

Very strong category this year! Strongest of the competition.

GARRY NEILL KENNEDY: PRINTED MATTER/
IMPRIMÉS 1971–2009

This book vividly recreates the experience of ambling through the gallery show. Upon turning the unembellished cover, the reader is struck by the visual impact of the dynamic, exciting endsheets, and the art plates command attention on a separate stock. Beautiful layouts throughout indicate a deep grasp of the text structure, while the back matter manages to be both interesting and tasteful.

HANSEN-ROSS POTTERY

This large-format book has a formidable presence, in both a physical and visual sense: the size of the photos helps them jump out at the viewer, while also displaying the finer points of the pieces. The book shows strong production values and a nice eye for detail, such as the spot varnish on the photos.

GROUP SEARCH/MEMORY PALACE

This book feels fresh, modern, and exciting—no small feat, considering the at-times dry subject matter. The pages are sophisticated, the titles are playful and loose in a considered way, and the overall design is rightfully dictated by the text.

CANADIAN FOLK ART TO 1950

To make such a large, complex text both approachable and beautiful is an admirable accomplishment. The various design elements present a unified, consistent look, with a craft-like motif that complements the subject. The designer marshalled all the details, right down to the headbands, to create this very impressive book.

ARNAUD MAGGS: IDENTIFICATION

This is a very solid, well-produced book: the slip paper over the case works well, the layout is perfectly paced, and the design of the typography—reminiscent of retro advertising—is an apt match for the high-quality art reproductions.

OUT OF THE WOOD

Full-bleed images do much to attract the eye to this restrained and engaging layout.

SELWYN PULLAN: PHOTOGRAPHING

MID-CENTURY WEST COAST MODERNISM

A fresh and distinctly Canadian design that feels familiar, unassuming, and friendly.



Catégorie très forte cette année! La plus forte de ce concours!

GARRY NEILL KENNEDY: PRINTED MATTER/
IMPRIMÉS 1971-2009

Ce livre recrée de façon saisissante l'expérience d'une promenade dans la galerie de l'exposition. Après avoir ouvert le livre, dont la couverture est sans fioriture, le lecteur est frappé par l'impact visuel des pages de garde dynamiques et séduisantes. Les planches sur un papier distinct retiennent l'attention. De belles mises en page tout au long révèlent une connaissance profonde de la structure du texte et les parties annexes parviennent à être intéressantes et de bon goût.

HANSEN-ROSS POTTERY

Ce livre de grand format se fait remarquer par son formidable aspect physique et visuel; grâce à leur taille, les photos sautent aux yeux du lecteur et révèlent les fins détails des objets en céramique. D'une production de qualité, le livre démontre un sens aigu de l'attention au détail, comme, dans l'usage de vernis sélectif sur les photos.

GROUP SEARCH/MEMORY PALACE

Ce livre est net, moderne et aguichant, un défi de taille vu le sujet parfois aride. Les pages sont sophistiquées, les titres sont enjoués grâce au désordre intentionnel de leurs caractères et la conception dans son ensemble est, comme il se doit, dictée par le texte.

CANADIAN FOLK ART TO 1950

Rendre accessible un texte aussi copieux et complexe tout en créant un ouvrage superbe est une réussite admirable. Les divers éléments de la conception, dont un motif artisanal qui accompagne le sujet, lui donnent une allure uniforme et cohérente. Le graphiste a harmonisé tous les détails, jusqu'aux tranchesfiles, pour créer ce livre impressionnant.

ARNAUD MAGGS: IDENTIFICATION

Un livre de taille et de très bonne production. Le papier qui couvre l'étui est seyant, la mise en page est parfaitement rythmée et la conception de la typographie, qui rappelle la publicité rétro, s'assortit très bien aux reproductions d'art de qualité supérieure.

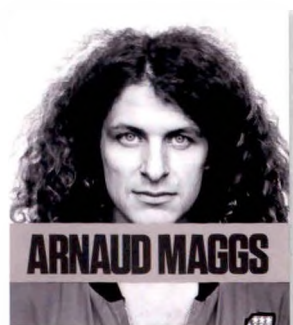
OUT OF THE WOOD

Les images à fond perdu contribuent largement à l'attraction de cette mise en page mesurée et engageante.

SELWYN PULLAN: PHOTOGRAPHING

MID-CENTURY WEST COAST MODERNISM

Une conception originale nettement canadienne, d'apparence familière, sans prétension et accessible.



FIRST PRIZE (TIE)

PREMIER PRIX (EX AEQUO)

TITLE | TITRE

Garry Neill Kennedy: Printed Matter/
Imprimés 1971–2009

DESIGNER | CONCEPTION GRAPHIQUE

Stefan Canuel

AUTHOR | AUTEUR

Peter Trepanier

PUBLISHER | MAISON D'ÉDITION

National Gallery of Canada

PHOTOGRAPHER | PHOTOGRAPHIE

Clive Cretney

PRINTER | IMPRIMEUR

St. Joseph Printer Group

TYPEFACES | POLICE DE CARACTÈRES

Gotham, Golden Cockerel ITC,

Goudy Handtooled BT

TRIM SIZE | FORMAT MASSICOTÉ

26 x 19 cm.

ISBN 978-0-88884-902-1



FIRST PRIZE (TIE)

PREMIER PRIX (EX AEQUO)

TITLE | TITRE

Hansen-Ross Pottery: Pioneering Fine Craft on the Canadian Prairies

DESIGNER | CONCEPTION GRAPHIQUE

Bradbury Branding & Design

AUTHORS | AUTEURS

Heather Smith, Julia Krueger & Alan C. Elder

PUBLISHER | MAISON D'ÉDITION

Moose Jaw Museum & Art Gallery

PHOTOGRAPHER | PHOTOGRAPHIE

Gabriela García-Luna

PRINTER | IMPRIMEUR

Friesens

TYPEFACE | POLICE DE CARACTÈRES

Univers

TRIM SIZE | FORMAT MASSICOTÉ

36 x 28 cm.

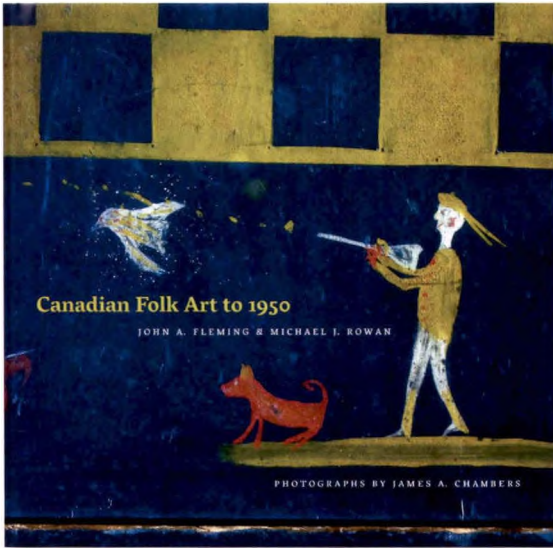
ISBN 978-1-92751-601-0



SECOND PRIZE (TIE)
DEUXIÈME PRIX (EX Aequo)
TITLE | TITRE
Canadian Folk Art to 1950

DESIGNER | CONCEPTION GRAPHIQUE
Alan Brownoff
AUTHORS | AUTEURS
John Fleming & Michael J. Rowan
PUBLISHERS | MAISON D'ÉDITION
The University of Alberta Press &
Canadian Museum of Civilization

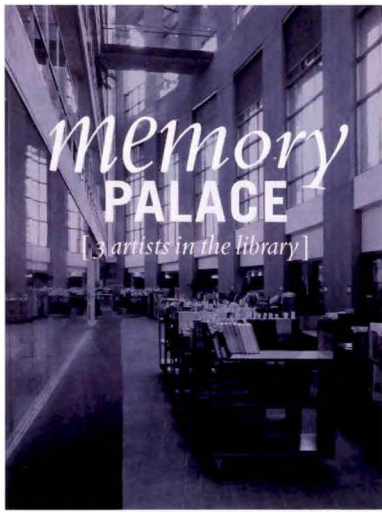
PHOTOGRAPHER | PHOTOGRAPHIE
Jim Chambers
PRINTER | IMPRIMEUR
Friesens
TYPEFACES | POLICE DE CARACTÈRES
Vesper, DTL Nobel Bold
TRIM SIZE | FORMAT MASSICOTÉ
23 x 23 cm.
ISBN 978-0-88864-630-9



SECOND PRIZE (TIE)
DEUXIÈME PRIX (EX AEQUO)
 TITLE | TITRE
 Group Search/Memory Palace

DESIGNER | CONCEPTION GRAPHIQUE
 Mark Timmings (Timmings & Debay)
 EDITORS | ÉDITEURS
 Lorna Brown & Karen Love
 PUBLISHERS | MAISON D'ÉDITION
 City of Vancouver, Doryphone
 Independent Curators & Other Sights
 for Artists' Projects Association

ILLUSTRATORS | ILLUSTRATIONS
 Various
 PRINTER | IMPRIMEUR
 Hemlock Printers
 TYPEFACES | POLICE DE CARACTÈRES
 Bembo, Trade Gothic
 TRIM SIZE | FORMAT MASSICOTÉ
 27 x 21 cm.
 ISBN 978-0-98668-190-5
 & ISBN 978-0-98670-230-3



ESTHER SHALEV-GERZ *The Open Page*

Celine Brocote

June 2004 to February 2016, between the Library Square Promenade and artworks near the Library entrance on Levels 2 to 3.

You walking this in the subdued, ornate library of a small city on its way into Humber, Canada, on the streets, the grass is long and shaggy. Hugs of moss suggest collapsed buildings, work gone up through the yellow paint. There's an air of exhaustion, and not only because it's late August. Our systems are running at their limits. Uncomfortable patches of the world are becoming uncomfortable in concrete slabs. From our vantage of projections, we're to have received the public, imagination to believe that technology is inevitable. Artists who engage with the local view confront conditions. Artists by institutional corporations, military, sports and big-city local knowledge in a state of contention.

When Esther Shalev Gerz was invited to take to create one of three new art projects for the Vancouver Public Library's exhibition series, *Memory Palace* (to open in the library), North America was embroiled in the war on terror, its security-focused colleges at the crest of foreign war. Vancouver was looking forward to hosting the 2010 Winter Olympics, and *Memory Palace* was destined for the Musée Sahlia's downtown library (over 500 ft from the three most Cultural Properties). The Library is marked as a concrete edifice, also named by Vancouver architect Arthur Erickson, and its spatial form. Long elevators to include Shalev-Gerz as one of the three artists was inspired. Shalev-Gerz has devoted her career to working to raise the evidence of what has been hidden, giving voice to the silences of history, which have long been suppressed.

"In *Vermeer*" she once writes to July the year she first visited Vancouver. Esther Shalev-Gerz described a photographic practice in which she has retained one image but taken a picture that is invisibly linked to the secret history of digital photography in Vancouver. "In the museum of photography," she writes, "representation strikes upon the construction of experience, gestures, which can function as evidence. Because more appear, says Hegel, and in the representational body, it appears as a gesture which knows itself to be appearance." In the series of *Open Page*, the artist's work is presented for *Memory Palace* in a large, open-air, well-lit, well-ventilated and photographed.

THIRD PRIZE
TROISIÈME PRIX

TITLE | TITRE
Arnaud Maggs: Identification

DESIGNER | CONCEPTION GRAPHIQUE

Underline Studio

AUTHOR | AUTEUR

Joseé Drouin-Brisebois

PUBLISHER | MAISON D'ÉDITION

National Gallery of Canada

PHOTOGRAPHER | PHOTOGRAPHIE

Arnaud Maggs

PRINTER | IMPRIMEUR

Conti Tipicolor

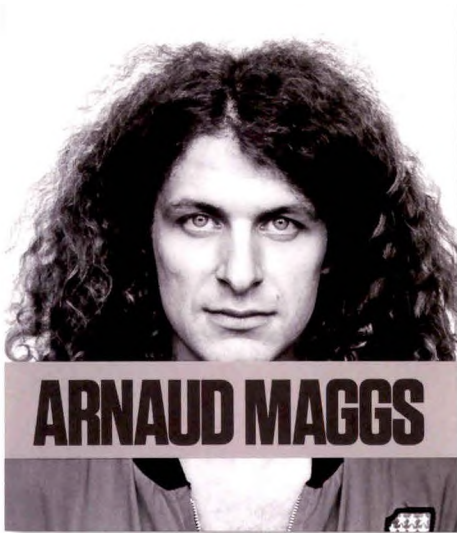
TYPEFACES | POLICE DE CARACTÈRES

Tungsten, Neue Haas, Sabon

TRIM SIZE | FORMAT MASSICOTÉ

29 x 24 cm.

ISBN 978-0-88884-898-7



**ARNAUD
MAGGS:
PORTRAIT OF
A WORKING
ARTIST**

Joseé Drouin-Brisebois

The photographer captures a moment of quiet reflection as the artist, in a white turtleneck sweater, looks directly at the camera. The lighting is soft and even, highlighting the texture of his hair and the subtle shadows on his face. The composition is centered, creating a sense of intimacy and focus on the subject's expression.

In this, his most recent work, the artist explores the concept of 'working artist' through a series of portraits. The subjects are depicted in various settings, some in formal attire, others in more casual clothing. The overall aesthetic is clean and minimalist, emphasizing the individuality of each subject.

From a technical standpoint, the photograph is a masterclass in lighting and composition. The use of a soft, diffused light source creates a gentle glow around the subject's face, while the background remains dark and unobtrusive. The framing is tight, drawing the viewer's eye directly to the subject's features.

Maggs' work is a testament to his skill as a portrait artist. He has a unique ability to capture the essence of his subjects, whether they are well-known figures or lesser-known individuals. His portraits are not just visual records but also intimate glimpses into the lives of his subjects.

HONOURABLE MENTION
MENTION HONORABLE

TITLE | TITRE
Out of the Wood

DESIGNER | CONCEPTION GRAPHIQUE

Tim Inkster

AUTHOR | AUTEUR

Rosemary Kilbourn

PUBLISHER | MAISON D'ÉDITION

Porcupine's Quill

ILLUSTRATOR | ILLUSTRATION

Rosemary Kilbourn

PRINTER | IMPRIMEUR

Porcupine's Quill

TYPEFACE | POLICE DE CARACTÈRES

Cartier

TRIM SIZE | FORMAT MASSICOTÉ

23 x 14 cm.

ISBN 978-0-88984-346-2

