

DRAWN & QUARTERLY

FALL 2018

BERLIN

JASON LUTES

DIRTY PLOTTE: THE COMPLETE JULIE DOUCET

JULIE DOUCET

COYOTE DOGGIRL

LISA HANAWALT

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RINA AYUYANG

ART COMIC

MATTHEW THURBER

THE SNOOTY BOOKSHOP

TOM GAULD

BEAUTIFUL DARKNESS

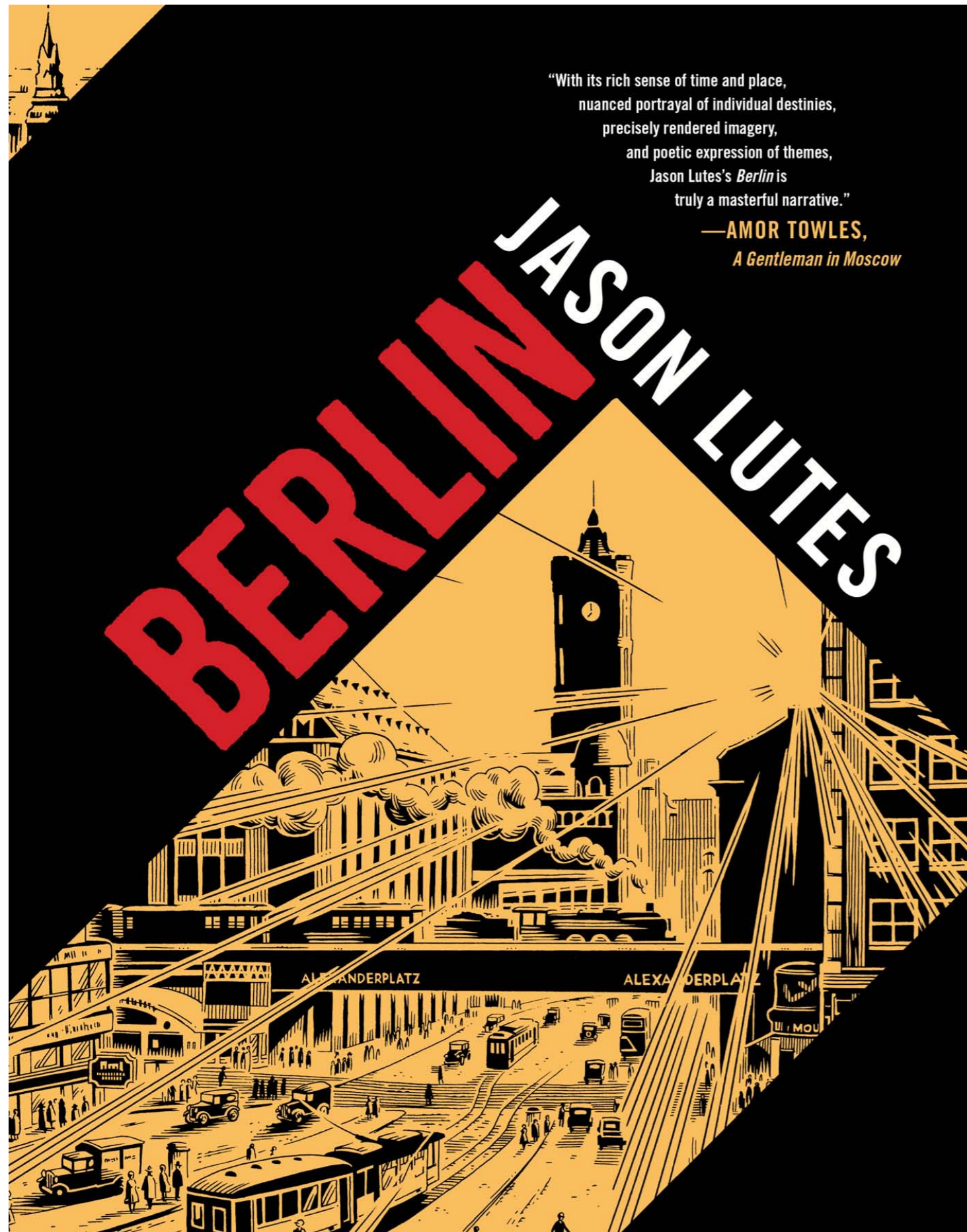
NEW PAPERBACK EDITION

FABIEN VEHLMANN AND KERASCOET

BERLIN BOOK 3: CITY OF LIGHT

JASON LUTES





"With its rich sense of time and place, nuanced portrayal of individual destinies, precisely rendered imagery, and poetic expression of themes, Jason Lutes's *Berlin* is truly a masterful narrative."

—AMOR TOWLES,
A Gentleman in Moscow

BERLIN

JASON LUTES

Twenty years in the making, this sweeping masterpiece charts Berlin through the rise of Nazism

ALSO: BERLIN BOOK 3! SEE PG. 26

During the past two decades, Jason Lutes has quietly created one of the masterworks of the graphic novel golden age. Serialized in twenty-two issues, collected in two volumes, with a third to be co-released at the same time as this omnibus, *Berlin* has over 100,000 in print. *Berlin* is one of the high-water marks of the medium: rich in its researched historical detail, compassionate in its character studies, and as timely as ever in its depiction of a society slowly awakening to the stranglehold of fascism.

Berlin is an intricate look at the fall of the Weimar Republic through the eyes of its citizens—Marthe Müller, a young woman escaping the memory of a brother killed in World War One; Kurt Severing, an idealistic journalist losing faith in the printed word as fascism and extremism take hold; the Brauns, a family torn apart by poverty and politics. Lutes weaves these characters' lives into the larger fabric of a city slowly ripping apart.

The city itself is the central protagonist in this historical fiction. Lavish salons, crum-

bling sidewalks, dusty attics, and train stations: all these places come alive in Lutes's masterful hands. Weimar Berlin was the world's metropolis, where intellectualism, creativity, and sensuous liberal values thrived, and Lutes maps its tragic, inevitable decline. Devastatingly relevant and beautifully told, *Berlin* is one of the great epics of the comics medium

PRAISE FOR *BERLIN*

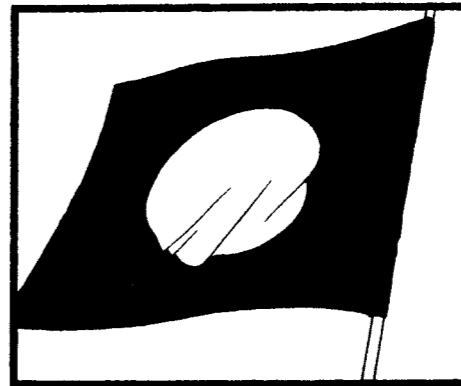
"As the Weimar Republic has declined, the art of Jason Lutes has only ascended."
—*Washington Post*

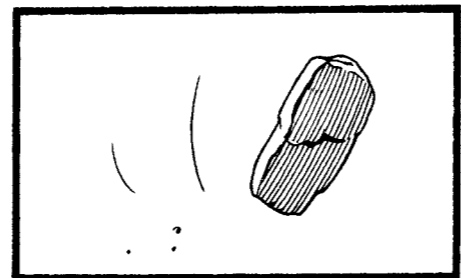
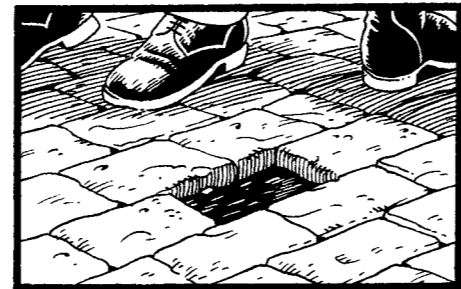
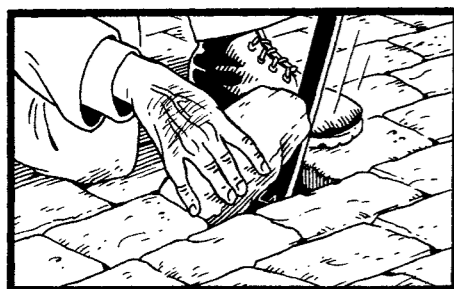
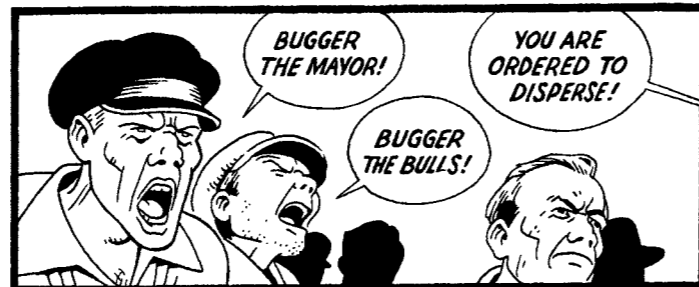
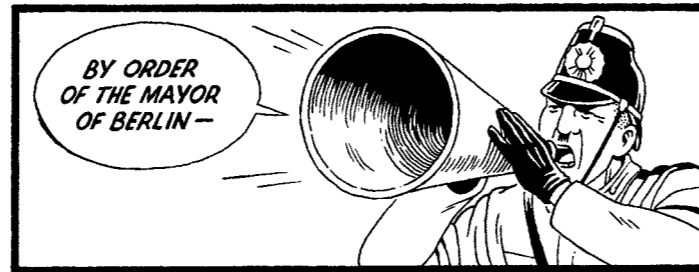
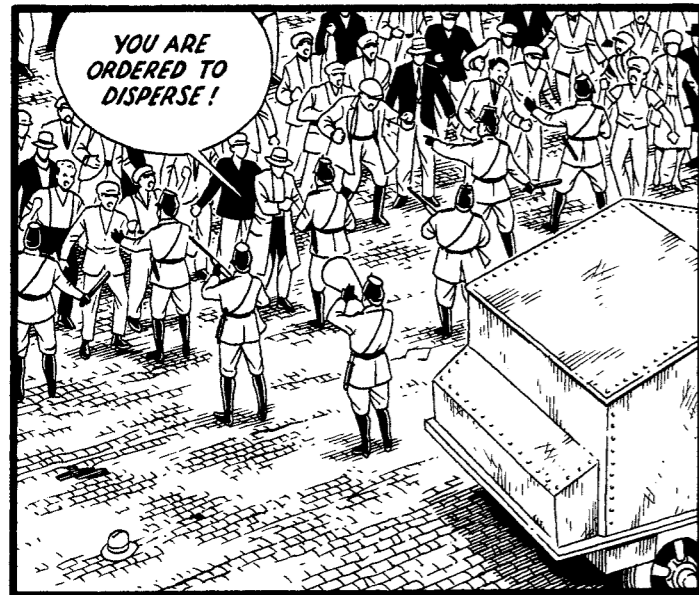
"The longest, most sophisticated work of historical fiction in the medium."
—*Time*

"A history of [Berlin] that's accessible and yet mind-opening."
—*NPR*

"This interweaving tale of politics and problems seems worth the wait."
—*Rolling Stone*

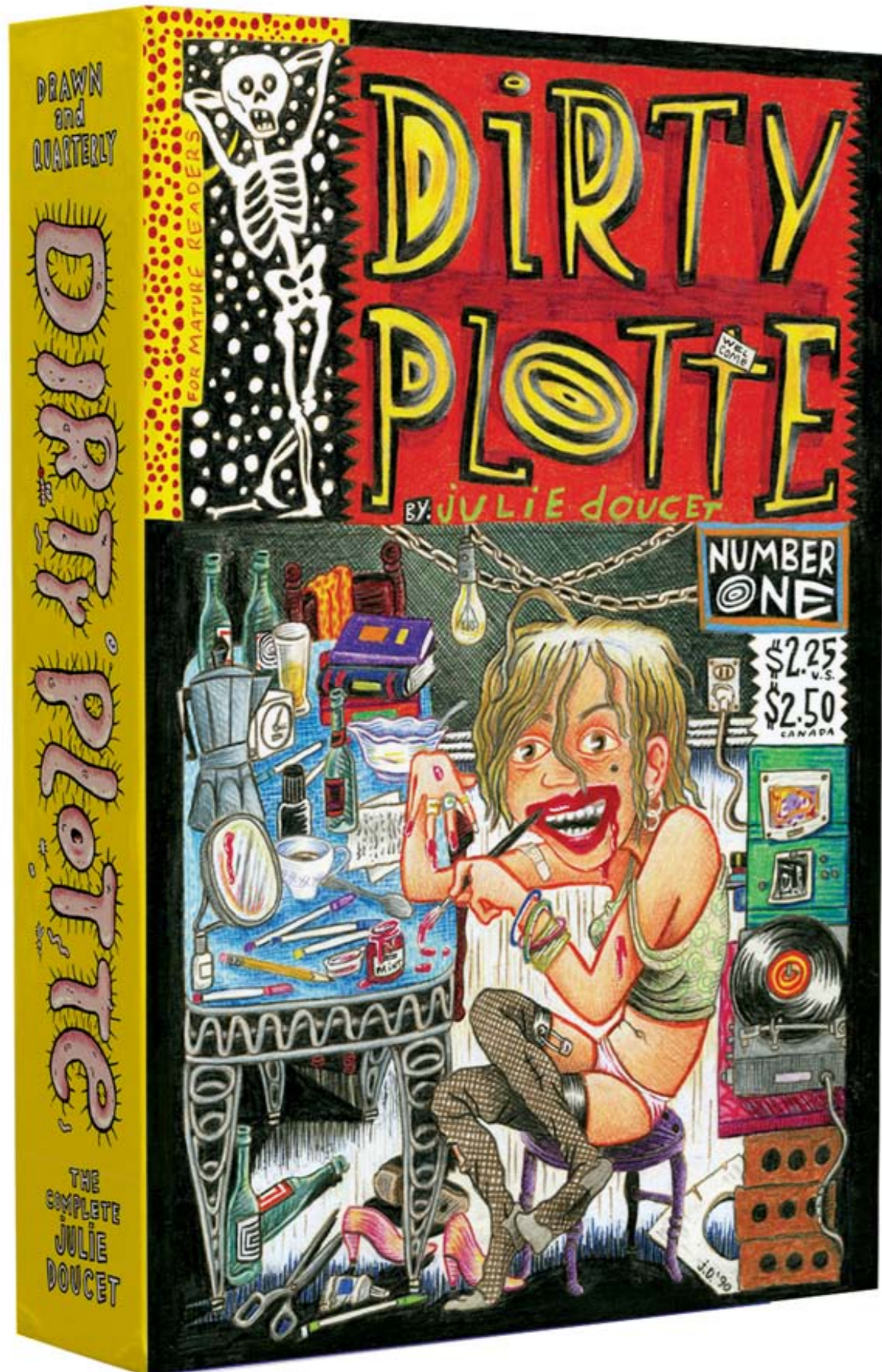
SEPT 2018 • \$49.95 USD/\$59.95 CAD • B+W • 7.625 X 9.75 • 580 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-326-4 • HARDCOVER





Jason Lutes was born in New Jersey in 1967 and grew up reading American superhero and Western comics. In the late 1970s he discovered *Heavy Metal* magazine and the tabletop role-playing game *Dungeons & Dragons*, both of which proved major influences on his creative development. He graduated from the Rhode Island School of Design with a BFA in Illustration in 1991, and in 1993 he began drawing a weekly comics page called *Jar of Fools* for the Seattle newspaper *The Stranger*. Lutes lives in Vermont with his partner and two children, where he teaches comics at the Center for Cartoon Studies.

FOR MORE INFORMATION ON JASON LUTES



DIRTY PLOTTE: THE COMPLETE JULIE DOUCET

An enduring collection of revolutionary comics from a genre-transforming and critically acclaimed cartoonist

Julie Doucet arrived in comics in the 1990s as a fully formed cartoonist. Her comic book series *Dirty Plotte* was visionary both for the medium and for storytelling. Her stories are candid, funny and intimate, plumbing the depths of the female psyche while charting the fragility of the men around her. Her artwork is dense and confident, never wavering in the wit and humour of its owner. Doucet was active in comics for 15 years before she moved on to other mediums. Her influence casts a long shadow over the medium, *Dirty Plotte* is quite simply one of the most iconic comic book series to have ever been created.

Dirty Plotte: The Complete Julie Doucet collects the entire comic book series, including the acclaimed *My New York Diary*, as well as rare comics and previously unpublished material; a reproduction of the first *Dirty Plotte* mini comic; essays about her comics legacy and feminist influence by curator Dan Nadel and academic Martine Delvaux respectively; an interview by comics scholar Christian Gasser; and

personal anecdotes from Jami Attenberg, Adrian Tomine, and more.

Doucet uses the covers of this two-book box set to present an all-new comic that explores her complicated relationship with femininity and the importance of her relationships with female readers. Astonishingly honest, brutal, and funny, *Dirty Plotte* is a revelatory journey into a legendary cartoonist's oeuvre.

PRAISE FOR DIRTY PLOTTE

"In these bleakly funny and deeply personal black-and-white strips, Ms. Doucet writes and draws like a punk Sylvia Plath."—Dana Jennings, *New York Times*

"Intensely confessional and expertly rendered."—Tahneer Oksman, *LA Review of Books*

"Dark, funny, feminist... [Julie Doucet] paved the way for a whole host of graphic memoirs to come, especially by women."—Hillary Chute, *Artforum*

OCT 2018 • \$119.95 USD/\$149.95 CAD • B+W • 7.5 X 10.875 • 596 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-323-3 • 2 VOL. BOX SET

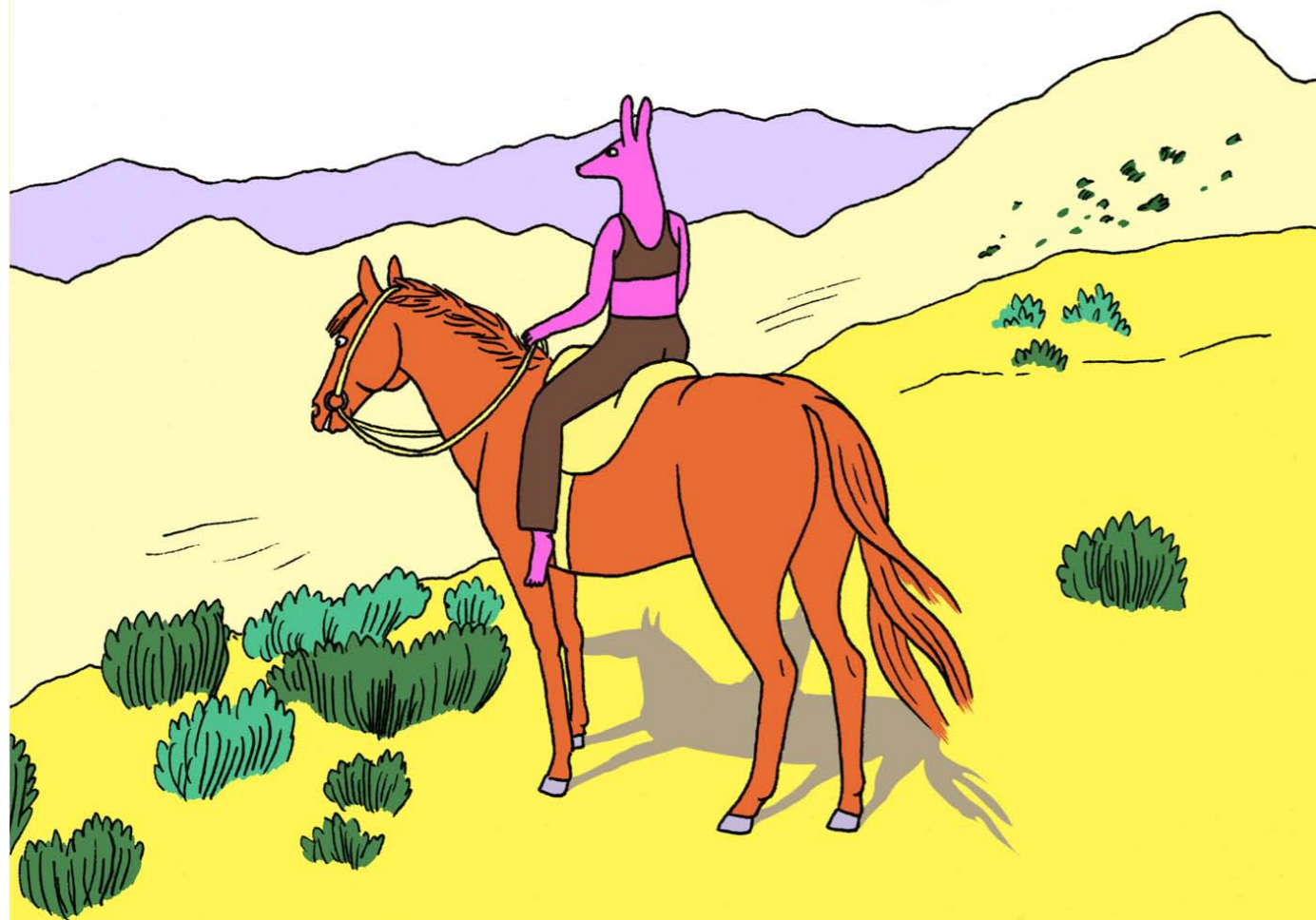




Julie Doucet was born near Montreal in 1965 and is best known for her frank, funny, and sometimes shocking comic book series *Dirty Plotte*, which changed the landscape of alternative cartooning. In the 1990s, Doucet moved between New York, Seattle, Berlin, and Montreal, publishing the graphic novels *My New York Diary*, *Lift Your Leg*, *My Fish is Dead!*, *My Most Secret Desire*, and *The Madame Paul Affair*. In 2000, she quit comics to concentrate on other art forms. From these experiments emerged the collection of engravings and prints *Long Time Relationship*; her one-year visual journal, *365 Days*; and sassy collages from fumetto comics, *Carpet Sweeper Tales*. Her post-comics artwork includes silkscreened artist's books, text-based collages, sculpture, and animation films.

FOR MORE INFORMATION ON JULIE DOUCET

Coyote Doggirl



Lisa Hanawalt

COYOTE DOGGIRL

LISA HANAWALT

A raucous and fierce Western by *Bojack Horseman* producer/production designer and award-winning cartoonist

Coyote is a dreamer and a drama queen, brazen and brave, faithful yet fiercely independent. She beats her own drum and sews her own crop tops. A gifted equestrian, she's half dog, half coyote, and all power. With the help of her trusty steed, Red, there's not much that's too big for her to bite off, chew up, and spit out right into your face, if you deserve it. But when Coyote and Red find themselves on the run from a trio of vengeful bad dogs, get clobbered by arrows, and are tragically separated, our protagonist is left fighting for her life and longing for her displaced best friend. Taken in by a wolf clan, Coyote may be wounded, but it's not long before she's back on the open road to track down Red and tackle the dogs who wronged her.

Lisa Hanawalt's homage to and lampoon of Westerns like *Butch Cassidy and the Sundance Kid*, *Coyote Doggirl* is a self-aware, playful subversion of tropes. As our fallible hero attempts to understand the culture of

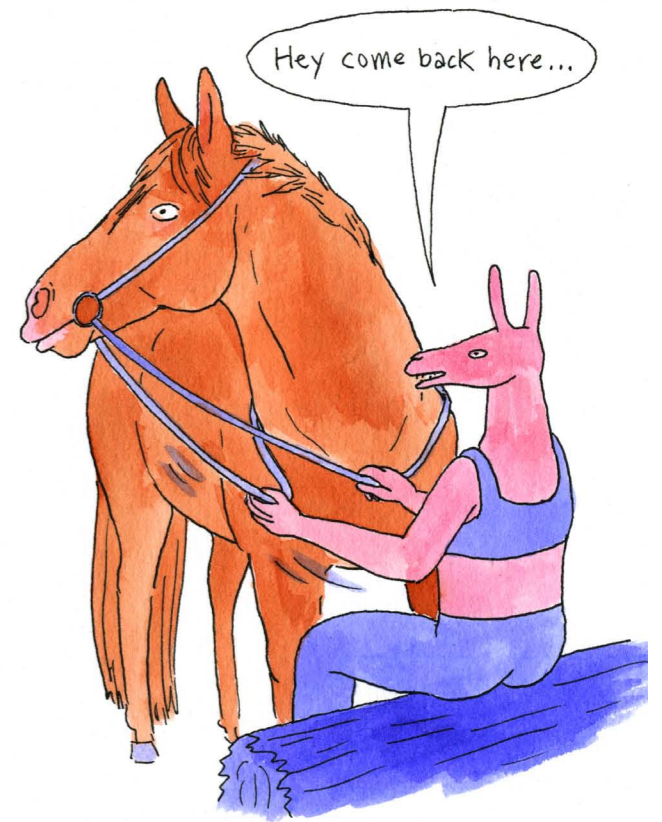
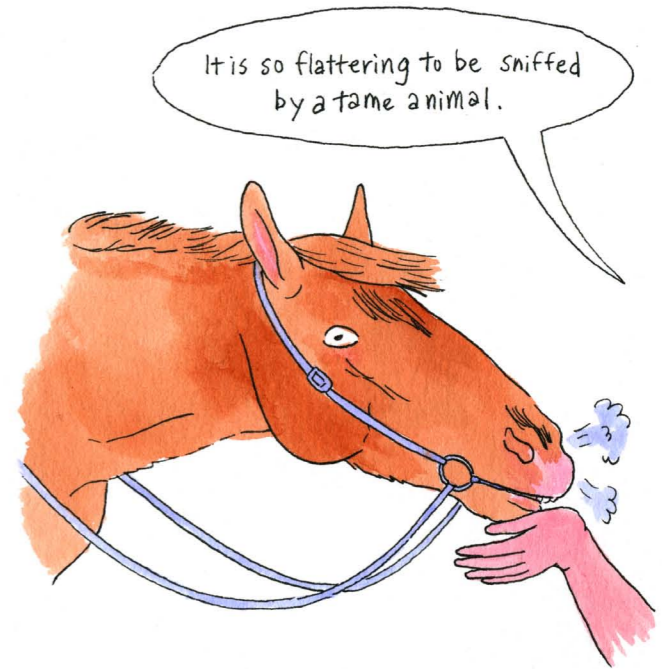
the wolves, we see a journey in understanding and misunderstanding, adopting and co-opting. Uncomfortable at times but nonetheless rewarding and empowering, the story of these flawed, anthropomorphized characters is nothing if not relentlessly hilarious and heartbreakingly human. Told in Hanawalt's technicolor absurdist style, *Coyote Doggirl* is not just a send-up of the Western genre but a deeply personal story told by an enormously talented cartoonist.

PRAISE FOR LISA HANAWALT

"One of the funniest observational artists... a comic voice that is growing sharper and more engagingly offbeat."—*Washington Post*

"Whether she's drawing horse-people inked with unnervingly detailed lines or a young moose fretting about her art practice... Hanawalt's hybrids make use of the estrangement between human and animal."—*Guardian*

AUG 2018 • \$22.95 USD/\$24.95 CAD • COLOR • 5.75 X 7.35 • 156 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-325-7 • HARDCOVER





Lisa Hanawalt is the producer and production designer of the Netflix original series *Bojack Horseman*. She has worked on illustrations, book covers, animations, comics, murals, and textile patterns, and exhibits her work in galleries. Her quarterly food column for *Lucky Peach* won her a James Beard Award for humor. She co-hosts the podcast *Baby Geniuses* with the comedian Emily Heller. Hanawalt's first collection with Drawn & Quarterly was 2013's critically acclaimed *My Dirty Dumb Eyes*. Her second book with D+Q, 2016's *Hot Dog Taste Test*, won her the Ignatz Award, appearing on best of the year lists from the *Washington Post*, *Guardian*, *NPR*, and more.

FOR MORE INFORMATION ON LISA HANAWALT



WOMAN WORLD

AMINDER DHALIWAL

The hilarious and wildly popular instagram comic about a world with no men

With her startling humor, it's no surprise that Aminder Dhaliwal's web comic *Woman World* has a devoted audience of over 120,000 readers, updated biweekly with each installment earning an average of 25,000 likes. Now, readers everywhere will delight in the print edition as Dhaliwal seamlessly incorporates feminist philosophical concerns into a series of perfectly-paced strips that skewer perceived notions of femininity and contemporary cultural icons. D+Q's edition of *Woman World* will include new and previously unpublished material.

When a birth defect wipes out the planet's entire population of men, *Woman World* rises out of society's ashes. Dhaliwal's infectiously funny instagram comic follows the rebuilding process, tracking a group of women who have rallied together under the

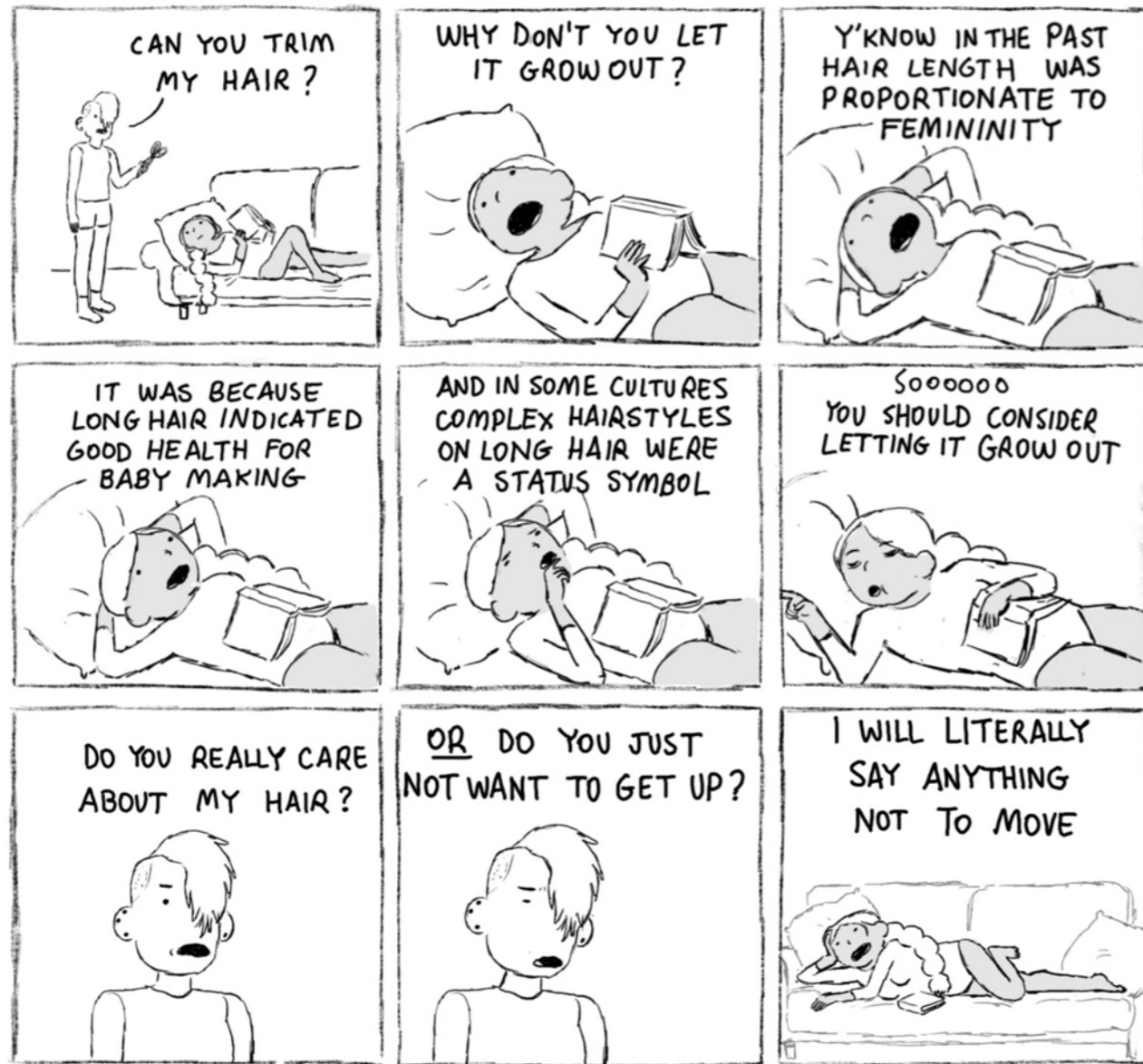
flag of "Beyonce's Thighs." Only Grandma remembers the distant past, a civilization of segway-riding mall cops, Blockbusters movie rental shops, and "That's What She Said" jokes. For the most part, *Woman World's* residents are focused on their struggles with unrequited love and anxiety, not to mention that whole "survival of humanity" thing.

Woman World is an uproarious and insightful graphic novel from a very talented and funny new voice.

PRaise for Woman World

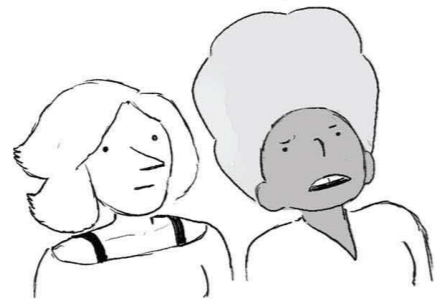
"Expert pacing and energetic draftsmanship... create a depth of expression that makes you want to keep reading. It's thoughtfully feminist, and deeply, deeply funny."—*Gizmodo*

SEPT 2018 • \$24.95 USD/\$29.95 CAD • B+W • 6 X 8 • 256 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-335-6 • PAPERBACK

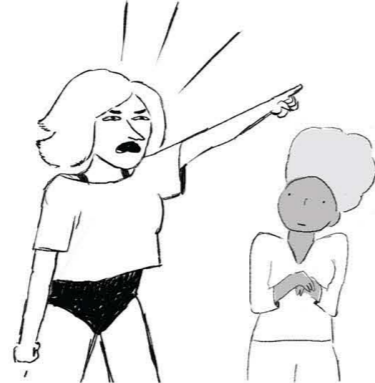




PERHAPS THIS IS THE
PURPOSE, BUT I FEEL LIKE
THIS ART SETS VERY
UNREALISTIC STANDARDS.

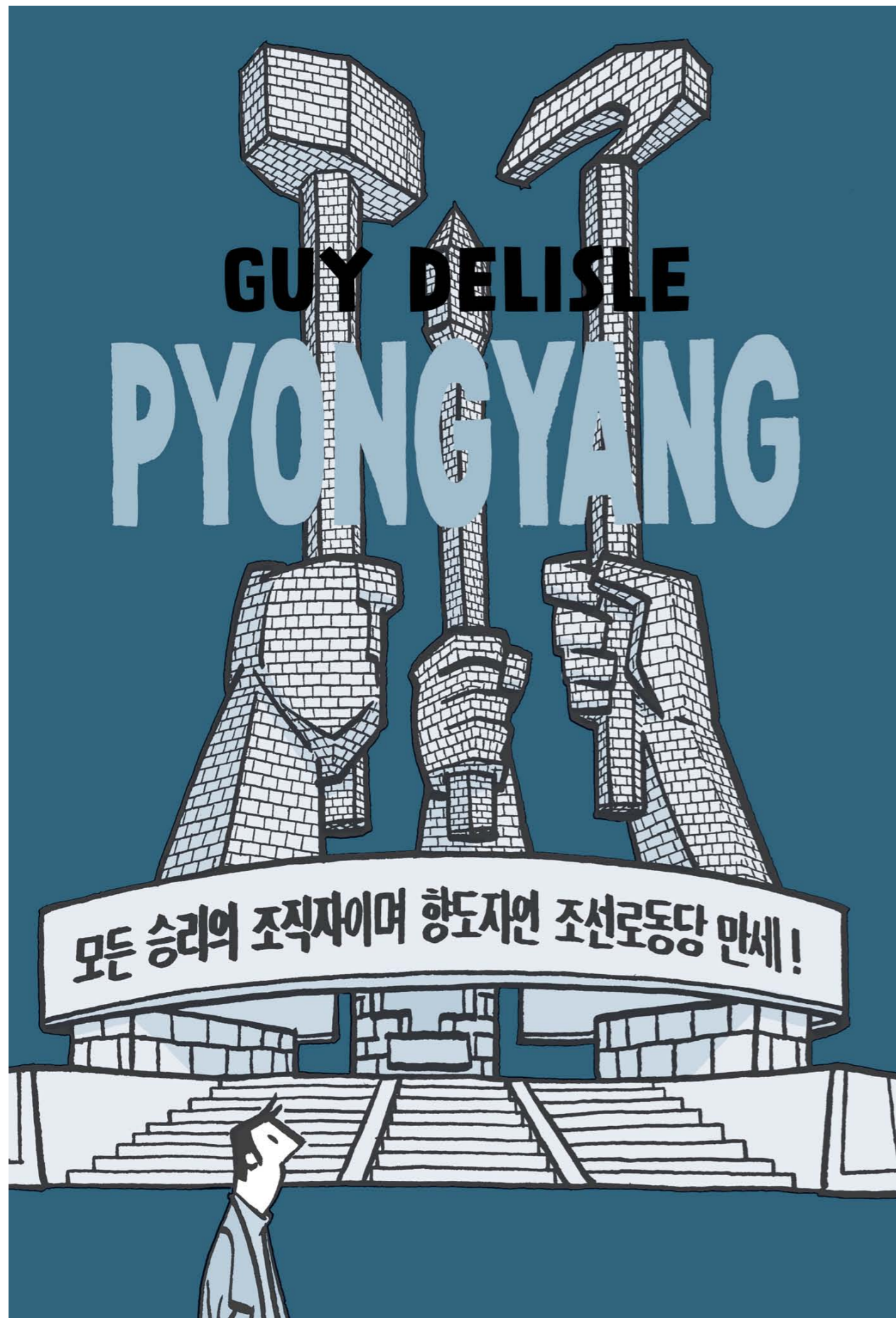


YAH.
NO ONE EATS THAT
MUCH FRUIT!



Aminder Dhaliwal is a native of Brampton, Ontario and received a Bachelors of Animation from Sheridan College. She now lives in Los Angeles, where she is the Director at Disney TV Animation. Previously, she worked as a Storyboard Director at Cartoon Network and Storyboard Director on the Nickelodeon show *Sanjay and Craig*. She has serialized *Woman World* biweekly on instagram since March 2017 and has garnered over 120,000 followers. *Woman World* was nominated for an Ignatz Award for Outstanding Online Comic.

FOR MORE INFORMATION ON AMINDER DHALIWAL



NEW PAPERBACK EDITION
PYONGYANG:
A JOURNEY IN NORTH KOREA
GUY DELISLE

The perennial graphic novel about the “hermit country”
with new cover and introduction by Gore Verbinski

Pyongyang: A Journey in North Korea is Guy Delisle’s graphic novel that made his career, an international bestseller for over ten years. Delisle became one of the few Westerners to be allowed access to the fortresslike country when he was working in animation for a French company.

While living in the nation’s capital for two months on a work visa, Delisle observed everything he was allowed to see of the culture and lives of the few North Koreans he encountered, bringing a sardonic and skeptical perspective on a place rife with propaganda. As a guide to the country, Delisle is a non-believer with a keen eye for the humor and tragedy of dictatorial whims, expressed in looming architecture and tiny, omnipresent photos of the President. The absurd vagaries of everyday life become fodder for a frustrated animator’s musings as boredom

and censorship sink in. Delisle himself is the ideal foil for North Korean spin, the grumpy outsider who brought a copy of George Orwell’s *1984* with him into the totalitarian nation.

Pyongyang is an informative, personal, and accessible look at a dangerous and enigmatic country.

PRAISE FOR *PYONGYANG*

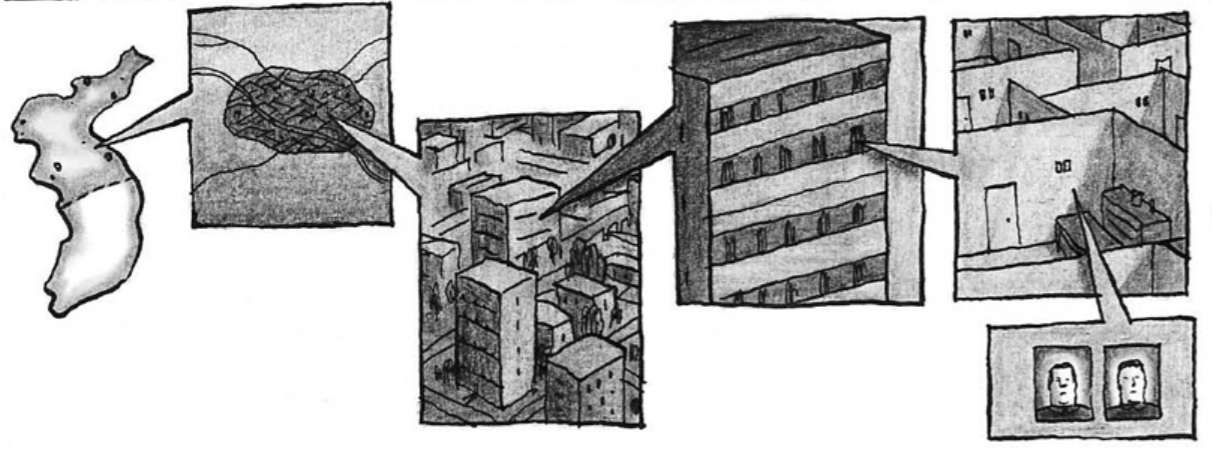
“Delisle chronicles the surreal nature of this hidden city filled with NGO workers, diplomats and a total absence of, say, dissidents and disabled people.”—*Rolling Stone*

“A rare first-hand look at life inside North Korea.”—*New York Review of Books*

“*Pyongyang* [is] a quick read. Yet it repays careful scrutiny.”—*Guardian*

JULY 2018 • \$18.95 USD/\$21.95 CAD • B+W • 6 X 8.5 • 192 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-337-0 • PAPERBACK

IN EVERY ROOM, ON EVERY FLOOR, IN EVERY BUILDING THROUGHOUT NORTH KOREA, PORTRAITS OF PAPA KIM AND HIS SON HANG SIDE BY SIDE ON ONE WALL.



EXCEPT IN THE SHITTERS, OF COURSE.

AND SINCE "KIM IL-SUNG IS KIM JONG-IL AND KIM JONG-IL IS KIM IL-SUNG", THEY'RE MADE TO LOOK ALIKE.



KIM SENIOR'S GRAY HAIR AND DEFORMING NECK TUMOR ARE GONE.

AS ARE KIM JUNIOR'S GLASSES AND EXCESS WEIGHT.

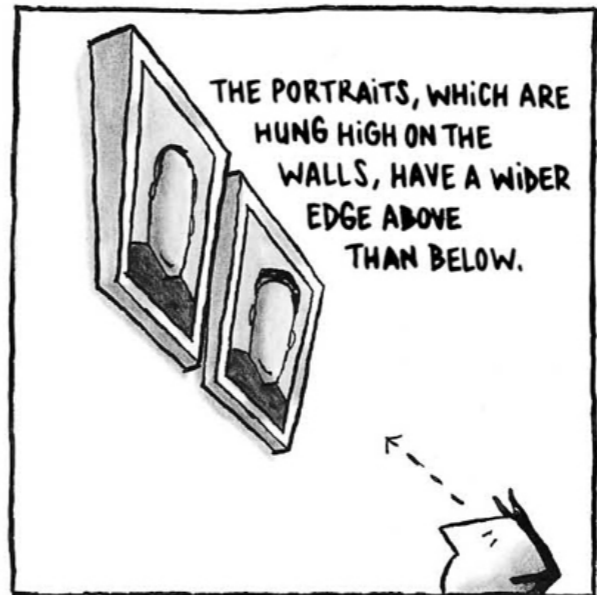
SAME SIZE, SAME AGE, SAME SUIT.



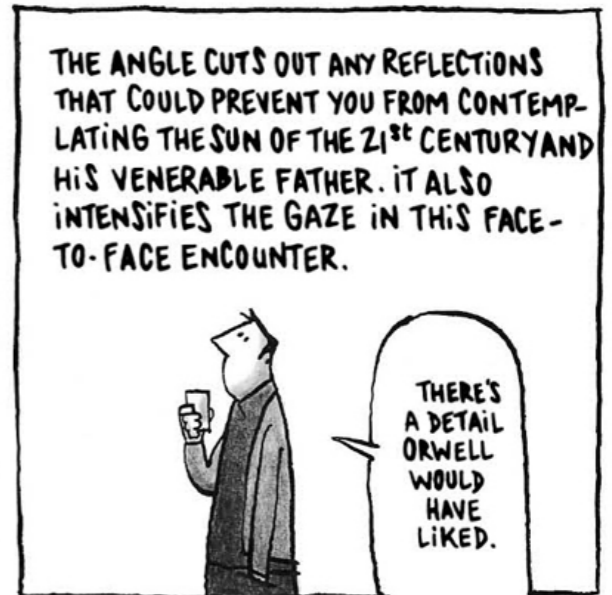
THAT WAY NOTHING EVER CHANGES - IT'S ALWAYS THE SAME HEAD AT THE HELM.



MY COFFEE BREAKS LEAD TO A FEW MORE OBSERVATIONS.

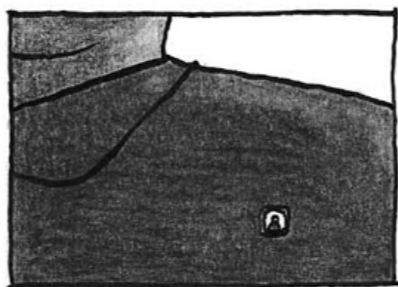


THE PORTRAITS, WHICH ARE HUNG HIGH ON THE WALLS, HAVE A WIDER EDGE ABOVE THAN BELOW.

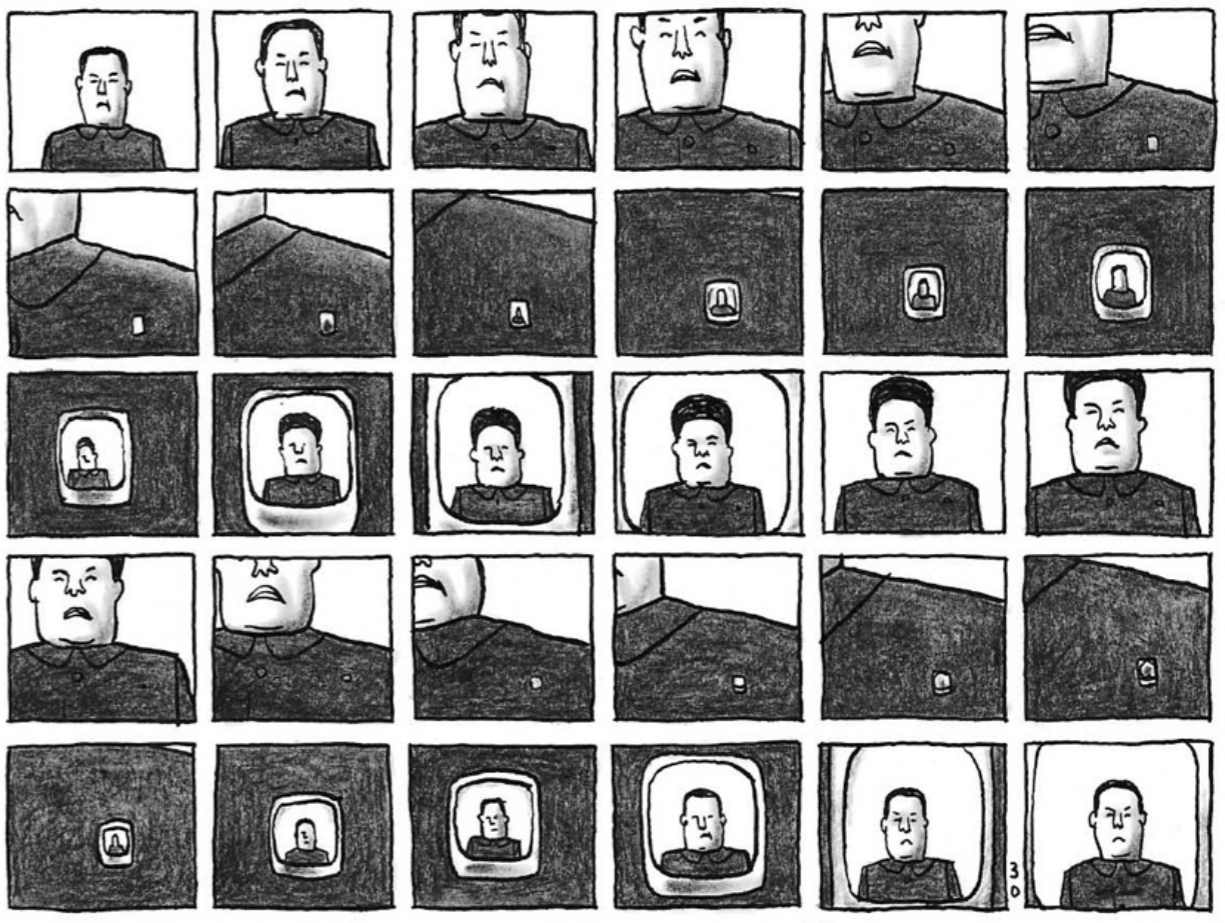


THE ANGLE CUTS OUT ANY REFLECTIONS THAT COULD PREVENT YOU FROM CONTEMPLATING THE SUN OF THE 21ST CENTURY AND HIS VENERABLE FATHER. IT ALSO INTENSIFIES THE GAZE IN THIS FACE-TO-FACE ENCOUNTER.

THERE'S A DETAIL ORWELL WOULD HAVE LIKED.



BOTH WEAR ONE OF THE OFFICIAL BADGES THAT INVARIABLY DEPICT KIM JUNIOR OR KIM SENIOR. YOU CAN'T TELL FROM THE PORTRAITS, BUT IT'S TEMPTING TO THINK THEY'RE WEARING EACH OTHER'S IMAGES, CREATING THE KIND OF SHORT CIRCUIT ANIMATORS LOVE...



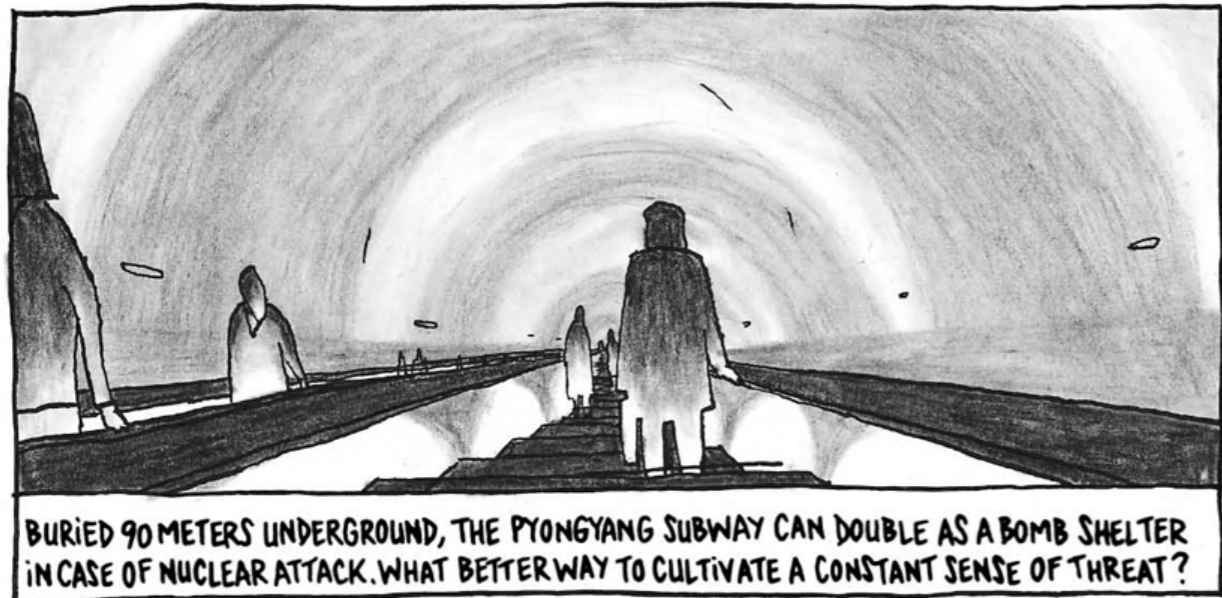
SCENE (17): When the character pulls on the ribbon, keep it tight as the bow unravels.



Or else he looks like he's holding a snake and playing with it.



AFTER ASKING TWO DAYS AGO, I'M BEING TAKEN TO VISIT ONE OF THE PRIDES OF THE NATION...



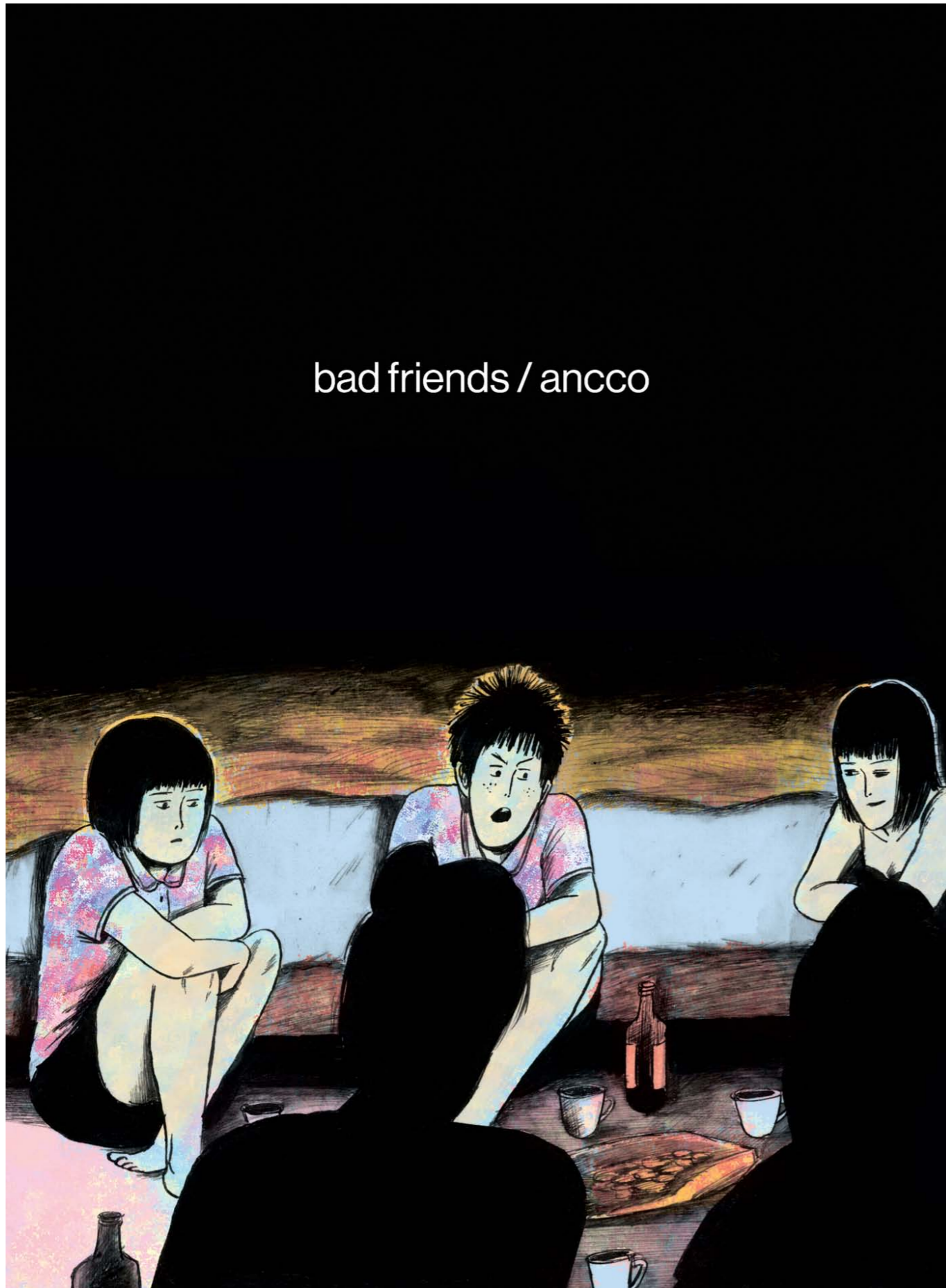
BURIED 90 METERS UNDERGROUND, THE PYONGYANG SUBWAY CAN DOUBLE AS A BOMB SHELTER IN CASE OF NUCLEAR ATTACK. WHAT BETTER WAY TO CULTIVATE A CONSTANT SENSE OF THREAT?



Award-winning cartoonist **Guy Delisle** is the author of the bestselling travelogues *Shenzhen*, *Pyongyang*, *Burma Chronicles*, *Jerusalem: Chronicles from the Holy City* for which he won the Fauve d'Or at the Angouleme International Comics Festival. His most recent book is *Hostage*, which details the kidnapping of a Doctors Without Borders employee and appeared on best of the year lists from the *Washington Post*, *Globe and Mail*, *Quill & Quire*, and more. Born in Québec in 1966, Delisle now lives in the south of France with his wife and two children.

FOR MORE INFORMATION ON GUY DELISLE

bad friends / ancco



BAD FRIENDS

ANCCO

A story of the enduring quality of female friendship
amid a gritty landscape of abuse

Jinju is bad. She smokes, drinks, runs away from home, and has no qualms making her parents worry. Her mother and sister beg her to be a better student, sister, daughter; her beleaguered father expresses his concerns with his fists. *Bad Friends* is set in the 1990s in a South Korea torn between tradition and Western modernity and haunted by an air of generalized gloom. Cycles of abuse abound as the characters enact violence within their power structures: parents beat children, teachers beat students, older students beat younger students. But at each moment that the duress verges on bleakness, Ancco pulls back with soft moments of friendship between Jinju and her best friend, Jung-ae. What unfolds is a story of female friendship, a Ferrante-esque connection formed through youthful excess, malaise, and struggle that stays with the young women into adulthood.

Served by a dry and precise line, *Bad Friends* viscerally captures the adoles-

cent years of two young women who want and know they deserve something different but, ultimately, are unable to follow through. In a culture where young women are at a systemic disadvantage, Ancco creates a testimonial to female friendship as a powerful tool for survival. Jinju forgets her worst adolescent memories, but she cannot ever shake the memory of her friendship with Jung-Ae during her most tumultuous years.

PRAISE FOR *BAD FRIENDS*

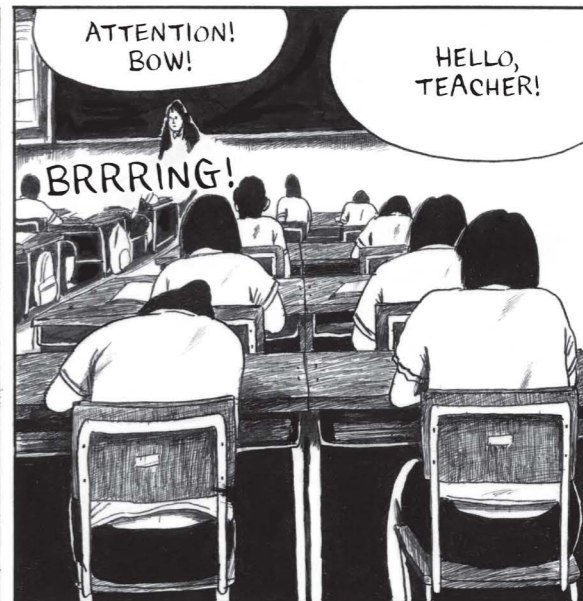
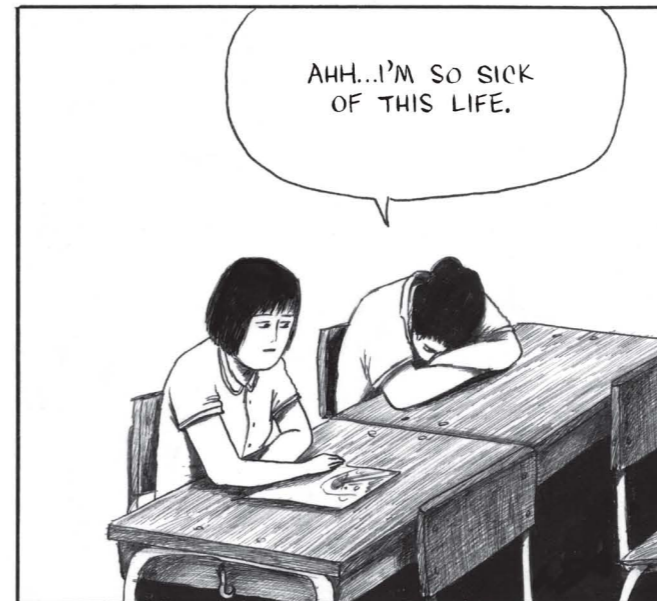
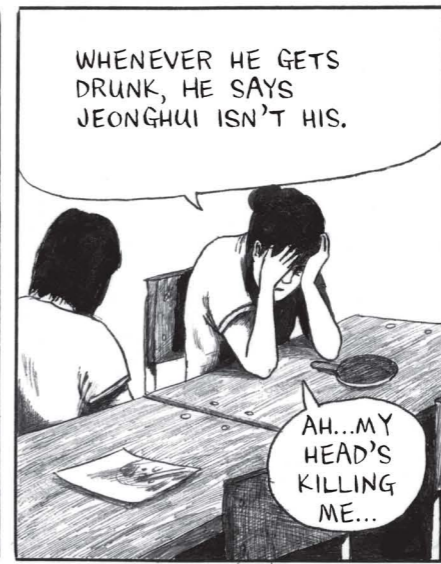
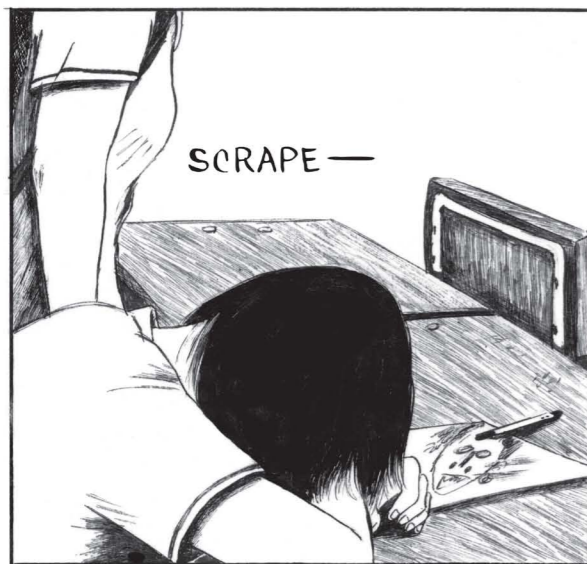
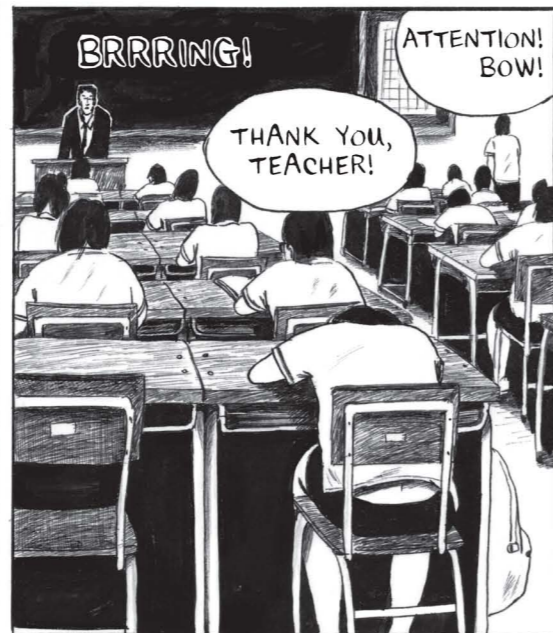
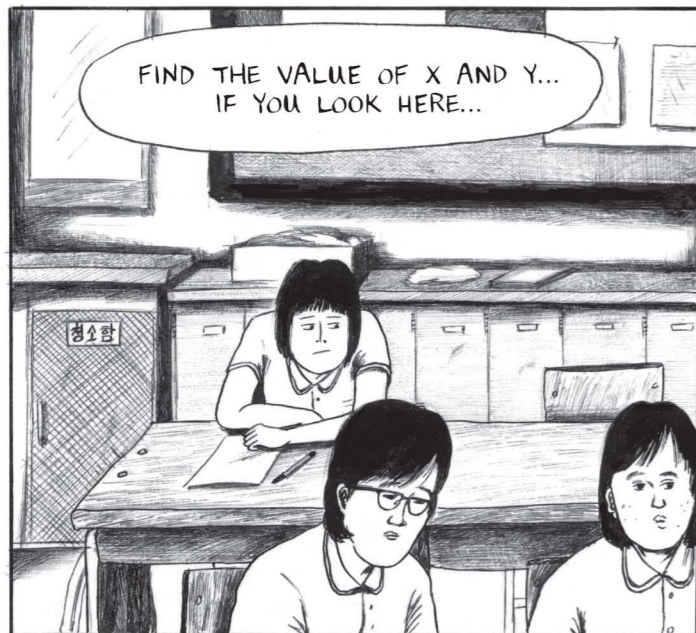
“Harsh and sensitive, *Bad Friends* offers little respite to the reader... the comic borrows the bumpy roads of memory... real and remembered intertwine and clash.”

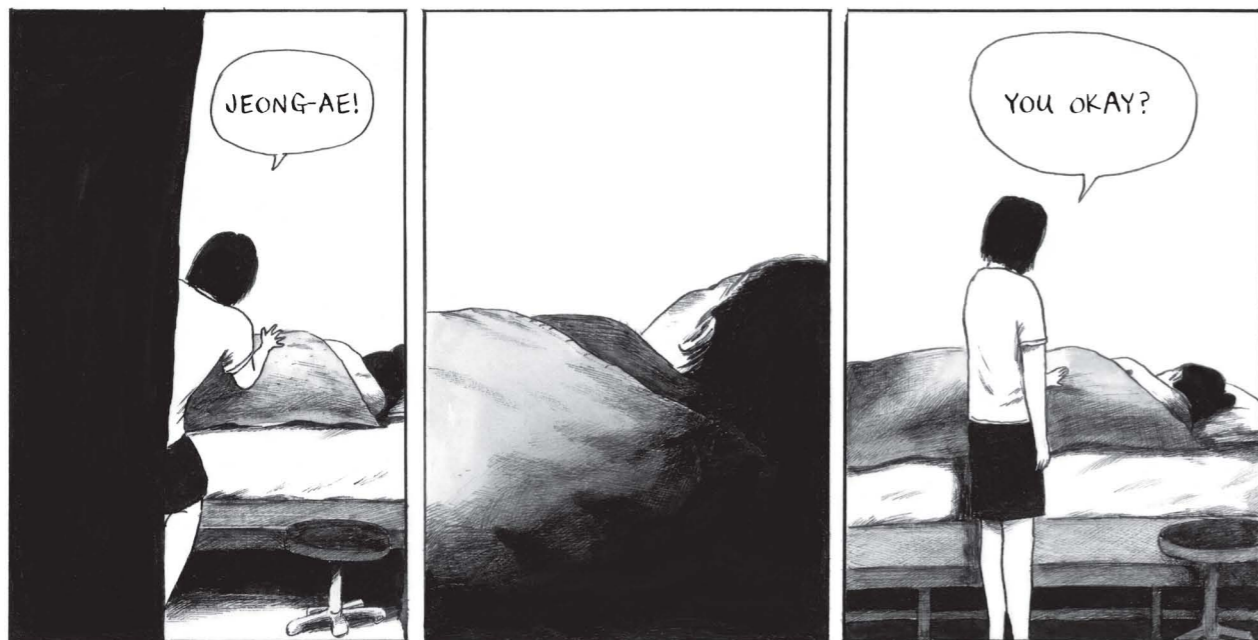
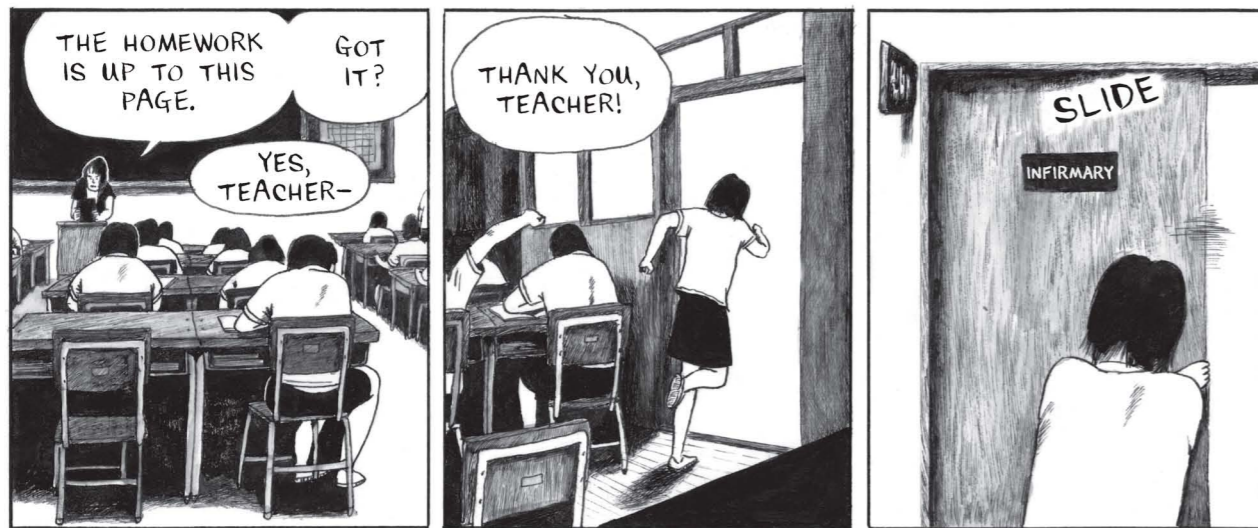
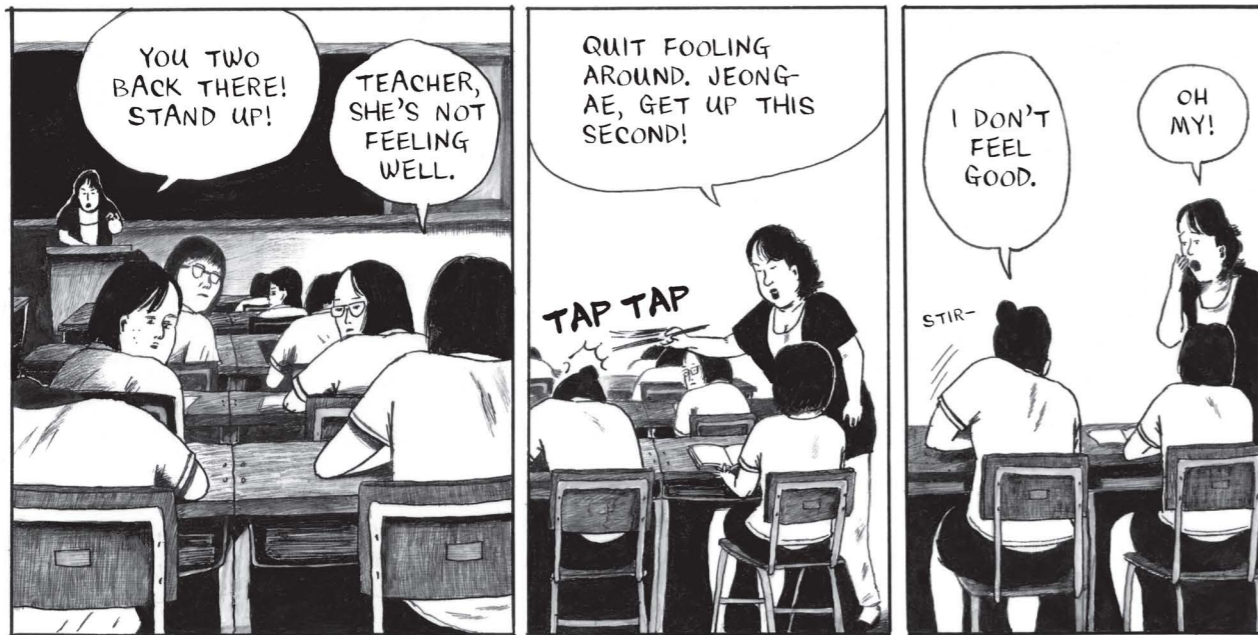
—*Libération*

“Ancco looks back on her own life and plunges the reader into the bleak day-to-day reality of Korean teens in the 1990s.”

—*FranceInfo*

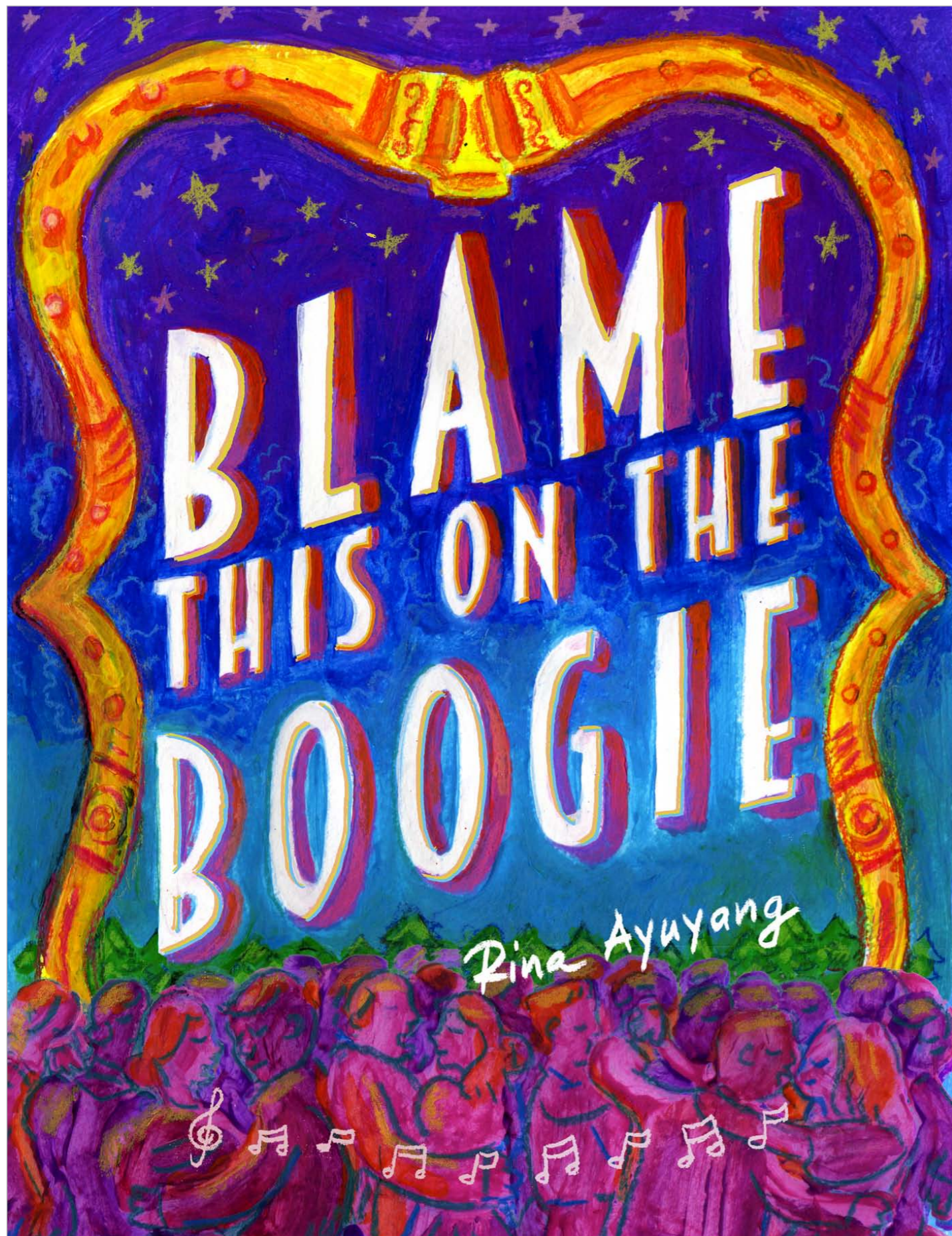
SEPT 2018 • \$21.95 USD/\$24.95 CAD • B+W • 6 X 8.25 • 176 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-329-5 • PAPERBACK





Ancco began publishing diary comics in 2002 to quick acclaim, capturing an audience with the immediacy and honesty of her cartooning. Rooted in her lived experience, Ancco's works of fiction share these strengths, bringing an authentic and genuine voice to a generation of Korean youth. The original edition of her most recent graphic novel, *Bad Friends*, won the Korean Comics Today Prize. The French translation (which was her second book to be translated into French), won the Prix Révélation at the Angoulême International Comics Festival in 2016, a prize awarded to stand-out work from young cartoonists. Ancco was born in 1983 just outside of Seoul, Korea, in Seongnam.

FOR MORE INFORMATION ON ANCCO



BLAME THIS ON THE BOOGIE

RINA AYUYANG

The true story of how Hollywood musicals got one person through school, depression, and the challenges of parenthood

Inspired by the visual richness and cinematic structure of the Hollywood Musical, *Blame this on the Boogie* chronicles the adventures of a Filipino American girl born in the decade of disco who escapes life's hardships and mundanity through through the genre's feel good song and dance numbers. Ayuyang explores how the glowing charm of the silver screen can transform one's reality, shaping their approach to childhood, relationships, sports, reality TV, and eventually politics, parenthood, and mortality.

Ayuyang's comics are as vibrant as the movies that she loves. Her deeply personal, moving stories unveil the magic of the world around us—rendering the ordinary extraordinary through a jazzed-up song and dance routine. Ayuyang showcases the way her love of musicals became a form of therapeutic distraction to circumnavigate

a childhood of dealing with cultural differences, her struggles with postpartum depression and an adulthood overshadowed by an increasingly frightening and depressing political climate.

Blame This on the Boogie is Ayuyang's ode to the melody of the world, and how tuning out of life and into the magic of Hollywood can actually help an outsider find their place in it.

PRAISE FOR *BLAME THIS ON THE BOOGIE*

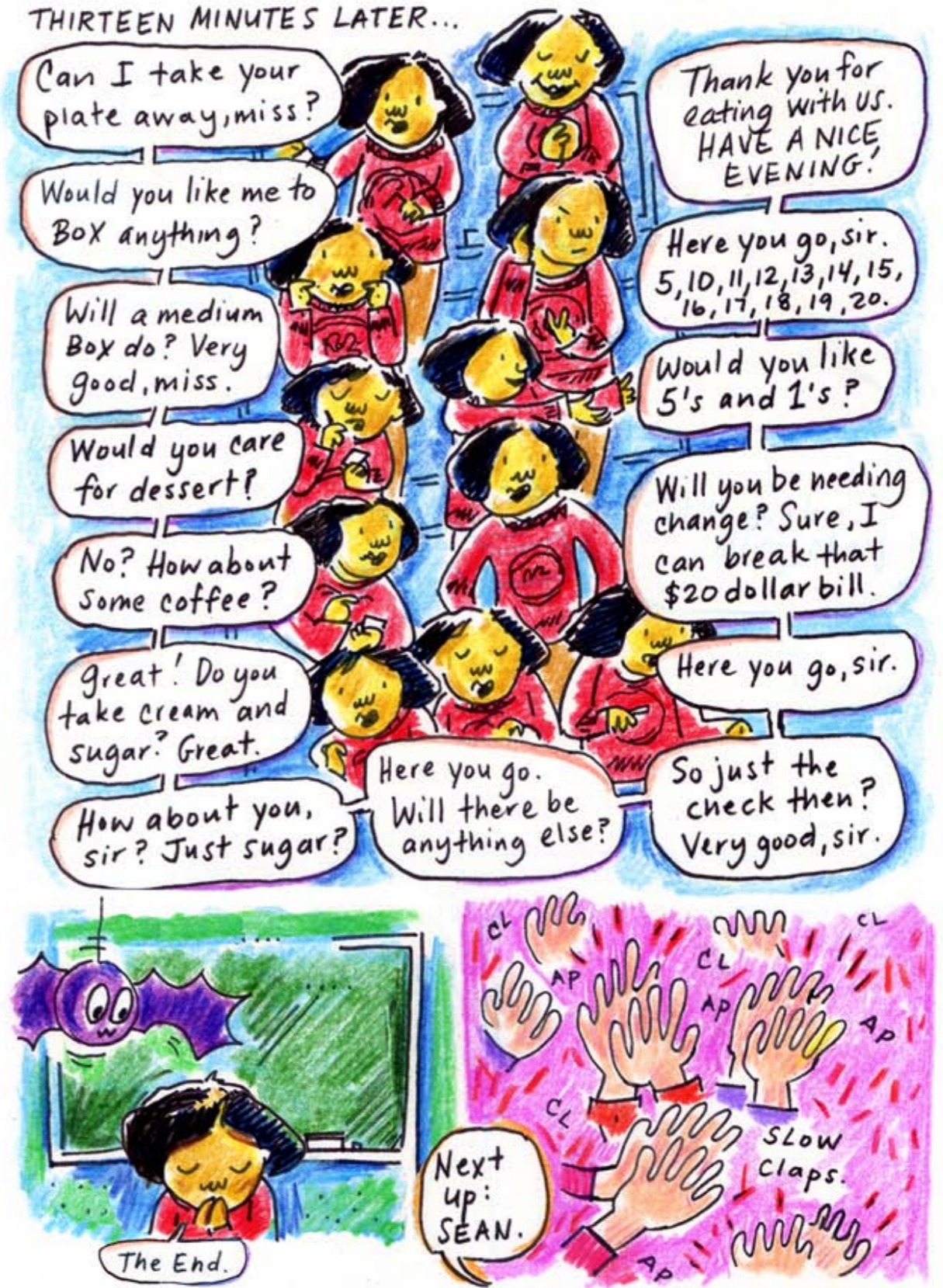
"[Ayuyang's comics] delightfully revolve around everyday subjects with a subtle humor that points out life's small absurdities."

—*Hyphen Magazine*

"[Ayuyang's] autobiographical stories...find something wondrous in the kind of moments that most let slip past without a thought."

—*Pittsburgh Tribune*

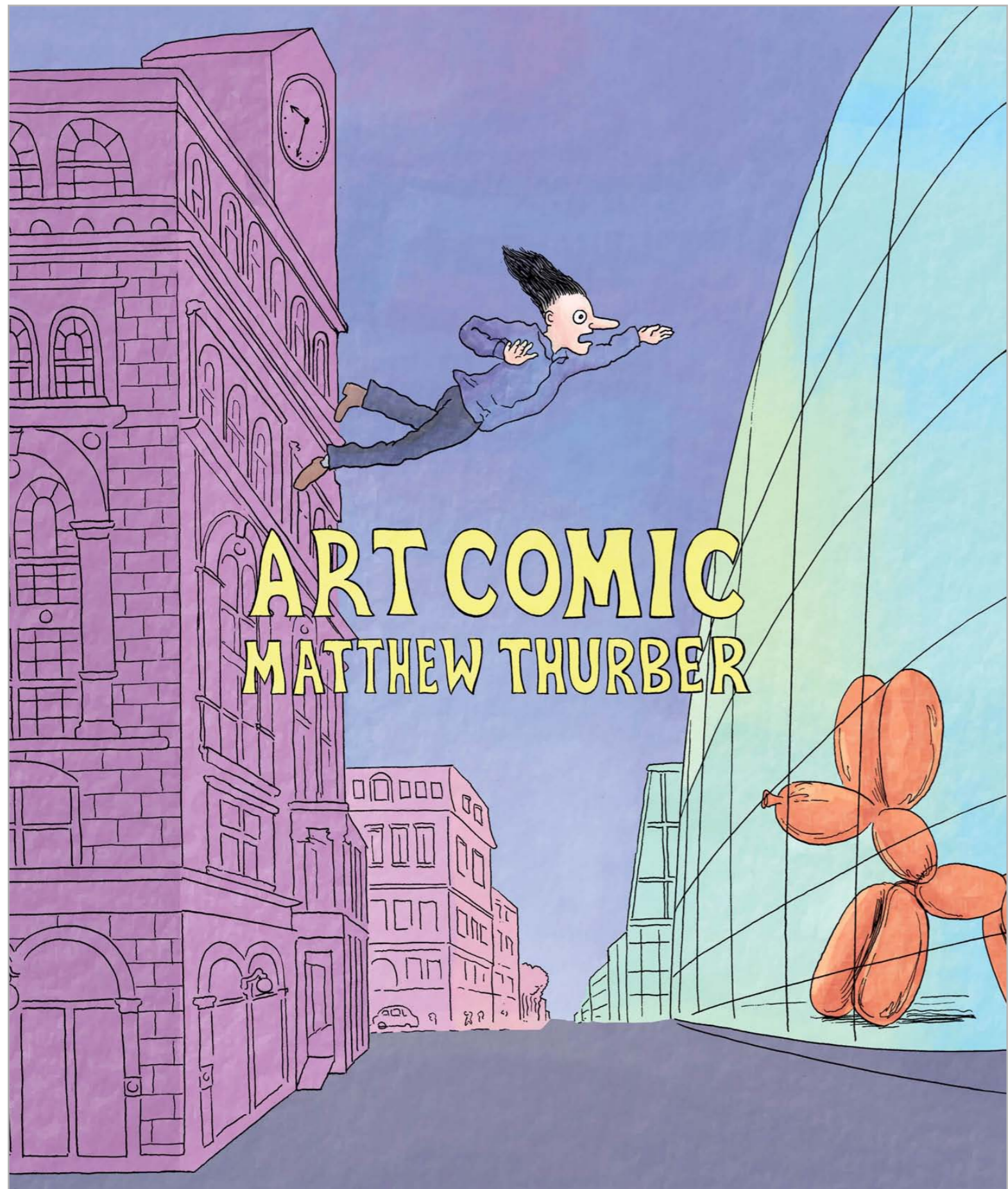
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Born and raised in Pittsburgh, Rina Ayuyang was always inspired by the Sunday newspaper funnies and slice-of-life tales. Her short stories have been nominated for the Ignatz and Eisner awards and she has been honored with a MoCCA Arts Festival Awards of Excellence silver medal. Her comics have appeared in *Mutha Magazine* and *The Comics Journal*. She is also the publisher of the micro comics imprint, Yam Books. Her first book was *Whirlwind Wonderland*. Ayuyang lives in Oakland, CA with her husband and son.

FOR MORE INFORMATION ON RINA AYUYANG



ART COMIC

MATTHEW THURBER

A raucous skewering of the art world
as told by a master of absurdity

Matthew Thurber's *Art Comic* is a blunt and hilarious assault on the swirling hot mess that is the art world. From sycophantic fans to duplicitous gallerists, fatuous patrons to self-aggrandizing art stars, he lampoons each and every facet of the eminently ridiculous industry of truth and beauty. Follow Cupcake, the Matthew Barney obsessive; Epiphany née Tiffany Clydesdale, the divinely inspired performance artist; Ivanhoe, a modern knight in search of artistic vengeance, and his squire, Turnbuckle. Each artist is more ridiculous than the last, yet they are tested and transformed by the even more absurd machinations of Thurber's fantastical art world. Can the Free Little Pigs destroy this blighted system? Will "The Group" continue its indirect assassination of promising young artists? Can artistic integrity exist in this world amid the capitalist co-opting, petty rivalries, otherworldly portals, heavenly interventions, and murders at sea?

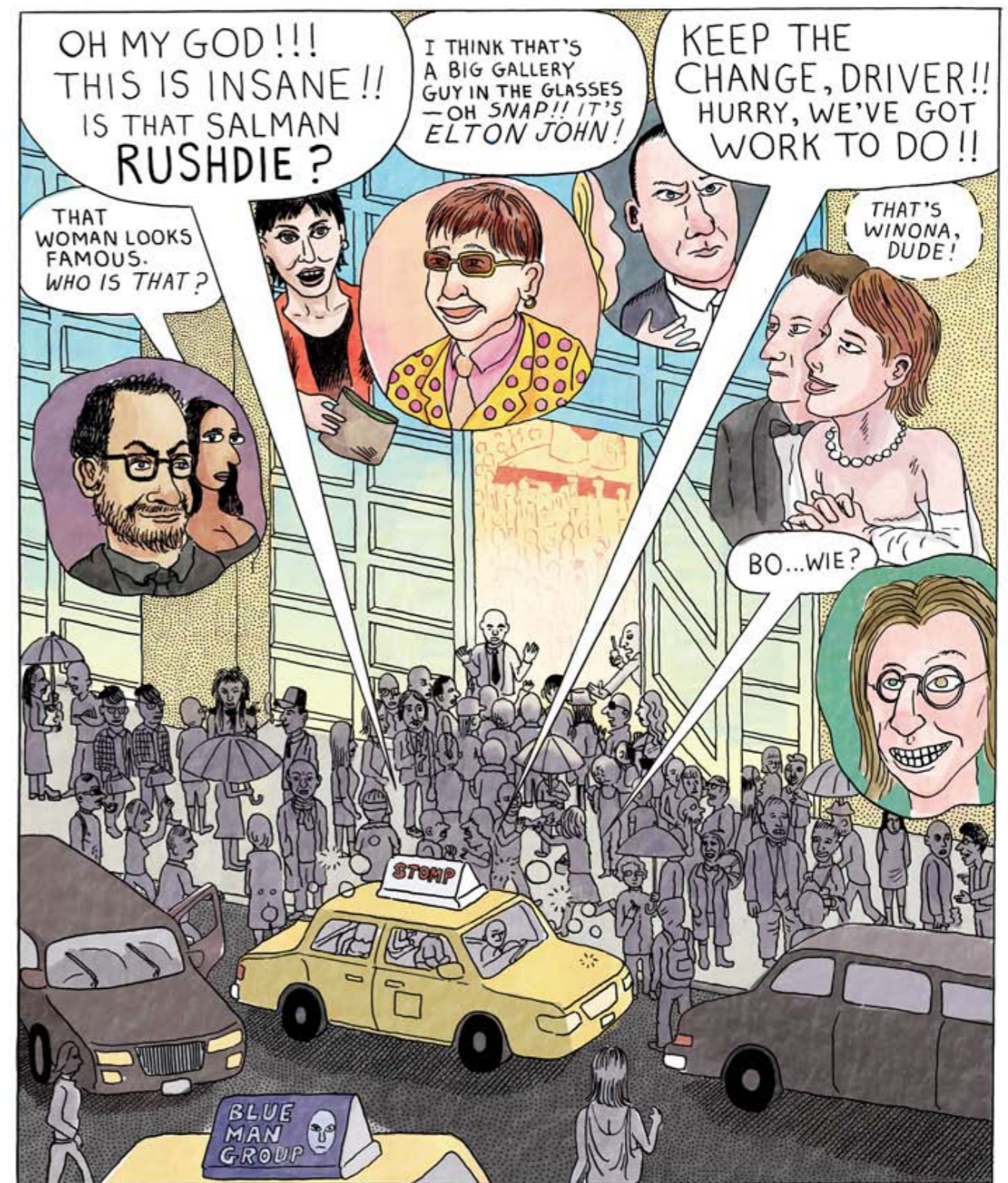
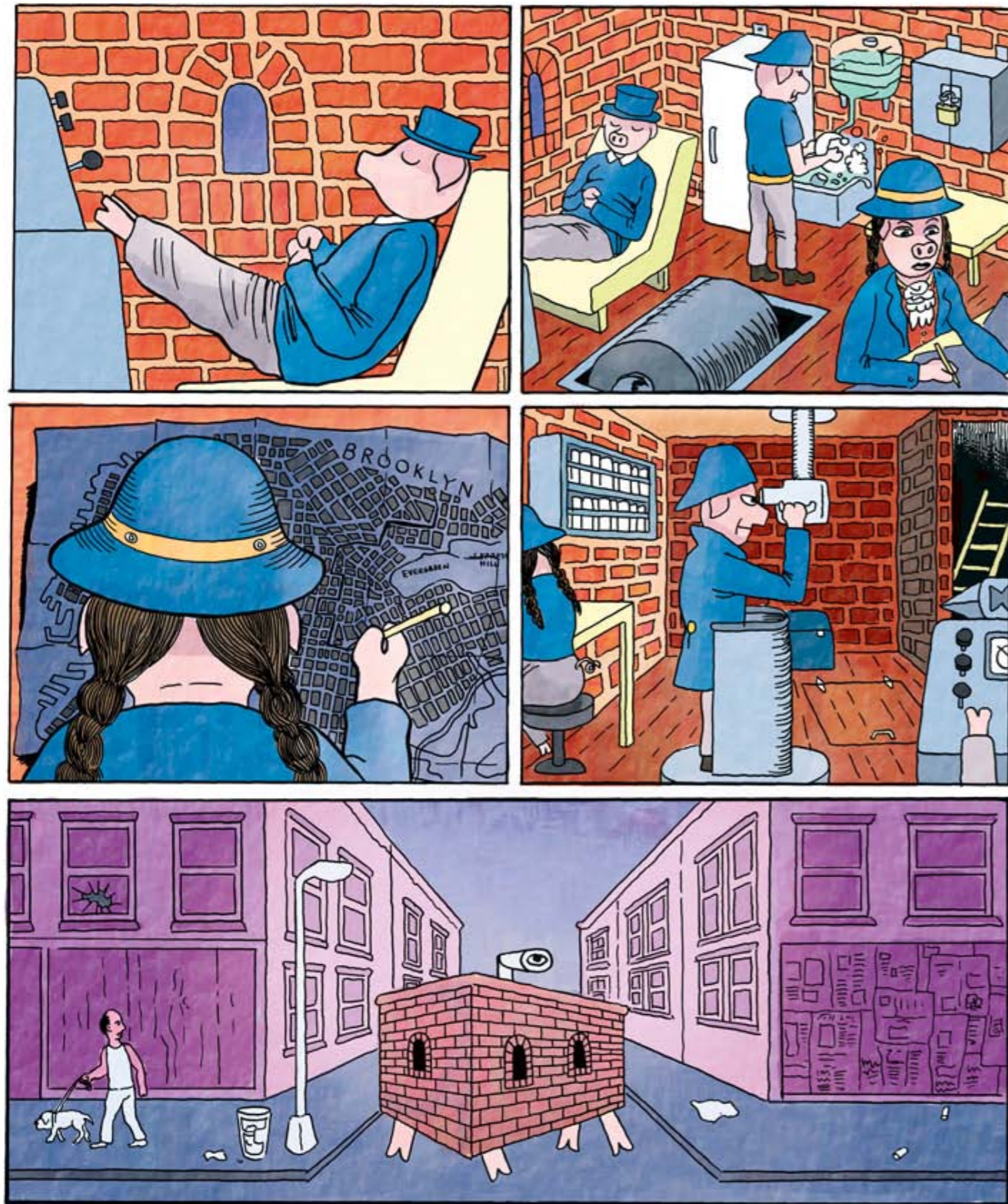
Art Comic is brimming with references and cameos, outsize personalities and shuddering nonsense—Robert Rauschenberg smashes a beer bottle, Francesca Woodman, a wineglass. In the center of it all, Thurber's twisted drawings and laugh-out-loud dialogue convey a complicated picture of an industry at the intersection of fantasy and reality. Part scathing condemnation, part irreverent appreciation, Thurber's comics skewer the art world in a way only an art lover can.

PRAISE FOR *ART COMIC*

"[*Art Comic*] mercilessly deflates the pomposity of the mainstream art world."
—*Blouin Artinfo*

"Thurber's at his best experimenting with a wide array of visual techniques, none of which get tiresome, revealing an artist and storyteller who is wonderfully inventive."
—*Publishers Weekly* Starred Review

OCT 2018 • \$29.95 USD/\$32.95 CAD • COLOR • 7.25 X 8.5 • 200 PAGES
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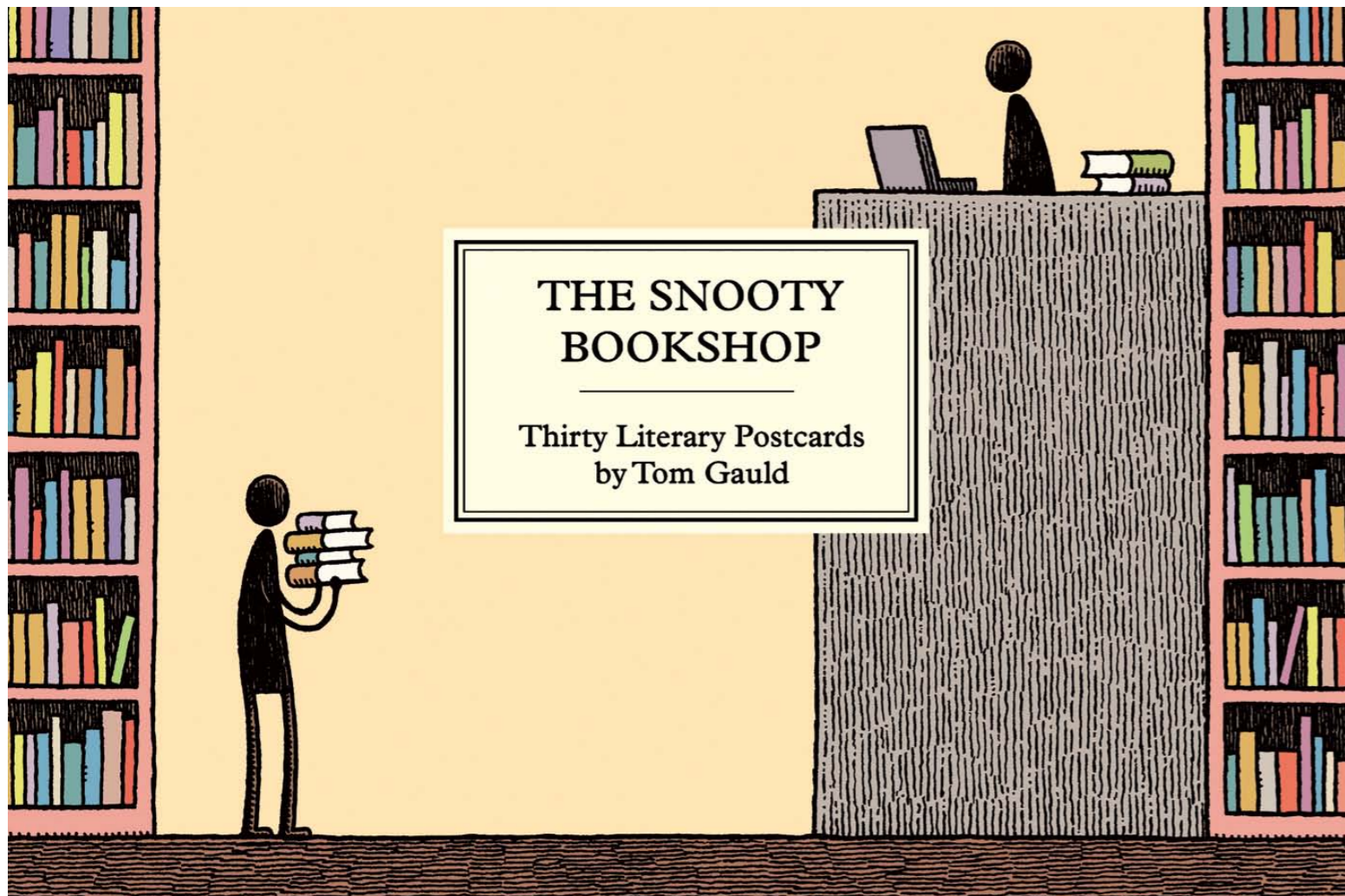
Matthew Thurber is an artist and musician living in Brooklyn. He is the author of the graphic novels *1-800-MICE* (2011) and *Infomaniacs* (2013). Thurber was the recipient of a NYFA fellowship in fiction in 2010 for *1-800-MICE*, which *The Paris Review* called “the *Gravity’s Rainbow*–*Sherlock Holmes*–*Professor Sutwell*–*Inspector Clouseau*–*Silent Spring* of comics.” Ambergris, his ongoing multimedia performance project, has performed its “Anti-Matter Cabaret” since 2003 at venues such as Issue Project Room, the Hammer Museum in Los Angeles, and the Fumetto Festival in Switzerland. His full-length play *Mining the Moon* was produced at the Brick Theater in July 2014. His artwork has been shown in galleries such as Southfirst and Knowmoregames in New York and Weird Things in Toronto.

FOR MORE INFORMATION ON MATTHEW THURBER

THE SNOOTY BOOKSHOP: FIFTY LITERARY POSTCARDS

TOM GAULD

Fifty comics from Britain's most well regarded cartoonist
and newspaper, the *Guardian*



Tom Gauld (*Mooncop*, *You're All Just Jealous of My Jetpack*, *Goliath*) has created countless iconic strips for the *Guardian* over the course of his illustrious career. A master of condensing grand, highbrow themes into one-to-eight panel comics, Gauld's weekly *Guardian* strips embody his trademark British humor, while simultaneously opening comics to an audience unfamiliar with the artistry that cartooning has to offer. Funny but serious, the *Guardian* comics allow Gauld to put his impressive knowledge of history, literature, and pop culture on full display—his impeccable timing and distinctive visual style setting him apart from the rest.

This postcard set celebrates more than a decade of Gauld's contributions to the *Guardian*, with fifty of his most beloved strips on everything from Samuel Beckett's sitcom pitches (such as *Waiting for Kramer*: a show where

two men await the arrival of a man named Kramer who never comes), "Procrastination for Creative Writers, a 10-Week Course," and "Poetry Anthologies for People Who Don't Like Poems." Witty and beautifully drawn, Gauld's collection will make you chuckle at least fifty times, guaranteed.

PRAISE FOR TOM GAULD

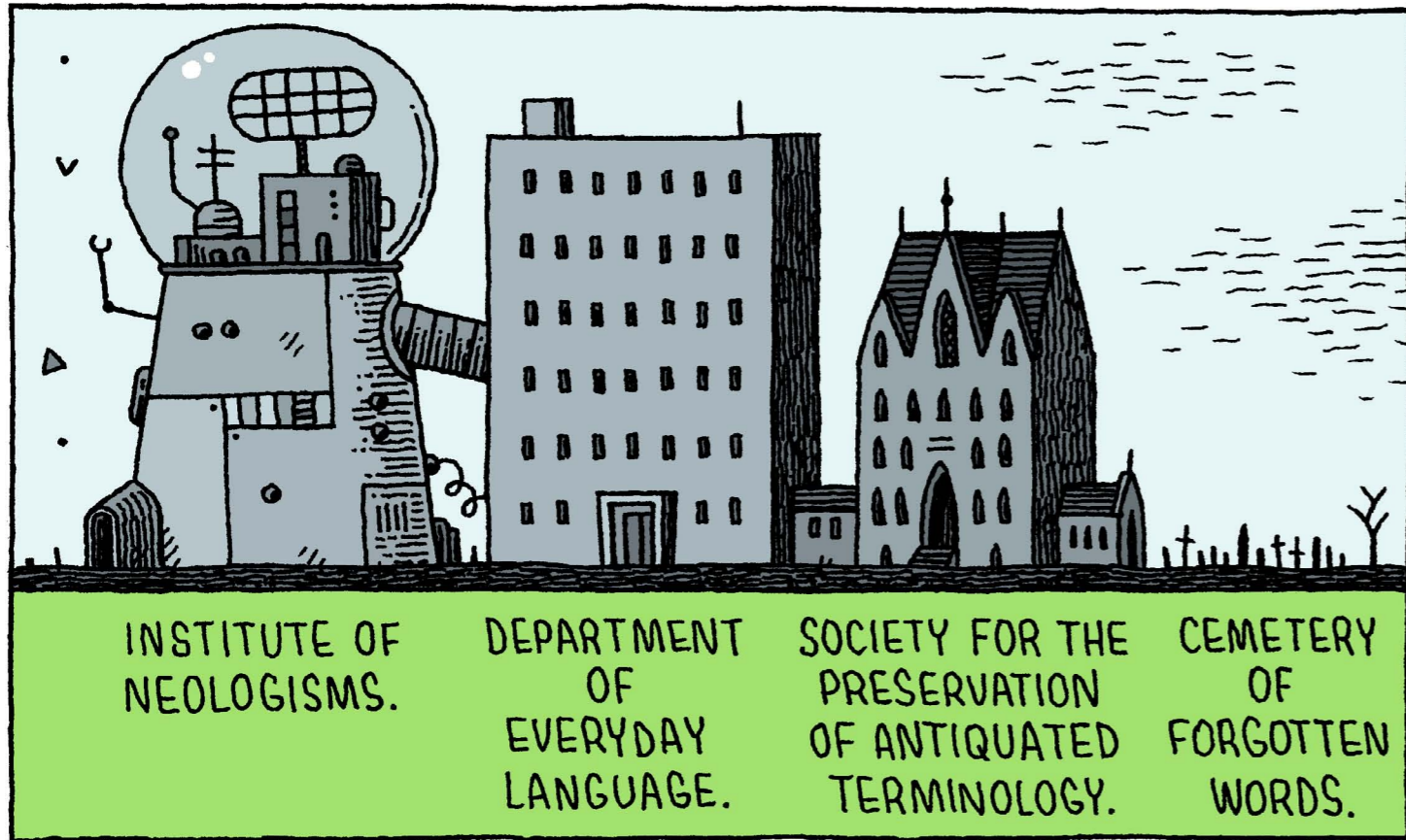
"Quippy, slightly sardonic takes that go down easy... but will make you think long after you've left them."—*Huffington Post*

"Simply hilarious."—*Buzzfeed*

"Minimalist, elegant, and witty."—*The Verge*

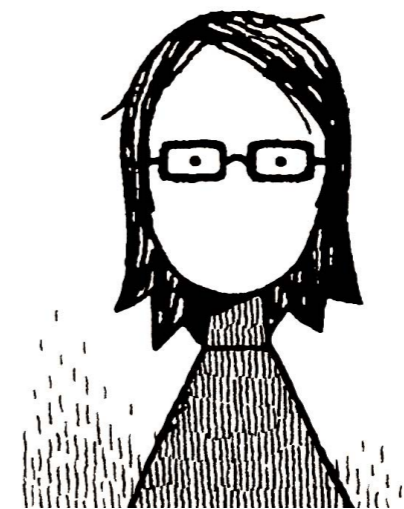
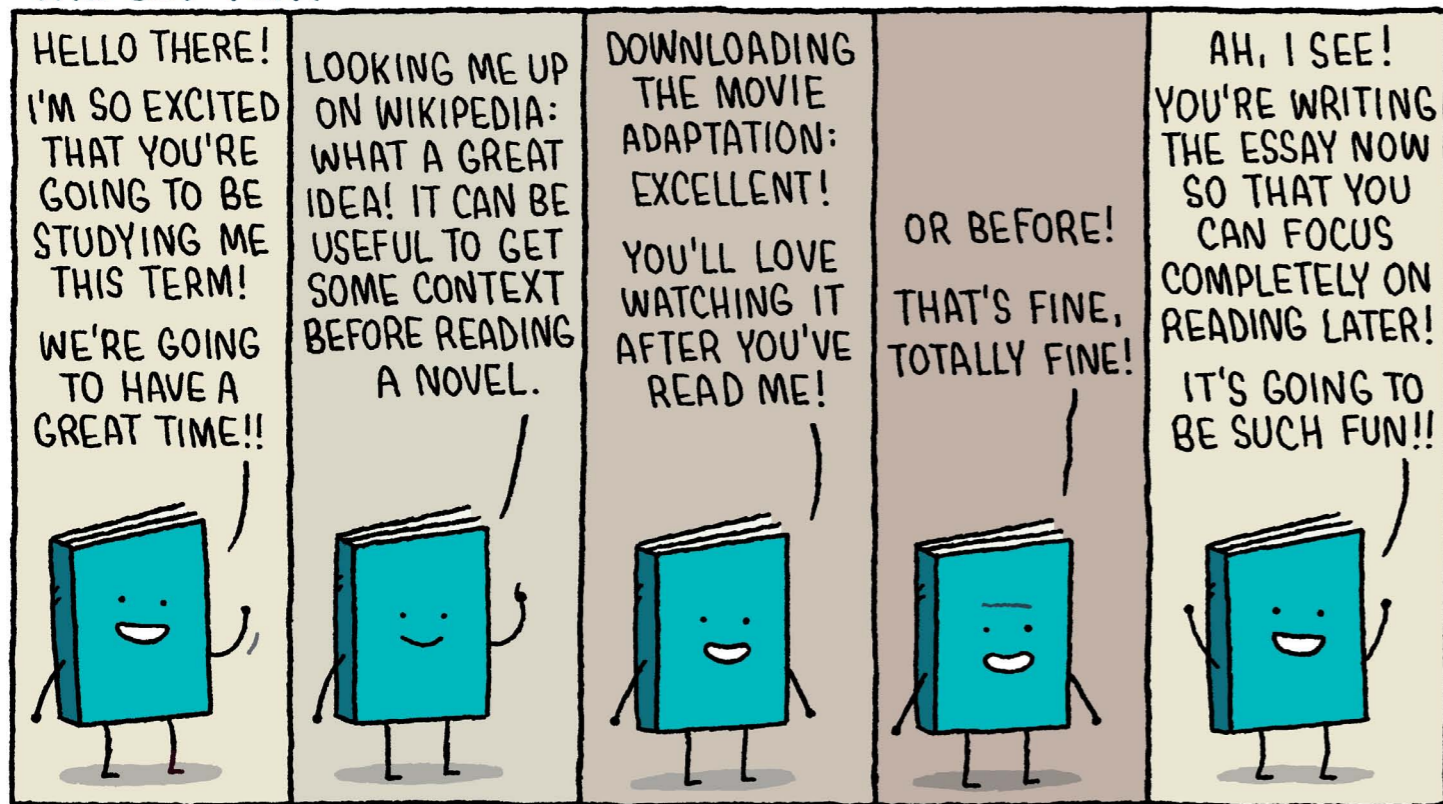
"[Gauld] finds new things to say about the literary world, pop culture and the way people interact with stories in general."—*Hollywood Reporter*

OCT 2018 • \$18.95 USD/\$21.95 CAD • COLOR • 5.75 X 4 • 50 POSTCARDS
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-297-7 • POSTCARD SET



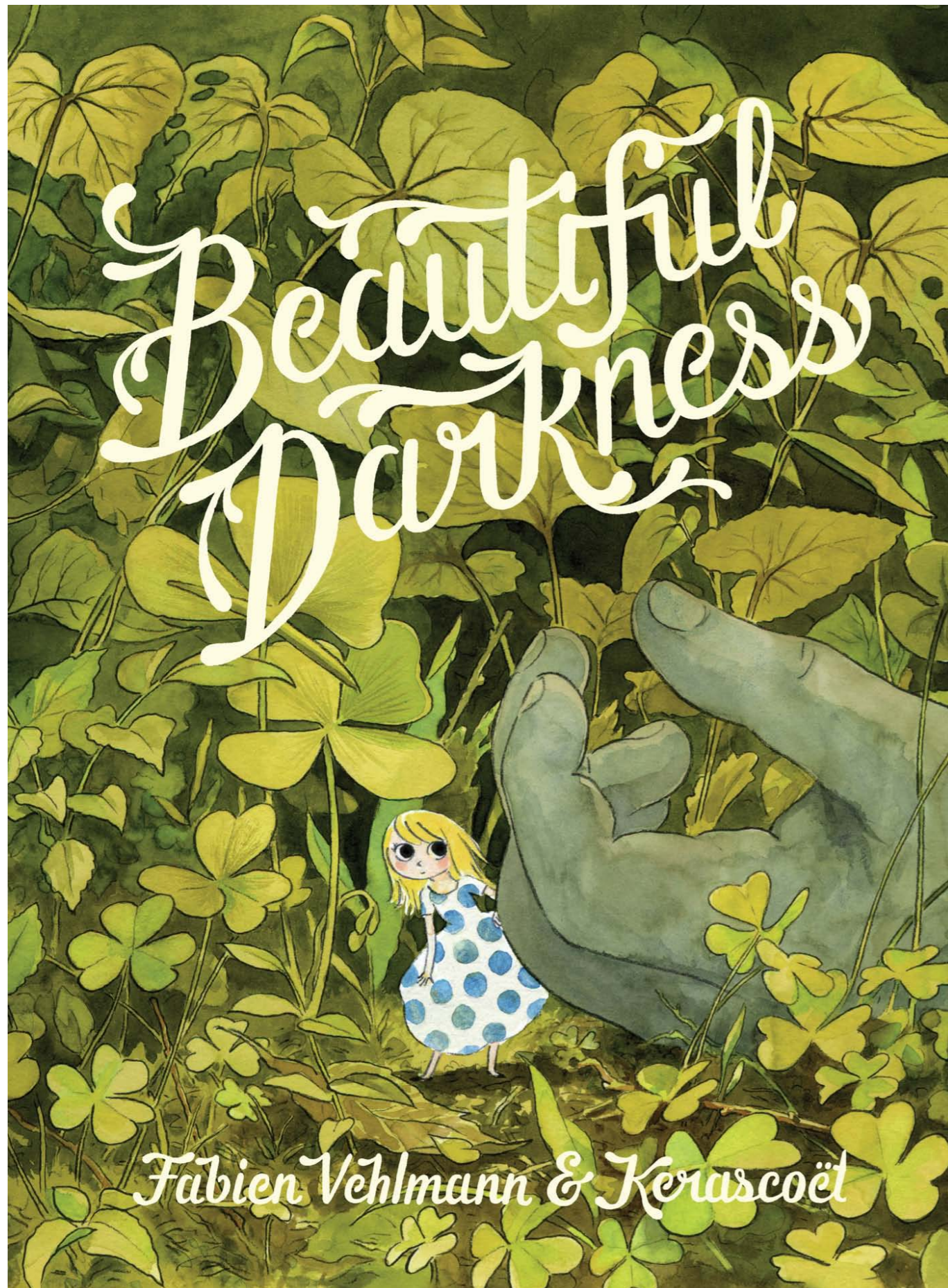


THE SET TEXT



Tom Gauld is a cartoonist and illustrator. He has weekly comic strips in the *Guardian* and *New Scientist* and his comics have been published in the *New York Times* and the *Believer*. In addition to his graphic novels *Baking with Kafka*, *Goliath*, *You're All Just Jealous of My Jetpack*, and *Mooncop*, he has designed a number of book covers. Gauld lives and works in London.

FOR MORE INFORMATION ON TOM GAULD



NEW PAPERBACK EDITION

BEAUTIFUL DARKNESS

FABIEN VEHLMANN AND KERASCOËT

A group of little people find themselves without a home
in this horror fantasy classic

Newly homeless, a group of fairies find themselves trying to adapt to their new life in the forest. As they dodge dangers from both without and within, optimistic Aurora steps forward to organize and help build a new community. Slowly, the world around them becomes more treacherous, as petty rivalries and factions form.

Beautiful Darkness became a bestseller and instant classic when it was released in 2014. This paperback edition of the modern horror classic contains added material, preparatory sketches, and unused art. While Kerascoët mix gorgeous watercolors and spritely cartoon characters, Fabien Vehlmann takes the story into bleaker territory

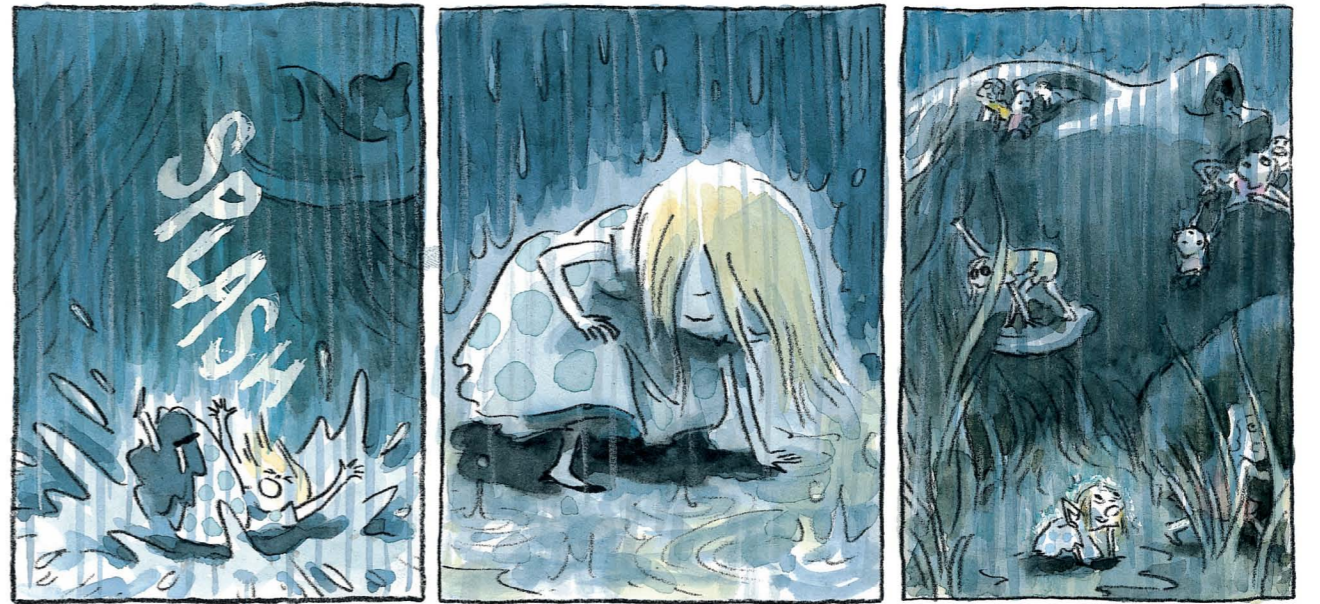
as the seasons change and the darkness descends. Like any great horror, there are moments of calm and jarring shocks while a looming dread hangs over the forest.

PRAISE FOR *BEAUTIFUL DARKNESS*

“[Kerascoët] render Aurora and her friends in the huge-eyed style of classic children’s book illustrations, but cuteness is just [a] Darwinian survival strategy.”—*New York Times*

“A twisted tale that draws from the likes of *Alice in Wonderland* and *The Borrowers*, only *Beautiful Darkness* presents a much bleaker allegory.”—*Los Angeles Times*

OCT 2018 • \$18.95 USD/\$21.95 CAD • COLOR • 6.5 X 8.8 • 120 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-336-3 • PAPERBACK

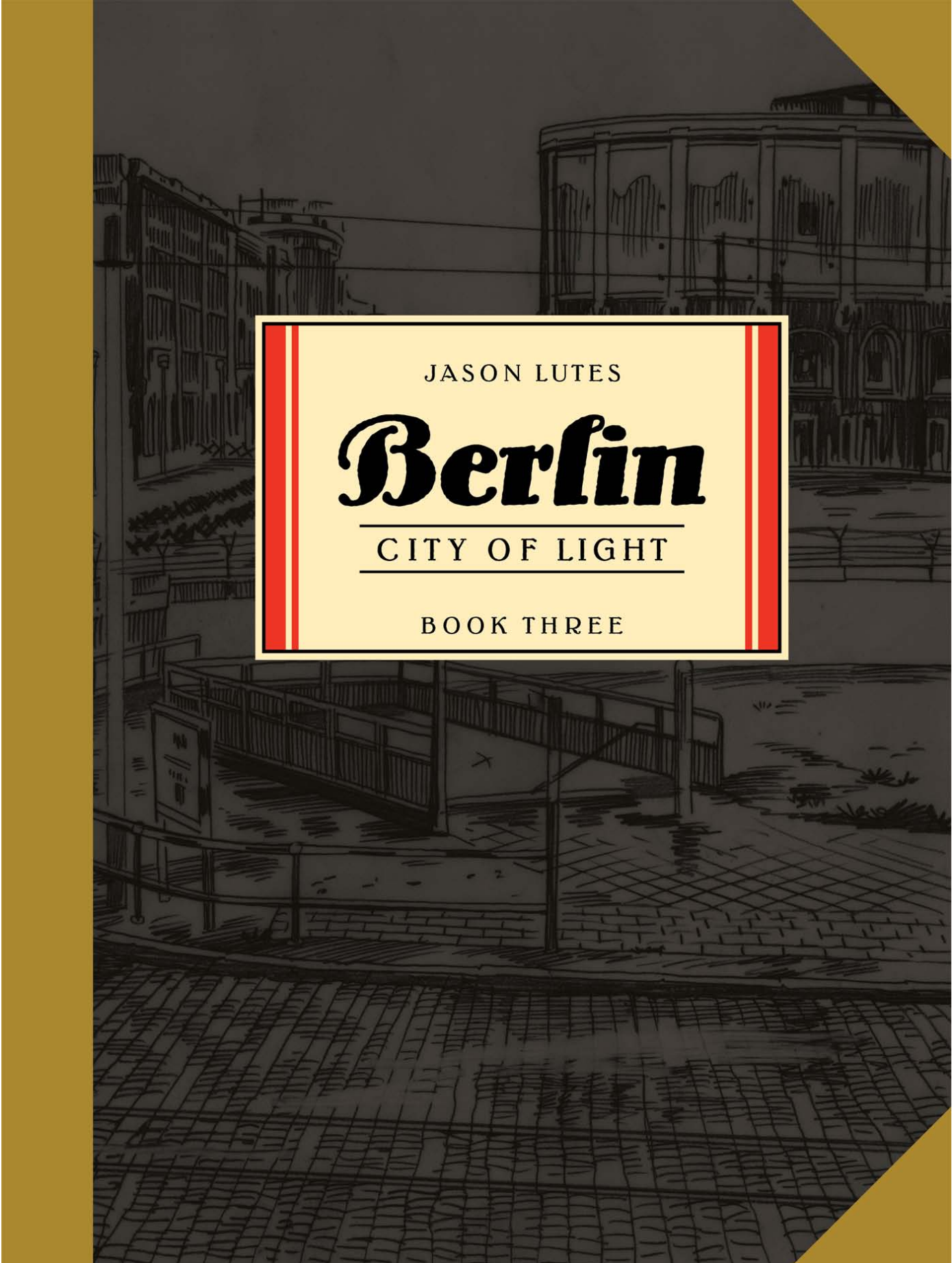




Fabien Vehlmann is a French comics writer who has been nominated for the Angoulême International Comics Festival Award a number of times. He is best known to North American audiences for his collaboration with the Norwegian cartoonist Jason on *Isle of 100,000 Graves*.

Kerascoët is a husband-and-wife cartooning team who have produced several less terrifying comics for the French market as well as making recent forays into North American children's books.

FOR MORE INFORMATION ON FABIEN VAHLMANN AND KERSCOËT



JASON LUTES
Berlin
CITY OF LIGHT
BOOK THREE

BERLIN BOOK THREE: CITY OF LIGHT

JASON LUTES

The thrilling conclusion to a masterful graphic novel trilogy
that follows Berlin citizens as Nazism rises

The third and final act of Jason Lutes's historical fiction about the Weimar Republic begins with Hitler arriving in Berlin. With the National Socialist party now controlling parliament, the citizenry becomes even more divided.

Lutes steps back from the larger political upheaval, using the intertwining lives of a small group of German citizens to zero in on the rise of fascism and how swiftly it can replace democracy. The idle rich, the naive bourgeoisie, and the struggling lower classes all seek meaning in the warring political factions dividing their nation. Lutes especially focuses on the Brauns—a working-class family torn apart by a political system that doesn't care about them. Lovers couple and uncouple; families and friends share rituals and laughter; most of Berlin's citizens go about their day with lit-

tle sense of the larger threat to their existence. Meanwhile, journalist Kurt Severing and artist Marthe Muller watch in horror as their society begins a dizzying descent into extremism.

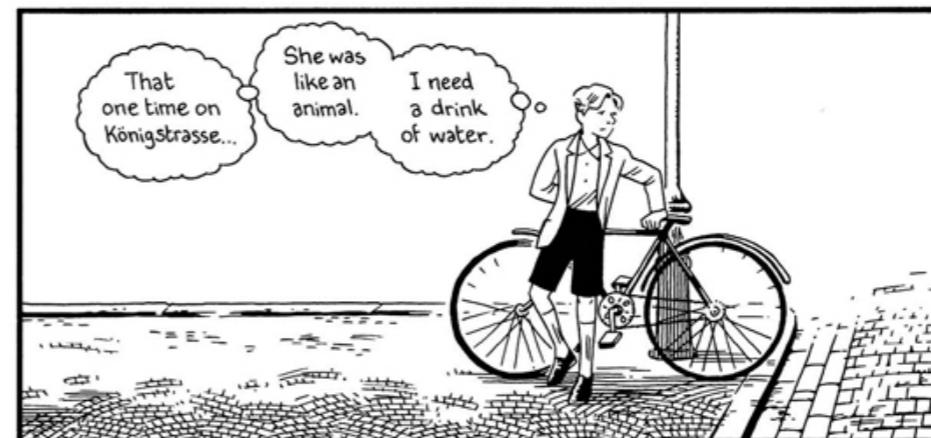
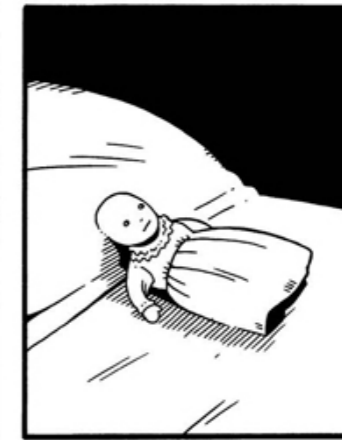
Lutes's *Berlin: City of Light* is one of the most anticipated graphic novels of 2018, and the long-awaited conclusion to his beloved trilogy.

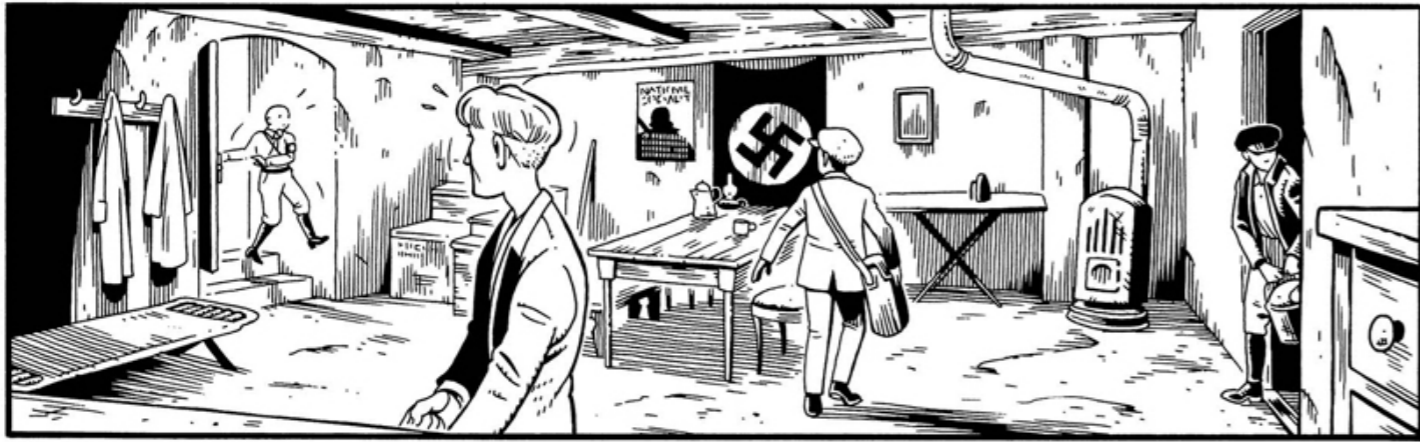
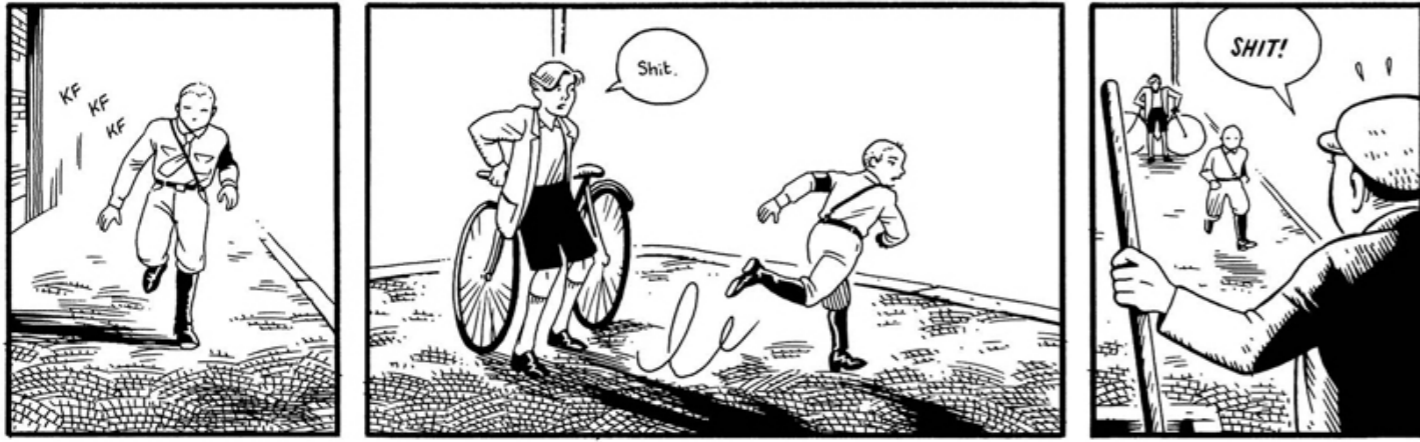
PRAISE FOR *BERLIN*

"Jason Lutes's [*Berlin*] offer[s] a history of the city in a way that's accessible and yet mind-opening."—*NPR*

"What began as an esoteric obsession, a fictional journey into the annals of history, suddenly seems timely...*Berlin* looks back at the past, but its characters look forward, toward the future."—*LitHub*

SEPT 2018 • \$24.95 USD/\$29.95 CAD • B+W • 7.5 X 10 • 176 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-327-1 • PAPERBACK





Jason Lutes was born in New Jersey in 1967 and grew up reading American superhero and Western comics. In the late 1970s he discovered *Heavy Metal* magazine and the tabletop role-playing game *Dungeons & Dragons*, both of which proved major influences on his creative development. He graduated from the Rhode Island School of Design with a BFA in Illustration in 1991, and in 1993 he began drawing a weekly comics page called *Jar of Fools* for the Seattle newspaper *The Stranger*. Lutes lives in Vermont with his partner and two children, where he teaches comics at the Center for Cartoon Studies.

FOR MORE INFORMATION ON JASON LUTES

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