

A hand is shown pouring coffee from a glass carafe into a white cup on a saucer. The carafe is held over a fire that is burning brightly in a glass container on a white surface. The background is dark and textured. The scene is lit with warm, golden light from the fire.

Getty Publications

Spring 2009

Cover: Jo Ann Callis, *Salt, Pepper, Fire* (detail), 1984.
Courtesy of the artist and Craig Krull Gallery. See page 6.

New Titles

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Paul Outerbridge

Command Performance

Paul Martineau

Paul Outerbridge Jr. (American, 1896–1958) burst onto the photographic art scene in the early 1920s with images that were visually fresh, technically adept, and decidedly Modernist. He also applied his talent for composition to the commercial world, introducing an artist's sensibility to advertisements for men's haberdashery, glassware, and JELL-O® in magazines such as *Vogue* and *Vanity Fair*. An early master of the technically complex carbro color process, he used it to photograph nudes, often shown with a variety of props—images that skirted the limits of propriety in their day.

This catalogue is produced for the first exhibition of Outerbridge's work since 1981, which will be held March 31 through August 9, 2009, at the J. Paul Getty Museum. It brings together one hundred photographs from all periods and styles of the photographer's career, including his Cubistic still-life images, commercial magazine photography, and nudes. The book includes an essay by the curator and a chronology of the artist's life and work.

Paul Martineau is assistant curator in the Department of Photographs at the J. Paul Getty Museum.

J. Paul Getty Museum
164 pages, 9 ½ x 11 inches
59 color and 61 duotone illustrations
ISBN 978-0-89236-961-4
US \$39.95 (02) [CAN \$43.95t] [UK £22.95t]

APRIL

> PHOTOGRAPHY





Adélaïde Labille-Guiard

Artist in the Age of Revolution

Laura Auricchio

Adélaïde Labille-Guiard (1749–1803), a remarkable portraitist and history painter, was among the small number of women ever granted membership in the French Royal Academy of Painting and Sculpture. Her work was sought out by such diverse figures as the aunts of Louis XVI and the future American president Thomas Jefferson. Yet, unlike her contemporary and fellow Academy member, Élisabeth-Louise Vigée-Le Brun, Labille-Guiard remained in France during the Revolution and participated in the reinvention of the country, its art, and its women. Tracing the fascinating story of her rise and fall in the context of her tumultuous times, Laura Auricchio fills major gaps in the scholarship on art during the French Revolution, on women artists, and particularly on the intriguing figure of Labille-Guiard herself. The artist is represented in the J. Paul Getty Museum by one of her finest works, the 1779 pastel *Delightful Surprise*; her paintings are held in a number of other important museums in America and Europe.

Laura Auricchio is assistant professor of art history at the School of Art and Design History and Theory, Parsons The New School for Design.

J. Paul Getty Museum
144 pages, 7 7/8 x 9 1/4 inches
46 color, 30 b/w illustrations
ISBN 978-0-89236-954-6
US \$29.95 (01) [CAN \$32.95t] [UK £17.95t]

JUNE

- > PAINTINGS
- > ART HISTORY



Death and Resurrection in Art

Enrico de Pascale

As the one truly unavoidable reality of human existence, death is also one of the oldest and most common themes in the history of art. From Egyptian tomb paintings and battle scenes on Greek vases by anonymous artists, to depictions of the Crucifixion and Resurrection of Jesus by the great Renaissance masters, to contemporary encounters with these subjects by such artists as Damien Hirst and Andres Serrano, the contents of this book highlight three thousand years of the iconography of death and resurrection. While focusing on the Western artistic tradition, the book also includes many artworks from Asia, Africa, and Oceania.

De Pascale explores depictions of these two subjects thematically, through chapters on violent death, ceremonial tributes to the departed, allegorical depictions of death, and the journey to the afterlife. The book concludes with an examination of symbolic representations of the victory of life over death.

Enrico de Pascale is an art critic and art historian who has collaborated on numerous exhibitions with American and Italian museums. He is a coauthor of *Baschenis e la natura morta in Europa* (Skira, 1996).

J. Paul Getty Museum
A Guide to Imagery series
384 pages, 5 1/4 x 7 3/4 inches
400 color illustrations
ISBN 978-0-89236-947-8, paper
US \$24.95 (03) [CAN \$27.95t] [UK £14.99t]

MARCH

- > ART HISTORY

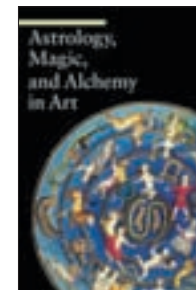
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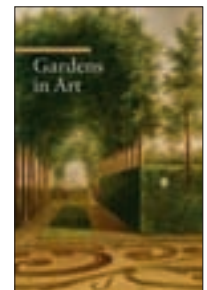
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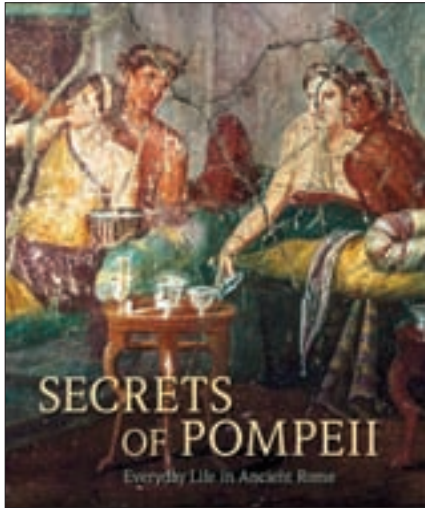


978-0-89236-907-2



978-0-89236-885-3

All volumes: 384 pages, 5 1/4 x 7 3/4 inches, 400 color illustrations, US \$24.95 (03) [CAN \$27.95t] [UK £14.99t]



Secrets of Pompeii

Everyday Life in Ancient Rome

Emidio de Albentiis
 Photographs by Alfredo Foglia

The remains of the ancient city of Pompeii, frozen in time following the eruption of Mount Vesuvius in A.D. 79, have provided invaluable evidence of daily life, not only in Rome's provinces, but in its larger urban centers as well.

This book provides a fascinating look at how ancient Romans interacted in their public squares and marketplaces, how they worshipped, decorated their homes, and spent their leisure time—at the theater, in the gymnasium, and in the baths and brothels. Illustrated with photographs of architectural remains and exquisite details from a range of ancient artworks, including wall paintings, sculptures, mosaics, and carved reliefs, the book offers a glimpse into a lost world.

Emidio de Albentiis is a specialist in Pompeian studies who currently teaches art history at the University of Perugia.

J. Paul Getty Museum
 200 pages, 9½ x 11 inches
 170 color illustrations, maps, and drawings
 ISBN 978-0-89236-941-6
 US \$44.95 (02) [CAN \$49.95t] [UK £25.00t]

AUGUST

- > ANCIENT HISTORY
- > ARCHAEOLOGY



The Splendor of Roman Wall Painting

Umberto Pappalardo

Visitors to the former residences of wealthy ancient Romans cannot help but be astonished by their grand architecture and enchanting wall paintings, still vibrant with cinnabar reds, golden yellows, and deep greens. The beauty and intricacy of these ancient frescoes are showcased in the sumptuous volume *Domus: Wall Painting in the Roman House*, published by the J. Paul Getty Museum in 2004 and now available in this abridged and affordable edition.

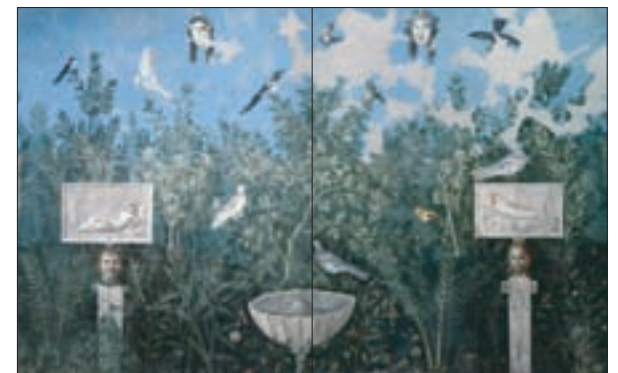
Following an introduction to the Roman domestic ideal that inspired these wall decorations and a discussion of the evolution in painting styles, the author conducts a tour of twenty-eight houses in Pompeii, Herculaneum, Oplontis, and the city of Rome. Here are painted scenes—rich with fabulous details of illusionistic architecture, lush gardens, exotic animals, and erotic adventures—impressive in their display of technical mastery and enduring in their visual impact.

Umberto Pappalardo is director of excavations at Herculaneum, inspector for excavations at Pompeii, and professor of geoarchaeology at the Istituto Universitario Suor Orsola Benincasa in Naples.

J. Paul Getty Museum
 240 pages, 8½ x 10 inches
 150 color illustrations
 ISBN 978-0-89236-958-4
 US \$45.00 (01) [CAN \$49.95t] [UK £25.00t]

MARCH

- > ARCHAEOLOGY





Jo Ann Callis Woman Twirling

Judith Keller

An artist who has long exploited the emotional power of color and texture, Jo Ann Callis is widely known for her inventive photographs involving tactile objects and images of people in mysterious, often unsettling narratives. *Jo Ann Callis: Woman Twirling* is the catalogue of an exhibition to be held at the J. Paul Getty Museum from March 31 to August 9, 2009. This volume, comprising sixty-eight color and fifteen black-and-white works that range from 1974 to 2005, constitutes the first book-length treatment of Callis's work since 1989.

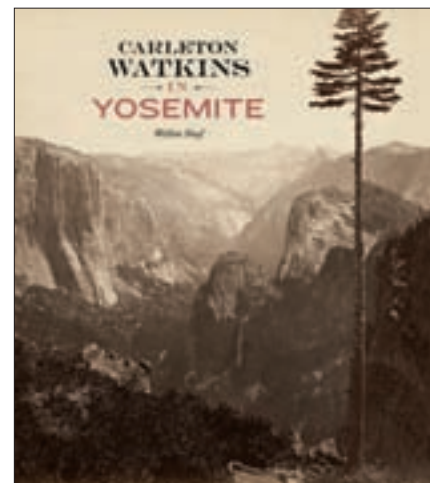
Many of these invented, dreamlike scenes of people and objects will be new to viewers, including a photographic installation of fifteen images of pastries lusciously printed in Cibachrome against textile backgrounds, and a more recent series of digitally montaged domestic interiors. Others, such as *Salt, Pepper, Fire*, in which a pair of salt and pepper shakers and cup of coffee stand next to a plate of food that has burst into flame while a bird flies over the table, are familiar favorites. All of these works attest to Callis's singular vision of the delicate boundary between the world within and the world without.

Judith Keller is acting senior curator in the Department of Photographs at the J. Paul Getty Museum.

J. Paul Getty Museum
96 pages, 9½ x 9½ inches
72 color and 15 duotone illustrations
ISBN 978-0-89236-956-0
US \$29.95 (02) [CAN \$32.95t] [UK £17.95t]

APRIL

> PHOTOGRAPHY



Carleton Watkins in Yosemite

Weston Naef

All the grandeur of the American West in the mid-nineteenth century is reflected in this selection of “mammoth,” or large-format, photographs made by Carleton Watkins in or around Yosemite Valley, California. This richly illustrated book, produced to accompany the exhibition *Dialogue among Giants* at the J. Paul Getty Museum, held from October 14, 2008, to March 1, 2009, takes us on a tour of the great Yosemite Valley from the view at Inspiration Point to the panorama high above the valley at Glacier Point, following in the footsteps of Yosemite's first surveyors.

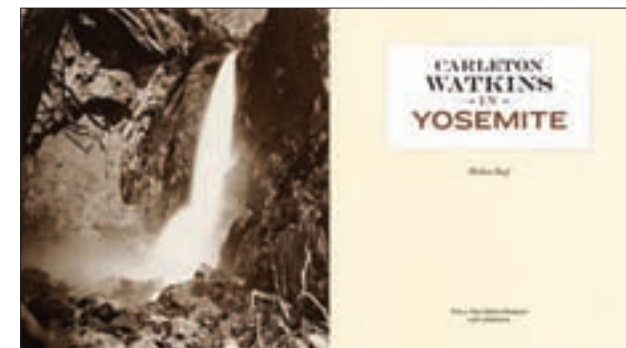
The images included here, all selected from the collection of the J. Paul Getty Museum, range from photographs of the Mariposa Grove of giant sequoia trees to views of breathtaking waterfalls cascading into pristine rivers to the landmarks that best symbolize the noble beauty of Yosemite Valley, such as El Capitan, Half Dome, Cathedral Rocks, Mirror Lake, and the Three Brothers. Together they show the evolution of the photographer's work from a high poetic style to a deeply intimate and personal one.

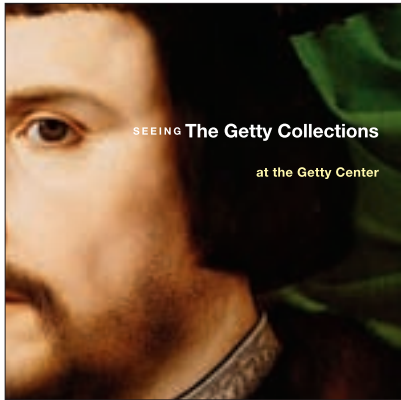
Weston Naef is senior curator in the Department of Photographs at the J. Paul Getty Museum.

J. Paul Getty Museum
88 pages, 9 x 10 inches
60 duotone illustrations, 1 map
ISBN 978-0-89236-945-4
US \$29.95 (02) [CAN \$32.95t] [UK £17.95t]

MARCH

> PHOTOGRAPHY





Seeing the Getty Collections at the Getty Center

Foreword by David Bomford

Featuring art from the collections of the J. Paul Getty Museum at the Getty Center, this small book is sure to provoke the surprise and delight of discovering similarities among works in different media and from different periods. The book is illustrated with juxtaposed details of objects from the collection. One spread shows a woman's upraised hands from an illuminated manuscript, while the facing page shows a close-up from a black-and-white photograph of the hands of a woman clutching her chest. In another, a painting of two women sitting on a red and gold daybed is shown next to a similar piece of furniture in the Museum's galleries. Drawn from every curatorial department represented at the Center—Paintings, Drawings, Sculpture and Decorative Arts, Manuscripts, and Photography—the works included here span hundreds of years of art.

Readers who know the Getty Museum's collections will enjoy leafing through this virtual tour and may notice familiar works that can be examined anew, and all readers will enjoy this compact and thought-provoking gem of a book.

David Bomford is associate director of Collections at the J. Paul Getty Museum.

J. Paul Getty Museum
64 pages, 6 x 6 inches
70 color illustrations
ISBN 978-0-89236-962-1, paper
US \$10.95 (03) [CAN \$11.95t] [UK £6.99t]

JUNE

> ART



Fruits of Desire

A Seventeenth-Century Carved Ivory Cup

Eike D. Schmidt

An extraordinary achievement in terms of its artistic rendering of the human body, its masterful carving of details, and its profound philosophical meaning, Balthasar Griessmann's large ivory goblet in the J. Paul Getty Museum celebrates wine and explores the benefits and risks of its consumption. Culminating with an allegory of youth, it challenges the viewer to think about the degree to which pleasure and duty play their parts in our making life choices.

This handsome gift book is illustrated with stunning photographic details and includes an essay that traces the visual and literary sources that inspired Griessmann's designs. Although the cup's maker was long considered a master of German Baroque ivory carving, Griessmann was identified by name only fifteen years ago. This photo essay and analysis is the first overview of Griessmann in the English language.

Eike D. Schmidt is director of the Department of European Sculpture and Works of Art at Sotheby's, London, and formerly associate curator in the Department of Sculpture and Decorative Arts at the J. Paul Getty Museum.

J. Paul Getty Museum
56 pages, 5 x 8 3/4 inches
25 color illustrations
ISBN 978-0-89236-940-9
US \$14.95 (02) [CAN \$15.95t] [UK £7.99t]

JUNE

> DECORATIVE ARTS



Taking Shape

Finding Sculpture in the Decorative Arts

Introduction by Martina Droth

Essays by Charissa Bremer-David, Katie Scott, Mimi Hellman, and Mary D. Sheriff

While some artworks are more readily labeled as "decorative arts" and others as "sculpture," such objects can exchange and share features. Decorative objects intended for functional or ceremonial use can incorporate sculptural forms or assert a sculptural presence and, conversely, sculpture can perform decoratively, serving an ornamental program or purpose.

Showcased in this book are thirty-eight extraordinary works of decorative art, furniture, and sculpture that embody such inventiveness, executed in the exuberant Baroque and Rococo styles during the seventeenth and eighteenth centuries. Drawn from the collections of the J. Paul Getty Museum and the Temple Newsam House, Leeds, England, these pieces will be on exhibit from October 2, 2008, through January 4, 2009, at the Henry Moore Institute, Leeds, and from March 31, 2009, through July 5, 2009, at the Getty.

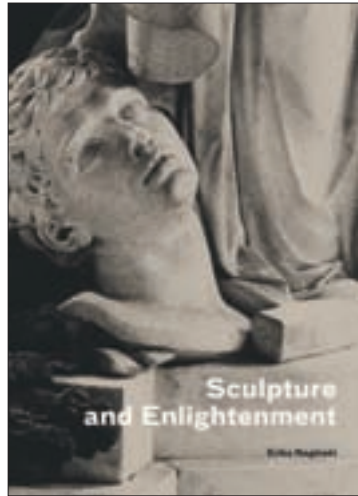
Martina Droth is research coordinator at the Henry Moore Institute, Leeds; Charissa Bremer-David is curator in the Department of Sculpture and Decorative Arts at the J. Paul Getty Museum; Katie Scott is reader at the Courtauld Institute, London; Mary D. Sheriff is associate professor in the Department of Art at the University of North Carolina at Chapel Hill; and Mimi Hellman is assistant professor of art history at Skidmore College.

J. Paul Getty Museum
222 pages, 9 3/4 x 11 1/4 inches
115 color and 88 b/w illustrations, 1 gatefold
ISBN 978-0-89236-963-8
US \$40.00 (01) [CAN \$44.00t]

MARCH
NAO

> DECORATIVE ARTS
> SCULPTURE





Sculpture and Enlightenment

Erika Naginski

This pioneering book chronicles the transformation of public art in eighteenth-century France. As royal and ecclesiastical authority waned under the rule of Louis XV, there emerged nascent democratic institutions, a new metaphysics, and a radical political consciousness—a paradigm shift that profoundly marked the forms that commemorative sculpture and architecture took. As a French Catholic heritage gave way to more civic-minded and secular views of posterity, how was the monument reinterpreted? How did works by Clodion, Jean-Antoine Houdon, Augustin Pajou, Marie-Joseph Peyre, and Jacques Germain Soufflot, among others, speak to the aesthetic philosophies of Denis Diderot, Jean-Jacques Rousseau, and Voltaire? Analyzing an extraordinary range of artistic projects—from unrealized plans for a Bourbon memorial to the sculptural program for the Pantheon—Erika Naginski appraises how the Enlightenment art of *res publica* intersected with historical forces, social movements, and continental philosophies that brought Western culture to the cusp of modernity.

Erika Naginski is associate professor of architectural history at the Graduate School of Design at Harvard University.

Getty Research Institute
 336 pages, 7 1/2 x 10 1/2 inches
 33 color and 78 b/w illustrations
 ISBN 978-0-89236-959-1
 US \$45.00 (01) [CAN \$49.95t] [UK £25.00t]

JUNE

> ART HISTORY & CRITICISM



Charles de Wailly (French, 1729–98). *Vue perspective du Panthéon*, ca. 1797. Pen and ink with traces of graphite on paper, 24.5 x 19.8 cm (9 5/8 x 7 7/8 in.). Montreal, Centre Canadien d'Architecture



Announcing a new journal

Getty Research Journal No. 1

Edited by Thomas W. Gaehtgens and Katja Zelljadt

The *Getty Research Journal* is a new periodical that showcases work by scholars and staff associated with the Getty Research Institute and the other programs of the J. Paul Getty Trust. It offers refereed essays that focus on an object or aspect of the Getty's extensive archival, rare book, and artistic holdings or that bear upon the annual research themes of the Research Institute or the Getty Villa. It also presents a selection of short, lively pieces about new acquisitions, scholarly activities, and ongoing research projects at the Getty.

The inaugural issue of the *Getty Research Journal* features essays by Olivier Debroise, Chelsea Foxwell, Karen Lang, Annette Leddy, Riccardo Marchi, Marc J. Neveu, Spyros Papapetros, Lorenzo Pericolo, Charles G. Salas, and Irene Small; the short texts examine materials at the Getty related to Nicolas de Nicolay, Pietro Millini, Gian Lorenzo Bernini, painting in nature around 1800, Yona Friedman, Alfred Schmela, Allan Kaprow, and African-American avant-garde artists in Los Angeles.

Thomas Gaehtgens is the director of the Getty Research Institute. Katja Zelljadt is principal research specialist at the Getty Research Institute.

Getty Research Institute
 240 pages, 7 x 10 inches
 34 color and 62 b/w illustrations
 ISBN 978-0-89236-970-6, paper
 ISSN 1944-8740
 US \$50.00 (06) [CAN \$55.00s] [UK £29.99s]

MARCH

> ART HISTORY & CRITICISM





The Fragment

An Incomplete History

Edited by William Tronzo

Almost everything we know about the past comes from physical and narrative fragments. Yet a fragment is not simply the static part of a once-whole thing. It is itself something in motion over time, manifesting successively or variously as object, evidence, concept, and condition.

The pieces gathered in this volume—written by scholars of art, art history, archaeology, literature, philosophy, psychology, numismatics, and film—investigate the significance of the fragment, whether received or created. Each essay offers a meditation on a distinctive moment in the history of the fragment, ranging from *spolia* in late antique architecture to the practice of collage in the modern period. Complementing these texts is a visual essay by the English sculptor and installation artist Cornelia Parker, whose oeuvre contemplates not only the power of relics but also the meaning conveyed by found objects made into art.

William Tronzo has held research appointments at the American Academy in Rome, Dumbarton Oaks Center for Byzantine Studies, École des hautes études en sciences sociales, and Stanford Humanities Center. The contributors are Ian Balfour, Brigitte Bourgeois, John Chapman, Thomas Crow, Bisserka Gaydarska, Jacqueline Lichtenstein, Paolo Liverani, Glenn Most, Cornelia Parker, Lucia Travaini, William Tronzo, and Fernando Vidal.

Getty Research Institute
 232 pages, 7½ x 10½ inches
 57 color and 40 b/w illustrations, 3 line drawings, 5 tables, 1 map
 ISBN 978-0-89236-926-3
 US \$50.00 (06) [CAN \$55.00s] [UK £29.95s]

MARCH

> ART HISTORY & CRITICISM



Illuminated Manuscripts of Germany and Central Europe in the J. Paul Getty Museum

Thomas Kren

This beautifully illustrated volume explores the richness of the J. Paul Getty Museum's holdings in German and Central European manuscripts from the ninth to the eighteenth century.

This book features full-color reproductions of masterpieces from such works as Carolingian manuscripts of the ninth century; several sumptuously illuminated Ottonian texts from the late tenth and early eleventh centuries; two of the most celebrated examples of Romanesque illumination: the Helmarshausen Gospel book from the 1120s and the Stammheim Missal, made around 1170 for Saint Michael's monastery in Hildesheim; The Life of the Blessed Hedwig, from 1353; and the only known illuminations by the Cologne painter called the Master of Saint Veronica, from about 1400. It also illustrates many richly colored illuminations from such manuscripts as a luxury psalter made in Würzburg, dating from the mid-thirteenth century; a copy of Rudolf von Ems's *Weltchronik*, produced in the early fifteenth century; and chivalric and dynastic manuscripts from the sixteenth to the eighteenth century.

Thomas Kren is senior curator of manuscripts at the J. Paul Getty Museum and co-author and editor of *Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe*, which won the Eric Mitchell Prize for best exhibition catalogue in 2004.

J. Paul Getty Museum
 132 pages, 6¾ x 9¾ inches
 110 color illustrations
 ISBN 978-0-89236-948-5
 US \$19.95 (03) [CAN \$21.95t] [UK £12.99t]

MARCH

> MANUSCRIPTS





Techniques of Chinese Lacquer

The Classic Eighteenth-Century Treatise on Asian Varnish

Filippo Bonanni

Translated by Flavia Perugini

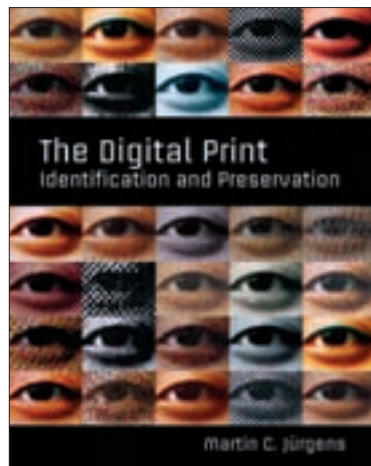
Published on the occasion of an exhibition at the J. Paul Getty Museum focusing on the conservation of the Victoria and Albert Museum's Mazarin Chest, from March 3 to May 24, 2009, this is the first English translation of Jesuit Filippo Bonanni's eighteenth-century treatise, considered the most important and comprehensive early study of Chinese lacquer in Europe. Bonanni relates various authors' attempts to understand and analyze the composition of the newly imported Chinese lacquer. He lists a variety of recipes of the time as well as their effectiveness—including several European recipes developed as an affordable alternative to the Chinese import—and offers what he considers the most reliable recipe, as well as his own appraisal of the best uses and applications of the lacquer. An invaluable primary source for scholars and conservators.

Flavia Perugini is associate objects conservator at the Museum of Fine Arts, Boston.

J. Paul Getty Museum
80 pages, 6 x 9 inches
4 line drawings
ISBN 978-0-89236-953-9, paper
US \$30.00 (06) [CAN \$33.00s] [UK £17.99s]

MARCH

> CONSERVATION



The Digital Print

Identification and Preservation

Martin C. Jürgens

This invaluable resource demystifies the complex, rapidly changing, and sometimes confusing world of digital print technologies. It describes the major digital printing processes used by photographers and artists over the past forty years, explaining and illustrating materials and their deterioration, methods of identification, and options for acquiring and preserving digital prints. A removable poster provides a ready reference for identifying specific processes and materials.

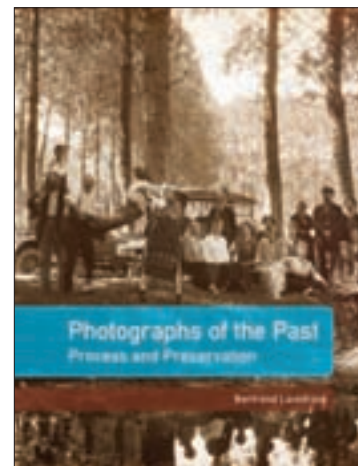
Anyone involved in identifying and preserving digital prints—from conservators, curators, archivists, and registrars to photographers, artists, and printing studios—will welcome this comprehensive, one-of-a-kind volume.

Martin C. Jürgens, a conservator of photographs in private practice in Hamburg, Germany, specializes in the conservation of historical and contemporary photographic materials and digital prints.

Getty Conservation Institute
304 pages, 8 x 10 inches
227 color and 49 b/w illustrations;
includes a removable identification poster
ISBN 978-0-89236-960-7, paper
US \$60.00 (06) [CAN \$66.00s] [UK £35.00s]

AUGUST

> CONSERVATION
> PHOTOGRAPHY



Photographs of the Past

Process and Preservation

Bertrand Lavédrine

With the collaboration of Jean-Paul Gandolfo, Sibylle Monod, and John P. McElhone

Preface by Michel Frizot

In recent years, interest in old photographs has grown significantly among a broad public, from collectors, conservators, and archivists to amateurs seeking to preserve precious family albums. Although the medium of photography is barely 150 years old, its relatively brief history has witnessed the birth of a wide range of photographic processes, each of which poses unique conservation challenges.

Photographs of the Past: Process and Preservation provides a comprehensive introduction to the practice of photograph preservation, bringing together more information on photographic processes than any other single source. Introductory chapters cover issues of terminology; the rest of the book is divided into three parts: positives, negatives, and conservation. Each chapter focuses on a single process—daguerreotypes, albumen negatives, black-and-white prints, and so on—providing an overview of its history and materials and tracing the evolution of its technology. This book will serve as an irreplaceable reference work for conservators, curators, collectors, dealers, conservation students, and photographers, as well as those in the general public seeking information on preserving this ubiquitous form of cultural heritage.

Bertrand Lavédrine is director of the Centre de recherches sur la conservation des documents graphiques, Paris. Jean-Paul Gandolfo teaches at the École nationale supérieure Louis Lumière, Paris. Sibylle Monod oversees research publications at the Centre national de la recherche scientifique, Paris. John P. McElhone is photograph conservator at the National Gallery of Canada, Ottawa.

Getty Conservation Institute
350 pages, 7½ x 9½ inches
171 color and 164 b/w illustrations, 130 line drawings
ISBN 978-0-89236-957-7, paper
US \$50.00 (01) [CAN \$55.00t] [UK £29.95t]

AUGUST

> CONSERVATION
> PHOTOGRAPHY

Also by this author: *A Guide to the Preventive Conservation of Photograph Collections*

ISBN 978-0-89236-701-6, paper
US \$45.00 (04) [CAN \$70.00s] [UK £30.00s]



Discovering Art: A New Series for Children



Dogs • Cats • Kids

John Harris and Catherine Lorenz

These three colorful books are filled with delightful images from the J. Paul Getty Museum's collection. But not just any images: the first contains pictures of dogs; the second, of cats; the third, of children, each accompanied by a bit of read-aloud rhyme. Designed and written for the youngest of art appreciators, these three charming books introduce children to the many different ways artists see the world—and offer a glimpse into the treasures of the Getty Museum.

Discovering Art: Dogs
 J. Paul Getty Museum
 22 pages, 5 1/2 x 5 1/2 inches
 20 color illustrations
 ISBN 978-0-89236-949-2, board book
 US \$4.95 (03) [CAN \$5.95t] [UK £3.99t]

Discovering Art: Cats
 J. Paul Getty Museum
 22 pages, 5 1/2 x 5 1/2 inches
 20 color illustrations
 ISBN 978-0-89236-951-5, board book
 US \$4.95 (03) [CAN \$5.95t] [UK £3.99t]

Discovering Art: Kids
 J. Paul Getty Museum
 22 pages, 5 1/2 x 5 1/2 inches
 20 color illustrations
 ISBN 978-0-89236-952-2, board book
 US \$4.95 (03) [CAN \$5.95t] [UK £3.99t]

MARCH

> CHILDREN'S LITERATURE

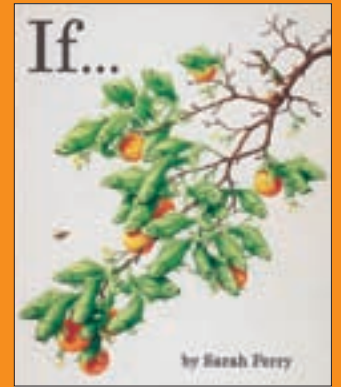
Children's Books



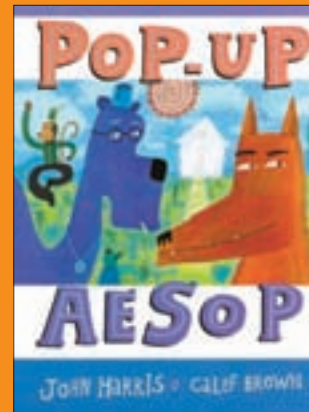
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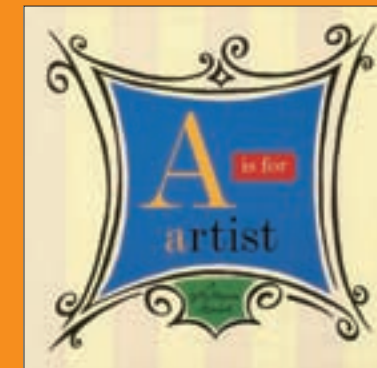
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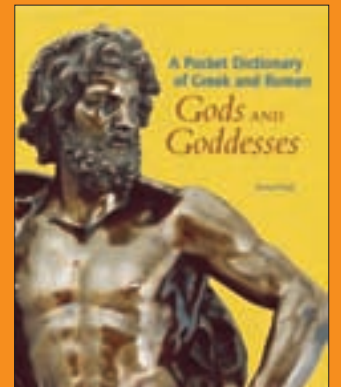
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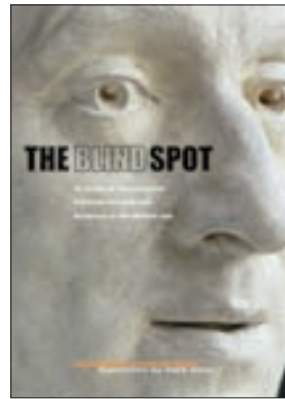


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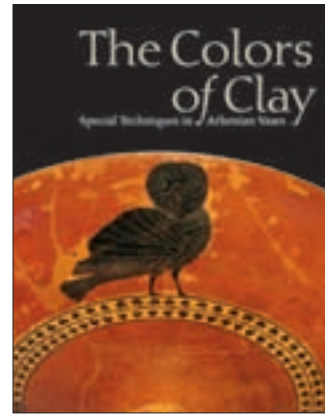
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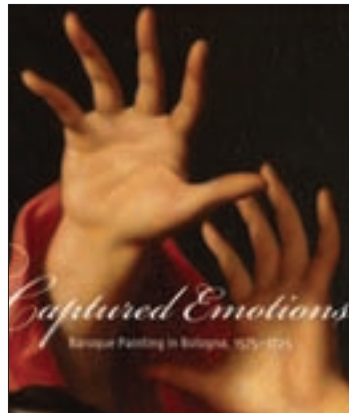
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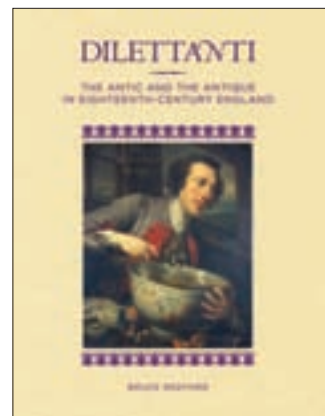
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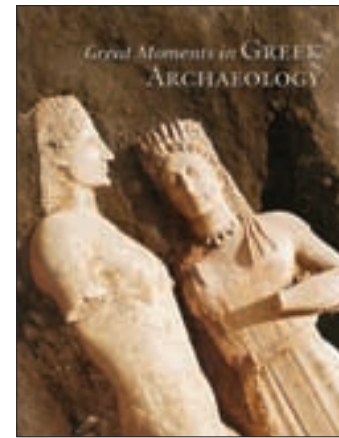


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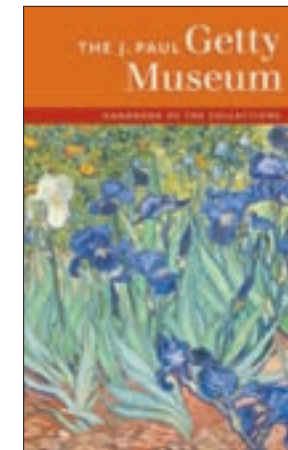
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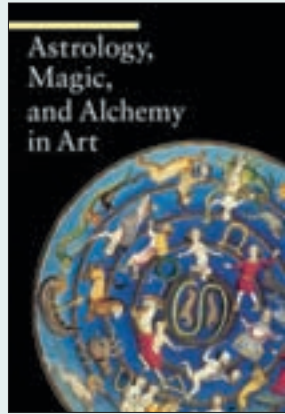


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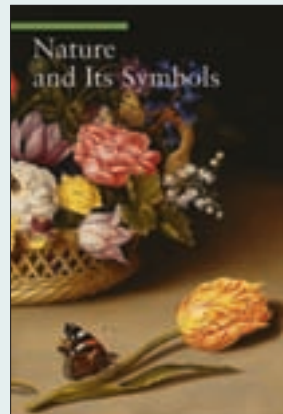
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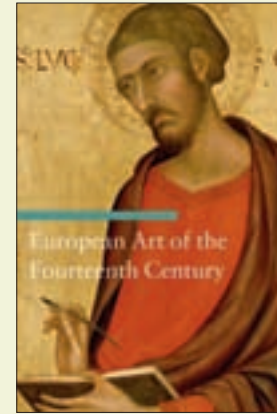


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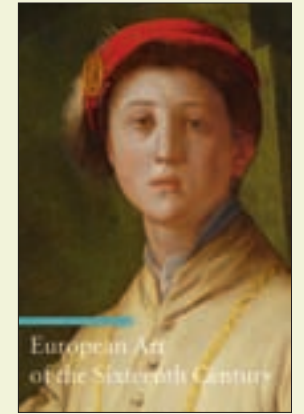
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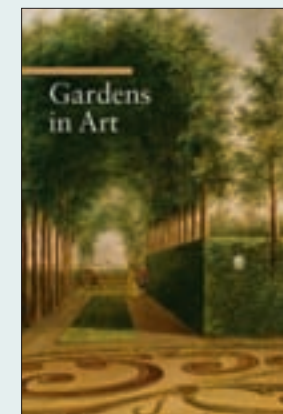
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