



*The  
Alcuin  
Society*

*P.O. Box 3216  
Vancouver, B.C.  
V6B 3X8*

*The  
Alcuin  
Citation  
For excellence  
in book design  
in Canada*

CATALOGUE of WINNERS  
and other notable submissions

SPRING 1985

DOUBLE

ROBERT FINCH



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Landscape, Porcupine Press, c. 1941

In the early months of the 20th century, British Columbia, a rich natural treasure, largely unexplored and unexploited, was the scene of a great...
They were engaged in clearing a number of new...
In 1926 the Vancouver School of Domestic and Art...

BRITISH COLUMBIA

In 1926 the Vancouver School of Domestic and Art...
The first year the first the British...
The first year the first the British...

With the establishment of the Vancouver Art Gallery...

The Alcuin Citation
For excellence in book design in Canada

Publisher
Designer
Printer
Title
Author

First Book design is one of the excellencies by which a civilization can be measured
A. M. W. Wheeler



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- 1 Alcuin Citation, design and calligraphy by Martin Jackson
2 Porcupine's Quill Double Tuning Poetry 1st
3 Glenbow Museum Images of the Land: Canadian Block Prints 1914-1945 Pictorial 3rd
4 General Publishing Lizzy's Lion Juvenile 2nd

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On 17 April 1985, 14 Alcuin Citations for excellence in book design in Canada were presented at a ceremony and reception at the Butler Galleries in Vancouver.

For this third competition 45 publishers across Canada submitted over 120 books in the categories of Poetry, Prose, Pictorial, Juvenile, and Other. To be eligible, books had to be wholly produced in Canada; be a minimum of 45 pages; and be published in an edition of 500 or more.

The Citations are intended to acknowledge Canadian publishers who maintain a high standard in book production. Publishers are faced more and more with the questionable commercial viability of carefully designed and produced books. Technology has made possible the mass-produced, throw-away paperback, and if we are to listen to some proponents of the future, books as we know them will soon be archival matter. Luckily we still have publishers who believe in their product. In April we saluted these publishers.

In the March issue of *Amphora* we inserted a Catalogue of the winners, runners up, and a selection of comments from the judges — Ron McAmmond, Reinhard Derreth and Crispin Elsted.

The Awards Ceremony was very successful this year, largely as a result of the outstanding response we received from the publishers who were the recipients of awards. Several attended, others sent their designers/authors, and those unable to attend wrote expressing their appreciation. Another contributor to this year's success was the interest expressed by the media. Radio and television interviews were held, and several articles have appeared in newspapers across the country. In its goal of bringing greater recognition to publishers who maintain high standards, we think we can say that the 1985 Alcuin Citations were successful.

Neither the Alcuin Society nor the judges would suggest that only those who received Citations care about standards of design. Although the judges were quite clear in their selection of the place winners, they did spot a number of books they felt worthy of mention. And at the reception these books did indeed receive their fair share of attention. Interesting discussions and debates arose — a response that we were glad to see. Lee Bachus of *The Sun* called it "a quiet affair where hype and glitter were replaced by white wine and fresh strawberries and a lot of talk about the art of the book, binding, fine printing and calligraphy."

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AT & BGH

ACKNOWLEDGEMENTS

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National Book Festival  
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Anne Tayler  
Barbara Hemphill  
Co-ordinators

## POETRY

### First

PORCUPINE'S QUILL for Double Tuning,  
by Robert Finch. The type is Sabon and  
the stock is Zephyr Antique Laid. Printed  
and bound by Porcupine's Quill.  
Designed by Tim Inskter.

Comments: Fine design overall, though page  
format is sometimes unbalanced (due in part  
to the many short poems). Beautiful use of  
colour in the type.

### Second

NE WEST PRESS for Visible Visions,  
by Douglas Barbour. Edited by Smaro  
Kamboureli and Robert Kroetsch.  
Printed and bound by Friesen Printers.  
Designed by Susan Colberg.

Comments: Design non-traditional,  
bordering on inconsistent, but it works  
nevertheless. Design moves well from  
cover through the book.

### Third

COACH HOUSE PRESS for Water and Light:  
Ghazals and Anti Ghazals, by Phyllis Webb.  
The type is Trump. Printed and bound by  
Coach House Press.  
Designed by Gordon Robertson.

Comments: Cover appropriate, carries a  
sense of light. Good typography and  
fine balance of text on the page.

## PROSE

### First

PORCUPINE'S QUILL for A Comedy of Eros, by Virgil Burnett. The type is Sabon and the stock Zephyr Antique Laid. Printed and bound by Procupine's Quill. Designed by Tim Inkster.

Comments: Of all the submissions in the prose category, this came closest to traditional prose material and design, not relying on illustrations or other design elements (for example, rules).

### Second

ANSON-CARTWRIGHT EDITIONS for Inner Necessities: The Letters of David Jones to Desmond Chute, Edited and introduced by Thomas Dilworth. The faces are Monotype Pilgrim and Linotype Gill Sans and the stock is Zephyr Antique Laid. Printed by Coach House Press and bound by Martin Bookbinding. Designed by Glenn Goluska.

Comments: An extremely well-produced book; very well printed and bound. Design also very good. One judge felt it should receive first place.

### Third

Not awarded.

## JUVENILE

### First

ANNICK PRESS for Dinner at Auntie Rose's  
by Janet Munsil. Art by Scot Ritchie.  
Printed and bound by D.W. Friesen & Sons.  
Designed by Blair Kerrigan.

Comments: Traditional design--not fussy,  
not self-conscious. Good illustrations  
that are balanced well with the text.

### Second

GENERAL PUBLISHING for Lizzy's Lion  
by Dennis Lee. Illustrated by Marie-Louise  
Gay. Printed by D.W. Friesen.  
Designed by Marie-Louise Gay.

Comments: A close second, almost a tie for  
first place. Text nicely set against the  
illustrations.

### Third

GENERAL PUBLISHING for A Spider Danced  
a Cosy Jig by Irving Layton. Edited by  
Elsbeth Cameron. Illustrated by Miro  
Malish. Printed by D.W. Friesen.  
Designed by Miro Malish.

Comments: Good use of colour and generally  
well designed. However, the judges did  
question whether it would have more appeal  
for adults.



## PICTORIAL

### First

ROYAL ONTARIO MUSEUM for Georgian Canada: Conflict and Culture 1745-1820 by Donald Blake Webster with Michael S. Cross and Irene Szylinger. The faces are Jannon Garamond and Caslon. Printed by McLaren Morris and Todd. Bound by John Deyell Company.  
Designed by Jean Lightfoot.

Comments: Good page layout with careful attention to individual items; rules not obtrusive; effective variation of photograph arrangement.

### Second

DOUGLAS & MCINTYRE for The Raven Steals the Light by Bill Reid and Robert Bringhurst. Drawings by Bill Reid. Galliard, Palatino and Pontifex on Carlyle Japan. Printed by Hemlock Printers.  
Designed by Robert Bringhurst.

Comments: Consistent and strong design. Fine typography; chapter openings handled graciously yet without wasted space. The design of the title spread seems unrelated to the rest of the text.

## PICTORIAL

### Third

GLENBOW MUSEUM for Images of the Land:  
Canadian Block Prints 1919-1945 by Patricia  
Ainslie. Stymie and Avant Garde on Karma.  
Printed by Paperworks Press. Bound by  
North-West Book Company.  
Designed by Jane Poole and Rick Budd.

Comments: Some reservations about the cover,  
but interior well done. Excellent colour  
and black-and-white reproductions.

## OTHER

### First

OUTCROP for Harvesting the Northern Wild  
by Marilyn Walker. Plant illustrations  
by Linda Fairfield. The type is ITC  
Garamond. Printed by D.W. Friesen.  
Designed by John Allerston and Terrence  
Pamplin.

Comments: A very difficult book to design;  
great care taken to balance the individual  
entries; a very functional book.

OTHER

Second

PORCUPINE'S QUILL for The Very Best of the Baker Street Bistro by Glenna & Alvin Rebick. Typeface is Syntax and stock is Zephyr Antique Laid. Printed and bound by Porcupine's Quill. Designed by Tim Inkster.

Comments: Insides light and airy; cover somewhat heavy. Good page layout.

Third

KIDS CAN PRESS for Scienceworks by The Centennial Centre of Science and Technology (Ontario). Illustrated by Tina Holdcraft. Printed by Alger Press. Designed by Michael Solomon.

Comments: Consistent. Good illustrations. Bright, bouncy; pages move forward well-- which is very important in an instructional book for children.

## RUNNERS UP

Other submissions which one or more of the judges felt worthy of mention.

### Poetry

Coach House Press

Arbitrary Dictionary, by John Pass.

Designed by Gordon Robertson.

Comment: Good but overdesigned.

Sono Nis Press

In a Canvas Tent by Robert MacLean.

Designed by Bev Leech.

Comment: Good cover, good page layout.

Thistledown Press

Barkerville, by Florence McNeil.

Designed by A.M. Forrie

Comment: Best Thistledown book to date.

### Prose

Coach House Press

Double Exposures by Diane Schoemperlen.

Designed by Gordon Robertson.

Comment: Recognizable Coach House work, but missing that special touch.

McGill-Queen's University Press

Arctic Ordeal: The Journal of John

Richardson, Edited by C. Stuart Houston.

Designed by Beth Earl.

Comment: Well handled, especially considering the diversity of material; presentation of graphs unsatisfactory.

## RUNNERS UP

McClelland and Stewart:

The Private Capital: Ambition and Love in the Age of MacDonald and Laurier, by Sandra Gwyn. Designed by John Lee.

Comment: Material very well presented.

Ragweed Press

Atlantic Anthology: Volume 1, Prose, Edited by Fred Cogswell. Designed by Cape Traverse Associates.

Comment: Potential to be a fine book, but not satisfactory.

## Juvenile

Kids Can Press

Brenda and Edward, by Maryann Kovalski. Designed by Wycliffe Smith.

Comment: Would have been a strong candidate for an award had it not been printed in Hong Kong.

NC Press

You Bug Me, by Mark Thurman. Designed by Mark Thurman.

Comment: Excellent illustrations and good balance with text.

Porcupine's Quill

The Boy with an R in His Hand, by James Reaney. Illustrated by Leo Rampen. Designed by Tim Inkster.

Comment: A very difficult book to judge. Although in the Juvenile category, it appeared to fit better in Prose.

## RUNNERS UP

### Tundra Books

The Hockey Sweater, by Roch Carrier.

Illustrations by Sheldon Cohen.

Designed by May Cutler and Sheldon Cohen.

Comments: Good colour illustrations,  
but arrangement monotonous.

### Pictorial

### Fitzhenry and Whiteside

Private Realms of Light: Amateur Photography  
in Canada / 1839-1940, Edited by Lilly  
Koltun.

Designed by Sandra Meland.

Comment: Excellent reproductions.

### General Publishing

Van Halen, by Philip Kamin and Peter Goddard.

Designed by Brant Cowie.

Comment: Good use of colour, and photographs  
are energetically arrayed.

### McClelland and Stewart

Morrice: A Great Canadian Artist  
Rediscovered, by G. Blair Laing.

Designed by Brant Cowie.

### Other

### Holt, Rinehart

The Graphic PC DOS Book, by Richard Maran.

Designed by Jon Verney and Piotr Baranowski.

Comment: Fine handling of difficult  
material.