

#### Pimentos & Piri Piri: Portuguese Comfort Cooking

**This straight-forward, unpretentious design makes full use of the luscious photos to create a very appealing aesthetic. The smaller details are given great care as well, from the front matter to the folios and running footers.**

#### Exploring Vancouver: The Architectural Guide

**This guidebook is easy to use, and easy on the eyes. The typography is excellent, the section navigation is attractive and functional, and the scale and format perfectly suit the subject.**

#### East Meets West

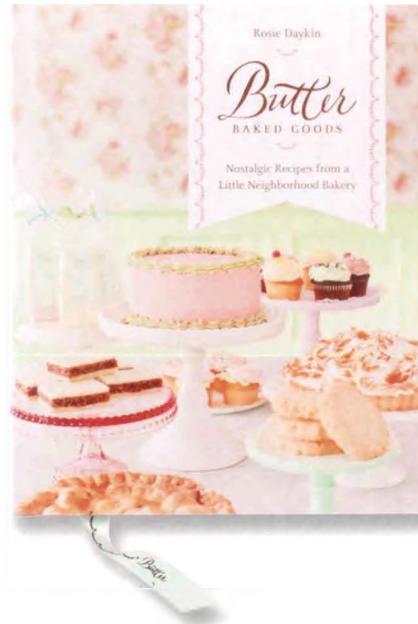
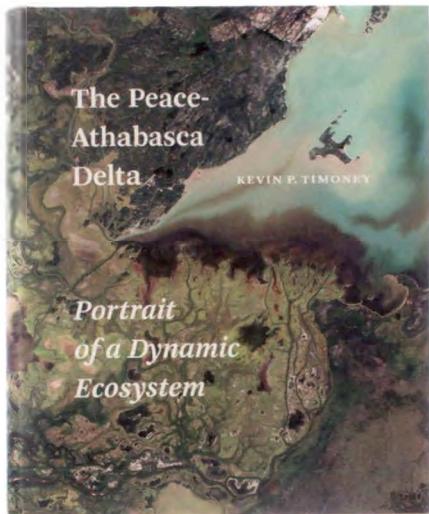
**This book stood out for the quality of the photos, the typographic hierarchy and the clear section divisions, and the decorative elements that manage to be unobtrusive and functional. The judges also admired the type and composition of the cover—especially if that is, as it seems, a live prawn.**

#### Butter Baked Goods: Nostalgic Recipes from a Little Neighbourhood Bakery

**Cynics may accuse this book of being “over-decorated,” but the judges felt the aesthetic choices were deliberate and successful. It has a very flowery, stereotypically feminine look that provides great visual variety. The effect created by the case-to-jacket relationship is striking, the end papers are perfect, and the type and photos show a very dynamic, strong affinity.**

#### The Peace-Athabasca Delta: Portrait of a Dynamic Ecosystem

**The judges were unanimous in their love of the elegant, understated cover of this book, the most “honest” in the group. The design shows restraint and modesty in the service of functionality, which is a smart choice for such complex material.**



Pimentos & Piri Piri: Portuguese Comfort Cooking

**Le design honnête et sans prétention fait plein usage des photos séduisantes afin de créer une apparence esthétique attrayante. Les moindres détails sont soigneusement achevés, des pages liminaires aux folios et aux pieds de page.**

Exploring Vancouver: The Architectural Guide

**Ce guide est facile à employer et agréable à regarder. La typographie est excellente, le système de navigation dans chaque section est fonctionnel et attrayant et l'échelle et le format conviennent parfaitement au thème.**

East Meets West

**Ce livre s'est fait remarquer par la qualité des photos, de la hiérarchie typographique et des éléments décoratifs qui réussissent à être discrets et fonctionnels. Les membres du jury ont aussi admiré les caractères typographiques et la composition de la couverture, en particulier, si comme il semble, il s'agit d'une crevette rose vivante.**

Butter Baked Goods: Nostalgic Recipes from a Little Neighbourhood Bakery

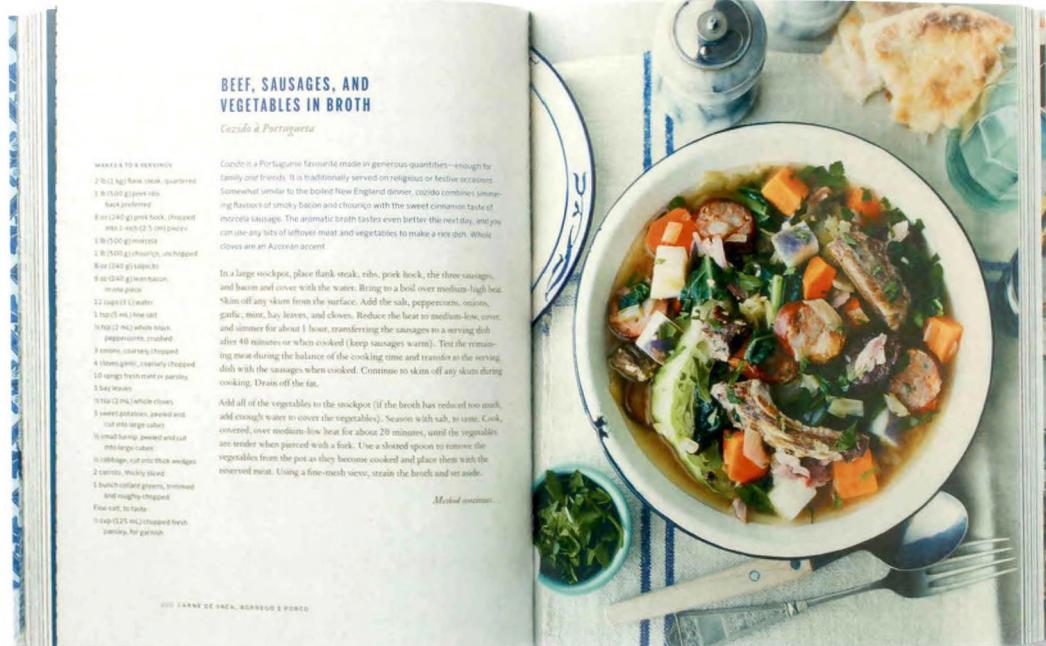
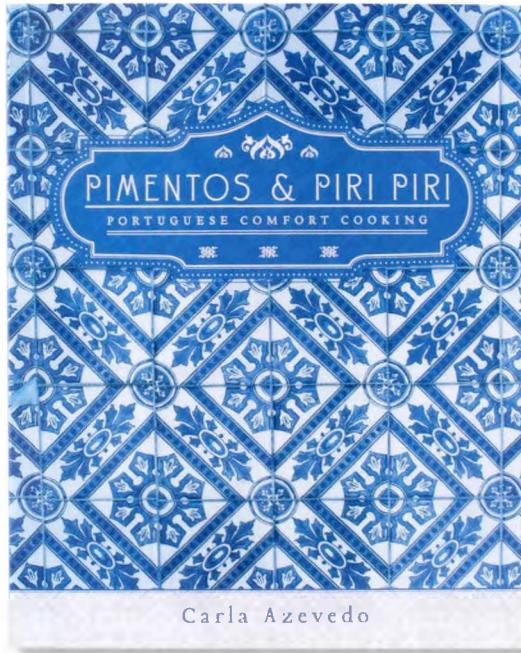
**Les cyniques risquent de trouver que ce livre est trop décoré, mais les membres du jury ont estimé que le choix de la décoration était délibéré et réussi. Le style très fleuri, typiquement féminin, offre une grande variété visuelle. L'effet créé par la relation entre la couverture et la jaquette est saisissant, les feuilles de gardes sont parfaites et l'affinité entre les caractères et les photos est forte et dynamique.**

The Peace-Athabasca Delta:  
Portrait of a Dynamic Ecosystem

**Les membres du jury à l'unanimité ont adoré l'élégante couverture de ce livre, le plus « honnête » du groupe. Le design démontre de la retenue et de la modestie au service de la fonctionnalité, un choix intelligent étant donné un matériel si complexe.**

## First prize

## Premier prix

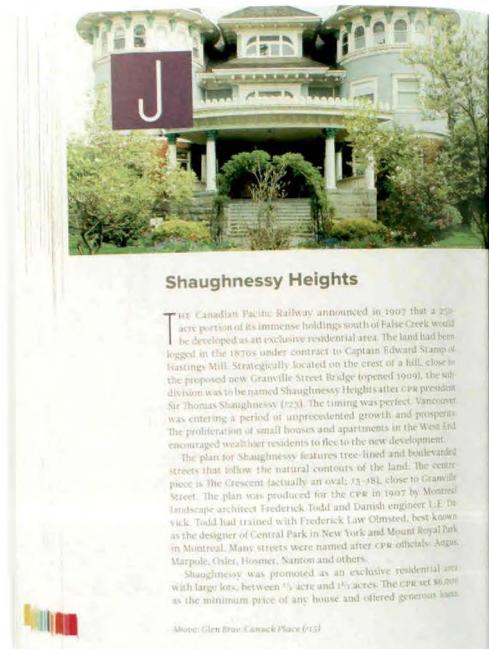
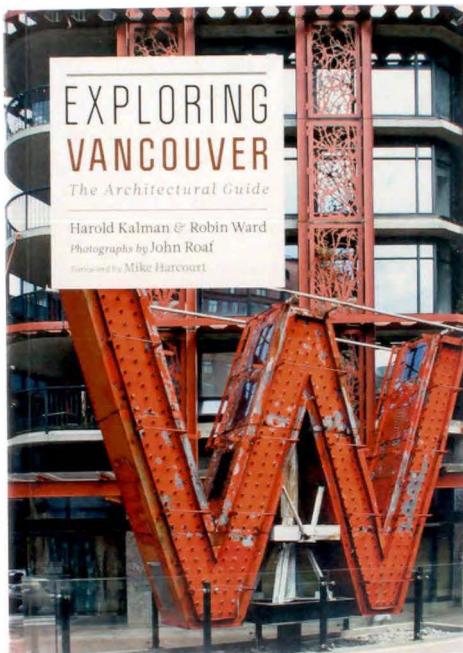


Title | Titre

**Pimentos & Piri Piri: Portuguese Comfort Cooking**Designers | Conception graphique  
**Naomi MacDougall (text | texte) & Andrew Bagatella (cover | couverture)**Author | Auteur  
**Carla Azevedo**Publisher | Maison d'édition  
**Whitecap Books**Photographer | Photographie  
**Ryan Szluk**Printer | Imprimeur  
**Friesens**Typefaces | Polices de caractères  
**Canterbury Old Style, Fournier, Sero & Tribute**Trim Size | Format massicoté  
**20 x 25.5 cm.**  
**ISBN 978-1-77050-190-4**

## Second prize

## Deuxième prix



## Title | Titre

**Exploring Vancouver:  
The Architectural Guide**

Designer | Conception graphique  
**Naomi MacDougall**

Authors | Auteurs  
**Harold Kalman & Robin Ward**

Publisher | Maison d'édition  
**Douglas & McIntyre**

Illustrator | Illustration  
**Eric Leinberger (maps | cartes)**

Photographer | Photographie  
**John Roaf**

Printer | Imprimeur  
**C & C Offset Printing Co. Ltd.**

Typefaces | Polices de caractères  
**Leitura News, Proxima Nova & Politica**

Trim Size | Format massicoté  
**15 x 21.5 cm.**  
**ISBN 978-1-55365-866-5**

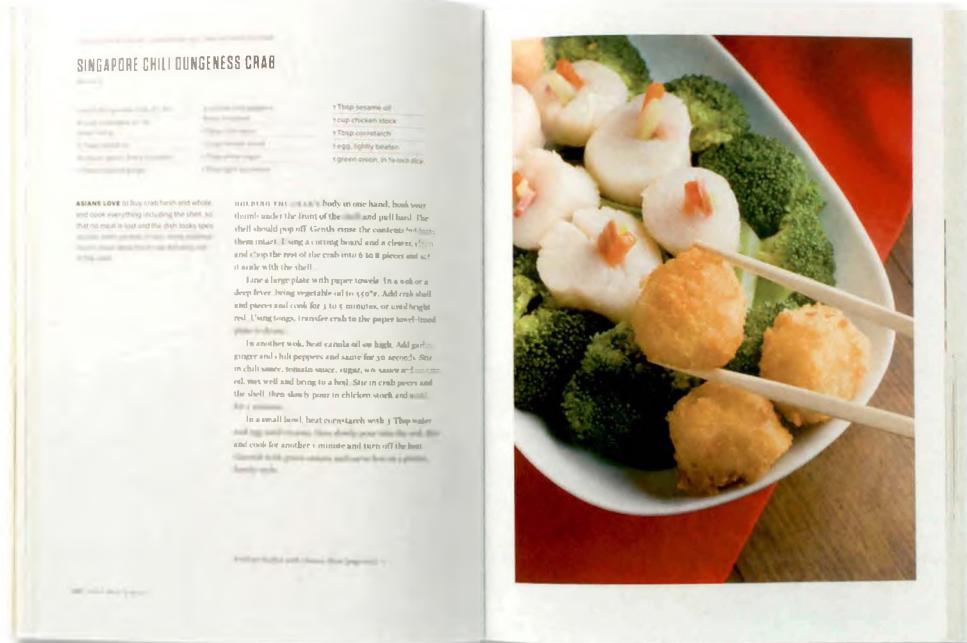
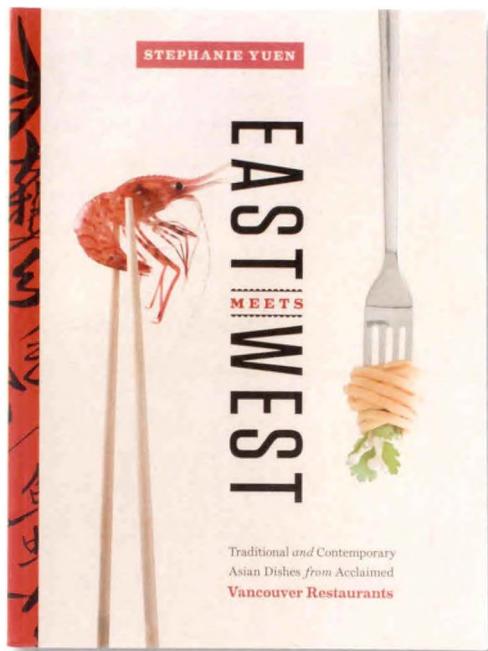
restrictions admitted only "racially appropriate" homeowners (racism aside); plans often indicate a small "Chinaman's room" in the basement.

The era preceding WWI was one of architectural revivals, the last flowering of traditions that emanated from classical antiquity, the Middle Ages and the age of Enlightenment. Architects offered their clients a choice of historical styles. The one selected defined a homeowner's values and aspirations. The Tudor Revival brought associations of English landed gentry; the Roman Revival symbolized power, and the Arts and Crafts manner implied embracing modern ideals. "Modernism" had not yet entered the Canadian architectural repertoire.

The aftermath of WWI brought a new order, including pressures for more affordable housing. In 1922, the provincial government responded with the Shaughnessy Heights Building Restriction Act, which limited the area to single-family homes and disallowed further division of properties. During the Depression, many residents could no longer afford to maintain expensive homes, and the area came to be known as "Poverty Hill" and "Mortgage Heights." Emergency legislation during WWIII permitted conversion into rooming houses. Shared homes operating in 1955 could remain that way, but new rental suites were banned. The City of Vancouver's strict zoning (1959) continued to restrict change, although it permitted subdivisions as long as the new lots were at least 85 feet wide and 9,000 square feet in area – still very large by Vancouver standards.

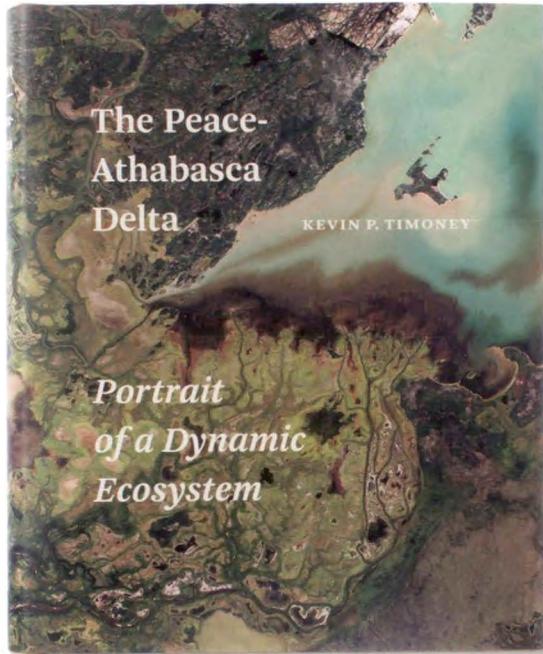
Change was evidently necessary to meet the economic challenges of maintaining large houses and the new demographics that brought a variety of tastes. The First Shaughnessy Official Development Plan (1982) enabled one- and two-family infill dwellings, which provided revenue to the landowners. ("First Shaughnessy" is north of King Edward; "Second" and "Third" Shaughnessy are south of it and less exclusive.) Design guidelines for First Shaughnessy encourage "preservation of the Shaughnessy character." They encourage, but do not enforce, the preservation of authentic old buildings.

Property owners and their architects have interpreted the plan and its guidelines in different ways. The result of both infill dwellings and new private houses includes some that are truly in the spirit of the historical sources (1), others that try to do this but without success, those that adopt a gentle modernism that makes no waves (12) and a few that are boldly contemporary (14).

**Third prize****Troisième prix**

Title | Titre

**East Meets West: Traditional and Contemporary Asian Dishes from Acclaimed Vancouver Restaurants**Designer | Conception graphique  
**Naomi MacDougall**Author | Auteur  
**Stephanie Yuen**Publisher | Maison d'édition  
**Douglas & McIntyre**Photographers | Photographie  
**John Sherlock & Naomi MacDougall**Printer | Imprimeur  
**C & C Offset Printing Co. Ltd.**Typefaces | Polices de caractères  
**Tungsten, Eames Century Modern & Proxima Nova**Trim Size | Format massicoté  
**19 x 25.5 cm.**  
**ISBN 978-1-55365-863-4**

**Honourable Mention****Mention honorable**

Title | Titre

**The Peace-Athabasca Delta: Portrait of a Dynamic Ecosystem**

Designer | Conception graphique

**Marvin Harder**

Author | Auteur

**Kevin P. Timoney**

Publisher | Maison d'édition

**The University of Alberta Press**

Printer | Imprimeur

**Friesens**

Typefaces | Polices de caractères

**Arnhem & Benton Sans**

Trim Size | Format massicoté

**20.3 x 25.3 cm.****ISBN 978-0-88864-603-3**

Figure 10.11. The Sweetgrass Landing area (1912, 1939). (a, 1939) A series of meander scars built by the Claire River as it wound left to right across the photograph. Claire River is on the right (to west); the Peace River and Sweetgrass Landing lie off bottom of photograph (to south); view is to the north. The pattern of white spruce forest would be puzzling without a knowledge of local history. (b, 1939) An undammed section of the Peace River, showing the river's natural tendency to form meanders. The Peace River has been dammed at its confluence with the Claire River (itself with the Peace River) has been abandoned. (d, 1939) After white spruce logging near Sweetgrass Landing. The swollen and grain-mold wetland complex from (a) is visible in other images. Figures 10.12 and 10.13, reproduced with permission of Natural Resources Canada, Directorate of the National Air Photo Library, 1996, reproduced with permission of Alberta Sustainable Resource Development, Air Photo Information, copyright of the Government of Alberta.

Figure 10.12. Sweetgrass Landing mill site (2 May 1928). The Peace River is at the bottom of the photo; the Claire River is on the left. The river had been diverted but not dammed or it had been by 1928, according to the notes on the original print. Source: Directorate of the National Air Photo Library.

Figure 10.13. An oblique view (looking to the northeast) of the Sweetgrass Landing mill site on the Peace River (1 Sept. 1941). Little open water was evident in the Claire River channel at that time. Source: Directorate of the National Air Photo Library.

**Honourable Mention****Mention honorable**

Title | Titre

**Butter Baked Goods: Nostalgic Recipes from a Little Neighbourhood Bakery**Designer | Conception graphique  
**Kelly Hill**Author | Auteur  
**Rosie Daykin**Publisher | Maison d'édition  
**Appetite by Random House**Photographer | Photographie  
**Janis Niclauy**Printer | Imprimeur  
**C & C Offset Printing Co. Ltd.**Typeface | Police de caractères  
**Celeste**Trim Size | Format massicoté  
**20 x 25.5 cm.****ISBN 978-0-449-01583-4**