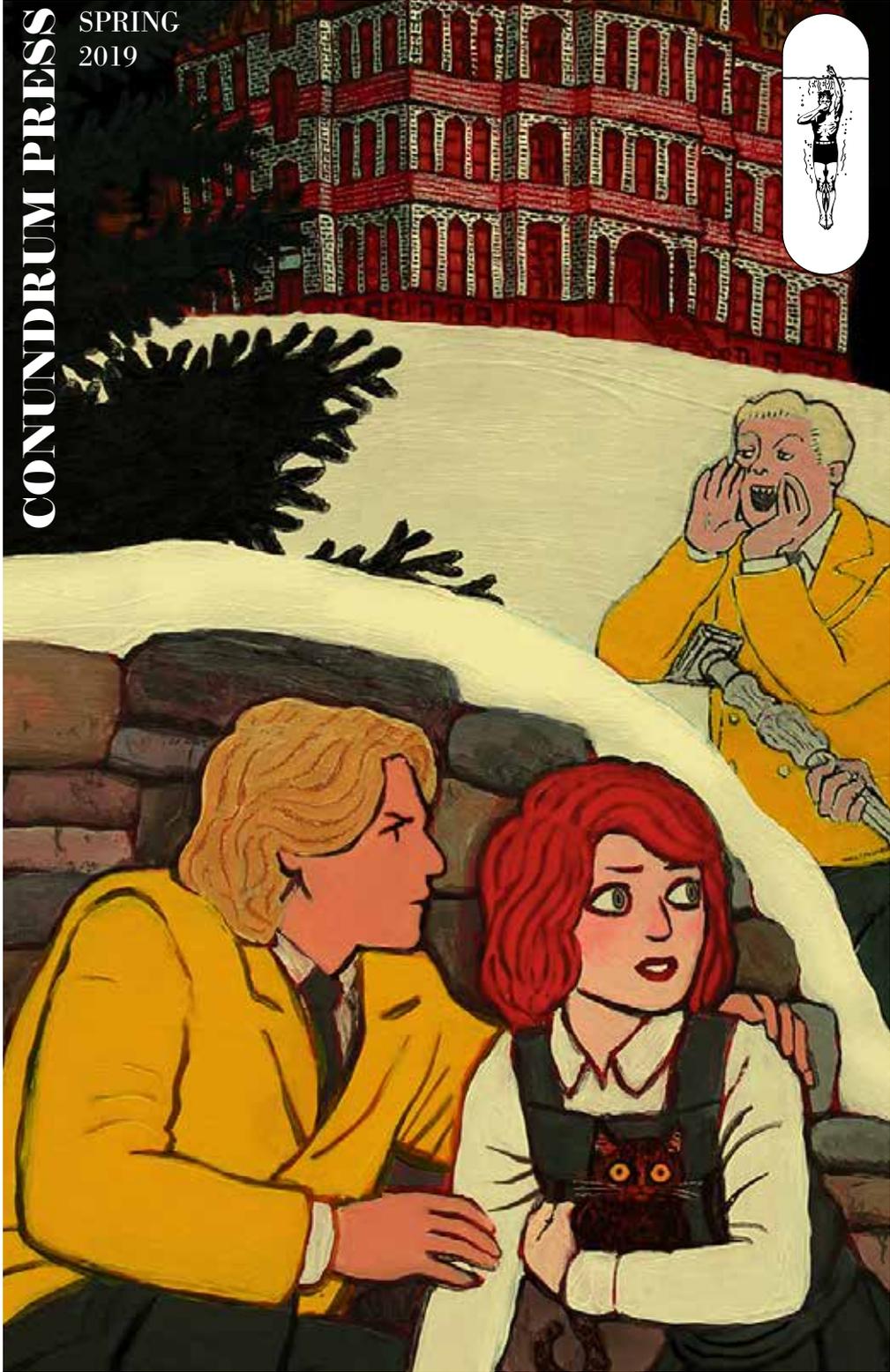


CONUNDRUM PRESS

SPRING
2019



Heading into our 23rd year, we are thrilled to be producing literary graphic novels of such high quality. This catalogue represents three Canadian artists, one Swedish artist, and one Belgian. There is also a page of teaser covers for the next two seasons. Ordering information can be found in the back pages. Please peruse at your leisure.



Art by Daria Bogdanska from *Wage Slaves*

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MEAT AND BONE Kat Verhoeven

ISBN 978-1-77262-033-7
8.5x5.5 inches, full colour,
340 pages, softcover,
\$25

LGBTQ
MAY 2019

A queer slice-of-life drama about dating and eating

Anne thinks that getting a new place with her two best friends will be a fresh start – then she meets Marshall, the girl downstairs. Their friendship triggers body image issues she thought she had left behind. Meanwhile, Gwen tries out polyamorous dating and Jane practically moves into the gym, where she quietly works through her problems and those of her friends. In *Meat and Bone*, Kat Verhoeven winds these threads into an unflinching, beautifully illustrated exploration of how three Toronto women define themselves.

“Kat’s artwork, characters and story are utterly fearless. *Meat and Bone* shines a light on the deep insecurities that drive us, reflecting them out like a prism, in dazzling full colour.” – Rebecca Mock (*Compass South, Knife’s Edge*)

1. Your comics are full of interesting characters bound together in complicated ways. Why do you incorporate this theme in your work?

All my favourite media is about the ensemble cast, from Shakespeare to *LOST* to *Scott Pilgrim and Octopus Pie*. I can better reflect the diversity of life, opinions, situations and relationships when I have more characters to mix together. It’s not just about making the writing easier for me, I find like there’s more opportunity to look at feelings and stories from a different perspective this way. I have also been something of a self-imposed loner most of my life, but I don’t think that’s my natural state. Creating these groups of people who are tied to one another, both in *Towerkind* and in *Meat and Bone*, is my own way of writing an ideal world. I like to see people accepting that they need one another.



Kat Verhoeven is a working illustrator and cartoonist living in Eastern Ontario.

2. What inspired you to create *Meat and Bone*?

I started *Meat and Bone* in 2014 after running a popular illustrated restaurant review blog, which I decided to end for a few reasons, including what felt like at the time, a relapse of my eating disorder. I was still fresh out of university, and itching for a project. I had never read a comic that tried to look directly at women’s feelings about their bodies outside of tumblr autobiogs. I thought it was a story worth telling.

“*Meat and Bone* is a beautifully illustrated gut-punch of a book. It holds up a mirror to the worst of our self-loathing and dares us to smash it. Kat Verhoeven has created something terribly real with this lavish delight of colour: a rallying cry to self-love and an honest look at the hard journey to find it. This book made me feel genuinely hopeful that one day I might like myself, too.” – Kate Leth (*Adventure Time, Spell on Wheels*)

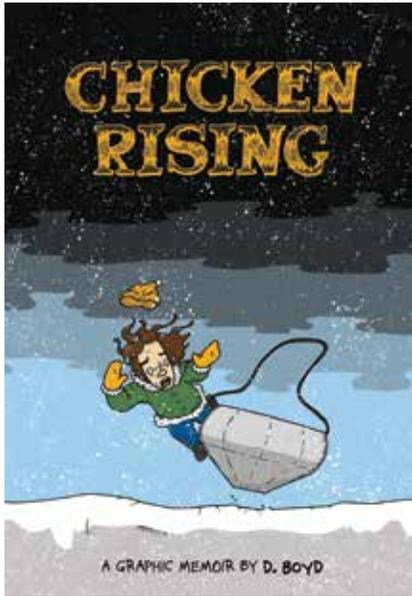
Also available:



TOWERKIND

ISBN 978-1-894994-91-0
164 pgs, 4.25x5.5 inches,
b/w, softcover, flaps, \$15
Nominated for a
Doug Wright Award





CHICKEN RISING D. Boyd

ISBN 978-1-77262-034-4
152 pages, 7x10 inches, b/w,
softcover, \$18

APRIL 2019

“I totally dig D. Boyd’s story about the big and small cruelties of Girlhood with a capital G in 1970s cigarette-smoky New Brunswick. A deftly drawn portrayal of the injustices suffered at the hands of caring older parents, only child stereotyping, and grade school drama. Nothing some Jeezly good fried chicken couldn’t fix!” – Fiona Smyth (*Somnambulance*)

D. Boyd takes an unflinching look back at a 1970s childhood plagued by insecurity, bullying, and family dysfunction. A shy only child, Dawn struggles to fit in. After starting a small town fried chicken franchise her war-vet father becomes even more emotionally inaccessible at home, and nothing Dawn does is ever good enough for her mother. School isn’t much better: it’s filled with misinterpretation, false accusations, and constant social challenges. Dawn’s a true underdog—and this is the story of how she learns to find the good in the bad, and that fitting in isn’t all it’s cracked up to be.

“Boyd captures pitch-perfectly the ordeal a great many of us have endured: the loneliness and utter frustration of being young and artistic in a place that doesn’t want you to be either. *Chicken Rising* is part scrapbook, part shrink ray, and part time machine, capable of reducing you in stature, sending you back to your youth, and letting you relive the moments in between the photographs in your family album – the silly ones, the quietly painful ones, and the ones that there are no names for. A wonderful story.” – Kris Bertin (*The Case of the Missing Men, Bad Things Happen*)

“Both a precise portrait of juvenile anxiety and a New Brunswick of the 1970s that’s as menacing as it is quaint, D. Boyd’s debut graphic novel *Chicken Rising* is an egg-spert memoir in which the sky always seems to be falling.” – Evan Munday (*The Dead Kid Detective Agency* series)

First-time author D. Boyd is a self-taught cartoonist originally from Saint John, New Brunswick. After working in advertising for twenty years in Nova Scotia, and pursuing filmmaking, she moved to Montreal and reignited her love of illustrating, writing, and especially, comics. Her earlier work is posted on pastureoflove.com.



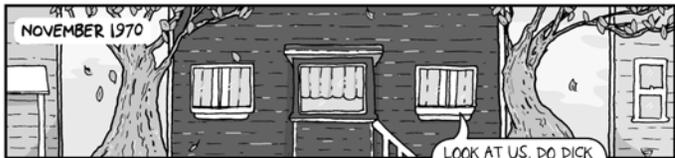
1. In *Chicken Rising*, you learn to embrace who you are. How have those early lessons helped you as an adult?

I wouldn’t quite say embrace, but I found a foothold, a gap in the abject compliance to my parents’ will, that helped me discover a twinkling of independence. This was the beginning of identifying with wonderful misfits and letting go of trying to fit in. But many bad habits incubated during this time, and years of emotional issues and distorted perfectionism followed. As an adult, as I learned to accept myself, and then my parents, I found forgiveness and love. It took many years to actually embrace who I am, to be grateful for my childhood, and to recognize that the wounded part is where strength comes from.

**A bittersweet,
darkly funny
graphic memoir
of a social misfit**

2. What was the most challenging aspect of writing such a personal story?

Thinking everyone is going to hate me, and thinking it’s all going to be misinterpreted anyway. When I started, I wasn’t exactly planning on trying to publish. I was just compelled to record the story of my childhood. So at first I simply enjoyed reliving the past and bringing my parents to life again. As it progressed and the idea to publish arose, I started to panic over how open it was. I’ve always been an introvert, and suddenly I realized how much I’m exposing – but by that time it had a life of its own. I would lay awake at night, horrified by how much dirty laundry I’m airing. Shoot bolt upright in bed, sweating bullets over the feeling I’m betraying my parents. Clenched with guilt over how harshly I’m portraying my mother, hoping I’ve done a good enough job of showing her as a complicated person, not a villain. I still feel vulnerable, exposed, guilty, and have moments of panic!





AURORA BOREALICE

Joan Steacy

ISBN: 978-1-77262-037-5
250 pages, 6.5x9 inches, b/w,
softcover, \$20

APRIL 2019

**A memoir of
triumph over
the education
system**

When Joan Steacy graduated from high school in 1974, she left her small town behind to embark on a lifelong quest for education. In *Aurora Borealice*, Steacy explores her personal journey through alter-ego Alice, a functional illiterate with a creative mind and an astonishing amount of artistic skill. The book is a lesson in both persevering and believing in yourself, despite the challenges thrown your way.

The story follows Alice as she winds her way through art college, marriage, an art career in Toronto, parenthood, and a major move to Victoria. Along the way, she draws encouragement from her partner, Canadian comics artist Ken Steacy, insight from media theorist Marshall McLuhan and mentor Eric McLuhan, and inspiration from Jean ‘Moebius’ Giraud, and Jack ‘King’ Kirby. The more Alice learns, the more confident she becomes—until she’s accepted into the University of Victoria. There, she’s faced with one of the most important questions of her life: what is the true value of a university education?

Joan Steacy is a visual artist who has worked in a variety of disciplines, including sculpture, illustration, and digital painting. She grew up in southern Ontario, and moved to Victoria in 1987. A graduate of Sheridan College, the Ontario College of Art & Design, and the University of Victoria, she currently teaches at Camosun College in Comics and Graphic Novels, a program she co-created with partner Ken Steacy. She is also the author/illustrator of “So, That’s That!” the biography of her father, a scrap-metal dealer who lived to be 100.



“The Alice of *Aurora Borealice* is brilliant, talented, and a functional illiterate who believes what she’s been told all her life, until with the aid of a supportive boyfriend and a healthy dose of Marshall McLuhan, she breaks free of her labels. *Aurora Borealice* is wittily written and charmingly drawn.” —Trina Robbins

“Joan Steacy’s *Aurora Borealice* is a whimsical, heartfelt and insightful look at the burgeoning Toronto art scene of the 1970s. A natural storyteller, her vivid characters come to life with her beautiful cartooning.” —Jeff Lemire, *Essex County, Secret Path*

“Joan Steacy offers up an interesting new door into a moment in cultural history now up for re-evaluation. A gentle and thoughtful look at the recent past that feels far away at the same time.” —Douglas Coupland, *Generation X*

“*Aurora Borealice* is delicate, tough, and direct. It’s about the box school systems try to force you in, and how destructive it is. But Joan Steacy decided who she was going to be. This is that story.” —Paul Chadwick, *Concrete*



NOW GIMME MY BOOK BACK!



YEAH, AND YOU'RE THE SMART SISTER! ALL I CAN DO IS DRAW MY SHITTY LITTLE DRAWINGS!



BITCH!



MAYBE THIS'LL BE THE ONLY JOB I GET WHEN I GRADUATE...



GAWD, WHY CAN'T I REMEMBER THE ANSWER TO THAT? CALM DOWN, DON'T PANIC. I'VE JUST GOTTA PACE MYSELF!

TICK TOCK



ONE HOUR REMAINING.

OH SHIT, I'M STILL ON THE FIRST QUESTION? PACE, PACE, PACE!

TICK TOCK



FORTY-FIVE MINUTES REMAINING.

DAMMIT, I CAN'T REMEMBER - FUCK!

TICK TOCK



THIRTY MINUTES REMAINING.

I BETTER MOVE TO THE NEXT...

TICK TOCK



FIFTEEN MINUTES REMAINING.

SHIT! SHIT! SHIT!

TICK TOCK



DING!

PLEASE PUT DOWN YOUR PENCILS AND HAND IN YOUR EXAMS NOW.



SEE WHAT I MEAN? I CAN'T REMEMBER ANYTHING UNDER PRESSURE...

YES...THAT'S A COMMON COMPLAINT.



WAGE SLAVES Daria Bogdanska

Translation from the Swedish
by Hanna Strömberg

ISBN 978-1-77262-036-8
200 pages, 7x10 inches, b/w
softcover, \$20

International Imprint

MAY 2019

**The story of one
woman's fight for
fair pay**

Daria Bogdanska moves from Poland to Malmö to attend art school, sets out to find a job, and discovers that in order to work in the country legally, she needs a Swedish personal identity number. But there is a catch: she can't get one without securing a job first.

To make ends meet, Daria starts working under the table at an Indian restaurant. There, she discovers another level of inequity: lacking regulation, the underground job market is forcing immigrants to settle for a substandard quality of life.

In turning to a union for help, she sparks a legal battle that ultimately leads to fairer work practices for the people in her community.

Reminiscent of the style of Julie Doucet, *Wage Slaves* is the autobiographical story of Bogdanska's determined struggle to build a life in Malmö, and how she found a way to succeed, against all odds.

Daria Bogdanska is a cartoonist born 1988 in Warsaw and a resident of Malmö, Sweden. She also plays in the punk band Two Wars and works as a bicycle mechanic.

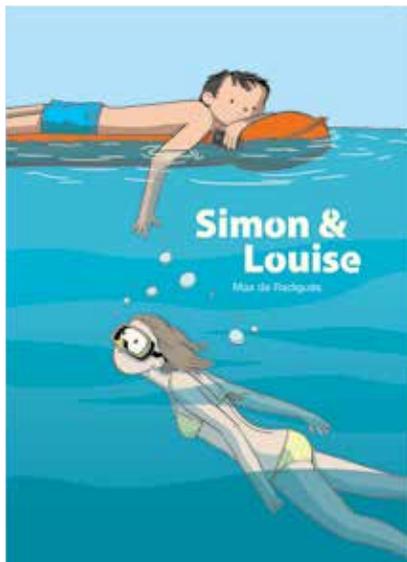


“Between classes and the restaurant, Daria is exhausted. But she is more and more angry: she discovers that she is not the worst off or the worst paid, and that her immigrant colleagues from Bangladesh have more to lose than she, white and European. She understands that even in hell, there is a ladder of privilege.” – [Le Monde](#)

“With her sober black and white line, between childish roundness and punk shagginess, Daria Bogdanska manages to take her reader into her story, sometimes too talkative and self-centered, but always fair and sincere. Beyond the successful autobiographical exercise, Daria Bogdanska, who is not yet 30 years old and with her first book, thus portrays beautifully a portrait of a generation of freedom-loving citizens of the world, who do not shrink from their responsibilities.” – [BoDoi](#)

“In the 2018 selection of the Angoulême Comics Festival, a punk personality caught our attention. The first work of Daria Bogdanska draws in black and white a portrait of the youth of the European Union.” – [Manifesto](#)





SIMON & LOUISE

Max de Radiguès

Translation by Aleshia Jensen

ISBN: 978-1-77262-035-1
120 pages, 6.5x9 inches,
full colour with flaps, softcover, \$20
[International Imprint](#)

YA: Ages 13-16
JUNE 2019

**Road trips,
social media,
and summer love**

It all begins with a relationship update on social media. Summer vacation is about to begin, and Simon discovers the change just as his supposed girlfriend leaves to spend two months in a seaside village.

Determined to find out what went wrong, Simon decides to hitchhike 520 kms to find her. With just his backpack and a few snacks, he sneaks out of the house and hits the road—but he quickly discovers that he isn't quite prepared for the journey.

But that's only half the story. Unaware of the miscommunication, Louise is dealing with social challenges of her own.

Written and illustrated from both points of view by the award-winning creator of *Moose* (nominated for an Eisner Award for Teens), *Simon & Louise* is a story about two people in love and the chaos that happens when technology gets in the way.

“Will need to go in the beach bag if you have a teenager at home.”
— [Planete BD](#)

“Tender, funny and touching, this comic book is a real breath of fresh air that for some will evoke memories of youth.” — [La Provence](#)

1. Who do you think will enjoy Simon & Louise?

I think fans of *This One Summer*, *Smile*, and *Blankets* will also enjoy *Simon & Louise*. Like those books, *Simon & Louise* is a young adult book that can be enjoyed by grown-ups and teenagers; teens will personally relate to it, while grown-ups will likely read it with a bit of nostalgia for their teen years. The book is set in the present day, but draws on universal themes of being young, in love, lost, unsecured, crushed, and still a kid.

The link to *Blankets* is less obvious maybe; it is, of course, a very different type of book. But when I read it, I remember the feeling of not yet knowing where you belong and what you want, and trying to be you but at the same time like others. It's something that really resonates with me, and that's something that I'm trying to do in my work.

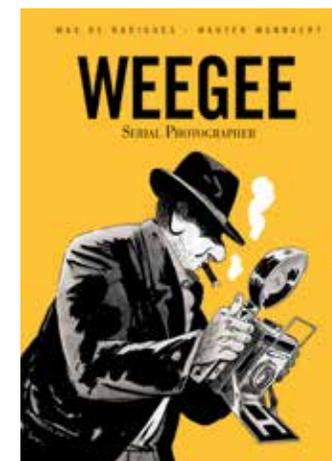
2. As a teen, what was your most memorable summer adventure?

That's a tough question. I guess it was the summer when we had our licenses for the first time. My dad was an electrician and I, along with three friends, bought his old truck from him. We customised it with beds and tables, and all four of us went to the south of France (even though we had only three seats).

We slept on the beaches, in the mountains and at the places of people we vaguely knew through family members. One night we were hungry and lost in the wild, the next we were sleeping in a house on the hills of Saint Tropez. It's was a really crazy and intense holiday. Today, I still wonder how things didn't go south.

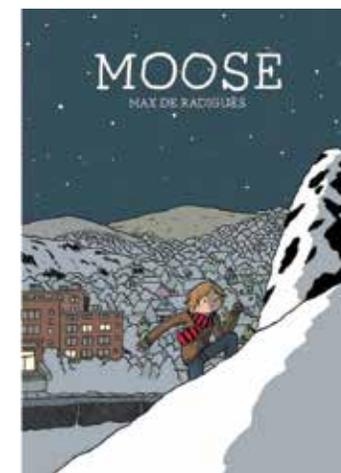
But most of my teenage holidays were just me and my two brothers going from having fun to being very bored, waiting for something to happen...

Also available:



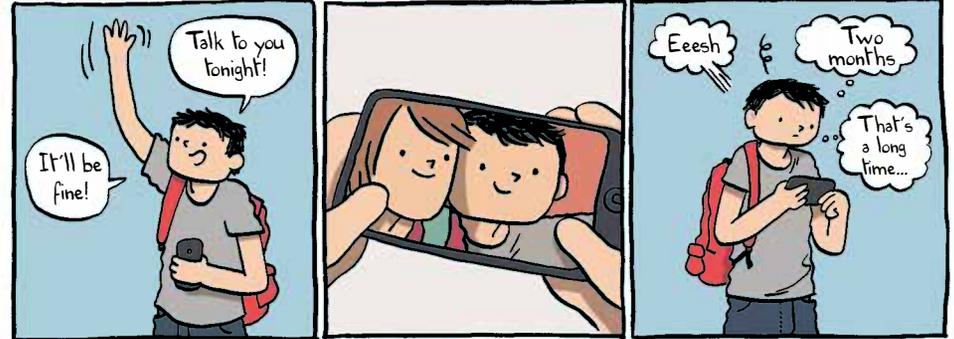
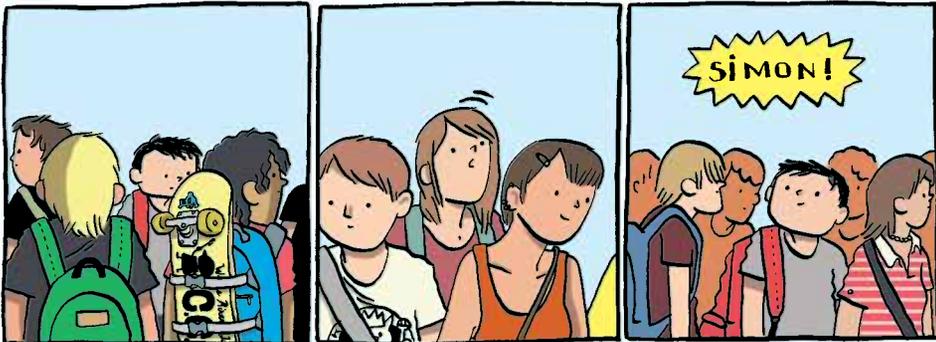
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with Wauter Mannaert

Translation by Aleshia Jensen
ISBN 978-1-77262-023-8
140 pages, 7x10 inches, b/w,
softcover, \$18

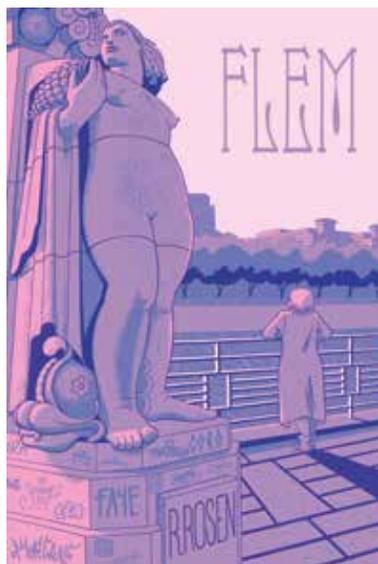


MOOSE

ISBN 978-1-894994-93-4
160 pages, 5.75x8.25 inches, b/w,
softcover, \$17



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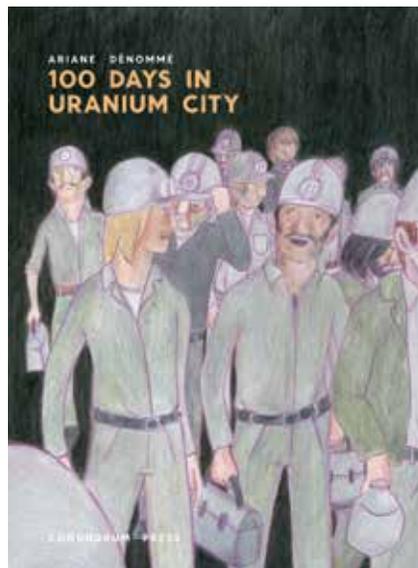
FLEM
Rebecca Rosen

ISBN 978-1-77262-028-3
80 pages, 7x10 inches
full colour, softcover with flaps, \$20

When Julia meets a group of radical feminist performance artists in a Brussels squat, she is convinced by their political perspective and enchanted by their counter-cultural lifestyle. But has she found her tribe... or lost her mind?

“An addictive piece of hallucinogenic comic art... a book that deeply penetrates your body and settles in your bloodstream like a clot.”

– [Bruzz](#)



100 DAYS IN URANIUM CITY
Ariane Dénommé

Translation by Helge Dascher & Rob Aspinal
ISBN: 978-1-77262-026-9
144 pages, 7x9.5 inches, b/w,
softcover, \$18, [BDANG Imprint](#)

Inspired by the stories her father told her, Dénommé sketches a portrait of a Northern mining town in the late 1970s.

“In soft and sometimes sloppy pencil, Dénommé tells a quiet, tender tale of men who deaden the heartbreak of separation with equal parts vodka, repression, and sexual fantasy. In this cool-toned portrait, the most powerful panels are the wordless ones, where snow swirls, Daniel stares at the frozen landscape, and no one knows what to say.”

– [Publisher’s Weekly](#)

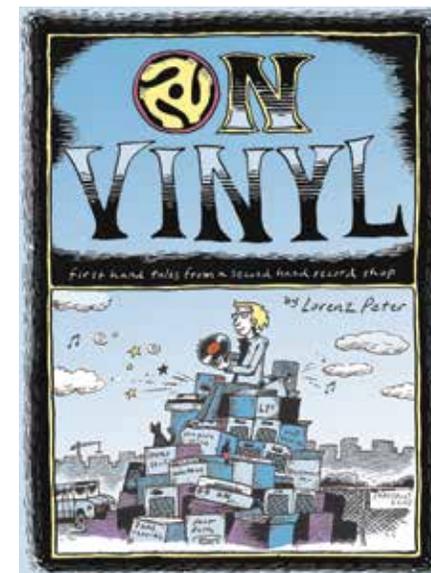
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THE VAGABOND VALISE
Siris

Translation by Rupert Bottenberg
ISBN: 978-1-77262-027-6
352 pages, 6.75x9 inches,
softcover, full colour with flaps, \$25
[BDANG Imprint](#)

A poignant account of an alcoholic father who drags his family into misfortune, *The Vagabond Valise* is the heart-breaking autobiographical story of Siris, represented by his chicken-headed alter ego. Siris paints a sincere and poetic portrait of his troubled childhood, in and out of foster homes, but also of the working-class, post-war Quebec where it took place. Ten years in the making, *The Vagabond Valise* is the first graphic novel from a founding father of the Quebec comix underground.



ON VINYL
Lorenz Peters

ISBN 9781772620290
80 pages, 6.5x8.5 inches, b/w,
softcover, \$15

“Lorenz Peter’s *On Vinyl* is my early pick for graphic novel of the year. This tale of a technologically challenged record-store owner who tries to ride the so-called ‘vinyl resurgence’ into the future is as funny as it is thought-provoking.”

– [London Free Press](#)

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by Zach Worton

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Edited by Andy Brown

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224 pages, 6×8.5 inches, b/w, illustrated throughout, softcover, \$25

Literary Criticism / **BDANG Imprint****The Case of the Missing Men**

by Kris Bertin/ Alexander Forbes

ISBN 978-1-77262-016-0

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Nominated for a Doug Wright Award**The Collected Neil the Horse**

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Translated with an introduction by Nina Bunjevaca

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illustrated by Thomas Mikkelsen

with a preface by His Holiness the Dalai Lama

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180 pages, full colour, hardcover with jacket, 9.5×6.75 inches, \$25

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by Jillian Fleck

ISBN 978-1-77262-007-8

216 pages, 5.5×6.75 inches, full colour, softcover, \$25 CDN / \$20 US

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by Henriette Valium

Afterword and interview by Mathieu Beauséjour

Translation by Peter Dubé

ISBN 978-1-77262-006-1

64 pages, 9×14 inches, full colour, hardcover, \$25, **BDANG Imprint****Winner of the Expozine Award for Best Comic 2016****Winner of the Doug Wright Pigskin Peters Award 2016****Bird in a Cage**

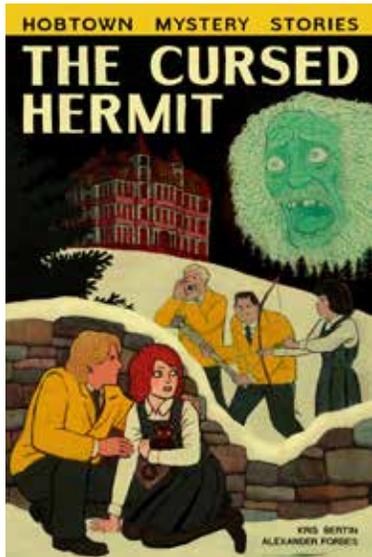
by Rebecca Roher

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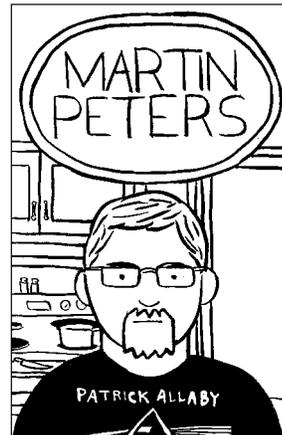
112 pages, 7×9 inches, b/w, softcover, \$15

Winner of the Doug Wright Award 2016 for Best Book

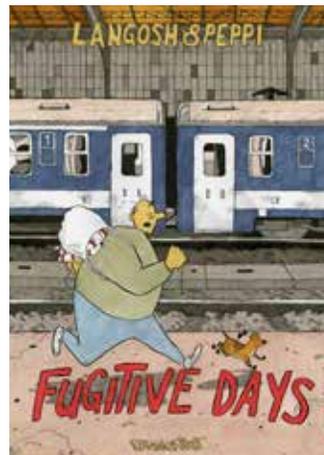
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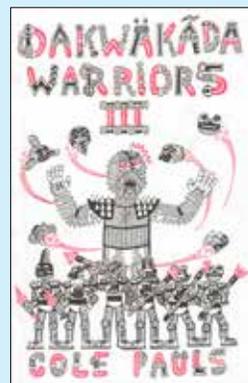
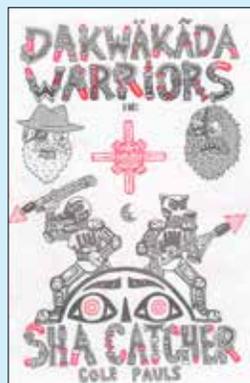
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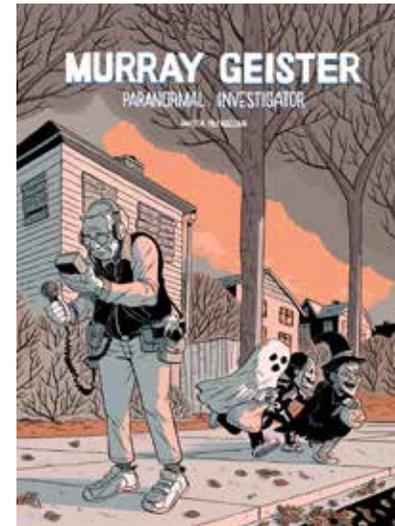


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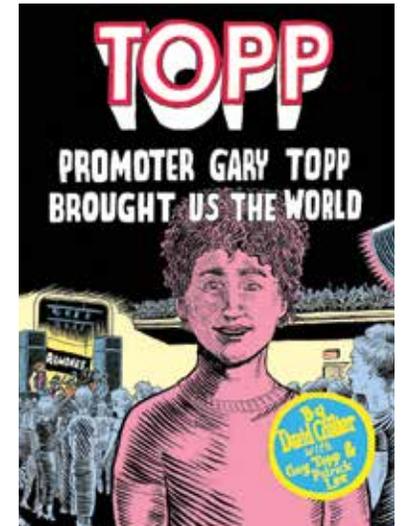


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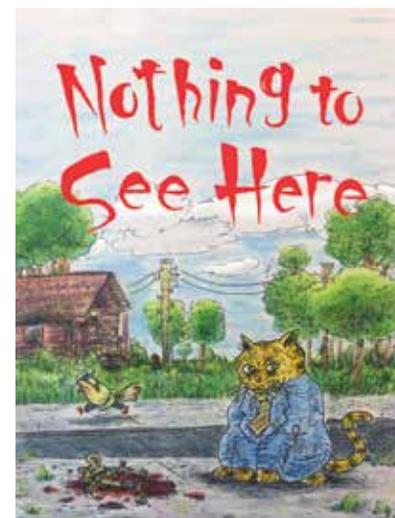
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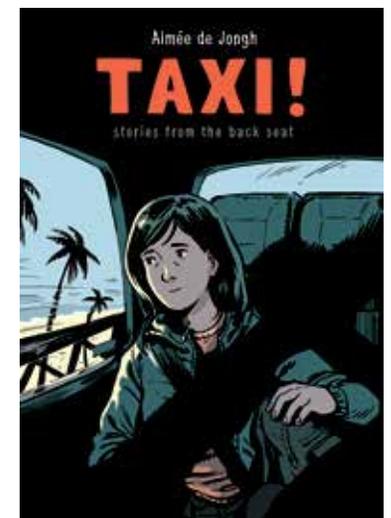
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