

HAUNTED GARDEN

by Simo Sakari Aaltonen

YOU NEVER KNOW
WHAT'LL HAPPEN TO
THE HAUNTED GARDEN



Welcome to the 2nd HAUNTED GARDEN NEWSLETTER. Yes, though launched on 1st April, it was no April Fool – that honorific is reserved for me personally.

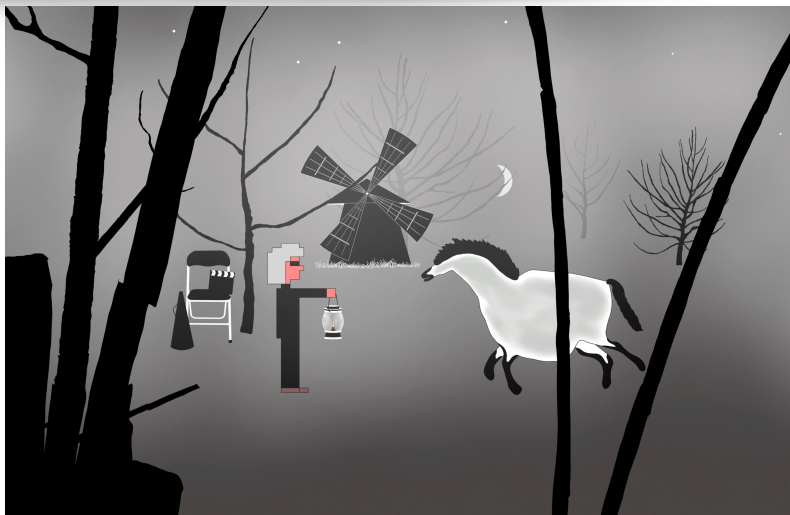
Due to a glitch whose nature remains unknown, publication of the ebook has been delayed a wholly unexpected two weeks already. I had prepared a simultaneous launch for the print paperback and the ebook editions, but the ebook has mysteriously remained in limbo even though I submitted both to Kindle Direct Publishing at the same time.

Well, these things happen and I don't mean to complain unduly. Still, apologies for this.

Meanwhile, Rex prevailed on me to adopt for the newsletter his font of preference – Courier, the industry standard screenplay font he speaks in.

Have I mentioned that everyone who buys the paperback gets the ebook for free?

–Simo, Reykjavík



THE GARDEN EXPANDS

I've now enabled Expanded Distribution for the paperback of VOL. 1.

This means that bookstores, libraries, academic institutions, and online retailers will be able to pick the book up for sale. Before this it could only be ordered from Amazon.

I initially refrained from this step because it unavoidably involves a price hike due to the way Amazon calculates permitted minimum prices and royalties.

Vol. 1 now sells for \$14.99 rather than the earlier \$12.99. So those who ordered early saved a bit. But as before – as mentioned in the editorial to the left – all purchasers of the paperback will always get the ebook for free.

As these books are designed primarily for the experience of leafing through and keeping around on your coffee table or nightstand, for example, it is a major consideration to have them available at physical outlets. The volumes are large, lavish, and designed for visceral visual impact.

FROM THE AETHER

(last week's social media updates)



This is one of my personal favourite spreads from Vol. 1 of YOU NEVER KNOW WHAT YOU'LL SEE IN THE HAUNTED GARDEN. A kind of tree illumination. I was playing around with composition and cropping and when I arrived at this, I got an eerie feeling. I realized it was because of an experience as a child that I've never forgotten.

I was alone late in the evening walking a couple of blocks from my home when some tall trees on the other side of the road became illuminated from behind. The sight mesmerized me and I felt beautiful chills up and down my spine. It felt as if something was being quietly revealed only to me. Like a message from somewhere.

At that time I wasn't very aware of what lay behind those trees, but in later years it occurred to me that there were houses there and quite possibly the illumination was simply the headlights of a car or someone's yard light. Whatever the cause was, I consider that a special moment that impressed me deeply.

And once I had created this picture, I realized I had unconsciously recreated this tree illumination. And I do feel that in some way that moment did lead to this. This mysterious thing came full circle.

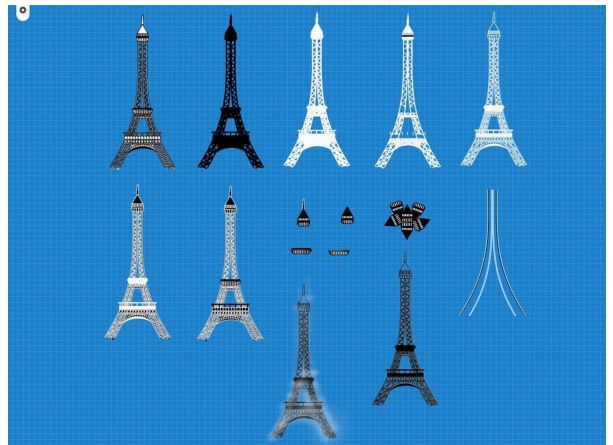


Among my favourite items in the HAUNTED GARDEN store on Redbubble are the iPhone wallets. This one is classy and stylish, with Alannah the butterfly on a tree with the moon above. One of her night flights.

For some reason these wallets don't appear in the main gallery of available items, among the shirts, tapestries, and all the rest. To find them you need to click on the HAUNTED GARDEN collection and then find "iPhone Wallets" under "Available Items".

When I draw something new, I usually make variations of the same drawing, to have many choices for future use. These are a few of the 34 versions of the Eiffel Tower I made.

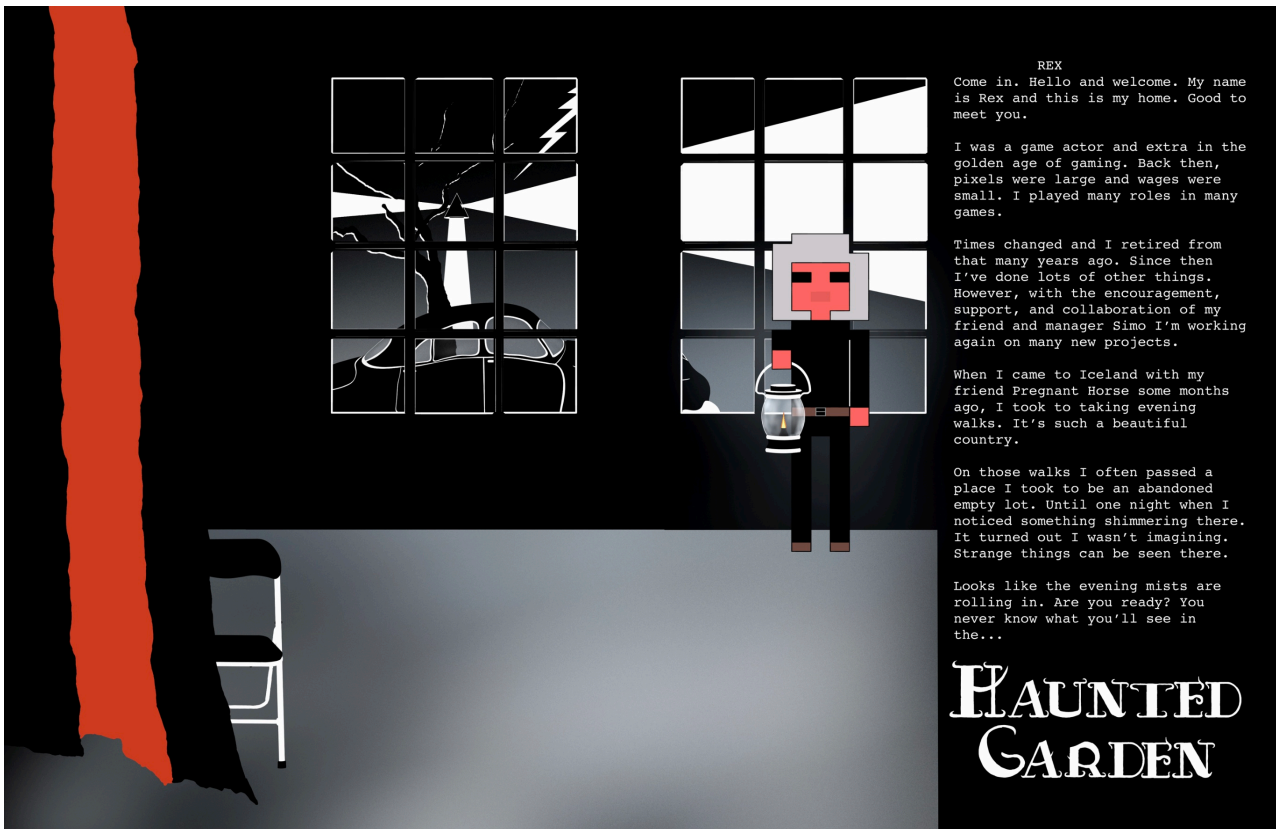
Everything for the book series was drawn by me from beginning to end. I use no premade elements, so every pixel was personally drawn by me. The only element this doesn't apply to is the Courier font used for texts other than the logo (which I drew). That font is used because Rex is an actor and speaks in screenplay dialogue format and Courier is the font used for all screenplays.



Just a few months ago I had no idea I'd soon be creating designs for clothes. Some items such as these leggings require special adaptations of the designs. I like many different styles and these are definitely of the quirky and playful variety.

I enjoy the challenge of creating something that has very clear parameters, and with leggings it's necessary to carefully consider how

the design fits and wraps around. The process of paring a design down to a few elements is rewarding.



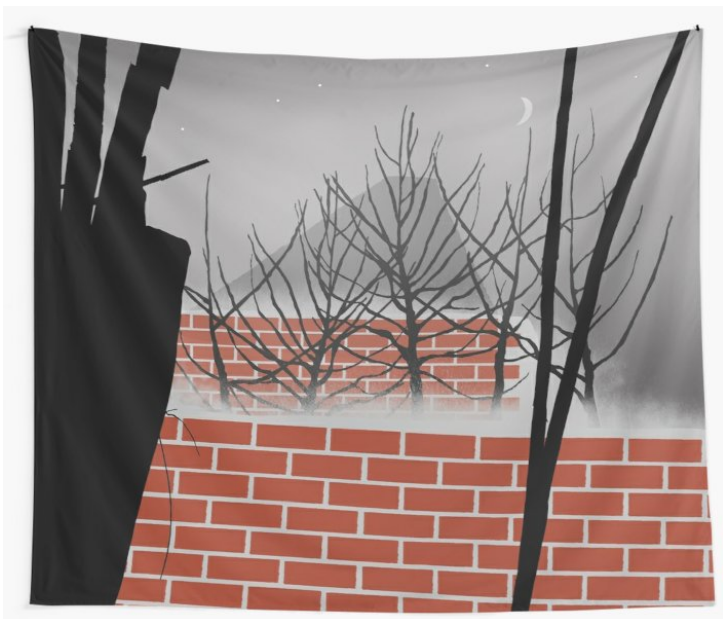
My love for theatre, film, books, games, music, comics, and more is baked into the DNA of the world introduced in VOL. 1 of YOU NEVER KNOW WHAT YOU'LL SEE IN THE HAUNTED GARDEN.

For example, this intro spread is laid out like a theatre stage, with Rex in the distance, he himself is a pixel person since he's from that era of gaming, his car is a cartoony vintage one, and he speaks in screenplay dialogue format, in Courier font.

The line breaks in his dialogue are also true to screenplay format – if you were to type it into Final Draft, the industry standard screenwriting software, you'd get these exact line breaks. After all, Rex knows his stuff.

This wall clock shows game actor Rex and Pregnant Horse of Lascaux, France in front of a windmill in the ever-changing Garden. This is one of 30 full two-page spreads in VOL. 1.





I think of the view seen on this tapestry as "Haunted Garden Classic". It's the cover image for VOL. 1 and the first of the 30 spreads after Rex's intro. It's the bass line for everything else that's to follow.

The tapestries are available in three sizes, the largest being 104 x 88 inches / 2.64 x 2.23 metres – wider than most couches. I render my drawings in extremely high quality so the images

remain razor sharp no matter what size they're printed.

FADE OUT.