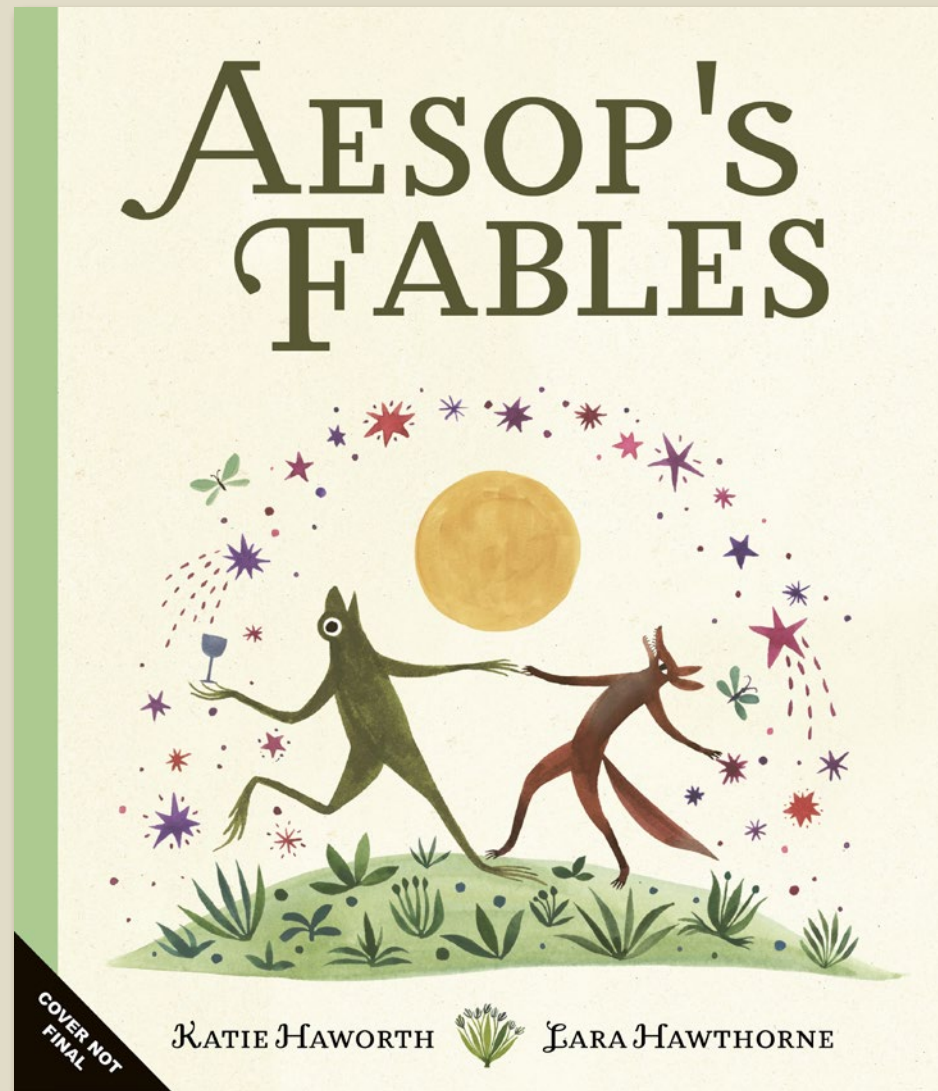




**SW - FBF24 - Adult and Gifting**

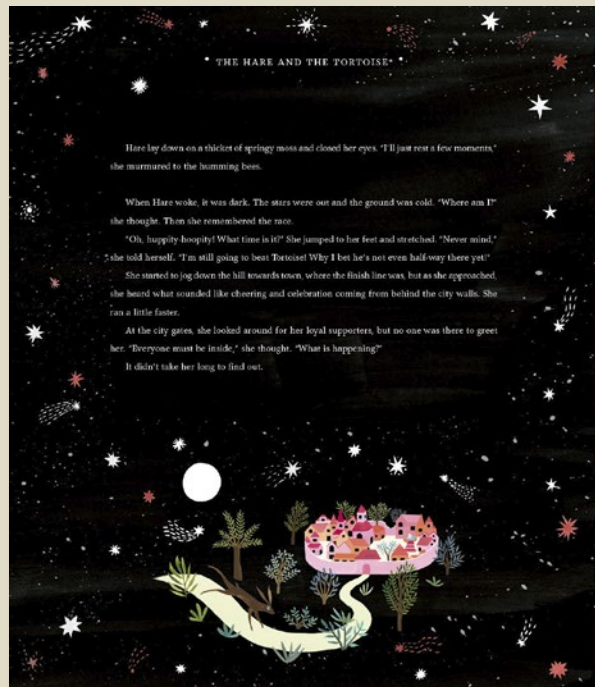
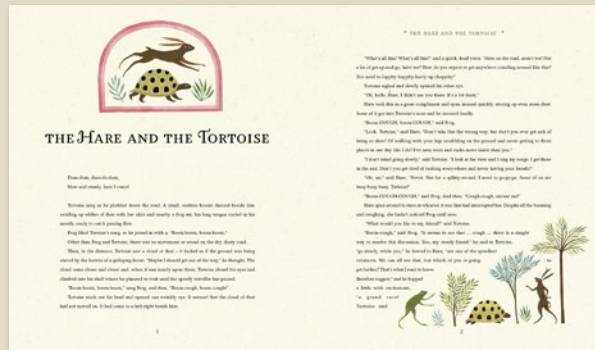
# Aesop's Fables



## A beautiful collection of Aesop's Fables

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

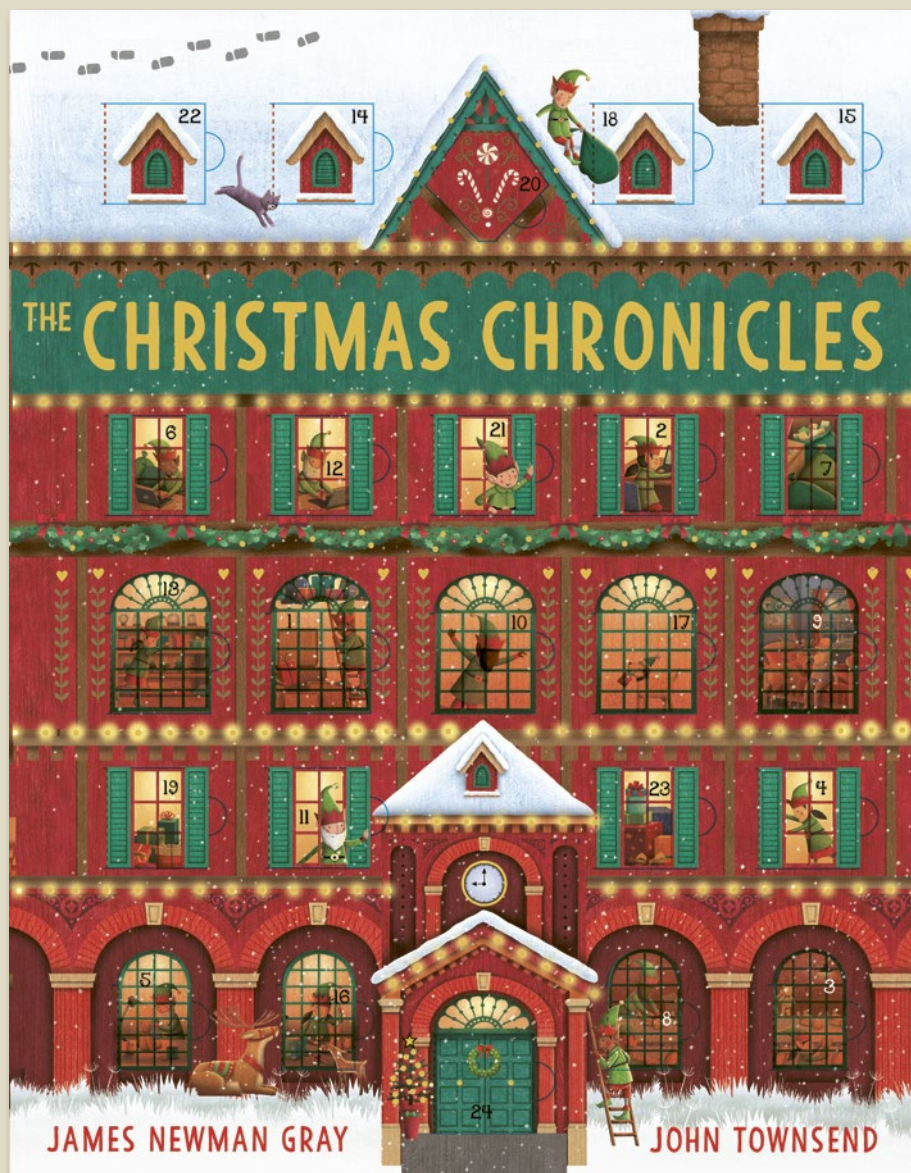
# Aesop's Fables



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



# The Christmas Chronicles

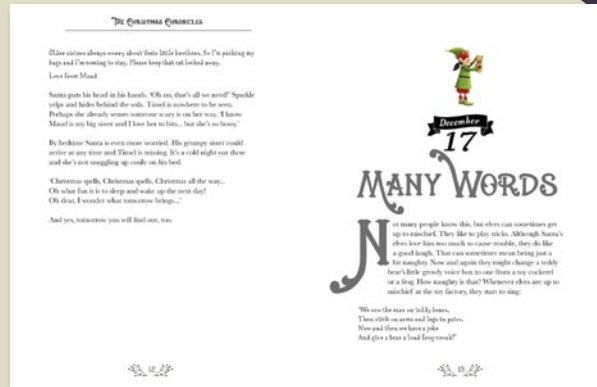
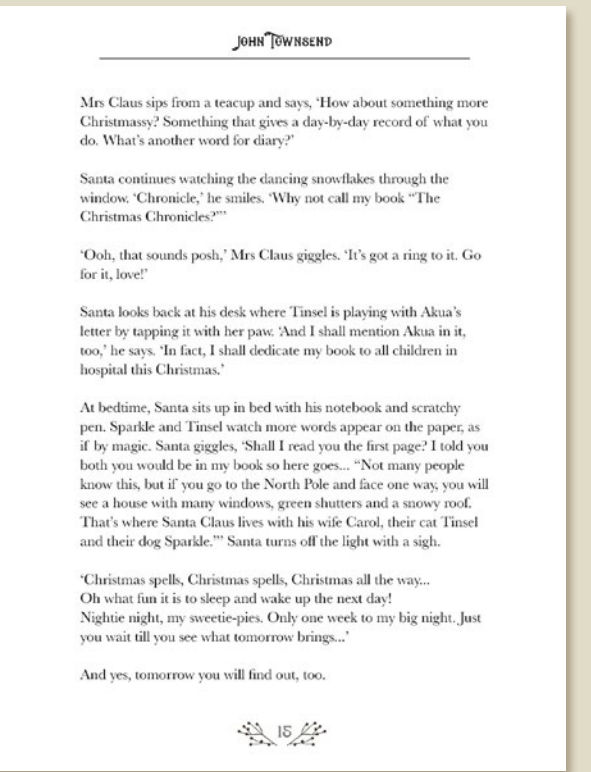
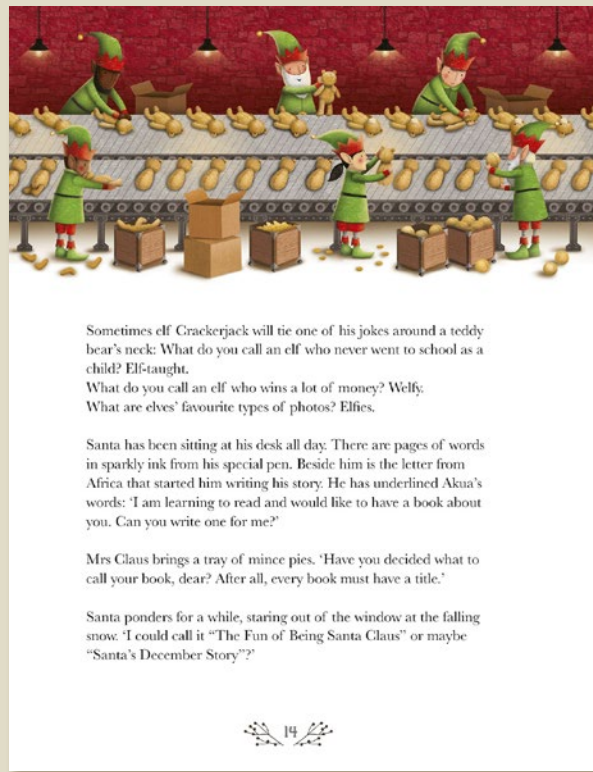
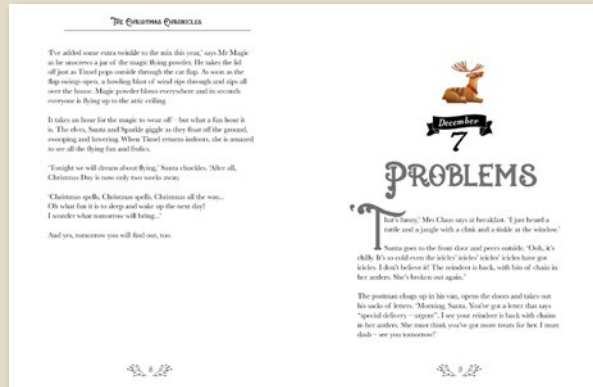


## Count down to Christmas with this lift-the-flap advent calendar-style book!

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



# The Christmas Chronicles



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

# Winter Tales



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

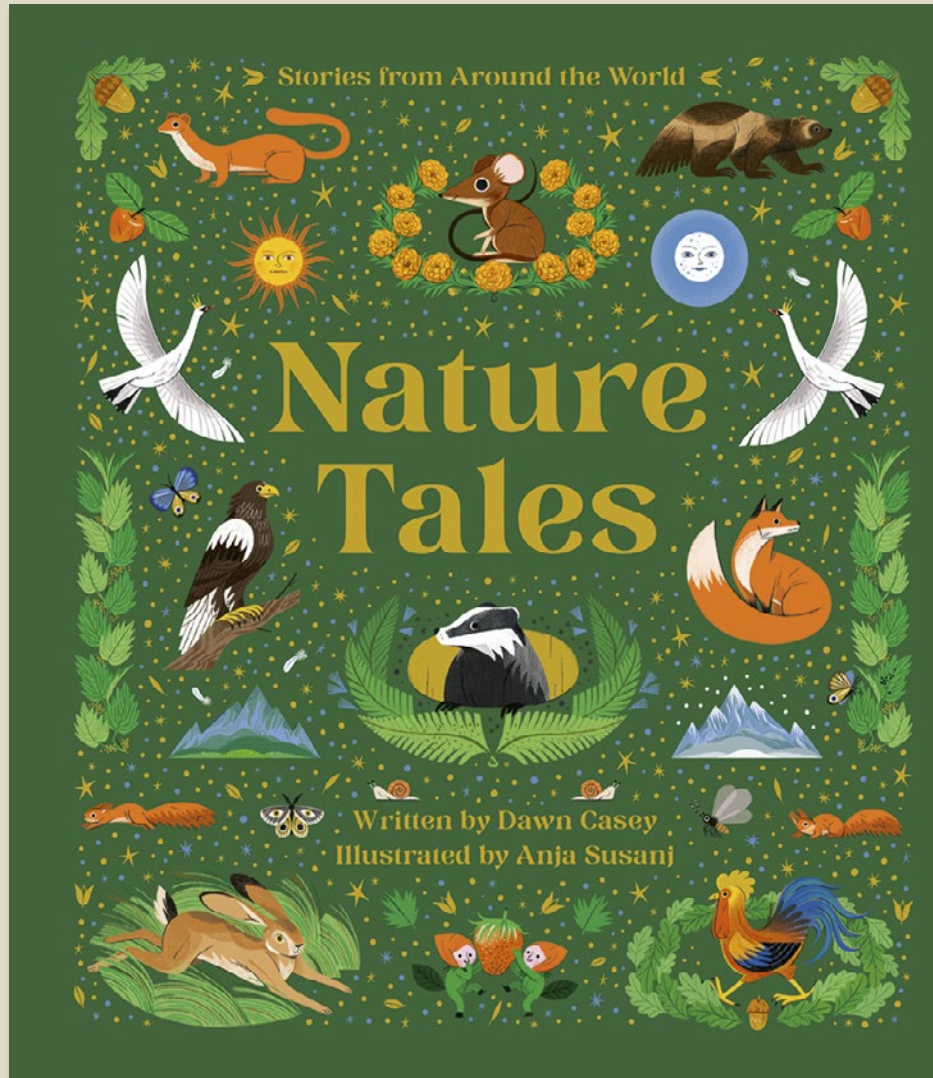
- A timeless, treasured classic that speaks to all ages - following on from the success of *Star Stories*
- Includes stories from cultures on every continent giving it a universal appeal
- Written by Dawn Casey - author of Templar's *My Nana's Garden*.
- Over 76,000 copies sold worldwide (as of October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







# Nature Tales



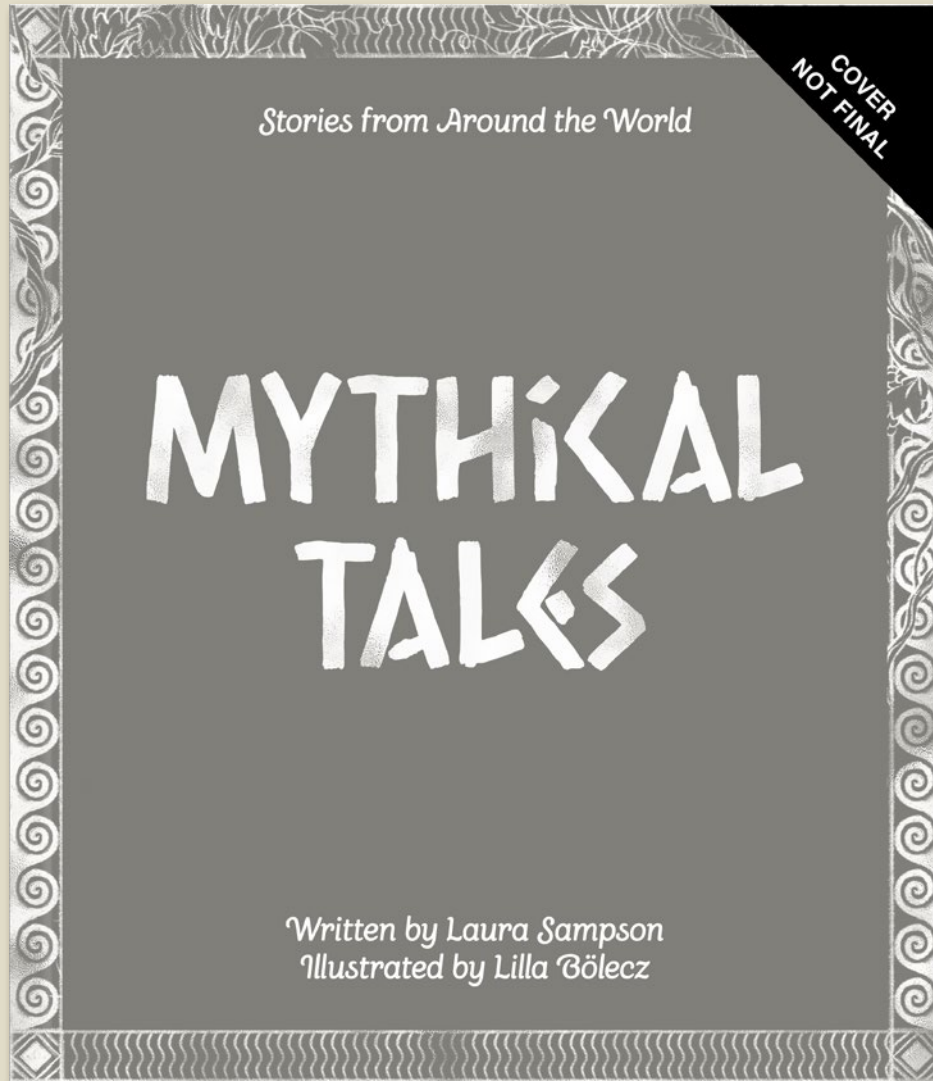
## A collection of nature folk tales

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





# Mythical Tales



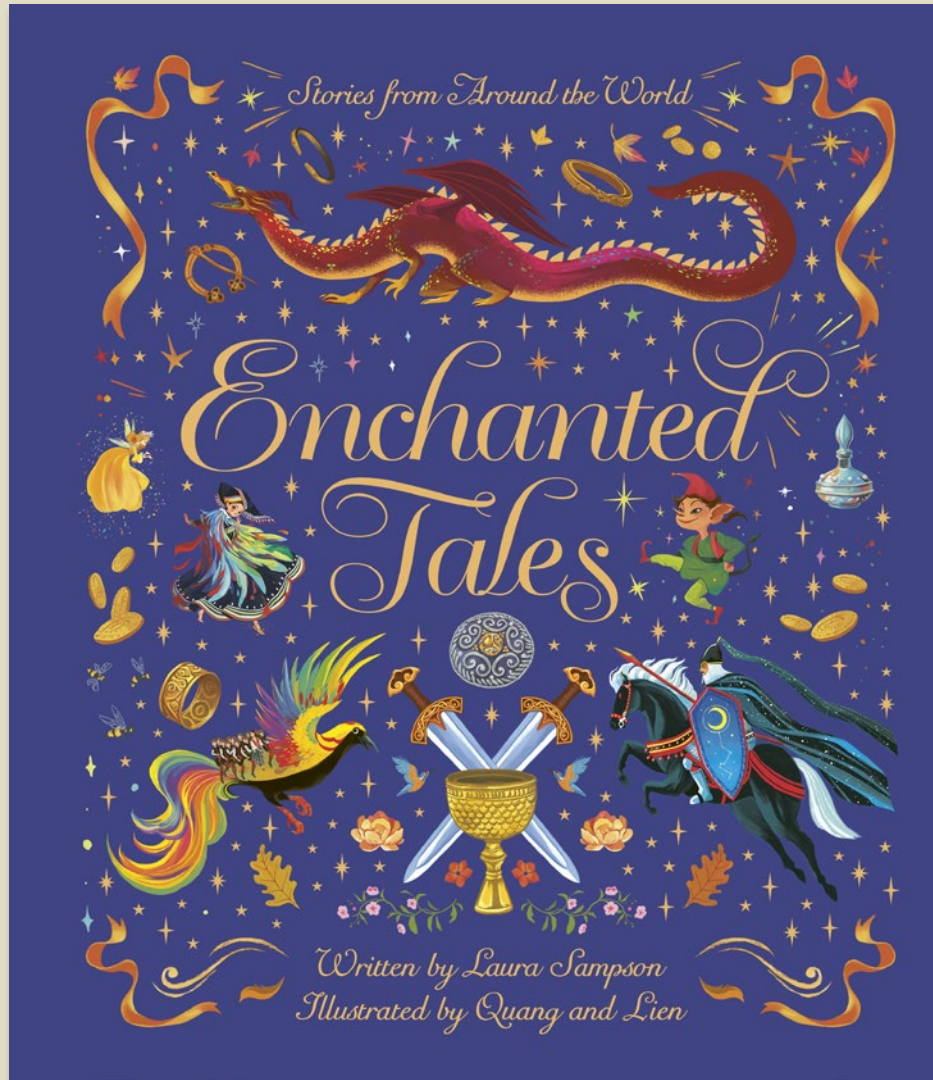
## A collection of mythical tales from around the world.

- 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





# Enchanted Tales



## A spellbinding treasury of magical tales

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



# Enchanted Tales



## The Magic Fish

A tale from China

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

Once upon a time, in a little shed outside a little house in the cave mountains of Southern China, there lived an orphan called Ye-Tsien. She was bright-eyed, clever, kind and good at making things. Ye-Tsien's stepmother loved her own daughter best, so Ye-Tsien had to do all the heaviest, most dangerous work, like collecting firewood from the deep forest or water from the high mountain pools. One day, Ye-Tsien was collecting water when up from the bottom of a deep mountain pool there was a shimmering and a glittering. It travelled up and up until something broke the surface – a tiny, shining golden fish! The fish looked up at Ye-Tsien, Ye-Tsien looked back – and from that moment, the fish

## The Magic Fish

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

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

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

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

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

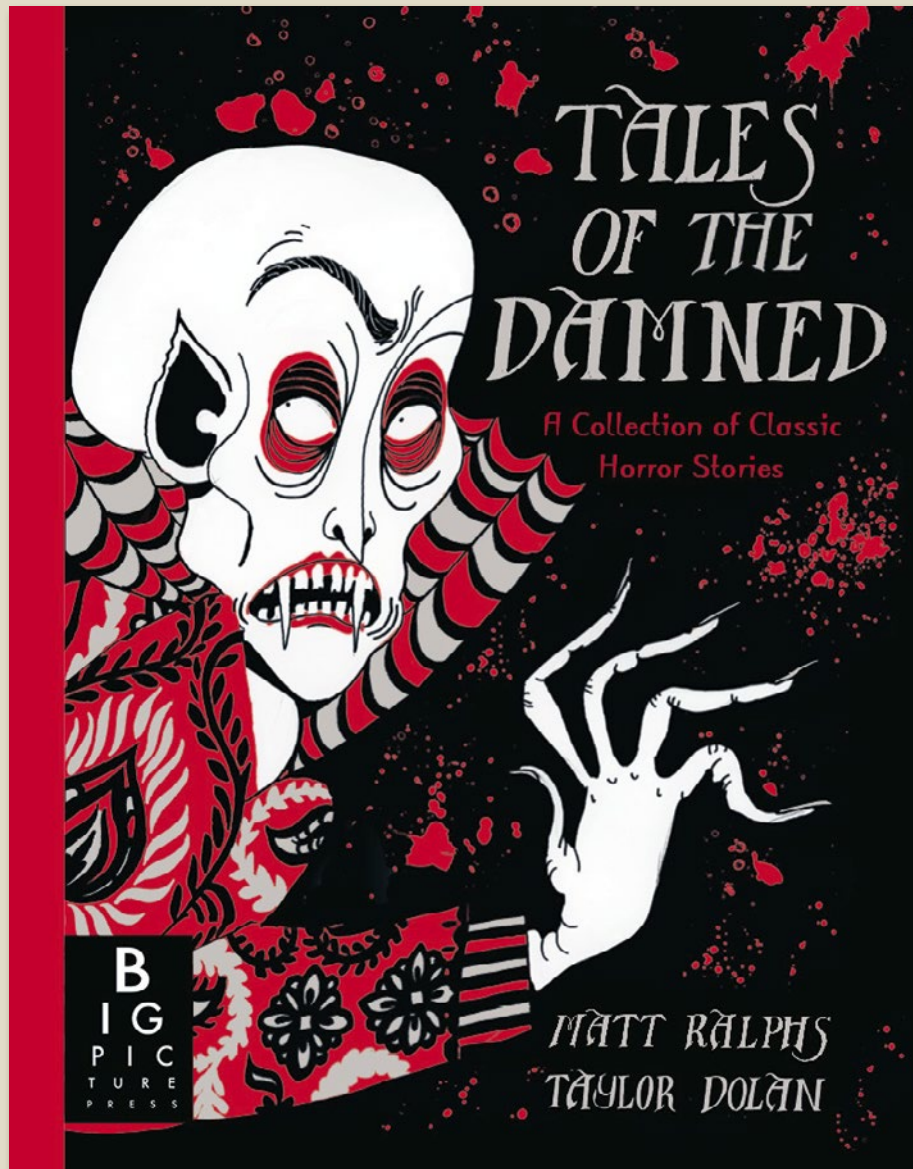
*Today you cry, today you weep,  
But look upon the rubbish heap.  
Your fish friend's magic bones are there.  
They'll grant you wishes, never fear.*



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



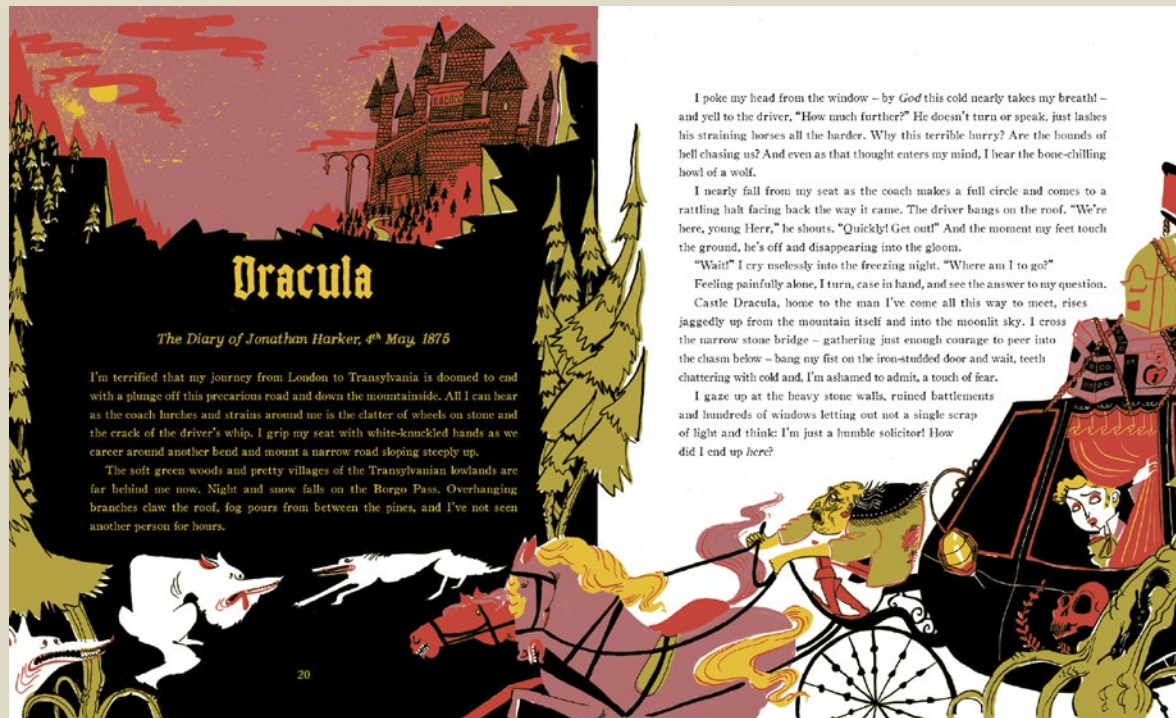
# Tales of the Damned



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

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

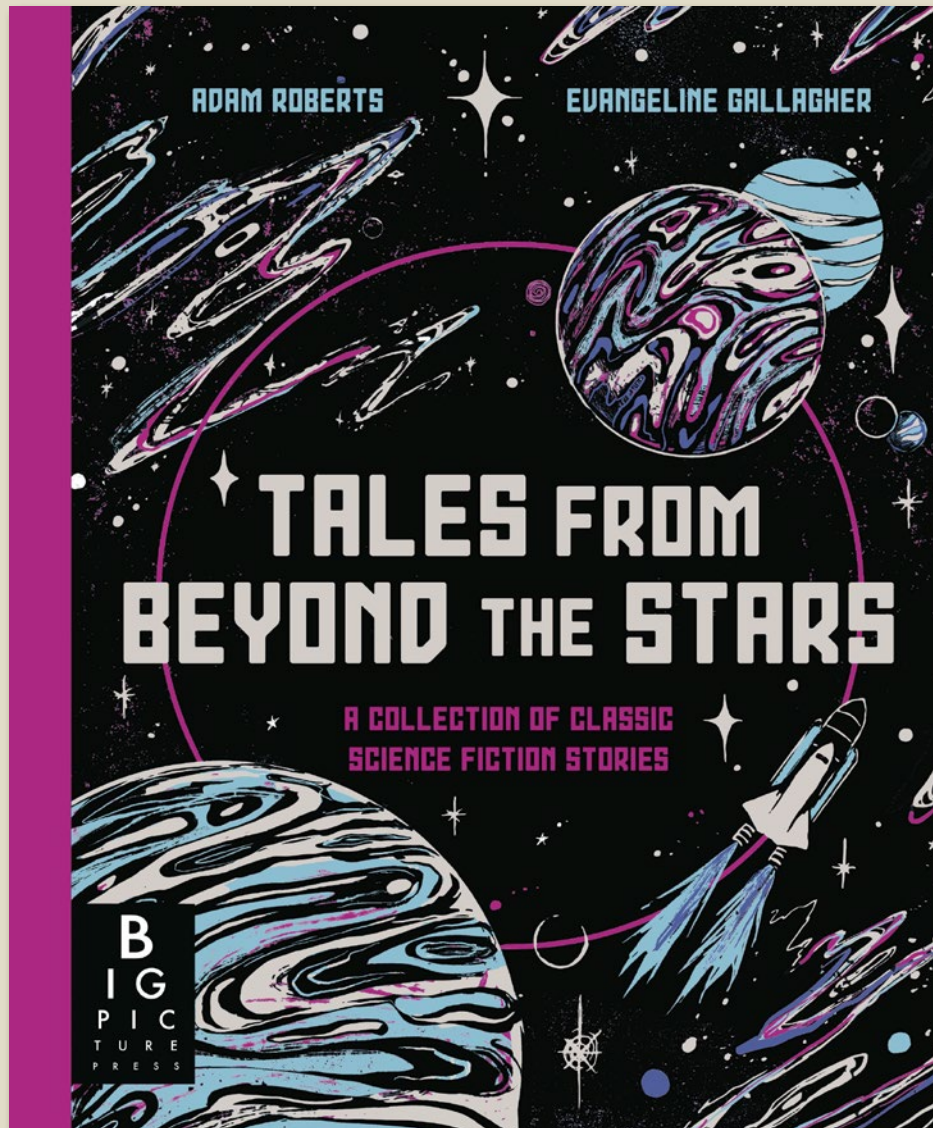
# Tales of the Damned



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



# Tales from Beyond the Stars



## An anthology of classic science fiction stories.

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

# Tales from Beyond the Stars



The other vessel, terrified by this development, turned back decks to tails, but my scientific curiosity was greater than my fear. I stood on the poop deck and called the boat to halve its speed to watch from further to leeward – nothing was to be seen, and I could not hear that to his huge size, my voice was like that from the most remote landing of a gnat. But bringing up one of the microscopes, he examined at once as could see that was on deck, gasp-inducing and moving my soul.

"An extraordinary" he said to the Great Sun Station. "There is a creature here known as the Great Sun Station, and it draws the eye in I taking the form of an owl-like being. Might the creature of this size would be 'wondrous'?"

"No one thought the eye without opening any eyes," the Captain replied.

And so Microscopist set our ship upon a maiden's path within his eye and observed a powerful microscope vision. To us, viewed the ship, it seemed that the eye had changed color and before we were looking highly above us. The light with which Microscopist illuminated his microscope glass was white and brighter than the Sun had ever been, and the intensity of the rays had, from our perspective, turned the smooth, clear ocean beneath us into a great cloud, white as the new sky, dotted back and forth by Microscopist and the Solarian companion walking about.



## A JOURNEY INTO THE UNKNOWN

The dream of reaching off Earth is very old. In the second century AD, Lucian of Samosata imagined it when he was probably thought to be a ship like the one and all the way to the Moon. In the 17th century, Francis Bacon proposed a rocket-powered lander on the back of a flying whale. William Brouncker's Plan for the Moon in 1620 proposed a rocket-powered lander on the back of a flying whale. In 1638, the French astronomer Pierre de la Hire proposed a rocket-powered lander on the back of a flying whale. In 1686, the English astronomer John Flamsteed proposed a rocket-powered lander on the back of a flying whale. In 1784, the English astronomer William Herschel proposed a rocket-powered lander on the back of a flying whale. In 1835, the English astronomer John Herschel proposed a rocket-powered lander on the back of a flying whale. In 1865, the French astronomer Jules Verne proposed a rocket-powered lander on the back of a flying whale. In 1920, the English astronomer Arthur Eddington proposed a rocket-powered lander on the back of a flying whale. In 1929, the American astronomer Edwin Hubble proposed a rocket-powered lander on the back of a flying whale. In 1930, the American astronomer Harlow Shapley proposed a rocket-powered lander on the back of a flying whale. In 1931, the American astronomer Walter Baade proposed a rocket-powered lander on the back of a flying whale. In 1932, the American astronomer Gerard Kuiper proposed a rocket-powered lander on the back of a flying whale. In 1933, the American astronomer Fred Whipple proposed a rocket-powered lander on the back of a flying whale. In 1934, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1935, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1936, the American astronomer Walter Baade proposed a rocket-powered lander on the back of a flying whale. In 1937, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1938, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1939, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1940, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1941, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1942, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1943, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1944, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1945, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1946, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1947, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1948, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1949, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1950, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1951, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1952, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1953, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1954, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1955, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1956, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1957, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1958, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1959, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1960, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1961, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1962, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1963, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1964, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1965, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1966, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1967, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1968, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1969, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1970, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1971, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1972, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1973, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1974, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1975, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1976, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1977, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1978, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1979, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1980, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1981, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1982, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1983, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1984, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1985, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1986, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1987, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1988, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1989, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1990, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1991, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1992, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1993, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1994, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1995, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1996, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1997, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 1998, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 1999, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 2000, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 2001, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 2002, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 2003, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 2004, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 2005, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 2006, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 2007, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 2008, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 2009, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 2010, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 2011, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 2012, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 2013, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 2014, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 2015, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 2016, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 2017, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 2018, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 2019, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 2020, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 2021, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 2022, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale. In 2023, the American astronomer Fred Zwicky proposed a rocket-powered lander on the back of a flying whale. In 2024, the American astronomer Lyman Spitzer proposed a rocket-powered lander on the back of a flying whale.

A successful flight depends first of all on the amount of fuel. If you are going to fly to the Moon, you need a lot of fuel. In the 19th century, people used gunpowder for propulsion. This was not very efficient, and it was dangerous. In the 20th century, people used liquid rockets. These are much more efficient and safer. In the 21st century, people are using solid rockets. These are also very efficient and safe. In the future, people will be using nuclear rockets. These will be the most efficient and safest of all.



Here set on our celestial journey and make good use of them, sending small projects soaring into the air to fall precisely five miles ahead and explode with the force of eight back shells, such as we used in the First World War.

The first soldiers were easy to catch. Under cover the Red Blood gang members, who have they are fighting for their very lives. The Plan seemed too obvious by the new hat of our planet to be able to fight back.

Some few soldiers moved through the sky overhead, but they could not see their Markovian maps for fear of being their own, and when I launched a rocket-bombardier that exploded on them, they blew off, over the Atlantic and away.

In two days we have the battle won, and New York was ours.

The effectiveness of our barrage tactics established a confidence in our ability to overcome the Plan. As I pointed out to Wilms, "It has been my habit of using that the American airplane maker in a more efficient manner than the disintegrator ray of the Plan, since we can keep all our planes in use continuously and in a coordinated fashion. The disintegrator ray is only useful in case of an emergency. The rocket gun does not do this job much to improve the situation. The rocket may be used to travel in an arc, over interesting obstacles, to an unseen target."

"Understand Wilms, 'The Triage of Death' means, at the Plan's side," I said. "And unless you get involved in the struggle, you will live to see America die from enemy from the land."



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

Now everything was chaos. Soldiers took up position, aiming their rifles and firing. The civilians were swarming away, screaming and shouting, running for their lives. I heard the snap of rifle fire and the ping as bullets bounced off the metal hood of the Martian machine, but I too was running, lumbering up a slope and away. It was going uphill that saved my life, for the Martian tripod now deployed a second weapon: a noxious black smoke pouring out of the rear of its cockpit, sinking through

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

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

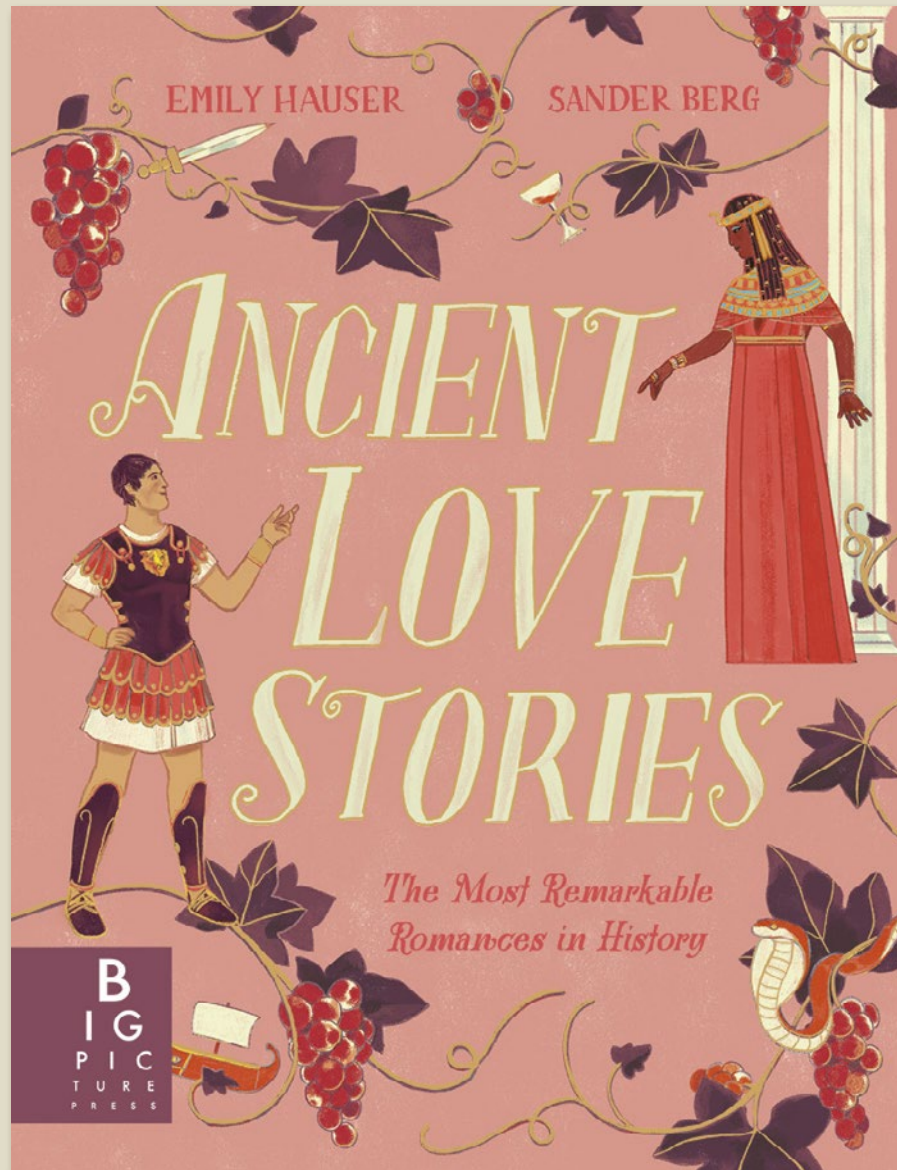
I stumbled away from the common, the horrible shrieks of the Martian splitting the air behind me.

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

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



# Ancient Love Stories



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

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

# Ancient Love Stories



THE SACRED BAND OF THEBES

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

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

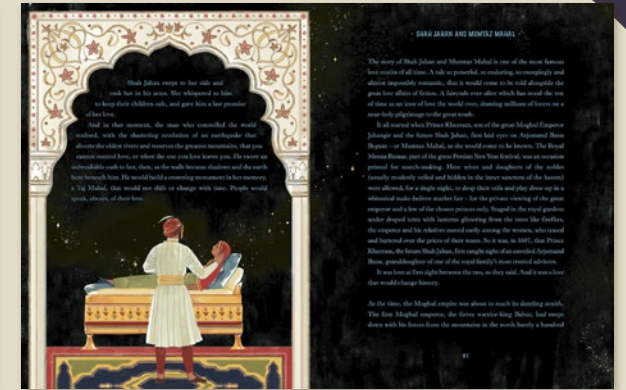


HERODIAS AND ANTOCHUS

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

Antiochus' rise to the top was meteoric even by Roman standards, where there were plenty of holy emperors who made it to the big time. Set among the other staff of the imperial household, Antiochus - handsome, good-looking, smart, with a magnetic personality and a nose for the emperor's favored boys - quickly caught the emperor's eye. Herodias was instantly besotted, and Antiochus became his paragon. In the summer of 128 BC, at the age of seventeen, Antiochus was personally selected to accompany Herodias on a tour of Greece (Herodias was a notorious Greek sympathizer, then said - Asia Minor and, finally, Egypt).

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

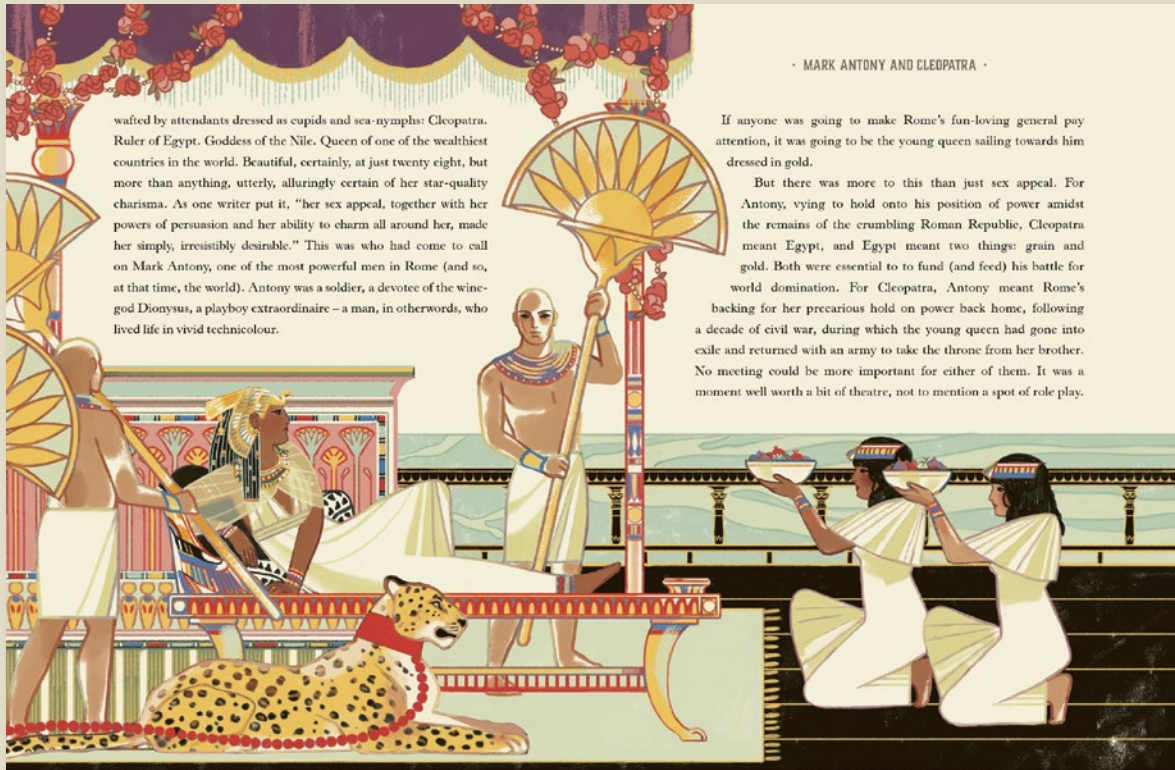


SHAH JAHAN AND MUMTAZ MAHAL

The story of Shah Jahan and Mumtaz Mahal is one of the most beautiful love stories of all time. A tale of passion, devotion, tragedy and ultimate sacrifice, their love story is a testament to the power of love. Mumtaz Mahal, the great favorite of Shah Jahan, was a woman of rare beauty and intelligence. She was the daughter of a nobleman and a member of the royal court, and her marriage to Shah Jahan was a political alliance. However, their love was true and deep, and they were together for over 40 years.

It all started when Shah Jahan, one of the great Mughal Emperors, fell in love with Mumtaz Mahal, the most beautiful woman in the world. The Prince Mumtaz Mahal, the great favorite of Shah Jahan, was a woman of rare beauty and intelligence. She was the daughter of a nobleman and a member of the royal court, and her marriage to Shah Jahan was a political alliance. However, their love was true and deep, and they were together for over 40 years.

At the time, the Mughal empire was down to its last days, and the Shah Jahan was a man of great power and influence. He was a man of great power and influence, and he was a man of great power and influence. He was a man of great power and influence, and he was a man of great power and influence.



MARK ANTONY AND CLEOPATRA

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

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

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

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



# On The Streets of New York



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

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

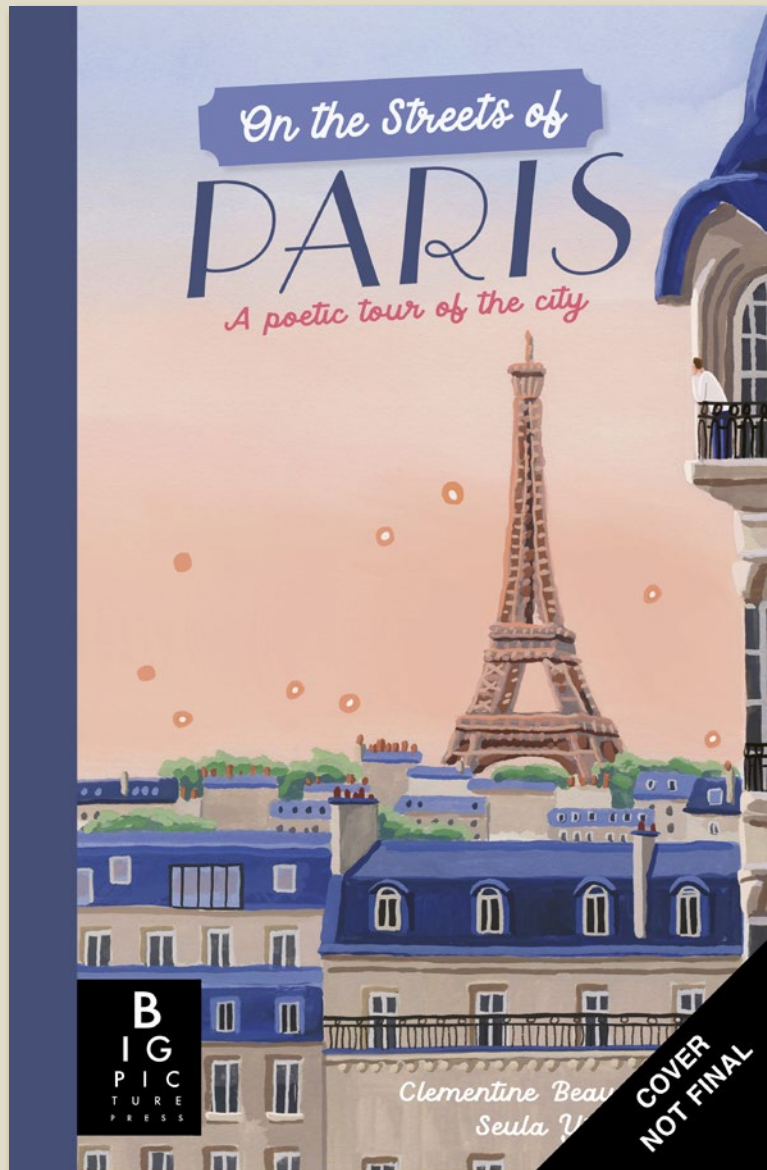
# On The Streets of New York



Pub Date	<b>06/11/2025</b>
Pub Price	<b>£14.99</b>
ISBN	<b>9781800787100</b>
H x W	<b>292 x 215mm</b>
Binding	<b>Hardback</b>
Age Range	<b>7-9 years</b>
Author	<b>Sarah Kay</b>
Illustrator	<b>Ryan Johnson</b>
Extent	<b>48pp</b>
Word Count	<b>500 words</b>
Translation Files	<b>24/02/2025</b>
Files To Printer	<b>16/06/2025</b>
Freight On Board	<b>04/09/2025</b>
Rights Available	<b>World</b>



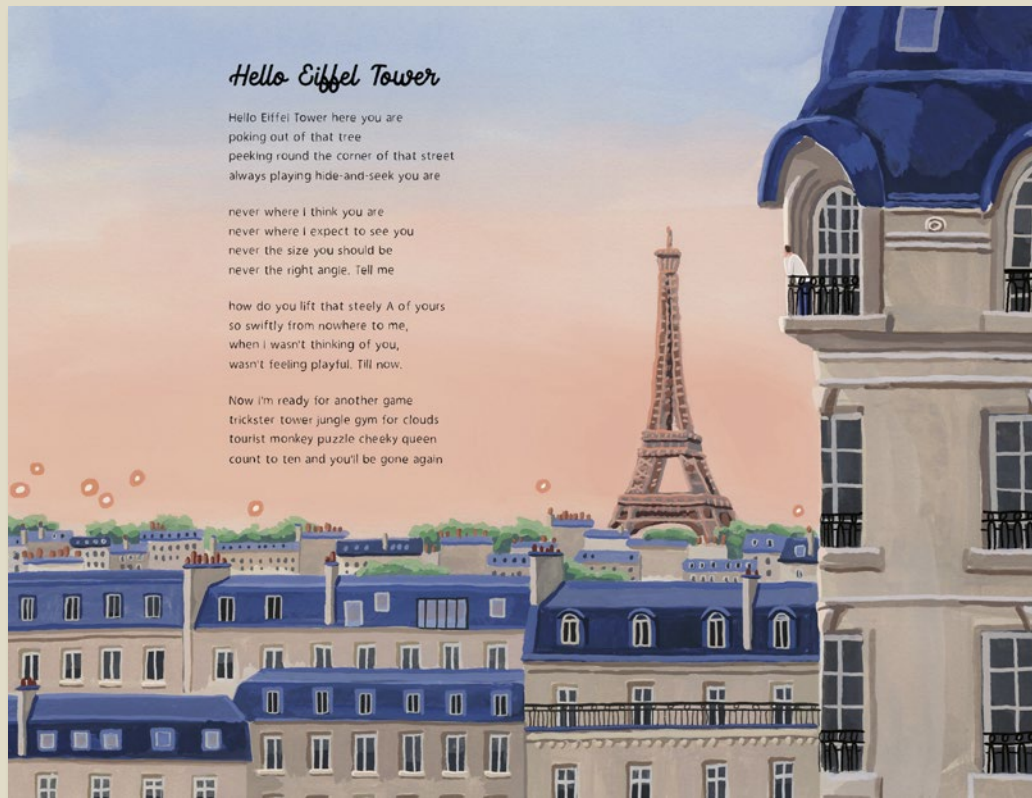
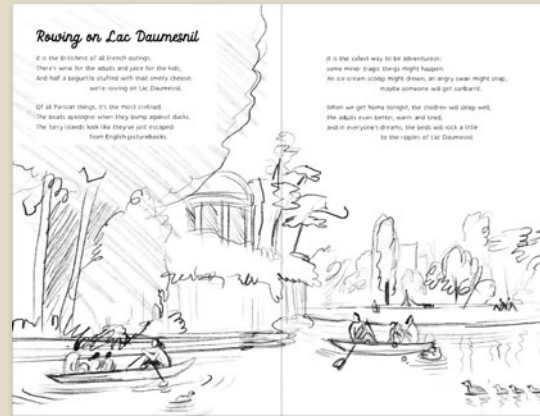
# On The Streets of Paris



**A vibrant illustrated poetry series celebrating cities around the world. This beautiful book takes a tour through the most romantic city in the world: 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
- 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

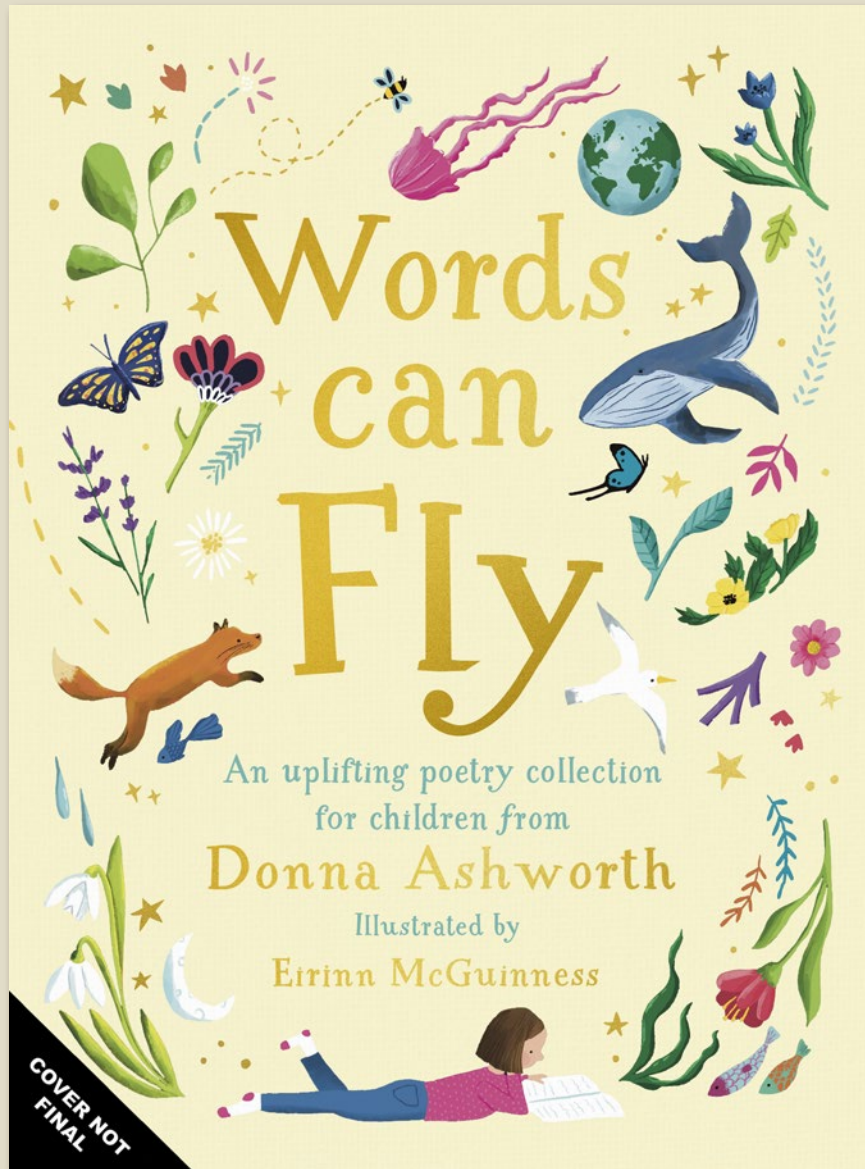
# On The Streets of Paris



Pub Date	<b>14/08/2025</b>
Pub Price	<b>£14.99</b>
ISBN	<b>9781800787117</b>
H x W	<b>292 x 215mm</b>
Binding	<b>Hardback</b>
Age Range	<b>7-9 years</b>
Author	<b>Clementine Beauvais</b>
Illustrator	<b>Seula Yi</b>
Extent	<b>48pp</b>
Word Count	<b>600 words</b>
Translation Files	<b>16/12/2024</b>
Files To Printer	<b>24/03/2025</b>
Freight On Board	<b>29/05/2025</b>
Rights Available	<b>World</b>



# Words Can Fly



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

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

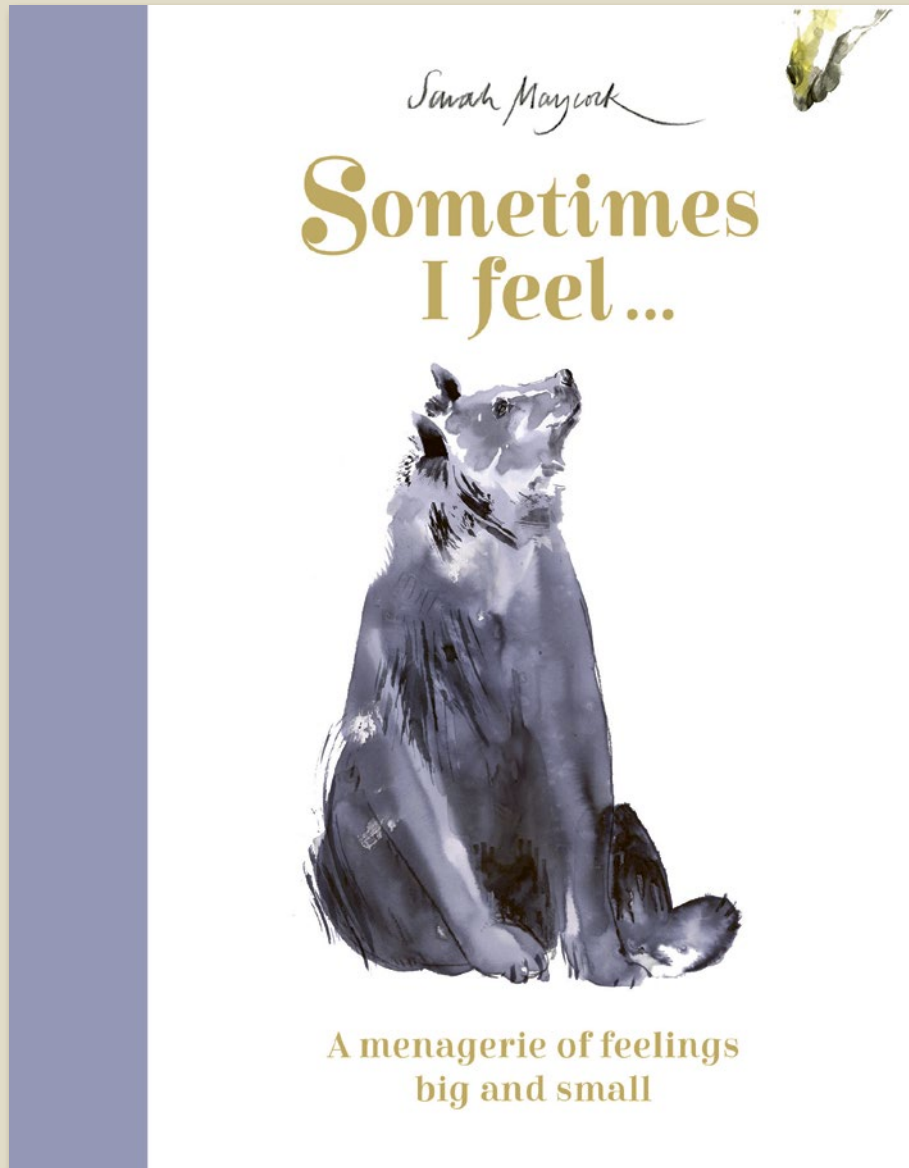
# Words Can Fly



Pub Date	<b>05/06/2025</b>
Pub Price	<b>£16.99</b>
ISBN	<b>9781785307171</b>
H x W	<b>246 x 189mm</b>
Binding	<b>Hardback</b>
Age Range	<b>7-9 years</b>
Author	<b>Donna Ashworth</b>
Extent	<b>144pp</b>
Files To Printer	<b>13/01/2025</b>
Freight On Board	<b>20/03/2025</b>
Rights Available	<b>World</b>



# Sometimes I Feel...



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

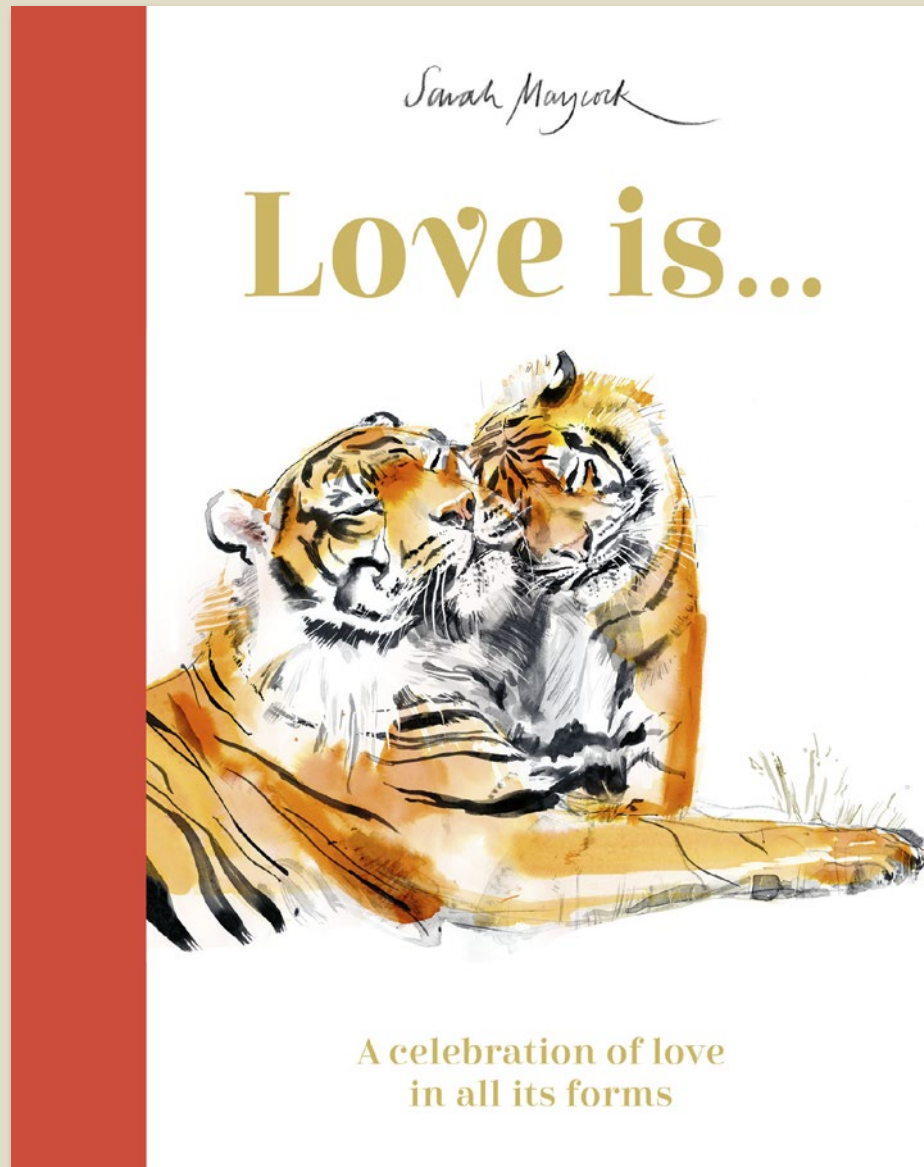
- *Sometimes I Feel* has been used by several teachers in lessons, to teach emotional literacy.
- Smaller format and lower RRP to make this a covetable gift purchase.
- Sarah is an extraordinary talent and someone we'd love to publish more with (and is no doubt getting enquiries for other children's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

# Sometimes I Feel...



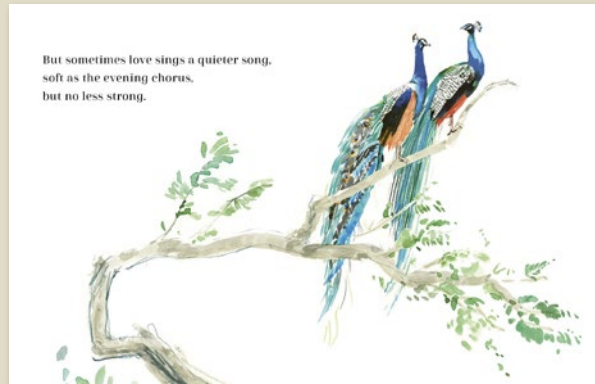
Pub Date	<b>20/01/2022</b>
Pub Price	<b>£5.99</b>
ISBN	<b>9781800781283</b>
H x W	<b>169 x 132mm</b>
Binding	<b>Hardback</b>
Age Range	<b>5-7 years</b>
Author	<b>Sarah Maycock</b>
Illustrator	<b>Sarah Maycock</b>
Extent	<b>48pp</b>
Word Count	<b>250 words</b>
Rights Available	<b>World</b>





## Mini gift celebrating love in all its forms

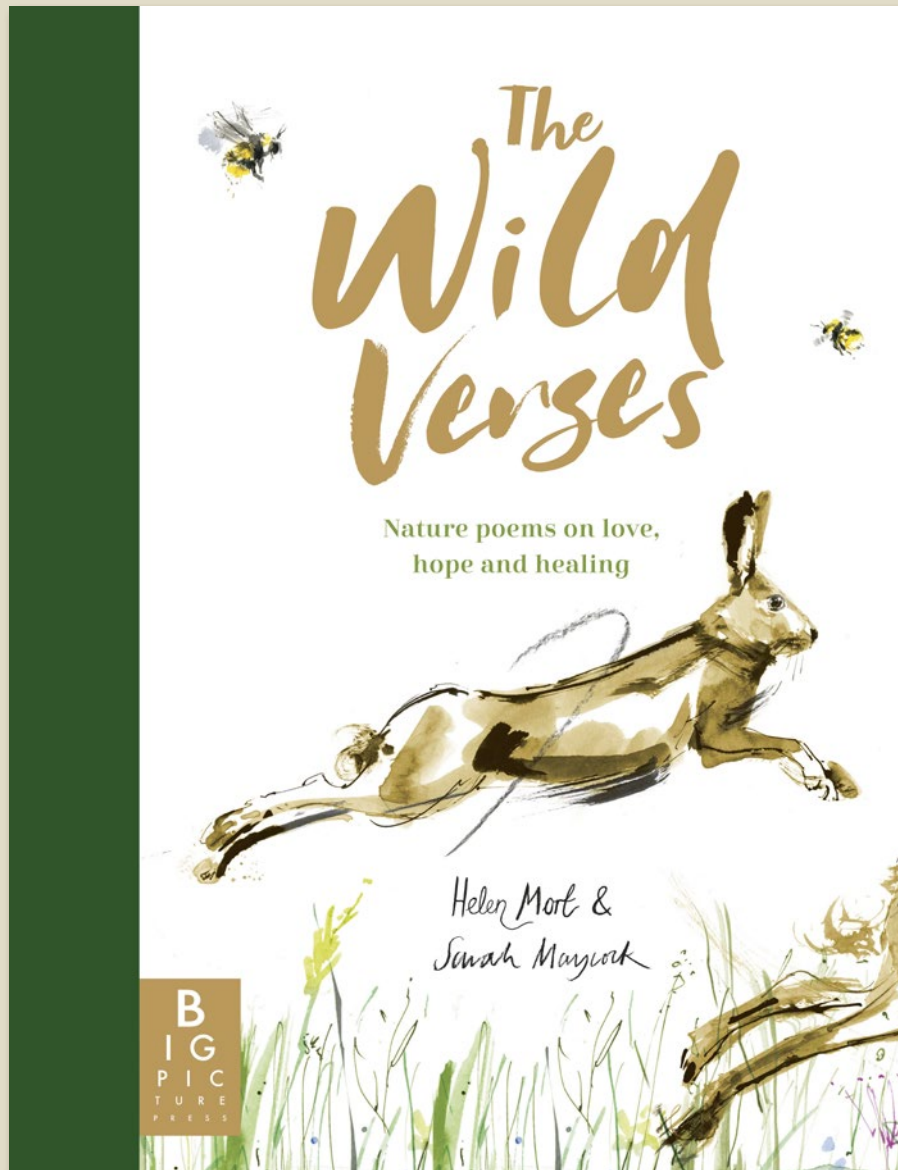
- A beautiful mini picture book that brings poetry and nature together in the most stunning of ways, perfect for gifting
- Promotes emotional awareness, empathy, and love in all its different forms
- Cover: graining with gold foil
- Sarah's bold, expressive artwork captures a creature's characteristics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



Pub Date	<b>05/01/2023</b>
Pub Price	<b>£5.99</b>
ISBN	<b>9781800782259</b>
H x W	<b>169 x 132mm</b>
Binding	<b>Hardback</b>
Age Range	<b>7-9 years</b>
Author	<b>Lily Murray</b>
Illustrator	<b>Sarah Maycock</b>
Extent	<b>48pp</b>
Word Count	<b>250 words</b>
Files To Printer	<b>26/08/2022</b>
Freight On Board	<b>03/11/2022</b>
Rights Available	<b>World</b>



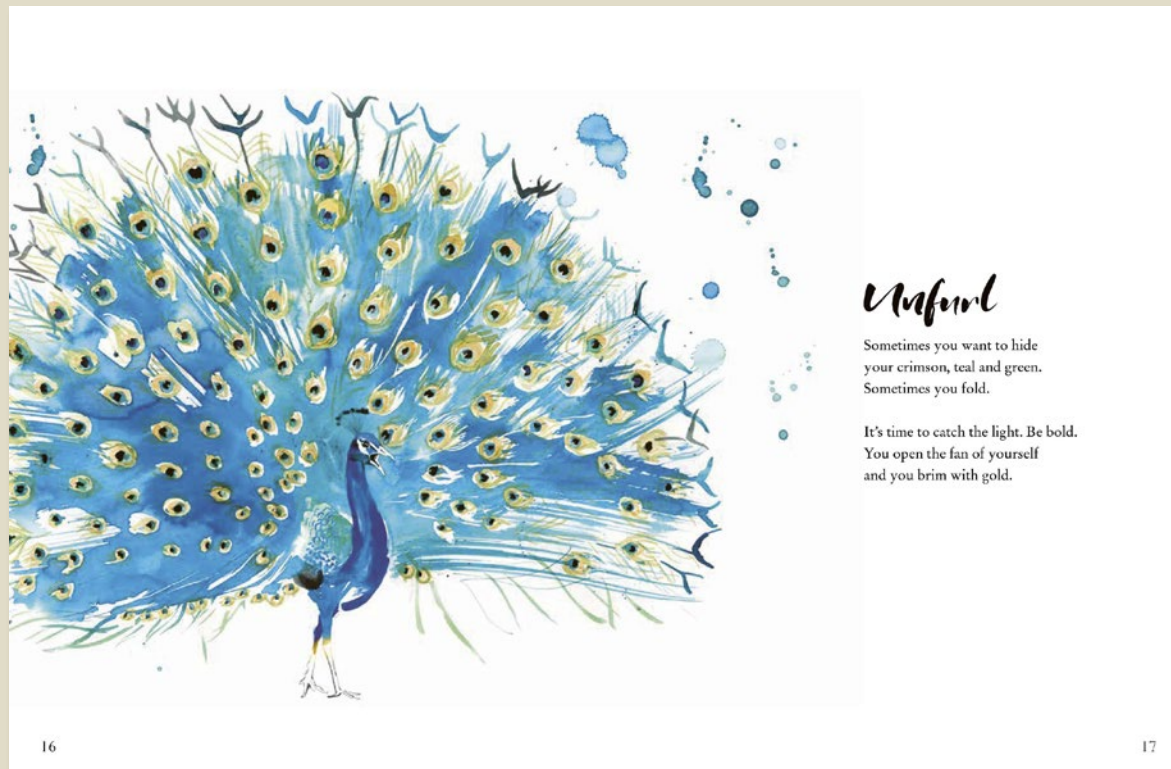
# The Wild Verses



## A striking poetry collection by Helen Mort.

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

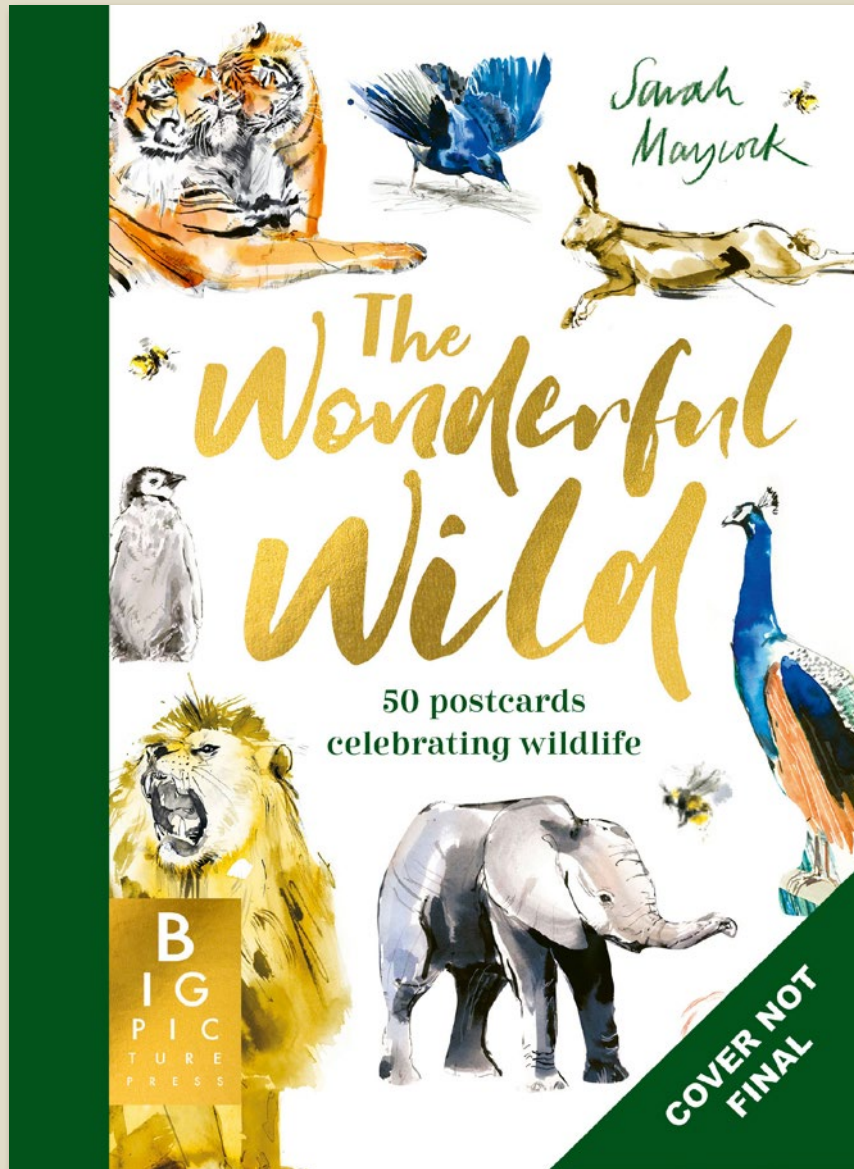
# The Wild Verses



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



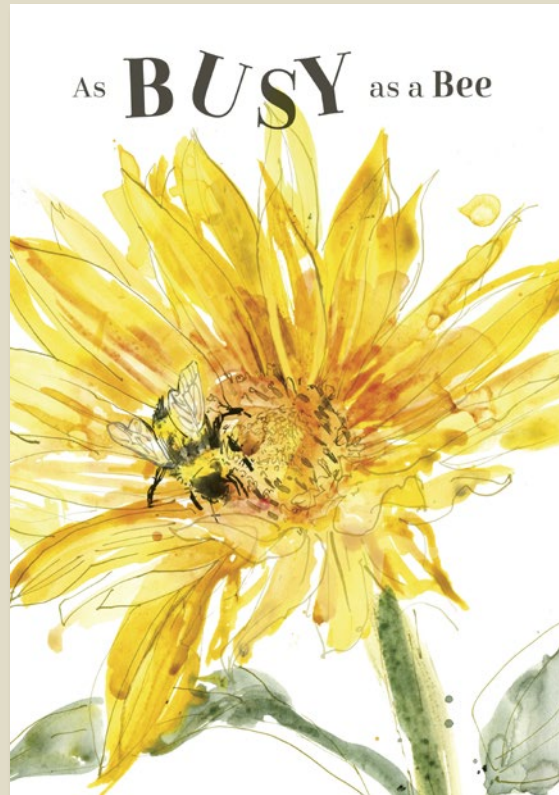
# The Wonderful Wild



**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

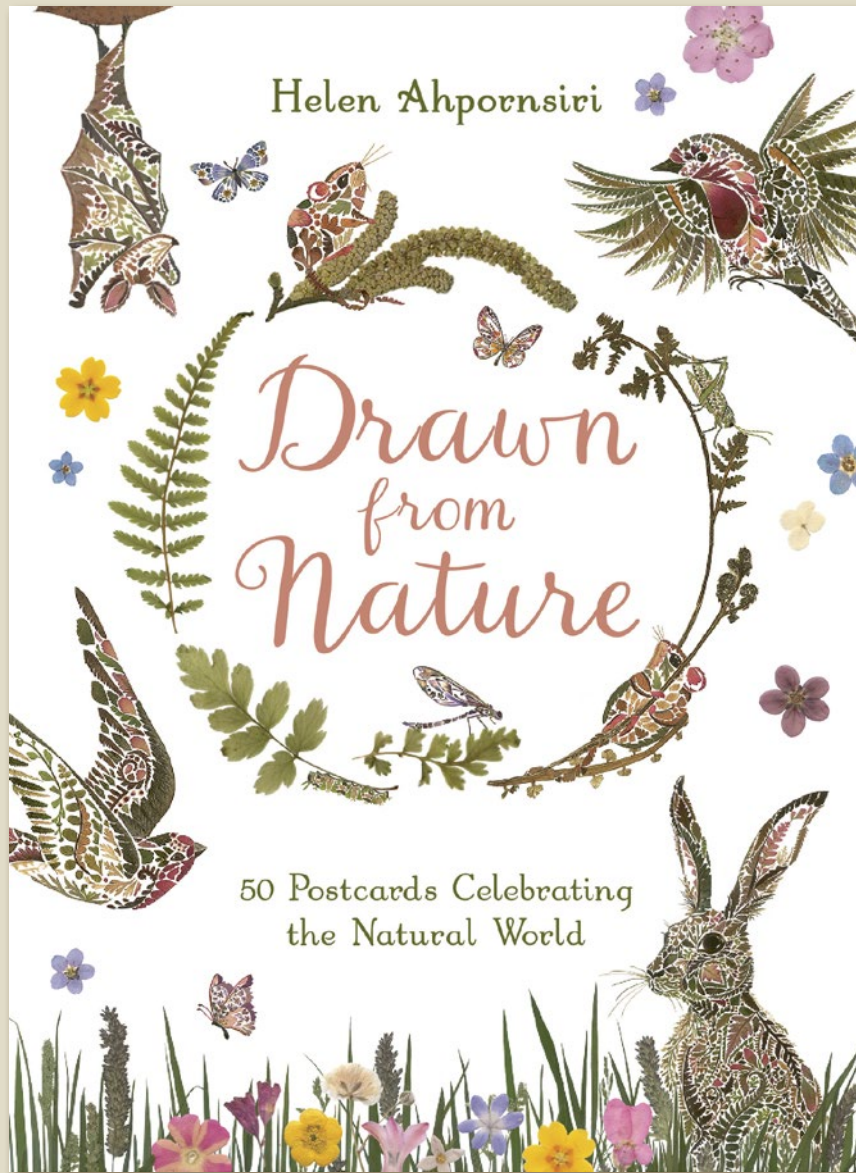
# The Wonderful Wild



Pub Date	<b>14/08/2025</b>
Pub Price	<b>£14.99</b>
ISBN	<b>9781835871478</b>
Age Range	<b>12+ years</b>
Illustrator	<b>Sarah Maycock</b>
Extent	<b>50pp</b>
Translation Files	<b>02/12/2024</b>
Files To Printer	<b>20/03/2025</b>
Freight On Board	<b>29/05/2025</b>
Rights Available	<b>World</b>



# Drawn From Nature



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

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

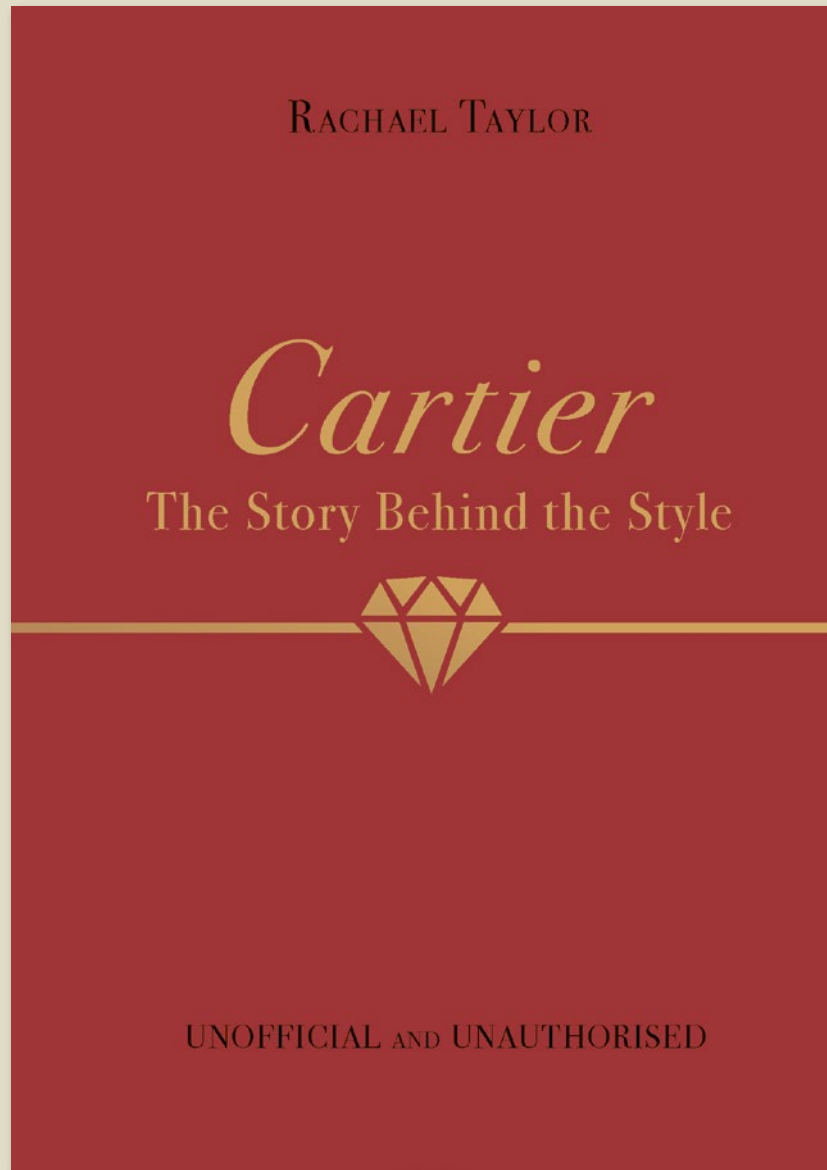
# Drawn From Nature



Pub Date	<b>13/03/2025</b>
Pub Price	<b>£14.99</b>
ISBN	<b>9781835872031</b>
Age Range	<b>12+ years</b>
Extent	<b>50pp</b>
Freight On Board	<b>26/12/2024</b>
Rights Available	<b>World</b>



# Cartier: The Story Behind the Style



## The story of iconic jewellery brand, Cartier

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

# Cartier: The Story Behind the Style



## The Beginnings of Cartier

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

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

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

OPPOSITE: Cartier founder, Louis-François Cartier



His makers mark – a symbol hallmark that every piece of Cartier jewellery no matter how small – was his initials, L. C., separated with an arc of leaves playing golf, perhaps as a nod to the financial gamble he was taking. Luckily, the risk paid off and the Cartier business thrived and expanded. In 1866, Princess Mathilde, a cousin of Emperor Napoleon III, purchased one of his jewels, and the Cartier name was suddenly whispered among Parisian high-society, even reaching the international elite. Three years later, Louis-François bought Gillon, a Parisian jeweller better known than his own, and renamed his business Cartier Gillon.

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

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

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

OPPOSITE LEFT: Pierre Cartier playing golf in Paris.

OPPOSITE RIGHT: Pierre Cartier playing golf in Paris.

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

14



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.

15

Pub Date	18/08/2022
Pub Price	£13.99
ISBN	9781800783409
H x W	181 x 126mm
Binding	Hardback
Age Range	Adult
Author	Rachael Taylor
Extent	160pp
Word Count	15000 words
Rights Available	World



# Tiffany & Co.: The Story Behind the Style



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

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

# Tiffany & Co.: The Story Behind the Style



## The King of Diamonds: Charles Lewis Tiffany

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

Tiffany was born in 1812 in Canton and 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-olds made the 150-mile journey north. The store, named Tiffany & Young, opened its doors at 299 Broadway that same year, and on its first day, \$4,981 rang through the till.

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

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



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

It was, in fact, political events in Europe that would be the making of this American luxury success story. In 1848, the status quo crumbled as republican revolutionaries sought to topple European monarchies and strip aristocrats of their power and wealth. It was a societal upheaval known as the Springtime of Nations. More than 50 countries were inspired by this, but none more so than France, where the monarchy was overthrown and replaced with a republic. Such widespread panic and disruption had an impact on the price of diamonds, and Tiffany, Young & Ellis reaped, by now, the full

OPPOSITE: An illustration of a window display at the Tiffany & Co. store in New York.

OPPOSITE: A sketch of the Tiffany & Co. store at the Excelsior Hotel in Paris in 1902.

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

In 1870, Tiffany & Co. moved into a large new store in New York's Union Square, marking the beginning of a major decade for the jeweller one in which Charles Lewis Tiffany would earn the title the King of Diamonds. It was a single purchase that would truly jolt Tiffany into the high-jewellery atmosphere – a 237.42ct rough fancy yellow diamond. When cut and polished, what emerged was a diamond of staggeringly enormous proportions for a rare yellow diamond of that quality: it weighed 128.58ct 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.

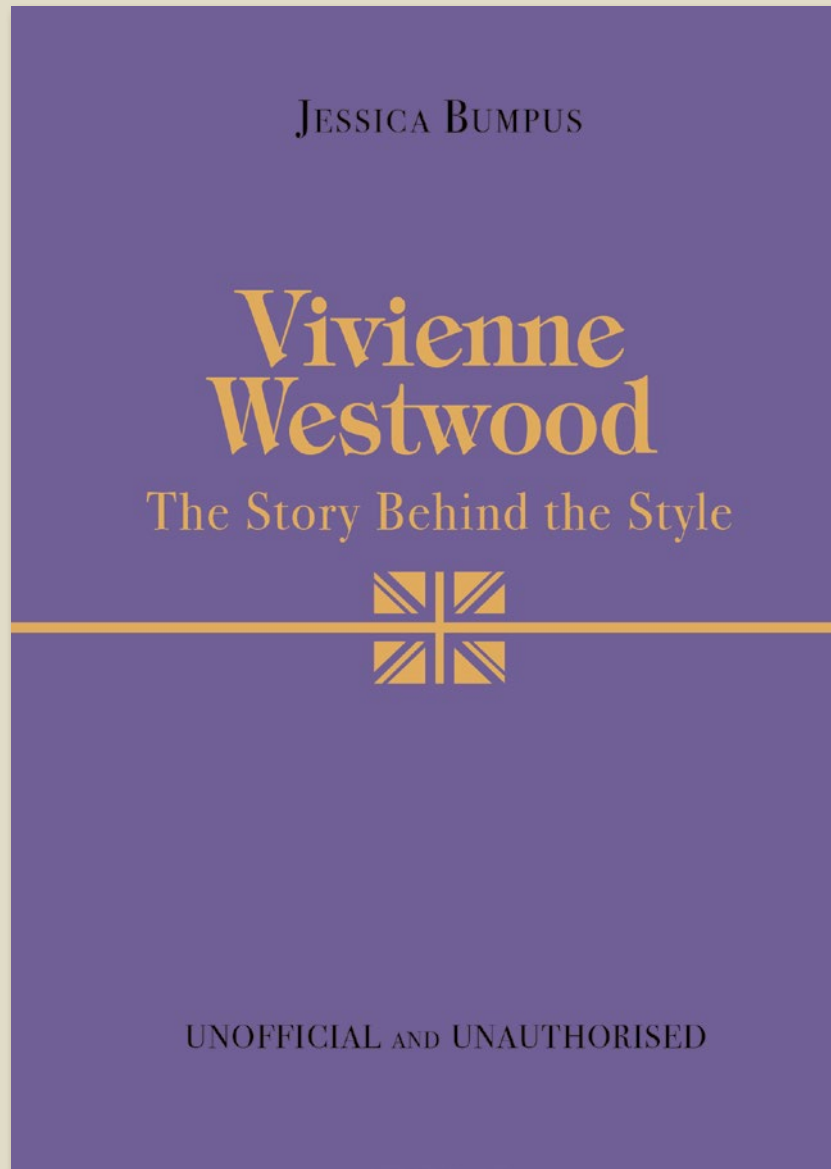
BELOW: A gold, diamond and enamel floral brooch, made by Tiffany & Co. in 1890.



Pub Date	18/08/2022
Pub Price	£13.99
ISBN	9781800783416
H x W	181 x 126mm
Binding	Hardback
Age Range	Adult
Author	Rachael Taylor
Extent	160pp
Word Count	15000 words
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 Paragon Maternity Home, Glossop. The future fashion revolutionist had one sister, Olga Swire, born 1945, and one brother, Gordon Swire, born 1946. She grew up in the parish of Tintwistle, Derbyshire (which was formerly part of Cheshire until 1974), both during and after World War II, enjoying what has been recounted as a fairly idyllic childhood, living at the more secluded Millbrook Cottage and playing outside until late.

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

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

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

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



LEFT: Vivienne Westwood wearing one of her own designs in 'Buy Less, Choose Well' T-shirt

## Malcolm McLaren

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

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

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

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

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

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

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



LEFT: Malcolm McLaren, teenage son of Vivienne Westwood and Joseph Ferdinand Cecil



## 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, rarran, 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.

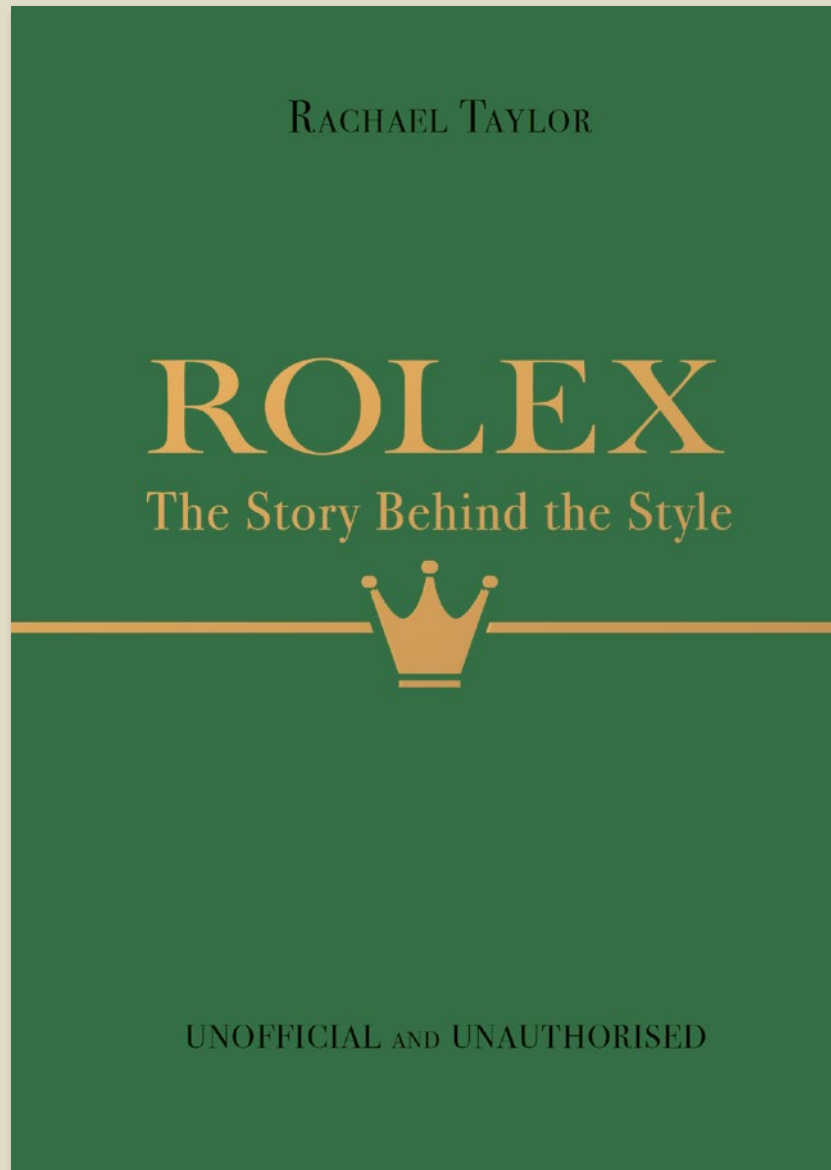


ABOVE: Vivienne Westwood takes her bow at the spring/summer 2018 London Fashion Week Men's collections, June 2017.

Pub Date	<b>26/10/2023</b>
Pub Price	<b>£12.99</b>
ISBN	<b>9781800787162</b>
H x W	<b>181 x 126mm</b>
Binding	<b>Hardback</b>
Age Range	<b>Adult</b>
Author	<b>Jessica Bumpus</b>
Extent	<b>160pp</b>
Word Count	<b>16500 words</b>
Rights Available	<b>World</b>



# 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



PROVIDER: Hans Wilsdorf, the founder of Rolex.

RIGHT: A watchmaker in Geneva in 1918.



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

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



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

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

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

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

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

COPYRIGHT: TOP: A watchmaker operating in the movement in Besen in 1910; MIDDLE: Hans Wilsdorf in 1910; BOTTOM: Rolex in 1910.

COPYRIGHT: BOTTOM: A pocket watch in the collection of the British Museum in Geneva in 1910; MIDDLE: Rolex in 1910; BOTTOM: Rolex in 1910.

## The Origins of the Oyster

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

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



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

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

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

COPYRIGHT: A 1908 Rolex Oyster Perpetual on a brown alligator strap.

ABOVE: A close-up of a Rolex Oyster Perpetual case and bezel bezel.



## The World's Most Famous Watch Brand

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

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

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

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

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

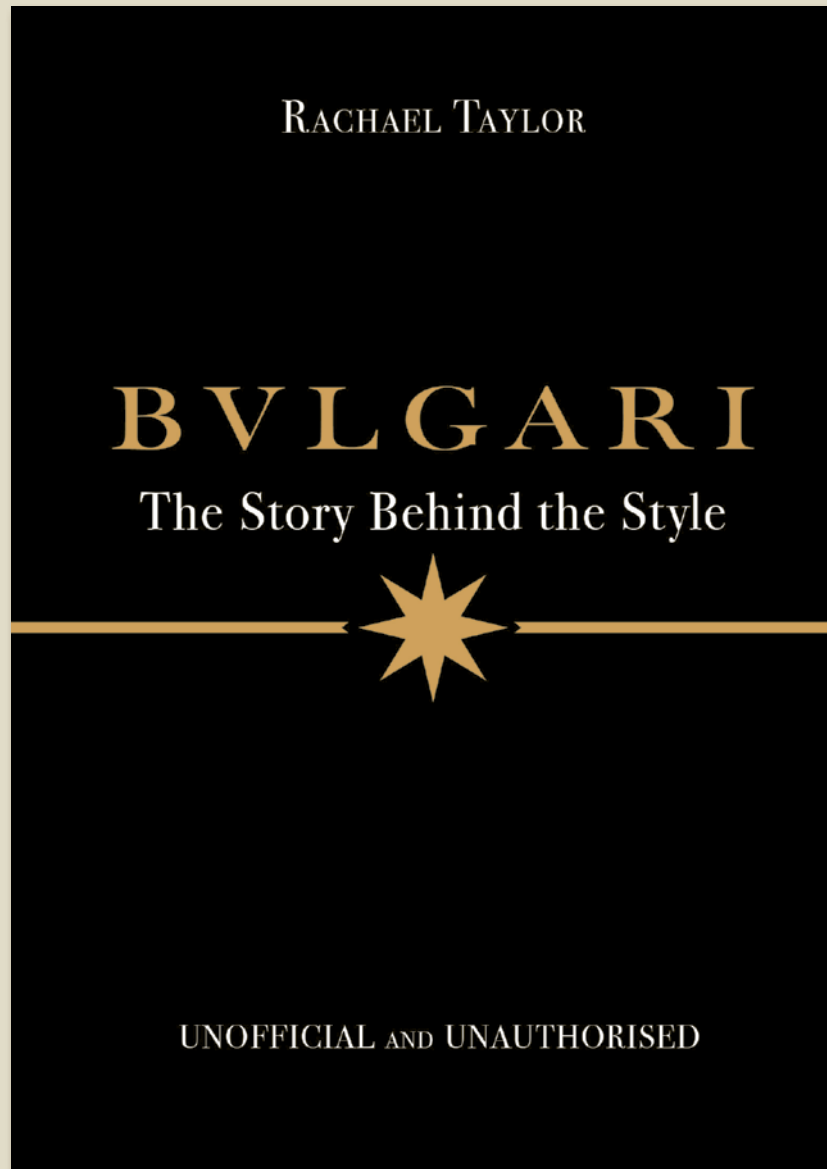


ABOVE: A Rolex boutique in the GUM State Department Store on Red Square in Moscow.

Pub Date	26/10/2023
Pub Price	£12.99
ISBN	9781800787179
H x W	181 x 126mm
Binding	Hardback
Age Range	Adult
Author	Rachael Taylor
Extent	160pp
Word Count	16500 words
Rights Available	World



# 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.
- Cover finishes: mat lam and foil.
- 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 (above) in a publicity still for *Cleopatra* in 1962, wearing an Egyptian-style headdress. She was also starting a romance with her *Cleopatra* co-star Richard Burton, who would become her

OPPOSITE: Bulgari's most famous client, Elizabeth Taylor, in a publicity still for *Cleopatra* in 1962, wearing an Egyptian-style headdress. She was also starting a romance with her *Cleopatra* co-star Richard Burton, who would become her

OPPOSITE: Bulgari's most famous client, Elizabeth Taylor, in a publicity still for *Cleopatra* in 1962, wearing an Egyptian-style headdress. She was also starting a romance with her *Cleopatra* co-star Richard Burton, who would become her



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 5.17mm, 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 6.5mm titanium case. In 2020, the Octo Finissimo Tourbillon Chronograph Skeleton Automatic

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

In 2022, to mark the 10-year anniversary of the release of the Octo line, Bulgari presented another impressive watch that smacked 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: Bulgari's most famous client, Elizabeth Taylor, in a publicity still for *Cleopatra* in 1962, wearing an Egyptian-style headdress. She was also starting a romance with her *Cleopatra* co-star Richard Burton, who would become her



OPPOSITE: Bulgari's most famous client, Elizabeth Taylor, in a publicity still for *Cleopatra* in 1962, wearing an Egyptian-style headdress. She was also starting a romance with her *Cleopatra* co-star Richard Burton, who would become her

OPPOSITE: Bulgari's most famous client, Elizabeth Taylor, in a publicity still for *Cleopatra* in 1962, wearing an Egyptian-style headdress. She was also starting a romance with her *Cleopatra* co-star Richard Burton, who would become her

OPPOSITE: Bulgari's most famous client, Elizabeth Taylor, in a publicity still for *Cleopatra* in 1962, wearing an Egyptian-style headdress. She was also starting a romance with her *Cleopatra* co-star Richard Burton, who would become her

OPPOSITE: Bulgari's most famous client, Elizabeth Taylor, in a publicity still for *Cleopatra* in 1962, wearing an Egyptian-style headdress. She was also starting a romance with her *Cleopatra* co-star Richard Burton, who would become her

OPPOSITE: Bulgari's most famous client, Elizabeth Taylor, in a publicity still for *Cleopatra* in 1962, wearing an Egyptian-style headdress. She was also starting a romance with her *Cleopatra* co-star Richard Burton, who would become her

## New York

New York was the location of the brand's first international store since Sartoris'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, lapis lazuli and white enamel on the American flag which was worn by Nancy Reagan in 1976.



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 centenary celebration of the Statue of Liberty. The flag on the gold ring was constructed with rubies, blue sapphires and diamonds. The ring came up for sale at Sotheby's in 2016 and fetched \$19,000.

By the late 1980s, Bulgari had expanded in Pierre Hotel boutique and moved to a larger location at 790 Fifth

## Bulgari's First Signature Design

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



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

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

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

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

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

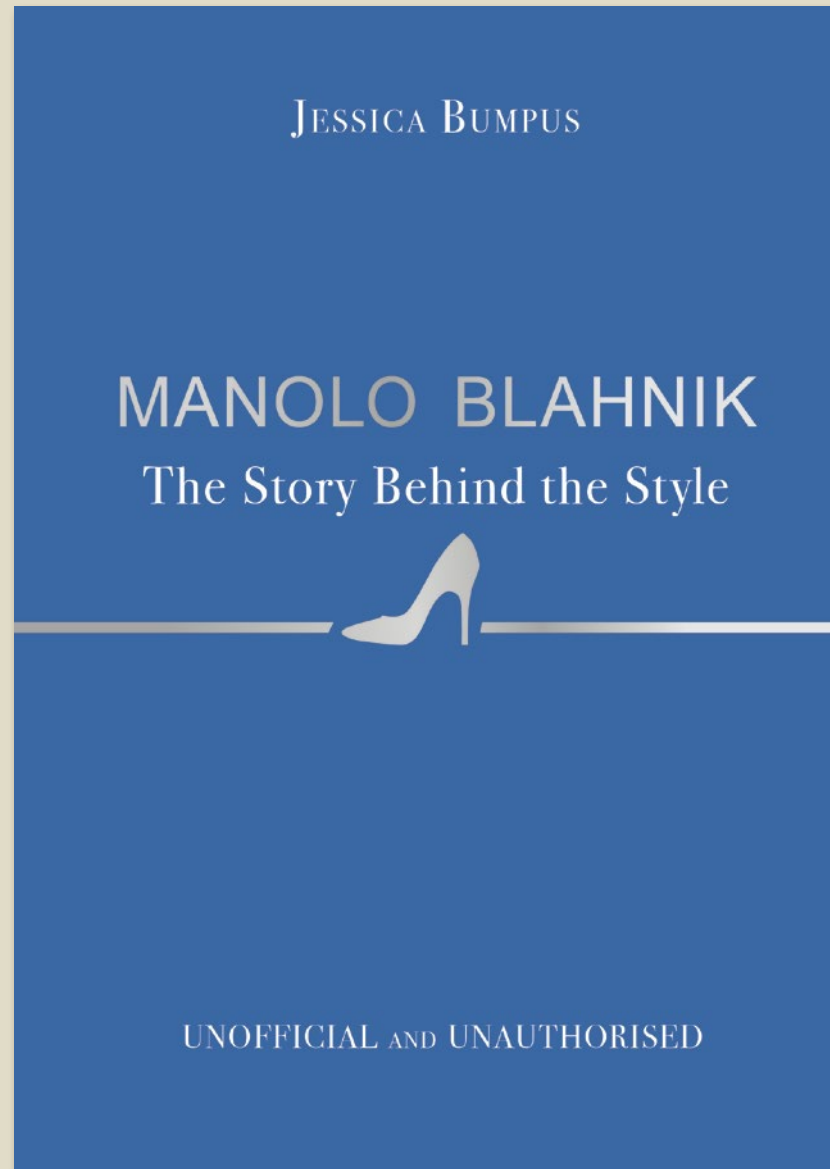
So striking was the ring that it soon caught the attention of Rome society, and Giorgio realised that what had started as a personal project had huge potential for his company. And so, he began to produce the Trombino for his clients, and the 1930s design remains popular to this day.

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

Pub Date	24/10/2024
Pub Price	£13.99
ISBN	9781800789579
H x W	181 x 126mm
Binding	Hardback
Age Range	Adult
Author	Rachael Taylor
Extent	160pp
Word Count	16500 words
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

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



© PICTURE: Fashion Week  
Grand atelier, Anna Priggi

© BONE: Jack Nicholson and Ingrid  
Bjorklin at the Academy Awards, 1976.



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

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

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

© PICTURE: manolo  
Blahnik, interior  
store horn

## Accolades

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

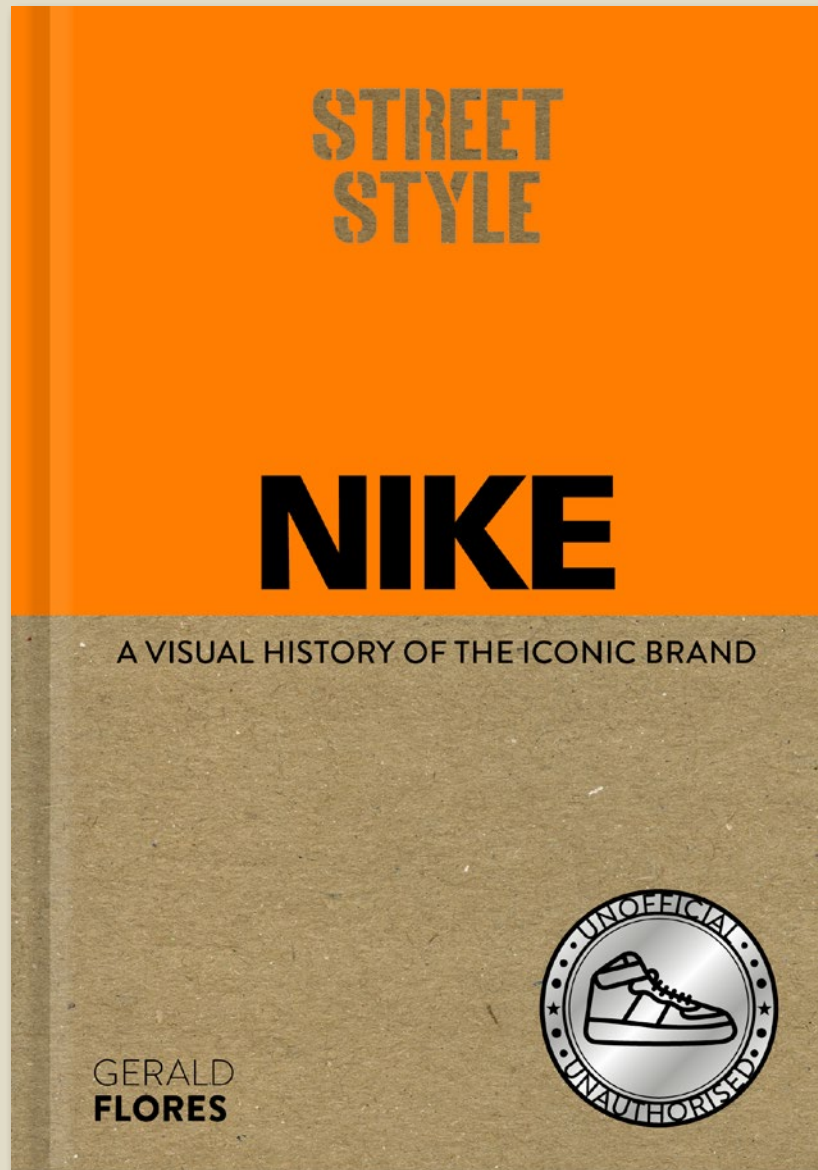


© BONE: Manolo Blahnik at the British Fashion Awards 2012 at the Savoy Hotel.



Pub Date	<b>24/10/2024</b>
Pub Price	<b>£13.99</b>
ISBN	<b>9781800789562</b>
H x W	<b>181 x 126mm</b>
Binding	<b>Hardback</b>
Age Range	<b>Adult</b>
Author	<b>Jessica Bumpus</b>
Extent	<b>160pp</b>
Word Count	<b>16500 words</b>
Freight On Board	<b>22/08/2024</b>
Rights Available	<b>World</b>

# Street Style: Nike



## Visual history of the iconic street style brand.

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



# Street Style: Nike

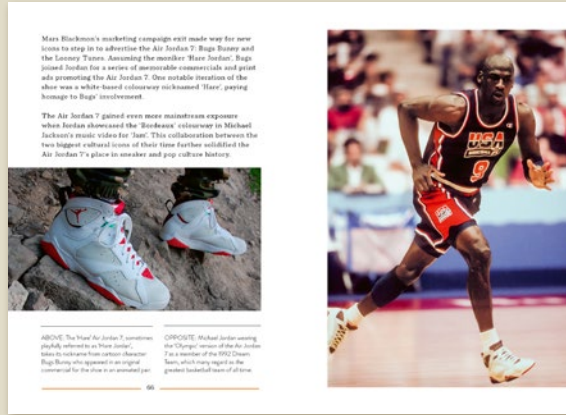


Nike's terms included \$500,000 in cash for five years, an endorsement figure that was unprecedented in that era. The highest number endorsement before 1984 was New Balance's deal with the Los Angeles Lakers. Larry Nystry for \$150,000 a year for eight years. Other perks offered to Jordan included stock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

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

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

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



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

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



ABOVE: The 'Yare' Air Jordan 7, sometimes playfully referred to as 'Yare Jordan,' is a member of the Air Jordan 7 line, which was designed by Bruce Knigge, who appeared in an original commercial for the shoe in an animated form.

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



## Nike Air Max 180

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

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

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

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

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



OPPOSITE: The Nike Air Max 180 is an original colorway of white, crimson and blue red.

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



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

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

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



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

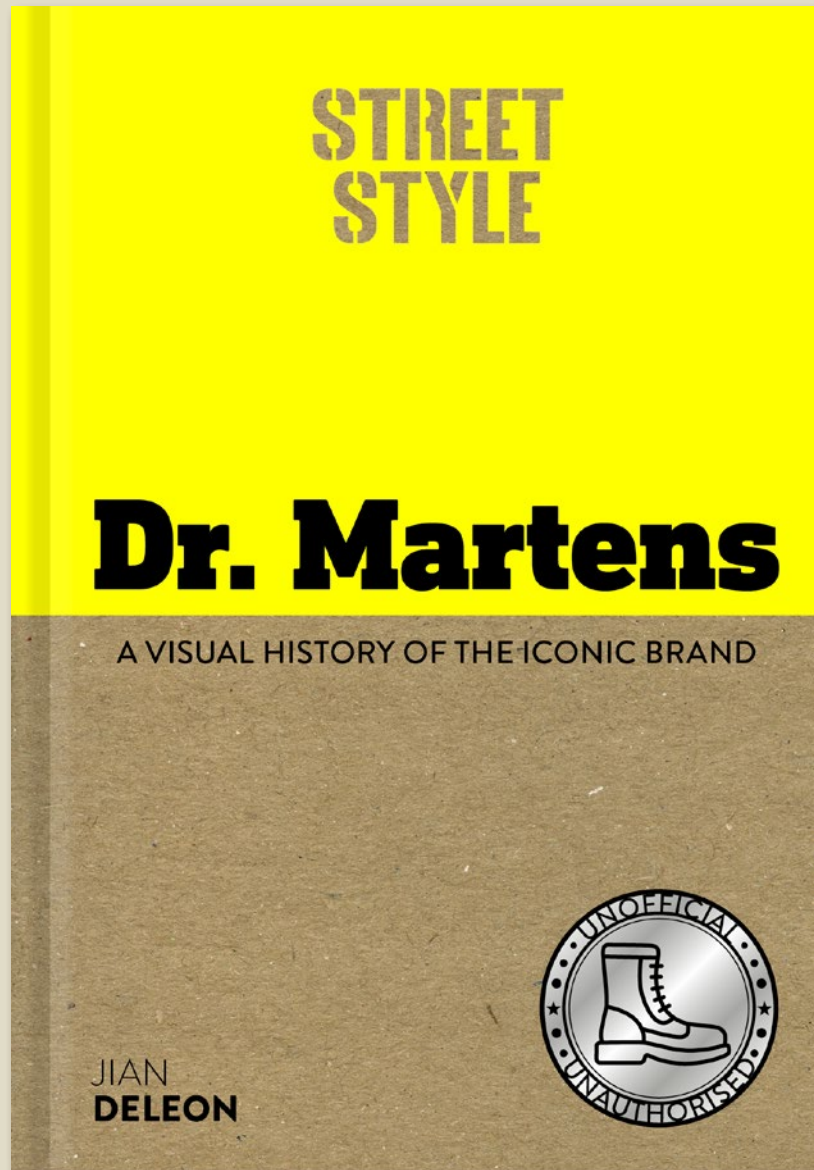
The marking is such a part of Nike culture that every new athlete that signs with the brand is tasked to draw their own version of the Swoosh. There have been different evolutions of the Swoosh and you can see the various iterations if you look through Nike's back-catalogue of products. Designer and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

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

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

Pub Date	07/11/2024
Pub Price	£13.99
ISBN	9781800789555
H x W	181 x 126mm
Binding	Hardback
Age Range	Adult
Author	Gerald Flores
Extent	160pp
Word Count	15000 words
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's AirWair shoes were still a far cry from the instantly recognizable models the brand is known for today. The uppers were much more minimal in decoration and the sides were much wider with a very visible contrast thanks to a lighter-colored sole.

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

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



## The Spring Behind Every Step

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

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

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

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



## The Birth of Bouncing Soles

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

In just a couple of decades, Wollaton had become one of England's shoemaking capitals. As early as 1881, one of its shoe factories was established as a workers' co-operative of local cobblers (known as 'The Buffers'), and it was now being run as the Nottinghamshire Productive Society, still making shoes as NPS, where its manufacturers may well know high-end footwear brands.

But the R. Griggs Group continued to flourish well into the 1950s under the leadership of Bill Griggs, who inherited the family business around that time. His fortunes would grow even more when he decided to take a risk in 1958. Backing on the success of their fledgling footwear business, Dr. Klaus Maertens and Dr. Herbert Funk began soliciting advertisements for Dr. Martens's AirWair shoes in international magazines. Griggs saw the fit of his innovative air-cushioned sole by two German doctors and instantly recognised its potential. After

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

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



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

## 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 identity. Mods were associated with dress-cut fashion pieces like polo shirts, modish suits and military issue MCI (modified) parkas, regularly seen embellished with the signature rounded 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.

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

RIGHT: Two customising modders take a break from their work on a Vespa scooter in 1963.



In contrast, the slicker-shaven subculture of Rockers who favoured leather motorcycle jackets, creepers, engineer boots and denim saw the Mod obsession with current fashion, jazz and R&B as effeminate, and numerous physical altercations between the two groups led to a moral panic about the rise of overly youth. Style was the Mod's mortality was not as their way of dress slowly seeped into the British mainstream, leading to the Swinging London phase of the 1960s. But as all trends go, as one fad falls out of favour, another one is right behind it to take its place.



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

Pub Date	07/11/2024
Pub Price	£13.99
ISBN	9781800789760
H x W	181 x 126mm
Binding	Hardback
Age Range	Adult
Author	Jian DeLeon
Extent	160pp
Word Count	15000 words
Rights Available	World



# 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

Pub Date	<b>09/10/2025</b>
Pub Price	<b>£13.99</b>
ISBN	<b>9781835871515</b>
H x W	<b>181 x 126mm</b>
Binding	<b>Hardback</b>
Age Range	<b>Adult</b>
Author	<b>Emily Maskell</b>
Extent	<b>160pp</b>
Translation Files	<b>27/01/2025</b>
Files To Printer	<b>15/05/2025</b>
Freight On Board	<b>07/08/2025</b>
Rights Available	<b>World</b>

# Icons of Cinema: Greta Gerwig



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

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



# Icons of Cinema: Greta Gerwig

Pub Date	<b>09/10/2025</b>
Pub Price	<b>£13.99</b>
ISBN	<b>9781800789845</b>
H x W	<b>181 x 126mm</b>
Binding	<b>Hardback</b>
Age Range	<b>Adult</b>
Author	<b>Laura Venning</b>
Extent	<b>160pp</b>
Translation Files	<b>27/01/2025</b>
Files To Printer	<b>19/05/2025</b>
Freight On Board	<b>07/08/2025</b>
Rights Available	<b>World</b>

# Icons of Cinema: Baz Luhrmann



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

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

# Icons of Cinema: Baz Luhrmann

## Paso Doble Flare

Though Scott and Fran perform several ballroom dances throughout *Strictly Ballroom*, their sub-breaking paso doble is the most memorable. The Latin ballroom dance initiates a highlight, the male dancer is the mascot, while the female dancer is the real star of a romance. After another heated argument with his mother, Scott arrives at Fran's house and confides his desire to dance with her at the competition. However, Fran's Spanish family does not readily receive his declaration. Fran's father, Roco (Antonio Vargas, one of the world's leading Flamenco dancers), especially scowls at the young man and demands to see his paso doble in action.

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



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

Roco becomes Scott and Fran's unofficial dance coach to help them perfect their paso doble. Fran's grandfather Yi Yi (Antonio Banderas) also assists, the film Scott's choreographer. The rhythm of the music into his head to help him "dance from the heart". Their nightly rehearsals are brought forward into the daylight, no longer hiding in the dark – it's a subtle callback to Fran's sentiment that "his life lived in fear is a life half lived". Luhrmann characterises such scenes with a traditional soundtrack composed of the nearly railway system, deliberate, cutting, the family's clapping, and the humming of a fan.



OPPOSITE TOP: Fran (Scott) and Roco (Antonio Banderas) dance together.

OPPOSITE BOTTOM: Scott (Fraser) performing a paso doble.

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

Luhrmann jumps so quickly between the tranquil love and agonised violence that there is no character left untouched by the threat of death. The murder of both Mercutio and Tybalt demonstrates that this burning desire to defeat the enemy is shared by all in with. Through Tybalt killing Mercutio and Romeo killing Tybalt.

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



ABOVE: Romeo (DCCapt) reflects the film's emotional depth.

## Luhrmann's Outback

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

Luhrmann's signature style of visual opulence infuses with Walker's long-drawn-out dusty scrubland plains, incredible sunsets and formidable mountainous terrain. As Walker sweeps over various terrains, the aerial shots are borderless panoramas. The cinematography focuses from the classic American western – capturing cattle drives like Howard Hawks' *Red River* – with grand vistas reduced to the expansive Outback. Further bolstering Australia, unlike Jill Blacklock's hyperactive editing, Doreen and Michael McCook take a more restrained approach. The Outback lingers on the screen as viewers can properly absorb its grandeur.

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

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



TOP: Doreen (Doreen) in The Outback.

MIDDLE: Lady Sarah (Walker) in The Outback.

BOTTOM: Lady Sarah (Walker) in The Outback.

106

107

## THE CURTAIN RISES...

### The Showman

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

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

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

6



Pub Date	07/11/2024
Pub Price	£13.99
ISBN	9781800789869
H x W	181 x 126mm
Binding	Hardback
Age Range	Adult
Author	Emily Maskell
Extent	160pp
Word Count	16500 words
Rights Available	World



# 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	<b>18/04/2024</b>
Pub Price	<b>£14.99</b>
ISBN	<b>9781800789272</b>
Binding	<b>Board Book</b>
Age Range	<b>0-5 years</b>
Author	<b>Natasha Durley</b>
Illustrator	<b>Natasha Durley</b>
Extent	<b>Opp</b>
Rights Available	<b>World</b>

# Creature Features: Dinosaurs



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

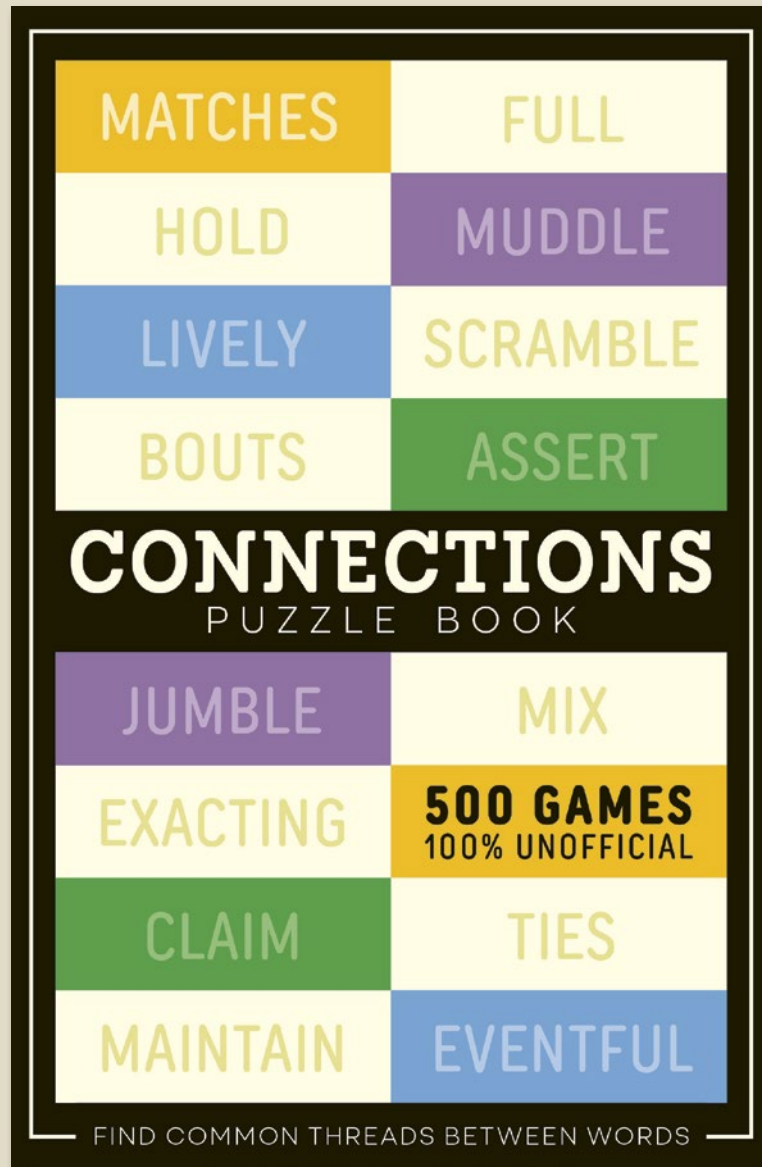
- Gorgeous fun artwork from the bestselling illustrator Natasha Durley
- Includes 10 x 2-piece die-cut puzzles (total size 180mm x 100mm)
- Match up all 10 dinosaurs including T.Rex, Triceratops, Ankylosaurus and Diplodocus
- Cylinder packaging makes these easy to tidy away and the perfect gift
- Suitable for ages 2+. Made from FSC materials.
- Creature Features Jungle puzzle also in the range
- Celebrating 10 years of extraordinarily illustrated books.



# Creature Features: Dinosaurs

Pub Date	<b>18/04/2024</b>
Pub Price	<b>£14.99</b>
ISBN	<b>9781800789289</b>
Binding	<b>Board Book</b>
Age Range	<b>0-5 years</b>
Author	<b>Natasha Durley</b>
Illustrator	<b>Natasha Durley</b>
Extent	<b>Opp</b>
Word Count	<b>0 words</b>
Rights Available	<b>World</b>

# 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

5 MEDIUM

FIX	INDICATION	WORK	BUCKLE
TEASE	PLAY	FERRET	SIGNAL
DRAMA	SENCE	PICTURE	SHOW
BEAVER	SUGGESTION	LAPPOON	BACKER

SEVENTH SIX RHY FOUR

CRATE	MINOR	OPENING	PACK
APERTURE	SCALL	BOX	PARCEL
MAJOR	GAP	BLERVE	BAR

SOCCER MEATY SIPP NOTE

HIGH SCHOOL	SPRICE	NOTIFY	
INSTRUMENT	WRITE	EDGE	GUARD
TEV	SMARTEN	CHARG	MANUE

PROFESSIONAL PRICK WHIP URBANE

WIRE	TRICK	SOUND	SWITCH
LOOSE	MATCH	RECYCLED	RELEASE
WRITE	PHOTO	SHIFT	BACHELOR

5 MEDIUM

RED	SIX	SADLE	BLAZE
WINDY	GAP	BLACK	SLIS
NORTH	WALK	SLAYT	GAR
CRAB	TRAP	SMALLOW	CORAL

BATHING JIM HENS TRASP

WARM	SQUASH	BEAR	BIRTH
COMPRESS	BISCUIT	SQUEEZE	SO
SHAL	WIN	PACK	FEATURE

WAL SLICE SHORNE HANGER

COMBINED	ELECTION	SHALE	PUFF
STRAKE	DIPSE	DIE	JOHN
FIGHT	EARTH	FUNGUS	ANESTHETIC

STICK CRUMBLE AUC HOSER

CONCRE	SLIT	SHAME	ANGUS
ENODE	APPLE	BOARD	POT
BRAIN	BURGER	CITRUS	BOB

5 MEDIUM

CHEESE	BROTHER	STOP	JELLY
TIGHT	DIPPER	MANLY	PROOF
BREAK	CHESS	PRESERVE	DREAM

THUNDERER COLLOQUIAL BASHFUL REGIONAL

FORMAL	PERFORMANCE	SHY	LAMBDA
SEMANTICS	JUDICIAL	SOCIAL	PHONOLOGY
NAVE	MORPHOLOGY	PEER	SUPERAD

FEAR PIPE NATIONAL BUTTER

SHAW	CHICK	REAL	LASH
POUR	COMPOSITE	FLANK	BB
ROUND	TEAM	TRAP	BEAT

BANK CHEESE EMBROIDERY HOPS

TRINKLE	CONSPIRE	PREVY	CLUB
TELEVISION	MORAL	SENSE	QUALITY
FLORA	POPULATION	POWER	WEST

6 EASY

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

BLADE DEATH HANDLE REED

SLASH	SHARPEN	BODY	CARCASS
HEAVY	CUT	SPEED	CADAVER
McKAGAN	REMAINS	ROSE	NU

LOVE VIRTUOUS SET YEARN

FANCY	HEAR	RIGHTEOUS	MORAL
TOUCH	ETHICAL	DESIRE	TASTE
ACE	FEEL	DEUCE	WANT

TEACH PROMOTE TEACHER SALOON

ESTATE	TUTOR	INSTRUCT	FORWARD
MASTER	FURTHER	PICKUP	PEGAGOGUE
HATCHBACK	CDACH	AID	TRAIN

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**

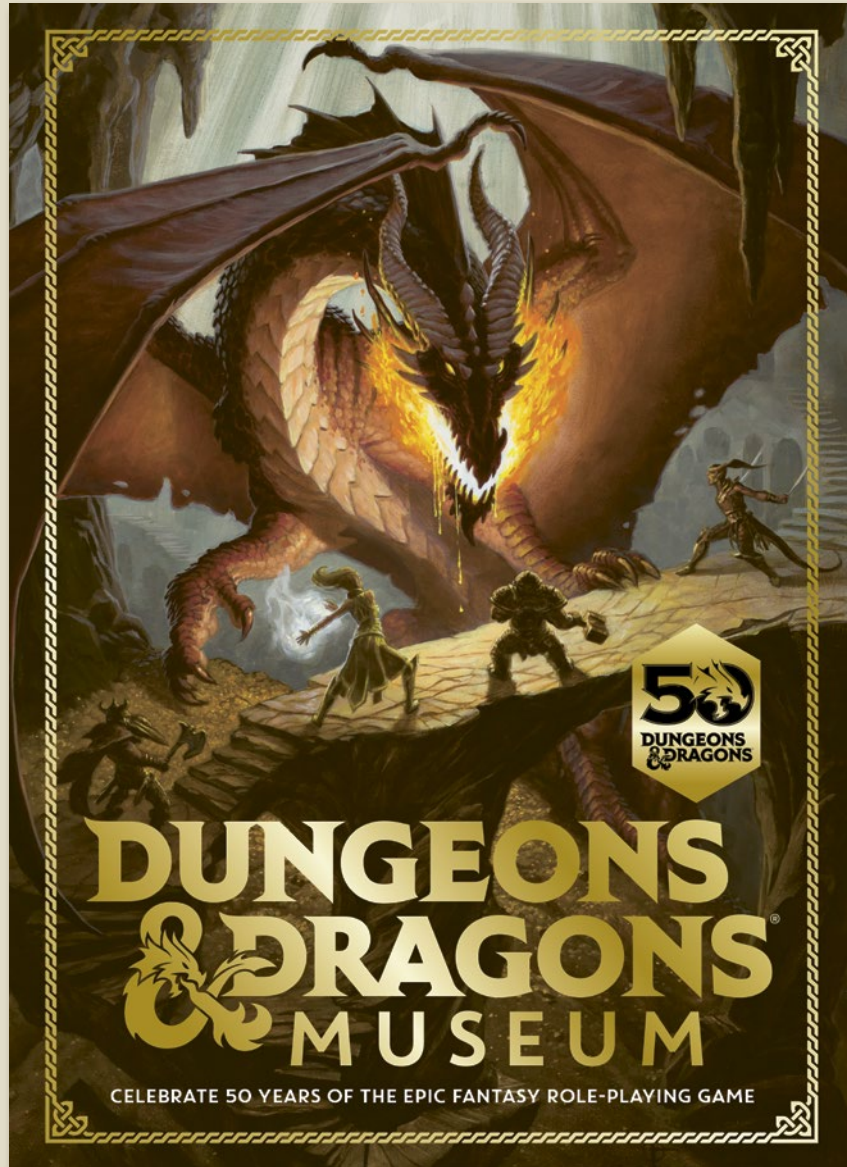
Word Count **24000 words**

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.

# Dungeons & Dragons Museum

## CITY SECRETS

**BALDUIN'S GATE**

Though *Dungeons & Dragons* is a game for roleplaying, it's also a game for book companies. The idea of using the game as a vehicle for books is not new. In fact, it's been around since the very beginning. The first book published by TSR was a book of rules for the game, but it was also a book of rules for the game. The first book published by TSR was a book of rules for the game, but it was also a book of rules for the game. The first book published by TSR was a book of rules for the game, but it was also a book of rules for the game.

**KEY TO PLATE**

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

## TRUE POLYMORPH

**MORE WAYS TO PLAY**

Whether you're a fan of *Dungeons & Dragons* or just looking for a new way to play, *True Polymorph* is the perfect choice. It's a game that's easy to learn and fun to play. It's a game that's easy to learn and fun to play. It's a game that's easy to learn and fun to play.

**KEY TO PLATE**

1. **Dragon**

2. **Barbarian**

## COUNTERSPELL

**CIRCULAR INFLUENCE**

Though *Dungeons & Dragons* has been an offshoot or cousin to other games, it's also a game that's been a part of the game. It's a game that's been a part of the game. It's a game that's been a part of the game.

**KEY TO PLATE**

1. **Dragon**

2. **Barbarian**

## KNOWLEDGE DOMAIN

**FIRST EDITION**

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

It included three different volumes: *Basic*, *Manuals*, and *Modules*. *Basic* was used by players to create their characters and learn the basic mechanics of *D&D*. *Manuals* contained depictions of the creatures that inhabited the dungeons of the world, as well as the magical items and loot they'd drop, and *Modules* were the adventures that players would play through.

Compared to the hefty volumes of rules, options and possibilities that we know today, *D&D* was fairly limited. It contained just three character classes – fighting man, magic-user and cleric – and only four races – human, elf, halfling and dwarf. However, the monsters numbered in the dozens, from kobolds and goblins to six different deadly dragons.

Although role-playing as an individual was a feature in David Wesely's *Beuzeszen* and Dave Ameson's *Blackmoor*, it was a rare feature in a published ruleset. *D&D* gave players the ability to choose their race and class, give themselves a fantastical name and even pick an alignment – lawful, neutral and chaotic – on which to base their character's actions. It was a level of escapism unmatched by any other game.

Another feature that was alien to wargaming enthusiasts, and most tabletop gamers, was the D20 – a 20-sided die, or icosahedron if you want to get technical. A 20-sided die allowed for more varied outcomes than a standard six-sided die. *Gygax* had borrowed the idea from the only game that he knew used a D20, *Tactics*, created by game developer Don Lowry, who started to produce icosahedrons for sale in North America. TSR gladly reproduced the die for use in *OD&D*, and so the D20 was used to resolve everything from attacks to loot drops.

*OD&D* sold around 4,000 copies in the first two calendar years. Its limited success may have been due to its reliance on previously published wargames. For instance, players were encouraged to use the combat system from *Gygax's* previous wargame *Chainmail*, even though it included a new combat system that would eventually evolve into the one that players know and love today. It also fitted an entirely separate board game, *Outdoor Survival* – intended to control the exploration of the world – under equipment required to play *Dungeons & Dragons*. Nonetheless, sales for *OD&D* continued to grow and warranted the release of five supplements that built on the base set. These included *Greyhawk* and *Blackmoor*, which were new rulesets based in *Gygax* and *Ameson's* respective campaigns. Each supplement sought to flesh out the thinner parts of the original set, adding classes like the druid, paladin and thief, as well as new spells and magical items. By the time the final supplement, *Swords & Spells*, had released, a mighty oak had begun to sprout from the tiny acorn that was the starter set. It was still a far cry from the scale of the game we know today – the *Dungeons & Dragons* phenomenon was just beginning to gather steam.

**KEY TO PLATE**

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

## OPEN ANOTHER ADVENTURE

**More exciting EXPLORE, more exciting UNLEASH... More exciting STRATEGY. That's *Dungeons & Dragons* BOARD GAME and more.**

**KEY TO PLATE**

1. **Dragon**

2. **Barbarian**

Pub Date	10/10/2024
Pub Price	£25.00
ISBN	9781800789623
H x W	370 x 272mm
Binding	Hardback
Age Range	Adult
Author	Hasbro International Inc.
Extent	96pp
Freight on Board	22/08/2024
Rights Available	World



# Picture-perfect London



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

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



# Picture-perfect London

Pub Date	<b>11/09/2025</b>
Pub Price	<b>£25.00</b>
ISBN	<b>9781800783294</b>
H x W	<b>230 x 190mm</b>
Binding	<b>Hardback</b>
Age Range	<b>Adult</b>
Author	<b>Gulshan Batool</b>
Extent	<b>240pp</b>
Translation Files	<b>30/12/2024</b>
Files To Printer	<b>21/04/2025</b>
Freight On Board	<b>26/06/2025</b>
Rights Available	<b>World</b>

## Building Bonds



COVER TO BE REVEALED

### 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

Pub Date	<b>13/02/2025</b>
Pub Price	<b>£16.99</b>
ISBN	<b>9781800787223</b>
H x W	<b>216 x 135mm</b>
Binding	<b>Hardback</b>
Age Range	<b>Adult</b>
Author	<b>Zoë Aston</b>
Extent	<b>240pp</b>
Files To Printer	<b>19/12/2024</b>
Freight On Board	<b>14/01/2025</b>
Rights Available	<b>World</b>





# SW – FBF24 – Adult and Gifting

Created by Cecilia Fanucci  
[cecilia.fanucci@bonnierbooks.co.uk](mailto:cecilia.fanucci@bonnierbooks.co.uk)

Updated 26 October 2024