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CREATIVE SPECIAL

PROJECT calm* PRESENTS

CREATIVE JOURNEYS

Artistic inspiration from around the world

PLUS ORIGINAL CRAFT IDEAS TO MAKE TODAY!

EXTRAS INSIDE

Unique geometric globe templates

*

Colouring scenes from London, Paris, New York

*

Worldwide watercolour postcards & print

*

Paper roses project

*

32-page travel inspiration book

Hello and welcome

Wherever we are in the world, we're never far from creativity. Whether that's art, music, craft, fashion or literature, location as creative inspiration makes for intriguing reading beyond simple travelogues. The personal journeys of others can inspire our own in myriad ways, whether it motivates us to book a trip or join a class or just share our own tales of place, heritage and imagination. With a whole world of inspiration to choose from, the only issue we had with *Creative Journeys* was deciding what to leave out.

What is clear from the features contained within these pages is that the world wide web has shifted the creative landscape. Physical travel used to be the only way to experience new sights and sounds, but now culture from the other side of the globe arrives right into our hands at the swipe of a screen. While this easy access has made us all a little impatient, it's also brought us creative inspiration we might never have seen before. And that can only be a good thing. Thanks so much for reading.

Lottie

LOTTIE STOREY EDITOR #creativejourneysmag

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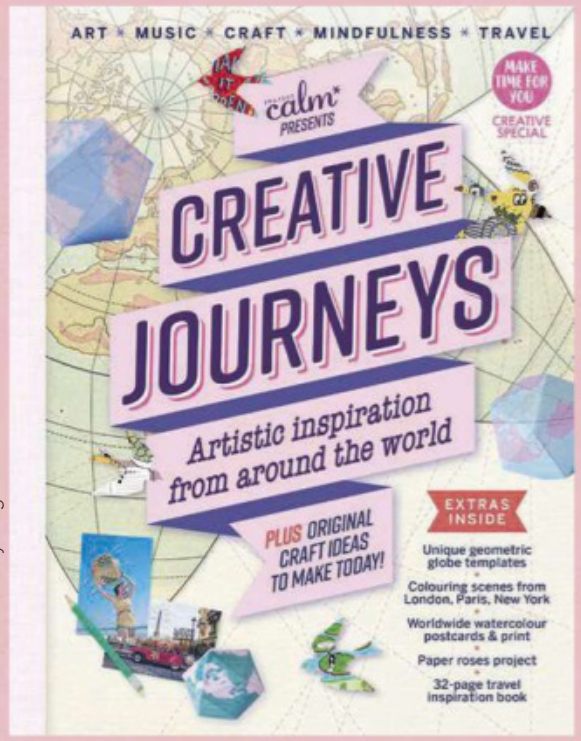
CREATIVE JOURNEYS



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INSIGHTS & VOICES

SIAN MEADES

Sian is a lifestyle writer and editor, studying for an MA in modern and contemporary literature. Turn to page 40 to read her thoughts on souvenirs.

NIKI GROOM

Illustrator Niki works with high-profile clients and illustrates live at events. Find out more about her travels and creative inspirations on page 142.

KATE O'SULLIVAN

Kate is a writer and photographer who lives in Edinburgh, near the sea. Find her feature on making, heritage and home on page 80.

HELEN MARTIN

Writer and founder of indie lifestyle magazine *Lionheart*, Helen interviews Sidonie Warren of Papersmiths over on page 132.

HANNAH VETTESE

Hannah is a music journalist, with a love of '60s girl groups, pop and soul. Turn to page 58 to read how music helps her discover the world.

GEMMA BRACE

Bristol-based Gemma is a writer, curator, bookworm and art lover. Read her feature on art in the great outdoors on page 74.

ALSO FEATURED

Kinda Alhamali, Tina Bernstein, Jocelyn Cross, Dr Deborah Cracknell, Kat Goldin, Mike Goldsmith, Vicky Guerrero, Emma Howarth, Christopher Kirkley, Tina Makereti, Iain Maloney, Suzi McLaughlin, Mdou Moctar, Mat Pember, Monisha Rajesh, Jenni Sparks, Sam Storey, Lisa Tuttle

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FANTASTIC VOYAGE

Whether you escape for a weekend break, dream about far-flung lands or go back to your roots, travelling enriches the mind, body and soul. Turn to page 158 to create your own world...

WILLESDEN
CRICKLEWOOD
Belsize Park
KENTISH TOWN
CHALK FARM
CAMDEN
UNDWOOD PARK
KILBURN
PADDINGTON OLD CEMETERY
queen's park
KENSAL RISE
primrose hill
LONDON ZOO
MAIDA VALE
LORD'S CRICKET GROUND
paddington recreation ground
regent's park
KENSAL GREEN CEMETERY
LADBROKE GROVE
LITTLE WORMWOOD SCRUBS
LITTLE VENICE
NORTH KENSINGTON
Marylebone
FITZROVIA
BBC
BLOOMSBURY
Covent Garden
WHITE CITY ESTATE
BBC WAS HERE
PADDINGTON
BAYSWATER
MARBLE ARCH
OXFORD ST
WEST END
SOHO
CARNABY STREET
PICCADILLY CIRCUS
SHEPHERDS BUSH
NOTTING HILL GATE
hyde park
ST JAMES
PALL MALL
green park
KENSINGTON OLYMPIA
HOLLAND PARK
Knightsbridge
SLOANE ST
SCIENCE MUSEUM
WESTMINSTER
HAMMERSMITH
EARL'S COURT
KENSINGTON
SOUTH KENSINGTON
WEST KENSINGTON
CHELSEA
PIMLICO
MILLBANK
FULHAM CEMETERY
FULHAM BROADWAY
WORLD'S END ESTATE
batterSea park
THE OVAL
barn elms playing fields
FULHAM
PARSON'S GREEN
Imperial Wharf
ST MARY'S CHURCH
BATTERSEA
putney lower common
furlingham park
south park
PUTNEY
WANDSWORTH TOWN
Clapham Junction
CLAPHAM Old Town
clapham common
CLAPHAM
ELECTRIC AVENUE
STOCKWELL

Creative sparks

Jenni Sparks' unique maps are bold, bright and bursting with humour. **Lottie Storey** caught up with the talented illustrator to find out how she started making her mark drawing entertaining guides for the London tourist board. ▸

Jenni's big break came in 2012 when she was approached to draw a map of London in the run-up to the Olympic Games.

For Jenni Sparks, her post-university ambition was simple: to work as an illustrator, get paid to draw things and to live in London. Little did she know the three would come together in one project that would change her life.

"I thought it would take me at least five years after graduation to get to be full-time freelance, but because of a stroke of luck I was there after six months!" Jenni explains.

"When I left university, I kept a little book where I wrote down some of the things that I wanted to achieve. I had some other aspirations such as making things to sell such as T-shirts and I also made a dream list of clients to work with. This really helped me to envision the future and I always feel proud when I look back at it because I've managed to achieve most of the things that I wrote down, and things actually ended up working out better for me than I thought they would!"

That's an understatement. When Jenni's London map became a viral hit back in 2012 it set her down the road of illustrating maps.

"I think anyone who says luck doesn't come into play when you're successful is lying," she says. "I love so many things about my job, like getting to meet amazing people and travelling

"I thought it would take years to become a freelancer, but because of luck I was there after six months! Anyone who says luck doesn't come into play when you're successful is lying."

the world. But my favourite thing has been the same ever since I first picked up a pencil: getting to draw late at night while listening to good music. There's something very romantic and special about it. I'm definitely a night owl and from about 8pm onwards my brain is really calm and goes into quite a trance-like state, which is amazing."

Jenni's brain is full of creativity. "I've always been influenced by things that the snobby art world doesn't like," she laughs. Like what? "Anything from daytime/reality TV, gossip magazines, bold colours on crisp packets, celebrity culture, even motorway signage. I got into drawing originally because it made me laugh and I used to doodle on my friends' notebooks at school. I'm still very immature as an adult!"

Immature perhaps, but Jenni is incredibly hard-working. Summer jobs at a holiday camp by the sea saw her waitressing, cleaning caravans and working behind the bar. "There were so many characters staying at the park and every night they'd do cabaret," Jenni remembers. "There would also be lots of tacky costumes and a real sense of fun and humour."

All this experience gave Jenni good motivation to work hard the minute she got any creative opportunity. "Knowing that my job is something unique and that a lot of people would love to be doing it stops me taking

things for granted. I try not to get entitled and I 'check myself' a bit when I'm getting upset over something pretentious and ridiculous!" she says.

A sense of humour is very important to Jenni, and obvious in her work as well as family life. "My mum is a loud, funny Northern woman and my brother even recently started doing stand-up! There's a lot of laughter in my studio as well and I think it's important for creativity in general as it helps you think in different ways." ▶

Jenni shares a studio in north London with 25 other artists and creatives, which is "a total madhouse. We have the whole floor of a warehouse and it sometimes feels like a youth club because we have a pool table and we put on different theme parties there quite regularly. Day-to-day, it's pretty calm and my particular space tends to be covered with drawings and prints. It's quite colourful – I like to have lots of things on the walls. It's also a bit of a mess so, yeah, probably a good reflection of me as a person!"

Creatively, Jenni is most productive late at night when it's quiet and there

are no distractions. "I think there's a lot to be said about the unconscious mind," she says. "Often I don't know where I've got something from but I've unconsciously been picking up information during the day. My ideas tend to come to me in the middle of the night, either just before I go to sleep or during a dream. I've got into the habit of writing them down, as I'm guaranteed to forget them otherwise!"

Jenni's creative inspirations include David Shrigley and the comic artist Natalie Dee "as they allow themselves to be weird and funny and unique," she explains. "I was a weird child and having these role models showed me that it's a strength to be unusual in the art world." And it's this individuality that's afforded Jenni some of her favourite opportunities. "When I'd just finished uni I was watching a lot of daytime TV. I ended up watching so much Jeremy Kyle that I'd noticed patterns in how he approached various people, so I made a jokey illustrated flow-chart representing the process

> "I've always wanted to bring a bit of joy into the world when I'm drawing, or to make people laugh. I'm not an edgy political artist and I'm fine with that."

that Jeremy Kyle uses on his guests. The piece ended up going viral and I got invited to go to the show for a tour of the studio – Jeremy put my illustration up on the screen and made everyone give me a round of applause!"

And how does Jenni want her work to make people feel? "I think I've always wanted just to bring a bit of joy into the world when I'm drawing, or to make people laugh," she says. "I'm not an edgy political artist and I'm fine with that. Other people do it better

anyway. I'm a reasonably light-hearted person so I play to my strengths and bring out my personality in my work."

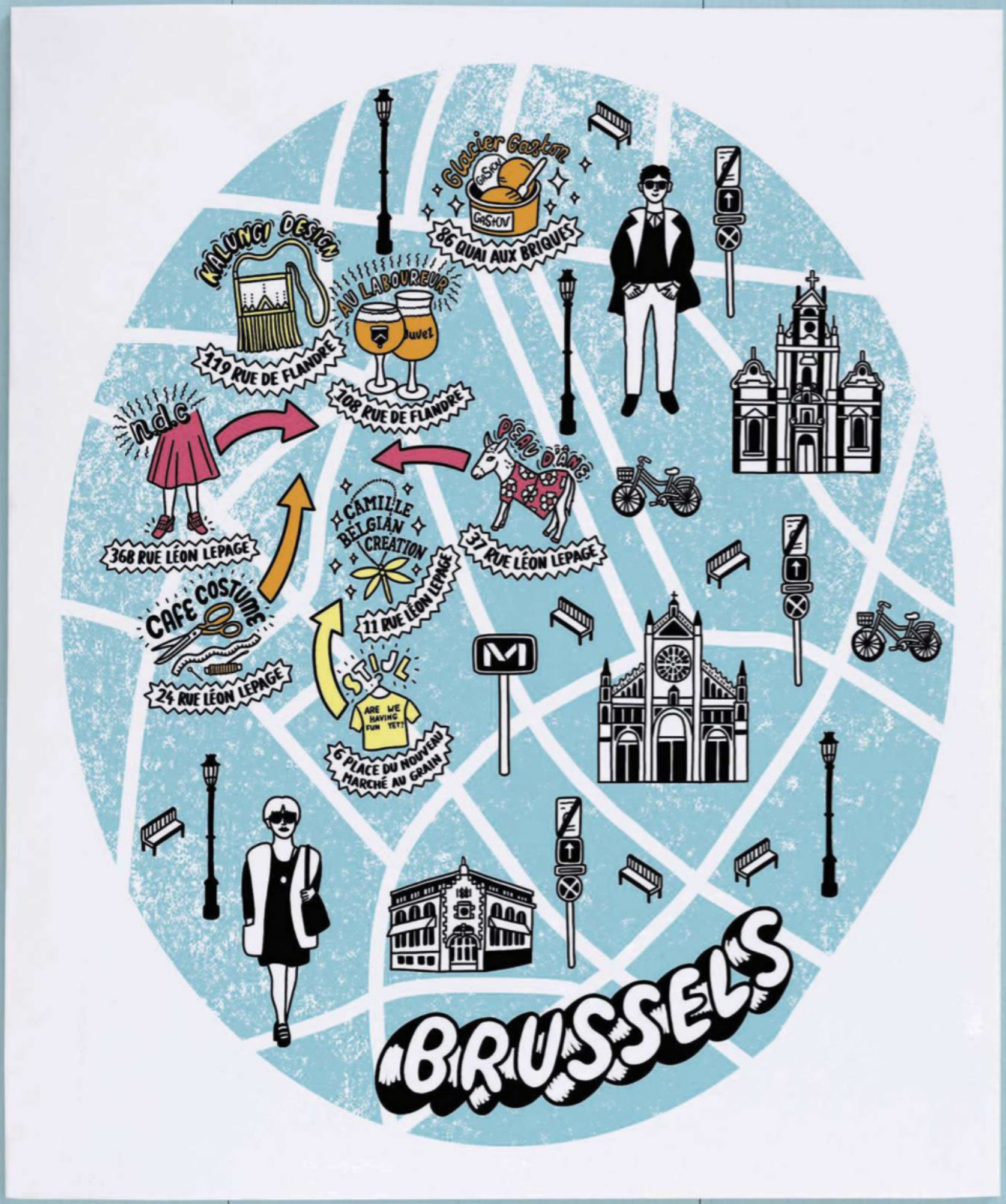
We asked Jenni a few more questions about her creative processes...

Tell us about the first map you drew.

Back in 2012 I had just moved to London and was working as a gallery assistant at Somerset House when I got an email from a start-up art print company called Evermade.com. London was on the run-up to the Olympics so they wanted me to create a map of the city. But rather than just showing the tourist spots such as Tower Bridge and Big Ben they wanted the map to reflect the many different local areas that London has, as well as each place's character.

I only got the commission because the previous illustrator working on it had pulled out halfway through, so this left me with half the time to work on ▶

ROTTERDAM
HOFBOGEN
BLA BLA BLA!
RAAMPOORTSTRAAT
CUBE HOUSES
OVERBLAAK 70
markthal
D.S. JAN SCHARDSTRAAT 278
SCHIEDAMSEDIJK 51
HET NIEUWE INSTITUUT
MUSEUMPARK 25
URBAN ESPRESSO BAR
NIEUWE BINNENWEG 263
DE KUNSTAL
WESTZEEDIJK 341
NIEUWE MAAS
CITIZEN M
GELDERSE PLEIN 50


Glacier Gaston
GASTON
86 QUAI AUX BRIQUES
KALUNGI DESIGN
119 RUE DE FLANDRE
AU LABOUREUR
108 RUE DE FLANDRE
n.d.c
368 RUE LÉON LEPAGE
PEAU D'ÂNE
37 RUE LÉON LEPAGE
CAMILLE BELGIAN CREATION
11 RUE LÉON LEPAGE
CAFE COSTUME
24 RUE LÉON LEPAGE
STIJL
ARE WE HAVING FUN YET?
6 PLACE DU NOUVEAU MARCHÉ AU GRAIN
BRUSSELS

it, which was a real challenge. It was also a risky thing to take on because the company was just starting out so could only pay me if the map sold well. But it was my first offer of paid illustration work after university so I took it on. I spent my days working at the gallery, and on my days off and at night I explored and researched the city. As I'd only lived in London for a month it was a fun way of getting to know it.

After two-and-a-half months the map was finished and it went on sale. I wasn't expecting much but my mum bought a copy so I was excited about at least getting some cash for it! Then, out of the blue, two weeks later it went viral and people were sharing it all over social media. I even had national newspapers reporting on it! This meant lots of people bought the print and I received a good pay packet. I'm incredibly lucky: the royalties from my London map (and my others) have paid my rent for the last seven years!

And that map is still in use in London, isn't it?

One thing I never expected from my career as an illustrator was to have my work licensed out to promote the cities that I've drawn. My London map was used by the London tourist board to promote the city on their website and was also made into an Oyster card holder by *Time Out* magazine and given out at tube stations.

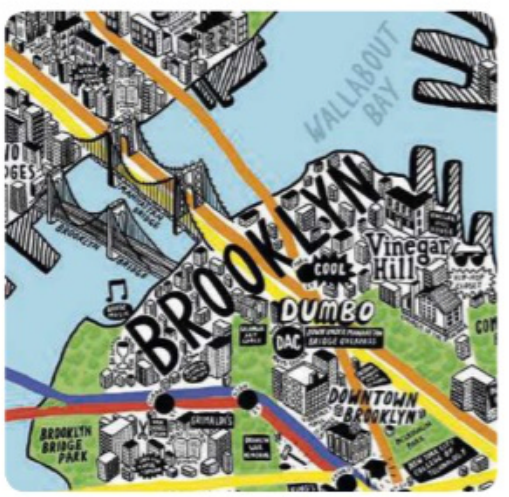
One of the best things that happened to me career-wise is that a couple of years ago, Gatwick airport approached me to license the London map and turn it into a public artwork. They enlarged it and made it into a huge floor map that people could walk over at the arrivals lounge. It's still there to this day and I love getting photos of friends and family taking selfies with it in the background!

How do you capture the essence of a place in a map?

I spend a lot of time immersing myself in the city during the start of the project – reading books, watching documentaries, YouTube videos, travellers' guides and reading things on the internet about the place. I'm not just looking for the standard geographical or historical stuff, though that is very important, but the cultural info about the city as it is today. This means I look at memes, Instagram and other social media, too, to get an idea of local in-jokes and trends.

But the best way of getting information about the city is visiting it. I take a research trip after my preliminary investigation is done. I spend my time in the city walking around and noting things like signage, fashion, even lamp posts and bins.

"I look for cultural information about a city as it is today. I look at memes, Instagram and other social media to get an idea of local jokes and trends."



These are all the little things that make the character of my map more authentic. I also meet lots of local people on my trip which is the thing that helps the most as they know the city better than anyone. During the drawing process I'll often send over drafts to them to get feedback and so they can tell me if I've spelled something wrong or not included important things. ▶

What have been your favourite cities to map?

London and San Francisco. London for the obvious reasons: it's my home and it represents a very exciting time in my life. Not just getting my lucky break, career-wise, but also my first experiences living in the 'real world'.

Working on the San Francisco map was also one of my favourites because the city has so much character despite having a smaller population. Everyone I met was super enthusiastic about the project and happy to help me, plus it's just a very cool city.

What have you learnt about people and places?

A lot of things! One of the main things is that people get very passionate about territory. People are always arguing in my comments on Instagram about what places are called or where the boundaries stop. People are very passionate about where they live and get offended if I don't include something that they want or where they live on the map. Once at an exhibition I was lectured by a lady about how I didn't include all the church parishes of London!

I have to tell people that this is my interpretation of the city and not the official map, which means I'll naturally have bias. And, as an artistic rendering, it's not always geographically perfect. I don't begrudge that side of my job because it shows that people are engaging with the maps and I'd rather that than ambivalence towards them.

In terms of anthropology, in each city I draw there tends to be a central bit, a cool/rich area, a creative area, a rich area, poor area, family-oriented area and various areas where different minority groups live. This has been fairly consistent wherever I go but they're all mainly westernised cities, so someday I'd love to get my teeth into ones that would be different.

> "I have to tell people that this is my interpretation of the city and not the official map. As an artistic rendering, it's not always geographically perfect."

What's your favourite city to visit for non-work reasons?

I've got a real soft spot for Paris. I think I must have French ancestry somewhere. I get the Eurostar over there every now and then and, as it's so close to London, it makes things easy. The food, the attitude, the music and art there is fantastic.

I also love Berlin because I'm a fan of techno music and it has some of the best clubs in the world. It's just a cool place – I love the architecture too.

What city or place is next on your list to illustrate?

I'm not really sure. I've decided to pack my flat up, store my stuff in my studio and go to Europe this summer using my rent money to (hopefully) pay for my accommodation. I may make a map of my travels. I want to keep an illustrated travel diary of my journey as well as connect with other artists in Europe, and maybe do some collaborative murals or other stuff.

Other than that, I'd love to do a map of Tokyo. But I'm not sure if this will be the year as the map-making process is pretty full on and I want to take on less stressful projects right now.

"YOU ARE AT CLAPHAM, ENJOYING BETTER HEALTH, A PURER AIR, NOBLER RETREATS"
-JOHN EVELYN TO SAMUEL PEPYS

THE PLOUGH BREWERY

WANDSWORTH ROAD

NORTH STREET

THE ORB

MORCHEEBA

NOEL GALLAGHER

POTTERY

FISH & CHIPS

GYM

LONDON CONNECTED LEARNING CENTRE

NORTH STREET

RECTORY GROVE

GLEBE HOUSE

THE AFRICAN ACADEMY

SIERRA LEONE

LONDON RUSSIAN BALLET SCHOOL

THE RECTORY

CLAPHAM MANOR STREET

JO COX

THE BREAD AND ROSES

CLAPHAM MANOR PRIMARY SCHOOL

CLAPHAM FIRE STATION

GRAFTON SQUARE

JOHN FRANCIS BENTLEY 1839-1902 ARCHITECT lived here

THE SUN

YOGA

THE CLAPHAM TAP

THE STONEHOUSE PUB

TRINITY HOUSE

No.32

OLD FIRE STATION

ST PETER'S CHURCH

VENN STREET

CLAPHAM PICTURE HOUSE

STANE ST SYNDICATE

ZACHARY MACAULAY (1768-1838) PHILANTHROPIST AND HIS SON THOMAS BABINGTON MACAULAY, AFTERWARDS LORD MACAULAY (1800-1859) L.C.C.

CLAPHAM COMMON

THE BRUNSWICK

THE ALEXANDRA

ST MARY'S RC CHURCH

SAINT MARY'S RC PRIMARY SCHOOL

ACE OF CLUBS

HOMELESS CHARITY

GIDEON MANTELL

IGUANODON

NOEL COWARD

THIS HAPPY BREED

LAMBETH COLLEGE

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ROOKERY ROAD

HOLY TRINITY CHURCH

PADDLING POOL

TEMPERANCE FOUNTAIN

TRINITY

THE POLYGON

OLD TOWN

CEDARS ROAD

NATSUME SOSEKI 1867-1916 Japanese Novelist lived here 1901-1902

Julie Myerson Home

THE BOBBIN

MAGGI HAMBLING

INDEPENDENT SHOPS

PRINCE OF WALES

BARCLAYS

MACAULAY PRIMARY SCHOOL

C. HOARE & CO

THE MAYFLOWER

Graham Greene The End of the Affair

OMNIBUS

"WHIG WARREN"

SAMUEL PEPYS

ANGELA CARTER

ROGER L'ESTRANGE

GRAHAM GREENE 1904-1991 Writer lived here 1935-1940

WILLIAM WILBERFORCE "THE CLAPHAM SECT" WORSHIPPED IN THIS CHURCH, THEIR CAMPAIGNING RESULTED IN THE ABOLITION OF SLAVERY IN BRITISH DOMINIONS 1833

MARIE KENDALL (1873-1964) MUSIC HALL ARTISTE LIVED HERE

SIR CHARLES BARRY 1795-1860 ARCHITECT lived and died here

ROYAL TRINITY HOSPICE

EDVARD GRIEG (1843-1907) Norwegian Composer stayed here when performing in London

THE ORPHANS

MARGARET BUCHANAN

DEANE & Co CHEMISTS

AGNES BARROWMAN

CLAPHAM COMMON SKATEPARK

THE ALTERNATIVE MISS WORLD 1980

RETURN FROM DERBY DAY

JF HERRING

Clapham Common

BANDSTAND BEDS

THE WINDMILL

BENJAMIN FRANKLIN

OIL ON WATER EXPERIMENT

THE BANDSTAND

Photography: Wallace Kirkland / Getty Images

A different view of the world

Attempts to map the globe began thousands of years ago, and we still haven't got it right. **Sam Storey** looks at why charting the world is a mathematical and cultural headache.

Creating a sphere from a flat piece of paper is tricky – you have to cut, bend, fold or crumple the paper. The reverse is also true: you can't flatten an orange peel without splitting it, or an eggshell without destroying it. So how easy is it to accurately represent the globe on a flat piece of paper?

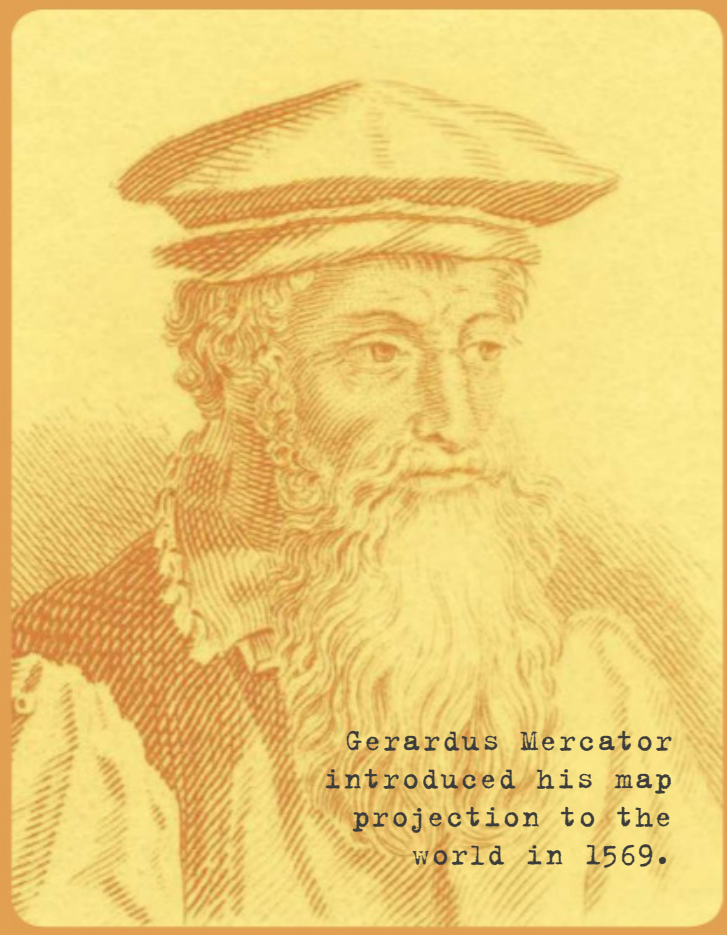
If you painted all the landmasses of the world onto a spherical lightbulb, the shadows cast would be a projection – a world-map projection, which is a way of visualising a three-dimensional curve in two dimensions. But, just as the setting sun gives you an elongated shadow, the angle of the light creates distortions.

All map projections are flawed in some way when compared to seeing the world on a globe. You have to choose between accurate shapes, areas or relative angles/distances. If you're particularly clever, you might be able to pick two, but maintaining the accuracy of all three is mathematically impossible. Which of these properties to preserve – and which to distort or omit – is a conscious, sometimes politically motivated choice.

THE MERCATOR PROJECTION

Take, for example, the Mercator Projection. Invented in 1569 by Dutch cartographer Gerardus Mercator, it quickly became the nautical standard as it prioritised angles of bearing, allowing for simple navigation. This projection isn't wrong exactly, but coded. ▶

By preserving direction and approximating shape, Mercator utterly distorts size. For the projection to work, Mercator had to imagine the orange peel was infinitely elastic, and stretched the North and South Poles to the same length as the equator. A single point, smaller than you could stand on, stretched to nearly 25,000 miles? Surely that's cheating? Conversely, Mercator shows landmasses near the equator as relatively much smaller than they are, when compared to countries further north or south. Mercator shows Greenland and Africa to be about the same size, while Africa is in fact 14 times larger. The complete Mercator projection shows Antarctica as so vast that most versions don't even include the continent at all. Meanwhile, cropping the map places Europe in the centre and further distorts our understanding of the world.



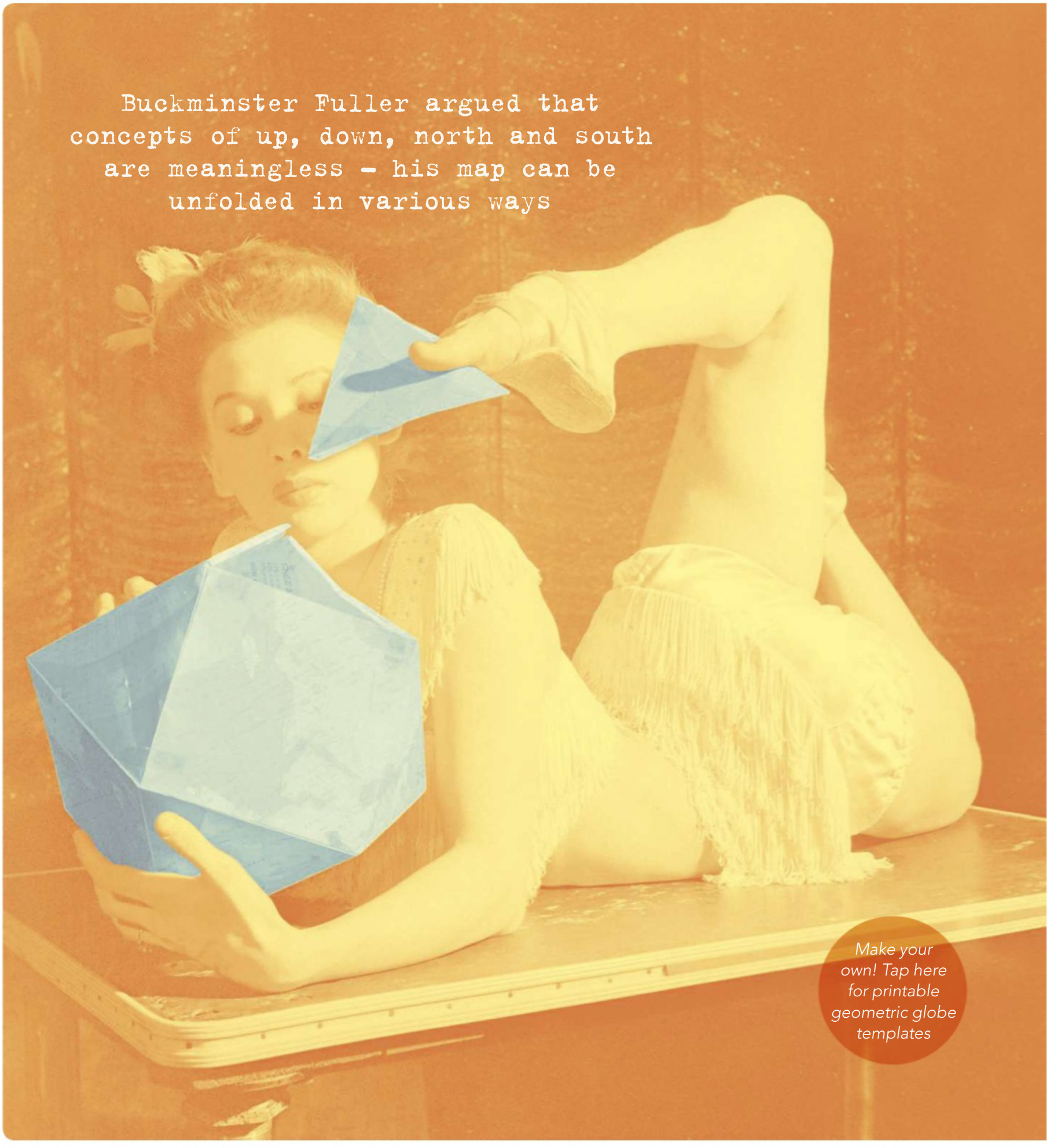
Gerardus Mercator introduced his map projection to the world in 1569.

Photography: Universal History Archive / Getty Images

WORLD OF DECEPTION

Mercator's second deception is common to most current world-map projections: on Mercator, north is up. The earliest known maps are around 14,000 years old, but the abstract concept of north being on top is relatively recent. Early Christian maps were often east-up, pointing towards the garden of Eden. Islamic maps of the same era had south on top – they were used by Muslim people who lived to the north of Mecca, so their maps imagined looking towards it. Mercator's map doesn't make sense with east or west at the top, as it shows the equator as a continuum. But the choice between north or south was an arbitrary one that just happened to stick for 450 years. Perhaps it suited the cultural bias of the explorers who used it to believe Europe was the top of the world. This might have been fine in 1569, but now seems like an outdated symbol of colonialism. At the turn of the 20th century, efforts were made to reduce distortions of size, this time at the expense of angles of bearing. These views of the world wouldn't be useful for navigation, since they relied on interrupting the maps. If you were plotting a course and reached the edge of an interruption, you'd need to figure out where on the map you'd end up, a bit like the secret passages on a Cluedo board. ▶

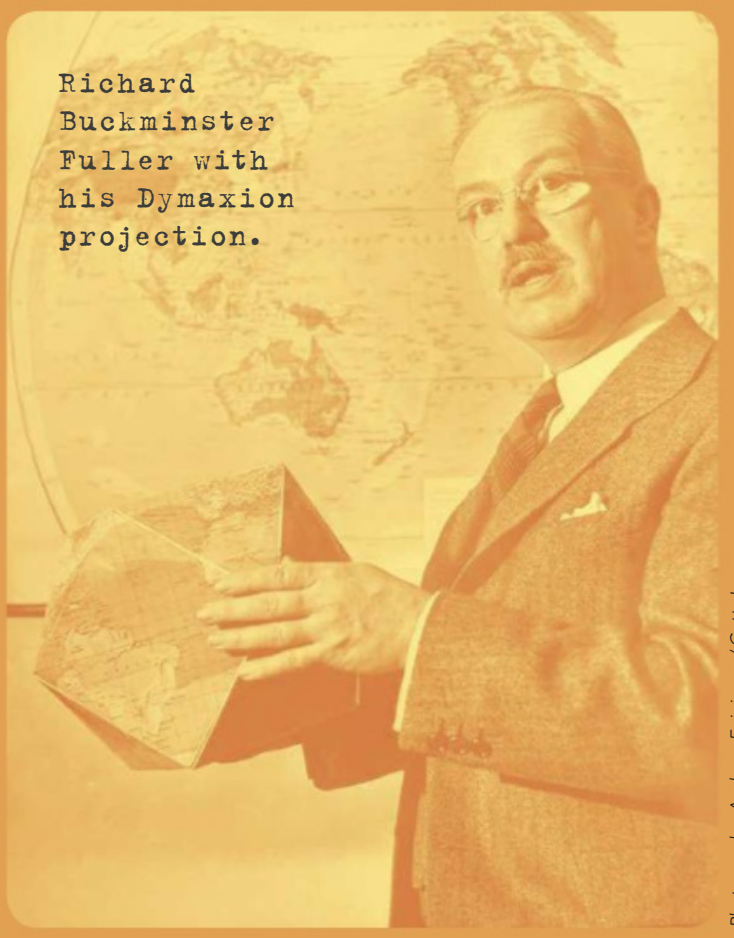
Photography: Wallace Kirkland / Getty Images



Photography: Wallace Kirkland / Getty Images

These interrupted projections offer different ways of solving one of the problems with Mercator. But they continue to place the northern temperate zone at the top, riding on the shoulders of the developing world and its emerging economies. Sure, you could flip them on their heads, but to subvert the subjective notion of compass points and direction, a map projection would have to look entirely different.

In 1943, architect, designer, inventor and futurist Richard Buckminster Fuller produced the Dymaxion projection, later known as the Airocean World Map. At first glance, it's not instantly recognisable as a world map. It has an awkward shape, with no 'right way' up – in fact, many versions even had the name printed in more than one orientation. However, this was part of the plan, as Fuller wanted people to question their understanding of the shape of the world.



Richard Buckminster Fuller with his Dymaxion projection.

Photography: Andreas Feininger / Getty Images

A NEW WORLD

Fuller argued that in the universe, concepts of up, down, north and south are meaningless. His map can be unfolded in various ways, allowing the world to be 'fitted together and rearranged to illuminate special aspects of its geography'. In its most common arrangement, Fuller's map depicts the world's landmasses as almost contiguous – a view he described as 'one island earth'. Unfortunately for Fuller, the Dymaxion Projection was too unusual to gain traction. And, somehow, Mercator never went away. Since Google adopted the 'Web Mercator' in 2005, it has become the go-to world-map projection for web applications such as online mapping tools. However, the bandwidth and processing power of the internet now allows many of these apps to use virtual globes instead, though showing a globe on screen omits half of the earth.

Ultimately, there is no such thing as a perfect world-map projection. Each is designed to function differently and must be understood and decoded in its own way – as two-dimensional renderings of a three-dimensional object. However, the ubiquity and familiarity of Mercator's map has made it hard to imagine the world in any other way.

Overleaf: Mercator's remarkable, beautiful but inaccurate world map from 1587.

Photography: Picturenow / Getty Images

ENDIOSA DESCRIPTIO
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Polus 90 Arcticus
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Tropicus Capricorni
Circulus Antarcticus
Polus Antarcticus
TERRA AVSTRALIS.
OCEANVS AETHIOPICVS
OCEANVS ORIENTALIS

MAKE IT HAPPEN

MAPOLOGY GUIDES

Photography: Tina Bernstein

Mapping life's journeys

Not sure which way to go? **Lottie Storey** meets the entrepreneur whose vibrant Mapology Guides are designed to help us navigate our way through life.

Tina Bernstein is on a mission to improve the way we think about modern life. As the brains behind Mapology Guides, she says the aim of her 'illustrated maps for life's journeys' is to help people get from A to B in their self-help endeavours. And her voyage begins from a place of experience.

"I spent many years in psychotherapy, where I was always handed black-and-white notes," Tina says, explaining the origin of her Mapology Guides. "I read loads of self-help books, too, but I missed colour! After that, I knew my overriding passion would be to share my hard-earned knowledge in self-development and mental ▶

health. And being a designer and colour-lover, using beautiful illustration to enhance the self-help writing was somehow inevitable."

Creativity has been a part of Tina's life for decades, having studied graphic design at Central Saint Martins in the early 80s. She has many creative influences too and remembers hearing fashion designer Sir Paul Smith say, 'You can find inspiration in everything – and if you can't, look again!'. From that moment on those words have acted as a kind of driving force for her.

There are currently nine Mapology Guides available covering aspects such as anger and overthinking, as well as decision-making and conflict resolution. While the subjects may seem vast, Tina and her team have found ways to make it work. However, she admits, "It took a while to come up with the format, look and knowledge of how to distill such big subjects onto a double-sided sheet of A2 paper!"

> "I'm not sure it's a good idea to bypass mistakes. We wouldn't learn and we wouldn't grow."

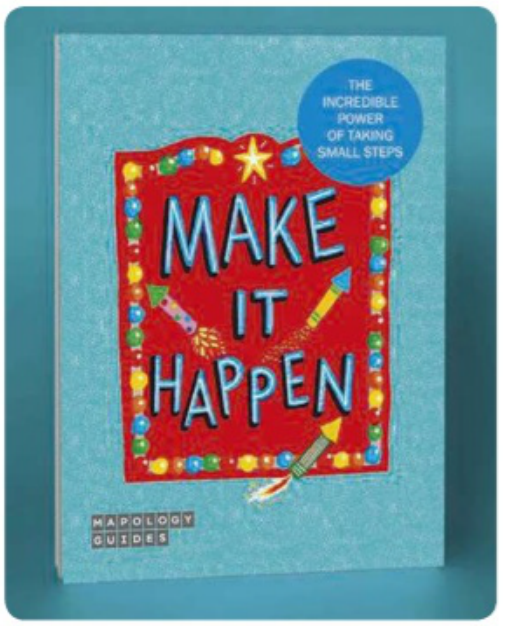
The process itself has helped Tina herself gain insight. "Starting over again, I might initially think to go with my gut and publish the first three Mapology Guides on self-help rather than three random subjects," she says. "But surely those mistakes brought me to where I am today. I'm not sure it's a good idea to bypass mistakes. We wouldn't learn and we wouldn't grow – so actually, there's nothing I'd do differently!

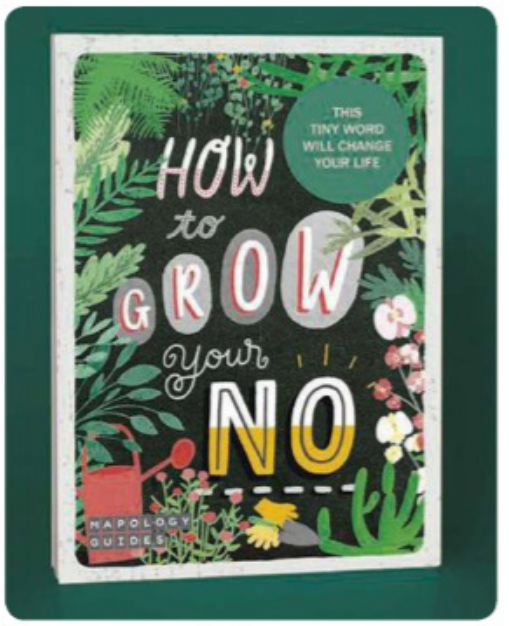
"Some maps might not take us on the most straightforward route, but life has a habit of taking us to where we need to go." ▶

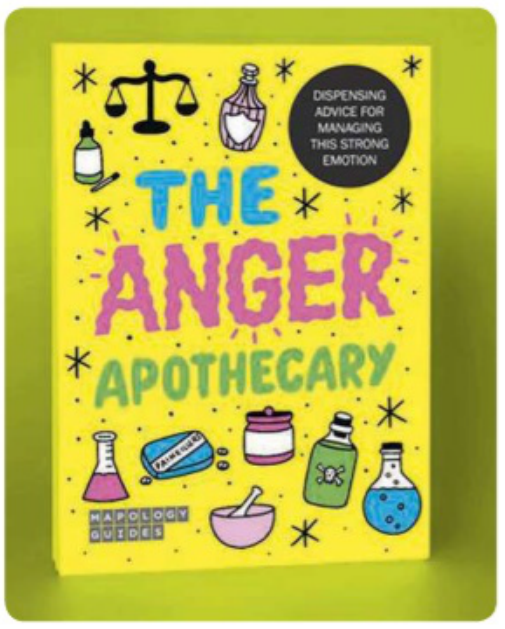
HEY, LET'S WORK THINGS OUT!

MAPOLOGY GUIDES

MAPOLOGY GUIDES

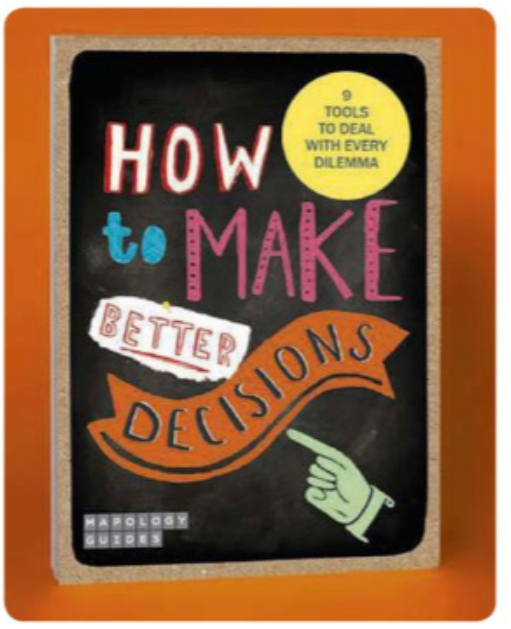


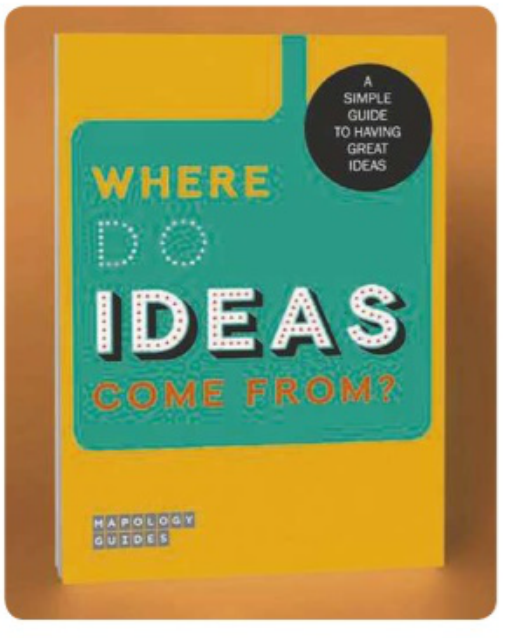


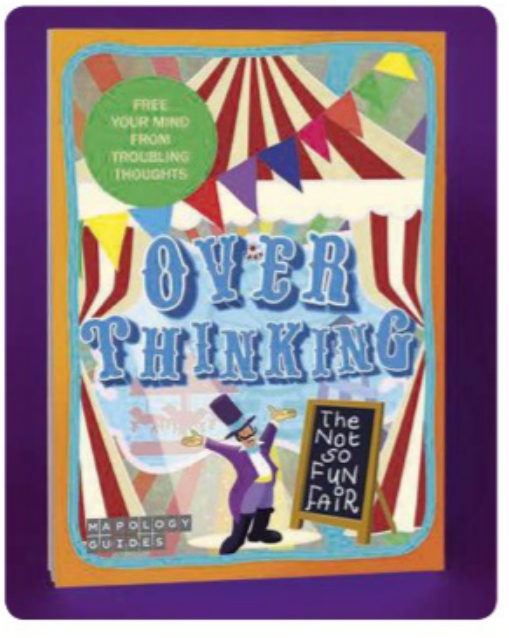


Tina describes her style as "assured, colourful, confident", which extends into every Mapology Guide that she curates. The instantly accessible graphics and no-nonsense messages get straight to the heart of the matter to shed light on the sort of dilemmas that can weigh us down in everyday life. Each guide uses mapping techniques and has been written and illustrated by an expert team of creative souls.

www.mapologyguides.com ▶







Tina created her visually striking guides to help others think differently about their wellbeing.

Photography: James Balston

DESTINATION HAPPINESS

Tina Bernstein explains how she explores the mind's territory using design to navigate the twists and turns.

What led you to publish Mapology Guides and who are they aimed at?

I launched Mapology Guides when I turned 50. I wanted them to be the Ladybird books for the 21st century – guides on all kinds of subjects, but initially about self-help and wellbeing. The guides are designed for people who are interested in creativity, personal development, mental health and wellbeing.

If you appreciate beautiful illustrations, thoughtful creative writing and self-help topics then you'll love these guides. They are typically sold to individuals, teachers, psychotherapists, designers, school psychologists, coaches, and so on.

How do you begin the creative process?

I keep plenty of sketchbooks with notes, drawings and cut-outs, and if I see something interesting I'll snap a photo using my iPhone. These seemingly random actions have often proved invaluable when working on my projects.

I also love visiting museums and galleries, but am also fascinated by the more eclectic and unusual. Everything has merit and everything gets recorded in some way. I draw, write, sketch, mind-map, think about the best way to problem-solve something. How can I change something? What if? Why not?

My best ideas come when I'm away from my desk, either on my Vespa or visiting a junk shop or even watching a film. Boom! There it is – the result of the seed I have sown for a particular issue. I believe that ideas and creative thoughts need space, TLC and time to come to fruition, a bit like putting something in an incubator. If I'm collaborating on a new Mapology Guide, I think: how can I help the reader? Will they identify with what has been written?

"I love visiting museums and galleries but am also fascinated by the more eclectic and unusual. Everything has merit and everything gets recorded in some way."

Is this something they think and worry about? And deadlines are good anchors. There's nothing like a deadline to sharpen my focus and give something 100 per cent. Oh and I'm a great believer in accountability.

How would you describe your typical working day?

There is no typical working day for me, really, but I tend to make to-do ▸

lists at night. Running a business single-handed is a mammoth task. I prefer working from home because it's Mapology Guides HQ, filled with books, colour, inspiration galore and some creative chaos! Then there are times when I feel the need to be among other people, so I'll sit somewhere in a café or other working space. I'm particularly fascinated by other people's working-day routines as I don't have one.

Peace, quiet and tranquility are of extreme importance to me. I guess that's why I work best from home. I also believe in bio-rhythms – our individual body clocks. Mine change with the seasons, but I'm more of a night owl than a morning person, so I have to build that in. I find that in the end, it all gets done, so I don't stress too much about it all.

What or who inspires your creativity?

This simple quote by Socrates fires me up every single day: 'The unexamined life is not worth living'.

Also, I'm particularly drawn to writers because I wish I could express myself better in the written word. Brené Brown and Elizabeth Gilbert are top of the list.

What's the best advice or feedback you've received?

'Think of everything you do as storytelling.' Stories are engaging. I love film, but particularly cinema. It is one of my biggest passions. Films are about storytelling. Books, of course, also tell great stories. I hope that a Mapology Guide engages the reader with a story of its own.

The best feedback came from Sidonie Warren, co-founder of Papersmiths [see our interview with Sidonie on page 132]. She commented on our *What's Bugging You?* guide because it planted a seed that helped her take the first step leaving Bristol and opening the Boxpark shop in Shoreditch (their first London store). She describes it as 'a powerful tool!'.

What has been your proudest moment so far?

I emailed the entrepreneur and author Seth Godin in 2015, when I only had one map, inviting him to write a Mapology Guide. He responded by asking me to send him one in the post. Out of the blue I received a phone call from him congratulating me on a great idea and execution, and gave me some advice. He said once I've sold 20,000 copies to get back to him. I'm beyond that now…. but Seth's endorsement at such an early stage of the business gave me a huge boost of confidence and made me realise I was on to something.

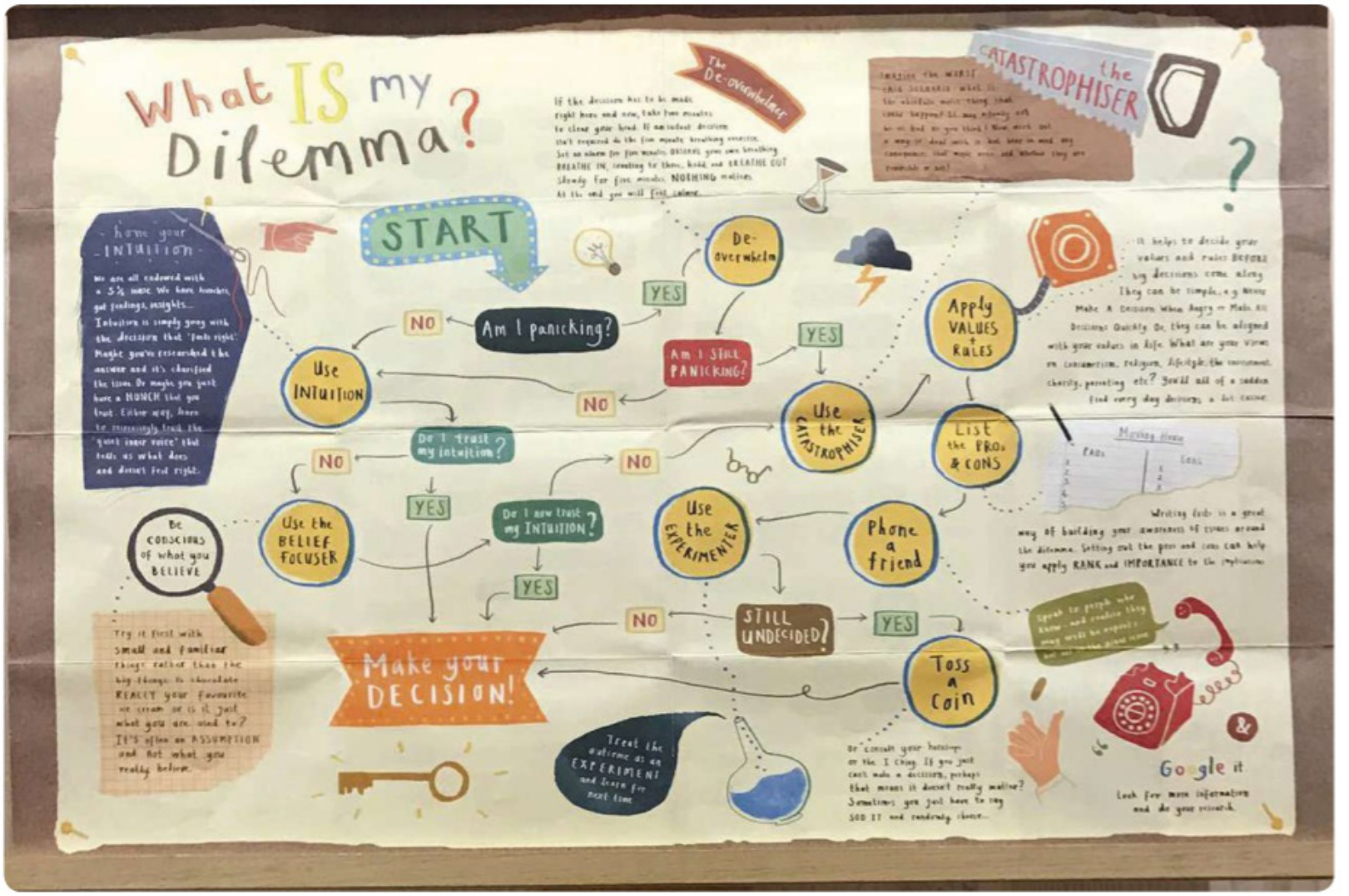
"Peace, quiet and tranquility are important. I also believe in bio-rhythms. Mine change with the seasons but I'm more of a night owl than a morning person."

And what's been your biggest struggle in your work?

Communicating the Mapology Guide concept to the public. It's fairly unusual, mixing self-help with illustration in a non-book format. The other struggle is they're not books or magazines. I keep referring to them as maps (you read them like a map) and others call them guides. Let's call it a work in progress! ▶

WHAT'S BUGGING you?

MAPOLOGY GUIDES



What other forms of creativity have you enjoyed?

I had a nervous breakdown in my mid-twenties and experienced panic attacks and panic disorders. I couldn't work, so I decided that making and creating would help the healing process. I painted terracotta flowerpots and held evening gatherings to sell them. I took a jewellery and silversmithing adult-education course. I also started making a collection of rings and bracelets out of small Japanese beads.

Meanwhile, bookbinding became a little obsession. Mosaic was another. I experimented with some embroideries and now I design, sketch, draw and paint.

> "I had a nervous breakdown and decided that making would help the healing process. I painted terracotta pots, I took a silversmithing course, I made bracelets out of Japanese beads. Bookbinding became an obsession..."

Can you share what creative plans you have for the future?

There are many! I'll be continuing with the Mapology Guides range, and we tailor-make our guides for businesses and organisations. Then there's translation into different languages for some of the guides. Also, as a designer I've been thinking about Japanese lettering.

The bigger dream is to have Mapology Guides given out freely in schools, public places and anywhere people gather, so they can get inspired creatively, visually and mentally, become more emotionally intelligent and ask the right questions in life.

I'm also planning some workshops in the future and there are other projects in the pipeline, too.

NEW LOOK

in the moment

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At home with words

Lottie Storey meets Sas Petherick, who explores another meaning of home with workshops created to help others find their own inner sanctuaries.

During an episode of the web-based talk show *Red Table Talk*, actors Will and Jada Pinkett Smith discuss their marriage. Will talks of his love of travel and adventure, wanting to see the world and explore. "I want to go on an adventure!" he says. "I don't ever want to go to the same place a second time." Jada, however, prefers the inner journey, exploring herself rather than new lands. They laugh, and daughter Willow chips in, saying "Jada runs around the globe of her soul".

Even if you prefer to go on inner journeys there might still be a need for a map. Mind maps – quick scribbles to show a main idea and the routes we could take to get there – are a great first step, but what if you want to embark on something a little deeper?

Sas Petherick runs Write Yourself Home, a workshop designed to 'create a home within yourself'.

"When your home is a feeling and not a place, then comfort, safety, love and belonging are always available to you," says Sas.

But how do you create this version of home? "I developed the Write Yourself Home workshop as a powerful and fun process to help participants listen to their wise hearts, away from the needs, demands and expectations of others," she explains. "We

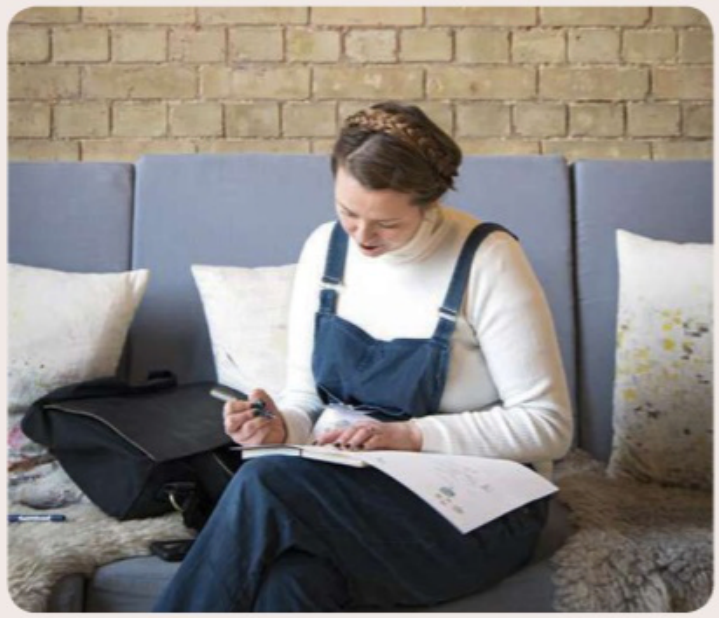
explore how to create an internal sense of sanctuary and centeredness within everyone, and how to carry this into life, work and relationships."

The workshop uses mapping to reveal and reflect on the patterns in each of our lives, defining what 'home' means and charting how to return there at any time. Sas is well versed in this process, with the qualifications to back it up (she has an MA in coaching and mentoring from Oxford Brookes University), as well as the hundreds of happy 'home-makers' who've plotted their own journeys home through the workshop.

"After years of seeking answers and feeling lost, finding the way home to myself has been the most meaningful journey of my life," says Sas, explaining what led her to develop her method. "Learning how to create an internal home, made of self-belief, healthy boundaries and self-trust, forms the basis of my coaching work. It's fulfilling to have helped people do this for themselves."

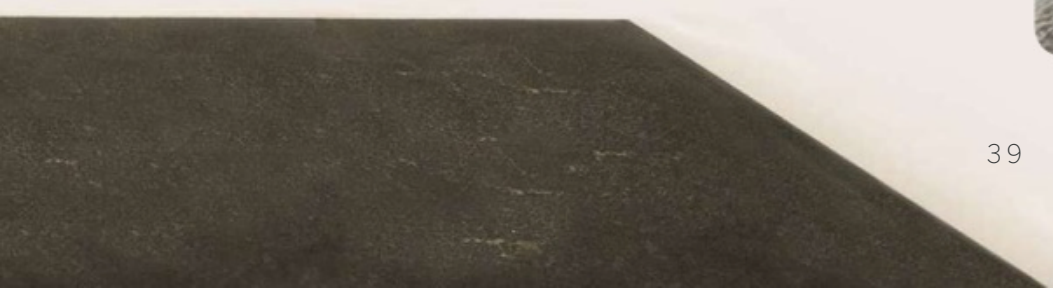
www.saspetherick.com

"We explore how to create an internal sense of sanctuary and centeredness within everyone, and how to carry this into life, work and relationships."



Photography: Sas Petherick

Sas' one-day Write Yourself Home workshops encourage others to explore and connect with 'home'.



BRINGING IT BACK

Sian Meades explores how souvenirs have the power to take us back to our travels.

The need to record our experiences – whether it's through drawing, painting or keeping a diary – is part of human nature. And we have always collected objects as mementos, too. If we think about holiday souvenirs, keyrings and little bottles of spirits that get shoved to the back of the drinks cabinet might come to mind, but that's not the whole story. The act of collecting souvenirs begins much earlier, with small rocks found on the beach ready to fill pockets, or pretty shells with a mesmerising sheen that can be bought from a shop a mere stroll from the water's edge. Collecting trinkets – taking something from a place we've visited or buying souvenirs – are two sides of the same coin.

The word 'souvenir' has been used since the 18th century. It derives from French, and the verb means 'to remember'. Further back, we can trace it to the Latin *subvenire*, which roughly translates as 'occur to the mind'. This etymology reveals a definition that is relatively simple, but the reasons for collecting can run deep. We collect because we want to remember where we have been. Even if there's no official souvenir to buy, the instinct is to preserve our memories so that our travels stay ever-present.

Before travelling became as easy as it is today, bringing home something mysterious from a far-flung country was not only a wonderful memento of a trip, but it was also a badge of honour. An ▶

Photography: Chattrawutt / Adél Békefi / Getty Images

MALTA
Malta
Knights of MALTA
Malta Gozo
GOZO
COMINO
MALTA
MARSALFORN
ST.JULIANS
SLIEMA
VALLETTA
BLUE LAGOON
MELLIEHA
GOLDEN BAY

emblem of something away from the daily routine, and a symbol of status. For Elgin, it was Greek statues. Today it might be something a little smaller, but the desire for others to know we have travelled still prevails, whether we bring back a jar of local olives or quickly pick a fridge magnet from a rotating stand at the airport.

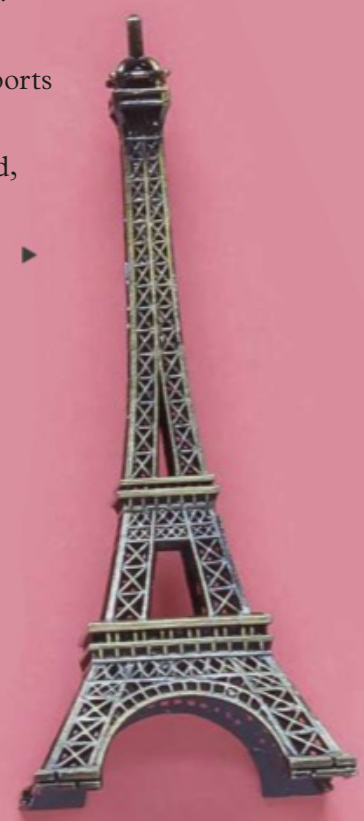
It was maybe inevitable that the increase in tourism would drive souvenirs to become mass-produced items. The Eiffel Tower sees more than seven million visitors a year. Meanwhile, more than a million tourists have visited Machu Picchu, despite the cap that UNESCO has placed on visitor numbers. Artisan crafters can't keep up with that sort of demand for keepsakes.

Of course, lavish souvenirs aren't feasible for everyone. Plenty of visitors just want a small reminder of a trip and, most importantly, a portable one that will fit into luggage with ease. And so cumbersome rocks and relics have become replaced with everyday items – T-shirts, keyrings, mugs.

HANDMADE MEMORIES

Local crafts still reign supreme in the souvenir industry. We might forget certain parts of our trip, but we always remember the little ceramics in Sicily, or the amazing gallery in India. It's also interesting to discover more about the history of particular souvenirs – they're often rooted in history, tradition and local skills, which makes buying them even more meaningful, particularly if your money's going back into the community where you bought it.

The act of buying a souvenir cements an experience. It transports us back to places that might have otherwise become hazy and, more than that, it can pinpoint particular moments. It suggests ▶



Souvenirs are often rooted in history, tradition and local skills, which makes the act of buying them even more meaningful.

Photography: Chattrawutt / Evgenii Zotov / Getty Images

there's something about the location that we want to preserve, and remind ourselves about in the future.

However, experience is just as important as location. A souvenir could remind you of the time you spent haggling at a souk in Morocco on your gap year, or when you visited a beach in Cape Verde and proposed to your partner, or when you escaped for a weekend in Budapest for a milestone birthday with your closest friends. Travel is a marker in our lives, and a souvenir encapsulates that exact moment of time to be revisited for years. We don't buy trinkets because we want more stuff, but because we're trying to capture these times in something tangible. We want to solidify time.

I'm always attracted to small trinkets (this is perhaps in part down to budget airline luggage restrictions). I always buy ceramic bowls that I'll use while I'm cooking, or pieces of jewellery that catch my eye. I once missed a boat off a Greek island because I was buying a huge turquoise beaded necklace from a little stall on the dock. I wore the necklace as I sipped wine in the sun and waited for the next one to come along – it was definitely the right decision. That feeling of holiday spontaneity and sunshine is with me every time I wear it.

Now that it's so simple just to get everything online, the tendency to shop abroad might not be as strong. In just a couple of clicks, a handmade leather bag from Argentina can be yours. Meanwhile, Portuguese ceramics are imported and sold in shops all over the world, and it's easy to buy Belgian chocolates in a supermarket with the weekly shop. However, this convenience shopping, on- and offline, doesn't give us the same connection to a place.

Just as there will always be travel and exploration, there will always be a way to mark our trips, whether we're travelling to Scotland, Siberia or Sri Lanka.

Just as there will always be travel and exploration, there will always be a way to mark our trips.

Photography: Chattrawutt / Getty Images

WE BUILT THIS CITY

We Built This City (*www.webuilt-thiscity.com*) opened in London's Carnaby Street in 2014 with the aim of revolutionising the captial's souvenirs. Founder Alice Mayor felt Londonsouvenirs were "a tired and outdated view of a vibrant and creative city – clichéd red buses and British bulldogs". So she decided to do something about it. We Built This City has now sold more than 300,000 souvenirs, all designed and made by 700 London-based artists. Here, Alice explains the appeal of souvenirs, wherever you are in the world…

"Souvenirs never go out of fashion. They're a way to capture a moment in time and a way to keep revisiting those memories once you're home. With such hectic lifestyles, holidays have become even more precious to us. A souvenir is a constant reminder of calmer days, bigger horizons and a sense of freedom. They are an outward expression of someone's life adventures."

Photography: www.webuilt-thiscity.com

"People are looking for souvenirs with authenticity and a sense of connection. It's the story that counts - meeting a local artist, seeing something come to life in that place, observing a specific craft to that area, and walking away knowing your money has also gone directly to a local creative is a powerful experience. When that souvenir finally reaches home, not only is there an amazing story to cherish and share with others, but the act of finding that souvenir will also have helped shape the trip itself."

Photography: www.webuilt-thiscity.com

Wish you were here!

Celebrate the history of the picture postcard by embellishing scenes of your favourite destinations...

Photography: Dave Caudery

Fun in the sun

Retro photos make brilliant postcards. Highlight different elements of the image with coloured pen or add texture and detail with a few simple embroidery stitches.

Before the days of social media, sending postcards was the way we shared our holiday experiences. The first postcard dates back to 1840 when Theodore Hook sent one to himself. (The card – complete with Penny Black stamp – was sold at auction in 2002 for £31,750.)

But it wasn't until 1894 that postcards were officially allowed through our postal system and companies were given permission to manufacture them. Cards began dropping through our letterboxes

on a regular basis in the early 1900s, but it was rare for them to have messages – space was scarce and it was considered rather improper to send correspondence so publicly. Soon, however, people embraced these decorative missives, and messages were even scrawled around the picture on the front. Later, the back was split in half so there was space for text and an address. By 1915, postcards were a phenomenon, with more than 750 million of them making their way around the world.

Add some flair to souvenirs from your trips by embroidering scenic postcards.

When in Paris...

Colourful and iconic, this Citroën 2CV exudes fun. A few simple stitches add a certain *je ne sais quoi* to this chic postcard.

Mdou Moctar
from Agadez,
Niger, performs
modern versions
of traditional
Tuareg music.

Photography: Cem Misirlioglu

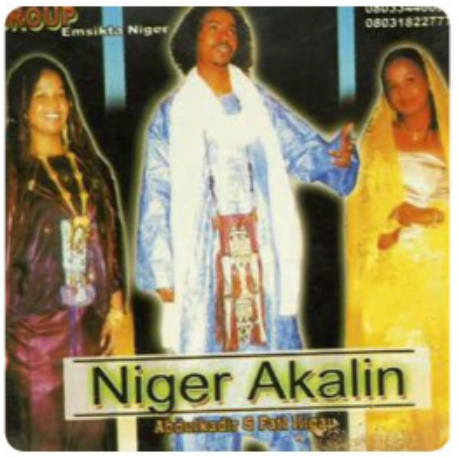
Cellphone symphonies

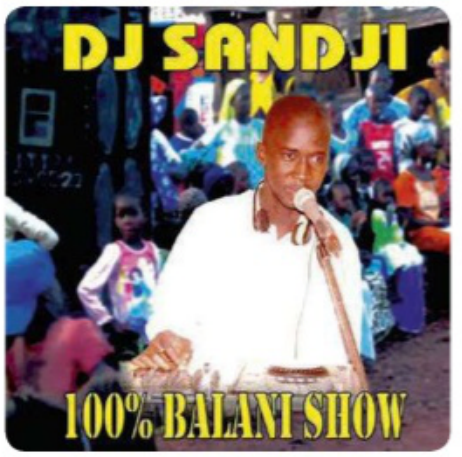
Mike Goldsmith discovers how modern technology helped a new wave of West African music break through the borders.

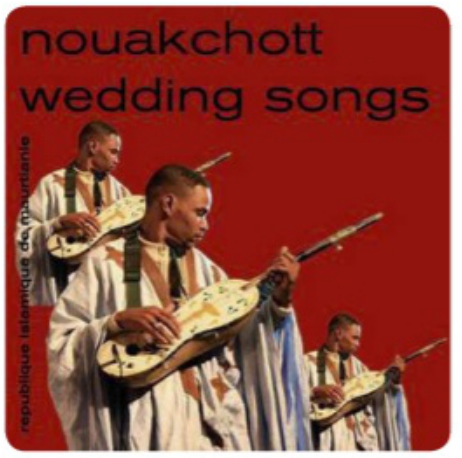
Back in 2009, Christopher Kirkley decided to go to Mali. Departing from his home in Portland, Oregon, his intention was to combine two of his passions – music and travel. He wanted to capture the sounds and music of Mali on a cheap Zoom H2 Handy Recorder and then post them on his blog. What actually happened was something that changed his life forever. And all because of a homemade mixtape and some cheap mobile phones.

When he arrived in Mali, Christopher discovered that the villagers didn't use their phones to make calls – and that wasn't because there was limited signal. Instead, they used them to store music, using memory cards and Bluetooth to swap and trade MP3s of songs recorded at festivals, weddings and gatherings, as well as contemporary Saharan music. For Christopher, this was a revelation.

"The phones are cheap, but surprisingly loud. And they worked with what you needed them to do, namely as media devices with Bluetooth capability," he recalls. "I had my own phone, but ended up using one of these knockoffs so I could grab a song whenever I heard it. I must have stopped people dozens of times walking down the street to swap a song, and what was amazing was how normal that activity was. There was something very human about it – almost a flattery to the person, ▶







Album covers courtesy of Sahelsounds.bandcamp.com

the ad-hoc DJ who was playing it, and a comment on your approval of their selection."

Collecting MP3s became the focus of Christopher's stay in the Northern Mali town of Kidal. He joined in, swapping Elliott Smith and Townes Van Zandt albums from his laptop in return for an SD card full of tunes, looking on Facebook and the song's MP3 data files to eventually discover who the musicians were. It was an activity not without its stories, good and bad, though. "One time, I was sitting outside a bus station at 4am, exhausted, and I bought some tea from a man," Christopher says. "He happened to be playing music from his phone, and I asked for a song. We started talking, and it turned out he was in a musical group. Two weeks later, I was recording him.

"There was another time when I'd left an area that was a security threat, and was on edge. I hired a bush taxi to drive through an unofficial route to throw off would-be kidnappers. Suddenly the driver's USB SD-card player started playing a Takamba [a style of music often played at weddings] recording, and it was something I'd recorded in far off Timbuktu. The *griot* [singer] on the track shouted me out by name. It was comforting and a nice defusing of what turned out to be nothing at all."

> "I must have stopped people dozens of times in the street to swap a song. There's something very human about it"

COMPILATION CELEBRATION

Christopher returned to the US and decided to release a mixtape, *Music From Saharan Cellphones,* concentrating on the more eclectic songs he'd found – modern DIY-recorded songs with 80s synth and Auto-Tune adding a distorted, almost psychedelic layer on top of the more traditional Tuareg guitar music.

Other music types featured, from Yereyira's Saharan hip-hop and Moribayassa's desert dancehall reggae to the blues rock of Tinariwen, but it was this futuristic lo-fi sound that caught the ear. It was the perfect distillation of the tech-driven journey that had taken this music from artist to mobile phone to laptop to blog to the world.

Music From Saharan Cellphones started as a free download but was eventually released on cassette, before a successful Kickstarter campaign led to vinyl releases for this and other recordings Christopher had made. And so Sahel Sounds was born. "I never expected it would become something bigger than a few dubbed cassettes. The only reason I made them was because I found a box of blank cassettes at the thrift store," he says. "I had gone back to Portland and was wondering if I'd make it back to West Africa again. The success of it built the foundation of Sahel Sounds, and made the project sustainable for myself and the musicians."

TEN YEARS ON

Nearly a decade later, careers and livelihoods have been built on the back of Sahel Sounds. Christopher's return trips to Niger, Mali and Mauritania have fuelled the release of more than 50 albums, singles, films and books with the biggest success being the career of Mdou Moctar (see page 56), the Niger guitarist whose haunting Auto-Tune anthem *Tahoultine* was the highlight of the original cassette release. However, Sahel Sounds has now become bigger and more important than just one artist or its label owner. "We have a lot in motion now, and there are livelihoods depending on it," says Christopher. "There are artists who have albums waiting to be released, and that money is going to be transformative.

"What happened with Mdou isn't going to happen with every artist, but it can happen with a few more. And this income doesn't just go home to be spent on amplifiers and guitars – it goes to families, it builds businesses. On the other side, for the listeners, there's still so much to be heard." ▶

Christopher's intentions have been true since the start of his journey in 2009. "Of course I've had accusations of cultural appropriation. It can be grating because we're doing our best with amazingly limited resources and are barely scraping by," he says. "All the artists I've met are concerned with making a living from the music. They are conscious of being exploited and not being paid. You have to realise this transaction of music is nothing in the global economy. I hope that the conversation of localised production does happen though, because it needs to. But cultural work is such a privilege. This critique, for now, is a Western one."

FAST FORWARD

Back in West Africa, things have moved on. Villagers now use phones to record music but Bluetooth and sim cards have given way to messaging apps. "WhatsApp is amazing because it allows easy transfer of media," says Christopher. "It's a different way of communication. WhatsApp groups allow people to post songs to hundreds of people at once, effectively distributing music directly to their followers."

"WhatsApp allows easy transfer of media. The groups allow people to post songs to hundreds of people at once, distributing music to followers."

Christopher has himself distributed an EP of Takamba songs by Timbuktu band Tallawit, recorded into a phone, sent from Mali to Portland via WhatsApp, then uploaded to digital music site Bandcamp for sale. And that's all in one day. You pay what you want and all profits go to Tallawit band leader Agali Ag Amoumine.

Generally, 50 per cent of the record sales on Sahel Sounds make it to the artist – a perfect solution for when a physical product goes on sale outside West Africa (vinyl warps in the Saharan sun and CDs scratch with dust and sand). However, in Africa, any revenues from the MP3 don't make it to the artists. "When music is transferred from phone to phone, it's a free for all," Christopher says. "But there are cellphone 'music' markets where curators load your phone with MP3s for a fee. These folks are super-knowledgeable about music, and artists are aware of this trade and piracy.

"The only real pushback you hear is from artists who made music prior to the MP3 trade. But younger artists are embracing it, and bring their music direct to the market for distribution, sometimes paying a fee to the sellers to include their new song on every purchase, hopping on the back of every transaction – sort of like what U2 did with iTunes." [The band's *Songs Of Innocence* album was automatically downloaded into the iTunes accounts of 500 million people in 2014.]

It's this attitude that makes the efforts of Christopher and Sahel Sounds all the more laudable. Whether it's the electronic sounds of the multi-instrumentalist Hama, Etran de L'Aïr's Saharan surf-rock or the ambient soundtrack to the Saharan Acid Western *Zerzura*, a mix of technology, passion, talent, community and business acumen is making this music available where it previously wouldn't have been.

In West Africa, it's about distribution not dollars, but in the West, it's had a deeper effect. African music is no longer a curated version, filtered through a Western interpretation of what African music is. It's reggae and hip-hop and rock. It's folk and blues and techno. It's the diverse product of just one segment of a continent whose music has struggled to escape borders in order to show what it's really like. And all because of a few cheap mobile phones.

Thanks to Christopher Kirkley and Mikey Coulton at Sahel Sounds, and Will Lawrence at In House Press. Visit sahelsounds.com *for information about the artists. Digital releases are available at* sahelsounds.bandcamp.com*, and you can listen on Spotify:* bit.ly/saharancellphones.

Photography: EduLeite / Getty Images

Mdou Moctar's latest album, *Ilana: The Creator*, follows his film debut in a remake of Prince's *Purple Rain*.

Photography: Cem Misirlioglu

JAZZ CHORUS-120
Roland
MDOU

MDOU MOCTAR

Sahel Sounds' biggest success story, this guitarist from Niger has become a well known figure in African music. We find out how it all happened...

For Sahel Sounds boss Christopher Kirkley, discovering Mdou Moctar after hearing one of his songs was a bit of a challenge. "After some internet sleuthing, sending the song and a message to every Facebook profile in Abalak that had a guitar in their profile picture, I found his number," he explains. "We talked and he played the song for me over the phone. Two years later I went to Niger to meet him, and we recorded his first album. We followed that with a film, which led to a tour, which led to more tours. Mdou has become well known in African music. It's amazing to be a part of this conduit that not only shared his music but also the culture with listeners from other places."

We spoke to Mdou about his success and how his music is shared.

How did you share music before you were discovered, and how important it is to you?
Trading music from cellphones was and still is how we share music. At first it was through Bluetooth but now we use things like WhatsApp.

"When one person shares your music, within something like an hour everyone in the country has it. Trading this way is important for people to find out who you are. If it was not for this way of sharing music, nobody would know who I am.

You embraced technology that's unique to you. What made you chose these methods?
With the first album I recorded, *Anar*, I recorded it in Nigeria with Auto-Tune and drum machines. I was the first Tuareg musician to mix the Tuareg style with Auto-Tune. I did this because I'm such a curious person and want to try mixing Tuareg music with other styles.

How did you listen to music as a boy?
We would sit around with friends and play music together and drink tea. When I was a boy, I would make tea for a lot of these musicians like Abdallah ag Oumbadougou and listen to them play. Abdallah is a really great songwriter and guitarist, but his music is only known a little bit outside Niger.

When you were growing up secular music was prohibited. Is this why you learned how to play on a homemade guitar?
Music isn't prohibited in all of Niger – it's just in my family because they are very religious. Nobody in my family is a musician. At the beginning when I started to play music, my family was thinking I would become a bad person, which is not true. I really love music and it's a big part of my life so I needed to make a guitar since there was no way to get one.

For Ilana (The Creator), your first studio album, recorded in Detroit, the tracks were brought back to Niger to add the vibes of an Agadez wedding. Why was that necessary?
I play at weddings in Niger. This music is wedding music! Mikey Coltun at Sahel Sounds came to Niger with the Detroit recordings to add more percussion, singing and some guitars from Niger. Mikey, Christopher Kirkley and I felt we wanted to bring some of the feeling of Niger back into the recordings. We were on tour for six weeks before going into the studio so we had a lot of time to work on the songs before the studio. It was very natural and everyone recorded in the same room, as if we were playing a concert.

In 2015, you starred in Akounak Tedalat Taha Tazoughai ('Rain The Colour Of Blue With A Little Red In It'), a remake of Prince's movie Purple Rain. What inspired the idea?
When I met Christopher Kirkley we talked about my story as a musician and came up with the idea of *Purple Rain*, because of the story of the movie and my story being similar. When Christopher first visited we watched it for the first time.

What other music films do you like, and would you like to appear in more films?
On this last tour I watched a live Jimi Hendrix video. I love Jimi Hendrix. Yes, I would like to make another film one day, maybe a documentary.

Compose yourself

Music makes a great travel companion. **Hannah Vettese** explores how songs can be soothing, whether you're home or away.

In my 25 years, I have travelled by myself and stayed away from home alone just once. For one night. I forced myself onto a train at King's Cross, London, and rode it to Edinburgh, where I spent one night alone in a family flat, solely to see if I could manage it or not. Most of my life has been dominated by panic attacks triggered by staying away from home. Sleepovers, holidays with friends, nights spent at my boyfriend's flat – all of them have been avoided because of the terror that a panic attack would strike once I arrived. Even family holidays would send me into a state of anxiety. I remember a trip to Somerset, aged 13: I took down the posters from my bedroom walls in London and brought them with me to make the space feel more familiar – I knew I loved Guns N' Roses, whether I was at home or not.

When I took that solo train journey to Edinburgh, it was music that proved the most useful distraction. I had endless books, I had plenty of TV comedies, but all I could handle was focusing on the view out of the window and listening to music – chiefly Mozart. I know little about classical music, but somehow trying to steady my breathing and calm my body by focusing on a different instrument in each piece of music proved comforting. No lyrics that might unsettle me, just a brace of stunningly played horns and strings.

A few hours later, I stepped out of the carriage. I'm still not sure how the courage came to get on – and stay on – the train, but music undoubtedly helped. But just as music has the power to distract us from the journeys we don't want to take, it also lets us experience the places we can't yet travel to but wish we could. For instance, although I've never visited America, there are so many songs that have given me a picture in my head – rightly or wrongly – of what America might be like. When I hear one of my favourite songs, Martha & The Vandellas' *Dancing In The Street*, I wait eagerly for the line 'Can't forget the Motor City'. It conjures up images of Detroit, not just as a reference to its nickname as the automotive capital of the world, but also through Motown's distinctive soul sound, with its hand-claps and glorious call-and-response vocals. Maybe I won't get to visit Detroit but when I hear Smokey Robinson or The Supremes, I can imagine a city steeped in history, one that birthed some of the most comforting music I've ever heard.

Perhaps it's no surprise that there are so many songs that mention cities, either in their title or lyrics. And who are those songs for? Some are no doubt for the people who live there, and who recognise their home and daily life in the words and melodies. But other songs are surely

for those who dream of visiting those places one day. I visited Paris once, with my mum, when I was a teenager. It rained for all three days and I shivered my way through, having packed outfits for the person I wanted to be in Paris rather than for the seasonally appropriate person I should have been.

While we were there, we were overcharged by a taxi driver who took advantage of our gullibility, and I dragged my mum to Père Lachaise cemetery, so I could visit the graves of (Irish) Oscar Wilde and (American) Jim Morrison – hardly immersing myself in 'true' Paris. But still, when I think of songs about Paris, I think of Serge Gainsbourg, Edith Piaf and the 60s yé-yé girls such as France Gall, because that's the Paris I imagine exploring – whether it exists that way or not. And I don't need to be ready to travel to Paris again to experience the city I want to experience.

London, my home city, is no different. Take, for instance, Gerry Rafferty's '70s hit *Baker Street*. Despite living on the Metropolitan line, which runs through Baker Street, I have never thought about that song when passing through, or waiting for a train home. However, in 2015, I spent most of the summer working on the South Bank in London. I would walk along the Golden Jubilee Bridge – my favourite walk in all of London – at least twice a day. And almost every time, without fail, a busker would be playing *Baker Street*. Now, any time I walk across the bridge, I think of that busker and his squeaky sax solo. I'm yet to hear anyone play it in or around Baker Street station, and I admire the South Bank busker's commitment to performing it in the wrong location; his reasoning presumably being it gives tourists the warm feeling about London that they want to experience as they take in the city from such a beautiful vantage point. Despite the fact the lyrics are negative and, quite honestly, damningly accurate of commuter life at its worst ('It's got so many people, but it's got no soul'), the music of Rafferty's *Baker Street* fills your heart. Who wouldn't want to hear it and imagine London, or see it for the first time while that song plays?

> "Music has the power to distract us from the journeys we don't want to take, but also lets us experience the places we can't yet travel to."

Even though I was terrified of visiting Edinburgh by myself – and it's a city I know well – London can make me feel drained more often than it makes me feel energised, despite the fact it's the city I've grown up in. But I'm aware of how many people are excited to visit the city, whether they get to make the journey or not. In truth, the places we go to often don't always fulfil our expectations, because we expect too much of them. Or, for those of us with awful travel anxiety, we're too preoccupied with the effort it takes to get ourselves there, let alone fully experience our surroundings.

So, maybe, for anybody who can't travel the world just yet, we can take comfort in the music inspired by the cities we long to see, enjoying the songs as portals that will take us to another place. To corrupt a phrase: we'll always have Paris – though only as music. For now. ▶

Photography: Tobias Titz / Getty Images

SONGS FOR EDINBURGH

Hannah's playlist for 24 hours away in the Scottish capital

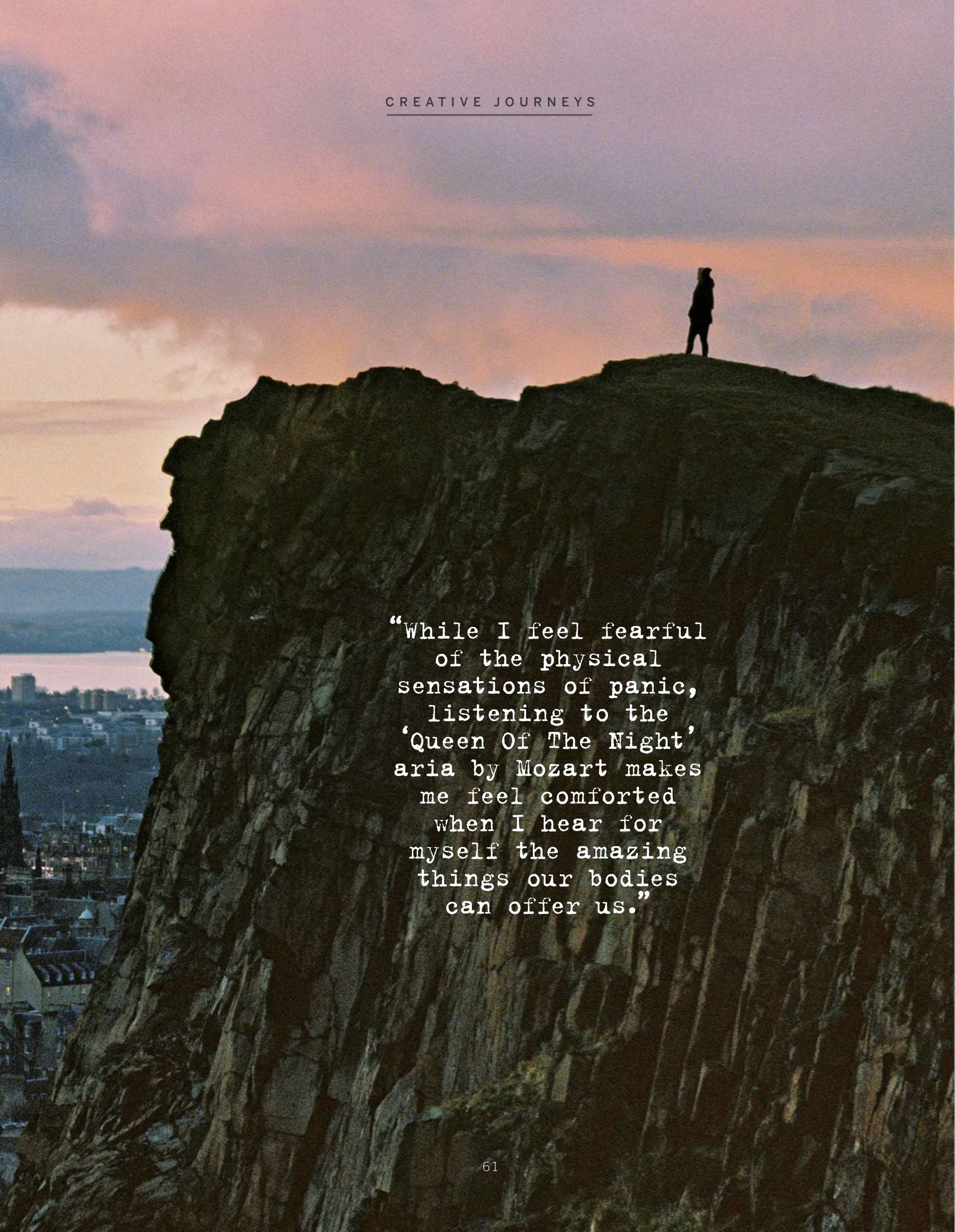
The music I listened to during my overnight trip to Edinburgh has always stayed in my memory. Hiss Golden Messenger's *Biloxi* was a beautiful accompaniment as my train travelled past the fields, and I can't pretend its repetitious lines of 'It's hard Lord, Lord it is hard' weren't a comfort. Similarly, Karl Blau's mesmerising covers of *That's How I Got To Memphis* and *Fallin' Rain* were also great company. Listening to them allowed me to pretend for a few moments that I was a carefree traveller, imbued with ramblin' spirit.

The evening before I departed for the city, I shared a kiss with my boyfriend. As such, songs that felt romantic or that reminded me of him were in plentiful supply. Anything by Lambchop, a band he introduced me to, replaced my feelings of anxiety with happy giddiness. A good starting point is *The Daily Growl*. Meanwhile Scott Walker's *What Are You Doing The Rest Of Your Life?* reminded me of the Tube ride I'd spent with my boyfriend doing our best impressions of the singer, before we shared earbuds to take turns listening to our favourite Scott songs (this being mine).

And there's something about classical music that calms me. Mozart's horn concertos are a source of comfort. I don't speak German, and I know very little about opera, but I recommend *The Queen Of The Night* aria from *The Magic Flute*. The lyrics are violent, but if you listen to the soprano performance you'll be struck by the incredible abilities of the human voice. While I feel fearful of the physical sensations of panic, listening to this aria makes me feel comforted when I hear for myself the amazing things our bodies can offer us.

Find Hannah's Edinburgh and London playlists on Spotify: *bit.ly/travellingtoedinburgh* and *bit.ly/hannahslondon*

Photography: Kenny McCartney / Getty Images



“While I feel fearful of the physical sensations of panic, listening to the ‘Queen Of The Night’ aria by Mozart makes me feel comforted when I hear for myself the amazing things our bodies can offer us.”

LONDON PARIS NEW YORK

Spoken like a 1980s preppy incantation, 'London Paris New York' evokes the spin of a supermodel, the spritz of a celebrity-endorsed perfume, and the frantic snap of eager cameras swarming around a catwalk. But for all its Fashion Week pizazz, this triumvirate of capital cities holds a much older, more elegant appeal.

All three have been romanticised in art, from classic movies to pop music. As you wander down their central streets, these cities greet us like old friends, so familiar are their features and their silhouettes.

From Martin Scorcese's *Gangs Of New York*, which documented the birth of Manhattan, through to Audrey Hepburn drifting around the early morning streets, dressed in an evening gown, declaring "nothing bad could ever happen to you in a place like Tiffany's", and on to the days of punk and disco when whole sections of New York were unsafe to visit, America's east coast hub is a vital, thriving pop culture museum.

London – the original beating heart of the swinging sixties – appears almost theme park-esque in its familiarity. Those bridges, those buildings, those black cabs – all have featured more times in songs and scenes than any actors ever will. Despite its role at the centre of a powerful but problematic empire, London's more recent diversity is now an integral part of its fabric as an international capital of finance, culture and creativity.

And we'll always have Paris. The beauty of the French capital cannot be denied. In a city where even the Metro is Instagrammable, the aesthetic qualities of Paris take your breath away. Luckily, there are plenty of streetside bars and cafes where you can stop, gather yourself and people-watch awhile. The chic and the characterful jostle on tiny pavements, notoriously ill-tempered inhabitants toning down the city's reputation for love and romance.

While London, Paris and New York are living, breathing artworks in their own right, these three cities house many of the world's best works of art in galleries that are right at the top of every tourist's bucket list. Grab pens, pencils or paints and transport yourself to three centres of the art world, no passport required.

STUDIO SEVEN

by train to LONDON

CHARING CROSS

3/10

DAY RETURN TICKET

Travel any day
By any train

2/9

SHOPPING TICKET

WEDNESDAYS & THURSDAYS
Any train after 9·30 a.m.
Leaving London by 4·30 p.m.

SOUTHERN

Image: SSPL/Getty Images

Image: Swim Ink 2, LLC/CORBIS/Corbis via Getty Images

NEW YORK

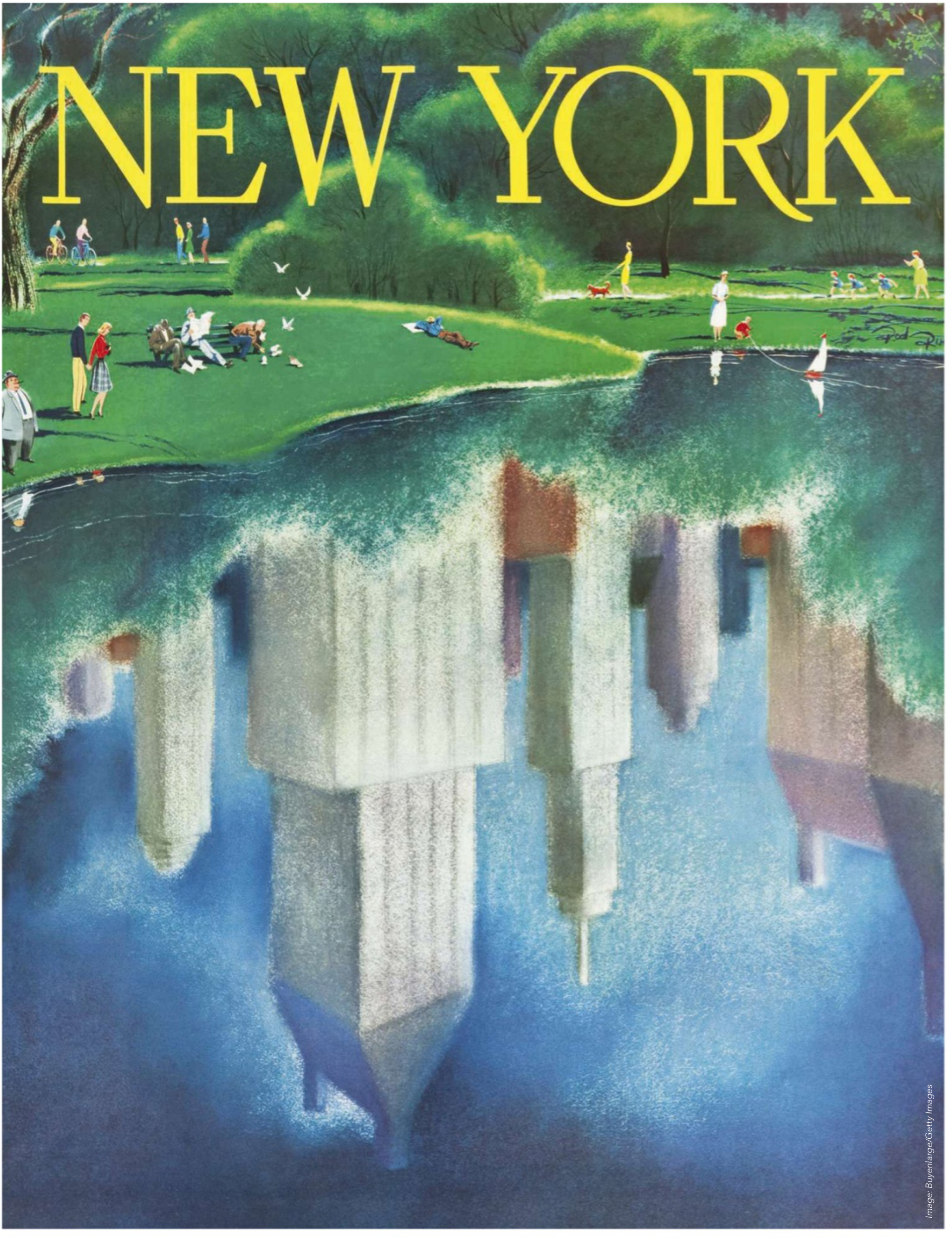
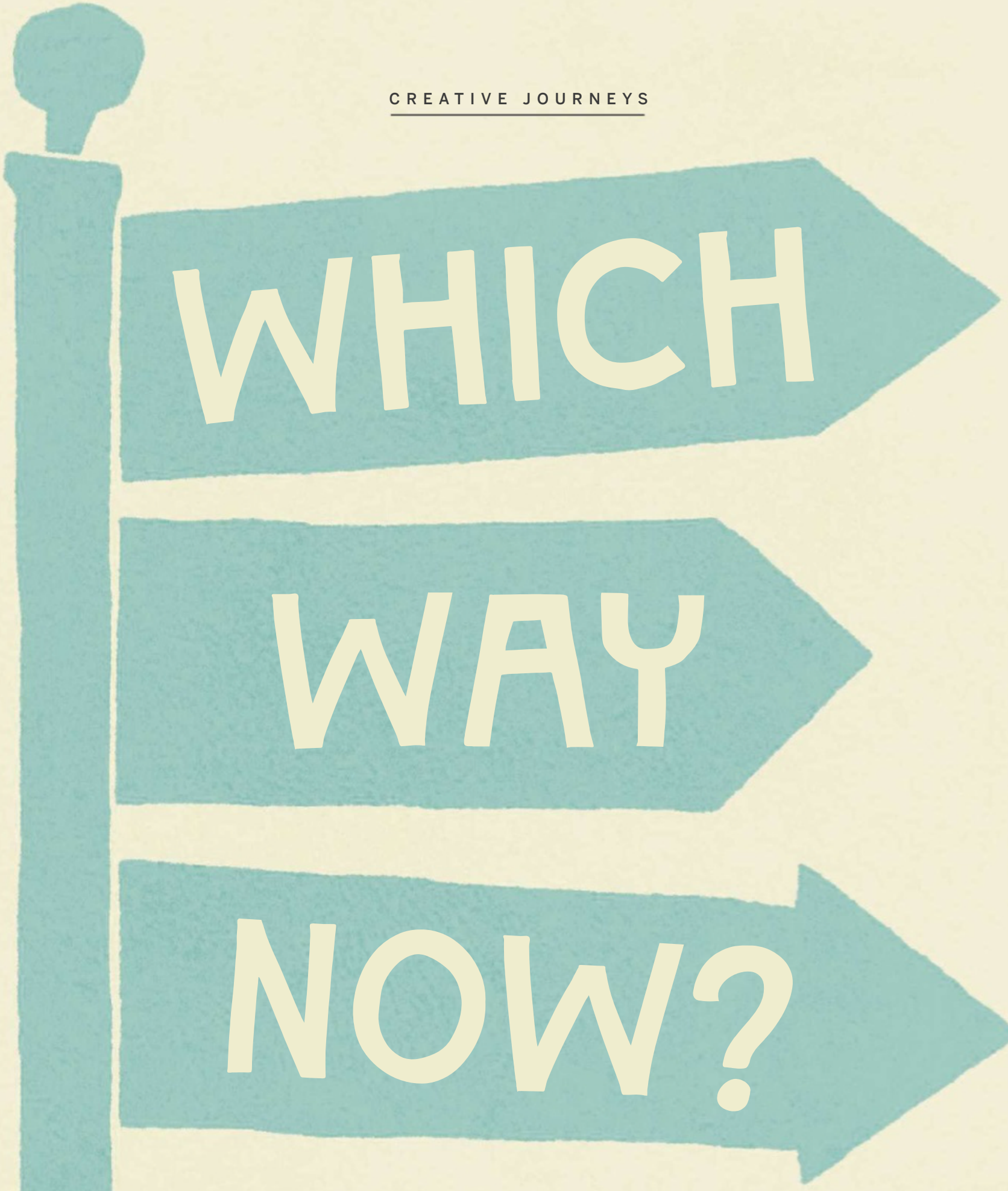


Image: Buyenlarge/Getty Images

CREATE COLOURFUL CITYSCAPES

Enjoy the simple pleasure of colouring in with our stylish outlines of big-city museums and galleries. They're from *Colour London* and *Colour Paris* by Hennie Haworth, and *Colour New York* by Emma Kelly, all published by Ivy Press.

Tap here for your printable big-city colouring sheets.



The internet has not been kind to travel guide books. **Emma Howarth** reminisces about their Golden Age and wonders if we'll ever truly get lost again…

There was a time when all it took to assess a potential new friend's compatibility was a quick scan of the *Time Out*, *Rough Guide* and *Lonely Planet* books upon their shelves. Scrawled with the phone numbers of fellow travellers met on whirlwind weekends in Barcelona or rickety long boats in the South Pacific, and stuffed full of receipts and ticket stubs, these hefty tomes were part journal, part souvenir and part badge of honour: been there, done that, got the travel guide to prove it. Held within those pages was a world of potential, and from the first tentative flick-through to the final rush to find a number for an airport taxi, our guidebooks made constant and reliable travelling companions.

To say I love travel guides would be an understatement. My first job was in travel writing and I was editing *Time Out Tokyo* when the death knell first started to toll for travel publishing, slashing budgets and sending colleagues off in search of new digital lands.

If I'm off on a big trip I'll still buy a book for old time's sake, but in an era of social media, smartphones and Airbnb, it's hard to get misty eyed about carting around *South East Asia On A Shoestring*. Unable to compete in a world transfixed by Google Maps, Uber and Instagram #travelinspo, traditional travel publishing has neither the gravitas nor the stronghold on our travel plans it once had.

No one has to wait for a friend to have their photos developed before we see the spoils of their big adventure any more. We see our peers wild camping, fine dining and doing yoga on the beach in real time on our news feeds. The world has never been more accessible, and the knock-on effect is that travel inspiration is everywhere, in the books we read, the podcasts we subscribe to and the Instagram grids we gaze at when we're meant to be working.

You might have caught the hiking bug reading Cheryl Strayed's *Wild*, hatched a family gap

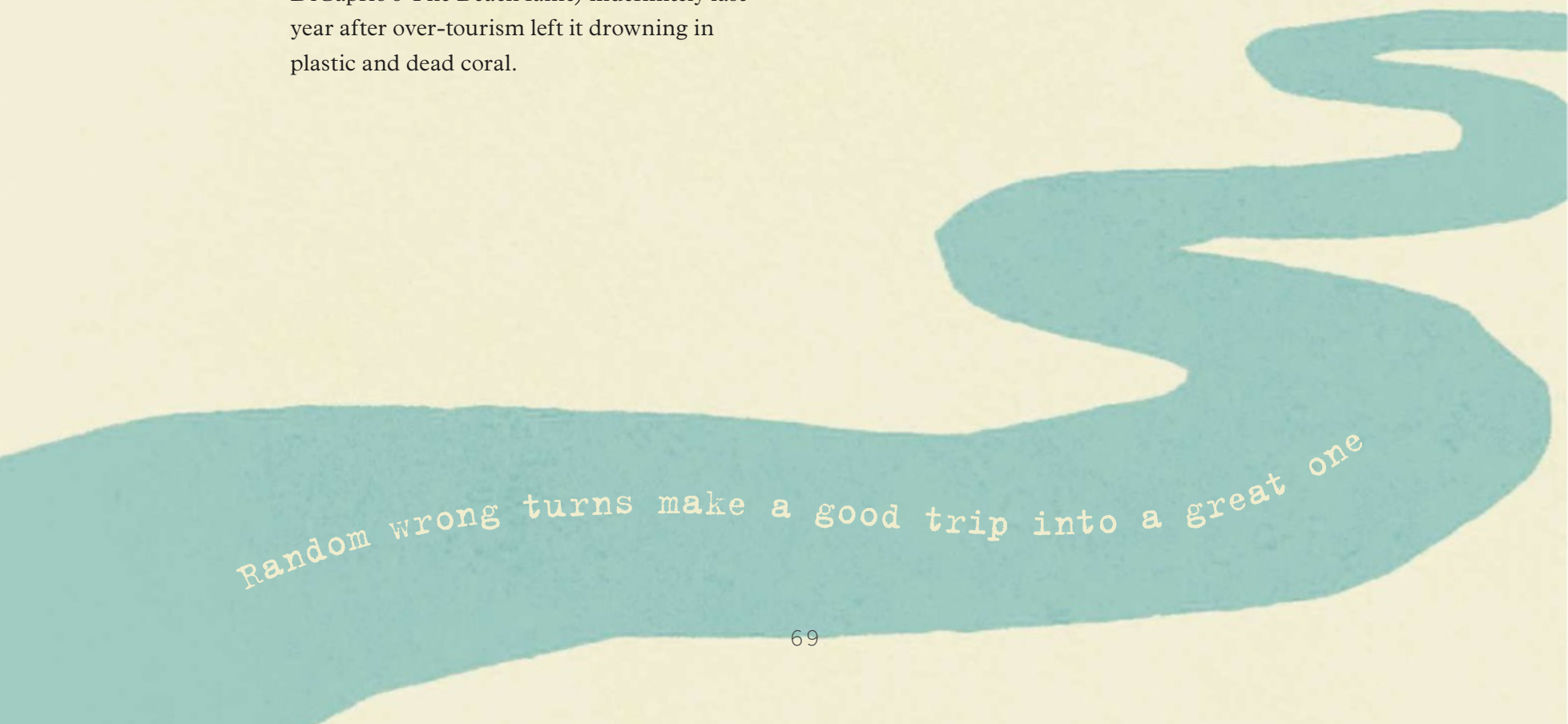
year plan reading influencer Courtney Adamo's travel blog Somewhere Slower, or planned out your holidays for the next decade watching *Somebody Feed Phil* on Netflix. And if you've recently found yourself hankering after Japanese cherry blossom season, the blue domes of Santorini or breakfast on a kilim rug in Turkey's Cappadocia, you've almost certainly got Instagram to thank for your bucket list.

TAKE THE SLOW ROAD

As guidebooks are cast aside for apps, blogs and crowd-sourced opinions on Trip Advisor, the way we travel is changing – and not always for the better. Anyone who's ever found themselves at a dream destination over-run with wannabe influencers knows the dark side of those carefully crafted Insta grids. Thai authorities even had to close Maya Beach (of Leonardo DiCaprio's *The Beach* fame) indefinitely last year after over-tourism left it drowning in plastic and dead coral.

That said, as travellers begin to get wise to some of the less favourable side effects of travel in the digital age, a trend towards more responsible, experience-led trips is emerging. This, too, is fuelled by technology, with apps such as Homestay and Couchsurfing offering adventurers the opportunity to stay in real homes in local communities; travel sites like Bouteco showcasing luxury hotels with eco credentials as slick as their styling; and insider travel blogs and niche podcasts covering everything from wellness to wine.

An antidote to our fast-paced lives, this lower-key, more personalised approach to travel is slower, less frenetic and much more thoughtful. By taking time to learn a new skill, using interest-specific local tour guides to scratch beneath a destination's surface, or simply looking within ourselves on a yoga or meditation break, we're turning back the clock to more analogue times – to trips fuelled less by a need to tick off 'must see' lists and more ▶



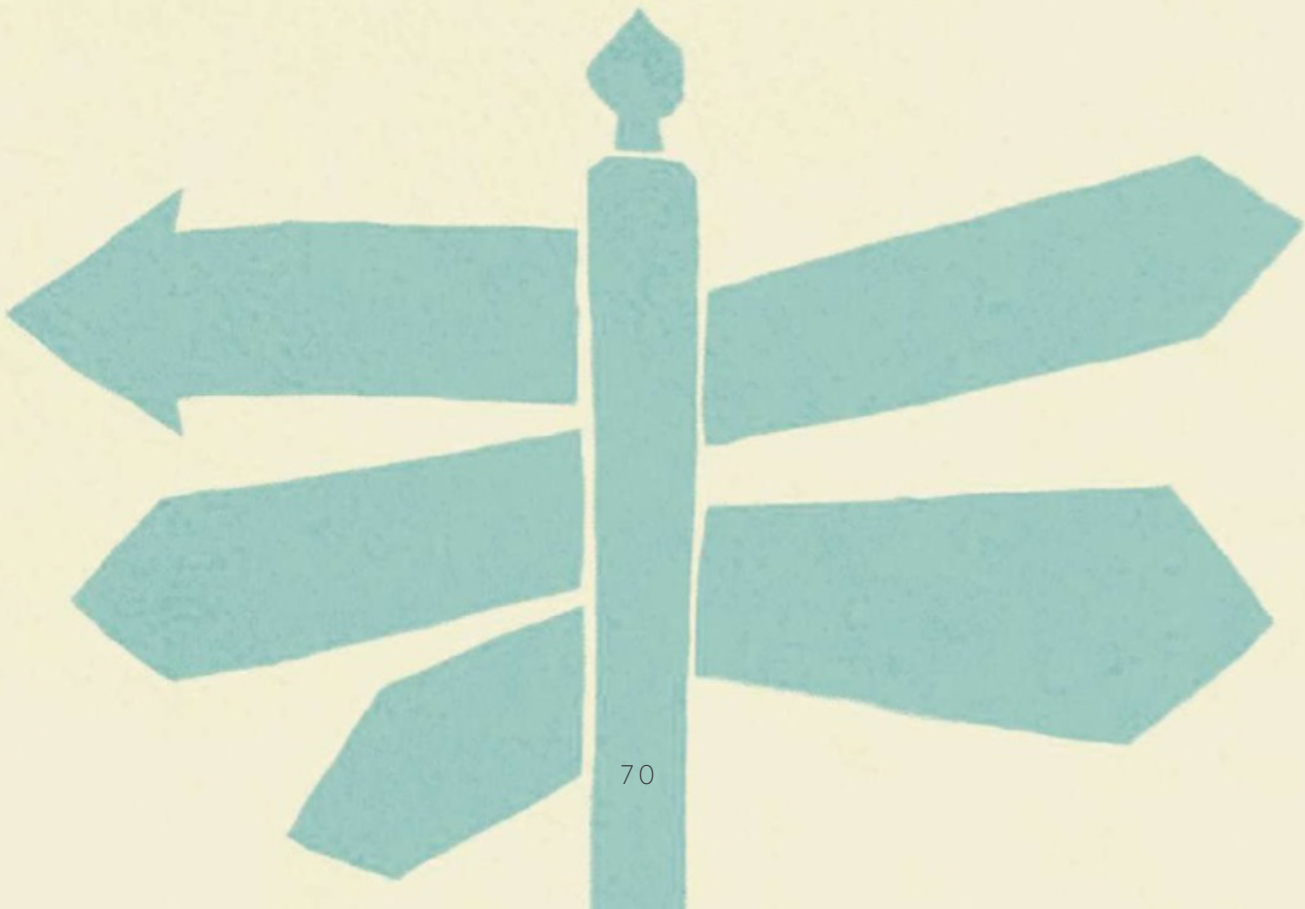
by good old-fashioned curiosity and the desire to encounter worlds and lives beyond our own.

The tech behind these sorts of tailored trips might mean a move away from mainstream travel guides but that doesn't mean today's explorers aren't interested in the inside track on the best places to eat, drink and shop. As getting off the beaten track becomes more difficult, interest in local tips and hot-right-now recommendations has increased, fuelling – in a full-circle kind of way – a market for a new kind of travel guide.

Independent and impeccably researched, Singapore-based *Lost Guides* are an inspiring example of travel publishing's new wave. On point, independent and beautifully designed, it's a case of quality over quantity with these in-the-know books (they just cover Bali, Singapore and Tokyo), designed to feel like a knowledgeable friend is showing you around. They're spot-on for those of us who don't have the time or inclination to trawl the internet trying to work out where the hot new spots are but still want recommendations that fit with our authentic slow travel ethos.

Travel in 2019 might be going slow but getting lost in a post-Google Maps world is an altogether trickier prospect. Gone are the days of turning up on far-flung shores with nothing more than a handful of travellers' cheques and the address of a friend from work's cousin. We only have to look at our phones to find our way around, translate street signs or work out which restaurant will make our friends back home #jealous. It's hard to imagine travelling without translation apps and directions at the touch of a button, but anyone who travelled before the digital revolution knows that the random wrong turns were often the things that made a good trip into a truly great one.

With that in mind, getting off the beaten track on your next adventure might just be as simple as switching off your phone.



HOW TO GET LOST

START AT SUNRISE There's nothing quite as magical as watching the sky turn pink and the world wake up somewhere new.

STEP BACK IN TIME Leave your phone at the hotel, dust off an old camera, unfold a paper map and try to pretend the internet never happened.

FOLLOW YOUR NOSE Sniff your way to the sea, wander towards that waft of incense and always change direction for the scent of freshly baked bread.

LISTEN IN The beauty of birdsong, the crackle of a fire or the crash of waves on a sandy shore – embrace the meditative quality of sound and lose yourself anywhere.

TUNE IN Ignore online reviews and use your intuition to pick pit stops instead. If you've stumbled upon a cosy backstreet bistro bang on lunchtime, it's because that cosy backstreet bistro is where you're meant to have lunch.

SPEAK UP Strike up conversations, seek out local recommendations (Airbnb hosts are great for this) and, if you succeed in actually getting lost, ask for directions instead of booting up Google Maps.

TASTE SENSATION Poutine, pad thai and pastel de nata… If you want to lose yourself in the flavours of somewhere new, there's no better place to start than street food.

TAKE IT SLOW Getting lost doesn't have to mean avoiding key sights and all the other tourists. You can lose yourself perfectly well at a Piazza San Marco café in Venice watching the world go by on the slow.

GET HIGH Even the most familiar places look different from a lofty vantage. Climb a hill, ascend the stairs or take a lift to the top of a tall building and try seeing the world from a different angle. ▶

WHAT'S THE ALTERNATIVE?

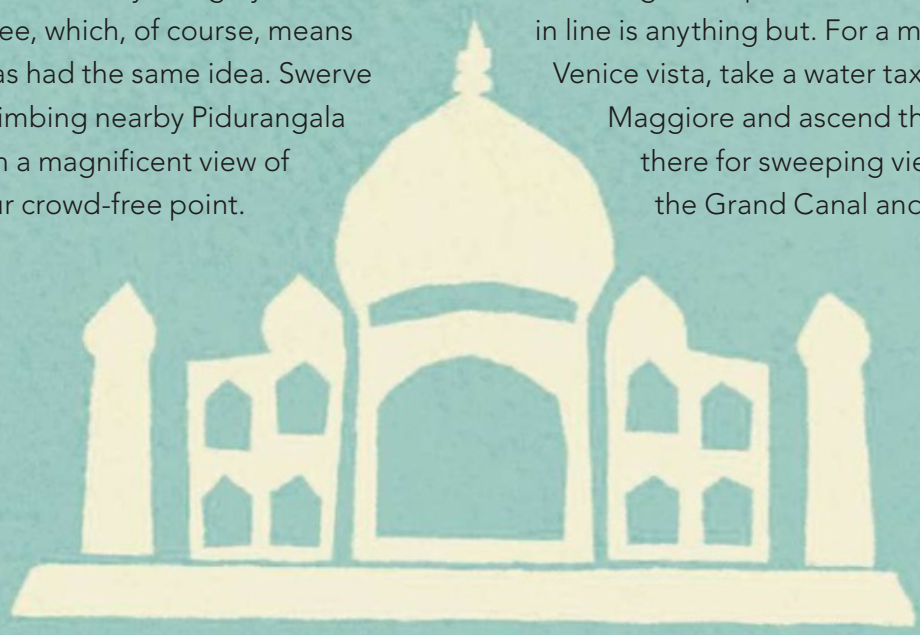
Don't let your determination to avoid crowds put you off seeing some of the greatest sights. There are ways to experience them without getting jostled...

TAJ MAHAL, AGRA, INDIA
Top of the 'must do' list for most travellers to India, the Taj Mahal attracts over seven million visitors a year, and if you head there at sunset you'll find you meet a lot of them. For a more relaxed view of the marble mausoleum, head to Mehtab Bagh gardens on the other side of the river where a perfectly aligned vista of the monument awaits.

SIGIRIYA, DAMBULLA, SRI LANKA
Towering above the plains below, the UNESCO-listed ancient city of Sigiriya is a Sri Lanka must-see, which, of course, means everyone else has had the same idea. Swerve the crowds by climbing nearby Pidurangala instead, taking in a magnificent view of Sigiriya from your crowd-free point.

STATUE OF LIBERTY, NEW YORK, USA
If a visit to the Big Apple without laying eyes on Lady Liberty feels wrong, but you can't face a full-on tour, you need to take a trip to the Staten Island Ferry terminal. This 25-minute passenger route from Lower Manhattan sails right past the statue and, best of all, is completely free.

BASILICA SAN MARCO CAMPANILE, VENICE, ITALY
The views from the top of this landmark bell tower might be spectacular but the long wait in line is anything but. For a more relaxed Venice vista, take a water taxi to San Giorgio Maggiore and ascend the bell tower there for sweeping views of San Marco, the Grand Canal and beyond.



GRAND CANYON, ARIZONA, USA

One of America's most iconic sights, the spectacular Grand Canyon is a tourist magnet – and for good reason. Most visitors head for the South Rim, which means queues and crowds galore in peak season. But the Grand Canyon is enormous (the clue's in the name) so there are plenty of other options if you want a quieter view. The North Rim (the Visitor Centre here is open from May to October) is equally spectacular and far more serene.

EIFFEL TOWER, PARIS, FRANCE

The only thing wrong with the panoramic view of Paris you get from the top of the Eiffel Tower is that you can't see the most iconic Parisian sight of all – the, erm, Eiffel Tower. Turn your sightseeing attention to views of the Eiffel Tower and the crowd factor becomes much less of an issue. The classic lookout choice is the Arc de Triomphe at sunset but the views from the top of Tour Montparnasse are equally breathtaking. Or stay closer to the ground by surveying the scene from the Pont de Bir-Hakeim.

ULURU, NORTHERN TERRITORY, AUSTRALIA

Right at the top of most Red Centre visitors' to do list, witnessing the sacred aboriginal site of Uluru for real is as awe-inspiring as the photos suggest. Sunset and sunrise are the most popular times to visit, with large viewing/parking areas set up to accommodate the masses. For a less hectic take on proceedings, simply switch viewing spots (so head for the sunrise spot at sunset and vice versa) for a more peaceful view of this magnificent monolith.

GREAT WALL OF CHINA, HUAIROU, CHINA

Nearly all visitors to China's most famous site head to the well-restored and easy to access stretches at Badaling or Mutianyu but thanks to the sheer greatness (some 21,000km, no less) of the landmark it's not too tricky to find a quieter alternative. The wilder Jiankou section (take care as some parts can be dangerous) is ideal for anyone wanting to take in the Great Wall without a great wall of selfie sticks getting in their way.

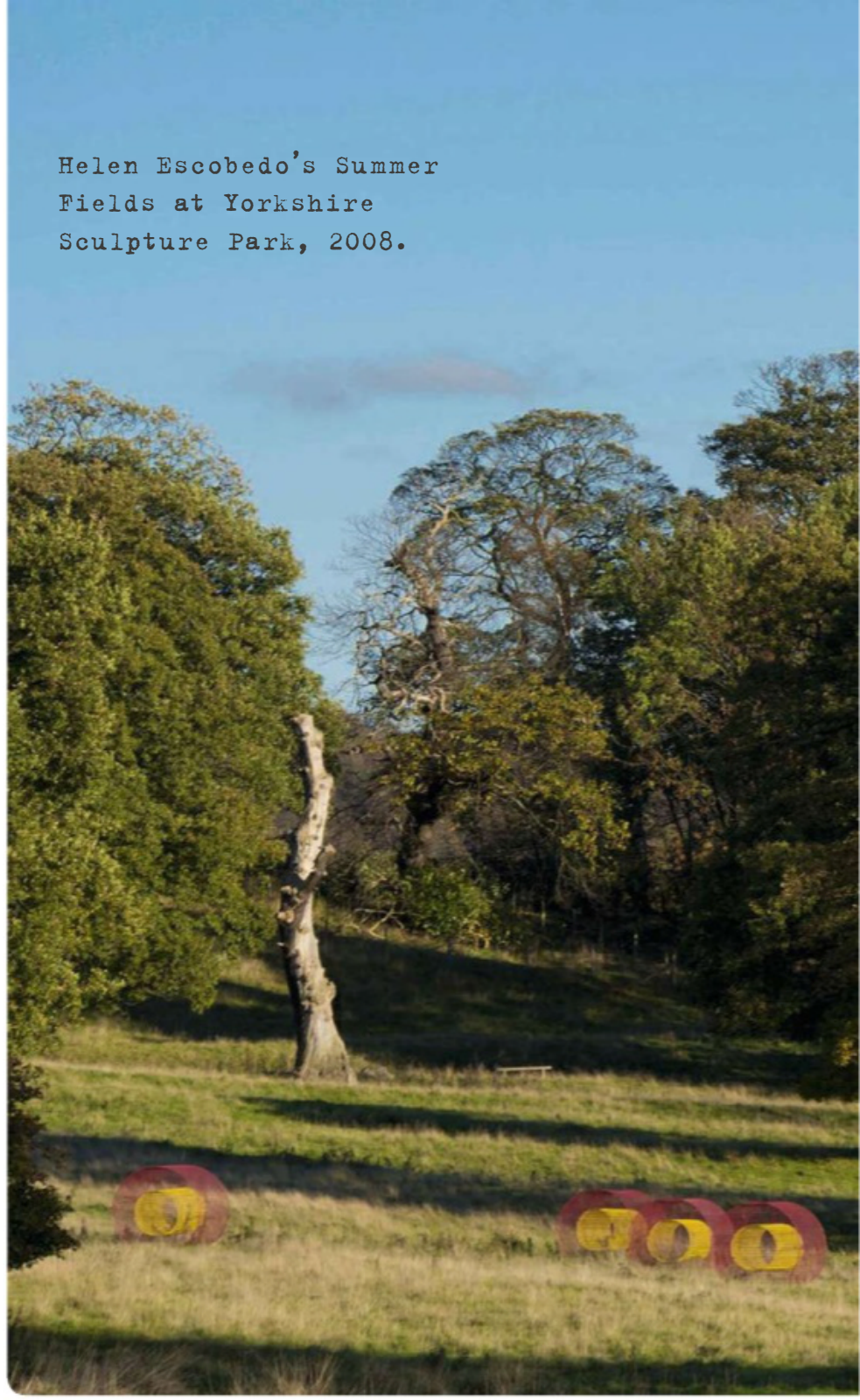
Nature's gallery

Art exhibitions are often at the top of things to do when visiting new places, but if a quick peek at an old master among a sea of tourists leaves you cold, there is an alternative. **Gemma Brace** ventures outdoors to explore the wealth of art that can be found in the wild.

In 1997, British artist Tacita Dean was invited to take part in the Annual Screenwriter's Lab at the Sundance Institute in Utah. While there, feeling inspired, she drove out into the sun-bleached Utah desert in search of *The Spiral Jetty*, a work of art that has inspired countless journeys. Built in 1970 by the American land artist Robert Smithson, at Rozel Point off the north-eastern shore of the Great Salt Lake, this mythical work rises and falls from sight, submerged and exposed according to the changing water levels.

When Dean made the pilgrimage, she used a two-page fax of instructions supplied by the Utah Arts Council, but today's visitors can simply punch the location into satnav. They may miss the 'pink and white truck (mostly white) and an old army amphibious landing craft' (pivotal markers in Smithson's day), but at least it's guaranteed they'll actually find the swirling mound of basalt rocks and glistening salt crystals, with signposts en route that show the way, and parking when they get there – luxuries neither Smithson nor Dean enjoyed.

In 1997, Dean was not as familiar with Smithson's legend. Today, if you're one of many for whom art and travel go hand-in-hand, you can now plan your own pilgrimage out west, or indeed north, east and south. Many websites share the secrets of 'hard to reach' destinations, making it more easy than hard. Smithson's ▶



Helen Escobedo's Summer Fields at Yorkshire Sculpture Park, 2008.

warning of 'This is not much of a road! In fact, at first glance it may not look like a road at all. Go slow!', could even be reinterpreted, almost 50 years on, as advice for adventurers looking to slow down and step off the beaten path.

GO YOUR OWN WAY

Smithson's fellow land artists understood the importance of the road less travelled, taking their art out of the gallery and into the landscape. Their work offers a welcome antidote to the timelessness of today's 'must see' museums. Presented with such infinite choice it can feel as if we've re-enacted the scene in Jean-Luc Goddard's film *Bande à Part* where the characters race through the Louvre in under ten minutes, consuming centuries of art in the blink of an eye. In contrast, lying amid sand dunes, clinging to clifftops, or nestled at the forest's edge, hard-to-reach artworks offer a more immediate connection to both time and place.

The dusty terrain of America's western states provides an enticing list of possible destinations to search out, including Walter de Maria's legendary *The Lightning Field* in western New Mexico (best seen as the sun rises or falls); James Turrell's immersive sculpture *Roden Crater*, found within a volcanic cinder-dome in the Painted Desert of Northern Arizona; or Michael Heizer's *Double Negative* – two great trenches cut into the rock near Mormon Mesa in Nevada. Or shield your eyes from the midday sun and venture out into Utah's Great Basin Desert to find Nancy Holt's mythical *Sun Tunnels*. Taking three years to fabricate and consisting of four hulking concrete cylinders perforated with holes that line up perfectly with the sun on the solstice, the hollow tunnels resemble ancient monuments.

Moving beyond the American West, examples of similar excursion-worthy works can be found dotted across the globe. Take, for example, Australian-born Andrew Rogers' *Bunjil*, a giant bird spreading its stony wings across the landscape in You Yangs National Park, Victoria, Australia, reviving the mythology of the ancient Indigenous Australian tribe the Wathaurong. Or Pedro Martin Ureta's giant *Forest Guitar*, designed to be seen from the air. Ureta's labour of love involved cultivating two-thirds of a mile of forest on the edge of the Argentinian Pampas in memory of his wife, Graciela.

Falling outside the confines of land art are countless lesser-known works well worth the journey, such as Roni Horn's *Library Of Water*, a long-term project based in the coastal town of Stykkishólmur in Iceland. Perched overlooking the ocean, the old library houses three related works by Horn – including *Water, Selected*, which incorporates 24 glass columns of water collected from Icelandic glaciers – and a writer's studio, sheltered beneath.

For every durational project such as Horn's, which provides an open window of time to make the journey, there are those that demand we move a little quicker, such as American environmentalist Lita Albuquerque's *Stellar Axis*, which was installed on the Ross Ice Shelf in Antarctica for a few days in 2006. Comprised of a constellation of 99 bright blue balls dotted amid the icy terrain, each object corresponded with the exact position of the stars above.

FAR FLUNG

Those on the hunt for art that engages with the political rather than geographical landscape could go in search of Israeli sculptor Micha Ullman's pit sculptures. There are more than ▶

50 examples scattered as far afield as Finland, South Korea and Venezuela. Mexican artist Helen Escobedo, who died in 2010, had a similar approach to location, siting her transparent mesh works, which frame the surrounding landscape from multiple perspectives, in her native Mexico, Australia and US, as well as the hillside over Jerusalem in Ullman's homeland. Similarly, British artist Rachel Whiteread's 'shy sculptures' can be experienced in locations as disparate as Norfolk and Norway.

As the dizzying array of places mentioned here suggests, there is a never-ending list of art locations to explore, allowing for journeys big or small. After all, travel (as philosopher Alain de Botton suggests) is often inspired by a desire for both pleasure and knowledge, and whether that's found near or far is up to you.

SLOW DOWN, GO FAR

However far we travel, we can take our cue from less intrepid tourists, who in the late 18th century were only just beginning to venture outside the city and into the landscape, tentatively understanding the benefits to 'both body and soul'.

Lita Albuquerque's Stellar Axis, Antarctica, 2006. Right: Inhotim, Brazil.

Photography: Jean de Pomereu, courtesy of the artist

Dean never did find Smithson's iconic work, but she was so enamoured with the journey, that she recorded the sights and sounds along the way on her DAT recorder, resulting in a new artwork, *Trying To Find The Spiral Jetty*. Perhaps, then, it's not just about the distance that is covered…

The benefits to body and soul are not only found upon arrival, waiting for us like an empty space in a parking lot at the desert's edge. Maybe stepping outside also means enjoying the road. It's the journey that counts, so even if it's not much of a road, go slow!

OUTDOOR ARTWORKS

Five sculpture parks and gallery gardens around the world

UK: Yorkshire Sculpture Park, Wakefield
US: Storm King Art Center, New York State
Japan: Naoshima Island
Brazil: Inhotim, Belo Horizonte
New Zealand: Gibbs Farm, near Auckland

Making our way home

Connecting, learning and sharing via the internet has helped crafters power their creativity. **Kate O'Sullivan** looks at how the global maker movement keeps its links with home.

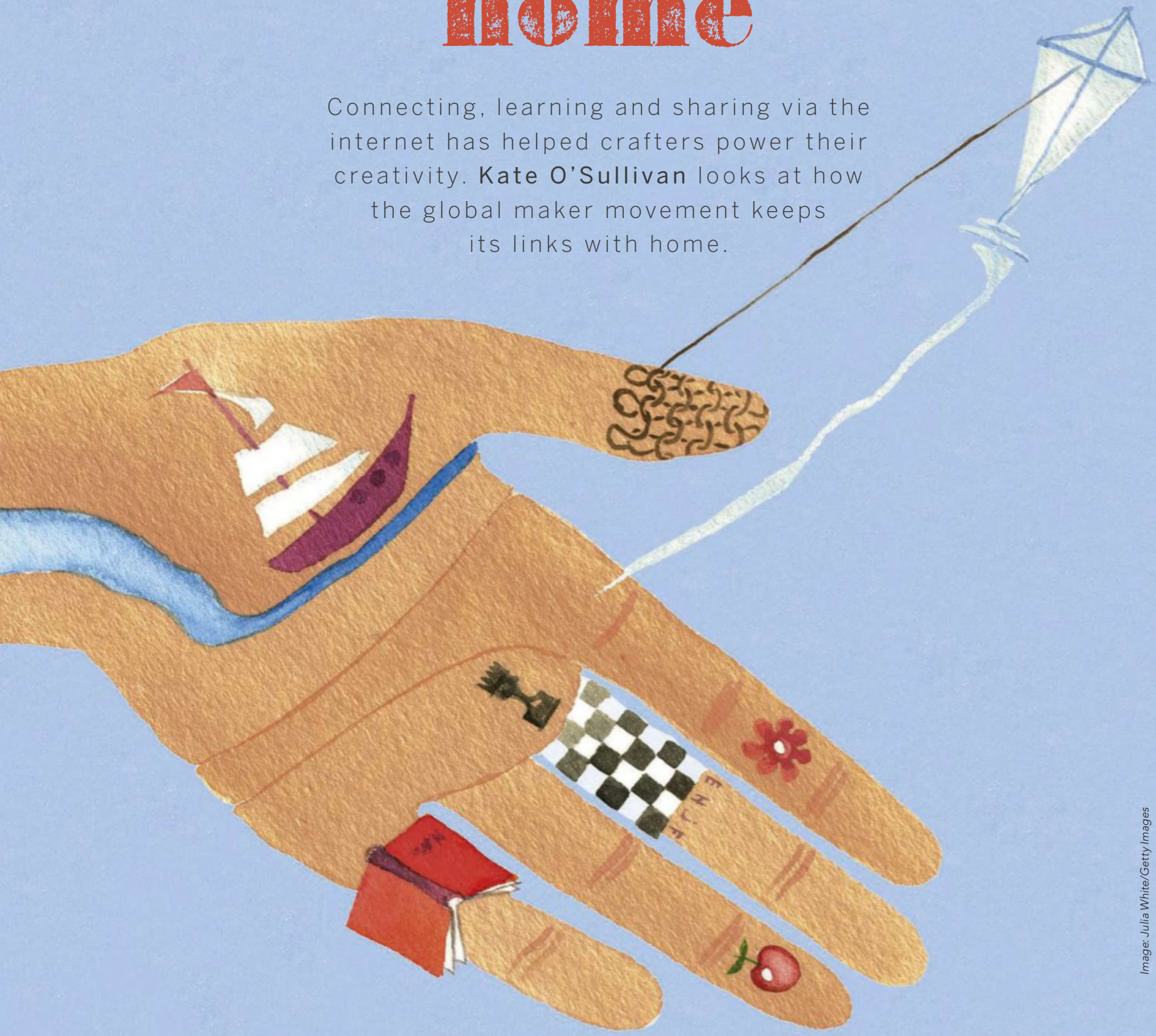


Image: Julia White/Getty Images

When I started my personal blog ten years ago, I did so to plug into a global community of knitters, bakers, photographers and textile artists. We were all journeying through our making, with cameras and laptops to hand as we documented what we were creating and inspired by. The DIY blogging movement was a wave of creativity that helped establish craft businesses, run from the home, as a viable option for many.

The visibility of making is huge on social media and a scroll through any traditional crafts hashtag from #blockingprinting to #papercutting will reveal thousands of makers who are sharing and connecting. And for all this ready inspiration, there's also commercial value in exchanging centuries-old craft skills. In our modern, rapid-share communities, questions of identity, cultural roots and profit have become heavily entwined. Retracing artisan skills to their origins is a journey into the heart of communities and traditions that have shaped generations of makers. Kat Goldin and Kinda AlHamali are just two makers whose creative projects give them a sense of home. Turn the page to meet them and other global artists. ▸

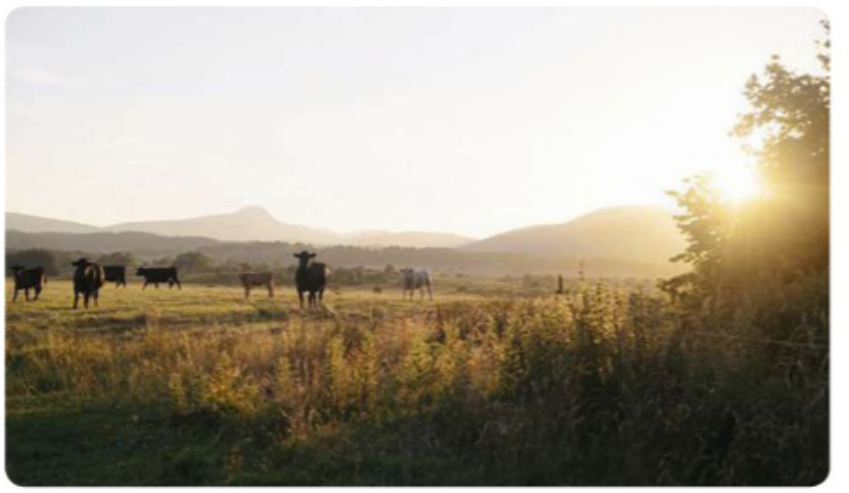
KAT GOLDIN

From childhoods spent in the US and South Africa, Kat and her husband Kevin have made a new home for their family of five on a farm in the wilds of Scotland.

Kat runs a family farm in Gartur, a beautiful, hilly area between the Trossachs and Stirling, Scotland. While all three of her children were born in the UK, neither Kat nor her husband, Kevin, are from Gartur. Kat grew up in rural Iowa before she immigrated at the age of 17 and Kevin grew up in Durban, South Africa.

Their life on the farm combines their life experiences, the community they're growing connections with, and a life made possible from their learning online. Talking about her life in Gartur, Kat is firm that she is home. "These are my hills" she explains, "I felt at home when we drove up the driveway on that first visit."

Kat and Kevin fell in love with Gartur Stitch farm and set about



creating a life of making to sustain their family's needs and financially support their lives. On the farm, they run retreats, workshops, online courses (at *garturstitchfarm.com*) and sell starter kits based on the wide range of seasonal crafts they use for farm life, such as wood-carving, cheesemaking and foraging.

Originally, Kat had focused on her previously established crochet and knitting business to set up her workshops locally. She then found she could incorporate more of her other creative passions that life at Gartur helped nurture, both in terms of the physical and mental space it gave her. "Our life here in Gartur meant the skills I've always enjoyed could now be brought to the forefront," she says. "For example, I needed to make bread as there's no shops nearby, so we got really good at our daily loaf. Now, that's an online course and starter kit as well, as part of our food-making options for learning on site."

> "These are my hills. I felt at home when we drove up the driveway on that first visit."

Kat is a homesteader, a tradition from her rural days in the US, using what was available around her. She makes soap and clothes, and practises the gardening skills she learned from her mother, as well as recipes for batch cooking. But it's Scotland that's shaping Kat's creativity and she manifests it in a tangible way. As she forages for natural dyes for her workshops, Kat's knowledge of her location grows – and her children are growing roots too. Where at first they learned many of their farming skills online, there's now plenty to be learned within their real-world community.

Feeling at one with the farm's surroundings and all it has to offer has also been a huge influence on the family. "It's the best we can do to give our children a sense of belonging" explains Kat, "Connecting creative, practical skills to the people and landscape that allow them to develop." ▶

KINDA ALHAMALI

Meet the Canada-based knitter, seamstress and crochet designer who stays connected to her Syrian heritage through traditional crafts.

It has been a long journey to Canada for Kinda, who fled Syria in 2013, escaping to Lebanon, and then Turkey and Qatar. Eventually, she settled in Ottawa, where she has lived since the beginning of 2017.

Kinda began knitting in Syria, picking up tips online, but she wasn't able to find the help in Arabic for the techniques she wanted to learn. And so, once she was established in Canada, she launched Shal (Arabic for 'shawl'), a YouTube channel for the Arabic-speaking knitting community.

Her community is nearly 110,000 strong and is a destination for Arabic speakers who want to learn more about the craft. For Kinda, this project springs from a passion for knitting, but also for her home language. She is

currently studying and working, and hosts the channel using any free time she happens to have.

Providing this resource for Arabic speakers worldwide has helped her fulfil the needs of others while maintaining a connection to the home she left behind. "Thanks to my YouTube channel [*www.youtube.com/user/shalchannel*] and my Instagram account [*@kindahamaly*], I can connect with knitters in Syria, but also with other Arab countries and Arabs who live abroad," says Kinda. "Knitting is one of the few things that still connects me with home."

Kinda's passion for knitting grew with the channel as she became hungry for techniques she found online but not in her own community. "Connecting with crafters allows us to have a community," she says.

However, there is also a connection she feels she is losing: where she lives now she has plenty of access to resources for her own knitting as well as for her local yarn-craft groups – but her online audience from Syria cannot find the same yarns and tools she uses. This is the bittersweet nature of crafting as she settles into life in Canada – on the one hand it is nurturing a craft she learned in her home, on the other it is highlighting the changes in her life.

> "Home is in the short moments of warmth and belonging that I create from time to time."

Asked if she has a sense of home, Kinda explains that home still means Syria. However, this is a complex and emotionally strained association. "Home is in the short moments of warmth and belonging that I create from time to time," she says. "I don't feel ready to consider Canada my new home yet – although I am making a real effort to make it so. But no matter how much I feel I belong to Syria, I am not physically there, and I probably will never be able to even visit. A real home can never be a place I can't live in or visit anymore." ▶

WORLDS TOGETHER

Heritage and culture have long been expressed with craft through the generations. With communities now thriving online, this creativity is being shared worldwide.

There is comfort in the act of creating. We work over a period of time, focusing on materials and processes until things take shape – be it a scarf to wrap around a cold neck, a cup that feels just right for tea or a print we hang on a wall. Whatever the object becomes, it is an expression of ourselves and our identity, quite often using techniques that have been taught to us or passed down through generations or within communities. That's why traditional crafts can be so emotive. Often we think of someone in our lives who has crafted and it will evoke feelings of nostalgia. Imagine then, the power of this nostalgia when it opens up connections to our ancestors and our cultural heritage.

Passing down skills, such as mending, within families has a long tradition, as much bound by necessity as any creative desire. Finely honed artisan skills within family and cultural groups are part of the fabric of their shared history. There are many makers who find their way into their own heritage through craft, talking with friends and family to find out more.

And now, these crafts, steeped in cultural significance, have found a wider family, passing across online communities, embraced by everybody regardless of their heritage. These days, crafting is not so much of a necessity, but a lifestyle and leisure choice. With websites such as Pinterest and Instagram hosting thousands of inspirational images and tutorials, it's always important to know not just how these things are made, but why they were made in the first place – in fact, the historical and cultural context can enrich the new online audience, as much as the craft itself.

> It's important to know not just how things are made, but why they were made in the first place.

Turn the page to meet eight makers who have explored their identity and sense of belonging through craft, ready to share with the world... ▶

The Mexican artist Frida Kahlo as painted by UK-based Pakistani artist Maliha Abidi.

MALIHA ABIDI

Maliha is a UK-based artist who was born in Pakistan. Her book, *Pakistan For Women*, celebrates 50 noteworthy women of the country and features Mahila's murals.
www.instagram.com/maliha_z_art

EUNMI KIM

Eunmi's experience of living in London made her reflect on her roots. Her style is based on Korean pottery from the late Chosun dynasty and is a personal expression of her identity.
www.eunmikim.com

MAKIKO HASTINGS

Maki is a Japanese potter who lives in Yorkshire, UK. She produces hand-thrown stoneware inspired by the food culture of her heritage.
www.makikohastings.com

JASIKA NICOLE

Jasika hosts the Try Curious blog where she explores her intersectional feminism and identity as a woman of colour living in the US through sewing and dressmaking.
www.jasikanicole.com

Photography: Robin Roemer

HIKARU NOGUCHI

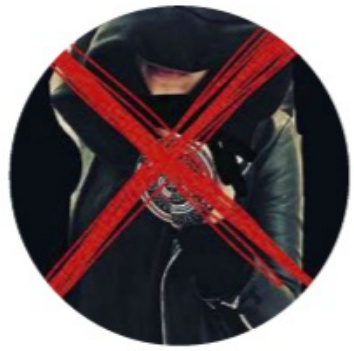
In 1989, Hikaru moved to England from Japan to study textiles. She now produces knitted design work that showcases innovation with textile tradition.
www.hikarunoguchi.com

KAYLANI JUANITA

Kaylani illustrates 'inclusive picture books, editorial art and afros' as part of her mission to support the stories of the under represented.
www.kaylanijuanita.com

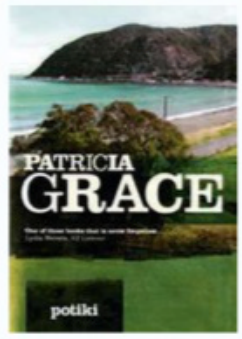
YVETTE HAWKINS

Yvette is an artist and designer of British-South Korean origin. She works across textiles, installation and sculpture to explore her heritage and nomadic upbringing.
www.yvettehawkins.co.uk



CHENOA WILLIAMS

Chenoa is a beadwork artist based in Minnesota who works under the name Aonehc to create jewellery inspired by their Pyramid Lake Paiute Tribe heritage.
www.instagram.com/aonehc_aonehc



LITERARY LANDSCAPES

Some stories couldn't happen just anywhere. Journey straight to the heart of the real-life places that inspired three beloved works of fiction.

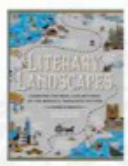
With all great literature, the setting, scenery and landscape are as central to the tale as any character, and just as easily recognised. But exactly how does environment influence storytelling, character and our emotional response as readers?

A sense of place isn't just a description of a village, town or city. History and geography collide to create the physical location, of course, but to conjure up a sense of place authors have to go further. It has to convey a moment in time. An experiential journey describing the sounds, the smells and the feeling of a place isn't easy to write. But it is what makes our favourite novels so rich to read.

Whether it's the formality of 1920s London so keenly observed by the sharp wit of Nancy Mitford in *The Pursuit Of Love*, the tense heat of the Hamptons that led to such devastation in *The Great Gatsby*, or the hazy, lazy sun of the French Riviera in Françoise Sagan's *Bonjour Tristesse*, the literary greats just wouldn't be the same without their richly wrought landscapes.

The following three essays bring literary landscapes vividly to life, evoking the sights and sounds of the original works, transporting you to fiction's greatest lands and allowing you to connect to the story in a whole new way. Bon voyage! ▶

Image: Katsushika Hokusai / Art Institute Chicago



This is an edited extract from *Literary Landscapes: Charting The Worlds Of Classic Literature,* edited by John Sutherland, published by Modern Books (RRP £25).

YUKIO MISHIMA – ISE BAY, JAPAN

THE SOUND OF WAVES

This is the story of two star-crossed lovers, fisherman Shinji and pearl-diver Hatsue, on a remote Japanese island in the years after the Second World War.

The Japanese archipelago, with its steep alpine and forested interior, narrow strip of livable space around the rim, three fertile rice-growing plains and 6,852 islands, has long played a key role in the country's literature – for example, in the terrifying isolation of Kobo Abe's *The Woman In The Dunes*, the unspoiled purity of Yasunari Kawabata's *Snow Country*, Shusaku Endo's dark coasts and dangerous roads in *Silence*, and Hideo Furukawa's post-meltdown Fukushima in *Horses, Horses, In The End The Light Remains Pure*. But perhaps more than any other Japanese author, Yukio Mishima was in tune with the shades and meaning of the landscape.

His 1954 novel *The Sound Of Waves* is a strident example. It's a classic of the 'love triangle' genre and a book that has held such romantic sway over Japanese culture that it has been adapted for the screen no fewer than five times. It is set on the fictional island of Uta-jima, which so closely resembles Kamishima in Ise Bay that the island markets itself to fans looking to touch the book's swelling romanticism. It is a book where the protagonists seem to have been moulded from the ground, their plasma and sinews made of the same stuff as their surroundings. The plot, with its dramatic peaks and treacherous cliffs, sheltered coves and bare, open spaces, seems to have been drawn out of the island.

Our hero, Shinji, is a fisherman, his routine controlled by the tides and the weather. He is a survivor, poverty stricken, living hand to mouth, just managing to keep his head above water. He falls for Hatsue, a pearl diver sent to another island for her apprenticeship. She embodies beauty, tradition, a bridge to the world beyond the island both as a traveller and in her role bringing money to the community through the sale of pearls. She in turn attracts Yasuo, son of the big fish in this small pond. Trees that grow too tall on islands tend to get blown down by the first storm to come along. On Japanese islands, a storm is always just over the horizon.

Novelists love an island. Enclosed, easily mappable, small enough to hold conceptually in the mind, varied enough to allow plot developments and contrasting locations to echo emotions and moods. Mishima uses the cone-shaped Uta-jima as a funnel

Image: Katsushika Hokusai / Art Institute Chicago

down which his characters spiral. Each step, each twist, each scene is closely wedded to a specific point on the island – the encounter at the lighthouse, the attempted rape by the pure water spring, the climax offshore among the turbulent waves of a typhoon.

All of Mishima's novels depend heavily on location for a literal and figurative grounding, before his powerful philosophy and fierce emotions can be unleashed. But *The Sound Of Waves* is the book where, more than any other, place is everything. Uta-jima is creator, catalyst, explanation, the beginning and end, the structure and the tone. From the start a sense of impending threat and isolation is cast as Mishima introduces us to Uta-jima: "At the foot of the cliff the current of the Irako Channel sets up an unceasing roar. On windy days these narrow straits connecting the Gulf of Ise and the Pacific are filled with whirlpools. The tip of the Atsumi Peninsula juts out from across the channel, and on its rocky and desolate shore stands the tiny, unmanned beacon of Cape Irako."

Mishima knew exactly what he wanted when he chose Kamishima to model for him. The characters, the story and the reader have landed on the island and we're there to stay. Relocate the story and you'd tear the heart out of it. On an island, the sound of waves is everywhere, inescapable.

Yukio Mishima is the pen name of **Hiraoka Kimitake** (1925–1970). Mishima is regarded as one of the most important Japanese writers of the twentieth century. *The Sound Of Waves* has been adapted for film five times, including one animated version. Mishima said the story is a reworking of *Daphnis And Chloe*, a romance from second-century Greece. ▶

TOVE JANSSON – PELLINKI ARCHIPELAGO, FINLAND

THE SUMMER BOOK

A vivid, simple yet surprisingly profound novel about the summer experiences of an old woman and her six-year-old granddaughter on a tiny island in the Gulf of Finland.

For Tove Jansson, life on an island represented freedom. She loved the sea, and wrote to a friend, "You become different and think new thoughts when you live a long time alone with the sea and yourself." In an essay in 1961 she wrote, "An astonishing number of people go about dreaming of an island."

In 1947, Tove fulfilled her dream when she signed a 50-year lease to Bredskär, a tiny island in the Pellinki archipelago. She spent the summer living in a tent and working on a new Moomins book while she built a one-room wooden cabin. She called the house *Vindrosen* ('wind rose'), the name for a diagram showing the relative frequency of wind directions. The cabin measured just four metres by five and had windows on three sides. (Later it was expanded to include a guest room and veranda.)

Her mother, father and brother Lars joined her when the house was finished; another brother, Per Olov, had his own summer place on a nearby island. Bredskär could get very crowded with relatives and visiting friends. In 1963, she finally managed to get permission to build on another tiny island, the barren rock of Klovharu, where she built a house to share with her long-term companion, Tuulikki Pietilä. Neither Bredskär nor Klovharu were the island of Tove's dreams. She always dreamed of living and tending the lights on Kummelskär, which had two beacons and was the largest and most beautiful island in the chain.

The island in *The Summer Book* is not named, but it is obviously Bredskär, and the three main characters were based on the author's mother, her brother Lars and his daughter, Sophia.

Visitors to Bredskär may be surprised by its size: it is possible to walk all the way around the island in five minutes. In the novel we are permitted to share a child's view, in which everything seems larger and more mysterious. As she walks with her grandmother across "the ravine" of bare granite boulders, Sophia exclaims, "I've never been this far before."

Most of the island has been turned into "an orderly, beautiful park", with paths that spare the beautiful, delicate carpet of moss, and a tidy, sand beach, but wilderness remains in

Image: Olli Kekäläinen / Getty Images

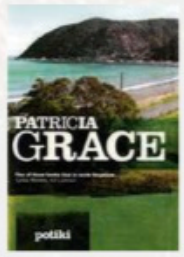
"the magic forest", a thicket of spruce trees forced into strange, distorted shapes by the winds, and in the hidden bogs.

The surrounding sea and neighbouring islands where the family goes adventuring are equally important, as is the weather. When bored, Sophia prays for something to happen, and is rewarded with a storm. She is thrilled, enjoying witnessing and surviving the destructive power of the wind. An island may be tidied up and built upon, but nature is never conquered.

The Summer Book is a celebration of the wild beauty of the Gulf of Finland with its multitude of rocky skerries and tiny islands. It depicts a way of life familiar to Scandinavians, and was an immediate success in Sweden and Finland, where it was embraced as a celebration of summer, the time of year when Scandinavians feel they come back to life after the long, dark nights of winter.

Yet Tove Jansson should not have been surprised when it proved popular abroad. Its appeal is universal. It is a beautifully judged story of relationships between generations, and the conflict between our desire for comfort and need for freedom.

Tove Jansson (1914–2001), author and artist, was the daughter of two artists who belonged to the Swedish-speaking population of Finland. She is famous as the writer and illustrator of a series of books for children about the Moomins, which have been translated into 35 languages. Jansson wrote *The Summer Book* in the cottage she built below the cliff top on Klovharu. She spent many summers with her partner there and also based her more well-known Moomin series on the island. ▶



PATRICIA GRACE – HONGOEKA BAY, NEW ZEALAND

POTIKI

A small coastal New Zealand Maori community is threatened by developers who would desecrate their lands, but they find strength in their relationships with the land, sea, their culture and each other.

Potiki is iconic in the New Zealand literary landscape for its vivid evocations of contemporary coastal Maori life, as well as its searing depiction of the way land and sea are seen and held so differently by indigenous and non-indigenous New Zealanders.

It tells how a Maori community is threatened by a land developer who wants to purchase ancestral land and begin construction. Its narrators include Roimata, a woman who describes the community's concerns and their quiet, concerted efforts to rebel; her husband, Hemi, a man who has been laid off from his job but then has the opportunity to reconnect with the land, his culture and his family; and Toko, Roimata and Hemi's adopted son, who is physically handicapped but also has the gift of supernatural sight or *matakite*.

The setting of the novel is ostensibly the seaside community where Grace and her family have lived for generations – Hongoeka, Plimmerton, which is just north of Wellington, the capital city of New Zealand. Says Roimata: "We live by the sea, which hems and stitches the scalloped edges of the land... our houses stand close together on this, the *papakainga*, and they window the neatened curve of the sea. Towards this curve we pitch our eyes constantly, tides of eyes rolling in reverse action to the sea."

This sea constantly threads through the story like a tide, a rhythm particularly noticeable in the narration of characters Roimata and Toko, who is born on the beach and almost left to the sea. The book's multiple narrators suggest that no story can be told from only one point of view. As much as the novel is about land and sea, it is also about stories – how people know themselves through stories, which are inextricably written in the land and transferred to ancestral houses or *wharenui*.

The *wharenui* is a particularly potent motif throughout *Potiki*. The carving of a house begins the book, and ends it, and the story of resistance against the incursion of developers is mirrored by the burning and rebuilding of a *wharenui*. The physical and cultural setting of the book are enmeshed throughout, reflecting a world view in which people are intimately connected to their environment. Toko describes this relationship at the same time as he describes the ancestral house: "This house of his, of ours, carried forward the stories of the people of long

Image: Paul Gauguin / Art Institute Chicago

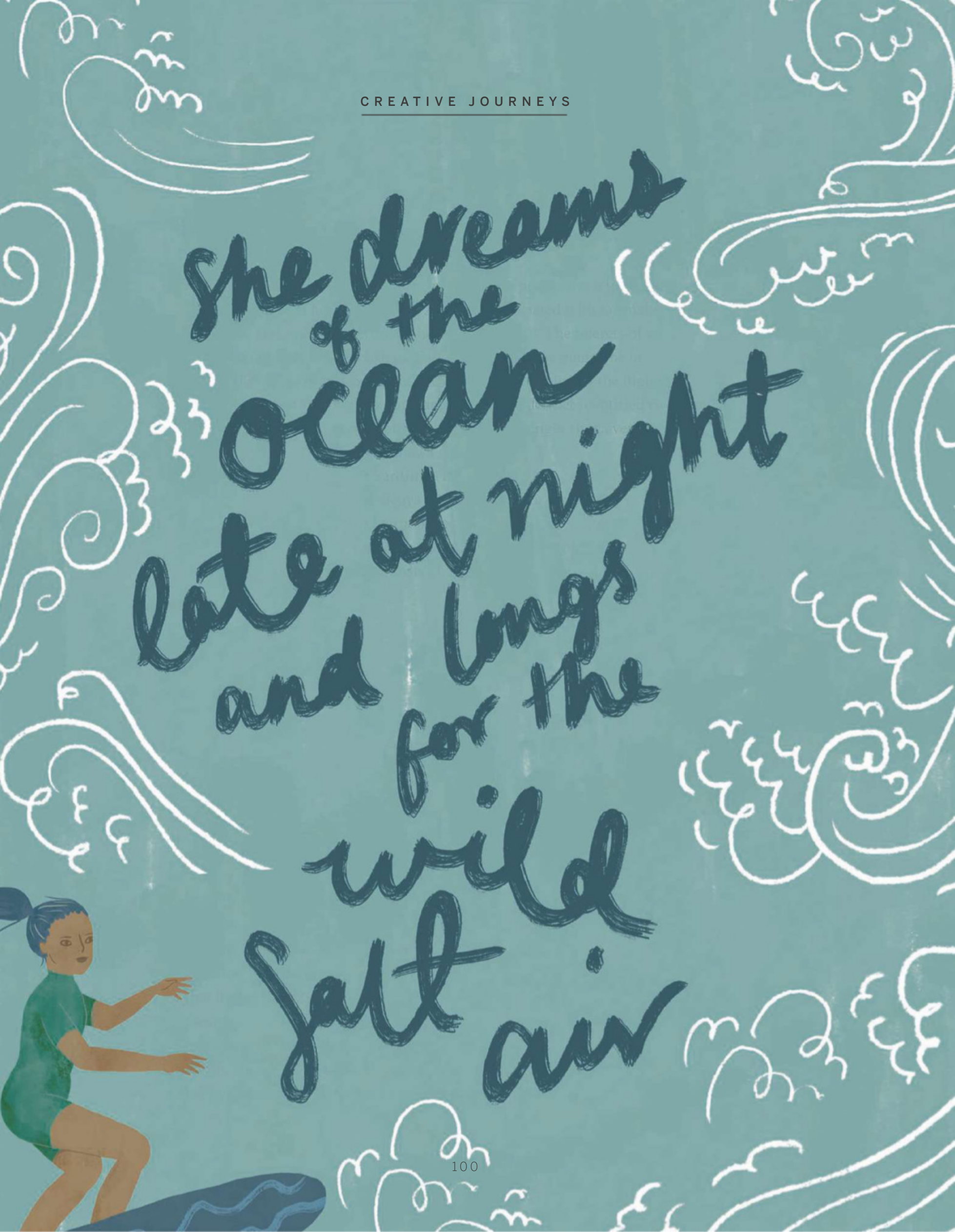
ago, but told about our lives today as well. There were crayfish, eels, moki and codfish all made into patterns in our house. There were karaka trees, pohutukawa, ngaio, nikau and kakaho, and patterns made from sea waves, rocks and hills, sun, rain and stars."

For many Pakeha [New Zealanders of non-Maori descent] readers, *Potiki*'s inside view of Maori life was revelatory; for others it was politically confronting. Grace herself was somewhat surprised by this reaction, stating: "When *Potiki* first came out there was quite a bit of criticism... some people thought I was trying to stir up racial unrest. The book was described as political... The land issues and language issues were what Maori people lived with every day and still do. It was just everyday life to us, and the ordinary lives of ordinary people."

Perhaps this is the most extraordinary and confronting aspect of *Potiki* – that, as Grace states, it was just about ordinary, everyday people, who had, until then, been invisible to the majority of New Zealanders.

Photography: Grant Maiden

Patricia Grace (born in 1937) is a novelist, short story writer and children's writer of Ngati Toa, Ngati Raukawa and Te Ati Awa tribal descent. She was the first Maori woman to publish a collection of short stories and has published more than 20 books. One of New Zealand's most celebrated writers, Grace is a Distinguished Companion of the New Zealand Order of Merit for her services to literature. On *Potiki*'s publication, non-Maori readers were concerned that Maori words appeared in the book untranslated. Grace responded: "I didn't want Maori to be treated as a foreign language in its own country".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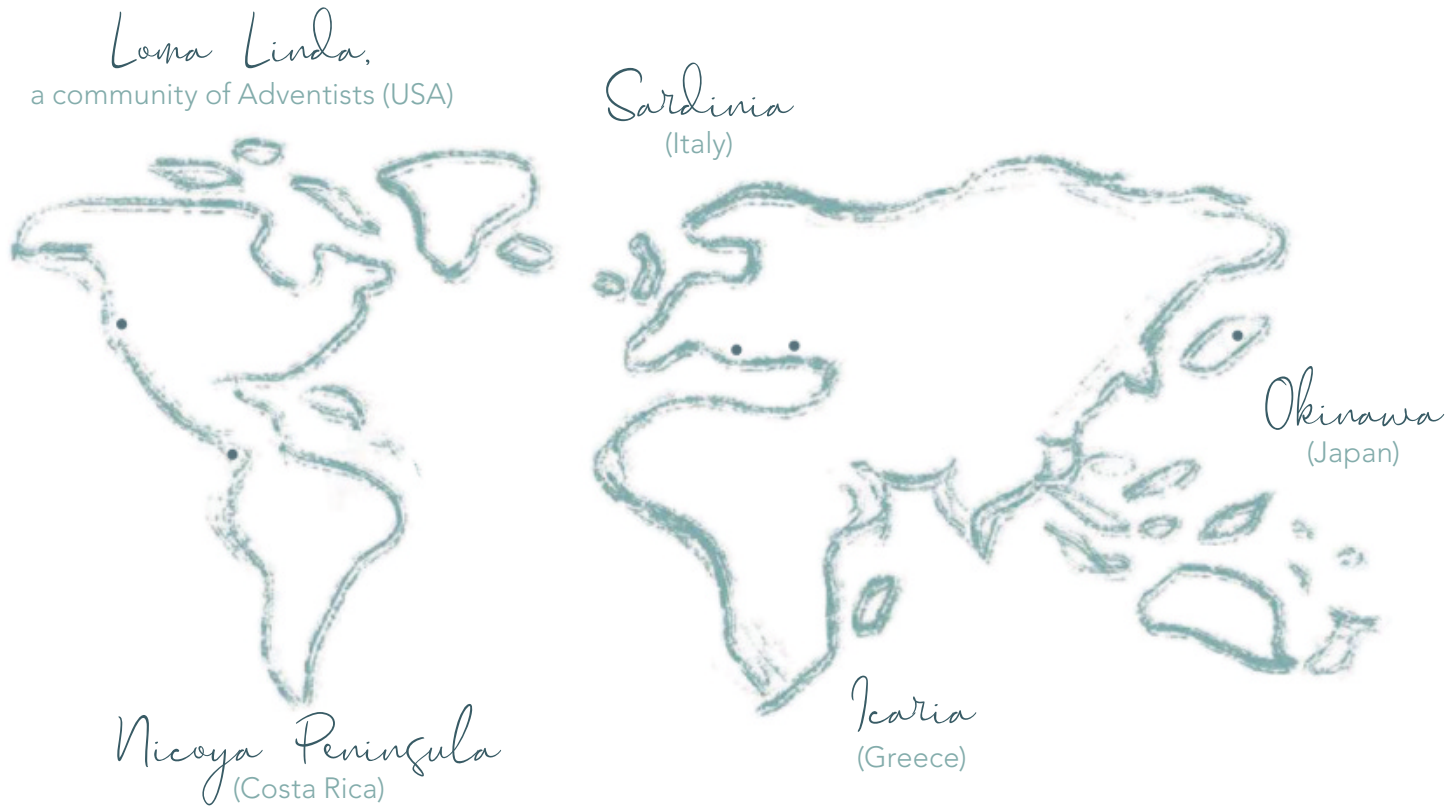


HEALED BY THE SEA

Coastal communities have long known about the benefits of water, says **Dr Deborah Cracknell**...

Blue Zones are places in the world where people live a particularly long time. The phrase 'Blue Zones' is associated with journalist and author Dan Buettner, whose story 'The Secrets of a Long Life' was published in *National Geographic* magazine in 2005. Research in Sardinia had previously established the highest concentration of male centenarians, and Buettner identified five regions where people statistically live much longer than average. He also established that not only did these regions have high numbers of people over 100 years old, but that many had grown old without the health problems that commonly affect people in the developed world, such as obesity, diabetes, heart disease and cancer.

People who live in Blue Zones share many lifestyle characteristics, including staying moderately physically active, putting family ahead of other concerns, and having a social circle. Being by the sea can help foster many of these characteristics. The beach cities of Southern California have secured funding for a Blue Zone Project, which not only focuses on physical health but on community interaction, including walking, fitness and mindfulness. ▸

Illustration: by Matilda Smith

MEDITATION BY THE SEA

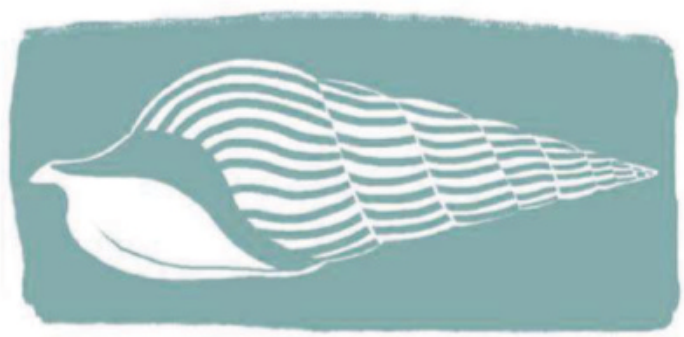
Boost your relaxation by heading to the beach, where nature will enhance the experience

Regular meditation can help reduce stress, build self-confidence and self-esteem, and maintain good health. Meditating on the beach is even better, as it allows you to connect with nature while also providing the perfect soundtrack to focus on – the sound of the waves. Perhaps one of the greatest benefits of meditation is that it can give your mind a break from overthinking and rumination, something we all do from time to time.

Meditating on the beach allows you to connect with nature while providing the perfect soundtrack to focus on – the sound of the waves

For many people, regular meditation doesn't sound that appealing – just another thing you don't have time to do, and it's not always easy to begin. Yet when you meditate, your body undergoes physiological changes that result in lower blood pressure, an improved immune system, a decrease in tension-related pain (such as headaches or muscle pain), increased energy and increased production of serotonin (the happy hormone).

If the physical reasons aren't enough, there are some amazing psychological benefits to meditating as well, including decreased anxiety and tension, increased creativity and happiness, and a sharpening of the mind and ability to focus. On the page opposite you'll find two easy meditations to try.



Water Visualization

This meditation uses visualisation to focus the mind. Use the sound of the waves to help really conjure the image of water in your mind.

1. Sit comfortably near the water's edge in an alert, upright position. Close your eyes and relax your body, including your face and shoulders. Let all the tension go, while still maintaining your posture and alignment.
2. Once you're settled, turn your awareness to your breath. Think of your breath as water; it can flow freely, filling whatever space it enters. Breathe in softly, visualising the air entering your body like a wave that's flowing onto the shore. The wave – your breath – continues to flow as long as it can remain whole without faltering.
3. At the top of your breath, pause for a moment, just as the wave does before the water starts to soak into the sand.
4. When you begin to release your breath, let it go gently like water soaking into the sand. The water disappears smoothly and evenly. Allow your exhalation to spread through your body the same way. Your body will relax like sand on the shore changing from dry to wet.
5. At the end of the exhalation, pause briefly before the next wave or breath begins. Continue for 10 minutes, gently bringing your attention back to the visualisation if your mind wanders.

Sound of the Waves

This mindfulness practice uses the sound of the waves on the beach as an object on which to focus your attention.

1. Sit comfortably near the water's edge in an alert, upright position. Close your eyes and relax your body, including your face and shoulders. Let all the tension go, while still maintaining your posture and alignment.
2. Once you're settled, turn your awareness to your breath. Breathe deeply in and out for a minute or two, noticing the sound and frequency of your breath but not trying to change it.
3. Now gently bring your attention to the sound of the waves. Notice each wave as it breaks on the shore, then retreats – in and out, in and out. Really focus.
4. When you notice your mind start to wander, as it most certainly will, gently bring your attention back to the sound of the waves. Continue for 10 minutes.

This is an edited extract from *By The Sea: The Therapeutic Benefits Of Being In, On And By The Water* by Dr Deborah Cracknell, published by Aster (RRP £14.99).

SALT BATHS

Soothing salt baths are probably the easiest way to reap the benefits of salt water. They've been used for centuries to treat the following conditions:

Aching muscles Stress Headaches Skin conditions such as acne and eczema Bad circulation Dry skin Respiratory problems Sleep problems Wounds and bruising

Salt can be used on its own in a warm bath, but other ingredients can be added to enhance the experience, including oils to aid skin hydration and essential oils for an aromatherapy experience.

Simple bath salts

You can use whichever essential oils you like in these bath salts. Lavender will help you sleep so it's ideal for a bath before bedtime. Different oils have different properties, but most will engender a sense of wellbeing and relaxation.

- 2 tbps coconut or almond oil
- 10 drops peppermint essential oil
- 30 drops lavender essential oil
- 500g (1lb 2oz) Epsom salts
- 60g (2¼oz) Dead Sea salt (optional)

Mix the coconut or almond oil with the essential oils until well combined. Add the salts and mix again. Run a warm bath, add about 60g (2¼oz) of the bath salts and swirl around until dissolved. Soak for around 20 minutes. Store the remaining bath salts in an airtight jar.

Detox bath salts

These bath salts will soothe skin irritation and boost magnesium levels. As with any detox bath, you may feel lightheaded or very tired when you get out, so this one is best just before bed.

- 70ml (2½fl oz) apple cider vinegar
- 10 drops essential oil, such as lavender, thyme or rosewood
- 60g (2¼oz) sea salt
- 60g (2¼oz) Epsom salts

Run a warm bath, add all the ingredients and swirl around until dissolved. Soak for around 20 minutes.

SEAWEED FACE MASKS

Making a seaweed face mask at home is an easy way to reap the benefits of seaweed to reduce the appearance of age spots, wrinkles, acne and excess pigmentation, while making skin tauter, smoother and better nourished. Seaweed face masks are suitable for any skin types – particularly mature skin – but avoid using them if you have allergies, very sensitive skin or large areas of broken skin. Use good-quality powdered seaweed for these masks, which is readily available online. For the simplest mask, simply mix the seaweed to a paste with a little water, apply to the face and leave for three to five minutes before rinsing off. Apply a seaweed face mask no more than once a week.

Seaweed and honey face mask

Honey has antibacterial and soothing properties, making this mask particularly suitable for acne-prone skin.

- 1 tbsp powdered seaweed
- 2 tbsp warm water
- 1 tsp honey

Mix the seaweed and warm water in a bowl and leave for 1-1½ hours for the seaweed to absorb the water.
Place the mixture on a piece of clean muslin and squeeze gently over a bowl to collect all the liquid. Discard the seaweed. Add the honey to the liquid and mix well. Use your fingertips to apply the mixture to your clean face and leave for 10 minutes. Wash off with clean, warm water.

Seaweed and aloe mask for acne

Aloe vera has cooling and calming properties, making this mask great for soothing irritated skin.

- 1 tbsp powdered seaweed
- 2 tbsp warm water
- 1 tbsp pure aloe vera gel

Mix the seaweed and warm water in a bowl and leave for 20 minutes. Drain off any excess liquid and discard. Mix the aloe vera gel with the seaweed to form a paste. Use your fingertips to apply the mixture to your clean face and leave for 15 minutes. Wash off with clean, cool water.

A world in bloom

Across the continents, festivals celebrate the annual budding and harvest of roses, violets, cherry blossom and chrysanthemums. **Lottie Storey** discovers there's a wonderful, colourful world out there.

Petals thrown at weddings. The celebration of new jobs and homes. The formality of long-stemmed lilies, sent to those who are grieving when words cannot be found. Flowers feature at every milestone like a beautiful currency.

And from the first wink of a snowdrop in the dark days of January to the festive flaunt of a gaudy poinsettia, the calendar year has its own floral rhythm. While many of us light up at the first glance of daffodils in early spring, all around the world people are celebrating the seasons in many brilliant ways. From the evocative scents of the Rose Festival in Bulgaria to the world-famous cherry blossom season of Japan, join us for a trip through the seasons, following floral festivities across the globe. ▶

Photograph: Alexandra Pavlova / Getty Images

ROSE FESTIVAL

KAZANLAK, BULGARIA – MAY/JUNE

The Damask Rose, or Rosa Damascena, is renowned for its fragrance and is used widely in the perfume and beauty industry. Originally from Damascus, Syria, the rose made its way to Bulgaria in the 13th century, taking root in an area south of the Balkan mountains now known as Rose Valley. Here, the bulk of Bulgaria's rose-oil production takes place, a harvest for which the country is famous.

The annual Rose Festival has taken place in Kazanlak, at the heart of the valley, since 1903. A celebration of the centuries-old connection between place, people and plant, the festival gives thanks to the rose for the riches it brings.

At the centre of the festival is the rose carnival. More than 3,000 people join the parade – expect traditional music, dancing and costume. Competitors vie to become the Queen of the Roses with the winner's coronation taking place on official opening night.

But the real treats are the rose-picking rituals that happen in villages across the valley over three weeks. The harvesting is done by hand early in the morning when the potency of the perfume is greatest. By 10am, the picking is finished, but throughout the rest of the morning and into the afternoon, visitors can enjoy the traditional Bulgarian folk dancing, customs and crafts that fill the rose fields.

Across the region, roses permeate every aspect of Bulgarian culture. *Gyulova rakya* is a highly potent alcoholic drink made using what remains after the essential oil has been extracted from the roses, while other local delicacies include delicate rose-petal jam and tea.

More info: Kazanlak, Bulgaria 6100; *www.rosefestivalkazanlak.com* ▶

Photography: Sylvain Grandadam / Wojtek Buss / Getty Images

CHRYSANTHEMUM FESTIVAL

XIAOLAN, ZHONGSHAN, CHINA – NOVEMBER

Chrysanthemums have a long and rich history in Asia, dating back more than 700 years. They are one of four national flowers in China, and are a symbol of good health and long life. During the Ming Dynasty, flowers were grown by unofficial chrysanthemum appreciation societies, initially at small gatherings where admirers would have their creativity sparked. Poetry was written and recited, drawings made of the blossoms, and chrysanthemum tea and wine drunk, all centred around the flowers.

As time went on, the gatherings became larger and grew into festivals held every decade. Eventually, the Great Chrysanthemum Festival was born, taking place every 60 years during the Qing Dynasty. In 1959, Xiaolan was nicknamed Chrysanthemum City and 1994 saw the largest festival ever – the city was decorated with more than 800,000 chrysanthemums covering 16km.

Today, the festival has two aspects. The first showcases award-winning growers who bring their best specimens to be judged on petal shape, leaf density and the overall plant. The second aspect is chrysanthemum building, where plants and flowers are used to create large-scale Chinese characters, buildings and life-size animals.

An astounding number of chrysanthemums cover the city, their fragrance filling the air and their colour getting an extra boost through co-ordinating lightshows. Festivities take place during the day and in the evening, with street vendors selling souvenirs and plenty of dumplings alongside the main routes through the city's parks.

More info: Jiangbin Park, Zhongshan Shi, Guangdong Sheng, China ▶

Photography: Yurou Guan / Yuanyuan Yan / Getty Images

CREATIVE JOURNEYS

VIOLET FESTIVAL

TOURRETTES-SUR-LOUP, SOUTH OF FRANCE – MARCH

Sweet and floral, the scent of a violet is truly evocative. The soapy aroma can remind us of Parma Violet sweets or sitting at our grandmother's dressing table taking in the fragrances. If we're lucky, we might have spotted the purple tubs of ice cream in southern France or Italy, and tried a violet-flavoured cone for the first time.

In the south of France violets are celebrated every year at the Fête des Violettes. The festival has been set against the backdrop of pretty Tourrettes-sur-Loup since 1950, and as well as marking the end of the violets season on the Riviera, it celebrates other Tourrettan creations such as local crafts and the arrival of the new season of olive oil.

Shops selling local produce are decorated with bunches of fresh mimosa (don't miss the mimosa festival in nearby Mandelieu in February). Stalls line the streets, brimming with bakery goods, honey, jams, charcuterie and cheese, wines and nougat.

But it's the local violet producers' stalls that are the centre of attention. Freshly picked violets abound, joining mimosa in neat posies, which sit alongside violet soaps and bath products. And don't miss the delicious things to eat – violet syrups, sweets or crystallised petals are all on sale.

If you want to see where the flowers are grown, there's also the opportunity to tour a local farm and meet the producers who supply the flowers that are used in the festival finale – the Battle of Flowers. Violet-decorated floats snake through the town to the sound of live music, marking yet another year of glorious violet celebrations.

Photography: www.tourrettessurloup.com

More info: Tourrettes sur Loup, France 06140; *www.tourrettessurloup.com*

CHERRY BLOSSOM SEASON

ACROSS JAPAN – MARCH-MAY

Japan's celebrations of *sakura* (cherry blossom) and *ume* (plum blossom) are among the world's most famous floral festivals. *Hanami* is the custom of enjoying the transient beauty of flowers and is also a traditional way to welcome in spring. Japan's parks, gardens, riverbanks and tree-lined streets become dotted with puffy pink blooms, thanks to the flowering trees.

Across the country – according to the climate – trees bloom at different times, lasting from a few days to a couple of weeks. Because the season itself varies from late March to early May, television channels offer blossom forecasts alongside the weather so that viewers can be alerted to the optimum *sakura* experience.

Hanami dates back more than a thousand years to when aristocrats enjoyed gazing at cherry blossoms and would write poems inspired by them. These days, celebrations are more fun, with festivities beginning in the day and lasting well into the night. Revellers gather under blooming cherry blossoms and lanterns for food, drink, songs, companionship and the beauty of *sakura*. The *sake* (traditional Japanese wine) flows and people bring picnics, staking out the best spots in the park well in advance. Stores sell *hanami* bento boxes with vegetables cut in the shape of blossom petals, or there's *sakuramochi* – sweet, pink rice and bean-curd desserts wrapped in a pickled cherry-blossom leaf.

Alongside the floral displays, traditional Japanese performances are enjoyed and tea ceremonies are carried out. Seek out castles, temples and shrines as picturesque backdrops to the blossoms, before the season comes to an end and the petals fall to the ground like spring snow.

More info: Multiple locations across Japan; *www.japan-guide.com/sakura*

Photography: NurPhoto / Carl Court / Getty Images

Photography: Philip Sowels

THE ENGLISH ROSE

Inspired by the English country garden, paper artist **Suzi McLaughlin** creates the perfect flowers to display in your home...

This is my favourite flower to craft. Every time I make one I remember all the beautiful roses growing in my mum's garden when I was a child. A rose works well as a single flower or with a few clustered together as a bouquet. This tutorial makes a single stem with a large rose and a smaller opening rose bud. The project looks great in any colour or printed paper. For the perfect gift and keepsake, you can use found papers such as old letters, book pages or vintage maps. ▶

You will need

Paper pieces (see page 121):

Large rose: 2x large five-leaf petal • 1x large four-leaf-petal • 1x large three-leaf petal • 8x large petal • 6x large leaf

Small rose: 1x small four-leaf petal • 1x small three-leaf petal • 8x small petal • 6x small leaf

Tools and equipment:

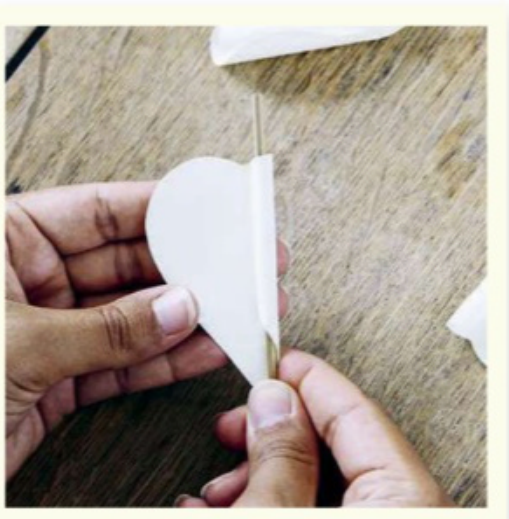
Small sharp scissors • florist wire (18- and 24-gauge) • green florist tape • wooden skewer • hot glue gun and glue sticks

This project is an extract from *The Paper Florist* by Suzi Mclaughin, published by Kyle Books, £18.99.

MAKE A PAPER ROSE

Create a single flower or a beautiful bouquet
with this simple meditative project.

STEP 1 Print pages 121-125, sticking each patterned sheet back to back with a plain sheet. Cut out the shapes. Take a skewer and curl the outer petals on the top left and right side, as shown. Make three small and three large leaves by sticking two leaf pieces together, after applying glue down the centre of one piece and placing a wire on it.



STEP 2 Curl the single petals around the skewer, one by one, as shown above. Begin at the side of the petal, making sure it's held lengthways, then roll the entire petal around the skewer.

STEP 3 Once all eight petals are curled, place two to one side. Take two petals and curl the top left and right (in the same way as the outer petals). Curl another two on the left side only and a further two on the right side only. This will give a more natural look to the petals and add more interest to the centre of the flower.

STEP 4 Take the two fully curled petals (still tightly rolled), apply a small amount of glue to the bottom of one and wrap it around a piece of 18-gauge wire. Repeat with the second petal, placing it over the top of the first, making sure the bottom of each petal is in line with the others.

STEP 5 Take the six remaining single petals and arrange them around the centre of the flower by applying glue to the bottom of each, and placing them around the centre of the rose. You can add these in any order but make sure they are level with each other and fit tightly, with the bottom part near the wire.

STEP 6 Apply a small amount of glue to the tab on the larger petal and stick to the opposite side, making sure the tab is on the back of the flower shape. Cut a hole in the bottom of each. This will create a space through which to put the stem and bottom of the flower centre.

STEP 7 Apply hot glue around the bottom of the flower centre near the wire stem and thread on the three-petal shape. Hold in place until the glue sets. If there's a lot of space between the flower centre and the three petals, squeeze the bottom of the petals to close the gap before the glue dries. Repeat for the remaining petals.

STEP 8 To make the smaller opening bud, repeat all the above steps (but note that this smaller rose doesn't have the two five-petal shapes). ▶

STEP 9 Using green florist tape attach the three small leaves together and fan them out, then repeat with the large leaves. Now take the tape to join the two flower stems together. Attach the two sets of leaves to the main stem. Bend each flower head over to one side to give a more natural look, and arrange and shape the leaves.

Paper pattern design: Елена Верхотурова / Getty Images

Large five-leaf petal

Small leaf

Large petal

Large leaf
Large five-leaf petal
Small petal
Large petal

Small three-leaf petal
Large three-leaf petal
Small petal
Large leaf
Small four-leaf petal
Large four-leaf petal

PRESERVING PETALS

Wherever your flowers grow, they not only look beautiful, but can also make tasty floral treats. **Mat Pember** and **Jocelyn Cross** show us how to preserve edible flowers to use in our cooking.

Eating flowers is not a new concept. In medieval times, flowers were used in many dishes, and were credited for their medicinal and magical properties.

As gardeners, it's drilled into us that it's bad to let herbs and vegetables go to flower, but doing this allows you to benefit from every stage of a plant's life, and produces another exciting ingredient: the edible flower.

Before the days of refrigeration, humans preserved their food as a way of survival, bottling up many of a plant's nutrients for the colder months when food was scarce. There are several ways to preserve the bounty of summer, from drying and freezing to steeping ingredients in alcohol and vinegar. Edible flowers can also be cooked and crystallised, or preserved in jams and syrups. What's so wonderful though, is that cooking our blooms only intensifies their beautiful flavours and colours. ▶

This is an edited extract from *Root To Bloom* by Mat Pember and Jocelyn Cross (Hardie Grant, £20). Photography by Bonnie Savage.

Photography: Bonnie Savage

FLOWER SUGAR

Strong-scented flowers like rose and violet are best for this sugar

Sugar has been used as a preservative for thousands of years, especially in northern climates that lacked sufficient sunlight to dry food. The height of summer, when flowers are plentiful and highly aromatic, is the ideal time to stock up and preserve your flowers. Flower sugar is a quick and easy way to bottle the heady scent of summer blooms and can be used in your baking year-round. Try using some of it to make delicious violet toffee – the recipe's on the opposite page. Violets and roses yield the best colours.

Ingredients *Makes approx. 230g (8oz/1 cup)*

- 230g (8oz/1 cup) caster (superfine) sugar
- 15g (½oz/ ½ cup) fresh edible flower petals, stems removed

- Place the sugar and flowers in a food processor and pulse for 2 minutes.
- Transfer the flower sugar to a sterilised glass jar, seal tightly and store in a cool, dark place for up to one year.

Note If you use lavender, a few flower heads per 230g (8oz/1 cup) sugar is enough. When using violets, 2-3 tbsps per 230g (8oz/1 cup) of sugar will suffice.

ROSE PETAL JAM

Give your breakfast a fresh twist with an easy floral conserve

Pick your roses when they're at their best and go for the most intense colours to get that glorious deep pink or red jam. Enjoy your jam with toast, swirled into yoghurt, with scones and cream, as a cake filling and with pancakes.

Ingredients *Makes approx. 1 litre (34 fl oz/ 4 cups)*

- 250g (9oz) fresh, fragrant rose petals, white tips trimmed
- Juice of 2 lemons
- 460g (1 lb/2 cups) caster (superfine) sugar
- 50g (1¾oz) powdered fruit pectin

- Toss the rose petals, lemon juice and half the sugar together in a bowl until the petals are evenly coated. Cover with plastic wrap and leave to stand at room temperature overnight.
- Bring 750ml (25½ fl oz/3 cups) water to the boil in a saucepan over medium heat. Add the remaining sugar and rose petal mixture and stir until the sugar has dissolved.
- Reduce the heat to medium-low and simmer for 20 minutes. Increase the heat and boil the jam for 5 minutes.
- Stir in the powdered pectin and boil for another minute.
- Divide the jam between four 250ml (8½ fl oz/1 cup) sterilised glass jars and seal tightly while the jam is still hot.
- Store in a cool, dark place for 12-18 months and refrigerate once opened.

Photography: Bonnie Savage

VIOLET TOFFEE

Elevate desserts with bites of nutty, violet-scented toffee

Cook your toffee until soft and chewy or hard and crunchy. The violet sugar gives a lovely, subtle fragrance. Add the pieces to brownies, cookies, cakes and ice cream.

Ingredients *Serves 2*

460g (1 lb/2 cups) violet sugar • 250g (9oz/1 cup) unsalted butter • 2 tbsp white vinegar • 90g (3oz/¼ cup) golden syrup or corn syrup • ¼ cup water

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- Combine all the ingredients with 60ml (2 fl oz/¼ cup) water in a large, heavy-based saucepan over medium heat. Mix until the sugar has dissolved, then bring to the boil and do not stir until the mixture is dark golden. To test the toffee, drop a little into a glass of cold water – it's ready when it hardens immediately.
- Line a baking tray with baking paper. Remove the pan from the heat and pour the toffee onto the baking tray to a 1cm (½in) thickness.
- Leave to cool and harden slightly, then score into squares. When completely cool, use a blunt instrument such as a toffee hammer to break the squares apart.
- Store in an airtight container at room temperature for up to six weeks, or store for up to six months in the refrigerator.

CRYSTALLISED FLOWERS

Give new life to sweet treats with the fragrance of sugared petals

These little gems are perfect for topping cakes and desserts. Not only does the sugar preserve the petals for up to a year, but the sugary crunch of their crusts adds a whole new dimension to your flowers. Rose petals, violas, violets and pansies are ideal for crystallising.

Ingredients *Makes 60g (2oz/2 cups)*

1 organic, free-range egg white • 460g (1 lb/2 cups) caster (superfine) sugar • 60g (2oz/2 cups) edible flowers, such as rose petals, violas and pansies

---

- Whisk the egg white in a bowl until it is light and fluffy.
- Put the caster sugar in a food processor and pulse until it forms a fine powder.
- Using a fine brush, paint the egg white onto the front and back of the flowers and petals, ensuring they're completely coated. Sprinkle the sugar evenly over the wet petals and transfer the flowers, face down, to a baking tray lined with baking paper. Leave to dry for about 24 hours.
- The petals will harden as the egg white dries.
- Store your crystallised flowers at room temperature in a sealed container lined with baking paper or tissue paper.

Other flowers you can crystallise: dianthus, cornflowers, lavender, pelargonium, primrose and violets.

MAGICAL PLACES

Well-planned or snapped by chance, a photograph can capture the essence of a favourite destination forever...

Before the advent of digital cameras, holiday photos were often a bit hit and miss. Those carefully composed shots – restricted to 24 or 36 exposures depending on how flush you were feeling – didn't always live up to your expectations once you got the prints back from Boots. You were lucky to get a handful of frameable pictures per holiday, but that didn't stop you from eagerly showing every last one to your mum, your mates and your hairdresser. Now, when friends go on adventures close to home or further afield, you don't have to wait for them to return to see what they saw. Instagram has become an almost-live feed of far-flung fun, and we've asked 14 of our favourite 'grammers to share their most memorable travel photographs to inspire you.

Photography: Chris Lawton

Tap here for your Instagram inspiration guide.

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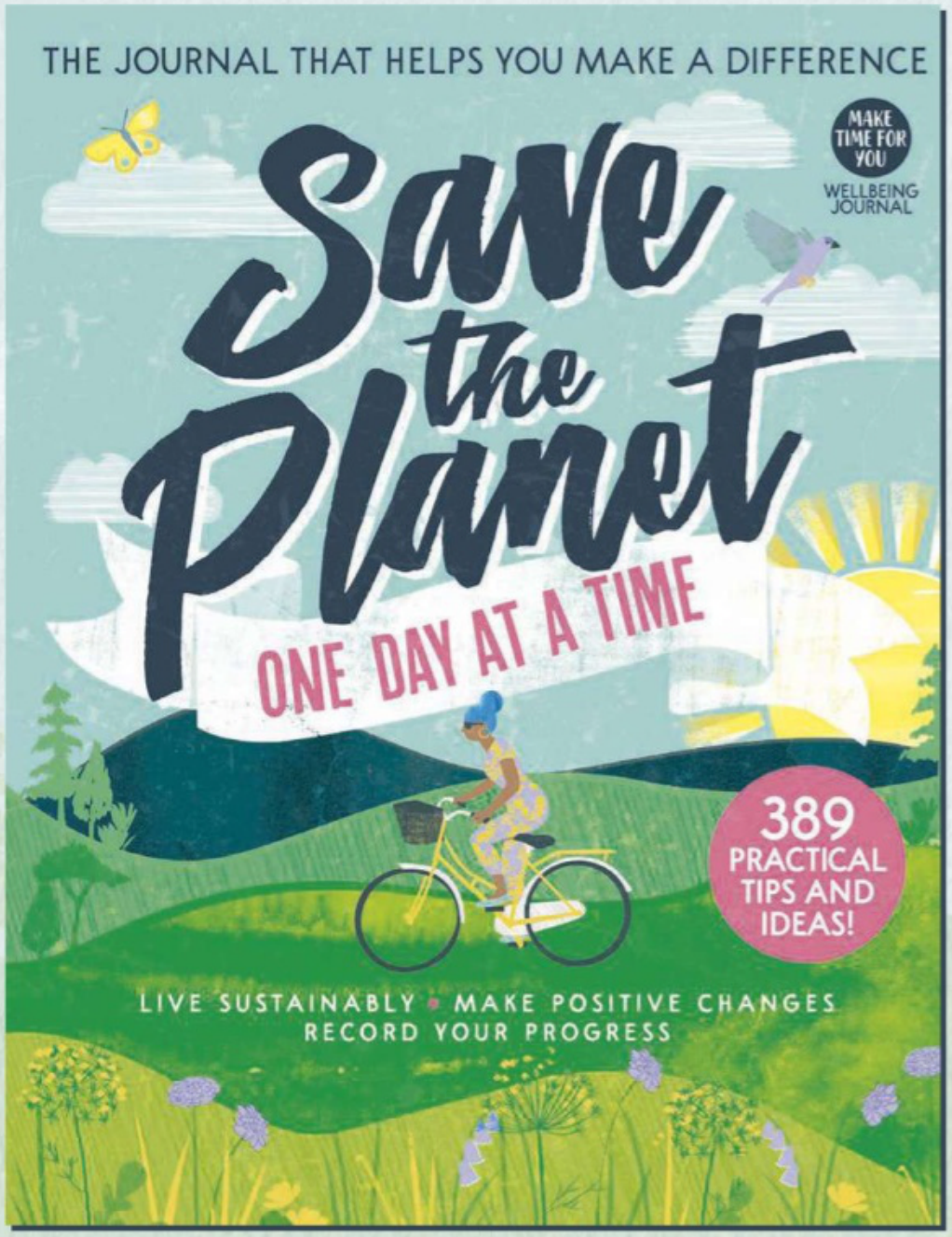

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Stationery on the move

Helen Martin meets Papersmiths' Sidonie Warren to discover how her travels have influenced her business.

Sidonie Warren is currently at JFK Airport. Travel has become an integral part of her life, as one of her job roles is to source products from around the world. It suits her perfectly. "I am a free spirit and saying this makes me wonder if everyone is. But I don't want to make the assumption!" she says. "My work affords me lots of flexibility. It used to be a burning desire, and I felt quite stuck at times, but now it's a reality. I'm very grateful and happy about it."

Sidonie runs Papersmiths, a colour-grouped, plant-trailing, haven of stationery and paper goods with five bricks-and-mortar shops and an e-commerce store. The business started in Bristol more than seven years ago, with origins that are humble and inspiring. She co-founded the store with Kyle Clarke, whom she first met and collaborated with on design work under the name Studio B in Bridport. It was when they moved to Bristol, an "exciting city with lots of young people starting things up", and their temporary unit happened to have a shop front, that retail became a reality. "Running low on cash, we thought we'd give shopkeeping a try. We spent £500 on stock, choosing our favourite publications and stationery, while Kyle's brother came and built the shop fittings. Since then we've grown quite a bit, but the premise is much the same – we sell the products that inspire our practice as creators and the things we need to create our work with."

The vision of Papersmiths always included products from around the world, with initial brands representing Denmark, Japan, Korea, Germany, France, Portugal, the Czech Republic, the USA and the UK. Sidonie has been discovering new designers on her travels since before Papersmiths opened, but her first official buying trip abroad was to New York to visit the National Stationery Show. "I'd been to New York before, but the experience of being there by myself and for work was exhilarating," ▶

she says. "Coming through customs, I was asked why I was in the city and I proclaimed I was there for the stationery convention. The immigration officer thought it was hilarious."

It was on that trip to New York that Sidonie first met many of the designers behind Papersmiths' US brands. "That trip was a catalyst for me moving to London and expanding the business," she says. "It triggered a desire to travel more, which for me means Papersmiths developing into a global brand."

Sidonie and Kyle's research indicated they'd be commercially successful in Shoreditch. Plus, she says, "Rents were good, footfall was high and relevant, and I wanted to live in Stoke Newington, so it was convenient for looking after the place." The next store to open was Brighton, and then Chelsea and King's Cross. "We want every space to be unique aesthetically," she says about the Papersmiths look and feel. "Our selection of products, style and visual merchandising brings about the sense of consistency, as well as our desire for an excellent experience."

"The trip to New York was a catalyst for expanding the business. It triggered a desire to travel more, which for me means Papersmiths developing into a global brand."

WORKING WITH WONDER

Choosing which products to stock relies on several factors for Sidonie. "I tend to know instinctively," she says, "but I also have criteria: form, functionality, wonder inducing, quality, value. These are the deal-breakers. You'd think you might have to compromise on wonder-inducing in the name of functionality, but I find functionality itself to be wonder-inducing!"

The designers that she chooses are "not at all typical", while an international feeling creates an exciting mix of aesthetics. She often tends towards certain parts of the world to help her choose – for instance, she sees the US as reliable for its excellent cards, explaining they are "diverse, innovative and, most notably, there's a commitment to traditional print techniques, which I adore and respect". Then Italy and France have "a great group of progressive and colourful stationery brands. I like to compare them to fashion, they're the Kenzos and Miu Mius of the stationery world". Germany meanwhile, has "serious pen manufacturing and traditional stationery".

Her current favourite UK products are pencil cases handmade by High Meadows in a small workshop in Bromley Cross. Further afield, she's also fond of "a fountain pen that I saw – and held! – at the Caran d'Ache archive. There was one in particular that had a patterned silver overlay of the Buddha on a lacquered barrel with an emerald cabochon fitted to the cap. All produced by hand in collaboration with the jeweller Edouard Jud. It was exquisite!"

When thinking about her buying trips, Sidonie says she is drawn to anywhere new and favours markets as well as art and design fairs. "There's more magic, you'll meet the maker or designer, and sometimes they're new and aren't stocked anywhere. They're the best finds."

For Sidonie, the trade shows are as much about catching up with existing suppliers as they are about finding new things. "After a show I go back to the hotel with the catalogues and a tea or whisky. Then I digest and process while it's all fresh. I love that part!"

Next on Sidonie's buying-trip list is Japan. Right now though, she's off on a well-deserved break to Barbados with a bag full of stationery. "A light traveller I am not," she confesses. ▶

GOOD TROUBLE
17.99
19.99
18 19

Walk With Me leather document holder. "This recycled leather pouch is made from one piece. It protects my papers, passport, recent finds and more delicate notebooks."

A Caran d'Ache 849 ballpoint pen. "It carries the Goliath cartridge, which writes 600 sheets of A4 – so it's my back-up in case my ink pens run out!"

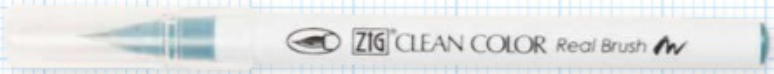
PERFECT TRAVEL PACKING LIST

Sidonie Warren shares her favourite pieces to take on her travels

Writing pens – usually a Lamy Safari fountain pen, the Stalogy Editors pen, which has a pencil and three colours of ballpoint, the Pencil Ball by OHTO and a Kaweco Lilliput fountain pen in the brass wave finish. "I recently discovered the singer Lou Doillon has the rollerball version of the Lilliput and felt very pleased, because she has excellent taste in everything!"

Bindework linen notebook. "I keep this in my handbag for taking down notes and thoughts."

Pastel pencils and brushpens. “On days off and holidays I carry my sketchbook, pastel pencils and brush pens so I can document what I see and do. If something is bothering me, I’ll draw to get off the topic for a bit. It’s like a meditation. Sometimes I listen to podcasts while I draw.”



A larger notebook. “For on the go or meetings and planning my week. Usually this is a Leuchtturm B5 softcover because the size fits into my work bag neatly, even with my laptop.”

Bits and pieces. “Once I’ve packed for a trip, I’ll usually grab a few more essentials such as stickers, pens that I’ve been meaning to road test and a spare notebook for ‘just in case’.”

ACTIVITY IDEA

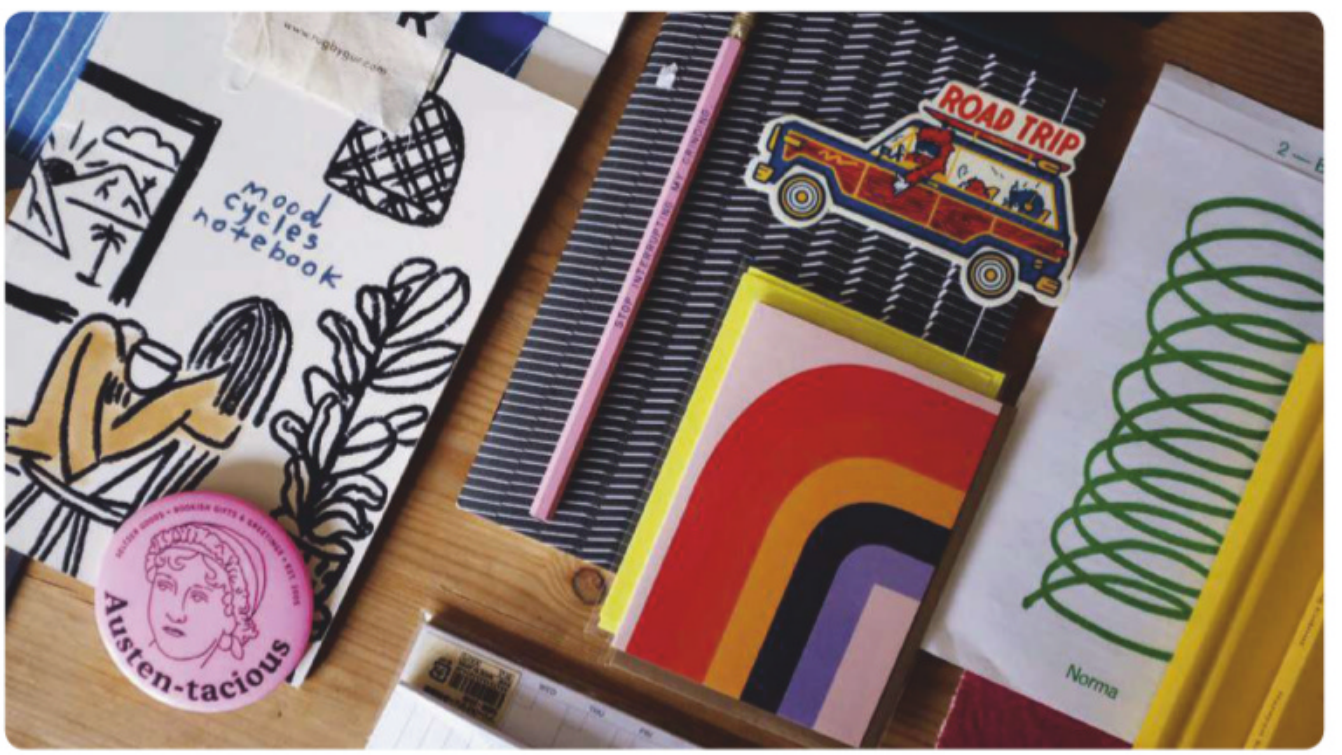
Make your own themed moodboard. Use pens, papers, tapes, and anything you’ve been keeping hold of that inspires you – music, papers, dreams, colours. Is there a theme emerging?

TRENDS

"I don't intentionally follow trends," says Sidonie. "However, sometimes what inspires me happens to link up with trends. This year I was speaking on a panel at Top Drawer trade show and it turned out these themes I'd developed last year were the big trends to watch out for this year. For example, one of the big colours to look out for in the design world is going to be electric blue. I'd been seeing patches of the colour indigo during meditation for a while and I'm obsessed with the song *Electric Blue* by Arcade Fire. I knew it was inspiring the next theme and I went on to create a moodboard in my study of all the blue things I'd been collecting. So however much I say we don't follow the trends, we're certainly aligned in some way. I enjoy that kind of synchronicity."

CREATIVE THEMES

"I prefer to develop themes that are inspired by a purpose, such as travel journalling, planning or sketching, and by the papers and ephemera I collect on my travels, like tickets, postcards, packaging, booklets, fabrics, envelopes and books," says Sidonie. "Music, history and art play a part, too. Even a piece of crochet I found in Hudson Valley has inspired what we do at Papersmiths. Travel is something we play around with a lot. After driving around California and upstate New York during 2017-18 and listening to Fleetwood Mac and Led Zeppelin I became inspired by cabins, summer camps and scouts. I found so much crochet, as well as iron-on patches and an old belt that says 'Boy, Be Prepared' on it. This links up with the appeal of the nomadic lifestyle and, of course, the '70s trend. We're doing it with wooden tools, fabric notebooks in Missoni-style covers and a colour palette that I've named '70s Bathroom Suite'. The '90s are apparent too – lots of poppy and zany colours. It's going to be a fun year!"



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Niki was able to indulge her passion for textiles in the Sapa region of Vietnam.

A postcard from Sapa

Fashion illustrator **Niki Groom** shares her experiences of travelling around the hills of northwestern Vietnam.

For nearly 20 years, I've been travelling back and forth to Asia. Yes, I love the weather and the beaches and the temples, but the real draw is the fact the cities are always changing; I find them fascinating.

Some visitors mourn the evolution and want their treasured destinations to remain frozen in time, but I love places that hold on tight to their past while also embracing the future. And although Hanoi was a new destination for me, it had me hooked from the word go. The food, the architecture and the people were great, but the fashion and textiles were also exciting.

Hanoi's location is the key to its success. Its proximity to the hills in the north means it's awash with embroidery, weave and indigo dye from various hill tribes. However, my experience with areas like this is you can really get it wrong, accidentally putting money into the wrong hands and then being led through villages as if they were zoos. It's the reason that, despite visiting Thailand many times, I've never gone to the hills. So I did my research to make informed decisions about where to stay and what tours to take around the area of Sapa. The people who call this region home are often marginalised, and ▶

much of the money spent visiting them goes to tour operators from the big cities rather than back into the local communities where they really do need it.

Back in 2014, I travelled to Laos. I used Instagram to keep in contact with Lauren Lancy (founder of The Kindcraft) and photographer and writer Emily Lush, and met them in Luang Prabang for tips on the textiles in that area. Three years on from that trip, these ongoing connections led to me talking to, and in some cases, meeting, other South East Asia textile experts who gave me invaluable advice.

I had a generous amount of help from Lucy Patterson, a researcher who has an unrivalled collection of textiles from Northern Vietnam. She put me in touch with Sapa O'Chau – a local ethical tour operator and social enterprise – as well as Big Tree Hmong, a private homestay where I would stay with Co and her family.

I went to the Sapa O'Chau office in Hanoi to book my bus ticket (much more convenient than the train) and made my way up the winding road to Sapa where I was met by Co, who helped organise my taxi over to the village where she lives. She then hopped on the back of her husband's motorbike and met me in their village at the path to their home.

> "Some of the women in the villages have helped changed things for the people living there, selling handmade textiles to tourist hikers."

My stay with Co and her family was extremely special. I spent a lot of time with her and her friends, and we talked about how some women in the villages have helped change things for the people living there. While the men continued to farm, the women sold handmade textiles to tourists who were in the area for hiking. In turn, they learned English and other languages, and this improvement in communication encouraged

Photography: Niki Groom

more people to the area. This meant more money, which (for some) meant electricity, mobile phones, education, the internet. This makes it a fascinating place to be and to visit, increasingly modern yet traditional all at the same time.

The weather was wet and quite cold when I was there, but it didn't spoil anything for me. Because I'm more of a walker than a serious hiker, Co took me on a walk for a couple of hours around the local area. I had arrived with terrible pain in my shoulder and neck, and she did some cupping on me before we left the house and then took me to have a traditional herbal bath, which was a hundred per cent magic!

In the villages we met women doing batik work and embroidery, and so we often stopped to chat and watch them create. I also had a one-to-one indigo batik lesson with a family member who lived next door to the homestay. It was the relaxed, informal and informative trip that I'd absolutely hoped for. ▶

Who to follow on Instagram for textile stories from South East Asia

@hauteculturetextiletours
Donna runs textile tours for women all around the world, including in Thailand, Vietnam and Mexico.

@mountainthreadstextiles
Lucy Patterson is a researcher who has an unrivalled collection of textiles from Northern Vietnam.

@tamayandme
Handmade indigo jackets, made from cotton grown in the village where the cloth is then spun, woven and dyed.

@passapaa
A Laos textile design studio, producing handcrafted Hmong-inspired accessories.

@thekindcraft
Independent online magazine about craft, design and sustainability.

@ockpoptok
A partnership between Brit Jo Smith and Laotian Veo Douangdala, who produce hand-loomed textiles from their social enterprise.

@kilomet109
Sustainable fashion with traditional techniques and innovative design from Hanoi.

Experience the magic of Niki Groom's travels with this printable artwork and postcard set. Painted in Vietnam and Qatar, they capture the bustle and beauty of those locations.

Tap here for your printable cards and artwork.

Photography: Philip Sowels

A different perspective
on daily life in Hanoi.

"A chance encounter on a bus got me an illustration commission at Australian Vogue."

Photography: Remco Merbis

DRAWING FROM EXPERIENCE

Lottie Storey discovers more about Niki Groom's love affair with travel and the creativity it brings.

How did you start on your creative path?

I studied a BA in fashion design and worked as a designer for more than 15 years, before leaving that behind for a career in illustration. Learning to design with a customer in mind has helped with my commercial illustration projects, as I learned about pricing, margins, production and deadlines.

I travelled a lot too, especially to India. I worked for Monsoon for years and then for Nomads Clothing. My trips overseas taught me about printing, fabric, embroidery, but also about people.

What do you do for your main source of income?

I'm a full-time illustrator now. I work with fashion and beauty clients on packaging, window displays and social media and I illustrate live at events. I also paint and sell prints on my website and have a blog where I'm committed to creating diverse fashion illustrations.

Outside of work, what was your first big trip away?

I first went away – on my own – to Africa in 1994, when I was 18. It was an overland truck expedition that was advertised in the back of *The Big Issue*. The group camped through Kenya, Tanzania, Malawi, Zambia and Zimbabwe.

When I was growing up we'd usually go on the typical holiday camping or caravanning trips to Devon and Corwall, and once we went on a package holiday to Mallorca. I had never seen anywhere like Africa, so I had no idea what to expect. It was amazing and I drew a lot when I was there – I must try and dig out some of that work!

What other countries have you visited?

After graduating I worked for a year but then quit London and went to work in Australia and New Zealand on a working holiday visa and then travelled Thailand, with a trip to

"I first went away to Africa when I was 18. It was an expedition advertised in The Big Issue. We camped through Kenya, Tanzania, Malawi, Zambia and Zimbabwe."

Photography: Remco Merbis

Japan. In Australia I had cleaning jobs and stuffed envelopes, but a chance encounter on a bus got me an illustration commission at Australian *Vogue*. I had a very successful time of it at one point, but once I left Australia that all went dormant and I soon went back to designing clothes.

I've been back again many times to Asia. I especially love Vietnam, Laos and Cambodia. With work I've also ▶

been to Sri Lanka, China, Turkey, Hong Kong, America. I've been so lucky. But I also take risks.

When I went to Vietnam in 2017 I paid for the flights with the remains of my overdraft. I had run out of my savings and had no work coming in. There wasn't a back-up plan. I knew I needed proper inspiration to make my work fresh. Thankfully it worked and the work has been coming in since then.

How easy is it to capture the spirit of a place in a painting?

I think adding in people helps capture the essence of a place. The buildings will always be static, but the people show that it's fast-paced or congested or that it's relaxed and lazy. I also love adding in things like road signs or newspapers, something that gives it a time and a place. I love drawing cities, I'd take those over countryside scenes every time. It's why Hanoi was so fascinating – the mix of old architecture, tourists, locals, mopeds. It was chaos and it was magic.

What are your favourite cities to sketch?

So far it's been Porto and Hanoi, but I haven't been sketching cities for very long really, so I feel like I still have many places to lose time with a sketchbook. But somewhere busy is ideal, somewhere I can lose myself in taking it all in and getting all the details down on paper.

Is sketching something you've always done?

Drawing was always just a hobby, and at one point I hadn't really sketched or painted for about ten years. I used to do spec drawings or quick illustrations for the factories, but that was it, really. However, in 2012, I started again. I posted some sketches on Instagram (*@miss_magpie_spy*), and that first week *Grazia* magazine saw my catwalk illustrations and did a feature on me for their print magazine. I started to get some illustration work after that but never thought I could transform that into a full-time job. But in 2016 it happened and I've never looked back.

Can you tell us a little about your involvement with Urban Sketchers.

Urban Sketchers is an international organisation that encourages people to go and sketch on location. There are lots of local groups all over the world, but I decided to dive in head-first by attending their Symposium in Porto last year.

Hundreds of people went for the workshops and sketch walks. There's a lot of talent there. It's really inspiring

"When I went to Vietnam in 2017 I paid for the flights with the remains of my overdraft. I had run out of savings and had no work coming in..."

and I would encourage anyone at all to seek out their local group. The idea is that you sit on location and capture what's in front of you. I really love it and I'm booked to go to Amsterdam with them this year.

What are your favourite cities to visit?

I've been back and forth to Delhi about 50 times and lived there for ▸

"The idea of Urban Sketchers is you sit on location and capture what's in front of you. I really love it."

Niki's interpretation
of the Dom Luis Bridge
in Porto, Portugal.

about eight months. So I think I'd say Delhi, because I loved seeing it change.

I've never sketched there, so that needs to happen! I haven't been for more than three years now, but I have some great friends in Delhi and some favourite old haunts, it has a real sense of nostalgia for me.

Other than that I would say Luang Prabang in Laos. I went in 2014 and it was really beautiful. Also, my friend and I are are talking about going to Mexico next, where there'll be colour, colour and more colour… and margaritas!

When you travel do you bring back souvenirs?

Not really, but I bought some old postcards and envelopes from Porto with the intention of drawing on them, which hasn't happened yet.

When I went to Vietnam I brought back some coffee and some ceramics. I seem to buy practical things that I can use.

You've produced illustrations of the refugee camps in Calais. Can you tell us a bit about your experiences there?

I'd illustrated some greetings cards for Help Refugees' Christmas campaign, but felt that I wanted to do more. So I went to volunteer at the 'Calais Jungle'. At first I was helping clear tents and pack food parcels, but then I did a sketch and posted it on social media. It got a good reaction, so the charity asked me to start drawing everything while I was there.

Reportage illustration is such a respectful way of capturing people, it's not as invasive as photography and I can just sit and take it all in for an hour or so. Sometimes that means I can cover whole conversations in my work by adding text. It was also a great way to communicate with people, and to entertain them when there was so little to do.

There is an incredible organisation called Art Refuge UK who still travel to France to do art therapy work with displaced people, their weekly Facebook posts are fascinating, the work they do is extraordinary.

"My work is colourful, vibrant and energetic and I think it's great at communicating a feeling and a mood. I hand-draw everything, but I also really love modern technology."

How would you describe your creative style?

My work is colourful, vibrant and energetic and I think it's great at communicating a feeling and a mood. I hand-draw everything, but I really love modern technology and social media – the combination of the two is what makes things interesting I think.

What's your favourite piece of work?

My Misaki painting. She's a small piece I did when I was still designing clothes and took myself to an art studio in Scotland for a week in an attempt to get creative.

When she appeared on the page I was so happy, and she's my bestselling print, so that's great too. When I look at that piece I even remember the music I was listening to and the view of the sea, it makes me think of freedom. ▸

When and where are you at your most creative?

Years ago, I used to get artist's block, but now I feel creative most days. I do actually think you can practise being creative, though, and then it becomes much easier to tap into. I'm better from 3pm onwards though.

If I'm away from home seeing a new place then I'm often inspired to draw. I'm often bombarded with new ideas. It means I'm not really great at switching off. Because my hobby has become my livelihood, the lines are very blurred!

What motivates you to keep working – is there anything else you'd like to make time for?

Money motivates me to work as hard as I do. If I didn't need money I don't know if I would push myself so hard. I had a difficult year in 2017 where I just didn't earn enough, so now I'm working to save up a decent buffer. I always want to improve my skills, so I find that motivating and exciting as well.

I'm hoping in a few years I can work a little less. I'd still spend lots of time drawing and painting no doubt, but I'd also like to start reading more books and seeing more films.

What are your creative plans for the future?

I'd like to combine my illustration and fashion experience and do a Miss Magpie womenswear range for a good retailer one day.

I also want to do a fashion illustration book about how to draw different bodies, I'm hoping to find a publisher for that this year.

What advice would you have given your younger self?

When I was at school I was technically very good and always focused on my grades, so I stuck to what I knew I was good at. When I got a B grade for A-level art I thought it was the end of the world, and when I got a 2:1 at uni I was really gutted!

I'm aware those reactions are ridiculous, but I was a perfectionist. Those things don't matter, it's about your ideas and your attitude. Along the way I've made mistakes, but that's fine. I don't think there's a perfect career path. I think my work is interesting because of the route I've taken.

How does it feel to be where you are today?

Brilliant. I almost can't believe it! It's not at all how I imagined things would look aged 42, though. I'm not married, I don't have kids, I'm not a design director. But I'm content and I'm successful and I look forward to seeing what's next.

"If I'm away from home seeing a new place then I'm often inspired to draw. I do think you can practise being creative, though, and then it becomes much easier to tap into."

STRANGERS ON A TRAIN

Travelling gives us the chance to meet interesting people. **Monisha Rajesh** shares an encounter in China from her world-encircling rail journey...

On the train to Turfan we were sitting quietly in our compartment, a cosy little hub with camels embroidered on net curtains. My friend and photographer Marc was editing his photos, while my fiancé, Jem, was reading Colin Thubron's *Shadow Of The Silk Road*, and I was typing up some notes, when a big, round face appeared at the glass. Pulling back the door, the woman walked straight in, pointed at my computer and started chatting away, smiling so hard that the apples of her cheeks looked like two actual apples.

'What's she saying?' Marc said.

'I have absolutely no idea, but she seems to be in a good mood.'

'Is she a nun?'

Looking at the lady, whose soft brown scalp was showing through her shorn hair, I saw that she was wearing burgundy robes beneath her mustard overcoat and concluded that she was indeed a Tibetan nun. She was still talking, clutching a flask of tea, and gesturing towards me, breaking into giggles and evidently asking some sort of question. Slapping her thigh and laughing in frustration, she turned to Jem and Marc for help, asking the same question until I caught the word 'Indian'.

'Yes, Indian!' I said, pointing to my chest. 'And he's half Indian,' I added, pointing to Marc.

The nun grabbed my finger, erupting with joy. Waving her hands and chattering, she pushed Marc's pillow to one side and sat down. The revelation had inspired another monologue.

'What on earth is she saying?' Marc asked, sitting up and trying to slow her down.

Jem had disappeared to the next compartment and returned with a nervous-looking, heavily pregnant young woman – the trains were full of heavily pregnant women, and I realised now it was because it wasn't advisable to fly after a certain point. 'She speaks English,' Jem said, 'she's offered to translate.'

Perching warily on the edge of the berth, the young woman listened for a few moments then turned to me.

'She wants to know if you are from India.'

'Yes I am,' I said, deciding that it was safer not to complicate matters by throwing English into the mix and disappointing the nun, who I could see wanted more than anything in life for me to be from India. Translating, the young woman started to laugh as the nun bounced on the seat, threw her hands in the air and then lurched forward to grab my arms.

'She is very pleased you are from India. India is kind to Dalai Lama. You are the first Indian she meets. You are special, she says.'

'We've just been to Tibet,' said Jem, showing her a photo on his phone.

This was too much for the nun who broke into infectious laughter, her eyes disappearing into creases. Marc opened up his computer to show ▶

her the rest of the photographs of the Potala Palace as she sat on her hands and chuckled like a child, pointing at the screen with delight.

'I love how happy this woman is,' Marc said. 'It's amazing. She's only got happiness.'

From the time the nun had poked her head in through the door, the compartment had radiated with warmth and laughter. We had no idea what she was saying, and she had no idea what we were saying, and the poor pregnant woman was struggling with all of us, but through gesture, facial expression and touch, we had managed to establish a mutual understanding. The nun took out her iPhone 6 Plus and began scrolling through photographs of young monks in training, and elderly monks taking selfies outside the Drigung Til monastery in Lhasa. Marc leant forward to look at the screen.

'She's on WeChat! I love it, Tibetan nuns on WeChat, having a conversation with other nuns.'

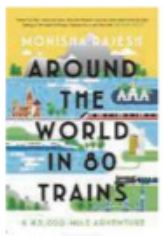
WeChat was the most popular Chinese messaging service, and the three of us had been using it instead of WhatsApp since our arrival. Picking up my phone, the nun signalled for me to add her as a contact. Unsure how to search for her username, which was in Chinese script, I handed her my phone and she instantly opened up the settings and showed me how to scan the QR code, before handing it back to me with a nod and a laugh. She pointed at my phone, and I looked down to find she had already sent me a message – an emoji of a golden Buddha that exploded with light – turning everything I knew on its head. If I had to rely on a Tibetan nun to show me how to use my iPhone, nothing could ever surprise me again.

JOURNEY OF DISCOVERY

Before getting off at the next stop, the nun gestured for us to follow her to her compartment. There she rummaged through her bags, pulling out three red threads strung with gold amulets. Tying one to each of our wrists, she then placed a little black seed in our palms, indicating for us to eat it. Normally, I would have questioned ingesting strange black seeds from strangers, but I had moments of blind trust when travelling, and crunched down on its smoky sweetness, hoping it was the source of all her joy. Wrapping her shawl around her shoulders, the nun hurried to the door as we drew into the station, leaning in to give me a hug before she got off. As she let go of me, Jem reached out to hug her and she recoiled with shock, ducking like a boxer.

'Mate, you can't hug a nun!' Marc exclaimed. 'They've taken vows against that sort of thing.'

Sweetly patting Jem on the shoulder, the nun was still all smiles as she turned and got off the train, waving from the window as a group of her fellow nuns came to greet her on the platform.



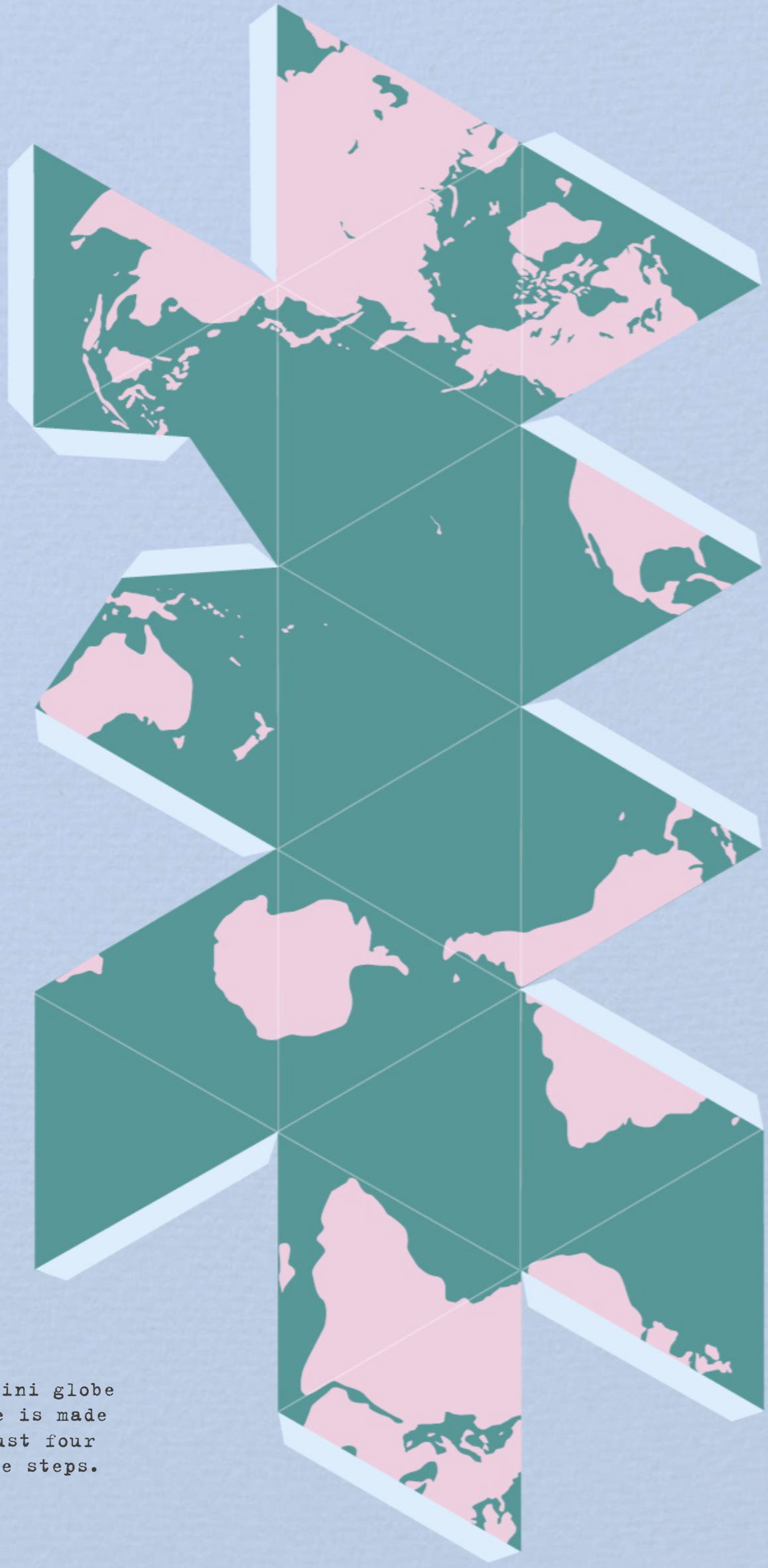
This is an extract from *Around The World In 80 Trains: A 45,000-Mile Adventure* by Monisha Rajesh (Bloomsbury, £20). An author and freelance journalist, Monisha saw her first book, *Around India In 80 Trains*, published in 2012. For her latest adventure, she set off from London to circumnavigate the globe by rail, covering three continents and meeting many fellow travellers.

ASH

SHAPING NEW WORLDS

Take a fresh look at the world with these geometric global maps, and create a talking-point mobile by building your own 3D projections…

Richard Buckminster Fuller created his Dymaxion map in order to solve the problem of inaccurate map projections (see page 18 for more on this). But in doing so he also devised an attractively angular take on the familiar globe, which can be displayed any way up. We've re-created his unusual map here as a template that you can print and build into your own 3D array of mini-Earths. You'll find instructions and templates for two colourways here, but you can find other colourways to download at *www.calmmoment.com/creating/geometric-globe.* ▶



Each mini globe mobile is made in just four simple steps.

MAKE A GLOBAL MOBILE

Leela Roy shows you how to transform your paper globe template from flat to fabulous in just a few moves.

Step 1
Cut out the globe using sharp scissors or a scalpel and ruler.

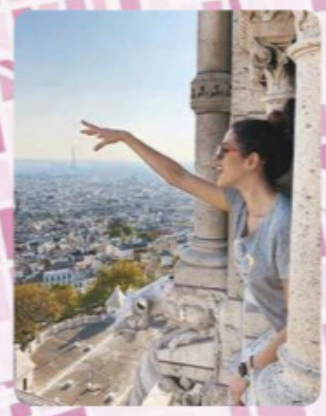
Step 2
Fold in along all the lines, including the tabs.

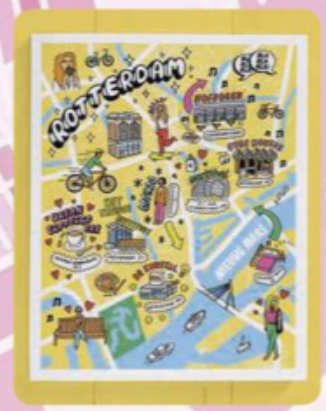
Step 3
Make your way around the edges, gluing the tabs.

Step 4
Once almost all the tabs are glued down, tape some coloured twine to the inside of a corner, then finish gluing the tabs.

Want to make the world in different colours? Download more templates from *www.calmmoment.com/creating/geometric-globe*

PHOTOGRAPHY * BOOKS * WELLNESS * MAPS





INSIGHT FROM

- Niki Groom
- Jenni Sparks
- Mapology Guides
- Papersmiths
- Kat Goldin
- Kinda AlHamali

EXTRAS INSIDE

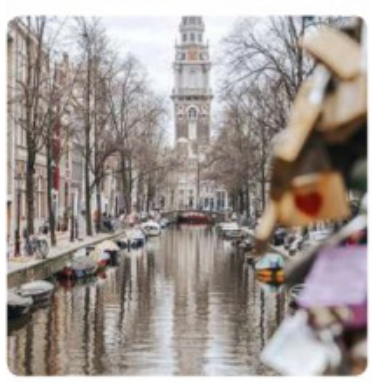
- 3D paper globes
- Travel prints
- Flower recipes
- Watercolour postcards
- Desert playlists

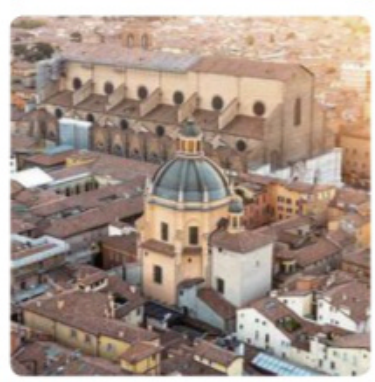
INSPIRATION

- How to get lost
- Stationery trends
- Literary landscapes
- Souvenirs
- Alternative destinations

MAGICAL CITIES & LANDSCAPES

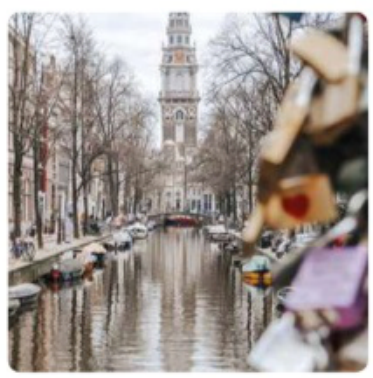
Some places leave you spellbound, images forever etched into your mind...

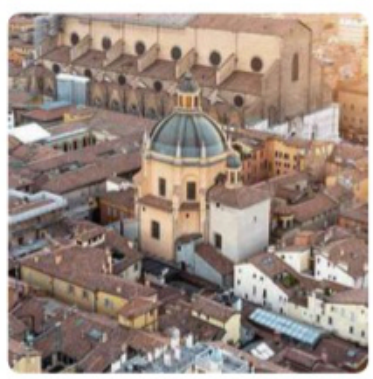




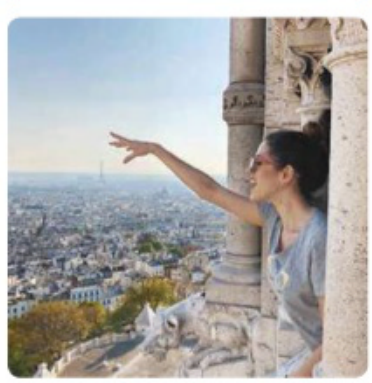
It was a magical time - everything was frozen and incredibly tranquil

Never have I felt such a sense of how small we are in the bigger scheme of nature

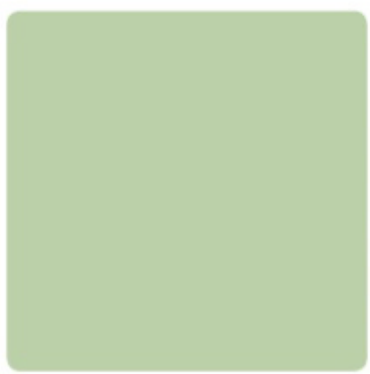


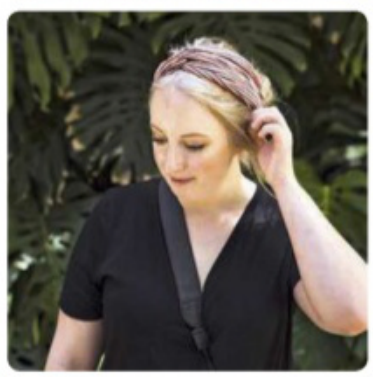


There is nothing more charming than wandering among the crooked Dutch canal houses hand-in-hand



It took me five trips to Paris to see its charm, but last year I finally fell in love hard





18+

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

Unlimited satisfaction one low price
Cheap constant access to piping hot media
Protect your downloadings from Big brother
Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages
Brand new content
One site

AVXLIVE.ICU

AvaxHome - Your End Place

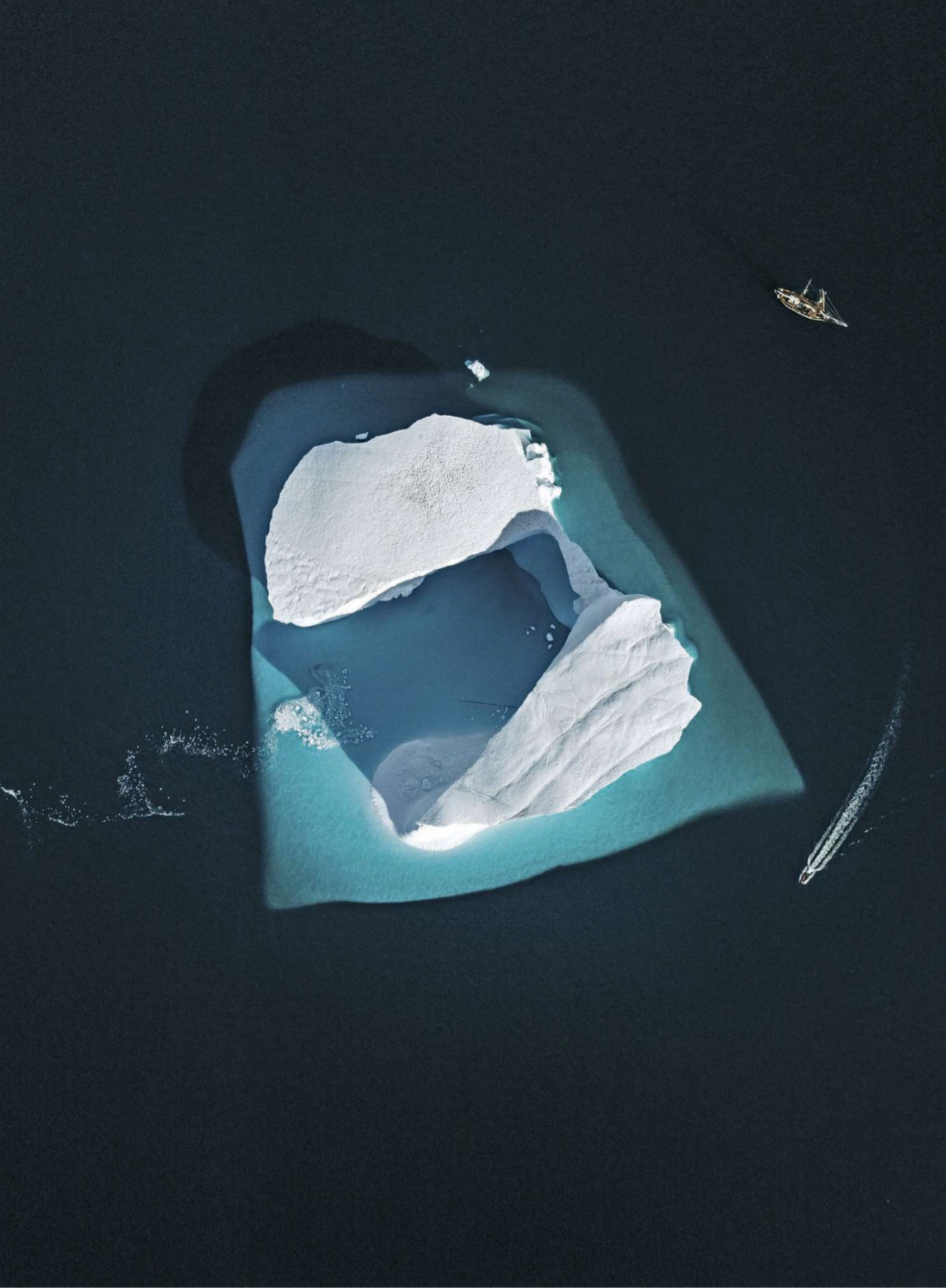
We have everything for all of your needs. Just open https://avxlive.icu

SCORESBY SUND

This large fjord system of the Greenland Sea on the eastern coast of Greenland is an Arctic wonder.

An iceberg from above, taken while sailing on a schooner through the fjord system in Greenland. The Arctic is home to jaw-dropping beauty at every turn. Never have I felt such a sense of how small we are in the bigger scheme of nature.

Photography by Annie Spratt
Instagram @anniespratt



EDSHULTSHALL

The tiny fishing village of Edshultshall is on the West Swedish coast.

I'd wanted to visit this craggy coast for years, and I finally made it on a cold February weekend. Winter is magical - everything was frozen and incredibly tranquil, and the low sun seemed to make the little red cabins on the waterside glow from within.

Photography by Abi Dare
Instagram @thesefourwallsblog

ØSTERBRO

Denmark's vibrant and diverse capital, Copenhagen, has ten districts, each distinct and appealing in its own way.

While the main tourist spot of Nyhavn was pretty and Christianshavn was effortlessly cool, the neighbourhood of Østerbro was the first place other than Bristol where I could actually imagine living.

Photography by Jess Siggers
Instagram @porthjess

SINGAPORE

Singapore isn't just a stopover destination to rush through. It's worth spending a few days there for a richer experience.

My trip was spent admiring the ornate Peranakan architecture and eating my way around the hawker centres. The main languages are English, Malay, Tamil and Mandarin and the trip really made me think about ways that different cultures can co-exist.

Photography by Kristabel Plummer
Instagram @iamkristabel

BOLOGNA

Pasta, wine, gelato and – most memorably – stunning views. This Italian city has so much to offer.

I've never felt more in love with a place than in Bologna. It's the food that got me first but there's just as much beauty to capture there as any other Italian city – particularly after climbing the 498 steps to the top of the Two Towers.

Photography by Kym Grimshaw
Instagram @kymgrimshaw

BRIDGE OF LOVE

Amsterdam is the capital of eclectic cool and architectural delight. Interlocking canals give way to stunning views.

We skirted the usual tourist spots to soak up the creative culture of vibrant, understated Amsterdam, wandering among the curious and crooked Dutch canal houses, hand-in-hand. We had such a fun time on our first child-free weekend away.

Photography by Lori Taylor Arnold
Instagram @wildandgrizzly

1614

ÎL DE RÉ

On this island without cars, the mix of working towns and quaint villages epitomises elegant but rustic France.

There's no pretence or pomp to the architecture on the island. Saint-Martin-de-Ré has faded glamour pouring from every crack of painted plaster and the perfectly aged shutters that adorn the terraced houses nestled next to tiny cafes.

Photography by Lucy Heath
Instagram @capturebylucy

CHATEAU
FOURCAS HOSTEN

PARIS

Traditional tourist destinations like Sacre Coeur, Montmartre and Ile de France are popular for a reason.

It took me five trips to Paris to see its charm, but last year I finally fell in love hard. The weather was glorious and so I literally saw the city in a new light. Not only was this my favourite shot, but it ended up being my most liked Instagram post of all time.

Photography by Lucy Nicholls
Instagram @shinythoughts

MAISONS-LAFFITTE

A trip to Paris can be surpisingly peaceful as there are plenty of chateaux and gardens to visit close by.

Château de Maisons-Laffitte was considered one of the most beautiful properties of its time, even inspiring the decorations of the Palace of Versailles. We enjoyed taking in its rich history and beauty, away from the Paris crowds.

Photography by Ramona Jones
Instagram @monalogue

PFEIFFER BEACH

Sunset over the Pacific at a secluded bay in Big Sur, California – a stop on one of the world's most iconic road trips

For me, this image epitomises the magic of our six-week road trip through California – our first big journey as a family of three, and one of the most sensational adventures I've ever been on. I still dream of it every day.

Photography by Victoria Watts Kennedy
Instagram @bridgesandballoons

PAROS

This shot was taken in the village of Parikia on the Greek island of Paros. The whole island has a special vibe.

I was there in September when the summer crowds had gone, wandering around little streets of whitewashed houses and pretty coloured shops. I sat in cafes watching the world go by and shopped for souvenirs. Every corner was so delightful.

Photography by Xanthe Berkeley
Instagram @xantheb

HOTEL

OJAI

Ojai is a few hours from Los Angeles. The town slogan is 'keep Ojai lame', so keen are residents to maintain its hippy vibe.

Our visit was six months after a massive wildfire almost destroyed Ojai. There was something so soothing about being out on those mountains surrounded by blackened trees but also so much new life, green growth and deep pink sunsets.

Photography by Zoë Pearson
Instagram @convo_pieces

Quiet
Area
Sacred Space
Gratitude

SERRALVES

A beautiful and inspiring Art Deco building and gardens in Porto, Portugal, originally built as a holiday residence.

Such a magical place. Although it's a tad extravagant, I'm so glad it was built so we can all enjoy its beauty. I can't wait to return one day, especially as it's so #accidentallywesanderson too, an Instagrammer's dream!

Photography by Fritha Quinn
Instagram @tigerlillyquinn

NEW YORK CITY

New York is the top of many 'favourite places in the world' lists. The energy and vibe there is something else.

I love the East Village neighbourhood for its lingering grit, emerging foodie scene and classic NYC streets. And you can't beat a riverboat ride to get crab in Brooklyn (the IKEA ferry is only $5 and just as scenic as any tourist trips). Magic.

Photography by Alice Judge-Talbot
Instagram @alicej_t

OUR PHOTOGRAPHERS

Thanks to our jet-setting photographers for sharing their magical places.

Lori Taylor Arnold

Kym Grimshaw

Xanthe Berkeley

Annie Spratt

Abi Dare

Kristabel Plummer

Lucy Heath

Lucy Nicholls

Ramona Jones

Victoria Watts Kennedy

Zoë Pearson

Fritha Quinn

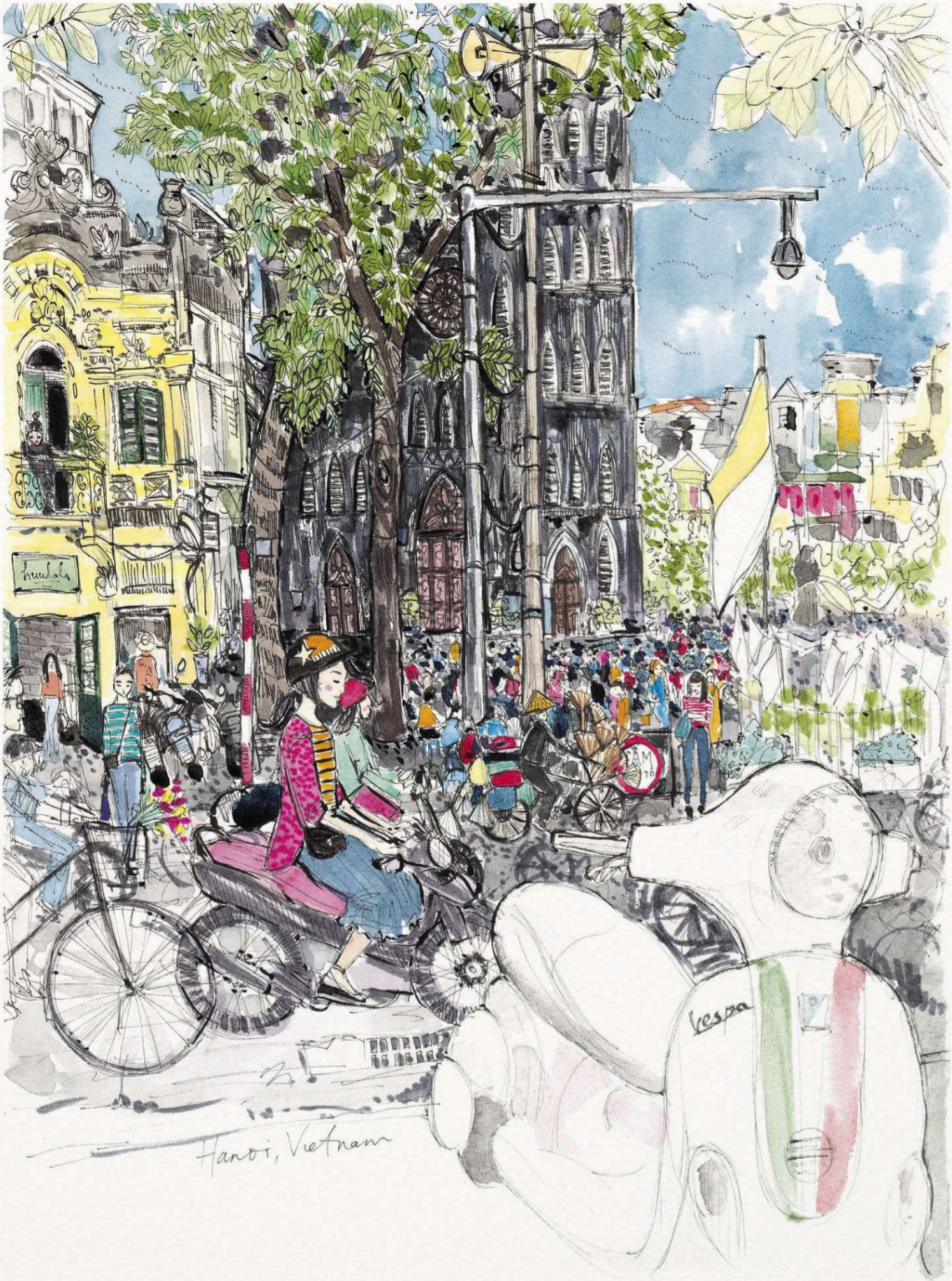
Alice Judge-Talbot

Jess Siggers

Vegetarian food
HANOI
@miss_magpie_spy

@miss_magpie_spy

@miss_magpie_spy


Vespa
Hanoi, Vietnam

AROUND THE WORLD

Three cities that capture the imagination with remarkable architecture and superb skylines

LONDON

The Great Court at The British Museum

Opened to 'all studious and curious persons' in 1759, the British Museum was established in its current building in Bloomsbury by the mid-19th century. Today, its famous exhibits – from Egyptian mummies to the Parthenon sculptures – help make it one of the world's greatest (and most visited) museums. The Great Court was a spectacular millennial addition to the building: the area around the circular Reading Room was transformed by Norman Foster's design into the largest covered square in Europe.

St Paul's Cathedral & The Millennium Bridge

The Millennium Bridge, which crosses the Thames, offers one of the best views in London of St Paul's Cathedral. The footbridge was opened to the public in June 2000 and closed two days later, having swayed under the weight of pedestrian traffic. It reopened two days later in a more stable form, but its nickname, the 'Wobbly Bridge', still endures.

PARIS

Pyramide du Louvre

The windows of the world's most venerable art gallery look out over an innovative solution to an overcrowded entrance hall – IM Pei's striking glass Pyramide. This is a truly successful alliance between old and new, built in the Cour Napoléon outside the Louvre as a new subterranean entrance to the gallery. Paris has never feared novelty: whatever the Sun King would have thought about this upstart extension to his Paris residence, most visitors (and Parisians) love it.

Centre Georges Pompidou

'A monster… just like the one in Loch Ness,' complained *Le Figaro* in 1977 when the Centre Pompidou, designed by an architectural team headed up by Renzo Piano and Richard Rogers, opened in Beaubourg. But with familiarity came affection for the cultural centre, which famously wears its workings on the outside, housed in vivid green, blue, yellow and red pipes. Today, over 40 years on, the building is a veteran reminder of Paris's incomparable eye for the fresh and the modern in architecture.

NEW YORK

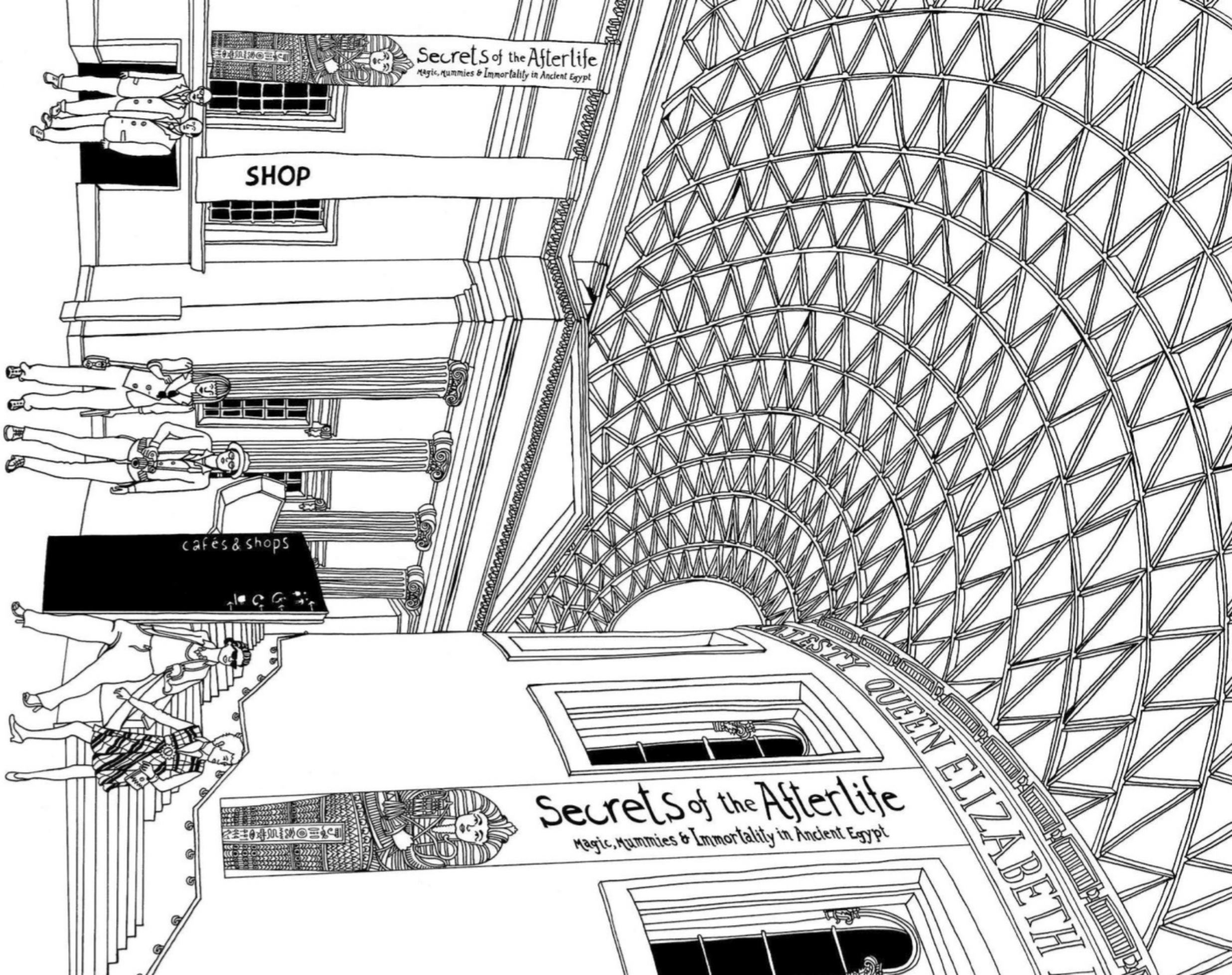
The Guggenheim Museum

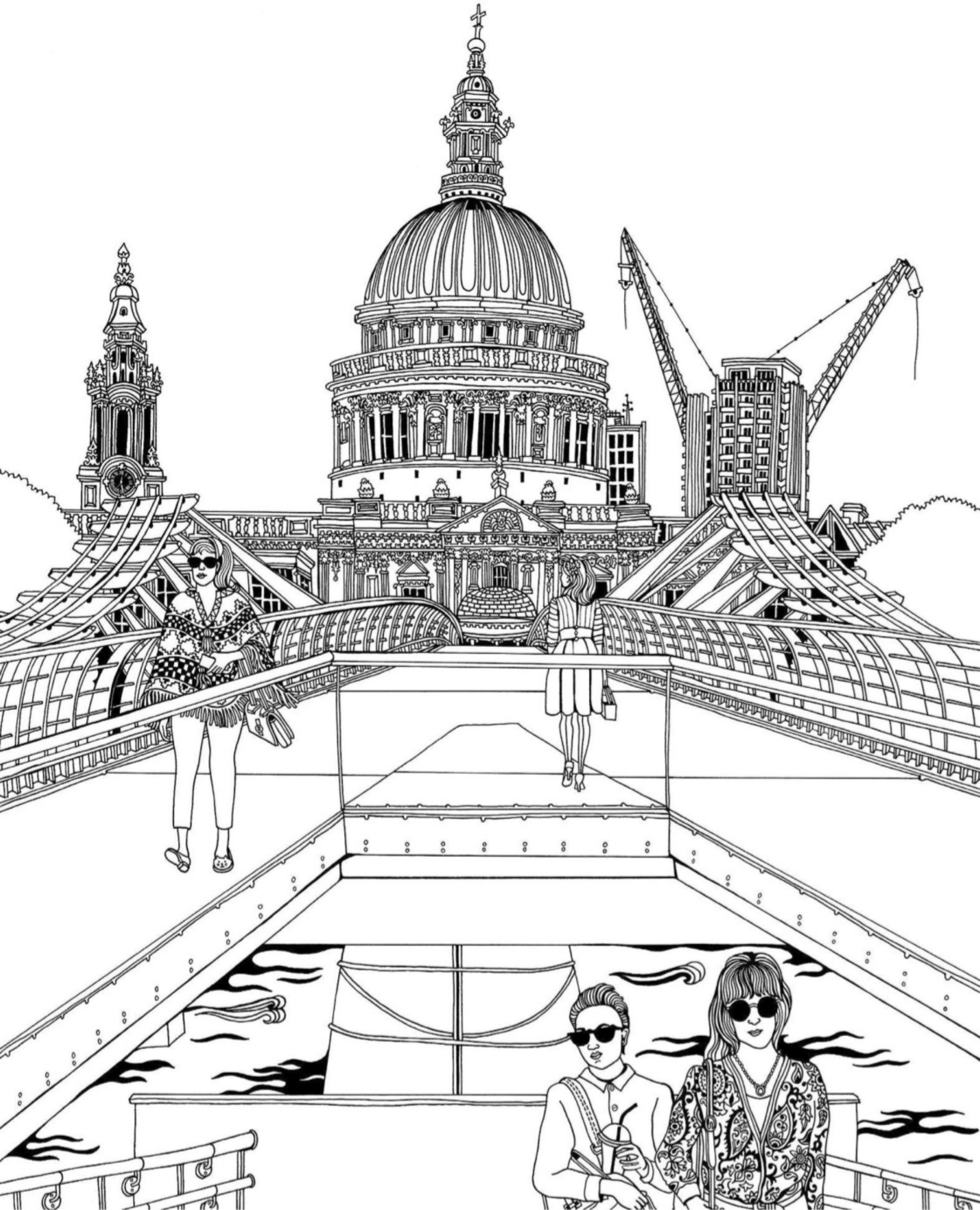
Likened to a snail shell or an inverted ziggurat, Frank Lloyd Wright's Guggenheim Museum gained the status of architectural icon not long after its completion. The museum was commissioned by Solomon R Guggenheim in 1943 to house his collection of modern art, but at several points it seemed that it would never be built. Wright famously produced 749 drawings for the project, with endless modifications, but both men died before the museum was finally completed in 1959. Wright's final design, which funnels visitors from the top of the museum down a long, spiral corridor, created the idea that a building may contribute as much to the museum experience as the art itself.

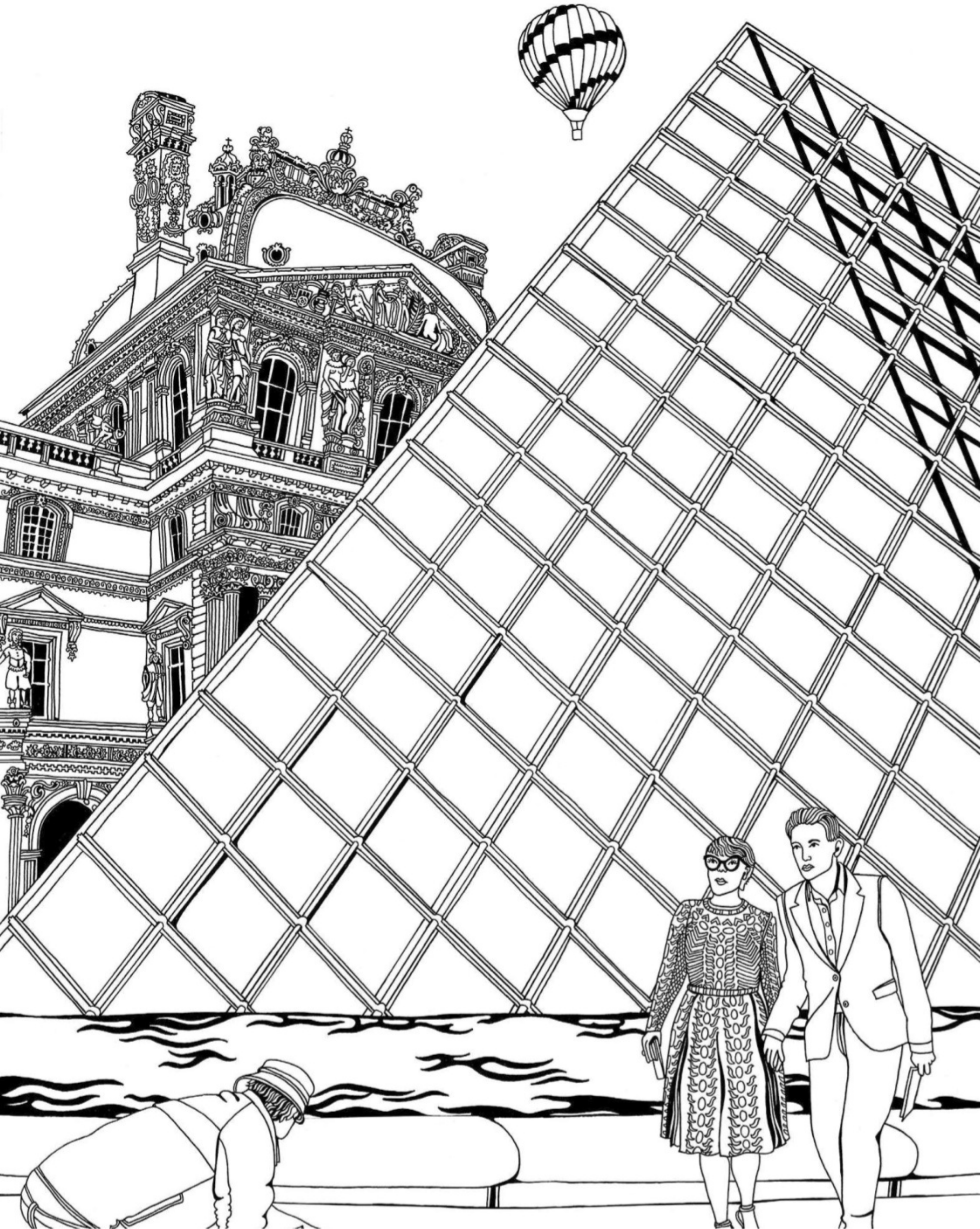
The Metropolitan Museum of Art

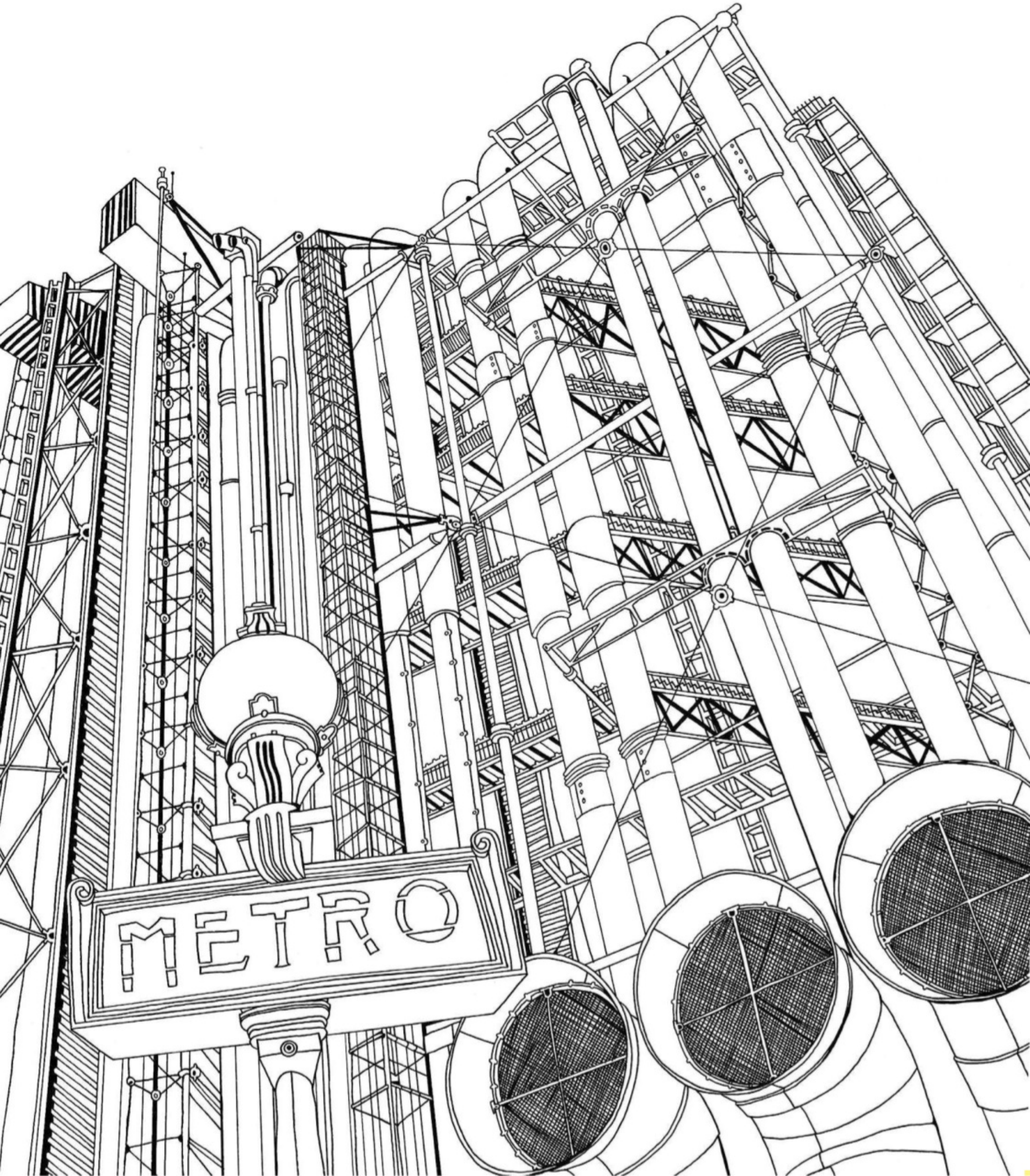
The Metropolitan Museum of Art was founded in 1870 by a group of eminent American philanthropists, collectors and businessmen who'd travelled in France and observed that their own country had nothing to compare with the French national collections in the Louvre. Today, the Met (as it is colloquially known) houses more than two million objects and has some of the greatest collections in the world. It also hosts many high-profile exhibitions on subjects ranging from Henri Matisse and Australian Aboriginal painting to fashion designer Alexander McQueen.

Words and images courtesy of Ivy Press, from Colour Paris *and* Colour London *by Hennie Haworth and* Colour New York *by Emma Kelly*


Secrets of the Afterlife
Magic, Mummies & Immortality in Ancient Egypt
SHOP
cafés & shops
MAJESTY QUEEN ELIZABETH
Secrets of the Afterlife
Magic, Mummies & Immortality in Ancient Egypt






METRO

NYC LAW
SPEED LIMIT 30 UNLESS OTHERWISE POSTED
SPEED LIMIT 30
THE SOL N R GUGGENHEIM MUSEUM
BELLE
NYC TAXI

THE
Civil
PUNK
PIGS
The Jungle
Collection