

Books in this category tend to be produced either very well or very poorly; it has not been uncommon for some prizes to go unawarded. This year, two thin "nature" books (one for younger people) meet award standards for the suitability of their co-related treatment of text and illustration which is always necessary in this category. The adult gardening book may be more elegant and enlivened by colour, but the children's book, all but its cover in black-and-white, serves its purpose as a visual do-it-yourself teaching guide excellently; yet being inexpensively produced it is a very good buy in relation to slicker but less effective competitors. Sadler's craft book for younger children ("printing" with eraser, sponge, string, potato, etc.) is notable for its whimsical pastel marginal reproductions of the desired effects.

### General Trade Books: Poetry

**1st Prize:** *Seascape with Figures: Poems Selected and New* [by] Gilean Douglas. Victoria: Sono Nis Press. ISBN 1-55039-015-5. [Designer: Bev Leech; Printer: Morriss Printing]

**2nd Prize:** *La Balance du Vent* [by] Yves Boisvert. Montreal: Editions du Noroit; distribution: Diffusion Prologue inc. ISBN 2-89018-243-6. [Designer: Claude Prud-Homme; Printer: Imprimerie Marquis ltee.]

**3rd Prize:** *Short Talks* [by] Anne Carson. [London, Ont.]: Brick Books. ISBN 0-919626-58-0. [Designer: Tim Inkster; Printer: The Porcupine's Quill]

**Hon. Men.:** *La Fin du Jour* [par] Daniel Guenette. Montreal: Editions du Noroit; distribution: Diffusion Prologue inc. ISBN 2-89018-250-9. [Designer: Claude Prud-Homme; Printer: Les Ateliers graphiques Marc Veilleux]

**Hon. Men.:** *The Queens* [by] Normand Chaurette; translated by Linda Gaboriau. Toronto: Coach House Press. ISBN 0-88910-448-4. [Designer: Gary Stuber (Orbit); Printer: Metrolitho]

Poetry is a category, like the paperback novel, in which a successful design can be fairly closely copied in many different books (never exactly, of course, especially in the case of the covers). Previous years' prize winners have seen Brick, Coach House, Noroit, and Sono Nis publications close in general appearance to those honoured this year. Repetition does not, however, detract from the high quality of these basic designs. Considering the low

profit margin (excluding grants, in fact a high loss margin) involved in the publishing of poetry, it is commendable that these publishers continue to add expensive features such as a good quality of paper and original commissioned art work. Features such as these invite the poems to be treated with more respect than xerographed output from a word processor (itself a cut above the stencil-printed typescript once prevalent as a regional poet's first appearance). Poetry appears particularly to invite variation: this year, each of the five books honoured is printed on paper of slightly different colour, only one being pure white; and all five are of different page proportions. The two Noroit books have unillustrated covers on notably textured papers (one includes a charming embossed motif) while the other three rely on coloured cover (or jacket) illustrations for some of their effect.

### Text and Reference Books

**1st Prize:** *The Elements of Typographic Style*, by Robert Bringhurst. Vancouver, Point Roberts: Hartley & Marks. ISBN 0-88179-110-5 (hardcover); 0-88179-033-8 (paperback). [Designer: Robert Bringhurst; Printer: Data Reproductions Corp., U.S.A.]

**2nd Prize:** *Business Communication: Strategies and Skills* [by] Richard Huseman [et al.]. Toronto: Harcourt Brace Jovanovich Canada. ISBN 0-03-922855-X. [Designer: Dennis Boyes (Q.E.D. Design Associates); Printer: John Deyell Co.]

**3rd Prize:** *Trees of Vancouver*, by Gerald B. Straley. Vancouver: UBC Press. ISBN 0-7748-0406-8. [Designer: George Vaitkunas; Printer: D.W. Friesen & Sons]

**Hon. Men.:** *Strategy: Writing at Work* [by] Peter Saunders. Toronto: Harcourt Brace Jovanovich Canada. ISBN 0-7747-3061-7. [Designer: Dennis Boyes (Q.E.D. Design Associates); Printer: John Deyell Co.]

Last year's first prize in the trade prose category went to a translation of a classic monograph on typography by Jan Tschichold. This year, the same team is responsible for designing an original text on the same subject based on Tschichold's visual inspiration but with considerable added attention to the presentation of extensive and some times complex examples, marginal glosses and marginal running heads. Discreet touches of red in the printing of the first signature and the jacket are highlighted by the