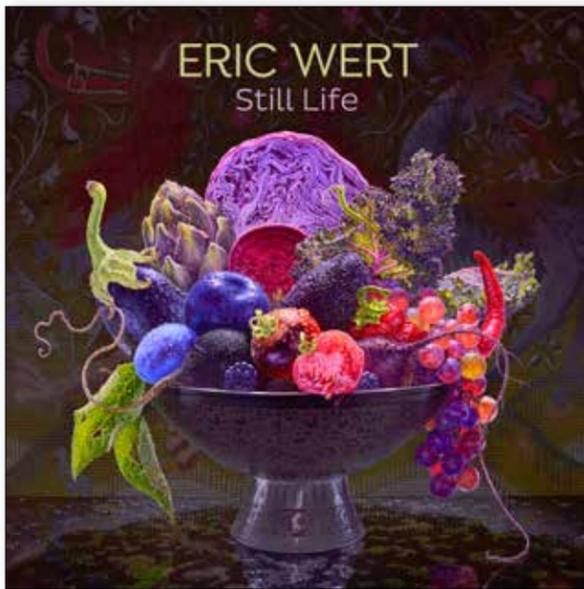


Pomegranate

Fall Books 2018

See our *Spring Books 2018* catalog for backlist titles





Eric Wert: Still Life

Essays by Richard Speer and Shawn Vandor

128 pp., 10 x 10 in.

Smyth-sewn casebound, with jacket

More than 100 full-color reproductions

Includes Index of Artworks and Chronology

A274 • ISBN 9780764981906

\$35.00 US (\$45.00 Canada)

Available September 2018

Eric Wert's flowers, fruits, and vegetables are the stuff of a florist's or farmer's perfection—objects of incomparable beauty, hyperrealistic, radiant, and arranged in a tumult that's filled with life. Within this bounty, the artist also recognizes the realities of the garden, forest, and field: snails, slugs, and ants; ladybugs, bees, and butterflies; leaves that decay, petals that fall, fruits that bruise, and vegetables that scar. These things come from the soil and, given time, there they will return with the rest of us. What remains beyond everything is the painting.

Commentary on the wondrous nature of life and death, Wert's compositions also exist within the tradition of still life, taking cues from masters such as Rachel Ruysch, Henri Fantin-Latour, Ambrosius Bosschaert, Jan Davidsz. de Heem, and more. His backdrops—intricate tapestries rendered with historical accuracy—support each disheveled bouquet and overflowing centerpiece in form, color, and mood.

Born in 1976 and raised in Oregon on twenty-five acres of tree- and critter-filled land, Wert developed an observant eye for the details amidst a visual onslaught. His studies at the School of the Art Institute of Chicago led to work as a scientific illustrator at the Field Museum of Natural History. After earning an MFA from Northwestern University, the artist began to create the paintings documented here: a body of work that establishes Wert as a modern master.

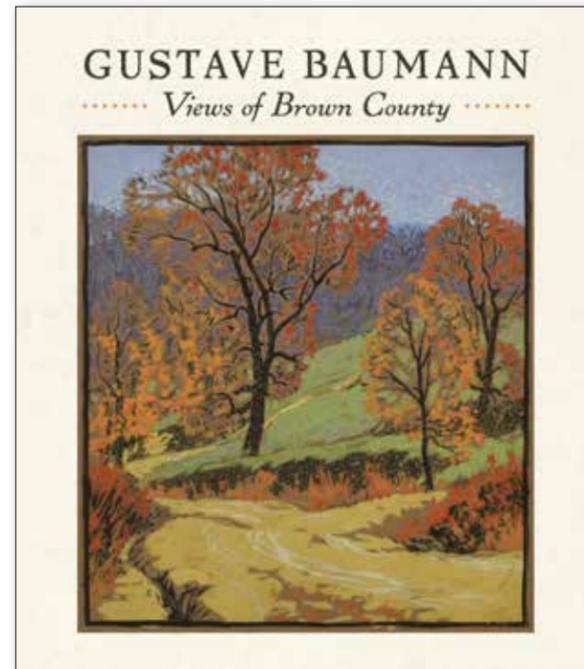
Eric Wert: Still Life chronicles the artist's rise to maturity, from otherworldly graphite drawings of cacti to the stunning oil paintings he is now known for. In essays, critic Richard Speer details Wert's artistic evolution, and longtime friend Shawn Vandor places Wert's art within a wider academic and cultural context. Finally, the artist details his meticulous process, providing a rare peek at the way these dripping, tumbling, tangled, restless depictions of flowers and produce are made.

ABOUT THE AUTHORS

Richard Speer is an art critic, curator, and author based in Portland, Oregon. His essays and reviews have appeared in *ARTnews*, *art ltd.*, *Visual Art Source*, *Artpulse*, *Surface Design*, *Salon*, *Newsweek*, the *Los Angeles Times*, and the *Chicago Tribune*. He has written books and catalogue essays about leading modern and contemporary artists, among them Sam Francis, Matt Lamb, Jun Kaneko, Peter Halley, Eva Hild, and Michael Kessler.

Shawn Vandor is a writer living in Portland, Oregon. He has a background in literature and philosophy, having received a bachelor of arts degree from Bard College and a master of fine arts degree from the California Institute of the Arts.

- The artist discusses his process in detail, complete with step-by-step images.
- This is the most comprehensive look at Wert's art to date, reaching back to his early days as a scientific illustrator.
- Wert has been featured in journals and magazines, from *Hi Fructose* to *International Artist*, and has participated in solo and group exhibitions in Portland, Paris, New York, Tokyo, and more; his Pomegranate stationery, jigsaw puzzles, and calendars have been popular since their debut.



Gustave Baumann: Views of Brown County

Edited by Martin Krause

144 pp., 8 3/4 x 10 in.

Smyth-sewn casebound, with jacket

More than 50 prints and 26 historical photographs

Includes Chronology and Index

A275 • ISBN 9780764982088

\$35.00 US (\$45.00 Canada)

Available September 2018

Gustave Baumann's woodblock prints of Brown County, Indiana, capture the essence of a simpler time and place: whitewashed homesteads with split-rail fences, men and women going about their chores, children and chickens in the yards—all amid the full colors of the four seasons in the wooded hills around the town of Nashville.

One of the early artists to discover Brown County, Baumann (1881–1971) arrived in 1910 and resided in Nashville for six years before permanently settling in Santa Fe, New Mexico, in 1918. Decades later, he dreamed of telling the story of the origins of the Brown County artists colony, which had continued to grow and was by then a well-known center for art and tourism. Baumann lamented the absence of written records from the storytellers of those formative days, so he set about writing his own account. To that end, he jotted down his impressions of the landscape, memories of his fellow artists, and anecdotes about the rather colorful townsfolk.

Baumann's drafts, which he titled "Of a County Called Brown," were given shape by editor Martin Krause, curator emeritus of the Indianapolis Museum of Art at Newfields, who gathered the notes, reminiscences, and other writings into the narrative whole presented here. The history of the artists colony is revealed in Baumann's own voice, "as if it just happened, sort of casual like."

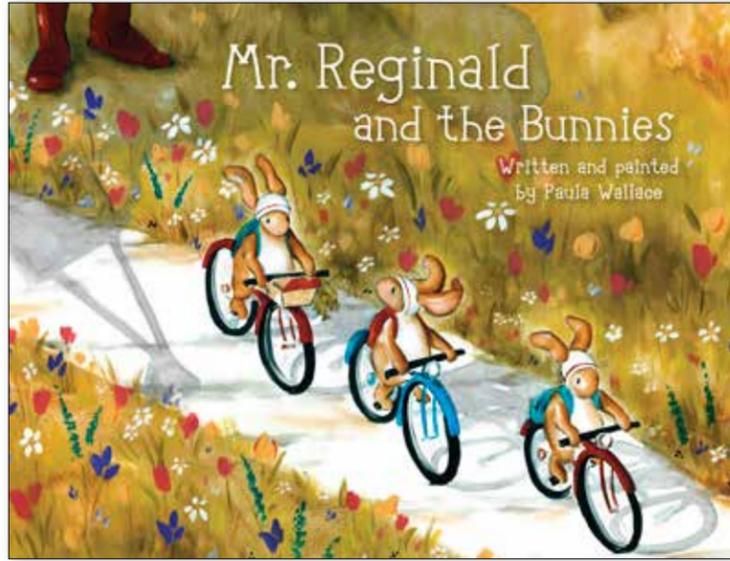
Gustave Baumann: Views of Brown County is thoroughly annotated with details of personal, cultural, and historical significance and includes an essay by Krause and a chronology of Baumann's time in Brown County. More than fifty color reproductions of Baumann's artworks and over two dozen historical photographs accompany the text.

ABOUT THE EDITOR

Martin Krause served for thirty-nine years as curator of prints, drawings, and photographs at the Indianapolis Museum of Art at Newfields, the oldest institutional collector and second-largest repository of the works of Gustave Baumann after the artist's archives at the New Mexico Museum of Art. Krause is coauthor of *Gustave Baumann: Nearer to Art* and editor of *The Autobiography of Gustave Baumann* (Pomegranate, 2015). His other wide-ranging publications devoted to the history of the graphic arts include monographs on J. M. W. Turner, Robert Indiana, and Garo Antreasian.

- Pair this with *The Autobiography of Gustave Baumann* and *Gustave Baumann's Southwest*, or any of the best-selling products in Pomegranate's gift line.
- From the point of view of one of its original artists, this is a rare look at the formation of the Brown County artists colony, paired with historical photographs of Baumann and his contemporaries in Nashville.
- Krause's essay provides in-depth historical context.
- Includes a collection of Baumann's early works.





Mr. Reginald and the Bunnies

Written and painted by Paula Wallace

40 pp., 9 x 7 in.

Smyth-sewn casebound, with jacket

Fully illustrated

A273 • ISBN 9780764981913

\$17.95 US (\$22.95 Canada)

Available September 2018

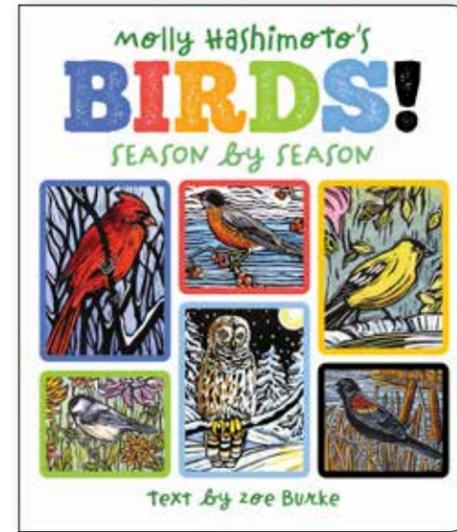
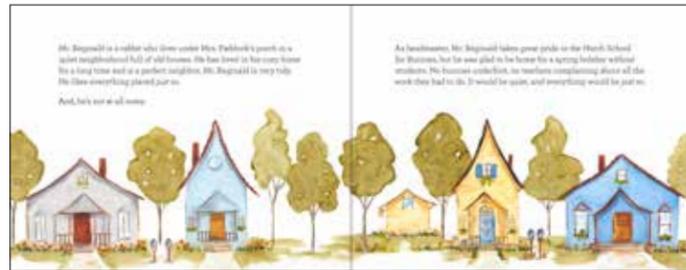
Spend the day with three rambunctious bunnies as they romp through the quiet life of their uncle, Mr. Reginald—who likes things *just so*—and his perfectly tidy neighbor, Mrs. Paddock. Full of sweet mischief, the youngsters bumble and tumble while the adults mumble and grumble through a chaotic spring holiday.

With whimsical illustrations and read-aloud giggles galore, *Mr. Reginald and the Bunnies* celebrates childhood (bunny slippers for everyone!) while gently reminding us that sometimes it's okay when things are not *just so*.

ABOUT THE AUTHOR

Artist and author Paula Wallace has been making art since her childhood days of Crayola crayons, Play-Doh, and Etch A Sketch. She studied art formally at the University of Iowa and pursued further training in Chicago and Ireland. In addition to creating fine art, Wallace has worked as an illustrator and muralist, set painter, art instructor, arts facilitator, and curator. Her art and stories are informed by her work with children and underserved communities, as well as by the urban and rural landscapes in which we dwell.

- Perfect for anyone who loved Pomegranate's *Marielle in Paris* (2017).
- Adults will relate to frazzled Mr. Reginald and his neighbor, Mrs. Paddock, and children will enjoy the well-meaning misadventures of the school-age bunnies Oliver, Mali, and P.D.
- Excellent as a bedtime story!



Molly Hashimoto's Birds! Season by Season

Text by Zoe Burke

24 pp., 6 x 7 in.

Board book

Fully illustrated

Includes review sections on the birds featured and the seasons of the year

A276 • ISBN 9780764982170

\$10.95 US (\$13.95 Canada)

Available September 2018

Celebrate the seasons with your feathered friends! Spot nesting blue jays in spring, and *hoot hoot* with an owl in winter. Artist Molly Hashimoto's bright bird prints and author Zoe Burke's rhyming text guide young birdwatchers through the year. A review section at the end of the book names each bird and helps little ones learn the seasons and months of the year.

ABOUT THE ARTIST

Artist Molly Hashimoto loves to create block prints of birds she encounters in the national parks and wilderness areas of the West. When she is not painting, making prints, or teaching, Hashimoto is often out on a trail with her notebook and camera.

ABOUT THE AUTHOR

Author Zoe Burke loves to write rhymes for children's books. She also writes mysteries for grown-ups, and every now and then she composes a song or two. She lives in Portland, Oregon, with her husband and two cats that enjoy (harmless!) birdwatching.



The first board book from best-selling Pomegranate artist Molly Hashimoto

Charley Harper's I Am Wild

24 pp., 7 x 6 in.

Board book

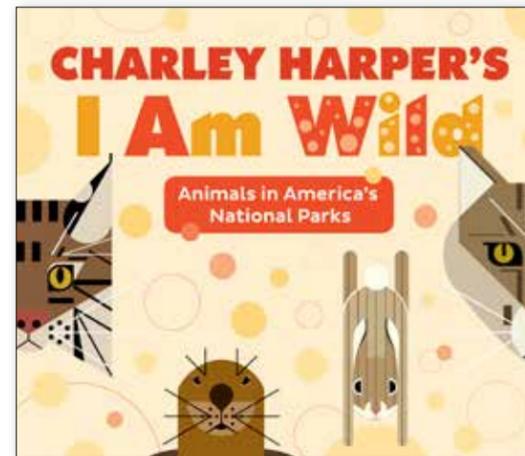
Fully illustrated

A277 • ISBN 9780764982262

\$10.95 US (\$13.95 Canada)

Available September 2018

Wild animals live here! *Charley Harper's I Am Wild* introduces little ones to animals that call America's national parks home. Harper was commissioned to design posters for the National Park Service. His artwork highlights each critter's standout features—from the spots on a fawn to the pointy pink toes of an opossum. This clever guide also includes fun facts about each animal.

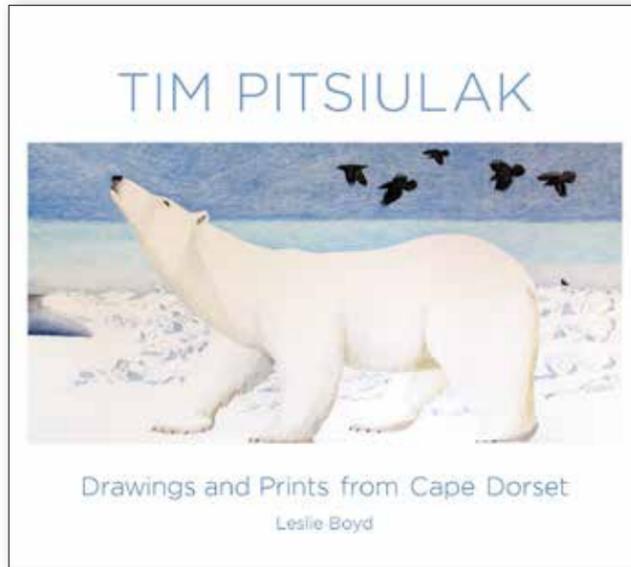


ABOUT THE ARTIST

Charley Harper (American, 1922–2007) made paintings filled with color, motion, and fun. His careful study of each creature helped him simplify its form so that its unique personality shone through. His work has been treasured by art and animal enthusiasts for decades.

An excellent companion to Pomegranate's other Charley Harper board books





Tim Pitsiulak:
Drawings and Prints from Cape Dorset

Leslie Boyd
84 pp., 9 x 8 in.
Smyth-sewn casebound, with jacket
More than 70 reproductions and photographs
Includes Index of Artworks
A272 • ISBN 9780764981777
\$24.95 US (\$29.95 Canada)

Only a handful of years into his career, Timmuuti “Tim” Pitsiulak spearheaded a new direction in Inuit art. The nephew of renowned artist Kenojuak Ashevak, Pitsiulak (1967–2016) reveled in the challenges of art and life in Cape Dorset, Nunavut, just south of the Arctic Circle. His vivid images of polar bears and bowhead whales, ATV-riding families and high-tech research equipment, speak eloquently of the artist and the man. He quietly navigated increasing modernity while honoring his cultural identity. “His love of the land and the hunting lifestyle, along with his astute observation of daily life in the community, inspired him to create an outstanding body of work that would illuminate the new and true North.”

Cape Dorset is home to a multigenerational community of artists and the Kinngait Studios, the longest continually operating print studios in Canada. The studios are active from fall each year through late spring, at which time editioning is completed and artists take the summer off, making frequent trips to traditional camps on the surrounding land.

At the time of his death in 2016, Pitsiulak was a sought-after artist at the height of his career. *Tim Pitsiulak: Drawings and Prints from Cape Dorset* presents more than seventy reproductions and photographs. Critical context is provided in an essay by Leslie Boyd, former director of Dorset Fine Arts, Toronto. Pitsiulak’s art has been exhibited widely and is in many private and public collections around the world, among them the Art Gallery of Ontario, the McMichael Canadian Art Collection, and the National Gallery of Canada.

ABOUT THE AUTHOR

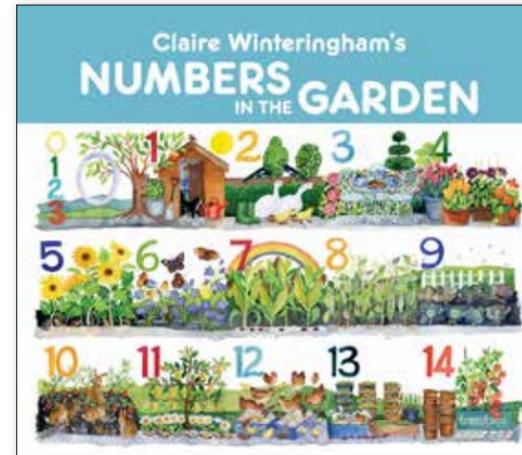
Leslie Boyd was employed by the West Baffin Eskimo Co-operative for thirty-two years, living in Cape Dorset, Nunavut, and in Toronto, where she was director of the Co-op’s marketing division, Dorset Fine Arts. As an independent writer and curator, Boyd has published several essays in exhibition catalogues for private galleries and public institutions. She is also editor of *Cape Dorset Prints: A Retrospective*, a comprehensive illustrated history of the Kinngait Studios in Cape Dorset (Pomegranate, 2007).

Boyd holds a master’s degree in Environmental Studies from York University in Toronto, where she studied the history of the Inuit co-operative movement in northern Canada.

- This is the first monograph about Tim Pitsiulak.
- Personal annotations by the artist accompany many of the drawings.
- Art by Pitsiulak graces best-selling products in Pomegranate’s gift line.



“This inviting art book pays homage to a talented artist while providing insight into modern Inuit culture.”
—Publishers Weekly



Claire Winteringham's
Numbers in the Garden

24 pp., 7 x 6 in.
Board book
Fully illustrated
A270 • ISBN 9780764981708
\$10.95 US (\$13.95 Canada)

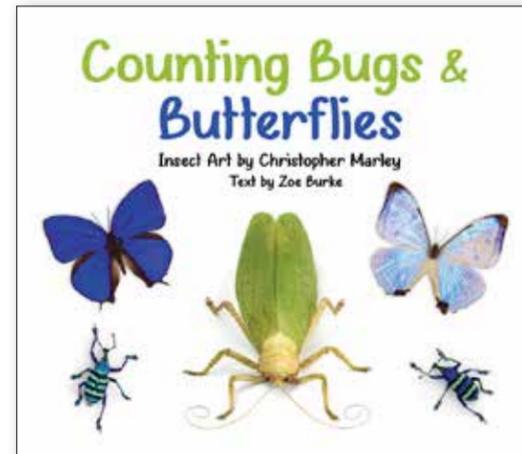
Take a stroll through Claire Winteringham’s watercolor garden. You’ll find flowers and trees, fruits and vegetables, and lots of critters—all waiting to be counted by young ones learning their numbers. Numerical groupings from 1 to 20 depict scenes from the country—chickens and eggs, rabbits in the carrot patch, and a cat minding the goldfish pond. A review section at the end of the book will help reinforce the numbers—with hints for the hard ones, of course!

ABOUT THE ARTIST

For as long as she can remember, Claire Winteringham (British, b. 1956) has been painting with watercolors. Her work has been widely published and exhibited, notably with the Royal Watercolour Society and the Royal Institute of Painters in Watercolour.



Pair this with *Claire Winteringham's Alphabet Parade* board book.



Counting Bugs and Butterflies

Insect Art by Christopher Marley
Text by Zoe Burke

24 pp., 7 x 6 in.
Board book
Fully illustrated
A271 • ISBN 9780764981296
\$10.95 US (\$13.95 Canada)

These fascinating bugs and butterflies are fun to look at and fun to count! Arranged in artful patterns, they practically crawl or fly right off the pages. Discover bugs that look like jewels or have legs like a frog. Wonder at butterflies with wings that glow or are as clear as glass. Artist Christopher Marley’s designs are paired with Zoe Burke’s rhyming text to make this counting romp within the insect world a runaway—or flyaway—good time.

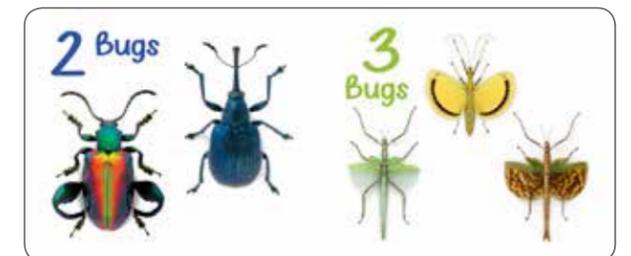
ABOUT THE ARTIST

Christopher Marley’s insect designs have long been top sellers for Pomegranate, as annual calendars, paper gift products, and the best-selling book *Pheromone*. His work is collected worldwide and produced in his hometown of Salem, Oregon. This is his first children’s book.

ABOUT THE AUTHOR

Zoe Burke’s rhyming text has appeared in many other PomegranateKids books, including the Charley Harper Nature Discovery Book series and the award-winning *Owls & Loons* board book.

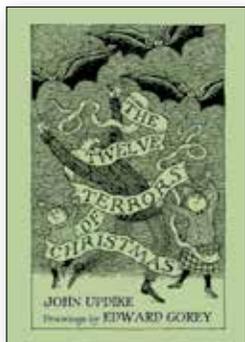
A great way to introduce kids to the beauty of the insect world.
For more art by Christopher Marley, don’t miss *Pheromone*.



See more board books on page 5.

FALL BOOKS 2018

**Don't forget Pomegranate's
holiday books!**



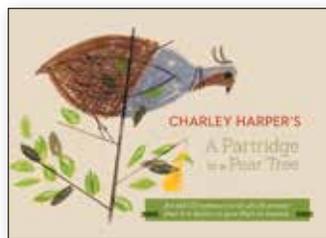
The Twelve Terrors of Christmas

John Updike
Drawings by Edward Gorey

32 pp., 4¼ x 5¾ in.
Smyth-sewn casebound, with jacket
More than a dozen illustrations
A128 • ISBN 9780764937101
\$9.95 US (\$11.95 Canada)
Not available in the UK

Two American masters team up to tickle your funny bone in this stocking stuffer.

■ 16th Printing



Charley Harper's A Partridge in a Pear Tree

28 pp., 7 x 5 in.
Smyth-sewn casebound, with jacket
14 full-color reproductions
A236 • ISBN 9780764968518
\$9.95 US (\$11.95 Canada)

Artist Charley Harper—perhaps with his wife—created this fun little riff on the traditional carol for his family.

■ 2nd Printing

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Cover image:
Blood Oranges, 2015
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See A274, page 2

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