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CADILLAC GRANDVILLE



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LAMBORGHINI MINOS



JAGUAR WINDSOR L-TYPE



MINI COOPER STARMAN

SECRET CARS

300 PROMPTOGRAPHS

MR. FRANCOIS



TONGUE-IN-CHEEK GIFT BOOK
WITH SURPRISING
AI-IMAGES OF
IMAGINARY SECRET
CAR MODELS FOR
EVERYONE WHO
LOVES CARS AND
POP CULTURE

What if the world's leading car manufacturers had secretly started building totally surprising models? With the help of artificial intelligence, **Mr. Francois** (Francois Mercier) set out on a fun and creative journey to find answers to this question. The Brussels-based film director and photographer trained himself to become a 'promptographer': someone who creates images with the help of artificial intelligence, starting from a prompt, which is a number of words describing the image.

So the images of cars in this book aren't photographs in the true sense, because they don't show reality. They do however look very realistic, showing cars that don't exist but could perfectly have existed. Or maybe even should have. What if, for example, Ferrari had made a camper van? Or what if Lamborghini had built a school bus? Or what if you could drive a luxurious six-seater limousine that's a Mini? This book shows us what these out-of-the-box car creations would look like in astonishing realistic-looking and aesthetic photos. Funny, imaginative, and good-looking: this little book with its Wes Anderson vibe is the perfect gift for car enthusiasts or anyone who's intrigued by AI-creations.

SECRET CARS

300 PROMPTOGRAPHS

MR. FRANCOIS

EXPECTED September 2024

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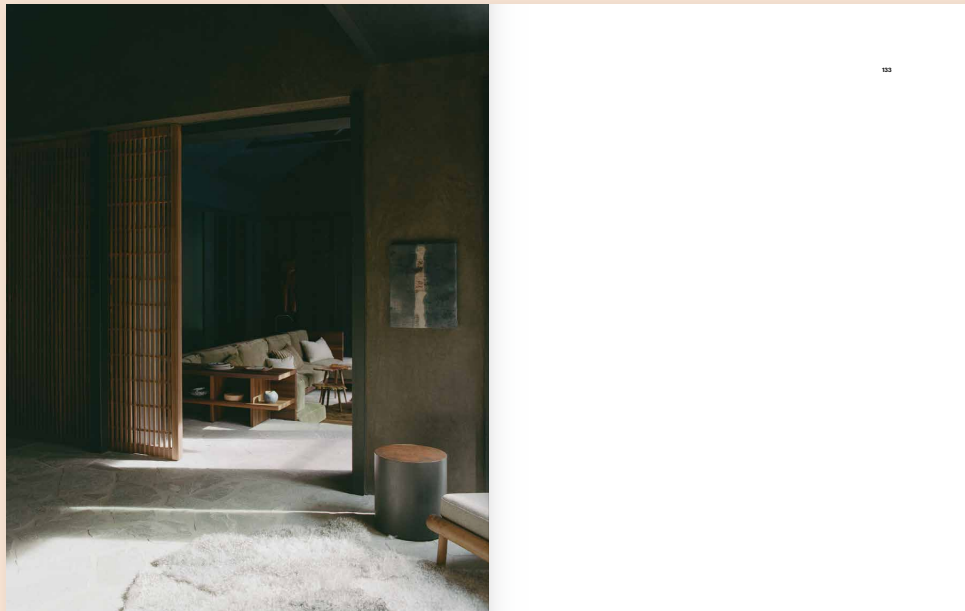
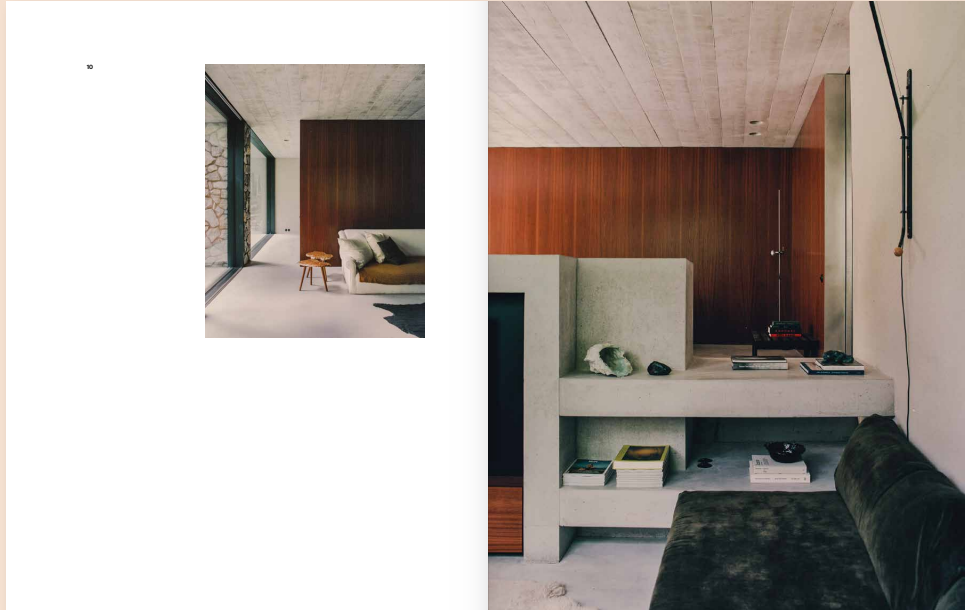
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LANGUAGE English

PRICE € 25 | £ 22 | \$ 30



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PETER IVENS – HOUSES

PETER IVENS



LUXURIOUSLY
PUBLISHED
COFFEE-TABLE BOOK
WITH PHOTOS
OF BEAUTIFUL
HOUSES DESIGNED
BY THE BELGIAN
INTERIOR ARCHITECT
PETER IVENS

Peter Ivens is a buzzing and respected name in interior design. The Belgian interior architect is praised for his talent, his timeless style and impeccable realisations. His designs often come about in close collaboration with his partner in crime Bea Mombaers. The two of them have been working together intensively for over a decade, without really dividing their roles in the classic way, blurring the lines between architecture and decoration. For Ivens each house tells its own personal story. 'Custom-made' is a core value in his oeuvre: he tailors each home to the specific needs and personality of its residents. No bells and whistles, no loud, showy signature, but silent luxury stemming from a special, sophisticated choice of materials and a unique sense of space.

Ivens' portfolio is prestigious and diverse, yet his style is recognisable. This beautiful coffee-table book, in which each chapter is dedicated to a different house, is the perfect proof. Except for a brief introduction by design journalist Sisse Bro, the photos by Eefje De Coninck and Senne Van der Ven do all the talking, showcasing Ivens' universe in the most classy and inspiring way.

PETER IVENS – HOUSES

PETER IVENS

INTRODUCTION Sisse Bro

PHOTOS Eefje De Coninck
& Senne Van der Ven

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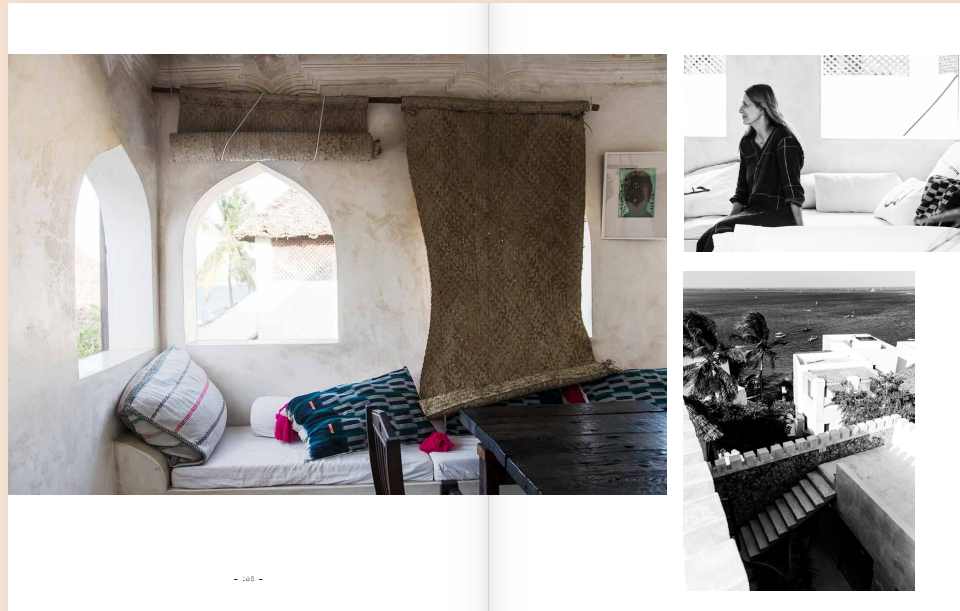
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BY THE SEA

INSPIRING COASTAL HOUSES AND REFUGES

MIRJAM BLEEKER & FRANK VISSER



AN ARTISTIC
COFFEE-TABLE
BOOK WITH
MOUTHWATERING
PHOTOS OF
ENCHANTING
HOMES AND
RETREATS CLOSE
TO THE SEA

Photographer **Mirjam Bleeker** and stylist and designer **Frank Visser** have known each other for more than 20 years. During this time, they have travelled around the world together, often without a fixed plan, seeking adventure and beautiful houses. On their travels, they love to visit the homes and holiday retreats of some of the fascinating people they know, who live on or at the beaches of various oceans and seas. Here, Mirjam and Frank make honest, sensitive photo reports of the houses or *cabanas*, and still lifes of details of the interiors, as well as wonderful images of the people and surroundings.

In 2014, this led to the publication of *At the ocean – Inspiring coastal houses and refuges*. In 2023, by popular demand, Mirjam and Frank decided to team up again and explore brand new magical seaside locations to create a sequel: *By the Sea*. A unique book with an adventurous and dreamy look and feel, for lovers of interior design, but also for travellers and for everyone who likes to dream of a life elsewhere.

BY THE SEA
INSPIRING COASTAL HOUSES
AND REFUGES
MIRJAM BLEEKER & FRANK VISSER
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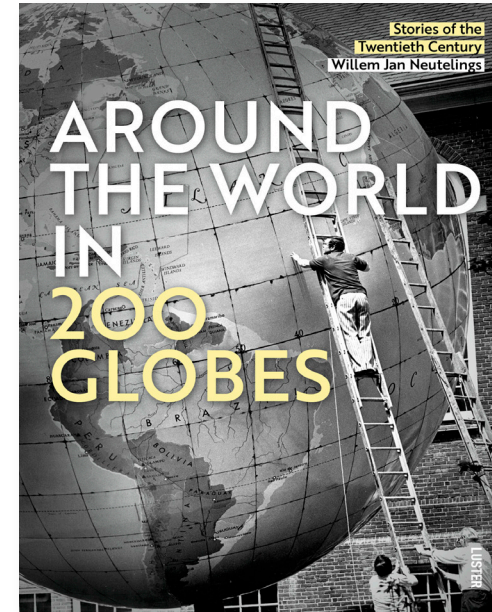


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AROUND THE WORLD IN 200 GLOBES

STORIES OF THE TWENTIETH CENTURY

WILLEM JAN NEUTELINGS



A UNIQUE INSIGHT INTO A FASCINATING PRIVATE COLLECTION OF 200 VERY DIVERSE AND BEAUTIFUL 20TH-CENTURY GLOBES, EACH OF WHICH ARE A TESTIMONY TO THE WORLD VIEW OF THEIR MAKERS

The Dutch architect **Willem Jan Neutelings** (co-founder of Neutelings Riedijk Architects) is known as the architect of a/o the MAS in Antwerp and the Gare Maritime in Brussels. Few people know however that Neutelings is also an avid collector who, over the years, has built up a very extensive and also very specific collection of hundreds of globes, made between 1900 and 2000.

In this book, he presents his collection to the public for the first time. He selected 200 globes, each telling a unique story about the time and place in which they were created. Some globes bear witness to technological innovations by the way they were made, some show how advanced people's knowledge of space was at the time, some were intended as navigational aids. Neutelings' collection includes globes in cast iron, steel, wood and even paper. Some look very old and fragile, others are very colourful, and some even give off light. Each one is a beautiful and intriguing object that teaches us a lot about the ever-changing world view of mankind. This beautiful and skilfully crafted book is an ode to these stories, to the unique objects often produced by anonymous craftsmen and to the special dedication of collectors.

AROUND THE WORLD IN 200 GLOBES
 STORIES OF THE TWENTIETH CENTURY
 WILLEM JAN NEUTELINGS
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010 SPACE

CELESTIAL GLOBES

Galaxies and Candy-bars
 Frank C. Barns (1884-1964) from Minnesota was the most successful candy maker of the twentieth century. He invented the first filled chocolate bar in 1915 and called it 'Milky Way'. It was a reference to the spiral galaxy, the busy band of stars that looks like spilled milk and can be seen at night. At the time, a fierce battle, the so-called 'Great Debate' raged among astronomers about the nature of the galaxy. It was covered by the newspapers and followed closely by the public. Edwin Hubble (1889-1953), the most prominent astronomer of the twentieth century, settled the issue in the 1920s when he proved that our galaxy was just one of many. As a consequence, the Universe had to be much larger than assumed. It was a great time for candy-makers to sell Milky Way and for globe-makers to sell celestial globes.

Misconceptions
 Historically, globes came as a pair: a terrestrial and a celestial one. A celestial globe depicts the stars, as observed in the night sky. They existed already in antiquity, long before terrestrial globes. It is easy to understand why when you look up at night, half of the universe is directly visible, but when you look during the day, ninety-nine percent of the Earth is hidden behind the horizon. Scientifically, a celestial globe is a misconception. First, the shape of the Universe is not a sphere with stars on its surface, all positioned at an equal distance from Earth. Second, we experience the Universe as if we are inside a hollow dome, but a celestial globe shows the Universe as if we are observing it from the outside. As a consequence, all stars are pictured inside-out. In the 1940s, Robert Fangshur solved this problem by using a transparent celestial sphere (see page 10).

Magnitudes
 Globe-makers often relied on external astronomers for their celestial maps. C.E. Hammond, for instance, for his 1940s celestial globe, asked Commander S.E. Gubbie of the Royal Navy to draw a star map (see page 10). Celestial globes show astronomical knowledge, indicated with various icons, such as star magnitudes, on a scale of one to five. Celestial globes come in many styles. The Universe can be coloured black, blue, green or white, the stars gilded or black dots, the Milky Way a white swirling cloud. Star maps are printed on paper or lithographed on metal, such as the small 1930s set called 'Starry Globes' (see page 10). For the celestial globe, the same stands were used as for the terrestrial ones: a ballnet base, a wooden cradle base, a plastic monoleg, a steel wire tripod, and so on.

Celestial Globe
 Columbus Vering in Berlin and Stuttgart published a cheap blue Celestial Globe in the 1920s, compiled by astronomer Dr. Johannes von 1888-1962 and cartographer C. Luther (see page 10). Stars are indicated as yellow icons, in magnitudes one to five, interconnected by black lines to form constellations. The globe shows as a white cloud. The globe was sold on different mounts, the 1920s model has a three-foot cast-iron mounted gas sphere, embraced by a black aluminium meridian, that mounts into a elegant ornamental base. The same model was available as a terrestrial globe (see page 10).

Hilly Way
 1970s / Candy bar wrapper with a celestial map.

SPACE

In the twentieth century, new theories about the origin of the Universe emerged. Popular fascination was triggered by science fiction as well as by the Moon-shot: an historical moment, when the whole world witnessed the first man on the Moon, hopping on their television sets. As a result, Moon globes found their way to an enthusiast audience. Traditional celestial globes also continued to be used, for navigation, even inside the spaceships.

World in Orbit
 The Space Race between America and the Soviet Union started in 1955, after the launch of the Russian Sputnik. It needed a lot of scientific and technological development. Fangshur Translucent Globe Company in Philadelphia collaborated with NASA to build a radical space globe for the astronaut's emergency training, called 'Earth in Space'™ Celestial Globe'.

This Astro Globe was entirely made of transparent plastic. Stars and constellations are engraved on the inner surface of the transparent sphere. A small Earth globe is mounted inside. The user can manipulate the various parts to study the movement of celestial bodies and observe their seasonal positions. Fangshur's 'Earth in Space' was presented as a professional navigational globe, a training instrument for pilots, sailors and astronauts. But the Space Race also needed huge funding. In order to gather the enthusiasm of American taxpayers for space exploration, NASA organized promotional photo shoots. Thanks to its powerful twentieth-century modernist design, Fangshur's fascinating globe was the perfect iconic prop to trigger the imagination.

This photograph shows astronaut John Glenn in August 1961, gazing through a 1-foot Fangshur transparent celestial globe. He seems to memorize about the ready space voyage he was about to undertake. Six months later, he would be the first American to orbit the Earth in a Mercury spaceship.



KEIKOPPENBIER

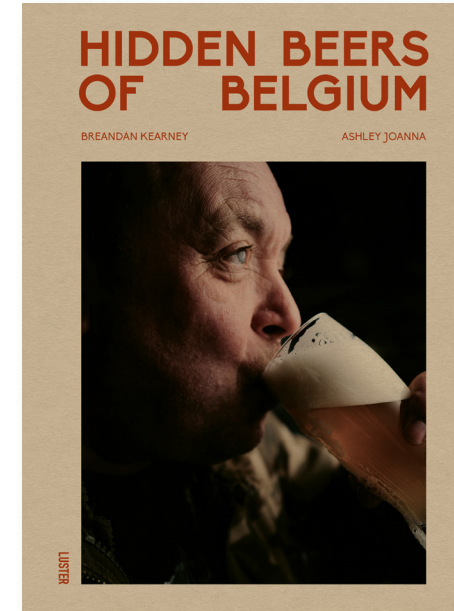
A grassy, herbal, and subtly spicy organic Belgian Blonde Ale, now produced by a farm brewery in West Flanders.

| | | |
|---|---|---|
| Belgian Blonde Ale 6.1% ABV | TERREST BREWERY Vlastraat 1 8650 Houthulst | IBU: 30 EBC: 12 |
| Deep golden with a pillowy white head | Grassy, floral, and mildly spicy, with notes of biscuit, honey, and a touch of zesty grapefruit | Medium-bodied, herbal, and citrusy, with a satisfying bitter finish |
| INGREDIENTS Houthulst municipal water Pilsener malt, Marisch malt Pilgrim, Goldings, Cascade Belgian ale yeast | DISCOVER At the brewery Vlastraat 1 8650 Houthulst From a beer cull OGESTE RESTAURANT Oude Markt 28 8970 Poperinge From a bottle shop DANKEN TOMMELIN Dijkloosweg 308 8908 Ieper | ABOUT TERREST FARM Founded: 1988 Location: Vlastraat 1, 8650 Houthulst Hectares: 50 (hops, barley, cattle) Hop varieties: Magnum, Goldings Grain cultivation: Barley (3–5 hectares) OTHER BEERS PRODUCED BY THE BREWERY Terrest Golden Tripel: Tripel, 8% ABV Rookop: Belgian Brown Ale, 6.5% ABV Tripel Plukker: Tripel, 7.5% ABV All Inclusive: Belgian Strong Blonde Ale, 8% ABV |
| RECOMMENDED FOOD PAIRING Grilled halibut fillet with pesto alla genovese | ABOUT DE PLUKKER FARM Founded: 1954 Location: Elverdingsweg 14A, 8970 Poperinge Hectares: 12.5 (hops) Hop varieties: Golding, Pilgrim, WGV, Fuggle, Phoenix, Challenger, Cascade, Centennial (100% organic) | |
| ABOUT THE BREWERY Founded: 2021 Brew capacity: 15hl | | |

3 WOLF PACK

HIDDEN BEERS OF BELGIUM

BREANDÁN KEARNEY



MUST-HAVE GUIDE TO 30 UNHERALDED BELGIAN BEERS BY BREWERIES OF ALL TYPES, SHOWCASING ALL THE REASONS THAT BELGIUM IS THE GREATEST BEER NATION IN THE WORLD

DAY OF REST

De Plukker's Keikoppensier represents a stubborn determination to stay true to the place you're from and to never give up on your dreams, no matter the obstacles you might encounter.

I. THE PICKER

When he was a teenager in the late 1970s, Joris Cambie reluctantly helped out on his family's farm, even though he'd rather have been drinking beer with his friends.

His parents—Daniël Cambie and Denise Derycke—had taken over a hop farm along the Elverdingsweg in Poperinge in 1954, taking advantage of the mild maritime climate and fertile soil around Poperinge to continue the hop-growing traditions of their parents and grandparents before them.

In 1986, when he was 22 years old, Joris Cambie's father offered him the opportunity to go and work at a hop farm in the United States of America. Combining the chance to discover a world outside Poperinge, Cambie agreed to go, and in 1988, he travelled to Paterbaugh farms in the Yakima Valley of Washington State to spend four months working on their harvest. Stacy and Diana Paterbaugh's family had grown hops there since the 1930s. Their sons Levi and Drew are the fifth generation of the family to farm hops on 1,200 acres of Paterbaugh land.

Cambie thought he knew about growing hops, the flowers of the plant *Humulus Lupulus*, used most commonly as a bittering, flavouring, and stability agent in beer. But the growing conditions in the Yakima Valley were completely at odds with what he had seen on his father's farm back in Poperinge. "It's basically a desert," he says. "Everything is different. Different varieties. Different climate. Everything is irrigated, so you have different machinery."

II. SPECIAL BREED

Joris Cambie has been running his farm since taking over from his father Daniël Cambie in 1993 and producing beer made with his own hops in his brewery since its inception in 2011. De Plukker's flagship beer is Keikoppensier. *Keikop* translates as cobblestone head, a nickname given to the inhabitants of the city of Poperinge by their neighbours in Ieper. The nickname speaks to what Ieperlings see as the stubborn, hard-headed nature of Poperingers.

The name *keikop* was used as far back as the turn of the 14th century when, wanting to protect its cloth looms, the Count of Flanders set out a law that no weaving, shaving, or dyeing of sheets could be carried out within a radius of 3 hours of Ieper. Enjoying a prosperous cloth weaving industry, the Ieperlings defied the restrictions and stubbornly continued until the Ieper militia took violent revenge on those that refused to comply.

In later years, Poperinge turned to hop growing as its main industry. Today, the city is home to the National Hop Museum and hosts a tri-annual Hop and Beer Festival which attracts visitors from all over the world. Hop growers around the city of Poperinge grow three quarters of all the hops cultivated in Belgium.

8 KEIKOPPENBIER

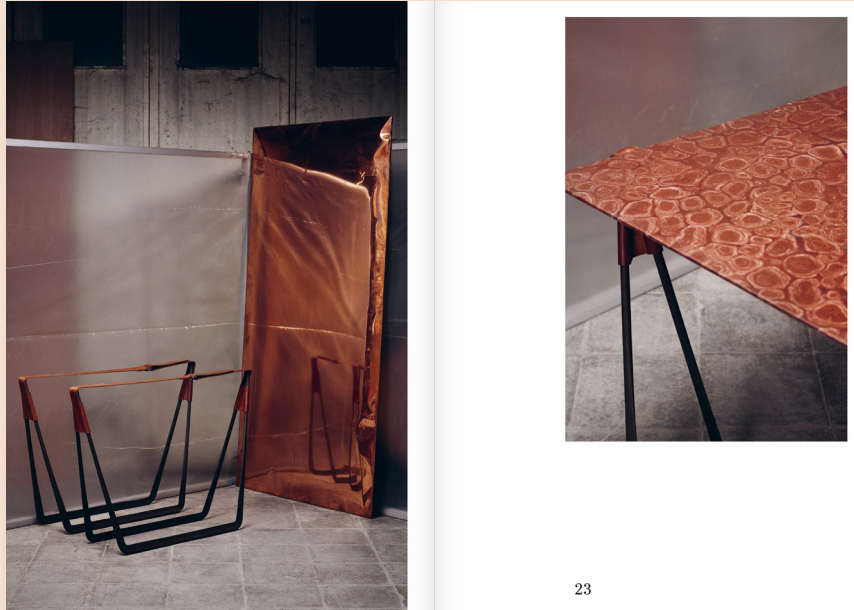


Belgium is the only country in the world whose beer culture is recognized by UNESCO as part of the Cultural Heritage of Humanity. Many Belgian beers are world famous, like Stella, Duvel, or the Trappist ales, but underneath this hood there exists a trove of incredible beers which are lesser known.

In this book beer writer **Breandán Kearney** and photographer **Ashley Joanna** take you on a journey of discovery to 30 of the most exciting and interesting beers from Belgium you never knew existed. Not only will you get to know – and be tempted to taste – these unheralded Belgian beers, thanks to the story-focused photos and the descriptions of style, tasting notes, ingredients and so on, you'll also learn about the remarkable places where these beers are produced and the stories of the inspiring people who make them. The selection is the result of ten years of completely independent on-the-ground reporting and hundreds of conversations with Belgian brewers and beer professionals.

HIDDEN BEERS OF BELGIUM
BREANDÁN KEARNEY
PHOTOS Ashley Joanna
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23



BEN STORMS

SCULPTURALITY, MATERIALITY, FUNCTIONALITY



A THOUGHTFULLY
DESIGNED
AND TACTICAL
OVERVIEW OF THE
IDIOSYNCRATIC
CREATIONS
OF THE BELGIAN
DESIGNER
BEN STORMS

Ben Storms is one of Belgium's most promising contemporary designers. Since 2013, he has been working on an international oeuvre in collectible design, at the intersection between applied design and the autonomous visual arts. He has created furniture for Delvaux, Alexander Wang and Cartier, and his work is included in the permanent collections of the Design Museum Gent and CID Grand Hornu, among others. Storms stands out above all for his idiosyncratic handling of materiality. In his creations, he honours and at the same challenges materials such as marble and onyx, cast aluminium, glass, bronze or stainless steel. He thus creates concepts in which materials transform, with exceptional attention to detail and finish.

Ben Storms - Sculpturality, Materiality, Functionality documents an interlude: it is both a look back and a look forward. The book captures the exceptional quality of an ambitious practice and offers a look behind the scenes. The thought-through design meets both the sculptural qualities of the works, their delicate finesse and the tactility of the surfaces. The high-quality photos bring the materiality of the works to life. An excellent opportunity for those wanting to get to know Storm's work, or looking for an overview of his practice.

BEN STORMS
SCULPTURALITY, MATERIALITY,
FUNCTIONALITY
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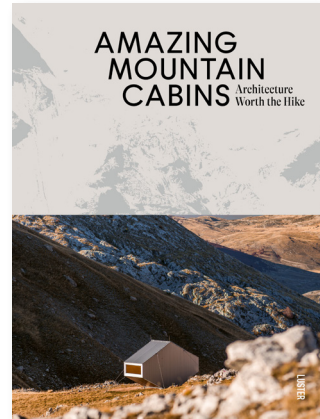
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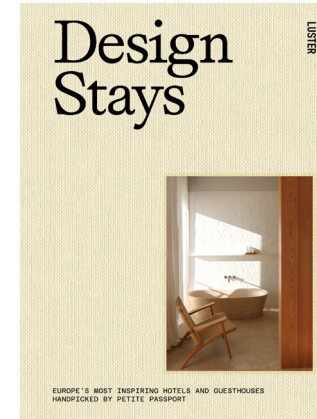
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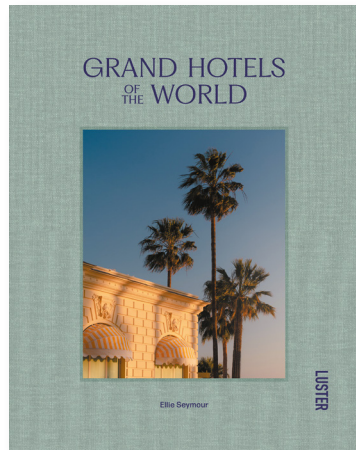
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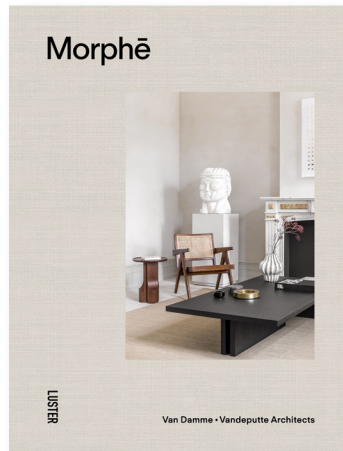
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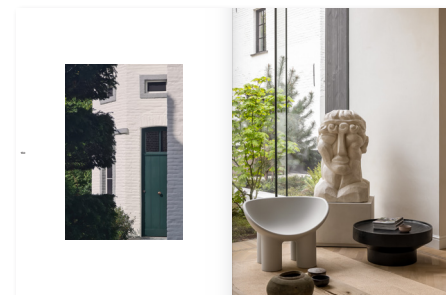
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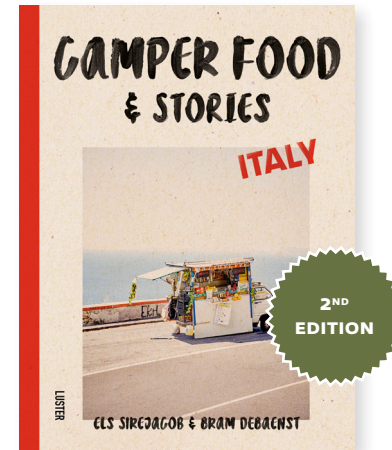
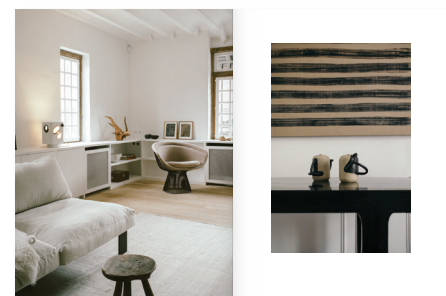
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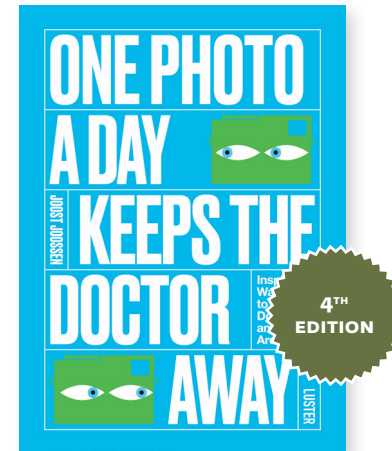
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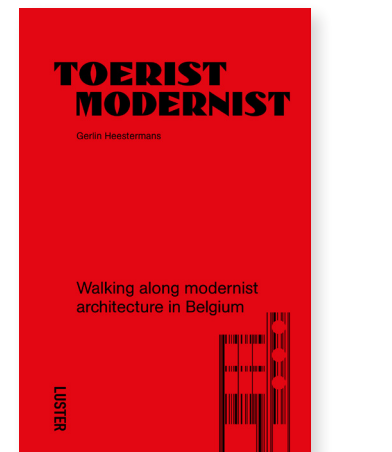
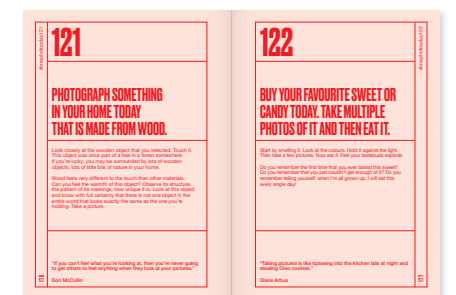
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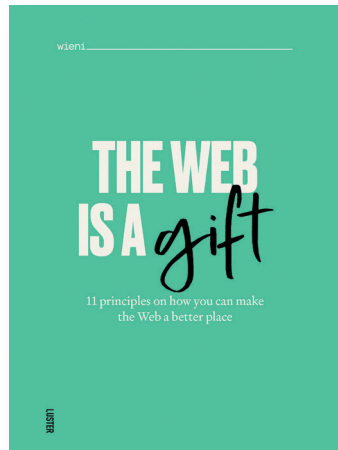
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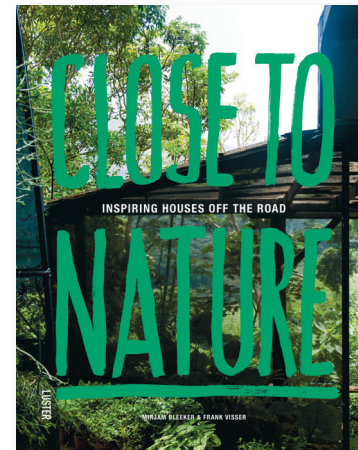
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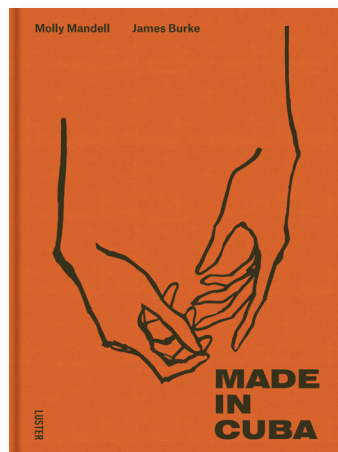
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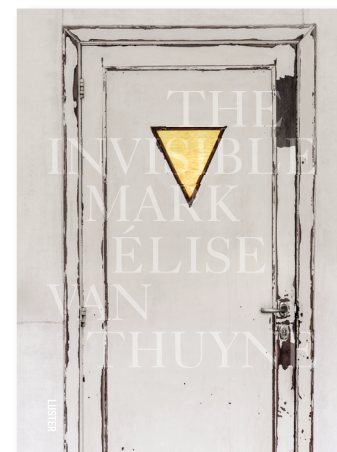
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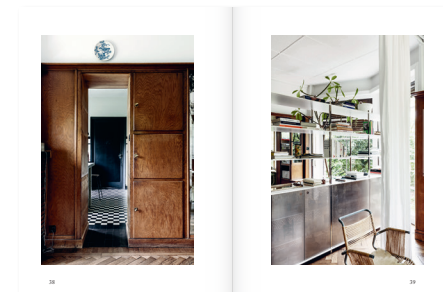
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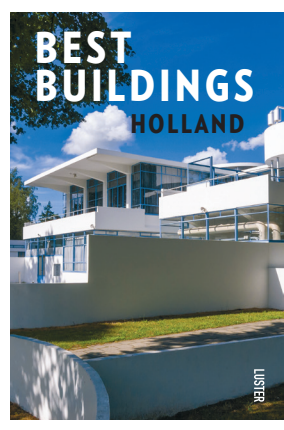
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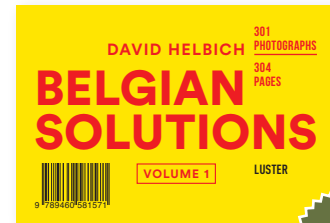
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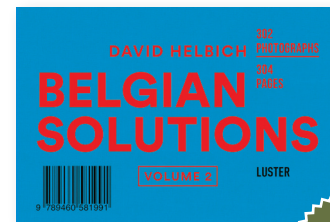
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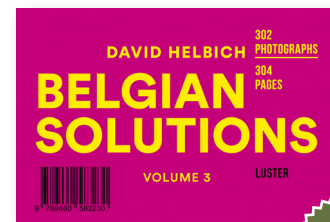
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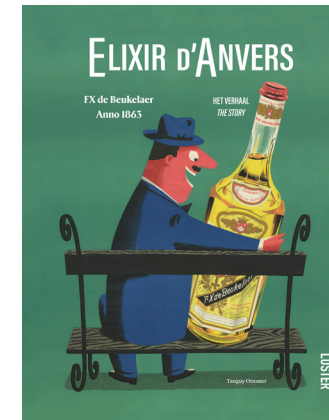
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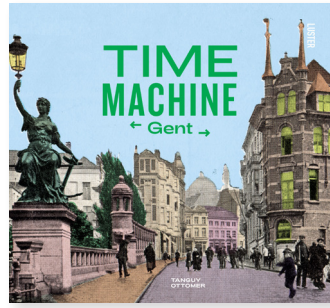
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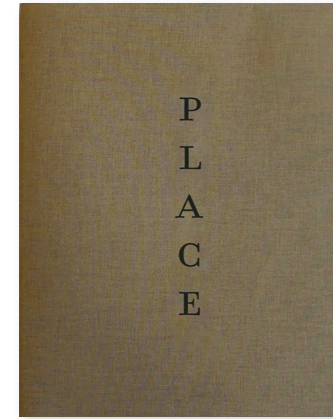
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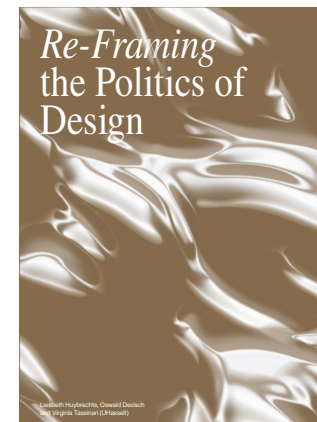
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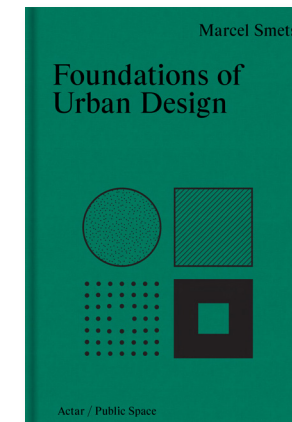
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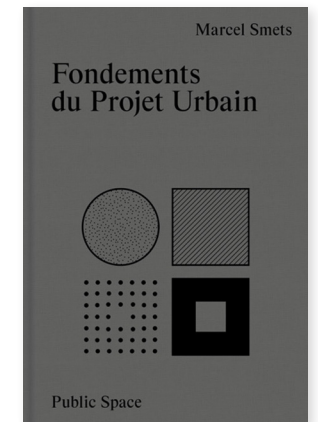
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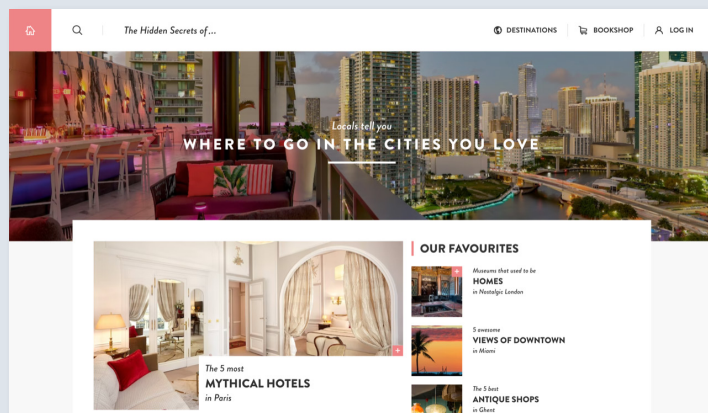
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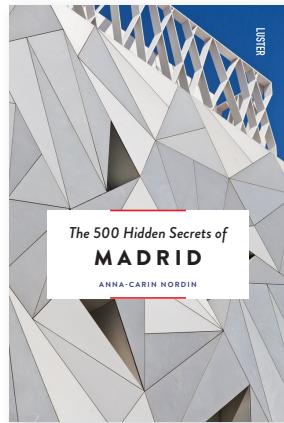
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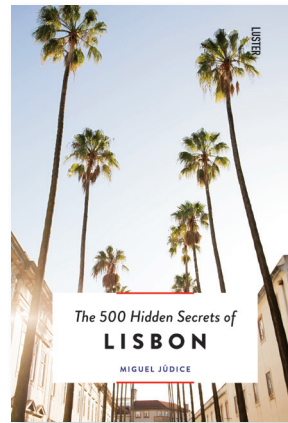
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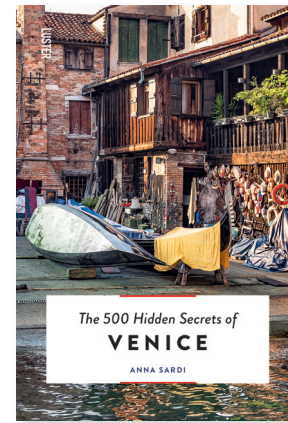
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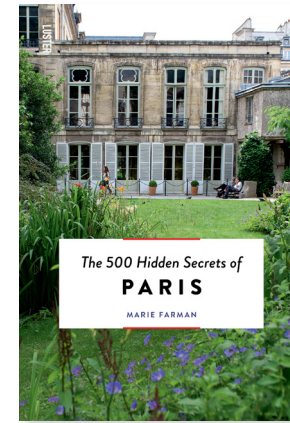
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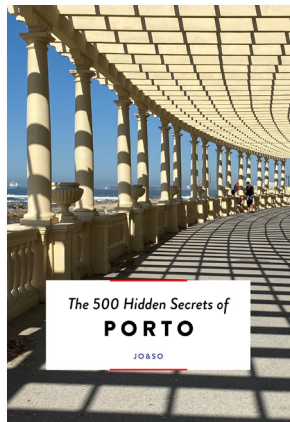
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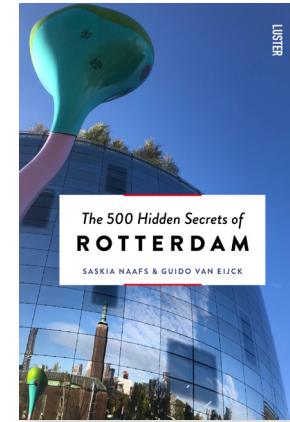
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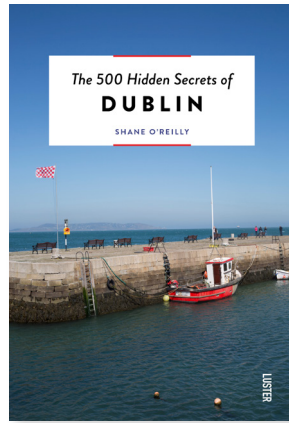
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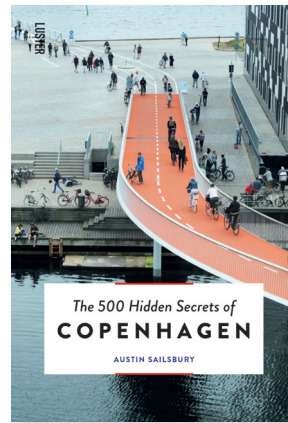
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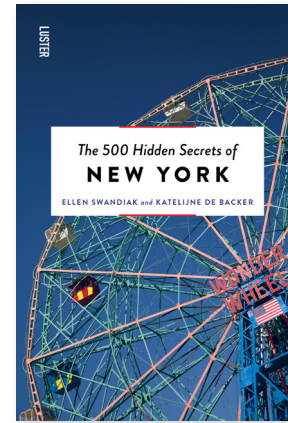
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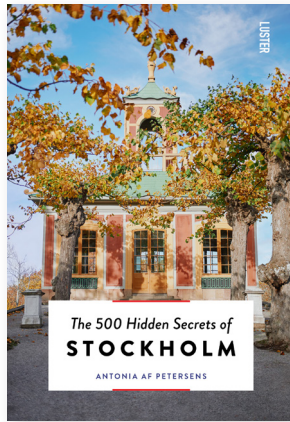
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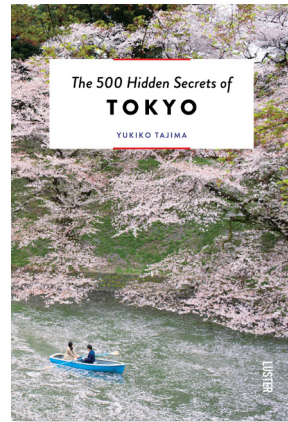
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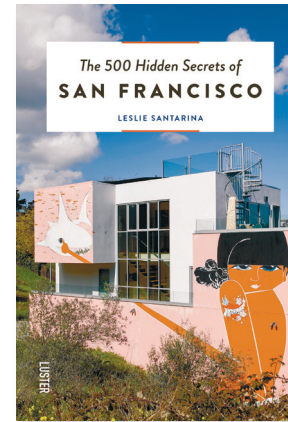
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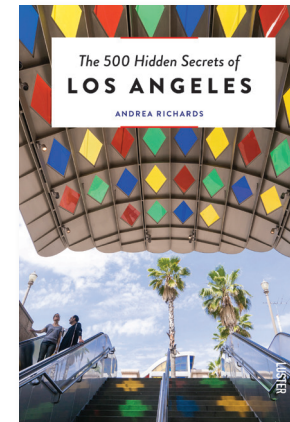
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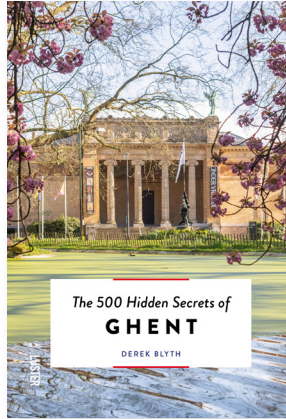
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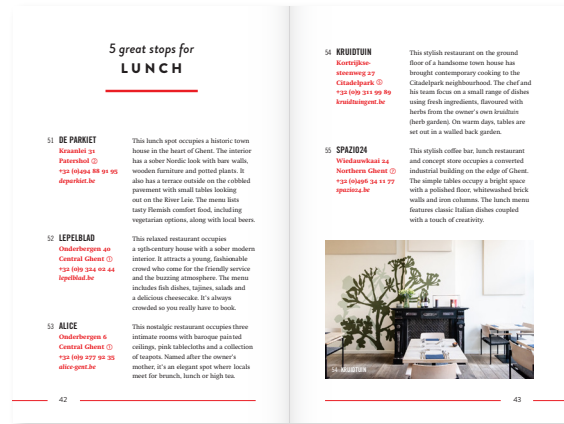


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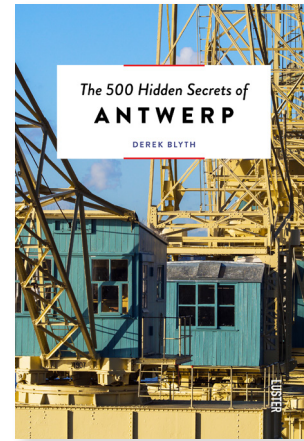
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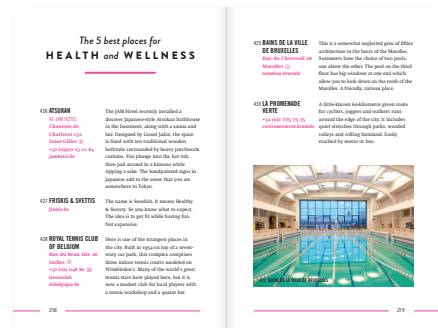
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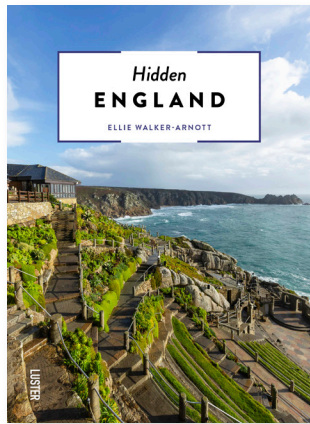
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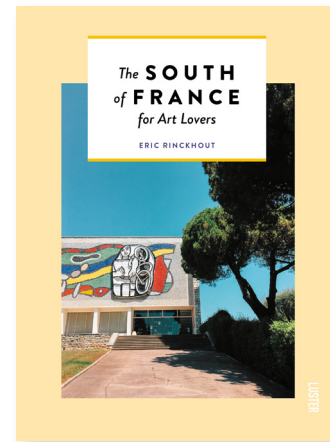
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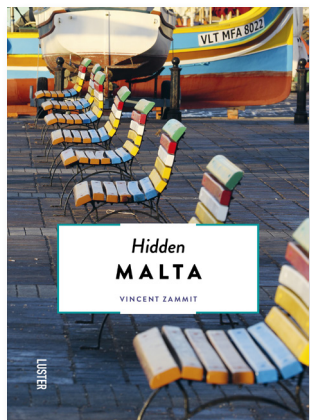


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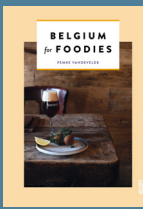
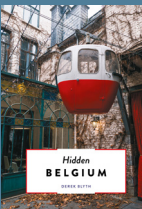
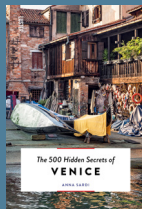
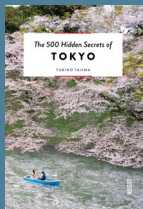
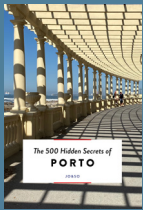
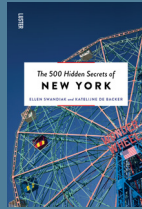
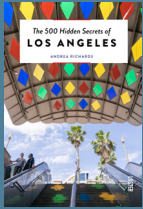
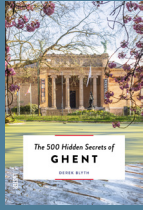
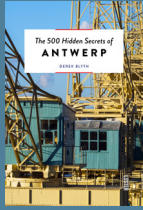




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