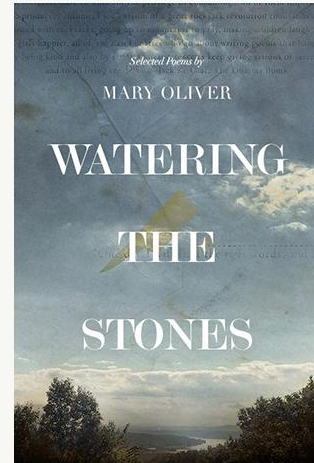
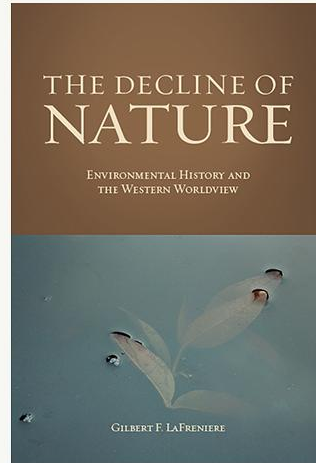
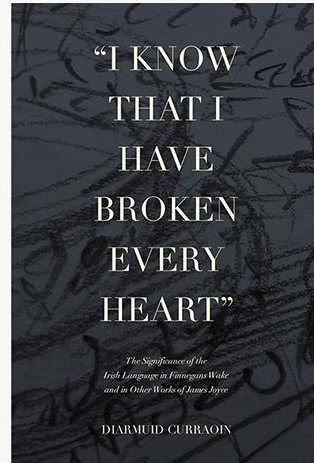
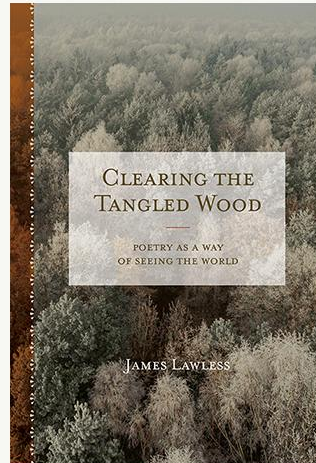


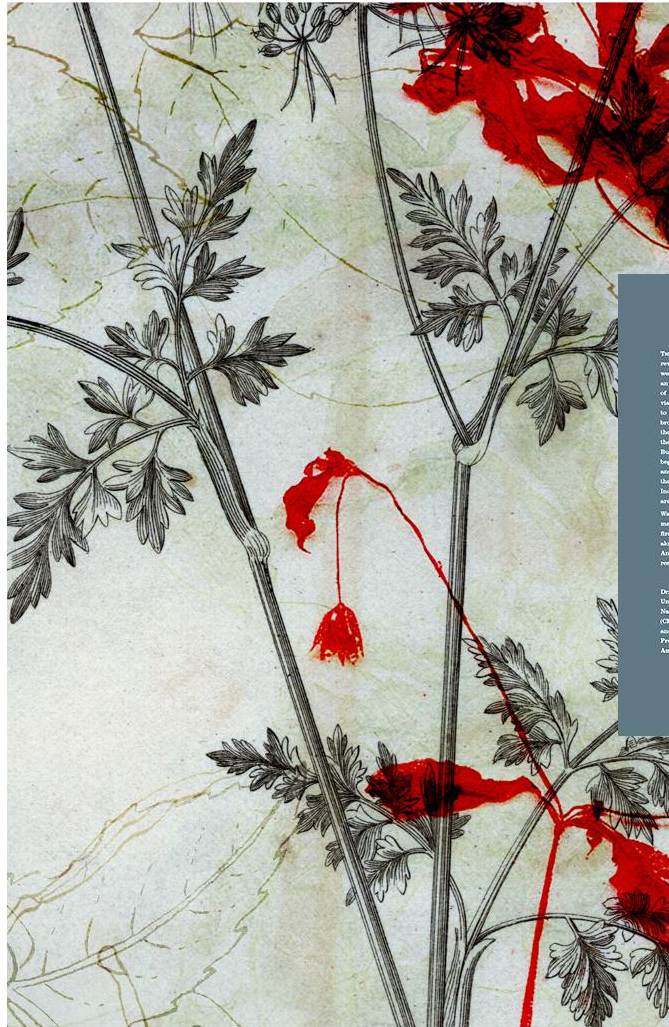


**WORKINGTITLE.STUDIO**

BOOK DESIGN + ILLUSTRATION



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WHEN FATE SUMMONS

This monograph is the first one-volume history of a pivotal character in colonial, revolutionary and federal relations with the Amerindian tribes of western Pennsylvania, New York, Ohio and the old Northwest. Butler, an Iroquois warrior, trader and soldier on the western borderlands of European settlement and tribal territory, made his way to influence the local linguistic ability among Europeans for native people gave to the American Revolution and an instinctual military ability that brought him a nobility in the Revolution and a major generalship in the first new national army that confronted renewed hostilities during the Confederation and Federal periods. Professor Ward skillfully tells Butler's story and examines current research that interrogates the legacies of "virtuous and pragmatic" policies towards tribal leaders and attempts to demystify patriot forces and chiefs (such as Tecumseh) by the leaders of the early republic. Ward's research includes the major Indian treaties undertaken by the US Government up to 1793 and these are included in the volume.

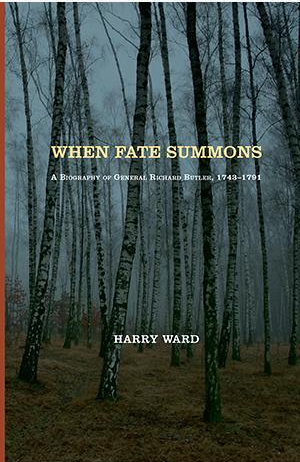
Ward also discusses local politics of American settlement and the efforts made to create a successful Indian commission under Washington's first administration. Finally, Ward discusses Butler's death in battle along with the death of St. Clair's expedition and the rise of Saint Anthony Wayne and a policy of extermination to all Amerindian resistance in the Ohio Valley.

Dr. Harry Ward is the William Blodgett Voss Professor of History, University of Richmond. He is author of "The American Revolution: Intellectual, Autumnal 1763-1788" (New York: St. Martin's Press, 1998) (ISBN 0 312 22610 0) and "The War for Independence and the Transformation of American Society" (University of London Press, Routledge, 1992) as well as "Young Men: The Legacies of the American Revolutionary War" (Athena Press 2009).

WARD

WHEN FATE SUMMONS

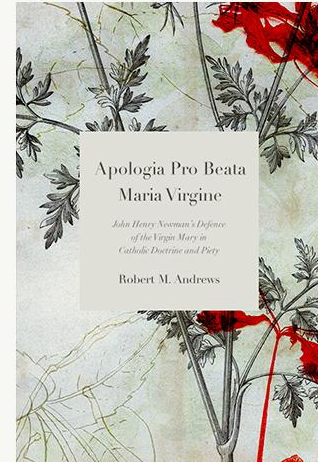
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WHEN FATE SUMMONS

A BIOGRAPHY OF GENERAL RICHARD BUTLER, 1740-1794

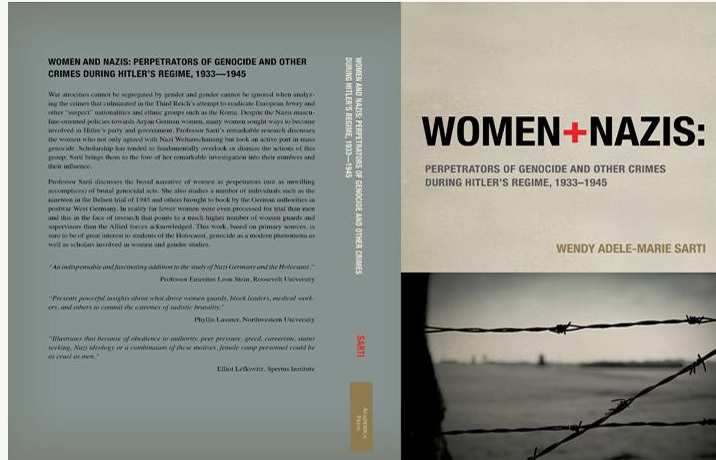
HARRY WARD



Apologia Pro Beata  
Maria Virgine

John Henry Newman's Defence  
of the Virgin Mary in  
Catholic Doctrine and Poetry

Robert M. Andrews



**WOMEN AND NAZIS: PERPETRATORS OF GENOCIDE AND OTHER CRIMES DURING HITLER'S REGIME, 1933—1945**

War atrocities cannot be segregated by gender and gender cannot be ignored when studying the crimes that culminated in the Third Reich's attempt to eradicate European Jewry and other "undesired" nationalities and ethnic groups such as the Roma. Despite the Nazis' masculine-oriented policy on female Aryian German women, many women sought to go to become involved in Hitler's party and government. Professor Sarti's remarkable research documents the women who not only agreed to hit Nazi Reichsmannaging but took an active part in many projects. Scholarship has tended to fundamentally overlook or dismiss the actions of this group. Sarti brings them to the forefront of research, investigating into their motives and their influence.

Professor Sarti discusses the brutal narrative of women as perpetrators (not as unwilling accomplices) of racial genocide etc. She also studies a number of individuals such as the women in the Berlin trial of 1945 and others brought to book by the German authorities in postwar West Germany. In an eye for every woman there even proceed for trial that men and this in the face of research that points to a much higher number of women guards and supervisors than the Allied forces acknowledged. This work, based on primary sources, is sure to be of great interest to students of the Holocaust, genocide as a modern phenomena as well as scholars involved in women and gender studies.

*"An indispensable and fascinating addition to the study of Nazi Germany and the Holocaust."*  
Professor Ericson Levin Stein, Roosevelt University

*"Presents powerful insights about what drove women guards, block leaders, medical staff etc., and others to commit the carnage of public branding."*

Phyllis Lambert, Northwestern University  
*"Illustrates that because of education to authority, peer pressure, social convention, mass thinking, Nazi ideology or a combination of these sources, female camp personnel could be as cruel as men."*

Elbert Leffkowitz, Spectrum Institute

WOMEN AND NAZIS: PERPETRATORS OF GENOCIDE AND OTHER CRIMES DURING HITLER'S REGIME, 1933-1945

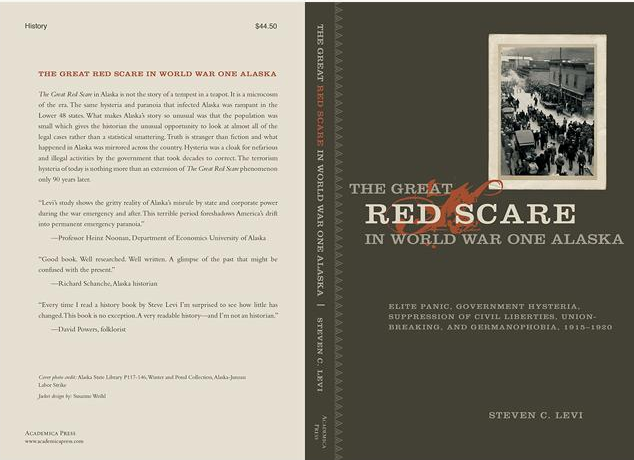
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**WOMEN + NAZIS:**

PERPETRATORS OF GENOCIDE AND OTHER CRIMES DURING HITLER'S REGIME, 1933-1945

WENDY ADELE-MARIE SARTI



History \$44.50

**THE GREAT RED SCARE IN WORLD WAR ONE ALASKA**

*The Great Red Scare in Alaska is not the story of a stampet in a tropic. It is a microcosm of the era. The same hysteria and paranoia that infected Alaska was rampant in the Lower 48 states. What makes Alaska's story so unusual was that the population was small which gives the historian the unusual opportunity to look at almost all of the legal cases rather than a statistical smattering. Truth is stranger than fiction and what happened in Alaska was mirrored across the country. Hysteria was a cloak for nefarious and illegal activities by the government that took decades to correct. The hysteria hysteria of today is nothing more than an extension of The Great Red Scare phenomenon only 90 years later.*

*"Levi's study shows the gritty reality of Alaska's misdeeds by state and corporate power during the war emergency and after. This terrible period foreshadows America's drift into permanent emergency paranoia."*

—Professor Heide Noonan, Department of Economics University of Alaska

*"Good book. Well researched. Well written. A glimpse of the past that might be confused with the present."*

—Richard Schancke, Alaska historian

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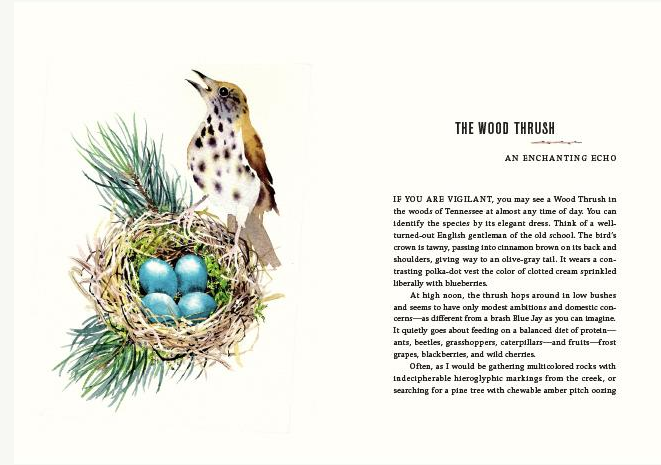
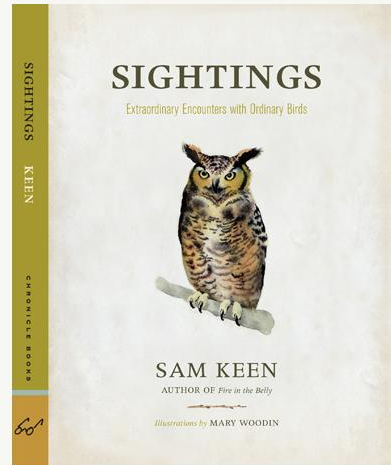
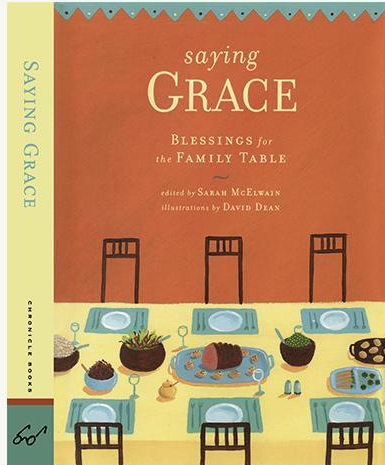
THE GREAT RED SCARE IN WORLD WAR ONE ALASKA | STEVEN C. LEVI

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**THE GREAT RED SCARE IN WORLD WAR ONE ALASKA**

ELITE PANIC: GOVERNMENT HYSTERIA, SUPPRESSION OF CIVIL LIBERTIES, UNION-BREAKING, AND GERMANOPHOBIA, 1918-1920

STEVEN C. LEVI



**CHRONICLE BOOKS** | cover, jacket and book design What visual elements will create the personality that appeals to the broadest range of gift book consumers? Working together with authors, illustrators and book designers, *Chronicle Books* sets the standards for thoughtful content and beautiful imagery, and, yes, perfection in design.

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COLLECTING ASIA:  
 EAST ASIAN LIBRARIES IN NORTH AMERICA, 1868-2008

EDITED BY PETER X. ZHOU  
 UNIVERSITY OF CALIFORNIA, BERKELEY

1 | A HISTORY OF THE EAST ASIA LIBRARY AT YALE

ALLEN H. HANSHONG

The history of East Asian books at Yale dates back to 1855, the year the American Oriental Society collection was deposited in the College Library. The number of Yale's East Asian acquisitions during subsequent decades provides a glimpse of more remarkable individuals who also played roles beyond the library in teaching, research, and non-cultural affairs.

FORMATIVE YEARS: EAST ASIAN BOOKS AT YALE, 1855-1906

In August 1842, the Qing imperial and English governments concluded the Treaty of Nanjing to end the First Opium War, marking American attention on the far East and the possibilities offered by the new trade port system. That very month, scholarly study of East Asia in the United States was formally inaugurated with the founding of the American Oriental Society (AOS) in Boston. At that time, the field of "Oriental Studies" in European universities was already thriving, but no formal instruction on East Asia in its language took place at Yale until after academic instruction in North America. Soon, however, the attention of the AOS was extended to New Haven, where the new field of Oriental studies took the Yale campus by storm. By 1855, most of the leading scholars in the humanities at Yale were members of the Society, with Yale College President Theodore Dwight Woodley serving as its Vice President. Following the AOS and receiving occasional meetings on its regular terms in New Haven, it was on the 1854 New Haven meeting that the possibility of moving the AOS library from the Boston Athenaeum to New Haven was first broached, and the following year the collection was duly transferred to the Yale College Library, where it remains today. The parcel of the AOS Collection represents the first documented presence of East Asian books at Yale, although not yet as part of Yale's own collection.

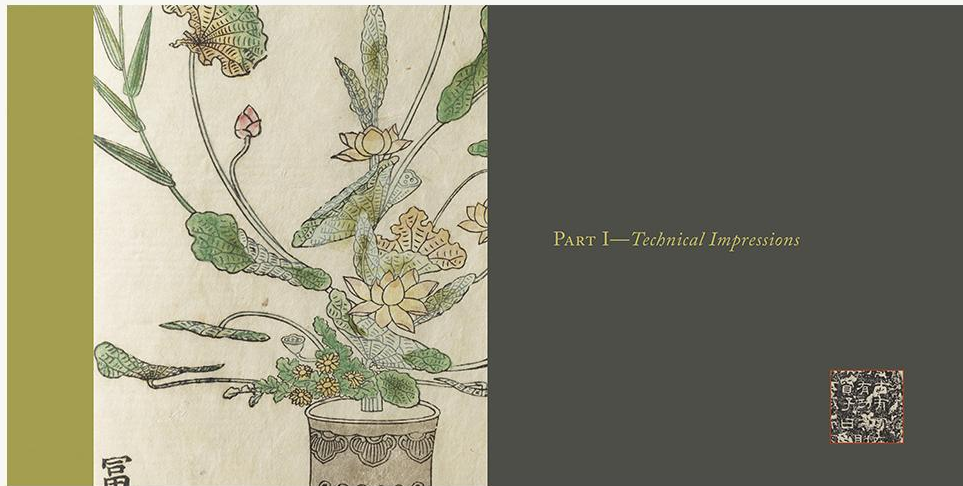
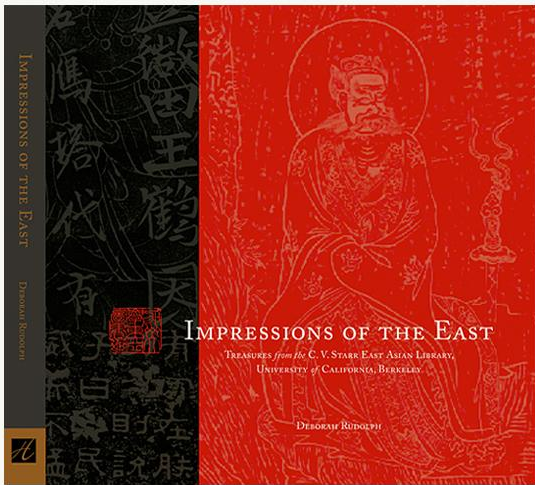
<sup>1</sup> As was an AOS member and Librarian of the Yale College Library, Addison Van Name (1825-1922), who also presided the teaching of East Asian languages in an



UNIVERSITY OF CALIFORNIA, BERKELEY | cover, jacket and book design The University of California Berkeley's Asian Art Museum's *Collecting Asia* chronicles the largest East Asian art collections and libraries throughout North America, while tracing their origins and noteworthy contributions.

*Impressions of the East* was a noted 77th Annual California Book Award winner by the Commonwealth Club. Both were published by Heyday Books.

SF Digital Studio *photography*



Zhang Zhenzhu's illustration, at the top left, depicts a scene of a city street. The scene is filled with figures and buildings, showing a busy urban environment. The drawing is done in a traditional Chinese woodblock style, with fine lines and cross-hatching for shading.

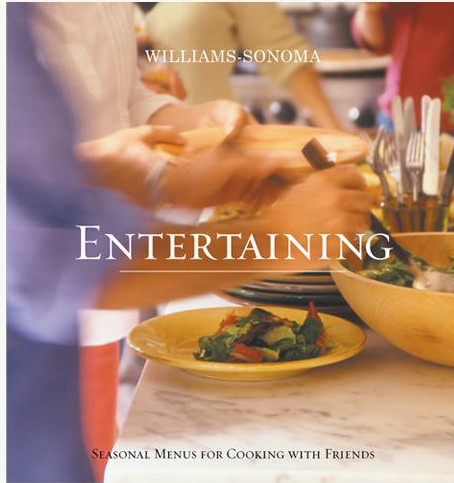
ILLUSTRATED POPULAR FICTION

Zhang Zhenzhu, the pioneering illustrator of Chinese popular literature, was not the native inventor of Chinese book illustration. In Buddhist sutras, the illustrations are meant to serve as didactical tools. In images of archaeological evidence or anatomical photos, they are intended as a form of scientific description. In printing tradition, they are included to enable to be copied and studied. In Song woodblock editions of novel literature, the wooden landscapes and illustrations, combining artistic sensibility and technical expertise, present as narratives, when independent of the texts they accompany.

In popular fiction and drama, the character of book illustrations was advanced by the format of *zhushuo*. Illustrations in the *zhushuo* format, "picture shown, text below" format appeared on every page, occupying roughly the top third. Often, "illustration inserted" into the text, was either full-page or double-page illustrations, inserted at the beginning of a work or scattered throughout it.

Modern scholars have suggested that the *zhushuo* format illustrations might have served as pictorial prologues for the main literary content, or placed illustrations for the reader's edifying purposes brought in by private printed texts, or as devices to draw the attention toward full-page "inserted" illustrations, in case early commercial publisher's ideas served as supplements to well-established earlier text types. Illustrations are seen as didactic illustrations, however, depict what words cannot, "there must be necessity in the representation of scenes and situations in the transmission of spirit." And the characters who reside in this, the publisher seems, deserves to be called, not craftsmen, but artist.

Zhang Zhenzhu was more emphatic. In his satirization, illustrations of popular literature, when great, reflected what the reader concerned in the text, in both scene and spirit. He has even further, depicting originality in association, might save the text, and spirit, was after someone on the page.



SPRING MENUS

CELEBRATION GARDEN PARTY	14
PIZZA LUNCH PARTY	40
AL FRESCO LUNCH	50
COCKTAIL PARTY	66
SHOWER LUNCHEON	78
MID-WEEK SUPPER	80

12 | SPRING



PEA SOUP WITH MINTED CREAM

*English peas come into season at the same time chefs are putting fresh, delicate cream-flavored blossoms, and market vendors often sell them with their blossoms intact. For a great brunch, serve the soup with pappardelle pasta and an array of fresh peas.*

- 4 fresh shive blossoms
- 1 cup heavy cream
- 2 cups low-sodium chicken broth
- 2 lb. English peas, shelled
- 1 tsp. salt

In a small saucepan over medium-high heat, combine 1 of the shive blossoms and the cream. Bring to a boil, reduce the heat to low and simmer, uncovered, until the cream thickens and is reduced by nearly half, 4 to 5 minutes. Remove from the heat and let stand for 10 minutes to allow the flavors to develop.

Separate the pods from the remaining 3 blossoms. Slice the pods and set them aside. In a saucepan over medium-high heat, combine the chicken broth, peas, salt and pepper. Bring to a boil, reduce the heat to low and simmer until the peas are soft, 10 to 20 minutes. The timing will depend upon the size and maturity of the peas.

Remove from the heat and let cool slightly. Transfer to a blender or food processor and puree until smooth. Return the puree to the saucepan, place over medium heat and heat to serving temperature.

Meanwhile, remove the whole shive blossoms from the cream and discard. Reheat the cream over medium heat until it is quite hot.

To serve, ladle the soup into warmed individual bowls. Add a spoonful of the cream to each serving and garnish with the reserved pods. Serve immediately. Serves 6-8.

14 | SPRING

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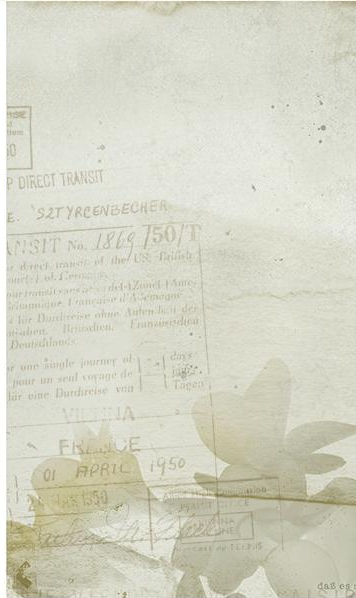
Maren Caruso *photographer*  
 Sara Slavin *stylist*  
 George Dolese *food stylist*



... full of rucksack wanderers, Dharma Bums refusing to subscribe to the general de-  
... before have to work for the privilege of consuming... all of them imprisoned in a sys-  
... duce, consume, I see a vision of a great rucksack revolution thousands or even mill-  
... with rucksacks, going up to mountains to pray, making children laugh and old men  
... happier, all of 'em Zen Lunatics who go about writing poems that happen to appe-  
... ng kind and also by strange unexpected acts keep giving visions of eternal freedom  
... and to all living creatures..." Jack Kerouac, The Dharma Bums

“One day I will find the *right* words, and they will

ILLUSTRATION + PHOTOGRAPHY

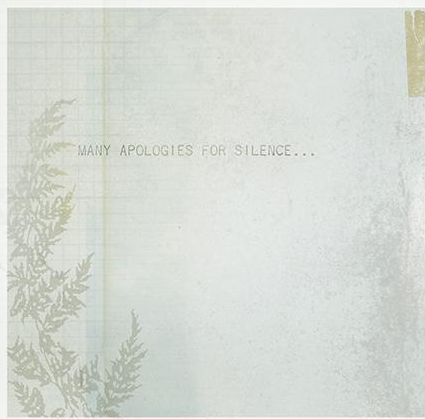


**ASSEMBLED BOOKS** | *photography and illustration* In March of 1950, my mother emigrated to the United States, from Warsaw to Vienna to Portland, Oregon. Her family—my grandparents and uncle—were en route to begin a new life, via Paris and Cherbourg, France. The first impressions of Paris were entered in her journal as poetic and magical, instantly ignoring the years of disappointment and hopelessness. Her words, together with the images and views from imagined walks, inspired these pages.



*(A brief footnote: my mother's first language is Polish—learning German at the age of nine and English at the age of 20—the text was transcribed as appeared in her writings.)*

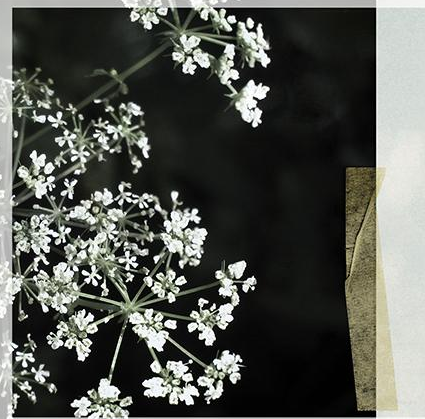
*Following page: Two friends in a conversation—a film director and writer in England, the other, a rather hopeless romantic in the United States. Together they weave a tale of friendship and understanding.*



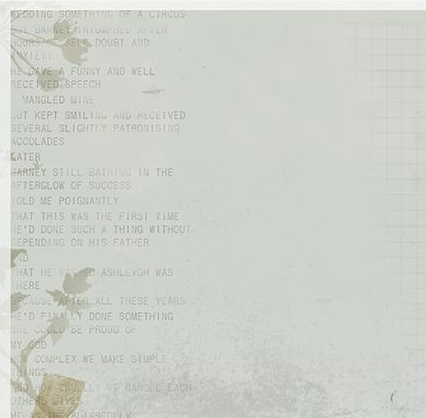
MANY APOLOGIES FOR SILENCE...



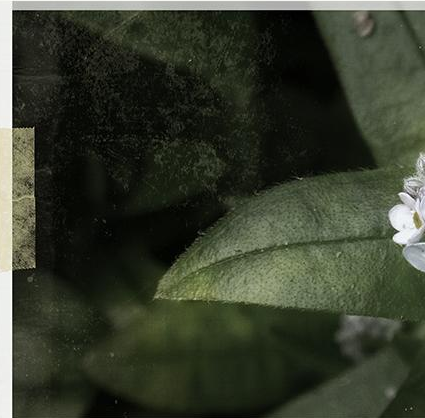
MY APOLOGIES FOR SILENCE  
TO MESSAGE INTENDED OR NOT  
I'M JUST TRYING TO GET THE MESSAGE  
AND TRYING TO GET THE MESSAGE  
THE PROBLEM IS I'M TRYING TO  
TOUCH RESEMBLES  
IS MY MOTHER TO MY LIGHT  
AND MOTHER  
WE ARE  
TO BOSTON  
MORE OR LESS A BED  
DIFFERENT PLANES (THROUGH NOT FOR HIGHER STAGES OF  
RESEMBLY  
RESEMBLY (IT'S CLEARER)  
WE ARE DUE TO SHACK UP WITH MY RECURRING-BEARDED  
IS THAT CORRECT TERM (YES)  
OR AN UNUSUAL POSITION (YES)  
AND LATER TO BE JOINED  
BY RAMMA AND HER BEARDED BOYFRIEND (ISH)  
SO INCLUDING ME  
I WILL BE THE THREE PRIMAS FOR  
WHY?  
I'LL WRITE MORE A LITTLE LATER  
IN THE GREAT MEANWHILE  
SEND MUCH LOVE  
AND OF COURSE YULE GREETINGS TO YOU



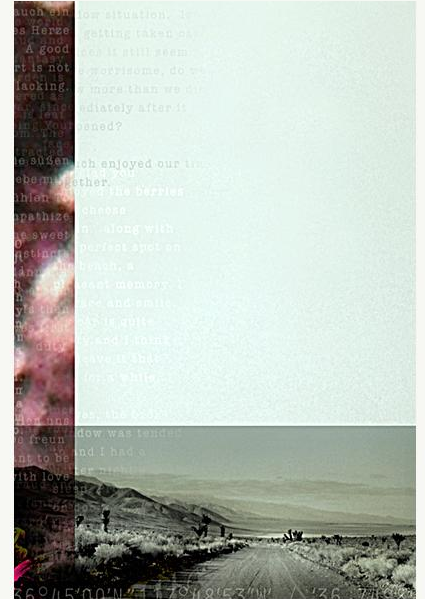
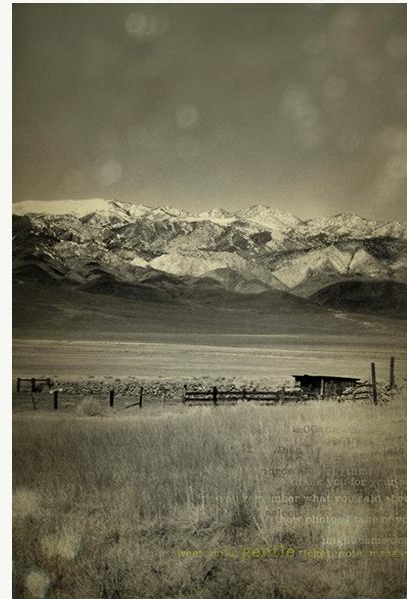
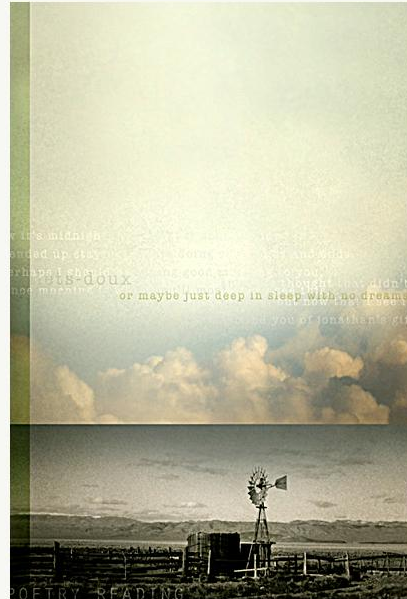
I'M OFF TOMORROW TO PERFORM  
PERT-MAILY DUTIES IN DUBLIN  
I HAVE TO PACK, SHINE SHOES,  
BEAUTIFY MYSELF  
THERE IS AN ADDITIONAL  
SOME THREAT TO MY WELLBEING  
BECAUSE A SPEECH IS EXPECTED  
AND AN ENDURING PASSION OF MINE



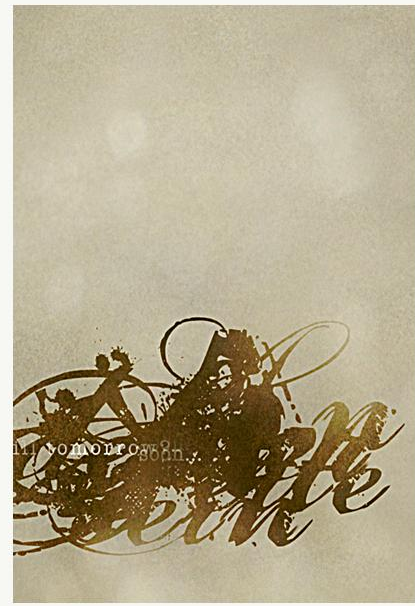
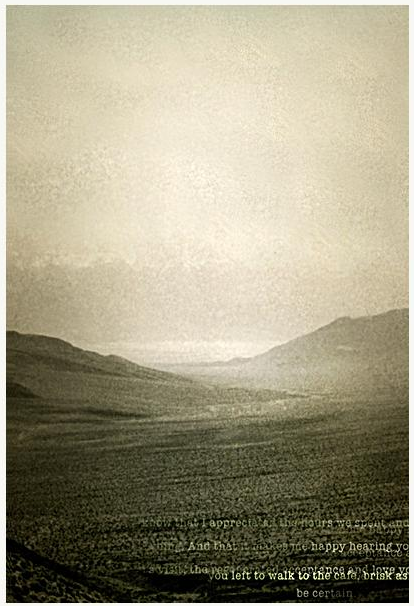
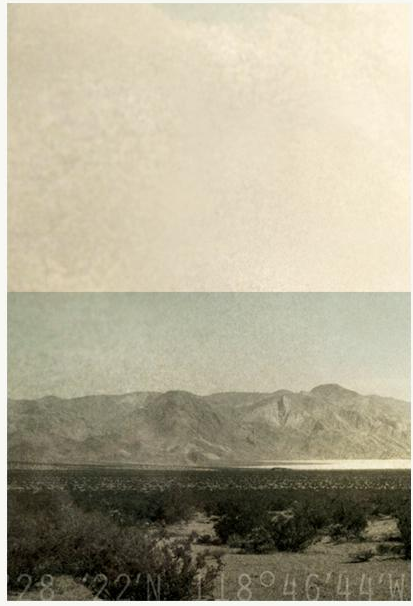
SENDING SOMETHING OF A CIRCUIT  
TOUCHING THE DUST AND  
RECEIVED SPEECH  
MANGLED WIRE  
BUT KEPT SMILING AND RECEIVED  
SEVERAL SLIGHTLY PATRONISING  
ACQUAINTANCES  
LATER  
HARVEY STILL BATHING IN THE  
ETERGLOW OF SUCCESS  
TOLD ME POIGNANTLY  
THAT THIS WAS THE FIRST TIME  
HE'D DONE SUCH A THING WITHOUT  
DEPENDING ON HIS FATHER  
I'D  
THAT HE WAS ASHLEIGH WAS  
HERE  
BECAUSE AFTER ALL THESE YEARS  
HE'D FINALLY DONE SOMETHING  
I'D BE PROUD OF  
MY GOD  
THE COMPLEX WE MAKE SIMPLE  
THINGS  
I'LL TRY TO HANDLE EACH  
OTHERS DREAMS  
MEANINGFULLY



SUSANNE  
JUST SUDDENLY FELT THE ABSENCE  
OF YOU  
AND SO HERE I IS  
HOPE AM IS WELL  
I'M TRYING TO GET THE MESSAGE  
AND TRYING TO GET THE MESSAGE  
THE PROBLEM IS I'M TRYING TO  
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AND LATER TO BE JOINED  
BY RAMMA AND HER BEARDED BOYFRIEND (ISH)  
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SEND MUCH LOVE  
AND OF COURSE YULE GREETINGS TO YOU  
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WHY?  
I'LL WRITE MORE A LITTLE LATER  
IN THE GREAT MEANWHILE  
SEND MUCH LOVE  
AND OF COURSE YULE GREETINGS TO YOU  
MUCH LOVE  
FOR



Titled “*Billet Doux*” (A Love Letter) reminiscent of an unfolding storyboard with a rather fairytale like feel. A whispered libretto by Emanuel Schikaneder from Mozart’s *The Magic Flute* find two people in love. One who travels, longs for the other, who stays behind. Photographs are layered in verse, with longitude and latitude markings and ephemeral memories. Set in the desert of the vast California Saline Valley.





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