

Prose Fiction
Romans et
nouvelles

First Prize | Premier prix

Title | Titre

Greenwood

Designer | Conception

Jennifer Griffiths

Author | Auteur

Michael Christie

Publisher | Maison d'édition

McClelland & Stewart

Printer | Imprimerie

Friesens

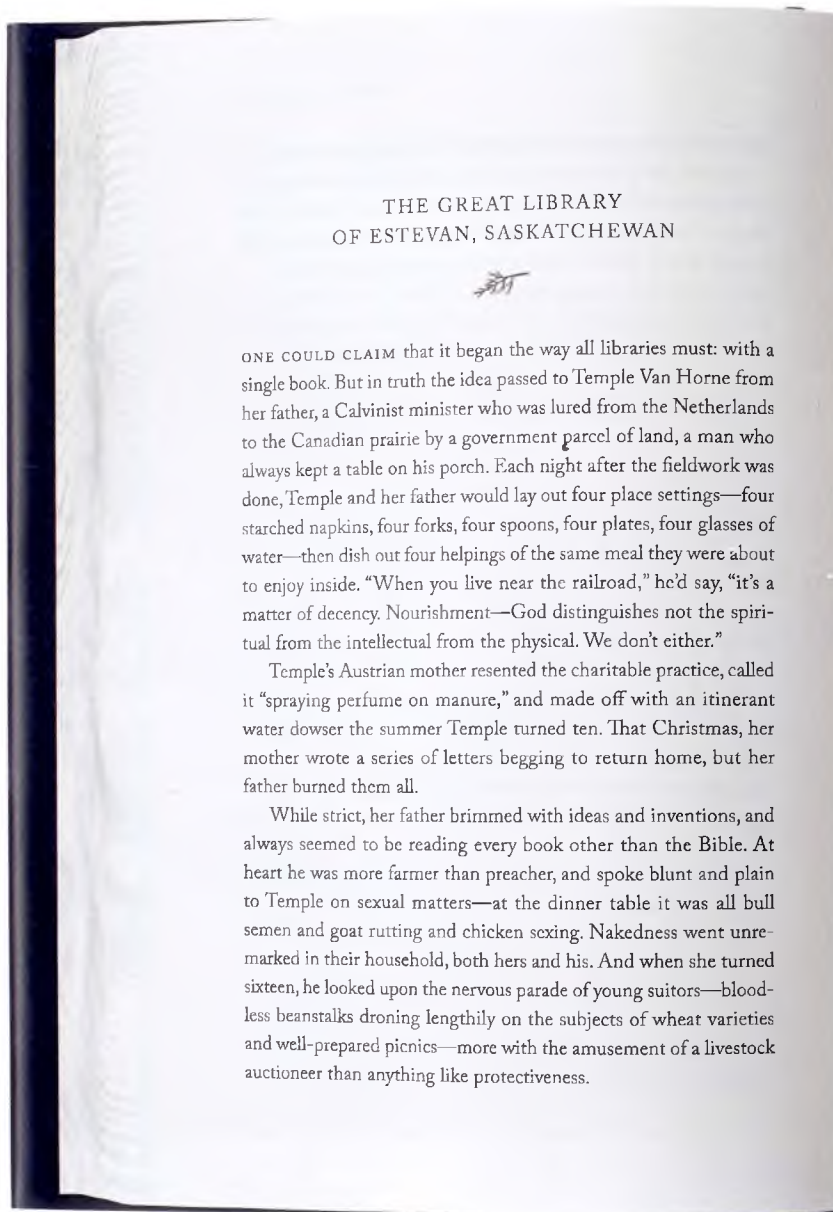
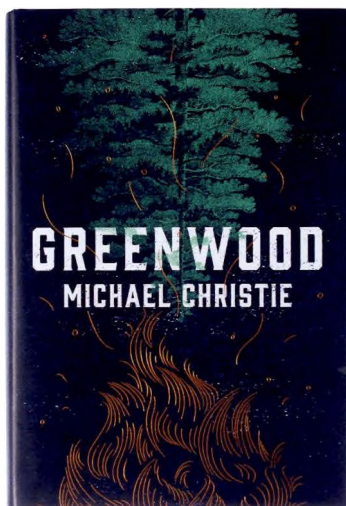
Typeface | Police de caractères

Adobe Caslon Pro

Trim Size | Format massicoté

150 × 225mm

ISBN 99780771024450



THE GREAT LIBRARY
OF ESTEVAN, SASKATCHEWAN



ONE COULD CLAIM that it began the way all libraries must: with a single book. But in truth the idea passed to Temple Van Horne from her father, a Calvinist minister who was lured from the Netherlands to the Canadian prairie by a government parcel of land, a man who always kept a table on his porch. Each night after the fieldwork was done, Temple and her father would lay out four place settings—four starched napkins, four forks, four spoons, four plates, four glasses of water—then dish out four helpings of the same meal they were about to enjoy inside. “When you live near the railroad,” he’d say, “it’s a matter of decency. Nourishment—God distinguishes not the spiritual from the intellectual from the physical. We don’t either.”

Temple’s Austrian mother resented the charitable practice, called it “spraying perfume on manure,” and made off with an itinerant water dower the summer Temple turned ten. That Christmas, her mother wrote a series of letters begging to return home, but her father burned them all.

While strict, her father brimmed with ideas and inventions, and always seemed to be reading every book other than the Bible. At heart he was more farmer than preacher, and spoke blunt and plain to Temple on sexual matters—at the dinner table it was all bull semen and goat rutting and chicken sexing. Nakedness went unremarked in their household, both hers and his. And when she turned sixteen, he looked upon the nervous parade of young suitors—bloodless beanstalks droning lengthily on the subjects of wheat varieties and well-prepared picnics—more with the amusement of a livestock auctioneer than anything like protectiveness.

A gorgeously understated package from cover to cover. The campfire of bronze foil on the front is a lovely offset to the dark blue background. The novel's themes take root throughout the book block: tree rings dominate the front matter, trees grace the section openers, and, brilliantly, a strip of wood grain borders every page — a delightful detail in a perfectly crafted design. | Un ouvrage magnifiquement discret d'un couvert à l'autre. Le feu de camp bronze métallique sur le devant crée un joli décalage avec l'arrière-plan bleu foncé. Les

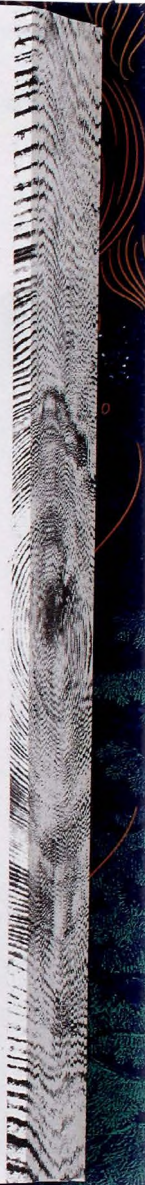
thèmes du roman prennent racine tout au long du livre : les cercles d'arbres dominent les textes préliminaires, des arbres ouvrent les sections et une bande de grain de bois borde brillamment chaque page, constituant un délicieux détail dans un design conçu avec perfection.

1934 261

Then, when Temple was eighteen, her father died of a stroke in their claw-foot tub, a mechanical engineering manual swollen to double its normal size floating barge-like over him. After that, Temple completed her training as a schoolteacher and spent the next three years in a one-room schoolhouse. Though she enjoyed the company of children, she disliked instructing them in anything but literacy. For the younger grades especially, it was mostly giving orders to sit and stand—*up, down, up, down*. She felt a perpetual sadness for them, showing up in the same rags each day, coughing and quarrelling and skinning their knees, destined to forget her lessons the second they quit school to go plow the same exhausted fields their parents had.

Still, she persisted, and at twenty-one, Temple met a man named Jurgen Kohler, who was himself a wheat farmer as well as a part-time inventor. Humming with schemes and ideas, he was the first man she'd ever met who reminded her of her father. After a brief courtship, they married and moved into the house Temple had inherited. At first things were amiable, until a year passed and Jurgen began applying for patents related to a water pump he'd invented. After repeated denials, he took the habit of belittling Temple, under his breath at first, usually before bed or while preparing for the day's farming—a vocation he'd come to believe was beneath him. He'd bemoan what he called her "schoolteacher's view of the world," as well as her penchant for reading fiction, calling it "soft-headed." At twenty-five, Temple lost a child and her ovaries after an ectopic pregnancy ruptured her Fallopian tubes and nearly killed her. She returned from the hospital in Regina to find her husband had made off for the United States to seek his fortune as an inventor, without even taking the trouble to divorce her.

Instead of leaving her devastated, the demise of her marriage taught her the folly of hitching her entire being to the horse of one man. She quit teaching, sold her father's house, and purchased a two-hundred acre farm a hundred miles to the south, near the rail



Second Prize (tie) | Deuxième prix (ex aequo)

Title | Titre

The Melting Queen

Designer | Conception

Michel Vrana

Author | Auteur

Bruce Cinnamon

Publisher | Maison d'édition

NeWest Press

Printer | Imprimerie

Friesens

Typefaces | Polices de caractères

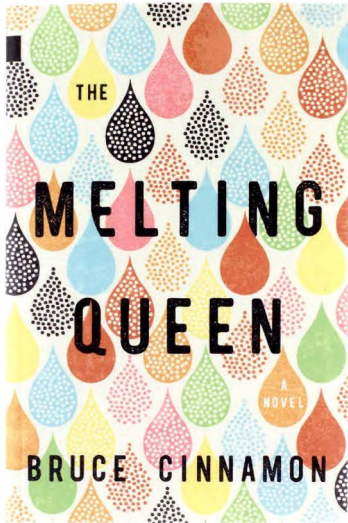
Garamond Premier Pro,

Orange County

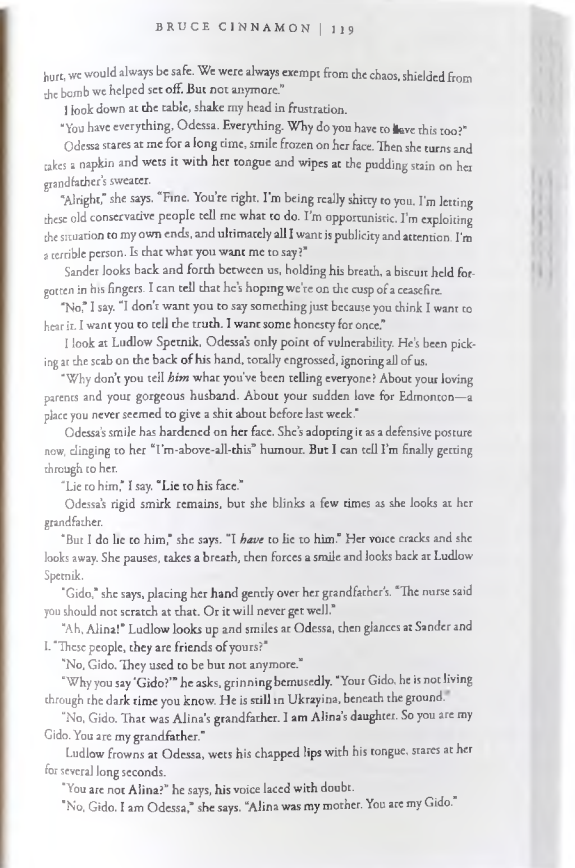
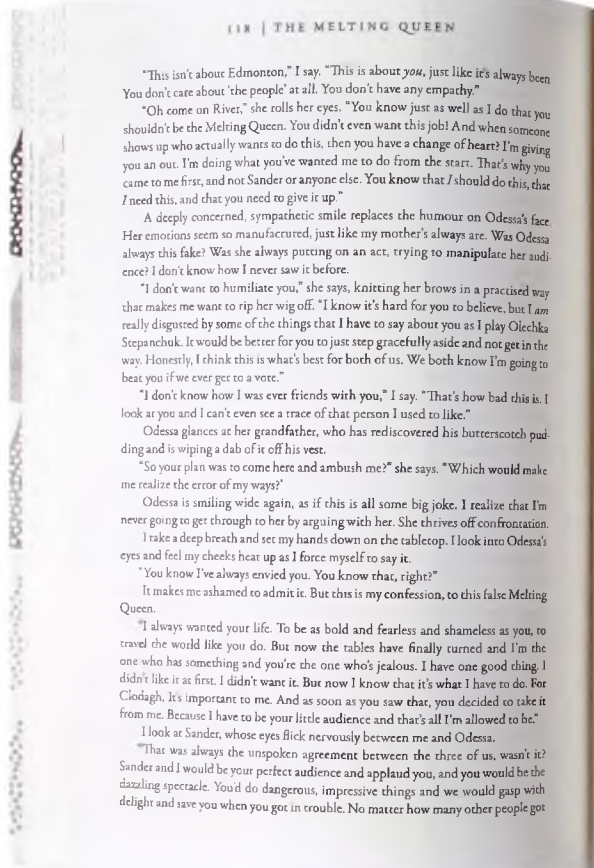
Trim Size | Format massicoté

150 × 225mm

ISBN 9781988732503



This bold and colourful cover catches the eye immediately — and a sustained gaze meets rewarding details like the drops interacting with the type to suggest melting or crying letters. The cover graphic is repurposed to great effect inside, creating an effective, coherent package. Cette couverture audacieuse et colorée attire immédiatement l'attention et un regard soutenu est récompensé par des détails comme les gouttes qui interagissent avec les caractères suggérant des lettres fondantes ou en pleurs. La conception graphique de la couverture est réinvestie à grand effet à l'intérieur, créant un ensemble efficace et cohérent.



Second Prize (tie) | Deuxième prix (ex aequo)

Title | Titre

Reproduction

Designer | Conception

Lisa Jager

Author | Auteur

Ian Williams

Publisher | Maison d'édition

Random House Canada

Printer | Imprimerie

Friesens

Typeface | Police de caractères

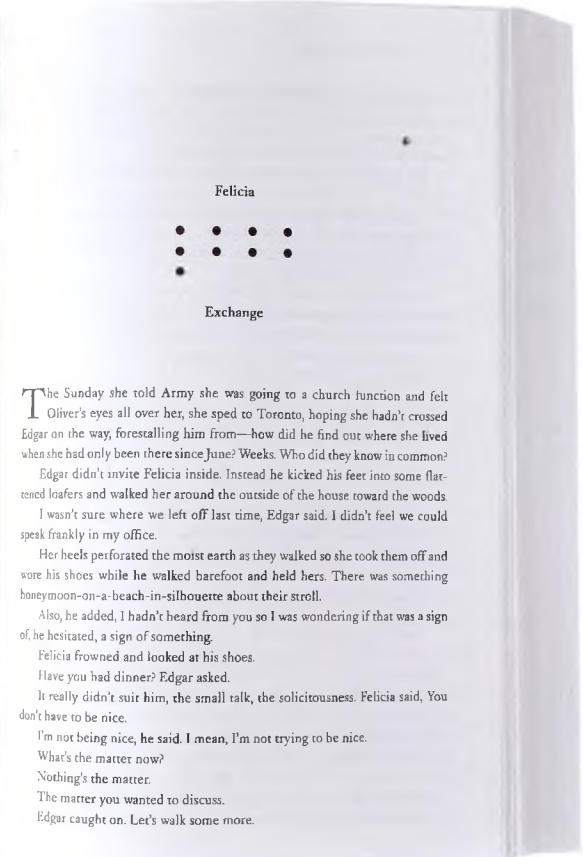
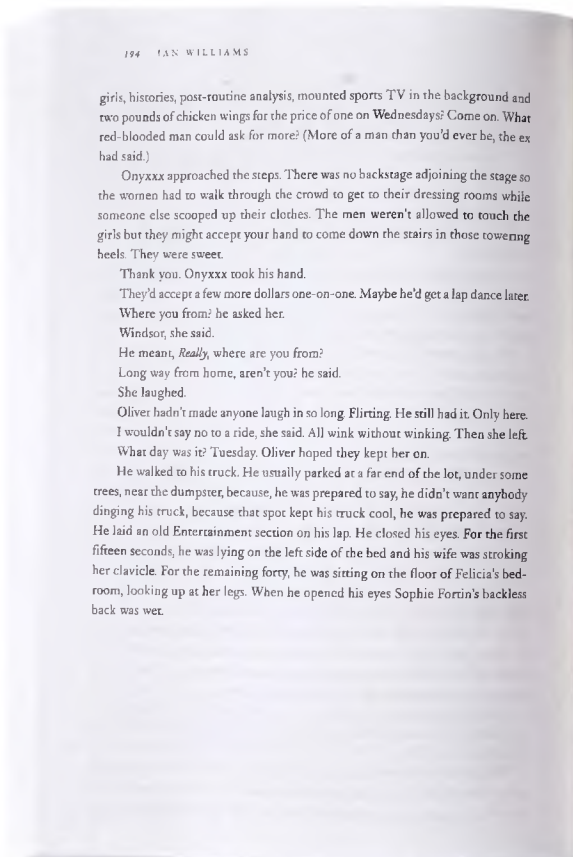
Janson

Trim Size | Format massicoté

152 × 228mm

ISBN 9780735274051

This is an elegant cover that sets an appropriate tone, but it's the interior that really caught the judges' eyes. "A feat of organization", with varied modes of text brilliantly handled in a spare and controlled layout. | Il s'agit d'une couverture élégante qui donne le bon ton, mais c'est l'intérieur qui a vraiment capté l'attention des juges. « Un exploit d'organisation », avec des modes de texte diversifiés réalisés avec brio dans une mise en page aérée et contrôlée.



Third Prize (tie) | Troisième prix (ex aequo)

Title | Titre

Echolocation

Designers | Conception

Natalie Olsen,
Kisscut Design

Author | Autrice

Karen Hofmann

Publisher | Maison d'édition

NeWest Press

Printer | Imprimerie

Friesens

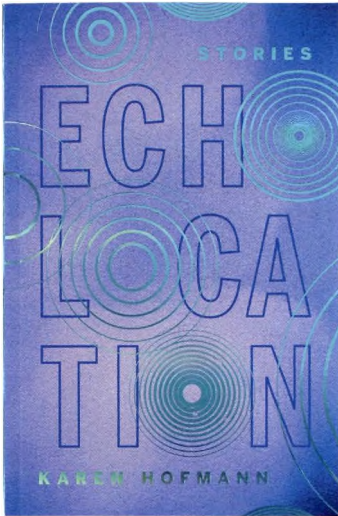
Typefaces | Polices de caractères

Benton Sans, Cala

Trim Size | Format massicoté

138 × 215mm

ISBN 9781988732565



Repetition of cover elements inside the book is a tested and true tactic that is elevated here: the concentric circles replace O's in each chapter, but with clever variations to sustain the impact throughout. | La répétition des éléments de la couverture à l'intérieur du livre est une tactique éprouvée qui s'y avère hautement efficace : les cercles concentriques remplacent les O à chaque chapitre, mais avec de sages variations pour maintenir l'impact jusqu'à la fin.

and cars, miniature electronics, small porcelain heads and limbs, leaning into it, finding the toy's sweet spots, making of the crushing and grinding and splintering an art.

The afternoon passes. The others will be home soon. Lewis or Alison and Tess will be back to take over, Matt realizes. There might still be time for a run. Anyway, he'll be free: free to talk to Tess, to open his laptop, to do any number of things. That's not to be underestimated.

The sidewalk is littered with fragments of toys, with a flot-sam of crushed plastic and metallic paint dust. He'll have to sweep it up. In his mind's eye, Matt sees the dark stain behind the shed where he dumped the rain barrel. Shit. That too.

But no: A few days in the air will take care of that anaerobic bacterial odour. Wholesome decomposition will ensue. The gloves, he'll bury.

He stands up, stretches, straightens his back. Don't let the bastards grind you down, he says to Sack.

Bastards, Sack says, thoughtfully.

That's right, Sack, he says.

He'll take the boy out here, next weekend, take Sack's clean shining unused real stainless steel miniature gardening tool set, and let the child loose. Out of a half-acre spread of lawn, Lewis can spare a little digging space. Sack can pit his unholy energy against the topsoil.

Matt will watch a video. He'll learn how to break up turf with a spade. He'll set Sack loose against the earth itself. Something interesting might happen. Something will be experienced first-hand. Something will respond the way it's supposed to. Something will be appeased.

114 UNBREAKABLE OBJECTS

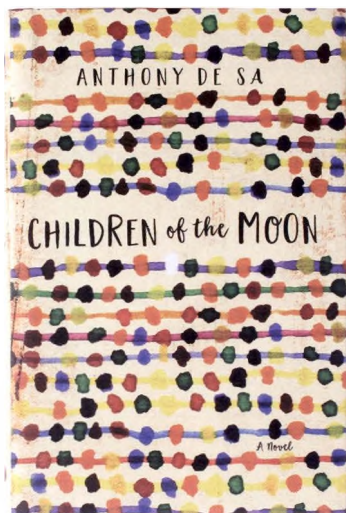
THE
CANOE

THEY ARE CANOEING THIS YEAR near Blue River, in mountains that are not quite far enough east to be the Rockies, but are, Kirsten says, rocky enough. She is brittle today, full of what Evan calls *smart remarks*, but what she sees as sticky patches, adhesive bandages, placed all over herself where there are cracks. There has been an argument in the car. She feels battered, as if they've been in a minor accident, and is already composing in her head the amusing and only slightly bitter account of the dispute that she'll tell to Linda later, perhaps when they've gone off into the underbrush to pee. The putting-together of this account calms her, like the rolling of string into balls. Only her surface, her top layer, remains delicate, and she must patch and fill fast enough that it doesn't disintegrate entirely.

115

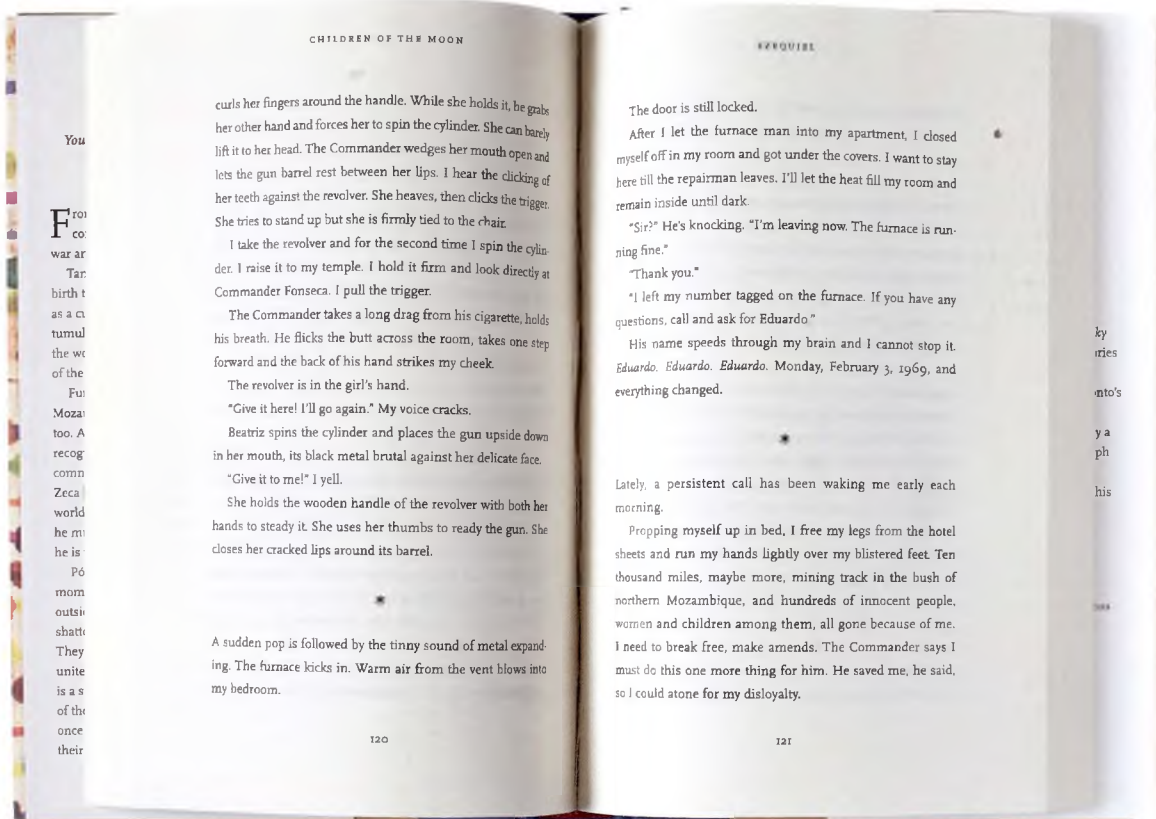
Third Prize (tie) | Troisième prix (ex aequo)

Title | Titre
Children of the Moon



Designer | Conception
Terry Nimmo
 Author | Auteur
Anthony De Sa
 Publisher | Maison d'édition
Doubleday Canada
 Printers | Imprimerie
**Coral Graphic (Jacket);
 Berryville Graphics (text)**
 Typefaces | Polices de caractères
**Garden Grown, Scala OT,
 Liebe Ornaments,
 Minion Pro**
 Trim Size | Format massicoté
138 × 208mm
 ISBN 9780385685979

A solid, beautifully executed design with some notable details, such as the embossing on the hard cover. Inside, the type is handled with skill and care to create inviting and comfortable pages. | Une solide et magnifique conception comportant quelques détails notables, comme le gaufrage sur la couverture rigide. À l'intérieur, les caractères sont réalisés avec habileté et soin, créant des pages invitantes et agréables.



Honourable Mention | Mention honorable

Title | Titre **The Student**

Designers | Conception

Natalie Olsen,
Kisscut Design

Author | Auteur

Cary Fagan

Publisher | Maison d'édition

Freehand Books

Printer | Imprimerie

Marquis

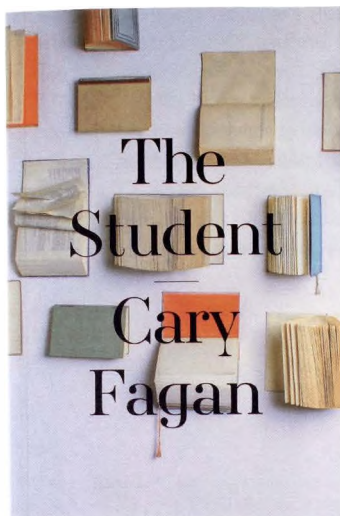
Typefaces | Polices de caractères

Chronicle Text, Display

Trim Size | Format massicoté

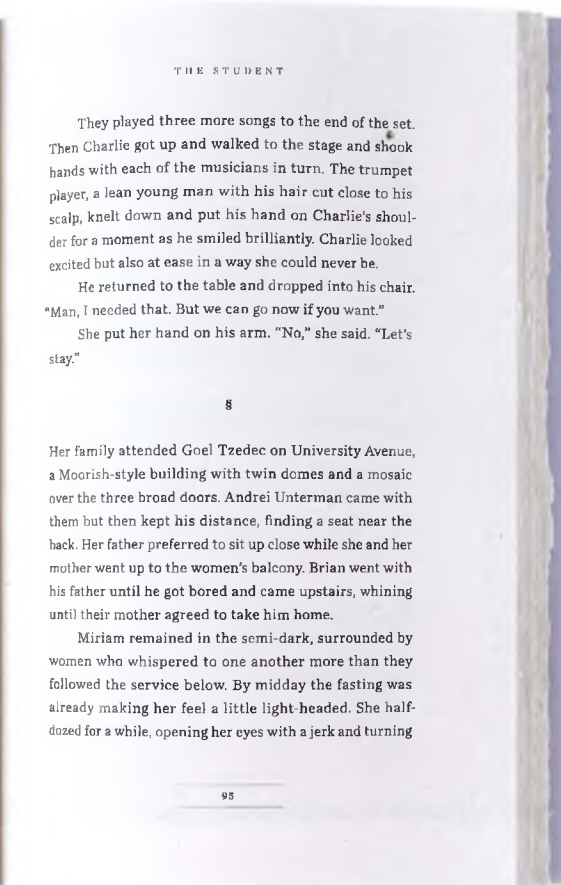
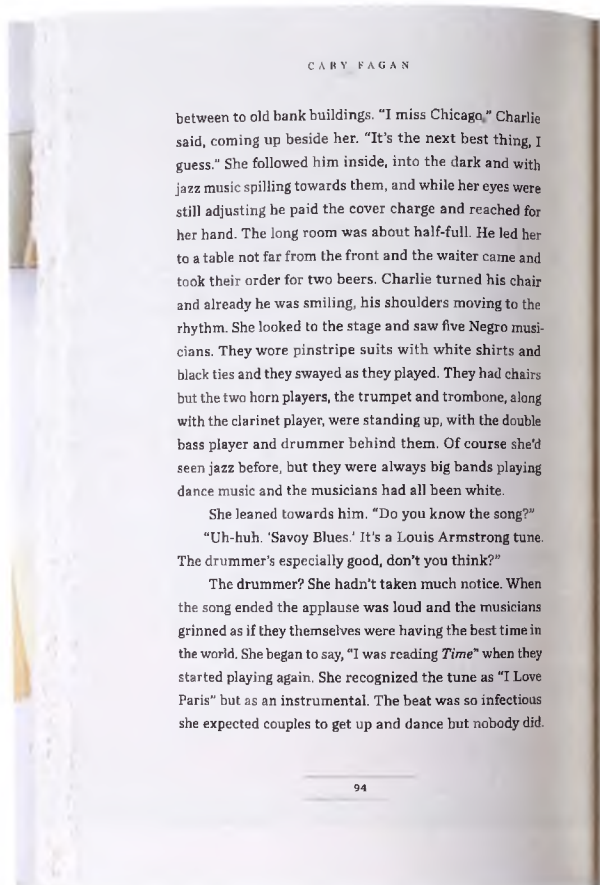
130 × 202mm

ISBN 9781988298443



The cover is very engaging to the point of irresistibility, and that strong design carries inside, especially the elegant section openers.

La couverture est si engageante qu'on ne peut y résister et la robuste conception graphique se poursuit à l'intérieur, particulièrement dans l'élégance des textes préliminaires.



Honourable Mention | Mention honorable

Title | Titre

Zodiaque

Designers | Conception

Julie Massy &
Catherine Charbonneau

Author | Auteurs

Collectif

Publisher | Maison d'édition

La Mèche

Printer | Imprimerie

Marquis

Typeface | Police de caractères

Coline

Trim Size | Format massicoté

125 × 194mm

ISBN 9782897070939

This interior was extremely well done, with black pages deployed to excellent effect. | Les pages intérieures sont extrêmement bien faites, avec l'effet magnifique des pages noires.

