

PICTORIAL



BEAUX LIVRES

FIRST PRIZE

PREMIER PRIX

Title / Titre

Joe Fafard

Designer / Conception graphique

Peter Cocking

Author / Auteur

Terrence Heath

Publisher / Maison d'édition

Douglas & McIntyre, National Gallery of Canada /
Musée des beaux-arts du Canada & MacKenzie
Art Gallery

Illustrator / Illustrateur

Joe Fafard

Photographers / Photographes

Various / Divers

Printer / Imprimeur

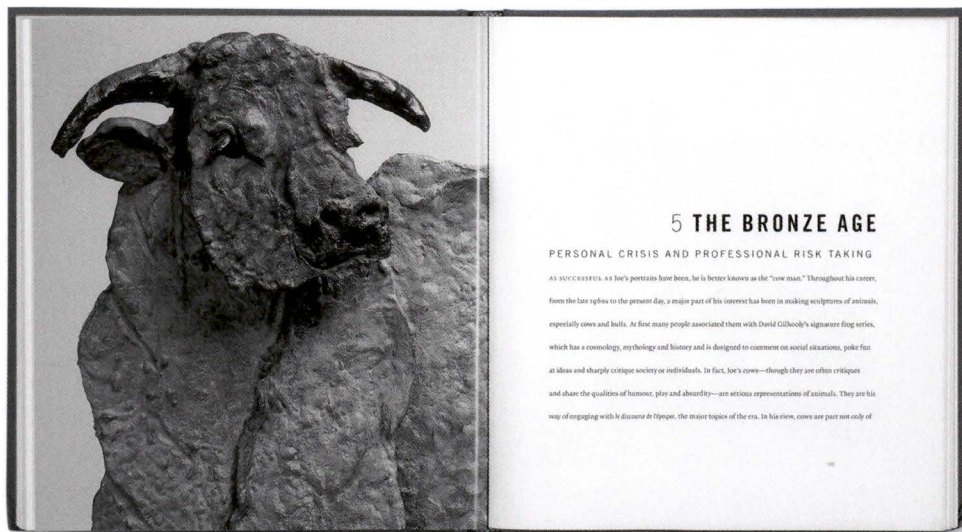
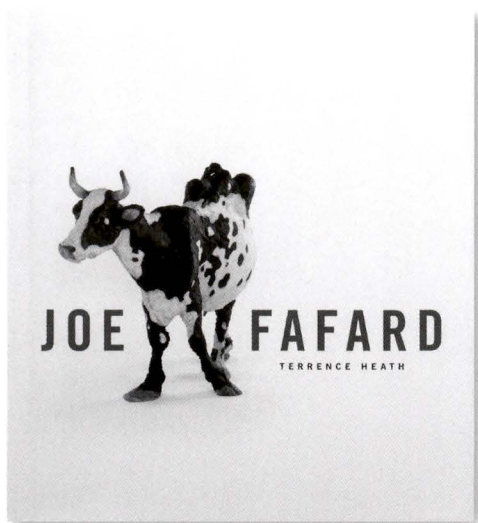
Friesens

Font / Police de caractères

Quadraat, Quadraat Sans, Trade Gothic

Trim Size / Format massicoté

25 x 23 cm



SECOND PRIZE

DEUXIÈME PRIX

Title / Titre

Fred Herzog: Vancouver Photographs

Designer / Conception graphique

Peter Cocking

Authors / Auteurs

Grant Arnold & Michael Turner

Publisher / Maison d'édition

Douglas & McIntyre & Vancouver Art Gallery

Photographer / Photographe

Fred Herzog

Printer / Imprimeur

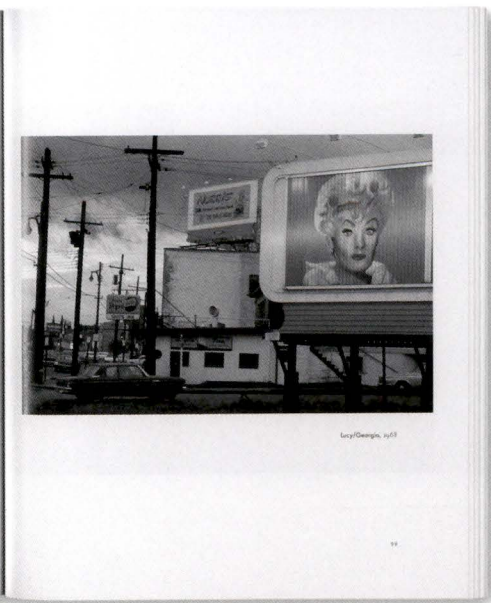
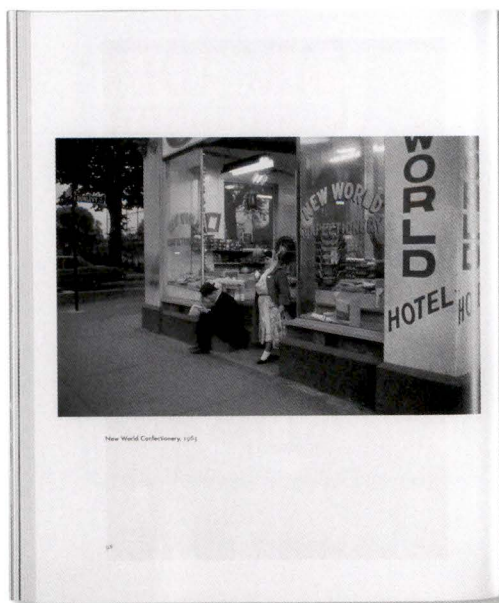
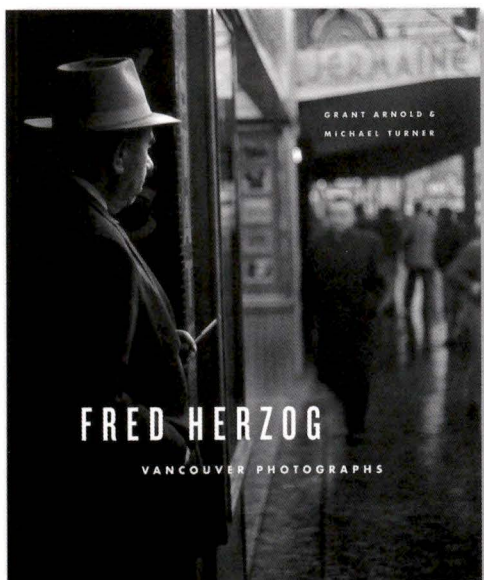
Hemlock

Font / Police de caractères

Electra, Knockout, Futura, Renner

Trim Size / Format massicoté

28 x 23 cm



THIRD PRIZE

TROISIÈME PRIX

Title / Titre

Dressed to Rule: 18th Century Court Attire
in the Mactaggart Art Collection

Designer / Conception graphique

Alan Brownoff

Author / Auteur

John E. Vollmer

Publisher / Maison d'édition

The University of Alberta Press

Illustrator / Illustrateur

Richard Sheppard

Photographer / Photographe

K. Jack Clark Photography

Printer / Imprimeur

McCallum Printing Group

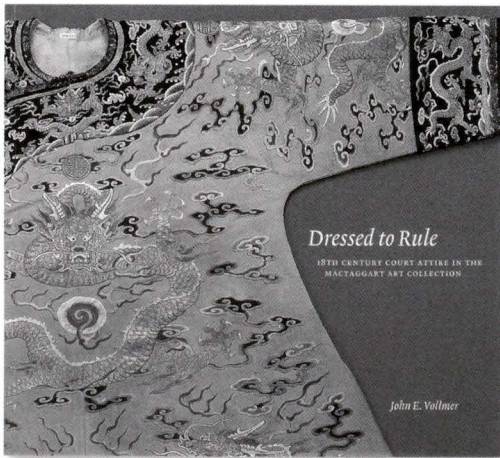
Font / Police de caractères

Lexicon No. 2 (text / texte);

Quadrat Sans (captions / légendes)

Trim Size / Format massicoté

25 x 28 cm



Imperial Symbols and Dragon-Patterned Robes

Imperial iconography

Since 1700, the emperor's robes and dragon had distinct differences used by those representing imperial authority. However, their appearance in government can only be documented from the Tang dynasty (618-907) when, in fact, the emperor's robe (the robe) was preserved when it was still in the hands of the dead king. The robes had patterns appropriate to the status of the recipient. Patterns included robes with deer or called dragons; the dragons were depicted in three ranks as being three-claws. A printing from the central Asian tradition of Dunhuang, in present-day Gansu province, depicts the emperor of the Tang dynasty (a Tibetan dragon robe) wearing a robe with dragon motifs. The oldest surviving dragon robe fragments date from the late twelfth to thirteenth century and is attributed to the Song dynasty (960-1126). It is the emperor's robe, it is unadorned with dragon motifs. "The fact that the robe was unadorned with dragon motifs to indicate status."

Clare robes of the Yuan (1271-1368) likely displayed large-scale dragon robes in the

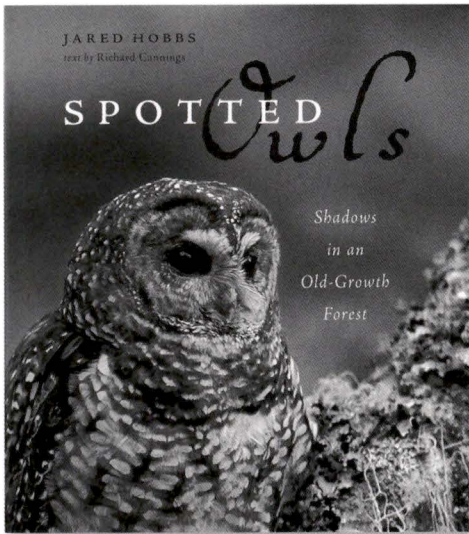
robes. Dragon robes hooped over the shoulders, their backs opening on the chest and back, while a band on the side featured smaller, swirling dragons. Although only Ming emperors owned the robe of the Tang being history items in a gown to re-establish links with the indigenous Chinese tradition, they retained the Yuan decorative schemes for dragon robes.

Dragon robes

Yuan robes' patterns, the previous representations, were always showing dragon motifs, swirling clouds, in the robe's ornate, swirling pattern. Dragons added were looking against robes along the lower edge of the decorative areas, creating a sense of landscape for imperial dragons. By the end of the century, Ming robes and robes, dragons were rarely representing with the robe and placement of dragon robes, but not the significance of its iconography. They obtained all new patterns and motifs in a single decorative field for very large robes, which were worn over the shoulders and reached full length on the front and back of ornate robes.

HONOURABLE MENTION

MENTION HONORABLE



Title / Titre

Spotted Owls: Shadows in an Old-Growth Forest

Designers / Conception graphique

Jessica Sullivan & Naomi MacDougall

Author / Auteur

Richard Cannings

Publisher / Maison d'édition

GreyStone Books

Photographer / Photographe

Jared Hobbs

Printer / Imprimeur

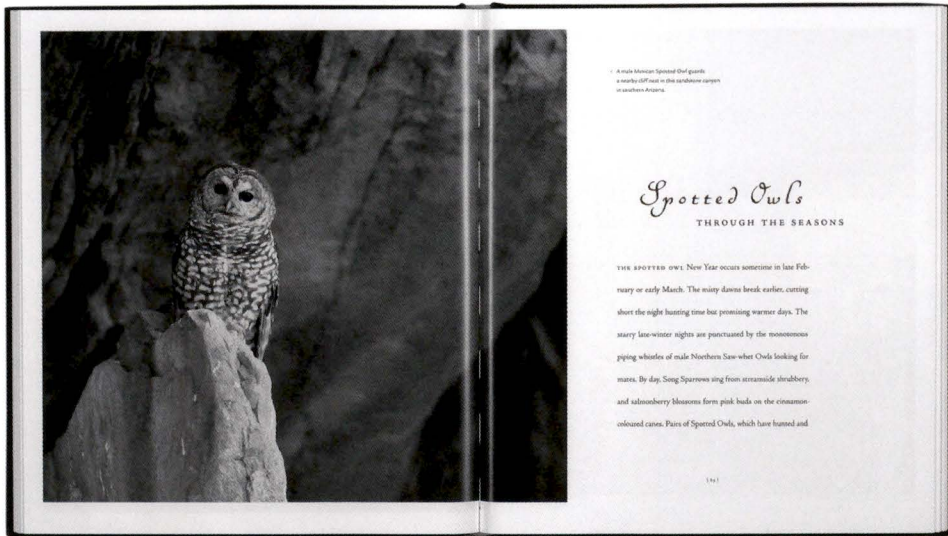
C & C Offset (China / Chine)

Font / Police de caractères

Jenson, Legacy Sans, Ballerino

Trim Size / Format massicoté

26 x 23 cm



HONOURABLE MENTION

MENTION HONORABLE

Title / Titre

Start, Stop

Designers / Conception graphique

Raphaël Deaudelin & Anouk Pennel

(Feed)

Authors / Auteurs

Christof Migone, André-Louis Paré & Steve Savage

Publisher / Maison d'édition

Galerie Leonard & Bina Ellen Art Gallery

Photographers / Photographes

Paul Litherland et al.

Printer / Imprimeur

L'Empreinte

Font / Police de caractères

Various / Divers

Trim Size / Format massicoté

25 x 20 cm

