

Princeton Architectural Press *Spring 2015*



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Publisher's Note

In the late 1970s, I was a disc jockey (“on-air personality” is a big stretch) and music director at my college radio station. An inconsequential book-review segment, just sixty seconds, enough to keep us awash in unwanted review copies, was my only contact with the publishing world, but I see now what an impact my brief “career” in radio had. Ours was a very eclectic mix: classical in the morning, then jazz, then rock for the bulk of the day, when you might hear Nick Lowe, Nick Cave, Nick LaRocca, and Nick Drake in the same set. Most popular was a weekly folk show called, appropriately, “Music You Can’t Hear on the Radio,” whose very name illustrated our attitude about the music we presented. What most of us felt in those days was a strong sense of discovery and the desire to share it with our small, but devoted, listener base. It was a fertile time in music: New Wave and punk were changing the landscape of rock music, ditto “fusion” in jazz, and even classical seemed invigorated by minimalists like Steve Reich and Philip Glass. Each new record offered the possibility of a “find,” something we could rush onto the air, to be the first to play (and not only esoterica: we were the first in the United States to play the Police, for what that’s worth). This was in distinct contrast to commercial radio, increasingly based on market research rather than the passion of the people who chose and played the music. This naturally led to very conservative playlists: people typically want to hear what they already know, so, to the question, which bands do you like, Led Zeppelin is certain to come out ahead of the Talking Heads, which you might not know or have ever heard. Ours was an enthusiasm born from zeal: we heard something exciting and wanted you to, as well, the same way you call a good friend and say, “I just heard an album you’ll like” or “I’m sending you a book I finished and think you’ll love too.”

I see this same eagerness to share revelations in this catalog: the ideas our editors unearth and develop, lovingly designed and printed by our design and production teams, then thoughtfully launched into the world by sales and marketing. I sometimes hear the question, here and in reviews, “Who else would publish this but Princeton Architectural Press?” and take it to be a tremendous compliment, my modern-day equivalent of “Music You Can’t Hear on the Radio,” books you can’t find anywhere else. This season, these include a book on a little-known World War II unit devoted to enemy deceptions (think inflatable tanks and faux-painted village rooftops) comprising many well-known artists and designers; a book celebrating the work of designers and architects still creating in their eighth decade; a brief history of now-declassified plans for invading each other’s nation developed by both the United States and Canada; catalogs of under-published design geniuses Bruno Munari and W. A. Dwiggins; and highlights from a remarkable collection of thirty thousand sketchbooks from around the world, sitting in a storefront in Brooklyn that you can, and should, visit (after reading the book!).

I’m hopeful, and confident, that you’ll discover the sense of surprise and excitement we feel here when we open a compelling manuscript proposal or develop an intriguing idea here based on an article, website, or personal interest, and that we relive when opening the finished book for the first time. It’s the same thrill, I think, we all got when we put on a new album from a favorite, or unknown, band, for the first time back in college, and still do when we read, or publish, an unexpectedly exciting book.



Kevin C. Lippert
Publisher

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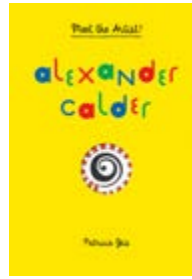
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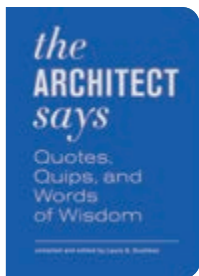
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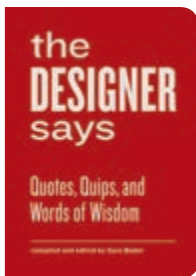
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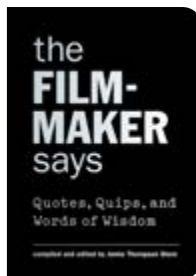
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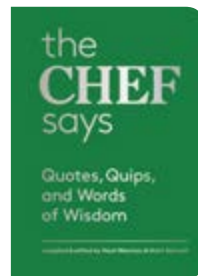
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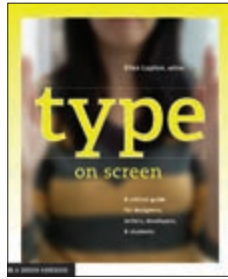


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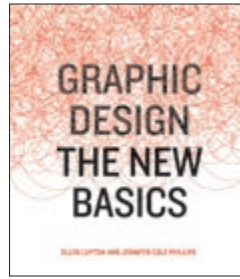
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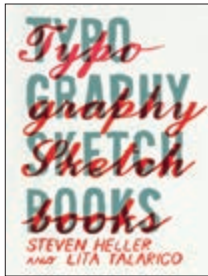
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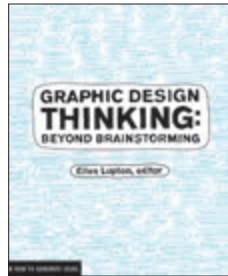
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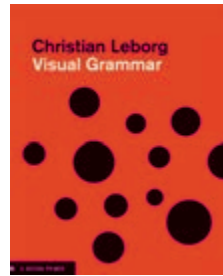
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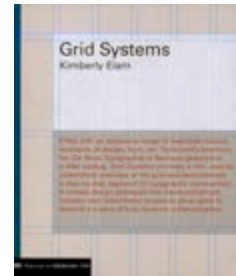
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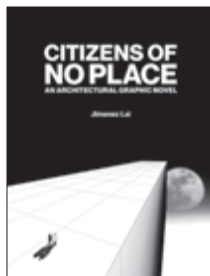


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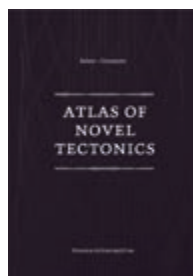
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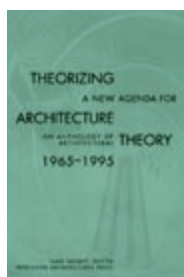
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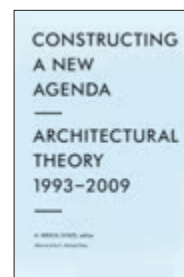
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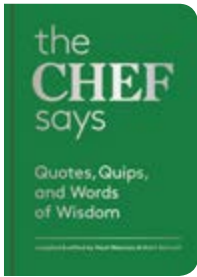


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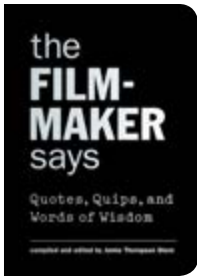
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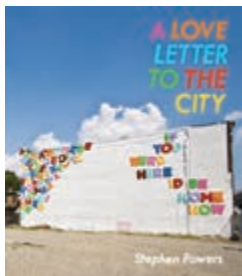
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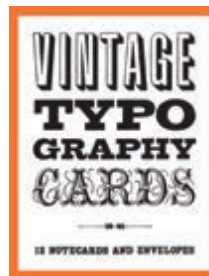
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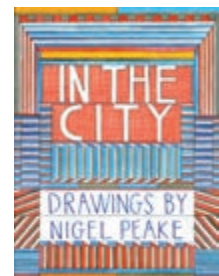
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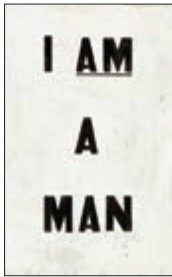


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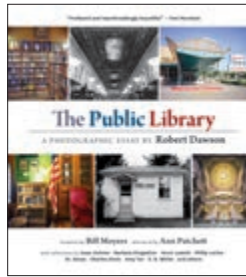


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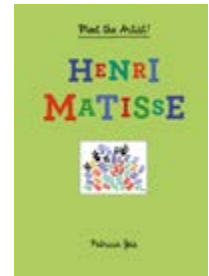
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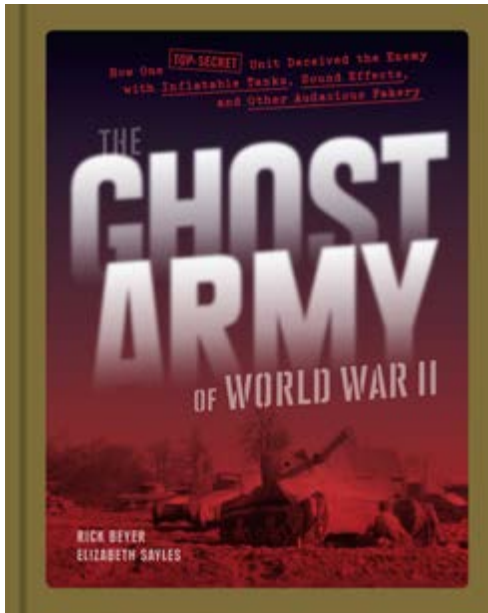
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The Ghost Army of World War II

How One Top-Secret Unit Deceived the Enemy with Inflatable Tanks, Sound Effects, and Other Audacious Fakery

Rick Beyer and Elizabeth Sayles

Bill Blass, Ellsworth Kelly, Art Kane, and the other young artists who helped win World War II

—

In the summer of 1944, a handpicked group of young GIs—including such future luminaries as Bill Blass, Ellsworth Kelly, Arthur Singer, Victor Dowd, Art Kane, and Jack Masey—landed in France to conduct a secret mission. Armed with truckloads of inflatable tanks, a massive collection of sound-effects records, and more than a few tricks up their sleeves, their job was to create a traveling road show of deception on the battlefields of Europe, with the German Army as their audience.

From Normandy to the Rhine, the 1,100 men of the 23rd Headquarters Special Troops, known as the Ghost Army, conjured up phony convoys, phantom divisions, and make-believe headquarters to fool the enemy about the strength and location of American units. Between missions the artists filled their duffel bags with drawings and paintings and dragged them across Europe. Every move they made was top secret and their story was hushed up for decades after the war's end. *The Ghost Army of World War II* is the first publication to tell the full story of how a traveling road show of artists wielding imagination, paint, and bravado saved thousands of American lives.

- Lavishly illustrated with original paintings, sketches, maps, and photographs
- Presents never-before-seen artwork by some of twentieth-century America's leading visual artists
- Publication coincides with the seventieth anniversary year of the end of World War II
- Bestselling author Rick Beyer's acclaimed documentary film about the Ghost Army premiered on PBS in 2013

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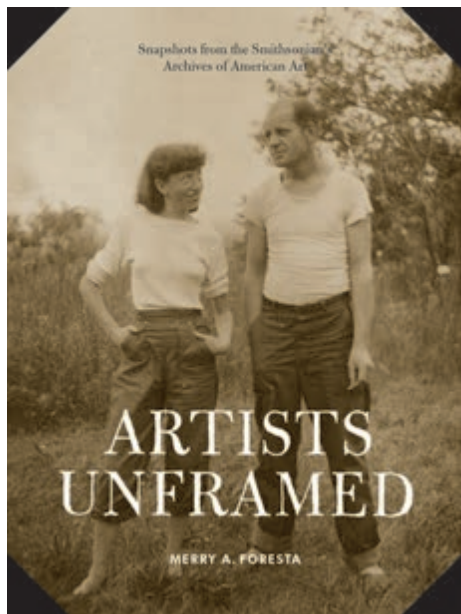



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Artists Unframed

Snapshots from the Smithsonian's Archives
 of American Art

Merry A. Foresta

Candid snapshots of Andy Warhol, Jackson Pollock, Georgia O'Keeffe, Frida Kahlo, and other legendary artists

Tucked away among the letters, diaries, and other ephemera in the Smithsonian's archives lies a trove of rarely seen snapshots of some of the twentieth century's most celebrated artists. Unlike the familiar official portraits and genius-at-work shots, these humble snaps capture creative giants with their guard down, in the moment, living life.

Pablo Picasso stands proudly on a balcony with young daughter Maya—a tiny, meticulously inked annotation penned by an unknown hand proclaims that “he’s very much in love.” Jackson Pollock morosely carves a turkey while his mother, Stella, and wife, Lee Krasner, look on. A young Andy Warhol clowns for the camera with college friend Philip Pearlstein, and in a later shot more closely resembles his famously enigmatic public self at a gallery opening with John Lennon and Yoko Ono.

- A one-of-a-kind collection drawn from the rich holdings of the Smithsonian's Archives of American Art
- Endearingly candid images of famous artists relaxing on vacation, celebrating at parties, and hanging out with houseguests, children, pets, and friends
- Lively, informative extended captions provide biographical details and anecdotes describing the people, places, and events in photos
- Merry A. Foresta is an independent curator and arts writer. A former curator of photography at the Smithsonian Institution, she served as the founding director of the Smithsonian Photography Initiative from 2000 to 2010.



Artists Unframed presents more than one hundred spellbinding snapshots from the personal lives of legendary artists such as:

- Alexander Calder
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- Eero Saarinen
- David Smith
- John Waters
- and many others





The Sketchbook Project World Tour

Steven Peterman and Sara Elands Peterman

Gorgeous and quirky sketchbooks from around the world

Destined to go down as one of the era's most astonishing global art projects, the Brooklyn Art Library's Sketchbook Project has, in less than a decade, amassed more than thirty thousand sketchbooks submitted by people of all ages and artistic abilities from more than 130 countries. Bursting with color, vivid imagery, and bouts of whimsy mixed with deeply intimate insights, the sketchbooks capture the texture of personal experience in a dizzying variety of illustrative styles and layouts that run the gamut from street portraits to stream-of-consciousness doodles, comics, and pop-ups. *The Sketchbook Project World Tour* presents the most compelling, surprising, and visually stunning examples from this one-of-a-kind artistic treasury.

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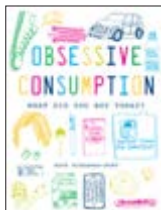


- **Book includes a coupon for 25 percent off sketchbook subscription price**
- **Book's release coincides with the launch of the 2015 Sketchbook Project summer tour across America with stops in Brooklyn, Chicago, Atlanta, Austin, Los Angeles, San Francisco, Seattle, and Toronto**
- **Organized by continent; contains mini bios of favorite contributors**
- ***The Sketchbook Project* is the world's only crowd-sourced sketchbook library**
- **Includes a foreword by popular ThisIsColossal.com blog founder and editorial director Christopher Jobson**
- **The Williamsburg Brooklyn-based Sketchbook Project boasts a community of seventy thousand active artists. It has been featured by the *New York Times*, *New York Magazine*, CNN, the *Washington Post*, Flavorpill and PBS, among others.**

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Twenty Over Eighty

Conversations with Legends of Architecture and Design

Aileen Kwun and Bryn Smith

Leading designers discuss producing great work into their eighties and beyond

Twenty Over Eighty features profiles and interviews with twenty creative professionals over the age of eighty who have dedicated their lifetimes to design. In revealing conversations with creative minds from a broad variety of fields—from architecture and advertising to furniture, product, industrial, and graphic design—design writers Aileen Kwun and Bryn Smith spotlight makers and thinkers who continue to experiment, innovate, and make vital contributions to their disciplines well into their eighth decade. *Twenty Over Eighty* is not only a record of their remarkable histories and experiences, but also a source of knowledge and inspiration for contemporary creatives and generations of designers to come.

- Interviews with graphic designers Seymour Chwast, Milton Glaser, Bob Gill, Richard Hollis, Lora Lamm, and Deborah Sussman; architects Kenneth Frampton, Alessandro Mendini, Ricardo Scofidio, and Beverly Willis; urbanist Jane Thompson; furniture designer Jens Risom; and textile designer Jack Lenor Larsen
- Aileen Kwun is a Brooklyn-based design writer and editor whose work has appeared in *Domus*, *Icon*, *Metropolis*, *Surface*, and numerous other publications. She received the Core77 Design Award for Design Writing in 2014, and the Winterhouse Award for Design Writing & Criticism in 2010.
- Bryn Smith is a graphic designer, writer, and critic. She studied journalism and new media at the University of Colorado, and received her MFA in design criticism from the School of Visual Arts.

Milton Glaser
Graphic Designer
b. 1929



I ♥ NY

To most, Milton Glaser is the emblematic American graphic design figure of the latter half of this century. His precision and restraint on the production front—initially in a free-field, increasingly studio- and commission-based, but a studio nonetheless—were one of a new breed of industrial design illustration, also being a display of understating and conceptual thinking combined with a discernible sense of visual language to be tightly executed and industrialized work.

Born in 1929, Milton Glaser first attended at the High School of Music and Art and the Cooper Union art school in New York, and, via a Fulbright Scholarship, the University of fine arts in Bologna, Italy. He graduated from the renowned Parsons School in 1954, founded New York Graphic with Clip Fisher as right-hand man Milton Glaser, Inc. in 1959, and worked with Walter Dill Scott as copy to bring the public relations design firm NYMG. Throughout his career, Glaser has been a prolific creator of posters and signs. His artwork has been featured in various exhibitions, including one that shows at both the Cooper College of Fine Arts and the Museum of Modern Art in New York. His work is in the permanent collection of many museums. Glaser also is a prolific graphic and industrial designer with a body of work ranging from the iconic logo for graphic design to decorative programs for the interiors of the World Trade Center in New York.

The I Love NY logo and the ugly poster of Bob Dylan remain some of your most well-known work. How does it feel to be known for those selected works that are part of a much larger body of work?

That's the question of the way things work in life. You become known for certain things, and you can't live down them. They hang over on you as part of your personality. That's what they are, they're an aspect of your personality. That's what they are, they're



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46 | *Interview*

Jane Thompson
Urbanist, Planner, Editor,
Writer, Designer
b. 1937



The vibrant world Jane Thompson inhabits brims with energy and a seemingly endless supply of ideas. In the course of her sprawling, and highly eclectic, career in Cambridge, Massachusetts—home to Thompson Design Group, the creative agency that she founded since 1999—she has worked for eight years high level senior level before on the design of a 20 and 8. The studio also is involved in a wide range of projects, including residential and industrial parks, and affordable public spaces, with the latter also in its home and office of Design Research, the pioneering real estate development with her husband and former colleague Jane Thompson, a successful architect in the early 1980s. Urbanist, and editor, and as well as the Harvard Urbanist, she has been in the American market, Thompson has led the charge for nearly six decades. Planning design, transportation, and urban activism, she has always pursued to be her own path.

After a decade in Boston, Thompson first job after graduation from Harvard was in the Museum of Modern Art's architecture and design department under Philip Johnson. An early career opportunity, the first public space of Milton, Thompson's time in the Museum of Modern Art, and industrially influenced the urban thinking of the house and nation that surrounded her. Thompson found the job with providing a perspective, and the work of her the long-term—promoting design as a way of thinking, working, and living, and to be clearly stated in the creative period. She felt that to have to give the national sense of a nation, and once after became founding editor of *Industrial Design*, a magazine devoted to the burgeoning profession. With design presented articles, industrial, industrial, and a cultural awareness design that was of beautiful products. Today's mission is Thompson's then you can see emphasis design over writing, and criticism over both. Culture follows.

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48 | *Interview*



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Had you, you were part of a very successful partnership—Franklin, Kofsky, Gid—the water comes. Did you miss the collaboration after you left?

"We worked about eight and I loved it very much. I had her, so she was Frank's brain for the last ten years, though he was quite a good designer himself. I missed that but because I found this, this is a business, but just wonderful. I can't describe all the wonderful qualities."

How did you end up in London? Was it like an eye sight?

"I was parking in my car in a building, and I parked in London just at the time, thinking it would be an interesting job. I had told me about it in the New York Times for some years of an advertising agency that was at the beginning of the advertising world as a business to go there to see the agency in London. The thought American was the king of advertising, but I was in the land with me possible. That was from the last fifteen, and I said, "Oh, for heaven's sake, I would like to work for the company, but I'm looking a wonderful time in New York, London." And I found out. The reason I got off the boat, I thought I'd spend the rest of my life there. There was just something about the company. It's not an eye-opening the rest of my life there, but that great fifteen years."

What was London like when you arrived in 1967?

"It was amazing, and it's harder and easier. It was like something that is a chance." "I don't have much of an answer because I was in the middle of it. We were a small office, Graphic Design, Visual Communications. It was a small agency. I happen to have had a meeting, it's one of the things that I really got off on. It was possible for me to get something out of another office, that's a meeting, a meeting. We worked the work of all the people, including our own, and I'd become a new work. However, it was very successful. In the meantime, the British came in and they started to change the situation. Margaret Thatcher was not the strongest nation. When I left, it was the strongest."

It is true that you left London to do a piece like in New York?

"I remember one of the things that I did a piece of it, I'd been in, although I'd never seen one. It was beautiful. That is an old one because, that there was some very nice companies. Most of all, it made a habit to that was interesting. But it was very low budget, and it was the same time. We were thinking



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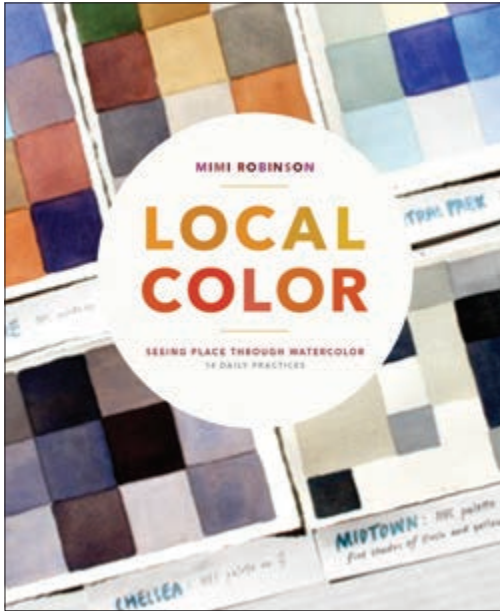
50 | *Interview*

Graphic design: visual comparisons
by Alan Fitzwater, Colin Forbes, Bob Gill



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52 | *Interview*



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Local Color

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 Mimi Robinson

Capturing the world's color palettes in watercolor

Whenever we first encounter a new place, whether landscape or cityscape, one of the most immediate and powerful sensations comes from its colors, or the palette of colors, which profoundly influence our reaction to and sense of a space. In *Local Color*, designer and educator Mimi Robinson teaches us not only how to see the colors around us but also how to capture and record them in watercolor. Regardless of your level of expertise, Robinson will quickly have you creating personal memories of time, travel, and place through a series of self-guided exercises and illustrated examples.

- This instructional book includes everything you need to sharpen your powers of observation, develop your color senses, and create beautiful palettes of local color
- In an age of constant visual bombardment, this Zen-like process of color observation allows you to slow down and become fully absorbed in the present moment
- Mimi Robinson is an international design consultant and principal of Mimi Robinson Design. She is the founder of Bridging Cultures Through Design and an adjunct professor at California College of the Arts.

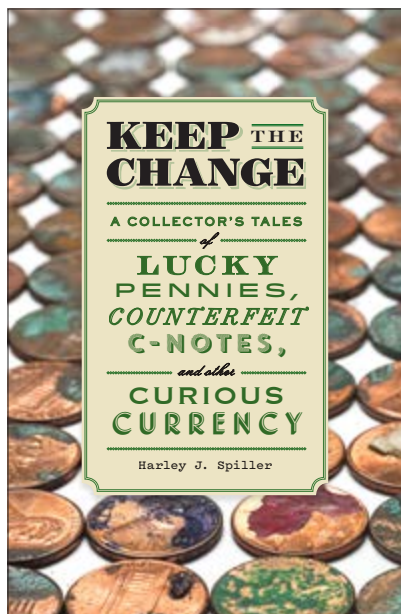
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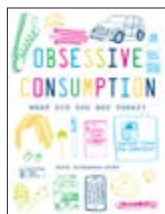
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Keep the Change

A Collector's Tales of Lucky Pennies, Counterfeit C-Notes, and other Curious Currency

Harley J. Spiller

Why is money green? How do counterfeiters get away with their forgeries?

Harley J. Spiller began collecting money at the age of five when, home sick from school, his father tossed him a sack of pennies and a Whitman coin folder. In the five decades since, author Spiller has amassed one of America's most extensive collections of unusual financial artifacts as well as a wealth of anecdotes and quirky historical details about U.S. currency. In *Keep the Change*, Spiller takes an irreverent look at our most uncommon coins and bills.

Readers learn why greenbacks are green; what happens to worn-out bills (compost is involved); how artists navigate the fine line between art and mutilation; whether it's ever acceptable to burn money (short answer: maybe); and how coin clippers and counterfeiters through the ages have profited by manipulating money. This highly selective tour through currency legends and lore will inspire readers to look with a new sense of wonder at the bills that pass through our hands every day.

- Author Harley J. Spiller was named by *Art & Antiques* magazine as one of the nation's "Top 100 Collectors"
- Illustrated with forty-eight color images of items in the author's archives, including bills with printing errors, artists' money, and a "neutron irradiated" souvenir dime from an atomic energy exhibit for children at the 1964-65 World's Fair
- Includes entertaining and comprehensive catalogs of slang terms for money and of the myriad methods for transforming cash, from bar tricks to folding to rubber stamping to shrinking, silk-screening, and puncturing to make jewelry
- Spiller's collections are exhibited in museums around the world

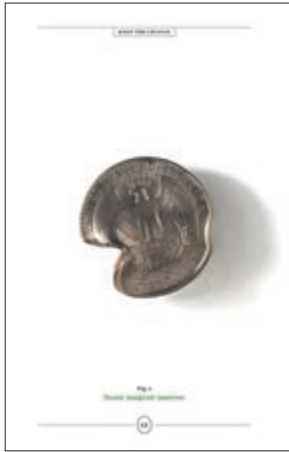


INTRODUCTION

**"There's the value where off the dollar's coast
In the clanging and the clatter of the hoards"**
—H. B. Swann, "The Green Backs" (1900)

WHAT a strange thing we humans have invented: money. Before that, we exchanged goods. Now we trade with currency, the lines of world economies and governing authorities. Our largest distributions are more gradual steps of cash. Some notes of previous eras are no longer in general circulation. The money is influenced by nature, subject to erosion, and historically unreliable, but still, when we do go off to work, when we do go to the store...

Most coin collectors collect foreign coins, those on clothing and artwork covering, and people hoard them, importation has value enough from the state. Before, the author's experience of things given beautiful with age to see, in print, and the collection or staying in front of you, but to see, the way we see the coin. I advise collectors who spend dollars when they go to their coin collection. I have nothing against one man or a few just some moments of the history of the gold and silver coins used to create collections, the heavy coins and pieces of the metal, and the old coins, I have a large of metal that can hardly be identified because to collectors by the grade "best state" and other single-minded terms and that "best state" because they thought a certain quality, that "best state" because they thought a certain quality.



INTRODUCTION

WHAT is the best imagination, when creating a great art? But, has an important figure of being the following which appeared in the *American Journal of Numismatics* in 1901.

They only as much of their's history is a great science—to make the past and people it with occasional life, to secure the present against oblivion, and give noble immortality to its future. The career of a numismatic collector is a continuous and a state of the spirit, and not all at once, but slowly, steadily with the progress, and subject phenomena.

That's high these prices, but it's also an intricate anticipation of the field that most collectors like best, material culture studies, the excavation through artifacts of ancient beliefs, of values, ideas, attitudes, and assumptions.

Numismatists are natural collectors who ask, "What's in your collection?" and gauge each other by the riches. I didn't know that when I started in 1901, when I began my career in numismatics and spent collecting out of place in the collection of the well-known institutions when I worked a broken legend those with green notes and being long because in its value-based theories. The museum had just introduced its notes in various forms and foreign coins, making obsolete the original metal, gold, and silver coins. I reported the situation to the administration, who said, "You want it? Just get a set of books." It was sold, and so was the history of a numismatic study in my book *Numismatic Collector*. 1904



CHAPTER

2

IN SAM I TRUST

US Federal Banknote Errors

In 2001 I was a job with the gallery at Scholastic, part of the New York City Building of an international Argentine retail corporation that shipped billions of dollars in cash that were designed by Philip Johnson, Scholastic's the great FPA Asset Management gold leaf-rolling in an American West atmosphere. I voluntarily, within the Argentine, Washington area's commitment to being set in department stores, and the gallery founded.

When I answered my invitation, a friend from accounting urged me to look me up. "You got a present for you," he said, and I thought, "How nice," and he added, "Gimme fifty bucks."

"My mother got pregnant," "Sam Sam, I have a son in me and you're in heaven, but anyone knows that's not a present."

"How nice," he replied.

Sam was his first son, a early-stage Argentine, the most have been kind, at least in part, for his long-term presence—the job involved carrying cash, lots of it, in Scholastic, his other Argentine stores, did his best to provide change in cash, not necessary to suggest that it was well prepared and deserving of customer confidence. There in the Tokyo developer who would prove himself as the head of a retail customer. I was Sam's responsibility to them standing notes for thousands of new US bills. He regularly carried large sums through the various stores in his shop, when he received and placed stacks of city cash in Tokyo's city.

Remembered by Sam's love, I stayed at his and reflected on our time as colleagues. He had never exhibited any cause for distress, but was clearly enjoying making me happy. I



CHAPTER

2

IN SAM I TRUST

US Federal Banknote Errors

checked my wallet and found sixty-seven dollars, enough to meet his demand and still buy something for lunch.

I stood up at five one more time and looked over the bills. Without counting the bills, I would I'd have had and looked.

Look carefully, correct? he repeated, and that's when my eyes popped (Fig 1)

I shot out of my chair and shook hands by hand in thanks, the confidence and excitement had to document the twelve uncounted, especially numbered bills after his words had me, repeated them with his own notes, and on the migration table.

Look! here notes, and I looked over the three—no more but to read that's the second anniversary line in business since 2001. I was with a twenty-year old, who said, "Let's see what we've got here," pulled out seven dollars, around the bills in a silver pad, and counted them through a printer's lens. My heart started to race. It wasn't long before I heard, "You offer you five hundred dollars right now?"

"No, thank you," I replied, with my best poker face. My forehead from them had melted in me a mixture of big city bills, and others counted in my hand, about I was offered one thousand that I'd paid.

The next time I visited my business of dollars, I brought the original money to look over donor Howard R. Ross, who followed the same numismatic ritual: white gloves, black robes, heavy magnifying.

Howard, whose I'd barely and treated since you did, said, "There" and took quite a while before offering "I can give you five hundred dollars, cash."



CHAPTER

2

IN SAM I TRUST

US Federal Banknote Errors

government property. I thought a crumpled twenty-dollar bill had been stolen from the bank, of Washington, New Jersey to fill the gap in my collection (Fig 2) It is the only uncounted one for which I have paid more than five times. I have a hundred of the missing through them by the state, and because even though the note is beyond repair, it remains with an official numismatic grade of "billions uncounted."

Money goes everywhere and you mean with any and all activities on earth, whether intentionally, occasionally, or naturally. Cash can be used by forces of nature or by mechanics of any description. The damage, whether being or accidents, can reach from minor to serious. From currency to uncounted, American money is even included the practical progress authentication of even more currencies and common methods.

I used to see an elderly man have over the middle of Fifty-Fifth Street in Manhattan, Queens, as I asked if he was okay. The printer in the nearby apartment and explained, "The machine is a robot to stop the state error rate from being big every time a car rolls by." I assumed a few days later to check, the owner ran me through a plan and the magnificent big metal had disappeared. Repeat such process, number of one, money is also depicted for scientific, experimental, historical, symbolic, and other purposes, as noted in the following glossary of notes of money machines and related activities in this book.



CHAPTER

2

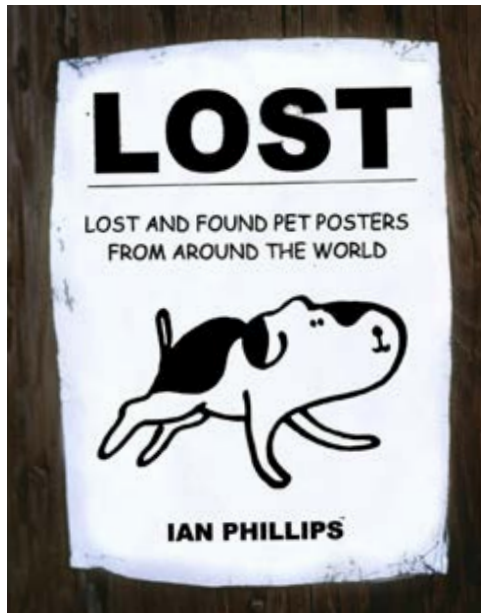
IN SAM I TRUST

US Federal Banknote Errors

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Despite all the visual distractions of the digital age, one low-tech form of mass communication remains as popular as ever: the lost pet poster. Stapled to telephone poles and bulletin boards in cities and suburbs worldwide, these often hastily made signs are quirky combinations of hand-drawn illustration, emotional longing, and surprisingly offbeat humor. For more than a decade, artist and animal lover Ian Phillips collected lost and found pet posters from around the world.

LOST features the most notable selections from Phillips's collection chosen for their cleverness, humor, sorrow, entreaties, rewards, and—in several instances—sheer outlandishness. Featuring a veritable Noah's ark of animals—from everyday pets such as dog, cats, hamsters, and turtles to more unusual companions, including ferrets, parrots, cows, and cockatiels—these remarkable posters are their own form of folk art. Telling tales of friendship, loss, and hope, they are a powerful testament to the love and devotion shared by pet owners everywhere.

- **Ian Phillips is a book and magazine illustrator living in Toronto. He put up ten copies for each lost pet poster he added to his collection.**

“...elevates messages from distraught pet owners to the level of folk art.”

—*Publisher's Weekly*

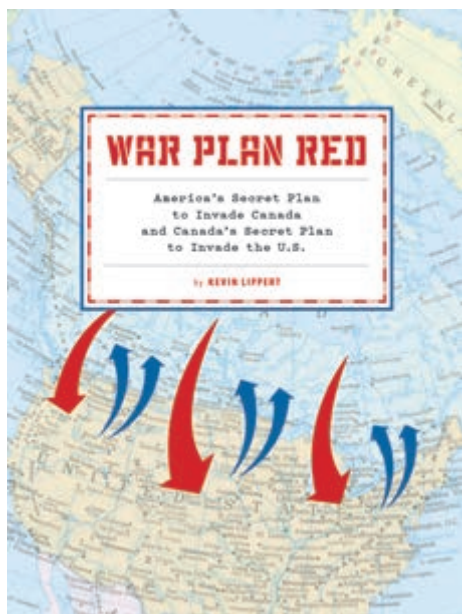
“...an evocative and sometimes very strange glimpse of the bond between humans and animals.”

—Salon.com

“Every poster is a love letter. Some also exhibit astonishing creativity...”

—*The New York Post*





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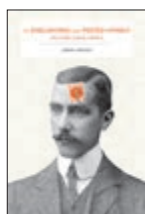


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Kevin Lippert

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It's known as the world's friendliest border. Five thousand miles of unfenced, unwall'd international coexistence and a symbol of neighborly goodwill between two great nations: the United States and Canada. But just how friendly is it really? In *War Plan Red*, the secret "cold war" between the United States and Canada is revealed in full and humorous detail.

With colorful maps and historical imagery, the breezy text walks the reader through every aspect of the long-simmering rivalry—from the "Pork and Beans War" between Maine and Newfoundland lumberjacks, to the "Pig War" of the San Juan Islands, culminating with excerpts from actual declassified invasion plans the Canadian and U.S. militaries drew up in the 1920s and 1930s. A perfect gift for history buffs (and Canadians and Americans alike), *War Plan Red* offers up a new wrinkle in the ever-evolving history of North American continental relations.

- Like the best kind of NPR story, it charts little-known historical territory with a light touch
- Full of funny anecdotes, the book is a cheerful celebration of a rivalry that goes back to the founding of each nation
- Declassified excerpts from each nation's invasion plans offer unintentional silliness
- A great gift for the would-be invader on either side of the border

THEY'RE LUMBERJACKS AND THEY'RE NOT OK

Or, The Pork and Beans War



Lumberjacks eat pork and beans, Montreal, 1910s.

With the possible exception of beefsteak and chow, more common pork-and-beans the United States' greatest contribution to world cuisine. Certainly early nineteenth-century lumberjacks did, and pork'n'beans was usually served as a special dinner on Sundays only.

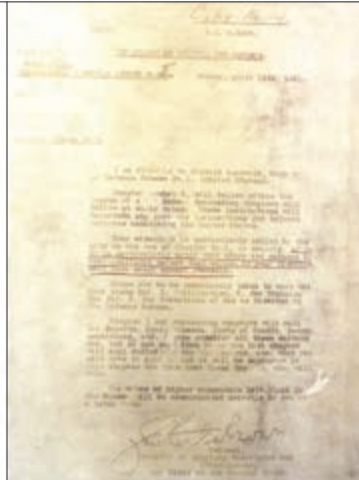
As long as many Miners had been during the War of 1812 to do business, legally or otherwise, with Canada, in January, 1819, the Maine legislators, led up after decades of arguments about who owned the right to cut down the dense forests on the border with New Brunswick, sent a piece of voluminous militia from Bangor to confiscate the equipment of any New Brunswick lumberjack they could find carrying "blue" men. The Canadians mounted their own posse, captured the Maine militia, and transported them, in chains, to a barracks in Woodstock, New Brunswick.



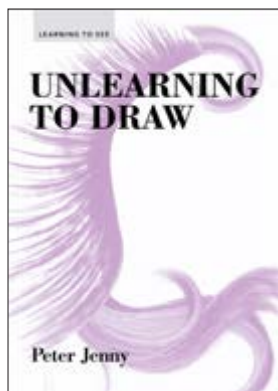
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Lumberjacks eat pork and beans, and it is possible tonight million of dollars changed in this simple matter.



Unlearning to Draw

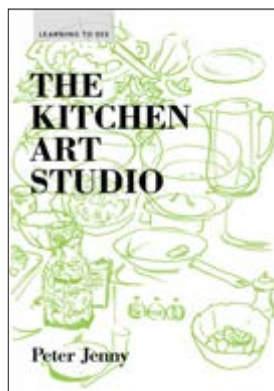
Peter Jenny

Unlearning to Draw looks to the art of children and outsider artists for inspiration, advocating a return to carefree, untrained drawing and a renewed focus on the joys of making rather than on the end result. Author Peter Jenny encourages readers to use family photographs as the starting point to develop their own types of outsider art.

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The Kitchen Art Studio

Peter Jenny

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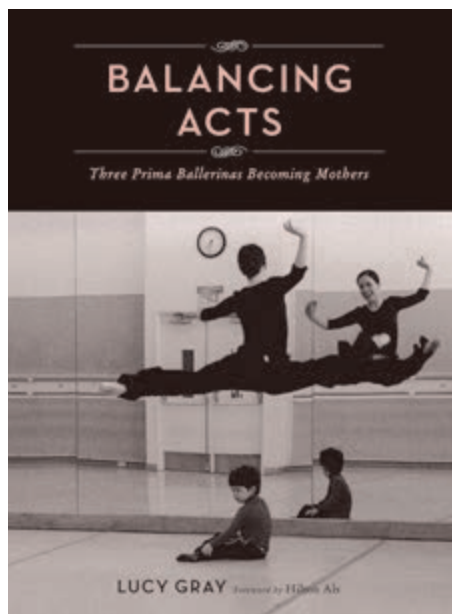
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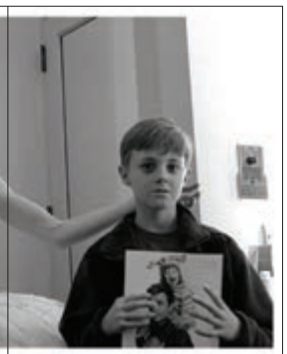
Lucy Gray

Motherhood is often difficult, especially for ballerinas...

There are few jobs more rarefied or as physically and mentally demanding as prima ballerina. And yet, despite very real professional risks, three dancers from the world-class San Francisco Ballet all decided to have children at the pinnacle of their careers. In *Balancing Acts*, photographer Lucy Gray takes readers on an unforgettable fourteen-year journey with these ballerinas, capturing their remarkable grit and determination.

In dramatic black-and-white photography, Gray documents their struggles to balance the demands of family and work—from their tireless preparation in rehearsals and dazzling mastery of craft displayed on stage, to their time spent relaxing at home with family and even while giving birth. In extensive interviews the dancers and their husbands discuss their stories with great candor, providing remarkable insight into the life of a ballerina and the everyday challenges and joys of mothers everywhere.

- Foreword by the *New Yorker* theater critic Hilton Als, author of the bestselling *White Girls*
- An intimate behind-the-scenes view of the lives of ballerinas in one of the world's premier companies
- An epilogue presents selected photographs of a fourth prima ballerina, Lorena Feijoo, who gave birth in 2012 and continues to perform with the San Francisco Ballet
- Lucy Gray is an award-winning photographer whose work has been featured in numerous publications, including the *New York Times*, the *Independent*, *Mother Jones*, *Dance Magazine*, and Salon.com, as well as in exhibitions and projects across the United States





March 2015

4 x 5.5 in / 10.16 x 13.97 cm

224 pp / 170 color

Paperback

978-1-61689-321-7

\$15.95 / £8.99

RIGHTS: W



9 781616 893217

The Cognoscenti's Guide to Florence

Shop and Eat like a Florentine

Louise Fili and Lise Apatoff

An insider's pocket-sized guide to the best shops of Florence

Shop and eat like a Florentine with this pocket-sized guide to the best of the magnificent Tuscan city known for its art, culture, and cuisine. Celebrated graphic designer and self-described Italophile Louise Fili, with connoisseur of all things Lisa Apatoff, takes you on eight walks through Florence, discussing more than seventy of the city's most alluring shops—some run by the same families for generations, others offering young entrepreneurs' fresh interpretations of traditional techniques.

Discerning travelers will discover rare books and charming hats; vintage Pucci and handmade shoes; *ciocolata da bere* (drinkable chocolate); colorful buttons; and bolts of rich silk fabric in this enchanting introduction to makers and purveyors of clothing, home decor, accessories, specialty foods, and much more. For each shop, there is a full-color photo, description of specialties, and information on location and hours of operation.

- An overall map of Florence and a neighborhood map accompanying each walk help orient the traveler
- Each walk features a listing of the authors' favorite restaurants and cafes, where the intrepid shopper can pause for sustenance
- Includes list of authors' favorite shops and indexes by name and specialty
- Louise Fili is director of Louise Fili Ltd, a member of the Art Directors Club Hall of Fame, a recipient of the AIGA Medal for lifetime achievement, and the author of the bestselling *Elegantissima* and the recently published *Grafica della Strada*.
- Lisa Apatoff has lived on a farm in Tuscany for more than thirty-five years. She is an official guide for the city of Florence.

Also Available . . .



Grafica della Strada

978-1-61689-269-2

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Quattro Parole Italiane Notecards

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\$14.95 / £10.99

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FUCI
PIZZA FOR RUSSIA IN
P. 201 (2010) *Acquaforte print*
WED-THU (10AM-12PM)
ISSUED DEN

THE EVER-COURTEOUS VISITOR TO RUSSIA
WANTS WAITING FOR THEIR SAVORY
INVENTIONS to emerge from the oven is a restaurant in
Puglia's region. A local tradition, the bakery creates
sulfurous glazes, brisato, and white sauce in every
imaginable combination: pizza, gnudi, or topped
with vegetables, squid, and cheese, and in portions
with wine grapes, eggs, and bread
and. Pugi stays to sleep with the
women, holding traditional Italian
menus, finally (almost one bedroom)
for the host of two Giorgios, once
for Caravella, just someone for
Lara, and persistence at Christmas.
The one not meeting up or they will
keep it for you (but who can wait?)
Pugi also serves delicious bowl of
pasta and biscotti at Pugi.



[10]

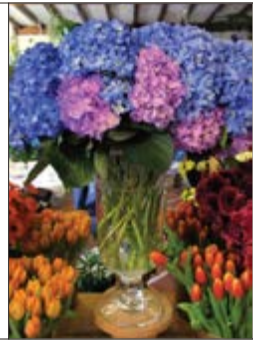


**IL FIORI DELLA
SIGNORIA AL PORTICO**
PIZZA DELLA SIGNORIA IN
P. 201 (2010) *Acquaforte print*
WED-THU (10AM-12PM, 12PM-2PM)

FOR CLOSE TO FIVE YEARS, THE FIORI GARDEN
IN A SOUTHERN ITALIAN COUNTRY HAS
been supplying everything for the gardening
enthusiast: beautiful flowering plants (including
geraniums over roses), bulbs, trees, ornate
pots, even pots of blood (classical fragrance
of Mediterranean's famous
scent). Substantially packed
aged seeds of every
variety are hard to
come up from the
ground, but if you choose
to purchase the flowers
as a gift, choosing
appropriate flowers
flowers will be happy to
advise you on the best way
to make a better gift.



[10]



JAMIE MARIE LAZZARA
THE BELLARINI IN
P. 201 (2010) *Acquaforte print*
WED-THU (10AM-12PM, 12PM-2PM)
ISSUED DEN

ONE OF THE MOST IMPORTANT FIGURES IN
LAZZARA OF THE FORTY-EIGHT YEARS is
the owner of her top shop filled with vintage parts.
A prodigy at the age of eight, she came to Italy
over three decades ago to study violin making. From
a Maestro Lazzara, she has chosen gold leaf silver
pavilion. Lazzara makes and repairs violins and
cellos for many renowned musicians. She is especially
proud to have crafted Robert Prohaska's first
master instrument, which he played at Beethoven's
Ottoman's presidential inauguration and led to
Lazzara's nomination to make her another violin—
this time for Maria Theresa. Her small workshop
holds a stack of green shavings from this event.
Director Raffaele was so taken with Lazzara's
shop that it inspired a scene in her 2010 film
Blindfold, which was shot in Florence.



[10]



LISA CORTI
PIZZA L. CORTI IN
P. 201 (2010) *Acquaforte print*
WED-THU (10AM-12PM, 12PM-2PM)
ISSUED DEN & NY

LISA CORTI'S DESIGN AND ART WORK YEAR FOR
LAST AMERICAN MARKET IS A CELEBRATION
of color and pattern, owing to the Italian designer's
childhood in Milan, with frequent trips to Italy and
Southern Italy. Corti's unique line of all-weather
black ground cottons, organza, and fine muslin
includes quilts, bagpurses, scarves, tablecloths,
pillow covers, placemats,
towels, and more.
Acquaforte, and even
strongly textured and
boldly defined floral
and geometric motifs,
all printed in Italy.
The same fabric are
crafted into modern-
style clothing for women
and children.



[10]



AFROSIO & CO
THE DELLA SPADA IN
P. 201 (2010) *Acquaforte print*
WED-THU (10AM-12PM)
ISSUED DEN

FOR OVER FIFTY YEARS, AFROSIO DESIGN
HAS CREATED BRILLIANT DESIGNS OF
delicately woven glass jewelry and accessories. A series
of experimental articles made with various
Mosaic glass beads and Italian crystals, from
Venice and the Czech Republic, respectively, to
create exquisite earrings, bracelets, necklaces,
brooches, pendants, glass, and hats, using traditional
techniques such as weaving, riveting,
sandblasting, and hand painting. Afrosio,
who lives her inspiration from nature,
uses flowers, fruits, insects,
and the sea, offering a contemporary
interpretation of an ancient craft. If you
don't happen to find the perfect
bead or stone that you are
looking for, your health can be
made to order.



[10]



TIP TAP
THE DELLA SPADA IN
P. 201 (2010) *Acquaforte print*
WED-THU (10AM-12PM, 12PM-2PM)
ISSUED DEN

TIP TAP HAPPY FOR THE BEST OF LOCAL HANDMADE
IN STYLE FROM MADE TO JUST ABOUT FIFTY
years ago that some lucky grown-ups are deep into
as well. Every pair of beautiful shoes in the store
of a shop on Via della Spada is made in Italy. The
extensive selection includes lace-ups, slip-ons,
sandals, boots, and slippers. All of the shoes are
made to order, ready and, in addition, the
owner Professor—handmade rubber slippers from
the Fieschi region, in the
north—can be made in a
variety of colors. Tip Tap
also features colorful,
battery soft children's
sneakers and a line of
thematic shoes that
made from shoes and felt.



[10]



DOLCI & DOLCETTI
PIZZA DELLA SPADA IN
P. 201 (2010) *Acquaforte print*
WED-THU (10AM-12PM, 12PM-2PM)
ISSUED DEN

IN THE SPIRIT, LAST VISITOR TRAVELED THROUGH
INDONESIA, MOST A TRAVELER IS AN ARRIVAL
in the eye as it is in the past. With an elegant
interior, tropical sounds and strikingly beautiful
pieces of all paintings, royal chandeliers, and
hand made items, the distinctive patterns
generate a rigorous Brazilian than the color and
delicious food, from pasta, along with a selection of
exquisite surprising services.
Having had no professional training, pair a
pasta for someone taking. Maria Bellini showed
the shop with her husband, Giulio, thirty three
years ago. There his death, she has maintained the
business with her two children, treating the same
high standards using traditional Italian recipes
passed down from generation and only
the best quality natural ingredients, to ensure, he



[10]



CERAMICHE RICCI
THE DELLA SPADA IN
P. 201 (2010) *Acquaforte print*
WED-THU (10AM-12PM, 12PM-2PM)
ISSUED DEN & NY

PROFESSOR, ENTHUSIAST, ARTIST, AND DESIGNER
ALL COME TO LIFE IN AN EXPLOSION OF
color in this distinctive shop. For eight generations,
the Ricci family has produced its own
workshop in the Chiasso area from locally hand-
made and painted glasses, plates, bowls, teapots,
cups, vases, and lamps in a variety of designs
and sizes with hand-painted Chiasso from the
Brennero, mountain, and historical design.
Ricci is happy to take special and personalized
orders. The shop's guaranteed
shipping policy will ensure
the effort of seeing
into your hands, and
more that you realize
you will never be able to
give your table.



[10]



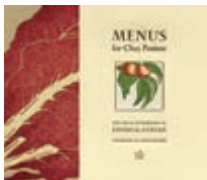


April 2015

11 x 14 in / 28 x 35.6 cm
 192 pp / 350 color
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Also Available . . .



Menus for Chez Panisse
 978-1-61689-029-2
 \$40.00 / £25.00
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Sign Painters
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 \$24.95 / £15.99
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The Ladies of Letterpress

A Gallery of Prints with 80 Removable Posters

Jessica White and Kseniya Thomas

The pin-up-ready best of the 16,000 member Ladies of Letterpress

Who can resist the tactile charm of letterpress? Not many, judging by its ever-rising popularity among artists and designers working with old-school printing methods. *The Ladies of Letterpress* features the best work of the members of Ladies of Letterpress, an international organization that champions the work of women printers.

Valuable as a handy resource, it includes a wide range of pieces, from greeting cards to broadsides and posters, printed in a variety of type and illustration styles. Each piece is accompanied by details of paper, inks, and press used in its printing, and a profile of its printer. Whether you're drawn to elegant greeting cards, humorous note cards, or calendars and posters, you're sure to find inspiration in this volume. And when you do, there are eighty detachable pages just begging to be pinned up.

- **The Ladies of Letterpress has more than sixteen thousand male and female members worldwide**
- **Includes more than three hundred works, from greeting cards to full-size posters, featuring a cornucopia of type and illustration styles**
- **Every piece is accompanied by details of paper, inks, and press used in its printing, and a profile of its designer/printer**
- **Jessica White and Kseniya Thomas are cofounders of Ladies of Letterpress. White works as a studio artist and runs the Heroes & Criminals Press in Asheville, NC. Thomas runs Thomas-Printers in Carlisle, PA.**



Handwritten Note
A handwritten note on aged paper, featuring cursive script and a small illustration of a bird.

TWEEDLE FRISK

A hand-drawn illustration of a person in a top hat and a woman in a long dress, standing in a landscape. The illustration is done in a simple, sketchy style with fine lines.

This large poster from very small pieces is for a music venue. The text is arranged in a grid-like pattern, with some words in larger, bold fonts. The overall design is dense and detailed.



ILLUSTRATED PRESS: GENNIEVE AND ROBERT: GENNIEVE AND ROBERT; THE OTTO'S SUNDAY: THE OTTO'S SUNDAY; RSVP TICKET: RSVP TICKET



STARSHAPED PRESS

Starshaped Press creates a range of posters, from the smallest (a single sheet) to the largest (a wall). The posters are designed to be eye-catching and informative, often featuring bold typography and illustrations.

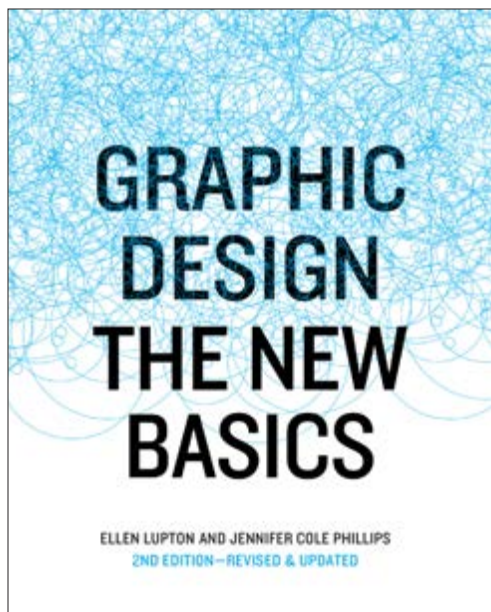


Starshaped Press
A collection of posters, including one for 'THE TITANIC' and another for 'THE TITANIC'.



ILLUSTRATED PRESS: STARSHAPED PRESS: STARSHAPED PRESS; TITANIC: TITANIC; THE TITANIC: THE TITANIC





July 2015

8 x 9 in / 20 x 23 cm
264 pp / 400 color / 30 b+w
Hardcover / 978-1-61689-325-5
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Also Available . . .



Type on Screen
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Thinking with Type
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Graphic Design: The New Basics

Revised and Updated

Ellen Lupton and Jennifer Cole Phillips

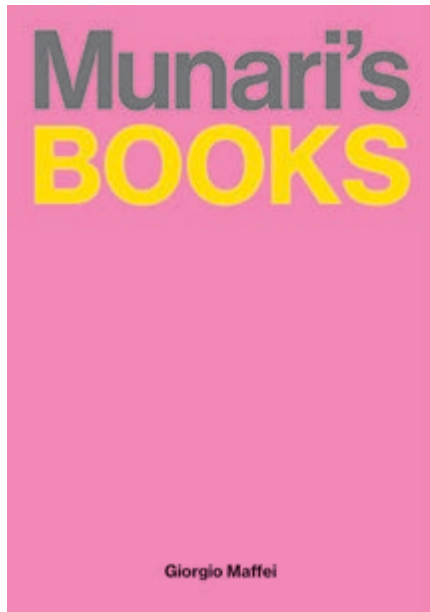
Ellen Lupton's bestselling graphic design primer revised and updated

Our bestselling introduction to graphic design is now available in a revised and updated edition. In *Graphic Design: The New Basics*, bestselling author Ellen Lupton (*Thinking with Type*, *Type on Screen*) and design educator Jennifer Cole Phillips explain the key concepts of visual language that inform any work of design, from logo or letterhead to a complex website. Through visual demonstrations and concise commentary, students and professionals explore the formal elements of two-dimensional design, such as point, line, plane, scale, hierarchy, layers, and transparency.

This revised edition replaces sixty-four pages of the original publication with new content, including new chapters on visualizing data, typography, modes of representation, and Gestalt principles, and adds sixteen pages of new student and professional work covering such topics as working with grids and designing with color.

- **First edition sold more than 75,000 copies**
- **Updated visual examples and demonstrations reflect recent changes in the graphic design field**
- **Expanded pedagogical material makes the work more useful as a textbook. An accompanying website for educators can be found at www.gdbasics.com.**
- **Ellen Lupton is the author of thirteen books with PAPERpress. She is senior curator of contemporary design at Cooper-Hewitt, Smithsonian Design Museum.**
- **Jennifer Cole Phillips is principal of J. Cole Phillips Design. Lupton and Phillips are directors of the Graphic Design MFA program at the Maryland Institute College of Art and the recipient of numerous awards for their work as designers and educators.**





April 2015

9.4 x 6.5 in / 23.9 x 16.5 cm
288 pp / 332 color / 30 b+w
Paperback
978-1-61689-386-6
\$40.00

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Munari's Books

Giorgio Maffei

Long-overdue monograph on Italian Bruno Munari's acclaimed book designs

One of the greatest graphic designers of the twentieth century—called by Picasso “the Leonardo of our time”—Italian artist and designer Bruno Munari (1907–1998) considered the book the best medium to communicate his visual ideas, showcase his art, and convey his creative spirit. Primarily produced in large quantities for the general public, his more-than-sixty publications—from design manuals and manifestos to visionary tactile children’s books—displayed all the beauty and technical ingenuity of works of art.

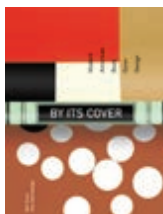
Munari's Books, the first English-language monograph to focus on his remarkable achievements in publishing, examines in detail his seventy-year legacy in print, from his pioneering work as a graphic designer and collaborations with major publishers to his experimental visual projects and innovative contributions to the fields of painting, sculpture, design, photography, and teaching. Featuring critical essays and a wealth of color illustrations, this long-overdue monograph is a visually rich introduction to Munari’s remarkably multifaceted career.

- **First English-language monograph focusing on Bruno Munari’s book designs**
- **Umberto Eco said of him that he “worked on the page as if tuning up a fiddle”**
- **Giorgio Maffei is an art historian specializing in the history of twentieth-century publishing, and curates artists’ books exhibitions**

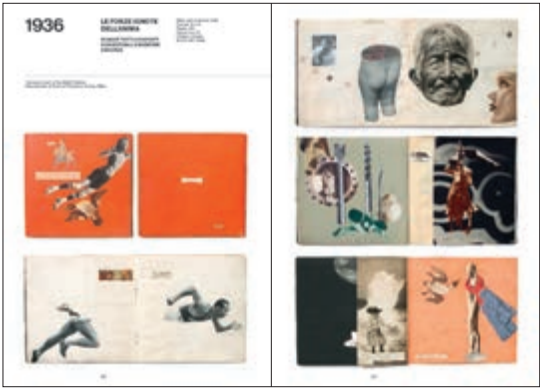
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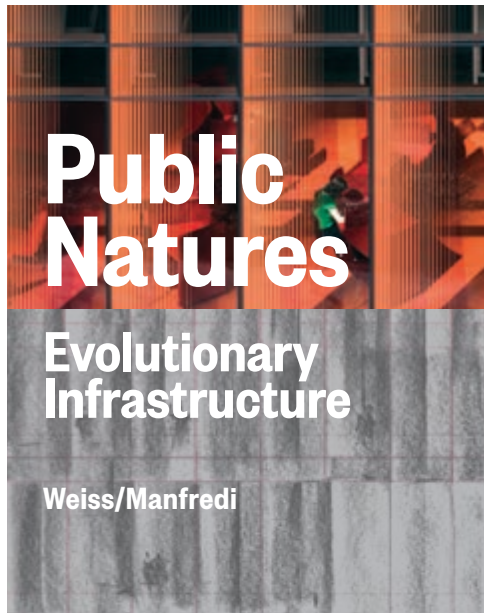


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By Its Cover
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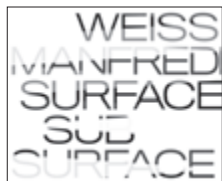


April 2015

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Also Available ...



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Public Natures

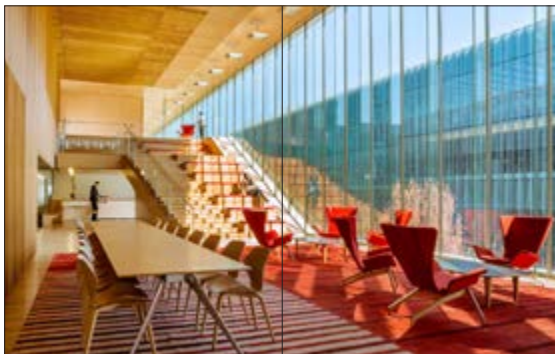
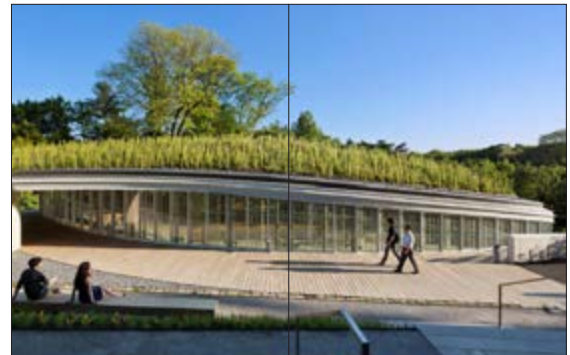
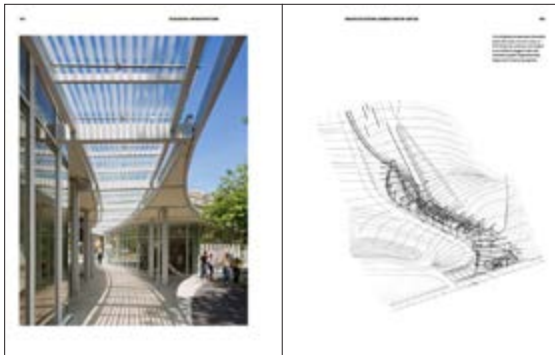
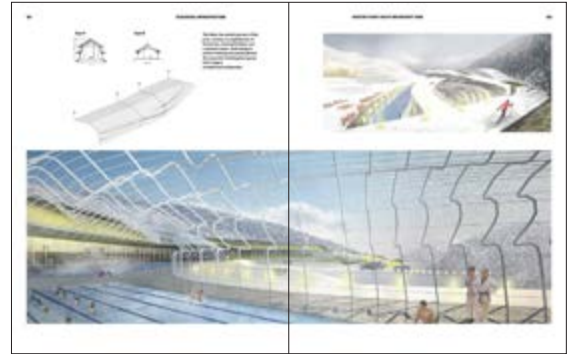
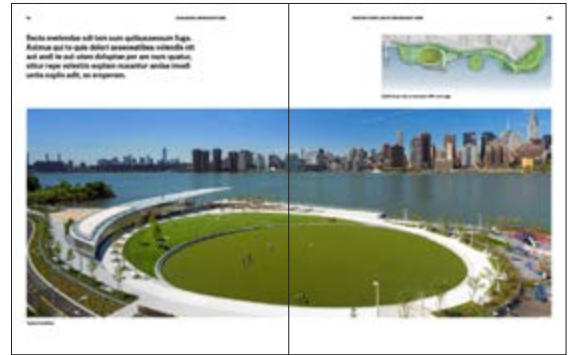
Evolutionary Infrastructure

Weiss/Manfredi

How infrastructure holds the key to revitalizing urban life

As elements of the built landscape, works of infrastructure are a means rather than an end. Our cities' rail lines, bridges, highways, waterways and off-ramps are essential in a practical sense, but dead in a social one because they create boundaries that prevent one metropolis from physically connecting with another. Yet their very physical presence reveals hidden qualities key to revitalizing urban life. In *Public Natures*, New York City-based firm WEISS/MANFREDI tests such possibilities by crafting a hybrid manifesto/monograph filled with essays, roundtable discussions, and recent projects that explore new opportunities for infrastructure.

- WEISS/MANFREDI is an award-winning firm known for its masterful integration of architecture, infrastructure, and landscape design
- Features case studies located throughout North America, including the award-winning Olympic Sculpture Park in Seattle, Brooklyn Botanic Garden Visitor Center in New York City, Krishna P. Singh Center for Nanotechnology in Philadelphia, Sylvan Theater at the Washington Monument in Washington, D.C., and additional projects in New Jersey and Toronto
- Roundtable discussions include academics and educators, such as Kenneth Frampton, Preston Scott Cohen, Keller Easterling, and Paul Lewis
- Marion Weiss and Michael A. Manfredi are the founders of the award-winning New York City-based firm WEISS/MANFREDI. Weiss is the Graham Chair Professor of Architecture at the University of Pennsylvania. Manfredi is the Gensler Visiting Professor at Cornell University.





April 2015

8.9 x 12 in / 22.5 x 30.5 cm

352 pp / 300 color

Hardcover

978-1-61689-278-4

\$60.00 / £37.50

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Also Available . . .



Southern Comfort

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\$35.00 / £16.99

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**Colonial Revival
Maine**

978-1-56898-449-0

\$39.95 / £28.00

RIGHTS: W

Henry Howard

Louisiana's Architect

Robert S. Brantley with Victor McGee

The first book on the architect who shaped the look of New Orleans

Few nineteenth-century architects ventured far from the pattern-book styles of their time. One architect not constrained by tradition was the Irish-born American Henry Howard, who started as a carpenter and stair builder in 1836 New York and arrived in New Orleans the following year, soon establishing a reputation for distinctive designs that blended American and European trends. His career gained momentum as he went on to design an extraordinarily diverse portfolio of magnificent residences and civic buildings in New Orleans and its environs.

Henry Howard is a lavishly produced clothbound volume featuring hundreds of contemporary and archival images and a comprehensive analysis of his built work. The first book to examine the forty-year career of the architect, *Henry Howard* establishes a clear lineage of his aesthetic contributions to the urban and rural environments of the South.

- Copublished with **The Historic New Orleans Collection**
- The first book to explore the history of architect **Henry Howard**, who shaped New Orleans's urban landscape as well as some of the most significant residences of Louisiana's countryside
- Features a rich blend of archival images, historical documents, and beautiful contemporary photographs
- Robert S. Brantley is a New Orleans-based architectural photographer whose work has appeared in numerous design magazines and books about New Orleans





August 2015

7.5 x 9.5 in / 19 x 24 cm
176 pp / 300 color
Hardcover
978-1-61689-280-7
\$40.00 / £25.00

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Felt

The Soft Revolution

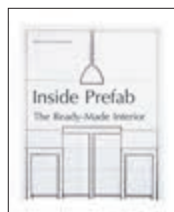
Helene Renard

Felt is all grown-up and being used for everything from lampshades to jewelry

Felt may be the oldest fabric known to man. Requiring heat, moisture, and pressure, but no weaving, its simple construction and versatility make it ideal for use in everything from automobiles to musical instruments. Echoing the plastics movement of the 1960s and '70s, this humble material is now undergoing a creative renaissance. In *Felt*, author Helene Renard presents eleven case studies by artists and designers working with both handmade and industrially manufactured felt at a variety of scales. The ingenious projects—from interior environments and furniture to jewelry and wearable art—take full advantage of the material's unique shape-shifting properties to create works of art that surprise and delight.

- **A comprehensive overview of the most innovative contemporary felt designers and artists**
- **Case studies featuring a broad range of artists and designers, including Susanna Hohmann, Claudy Jongstra, Kathryn Walter, Janice Arnold, Anne Kyyrö Quinn, Tricia Stackle, Jorie Johnson, Aurelie Tu, Anna Gunnarsdóttir, Miriam Carter, and Lisa Klakulak**
- **Helene Renard is an associate professor of interior design at Virginia Tech School of Architecture + Design and an artist who has exhibited worldwide**

Also Available ...



Inside Prefab

978-1-56898-987-7
\$24.95 / £15.99

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Materials for Design 2

978-1-61689-190-9

\$50.00

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Secret Studio

The project was a challenge for the design team as it required a space that was both functional and aesthetically pleasing. The design team had to create a space that was both functional and aesthetically pleasing. The design team had to create a space that was both functional and aesthetically pleasing. The design team had to create a space that was both functional and aesthetically pleasing. The design team had to create a space that was both functional and aesthetically pleasing.



1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100




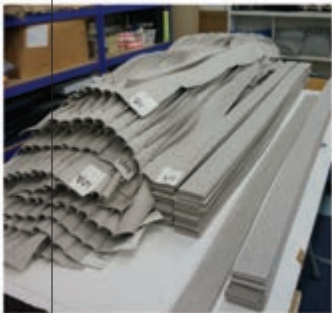
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Designed for the Future

80 Practical Ideas for a Sustainable World

Jared Green

Today's brightest design minds on our best hopes for the future

Designed for the Future asks an international roster of eighty architects, landscape architects, urban designers, sustainable designers, policymakers, and writers to answer in five hundred words or less the simple yet critically important question: What contemporary or historical design represents the best hopes for our future success on earth? Their insightful responses range from the passive cooling strategies employed at Cambodia's ancient temple city of Angkor Wat to cutting-edge eco-friendly mushroom board as a replacement for Styrofoam to shoes that respond to local culture and climate. Each offers much-needed new solutions to the complex social, economic, and environmental challenges facing twenty-first-century communities.

- Features leading thinkers in the design field, including curator Barry Bergdoll, educator Alan Berger, environmentalist Lester Brown, architect Rick Cook, anthropologist Paul Farmer, critic Christopher Hume, architect Bjarke Ingels, landscape architect Mia Lehrer, architect Rob Rogers, critic Inga Saffron, and artist Janet Echelman
- Compiles innovative projects that can help design leaders envision the future of cities and the built environment
- Jared Green is Web content and strategy manager at the American Society of Landscape Architects (ASLA). He is editor of *The Dirt* blog and producer of ASLA's sustainability toolkit, resources guides, and interview series.

AGORA WAT BOB WEST

Revised urban plan

The capital of Angkor Wat in Cambodia, Angkor Wat, is a complex of ancient temples and structures. It is a UNESCO World Heritage Site and is one of the largest archaeological sites in the world. The site is a testament to the power and influence of the Khmer Empire in the 12th and 13th centuries. The site is a testament to the power and influence of the Khmer Empire in the 12th and 13th centuries.

When other projects focus on the built environment, West's focus is on the social and cultural context of the site. He works with local architects and planners to create a plan that respects the site's history and heritage while also addressing modern needs.

10



Angkor Wat in Cambodia

BIOMIMICRY AND BIODIVERSITY BLAIR BERNHEIM

Design and building

Blair Bernheim is a leading expert in biomimicry and biodiversity. He has worked on numerous projects that integrate natural systems into building design.

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He has worked on numerous projects that address the challenges of modern cities. He has worked on numerous projects that address the challenges of modern cities.

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Jeff Brunner

GOOD TREE PLANT HOSPITAL TIMOTHY BEATLEY

Revisiting the past

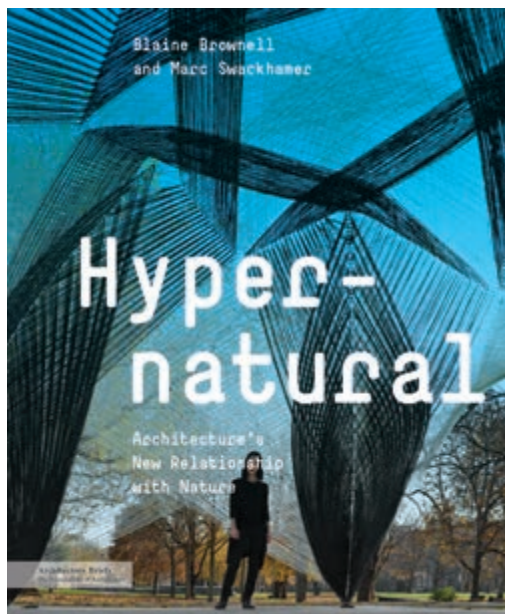
Timothy Beatley is a leading expert in urban planning and development. He has worked on numerous projects that address the challenges of modern cities.

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Timothy Beatley



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Hypernatural

Architecture's New Relationship with Nature

Blaine Brownell and Marc Swackhamer

Cutting-edge projects from the front lines of the fastest-growing movement in architecture

Despite the ever-growing sophistication of synthetic and digital tools, it's the natural world that captures the imaginations of today's vanguard designers. By looking to nature as a teacher rather than simply as a source for raw materials, pioneers in the emerging biomimicry movement are developing design methods and materials to create intelligent buildings that emulate life itself.

In *Hypernatural* architecture and material experts Blaine Brownell and Marc Swackhamer present an international collection of forty-two case studies that illustrate astonishing new applications possible in this rapidly growing field, from Echoviren, a botanical pavilion that was designed to wilt into its surrounding redwood forest in Northern California, to the MIT Media Lab's Silk Pavilion, constructed by the threads of silkworms as they passed over scaffolding. Together, these projects show that by looking to nature, design can be a tool that makes our built environment more efficient, sustainable, and, most of all, livable.

- **Biomimicry is the fastest-growing movement in architecture and engineering**
- **Projects include the Truffle, a small concrete beach house in Spain that used haybales consumed by the family cow in the construction process; the Lithuanian Pavilion, an immersive environment that glows like amber; and the Rain Room, recently on view at MoMA, which allowed inhabitants to enter a downpour without getting a drop of water on them**
- **Blaine Brownell is an associate professor of architecture and the director of the Master of Architecture program at the University of Minnesota and the author of numerous PAPER Press books, including *Material Strategies* and the *Transmaterial* series of sourcebooks**
- **Marc Swackhamer is the head of the School of Architecture at the University of Minnesota**

Neotopia

Neotopia (2012)
 The Neotopia urban plan of the California State University, San Bernardino is a response to the city's need for a more sustainable and resilient urban form. The plan is based on the concept of "Neotopia," a new urban form that is more sustainable and resilient than the traditional urban form. The plan is based on the concept of "Neotopia," a new urban form that is more sustainable and resilient than the traditional urban form.



Delano

Delano (2012)
 The Delano project is a response to the city's need for a more sustainable and resilient urban form. The plan is based on the concept of "Delano," a new urban form that is more sustainable and resilient than the traditional urban form. The plan is based on the concept of "Delano," a new urban form that is more sustainable and resilient than the traditional urban form.




Hydrocave

San Francisco, California, 2012
Future Cities Lab
 One of the key advancements in architecture for a more resilient response of the synthetic and biological is automated adaptability. Plants and animals continuously monitor their surroundings and adapt automatically to change. Buildings, on the other hand, traditionally remain unchanging from day to day or season to season. Here, we explore the possibility of using the human eye as a sensor to automatically heat, cool, or ventilate a space. This is a concept of automated response. Hydrocave, by James Kahn and Wendy Goldberg of Future Cities Lab, brings a new shape memory alloy and building with robotics to build an environment that responds to daily changes in weather and occupation. The project is a proposal for a new waterfront park in San Francisco, California, the last edge of the existing waterfront. It is a series of self-cleaning that facilitates interaction between building, landscape, infrastructure, and machine.

Hydrocave strikes a new, more accommodating relationship with water. Typically, waterfront infrastructure stands in opposition to the dynamic fluctuations of water—tides, waves, and even habitats. It serves to separate land from water and, consequently, to under-construct space. Hydrocave, in contrast, relies on the infiltration of water for its very operation. Programmatically, it consists of aquatic pools, community gardens, wildlife refuges, and aquatic farms. Occupants are faced with water, in one form or another, at every turn. Large bathtubs on the roof of the structure collect and harvest clean, filtered water. In order to harvest the water efficiently, the bathtubs, which are connected by large, rubbery arms and sensors, adjust to optimize their orientation.

While we have seen automated responses at the scale of materials and structures, they rarely happen at the scale of building geometry. On the waterfront, Hydrocave, however, utilizes dynamic building movement to blend with its landscape and to blur distinctions between human and natural ecologies. In complex, organic movement systems is allowed as a sign of movement for natural forms and with a healthy awareness of architecture's role as a backdrop for human activity.




Water Cathedral

Water Cathedral (2012)
 The Water Cathedral is a response to the city's need for a more sustainable and resilient urban form. The plan is based on the concept of "Water Cathedral," a new urban form that is more sustainable and resilient than the traditional urban form. The plan is based on the concept of "Water Cathedral," a new urban form that is more sustainable and resilient than the traditional urban form.



Chapel (2012)

Chapel (2012)
 The Chapel is a response to the city's need for a more sustainable and resilient urban form. The plan is based on the concept of "Chapel," a new urban form that is more sustainable and resilient than the traditional urban form. The plan is based on the concept of "Chapel," a new urban form that is more sustainable and resilient than the traditional urban form.






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Brodsky & Utkin

Alexander Brodsky and Ilya Utkin

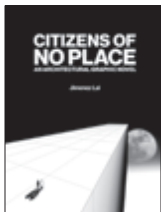
The ultimate collection from the dynamic Soviet paper architecture duo

From 1978 to 1993, the renowned Soviet “paper architects” Alexander Brodsky and Ilya Utkin created an incredible collection of elaborate etchings depicting outlandish, often impossible, buildings and cityscapes. Funny, cerebral, and deeply human, their obsessively detailed work layers elements borrowed from Egyptian tombs, Ledoux’s visionary architecture, Le Corbusier’s urban master plans, and other historical precedents in etchings of breathtaking complexity and beauty.

Back by popular demand following the sold-out original 1991 edition and 2003 reprint, *Brodsky & Utkin* presents the sum of the architects’ collaborative prints and adds new material, including an updated preface by the artists’ gallery representative, Ron Feldman, a new introductory essay by architect Aleksandr Mergold, visual documentation of the duo’s installation work, and rare personal photographs.

- A beautifully printed collector’s edition with a cloth-covered case
- Coincides with the exhibition of Alexander Brodsky and Ilya Utkin’s prints as part of the Tate Modern’s Poetry and Dream display on view until fall 2015
- Brodsky and Utkin continue to inspire artists, architects, and collectors alike

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William Addison Dwiggins: Stencilled Ornament and Illustration

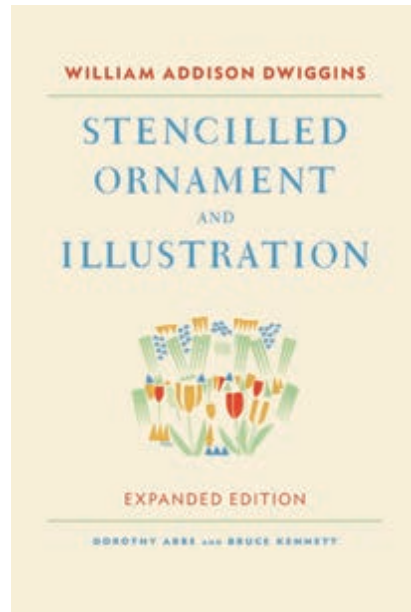
Expanded Edition

Dorothy Abbe and Bruce Kennett

A classic from the man who coined the term graphic design

There has never been anyone in the design world like William Addison Dwiggins (1880–1956). The first American to call himself a graphic designer, he applied his prodigious talents in the fields of typography, calligraphy, illustration, and even puppeteering—a more fitting title might have been Renaissance man. He is best known for his book designs, which combine his expertise in calligraphy, use of stencils, and typography. Very little has been published on Dwiggins, until now. The first of several planned volumes on his incredible legacy, this reprint of *Stencilled Ornament & Illustration* includes the original book, hand-set in an experimental Linotype face he designed, along with stencils and plates illustrating a dizzying array of graphical elements. A new introduction by Bruce Kennett shows how Dwiggins used ornaments, rules, and other elements in his final book and jacket designs. Originally published in a letterpress edition of 120 copies, this important book introduces the unique genius of Dwiggins to a broader audience.

- Dwiggins is considered by many to be the greatest book designer of all time, yet there is nothing currently in print on his designs
- In addition to the 1979 letterpress edition, the Friends of the Boston Public Library published a paperback facsimile edition in 1980
- The U.S. Postal Service will be issuing a commemorative stamp honoring Dwiggins in 2016
- Dorothy Abbe was an assistant to Dwiggins for several years up until his death in 1956, and then served as the overseer of his collected works until her death in 1999



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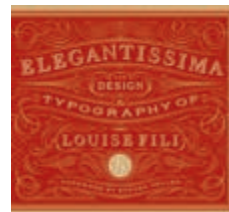
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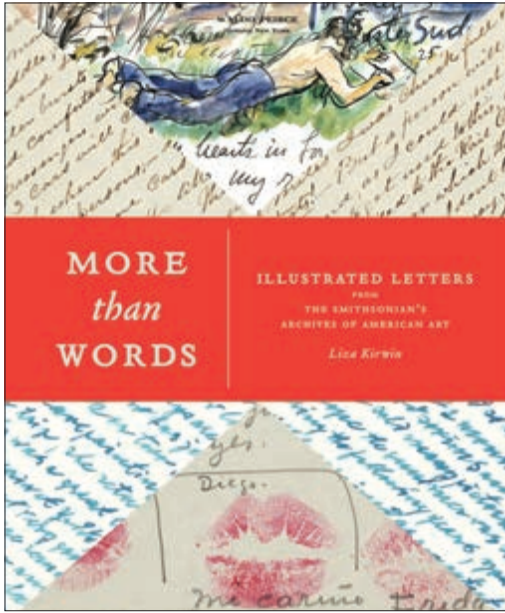
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More Than Words

Illustrated Letters from the Smithsonian's Archives of American Art

Liza Kirwin

Charming and colorful correspondence from our most beloved artists

Our widely celebrated compendium of illustrated letters is now available in paperback. Drawn from the largest repository of artists' papers in the world, *More Than Words* features correspondence with wives, lovers, friends, patrons, clients, and confidants by such revered artists as Winslow Homer, Frida Kahlo, Andrew Wyeth, Man Ray, Eero Saarinen, Alexander Calder, Gio Ponti, and Andy Warhol. Picturing the world around them in endearing vignettes, landscapes, portraits, and caricatures, these gorgeous letters reveal the joys and successes, loves and longings, disappointments and frustrations of their legendary lives.

- Liza Kirwin is the curator of manuscripts at the Archives of American Art, Smithsonian Institution

"Today, when illustrating a communication is likely to mean adding a smiley-face emoticon to an instant message, *More Than Words* arrives like a letter from a long-lost friend."

—*The Wall Street Journal*

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Inside the Rainbow

Russian Children's Literature 1920-1935:
Beautiful Books, Terrible Times

Edited by Julian Rothenstein and Olga Budashevskaya

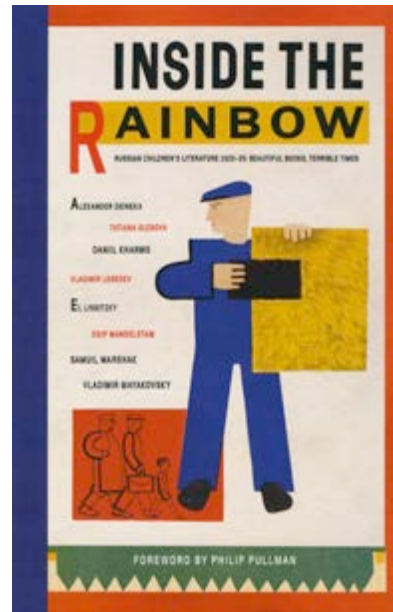
The visual splendor of Soviet-era children's picture books

Inside the Rainbow reprints for the first time in English a unique compendium of Soviet-era picture books from the 1920s and 1930s—a high point in the history of children's literature. In the dark and dangerous world of revolutionary Petrograd, some of the greatest Russian poets and artists of the century came together to create a new kind of book for children, one that reflected the endless possibilities of a brave new world. Managing for a time to escape the scourge of state censorship, these books became a haven for learning, poetic irony, burlesque, and laughter. Showcasing more than three hundred brilliant examples from this golden age of illustration and design, *Inside the Rainbow* also includes translated poems, stories, and key texts by those who bore witness to the Russian revolution.

- Introduction by Philip Pullman, a giant in young adult literature known for the His Dark Materials trilogy, which includes the bestseller *The Golden Compass*
- Julian Rothenstein is the publisher and designer of Redstone Press. Olga Budashevskaya is an editor based in Russia.

“Inside the Rainbow is an extraordinary compilation, a treasure-house, a monument to the free imagination and to a brief time when the avant garde and the playful were one and the same.”

—*The Guardian*



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Slow Manifesto: Lebbeus Woods Blog

Clare Jacobson, editor

*A meditation on the nature of architecture
by a beloved visionary architect*

In the fall of 2007, Lebbeus Woods (1940–2012), long admired for his visionary architecture and mastery of drawing, began a blog. Part forum and part public journal, the eclectic mix of articles, drawings, anecdotes, poetry, interviews, and photographic essays explored topics ranging from architectural theory and criticism to education and politics. Amassing more than three hundred entries by its end in the summer of 2012, it is regarded by many as the most comprehensive and accessible archive of Woods’s prodigious creativity. *Slow Manifesto: Lebbeus Woods Blog*, an edited volume of the blog’s centerpiece entries, stands as a fragmentary essay on the nature of architecture that will be dear to architects, students, and thinkers everywhere.

- **Lebbeus Woods was the author of several PAPERpress books, including *Radical Reconstruction*, *OneFiveFour*, *The Storm and the Fall*, and two volumes in the Pamphlet Architecture series**
- **Woods’s work is held in the collections of major international museums, including MoMA, the Whitney Museum, MAK Vienna, and the Getty Research Institute**
- **From 2012 to 2014 Lebbeus Woods, Architect, a traveling exhibition organized by the San Francisco Museum of Modern Art, made stops at SFMOMA, Michigan’s Broad Art Museum, and the Drawing Center in New York City**
- **Clare Jacobson is a Shanghai-based design writer, editor, and curator. She is the author of the PAPERpress book *New Museums in China* and has written for numerous publications.**

Architecture Oriented Otherwise

David Leatherbarrow

A breakthrough in architectural thinking is available in paperback

Now available in paperback, renowned writer and thinker David Leatherbarrow's groundbreaking *Architecture Oriented Otherwise* argues for a more profound, yet simpler, way of thinking about architecture, namely on the basis of how it performs. It's not only about how a building functions but also how it acts, including its effects on observers and inhabitants as well as on the landscape that situates it. Drawing on an encyclopedic reading of contemporary philosophy, as well as from the work of architects whose work he admires, including Peter Zumthor, Renzo Piano, Le Corbusier, and Frank Lloyd Wright, Leatherbarrow challenges architects to think about their buildings in a vastly wider context, opening up the possibility of creating works that are richer in meaning, quality, and life.

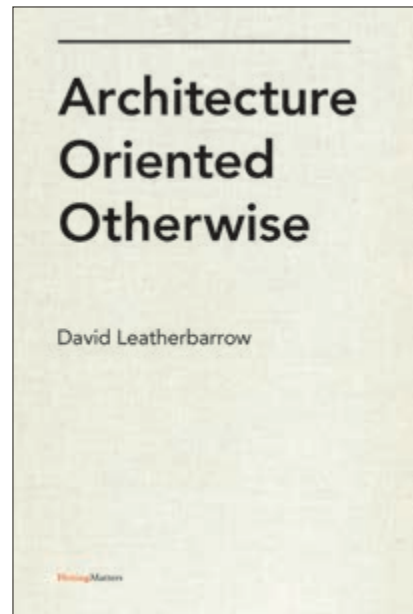
- **David Leatherbarrow is professor of architecture and chairman of the PhD program at the University of Pennsylvania**

"...a volume of architectural theory that is actually exquisitely readable."

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"His writing can be dense at times, though well worth the effort for extracting the most from his intriguing ideas."

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For thirty-seven years, Pamphlet Architecture's forward-thinking authors have challenged architecture's conventional wisdom with bold ideas enhanced by visually provocative design. With far-ranging topics including building and urban form, algorithms, machines, and music, each Pamphlet is unique to the individual or group that authors it. The competition for *Pamphlet Architecture 35* offered an opportunity for architects, designers, theorists, urbanists, and landscape architects to produce a small manifesto for tomorrow. The competition winner, not announced at press time, reflects the rigor and excitement found throughout the competition's rich history.

- **Founded in 1977 as an alternative to mainstream architectural publishing, Pamphlet Architecture helped launch the careers of architects from Steven Holl and Lebbeus Woods to Zaha Hadid**
- **Since 2001 the competition has attracted thousands of participants from around the world**

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Young Architects 16

Overlay

The best of the next generation of architects and designers

The Architectural League Prize is an annual competition, series of lectures, exhibition, and publication organized by the Architectural League of New York. Since 2000 the Young Architects competition has identified the best of an emerging generation of architects and designers. The theme for the 2014 Architecture League Prize, *Overlay*, asked entrants to consider how iterative, incremental processes inform and direct their work. Competition entries reflect a diversity of approaches—from written, researched, and graphically rich interpretations to projects presenting the literal mapping of effects upon a surface.

Competition winners are:

- **Kutan Ayata and Michael Young, Young & Ayata, Brooklyn**
- **Claus Benjamin Freyinger and Andrew Holder, The LADG, Los Angeles**
- **Adam Fure, SIFT Studio, Ann Arbor**
- **Thomas Kelley and Carrie Norman, Norman Kelley, Brooklyn and Chicago**
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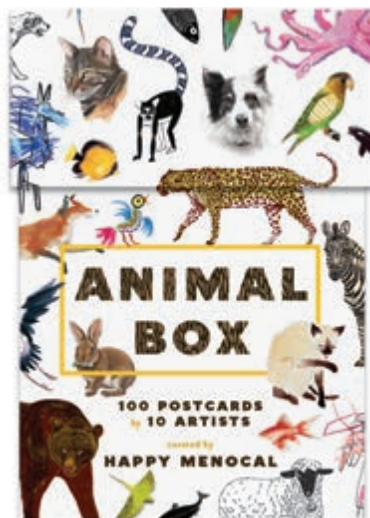
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Animal Box

100 Postcards by 10 Artists

Happy Menocal



Cats, dogs, hens, foxes, lions, tigers, even lemurs—this character-filled collection, curated by Brooklyn-based artist and illustrator Happy Menocal, features one hundred animal postcards from ten celebrated artists: Katharine Barnwell, Ben Giles, David Howell, Charlotte Linton, Geoffrey Martin, Menocal, Alice Pattullo, Sirichai, Adrien Vermont, and Kazumi Yoshida. The colorful cards, in our popular postcard box format, are ideal for correspondence, display, or a little company. A booklet about the artists highlights their creative processes, influences, and favorite creatures.

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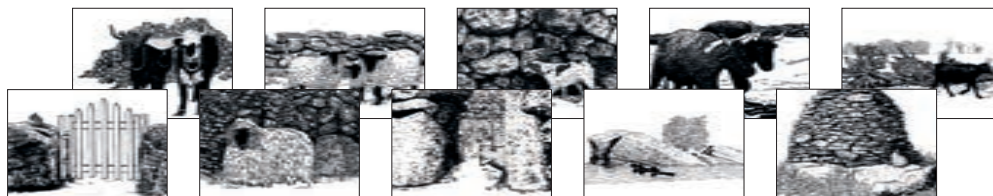
Katharine Barnwell

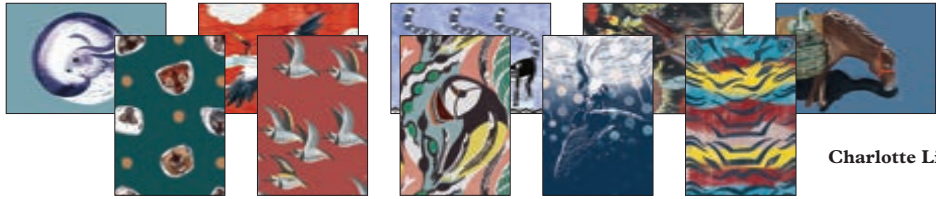


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Fredericks & Mae Playing Cards

NEW

Fredericks & Mae, a Brooklyn-based design duo known for their beautiful hand-crafted products, bring their love of games and color to this unique set of playing cards. Housed in a sturdy, keepsake box with foil stamping, the one-of-a-kind cards feature a full spectrum of colors, resulting in vibrant game play and artistic display. A perfect gift for aspiring card sharks and design lovers, the package also includes a mini booklet with history and lore, game instruction, and information about the artists.



February 2015

2.875 x 3.75 x 1 in / 7.3 x 9.5 x 2.5 cm
Box with lift-off lid, foil stamping
54 full-color playing cards, 32-pp booklet
Shrink-wrapped
978-1-61689-359-0
\$12.95 / £9.99

RIGHTS: W



Tutti Frutti Pencils

Louise Fili

NEW

Inspired by classic Italian packaging and stationery, celebrated designer Louise Fili brings her pencil collection into full color. This fun and stylish set, a companion to Fili's *Perfetto Pencils*, contains twelve double-sided pencils in six tutti frutti shades, ideal for drawing or writing.

February 2015

7.375 x 2.25 x .875 in / 18.7 x 5.7 x 2.2 cm

12 double-sided pencils, 6 colors

red/green; blue/orange; yellow/purple

Shrink-wrapped

978-1-61689-337-8

\$14.95 / £10.99

RIGHTS: W



Perfetto Pencils

Louise Fili

7.375 x 2.25 x .875 in /

18.7 x 5.7 x 2.2 cm

12 double-sided pencils

Shrink-wrapped

978-1-61689-243-2

\$14.95 / £10.99

RIGHTS: W



Also Available ...



Elegantissima

978-1-61689-097-1

\$40.00 / £25.00

RIGHTS: W

Grids & Guides

3 Notepads for Visual Thinkers

NEW

Sketch, catalog, plot, thumbnail, dream, and develop with these three distinctive, colorful tablets—a companion to our bestselling *Grids & Guides* Notebook. Each pad in this new format features handy scientific resources—from precise measurements to Pythagoras's constant to the golden ratio—to spark creative thinking or aid in the design process. Whether used for list making, letter writing, imaginative doodling, or visualizing designs, this collection of portable graph-paper pads is an essential tool for right-brainers and left-brainers alike.

February 2015

6 x 9 in / 15 x 23 cm

Set of 3 notepads in green, blue, and red,
each 50 sheets, bound at top, J-band, shrink-wrapped

978-1-61689-370-5

\$14.95 / £10.99

RIGHTS: W



Grids & Guides

A Notebook for Visual Thinkers

5.75 x 8.25 in / 15 x 21 cm

160 pp

Hardcover, cloth-covered, with 1/2-jacket

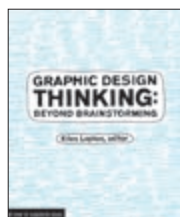
978-1-61689-232-6

\$16.95 / £12.99

RIGHTS: W



Also Available . . .



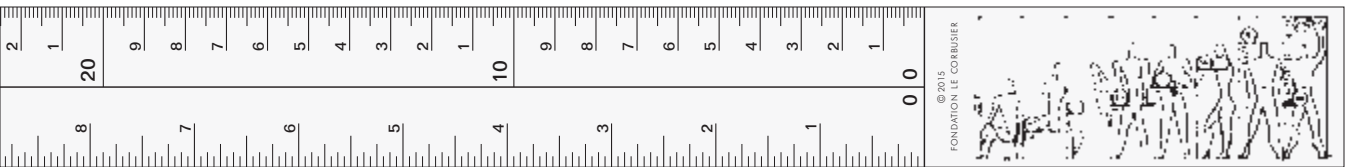
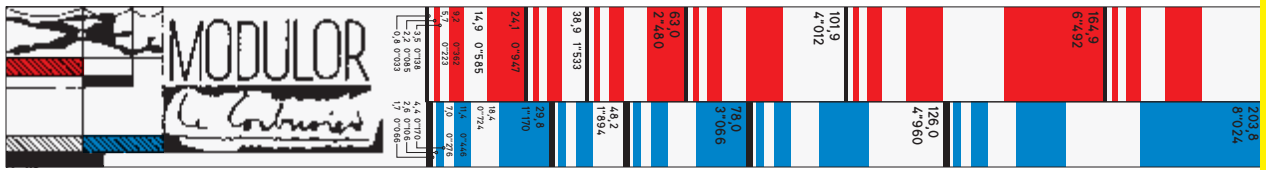
Graphic Design Thinking

978-1-56898-979-2

\$24.95 / £16.99

RIGHTS: W





Le Corbusier Modulator Rule

An innovative tape measure from the master of modern architecture

Fondation Le Corbusier

In the 1940s master architect Le Corbusier developed the Modulator, a universal system of proportion based on the measurements of the human body and the golden section found throughout nature. The Modulator Rule, a two-sided measuring tape housed in a distinctive tin container, features the renowned system in striking red and blue with inch and centimeter scales on the reverse. The package also includes an insert with a brief dual-language introduction (in English and French). The Modulator Rule is a perfect gift for architects and modern design buffs alike—an essential tool and important piece of design history, now accessible to all.

May 2015

4 x 6.5 x 2 in / 10.2 x 16.5 x 5.1 cm

Box with clear lid

Tape measure: 1.5 x 90 in

Lidded round tin: 1.625 in height

x 1.75 in diameter

Accordion-fold booklet

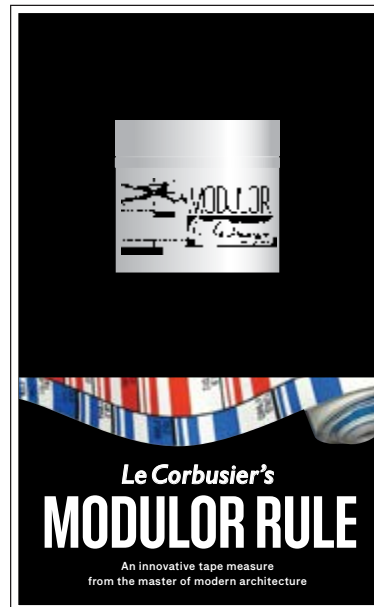
978-1-56898-060-7

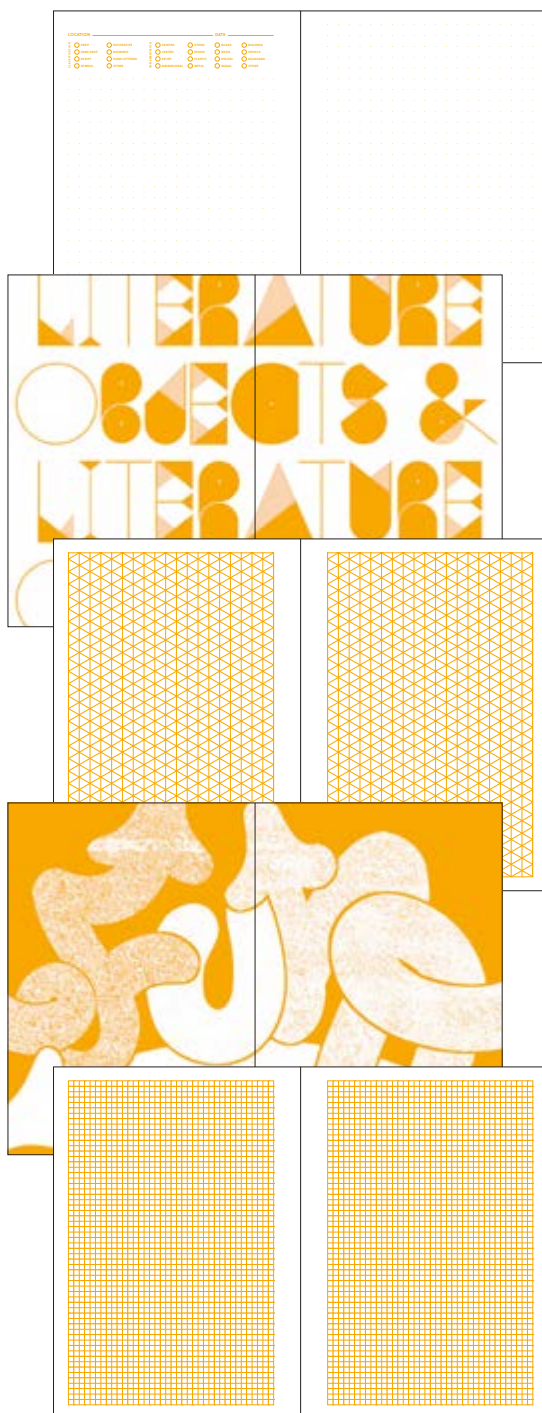
\$40.00 / £30.00

RIGHTS: W



NEW





Let's Go Letter Hunting

A Field Guide for Typographic Expeditions

Friends of Type

Letter hunting, type spotting, font finding—whatever you want to call it—designers, typographers, and hand-letterers have long taken to the streets for inspiration in the bountiful and amazing examples of type that surround us. Whether hunting for forgotten vintage signage, a perfect piece of street art, or colorful hand-painted ephemera, this lightly guided notebook from the popular design collective Friends of Type (authors of the *Keep Fresh, Stay Rad* Postcard Box) provides ample space to record, sketch, and riff off all the letters in the world that are fit to hunt.

February 2015

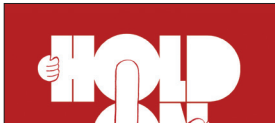
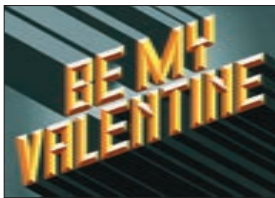
5.75 x 8.25 inches / 15 x 21 cm / 160 pp
Hardcover, blind deboss, with 1/2 jacket

978-1-61689-355-2

\$16.95 / £12.99

RIGHTS: W





Keep Fresh, Stay Rad

100 Postcards

Friends of Type

4.25 x 6.25 x 3 in / 10.79 x 15.87 x 7.62 cm

100 full-color postcards, 10 tabbed dividers

24-pp booklet, shrink-wrapped

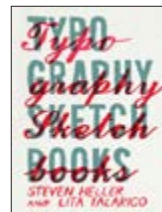
978-1-61689-301-9

\$19.95 / £14.99

RIGHTS: W



Also Available . . .



Typography Sketchbooks

978-1-61689-042-1

\$40.00

RIGHTS: NAM

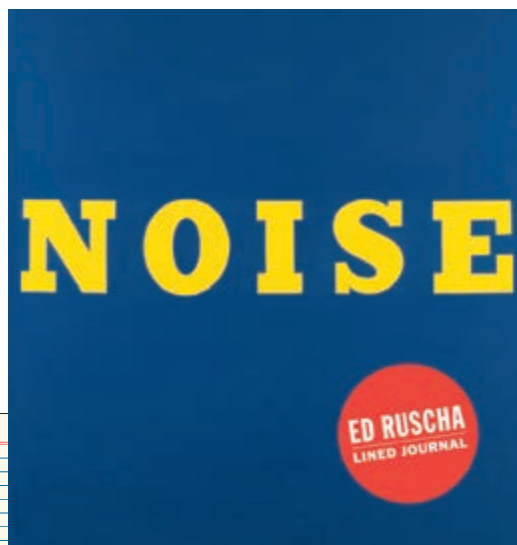
NOISE

Lined Journal

Ed Ruscha

NEW

In the early 1960s, Los Angeles-based artist Ed Ruscha started painting single words or phrases on intensely saturated solid backgrounds, creating a body of work referred to as “word pictures.” It was done in an effort to find a new way for paintings to speak. This lined journal, inspired by Ruscha’s own notebooks, features *NOISE*, an early work from the series that seems particularly relevant in today’s world of nonstop media noise.



February 2015

5.5 x 5.8125 in / 15.2 x 14.6 cm

142 pp, lined

Paperback, with removable sticker

978-1-61689-362-0

\$12.95 / £9.99

RIGHTS: W



Van Gogh Repetitions

Sketchbook Journals

6 x 4.8125 in / 15.2 x 12.4 cm

Set of 2 blank journals

128 pp each

Paperback

Bellyband, shrink-wrapped

978-1-61689-277-7

\$14.95 / £10.99

RIGHTS: W



Also Available . . .



Pablo Picasso:

Meet the Artist!

978-1-61689-251-7

\$24.95 / £15.99

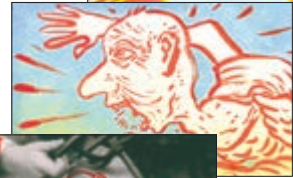
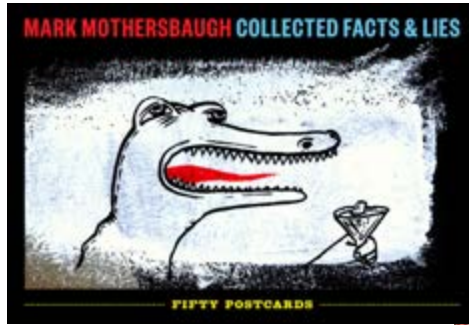
RIGHTS: WE



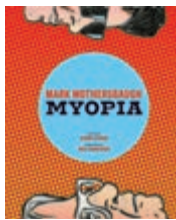
**Mark Mothersbaugh:
Collected Facts
& Lies**

Fifty Postcards

4.25 x 6.25 x 3.125 in /
10.8 x 15.9 x 7.9 cm
Matchbox-style box
50 full-color postcards
978-1-61689-299-9
\$17.95 / £13.99
RIGHTS: W



Also Available ...



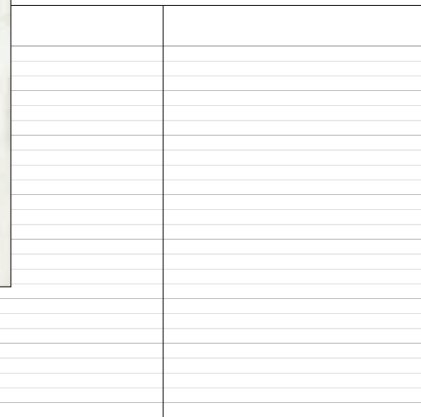
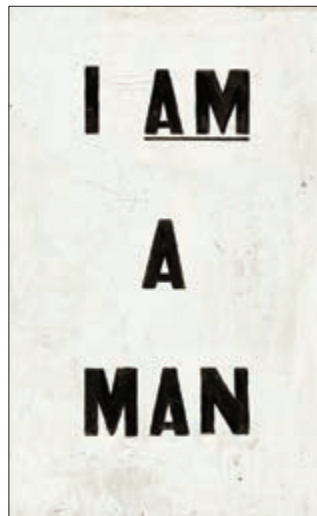
**Mark Mothersbaugh:
Myopia**
978-1-61689-262-3
\$40.00 / £25.00
RIGHTS: W

I AM A MAN

Journal

Glenn Ligon

4.375 x 7 in / 11 x 17.8 cm
142 pp, lined
Paperback
978-1-61689-253-1
\$10.95 / £7.99
RIGHTS: W



Also Available ...



Sign Painters
978-1-61689-083-4
\$24.95 / £15.99
RIGHTS: W

Eat Sleep Read

IndieBound Journal Set

NEW

Eat Sleep Read, Love Your Local, and Peace Love Books: these beloved slogans, from independent bookstore champion IndieBound, are sure to inspire book—and journal—lovers everywhere. The colorful three-journal collection, featuring blank, lined, and gridded pages, is ideal for capturing favorite passages, unforgettable meals, and noteworthy dreams—all while celebrating local first.

April 2015

5.5 x 8.5 in / 14 x 21.6 cm
Set of 3 notebooks, 64 pp each
(one ruled, one gridded, one plain)
Paperback with sewn spine,
bellyband, shrink-wrapped
978-1-61689-376-7
\$14.95 / £10.99

RIGHTS: W



8-pack display



Discover it here

Buy it here

8-pack Display

Free with purchase of 8+ journal sets

5.75 x 6 x 8.75 in / 14.6 x 15.24 x 22.23 cm
Holds 8 journal sets
978-1-61689-407-8

RIGHTS: W

Redstone Diary 2016

The Therapeutic Diary

Julian Rothenstein

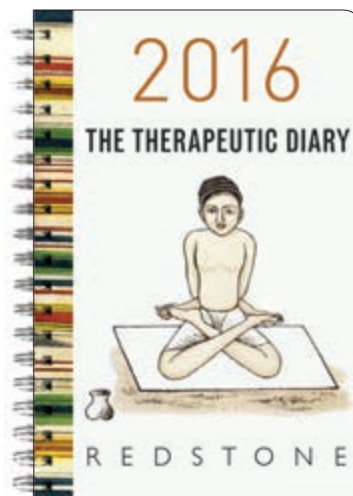
NEW

For more than twenty years, Redstone Press has produced a highly coveted, richly illustrated, theme-based annual diary. The 2016 weekly calendar focuses on therapy and features artwork from Damien Hirst, Ed Ruscha, Louise Bourgeois, and many more.

July 2015

6.6 x 9.6 in / 16.8 x 24.4 cm / 160 pp
Paperback, with spiral binding
978-1-61689-372-9 / \$24.95
Previous ISBN: 978-1-870003-78-0

RIGHTS: NAM



The Pocket Dept. Notebooks

Brooklyn Art Library

The Shirt Pocket

3.5 x 5.5 in / 8.89 x 13.97 cm

Set of 3 lined notebooks

64 pp each

J-band, shrink-wrapped

978-1-61689-202-9

\$12.95 / £9.99

RIGHTS: W



The Messenger Bag

5.5 x 8.5 in / 13.97 x 21.59 cm

Set of 3 lined notebooks

64 pp each

J-band, shrink-wrapped

978-1-61689-210-4

\$16.95 / £12.99

RIGHTS: W



The Backpack

6 x 6 in / 15.24 x 15.24 cm

Set of 3 blank notebooks

64 pp each

J-band, shrink-wrapped

978-1-61689-207-4

\$15.95 / £11.99

RIGHTS: W



The Back Pocket

4 x 4 in / 10.16 x 10.16 cm

Set of 3 blank notebooks

64 pp each

J-band, shrink-wrapped

978-1-61689-199-2

\$12.95 / £9.99

RIGHTS: W



The Pocket Pack

Set of 4 notebooks,

1 of each size

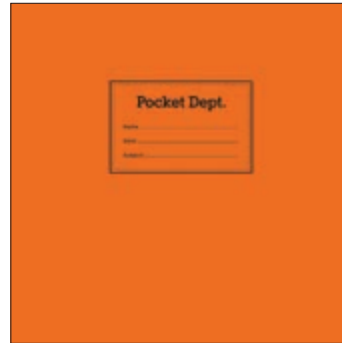
Envelope: 7 x 9.25 in /

17.78 x 23.49 cm

978-1-61689-214-2

\$19.95 / £14.99

RIGHTS: W





Pattern Roll

Patterned Multipurpose Paper

Textile Arts Center

2 x 2 x 12.125 in / 5.1 x 5.1 x 30.8 cm

Roll: 2 double-sided sheets,
each 12 x 144 in / 30.5 x 365.8 cm

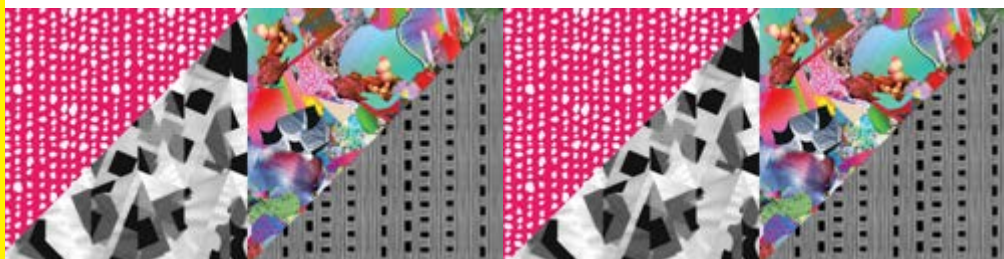
12 illustrations

Designer information sheet and
instructional diagrams

978-1-61689-287-6

\$16.95 / £12.99

RIGHTS: W



Pattern Papers

Stationery Set

Textile Arts Center

8.75 x 6.125 inches /
22.2 x 15.5 cm
18 writing sheets, envelopes,
and stickers
9 designs repeating 2 times
978-1-61689-247-0
\$14.95 / £10.99
RIGHTS: W



Pattern Box

100 Postcards by
10 Contemporary
Pattern Designers

Textile Arts Center

4.25 x 6.25 x 3 in /
10.79 x 15.87 x 7.62 cm
100 full-color postcards,
10 tabbed dividers
24-page booklet
Shrink-wrapped
978-1-61689-188-6
\$19.95 / £14.99
RIGHTS: W

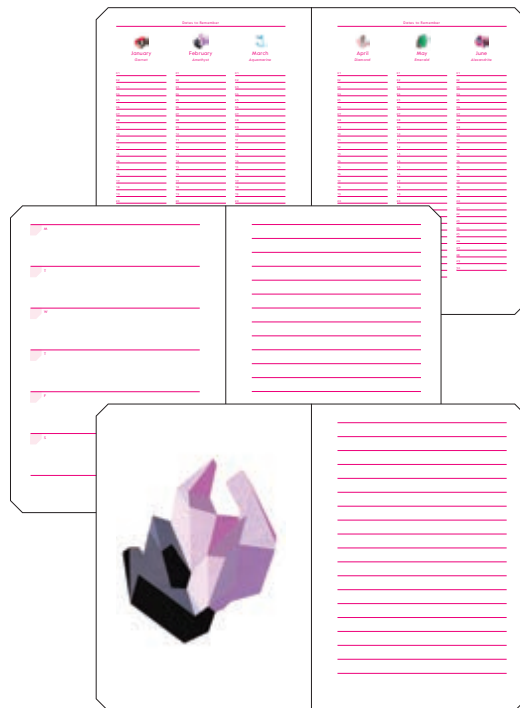


Birthstone Planner

Elisa Werbler

5.5 x 8 in / 14 x 20 cm
144 pp / 12 full-color,
fluorescent illustrations
Paperback, with die-cut
corners

Removable sticker
978-1-61689-289-0
\$14.95 / £10.99
RIGHTS: W

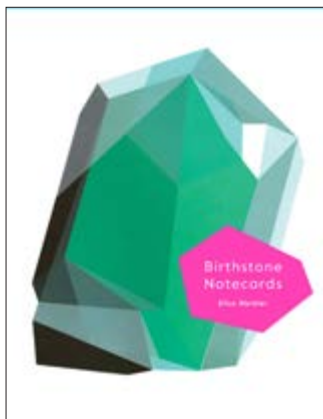


Birthstone Notecards

Elisa Werbler

4.75 x 6 x 1.75 in /
12.1 x 15.2 x 4.4 cm
12 full-color, fluorescent cards
12 designs and envelopes

Artist bio and statement sheet
Removable sticker
978-1-61689-284-5
\$14.95 / £10.99
RIGHTS: W

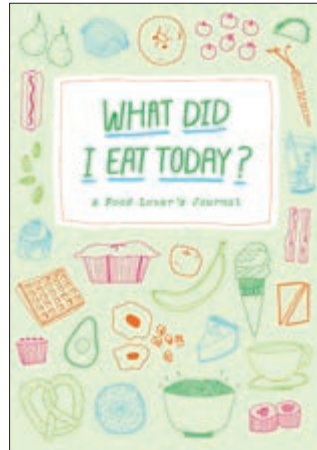


What Did I Eat Today?

A Food Lover's Journal

Kate Bingaman-Burt

5 x 7.125 in / 12.7 x 18 cm
160 pp / 50 I-color
Paperback
978-1-61689-240-1
\$12.95 / £9.99
RIGHTS: W

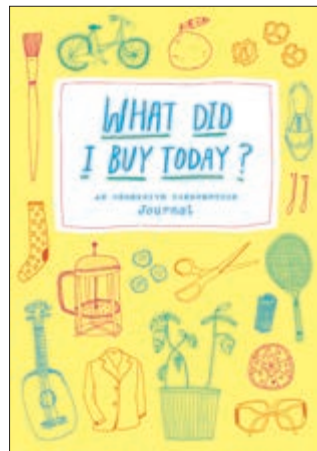


What Did I Buy Today?

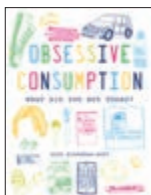
An Obsessive Consumption Journal

Kate Bingaman-Burt

5 x 7.125 in / 12.7 x 18 cm
160 pp / 50 I-color
Paperback
978-1-61689-136-7
\$12.95 / £9.99
RIGHTS: W



Also Available . . .



Obsessive Consumption

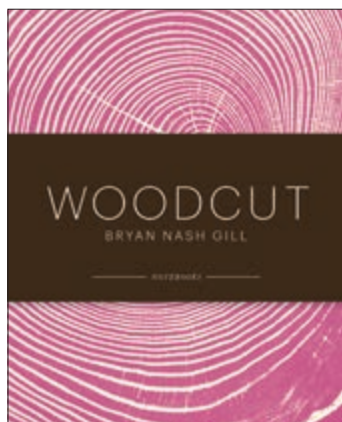
978-1-56898-890-0
\$19.95 / £12.99
RIGHTS: W

Woodcut

Notebooks

Bryan Nash Gill

5.4 x 7 in / 14 x 17.8 cm
Set of 4 lined notebooks
64 pp each
Paperback with sewn spine
Bellyband, shrink-wrapped
978-1-61689-296-8
\$16.95 / £12.99
RIGHTS: W



Also Available ...



Woodcut

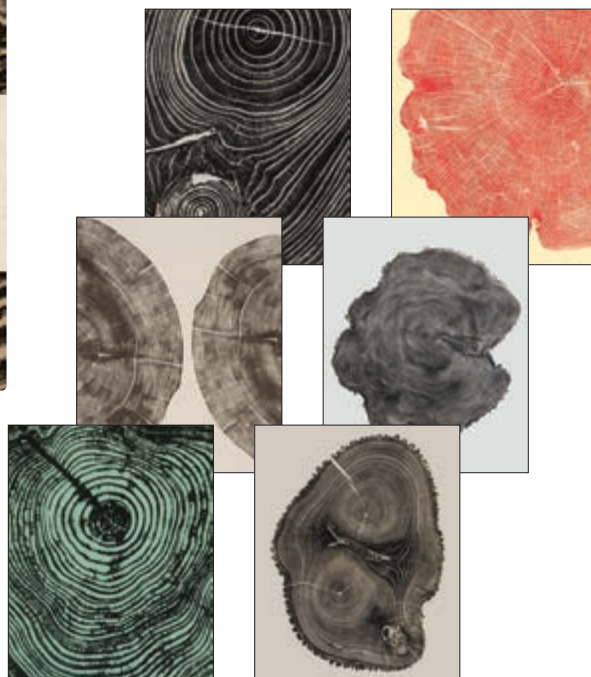
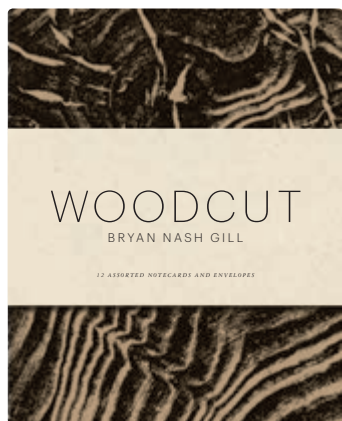
978-1-61689-048-3
\$29.95 / £19.99
RIGHTS: W

Woodcut

NoteCards

Bryan Nash Gill

5.25 x 6.5 x 1.75 in /
13.3 x 16.51 x 4.45 cm
12 full-color cards
6 designs, repeating
2 times, 12 envelopes
Shrink-wrapped
978-1-61689-147-3
\$15.95 / £11.99
RIGHTS: W



Also Available ...

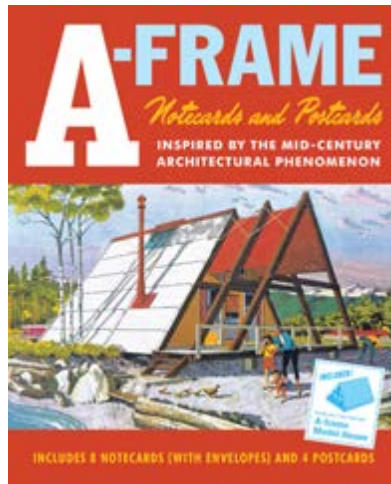
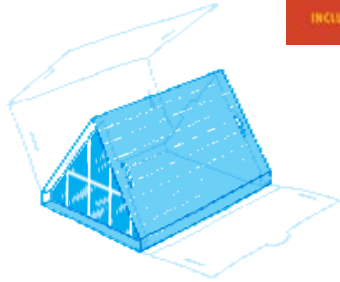


Oak

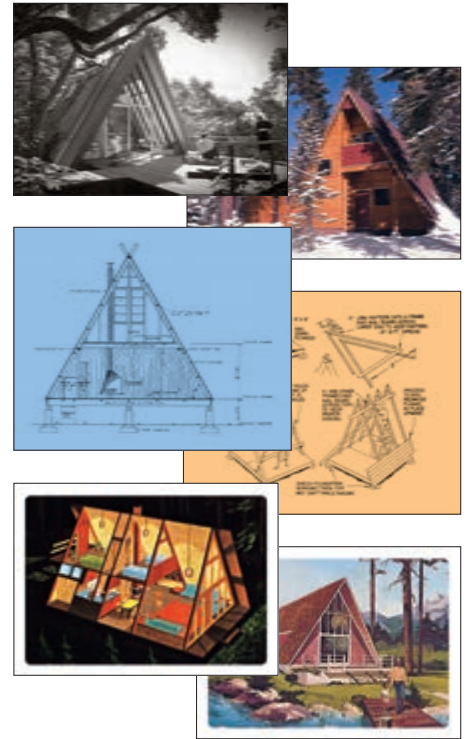
978-1-61689-032-2
\$29.95 / £19.99
RIGHTS: W

A-Frame
Notecards
and Postcards
Chad Randl

6.5 x 5.5 x .75 in /
16.5 x 14 x 1.9 cm
8 full-color notecards
and envelopes
4 full-color postcards
portfolio enclosure
978-1-61689-293-7
\$16.95 / £12.99

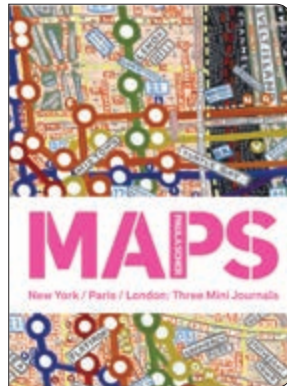


◀ *The package itself folds out to become its own mini A-frame dwelling, perfect for desktop (or lakeside) display*



Paula Scher
MAPS
New York / Paris / London:
Three Mini Journals

4.25 x 5.75 in / 10.8 x 14.6 cm
Set of 3 journals (1 gridded /
1 lined / 1 blank)
64 pp each
Paperback, with sewn spine
and back pocket
978-1-61689-143-5
\$14.95 / £10.99
RIGHTS: W



Also Available . . .



Paula Scher MAPS
978-1-61689-033-9
\$50.00 / £35.00
RIGHTS: W

Quattro Parole Italiane Notecards

Louise Fili

4.75 x 6 x 1.75 in /
12.1 x 15.2 x 4.4 cm
12 full-color cards,
4 designs, repeating 3 times
12 printed envelopes, plus
artist bio and statement sheet
978-1-61689-279-1
\$14.95 / £10.99
RIGHTS: W



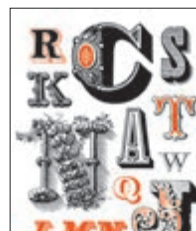
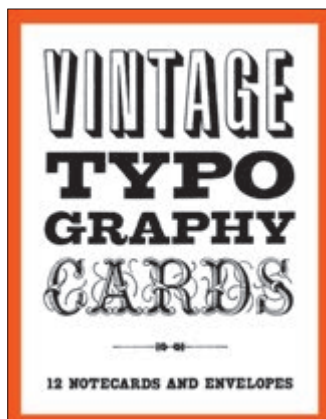
Also Available ...



Perfetto Pencils
978-1-61689-243-2
\$14.95 / £10.99
RIGHTS: W

Vintage Typography Notecards

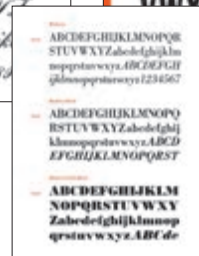
4.75 x 6 x 1.75 in /
12.1 x 15.2 x 4.4 cm
12 2-color cards
6 designs,
repeating 2 times
12 envelopes
978-1-61689-146-6
\$14.95 / £10.99
RIGHTS: W



Also Available ...



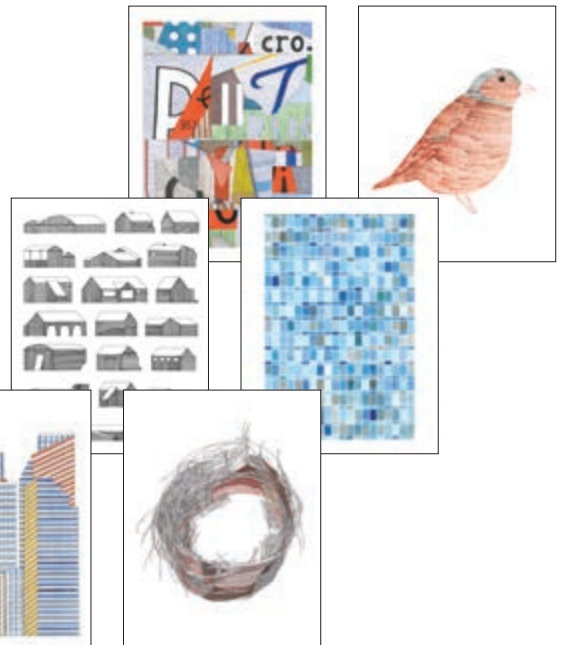
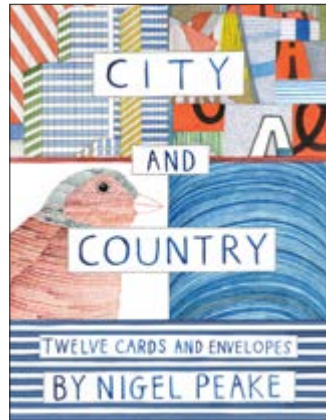
Draw Your Own Alphabets
978-1-61689-126-8
\$19.95
RIGHTS: NAM



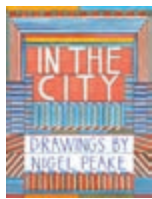
Nigel Peake
City and Country
 Notecards

Nigel Peake

4.75 x 6 x 1.75 in /
 12.1 x 15.2 x 4.4 cm
 12 full-color cards
 12 designs / 12 envelopes
 978-1-61689-186-2
 \$14.95 / £10.99
 RIGHTS: W



Also Available ...

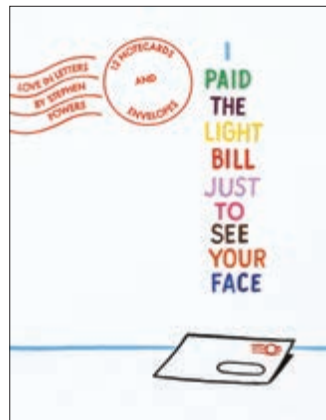


In the City
 978-1-61689-154-1
 \$22.95 / £13.99
 RIGHTS: W

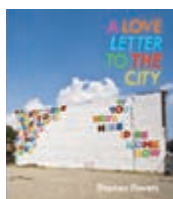
I Paid the Light
Bill Just to
See Your Face
 Notecards

Stephen Powers

4.75 x 6 x 1.75 in /
 12.1 x 15.2 x 4.4 cm
 12 full-color cards
 6 designs, repeating 2 times
 12 printed envelopes
 978-1-61689-238-8
 \$14.95 / £10.99
 RIGHTS: W



Also Available ...



A Love Letter to the City
 978-1-61689-208-1
 \$24.95 / £15.99
 RIGHTS: W

Blackstock's Collections

Notepads

Gregory L. Blackstock

3.5 x 8.25 in / 8.89 x 20.95 cm

Set of 3 lined notepads,
each 36 sheets, bound at top
Bellyband, shrink-wrapped

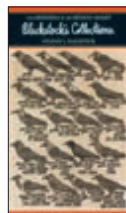
978-1-61689-192-3

\$15.95 / £11.99

RIGHTS: W



Also Available . . .

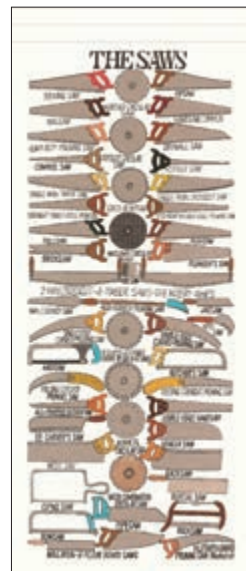
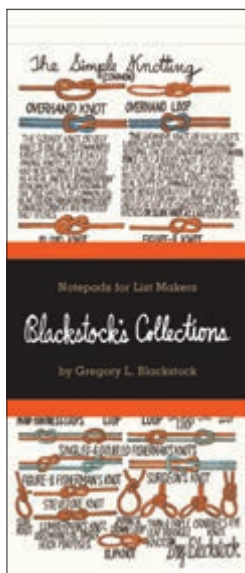


Blackstock's Collections

978-1-56898-579-4

\$24.95 / £14.99

RIGHTS: W



Nested Notes

Egg Sticky Notes

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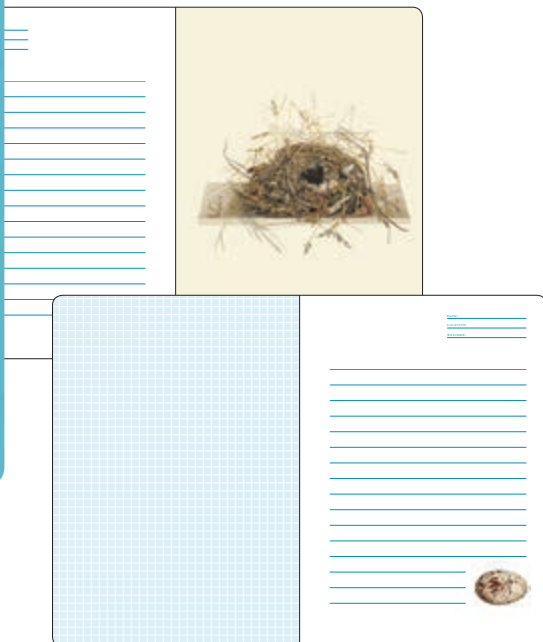
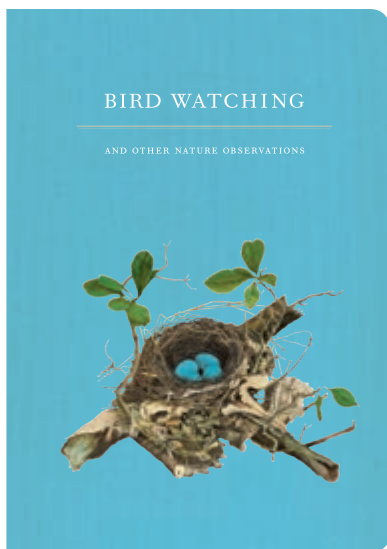
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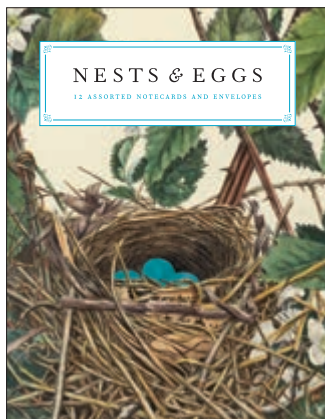
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