General Trade Books: Prose (Fiction & Non-Fiction)

- Ist Prize: The Form of the Book: Essays on the Morality of Good Design [by] Jan Tschichold; translated from the German by Hajo Hadeler; edited, with an introduction, by Robert Bringhurst. Vancouver, Point Roberts: Hartley & Marks. ISBN 0-88179-034-6. [Designer: Vic Marks; Printer: Edwards Brothers, U.S.A.]
- 2nd Prize: Prayers of a Very Wise Child [by] Roch Carrier; translated by Sheila Rischman. Toronto: Viking (Penguin Books Canada). ISBN 0-670-83832-2. [Designer: Rose Cowles; Printer: Friesen Printers]
- 3rd Prize (tie): The Good Wine: An Artist Comes of Age [by] Doris McCarthy. Toronto: MacFarlane Walter & Ross. ISBN 0-921912-21-8. [Designer: Linda Gustafson; Printer: John Deyell Co.]
- 3rd Prize (tie): Moral Metafiction: Counterdiscourse in the Novels of Timothy Findley [by] Donna Palmateer Pennee. Toronto: ECW Press, distributed by Butterworths Canada. ISBN 1-55022-138-8. [Designer: Paul Davies (cover, Gordon Robertson); Printer: The Porcupine's Quill]
- Honourable. Mention: Looking for Livingstone: An Odyssey of Silence [by] Marlene Nourbese Philip. Stratford: Mercury Press, distributed by University of Toronto Press. ISBN 0-920544-88-6. [Designer: Gordon Robertson: Printer: Coach House Press]

These five books represent very different content visually presented in different but appropriate ways, each eminently suitable to its purpose. First prize went unhesitatingly and unanimously to a book whose design might be called imitative rather than original, but it suits the typographic originality of its author perfectly and is technically very well produced except that the spine lacks curvature: essential in a good hardcover book if not in a human body). The second-prize winner is also a hardcover book with many notable design details such as the chapter heads and sidebars, despite a cluttered title page which works better in its coloured version of the dust jacket. It is about, rather than for, a child; the simplicity and openness of its typography are suitable and appealing. Two third prizes go, one to a hardcover and one to a paperback book. The former, by Doris McCarthy, demonstrates the virtues of understated homogeneity even to the touches of colour uniting the cover, endpapers, and jacket. The other relies on skilful use of typographic contrasts in matter outside the running text. Gordon Robertson, who did its cover, is also responsible for the even better cover for which honourable mention goes to the final book listed above.

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If not available at your local bookstore, this book may be ordered directly from the publisher. Send the cover price plus one dollar fifty for shipping costs to the above address.

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The form of the book: selected essays on questions of book
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Fig. 2 Page iv from The Form of The Book: Essays on the Morality of Good Design



Prayer

Today, God, I'm going to pray in my bed instead of going to the church. Thank You for the beautiful do. You can eathe Faith I cought three his trents in the Faining River, but I threw back a big carp. God. Your carp are really poor quality. They can't take the summer heat. Their flesh decomposes as if they were dead. But anyway, the bees and the butterflies seemed to be happy about everything. The day mosed as unickly as the meht does when you're asleep. I picked some strawberries, too. I brought home my trouts and a pailful of strawberries, already bulled. I'm not the kind of larybones that picks strawberries and then doesn't hull them. But I think You could have made strawberries that don't have hulls. They'd be easier to pick

Our mother sent me out to cord some wood. It's

the beginning of July, and the sun's so hot you melt in your pants. But our father's getting ready for the winter. He's hought his wood, enough to heat every igloc at the North Pole and the polar ice cap, too. And we're the ones that have to cord it. Summer holidays would be the best time in my whole life if it wasn't for cording that wood. Sometimes when I look at the mountain of wood waiting for me, 1 7 wonder if I wouldn't be better off in school, learn- Moon ing lists of grammatical exceptions and how to Prayer make fishes plural

It was really beautiful today. You should have seen Your sun, and the colour of the burley and the sprice trees. You should have heard Your birds singing and Your insects buzzing. You should have seen Your snakes baking their skins on piles of stones: You'd have been proud of Yourself. Days like that mean that the eternal goodness of Your Heaven overflowed onto Earth. I want to thank You, God, for the beautiful day. Even if tears are pouring out of my eyes, I'm really quite happy. It's dark in my room but You can see me. The tears are on account of our Uncle Marcel.

Fig. 3

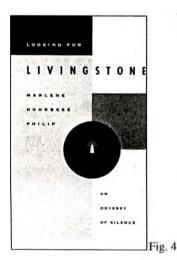


Fig. 3 Prayers of a Very Wise Child p. 6

Fig. 4 Looking for Livingstone front cover

Fig. 5 Moral Metafiction p. 28



Further Thematication of the Role of Texts and the Beginnings of Formal Experiment

MUCRITORS IN VIVIA AND CONTENT to the later Famous Last Words than 10 its predecessor, Findley's second novel, The Sinterlip Flague, 1946 addresses matters that are interrugated more fully and more suphisticatedly in all his later was injuring calcular literatured by the subtracted by the about 12 septime properties of the 1947 Flagues in 1946, after the publication of The Worst and Famous Last Words! Though the north's Chemological scope seems limited (seets buspers in a "chemologic" of events from Annure Last to Annul 1944 to Except the Contraction of the Part o scope scens limited (seeth Outpers in a "chonstele" of sensin from August ex 15t to April 1939). It do identifies aim as the for-reaching the novel sparsa and usus poses the "dream factors" of Hollywood's corrupt film industry in the 1900 and "to 191" the rise and early years of Nizzl Germany, Both of these are powerful and faintian terats but he needer, inst as both in their time were proverful tests, or relection, by which people lived and dind. This putaposition can only be provocative and dis-turbing we are only too accustometed to Nizzl Germany as a test. unning, we are only too accustomed to Nazi Germany as a test, so much so that we may have attempted considering it as that, and we are also mundated with Hollywood as the rest of a world of attacke. — but we are not accustomed to then comparing in to little? Third Reich. As "social and ideological criticisms" //with, The Uther's life how of the content of the cont

Fig. 5