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BOCA DO MONTE
PALOMINO FODELLO 5⁵⁰



Digest

A seasonal digest of culture that surrounds
the world of the creative professional

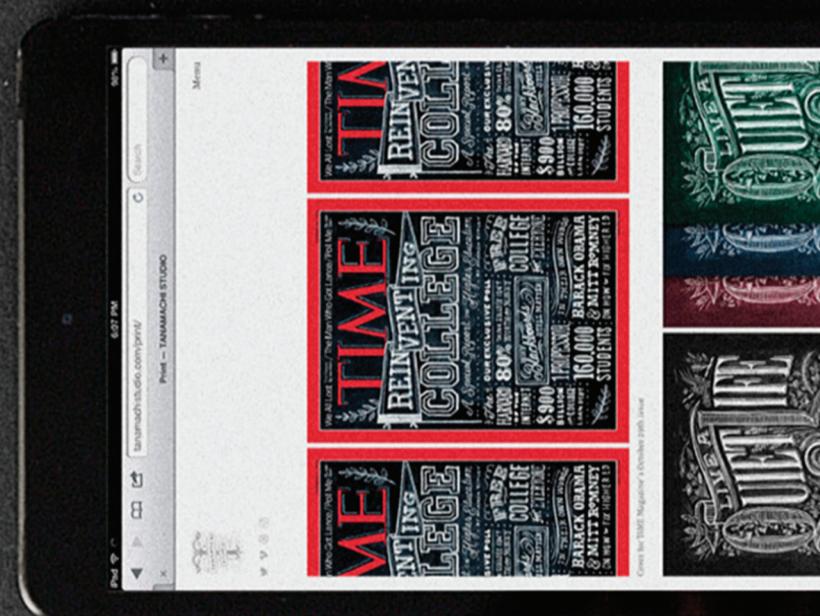


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Graphic Designer + Letterer

Hello

Welcome, dear reader, to our very first issue of *Digest*. In the pages that follow, you'll find pieces of writing on the culture that surrounds our creative world, each one beautifully illustrated or photographed by our team of incredibly talented contributors.

This magazine is something of a reaction: our personal backgrounds are in web design and development, but when we talk to our friends in the web/tech/design communities, we rarely talk about page composition theory or the latest Javascript library. (Well, not that much, anyway.) Instead, our discussions have a tendency to revolve around great coffee places that are a joy to work from; boutique restaurants that are perfect for treating our favourite clients; tucked-away corners of the world's cities that are worth a visit on that spare day or two after a conference.

The publication you hold in your hands is an attempt to bring those conversations to the printed page. Conversations that—for the large part—are about the culture we've found on our travels around the globe: the world away from our desks.

So, welcome to *Digest*. We aim to provide a seasonal dose of inspiration for the discerning traveller and a reminder that the world away from our computers is ripe for exploration. We hope you enjoy our first issue!

Elliot Jay Stocks Keir Whitaker

Elliot Jay Stocks & Keir Whitaker, Editors-in-Chief

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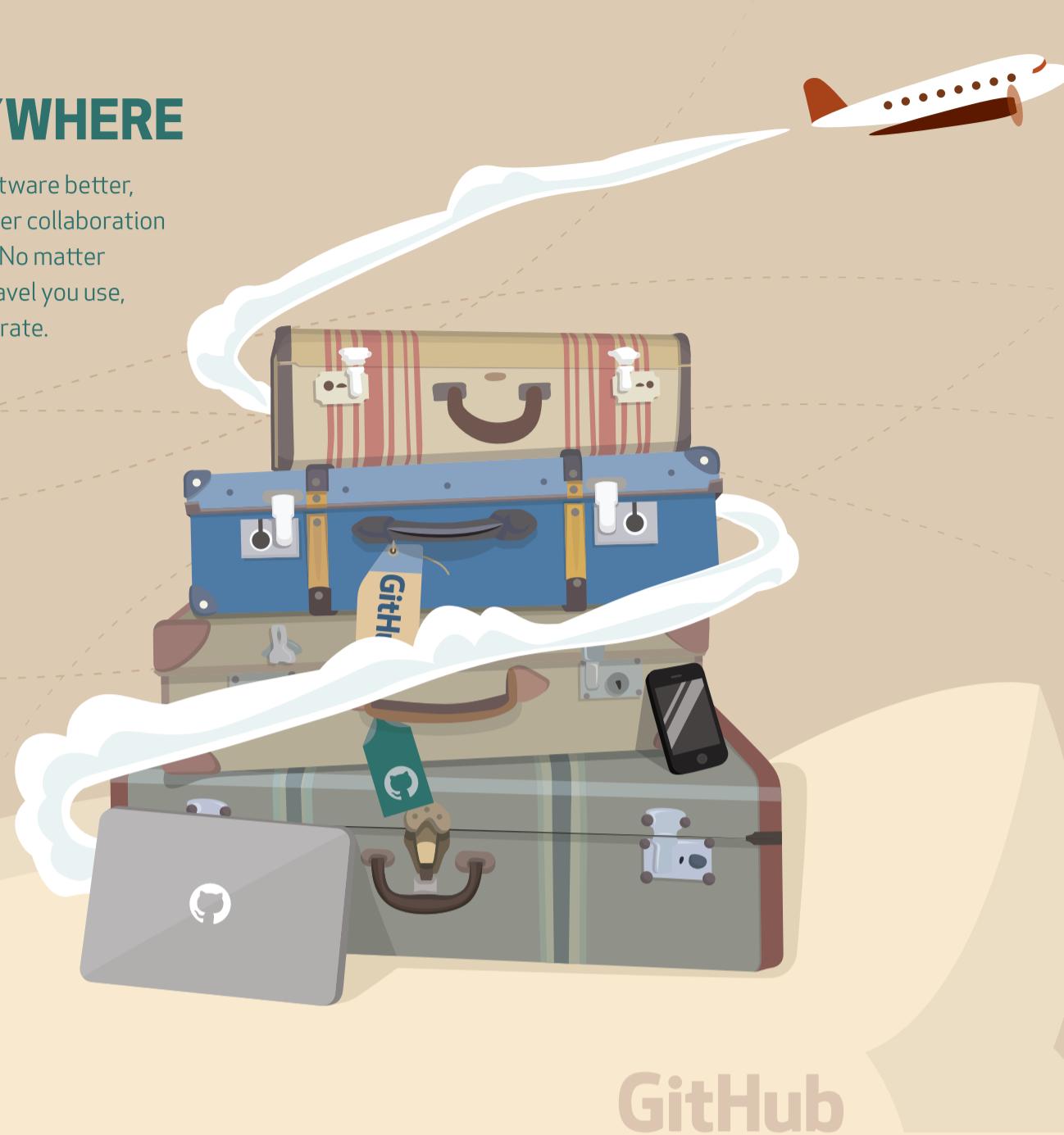
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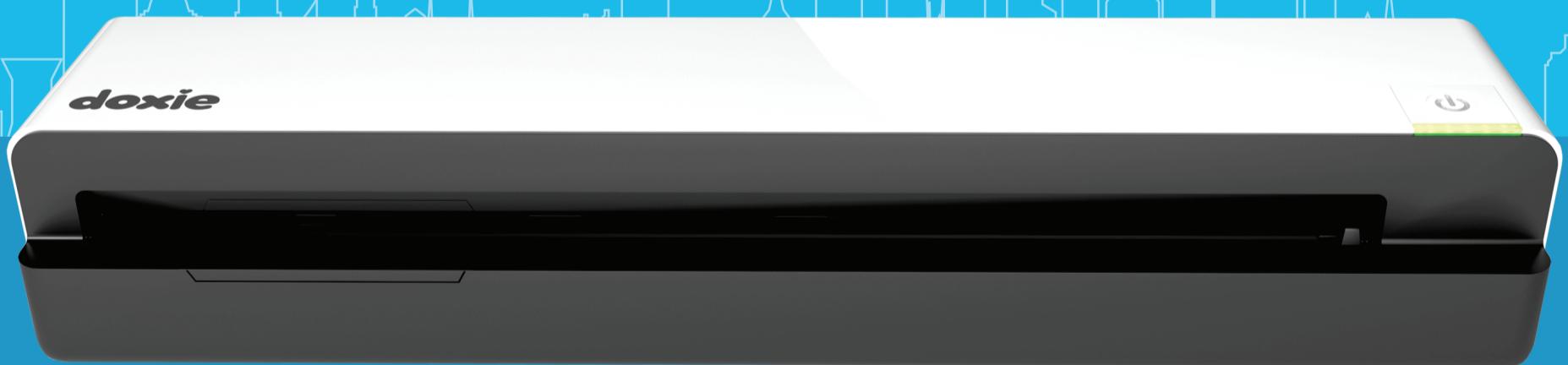
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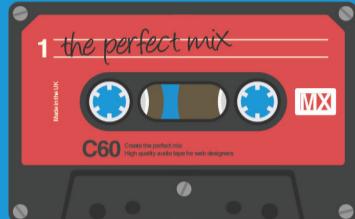
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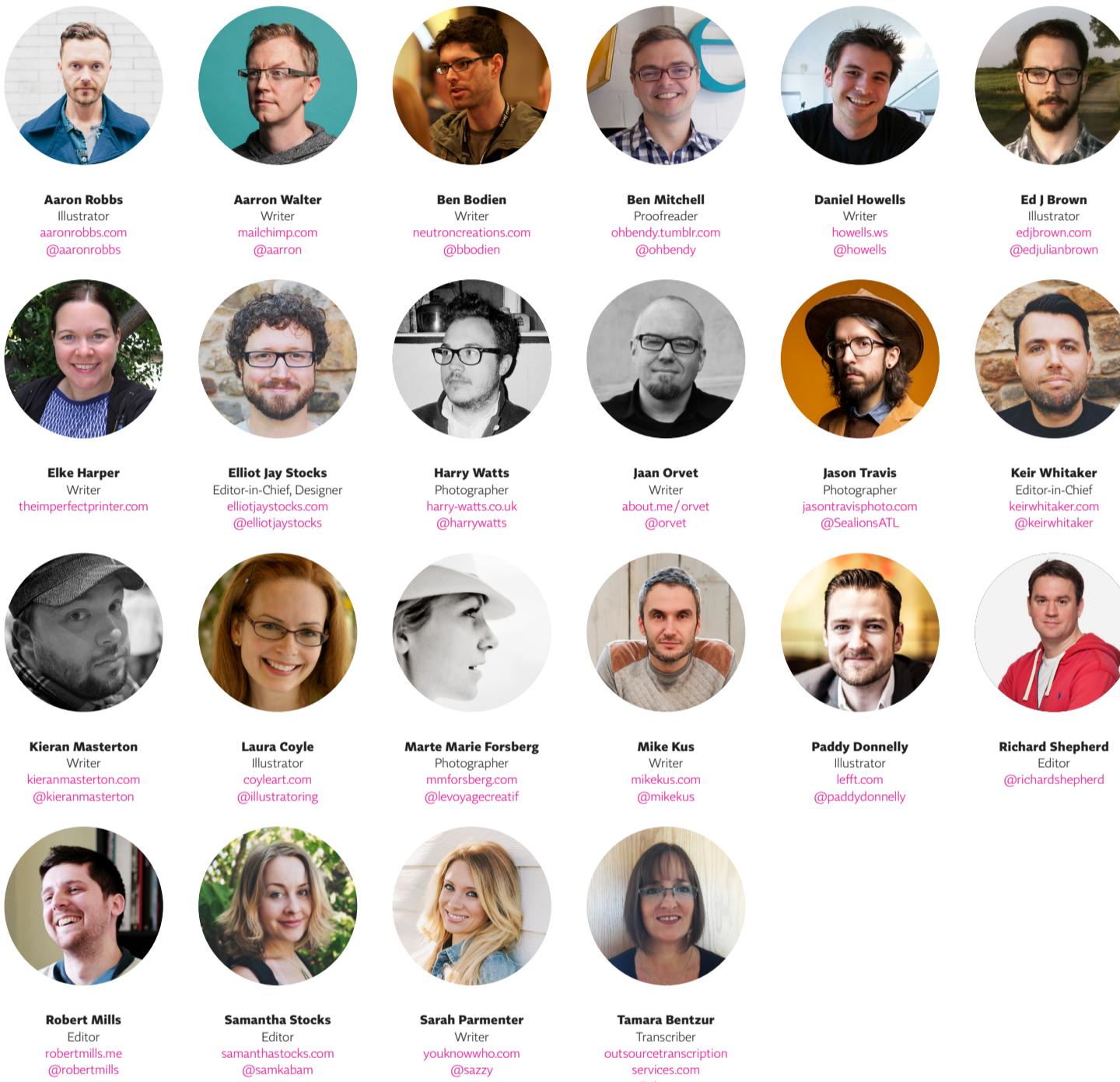


COFFEE WITH CHARACTER



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Café Culture for Modern Nomads

A Visit to the Åpent Bakeri

In the heart of Oslo there is a café that has captured the heart and inspiration of Marte Marie Forsberg. She explains what she looks for in a café when it comes to work space, and why the Åpent Bakeri has her so enamoured.

WORDS Marte Marie Forsberg

PHOTOGRAPHS Marte Marie Forsberg



Whether a cold winter storm is sweeping across the capital of Norway, the sun is shining, or the rain is whipping on the large windows of the café, each table in Åpent Bakeri offers the best seat in the house.

As a food and lifestyle photographer I'm often on the road, working from makeshift mobile offices in cafés, and as I look around me I can see it's a trend I'm not participating in alone. Any café with WiFi will do, but when it comes to choosing between them it's the atmosphere that sets them apart. I'd happily walk an extra half an hour to get to the right café that inspires as me as soon as I walk through the doors.

At home in Norway there are a number of cafés I visit fairly regularly, but I return to just a small handful time and time again.

Working in the creative business, I need inspiration to keep my mind fresh and full of ideas. I crave the buzz and the bustle of life going on around me and the smell of freshly brewed coffee. For me, cafés are an indispensable institution. However, I fear that as a customer in these cafés I'm very dispensable.

When looking around and seeing all the other modern nomads answering emails from their iPhones and working on their laptops, I see that they rarely order more than a coffee or two as they transfer large files that slow down the 'net and chat on their mobiles, much to the dismay of regular customers trying to catch up with a friend over lunch.

Some cafés are set up just for mobile workers like us and all their customers are perfectly happy sitting by themselves in a corner with their mobile device. If the whole café is full of like-minded workers, how these cafés survive by serving each customer a coffee or two while they take up a table for four

hours at a time, using their free internet, beats me. But at least it's set up to cater to these modern office nomads, like me.

On the other hand, I find I crave more of a buzz, which is why I always end up working from a café filled with real people; the kind that talk to other humans, ordering food with their warm drink and inspiring me with their giggles and snippets of conversation that come my way. These are the people who bring life into a café that returns to being an empty, lifeless cube when the lights go out at night.

In Oslo my favorite spot has become Åpent Bakeri. Located behind Akershus Castle at the bottom of one of the city's busiest shopping streets, Bogstaveien, the café boasts a lush view of the park.

When I first moved to Oslo at the age of seventeen, my apartment was right up the street from the café, which was then a car shop displaying the latest fancy engine on wheels in a glass-framed building.

I used to dream of it turning into a café. I could imagine how its interior would bask in the natural light and how perfect it would be to head there for breakfast in the morning. This was in the days before iPhones and iPads, but even then, in 1999, people worked from mobile offices on their Blackberries, annoying everyone around them with the device's irritating clicking sound. It wasn't until the release of the iPhone in 2007 that the culture of modern nomads really began to take off.

However, the last couple of years has seen us not only use cafés for their table space, cups of coffee, and internet connection, but also for their décor. Today I'll go the extra mile to find a suitable café that not only has the three necessities mentioned above, but one that also works in terms of Instagramming — a café that is photogenic.

The car shop folded some ten years after I moved to Oslo, and Åpent Bakeri—a café with an idealistic approach to delicious baked goods, light lunch menus, and mouthwatering hot drinks—opened its doors.

With the glass cube intact so that natural light can flood in and make an empty cup of coffee the perfect Instagram shot that caters to my followers, Åpent Bakeri quickly became my favourite office away from the office.

But who am I kidding? When it all comes down to it, it's the cinnamon swirls. Not that the natural light, great coffee, and vibrant street views in the heart of the city hadn't already won my heart, but it was the sweet golden crust on top of the cinnamon swirls with their moist and creamy inside that really sealed the deal for me. It's a smell of home amidst a modern nomadic office life, consisting mainly of people communicating via a keyboard and headset.

The cinnamon swirls carefully placed next to a fluffy cup of cappuccino are perfectly suited to Instagram, bathed as they are in natural light. Within the first few minutes of airtime, these Instagram pictures will gain thousands of likes, giving me that warm sense of belonging; of being home.

In the end, that's the deciding factor for me when choosing my mobile workplace. I shun the cold office and opt instead for a little piece of home away from home.



Go Ape for Office Graffiti

WORDS

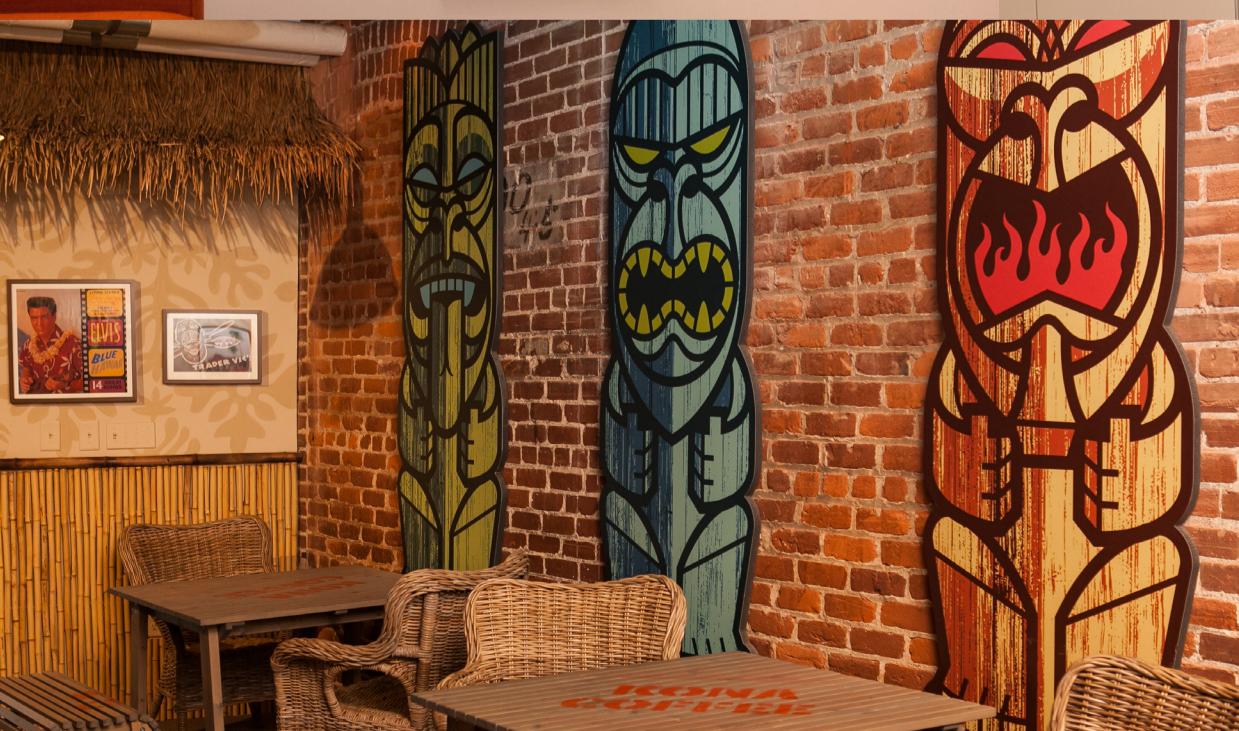
Aaron Walter

PHOTOGRAPHS

Jason Travis

Offices have traditionally been bland workspaces, low on personality and inspiring creativity only when it comes to innovative escape plans. Thankfully, things are changing. Many companies now appreciate that in order to attract and inspire creative employees to work for them, they need to create an environment sympathetic to this goal. It's time to wave goodbye to glaring fluorescent lighting, tattered carpet tiles, and unwelcoming cubicles. Each issue in Digest we'll be celebrating creative workspaces by showcasing some of the most inspirational offices around the world.

We're starting out in Atlanta, Georgia, at the headquarters of MailChimp, who see their wallspace as a blank canvas.



**OPPOSITE PAGE, TOP**

Atlanta artist Christopher Derek Bruno created this mural as a part of MailChimp's ongoing partnership with Atlanta's nonprofit arts conference Living Walls.

OPPOSITE PAGE, MIDDLE LEFT

MailChimp CEO Ben Chestnut asked Creative Director Ron Lewis and designer Justin Pervorse to make a poster defining chimps. The project quickly blossomed into this family tree mural series.

OPPOSITE PAGE, MIDDLE RIGHT

MailChimp's UX team used research and user interviews to create these personas, which were shot by MailChimp photographer Jason Travis.

OPPOSITE PAGE, BOTTOM LEFT

MailChimp co-founder Dan Kurzus had wanted a tiki bar for more than ten years, but Creative Director Ron Lewis refused to build it unless they could go full-on 'Disney level.' It's complete with themed artwork and custom wood carvings.

ABOVE, TOP

French graffiti artist Roti (shown opposite page, bottom right) created this chimp mural as a part of MailChimp's partnership with Living Walls.

BELOW, LEFT & RIGHT

Buenos Aires street artist Jaz painted this tiger mural, also as a part of MailChimp's partnership with Living Walls.

BOTTOM, LEFT

As a part of MailChimp's weekly coffee hour series, designer James Victore spoke to the company about truth, bravery, and reading poetry. He also created this installation in MailChimp's marketing space.

BOTTOM, RIGHT

This Transformers mural is a part of a larger robot theme (Robocop, C3PO, etc.), commissioned by MailChimp's co-founder Dan Kurzus and painted by Creative Director Ron Lewis.





B.B, ESQ. & London's New Generation of Gent

INTERVIEW Keir Whitaker & Elliot Jay Stocks
PHOTOGRAPHS Harry Watts

James Allen (above, left) and Elliot Hammer (above, right) are the impeccably dressed creative duo behind London agency Birch. But outside of their 'day jobs' James and Elliot curate B.B, ESQ.¹ —a guide to London for a new generation of gentlemen—that's fast

becoming our first port of call for restaurants, bars, and sartorial recommendations in the city. As well as serving as a fantastic business card for Birch, B.B, ESQ. is establishing itself as a brand in its own right, with output online, in print, and, more recently, its own supper club.

You started Birch after you graduated from the London College of Communication—is that right?

JAMES ALLEN: Yes, straight out of university; literally a month after. We had no savings and it was tough in the first year. It started to pick up momentum and in the second year the company got going a bit more. However, it wasn't until our third year of business that we really started to see a bit of a return for the hard work we put in. Not a huge amount, but we were starting to see something.

When did you first talk about B.B, ESQ.?

JA: The idea of B.B, ESQ. came along about two years ago in 2011. There was absolutely no consideration of funding it or making money out of it at all when we started. It was, let's just do it and see what happens.'

It was going to be a blog: just a list of great places to go to in London. Then we got into the idea of writing content and interviewing people, which is how the journalistic side of things came along. London isn't just about great places—it's the people in those places that make them interesting and we wanted to find those people and talk with them.

We never set out to make money from B.B, ESQ. but the people we met along the way often ended up hiring us for design and logo work. Technically B.B, ESQ. never made a penny until very recently. For want of a better phrase it's a 'side project', and we say this all the time when we're in meetings.

How do you decide what to feature in each issue?

JA: That's probably ninety per cent of the work. We're always trundling around town and meeting people. We constantly have our heads in magazines, books, films, and blogs. Although with Google Reader closing I can imagine B.B, ESQ. falling off a cliff!

ELLIOT HAMMER: I think over time we've become more and more immersed in what's going on; we try to go out and find new places as much as possible and we're now building up a really good network of people. One example is a good friend of ours who finds properties for restaurants in Soho and the West End—he's always giving us great tips and advice on openings of interesting restaurants. Also, people see B.B, ESQ. as a reason to get in touch and give us a good bit of information.

Whilst you both write, you commission the photography. Why is that?

JA: We're incredibly picky. That's why we tried to bring in photographers like Harry,² who was quite new to his industry a couple of years ago. We wanted to give him and others a platform to experiment with their photography. We actually place very few restrictions on our photo contributors and the results so far have been great. We do, however, also use stock photography in the guide, because photographing every single place we visit or wanted to feature would be a logistical and expensive nightmare!

When we sign up to B.B, ESQ. it feels like we're signing up to something special; becoming part of a private club—was that intentional?

JA: From day one the holding page actually said, 'become a founding member.'

The confirmation email title is, 'welcome to the club' and Elliot wrote this amazing piece of text with a very personal tone. We wanted everything to feel personal. We never wanted to be this overbearing voice. It was always, 'we're your mates, we're all going to go down to this club, and hang out and have a good time.'

Is food the driving force, followed by the fashion?

JA: The sartorial side of things interests us and we know it interests our audience as well. I think it's a good pairing because everyone has to go out and eat at some point, whether they do it at home or go out. But when you go out, you don't want to go out like a slob. You want to go out, be clean shaven, be dressed up, and look good. We're trying to offer that whole package. That said, I think food and drink is easier to access immediately because everybody likes food and drink.

You've also printed a newspaper edition of B.B, ESQ. How did that project come to life?

JA: We'd already published a couple of newspapers for people like Harry and some other clients, and saw it as a cheap but effective medium. At the time, not too many people were doing it.

I think Elliot went for a breakfast meeting once and said to the client, 'we're going to be publishing a newspaper.' She turned around and asked, 'When's it coming out?' and he replied 'in a couple of months.' So then we were committed!

EH: It was really hard work to do it that quickly, but it was good. The driving force behind it was that we had this website and guide we'd been working on for a really long time and nobody knew about it. If you can directly put something under somebody's nose and stop them from looking at something else, even for a few minutes, that's worth the money.

How did you distribute the newspaper?

EH: We carried them everywhere!

JA: Carried and drove. Because we'd gone to 10,000 copies it tipped the shipping from two to three pallets. The price for shipping them was £250 or £300. That was a lot of money to us. So we hired a van for £60 and just drove it at warp speed up to the printers, dumped all the newspapers on a forklift truck, and literally squeezed the pallets in.

When we put the first pallet in, the van dropped down quite a lot. Then we put the second pallet in and the van hit the floor! How the hell were we getting this thing back to London? It was like driving a boat.

We turned up in the city at about 4pm and came in via East London. We parked up,



opened the back door, and got out bundles and bundles of newspaper, and ran into shops saying, 'take some of these.' I think we distributed about 6,000 in one night.

Tell us about your recent move into the pop-up restaurant space.

EH: It's really an extension of us wanting to facilitate people visiting and enjoying great restaurants. A good friend of ours actually suggested we do a pop-up restaurant. So we've done the first one, which was called Shokoshu, at a restaurant at the end of the Kings Road. It was a bit more successful than we thought it was going to be. It actually sold out and we had twenty-five people there. It was a really interesting way of meeting and engaging with people who are using the site.

JA: We're going to do another pop-up event, which we've yet to name and brand, but it's going to be run along similar lines to Shokoshu. However, instead of going to established dining rooms, we're going to work with a chef who will create a custom menu and then we'll take both the menu and the chef, and set up our pop-up restaurant in different locations.

We're not going to reveal where those locations are yet, but they'll be places you've never eaten in before. We're going to hopefully go in, pop-up a restaurant, and do something very different and special.

And finally, do you have plans to grow the brand beyond London?

JA: We're always talking with writers in other cities, although we're not entirely sure how it would work. I've actually got a meeting this evening with a guy in New York who's a really old friend. He keeps approaching us every once in a while, asking if he can contribute articles about New York, and it's definitely got us thinking about the possibility of expanding.

EH: I think at the moment London is the boundary because we want to do one thing really well. We're both based in London, but you never know what the future holds.

1. bbesquire.com
2. Harry Watts, Digest's resident photographer.

THE ART OF MONDO

Kieran Masterton explores the alternative movie posters released by Mondo that have captured the hearts of film-lovers worldwide.

WORDS Kieran Masterton
IMAGES Mondo/various

The art of Hollywood movie poster design is at an all-time low. The increasing irrelevance of the poster as an advertising medium, coupled with an over reliance on Photoshop, has torn the art out of poster creation. To be blunt, they're dull. Devoid of any artistic flair and cynically cookie-cut from last year's genre hit, the majority of these posters are shadows of their former selves. Tragically, it has come to the point where it's hard to tell the official releases from the (often more interesting) fan-created art.

Gone are the days where the likes of Drew Struzan would put paint to canvas and create beautiful artwork for mainstream hits like *Star Wars* (1977), *Blade Runner* (1982), *Back to the Future* (1985), and *The Goonies* (1985). The artwork coming out of tinsel town today must be unrecognisable to guys like Bill Gold, now ninety-two and creator of some of the most iconic art of the golden age of Hollywood. Gold worked on classics like *Casablanca* (1942),

The Big Sleep (1946), *A Streetcar Named Desire* (1951), and *Dial M for Murder* (1954). Sadly, only a handful of film directors, such as Guillermo del Toro and Clint Eastwood, still look to these artists to create their posters.

Ironically, the appetite for movie collectibles has never been greater. Film geeks who used to hide their collections for fear of shame and social exile are now cool. The geeks are in charge, their hobbies are mainstream, comics and cult movies are in vogue, and as a result there's an ever-growing market for film collectibles. But no discerning film geek would be seen dead spending their hard-earned cash on contemporary posters created with no style, soul, or artistry. So where do they turn?

To answer that, we need to rewind a decade and meet a young furniture salesman from Kansas City named Justin Ishmael. As a passionate collector and movie geek with a boring job, Justin spent his time buying and selling 35mm reels of cult classic movies like exploitation-horror film *Bloodsucking Freaks* (1976). By chance, a fellow 35mm collector hooked him up with a ticket to QT Fest, a festival curated by Quentin Tarantino, organised by the Austin Film Society and held at the Alamo Drafthouse Cinema in Austin, Texas. Whilst there, Justin met Tim League, Alamo's founder and CEO. The two quickly became friends, Tim offered Justin a job, and he relocated from Kansas City to Austin. He started by doing general maintenance around the cinema, but soon worked his way up to become Creative Director of the Alamo's boutique art offshoot Mondo.

The history of Mondo dates back to the late nineties when it solely consisted of a small storefront space, part of the original Alamo Drafthouse Cinema, on Colorado Street. According to those who frequented it, the store simply sold movie posters and t-shirts in the tiniest space imaginable. Slowly it grew and began commissioning reinterpretations of classic movie posters to accompany Alamo screenings. When Justin got involved,



knowing the importance of 'official' endorsement to collectors, he suggested that Mondo ramp things up and licence intellectual properties from the studios. By licensing cult classic movie properties and commissioning beautiful original artwork, Mondo has grown to be of huge significance in the film world. According to their online archive, the company produced an astonishing 160 licenced pieces of artwork in 2012 alone. Mondo sell very limited edition prints of these posters on mondotees.com, their physical store, and gallery space in Austin.

The process of creating these beautiful pieces of artwork is far from straightforward. First, Justin (Creative Director) and Jessica Olsen (CEO) have the complicated task of negotiating a licence with the studio(s), actors, and intellectual property holders in question. The *Taxi Driver* rights, for example, involved negotiating a licence with the studio and then approaching Robert De Niro and Martin Scorsese to request the use of both their names and De Niro's likeness. The whole process took over a year to come to fruition, but the final beautiful poster by artist Martin Ansin is more than worth all the work. The team at Mondo have negotiated licences for big name franchises like *Star Wars*, *Back to the Future*, *Robocop*, *Teenage Mutant Ninja Turtles*, and *Studio Ghibli*, as well as for smaller cult horror classics like *The Last House on the Left* (1972), *Black Christmas* (1974), and *Sleepaway Camp* (1983).

Once a licence has finally been negotiated, the team discuss which artist's style would best fit the movie. Art Director Rob Jones then works with the chosen artist to produce the final piece. Very often more than one artist will be commissioned, and each artist may create a variant of their work, as Mondo's licences normally allow for the creation of multiple posters. The artwork is then sent to the studios for their approval, and finally screenprinted and hand-numbered. Print runs vary, but are normally between 100 and 500 sheets. A sale date is finally announced and then, on the day in question, the posters go on sale at a random time on Mondo's website. This random time is less a gimmick to sell more posters and more a practical consideration to ensure their website doesn't fall over through weight of traffic. Despite this technique, the posters normally sell out in under five minutes.

It would seem that the studios have taken notice of this incredible success and

the public appetite for beautifully designed movie art. Mondo are now working directly with the studios to produce posters for their marketing campaigns. These include the recent Paramount hit *Captain America: The First Avenger* (2011) and Disney's science fiction adventure *John Carter* (2012). Whatever you might think of these films, the poster art produced by Mondo is a remarkable departure from the dull affairs that studios usually commission. While problematic for some of the die-hard Mondo fans, this work on contemporary films does ensure that Mondo's products aren't always living in the past and simultaneously raises the artistic bar in Hollywood.

Due to the enormity and quality of Mondo's canon of work, it's almost impossible to highlight stand-out pieces, but some notable examples include Ken Taylor's *Drive*: a striking piece in predominantly pink and black, with wonderful fluid curves mirroring vehicular motion. Another gem is *Frankenstein* by the aforementioned Drew Struzan. Mondo coaxed him out of semi-retirement to create an imposing character piece featuring an incredible twenty-one colours. The iconographic *There Will Be Blood*, by British artist Olly Moss, is a stand-out piece and features Moss' trademark minimalist silhouettes to convey the film's themes. Finally, in Autumn 2012, Ken Taylor produced the haunting *Halloween* poster for a special 35mm screening of the 1978 film at the New Beverley theatre in L.A. The screening was attended by John Carpenter himself and only those who attended the event received a print of the artwork. The piece features the ominous figure of Michael Myers set against his suburban hunting ground and has autumn leaves picked out in two colour variants: red and orange.

The beauty of what Mondo do is really in the incredible care with which everything is executed. You can clearly tell that these people are film fans and collectors first and foremost. They should be applauded for keeping the art of movie posters alive and for providing wonderful illustrators like Olly Moss, Ken Taylor, Shepard Fairey, Tyler Stout, Phantom City Creative, and others with work.

Moreover, they should be applauded for re-introducing some creative flair into Hollywood marketing and for finally providing collectors and film fans with a movie poster worth framing.



New York

A City Guide

WORDS

Daniel Howells

ILLUSTRATION

Aaron Robbs

Daniel Howells' frequent visits to New York have left him enamoured with the American city. Here, he highlights his favourite spots in NYC in a deeply personal guide that's as suited to a first-timer as it is to a seasoned traveller.

Jet-lagged and without your bearings, five o'clock in the morning is a good time to be in New York City. The traffic and honking horns are relentless despite the fact the sun has barely risen. Having lost hope of getting any sleep, it's a good time to get out and explore the city I've grown to love over my various visits; a time to take stock of new surroundings before the commuters and—depending on the time of year—the intense heat or bitter cold take hold. It's a time to be overwhelmed by the ginormous scale, and a time to get lost in its tiny backstreets.

I'm writing this in a quirky Airbnb apartment owned by stranger called John, amidst the high-ceilinged warehouse lofts of TriBeCa. Renting an apartment is the best way to stay: it's dramatically cheaper than a postage-stamp hotel room, and it affords you the chance to feel like a temporary New Yorker.

Let's start the day properly. Coffee is the lifeblood of the city and here you'll find some of the best coffee shops in the country. Neighbourhood cafés like Café Grumpy, Abraço, Ninth Street Espresso, Stumptown, and The Art of Joe all coolly jostle for position as the city's best. One of my favourites is conveniently around the corner: Le Colombe. The lines are long and the air conditioning unreliable, but this doesn't dissuade the baristas in their jaunty woolen hats from making some of the finest coffee in town, served with the best buttery croissants you'll find.

With a caffeine kick behind you, the island is easy to consume by walking alone,

although taxis are cheap (once you've given very, very clear directions) and the subway efficient and effortless (once you learn the important distinction between express and local trains).

There are an enormous number of attractions that see millions of tourists through their doors every year. And for good reason: the Metropolitan Museum, the Guggenheim, the American Museum of Natural History, and MoMA are some of the most impressive cultural spaces in the world. You can spend days in each and not even touch their sides. Avoid Monday when most are closed, dip in, dodge the crowds, spot the highlights, and dive right out again, seeking solace in Central Park.

Central Park is a big, rocky behemoth. Road cyclists take on its circular roads every Saturday and runners take on its ups and downs each morning. Every twist and turn of its miles of pathway offers a different, dramatic view of the Manhattan skyline, and in Spring you can lose yourself among the passages of cherry blossom and forest.

Back in the city, one of the most useful tips is that Broadway travels downtown. If you find the contrary, diagonally-oriented street you will find your bearings quickly. It slices through the heart of SoHo, leaving a trail of chain stores and shoe shops in its wake, along with throngs of tourists and stalls selling cheap sunglasses. The trick to navigating SoHo is to avoid Broadway and traverse it through the cobble side-streets that boast interesting shops like Saturdays and MoMA Design Store on Crosby, and Warby Parker on Lafayette (or Greene). Shopping isn't cheap in this neighbourhood, so you might prefer its food and drink instead, and it's where you'll find La Esquina, Le Colombe, Peasant, Mile End, Miss Lily's and Melvin's Juice Box, and fun dive bars like Tom & Jerry's.

The East Village—and its neighbour, the Lower East Side—can be easy to miss. A stroll East from the boutiques of SoHo will find you confronted by the kitchen supply and lighting stores of Bowery, flanked by unusual architecture like the hyper-contemporary New Museum and The Standard. But go beyond it and you'll find yourself in my favourite part of Manhattan.

East Village is north of Houston, and used to be the punk epicentre of New York. Little of

that remains, but you'll find friendly bars and restaurants in its place, including Momofuku, Death & Company, and PDT. I used to think walking south to the Lower East Side steadily became grittier, but since my first visit it's gentrified fast, and some of the most interesting places to drink and eat can be found here. Freemans, Schillers, and the Meatball Shop are great for a hearty American brunch or dinner.

At first glance, West Village feels like an enclave of yoga mats, toy poodles, and chic boutiques, and at second glance, it really is just that. But nestled amidst the latte mommies you can find some gems, such as the underground bunkers of Little Branch and Employees Only for cocktails, and The Spotted Pig for dinner. It's also a gateway to the Hudson River Park, which runs the length of the island. The best way to experience it is by bike, and—after grabbing an espresso from Mojo Coffee—you should hire a bike from HUB, which you can ride uptown to Central Park, or downtown, over the Brooklyn Bridge, and back again.

If you're so inclined, you can follow your bike ride by quaffing champagne in the overpriced bars and clubs of the Meatpacking District. It's as famous for fashionistas as it is for being the start of The High Line: perhaps the world's finest example of successful urban regeneration. Overarched by the striking concrete angles of The Standard hotel, you start your journey along the public park that snakes one mile uptown and is one of the most gratifying ways to spend two hours in Manhattan.

You'll end up in Chelsea: a curious area that sits between the gentrified cobbled streets of West Village and the touristy horrors of Times Square. It's the arts centre of New York and freckled with galleries: some intimidating to you and I, and some—like the Gagosian—open to all. The mysterious McKittrick Hotel is based here, too; home to Punchdrunk's astonishing off-Broadway show Sleep No More. Along the avenues you'll find an interesting collection of places to eat and drink like Westville and Tipsy Parson, but all prone to the fast-paced here-today-gone-tomorrow turnover of the New York restaurant and bar scene.

A short subway journey from 53rd St. to Queens is MoMA's contemporary arts space, MoMA ps1: named after Long Island City's first public school. It's an atmospheric space that hosts contemporary art exhibitions that might not be to the taste of the heaving crowds at the main museum, but which also hosts parties and concerts, particularly throughout the warmer months.

Also in Queens is The Noguchi Museum, dedicated to sculptor Isamu Noguchi, which features some of the most prominent pieces from his collection. Visit on a sunny day and you can while away an hour in its Zen garden, speckled with sculptures that transport you away from the museum's industrial environs.

On the other side of Manhattan is Brooklyn: a borough easy to reach and full of contrasting industrial spaces and leafy neighbourhoods. Williamsburg is home to the caricature of the hipster. They do exist—undoubtedly and obviously so—but it's also home to some gastronomic and drinking delights, too, like the foodie-haven Smorgasburg (which happens every other Sunday), rooftop drinks at the Wythe Hotel, and cosy cocktails at Hotel Delmano.

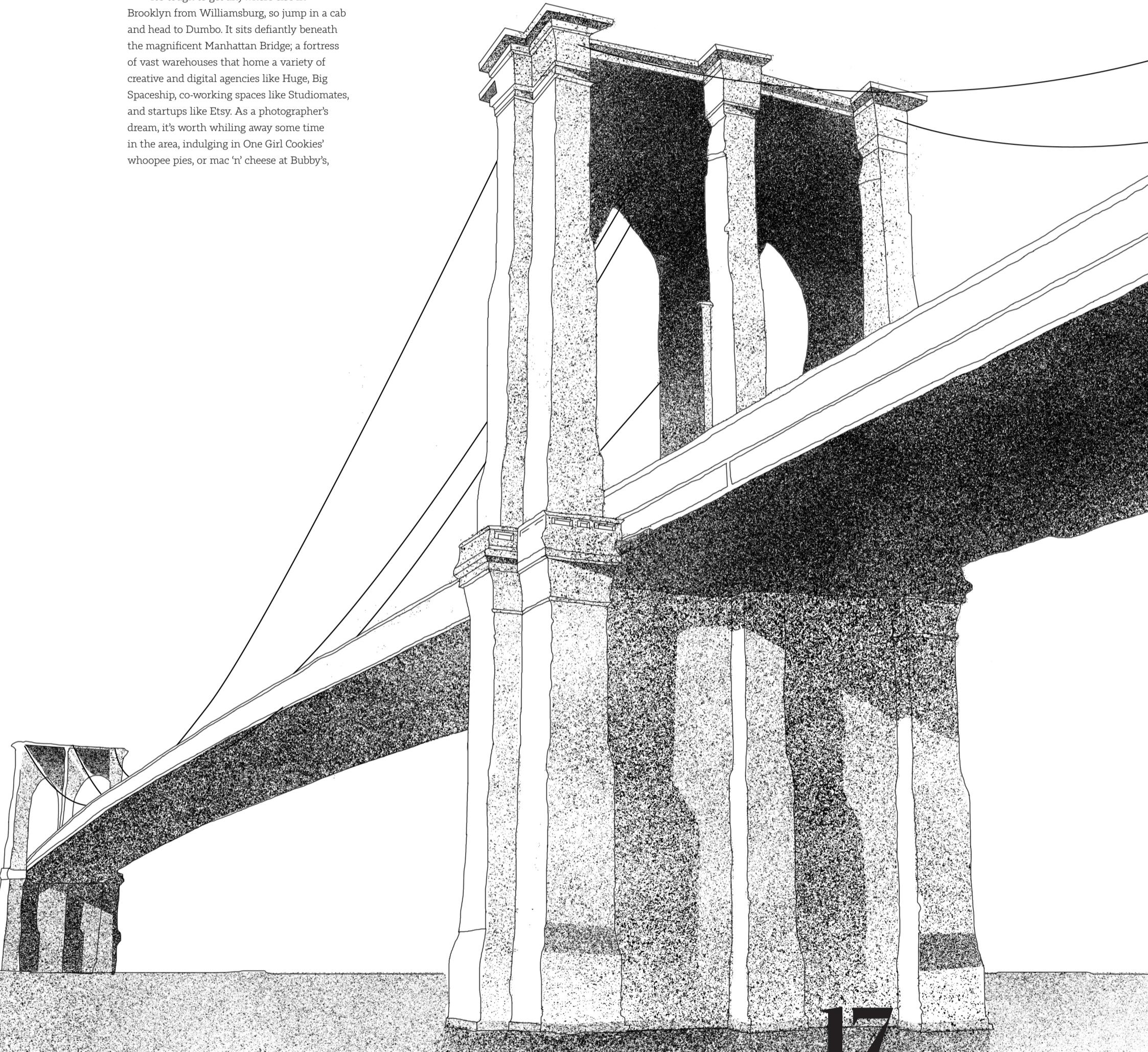
It's tough to get anywhere else in Brooklyn from Williamsburg, so jump in a cab and head to Dumbo. It sits defiantly beneath the magnificent Manhattan Bridge; a fortress of vast warehouses that home a variety of creative and digital agencies like Huge, Big Spaceship, co-working spaces like Studiomates, and startups like Etsy. As a photographer's dream, it's worth whiling away some time in the area, indulging in One Girl Cookies' whoopee pies, or mac 'n' cheese at Bubby's,

followed by a browse in Powerhouse Arena.

From Dumbo, it's a short journey to Boerum Hill, Carroll Gardens, and Cobble Hill. To me, these areas have the feeling of authentic Brooklyn: where young families and interesting nightlife and dining combine. You'll find Clover Club for delicious cocktails, Prime Meats for, well, good meat, Apartment 136 for the best brunch you'll ever find, and Brooklyn Inn — the perfect local pub. Afterwards, you can

take a stroll down to Brooklyn Promenade via Atlantic Avenue.

Walking along the Brooklyn Heights promenade and seeing the dense buildings of Manhattan framed in a single, massive, scarred vista makes you reflect on the uniqueness of the city and all of its contradictions. Frenetic, yet peaceful. Isolating, yet exhilarating. Ultimately it's a city for exploring, getting lost in, and having a lot of fun along the way.



Herb Lester

All Mapped Out

WORDS

Keir Whitaker

PHOTOGRAPHS

Elliot Jay Stocks

The team at Herb Lester Associates have built a business around their beautifully-illustrated pocket maps of the world's favourite cities. Keir Whitaker takes a look at their distinctly analogue take on check-ins.



I'll be blunt. If you're in a city for under forty-eight hours, then take my advice and leave that expensive heavy guidebook (that's been sitting on your shelf for the past couple of years) at home. It's likely to be insanely out of date, filled with facts you never need—or want—to know, and will inevitably identify you as a tourist. Besides, you don't have time for all that: you just want to know a good place to eat, the best place to grab a craft beer, and the go-to local cocktail bar—correct?

Visiting a new city should be a joy; a sensory pleasure filled with new sights, sounds, smells, and tastes. Sadly, most guidebooks and travel web sites offer us nothing more than identikit plastic restaurants and tourist bars, serving a mere approximation of local food and beer.

So with the guidebook discarded and the wallet not stretching to international data roaming fees, what should you do? There are, in my most humble of opinions, two options.

Option one: open up iTunes and find out if renowned chef and bon viveur Anthony Bourdain has produced an episode of 'The Layover', or 'No Reservations' in your chosen city. If you're in luck, pay your dues and spend the next forty-two minutes learning about the dive bars, upscale restaurants, local street food scene, and places to go for that late night Negroni you know you shouldn't have—but inevitably will.

If Tony has yet to visit your next destination—and, to be honest even if he has—then it's time for option two: point your browser in the direction of herblester.com and procure

yourself as many of their beautiful guides as your wallet can stand. Seriously: order them all. I promise you'll not regret it.

Herb Lester Associates produce beautifully designed and luxuriously printed travel maps that are opinionated and witty dossiers of the places to visit in major cities across the world. Be it interesting off-beat restaurants in Brooklyn, or the best Korean food truck in Berlin, these pocketable folded maps will guide you through a highly-curated tour of a city. With a major focus on Europe and North America and with recent addition Tokyo bolstering the ranks, Herb Lester guides are—like *Digest*—a great addition to your carry-on bag.

I took a moment to chat to Ben Olins, the founding partner at Herb Lester Associates:

How did Herb Lester begin?

BEN OLINS: Jane Smillie and I had worked together before on various projects. We felt we made a good team, so decided to do more of the same, but on our own. We came up with the idea to publish something that showed what we could do left to our own devices, and that turned out to be our first guide: 'You Are Here: places to meet and work in London.'

What made you want to create a series of very niche, travel-focussed maps?

BO: We hope they're not that niche in

terms of the places we recommend; it's just that what's included is very carefully chosen.

The desire to do it really came about because we felt that most contemporary guides were very broad in scope and large in scale, which made them hard to use and daunting for short trips. What we do is quite different in that we give people a limited number of recommendations, but we want them to feel utterly confident about each one.

What's the actual process for creating a map? Do you visit all the places, or seek recommendations?

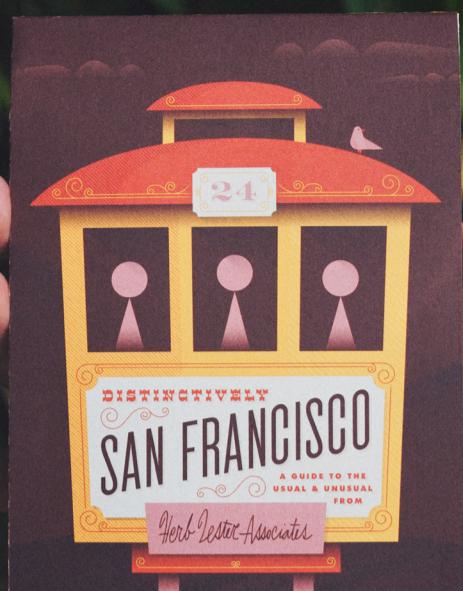
BO: We do a lot of research. We read books, blogs, and magazines; we ask friends; and then we ask their friends. We compile a huge list, chart it to see distribution across the area, and then edit it to give a good range.

Then we set off and visit the places. In some cases we have other people do this, but the visits will always provide extra insight into the destination. We try to do as many as we can, but the process is the same regardless.

What's next for Herb Lester?

BO: More guides, more products; things like our keyring bottle-openers and a revamped website that we hope will make ordering simpler, and allow us to share more of what we find online. We just want to keep doing this—the same but always a bit better!





BEERVO

Elliot Jay Stocks expounds the joys of the us-inspired craft beer revolution that has found its way to the uk in recent years. Traditional notions of bland British ales, be gone!

WORDS Elliot Jay Stocks

ILLUSTRATIONS Paddy Donnelley

It can be somewhat dangerous to label yourself an advocate of beer. For those who know nothing of your personality, it might conjure images of pint-swilling laddishness and an enthusiasm for Stella-fuelled hooliganism; for those who know little about beer, it might conjure images of CAMRA¹ meetings attended by old farts in decaying town halls, mumbling the merits of 'real ale' into their tobacco-stained beards.

For me, my passion for beer is about neither of these scenarios: it's a world full of taste and adventure and passion and excitement. It's a world in which we can describe a beer's complexity with the same vocabulary employed by wine connoisseurs, but without any of the pomp—and certainly none of the spitting-out. That said, it's a world where drinking is not about getting (that) drunk: it's about discovering and appreciating the incredible character of so many of the breweries pushing the boundaries of what a beer can be in 2013. Of course, the alcoholic content can have desirable consequences; it's a fine carrier of flavour, after all.

So, for the uninitiated, let me welcome you into the world of proper beer. The term 'craft beer' is a useful umbrella for many of the beers I'll discuss, but it can also be a label misappropriated by less-inventive breweries attempting to raise the price of their slightly-less-dull-than-usual-but-still-ultimately-bland brews, so let's tread carefully. Just like any good wine, good beer is all about taste. And so, to start, this is where we can throw out the usual beers you'll find on tap on the vast majority of pubs in the UK: Fosters, Heineken, Carlsberg, Kronenbourg...if you desire to get alcohol into your bloodstream with no thought given to flavour, there are far more effective methods (petrol, for instance). For an enjoyable taste, we have finer tools at our disposal.

For many, many years, my principal interest in beer orbited around the loose 'genre' of Belgians: rich abbey beers brewed by monks,

wonderfully strong golden ales, sour gueuzes full of surprises—Belgium is undoubtedly the spiritual home of good beer. However, in recent years my head has been turned towards the US and the amazing work being done by our American cousins. So much so, in fact, that I'm starting to wonder if the countless microbreweries of America have collectively taken the crown from the Belgians. And now we seem to have a wonderful beer scene innovating again in the UK, infused—quite literally—by the influence of the US, with microbreweries



BEERVOLUTION

BrewDog, The Kernel, Magic Rock, and their ilk importing us hops to create a truly international melting pot of flavour, ambition, and of course attitude.²

Perhaps it's this attitude that best characterises the new age of beer in which we find ourselves, distancing itself from the bland, insipid doldrums of traditional British Ales. Quite how CAMRA formed a respected establishment around this ocean of monotonous brews is beyond me. And, crucially, it's also beyond the growing legions of more experimental beer-drinkers who feel the same: a new generation (although not necessarily defined by age) tired of the blandness of CAMRA-approved ales and the monopoly of the omnipotent, tasteless lagers that dominate our bars.

The living embodiment of this new generation could very well be James Watt, founder of Scotland's BrewDog. I first encountered James at the opening of BrewDog's Bristol bar towards the end of last year, when he rowed down the river with a keg of Punk IPA and then ascended the stairs from the water by Bristol Bridge—to the sound of newly

appointed staff singing seafaring songs, no less—before jumping atop the bar itself to give a rousing speech on the state of the brewing industry. Here is a man who very clearly cares about beer. BrewDog's 'punk' image might be an effective marketing tool, but it's deeply rooted within the company's desire to genuinely shake things up.

I must admit: I used to be a sceptic. A year or two before, after seeing the appearance of BrewDog's beers on Sainsbury's shelves, I wondered how different they really could be. But not only is their supermarket-stocked beer far superior to almost everything else in the aisle, it's merely the tip of the iceberg. Crucially, these are the *gateway drugs* to their finer, more experimental beer. A logical next step from their Punk IPA is the absolutely incredible Hardcore IPA, carrying the full flavour of Centennial, Columbus, and Simcoe hops via its 9.2% ABV. Amazing!

Visiting BrewDog's website³ will give you an overview of their beers, but it's nothing compared to visiting one of their many bars. As well as the friendly conversations with their knowledgeable staff, the bar's fridges are home to BrewDog's extensive range of beers—many not even featured on their website—as well as various friends' breweries' concoctions. Here you'll find BrewDog's collaborations with other microbreweries, as well as fine examples from AleSmith (us), Mikkeller (Denmark), Nøgne ø (Norway), and the aforementioned British breweries The Kernel and Magic Rock, amongst others.

If the 'American taste' is the hoppy IPA (ignore traditional British IPAs—they're so comparatively timid with their hopping as to be virtually hop-less), London's The Kernel Brewery is perhaps the finest example of experimenting with the intricacies of this strand: at the time of writing, they're producing six IPAs, each one named after its hop: the IPA Amarillo (6.3%), IPA Centennial (7.2%), IPA Centennial Topaz Stella (7.4%), IPA Citra

Athanum Galaxy (7.3%), IPA Citra (6.6%), and IPA Scanner Darkly (6.9%). What a selection! I thoroughly recommend hosting a tasting evening with some friends to work your way through each one.

Our first tasting evening was an incredible success: my wife and I returned from our US honeymoon—which had very quickly become a beer-seeking tour of New England—with several incredible beers we'd tasted while in America. With our honeymoon affirming (in our minds) America's ascension to the King of Beers, we presented my recent in-laws with seven exceptional bottles (including Lagunitas' Little Sumpin' Special, Southern Tier's Pumpkin, and Dog Fish Head's Burton Baton and 90 Minute Imperial IPA), and sat down to share each bottle in turn, reading the tasting notes we'd gathered as we went. Sharing your passion for beer can be an incredibly rewarding experience, especially when you convert a friend or loved one to the world of craft beer. And what a victory to change the mind of someone who had previously dismissed beer as the fancy of either Stella-filled thugs or dull CAMRA members, now realising that beer is a far, far finer delicacy.

Beer is wonderful. It is complex and cultured and diverse and daring. In the issues of *Digest* to come, I intend to focus on a specific area of beer, be it a brewery, style, region, or personality. Is it a crime that I've yet to mention Michael Jackson? (Not the pop star, but the writer who—before his death—became the de facto critic of fine beer.) What a great shame that Jackson didn't live to experience the 'beervolution' of recent years, spearheaded by the microbreweries of the US and, in turn, those on our own shores influenced by their audacity.

And how lucky we are that we get to try these incredible, experimental, daring, and downright weird beers. Long may it continue—I guarantee it will in the pages of the beer-loving *Digest*.

1. Campaign For Real Ale.
2. It's worth noting that a number of craft breweries have recently opened shop in the Bristol region in particular: in the last year we've seen the birth of The Wild Beer Co. and Wiper and True—both brewing exceptional, US-inspired beers.
3. brewdog.com

Maxwell's House

Colonna and Smalls, in picturesque Bath, is a speciality coffee shop unlike most others, employing several UK barista champions. We sat down—over a coffee, of course—with owner Maxwell Colonna-Dashwood (below).

WORDS Keir Whitaker & Robert Mills

PHOTOGRAPHS Harry Watts



The next time you happen to be in Bath, take a few minutes out of your day and visit the wonderful Colonna and Smalls: a speciality coffee shop situated just off the historic Queen Square.

Run by award-winning barista Maxwell Colonna-Dashwood and his wife Leslie, it's quite unlike any other coffee shop; in fact Maxwell rallies against all the traditional notions of what a coffee shop should be. Although you'll certainly find the usual army of MacBook-wielding freelance workers, it's not the kind of place you'll bed down for the day. Rather, to visit is an experience: a friendly education in the art—and it really is art—of great speciality coffee.

Maxwell's passion for speciality coffee started when he was working in Melbourne, Australia, in 2007 as a portrait artist. Having witnessed firsthand how coffee in Melbourne forms a big part of everyday life, he found himself wanting to learn more and set about educating himself in the lifeline of coffee, from the farm to the cup. The more he learned, the more he wanted to bring this knowledge and passion to the UK.

After serving speciality coffee—a term Maxwell himself finds hard to define—at various events, Maxwell and Leslie eventually settled in Bath. The destination wasn't always planned, but the interesting demographic and the tourist trade led them to open what he affectionately terms 'the little shop'.

Continuing to be inspired by their time in Australia, where coffee shops were often found in non-commercial areas, they weren't concerned about setting up away from the high street and the shop also served as their home, thanks to a flat above it. However, it wasn't as simple as opening up the shutters and instantly welcoming success. As Maxwell says, 'I realised after a year that we weren't being explicit enough in the type of experience we wanted to offer. We were hoping that by subverting the norm, we would give the right message, when in fact we just made customers think we were a bit weird. They filled in their own expectations—often that this was a quirky little place that had poetry readings. No, it's about the coffee.'

As the shop became popular, Maxwell and

his team were able to educate customers about what they were offering and that they weren't a traditional coffee shop, but it took time. They quickly outgrew their first premises and when a property previously used as an art gallery became available around the corner, Maxwell signed a lease—despite having over a year to run on his current contract.

Interestingly, with the change in building came a change in trade. Most of the regular customers from the original shop didn't come to the new one. The second iteration of Colonna and Smalls was a blank canvas, and Maxwell had specific ideas about how he wanted it to look and feel, and the type of experience it would offer his customers. Everything had to reflect the product, from the seating to the magazines customers pick up and read whilst waiting for their drink. The desire to create a great space to enjoy speciality coffee is also part of the reason that you'll not find seating in the windows. It was all about creating the right mood and, two years later, the shop has barely changed.

You might also be surprised to find a distinct lack of a menu on the wall behind the counter. Maxwell explains: 'we didn't want customers to walk in, see cappuccino and espresso on the menu, and immediately expect a café experience.' In its place you'll find a daily updated chalkboard of tasting notes. With three varieties on offer each day, the board is a visual description of the flavours of each coffee, depending on the brew method and whether it's served black or with milk.

After undertaking a taste test, Maxwell found out that he is very sensitive to bitter-

ness and as a result he shouldn't even like coffee—somewhat ironic for a barista champion and owner of a speciality coffee shop. However, as Maxwell says, 'the taste test reconciles the difference. It's fine that two people don't like the same coffee. It's a complex product and only when you understand your own taste can you then pick a product that you're more likely to enjoy.'

For many, Maxwell is Colonna and Smalls, but, as any figurehead of a company knows, it's not a sustainable proposition. Part of the business he enjoys most is chatting to customers, but as a result they were expecting him to be there all the time, making their coffee personally. If he wasn't there, many wouldn't come in. The brand needed to be strong without relying on one individual and Maxwell has worked hard to, 'create an environment that offers other people who are interested in the product the opportunity to learn and indulge their passion.' Visit today and your flat white may well be crafted by any one of their full-time members of staff.

Interestingly, Maxwell only hires full-time employees, all of whom are required to have a passion for the product and a desire to deliver outstanding service. Attention to detail is key and only after talking with Maxwell do you realise how much thought has gone into every single part of the experience: there are no canned responses to typical questions; instead, the team constantly watch, listen, and guide customers through the coffees on offer and help them understand the options.

They must be doing something right, as staff retention is excellent. They employ

professional individuals who want to move forward and progress. Whilst some may harbour ambitions to open their own shops in the future, others often have a craving to work behind the scenes in the industry.

Whilst admitting that there was no 'five year plan' when opening up the original shop, the goals of the business have been clear from day one: that coffee is an amazing product that they aim to serve customers from a taste point of view. Maxwell has a keen interest in the business of coffee, too, though. He is acutely aware that for an interest in speciality coffee to grow, 'you have to prove its viability from a commercial point of view.'

This isn't an easy proposition, because coffee is a complex product. Wine and whiskey can be bottled by the producer, who can in turn be pretty certain of what the customer will receive, at least in terms of quality. Coffee, however, is different: 'its uniqueness is created in all of the processes before it even reaches the cup, and even right at the end it can all go wrong. There is also the human input, with the barista deciding how to make it, having to taste it, and deciding how best to present it. It's also a seasonal product that ages—in many ways it's more food than drink.' Comparing coffee to alcohol once more, Maxwell says, 'it's like trying to sell craft beer in a pub, but the barman has to brew the beer before he can serve it.'

Flavour perceptions may differ from person to person, but a visit to Colonna and Smalls will always be about taste. And atmosphere. And conversation. And ultimately, it's about something very, very special.



For more information about Colonna and Smalls, visit colonnaandsmalls.co.uk



Ducksoup

London's Rustic Revolution

There's a quiet revolution going on right in the heart of London's bustling Soho district and it's all about bringing food back to basics. Forget nouvelle cuisine Ducksoup is all about celebrating the simple, fresh flavours of rustic dishes from around Europe.

Writer and photographer Marte Marie Forsberg caught up with Ducksoup's Head Chef Julian Biggs to find out just why simple and honest food is worth celebrating.

WORDS Marte Marie Forsberg
PHOTOGRAPHS Marte Marie Forsberg

Two years ago, Claire Lattin, Rory McCoy, and Julian Biggs (opposite) left their employment with renowned chef and restaurateur Mark Hix to start up a restaurant after their own heart and palate. With their clear vision of creating a great place that celebrates simple, honest food paired with great wines, they had an instant hit.

The first time I ate at Ducksoup I instantly fell in love with their wonderfully rustic dishes. Seated at the long bar, which acts as the focus of the room as well as the main seating area, I enjoyed fresh oysters from Scotland, delicious salami from Italy, and a tasty traditional Portuguese clam dish. Food was served up on small individual plates from a menu that is handwritten and changes twice daily.

Everything at Ducksoup is fresh and seasonal, and after two years it's been able to carve out a name for itself in the restaurant-saturated city of London. It doesn't take bookings and is always packed, both for lunch and dinner.

When Julian (who was previously Mark Hix's Creative Director) talks about the philosophy behind opening up Ducksoup, he says, 'we just wanted to create a down-to-earth place with an easy approach to food, and a mix of all our favourite places around Europe.'

There's a sense of nonchalant rock'n'roll about Julian, who has shoulder-length hair, tattoos, and a loose-fitting shirt and jacket.

'I just got this one done,' he says, pointing to a new tattoo on his left hand of a half-open little pocket knife. 'Will you take a photo of it so that I can send it to my mum?'

I agree, and ask him about how he grew up and how it has affected his career.

'We used to travel for eight to ten weeks every summer all around Europe as a family to places like Corsica, Italy, and areas in the south of France.' It was here that he says he discovered different flavours and food combinations and got a taste for quality ingredients.

Julian can pin down the exact moment he knew he wanted to be a chef: 'I came across White Heat by Marco Pierre White,¹ with its cool black and white photography, and I just knew I wanted to work with food. That was it.'

Even today, after working in the business for over fifteen years, Julian says he can't imagine doing anything else. It's true love.

Impressively, his first job was at the Ritz in London at the age of just seventeen. He entered a world that was a far cry from his adventurous and carefree long summer holidays as a child. He smiles, 'It was the best thing. It taught me discipline—which was really great to learn at that age.'

I can only imagine, having seen my fair share of TV cookery shows with scenes of frantic chefs working behind-the-scenes under intense pressure, juggling tasks with both hands, whilst keeping their heads cool.

But the hard training, long hours, fast pace and little free time eventually took its

toll. With most peers his age in the business wanting to climb the career ladder, Julian worked two jobs, ending one shift just to begin another. After just two years, he left the London scene for a while to recharge his batteries and seek inspiration.

I can sense his passion and drive for food as we talk over coffee, and discuss his other role as Global Creative Director of Bill Granger's chain of restaurants. He oversees Bill's restaurant food scene worldwide and is constantly on the road, commuting between England and Australia.

Whilst listening to Julian's impressive résumé, I wonder what his career goal is now. 'There was always a goal of being a head chef somewhere, but I just found this love for food and ingredients,' he says.

His love for food was greatly educated after a stroll in London one afternoon when he came across a deli called The Laundry, where he took up work.

'We used to drive to Paris every week to buy fresh fruit, vegetables, meat, and everything we needed. I gained a whole new understanding of where food came from, from start to finish. I learned a lot about the quality of ingredients. We had fun,' he says with a smile—a sentence he repeatedly uses throughout our coffee break together. 'In the end, fun is the main ingredient in all that we do. The amount of fun and passion involved will eventually be tasted in the end product on the plate. The new generation of chefs are having more fun with food than before,' he says, and taking one look at Julian, it's obvious that he's still having fun.

After some years at The Laundry, Julian later went to work for one of London's largest

food event companies, Urban Caprice, as the Creative Director, where he met chef Mark Hix. After two years the two had become good friends and went off to start up Mark's own restaurant business. Julian became Head Chef of the Hix Oyster & Fish House in Lyme Regis. 'Mark single-handedly revolutionised the British food scene and brought back honest British food way before the phrase "food revolution" was on everyone's lips,' he says.

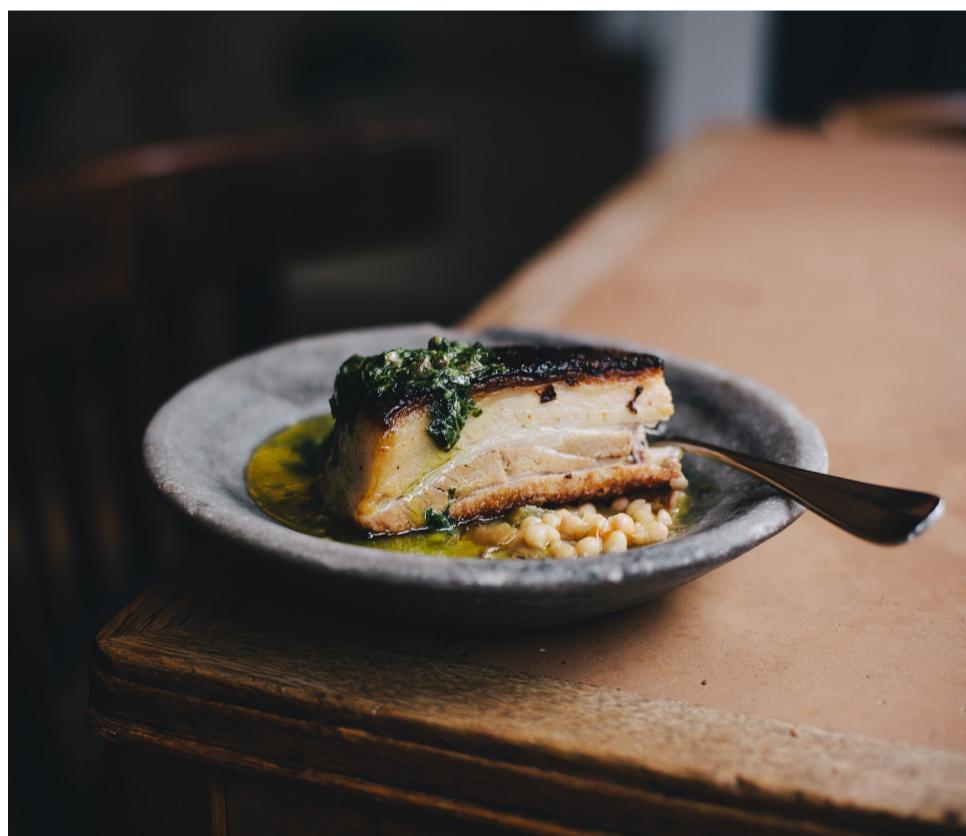
Their time together was a period of creative growth, but after two years Julian, Clair Lattin, and Rory McCoy—who also worked for Hix—wanted to start something together; something that the restaurant scene in London needed. So, after two and a half years of looking for the perfect spot, the trio found the right place to open Ducksoup and the restaurant opened its doors to the public on a foggy September day in 2011.

Menus are handwritten, and the wine list is scribbled on the white tile wall by the bar. There is nothing pretentious about this place. Its simple décor goes hand-in-hand with its simple yet delicious food.

I ask Julian to describe what type of food they serve at Ducksoup. With a charming smile, he says it's modern European, and laughs when I ask him to define what 'modern European' means. 'It's "honest food"', he says, telling me that the things he cannot live without in his fridge are eggs, wild weed, dandelions, olive oil, and raw fish.

What kind of dish he will make with those five ingredients will probably mark the beginning of a new adventure within the food business. We've definitely not seen the last of Julian Biggs yet.

1. Cookbook by chef Marco Pierre White with photography by Bob Carlos Clarke, published in 1990.





WORDS
Ben Bodien

ILLUSTRATIONS
Ed J Brown

Why go out when you can bring the party to you? Ben Bodien takes us into the world of home bartending, from buying the essential kit to making our very first Daiquiri. Technical review by Divyesh Chauhan.



The popularity of the mixed drink has been joyously resurging in recent years, finally finding its cool again. After generations of relentless blows to the head from the likes of Tom Cruise in *Cocktail*, and the *Sex and the City* cast, the cocktail has emerged from a stereotype coma to once again reach mass market appeal. It feels like Donald Draper stepped through the door just before the life support machines were turned off.

These are indeed good times. Over the course of less than a decade, we have witnessed the second coming of a culture and industry that hasn't experienced such a heyday since the early 20th century. Cities all across the world now boast of the number and

quality of their cocktail bars, and new spirit makers seem to be appearing on a monthly basis. I can almost guarantee that somewhere near you there stands a bar where classic cocktails—some examples of which have not been popularly enjoyed for over a hundred years—are now mixed and enjoyed.

The Method and the Craft

With many bars, particularly those modelled on speakeasies, you'll find a certain aura of wizardry—an often deliberate guise designed to mystify the patron as to the method and craft behind their drinks.

In order to compete on appeal and uniqueness (and to further the veil of complexity),



you will often notice bars preparing many of their own ingredients; spirits infused and (re-)aged, liqueurs and bitters distilled and mixed, and even garnishes receiving a level of detail absent from most restaurant kitchens.

Bringing it Home

If you sit at a bar long enough to observe the craft, you will soon realise just how simple it actually is. You might notice that the vast majority of drinks are made by following one of only a few distinct processes. The preparation steps are nearly always the same: stirring or shaking. The basic tools, too, are just a few in number. All that really differs between drinks is the ingredients.

With this revelation in mind, you may be tempted to start making your own drinks at home. As well as learning a new skill, you'll be saving the bar's profit margin on the spirits if you're a regular cocktail imbiber. And while service charges for a hard-working bartender are well deserved, by making drinks at home you'll be saving on that front as well. All you need to start off are a few basic tools, some core ingredients, and a little knowledge.

The Hardware

Here's a quick rundown of the equipment you'll need. With these few tools you'll be able to make pretty much any drink worth making. Look for good quality tools, built well and to last from simple materials. Steer clear of over-engineered gadgets and fancy designer shakers, which tend to look better on the shelf than they work in your hands.

The shaker is the bartender's primary weapon—many bartenders will own their shaker if not their other barware too, and take it with them when they move jobs. If you're going to pay over the odds on anything you buy for your home bar, make it this. The two types of shaker are the Boston (a matching tin and glass set which you lock inverted together to shake), and the conventional three-piece Cobbler cocktail shaker.

If you don't have either yet, I've found the Boston to be more versatile as a starting shaker—the glass is nicer to stir drinks in than a tin, and its higher capacity allows you to make two long drinks at once.

If you want to try making drinks before buying any specialised hardware, you can also try using a jam jar as a jury-rigged shaker. Just make sure the lid is screwed on tightly—don't coat your kitchen with your favourite drink!

If opting for the Boston shaker, you will, however, need to buy a strainer as well (the Cobbler has one built into the lid). Look for a Hawthorne strainer, with quite a tightly coiled spring, and test the snugness of its fit with your mixing glass before you buy if you can. If you're on a budget and don't mind the mess, you can get by with a sieve or tea strainer.

Besides the shaker and strainer, the only really essential tool is a measure, known to bartenders as a jigger. Depending on the units used in your region, get hold of a combined double/single 50ml/25ml measure, and a 40ml/20ml one as an optional extra. In the US you'll be after a 2oz/1oz measure.

The final item to round out your starting kit is a bar spoon. These have long handles and small shallow blades, and they're much easier to stir through a tall, ice-filled glass than a typical spoon.

The Software

We'll get ice out of the way first, and I'll suggest right off the bat that you just go out and buy several bags of ice from a shop, and pile your freezer up with it. For cocktails, you need consistent, good quality ice made from filtered water, and you will need a lot of it. One shaken drink served over ice will need around fifteen ice cubes, and you should never re-use ice, so unless you operate a small ice factory in your home, just buy it in.

When making drinks, don't be tempted to use an ice bucket for convenience—keep all ice in the freezer until the very moment you need it. This way it will remain 'dry', and you won't over-dilute your drinks.

Onto the liquid ingredients, which is of course where things get both very interesting and complicated. There's no avoiding the up-front costs of setting up your home bar, even if you will be saving compared to buying all those drinks out on the town. The best strategy is to have a couple of your favourite drinks in mind, and stock up accordingly. From that starting point you can expand your collection slowly.

Swapping tips and recipes with fellow cocktail lovers is a great way to bond, as appreciators of fine mixed drinks have been doing for at least a century now.

Setting up your own home bar can be an incredibly rewarding experience. I can guarantee you'll be beaming with pride each time you taste a drink you've made yourself, and discover that you got it just right.



The Daiquiri

In order to hone your craft as a maker of fine drinks I'd suggest you start with a simple classic that's easy to make but difficult to master, and few drinks fit that bill as well as the Daiquiri. The combining and shaking of rum (spirit), fresh lime juice (sour) and sugar (sweet) is a delicate balancing act that forms one of the bartender's core skills.

Buy a bottle of white rum (nothing fancy until you're a Daiquiri master), a dozen fresh limes, and cook up some sugar syrup (equal parts filtered water and ordinary caster/granulated sugar combined, dissolved and stored in the fridge), then set aside a hot summer afternoon to crank out a bunch of these for yourself and some friends.

50ml (or 2oz) white rum
20ml (or 0.75oz) lime juice
20ml simple sugar syrup

Combine all three ingredients in your shaker, give it a quick stir to combine, then taste for balance. If it's too sharp, add a little more sugar, or more lime juice if it's too sweet. Fill the shaker with as much ice as you can fit in, then shake hard for around eight seconds, and strain into a chilled glass (ideally a cocktail glass or a coupe, but a tumbler will do just fine). If you're serving to impress, garnish with a lime wedge, or if you're feeling artistic, a very thin slice floated on the surface of the drink.

Balance

The exact balance of flavours you're aiming for will vary depending on the flavour and strength of the rum, the tartness of your limes, and of course your personal taste. At some point, though, it will taste just right, so note down those measurements and work on your consistency. You're looking for the perfect ratio where the properties of every ingredient nestle up together in the middle of the palate without any one of them dominating.

Once you've learned the basic skill of balancing spirit, sour, and sweet via the Daiquiri, you'll be in an ideal position for moving on to a great many other drinks.

Object of Desire

What's the one tool you just couldn't live without? For designer Jaan Orvet, it's a pen. But this is no ordinary pen: the Zebra Sharbo x LT3 is, in the opinion of this stationery geek, the finest pen ever made.

WORDS Jaan Orvet

PHOTOGRAPHS Jaan Orvet



The Zebra Sharbo x LT3 is the world's greatest pen, and it's the only one I ever put to paper. And I'm not even obsessed with pens. For starters I don't call them 'writing instruments'. Sure, I've ordered over-priced surprise stationery packages and read a few Japanese books on the subject. But I'm not obsessed...I think.

To me, a pen is a tool to get the job done. I just happen to like picking the best possible tool for the job. It's a sure-fire way to be inspired. For example, the Sharbo's ink tips are discreetly colour-coded so that you can easily see which ink is selected without changing the grip of the pen. Brilliant! A cheap fifty pence/one dollar pen just wouldn't provide that experience and the subsequent chain of thought that little detail evokes. It's a question of quality and attention to detail and the tactile feel of something truly great. Whether it's the Path app UI, the handle of a Gränsfors carving axe, or the LT3.

The LT3 is made out of solid brass. It has three mechanically-activated, spring-loaded chambers for the ink. The desired chamber is chosen by twisting the lower half in either direction and aligning the clip with the chamber's number. The chambers click in place softly but firmly.

The pen weighs in at 22.9 grams with

refills in place. It's ever so slightly back-heavy, which I like, but it may not be everyone's cup of tea.

You get to choose ink type (gel or ballpoint), colour (ten options including shriek pink), ball size (0.3, 0.4, 0.5 or 0.7), pencil lead thickness, and of course the colour of the body: seven options including the grey-with-a-hint-of-green, which I own. Each ink cartridge has a tiny rubber ball at the end to protect it until you are ready to use it. Brilliant!

My Sharbo X is loaded with a 0.3 pencil lead in #1 (the pencil is, by default, always number one), a D1 0.5 black ink gel cartridge in the #2 slot, and a red D1 0.5 in the #3 slot.

Those three options cover ninety-eight per cent of my pen-on-paper needs. I usually write with black ink, adding call-outs and notes in red. I also sketch and do on-the-go wireframes in black, adding some depth with the pencil. I edit copy with the red ink, sign documents in black, and make notes and annotations in the margins of books with the pencil. I never use erasers, which is just as well as the LT3's is hidden behind a screw-off cap—the only negative with this pen.

And that's all there is to it. Oh, and one more thing: I write and draw with my LT3 in a beautiful, B6-sized, lay-flat, forty-eight page notebook. But that's for another day.





One less thing to worry about.

We run events, and we know it can be a difficult, time-consuming endeavour.

Tito was created to alleviate the stress of managing your ticket sales. It's built by a small team who know what the problems are.

We focus on user experience—your experience as an event organiser, and your attendees' experience when purchasing tickets.

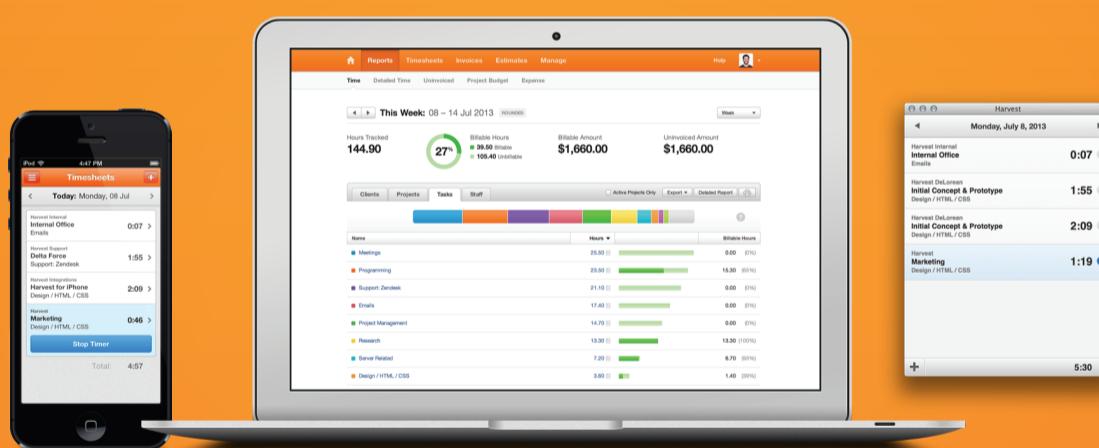
That means we support a hassle-free payment gateway like Stripe. It means you have a beautiful device-agnostic event page through which to sell your tickets. And it means a clean and fast way to set-up and manage your events.

Building a good product takes time. That's why we've spent the last 18 months in private beta. We've been iterating our features and getting to know our customers. We want to get Tito right.

Thanks to the event organisers who have already trusted us, Tito has processed over £3,000,000 in ticket sales. Not too shabby.

So if you run events, come and take a look for yourself. The last thing we want you to worry about is your event software.

tito.io — Simple & powerful event software.



TRACK TIME FROM ANYWHERE AND GET YOUR BEST WORK DONE.

Start a timer from a coffee shop, flight, or standing desk.

Tracked hours appear in visual time reports designed to finish projects on time and within budget. When all is said and done, send invoices to happy clients and get paid.

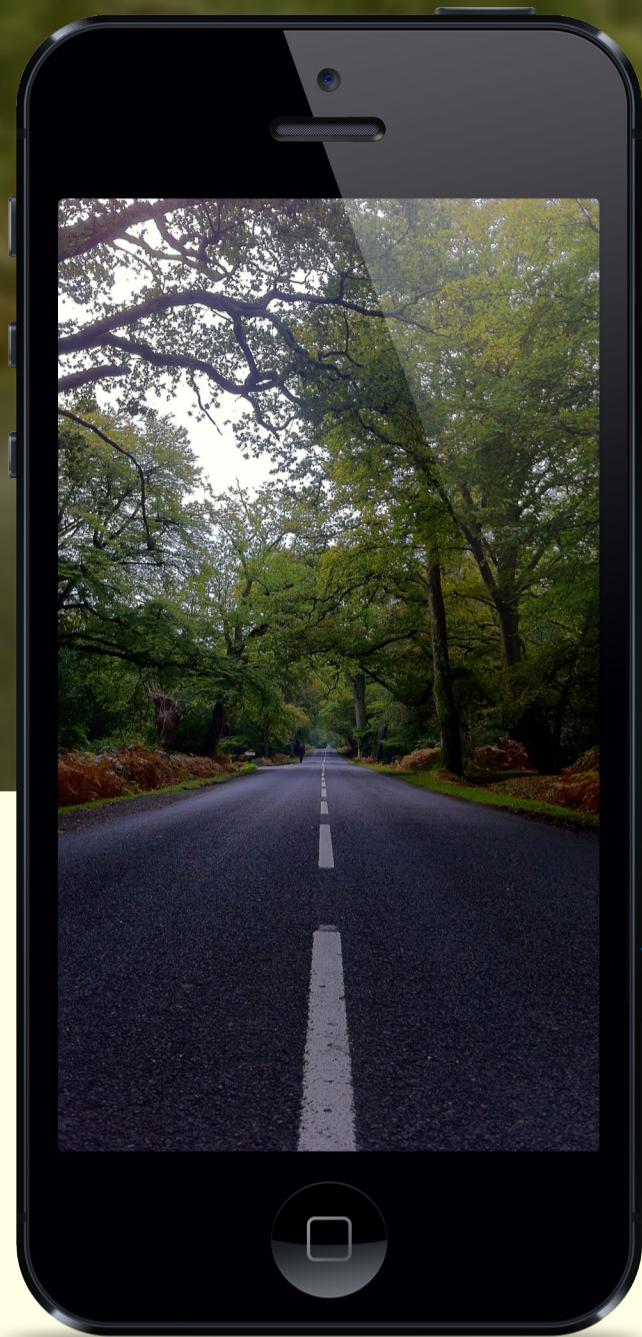
HARVEST

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Simple Photo Processing for Instagram

Posting pictures on Instagram is fun and simple, and who better to demonstrate a successful process than acclaimed Instagrammer Mike Kus? To further enhance his photos, he often uses other apps that have a little more control than a 'one tap' filter.

WORDS Mike Kus
IMAGES Mike Kus



1

Choose a Subject

You can find interesting shots almost anywhere. It sounds like a cliché, but composing a picture with a strong foreground and background really helps balance a photograph.

When shooting landscapes I always use the iPhone's built in HDR mode, which helps equalise the light when certain parts of the picture are blown out by bright light.

2

Pre-process

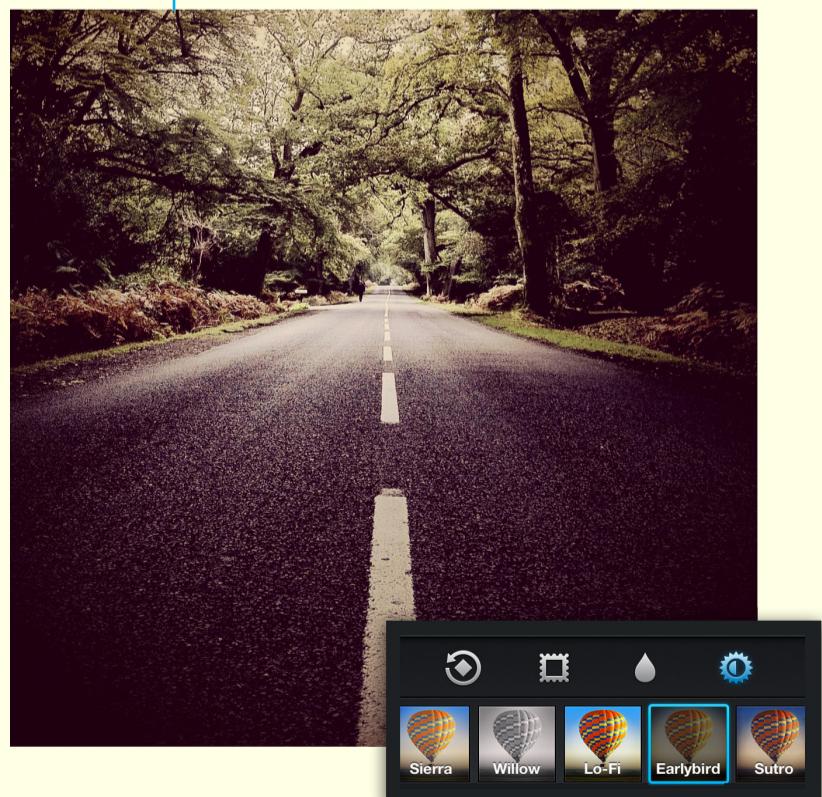
Adjust saturation, brightness, and contrast using the iPhone app Tilt Shift Generator.
artandmobile.com/projects/tiltshift-generator



3

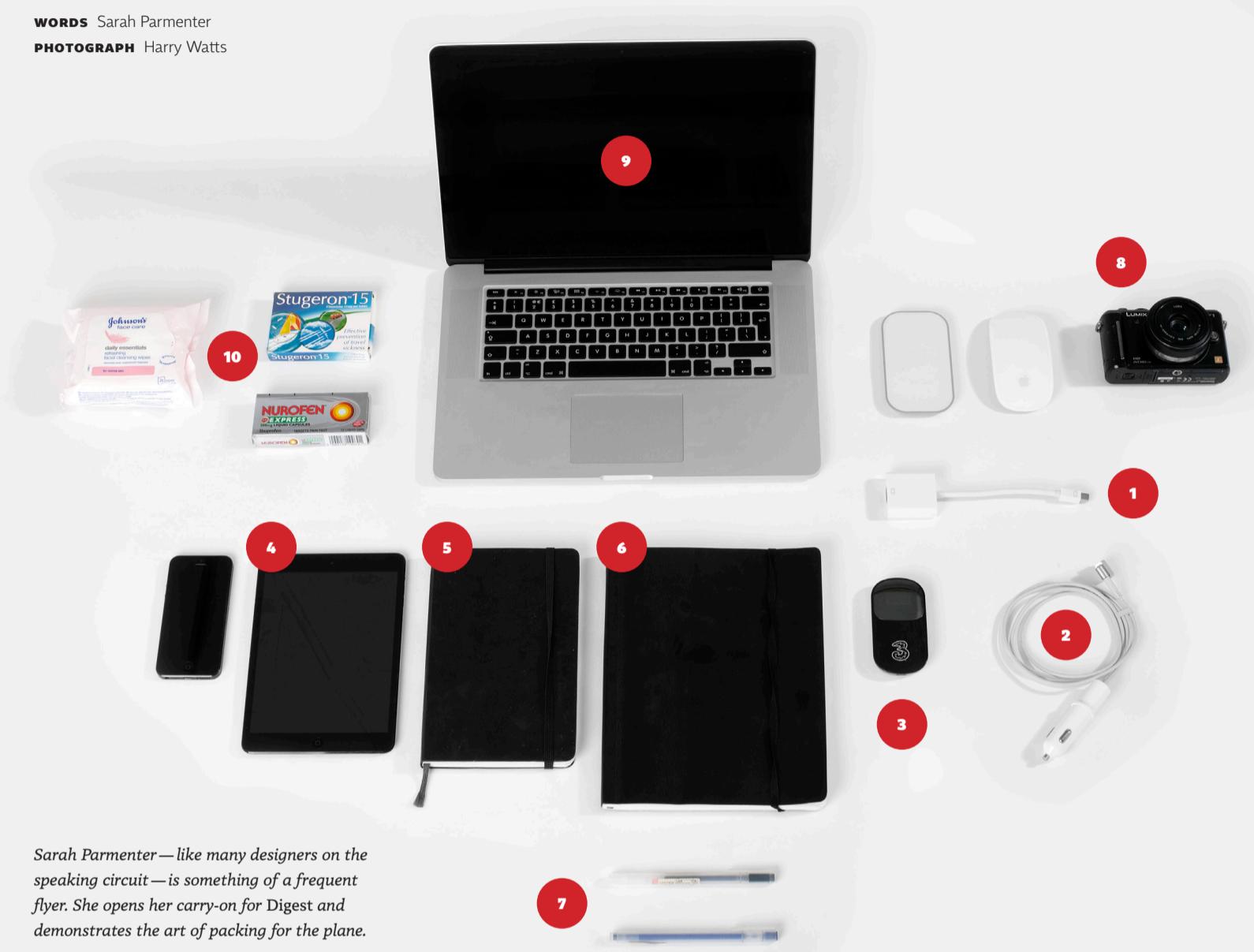
Process through Instagram

Here, you're cropping to a square, so be mindful of how you do this: it makes a big difference. I normally use the 'Earlybird' filter, but that's just a personal preference. Sometimes I also use the sun-shaped 'Lux' button, which evens out light and dark areas. And that's all there is to it!



Frequently Flying

WORDS Sarah Parmenter
PHOTOGRAPH Harry Watts



Sarah Parmenter —like many designers on the speaking circuit—is something of a frequent flyer. She opens her carry-on for Digest and demonstrates the art of packing for the plane.

I've been really lucky to travel a lot over the past few years. Being part of various conferences and events means you can't ever assume they'll have the equipment to cater for everyone. Minor differences in projectors and laptops means I frequently carry different types of display adapters¹, plus the native power cable for the country I'm visiting.

Using everything on a plane becomes a tricky business. With limited manoeuvring space, being able to land your hands on your stuff quickly becomes the ultimate goal.

I have cables, adapters, and those tiny metal adapters to convert the plane power leads², all in a neat zip-up bag, complete with spare mouse batteries. My MiFi from Three³ obviously can't be used on a plane, but I always travel with it because data roaming charges,

even in the States, are more reasonable than most hotel WiFi charges.

My favourite thing ever is the iPad mini.⁴ I never really used an iPad before this little gem came along—it's the perfect blend of size and power for me and I use it almost exclusively to read anything, from books to my favourite 'Fast Company' magazine.

For note-taking and sketching, though, I absolutely hate anything digital, so I switch to good old-fashioned pen and paper. Moleskines⁵ or Whitelines⁶ are my favourites, coupled with Muji gel ink pens⁷—they're as cheap as chips and the best pens I've ever used.

My Panasonic Lumix GF1 with the pancake lens⁸ is the best camera I've ever owned. Going through various SLRs in the past, the GF1 just blows these away. I've got by with my SLRs,

but always felt that—not being a photographer—my shots could be very hit-and-miss. This camera performs every time and was recommended to me by Elliot himself.

Laid out like this, in a studio situation, it actually makes my plane bag look pretty concise and well put-together, but in my wheelie case there always seems to be a mountain of stuff to carefully put in the right place, ready for taking my seat on the plane.

The one thing not pictured—and the object I get tons of compliments about wherever I go—is my TwelveSouth BookBook case that I carry the MacBook Pro⁹ in. It looks like a huge book and never fails to be a conversation-starter in lifts.

The pills!¹⁰ Unfortunately for me, no amount of travel cures travel sickness!

The Design Cycle

WORDS

Richard Shepherd

ILLUSTRATION

Ed J Brown

Few subcultures have permeated the web industry as much as cycling. It's not surprising when you think about: cycling is a wonderful fusion of the technical and the creative. On the technical side there's everything from bike maintenance to building your ride from scratch; on the creative side it's the routes you pick, and the bike you choose to ride.

Richard Shepherd has hand-picked three hardcore bike-loving web professionals and asked them to share their cycling stories.

Jon Hicks is iconic. Literally. The man behind some of the world's most famous icons and user interfaces, he's as famous for cycling as he is for cramming detail into the smallest of spaces.

Jack Saunders is a graphic designer at Rapha: one of the most famous brands in cycling and official clothing sponsor to the world's number one racing team.

Dan Bower is Product Director at RetailMeNot UK, and spends as much time as possible on two wheels and one of the most beautiful frames you'll ever see.

Spokie Dokies

For many of us, cycling evokes distant memories of the local streets we patrolled growing up, armed with nothing more than a packet of sweets and a walkie-talkie from Radio Shack. For many of today's keen cyclists, that's exactly how it started too.

JON HICKS: 'My first proper bike was a three-speed Raleigh road bike. My oldest brother showed me how to use gears and I was away—it gave me a great feeling of freedom and independence.'

DAN BOWER: 'My first memory is of a white Giant mountain bike that had what can only be described as graffiti decals all over it. I then proceeded to cover it in things I found in Kellogg's Frosties packets.'

Humble beginnings indeed. But these riders have come a long way since. When they





talk about their current bikes, it's like a poetic yet foreign language—reminiscent of how AA Gill might describe the signature dish of a Michelin-starred restaurant.

JACK SAUNDERS: 'My current bike was custom built specifically for road racing, and it fits like a glove. It took me a good six months to decide on all of the specifications and a further six to wait for it to be delivered. The frame was designed and built by Mercian Cycles, with a race geometry, carbon components, and finished in gunmetal grey.'

JH: 'I ride a Colnago CLX 3.0 with Shimano Ultegra and Mavic Ksyrium Elite wheels. My other bike is a Canyon Ultimate AL, but I'd been hankering for something Italian, particularly with a curved top tube. I'm also very fussy about bike graphics, and didn't want too many graphics and colours.'

DB: 'I have two: one for long distance at the weekends and one for commuting around London—I think people call them café bikes. The latter is built around a beautiful fifties track frame made in the UK that I've added modern components to, a single break lever from Paul in the US, a Brooks saddle, and a bunch of other Ambrosio components.'

We're talking serious cash here. These bikes cost thousands off the rack, and even more for a custom build. And it's this expense that can make cycling seem like an exclusive pursuit. But if you're willing to shop around, and hit up your friends or online forums for advice, there are a host of affordable entry level options available for the newbie.

DB: 'I ride a Genesis at the weekend and their cheaper models make great introductory bikes. Equally, Trek are great if you're looking to spend under a grand. If you can, try to support your local bike shop. Otherwise ask a friend in the know to check out eBay listings with you—just try to avoid being part of the bike-theft problem.'

JH: 'Remember that everything on a bike is upgradeable: if you get a good frame, you can change the wheels, groupset, and other parts as funds allow.'

Off Road, on Road, Online

Whilst there are a number of distinct camps in cycling, each with its own subdivisions, the two you most often hear about in web circles are road bikes and mountain bikes. And whilst mountain bikers often elicit images of mud-speckled 'gnarly' types flying downhill somewhere in the Alps, it seems that road biking is enjoying the most popularity.

JH: 'I like fast road bikes—light, with dropbars to allow different hand positions, and a good range of gears for climbing hills. I've tried various types, from mountain bikes and hybrids to single speeds, but it's the light road bikes that get the most use.'

Whether you prefer uphills, downhills, or flats, the great thing about cycling is that it can easily become part of your everyday routine

without eating into your schedule.

DB: 'Cycling to work is a great way to start the day and I try and do it even in bad weather. My commute is only fifteen minutes long, but even over that distance you can get your heart rate up—something that always puts me in a good mood when I get to my desk.'

Of course, for most of us the excitement levels don't peak at the idea of fighting rush hour traffic, but hitting the open road. If you've never cycled a long distance alone before, or you're not sure where to go, there are plenty of resources at hand to help ease you in gently. It's also important to make sure you've got the right gear.

DB: 'Start with a good breakfast beforehand, a well planned route—RideWithGPS is great for that—and a bunch of friends to enjoy it with. You'll also need spare inner tubes, tyre levers, and a pump. If you're going on your own, definitely remember your phone and even consider taking screenshots of local maps in case you run out of connectivity.'

Of course you don't have to venture too far on your first trip out.

JS: 'For me the beauty of road cycling is in experiencing the outdoors and enjoying the landscape, competing with yourself and not the traffic. However, if being so far from home is a little intimidating to begin with, you can always try a large park instead.'

JH: 'I started by doing flat rides that lasted no more than an hour. Over time I was able to make them longer and introduce more climbing. Eddy Merckx said "it doesn't really matter how long or short you ride, just ride".'

The Scene and the Nod

As with any subculture, from photography to music, the outsider may be daunted by the 'scene'. Those Lycra-clad hipsters hanging around coffee shops are as ubiquitous in San Francisco as São Paulo. Can you really wear something that tight?

JH: 'I soon got over the embarrassment of wearing Lycra—it's all about being comfortable and being able to move easily. You soon realise how much more pleasant it is to wear it.'

So is it a welcoming culture?

DB: 'I think the scene can be summed up by the infamous cyclist nod. Anytime of the day, any group of people, if you're out on the road and pass another group on the other side, give them the nod.'

Speaking to Jon, Jack, and Dan, and the various friends who ride either socially on weekends or as part of a dedicated group, it's obvious the dedication each person has to their hobby and their sport. Cycling need not be a black hole for money (though it often is) and most of us have the basic skills we need to pedal, brake, and change the occasional tyre.

Most importantly, what cycling does is take us away from our computers, away from our towns and cities, and reconnects us with parts of the world we might not otherwise see.

Find out more

Entry level bikes
trekbikes.com
genesisbikes.co.uk
canyon.com

Bike porn
rahpa.cc
rouleur.cc
theridejournal.com

Great reads
bikeradar.com
road.cc
cyclistmag.co.uk

Apps & Gadgets
strava.com
mapmyride.com
ridewithgps.com



Boat Magazine

Travelling to The Heart of The City

WORDS Keir Whitaker
PHOTOGRAPHS Elliot Jay Stocks

Boat Magazine is hard to classify. Part travel, part culture, part social commentary, it's a look under the surface of cities we all know, but might not love... yet. Boat has, in its short lifespan, visited Sarajevo, Detroit, London, Athens, and, most recently, Kyoto.

Published bi-annually, Boat is beautifully produced and 100% self-financed. What started as a creative project during a lull in studio work has turned into a burgeoning media brand.

In March 2013 Keir Whitaker headed to Boat's London studio and met with editor Davey Spens. Over a pot of French-pressed coffee we talked about the magazine's rise, becoming commercially viable, and the notion that print is dead.

Boat isn't just a magazine—it's also a design studio. How did it all begin? Boat was started by me and my wife Erin. She's actually focussed full time on the magazine now. Her background is in fashion and mine is in advertising. We both came to the conclusion that we wanted to move away from the inertia of big agencies, have less meetings, and do good work for small companies and nice people. We started the studio in 2010.

We called it *Boat* because we didn't want to be more than six people. I don't like meetings particularly; I prefer doing work rather than talking about it. The idea was to keep it small and we didn't have any grand schemes to start an empire. It was a nice way of creating work that fitted in with our lifestyle. After three months of doing quite well, we had a few months of nothing. So we asked ourselves, 'is this what we really want to do?'

Consequently we decided to go to Sarajevo and just create something. We didn't know what at the time, but we invited photographers, writers, and illustrators to come out with us. We met at a house and we got to know a city that we knew nothing about.

In Athens there were sixteen of us there for two and a half weeks. It was quite easy for people to get to Athens from the UK, unlike

Kyoto. In Kyoto we rented a place and seven people came out. It's different each time. Athens is my favourite issue so far, but logically it was quite challenging. It's sometimes more joyful to do it in a smaller group.

Like I said, there was never a grand scheme. It was just a great retreat with a bunch of different people. After Sarajevo we came back, put the magazine together with the content we had, and that was issue one.

What was the reaction like?

People seemed to like it, but we struggled to get any distribution. I was literally dropping boxes around to shops, which is how I think a lot of people start. We called it *Boat Magazine* because it was only ever intended to be our studio's output from the retreat. There was never any intention for it to do anything other than that.

As a result we've now got a magazine that's often put in the boat section. It was a topsy-turvy way of creating a media brand in many ways, because it's kind of grown from the magazine into something that has its own world around it.

It was never meant to be a travel magazine, either. We were just in that place and we created a magazine that ended up being about people and culture, but not necessarily travel. People don't quite know where to put us on the shelf. That's what makes it interesting, but it also makes it very difficult commercially. It's an unusual proposition in many ways.

How commercial is *Boat Magazine*?

We're trying to take it more seriously now, but it didn't start as a commercial proposition. I want it to be much more commercially viable and for it to stand on its own two feet. Above all, it shouldn't compromise. Currently the magazine is sixty per cent of what we do and accounts for about one per cent of our revenue.

There's a social edge to it as well. For example, if you google Sarajevo, all the images are from around the time of the war. If you put it into Google Maps you get a dot. Google doesn't go any further than a dot for Sarajevo. You can't explore the city online. So what do

you do about these places in the world that we know nothing about?

We lean increasingly on the internet to do our research and it ends up turning a spotlight onto the places we know quite well, which are naturally over-served by the media. In my opinion, that's not a great starting point for understanding the world, or trying to build bridges between cultures.

I suppose the magazine's an experiment as much as anything. It's more about enjoying people, culture, and space. I like to think it's the perfect companion for anyone who's going to one of these cities. If you arrived in Athens having read our Athens issue, you'd have a completely different perspective on its history.

Interestingly, on the plane back from Athens, the lady next to us was reading the Daily Mail. The headline stated, 'Athens ablaze and 200,000 people riot.' We'd been there at the supposed riot the day before and it was no more than 15,000 people. It was a peaceful protest, with a little scuffle at the front. But the images on the front page were of rioters and petrol bombs. We aim to report the real city.

You spent over two weeks in Athens creating the content. How quickly did that issue come together once you returned back to London?

We put it together in three or four weeks and then it went out. For the Kyoto issue, we were out there in January and we started putting it together yesterday. That's what's nice about *Boat Magazine*: there are no hard and fast rules for how it works.

You clearly have a passion for magazines, even if it was never your intention to become a publisher. I love making magazines. I'm also really interested in how online works as a space for content. How does the web serve an audience and community? And how does print fit in?

Is print dead?

No! In fact some people have been calling it the golden age of print. There's a really low entry cost to get involved now and it's led to the democratisation of print in many ways. Literally anyone can play.

For more information on *Boat Magazine* and to order your copy, visit boat-mag.com

Urban Hiking

Theatre District, Downtown L.A.



WORDS Elke Harper

ILLUSTRATION Laura Coyle

Los Angeles is known for its film industry and the rich history within Downtown Los Angeles' Theatre District is often overlooked. Elke Harper takes us on an urban hike past many of the decaying, transformed, or revitalised theatres, movie palaces, and many other points of interest.

Start your journey at the corner of Broadway and 3rd St., and begin walking down the west (odd-numbered) side of Broadway.

DIFFICULTY Easy

LENGTH 2½ miles / 4 km

DURATION 1–3 hours

1 Million Dollar Theater

307 S. BROADWAY

In 1918, this theatre was opened as a movie palace by Sid Grauman. He originally staged opening acts to the movies shown, before deciding to concentrate on Hollywood (Grauman's Chinese Theatre), at which point he sold the theatre downtown. It was eventually taken over by a church in the nineties. Many of its charms were lost until a renovation occurred in 2008. It is now used for concerts, performances, and filming.

2 Grand Central Market

317 S BROADWAY

This open-air market opened in 1917 and was the first fireproof and steel-reinforced structure in Los Angeles. As you pass through to Hill St., peruse over fifty stalls. It's a convenient place to stop and have a quick bite to eat.

3 Los Angeles Theatre

615 S. BROADWAY

Flanked by four Corinthian columns, this theatre opened in 1931 as a movie palace. It was equipped with rooms for crying, a basement restaurant, fancy marble restrooms and neon lights in the aisles. Charlie Chaplin's movie 'City Lights' (United Artists) debuted at this venue.

As you approach 7th St., detour right to view the Warner Brothers Building (Diamonds) at the intersection of Hill and 7th.

4 Warner Brothers Building

401 W. 7TH ST.

Originally called the Pantages, this corner theatre was purchased by Warner Bros. It closed in 1975 and became a church. Currently it's a wholesale retail jewellery mart and one of only a few theatres that you can stroll into and view the interior.

Retreat back to the west side of Broadway.

5 State Theatre

703 S. BROADWAY

When this movie house opened in 1921, it was state of the art, with a ventilation system under every seat, fire safety features, and a huge projection room. In the fifties, United Artists purchased the building. On the façade, you can still see a faded sign advertising office space in this twelve-storey building. Plans to convert it into condos seem to be shelved and the theatre is being used as a church until 2017.

6 May Company

8TH ST AND S. BROADWAY

You can still see the terrazzo name plates of this department store at various entrances. This once distinct major department store now houses stalls of independent merchants. Inside, view the huge pillars, grand staircases and large open floor spaces that were once this iconic store.

7 Eastern Building

849 S. BROADWAY

This historic Art Deco building was built in 1930 of turquoise terracotta with gold trim, and was originally a clothing and furniture store. With clocks on all four sides, its neon white signage can be seen from blocks away. It was converted into condos in 2006.

8 United Artists Theatre

933 S. BROADWAY

Originally a movie palace opened by Mary Pickford, Douglas Fairbanks, D.W. Griffith and Charlie Chaplin, this 1927 theatre had thirteen storeys of office space above it. In the late eighties, it was used as a church and a neon 'Jesus Saves' sign can still be seen on its backside. It is currently under construction and will become a hotel within a few years.

9 Herald Examiner

1111 S. BROADWAY

Part of the Hearst empire, this daily newspaper founded in 1903 was a major source of news in Los Angeles until its close in 1989. The building now sits abandoned.

When you reach Broadway and 11th St., turn right on 11th St and then turn right up Hill St.

10 Belasco Theatre

1050 S. HILL ST

Built by the same architects that constructed the Mayan Theatre next door, this theatre intended for plays opened in 1926. It has undergone extensive restorations and is used as a nightclub and filming venue.

11 Mayan Theatre

1038 S. HILL ST.

The Mayan started its run showcasing live musical comedies and has hosted a gamut of genres since 1927. Although decadently decorated in Mayan artistry, venture to the back of the theatre to view the intriguing but mundane moniker painted on the building.

When you reach Olympic Blvd, turn right on Olympic and then turn left so you are back on Broadway. Now follow the east (even numbered) side of Broadway.

12 Orpheum Theatre

842 S. BROADWAY

This 1926 theatre was a vaudeville and burlesque haven before it moved into film, comedy, jazz, and rock and roll. The theatre went through extensive renovations and can be rented for filming, special events, and film screenings. It's probably the most active theatre downtown these days. The 1994 Touchstone Pictures film *Ed Wood* by Tim Burton used the interior for the theatre sequence.

13 Rialto Theatre

812 S. BROADWAY

Built in 1917 and currently used for retail, its marquee is declared a landmark and is the only original décor that remains.

14 Tower Theater

802 S. BROADWAY

Designed for movies, this spectacular theatre with a terracotta clock and fancy façades squeezed approximately 1,000 seats into a lot that was thin but long. It closed in 1988. The building is slated for renovation.

15 Globe Theatre

744 S. BROADWAY

This theatre was created for live performances but became a newsreel theatre in the mid-1930s. At one point, a Mexican wax museum operated in the basement while it housed Spanish cinema.

16 Palace Theatre

630 S. BROADWAY

Built in 1926, this theatre originally housed vaudeville acts, but became a first run movie house. Renovations were started, but due to parking woes, efforts have been stalled.

17 Arcade Building

TECHNICALLY AT 541 S SPRING ST.

This building, that stretches between Broadway

and Spring St., was purchased in 1919 by a group of businessmen from San Francisco. A design competition was held and office buildings were erected, connected by a glass roof. Sections were set aside for retail space and the basement housed the largest cafeteria in the world. The upper floors have been renovated and are now apartments.

18 Arcade Theatre

534 S. BROADWAY

This vaudeville theatre, designed to resemble an English music hall, was renamed due to its proximity to the Arcade Building. Currently used as a retail space, the original interior décor remains intact. The store uses the theatre floor and stage for storage space.

19 Roxie Theatre

518 S. BROADWAY

This movie palace in Art Deco style was the last to open in 1931. Look down to view the decorative terrazzo sidewalk that appeared in the *The Muppets* movie (Disney, 2011).

20 Ross Cutlery

324 S. BROADWAY

Housed in the Bradbury building, this shop has every item of cutlery you could imagine. It is also the shop where O.J. Simpson purchased a stiletto knife before the murders.

21 Bradbury Building

304 S. BROADWAY

Built by mining millionaire Lewis L. Bradbury in 1893. Outside it looks ordinary, but the interior shines with natural light radiating from the glass ceiling, beautiful wrought iron, and glazed brick. The open-air cage elevators still work and this building has been used in many films, music videos and television programs, including *Blade Runner* (Warner Bros, 1982) and, more recently, *The Artist* (The Weinstein Company, 2011).

You are now back at the start of the tour. If you have more time, turn left on 3rd and walk up to Hill St. Cross over Hill St. and turn left to Angels Flight.

22 Angels Flight

351 S. HILL ST

The 'shortest railway in the world', built in 1901, is an orange and black funicular railway that stretches 298 feet between Hill St. and Olive St.

The Los Angeles Conservancy will announce its 2014 movie line-up next spring, which will feature classic movies to be played at some of these theatres. For more information, visit laconservancy.org/remaining/schedule.php

Thank You & Goodnight

What you hold in your hands today has been a long time in the making. In fact its origins can be traced back to a hot August evening in Bristol in 2010: the first meeting of what would eventually become Viewport Industries. Although the conversation at some point mentioned a magazine, our first joint project was *Insites: The Tour*; the magazine idea took a backseat for a year or two.

Thankfully, the tour was not only great fun, but also a great success. Viewport Industries was born as a shell for our collaborative projects almost a year after our initial conversation, and since then our *Insites* brand has morphed into a book (*Insites: The Book*), an annual industry therapy session (*Insites: The Xmas Special*) and a conference-workshop hybrid (*Insites: ConfShop*). Along the way we've put out other products unrelated to the *Insites* brand, including our recently-released iOS app *Countdone*.

If any of you recall the second incarnation of the Viewport Industries website, you may have noticed a page for an email newsletter that bore the same name as this publication, *Digest*. The idea was to produce a weekly curated newsletter focusing on the people, places, ideas, and curiosities orbiting the web design and technology world in which we live. Sadly, for whatever reason, we never launched the project. Maybe it was the fear of a weekly commitment, or just that other projects were a higher priority. Deep down, perhaps we always new that the content we were gathering was just way too good for a mere email.

So, despite the newsletter's failure to launch, the idea stuck with us, and in January 2013, over a number of stiff espressos in our favourite Bath coffee shops (one of them on page twenty-two), we agreed to finally make *Digest* a reality. A literal reality: this should be something for print, not just the screen. And why do things by halves? As we began to commission professional photographers and illustrators, we realised that their work deserved nothing less than huge A3 pages and high-quality, 90gsm uncoated paper stock! We hope you'll agree that it was a good decision.

Whilst digital is wonderful, there's something very special about print. Of course, it takes longer to produce, is far from cheap, and those annoying typos remain as a permanent reminder to do better next time, but there is—and always has been—something magical about it. Let's not forget the smell: when was the last time you thought a website smelled nice?

Over the last six months, we and our amazing editors and contributors have pieced together the first of what will become a regular publication. We believe we've achieved our goal to produce an interesting, high quality read that you can fold up and throw in your suitcase for your holiday reading, or just for your daily commute. Media comes in all forms, but sometimes the old formats are the best—reading shouldn't always require a plug and

charger. In fact, we hope the only thing that's charged is your creativity.

Finally, we also believe in doing things the right way. It was always our ambition to financially reward every contributor and we're happy to say that this has been the case. We're incredibly grateful to them for making this publication so satisfying to read and so inspiring to look at. Thank you, contributors. Readers, head over to page seven for their URLs and hire them for your next project!

It also can't be overstated how vital our partners are to *Digest*: without the very generous and continued support and trust of our publishing partner MailChimp, *Digest* would have remained a footnote on our web site—an ambition at best; a failed promise of an email newsletter at worst. We're also delighted to welcome new partners to the fold: our sincere thanks go to Shopify, Squarespace, Harvest, GitHub, Tito, Doxie, Mixture, and HasBean for their belief and support. Thank you, partners, for literally making this magazine possible, and allowing us to pay everyone involved.

Lastly, thank you, dear reader. By purchasing *Digest* and absorbing the content in these pages, you've not only helped sustain independent publishing, but you've also joined us for the start of an incredible journey. We hope to have you along for the rest of the ride, too!

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