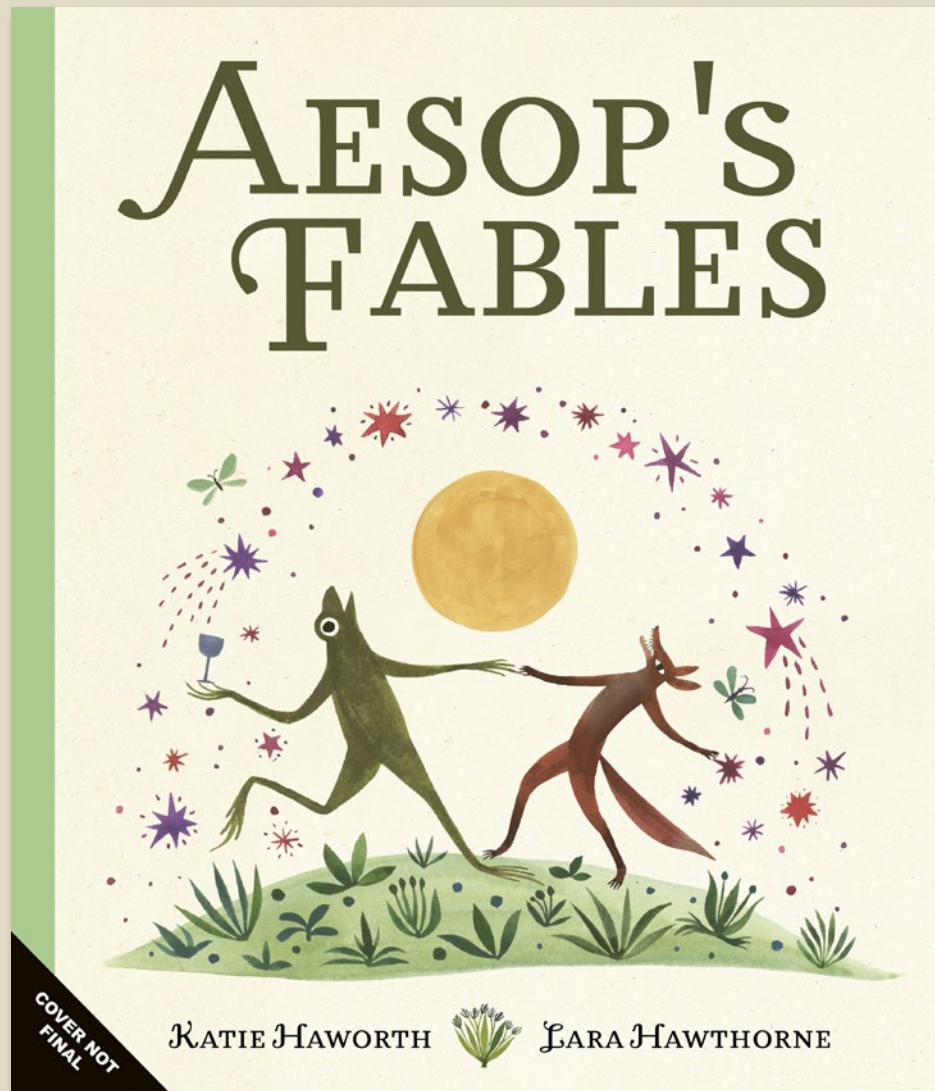




**Iceland – FBF24 – Adult and  
Gifting**

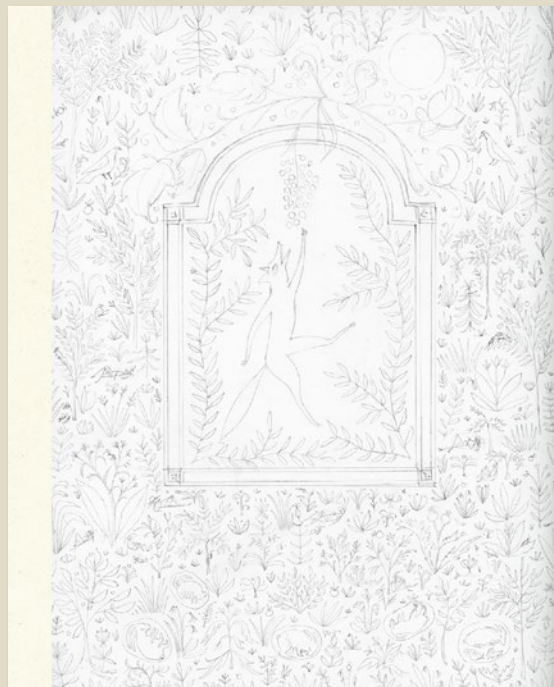
# Aesop's Fables



## A beautiful collection of Aesop's Fables

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

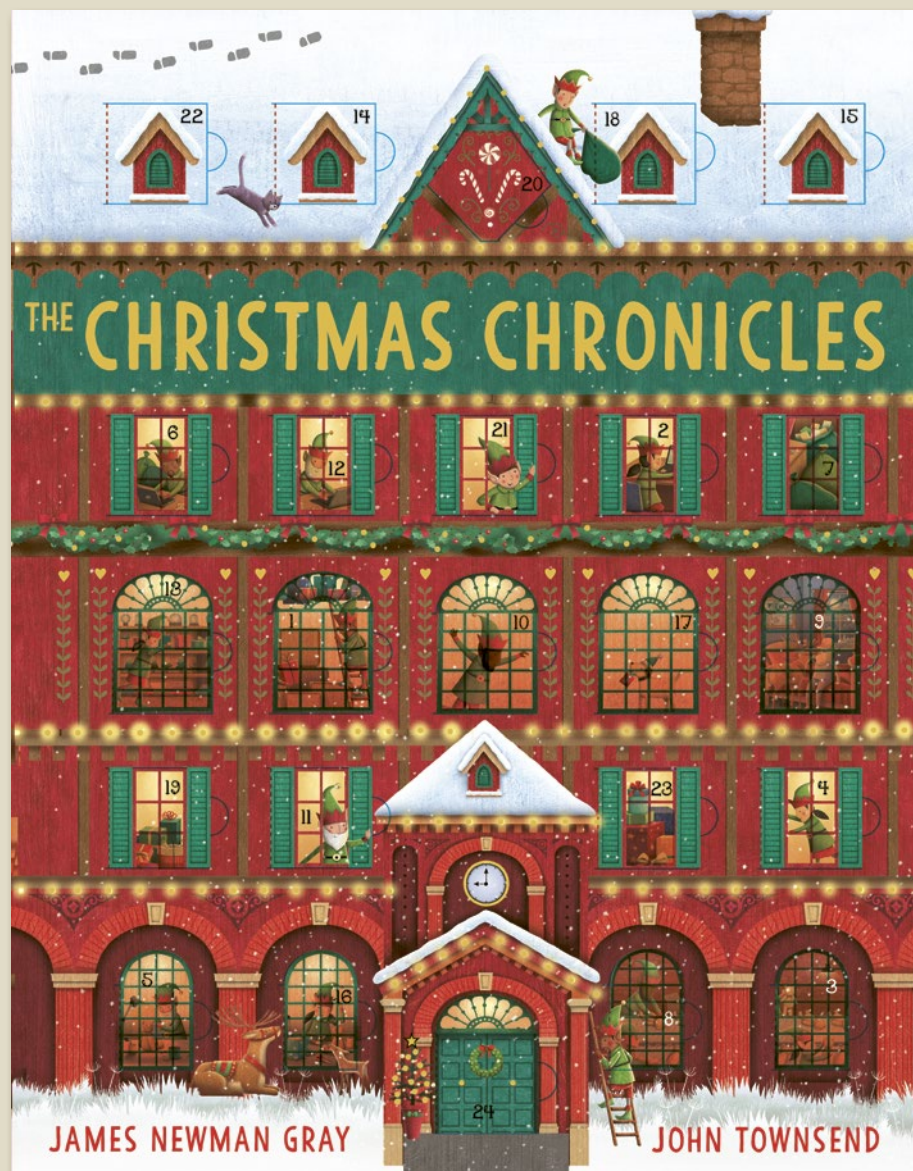
# Aesop's Fables



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



# The Christmas Chronicles

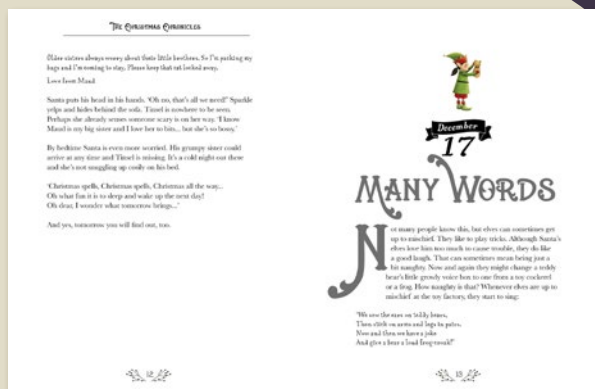
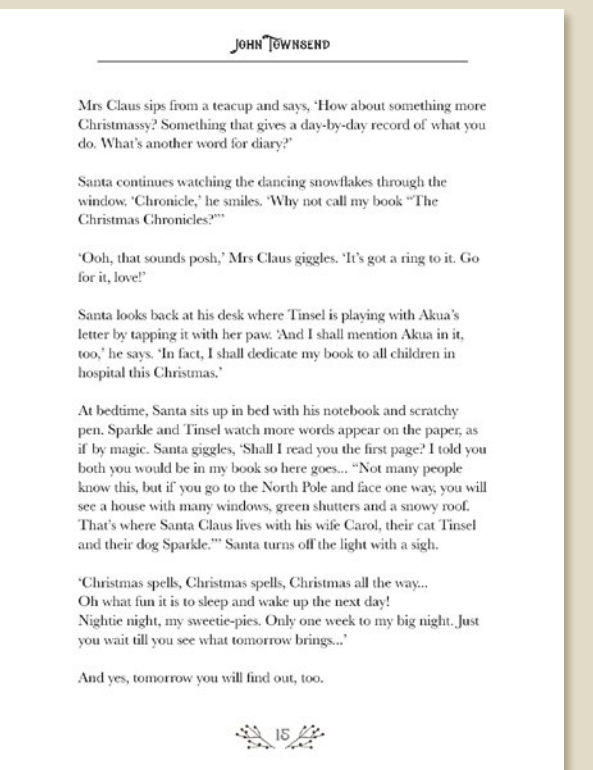
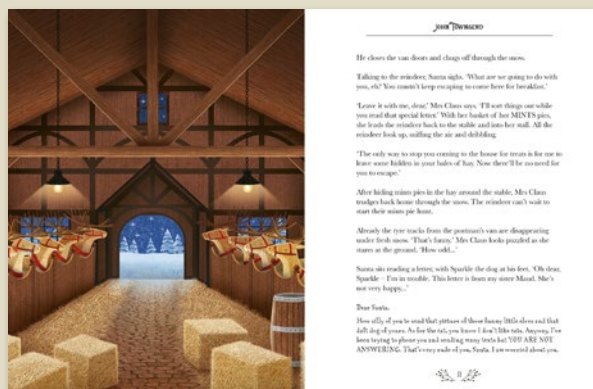
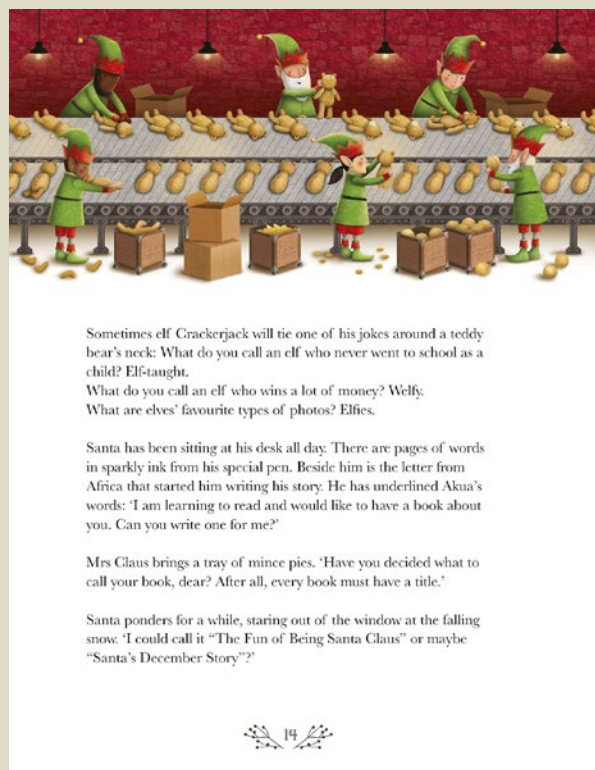
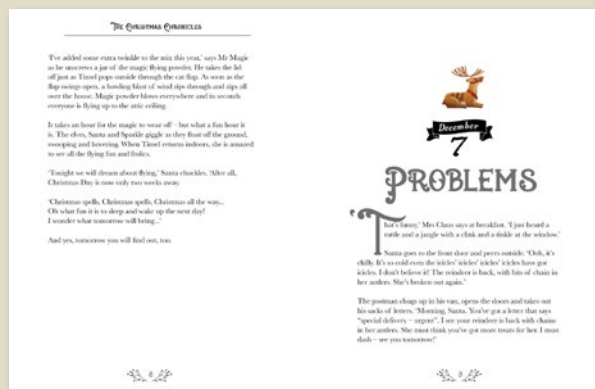


## Count down to Christmas with this lift-the-flap advent calendar-style book!

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



# The Christmas Chronicles



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

# Winter Tales



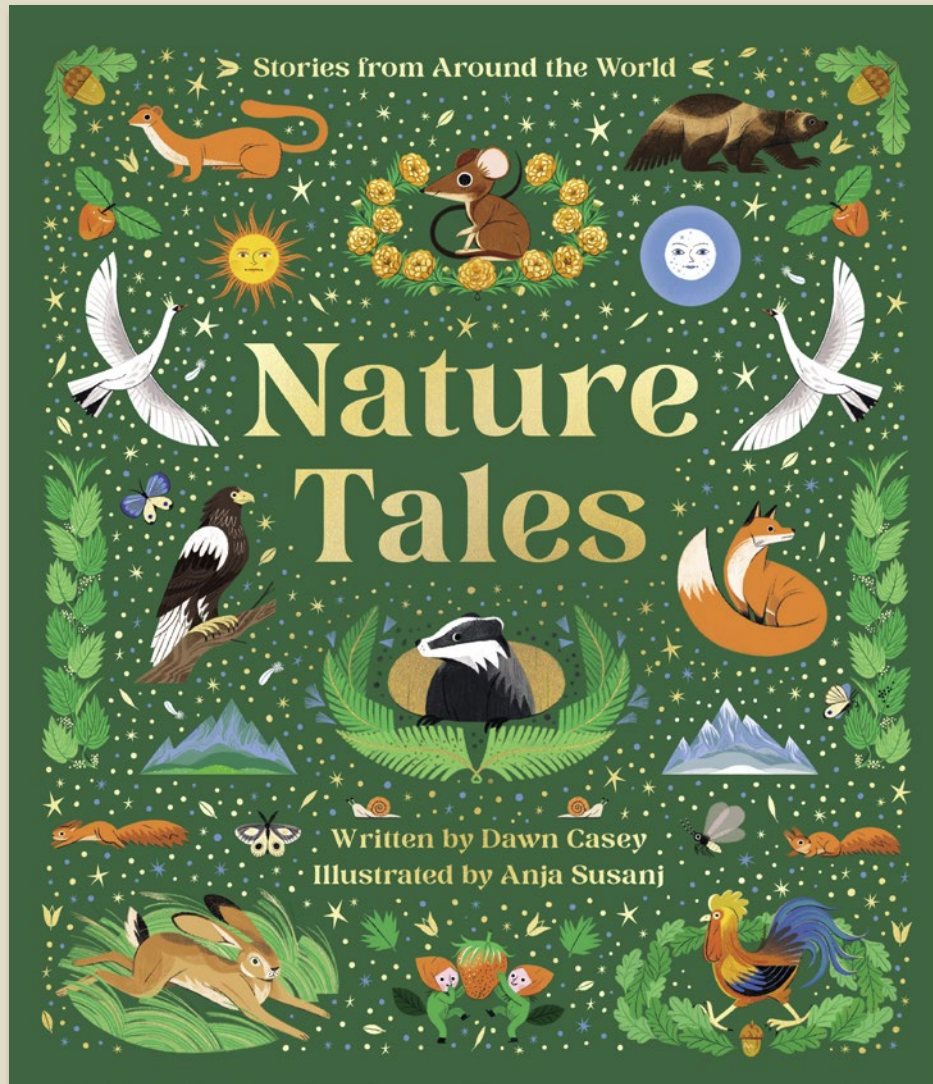
**A collection of winter tales from cultures around the world, beautifully brought together with striking gilt artwork.**

- 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).









## A collection of nature folk tales

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

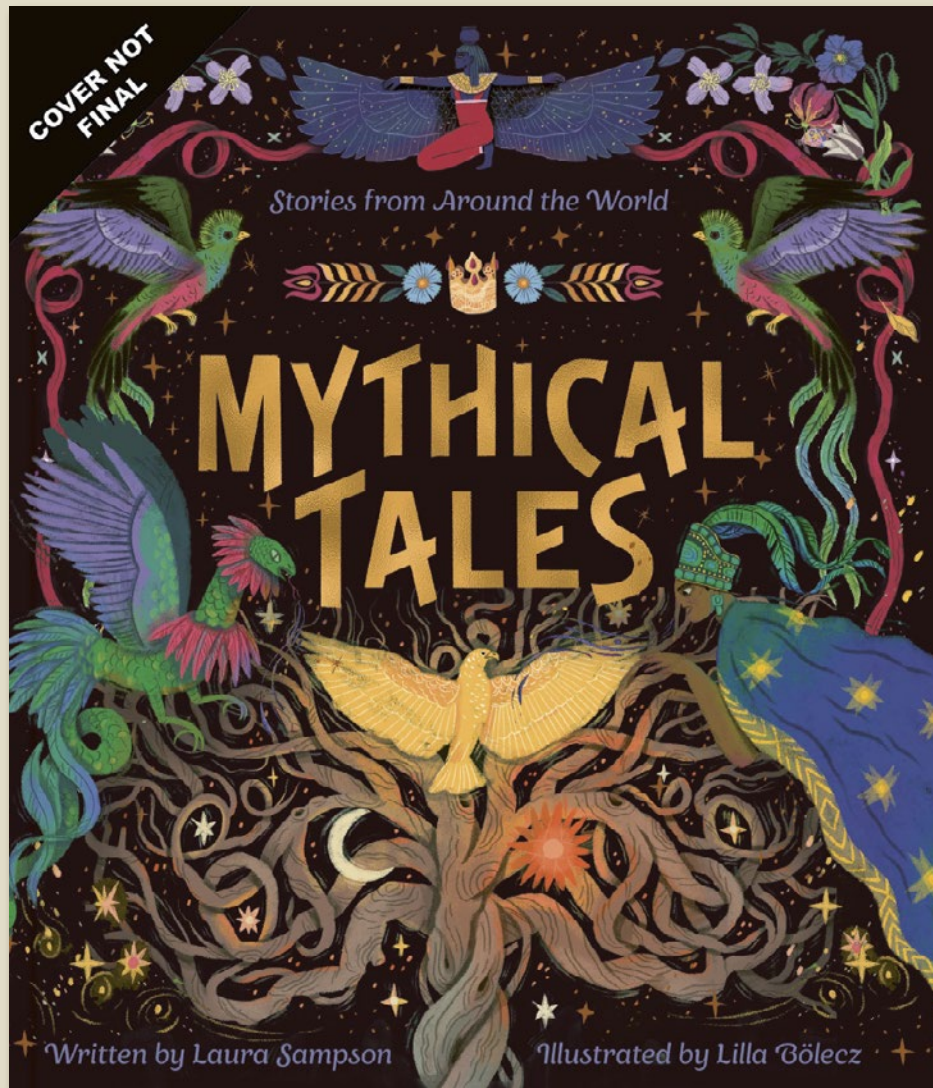
# Nature Tales



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



# Mythical Tales

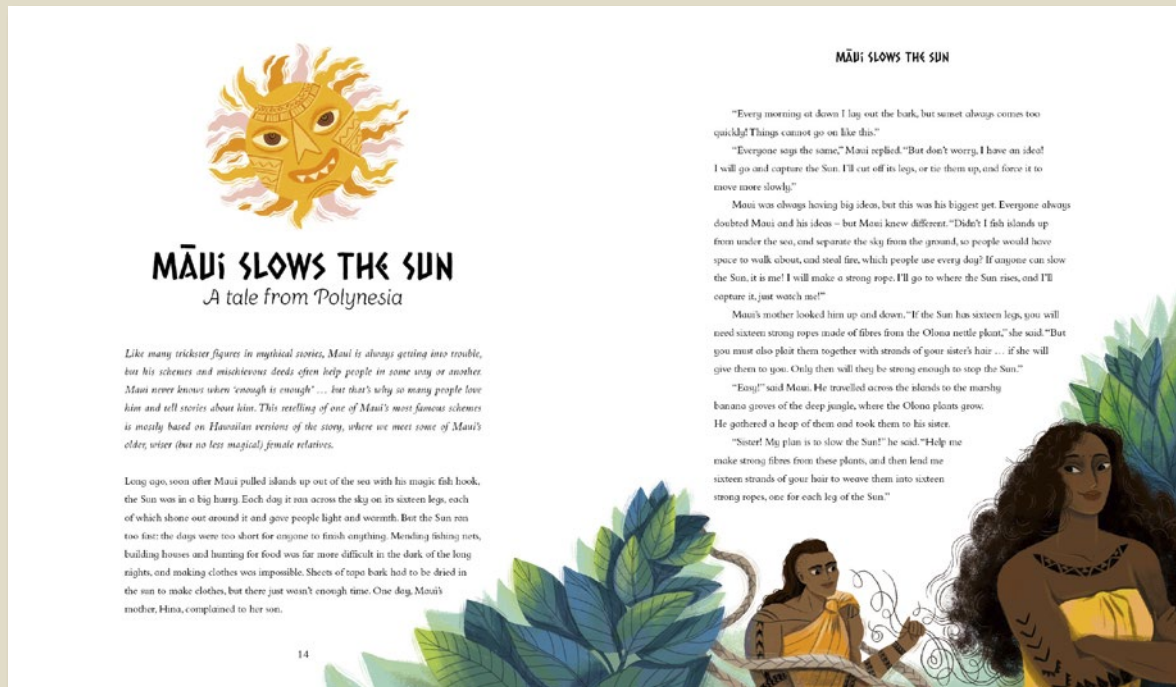


## A collection of mythical tales from around the world.

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

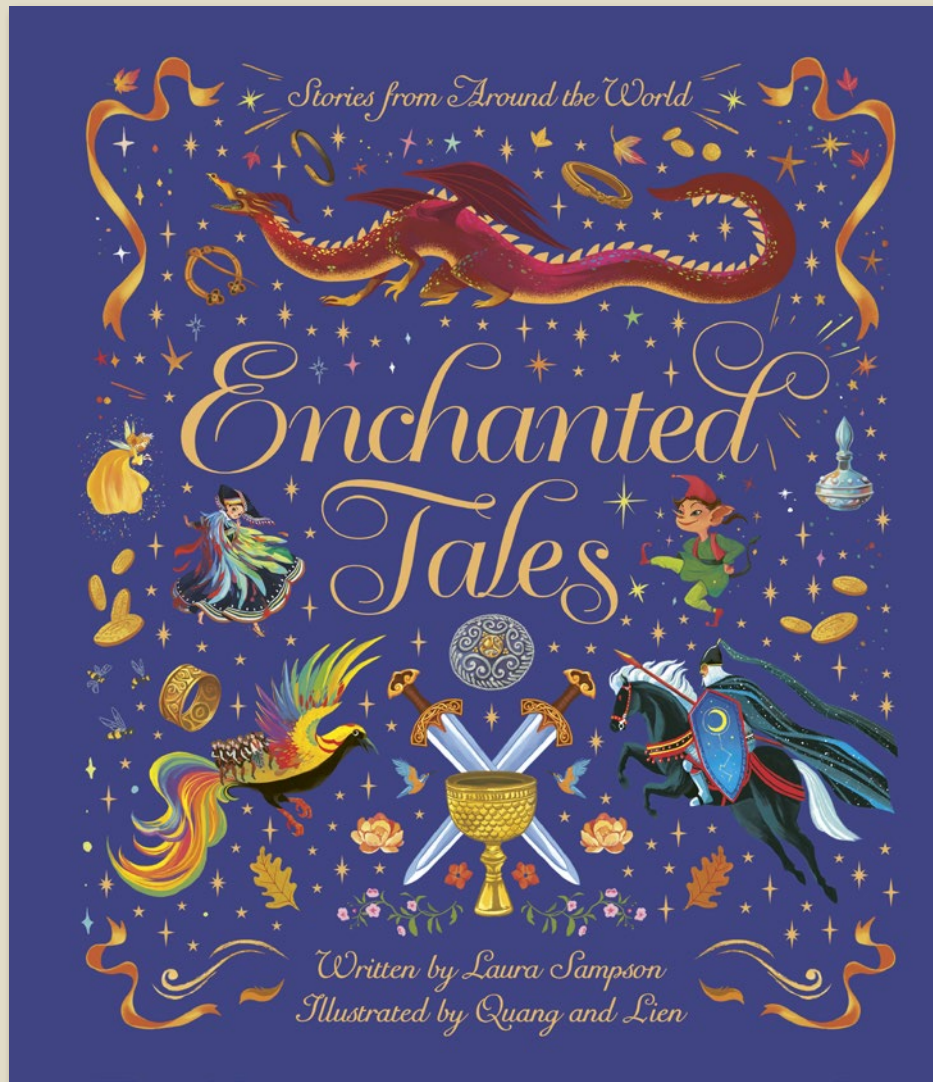


# Mythical Tales



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

# Enchanted Tales

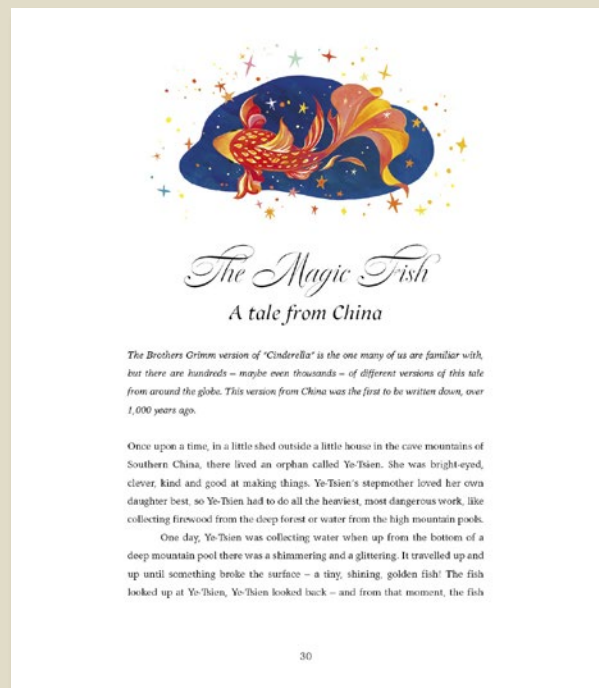


## A spellbinding treasury of magical tales

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



# Enchanted Tales





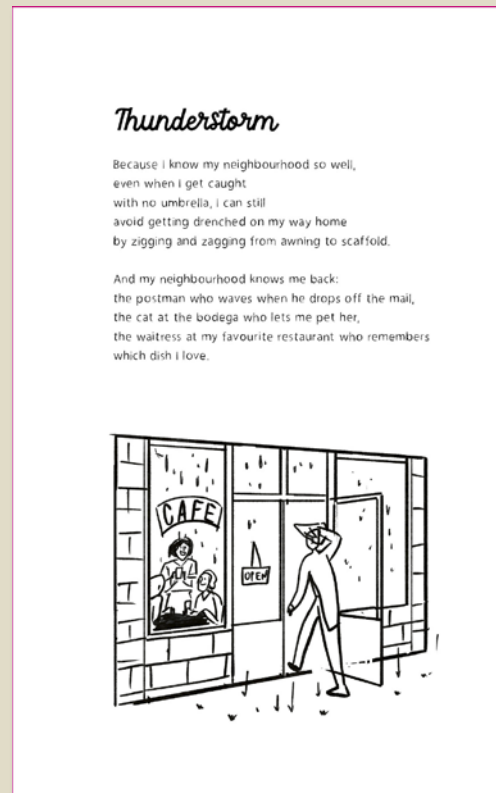
# On The Streets of New York



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

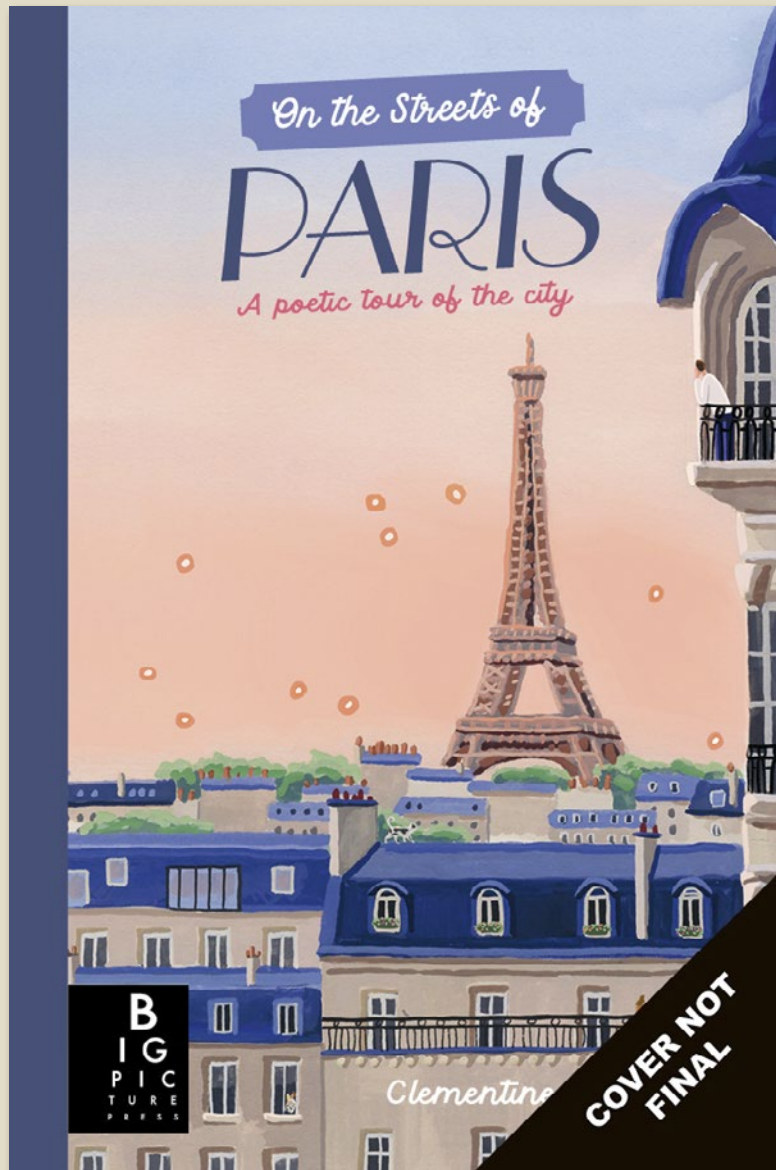
# On The Streets of New York



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



## Café Life

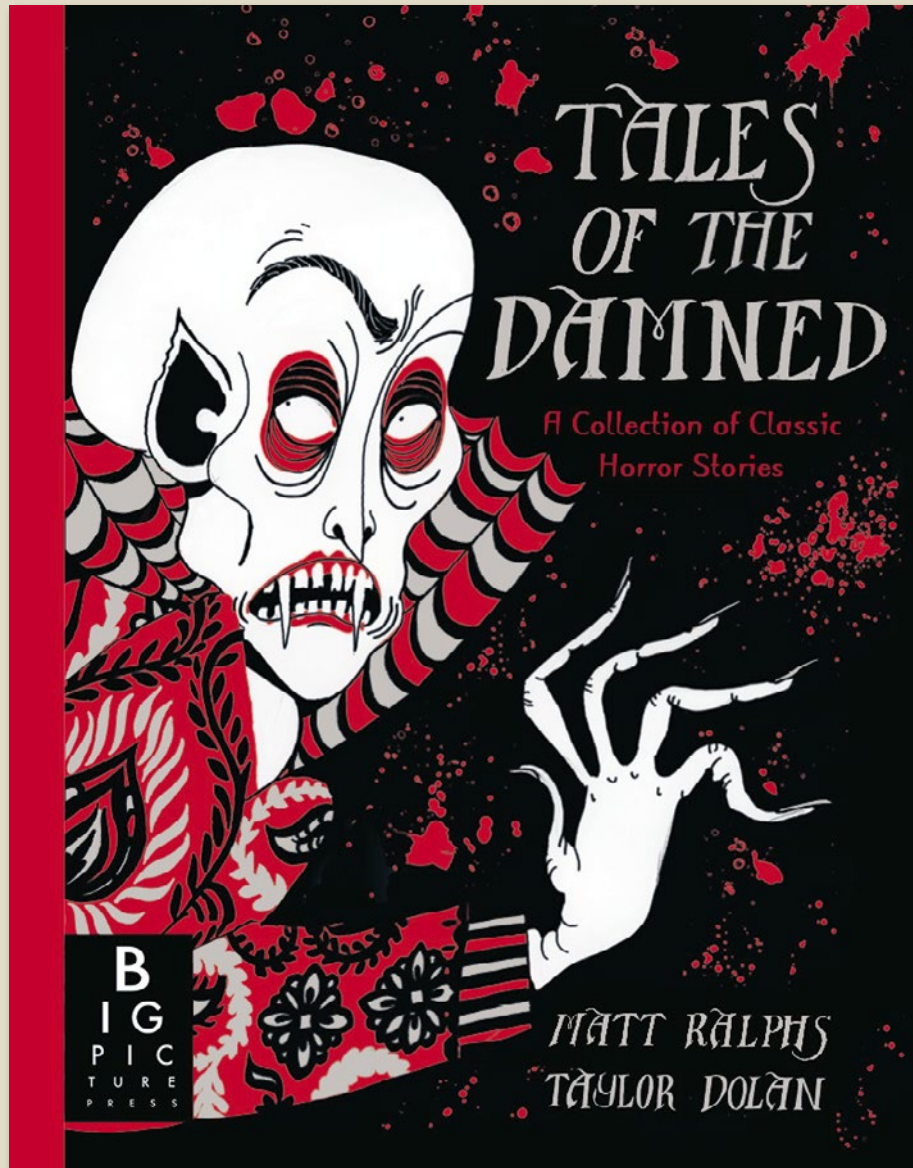
Today I'm feeling extremely Parisian.  
So I'd better show myself to the tourists.  
I shall wear my chic things, and I shall take a book,  
and I shall wear my nonchalant look.  
I shall sip a small coffee at a café nearby,  
en terrasse, with the wind in my face,  
and I'll act like I'm part of the 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 uppeak:  
"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 thing. 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
Files To Printer	03/03/2025
Freight On Board	11/04/2025
Rights Available	World

# Tales of the Damned



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

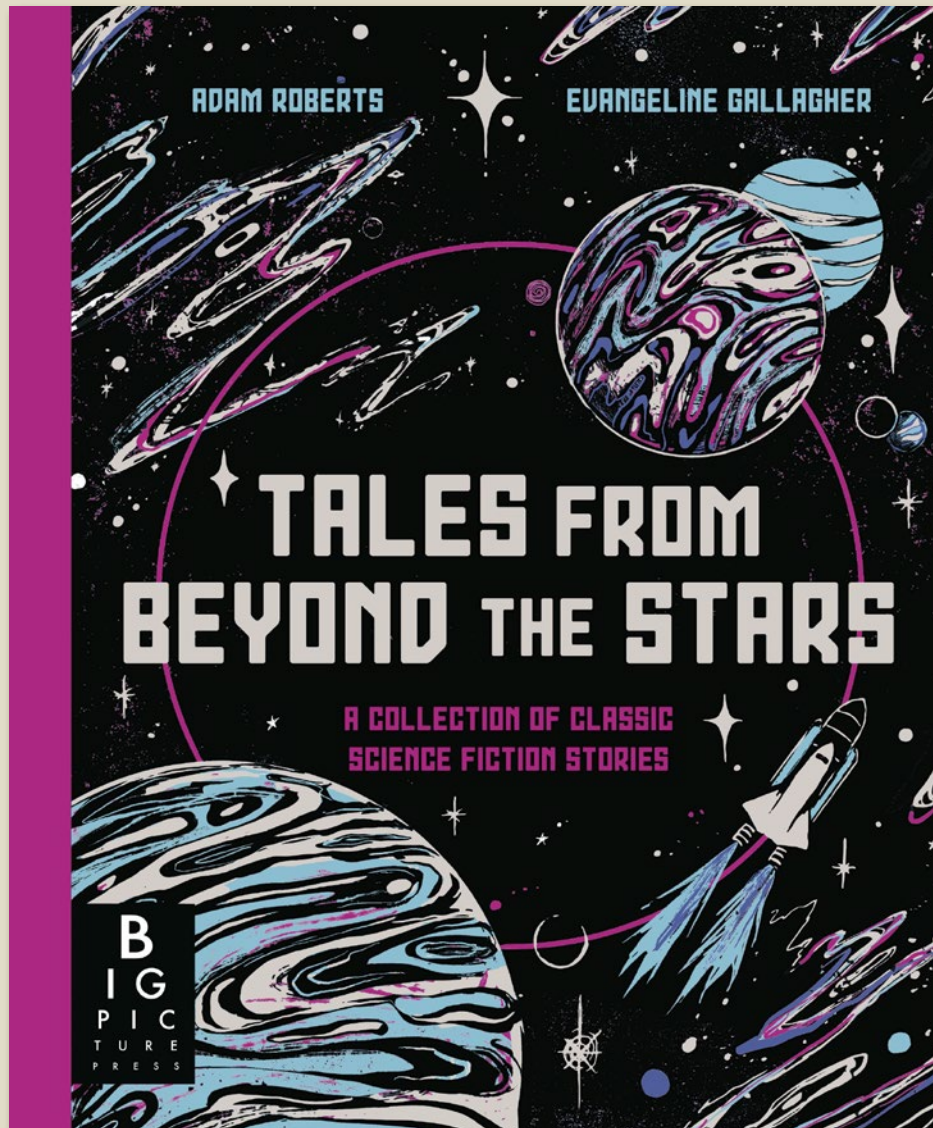
- Stories will be broken up with a series of 'theme' spreads, which will add a non-fiction element to the book. These spreads cover everything from the rise of the horror genre to famous monsters and vampire mass hysteria.
- There's a gap in the market for striking, beautifully illustrated horror anthology.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

# Tales from Beyond the Stars



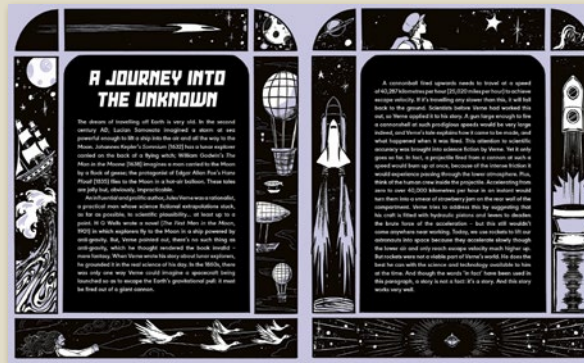
The other vessel, terrified by this development, rushed below decks to hide, but my scientific curiosity was greater than my fear. I stood on the poop deck and called to the boat "so large I cannot reach from here to here" - setting who I was, and what I intended to do here.

Of course, he could not hear me! To his huge size, my voice was like that from the most remote building in a great, flat, bringing up one of the microscopes, he examined it, and so could see that I was on deck, gazing at him and moving my mouth.

"It is unnecessary," he said to the boat from below. "There is a creature here looking at my own eyes, and at drawing the eye of I taking the boat of an intelligent being. Right the circumstances of this try would be intelligent."

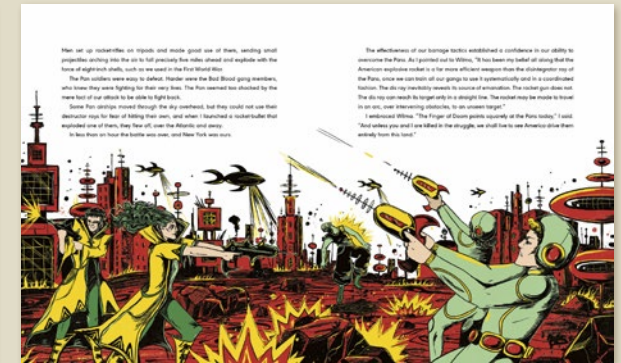
"You are likely that not without speaking with him," the Captain replied.

And so Microscope set our ship upon a metallic globe with its eye and showed a powerful microscope above. To us, viewed the boat, it seemed that the eye had changed colour and before our eyes moved happily shown in the light with which Microscope. Microscope has microscope glass was white and brighter than the Sun had ever been, and the distance of the most brief, from our perspective, looked like a smooth, clear ocean. From time to time, great clouds, white like the new sky, drifted back and forth - Microscope and his telescope companion walking about.



## A JOURNEY INTO THE UNKNOWN

The dream of reaching off Earth is very old. In the second century AD, Lucian of Samosata imagined it more or less powerfully enough to fly into the air and off the way to the Moon. In the 17th century, Johannes Kepler imagined it more or less powerfully enough to fly into the air and off the way to the Moon. In the 18th century, William Congreve imagined it more or less powerfully enough to fly into the air and off the way to the Moon. In the 19th century, Edgar Allan Poe imagined it more or less powerfully enough to fly into the air and off the way to the Moon. In the 20th century, the pioneers of rocketry and space exploration have made it more or less powerfully enough to fly into the air and off the way to the Moon. In the 21st century, the pioneers of space exploration have made it more or less powerfully enough to fly into the air and off the way to the Moon.



Her set up microscopes on tripods and made great use of them, sending small projectiles sailing into the air to fall precisely five miles ahead and explode with the force of eight-inch shells, such as we used in the First World War.

The Plan walked away slowly to follow. Healer saw the Red Blood going westward, who knew they were fighting for their very lives. The Plan seemed too shocked by the new hat of our planet to be able to fight back.

Some few circles moved through the sky overhead, but they could not use their telescopic eyes for fear of blurring their eyes, and when I launched a rocket that exploded out of them, they flew off, over the Atlantic and away.

In less than an hour the battle was over, and New York was ours.

The effectiveness of our humane tactics established a confidence in our ability to overcome the Plan. As I pointed out to Wilson, "It has been my belief all along that the American airplane maker is a far more efficient weapon than the dangerous ray of the Plan, since we can train all our gangs to use systematically and in a coordinated fashion. The day may surely come when it is a matter of time before the Plan will be able to fly over our heads in a straight line. The instant may be made to know in an air, over interesting statistics, to an unseen target."

And when you get to the Plan, the Plan will be able to use the Plan's tactics. "I said 'And when you get to the Plan, the Plan will be able to use the Plan's tactics'."



The soldiers scurried and ran, struggling to right their cannons, all aimed into the pit, to bear on this new target. But they were too slow! The giant tripod stepped easily amongst them, shooting its heat ray at this gun and that, and in moments the artillery was all destroyed. Only one gun got off a shot, and it whistled past the tripod's legs and fell away into the far reaches of the common.

Now everything was chaos. Soldiers took up position, aiming their rifles and firing. The civilians were swarming away, screaming and shouting, running for their lives. I heard the snap of rifle fire and the ping as bullets bounced off the metal hood of the Martian machine, but I too was running, lumbering up a slope and away.

It was going uphill that saved my life, for the Martian tripod now deployed a second weapon: a noxious black smoke pouring out of the rear of its cockpit, sinking through

the air and asphyxiating all upon whom it fell. By the time I had reached the top of the hill I looked down upon a terrible scene: the black smoke was everywhere in the hollow, rolling like a foul mist, and all human resistance had been extinguished.

From the Martian tripod came an awful, howling cry, loud enough to bowl me over. I pressed my hands to my ears but the sound penetrated: ulloaaaaah!

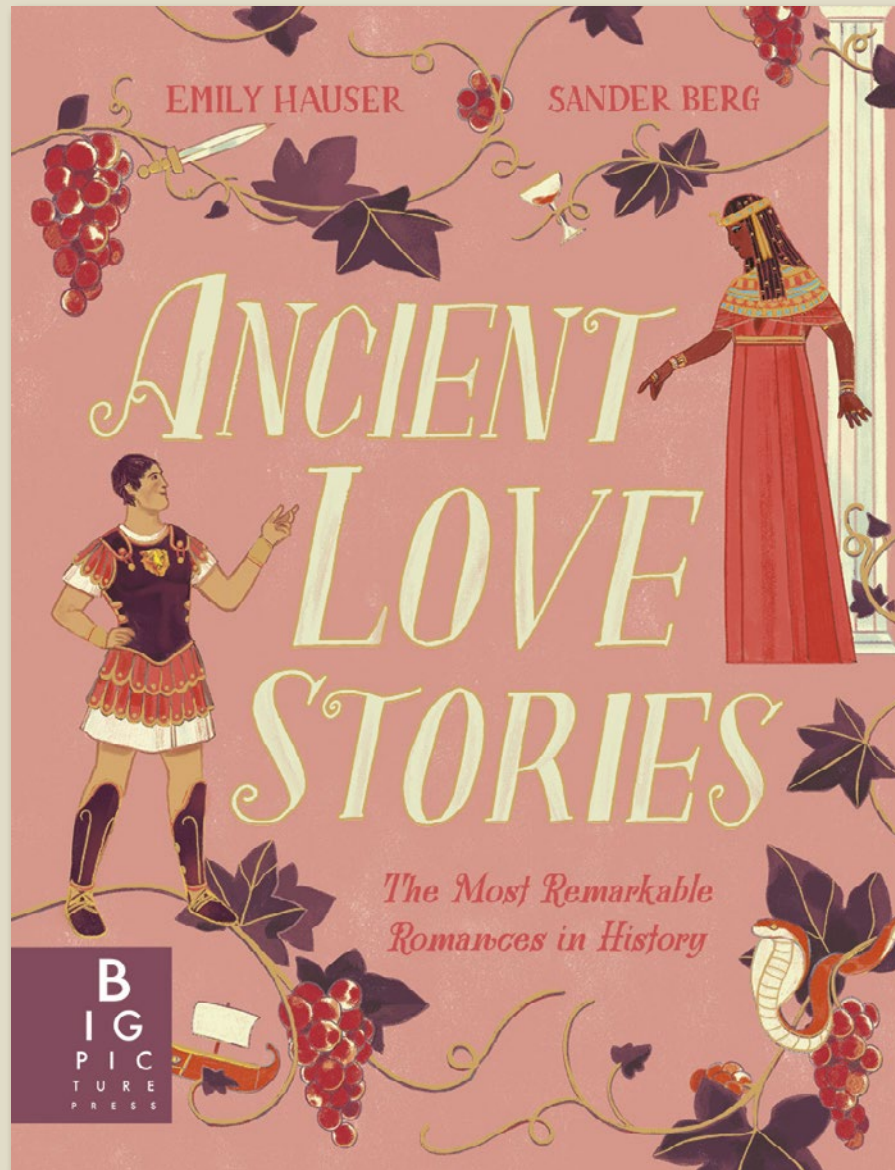
I stumbled away from the common, the horrible shrieks of the Martian splitting the air behind me.

My bicycle was lost. My clothes were covered in dirt. I hid behind a wall for a while to catch my breath and listened: screams, crashes, the cackling sound of burning buildings, the thud of tripods - for there were several now - stomping about the countryside, and again and again the cries of ulloaaaaah!

Pub Date	07/11/2024
Pub Price	£20.00
ISBN	9781800786752
H x W	230 x 190mm
Binding	Hardback
Age Range	Adult
Author	Adam Roberts
Illustrator	Evangeline Gallagher
Extent	128pp
Word Count	25000 words
Rights Available	World



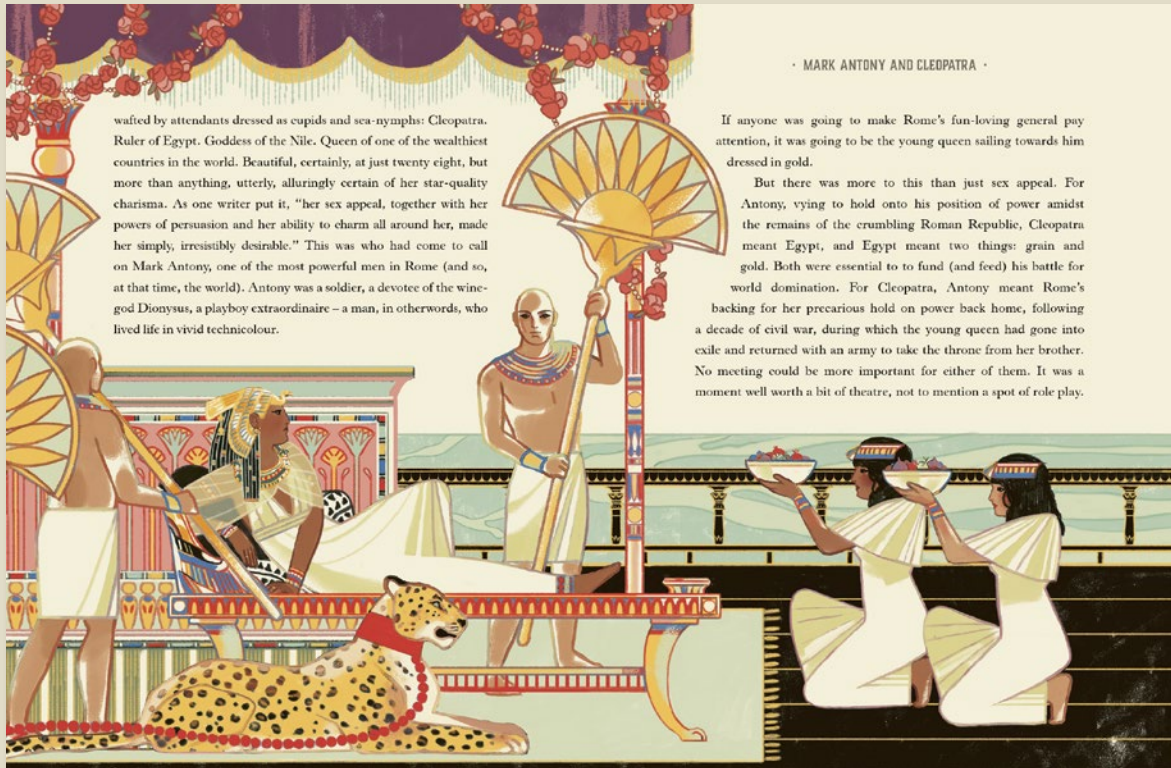
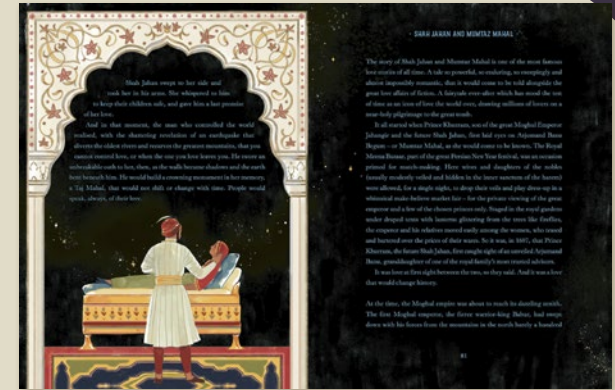
# Ancient Love Stories



**A striking collection of love stories from ancient history.**

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

# Ancient Love Stories



Pub Date	<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>



DONNA ASHWORTH  
& EIRINN McGUINNESS

# WORDS CAN FLY



COVER TO BE REVEALED

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

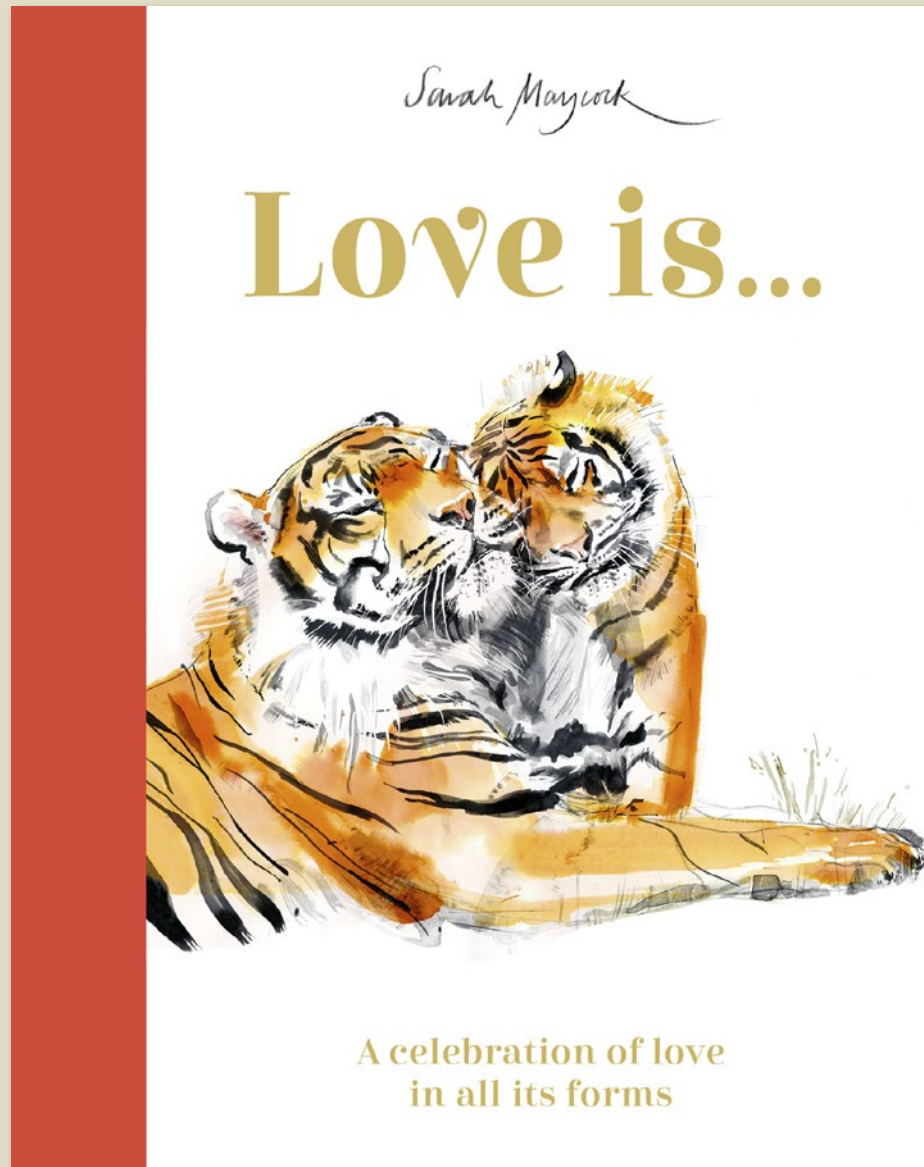
- **HUGE ENGAGED AUDIENCE:** Donna has over 1.4 million followers on Facebook (average engagement rate 2%) and a further 261k followers on Instagram. 90% of her followers are female and 60% are over 40. This collection for children will be the perfect present for those in their lives.
- **UK's #1 BESTSELLING 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>
Files To Printer	<b>21/03/2025</b>
Freight On Board	<b>02/05/2025</b>
Rights Available	<b>World</b>

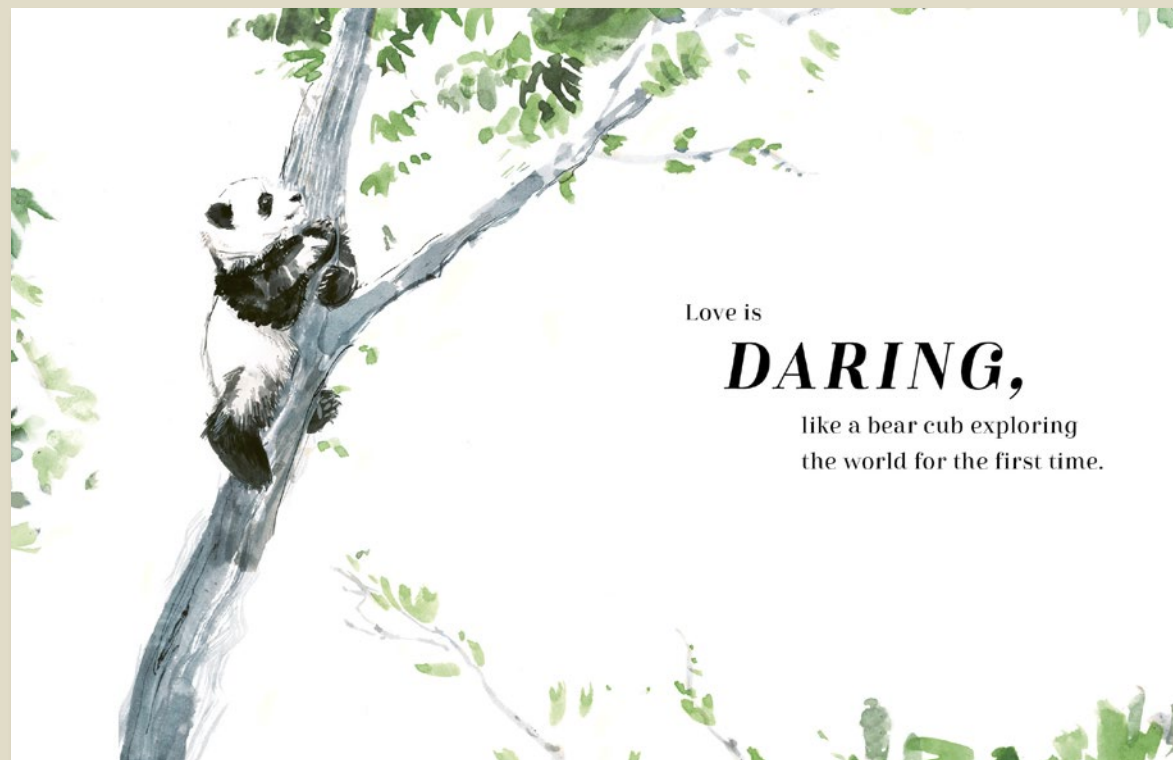




## A beautifully illustrated mini gift book celebrating love in all its forms.

- 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

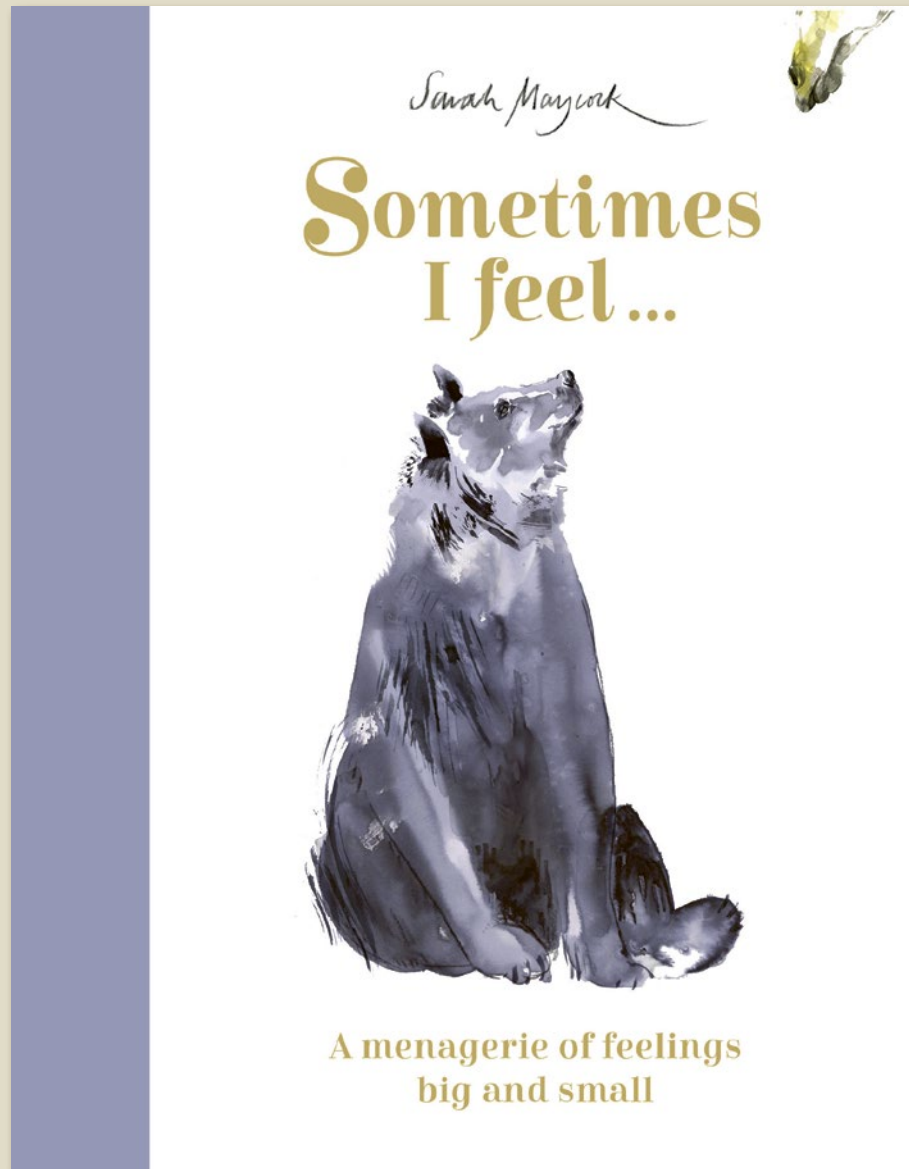
# Love Is...



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



# 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

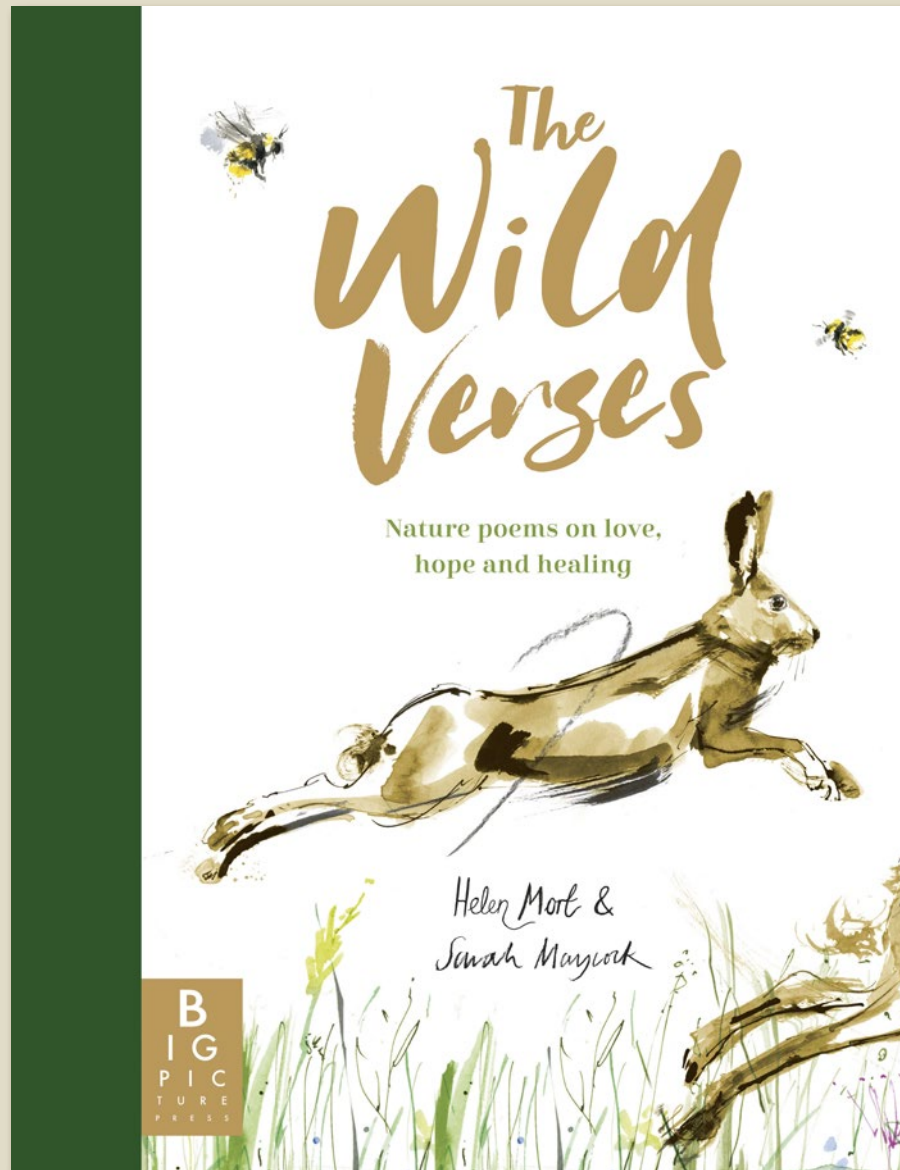
# Sometimes I Feel...



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



# The Wild Verses



## A striking poetry collection by Helen Mort.

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

# The Wild Verses



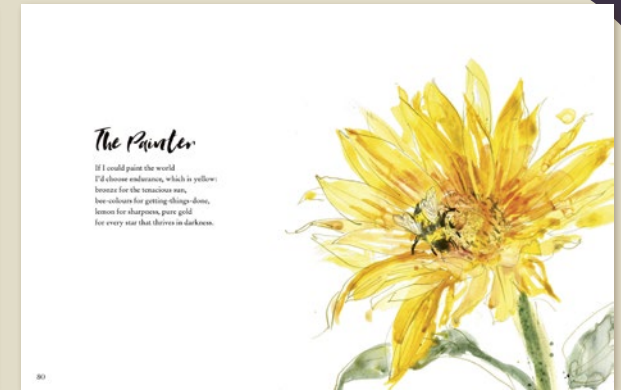
## Safely In Numbers

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



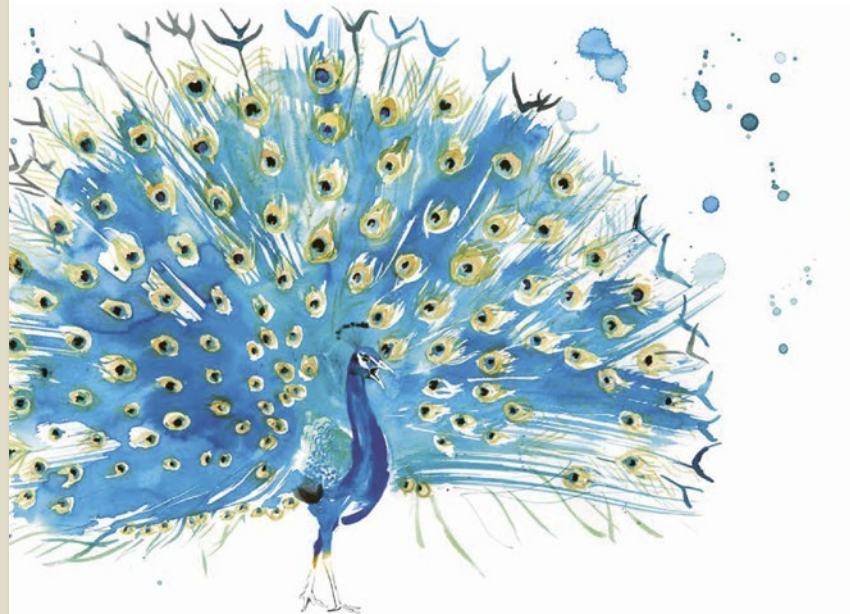
## The Bull

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



## The Painter

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



## Unfurl

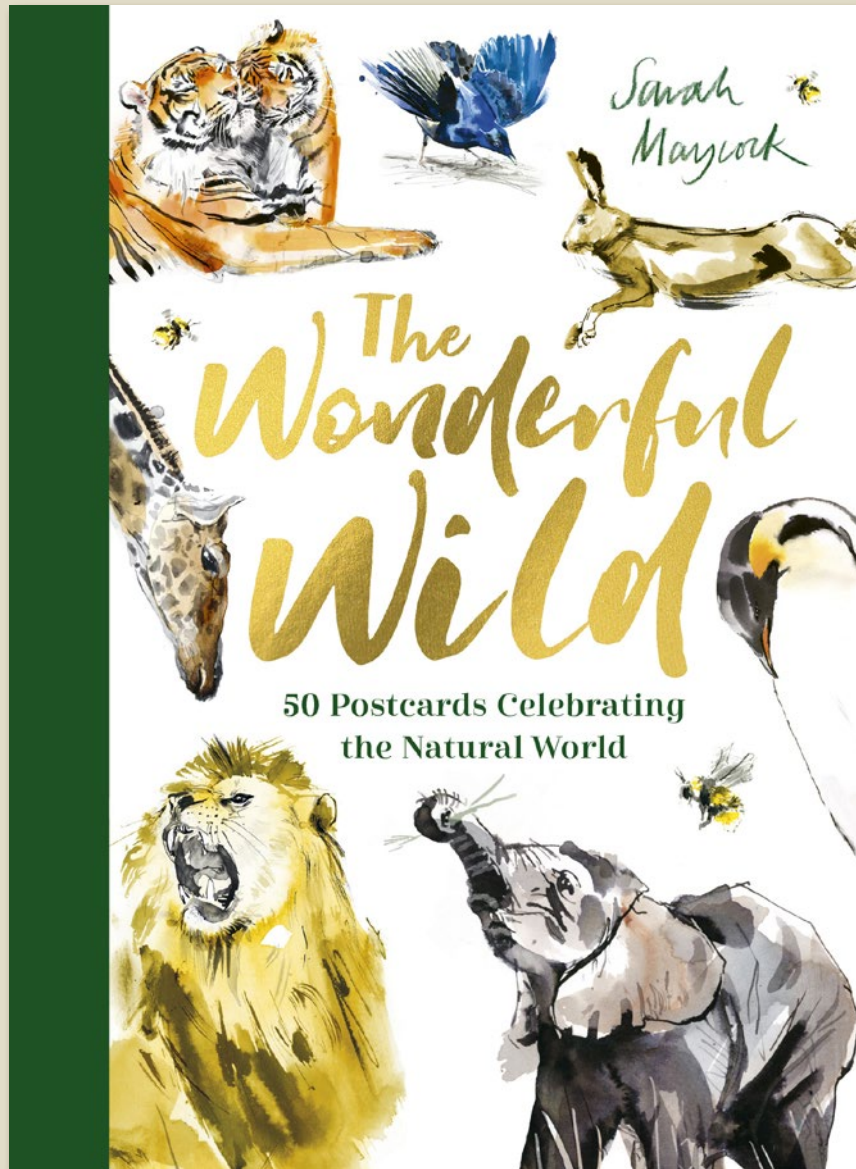
Sometimes you want to hide  
your crimson, teal and green.  
Sometimes you fold.

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

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



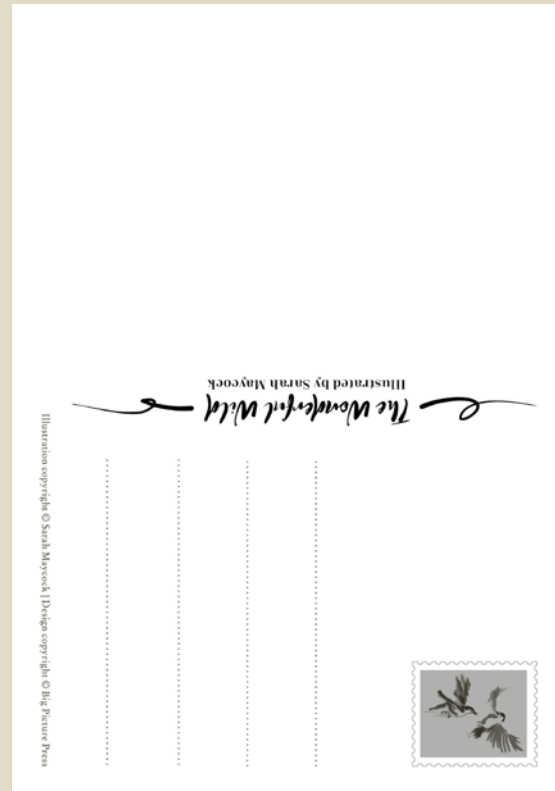
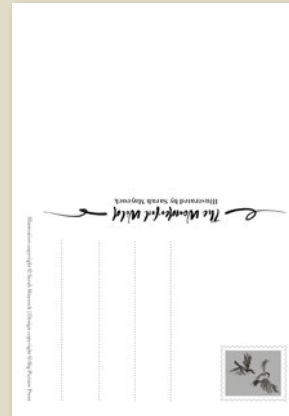
# The Wonderful Wild



**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

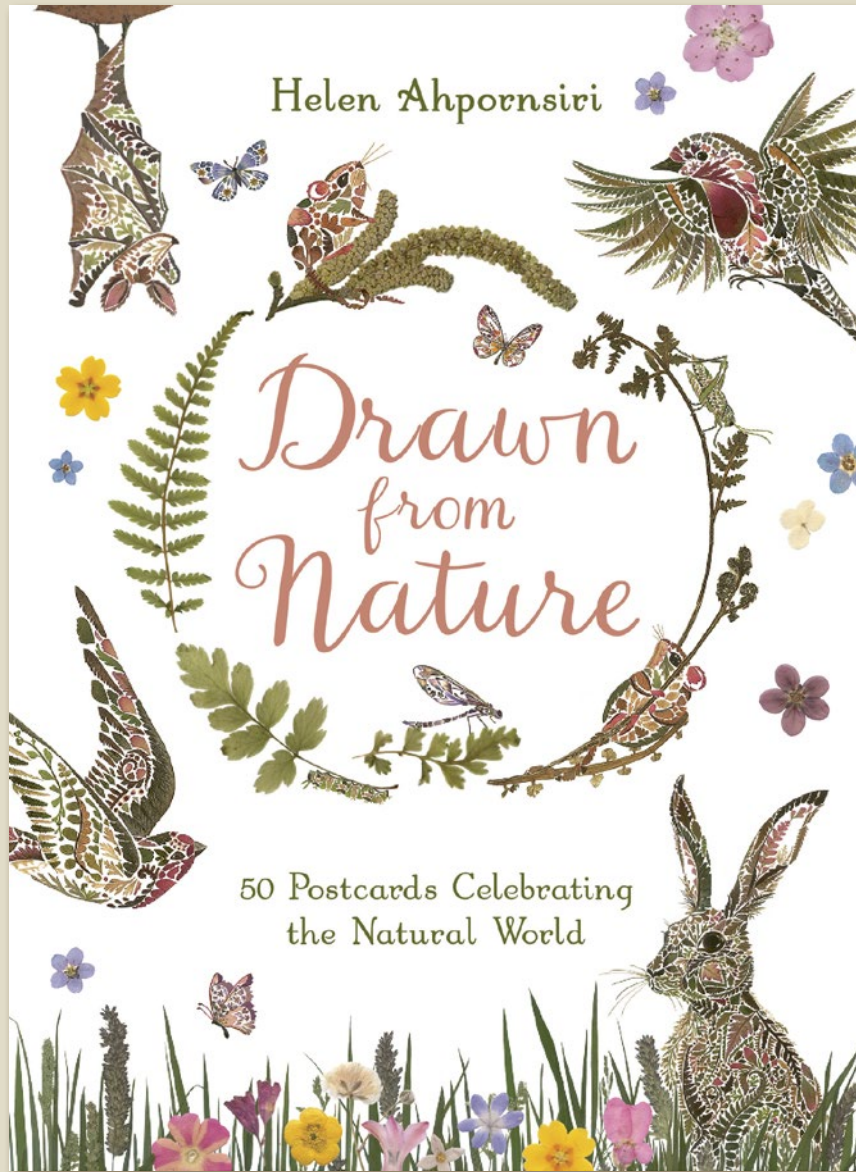
# The Wonderful Wild



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Age Range	12+ years
Illustrator	Sarah Maycock
Extent	50pp
Files To Printer	20/03/2025
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

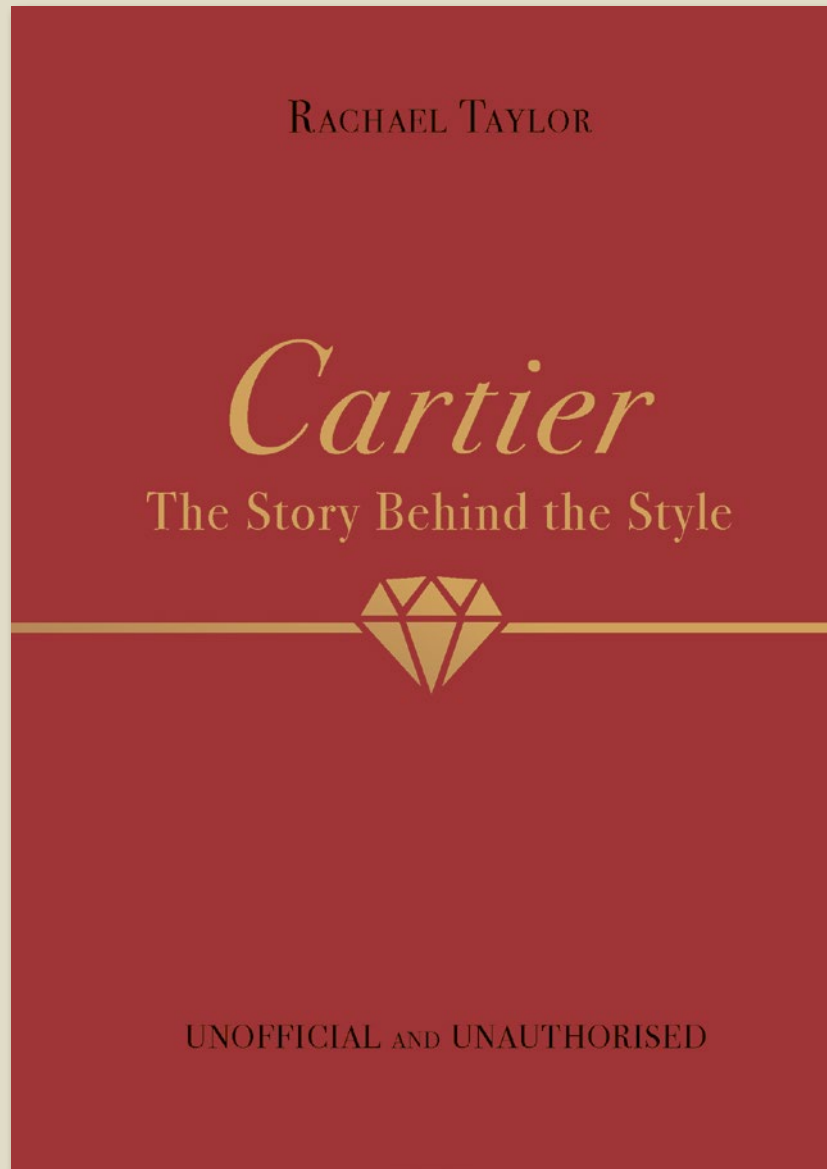
# Drawn From Nature



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Pub Price	<b>£14.99</b>
ISBN	<b>9781835872031</b>
Age Range	<b>12+ years</b>
Illustrator	<b>Helen Ahpornsir</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 watchmaker.

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

OPPOSITE: Cartier founder, Louis-François Cartier.



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

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

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

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

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

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

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

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

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



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

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

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# Tiffany & Co.: The Story Behind the Style



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

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

# Tiffany & Co.: The Story Behind the Style



## The King of Diamonds: Charles Lewis Tiffany

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

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

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

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

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



reputation as a purveyor of fine goods of taste. In 1841, the business expanded with the addition of a third partner, J. L. Ellis, and was renamed Tiffany, Young & Ellis. The trio expanded the store, doubling its size by moving the adjacent 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 states quo resulted in significant revolutions enough to topple European monarchies and strip aristocracies of their power and wealth. It was a societal upheaval known as the Springtime of Nations. More than 50 countries were inspired by this, but none more so than France, where the monarchy was overthrown and replaced with a republic. Such widespread panic and disruption had to impact on the price of diamonds, and Tiffany, Young & Ellis prospered. By now, the firm

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

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

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

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

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

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

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



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

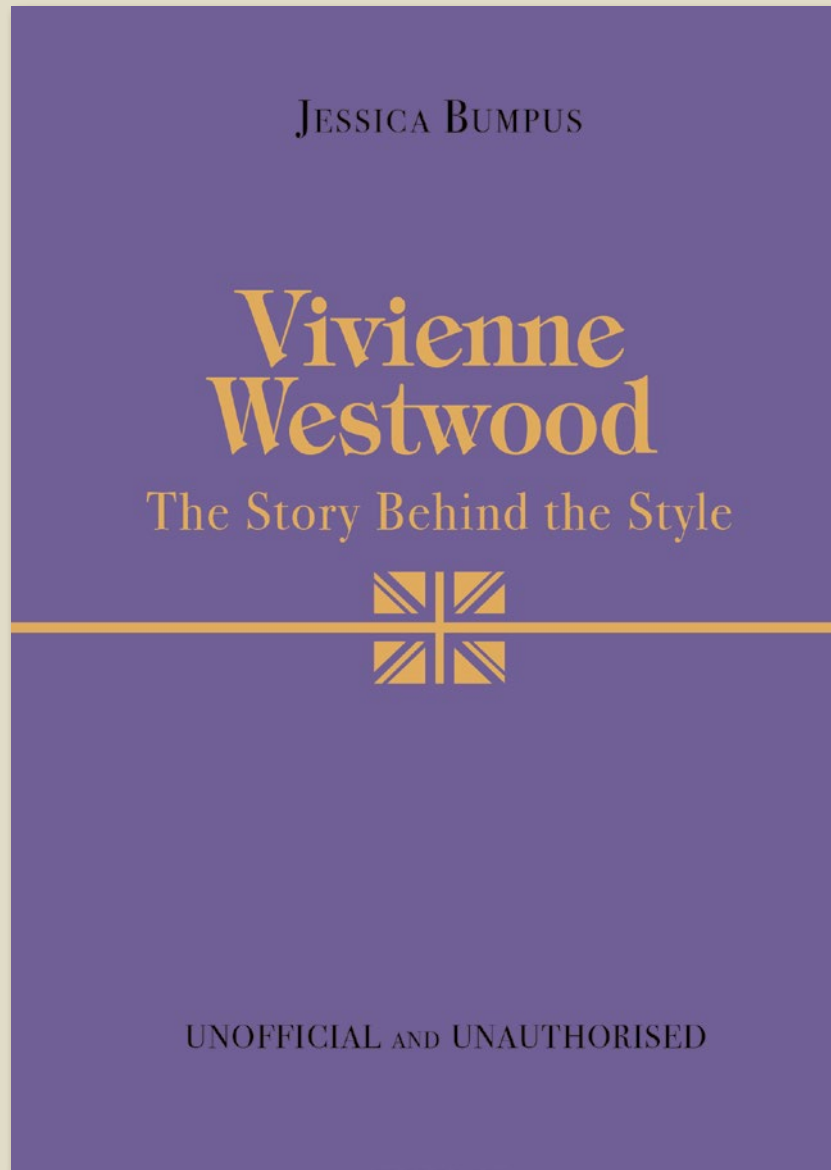
BELOW:  
A gold,  
diamond and  
enamel floral  
brooch, made  
by Tiffany & Co.  
in 1890.



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

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

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

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

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



LEFT: Vivienne Westwood wearing a t-shirt reading 'Buy Less'.

## Malcolm McLaren

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

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

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

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

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

Tommy Roberts, of the legendary Mr Freedom fashion business, took over the lease of 438 King's Road in 1969. He and his business partner, the fashion entrepreneur Trevor Miller, were well-known for their eclectic and daring fashion eye which appealed to the glitzy elite of the 1960s. It was under Miller's control the shop was renamed Paradise Garage, the spot was already well-known for fashion.

Vivienne and Malcolm, who were regulars on King's Road, ended up moving the back of 438 King's Road, before taking the whole thing over and rebranding it. It would be known over the coming years as Let It Be Rock, Too Fast To Live, Too Young To Die and Sex and Sublimation, all of which would encompass the raucous, confrontational and non-conformist nature of McLaren and Westwood. Eventually the shop would come to define the varied-but-defined style we know as punk today.



LEFT: Vivienne Westwood and Malcolm McLaren (of Sex Shop, and of Vivienne Westwood).



## A Revolutionary is Born

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

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

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

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

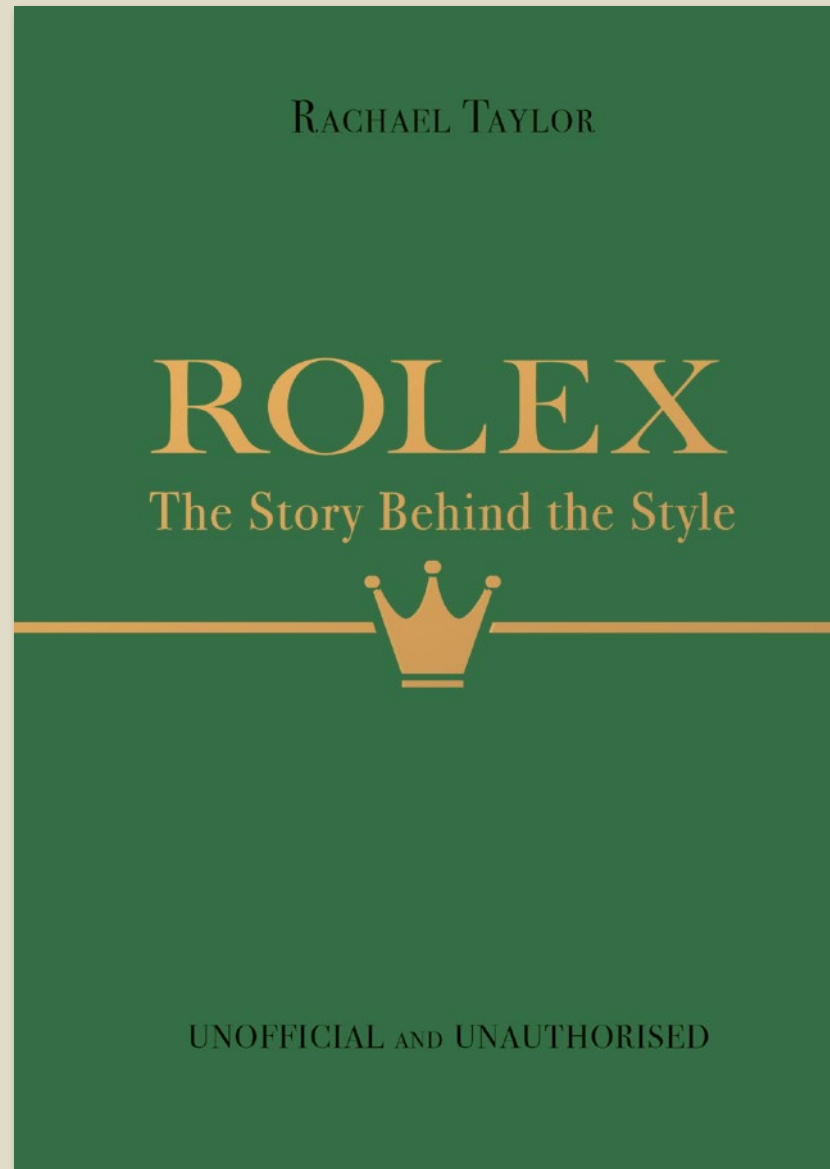


ABOVE: Vivienne Westwood takes her bow at the spring/summer 2018 London Fashion Week Men's collections, June 2017.

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Extent	160pp
Word Count	16500 words
Rights Available	World



# 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



## The World's Most Famous Watch Brand

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

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

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

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

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

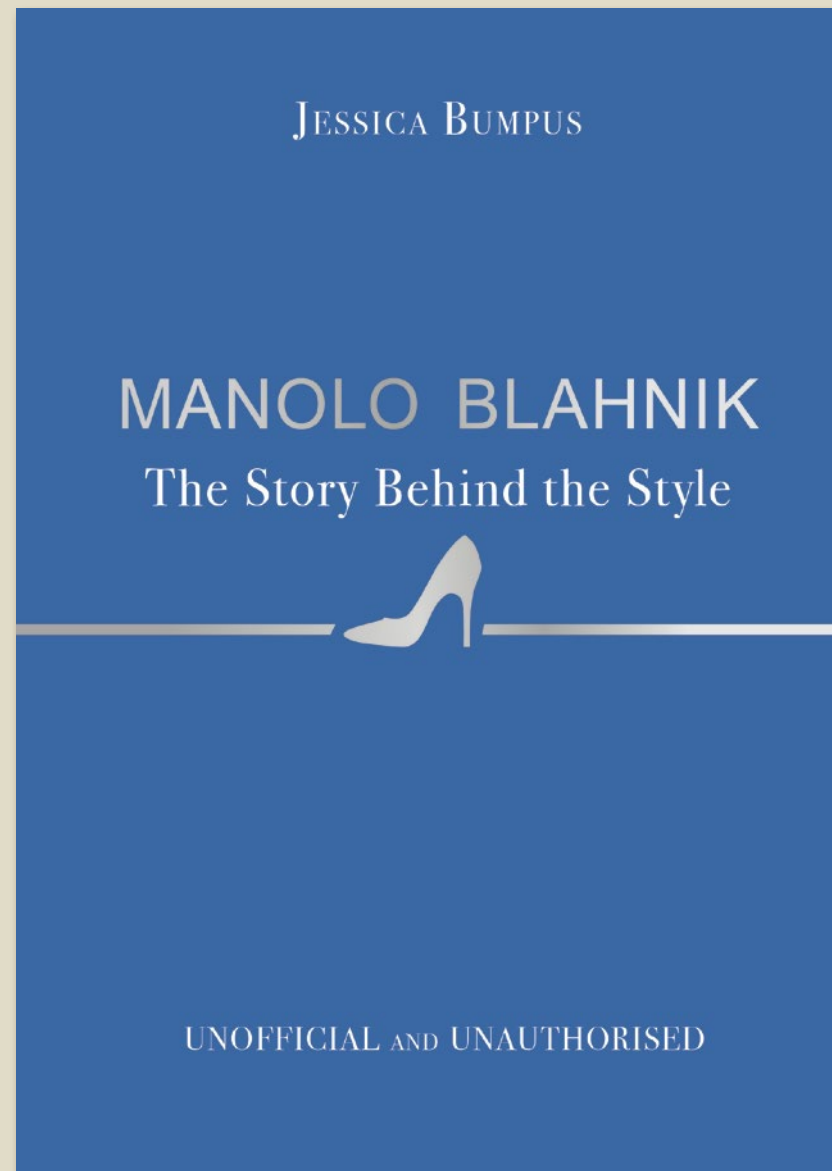


ABOVE: A Rolex boutique in the GUM State Department Store on Red Square in Moscow.

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# Manolo Blahnik: The Story Behind the Style



## Visual history of the iconic shoe designer.

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

OPPOSITE: Fashion guru and writer, Anna Wintour. ABOVE: Jack Nicholson and Anjelica Huston at the Academy Awards, 1974. RIGHT: Marnie Boyak of the Brits. Fashion Awards 2012 at the Savoy Hotel.

Anna Wintour was actually one of Blahnik's first customers when she was living in London in the 1980s, and it is from this that their friendship grew. She is often photographed wearing a certain style: various versions of the Galliano, which Blahnik simply refers to now as the "AW".

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

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

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

OPPOSITE: Marnie Boyak's 'Brits' headband.

Accolades

Manolo Blahnik has dressed countless feet and been there for many an important moment in fashion and culture (some many awards have been won in Manolo Blahnik!). He has received many prestigious accolades in recognition of this. They include an Honorary Doctorate by the Royal Society of Arts and an Honorary Doctorate of Arts by the Royal College of Art in 2001; La Medalla de Oro en Mexico en las Bellas Artes by the King of Spain in 2002; an Honorary CBE from Her Majesty Queen Elizabeth II to recognise the fact that he was one of the most successful and influential designers of our time in 2007.

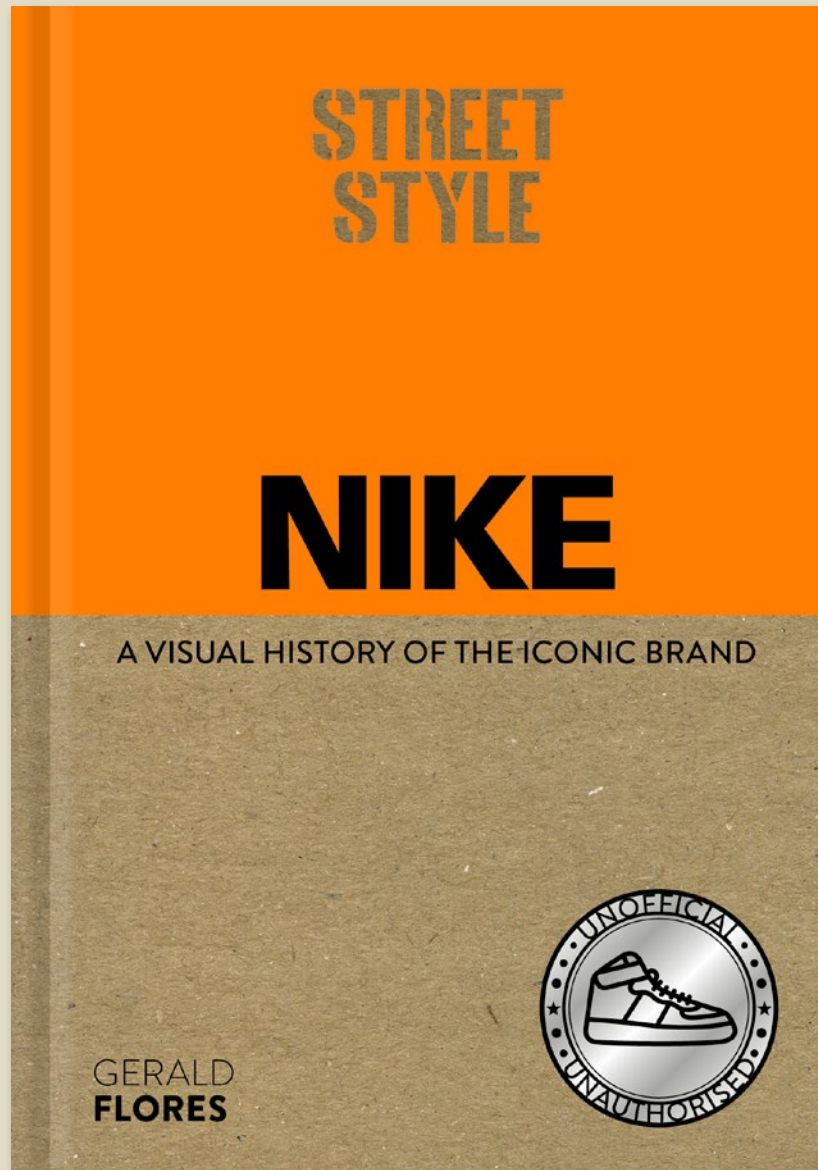
The then Culture Secretary, James Purnell told press: "Manolo Blahnik is one of only a handful of designers whose name is synonymous with their product."

OPPOSITE: Fashion guru and writer, Anna Wintour. ABOVE: Jack Nicholson and Anjelica Huston at the Academy Awards, 1974. RIGHT: Marnie Boyak of the Brits. Fashion Awards 2012 at the Savoy Hotel.



**[bookshelf.bonnierbooks.co.uk/books/9781800789562](http://bookshelf.bonnierbooks.co.uk/books/9781800789562)**

# Street Style: Nike



## Visual history of the iconic street style brand.

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



# Street Style: Nike



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

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

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

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

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



ABOVE: The Nike Air Jordan 7 sneakers, playfully referred to as 'Hare' initially, later showcased from cartoon character Bugs Bunny who appeared in an original commercial for the shoe in an animated form.

OPPOSITE: Michael Jordan wearing the 'Bordeaux' version of the Air Jordan 7, also known as the 'Hare' Jordan 7, which many regard as the greatest basketball shoe of all time.

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## Nike Air Max 180

The Nike Air Max 180 was a collaborative effort between two giants in the footwear design industry: Timber Hatfield and Bruce Kilgore. 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, Kilgore had achieved legendary status for his iconic creation, the Air Force 1. Together, they set out to make Air Max bigger and better than it had ever been.

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

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 in original colorway of white, concord and blue red.

LEFT: Designer and former Nike collaborator Sean Westerman 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

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

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

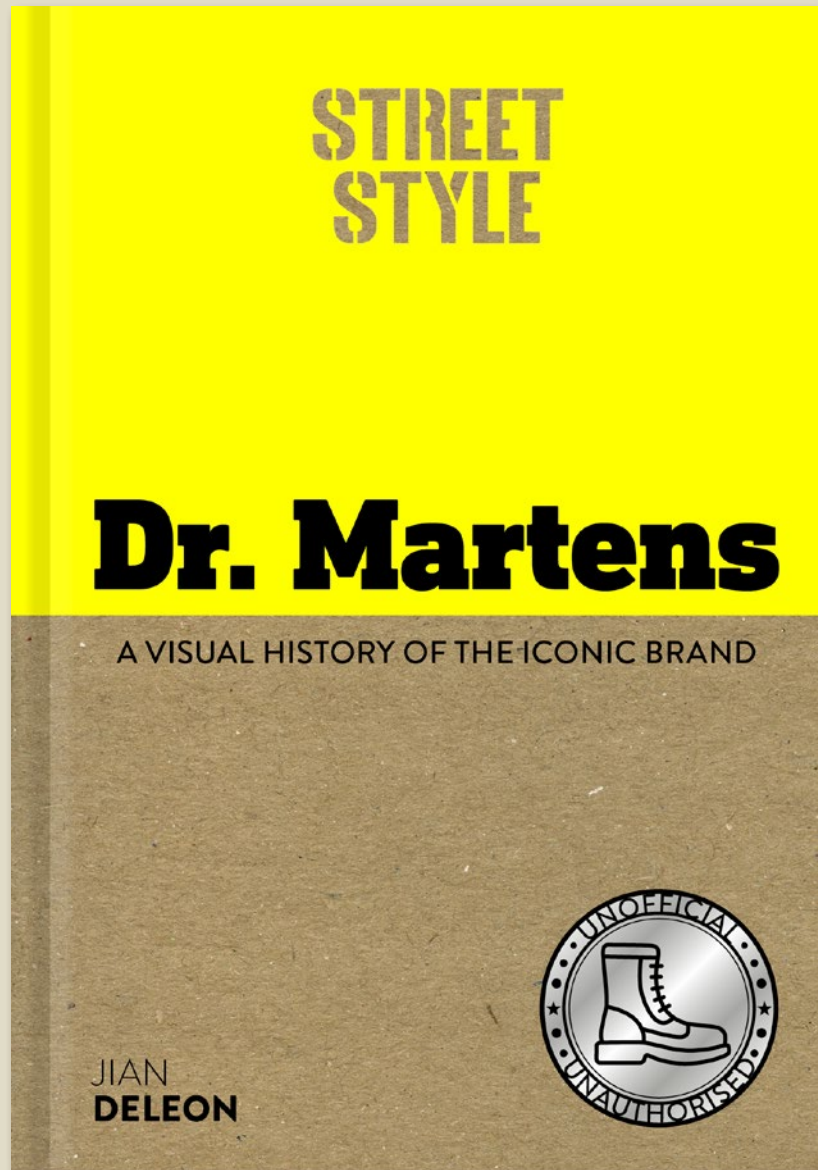
OPPOSITE: Gianni Antetokounmpo's first signature sneaker implemented its performance features in the midsole in the shape of a reverse Nike Swoosh.

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

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# Street Style: Dr. Martens



## Visual history of the iconic street style brand.

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



# Street Style: Dr. Martens



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

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

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



## The Birth of Bouncing Soles

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

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

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

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

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



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

## Mod Squad

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

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

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



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



## The Spring Behind Every Step

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

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

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

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

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



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

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# Icons of Cinema: Wes Anderson



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

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

# Icons of Cinema: Wes Anderson

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Rights Available	<b>World</b>

# 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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Rights Available	<b>World</b>

# Icons of Cinema: Baz Luhrmann



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

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

# Icons of Cinema: Baz Luhrmann

## Paso Doble Flare

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

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



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

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



OPPOSITE TOP: Fran (Scott) and Rocco (Vargas) dance together. OPPOSITE BOTTOM: Scott (Macgregor) winning at the competition. ABOVE: Scott (Macgregor) and Rocco (Vargas) perform the paso doble.

A 21-year-old DMCaptain pulled the character's complicated bundle of emotions, cycling through all of these emotions in a few seconds. His anger is tangible in his arched eyebrows and towering expression as he faces the gun, but then comes shame. Luhrmann cuts to an extreme close-up of Rocco's expression. DMCaptain faces the only thing visible in the frame. Rocco offers into anger as men spill from his mother's car and blood trickles down his cheeks. There is no soundtrack for Rocco's breakdown, just the patter of falling rain as he screams: "I am Rocco'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 household is all in vain. Through Tybalt killing Mercutio and Romeo killing Tybalt,

Romeo has not only lost his best friend but left a devastating mark on the household's identity. The self-destruction of youth infatuation with Romeo's Juliet's heartbreaking conclusion as the two lovers tragically take their lives in each other's arms.



ABOVE: Romeo (Macgregor) looks for his murdered friend.

## Luhrmann's Outback

On home soil, Luhrmann epic drama captures the landscape of Australia with wonder. This vivid romance renews our view of the landscape as much as *Lady Macbeth* and *Dorothy's* infatuation. As the pair roam across endless miles of land, driving cattle, cinema-ographer Mandy Walker highlights the non-blended Outback's outgrowing nature.

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

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

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



TOP: George (Macgregor) in the Outback.



MIDDLE: Lady Macbeth (Macgregor) and George (Macgregor) 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.

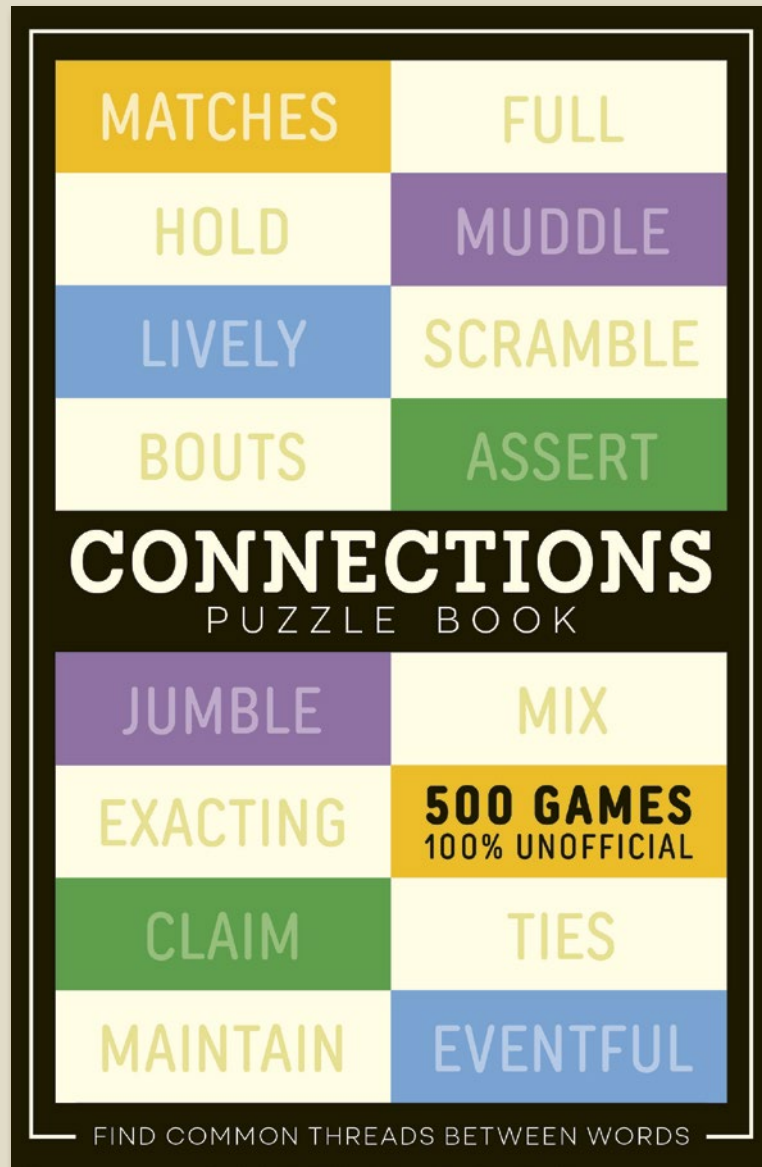
OPPOSITE: Luhrmann on the set of *Moulin Rouge!*



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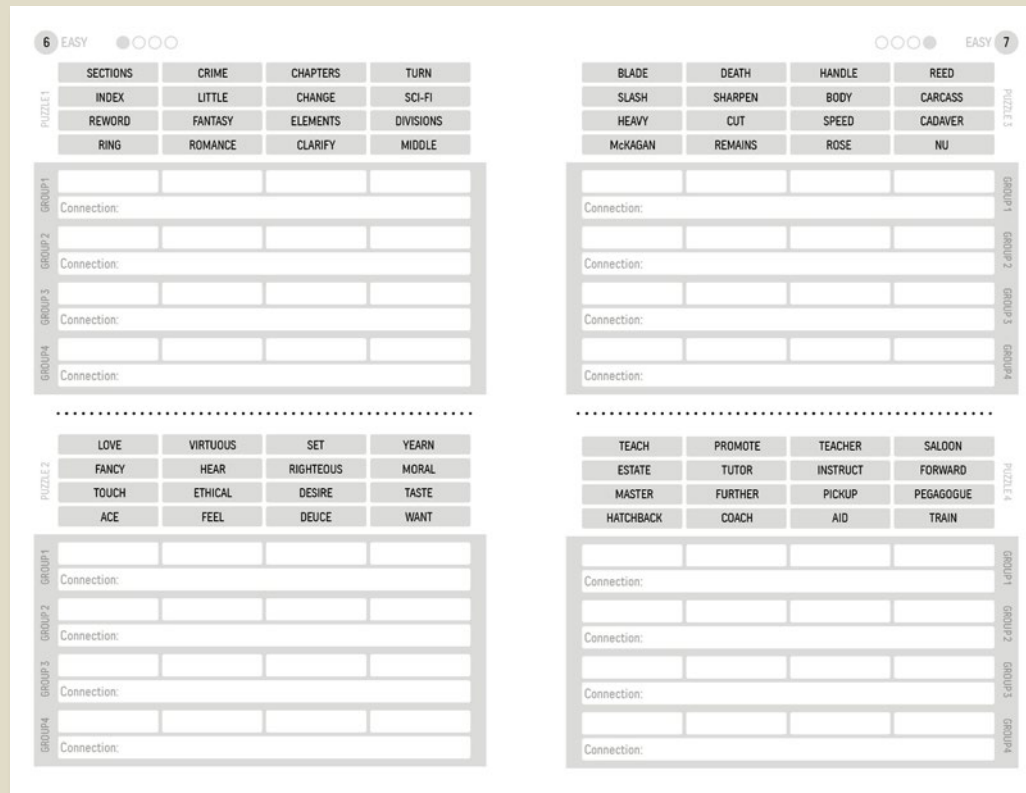
# Connections Puzzle Book



## 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



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Author **Roland Hall**

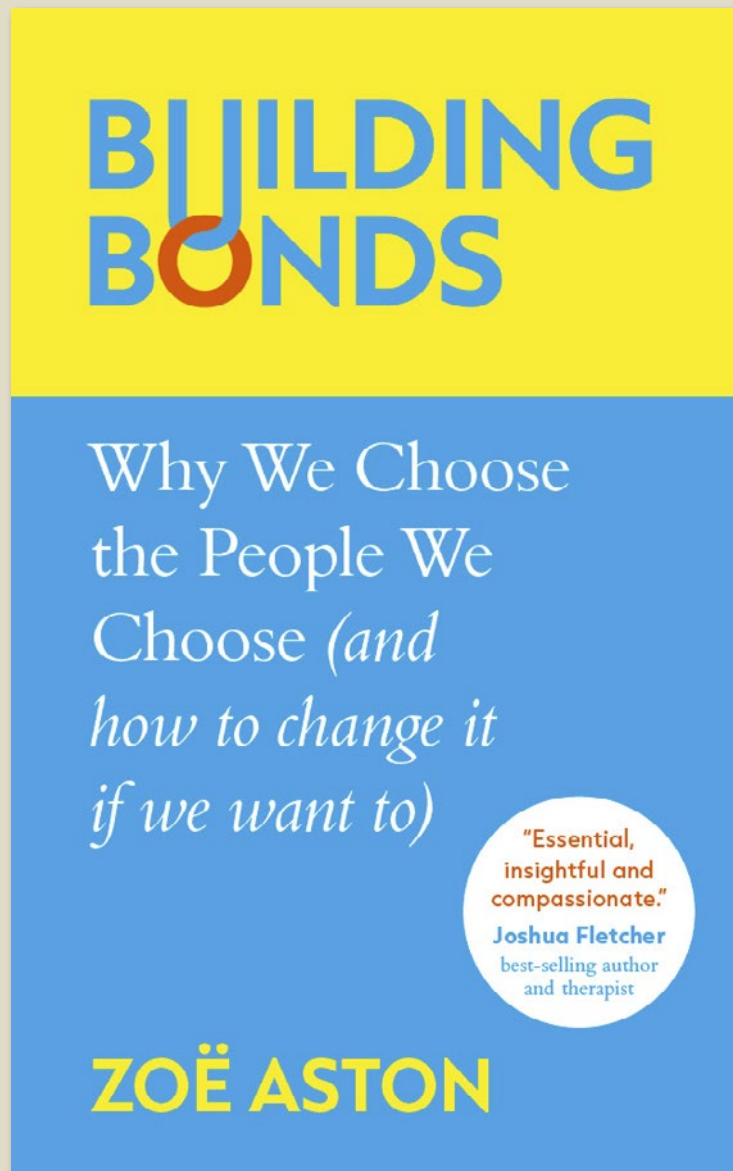
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# Building Bonds

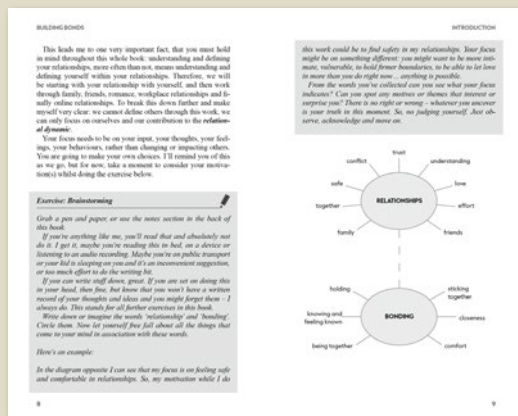


## Learn to navigate relationships

- 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

**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?

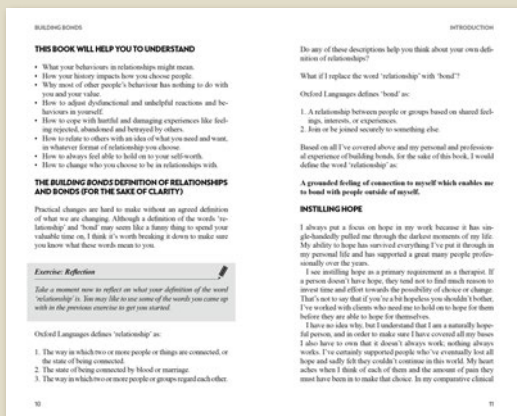
If life feels hopeless a lot of the time, it is a good idea to speak to a therapist or mental health professional. You will find ways of contacting mental health professionals on pages 225-226.

## 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 On-line and Digital Relationships.

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

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



## INTRODUCTION

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

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

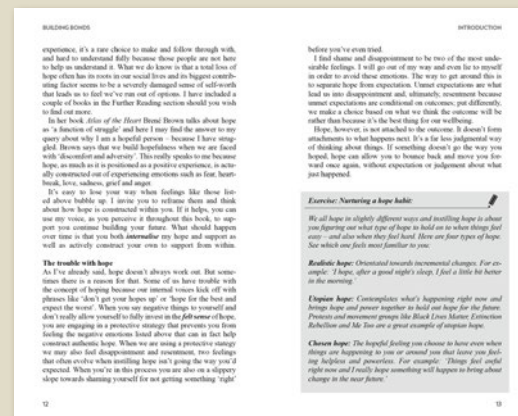
We are going to cover a lot of ground and it's likely that not everything will apply to you right now... At the very end of each chapter is a summary which includes the main messages we've covered. Reading this will help you condense the information so you can come back to it when you feel it is more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

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

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

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

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



## INTRODUCTION

## INTRODUCTION

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

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

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

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

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

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

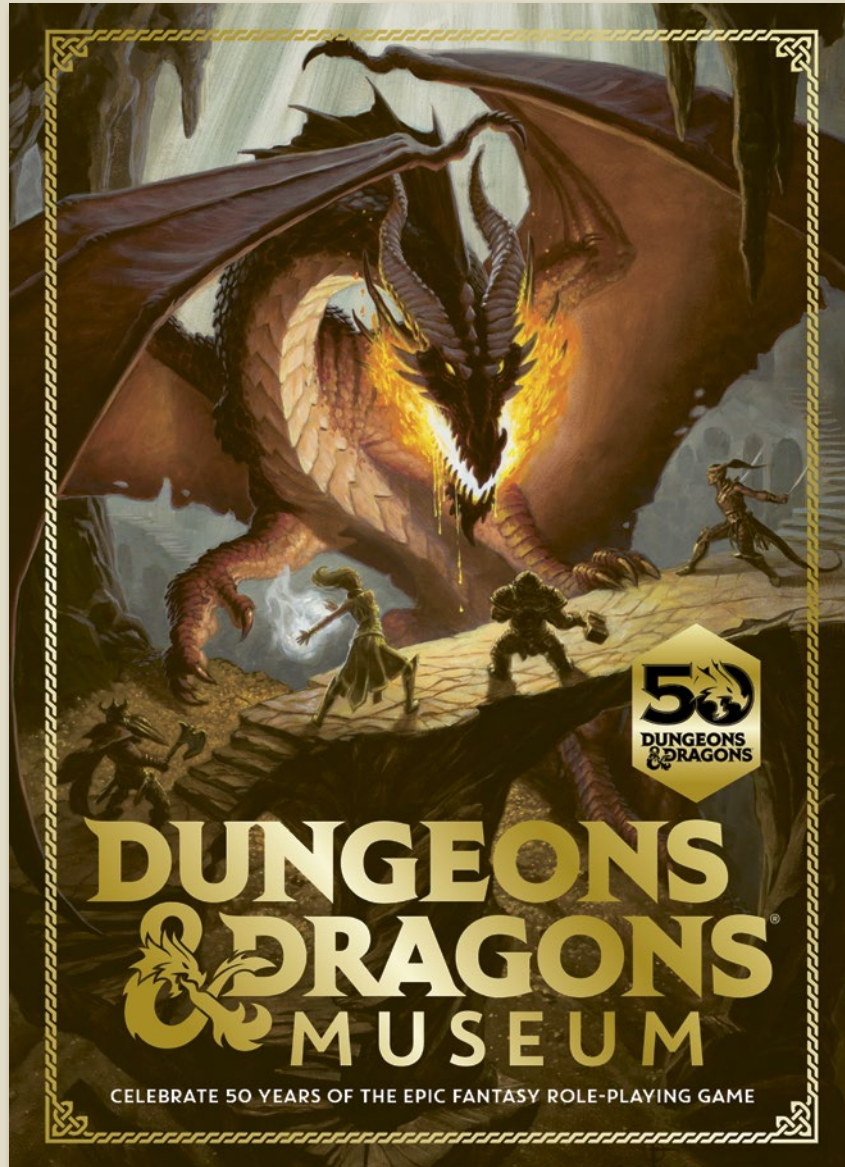
**Exercise: Narrowing a hope habit:**  
We all hope in slightly different ways and instilling hope is about you figuring out what type of hope to hold on to when things feel away – and also when they feel hard. Here are four types of hope. See which one feels most familiar to you.

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

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

**Chosen hope:** The hopeful feeling you choose to have even when things are happening to you or around you that leave you feeling helpless and powerless. For example: 'Things just aren't going the way I want them to, but I really hope something will happen to bring about change in the near future.'

# Dungeons & Dragons Museum



## A deluxe visual history of DUNGEONS & DRAGONS.

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



[illegible]

FIRST EDITION

— KEY TO PLATE

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

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

3: **Barbarian**  
Early artwork by Greg Bell showing a barbarian fighting off a black pudding.



**[bookshelf.bonnierbooks.co.uk/books/9781800789623](http://bookshelf.bonnierbooks.co.uk/books/9781800789623)**



# Picture-perfect London



## A carefully curated guide to London's most Instagrammable spots.

- Gulshan's primary Instagram account, @gulshanlondon, has 208k followers. She has collaborated with everyone from Claridge's and The Connaught to Peggy Porschen and Sketch.
- Gulshan focuses on the luxury London lifestyle and is a unique influencer in an arena largely dominated by upper-class white women. She is known for championing female and minority entrepreneurs.
- Gulshan's audience is 87% female, and she has broad global reach: top countries are the US (21%), the UK (20%), Italy, France and Australia.
- Most influencer-created guides to London published pre-2020, giving us a clear advantage in terms of how up-to-date competitor titles will be.

# Picture-perfect London

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