49th Annual Book Show
Publishing Professionals Network is a nonprofit association that provides educational resources and opportunities for all individuals involved in book and book-related publishing. Founded as Bookbuilders West in 1969, it was rechartered as PPN in 2012 to reflect the changing nature of long-form content publishing and embrace all the partnerships that exist within our industry.

Publishing Professionals Network
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www.pubpronetwork.org

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Book not for resale.

Catalog design and production by Helen Bruno
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Thank you all for being a part of the 49th PPN Book Show, a celebration of your accomplishments over this past challenging year. Congratulations to all who submitted entries and to all of our honorees. This year’s submissions were outstanding!

As we look ahead to our 50th Book Show next year, we at PPN are taking strides to revitalize this long tradition. I’m excited to write that this year’s show, even amidst a pandemic, establishes a new standard and positions us well to celebrate next year. Among highlights of the year are a panel of distinguished judges and a new judging process. We selected judges from a pool of elite designers and art directors who have demonstrated great creativity and innovation in their own work. These judges, in turn, applied rigorous criteria to review the honorees; assessments were thorough and thoughtful.

Also of note, we saw a tremendous uptick in the number of publishers taking part in the book show this year and in the number of entries submitted: a 50% increase in publishing participants and a 30% increase in number of submissions. We thank you all for entrusting us with the honor of viewing and reviewing your great work.

We had a great team working on this year’s event, but one person in particular had a huge impact. Frances Baca, a member of our
advisory board, responded to our general queries with such vigor that she soon became a significant member of our team. Frances has been pivotal to our transition, and we applaud her devotion to the craft of design.

Allow me a personal moment to consider that this is the fifth and final PPN Book Show president’s message that I have written. My years as president of PPN have taken place over two terms, and I would not have missed the opportunity for the world.

Finally, in preparing to write this piece, I took a moment to review my president’s message from last year’s book show catalog. It was amusing to read of our grand plan for 2020 to develop and grow the One-Day Publishing Immersion program which places individuals within a publishing office for a day. But it was equally thrilling to realize that, as difficult as this year has been, we have remained connected as a publishing community. All of us deserve a hearty pat on the back!

As always, thank you all for being a part of this wonderful celebration of our craft.

Best,

David Zielonka
President, PPN
Bookbuilders West (BBW) first awarded the Distinguished Service Award in 1982 to recognize individuals who best exemplified or demonstrated the following criteria:

› the ideals of Bookbuilders West;

› the highest personal standards of craftsmanship and devotion to his or her work;

› interest and service to the book builders’ community beyond Bookbuilders West;

› contribution of “something extra” to the trade, such as innovation, integrity, or helpfulness; and/or

› universal appeal to all segments of the publishing industry.

The honoree was selected by a DSA committee consisting of current and former presidents and past DSA recipients. This tradition continued even after Bookbuilders West became Publishing Professionals Network in 2012.
As PPN prepares for our next 50 years, we wish to recognize the broader group of publishing professionals who exhibit commitment to the organization’s joint goals of advancing our trade and making publishing more welcoming to all who wish to join.

To that end, we have now updated the criteria to more accurately reflect the current needs of our industry and society. Candidates this year must demonstrate some combination of these revised criteria:

› exemplification of the PPN mission to provide support, educational resources, and opportunities to all individuals involved in, or interested in joining, book and book-related publishing;

› devotion to, and support of, the highest possible standards for developing and crafting books and book-related publications;

› recognition for something extra that they have brought to the publishing community, whether it be unusual talent, brilliance, innovation, integrity, devotion, or helpfulness to others; and/or
DISTINGUISHED SERVICE AWARD THROUGH THE YEARS

› a tangible contribution toward increased diversity, equity, and inclusion within the publishing industry.

› In addition, we have revised the selection process to give the broader community a say in the recognition.

› Nominations are requested from the broad publishing community through email blasts and social media.

› PPN committee members review all entries and winnow the group down to the top choices based on the updated selection criteria.

› Choices are put to a vote via online balloting by the same audience that supplied the nominations.

We do not take lightly the responsibility of honoring and recognizing individuals who are making or have made important and lasting contributions to publishing. These people serve as mentors, as teachers, and as an inspiration to us all.
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<th>Year</th>
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<td>1983</td>
<td>Lon Driggers</td>
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<td>Duncan McCallum</td>
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<td>2020</td>
<td>Johanna Vondeling</td>
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PPN is proud to award its 2021 Distinguished Service Award to Johanna Vondeling. Johanna is president and publisher of Berrett-Koehler Publishers, as well as Diversity and Inclusion Chair of BAWiP, Bay Area Women in Publishing.

This year, PPN has reimagined the DSA more broadly, and Johanna exemplifies the qualities outlined in this expanded vision of the award perfectly, especially in a time when our usual notions of community have been tested.

Johanna imbues her efforts, both paid and volunteer, with her understanding that the work we as publishing professionals do is vitally important: “Even in our darkest times, people turn to books for education, comfort, inspiration, and moral courage.”

Berrett-Koehler (BK) is a certified B Corporation, and as such, it works to meet the highest standards of social and environmental performance, public transparency, and accountability to balance profit and purpose. Its mission to “connect people and ideas to create a world that works for all” is reflected in every decision made. BK is a stakeholder-motivated company, rather than a company for which a select group of stakeholders drive short-term profits for personal gain. Its community is included in
transparent assessment and planning efforts. That community includes BK staff, authors, book buyers, printers, packagers, shareholders, local community, the environment, readers ... all who stand to benefit from BK’s success.

Johanna’s work at BK to intentionally integrate diversity, equity, and inclusion (DEI) is paralleled by her work with BAWiP’s Diversity and Inclusion Committee. The publishing industry has a long way to go in this area, and Johanna’s understanding of the importance of the process and journey—as well as the ultimate goals—is key to her work and to her encouragement for all who do the work. “Keep doing the work, because it’s the most necessary and most important change needed in our industry. It won’t change on its own: the industry needs your smarts and your dedication to make this happen.”

Johanna encourages anyone who would like to speak with her about the DEI work that BAWiP is doing, or about how BK is working to improve its own practices, to reach out to her.

**Dave Peattie**

Vice President, PPN
An Invitation to Join

Publishing Professionals Network serves the book and book-related publishing community, from the self-publisher and freelancer to major corporate entities and full-service providers. Founded as Bookbuilders West in 1969 and rechartered as PPN in 2012, we celebrate our 51st anniversary this year, in 2021.

PPN’s mission to encourage education and development and to foster publishing excellence is supported by the following programs and initiatives.

**BOOK SHOW**

The PPN Book Show, a long-standing celebration of publishing excellence, is PPN’s flagship annual event that honors everyone who works in the book industry. Award winners, along with all other book show entries, are on display at the book show for attendees to review and admire. Our full-color catalog showcases winning entries and finalists and is available as a printed companion to the virtual event.

The event is the culmination of efforts by PPN board members, PPN members, and volunteers who organize the call for entries, judge, produce the catalog, provide publicity, and coordinate the book show itself. This year we invited six judges to the show based on their expertise in design. All are working professionals who volunteer their time.

The event would not be possible without generous donations of materials and services by supplier members.
PPN offers a variety of social and educational events throughout the year to help members connect with other publishing professionals and stay on top of industry changes.

In 2021, we will continue to offer monthly virtual meetups for socializing and networking; speaker presentations; and special engagements. We will also begin planning our much-anticipated 2022 PPN conference.

PPN members who freelance or who run an owner-operated business have the opportunity to promote their print and digital publishing-related services in our PPN Freelance Directory. This directory is available on our website to the community-at-large. Inclusion in the directory is limited to PPN members.

Companies that sponsor PPN are recognized at PPN events, on our website, and in the book show catalog.

To become a member of PPN, go to www.pubpronetwork.org. To volunteer or to learn more about PPN, please reach out to us at operations@pubpronetwork.org. We are always open to new ideas for useful ways to support the publishing community. Let us know your thoughts.
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Ted Waitt
Rocky Nook
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<td>Sharon Hawkes Grant</td>
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<td>Pam Mantor</td>
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<td>Robert Odell</td>
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<td>Scott Norton</td>
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<td>2019-Present</td>
<td>David Zielonka</td>
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Publishing Professionals Network and the people who support the group faced all the same challenges that every organization faced in navigating 2020, with live physical interaction suddenly and unexpectedly halted for most of the year due to the COVID-19 pandemic.

Ignoring these challenges would be disrespectful—but listing and bemoaning them would be clichéd.

At the same time, we can celebrate the tremendous creativity, energy, and community spirit that have fed this committee’s effort to bring you this competition and event, an event which, in turn, celebrates those same elements. We are so happy to be on the other side of this difficult year with all of you.

We thank the publishers, designers, and vendors who submitted 129 entries for this year’s event. We appreciate your support and belief in this book show.

And we can’t thank our judges enough for their time and expertise. Our six judges deliberated virtually over the period
of just one week, with lively interaction as they reviewed and discussed the entries. Thank you to Matt Avery, Frances Baca, Shubhani Sarkar, Jill Shimabukuro, Regina Starace, and Lesley Worrell. (Judges recused themselves from any project on which they were involved so as to ensure an unbiased assessment.)

In addition, we acknowledge the individuals from our PPN board of directors and advisory board who brought everything together:

› Board member and Book Show Co-Chair Barbara Arellano received the entries, sorted them, boxed them, and set up a virtual balloting system that was tremendously efficient and lauded by the judges.

› PPN President and Book Show Co-Chair David Zielonka brought forward a new direction to the book show. He also sent out email blasts and set up our website to accept entries.

› Advisory board member Frances Baca lent her design expertise, established detailed judging criteria, and identified and secured judges.

› Board member Helen Bruno superbly designed and managed the layout and composition of the catalog.

› Board member Jennifer Durrant designed our Call-for-Entries postcard and set the visual theme for the show.

› Board member Barbara Fuller edited the catalog, with proofreading help from board member Emily Boyd.

Thanks also to Seamless Event Solutions for producing the landmark virtual Book Show event.

We are grateful to all who made possible this 49th PPN Book Show event, even during this difficult time, to highlight and celebrate books.
Criteria & Categories

Since the early 1970s, PPN (and formerly BBW) has recognized outstanding book design, production, and manufacturing at our Annual Book Show. This year, PPN has differentiated between design and manufacturing by focusing on design in five of our six categories. Excellence in manufacturing is recognized in its own category. All entries were considered for both design and manufacturing.

Our judges are distinguished in the field of book design and have brought years of experience to bear in selecting winners in six categories: Books, Image-Driven; Books, Special; Books, Text-Driven; Covers & Jackets, Image-Driven; Covers & Jackets, Text-Driven; and Manufacturing.

Judges evaluated each book show entry individually according to criteria appropriate to the category, including excellence in layout, art, typography, rhythm, structure, and flow. Judges then selected one winner in each category (unless there is a tie) and up to four finalists. Winning entries are announced at our online PPN Book Show event, and all award recipients are showcased in this catalog and announced in press releases to the trade. Best-in-category winners also compete for Best in Show—a people’s choice award—via live voting during the online book show event.
CATEGORIES FOR 2021

BOOKS, IMAGE-DRIVEN
Books in this category are published primarily for their visual content and contain text to support the art. Entries can fall under any subject area. Examples include museum catalogs and instructional titles that rely primarily on art to provide information.

BOOKS, TEXT-DRIVEN
These books are published primarily for their text content. Photographs, illustrations, and other art serve as support to the text. Entries in this category can fall under any subject area.

BOOKS, SPECIAL
This category features books with unusual forms or materials. Content does not easily conform to the categories of Books, Text-Driven, or Books, Image-Driven. Examples include pop-up and children’s books.

COVERS & JACKETS, IMAGE-DRIVEN
Art dominates the design for these covers and jackets. Text is minimal and is not the primary design element.

COVERS & JACKETS, TEXT-DRIVEN
Typography dominates the design in these covers and jackets.

MANUFACTURING
Books in this category are distinguished for their quality of printing, binding, and materials. Some of these books also received separate awards in design.
The Jury

PPN recruits judges from among the top design, manufacturing, production, and publishing professionals. This mix of expertise allows for a holistic assessment of the entries, ensuring that winning selections are truly exceptional in a manner that delivers both aesthetically and functionally.
Matt Avery
Monograph Design Studio

Matt is principal of Monograph design studio in Chicago. His studio works in all media, with special expertise in publishing. Matt formerly worked at the University of Chicago Press, and his designs have been recognized by AIGA 50 Books/50 Covers, the Type Directors Club of New York, the Communication Arts Typography Annual, Print Regional Design Annual, the Society of Typographic Arts, the Association of American University Presses, and the Chicago Book Clinic.
Frances is principal of Frances Baca Design in San Francisco. Her work focuses on editorial design, creative direction, and design consultation for both established and emerging businesses. Frances formerly led design and brand at Callisto Media, and studied at the Rhode Island School of Design. Her work has been recognized by the James Beard Foundation, the Society of Publication Designers, the Association of American University Presses, Graphic Design USA, the New England Book Show, and Bookbuilders West.
Shubhani is principal of Sarkar Design Studio in New York. Her studio focuses on print and digital media in the corporate, nonprofit, and fine arts sectors. Shubhani formerly worked at Hyperion Books and HarperCollins Publishers, and studied at the Rhode Island School of Design and Yale University. Her designs have been recognized by AIGA 50 Books/50 Covers and the New York Book Show.
Jill Shimabukuro
University of Chicago Press

Jill is Director of Design at the University of Chicago Press. She leads a team whose work has earned international recognition for design excellence. Jill studied at Grinnell College and formerly worked at Northwestern University Press. Her designs have been recognized by AIGA 50 Books/50 Covers, the Type Directors Club of New York, Communication Arts, the Association of American University Presses, and Print Regional Design Annual, and they are part of the permanent collection of the Denver Art Museum/AIGA Design Archives and Society of Typographic Arts Chicago Design Archive.
Regina is Senior Designer at Penn State University Press in University Park, Pennsylvania. Her work focuses on the design of heavily illustrated books for both scholarly and trade audiences. Regina studied at State University of New York at New Paltz and has maintained a solo design practice that includes both university presses and commercial publishers. Her designs have been recognized by the Association of American University Presses, AIGA 50 Books/50 Covers, the New York Book Show, Print Regional Design Annual, and the Central Pennsylvania Creative Professionals.
Lesley is Senior Designer at Tor/Forge Books/Macmillan in New York. Her recent work focuses on teen sci-fi/fantasy fiction. Lesley studied at New York University and Parsons School of Design, and she worked formerly at St. Martin’s Press and Penguin Random House. Her designs have been recognized by She Designs Books and Spine magazine.
Photographers Looking at Photographs

Pier 24 Photography

EDITOR    Allie Haeusslein
COVER DESIGNER    Bob Aufuldish
TEXT DESIGNER    Bob Aufuldish
PRINTER    Moquin

This publication is a reimagining of John Szarkowski’s legendary book Looking at Photographs, published in 1973. Photographers Looking at Photographs includes 75 photographs from the collection of the Pilara Foundation to celebrate the 10th anniversary of Pier 24 (in San Francisco). Each photograph is accompanied by a short essay by a photographer whose work is in the Pilara Foundation’s collection. The cover is foil-stamped in silver and gloss-black.
Anything white evokes inherent purity and goodness, yet this whiteness is the result of evil executed.

Hans-Peter Feldmann's book 100 Jahre, 2001, contains 101 photographs of people ranging in age from eight weeks to one hundred years old. The presence a symbol of survival and hope.

On September 11, 2001, street photographer Jeff Mermelstein was transformed into a war photographer. He remembers the aftermath of the terrorist attacks: the noisiness of it all, the falling glass, the pungent smell of melted metal and burned flesh, and the overwhelming, all-consuming dust. A colleague gifted him a painter's mask so he could safely roam the streets, coping with the surreal scene on autopilot. It's the horror present within every image Mermelstein's camera captured. We look into the distance, where two male EMS workers are talking, an ambulance stands ready, and three cars fade into the dusty aftermath. Something unspeakable has happened, but all of that lies dormant under the dust. In this quietness. It's the white whale of 9/11 images, leading us into a wonderland of apparent calm, where the image, quietness reigns.

Feldmann's mastery is humility on the part of the photographer: they let the camera do its job, thus causing the sitter to emerge into the picture with his or her dignity fully intact. With the 20/20 vision of hindsight, Feldmann has avoided trying to say anything about his subjects for the matter of personality always trumps mere technical specifications. The contradictory essence of Feldmann's work requires understanding Sander, who produced what is undoubtedly one of the greatest projects in the history of photography. During the Weimar era, Sander documented the German people in hundreds of portraits under the title 100 Years. Known as a champion of the vernacular, the family photo, the snapshot, that a person's physiognomy was somehow tied to their social position or occupation. The idea that a person's physiognomy was somehow tied to their social position or occupation. The idea that a

An example of a beautifully crafted and balanced page. The design is an elegant vehicle for the breathtaking imagery. The gatefolds are what pushes this book into excellence—they are not arbitrarily placed but rather are used to further engage the experience and highlight the photographer's work. This is a volume that I will be adding to my own collection!
To be a skateboarder today is a much different experience than the experience of being a skateboarder through much of the 1990s. The photographs, quotes, and anecdotal text in '93 Til capture a time when making a livable income as a professional skater was a rare luxury and when public understanding of skateboarding was at an all-time low. It was a time when skateboarding meant searching for an identity, a time before Instagram and big corporate influences. Street skating was coming of age, with its limitations tested, aligned with an emerging and innovative style of hip-hop culture. Looking back, many skaters today feel as though the '90s were the golden years of skateboarding.

"The designer did a great job of reflecting the aesthetic of the time period and culture of skate in the '90s. I like the almost David Carson-esque type treatments. ... There is also a mastery of the skill that proves the adage 'you have to know the rules before you can break them.' Amazing photography and pacing of images further strengthen this overall package."
'93 Til is a captivating portal into a decade and a culture remembered now with warmth and nostalgia. Much of the photography had been buried in boxes for nearly two decades and had never been seen or published until Pete Thompson unearthed it for this book. The 230-page book also contains timeless images that will be familiar to the initiated from Pete’s years of shooting for Slap and Transworld Skateboarding magazines. '93 Til includes, in addition to Pete’s stunning action shots, plenty of portraits and unguarded, candid moments from the late ’80s up through 2004. The book reveals a raw, unapologetic perspective of a world that no longer exists.

“The whole package evokes ’90s skating and pop culture, using striking, period-appropriate grunge typography.”
This book is a study on how one genius, Michelangelo, influenced another, Bernini. To that end, the images by both artists needed to be of equal importance, but the comparison needed to show the influence of Michelangelo’s art on Bernini’s oeuvre over the years.

“Impeccable classical typography—restrained, well-planned layout. It’s unimpeachable!”
In a niche flanking the apse of St. Peter’s Basilica, Bernini crafted the tomb of Urban VIII, an ensemble of marble and bronze sculpture dominated by the commanding effigy of the pontiff (fig. 2). Below the effigy is a sarcophagus that cradles the embalmed mortal remains of Urban VIII, seeming to cradle Death, figured as a winged skeleton-scribe and framed by leaning female Virtues of Charity and Justice. Two infants accompany each Virtue, their tender bodies tucked into interstitial spaces. On March 1, 1647, shortly after the tomb was unveiled, Cassiano dal Pozzo relayed his impressions to Fabio Chigi (the future Alexander VII), noting that although the monument was much lauded, it “nevertheless has not diminished at all the concetto of Paul III’s [tomb] that faces it” (fig. 2.2). Evaluating Bernini’s new papal tomb against its older counterpart, Guglielmo della Porta’s tomb of Pope Paul III, Dal Pozzo made the kind of comparative assessment that their calculated juxtaposition in the tribune was designed to provoke. Twenty years earlier, in tandem with Bernini receiving the tomb commission, Paul’s monument was transferred from the southeast crossing pier and reassembled in the niche opposite the one destined for Urban’s sepulcher, creating veritable pendants. Despite previous alterations, Paul’s tomb retained its fundamental resemblance to the type Michelangelo established in the Medici Chapel in the church of San Lorenzo in Florence, particularly the pyramidal composition of a seated effigy and two figures reclining atop massive architectural volutes (fig. 2.3). Some period viewers even wishfully attributed its design to Michelangelo himself. What might be more credibly ascribed to the master and his direct associates, if we are to believe Vasari, is the idea for placing Paul’s tomb in a niche and pairing it with another monument “in the same design as that of Pope Paul in order to balance the work.” Whatever Urban’s inspiration or desire later for setting his tomb and Paul’s tomb in direct dialogue, Bernini rose to the challenge of the Pauline precedent by creating its fraternal twin, as it were. He achieved this, as many have noted, not only by reconfiguring Della Porta’s design, but also by revisiting its origin in Michelangelo’s tombs (which Bernini would have known, at the very least, through printed reproductions and textual descriptions)—only to reimagine both.

In what remains the most insightful commentary to date on Bernini’s transformation of Michelangelo’s and Della Porta’s precedents, Rudolf Wittkower observes various critical departures. The most significant among them is the expressive dynamism of the detail of figure 2.5.
Études: The Poetry of Dreams + Other Fragments

ORO Editions

AUTHOR  John Marx

COVER DESIGNER  MendeDesign

TEXT DESIGNER  John Marx

PRINTER  ORO Group

John Marx’s watercolors, first published in the Architectural Review, are a captivating example of an architect’s way of thinking. Subtle and quiet, they are nonetheless compelling works in how they tackle a sense of place—of inhabiting space and time—all the while resonating with the core of one’s inner being. There is an existential quality to these watercolors, rarely found in this medium, that is akin to the psychologically piercing observational quality of artists such as Giorgio de Chirico or Edward Hopper.

“The typographic play in the poetry is simply beautiful!”

“Lyrical and experimental typography that mirrors the rhythm of the poetry and art.”
As architects strive to communicate their ideas, it is interesting to explore the world of Marx’s watercolors as an example of a humane approach to conveying emotional meaning in relation to our environment. Marx’s subject matter reads as “built landscapes,” heightening the role of the man-made while wholly in balance with the natural world. Relaying this message and sentiment to audiences is perhaps more important today than ever before.
Lucky Spool

**AUTHOR**  Jacquie Gering  
**COVER DESIGNER**  Kristy Zacharias  
**TEXT DESIGNER**  Kristy Zacharias  
**PRINTER**  RR Donnelly

This limited-edition version of WALK 2.0 was produced for an author-signing event held in February 2020 at the modern quilting show, QuiltCon. Both a technical machine-quilting reference text and a coveted object, the WALK 2.0 limited edition was designed for fans of Jacquie Gering. The hand-numbered title page includes a space for Jacquie’s elaborate signature, the inside cover repeats her mantra, and a slipcase with metallic ink made this book a special souvenir for attendees to take away from a fun night.

Production of this book was intense, as we needed the 600 limited-edition copies shipped from China to Austin, Texas, by a firm date for the author signing at the end of February. At the time, COVID-19 had caused the printing plants in China to close. Production was rushed, and contact was minimal toward the end of the project. Given the circumstances, it was a miracle that RR Donnelly came through and delivered the books by the morning of the signing.
**SEND OFF**

**Practice**

Practice is repetitive, and with each quilt you make, your skills will improve and your confidence in using the tool will grow. A varied selection of designs can stimulate creativity and allow you to explore new techniques. Learning and using more designs through practice will create more opportunities for your imagination to be used.

**Walk Don’t Run**

I love quilting but for a reason: a mistake is as big as you make it, but try not to be overly precise. Some want it all or busy to finish without a pattern, others are not used to doing it on my own. It’s just not an area I’ve explored much. When I was gripping the fabric, the grid was a lot like a dance move. We learned it in school, but we didn’t read it as much as we thought. Forming ideas is not as straightforward, and when students are learning, one needs to know what to expect. Tuck your feet, when your shoulders, enjoy and savor every stitch.

**VARIATIONS**

**WALK 2.0**

Walking when traveling from one concentric square to the next. A larger area can handle more and larger intervals. On my description of this design. Determine the number of interval changes to mark the pivot points, but also contribute to the effect lines as they move outward. The perpendicular lines are used to reach the interval for each time around the concentric square. Tunnel Concentric is another variation on traditional Concentric quilting, but changes the intervals between the concentric squares. The perpendicular lines are used to mark the pivot points, but also contribute to the effect of this design. Determine the number of interval changes and the number of intervals based on the size of the design.

**Tunnel Concentric**

Tunnel Concentric is another variation on traditional Concentric quilting, but changes the intervals between the concentric squares. The perpendicular lines are used to mark the pivot points, but also contribute to the effect of this design. Determine the number of interval changes and the number of intervals based on the size of the design.

**Tunnel Concentric**

Tunnel Concentric is another variation on traditional Concentric quilting, but changes the intervals between the concentric squares. The perpendicular lines are used to mark the pivot points, but also contribute to the effect of this design. Determine the number of interval changes and the number of intervals based on the size of the design.

“Delightful and surprisingly modern take on a traditional craft reference book. The design reflects the contemporary quilt patterns featured in the book beautifully.”

“This entry surprised me in many ways! I had no idea what the book was about from the title, but as I reviewed the design, I was delighted by the mirroring of the design and content—the geometric type and grid following the graphic and engineered stitching of the quilts. It is bold in its break from the typical craft-book aesthetic as well as its format.”
A Fashionable Century

University of Washington Press

AUTHOR  Rachel Silberstein
COVER DESIGNER  Maia Wright
TEXT DESIGNER  Laura Shaw
PRINTER  Four Colour Print Group

This book was designed with many details that enhance the overall history of fashion in China.

“A thoughtfully designed book, with attention paid to every detail. The judicious, restrained use of decorative elements, and a second color, elevates the design without distracting the reader.”
“The cover is beautiful with its combination of vintage photography and cloth ribbons. The gray cloth case feels elegant and contrasts nicely with the cornflower-blue endpapers. The golden borders and frames on part and chapter openers are subtle and beautiful touches. The art is well paced and integrates nicely within the grid and complements the running text. The type is well set and provides a clear hierarchy and seamless flow.”
"This book design is a master class in typographic charm and restraint. The risky choice of a display font for the running text works well with this book’s subject and its small format, larger font size, and ragged-right setting. The particularly long chapter subtitles work beautifully in the italic Fell."

"The cover is dynamic and fun and reflects the feel of the content. The vintage typeface in the interior pages is surprisingly easy to read and feels very right. The small trim is charming and has a gift-like quality."
The Goode Guide to Wine

University of California Press

AUTHOR    Jamie Goode

COVER DESIGNER    Faceout Studio, Spencer Fuller

TEXT DESIGNER    Claudia Smelser

PRINTER    Sheridan

The Goode Guide to Wine is a book designed to provoke and inspire in equal measure. Within its tiny trim size, the writing encourages the reader to be critical and to see the world of wine through fresh eyes.
Let’s Ask Marion

Let’s Ask Marion

What You Need to Know About the Politics of Food, Nutrition, and Health

Marion Nestle

in conversation with
Kerry Trueman

“The small trim is charming and fun and lends an immediacy to the book that is in keeping with its conversational format.”

What You Need to Know About the Politics of Food, Nutrition, and Health

Marion Nestle

in conversation with
Kerry Trueman

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I. THE POLITICS OF PERSONAL DIETS AND HEALTH

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4. Can food be addictive? | 37
5. Is fake meat better for us—and the planet—than the real thing? | 45
6. Is it a good idea to self-medicate with supplements or superfoods? | 53

A Word about the Sources and Further Reading

Because my writings deal with controversial topics—alas, not everyone agrees with my views—I usually make sure to back up nearly every statement with extensive references. But for this book, which draws on so much of my own work, I instead include chapter-by-chapter lists of relevant books, reports, and articles, followed by a list of additional books and reports that have informed my work, some historical, some current. All of these references are meant as starting points for deeper investigation of the issues discussed here.

My hope is that this book succeeds in providing a brief overview of my thinking about food system issues, from the personal to the global. Even more, I hope that it inspires readers to take food politics seriously and to engage in advocacy for healthier, more sustainable, and more equitable food systems for current and future generations.
Let’s Ask Marion

University of California Press

AUTHOR Marion Nestle

COVER DESIGNER Lia Tjandra

TEXT DESIGNER Lia Tjandra

PRINTER Versa Press

There is something very special about holding a hardcover book with beautiful stamping, embossing, and special treatments. Let’s Ask Marion has all three! It is also tiny, at 4” x 6” trim size. It feels adorable and gifty in the hands.

“Engaging, playful typography, perfectly suited to the subject. Open leading works for this smaller trim and for the type of book it is.”
With a contemporary design and traditional typographic elements, such as the decorative rules by W. A. Dwiggins used at every article opener, the pages can accommodate discussions about historical as well as modern buildings. The two-column format makes using many image sizes easy. We have tried to preserve a sense of elegance, balance, and openness, using the variation of one-column back matter and two-column text to give visual variety. The playful placement of the running heads keeps the pages lively. We hope the overall effect is architectural, built, and inviting.
Preserving the Painful

Lesson on Agency, Preservation, and Dialogue in Acknowledging Canada’s Indian Residential School Sites

Alexandra Keith and Lisa Berghold

Abstract

For nearly ten years, Canada’s Residential School Program sought to fabricate...
“The book design picks up on the playful cover typography and illustration to good effect. The boxed text, in-line epigraphs, and other display elements create an appealing, easy-to-navigate experience. ... Overall, this is a clever, approachable design.”

“A bold cover that playfully captures well the do-it-yourself feel of the content. The sidebars are really fun, integrating a tool motif that works nicely throughout the book.”

Irwin says, “Through our actions at the repair table, we’re opening the flow. We’re repairing the circuit, and both sides — the human and the divine — are there already. A place of knowledge and community. Ali- jin Salmon Cakes.”
Every year, millions of people throw away countless items because they don’t know how to fix them. Some products are manufactured in a way that makes it hard, if not impossible, for people to repair them themselves. This throwaway lifestyle depletes Earth’s resources and adds to overflowing landfills. Now there’s a better way.

Repair Revolution chronicles the rise of Repair Cafes, Fixit Clinics, and other volunteer-run organizations devoted to helping consumers repair their beloved but broken items for free. Repair Revolution explores the philosophy and wisdom of repairing, as well as the Right to Repair movement. It provides inspiration and instructions for starting, staffing, and sustaining your own repair events. “Fixperts” share their favorite online repair resources, as well as tips and step-by-step instructions for how to make your own repairs. Ultimately, Repair Revolution is about more than fixing material objects: in an age of over-consumption and planned obsolescence, do-it-yourself repair is a way of caring for our lives, our communities, and our planet.

Coauthor John Wackman passed away unexpectedly just two months after the publication of Repair Revolution. In addition to being an award-winning television producer and writer, John had been a passionate advocate for repair, both of the objects in our everyday lives and of our larger society and environment. In Repair Revolution, John and his coauthor, Elizabeth Knight, were able to lay out the entire scope of repair culture, from the burgeoning repair café movement to Right-to-Repair legislation and the rethinking of how we design objects to avoid disposability. John had been a dynamic member of the movement since he helped open the first repair café in New York state. He was an enthusiastic participant in the book’s design process, advocating for New World Library to print color repair café logos from around the world on the inside covers. Repair Revolution is a legacy to John’s belief in the importance of good design.
Inside, gorgeously intricate pop-up spreads render fan-favorite Diagon Alley establishments such as Ollivanders, Weasleys’ Wizard Wheezes, and the Leaky Cauldron, plus other locales such as the Ministry of Magic and Platform Nine and Three-Quarters. Pull tabs allow fans to command the action—rescue a Ukrainian Ironbelly dragon from the depths of Gringotts, or

“Just wow. My favorite feature is how the entire book extends to create the streets.”
help Harry navigate out of Knockturn Alley after a Floo Powder mishap. Alongside each pop, discover facts and insights from the making of the Harry Potter films. Plus, the book opens into a displayable three-dimensional diorama of all the pop-ups at once. Packed with amazing moments and hidden surprises, Harry Potter: A Pop-Up Guide to Diagon Alley and Beyond is a landmark new pop-up book guaranteed to impress Harry Potter fans everywhere.
A cookbook about a hedgehog—what fun! The two handwriting fonts are easy to read and casual for this book about forest animals, while the Century Schoolbook font used for the recipes is straightforward, clear, and easy to read. We weaved the text through the pictures—with something lively happening on every spread. The charming and humorous illustrations are filled with fun and intriguing details to capture the imagination of any child.
Hamish walked back into the woods, leaving his basket of berries behind.

The next day Hamish found a basket of berry muffins with a recipe on the tree stump. How Hamish wished he knew how to cook. He had never eaten berry muffins, and they looked delicious!

---

1. Preheat oven to 425° F and prepare a baking sheet.
2. Combine Panko and Parmesan cheese in a resealable bag and put flour into another bag.
4. Place asparagus in flour bag and shake to coat.
5. Remove asparagus from flour and dip into egg.
6. Place asparagus in Panko and Parmesan bag and shake until well coated.
7. Arrange asparagus in a single layer on greased baking sheet and bake for 10 to 12 minutes, or until golden brown and crisp.

Hamish wanted to bring a gift to dinner. He needed the perfect pieces of wood—and he needed to work quickly.

Hamish, please join us for dinner tomorrow at 6pm.
The Nolan family.

He left his basket of dandelions and skipped back into the forest, excited but unsure of what to bring to dinner.
Made with Love

Kitchen Ink Publishing

COVER DESIGNER  Nancy Koerner / Wilsted & Taylor

TEXT DESIGNER  Nancy Koerner / Wilsted & Taylor

PRINTER  Huaxin Printing

To make every page as colorful as possible, we pulled out elements from the full-page illustrations, silhouetted them, and used them on the recipe pages. We used as much color as possible—and chose a legible and easy-to-read typeface. We designed the logo on the apron. We designed the box, which needed to include much information and clearly explain on every side what the contents of the box were. The goal was to make a package that stands out in the children’s section of a bookstore.
Chocolate Cupcakes with Chocolate Buttercream Frosting

MAKES 12 CUPCAKES

CHOCOLATE CUPCAKES
- ¾ cup all-purpose flour
- ½ cup unsweetened cocoa powder
- ¾ cup granulated sugar
- ¾ cup vegetable oil
- 2 large eggs
- ½ cup brown sugar
- 1 tsp vanilla extract
- ½ cup buttermilk

CHOCOLATE BUTTERCREAM FROSTING
- 1 cup (2 sticks) unsalted butter, softened
- ¾ cup confectioners’ sugar
- ½ cup unsweetened cocoa powder
- 2 tsp vanilla extract
- ¼ tsp salt
- Sprinkles (optional)

CUPCAKES
1. Preheat oven to 350 degrees. Line a 12-cup muffin tin with cupcake liners.
2. In large bowl, combine flour, cocoa powder, sugar, oil, eggs, and vanilla. Stir until well combined.
3. Add buttermilk and mix until smooth.
4. Pour batter into prepared muffin pan and bake for 20 minutes or until a toothpick inserted in the center comes out clean.

FROSTING
1. In large mixing bowl, beat butter until smooth. Gradually add confectioners’ sugar, mixing until smooth.
2. Add cocoa powder and vanilla extract. Mix until smooth.
3. Add salt and beat until well combined.
4. Frost cupcakes. Top with sprinkles if desired.

Tips for Kids

Please follow these cooking tips to ensure your kitchen is a safe space. Have fun as you create delicious meals for all to enjoy!

1. Always cook with an adult present.
2. Keep cooking utensils away from the sink and stove.
3. Keep paper towels, dish towels, and pot holders away from the stove burners so they don’t catch on fire.
4. Never touch an electric plug or outlet with wet hands.
5. Watch out for sharp knives. Let an adult cut or slice foods or help you do it.
Morning, Sunshine!

North Atlantic Books

Morning, Sunshine! features beautiful original art by John Bajet (featured on the Cartoon Network) illustrating the murmurs and activities witnessed only by early birds. Kids who are up early in the morning can learn about predawn animal activities in rural, suburban, and urban settings with haiku, informative text, and a glossary.

AUTHOR  Keely Parrack
COVER DESIGNER  Jasmine Hromjak
TEXT DESIGNER  Happenstance Type-O-Rama
ILLUSTRATOR  John Bajet
PRINTER  Friesens

As we all wake up, the outside world bustles with life! Discover new facts about familiar creatures—from fluttering moths and scurrying beetles to shy foxes and humming bees—as they go about their morning activities. In the city, the countryside, and the suburbs, nature can be found everywhere!

A series of haiku takes readers on a close-up, observational look at the amazing abundance of nature right outside our homes. Each stanza focuses on an aspect of the natural world or a creature going about their daily activities as the sun begins to rise. Alongside the haiku, informative text goes into depth about each subject—from how much honey a bee can make to the size of a hummingbird’s egg.

Instructions to help kids create their own haiku poems, a unique form of poetry from Japan, as well as a glossary add value for a STEAM and Core Curriculum book that can be enjoyed both in the classroom and at home.

ABOUT THE AUTHOR
KEELY PARRACK came from the United Kingdom to the United States for fun twenty years ago, and liked it so much she’s still here doing what she loves best: writing poetry, picture books, and young adult novels and motivating kids to love reading and to be confident creative writers. Her work has been published in The Christian Science Monitor, The Contra Costa Times, Patch, Spider magazine, and Mothering.com, and her short story (written under the pen name Keely James) “Listening to the Leaves” appears in the anthology Simple Pleasures of Friendship: Celebrating the Ones We Love. She has been a science and language arts specialist and teacher at an elementary school in inner-city Nottingham, UK, a children’s center director in San Francisco, and the coregional advisor for the Society of Children’s Book Writers and Illustrators, San Francisco North and East Bay. Parrack now fills her time working for her local indie bookstore, tutoring kids in creative writing, and designing haiku cards for her friends and family. She lives in the San Francisco Bay Area with her husband, son, and a very demanding cat.

ABOUT THE ILLUSTRATOR
JOHN BAJET is currently a designer on the Cartoon Network Show Tom & Jerry; art director at Renegade Animation; and the illustrator for Baby Shark, Planting Seeds of Kindness, If We Can Do What Animals Do, and Bigger than Baseball.

www.northatlanticbooks.com
North Atlantic Books Berkeley, California (AGES 4-8)

... . . . . . . . . . . . . . . . . . . . .

"Haiku and fun facts! Delightful illustrations! This book is a gem."
—Tim McCanna author of Watersong and In a Garden

"From the first thread of daylight to a full burst of sun, children will enjoy stepping through morning dewdrops by way of joyful illustrations and artful haiku."
—Meg Fleming author of Here Comes Ocean and Sometimes Rain

"Morning, Sunshine! is both beautiful and educational. I pored over Parrack’s haiku and all the fascinating facts about our natural world. This book is an inspiration for all."
—Cindy Derby author of How to Walk an Ant

www.northatlanticbooks.com North Atlantic Books Berkeley, California

US $17.95 / $23.95 CAN
Tiny hummingbird hovers in the orange tree, sipping sweet blossoms.

The hummingbird is so small it weighs less than a nickel. Their wings are about the size of a jellybean. Hummingbirds beat their wings between 12 to 90 times a second, to hover in place, and between 80 to 200 times a second to fly like helicopters: up, down, forward, or even backward. They are the only birds that can fly backward! They have great eyesight but almost no sense of smell, so they can see the delicious orange blossoms but can’t enjoy their scent.

Black beetle scurries between plant pots and pebbles, racing for the leaves.

Beetles are one of the largest groups of living creatures on Earth. One in every five living organisms is a beetle. They tend to be nocturnal, eating at night and hiding in the daytime. Some are pets, but others are helpful pest controllers, eating slugs, caterpillars, and other small bugs. The smallest beetle is 1 millimeter long, about the size of a pencil tip. The largest is 20 centimeters, longer than a pencil. Extant evidence proves that beetles have been around for over 250 million years!

As we all wake up, the outside world bustles with life. (Did you know that beetles, caterpillars, and other insects are nocturnal, eating at night and hiding in the daytime? Some are pets, but others are helpful pest controllers, eating slugs, caterpillars, and other small bugs. The smallest beetle is 1 millimeter long, about the size of a pencil tip. The largest is 20 centimeters, longer than a pencil. Extant evidence proves that beetles have been around for over 250 million years!)
Journey from St. Petersburg to Moscow

Columbia University Press

AUTHOR  Alexander Radishchev

COVER DESIGNER  Roberto de Vicq de Cumptich

PRINTER  Sheridan

Radishchev's literary journey is among the most remarkable achievements of his time, offering a troubling critique of the reality of human suffering and a notable achievement. The distinguished group of scholars Andrew Kahn and Irina Reyfman have skillfully translated Radishchev's classic revolutionary cri...
“I appreciate how well the lockup in this series design works in each of the volumes.”
Miles Furling is convinced he was placed on earth to do one thing—play football. As a closeted gay man, he sees the sport as a means of gaining a foothold in a masculine culture that would otherwise reject him, and as his parents increasingly struggle to make ends meet, he realizes that an athletic scholarship would also bring a college education within reach. But Miles’s body lags behind his ambitions, and recruiters tell him he is not big enough to compete at the top level. His dreams come true when a letter arrives from King College. The elite southern school boasts one of the best educations in America and one of the worst Division One football programs. King football is filled with obscure players like Miles—which is why he and the wider sports world are shocked when the country’s top recruit, Reshawn McCoy, also chooses to attend the school.

As brilliant a student as he is a player, the intensely private Reshawn refuses to explain why he chose King over other colleges with better football programs. Miles is as baffled as everyone else, and less than thrilled when he winds up rooming with the taciturn Reshawn. Initially at odds, the pair slowly become allies as they navigate the prejudices that not only fuel their team but serve as the very building blocks of their prestigious college. With life on campus proving in its own way to be as brutal as life on the field, both Miles and Reshawn are forced to make momentous decisions.

Corey Sobel challenges tenacious stereotypes in The Redshirt, shedding new light on the world of American football. This compelling debut offers a complex view of athletes struggling to survive a culture plagued by exploitation and toxic masculinity.
The Redshirt

University Press of Kentucky

AUTHOR Corey Sobel

COVER DESIGNER Hayward Wilkirson

PRINTER University Press of Kentucky

The doubled image here is intended to reflect the turmoil experienced by the novel’s protagonist, a young man struggling with his sexual identity in the hypermasculine world of college football.

"Well done. Great graphic impact.”
COMMUNIST PIGS
AN ANIMAL HISTORY OF EAST GERMANY’S RISE AND FALL
THOMAS FLEISCHMAN
Foreword by Paul S. Sutter
The pig played a fundamental role in the German Democratic Republic’s attempts to create and sustain a modern, industrial food system built on communist principles. By the mid-1980s, East Germany produced more pork per capita than West Germany and the UK, while also suffering myriad unintended consequences of this centrally planned practice: manure pollution, animal disease, and rolling food shortages.

Fleischman’s well-written study ranges widely and digs deeply.

—DONNA T. HARSCH, author of Revenge of the Domestic: Women, the Family, and Communism in the German Democratic Republic

This cover uses archival illustrations in a cheeky way to indicate the complexity as well as the levity of the book’s topic.

“Appreciate the cheekiness of the stacked pigs, and they are a great hook for engaging prospective readers.”

—DEBORAH FITZGERALD, author of Every Farm a Factory: The Industrial Ideal in American Agriculture

“One of the most innovative books of German history I’ve read in years.”

—QUINN SLOBODIAN, editor of Comrades of Color: East Germany in the Cold War World

“Fleischman’s study of politics, nature, and agriculture in the former East Germany after World War II. This is a model for historical studies.”

—GERMAN FISHER, author of Every Farm a History: The Industrial Ideal in American Agriculture

“Who knew that the pig would be a great subject around which to construct an entwined history of socialist economics and international relations? Like the extraordinarily adaptable animal that it showcases, Fleischman’s well-written study ranges widely and digs deeply.”

—JOHN R. ANNER, author of Primarying America: Workers, Unionism, and Communism in the New Deal South

“A fascinating study of politics, nature, and agriculture in the former East Germany after World War II. This is a model for historical studies.”

—GERMAN FISHER, author of Every Farm a History: The Industrial Ideal in American Agriculture

“Tells how agricultural development shaped the politics of the GDR and the rise and fall of the East German regime.”

—EICHER, author of The Cows of Jena: Agricultural Economics and Politics in West Germany

“This cover uses archival illustrations in a cheeky way to indicate the complexity as well as the levity of the book’s topic.”
Even As We Breathe

University Press of Kentucky

AUTHOR
Annette Saunooke Clapsaddle

COVER DESIGNER   Hayward Wilkirson

PRINTER   Maple Press

Clapsaddle’s coming-of-age story is a journey both literal and spiritual. Moving both across and deeper into the mountains of rural North Carolina, the novel’s protagonist travels far and wide in search of work, friendship, love, understanding, and, ultimately, peace.

It’s easy enough to create a sense of context. The art and the color both hint at place while leaving room for the reader’s imagination to roam. But the challenge is to suggest a sense of the hero’s rural odyssey.
As I experimented with the placement of image and word, it occurred to me that a book cover, like a mountainside, is a steeply vertical space. With the art (a tree) staircase up that vertical space, the cover becomes a mountain slope. Then, with the words of the title staggered so that they loosely follow the vertical path created by the art, image and text combine, almost cinematically, to symbolically reenact the protagonist’s journey of self-discovery.

To be a womxn living in a body at the intersection of fat and Black is to be on the margins. From concern-trolling—"I just want you to be healthy"—to outright attacks, fat Black bodies that fall outside dominant constructs of beauty and wellness are subjected to healthism, racism, and misogynoir. The spaces carved out by third-wave feminism and the fat liberation movement fail at true inclusivity and intersectionality; fat Black womxn need to create their own safe spaces and community, instead of tirelessly laboring to educate and push back against dominant groups.

Structured into three sections—"belonging," "resistance," and "acceptance"—and informed by personal history, community stories, and deep research, Fat Girls in Black Bodies breaks down the myths, stereotypes, tropes, and outright lies we've been sold about race, body size, belonging, and health. Dr. Joy Cox's razor-sharp cultural commentary exposes the racist roots of diet culture, healthism, and the ways we erroneously conflate body size with personal responsibility. She explores how to reclaim space and create belonging in a hostile world, pushing back against tired pressures of "going along just to get along," and dismantles the institutionally ingrained myths about race, size, gender, and worth that deny fat Black womxn their selfhood.

"By sharing her wisdom, insight, and lived experience, [Cox] delivers a compelling charge for fat, Black women to reclaim our personal autonomy and actualize social and communal change that will bring about liberation for us all."

—Ivy Felicia, The Body Relationship Coach™, founder of Fat Women of Color™

"Fat Girls in Black Bodies is essential reading for anyone interested in body liberation. Weaving together memoir and scholarship, Joy Cox shines a light on the intersecting oppressions faced by fat, Black women in contemporary culture, and the power of community to help heal the wounds of injustice."

—Christy Harrison, MPH, RD, CDN, author of Anti-Diet
Fat Girls in Black Bodies

North Atlantic Books

AUTHOR   Joy Arlene Renee Cox, PhD
COVER DESIGNER   Jasmine Hromjak
PRINTER   Marquis

Showcasing the joy, unwavering strength, and beauty of Fat Girls in Black Bodies was integral for this cover. The bright colors, bold shapes, and metallic accents are a defiant, unabashed exclamation of empowerment and also welcome readers into a safe, communal space.

"Very engaging. Nice integration of the typography and illustration. The spot varnish is used to great effect."

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"Combatting fatphobia and racism to reclaim space for womxn at the intersection of fat and Black...

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“Very engaging. Nice integration of the typography and illustration. The spot varnish is used to great effect.”
Today, the name Marion Miley is largely unrecognizable, but in the fall of 1941, she was an internationally renowned golf champion, winning nearly every leading women's tournament. This unassuming twenty-seven-year-old woman was beloved by all she met, including celebrities like Bing Crosby. With ambitions to become a doctor, it seemed Marion Miley was headed for greatness.

But on September 28, 1941, six gunshots broke through the early morning stillness of the Lexington Country Club. Marion had been brutally murdered. News of her death spread quickly, headlining major papers such as the *New York Times*. Support flooded in, spurring police in the hunt for her killers. However, the bombing of Pearl Harbor less than two months later would sweep Marion’s story to a forgotten corner of time—until now.

*The Murder of Marion Miley* recounts the ensuing manhunt and trial, exploring the impact of class, family, and opportunity in a world where steely determination is juxtaposed with callous murderous intent. Drawing on intensive research typical of the true crime genre, Beverly Bell produces a passionate homage to one of the greatest golfers of the early twentieth century.

Beverly Bell is an award-winning magazine and crime writer whose work has appeared in *Arizona Highways*, *Indianapolis Monthly*, *Keeneland Magazine*, and *Kentucky Monthly*. Bell is also a featured consultant in Kentucky Educational Television’s recent documentary, *Forgotten Fame: The Marion Miley Story*. The cover design is by Hayward Wilkirson.
The Murder of Marion Miley

University Press of Kentucky

**AUTHOR** Beverly Bell

**COVER DESIGNER** Hayward Wilkirson

**PRINTER** South Limestone

An intentionally creepy blending of innocence (the original image—from a period ad, the yellow background, the jaunty serifs of the typeface) with depravity (the image violently rendered, the dirt and stains that sully the yellow background, the bloodred of the byline) gets at the very particular nature of this real life crime (heinous, unexpected, shocking), its particular victim (young, athletic, the “girl next door”), and a particular time and place (unjaded, unused to violent crime, easily shocked).

“Visually striking and a nice way to convey the true-crime aspect without getting too grisly or falling back on clichés.”

“Don’t let Beverly Bell fool you: she must have been reporting live in 1941 from the scene of Lexington’s most notorious crime. Bell writes with a golden erudition and preternatural imagination that keep the wide-eyed reader up all night—think Truman Capote.”

Patty Friedmann, author of Where Do They All Come From?

“Beverly Bell’s engaging and meticulously researched book explores the twists and turns in the hunt to find Marion Miley’s killers in one of the nation’s most sensational murder cases. The Murder of Marion Miley is a story all golf fans should know.”

Michael Trostel, USGA Historian and author of Great Moments of the U.S. Open

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OBSTACLE COURSE

THE EVERYDAY STRUGGLE
TO GET AN ABORTION IN AMERICA

DAVID S. COHEN | CAROLE JOFFE

“Makes powerful use of real women’s voices to show us what happens when a constitutional right becomes an obstacle course.”
LINDA GREENHOUSE, author of Becoming Justice Blackmun
"Perfect marriage of type and illustration. The illustration is powerful and immediately resonates."

"The stark colors and spare treatment of the type have a sober quality that works so well for the content. The spot varnish on the illustration adds some depth to the flat colors and draws the eye inward toward the tiny type sitting within the twisting path."
Banned

NYU Press

AUTHOR
Shoba Sivaprasad Wadhia

COVER DESIGNER
Susan Zucker

PRINTER
pow

The one request received from the publisher was to avoid using miserable pictures of families splitting up. Instead, the idea was to convey Trump’s immigration policy typographically and without actually showing people. The short, powerful title says it all, so playing that up seemed like a good way to go. The size of the title and the use of the color red are also meant to communicate the aggressiveness of the immigration enforcement.”
“Evocative, powerful, and appropriate. The effect of paper plastered on a surface, with creases, gives the cover tension and texture.”

“The striking use of color and texture works well for this gritty subject.”
How Racism Erodes the Mind, Body, and Spirit

MARY-FRANCES WINTERS

Bestselling author of Inclusive Conversations and We Can't Talk about That at Work!

Racism is killing Black people. But it’s not just the atrocities that break into the mainstream news cycle. It’s also what award-winning diversity, equity, and inclusion expert Mary-Frances Winters calls Black fatigue: the crushing physical and emotional toll of dealing with a constant stream of racist acts and attitudes, from the clueless to the cruel to the criminal.

Winters goes deeply into the root of Black fatigue, describing the enduring negative impact of systemic racism on health, economic, workplace, educational, and other social outcomes for Black people. And she offers strategies Black people can use to protect themselves against Black fatigue and discusses how non-Black people can begin to actively dismantle the racist systems that cause it.

“Black Fatigue tells the truth. Mary-Frances Winters brilliantly shows us how Black fatigue animates our way of living and how the racism that causes it shapes social structures and affects the distribution of advantage and disadvantage.”

— Eddie S. Glaude Jr., author of Begin Again: James Baldwin’s America and Its Urgent Lessons for Our Own and Chair, Department of African American Studies, Princeton University

“Black Fatigue is unbelievably well-written, unrelentingly honest, and unapologetically focused on the specific experience of Black people. This book is indispensable for anyone who wants to thoroughly analyze and dismantle racism.”

— Dr. Marc Lamont Hill, award-winning author, social justice activist, and Professor of Media Studies and Urban Education, Temple University

“An effective defense to use against the so-called good white people when they ask a Black person to educate them about racism. Hand them this book and save your energy for Black people and Black communities instead.”

— Shantell Sullivan, Chair and Professor of Philosophy, University of North Carolina at Charlotte, and author of Breaching Whiteness

Mary-Frances Winters is the founder and president of the Winters Group Inc., a diversity, equity, and inclusion consulting firm. She is an award-winning consultant and author of the bestselling We Can’t Talk about That at Work!
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**WHAT YOU NEED TO KNOW ABOUT BLACK FATIGUE**

The colors, lettering, illustration, and typography combine beautifully to create a striking cover design for a thought-provoking book.

“The rough feel of the title type and drawings expresses well the emotion in the content. The spot varnish on the type and faces adds a subtle impact to the cover.”

— Finalist

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Rune
A Toolkit for Reading
Insight, Intuition, and Clarity
Your Life

Delanea Davis

Foreword by Sara Daves

Includes a 30-Day Practice and Rune Cards
Rune Reading Your Life

North Atlantic Books

**AUTHOR**  Delanea Davis

**COVER DESIGNER**  Jasmine Hromjak

**PRINTER**  Marquis

The juxtaposition of ancient and modern elements on the cover balances the mythological roots and practical applications of pulling runes in your daily life. Approachable colors, contemporary design, and foil accents appeal to newcomers to the practice, while still holding weight with experienced practitioners.

“Charming integration of type and illustration: well suited to the subject. Every detail considered.”

“The wonderful contrast between stacked sans and serif hand-drawn type, along with the decorative borders and flourishes, beautifully reflects the mystical spirit of runes.”
A Call for Connection

YOU Belong

Sebene Selassie

Nerdy Black Immigrant Tomboy Buddhist Weirdo
You Belong

HarperOne

**AUTHOR**  Sebene Selassie

**COVER DESIGNER**  Pete Garceau

**PRINTER**  Phoenix Color

This cover features four-color process, gold-foil stamping, soft-touch lamination, and spot gloss UV.

“**The typography is elegant and powerful.**
The jacket’s vibrant color palette and overall design invite the reader to engage.”

“The cover feels warm and approachable.
The gold foil on the title type and sun graphic is a lovely touch.”
Computational Photography

Darin Boville

AUTHOR Darin Boville

COVER DESIGNER Bob Aufuldish, Aufuldish & Warinner

TEXT DESIGNER Bob Aufuldish, Aufuldish & Warinner

PRINTER Artron Printing America

This photography monograph for Darin Boville contains 16 projects in three sections. The book functions not only as a document of the projects but as a book object in and of itself. The images and text are printed using stochastic screens, allowing extraordinary levels of detail (places in the book have 2-point text in color). Gloss varnish is used both in the traditional manner—to coat the imagery—and to add another layer of imagery. The higher resolution afforded by stochastic screening allows for hiding, via different kinds of encoding, additional texts. To give one example, the case encodes the works of Shakespeare.
“This book is exceptionally well printed, with great attention to detail and impeccable registration. The quality of reproduction feels rich, and there is a level of restraint and careful thought in how the printing—specifically, the striking use of spot varnish—is used to enhance the content.”
Études: The Poetry of Dreams + Other Fragments

ORO Editions

AUTHOR John Marx

COVER DESIGNER MendeDesign

TEXT DESIGNER John Marx

PRINTER ORO Group

John Marx’s watercolors, first published in the Architectural Review, are a captivating example of an architect’s way of thinking. Subtle and quiet, they are nonetheless compelling works in how they tackle a sense of place—of inhabiting space and time—all the while resonating with the core of one’s inner being. There is an existential quality to these watercolors, rarely found in this medium, that is akin to the psychologically piercing observational quality of artists such as Giorgio de Chirico or Edward Hopper.

“The quality of reproduction in this book is gorgeous. The linen paper is a surprising touch, conveying the feel of watercolor paper. The registration is immaculate, even on pages where small type is knocking out of saturated navy-blue, flood-coated pages. The cover has a beautiful combination of spot gloss and emboss, with a bellyband across the back cover.”
As architects strive to communicate their ideas, it is interesting to explore the world of Marx’s watercolors as an example of a humane approach to conveying emotional meaning in relation to our environment. Marx’s subject matter reads as “built landscapes,” heightening the role of the man-made while wholly in balance with the natural world. Relaying this message and sentiment to audiences is perhaps more important today than ever before.
Gathering
ORO Editions

AUTHORS  Sam Lubell and Bohlin Cywinski Jackson

COVER DESIGNER  IN-FO.CO

TEXT DESIGNER  Sam Lubell

PRINTER  ORO Group Ltd

Good buildings require an understanding of the principles of structure, light, space, and material, but great buildings require an understanding of people. The most successful buildings inspire through the interactions and connections made within them. Gathering is the latest book from the award-winning architecture firm Bohlin Cywinski Jackson. This collection of work exemplifies how architecture has the power to bring people together by design, allowing them to engage with one another in new ways, to generate ideas, share passions, and build communities.

“The rich yellow cloth case is beautiful, and the paper is substantial and feels nice to the touch.”

“The wonderful inset sketches printed on uncoated paper—with a light cream tint—are a great contrast to the crisp white pages and help differentiate the plans from the finished buildings.”
The 14 projects included in this volume range greatly in size, function, and aesthetic, from the High Meadow Dwellings at Fallingwater, Pennsylvania, to the Newport Beach Civic Center in Southern California to Apple stores located around the world. Through full-color photographs as well as conceptual sketches and diagrams, each case study gives insight into Bohlin Cywinski Jackson’s design process and how the firm’s approach has helped transform clients’ institutions, workplaces, retail environments, research laboratories, and public spaces into extraordinary places for people. An introductory essay and chapter text by noted architectural writer Sam Lubell accompany this volume.
Inside, gorgeously intricate pop-up spreads render fan-favorite Diagon Alley establishments such as Ollivanders, Weasleys’ Wizard Wheezes, and the Leaky Cauldron, plus other locales such as the Ministry of Magic and Platform Nine and Three-Quarters. Pull tabs allow fans to command the action—rescue a Ukrainian Ironbelly dragon from the depths of Gringotts, or...
help Harry navigate out of Knockturn Alley after a Floo Powder mishap. Alongside each pop, discover facts and insights from the making of the Harry Potter films. Plus, the book opens into a displayable three-dimensional diorama of all the pop-ups at once. Packed with amazing moments and hidden surprises, Harry Potter: A Pop-Up Guide to Diagon Alley and Beyond is a landmark new pop-up book guaranteed to impress Harry Potter fans everywhere.

“This is a very fun book that can be enjoyed from all angles and can engage a reader for hours in its many small details. The pop-up builds are clean and sturdy, and clever in the way they enhance the Harry Potter narrative.”
This book is the catalog for the first comprehensive exhibition of James Tissot’s work in more than 20 years. The catalog contains significant new scholarship on Tissot and includes recently discovered archival material, including his sales notebook, which is transcribed and annotated. The catalog includes 16 essays and eight appendices by 18 contributors with over 150 plates.

The design vocabulary of the catalog is based on fin de siècle design in England and France.

“The cloth-bound case has a gorgeous ornamental gold-foil stamp. The color contrasts of white and cream in the sidebars are subtle but crisp, and the color reproduction is beautiful—the art looks sharp, clean, and sumptuous.”
The exhibition was scheduled to travel to the Musee d’Orsay in Paris after showing in San Francisco. The case is foil-stamped in gold.
Photographers Looking at Photographs

Pier 24 Photography

EDITOR  Allie Haeusslein
COVER DESIGNER  Bob Aufuldish
TEXT DESIGNER  Bob Aufuldish
PRINTER  Moquin

This publication is a reimagining of John Szarkowski’s legendary book Looking at Photographs, published in 1973. Photographers Looking at Photographs includes 75 photographs from the collection of the Pilara Foundation to celebrate the 10th anniversary of Pier 24 (in San Francisco). Each photograph is accompanied by a short essay by a photographer whose work is in the Pilara Foundation’s collection. The cover is foil-stamped in silver and gloss-black.
“The squarish format works very well when the book is opened, creating a wonderful panorama effect when held in your hands. The gatefolds are a surprising, well-executed touch. They are well paced and very appropriate to the photographs that they feature.”
Publishing Professional Networks is grateful to Books International for their support of the 49th PPN Book Show. This beautifully printed catalog would not exist without their generosity.

Learn more about Books International at https://booksintl.presswarehouse.com/.
THANKS TO OUR SPONSORING MEMBERS

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HOOVER INSTITUTION PRESS

INSIGHT EDITIONS

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Berrett-Koehler Publishers, Inc.

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