

This was a tough category to judge, and it is also a tough category to design for. While it's the consistency that matters the most, it is also what holds many designs back.

LITTLE BLACK LIES: CORPORATE & POLITICAL SPIN IN THE GLOBAL WAR FOR OIL

The cover is smartly designed and the margins are very well done, but it's the unique format of this book that most impressed the judges—it serves its content admirably, taking a serious, complex topic and making it easier to read and absorb.

THE ENERGY OF SLAVES: OIL AND THE NEW SERVITUDE

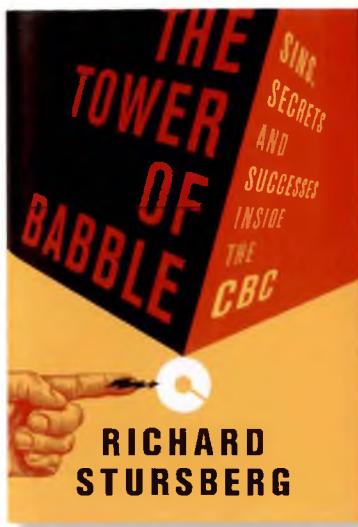
For this book the designers chose a look and feel that is very classic, and eminently suitable for the genre. The initial caps stand out as elements that were clearly given great care.

THE TOWER OF BABBLE: SINS, SECRETS AND SUCCESSES INSIDE THE CBC

This insider's account of turbulent years at the Mother Corp is distinguished by solid interior design, playful use of pull quotes, and careful attention to detail throughout.

LAZY BASTARDISM: ESSAYS & REVIEWS ON CONTEMPORARY POETRY

The asymmetrical cover design achieves such depth and tactility that it seems to leap off the paper—a very engaging introduction to this very tidy book.



Une catégorie de livres difficiles à évaluer et aussi difficiles à concevoir. Bien que la cohérence soit essentielle, elle devient aussi un obstacle dans de nombreux exemples de conception graphique.

LITTLE BLACK LIES: CORPORATE & POLITICAL SPIN IN THE GLOBAL WAR FOR OIL

La couverture est d'un design élégant et les marges sont très bien exécutées, mais c'est surtout le format unique de ce livre qui a frappé le jury; il avantage admirablement le contenu et rend un sujet complexe plus facile à lire et à assimiler.

THE ENERGY OF SLAVES: OIL AND THE NEW SERVITUDE

Les graphistes ont choisi de donner à ce livre une apparence classique qui convient éminemment à son genre. Les majuscules initiales, clairement l'objet d'un soin remarquable, sont mises en évidence.

THE TOWER OF BABBLE: SINS, SECRETS AND SUCCESSES INSIDE THE CBC

Ce livre, récit d'une personne qui a travaillé à Radio-Canada durant des années turbulentes, se distingue par le design assuré des pages intérieures, l'usage enjoué des citations vedettes et l'attention minutieuse au détail tout au long.

LAZY BASTARDISM: ESSAYS & REVIEWS ON CONTEMPORARY POETRY

Le design asymétrique de la couverture lui confère une telle profondeur et une telle tactilité qu'il semble s'élançer vers le lecteur; un prélude très engageant à ce petit livre très soigné et agréable au toucher.

FIRST PRIZE (TIE)**PREMIER PRIX (EX AEQUO)****TITLE | TITRE**

Little Black Lies: Corporate & Political Spin in the Global War for Oil

DESIGNER | CONCEPTION GRAPHIQUE

Chyla Cardinal

AUTHOR | AUTEUR

Jeff Gailus

PUBLISHER | MAISON D'ÉDITION

Rocky Mountain Books

PRINTER | IMPRIMEUR

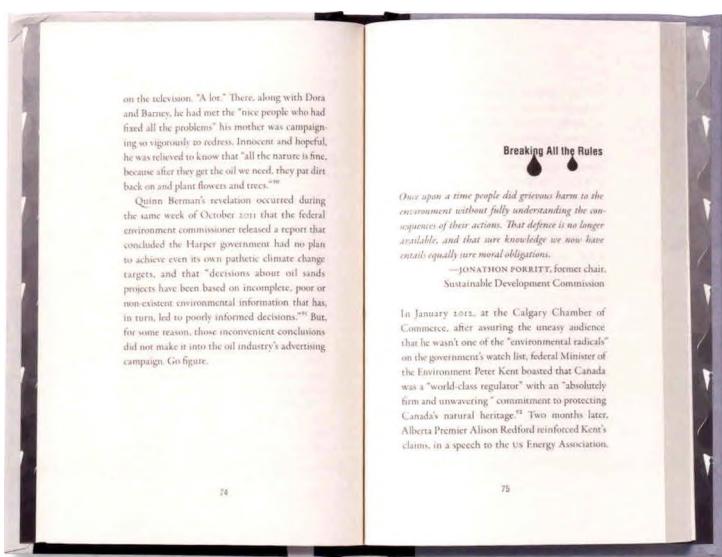
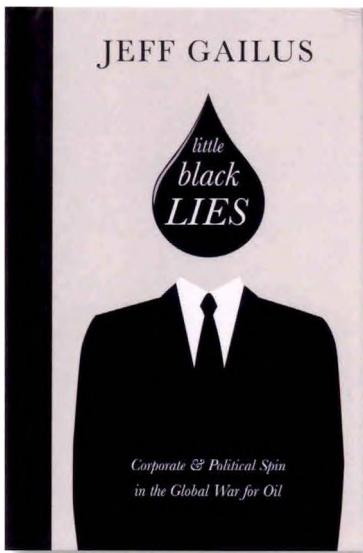
Friesens

TYPEFACE | POLICE DE CARACTÈRES

n/a

TRIM SIZE | FORMAT MASSICOTÉ

18 x 12 cm.

ISBN 978-1-92685-568-4

FIRST PRIZE (TIE)**PREMIER PRIX (EX AEQUO)**

TITLE | TITRE

The Energy of Slaves: Oil and the New Servitude

DESIGNERS | CONCEPTION GRAPHIQUE

Peter Cocking & Heather Pringle

AUTHOR | AUTEUR

Andrew Nikiforuk

PUBLISHER | MAISON D'ÉDITION

Greystone Books

PRINTER | IMPRIMEUR

Friesens

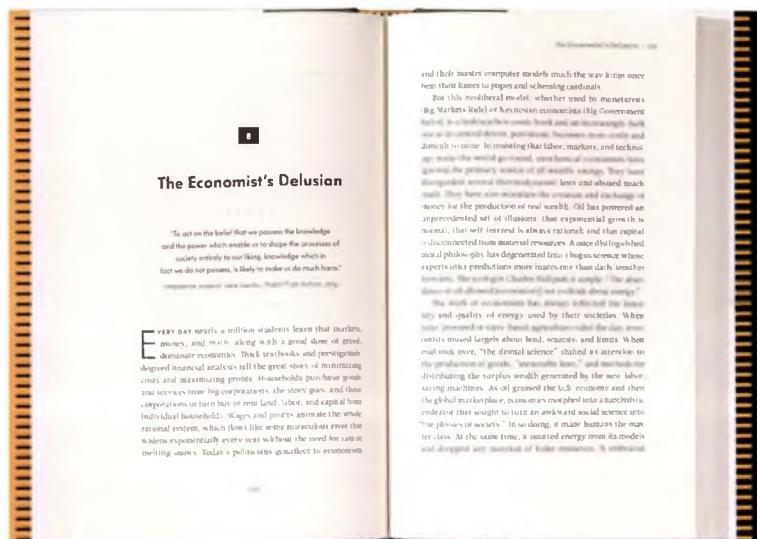
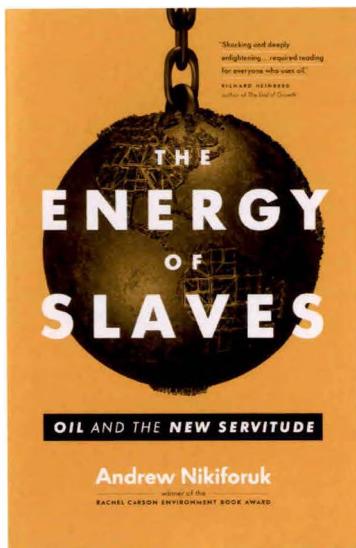
TYPEFACES | POLICE DE CARACTÈRES

Leitura News, Futura

TRIM SIZE | FORMAT MASSICOTÉ

22 x 14 cm.

ISBN 978-1-55365-978-5



SECOND PRIZE (TIE)**DEUXIÈME PRIX (EX AEQUO)**

TITLE | TITRE

Lazy Bastardism: Essays & Reviews on Contemporary Poetry

DESIGNER | CONCEPTION GRAPHIQUE

Andrew Steeves

AUTHOR | AUTEUR

Carmine Starnino

PUBLISHER | MAISON D'ÉDITION

Gaspereau Press

PRINTER | IMPRIMEUR

Gaspereau Press

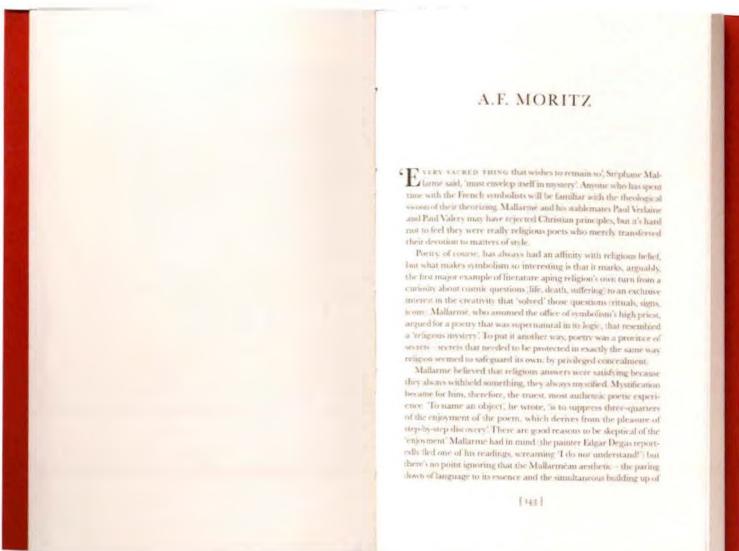
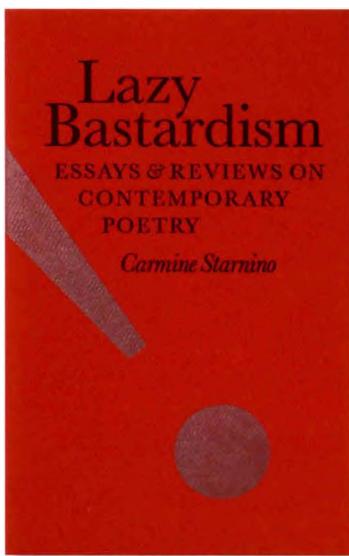
TYPEFACE | POLICE DE CARACTÈRES

Baskerville

TRIM SIZE | FORMAT MASSICOTÉ

22 x 14 cm.

ISBN 978-1-55447-118-8



EVERY SACRED THING that wishes to remain so', Stéphane Mallarme said, 'must envelop itself in mystery'. Anyone who has spent time with the French symbolists will be familiar with the theological seriousness of Mallarme and his colleagues Paul Verlaine and Paul Valéry: men who espoused Christian principles, but it's hard not to feel they were really serious poets who merely transferred their devotion to matters of style.

Poetry, of course, has always had an affinity with religious belief, but what makes symbolism so interesting is that it marks, arguably, the purest example of literature going religion's own turn from a concern about the serious business of life, death, suffering to an exclusive concern in the creativity that – according to Mallarme – poetry seems. Mallarme, who assumed the office of symbolism's high priest, argued for a poetry that was supernatural in its logic, that resembled a 'virginal mystery': 'To put it another way, poetry was a province of "secrecy" which had to be protected in exactly the same way religion and its adherents had to be protected in the same manner.'

Mallarme believed that religious adherence was a hindrance because they always withheld something, they always overreferred. Mysticism became for him, therefore, the truest, most authentic poetic experience. 'To name an object,' he wrote, 'is to suppress three-quarters of the enjoyment of the poem, which derives from the pleasure of perceiving the unknown.' These are good reasons to be sceptical of the enjoyment. Mallarme lived in a time of political Islam. I once overheard *l'artiste* del *one* of his readings screaming 'I do not understand!' but there's no point ignoring that the Mallarmean aesthetic – the paring down of language to its essence and the simultaneous building up of

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SECOND PRIZE (TIE)

DEUXIÈME PRIX (EX AEQUO)

TITLE | TITRE

The Tower of Babble: Sins, Secrets and Successes Inside the CBC
Successes Inside the CBC

DESIGNER | CONCEPTION GRAPHIQUE

Jessica Sullivan

AUTHOR | AUTEUR

Richard Stursberg

PUBLISHER | MAISON D'ÉDITION

Douglas & McIntyre

PRINTER | IMPRIMEUR

Friesens

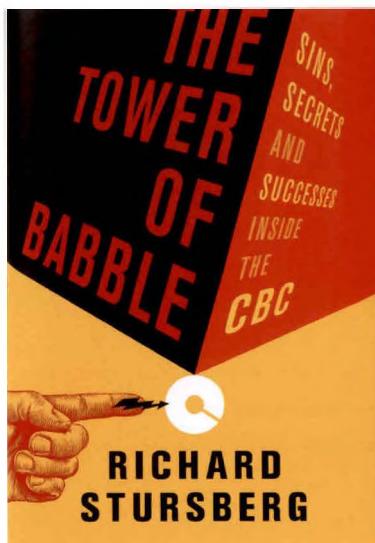
TYPEFACES | POLICE DE CARACTÈRES

Akzidenz Grotesk, Leitura News

TRIM SIZE | FORMAT MASSICOTE

23 x 15 cm.

ISBN 978-1-92681-273-1



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Tell me something I DON'T KNOW.
Rich Stursberg (Drama) (Drama Critic),
Canadian Press, 2010

SIX
NEWS

FOR SIXTY YEARS, *The National* had been the definitive late-night newscast—serious, weighty, punctuated with moments of national news of note. For sixty years, thoughtful middle-aged anchors had appeared behind a large desk, dispensing the “news of record.” If a story really mattered, it appeared on *The National*. If it did not appear on *The National*, it did not exist. *The National* defined what mattered.

Pink Floyd has been reliably there for the last twenty years. Before him, there were the others. Kenneth Noland, Robertson, Stanley Burke, names synonymous with maturity and temperance. They would sit in the Big Chair behind the Big Desk and narrate the great national and international events of the day. Adults and women (children) gave way to adults. Parents to Trudeau, then to Mulroney, then to Chrétien. Wars were fought and lost. The economy boomed and tanked. Self-shredded and rechristened. The lead voice of *The National*.

At the time of *The National's* greatest power, the country paid at 10:00 each evening. The anchor would appear behind the Big Desk and clarify the complexities of the world. First there would be the News of the Day, often never until *The National* was ready to

prod it. And then, there would be the Meaning of the News of the Day, sometimes formally separated in *The Journal* of old, sometimes sitting in the back half of the hour.

What happened on *The National* often determined the priorities of the other news outlets. Who would tell what stories they would tell? What the next day’s politicians would discuss. How Quebec free-speech would unfold the following afternoon. Lobbyists and civil servants noted how issues would be defined and strategized. *The National* often established the public agenda and the tone of its treatment.

The lead of the cast was dominated by *The National*. To tamper with *The National* was to tamper with the equation of the cast, as it were.

For news, little changed. Generations came and went, but the game stayed as it always had been. The same Big Chair, the same impersonal voice, the same catalogue of institutional stories, the same deliberate pacing and the same thoughtful, slightly ponderous approach.

To control it, the news business morphed and grew at an accelerating pace. While more networks arose, offering news twenty-six hours a day, expert opinion and debate studios appeared from nowhere. Big Internet made news available everywhere, always. The news network expanded, in search of more coverage, more government to filter and colorize. The speed and pace ramped into blitz and blur. When once five minutes had been a short, a minute and a half was now too long. Outside the U.S., the news business had become a hectic, skittering, ever-evolving panoply of new subgenres, platforms, point-of-view types.

The news business did not just grow in size, which was one news is flagging program. The local shows and the all-news network retained the same stately pacing, the same reserved and disciplined tone, the same focus on the major organizations of government and the same quiet certainty of their superior purpose. As the world accelerated, the audiences for *case news* began to erode. Where once the Corporation was dominant, by 2014 it had lost its edge and was also run to global and beyond.