

that causes masculine defined men to construct penetration as frightening and the concept of male heterosexual activity as taking a woman that constitutes penetration as an act of submission." To understand the problems connected with castration, we have to look at them in terms of the various instinctual drives that stimulate the subject. I think, however, that Laura Mulvey is in error in proposing that castration alone is essential "for organizing entry into the order of symbols and the law of the father." Such a definition of the symbolic is inadequate; it is too static and leaves many things unexplained. We must especially stress the importance of the anal instinct, of what Julia Kristeva calls anality, in instituting the order of symbols.¹⁰ This approach has the advantage of preserving the subject and the body that sustains him, not as patterned once and for all on the symbolic, but as evolving and being worked by and through it as an ongoing, critical of significance. And as we have seen, pornographic cinema works upon the symbolic, by fragmenting the scene in which symbols appear. In a very primitive one, if you will, degenerate manner, pornographic cinema and the fascination it exercises through its mirror images, seek to "make one realize what is untenable in this symbolic, nominal and paternal function."¹¹ In the final analysis, pornographic cinema only manifests fragmentation of male identity and repression of anality, which nevertheless continue to work and to destabilize the symbolic. Anal aggressiveness in pornography and sexism is an result on women. This is probably the last recourse, the last defense, against homosexual equality. Heterosexual pornography appears to be a response to the woman's and gay movements, which are perceived as a threat to the sexual order; it is also an attempt to buttress the edifice of male supremacy. But that edifice is beginning to crumble.

5

The assumption of the visible

"L'attitude à l'égard de la part de soi-même que l'on voit, placée en nos mains, pour son usage et à notre discrétion. Cette part, étant vaine et réfléchi sur soi-même, s'est dévotée elle-même à la tâche de transformer en soi-même l'obscureté en un visible." — J. J. Sheffer, *L'homme ordinaire du cinéma*

ALCUIN CITATIONS
BOOK DESIGN AWARDS FOR
1988 PUBLICATIONS

JUDGED 1989

The categories of competition were revised for this year's awards. They are:

- General Trade Books: Prose (fiction and nonfiction)
- General Trade Books: Adult Picture and Photography
- General Trade Books: How-To, Cooking, Craft, and Hobby
- Text and Reference
- Limited Editions
- Poetry
- Juvenile

Those making submissions suggested one of these categories for each item, but the judges were at liberty to reassign an item to a more appropriate category. Up to three awards could be made in each category, and honorable mentions were allowed. Judging was based on the combination of type, illustration (if any), layout, and materials (for text block, binding, and jacket), as befits the nature and size of the content.

This year there were submissions from 42 sources, totalling 164 titles, a slight increase from last year. Unfortunately, we did not have as many this year from university and private presses.

GENERAL TRADE BOOKS: PROSE (*fiction and nonfiction*)

1ST PRIZE

A Life in the Country by Bruce Hutchison

Vancouver: Douglas & McIntyre ISBN 0-88894-620-1

Design: Barbara Hodgson Hard cover, dustwrapper

2ND PRIZE

Ibrogaphy in the Urban World by Jean Gagnon, translated by James Boake and Jeanluc Svoboda

Toronto: Art Metropole ISBN 0-920956-22-X

Design: Bruce Mau Paper cover with wrapper

3RD PRIZE

Down Home: Notes of a Maritime Son by Harry Bruce

Toronto: Key Porter ISBN 1-55013-098-6

Design: Marie Bartholomew Hard cover, dustwrapper

HONORABLE MENTION

Atmospheres Apollinaire by Mark Frutkin

Erin, Ontario: Porcupine's Quill ISBN 0-88984-120-9

Design: Tim Inkster Paperback

HONORABLE MENTION

Lords of the Line by David Cruise and Alison Griffiths
Markham: Penguin Canada, Viking ISBN 0-670-81437-7
Design: Pronk & Associates Hard cover, dustwrapper

Three prizes and two honorable mentions were awarded. The common thread among them is attention to detail and integrity of the whole, which is still so often lacking in the design of general prose books. Bruce Hutchison's anecdotal memoirs are pleasantly supported by a slightly antique design. Strongly printed woodcut illustrations and decorations contrast with lighter type. Even the single script "L" of the title helps set the mood. Third prize also went to a book of memoirs for similar consistency and appropriateness of style including evocative vignettes at chapter openings, although its type is not as well chosen for the layout.

The second-prize book on pornography set in so elegant a style was a surprise. The all-black wrapper contrasts with both the soft cover and vivid endpapers. The text is cleanly printed on an off-white stock particularly easy on the eyes.

Of the honorable mentions, Mark Frutkin's novel combines dialogue, poetry, and diary entries. Its modern ragged-right setting may not be entirely in keeping with the period-piece nature of the text, but is carefully done. The use of antique photographic images and peacock-feather motif match the text well. Finally, the book on Canada's railroad barons is presented with consistent, and totally appropriate, boldness in every aspect.

GENERAL TRADE BOOKS: ADULT PICTURE AND PHOTOGRAPHY

1ST PRIZE

The Grange: A Gentleman's House in Upper Canada by Marilyn Litvak
Toronto: Art Gallery of Ontario ISBN 0-919777-68-6
Design: Marilyn Bouma-Pyper Paper cover, stapled

2ND PRIZE

*Guts, Greed and Glory, A Visual History of Modern Canadian
Business* by the editors of Canadian Business
Toronto: Summerhill ISBN 0-920197-61-2
Design: James Ireland Hard cover, dustwrapper

3RD PRIZE

The Nahanni Portfolio by Patrick and Rosemarie Keough
Don Mills, Ontario: Stoddart ISBN 0-7737-2167-3
Design: the authors Hard cover, dustwrapper

HONORABLE MENTION

The Architecture of Arthur Erickson by Arthur Erickson
Vancouver: Douglas & McIntyre ISBN 0-88894-610-4
Design: Barbara Hodgson Hard cover, dustwrapper

The Grange is the most perfect book in the competition: a gem designed like the period house it describes, from the William Morris wallpaper cover to the floral frieze and fat-face type of its section headings. The translucent door knocker overlay on the door-design title page is the invitation to enter.

The second-prize winner applied a totally contrasting style; its journalistic content presented in flashy rapid-fire magazine style with a unifying element that keeps attention focused in the array of prose, caption, and illustration.

Third prize went to a more conventional, but excellently produced, book of colour photographs with extended captions in an uncluttered design. A section of black-and-white historical photographs and text was wisely printed on text (not coated) paper. The sturdy sewn binding is appropriate to the weight of the book.

Honorable mention goes to the Erickson book for its imaginative use of a three-column oblong format for flexibility in displaying photographs, plans, captions, and text.

GENERAL TRADE BOOKS: HOW-TO, COOKING, CRAFT, AND HOBBY

HONORABLE MENTION

Rock Gardens: A Harrowsmith Gardener's Guide edited by

Katharine Ferguson; illustrated by Marta Scythes
Camden East, Ontario: Camden House ISBN 0-920656-90-0
Design: Linda J. Menyes Paperback

This category brought no prize this year, but an honorable mention to a book which packs a remarkable amount of information into fewer than a hundred pages in a two-column format that avoids the usual unattractiveness of that style. Illustration is sensible: black-and-white drawings illustrate individual plants, while colour photographs show garden layouts. It is a shame the cover illustration reminds one of a tombstone.

TEXT AND REFERENCE

1ST PRIZE

Origins: Canadian History to Confederation

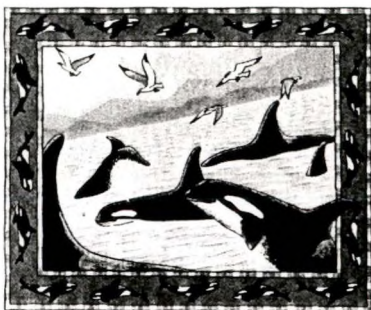
Destinies: Canadian History since Confederation

[both] by R. Douglas Francis, Richard Jones, and Donald B. Smith

Toronto: Holt, Rinehart and Winston of Canada

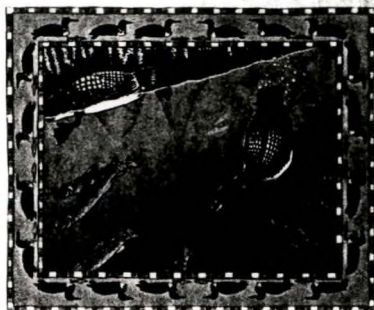
ISBN 0-03-921705-1 and 0-03-921706-X

Design: John Zehethofer Paperback



Kk

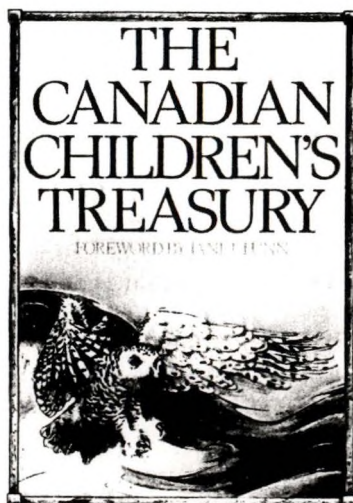
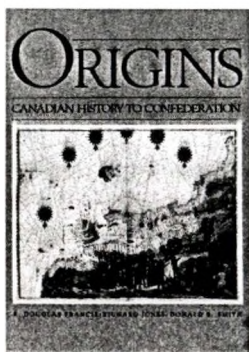
K is for Killer Whale
In the deep blue sea,



Ll

L is for Loon
Who swims excellently.

The Wildlife ABC



2ND PRIZE

Exploring the Sky by Day: the Equinox Guide to Weather and the Atmosphere by Terence Dickinson

Camden East, Ontario: Camden House ISBN 0-920656-73-0
Design: Ulrike Bender Illustrated hard cover

The clean design of the two-volume history of Canada, with its several levels of captions, invites the reader to continue through the nine hundred pages of prose. Illustrations, not numerous, are carefully placed; end-of-chapter bibliographies and notes are clear but not obtrusive. Design that does not draw attention to itself is a virtue in a textbook of this kind.

Design is a more conscious feature of the second-prize book, a sequel to one that won a 1987 prize. Here, many types and sizes of illustration (photographic, drawn, cartoon, and schematic) are supported by caption/texts of various lengths. The three-column format ensured that each topic was contained within a single two-page opening without undue clutter.

LIMITED EDITIONS

HONORABLE MENTION

OCAP Anthology Nine, George Walker, OCAP Coordinator

Toronto: Ontario College of Art No ISBN

Design: thirty different contributors and Mr. Walker
Hard cover

Limited Editions were indeed limited this year; a single submission of a number of items yielded this honorable mention. Each of thirty contributions is printed by its own artist/designer; a loose connection with the Ontario College of Art ensures enough consistency that they could be bound together in an unimaginative binding. Its origin also explains the almost exclusively pictorial content: it is an anthology of contemporary Ontario graphic art more than a "book" like others in this competition. Styles and printing techniques are imaginative and interesting.

POETRY

1ST PRIZE

Openings by Robin Skelton

Victoria: Sono Nis ISBN 0-919203-91-4

Design: Morriss Printing Co. Paper cover with wrapper

2ND PRIZE

Hiram and Jenny by Richard Outram

Erin, Ontario: Porcupine's Quill ISBN 0-88984-118-7

Design: Tim Inkster Paperback

3RD PRIZE

Balthazar and other poems by D.G. Jones

Toronto: Coach House Press ISBN 0-88910-333-X

Design: Gordon Robertson (cover) Paperback

HONORABLE MENTION

Pell Mell by Robin Blaser

Toronto: Coach House Press ISBN 0-88910-339-9

Design: Gordon Robertson (cover) Paperback

The floral motif on cover and endpapers distinguishes the Skelton book, whose poems are simple yet with attention to page location. Outram's poems appear in the Cartier type created by Canada's Carl Dair in 1967, a type more successful in display than in running text, but here shown to great advantage. The book's colourful cover illustration by Barbara Howard is also notable. The Coach House Press, represented for both third prize and an honorable mention, has a long history of excellent settings of Canadian poetry. The style of the covers of both of these books is art deco.

JUVENILE

1ST PRIZE

The Wildlife ABC: A Nature Alphabet by Jan Thornhill

Toronto: Greey de Pencier ISBN 0-920775-29-2

Design: Wycliffe Smith Illustrated hard cover, dustwrapper

2ND PRIZE

The Canadian Children's Treasury

Toronto: Key Porter ISBN 1-55013-066-8

Design: Marie Bartholomew Illustrated hard cover,
dustwrapper

3RD PRIZE

Borrowed Black: a Labrador Fantasy by Ellen Byan Obed; illustrated
by Jan Morgensen

St. John's: Breakwater Books ISBN 0-920911-14-5

Design: Breakwater Books Illustrated hard cover

HONORABLE MENTION

I Didn't Know That! by the editors of OWL magazine;
compiled and edited by Katherine Farris

Toronto: Greey de Pencier ISBN 0-920775-31-4

Design: Wycliffe Smith Paperback

HONORABLE MENTION

Sooshevan, Child of the Beothuk by Donald Gale;
illustrated by Shawn Steffler

St. John's: Breakwater Books ISBN 0-920911-15-3

Design: Breakwater Books Illustrated hard cover

Juvenile books, once again the category with the largest number of submissions, continue to attract excellent design talent. Both the first-prize winner and *Sooshevan* are distinguished by bold, colourful illustrations set in suitable frame designs. *The Wildlife ABC* features an equally bold setting of the brief text for each letter to form a strong unified whole of striking attractiveness.

The major design problem of the second-prize anthology was the reproduction and placement of illustrations of differing moods, styles, colouring, and sizes by seven different artists. The problem is well solved by good layout and printing of both text and illustrations as a harmonious whole.

owl magazine's collection of short questions-and-answers, often five or more to a two-page opening, displays good magazine technique in keeping caption, illustration, and text from getting into each other's way visually while packing an amazing amount of information into few pages. The style could not be further removed from that of the first-prize winner, yet both are the product of the same imaginative designer.

Canada's book designers are active and imaginative. We are sorry some obvious candidates for consideration were not in competition, and hope other publishers and designers submit material next year. The craft of printing is important to the proper execution of a good design. The majority of these award winners are the products of excellent Canadian presswork, but printers in Hong Kong, Italy, Japan, Singapore, and the United States are also represented, whether for reasons of cost, foreign sales, or quality. Finally, it must be acknowledged that a large number of good-looking Canadian books can only be produced to the desired quality standards with the financial support of government. This remains particularly true in the categories of poetry and juvenile books, where the acknowledgement of various provincial and federal arts councils is most noticeable.

The judges for this year's Alcuin Society book design competition were:

Roberto Dosil (Praxis Design, Vancouver)

Jan Elsted (co-owner, Barbarian Press, Mission,
British Columbia)

Ronald Hagler (Professor, School of Library, Archival, and
Information Studies, The University of British
Columbia)

Dennis Nagy (Studio Allsorts, Vancouver)

These notes were compiled and summarized from the hours of discussion during the course of judging.

Ronald Hagler
JUDGE

EDITOR'S NOTE

Ours thanks as always to this issue's contributors who have borne our blandishments and curt reminders about deadlines with consummate dignity and patience. I will take this opportunity as well to mention Barbara Hemphill, without whose efforts this journal could not survive. In a moment of optimism she invited me to stand in as this issue's editor, but her gentle and salutary influence is apparent on every page. Barbara is one of the few persons in the book world whose suggestions on essential matters are effective enough to convince, but never harsh or imperious. I have sent this issue to the printers with my ego (and I trust, my reputation) intact.

You are familiar with each of the contributors. Once again, Ronald Hagler provides a concise summary of the Alcuin Citation award winners and the judging process. The Citations are attracting considerable attention across Canada, and we thank the judges for this year's competition most sincerely. Gene Horvath describes one of his discoveries, which is bound to interest any collector of manuscripts. Megan Nelson Otton discusses the enigmatic William Morris, who seems to have lived comfortably in separate moral universes. Charles Brandt, one of western Canada's outstanding conservators, describes his treatment of the Bowron Bible, the restoration of which is noteworthy. Geoff Spencer's discovery was slipped in just as we were about to go to press.

I hope that this issue measures up to the usual standard of readability and balance. The illustrations were discussed at length and we hope are true reflections of the text they enhance. Our thanks and congratulations to Gwen Murray, who delivered the layout for the illustrations the day before she delivered her new son. We have attempted to ensure clarity, accuracy, and just the right timbre, but after all this, there remains the ultimate question: Do we have the right mix, the appropriate balance of material? I think so, but in the end you must judge. Please let us know your thoughts.

Our next issue—unofficially dubbed “the Yuletide Wonder”—will be compiled and edited by Geoff Spencer. I am certain he will enjoy his editorial duties as much as I have, and that as usual he will succeed in entertaining us all.

Guy Robertson
EDITOR