water from the high mountain pools.

One day, Ye-Tsien was collecting water when up from the bottom of a deep mountain pool there was a shimmering and a glittering. It travelled up and up until something broke the surface – a tiny, shining golden fish! The fish looked up at Ye-Tsien, Ye-Tsien looked back – and from that moment, the fish

## The Magic Fish

and Ye-Tsien became friends. She took it home, placed it in a basin and fed it every day with scraps from her own plate. The fish grew and grew until, one day, it had grown so big she had to take it back to the pool. Still, Ye-Tsien visited the golden fish every day, and each time the fish would poke its shining golden head out of the water and greet her.

A few weeks later, the Stepmother was hungry and had an idea. Secretly, she followed Ye-Tsien to the pool. She saw how the huge, sparkling, delicious-looking fish always came out for Ye-Tsien but stayed deep under the water when anyone else came by. *How can I outwit this clever fish?* she thought.

The next day, back at home, the Stepmother gave Ye-Tsien new clothes to put on and sent her on a long errand down the mountain. Then she disguised herself in Ye-Tsien's old clothes, went to the pool and called the fish. When it bubbled up from the bottom of the pool, the Stepmother was ready with a knife. She took the golden fish home, chopped it up, cooked it and served it up to eat with her favourite daughter.

'Delicious!' they both said, wiping their mouths. 'They ate every morsel and threw its bones away on the rubbish heap.'

The following day, Ye-Tsien hurried to the mountain pool and called – but no fish came. Big tears fell from her eyes and splashed into the empty pool. But as she cried, the air thickened, shimmering and glittering, and a figure appeared. It spoke in a voice that reminded her of safety:

*Today you cry, today you weep,  
But look upon the rubbish heap.  
Your fish friend's magic bones are there.  
They'll grant you wishes, never fear.*



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

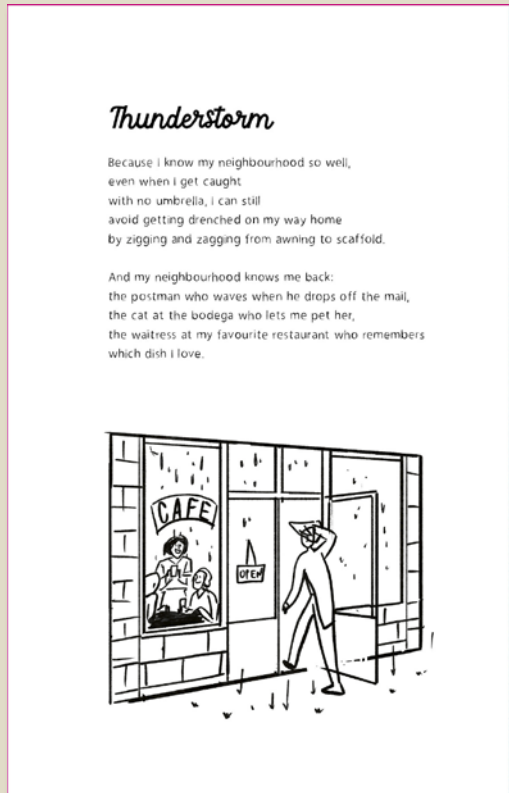
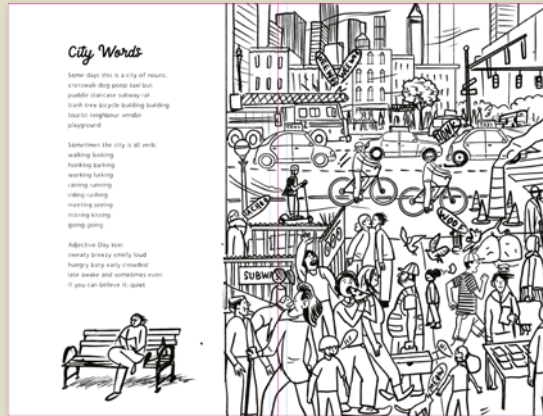
# On The Streets of New York



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.

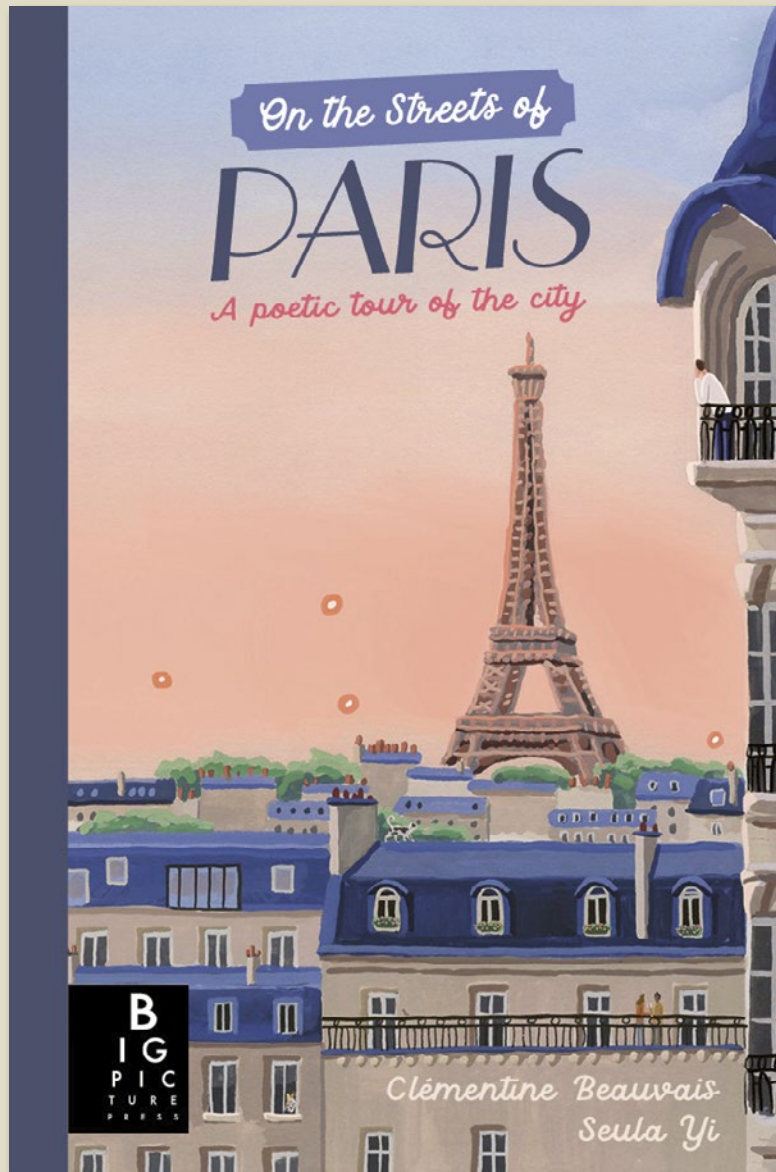
- Each book in the On the Streets series is written by a poet from the city who celebrates the hidden parts of the city, as well as the main landmarks
- Each spread acts as a snapshot of a different part of the city. A non-fiction spread at the back of the book adds further information about landmarks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

# On The Streets of New York



|                   |                      |
|-------------------|----------------------|
| Pub Date          | <b>02/04/2026</b>    |
| Pub Price         | <b>£14.99</b>        |
| ISBN              | <b>9781800787100</b> |
| H x W             | <b>292 x 215mm</b>   |
| Binding           | <b>Hardback</b>      |
| Age Range         | <b>7-9 years</b>     |
| Author            | <b>Sarah Kay</b>     |
| Illustrator       | <b>Ryan Johnson</b>  |
| Extent            | <b>48pp</b>          |
| Word Count        | <b>500 words</b>     |
| Translation Files | <b>21/07/2025</b>    |
| Files To Printer  | <b>10/11/2025</b>    |
| Freight On Board  | <b>29/01/2026</b>    |
| Rights Available  | <b>World</b>         |

# 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



## Hello, Eiffel Tower

Hello, Eiffel Tower, here you are  
poking out of that tree  
peeking round the corner of that street  
always playing hide-and-seek you are

never where I think you are  
never where I expect to see you  
never the way you should be  
never the right angle, but me

How do you fit that city? A lot of years  
to wait from someone to me  
when I wasn't thinking of you,  
wasn't trying to play it off now

Now I'm ready for another game  
to watch those jumps get so close  
to watch those jumps get so close  
to watch those jumps get so close  
to watch those jumps get so close



## Baguette: The Rules

If you buy the baguette,  
the rule is you get  
to get just a bit,  
just the bit,  
on the way home

The rule is the baguette  
will never make it home  
with it, head will on,  
it would be wrong,  
very wrong

The rule is you walk  
out of the bakery,  
and someone checks out  
of the warm golden bread  
is yours to eat

So break it,  
and eat it,  
it's yours,  
You've earned it



## Gare du Nord

Thrumming with train announcements, vehicles beeping  
chaos of tourists, travellers, luggage, suitcases  
public case players, luggage, luggage  
speaking foreign, faster than the silly, always there,  
most people leave the station quiet, just transit

But they are wrong it is  
Paris, not the Paris of tourists and baguettes,  
but the Paris that brings to its own body,  
through centuries of railway lines,  
to the people from outside its walls,  
people who live in cities not called Paris

Your trip may well start here, may well end here,  
be forgotten, what welcomed you  
was not stacks of chairs in bakery windows  
What welcomed you was a city, neither here nor there,  
not quite sure what to do with its own history, which the you young train  
bring in and out each day on the city train

Welcome, get your fill of the noise, the voices,  
the connecting lines, the signals, the beeping  
on the public plane player. As you stop off the train, pay attention,  
breathe the air

Between our real Paris  
and the Paris of your imagination



## Café Life

Today I'm feeling extremely Parisian.  
So I'd better show myself to the tourists.  
I shall wear my chic things, and I shall take a book,  
and I shall wear my nonchalant look.  
I shall sip a small coffee at a café nearby,  
en terrasse, with the wind in my face,  
and I'll act like I'm part of the landscape.

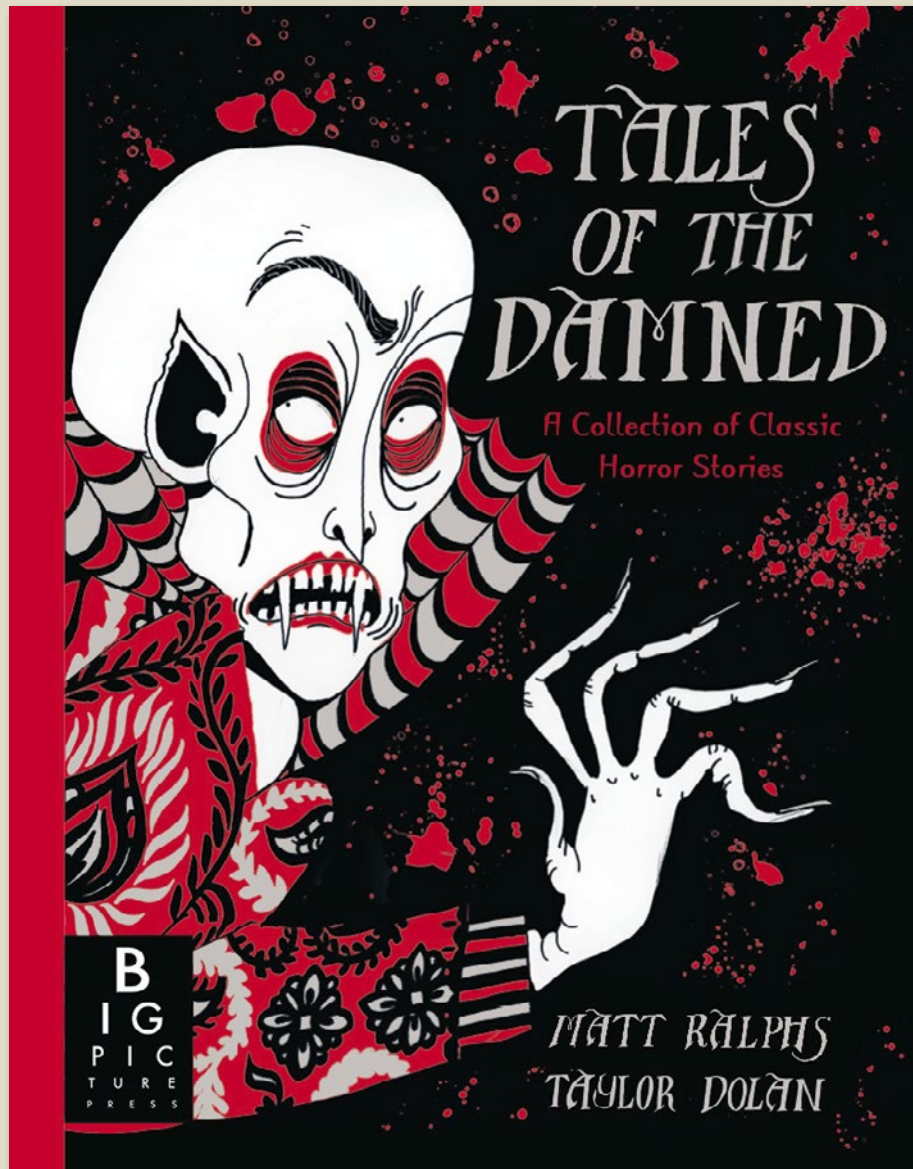
Every detail must be right. The pigeons must coo.  
The waiter must be rude, and my cheeks must be rouged,  
and I'll stare at the book, and I'll stare at the sky,  
and sometimes I'll sigh,  
and I won't notice you taking photos of me,  
or talking about me,  
or thinking about me,  
and I'll live on forever in your stories of Paris,  
spiky with upspeak:

"We saw this woman; she was like, so chic?  
She had, like, a book?  
and a nonchalant look?  
and she was sipping coffee?  
at a café nearby?  
Ah! Those Parisians, un café, un livre,  
la joie de vivre."

It's tiring. It's a job. It's a duty. It's a mission,  
that whole thing of being, sometimes, a Parisian.

|                  |                     |
|------------------|---------------------|
| 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          |
| Freight On Board | 11/04/2025          |
| Rights Available | World               |

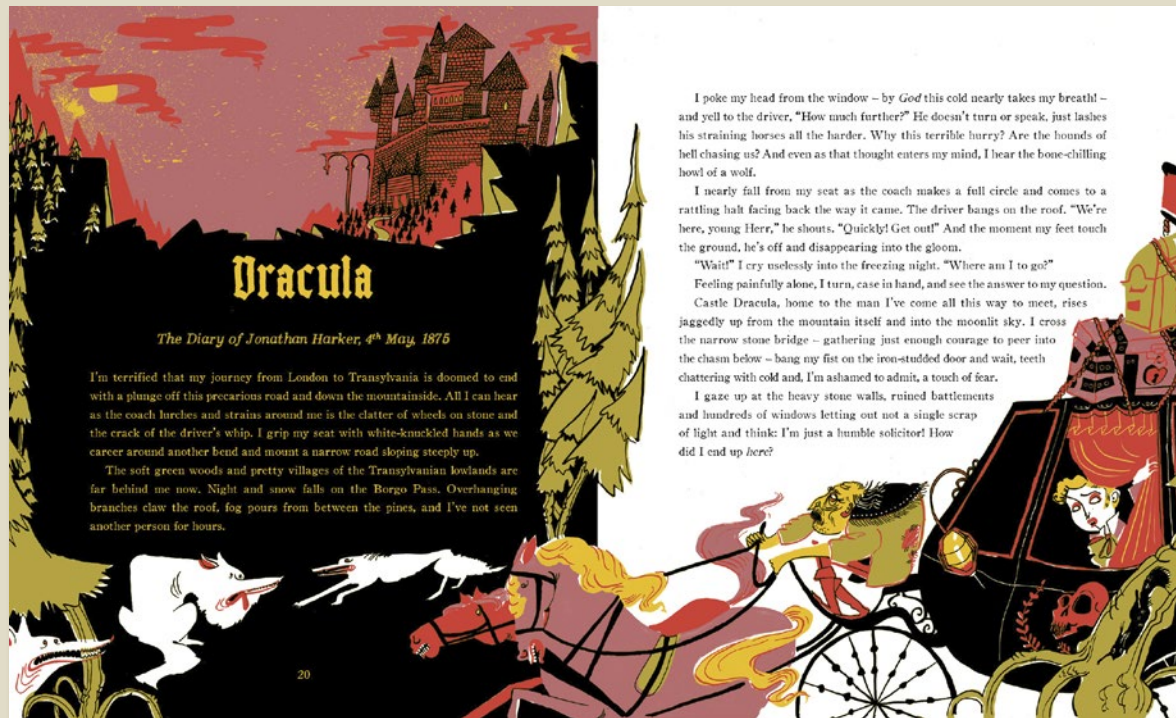
# Tales of the Damned



## An anthology of terrifying tales from around the world.

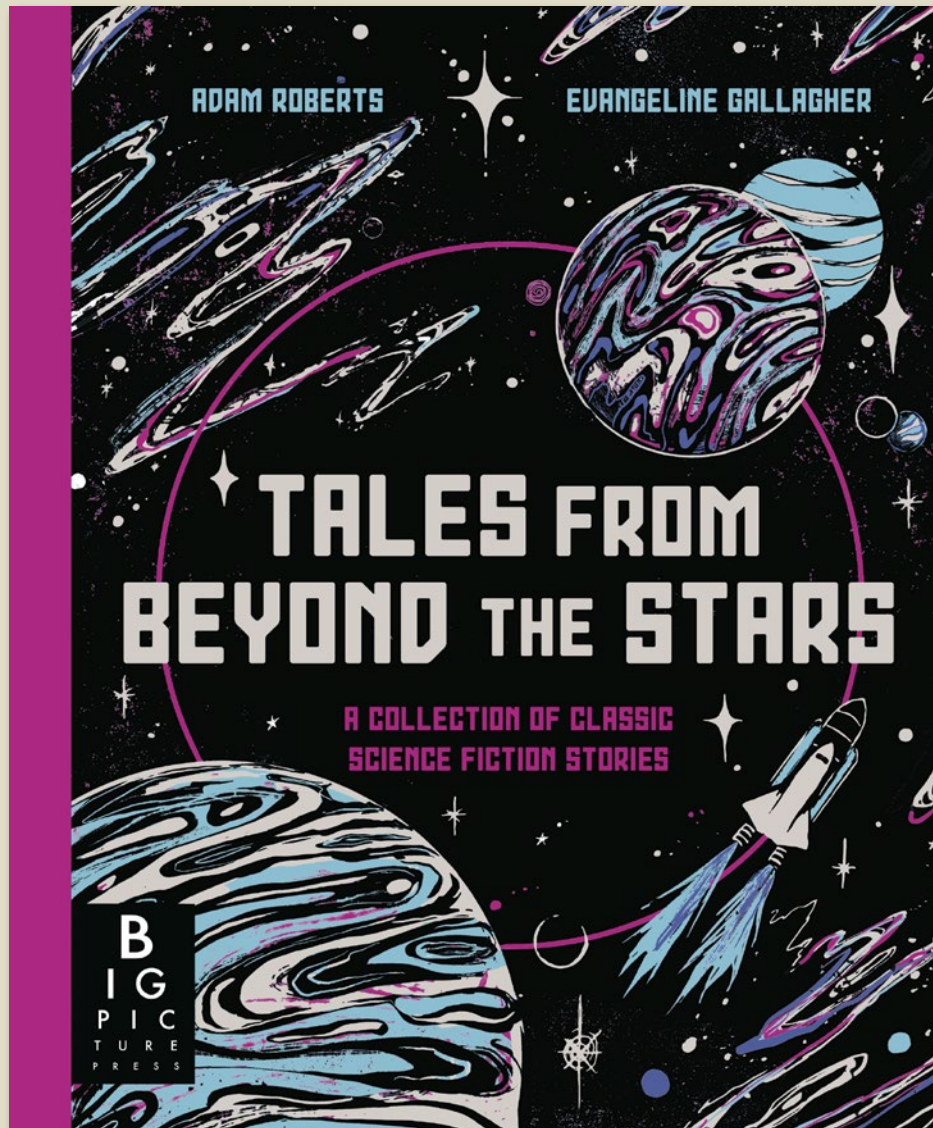
- Stories will be broken up with a series of 'theme' spreads, which will add a non-fiction element to the book. These spreads cover everything from the rise of the horror genre to famous monsters and vampire mass hysteria.
- There's a gap in the market for striking, beautifully illustrated horror anthology.
- 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 of the Damned



|                  |               |
|------------------|---------------|
| Pub Date         | 14/09/2023    |
| Pub Price        | £20.00        |
| ISBN             | 9781800781696 |
| H x W            | 230 x 190mm   |
| Binding          | Hardback      |
| Age Range        | Adult         |
| Author           | Matt Ralphs   |
| Illustrator      | Taylor Dolan  |
| Extent           | 128pp         |
| Word Count       | 25000 words   |
| Rights Available | World         |

# Tales from Beyond the Stars

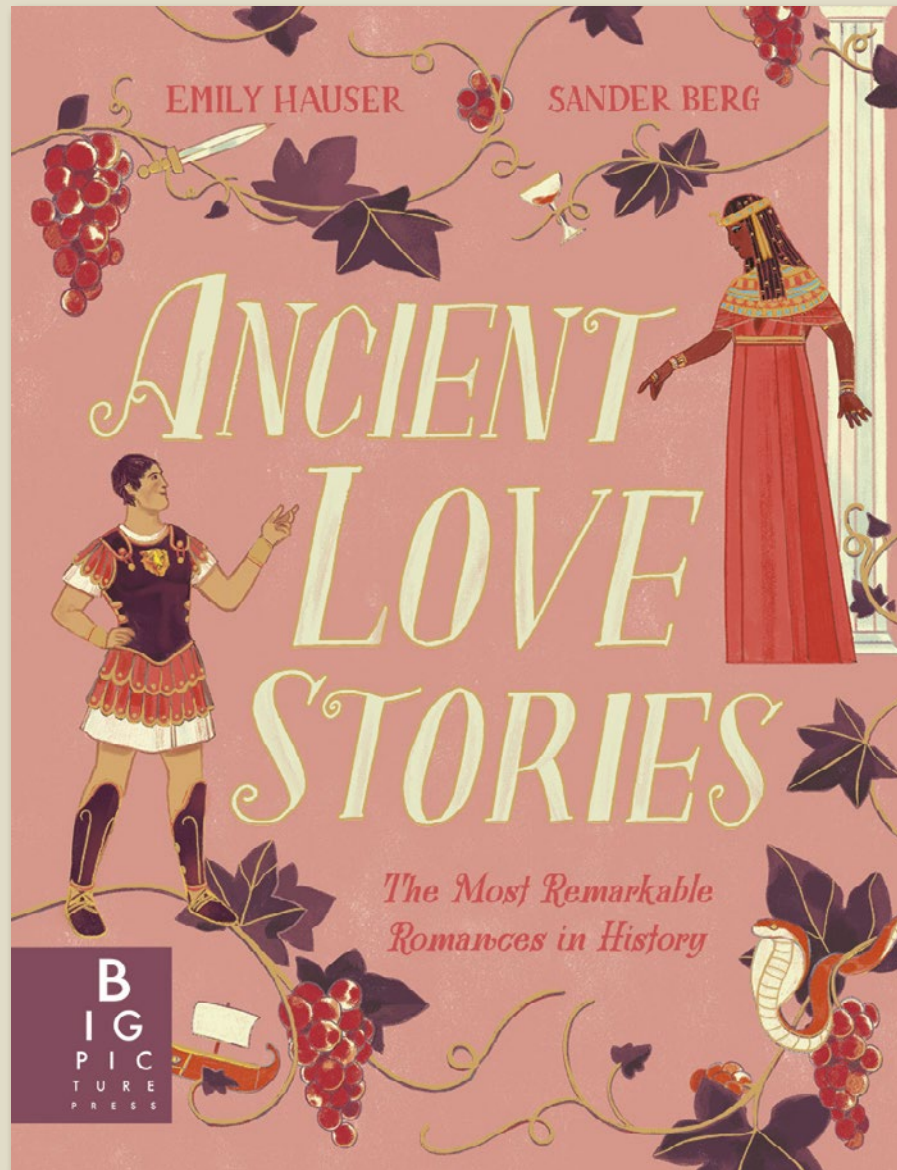


## An anthology of classic science fiction stories.

- 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



THE SACRED BAND OF THEBES

This was the final meeting place of the Sacred Band of Thebes, one of the most remarkable and most loyal armies that had ever lived. A bold experiment in an open town square by attacking war and barbarian allies, who had been fighting for the freedom of the Greeks. An army, not just of soldiers, but of a hundred and fifty noble boys.

Born together by love loyalty to each other, the crack team of warriors was founded in Thebes in 378 BC by an extraordinary visionary by the name of Pausanias. It began as a resistance corps against the looming military power of Sparta (recovered the world over for its legendary military prowess across the continent to the south. These were chivalry, aristocratic, open, splashing blood across the pages of history, and well suited to the birth of a new kind of army.

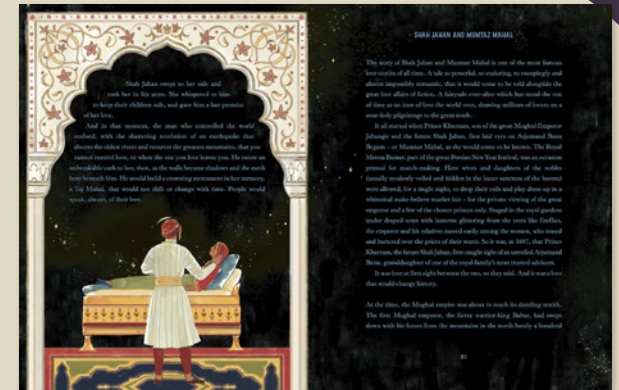


HERODIAS AND ANTOCHUS

These parts first crossed across years earlier, when Herodias - ruler of the Roman world and self-proclaimed prince of peace - took a summer jaunt across the Roman province of Bithynia, in northern Turkey, where Antiochus had his home. The emperor, busy with his job, probably did not spot Antiochus among the crowds of adoring subjects and eager petitioners. But one of his maids did - and, as usual, with an eye to the emperor's taste, spent a night in the maids' quarters, the kitchen-hoed young man. Antiochus was duly offered a dinner invitation to the palace imperial suite along with a tuition package to the emperor's personal academy in Rome. To be fair, from a duty offer to get to be true - a one-way ticket to live among the stars. But, in any good market of opportunity would have known, by invitation to dinner and you might get home.

Antiochus' rise to the top was meteoric even by Roman standards, where there were plenty of high achievers who made it to the big time. Set among the other staff of the imperial household, Antiochus - handsome, good-looking, smart, with a magnetic personality and a sensitive taste for Herodias' favored wine - quickly caught the emperor's eye. Herodias was instantly besotted, and Antiochus became his paragon. In the summer of 118 AD, at the age of seventeen, Antiochus was personally selected to accompany Herodias on a tour of Greece (Herodias was a notorious Greek enthusiast, from near Asia Minor and, finally, Egypt.

It was clear to everyone that Herodias was willing to let Antiochus out of his sight - and together, they took part in many extraordinary experiences on their round-the-world trip. A night-long dip into mystical events at the Thracian Mountain of Gaea. A bank hour here in the highlands of Asia Minor. A quest - about the searching out of Herodias' much-loved Greek mythology books - to take down a mountain lion that had been terrorizing the people of Licia. On all these adventures, the new obsession with each other grew steadily.

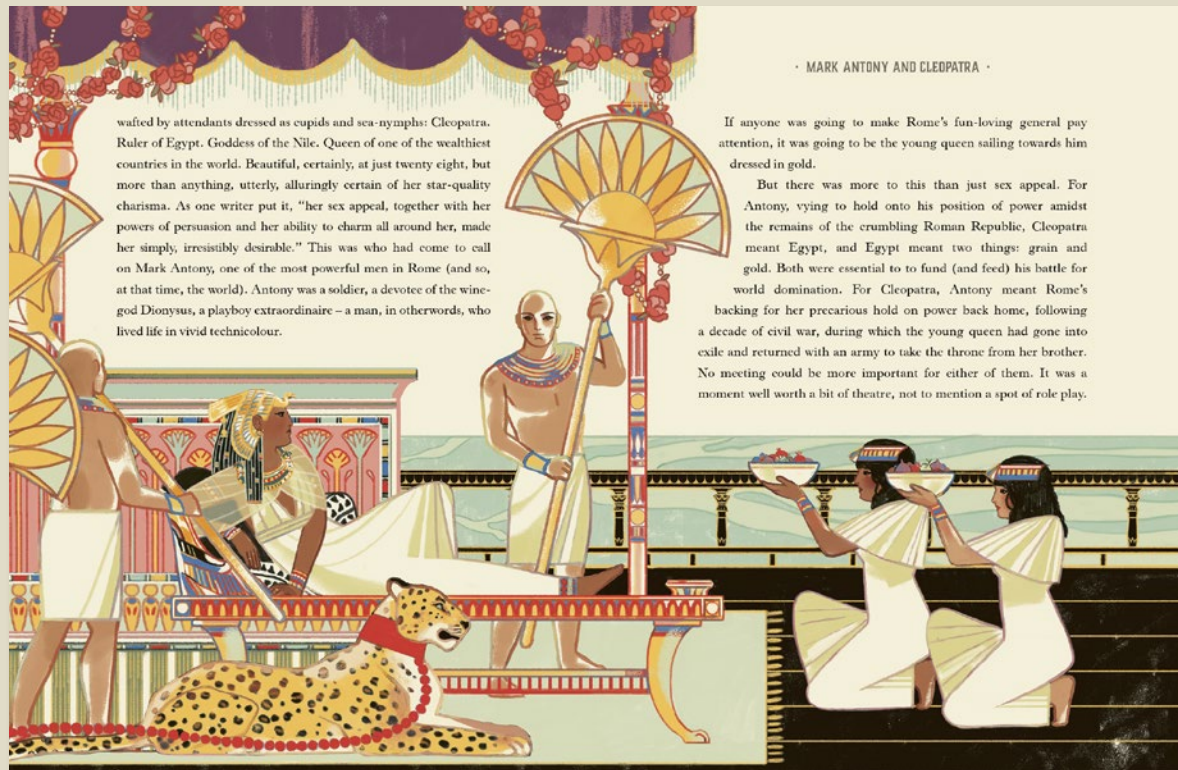


SHAH JAHAN AND MUMTAZ MAHAL

The story of Shah Jahan and Mumtaz Mahal is one of the most beautiful love stories of all time. A tale of passion, devotion, tragedy and ultimate sacrifice, it is a story that has inspired millions of hearts over the years. Mumtaz Mahal was the most beautiful woman in the world, and her death in 1631, at the age of 39, was a tragedy that has inspired millions of hearts over the years.

It all started when Shah Jahan, one of the great Mughal Emperors, fell in love with Mumtaz Mahal, the most beautiful woman in the world. They were married in 1629, and their love was so strong that they were often seen together in the gardens of the palace. Mumtaz Mahal was a woman of many talents, and she was a devoted mother to their ten children. Her death in 1631, at the age of 39, was a tragedy that has inspired millions of hearts over the years.

At the time, the Mughal empire was down to its last days, and the Shah Jahan was a man of many talents, and he was a devoted mother to their ten children. Her death in 1631, at the age of 39, was a tragedy that has inspired millions of hearts over the years.



MARK ANTONY AND CLEOPATRA

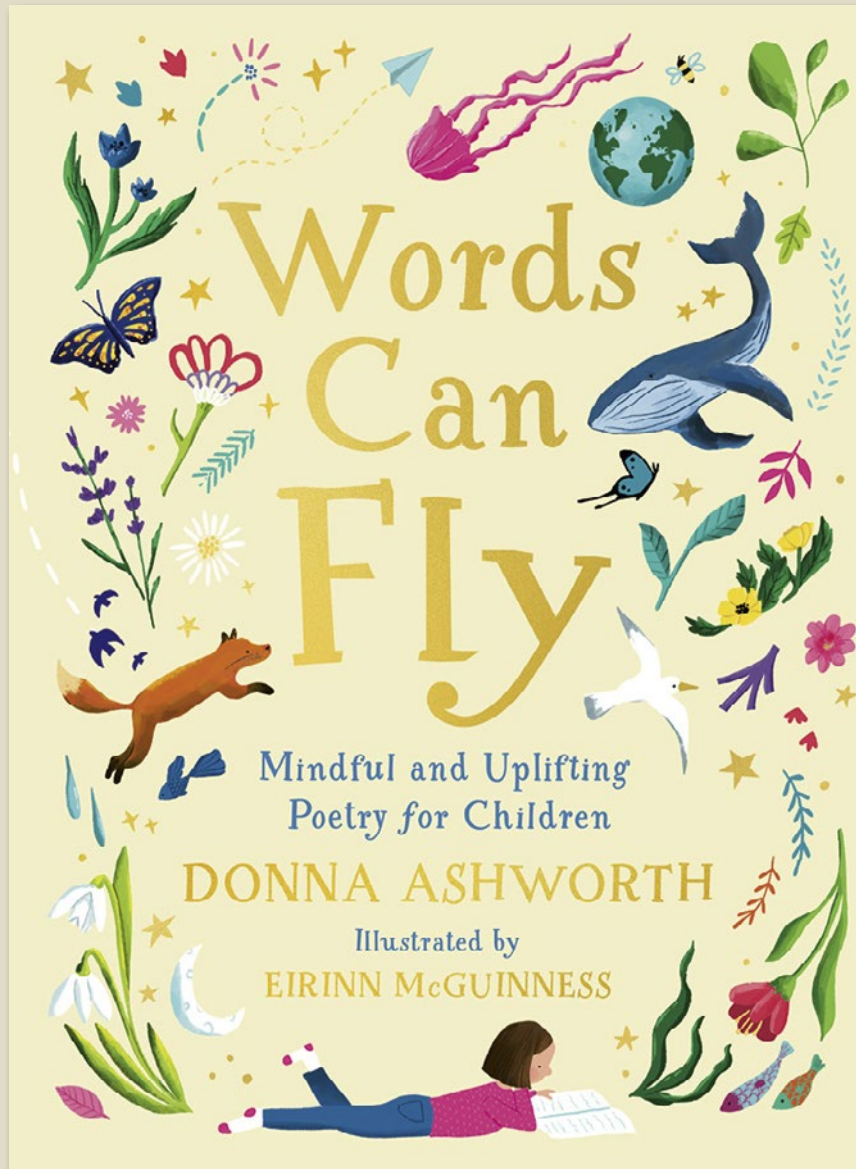
wafted by attendants dressed as cupids and sea-nymphs: Cleopatra, Ruler of Egypt. Goddess of the Nile. Queen of one of the wealthiest countries in the world. Beautiful, certainly, at just twenty eight, but more than anything, utterly, alluringly certain of her star-quality charisma. As one writer put it, "her sex appeal, together with her powers of persuasion and her ability to charm all around her, made her simply, irresistibly desirable." This was who had come to call on Mark Antony, one of the most powerful men in Rome (and so, at that time, the world). Antony was a soldier, a devotee of the wine-god Dionysus, a playboy extraordinaire - a man, in other words, who lived life in vivid technicolour.

If anyone was going to make Rome's fun-loving general pay attention, it was going to be the young queen sailing towards him dressed in gold.

But there was more to this than just sex appeal. For Antony, vying to hold onto his position of power amidst the remains of the crumbling Roman Republic, Cleopatra meant Egypt, and Egypt meant two things: grain and gold. Both were essential to fund (and feed) his battle for world domination. For Cleopatra, Antony meant Rome's backing for her precarious hold on power back home, following a decade of civil war, during which the young queen had gone into exile and returned with an army to take the throne from her brother. No meeting could be more important for either of them. It was a moment well worth a bit of theatre, not to mention a spot of role play.

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

# Words Can Fly

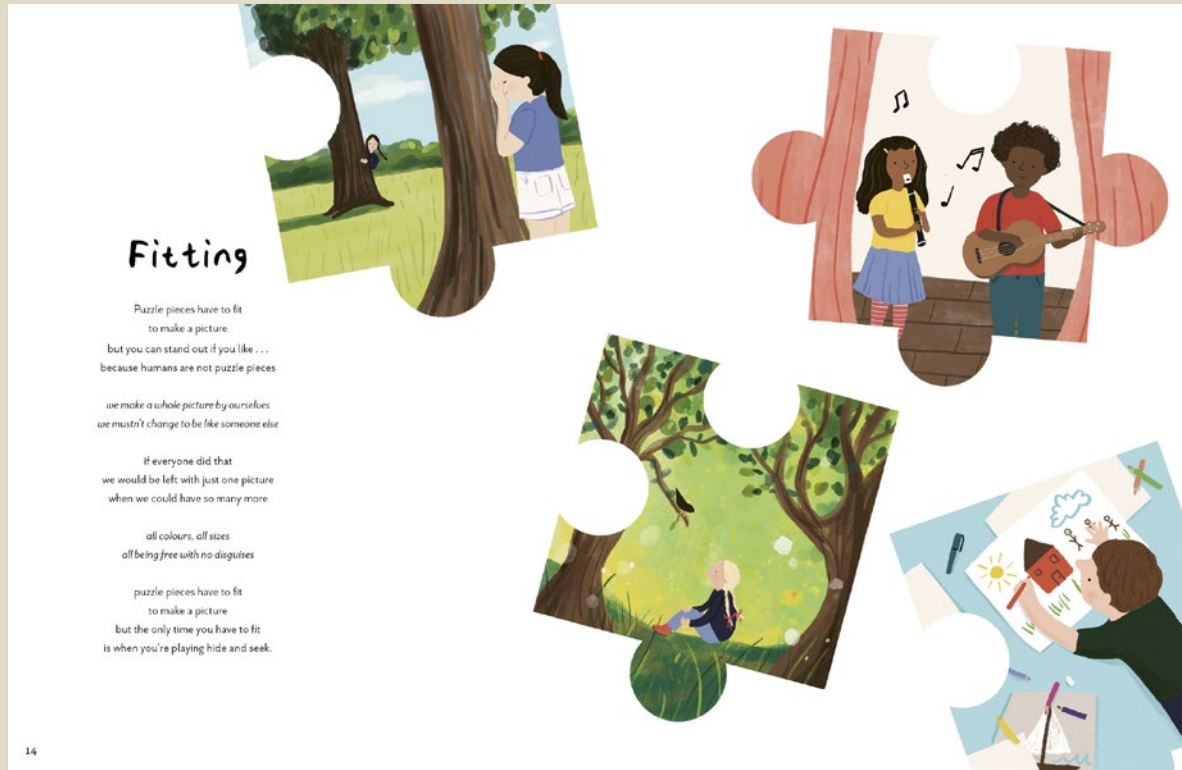


**Uplifting poetry for children from the UK's no. 1 *Sunday Times* bestselling author of *Wild Hope*.**

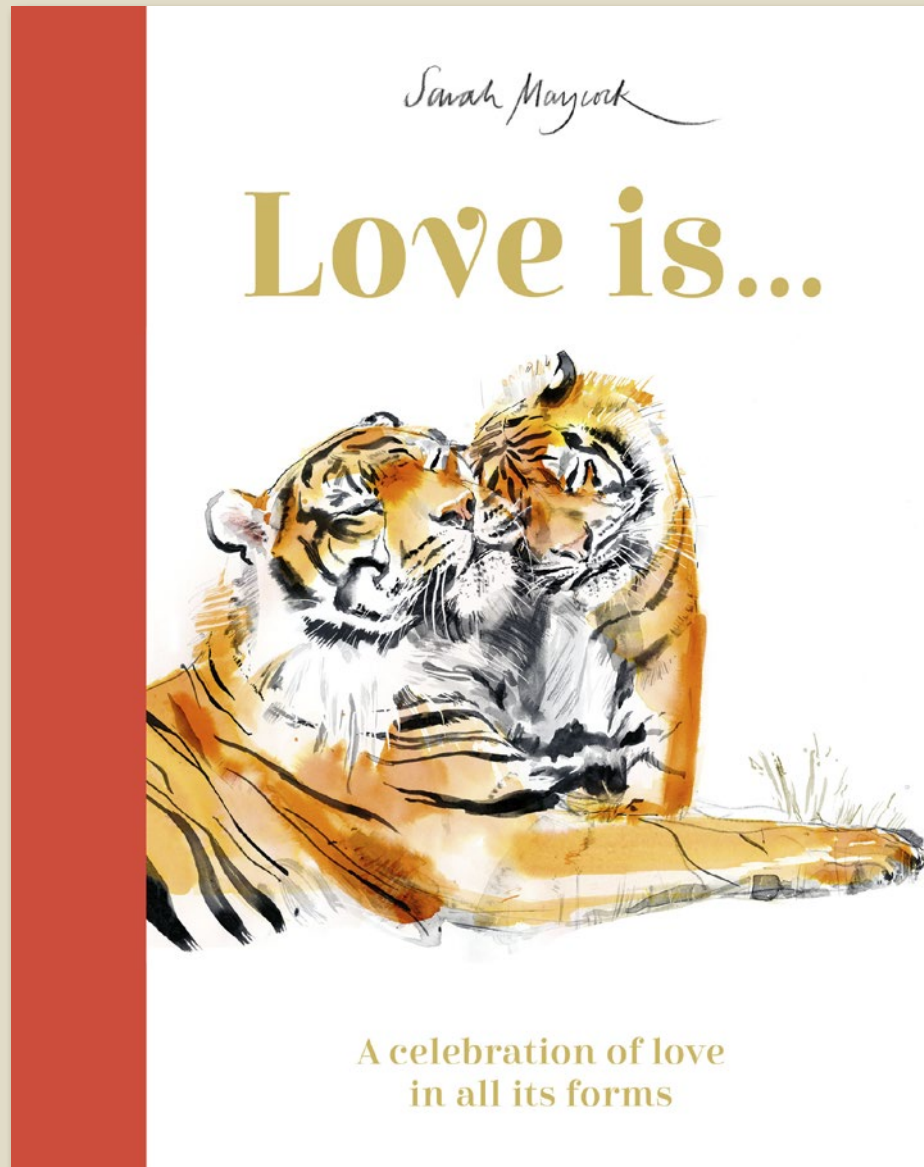
- **HUGE ENGAGED AUDIENCE:** Donna has over 1.4 million followers on Facebook (average engagement rate 2%) and a further 261k followers on Instagram. 90% of her followers are female and 60% are over 40. This collection for children will be the perfect present for those in their lives.
- **UK's #1 BESTSELLING 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         | <b>05/06/2025</b>        |
| Pub Price        | <b>£16.99</b>            |
| ISBN             | <b>9781785307171</b>     |
| H x W            | <b>246 x 189mm</b>       |
| Binding          | <b>Hardback</b>          |
| Age Range        | <b>7-9 years</b>         |
| Author           | <b>Donna Ashworth</b>    |
| Illustrator      | <b>Eirinn McGuinness</b> |
| Extent           | <b>144pp</b>             |
| Freight On Board | <b>02/05/2025</b>        |
| Rights Available | <b>World</b>             |



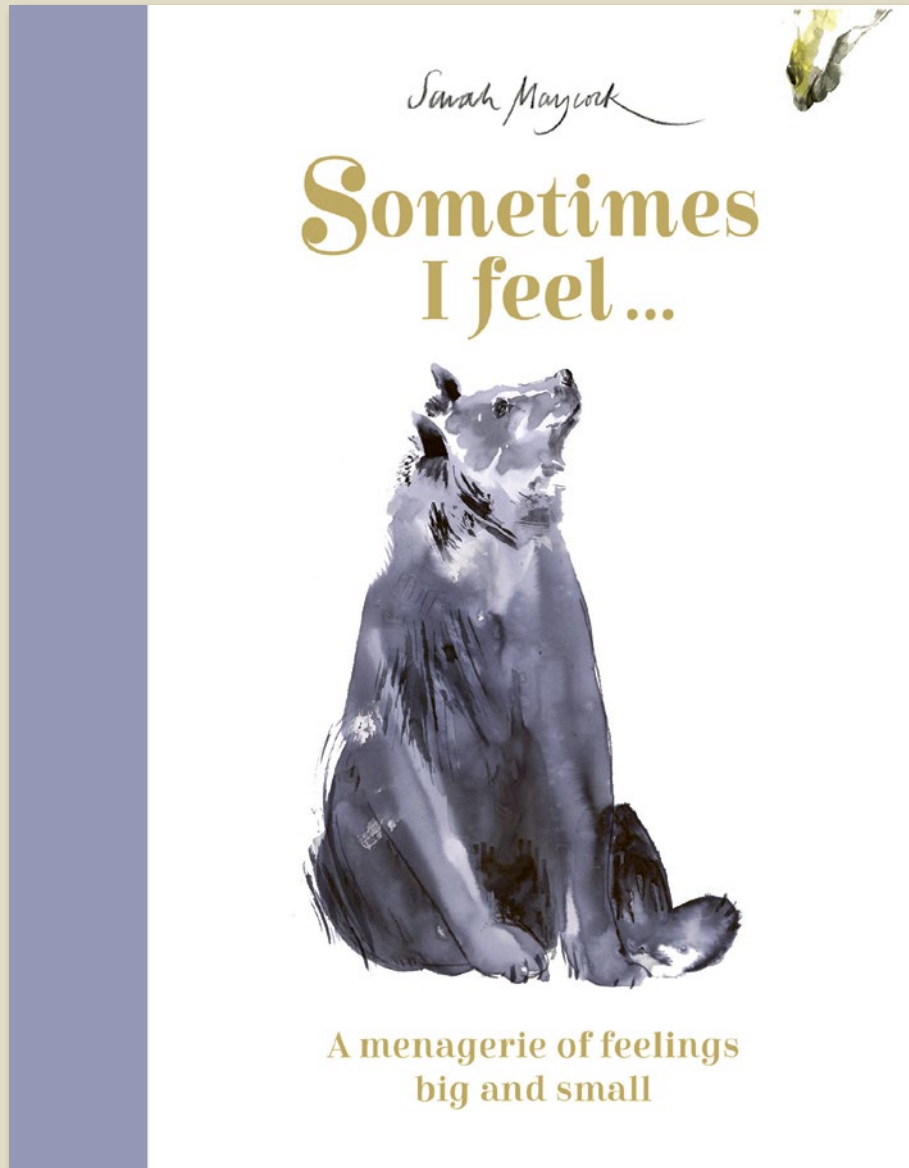
## A beautifully illustrated mini gift book celebrating love in all its forms.

- A beautiful mini picture book that brings poetry and nature together in the most stunning of ways, perfect for gifting
- Promotes emotional awareness, empathy, and love in all its different forms
- Cover: graining with gold foil
- 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 vivid life
- Sarah was selected as an It's Nice That Graduate in 2011 and her most recent work includes illustrations for the Natural History Museum's 2018 Whales exhibition.
- *Sometimes I feel* won the 2021 ALCS Educational Writers' Award



|                  |                      |
|------------------|----------------------|
| Pub Date         | <b>05/01/2023</b>    |
| Pub Price        | <b>£5.99</b>         |
| ISBN             | <b>9781800782259</b> |
| H x W            | <b>169 x 132mm</b>   |
| Binding          | <b>Hardback</b>      |
| Age Range        | <b>7-9 years</b>     |
| Author           | <b>Lily Murray</b>   |
| Illustrator      | <b>Sarah Maycock</b> |
| Extent           | <b>48pp</b>          |
| Word Count       | <b>250 words</b>     |
| Rights Available | <b>World</b>         |

# Sometimes I Feel...



**A mini hardback edition of Sarah Maycock's beautiful *Sometimes I Feel*.**

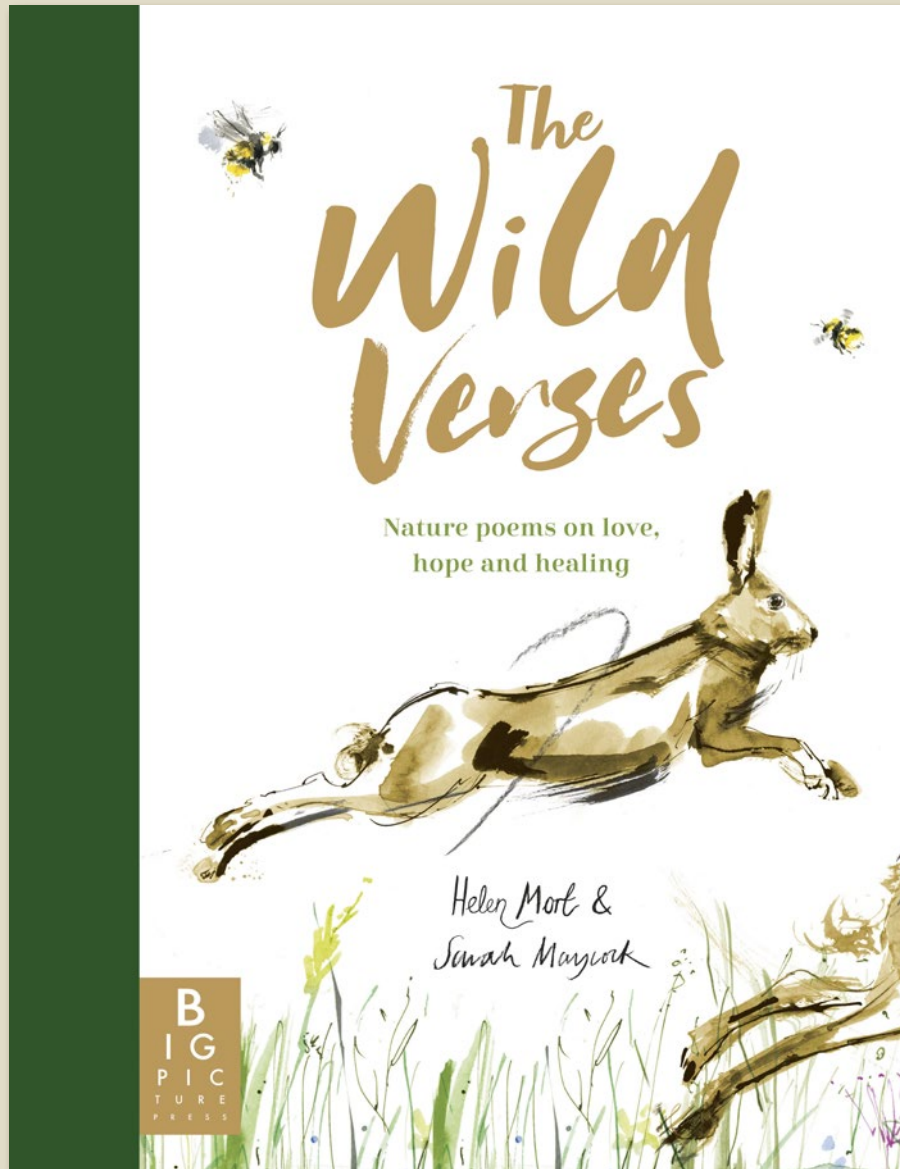
- *Sometimes I Feel* has been used by several teachers in lessons, to teach emotional literacy.
- Smaller format and lower RRP to make this a covetable gift purchase.
- Sarah is an extraordinary talent and someone we'd love to publish more with (and is no doubt getting enquiries for other children's projects).
- Cover Treatments: grained cover with 100% gold foil

# Sometimes I Feel...



|                  |                      |
|------------------|----------------------|
| Pub Date         | <b>20/01/2022</b>    |
| Pub Price        | <b>£5.99</b>         |
| ISBN             | <b>9781800781283</b> |
| H x W            | <b>169 x 132mm</b>   |
| Binding          | <b>Hardback</b>      |
| Age Range        | <b>5-7 years</b>     |
| Author           | <b>Sarah Maycock</b> |
| Illustrator      | <b>Sarah Maycock</b> |
| Extent           | <b>48pp</b>          |
| Word Count       | <b>250 words</b>     |
| Rights Available | <b>World</b>         |

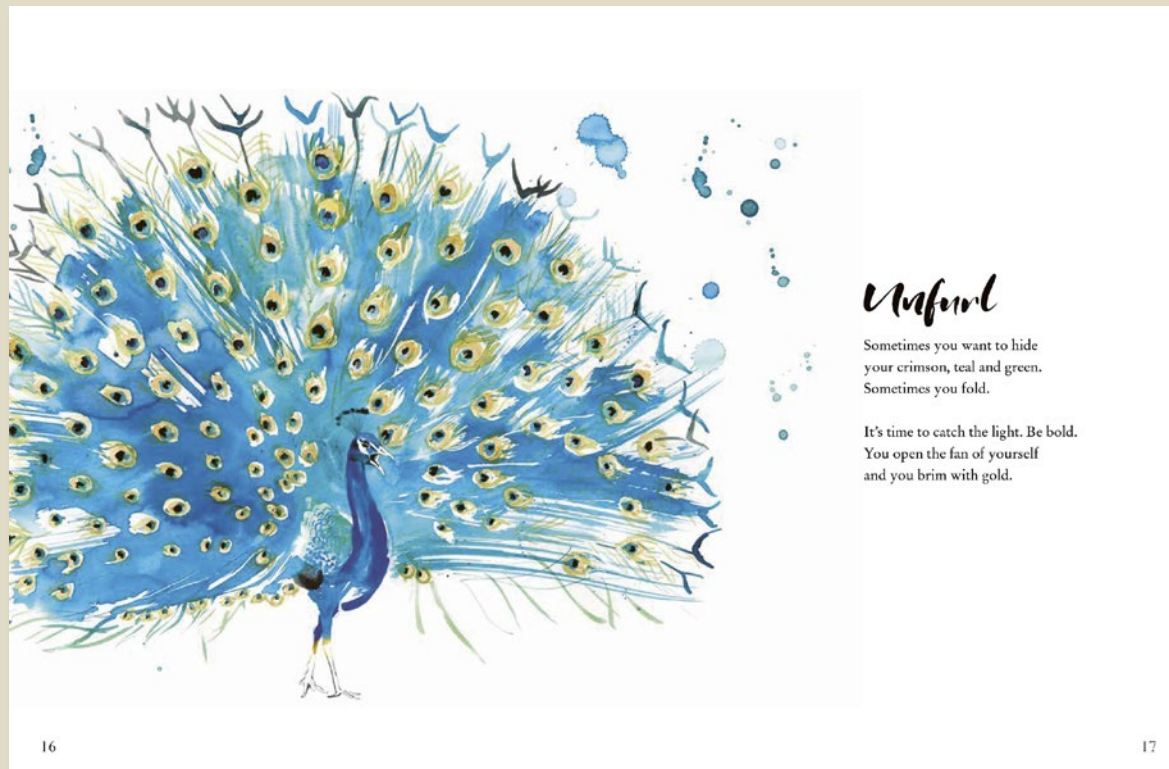
# The Wild Verses



## A striking poetry collection by Helen Mort.

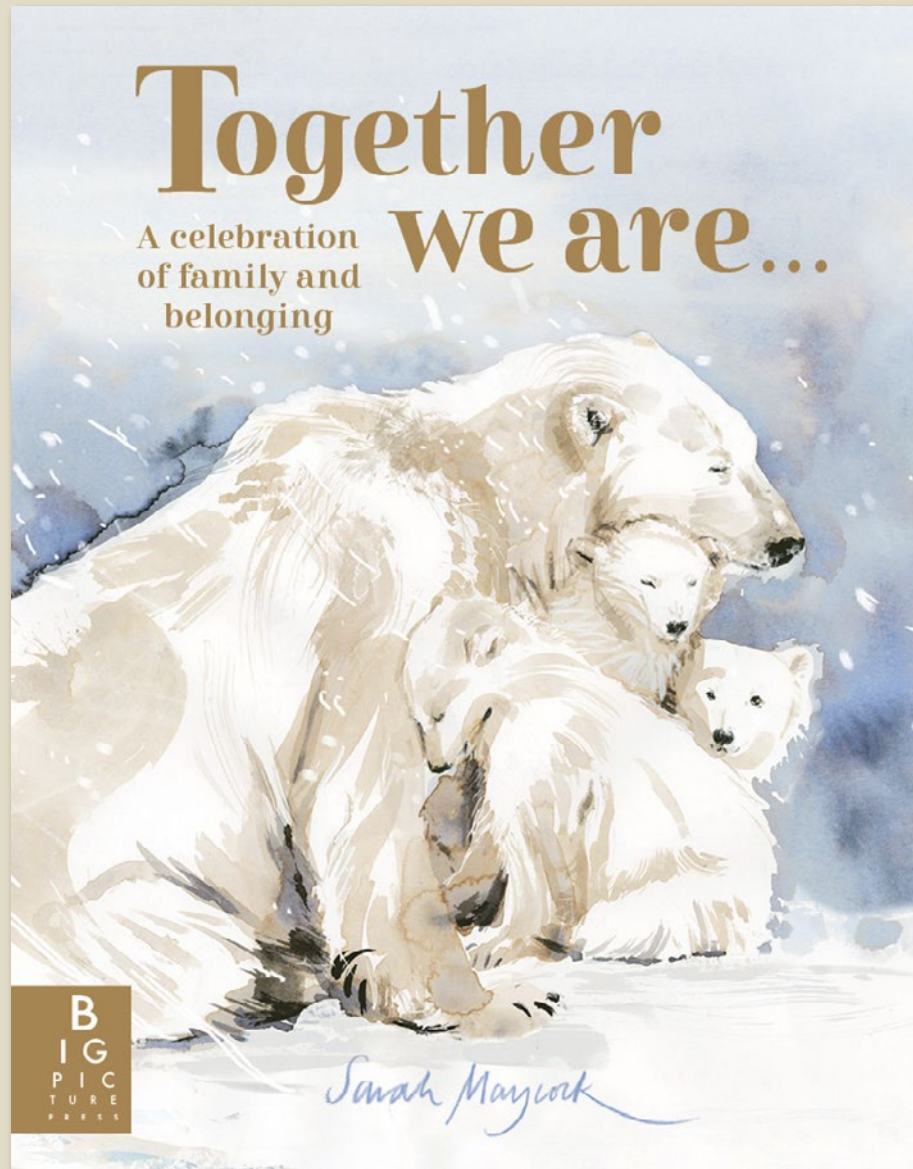
- The book will be split into different sections/feelings - joy, hard times, love, loss etc.
- Tapping into the phenomenal success of books like *The Boy*, *the Mole*, *the Fox and the Horse* and *The Poetry Pharmacy*.
- An opportunity to reuse Sarah Maycock's artwork in a new format - for an adult audience
- 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



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

# Together We Are...

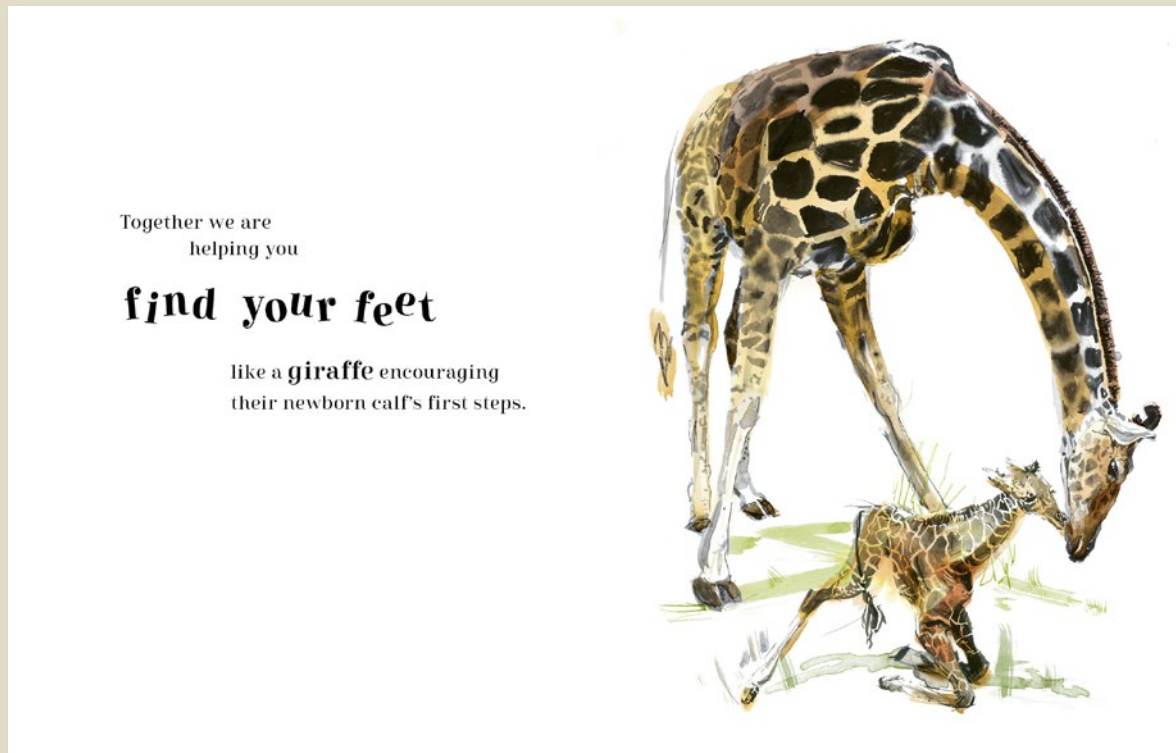


**A beautiful poetic picture book about family connection, from award-winning artist Sarah Maycock.**

- 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

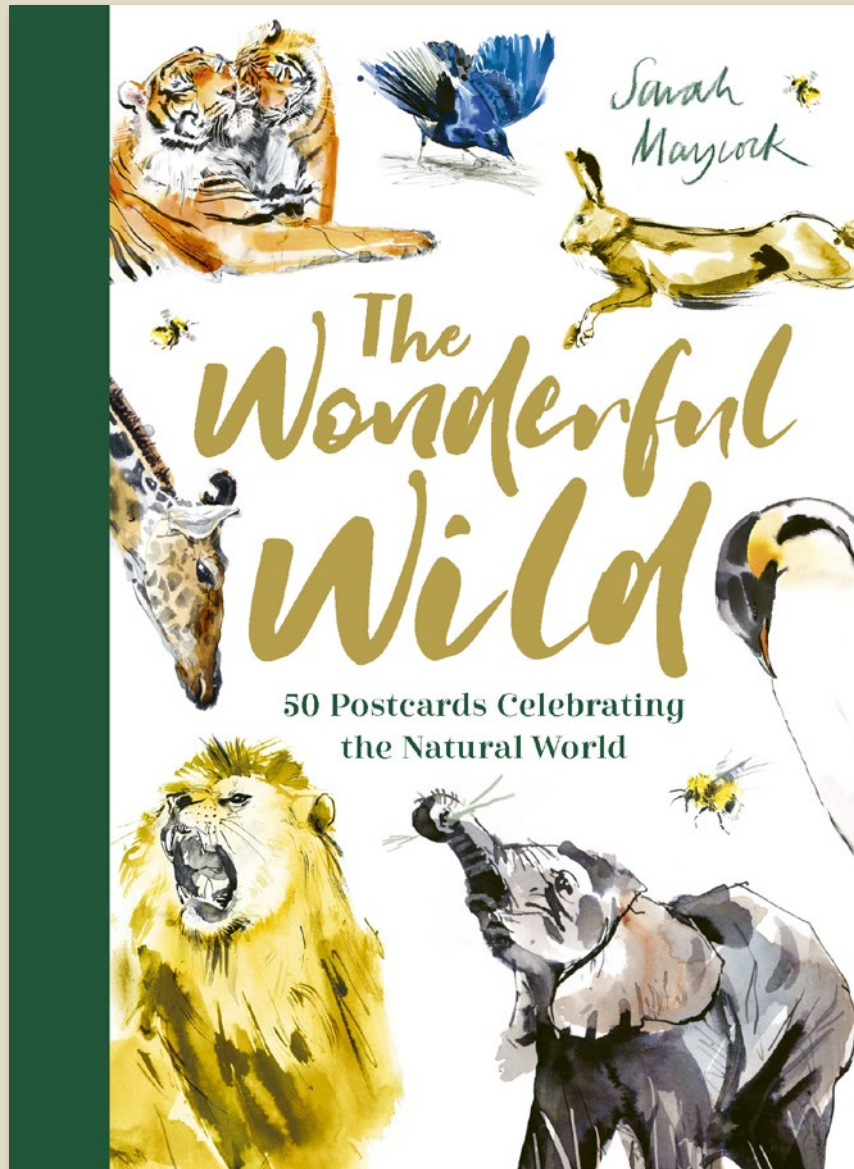


# Together We Are...



|                   |                         |
|-------------------|-------------------------|
| Pub Date          | <b>02/10/2025</b>       |
| Pub Price         | <b>£14.99</b>           |
| ISBN              | <b>9781800789524</b>    |
| H x W             | <b>300 x 235mm</b>      |
| Binding           | <b>Hardback</b>         |
| Age Range         | <b>0-5 years</b>        |
| Author            | <b>Christina Sutton</b> |
| Illustrator       | <b>Sarah Maycock</b>    |
| Extent            | <b>48pp</b>             |
| Word Count        | <b>400 words</b>        |
| Translation Files | <b>19/05/2025</b>       |
| Files To Printer  | <b>14/07/2025</b>       |
| Freight On Board  | <b>24/08/2025</b>       |
| Rights Available  | <b>World</b>            |

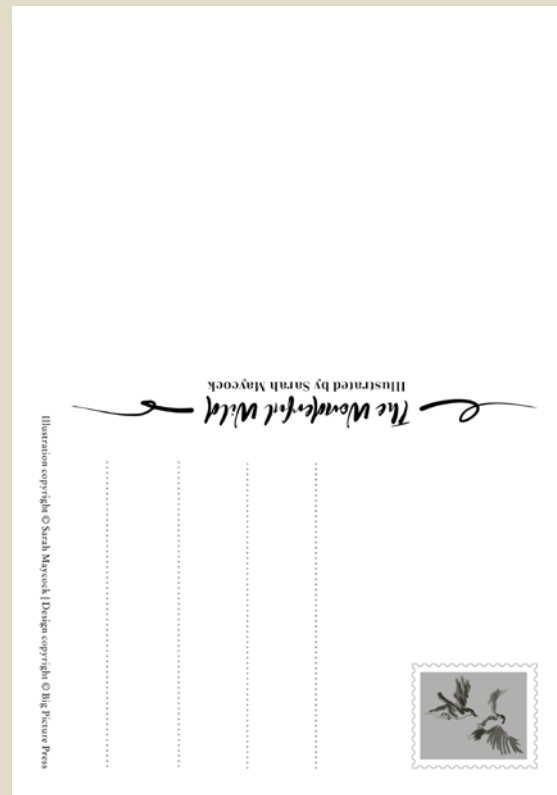
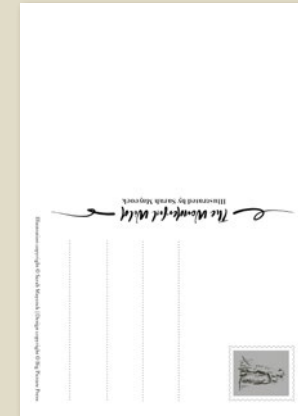
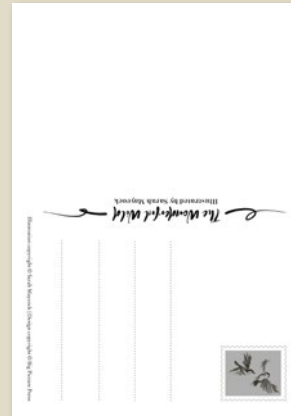
# The Wonderful Wild



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

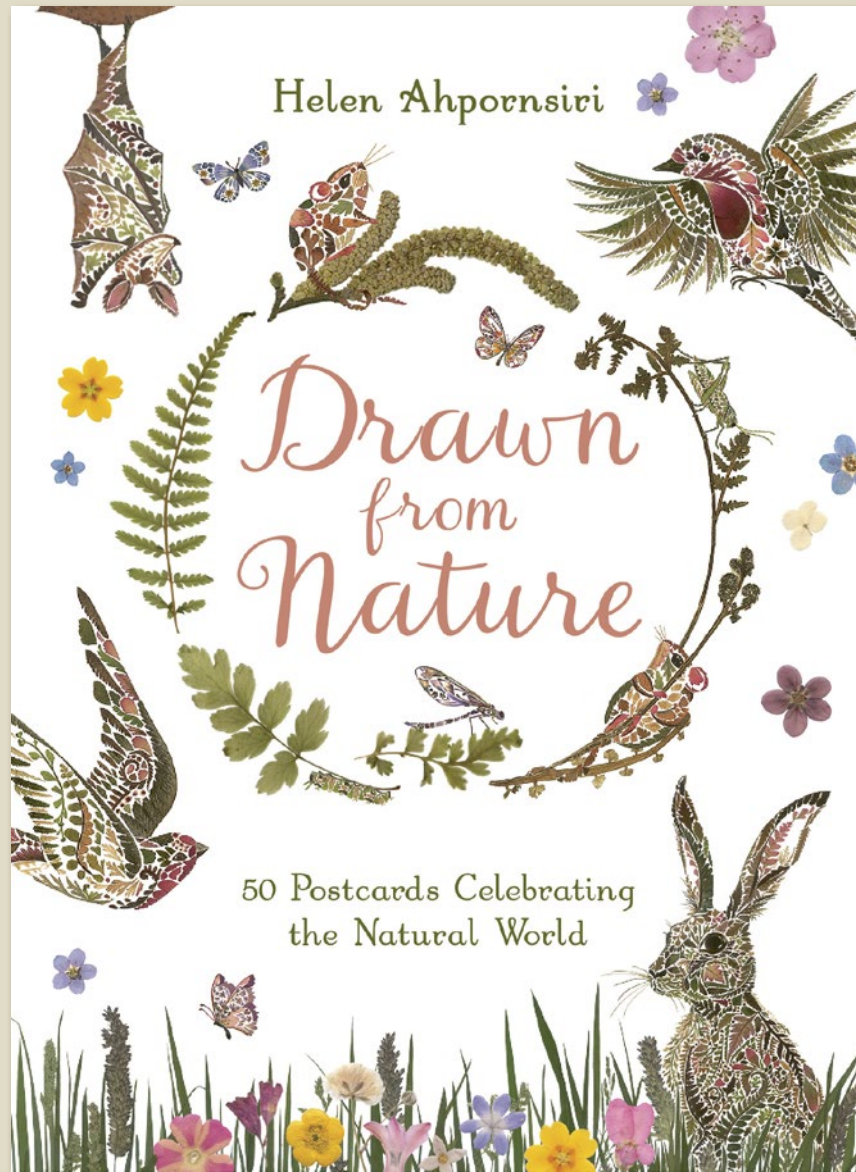
- 50 full-colour postcards, featuring Sarah Maycock's stunning watercolour artwork of animals from all around the world
- Sarah's bold, expressive artwork captures a creature's characteristics or the forces of nature in just a few swoops of ink, bringing each card to vivid life
- Sarah has notecard sets 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 | 29/05/2025    |
| 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.**

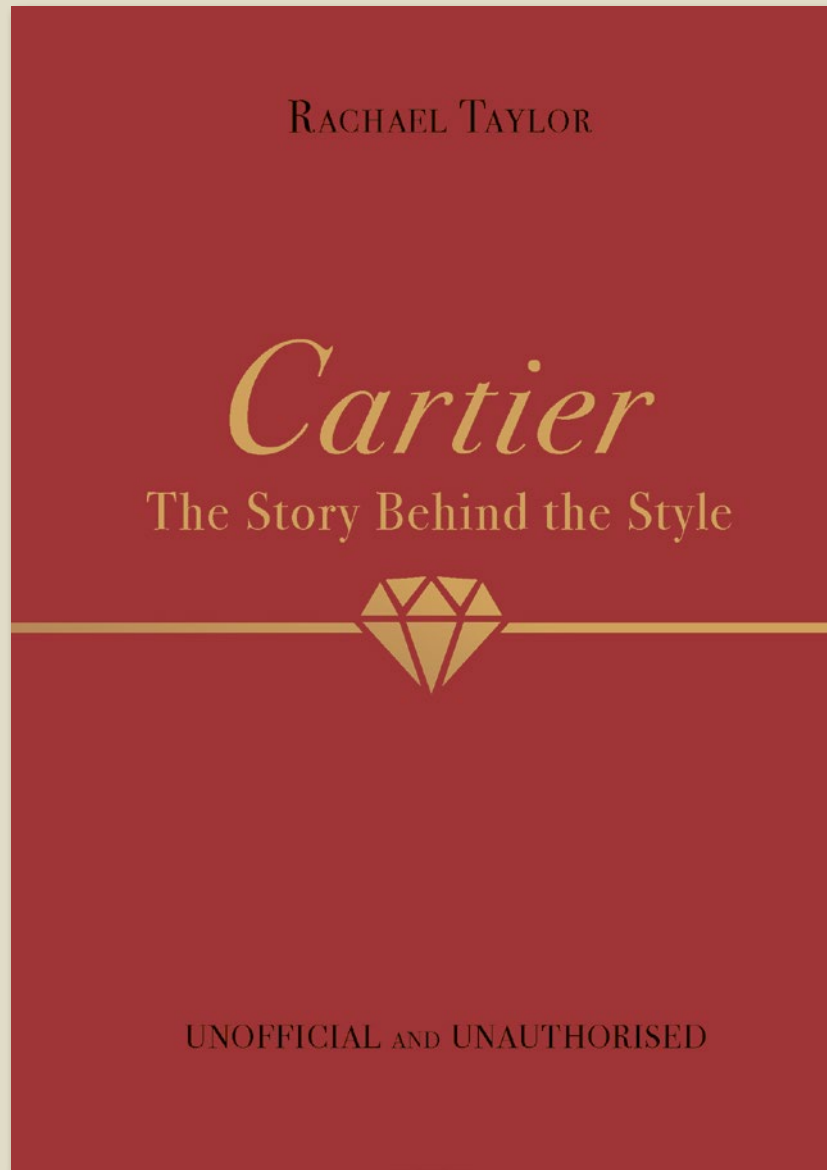
- 50 full-colour postcards, featuring Helen Ahpornsir's stunning artwork celebrating the natural world. All the artwork is crafted from hand-pressed plants.
- *A Year in the Wild* and *Beneath the Waves* have sold a combined quantity of over 84,000 copies worldwide (as of September 2024)
- Helen's work 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         | <b>13/03/2025</b>       |
| Pub Price        | <b>£14.99</b>           |
| ISBN             | <b>9781835872031</b>    |
| Age Range        | <b>12+ years</b>        |
| Illustrator      | <b>Helen Ahpornsiri</b> |
| Extent           | <b>50pp</b>             |
| Freight On Board | <b>26/12/2024</b>       |
| Rights Available | <b>World</b>            |

# 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 hallmarking into every piece of Cartier jewellery to authenticate it – was his initials, L.C., separated with an arc of leaves playing cool, perhaps as a nod to the financial gamble he was taking. Luckily, the risk paid off and the Cartier business thrived and expanded. In 1866, Princess Mathilde, a cousin of Emperor Napoleon III, purchased one of his 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 ascendance to the global brand we know today. The brotherly revolution started with Louis, who joined the nation in 1898. A year later he spearheaded the remaining

INVIOUS: Start getting involved in Cartier business in Paris in 1898.

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

OPPOSITE RIGHT: Pierre Cartier playing golf in 1898.

of the business, stripping over 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 Andine-Caroline Worth, granddaughter of world-famous couturier Charles Frederick Worth.

Cartier garnered a reputation for innovation, and the title of jewellers would later live by a motto, 'Never copy, only create.' One of Louis' most successful experiments in 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 created by 18th-century French aristocrats, a stark contrast to the heavier, colourful, Romantic Art Nouveau jewels popular at the time. A signature Cartier Gulland style emerged, swirling across platinum stems, 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

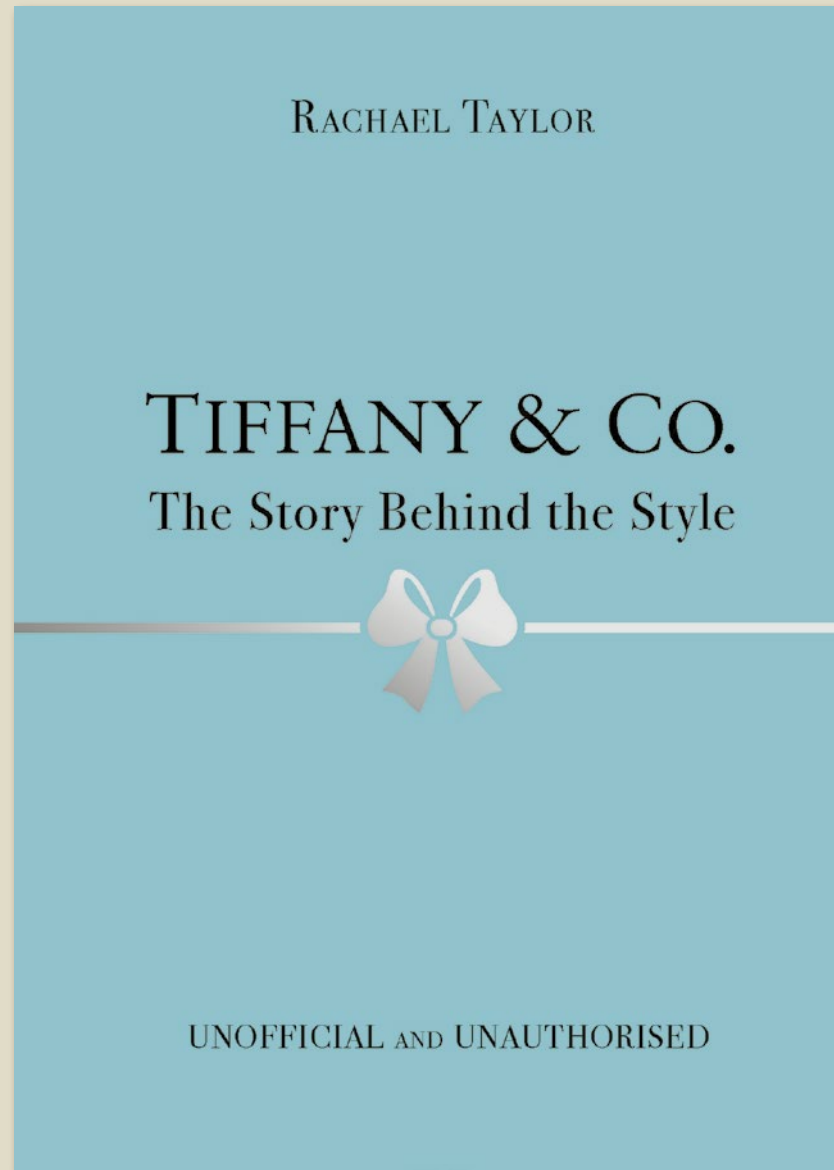


LEFT: Cartier platinum pendant watch set with diamonds, rubies and a pearl, c.1890-1910.

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.

|                  |                |
|------------------|----------------|
| Pub Date         | 18/08/2022     |
| Pub Price        | £13.99         |
| ISBN             | 9781800783409  |
| H x W            | 181 x 126mm    |
| Binding          | Hardback       |
| Age Range        | Adult          |
| Author           | Rachael Taylor |
| Extent           | 160pp          |
| Word Count       | 15000 words    |
| 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 hail 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 later 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 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, \$4,981 rang through the till.

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

OPPOSITE: Tiffany & Co. founder Charles Lewis Tiffany photographed by James Thomson Beach 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 site, 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 status quo crumbled as republican revolutionaries sought to topple European monarchies and strip aristocrats 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 an impact on the price of diamonds, and Tiffany, Young & Ellis reaped, by now, the firm

was manufacturing its own jewellery, and the opportunity to pick up diamonds at low prices per them as an advantage. The stocking of the store was also boosted some important gems – the likes of which had never been seen in America before – and Tiffany secured a number of important heirlooms, 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 exponent of 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 jettison Tiffany into the high-jewellery atmosphere – a 237-carat 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.



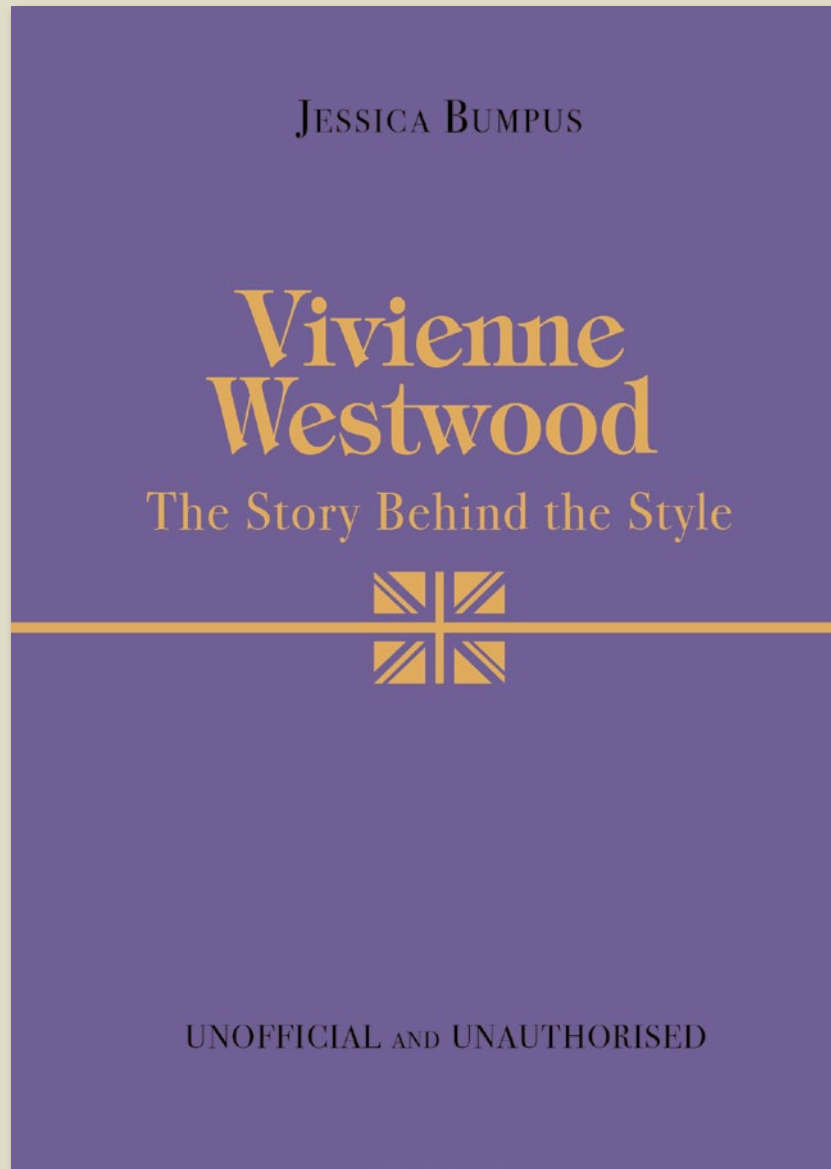
LEFT:  
The Tiffany & Co.  
flagship store in  
New York.

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



|                  |                |
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# 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
- Comp title The Little Book of Chanel has sold in excess of 61k copies TCM.

# Vivienne Westwood: The Story Behind the Style

## Derbyshire Days

Vivienne Isabel Swire was born on April 8 1941 in Gordon and Dora Swire at the Partington Maternity Home, Glossop. The future fashion revolutionist 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 more secluded 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 their clothes, and worked as a weaver in a local cotton factory.

The young Vivienne – who remembers having a passion for art 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 Andrew Knowlton.



LEFT: Vivienne Westwood wearing a t-shirt sporting the brand's slogan.

## 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 entrepreneur with the punk movement as Vivienne, and their partnership is legendary. He was something of a maverick of marketing strategy and distinction, 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 enclave 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 Cecil, 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, in this period, 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 arrive.

Tommy Roberts, of the legendary Mr Freedom fashion business, took over the lease of 438 King's Road in 1969. He and his business partner, the fashion entrepreneur Trevor Miller, were well-known for their eclectic and discerning fashion eye which appealed to the glitterati 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 regular on King's Road, ended up moving the back of 438 King's Road, before taking the whole thing over and rebranding it. It would be known over the coming years as Let It Beak, The Fun To Live, The 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 styles we know as punk today.



LEFT: Malcolm McLaren, teenage son of Vivienne Westwood, circa 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, tarran, 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.

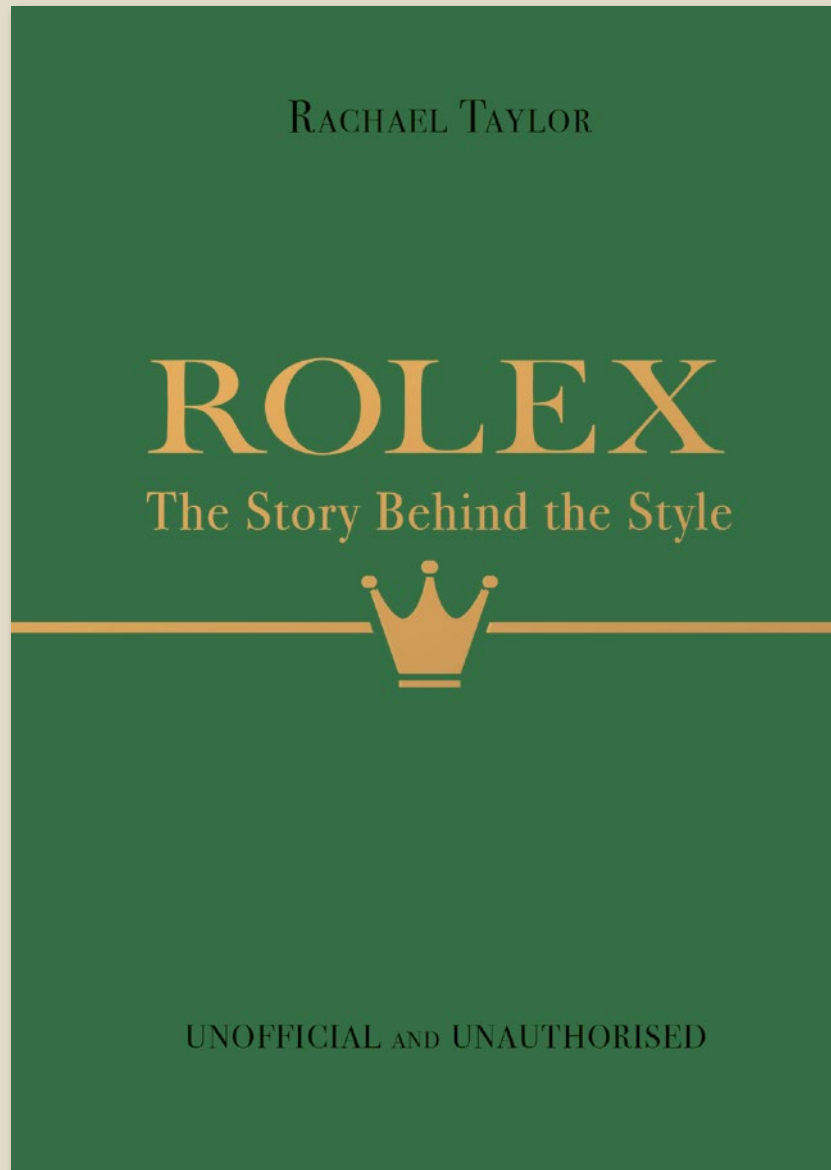
Westwood was the original multi-hyphenate and, in many ways, light years ahead of her time. She has inspired generations of designers that came after her, whether established and successful or aspiring and eager. Fashion critics even noted whiffs of her spirit at the London Fashion Week collections of 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*.
- Illustrated with full colour photographs showcasing the brand's history.
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# Rolex: The Story Behind the Style



PROVIDER: Hans Wilsdorf, the founder of Rolex.  
 RIGHT: Watchmakers of Rolex in its Swiss workshop in Geneva in 1928.



more wearable product would one day make the larger pocket watch obsolete. He set about trying to change the image of wristwatches.

A fundamental step was finding a manufacturer called Angler in the Swiss town of Bienne that was making precision movements that could fit inside a wristwatch. Wilsdorf placed a large order, and soon Wilsdorf & Davis became one of the leading British wristwatch firms.

In a bid to establish his business as a brand rather than simply a dealer, Wilsdorf wanted to create a new name for the company: a catchy one that would look good on a dial and be easy to pronounce in many languages. He had experimented with many combinations of letters in search of this made-up name but failed to find anything that worked. Then, while riding through London's Cheapside on the upper

deck of a horse-drawn in 1908, it came to him. Or as he would later put it: "A gentle whisper: 'Rolex' in my ear."

Under this new name, Wilsdorf continued his quest to create reliable wristwatches with quality movements. In 1910, Rolex had a breakthrough when one of its products, powered by an Angler movement, became the first wristwatch in the world to receive the Swiss Certificate of Chronometric Precision – a mark of homologated excellence. Four years later, another milestone would be achieved when the Kew Observatory in London awarded a Rolex wristwatch with a Class A precision certificate. This had previously only been given to marine chronometers used for navigation, and it further solidified the reputation of Rolex as a purveyor of precise timekeeping instruments.

In 1916, World War I broke out, and the following year the British government introduced a 33.3% customs duty as part of the war effort. By this time, Rolex's London office, which had a staff of 60 people, was exporting its watches all over the world and the tax change would make that difficult. As such, Wilsdorf made the decision to move the company to Bienne in Switzerland. It already had an office in La Chaux-de-Fonds, which it opened in 1917 for marketing purposes, but this move would remove it from the British watch industry altogether.

And, so, the legacy of Rolex's Swiss-made watches began, with the Swiss company Rolex S.A. registered in Geneva in 1920.

OPPOSITE TOP: A watchmaker operating in Rolex's movement factory in Geneva in 1942. TOP RIGHT: Rolex in 1920, with its iconic crown logo on the watch case.

## The Origins of the Oyster

With Rolex settled into its new home in Switzerland, the company continued to develop its watch offering with a focus on precision and durability, as well as building its brand. Though certainly catchy, the name Rolex had not become an overnight success. Tired of waiting for it to catch on, Hans Wilsdorf launched a major marketing campaign in 1925, pledging to invest at least £12,000 a year – nearly £1 million in today's money. He also increased the number of watches Rolex was producing with its own branding on the dial, as it has been producing both branded and unbranded watches up until that time.

A major leap forward for Rolex's brand was the launch of the Oyster in 1926. This new style of watch promised to be waterproof and dustproof thanks to a hermetically sealed case, proving its durability. It also made it an obvious choice for sporting activities, which would prove to be a rich source of marketing for Rolex in the years ahead.



The Oyster case had a patented system of screwing down the bezel, crown and winding crown against the middle case to seal the movement inside securely. The winding crown, which is made from 10 individual parts, was key to its action as it goes between the bezel and the middle case and its functional external elements.

The Oyster case would become the backbone of Rolex. Nearly every watch in its contemporary range features an Oyster case, and the name of all the models reference it. A Submariner is technically named an Oyster Perpetual Submariner and a GMT-Master II is an Oyster Perpetual GMT-Master II, and so on. The only exception is the 1908 dress watch, which does not have an oyster case.

Rolex's iconic fluted bezel is a showstopper in the early Oyster cases. Although these fluted bezels are decorative now, the ridges originally served a purpose to allow a special tool to screw the bezel securely to the mid case.

OPPOSITE: A 1926 Rolex Oyster Perpetual on a brown alligator strap. ABOVE: A close-up of a Rolex Oyster Perpetual case and bezel bezel.



## 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.

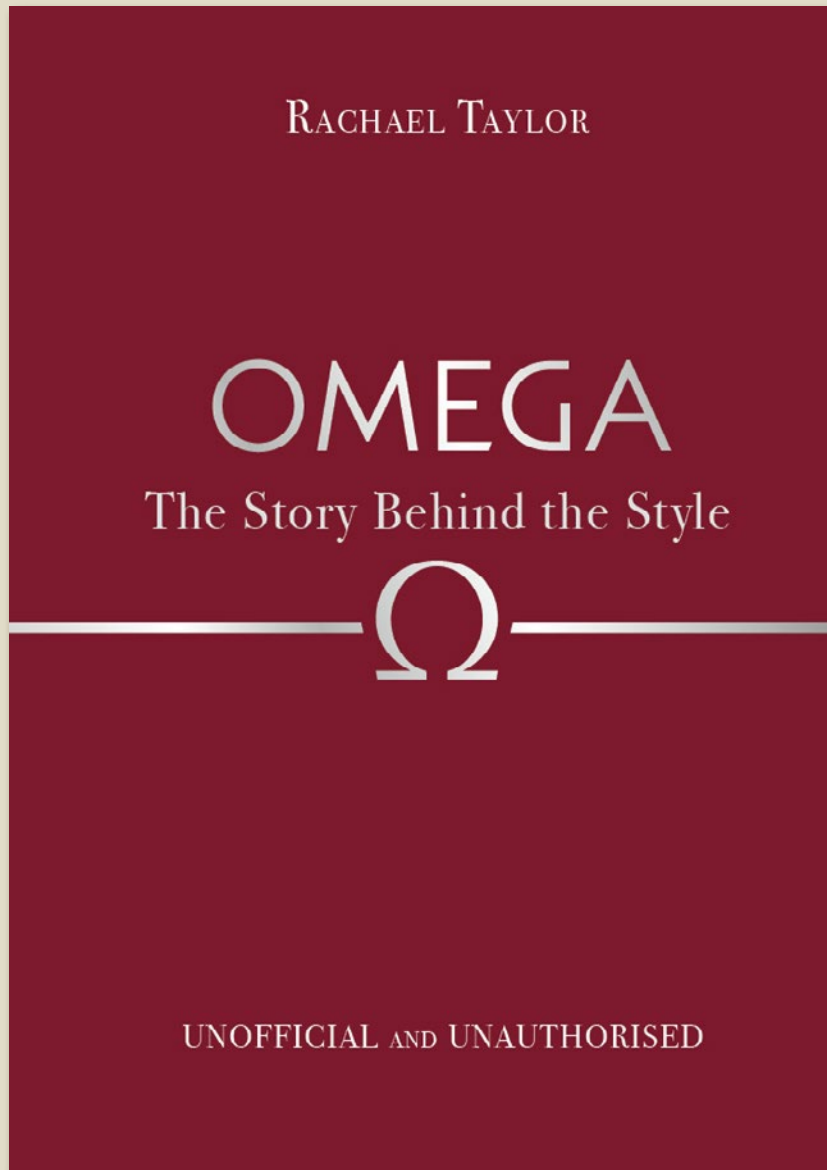
The story of Rolex is so much more than that of its watches. It is one of epic ambition and vision. What started out as a one-man band in London's Hatton Garden would become the epicentre of the Swiss watchmaking industry, and one of the most recognisable and coveted brands in the world.



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

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# 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.

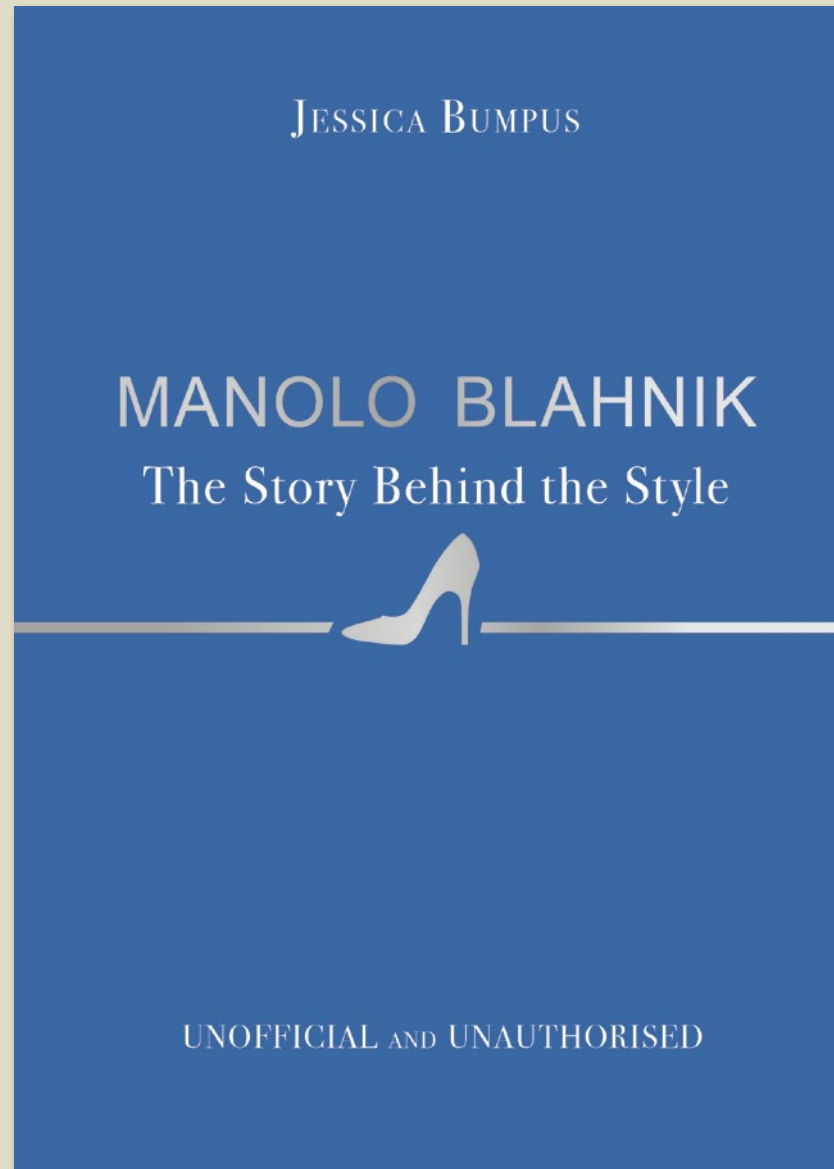
- Written by Jessica Bumpus, fashion editor formerly with *British Vogue* and author of *Manolo Blahnik: The Story Behind the Style* and *Vivienne Westwood: The Story Behind the Style*.
- Illustrated with full colour photographs showcasing the brand's history.
- Cover finishes: mat lam and foil.
- Comp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



# Calvin Klein: The Story Behind the Style

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# Manolo Blahnik: The Story Behind the Style



## Visual history of the iconic shoe designer.

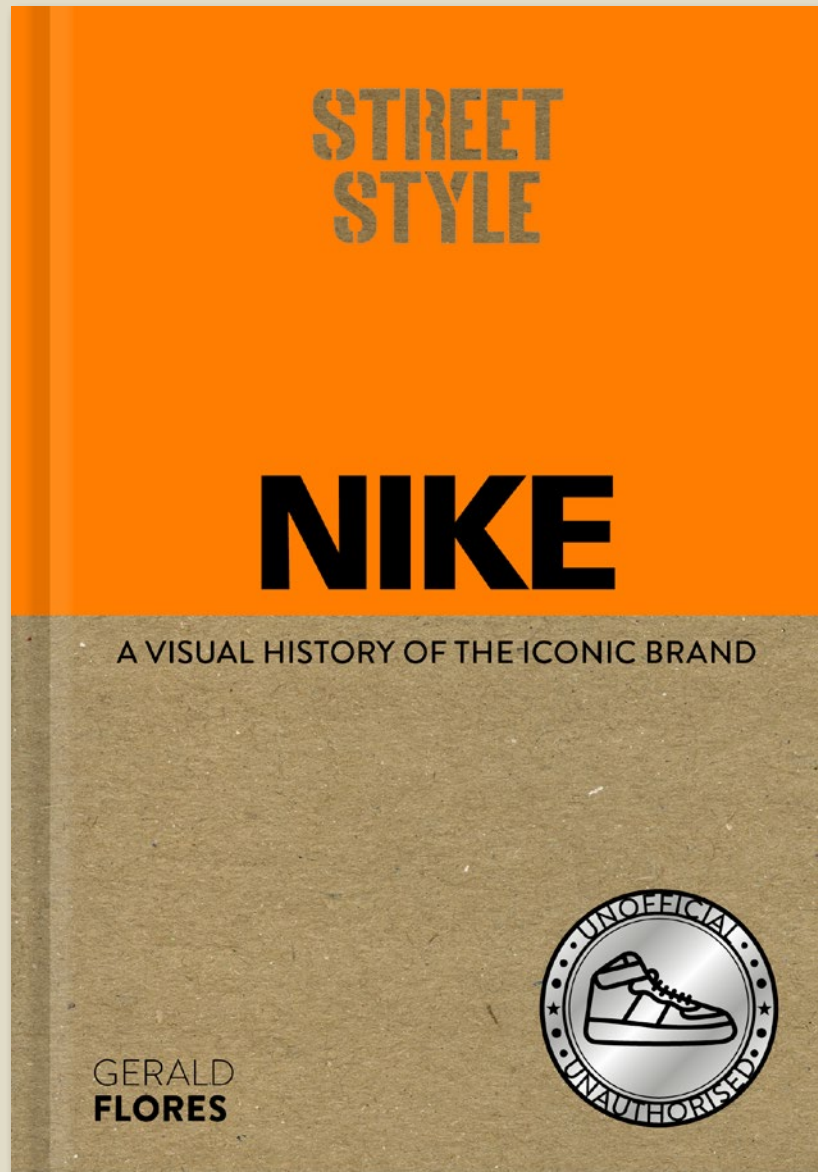
- Written by Jessica Bumpus, fashion editor formerly with *British Vogue* and author of *Vivienne Westwood: The Story Behind the Style*.
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- Cover finishes: mat lam and foil.
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# Manolo Blahnik: The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



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# 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

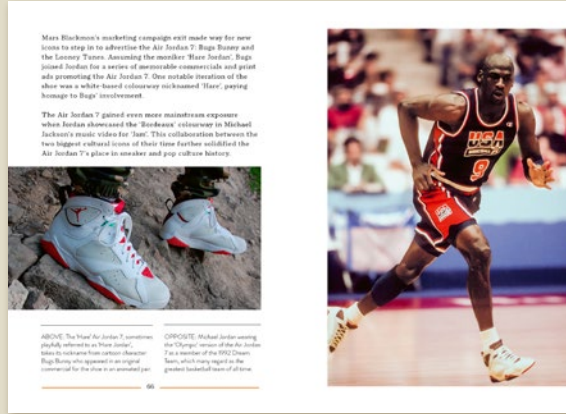


Nike's terms included \$500,000 in cash for five years, an endorsement figure that was unprecedented in that era. The highest number endorsement before 1984 was New Balance's deal with the Los Angeles Lakers. Larry Nystry for \$350,000 a year for eight years. Other perks offered to Jordan included stock options and a custom built shoe for the basketball 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 acronym: Air 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 brands would market, design and distribute through signature products was set.



Max Blackman's marketing campaign still made way for new shoes to step in to advertise the Air Jordan 7. Bugs Bunny and the Looney Tunes. Among the number three Jordan. 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 'Yare,' paying homage to Bugs' involvement.

The Air Jordan 7 gained even more mainstream exposure when Jordan showcased the 'Bridges' colorway in Michael Jackson's music video for 'Jan.' 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 'Yare' Air Jordan 7, sometimes playfully referred to as 'Yare Jordan,' is a member of the Air Jordan 7 line, which was designed by Bruce Knigge, who appeared in an original commercial for the shoe in an animated form.

OPPOSITE: Michael Jordan wearing the 'Yare' version of the Air Jordan 7. It is a member of the Air Jordan 7 line, which was designed by Bruce Knigge, who appeared in an original commercial for the shoe in an animated form.



## Nike Air Max 180

The Nike Air Max 180 was a collaborative effort between two giants in the footwear design industry: Tinker Hatfield and Bruce Knigge. At the time of its creation in 1991, Hatfield was renowned for his groundbreaking work on previous Air Max models, pushing the boundaries of sneaker design and technology. Meanwhile, Knigge 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 blow 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 swooshbase outside embedded

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 'Concord' 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 an original collaboration of white, crimson and blue red.

LEFT: Designer and former Nike collaborator Bruce Knigge is seen with the Nike Air Max 180 in 2007.



'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



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

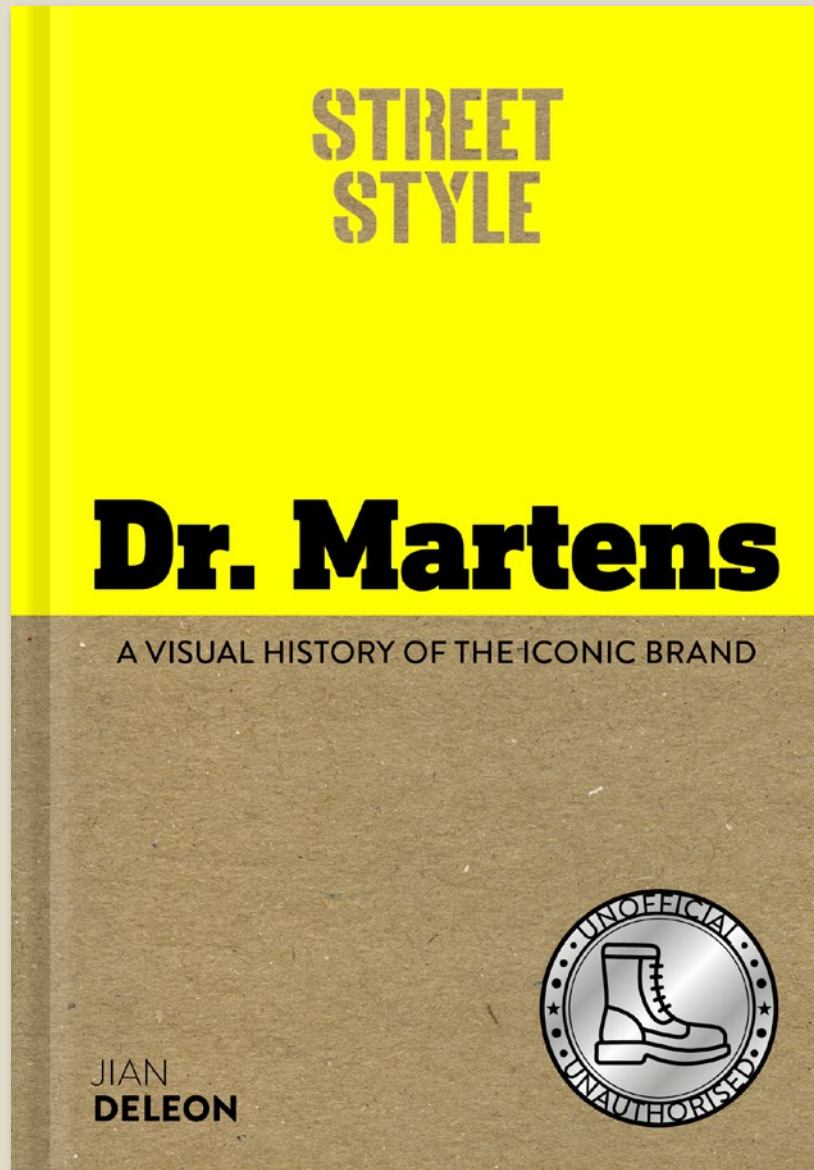
The marking is such a part of Nike culture that every new athlete that signs with the brand is tasked to draw their own version of the Swoosh. There have been different evolutions of the Swoosh and you can see the various iterations if you look through Nike's back-catalogue of products. Designer and 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: Giannis 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 recognizable models the brand is known for today. The uppers were much more minimal in decoration and the sides were much wider with a very visible contrast thanks to a lighter-colored sole.

The first more traditional 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 well-translucent lug sole. Perhaps the unintentionally fashion-forward aesthetic is one of the reasons why women gravitated towards them long before more conservatively-dressed men did. It's hard to imagine one trying to pull these off within the strict dress codes of the 1950s, where leather-soled, dark-hued 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 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 Maertens 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

6



## The Birth of Bouncing Soles

Now that you've briefly had a glimpse at Dr. Martens' future, it's time to rediscover the past. How did a German boot brand become so distinctly British? That story begins in 1901. A man named Benjamin Griggs and his business partner, Rufinus, have begun a company to manufacture boots in Wollaston, north Northamptonshire. By 1901, they had incorporated as R. Griggs & Co. Ltd., eventually becoming the R. Griggs Group.

In just a couple of decades, Wollaston 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 cobblers (known as 'The Buffers'), and it was now being run as the Northamptonshire Productive Society, still making shoes as NPS, where its manufacturers may well know 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 fortunes would grow even more when he decided to take a risk in 1958. Backing on the success of their fledgling footwear business, Dr. Klaus Maertens and Dr. Herbert Funk began soliciting advertisements for Dr. Martens' AirWair shoes in international magazines. Griggs saw the fit of 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. Maertens and Dr. Funk, later developing a rapport with them and taking the exclusive licence for their AirWair-soled shoes in the United Kingdom.



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

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## 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 associated with clean-cut fashion pieces like polo shirts, modish suits and military issue MCI (British) parkas, regularly seen embellished with the signature rounded of the Sharp Air Three. 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.

An avid fan 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 custom riding mod with a brother outside Horse Bus, Acton, London in 1963.



In contrast, the slicker-shinned subculture of Rockers who favoured leather motorcycle jackets, creepers, engineer boots and denim saw the Mod obsession with current fashion, jazz and R&B as effeminate, and numerous physical altercations between the two groups led to a moral panic about the rise of overly youth. Style was the Mod's mortality was not as their way of dress slowly seeped into the British mainstream, leading to the Swinging 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.

8



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

7

|                  |               |
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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

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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

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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 sub-breaking paso doble is the most memorable. The Latin ballroom dance initiates a ballfight; the male dancer is the mascot, while the female dancer is the real sayer of a romance. After another heated argument with his mother, Scott arrives at Fran's house and confides his desire to dance with her at the competition. However, Fran's Spanish family does not readily receive his declaration. Fran's father, Roco (Antonio Vargas, one of the world's leading Flamenco dancers), especially scowls at 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 taunting laughter. Roco can't just stand by and watch his son assume the outsider position, head held high with smug confidence and effortless grace. The family forms a ring in which Roco challenges Scott with a "who is here it's done" glare. They look like two bullfighters facing off. Luhrmann holds an extreme close-up on the intensity of Roco's forehead, while the sound design focuses on the increasingly loud clicking of his heels. Rapid fire editing cuts jump between close-ups of Fran's dancing and Scott's wonderment. The fiery



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

Roco becomes Scott and Fran's unofficial dance coach to help them perfect their paso doble. Fran's grandfather Yi Yi (Antonio Banderas) also assists, the film Scott's choreographer. The rhythm of the music into his head 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 "his life lived in fear is a life half lived". Luhrmann characterises such scenes with a traditional soundtrack composed of the nearly railway system, deliberate, cutting, the family's clapping, and the humming of a fan.



OPPOSITE TOP: Fran (Damon Gameau) and Scott (Mark Lee) dance together. OPPOSITE BOTTOM: Scott (Damon Gameau) performing a flamenco dance. ABOVE: Scott (Damon Gameau) and Roco (Antonio Banderas) rehearse the paso doble.

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A 21-year-old DMCapt called the character's complicated blend of emotions, cycling through all of these emotions in a few seconds. His anger is tangible in his unrelenting gaze and taunting expression as he faces the gun, but then comes shame. Luhrmann cuts to an extreme close-up of Roco's expression. DMCapt's face the only thing visible in the frame. Roco's anger turns to regret as tears spill from bloodshot eyes and blood trickles down his cheeks. There is no soundtrack for Roco's breakdown, just the patter of falling rain as he whispers: "I am Roco's fool".



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 is worth it 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 legacy. The self-destruction of youth vulnerability with Romeo's Juliet's heartbreaking conclusion as the two lovers tragically take their lives in each other's arms.

ABOVE: Romeo (Damon Gameau) watches his murdered lover.

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## Luhrmann's Outback

On horseback, Luhrmann's epic drama captures the landscapes of Australia with wonder. This vast romance resonates over the landscape as much as Lady Sarah and Doreen's infatuation. As the pair roam across endless miles of land, driving cattle, cinema-epicist Mandy Walker highlights the non-Melbourn Outback's outgrowing nature.

Luhrmann's signature style of visual opulence infuses with Walker's long-drawn-out dusty scrubbed plains, incredible sunsets and formidable mountainous terrain. As Walker sweeps over various terrains, the aerial shots are borderless panoramas. The cinematography borrows from the classic American western – capturing cattle drives like Howard Hawks' *Red River* – with grand vistas reduced to the expansive Outback. Further bolstering Australia, unlike Jill Blackstock's hyperactive editing, Doreen 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 Kooramara, a remote region of northern Western Australia, temperatures soared to a grueling 43°C and the intensity of sunlight blankets the cattle driving scenes. The sun is a guiding light but a punishing force in the outback, and the New Year's dawn 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 outlooks as Luhrmann examines the beauty of the desert and plains while contemplating the harsh reality of the country's history.



TOP: Doreen (Damon Gameau) in the Outback. MIDDLE: Lady Sarah (Damon Gameau) in the Outback. BOTTOM: Lady Sarah (Damon Gameau) in the Outback.

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## 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.

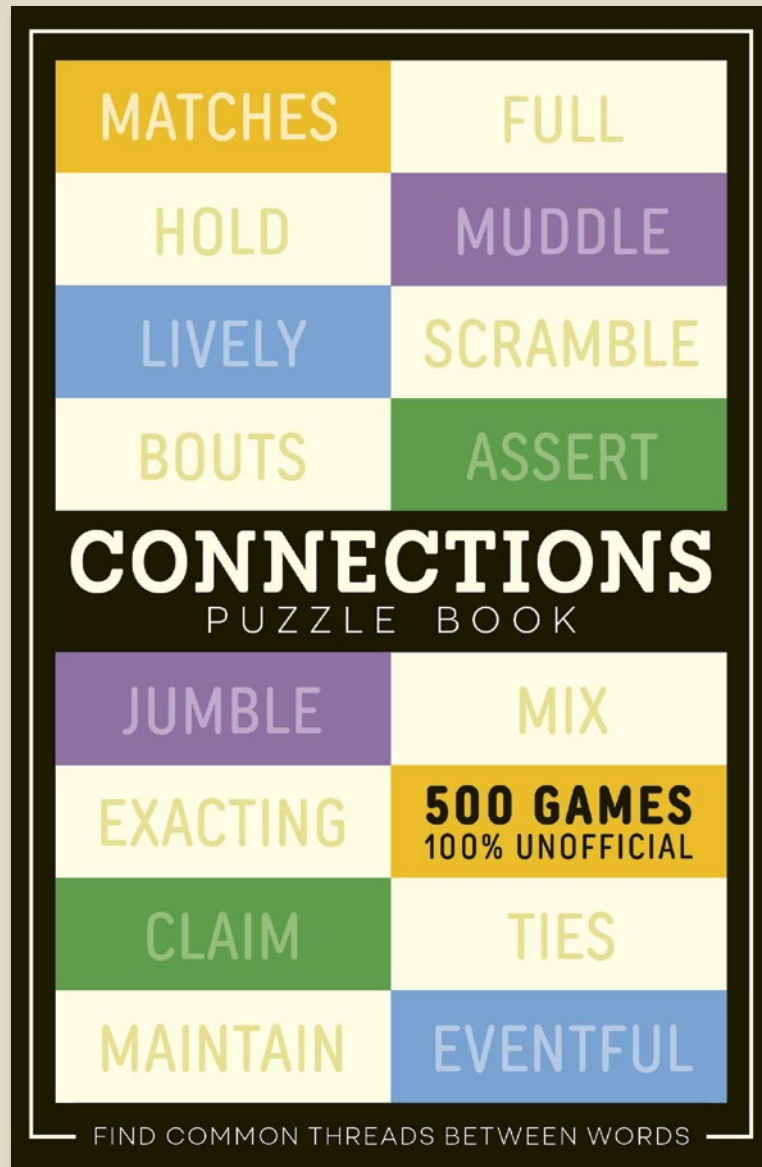
OPPOSITE: Luhrmann on the set of *Moulin Rouge!*

6



|                  |               |
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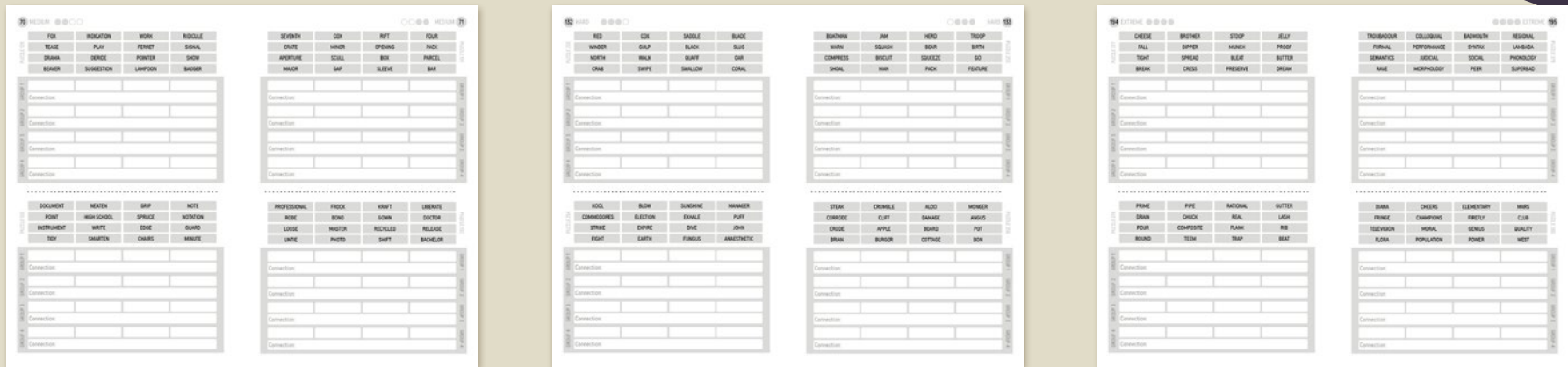
# Connections Puzzle Book



## 500 puzzles to do anywhere, any time!

- With an eye-catching mat lam and spot UV cover, this b-format book is perfect for puzzling on the go.
- With challenges for all abilities, this book can be enjoyed by the whole family and makes the perfect gift for puzzle fans.
- These stimulating puzzles are perfect for those seeking screen-free time.
- This book is perfect for fans of online games such as Wordle, Quordle, Murdle and Connections - when one puzzle a day just isn't enough!
- Perfect for long journeys or holidays.

# Connections Puzzle Book



**6 EASY** ●○○○

|          |         |          |           |
|----------|---------|----------|-----------|
| SECTIONS | CRIME   | CHAPTERS | TURN      |
| INDEX    | LITTLE  | CHANGE   | SCI-FI    |
| REWORD   | FANTASY | ELEMENTS | DIVISIONS |
| RING     | ROMANCE | CLARIFY  | MIDDLE    |

GROUP 1  
Connection:

GROUP 2  
Connection:

GROUP 3  
Connection:

GROUP 4  
Connection:

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**PUZZLE 2**

|       |          |           |       |
|-------|----------|-----------|-------|
| LOVE  | VIRTUOUS | SET       | YEARN |
| FANCY | HEAR     | RIGHTEOUS | MORAL |
| TOUCH | ETHICAL  | DESIRE    | TASTE |
| ACE   | FEEL     | DEUCE     | WANT  |

GROUP 1  
Connection:

GROUP 2  
Connection:

GROUP 3  
Connection:

GROUP 4  
Connection:

○○○● **EASY 7**

|         |         |        |         |
|---------|---------|--------|---------|
| BLADE   | DEATH   | HANDLE | REED    |
| SLASH   | SHARPEN | BODY   | CARCASS |
| HEAVY   | CUT     | SPEED  | CADAVER |
| McKAGAN | REMAINS | ROSE   | NU      |

GROUP 1  
Connection:

GROUP 2  
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GROUP 3  
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GROUP 4  
Connection:

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**PUZZLE 3**

|           |         |          |           |
|-----------|---------|----------|-----------|
| TEACH     | PROMOTE | TEACHER  | SALOON    |
| ESTATE    | TUTOR   | INSTRUCT | FORWARD   |
| MASTER    | FURTHER | PICKUP   | PEGAGOGUE |
| HATCHBACK | CDACH   | AID      | TRAIN     |

GROUP 1  
Connection:

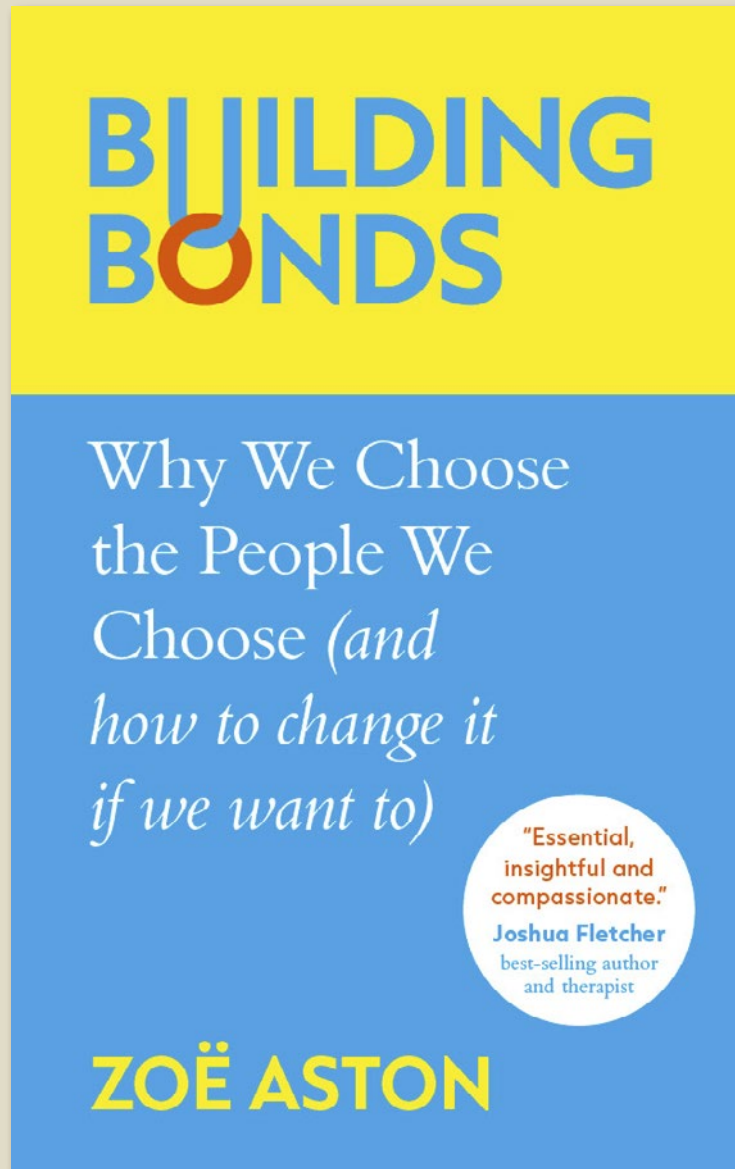
GROUP 2  
Connection:

GROUP 3  
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# 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** INTRODUCTION

This leads me to one very important fact: that you must hold in mind throughout this whole book, understanding and defining your relationships more often than not, means understanding and defining yourself within your relationships. Therefore, we will be starting with your relationship with yourself, and then with your family, friends, romance, workplace relationships and finally online relationships. To break this down further and make myself very clear, we cannot define others through this work, we can only focus on ourselves and our contribution to the relationship.

You focus needs to be on your input, your thoughts, your feelings, your behaviour, rather than changing or impacting others. You are going to make your own choices. I remind you of this as we go, but for now, take a moment to consider your motivation(s) which define the exercise below.

**Exercise: Brainstorming**

Grab a pen and paper or use the notes section in the back of this book!

If you've anything like me, you'll read that and absolutely not do it. I get it, maybe you're reading this in bed, on a device or listening to an audio recording. Make sure you're public transport or your kid is sleeping so you and I'm an inconvenient suggestion, or too much effort to do the writing bit.

If you can write stuff down, great. If you are not set on doing this in your book, then fine, but know that you won't have a written record of your thoughts and ideas and you might forget them - I always do. This stands for all further exercises in this book.

Write down or imagine the words 'relationships' and 'bonding'. Circle them. Now let yourself flow about all the things that come to your mind in association with these words.

Here's an example:

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**BUILDING BONDS** INTRODUCTION

**THIS BOOK WILL HELP YOU TO UNDERSTAND**

- What your behaviours in relationships might mean.
- How your history impacts how you choose people.
- Why most of other people's behaviour has nothing to do with you and your value.
- How to adjust dysfunctional and unhelpful reactions and behaviours to yourself.
- How to cope with harmful and damaging experiences like feeling rejected, abandoned and betrayed by others.
- How to relate to others with an idea of what you need and want, or whatever form of relationship you choose.
- How to always feel able to hold on to your self-worth.
- How to change who you choose to be in relationships with.

**THE BUILDING BONDS DEFINITION OF RELATIONSHIPS AND BONDS FOR THE SAKE OF CLARITY**

Practical changes are hard to make without an agreed definition of what we are changing. Although a definition of the words 'relationships' and 'bond' may seem like a funny thing to spend your valuable time on, I think it's worth breaking it down to make sure you know what these words mean to you.

**Exercise: Reflection**

Take a moment now to reflect on what your definition of the word 'relationship' is. You may like to use some of the words you came up with in the previous exercise to get you started.

Often language defines 'relationship' as:

1. The way in which two or more people or things are connected, or the state of being connected.
2. The state of being connected by blood or marriage.
3. The way in which two or more people or groups regard each other.

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**BUILDING BONDS** INTRODUCTION

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 hopefulness when we are faced with 'discontent and adversity'. This really speaks to me because hope, as much as it is positioned as a positive experience, is actually constructed out of experiencing emotions such as fear, heartbreak, love, sadness, grief and anger.

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

**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 use negative things to yourself and don't really allow yourself to fully invest in the job sense of hope, you are engaging in a protective strategy that prevents you from feeling the negative emotions behind about that one in fact help construct authentic hope. When we are using a protective strategy we may also feel disappointment and resentment, two feelings that often occur when something hope isn't going the way you'd expect. When you're in the process you are also on a slippery slope towards shaming yourself for not getting something 'right' before you've even tried.

I feel shame and disappointment to be two of the most undesirable feelings. I will go out of my way and even try to myself in order to avoid these emotions. The way to get around this is to require hope from expectation. When expectations are what lead us into disappointment and, ultimately, resentment because some 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 bubble**

We all hope in slightly different ways and sometimes hope is about you figuring out what type of hope to hold on to when things feel easy - 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.'

**Optimistic hope:** Contemplates what's happening right now and things hope and power together to hold on to hope for the future. *Prisoners and movement groups like Black Lives Matter, Extinction Rebellion and Me Too are a great example of optimism hope.*

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

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**BUILDING BONDS** INTRODUCTION

**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

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.

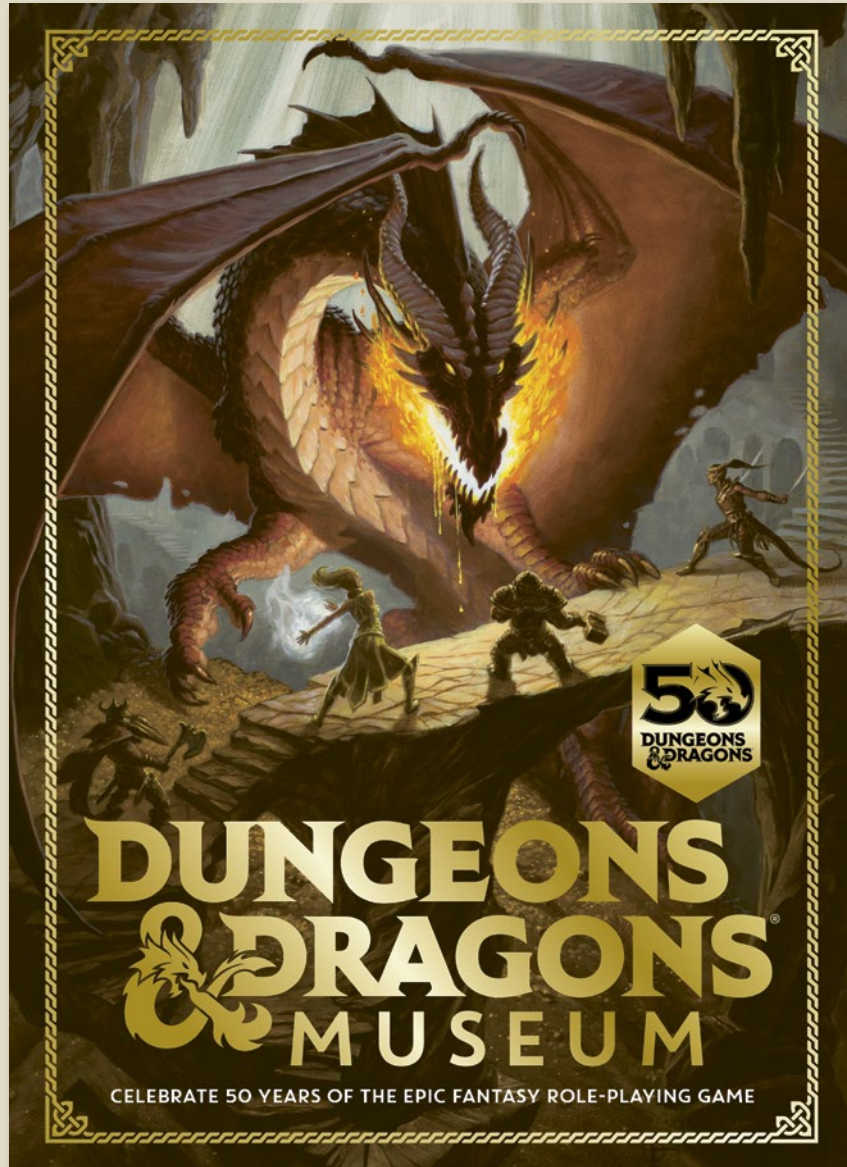
It's to be expected, when you are reading about relationships, that you start to think of the people in your life who 'should' know, read, understand or reflect on the same messages. In my experience, it is impossible to get someone to read a book if they don't want to. BUT you might just be able to 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

|                  |               |
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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.

# Dungeons & Dragons Museum

## CITY SECRETS

**BALDUIN'S GATE**

Though *Dungeons & Dragons* is a game, it's also a book. In fact, it's a book that's been written by a team of authors, and it's a book that's been written by a team of authors. The book is a collection of stories, adventures, and lore that has been written by a team of authors. The book is a collection of stories, adventures, and lore that has been written by a team of authors.

**KEY TO PLATE**

|  |  |  |
|--|--|--|
| 1. <b>First Edition Rules</b>                  | 2. <b>Dragon</b>   | 3. <b>Barbarian</b>  |
| The original set of rules for <i>D&amp;D</i> . | An early draft of the dragon illustration that was to be included in the First Edition handbook. | Early artwork by Greg Seldin showing a barbarian fighting off a black pudding. |

## TRUE POLYMORPH

**MORE WAYS TO PLAY**

Whether you're a fan of *D&D* or a fan of the *C&D*, there has always been a desire to make *Dungeons & Dragons* accessible to a wider audience. In the past, the focus has been on making the game more accessible to a wider audience. In the past, the focus has been on making the game more accessible to a wider audience.

**KEY TO PLATE**

1. **Dragon**

2. **Barbarian**

3. **Barbarian**

## COUNTERSPELL

**CIRCULAR INFLUENCE**

Though *Dungeons & Dragons* has been an influence on countless books, from TV shows and movies to other tabletop games, it's also been an influence on other tabletop games. The book is a collection of stories, adventures, and lore that has been written by a team of authors.

**KEY TO PLATE**

1. **Dragon**

2. **Barbarian**

3. **Barbarian**

## KNOWLEDGE DOMAIN

**FIRST EDITION**

The First Edition of *Dungeons & Dragons* combined all of the bright ideas and best mechanics from the rulesets of wargaming and its homebrewed variants – as well as narrative influences from other media – to create a paragon of excellence in the relatively new role-playing genre.

**KEY TO PLATE**

1. **First Edition Rules**

2. **Dragon**

3. **Barbarian**

## OPEN ANOTHER ADVENTURE

**MORE WAYS TO PLAY**

Whether you're a fan of *D&D* or a fan of the *C&D*, there has always been a desire to make *Dungeons & Dragons* accessible to a wider audience. In the past, the focus has been on making the game more accessible to a wider audience.

**KEY TO PLATE**

1. **Dragon**

2. **Barbarian**

3. **Barbarian**

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