

# DRAWN & QUARTERLY

## SPRING 2027

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### PICTURE THIS

*NEW PAPERBACK EDITION*

LYNDA BARRY

### WIMBLEDON GREEN: THE GREATEST COMIC BOOK COLLECTOR IN THE WORLD

*NEW PAPERBACK EDITION*

SETH

### THE GREAT NORTHERN BROTHERHOOD OF CANADIAN CARTOONISTS

*NEW PAPERBACK EDITION*

SETH

### BOX SET: WIMBLEDON GREEN + THE GREAT NORTHERN BROTHERHOOD OF CANADIAN CARTOONISTS

SETH

### ONE WOMAN AND THE WAR

YŌKO KONDŌ

TRANSLATED BY DAVID BOYD

### MARMALADE PRINCESS

ITO SHIGEO

TRANSLATED BY DAVID BOYD

### THE LEGEND OF KAMUI: VOLUME FIVE

SHIRATO SANPEI

TRANSLATED BY RICHARD RUBINGER &

NORIKO RUBINGER

### 100 YEAR-OLD WISDOM

REBECCA ROHER

### CRISIS!

JULIA MATA

### WAWAWA

DIANA ZHOU

### COMMUNITY PLAY

ZOE MAEVE JENKINS

### WORM

MAYBELLINE SKVORTZOFF

### THE YEAR THE RAIN DIDN'T STOP

JUDITH VANISTENDAEL

TRANSLATED BY LAURA WATKINSON

### HOUSE PETS

BIANCA BAGNARELLI

### WHITEBELTS

MAX BAITINGER

### THE JULYS

NYLSO

TRANSLATED BY MONTANA KANE

### MOOMINLAND MIDWINTER

TOVE JANSSON



# ZOO ANIMAL

## NICK DRNASO

**Understaffed and out of money, this zoo is in trouble.**

**From the creative mind behind the Booker-nominated and *New York Times* notable *Sabrina*, comes a chilling workplace drama in the pitch of Nathan Fielder.**

Mona is an ex-figure skater, haunted by her failure. Now a zookeeper, her obsessive thoughts and compulsions are slowing her down—not great news for the zoo's bottom line.

Recently promoted to zoo director, Philip has inherited a myriad of problems, including a doomed aquarium project that is past due and over budget.

Then there is poor Brittany, responsible for public relations. Not an easy job after a deadly attack has the animal rights activists circling.

These are just a few of the folks in Nick Drnaso's ensemble cast. Behind the clean landscaping and cute-as-can-be animals—all lushly rendered in precise inks and ice cream hues—lies something quite frightening.

A master observer of human behavior, Drnaso brilliantly portrays ordinary people struggling to cope within a rotten institution. Welcome to the zoo!

### PRAISE FOR NICK DRNASO

"Very mysterious, kind of creepy, and extremely suspenseful."

—Elena Goukassian, *Vulture*

"*Acting Class* [uses] the incredibly powerful intimate and vulnerable imaginative energies of an acting class to follow a cast of characters as they try to connect and disconnect, get lost and find one another."—*NPR*

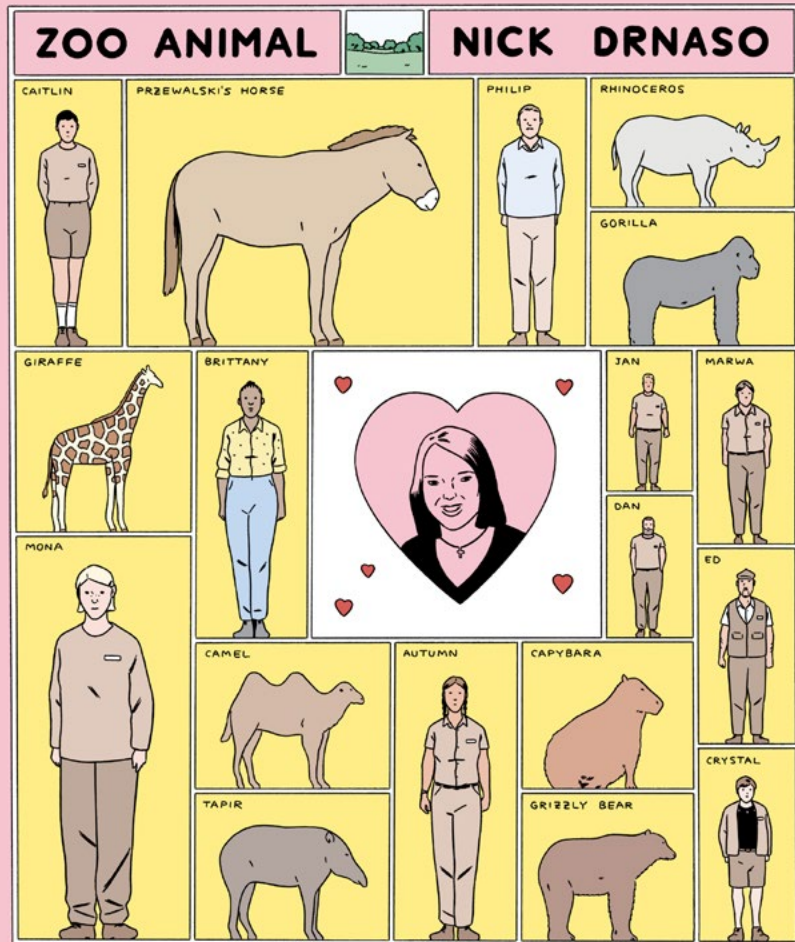
"An ominous and compelling exploration of the imagination's darker side."

—*Guardian*, Best Graphic Novels of 2022

"Drnaso again distills quite brilliantly aspects of 21st-century anomie and alienation."—Rachel Cooke, *The Guardian*

"Nick Drnaso creates his own, original world with a strong point of view... The characters are haunting."

—*Globe and Mail* Top 100



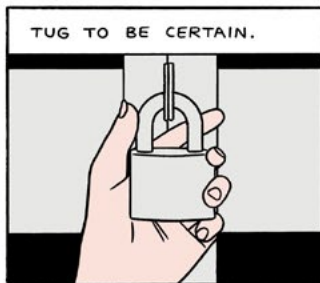
FULL TITLE LIST

MARCH 2027 • \$25 USD / \$30 CAD • 4-COLOR • 7.75" X 9" • 196 PAGES  
HARDCOVER • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-953-2





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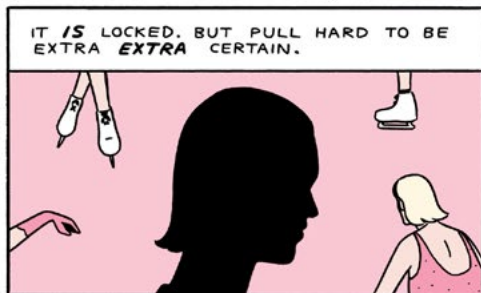


TUG TO BE CERTAIN.

TURN AROUND. ONE  
LAST LOOK TO CONFIRM.



WALK BACK TO MAKE SURE.



IT *IS* LOCKED. BUT PULL HARD TO BE  
EXTRA *EXTRA* CERTAIN.

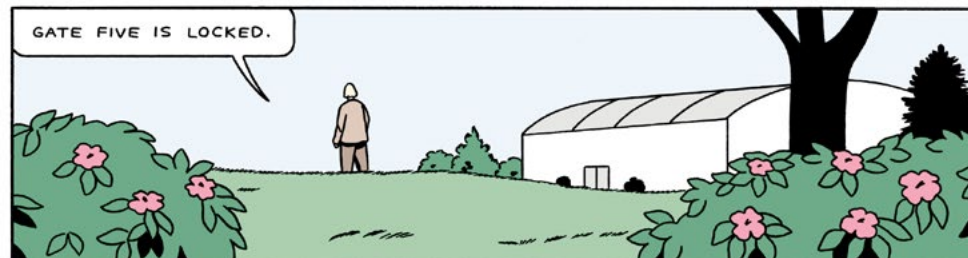


UNLOCK. RELOCK. TAP TAP. SAY  
THE WORDS OUT LOUD:

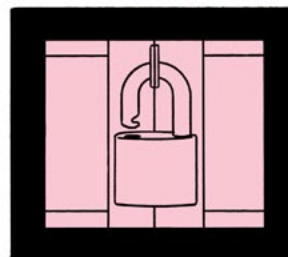
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OK. GATE FIVE  
IS LOCKED.



GATE FIVE IS LOCKED.



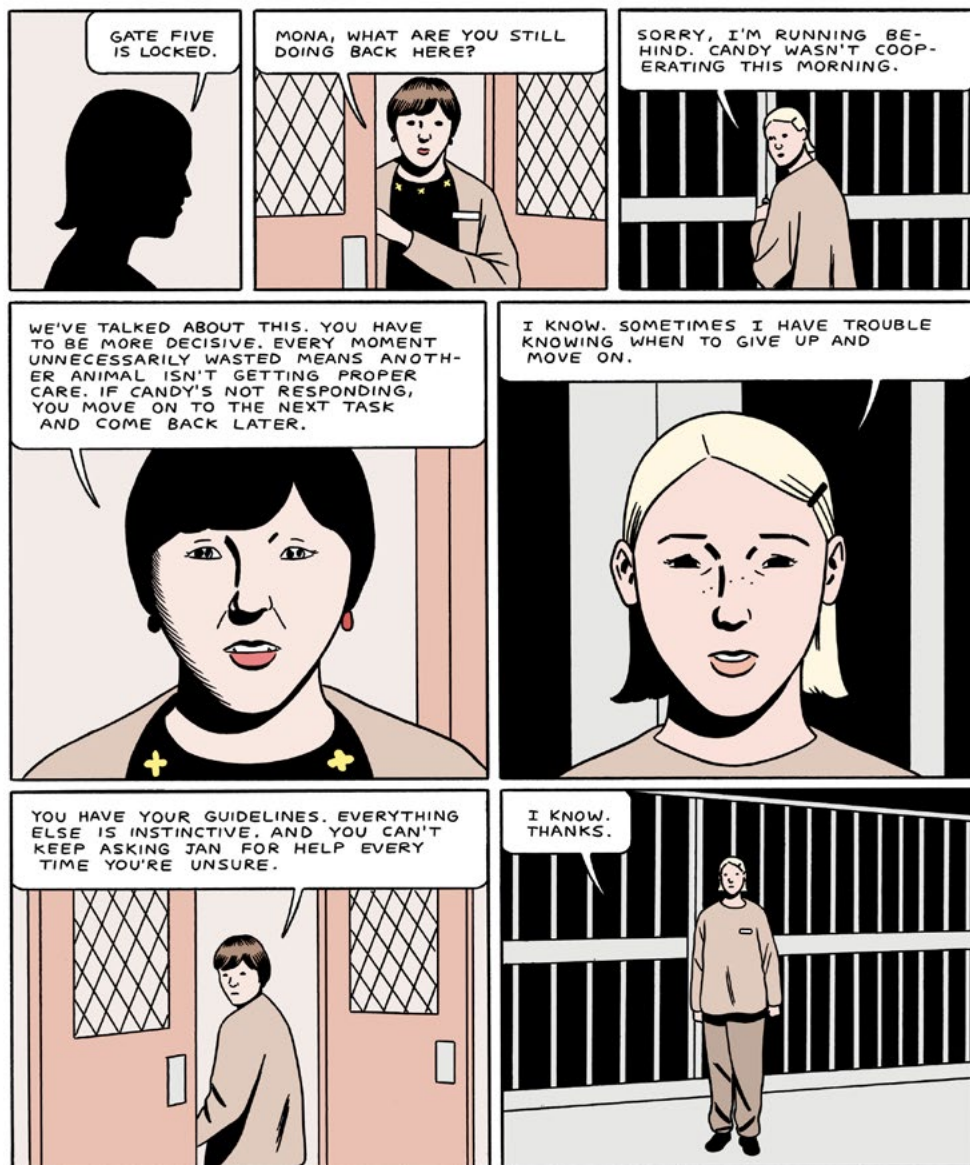
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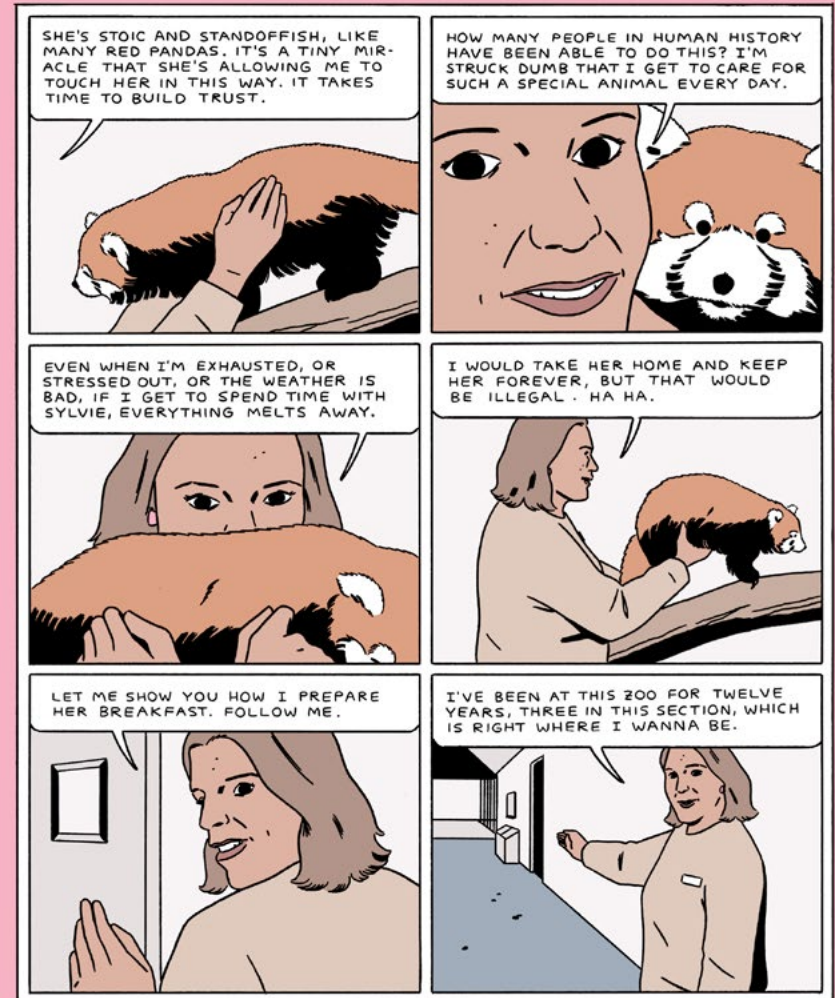
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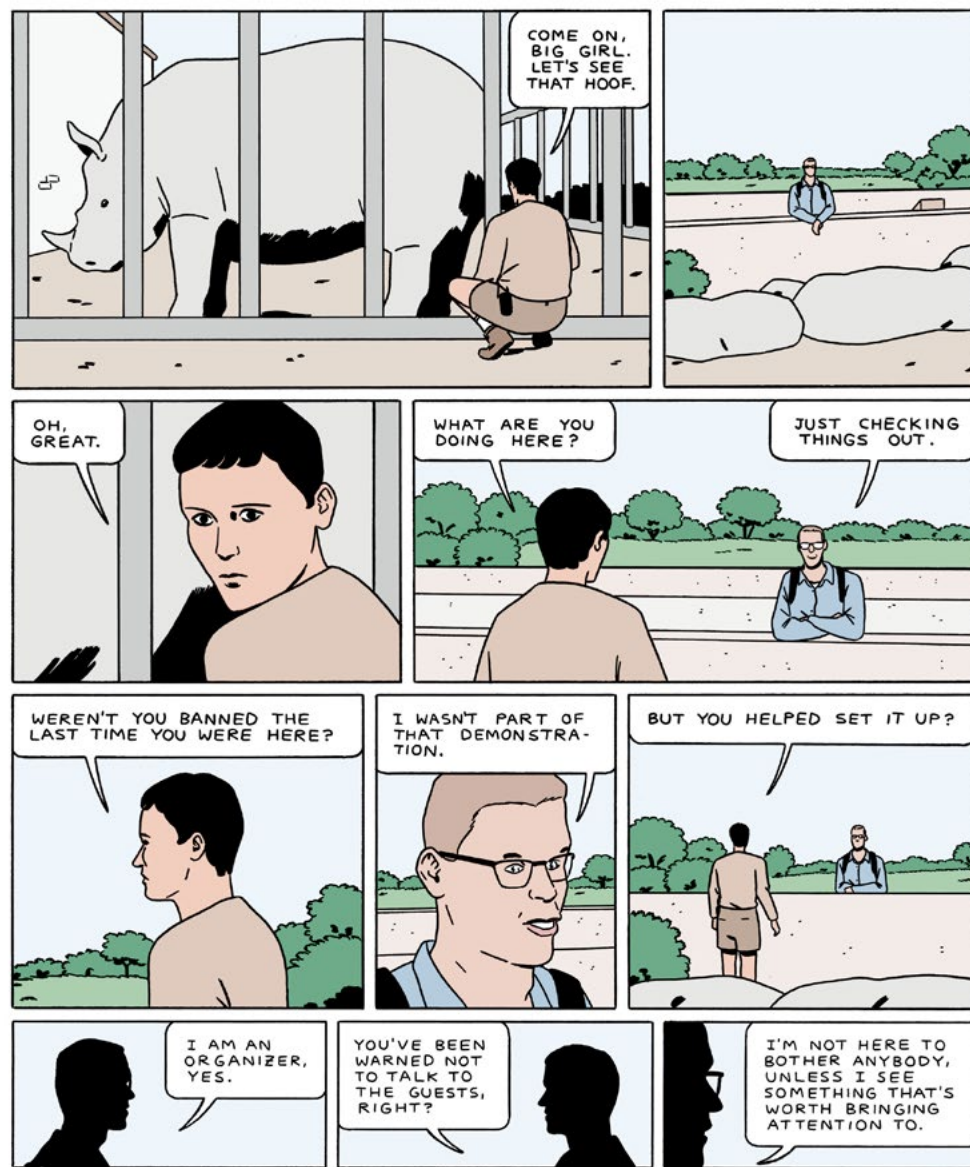
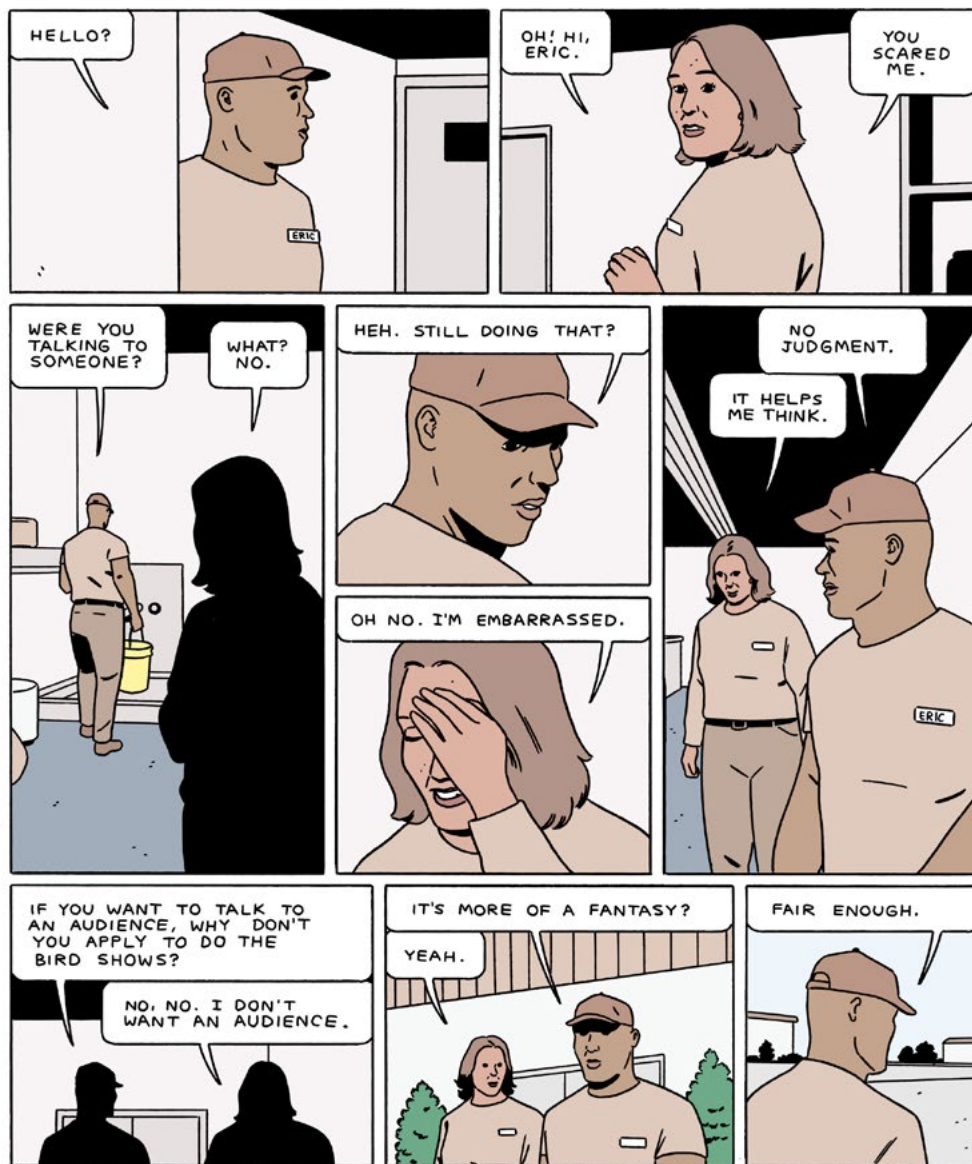


IS GATE  
FIVE LOCKED?





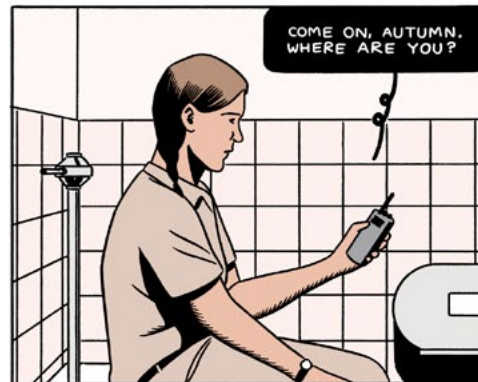
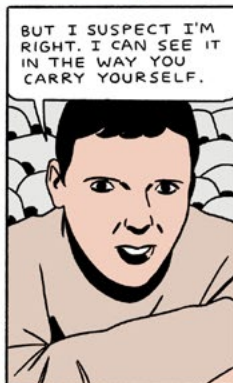
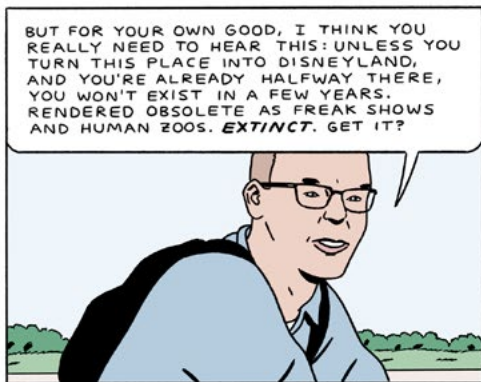








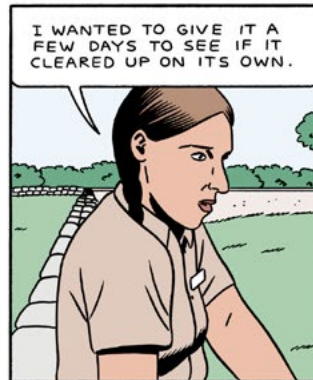
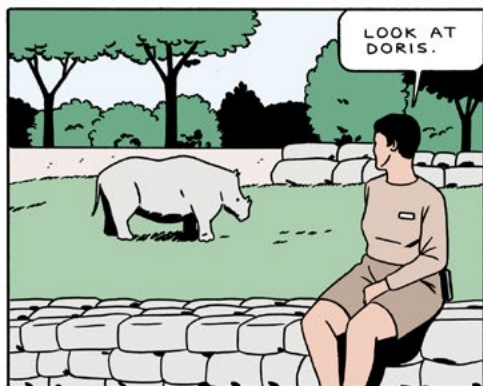
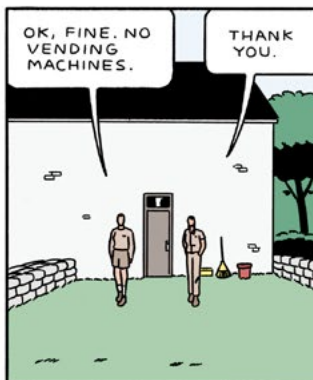
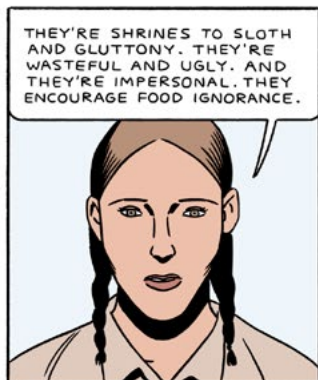




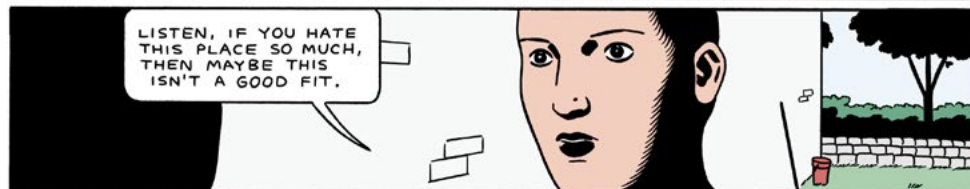
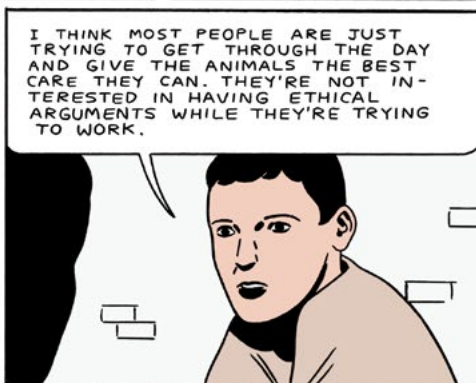
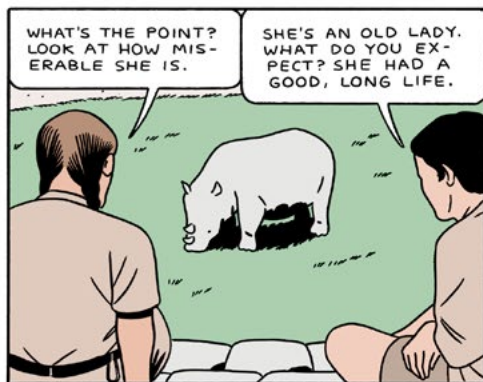


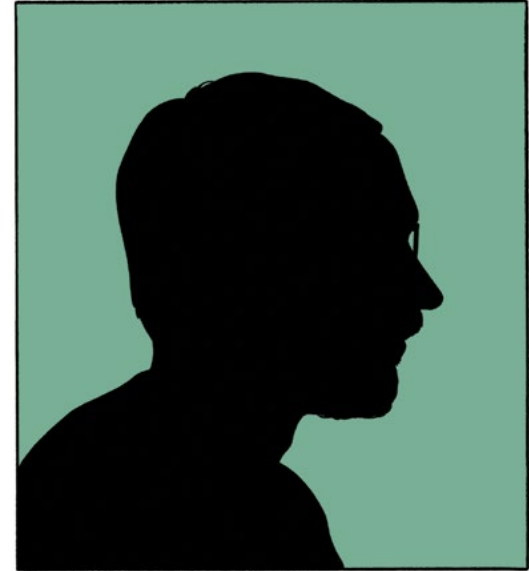












**Nick Drnaso** was born in 1989 in Palos Hills, Illinois. His debut, *Beverly*, received the *Los Angeles Times* Book Prize for Best Graphic Novel. His followup, the graphic novel *Sabrina*, was a *New York Times* Notable Book and received nominations for the Booker Prize, the Eisner Award, the LD and LaVerne Harrell Clark Fiction Prize, the Orwell Prize for Political Fiction, and the New York Public Library's Young Lions Award. *Sabrina* has been published in fifteen countries. Drnaso's third book *Acting Class* was one of the Guardian's best graphic novels of 2022 and a finalist for the PEN/Jean Stein Book Award. Drnaso lives in Chicago with his wife and their four cats.

FOR MORE INFORMATION ON NICK DRNASO

FULL TITLE LIST





FULL TITLE LIST

# GIRL JUICE: NOW WITH 100% MORE JUICE

## BENJI NATE

**The Girl Juice gang is back together, still hot and still horny in their tube tops and cut offs. Revel in celebrated humor cartoonist Benji Nate's glorious technicolour style!**

How does one fulfill their need to post thirst traps when on a social media break to combat phone addiction? What to do about their new goth roommate Kitty, Bunny's sister who is mean AND stinks? Do books make good fashion accessories?

Bunny is set up on a date with her landlord's son who lives in his mom's dank basement. In pursuit of cheaper rent, she becomes obsessed when he would rather be playing video games on his twin mattress cast on the floor, rather than dating her. Our generational heroine is here to make us laugh in this unapologetic and

gloriously funny send up of Gen Z girl culture and preoccupations.

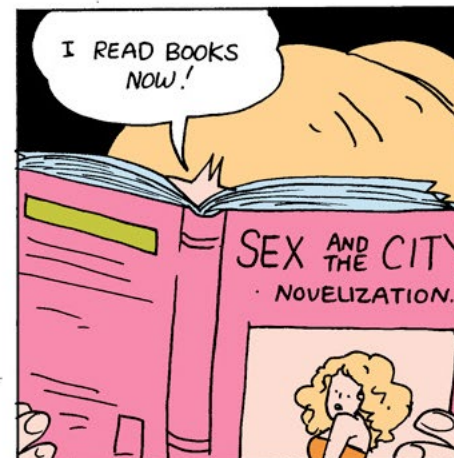
### PRAISE FOR *GIRL JUICE*

"In her graphic novel, Benji Nate takes us to the messy, funny group of hot, young Internet girls, living under one roof."—*The New Yorker*

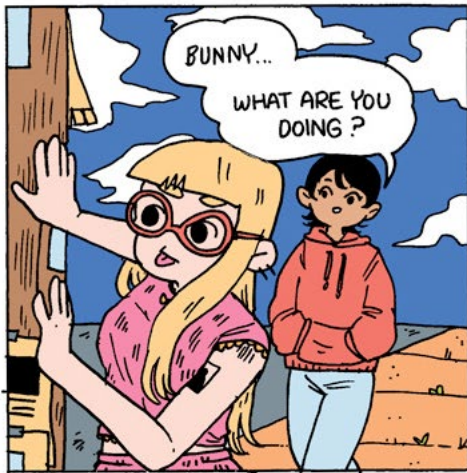
"The adventures of Nana, Bunny, Tula and Sadie make for both a joyous gag comic and a hilarious slow-burn graphic novel with plenty to reward repeat visits."—*The New York Times Book Review*

JUNE 2027 • \$24 USD / \$30 CAD • 4-COLOR • 5.75" X 8" • 192 PAGES  
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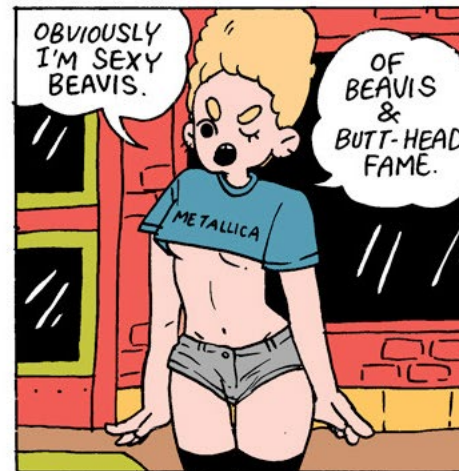




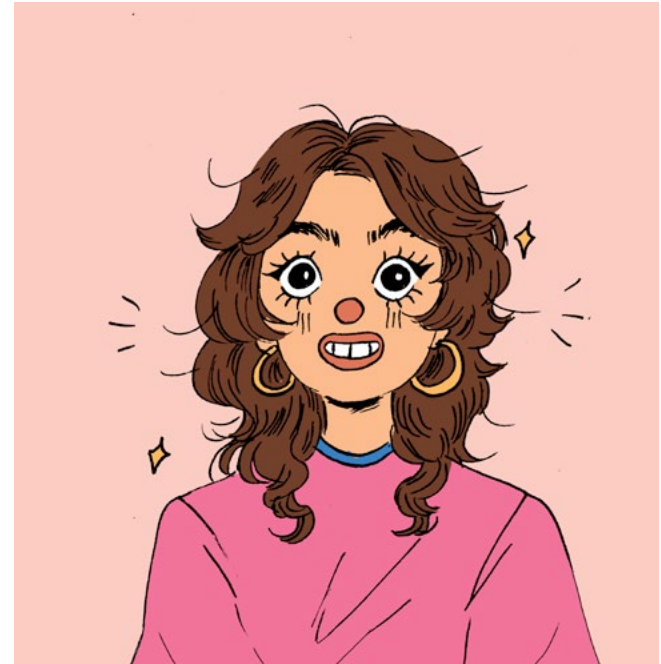










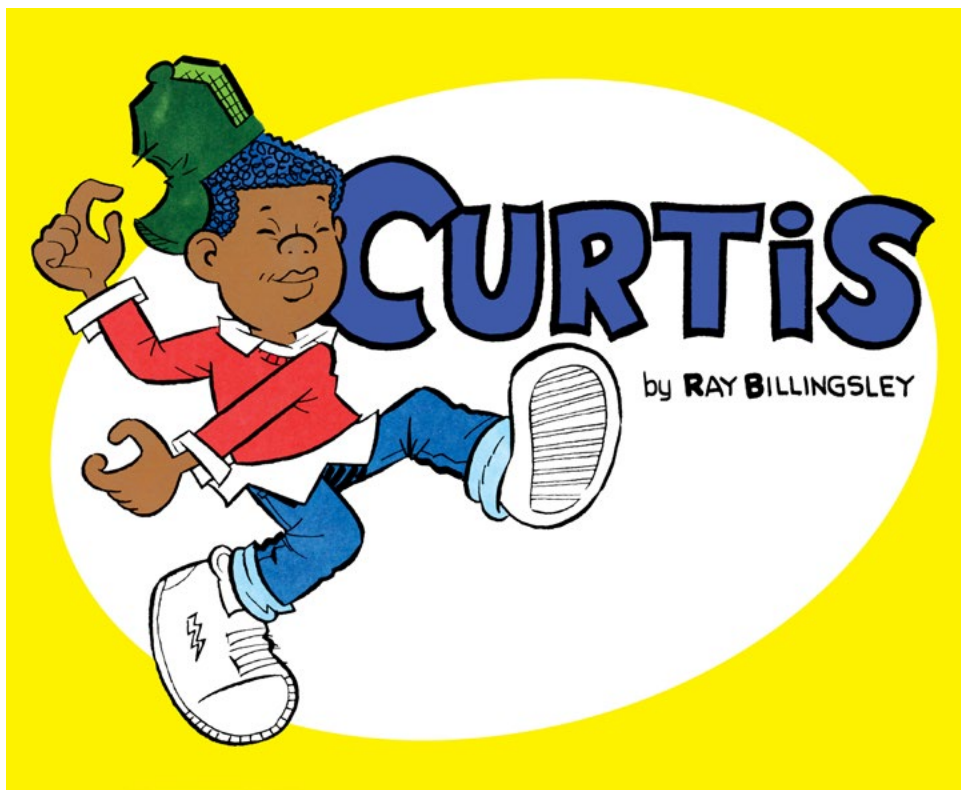


**Benji Nate** is a Puerto Rico-born cartoonist whose works include *Girl Juice*, *Lorna*, *Catboy*, and *Hell Phone*. She currently lives in Minneapolis where she performs stand-up comedy.



FOR MORE INFORMATION ON BENJI NATE

FULL TITLE LIST



FULL TITLE LIST

# CURTIS

## RAY BILLINGSLEY

**A landmark career retrospective celebrating Ray Billingsley, the cartooning powerhouse behind *Curtis*, America's longest-running syndicated comic strip about middle-class Black life.**

**A must have collector's item with never-before-seen art and ephemera**

For almost 40 years, Ray Billingsley has written about the life of Curtis Wilkins and his family in the longest running Black-created comic strip. Beginning his professional career at age 12, Billingsley was determined to write about a life he knew growing up in Harlem and bring that to Black Americans everywhere.

Always funny but willing to tackle real subjects like bullying, gentrification, and the dangers of smoking, *Curtis* centers on Black middle-class city life and Ray's stand-in Curtis as he chases his love Michelle, runs from superfan Chutney, and spars with his little brother Barry. As a peer of Lynn Johnston (*For Better or For Worse*), Billingsley was the first Black cartoonist to win the prestigious Reuben Award.

This volume includes an extensive biography from new interviews, a large

selection of great *Curtis* strips from the first decade of the syndicated run, a roundtable interview between Billingsley, Barbara Brandon-Croft, and Lonnie Millsap, as well as art and ephemera from the years leading up to Billingsley launching this classic strip.

### PRAISE FOR *CURTIS*

"*Curtis* has won over the hearts of millions of readers and continues to evolve with its audience."—NPR

"Through the lens of the Wilkins family, whose members live in a brownstone in an unspecified city, the cartoonist could mine his own childhood for humor while also thoughtfully addressing such serious issues as smoking, drug addiction, bullying and Covid-19."—*The Washington Post*

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FEBRUARY 2027 • \$30 USD / \$38 CAD • PARTIAL-COLOR • 10.5" X 8.375" • 248 PAGES  
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FEBRUARY 20-22, 1995

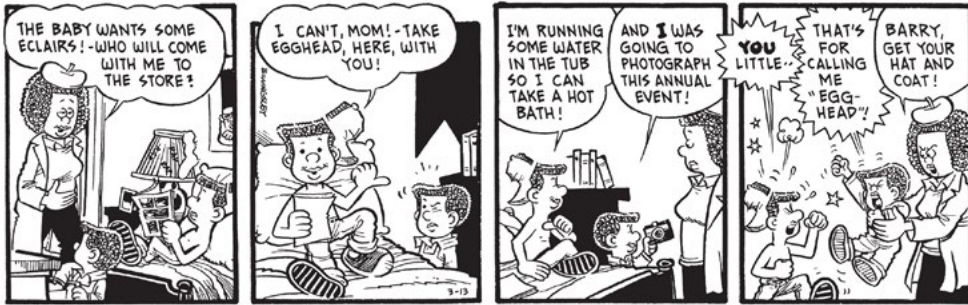


FEBRUARY 23-25, 1995





MARCH 13-15, 1995



MARCH 16-18, 1995

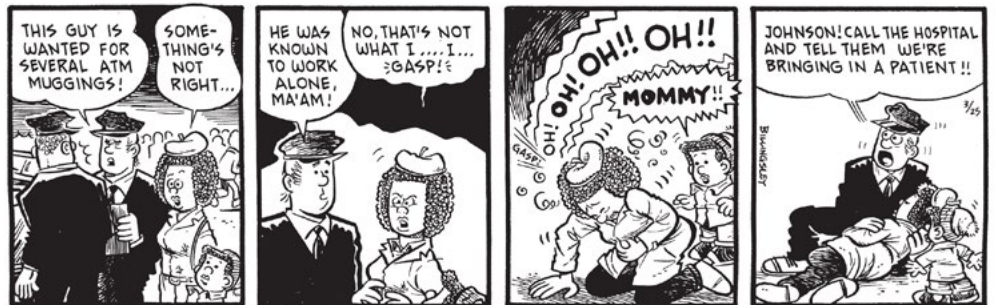
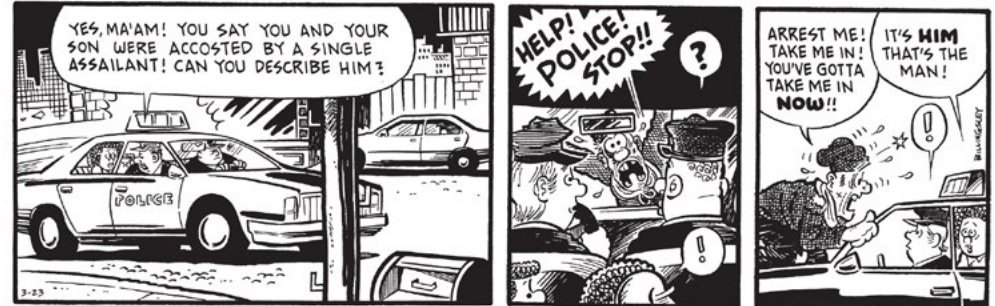




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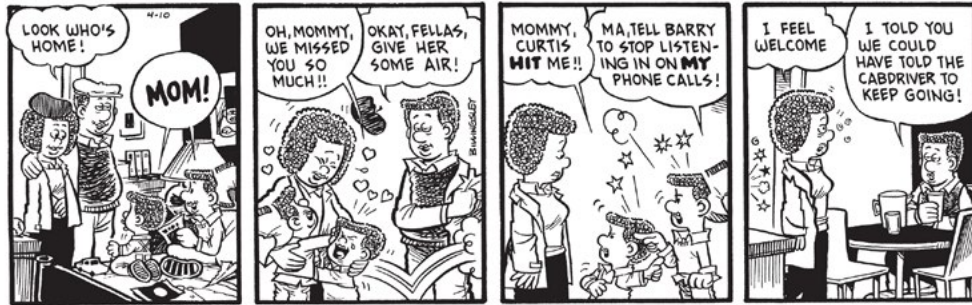


MARCH 30-APRIL 1, 1995

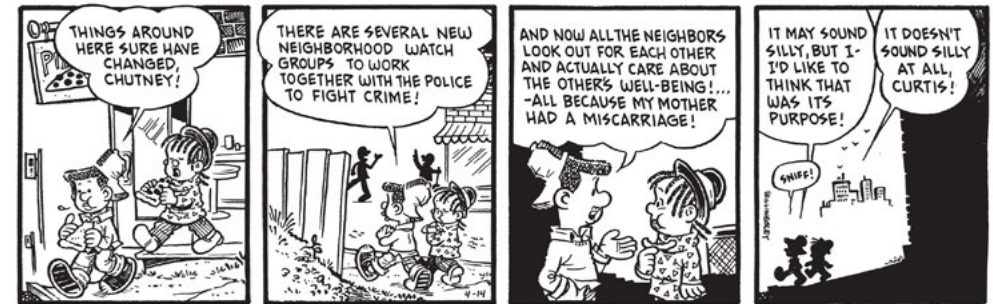




APRIL 10-12, 1995



APRIL 13-15, 1995





“Curtis”

[as we all know him  
and love him]



**Ray Billingsley** has been selling cartoons professionally for more than 45 years. Born 1957 in the South and raised in Harlem, he won his first cartooning award at age eight, and became a staff artist for *KIDS* magazine at 12. He attended the La Guardia High School of Music & Art, and received a full scholarship to the School of Visual Arts. After a short stint at Walt Disney Studios, Billingsley created a nationally syndicated strip titled *Lookin' Fine* at age 21 from 1980–1982 under United Feature Syndicate. *Curtis* was launched by King Features Syndicate in 1988, making its daily debut in 250 newspapers and digital platforms. It's made its way to 325 outlets worldwide. Billingsley is the first Cartoonist of Color to ever win the prestigious Reuben Award in its history.

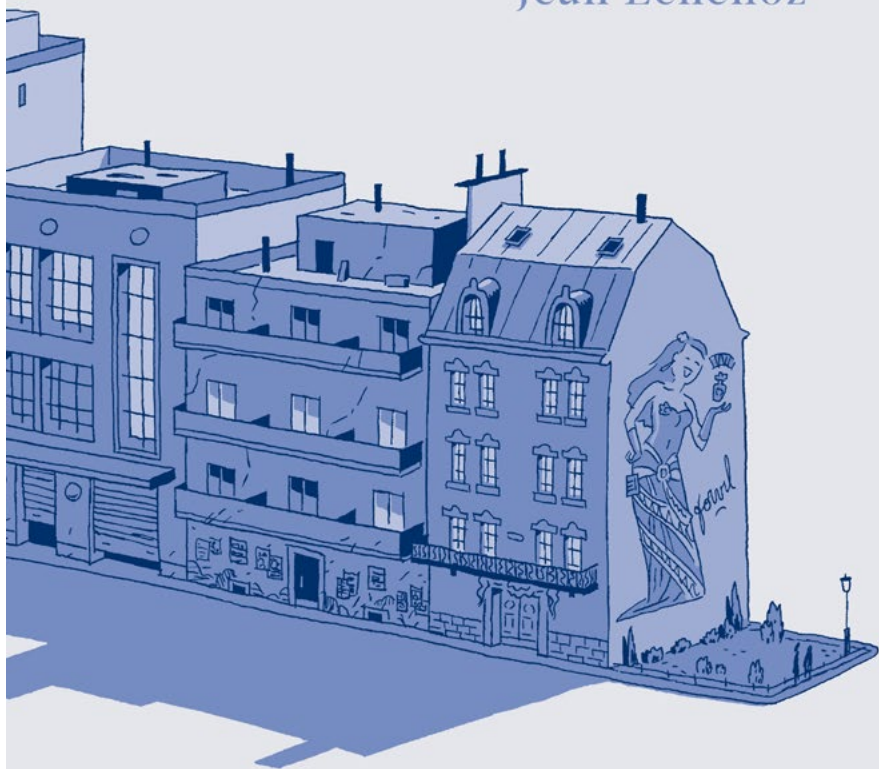
FOR MORE INFORMATION ON RAY BILLINGSLEY

FULL TITLE LIST



Guy Delisle  
*Plan of Occupancy*

An adaptation of a story by  
Jean Echenoz



FULL TITLE LIST

# PLAN OF OCCUPANCY

## GUY DELISLE

TRANSLATED BY MARK POLIZZOTTI

**An award-winning cartoonist adapts the well-regarded French novella by Jean Echenoz in this taut and moving study on grief.**

A Parisian woman dies in a fire leaving her husband and son behind, bereft.

The fire has destroyed all traces of her. The only reminder the men have is a multi-storey mural, a perfume ad, featuring the woman as a young model. In his grief, the son silently walks by the mural every day. The father is loud and passionate in his grief and this drives them apart.

As time goes by, they watch as a building is built on the vacant lot next door slowly obscuring her image. The men venture to move into the building taking up residence in an apartment directly at face level to the advertisement. And so begins their plan to take down the wall separating them from their beloved.

The original French novella is famous for its direct prose and even more so for its brevity. While published as a book, it spanned only 12 pages. Master cartoonist Guy Delisle (*Pyongyang*, *Muybridge*)

seizes the opportunity to pair his spare elegant cartooning with the prose equivalent—the effect of which is powerful and emotionally devastating.

Translated by Mark Polizzotti.

### PRAISE FOR GUY DELISLE

“Delisle just gets better and better. You never know these days what he’ll do next.”—Rachel Cooke, *The Observer*

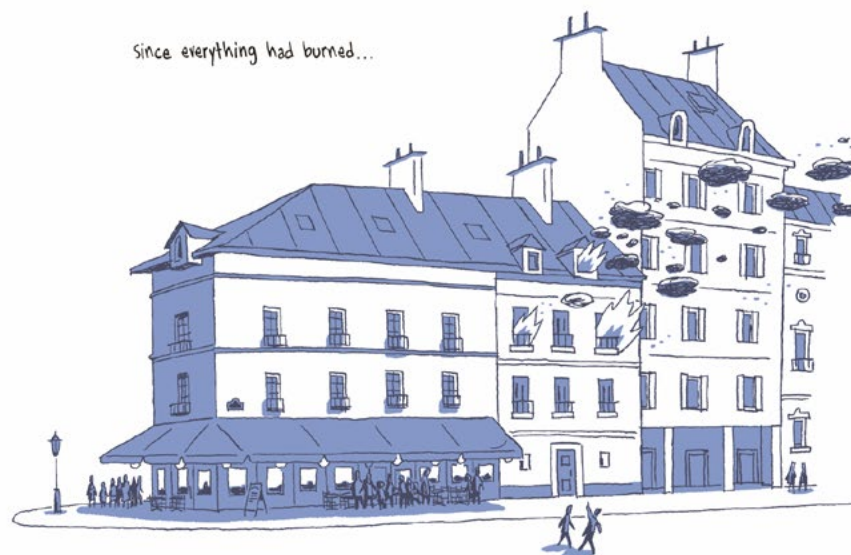
“Enter this splendid graphic biography of the ‘father of motion pictures,’ Eadweard Muybridge, by the great biographical and travelogue cartoonist Guy Delisle.”— *NPR, Books We Love*

“The new comic book from the revered Quebecois graphic novelist vividly relates the extraordinary life story of Muybridge. It’s a rollicking ride, told in Delisle’s typically light-footed style.”—Phil Hoad, *The Guardian*

APRIL 2027 • \$22 USD / \$26 CAD • PARTIAL-COLOR • 6.125" X 8.5" • 80 PAGES  
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since everything had burned...





—furniture, mother...



and the photographs of mother—



for Fabre and son Paul

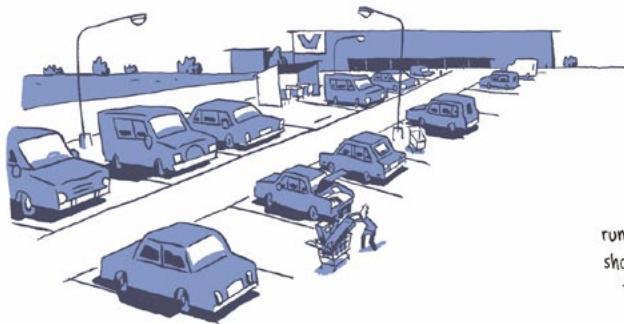


it immediately meant a lot of work...



so much ash and mourning,

new home,



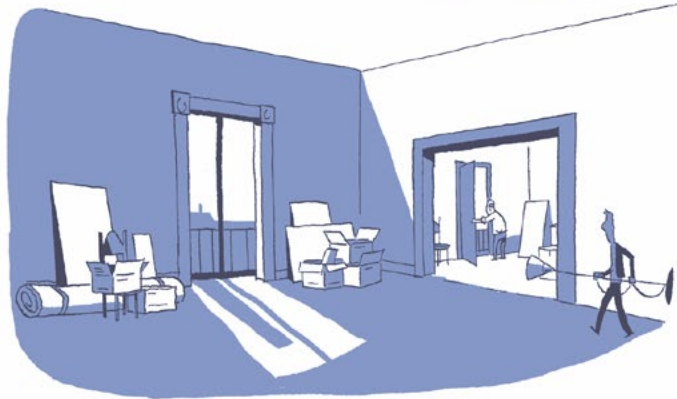
running around  
shopping malls  
to restock.

All too quickly, Fabre found something less enormous:





two rooms with  
interchangeable  
functions



beneath a brick smokestack



whose shadow told the time.

it had the advantage of being  
near the Quai de Volmy.



Evenings after dinner,  
Fabre would tell Paul  
about his mother...



—that is, Paul's mother;



sometimes even  
during dinner.

As they no longer owned a single likeness of Sylvie Fabre,



he wore himself out  
trying to describe her,



each time more accurately:



holograms sprang to life  
in the middle of the  
kitchen,



deflated by the  
slightest imprecision.

It doesn't come out right,



sighed Fabre, laying a hand on  
his forehead, over his eyes,



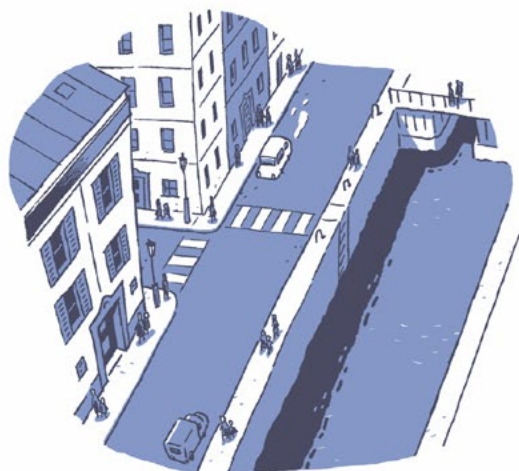
before discouragement  
rocked him to sleep.

Often it was up to  
Paul to fold out the  
convertible couch,



transforming things into a bedroom.

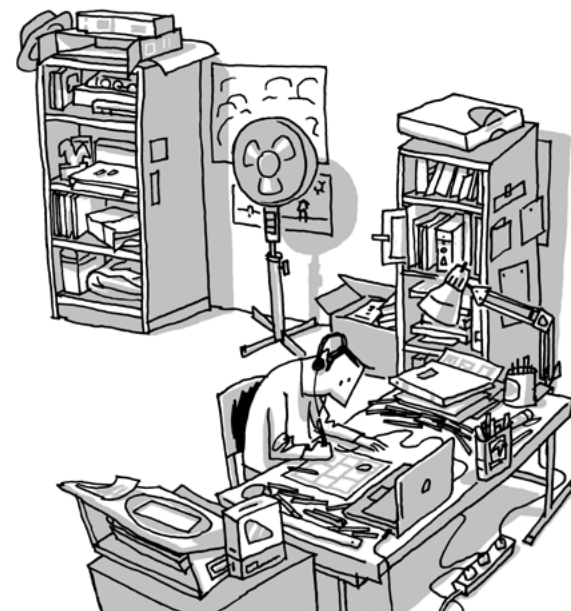
On Sundays and  
certain Thursdays,



they would take the Quai de Valmy toward  
Rue de Marseille, Rue Dieu;

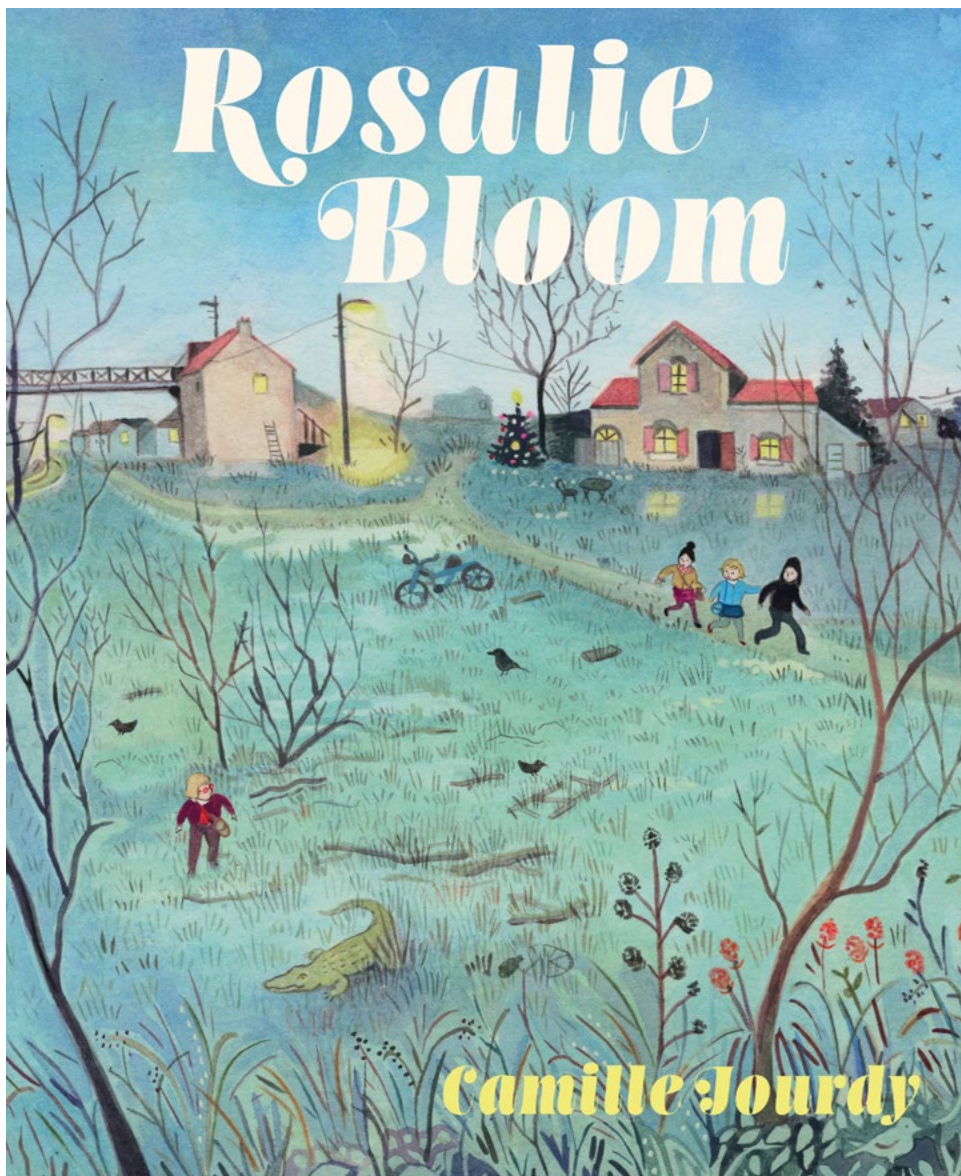


they want to see  
Sylvie Fabre.



Born in Québec City, Canada, in 1966, **Guy Delisle** now lives in the south of France with his wife and two children. Delisle spent ten years working in animation, which allowed him to learn about movement and drawing. He is best known for his travelogues about life in faraway countries, *Burma Chronicles*, *Jerusalem: Chronicles from the Holy City*, *Pyongyang*, and *Shenzhen*.





# ROSALIE BLOOM

CAMILLE JOURDY

TRANSLATED BY ALESHIA JENSEN

**A comedy-mystery of manners reminiscent of the improvised dramas of Mike Leigh. From the cartoonist of *Juliette: The Ghosts Return in Spring*, comes her first ever graphic novel that placed her at the forefront of French comics.**

Vincent is in a rut. He lives in an apartment below his kooky mother and isn't sure if his girlfriend is ever coming back from her internship in Paris. Every day is the same, he wakes up and goes to his barbershop, returns home and checks on his mom and goes to bed. Sometimes he visits his cousin. Until one day, by chance he visits a shop and the cashier seems familiar. "Who is she? I know her." He researches her and finds nothing. He starts following her and finds out where she lives. And when she sings in the choir and where she drinks—sipping whiskies until she ambles home. She walks and walks through the city and he follows seeing places he'd never known.

Aude is young and bored and she too repeats the same day over and over again. Until one day she realizes that a man is following her aunt. That man is Vincent and that aunt is Rosalie Bloom. The spies know they can't know their subjects but

feel they do anyways. Is Vincent a psychopath? Is Aude a heartless prankster? Is Rosalie Bloom a sad lonely woman or a contented loner? Nobody is really sure until one day they all come clean.

Jourdy's comics are detailed like classic French painting—gorgeous, pulsating, floral.

## PRAISE FOR CAMILLE JOURDY

"A masterpiece...I'm absolutely mad about this book, the best graphic novel I've read so far this year."

—Rachel Cooke, *The Guardian*

"Camille Jourdy's *Juliette* may be the most sedate comic of the summer. It might also be the best."—*Washington Post*

"This book is worth reading for its gorgeous art alone, expressing a wide palette of feelings spread across members of this torn, but still loving, family."—*NPR*

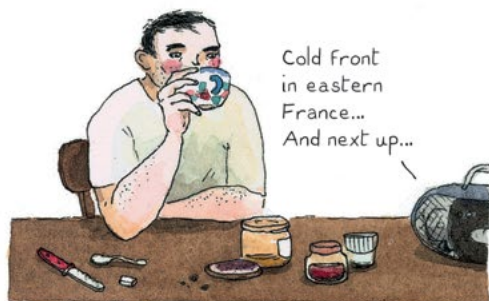
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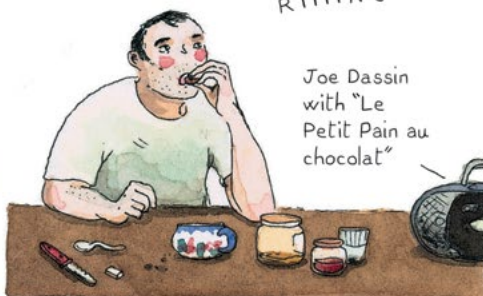




And it's 8 a.m.  
Here we go again!



Cold front  
in eastern  
France...  
And next up...



RIIIING

Joe Dassin  
with "Le  
Petit Pain au  
chocolat"



RIIIING



Hello?



Yeah, of  
course I  
heard.



Oh well. I'll  
dress warm.



You turned on  
the heating?



Well, turn it on if you're...

Yeah, I'll call Mr. Girard  
about the furnace.

Okay well, I've  
gotta get going,  
Mom... Do you  
need bread for  
lunch today?



Yeah well,  
I...

BOOMBOOM

Mom! Don't  
bang like  
that!



It makes  
bits of the  
ceiling fall.  
Remember?

Well, I know  
you're just  
saying hello...  
But still...

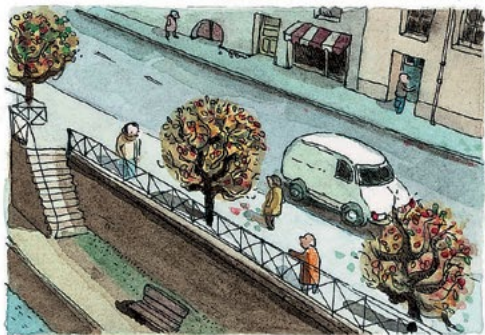
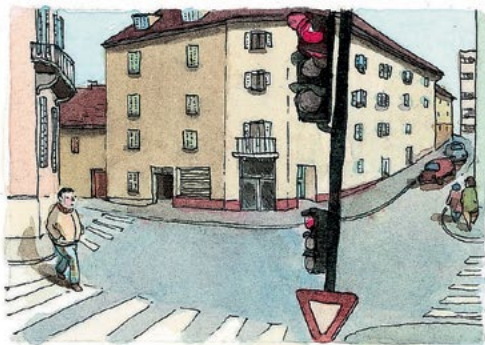


- Yes, hello.

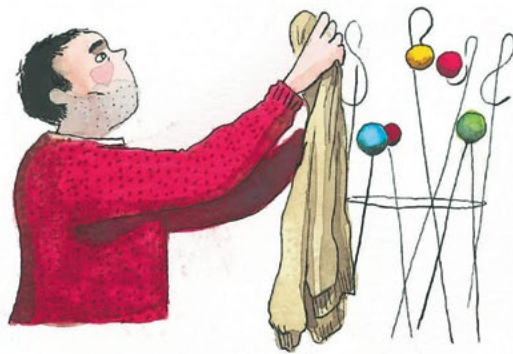


All right, I'm  
hanging up now.

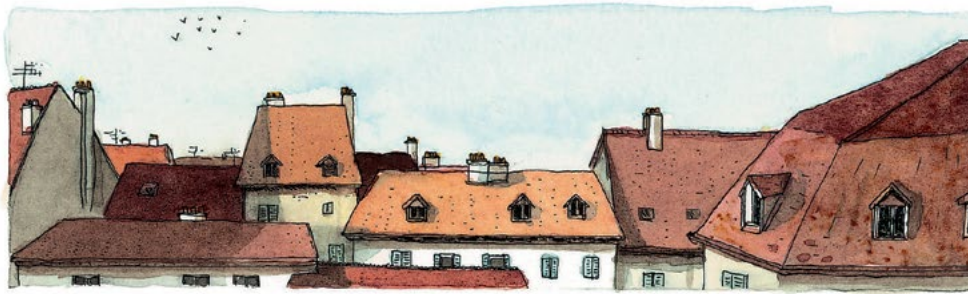












Her name was Marianne. I loved her but I wasn't exactly sure why.



Last June, she went to Paris for an internship. And I was starting to realize she wasn't coming ba



So what should I do?



Pick up and move? Leave everything behind to be with her?



I'd been here my whole life...





I did remind you twice, you know.



It's all right. It's not a big deal. But if you actually listened to me instead of pretending to, you wouldn't have forgotten.

Yeah. It's not exactly catastrophic though.



Of course it isn't.

But I was really in the mood for crab with lemon.

Really, really in the mood. But I'm obviously not going to force you to go back out.

I'll go.



Why are you getting upset? I said it was fine.

PFFF...



There was a little grocery store \ bakery open on Sundays near the market.



But that day, chance had different ideas...



Then I remembered this other store across town that was usually open every day.



I hadn't been to that neighbourhood for years...







That's when I spotted her... the grocer.



I felt like I recognized her from somewhere.

I must have seen her before...



I was sure I'd seen her face some place...

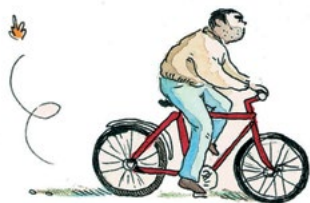


Somewhere other than this store, way back... way way back.



But where? When? I couldn't remember who she was. I couldn't even connect a memory to the face. I thought about it the whole way home. It's the kind of thing that really bugs me.



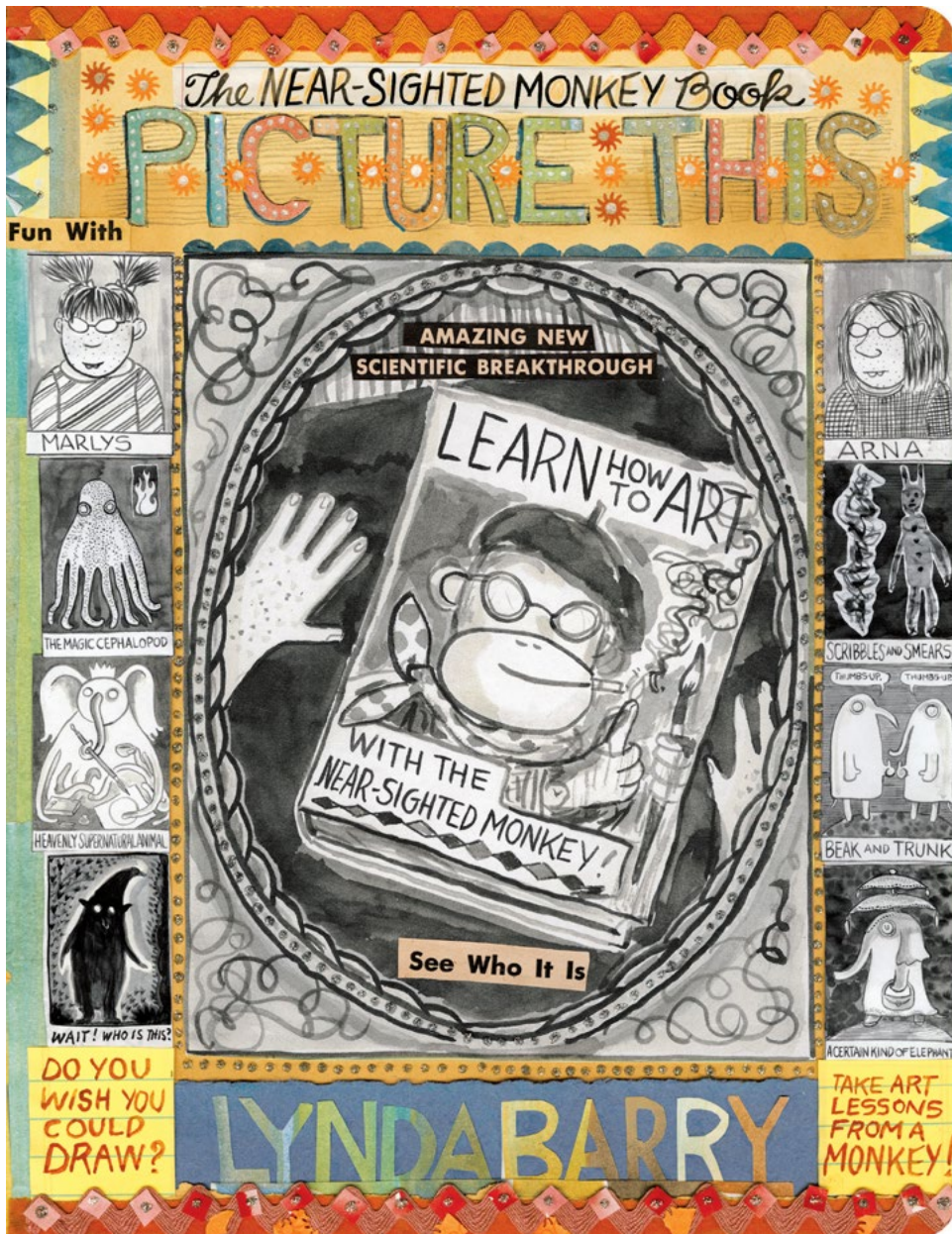


**Camille Jourdy** grew up in Dole, near the Jura Mountains in France. Her first book with D&Q, *Juliette: The Ghosts Return in Spring* was nominated for the Cartoonist Studio Prize in the category of Best Long Form Comic. She has authored and illustrated a number of award-winning graphic novels such as *Rosalie Blum* (Angoulême Prix Révélation, Prix RTL) and *Les Vermeilles* (Angoulême Fauve Jeunesse).

FOR MORE INFORMATION ON CAMILLE JOURDY

FULL TITLE LIST





NEW PAPERBACK EDITION!

# PICTURE THIS

## LYNDA BARRY

**Veteran cartoonist and MacArthur Genius grant recipient Lynda Barry's critically acclaimed creativity guide *Picture This*, the drawing companion to *What It Is*—now available in paperback!**

Beloved cartoonist and educator Lynda Barry takes readers along for the ride of their lives in this incredible peek at her creative process. *Picture This* is one part book-within-a-book found by young Arna at the library (to her good friend Marlys's utter annoyance), and one part choose-your-own-adventure mind map to overcoming every fear you didn't know you had about drawing.

If Barry's Eisner-Award winning book *What It Is* posed, explored, and answered the question "Do you wish you could write?," *Picture This* does the same with the question, "Do you wish you could draw?" This charmingly unconventional mix of autobio cartooning, collage, and free association through the joy of the doodle lays the groundwork for the full Lynda Barry experience as seen in her other books *Syllabus* and *Making Comics*.

This lush new paperback edition of a D&Q classic invites readers of all ages to nurture a drawing practice in a manner that is accessible to all who wish to learn.

### PRAISE FOR *PICTURE THIS*

"In more than 200 pages of riotously distinct collages made with brush and paint, notebook paper, cutouts, tape and glue, Barry sets out to show you—no, to remind you of—the pleasures of inking, smudging and, most important, fumbling your way to inspiration."—*The New York Times*

"In her memoir-cum-workbooks—*What It Is* and *Picture This*—Barry puts her many talents into play. The books' dense collages, lively cartoons, and hand-drawn text use autobiographical tidbits and philosophical flights of fancy to explore the creative impulse."—*The Paris Review*

FULL TITLE LIST

JANUARY 2027 • \$23 USD / \$28 CAD • 4-COLOR • 7.4375" X 9.625" • 228 PAGES  
PAPERBACK • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-952-5



VOLUME LXXIII • NUMBER

Clarke, "I don't  
all the materials for the  
says she needs to  
ask a variety of  
a committee to  
problems, for, by  
at the right person

# PICTURE THIS

A magazine for imaginary creatures and the people who see them



Winter

All the sky was dark and gray,  
On that chilly, winter day;  
In the woods and on the hill  
Every tree was bare and still.

Sun—circle with dot  
Moon—crescent

January 1928

FEBRUARY, 1950

MARCH, 1959

Man—head, body, arms and legs  
Tree—branches, trunk, roots

Write us  
Send for Free Classroom Helps

An attractive colored wall chart entitled "Why  
imaginary creatures smoke Don't  
today, giving name of school, principal or super-  
intendent, grade and number of pupils. Address

Name.....  
School.....  
City..... State.....  
NOTE: If any local dairy delivers milk to your school,  
we would appreciate your filling in the dairy's name  
below.  
Name of Dairy.....  
Address.....

IN WINTER



This issue brought to you by Don't Cigarettes. Imaginary flavor, imaginary fun.





JANUARY • 1957 • VOLUME LXXIV • NUMBER

## IN THIS ISSUE....

When leaves are thick in summer wood,  
Then Bunny wears a coat of brown;  
For Mother Nature thinks he should  
Be thus attired. Up and down

The shaded paths he takes his way,  
Blending with thicket and with tree;  
And from his enemies he may  
Conceal himself quite easily.

But when Old Winter looms in sight,  
And snow and ice drape oak and  
pine,  
Above the brown hairs grow the white,  
Till Bunny has an ulster fine!

A warm, white ulster—very good  
For winter wear; and eyes are keen  
Which can see Bunny in the wood,  
Outlined against the wintry scene!



DOTS  
LINES  
BLOTS  
STAINS  
SCRAPS  
SCRIBBLES  
WADS  
DRIPS  
SHAPES  
HOLES  
BEATNIK ART  
MONKEYS  
RABBITS  
MONSTERS  
SMOKING  
SHADOWS  
TELEVISION  
CHICKENS  
GIVING UP



We swim.  
We see icicles.  
We wear heavy coats.  
We go wading.  
We go coasting.  
We sit on the grass.  
We skate.  
We go barefoot.  
We wear sun suits.  
We make snow men.  
We go on picnics.  
We throw snowballs.  
We drink lemonade.  
We wear warm caps.



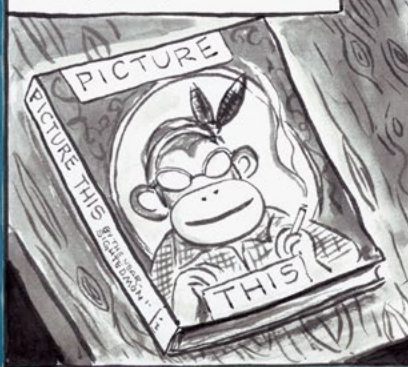
... the weather gets colder, and he starts to change color! When the ground is covered with snow ...



... he has become all white—perfectly camouflaged once again!



THE BOOK WAS LAYING ON A TABLE AT THE LIBRARY. ON THE COVER WAS A PICTURE OF A MONKEY WEARING GLASSES.



THE MONKEY WAS SMOKING. SHE HAD A PET CHICKEN. THE CHICKEN ALSO SMOKED, BUT NOT AS MUCH AS THE MONKEY. WHAT KIND OF BOOK WAS IT?



While you were out,  
YOU HAD  
A VISITOR









WAS IT A BOOK FOR KIDS OR GROWN-UPS? THE MONKEY DRANK BEER, PLAYED CARDS AND BOUGHT LOTTERY TICKETS. WAS THAT A GOOD INFLUENCE?



SHOULD SHE CHECK OUT THIS BOOK OR NOT?



THE NEAR-SIGHTED MONKEY DRANK ALL YOUR WINE AND READ ALL YOUR TABLOIDS AGAIN.



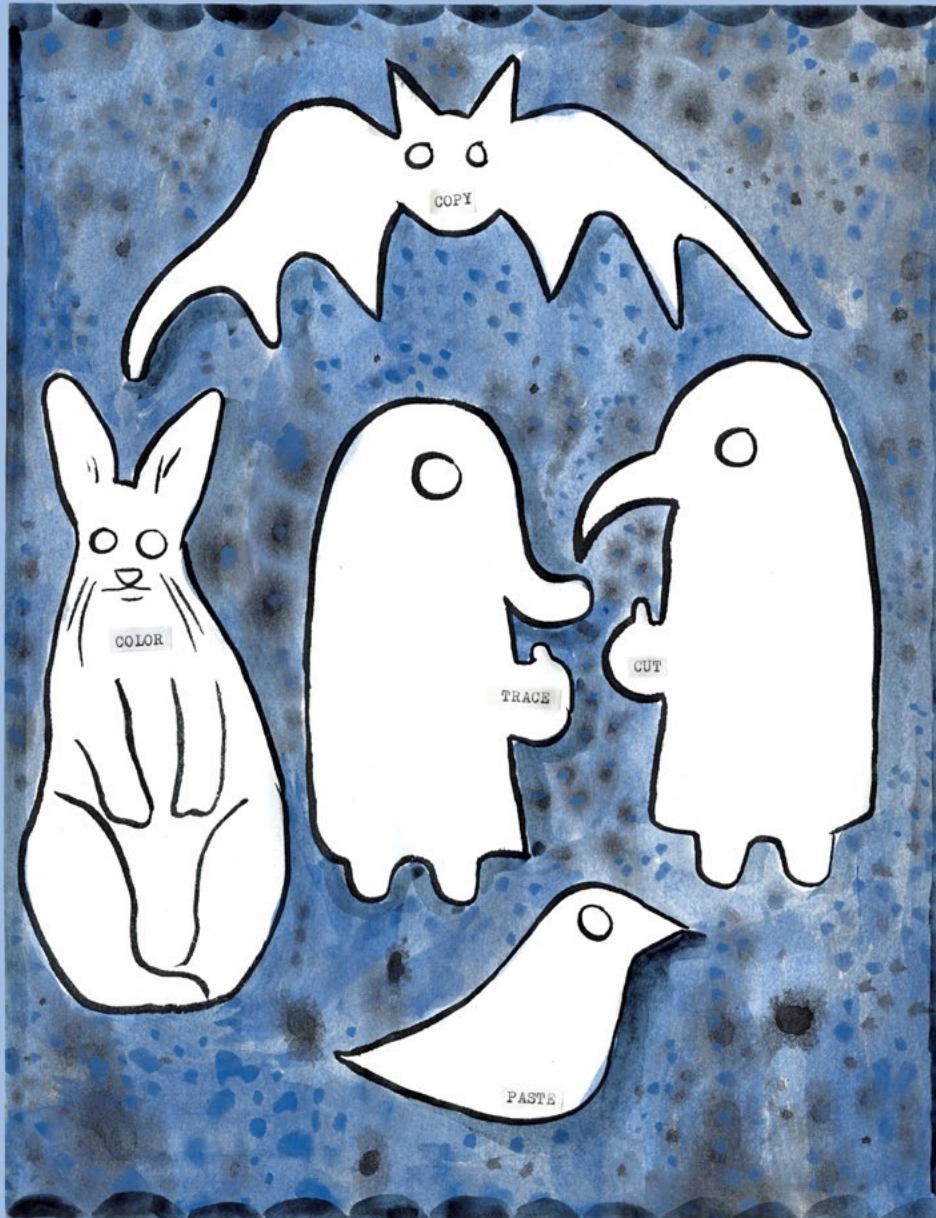
THE LINE WAS LONG AND MARLYS DIDN'T WANT TO WAIT. THE ANNOUNCEMENT CAME ON: THE LIBRARY WAS CLOSING.



MARLYS WOULD NOT WAIT.



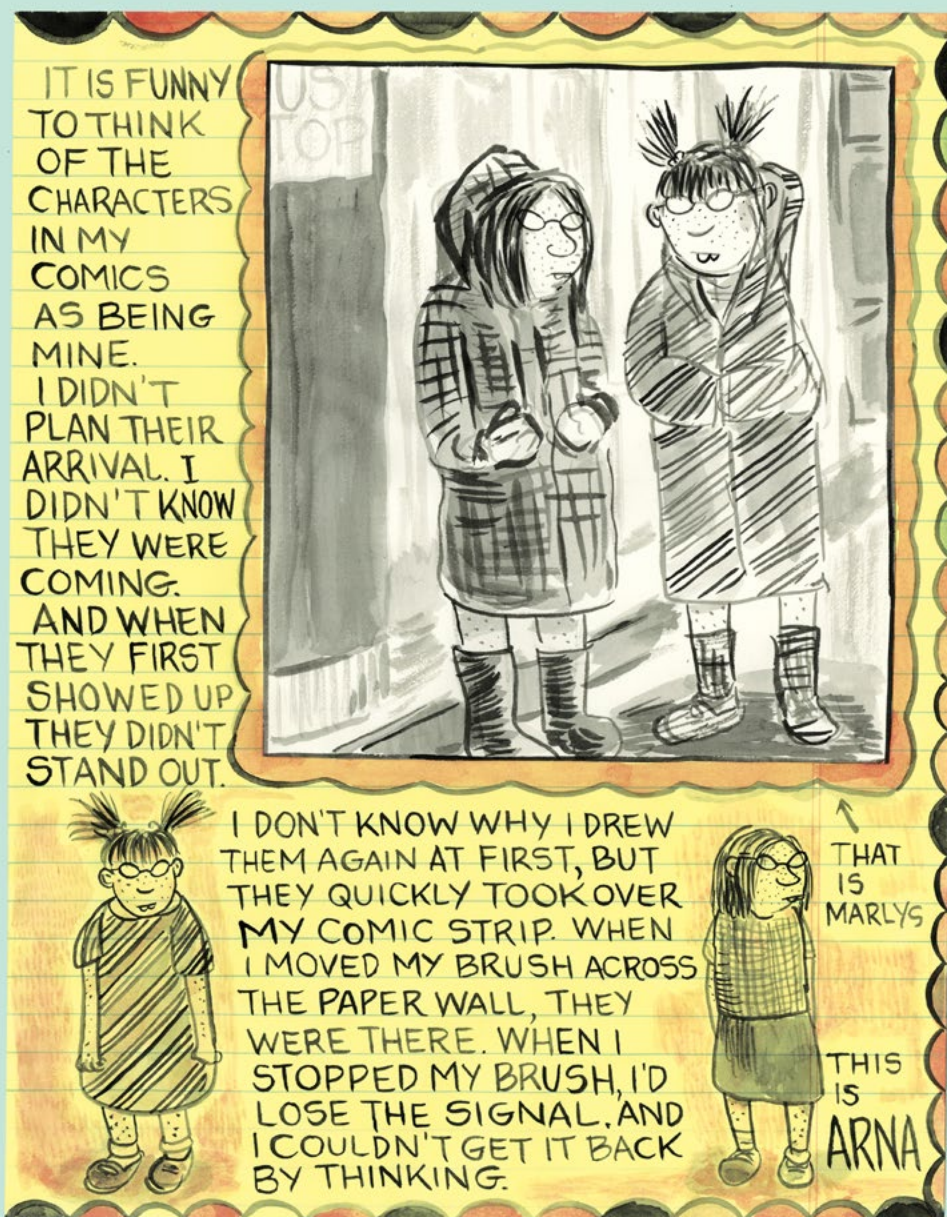










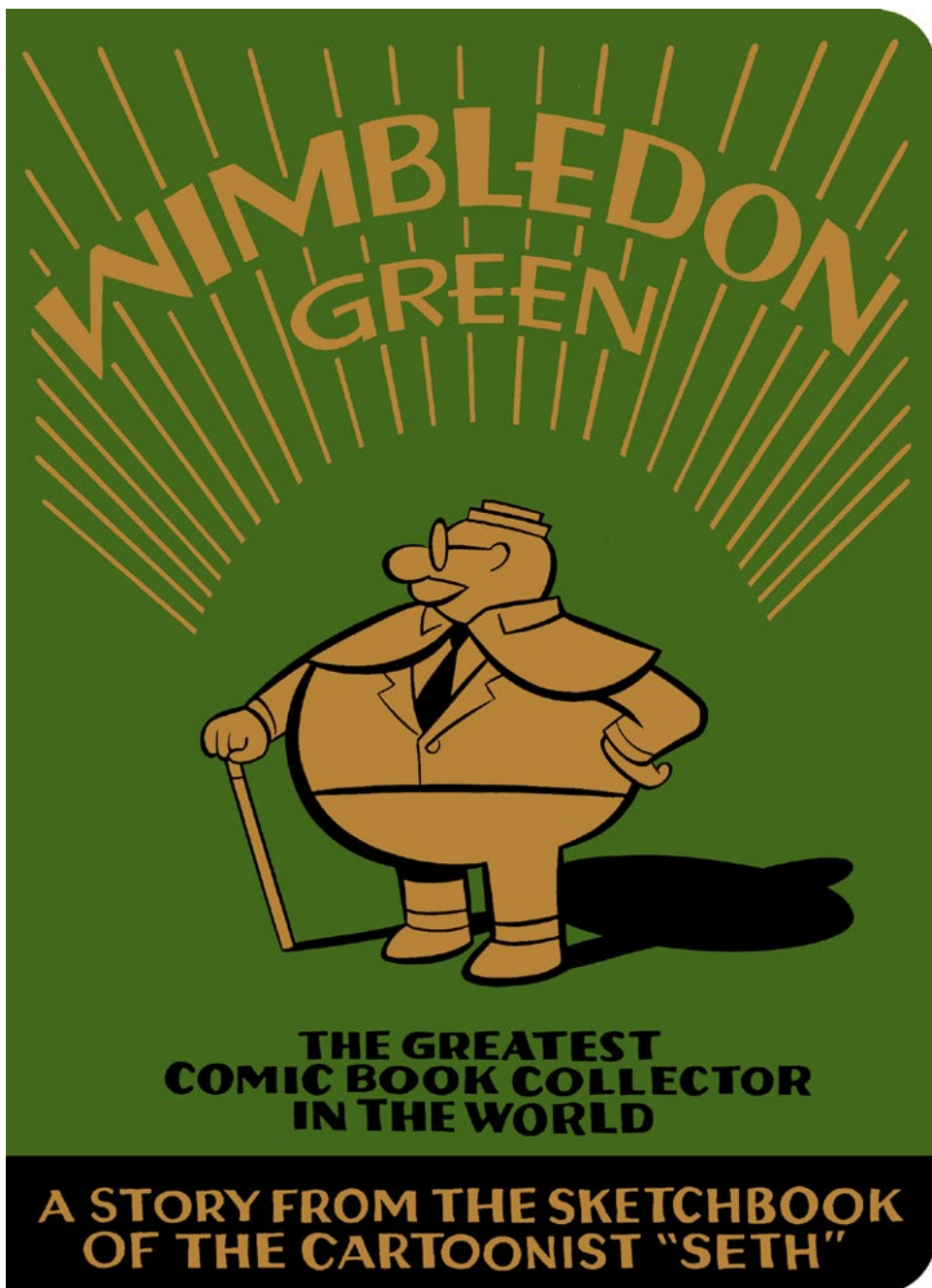


**Lynda Barry** has worked as a painter, cartoonist, writer, illustrator, playwright, editor, commentator, and teacher and found that they are very much alike. She lives in Wisconsin, where she is associate professor of art and Discovery Fellow at University of Wisconsin Madison.

Barry is the inimitable creator behind the seminal comic strip that was syndicated across North America in alternative weeklies for two decades, *Ernie Pook's Comeek*, featuring the incomparable Marlys and Freddy. She is the author of *The Freddie Stories*, *One! Hundred! Demons!*, *The! Greatest! of! Marlys!*, *Cruddy: An Illustrated Novel*, *Naked Ladies! Naked Ladies!*, and *The Good Times are Killing Me*, which was adapted as an off-Broadway play and won the Washington State Governor's Award.

She has written four bestselling and acclaimed creative how-to graphic novels for Drawn & Quarterly, *What It Is* which won the Eisner Award for Best Reality Based Graphic Novel and R.R. Donnelly Award for highest literary achievement by a Wisconsin author; *Picture This*; *Syllabus: Notes From an Accidental Professor*, and *Making Comics*, which received two Eisner Awards and appeared on numerous best of the year lists including the *New York Times*. In 2019 she received a MacArthur Genius Grant. Barry was born in Wisconsin in 1956.





FULL TITLE LIST

NEW PAPERBACK EDITION!

# WIMBLEDON GREEN

## SETH

**Wimbledon Green, legendary cartoonist Seth's charming caper set in the high-stakes world of mint-condition comic book collecting—now available in paperback!**

Who is Wimbledon Green? Everybody who's anybody in comics has something to say: auctioneers, conventioners, retailers and Green's own rivals weigh in on the man, his vast collection of comic books, and just how on earth he manages to keep acquiring them! His reputation precedes him and yet little is known of the man behind the myth, nay, legend of having brokered the largest sale of collectible comics in known history.

In *Wimbledon Green: The Greatest Comic Book Collector in the World*, critically acclaimed cartoonist and illustrator Seth draws us into a farcical world filled with passionate, exacting characters in a love letter to the art of comics and the inexplicable need to own as many comics as you can in pristine, mint condition.

This gorgeous paperback of a D&Q classic is available for purchase on

its own or as part of a boxed set, also coming to stores this fall!

### PRAISE FOR SETH

"The highs, lows, hopes and dreams of his complex, memorable characters, such as... Wimbledon Green, the 'greatest comic book collector in the world,' are examined in scintillating and finite detail."—*Maclean's Magazine*

"Seth's wondrously satirical look at the ossified nostalgia of the world of comics' collectors."—*Publishers Weekly*

"Wimbledon Green's past is as enigmatic as one of the masked crimefighters whose adventures Green has amassed in the vast library of his Wayne Manor-like estate.... He may be a sophisticated genius. He may be a pompous fan-boy. But he's undoubtedly a comic book fan, and so is Seth."—*The Winnipeg Free Press*

APRIL 2027 • \$22 USD / \$22 CAD • PARTIAL-COLOR • 6" X 8" • 128 PAGES  
PAPERBACK • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-956-3



# WIMBLEDON GREEN





# RIVALS of WIMBLEDON GREEN

|                                                                                                                   |                                                                                                                    |                                                                                                                         |                                                                                                                         |
|-------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|
|                                  |                                   |                                        |                                        |
| <b>WAXY COOMBS</b><br>LOST OUT ON ALL 12 KEY ISSUES OF "TOP HAT TIBBIE" TO WIMBLEDON AT "DR. COMICS" 28th AUCTION | <b>CHIP CORNERS</b><br>ECCENTRIC + TACITURN FUNNYANIMAL / TEEN COMICS COLLECTOR. OUTWITTED WIMBLEDON ON MANY DEALS | <b>NELSON H. BINDLE</b><br>POSSIBLY THE ONLY MAN WITH A COLLECTION WHOSE SCOPE RIVALS THAT OF WIMBLEDON GREEN           | <b>"VERY FINE" FINDLEY</b><br>BOWED OUT AT THE \$75,000 BID FOR "MR. MTEOR" #22 AT AUCTION. WIMBLEDON GREEN VICTORIOUS! |
|                                  |                                   |                                        |                                        |
| <b>R. SADDLESTITCH</b><br>LOST HIS FAMOUS COLLECTION IN A DIVORCE. RUMOR HAS IT THAT IT NOW RESIDES WITH W. GREEN | <b>ASHCAN KEMP</b><br>WAS SCREWED OVER IN THE FAMOUS "WILBUR R. WEBB" DEBACLE OF THE EARLY 1980'S. HOLDS A GRUDGE  | <b>DOC ASTRO</b><br>PULP COLLECTOR WHO HAS BUTTED HEADS WITH GREEN OVER VARIOUS EARLY SF COMICS, ESPECIALLY "ROBOT-TOT" | <b>DADDY DOATS</b><br>THE "GRAND FELLOW OF COLLECTORS." SUPPOSEDLY BLOCKED WIMBLEDON'S ADMISSION TO THE COVERLOOSE CLUB |

# A MAN OF MYSTERY

|                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                     |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| <b>DANNY</b><br>of<br>MORE FUN<br>COMICS<br>+ CARDS                                 | WHO WAS WIMBLEDON GREEN?                                                            | HE BURST ON THE SCENE FULLY FORMED -- OUT OF NOWHERE.                               | AND LATER HE DISAPPEARED JUST AS QUICKLY.                                           | AS A COLLECTOR HE WAS IN THE FIRST RANK.                                            | HE ONLY BOUGHT THE BEST. QUANTITY, RARITY, AND CONDITION.                           | IN THE YEARS I KNEW HIM HE PURCHASED A VAST COLLECTION.                             |
|                                                                                     |  |  |  |  |  |  |
| ALL GENRES. ALL FORMATS. SILVER AGE BACK TO THE 19th CENTURY.                       | ODDLY, HE HAD AN IMPRESSIVE COLLECTION RIGHT FROM THE START.                        | NO-ONE CAN FIGURE OUT HOW HE ACQUIRED IT.                                           | IT COULDN'T HAVE BEEN THROUGH NORMAL CHANNELS.                                      | EXPENSIVE COMICS LIKE THAT DON'T CHANGE HANDS UNNOTICED.                            |                                                                                     | AND JUST WHERE DID HE GET ALL THAT MONEY?                                           |
|  |  |  |  |  |  |  |

# FAT FRANK'S AMAZING AUCTION



|                                                                                       |                                                                                       |                                                                                      |                                                                                     |                                                                                       |                                                                                       |
|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| <b>NOV. 15 1995</b><br>9th ANNUAL                                                     | AND NOW WE COME TO THE ITEM WE'VE ALL BEEN WAITING FOR.                               | LOT 707 "CORNS BUNION" ISSUE NO. 1                                                   | NEAR FINE. SOME BRITTLENESS AND SPINE ROLL.                                         | HOWEVER -- EXTREME RARITY. THE ONLY COPY KNOWN TO EXIST.                              |    |
|                                                                                       |    |   |  |    |                                                                                       |
| DO I HAVE AN OPENING BID?                                                             | I HAVE \$20,000                                                                       | \$21,000                                                                             | \$30,000                                                                            | \$31,000                                                                              | I HAVE \$50,000                                                                       |
|    |    |   |  |    |    |
| \$51,000                                                                              | GENTLEMEN, I HAVE \$100,000!                                                          |  |                                                                                     |   | \$100,000 GOING ONCE...                                                               |
|   |   |                                                                                      |                                                                                     |   |                                                                                       |
| I HAVE \$110,000                                                                      | \$150,000                                                                             |                                                                                      |                                                                                     | GOING ONCE, GOING TWICE...                                                            | SOLD TO #3 FOR \$150,000                                                              |
|  |  |                                                                                      |                                                                                     |  |  |
| HOO-RAY FOR WIMBLEDON GREEN!!                                                         | THANK YOU MY FRIENDS.                                                                 | A GOOD GAME NELSON -- BUT YOU COULDN'T HAVE WON. I'D HAVE PAID ANY AMOUNT.           |                                                                                     |  |  |
|  |  |                                                                                      |                                                                                     |                                                                                       |                                                                                       |



## "WIMBLEDON GREEN HAD EXCELLENT TASTE"

**NAT OF PULP CITY COMICS**

WHENEVER WIMBLEDON VISITED MY STORE HE ALWAYS PURCHASED THE VERY BEST.

WIMBLEDON GREEN APPRECIATED THE FINER THINGS IN LIFE.

OH, HE WAS KNOWLEDGEABLE. HE COULD IDENTIFY THE MOST OBSCURE INKER.

OR RATTLE OFF AN ANECDOTE ABOUT ANY ONE WHO HAD EVER WORKED IN COMICS.

YOU'D HAVE EXPECTED HIS TOP COMIC TO HAVE BEEN BY BARKS, OR WOOD, OR CRUMB.

BUT SURPRISINGLY HE FIXATED ON A LITTLE KNOWN SERIES FROM OWL COMICS.

"FINE AND DANDY." 36 ISSUES. 1946 TO '51. HUMOUR.

NOT FROM THE CANON! I'D HEARD OF IT... MAYBE SEEN A COPY ONCE OR TWICE...

WIMBLEDON EXPENDED A LOT OF TIME AND MONEY TO GET ALL 36 ISSUES IN MINT.

FRANKLY I DIDN'T THINK IT WAS POSSIBLE-- BUT HE DID IT.

HIS PRAISE FOR IT WAS QUITE HIGH. I HAD MY DOUBTS.

I MEAN-- IF IT WAS SO GREAT HOW COME NO-ONE ELSE EVER SAID SO?

A COUPLE OF YEARS AGO I FINALLY READ AN ISSUE.

IT WAS ALRIGHT.

I GOTTA ADMIT-- I'M COLLECTING THEM NOW MYSELF.

**CAPT. JACK FOUNDER OF WINNICON**

THE THING ABOUT WIMBLEDON... HE JUST SHOWED UP.

THAT'S DOWN-RIGHT ODD!

BIG-TIME COMIC BOOK COLLECTORS HAVE A HISTORY.

THEY'VE OWNED COMIC SHOPS, OR PUBLISHED FANZINES, OR FORMED CLUBS.

OR SOMETHING?

THEY'VE KNOWN PEOPLE! NO-ONE REMEMBERS WIMBLEDON GREEN!

I'VE BEEN AROUND A LONG TIME MYSELF-- HECK, I ATTENDED THAT FIRST WHIZ-CON BACK IN '58.

SO I'VE BEEN WRACKING MY BRAIN... AND, Y'KNOW, I REMEMBER A KID NAMED GREEN FROM THE EARLY 60'S.

HE WAS A SKETCH COLLECTOR. A REAL PERSISTANT TYPE-- COULD'VE BEEN HIM.

FUNNY KID TOO. ALWAYS WORE A DEER-STALKER CAP.

**AL OF COMIC CRYPT**

I'M NOT 100% SURE OF THIS POINT.

I'M HESITANT TO EVEN MENTION IT.

BUT-- I THINK WIMBLEDON'S MUSTACHE WAS FAKE.

Y'KNOW-- GLUED ON.

I THINK I SAW IT SLIP.

JUST THE ONCE.

I WOULDN'T SWEAR ON IT THOUGH.

## Selections from the Library of WIMBLEDON GREEN



**MIGHTY ORBIT #9**  
MINT - 1957  
SPUTNIK INSPIRED  
POPULAR ROBOT COMIC  
SCARCE - \$9000



**ALIMONY COMICS #3**  
VERY FINE - 1949  
ILL-ADVISED ROMANCE COMIC  
VERY RARE - \$4500



**WEIRD FUN #15**  
NEAR MINT - 1954  
1ST APP. GHOST-FARMER  
VERY SCARCE - \$8000



**BEANS KIDNEY #55**  
NEAR MINT - 1956  
1ST PUBLISHED WORK OF  
STEVE POWELL  
DESIRABLE - \$35,000



**ALL SPOOKTOWN #3**  
NEAR MINT - 1946  
BELOVED RACIST KID'S  
HUMOUR COMIC  
RARE - \$5600



**MISS MYSTERY #1**  
VERY FINE - 1960  
1ST ISSUE OF KEY PUBL.  
NEW DIRECTIONS LINE.  
(35 KNOWN COPIES) \$130,000



**BEANZ BROWN 2ND SERIES**  
VERY RARE CUPPLES + LEON  
FINE - 1918  
ONLY KNOWN COPY - \$2300



**THE WUBBS (No. 48)**  
GOOD - 1937  
1ST FREE GIVEAWAY  
SCARCE IN ANY COND. \$50,000



**GEE #48**  
NEAR MINT - 1952  
DEATH OF CAPT. WELL-BEING  
HARD TO FIND - \$35,000



# THE WILBUR R. WEBB COLLECTION

RONNIE COX OF BIG PRAIRIE COMICS

I'LL NEVER FORGET IT-- A ONCE IN A LIFETIME DISCOVERY.



WHEN THE NEWS ABOUT IT GOT OUT-- WELL, IT SPREAD THROUGH THE COMICS WORLD LIKE WILD-FIRE.



YUP-- BUT I'D KNOWN ABOUT IT FIRST. I'D GOT IN ON THE GROUND FLOOR.



IT WAS JUST SHEERLUCK. Y'SEE I ONLY GOT THAT CALL BECAUSE MY STORE WAS LISTED IN THE BOOK BEFORE BIG QUEST COMICS.



I DIDN'T KNOW THE FELLA WHO CALLED-- HAD NEVER MET HIM. HE ASKED ME TO GET 8,000 BUCKS TOGETHER AND TO GET OVER TO RIVER ST. IMMEDIATELY!



I'M STILL NOT SURE WHY I TRUSTED HIM. JUST AS LIKELY COULD'VE BEEN A SCAM. BUT THERE WAS SOMETHING ABOUT HIM...



HIS NAME WAS GREEN. DON GREEN. MEETING HIM CHANGED EVERYTHING. THIS WAS BACK IN 1974.



AFTER 1978-- I NEVER SAW HIM AGAIN.



OH, I'VE HEARD ABOUT THIS WIMBLEDON GREEN... I HONESTLY CAN'T TELL YOU IF IT'S THE SAME GUY. NO MATTER WHAT HE CLAIMS.



IT WAS A DEFINING MOMENT.



ASHCAN  
KEMP  
COLLECTOR

I'M NOT LIKELY TO FORGET THE WILBUR R. WEBB COLLECTION!



I LOST A LOT OF MONEY IN THAT FIASCO. THAT WAS LATER THOUGH-- MUCH LATER.



I FIRST HEARD OF IT IN '75 WHEN I WAS HANDED A PIRATED SECRET CATALOGUE BY THE LATE PULPY WISE.



I'D NEVER SEEN ANYTHING LIKE IT-- 900 GOLDEN AGE BOOKS WITH ONLY ONE NOTATION ON CONDITION-- MINT!



I IMMEDIATELY GOT ON THE PHONE TO "FAT FRANKS" TO SECURE MY BIDDING POSITION...



BUT MYSTERIOUSLY, THE AUCTION HAD BEEN CANCELLED.



THE COLLECTION WENT UNDERGROUND AND DIDN'T RESURFACE UNTIL AN AUCTION IN 1981.



THAT'S WHEN THOSE PRICKS PULLED THEIR DIRTY NUMBER ON ME. AT LEAST I GOT OFF EASIER THAN EDWIN AND DINTY.



I DON'T THINK A WEEK PASSED (BETWEEN '75 + '81) WHERE SOMEONE DIDN'T SPECULATE ON THE FATE OF THE WILBUR R. WEBB COLLECTION.



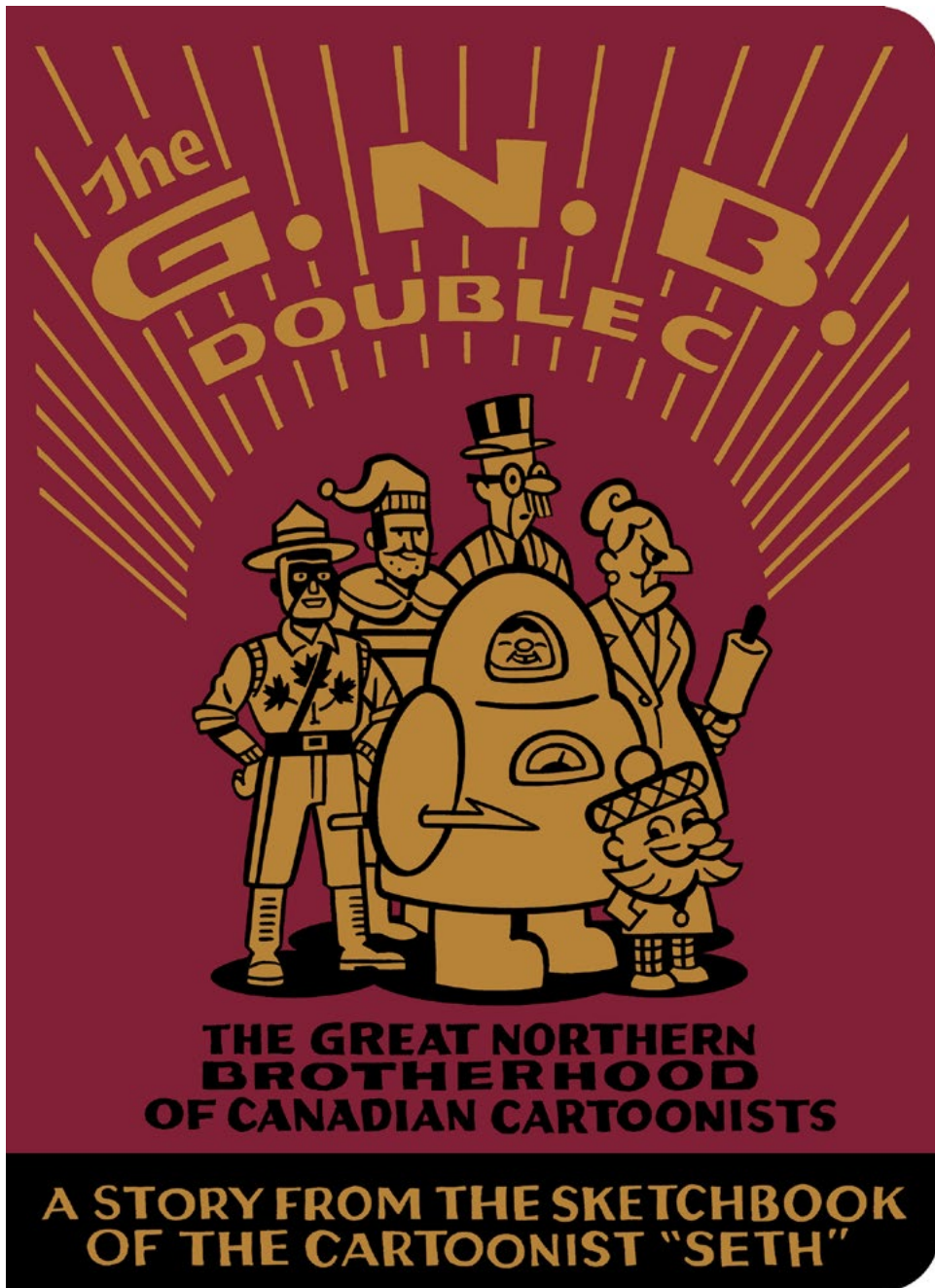
THE COVERLOOSE CLUB WAS AWASH IN THEORIES.











FULL TITLE LIST

NEW PAPERBACK EDITION!

# THE GREAT NORTHERN BROTHERHOOD OF CANADIAN CARTOONISTS

## SETH

**Legendary cartoonist Seth takes readers into the hallowed halls of the G-N-B-double-C—*The Great Northern Brotherhood of Canadian Cartoonists*—where yesterday’s comics legends and their beloved characters adorn the walls, and only the elite few can get an up close and personal look. That is, until now.**

Cartoonists, erected in 1935—the last standing building of the once prestigious members-only organization (the ‘G-N-B-double-C,’ to those in the know). Here, everyone from all branches of the industry—news-paper strips, gag cartoons, nickel-backs, comic books, political art, accordion books, graphic novels—gathered in their dark green blazers to drink cocktails, eat, dance, and discuss all things cartooning.

In *The Great Northern Brotherhood of Canadian Cartoonists*, beloved elder statesman of indie comics and multi-award-winning cartoonist Seth opens the door to an unseen world of Canadian comics: sometimes fictional and sometimes not, sometimes humorous and sometimes bittersweet, but always fascinating in its creative explo-

ration of history and collective memory.

This gorgeous paperback of a D&Q classic is available for purchase on its own or as part of a boxed set, also coming to stores this fall!

### **PRAISE FOR *THE GREAT NORTHERN BROTHERHOOD OF CANADIAN CARTOONISTS***

*“The Great Northern Brotherhood of Canadian Cartoonists, an august if imaginary guild and tradesmen’s club that has fallen on the same hard times as most other fraternal organizations. Seth uses this superbly drawn narrative tour of one of the G.N.B. Double C’s meeting halls as an excuse for some grand mythmaking and wish fulfillment.”—Publishers Weekly, Starred Review*

APRIL 2027 • \$22 USD / \$28 CAD • PARTIAL-COLOR • 6" X 8" • 136 PAGES  
PAPERBACK • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-957-0



# G.N.B.C.C

*The Great Northern Brotherhood of Canadian Cartoonists*



IF YOU SHOULD HAPPEN  
TO BE WANDERING ALONG  
KING ST. IN DOMINION...



KEEP AN EYE OPEN FOR  
MILVERTON STREET AND  
TAKE A RIGHT ON IT.



WALK ALONG -- JUST  
A BLOCK OR TWO...



YOU'LL FIND A SURPRIS-  
ING LITTLE POCKET OF  
BANQUET HALLS AND  
PRIVATE CLUBS.



FOLLOW ALONG TO 169 --  
A TALL THREE STORY  
STRUCTURE...



SOMEWHAT PAST ITS  
PRIME.



THE G.N.B. DOUBLE C.



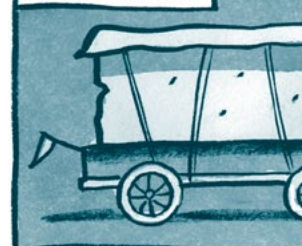
THE GREAT NORTHERN  
BROTHERHOOD OF CAN-  
ADIAN CARTOONISTS.



ERECTED IN 1935.



IT HAS A LOVELY OLD  
FACADE -- MADE OF PINK  
STONE MINED IN NEW  
BRUNSWICK.



THE SAME STONE USED  
FOR QUEEN'S PARK  
IN TORONTO.



AND THE OLD CITY  
HALL AS WELL.





THE FIRST THING YOU SHOULD NOTE IS THE BAS-RELIEF ARCH OVER THE DOORWAY.



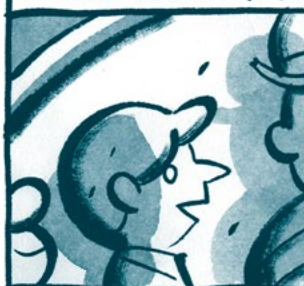
IT'S A WHO'S WHO OF CANADIAN CARTOON CHARACTERS.



SOME FAMOUS... SOME FORGOTTEN.



IT'S WORTH LOOKING AT CAREFULLY JUST TO SEE WHO YOU CAN RECOGNIZE.



THE ORIGINAL ARCH WAS MERELY FLORAL IN DESIGN.



THIS WONDERFUL CARVING WENT UP IN 1963.



THERE'S DOUG WRIGHT'S NIPPER...



AND THERE'S KAO-KUK.



NEXT TO HIM IS CHOPPER.



UPON ENTERING THE LOBBY YOU'LL IMMEDIATELY ENCOUNTER CONSTABLE HENDERSON...



OF THE ROYAL CANADIAN MOUNTED POLICE, OF COURSE.



EACH OF THE CLUB'S FOUR BRANCHES KEEP A MOUNTIE ON DUTY.



TEA-TOTALER TAD...



FUDDLE AND DUDDLE.



TO THE FAR RIGHT IS JOCK-O.



USUALLY AN OLDER OFFICER SINCE THE POST REQUIRES LITTLE EFFORT.



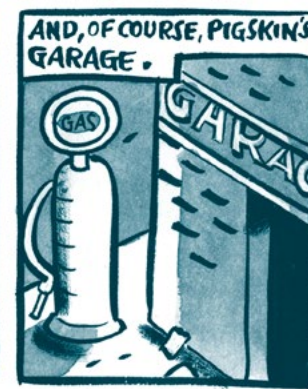
PAID FOR BY OTTAWA-- THANK GOD!



HOPEFULLY NO ONE IN GOVERNMENT WILL LOOK INTO THAT LITTLE EXPENDITURE ANYTIME SOON.



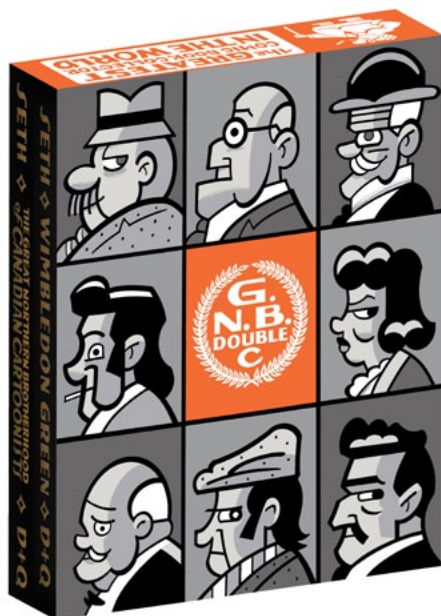












## BOX SET : WIMBLEDON GREEN + THE GREAT NORTHERN BROTHER- HOOD OF CANADIAN CARTOONISTS SETH

**Two of legendary cartoonist and flagship D&Q author Seth's adoring odes to comics now available in paperback in one box set for every would-be Wimbledon Green and aspiring GNB-Double-C member!**

Friends and fellow comics fans, rejoice! For *Wimbledon Green: The Greatest Comic Book Collector in the World* and *The Great Northern Brotherhood of Canadian Cartoonists* may now be acquired together—and in mint condition paperback for the very first time, no less.

From critically acclaimed Eisner, Ignatz, and Harvey Award-winning cartoonist Seth comes another one-of-a-kind package for the ever-discerning comics fan and collector. Dive into this tidy and stylish corner of Seth's Dominion, where *Wimbledon Green* celebrates comics collectors and *The Great Northern Brotherhood of Canadian Cartoonists* celebrates the cartoonists those very comic collectors love. Both books come in a lavish, playfully designed slipcase in Seth's signature style.

### PRAISE FOR SETH

"The acclaimed comic-book artist Seth is a poet of the ordinary and the downbeat, a

nostalgic chronicler of regret, disappointment, confusion and occasional moments of happiness."—*The New York Times*

"Seth is one of Canada's great storytellers and writers who bounds from strength to strength. We are lucky to have him in our world."—Douglas Coupland

"The G.N.B.C.C. houses work and memories that represents a warts-and-all approach to the history of comics. A number of these previously popped up in *Wimbledon Green* and are emblematic of a certain kind of popular comic."—*The Comics Journal*

"By the time Seth threatens to pull the rug out from under you, he has you convinced that such a golden era of popular success and imagination could have existed; more important, he convinces you that it should have."—*Publishers Weekly*

FULL TITLE LIST

APRIL 2027 • \$55 USD / \$70 CAD • PARTIAL-COLOR • 6" X 8"  
PAPERBACK • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-958-7





**Seth** is a cartoonist, designer, and collector. His books nclude *Clyde Fans*, *George Sprott*, and the *Palookaville* series. He is currently working on a long graphic novel that will appear in the years to come. He lives with his beloved wife Tania and two cats (Albert and Arthur) in an old house he has pretentiously named "Inkwell's End."

FOR MORE INFORMATION ON SETH

FULL TITLE LIST



based on a story of love in wartime by Sakaguchi Ango

# ONE WOMAN AND THE WAR

KONDŌ YŌKO

## ONE WOMAN AND THE WAR

KONDŌ YŌKO

TRANSLATED BY DAVID BOYD

**A melancholic portrait of Tokyo at the edge of collapse during the final days of World War II, by a celebrated *Garo* cartoonist.**

**Adapted from Sakaguchi Ango's famous historical fiction/romance writing, the graphic novel follows two people bound not by love, but by proximity to ruin.**

A former sex worker, she is emotionally sealed off, incapable of feeling pleasure in any familiar way. A writer, he is numb and adrift, and drawn to her detachment from the unraveling world.

Together, they have made an agreement: they will stay together until the war ends—or they die.

Drifting through bomb shelters, burned-out streets, and nights heavy with smoke,

desire, and resignation, terror becomes a strange fascination; destruction takes on an erotic charge. There is something beautiful, almost intoxicating, about the end.

Kondō's minimalist manga style heightens the void—thin lines, empty rooms, distant gazes.

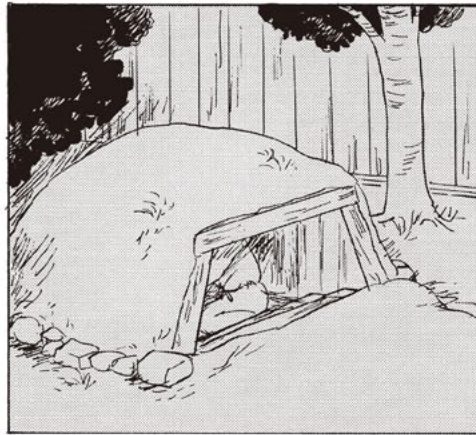
Translated by award-winning David Boyd (*Breasts and Eggs*), this long-awaited release will be an instant classic.

FULL TITLE LIST

JANUARY 2027 • \$25 USD / \$30 CAD • B&W • 6.125" X 8.375" • 152 PAGES • HARDCOVER  
COMICS & GRAPHIC NOVELS/EAST ASIAN STYLE/MANGA • ISBN 978-1-77046-901-3

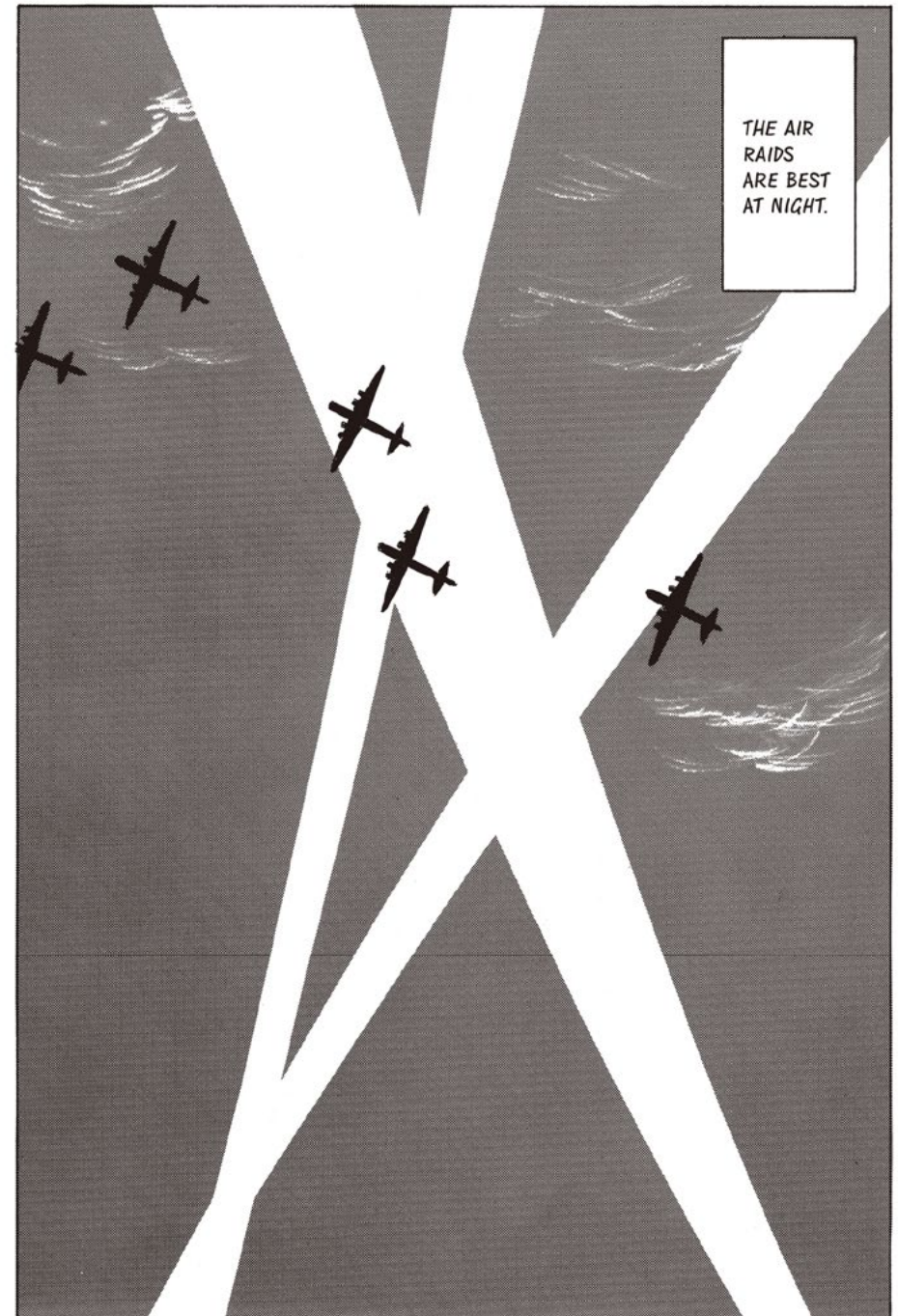


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I STOPPED  
HATING  
THE WAR.

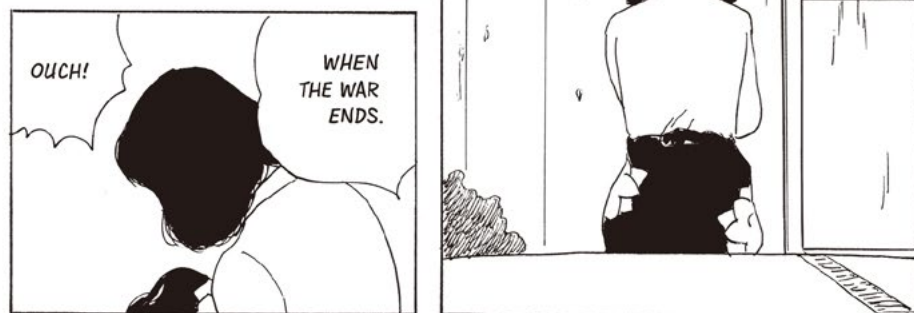
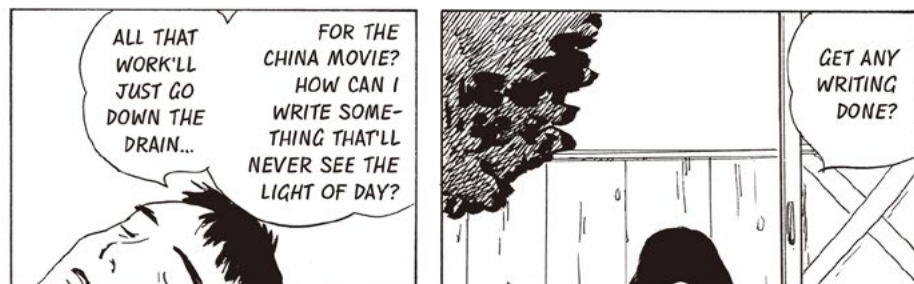
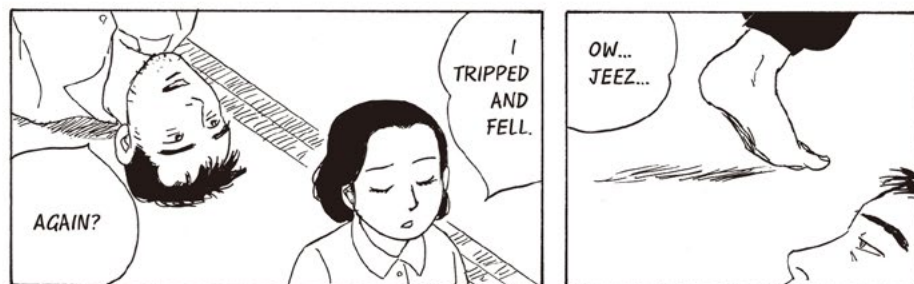
ONCE  
THE  
NIGHT  
RAIDS  
STARTED...



THE AIR  
RAIDS  
ARE BEST  
AT NIGHT.

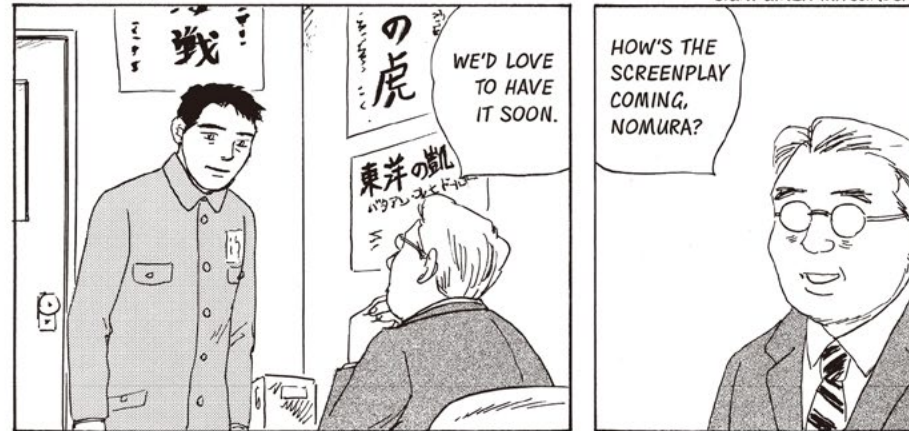


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SIGN: GINZA MITSUKOSHI



POSTERS: TIGER OF MALAYA / TRIUMPH IN THE EAST / BATTLE OF —

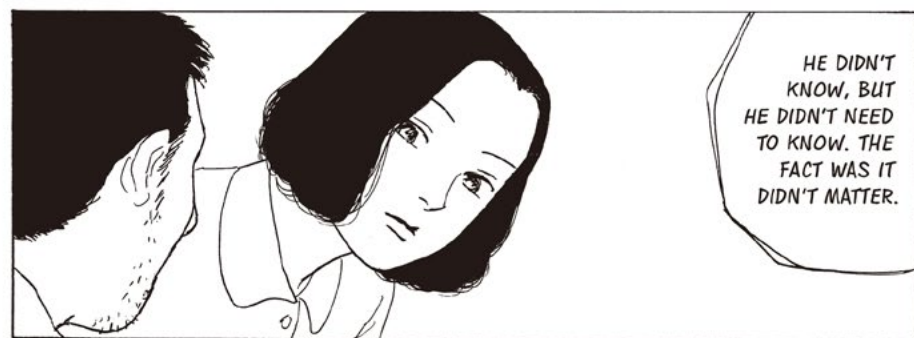




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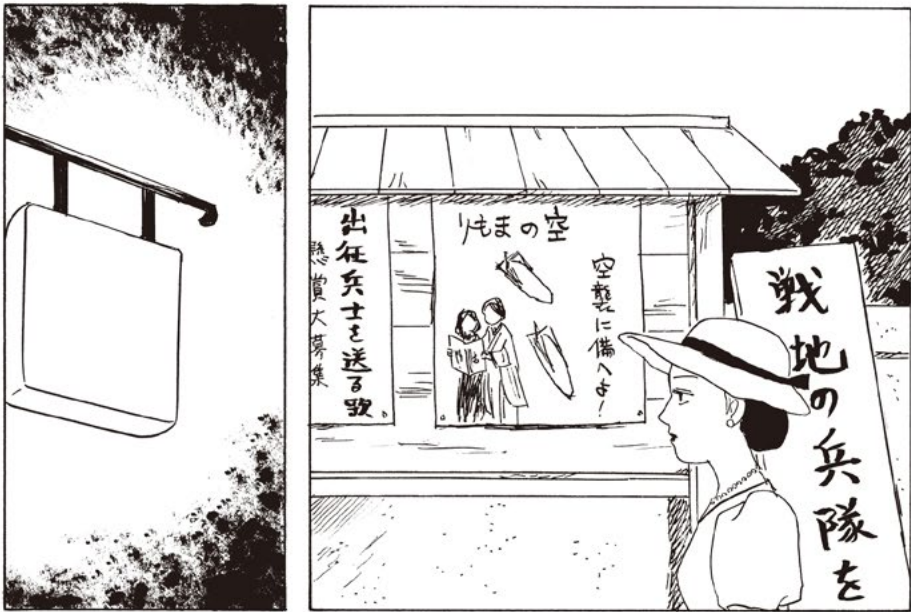
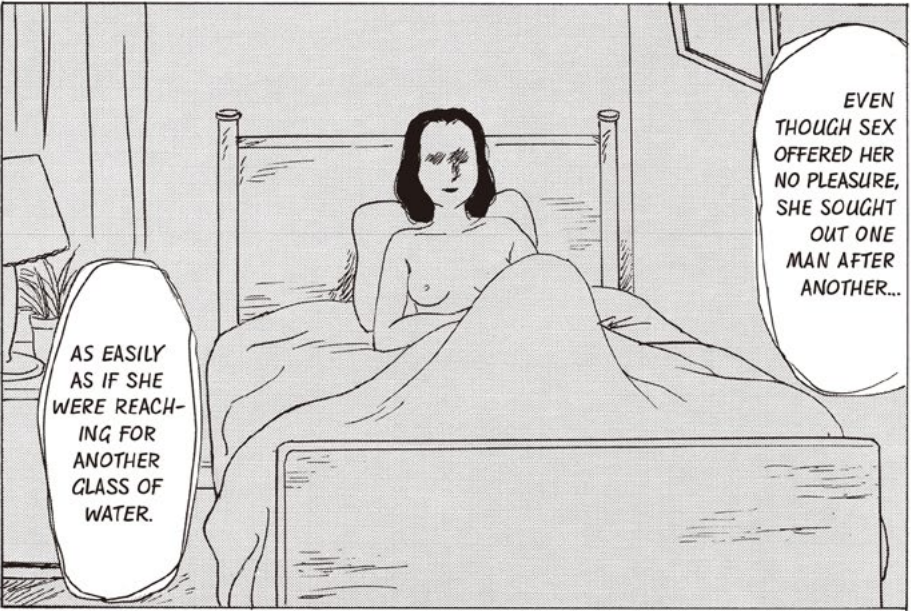
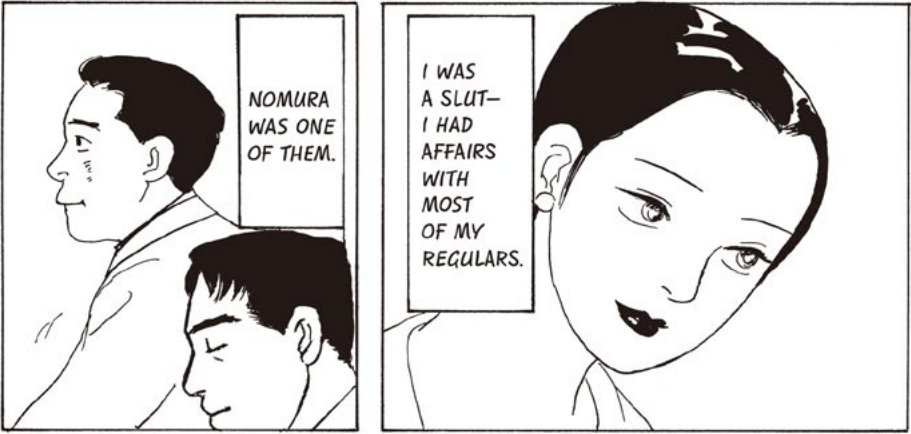


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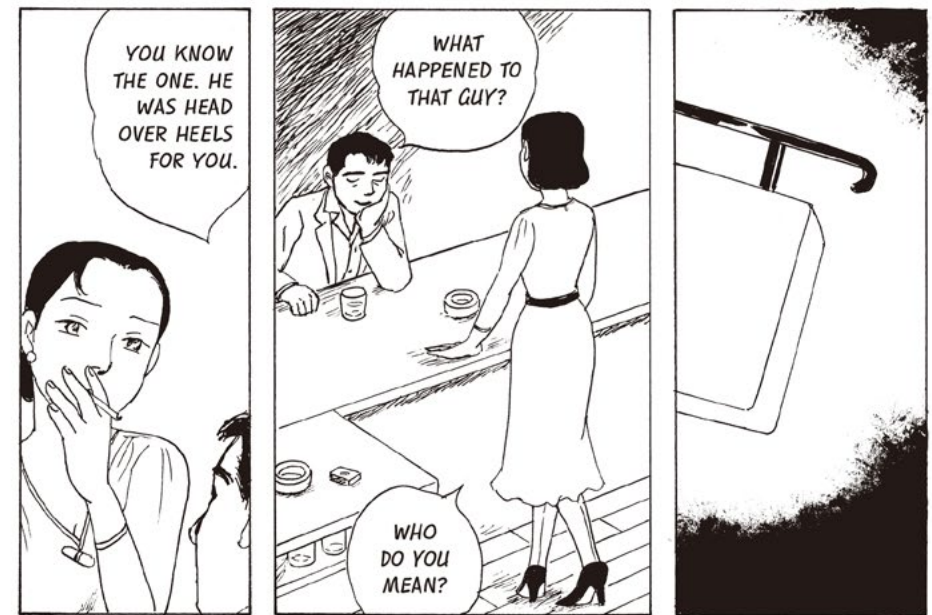
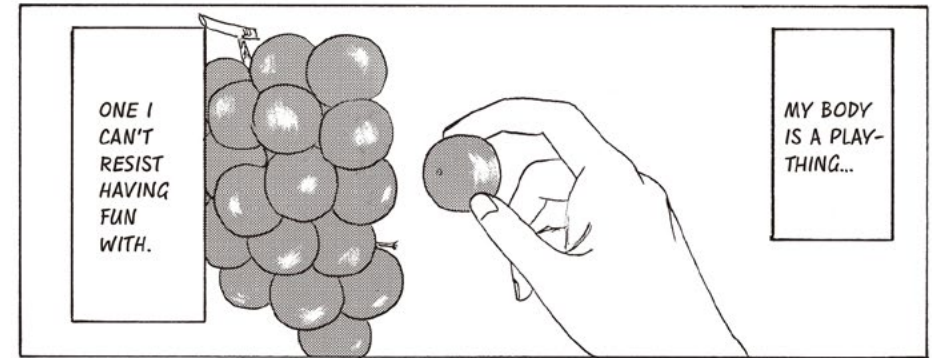
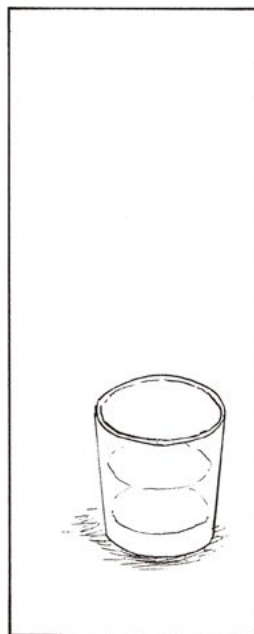
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POSTERS: SONGS FOR THE SOLDIERS: GRAND CONCOURS / AERIAL DEFENSE / AIR RAIDS ARE COMING! / SIGN: — OUR TROOPS

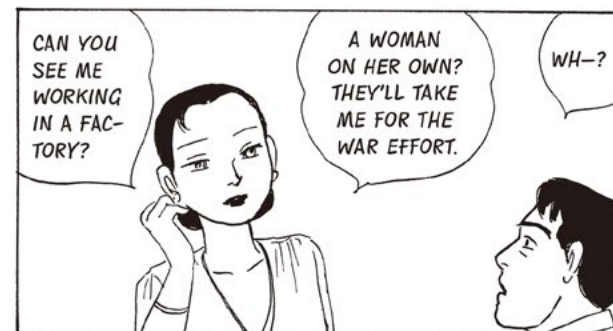
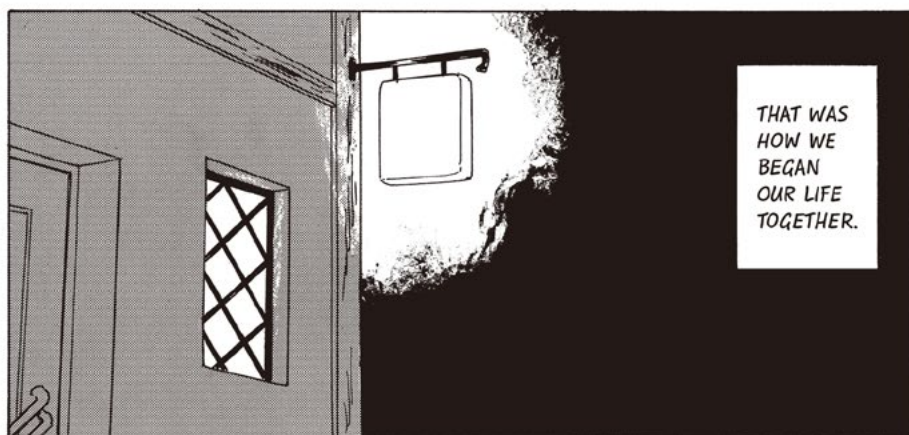


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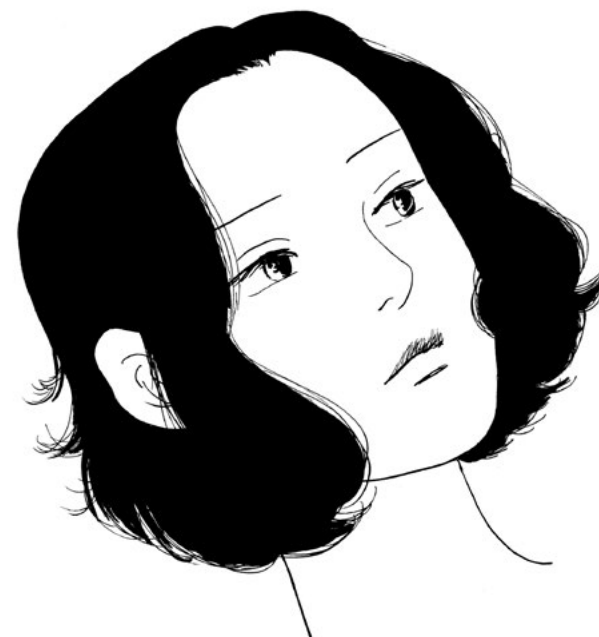




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**Kondō Yoko** was born in 1957 in Niigata, Japan. Her first comics were published in *Garō Magazine* when she was just 22 years old, and she has continued to work in gekiga, shojo, josei, and seinen manga over the past fifty years. Kondō worked as an assistant to Murasaki Yamada, and attended high school with Rumiko Takahashi.

She has been nominated twice for the Tezuka Osamu Cultural Prize, and received the Grand Prize at the Japan Media Arts Festival as well as the Excellence Prize of the Japan Cartoonists Association. Her comics have been translated into French, Italian, and Spanish. *One Woman and the War* is her first graphic novel to be translated into English.





FULL TITLE LIST

# MARMALADE PRINCESS

ITO SHIGEO

TRANSLATED BY DAVID BOYD

**The urban slacker novella *Marmalade Princess* marks reclusive manga-ka Ito Shigeo's English-language debut**

*Marmalade Princess* is a five-part graphic novella deliberately told out of order. Drawn in wiry black inks and filled in with distinct 80s pops of bright color reminiscent of Warhol's latter-day prints, it follows a pack of trendy youths on what has all the makings of a madcap summer adventure.

*Marmalade Princess* showcases Ito's previously uncollected short comics fiction across a number of post-*Garō* alt-manga magazines such as *Yakou*, *Comic Baku*, and the famed *A\*Ha*—the Esso-sponsored monthly manga magazine that published the likes of *Guido Crepax* and *Gary Panter*.

Ito Shigeo's comics center aimless urbanites in their mid-teens and early 20s.

A prolific yet elusive manga-ka of the 1980s, he stopped publishing comics in 1991. After a Japanese folk rocker put Ito's art on a 2020 album cover, interest in the author's work spiked, prompting the republication of his short stories in Japan. *Marmalade Princess* is translated by prolific literary translator David Boyd.

## PRAISE FOR MARMALADE PRINCESS

"Ito's pop art style, excellent design-oriented composition, and vibrant sense of color—particularly seen in his later works—leave a decisively strong impression. His unique literary worldview, possessing both delicacy and sharpness, permeates all of his works."—*Popeye Magazine*

MARCH 2027 • \$25 USD / \$30 CAD • PARTIAL COLOR • 5.875" X 8.375" • 240 PAGES • PAPERBACK  
COMICS & GRAPHIC NOVELS/EAST ASIAN STYLE/MANGA • ISBN 978-1-77046-946-4







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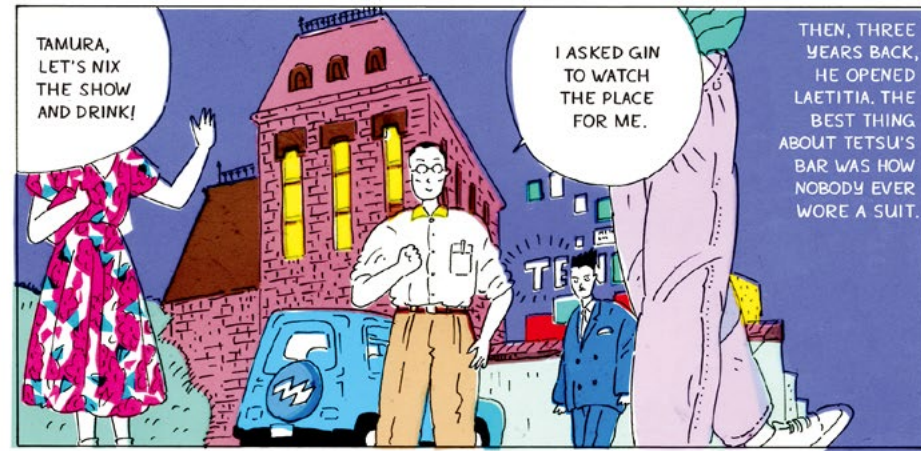
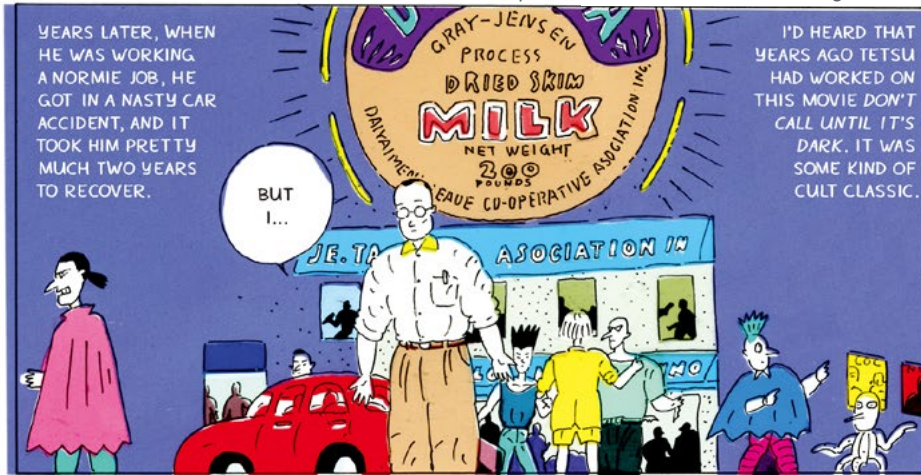


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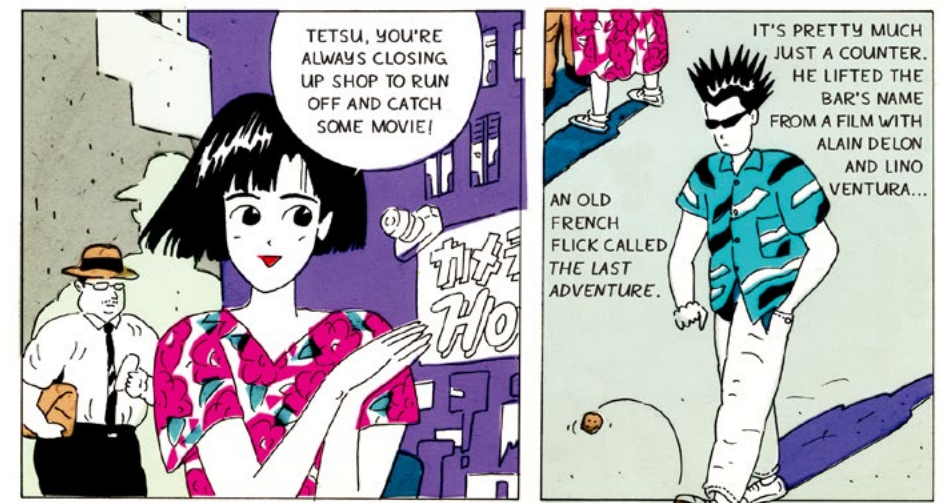
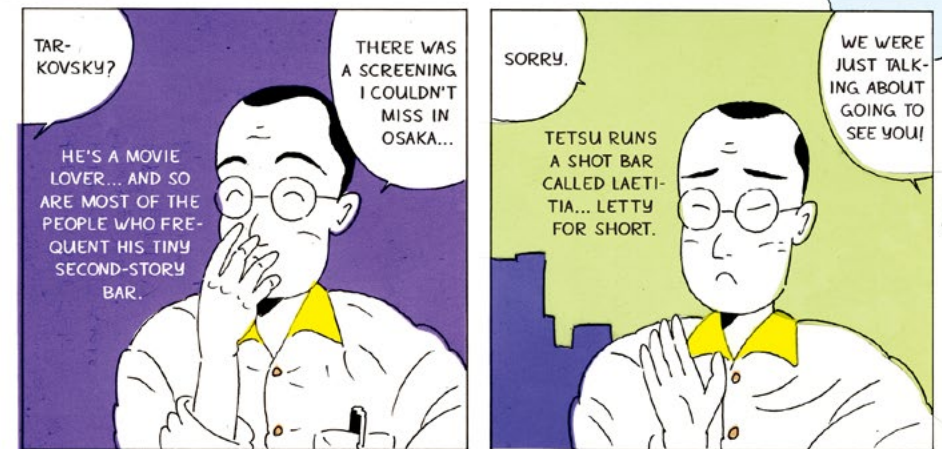




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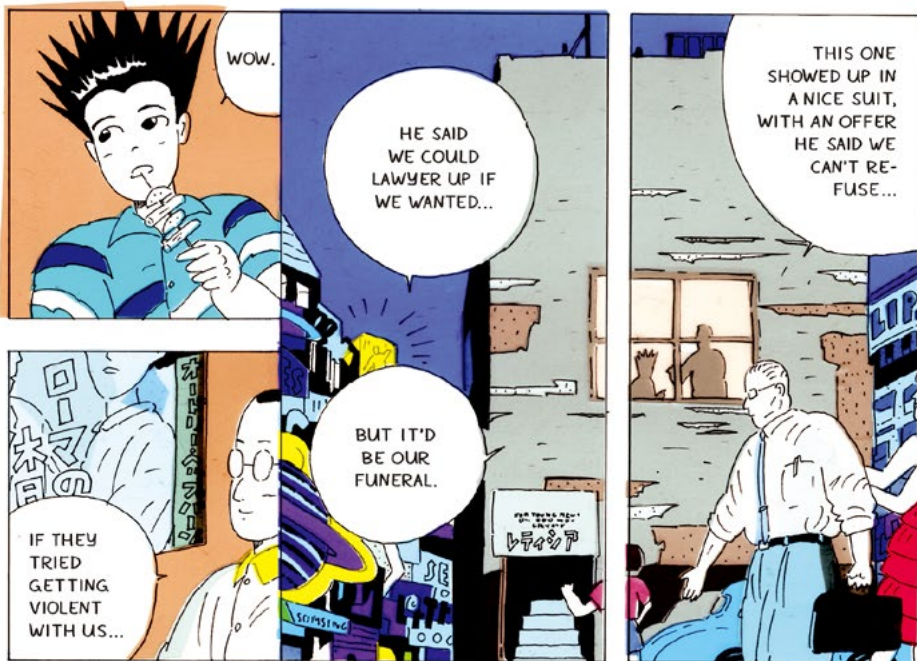


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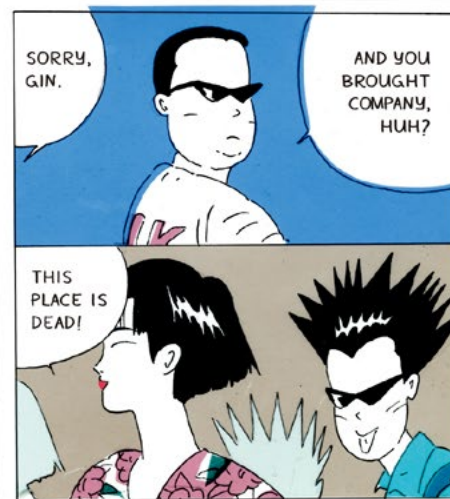




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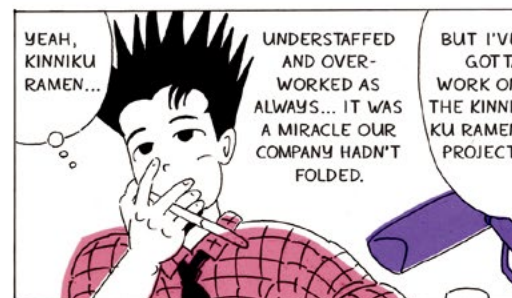




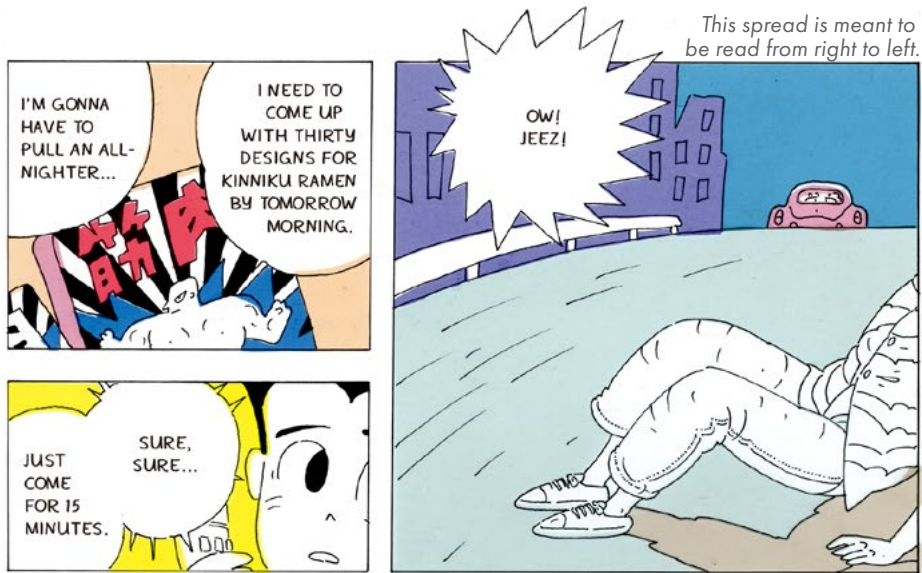
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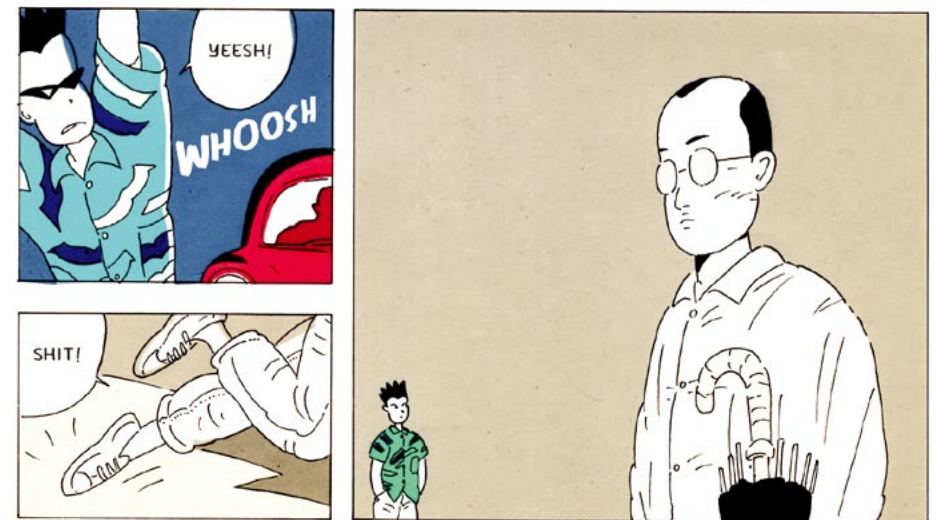
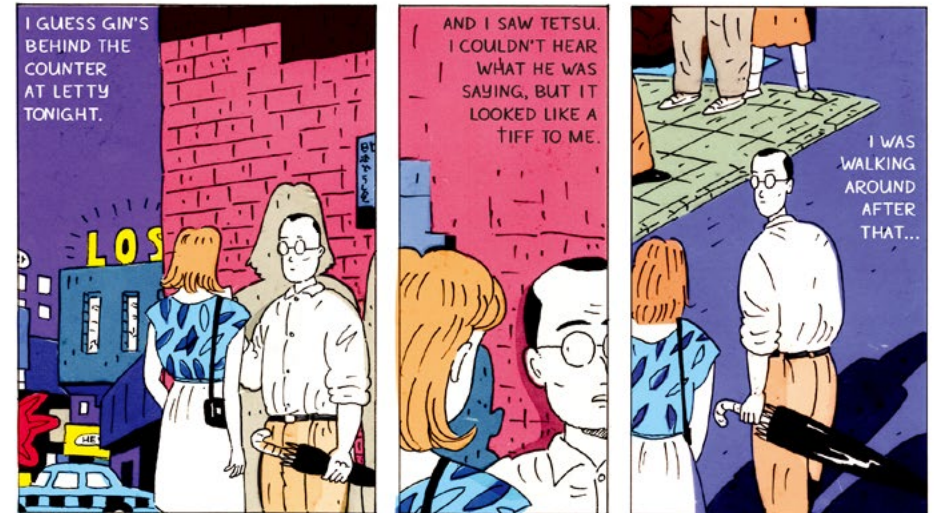
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SIGN: ALL YOU CAN DRINK - 3000 YEN



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**Ito Shigeo** (born 1950) is a Japanese manga artist, picture book author, and graphic designer.





THE LEGEND OF  
**KAMUI**  
SHIRATO SANPEI



FULL TITLE LIST

# THE LEGEND OF KAMUI:

## VOLUME FIVE

SHIRATO SANPEI

TRANSLATED BY RICHARD RUBINGER & NORIKO RUBINGER

**The greatest socialist sword and samurai manga of all-time gets the deluxe treatment it deserves**

Edo burns to the ground sending the Japanese economy into turmoil. The gap between the land owners and the lower classes widens but crafty farmer Shosuke has some ideas. He works diligently to unite the outcasts and farmers knowing full well that the only ones benefitting from their ongoing conflicts are the wealthy. Shosuke, with the help of an eager community, reclaims land, fixes irrigation and fights to make a more prosperous way of life for everyone.

In this lauded series, considered the greatest comics epic in manga history, we see Shirato Sanpei reach his full potential as he combines his love of history with real human socialist politics. *The Legend of Kamui* is the

great historical comic that influenced all that came after.

Translated by Richard Rubinger with Noriko Rubinger.

### PRAISE FOR *THE LEGEND OF KAMUI*

"Every scene simmers with outrage at inequality and injustice, which Shirato links to the politics of the 1960s."

—*Publisher's Weekly*, Starred Review

"The author's chilly and spare narration bridges the gap between present and past, balancing hints of the fantastic with a clear-eyed fatalism."

—*NYPL's Best New Comics for Adults*

"Astringent comics: tough-minded, tragic, but grand."—*The Comics Journal*

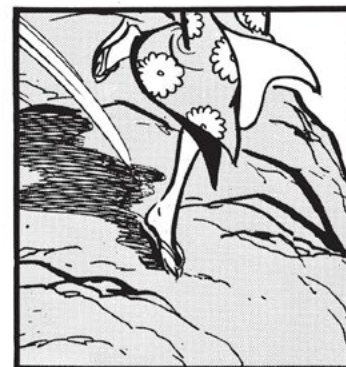
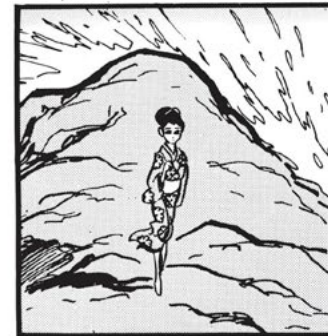
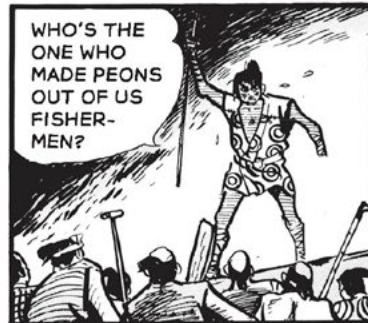
FEBRUARY 2027 • \$40 USD / \$50 CAD • B&W • 6.2" X 8.8" • 612 PAGES • PAPERBACK  
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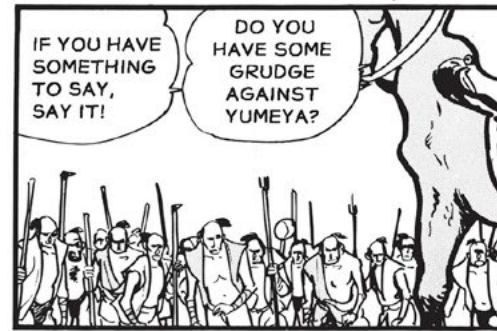


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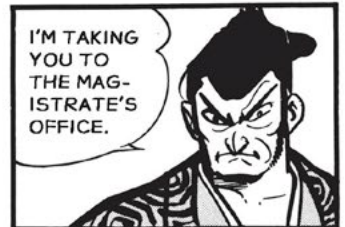
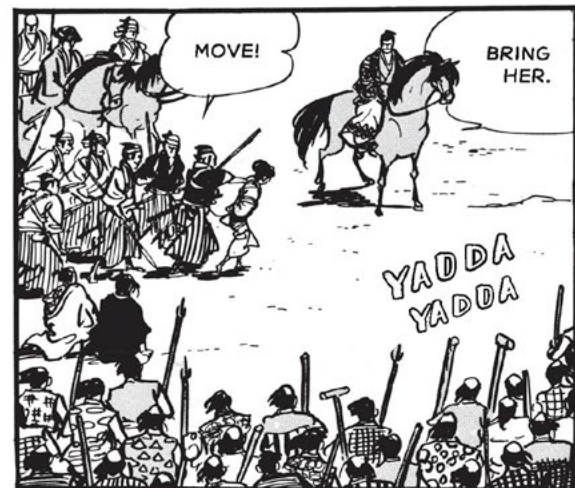
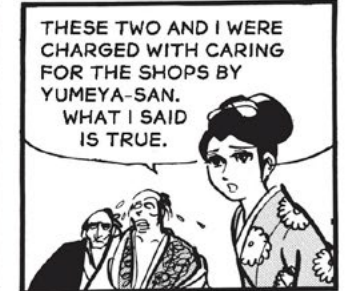


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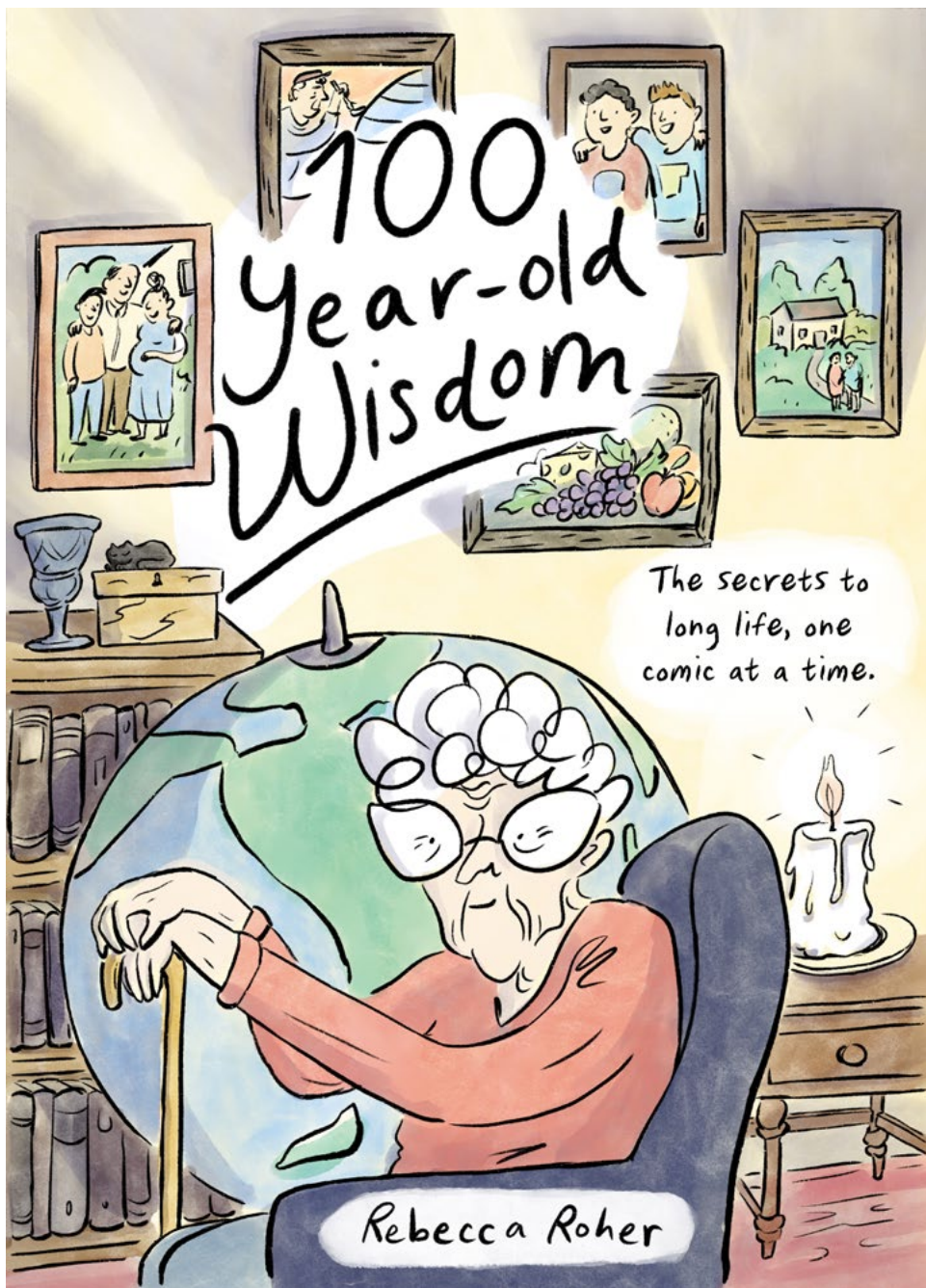


**Shirato Sanpei** was born in Tokyo in 1932. After a seven-year stint as a kamishibai artist, Shirato would begin working in the kashihon manga market in 1957. *Kaze no Fujimaru*, an animated series based on an original story by Shirato, began to be broadcast in 1964. *The Legend of Kamui* debuted that same year in the pages of *GARO*. Shirato died in 2021.

FOR MORE INFORMATION ON SHIRATO SANPEI

FULL TITLE LIST





# ONE HUNDRED YEAR-OLD WISDOM

REBECCA ROHER

**What do a psychoanalyst, a Chinese nun, a retired Hare Krishna, and Saddam Hussein's doctor have in common? In *One Hundred Year-Old Wisdom*, Nova Scotia-based cartoonist Rebecca Roher sits down with each of them—and a good many others—to find out.**

Cartoonist Rebecca Roher asks, “Just what are the secrets to long life?” The answer might surprise you. For some of the 90-year olds she talks to, it’s activism. For others, it’s tending a garden. For others still, it’s drinking vodka and keeping busy.

*One Hundred Year-Old Wisdom* collects Roher’s interviews with nonagenarians from around the world in comics form. Everyone from the humble folks of Ikarias in Greece, to Sardinia’s most sought-after centenarians share their stories in an inspiring, funny, and enrap-turing peek at the world through the eyes of those who’ve seen it change the most. Roher’s lively tribute to our elders is

gorgeously cartooned with fluid inks and airy watercolors, shining a spotlight on their insights into the human condition.

These remarkably lighthearted first-hand accounts of people looking back on their lives in a century of massive cultural and industrial change are a precious resource for all struggling with the uncertainty of our modern times.

## PRAISE FOR *ONE HUNDRED YEAR-OLD WISDOM*

“Airily paced, Roher’s storytelling captures the meandering rhythm of memory and her nimble, hazy pencil art kindly exaggerates her loved one’s quirks.”—*The Globe and Mail*

FULL TITLE LIST

MAY 2027 • \$25 USD / \$30 CAD • 4-COLOR • 6.4375" X 8.5" • 250 PAGES  
PAPERBACK • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-879-5



# Introduction

This comic series was inspired by local news interviews about the "secrets to long life" with people on their hundredth birthdays.

I loved watching these videos. They were often both funny and profound.

What's your secret to long life?

I eat porridge every day and stay away from men.

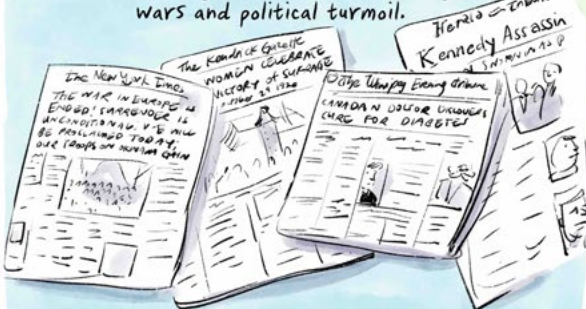
The answers were sometimes hilarious.

I feel better when I get a good dickin'.

Grandma!

At that age, people seem to lose their hangups.

I found it incredibly compelling that these were people who grew up in a time before electricity, just after women got the vote and through major wars and political turmoil.



I wanted to document first-hand memories of these events before it was too late.

As a cartoonist, I liked the idea of braiding the past and present in words and images...



...finding the poetry of the themes that surfaced.

Our society seems to want to erase aging.



It's hard to watch our loved ones age...



...and experience our own bodies in decline.



I wanted this project to take a direct look at aging, to better understand it, prepare for it and learn to do it well.



It feels important to make the best of the precious years we have in this lifetime.



I started doing interviews in 2017, the first with Lawrence, a 98-year-old man at my Bubby's eldercare residence.



Sadly, my Bubby has alzheimers and at only 85, was too young to participate.



It was hard to find people well enough to interview at 100, so I had to lower the age limit. I interviewed people at 87 to 107.

I had long-wanted to go to an artists' residency in Angoulême, France, where comics are a celebrated artform.



I was lucky enough to receive grant funding to support the project.



I spent almost a year at the residency, making comics in my shared studio between travelling for interviews.



I travelled to 11 countries across Europe, including the Blue Zones of Sardinia, Italy and Ikaria, Greece, known for their high rates of centenarians.



When the Covid-19 pandemic hit, I had to evacuate from France back to Canada and into quarantine.



I had been planning a trip to Okinawa, Japan, another Blue Zone, but it was now impossible.

Covid spread through elder care homes like wildfire, killing the elderly en masse and exposing terrible conditions in these facilities.



Suddenly, it was dangerous to visit the elderly, and they were more isolated than ever.

I pivoted my approach and started doing interviews over the internet or phone. In all, I did almost 40 interviews.



It used to take a certain amount of convincing to get an interview, but people were more willing to connect than ever.

The project felt even more important than when I started.



Sadly, not every interview made it into the book, but I am grateful to each person and family who shared their stories with me.



Over the past many years, I have been turning these interviews into comics.  
Transcribing, researching, scripting, thumbailing, inking, colouring...

Each process taking  
months... years.



So many images  
to draw...



So many  
references  
to check.

It feels like this project has  
taken 100 years to finish!

Finally, I can say with confidence that I have  
discovered the secret to long life...



I hope it helps.



# One Hundred Year - Old Wisdom with Irinie "Rica" Pedos in Ikaria, Greece

My mom and I  
meet our  
translator,  
Valentini, at  
the ferry docks  
in Athens.



We take an overnight  
ferry to Ikaria, a  
remote island  
another "Blue Zone".

Without any interviews lined up, we are  
hoping to meet people organically.



You see a lot of older  
people hanging out at  
Kaffenias\*, that would be  
a good place to start.

\*Greek cafe.

We dock in Evdilos, and find out a about a real  
estate agent who gives tours of local centenarians.



I don't see  
anyone.

She's not  
answering.

It seems longevity is  
an industry here too.

Our Airbnb host comes to take  
us to her place in the nearby  
village of Kampos.



Once we get settled, Valentini and I walk up  
the road. We stop to chat with a mechanic.



I have a 96 year-old uncle  
but I think he's under the  
weather right now...

I wonder if he's  
trying to protect  
his uncle from us.

We arrive at the Kaffenia in Kampos.



Inside, and American tells us that the woman  
who runs this place is 90, has had two broken  
hips and still cooks everyday.



You'll have to  
talk to her son.

You ask invasive questions and diminish  
people's lives to a sound byte!



Her son, Zacharias, shows up soon after,  
suspicious of our intentions.



What's with reporters  
coming here searching for  
the secret to long life?

This is different... I'm trying  
to make a visual archive of  
her life. I want to honour her!



At this point I'm not sure if I'm  
trying to convince him or myself.

People are tired of being asked  
about "the secrets to long  
life". I wouldn't mention it.



We decide to focus the questions on the  
history of the island rather than longevity.



Is there anything we can do for you in exchange for an interview with your mom?

You can come help build a cob house tomorrow.

We'll be there.



Zacharias brings me to the kitchen to meet Irinie, who everyone affectionately calls 'Rica'.

She is eating stuffed zucchini after cooking all morning.



She doesn't speak English but asks Zacharias if I'm hungry and offers me apricots.

Rica wakes up every day at 7, cooks all morning then sleeps in the afternoon.

She often watches cooking shows on TV to wind down.



After a nap, she gets up in the evening to hang out with her friends until late.

"It's May, so there aren't many tourists. It will just be locals tonight."



In the summer months her other kids come back from all over Greece and help out for the high season.

People used to come to Rica at the Kaffenia for insulin shots. Now Zacharias does it.



"People also come here to pick up their social security checks."

Zacharias takes me upstairs to Rica's apartment.



There's a walker for her on either end of the staircase. It's a great system.

Zacharias shows me a box of letters from the 1830s.

Are these your mom's?

She's 90, not 190!



I continue to embarrass myself.

Rica's father was a merchant, and had a shop and a fishing boat.



"This chest had been in his store."



"When the Germans came, they took everything."

These are letters from Communist exiles of the Greek Civil War.



From 1946-1949, anyone identified as a Communist was sent to remote islands.

50 Communist exiles were sent to Kampos and used a shed outside the Kaffenia as a kitchen.



One man came back to visit years later. Opening a hole in the wall, he pulled out a pile of letters no one else had known about.



Rica had a romance with the son of a Communist exile. They exchanged letters for years.



He came to visit her a few years ago. They both cried.

Many of the exiles were academics and professionals.



"They left a big imprint on the Icarians."

Rica learned a lot about nursing, which was very helpful especially for treating and birthing livestock.



"That's how I learned to give shots."



The next day, my mom and I have so much fun helping build the cob house, it doesn't seem like a fair trade.



That night, we are invited to interview Rica while she trims onions for the Wednesday night green onion pie.



Rica was born in 1930 in a village called Fles near the port in Evdialos.



This land belonged to Zacharias' dad. Zacharias recently bought a neighbouring plot to expand it.



He has goats, dogs, geese and chickens and quizzes us on all the trees and bushes.

My mom helps while I ask questions. Zacharias runs in and out as he prepares the night's meal.



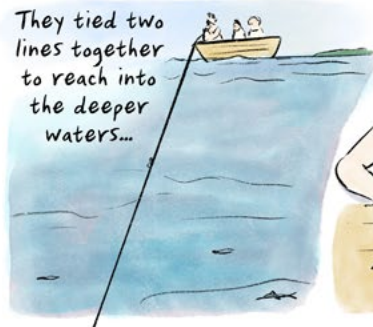
She tells us a story from when she was young and out fishing with her father and a brother.

You let us drift too far! The wind had taken them far from their usual fishing spot.



Their dad was upset.

They tied two lines together to reach into the deeper waters...



...And caught fish that no one on the island had ever seen before!



"He wasn't angry after that!"

My life began when I started high school in Agios Kynos.



It was a few hours walk to school.



Date trees were planted for travellers to snack on all along the footpaths connecting the villages.

There weren't roads until 30 years ago!



A cousin chimes in from the background.



Rica was good at languages and studied Ancient Greek.

After one year, her parents were too worried about her and brought her back home.



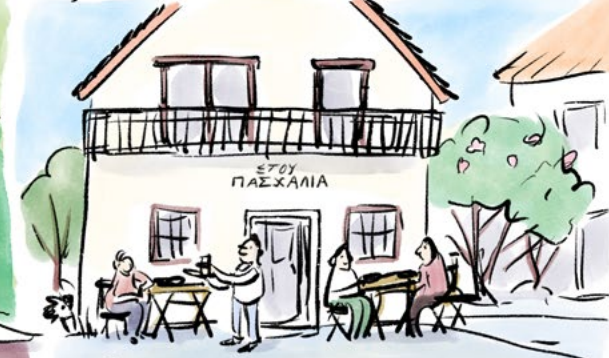
Rica married her husband when she was 26.

"I was old."



He was the brother of a friend of hers.

Originally, Rica's husband's father ran the kaffenia.



Then his brother ran it for a while.



Rica and her husband came to help and eventually took it over.



At some point, an extension was built.

"We did everything together."



They shared all the duties of the kaffenia, cooking cleaning, staying late to close up.

It's getting to be dinner-time and people start to fill up the kaffenia.



A bunch of Rica's friends show up. We all sit together.



I call them poison pussy 'cause all their husbands are dead!

It sounds better in Greek.

They have many more birth stories.

"At one point, the midwife was also the baker."



Keep breathing, I have to get these loaves in the oven...

"She was good at multitasking."

One woman gave birth on the same day as her cow and had to go to the field to check on them. The baby had rolled away from the mother.



"If she hadn't, the calf would have been rejected by the mother."

They had six children.



Zacharias was the youngest.

"On the day Zacharias was born, I did all the chores of the day, cooking and cleaning."



"I even made the bed that I would give birth on!"

Finally, I feel I can ask Rica about her ideas about longevity.

I don't think there is any secret. All I know is I always had way more work than I wanted to.



Soon the conversation turns back to food, a subject that seems to come up a lot around Rica.

Beet greens are my favourite, but they are so hard to wash!

Yeah but it's worth it.

How do you usually cook them?

Well, lately....



The kaffenia is bustling. It really is the centre of Kampos.



And at the centre of the centre is Rica.



"When I was ready, I called the midwife."



"I gave birth on the first pain."



"When I went downstairs with the baby, I saw a pack of cigarettes on the table."

The local taxi drivers were using it to bet on when I'd give birth!





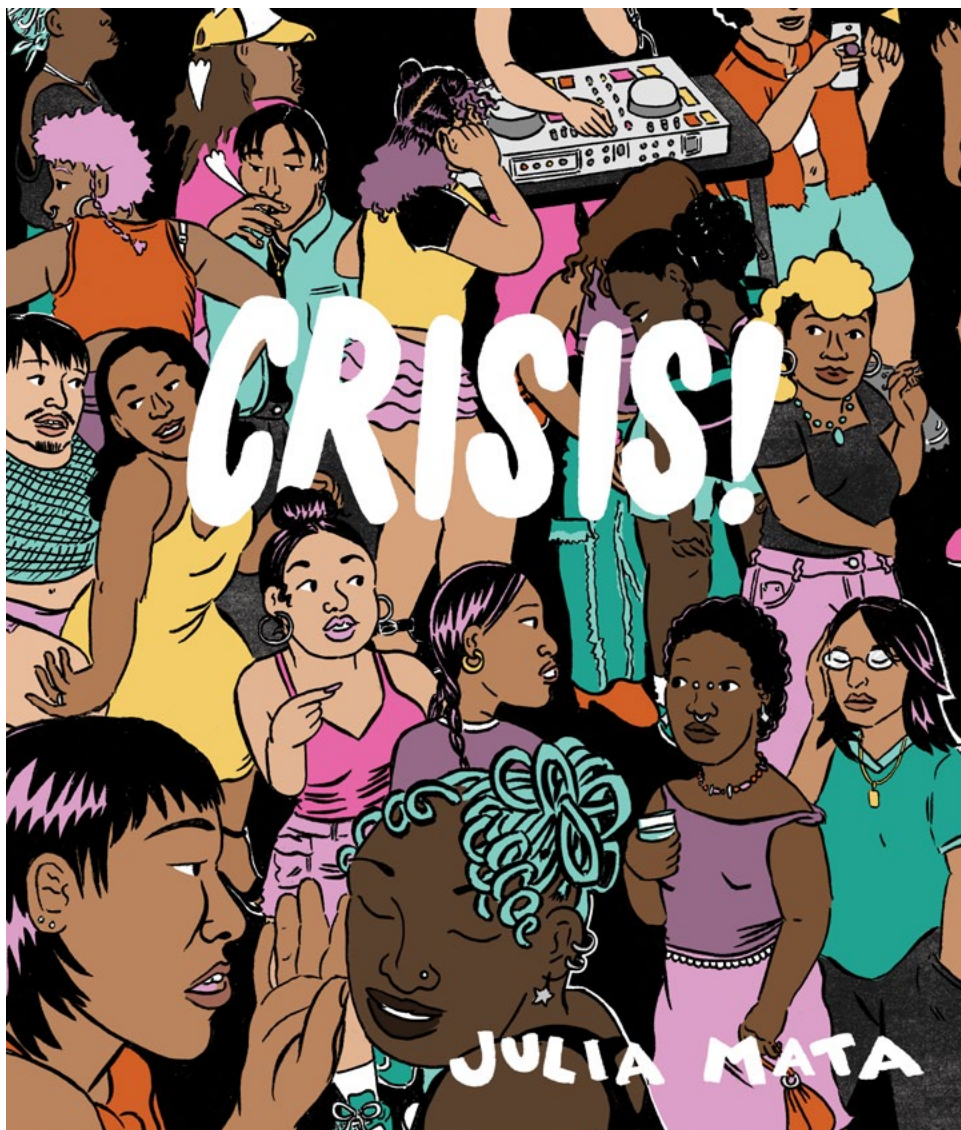


**Rebecca Roher** is a cartoonist, illustrator and educator. Her work has been published by *The Nib*, *Bitch Media*, and *New York Times Now*.

FOR MORE INFORMATION ON REBECCA ROHER

FULL TITLE LIST





# CRISIS!

## JULIA MATA

**It's a *CRISIS!* Watch our cast of queer cuties figure it out as they navigate the ever-widening margins of society, candidly portraying the lived experiences of a generation.**

Mayra and Dania are codependent besties and roommates living in New York City, where they experience a year in their early twenties full of drama, broke-ness, and first adult attempts at love.

In this quarter-life coming of age story, the girls try to find themselves against a backdrop of rising rent prices, global news stories, and heavy family legacies, all while talking shit with their girls and trying to be cute for the next Saturday night summons to the club.

A story of friendship and family, chosen or otherwise, our duo navigate the messiness and uncertainty of young adulthood with humor and style. Drawn with detailed ink cityscapes and bubblegum pink, Salvadoran-American cartoonist Julia Mata expertly sets the vibe in her debut graphic novel.

### **PRAISE FOR *CRISIS!***

"*CRISIS!* is an assured graphic novel debut. Mata's world feels real and alive."  
—Jillian Tamaki

"Julia Mata ushers her characters with utmost care through their joys and sometimes all-too-familiar anguishes. Gorgeously drawn with pink and white highlights that shimmer on the page, *CRISIS!* is tribute to all that is both mundane and sacred in the lives of two beautifully complex queer Central American women."—Lee Lai

"Julia Mata's brilliant debut graphic novel follows the adventures and misadventures of Mayra and Dania as they navigate queer young adulthood in the big city—facing problems of work, racism, romance, friendship, and housing. With beautiful, complex drawings on every page, Mata is a massive new talent on the comics scene."—Lydi Conklin

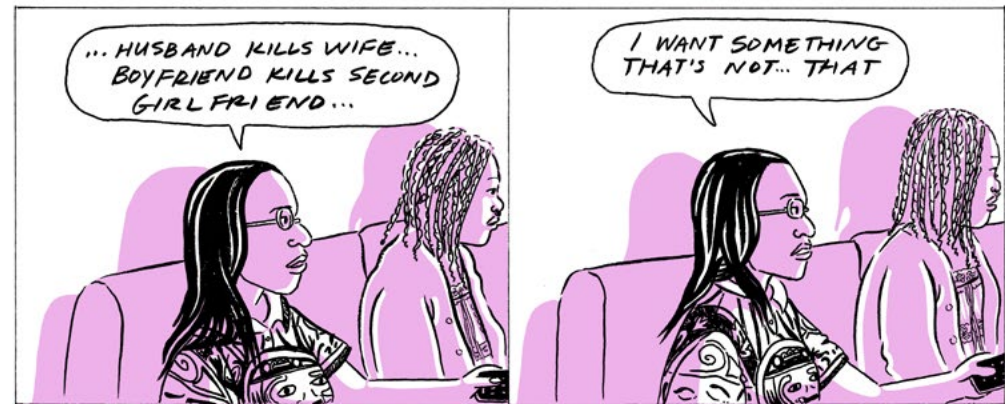
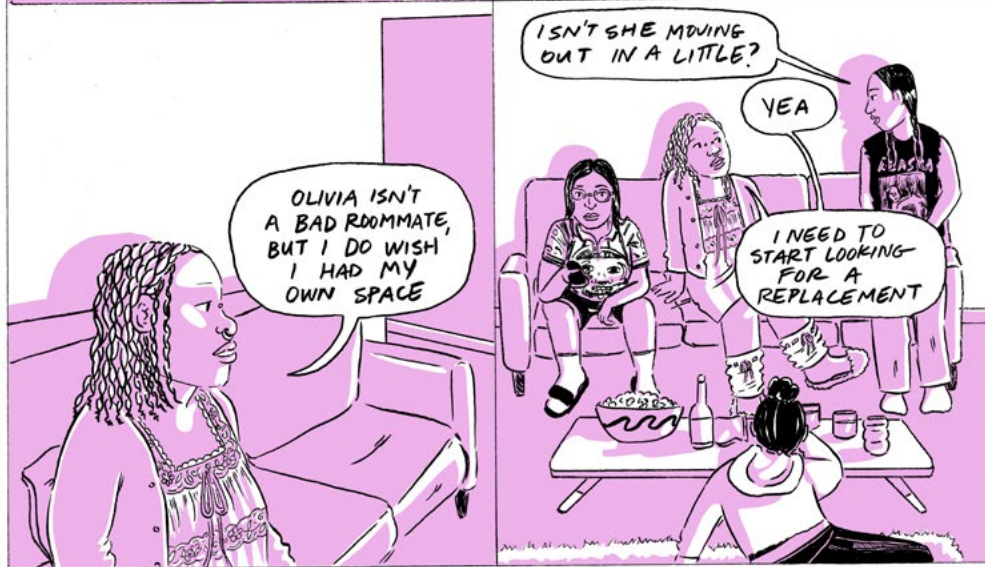
FULL TITLE LIST

MARCH 2027 • \$25 USD / \$30 CAD • PARTIAL-COLOR • 7.25" X 8.625" • 208 PAGES  
PAPERBACK • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-880-1









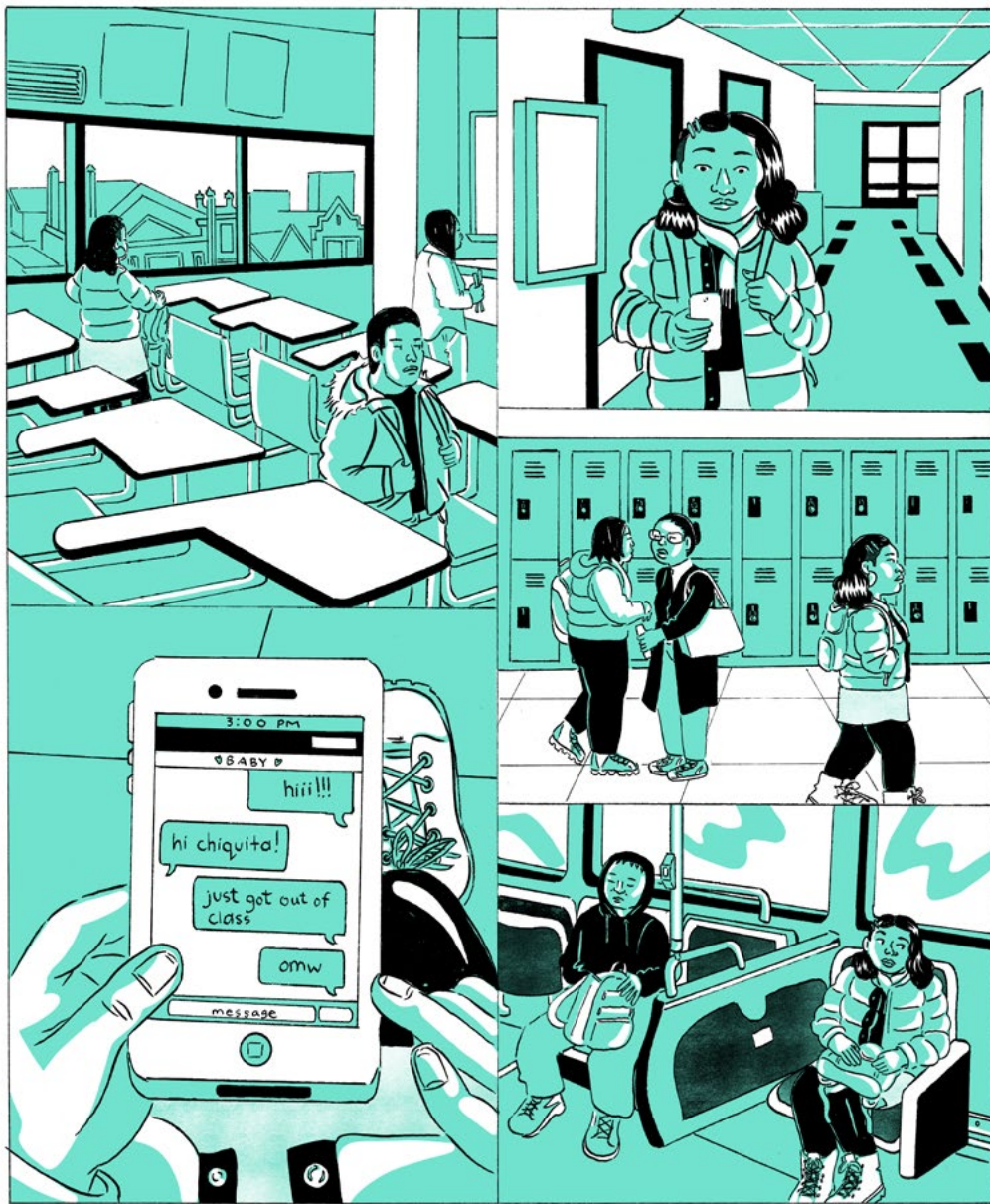




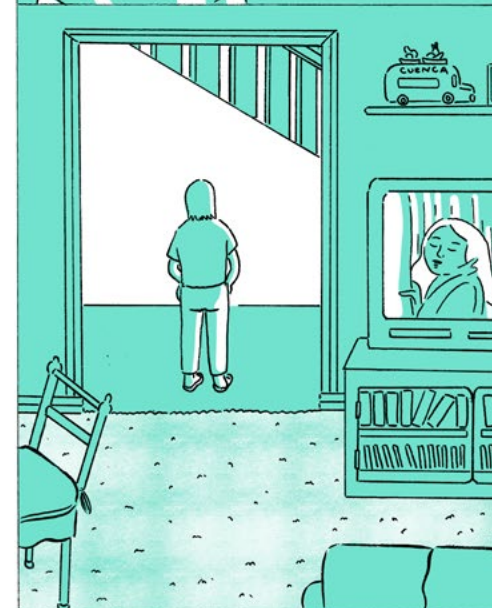








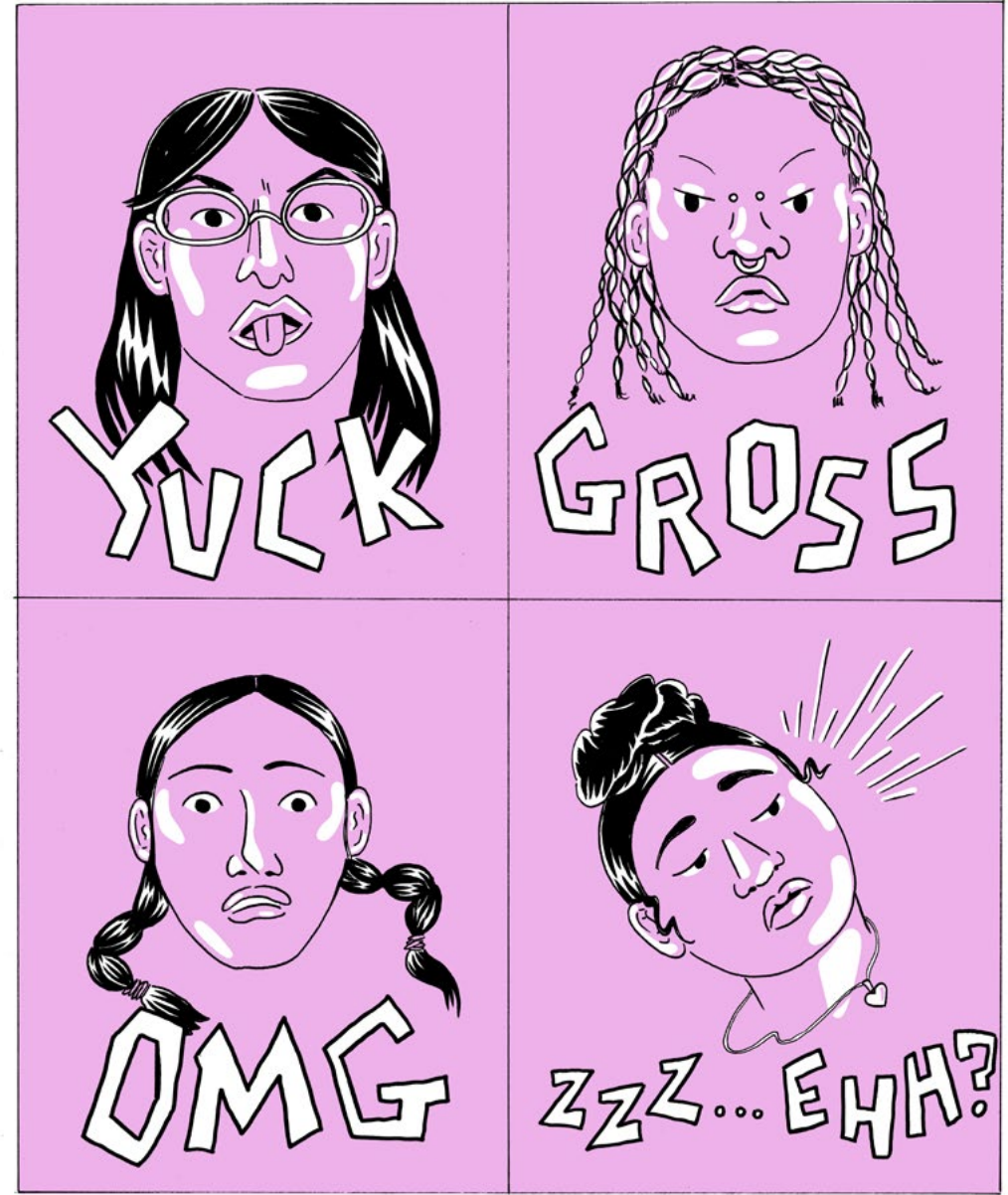




















**Julia Mata** is an illustrator and cartoonist from Southern California, living in Los Angeles. Her comics have been commissioned by *The Los Angeles Times* and *The Washington Post* and she has been featured in *The New York Times*, *Hyperallergic*, and *The Brooklyn Rail*. Mata was a 2024 City of Long Beach Professional Artist Fellow; a 2023 Individual Artist Fellow with the California Arts Council; and a 2022 MacDowell Foundation, National Endowment for the Arts Fellow.

She self-published a comics series *CRISIS!* for five years, selling them at zine fairs and punk shows. *CRISIS!* the book will be coming out in March 2027 with Drawn & Quarterly.

FOR MORE INFORMATION ON JULIA MATA

FULL TITLE LIST





FULL TITLE LIST

# WAWAWA

## DOMINO ZHOU

**A dazzling and hyperactive dreamscape exploring the human cost of western consumption and mis-ordered priorities, with roots in both manga and contemporary graphic novels.**

**A mismatched friendship between a cutescore American and a Chinese assembly-line worker explodes into a surreal fantasy adventure, at times both grotesque and beautiful.**

A factory worker in China, Tao aches—her fingers from needle pricks, her soul from incessant harassment. Working nights, she spends her days in a dingy dorm room trying to sleep while the sun blasts, feeling guilty for not sending enough money home.

A tech worker in Brooklyn, Chloe's life could not be more different, except perhaps for a shared loneliness. Chloe's only friend is a beloved plush frog.

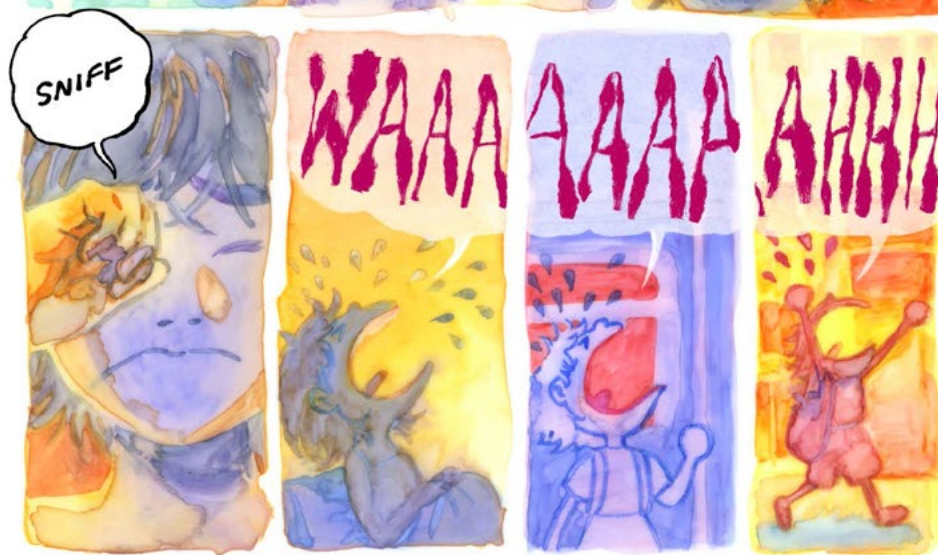
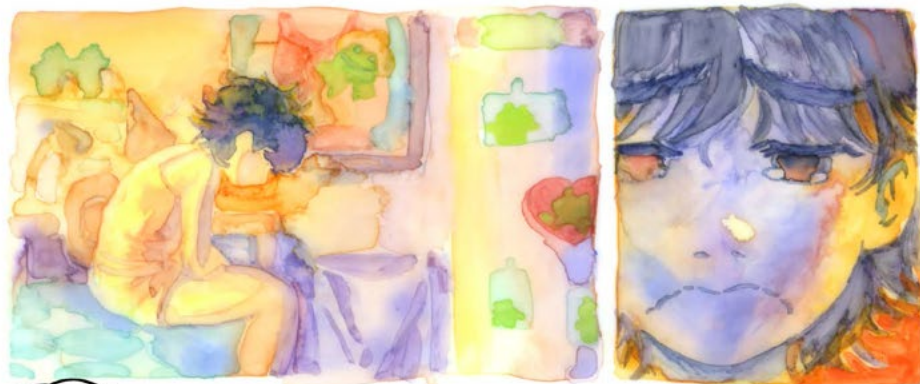
When the two cross paths in the dream

realm, an unlikely friendship forms. At least until they realize what they do have in common—Froggie. Chloe's greatest pleasure in life was born from Tao's labor. With such divergent perspectives, will the pair find common ground? Or is their friendship epically doomed?

Painted in milky fluorescent hues that create a singular world, Domino Zhou's masterful use of color and highly refined aesthetic define this breakthrough debut.

JUNE 2027 • \$30 USD / \$35 CAD • 4-COLOR • 6" X 8.25" • 400 PAGES  
PAPERBACK • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-851-1

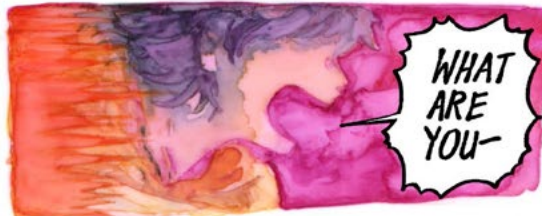
























**Domino Zhou** is an artist, illustrator, and graphic designer who grew up in New Jersey. They are the author of *ONLY*, *FOAMY*, *Ellipsis*, and *Feast of Peaches*, and have been published by textbooks, *Paradise Systems*, and *The Nib*. In addition to comics, they also work in painting, animation, and sculpture. They are currently based in New York. *WAWAWA* is their first book with D&Q.

FOR MORE INFORMATION ON DOMINO ZHOU

FULL TITLE LIST





FULL TITLE LIST

# COMMUNITY PLAY

## ZOE MAEVE JENKINS

**A love letter to Toronto and the myriad stories it contains—familiar, romantic, professional, and artistic connections tenderly interwoven, bringing the city to life.**

**An ode to the ties that bind us in the communities we inhabit, where artists flourish, carers struggle, and young adults come of age in the midst of the devastating realities of economic austerity.**

After getting laid off from her cultural-sector office job, single-mom Amber strikes up a relationship with Maggie, a theatre group organizer putting on a play in her Toronto neighbourhood's community centre. The summer drags on as Amber juggles her new relationship, raising her teenage daughter Tabitha, and searching for meaningful work beyond a temporary data-entry position in an underfunded mental institution.

As the play and its participants blossom in preparation for opening night, Amber's relationships and grip on reality increasingly untether. Old anxieties flourish when Amber sinks back into familiar patterns of mental

illness, while the economic anxieties of late stage capitalism echo in all corners of the city's backdrop.

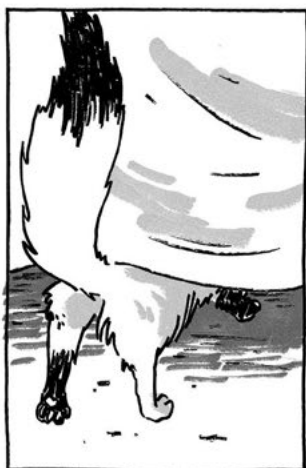
Despite the turbulence, the play triumphs with a cast made up mostly of community members and non-professional actors, musicians, and set designers. A joyful reminder that all our voices and imaginations are essential in building the cities we wish to become.

### **PRAISE FOR ZOE MAEVE JENKINS**

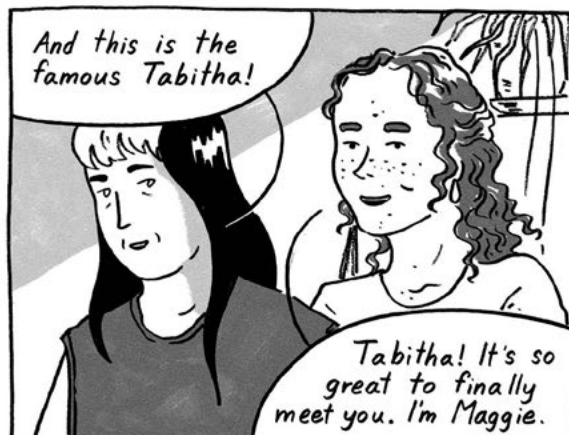
"Powerful and poignant [...] Maeve visits oft considered coming-of-age themes here but with a visual eloquence that asks us to consider them anew."—*Broken Frontier*

MAY 2027 • \$25 USD / \$30 CAD • B&W • 6.125" X 8.5" • 252 PAGES  
PAPERBACK • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-925-9

















**Zoe Maeve Jenkins** is a comics artist and illustrator who lives in Montreal. They studied painting and drawing at Concordia University but quickly started making comics instead. In 2021, their book *The Gift* was published by Conundrum Press, and they were nominated for an Ignatz award for Promising New Talent. Their work has appeared in the *Globe and Mail*, *Maisonneuve Magazine*, *Room Magazine*, and the *Montreal Review of Books*.





FULL TITLE LIST

# WORM

## MAYBELLINE SKVORTZOFF

***Fleabag* with a touch of *Shameless* and *It's Always Sunny*, this family tragicomedy ruthlessly bounds from failed sexual encounters to accidental k-holes and boob pic blunders to oyster induced accidents.**

**Mixed-up adventures unfold at a frantic pace. As we wince, love is sought in all the wrong places.**

Ninon lives with her parents in the suburbs of Paris. She sneaks out to parties with her BFF, Eva, where they do what teens do, risking it all on games of truth or dare.

Her big sister, Judith, has already left the nest. By day, she groans through her job at an organic grocer. By night, she tries to escape her anxiety by getting high with her cheap rapper boyfriend.

Meanwhile, their mother tries to rekindle the flame with their father, who is mostly distracted and prefers to cling desperately to memories of youth.

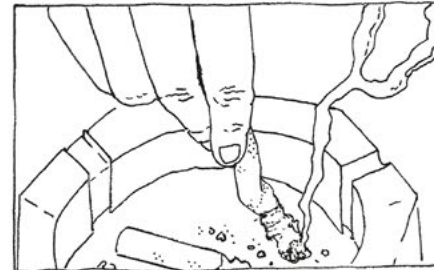
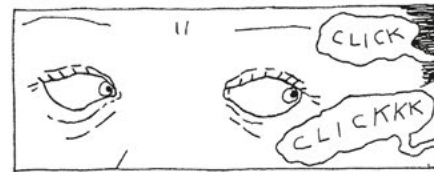
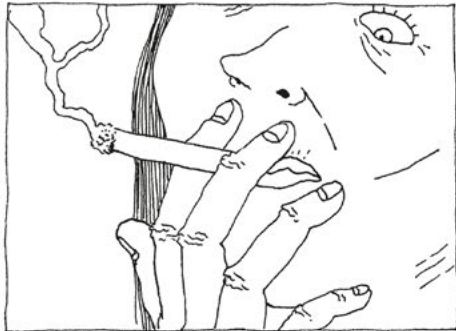
With hilariously revealing facial expressions and pitch-perfect trash humor, *Worm* is a compulsive read with a cringe-yet-loveable cast. Rendered in precise and idiosyncratic inks, Maybelline Skvortzoff's eye is both crude and tender.

### PRAISE FOR MAYBELLINE SKVORTZOFF

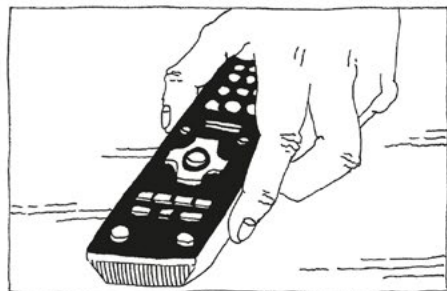
"Skvortzoff explores the flaws of love-starved protagonists, some seething with the throes of puberty, while others sink into the boredom of a flagging sex life. Her trashy and transgressive art intelligently portrays a society lacking in empathy."—*Le Monde*

MAY 2027 • \$25 USD / \$30 CAD • B&W • 6.125" X 8.5" • 248 PAGES  
PAPERBACK • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-955-6





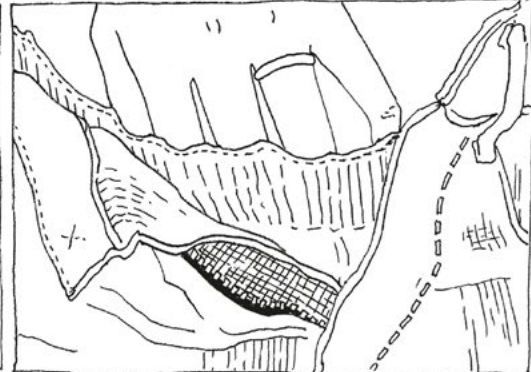
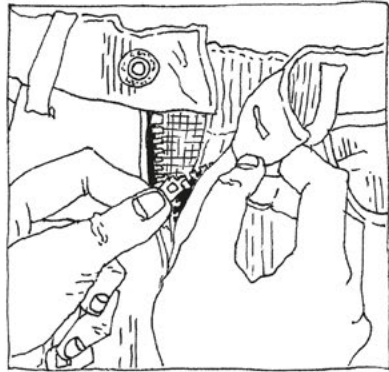
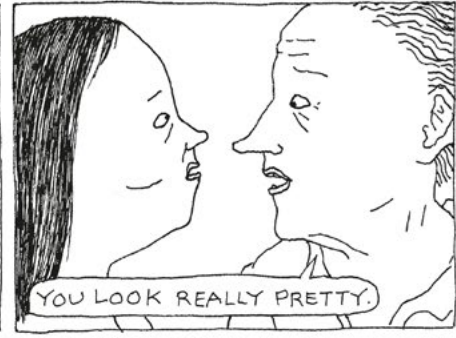
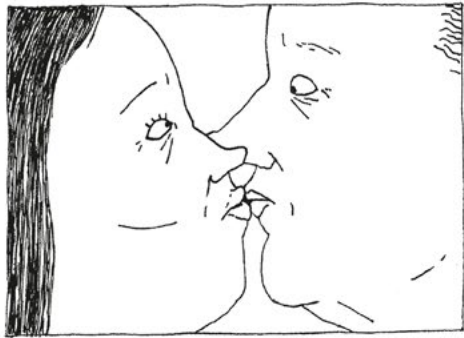




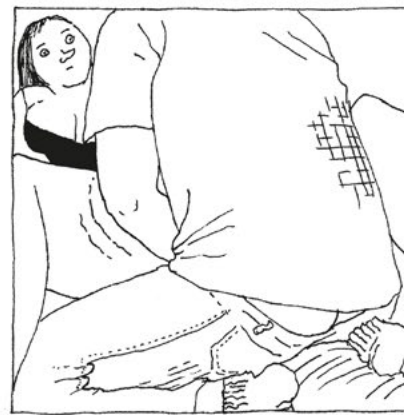
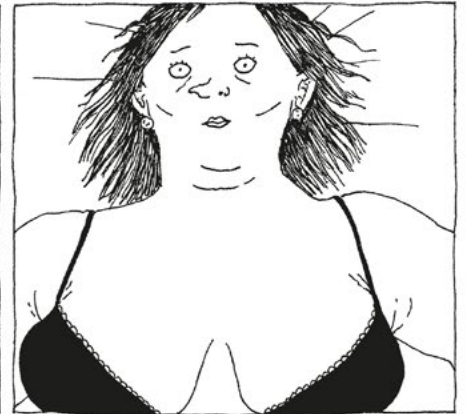
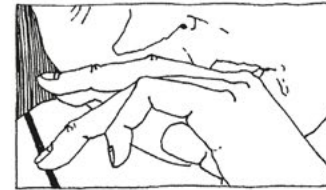




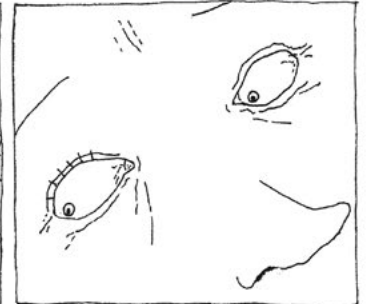
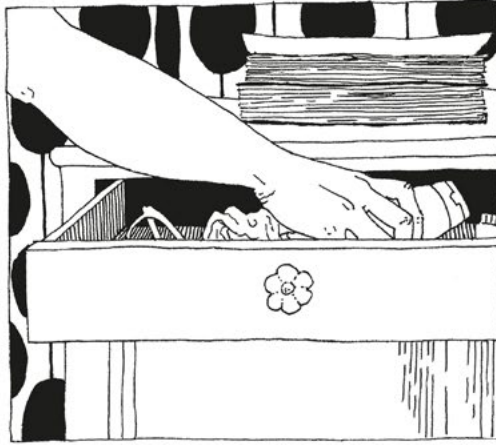




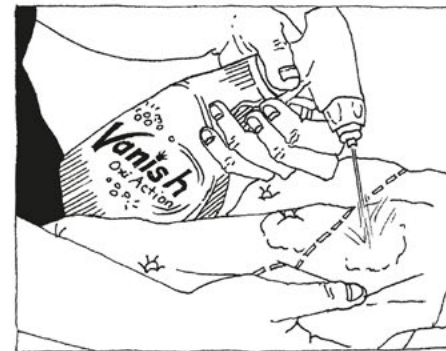
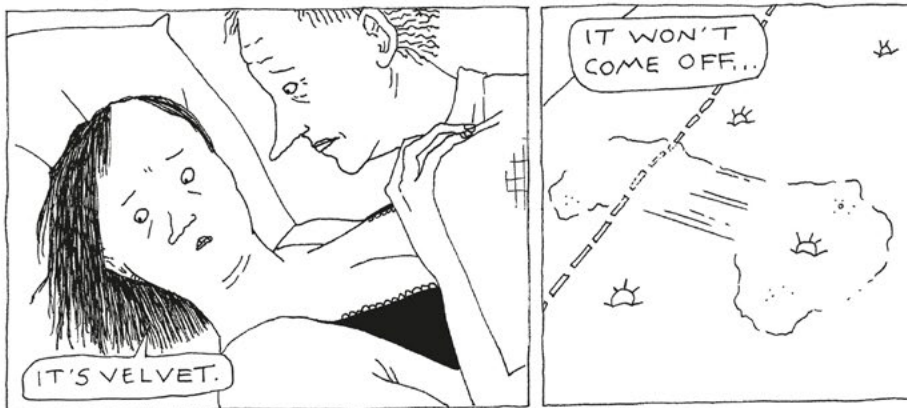
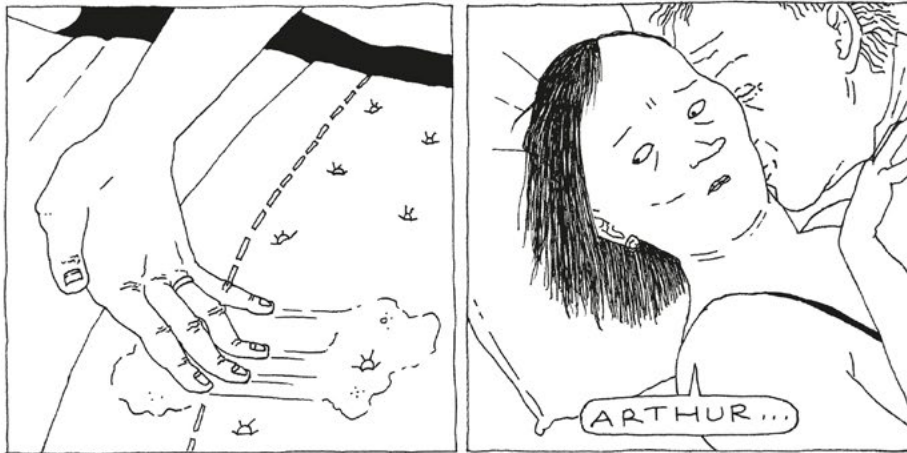




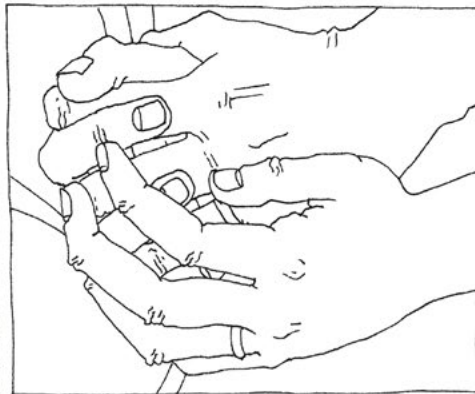












**Maybelline Skvortzoff** was born in 1993 in the Hauts-de-Seine region of France, to a Cambodian mother and a Russian father. Her first name doesn't come from the makeup brand, but from a Chuck Berry song. After devouring the comics of Robert Crumb and Joe Matt in her youth, she studied comics in Brussels, and eventually ended up working in a comics shop. Her first graphic novel, *Dirty Panties*, was selected for the official competition at the 2023 Angoulême International Comics Festival and received the Artémisia Humour Prize.





FULL TITLE LIST

# THE YEAR THE RAIN DIDN'T STOP

JUDITH VANISTENDAEL

TRANSLATED BY LAURA WATKINSON

**A triple Eisner-nominated cartoonist pens a story of climate change and immigration stress in the mossy sea-soaked islands of Norway**

As the glaciers melt and the rains fall, the waters begin to rise. As Belgium slowly sinks, Ruth and her family realize they've got to emigrate to the Lofoten Islands in Norway. During the migration the family is separated and while Ruth, her mom, and her grandson Tommy acclimate to the stricter government regulations in their new home, they desperately search for Tommy's missing parents.

With dazzling and pulsing watercolors, Flemish cartoonist Judith Vanistendael tackles both the climate and immigration crises with a light-heartedness that captures the spirit of the landscape and the people of Northern Europe.

## PRAISE FOR JUDITH VANISTENDAEL

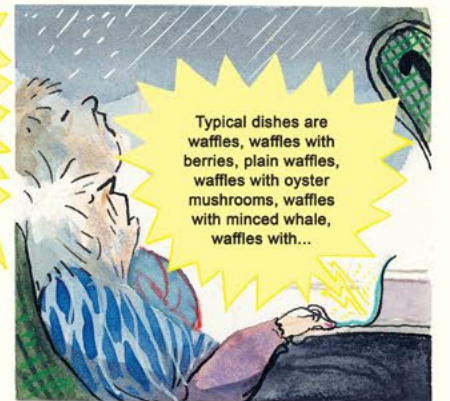
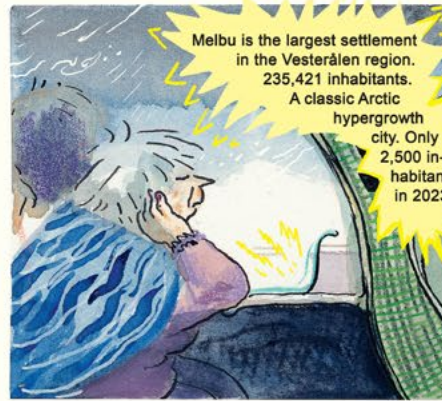
"Vanistendael gets at the ways in which we are all connected [...] and the ways that we are all alone."—*The Los Angeles Times*

"Vanistendael's fine art is dazzling, breathtaking, and a visual tour de force, one of the best things I've seen in a graphic novel."—*The Miami Herald*

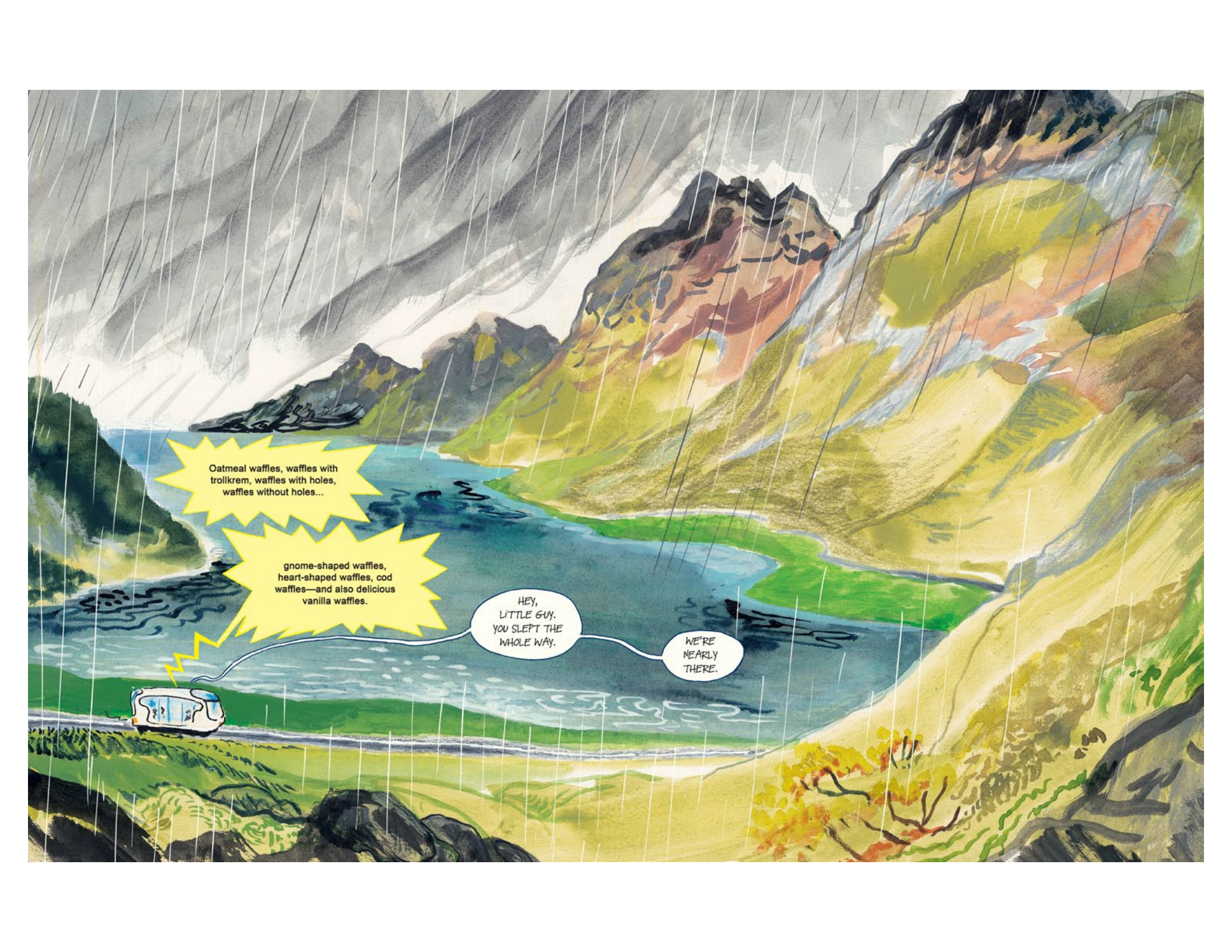
"It's quirky, sensual and life-affirming—unafraid of sentiment, but not sentimental, shot through with wry humour and a deep appreciation of human resilience."—*The Guardian*

APRIL 2027 • \$30 USD / \$38 CAD • 4-COLOR • 8.125" X 10.875" • 276 PAGES  
PAPERBACK • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-951-8









Oatmeal waffles, waffles with  
trollkrem, waffles with holes,  
waffles without holes...

gnome-shaped waffles,  
heart-shaped waffles, cod  
waffles—and also delicious  
vanilla waffles.

HEY,  
LITTLE GUY.  
YOU SLEPT THE  
WHOLE WAY.

WE'RE  
NEARLY  
THERE.













**Judith Vanistendael** is an Eisner-nominated Belgian cartoonist who began her career as a children's book illustrator. Known for her versatile use of watercolors, and colored pencils, her deeply human stories and elegant style have earned her a solid reputation in European comics.

FOR MORE INFORMATION ON JUDITH VANISTENDAEL

FULL TITLE LIST



# HOUSE PETS

Bianca Bagnarelli

## HOUSE PETS

BIANCA BAGNARELLI

**Rising comics and illustration star Bianca Bagnarelli makes her English debut with a haunting short story collection, blending the edges of realistic and speculative fiction.**

**A contemplative exploration of loss, family ties, and the incapable loneliness of contemporary life. Bagnarelli sheds light on all the empty spaces formed by grief and isolation in our everyday lives.**

This short story collection delivers a universe at times familiar, at times verging on the fantastical. The stories range between the mundane and the slightly unnerving, always skirting around the edges of tragedy and grief.

A stranger's knocks interrupt dinner—a teenager frightened by a wolf sighting...or a trick to get the home owners out of the house to stage a robbery? A grieving mother drives her way into oblivion, while a roadkill rabbit keeps her company on the passenger seat, transporting her momentarily to her life before loss. Sisters facing an unspecified apocalypse weigh the option of walking out on their bedridden elderly father, in the same way that he walked

out on them when they were first born.

Bianca Bagnarelli's impeccable linework, cinematic framing, and atmospheric lighting play up her knack for capturing the small moments and meaningful details that make up a good story—it is a pleasure to witness her flesh out the nuance and texture of the worlds she is building.

### PRAISE FOR *HOUSE PETS*

"Bianca Bagnarelli is among the greatest illustrators of her generation. With *House Pets*, she proves that she is also an excellent storyteller. Mixing vibrant colors and dark realism, she is bound to become one of the biggest names in comics."—Aimée de Jongh

FULL TITLE LIST

FEBRUARY 2027 • \$25 USD / \$30 CAD • 4-COLOR • 6" X 8.25" • 220 PAGES  
PAPERBACK • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-895-5



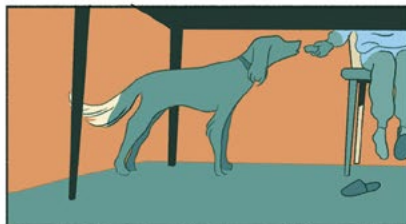


Describe a meaningful experience that still has an effect on you today.

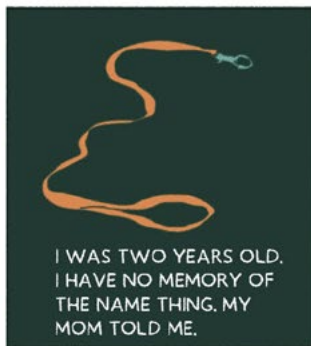
OKAY.  
I CAN DO THIS...



I'LL START FROM THE BEGINNING. BECAUSE THE STORY ONLY MAKES SENSE THIS WAY.



BABA WAS CALLED BABA BECAUSE MY AUNT AND UNCLE'S DOG WAS NAMED BOBBY. I CHOSE HER NAME, SIMPLY BY CHANGING ALL THE VOWELS.







THE NEXT DAY, SOMEONE CALLED TO SAY THAT THEY FOUND HER.



SHE WAS STUCK ON THE ROOF OF A SHED. NO ONE COULD FIGURE OUT HOW SHE GOT UP THERE, AND SHE WASN'T ABLE TO COME DOWN BY HERSELF.



I REMEMBER MY DAD. BALANCING ON A LADDER, REACHING OUT TO PICK HER UP.



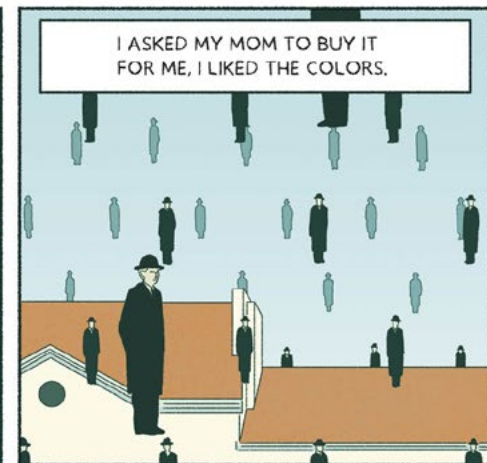
WHEN WE MOVED FROM THE COUNTRYSIDE TO THE CITY, I FELT IT WAS A GREAT LOSS OF FREEDOM FOR BOTH OF US.

THEN MY PARENTS SEPARATED AND I WENT TO LIVE WITH MY MOM.

EVERYTHING WAS CHANGING, BUT BABA STAYED THE SAME.



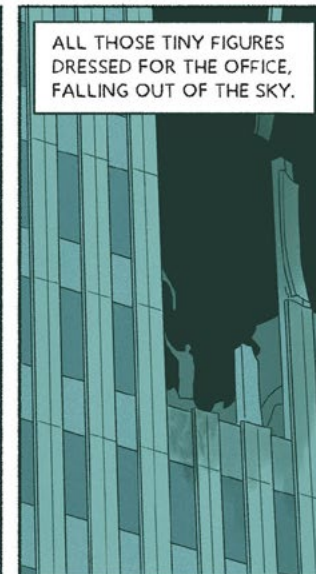
IN MY ROOM, ABOVE THE BED, THERE WAS A MAGRITTE POSTER. GOLCONDA.



I ASKED MY MOM TO BUY IT FOR ME, I LIKED THE COLORS.



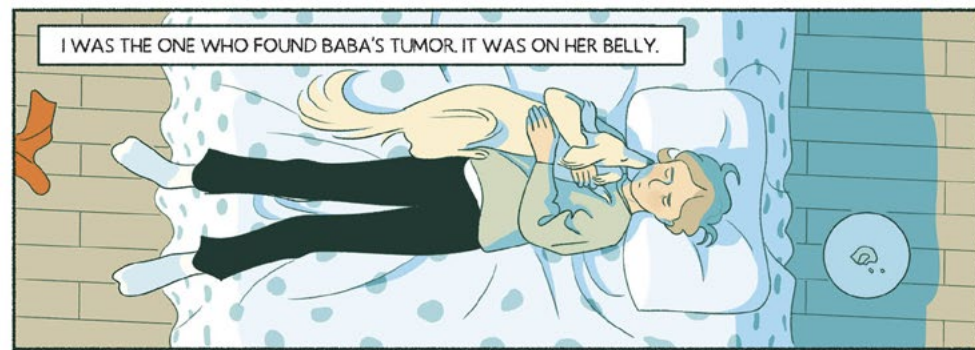
IT ALSO HAD SOME CONFUSED POLITICAL MEANING IN MY TEENAGE BRAIN.



ALL THOSE TINY FIGURES DRESSED FOR THE OFFICE, FALLING OUT OF THE SKY.



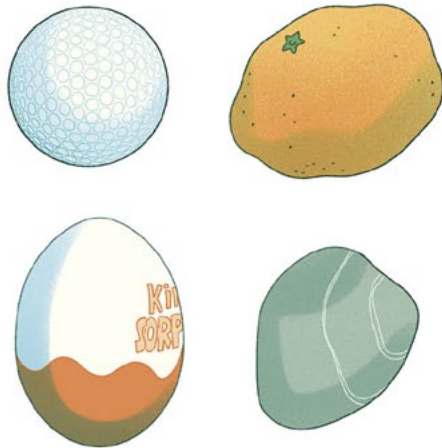
ONE NEXT TO THE OTHER.



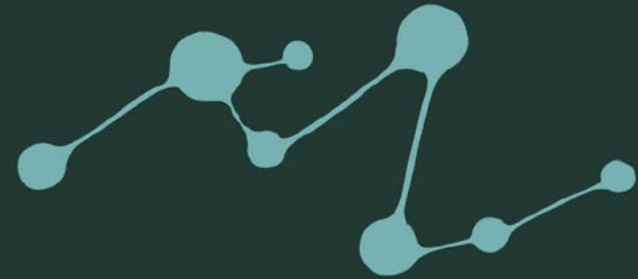
I WAS THE ONE WHO FOUND BABA'S TUMOR. IT WAS ON HER BELLY.



A ROUND BULGE, AS  
BIG AS A GOLF BALL.



THE OPERATION DIDN'T HELP MUCH, THE TUMOR HAD ALREADY SPREAD EVERYWHERE...



AFTER THE INJECTION, THEY PUT  
HER IN A BLUE PLASTIC BAG.



HER BONES MADE A SINISTER SOUND.



AFTER HER SURGERY, I KEPT HAVING THE SAME NIGHTMARE, WHERE A MAN FROM THE PAINTING LANDED IN FRONT OF ME AND UNRAVELED THE STITCHES ON HER STOMACH WITH HIS UMBRELLA.



I'VE HAD OTHER PETS SINCE  
THEN, AND I ALWAYS TRIED  
TO GIVE THEM A BETTER END...



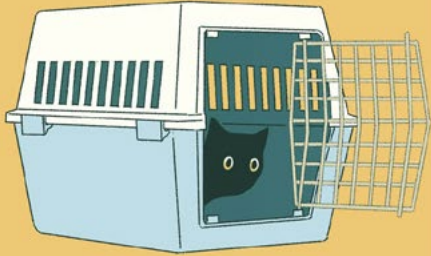
BETTER THAN HERS, WHICH  
I REMEMBER AS RUSHED,  
IMPERSONAL, AND COLD.



ARE YOU JUSTIFYING YOURSELF?



SIX MONTHS LATER MY MOM GOT A CAT.



NO. MY MOM'S **BOYFRIEND** GOT A CAT.



HE HAD MOVED IN  
A YEAR PRIOR.



HE DIDN'T TRY TO PARENT ME  
AND PRETTY MUCH MINDED  
HIS OWN BUSINESS.



BUT HE USED THIS VERY  
STRONG AFTERSHAVE THAT  
LEFT BEHIND A THICK SMELL.



THE CAT SPENT HOURS CLEANING ITSELF.



AT NIGHT YOU WOULD WAKE UP—A JOLTING PAIN IN YOUR  
LEGS—AND FIND IT CLENCHED TO THE SHEETS, TRYING TO  
KILL ONE OF YOUR CALVES.



IT WAS JUST A CAT  
DOING CAT THINGS.

IT ALWAYS GAVE ME A HEADACHE.



THE CAT WAS BLACK WITH WHITE SOCKS.

IT'S NOT THAT I DIDN'T LIKE IT.

BUT I WAS ALSO NOT  
THRILLED ABOUT IT.

IT JUST WASN'T **BABA**.  
AND THAT WAS ENOUGH  
TO MAKE IT ALIEN TO ME.

WHEN I CAME HOME FROM ONE OF THE LONG, DEPRESSING AFTER-  
NOONS WITH MY DAD, IT DIDN'T COME TO GREET ME AT THE  
DOOR, NOR TO CHECK ON ME IF I LAID STILL IN BED FOR HOURS.



LIKE MY MOM'S **BOYFRIEND**,  
IT MINDED ITS OWN BUSINESS.





**Bianca Bagnarelli** is an Italian cartoonist and illustrator. Her first comic volume, *Fish*, won the gold medal for the short form at the Society of Illustrators of New York. Her illustration work has appeared in *The New Yorker*, *The New York Times*, *National Geographic*, *The Atlantic*, *Wired UK*, *McSweeney's*, and more. The Italian edition of *House Pets*, (*Animali Domestici*), won the Micheluzzi Award for Best Drawing, the Elena Xausa Award, the Gran Guinigi Award for Best Short Story and the Innovacomix Award for Best Writing.



max baitinger  
**Whitebelts**



FULL TITLE LIST

# WHITEBELTS

MAX BAITINGER

**If *Fantasia* was an inky graphic novel exploring friendship in middle age, nostalgia for a carefree youth, and the dangers of clinging to the past.**

**At times fantastical and bizarre, Baitinger's fluid and amorphous cartooning is in a league of its own**

Off to indulge in a bit of boyhood fun, Dietz—a family man in his 40s, judo teacher, and civil engineer—carves out the time in his busy life to go on a road trip with his childhood friend, Volker—a sticky-fingered musician, who's just caught a cold.

Their destination is Leipzig, where they'll visit the third chum in their trio, Acki—a punk squatter who they've largely lost touch with, except for calls on birthdays and holidays. You know how it goes...

A comedy of errors and quest narrative, upon arriving in Leipzig, the two are still missing one crucial piece of information: Acki's new address. As our mismatched pair tromp through

the city in search of their missing friend, who won't answer his phone, we're brought on a wholly imaginative journey with fluid lines that transport us from hotel, to bar, to museum with equal parts elegance and absurdity.

## PRAISE FOR *WHITEBELTS*

"A splendidly illustrated portrait of the forgotten author."—*Libération*

"An experimental book about the creative process itself."—*Le Nouvel Obs*

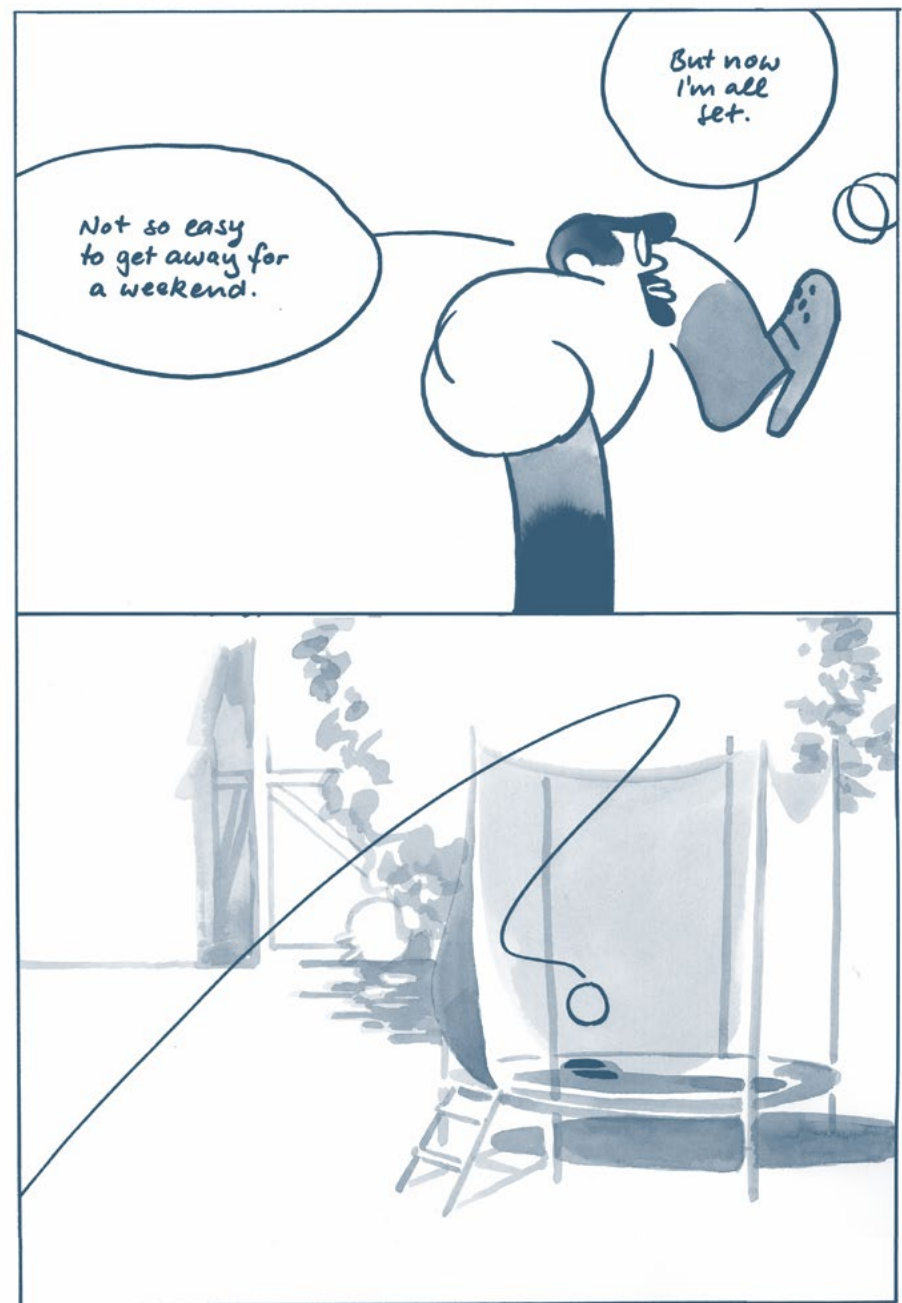
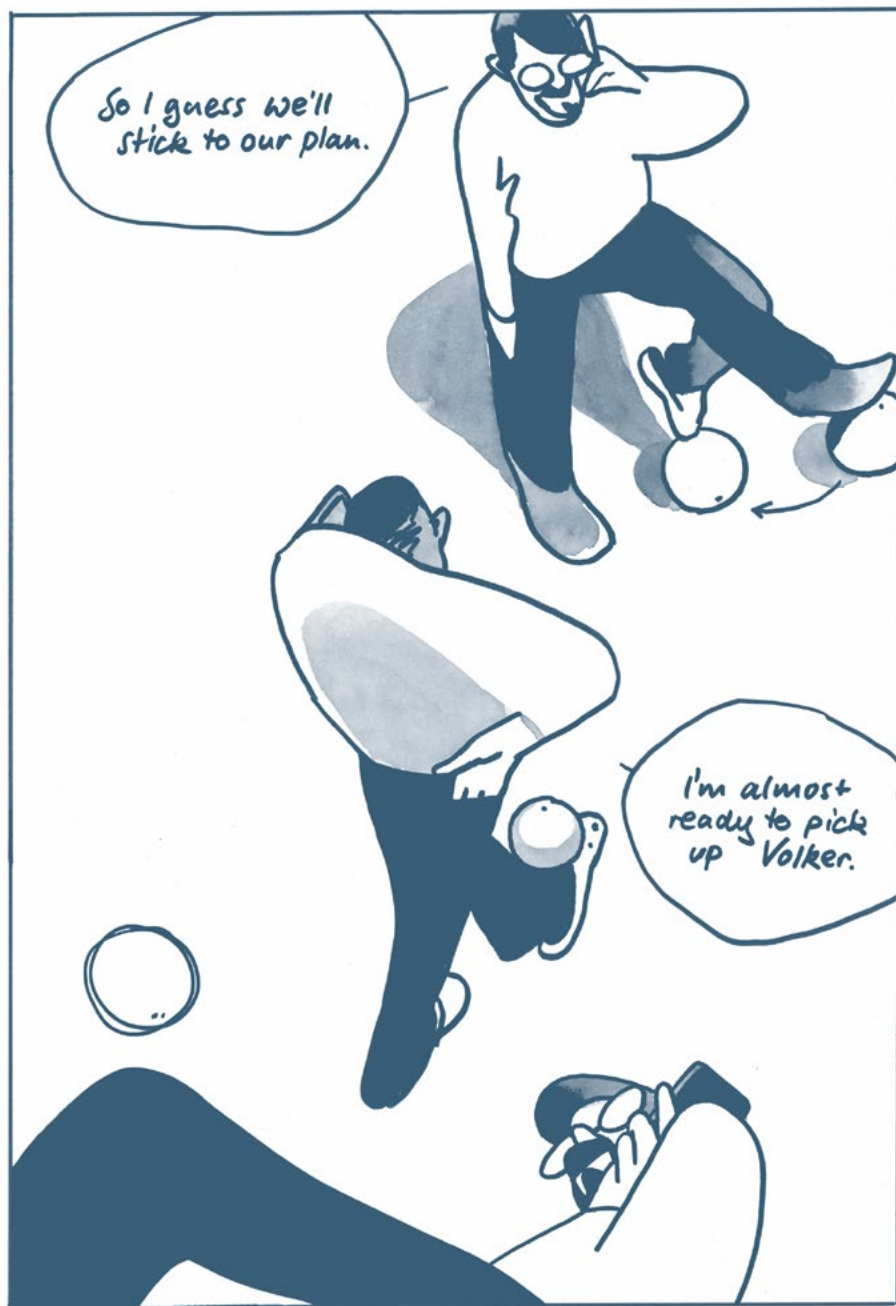
"A rare and intoxicating experience... a captivating book that explores the language of comics."—*Actualité*

JUNE 2027 • \$28 USD / \$35 CAD • PARTIAL-COLOR • 7.2" X 9.45" • 200 PAGES  
PAPERBACK • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-919-8











Told my Judo group  
that I won't be there  
for the tournament  
tomorrow.

But they'll be fine,  
I'm really proud  
of them.

Really  
proud!

Got them a nice substitute. Good guy.



And signed out.





Clandia can sleep in today so I'll fry up some eggs for our girls.

A cartoon illustration of a man with a beard and glasses, wearing a white shirt and dark pants, standing at a kitchen counter. He is looking down at a smartphone in his right hand, completely ignoring a frying pan on the stove in front of him. The pan contains food that is burning and smoking. The text "Call diversion for my boss." is written in a handwritten style in the upper right corner of the panel.

Old Doktor Baumgartner sure likes to give me a ring on the weekends.

A cartoon illustration of three men in a hallway. The man on the left is shouting with his hand to his mouth. The man in the middle is being punched in the face by the man on the right. The man on the right is shouting 'BIP' and pointing towards a door.

A vertical column of blue 'B' characters on the left side of the page, with a small blue arrow pointing to the right towards the coffee machine. The coffee machine is a white and blue single-serve model with a cup of coffee being dispensed into a white cup. A power cord is visible on the right side of the machine.









**Max Baitinger** is a comic artist living in Leipzig, Germany. He publishes graphic novels and zines with Rotopol (Kassel) and Reprodukt (Berlin) as well as multiple international publishers. With fellow artists he organizes The Millionaires Club, an annual Graphics- and Zine-Fest in Leipzig.

FOR MORE INFORMATION ON MAX BAITINGER

FULL TITLE LIST



# THE JULYS

Nylso



FULL TITLE LIST

# THE JULYS

NYLSO

TRANSLATED BY MONTANA KANE

**A poetic, pastoral look at aging through both the eyes of a father and his young son.**

A father worries his son is growing up too fast and losing his innocence as they bike and hike and swim and spend the day in nature. As they move from place to place, they tell stories, specifically stories of The Julys, mythical creatures who rise from the still depths of the local swimming holes on the first day of July and disappear on the last.

These timid harmless creatures swarm and chatter and slowly become aware of where they are and where they're headed as they march across beaches and amble through fields and stumble across streams. Is there a destination? Does the child understand the mortality and fallibility of his father? Does the father understand the unlimited possible futures of his son? *The Julys* is a meditation on how we grow and learn and live.

Nylso is one of the great 90s independent creators of the French New Wave of Comics. Devoted to a pastoral and heavily crosshatched style depicting the overwhelming qualities of nature and humankind's insignificance in comparison, Nylso drifts from field to forest to shoreline and back again.

Translated by Montana Kane.

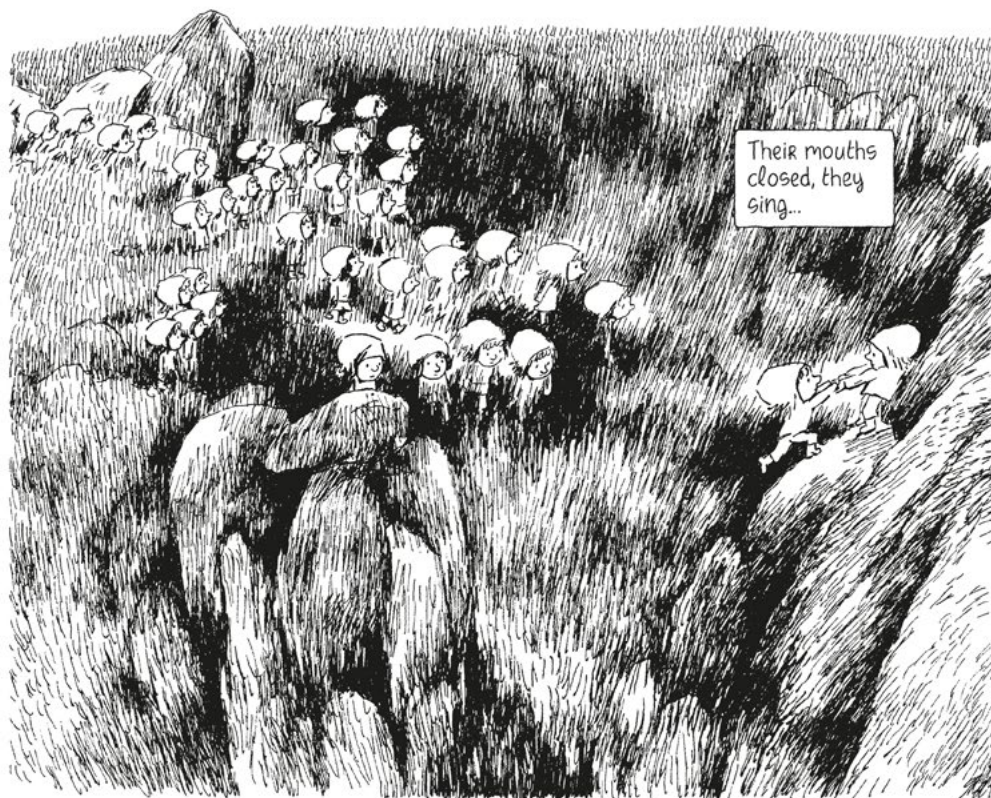
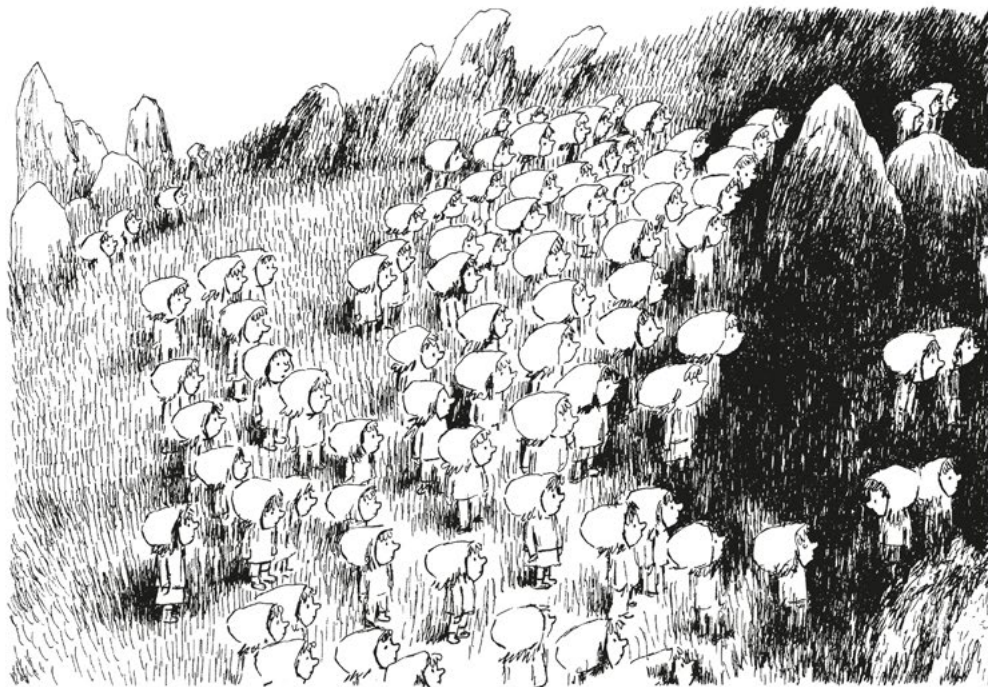
## PRAISE FOR *THE JULYS*

"A story that emerges as a whisper off the tip of the tongue, a book of hide-and-seek. [*The Julys*] is a diary of sorts, where a father searches for the right words for his son, of a man searching for the right way to behave in the world."—*Libération*

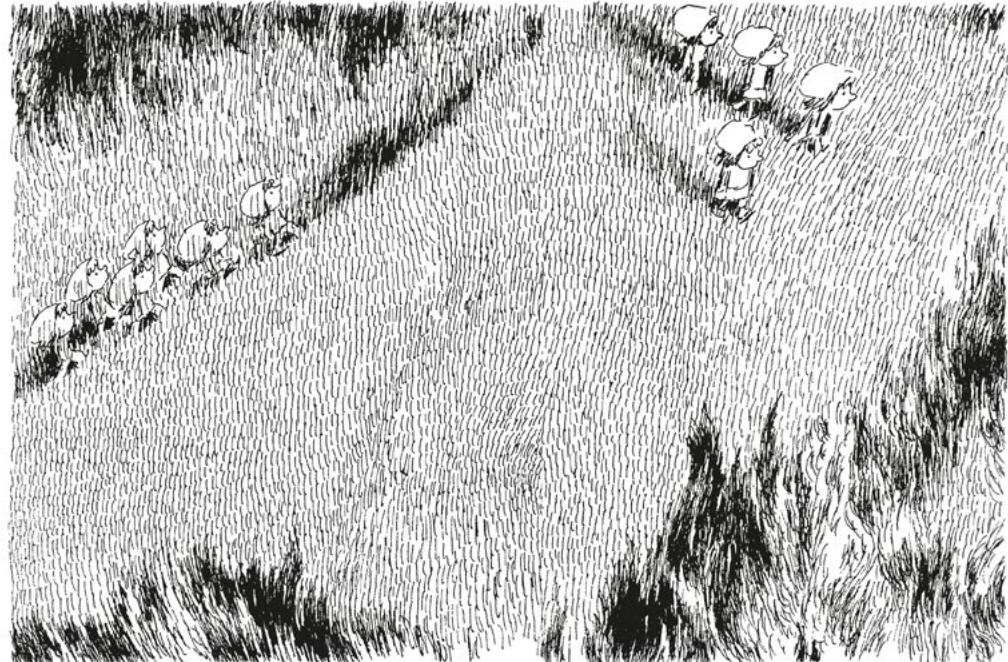
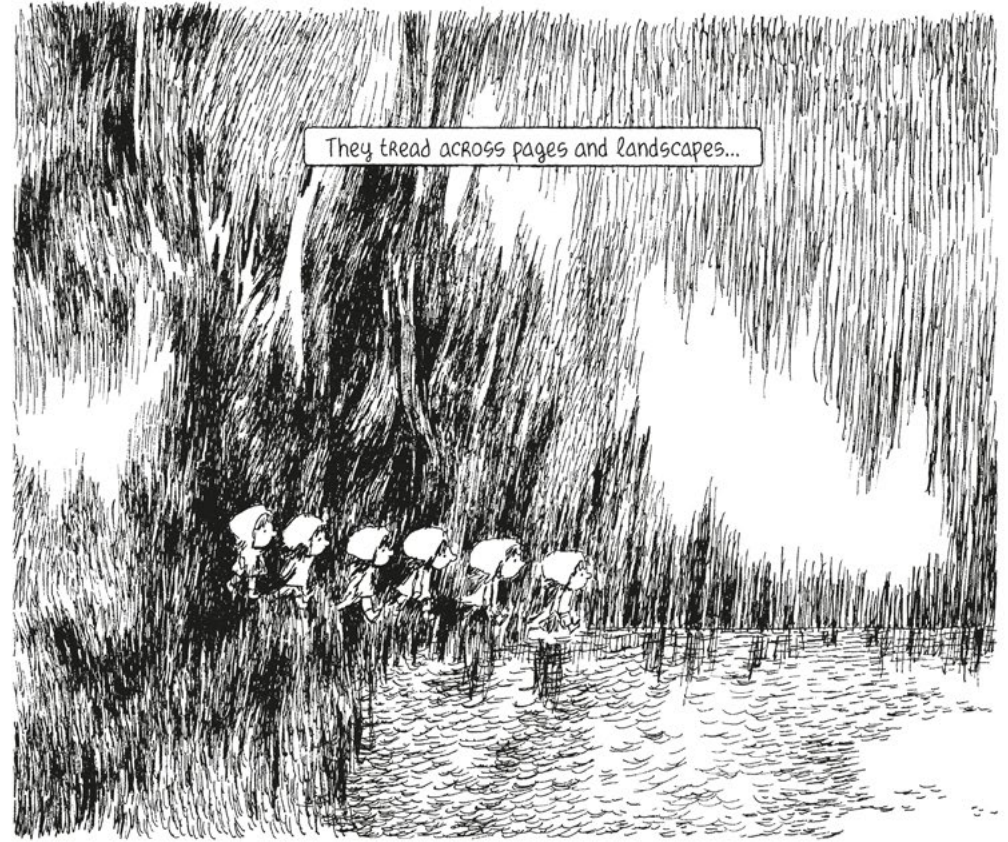
"In *The Julys*, readers are immersed in a wonderful world, full of tenderness and ingenuity."—*ActuaBD*

NOVEMBER 2026 • \$30 USD / \$40 CAD • B&W • 6.58" X 9.1" • 312 PAGES  
HARDCOVER • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-842-9

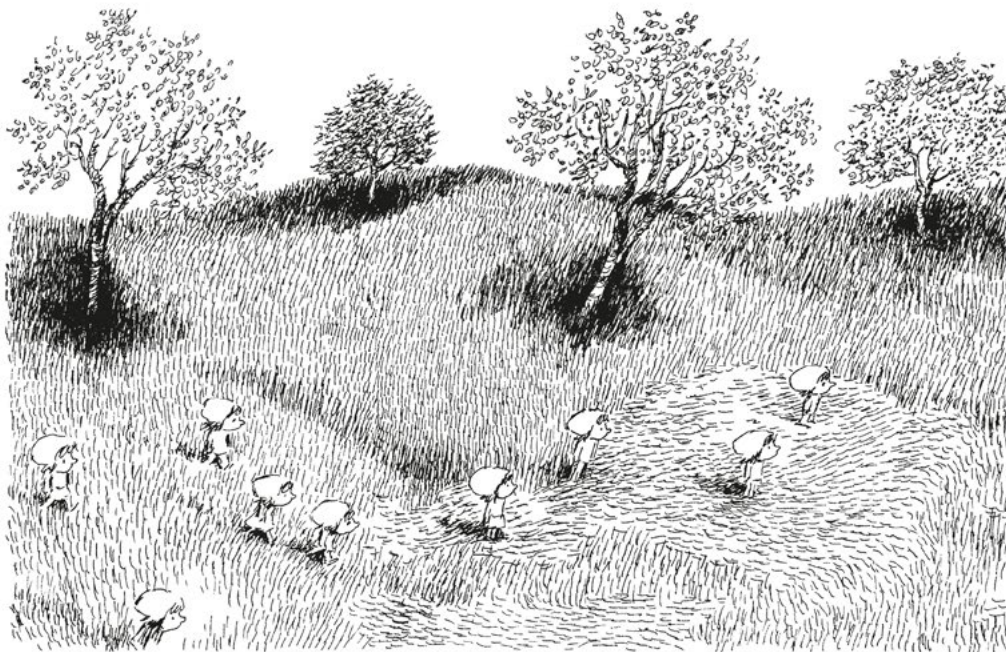




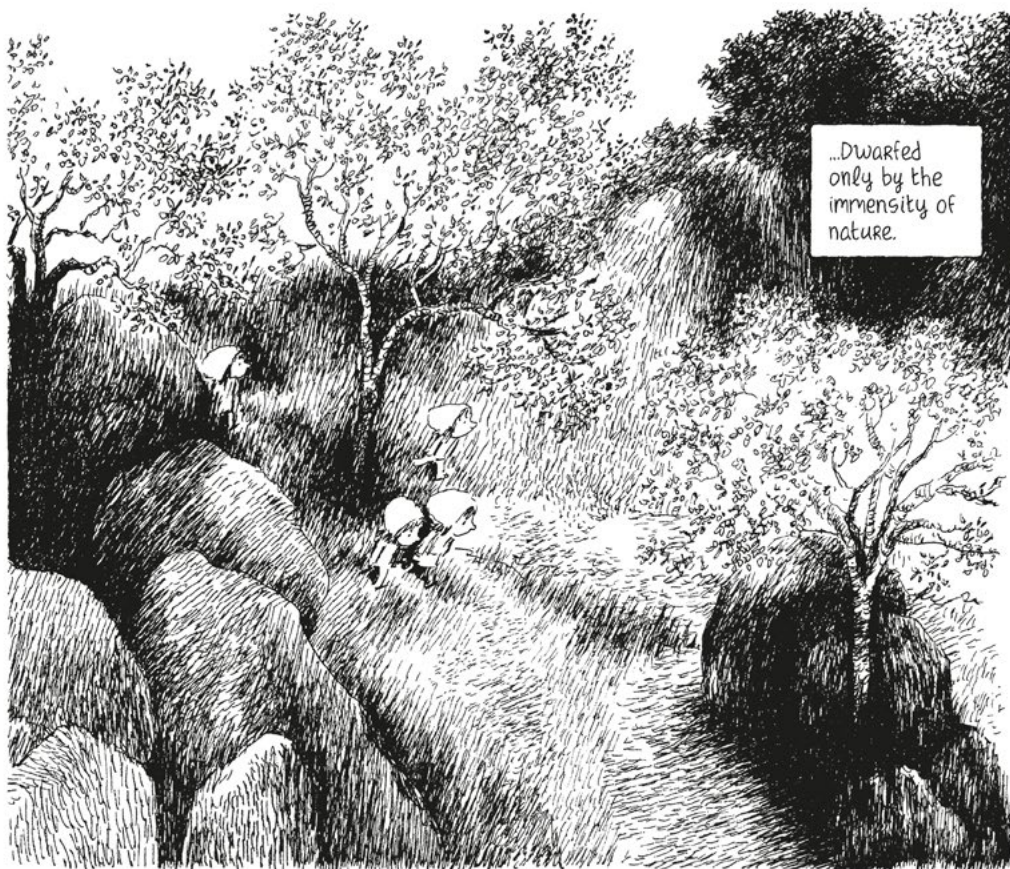








They intersect  
our lives in a  
flash.



...Dwarfed  
only by the  
immensity of  
nature.



Arriving  
after June.



Gone by  
August.









**Nylso** is the pen name of French cartoonist Jean-Michel Masson. He is one of seven children. In the mid-90s, published the seminal small press zine *Le Simo* with fellow cartoonist Jo Manix.





FULL TITLE LIST

# MOOMINLAND MIDWINTER

TOVE JANSSON

**D&Q reintroduces Tove Jansson's beloved Moomin chapter books to a whole new generation of readers in a deluxe hardcover format.**

"They always slept from November to April, because such was the custom of their forefathers and Moomins stick to tradition." That is, until Moomintroll accidentally wakes in the middle of the night and can't get back to sleep. What awaits is a frighteningly unfamiliar world: dark, cold, and ultimately lonely. What's Moomintroll to do?

In *Moominland Midwinter*, Tove Jansson reveals Moominvalley as it's never been seen before—not even by a Moomin! With his new friends Too-ticky, Sorry-oo, The Groke, and the utterly indomitable Little My, Moomintroll faces his fears and weathers the winter

chill to become the first Moomin to live through an entire year. Jansson's classic mid-century tale of friendship and finding your self-confidence is a timeless reminder that no matter how long the winter, spring always returns anew.

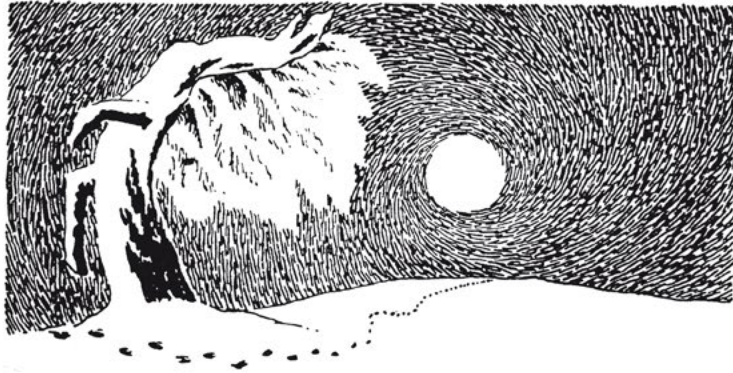
## **PRAISE FOR *MOOMINLAND WINTER***

"Jansson's intelligent intimacy and humor suffuses the books and her letters."—Sheila Heti, *The New Yorker*

"Among the most perfect children's books ever written, haunting and warm and wise."—Ty Burr, *The Boston Globe*

JANUARY 2027 • \$22 USD / \$28 CAD • B&W • 5.5" X 8.25" • 144 PAGES  
HARDCOVER • JUVENILE FICTION/CLASSICS • ISBN 978-1-77046-885-6





## CHAPTER 1

*About the snowed-in drawing room*

The sky was almost black, but the snow shone a bright blue in the moonlight.

The sea lay asleep under the ice, and deep down among the roots of the earth all small beasts were sleeping and dreaming of spring. But spring was quite a bit away because the year had only just got a little past New Year's.

At the point where the valley began its soft slope toward the mountains stood a snowed-in house. It looked very lonely and rather like a crazy drift of snow. Quite near it ran a bend of the river, coal-black between ice-edges. The current kept the stream open all winter. But there were no tracks leading

over the bridge, and no one had touched the snowdrifts around the house.

Inside, the house was warm and cozy. Heaps of peat were quietly smoldering in the central-heating stove down in the cellar. The moon looked in sometimes at the drawing-room window, lighting on the white winter covers of the chairs and on the cut-glass chandelier in its white gauze dust cover. And in the drawing room also, grouped around the biggest porcelain stove of the house, the Moomin family lay sleeping their long winter sleep.

They always slept from November to April, because such was the custom of their forefathers, and Moomins stick to tradition. They all had a good meal of pine needles in their stomachs, just as their ancestors used to have, and beside their beds each had hopefully laid out everything likely to be needed in early spring: spades, magnifying glasses and films, wind gauges, and the like.

The silence was deep and expectant.

Every now and then somebody sighed and curled deeper down under the quilt.

The streak of moonlight wandered from rocking chair to drawing-room table, crawled over the brass knobs of the bed end, and shone straight in Moomintroll's face.

And now something happened that had never happened before, not since the first Moomin took to his hibernating den. Moomintroll awoke and found that he couldn't go back to sleep again.



He looked at the moonlight and the ice ferns on the window. He listened to the humming of the stove in the cellar and felt more and more awake and astonished. Finally he rose and padded over to Moominmamma's bed.

He pulled at her ear very cautiously, but she didn't awake. She just curled into an uninterested ball.

"If not even Mother wakes up it's no use trying the others," Moomintroll thought and went along by himself on a round through the unfamiliar and mysterious house. All the clocks had stopped ages ago, and a fine coat of dust covered everything. On the drawing-room table still stood the soup tureen with pine needles left over from November. And inside its muslin dress the cut-glass chandelier was softly jingling to itself.

All at once Moomintroll felt frightened and stopped short in the warm darkness beside the streak of moonlight. He was so terribly lonely.

"Mother! Wake up!" Moomintroll shouted. "All the world's got lost!" He went back and pulled at her quilt.

But Moominmamma didn't wake up. For a moment her dreams of summer became uneasy and troubled, but she wasn't able to open her eyes. Moomintroll curled up on the rug next to her bed, and the long winter night went on.

At dawn the snowdrift on the roof began to move. It went slithering down a bit, then it resolutely coasted





over the roof edge and sat down with a soft thump.

Now all the windows were buried, and only a weak grey light found its way inside. The drawing room looked more unreal than ever, as if it were deep under the earth.

Moomintroll pricked up his ears and listened long. Then he lit the oil lamp and padded along to the chest of drawers to read Snufkin's spring letter. It lay, as usual, under the little meerschaum tram car, and it was very much like the other spring letters that Snufkin had left behind when he went off to the South each year in October.

It began with the word "Cheerio" in his big round hand. The letter itself was short:

#### CHEERIO

Sleep well and keep your chin up. First warm spring day you'll have me here again. Don't start the dam building without me.

#### SNUFKIN

Moomintroll read the letter several times, and suddenly he felt hungry.

He went out in the kitchen. It, too, was miles and miles under the earth, as it were, and looked dismally tidy and empty. The larder was just as desolate. He found nothing there, except a bottle of loganberry syrup that had fermented, and half a packet of dusty crackers.

Moomintroll made himself comfortable under the kitchen table and began to chew. He read Snufkin's

letter once more.

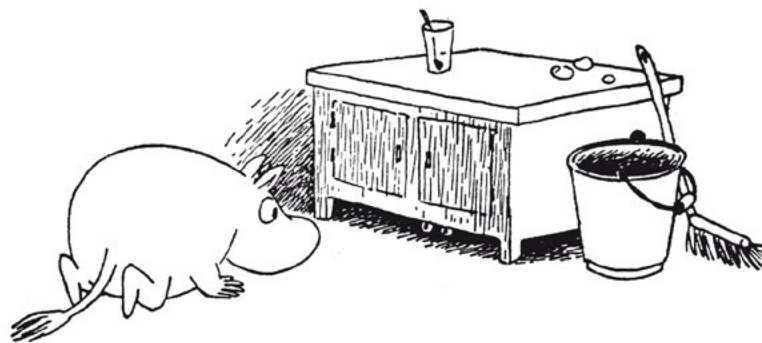
After that he stretched out on his back and looked at the square wooden clumps under the table corners. The kitchen was silent.

"Cheerio," whispered Moomintroll. "Sleep well and keep your chin up. First warm spring day," he said, slightly louder. And then he sang at the top of his voice: "You'll have me here again! You'll have me here, and spring's in the air, and it's warm and fair, and we'll be here, and there we are, and here and there in any year—"

He stopped short when he caught sight of two small eyes that gleamed out at him from under the sink.

He stared back, and the kitchen was silent as before. Then the eyes disappeared.

"Wait," Moomintroll shouted anxiously. He crept toward the sink, softly calling all the while: "Come out, won't you? Don't be afraid! I'm good. Come back . . ."





But whoever it was that lived under the sink didn't come back. Moomintroll laid out a string of cracker crumbs on the floor and poured a little puddle of loganberry syrup.

When he came back to the drawing room the crystals in the chandelier greeted him with a melancholy jingle.

"I'm off," Moomintroll said sternly to the chandelier. "I'm tired of you all, and I'm going south to meet Snufkin." He went to the front door and tried to open it, but it had frozen fast.

He ran whimpering from window to window and tried them all, but they were also stuck hard. And so the lonely Moomintroll rushed up to the attic, managed to lift the chimney-sweep's hatch, and clambered out onto the roof.

A wave of cold air received him.

He lost his breath, slipped, and rolled over the edge.

And so Moomintroll was helplessly thrown out into a strange and dangerous world and dropped up to his ears in the first snowdrift of his experience. It felt unpleasantly prickly to his velvet skin, but at the same time his nose caught a new smell. It was a more serious smell than any he had met before, and slightly frightening. But it made him wide awake and greatly interested.

The valley was enveloped in a kind of grey twilight. It also wasn't green any longer, it was white. Everything that had once moved had become immobile. There were no living sounds. Everything angular was now

rounded.

"This is snow," Moomintroll whispered to himself. "I've heard about it from Mother, and it's called snow."

Without Moomintroll knowing a thing about it, at that moment his velvet skin decided to start growing woollier. It decided to become, by and by, a coat of fur for winter use. That would take some time, but at least the decision was made. And that's always a good thing.

Meanwhile Moomintroll was laboriously plodding along through the snow. He went down to the river. It was the same river that used to scuttle, transparent and jolly, through Moomintroll's summer garden. Now it looked quite unlike itself. It was black and listless. It also belonged to this new world in which he didn't feel at home.







**Tove Jansson** (1914–2001) was a legendary Finnish children's book author, artist, and creator of the Moomins, who came to life in children's books, comic strips, theater, opera, film, radio, theme parks, and TV.

[FOR MORE INFORMATION ON TOVE JANSSON](#)

[FULL TITLE LIST](#)



# DRAWN & QUARTERLY

## SPRING 2027

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