

Tara Books Presentation



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Additional Information

This pdf is interactive, and we have linked each title to our website where more details can be found. Videos are embedded, and when you click on them, our website link or YouTube will ask you to allow it to connect. Please do so, and you can watch the video or link to our blog post. We have also provided text hyperlinks for the videos, just to be on the safe side.

More details on all our material have been provided as word file attachments.

These consist of the following documents:

- Rights and international partners
- List of awards
- Selected international press
- Presentation of Gita Wolf as contact person
- List of international references
- Tara Books' online presence, including more videos and blog entries
- A separate folder with articles on children's literature by Tara members

A package of all the books mentioned in the presentation have been couriered separately to the ALMA nominations committee in Sweden.

Tara Books

Tara Books is owned by the people who run it. We are a collective of writers, designers and book makers, and generate most of our titles in-house. We also work with creative professionals from India and abroad. Our engagement with the rich diversity of Indian folk and tribal art is particularly well known. We have brought many of these traditions into the book for the first time, by combining them with contemporary design and fine production. The image is central to our books. Visual language is a form of communication, and it has the ability to cut through barriers of class, caste and region. Several of our artists are from communities that continue to endure exploitation and inequality, and the books we have created with them bring in completely new perspectives for the reader. We experiment with the form of the book: from content and design, to paper and printing. We're particularly well known for our books made completely by hand, which are printed and bound in our special book making workshop. These exquisite editions have won critical acclaim and recognition.

We won the Best Children's Publisher of the Year Award for Asia in Bologna this year.

We want to rely on dialogue and mutuality, seeking to do away with hierarchies as much as possible. Publishing is a genuinely collaborative process for us. A successful book brings together several visions that make it an important cultural object. With our interest in artisanship and tactility, we celebrate the physical book at a time when its obituary is being written.

www.tarabooks.com



People



GITA WOLF
Founder, publisher,
editor & writer



V. GEETHA
Editorial director, writer.
In charge of Tamil list



C. ARUMUGAM
Production & rights
director, runs our
handmade book unit



RATHNA RAMANATHAN
Freelance designer



TANUJA RAMANI
Designer & Book Building
co-ordinator



SHAMIM HAMEED
Accounts & financial
manager



C. MANIVANNAN
Sales manager



JENNIFER ABEL KOVITZ
Tara US representative



HELMUT WOLF
Image editing &
production



MAEGAN DOBSON
Rights, publicity &
communication



M. SENTHIL
Personnel & building
manager, sales &
inventory



S. RAMYA
Accounts



ARUN WOLF
Editor, film & media



J. NANCY PRABHA
Publisher's assistant, sales
& contact



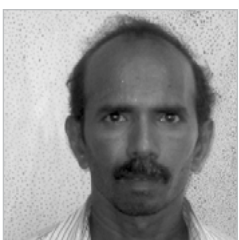
D. RANJITH
Packing & dispatch



R. NAGAMMA
Housekeeping



D. JARVIS
Security



RADHAKRISHNAN
Security

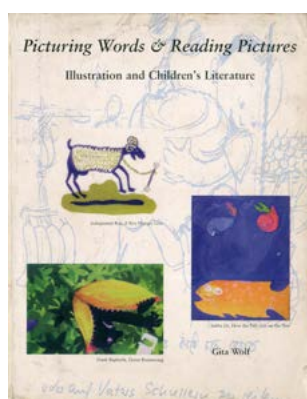


WE ALSO HAVE 17 PEOPLE WORKING IN OUR HANDMADE BOOK PRODUCTION UNIT

Our Vision of Children's Literature

Committed to promoting both verbal and visual literacy amongst children and young people, Tara has evolved new cultures of representation for over 17 years. From our interactions with children, to whom we took some of our earliest experiments with art and narrative, we learned how visual and verbal skills enhance each other—children actually 'open up' to language by learning to 'read' pictures.

We have always been concerned with how to re-imagine children's literature. What possibilities are there in a world that is increasingly dominated by big business, best sellers, and a certain sameness in what we think is suitable for children?



As early as 1997, we brought out a key title called *Pictures Words and Reading Pictures*, a reflection on illustration and children's literature, following an international illustrators workshop we held. It was the first critical exploration of illustration and children's literature from an Indian perspective, arguing for a radical change in the way the children's book is created. The questions it raised—do we really know what kinds of books children like? Can different visual cultures survive in a rapidly homogenizing world?—these concerns have gone on to become something of a manifesto for Tara. We have gone on to explore these questions—both in a theoretical and practical sense—with activities and books in the years that followed.

[CLICK TO VIEW BOOK](#)

When we started publishing in 1995, there were very few picture books of quality for children in India. Ours has been a largely oral tradition, and the notion of children's literature came from abroad, so Indian children's books tended to be derivative. They were also very didactic. To create something that was fresh and original, we looked around for Indian illustrators, and what excited us most was the potential we saw in traditional artists.

These were folk and tribal artists, from rural or remote communities, who painted according to certain traditional styles of rendering. Most of this art, painted on floors and walls, arose from common everyday sources: the decorating of homes, community spaces or places of worship. Many artists now also paint on paper, and sell their work. Many of them come from poor and marginalized communities, and before we began working with them, hardly any of them had anything to do with a book, let alone made one. These artists had a wealth of talent, imagination and intelligence that we found humbling.

Indian children's books have historically not drawn enough on these traditions and made them relevant to the contemporary child's needs. In this sense, Tara's work has been pioneering: we were the first to look to indigenous artists, their work and world views to create books for the contemporary child reader.

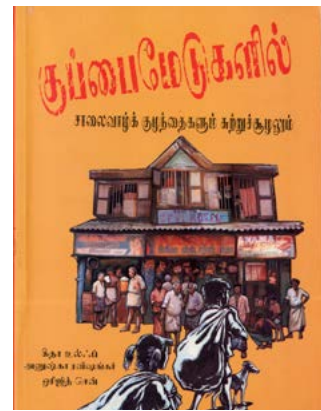
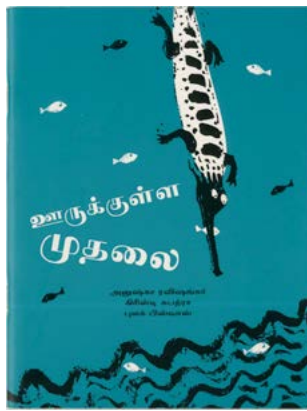
to be within the acceptable and the familiar. Genuine difference, on the other hand, is radical, acknowledging a multiplicity of experience that is by definition outside the normative and the habitual. This difference is a quality to be celebrated, not feared. So universality need not be a global sameness, but a recognition of common humanity that comes out of an empathy with those who are not like us. This is what we would like our books to bring to the child reader.

To achieve this successfully, the book should communicate in the way it is intended. When that occurs, the reader actually identifies with the protagonist. If this protagonist happens to be an individual who is normally 'invisible', then the book becomes transformative. Power is all about whose voice speaks and defines reality, so by giving agency to those who are not normally heard, we imply that their skills and experiences are valuable, worth preserving and passing on. The challenge here is not to set them up as exotic outsiders, in a niche. They are our equals, creating norms that are just as universal as mainstream ones. So to bring in genuinely new perspectives is our aim, not only by changing the position of who tells the story, but also by offering points of view that question unexamined prejudices and perceptions. Wherever possible, we try to establish connections between the story and its larger historical or social contexts. We also want to keep in mind our own ethical positions regarding gender equality, environmental engagement and human rights. The important thing is not to bring all this in with heavy handed didacticism, but as concerns which inform all our work. Because finally, as readers, we are aware that a love of reading was fostered in us since we enjoyed it—children's books must be fun and engaging, and invite the reader into the book.

Keeping this in mind, even as we work hard to renew tradition, we remain resolutely contemporary. In addition to traditional artists, we also work with a range of contemporary artists and designers. We would like the design and content of our books to address present concerns and needs, reflecting the many Indias that coexist and interact with each other.

While our books speak to children in our immediate environment, they do so from a universal point of view, upholding shared human values such as equality, justice, peace and compassion. Seen another way, we have evolved children's books in the Indian context, and they have translated across a range of cultures: around 80% of our titles have found a home in other countries and languages. This is also new in the history of Indian children's literature. Meanwhile, we are open to what we may learn from other contexts, cherishing dialogue and cooperation—between artists, writers and designers from India and elsewhere.

To these ends, we have constantly looked beyond the world of publishing as it is conventionally understood and come up with ways that help us produce innovative content. [Tara Educational Research Society \(TERS\)](#) is our research and development wing: it supports our extra-publishing labours, including the conduct of surveys, field research, workshops and experiments in printing. Being a not-for-profit organisation, TERS has also borne these costs —through fund-raising—and helped subsidize the costs of books distributed in India, especially those in the Tamil language, and the ones that address literacy needs.



Towards an Alternative Culture of the Book

Working with Art and Artists

Whatever direction a particular project takes, there is one basic premise on which our collaborations are based. We would like each artist to be an 'author', the active creator of a book. So when we work with an artist from a particular tradition, the book is not 'about' this tradition—it is not a documentary. It is the physical location from which the art form speaks and tells its story.

Our work with indigenous artists and art has several aspects to it: after an exhaustive initial survey of art traditions, we hold periodic workshops to get to know and interact with artists from across India. These are essentially of a practical nature, where artists draw and discuss the directions they wished to pursue. We talk about ways of retaining key aspects of their traditions, while renewing and transforming others. For our part, we concentrate on the possibilities of the book form, and what it offers artists. We keep in mind the importance of linking up art, story, design and printing—and the book with its readers.





Our workshops with artists have enabled them to rethink the history and grammar of their art—and provided us with new subjects, themes and ways of thinking about art. (Our film [Between Memory and Museum](#), explores this dialogue from one of our major workshops.)



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Version 2.0
Joel Geraci
Acrobat Technical Evangelist
Adobe Systems Inc.



As a result of this continuing exchange of ideas, and on account of the great faith we have in the book as a cultural object, we have succeeded in creating new contexts for traditional art, and as a consequence, new experiences for reading and seeing for our readers. Our pioneering work with bringing traditional artists into the children's book is now spreading outside India. We were invited to Mexico last year by a few agencies to conduct similar workshops with traditional artists there. Several children's books are currently in the process of being created as a result of this unusual encounter.



New Contexts for Indigenous Art: the Children's Picture Book

Conventionally, indigenous art is to be found chiefly in museums or is sold in special art and craft markets, supported by the Indian state. Today some of this art has found its way to galleries. However, we have created an altogether new space for this art: the space of the book. Each of these books has enabled artists discover fresh directions for their art and inspired story-tellers to re-imagine their talents. The encounters have also led to aspects of culture spreading in unexpected ways.

From a scroll to an accordion book

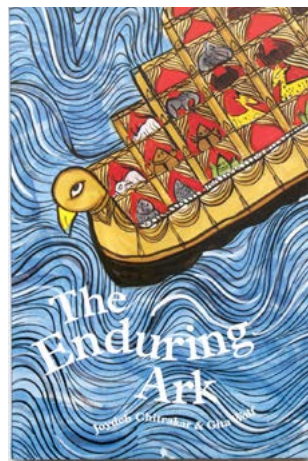
The Patuas of Bengal are performers, who paint narrative scrolls to illustrate the stories they sing. We've been inspired by the form to create books that retain the format, as well as explore other narrative possibilities.

TSUNAMI

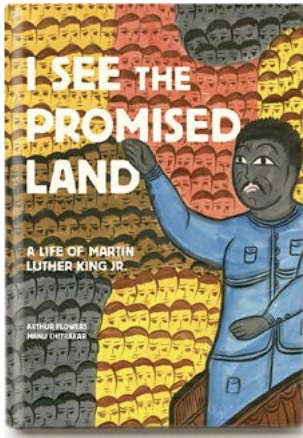
A scroll about the devastating Tsunami of 2004, transformed into a scroll book in Tamil.

THE ENDURING ARK

With this version of Noah's Ark, a vertical scroll becomes a horizontal accordion book.



Scroll narrative panels to graphic narrative panels



I SEE THE PROMISED LAND

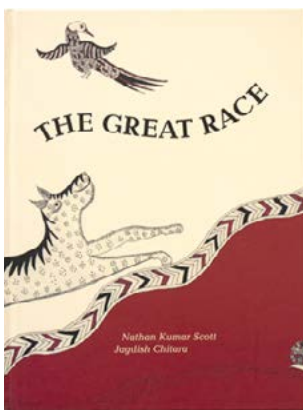
The structure of Patua art is halfway towards a graphic novel. In this retelling of the life of Martin Luther King Jr., two storytelling traditions meet: the author is an African-American writer and griot, the artist is a scroll painter. The story also gave rise to a new scroll on the life of Martin Luther King Jr. Arthur Flowers, the author of the book, now [performs his story](#) in the US with a specially painted scroll. *See our blog post [Martin Luther King Jr.](#)*



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Acrobat Technical Evangelist
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Painted prayer cloth to a children's picture book



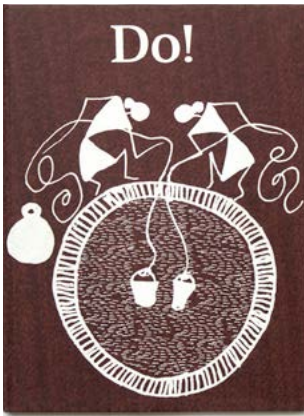
THE GREAT RACE

Textile artists from the state of Gujarat produce beautifully painted ritual cloth for worshipping the Mother Goddess. Inspired by the animals that fill the cloth, we worked with one of the artists to come up with a children's book.



From walls to the book

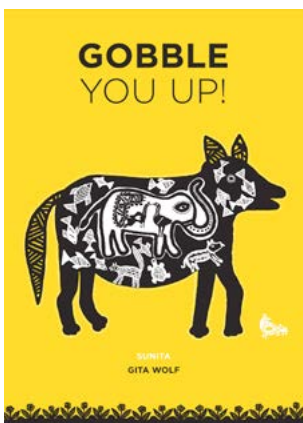
Wall and floor murals are generally painted by women in several regions of India.



DO!

Women of the Warli tribe depict the busy activities of their village on the walls, with special paintings done on ritual occasions. The iconic simplicity and dynamism of the form can translate into a wonderful children's book.

See our blog post [Women's Art of the Everyday](#)



GOBBLE YOU UP!

Meena tribal women, from Rajasthan, paint the walls and floors of their homes. One of their favourite motifs is animals and their young—their rendering of pregnant animals led to an idea for a book featuring an animal who swallows all the others. See [John Berger introducing this art at our book launch in London](#).



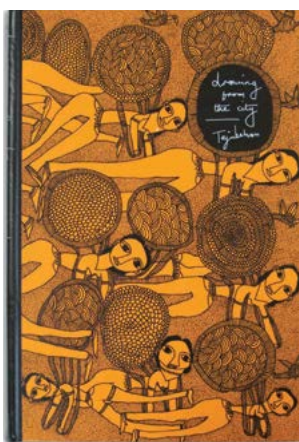
Art, Self-Expression and the Book

In India today, indigenous artists survive chiefly on state patronage to market and sell their art—however, design and aesthetic training have not always been available to them. Working with Tara has opened up such prospects for the artists, and they have gone on to create artists' stories, of travel, learning, experimentation, and self-expression. These, in turn, have proved to be enormously inspiring not only to readers, but also to younger artists.



THE LONDON JUNGLE BOOK

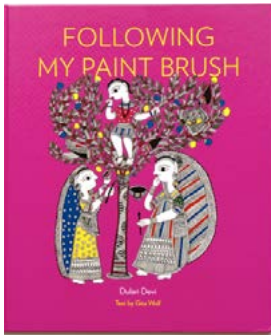
Bhajju Shyam, brilliant artist from the Gond tribe in central India paints the story of his travels to a great western metropolis. With radical simplicity, he reverses the anthropological gaze.



DRAWING FROM THE CITY

The amazing and inspiring story of a self-taught urban folk artist, a woman who journeys from a life of extreme poverty to a life with art.





FOLLOWING MY PAINTBRUSH

Known as Mithila painting, this traditional women's art is meant to celebrate important moments in the life of a woman, like marriage and child-birth. A Tara workshop opened up startlingly new directions for artist Dulari Devi, a domestic worker who went on to paint the story of how she became an artist.



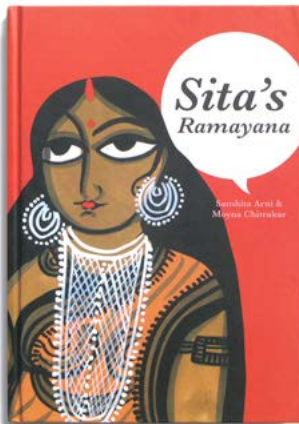
WATERLIFE

Using the conventions of his traditional Mithila art form, artist Rambharos Jha created an artists' journal about his memories of growing up on the banks of the river Ganges. This runaway success won a 2012 Bologna Ragazzi Mention.



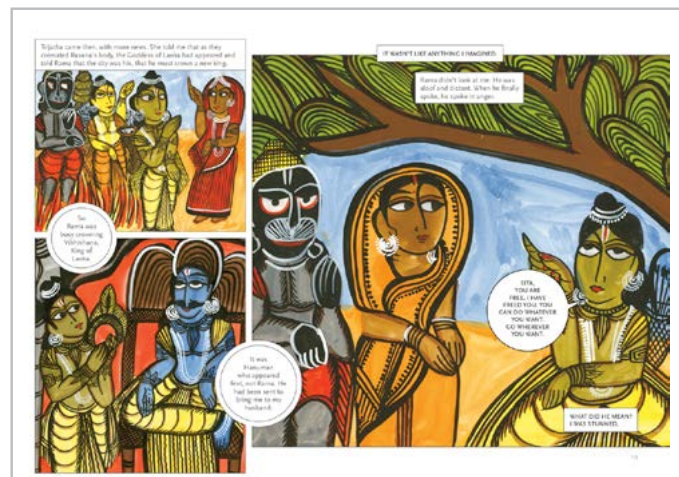
Shifting Points of View

Like many old cultures, we have access to a vast repertoire of ancient stories. We have sought to engage with them from a contemporary perspective, which offers different possibilities of reading and interpretation.

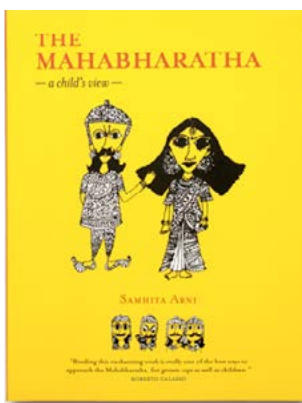


SITA'S RAMAYANA

Our version of the ancient epic Ramayana draws on the tradition of female interpretations of this tale, and so tells the story from the point of view of its heroine, the long-suffering Sita. In this version, Sita emerges as a strong, intelligent, self-respecting woman who is deeply conscious of how women become pawns in war games played by kings and soldiers.

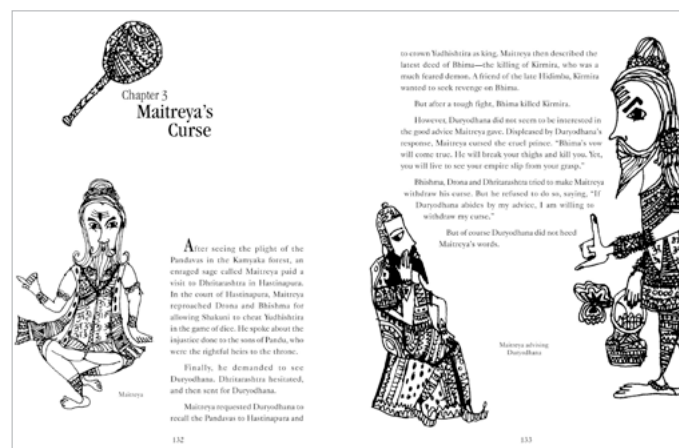


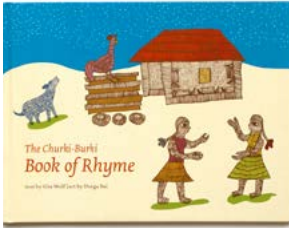
See our blog post [Sita's Ramayana: The Many Lives of a Text](#)



THE MAHABHARATHA: A CHILD'S VIEW

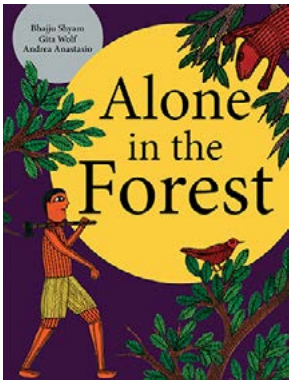
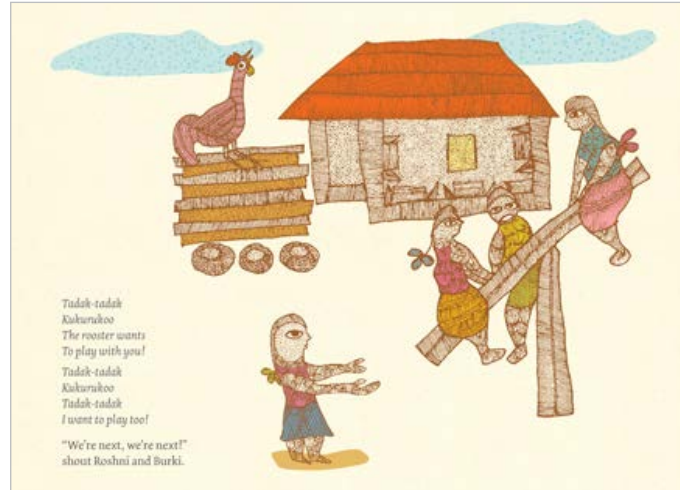
Our version of the sprawling epic is also an anti-war text: illustrated and written by a 12 year old, it sets itself against the futility of violence and war. Its brilliant illustrations and masterly grasp of narrative retell an ancient tale for modern times. See *Questioning the Greats: Education, Authority & Indian Epics*





THE CHURKI-BURKI BOOK OF RHYME

Seldom found in mainstream children’s literature, this is Gond artist Durga Bai’s account of her childhood in her tribal village.



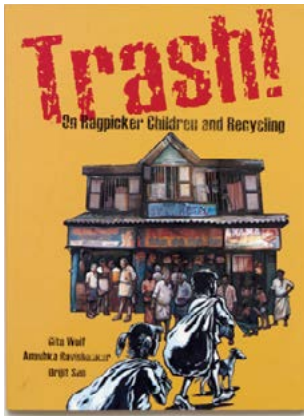
ALONE IN THE FOREST

The psychology of fear, that every child experiences, told through the perspective of an indigenous child living close to a forest.



Social, practical and art pedagogy

We also publish books that are more directly educational, dealing with social issues, art and craft education. In all cases, we try to frame the theme not just with information, but with an argument, ideas to ponder and practical activities to further the child's understanding.



TRASH!

Deals with the world of the street child, by contextualizing the lives of children who gather trash for a living. The book frames the story by connecting it to child labour, waste disposal, India's caste system, the importance of recycling and other issues. The book has been adapted for extensive use in the classroom, in India and abroad.

They were soon back with their collection.

"We've got together in groups of four and make a pile of what you have collected. Then sort it out the way you do for scrap-dealers," Wiji also said.

"What's a scrap-dealer?" Wiji asked Jaya.

"Like Jaggi, idiot."

Wiji wanted to be in Jaya's group, but he found himself with Thomas and two girls he didn't know.

"Aiy! Come on, let's be first," one of the girls pulled at Wiji.

They put white paper in one heap, newspaper in another and plastic in a third. Thomas had some iron pieces which they kept separately. They added a mug to the other plastic things. Broken glass, bottles, tins and rubber pieces went into a steel gal.

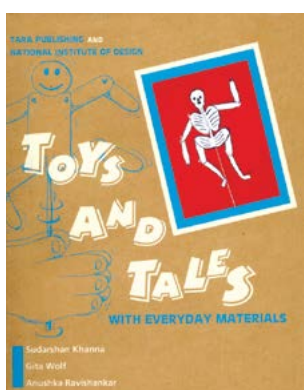
The Formal and Informal Waste Disposal System

The government gets rid of waste in the cities through a formal— an official—system of showing the streets and sweeping garbage. But in most cities, garbage remains in huge, nasty piles at street corners and alleysides.

In India we also have an informal system of waste disposal through ragpickers who are not paid by the government, but work on their own. Can the formal and informal systems work together?

To do this, we need to understand and value ragpicking. Ragpickers actually recycle garbage. This is important work, so they need to be paid better. Their status in society should also change. It should not be restricted to certain castes, and should not be done by children.

Ragpickers are forced to sort through rotting wastes which reekes them to injury and illness. They need protection, like gloves and masks. At the same time, the garbage they sort through should not contain poisonous or harmful things.



TOYS AND TALES WITH EVERYDAY MATERIALS

Exploring the idea and practice of play, the book features Indian folk toys that children can make on their own with simple materials. It includes a section on the science behind these toys, and chapters for adults on the nature of toys and play in the contemporary world.

A BUZZ

Buzzbuzzbuzzbuzz
That is what
A Buzz does.

12

A BUZZ

What it is made of

- A short paper strip, 25 x 2 cm
- A thin, flexible stick, 20 cm
- String, 40 to 50 cm

How it is made

1. Fold the short paper strip in two and glue the open ends together.
2. Cut the two ends of the loop as shown.
3. Bend the stick and glue the two ends to the ends of the loop.
4. Tie the string to one end of the stick.

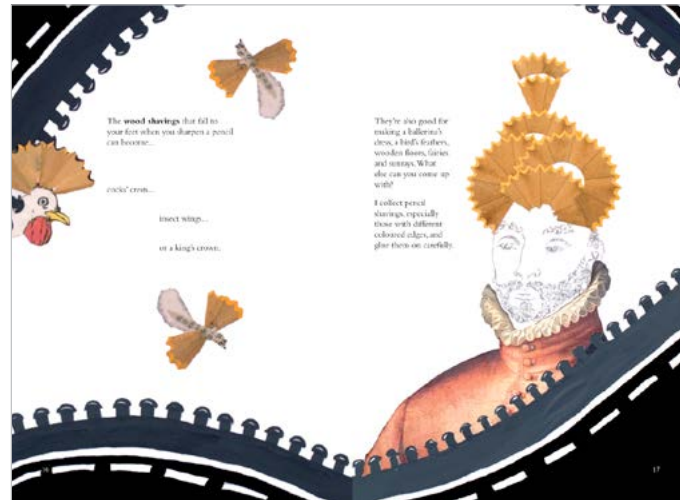
What it does

Hold the end of the string and swing it round swiftly. The Buzz will buzz.



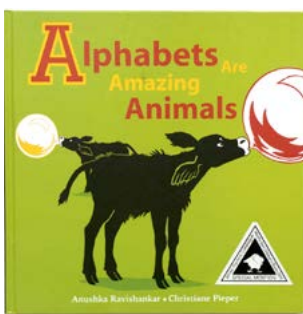
THE BOOK BOOK

In collaboration with an Italian artist, a playful art book on how children can make their own books.



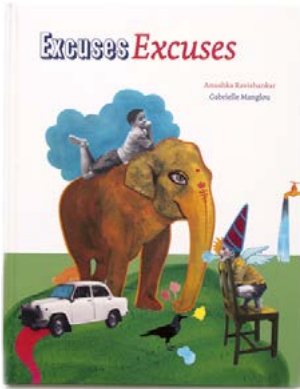
Text as Play

To bring the playful joy of reading to the child: nonsense verse, riddling rhyme, imaginative word-play and unusual endings.

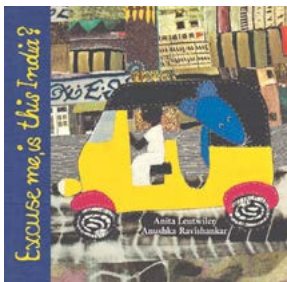


ALPHABETS ARE AMAZING ANIMALS

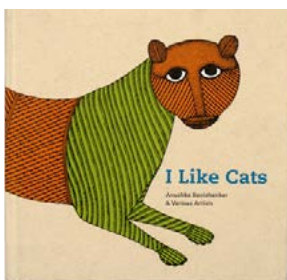
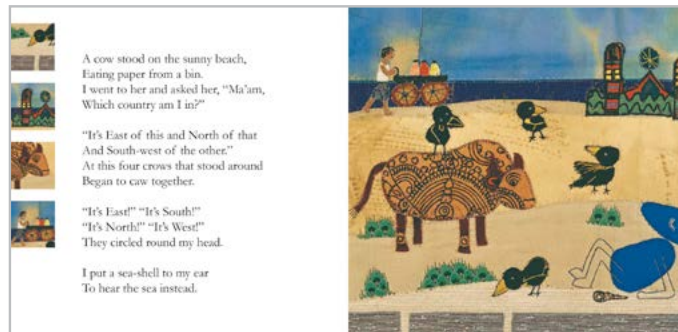




EXCUSES, EXCUSES



EXCUSE ME, IS THIS INDIA?



I LIKE CATS

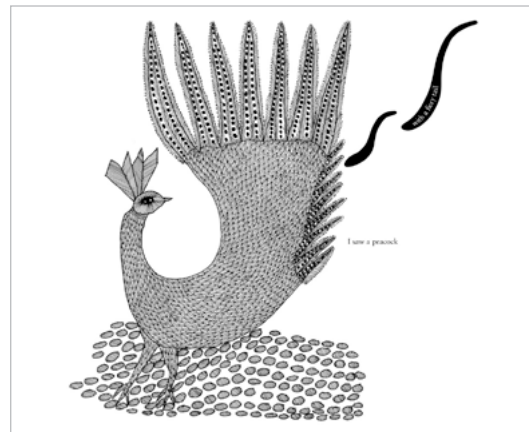


Designer as co-author

We see design not just as a decorative element, but as an integral part of how a book communicates to the reader. We're very interested in bringing contemporary design to children's books, and are ready to experiment, with the caveat that it should communicate to the reader. Design not only balances text and pictures, but is also concerned with the form of the book itself. See our blog post [A Designer's Journey: I Saw a Peacock with a Fiery Tail](#)

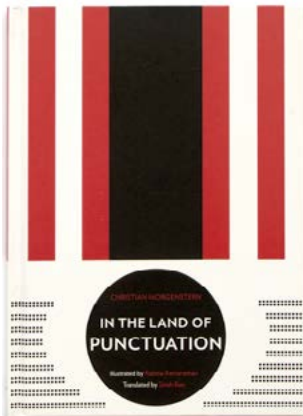
I SAW A PEACOCK WITH A FIERY TAIL

A 17th century children's poem with multiple readings is illustrated by a Gond tribal artist and brought to life by design with die-cuts. This book made it to a New York Times best seller list!



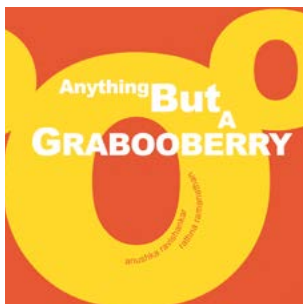
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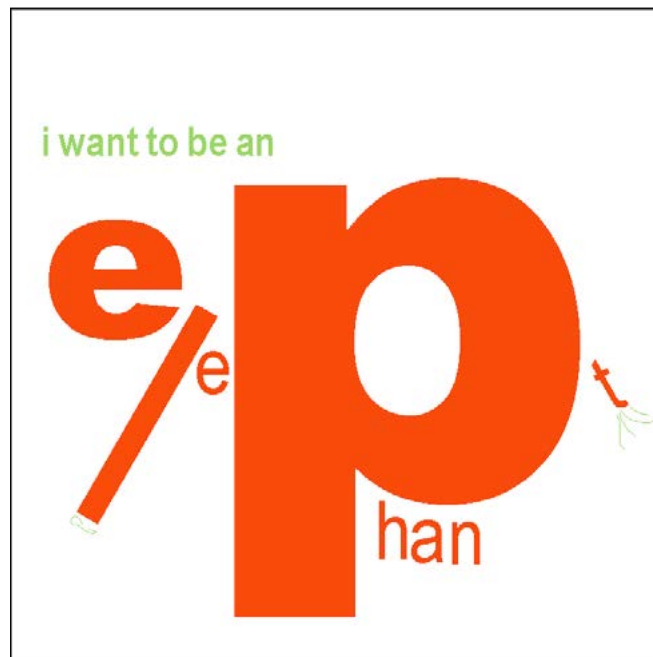
IN THE LAND OF PUNCTUATION

Classic poem by the German poet Christian Morgenstern, illustrated with punctuation marks.



ANYTHING BUT A GRABOEBERRY

Nonsense verse illustrated with type-play, where the child reads words like puzzles.



The Handmade Book

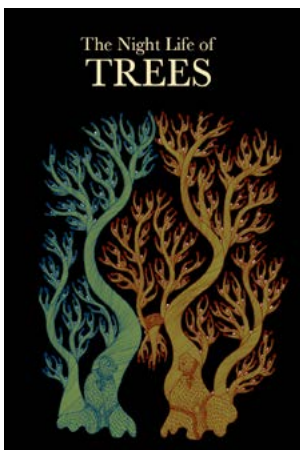
While exploring the form of the book, we came up with a specialty: the book made entirely by hand, from the paper to the printing and binding. We evolved this form of the book not only because it allowed us to showcase beautiful artwork, where each page is an individual print; it also enabled us to work with artisanship from India, including handmade paper manufacturers, silkscreen printers and hand binders. Our handmade titles are exquisite artists' books for children, affordable and available to the average book buyer.

The handmade book unit is run by C. Arumugam, our production manager, who assembled a team of young artisans from outlying villages and trained them in the art and craft of book making. Over the years, they have developed their skills to come up with standards of perfection unimaginable in the trade, winning several international awards.

The success of the enterprise owes a great deal to the collective spirit that pervades it. The workers live and work together and the workshop is run on fair trade lines. We would like to draw attention to the fact that as much as the art, the artisanal labour that goes into the making of the book makes them unique.

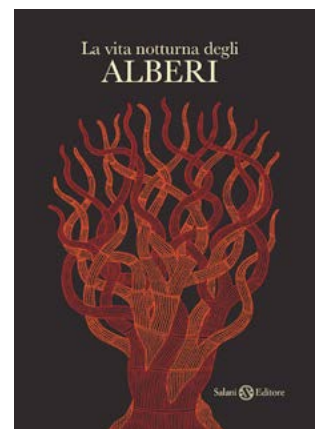
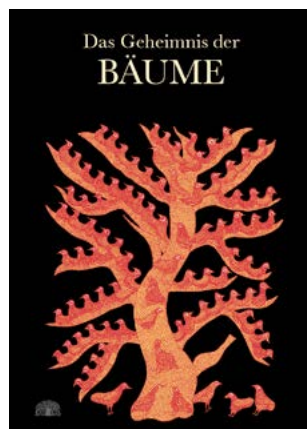


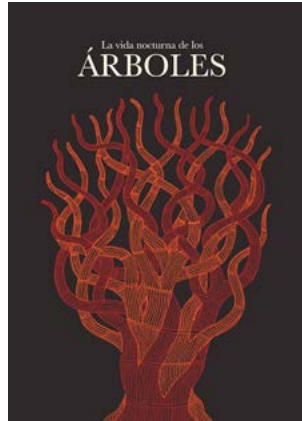
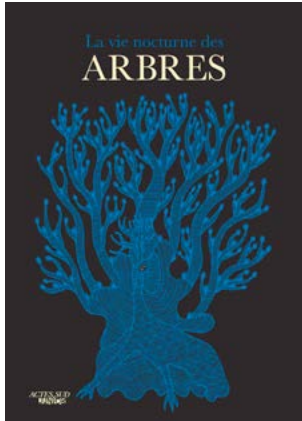
The statistics are astonishing: our workshop has now printed and bound over 2,48,600 books. By and large, we print and bind 18-22,000 books per year. That averages out at about 65 books per day. On average a book might have 63 impressions (screen printed colours), which is a grand total of 1 million and 24 thousand impressions a year. A total of 28 artisans have been trained over the years each spending between 3 and 6 months learning their trade. We've won 8 awards for our various handmade titles. In 1997 we completed our largest print run to date: 20,000 copies of *The Very Hungry Lion* for our co-publisher Novib in The Netherlands. We have printed for 17 publishers worldwide in eleven languages: English, Tamil, German, Italian, Spanish, French, Portuguese, Catalan, Dutch, Korean and Japanese so far. This makes us possibly the only publisher in the world to create handmade, numbered editions of books in such a scale. See our blog posts [Nothing is Impossible](#) and the [Handmade Book Project](#).



THE NIGHT LIFE OF TREES

This exquisite title is an example of one of our most successful handmade books. It features the art and cosmos of the Gond tribe in central India, for whom the tree is central to life. Winner of the 2008 Bologna Ragazzi New Horizons Award, it has been translated into 8 languages. Since we produced the books for our co-publishers, our handmade workshop has printed a total of 48,100 copies of the book until now. We are into the 9th edition of our own English language version.





YouTube Widget for Acrobat
Version 2.0
Joel Geraci
Acrobat Technical Evangelist
Adobe Systems Inc.



To get an idea of the handmade process, we created a video of the making of [The Night Life of Trees](#).



Books from other cultures

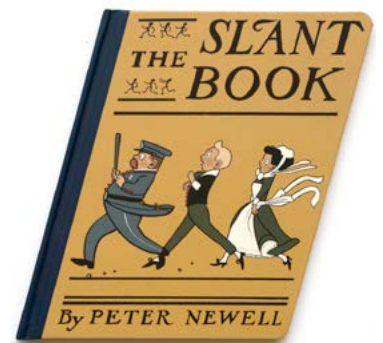
To acquaint the Indian child reader with some of the best picture books from abroad, we bring in selected titles from other countries. France is a strong partner, and we have special imprint called French Focus, in collaboration with the Book Office of the Embassy of France in India.



ABC3D



10



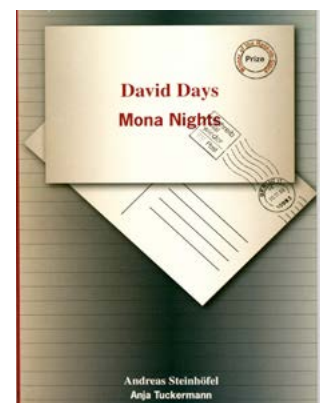
THE SLANT BOOK



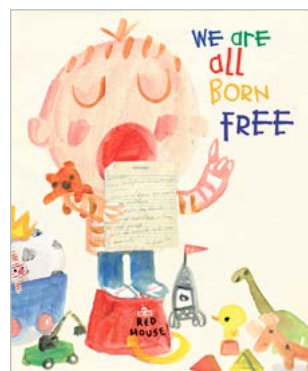
I FOR IMAGINE



BAREFOOT GEN



DAVID DAYS AND MONA NIGHTS



WE ARE ALL BORN FREE

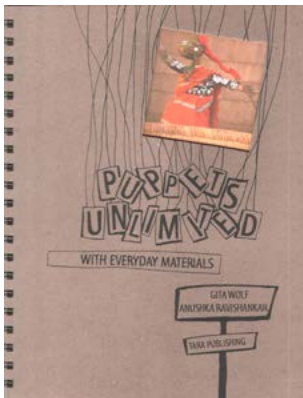
Around the Book

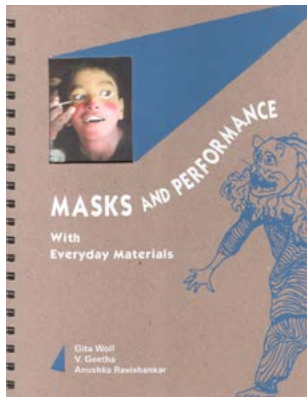
Workshops

Apart from the workshops with traditional artists to generate books, we also conduct workshops with children. These workshops are of various kinds: to involve children in generating books, on art and craft education, or on acquainting children with potential ideas and activities leading out of our books. This process has helped interest the child in the book, convinced her of the importance of reading, writing, drawing and making, enabling her to see how all of this is a single integrated activity.

PUPPETS UNLIMITED WITH EVERYDAY MATERIALS

Workshops with indigenous puppeteers, which resulted in a book on puppetry for children.

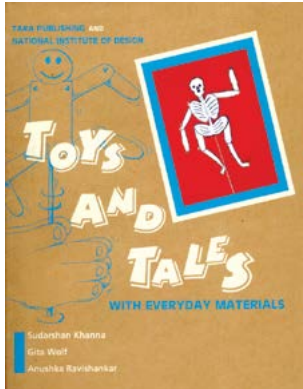




MASKS AND PERFORMANCE WITH EVERYDAY MATERIALS

Workshop with traditional Indian maskmakers and theatre people, leading to a performance and a book.





TOYS AND TALES WITH EVERYDAY MATERIALS

Workshop with Indian folk toy expert Dr. Sudarshan Khanna, on toymaking for children. Prequel to the book *Toys and Tales with Everyday Materials*, features Indian folk toys that children can make on their own with simple materials.



Trees: drawing with the Gonds

One of a series of workshops with traditional artists as art teachers for children, this one is with Gond tribal artists. The material will be developed into books for the art curriculum.

Painted Narratives

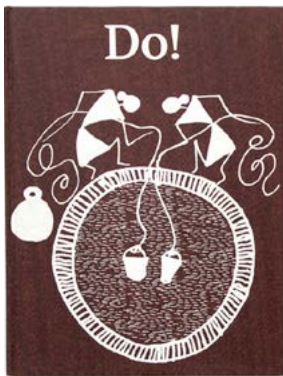
Storytelling and scroll painting workshop with Patua scroll painters.





THE BOOK BOOK

Workshop to create your own book



DO!

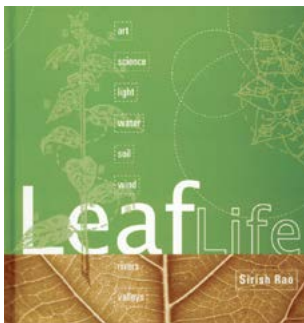
Children around the world have responded wonderfully to Warli art workshops, based on the book.

See our blog post [Warli Art and Public Education](#)



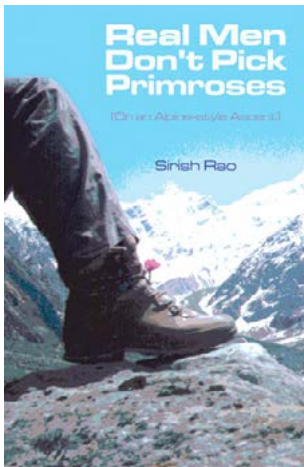
Exhibitions

Since its first decade of existence, Tara has been interested in designing and curating exhibitions based on its books. We feel interactive exhibitions help to take the insights from particular books to a large public, linking content backward to context and forward to a rich array of meanings. Children have enjoyed such exhibitions tremendously.



LEAF LIFE

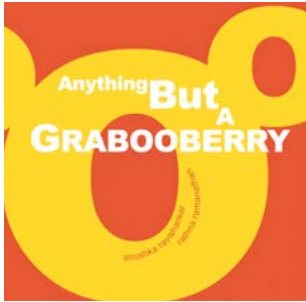
Exhibition based on a nature journal that focuses on collecting leaves.



REAL MEN DON'T PICK PRIMROSES

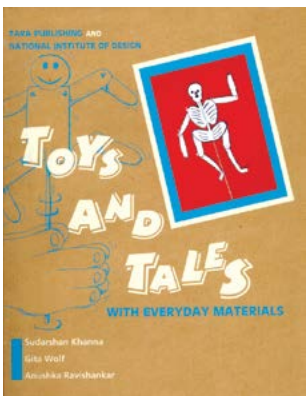
A young adult book on mountaineering translated into an exhibit.





ANYTHING BUT A GRABOEBERRY

Designer as author and type play exhibition.



TOYS AND TALES WITH EVERYDAY MATERIALS

Indigenous toymaking exhibit.



The Jungle in the Book

Exhibition on the theme of animals in our books: art, text and ideas. We had a whole month of activities and events around the exhibition.



Made by Hand

An exhibition on bookmaking, printing and the handmade process



Outreach

We distribute our books directly in India, the UK and the US. Apart from retail sales, from our earliest years we have tried to reach out to our readers in practical ways. We ensure that schools and teachers are invited to our book launches, and offer our books at heavily discounted rates to private and public libraries for children in India. Several of our titles have been acquired for placement in rural and small town libraries across the country—the Raja Ram Mohan Roy Library, which is a nodal agency that assists in procuring book for the public library system, has acquired at least 10 of our titles. Each title is sent to a local library catering to a population of over 100,000 people. Some of our titles are also part of reading outreach programmes conducted by local civil society groups working with children, both in India and elsewhere.

Titles with the largest readership

We give below a select list of our books that have been reprinted in large numbers, in English and other languages chiefly to service library demands. Some of them found their way into catalogues meant for larger readerships, such as the Oxfam Catalogue.

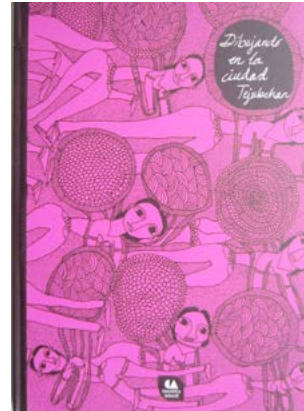
TITLES	NUMBER OF COPIES
<i>Elephants Never Forget</i>	2,52,527
<i>Do!</i>	1,11,000
<i>Night Life of Trees</i>	66,328
<i>The Very Hungry Lion</i>	56,000
<i>The Mahabharatha</i>	46,500
<i>Tiger on a Tree</i>	41,000
<i>The London Jungle Book</i>	32,000
<i>One, Two, Tree!</i>	31,500
<i>Waterlife</i>	25,000
<i>Drawing from the City</i>	19,000
<i>That's How I See Things</i>	19,000
<i>Trash! On Ragpicker Children and Recycling</i>	14,500
<i>The Great Race</i>	13,000

Recently, several of our books have been selected for government reading programs and library acquisitions in Mexico and Brazil.

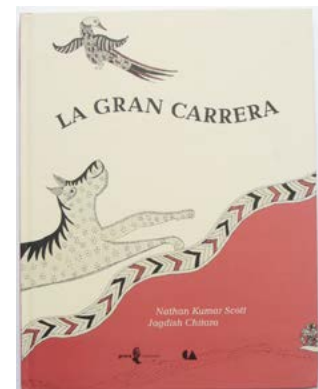
Mexico



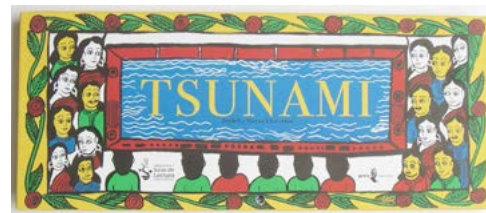
DOI, (90,000 COPIES)



DRAWING FROM THE CITY (5000 COPIES)

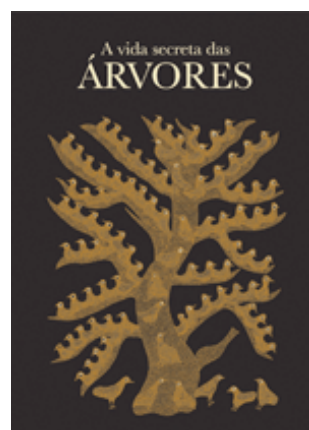


THE GREAT RACE (5000 COPIES)

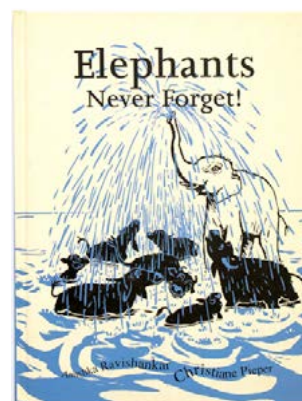


TSUNAMI (5,000 COPIES)

Brazil



NIGHT LIFE OF TREES (10,720 COPIES)



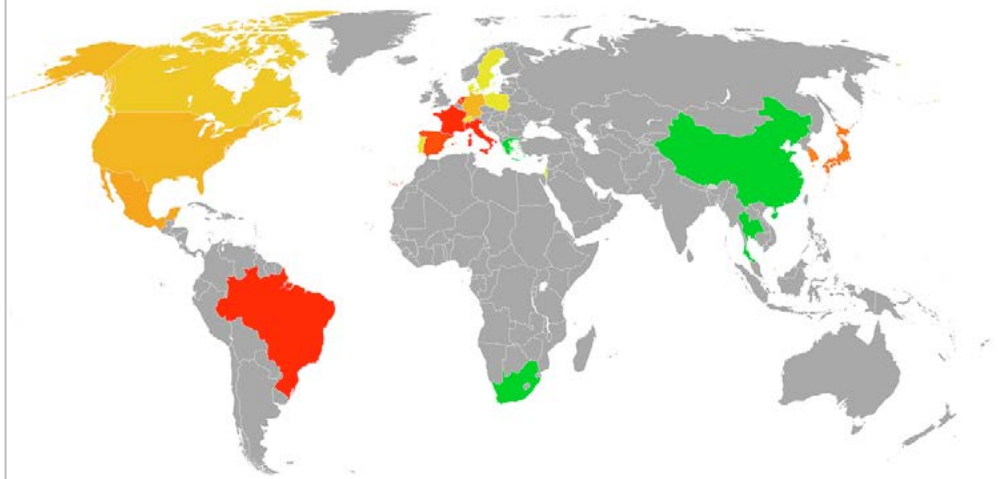
ELEPHANTS NEVER FORGET (198,800 COPIES)

Rights

Apart from our work with institutions, we have collaborated with about 87 publishers around the world, including some of the best houses in various countries. Among our co-publishers are the Getty, Farrar Straus, Houghton Mifflin, Gallimard, Actes Sud, Adelphi, Kawade, Daekwo, Cosac Naify, and Conaculta, to name just a few. We have sold rights to our titles, as well as produced handmade books for them.

TARA BOOKS FOREIGN RIGHTS WITH COUNTRIES AND TITLES SOLD

<i>Italy</i>	25	<i>Switzerland</i>	2
<i>Brazil</i>	24	<i>Poland</i>	2
<i>France</i>	23	<i>Portugal</i>	2
<i>Netherlands</i>	16	<i>Denmark</i>	2
<i>Spain</i>	15	<i>Israel</i>	2
<i>Japan</i>	9	<i>Sweden</i>	2
<i>South Korea</i>	8	<i>China</i>	1
<i>Mexico</i>	5	<i>South Africa</i>	1
<i>Germany</i>	4	<i>Greece</i>	1
<i>USA</i>	4	<i>Thailand</i>	1
<i>Canada</i>	3		



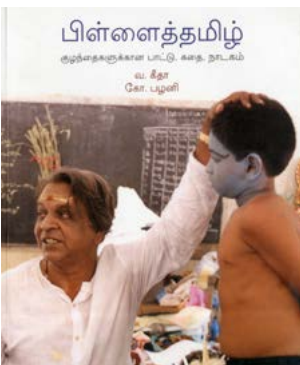
COUNTRY-WISE DISTRIBUTION OF THE 152 UNIQUE BOOK RIGHTS SOLD TO PUBLISHERS
AROUND THE WORLD AS OF MAY 2013

Working with the State

Perhaps one of the most fruitful results of our work with the culture of the picture book has been the work we have done with local government, in our own state of Tamil Nadu, in southern India. From 2007-2010, we were consultants to a government programme to generate a set of around 100 picture books for use in the public schooling system. We conducted workshops, worked with teachers, artists and story-tellers – on an entirely voluntary basis, to generate texts. We helped to create over 80 books in Tamil for the public schooling system. A grateful government acknowledged our contribution on every one of those printed books – the average print run of each of these 80 books was 40, 000.



V. GEETHA OF TARA BOOKS FELICITATED BY THE MINISTER FOR EDUCATION



Tamil language learning for primary schools

Over a period of 4 years, we researched children's songs, poems, riddles and plays, and brought this out as an innovative teacher's language manual. This was also taken up by the local government, who acquired the copyright from us and went on to print over 50, 000 copies.



TARA ACKNOWLEDGED
ON GOVERNMENT
CHILDREN'S BOOK
PROGRAMME

Book Building

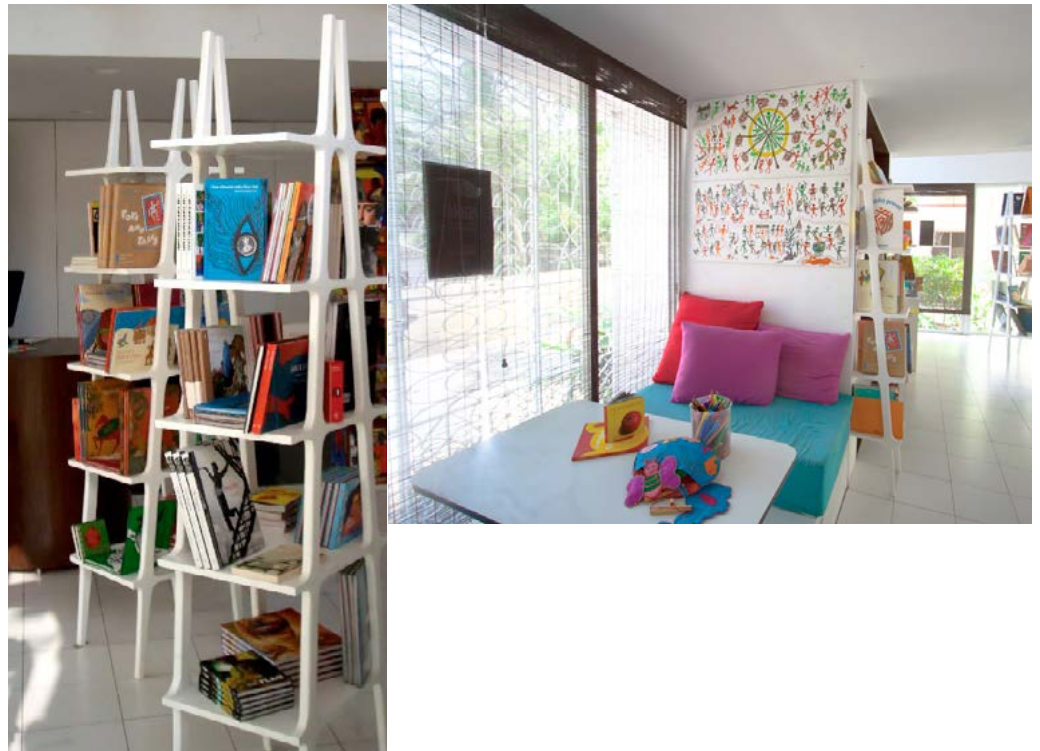
For the better part of 17 years, we have worked out of makeshift offices and our own homes. We have done our workshops, readings and experiments on terraces of our offices, backyards and sometimes in actual gallery spaces. Today, though, we have our own space, which we call *Book Building*.



BOOK BUILDING IS A UNIQUE CULTURAL SPACE IN CHENNAI, INDIA DEDICATED TO THE BOOK & THE ARTS



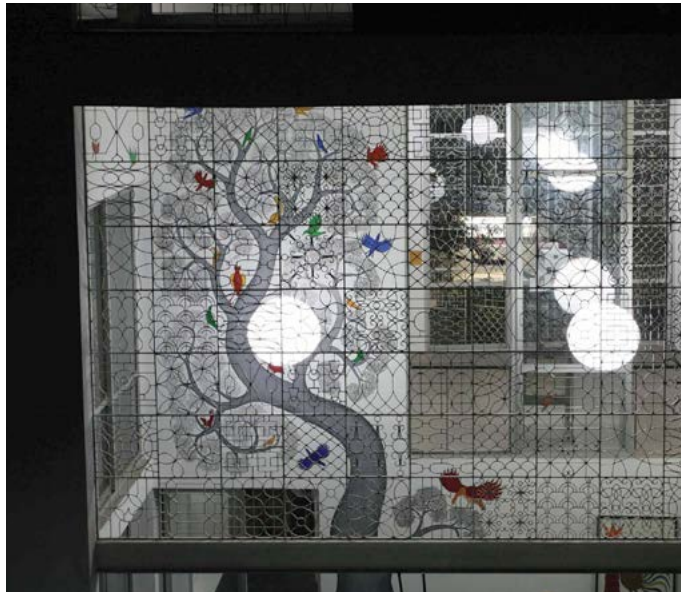
IT HOUSES OUR BOOKSTORE, GALLERY & EVENT VENUES ON THE GROUND FLOOR, WHERE WE HOST WORKSHOPS, TALKS & EXHIBITIONS. WE ALSO HAVE A READING CORNER ESPECIALLY FOR CHILDREN



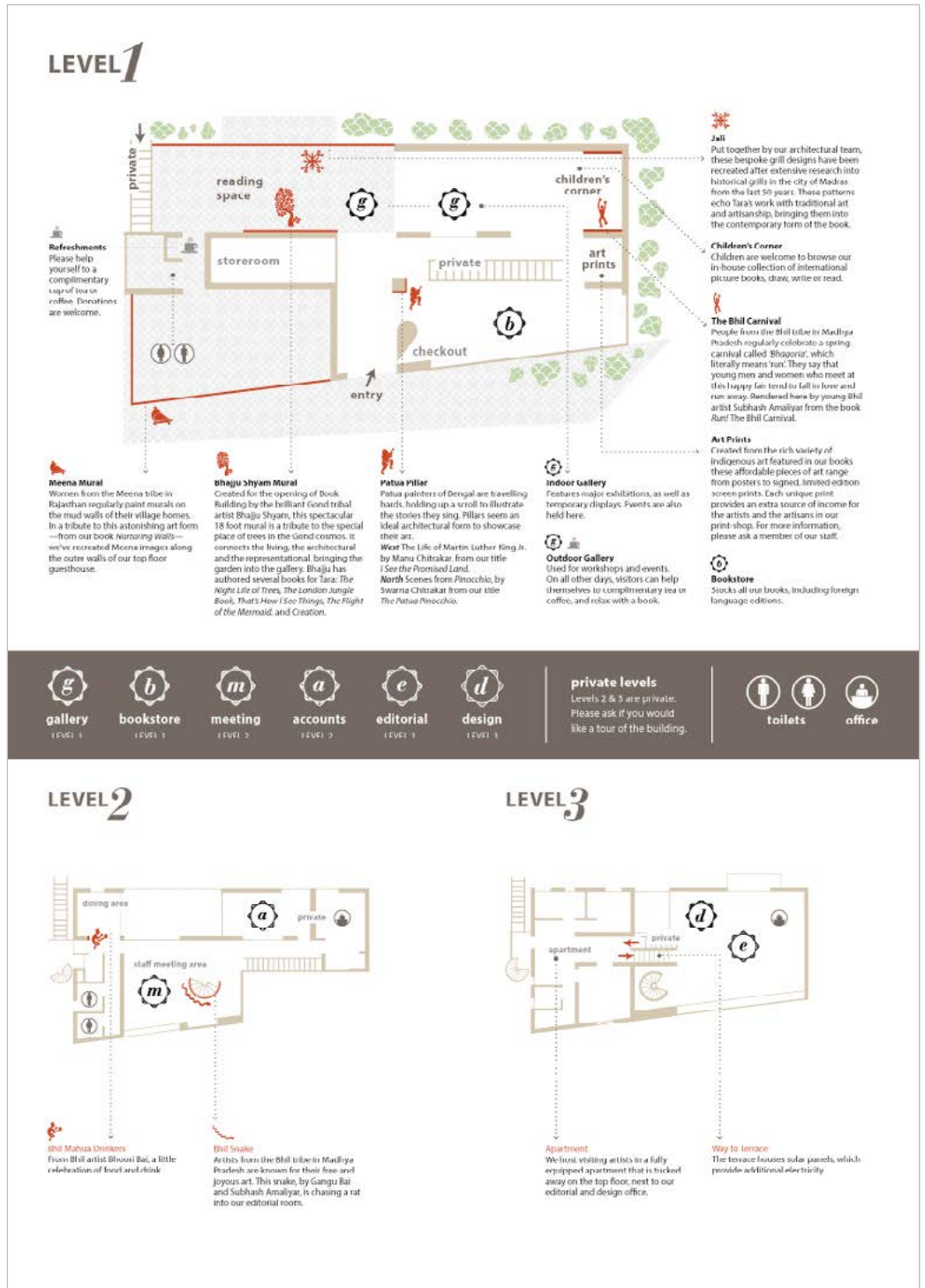
BOOK BUILDING IS RUN ALMOST ENTIRELY ON SOLAR POWER FROM PANELS ON THE TERRACE



THE BUILDING IS OPEN AND CONTEMPORARY, REFLECTING TARA'S VISION IN THE FORM OF FLUID CONNECTIONS AND A SOARING SENSE OF SPACE



OUR PUBLISHING OFFICES ARE LOCATED ON THE LEVELS ABOVE, AND WE HAVE A GUEST HOUSE ON THE TOP FLOOR FOR VISITING ARTISTS



BOOK BUILDING FEATURES PERFORMANCES AND WALL MURALS BY VISITING FOLK AND TRIBAL ARTISTS



Events and Activities

AT BOOK BUILDING, WE REGULARLY ARRANGE TALKS, WORKSHOPS, EVENTS, AND EXHIBITIONS. HERE IS A LIST OF SOME OF THE EVENTS HELD OVER THE PAST YEAR.



TARA BOOKS INVITES YOU TO MEET

Bhil

ARTISTS-IN-RESIDENCE

OPEN HOUSE
13-23 MARCH 10 AM - 6 PM

A PERFORMANCE OF BHIL SONGS ON SATURDAY 23rd MARCH 7 PM

The Bhil tradition of adivasi art is still relatively unknown. Vibrant and joyous, its archaic roots seem to go back to the very origins of human expression, in which all living things share a coeval space.

Ganga Bai, Bhari Bai, & Sakshak Singh from Jabua District in Madhya Pradesh, will be working with us on book projects, and also selling their original art until 23rd March 2013. Join us & support this rare art form.

taraBOOKS AT BOOK BUILDING NO. 9, CGE COLONY OFF KUPPAM BEACH RD. THIRUVANMIYUR CHENNAI 600 041 CALL 91 44 42601033

Alliance Française of Madras **taraBOOK**

Conference

What is a cloth book?

by Louise-Marie CUMONT
a French Artist

Presentation: Gita WOLF
Publisher, Tara Books

Discover how to create unique contemporary books for children using traditional applique and embroidery techniques!

Learn about the use of design and materials in the wide context of textiles!

IN ENGLISH India



RADICAL POSSIBILITIES: A Designer's Vision of the Book

Tara Books is delighted to invite you to a presentation by Italian artist and designer Andrea Anastasio at Book Building.

The book is widely regarded as one of the most enduring cultural objects, and this talk is for anyone who has known its pleasures.

Saturday 30th June 2012
18.30 - 20.00

taraBOOKS Tara Books BOOK BUILDING Plot 9, CGE Colony off Kuppam Beach Rd Thiruvanimiyur Chennai, 600 041 India www.tarabooks.com tel 044 42601033 Landmarks Thiruvanimiyur Fish Market Directions [here](#)

Tara Books invites you to come and watch

SUNITA

a talented artist from the Bhakra tribe in Rajasthan at work.

Saturday 13 August 11.00-13.00

This is a rare opportunity to watch a unique artistic work and appreciate why it's so special.

Sunita is one of the most talented artists in Rajasthan. Through the generations it's always the women of the Bhakra tribe who create the most beautiful and best of the village.

Book & Photo: Recurring motifs in black and grey define the extraordinary tradition and tell a beautiful story of the artist's work and her work.

A collection of Sunita's work will also be available for sale.

taraBOOKS BOOK BUILDING No. 9, CGE Colony Off Kuppam Beach Road Thiruvanimiyur Chennai 600 041 www.tarabooks.com

Tara Books invite you to an art workshop in Tamil & English by

SALAI SELVAM & NIA MURPHY on

Making Your Own Book

SALAI SELVAM is an education and literacy activist based in Madurai. Active in the grassroots movement, he was integral in founding a free children's library in Madurai, and has worked extensively in broadening opportunities for young people.

NIA MURPHY is Tara Books' resident book designer and studied at Central St. Martin's College of Art & Design.

Saturday 11 August, 15.30-17.00
Suitable for children aged 6+ and adults
All materials will be provided

For registration call 044 42601033 / 24426696

taraBOOKS BOOK BUILDING No. 9, CGE Colony Off Kuppam Beach Road Thiruvanimiyur Chennai 600 041 books.buildingtara.com Landmarks Thiruvanimiyur Fish Market www.tarabooks.com/book-building

The Jungle in the Book

Discover the joy of reading & exploring picture books in this interactive art exhibition for children

Register for our programme of events & educational workshops at Book-Building

July
 Saturday 14, 10.00 - 12.00 | All Ages | English & Tamil
Launch of The Jungle in the Book: an interactive art exhibition for children
 Inauguration of the Children's Reading Corner, featuring a play that illustrates a play by Puffinberger, Children's Centre

September 21, 10.00 - 12.00 | Adults & Teens
What is Picture Book? What can we do with it?
 An interactive workshop showing parents and teachers ways to use picture books.
 Event conducted by Sudee Selvaraj, an education and literacy activist

September 29, 11.00 - 12.00 | Adults | English
What is Picture Book? What can we do with it?
 An interactive workshop showing parents and teachers ways to use picture books.
 Event conducted by Sudee Selvaraj, an education and literacy activist

September 29, 13.00 - 15.00 | Ages 7-12 | Tamil
See & Tell: learn to create a story or a song from everyday experiences
 Event conducted by Sudee Selvaraj

September 29, 16.00 - 17.00 | Ages 10-12 | English
Collage Art Workshop
 Event conducted by Catherine Mughal, artist from Houston, Texas.
 Illustration with the illustration from the book

Tara Books BOOK BUILDING
 Plot 9, CGE Colony,
 off Kappam Beach Rd,
 Thiruvananthapuram,
 Chennai, 605 041
 www.tarabooks.com
 Landmark: The Vasantham Fish Market
 tel: 044 42601033

Tara Books invites you to a performance by Swarna Chitrakar

Pataas singer & scroll painter from Bengal

Saturday 15 December 18.30 - 20.00

Pataa is a folk art form that combines performance, storytelling and art. Swarna has mastered a range of traditional and contemporary themes in her work, but her favourite is to depict women's lives. A recipient of the National Award, her talent has taken her all over India and abroad.

Swarna has also illustrated books for Tara. *Money Photo* was published in 2012, and *Pataa Panchko* will be published in 2013.

A selection of Swarna's scrolls will be available for sale.

Tara Books BOOK BUILDING
 Plot 9, CGE Colony,
 off Kappam Beach Rd,
 Thiruvananthapuram,
 Chennai, 605 041
 Landmark:
 The Vasantham Fish Market
 www.tarabooks.com
 tel: 044 42601033

twist & shout

Collage & Toy Making Workshop for Children

Join us for an interactive workshop with children's illustrator Piya Sundaram

SATURDAY, MARCH 09, 4:30 - 6pm
 At Book Building, CGE Colony
 off Kappam Beach Road,
 Thiruvananthapuram, Chennai 605 041
 near Thiruvananthapuram Fish Market

The event is free, but please register your child at mail@tarabooks.com or call +91 44 42601033

For children above age 7, with an accompanying adult. Please bring newspapers, magazines, or used paper - tickets, packaging, giftwrap, stickers, and anything else colourful & flat! Other materials will be provided by us | www.tarabooks.com | Images courtesy Piya Sundaram

VISIT BOOK BUILDING AND MEET OUR ARTIST IN RESIDENCE

Jagdish Chitara

Master of Pattachi
 Ritual Thiruvilakku Artist
 from Odisha

Jagdish is working on a book with us this week, and we take the opportunity to invite you to watch him at work.

He also has traditional textile pieces for sale. Please join us in supporting this alling art form.

Visit Book Building and meet our artist in residence

Jagdish belongs to a traditional community of artisans who create the strikingly beautiful *Chitras* of the *Odisha* tradition. Originally nomadic, the community is poor and marginalised. With the new developmental policies of the government, they are facing large-scale displacement.

28 Jan to 1 Feb 2013
 10am to 7pm

at Book Building
 Plot 9, CGE Colony
 off Kappam Beach Road,
 Thiruvananthapuram,
 Chennai 605 041
 www.tarabooks.com
 tel: 044 42601033

Tara Books cordially invites you to the launch of MADE BY HAND Book Craft & Artisanship

An exhibition which reveals the secrets of Tara Books' hand crafted book making enterprise.

200,000 books, eighteen years and 12.5 million impressions in the silkscreen printing process later, meet the exceptional talent behind the now world famous handmade books.

at BOOK BUILDING
 Saturday 1 December 2012
 18.30-20.00

A live demonstration of silkscreen printing will be held.

The exhibition runs until 2 March 2013

Tara Books BOOK BUILDING
 Plot 9, CGE Colony,
 off Kappam Beach Rd,
 Thiruvananthapuram,
 Chennai, 605 041
 Landmark:
 The Vasantham Fish Market
 www.tarabooks.com
 tel: 044 42601033

Interactive Design & Visual Politics

Swiss designer Urs Graf speaks on his engagement and practice in cultural and educational design

Currently based in Mexico City, Urs Graf has a Masters degree from the Basel School of Design

at Book Building
 Plot 9, CGE Colony,
 off Kappam Beach Road,
 Thiruvananthapuram,
 Chennai, 605 041
 Tami Nadu, India

26 January 2013
 19.00 - 20.00

Tara Books BOOK BUILDING
 Plot 9, CGE Colony,
 off Kappam Beach Rd,
 Thiruvananthapuram,
 Chennai, 605 041
 Landmark:
 The Vasantham Fish Market
 www.tarabooks.com
 tel: 044 42601033

KOLAM Through Mathematical Eyes

In this interactive lecture **Sarita Varak**, Mathematician & Professor at the City University of New York, looks at the familiar Kolam through the powerful lens of mathematical thinking.

"Math is not just about numbers. It is a way of thinking."

suitable for all ages
 19 January, 2013
 18.30 - 20.00

Tara Books Book Building
 Plot 9, CGE Colony,
 off Kappam Beach Road,
 Thiruvananthapuram,
 Chennai 605 041 India
 www.tarabooks.com
 tel: 044 42601033