Love, courtship and romance are universal as are precious jewels expressing deep affection for a loved one and the commitment of togetherness for eternity. Wedding traditions have evolved over thousands of years and are based on blessing the couple with good luck, good wishes of unity, happiness and prosperity.

The most personal of all jewels, the ring with its never-ending circular form has symbolised the union of two people over centuries. In marriage often worn on the ring finger of the left hand it was believed to have a direct link to the heart. The tradition of giving a betrothal or wedding ring, as a promise of marriage, goes back to Ancient Rome. In Western Europe it was not until the 15th century that the diamond became a gemstone associated with marriage. Rubies or garnets were emblems of passionate love, diamonds or rock crystals, symbolised virtue and constancy, and emeralds hope. Clasped hands, lovers’ knots, crowned hearts, cupid’s arrows and flowers with hidden messages, snakes and butterflies caught the imagination of the jewellers to create magnificent jewels as symbols of romantic love.

Based in England, Beatriz Chadour Sampson is an international jewellery historian and lecturer. Her publications range from Antiquity to the present day; these include her doctoral thesis on the Italian goldsmith Antonio Gentili da Faenza (1980), the jewellery collection of the Museum für Angewandte Kunst, Cologne (1985) and 2000 Finger Rings from the Alice and Louis Koch Collection, Switzerland (1994) of which she continues to be curator for the Swiss National Museum, Zurich. She was consultant curator in the re-designing of the William and Judith Bollinger Jewellery Gallery at the Victoria & Albert Museum, London and guest curator of the ‘Pearls’ exhibitions (catalogue: 978-1-851777-55-6).
According to the stories passed down in the family, the youngster Henrik had was to ensure that the apprentice would register with some local congregation. 

Recalls that Henrik’s luggage for the journey consisted of not more than a few items. One of them was a miniature handwritten book. This was the start of his future life as a master goldsmith. The book contained notes on the tools of the trade and the names of the materials he would work with. Moreover, it contained a sketch of his future workplace and the names of potential customers.

Instead be coerced into doing hard labour in factories – for many teenagers, this was a reality. As a goldsmith’s apprentice, the days were long, and the atmosphere was stimulating. Henrik spoke Swedish as his mother tongue, but that was the limit of his language skills. However, he quickly learned the basic German phrases necessary to communicate with his colleagues.

He remembered his first days in the workshop: the smell of gold and silver, the clinking of tools, and the sound of hammer and chisel. The young master goldsmith sat beside the master goldsmith at the workbench, which is where the art of goldsmithing started to take shape.

The young master goldsmith was hard, the days were long, and the metropolis, the city’s night watch. The poor wages were compensated somewhat by being employed by the master goldsmith. However, no man is an island. Without a host of creative talents behind the scenes – designers, master goldsmiths and silversmiths – Carl Fabergé’s business could not have flourished.

Carl Fabergé (1846-1920), jeweller to the Russian Imperial Court, enjoys iconic stature in the history of the goldsmiths’ art. His life’s work is still celebrated today, a century after the forced closure of his company in St Petersburg, capital of the then crumbling Russian Empire. Wherever Fabergé’s works are shown, whether at exhibitions or in salerooms, they delight and inspire.

The Sculpture of Tranquility

Xu Bin Jueyi

ABOUT THE BOOK

The Unicorn Chinese Artists

Rights available: All Languages, excluding English and Chinese

Chinese contemporary sculpture has travelled the world to well-known mountains and rivers, learning from and responding to nature. 

The sculptures represent the best combination of contemporary ideas and traditional culture with the utmost contemporaneity. Simple and clear, they display a minimalism, and sparse freehand feeling.

Xu Bin Jueyi is from Nantong in Jiangsu. He has had a passion for art from childhood, and spent many years travelling the world to well-known mountains and rivers, learning from and responding to nature. He has created a large number of sculptures, paintings and photographs. Representative sculptural works include: the I Ching series (Heaven and Earth Tai Hexagram), the Tibet series (Qinghai-Tibet Plateau and Pilgrims), Buddha (Considering the Fracture series). He blends Chinese and Western cultures to create his own unique artistic style.

Edward Lucie-Smith is generally regarded as one of the most prolific and widely published writers on art. A number of his art books, among them Movements in Art since 1945, Visual Arts of the 20th Century, A Dictionary of Art Terms and Art Today are used as standard texts throughout the world.

Carl Fabergé (1846-1920), jeweller to the Russian Imperial Court, enjoys iconic stature in the history of the goldsmiths’ art. His life’s work is still celebrated today, a century after the forced closure of his company in St Petersburg, capital of the then crumbling Russian Empire. Wherever Fabergé’s works are shown, whether at exhibitions or in salerooms, they delight and inspire.

However, no man is an island. Without a host of creative talents behind the scenes – designers, master goldsmiths and silversmiths – Carl Fabergé’s business could not have flourished.

Fabergé His Masters and Artisans lifts these craftsmen into the limelight; craftsmen who not only deserve our closer attention, but the captivating stories of their lives and careers add appreciably to what is known of the working processes at Fabergé. Featured here are names – familiar from the maker’s marks on countless Fabergé treasures – of men such as Erik Kollin, August Holmström, Henrik Wigström, Viktor Aarne, Gabriel Nykänen, and many others. The book also explores jewellery manufacturing methods, touches on the company’s well-known and influential customers, as well as, of course, showcasing Fabergé’s very recognisable style and creativity. It contains much new information, including reminiscences, letters, and personal photographs alongside detailed images of Fabergé works.

Ulla Tillander-Godenhielm Ph.D., is the great-granddaughter of St. Petersburg goldsmith Alexander Tillander, a supplier to the Russian imperial court. She has been researching the oeuvre of the Russian jewellers for many years and her doctoral dissertation was on the award system of imperial Russia. She is a lecturer and consultant for art exhibitions and has written several art publications and books, including Jewels of Imperial St Petersburg published by Unicorn in 2013.
Divine Conception: The Art of the Annunciation

Sarah Drummond

Hardback, Quarterbound
176 pp
Portrait | 240 mm x 196 mm | 8 x 9.5 in
BIC Code: AGR, A, ABA
40,000 words
120 colour images
978-1-911604-11-2
RRP £25.00
March 2018

Rights available: All Languages

Divine Conception asks the questions: How to evoke the invisible in the visible? How to convey the divine in the human?

Focussing on twelve specific aspects of the Annunciation (for instance, where Mary is reading, or where Joseph is present at the event), the book explores images (paintings, illuminated manuscripts, ivories, mosaics, sculpture, wall paintings, metal work) in the context of the period when they were made. Each chapter reflects on contemporaneous treatises, sermons, patron’s requirements, devotional practices, artistic conventions, theological concerns, that informed the artist and his audience.

The works of art discussed relate to the Latin West from the earliest times, with a cut-off date towards the middle of the 16th century.

Sarah Drummond studied art history in Paris followed by postgraduate studies at the Courtauld, SOAS and Birkbeck (MA in Renaissance Studies). Her professional background is in journalism, mainly as a freelance features writer. Her interest in the subject of the Annunciation goes back many decades, and during the gestation of this work she has visited museums, galleries and churches all over Europe and North America. She has observed first-hand the vast majority of the works illustrated in the book, many of which can be studied in their original settings.

Father Portraits by Forty Great Artists

Juliet Heslewood

Hardback
96 pp
Portrait | 200 mm x 148 mm | 7.8 x 5.8 in
BIC Code: WZG, A, AB, AC
14,000 words
40 colour images
978-1-911604-35-8
RRP £18.00
Autumn 2018

Rights available: All Languages

Portraits have been painted for centuries, and for many different reasons. Fathers, as subjects of their own children’s portraits deserve a closer look. The evolution of such a picture begins with a unique and intimate relationship. Looking at each work and considering its individual history can tell us much about this relationship, about the artist, and also about the time and place in which it was created.

The portraits chosen for this book by Juliet Heslewood, art historian and writer, are shown chronologically, and the changing nature of the subject can be seen as time rolls forward over centuries to the present day. From Rembrandt, Ingres and Manet to Picasso, Munch and Dix, over forty portraits make up this collection of artists’ fathers. A delicious combination of biographical anecdote and art history, it is also an elegant celebration of the powerful relationships between sons, daughters and their fathers.

Juliet Heslewood studied the History of Art at London University and later gained an MA in English Literature at Toulouse. For over twenty-five years she lived in France where she devised and led study tours on art and architecture as well as continuing her writing career. Her books include The History of Western Painting for young people which was translated into twelve languages. She also wrote its companion on sculpture and Introducing Picasso. She has published collections of world folk-tales. Juliet now lives in Oxfordshire where she continues to write on both art and folklore and is a freelance lecturer in the History of Art.
This book provides insight and perspective about the lives, vanities and relationships of those who fought in the American Revolutionary War (1775–1783) through the filter of portraiture, much of it painted as conflict raged. Eighty-five characters are featured here, which include: Thomas Jefferson, George Washington, Benjamin Franklin, Alexander Hamilton, James Madison, John Jay, John Adams, Paul Revere, Molly Pitcher, Ethan Allen, Abraham Woodhull, John Stevens, John Dickinson, Crispus Attucks, Aaron Burr, James Monroe, Francis Hopkinson, Charles Carroll, Martha Washington, Roger Sherman, Anthony Wayne, Benjamin Rush, John Howe, Joseph Galloway, David Matthews, Peggy Shippen, Chief Cornplanter, Polly Cooper, William Howe, George Grenville, William Pitt the Elder, John Montagu, Charles Cornwallis, Louis XVI, Marquis de La Fayette, Charles Gravier, Jean-Baptiste Donatien de Vimeur, François Joseph Paul de Grasse, Luc Urbain de Bouexic, and Charles-Henri-Louis d'Arsc, chevalier de Ternay. Lavishly illustrated, many of these portraits will not have been seen before.

Angus Haldane is Director of Haldane Fine Art, an art dealership and consultancy. He is also an independent curator and art historian. Angus studied Classics at Oxford University. After Oxford, Angus graduated from the Courtauld Institute with an MA in Byzantine and Early Renaissance art. He worked for many years as a senior specialist in paintings at Christie's and Sotheby's, where he gained considerable experience researching, attributing, and valuing pictures. He has catalogued museum collections, in particular The Cromwell Museum in Huntingdon, and provides consultancy to some of London's leading catalogued museum collections, in particular The Cromwell Museum and the BBC and CNN and speaks French, Italian and Russian.

This title follows the success of Portraits of English Civil Wars by Angus Haldane, published in 2017.
The brainchild of Canadian-born, London-based artist, Mychael Barratt, *New York Map of Days*, is a miscellany of fact and fiction arranged around the events and characters of the United States' most iconic and populous city.

Based upon an original and very limited eight-plate etching by Mychael, the book features 366 date specific references to events or people throughout New York's history. The book also contains a full colour fold-out reproduction of the print.

By tweeting a detail from the etching and its story on a daily basis from January 2017, Mychael's work is gaining an international following for his lighthearted look at The Big Apple’s fascinating history.

Mychael Barratt was born in Toronto, Canada and has been living and working in London, UK since 1984. He studied at Central St Martin’s College of Art and in 2013 was elected President of the Royal Society of Painter-Printmakers.

This follows the success of Mychael’s *London Map of Days*, published in September 2017 and *The Master’s Muse – Artist’s Cats and Dogs* (2016).

Highlights include:
- 6th February 1935 – *The Monopoly board game is invented by Charles Darrow*
- 22nd February 1860 – *Abraham Lincoln delivers his famous Cooper Union speech*.
- 8th March 1971 – *Fight of the Century between Frazier and Ali (Frazier wins in 15)*

"If I create from the heart, nearly everything works; if from the head almost nothing"
— Marc Chagall

“The mind is not a vessel to be filled, but a fire to be ignited.”
— Plutarch

“If you ever feel like murdering someone you should paint a picture instead. Far less trouble in the end.”
— Maggi Hambling
Operation OVERLORD, the opening up of an Allied second front by the invasion of the Normandy beaches in June 1944 was the largest military invasion of all time, but it was preceded by years of industrial scale intelligence collection and dangerous clandestine reconnaissance missions off the French coast.

VANGUARD is the untold story of this work, the intelligence machine and covert reconnaissance missions that went into the D-Day planning, such as the signals intelligence intercepts, the agent running operations orchestrated by the 15th Flotilla, to the clandestine work of the X-Craft and COPP® (Combined Operations Pilotage Parties) diver teams that scoured the Normandy coast months before the June 1944 deadline.

The book pulls together previously unpublished but declassified Top Secret documents, diaries, letters and personal accounts from some of the few remaining veterans who were there.

David Abrutat is an ex-Royal Marine Commando and former Reconnaissance specialist who has been long being fascinated with the Second World War and the work of clandestine forces around the world.

He is currently an Associate Fellow and Lecturer on the MA Security and Intelligence Studies in the Department of Economics and International Studies at the University of Buckingham.

Geology controls the outcome of battle and no more so than during the trench warfare of the Great War, this new book by expert Peter Doyle takes us through the details.

An understanding of terrain has been the mark of a great commander from at least the time of Sun Tzu, and most campaigns can be interpreted and understood from this standpoint. It is the Great War, a war of trenches and dug-outs, of mines and mud, that epitomises the struggles of commander and soldier alike in the prosecution of battle against the obstacles set for them by terrain. This book, based on twenty-five years of study, takes the geology of northern France and Flanders and examines such issues as: What created Flanders mud? How were the Germans able to dig deep dug-outs to resist the British on the Somme? and, Why were the British successful at mine warfare? These and other issues are dealt with in this volume illustrated throughout with maps and photographs.

Peter Doyle is a geologist and well known military historian specialising in the impact of terrain on the outcome of battle, particularly in the Great War, as well as the British experience of war. He is Secretary of the All Party Parliamentary War Heritage Group and visiting Professor at University College London. More details can be found at www.peterdoylemilitaryhistory.com.
The Sound of Hunger
U-Boats, Politics, Chivalry, Lies and Murder during the First World War

Dr Chris Heal

Hardback
768 pp
Portrait | 234 mm x 155 mm | 6.1 x 9.2 in
126,000 words
Over 100 photographs
978-1-911604-41-9
RRP £30.00
April 2018

Rights available: All Languages

The book takes its title from the thrust of the war, not in the trenches, but in the deliberate attempts by both sides to starve each other's civilian populations. The damage to Germany's children was generational as food shortages were deliberately extended by the Allies to force Germany to a debilitating peace. The brothers dealt with that peace; they and their families took each other's civilian populations. The damage to Germany's trench, but in the deliberate attempts by both sides to starve innocence are uncovered; discrediting truths and war crimes of each other's civilian populations. The damage to Germany's both the Allies and Germany are brought into the limelight. children was generational as food shortages were deliberately The book takes its title from the thrust of the war, not in the extended by the Allies to force Germany to a debilitating peace. trenches, but in the deliberate attempts by both sides to starve The brothers dealt with that peace; they and their families took each other's civilian populations. The damage to Germany's sides. All paid painfully: one stripped off his Foreign Office career children was generational as food shortages were deliberately extended by the Allies to force Germany to a debilitating peace. The damage to Germany's trench, but in the deliberate attempts by both sides to starve innocence are uncovered; discrediting truths and war crimes of each other's civilian populations. The damage to Germany's children was generational as food shortages were deliberately extended by the Allies to force Germany to a debilitating peace. The brothers dealt with that peace; they and their families took each other's civilian populations. The damage to Germany's...