

red endpapers and a red cloth pagemaker. Second prize and a mention go to books very similar in content and from the same publisher/designer/printer (but before a publisher merger, one originated with a different firm). Both present prose exposition and sample letters, reports, etc. in a coherent whole using contrasting type and spatial relationships on the page. One, however, is markedly superior to the other. Third prize goes to an identification guide of a type now common in Canadian publishing but uncommon in its clarity of presentation. The choice of a black background for the section of small colour illustrations is sombre but effective.

Limited Editions

Hon. Men.: *A Force de Silence* [par] Michel Cote. Montreal: distributed by Editions du Noroit. [Designer: Jacques Fournier; Printer: Gilles Bedard] Possibly again because of the economic climate, only one limited edition was submitted in competition this year. While in typography and presswork it is more the work of an amateur than of a full-time craftsman, its paper, the imaginative cover treatment, and the unusual choice of embedded matter for "blind" design on pages facing the poems all make it worthy of honourable mention.

Juvenile Books

1st Prize: *Hickory, Dickory, Dock* [by] Robin Muller; illustrated by Suzanne Duranceau. Richmond Hill, Ont.: North Winds Press (division of Scholastic Canada Ltd.). ISBN 0-590-73616-7. [Designer: Yuksel Hassan; Printer: South China Printing Co., Hong Kong]

2nd Prize: *Gilgamesh the King*, retold and illustrated by Ludmila Zeman. Montreal: Tundra Books. ISBN 0-88776-283-2. [Designer: Dan O'Leary; Printer: South China Printing Co., Hong Kong]

2nd Prize (tie): *Mademoiselle Moon*, written and illustrated by Marie-Louise Gay. Toronto: Stoddard. ISBN 0-7737-2653-5. [Designer: Marie-Louise Gay; Printer: Book Art Inc., Hong Kong]

3rd Prize: *The Magic Flute*, text by Linda Rogers based on the opera by Mozart; illustrated by Catherine Marcogliese. Erin, Ont.: The Porcupine's Quill, distributed by University of Toronto Press.

ISBN 0-88984-129-2. [Designer: Tim Inkster; Printer: The Porcupine's Quill]

As in previous years, this category is dominated by books printed abroad where multicolour work on large pages can be produced less expensively, if no longer necessarily better, than in this country. The clock motif in the first-prize winner is delightfully carried through both illustrative and decorative components and the tilting of the illustration on some of the pages gives a sense of movement; the parodies on Dali and Magritte may be missed by the child but the observant parent will get a charge out of them. The two second-prize winners share a common sense of appropriate colour: one to the hot near-eastern desert and the other to a Canadian winter. For the baroque story of the Magic Flute, its illustrator has updated the style of mediaeval illumination and historiated initial letters; the designer has carried it out consistently except for the disappointing cover/spine.

Concluding Comments

The second decade of Alcuin Design Awards begins with further honours for two designers and presses that have dominated the first decade. Tim Inkster and his Porcupine's Quill Press in Erin, Ontario are unique in having appeared on every awards list since the beginning. Victoria's Bev Leech and the firm of Morriss Printing with which he is associated have also appeared more often than not. The only two names to appear almost as frequently are Gordon Robertson and the children's-book designer Michael Solomon, who are perhaps only temporarily absent this year (we hope they have not retired!). We welcome the reappearance of the children's illustrator Marie-Louise Gay and Vancouver's typographer/poet Robert Bringhurst after an absence of a number of years from the awards lists (the latter also served as a judge a decade ago). Indicative of the health of Canadian design is the fact that each year brings new names. The designers among them are now often freelancers rather than staff members of publishing houses or printing firms. More and more are identified by the design company they either own or work for (these corporate names appear above in the "designer" slot in parentheses following the name of the person cited as individually responsible). The proportion of Canadian printers continues to increase: this year, almost all winners except in the juvenile category were printed in Canada. Once again, D.W.