

Every year the judges hope to have the pleasure of seeing some new variant on the old theme of lavish excellence produced with love and without apparent regard for cost. The first-prize winner this year exemplifies that type of book perfectly. It is good that such works of art can continue to be produced. The trouble taken with the blind-stamped stained wood-box enclosure excites admiration; perhaps even more does the clarity of detail in the reproduction of the fine-line etchings, many hand-finished. The type "bites" evenly and beautifully into the rich paper. Michael Torosian regularly produces books of slightly more commercial appearance but always with the exquisite attention to detail of the fine printer/binder.

• Juvenile Books

1st Prize: *Joseph: A Prairie Boy's Story*, story by Jim McGugan; illustrated by Murray Kimber. Northern Lights Books for Children. Red Deer: Red Deer College Press. [Designer: Kunz & Associates; Printer: Dong A Printing, South Korea]

2nd Prize: *White Horses and Shooting Stars: A Book of Wishes* [by] David Greer; illustrated by Chum McLeod. Vancouver: Polestar Press. [Designer: Julian Ross and Shelley Ackerman; Printer: Donnelly Printers, U.S.A.]

3rd Prize (tie): *La Diabliesse and the Baby: A Caribbean Folktale* as told by Richardo Keens-Douglas; illustrated by Marie Lafrance. Toronto: Annick Press, distributed by Firefly Books. [Designer: Lizabeth Laroche; Printer: D.W. Friesen & Sons] - [also published (but not submitted) in the French-language edition]: *La Diabliesse et le bébé*.

3rd Prize (tie): *Hairs on Bears*, text by Geraldine Ryan-Lush; illustrations by Normand Cousineau. Toronto: Annick Press, distributed by Firefly Books. [Designer: Normand Cousineau; Printer: D.W. Friesen & Sons] - [also published (but not submitted) in the French-language edition]: *Poils, poils et repails*.

Hon. Men.: *An Inuk Boy Becomes a Hunter* [by] John Igloliorte. Halifax: Nimbus Publishing. [Designer: Kathy Kaulbach; Printer: Best Book Manufacturers]

For the first time, Canadian-printed books now predominate among citations in this category as they have long done in the others: high-quality

colour work seems now available in Canada at competitive prices. The first-prize winner is one of the more fully integrated designs in a children's book seen in recent years. The feel and colour of the prairie in it is strong; the full-page-bleed illustrations are never allowed to obscure lines of the text. The second-prize winner is a book for children or adults; the whimsy of its running-head design and the simple colouring make it, visually, equally suitable for any age. Both third prizes rely on strong colour and consistent design. The sense of arctic coldness permeates the Honourable Mention in its use of blue and pale yellow; the text layout is also imaginative.

Concluding Comments

Two economic terrors dominate the world of Canadian publishing this spring: (1) sharply increased paper prices, said to have the potential to add a dollar or two to the price of the average-sized book and (2) sharply diminished subsidies from the federal government and, by implication, probably also from provincial governments. Almost every book cited above includes an explicit acknowledgement of government subsidy, usually more specific than just the generic federal "block grant" which most publishers of Canadian content have in the past had almost automatic access to. Retail book sales are said to be very "price-sensitive". Economic pressures have had a marked effect in recent years on the production of exhibition catalogues, hobby books, reference books, etc. It is a credit to the Canadian publishing industry that it is keeping alive the heart of Canadian culture: its children's books, its fiction, its poetry, and still managing to present this culture in a suitable and visually attractive manner. It is clear that Canadian designers are up to the task, provided money is available for them to continue their excellent work.

Judges: The judges named below have acted for the past few years of this competition, providing, we hope, continuity within our diverse views on design qualities:

Roberto Dosil (Praxis Design, Vancouver)
Ronald Hagler (Professor, School of Library, Archival and
Information Studies, The University of B.C.)
Dennis Nagy (Studio Allsorts, Vancouver).

Professor Hagler trusts that this summary of the comments of his fellow judges constitutes a balanced summary of their views as well as his own.