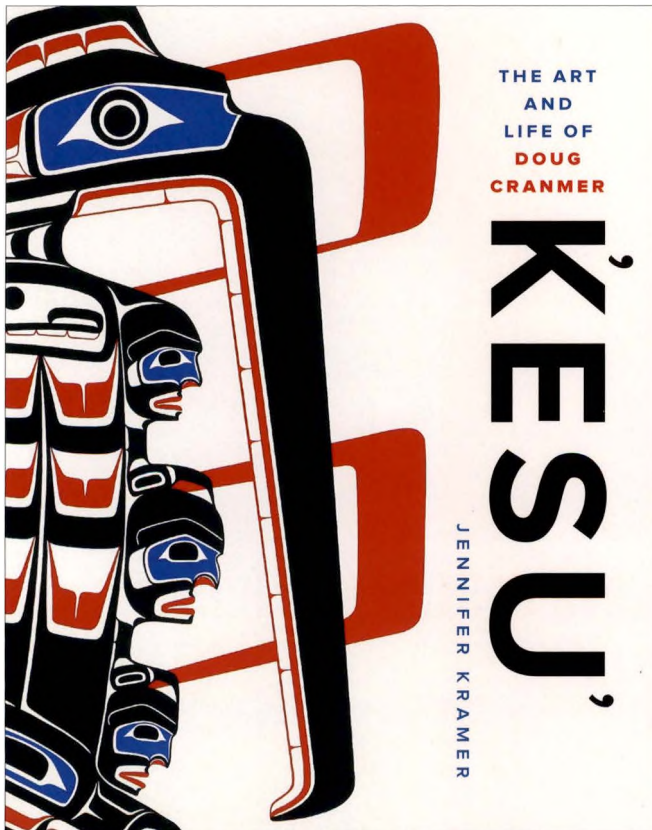
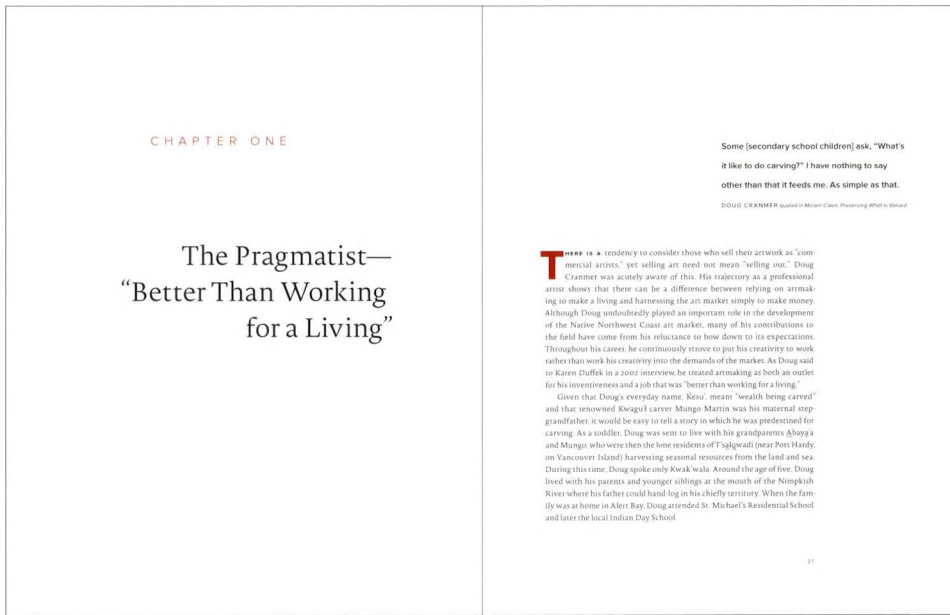


Pictorial Beaux livres





Title | Titre *Kesu: the Art and Life of Doug Cranmer*

Designer | Conception graphique
Jessica Sullivan

Author | Auteur *Jennifer Kramer*

Publisher | Maison d’édition
Douglas & McIntyre

Illustrator | Illustration
Doug Cranmer

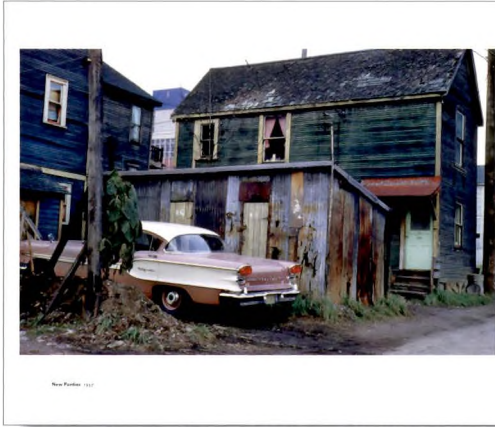
Photographers | Photographie
Various / Plusieurs

Printer | Imprimeur *C & C Offset*

Typeface | Police de caractères
Novel Pro, Proxima Nova

Trim Size | Format massicoté
27 × 21 cm

ISBN 978-1-55365-859-7



Noni Park, 1977

Vancouver Appearing and Not Appearing in Fred Herzog's Photographs
JEFF WALL

Urban areas everywhere were something called old Vancouver, that city still characterized by the wooden houses in which most of its inhabitants dwell, houses built on a central nucleus of glass and pattern, the British style architecture of its most prominent structures, the British gas lighting of private and public spaces, the not-to-be-ignored smell of urban space, the low atmosphere of shop fronts with their canvas awnings over the sidewalks, the wide streets free of buses, accessible traffic, the articulate and useful street signage. For many reasons, that all began to come apart in the twenties. A combination of land speculation, urban zoning and zoning, accelerating suburbanization, as well as new standards of taste in building types and materials has resulted in the disappearing city we see in today's Vancouver in significant ways. There were many very fine, very original structures, of course, but almost all of them confined to acceptable forms of building type, use of materials, use, shape and order. That of the streets for this is that there were relatively few such building types and most structures were put up in accordance with them. And even the signs were so common and familiar, there was little need for graphic innovation. Therefore, the resulting structure, whether it was a single-family house or the kind possessed by Miss Hill, a career grocery store with a few apartments above it, a gas station or other building like the Vancouver Block or New Bailey Stadium, had a gracefulness of appearance. Most of that has been swept away. Today, whatever one can see about Vancouver, one cannot see that most of its buildings are graceful and

appropriate to their settings. They are vulgar, cheap, ugly and even ridiculous. I will not go on to indicate this account with descriptions of corner malls, "pre-war" corporate headquarters, "landmark" temples on high grounds fitting one house and so on. Nor will I bend over backwards finding justification for all this in the "recovery" of people with means more than others. None of these come to rescue the beauty of disappearance and the wreckage of displacement that have resulted by the total obliteration of a richness by politicians, planners and professionals in architecture, planning and urbanism, the highest operations in our contemporary civilization.

That's why I don't think we can have a photographer like Fred Herzog now. This is not to say these great photographers got enough to do as he did and engage with such specific affection these streets, doorways, backyards and shop windows. In that, in order to have that affection, there has to be something to love in the Fred had it and still has it—in the shape along itself and Hastings Street, for the paths of which some Vancouver and Strathcona, for the part, for the traffic and colour of its people. There, and for everything else that was, whether he in fact managed to photograph it or not. The only problem is that those objects of his affection no longer exist. Or, if they do exist, they are just remnants of what they were in 1927 or 1930, when he captured them perfectly.

What replaced these objects of affection are objects that cannot give the kind of feeling because they do not contain it. It was not the same then when they were created. It was the sense of the people who put up the sign for one month

Title | Titre
Fred Herzog Photographs

Designer | Conception graphique
Peter Cocking

Authors | Auteurs
Claudia Gochmann, Sarah Milroy, Jeff Wall & Douglas Coupland

Publisher | Maison d'édition
Douglas & McIntyre

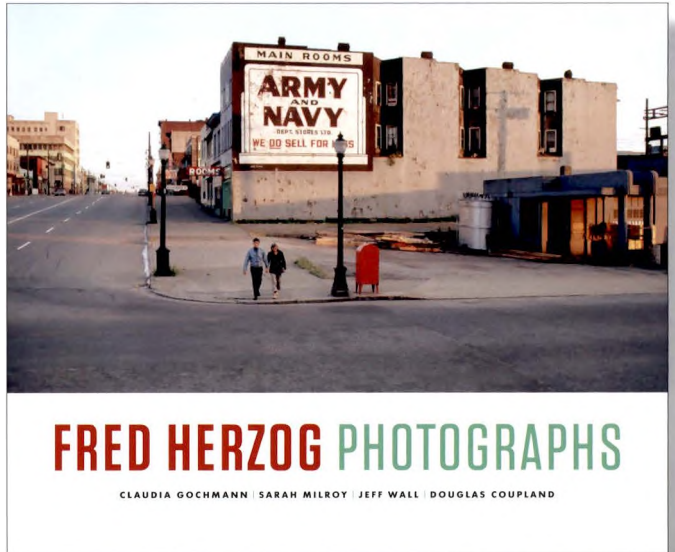
Photographer | Photographie
Fred Herzog

Printer | Imprimeur *C & C Offset*

Typeface | Police de caractères
Futura BQ, Tungsten, Whitman

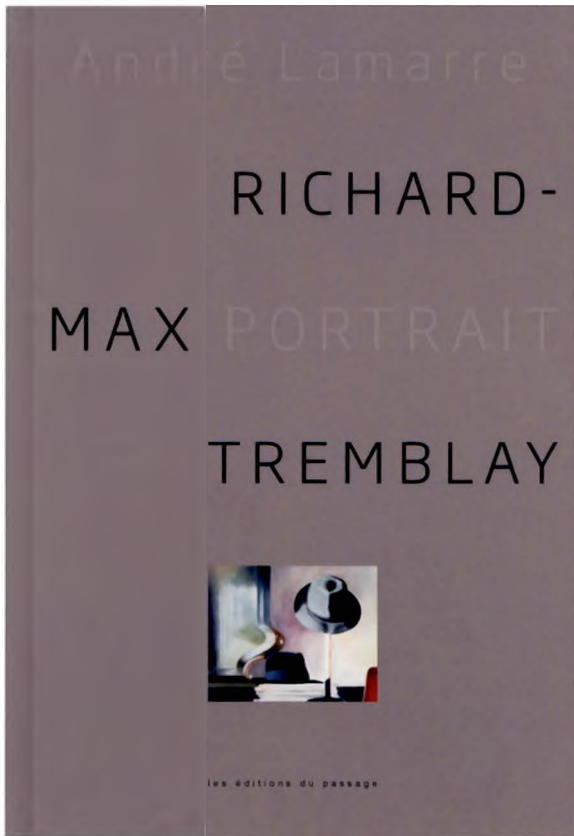
Trim Size | Format massicoté
26 × 30 cm

ISBN 978-1-55635-558-9



FRED HERZOG PHOTOGRAPHS

CLAUDIA GOCHMANN | SARAH MILROY | JEFF WALL DOUGLAS COUPLAND



Title | Titre *Richard-Max Tremblay
Portrait*

Designer | Conception graphique
Nicole Lafond

Author | Auteur *André Lamarre*

Publisher | Maison d'édition
les éditions du passage

Illustrator | Illustration
Richard-Max Tremblay

Photographer | Photographie
Richard-Max Tremblay

Printer | Imprimeur *Friesens*

Typeface | Police de caractères
Soho Gothic Pro

Trim Size | Format massicoté
31 × 21 cm

ISBN 978-2-922892-53-6



Title | Titre *Two Generals*

Designer | Conception graphique
Jennifer Lum

Author | Auteur *Scott Chantler*

Publisher | Maison d'édition
McClelland & Stewart

Illustrator | Illustration
Scott Chantler

Printer | Imprimeur *Toppan*

Typeface | Police de caractères
Blambot

Trim Size | Format massicoté
23 × 15 cm

ISBN 978-0-7710-1958-6

