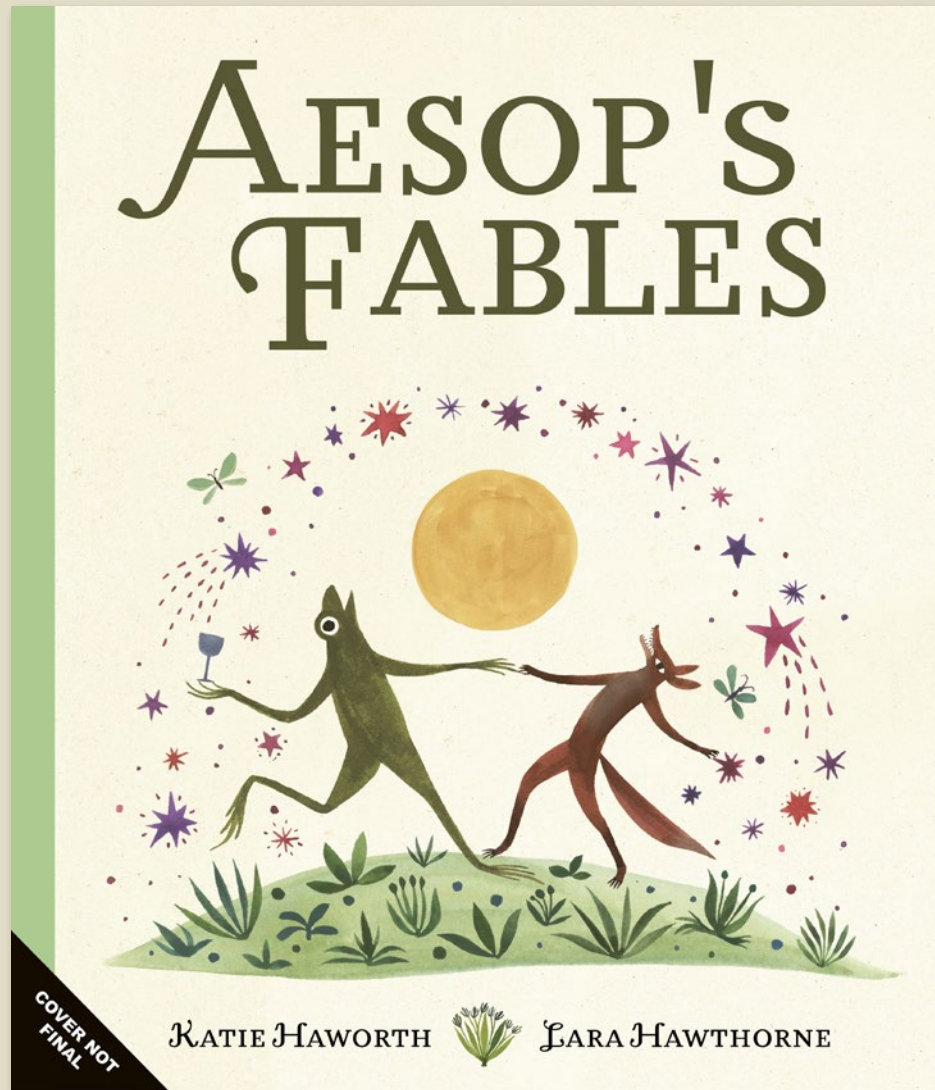




SW – BBF25 – Gift

Aesop's Fables



A beautiful collection of Aesop's Fables

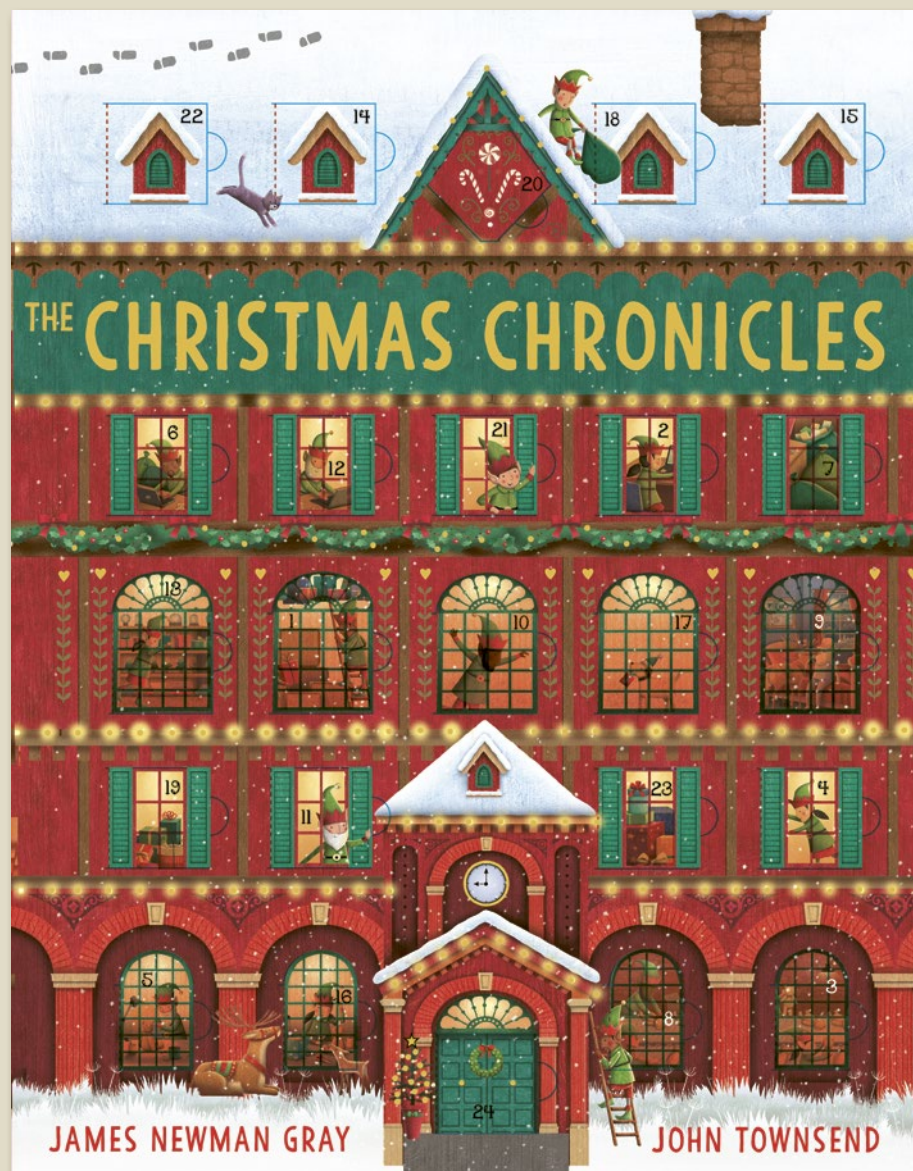
- A timeless, treasured classic that speaks to all ages - following on from the success of *Star Stories* and *Winter Tales*
- Illustrated by CILIP Greenaway longlisted illustrator Lara Hawthorne (*My Nana's Garden*, *Alba the Hundred Year Old Fish*, *The Night Flower*)
- Imaginatively retold for young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

Aesop's Fables



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

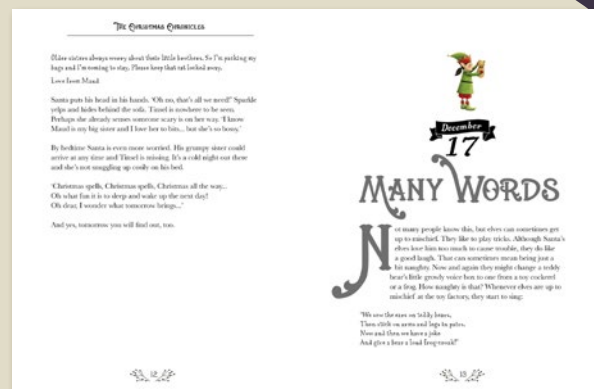
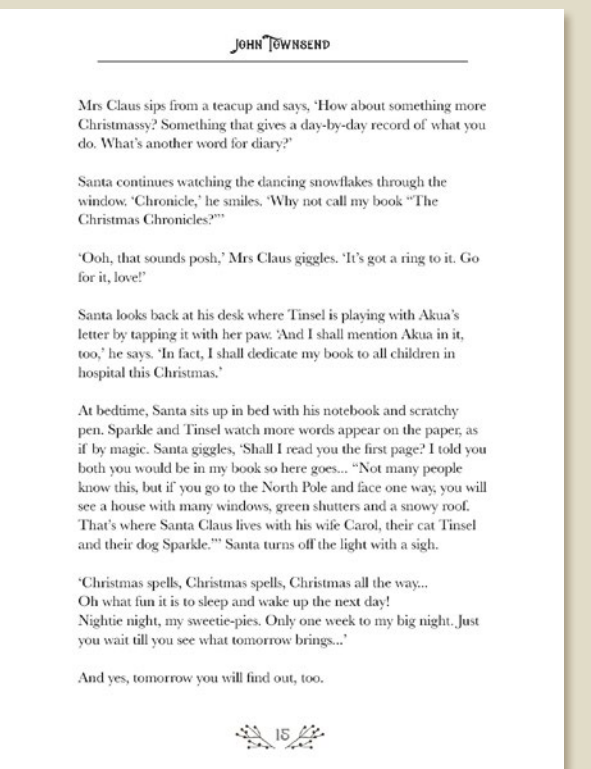
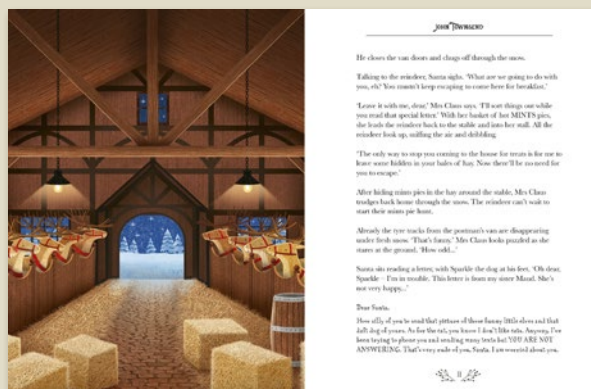
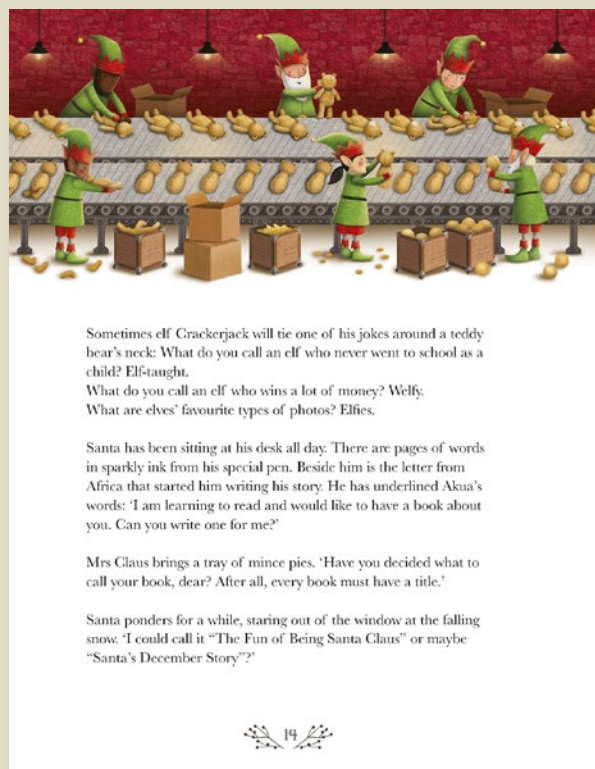
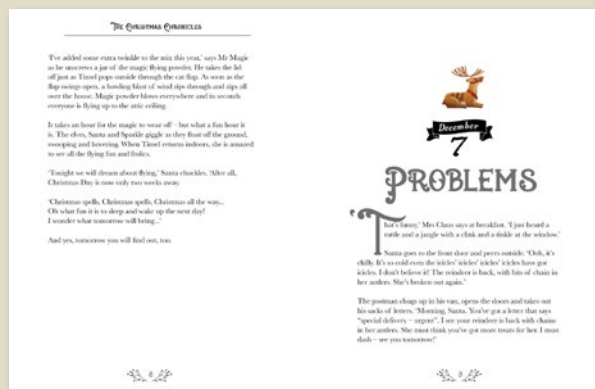
The Christmas Chronicles



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

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

The Christmas Chronicles



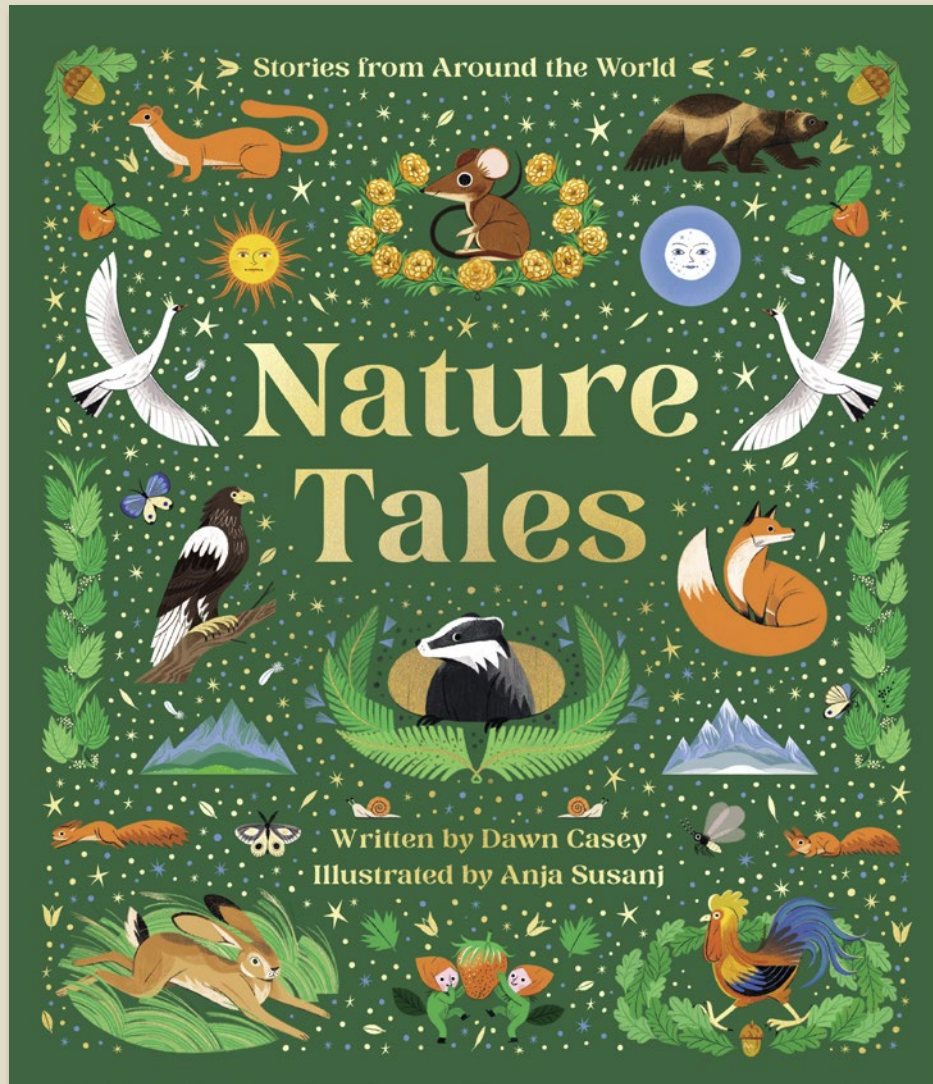
Pub Date	09/08/2024
Pub Price	£14.99
ISBN	9781800789241
H x W	297 x 229mm
Binding	Hardback
Age Range	5-7 years
Author	John Townsend
Illustrator	James Newman Gray
Extent	96pp
Rights Available	World

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

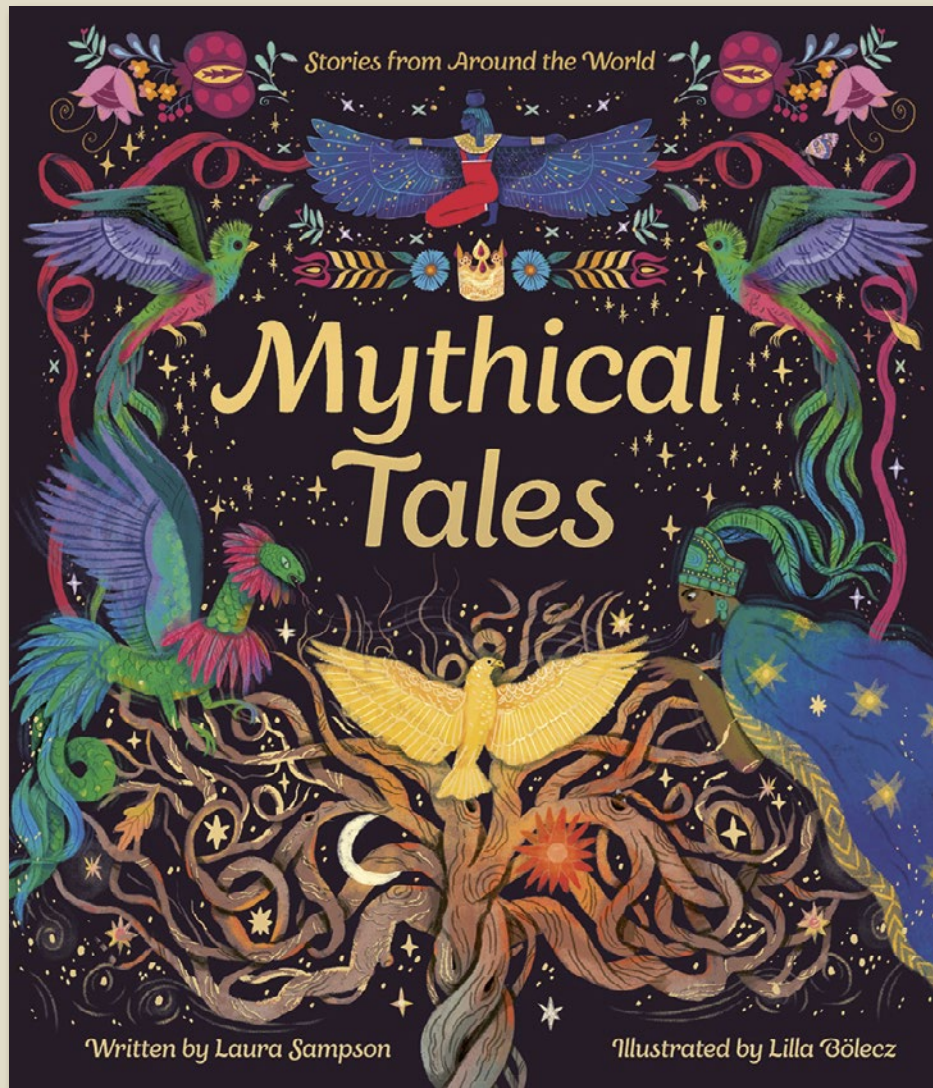
- CONTENTS: The Bramble's Gift **Greece**; Fox's Tail **Norway**; Little Brown Mouse **Himalayas**; Pigeon and Bee **Ukraine**; The Magic Acorn **Russia**; Wild Strawberries **Britain**; Eagle and Owl **Wales**; Hare's Ears **Siberia**; The Hedgehog and Hare **Germany**; Little Lark, Robin Redbreast 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



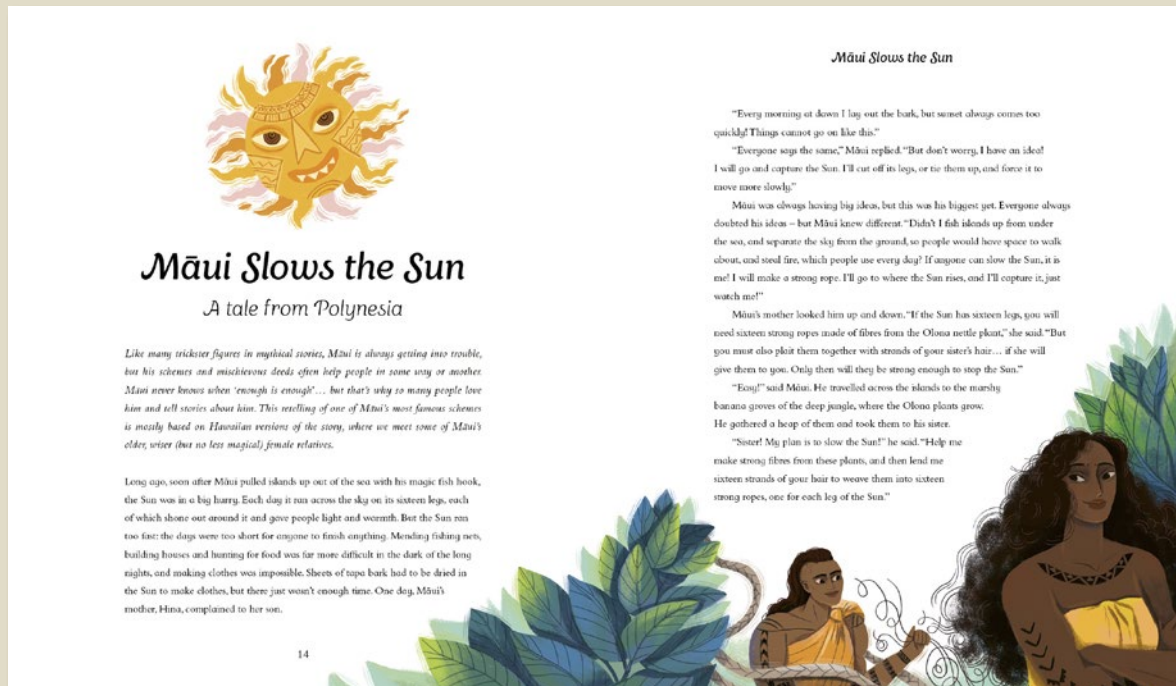
Pub Date	12/09/2024
Pub Price	£16.99
ISBN	9781800785083
H x W	265 x 228mm
Binding	Hardback
Age Range	7-9 years
Author	Dawn Casey
Illustrator	Anja Sušanj
Extent	96pp
Word Count	20000 words
Rights Available	World

Mythical Tales



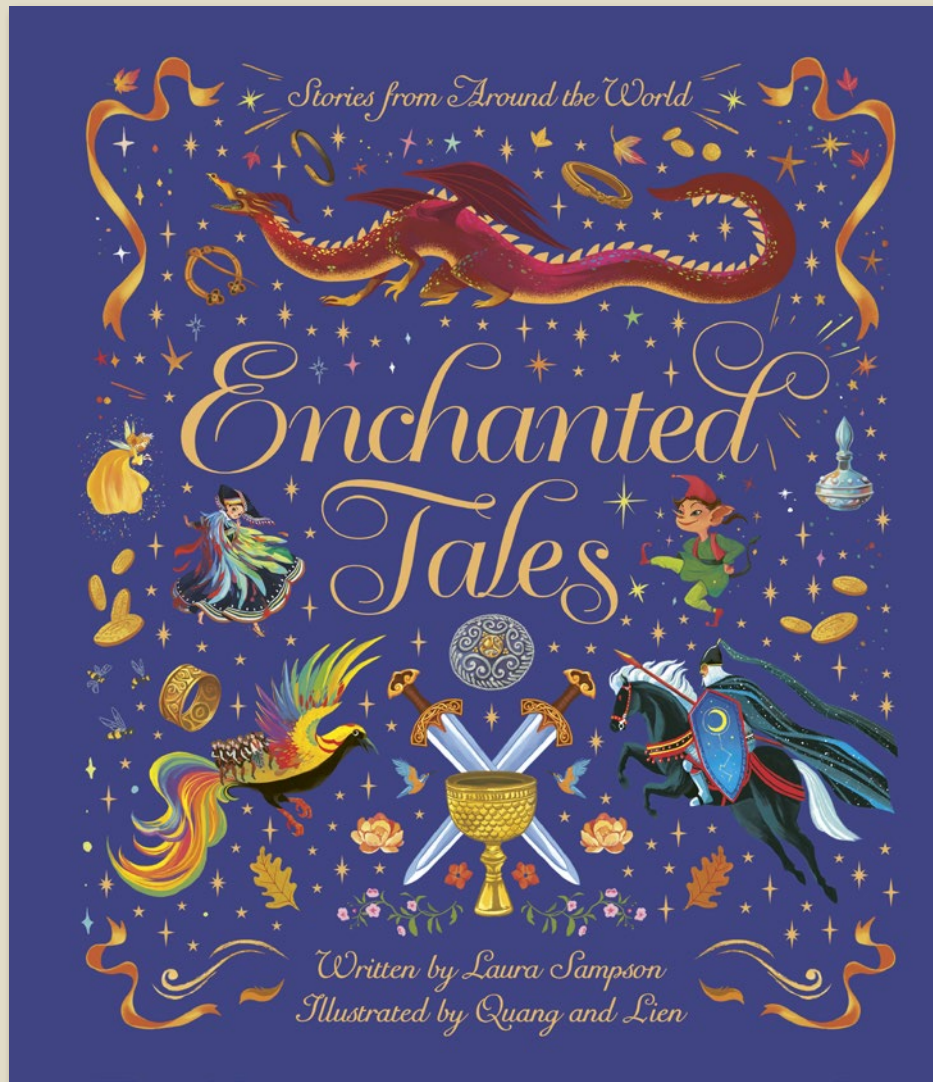
A collection of mythical tales from around the world.

- 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



bookshelf.bonnierbooks.co.uk/books/9781800788398

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



Then the figure disappeared. Ye-Tsien dried her cheeks, ran home and gathered the bones of the golden fish from the rubbish heap. She hid them in the wardrobe but as much as she tried the first day of winter – the day of the Great Festival of the Ancestors, Ye-Tsien had never been home.

"Oh! I come to be hidden with you, Ye-Tsien!" Ye-Tsien cried.

"Suddenly!" cried the stepmother. "You will stay here and keep the bones. When you go to bed by the time my daughter and I come!"

Alone again, Ye-Tsien went into the wardrobe.

Then she remembered the hidden golden fish.

Ye-Tsien carefully took them out and made a wish.

From the depths of the wardrobe there was a shimmering, and a glimmering, and before her appeared an exquisite robe of long-haired silk. Ye-Tsien had never seen such a robe before. It was made of gold, with silver and red threads woven into the fabric. Ye-Tsien put on the robe and when she looked at the mirror she saw a girl of golden hair and silver eyes. She looked so beautiful that she was afraid to go out. She hid the robe in the wardrobe and went to bed.

"Ye-Tsien, is that you?" her stepmother's voice rang out.

Ye-Tsien came out of her room, but she was not Ye-Tsien. She was a girl of golden hair and silver eyes. She looked so beautiful that she was afraid to go out. She hid the robe in the wardrobe and went to bed.

A passerby noticed it in the street and gave it to a fisherman, who gave it to a merchant, who sold it to a nobleman. He wore the robe, and when he went to bed he found the bones of the golden fish in his wardrobe.



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

30



"It does seem from the fish's mouth of gold, with silver and red threads woven into the fabric. Ye-Tsien put on the robe and when she looked at the mirror she saw a girl of golden hair and silver eyes. She looked so beautiful that she was afraid to go out. She hid the robe in the wardrobe and went to bed.

"Ye-Tsien, is that you?" her stepmother's voice rang out.

Ye-Tsien came out of her room, but she was not Ye-Tsien. She was a girl of golden hair and silver eyes. She looked so beautiful that she was afraid to go out. She hid the robe in the wardrobe and went to bed.

A passerby noticed it in the street and gave it to a fisherman, who gave it to a merchant, who sold it to a nobleman. He wore the robe, and when he went to bed he found the bones of the golden fish in his wardrobe.

31



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.*

32



The fisherman told, but along the road home he started thinking. Why did the fish take so much work and a whole lot of bones to feed and keep? "I wish I could be a fish too, with all those bones!" Of course, he didn't expect anyone to hear him but he couldn't help it.

By the time he reached his home, he was standing outside a large house, with servants waiting this way and that, and lanterns full of candles glowing brightly. "The fish!" said the housewife, and by a few days he was home.

One day, word came that the housewife was going to the nearby town. "Good! Just the time and place for me!" thought the fisherman. He went to the house and found the housewife's key. He went to the house and found the housewife's key. He went to the house and found the housewife's key.

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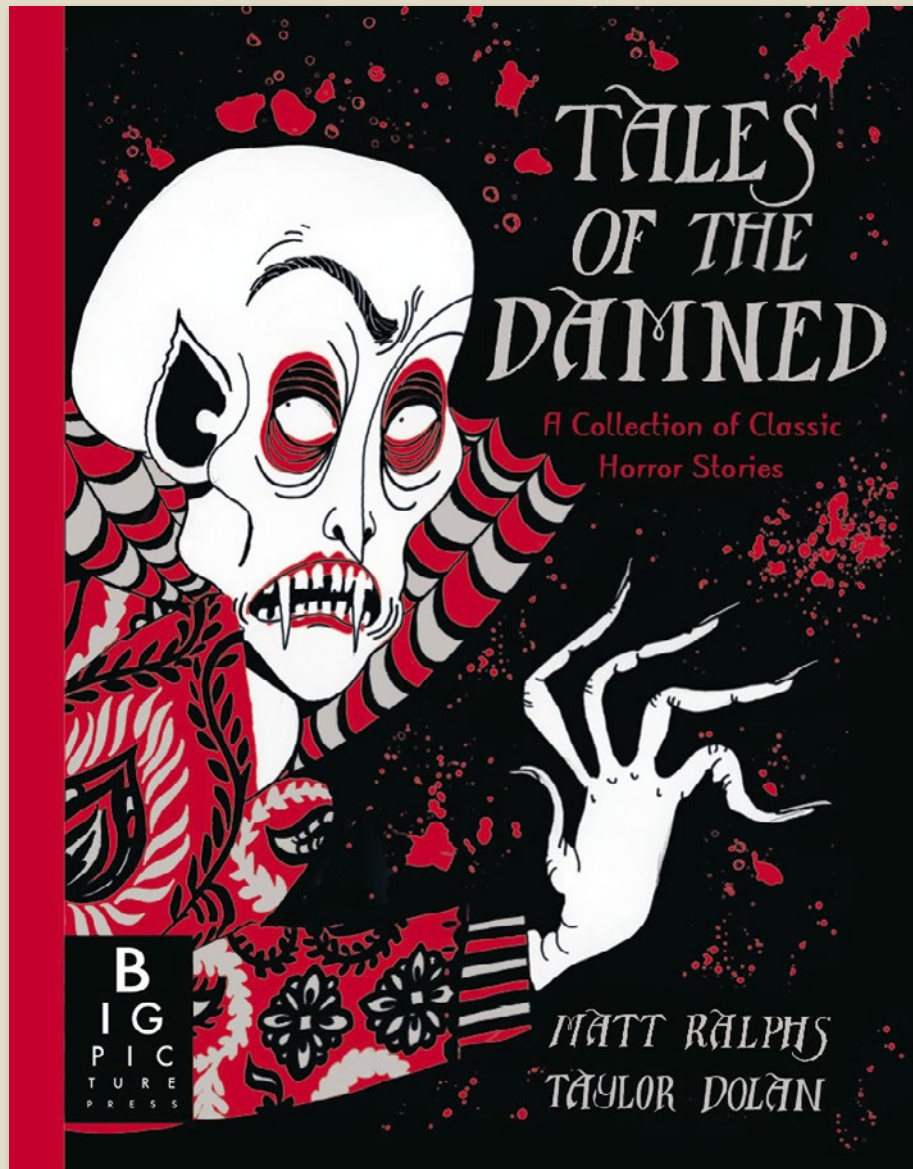
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33

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

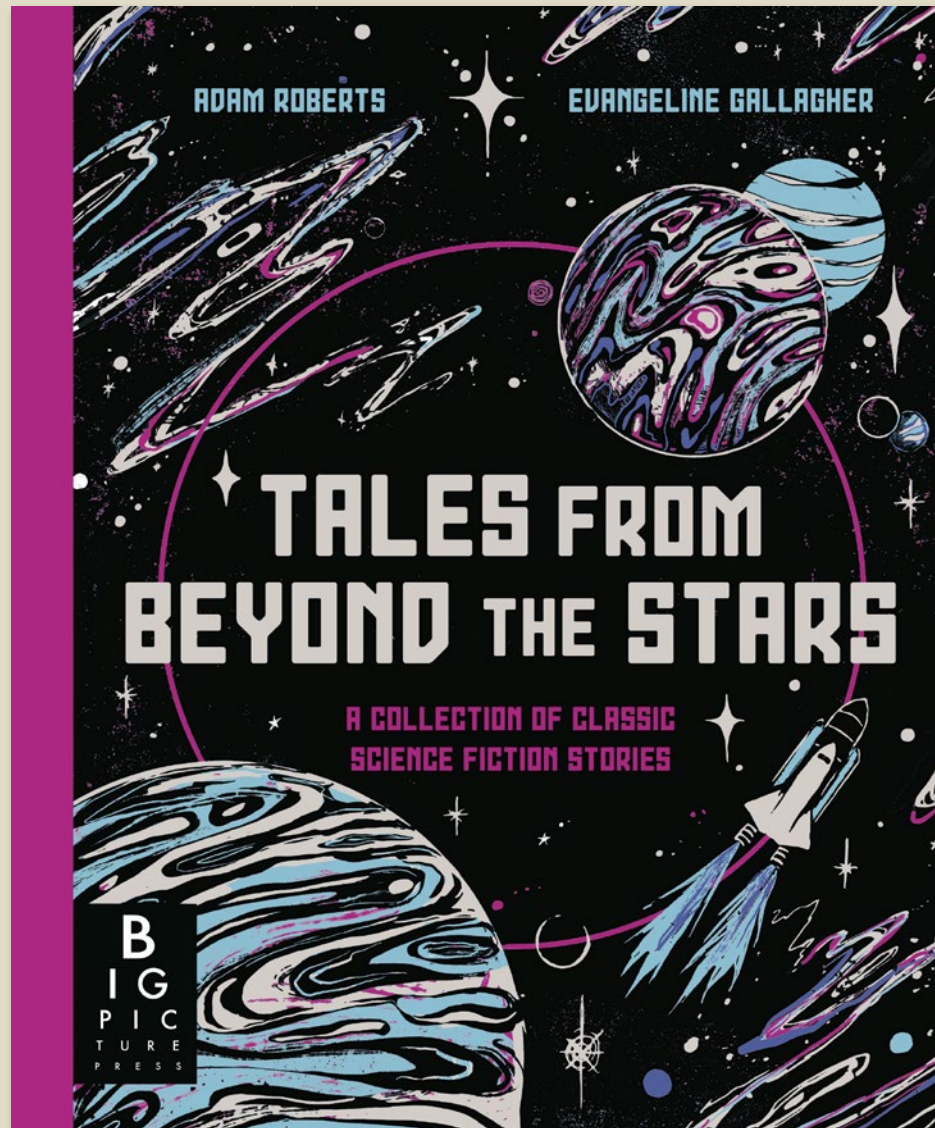
Tales of the Damned



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)

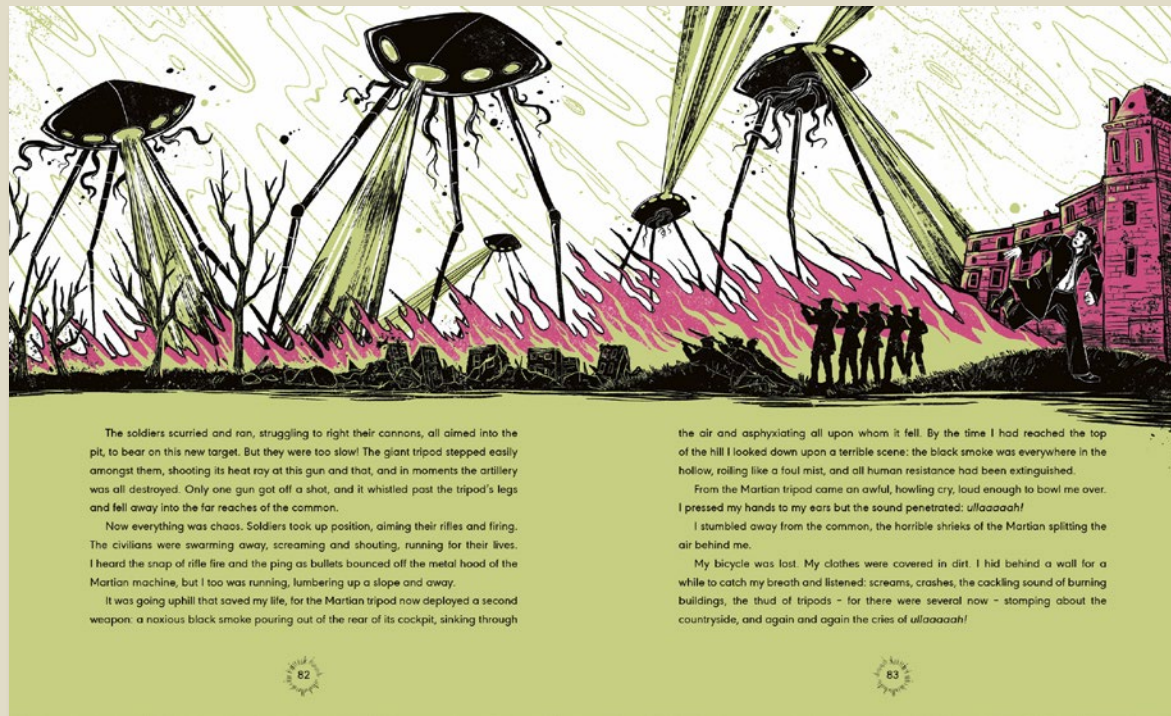
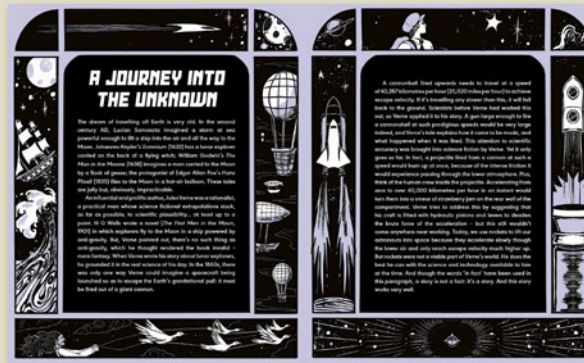
Tales from Beyond the Stars



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



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



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 age torn apart by warring war and between alliances, who had been fighting by the freedom of the Greeks. As every man part of soldiers, but of a hundred and fifty such boys.

Bound 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 (renowned the world over for its famously trained soldiers) across the mountain to the south. These were chaste, Spartan-style, gladiators, playing blood across the pages of history, and well suited to the birth of a new kind of army.

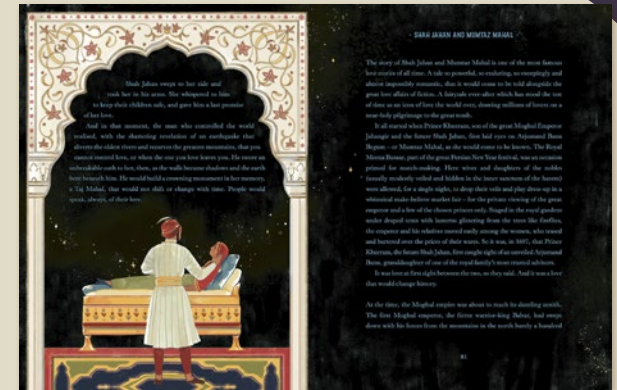


HADES AND ANTINOUS

They parted first around seven years earlier, when Hades - 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 Antinous had his home. The emperor, busy with the day job, probably did not spot Antinous among the crowds of adoring subjects and eager petitioners. But one of his women did - and, no doubt, with an eye to the emperor's taste, spent a night in the meeting in the beautiful, beach-looked young man. Antinous was duly offered a dream career: admission to the exclusive imperial retinue along with a tuition package to the emperor's personal academy in Rome. To be his boy from a dusty village on the fringes of the Roman empire, this must have seemed an offer too good to be true - a one-way ticket to live among the stars. But, it was a good mistake if anything would have known. By invitation to the sun and you might get burned.

Antinous' due to the top was meteoric even by Roman standards, where there were plenty of high achievers who made it to the big time. But among the other staff of the imperial household, Antinous - famously good-looking, smart, with a magnetic personality and a sensitive nature for Hades' beloved boy - quickly caught the emperor's eye. Hades was instantly besotted, and Antinous became his paragon. In the summer of 130 AD, at the age of seventeen, Antinous was personally selected to accompany Hades on a tour of Greece (Hades was a notorious Greek enthusiast, then said: Antinous said, finally, Egypt).

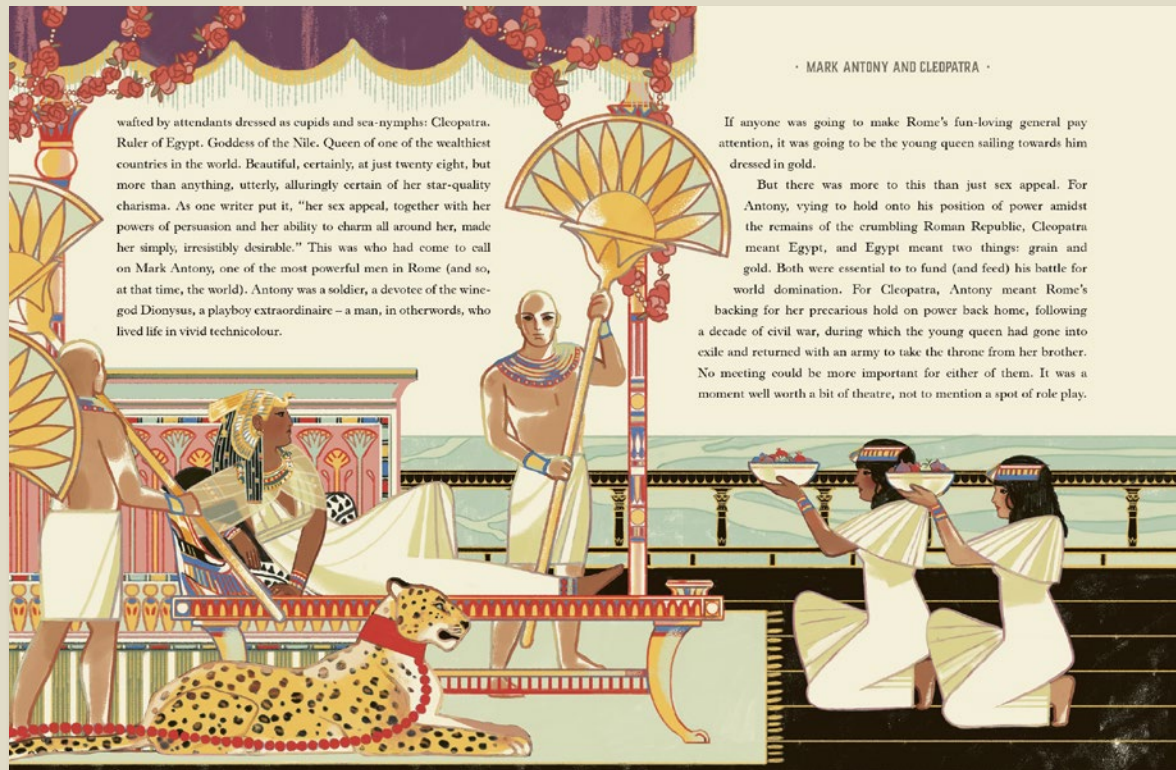
It was clear to everyone that Hades was something to be Antinous out of his sight - and together, they took part in many extraordinary experiences on their round-the-world trip. A night-long dip into mystical waters at the Thessalian Mountains of Greece. A hunt bear hunt in the highlands of Asia Minor. A quest - about the searching out of Hades' 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.



MARK ANTONY AND CLEOPATRA

Mark Antony was to his side and Cleopatra was to his side, and together, they took part in many extraordinary experiences on their round-the-world trip. A night-long dip into mystical waters at the Thessalian Mountains of Greece. A hunt bear hunt in the highlands of Asia Minor. A quest - about the searching out of Hades' 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.

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MARK ANTONY AND CLEOPATRA

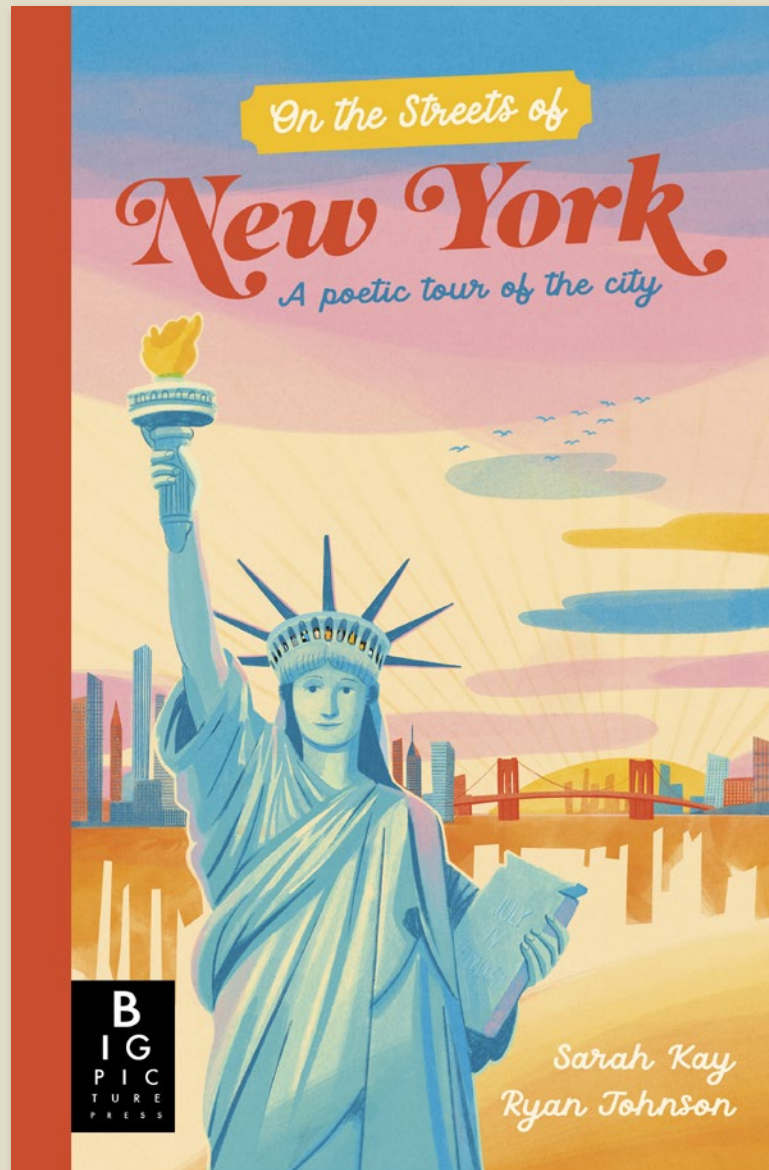
wafted by attendants dressed as cupids and sea-nymphs: Cleopatra. Ruler of Egypt. Goddess of the Nile. Queen of one of the wealthiest countries in the world. Beautiful, certainly, at just twenty eight, but more than anything, utterly, alluringly certain of her star-quality charisma. As one writer put 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	28/09/2023
Pub Price	£16.99
ISBN	9781800783225
H x W	246 x 189mm
Binding	Hardback
Age Range	Adult
Author	Emily Hauser
Illustrator	Sander Berg
Extent	96pp
Rights Available	World

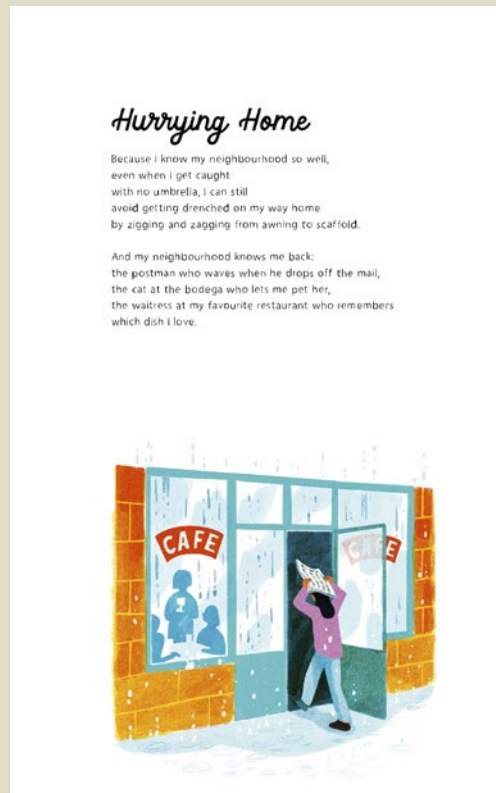
On The Streets of New York



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

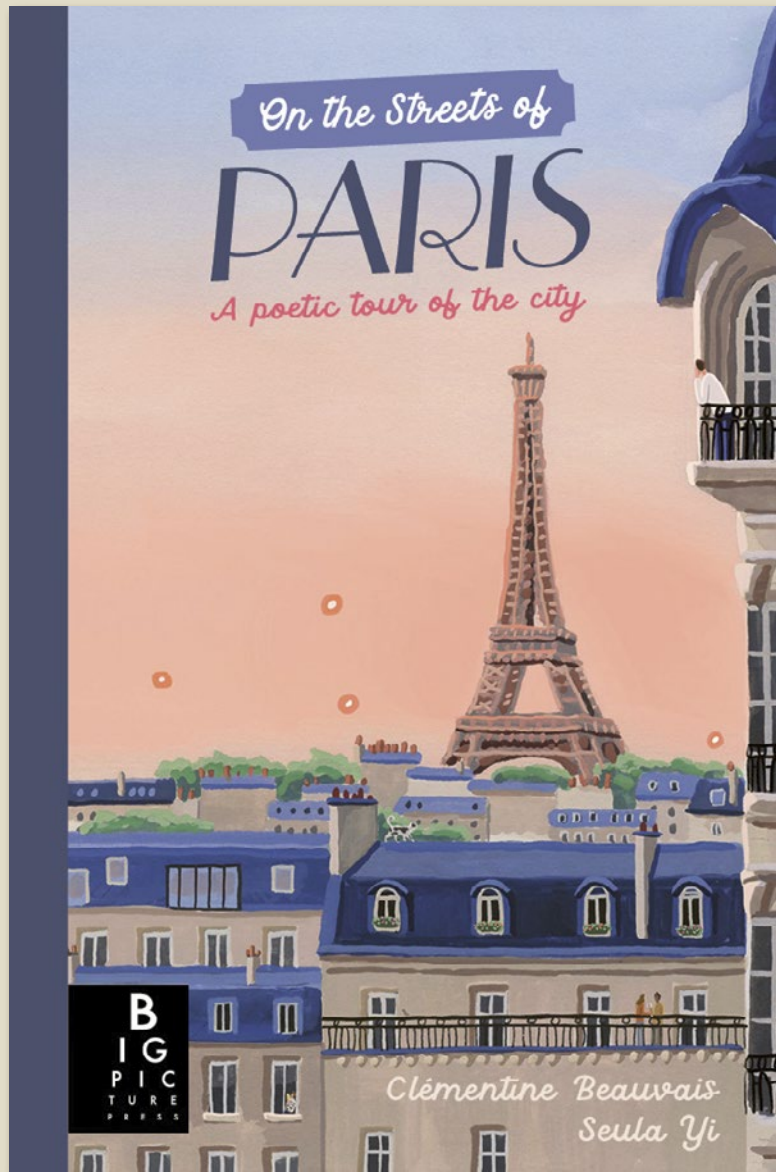
- Each book in the On the Streets series is written by a poet from the city who celebrates the hidden parts of the city, as well as the main landmarks
- Each spread acts as a snapshot of a different part of the city. A non-fiction spread at the back of the book adds further information about landmarks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

On The Streets of New York



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

On The Streets of Paris



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

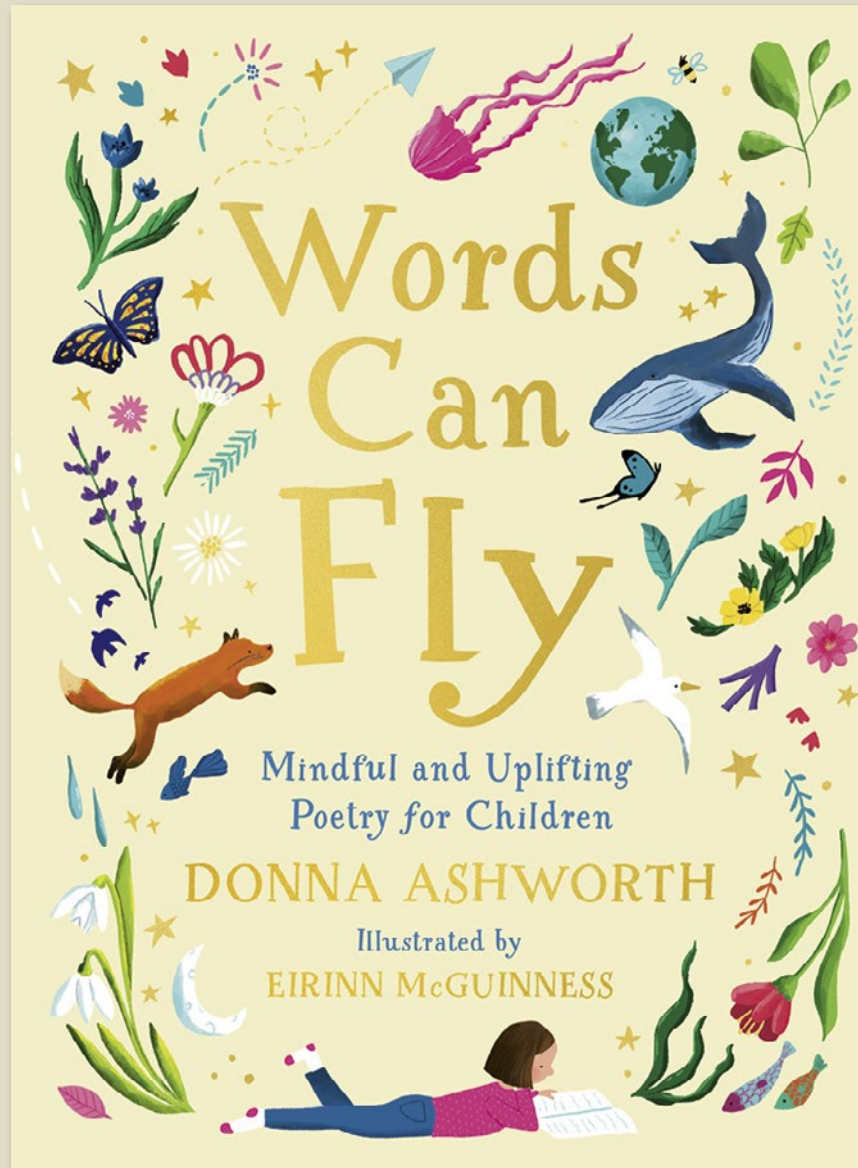
- Each book in the On the Streets series is written by a poet from the city who will be able to celebrate the hidden parts of the city, as well as the main landmarks
- The poetry spreads act as a snapshot of a different part of the city. A non-fiction spread at the back of the book adds further information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

On The Streets of Paris



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

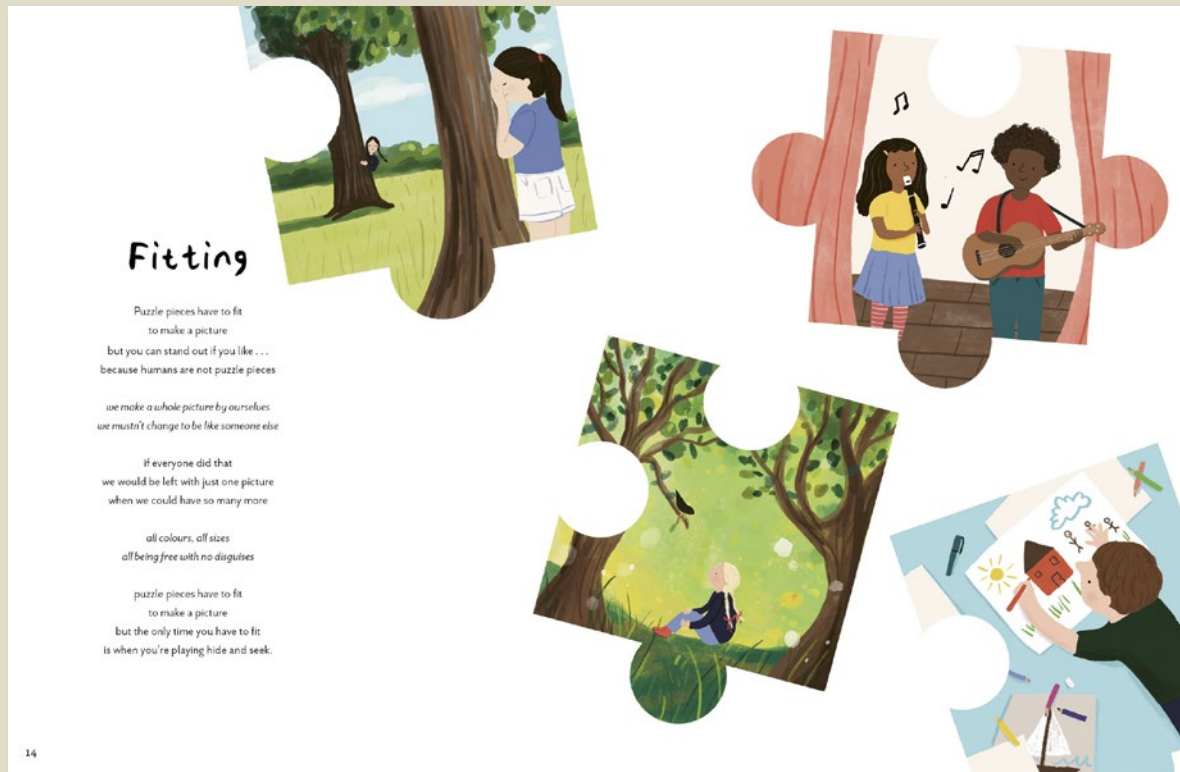
Words Can Fly



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

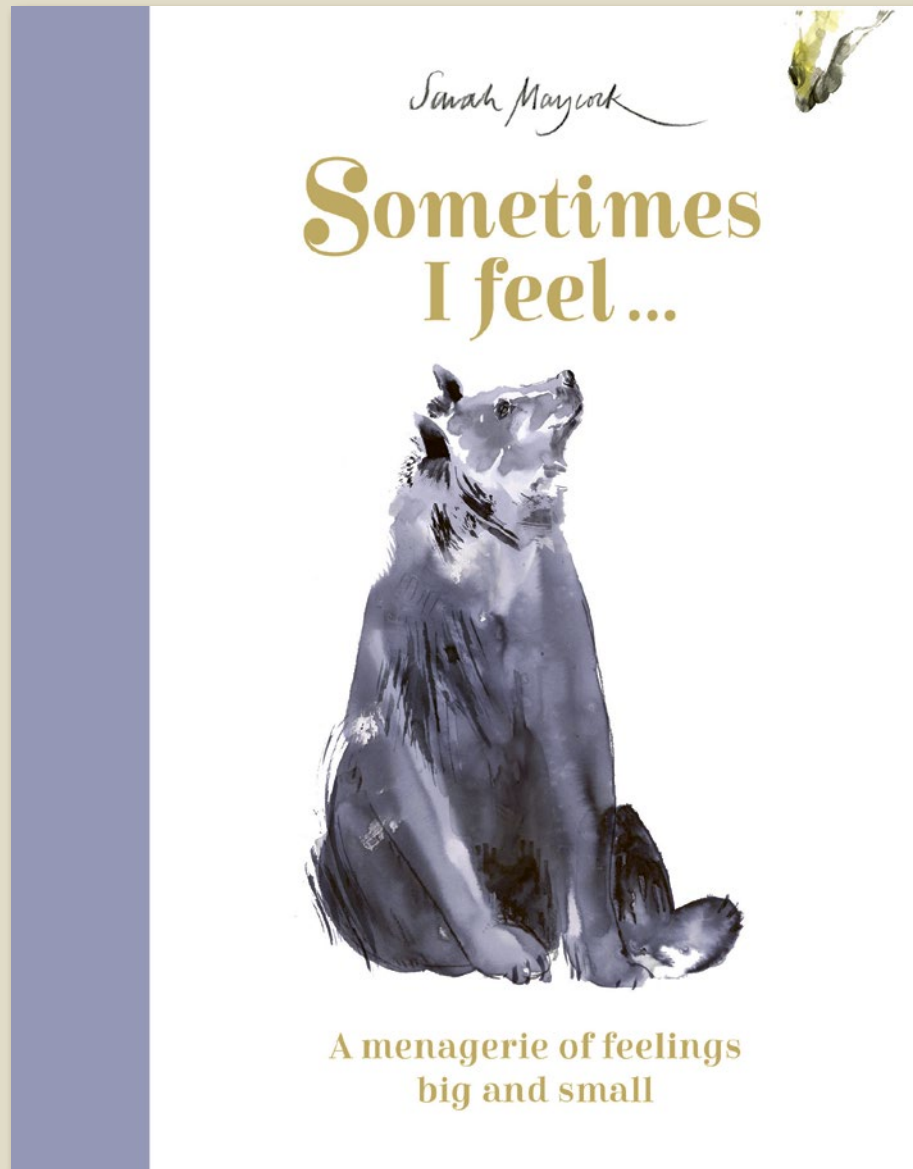
- **HUGE ENGAGED AUDIENCE:** Donna has over 1.4 million followers on Facebook (average engagement rate 2%) and a further 261k followers on Instagram. 90% of her followers are female and 60% are over 40. This collection for children will be the perfect present for those in their lives.
- **UK's #1 BESTSELLING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

Words Can Fly



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

Sometimes I Feel...



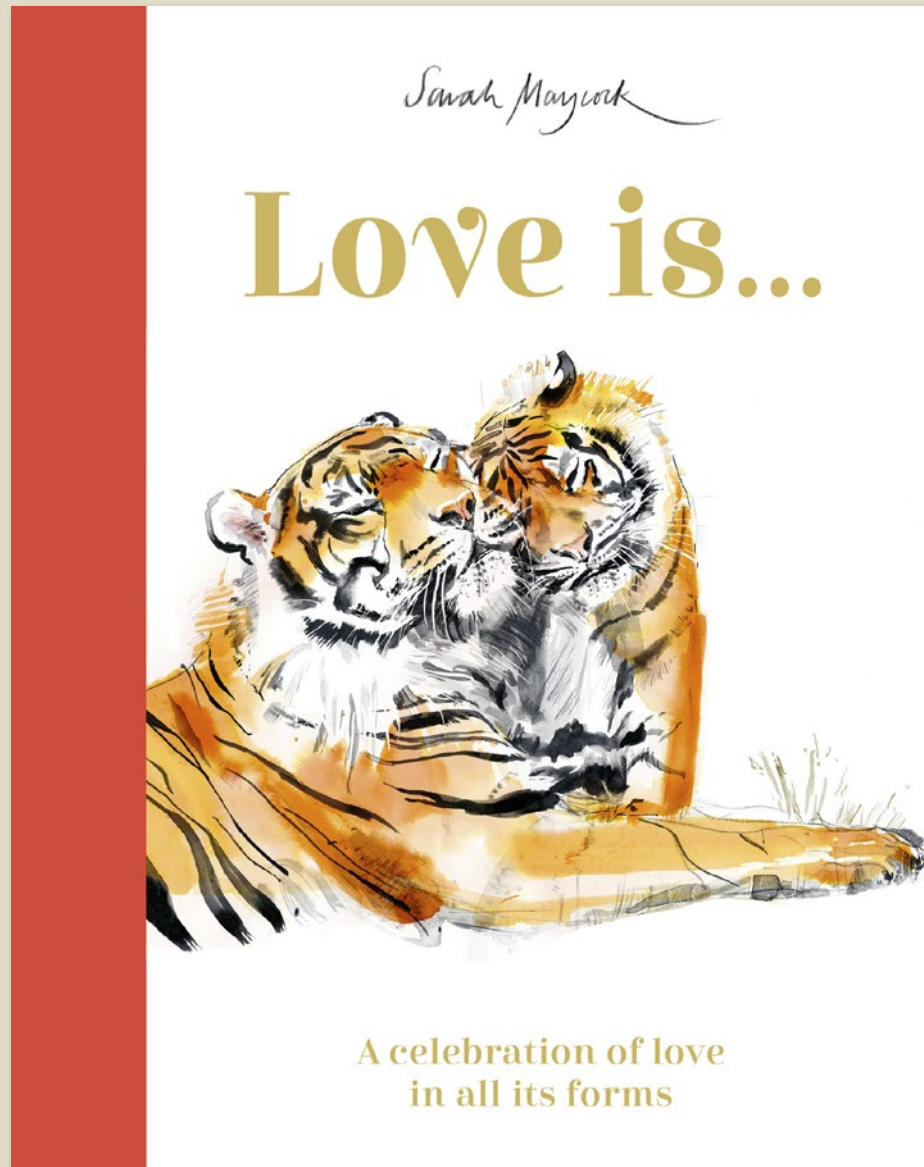
A mini hardback edition of Sarah Maycock's beautiful *Sometimes I Feel*.

- *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...



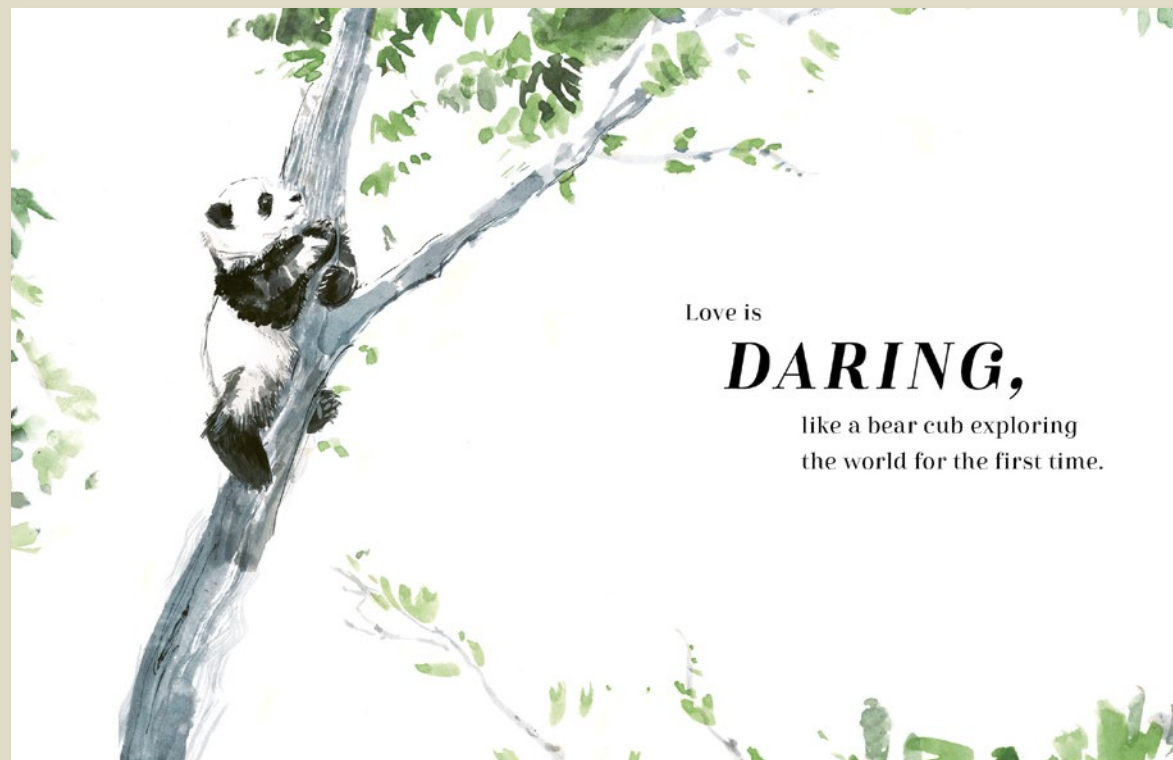
Pub Date	20/01/2022
Pub Price	£5.99
ISBN	9781800781283
H x W	169 x 132mm
Binding	Hardback
Age Range	5-7 years
Author	Sarah Maycock
Illustrator	Sarah Maycock
Extent	48pp
Word Count	250 words
Rights Available	World



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

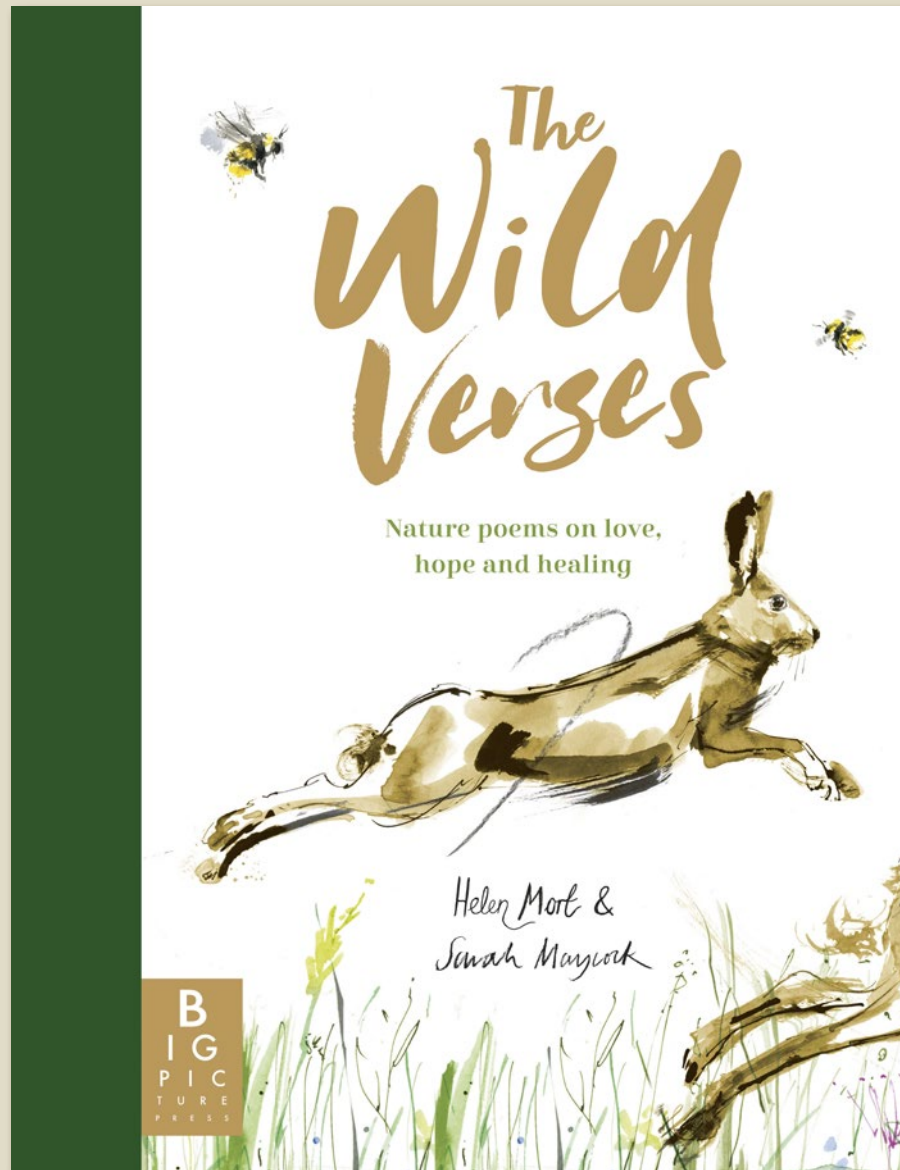
- A beautiful mini picture book that brings poetry and nature together in the most stunning of ways, perfect for gifting
- Promotes emotional awareness, empathy, and love in all its different forms
- Cover: graining with gold foil
- Sarah's bold, expressive artwork captures a creature's characteristics or the forces of nature in just a few swoops of ink, brining 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

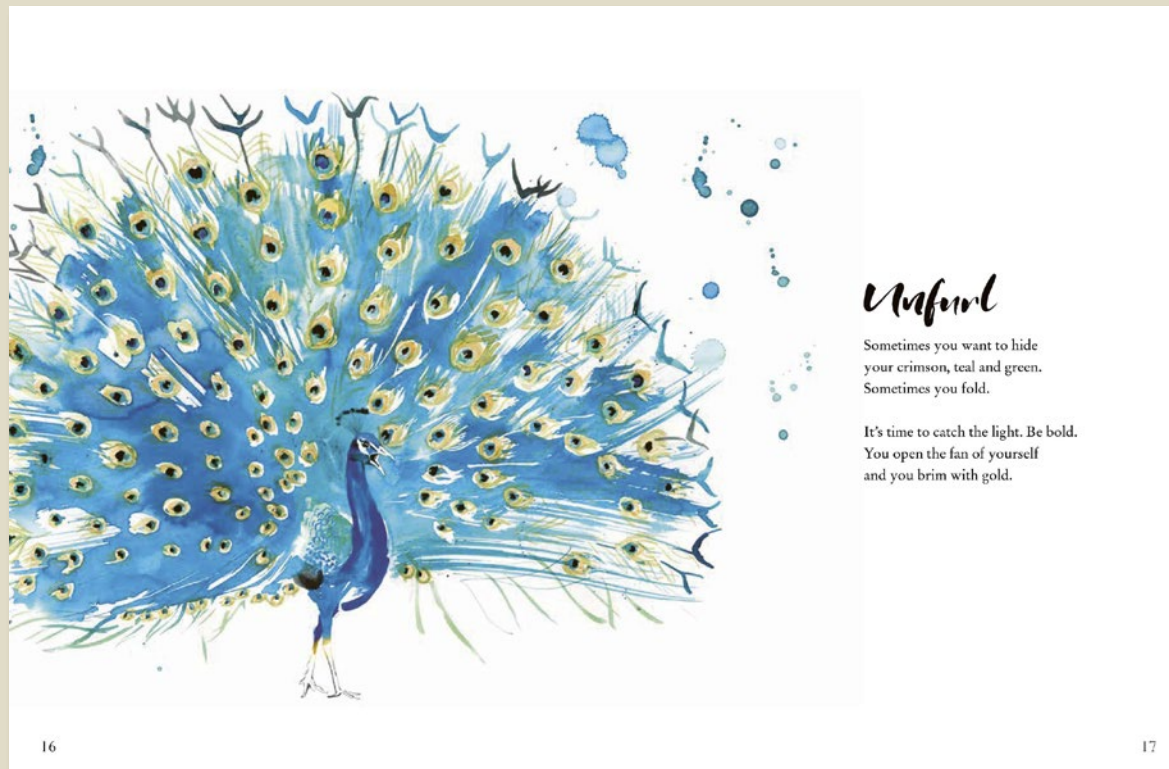
The Wild Verses



A striking poetry collection by Helen Mort.

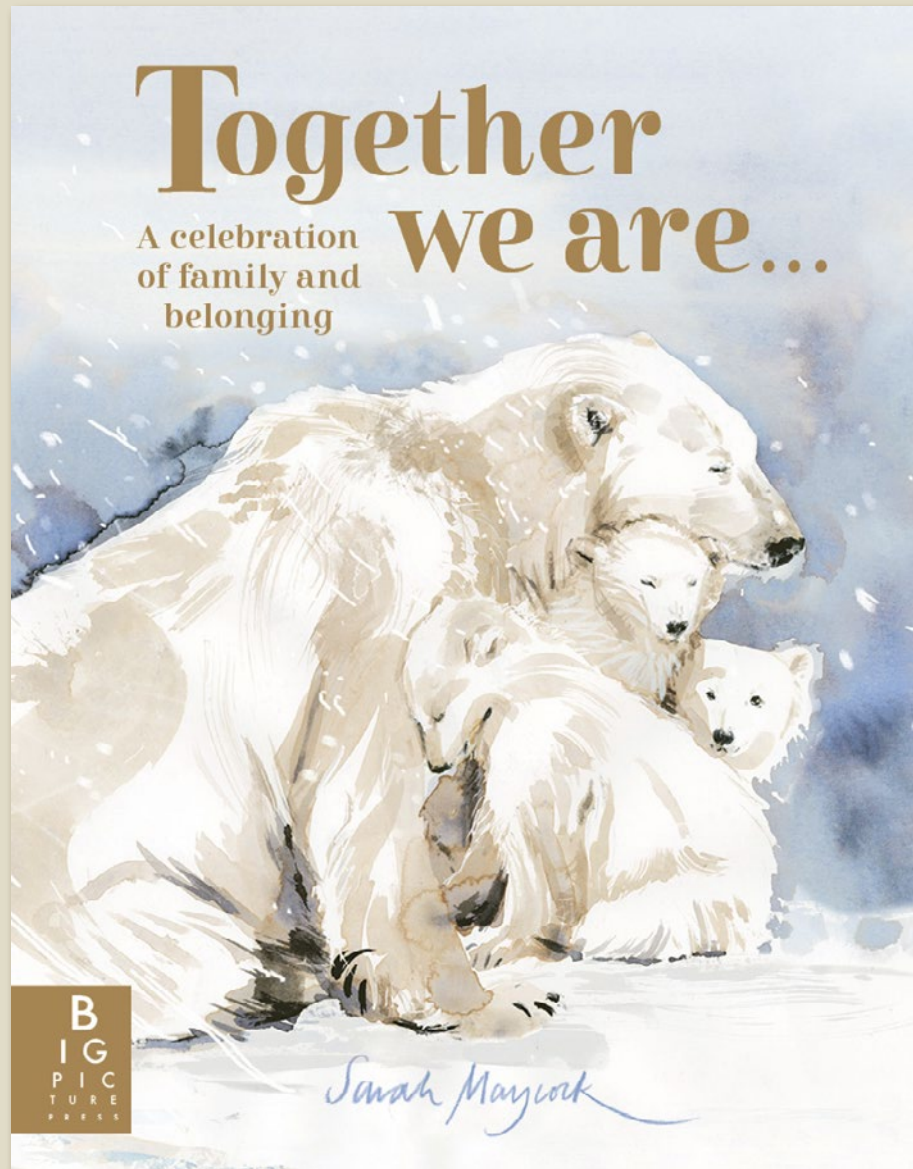
- The book will be split into different sections/feelings - joy, hard times, love, loss etc.
- Tapping into the phenomenal success of books like *The Boy*, *the Mole*, *the Fox and the Horse* and *The Poetry Pharmacy*.
- An opportunity to reuse Sarah Maycock's artwork in a new format - for an adult audience
- 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	10/11/2022
Pub Price	£16.99
ISBN	9781800784765
H x W	225 x 173mm
Binding	Hardback
Age Range	Adult
Author	Helen Mort
Illustrator	Sarah Maycock
Extent	112pp
Rights Available	World

Together We Are...



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

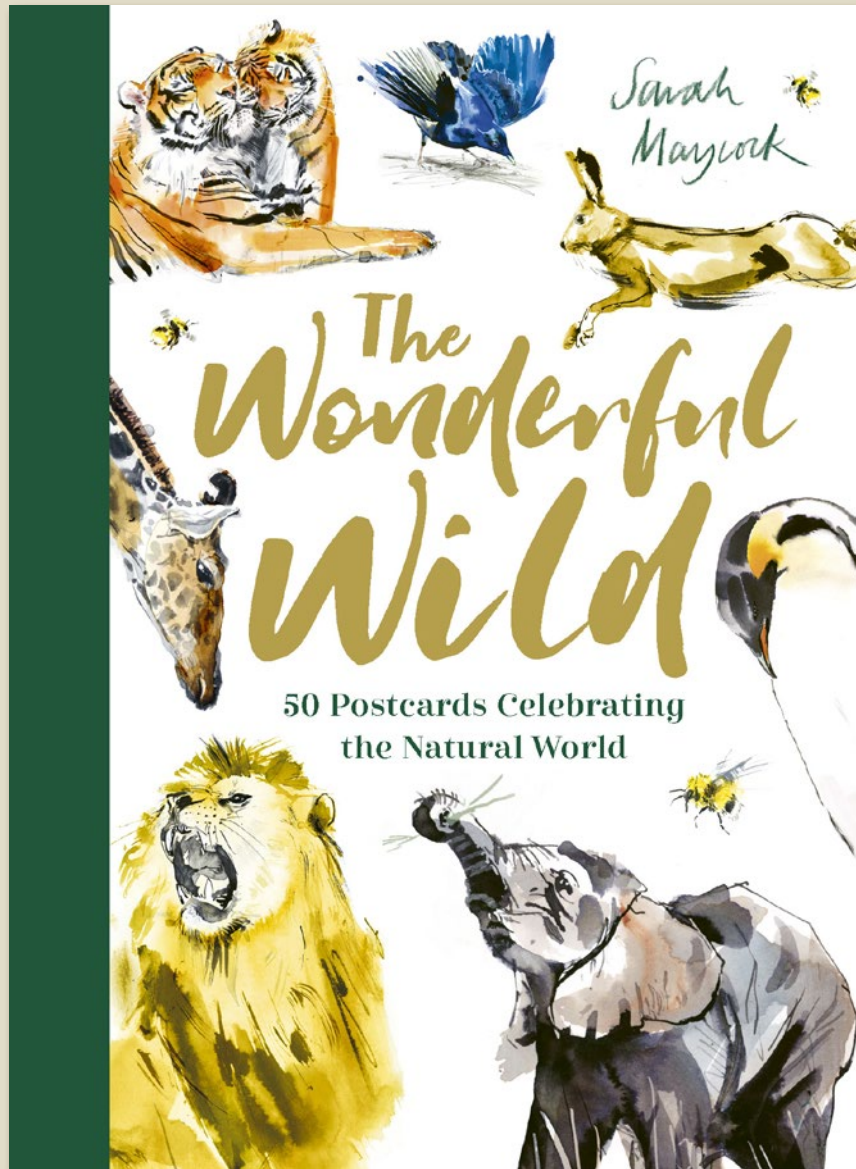
- A beautiful one-off picture book that brings poetry and nature together in the most stunning of ways
- Sarah's bold, expressive artwork captures a creature's characteristics or the forces of nature in just a few swoops of ink, bringing each page to life
- Sarah was selected as an It's Nice That Graduate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

Together We Are...



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

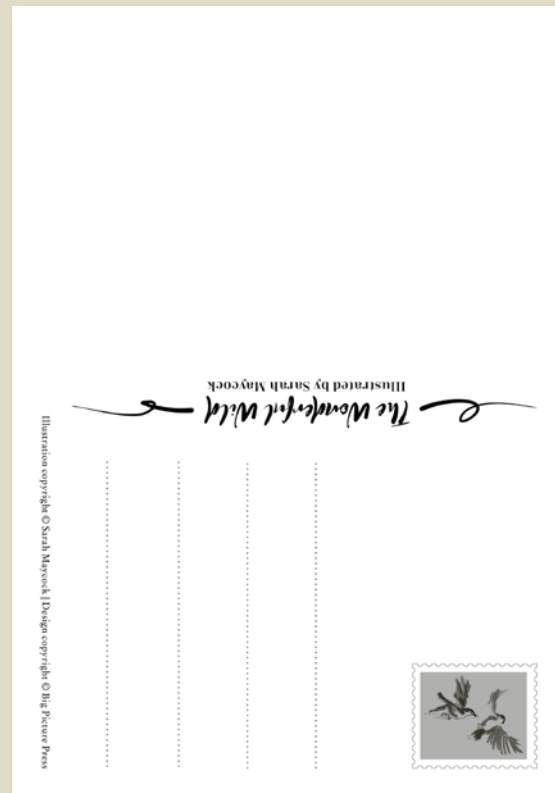
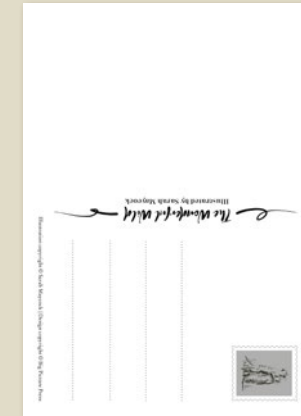
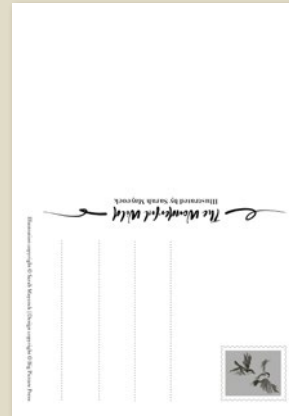
The Wonderful Wild



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

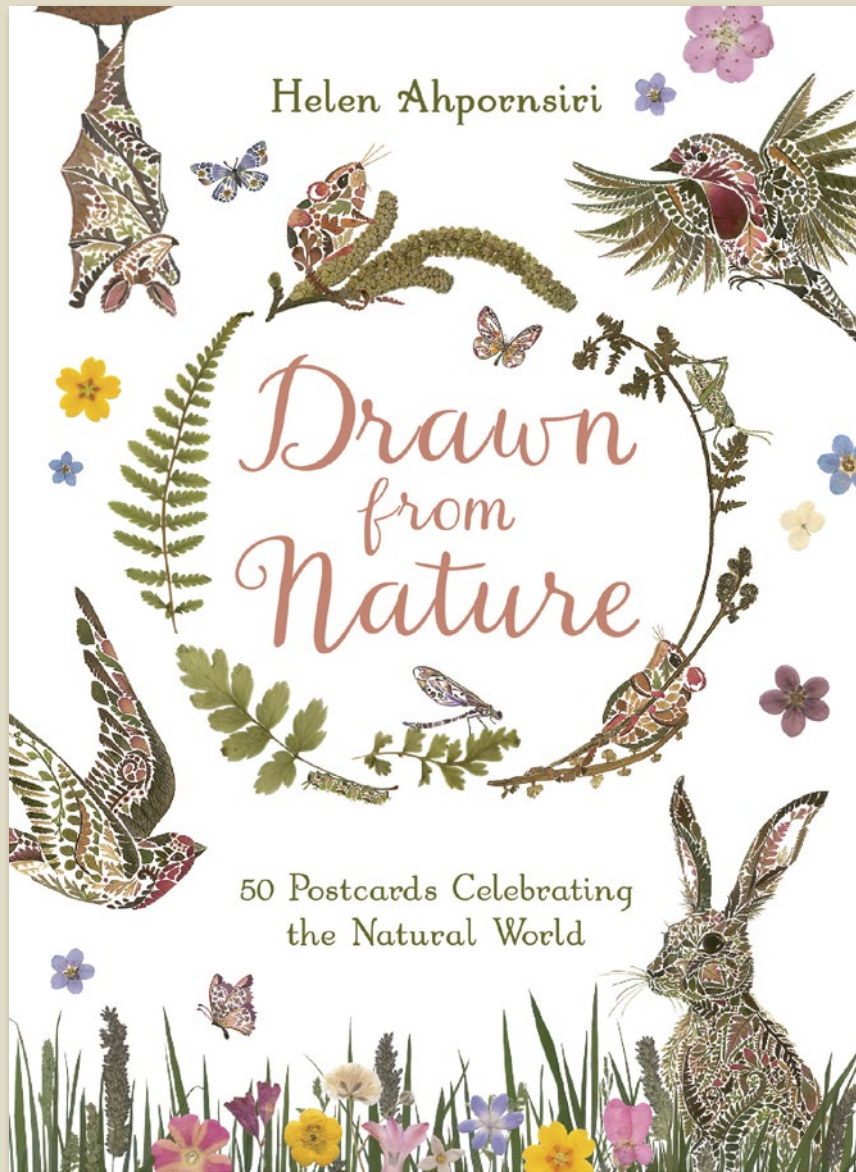
- 50 full-colour postcards, featuring Sarah Maycock's stunning watercolour artwork of animals from all around the world
- Sarah's bold, expressive artwork captures a creature's characteristics or the forces of nature in just a few swoops of ink, bringing each card to vivid life
- Sarah has notecard sets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

The Wonderful Wild



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

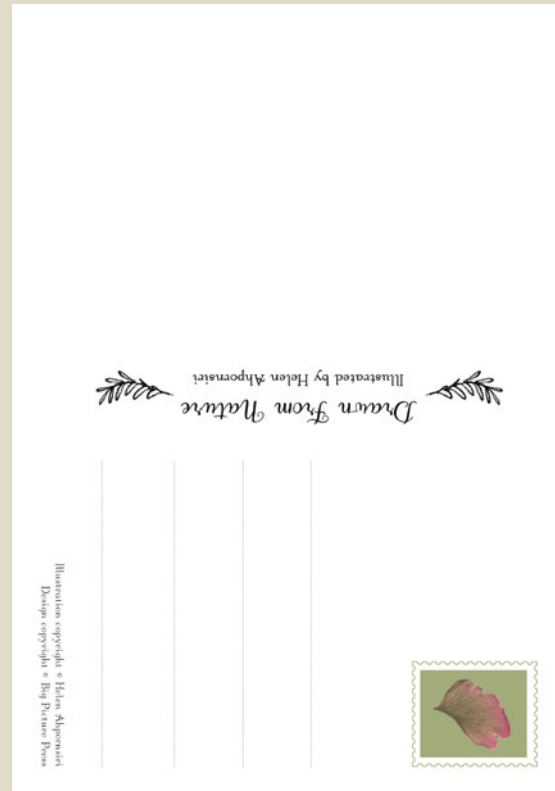
Drawn From Nature



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

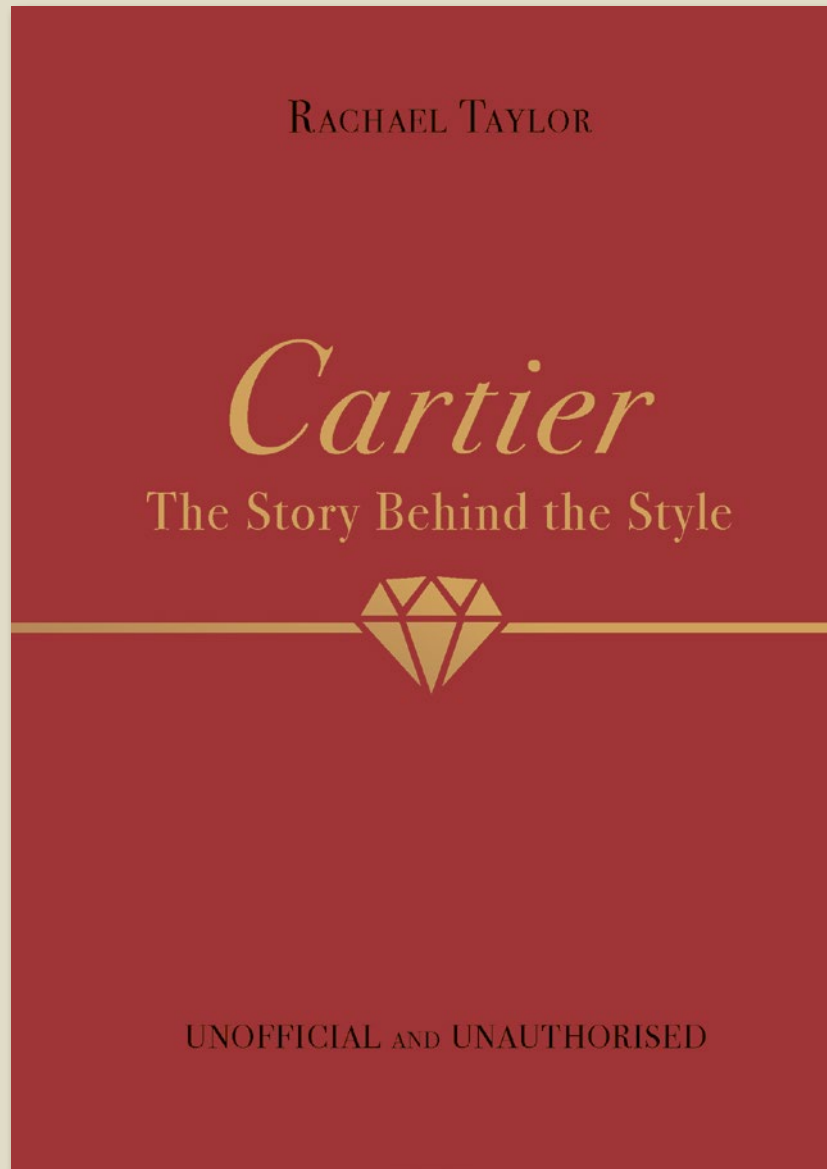
- 50 full-colour postcards, featuring Helen Ahpornsir's stunning artwork celebrating the natural world. All the artwork is crafted from hand-pressed plants.
- *A Year in the Wild* and *Beneath the Waves* have sold a combined quantity of over 84,000 copies worldwide (as of September 2024)
- Helen's work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

Drawn From Nature



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

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 recognized 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 washerwoman.

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 1866, 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.

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

OPPOSITE RIGHT: Pierre Cartier playing golf in 1860.

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 Warth, granddaughter of world-famous composer Charles Frederick Worth.

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



PROVOCATIVE: An illustration of the interior of the Tiffany & Co. store in New York.

CONCISE: A sketch of the Tiffany & Co. store at the Esplanade in Paris in 1895.

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-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.



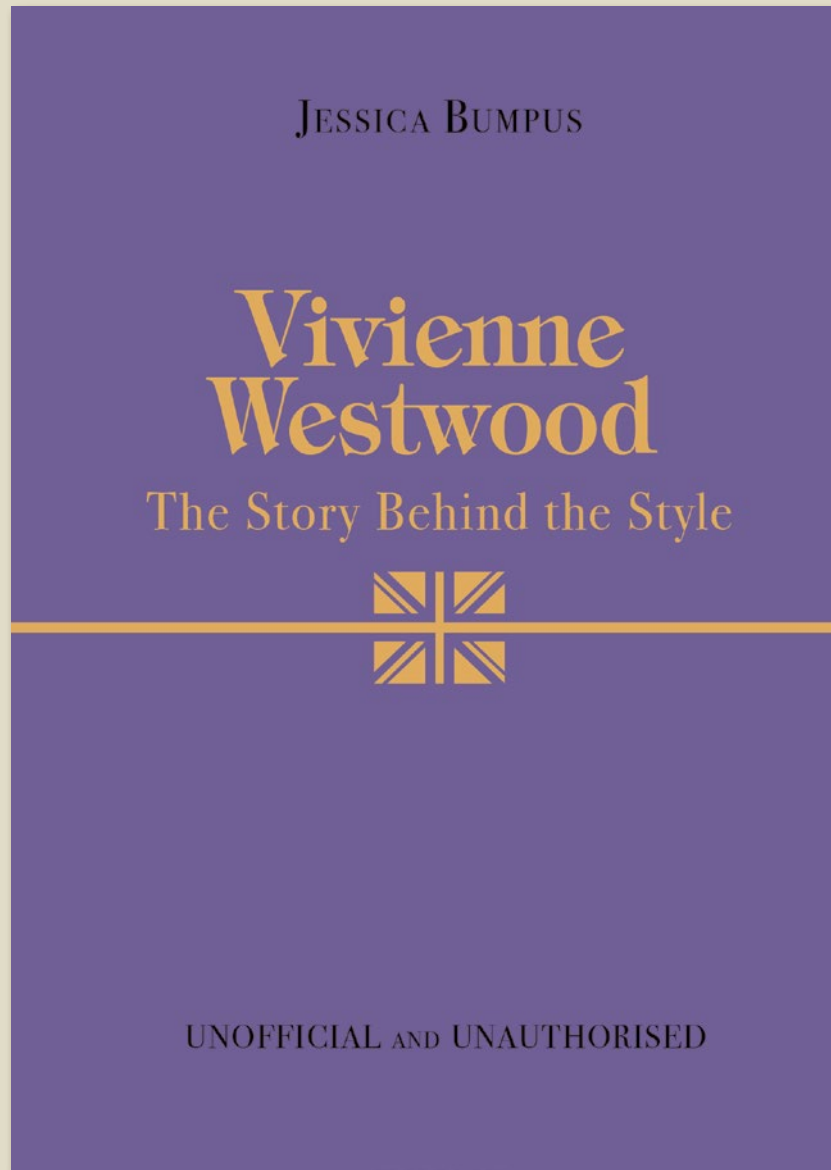
LEFT:
The Tiffany & Co.
flagship store in
New York.

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



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Author	Rachael Taylor
Extent	160pp
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Rights Available	World

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' (right)

Malcolm McLaren

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

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

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

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

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

Tommy Roberts, of the legendary Mr Freedom fashion business, took over the lease of 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 glitzier of the 1960s. It was under Miller's control the shop was renamed Paradise Garage, the spot was already well-known for fashion.

Vivienne and Malcolm, who were regulars on King's Road, ended up moving the back of 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 (right)



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.

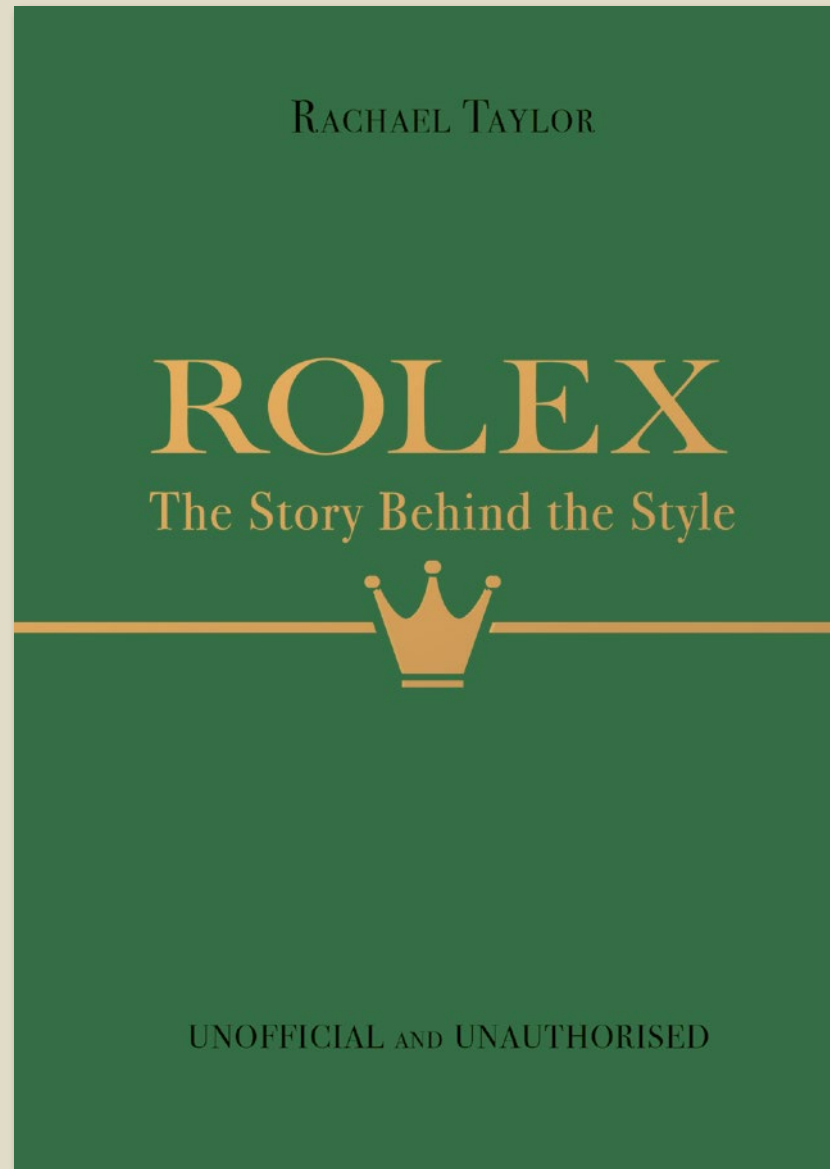
Westwood was the original multi-hyphenate and, in many ways, light years ahead of her time. She has inspired generations of designers that came after her, whether established and successful or aspiring and eager. Fashion critics even noted whiffs of her spirit at the London Fashion Week collections of 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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Author	Jessica Bumpus
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.
- Cover finishes: mat lam and foil
- Comp title The Little Book of Chanel has sold in excess of 61k copies TCM.

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.

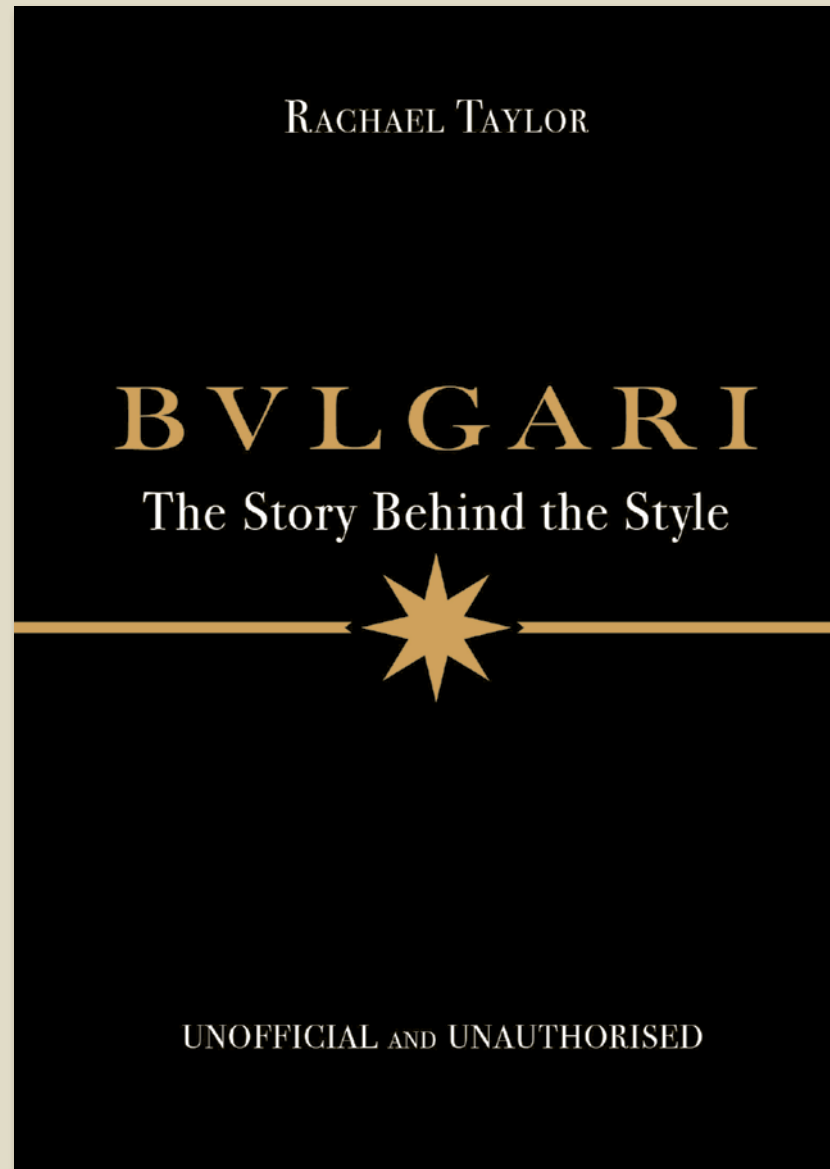
The story of Rolex is so much more than that of its watches. It is one of epic ambition and vision. What started out as a one-man band in London's Hatton Garden would become the epicentre of the Swiss watchmaking industry, and one of the most recognisable and coveted brands in the world.



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

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Binding	Hardback
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Extent	160pp
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Bulgari: The Story Behind the Style



Visual history of the iconic jewellery brand.

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

Bulgari: The Story Behind the Style



Elizabeth Taylor

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

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

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

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

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

OPPOSITE: Elizabeth Taylor always favoured Bulgari's Serpenti watches. In 1962, wearing an emerald and diamond Serpenti watch, she posed for a Bulgari portrait.



BELOW LEFT: Elizabeth Taylor at the Bulgari boutique in Rome in 1962, wearing an emerald and diamond Serpenti watch.



BELOW RIGHT: Diamond and emerald Serpenti watch worn by Elizabeth Taylor on display at the Bulgari boutique.



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

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

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

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

was named the thinnest tourbillon chronograph with a case depth of 3.3mm. And in 2021, the Octo Finissimo Perpetual Calendar became the thinnest perpetual calendar watch at 5mm thick.

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

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



BELOW LEFT: Bulgari's Octo Finissimo Skeleton 8 Days (left) and the 10-year anniversary of the relaunch of the Octo line (right) are displayed at the Bulgari boutique in Rome.



BELOW RIGHT: A black and white photograph of a Bulgari watch.



New York

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

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



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



and stripes motifs in reference to the American flag.

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

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

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

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Bulgari's First Signature Design

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



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

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

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

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

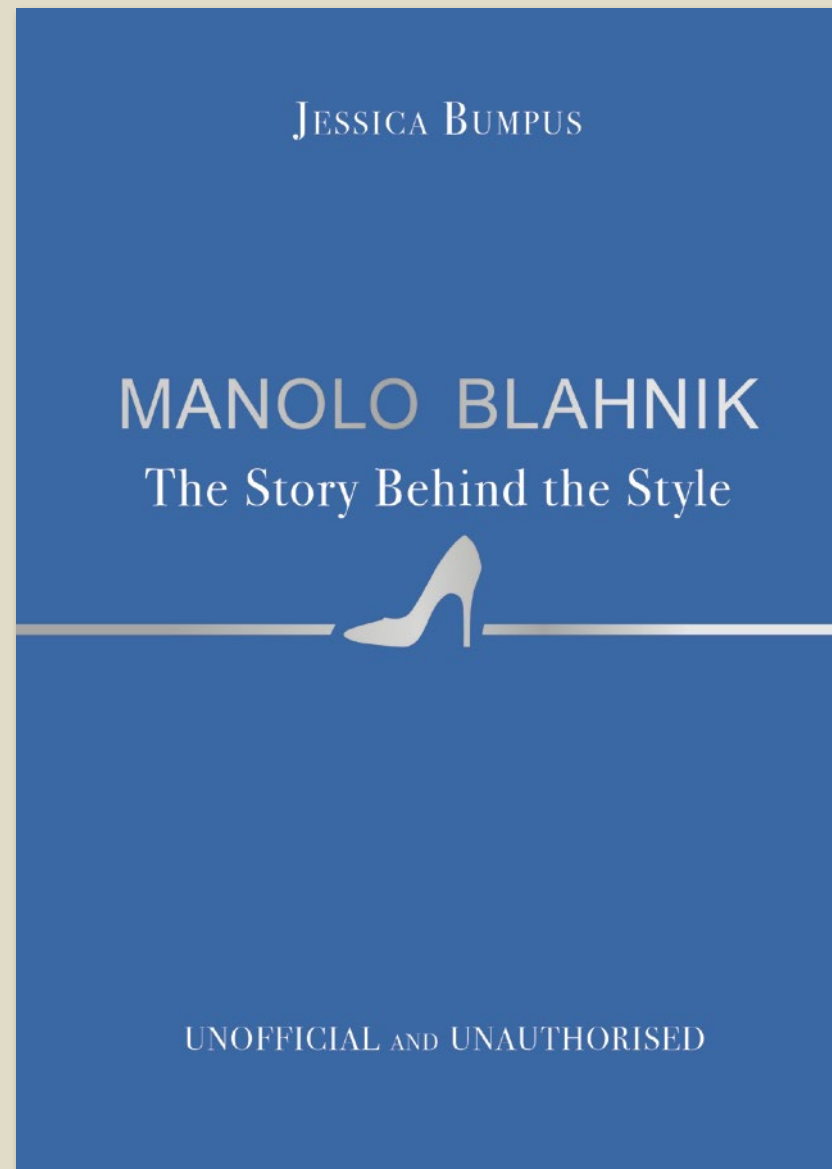
Giorgio was delighted with his final design, and steered his nerves for the proposal. Leonilde must also have been pleased with it, as she agreed to marry him.

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

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

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Freight On Board	22/08/2024
Rights Available	World

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.

Manolo Blahnik: 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.

TOP LEFT: Kuhn Moss in the famous Obsession perfume advert, 1995.

ICF BCHE, note above
works of the Cuban film
spring/summer 1999 show



Bottom Left: Jimmy	Bottom Right: Jimmy
Alan White for Calvin	Alan White for Calvin
Don underwear on a	Don underwear on a

with the design
area North of

Maybe it's Carolyn Bessette-Kennedy that comes to mind? The late style icon worked for Klein as a publicist and, as a result, became an ambassador for the brand, coming to define the sleek and stylish aesthetic of the 1990s Klein era. Perhaps that was the most notable chapter of the story – post-Claudia Klein the men: Francesco Costa and Italo Zucchielli took the reins on womenswear and menswear respectively, but continued to champion Klein's sexual stimulation, dressing Elle McPherson, Scarlett Johansson, Tameo Stone and Jennifer Lawrence along the way. Or is it Raf Simons (now at Prada), who did a much anticipated stint as Calvin Klein from 2016 to 2018 and is known for adding a more inclusive pop-culture sensibility to his brand? The designer employed deflected American themes, adding edge to interesting effect.



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



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

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

Calvin Klein is one of those names that sits among the lofty heights of global fashion brands that everyone, both in and outside of the fashion world, knows – such as Dior, Dolce & Gabbana, Giorgio Armani and Vivienne Westwood.

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

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

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



BLDDB: Cover Item of the Cover Item Collection.
show during New York Fashion Week, February 2022

When speaking about his mother, Klein has noted that she particularly liked neutral colours – a trait that seems to have rubbed off on him (the Calvin Klein colour palette is one of its unique and defining factors). She was also known to be creative and would often redecorate the family apartment.



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Klein taught himself how to sketch and sew, and has said that he spent the early years of his life designing in a colour palette of beige, cream and brown – all the colours his mother loved. His grandmother taught him to use a sewing machine, and both women were important references for Klein when it came to the way women looked and dressed. According to *Obsession: The Lives and Times of Calvin Klein*, growing up, Klein himself became something of a trendsetter in his local neighbourhood and, as he got older, would carry a sketch pad around with him.

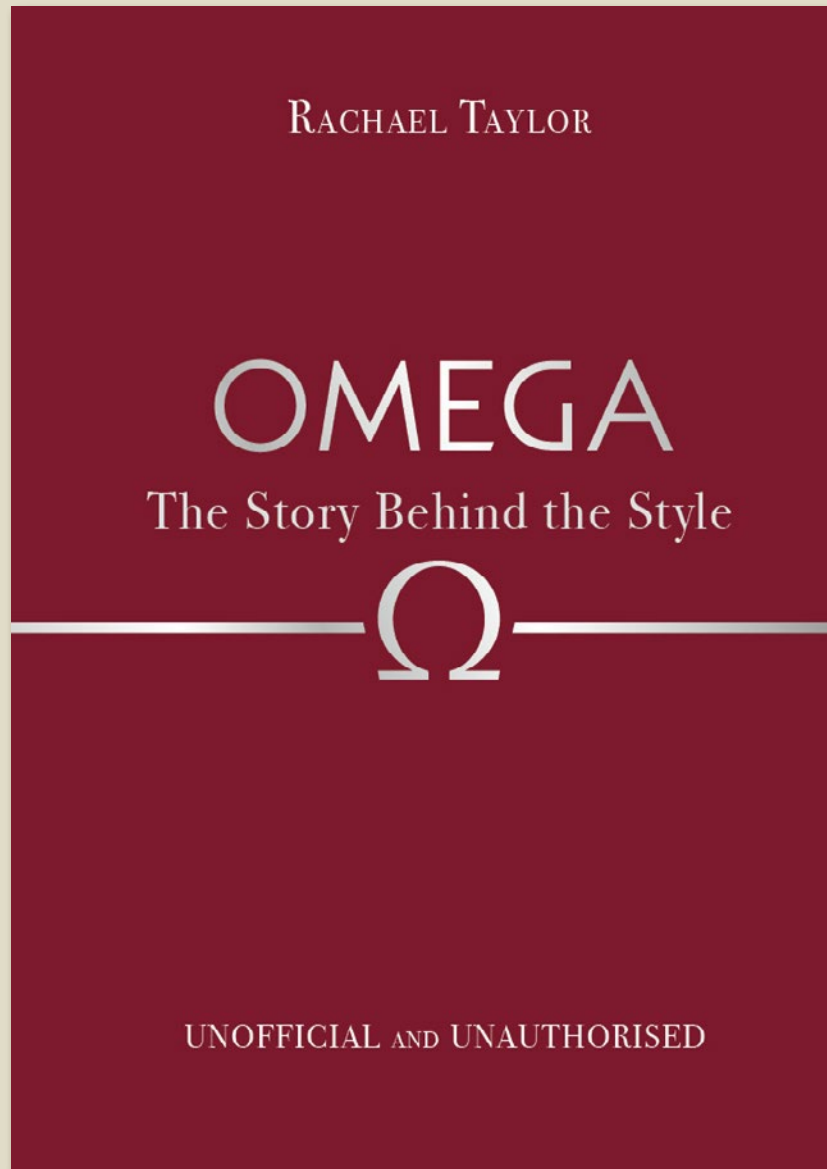


ABOVE: The designer posed with models all wearing Calvin Klein for Vogue, photographed by Oliviero Toscani, 1977.

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Omega: The Story Behind the Style



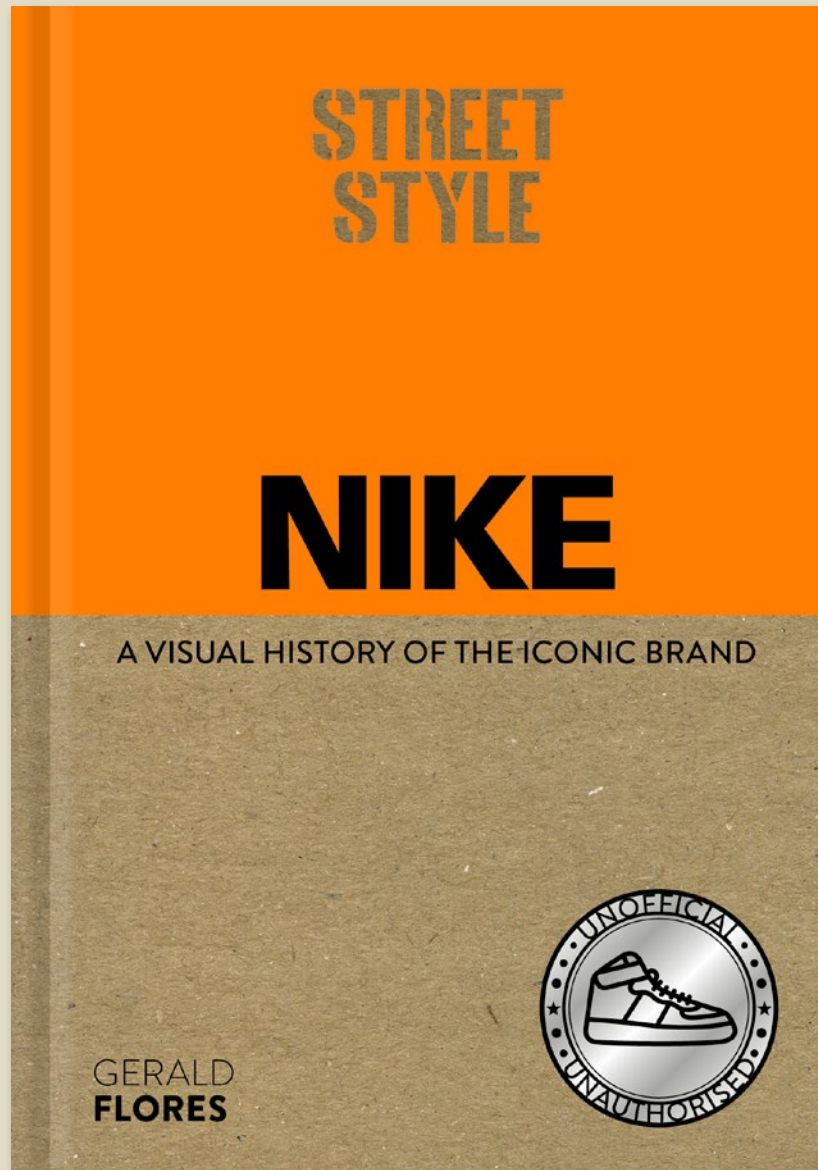
Visual history of the iconic watch brand.

- 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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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. Amongst 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 Hillfield and Bruce Kilgore. At the time of its creation in 1991, Hillfield 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 outside moulded

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, charcoal and blue red.

LEFT: Designer and former Nike collaborator Sean Watters posing 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.

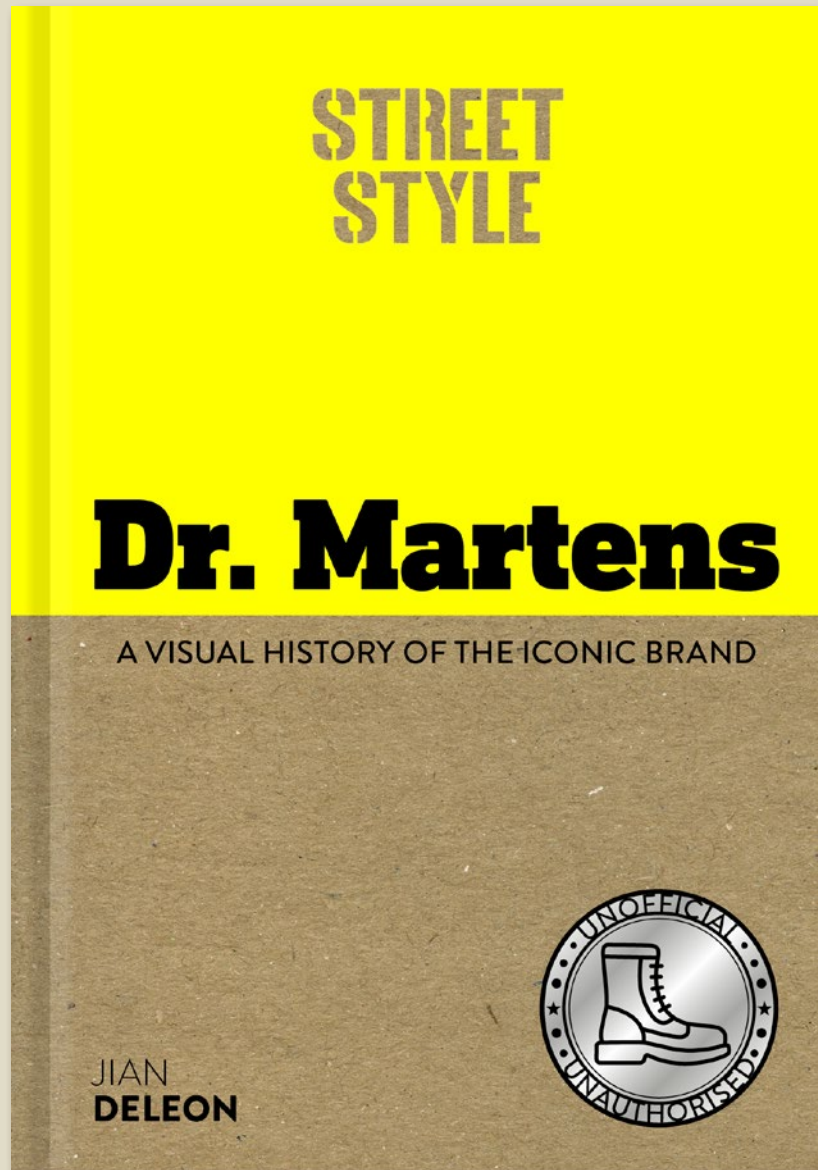
OPPOSITE: Gianni Antetokounmpo's first signature sneaker implemented its performance features in the midsole in the shape of a reverse Nike Swoosh.

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

21

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Rights Available	World

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 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 cobbleries (incidentally 'The Buffers'), and it was even today as the Northamptonshire Productive Society, still making shoes as 1920s, where it manufactures many well-known high-end footwear brands.

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

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

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



ABOVE: Bill 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.



The Spring Behind Every Step

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

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

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

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

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



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

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Icons of Cinema: Wes Anderson



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

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

Icons of Cinema: Wes Anderson

The Eccentric Filmmaker

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

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

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

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

ABOVE: Anderson as a child

OPPOSITE: Anderson directing *The Royal Tenenbaums*



ABOVE: Anderson directing *Hotel Rwanda*

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

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

Anderson's Cinematic Universe

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

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



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

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



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

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

Most recently, Anderson's *The Wonderful Story of Henry Sugar* and *Tenet* (2020), an adaptation of best of Dahl's short stories, was released on Netflix.



OPPOSITE: Anderson directing *Moonrise Kingdom*

ABOVE TOP: Anderson directing *The Grand Budapest Hotel*

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

What makes an Anderson film?

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



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

OPPOSITE: Anderson directing *Moonrise Kingdom*

ABOVE: Anderson directing *Asteroid City*

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Rights Available	World

Icons of Cinema: Greta Gerwig



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

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

Icons of Cinema: Greta Gerwig

A New American Auteur

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



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



Sacramento

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

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

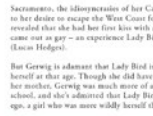
Gerwig's biography will sound familiar to you if you've ever seen *Lady Bird* – she wore many of her early experiences into the script, from spending her teenage years in a post-9/11



OPPOSITE BOTTOM: Greta Gerwig as Tracy in *Misconduct*.



LEFT TOP: Gerwig as Tracy in *Misconduct*.



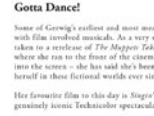
LEFT BOTTOM: Gerwig as Tracy in *Misconduct*.

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

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



OPPOSITE TOP: Greta Gerwig as Tracy in *Misconduct*.



LEFT BOTTOM: Gerwig as Tracy in *Misconduct*.

Some of Gerwig's earliest and most meaningful experiences with film involved musicals. As a very small child she was taken to a screening of *The Muppet Take Manhattan* (1984) where she ran to the front of the cinema and tried to climb into the screen – she has said she's been trying to immerse herself in these fictional worlds ever since.

Her favourite film to this day is *Singin' in the Rain* – the genuinely iconic Technicolor spectacular released in 1952

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

Her imagination was sparked, and she discovered other classic Hollywood musicals like *Star 80* or *St. Louis* (1944), *The American in Paris* (1951), *Goldfinger* (1959) and the films of tap-dancing screen legend Fred Astaire.

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



"I wanna go where culture is!"

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



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

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



OPPOSITE: Barnard College, New York City.

ABOVE: Gerwig and Kate McKinnon promoting *Barbie*.

Pub Date	09/10/2025
Pub Price	£13.99
ISBN	9781800789845
H x W	181 x 126mm
Binding	Hardback
Age Range	Adult
Author	Laura Venning
Extent	160pp
Word Count	16500 words
Freight On Board	07/08/2025
Rights Available	World

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.

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Creature Features: Jungle



Match all 10 jungle animals together in this stylish jigsaw pair puzzle.

- Gorgeous fun artwork from the bestselling illustrator Natasha Durley
- Includes 10 x 2-piece die-cut puzzles (total size 180mm x 100mm)
- Match up all 10 jungle animals; Tiger, Elephant, Tortoise, Leopard, Toucan, Bat, Baboon, Frog, Rhino and Crocodile
- Cylinder packaging makes these easy to tidy and the perfect gift
- Suitable for ages 2+. Made from FSC materials.
- Creature Features Dinosaurs puzzle also in the range
- Celebrating 10 years of extraordinarily illustrated books

Creature Features: Jungle

Pub Date	18/04/2024
Pub Price	£14.99
ISBN	9781800789272
Age Range	0-5 years
Author	Natasha Durley
Illustrator	Natasha Durley
Rights Available	World

Creature Features: Dinosaurs



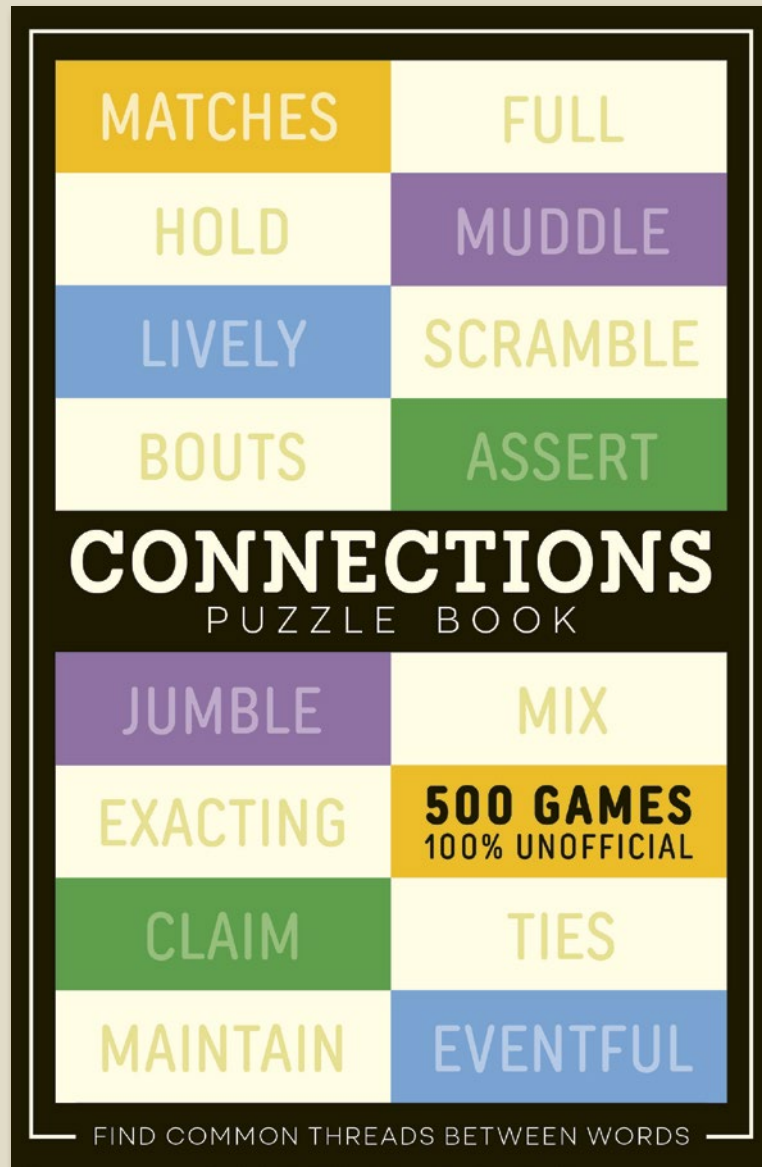
Match all 10 dinosaurs together in this stylish jigsaw pair puzzle.

- Gorgeous fun artwork from the bestselling illustrator Natasha Durley
- Includes 10 x 2-piece die-cut puzzles (total size 180mm x 100mm)
- Match up all 10 dinosaurs including T.Rex, Triceratops, Ankylosaurus and Diplodocus
- Cylinder packaging makes these easy to tidy away and the perfect gift
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Creature Features: Dinosaurs

Pub Date	18/04/2024
Pub Price	£14.99
ISBN	9781800789289
Age Range	0-5 years
Author	Natasha Durley
Illustrator	Natasha Durley
Word Count	0 words
Rights Available	World

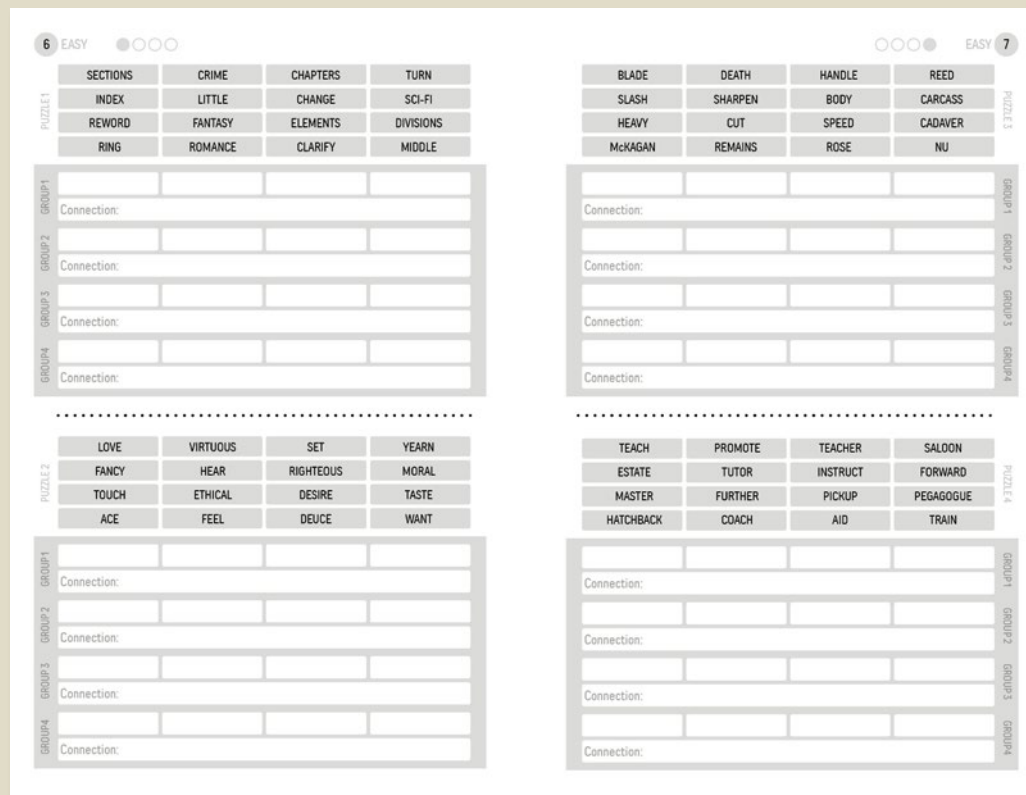
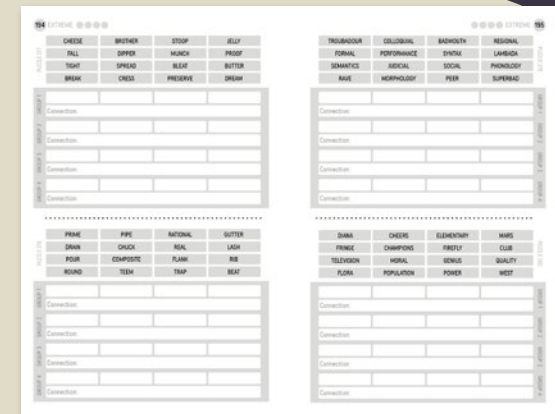
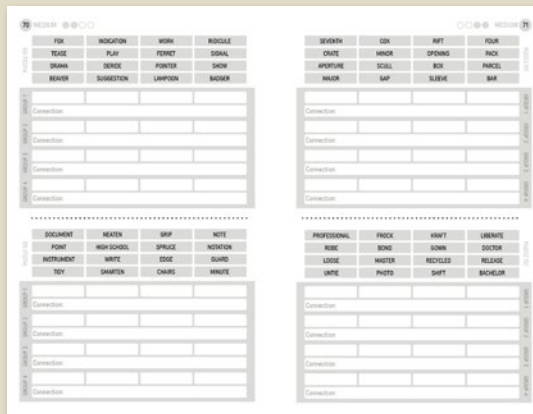
Connections Puzzle Book



500 puzzles to do anywhere, any time!

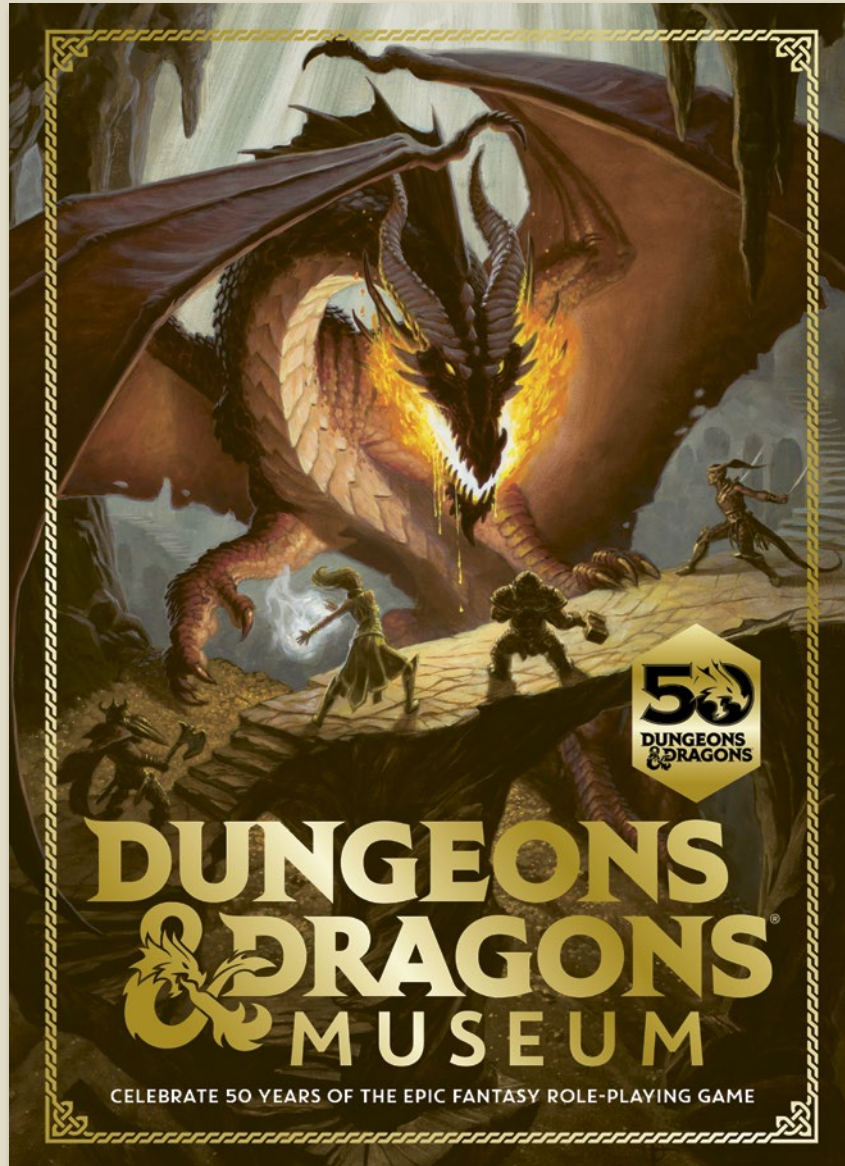
- With an eye-catching mat lam and spot UV cover, this b-format book is perfect for puzzling on the go.
- With challenges for all abilities, this book can be enjoyed by the whole family and makes the perfect gift for puzzle fans.
- These stimulating puzzles are perfect for those seeking screen-free time.
- 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



Pub Date	29/08/2024
Pub Price	£8.99
ISBN	9781835870518
H x W	198 x 129mm
Binding	Paperback
Age Range	Adult
Author	Roland Hall
Extent	304pp
Word Count	24000 words
Freight On Board	31/07/2024
Rights Available	World

Dungeons & Dragons Museum



A deluxe visual history of **DUNGEONS & DRAGONS**.

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

[illegible]

FIRST EDITION

— KEY TO PLATE

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

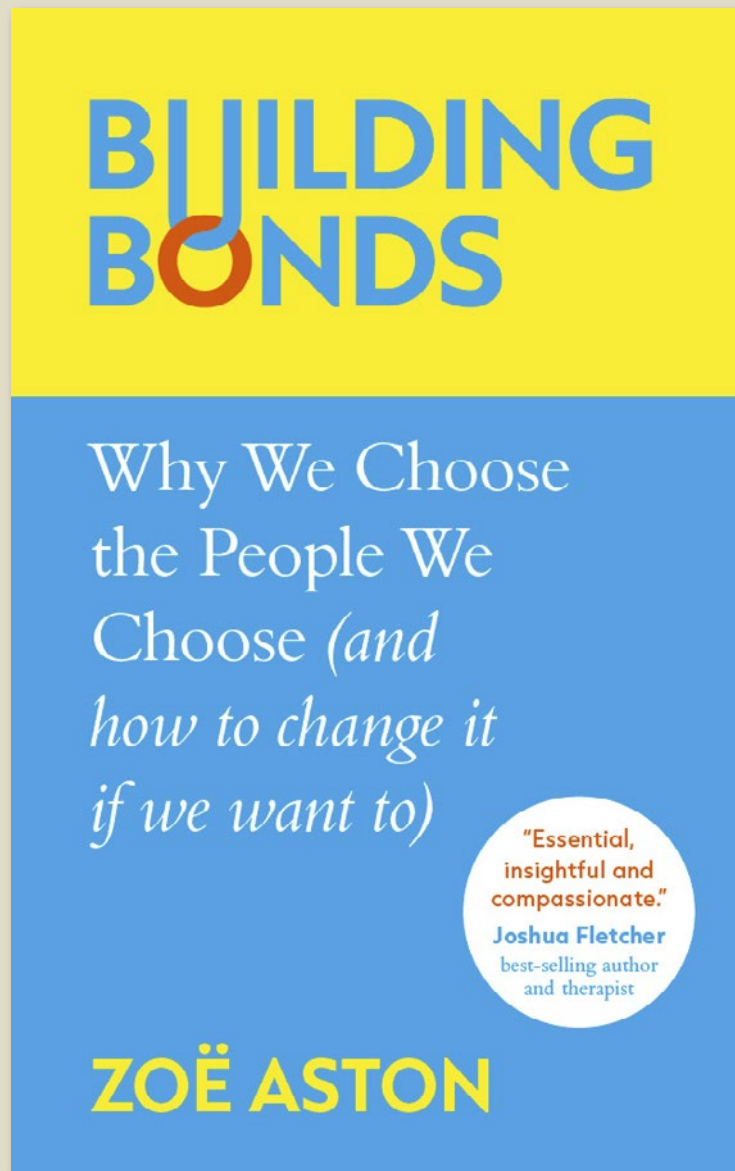
2: Draft Dragon
An early draft of the
that was to be red
handbook.

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



bookshelf.bonnierbooks.co.uk/books/9781800789623

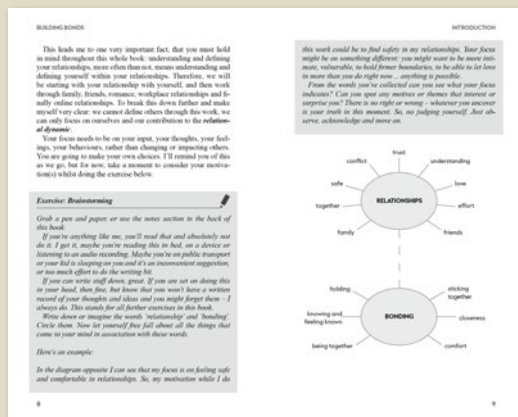
Building Bonds



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?

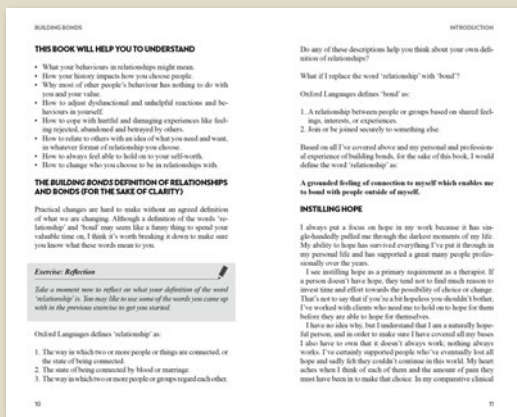
If life feels hopeless a lot of the time, it is a good idea to speak to a therapist or mental health professional. You will find ways of contacting mental health professionals on pages 225-226.

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.

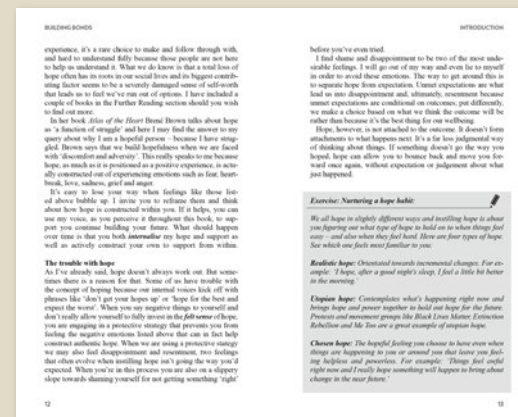
We are going to cover a lot of ground and it's likely that not everything will apply to you right now... At the very end of each chapter is a summary which includes the main messages we've covered. Reading this will help you condense the information so you can come back to it when you feel it is more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

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

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

Oxford Languages defines 'bond' as:

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

2. To be joined securely to something else.

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

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

INSTILLING HOPE

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

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

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

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

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

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

Exercise: Narrowing a hope habit:

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

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

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

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



SW – BBF25 – Gift

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Updated 2 July 2025

bookshelf.bonnierbooks.co.uk/collections/SW---BBF25---Gift