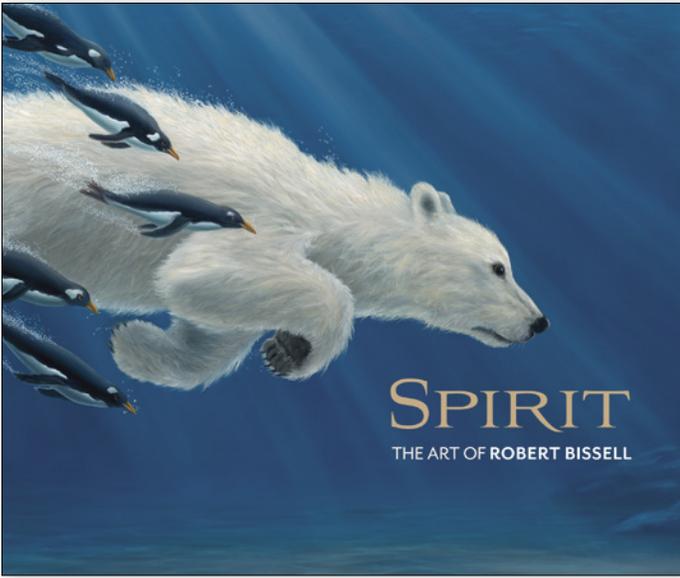


Pomegranate

Spring Books includes *backlist*

**SPRING
2019**





Spirit: The Art of Robert Bissell

Robert Bissell

148 pp., 12½ x 10½ in.

Smyth-sewn casebound, with jacket

More than 130 artworks

Includes Chronology, Publications, Selected Exhibitions, Index of Artworks

A281 • ISBN 978-0-7649-8431-0

\$65.00 US (\$85.00 Canada)

Available March 2019

Spirit, as Robert Bissell says, is nearly impossible to describe. It's full of magic and mystery, and you can find it only when you allow yourself to experience it firsthand. This is something best done in the natural world.

Zoomorphism—using animals to show us human qualities—is Bissell's way of pointing out, with a smile or a nod, that we are all part of a multidimensional world. Humans are animals too, sharing spirit with the rest of the universe, but our curiosity often takes us into an exploration of our consciousness, where we can discover courage, loving-kindness, and compassion.

Spirit: The Art of Robert Bissell includes more than 130 of Bissell's artworks that help illuminate the universal quest into the world of spirit. His familiar bears and rabbits are joined by elephants and humans as they find love and connection. Spirit guides offer help along the way, but in the end, each of us takes a unique journey through life, and the end is simply the beginning of a new adventure.

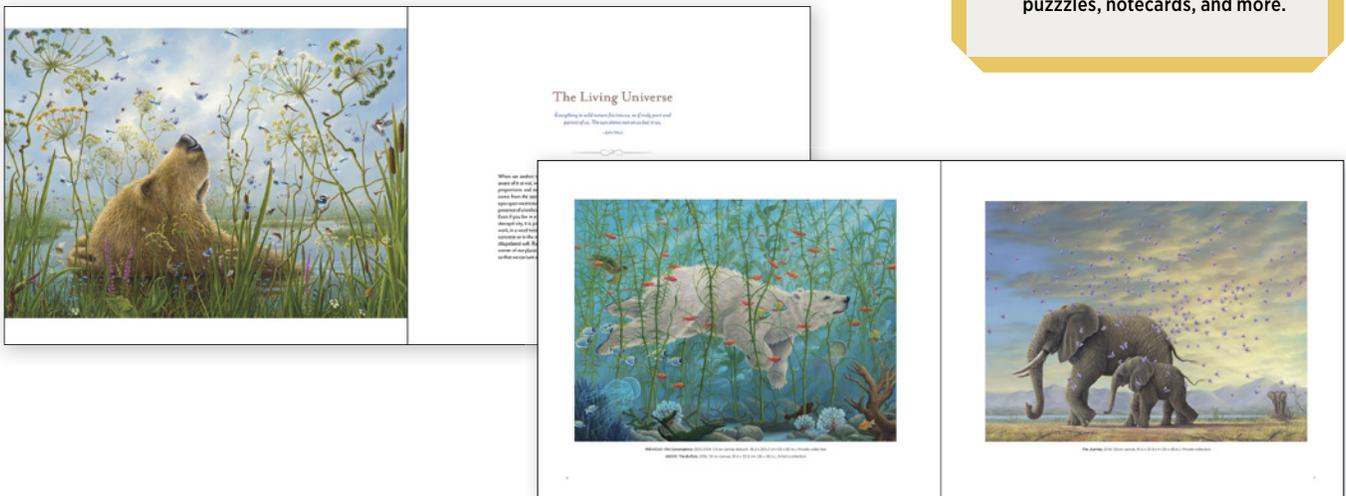
Bissell often finds inspiration through the insights of others, and quotations from other travelers accompany his artworks.

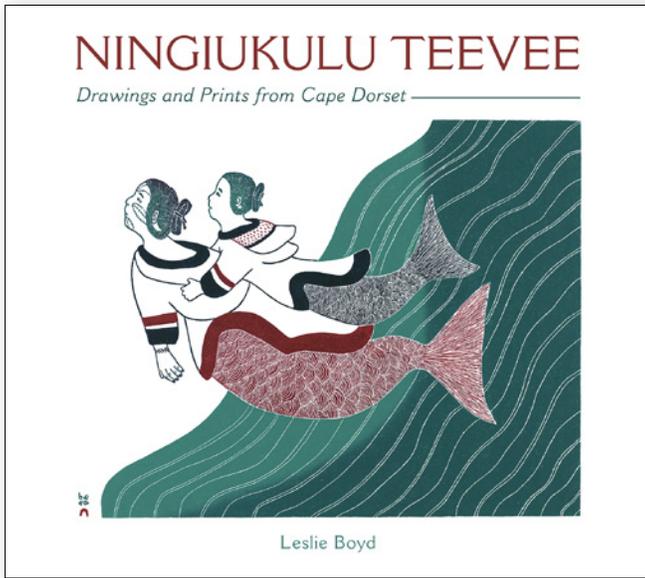
ABOUT THE ARTIST AND AUTHOR

As a child growing up on a farm, Robert Bissell (American, b. England 1952) immersed himself in the world of animals. His keen interest in visuals began at an early age as he documented life around him through photographs. After studying graphic design and obtaining a master's degree from the Royal College of Art in London, he moved to San Francisco and had a successful career in retail advertising before dedicating himself to painting full-time. He lives in London and regularly exhibits in museums and galleries across the United States and Europe. More of Bissell's works can be found in *Hero: The Paintings of Robert Bissell* (Pomegranate, 2013).

See Robert Bissell's *Hero* on page 14.

- Robert Bissell's artworks are accompanied by his writing about life's journey.
- Inspirational quotations about the nature of being human are sprinkled throughout the book.
- *Spirit* is the perfect thematic follow-up to *Hero*.
- Bissell's work can be found in Pomegranate calendars, puzzles, notecards, and more.





Ningiukulu Teevee: Drawings and Prints from Cape Dorset

Leslie Boyd

92 pp., 9 x 8 in.
 Smyth-sewn casebound, with jacket
 More than 80 reproductions and photographs
 Includes Index of Artworks
 A279 • ISBN 978-0-7649-8466-2
 \$24.95 US (\$32.95 Canada)

Available March 2019

Ningiukulu Teevee has never lost her wonder at the world, and, at heart, she is *unikaarti*—a storyteller. She thinks in pictures, and drawing is her language. Teevee is soft-spoken, but her message is clear and strong, and with it she is expanding the narrative of the North, breaking new ground for Inuit art.

Teevee hails from Cape Dorset, home to a multigenerational community of artists and the Kingait Studios, the longest continually operating print studios in Canada. Her inventive images first appeared in the studios' annual collection of limited-edition prints in 2004 and have been represented every year since. Her work is rooted in respect for traditional Inuit culture and an abiding love of family, but along with artists such as Tim Pitsiulak and Annie Pootoogook, Teevee has proven herself unafraid of pushing artistic boundaries. In drawings alive with mischievous charm or weighted by a grittier reality, she often merges traditional Inuit art with contemporary aesthetics, revealing positive and negative changes to life in Arctic communities.

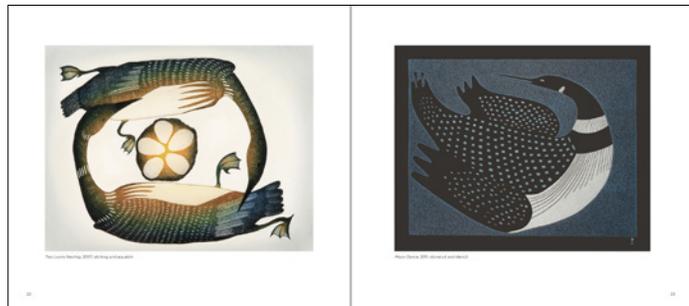
In 2009, Teevee's illustrated children's book, *Alego*, was shortlisted for a Governor General's award. In 2017 *Ningiukulu Teevee: Kinngait Stories*, curated by the Winnipeg Art Gallery, opened at the Canadian Embassy in Washington, DC—the first major retrospective of Teevee's career to date. *Ningiukulu Teevee: Drawings and Prints from Cape Dorset* is the first monograph on the artist's work. Presented here are more than eighty reproductions and photographs, with critical context provided by Leslie Boyd, former director of Dorset Fine Arts, Toronto. Teevee's art has been exhibited widely and is in collections around the world, among them the Art Gallery of Ontario, the McMichael Canadian Art Collection, and the National Gallery of Canada.

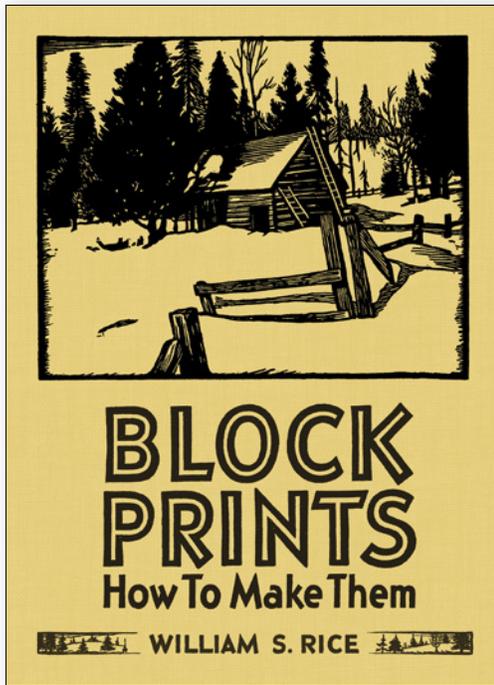
ABOUT THE AUTHOR

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 essays in exhibition catalogues for private galleries and public institutions. She is also editor of *Cape Dorset Prints: A Retrospective* (Pomegranate, 2007), a comprehensive illustrated history of the Kingait Studios in Cape Dorset, and author of *Tim Pitsiulak: Drawings and Prints from Cape Dorset* (Pomegranate, 2018). 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 on Ningiukulu Teevee.
- Traditional Inuit tales inform the artist's work.
- Artwork by Teevee graces Pomegranate's calendars, notecard collections, and more.

Don't miss our other Canadian art titles on page 16.





Block Prints: How To Make Them

William S. Rice

72 pp., 7¼ x 10 in.

Smyth-sewn casebound with paper grain, unjacketed

Nearly 50 black-and-white illustrations

Includes an Introduction to the modern edition

A278 • ISBN 978-0-7649-8432-7

\$24.95 US (\$32.95 Canada)

Available March 2019

An accomplished member of the early twentieth-century Arts and Crafts movement, William S. Rice was also a dedicated teacher. By the time he published *Block Prints: How To Make Them* in 1941, he was an instructor at the University of California, having just retired from a forty-year career teaching art in California's public secondary schools.

Already an illustrator and watercolorist when he moved to the Bay Area in 1900, Rice began making block prints as early as 1915—the same year as the Panama-Pacific International Exposition, a turning point for the artist. Little was needed in order to make block prints at home, and Rice set to work in the attic studio of his East Oakland bungalow. As Rice would go on to describe in his extremely practical guide to block printing, an artist could get started with basic tools, wood or linoleum blocks, inks, and paper, even repurposing household items to their advantage.

Now back in print after a long absence, *Block Prints: How To Make Them* is an eminently readable guide that remains as functional as the day it was made. Written for the novice, Rice's every instruction is provided with a dose of steady encouragement. The modern crafter or art student will find useful guidance in the contributions of Martin Krause, author of this new edition's introduction. His footnotes added throughout provide context to the original edition, translate terminology that might be unfamiliar, and provide updates where needed. As Rice wrote in his preface, this book "is offered with the sincere hope that it may prove both instructive and encouraging to those who are seriously interested in this most absorbing handicraft."

- This vintage reissue will appeal to today's crafters.
- Martin Krause's notes and introduction bring 1941 instructions up-to-date.
- William S. Rice taught printmaking throughout his career.

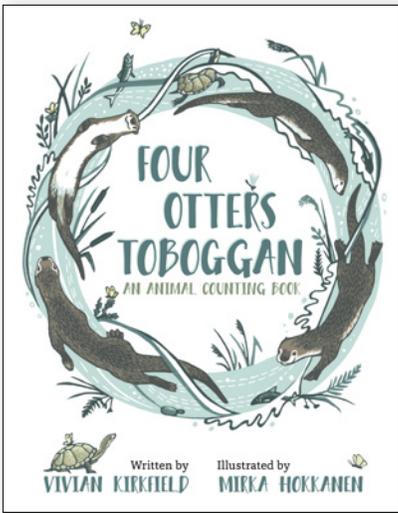
ABOUT THE AUTHORS

William S. Rice (American, 1873–1963) was one of the defining block print artists of the American Arts and Crafts movement. Also a watercolorist, teacher, and avid outdoorsman, he found inspiration in nature and created humble yet stunning images. His active and prolific career extended to the age of ninety.

Martin Krause served for thirty-nine years as curator of prints, drawings, and photographs at the Indianapolis Museum of Art at Newfields. Krause is coauthor of *Gustave Baumann: Nearer to Art* and editor of the Pomegranate books *The Autobiography of Gustave Baumann* (2015) and *Gustave Baumann: Views of Brown County* (2018). 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.

Our William S. Rice retrospective is on page 9.





Four Otters Toboggan: An Animal Counting Book

Written by Vivian Kirkfield
Illustrated by Mirka Hokkanen

32 pp., 7¼ x 9¼ in.
Smyth-sewn casebound, with jacket
Fully illustrated
Includes glossary of animals and conservation information
A280 • ISBN 978-0-7649-8435-8
\$17.95 US (\$22.95 Canada)

Available March 2019

Water wakes. Wildlife greets the day and finds shelter, safety, and fun on the river in this lyrical, ecologically oriented counting book. **One** willow flycatcher, **two** dragonflies, **three** kit foxes, and more thrive in their habitat. As kids count, the day turns from dawn to dusk, and the character of the water changes as quickly as a child's moods. Animals ride out a storm, bask in waning rays, and tuck in under the silver moon. Filled with modern wood engravings, *Four Otters Toboggan* celebrates wild beauty, encouraging readers of all ages to preserve and cherish our planet.

ABOUT THE AUTHOR

Whether shelving books in a children's library, reading stories with her kindergarten classes, or writing tales for children around the globe, Vivian Kirkfield has always worked to help kids become lovers of books. She lives in the quaint New England village of Amherst, New Hampshire, where the old stone library is her favorite hangout.

ABOUT THE ARTIST

Mirka Hokkanen has always loved drawing animals. While growing up in Finland, her very favorite things to sketch were horses. When she went to college, she learned about printmaking and continued creating art with animals as linocuts and wood engravings. This is the first picture book she has illustrated with wood engravings.



Shanti Sparrow's Fantastic Friends

Text by Krystal Eldridge

24 pp., 7 x 6 in.
Board book
Fully illustrated
A282 • ISBN 978-0-7649-8512-6
\$10.95 US (\$13.95 Canada)

Available March 2019

Flynn and Pip are two little birds who make fantastic friends all over the world. Brave, thoughtful, welcoming, and kind, they zoom about making pals of all types. As they fly up high and swoop down low, they find a buddy wherever they go!

ABOUT THE ARTIST

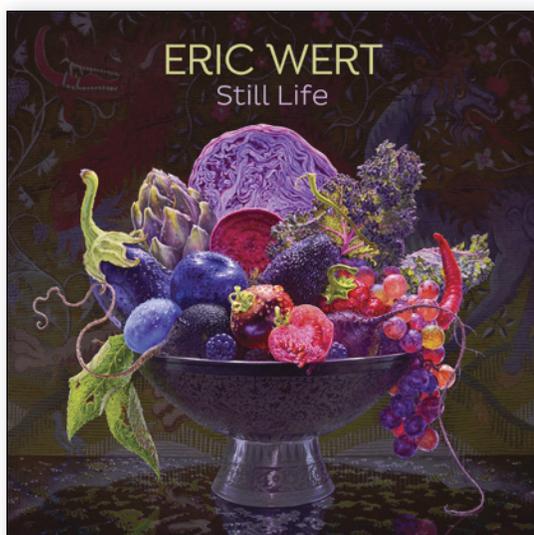
Shanti Sparrow is an illustrator, graphic designer, lecturer, and dreamer. She draws on her love of nature and animals to create enchanting, playful scenes that connect with the child in all of us.

ABOUT THE AUTHOR

Krystal Eldridge is an editor who makes children's books, games, and magazines. When she's not creating, she's with her dogs (they're fantastic friends) or in the garden planting flowers for birds like Flynn and Pip.



See our other board books on pages 7 and 19-21.



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 978-0-7649-8190-6
 \$35.00 US (\$45.00 Canada)

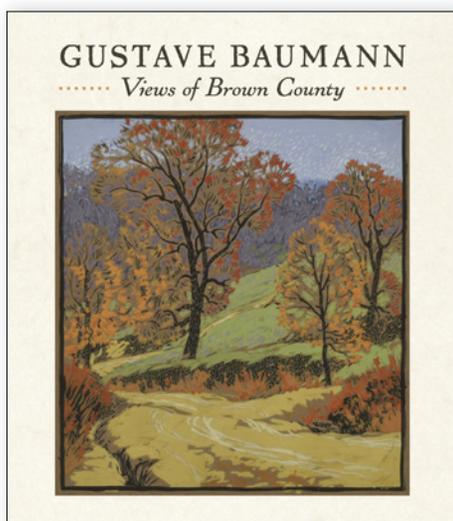
Eric Wert's flowers, fruits, and vegetables are the stuff of a florist's or farmer's perfection—objects of incomparable beauty, hyperrealistic, radiant, and arranged in a tumult that's filled with life. Within this bounty, the artist also recognizes the realities of the garden, forest, and field: snails, 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.

Wert's "hyperrealistic, voluptuous use of color and wry willingness to include slugs, ants, and other humble critters of the field in his compositions is utterly unique—and incomparable, even to the best work of fifteenth and sixteenth century European masters."
 —Foreword Reviews

- This is the most comprehensive look at Eric Wert's art to date, reaching back to his early days as a scientific illustrator.
- The artist discusses his process in detail, complete with step-by-step images.
- Wert has been featured in publications from *Hi Fructose* to *International Artist*.



Gustave Baumann: Views of Brown County

Edited by Martin Krause

144 pp., 8¾ x 10 in.
 Smyth-sewn casebound, with jacket
 More than 50 prints and 26 historical photographs
 Includes Chronology and Index
 A275 • ISBN 978-0-7649-8208-8
 \$35.00 US (\$45.00 Canada)

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.

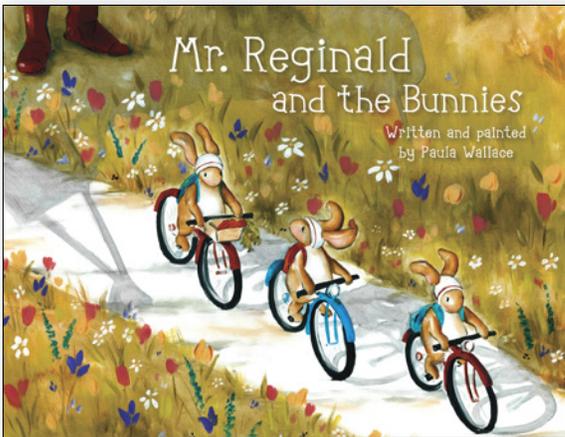
One of the early artists to discover Brown County, Baumann (1881–1971) arrived in 1910 and resided in Nashville for six years before permanently settling in Santa Fe, New Mexico, in 1918. Decades later, he dreamed of telling the story of the origins of the Brown County artists colony, which had continued 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 in *Gustave Baumann: Views of Brown County*. 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.

- This is a rare look at the formation of the Brown County artists colony, 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.

More Gustave Baumann books are featured on page 9.



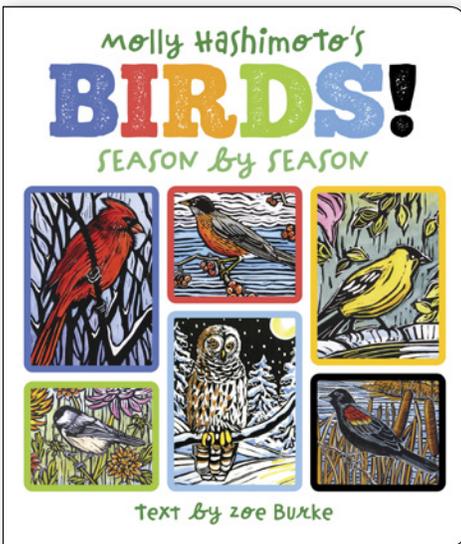
Mr. Reginald and the Bunnies

Written and painted by Paula Wallace

40 pp., 9 x 7 in.
 Smyth-sewn casebound, with jacket
 Fully illustrated
 A273 • ISBN 978-0-7649-8191-3
 \$17.95 US (\$22.95 Canada)

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*.

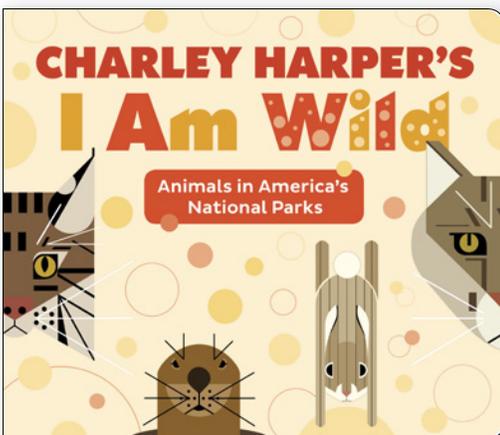


Molly Hashimoto's Birds! Season by Season

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 978-0-7649-8217-0
 \$10.95 US (\$13.95 Canada)

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.



Charley Harper's I Am Wild

24 pp., 7 x 6 in.
 Board book
 Fully illustrated
 A277 • ISBN 978-0-7649-8226-2
 \$10.95 US (\$13.95 Canada)

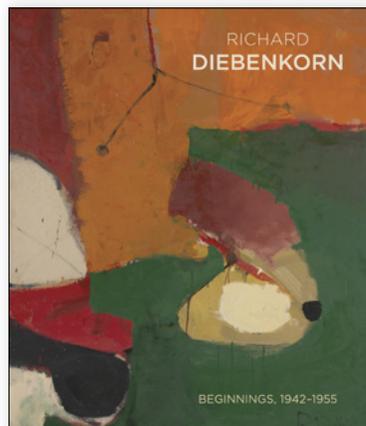
Wild animals live here! *Charley Harper's I Am Wild* introduces children to animals that call America's national parks home. Harper was commissioned to design posters for the National Park Service. His artwork highlights each critter's standout features—from the spots on a fawn to the pointy pink toes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

See our other Harper board books on page 21.

AMERICAN ART

Richard Diebenkorn: Beginnings, 1942–1955

Scott A. Shields



240 pp., 9½ x 11 in.
Smyth-sewn casebound, with jacket
Nearly 200 reproductions and photographs
Includes Foreword, Chronology, Selected Bibliography, Exhibition Checklist, and Index
Exhibition catalogue
A267 • ISBN 978-0-7649-7941-5
\$50.00 US (\$65.00 Canada)

**FOREWORD INDIES
BOOK OF THE YEAR
FINALIST, ART CATEGORY**

2nd Printing

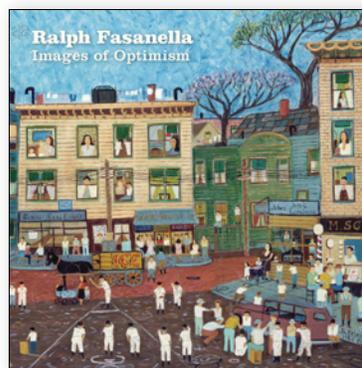
Richard Diebenkorn's earliest paintings and drawings remain little known. *Richard Diebenkorn: Beginnings, 1942–1955* features nearly two hundred paintings and drawings that precede his shift to figuration. These early pieces evolved rapidly from representational landscape scenes and portraits of military colleagues, to semiabstract and Surrealist-inspired depictions of topography and the human form, to the artist's mature Abstract Expressionist paintings. This catalogue offers a picture of Diebenkorn's precocious achievements and sets the stage for what was yet to come.

"The exhibition catalog, a lushly illustrated biography by the Sacramento museum's chief curator, Scott A. Shields, is a document that should find an immediate place on the shelves of art history libraries everywhere." —Charles Desmarais, *The San Francisco Chronicle*

Ralph Fasanella: Images of Optimism

Marc Fasanella

Contributions by Leslie Umberger and Paul S. D'Ambrosio



128 pp., 10 x 10 in.
Smyth-sewn casebound, with jacket
More than 70 full-color reproductions and photographs
Includes Chronology, Index of Artworks, and Afterword
A266 • ISBN 978-0-7649-7950-7
\$35.00 US (\$45.00 Canada)

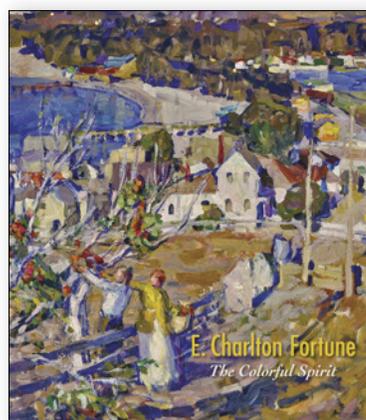
Ralph Fasanella was an activist whose megaphone was his paintbrush. His images, filled with symbolism, chronicle life in early twentieth-century New York, the American labor movement, the complex bonds of family, and the political injustices and social inequities of his time. His paintings teem with gritty realities and his own hopeful visions for a prosperous working class.

Ralph Fasanella: Images of Optimism showcases nearly seventy of Fasanella's vibrant images of social conscience. An essay by Leslie Umberger articulates Fasanella's life of action, and Marc Fasanella, the artist's son, offers personal perspectives on this artist of the people.

"In brash, brightly colored paintings informed by van Gogh and Diego Rivera, Fasanella lifted his voice against McCarthyism, wage slavery, and racism." —*Publishers Weekly*

E. Charlton Fortune: The Colorful Spirit

Scott A. Shields and Julianne Burton-Carvajal



236 pp., 10½ x 12 in.
Smyth-sewn casebound, with jacket
More than 150 images of E. Charlton Fortune's paintings, drawings, and ecclesiastical art and furnishings
19 photographs
Includes Chronology, Selected Bibliography, and Index
Exhibition catalogue
A265 • ISBN 978-0-7649-7911-8
\$60.00 US (\$80.00 Canada)

California artist E. Charlton Fortune (1885–1969) came of age during the advent of the New Woman—when women pushed boundaries and challenged the status quo. Fortune, unmarried and of independent spirit, often painted en plein air. Her landscapes were not delicate, but bold and vigorous and were often thought to have been painted by a man. In 1931, Fortune gave up landscape painting to devote herself to ecclesiastical design. As the founder of the Monterey Guild, she directed the guild members' considerable skills to the creation of art and furnishings for Catholic churches.

Written by Scott A. Shields in collaboration with the Crocker Art Museum, *E. Charlton Fortune: The Colorful Spirit* includes an essay by Julianne Burton-Carvajal examining Fortune's work as a liturgical designer.

Robert Rahway Zakanitch

David Pagel and John DeFazio



180 pp., 9½ x 11 in.
Smyth-sewn casebound, with jacket
104 full-color reproductions and 8 photographs
Includes Chronology and Index of Artworks
A243 • ISBN 978-0-7649-7263-8
\$50.00 US (\$60.00 Canada)

To Robert Rahway Zakanitch, life is full of ordinary miracles and the boundless beauty of humanity. Zakanitch began to paint amid the 1960s culture of artistic intellectualism, when beauty was out of fashion and Modern Art seemed bent on excluding its audience. By the 1970s he had reached critical acclaim as a founder of the Pattern and Decoration movement. More recently, Zakanitch has used line, form, color, composition, and scale to create accessible, visually rich paintings. He invites viewers into his artistic process by allowing visible erasures, drips of paint, glimpses of gridwork and support materials, and bits of hand-lettering.

AMERICAN ART

Kate Krasin: Luminous Prints

Essay by Carmen Vendelin



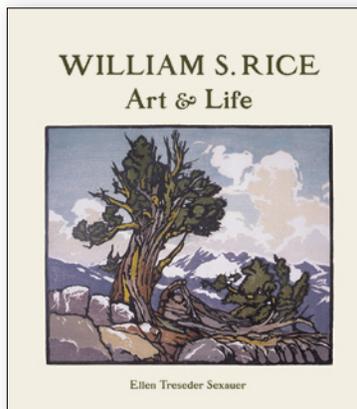
96 pp., 11 x 9 in.
Smyth-sewn casebound, with jacket
More than 60 full-color reproductions
Two black-and-white photographs
Includes Index of Artworks
A255 • ISBN 978-0-7649-7557-8
\$29.95 US (\$39.95 Canada)

Kate Krasin (American, 1943–2010) was a master of the silkscreen print. Her highly refined work proved that silkscreen, or serigraphy, was not just a medium for simple graphic designs in flat colors. She studied the work of Japanese woodblock print artists and fellow Santa Fe woodcut artist Gustave Baumann but preferred the “dance” of silkscreen: the process of drawing the sketches, cutting the stencils, formulating the colors, and printing by hand to create detailed, textured works of art.

Krasin felt an affinity for her native New Mexico. “We happen to live in a landscape that is just fraught with color—red rock, turquoise chamisa, pink and maroon earth—it’s everywhere, so that walking here can make me high. And in New Mexico there’s a definite ancient feeling to the land, a sense of civilizations that have gone before, a pervasive quality that’s sometimes enough to make my hair stand on end. I want that mystery, as much as I can put it in a straight landscape. I try to make pictures of mystery—not just mountains, but rather the feeling, the meaning, of the Earth.”

William S. Rice: Art & Life

Ellen Treseder Sexauer

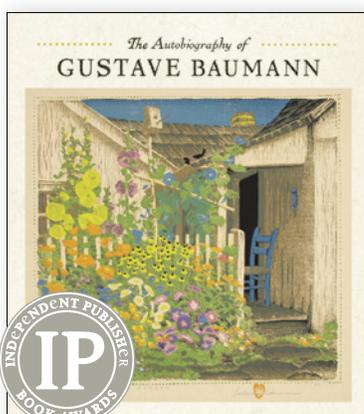


228 pp., 8½ x 10 in.
Smyth-sewn casebound, with jacket
More than 300 illustrations, with nearly 200 full-color reproductions
Includes Introduction by Kenneth R. Trapp, Chronology, List of Public Collections, Index, and Appendix
A215 • ISBN 978-0-7649-6454-1
\$60.00 US (\$66.00 Canada)

William S. Rice (1873–1963), one of the most gifted block print artists of the American Arts and Crafts Movement, created humble yet stunning images that were in harmony with the aesthetics of the Craftsman style. A masterful watercolorist, distinguished teacher, and avid outdoorsman, Rice found enduring inspiration in nature—from sweeping vistas to single blossoms. *William S. Rice: Art & Life* is the first retrospective devoted to the artist. Author Ellen Treseder Sexauer, Rice’s granddaughter, presents a synthesis of scholarly and uniquely personal perspectives, examining the artist’s development, artistic methods, and private life.

The Autobiography of Gustave Baumann

Edited by Martin Krause



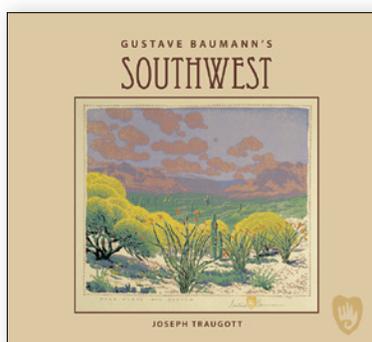
160 pp., 8½ x 10 in.
Smyth-sewn casebound, with jacket
More than 80 full-color reproductions and 36 black-and-white photographs
Includes Foreword by Dr. Charles L. Venable, Introduction, Epilogue, Chronology, and Index
A241 • ISBN 978-0-7649-7192-1
\$40.00 US (\$50.00 Canada)

SILVER MEDAL WINNER

A craftsman by nature, Gustave Baumann (1881–1971) turned to traditional woodcut printmaking in 1905, after working as a commercial artist in Chicago. Over the years, Baumann sought out picturesque surroundings, affordable living, and a peaceful atmosphere conducive to creating his art. He went to Indiana, the Northeast, then to Taos, New Mexico, and finally to the “small, untroubled world” of Santa Fe. Written when he was nearing seventy, this autobiography illuminates the artist’s personality through anecdotes of town and family life, observations of society, and musings on the role of artists and their art.

Gustave Baumann's Southwest

Joseph Traugott



80 pp., 9 x 8 in.
Smyth-sewn casebound, with jacket
65 color illustrations
A138 • ISBN 978-0-7649-4178-8
\$24.95 US (\$31.95 Canada)

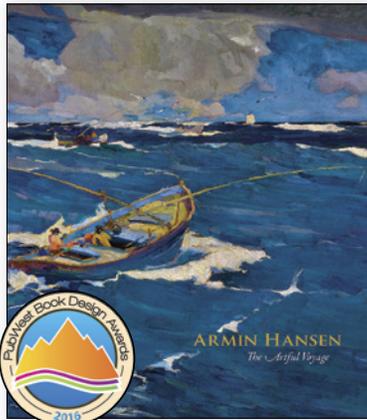
 **2nd Printing**

Gustave Baumann (American, b. Germany, 1881–1971) moved to Santa Fe in 1918 and spent the rest of his life there. The arts community of Santa Fe welcomed the successful printmaker, and the influences of other European and American artists, along with Native American potters and watercolor painters, inspired Baumann to produce a wealth of woodblock prints depicting the southwestern landscape, its peoples, and their rituals. As his images grew more complex, he devised innovative printing techniques, creating prints with warm, blended hues. He captured the spirit of his surroundings in a body of work that continues to be venerated for its personal imagery, singular style, and exacting technique. This book reproduces more than 50 of the artist’s prints and gouaches and features an essay by New Mexico Museum of Art curator Joseph Traugott.

AMERICAN ART

Armin Hansen: The Artful Voyage

Scott A. Shields



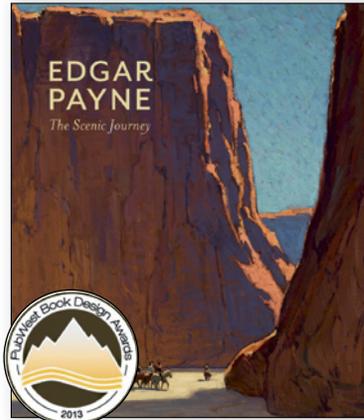
280 pp., 10½ x 12 in.
Smyth-sewn casebound, with jacket
More than 175 black-and-white and full-color reproductions and 25 photographs
Includes Chronology, Bibliography, Exhibition Checklist, and Index
Exhibition catalogue
A237 • ISBN 978-0-7649-6959-1
\$60.00 US (\$70.00 Canada)

SILVER AWARD WINNER

Armin Carl Hansen (1886–1957) sought to capture the raw power and vitality of the Pacific and those who sailed it, rather than the beauty of the ocean’s light and color for its own sake. Although the San Francisco native at times painted lush still lifes, spirited rodeo scenes, and loosely rendered landscapes, his signature subjects were fisherfolk and the sea. Often described as Impressionist, Hansen’s art departed from the calm beauty that characterized the style, even though he used bold colors and, at times, broken brushstrokes. For the most part, Hansen rejected Impressionism’s gentility to focus on humanity’s symbiotic relationship with nature.

Edgar Payne: The Scenic Journey

Scott A. Shields and Patricia Trenton



272 pp., 10½ x 12 in.
Smyth-sewn casebound, with jacket
120 full-color reproductions and over 50 black-and-white photographs and drawings
Includes Chronology, Selected Bibliography, Exhibition Checklist, and Index
Exhibition catalogue
A203 • ISBN 978-0-7649-6053-6
\$60.00 US (\$75.00 Canada)

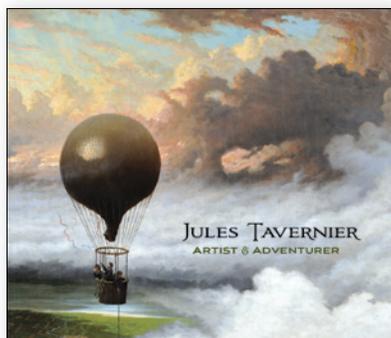
SILVER AWARD WINNER

■ **4th Printing**

One of the historic California plein-air painters, Edgar Alwin Payne (1883–1947) used the animated brushwork, vibrant palette, and shimmering light of Impressionism, but his imagery was unique among artists of his generation. While his contemporaries favored a more idyllic representation of the natural landscape, Payne was devoted to subjects of rugged beauty. He was among the first painters to capture the vigor of the Sierra Nevada, and his travels through the Southwest resulted in equally magnificent depictions of the desert. One critic called him a “poet who sings in colors.”

Jules Tavernier: Artist & Adventurer

Claudine Chalmers, Scott A. Shields, and Alfred C. Harrison Jr.

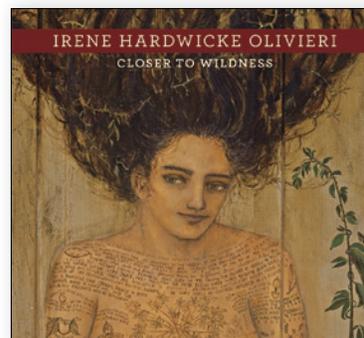


172 pp., 11 x 9½ in.
Smyth-sewn casebound, with jacket
90 full-color reproductions and 30 black-and-white photographs and illustrations
Includes Chronology, Bibliography, and Index
Exhibition catalogue
A227 • ISBN 978-0-7649-6685-9
\$50.00 US (\$55.00 Canada)

Jules Tavernier (1844–1889) was commissioned by *Harper’s Weekly* to travel by rail from New York to San Francisco, producing illustrations of the rapidly changing American frontier along the way. The images were dramatic—American Indian customs, the emerging cattle trade, the destruction of native wildlife—and had rarely been seen by a popular audience. In California, the strange grandeur of the Monterey coastline appealed to Tavernier’s imagination, and during this period he produced some of his most audacious work, featuring a host of mysterious themes and images. Tavernier moved on to Hawaii, where he was fascinated by the island’s dramatic scenery.

Irene Hardwicke Olivieri: Closer to Wildness

Essay by Carl Little



152 pp., 9¾ x 9 in.
Smyth-sewn casebound, with jacket
144 full-color reproductions
A228 • ISBN 978-0-7649-6701-6
\$45.00 US (\$50.00 Canada)

Irene Hardwicke Olivieri’s enchanting, idiosyncratic, and curiously complex artworks explore the subterranean aspects of life while opening a window to what she calls the “mysterious workshop of nature.” Her paintings are laced with knowledge of the cougars, wood rats, caterpillars, and other animal familiars she relates to. Carl Little’s essay highlights the artist’s background and delves into her processes, motivations, and revelations. Olivieri’s stories offer additional insights, and inset miniature vignettes and painted text invite close study. Interwoven natural history writings, folk wisdom, journal entries, and excerpts from letters provide a glimpse into the artist’s extraordinary world.

AMERICAN ART

Botanical Visions: The Art of MF Cardamone

Essay by Julie Sasse



124 pp., 10 x 10 in.
Smyth-sewn casebound, with jacket
100 full-color reproductions
Includes Essay, Exhibition History,
and Index of Artworks
A262 • ISBN 978-0-7649-7766-4
\$35.00 US (\$45.00 Canada)

**FOREWORD INDIES
BOOK OF THE YEAR
FINALIST, ART CATEGORY**

MF Cardamone (American, b. 1958) creates artwork that harks back to centuries past but is deeply rooted in the present. Her cultural and sociological commentary, delivered in words and images, reveals her love of all things botanical. Cardamone balances the scientific aspect of her work with a large dose of humor in the selection and placement of cultural icons from each plant's home environment.

Cardamone works with conservation organizations on multiple hemispheres, creating art that is entertaining as well as educational, helping to promote the preservation of plant life, and in turn supporting all life.

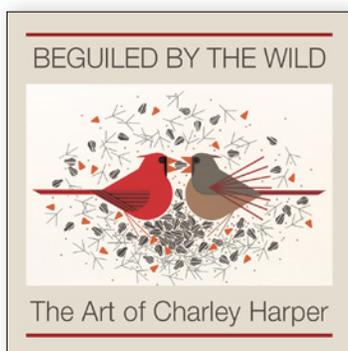
Botanical Visions: The Art of MF Cardamone is filled with one hundred attention-grabbing, full-color reproductions of Cardamone's singular art. Including an essay by Julie Sasse, chief curator at the Tucson Museum of Art, this monograph showcases intriguing art that takes tradition for a spin.

Beguiled by the Wild: The Art of Charley Harper

Charley Harper

Introduction by Roger Caras

Foreword by Brett Harper



132 pp., 11¼ x 11¼ in.
Smyth-sewn casebound, with jacket
More than 110 full-color reproductions
A244 • ISBN 978-0-7649-7229-4
\$50.00 US (\$60.00 Canada)

**FOREWORD INDIES
BOOK OF THE YEAR
FINALIST, ART CATEGORY**

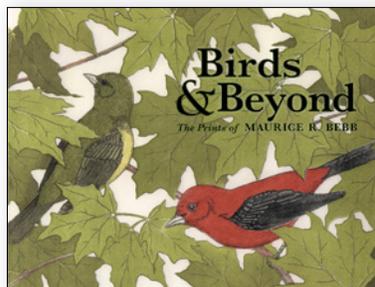
2nd Printing

This new, revised edition of *Beguiled by the Wild: The Art of Charley Harper* pays homage to one of America's most beloved artists, presenting—exclusively—all of the serigraphs he produced from 1968 to 2007. Harper fans will be happy to see, along with several new images, almost all of their favorites from the original edition, along with their intriguing, pun-filled captions. Essays by Roger Caras and Charley Harper are now joined by a new foreword from the artist's son, Brett Harper.

"This genre-defying spectacle of color, form, and humor looks like an art book but acts the part of a playful, kid-friendly graphic novel masquerading as a field guide to animals." —*Foreword Reviews*

Birds & Beyond: The Prints of Maurice R. Bebb

Edited by Cori Sherman North

Contributions by Jim Harbison, John R. Mallery,
and Cori Sherman North

260 pp., 12½ x 9 in.
Smyth-sewn casebound, with jacket
More than 220 full-color reproductions
More than 20 photographs
Includes Chronology, Catalogue of
Prints, Index of Prints
A261 • ISBN 978-0-7649-7625-4
\$50.00 US (\$70.00 Canada)

Maurice Robert Bebb (American, 1891–1986), largely self-taught, was renowned for the prints of American birds he produced over five decades. He established a national reputation as an exceptional etcher as he created more than two hundred print designs and produced prints for the Chicago Society of Etchers, the Prairie Print Makers, and the Print Makers of California. Bebb kept meticulous records of his print editions. Many of his "printing keys" have provided the underlying structure for this catalogue raisonné.

***Harper Ever After:
The Early Work of Charley and Edie Harper***

Essay by Sara Caswell-Pearce

Introduction and Commentary by Brett Harper



144 pp., 8½ x 10 in.
Smyth-sewn casebound, with jacket
More than 200 full-color reproductions of
paintings, photographs, and prints
Includes Chronology and Index of Artworks
A238 • ISBN 978-0-7649-7146-4
\$45.00 US (\$50.00 Canada)

See our Harper
children's books on
pages 7, 21, and 23.

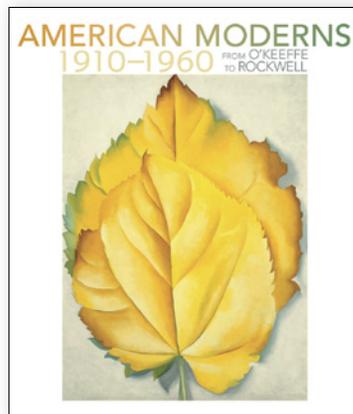
Charley Harper and Edie McKee met on the first day of school at the Art Academy of Cincinnati in 1940. They studied together, fell in love, survived World War II, married, and embarked on successful careers in art. *Harper Ever After* presents paintings and prints from both artists, from their early art school days until 1960, when Charley created *Cardinal*, now one of his best-known images. Brett Harper provides a biographical introduction that follows his parents from art school to commercial and fine art success, and his commentary on specific artworks provides valuable insight. Art critic Sara Caswell-Pearce's essay focuses on the development of the Harpers' artistic prowess, while Chip Doyle, a family friend, tells his story of discovering long-lost early works.

AMERICAN ART

American Moderns, 1910–1960: From O’Keeffe to Rockwell

Brooklyn Museum

Karen A. Sherry, with Margaret Stenz

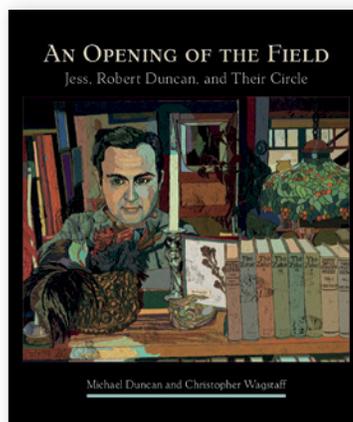


128 pp., 8½ x 10 in.
Smyth-sewn casebound, with jacket
More than 60 full-color reproductions
Includes Introduction, Selected Bibliography, and Index of Works
Exhibition catalogue
A211 • ISBN 978-0-7649-6265-3
\$29.95 US (\$32.95 Canada)

American Moderns, 1910–1960: From O’Keeffe to Rockwell explores the myriad ways in which American artists engaged modernity. Featured are fifty-three paintings and four sculptures, ranging widely in subject matter and style, by such artists as Marsden Hartley, Max Weber, George Ault, Reginald Marsh, and Grandma Moses. The book’s introduction sets the stage for six thematic sections, each with an introductory essay tracing the period’s dominant artistic development. Interpretive text for each object and reproductions of comparative works provide further insight into how these artists shaped modern art.

An Opening of the Field: Jess, Robert Duncan, and Their Circle

Michael Duncan, Christopher Wagstaff, William Breazeale, and James Maynard



288 pp., 8½ x 10 in.
Smyth-sewn casebound, with jacket
More than 200 full-color reproductions and 60 color and black-and-white photographs
Includes Exhibition Checklist, Index, and Appendixes
Exhibition catalogue
A220 • ISBN 978-0-7649-6582-1
\$65.00 US (\$65.00 Canada)

INDIEFAB BRONZE AWARD WINNER

Artist Jess (1923–2004) and poet Robert Duncan (1919–1988) shared a rich intellectual and emotional life that yielded some of the century’s most satisfying and moving artworks and writings. In reexamining myths through a synthesis of art and literature, their deeply interrelated works stand as crucial assemblages of the meaning of our time. *An Opening of the Field* presents a rich cross-section of Jess’s paintings and collages and Duncan’s colorful abstract drawings, as well as a gallery of works by the artists and poets who were intimates in their circle, including Helen Adam, James Broughton, Patricia Jordan, R. B. Kitaj, Michael McClure, Jack Spicer, Dean Stockwell, and many others.

The Art of Arthur and Lucia Mathews

Oakland Museum of California

Harvey L. Jones



272 pp., 10¾ x 12 in.
About 250 color and black-and-white images

Smyth-sewn casebound, with jacket
A116 • ISBN 0-7649-3549-6
\$65.00 US (\$80.00 Canada)

Smyth-sewn paperbound, with flaps
A117 • ISBN 0-7649-3644-1
\$40.00 US (\$50.00 Canada)

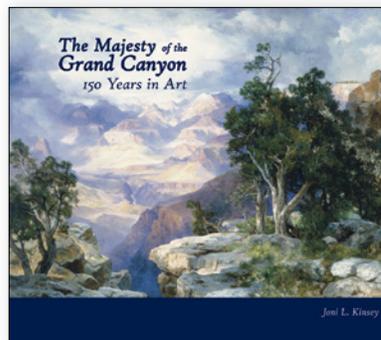
▀ **2nd Printing**

This is the most comprehensive retrospective yet published on the work of San Franciscans Arthur F. Mathews (1860–1945) and Lucia K. Mathews (1870–1955), groundbreaking artists committed to treasuring the California they knew and loved. Through their murals, easel paintings, furniture, interior design, graphics, wooden frames, and other objects, they fostered a West Coast aesthetic known as the California Decorative Style.

The Majesty of the Grand Canyon: 150 Years in Art

Joni L. Kinsey

Foreword by James E. Babbitt



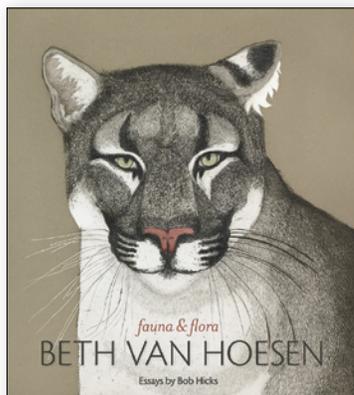
160 pp., 11 x 9¾ in.
Smyth-sewn casebound, with jacket
More than 100 color and black-and-white paintings, lithographs, etchings, and photographs
A741 • ISBN 0-7649-2956-9
\$35.00 US (\$45.00 Canada)

Although it had been home to indigenous people for centuries, the Grand Canyon was virtually unknown to most Americans in 1869, when John Wesley Powell became the first person to travel the canyon’s full length by boat. An inspired Powell introduced the canyon to landscape artist Thomas Moran, who brilliantly portrayed its grandeur for a stunned public. Ed Mell, Clark Hulings, Wilson Hurley, Frank Mason, P. A. Nisbet, Bruce Aiken, and Earl Carpenter are among the contemporary painters represented in this gorgeously illustrated overview of 150 years of artistic responses to America’s most famous natural wonder.

AMERICAN ART

Beth Van Hoesen: Fauna & Flora

Essays by Bob Hicks

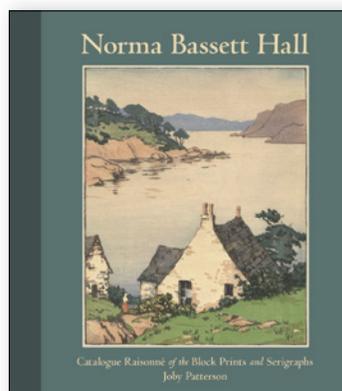


144 pp., 8½ x 10 in.
Smyth-sewn casebound, with jacket
More than 90 full-color reproductions
of prints and drawings
Includes Index of Artworks
A232 • ISBN 978-0-7649-6850-1
\$40.00 US (\$48.00 Canada)

Printmaker Beth Van Hoesen (1926–2010) made a career from observing creatures, casual moments, and overlooked things with sensitivity and diligence. Raised in the American West, Van Hoesen settled with her artist husband, Mark Adams, in San Francisco, where she would spend more than fifty years making traditional prints with a modern approach to the arrangement of space on a plane. *Beth Van Hoesen: Fauna & Flora* devotes two essays to the dutiful renderings of flowers and animals for which Van Hoesen is best known. Using curator, artist, and printer interviews alongside quotations from Van Hoesen's unpublished 1981 journal, Bob Hicks examines her work within the context of the contemporary art world and the history of figurative art.

Norma Bassett Hall: Catalogue Raisonné of the Block Prints and Serigraphs

Joby Patterson



176 pp., 8½ x 10 in.
Smyth-sewn casebound, with jacket
26 black-and-white photographs; 108 color
and 16 black-and-white reproductions by
Norma Bassett Hall and her contemporaries
Includes Artist Biography, Catalogue
Raisonné, Appendixes, Bibliography,
and Indexes
A233 • ISBN 978-0-7649-6849-5
\$50.00 US (\$60.00 Canada)

Wherever she lived, Norma Bassett Hall (1888–1957) interpreted the geographic richness of North America and Europe. From the windy coast of Oregon to the rocky pastures of heartland Kansas, from the Indian pueblos of New Mexico and Arizona to the idyllic inlets of Scotland and the hamlets of France, she found a wealth of material to depict on the woodblock. Nearly all the prints composing Hall's graphic oeuvre—linoleum cuts, woodcuts, and serigraphs—have been located, studied, and represented here in more than 110 illustrations.

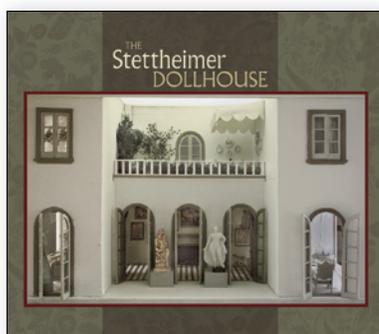
The catalogue raisonné "aims to alert a new audience to this underrated artist's hushed brilliance."
—*Art in Print*

The Stettheimer Dollhouse

Museum of the City of New York

Sheila W. Clark

Foreword by Ettie Stettheimer

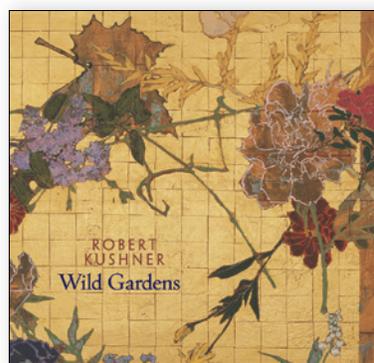


64 pp., 8 x 7 in.
Smyth-sewn casebound, with jacket
75 full-color illustrations
Includes descriptions and photographs
of all rooms and biographical information
about every artist represented in the
dollhouse
A163 • ISBN 978-0-7649-4802-2
\$19.95 US (\$21.95 Canada)

Infusing her sensibility into every detail—from the Limoges vases in the chintz bedroom to the crystal-trimmed candelabra in the salon—Carrie Walter Stettheimer (1869–1944) wove together the fashion and style of New York's high society in the early 20th century to create one of the finest dollhouses in the world. Stettheimer worked on the twelve-room dollhouse for nearly two decades, creating many of the furnishings and decorations by hand. Styles of decoration vary from room to room, yet the wallpapers, furniture, and fixtures are all characteristic of the period following World War I. The result is a magnificent work of art, now in the permanent collection of the Museum of the City of New York.

Robert Kushner: Wild Gardens

Essays by Michael Duncan and Robert Kushner



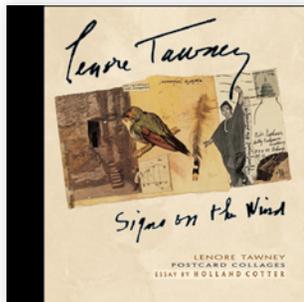
120 pp., 10 x 9¼ in.
Smyth-sewn casebound, with jacket
78 color reproductions and 5 color
photographs
A124 • ISBN 978-0-7649-3769-9
\$35.00 US (\$45.00 Canada)

Wild Gardens publishes for the first time a broad collection of floral paintings by New York painter Robert Kushner (b. 1949), many of the works painted directly on antique Japanese screens and sliding doors. An essay by the artist discusses his philosophical reasons for painting on these nontraditional surfaces and explains his working methods and the technical issues involved in restoration, gilding, and composition. This book's elegant reproductions and sharply framed essays offer the reader vivid insight into Kushner's eloquent world of visual opulence.

AMERICAN ART

Lenore Tawney: Signs on the Wind

Essay by Holland Cotter



96 pp., 8 x 8 in.
Smyth-sewn casebound, with quarter binding
83 color reproductions and 6 black-and-white images
A639 • ISBN 0-7649-2130-4
\$24.95 US (\$29.95 Canada)

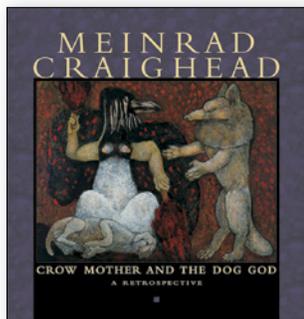
2nd Printing

Lenore Tawney (1907–2007) is recognized as one of the leading fiber artists of the 20th century; she helped trans-

form weaving into a new form of visual art. From the 1960s on, she also created whimsical and ingenious postcard collages. Tawney's dynamic cards, of regulation size, were sent through the mail devoid of any protective covering—only in rare instances were instructions for special treatment, such as hand stamping, included—to friends and family members. The cards arrived in excellent condition, a testimonial to the postal workers' appreciation of the artist's gifts. Most of the collages were made entirely of paper: photographs, newspaper clippings, magazine ads, musical scores, illustrations from books, and Tawney's own drawings.

Meinrad Craighead: Crow Mother and the Dog God: A Retrospective

Essays by Rosemary Davies, Virginia Beane Rutter, and Eugenia Parry



352 pp., 10 x 10½ in.
Smyth-sewn casebound, with jacket
Approximately 250 color and black-and-white reproductions
A672 • ISBN 0-7649-2454-0
\$90.00 US (\$135.00 Canada)

Meinrad Craighead (b. 1936) has led a deeply intuitive life. Raised Catholic, she spent fourteen years as a Benedictine nun at Stanbrook Abbey in England. She returned to the United States to knit

together the southwestern Native American spiritual traditions and her Catholic roots: she worships both Crow Mother and the Madonna. This retrospective presents Craighead's extensive body of work from the 1960s through 2001. Essays by Rosemary Davies, who first met Craighead at Stanbrook Abbey; Virginia Beane Rutter, a Jungian analyst and author; and Eugenia Parry, an art historian and author, discuss Craighead's work with subtlety and insight.

Hero: The Paintings of Robert Bissell

Carl Little

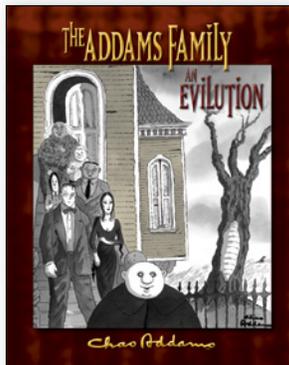


140 pp., 12½ x 10½ in.
Smyth-sewn casebound, with jacket
130 full-color reproductions
Includes Chronology and Index of Artworks
A219
ISBN 978-0-7649-6456-5
\$65.00 US (\$75.00 Canada)

2nd Printing

The Addams Family: An Evolition

Charles Addams • Written by H. Kevin Miserocchi



224 pp., 8 x 10 in.
Smyth-sewn casebound, with jacket
More than 200 cartoons, many in color
A180 • ISBN 978-0-7649-5388-0
\$39.95 US (\$47.95 Canada)

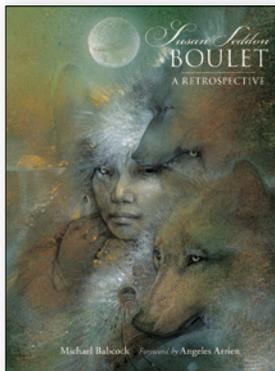
5th Printing

Charles Addams (1912–1988) first created Morticia, Lurch, and The Thing in a cartoon published in a 1938 issue of *The New Yorker*. Other characters were born and developed over the next twenty-six years, before the cheerfully creepy clan

debuted on ABC television in 1964 and later on the big screen. *The Addams Family: An Evolition* is the first book to trace this history, presenting more than two hundred cartoons created by Addams; many have never been published before. Text by H. Kevin Miserocchi traces each character's evolution, while Addams's own incisive character descriptions introduce each chapter.

Susan Seddon Boulet: A Retrospective

Michael Babcock • Foreword by Angeles Arrien



272 pp., 9¼ x 12¼ in.
Smyth-sewn casebound, with jacket
More than 200 reproductions of Boulet's paintings
A254 • ISBN 978-0-7649-1030-2
\$65.00 US (\$85.00 Canada)

2nd Printing

Susan Seddon Boulet (American, b. Brazil, 1941–1997) lived in search of the magnificent. As a child growing up on a Brazilian farm, she made animals her first artistic subjects. Her artwork reflects her innermost journey, beginning with fairy tales

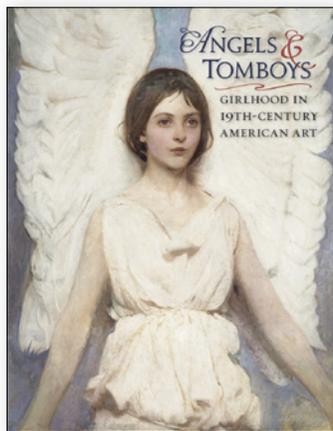
and evolving into powerful archetypal figures that welled up from what Carl Jung once called "the deepest springs of life." Boulet is known for her portraits within portraits—explorations of dreams, visions, and spiritual symbols. She drew inspiration from folklore and myth as well as shamanic and Native American traditions.

While it is clear that artist Robert Bissell (American, b. England 1952) derives his inspiration from the animal world, his paintings are not simply portraits of bears, rabbits, and other creatures. Bissell's work is largely informed by the writings of mythologist Joseph Campbell (American, 1904–1987), who held that myths from disparate cultures and eras all share fundamental structures. Each of the ten chapters is organized according to the construct of Campbell's hero journey—from "Genesis" and "Vision" through "Crossing" and "Initiation" to "Return" and "Elixir." Bissell's grand and detailed landscapes provide Edenic stages for each scene in the journey.

FINE ART

**Angels and Tomboys:
Girlhood in 19th-Century American Art**

Newark Museum

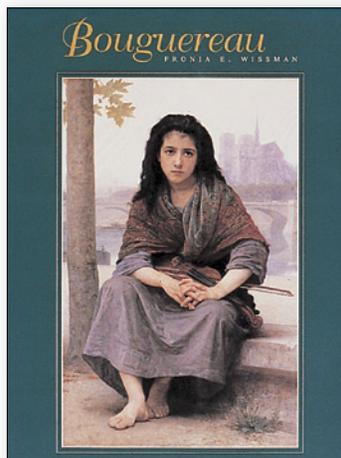
Holly Pyne Connor, with contributions by Sarah Burns,
Barbara Dayer Gallati, and Lauren Lessing

184 pp., 8½ x 11 in.
Smyth-sewn casebound, with jacket
More than 100 full-color reproductions
Includes Exhibition Checklist and Index
Exhibition catalogue
A208 • ISBN 978-0-7649-6329-2
\$39.95 US (\$43.95 Canada)

Angels and Tomboys explores the diverse ways 19th-century artists portrayed girls, from the sentimental stereotype to the free-spirited individual. With essays that explore the artworks' historical, social, and literary contexts, and more than one hundred thirty illustrations—including paintings, sculptures, prints, and photographs—this book is an illuminating view of what it meant to be young, female, and American in the 19th century.

Bouguereau

Fronia E. Wissman



128 pp., 9 x 11¼ in.
Smyth-sewn paperbound, with flaps
60 color reproductions and 15 black-and-white illustrations
A830 • ISBN 978-0-87654-582-9
\$30.00 US (\$34.95 Canada)

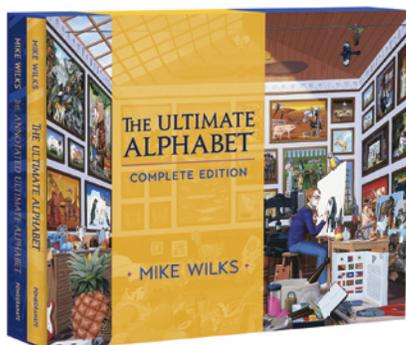
13th Printing

Adolphe-William Bouguereau (French, 1825–1905) created timeless works of sensual, emotional, and intellectual appeal. Educated at the École des Beaux-Arts in Paris, he became a highly sought-after portraitist whose works won medals in various international exhibitions. In *Bouguereau*, Fronia E. Wissman offers astute and illuminating insights into the art, career, and family life of this great artist—whose beautiful paintings of a better, purer time and place continue to find favor with contemporary viewers.

MIKE WILKS

The Ultimate Alphabet: Complete Edition

Mike Wilks



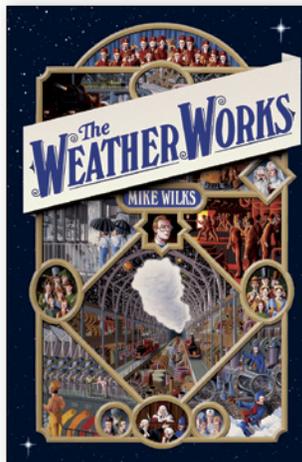
2 Smyth-sewn casebound volumes,
packaged together in a sturdy
slipcase
68 and 76 pp., each 12½ x 9½ in.
26 full-color paintings with
corresponding line drawings and keys
Color details and black-and-white
illustrations throughout
A245 • ISBN 978-0-7649-7213-3
\$50.00 US (\$60.00 Canada)

Mike Wilks (British, b. 1947) set out to depict as many words as possible in twenty-six images corresponding to the alphabet. Each image contains dozens, if not hundreds, of items all starting with the same letter. *The Ultimate Alphabet: Complete Edition* brings together two volumes originally published in the 1980s: one presents the paintings with introductory text by the artist; the other offers the keyed drawings and alphabetical lists of words. It's art appreciation and a game of discovery all in one.

A suite of magnificent compilations, all minutely detailed, masterfully rendered, and slightly surreal

The Weather Works

Mike Wilks



32 pp., 8 x 12 in.
Smyth-sewn casebound, with jacket
Full-color illustrations throughout
A256 • ISBN 978-0-7649-7538-7
\$17.95 US (\$23.95 Canada)

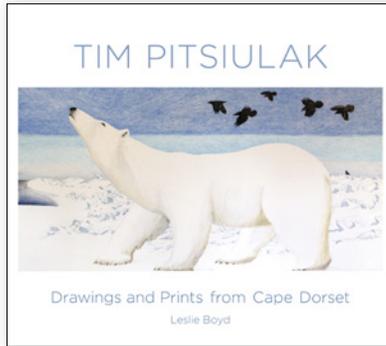
Here is a once-in-a-lifetime opportunity, a guided tour of the Weather Works, a unique sprawling factory where the weather is made. Open this enchanting volume and wander through Mike Wilks's atmospheric wonderland. Visit chamber after chamber, each filled with fascinating machinery dutifully churning out the weather in all its variations. Notice how the guide grows visibly older and more harried as the tour progresses, and keep a sharp eye on the mysterious pet, who seems intent on wreaking havoc!

The Weather Works is a metaphorical epic of finely interwoven art and verse, destined to earn a place as a classic illustrated work for readers of all ages.

CANADIAN ART

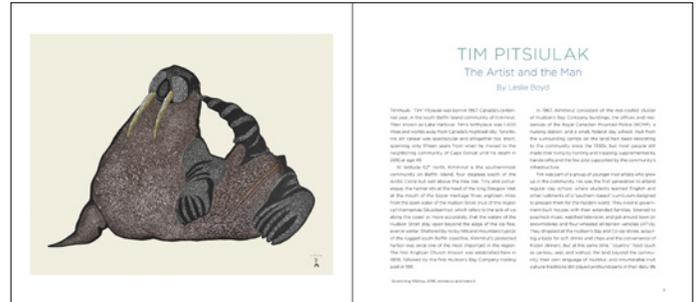
Tim Pitsiulak: Drawings and Prints from Cape Dorset

Leslie Boyd



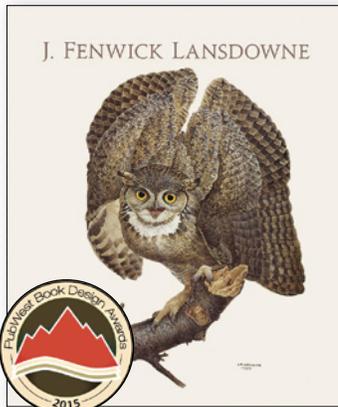
84 pp., 9 x 8 in.
Smyth-sewn casebound, with jacket
More than 70 reproductions and photographs
Includes Index of Artworks
A272 • ISBN 978-0-7649-8177-7
\$24.95 US (\$29.95 Canada)

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. At the time of his death, Pitsiulak was a sought-after artist who quietly navigated increasing modernity while honoring his cultural identity. Critical context is provided in an essay by Leslie Boyd, former director of Dorset Fine Arts, Toronto.



J. Fenwick Lansdowne

Essays by Tristram Lansdowne, Tony Angell, Patricia Feholey, Robert Genn, Robert McCracken Peck, and Nicholas Tuele



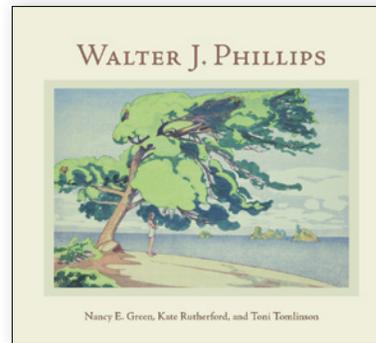
184 pp., 10 x 12 in.
Smyth-sewn casebound, with jacket
More than 160 full-color illustrations and 15 photographs
Includes Selected Exhibitions and Index
A226 • ISBN 978-0-7649-6670-5
\$65.00 US (\$65.00 Canada)

JUDGE'S CHOICE & GOLD AWARD WINNER

J. Fenwick Lansdowne (Canadian, b. Hong Kong, 1937–2008) was a passionate naturalist whose careful study of and innate affinity with the world of birds forged an extraordinary body of work. His paintings are as meticulous in their details as they are arresting in their sensitive portrayals. A birder from a young age, Lansdowne became one of the most renowned and esteemed bird artists of all time. While comparisons are quick to be made with the work of John James Audubon, Lansdowne's paintings uniquely reflect the essential nature of the birds he depicted.

Walter J. Phillips

Nancy E. Green, Kate Rutherford, and Toni Tomlinson



112 pp., 10 x 9 in.
Smyth-sewn casebound, with jacket
More than 65 full-color reproductions
Includes Index of Artworks
A222 • ISBN 978-0-7649-6604-0
\$35.00 US (\$38.95 Canada)

Watercolorist Walter J. Phillips (Canadian, b. England, 1884–1963) took up engraving after moving to Canada in 1913 and eventually moved on to woodblock printing, the medium for which he would gain worldwide recognition. Phillips's success as a printmaker was due to his extraordinary perspective, design sense, craftsmanship, and use of dramatic silhouettes and luminous color. Noted period scholar Nancy E. Green explores Phillips's place in the forefront of the North American Arts and Crafts movement, while essays by two of the artist's family members provide perspectives on Phillips's life and work.

ASIAN ART

Kamisaka Sekka: Rinpa Traditionalist, Modern Designer

Clark Center for Japanese Art and Culture

Andreas Marks



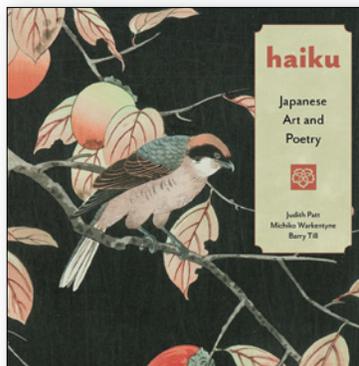
192 pp., 10 x 8 in.
Smyth-sewn casebound, with jacket
175 full-color reproductions
Includes Bibliography
A206 • ISBN 978-0-7649-6175-5
\$39.95 US (\$43.95 Canada)

Japanese artist Kamisaka Sekka (1866–1942) flourished during the vibrant Meiji era. He led a revival of the Rinpa style and was a progenitor of modern design in Japan, creating imaginative, innovative imagery. Chosen for this book are the complete sets of prints from three of his most popular print series: *All Kinds of Things (Chigusa)*, *All Kinds of Butterflies (Chō senshu)*, and *Things from Many Worlds (Momoyogusa)*. The 175 lush reproductions make this a must-have for any admirer of Asian art prints. An introductory essay authored by Andreas Marks, director and chief curator at the Clark Center for Japanese Art and Culture, secures this seminal artist's legacy as one of the most important designers of the early 20th century.

Haiku: Japanese Art and Poetry

Art Gallery of Greater Victoria

Judith Patt, Michiko Warkentyne, and Barry Till



80 pp., 8 x 8 in.
Smyth-sewn casebound, with jacket
38 color reproductions
A190 • ISBN 978-0-7649-5610-2
\$24.95 US (\$29.95 Canada)

4th Printing

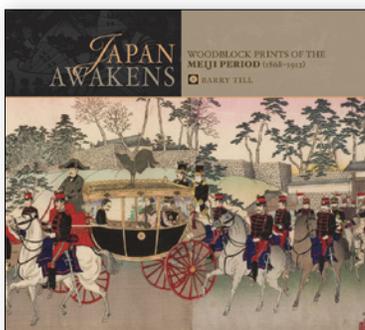
The strictest and purest of poetic forms, the Japanese haiku contains in its seventeen sound characters (*on*) a reference to a season as well as a distinct pause or interruption. Cherry blossoms and swallows might refer to spring; red maple leaves and deer, autumn. These allusions emphasize the essence of haiku: nature and its ephemeral beauty.

The haiku featured here were composed by the renowned Japanese haiku masters of the past four hundred years. Rendered in English with Japanese calligraphy and transliterations, each is paired with an exquisite 18th- or 19th-century painting or print, or a 20th-century *shin hanga* woodcut, from the Art Gallery of Greater Victoria, British Columbia.

Japan Awakens: Woodblock Prints of the Meiji Period (1868–1912)

Art Gallery of Greater Victoria

Barry Till



128 pp., 9 x 8 in.
Smyth-sewn casebound, with jacket
More than 100 color reproductions
A155 • ISBN 978-0-7649-4635-6
\$29.95 US (\$29.95 Canada)

During the brief Meiji period, Japan underwent a quite astonishing metamorphosis from feudal state to modern industrial and military power. The national policy of isolationism, *sakoku*, initiated in 1639, was abruptly challenged in 1853 when Commodore Matthew C. Perry sailed into Tokyo Bay with four awe-inspiring iron vessels, locally known as “black ships.” Forced into trade treaties, the Japanese state rushed to modernize under the enlightened leadership of Emperor Meiji. The popular woodblock prints of the Meiji period were snapshots of a modern society in the making. All reproductions are from the collection of the Art Gallery of Greater Victoria.

Shin Hanga: The New Print Movement of Japan

Art Gallery of Greater Victoria

Barry Till



112 pp., 8 1/4 x 8 3/4 in.
Smyth-sewn casebound, with jacket
More than 100 color reproductions
A136 • ISBN 978-0-7649-4039-2
\$24.95 US (\$29.95 Canada)

2nd Printing

The Japanese woodblock printmaking movement known as *shin hanga* (new prints) grew and flourished thanks to the dedication of Watanabe Shozaburo (1885–1962), who undertook the mission of educating his countrymen about the tradition and encouraged them to collect woodblock prints. Eventually the *shin hanga* movement became so strong that not even the great earthquake of 1923 could stop it. Works by Yoshida Hiroshi, Tsuchiya Koitsu, and many other *shin hanga* masters illustrate this story of an art movement that proliferated during a fifty-year period beginning just after the turn of the 20th century.

ASIAN ART

Kazuyuki Ohtsu

Essay by Bob Hicks



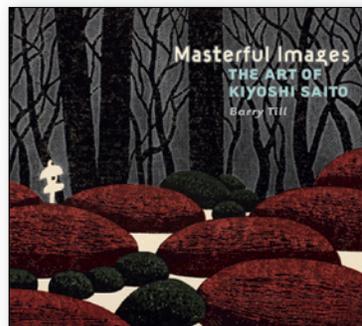
80 pp., 10¼ x 8½ in.
Smyth-sewn casebound, with jacket
More than 50 full-color reproductions
Includes Index of Artworks
A250 • ISBN 978-0-7649-7439-7
\$24.95 US (\$32.95 Canada)

For forty years, Kazuyuki Ohtsu served as assistant to Kiyoshi Saito (see *Masterful Images*, at right), a woodblock artist at the forefront of the *sōsaku hanga* movement and a man Ohtsu revered as “Master.” Eventually, Ohtsu (Japanese, b. 1935) began making his own prints. What Ohtsu created under his own name is a fascinating blend of old and new, a reinvigoration of traditional topics with contemporary techniques. Ohtsu’s prints are poetic contemplations, drawing us into lovely, tranquil scenes of natural beauty and harmony.

Masterful Images: The Art of Kiyoshi Saito

Art Gallery of Greater Victoria

Barry Till



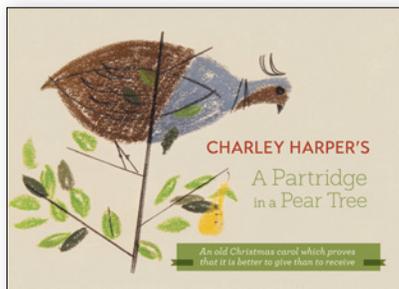
112 pp., 9 x 8 in.
Smyth-sewn casebound, with jacket
90 full-color reproductions
Includes Bibliography
A218 • ISBN 978-0-7649-6455-8
\$29.95 US (\$32.95 Canada)

Following the end of the Second World War, American officers returning from Japan brought with them praise for an artist named Kiyoshi Saito (1907–1997) who created rustic works that were compelling in their sense of immediacy. *Masterful Images: The Art of Kiyoshi Saito* presents the story of this idiosyncratic artist’s ascent to international success. Encompassing the full range of the artist’s oeuvre, the ninety prints reproduced here are drawn from the collection of Canada’s Art Gallery of Greater Victoria. They are complemented by an interpretive essay by Barry Till, curator of the museum’s Asian art collection.

HOLIDAY BOOKS

Charley Harper’s *A Partridge in a Pear Tree:*

An old Christmas carol which proves that it is better to give than to receive



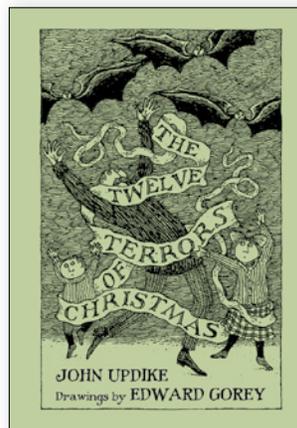
28 pp., 7 x 5 in.
Smyth-sewn casebound,
with jacket
14 full-color reproductions
A236 • ISBN 978-0-7649-6851-8
\$9.95 US (\$11.95 Canada)

A Partridge in a Pear Tree wasn’t intended as a commercial venture. Artist Charley Harper—perhaps with his wife, Edie, also an artist—created the fun little book for his family. A playful riff on the traditional yuletide carol “The Twelve Days of Christmas,” *Partridge* is the kind of whimsy an artist dashes off while relaxing around the fireplace—and that’s the beauty of it. With its pastel sketches and humorous text, this sweet take on a holiday classic provides an intimate look at Harper’s fun-loving personality.

The Twelve Terrors of Christmas

John Updike

Drawings by Edward Gorey



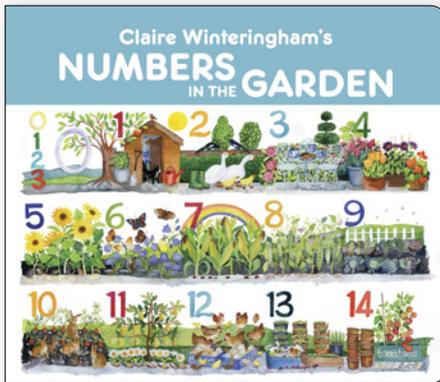
32 pp., 4¼ x 5¾ in.
Smyth-sewn casebound, with jacket
More than a dozen black-and-white illustrations
A128 • ISBN 978-0-7649-3710-1
\$9.95 US (\$11.95 Canada)
The Twelve Terrors of Christmas is not available in the UK.

16th Printing

Two American masters team up to tickle your funny bone in this little stocking stuffer. Pulitzer Prize-winning novelist John Updike wrote the text, which, among other holiday musings, questions the motives of Santa Claus: “A man of no plausible address, with no apparent source for his considerable wealth, comes down the chimney after midnight while decent, law-abiding citizens are snug in their beds—is this not, at the least, cause for alarm?” And Updike’s jaundiced take on Christmas is perfectly complemented by the darkly humorous drawings of Edward Gorey, whose trademark anxious naifs are here beset by ubiquitous yuletide misfortune. Ho-ho-*ouch!*

BOARD BOOKS

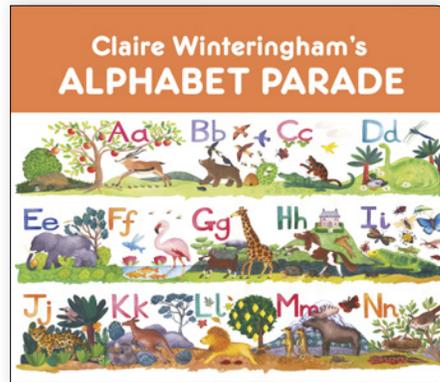
Claire Winteringham's Numbers in the Garden



24 pp., 7 x 6 in.
Board book
Fully illustrated
A270 • ISBN 978-0-7649-8170-8
\$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!

Claire Winteringham's Alphabet Parade

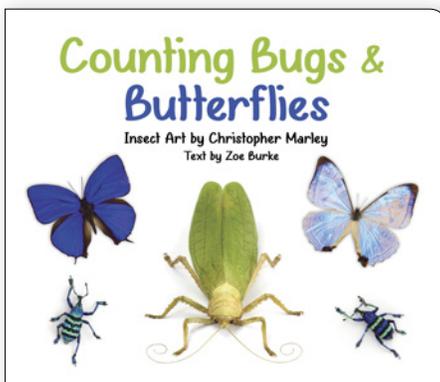


24 pp., 7 x 6 in.
Board book
Fully illustrated
A263 • ISBN 978-0-7649-7659-9
\$10.95 US (\$13.95 Canada)

There's fun to be found in these ABCs! Claire Winteringham's light-hearted alphabetical scenes will help kiddos learn their letters as they identify all manner of things—some extinct, some mythological, some inanimate, and all filled with the timelessness that gives her watercolors such wide appeal. To aid the learning process, each page lists the depicted subjects.

Counting Bugs and Butterflies

Insect Art by Christopher Marley
Text by Zoe Burke

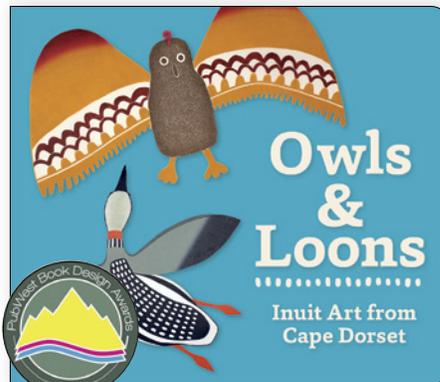


24 pp., 7 x 6 in.
Board book
Fully illustrated
A271 • ISBN 978-0-7649-8129-6
\$10.95 US (\$13.95 Canada)

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.

Owls & Loons

Inuit Art from Cape Dorset
Text by Zoe Burke



24 pp., 7 x 6 in.
Board book
Fully illustrated
A260 • ISBN 978-0-7649-7542-4
\$10.95 US (\$13.95 Canada)

GOLD AWARD WINNER

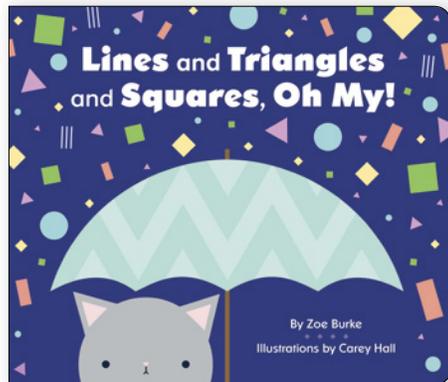
This read-aloud board book presents rhyming couplets accompanied by ten intriguing prints of owls and loons, brightly colored and full of fun.

"In this 'first-ever board book of Inuit art,' the content is spectacular. . . . The rhyming couplets are a joy to read, as each zip from our tongue with ease."
—*Kid Lit Reviews*

BOARD BOOKS

Lines and Triangles and Squares, Oh My!

Text by Zoe Burke
Illustrations by Carey Hall

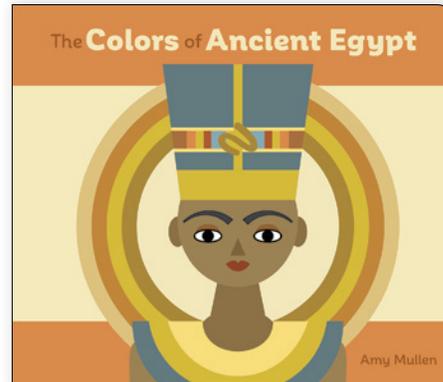


24 pp., 7 x 6 in.
 Board book
 Fully illustrated
 A264 • ISBN 978-0-7649-7864-7
 \$10.95 US (\$13.95 Canada)

Little ones will romp about with Bluebell the cat as they discover the different shapes out there in our great big world. There are lines and triangles and squares, and so many other shapes too. Following along with the text by Zoe Burke, they'll get to fly a kite in the field with Bluebell or join him as he snoozes on the sofa—all while investigating the shapes drawn by Carey Hall.

The Colors of Ancient Egypt

Amy Mullen

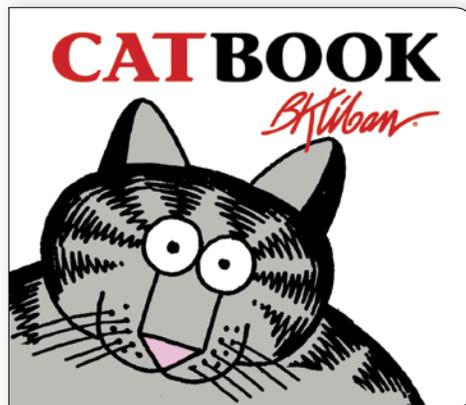


24 pp., 7 x 6 in.
 Board book
 Fully illustrated
 A259 • ISBN 978-0-7649-7541-7
 \$10.95 US (\$13.95 Canada)

The yellow belly of a toothy green crocodile. The gold in Nefertiti's headdress. The sweetly simple designs in this board book will help children learn their colors while dipping a toe into the history and culture of ancient Egypt.

CatBook

B. Kliban
Text by Zoe Burke

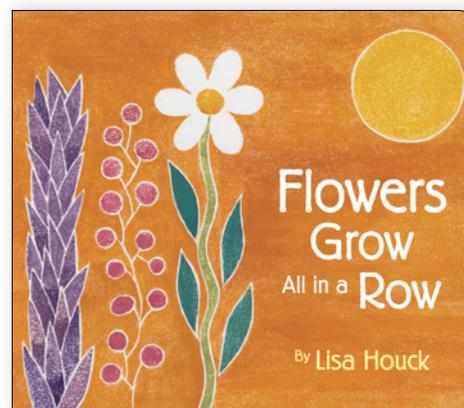


24 pp., 7 x 6 in.
 Board book
 Fully illustrated
 A252 • ISBN 978-0-7649-7371-0
 \$10.95 US (\$13.95 Canada)

B. Kliban's high-spirited Cats play piano, eat ice cream, and dance the hula on the pages of this board book, *purr*fectly accompanied by Zoe Burke's rhyming text.

Flowers Grow All in a Row

Lisa Houck



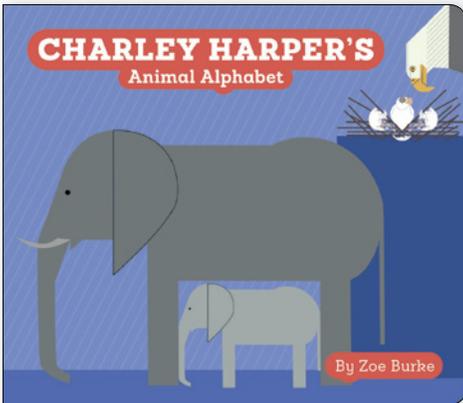
24 pp., 7 x 6 in.
 Board book
 Fully illustrated
 A253 • ISBN 978-0-7649-7446-5
 \$10.95 US (\$13.95 Canada)

This board book blooms and buzzes with Lisa Houck's white-line woodcuts and rhyming text. While the garden grows, kids can count the flowers—adding in two butterflies and a bug. They'll have fun learning their numbers, 1 to 10.

BOARD BOOKS

Charley Harper's Animal Alphabet

By Zoe Burke



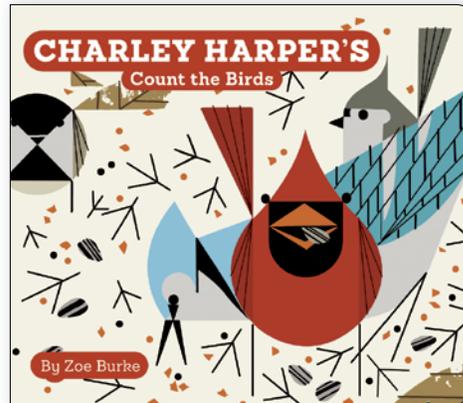
24 pp., 7 x 6 in.
Board book
Fully illustrated
A247 • ISBN 978-0-7649-7233-1
\$10.95 US (\$13.95 Canada)

4th Printing

More than 45 animals, delightfully depicted by Charley Harper, shine from the pages of this board book. Rhyming text by Zoe Burke names them all in read-aloud-fun fashion.

Charley Harper's Count the Birds

By Zoe Burke



24 pp., 7 x 6 in.
Board book
Fully illustrated
A248 • ISBN 978-0-7649-7246-1
\$10.95 US (\$13.95 Canada)

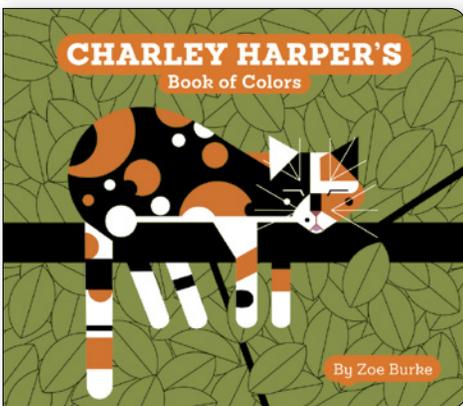
4th Printing

Starting with one bunting and ending with ten baby quail, *Charley Harper's Count the Birds* is the perfect board-book primer for learning numbers, guided by Zoe Burke's rhyming text.

Starred review in *Publishers Weekly*

Charley Harper's Book of Colors

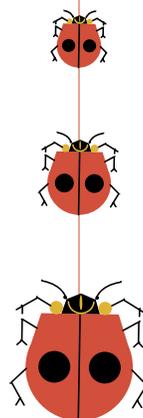
By Zoe Burke



24 pp., 7 x 6 in.
Board book
Fully illustrated
A249 • ISBN 978-0-7649-7261-4
\$10.95 US (\$13.95 Canada)

4th Printing

Charley Harper's vibrant animal illustrations in this board book will teach youngsters their colors in no time, with Zoe Burke's rhyming text encouraging kids to read out loud.



BBCBD

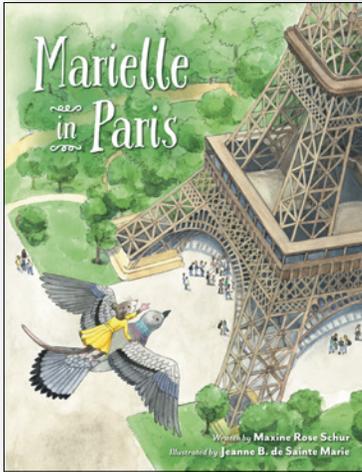
Board Book Counter Display

- Corrugated cardboard
 - Holds 10 board books
 - 11½ in. high, 7½ in. wide, 8½ in. deep
 - Ships assembled
- Free if shipped full (otherwise \$8.00 US)

Marielle in Paris

Written by Maxine Rose Schur

Illustrated by Jeanne B. de Sainte Marie

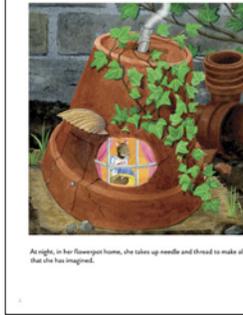


40 pp., 8½ x 11 in.
Smyth-sewn casebound, with jacket
Fully illustrated
Includes quiz to match party dresses with Paris landmarks
A268 • ISBN 978-0-7649-7935-4
\$17.95 US (\$22.95 Canada)
Ages 5 to 10

**FOREWORD INDIES
BOOK OF THE YEAR FINALIST,
PICTURE BOOK CATEGORY**

2nd Printing

In this tale by award-winning children’s book author Maxine Rose Schur, Marielle the mouse has worked her dressmaking magic for nine days and nine nights to create nine beautiful dresses for Madame Sooree’s nine daughters, all based on things she has seen in Paris. Finished at last, Marielle goes to bed, but when she wakes up, the dresses are gone! With no time to lose, Marielle must overcome her fear of heights to take a wild ride with her friend Pierre the pigeon to recover the missing party dresses. *Marielle in Paris* is illustrated with style by Jeanne B. de Sainte Marie.

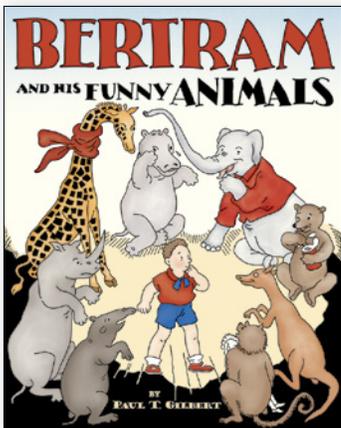


BERTRAM STORIES

Bertram and His Funny Animals

Paul T. Gilbert

Pictures by Minnie H. Rousseff



140 pp., 6 x 7½ in.
Smyth-sewn casebound, with jacket
More than 70 illustrations
A251 • ISBN 978-0-7649-7372-7
\$24.95 US (\$32.95 Canada)

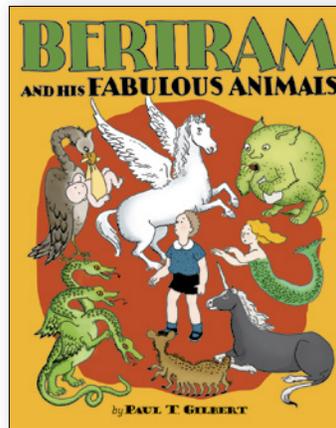
Little Bertram, he’s always bringing home the most extraordinary pets, usually after asking his mamma for permission first, of course. But who ever heard of cutting holes in the ceiling for a giraffe? Or running from a dangerously ticklish rhinoceros? If only Bertram would bring home a dog or a cat or even a turtle instead, he might not find himself in such predicaments.

Author Paul T. Gilbert, who happened to have a son just like Bertram, first imagined these pet-ownership mishaps as bedtime stories. *Bertram and His Funny Animals* became a book in 1934. In this new edition, a troublesome camel joins the original’s mischievous menagerie! Children will love Bertram’s cackle-inducing dilemmas and the book’s sweet drawings.

Bertram and His Fabulous Animals

Paul T. Gilbert

Pictures by Minnie H. Rousseff and Barbara Maynard



152 pp., 6 x 7½ in.
Smyth-sewn casebound, with jacket
70 illustrations
A257 • ISBN 978-0-7649-7539-4
\$24.95 US (\$32.95 Canada)

In this sequel, Bertram is a little older, and he’s busy hunting for buried treasure with the help of a griffin, hatching a baby dinosaur from its egg, and soaring over his town with a roc. His mamma is still as baffled by Bertram as ever. Parents will delight in tales filled with the charming foibles of childhood.

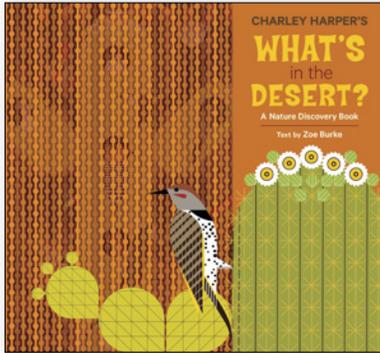
“PomegranateKids—which wisely touts its books as being for ages three to 103—deserves heaps of praise for bringing [Bertram] back.”
—InfoDad

NATURE DISCOVERY BOOKS

Pomegranate's Nature Discovery Books take readers into the Woods, the Rain Forest, the Coral Reef, and the Desert. Each book contains a foldout page for young readers to review all the plants and animals they encounter in these environments.

Charley Harper's What's in the Desert?

Text by Zoe Burke



34 pp., 6½ x 6 in.
Smyth-sewn casebound, with jacket
Fully illustrated
A269 • ISBN 978-0-7649-7936-1
\$14.95 US (\$19.95 Canada)
Ages 2 to 8

THE DESERT is hot, but sometimes it's cold.
It's teeming with critters—some shy, some bold.
Some of them run, and some of them crawl.
Let's walk through the desert and look for them all.

Hike the American desert in the fourth book in Pomegranate's Nature Discovery Book series. *Charley Harper's What's in the Desert?* explores a surprising abundance and variety of flora and fauna. Zoe Burke's rhyming text introduces young readers to thirty-five different denizens of the desert—from the Gila Monster to the Gila Woodpecker, the Cactus Wren to Cactus flowers. All are depicted with colorful images taken from Harper's painting *The Desert*, originally featured on a poster commissioned by the US National Park Service. The complete image is reproduced on a foldout page at the end of the book, with a key identifying all the desert plants and animals.

Charley Harper's What's in the Rain Forest?

Text by Zoe Burke

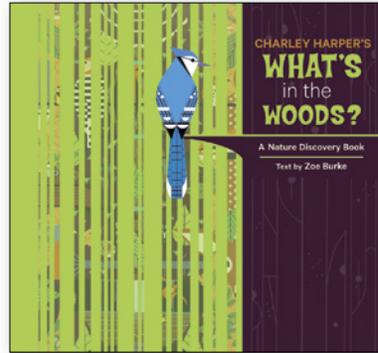


34 pp., 6½ x 6 in.
Smyth-sewn casebound, with jacket
Fully illustrated
A223 • ISBN 978-0-7649-6584-5
\$14.95 US (\$16.95 Canada)
Ages 2 to 8

The second book in Pomegranate's Nature Discovery Book series takes a journey through a rain forest. Zoe Burke's rhyming text introduces young readers to thirty different species of rain-forest dwellers—birds, butterflies, lizards, monkeys, and more. All are depicted with colorful images taken from Charley Harper's painting *Monteverde*, illustrating the various creatures inhabiting Costa Rica's Monteverde Cloud Forest Preserve. The entire painting is reproduced on a foldout page at the end of the book, with a key identifying all the featured creatures. Besides being fun to read, *Charley Harper's What's in the Rain Forest?* provides a great opportunity for children to learn about nature while also seeing how an artist interprets its diversity and beauty.

Charley Harper's What's in the Woods?

Text by Zoe Burke



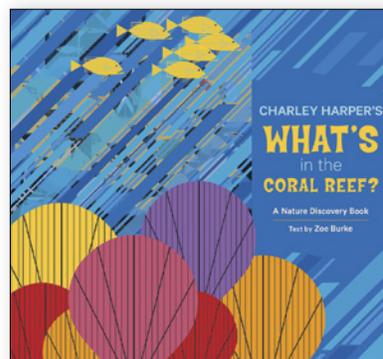
34 pp., 6½ x 6 in.
Smyth-sewn casebound, with jacket
Fully illustrated
A216 • ISBN 978-0-7649-6453-4
\$14.95 US (\$17.95 Canada)
Ages 2 to 8

2nd Printing

In Charley Harper's painting *Birducopia*, a wealth of birds, animals, trees, and plants are ingeniously portrayed, creating a complete environment of a woody park. Each creature and plant is extracted from the larger painting and silhouetted on the pages of *Charley Harper's What's in the Woods?* The accompanying rhyming text by Zoe Burke imagines a walk through the park, identifying the flora and fauna along the way. The journey ends with a foldout page of the complete image, with a key identifying all the animals and plants.

Charley Harper's What's in the Coral Reef?

Text by Zoe Burke



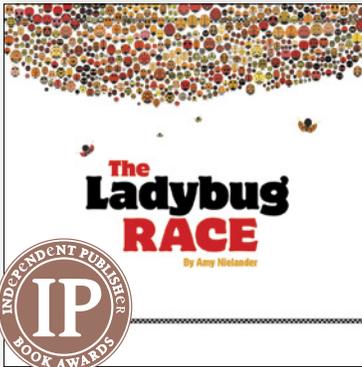
34 pp., 6½ x 6 in.
Smyth-sewn casebound, with jacket
Fully illustrated
A235 • ISBN 978-0-7649-6846-4
\$14.95 US (\$17.95 Canada)
Ages 2 to 8

The third book in Pomegranate's successful Nature Discovery Series, *Charley Harper's What's in the Coral Reef?* explores the abundance and variety of coral reef sea life. Zoe Burke's rhyming text introduces young readers to fifty different reef dwellers—all are depicted with colorful images taken from Harper's painting *The Coral Reef*, which illustrates various creatures inhabiting Caribbean reef preserves. The entire painting is reproduced on a foldout page at the end of the book, with a key identifying all the featured marine life.

"Geometric illustrations done with skillful use of color pique curiosity about the abundance of life beneath the sea. . . . Clever rhymes and joyous exclamations add excitement to the rhythm of Burke's text, which rolls along like the waves above." —Foreword Reviews

The Ladybug Race

Amy Nielander

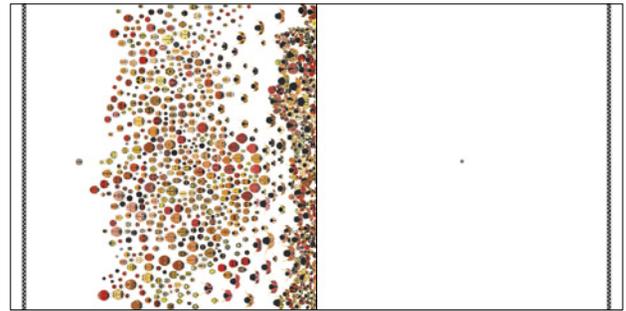
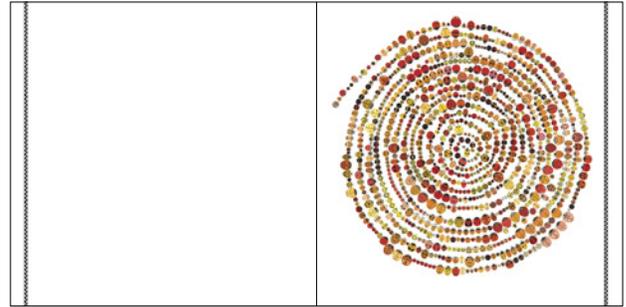


40 pp., 11¼ x 11¼ in.
Smyth-sewn casebound, with jacket
Fully illustrated in color
A246 • ISBN 978-0-7649-7187-7
\$19.95 US (\$23.95 Canada)

BRONZE AWARD WINNER

Hundreds of ladybugs—red, orange, brown, yellow, and black—race across the pages of this book, each one hoping to be the first to cross the finish line! It's harder than you might think. Will the winner be the fastest? Or the kindest? Maybe there will be more than one winner. What does it mean to win, anyway? Ladybugs don't speak our language, so there are no words to this story. Just pictures. All of the ladybugs are rendered true to size!

"Rarely has a swarm of bugs been so charming."
—Publishers Weekly



BirdWingFeather

Siri Schillios



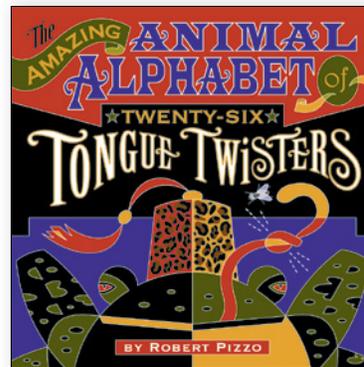
32 pp., 8½ x 8½ in.
Smyth-sewn casebound, with jacket
12 color paintings and 12 corresponding detail sets
A234 • ISBN 978-0-7649-6847-1
\$17.95 US (\$21.95 Canada)

Bold lines, soft shapes, and happy colors form the birds in *BirdWingFeather*. Each right-hand page presents a painting of a lovely bird against a colorful sky. On the corresponding page, a set of details presents a challenge: find the bird's wing, an eye, a triangular shape, or a gentle curve. The shapes and colors will appeal to even the youngest viewer. Author Siri Schillios provides a charming introduction to this elegant exercise in seeing.



The Amazing Animal Alphabet of Twenty-Six Tongue Twisters

Robert Pizzo

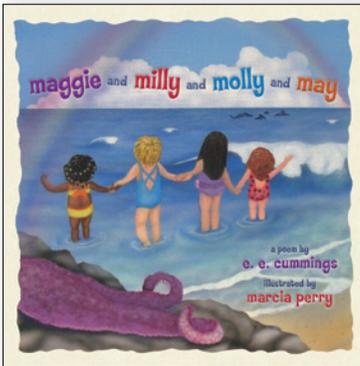


32 pp., 8½ x 8½ in.
Smyth-sewn casebound, with jacket
26 full-color illustrations
A224 • ISBN 978-0-7649-6622-4
\$17.95 US (\$19.95 Canada)

Go ahead—just try it! See if you can make it through Robert Pizzo's *Amazing Animal Alphabet* without taking time to untangle your tongue twice or thrice! In this textually and visually riotous romp, Pizzo has assembled an assortment of sticky syllables into twenty-six tiny, tongue-twisting tales, one for every letter of the alphabet. Each stars one or more crazy critters, colorfully drawn in a captivating context. From the Abstract Artist Alligator to the Zeppole-Eating Zebra—the ABCs have never been so fun!

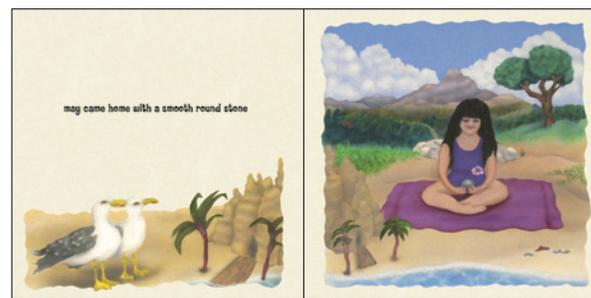
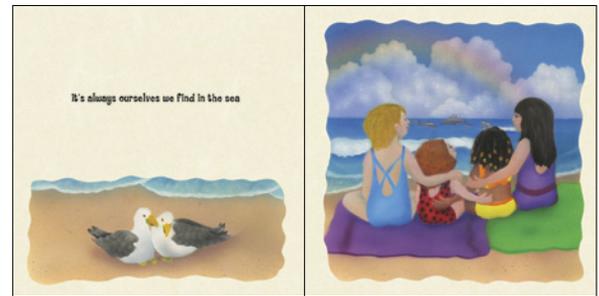
Maggie and Milly and Molly and May

Poem by E. E. Cummings
Illustrated by Marcia Perry



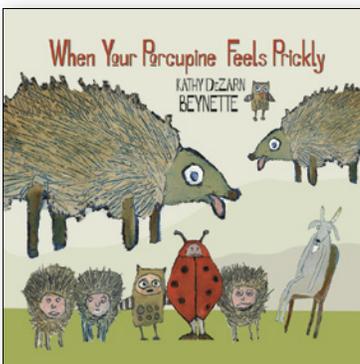
36 pp., 7 x 7 in.
Smyth-sewn casebound, with jacket
Fully illustrated in color
A240 • ISBN 978-0-7649-7148-8
\$14.95 US (\$16.95 Canada)

What do four little girls discover when they spend an afternoon by the sea? Maggie, a shell; Milly, a star; Molly, a “horrible thing”; and May, a smooth round stone. This seemingly simple story by American poet Edward Estlin Cummings (1894–1962), showcasing his signature quirky style, is delightful as well as profound. Readers will enjoy the day at the beach for its innate pleasures, but on contemplation may realize that objects encountered by the girls reflect parts of themselves. Marcia Perry’s bright, engaging illustrations enhance the poem with her playful and introspective portraits of the characters.



When Your Porcupine Feels Prickly

Kathy DeZarn Beynette



48 pp., 7 x 7 in.
Smyth-sewn casebound, with jacket
22 color paintings
A214 • ISBN 978-0-7649-6318-6
\$14.95 US (\$16.95 Canada)

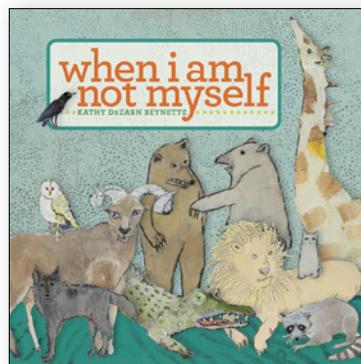
2nd Printing

In this delightful book, twenty-two of Kathy DeZarn Beynette’s bright and joyous animal paintings are paired with poems about the creatures portrayed. Sweetly hilarious and unflinchingly kind, the poems model good manners based on respect, empathy, and compassion—gently imparted life lessons that extend naturally to the human world and its inevitable quirks and foibles. Infused with the artist’s passion for animals, art, and the written word, *When Your Porcupine Feels Prickly* will be treasured by children and adults alike.

When your porcupine feels prickly,
don't assume that she is sickly.
Our vet told us not to worry:
porcupines are never furry.

When I Am Not Myself

Kathy DeZarn Beynette



48 pp., 7 x 7 in.
Smyth-sewn casebound, with jacket
23 color paintings and 19 corresponding drawings
A230 • ISBN 978-0-7649-6673-6
\$14.95 US (\$16.95 Canada)

When I am a Bear
I patiently wait
For the day my brother
Will go hibernate.

The ever-so-fun Kathy DeZarn Beynette is back with another children’s book of paintings and poems compassionately connecting humans with a menagerie of Earth’s creatures. In *When I Am Not Myself*, Beynette presents original sketches side by side with her finished works in a fascinating and educational look into the creative process. Alongside gentle, playful, and relatable tales, these lovable paintings highlight special predicaments and traits across the animal world. With each page, the artist transforms her passion for animals, art, and the written word into charming lessons to show how we are all connected, no matter how different we may seem.

EDWARD GOREY FOR KIDS

The Donald Boxed Set: Donald and the . . . & Donald Has a Difficulty

Peter F. Neumeyer and Edward Gorey

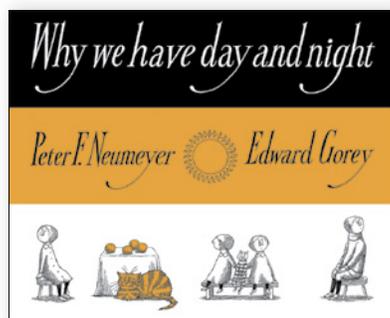


2 Smyth-sewn casebound books, packaged together in a sturdy slipcase
44 and 48 pp., each 6½ x 6 in.
A205 • ISBN 978-0-7649-6130-4
\$17.95 US (\$19.95 Canada)

This two-book boxed set introduces us to Donald, a little boy who has little adventures that to him are very big indeed. In *Donald and the . . .*, Donald finds a worm. His mother lets him keep it in a jar, but soon the worm disappears. Donald forgets about his new pet while he recuperates from a short illness. When he's better, he finds in the jar something that takes him by surprise. In *Donald Has a Difficulty*, Donald's mother nurses him through an injury, and Donald learns what hurts and what doesn't—and that takes him by surprise, too. This collaboration between Peter F. Neumeyer (b. 1929) and Edward St. John Gorey (1925–2000), along with *Why We Have Day and Night*, is documented in *Floating Worlds: The Letters of Edward Gorey and Peter F. Neumeyer* (p. 28).

Why We Have Day and Night

Peter F. Neumeyer and Edward Gorey



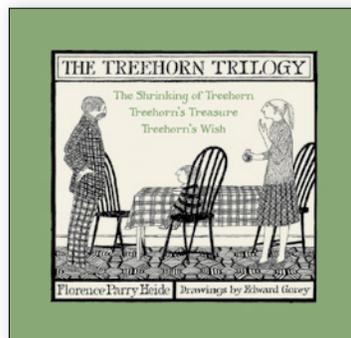
36 pp., 8 x 6½ in.
Smyth-sewn casebound, with jacket
A196 • ISBN 978-0-7649-5886-1
\$12.95 US (\$14.95 Canada)

In this curious tale, four children, accompanied by their faithful cat, stumble around in the dark and ask, "What's going on when the lights go out?" A lot of imagination and a little bit of science (cue a flashlight and an orange) inspire a creative conclusion. To these young minds, why we have day and night is a big question that can only be answered by one (very hungry) little bug.

The Treehorn Trilogy

Florence Parry Heide

Drawings by Edward Gorey



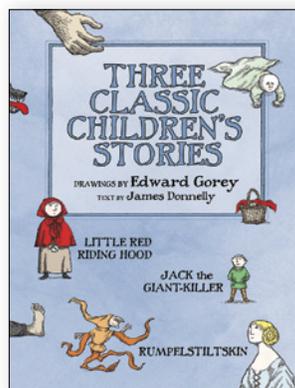
3 Smyth-sewn casebound books, packaged together in a sturdy slipcase
Each book 64 pp., 6½ x 6 in.
A200 • ISBN 978-0-7649-5958-5
\$29.95 US (\$32.95 Canada)

Three well-loved stories chronicle the trials of Treehorn, a boy with a talent for getting into and out of (and sometimes right back into) unusual situations. *The Shrinking of Treehorn* finds him growing down instead of growing up; in *Treehorn's Treasure*, he puts a creative spin on an adage spoken by his father; and in *Treehorn's Wish*, a genie adds some befuddlement to the boy's birthday. Treehorn's quandaries are complicated by preoccupied adults, his fickle friend Moshie, and, of course, comic books, coupons, and cereal box tops.

Three Classic Children's Stories

Drawings by Edward Gorey

Text by James Donnelly



112 pp., 6 x 8 in.
Smyth-sewn casebound, with jacket
85 illustrations
A188 • ISBN 978-0-7649-5546-4
\$17.95 US (\$22.95 Canada)

2nd Printing

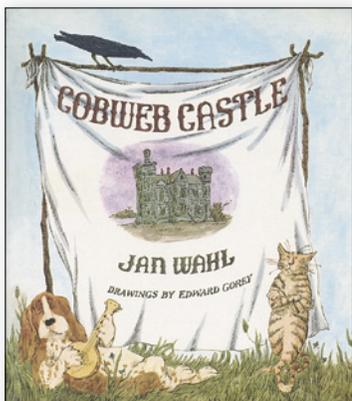
Edward Gorey's charming drawings for three classic children's stories are collected in this compact volume, accompanied with new text by James Donnelly. *Little Red Riding Hood*, *Jack the Giant-Killer*, and *Rumpelstiltskin* have never before been recounted with the relish and wit that distinguish this version. The playful illustrations are sparsely but effectively colored, showcasing Gorey's finely delineated and thoroughly engaging characters and settings. Donnelly's text is breezy and fun to read; many passages will provoke howling delight in both children and adults.

EDWARD GOREY FOR KIDS

Cobweb Castle

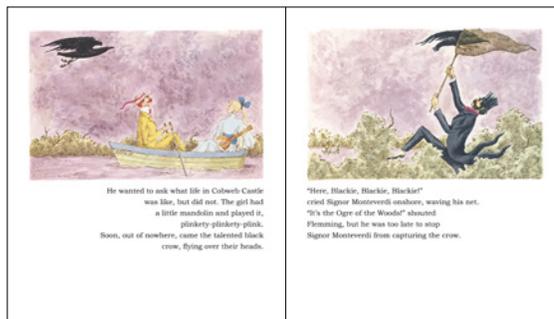
Text by Jan Wahl

Drawings by Edward Gorey



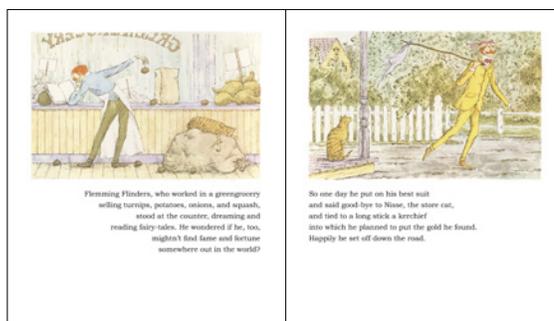
32 pp., 7 x 8 in.
Smyth-sewn casebound, with jacket
A231 • ISBN 978-0-7649-6801-3
\$14.95 US (\$16.95 Canada)

Flemming Flinders, a dapper greengrocer more often engrossed in a book than attuned to his turnips, dreamt of adventure, fame, and fortune. When Flemming finally sets out, he finds himself living one of his fairy tales: his wild imagination is captivated by the wart-nosed Drukamella, the beautiful young Ingaborg, and the talking crow with his nemesis, Signor Monteverdi. In *Cobweb Castle*, author Jan Wahl and illustrator Edward Gorey whisk readers along to watch Flemming bumble through the brambles of reality. Last printed in 1968, it is one of the enigmatic artist's original works in color—high-stepping characters under purple skies are topped with a pink feather, or sometimes a crow.



He wanted to ask what life in Cobweb Castle was like, but did not. The girl had a little mandolin and played it, plinkety plinkety plink. Soon, out of nowhere, came the taloned black crow, flying over their heads.

"Here, Blackie, Blackie, Blackie!" cried Signor Monteverdi exuberant, waving his net. "It's the Ogre of the Woods!" shouted Flemming, but he was too late to stop Signor Monteverdi from capturing the crow.



Flemming Flinders, who worked in a greengrocery selling turnips, potatoes, onions, and squashes, stood at the counter, dreaming and reading fairy-tales. He wondered if he, too, mightn't find fame and fortune somewhere out in the world!

So one day he put on his best suit and said good-bye to Niece, the store cat, and tied to a long stick a kerchief into which he planned to put the gold he found. Happily he set off down the road.

The Dong with a Luminous Nose

Text by Edward Lear

Drawings by Edward Gorey

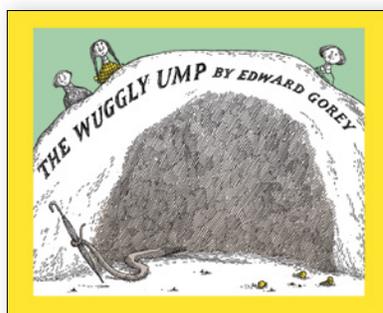


48 pp., 8½ x 6 in.
Smyth-sewn casebound, with jacket
22 black-and-white illustrations
A183 • ISBN 978-0-7649-5427-6
\$14.95 US (\$17.95 Canada)

The saga of the happy-go-lucky Jumbles continues in this charming love story-poem, penned by Edward Lear and illustrated by Edward Gorey. While the Jumbles took a breather from their long sea voyage, a passionate relationship was born between a Jumbly girl and the Dong. The heroic and lovesick Dong can't help but win our hearts with that protuberant and luminous proboscis of his.

The Wuggly Ump

Edward Gorey



32 pp., 6 x 5 in.
Smyth-sewn casebound, with jacket
14 color illustrations
A142 • ISBN 978-0-7649-4192-4
\$12.95 US (\$15.95 Canada)

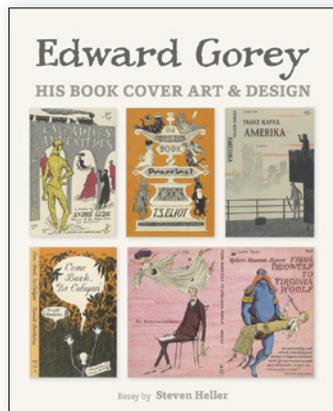
2nd Printing

Edward Gorey recounts the fate of three wholesome children whose happy days weaving chains of flowers are cut short when the terrifying Wuggly Ump hurtles from its den in search of tasty tots. Set to deceptively pleasant rhymes, this mildly unsettling cautionary tale has delighted legions of Gorey fans since its original publication in 1963.

EDWARD GOREY

Edward Gorey: His Book Cover Art & Design

Essay by Steven Heller



128 pp., 8 x 10 in.
Smyth-sewn casebound, with jacket
More than 90 full-color reproductions
Includes Index of Book Titles
A239 • ISBN 978-0-7649-7147-1
\$40.00 US (\$45.00 Canada)

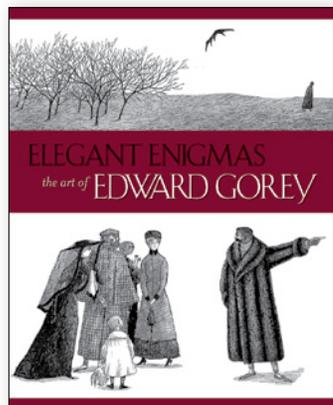
▲ 2nd Printing

Edward Gorey (American, 1925–2000) got his start in publishing by designing book covers for such New York houses as Doubleday, Grosset & Dunlap, Vintage Books, and later Random House. Today, his prodigious output of hundreds of dust jackets and paperback covers evidences his distinctive flair for design and his extraordinary ability to portray the essence of the books that came his way. *Edward Gorey: His Book Cover Art & Design* features a broad selection of his work, created from 1953 to 2000. In his essay, Steven Heller writes, “Successful cover design requires the expertise of an artist, typographer, poster designer, and logo maker. Many book design specialists were incapable of designing a cover or jacket with the same Gorey aplomb, even if they tried.”

Elegant Enigmas: The Art of Edward Gorey

Karen Wilkin

Foreword by James H. Duff



124 pp., 8½ x 10½ in.
Smyth-sewn casebound, with jacket
More than 175 color and black-and-white illustrations
Exhibition catalogue
A160 • ISBN 978-0-7649-4804-6
\$29.95 US (\$32.95 Canada)

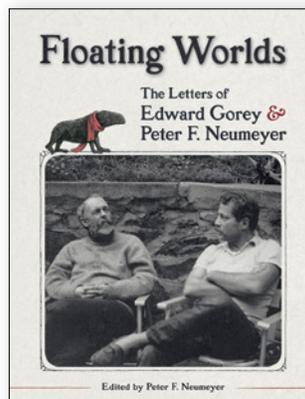
▲ 4th Printing

The delightful tales and theatrical drawings of Edward Gorey reflect a special kind of genius for what is left unwritten and unseen. In Gorey’s vaguely Victorian world of well-tended gardens and opulent estates, smoke-belching factories and fog-shrouded streets, nothing seems certain or quite as it should be. *Elegant Enigmas* offers more than 175 reproductions, including samples from Gorey’s books, illustrations produced for other writers, theatrical sets and costume designs, and a wealth of sketches, typewritten manuscripts, doodles, and musings.

Floating Worlds:

The Letters of Edward Gorey and Peter F. Neumeyer

Edited by Peter F. Neumeyer



256 pp., 6¾ x 8¾ in.
Smyth-sewn casebound, with jacket
75 letters, 38 illustrated envelopes, and more than 60 postcards and illustrations
A197 • ISBN 978-0-7649-5947-9
\$35.00 US (\$38.95 Canada)

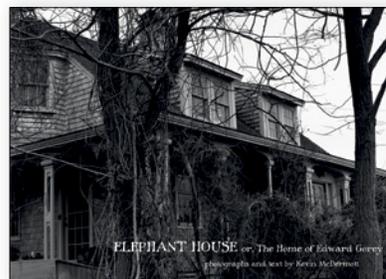
▲ 2nd Printing

Edward Gorey and Peter Neumeyer met in the summer of 1968 when they were contracted to work together on a children’s story. Their subsequent friendship was fueled by a wealth of letters and postcards that sped between the two men through the fall of 1969. Published here for the first time, those letters are remarkable for their quantity and content; both men were erudite, voracious readers with wide-ranging interests. Edward Gorey’s gentleness, brilliance, and distinctive humor shine in each letter, and his deft artistic hand is evident on the decorated envelopes addressed to Neumeyer. Peter Neumeyer’s acumen and compassion, expressed in his discerning, often provocative missives, reveal him to be an ideal creative and intellectual ally for Gorey.

Elephant House; or, The Home of Edward Gorey

Text and photographs by Kevin McDermott

Foreword by John Updike



128 pp., 11¼ x 8 in.
Smyth-sewn casebound, with jacket
70 photographs and 15 reproductions of Gorey’s drawings and etchings
A679 • ISBN 978-0-7649-2495-8
\$35.00 US (\$52.95 Canada)

▲ 3rd Printing

Edward Gorey’s house in Yarmouthport, Massachusetts, on Cape Cod, was filled with his multifarious collections of objects, from books and bottles to finials and rings, stuffed animals and rocks. He arranged his clutter in an order that made sense only to him. In *Elephant House; or, The Home of Edward Gorey*, Kevin McDermott—a friend of Gorey’s who performed in some of the artist’s theater productions—elegantly documents in rich duotone and color photographs this chockablock house, room by room, just as Gorey left it when he died in April 2000.

EDWARD GOREY

***The Betrayed Confidence Revisited:
Ten Series of Postcards***

Edward Gorey



104 pp., 7½ x 11 in.

Smyth-sewn casebound, with jacket

16 full-color reproductions and 116 black-and-white drawings

Includes introductory essay by Edward Bradford, "Separate Unity: Edward Gorey's Postcard Sets and Series"

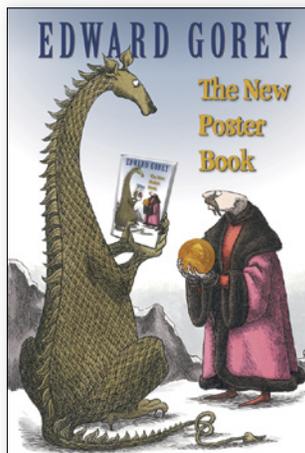
A229 • ISBN 978-0-7649-6802-0

\$24.95 US (\$29.95 Canada)

The Betrayed Confidence Revisited features ten of Gorey's postcard series, including *Neglected Murderesses*, two *Q.R.V.* sets, *Whatever Next?*, *Alms for Oblivion*, *Scènes de Ballet*, the *Dogear Wryde Interpretive Series* (reproduced in full color), *Menaced Objects*, and *Tragédies Topiaires*, as well as his annual creations promoting National Post Card Week. The original edition of *The Betrayed Confidence* was published in 1992 and is long out of print. This revised edition supplements the contents of that book with three series not previously included, along with an introductory essay by Edward Bradford, the official Edward Gorey bibliographer.

Edward Gorey: The New Poster Book

Edward Gorey



64 pp., 10¼ x 15 in.

Smyth-sewn paperbound

30 large-format reproductions, with 18 in color

A171 • ISBN 978-0-7649-5147-3

\$19.95 US (\$24.95 Canada)

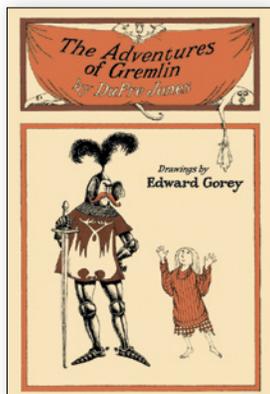
 **2nd Printing**

The Doubtful Guest, Amy and Basil Gashlycrumb, Dracula and Lucy, Jumblies, the Great Veiled Bear—this curious cast of characters joins a slew of other peculiar people and beasts in this big beauty of a book. Thirty large-format reproductions display Edward Gorey's signature crosshatched drawings, elegant watercolors, and endless wit—all perfect for framing, or to treasure as a collection. (This is not to be confused with *Gorey Posters* [Abrams, 1979], now long out of print.)

The Adventures of Gremlin

Text by DuPre Jones

Drawings by Edward Gorey



112 pp., 4¾ x 7 in.

Smyth-sewn casebound, with jacket

30 black-and-white illustrations

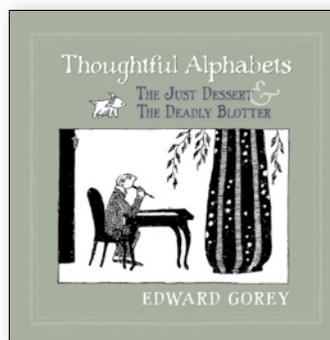
A221 • ISBN 978-0-7649-6605-7

\$17.95 US (\$19.95 Canada)

A plucky little girl named Gremlin and her brother, Zeppelin, leave their childhood home—a woodsman's cottage, of course—and set out to see the world. Clambering through an enchanted forest and navigating pirate-infested seas en route to the Royal Palace, they encounter a host of characters beyond anything the Brothers Grimm ever imagined. Anything but a fainthearted waif, Gremlin takes surprises and setbacks in stride, retaining her innocence and good humor all the while. DuPre Jones's witty text full of puns, double entendres, literary references, and sly characterizations of human foibles are coupled with illustrations by Edward Gorey. Back in print after several decades, *The Adventures of Gremlin* is a devilishly fun read for adults and a welcome update to the Gorey canon.

***Thoughtful Alphabets:
The Just Dessert & The Deadly Blotter***

Edward Gorey



64 pp., 5 x 5 in.

Smyth-sewn casebound, with jacket

30 black-and-white illustrations

A213 • ISBN 978-0-7649-6336-0

\$14.95 US (\$16.95 Canada)

 **2nd Printing**

In the mid-1990s Edward Gorey launched a numbered series of "Thoughtful Alphabets" featuring cryptic twenty-six-word stories wherein the first word begins with A, the last with Z. The first six Thoughtful Alphabets published (numbers 2, 3, 4, 10, 14, and 15) were hand-lettered posters with clip-art illustrations. Numbers XI and XVII, however, emerged as signed limited-edition books featuring—happily for us—Gorey's own drawings. First published by The Fantod Press but long out of print, these are revived in *Thoughtful Alphabets: The Just Dessert & The Deadly Blotter*. In each, Gorey's drawings weave a tale of suspense and intrigue; the story proceeds as the alphabet progresses.

EDWARD GOREY

The Remembered Visit: A Story Taken from Life

Edward Gorey

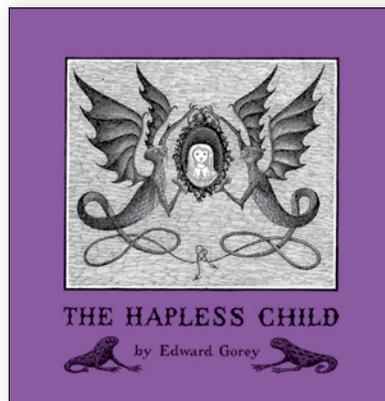


64 pp., 7 x 6¼ in.
Smyth-sewn casebound, with jacket
30 black-and-white illustrations
A170 • ISBN 978-0-7649-5063-6
\$14.95 US (\$18.95 Canada)

On a long trip abroad, Gorey's young Drusilla vainly tries to appreciate the museums, rich food, and architectural wonders that delight her parents. But then Miss Skrim-Pshaw takes her for tea with Mr. Crague, a sockless, elderly man with a notable past, and a brilliant world is spread before Drusilla's imagination as the old friends chat. Years later, Drusilla experiences a mournful epiphany. *The Remembered Visit*, originally published in 1965, is marked by a wistful purity quite unique in Gorey's oeuvre.

The Hapless Child

Edward Gorey



64 pp., 7 x 7¼ in.
Smyth-sewn casebound, with jacket
30 black-and-white illustrations
A146 • ISBN 978-0-7649-4468-0
\$14.95 US (\$16.95 Canada)

3rd Printing

This mournful tale of petite Charlotte Sophia's catastrophic short life is classic Gorey. Orphaned, the poor child is bullied by schoolmates and ruffians alike, surviving only by the skin of her baby teeth. Even her doll suffers a gruesome end. *The Hapless Child* is widely regarded as one of Gorey's best books: you will enjoy weeping for Charlotte Sophia again . . . and again, and again.

The Evil Garden

Edward Gorey



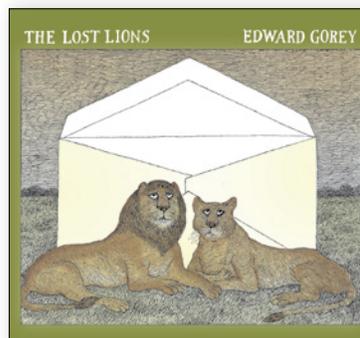
32 pp., 6½ x 6 in.
Smyth-sewn casebound, with jacket
A195 • ISBN 978-0-7649-5885-4
\$12.95 US (\$14.95 Canada)

6th Printing

A happy, naive family enters the Evil Garden (free admission!) to spend a sunny afternoon in its inviting landscape, lush with exotic trees and flowers. They soon realize their mistake, as harrowing sounds and evidence of foul play emerge. When humongous hairy bugs, famished carnivorous plants, ferocious fruit-guarding bears, and a sinister strangling snake appear, the family's misgivings turn to panic—but where's the exit? Edward Gorey's unmistakable drawings paired with engaging couplets produce giggles, not gasps. Perhaps *The Evil Garden* is a morality tale; perhaps it's enigmatic entertainment. Whatever the interpretation, it's a prime example of the iconic storytelling genius that is Edward Gorey.

The Lost Lions

Edward Gorey



32 pp., 6½ x 6 in.
Smyth-sewn casebound, with jacket
A199 • ISBN 978-0-7649-5957-8
\$12.95 US (\$14.95 Canada)

Fetching young Hamish prefers life in the great outdoors; when he isn't traipsing about, he whiles away his time writing in an ever-growing diary. But then he mistakenly opens an envelope. With charming, distinctive pen-and-ink drawings coupled with characteristically succinct text, Edward Gorey leads us—as only he can do—through the mysterious circumstances that envelop Hamish on a long journey that begins with a single misstep. First published in 1973, *The Lost Lions* is an ever-popular Gorey classic.

EDWARD GOREY

The Osbick Bird

Edward Gorey

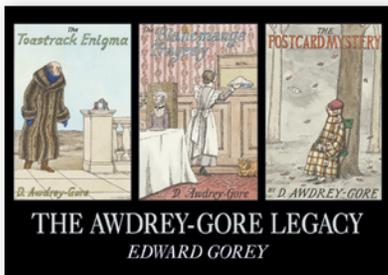


32 pp., 6½ x 6 in.
Smyth-sewn casebound, with jacket
14 black-and-white illustrations
A212 • ISBN 978-0-7649-6335-3
\$12.95 US (\$14.95 Canada)

In *The Osbick Bird*, Edward Gorey neatly examines the uncertainties of life with his signature unsettling humor and deftly drawn illustrations. Find meaning where you will among the twinkling rhymes and crosshatched lines: Is this tender tale a primer on friendship, or possibly an examination of an artist and his muse? Though short in length, the story is sure to linger long in your imagination.

The Awdrey-Gore Legacy

Edward Gorey

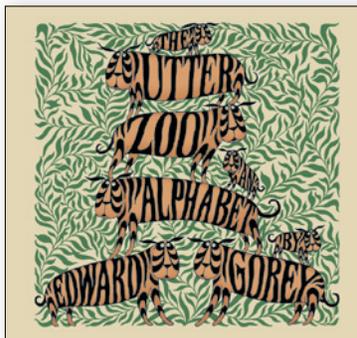


64 pp., 8½ x 6 in.
Smyth-sewn casebound, with jacket
A187 • ISBN 978-0-7649-5509-9
\$14.95 US (\$17.95 Canada)

Miss D. Awdrey-Gore, renowned 97-year-old writer of detective stories, is found murdered; then a mysterious hidden packet is discovered. Addressed to her publisher, it contains notes and drawings related to a literary work in progress. The contents are (or appear to be) clues about Awdrey-Gore's demise. Edward Gorey takes us on a rollicking ride in this merry murder mystery, but whether or not the killer is revealed is open to speculation.

The Utter Zoo: An Alphabet

Edward Gorey



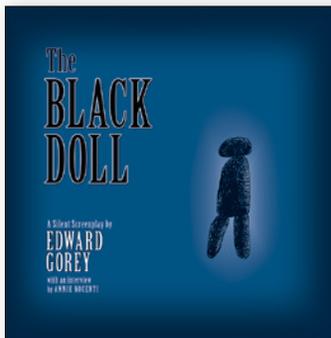
56 pp., 6½ x 6 in.
Smyth-sewn casebound, with jacket
A186 • ISBN 978-0-7649-5508-2
\$14.95 US (\$17.95 Canada)

■ 2nd Printing

Twenty-six curious creatures—from the fastidious Ampoo to the world's one and only Zote—fill the pages of *The Utter Zoo*, an alphabet from the untamed imagination of Edward Gorey. The Boggerslosh, the Crunk, and the Dawbis; the Ippagoggy, the Jelbislup, and the Kwongdzu; the Scrug, the Twibbit, and the Ulp—each is described in Gorey's inimitable rhyming couplets.

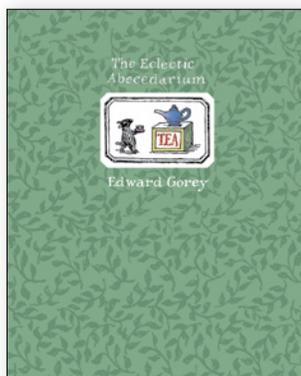
The Black Doll: A Silent Screenplay by Edward Gorey

Foreword by Andreas L. Brown • Interview with Edward Gorey



72 pp., 8 x 8 in.
Smyth-sewn casebound, with jacket
A161 • ISBN 978-0-7649-4801-5
\$17.95 US (\$19.95 Canada)

The Black Doll, a little-known, never-produced screenplay by Edward Gorey, dishes up a rambunctious romp of a plot featuring vile villains, wicked women, sinister socialites, and a horrified heroine. It's the stuff of many a silent melodrama but imbued with classic Gorey convolutions. Written in 1973 and originally published in *Scenario* magazine in 1998, *The Black Doll* has been missing from most Gorey libraries until now.

**The Eclectic Abecedarium**

Edward Gorey

56 pp., 4 x 5 in.
Smyth-sewn casebound, with jacket
28 color illustrations
A150 • ISBN 978-0-7649-4597-7
\$9.95 US (\$10.95 Canada)

■ 3rd Printing

Edward Gorey's first miniature book, *The Eclectic Abecedarium* is an illustrated adventure through the English alphabet, accompanied by rhyming couplets penned by Gorey, who described his creations as "literary nonsense." Inspired by popular moral primers for children, Gorey created an updated version of Isaac Watts's alphabetic aphorisms. Part sweet songs of unseen birds and part cautionary tales, this abecedarium fully lives up to the epithet "eclectic."

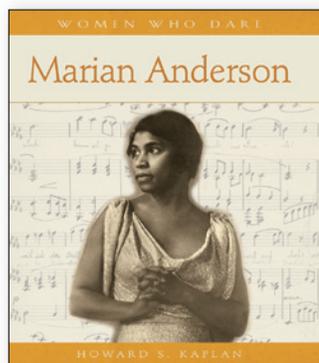
WOMEN WHO DARE®

The **Women Who Dare** series celebrates women who have employed intellect, skill, creativity, passion, hard work, and courage to make their mark on history. Each book in the series offers insight into the events that shaped these women's lives and chronicles their achievements in concise, lucid text and striking historical images. Compact and visually engaging, the Women Who Dare series offers accessible, informative, and inspiring overviews of great women's lives.

64 pp., 5¾ x 6½ in. • Smyth-sewn casebound, with jacket • 40 or more images • Bibliography • Introduction by James H. Billington, Librarian of Congress • \$12.95 US (\$16.95 Canada)

Marian Anderson

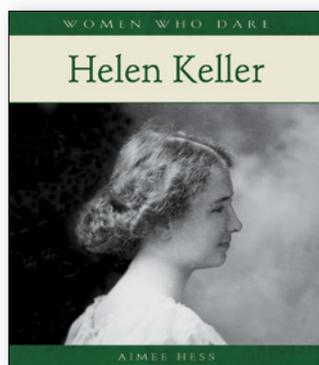
Howard S. Kaplan
A133 • ISBN 978-0-7649-3891-7



Marian Anderson, a black contralto, was one of the most renowned singers of the 20th century—an achievement in a time of flagrant racial discrimination. Barred from performing at Constitution Hall in Washington, DC, in 1939, she instead performed in front of the Lincoln Memorial, creating a defining moment in American history. A civic champion, she established a scholarship fund so that emerging singers needing financial assistance could dare—as she did—to realize their dreams.

Helen Keller

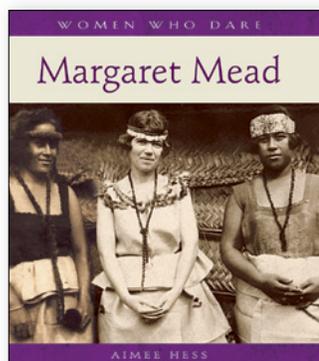
Aimee Hess
A110 • ISBN 0-7649-3544-5



An illness in early childhood left Helen Keller deaf and blind, but at age six her bleak existence changed profoundly: Anne Sullivan began teaching her to communicate through “finger-spelling.” The profoundly isolated, temperamental child became a voracious learner and embraced the world, dedicating her life to easing the suffering of others. This book examines Keller's life and accomplishments and devotes a section to Sullivan and her teaching methods.

Margaret Mead

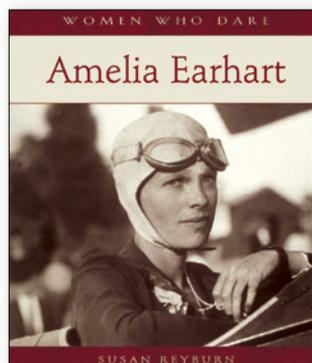
Aimee Hess
A132 • ISBN 978-0-7649-3875-7



Encouraged at an early age to pursue her passion, Margaret Mead studied anthropology under Franz Boas at New York's Barnard College; she was just twenty-three when, as a doctoral candidate, she traveled alone to Samoa to begin her first foreign fieldwork. Over the next forty years Mead became one of the world's preeminent and most outspoken anthropologists. This book traces Mead's life and the controversies that often swirled around her.

Amelia Earhart

Susan Reyburn
A111 • ISBN 0-7649-3545-3

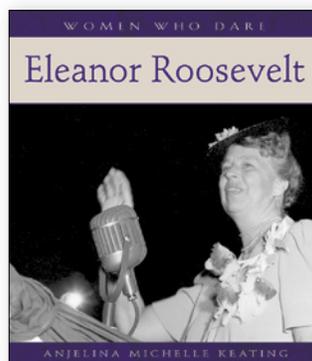


Distinguished by self-assurance, a disarming wit, and a spirit that welcomed adventure, Amelia Earhart made aviation history with daring feats, record-setting journeys, and her refusal to accept the prevailing view that women were not meant to pilot airplanes. *Amelia Earhart* explores the life of this courageous flier, who exemplified daily her own principle that “to live fully requires courage to take some risks.”



Eleanor Roosevelt

Anjelina Michelle Keating
A109 • ISBN 0-7649-3543-7



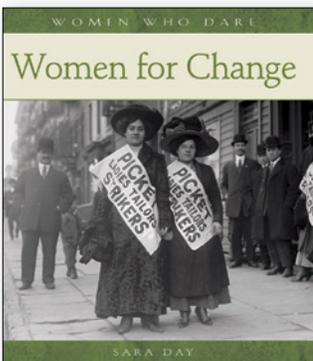
Eleanor Roosevelt was one of the most effective and extraordinary First Ladies in history. Driven by compassion, enthusiasm, and devotion to bettering society, she took an active role in public policy, social issues, civil rights, and international human rights. This book surveys the challenges and opportunities that transformed Roosevelt into one of the 20th century's most admired public servants.

WOMEN WHO DARE

Women for Change

Sara Day

A135 • ISBN 978-0-7649-3876-4



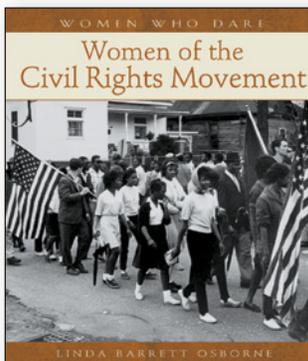
For more than two hundred years American women have challenged injustice and chauvinism, going into workhouses, taverns, and the halls of government to campaign for charity, temperance, peace, and, more recently, sexual equality. This book connects the stories of two dozen women who defied expectations—speaking out, holding high office, leading strikes—and whose personal lives were often as inspiring as their public deeds.

Women of the Civil Rights Movement

Linda Barrett Osborne

A114 • ISBN 0-7649-3548-8

3rd Printing

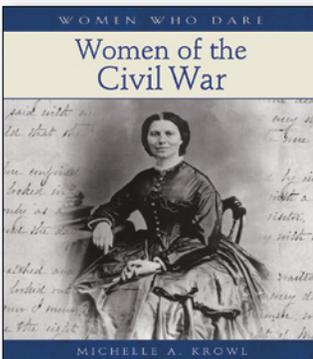


From *Brown v. Board of Education* to the 1963 March on Washington, women were crucial to every aspect of the fight to end legal segregation in the United States. *Women of the Civil Rights Movement* tells the story of the women who made it happen: Rosa Parks, Jo Ann Gibson Robinson, Ella Baker, Daisy Bates, Diane Nash, and others who demonstrated, marched, and went to jail for their beliefs.

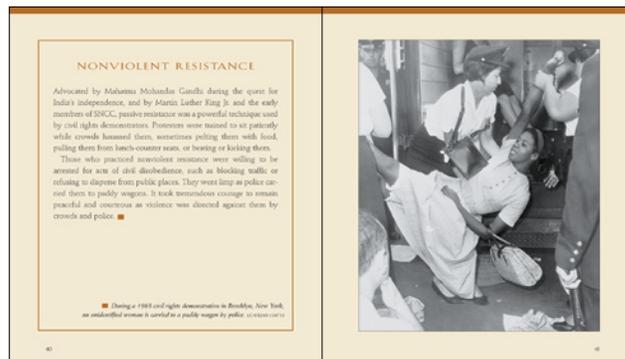
Women of the Civil War

Michelle A. Krowl

A112 • ISBN 0-7649-3546-1



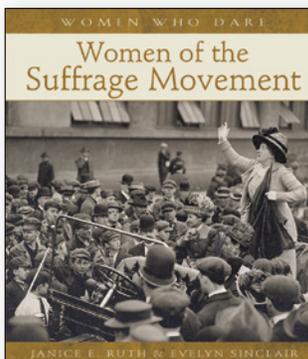
Women of the Civil War celebrates women on both sides of the conflict whose courage brought them into the fray, whether as soldiers, battlefield nurses, or spies. The book recalls renowned historical figures such as Clara Barton and Harriet Tubman, along with lesser-known heroines such as Dr. Mary E. Walker, who tended soldiers and civilians during the war, and the Daughters of the Regiment, who accompanied their husbands to battle.



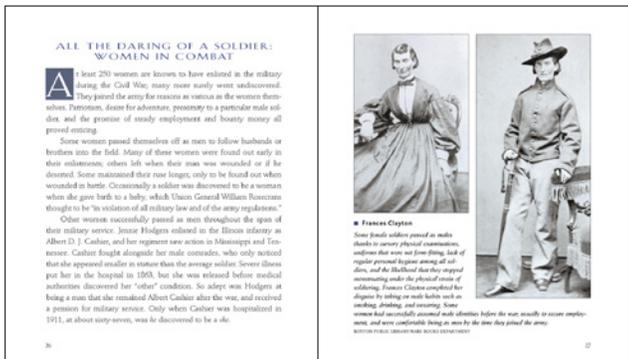
Women of the Suffrage Movement

Janice E. Ruth and Evelyn Sinclair

A113 • ISBN 0-7649-3547-X



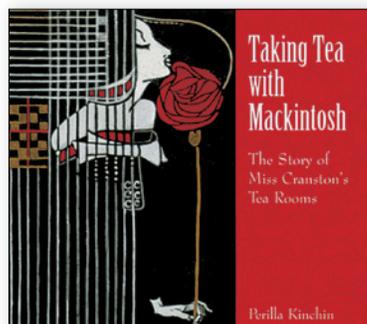
Generations of individuals struggled to win national suffrage for women. From a meeting in Seneca Falls in 1848 until ratification of the Nineteenth Amendment in 1920, the suffrage fight grew into the largest reform movement in American history. This book chronicles the history of the struggle and includes five profiles highlighting family ties and friendships among suffragists.



DESIGN & PHOTOGRAPHY

Taking Tea with Mackintosh: The Story of Miss Cranston's Tea Rooms

Perilla Kinchin



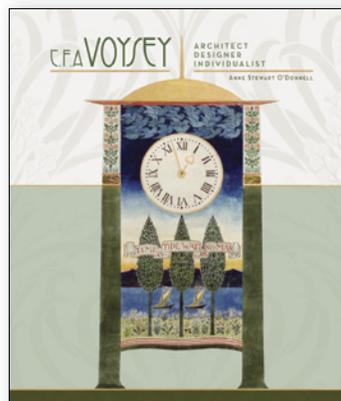
112 pp., 8½ x 7½ in.
Smyth-sewn casebound, with jacket
More than 40 photographs and reproductions of Mackintosh's art; 16 recipes
A507 • ISBN 978-0-7649-0692-3
\$19.95 US (\$22.95 Canada)

4th Printing

In the late 19th century Glasgow businesswoman Catherine (Kate) Cranston became acquainted with a young architect, Charles Rennie Mackintosh (1868–1928), who would become one of the Western world's most renowned designers. Cranston commissioned Mackintosh to design tea rooms where customers could spend convivial time during the day (temperance was in force at the time). For two decades, Mackintosh worked on the rooms; when completed, they became internationally famous, and this book tells their story.

C. F. A. Voysey: Architect, Designer, Individualist

Anne Stewart O'Donnell

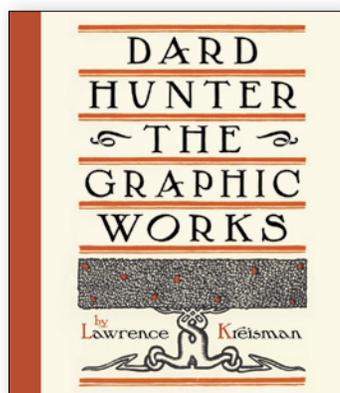


108 pp., 8 x 9¼ in.
Smyth-sewn casebound, with jacket
More than 65 color reproductions
A193 • ISBN 978-0-7649-5884-7
\$29.95 US (\$34.95 Canada)

C. F. A. Voysey (English, 1857–1941) believed that no aspect of a house was too small to merit the architect's attention. Here, his entire body of work is represented, from his architectural designs for cottage houses to his interior designs for furniture, metalwork, wall coverings, and textiles. The book explores the life and work of this pivotal figure in British architecture and design through rare period photos, over sixty-five color reproductions, and the words of Voysey and those who knew him. Author Anne Stewart O'Donnell considers the unique spiritual philosophy, "Individualism," that made Voysey's architecture revolutionary and gave his pattern designs their remarkable power.

Dard Hunter: The Graphic Works

Lawrence Kreisman

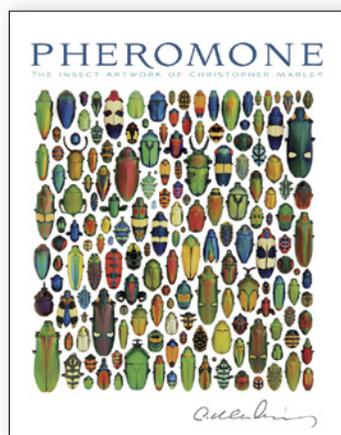


112 pp., 8 x 9¼ in.
Smyth-sewn casebound, with jacket
120 color reproductions
Appendices include Hunter's 1904 article about the Roycroft community and his 1909 pamphlet, *Make Arts-and-Crafts Things at Your Home*
A204 • ISBN 978-0-7649-6185-4
\$29.95 US (\$32.95 Canada)

Inspired by William Morris's Arts and Crafts publications and contemporary European design trends, Dard Hunter forged a unique design path in the United States in the early 1900s. Hunter's distinctive typography and elegant forms are icons of the American Arts and Crafts style; his graphic art remains instantly recognizable and beloved today. This first illustrated book that surveys Hunter's graphic artwork features more than eighty of his designs for book covers and title pages, booklets, bookplates, brochures, letterhead, and stained-glass windows. Author Lawrence Kreisman's illuminating essay establishes Hunter (American, 1883–1966) as a unique voice in an incomparable era of flourishing artistic achievement.

Pheromone: The Insect Artwork of Christopher Marley

Christopher Marley



256 pp., 9¼ x 12 in.
Smyth-sewn casebound, with jacket
More than 170 color reproductions
Includes Index of Artworks and Index of Specimens
A149 • ISBN 978-0-7649-4619-6
\$75.00 US (\$85.00 Canada)

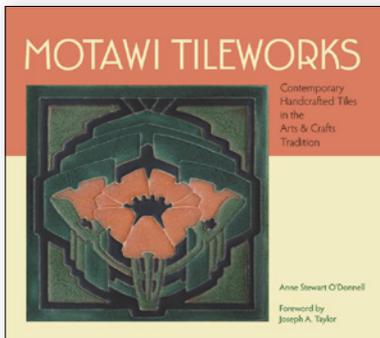
7th Printing

Christopher Marley's graceful arrangements of jewel-like arthropods are stunning works of art. Marley's keen eye for design combines with his entomological education to produce mesmerizing, kaleidoscopic bug mandalas and striking up-close-and-personal single-insect portraits. The artist's subjects appear in this book just as they would if you found one on your screen door. Each gorgeous creation is identified with its scientific and common names, and many are accompanied by concise descriptive text. In succinct essays, Marley writes about insect collecting and its benefits to the environment; he describes his creative process in choosing and arranging the creatures for optimal visual effect.

DESIGN & PHOTOGRAPHY

Motawi Tileworks: Contemporary Handcrafted Tiles in the Arts & Crafts Tradition

Anne Stewart O'Donnell
Foreword by Joseph A. Taylor

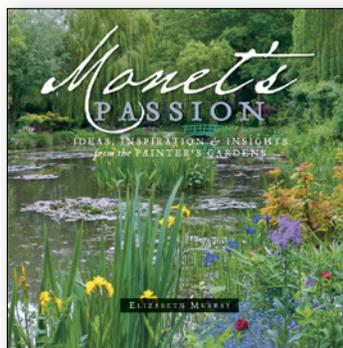


112 pp., 9 x 8 in.
Smyth-sewn casebound, with jacket
More than 120 color reproductions
A153 • ISBN 978-0-7649-4598-4
\$29.95 US (\$32.95 Canada)

In this book, Anne Stewart O'Donnell, former editor-in-chief of *Style 1900* magazine, gives an engaging account of the Motawi Tileworks story, from the company's design and manufacturing process through its innovative inventory system. A foreword by Joseph A. Taylor, cofounder and president of the Tile Heritage Foundation, places Motawi Tileworks firmly in the forefront of contemporary tilemakers. The book concludes with a photo essay that leads the reader through the tile-making process.

Monet's Passion: Ideas, Inspiration & Insights from the Painter's Gardens

REVISED EDITION
Elizabeth Murray



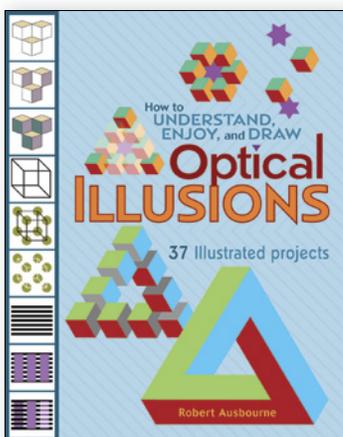
140 pp., 8 1/2 x 8 1/2 in.
Smyth-sewn casebound, with jacket
More than 75 color photographs, along with color garden plans and historical photographs
A181 • ISBN 978-0-7649-5389-7
\$35.00 US (\$42.00 Canada)

4th Printing

In celebration of the 20th anniversary of the first publication of *Monet's Passion: Ideas, Inspiration, and Insights from the Painter's Gardens*, this revised edition of Elizabeth Murray's best-selling book offers a fully updated view of Claude Monet's spectacular estate at Giverny and shows how you can apply its lessons at home. Murray helped to restore Monet's living artwork in the 1980s and has since visited annually. She provides a history of Monet's estate, lush photographs that chronicle the present-day gardens, and a section titled "Bringing Giverny Home." A list of the plants originally used by Monet and a plant cultivation section round out this immensely helpful guide.

How to Understand, Enjoy, and Draw Optical Illusions

Robert Ausbourne



72 pp., 7 1/2 x 9 1/2 in.
Hardcover with lay-flat binding
37 engaging projects, perfect for parents and teachers
A140 • ISBN 978-0-7649-4194-8
\$14.95 US (\$18.95 Canada)

3rd Printing

This compact, colorful book coherently dissects all sorts of confounding optical illusions, explaining how they work, how to create them, and how to toy with them to your heart's content. With accessible yet fascinating text and thirty-seven projects to work with, this intriguing book is appropriate for graphic designers, teachers, artists, and anyone who enjoys contemplating how the mind works and how the eye sees. The sturdy hardcover binding lies flat for convenient scanning of the basic shapes used in the drawing projects, and the directions—accompanied by color illustrations—are clear and easy to follow.

CHAPTER 5 Impossible Objects

Impossible objects may look normal at first, but they ultimately fail a reality check. The longer you look at them, the less convincing they appear. Perhaps you're an elderly farmer with what is normal can easily be seen as an impossible object. They stick out like a sore thumb in a world of realism.

Consider the three-dimensional object in Figure 47a, which happens to be a normal triangle. One could easily build this object. It makes of normal and passes the reality check with flying colors. Now compare Figure 47a with Figure 47b. At first we may assume that the new object shares many features with the normal triangle. But then, like hunters who know the forest well, we become suspicious. "Something's wrong here!"

What's wrong is that this new object is an impossible triangle. A general shape is about all the two objects share. Figure 47b is twisted beyond recognition, corners meet where they shouldn't, and it has a 180-degree bend. Part of an impossible object's magic is that it cannot be constructed in real life. Solid materials cannot go together as they do in Figure 47b, at least not in this universe. Except in the statement of terms, impossible objects can exist only in drawings.

Figure 48 bears some resemblance to a window or picture frame, but it has the same twisted geometry as the impossible triangle. Look at Figure 49. It takes an impossible design one step further by adding a doughnut shape into an impossible circle. To further muddy the waters, the outside has been altered to form a hemispherical surface. Impossible objects of various sizes come from lines in geometry or perspective that makes them fall a reality test. The lines cannot be hidden, but you sometimes have to look closely to find them. In this section of the book, we'll show you some simple ways of drawing impossible objects that won't make you lose your grip on reality.

Some impossible objects hide behind very subtle clues. The object shown in Figure 48 has an obtuse corner. It's impossible or not? Let's take a closer look. If the three pairs of legs are identical, then this is an impossible object. Any two of the pairs can be set up this way, but a third could not possibly fit, as shown.

Figure 49 is an example of the Devil's Fork, or impossible fork design. It begins as two prongs and ends as three. The hidden flange partly shares contours between features. The Devil could exist only on paper.

Many contour-sharing illusions defy coloration. The Devil's Fork has areas where color can be contained within borders, while other areas look like they're background and will not hold color.

Figure 50 shows an exception to the color rule. The three gear elements share contours and shape, but since the geometry remains angular overall, the surfaces can contain color. The shared contour occurs at all six points where the small gear mesh with the large gear. These points represent both a tooth of the small gear and a space between teeth of the large gear. Sounds ambiguous, huh?

Figure 51 shows contour ambiguity. Still, overall it holds, draws, and acts like a contour-sharing impossible object. A 3-D model of the gears would look like an impossible object only from this unique angle. This illusion works in the same manner as the "two-hold" rule of impossible objects, but everybody's looking at this one from the same angle.

PROJECT 23 The Tri-Bar

"The tri-bar" and British mathematician Roger Penrose, "is impossibility in its purest form." Swedish artist Oscar Rejlander, who first realized the design, also gave it a way to draw them with-out going nuts. The following method should help add many of the details of drawing the tri-bar, or impossible triangle.

Figure 52a shows a stubby, six-sided star. The right horizontal points is 45 degrees. The star's shape is important because it will serve as a blueprint for the design. The star may be discarded once the design is complete.

Figure 52b shows the cube that we will repeat nine times for this design. The cubes are rotated 30 degrees from vertical because they have to do with the star in Figure 52a. Make sure your cubes fit snugly in the spaces between the points of the star.

Place the first six cubes around the star as shown in Figure 52a. Start with cube 1 and complete the cubes in order. Higher numbers should overlap lower numbers. Stop for a moment at cube 6. Cube 6 is the keystone. In a realistic design, it would overlap cube 1 and come further into the foreground. Tuck it behind cube 1 instead. The assembly is now complete.

Tucking cube 6 behind cube 1 adds a twist to the overall structure and turns it into a true impossible object.

The design could stand on its own at this point. However, to complete the tri-bar, continue with the following steps.

Place the last three cubes into their corner positions, as shown in Figure 52a. Repeat the cube tucking overlap as shown and are aligned with the cubes on either side.

Figure 52f shows the complete triangle of nine cubes with the blueprint removed. Connect the cube edges to a solid blue line in the spaces between cubes. Note that the finished tri-bar in Figure 52g has three identical slanted surfaces arranged around the central star. Paint these three continuous surfaces with complementary colors to enhance the illusion and to complete the design.

Once you become familiar with the tri-bar design, you can quickly construct impossible triangles using this technique. Copy, scan, or trace the template provided in Figure 52b and 52j to use in your own design experiments.

Figure 52a shows the cube that we will repeat nine times for this design. The cubes are rotated 30 degrees from vertical because they have to do with the star in Figure 52a. Make sure your cubes fit snugly in the spaces between the points of the star.

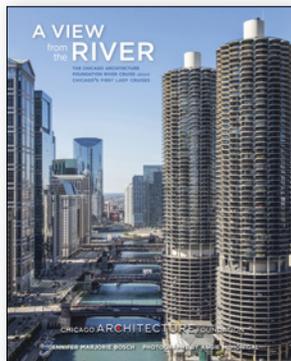
Place the first six cubes around the star as shown in Figure 52a. Start with cube 1 and complete the cubes in order. Higher numbers should overlap lower numbers. Stop for a moment at cube 6. Cube 6 is the keystone. In a realistic design, it would overlap cube 1 and come further into the foreground. Tuck it behind cube 1 instead. The assembly is now complete.

Tucking cube 6 behind cube 1 adds a twist to the overall structure and turns it into a true impossible object.

ARCHITECTURE

A View from the River: The Chicago Architecture Foundation River Cruise Aboard Chicago's First Lady Cruises • REVISED EDITION

Jennifer Marjorie Bosch • Photographs by Angie McMonigal



96 pp., 8 x 10 in.
Smyth-sewn paperbound, with flaps
More than 110 historical and contemporary images
Includes Foreword, Index of Buildings, Index of Architects, and Map of Buildings
A148 • ISBN 978-0-7649-7987-3
\$15.95 US (\$21.00 Canada)

2nd Printing

The story of Chicago is the story of its river. *A View from the River* is an essential guide to more than sixty significant buildings and structures along the Chicago River.

This visual tour is filled with stunning contemporary photography and a variety of historical images.

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Photographs by James Caulfield



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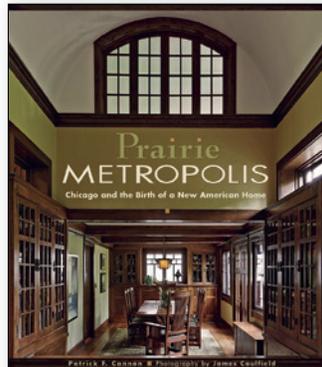
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For the first time, the interiors of some of the Chicago area's greatest buildings, designed by celebrated architects, are featured in truly stunning original photographs. These Chicago-area homes, religious spaces, and commercial and public structures give visual meaning to Frank Lloyd Wright's belief that "the space within becomes the reality of the building." Essays discuss each building's architecture, architect, and place in history, contextualizing this visual tour into both the intimate and grand interiors of the Chicago area's finest buildings.

Prairie Metropolis: Chicago and the Birth of a New American Home

Patrick F. Cannon
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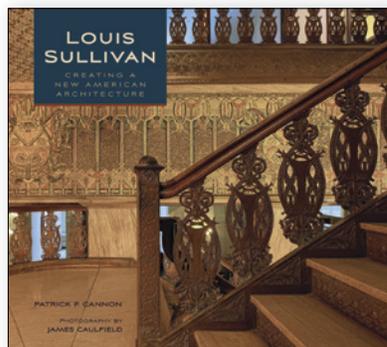
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One of America's most influential architects, Louis Sullivan strove to develop a purely American architectural vision; his ideas inspired his protégé Frank Lloyd Wright and other young Chicago architects to develop the Prairie school. Wright's strongly horizontal designs now number

among the most respected domestic buildings in the country. The designs of William E. Drummond, John S. Van Bergen, and Walter Burley Griffin had much in common with Wright's, but other architects, such as George Washington Maher, Robert C. Spencer Jr., and Tallmadge & Watson, developed their own interpretations of the Prairie house. The houses conceived by these early 20th-century architects stand as icons of American ingenuity.

Louis Sullivan: Creating a New American Architecture

Patrick F. Cannon
Photography by James Caulfield



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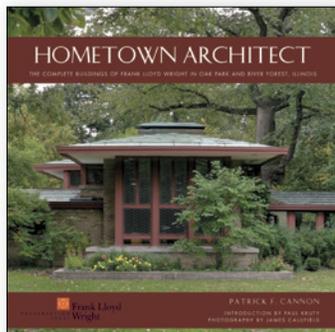
The designs of architect Louis Henry Sullivan (American, 1856–1924) stand today as leading exemplars of Chicago School architecture. In *Louis Sullivan: Creating a New American Architecture*, nearly

two hundred photographs with descriptive captions document Sullivan's genius for modern design. Patrick Cannon discusses the influences that shaped Sullivan's illustrious career. Rare historical photographs chronicle those buildings that, sadly, have since been destroyed, while James Caulfield's contemporary photography captures Sullivan's existing Chicago buildings and many other structures that are of equal importance in the architect's oeuvre.

ARCHITECTURE

Hometown Architect: The Complete Buildings of Frank Lloyd Wright in Oak Park and River Forest, Illinois

Patrick F. Cannon • Introduction by Paul Kruty
Photographs by James Caulfield



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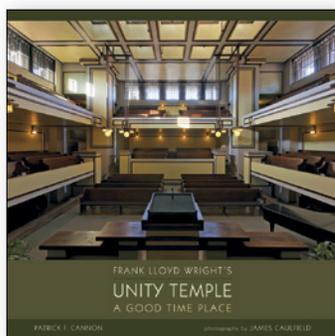
5th Printing

The first residence designed by Frank Lloyd Wright was in Oak Park, a Chicago suburb; he built the Queen Anne / Shingle-style house in 1889, for himself. Wright's final house

design in Oak Park, the 1913 Adams House, was among the last of his now-famous Prairie-style houses. *Hometown Architect* spotlights twenty-seven Wright homes—and his innovative Unity Temple—in Oak Park and River Forest, documenting this rich period in the architect's career. The last chapter surveys eight "lost, altered, or possibly Wright" homes.

Frank Lloyd Wright's Unity Temple: A Good Time Place

Patrick F. Cannon
Photographs by James Caulfield



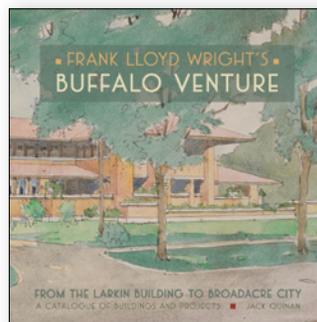
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Unity Temple of Oak Park, Illinois, was considered a modern masterpiece from the moment it was completed in 1908. Frank Lloyd Wright (1867–1959) sought to produce a structure as dynamic as the congregation that would occupy

it, interpreting the liberal nature of Unitarian thought in his groundbreaking design. Outside, the use of reinforced concrete was revolutionary. Inside, warm hues complemented the red oak trim, and skylights and high clerestory art glass windows filled the space with natural light. A national historic landmark, Unity Temple is still in use today.

Frank Lloyd Wright's Buffalo Venture: From the Larkin Building to Broadacre City

Jack Quinan

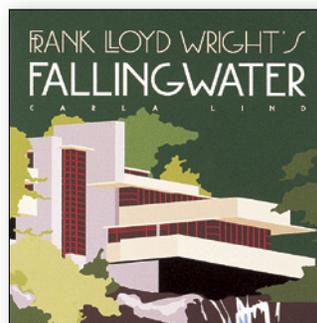


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A207 • ISBN 978-0-7649-6264-6
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Between 1903 and 1929, Frank Lloyd Wright showered the city of Buffalo with a series of remarkable designs. These houses, commercial buildings, and unbuilt projects link the architect's early Prairie period to his magnificent reaction to Modernism, exemplified by Fallingwater and the Johnson Wax Building. With more than 125 historical and contemporary photographs and architectural plans and drawings, this book is the first exhaustive survey of Wright's Buffalo projects.

Frank Lloyd Wright's Fallingwater

Carla Lind



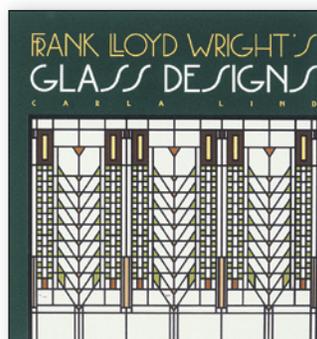
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9th Printing

Probably the most famous modern house in America, Fallingwater was the greatest personal and professional triumph in the seventy-year career of Frank Lloyd Wright. He daringly placed this Pennsylvania country home right over a dramatic waterfall.

Frank Lloyd Wright's Glass Designs

Carla Lind



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8th Printing

Frank Lloyd Wright's Glass Designs explores the many facets of Wright's work with this "magical material," from his world-renowned art glass designs to glass mosaics, prism glass, and innovations such as tubular glass and invisible joints in plate-glass windows.

ABOUT POMEGRANATE

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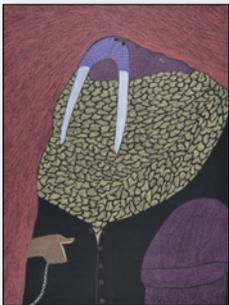
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