

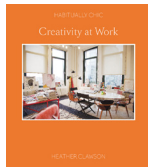
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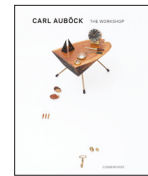
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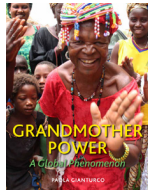
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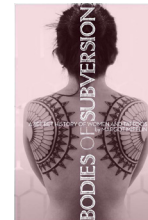
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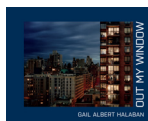
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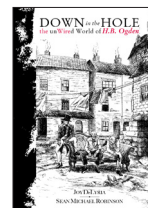
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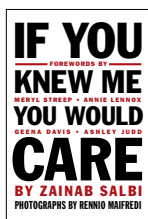
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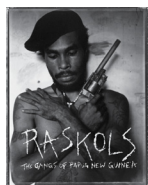
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HABITUALLY CHIC

Creativity at Work



HEATHER CLAWSON

DESIGN/INTERIORS/STYLE

Hardcover, 9.25 x 10.5 inches, 256 pages
 ISBN 978-1-57687-607-7 \$50.00 / Cnd \$58.00

Heather Clawson grew up visiting museums, playing with Barbie's Dream House, and watching *Style with Elsa Klensch*. It's no wonder that she majored in art history, moved to New York, and became a fashion obsessed interior designer. Since its inception in 2007, Heather and *Habitually Chic* have been featured in *Elle Décor*, *House Beautiful*, *Domino*, *Lonny*, *Fast Company*, and *Amica* magazines. She has also been profiled on *HarpersBazaar.com*, *1stdibs*, *Barneys The Window*, *Tory Burch Blog*, *The Huffington Post*, and many more sites.



HABITUALLY CHIC
 Creativity at Work

By Heather Clawson

Glamorous Lives & Stylish Places!

HABITUALLY CHIC is author Heather Clawson's wildly popular blog about the finer things in life—high fashion, fine art, interior design, and arresting architecture. For **HABITUALLY CHIC: CREATIVITY AT WORK**, Ms. Clawson has narrowed her vision and, using the good will generated by her blog, has found her way into the workspaces of the world's foremost cultural generators. The studios, workshops, offices, and creative sanctuaries of top designers, artists, editors, architects, and more are captured and presented in detail.

Those featured include: Jenna Lyons and Frank Muytjens of J.Crew; fashion designers Peter Som, Chris Benz, and Michael Bastian; jewelry designer James de Givenchy of TAFFIN; landscape designer Miranda Brooks; artist Jeremiah Goodman; John Truex and Richard Lambertson of Tiffany & Co.; antiques dealer Joel Chen; interior designer Bunny Williams; potter and designer extraordinaire Jonathan Adler; and, many more. It will be a chic mix of uptown, downtown, young, old, established, and up-and-coming creative elite.

The never-before-seen images taken by Ms. Clawson will be complimented by the inspiring stories of these talented individuals. Those featured delve into how they got to where they are, and what keeps them going as they navigate each day at their dream job. **HABITUALLY CHIC: CREATIVITY AT WORK** is an indispensable and intimate approach to deciphering what it takes to dictate the style that propels the world.





NETTLE PAPPARDELLE

02

SOMETIME IN THE 1880s, MY UNCLE JOHN WAS SENT STARVING HIS CAREER AS A LANDSCAPE GARDENER AND HE FRANKLY DISMISSED THE BOMBS STOM THAT THE NETTLE WILL IMMEDIATELY BEEN NOT TO UNDERSTAND. HENCE, I REMEMBER HIM TELLING US NOT TO TOUCH IT. LITTLE DID HE KNOW THAT YEARS LATER I'D BE EATING IT.

TEMPERATURE NETTLE HAS LONG BEEN FROUGHT AFTER FOR ITS HEALTH BENEFITS AND OBVIOUSLY, EASILY IT IS USUALLY SPRAWLING OF FLAVOR AND WILL KICK THE SQUEEZE OFF THE MOST SWEETEST CANNIBARE YOU WILL EVER FIND IT IN IMPROVED SOIL OR UNDER THE SHELTER OF LARGE TREES WHERE THE SHEET TAKE SHELTER. I CARRY A PAIR OF RUSSET'S SLAVES AND GARDENS BASE IN THE THICK JESS OF CASE I DISCOVER A PATCH, BECAUSE IT'S SOLD AND WHEN IT'S AVAILABLE IT'S ON THE MENU IMMEDIATELY.

WHAT YOU NEED:

- 3 large handfuls nettle
- 2 1/2 lb (500 g) pappardelle pasta
- 1 cup Parmesan cheese, grated
- 1/2 cup pine nuts, toasted
- Olive oil
- Salt
- Pepper

How To:

Purify the pine nuts in a glass of olive oil for a few minutes until they turn slightly golden. Remove from pan when toasted.

Use tongs or gloves to place the nettle in a large pot. Boil in sea for five minutes and filter pour out into a strainer. When the nettle has cooled down, squeeze out the excess liquid. (Don't worry about getting stung as the toxins are destroyed in the boiling process.)

In food processor whip up the nettle, cheese and toasted pine nuts until you get a smooth consistency. Then slowly add some olive oil to turn the powder into more of a sauce.

Season to taste, and serve with al dente pappardelle.



FORAGER'S REWARD

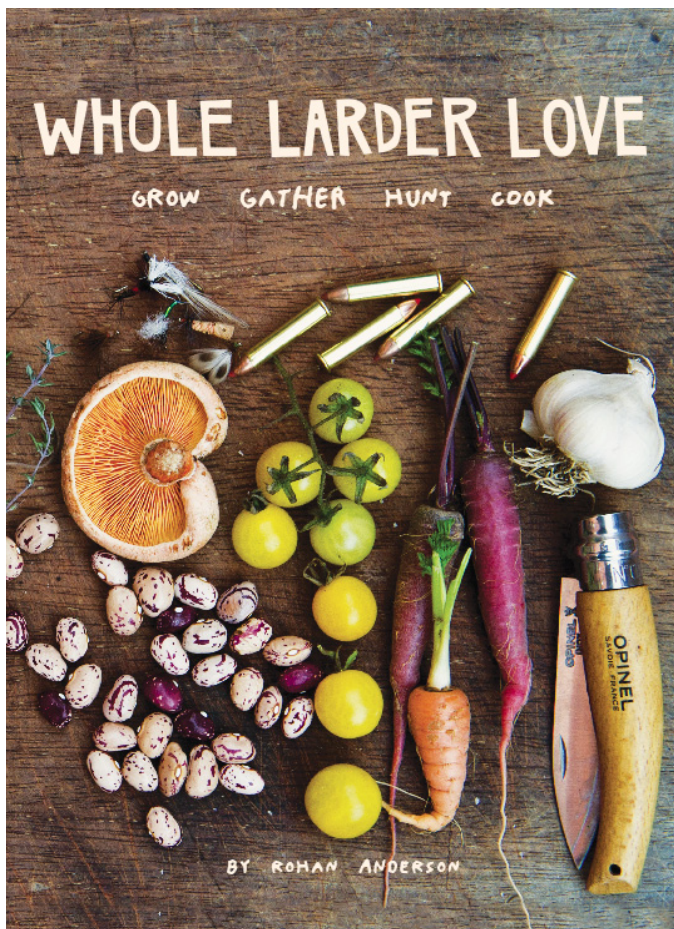
WHAT YOU NEED:

- 1 lb (500 g) prosciutto
- 1 lb (500 g) salami
- 1 lb (500 g) chorizo
- 1 lb (500 g) cheese
- 1 lb (500 g) bread
- 1 lb (500 g) honey
- 1 lb (500 g) olive oil
- 1 lb (500 g) salt
- 1 lb (500 g) pepper
- 1 lb (500 g) garlic
- 1 lb (500 g) onion
- 1 lb (500 g) carrot
- 1 lb (500 g) celery
- 1 lb (500 g) mushroom
- 1 lb (500 g) tomato
- 1 lb (500 g) eggplant
- 1 lb (500 g) zucchini
- 1 lb (500 g) bell pepper
- 1 lb (500 g) cucumber
- 1 lb (500 g) radish
- 1 lb (500 g) turnip
- 1 lb (500 g) rutabaga
- 1 lb (500 g) kohlrabi
- 1 lb (500 g) cauliflower
- 1 lb (500 g) broccoli
- 1 lb (500 g) asparagus
- 1 lb (500 g) green beans
- 1 lb (500 g) peas
- 1 lb (500 g) lentils
- 1 lb (500 g) chickpeas
- 1 lb (500 g) kidney beans
- 1 lb (500 g) black beans
- 1 lb (500 g) pinto beans
- 1 lb (500 g) navy beans
- 1 lb (500 g) cannellini beans
- 1 lb (500 g) great northern beans
- 1 lb (500 g) lima beans
- 1 lb (500 g) butter beans
- 1 lb (500 g) adzuki beans
- 1 lb (500 g) mung beans
- 1 lb (500 g) soybeans
- 1 lb (500 g) lentils
- 1 lb (500 g) chickpeas
- 1 lb (500 g) kidney beans
- 1 lb (500 g) black beans
- 1 lb (500 g) pinto beans
- 1 lb (500 g) navy beans
- 1 lb (500 g) lima beans
- 1 lb (500 g) butter beans
- 1 lb (500 g) adzuki beans
- 1 lb (500 g) mung beans
- 1 lb (500 g) soybeans



FROM THE WILD: FISHED





COOKING/OUTDOORS

Hardcover, 7 x 9.5 inches, 240 pages

ISBN 978-1-57687-604-6 **\$35.00** / Cnd \$41.00

Rohan Anderson is a modern day food warrior. Raised on a small farm in rural Victoria, Anderson developed not only an affinity for nature, but also an understanding, and appreciation of the role nature plays in providing sustenance. Anderson has taken these lessons into his adult life where he now grows, hunts, fishes, and forages in wild and urban surroundings to feed his family. He also documents his adventures through photography, sharing his recipes, slow food philosophies and, sometimes contentious, views on his hugely popular blog, **WHOLE LARDER LOVE**. Describing himself not as a chef, but rather a family cook, Anderson is influenced by rustic, peasant-style cooking, with minimal fuss involved. It's unlikely that you'll find Anderson at the supermarket; instead he is usually wandering around his backyard garden, strolling through forests and paddocks fossicking for wild mushrooms, and fishing in cool mountain streams.



WHOLE LARDER LOVE

Grow Gather Hunt Cook

By Rohan Anderson

WHOLE LARDER LOVE author and ultimate DIY-er Rohan Anderson is a family man and modern-day hunter-gatherer living in the historical town of Ballarat, an 1800s gold rush town in Australia. Within this rural landscape, Anderson has capitalized on the opportunities for many a culinary adventure. Primarily concerned with how to live off of the land and provide himself and his family with fresh, local food, Anderson has become an expert hunter, fisher, forager, gardener, pickler, and sometimes barterer. Anderson now wants to share his secrets and experiences in order to help move people away from unhealthy eating habits and the unsustainable food industry.

Food is an integral part of our lives. And in recent years, more and more people have been asking questions about the food they eat: How does that food get to our plates? How was it grown? What chemicals were used? How was the animal treated? What are the impacts on the environment?

In **WHOLE LARDER LOVE**, Anderson gives us easy to follow tips and instructions for setting up a home garden, the best practices for hunting and trapping small game and for catching fish, how to identify and collect edible food growing in the wild, and the proper tools, gear, and resources to use. Additionally, he gives us a slew of exciting recipes and preparation methods for our ingredients once they've been collected.

This combination how-to manual and cookbook is beautifully illustrated in full-color with Anderson's own photographs, capturing the ingredients, the gear, the rural surroundings, and the exquisite finished dishes in rich and vivid detail. And with suggestions for possible substitutions and tips on bartering and selecting food from farmer's markets, **WHOLE LARDER LOVE** is perfect for foodies, farmers, hunters, gardeners—even urbanites looking to inject their lives with a little rural romance—and anyone else interested in getting more involved with the origins of the food they eat.

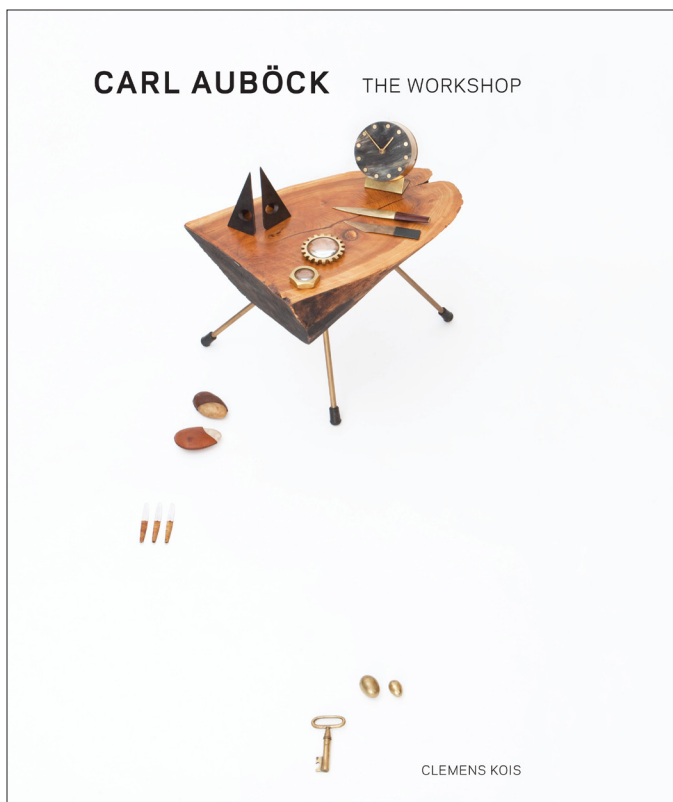
WHOLE LARDER LOVE features such chapters as: "From the Garden," "Starters and Tapas," "From the Paddock," "From the Wild," and "To The Larder"; a slew of recipes including: Glazed Chorizo Tapas, Butternut and Leek Soup, Summer Bruschetta, Two Cheese Gnocchi, Whole Larder Love Burger, Chicken Eggplant Lasagna, Duck Ragu, Catalan Rabbit Legs, Roast Quail, Baked Trout, Spud and Nettle Soup, Fettuccini ai Funghi Porcini, and Stinging Nettle Pesto; and instructions for preserving veggies, olives, beans, prosciutto, and delicacies such as Boysenberry Jam, Pickled Wild Mushrooms, and Mum's Tomato Chutney.



"...The strange and luminous world of the Viennese designer Carl Auböck (1900–57). A master of elemental materials like brass, leather, wood and horn, Auböck had a flair for exquisitely turned curios—paperweights, corkscrews, pipe holders—that still exert a magnetic pull... His larger works—Nakashima-like free-edge wooden tables with spindly brass legs, leather-sling magazine racks, gooseneck lamps that evoke alien plant life from 1950s sci-fi flicks—have their fans. But...the smaller household and office objects from the 1940s and '50s have made Auböck a full-blown cult hero. Beloved by contemporaries like Charles and Ray Eames and Walter Gropius, these pieces are now hunted down by collectors the likes of Michael Maharam and Diane von Furstenberg."

—The New York Times, T Magazine, "Brass in Pocket, Carl Auböck's Exquisite Curios," May 20, 2010



**DESIGN/DECORATIVE ARTS**

Hardcover, 9.75 x 11.25 inches, 240 pages

ISBN 978-1-57687-615-2 **\$60.00** / Cnd \$68.00

Clemens Kois is a multidisciplinary creator working in photography, drawing, painting, and design. Kois has lived in Salzburg, Rome, Stuttgart, Vienna, and New York City, and has formally studied photography and taken painting, design, and photo workshops with the likes of Kiki Kogelnik, Paolo Piva, and Nan Goldin. Making his living primarily through his design work, Kois currently divides his time between Salzburg and New York.

Patrick Parrish is the owner of the Manhattan design gallery Mondo Cane and the creator of the popular blog MONDOBLOGO. He has recently contributed to *Apartmento*, *Bad Day*, and *O1* magazines with his photography and interviews of Martino Gamper, Ro/Lu, and Project No.8. He is a collector, a sometime painter, and always has a camera in his pocket. His latest show at his Tribeca shop was of the mathematically inspired aluminum furniture of Jonathan Nesci for Hale Industrial Design.

Michael Boyd is a Los Angeles based designer, writer, and collector of vintage modern design. He is the principal of BoydDesign, a consulting firm for the restoration and preservation of modernist architecture.

CARL AUBÖCK

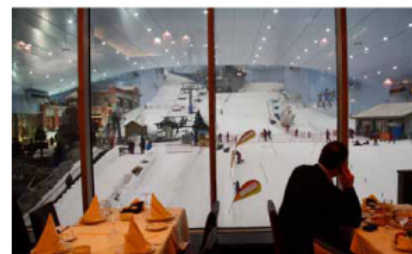
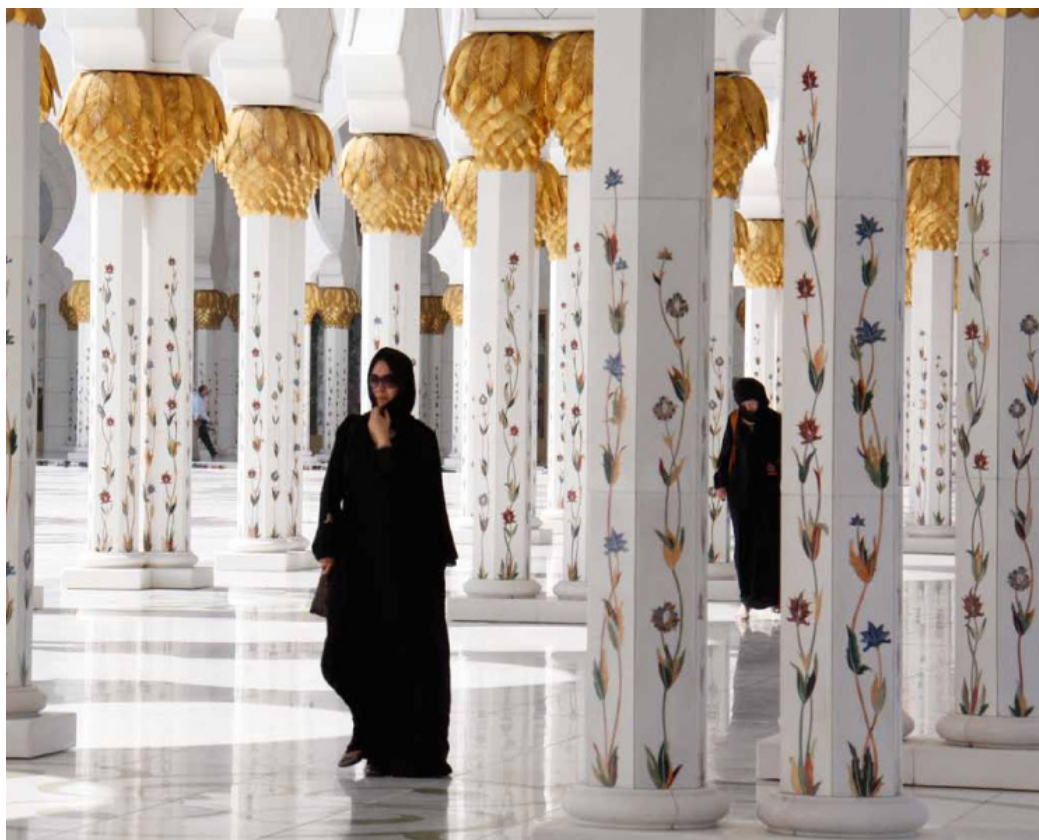
The Workshop

**Edited by Clemens Kois & Patrick Parrish
with contributions from Michael Boyd
and Thomas Brandstätter**

The Werkstätte (Workshop) Carl Auböck was founded in the 19th century—one of many workshops in Vienna specializing in bronze-casting. However, Carl Auböck (1900-1957) was one of the very few Viennese students who attended the Bauhaus in post World War I Weimar, and when he returned to the Workshop he brought inspiration from this new design movement. Expert craftsmanship and superior quality materials such as hand-sewn leather, polished bronze, and various woods became the signature of the Bauhaus-inspired Auböck Workshop, and many of their whimsical modernist designs stand out as prescient objets d'art: a sleek, bronze safety razor blade; a streamlined, piscine, leather and bronze bottle opener; a crown-shaped ashtray, which foreshadowed the famous 1957 Edgerton milk drop photograph; and, an oversized metallic paperclip and life-size bronze egg paperweights.

Carrying on generations of the Workshop tradition, son Carl Auböck (II, 1924-1993) and grandson Carl Auböck (III, born 1954) were instrumental in forging ahead with new ideas and designs while preserving the quality craftsmanship and integrity of the Workshop which today remains among the last of its kind. Despite designing over 6,000 original objects and pieces of furniture in the early to mid-20th century, Auböck has somehow eluded the spotlight and the Workshop's products remain cult objects of desire, cherished quietly by design greats and savvy collectors. More incredibly, only one quarter of the Workshop's designs have been documented, leaving an astounding 4,000 objects yet to be "discovered."

In **CARL AUBÖCK: THE WORKSHOP**, artists and design enthusiasts Clemens Kois and Patrick Parrish document hundreds of signature Workshop objects culled from exclusive private collections (including their own), and bring us into the Workshop itself with contemporary photographs, interviews with Carl Auböck III, and historical documents and photographs depicting the historic legacy of the Workshop itself.



Cultural Preservation: Peru

As soon as my feet hit the tarmac, I realize it is difficult to walk around if the altitude is 10,800 feet. At my hotel, the room service menu lists oxygen. I don't yet know that Cusco is closer to sea level than any place I will visit for the next ten days.



Cusco was the capital of the Inca Empire, which spanned Peru, Ecuador, Bolivia, Argentina, Chile and Columbia from 1200 until 1532AD.

Almost 500 years later, the past is still present. Rocks that weigh tons form Inca walls throughout the city. The cathedral's largest painting, *The Last Supper*, depicts disciples eating the Inca delicacy, guinea pig. The restaurant where I have dinner serves guinea pig ravioli.

I amble downhill from the epicenter of Inca religion and power, Qoricancha, the Temple of the Sun, and turn left. The first modern, white building on Avenida del Sol houses the Center for Traditional Textiles of Cusco.

From the outside, it looks like a fashion boutique. Inside, two village weavers, artists-in-residence this week, demonstrate at backstrap looms. Five rooms comprise a well-curated textile museum. The walls and furnishings in the retail gallery are bursting with bright, traditional weaving: pillows, rugs and wall hangings. None of this would exist without Master Weaver Nilda Callaupa and the Andean grandmothers.

Nilda grew up in nearby Chinchero during the 1960's when traditional clothing signaled illiteracy and poverty, and inspired discrimination. Public ridicule shamed the Quechua people into stopping weaving and wearing the handmade clothes that used to identify them by region, district and community; marital, occupational and economic status.

In the Sixties, girls learned to spin wool when they were about six. Then they were taught to weave with bright acrylic yarn to appeal to tourists. Chemical dyes had replaced natural dyes a hundred years before. Weaving traditions that had existed for centuries were not only endangered, they had almost vanished.

Gone were the small, intricate, designs woven for Inca royalty from vicuña wool by the Chosen Women. Gone were the rich natural dyes that pre-Inca weavers had created: indigo blue, cochineal red, and Coile-flower yellow.

Nilda decided to ask grandmothers about the weaving patterns and processes that *their* grandmothers used. She convinced secondary schools to give academic credit to students who asked Nilda's questions: Which designs were considered old, new, Mestizo? Why were textiles important? What songs and stories did they know about weaving? What dyes did their grandmothers use? What colors identified their communities?

"Their answers illuminated my work," Nilda remembers. And started a renaissance.

The Center for Traditional Textiles of Cusco (CTTC) launched in 1996. The organization now includes weavers in nine villages where 650 adults create, wear and sell traditional weaving with pride—and teach children to weave so traditions can continue.

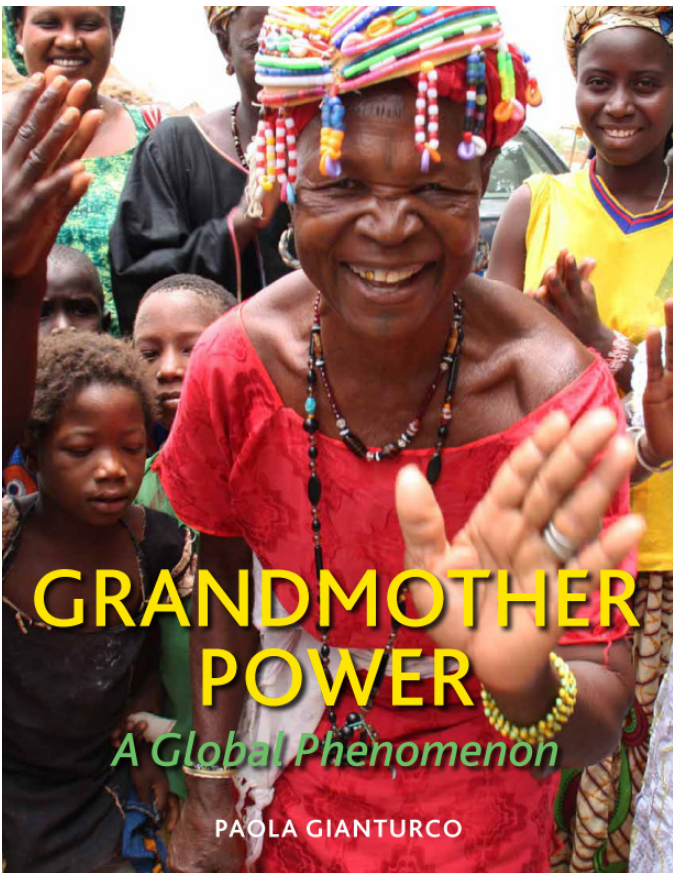
Many designs created today are similar to those of pre-Inca, Inca, Colonial and Republican times: Andean fields, landscapes, the stars and the sun (the principal god of the Incas).

Weaving provides income to individual weavers, has rekindled ethnic pride, and is crucial to rituals and ceremonies.

Grandmothers all over the world sustain tradition. In Peru, they saved it.

caption here for photo opposite

3



GRANDMOTHER POWER A Global Phenomenon

By Paola Gianturco

An unheralded grandmothers movement is changing the world. Insurgent grandmothers are using their power to fight for a better future for grandchildren everywhere. And they are succeeding. **GRANDMOTHER POWER** profiles activist grandmothers in fifteen countries on five continents who tell their compelling stories in their own words.

Grandmothers in Canada, Swaziland, and South Africa collaborate to care for AIDS orphans. Grandmothers in Senegal convince communities to abandon female genital mutilation. Grandmothers in India become solar engineers and bring light to their villages, while those in Peru, Thailand, and Laos sustain weaving traditions. Grandmothers in Argentina teach children to love books and reading. Irish grandmothers teach children to sow seeds and cook with fresh, local ingredients. Other Argentine grandmothers continue their 40-year search for grandchildren who were kidnapped during the nation's military dictatorship. Philippine grandmothers demand justice for having been forced into sex slavery during World War II. Guatemalan grandmothers operate a hotline and teach parenting. In the Middle East, Israeli grandmothers monitor checkpoints to prevent abuse, and the UAE's most popular television show stars four animated grandmothers who are surprised by contemporary life. Indigenous grandmothers from thirteen countries conduct healing rituals to bring peace to the world. Gianturco's full-color images and her heroines' amazing tales make **GRANDMOTHER POWER** an inspiration for everyone, and cement the power of grandmothers worldwide.

All author royalties will be donated to the Stephen Lewis Foundation - Turning the Tide of AIDS in Africa.

WOMEN'S STUDIES

Hardcover, 8.5 x 11.25 inches, 256 pages

ISBN 978-1-57687-611-4 **\$49.95** / Cnd \$55.00

Paola Gianturco, a grandmother herself, has documented women's lives in 55 countries. Her work has been exhibited at UNESCO's Paris headquarters; United Nations' New York headquarters; Chicago's Field Museum; San Francisco's International Museum of Women; and, many other venues. powerHouse Books has published Gianturco's *Women Who Light the Dark* (2007), *¡Viva Colores! A Salute to the Indomitable People of Guatemala* (2006), *Celebrating Women* (2004), and *In Her Hands, Craftswomen Changing the World* (2004).

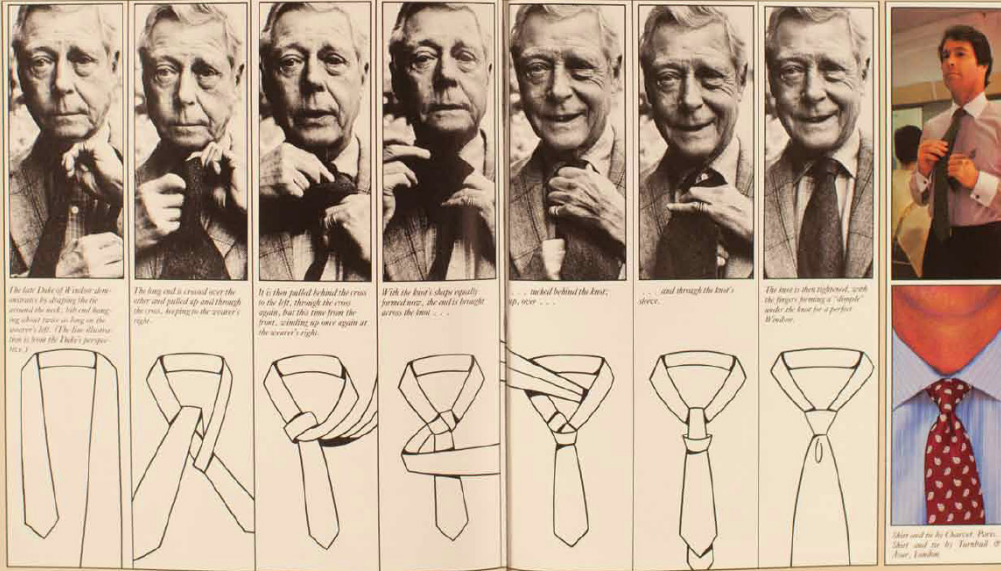


WHY NOT THE WINDSOR KNOT

Hardly anyone displays an elegant, full Windsor knot on his necktie any more.

Credited to the Duke of Windsor, circa 1930, the Windsor style was extremely popular until the late '50s, when it was upstaged by the more modern, "four-in-hand" knot, which nestled better between the new longer shirt collars. This knot was also faster to execute: once around, once around, up, over and through.

But now, with the spread collar dress shirt making a deserved comeback, why not the substantial, symmetrical Windsor knot, as well?



The late Duke of Windsor demonstrates how to shape the tie around the neck, tail end hanging without touching the sweater's left. (The line illustration is from the Duke's perspective.)

The long end is crissed over the other end and tucked up and through the cross, keeping to the sweater's right.

It is then pulled behind the cross to the left, through the cross again, but this time from the front, sliding up once again at the sweater's right.

If both the knot's shape equally is made sure, the end is brought across the front . . .

... tucked behind the knot; up, over . . .

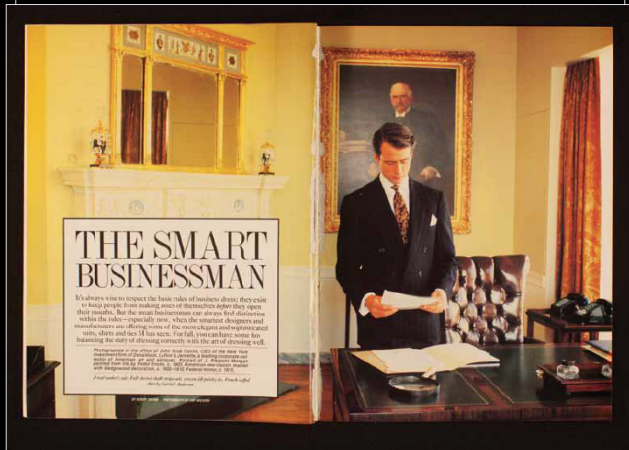
... and through the knot's shape.

The knot is then tightened, with the fingers forming a "diamond" under the knot for a perfect fit.



Shown used by the character Perry, Shain used to be a member of the "Four-in-Hand" Club, London.

AUGUST 1985





MEN'S FASHION/STYLE

Hardcover, 8.75 x 11.75 inches, 368 pages

ISBN 978-1-57687-614-5 **\$50.00** / Cnd \$58.00

John Tinseth, an ex-deputy sheriff, ex-paratrooper, and ex-park ranger, is the author of the men's style blog, The Trad, whose tag line, "Not as good as it was—better than it will be," sums up his view of life. You think it's bad now? Just wait. Appreciate it while you can. As an Army brat, Tinseth saw enough of the world at an early age to know "assholes are everywhere." For this reason, he doesn't like much, but what he does like, he loves. Tinseth hangs his clothes, for now, in New York City.

M

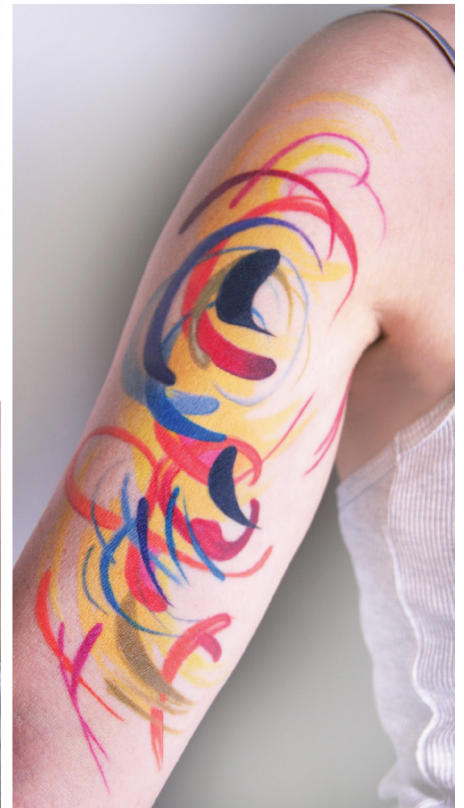
The Civilized Man, 1983-1989

Edited by John Tinseth

M: THE CIVILIZED MAN, 1983-1989 collects the best of *M* magazine and traces the wild years of the 1980s through the best restaurants, wildest bars, business legends, and classic apparel. Created as the men's *W* by John Fairchild, *M* featured fashion advice, styling, and advertisements from the likes of Ralph Lauren, Calvin Klein, Perry Ellis, Jeffrey Banks, Armani, Luciano Barbera, Britches of Georgetown, Mariano Rubinacci, Robert Talbot, Alexander Julian, Jordan Marsh, Nicky Wallace, Ferrel Reed, Gianfranco Ferre, Bigsby & Kruthers, Hilditch & Key, La Matta, Paul Stuart, FR Tripler, Andre Oliver, Kilgore Trout, Rooster, John Mendez, Barry Bricken, Kenneth Gordon, Henry Grethel, and Gitman Brothers, at the peak of 80s prep and traditional American sartorial dominance. But *M* staffers, including Mark Ganem, George Whipple, and Fairchild himself under his nom de plume W. Rushton Chatsworth III, supplied more than just the fashion. They documented their upper-class, urbane lifestyle as it was lived in New York City: the Surf Club; the Zulu Lounge; lunch at the Four Seasons; how to find the perfect tailor and the perfect wife. *M* was on the newsstands from late 1983 to its demise in 1992 with Clay Felker at the helm. **M: THE CIVILIZED MAN**, collecting the best of *M*, is like a yearbook that will take you back to those days. Whether you missed it or just don't remember it, **M** can fill in the holes.

"In this increasingly less-than-perfect world, the man who dresses with style—that is, appropriately to the occasion as well as to his own personality and station—almost always stands out."
 —from "Clothes with Style," by Robert Bryan for *M*





and the Amazon. Some of Amanda Wachob's painterly pieces consist exclusively of abstract brushstrokes and Pollock-like splatters. Megan Hoogland specializes in fine art reproductions ranging from the ever popular art nouveau painter Alphonse Mucha to the contemporary artist Shepard Fairey. Jill Mandelbaum studied western art at Cooper Union, then turned to Japanese designs when she took up tattooing. The Japanese tattooist Horishiyo did the opposite: she put her western work on hold after coming to the U.S. in 2000 and discovering the popularity of Japanese tattooing, which she set out to master on her return.

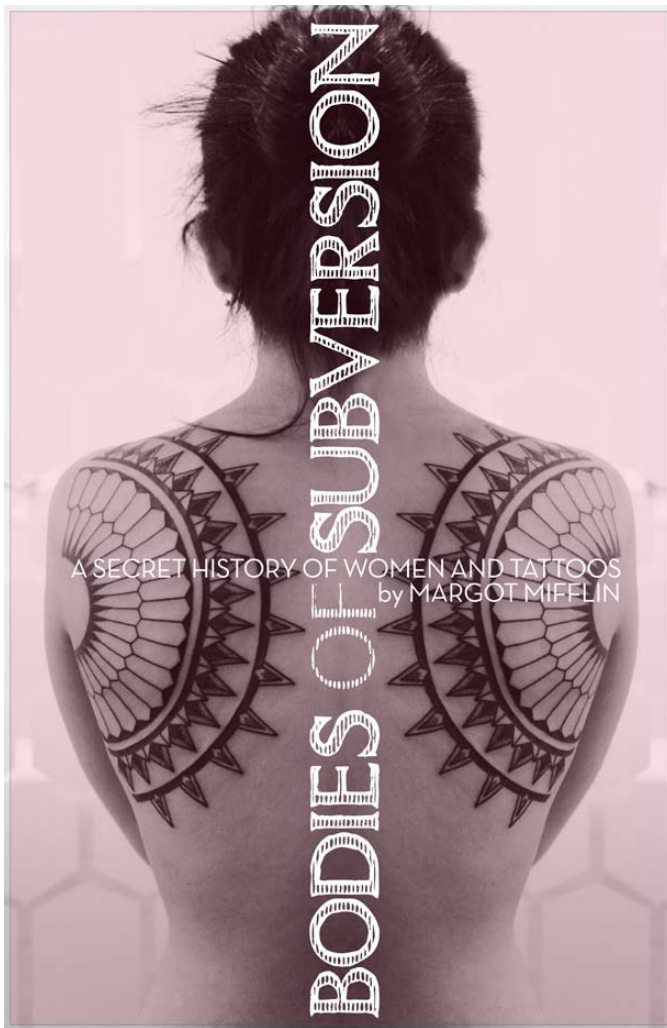
For a new generation, the barriers to the profession have been cleared. "I don't even think I considered the history of women before me—or men," says Virginia Elwood, 31. "The benefit we got from the feminist movements in all its incarnations over the years, was that we really were able to almost take it for granted. There was nothing in my mind that would stop me from learning to tattoo."

When artist Emma Griffiths organized a 2011 group show called "Ladies, Ladies" in New York, showcasing the art work of women tattooists, some younger women, put off by its separatism, declined

to participate, but not Elwood. "I thought, you know what, there are all these fucking books being written about these guys who helped change the course of tattooing, or who did this and that. There are women who've been tattooing for 30 plus years who you've never heard of. They are out there fighting the good fight, and doing good work, and they need to be honored... I remember saying 'Thank you, Debra Yarian. Thank you, Pat Fish. Thank you, all these women who are really talented and who've been

ABOVE Has a tattoo collection that reads like an owner's manual to her dramatic life story. When she got her first tattoo in 1973, she had no idea that the symbolism of her tattoos would change. **OPPOSITE** dramatic life story. When she got her first tattoo in 1973, she had



**HISTORY/WOMEN'S STUDIES/TATTOOS**

PAPERBACK, 8 x 10 inches, 192 pages

ISBN 978-1-57687-613-8 **\$23.95** / Cnd \$27.95

Margot Mifflin writes about women, art, and contemporary culture. She has written for *The New York Times*, *ARTnews*, *Entertainment Weekly*, *The Believer*, and *Salon.com*, and lectures about body modification at colleges, museums, and universities nationally. Mifflin is an associate professor in the English Department of Lehman College of the City University of New York (CUNY), and directs the Arts and Culture program at CUNY's Graduate School of Journalism, where she also teaches. Her book, *The Blue Tattoo: The Life of Olive Oatman* was published by The University of Nebraska in 2009.

BODIES OF SUBVERSION

A Secret History of Women and Tattoo, Third Edition

By Margot Mifflin

BODIES OF SUBVERSION was the first history of women's tattoo art when it was first released in 1997, providing a fascinating excursion to a subculture that dates back to the nineteenth century and including many never-before-seen photos of tattooed women from the last century. This revised and expanded edition remains the only book to chronicle the history of both tattoos on women and female tattooists, and contains all the information and images that made the original edition the primary reference for the history of women and tattoos, including documentation of:

- * Breast cancer survivors of the 90s who tattoo their mastectomy scars as an alternative to reconstructive surgery or prosthetics.
- * The parallel rise of tattooing and cosmetic surgery during the 80s when women tattooists became soul doctors to a nation afflicted with body anxieties.
- * Maud Wagner, the first known woman tattooist, who in 1904 traded a date with her tattooist husband-to-be for an apprenticeship.
- * Victorian society women who wore tattoos as custom couture, including Winston Churchill's mother, who wore a serpent on her wrist.
- * Nineteenth-century sideshow attractions who created fantastic abduction tales in which they claimed to have been forcibly tattooed.

- * The book contains 50 new photos and full color images throughout including newly discovered work by Britain's first female tattooist, Jessie Knight; Janis Joplin's wrist tattoo; and, tattooed pastor Nadia Bolz-Weber.
- * All-new, sleek design.
- * New chapters documenting recent changes to the timeline of female tattooing, including a section on:
 - Celebrity tattoo artist Kat Von D, the most famous tattooist, male or female, in the world
 - the impact of reality shows on women's tattoo culture
 - therapeutic uses of tattooing for women leaving gangs, prisons, or situations of domestic abuse

"In Bodies of Subversion, Margot Mifflin insightfully chronicles the saga of skin as signage. Through compelling anecdotes and cleverly astute analysis, she shows and tells us new histories about women, tattoos, public pictures, and private parts. It's an indelible account of an indelible piece of cultural history."

—**Barbara Kruger, artist**





OUT MY WINDOW

By Gail Albert Halaban
Introduction by Vernon Silver

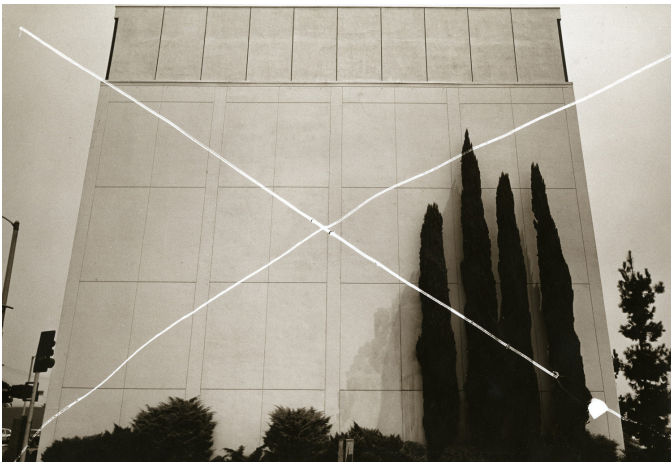
Alfred Hitchcock's *Rear Window* comes to mind when looking at Gail Albert Halaban's book of photographs of city dwellers peering into their neighbors' windows, **Out My Window**. The photographs are views across streets, alleyways, and airshafts, peering through windows to reveal intimate portraits. A couple play with their baby, a family prepares dinner, a single woman paints her apartment. These beautiful color pictures of voyeuristic architectural landscapes capture both the intimacy and remoteness of life lived in the proximity of so many strangers. The photographs capture the vast city landscape, and within the landscape, floating high above the ground, are portraits of strangers caught in private moments. **Out My Window** explores the contradictory impulses of metropolitan life: the desire to connect and the need to be left alone.

CONTEMPORARY PHOTOGRAPHY/MONOGRAPH
Hardcover, 12.5 x 10 inches, 92 pages
ISBN 978-1-57687-612-1 **\$50.00** / Cnd \$58.00

Gail Albert Halaban is an American fine art photographer. Halaban earned her BA from Brown University and her MFA from the Yale University School of Art. She is noted for her large-scale photographs of women, seen in her exhibitions "About Thirty" and "This Stage of Motherhood," and the urban, voyeuristic landscapes on display in *Out My Window*. Her work has appeared in *The New York Times*, *New York* magazine, *The New Yorker*, and *Time*. Her fine art photography has been exhibited internationally. Gail Albert Halaban is represented by Edwynn Houk Gallery in New York City.






PHOTOGRAPHY/MONOGRAPH/RE-DISCOVERY

Hardcover, 12 x 10 inches, 108 pages

 ISBN 978-1-57687-610-7 **\$75.00** / Cnd \$85.00

Thomas Barrow studied at the Kansas City Art Institute and the Institute of Design in Chicago under Aaron Siskind. After graduation, Barrow began his career at the George Eastman House, becoming Assistant Director and Editor of Publications before moving to New Mexico in 1973. At the University of New Mexico he was Associate Director of the University Art Museum, and taught studio photography and history of photography. His photographic work has been exhibited widely and is in the permanent collections of the George Eastman House, Los Angeles County Museum of Art, National Gallery of Art, National Gallery of Canada, the Center for Creative Photography—where his archive is housed—and numerous other public and private collections.

Geoffrey Batchen is Professor of Art History at Victoria University of Wellington in New Zealand. His books include *Burning With Desire* (The MIT Press, 1977); *Each Wild Idea* (The MIT Press, 2001); *Forget Me Not* (Van Gogh Museum/Princeton Architectural Press, 2004); *William Henry Fox Talbot* (Phaidon, 2008); *Photography Degree Zero* (The MIT Press, 2009); and *Suspending Time: Life—Photography—Death* (Izu Photo Museum, 2010). His next is a co-edited anthology, *Picturing Atrocity: Photography in Crisis* (Reaktion, 2011).

CANCELLATIONS

By Thomas Barrow
Introduction by Geoffrey Batchen

Thomas Barrow's **CANCELLATIONS** is a series of photographic prints of desolate spaces—empty lots, construction sites, deserted industrial areas—that all show the presence of mankind without showing a single living human. Compiled in the 70s and 80s, Barrow's beautiful sepia-toned images show their age in their sheer physicality. These are clearly prints, not digital files, evidence of which can be seen in their specked and aged surfaces. And they call further attention to the hands-on process of silver gelatin photography through marks, often an X across the image, carved by Barrow directly onto the negative. Widely exhibited since its compilation, **CANCELLATIONS** will see print for the first time in the form of a beautifully produced artist's book. At once both a mordant social commentary on the built environment of the American west, and linked to the process art movement because of the distressed and defaced nature of the prints, this work calls attention to the photographic negative and the photo print as object—and important subversion in a medium often utilized for its subtle ability to clinically remove any evidence of process from its product, and in the digital age rapidly losing its ties to the physical world.

"Given Barrow's experimental bent, he would not be satisfied with straightforward record-making. And given his predilection for dense, multilayered, interactive works, it is not surprising to find him again testing the medium to see what it will bear and exploring the uneasy balance between the straight mechanically produced image and the interventive hand of man...The marks are akin to graffiti and suggest a repudiation, a tweaking of the subject that recalls Marcel Duchamp's alteration of the Mona Lisa."

—**Kathleen McCarthy Gauss**



rounding food eating are some of the most important, ingrained, and invisible of a society's regulations. In the Victorian Era, dining was an intricate social dance. Where one dined, when, and with whom were all dictated by society, as seen in the following piece.

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MIDDLEGROUND



ral colour, which did not quite match the smart little frock she wore. Lace had been added for the occasion, no doubt borrowed, but Zenobia wore the lappet with pride, and Mr Colvin meant every word of his modest compliment to her attire.

"I could look better," Zenobia at last allowed, though every aspect of her countenance radiated her pleasure. "How long you think it takes to do hair like this?"

Ruth, a woman of means who was well-known for her ability to entertain, had kindly agreed to invite the children to a dinner at her house. She herself had come up with the whole scheme of sending the children their very own invitations, complete with her own card, and inviting several impoverished scholars and a musician in order to complete the company. Her intent was that the children should feel as though they were merely some gentlemen and a lady, her acquaintance whose company she desired for an evening. Mr Colvin, thinking of the fine things the children would experience in the conversation to which they would be exposed, thought it most charitable, though the course of the current conversation betrays his doubts. Whatever his reservations, Mrs Ruth was a good mother, and the children clever and highly adaptable, which they had shown in their construction of the Parthenon out of wood blocks. Mrs Namond's pocketed pieces; the project had only been completed, for as Miss Duquette had explained, they all knew the children had little for Greek temples or the Sphinx. Those monuments in their achievement were of little import to the poor children, who were in the shadows not only of industry and the towering rookeries of the city, but in the shadows of their fathers who had come before them, and who themselves most likely had been thieves and scoundrels. The significance is the Roman Colosseum to a pauper, who fights for his sands or to the amusement of spectators for his very life, who fights instead upon the streets, for the purpose of humoring the ignorant and cruelty? And yet Namond, Darnell, and others had constructed their classical monument with cleverness and willingness to work together, and though they could not be said to possess the education of Greeks, nor the wisdom of Athena, Mr Colvin was proud.

Michael's fine, kind lips drew into a grin, a smile which was purity and innocence itself.

...

This is one of the most forceful and graphic descriptions in *The Wire*. The text provides no direct explanation for Chris' violence, yet the scene manages to evoke sympathy in a way that detailed descriptions of Chris' past, childhood, and home life never could. It is obvious in this scene that past experience has in some way helped shaped Chris' response, and the very fact of this glimpse into Chris' psyche allows us to at last see him as human.

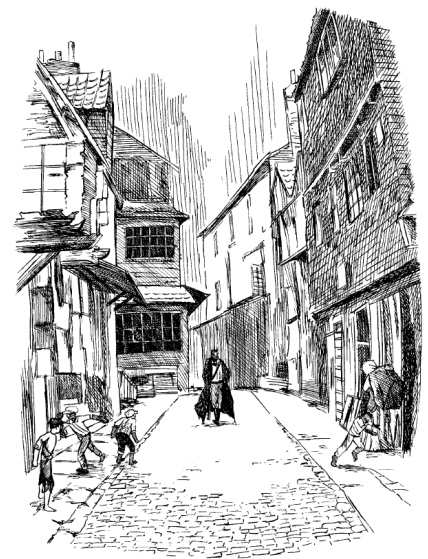
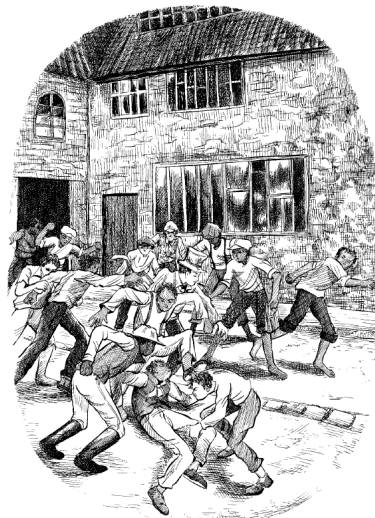
The character of Michael is a counterpoint to Chris. The text implies Chris and Michael share past experiences, but Chris, as an adult, is self-reliant. He has become the person he is: someone who murders without the blink of an eye, someone who in almost every scene is completely lacking in compassion. Michael, however, is unable to dispose of Devar himself. He needs Chris and Snoop's help.

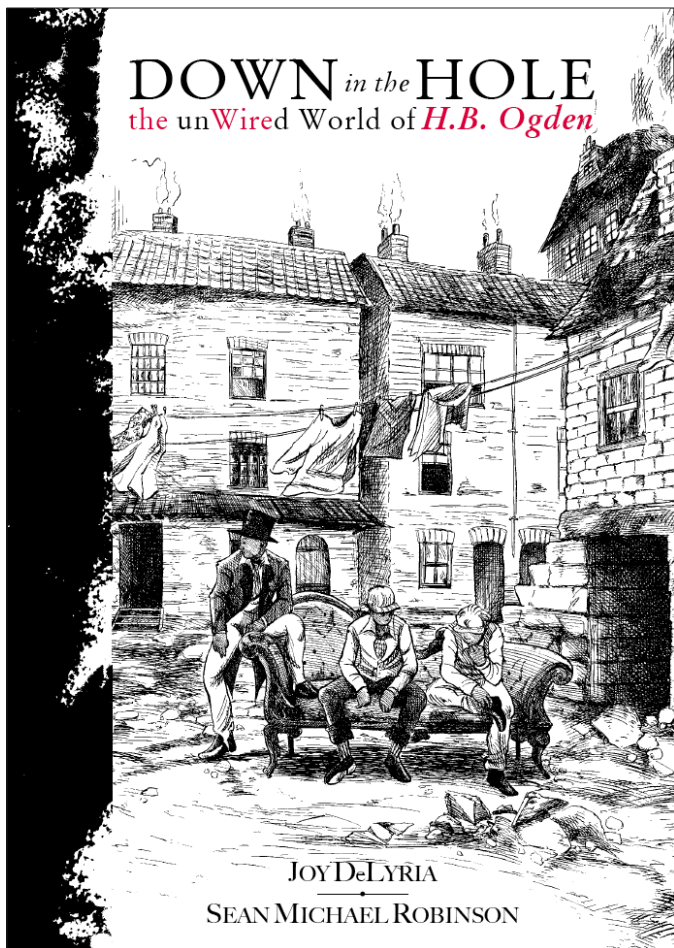
As the two adults show him the ropes of their criminal activity, Michael sometimes questions their heartlessness, and reveals his sympathy toward other people. Simultaneously, we observe the slow calcification of Michael's character. Much of his violent behavior is a result of his obvious desire to protect people he cares for—particularly his little brother Bug, but also his friends, including Duke and Randy.

In the following excerpt, many of the children in Tilghman School have learned that Randy talked to the police about Kevin, whose death Poot and Bodie were discussing earlier.

From BOOK IV
Excerpt CHAPTER XLVIII. "A New Day."
(November 26, 1850)

Randy, Michael, and Duquan came out into the school yard smiling, only just having been dismissed by Mr P, and reminiscing over the night previous, on which the police officer Mr Walker had been served just due.





DOWN IN THE HOLE

The unWired World of H.B. Ogden

By Joy DeLyria and Sean Michael Robinson

Highly anticipated since its initial online appearance and immediate viral proliferation, first-time authors and ersatz Victorian scholars Joy DeLyria and Sean Michael Robinson have painstakingly created a satirical and fictional world based on the characters and narrative of television's most beloved drama, *The Wire*.

To be published in time to celebrate *The Wire*'s tenth anniversary, **DOWN IN THE HOLE: THE UNWIRED WORLD OF H.B. OGDEN** is a collection of excerpts and illustrations from *The Wire*, a Victorian serial novel of DeLyria and Robinson's invention, credited to fictional author H.B. Ogden. Excerpts from Ogden's work are knit together by the history of the novel, its author and illustrator, and the adventures of the passionate archivists who uncovered this forgotten text. DeLyria and Robinson have gone to great lengths to maintain the reality of the satirical world they have constructed, as in this early press release:

"Difficult. Tangled. Funny, dark, and, once, almost forgotten. *The Wire*, Horatio B. Ogden's novel about the crime-ridden streets of 'Bodymore' was recently brought back to public light through the work of Joy DeLyria and Sean Michael Robinson. In March, 2011 DeLyria and Robinson released a reappraisal of the work, accompanied by a brief excerpt and illustrations. 'We were surprised and gratified by the reaction to the article,' said Joy DeLyria. 'Who knew there was such an audience for unknown Victorian-era serial fiction, especially in this junk culture of spin-offs, sequels and tired retreads?'

"DeLyria and Robinson have unearthed a wealth of primary sources relating to *The Wire* and its creator, including one of the only extant copies of *The Wire*'s five-volume publication. They have also painstakingly restored the existing prints of the copperplate etchings of Baxter 'Bubz' Black, whose grimy, earthy illustrations lent the environment of *The Wire* another layer of social commentary. **DOWN IN THE HOLE** breathes new life into this literary classic, giving us once again a well-loved story, while at the same time illuminating the tumultuous life of its creator, the searing commentary of contemporaries, the difficulties of the Victorian Age, and the reason works like this may be forgotten, but never lost."

FICTION/TV TIE-IN

Hardcover, 6 x 8.5 inches, 144 pages

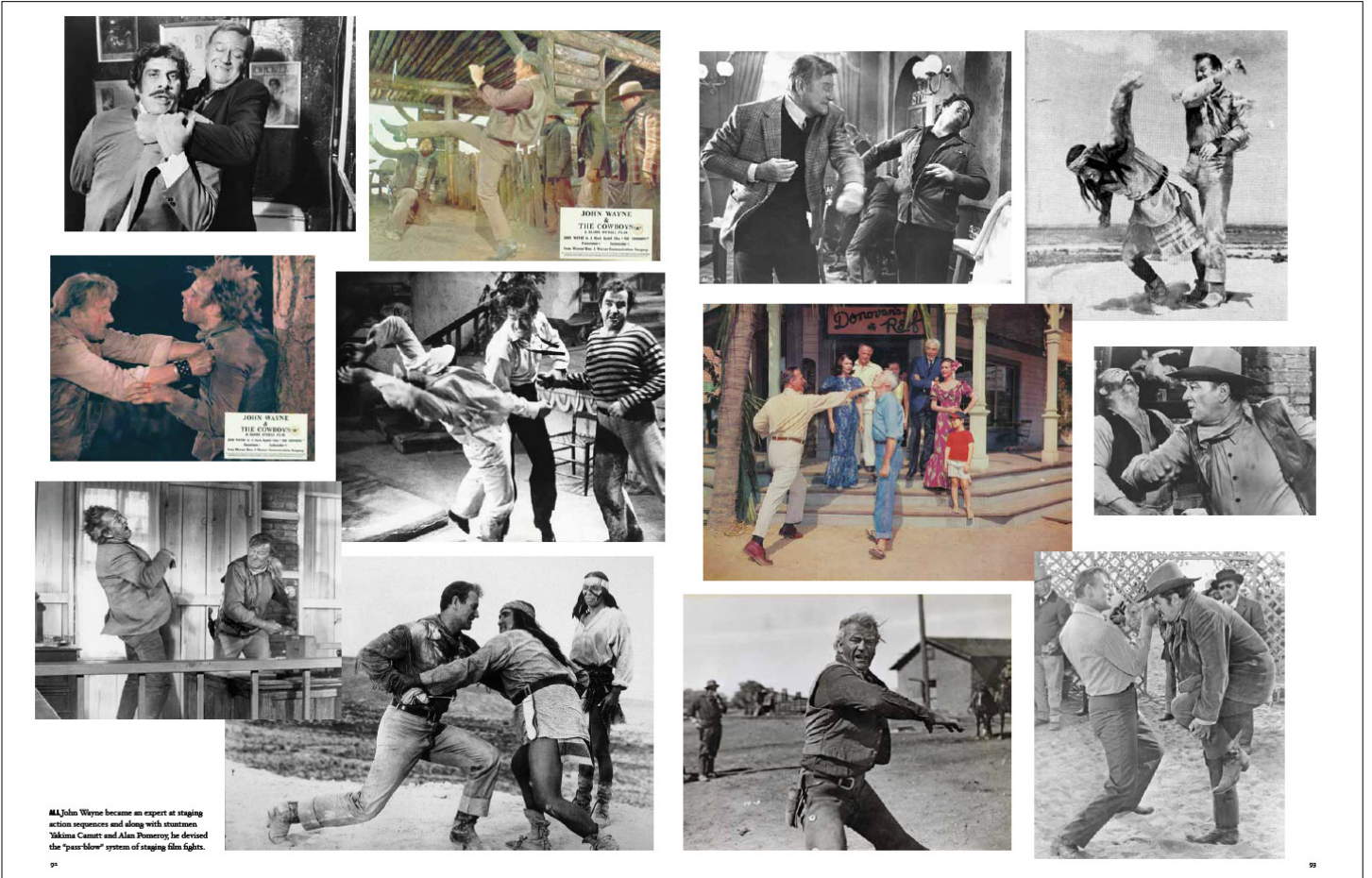
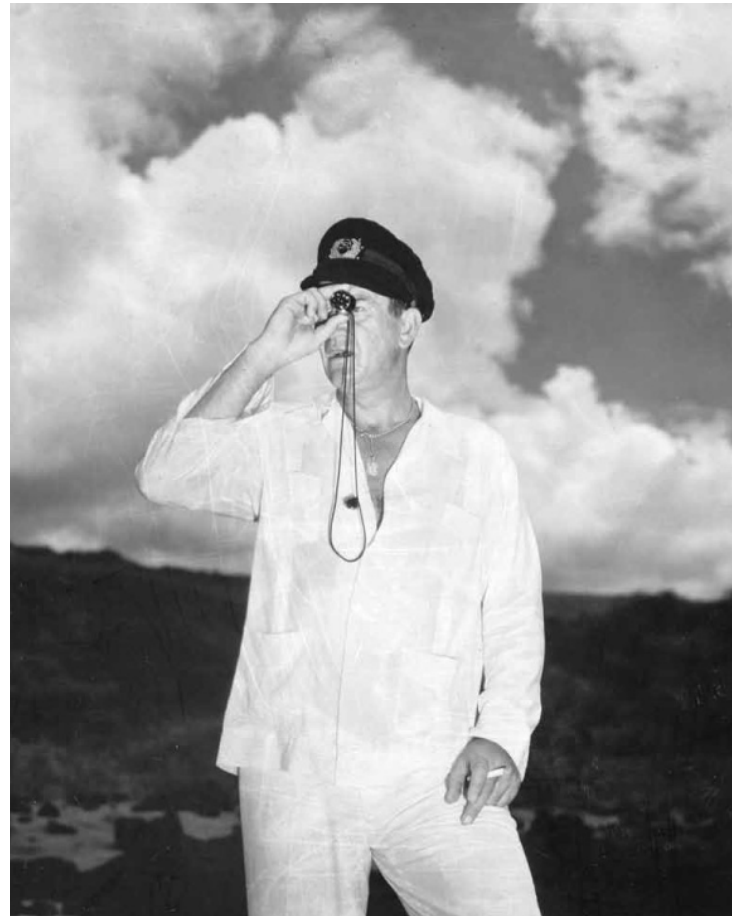
ISBN 978-1-57687-602-2 **\$19.95** / Cnd \$22.95

Joy DeLyria, 27, plays badminton on weekdays and takes her tea at four. She studied letters and then made them into words, and is now working on the paragraph thing. When not defying society by wearing breeches instead of the customary bustle, she interprets science, directs gender-bending, quasi-legal, theatrical park productions, and loves her mother very much.

Sean Michael Robinson, 31, is a writer, cartoonist and former high school art teacher, man-about-town, and lover of science. In December of 2010, he worked almost eighty hours as a Victorian-era mercenary caroler, complete with four-part harmony, tails, and top hat. He's currently halfway through his debut graphic novel, recording his fourth album, and moonlights as an internet phenomenon.

CHAPTER II.

CLASS.



John Wayne became an expert at staging action sequences and along with stuntmen Yakima Canutt and Alan Poole, he devised the "pass-blows" system of staging film fights.

**CELEBRITY/CINEMA/THE DUKE**

Hardcover, 9.25 x 12.25 inches, 272 pages

ISBN 978-1-57687-590-2 \$45.00 / Cnd \$51.00

JOHN WAYNE: THE LEGEND AND THE MAN features the earliest photographs of young Marion Morrison, through his youth as a star football player at USC and into his Hollywood years. Images on and off-set with leading ladies, fellow actors, directors, and stars; horsing around with sons and tenderly embracing daughters; aboard his prized ship *The Wild Goose*, a converted wooden naval mine sweeper where the Wayne family and friends would spend months traveling from Alaska to Mexico and back; and engaged in one of his favorite activities—whooping it up with U.S. armed forces on leave.

Duke was more than just his on-screen persona—he was known by loved ones for his warmth, charm, charisma, passion, loyalty, and spirit. Through an in-depth exposé of the memorabilia, the private moments, the inner thoughts, and familial memories, **JOHN WAYNE: THE LEGEND AND THE MAN** captures both the man and the myth and furthers the legacy of this giant of American cinema.

JOHN WAYNE: THE LEGEND AND THE MAN

An Exclusive Look Inside the Duke's Archives

By The Estate of John Wayne

An undisputed American icon, John Wayne is recognized the world over for his signature drawl and manly swagger, and as the ultimate personification of American courage and honor. Now, the John Wayne Estate has chosen powerHouse Books to produce the first-ever exclusively authorized photographic record of his life, both on-screen and off.

JOHN WAYNE: THE LEGEND AND THE MAN celebrates Duke's life and legacy through set photography and stills from his cinematic masterpieces: *True Grit*, *Rio Grande*, *Sands of Iwo Jima*, *The Quiet Man*, *The Man Who Shot Liberty Vallance*, *Fort Apache*, and *The Alamo*; images from a surprising variety of early-career, leading-man films: *The Big Trail*, *Stagecoach*, *The Flying Tigers*, *They Were Expendable*; and new shots of movie costumes and accessories: boots, spurs, revolvers, green berets, Stetsons, and yes, the famed *True Grit* eye patch! The book also showcases intimate and never-before-seen images from family albums, awards (his Best Actor Oscar, Congressional Gold Medal, and the Presidential Medal of Freedom), fan mail, and his private correspondence with the likes of John Ford, Frank Sinatra, Ronald Reagan, and other Hollywood legends.



JET LAG

An Adman's View of the World

Apple

"Steve Jobs's passion was to prove everyone wrong," said Lee Clow one evening in January 2012.

Lee Clow is the creative soul of our company. The founder of Apple had just been posthumously inducted into the Advertising Hall of Fame, which was the very least our industry could do. Thanks to Steve, the Apple campaigns conceived by Lee and his teams outdid themselves, campaign after campaign. Remember those black silhouettes dancing against fluorescent backgrounds on iPod posters? The ads that showed us the magical apps for iPads? And that hilarious series of films for Mac versus PC?

Lee had been asked to make the induction speech. I remember well some of the things he said that night.

Early as the 1980s, he wanted to change everyone's mind about business, not just himself. He wanted to be emotionally, Lee Clow would be like today.

Ideas

"An idea is something people have an active desire to remember."

This was said by Philippe Michel, who had been BBDO's chief executive in France for two decades. To this day, he remains the most influential creative talent in French advertising. I've adopted Philippe's aphorism as my own. I like the intrusion of desire into memory. Desire for a brand and desire to remember ideas often go hand in hand. The former is the fruit of the latter.

Brands and ideas are inseparable. A brand that comes with no idea attached is a brand that has been deactivated. Brands are judged and appreciated as much for the ideas they inspire as for the goods and services they offer. They're expected to "sponsor" ideas.

Three of my colleagues have written books about ideas. Philippe Michel, in a book published posthumously, asks a question which provides him with his title, *What's the Idea?* His approach is what you might call anthropological. In *The Killer Idea*, Nicolas Bordas,

JET LAG

Europe Left Behind

Thirty years later, Chinese people, Indians, Brazilians work a great deal more than we do. And even though France has one of the highest hourly productivity rates in the world, we work an insufficient number of hours. My country is becoming less competitive by the day compared with emerging nations. Successive governments have fallen prey to illusion. France is now out of sync with the rest of the world. Joseph Stiglitz, Nobel Prize winner in Economics, puts it this way: "If we fail to embrace change, the risk is that we will become a rich country inhabited by poor people."

The sad thing is that until recently, France still held a number of strong cards. Its GNP was the fifth highest in the world. It ranked fourth in terms of exports. Its economy was flourishing. And many of its achievements were scarcely known. It was, for example, the world's number-one exporter of digital services per capita. Even now, it has plenty of powerful cards in its hand. Of the five hundred top companies in the world, thirty-nine are French. Interbrand ranks France fourth in terms of the accumulated value of its major international brands. And Millward Brown considers that, out of the ten brands with the highest momentum, four are French.

But back to the Ministry for Leisure Time. Things started to decline around 1983. Suddenly, the unemployment curve turned upward. The Ministry was abolished.

GLOBAL

France is a medium-sized power. It can only progress if Europe as a whole progresses. And in many ways, Europe has what it takes. It has no major external imbalance. It produces more than any other region in the world, and in less time and with less energy. The euro has enabled it to make the most of its internal market, the world's largest. But Europe has for a long time now seemed adashed, divided, adrift, even more so with the current financial crisis.

To people of my generation, it seems like Europe is the great missed opportunity. A giant historical error was made in 1973. Haunted by traditional anti-German demons, the then French president, Georges Pompidou, did all he could to speed up Britain's joining The European Union. He hoped Britain would offer a counterweight to German influence. But Europe's Founding Fathers had designed Europe in 1957 around a nucleus of six countries. Their idea was that there should be a gradual process, first of economic federation, and then of political union. Britain saw what was then known as the European Community as a free trade area and nothing more. For over forty years now, it has done nothing other than hinder fiscal, social, and political union.

A better route would have been to encourage the original six countries to move more rapidly toward union through the seventies and eighties. And to force future candidates to modify their institutions and to improve their social and economic policies in order to meet much stricter entry criteria... Subsequent enlargement has proceeded at an uncontrolled pace.

CDG > LAX > PEK
 EZE > HND > FRA
 ZRH > GRU > DEN
 HKG > DXB > PVG
 AMS > SYD > LGA
 BCN > LHR > BKK
 HND > FCO > KUL
 CGK > PHX > YYZ
 SEO > SLC > CPT
 DRD > **JET > LAG**
 MEL > CAN > DCA
 CVG > DUB > ARN

JEAN-MARIE DRU
 AN ADMAN'S VIEW OF THE WORLD

BUSINESS/INTERNATIONAL MARKETING

Hardcover, 5.75 x 9.25 inches, 336 pages
 ISBN 978-1-57687-617-6 **\$27.50** / Cnd \$32.00

Born in 1947, **Jean-Marie Dru** started his career in advertising in 1971. He became CEO of TBWA Worldwide (11,000 employees in 77 countries) in January 2001 and became its Chairman in January 2008. He previously published *Le Saut Creatif* (Lattes, 1984), *Disruption* (John Wiley & Sons, 1996), and *La Publicite Autrement* (Gallimard, 2007).

Ideas

“An idea is something people have an active desire to remember.”

JET LAG
An Adman's View of the World

By Jean-Marie Dru

What is advertising if not a window on the world?

When a leader of one of the world's most acknowledged advertising agencies talks ads, the tale he tells is his own. It is the story of brands such as Absolut, adidas, Apple, Danone, Michelin, Nissan, Procter & Gamble, and many others with which he has been intimately connected over years.

JET LAG is a journey, taking us from New York to Paris, from Tokyo to LA, and introducing key players like Carlos Ghosn, Édouard Michelin, Steve Jobs, and Muhammad Ali along the way. Dru leads us through some of the best business and advertising stories in the world, spawning an idea a minute as he pleads for a new Age of Imagination. Sudden reversal, unexpected mergers, and the roller coaster of success and failure provide the backdrop for a tale of world business in a globalized culture.

Good enough, as the saying goes, is not enough. Enthusiasm is the key.

Wells

“If we were modest, we would be perfect.”

This provocative statement was made by Dick Rich, Mary Wells's partner, two years after the launch of their agency, Wells Rich Greene.

Mary Wells and her partners embodied the best of American advertising in its golden era. The agency they founded in 1966 experienced the fastest internal growth in history, winning many prestigious clients such as Benson & Hedges, Cadbury Schweppes, American Motors, and Procter & Gamble. It also designed some of the most influential campaigns in the business. The campaign that made Mary Wells famous revived a failing airline, Braniff. Mary had all the planes painted bright colors. She got Gucci to design a new uniform for the hostesses. It was, as the slogan said, “The end of the plain plane.”

A play on words invited Americans to take a break and smoke a Benson & Hedges cigarette, making the most of their unusual length. One ad showed a stylish



2007
FIRST RESPONDERS

2007

INTRODUCTION

Today marks the sixth anniversary of the day that tore across our history and our hearts.

We come together, again, as New Yorkers and as Americans, to share a loss that cannot be measured, and to remember the names of those who cannot be replaced.

This year, we have asked those who responded to the tragedy to help us lead the ceremonies. Both the men and women in official uniform and the volunteers who said, "These are my neighbors. Let me help."

At this time, please join us and all New Yorkers in a moment of silence.

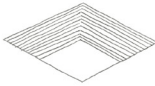
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On that day, we felt isolated, but not for long and not from each other. New Yorkers rushed to this site, not knowing which place was safe or if there was more danger ahead. They weren't sure of anything, except that they had to be here. Six years have passed, and our place is still by your side.

As the poet William Blake wrote centuries ago:

CAN I SEE ANOTHERS WOE,
AND NOT BE IN SORROW TOO.

Mayor Bloomberg



2007

WHAT WE CAN GIVE


On this day six years ago and on the days that followed, in the midst of our great grief and turmoil, we witnessed uncompromising strength and resilience as a people. It was a day with no answers, but with an unending line of those who came forward to try to help one another.

Elie Wiesel wrote this about the blackest night a human being can know:

I HAVE LEARNED TWO LESSONS IN MY LIFE: FIRST, THERE ARE NO SUFFICIENT LITERARY, PSYCHOLOGICAL, OR HISTORICAL ANSWERS TO HUMAN TRAGEDY, ONLY MORAL ONES.

SECOND, JUST AS DESPAIR CAN COME TO ONE ANOTHER ONLY FROM OTHER HUMAN BEINGS, HOPE, TOO, CAN BE GIVEN TO ONE ONLY BY OTHER HUMAN BEINGS.

Mayor Giuliani



2009


IF I CAN STOP ONE HEART FROM BREAKING

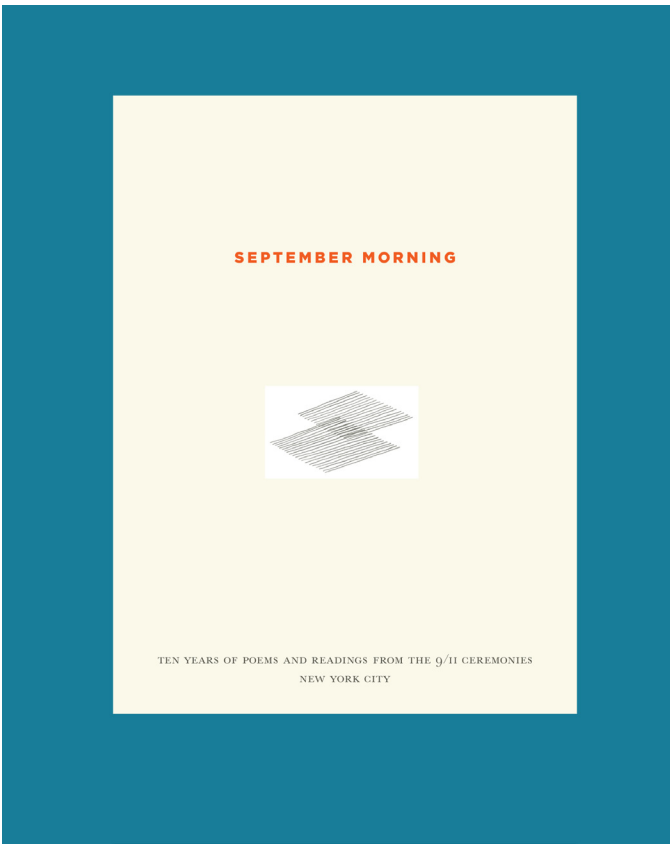
The great poet from Massachusetts, Emily Dickinson, spoke plainly and profoundly:

IF I CAN STOP ONE HEART FROM BREAKING,
I SHALL NOT LIVE IN VAIN
IF I CAN MAKE ONE LIFE THE ACHING
OR COOL ONE PAIN

OR HELP ONE FAINTING ROBIN
UNTO HIS NEST AGAIN
I SHALL NOT LIVE IN VAIN.

Governor Corine





U.S. HISTORY/POETRY

Hardcover, 6.5 x 8.125 inches, 156 pages
 ISBN 978-1-57687-618-3 **\$24.95** / Cnd \$28.95

Sara Lukinson is an award winning writer and producer of film documentaries on the arts as well as cultural specials. She has also written for concerts and ceremonies of historical milestones in the life of her city and the country. In addition to writing and producing for the Kennedy Center Honors, she has created film portraits on subjects ranging from presidents to violinists, from moviemakers and architects to editorial cartoonists, from the history of music at the White House to the legacy of exiled artists in Los Angeles.

SEPTEMBER MORNING

Ten Years of Poems and Readings from the 9/11 Ceremonies New York City

Compiled and edited by Sara Lukinson
Foreword by Michael R. Bloomberg

SEPTEMBER MORNING: TEN YEARS OF POEMS AND READINGS FROM THE 9/11 CEREMONIES NEW YORK CITY is a powerful and tenderhearted collection of some of the most beautiful and moving poems, readings, and family memories written about love and loss, remembrance and compassion, all culled from the memorial ceremonies held each year at the former site of the World Trade Towers on the anniversary of the attacks of September 11, 2001. These words carry with them the heart of New York—how the city chose to remember and reflect upon, to grieve and to heal from, this world-changing event.

In 2002, New York City was faced with the question of how to create a public ceremony that would both bear witness to a national tragedy and honor the private grief, to be held at the site of the attacks. How would the city and its people mourn and remember? How do you give loss a human face? New York chose to hold a ceremony based around sharing—the sharing of poetry, readings, and personal remembrances. Dignitaries read the words of the ages; families remembered a husband or child, a policewoman, a pastry chef, an engineer. On this September morning, love is remembered, grief is shared, and memories celebrate life.

This elegantly designed, evocative book gathers those words in one collection. It is also an historical record of the ceremonies, a social history woven with loving, home-made, spoken portraits of some of the people who died and those who loved them.

Mayor Bloomberg, who has presided every year, will write the introduction, telling the story of how these ceremonies came to be.

SEPTEMBER MORNING: TEN YEARS OF POEMS AND READINGS FROM THE 9/11 CEREMONIES NEW YORK CITY is a book of history and a book of love. It will be a cherished keepsake for all who visit the newly opened 9/11 Memorial and Museum, and for anyone who wants to turn to its pages in times of sorrow, remembrance, or celebration of loved ones lost.



“The child I have
out of rape
is my prophet.
She teaches me
how to love.”



IF YOU

FOREWORDS BY

KNEW ME

MERYL STREEP • ANNIE LENNOX

YOU WOULD

GEENA DAVIS • ASHLEY JUDD

CARE

BY ZAINAB SALBI

PHOTOGRAPHS BY RENNIO MAIFREDI

SOCIAL SCIENCE/WOMEN'S STUDIES

Hardcover, 10.25 x 15.125 inches, 144 pages

ISBN 978-1-57687-619-0 \$65.00 / Cnd \$74.00

Zainab Salbi is a women's rights activist, humanitarian, and coauthor, with Laurie Bucklen, of the bestselling memoir, *Between Two Worlds: Growing up in Tyranny; Escaping the Shadow of Saddam* (Gotham, 2005). Salbi is the founder of Women for Women International and served as the organization's CEO from 1993–2011. Among her numerous honors, Salbi was named as a "21st Century Heroine" by *Harper's Bazaar* in 2010. *Newsweek*, *The Guardian*, and the Economist Intelligence Unit each named Salbi as one of the most influential and inspirational women in the world in 2011.

Rennio Maifredi is a photographer whose fashion work in has been featured in *Allure*, *Vogue*, and *Marie Claire*. He has a particular passion for portrait photography and his work in that area has been featured in *The New York Times Magazine*, *Time*, and *Wired*. His work has been exhibited in private collections in New York City. Maifredi was born and raised in Italy and is currently based in New York.

IF YOU KNEW ME YOU WOULD CARE

By Zainab Salbi

Photographs by Rennio Maifredi

Forewords by Meryl Streep, Annie Lennox,
Geena Davis, and Ashley Judd

If You KNEW ME You Would CARE represents a journey taken to find women who have survived wars, violence, and poverty in order to collect their stories. Amazingly, the stories go beyond tears and victimhood and reveal joy, love, and forgiveness, in a project brought to life by Women for Women International, an organization providing women survivors of war, civil strife, and other conflicts with the tools and resources to move from crisis and poverty to stability and self-sufficiency.

If You KNEW ME You Would CARE is a collaboration between women's rights activist and Women for Women founder Zainab Salbi and photographer Rennio Maifredi. Together they traveled to Afghanistan, the Democratic Republic of Congo, Rwanda, and Bosnia and Herzegovina to seek out women who have been subject to the worst trials individuals must ever face, and yet overcame this adversity. Salbi conducted interviews with women about their definitions of war and peace, about their horrific and tragic pasts and their hopes for the future, and Maifredi photographed each of the women interviewed. The interviews and images together create a compelling, global, first-person account of what it means to be a powerful, female, survivor.

If You KNEW ME You Would CARE is a celebration of women's stories and strength worldwide.

“Peace means recovered dignity and stability. That's when we can develop the country.”



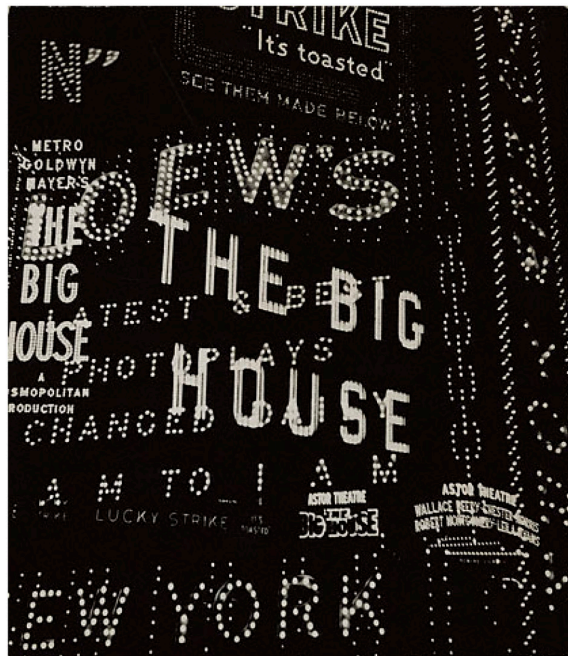


Henri Cartier-Bresson, New Year's Eve in Times Square, 1959

Elliott Erwitt, Marlene Dietrich, 1959



NEW YORK AT NIGHT



PHOTOGRAPHY AFTER DARK

PHOTOGRAPHY/NEW YORK/ICONIC

Slipcased clothbound, 10.25 x 13.75 inches, 208 pages

ISBN 978-1-57687-616-9 \$100.00 / Cnd \$114.00

Adam Gopnik has been writing for *The New Yorker* since 1986. His work for the magazine has won the National Magazine Award for Essay and Criticism as well as the George Polk Award for Magazine Reporting. He has published several books including *Paris to the Moon* (Random House, 2001), *Through the Children's Gate* (Knopf, 2006), and a children's novel, *The King in the Window* (Miramax, 2005).

Patricia Marx is a comedy writer and the first girl on the staff of the *Harvard Lampoon*. Her television credits include *Saturday Night Live* and *Rugrats*. Her books include *Him Her Him Again The End of Him* (Scribner, 2007), *How To Regain Your Virginity* (Workman, 1983), *Blockbuster* (Bantam, 1988), and several children's books illustrated by cartoonist Roz Chast. Marx's writing has appeared in the *The New Yorker*, *The New York Times*, *Vogue*, and *The Atlantic Monthly*.

Norma Stevens, founder and former Executive Director of the Richard Avedon Foundation in New York City, spearheads the Museum's Photography Initiative Program. Ms. Stevens worked side by side with Richard Avedon, the legendary twentieth-century photographer, for some thirty years.

NEW YORK AT NIGHT Photography After Dark

By Yolanda Cuomo and Norma Stevens

NEW YORK AT NIGHT: PHOTOGRAPHY AFTER DARK showcases images of New York City's legendary nightlife by the leading photographers of the twentieth and twenty-first centuries, from Joseph Byron and James VanDerZee to Henri Cartier-Bresson, Diane Arbus, Elliott Erwitt, Larry Fink, and more. As diverse and complicated as the city itself, New York's nightlife is glamorous and grungy, lonely and dangerous, highbrow and lowbrow. These images are complemented by writing by some of New York's most respected contemporary authors, adding depth, context, and personal stories to those presented by the photographers. This engaging book captures the energy of the New York night and the city's evolving hotspots, building a history of how New Yorkers play after dark and how that helps make this city a cultural and entertainment powerhouse.

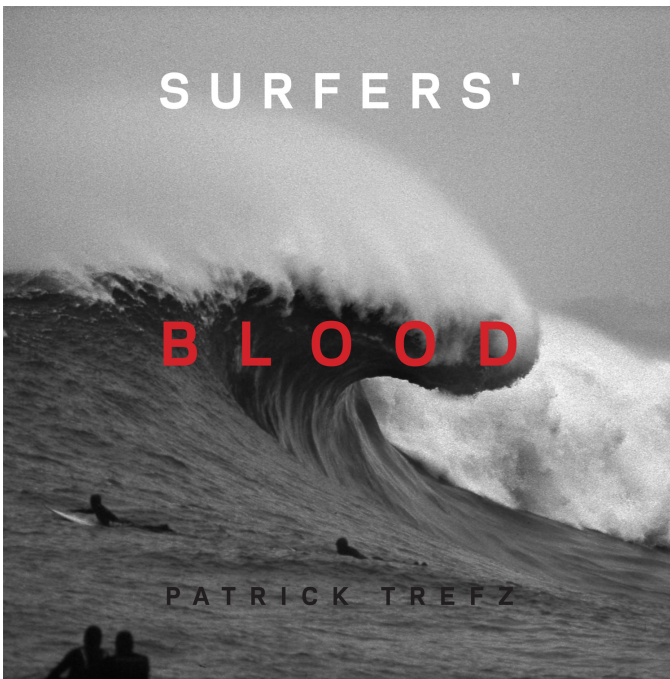
Pete Hamill started his career as a reporter for *The New York Post* in 1960. He is the only person to be editor of both New York tabloid newspapers, *The Post* and *The Daily News*. He also worked as a columnist, has written articles for numerous magazines, and written screenplays. Hamill is the author of 20 books, including the novel *Snow in August* (Little, Brown and Co., 1997) and his bestselling memoir *A Drinking Life* (Little, Brown and Co., 1994).

Philip Gfelter is an American author and photography critic. He was on staff at *The New York Times* for over 15 years. He began writing about photography for the paper in 2003 and continues to write about the subject for *The Daily Beast*. His essays are collected in the book, *Photography After Frank* (Aperture, 2009). In 2010, he and husband Richard Press completed a feature-length documentary entitled *Bill Cunningham New York*, about *The New York Times* photographer Bill Cunningham.

Vince Aletti reviews photography exhibitions for *The New Yorker's* "Goings on About Town" section and writes a regular column about photo books for *Photograph*. His work has also appeared in *Aperture*, *Art + Auction*, and *Photoworks*. Aletti was the art editor of the *Village Voice* from 1994 to 2005 and the paper's photo critic for 20 years. In 2005, he won the International Center of Photography's Infinity Award for writing. He is currently an adjunct curator at I.C.P.

Yolanda Cuomo and her creative staff are the designers of the exhibition and the companion publication. The studio's work has been honored with several important industry awards, including the ICP Infinity Award and the prestigious National Magazine Award in the category of General Excellence from the American Society of Magazine Editors (ASME).





PHOTOGRAPHY/SURFING

Hardcover, 10.25 x 10.25 inches, 128 pages
 ISBN 978-1-57687-593-3 **\$29.95** / Cnd \$34.00

Patrick Trefz was born in the industrial city of Dusseldorf, Germany. Patrick is an award winning art, documentary, and action photographer and filmmaker. He has worked internationally with publications including *Surfer*, *Big*, *Geo*, and *The New York Times*, and is the author of *Santa Cruz: Visions of Surf City* (SolidPublishing, 2002) and *Thread* (powerHouse, 2009). He has also directed multiple music videos and shorts, as well as two feature-length documentary films, *Thread* (2007) and *Idiosyncrasies* (2010). Trefz lives and works in Santa Cruz, California.

SURFERS' BLOOD

By Patrick Trefz

Introductions by Joel Patterson & Rusty Long

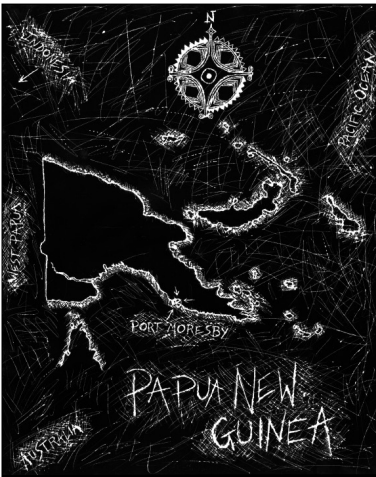
Essay and interview by Margaret Cohen

SURFERS' BLOOD, the latest monograph from award-winning surf photographer and filmmaker Patrick Trefz, is a survey of decades spent photographing the lifestyles and bloodlines of surf culture across the globe.

SURFERS' BLOOD captures all the diverse elements that make surfing so gripping and that helped it maintain its vitality in the popular consciousness for generations. A beautiful collection of oceanscapes, portraits, and action shots, Trefz captures the most intense, glamorous, and frightening aspects of surfing along with moments of beauty, stillness, and serenity. The book juxtaposes world champions and unsung local heroes, monster waves and gentle rollers.

Surfing is all about mankind's intimate connection with the badass energy and beauty of nature. It is a deep bond, and for many surfing is a lifelong devotion and a spiritual outlet—a personal experience far removed from its much-hyped and commercialized public persona. Surfing is deeper than magazines and Hollywood depictions would lead us to believe...much deeper. For most surfers, surfing is in their blood and it connects them to an extended family that is linked through practice, tradition, craft, emulation, apprenticeship, and shared experience. **SURFERS' BLOOD** reaches out to those hardcore, dyed-in-the-wool surfers through an honest and beautiful portrayal of their sport and its surrounding culture, while at the same time offering outsiders a peek into the intense undiluted world of surf.





THE GANGS OF MORESBY

They'd left him for dead.

NGK gang members had watched Allen Omara leave the Islander Travelodge hotel after a few too many drinks. Outside there was a verbal exchange, then someone lunged at him with a knife and he was left to bleed in nearby bushes, a 40cm gash in his side.

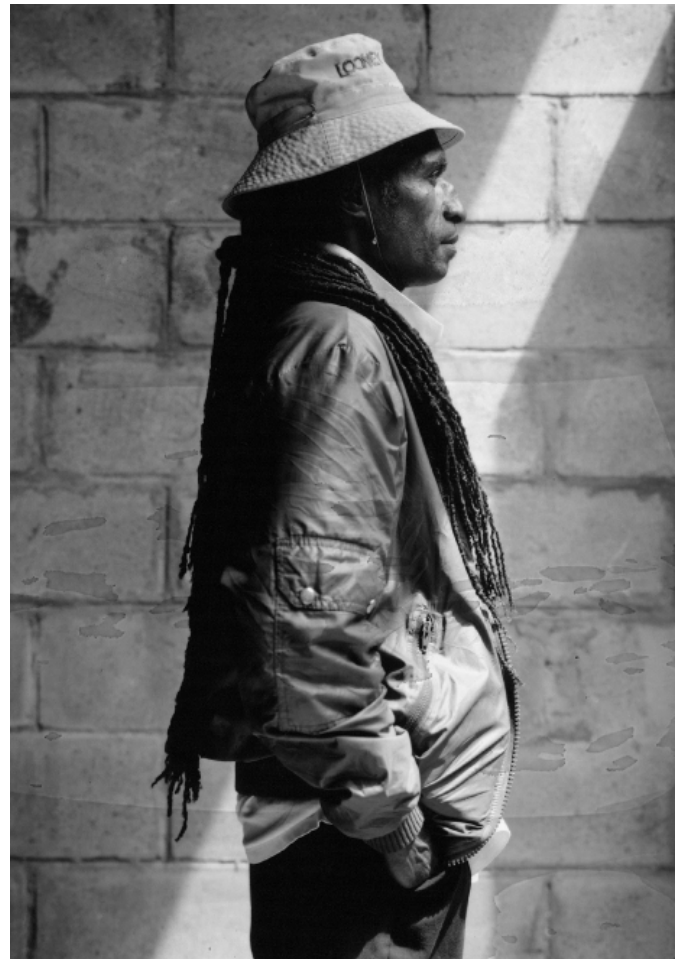
The year was 1979, when Omara was something of a rookie radical carrying his spurs on the streets of the Papua New Guinea capital, Port Moresby. The post-independence euphoria was starting to ebb and the gangs had not only become more professional in their criminal operations but had begun fighting each other over turf.

It all started to get serious in the late 1970s, after independence, when gangs got organised and the cops got armed, remembers Andy Arora, a veteran of Moresby's gang scene, as we sit inside one of the Kips Kaboni gang safe houses in the Keagaga settlement. He adjusts his waist-length dreadlocks, now grey, and looks thoughtful for a moment.

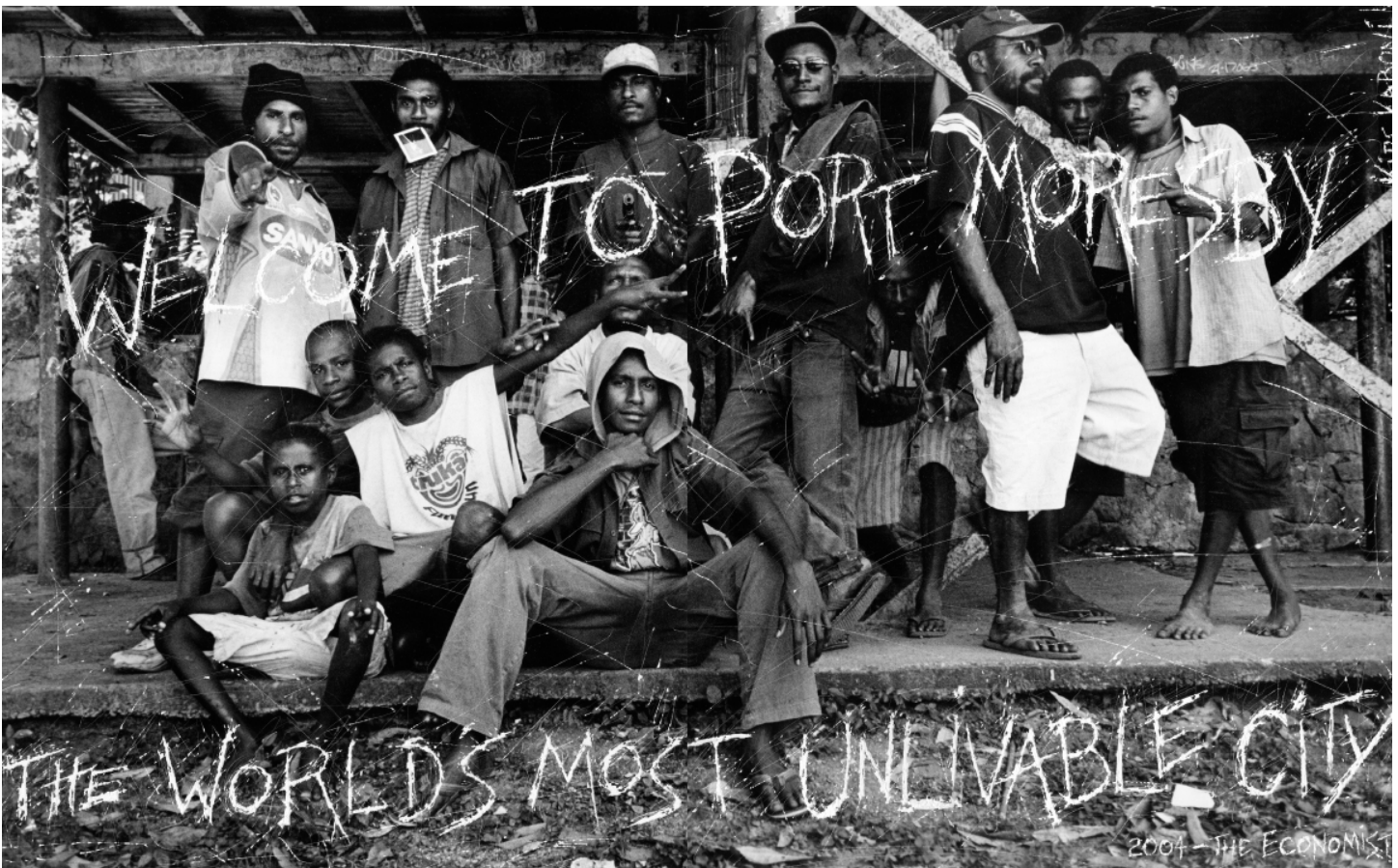
Luckily we saved Allen that day but he lost a rib and his spleen. Kaboni was the top gang back then and still is today, he smiles proudly and glances over at Omara, who is fiddling with the spring mechanism on a homemade pistol. Buying weapons has always been expensive, so local gangs improvise, often using homemade iron pipes with hand-carved wooden bulbs for pistol grips, held together with thick rubber bands. One "homemade" using 50 calibre ammo left over from World War Two are not precision weapons, but will put a deadly hole in someone at short range.

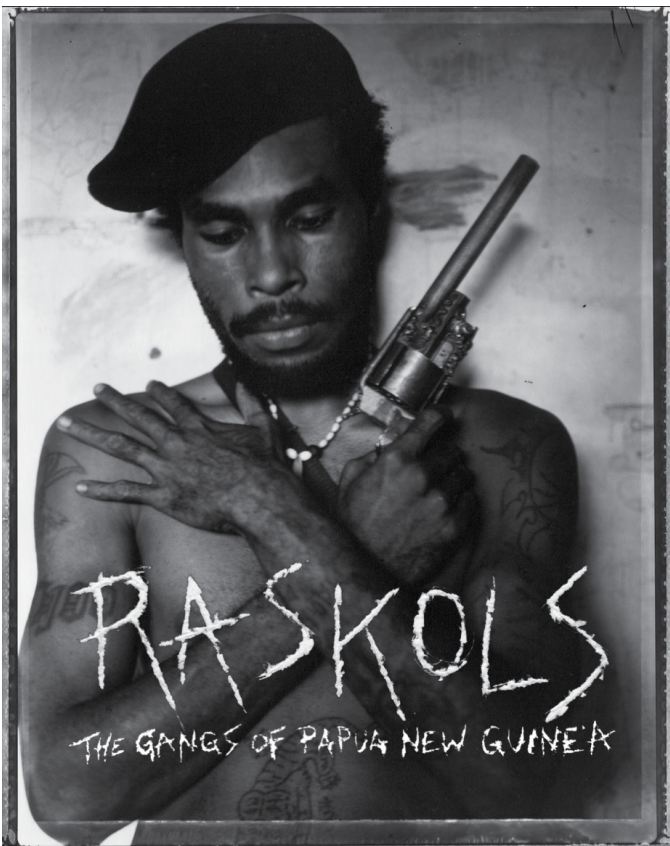
Today, Allen Omara is no longer a rookie among Moresby's hard men. He is the retired General, leader of the "mother gang" of all major gangs in Papua, which include the SBS, 105, K2K, Mafua, Botma and Kips Kaboni. Kaboni means "steel" in the local Mela language and the gang he led until recently is still responsible for a good chunk of the crime committed in Moresby, ranging from armed robberies and political intimidation to insurance scams and the trade in guns and guns.

But to describe the rival gangs of PNG as merely thugs is to miss the true picture (although violent is plain English for criminals). They are also the barometer of grassroots dissatisfaction in a rural country still grappling with modernity. Like the favelas of Rio and other ghettos, they are both revered and reviled by communities who rely on them to feed and protect them at times of ethnic tension and government neglect.



"WE'RE THE LITTLE RASKOLS, THE POLICE, THEY'RE THE BIG RASKOLS."



**PHOTOJOURNALISM/SOCIAL SCIENCE/CRIME**

Hardcover, 8 x 10 inches, 144 pages

ISBN 978-1-57687-601-5 \$30.00 / Cnd \$34.00

Stephen Dupont is an Australian photographer and filmmaker who primarily photographs fragile cultures and marginalized peoples. Recipient of the 2007 W. Eugene Smith Grant for Humanistic Photography and the 2010 Gardner Fellowship at Harvard's Peabody Museum for his work on Papua New Guinea, his photographs and handmade artist books are in the Collections of The Library Of Congress, The New York Public Library, and the National Gallery of Australia, among others. He is a member of the New York-based agency Contact Press Images and lives with his family in Austinmer, Australia.



RASKOLS

The Gangs of Papua New Guinea

By **Stephen Dupont**
Introduction by **Ben Bohane**

Papua New Guinea: A land of striking beauty, mountain ranges, lush rainforests, and some of the most spectacular coastlines on earth. A land with over eight hundred unique tribes and languages. A land where crime has gotten so out of control, personal security services are the country's largest growth industry.

Papua New Guinea's capital, Port Moresby, is regularly ranked among the world's five worst cities to live in by *The Economist* magazine. In 2004, when the photographs in **RASKOLS** were taken, the same survey ranked Port Moresby the worst city in the world. This fenced-up, razor-wired, lawless metropolis is infamous for its criminal gangs known as raskols (the indigenous Tok Pisin word for "criminals"). Throughout Port Moresby, dense urban settlements and a general lack of law and order have led to intertribal warfare and a seemingly endless stream of kidnappings, gang rape, carjackings, and vicious murders. That's all in addition to soaring HIV rates and massive unemployment. Port Moresby is not a welcoming and hospitable environment and it is rarely penetrated and survived by outsiders.

However, photographer Stephen Dupont is of a rare breed. He infiltrated a raskol community and documented the rough and ruthless individuals involved in Papua New Guinea's gang life. **RASKOLS** presents formal portraits of the Kips Kaboni (Scar Devils), Papua New Guinea's longest established criminal gang. Dupont set up a makeshift studio inside the Kips Kaboni safe house where he photographed his subjects and their unique handmade weapons and firearms. These mostly young, unemployed adults and teenagers orchestrate raids, carjackings, and robberies as a means of survival. The gangs control the streets. Despite the crime and violence they have unleashed on their city, some view them as modern-day Robin Hoods. With a corrupt government and police force, every day in Port Moresby is survival of the fittest. Many of these raskols initially turned to crime, violence, and anarchy in a bid to protect and provide for themselves and their communities.

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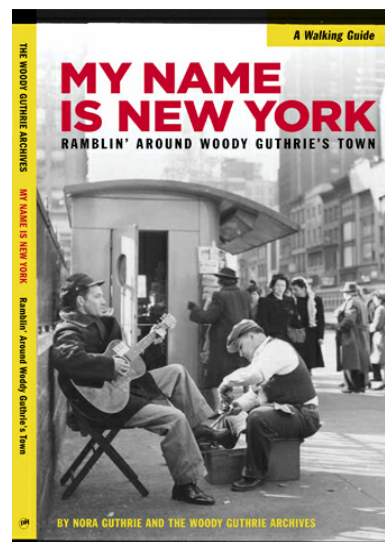
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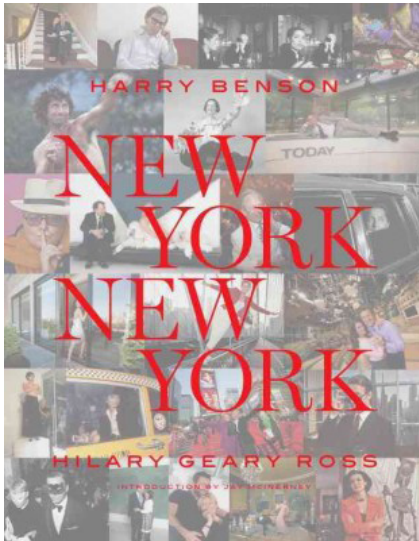
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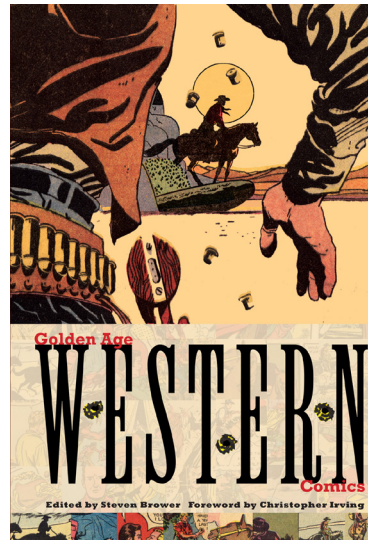


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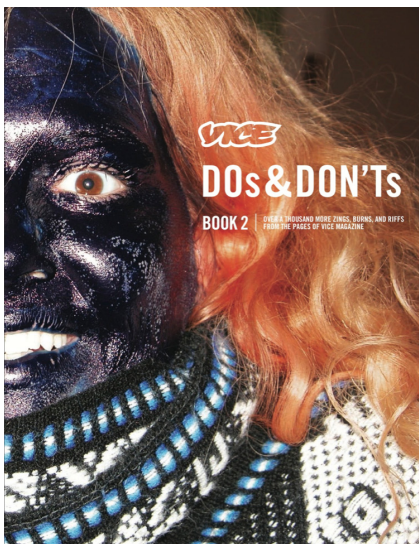


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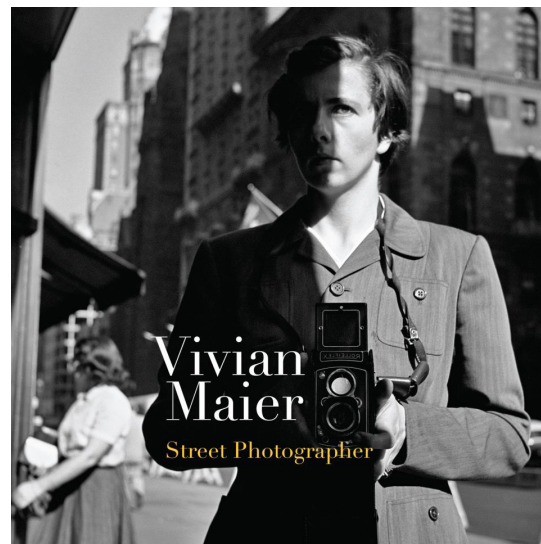


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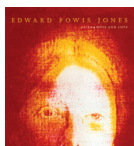
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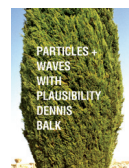


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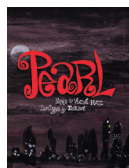


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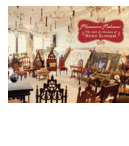


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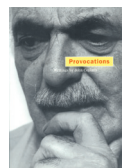


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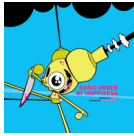


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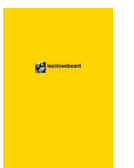
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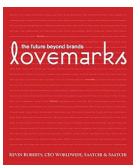
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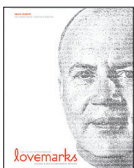
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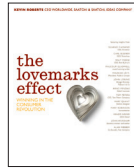


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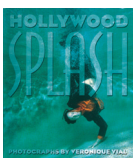
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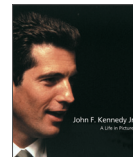
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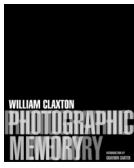
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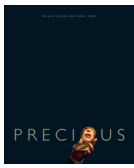
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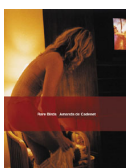
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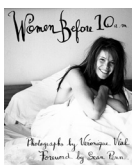
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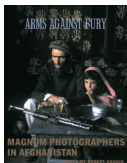
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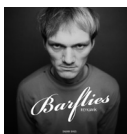
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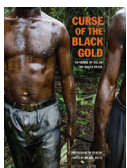
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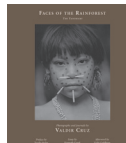
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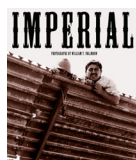
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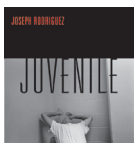
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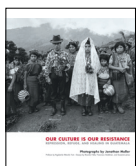
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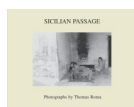
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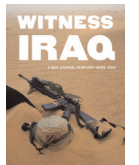
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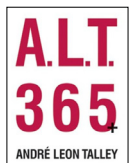
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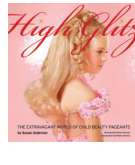
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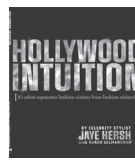
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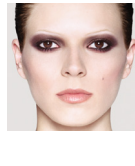
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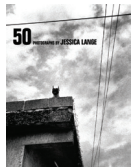
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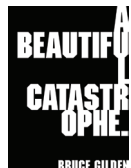
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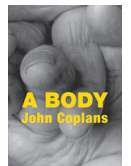
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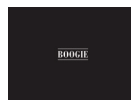
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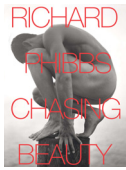
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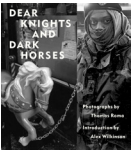
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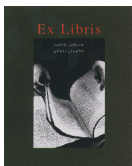
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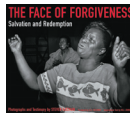
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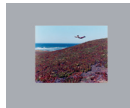
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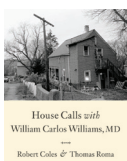
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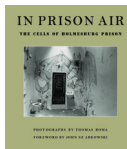
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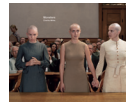
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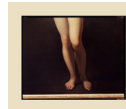
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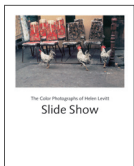
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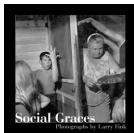
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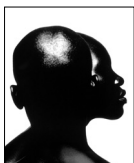
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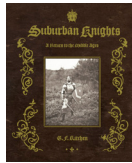
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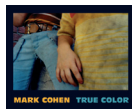
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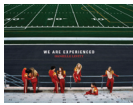
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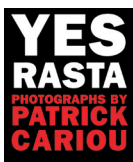
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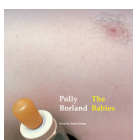


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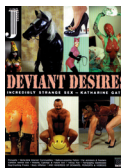
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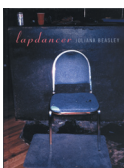
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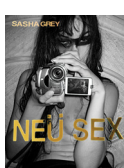
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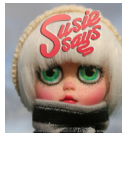
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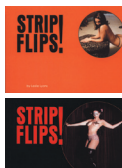
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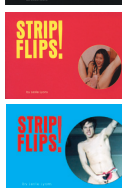
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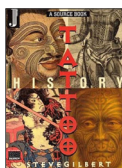
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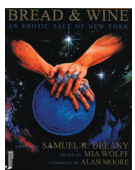
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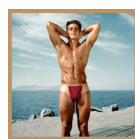
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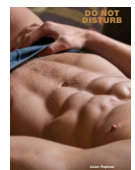
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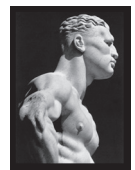
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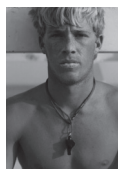
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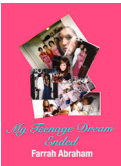
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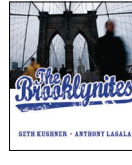
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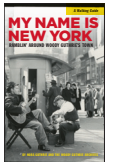
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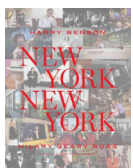
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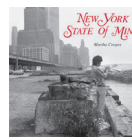
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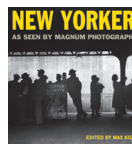
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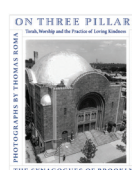
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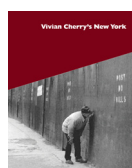
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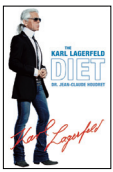
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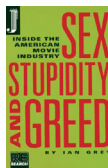
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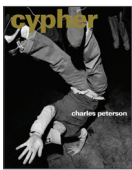
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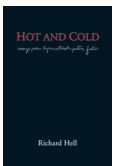
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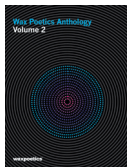
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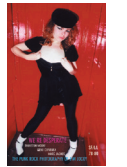
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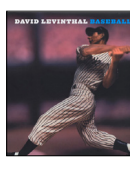
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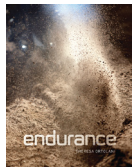
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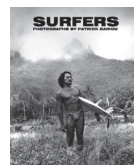
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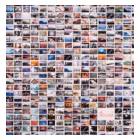
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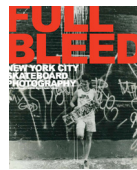
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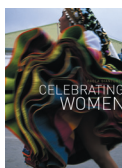


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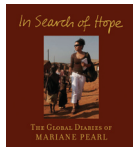
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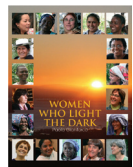
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