

DRAWN & QUARTERLY SPRING 2019

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NICK MAANDAG

LITTLE LULU: WORKING GIRL

JOHN STANLEY

THE WORST BOOK EVER

ELISE GRAVEL

YELLOW YELLOW

MARK ALAN STAMATY

THE HANDBOOK TO LAZY PARENTING

GUY DELISLE

FAKE LAKE

ADRIAN NORVID





CLYDE FANS

SETH

A masterful work about a failing family business and the ensuing erosion of sibling relations and one's sanity

Twenty years in the making, *Clyde Fans* peels back the optimism of mid-twentieth century capitalism. Legendary Canadian cartoonist Seth lovingly shows the rituals, hopes, and delusions of a middle-class that has long ceased to exist in North America—garrulous men in wool suits extolling the virtues of the wares to taciturn shopkeepers with an eye on the door. Much like the myth of an ever-growing economy, the *Clyde Fans* family unit is a fraud—the patriarch has abandoned the business to mismatched sons, one who strives to keep the business afloat and the other who retreats into the arms of the remaining parent.

Abe and Simon Matchcard are brothers, the second generation struggling to save their archaic family business of selling oscillating fans in a world switching to air conditioning. At *Clyde Fans*' center is Simon, who flirts with becoming a salesman as a last-ditch effort to leave the protective walls of the family home, but is ultimately unable to escape Abe's critical voice in his head. As the business

crumbles so does any remaining relationship between the two men, both of whom choose very different life paths but still end up utterly unhappy.

Seth's intimate storytelling and gorgeous art allow urban landscapes and detailed period objects to tell their own stories as the brothers struggle to find themselves suffocating in an airless city home. An epic time capsule of a storyline that begs rereading.

PRAISE FOR SETH

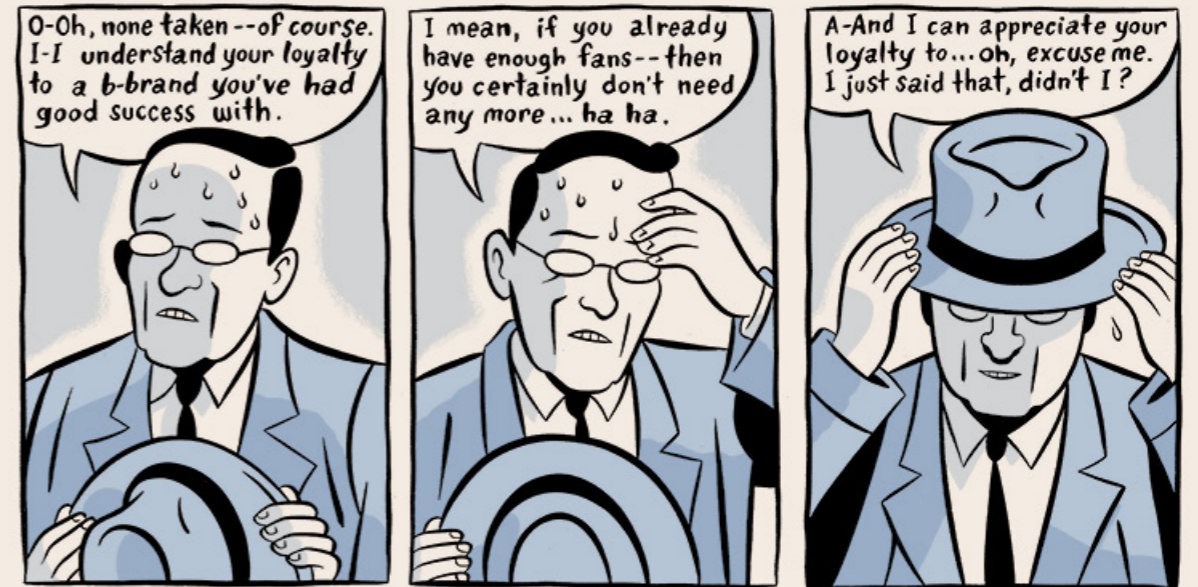
"[Seth] combines realistic, character-based storytelling with a muted, nostalgic visual style reminiscent of Edward Hopper."

—*Los Angeles Times*

"Seth truly believes in his wares - the little meaning of regular lives. Though it may take some time before the second *Clyde Fans* collection comes out, I am sold."

—*The New York Times Book Review*

APR 2019 • \$54.95 USD/\$64.95 CAD • 2-COL • 6.25 X 8.5 • 488 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-357-8 • HARDCOVER W/ SLIPCASE

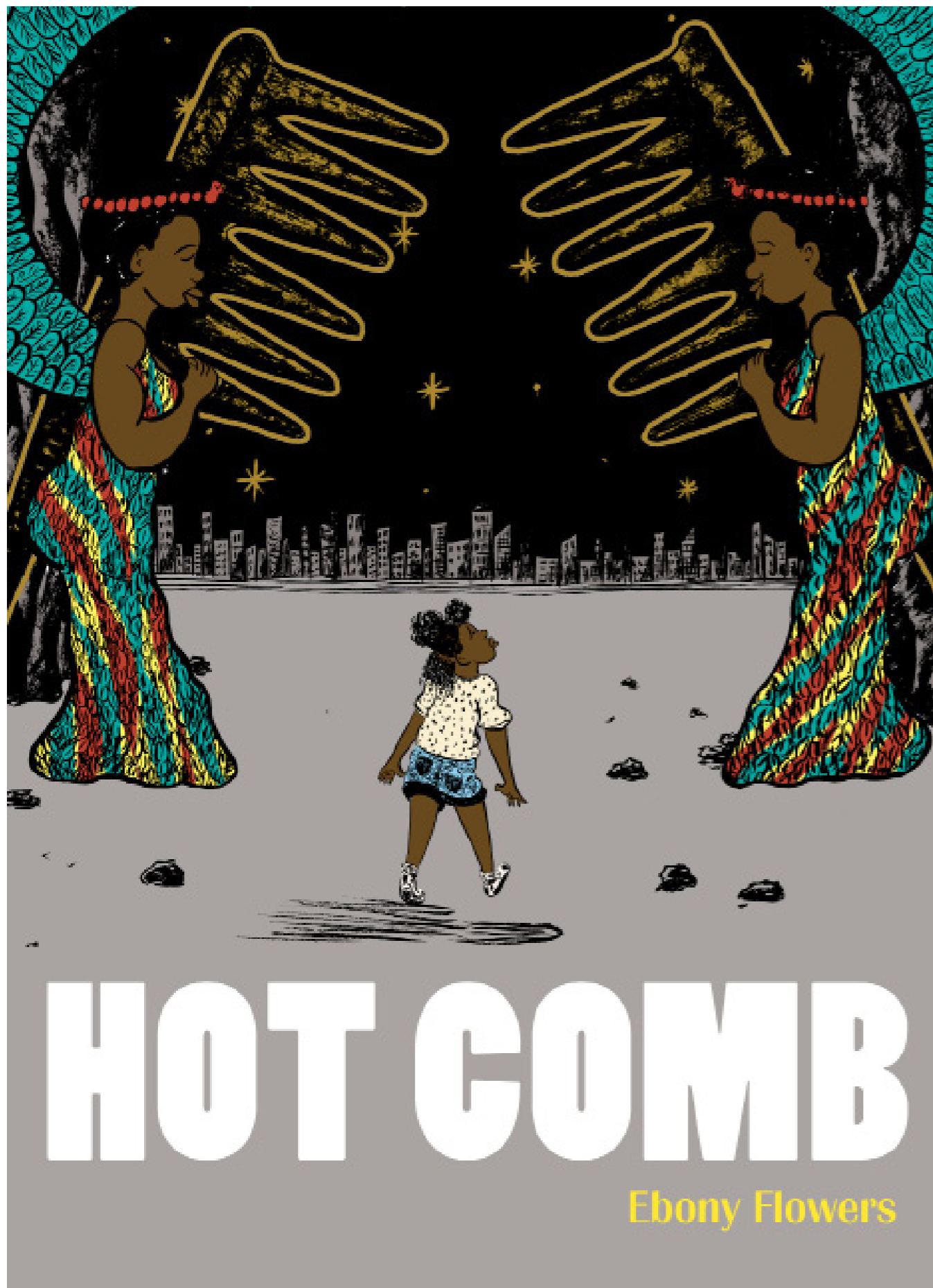




Seth is the cartoonist behind the comic book series *Palookaville*, which started as a pamphlet and is now a semi-annual hardcover. His comics have appeared in the *New York Times Magazine*, *Best American Comics*, and *McSweeney's Quarterly*. His illustrations have appeared in numerous publications including the cover of the *New Yorker*, the *Walrus*, and *Canadian Notes & Queries*. He is Lemony Snicket's partner for the series *All the Wrong Questions*. He designs several classic comics reprint series, notably collections of work by Charles Schulz, John Stanley, and Doug Wright.

He was the subject of a National Film Board documentary entitled *Seth's Dominion*. Seth lives in Guelph, Canada, with his wife Tania and two cats in a house he has named Inkwell's End.

FOR MORE INFORMATION ON SETH



HOT COMB

EBONY FLOWERS

An auspicious debut examining the culture of hair from the Rona Jaffe Foundation Award-winning cartoonist

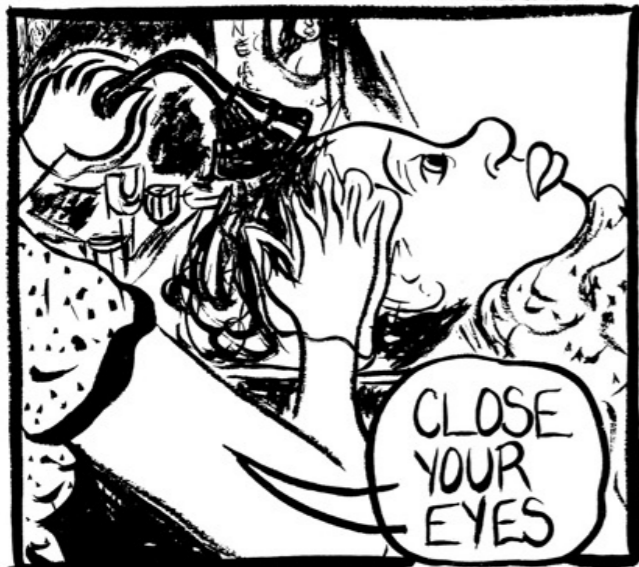
Hot Comb offers a poignant glimpse into Black women's lives and coming of age stories as seen across a crowded, ammonia-scented hair salon while ladies gossip and bond over the burn.

The titular story "Hot Comb" is about a young girl's first perm—a doomed ploy to look cool and to stop seeming "too white" in the all-black neighborhood her family has just moved to. In "Virgin Hair" taunts of "tender-headed" sting as much as the perm itself. It's a scenario that repeats fifteen years later as an adult when, tired of the maintenance, Flowers shaves her head only to be hurled new put-downs. The story "My Lil Sister Lena" traces the stress resulting from being the only black player on a white softball team. Her hair is the team curio, an object to be touched, a subject to be discussed and debated at the

will of her teammates, leading Lena to develop an anxiety disorder of pulling her own hair out. Among the series of cultural touchpoints that make you both laugh and cry, Flowers recreates classic magazines ads idealizing women's needs for hair relaxers and product. "Change your hair form to fit your life form" and "Kinks and Koils Forever" call customers from the page.

Realizations about race, class, and the imperfections of identity swirl through Flowers' stories and ads, which are by turns sweet, insightful, and heartbreaking. Flowers began drawing comics while earning her PhD, and her early mastery of sequential storytelling is nothing short of sublime. *Hot Comb* is a propitious display of talent from a new cartoonist who has already made her mark.

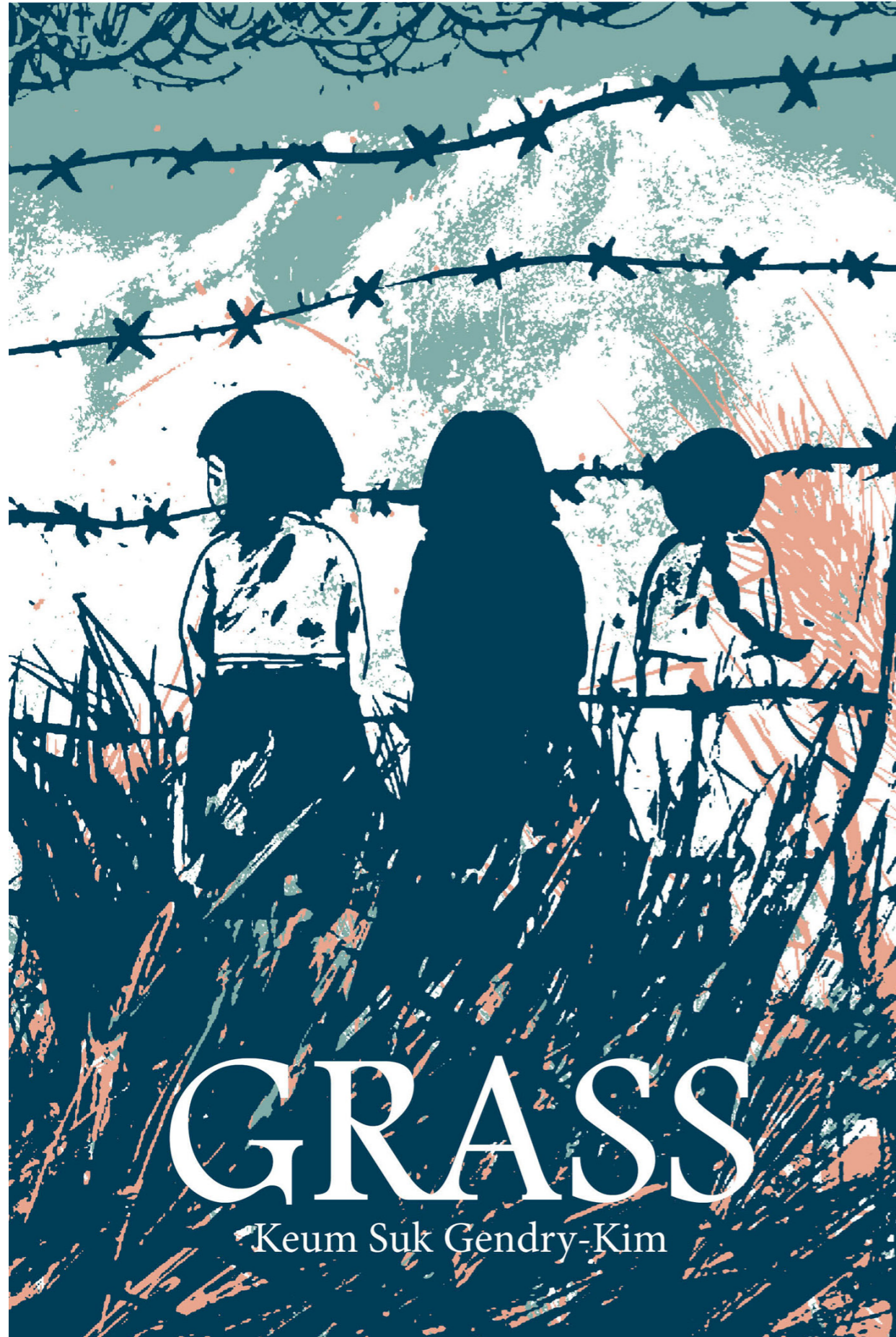
JUNE 2019 • \$21.95 USD/\$24.95 CAD • B&W • 6.5 X 9 • 184 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-348-6 • PAPERBACK





Ebony Flowers is a cartoonist and an ethnographer specializing in qualitative research and evaluation, picture-based methods, curriculum studies, and S.T.E.A.M. education. She began drawing comics while earning her PhD in Curriculum and Instruction from the University of Wisconsin-Madison.

FOR MORE INFORMATION ON EBONY FLOWERS



GRASS

KEUM SUK GENDRY-KIM

This true story of a Korean comfort woman documents how the atrocity of war devastates women's lives

Grass is a powerful anti-war graphic novel, offering up firsthand the life story of a Korean girl named Lee Ok-sun who was forced into sexual slavery for the Japanese Imperial Army during the second World War—a disputed chapter in 20th century Asian history.

Beginning in Lee's childhood, *Grass* shows the leadup to World War II from a child's vulnerable perspective, detailing how one person experienced the Japanese occupation and the widespread suffering it entailed for ordinary Korean folk. Keum Suk Gendry-Kim emphasizes Lee's strength in overcoming the many forms of adversity she experienced. *Grass* is painted in a black ink that flows with lavish details of the beautiful fields and

farmland of Korea and uses heavy brushwork on the somber interiors of Lee's memories.

Cartoonist Gendry-Kim's interviews with Lee become an integral part of *Grass*, forming the heart and architecture of this powerful non-fiction graphic novel and offering a holistic view of how Lee's wartime suffering changed her. *Grass* is a landmark graphic novel that makes personal the desperate cost of war and the importance of peace.

PRAISE FOR KEUM SUK GENDRY-KIM

"Her traditional ink drawings are powerful for their bleak beauty, sometimes without dialogue for page after page."

—*Jeju Weekly*

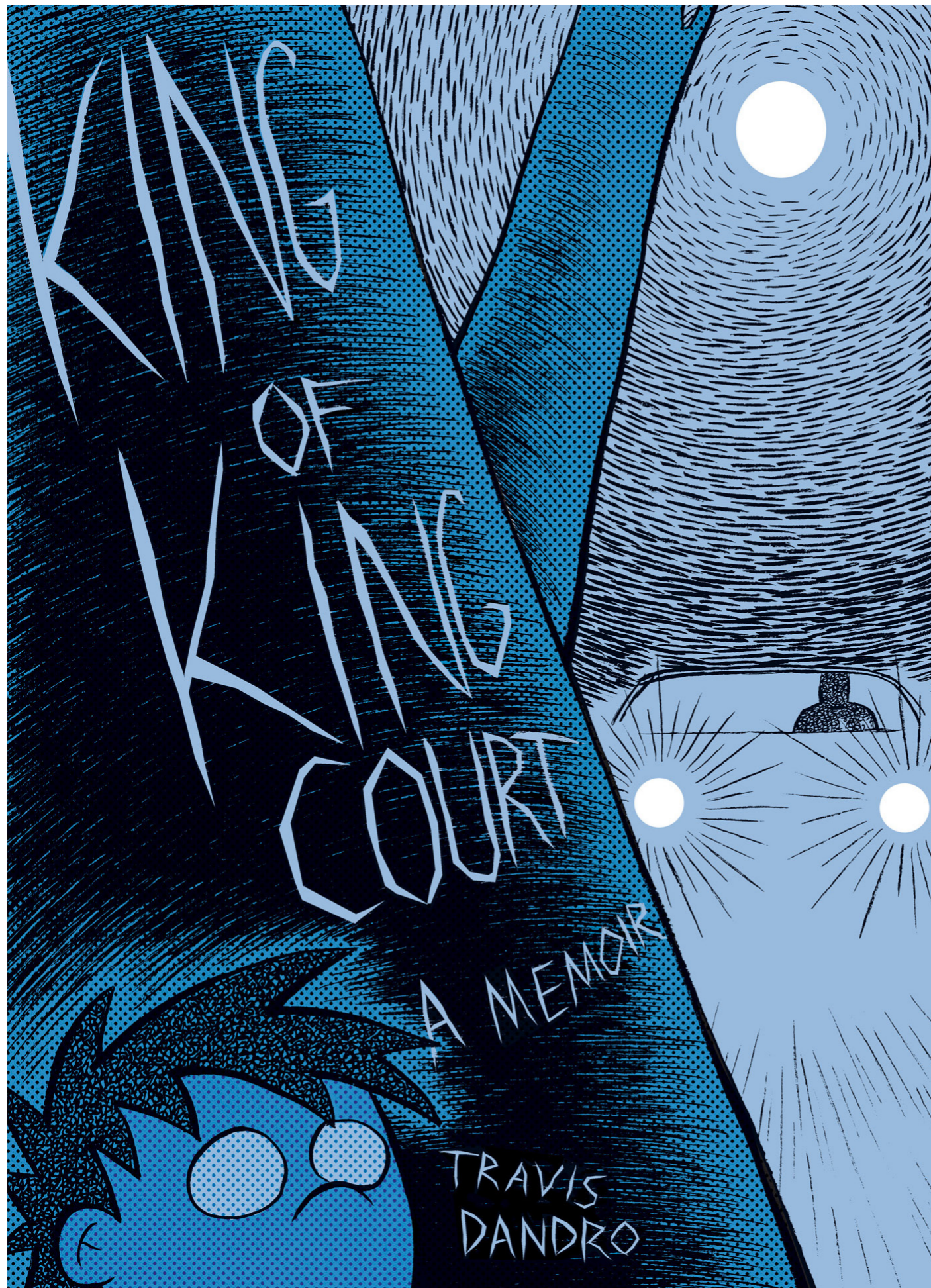
AUG 2019 • \$29.95 USD/\$34.95 CAD • B&W • 5.9 X 8.3125 • 480 PAGES
COMICS & GRAPHIC NOVELS/NONFICTION • ISBN 978-1-77046-362-2 • PAPERBACK





Keum Suk Gendry-Kim was born in the town of Goheung in Jeolla Province, a town famous for its beautiful mountains and sea. Her graphic novels include *The Song of My Father*, *Jiseul*, and *Kogaeyi*, which have been translated and published in France. She also wrote and illustrated *The Baby Hanyeo Okrang Goes to Dokdo*, *A Day with My Grandpa*, and *My Mother Kang Geumsun*. She received the Best Creative Manhwa Award for her short manhwa “*Sister Mija*,” about a comfort woman. She has had exhibitions of her works in Korea and Europe since 2012, and her graphic novels and manhwa deal mostly with people who are outcasts or marginalized.

FOR MORE INFORMATION ON KEUM SUK GENDRY-KIM



KING OF KING COURT

TRAVIS DANDRO

A dynamic and devastating memoir about the cycle of trauma caused by addiction within one family

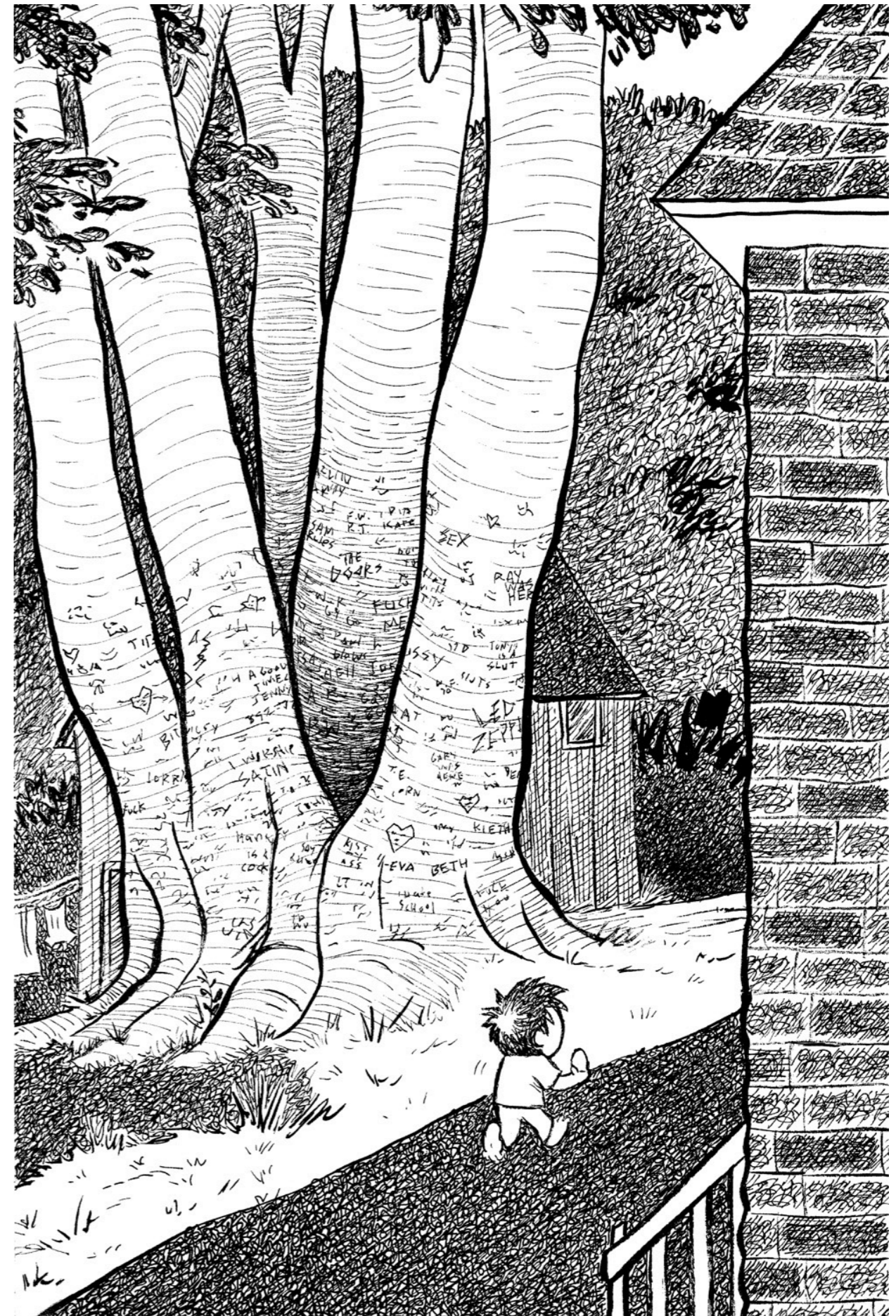
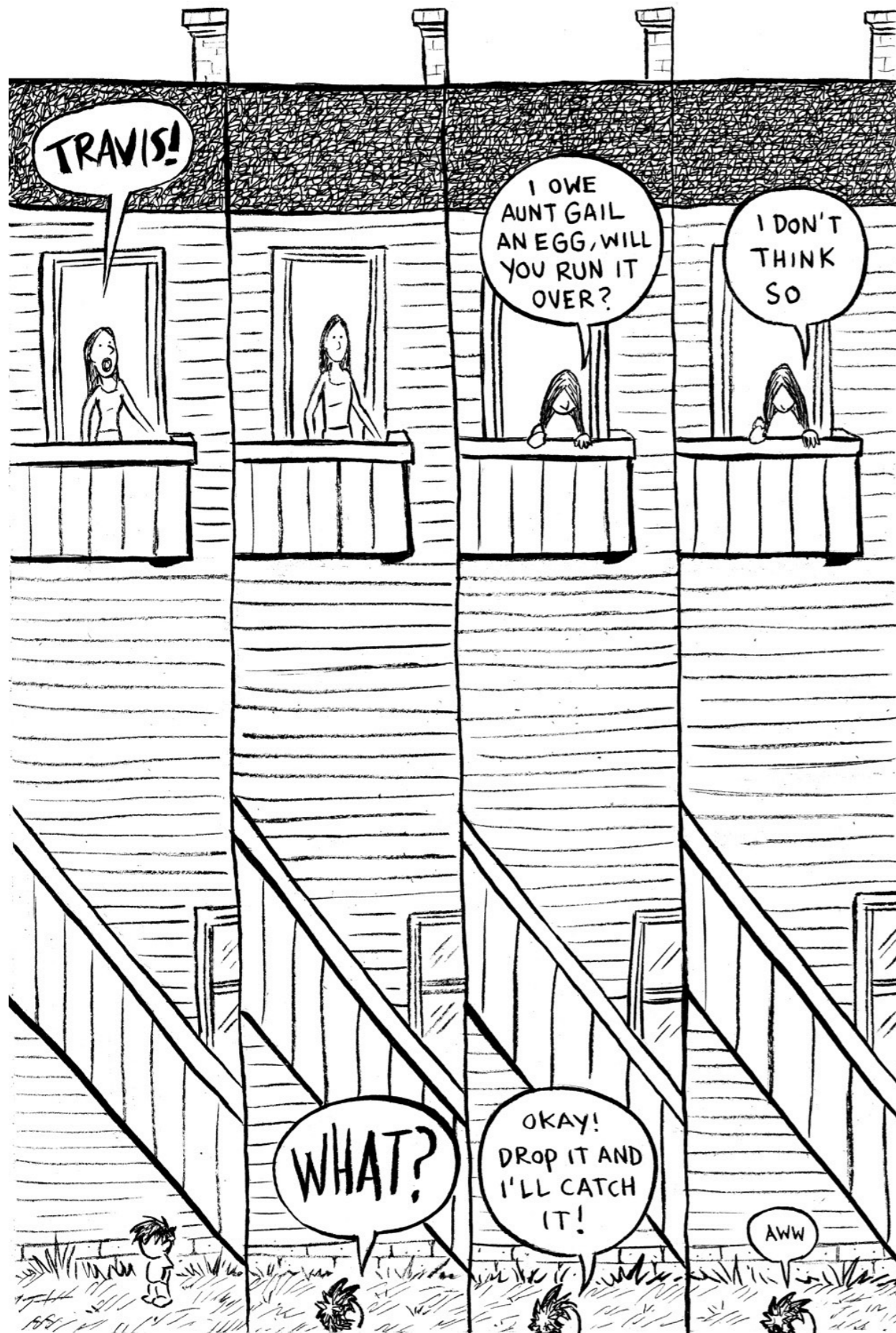
From a child's-eye view, Travis Dandro recounts growing up with a drug-addicted birth father, alcoholic step-dad, and overwhelmed mother. As a kid, Dandro would temper the tension of his every day with flights of fancy, finding refuge in toys and animals and insects rather than the unpredictable adults around him. Dandro perceptively details the effects of poverty and addiction on a family while maintaining a child's innocence for as long as he can.

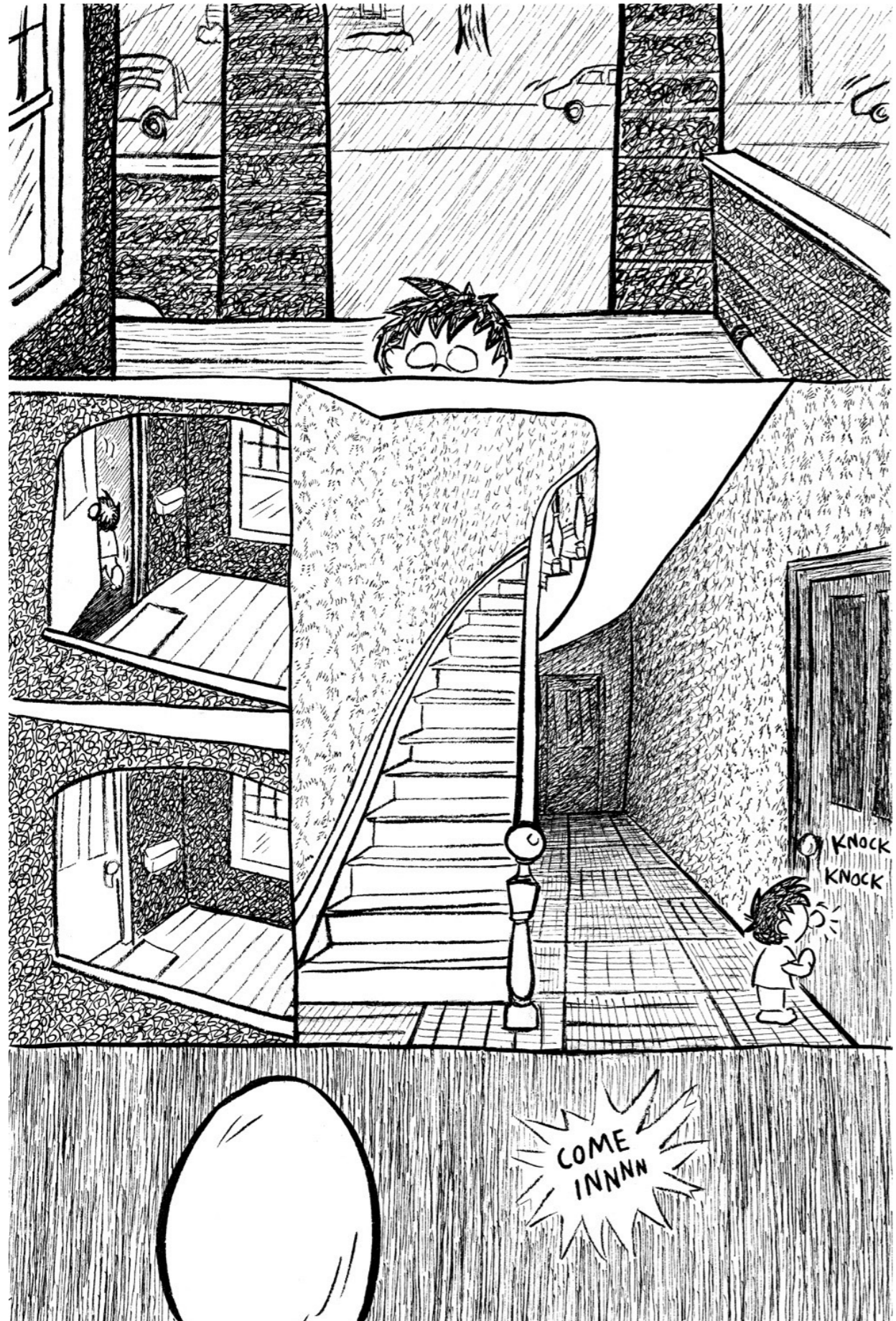
King of King Court spans from Travis's early childhood through his teen years, focusing not only on the obviously abusive actions, but also on the daily slights and snubs that further strain relations between him and his parents.

Alongside Dandro's birth father committing crimes and shooting up, *King of King Court* lingers on scenes of him criticizing Travis and his siblings. Dandro gives equal heft to these anecdotes, emphasizing how damaging even relatively slight traumas can be to a child's worldview.

As Travis matures into young adulthood and begins to understand the forces shaping his father's toxic behaviours, the story becomes even more nuanced. Travis is empathetic to his father's own tragic history, but unable to escape the cycle of misconduct and reprisals they are caught in. *King of King Court* is a revelatory autobiography that examines trauma, addiction, and familial relations in a unique and sensitive way.

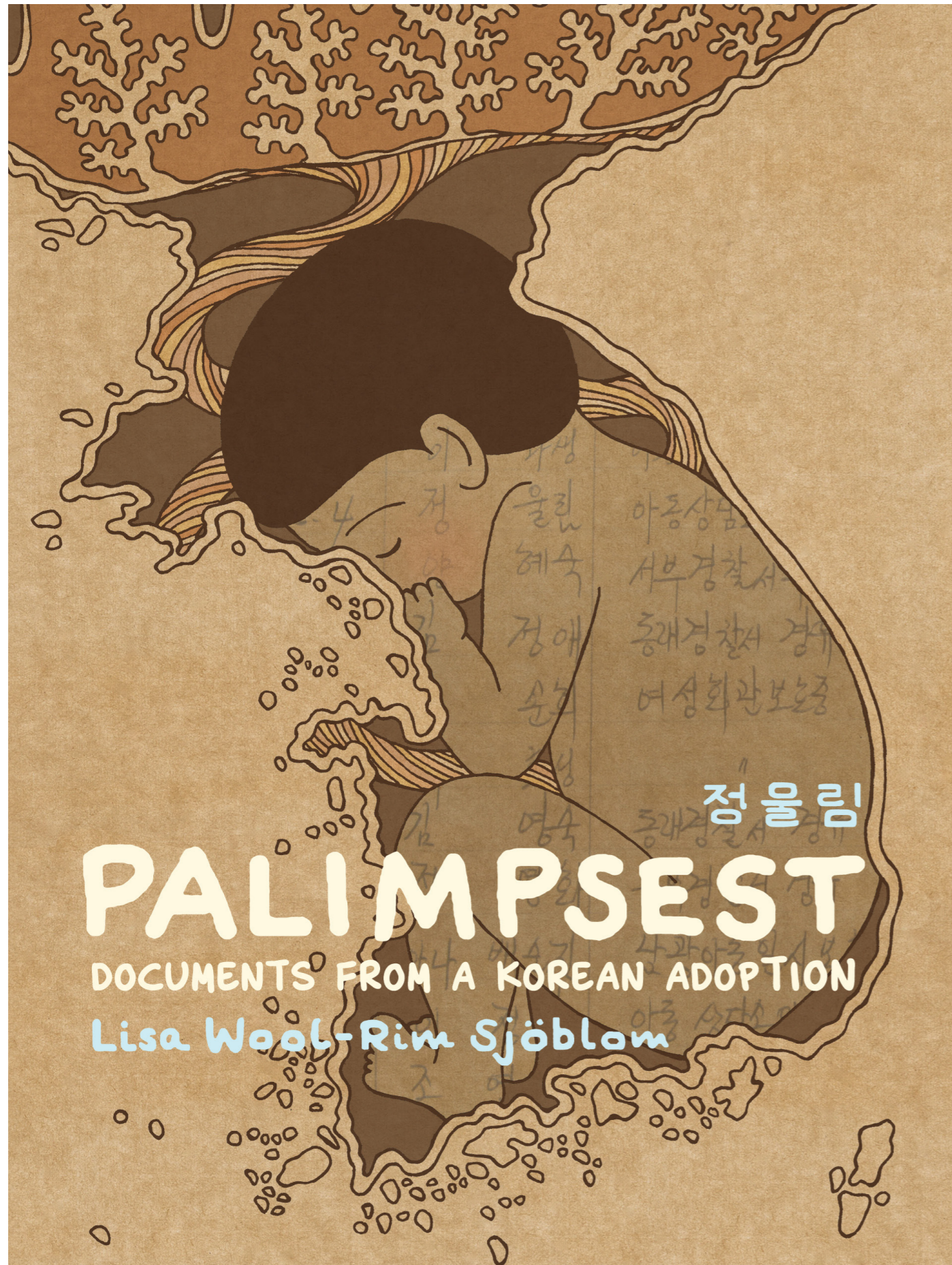
AUG 2019 • \$29.95 USD/\$34.95 CAD • 2-COL • 6.125 X 9 • 464 PAGES
COMICS & GRAPHIC NOVELS/NONFICTION/MEMOIR • ISBN 978-1-77046-359-2 • PAPERBACK





Travis Dandro was born August 2, 1974 in Leicester, Massachusetts. He started publishing his first comic strip, *Twerp*, in the local newspaper when he was 13 years old, earning \$15 a week! After graduating from Montserrat College of Art in 1996, Travis continued drawing comics, his work appearing in dozens of college newspapers across the USA and Canada. He also self published *Journal* which was a notable comic in the 2010 and 2012 editions of *The Best American Comics*. *King of King Court* is his first graphic novel. Travis lives in Maine with his wife and three sons.

FOR MORE INFORMATION ON TRAVIS DANDRO



PALIMPSEST:

DOCUMENTS FROM A KOREAN ADOPTION

LISA WOOL-RIM SJÖBLOM

Who owns the story of an adoption?

Thousands of South Korean children were adopted around the world in the 1970s and 1980s. More than nine thousand found their new home in Sweden, including the cartoonist Lisa Wool-Rim Sjöblom, who was adopted when she was two years old. Throughout her childhood she struggled to fit into the homogenous Swedish culture and was continually told to suppress the innate desire to know her origins. “Be thankful,” she was told; surely her life in Sweden was better than it would have been in Korea. Like many adoptees, Sjöblom learned to bury the feeling of abandonment.

In *Palimpsest*, an emotionally charged memoir, Sjöblom’s unaddressed feelings about her adoption come to a head when she is pregnant with her first child. When she discovers a document containing the names of her biological parents, she realizes her own history may not match up with

the story she’s been told her whole life: that she was an orphan without a background.

As Sjöblom digs deeper into her own backstory, returning to Korea and the orphanage, she finds that the truth is much more complicated than the story she was told and struggled to believe. The sacred image of adoption as a humanitarian act that gives parents to orphans begins to unravel.

Sjöblom’s beautiful autumnal tones and clear-line style belie the complicated nature of this graphic memoir’s vital central question: Who owns the story of an adoption?

PRAISE FOR LISA WOOL-RIM SJÖBLOM

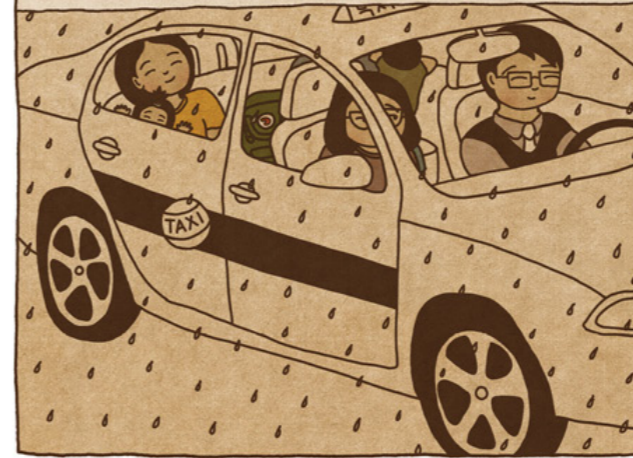
“On yellow, almost parchment-like pages, Wool-Rim Sjöblom depicts a mere 20-year search for her roots...the textual intensity representing a sharp contrast to Wool-Rim Sjöblom’s soft, almost stripped drawings...but it is surprisingly surprising.”—*KULTUR*

NOV 2019 • \$24.95 USD/\$29.95 CAD • 4-COL • 6.7 X 9.3 • 156 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-330-1 • PAPERBACK

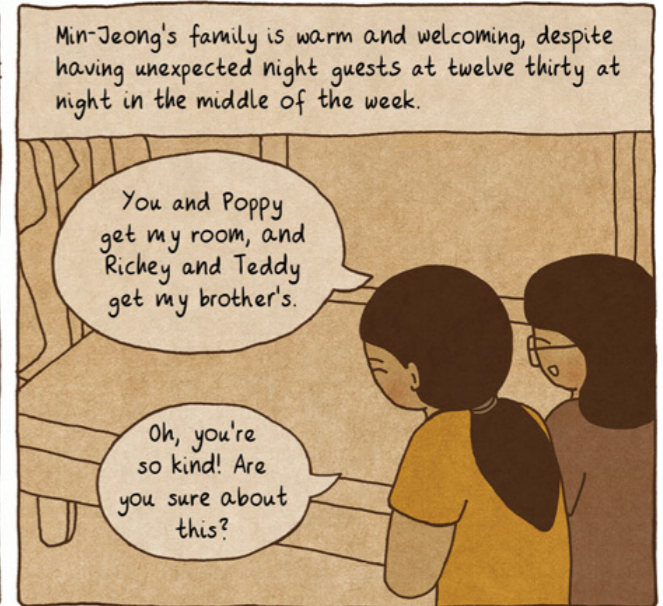
Korea.
I'm back in the country where I was born.
Back in the country where I was abandoned.



We were planning on staying at a hostel for adoptees, but instead we find ourselves in a car on our way to Min-Jeong's family. It's in the middle of the night and we're driving through a rainy Seoul.



We're exhausted after the long trip, but the kids are happy and excited. Everything feels unreal, somehow.



The first week, we have no plans or meetings. We just stroll around, taking Korea in. We visit beautiful parks and playgrounds.



Everywhere we go, we encounter friendly and helpful people. People are more than eager to spoil the kids and give them attention. We realize after a while how unusual this is for us, that strangers aren't treating us as intruders. In Sweden, when people walk up to us, it's usually to say something derogatory or to berate us. There, our guard is always up, shoulders raised. Here, we can finally relax and just exist.



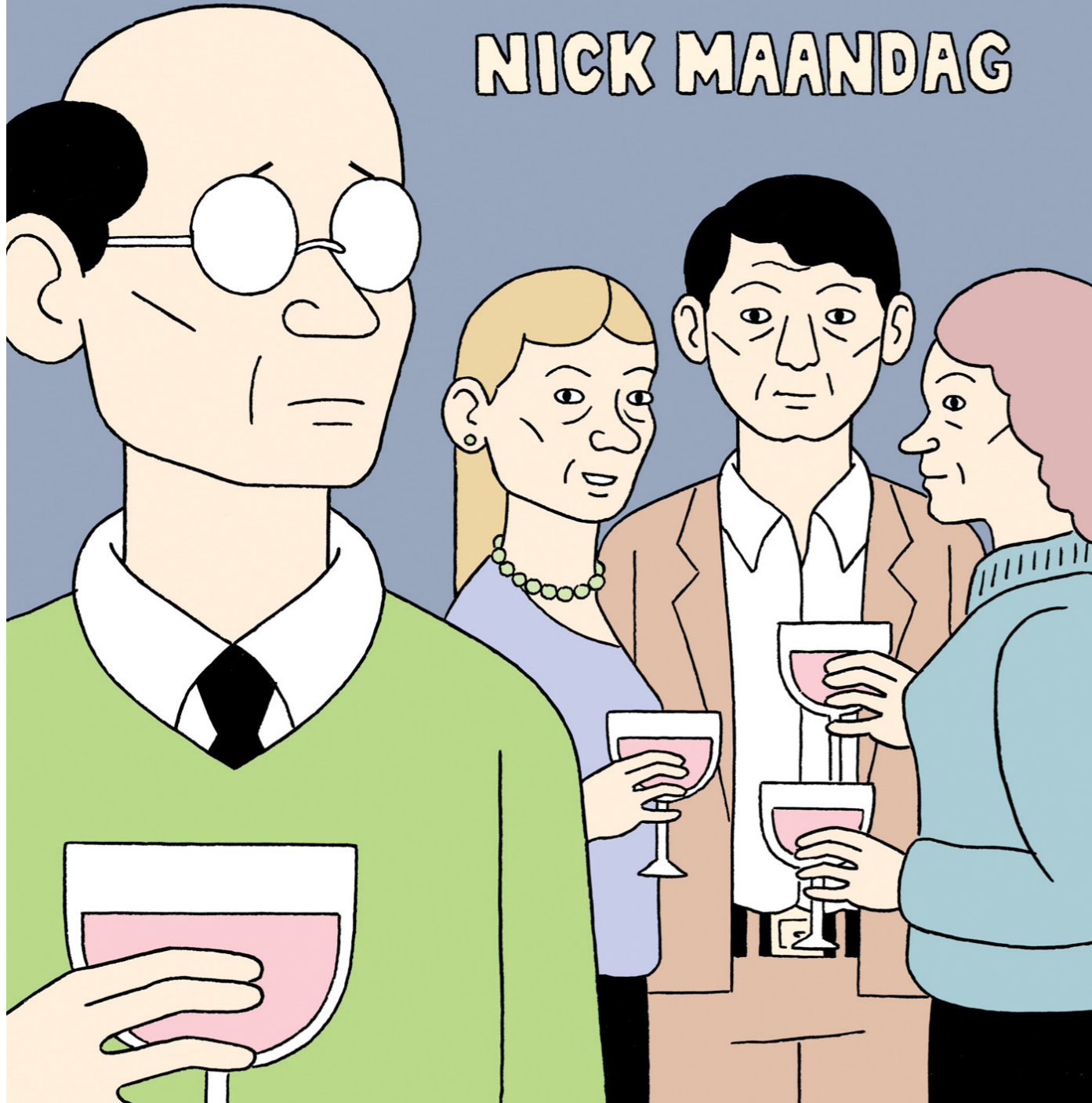
Lisa Wool-Rim Sjöblom is an illustrator, cartoonist, and graphic designer living in Auckland, New Zealand, with her partner and two children. She has a master's degree in literature from Södertörn University and has studied at the Comic Art School in Malmö.

Palimpsest is her first graphic novel. She is an adoptee rights activist.

FOR MORE INFORMATION ON LISA WOOL-RIM SJÖBLOM

THE FOLLIES OF RICHARD WADSWORTH

NICK MAANDAG



THE FOLLIES OF RICHARD WADSWORTH NICK MAANDAG

A dark, bizarre comedy where teachers push boundaries
into preposterous places

The Follies of Richard Wadsworth showcases Nick Maandag's signature blend of deadpan satire and exceedingly unexpected plot twists. In "Night School," a Modern Managerial Business Administration and Operational Leadership class goes awry when a fire alarm brings the Chief to school and he decides to stick around to teach the students a thing or two about leadership—and discipline. *The Follies of Richard Wadsworth* follows the title character, a professor of philosophy, as he begins a contract instructor position at yet another university. When Wadsworth finds himself smoking reefer at his student's party and he discovers she works at a rub n' tug, an off-kilter plan is hatched. And in "The Disciple," a yarn about a co-ed Buddhist monastery, Brother Bananas, the resident gorilla, isn't the only one having difficulty keeping his lust tucked safely under his robe.

In Maandag's hands—hands that love to toy with morally ambiguous characters and flirt with absurdity—troubled men

make poor decisions, unlikable characters gain our sympathies through their very haplessness, and laughs ensue, riotously.

After achieving cult acclaim through his self-published and micro-published comics, *The Follies of Richard Wadsworth* is Maandag's debut book. His mechanical, affectless characters and economical artwork efficiently deliver cringes, heightening the awkward silence and stillness of his hilarious comics.

PRAISE FOR NICK MAANDAG

"An unsparing and hilarious story of capitalism at its most sociopathic."

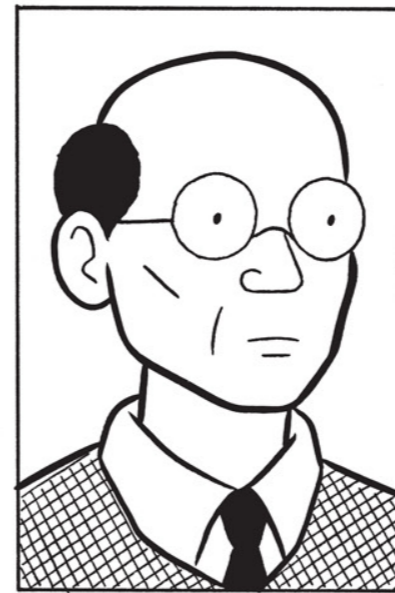
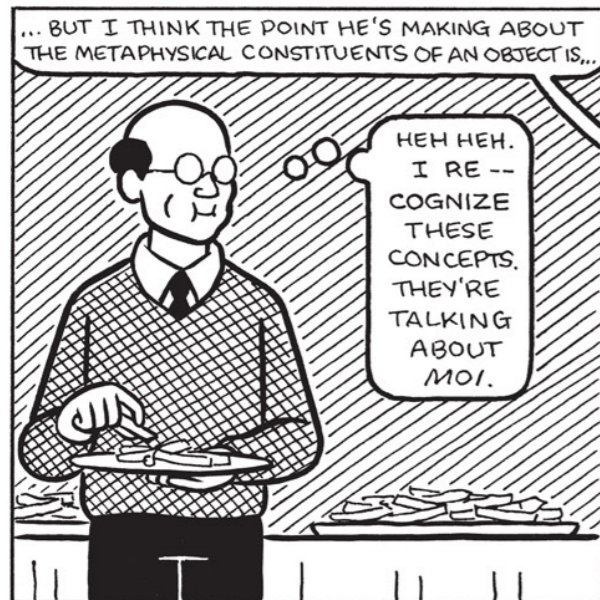
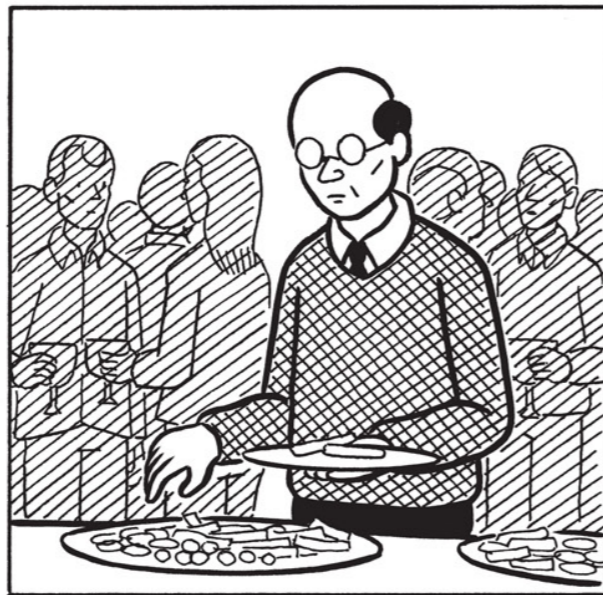
—*Slate* Best of 2014

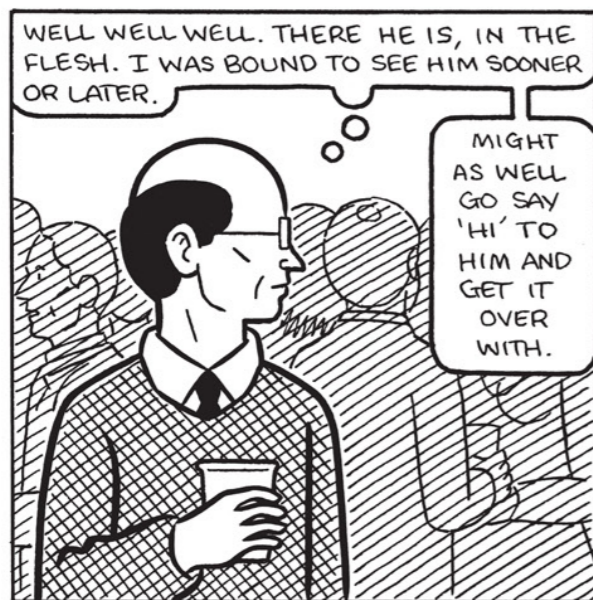
"An office comedy (or cubicle caper), *Facility Integrity* gains its edge from the very dryness of Maandag's art."

—*The Comics Journal*

"A spot-on picture of loneliness, self-delusion, and nerd-world pecking orders."—John Porcellino

JUNE 2019 • \$19.95 USD/\$24.95 CAD • B&W • 5.88 X 8.19 • 152 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-361-5 • PAPERBACK





Nick Maandag was born in Mississauga, Ontario in 1982. He studied philosophy at Erindale College before moving to Toronto in 2006. His previous comics include *Streakers*, *The Libertarian*, and *Facility Integrity*. He has received nominations for both the Doug Wright and Joe Shuster awards.

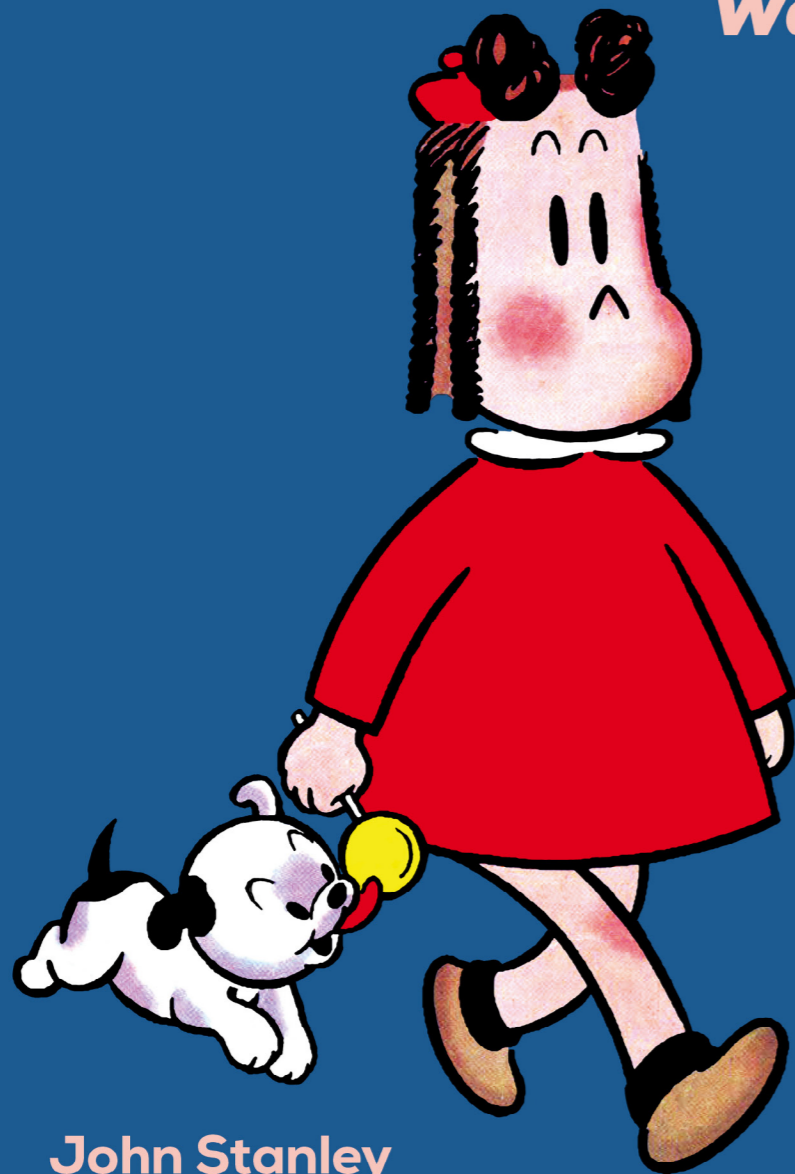
FOR MORE INFORMATION ON NICK MAANDAG



Marge's

Little Lulu

Working Girl



John Stanley

LITTLE LULU: WORKING GIRL JOHN STANLEY

Restored to vibrant full color for the first time!
A delight for classic comic fans and the uninitiated!

Lulu Moppet is an outspoken and brazen young girl who doesn't follow any rules—whether they've been set by her parents, the neighborhood boys, or society itself. In spring 2019 D+Q begins a landmark reissue series of Lulu's suburban hijinks: she goes on picnics, babysits, and attempts to break into the boys' clubhouse again and again. Cartoonist John Stanley's expert timing and constant gags made these stories unbelievably enjoyable, ensuring that *Marge's Little Lulu* was a defining comic of the post-war period.

First released in the 1940s and 1950s as Dell comics, *Little Lulu* as helmed by Stanley remains one of the most entertaining works in the medium. In this first volume, *Little Lulu: Working Girl*, we meet the series' mainstay characters: Lulu, Tubby, Alvin, and oodles more neighbourhood kids. *Little Lulu's* comedy lies in the hilarious dynamic between its cast of characters, so it's a joy to see them come to life.

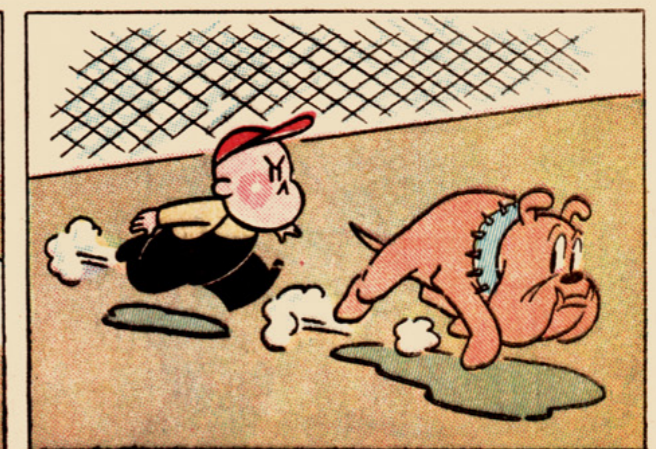
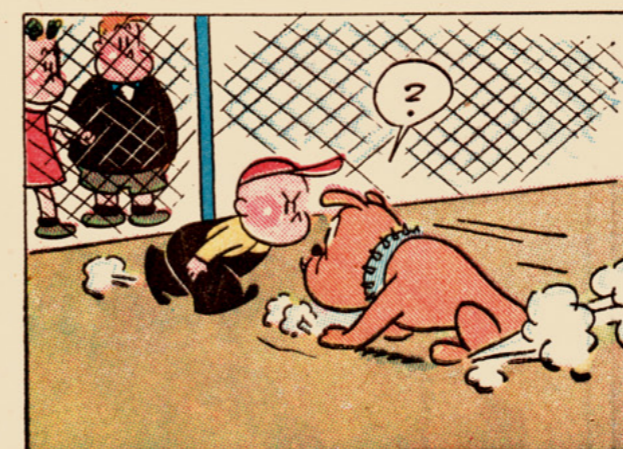
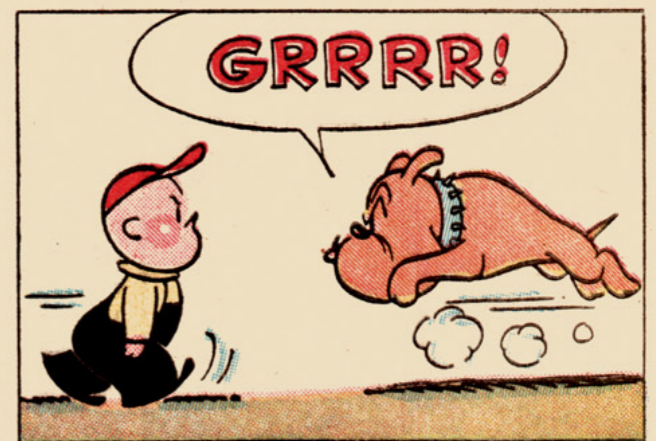
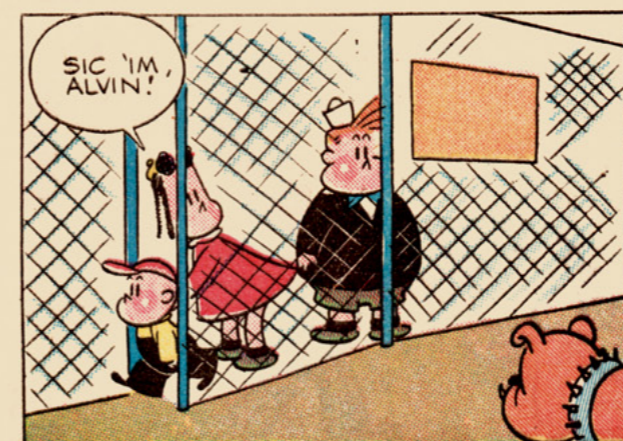
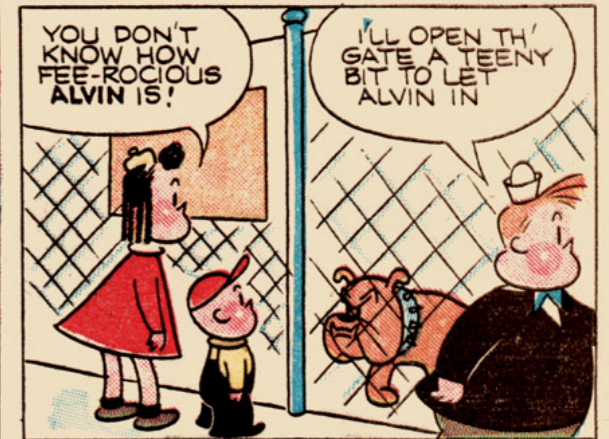
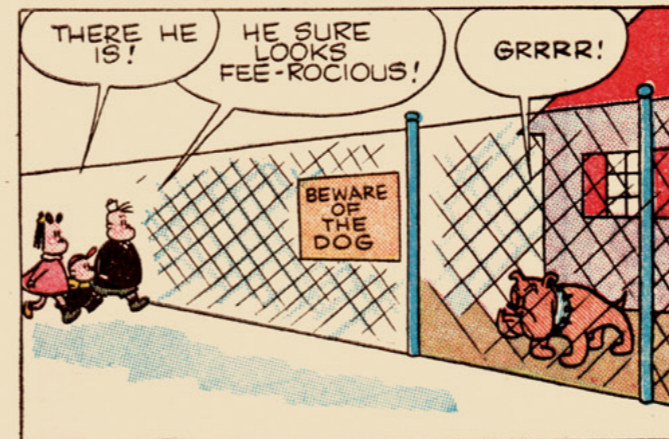
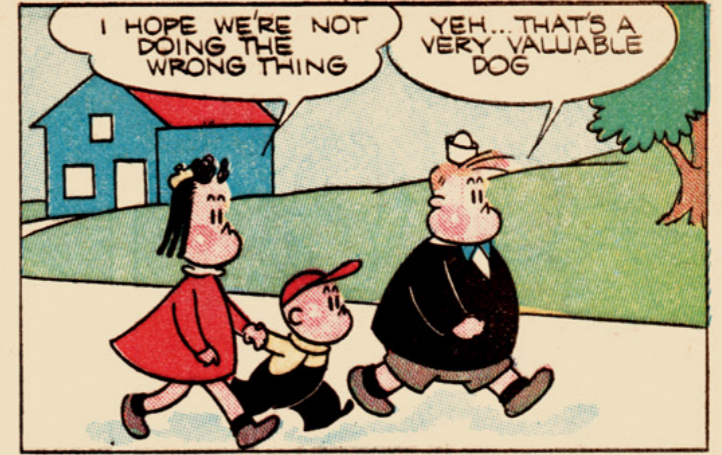
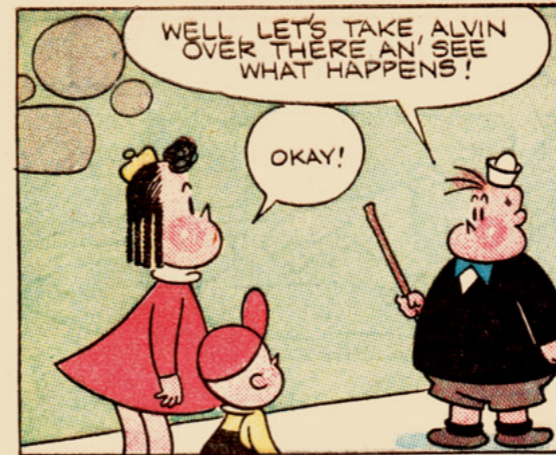
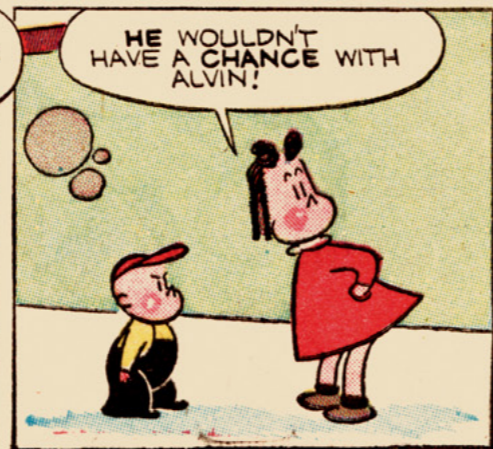
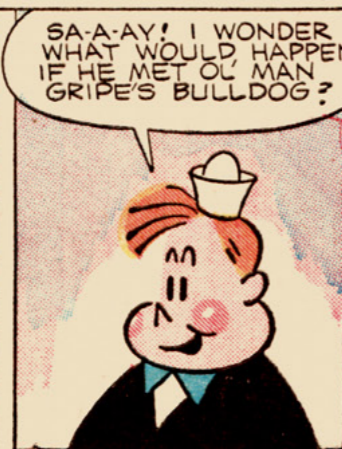
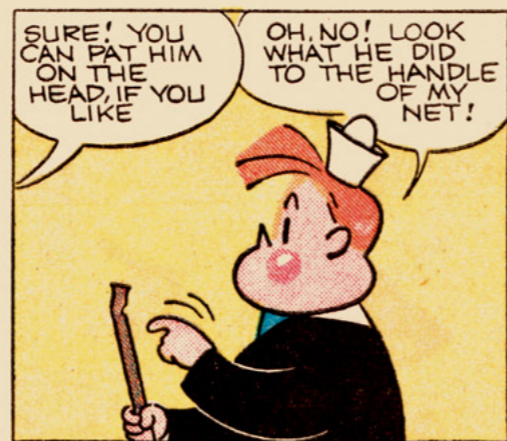
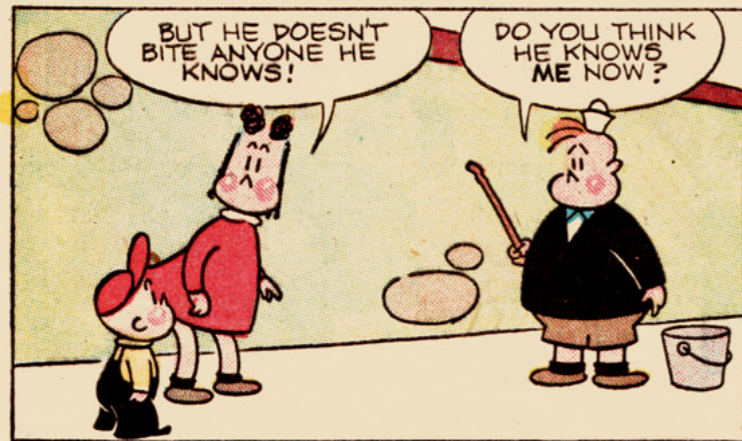
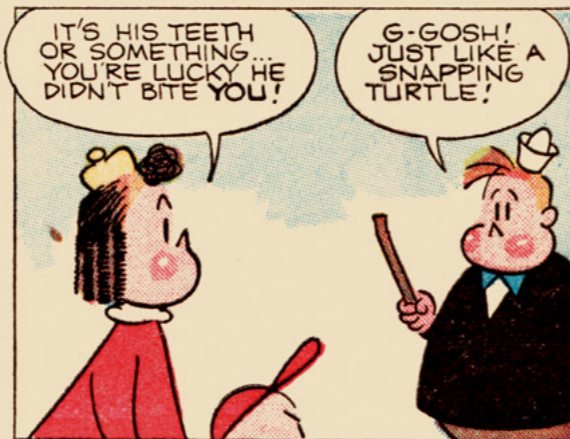
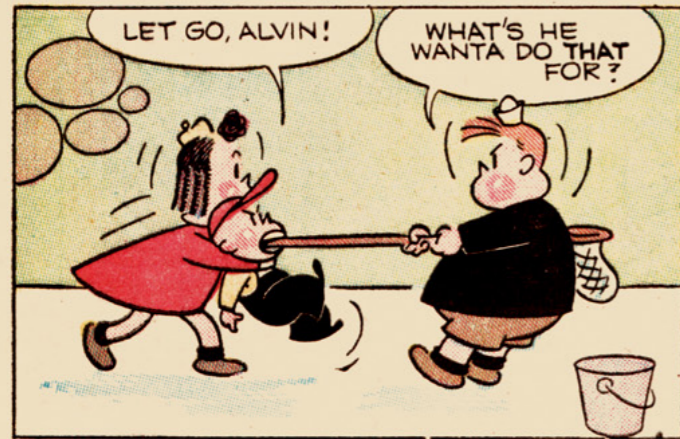
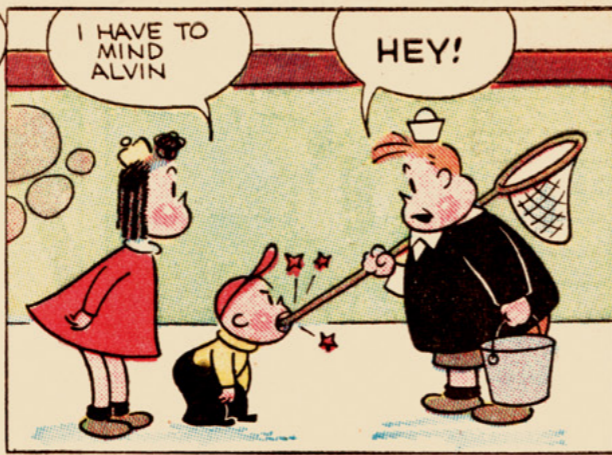
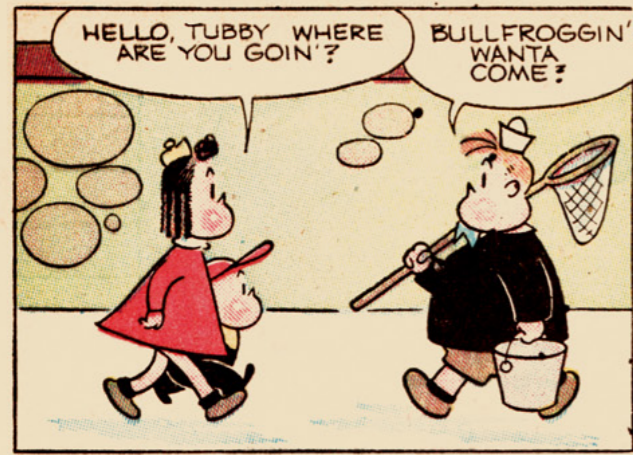
Lulu's assertiveness, individuality, and creativity is empowering to witness—the series is powerfully feminist despite the decades in which the stories were created. It's the character's strong personality that made her beloved by such feminist icons as Patti Smith, Eileen Myles, and more. Lovingly restored to its original full color, complete with knee-slapping humor and insightful representation of how young children behave, *Little Lulu: Working Girl* is a delight for readers of all ages.

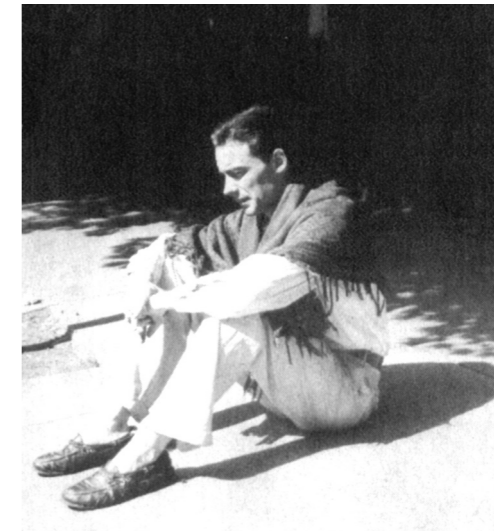
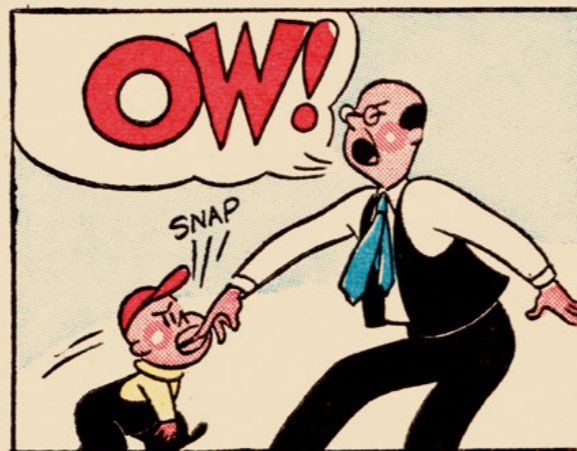
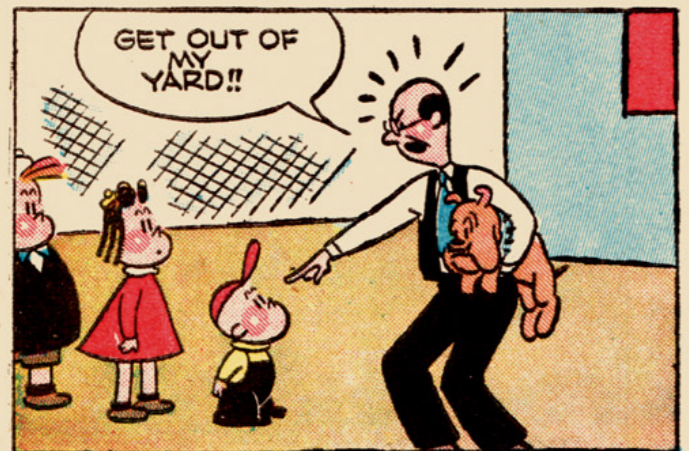
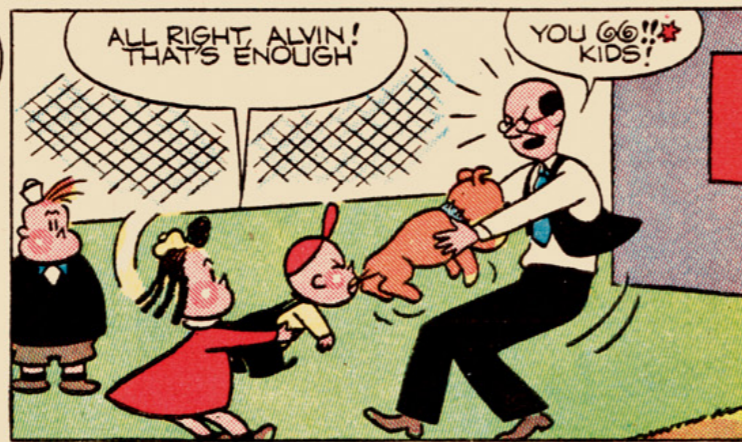
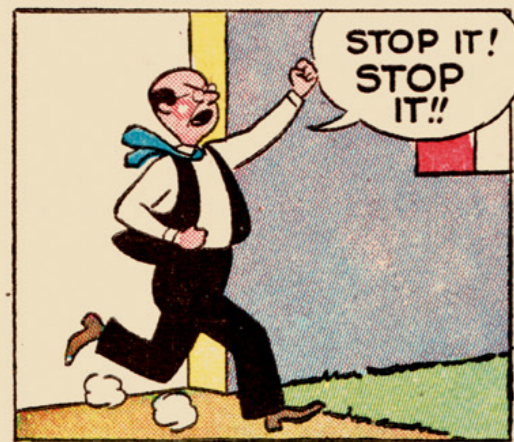
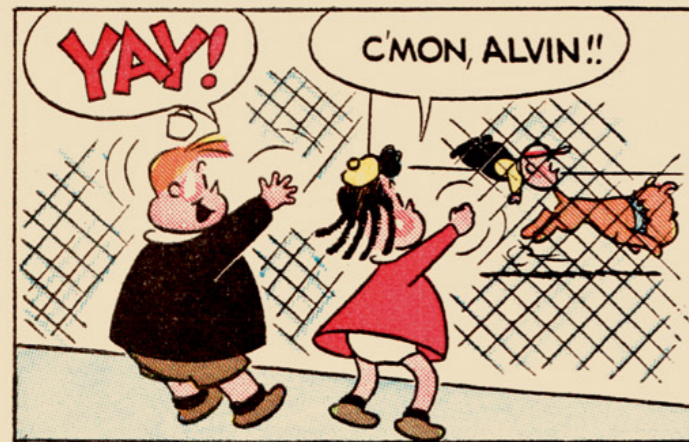
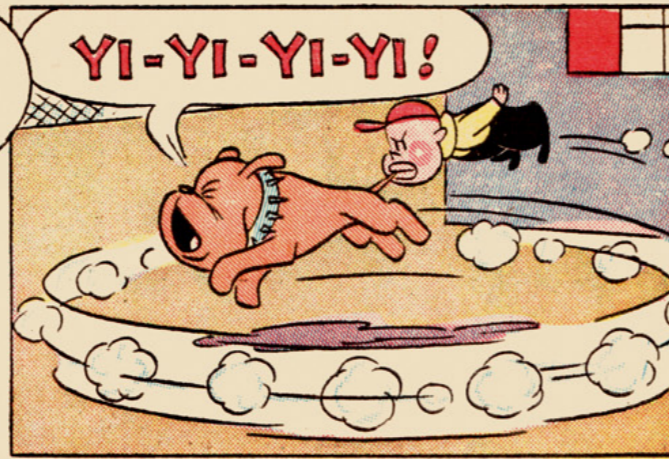
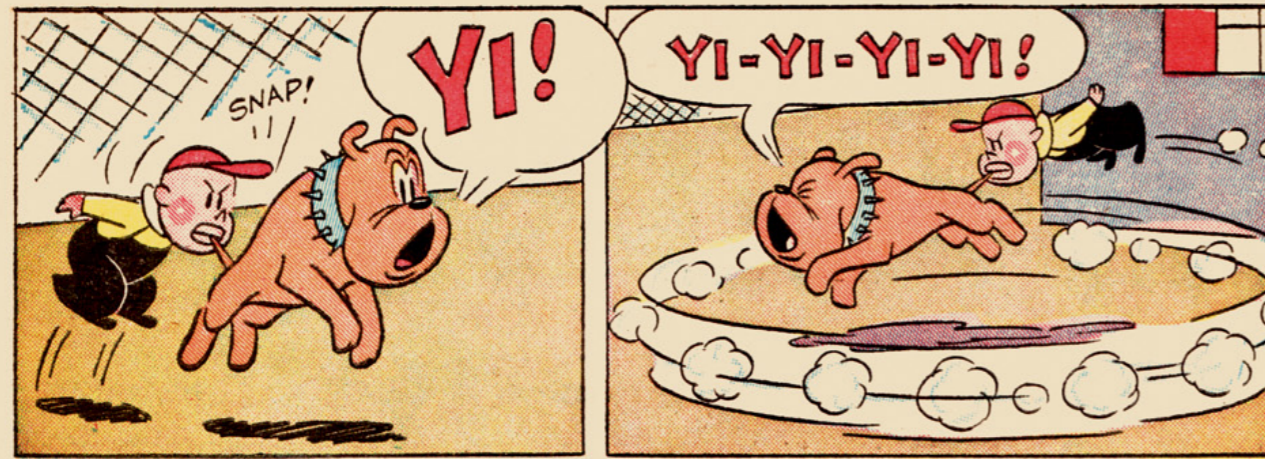
PRAISE FOR JOHN STANLEY

"Little Lulu's presence on the comics page meant that millions habitually read the adventures of a young girl who consistently bested —outsmarted, outplayed and outmaneuvered—boys."—*NPR*

"When Stanley started crafting [*Little Lulu*] the stories blossomed into biting, laugh-out-loud sitcoms, with Lulu a feminist hero for the ages."—*Vulture*

NOV 2019 • \$29.95 USD / \$34.95 CAD • 4-COL • 7.5X10 • 312 PAGES
COMICS & GRAPHIC NOVELS/GENERAL • ISBN 978-1-77046-365-3 • HARDCOVER





John Stanley was born in New York City in 1914. Stanley was a journeyman comics scripter from the 1940s through 1960s. He began working on *Little Lulu* in 1945 and wrote his final issue in 1959, just after beginning to work on Ernie Bushmiller's *Nancy*. John Stanley is considered by many comics historians to be the most consistently funny and idiosyncratic writer to ever work in the medium.

FOR MORE INFORMATION ON JOHN STANLEY

THE WORST BOOK EVER

ELISE GRAVEL

Elise Gravel wants to write a totally drab book; her characters want to let loose. Who's gonna win?



ELISE GRAVEL

Don't take the title as a metaphor: it really is the worst book ever. Governor General Literary Award winning children's book author and illustrator Elise Gravel takes readers on an unexpected journey through the world's most boring book.

The story's characters and omniscient readers alike quickly become annoyed by the author's bland imagination and rebel against her tired tropes and stale character choices, spouting sass in an attempt to get her attention and steer the narrative in a more interesting direction. After all, you don't even have to buy the book, but the characters? They're stuck in there for an eternity, and they're going to do their best to make the most of it, or at least have a little fun where they can.

As the charming and bizarre true nature of the characters overpowers the dry attributes given to them by the author, this once blasé story quickly picks up speed, transforming the story into something much more unique than originally promised. With Gravel's signature goofy characters behind the wheel, no silly twist or rude body function is off the table!

PRAISE FOR ELISE GRAVEL

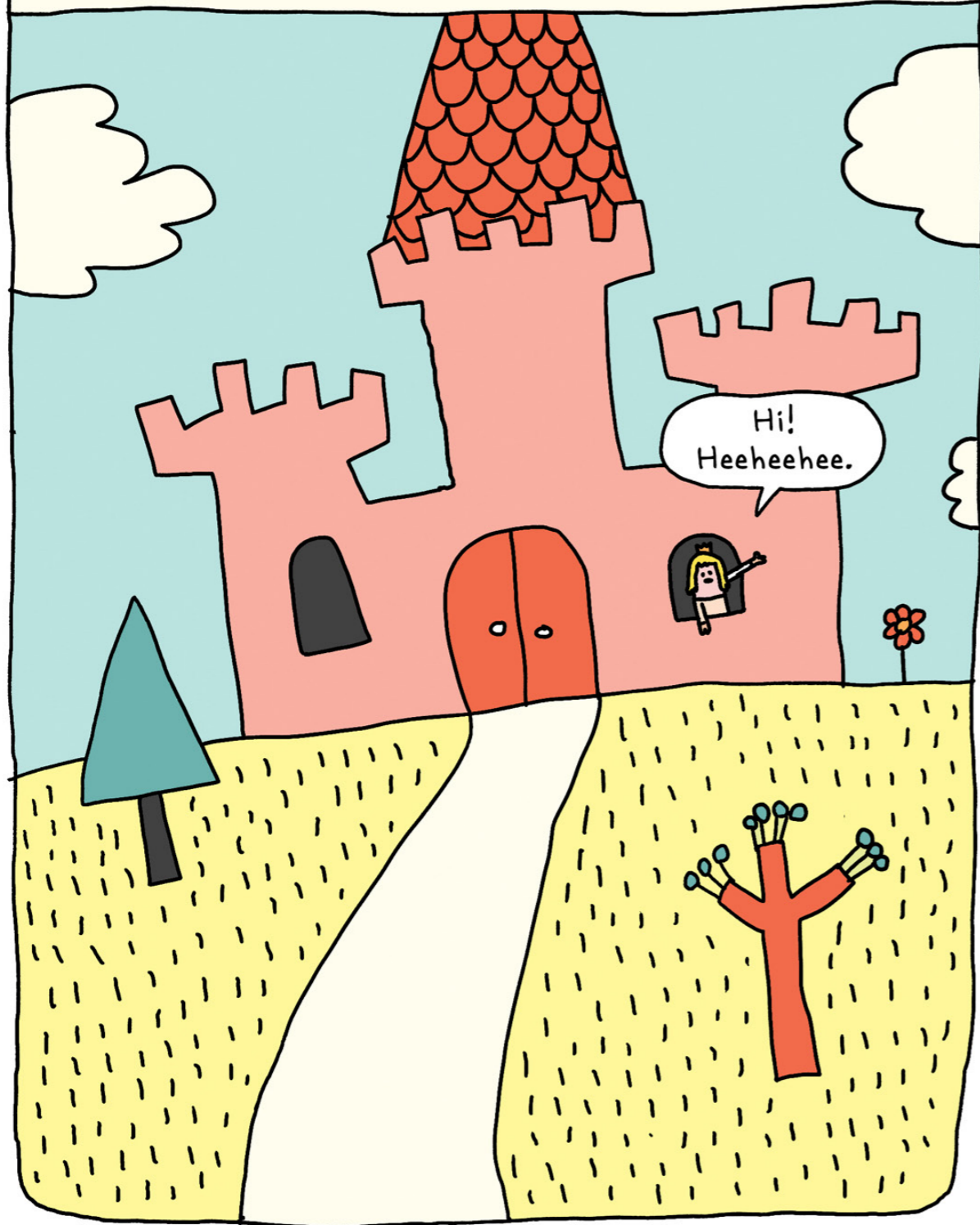
"Gravel has become one of Quebec's most beloved picture-book authors, not to mention one of its most prolific."

—*The Globe and Mail*

"*If Found...*, feels like accidentally uncovering the greatest (and silliest) sketchbook of all."—*The Hollywood Reporter*

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JUVENILE FICTION / COMICS & GRAPHIC NOVELS • ISBN 978-1-77046-363-9 • HARDCOVER

The princess lived in a magnificent castle.

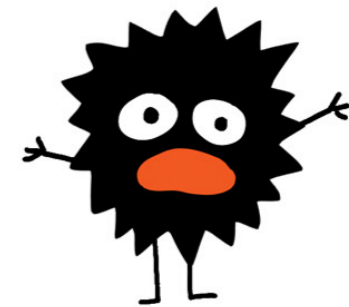
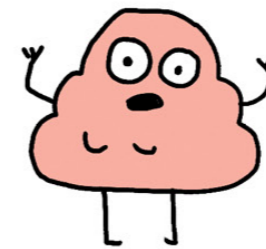


Wait a minute. What about us? We don't get an introduction?

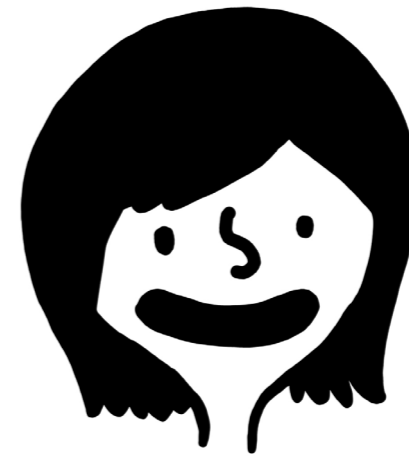
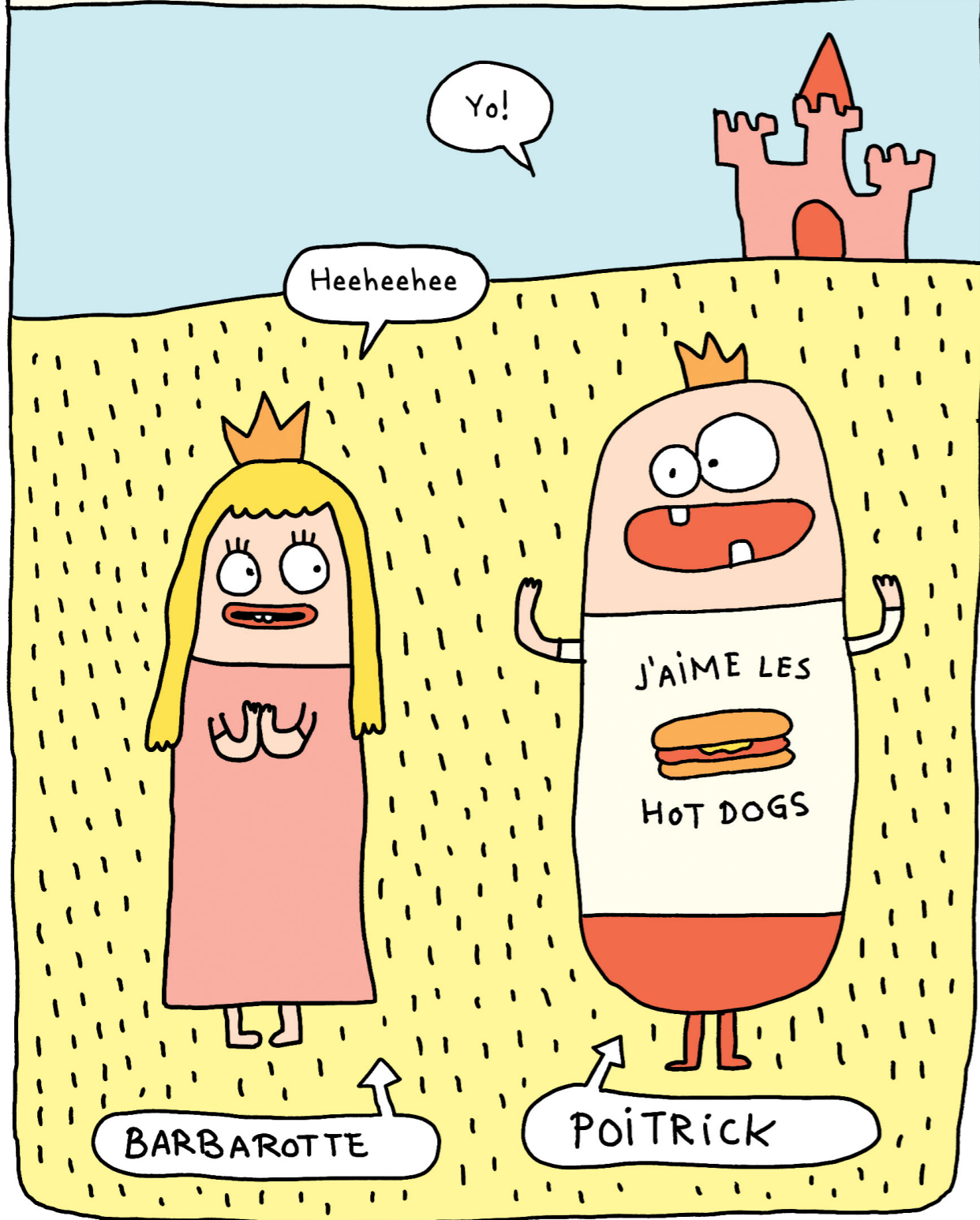


I think we're nobodies.

I want to serve some purpose, personally.



The beautiful princess was named Barbarotte and the handsome prince was named Poitrick.



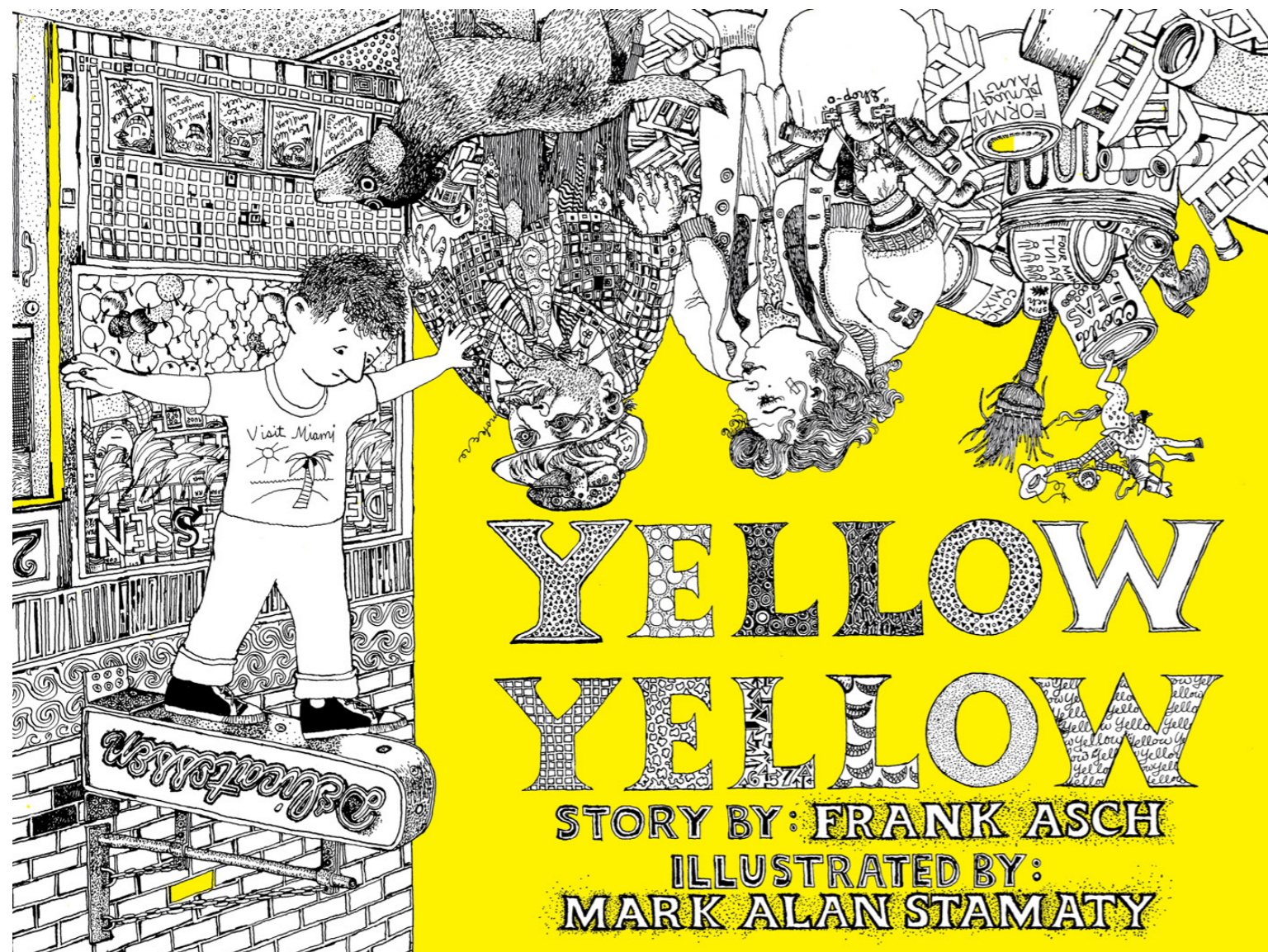
Elise Gravel is an author-illustrator from Montreal, Quebec. After studying Graphic Design, Gravel pursued a career writing and illustrating children's books, where her quirky and charming characters quickly won the hearts of children and adults worldwide. In 2012, Gravel received the Governor General's Literary Award for her book *La clé à molette*. A prolific artist, she currently has over thirty children's books to her name, which have been translated into a dozen languages, including *The Disgusting Critters* series, and *If Found...Please Return to Elise Gravel*, her challenge to young artists to keep a sketchbook. Elise Gravel lives in Montreal with her spouse, two daughters, cats, and a few spiders.

FOR MORE INFORMATION ON ELISE GRAVEL

YELLOW YELLOW

FRANK ASCH & MARK ALAN STAMATY

A boy, a yellow hard hat, and a dizzying urban landscape
from the artist of *Who Needs Donuts*



Yellow Yellow is a charmingly simple story of a child whose playground is a gritty urban cityscape, written by Frank Asch and drawn by Mark Alan Stamaty. With no parent in sight, the boy wanders the sidewalks to find a yellow construction hat which quickly becomes his favorite belonging; earning him many compliments from strangers on nearby stoops. Eventually the boy meets the owner of the hat and must return it, leading the child to make his own yellow hat.

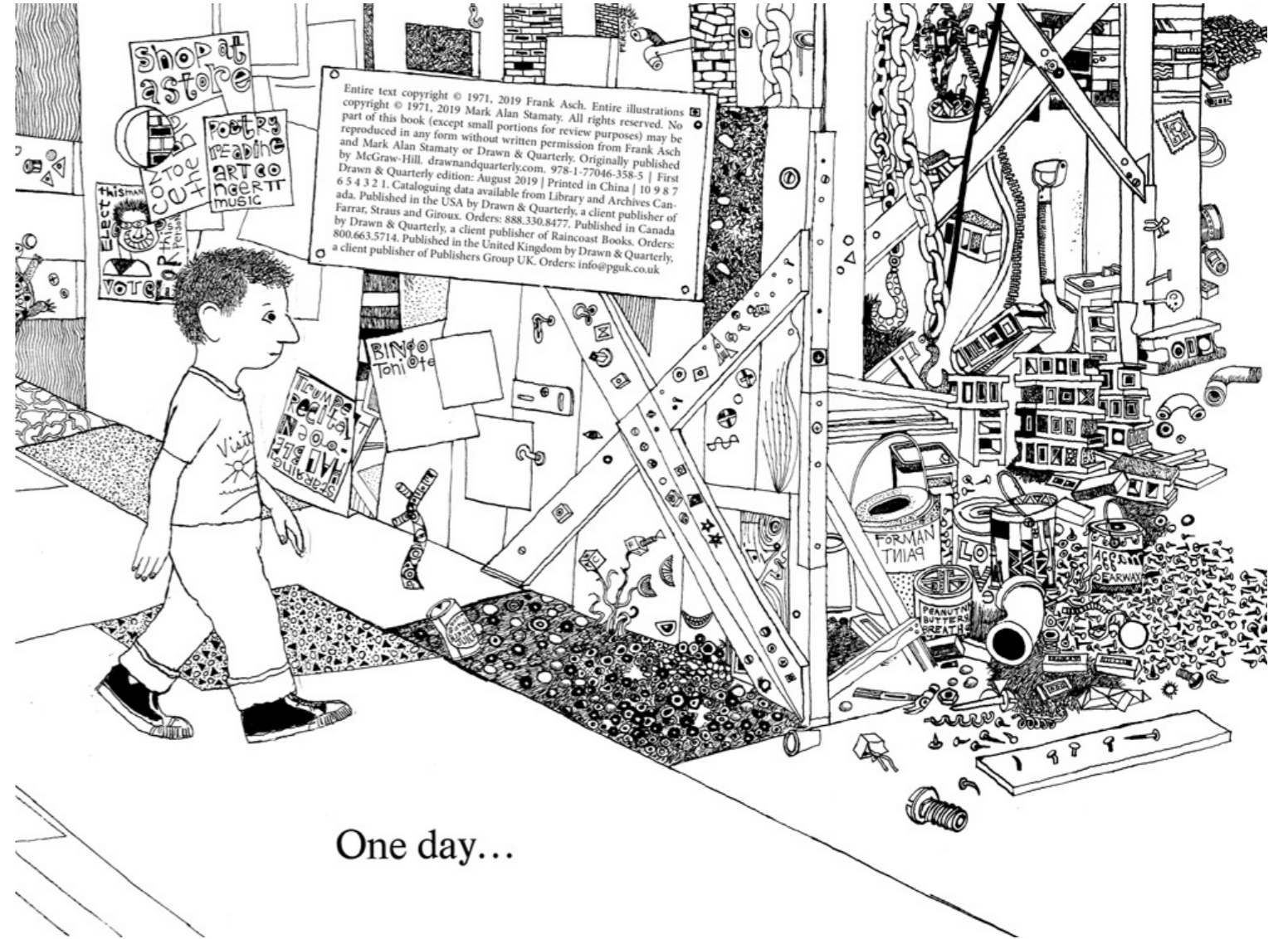
Yet the story comes alive via the visual feast of urban oddities that the *Who Needs Donuts?* cartoonist Stamaty packs in the background of this rediscovered children's classic. As the boy innocently wears his yellow hard hat down city streets, he is oblivious to his surrealist funhouse surroundings filled with fantastical neighbors such

as an old lady on a unicycle and a punk with a head full of fish vacuuming the sidewalk. In scratchy black ink drawings, Stamaty builds a bygone city filled with small storefronts—shoe stores, bookshops, delicatessens, and barber shops—all packed with detail upon detail. Rewarding multiple readings, delightfully grotesque humor lurks in the scenery of *Yellow Yellow* from page to page. Stamaty's imagination to fill the page space is as limitless as the world was to a young boy in 1970.

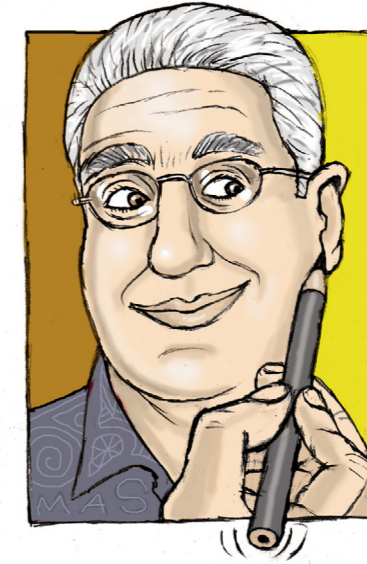
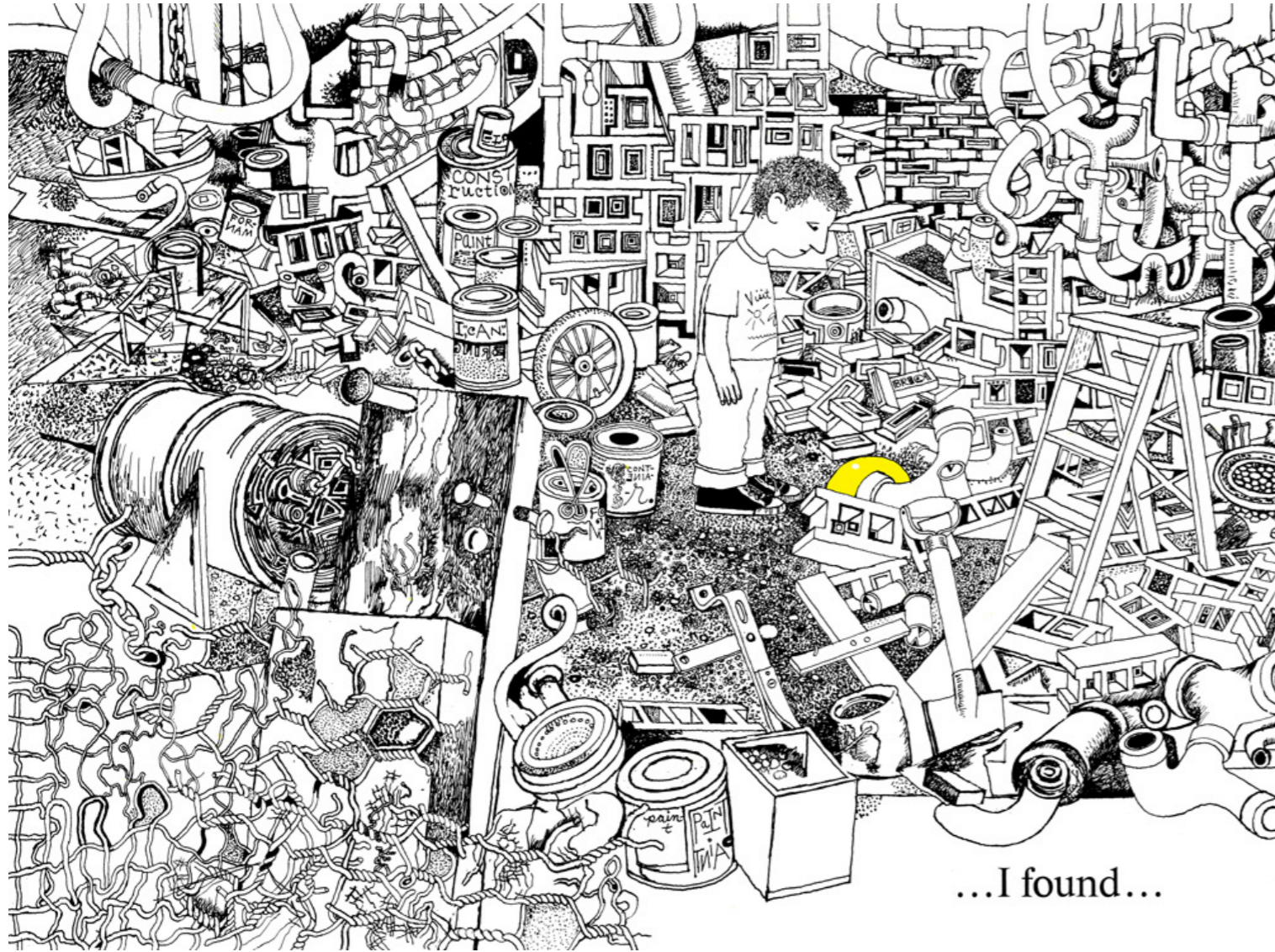
PRAISE FOR *YELLOW YELLOW*

"With only a handful of words Frank Asch tells a simple little story...But Mark Alan Stamaty has drawn a city scene that Hieronymous Bosch would have enjoyed walking through. Surprises are all around." —*The New York Times* (1970)

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One day...



Frank Asch is a children's writer living in Vermont. He is the author of many books, including *Moonbear*.

Mark Alan Stamaty is a cartoonist, illustrator and children's author living in NYC. He is the author of the cult classic *Who Needs Donuts*.

FOR MORE INFORMATION ON MARK ALAN STAMATY

THE HANDBOOK TO LAZY PARENTING



GUY DELISLE

THE HANDBOOK TO LAZY PARENTING

GUY DELISLE

And the award for worst dad ever still goes to...

The Handbook to Lazy Parenting is best-selling cartoonist Guy Delisle's final tribute to the frequently hilarious and absurd situations that any parent will find themselves in when raising young children—all told with Delisle's trademark sarcastic wit. But even as Delisle's children grow older, wiser, and less interested in their father's antics, Delisle has no shortage of bad parenting stories, only now, sometimes, the joke is on him!

From trying to convince Louis to play video games instead of letting him do his homework, to forgetting Alice in a stationery store after buying a pen, to tricking the kids out of dessert to make up for his own blunder, Delisle tells relatable stories of parenthood, the mistakes we have trouble admitting to, and the impulse that we all sometimes have to give a comically serious answer to a child's comically serious question.

With impressive timing and pacing in these lighthearted vignettes, Delisle delivers his gut wrenchingly funny punchlines in self-deprecating fashion, letting everyone know who is ultimately the butt of the joke. *The Handbook to Lazy Parenting* will delight parents of course, but also anyone who has raised or known an inquisitive child and needs some pro tips on being, well, a bad dad!

PRAISE FOR GUY DELISLE

"*A User's Guide*...shares with [Delisle's] previous work a keen appreciation for the clash of cultures; this time, however, the cultures in question are those of adults and children."—*NPR*

"*Even More Bad Parenting Advice*...send[s] up Delisle's inadequacies as a father in a series of beady vignettes."—*Guardian*, Best Graphic Novels of 2014

OCT 2019 • \$12.95 USD/\$15.95 CAD • B&W • 5 X 7 • 196 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-364-6 • PAPERBACK



Listen, Louis. This is
the second time this
semester with
this teacher.



I'll sign,
but I'm telling
your mom.



No no no,
don't do that!
You can't
tell her!



Please!



Guy Delisle was born in Quebec City, Canada. His bestselling and acclaimed travelogues (*Pyongyang*, *Jerusalem: Chronicles from the Holy City*, *Burma Chronicles*, and *Shenzhen*) are defining works of graphic nonfiction, and in 2012, Delisle was awarded the top prize in European cartooning when the French edition of *Jerusalem* was named Best Album at the Angoulême International Comics Festival. His most recent work is *Hostage*, which appeared on 20 best of the year lists, including those from NPR, *The Boston Globe*, and *The Globe & Mail*. He lives in France with his wife and children.

FOR MORE INFORMATION ON GUY DELISLE

May something
or other

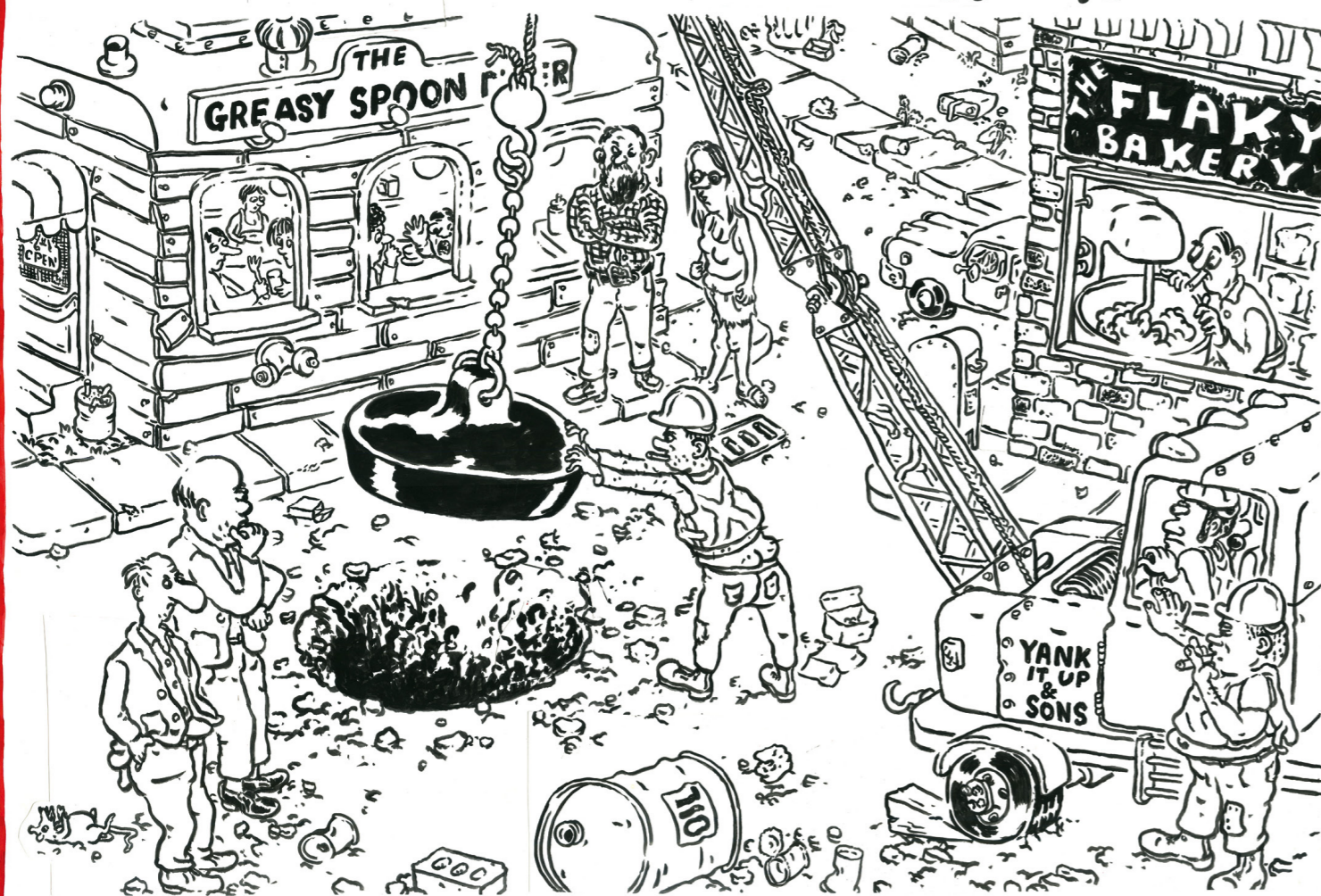
The

every
Tuesday

25¢

FAKE LAKE BOTTOM FEEDER

Giant Sinkhole Finally Plugged (See Story Page 2)



FAKE LAKE ADRIAN NORVID

Get to know the world of Fake Lake, built on an architecture of vibrantly kooky and warped jokes

It's Tuesday noon in Fake Lake and the smell of the Tire Stack (still smoldering after 30 years) is wafting through the window of the Greasy Spoon Diner. Inside the radio's tuned to YFUK—Fake Lake's own Talk Dirty Radio. Mayor Dundoing is tucking into a rasher of surreal back bacon while perusing the Bottom Feeder's Crassified Ads—there's a used cemetery plot and a fat bum door knocker for sale, a hide-a-bed has gone missing and Mistress Grind wishes to reduce someone to a mere nub...

The town of Fake Lake is a sludge pit of goings on and the Fake Lake Bottom Feeder (the local paper) has been kept busy chronicling what amounts to a mild apocalypse—collapsing bridges, a gap in the street that swallows the high school band, an awful bacterial business at the hot springs and a great blowout at the Fakeola bottling plant. Seeing souls ripe for the picking, Lucifer (ever a prominent presence in Fake Lake) has even taken out a paid advertising supplement—Writhing Bodies Herbal Tea Mix anyone?

The Fake Lake Bottom Feeder is a replica of a weekly edition in May complete with Children's Section (try not to freak out Trippy the clown), Industrial News (it's work injury week, again), a fulsome Food Section (beware the Flakey Bakery's Sticky Buns) and a special double page spread of the Dregs Coffee Shop's Sponsored Expedition to Ascend Old Frothy (their espresso machine) with exclusive photos of bearded hipster explorer types hip deep in milk foam. Fake Lake! There's a seat for you in the Polished By Bums Tavern and it looks like someone's signed you up for the Midnight Churchyard Dig...

PRAISE FOR ADRIAN NORVID

"With wit and ingenuity, Norvid papers over our cruel reality with one that, though visibly no less vile, is at least attuned to its own ridiculousness."—*Artforum*

"Adrian Norvid mashes up art-world fundraiser antics with exquisite-corpse techniques...another wild voyage into Norvid's wacky parallel universe."—*Canadian Art*

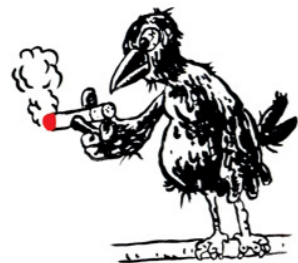
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REPULSIVE EXCLUSIVES



A STRONG FOOTING was obviously not what the Fake Lake Memorial Town Bridge was built on as users discovered on Saturday when four of the five spans collapsed

utterly leaving a mound of bloody rubble. Sniffer dogs sent to uncover the some fifteen buried people proved unreliable and could be observed gnawing on the sticky-outy bits of the victims.



THE FOOD SECTION



THE STICKY STUFF Master Patisserie Knut Kneadless drizzles the notoriously adhesive white icing on a batch of Overly Sticky Buns at the Flakky Bakery. (see next page for our Overly Sticky Buns contest.)



GENTLEMEN ABOUT TOWN

Your Society Pages

**CONTINUED
OVERLEAF**



**Dudley Sorrywad
with a clutch of
Doomed investments.**



**A Pastry Counter
Encounter**



**NOSTRILS
NO THRILLS**



MR. FLESHPOT COOLING OFF



**Scotsman
of the Day**



Adrian Norvid, born in London, England, currently lives and works in Montreal. His large-format drawing centers around popular imagery, vernacular and kitsch with sources ranging from Psychedelia to Georgian era illustration. He teaches painting and drawing at Concordia.

FOR MORE INFORMATION ON ADRIAN NORVID

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