

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.

Friesen and Sons of Altona, Manitoba stand out among high-production commercial printers meeting quality and cost-efficiency standards over a wide variety of stylistic designs. Hard economic times and the effects of increased taxation and reduced grants are making themselves felt: as noted above, there have been fewer submissions in some categories. Yet with some ingenuity and with their priorities in the right place, publishers continue to ensure that the state-of-the-art in Canadian book design remains praiseworthy and highly competitive within the book world at large.

Judges

The judges for this year's Alcuin Society Design Competition were: *Roberto Dosil* (Praxis Design, Vancouver) *Ronald Hagler* (Professor, School of Library, Archival and Information Studies, The University of British Columbia) *Dennis Nagy* (Studio Allsorts, Vancouver).

PRIVATE PRESS NEWS

Bridge Under the Water, by Maria Krisztinkovich, translated from the Hungarian by Kenneth and Zita McRobbie; illustrated by Susanne Lansonius; published by the author, with the help of Glen Hyatt, The Typeworks, The Alcuin Society, and Benwell Atkins.

This book, in the form of a novel/memoir, is a compelling testimony not only to the power of love but also to the courage which enabled her to survive the twin tyrannies of Nazis and Communists. The latter aspect gives the book historical significance.

A long-time member of The Alcuin Society, Maria Krisztinkovich has generously made 20 copies of her book available to members of the Society at a special price of \$ 25, with proceeds to Society funds. Orders should be sent to The Alcuin Society.