



IN THIS CATEGORY, jurors look for submissions that demonstrate skill and intelligence in the handling of the subject matter, in the handling of problems particular to that subject, and in the creation of a design that is sensitive to the interests of the reader – a design that engages them and draws them into the book. The majority of the submissions this year are competently done, but are fairly conventional in terms of pacing and integration of text and image elements in the layouts.

Books in this category should treat the illustrations as an integral part of the book, enriching and enhancing the text, not merely acting in a supporting role. Ideally, images do not intrude on the text and the text does not detract from the images. There should be a balance and harmony between the typographic and the illustrative and diagrammatic elements. Rhythm and pacing are particularly well handled in the winning books, as are issues of image scale, format and placement.

Variety and consistency in the layout structure of both of the winning designs make them interesting to look at and to browse through. Elegant and subtle yet distinct typographic hierarchies and well-set text type contribute to a pleasant read-

ing experience. Reproductions are generally strong, even when printed on uncoated paper. These two books are beautifully printed and bound. In both books it was evident that the tone and quality of the stock were carefully chosen to add warmth to the appearance of the pages and to make the books exceedingly comfortable to read.

DANS CETTE CATÉGORIE, les juges sont à la recherche des envois qui manifestent de l'habileté et de l'intelligence envers le traitement du sujet, la résolution des problèmes reliés à tel sujet et la réalisation d'un dessin sensible aux intérêts du lecteur – un dessin qui l'engage et l'attire au livre. Cette année, la plupart des envois sont accomplis avec compétence, mais ils sont plutôt conventionnels en ce qui concerne le rythme et l'intégration du texte et les éléments dans les mises en pages.

Les illustrations dans les livres de cette catégorie devraient être considérées comme partie intégrale du texte, en tant qu'enrichissant et mettant en valeur le texte et non seulement en rôle d'appui. Théoriquement, les images et le texte se complètent. Les éléments typographiques, illustratifs et schématiques devraient s'accorder. Les envois gagnantes

démontrent très bien le rythme et le mouvement ainsi que l'échelle des images, le format et les mises en place.

Ce qui rend les livres gagnants intéressants à feuilleter est la variété et la continuité de la structure de la mise en page. Une lecture agréable est grâce aux hiérarchies typographiques à la fois élégantes et subtiles et de caractère principal bien composé. Même imprimées sur du papier non-enduit, les reproductions sont vives. Ces deux livres sont bien reliés et imprimés. On a choisi un papier de qualité et de ton qui donne aux pages un aspect accueillant.

FIRST PRIZE | PREMIER PRIX

PROSE
NON-FICTION
ILLUSTRATED |
OUVRAGES
GÉNÉRAUX
ILLUSTRÉS

TITLE | TITRE
Hell's corner: an illustrated history
of Canada's Great War, 1914-1918

AUTHOR | AUTEUR
J.L. Granatstein

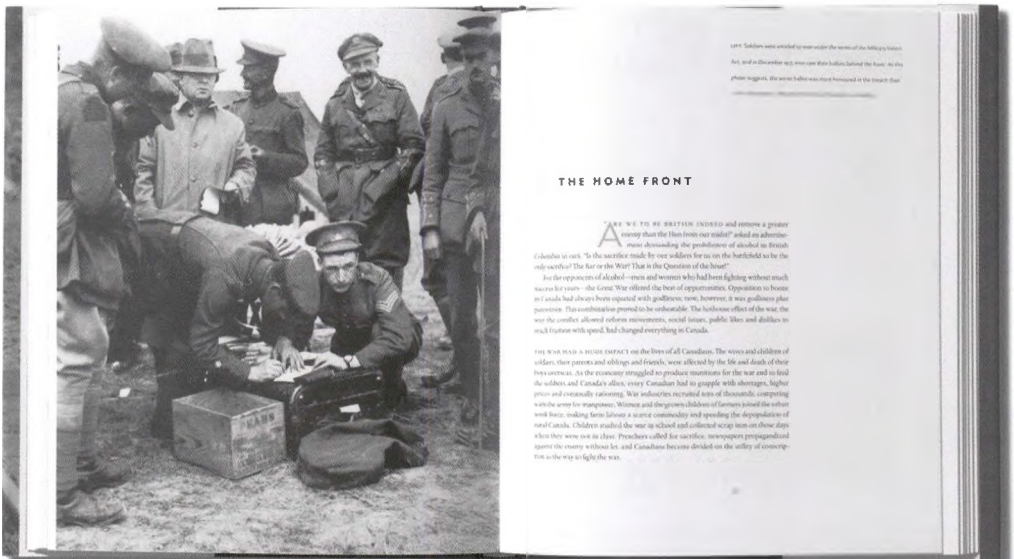
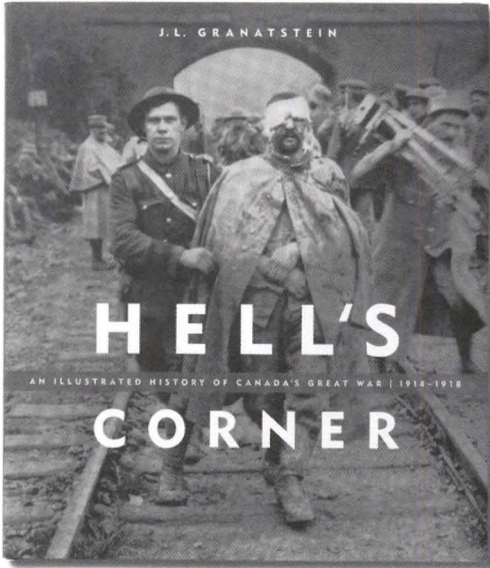
PUBLISHER | MAISON D'ÉDITION
Douglas & McIntyre

DESIGNER | DESSINATEUR CONCEPTEUR
Peter Cocking

PHOTOGRAPHERS | PHOTOGRAPHES
various | variés

PRINTER | IMPRIMEUR
C & C Offset (Canada)

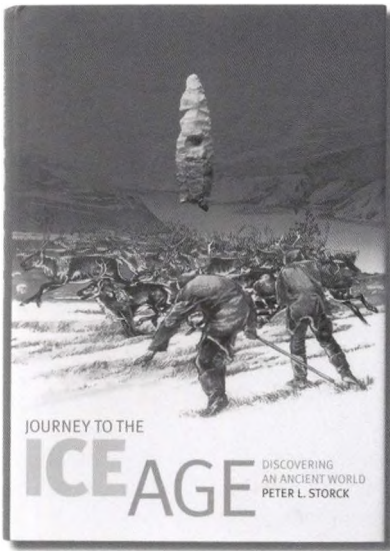
SIZE | FORMAT ROGNÉ
29 x 25 cm



PROSE
NON-FICTION
ILLUSTRATED |
OUVRAGES
GÉNÉRAUX
ILLUSTRÉS

TITLE | TITRE
Journey to the Ice Age : discovering
an ancient world
AUTHOR | AUTEUR
Peter L. Storck
PUBLISHER | MAISON D'ÉDITION
UBC Press, in association with the Royal
Ontario Museum | UBC Press en asso-
ciation avec le Royal Ontario Museum

DESIGNER | DESSINATEUR CONCEPTEUR
George Vaitkunas
PHOTOGRAPHERS | PHOTOGRAPHES
various | variés
ILLUSTRATOR | ILLUSTRATEUR
Eric Leinberger (cartography | cartographie)
PRINTER | IMPRIMEUR
Friesens
SIZE | FORMAT ROGNÉ
25 x 18 cm



Artifacts from the site are light to light grey in color and smooth, with no sharp, broken edges. They are small, and some are quite small. They are all made of the same material, and they are all of the same type.

of which were burnt, and highly suggested and calcined animal bone. Because the distribution of the material was the only thing that indicated the shape of the pit, we mapped the more than 2,000 artifacts, some no bigger than a sesame seed. All of the pit contents were removed for water screening in the laboratory, to separate out the calcined animal bone and any other material (charcoal, seeds, etc.) that may be present.

The big surprise for us was not only that we had found a pit that had retained total destruction by ploughing, but also that the pit contained calcined bones that may allow us to date the occupation and identify the animal hunted, perhaps the very species that provided the skins worked by the men and women we found. In the end, then, I may actually have found what I was looking for, a feature that produced material for radiocarbon dating, and in an undisturbed area as I had hoped, but in the very type of disturbed situation I had sought to avoid.

The bone samples will soon be sent off for identification and dating. Before any more can be done to answer that detailed question about time – and, more importantly, about time!

Realist!
Do well! Discoveries at Elders certainly rewarded my risk taking. The year experience also marked a great recovery from the loss of my job. And what a recovery it was! I found a rare and unanticipated occupation area on the site and contemporaneous evidence that this area had been occupied by people of the Gaiety culture, the first Early Paleo-Indian culture in Ontario and the Great Lakes region generally. And for the first time in seventeen years of fieldwork in Ontario I also found what I expected to find, I might never find, preserved animal bone. As long as I had something organic for radiocarbon dating and might now be able to determine when Early Paleo-Indians occupied the region from local material, not from extrapolations based on the dates of an archaeological site in New England or western North America, or even from geological and environmental data such as I had used at Fisher.

There wasn't much more I could have wished for. Well ... perhaps a more scenic place to work. I mentioned in the newsletter that we first discovered the new area of the site, which I called Area A-2, next to a fence leading to a barn and other outbuildings. But I didn't mention that our work also slowly extended into a fenced area around a chicken coop. Immediately there were no produce chickens because the chickens were absolutely where we spent most of the field season. By the time we were done we had nearly pre-located the little house, digging right up to a few inches, and in the process had removed the remains of a lot of pig manure and some split-eal fencing. Around and inside the former enclosure marked by that fencing, highly enriched by chickens and other barnyard animals over who knows how many years, we dug through soil in all its various stratifications.

Manure, split-eal wood, charred up by ploughing and other disturbances, we found the remains of early prehistoric Gaiety occupations: broken stone tools and waste from tool resharpening and manufacture. The material was scattered over an area of about 100 square metres in two distinct concentrations, each about ten metres across and separated by a much less productive area about three metres wide. We could tell that the material had been left by Gaiety people, as opposed to some other group, by the flint spear points, the most culturally diagnostic artifacts we could find. Only one was complete – and, oddly, not diagnostic – but