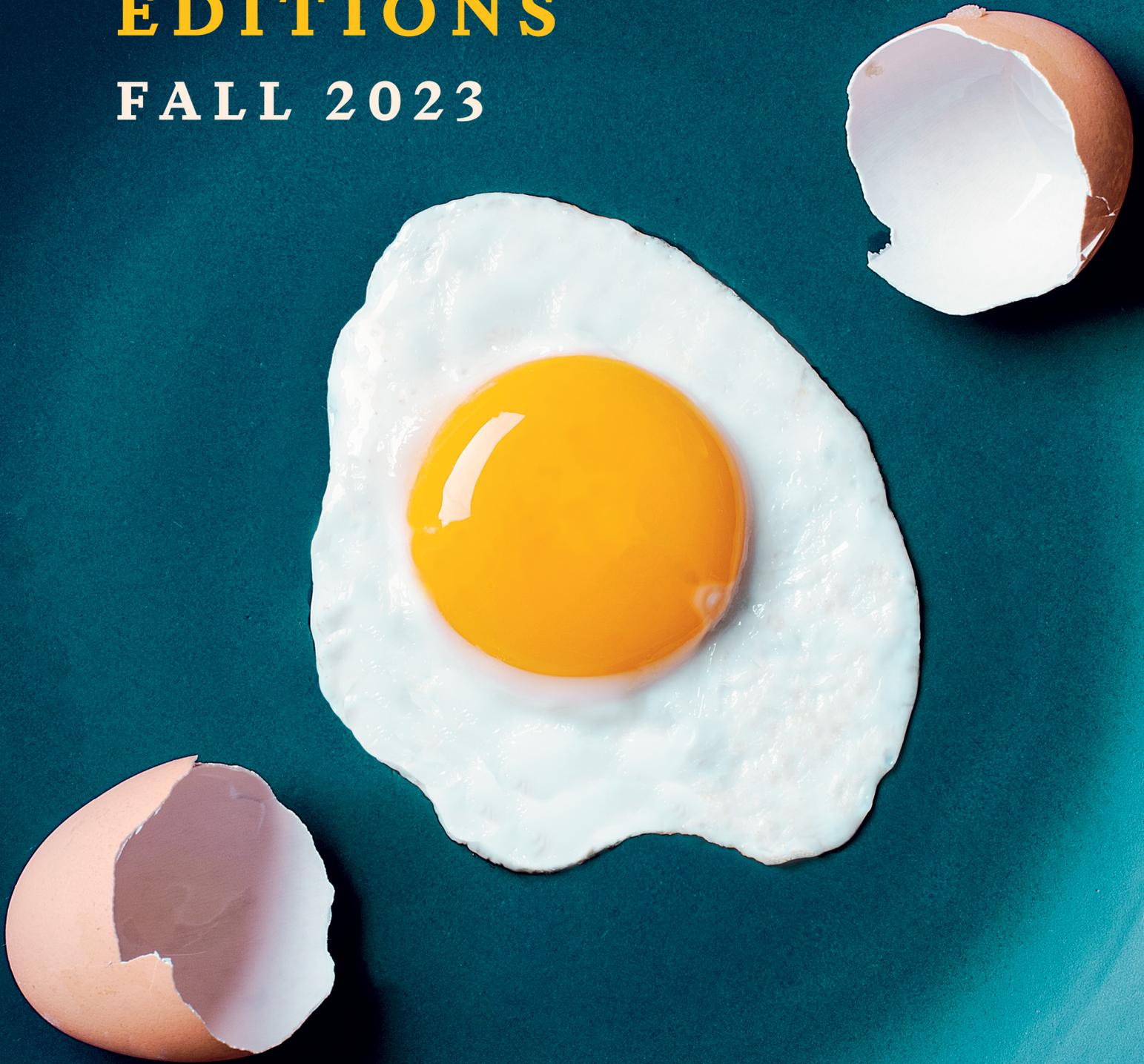
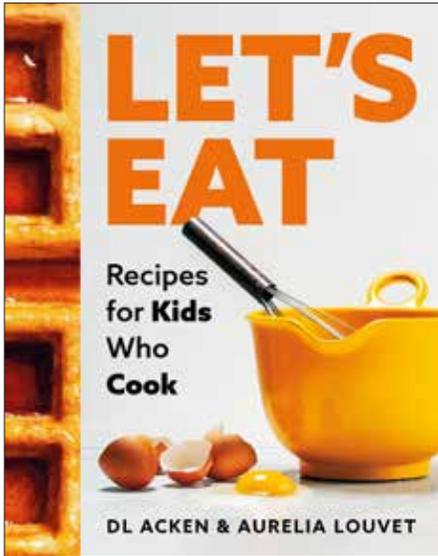


**TOUCHWOOD
EDITIONS**

FALL 2023





Let's Eat

Recipes for Kids Who Cook

DL Acken
Aurelia Louvet

A colourful, comprehensive cookbook that introduces beginning chefs (ages 9+) to basic kitchen techniques, and guides them from easy snacks through to show-stopping feasts.

If the young gourmands on *MasterChef Junior* are anything to go by, lots of kids are eager to get into the kitchen. So why wait until they're off at college facing the (gross) communal microwave in their residence lounge? Seasoned cookbook author Danielle Acken, food stylist Aurelia Louvet, and their six proteges (age 7 to 17) are here to help. *Let's Eat* brings together kitchen basics, tools, terminology, and 60+ recipes with loads of variations to suit a range of tastes.

The book opens with a chapter of recipes to build basic techniques—making eggs, rice, pasta, salad dressing, mashed potatoes, bread, and roast chicken (what? Yes, really)—that will set kids up for culinary success, before branching into breakfasts, fresh snacks and sides, hot main courses, and desserts. Learn to make hits like:

- Sticky Soda Pop Ribs
- Spaghetti Bolognese
- Falafel Veggie Burgers
- Deviled Eggs
- Pulled Chicken Tacos
- Sweet Potato Curry
- Teriyaki Baked Salmon
- Oven Baked Doughnuts

Following this fun, choose-your-own-adventure style primer, with its bold, colourful photography, kids will soon advance from quick afterschool snacks and summer picnics to breakfasts in bed and full-course family dinners (with dessert, of course).

Danielle (DL) Acken is the co-author of *Off the Hook*, *Cedar and Salt*, and *A Rising Tide* (Appetite). She is a Canadian-born international food writer and photographer who splits her time between London, UK and her farm studio on Canada's beautiful Salt Spring Island. See her work at dlacken.com.

Aurelia Louvet is the co-author of *Off the Hook* and a dedicated home cook and food stylist based on Canada's gorgeous Salt Spring Island. Having lived and eaten around the world, Aurelia is known for her evocative style that combines modern North American sensibility and classic European beauty. Visit her at aurelialouvet.com.

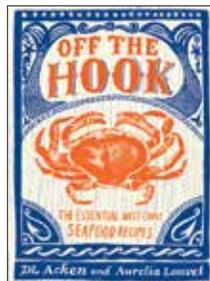
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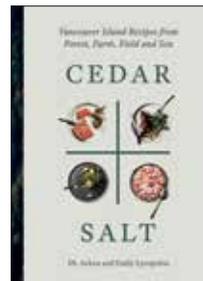
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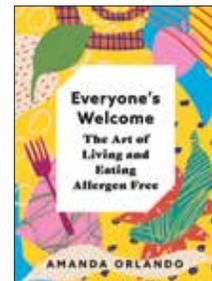
OF RELATED INTEREST



Off the Hook
9781771512763, \$22.00



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9781771512947, \$45.00



Everyone's Welcome
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POP IT IN A POT ... OR PAN!

... one-dish wonders to feed a crowd.

- Chicken noodle soup with easy bread rolls • xx
- Sweet potato thai curry • xx
- Slow cooker baked beans • xx
- Chili con carne • xx
- Creamy pasta pasta • xx
- Mex & cheese • xx
- Spaghetti Bolognese • xx
- Pajama pants pulled pork • xx
- BBQ pork buns • xx
- Chicken pot pie • xx
- Shepherd's pie aka pittá chónata • xx
- Sheet pan dinner • xx

SCONES

Scones are quick and easy to whip up and can be made in a gazillion different flavor combinations. Cold unsalted butter is the key to lots of fluffy, light layers. Keep a stick or two in your freezer so that you always have some on hand.

- MAKES 6 SCONES**
- 3 cups (300 mL) all-purpose flour
 - 1/4 cup (60 mL) granulated sugar
 - 1 Tbsp (15 mL) baking powder
 - 1/4 tsp (2 mL) sea salt
 - 1/2 cup + 1 Tbsp (143 mL) whipping cream (30% milk fat), plus more for brushing
 - 1 large egg
 - 3 tsp (10 mL) vanilla extract
 - 6 Tbsp (85 mL) unsalted butter, frozen
 - Extra (see Add the Extras)
 - 3 Tbsp (45 mL) coarse golden sugar (for sweet scones)
- Gloss**
- 1 cup (250 mL) King cake
 - 5.3 Tbsp (75-80 mL) milk of choice
 - 1 tsp (2 mL) flavoring of choice (see Switch Up the Flavor)
- Preheat the oven to 350°F (300°C). Line a large cookie sheet with parchment paper.**

Place the flour, sugar, baking powder and salt in a large mixing bowl and mix together.

In a separate bowl, whisk together the cream, egg, and vanilla until fully combined. Add the wet ingredients to the dry ingredients and stir lightly to combine. Use a scraper to grab the pieces together into the mixture. Add any extras you want to use, and stir again to combine all of the ingredients. You should see the pieces of butter in the dough. These are what make the scones so fluffy!

Lightly flour your work surface. Dump the dough portion out onto the flour and pat the dough together to form a ball. Flatten the ball with your palm into a disk and place the pieces on the prepared cookie sheet, leaving at least 1 inch (2.5 cm) between them.

Place the **cookie sheet** in the freezer for 5-10 minutes to freeze the butter. Remove, then make the SCONES.



Take the **cookie sheet** out of the freezer and use a **pastry brush** to brush some whipping cream across the tops of the scones. You'll need about 3 Tbsp (45 mL) of cream for this. If you're making sweet scones, sprinkle slightly less than 1 tsp (2 mL) of coarse golden sugar overtop each scone.

Return the tops on lightly browned, approximately 10-15 minutes. You can broil one more to check and see if they are done. The scones should feel nice and moist, but not be sticky or wet. Using **cookie tines**, remove from the oven.

Turn off the oven!

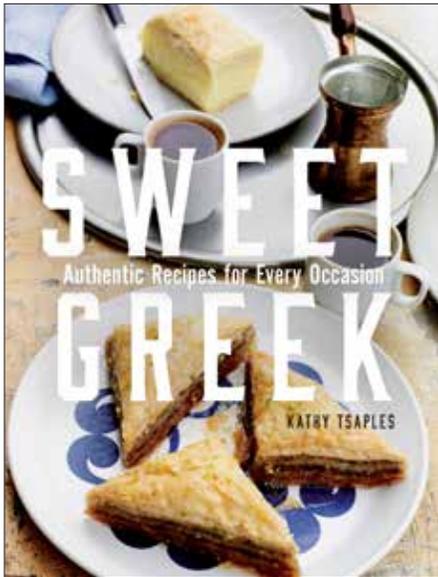
Slide the **preheated paper** and scones onto a **cooling rack** to cool. If you're using a **glass**, which the recipe says to use with the milk and flavoring and pour over the cooled scones.

You can freeze the **uncooked scones** in an airtight freezer bag for up to 3 months, and glazed scones can be kept at room temperature in an airtight container for up to 5 days.



Add These Extras!

- DRIED FRUIT**
Mix in 1 cup (250 mL) of dried berries (blueberries, raspberries, raisins, cherries) and 1 tsp (2 mL) of ground cinnamon. Make the glaze with maple syrup as flavoring.
- FRESH BERRY**
Add 1 cup (250 mL) fresh berries to the scones mix. Make the glaze with orange juice as flavoring.
- APPLE CINNAMON**
Using a **mandoline**, grate, peel and core a fresh, crisp apple, then cut it into small dice. Mix in 1 cup (250 mL) of the apple pieces with 1 Tbsp (15 mL) of ground cinnamon. Make the glaze with maple syrup as flavoring.
- LEMON POPPY SEED**
Zest 1 medium organic lemon. Mix in the zest along with 2 tsp (10 mL) poppy seeds. Make the glaze with lemon juice as flavoring.
- CRANBERRY ORANGE**
Zest 1 medium orange. Mix in 1 Tbsp (15 mL) of the zest along with 1 cup (250 mL) of cranberry dried cranberries. Make the glaze with orange juice as flavoring.
- CHOCOLATE**
Mix in 1 cup (250 mL) semi-sweet, milk, or white chocolate chips and 1 tsp (2 mL) vanilla powder. Make the glaze with vanilla as flavoring.
- PUMPKIN SPICE**
Reduce the whipping cream to 3/4 cup (187 mL). Mix in 1/2 cup (125 mL) pumpkin puree and 1 Tbsp (15 mL) of pumpkin spice seasoning. Make the glaze with maple syrup as flavoring.



Sweet Greek

Authentic Recipes for Every Occasion

Kathy Tsaples

A collection of 90+ traditional Greek recipes that will help you master classic favourites like spanakopita and baklava, and add dozens of new treats to your repertoire.

"Kathy has literally cooked up the holy book of Greek food! With mouthwatering recipes, stunning photographs and historical tidbits, Sweet Greek takes you on a personal journey of family, nourishment and love. This cookbook is a must for all kitchens the world over." —Christos Sourligas, bestselling author of My Big Fat Greek Cookbook

Kathy Tsaples's parents arrived in Australia as part of the early-1950s wave of immigrants from Greece and their household in Melbourne became a regular gathering place for the Greek families in their neighbourhood, nourished by Kathy's mother's cooking. Fast forward a few decades and following a battle with cancer that caused her to re-evaluate her life's purpose, Kathy began to focus on the Hellenic cuisine handed down to her. She opened a shop and soon began collecting her family's recipes into a book to share with home cooks.

Stock your kitchen with Mediterranean staples like olive oil, lemon, olives, feta, rosemary, eggplant, spinach, tomato, peppers, dried beans, fish, and lamb and let Kathy teach you to make:

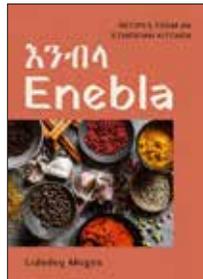
- Eggplant Dip
- Slow Roasted Okra Casserole
- Chargrilled Octopus
- Koulourakia
- Fig Spoon Sweet
- and so many more!

Organized around feasts from the Greek Orthodox calendar as well as national holidays, the book also has a chapter dedicated to winter meals and another all about sweets. With 90+ wholesome, highly flavourful recipes adapted for the North American kitchen, accompanied by rustic photography and family ephemera, *Sweet Greek* will help you master familiar Greek favourites like moussaka, tzatziki, spanakopita, dolmades, and baklava, and add dozens of new treats to your repertoire.

The daughter of Greek migrants **Kathy Tsaples** grew up in the Melbourne suburb of Richmond. In 2012 she opened her stall, Sweet Greek, at the Prahran Market, selling baked goods and prepared meals. Since then she has authored two cookbooks, *Sweet Greek* and *Sweet Greek Life*, and has been awarded the HACCI Award for business excellence. She has also appeared as a guest chef on the programs *My Market Kitchen* and *Everyday Gourmet*.

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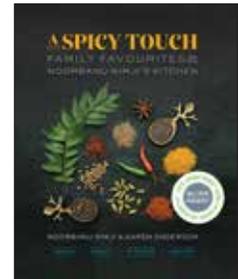
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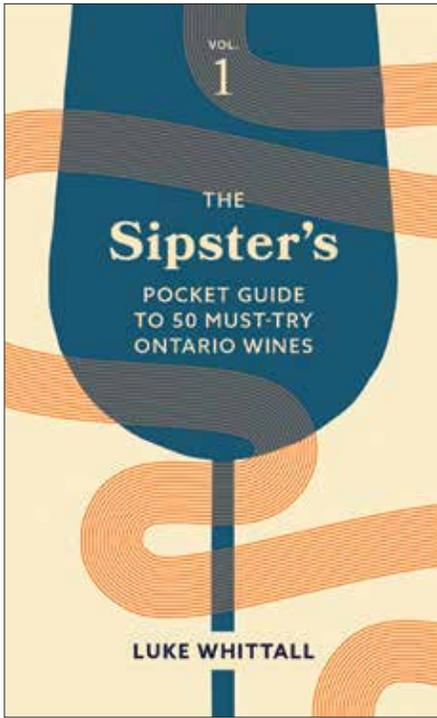
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The Sipster's Pocket Guide to 50 Must-Try Ontario Wines: Volume 1

Luke Whittall

A practical, decidedly un-stuffy guide to 50 of the best Ontario wines under \$50 a bottle.

"The most original wine book you will read this year. Luke Whittall's iconoclastic tasting notes offer a new and thoroughly refreshing way to approach wines." — John Schreiner, Canada's most prolific wine writer

In this handy portable guide to the top 50 Ontario wines under \$50 a bottle, wine expert and educator Luke Whittall abandons the usual language of tasting notes in favour of a more personalized, approachable style, focusing on experiences, good company, and where a wine might take your thoughts.

As a wine industry professional, Whittall has often found himself inspired more by the way non-professionals talk about wine than the "hints of fresh cherries, dried herbs, and soupçons of eucalyptus" style typical of traditional wine writing. *Sipster's Pocket Guide* describes the experiences bound up in the tasting of 50 of the most amazing wines this province has produced, including reds, whites, rosés, sparkling, and dessert wines.

With offbeat pairings that leapfrog from Frank Sinatra to truffle brie, digital detox to charcuterie, and an index of attitudes that lets you choose a wine based on your mood (be it cottage country or campus house party, accessible or argumentative) it's anything but stuffy. Before you head to the liquor store to deliberate over your next sip, take a glance through *Sipster's*.

Luke Whittall has worked in cellars, vineyards, and wine shops since 2005 and is currently a wine instructor at Okanagan College. His previous books include his series of *Sipster's Pocket Wine Guides*, *Valleys of Wine: A Taste of British Columbia's Wine History*, and *The Okanagan Wine Tour Guide* (co-authored with John Schreiner). He splits his time between Toronto, Ontario, and Okanagan Falls, BC.

Local Interest (ON) / Wine

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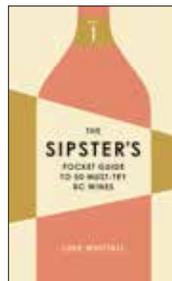
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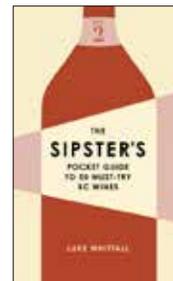
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The Okanagan Wine Tour Guide

9781771513944, \$25.00



Queenston Mile Vineyard Pinot Noir

Body: Medium

Sweetness: Dry

Attitude: Complex

Pair with: Truffle perogies, grilled sausages, cold winter nights

Like an older sibling who knows jujitsu, this wine will kick your ass, but in a familial way that makes sure you will not be harmed, at least not seriously. It's a Pinot Noir that knows it's a Pinot Noir. It also knows exactly how good it is.

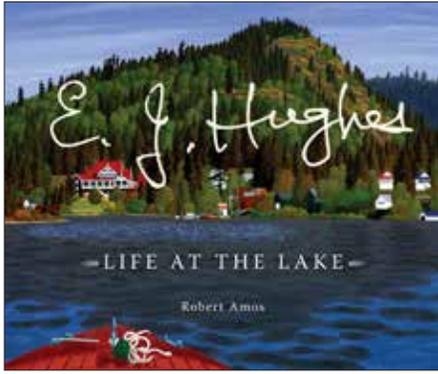
The aromas are the first sign of that greatness. There are a lot of them. They will jump out of the glass and boop you in the nose. They'll keep you guessing with each sniff in the glass. Sniff. Boop. Repeat and feel the love.

When you finally do take a sip, you will get hit with a set of complex flavours that will take second for your brain to reconcile. Along with the flavours, this wine has texture and lots of it. It is velvety smooth and with tannins that keep everything together, like a great drummer in a band. That drummer can keep everything on track, keeping that beat going strong, and have the audience bouncing along with them all through the song. It's what they do. It's what this wine does. It's going to rule the groove.

Especially if that drummer knows jujitsu and is someone's older sibling.

—Excerpted from *The Sipster's Pocket Guide to 50 Must-Try Ontario Wines: Volume 1*





E. J. Hughes: Life at the Lake

Robert Amos

The latest instalment in the award-winning series on the life and work of E. J. Hughes brings the reader into this very private artist's home and studio on Shawnigan Lake.

"In Life at the Lake, biographer Robert Amos has shown Canadians that Emily Carr was not the only painting superstar from BC. E. J. Hughes deserves to stand with the giants." —Roy MacGregor OC, journalist and author of 50+ books

Art / Biography & Autobiography
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In the most intimate volume yet about prolific Canadian painter E. J. Hughes, the artist's official biographer Robert Amos brings us *Life at the Lake*, capturing the years Hughes and his wife Fern spent at their home on Shawnigan Lake, Vancouver Island.

Following Hughes's service as a war artist, in 1946 he and Fern looked for a place to buy in Victoria. Then, in 1951, they spotted an ad for a property on Shawnigan Lake, about 40 kilometres north of the city. The quiet lakeside existence he and Fern established suited his temperament and artistic needs perfectly. In addition to reproductions of all of his Shawnigan-themed oils and watercolours, the book includes dozens of sketches, colour notes, local news clippings, letters, and illuminating excerpts from recorded interviews with Pat Salmon, Hughes's longtime friend and assistant.

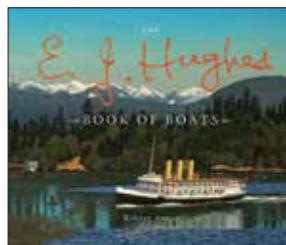
With a keen appreciation for the quotidian, Amos captures lakeside life at Shawnigan, with Hughes's observations on birds and trees, and trips to local shops and restaurants. He tells of an unusually snowy winter that slowed the delivery of finished paintings to the post office and, on a more sombre note, the gradual progression of Fern's muscular dystrophy. The book shares insights into the relationships—with Fern, Pat, and agent Max Stern—that allowed Hughes to achieve great success as an artist while living a quiet existence at Shawnigan Lake.

For the Hughes fan and anyone who enjoys learning about the everyday lives of artists, this latest addition to the Hughes pictorial canon is a must.

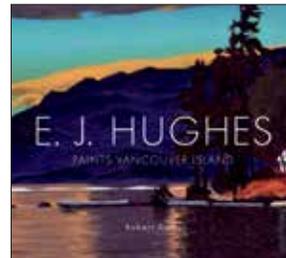
Robert Amos has published eleven books on art—including four bestselling volumes on the life and work of beloved Canadian artist E. J. Hughes—and was the arts columnist for Victoria's *Times Colonist* newspaper for more than thirty years. Amos was elected to the Royal Canadian Academy of Arts in 1995 and is an Honorary Citizen of Victoria. He lives in Oak Bay, British Columbia, with his wife, artist Sarah Amos.

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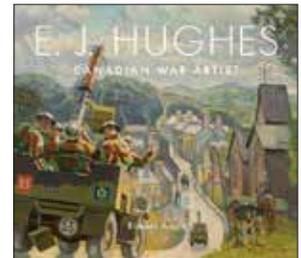
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Seaboard Lodge (detail)
by E.J. Hughes, circa 1914
with perspective

Seaside House
by E.J. Hughes, circa 1914
oil on canvas, 20" x 24" (50.8 x 61.0 cm)
Victoria Art Gallery

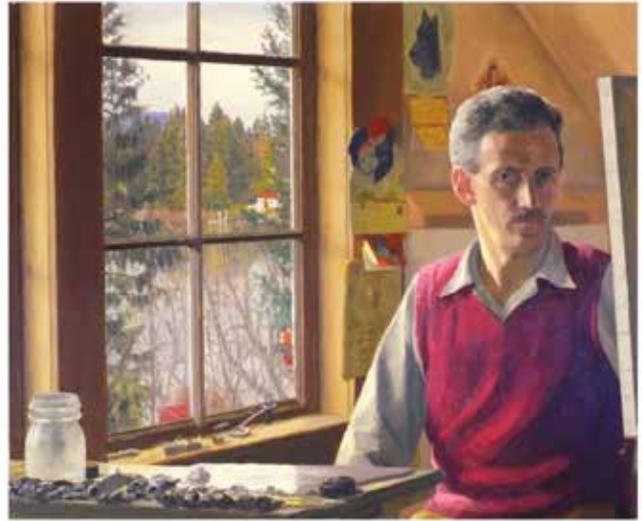
— IN 1914, E.J. continued: "Hughes and Fern enjoyed living on the lake, and they especially appreciated the activity of the modern resort at Seaboard Lodge School. Hughes mentioned how he used to sit by his window overlooking the water, and sometimes a dancing class would go out on the float. 'They'd see me there and wave up — there were all these graceful arms, kind of cane you know,' he recalled with pleasure." (Jane Cole in conversation with E. J. Hughes on September 8, notes quoted in E. J. Hughes: The Man and His Art, Maritime Art Gallery, 2002).

Hughes's studio on the top floor had windows looking out to the water on the

north and west. Automobiles passing were rare, and in the early days, motorboats were even rarer. With his head outside his window and the sounds of Fern's laughing himself downstairs, Hughes sat up his old army stool, put out a fresh canvas, and got to work.

This studio was the setting for the only self-portrait Hughes ever painted. In a letter to his dealer he wrote: "I'm starting a self-portrait as you suggested, a painting six to seven inches. It is the first painting direct from nature that I have arranged for years. ... there will not be much B.C. landscape showing through the window in the background, but there is some." (E. J. Hughes to Max Yarn, December 4, 1914).

In the painting, the small cottages on the far side of Seaboard Bay can be seen through the window. An open bottle of turpentine stands to the left, and tubes of paint are arranged along the near edge of the table, which was topped with a sheet of plain glass for use as a palette. Tacked to the wall behind the artist is a sketch with a puppy wearing a tam-o-shanter and another piece of a "loopy" dog. Hughes, in red derivative vest and open-necked shirt, appears to be full of character and determination. This painting was later acquired by the Vancouver Art Gallery.



The Seaside House in Victoria, British Columbia
Photo by E. J. Hughes
Seaside House
Paint Year: Courtyard
Photo: 1914 or earlier
20" x 24" (50.8 x 61.0 cm)
Victoria Art Gallery

— IN OCTOBER 1914, when he had completed his military service, Hughes moved with Fern to Victoria. They bought a large house and rented out some of the rooms "like Emily Carr," as Hughes later recalled. But the tenants were unruly and slow to pay.

Soon Hughes and Fern gave up the idea of being landlords and moved to the front of a succession of small houses in Victoria. Unable to find the peace and quiet Hughes required, during the next few years, they bought and sold four houses, and their funds diminished at every transaction.

As it happened, just a few years earlier, Emily Carr had been living in Victoria. In 1904, she had her only successful show at the Dominion Gallery in Montreal, where

her friend Laverne Harris also showed his work. After the show, Harris and Carr selected some of her pictures for the Emily Carr Trust Collection, which was given to the people of British Columbia after her death. When the remainder of her paintings were released for sale, the Dominion Gallery took responsibility. "The money realized was used to create the Emily Carr Scholarship Fund, given annually to a young artist residing in British Columbia."

In the summer of 1914, Laverne Harris, acting for the Carr estate, awarded the scholarship to Hughes. This provided income which Hughes used to finance a series of sketching trips on the West Coast. He may have been thinking of Emily Carr when he set forth in the

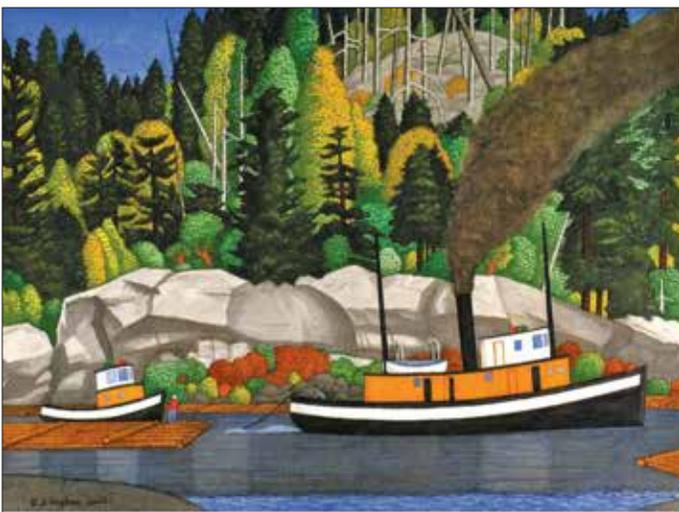
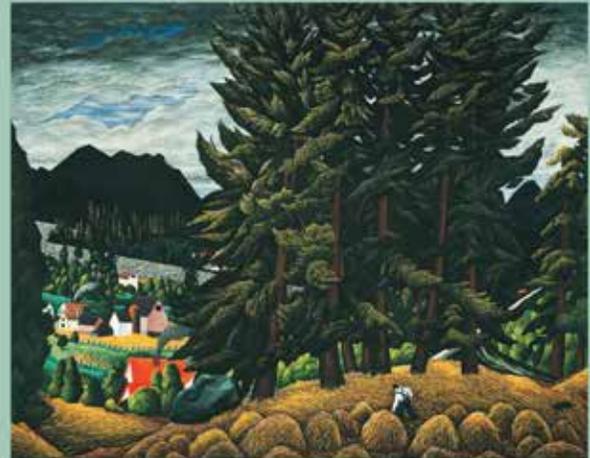
summer of 1914 and sailed north to Prince Rupert on the Princess Adelaide.

Working from a moving vessel was not an ideal situation for Hughes to make his drawings. Also, he suffered from seasickness. "The trip up the inland passage — he'd said it was lovely to other people, but he told me it was horrible," (Dr. Salmon, unpublished manuscript).

After the trip, the artist returned to his wife and their little home on Union Street in Victoria. Fern made the meals and kept house while Hughes worked. Sometimes a day or a series of dark and powerful sunsets.

At that time, he wrote to his sister Zoe: "Some day, if I can have a few years of good working conditions so that my trend of thought isn't continually broken, as it is at present with all the carpentry, hanging, cars with open exhausts outside the window, kids yelling continuously and moving blocks of wood in our yard, etc., I will do paintings more direct like I think Gustav did." (E. J. Hughes to Zoe Hughes, August 14, 1914).

It was at this time that he painted some of the most celebrated pictures of his career, including *Fern Near Courtenay* (over).



Seaside House
by E.J. Hughes, circa 1914
oil on canvas, 20" x 24"
(50.8 x 61.0 cm) and Montreal
Gallery of Canada

Seaside House
by E.J. Hughes, circa 1914
oil on canvas, 20" x 24"
(50.8 x 61.0 cm)

— IN 1914, with the remaining money from the Carr Scholarship, Hughes made drawings along the west coast of Vancouver Island visiting Sooke, Sidney, Ladysmith, Chemainus, Nanaimo, Gabriola Island, Qualicum Beach, and Courtenay. Otherwise, he never left home. At this time, Hughes sent paintings to be exhibited with the Canadian Group of Painters in Montreal and Toronto and was nominated for membership in the group by A. Y. Jackson.

Regarding his submission to the annual BC Artists Exhibition at the Vancouver Art Gallery, Mildred Valley Thomson, writing in the *Vancouver Province*, had this to say: "Perhaps the outstanding painting in the show is Seaside House by E. J. Hughes (Fern Near Courtenay) (over). Painted in great detail the picture is reminiscent of the old printmaker, yet having a vital link with the present. The hard, clean, bright colors



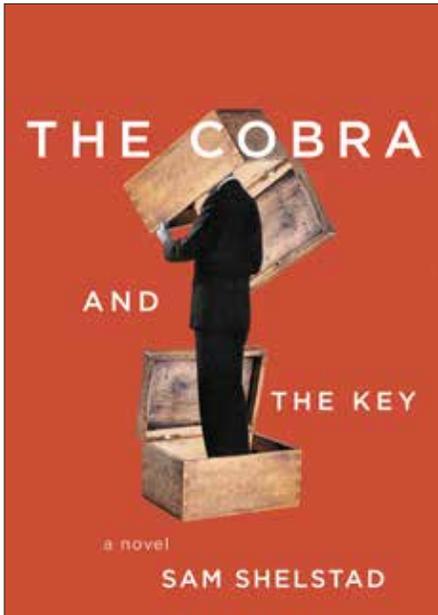
well defined form and character have the feeling of a fabulous tapestry or a beautiful piece of needlework. The crisp, sparkling facets of roof and wall contrast vivaciously with the softer richness of the green color from which dominates the painting, and the splendor of the harvest in the background." (Mildred Valley Thomson, *Vancouver Province*, not dated). The Vancouver Art Gallery soon bought *Fern Near Courtenay*.

In 1915, Laverne Harris, a board member of the National Gallery of Canada, recommended that the Gallery purchase *Dayboats, Ladysmith Harbour* (over) making Hughes one of the few living British Columbia artists represented in the national collection.

"If I like these sales very helpful, and the critical acceptance by and exhibition with other artists must have been heartening, Hughes was struggling financially and, in 1916, was continuing to struggle to find the money to buy the house." (Dr. Thom, E. J. Hughes, Vancouver Art Gallery, 2002, p. 50).

As Hughes later recalled, "with one word from Fern that there wasn't enough money, he'd have been completely willing to abandon his art and get a job, perhaps as a printer. But she never complained. So they struggled on and, in 1916, they decided to move to the coastlands." (Dr. Salmon, unpublished manuscript).





The Cobra and the Key

A Novel

Sam Shelstad

Sam Shelstad's brilliantly funny, slightly unhinged creative writing guide is *How Fiction Works* by James Wood meets *Pale Fire* by Vladimir Nabokov.

To the untrained eye, Sam may look a lot like a Value Village cashier who shares an apartment with his Uncle Herman and has just emerged from a failed relationship with a woman forty years his senior whom he met at his mother's book club. But Sam is a successful novelist—or will be soon, he's certain. The manuscript of his debut novel, *The Emerald*, is currently on the desk of a celebrated indie publisher. While he waits to hear back, he's hard at work on two ambitious writing projects. The first is the Molly novel, a fictional rendering of Sam's newly defunct relationship. The second is a guide for aspiring fiction writers like yourself. The two have much to teach one another, and much to teach you.

Drawing on examples from the work of greats like George Orwell, Henry James, F. Scott Fitzgerald, Alice Munro, Kazuo Ishiguro, Clarise Lispector, and Sam Shelstad, *The Cobra and the Key* takes the novice through aspects of character, detail, plot, style, point of view, dialogue, and meaning. Before long, you'll be ready to print off your first draft and embark on revisions. Then it's time to learn some of the tricks of the publishing biz. Having just been threatened with legal action by his soon-to-be publisher for stalking said publisher's son via Instagram, Sam knows a thing or two about that too. Are you ready to get serious about your writing?

Sam Shelstad is the author of the story collection *Cop House* (Nightwood Editions, 2017) and the novel *Citizens of Light*. He is a regular contributor to McSweeney's Internet Tendency and his work has appeared in magazines including *The New Quarterly* and *Joyland*. He was longlisted for the CBC Short Story Prize, a runner up for the Thomas Morton Memorial Prize, and finalist for a National Magazine Award. Shelstad lives in Toronto.

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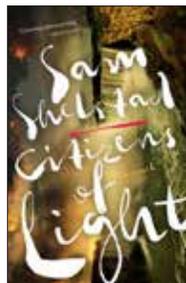
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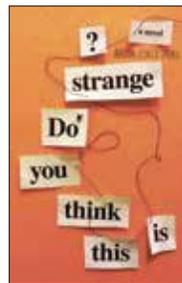
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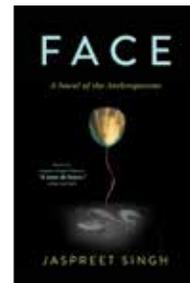
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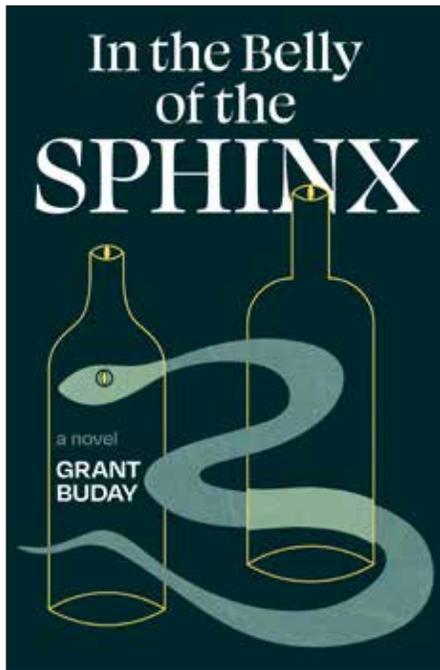


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Drawing inspiration from your life can actually help you work through trauma. I've mentioned that I was recently broken up with by my ex-lover Molly, and that this development has caused me incredible stress. While I do feel that this separation is temporary, and will only bring us closer together in the long run, the feeling of rejection is still painful. I've decided to work through this pain by writing a novel based on my relationship (thus far) with Molly. Our story is actually quite interesting: Molly is significantly older than me and, in fact, a friend of my mother's, which meant we initially had to spend a great deal of effort keeping our companionship a secret. Further, even though Molly's previous relationship was basically non-existent in any practical sense by the time we met, she was technically married to another man. Revisiting and re-evaluating all of this drama from the comfort of my writing desk has been an effective way to temper my heartache and sort through my feelings. Since I'm simultaneously working on this Molly novel as well as the writing guide you are currently reading, I will periodically refer to my progress on the Molly novel throughout the guide, to give you greater insight into my creative process. And who knows, by the time you are reading this writing guide, perhaps my Molly novel will have been completed and published to critical acclaim. Maybe the success of the Molly novel is what drew you to my writing guide, in fact. Maybe The Emerald came out with a small press, won several awards, and caught the attention of various literary agents and editors from large publishing houses, which meant that a bidding war erupted over the rights to my Molly novel. Wouldn't it be interesting to get a behind-the-scenes look at the creation of an international best-seller and critical darling, written from the perspective of someone who, at the time of composing this guide, is yet to be discovered as an important literary talent?

—excerpted from *The Cobra and the Key*





In the Belly of the Sphinx

A Novel

Grant Buday

Grant Buday's new novel is an eccentric coming-of-age story that captures the late-Victorian fascination with ancient Egypt, auras, and the afterlife.

Smart, stubborn, and forthright Pearl Greyland-Smith is nine years old when we first meet her, in 1882. She lives with her widowed mother, Florence, in Victoria's James Bay neighbourhood. Pearl's father was a Hussar who died in Afghanistan, or that's what Florence has always told Pearl. But when an Irish woman named Cassidy arrives at their door and addresses Florence as Sinead, Pearl begins to realize she may not know very much about her origins at all.

An avid reader with a rich inner life, as Pearl grows up she nonetheless confronts the scarcity of choices available to women. Yet while lacking in certain amenities, Pearl and Florence's days are anything but dull, populated by characters easily at home in a Dickens novel: the earnest and enigmatic amateur scientist Charles Gloster, their bawdy, theosophist housemaid Carpy, inspector Osmo Beattie, and imperialist newspaper columnist Harry Hearne. Then a fateful encounter at a solstice fête throws Pearl's whole future into question.

This delightful coming-of-age story, imbued with the Victorian fascination for auras and the afterlife, will appeal to readers of Patrick DeWitt and Eleanor Catton. Once again Grant Buday has turned distant West Coast history upside down and created a vivid world intimately relevant to us today.

Grant Buday is the author of the novels *Dragonflies*, *White Lung*, *Sack of Teeth*, *Rootbound*, *The Delusionist*, *Atomic Road* and *Orphans of Empire*, the memoir *Stranger on a Strange Island*, and the travel memoir *Golden Goa*. His novels have twice been nominated for the City of Vancouver book prize. His articles and essays have been published in Canadian magazines, and his short fiction has appeared in *The Journey Prize Anthology* and *Best Canadian Short Stories*. He lives on Mayne Island, British Columbia.

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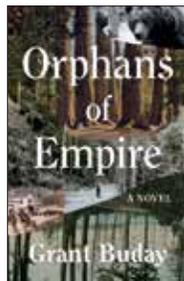
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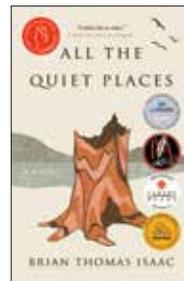
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Pearl was delighted, for not only were Mother and Mr. Gloster keeping company, but she herself had new clothes and a gala at which to display them. She and her mother had spent the entire week finding the right fabric for the right dress of the appropriate style. They'd gone to the Palace, the Gown and Glory, the Victorian Woman. They'd paged through catalogues and it soon became clear that her mother's concept of what was appropriate differed dramatically from Pearl's. What Florence rated elegant Pearl called frumpy, and what Florence called beautiful Pearl called a sack. All the while the clerks looked on with wry indulgence, familiar with such scenes even as they tried to placate them both, smiling first at the daughter and then at the mother. Pearl said, "This business across the front sags like a fruit picker's apron stuffed with apples. And does it have to be charcoal?"

"There is burgundy," offered the clerk.

Pearl pointed to a different one, all cream and gold, causing her mother to wince and state that it would draw attention. "You want a calm and quiet elegance," she said, "not to be mistaken for a giant canary."

"What about the red?"

"I don't see that resembling a woodpecker is any better."

"Perhaps I should go in purdah?"

They compromised on a colour the clerk called Siena Sandstone in September, a golden tan with a black bib and cuffs, a slim side stripe also of black, grey velvet buttons, with a not altogether unbecoming drape that put Pearl in mind of ripples upon a pond at sunset.

"Satisfied?"

"I need a hat."

—Excerpted from *In the Belly of the Sphinx: A Novel*

