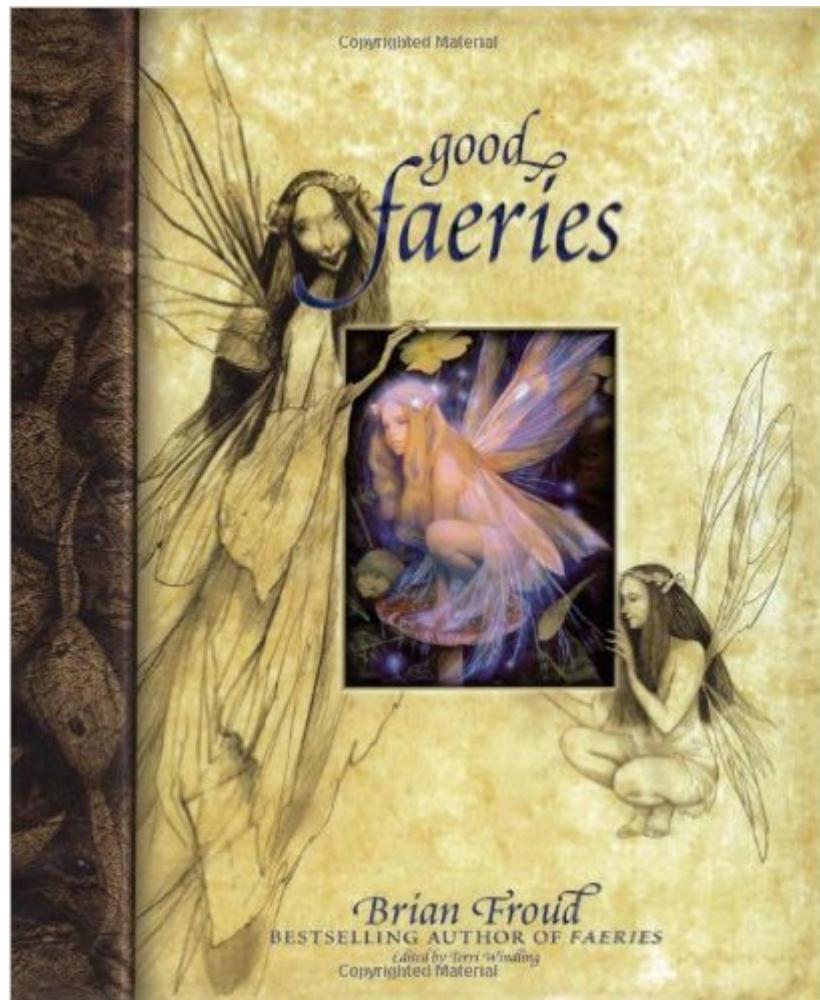


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Good Faeries/Bad Faeries



Synopsis

"Once upon a time, I thought faeries lived only in books, old folktales, and the past. That was before they burst upon my life as vibrant, luminous beings, permeating my art and my everyday existence, causing glorious havoc...."In the long-awaited sequel to the international bestseller *Faeries*, artist Brian Froud rescues pixies, gnomes, and other faeries from the isolation of the nursery and the distance of history, bringing them into the present day with vitality and imagination. In this richly imagined new book, Brian reveals the secrets he has learned from the faeries -- what their noses and shoes look like, what mischief and what gentle assistance they can give, what their souls and their dreams are like. As it turns out, faeries aren't all sweetness and light. In addition to such good faeries as Dream Weavers and Faery Godmothers, Brian introduces us to a host of less well behaved creatures -- traditional bad faeries like Morgana le Fay, but also the Soul Shriner and the Gloominous Doom. The faery kingdom, we find, is as subject to good and evil as the human realm. Brilliantly documenting both the dark and the light, *Good Faeries/Bad Faeries* presents a world of enchantment and magic that deeply compels the imagination.

Book Information

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Average Customer Review: 4.7 out of 5 starsÂ See all reviewsÂ (158 customer reviews)

Best Sellers Rank: #43,413 in Books (See Top 100 in Books) #9 inÂ Books > Literature & Fiction > Mythology & Folk Tales > Folklore #19 inÂ Books > Arts & Photography > Collections, Catalogs & Exhibitions #27 inÂ Books > Literature & Fiction > Mythology & Folk Tales > Fairy Tales

Customer Reviews

When I first saw Brian Froud's artwork in the original (and far superior) *Faeries* book, I became heartsick for the fantasy world that he and Alan Lee had created. The froud illustrations were especially great- he seemed to have a delicate knack for line and a really subtle, balanced use of color. As an artist myself, he seemed to create the kind of drawings and paintings I always felt I should be doing-i don't know exactly how to convey this-it was fresh and new to me, yet strangely

familiar. The extremely detailed, Richard Dadd like tapestry paintings were the most impressive, such as the "goblin market one", "knockers" or "faerie ways". the way he airbrushed a fairy's wing, the pinkness in a blue fairy's knees, the dark blue knuckles and fingertips of a goblin, all this was exactly what I had always felt, artistically! Here was an artist who was truly inspired and sensitive. So imagine my sad disappointment when, after waiting for three years, I saw "good faeries/bad faeries". To be sure, there are more than a handful of nice paintings in this one, although I think something of the subtlety in the originals had been lost in reproduction. But that does not excuse the rest. Half the illustrations look like things the artist had dashed off at the breakfast table while eating. A quick pencil sketch often fills up an entire page, and it is not even of the quality that you'd find in the first book. All the tightness of those sketches has deteriorated. I can appreciate looseness, but not sloppiness. One would think that Froud would have a better handle on the "bad faeries" section, but there are only a few impressive ones there.

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