

3rd Prize: *Day Songs, Night Songs*, by Robert Priest; pictures by Keith Lee. Toronto: A Groundwood Book, Douglas & McIntyre. ISBN 0-88899-179-7. [Designer: Michael Solomon; Printer: Everbest Printing Co., Hong Kong]

Hon. Men.: *The Ferryboat Ride* [by] Robert Perry; illustrations by Greta Guzek. Gibsons, B.C.: Nightwood Editions ISBN 0-88971-155-0. [Designer: Greta Guzek and Roger Handling; Printer: Friesen Printers]

Hon. Men.: *Rabbit Blue*, written and illustrated by Marie-Louise Gay. Toronto: Stoddart. ISBN 0-7737-2750-7. [Designer: M.-L. Gay; Printer: Book Art Ltd., Hong Kong]

Many features of *Brewster Rooster* call for recognition: the earth colours, the two-page-bleed spreads alternating with more traditional page layout, the choice of an unusual but appropriate typeface always shown clearly even against coloured background (how often does the type of a picture book get lost as if it were not important?). Leo Yerxa's pictorial art is already well known; here, the understated leaf and snowflake motifs and the silhouette graphic elements of the large initial capital letters recommend his sense of design as well. The tall, narrow format and bright colours just suit the Priest/Lee book of short-line poems. Two books called for honourable mention from among the remaining seventy-plus entered in this category. *The Ferryboat Ride* is exemplary for its coherent use of bold colour in both illustration and decoration. Marie-Louise Gay, no stranger to these awards, designed a book full of motion from first to last page.

Concluding Comments

The Alcuin Design Awards continue to be dominated by names now familiar in Canadian book production. Two who were absent last year, Gordon Robertson and the children's-book designer Michael Solomon, happily return to this award list. Victoria's Bev Leech and Morriss Printing appear yet again; the Manitoba printing firm of D.W. Friesen continues to be responsible for more excellent printing than any other on the list, spanning an ever greater variety of styles as Canadian designers exercise their originality. Almost all winners except in the juvenile category are again printed in Canada. In hard economic times and with new taxes and reduced grants, publishers are becoming more skilled at knowing where they can cut some production costs while continuing to ensure that the state-of-the-art in Canadian book design remains praiseworthy.