

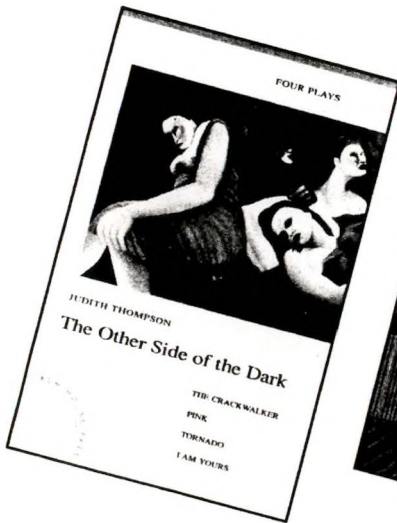
## DESIGN AWARDS, PUBLICATIONS OF 1989

The undersigned judges met on April 28, 1990 to examine the 213 books submitted in competition, a substantially larger number than last year's 64 with increases in every category except those of Limited Editions and Poetry. The several cases in which the same book was submitted by both its designer and its publisher show that last year's decision to publicize the awards among Canadian graphic designers as well as publishers has increased their awareness of this competition.

The categories remain as re-established for last year, namely:

General Trade Books: Prose (Fiction and Nonfiction); Adult Picture and Photography Books; How-To-, Cook-, Craft- and Hobby Books; Poetry; Text and Reference Books; Limited Editions (numbered and/or signed); Juvenile Books other than Texts.

Those making submissions suggest a category for each submission but the Society's Design Award Committee or the judges may reassign a book to a more appropriate category. First, second, and third prizes are available in each category, with ties permitted; in addition, honourable mentions are allowed. Judging is based on the suitability and harmony of type, illustration (if any), layout, and materials used in the text block, binding/covering, and jacket in relation to the intellectual nature and the quantity of the content.



One of Virgil Burnett's illustrations  
from *Pola de Pera*.



### General Trade Books: Prose (Fiction and Nonfiction)

#### 1ST PRIZE

*Pola de Pera*, by Christian Ayoub Sinano; translated by Maud Burnett; illustrated by Virgil Burnett. Erin, Ontario: The Porcupine's Quill. ISBN 0-88984-128-4. Design: Tim Inkster

#### 2ND PRIZE

*Three-way Mirror; Reflections in Fiction and Non-Fiction*, edited by James A. MacNeill. Scarborough, Ont.: Nelson. ISBN 0-17-603093-x. Design: Rob McPhail

#### 3RD PRIZE

*One Hundred Monkeys: The Triumph of Popular Wisdom in Canadian Politics*, by Robert Mason Lee. Toronto: MacFarlane Walter & Ross. ISBN 0-921912-00-5. Design: Derek Ungless and Noel Claro

#### HONOURABLE MENTION

*The Other Side of the Dark: Four Plays by Judith Thompson*. Toronto: Coach House Press. ISBN 0-88910-378-x. Text design: Nelson Adams; Book design: Gordon Robertson

These four books represent very different content visually presented in very different ways, but each is a result eminently suitable to its purpose. The Porcupine's Quill is no stranger to Alcuin design judges; its first prize in each of three categories this year (indeed, first and second prizes in poetry) are a surprise only because its concentration in the past has been on excellently presented poetry. It applied roughly the same style to this slim novel. The Coach House Press is also better known for poetry. Both it and The Porcupine's Quill were once considered to be private presses, but they no longer rely on limited editions and now grace the general trade categories.

## General Trade Books: Adult Picture and Photography Books

### 1ST PRIZE

*Cells of Ourselves*; drawings by Tony Urquhart, text by Gary Michael Dault. Erin, Ontario: The Porcupine's Quill. ISBN 0-88984-114-4. Design: Tim Inkster

### 2ND PRIZE

*Pantages Theatre: Rebirth of a Landmark*; by Constance Olsheski. Toronto: Key Porter Books. ISBN 1-55013-155-9. Design: Ivan Holmes

### 3RD PRIZE

*Muskoka*; photographs by John de Visser, text by Judy Ross. Erin, Ont.: Boston Mills Press. ISBN 1-55046-004-8. Design: Gillian Stead

### HONOURABLE MENTION:

*Satellite Images: Photographs of Canada from Space*; text by Brian Banks. Camden East, Ontario: Camden House. ISBN 0-920656-72-2. Design: Linda J. Menyes

The first prize demonstrates the versatility of The Porcupine's Quill, this book having both a content and a style not typical of this publisher. The casual, soft-tone drawings and free-hand commentary flow easily with the printed text on an ideal choice of paper stock. The other two prizes go to picture books of more conventional appearance but in each case executed with unconventional skill in the context of its subject, from cover and endpapers through borders and placement of captions. The book of satellite photographs deserves mention for bringing visual interest to difficult material: large and potentially monotonous plates of similarly coloured and minutely detailed imagery.

## General Trade Books: How-To, Cook-, Craft- and Hobby Books

### 1ST PRIZE

*Stencilling: A Harrowsmith Guide*, by Sandra Buckingham. Camden East, Ontario: Camden House. ISBN 0-920656-92-7 (bd); 0-920656-09-9 (pbk). Design: Linda J. Menyes

### 2ND PRIZE

*The Canadian Wildflower Book of Days*, by Suzanne House and Donald A. Sutherland. Toronto: Key Porter Books. Design: Marie Bartholomew

### 3RD PRIZE

Not awarded

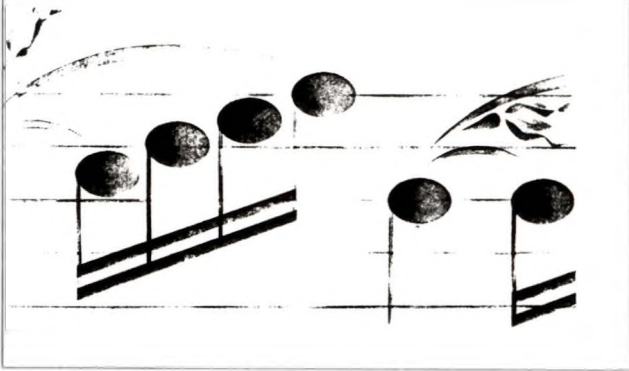
### HONOURABLE MENTION

Not awarded

## MUSIC

One last idea, this one for music lovers, is a border of music notation illuminated in the tradition, if not the exact style, of 17th- and 18th-century music books that were printed and decorated with stencils. Stencil the five staff lines or draw them

freehand with a felt pen held firmly against a long straight edge, stencil the notes in the appropriate positions, and add some spontaneous floral stenciling for colour. If possible, pick a song that has special significance for your child.



From *Stencilling: A Harrowsmith Guide*

How far back into this stout tree's past it acquired its support of steel strapping is anyone's historical guess, as is the answer to whether or not the tree grew away from its cage or whether the cage rusted and crumbled back from the insistent tree. All around this tableau - which presents two kinds of aging - are plans and speculations (separated in space the way utterances are in time) for sculptures about confined growth, about the bursting of bonds, about the long cellular sawn that cracks open the snugly-fitting status quo.

Study of Bound Tree



From *Cells of Ourselves*

Books in this category tend to be produced either very well or very poorly; for example, in some years we have been able to recognize one or more excellently produced cookbooks; this year there were only shoddy ones. The Harrowsmith publishers, however, continue to invite attention with their consistently good design. Second prize goes to a hardcover undated appointment book. This luxury type of blank diary or appointment book is viable because its sale is not restricted to a six-month period; this example is produced in total harmony with the wildflower theme of its excellent full-page illustrations.

### General Trade Books: Poetry

#### 1ST PRIZE

*Arrondissements*, by Daryl Hine. Erin, Ontario: The Porcupine's Quill. ISBN 0-88984-130-6. Design: Tim Inkster

#### 2ND PRIZE

*The Cult of Seizure*, by Rikki DuCornet. Erin, Ontario: The Porcupine's Quill. ISBN 0-88984-132-2. Design: Tim Inkster

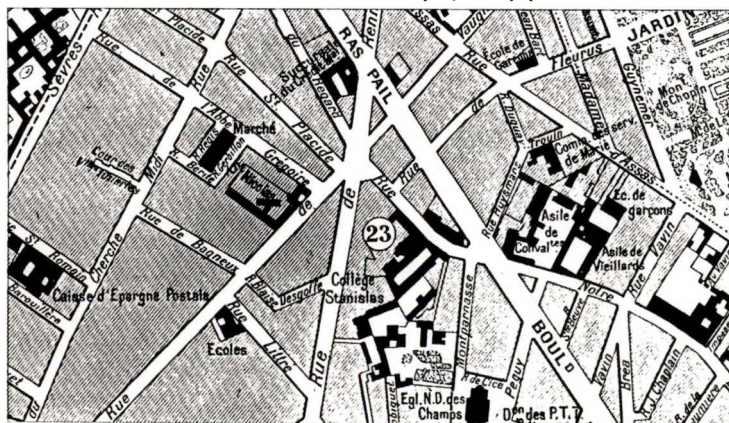
#### 3RD PRIZE

*Kinetic Mustache*, by Arthur Clark; calligraphy by Myken Woods. Montreal: Signal Editions, Vehicule Press. ISBN 0-919890-99-7. Design: J.W. Stewart

#### TIED WITH

*Missing Persons*, by Christopher Wiseman. Victoria: Sono Nis Press. ISBN 1-55039-024-4. Design: Bev Leech, Morriss Printing Co.

Map-style endpaper from *Arrondissements*



#### HONOURABLE MENTION

1988: *Selected Poems and Texts, 1973-1988*, by Gerry Shikatani. Toronto: Mercury Press (imprint of Aya Press). ISBN 0-920544-61-4. Design: Stan Shikatani

The excellence of The Porcupine's Quill's poetry design has already been emphasized in conjunction with their awards in other categories above. A product of the Morriss Printing Co., long known for quality classic setting of (usually unillustrated) prose and poetry, shares third prize with a splashier presentation from eastern Canada. The design of the book of Shikatani poems is unusual but effective.

#### Text and Reference Books

##### 1ST PRIZE

*Good Reasoning Matters! A Constructive Approach to Critical Thinking*, by J. Frederick Little, Leo A. Groarke, and Christopher W. Tindale. Toronto: McClelland and Stewart. ISBN 0-7710-5313-4. Design: Linda Gustafson, Skookum Design

##### 2ND PRIZE

*The Toronto Guide*, by Margaret and Roderick MacKenzie. Vancouver: Douglas & McIntyre. ISBN 0-87701-628-3. Design: Alexandra Hass and Barbara Hodgson

##### TIED WITH

*The Vancouver Guide*, revised and updated, by Terri Wershler. Vancouver: Douglas & McIntyre. ISBN 0-87701-644-5. Design: Alexandra Hass and Barbara Hodgson

##### 3RD PRIZE

*Identification Guide to the Trees of Canada*, by Jean Lauriault. Markham, Ontario: Fitzhenry & Whiteside. ISBN 0-88902-564-9. Design: Publishing Division, National Museum of Natural Sciences

#### HONOURABLE MENTION

*The Architecture of Animals: The Equinox Guide to Wildlife Structures*, by Adrian Forsyth. Camden East, Ontario: Camden House. ISBN 0-920656-16-1 (bd); 0-920656-08-0 (pbk). Design: Ulricke Bender

Crisp, straightforward presentation of prose may not always seem graphically exciting but is a prime requirement in a textbook. It makes it easy for the reader to follow the lines of type while concentrating on the content without distraction. The first-prize winner shows this unobtrusive design well. The Toronto and Vancouver guidebooks had to be tied for a prize because they are twins, models of the quick-reference illustrated guide for the traveller's



# GOOD REASONING MATTERS!

A CONSTRUCTIVE  
APPROACH TO  
CRITICAL THINKING

J. FREDERICK LITTLE  
LEO A. GROARKE  
CHRISTOPHER W. TINDALE

handbag. The tree guide is a model for the traveller through the woods: clear line drawings excellently pinpoint what one needs to see for species identification. As in previous years, an Equinox guides warrants mention for its colourful yet uncluttered presentation of complex material for the young.

### Limited Editions

#### 1ST PRIZE

Not awarded

#### 2ND PRIZE

*King Orfeo*, edited and with an introduction by Richard Axton. Kingston, Ont.: Locks' Press. ISBN 0-9694091-0-9. Design: Margaret Lock

#### TIED WITH

*The Trials of Eve*, by Pnina Granirer. Vancouver: Gaea Press. ISBN 0-9694268-0-1. Design: Crispin Elsted and Pnina Granirer

#### 3rd Prize

*Nostalgia for an Unknown Land*, by Rafael Goldchain; introduction, Alberto Manguel; essay, Michael Torosian. Toronto: Lumiere Press. Design: Michael Torosian

#### HONOURABLE MENTION

*Toronto Suite*; photographs and interview, Michael Torosian; historical commentary, Dennis Reid. Toronto: Lumiere Press. ISBN 0-921542-02-x. Design: Michael Torosian

One of the judges absented herself from consideration of this category: the others considered that her presswork and her husband's design work on the book submitted by its author/illustrator warranted the sharing of a second prize with a very different book. Limited editions are, we think properly, subject to even more critical scrutiny than trade editions because perfection is a principal reason for their existence. No first prize was awarded, as was true last year, even though both second-prize books are well conceived and executed. The other two books noted fit the conditions of this category but may seem more like excellently produced trade books. Both integrate illustration and text imaginatively in a bold design.

### Juvenile Books

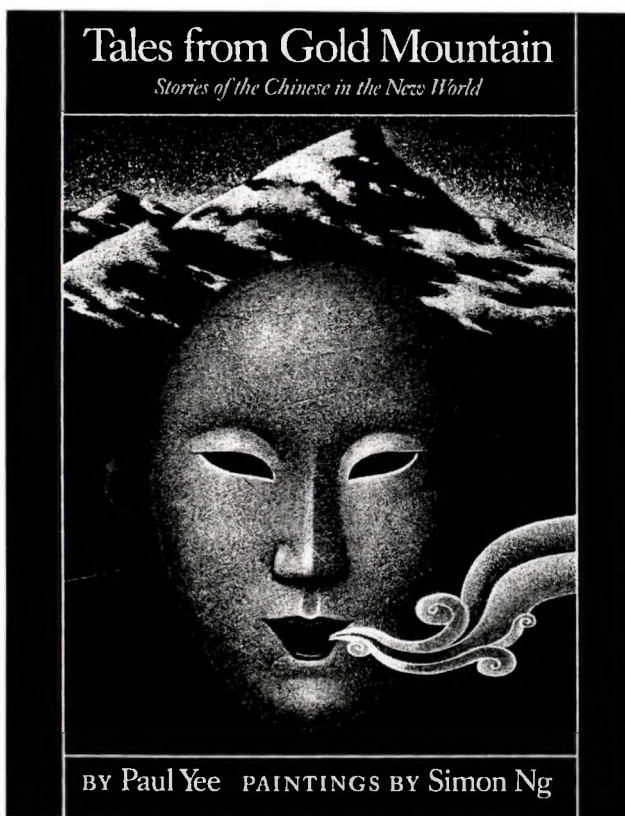
#### 1ST PRIZE

*The Time Before Dreams*, by Stefan Czernecki and Timothy Rhodes; illustrations by Stefan Czernecki. Winnipeg: Hyperion Press. ISBN 0-920534-49-x. Design: Arlene Osen



# THE TIME BEFORE DREAMS

Rustic original title type from juvenile first prize winner



2ND PRIZE

*Tales from Gold Mountain: Stories of the Chinese in the New World*, by Paul Yee; paintings by Simon Ng. A Groundwood Book. Vancouver: Douglas & McIntyre. ISBN 0-88899-098-7. Design: Michael Solomon

3RD PRIZE

*Every Time I Climb a Tree*, by Carl Braun and Paula S. Goepfert. Strategies (series). Scarborough, Ontario: Nelson Canada. ISBN 0-17-602576-6. Design: Lorraine Tuson

TIED WITH

*Something Furry, Rough, and Wild*, by Carl Braun and Paula S. Goepfert. Strategies (series). Scarborough, Ontario: Nelson Canada. ISBN 0-17-602578-2. Design: Lorraine Tuson

HONOURABLE MENTION

*The Lightning Bolt*, by Michael Bedard; illustrated by Regolo Ricci. Toronto: Oxford University Press. ISBN 0-19-540732-6. Design: Kathryn Cole

TIED WITH

*Til All the Stars Have Fallen: Canadian Poems for Children*, selected by David Booth, illustrated by Kady MacDonald Denton. Toronto: Kids Can Press. ISBN 0-921103-90-5. Design: Michael Solomon

As in most years, Canadian children's book design offers a wealth of riches; this year, six books out of the nearly sixty submitted warranted recognition. There was no doubt about the first two prizes: both books are integrated treatments of text and illustration in vastly different styles but each ideally suited to its subject. A children's librarian might dispute whether the first-prize winner is actually a children's book but it would have won a design prize in any category. Like the Toronto/Vancouver guidebooks in another category, a pair of twins merits the third-prize tie for imaginative presentation of shorter elementary reading material. Two more books demanded notice: a more traditional picture book from the oft-honoured Oxford University Press juvenile division and a beautiful illustrated anthology, a second kudo for Michael Solomon.

### Concluding Comments

It is good to see more of Canada's designers and publishers entering books into competition for these, the country's only nationwide design awards. The technical aspects of production are also crucial: good or bad printing, colour separations, paper, etc. reinforce or destroy good design. Many of the above award winners

are the products of Canadian presses and supporting technical craft studios as well as of Canadian designers and publishers but financial considerations still appear often to dictate the use of offshore production facilities. Financial assistance by provincial and/or federal cultural funding agencies is acknowledged in many of the award winners and appears to remain essential to the health of Canadian publishing. That so many publishers are willing to go the extra step in providing good design for their books is gratifying in a period when their financial stability remains precarious.

### **Judges**

The judges for this year's Alcuin Society Design Competition were: Roberto Dosil (Praxis Design, Vancouver); Jan Elsted (Barbarian Press, Mission City); Ronald Hagler (Professor, School of Library, Archival, and Information Studies, the University of British Columbia); and Dennis Nagy (Studio Allsorts, Vancouver)

Professor Hagler compiled the above comments as, he hopes, a reasonable summary of the hours of discussion involved.



*J.E. Horvath*

In mid-October 1990, the Museum of Anthropology will open its new European Ceramics wing at the University of British Columbia. It will house the Koerner Collection of ceramics which was virtually unknown to the public until now.

Dr. Walter C. Koerner does not need introduction. Indeed, Vancouver would be a poorer place, fiscally and culturally, without his many contributions. The Museum of Anthropology already displays in its main hall the Walter and Marianne Koerner Collection of West Coast Indian artifacts. An equally important contribution will be the exhibition of European ceramics of the 16th to 19th centuries, in a new wing which artfully preserves the striking Erikson design of this unique museum building.

Why ceramics? A ceramic vessel is always a form of art, regardless of how utilitarian it is. It is also one of the oldest of the arts. Studying ceramic art history is not just a study of styles, but also of development of technique, social behaviour, and political and religious history. And something more. Jean Fahrni, well-known Canadian potter, expressed it best, quoting from an unknown Japanese source: "In international relations we should be represented by potters, since among potters there is universal understanding. Pottery is a universal language."

And why European ceramics? The Museum of Anthropology is a teaching institution and a very good one at that. It is rich in West Coast Indian art and it has some good examples of Oriental decorative art, but it is sadly lacking European material. Until now, that is.

The Koerner Collection of European Ceramics is extensive, but selective. It includes outstanding examples of one of the oldest of the ceramic arts, lead and tin glaze pottery, as opposed to the more recent porcelain. Glazing makes the clay capable of holding food or water. The glazed surface at the same time offers itself for artistic expression.