

quality of the 'product' and the length of life of the book in their hands and on their shelves.

CANADIAN BOOK INFORMATION COUNCIL : OR, ANOTHER CANADIAN CULTURAL INSTITUTION BITES THE DUST

Just before going to press we learnt that the Vancouver, Winnipeg and Halifax branches of the Canadian Book Information Council (CBIC) will be closing on the 15th December 1991. The CBIC acts as the promotional and marketing arm of the Association of Canadian Publishers (ACP), and through its branches has been able to promote Canadian publishing throughout the whole of the country. Branch personnel have attended conventions, held seminars, issued booklists, staged author readings, and acted as information clearing houses for would-be buyers, booksellers, writers and publishers.

The ACP promises to continue to offer these services from their Toronto offices. The money we understand is to be spent lobbying Parliament. No matter how hard they lobby, and how many grants they get they will never alter the fact that in the end it is people, colleges and libraries that buy books and create markets, not Governments.

## ALCUIN CITATIONS BOOK DESIGN AWARDS FOR 1990 PUBLICATIONS

THE JUDGES MET on May 4, 1991 to examine some two hundred books published during 1990 and submitted in competition. No doubt as a result of recession there were slightly fewer submissions than last year. There were no decreases in the category of children's books which remains the healthiest segment of the Canadian publishing scene. The categories are the same as the last two years, namely:

General Trade Books: Prose (Fiction and Nonfiction)  
General Trade Books: Adult Picture and Photography Books  
General Trade Books: How-To, Cookery, and Hobby Books  
Poetry  
Text and Reference Books  
Limited Editions  
Juvenile Books

Those making submissions suggested one of the above categories for each item, but the Society's Design Award Committee or the judges reassigned the occasional book to a more appropriate category. First, second, and third prizes are awarded in each category, with ties permitted. In addition, honourable mentions are awarded to books which show some excellent characteristic(s) without as a whole meeting the standards demanded of prize winners. 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.

GENERAL TRADE BOOKS: PROSE (*Fiction and Nonfiction*)

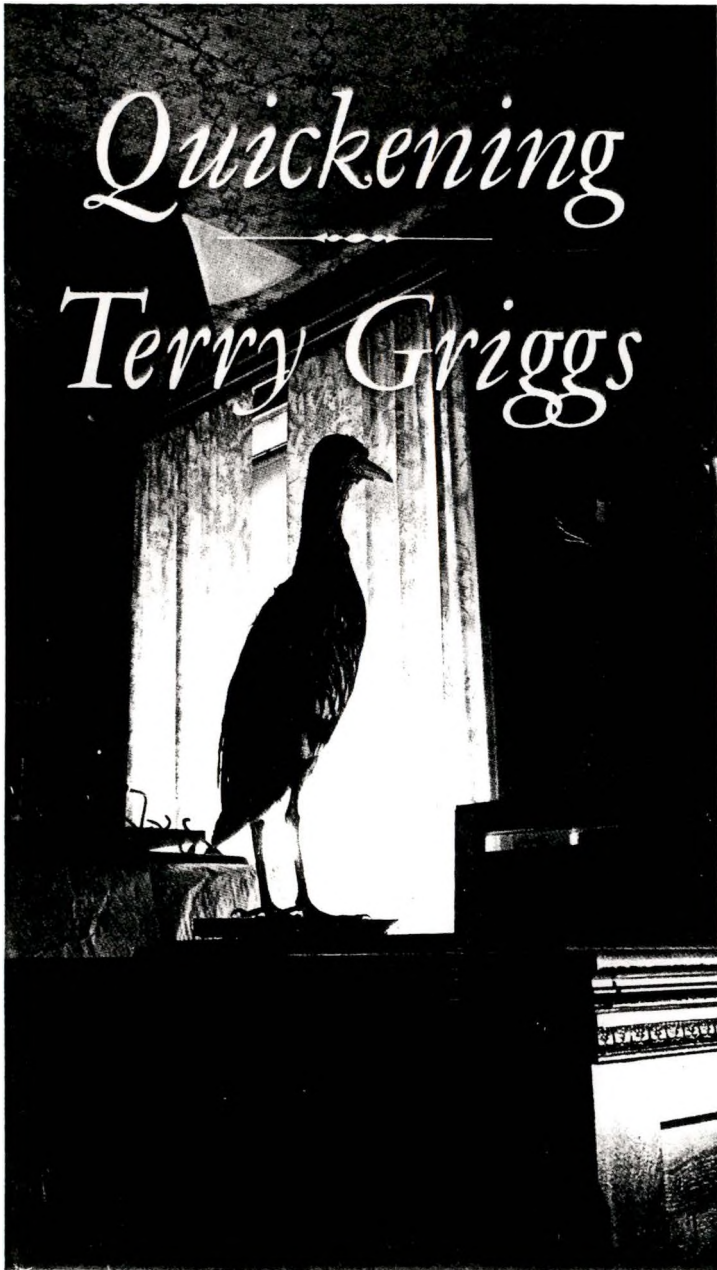
### 1ST PRIZE

*White Knights and Poison Pills: A Cynic's Dictionary of Business Jargon*  
by David Olive, illustrated by Barry Blitt.  
Toronto: Key Porter ISBN 1-55013-260-1  
Design: Scott Richardson

### 2ND PRIZE

*A Fool in Paradise: An Artist's Early Life* by Doris McCarthy.  
Toronto: MacFarlane Walter & Ross ISBN 0-921912-03-x.  
Design: Linda Gustafson

*Quickening*  
*Terry Griggs*



*Quickening (cover)*

3RD PRIZE

*Birds of a Feather: Stories* by Catholyn K. Jansen.

Montreal: Vehicule Press ISBN 1-55065-012-2.

Design: Paul Davies and J.W. Stewart

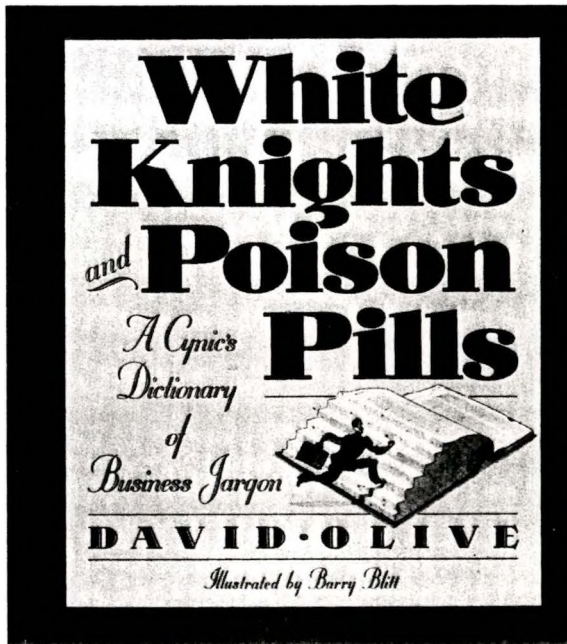
HONOURABLE MENTION

*Quickening* by Terry Griggs.


Erin, Ontario: The Porcupine's Quill ISBN 0-88984-111-x.

Design: Tim Inkster

While the other three are the running prose of a memoir and of two books of short stories, the first-prize winner is a book of humorous short definitions. Everything about it supports its content: the small and almost square format, the tiny sly illustrations, the accent letters in script type. The book given honourable mention is one of a group of prose books competently set and produced this year by a perennial design award winner, The Porcupine's Quill; this one with a finer cover than its companions. The second and third prizes go to books with particularly sensitive typesetting.



*White Knights and Poison Pills, front cover.*



investment cycle is. The roughly predictable pattern in which a period when investors are buying a lot of money stock, and a new one begins in which investors buy much larger amounts.

October is one of the particularly dangerous months to speculate in stocks. The others are July, January, September, April, November, May, March, June, December, August and February. — Mark Twain

Investment grade oil. Term for a financial instrument of sturdy repite. Unlike the prospects in the seventh race at Meadowlands, it often comes with an attractive certificate to remind you of its provenance.

Investment opportunity is. Shares in that plume wind-up funds bear support—except from that your broker is so keen for you to buy. Sometimes known as a "ground-floor opportunity," in which case you may have difficulty locating the firm's name in the phone book.

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J

Japlah 4. Xenophobic reaction to the Japanese acquisition of American industrial icons, including Rockefeller Center, Columbia Pictures, the U.S. car buyer and Cyrod Lauper.

Comedian Jay Leno says the new Japanese luxury car, Lexus, is having some small problems. Seems there on three conditions they must work on:

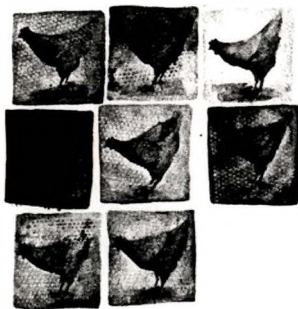
- The cruise control will sometimes not shut off.
- The center locker light stays on.
- It seems to make sudden stops in front of all U.S. real estate offices. — *The Clark and Mad*, 1989.

Japlah 5. New Japanese vocabulary consisting of Western business terms, such as "shakker" (check or checkup), "margin" (credit margin), "pi ara" (p-n-junction) and "dionator" (General Motors).

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White Knights and Poison Pills, pp. 84 and 85

BIRDS of a FEATHER  
Catholyn K. Jansen



The Spiked Collar

I sat on a big rock staring at Arlene's open grave. Just me all alone, and her in a rough plywood box, a very plain box with cheap handles, pine. There should have been an engraved tombstone. — Arlene Dolores Hillbrook Died in Childbirth, Age 16 — but there wasn't. Nothing to mark the place, just a hole in the ground. I felt like crawling in with her, lying there dead.

Someone would come to dump her box in that hole, cover it up, obliterate her, grow grass all over her grave. To be forgotten by all but me and her mother. I got up from the rock and looked at her final place, walked across it checking its length and breadth so I would always know that she lay between a giant granite cross, engraved with a heart, and the big rock, where I had sat. I kicked a little dirt in the hole, and wondered why I was still alive. It could have been me lying dead in that box instead of Arlene. Why did I survive? Did I have a mission in this life?

I was alone in a graveyard full of stones. Shadows of crosses, branches, the moon in full array, glowing silver white. Arlene's grave in front of me. I sat again on the big rock and stared at the cross, waiting for something

Birds of a Feather, cover and p. 9



*First Light*

I WAS BROUGHT UP on the nursery rhyme about Monday's child and Tuesday's child, and since I was a Thursday's child I took it for received truth that I would have "far to go" and do a lot of travelling in my life. The family had moved about a great deal even before I was born because my father, George Arnold McCarthy, was a civil engineer who was sent by the construction company that employed him to wherever the project was located. He married Mary Jane Colson Moffatt – Jennie for short – in Montreal in 1901, and they went to live in Niagara Falls, where he was assistant chief engineer for the building of its first big hydroelectric plant. My eldest brother, Kenneth, was born there. Mother was hardly more than a bride, inexperienced at housekeeping, ignorant about babies, and with no family or hired girl to help her. She made all her mistakes on Kenneth.

Five years later they were in North Bay, where Dad

GENERAL TRADE BOOKS: ADULT PICTURE AND PHOTOGRAPHY BOOKS

1ST PRIZE

Lyndal Osborne: *Songs of the Stone*

Edmonton: The Edmonton Art Gallery ISBN 0-88950-063-0.

Design: Marna Bunnell

2ND PRIZE

*Louisbourg, the Phoenix Fortress* by A.J.B. Johnston,  
photographs Chris Reardon

Halifax: Nimbus Publishing ISBN 0-921054-51-3 (hardback);  
0-921054-35-1 (paperback).

Design: Steven Slipp

3RD PRIZE

*Irene F. Whittome: Musée des Traces* by Michèle Thériault.

Toronto: Art Gallery of Ontario ISBN 0-919777-83-x.

Design: Lisa Naftolin

HONOURABLE MENTIONS

*Art Gallery of Ontario: Selected Works*

Toronto: Art Gallery of Ontario ISBN 0-919777-79-1.

Design: Bruce Mau

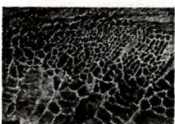
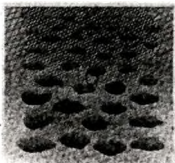
*An Enterprising Life : Leonard Frank, Photographs, 1895-1944*

by Cyril E. Leonoff.

Vancouver: Talonbooks ISBN 0-88922-283-5.

Design: Karl Siegler

It is not unusual for this category to elicit a high proportion of art gallery exhibition catalogues, and this year three of them feature in the awards and mentions. Artistic sensitivity among the designers of these publications could perhaps be taken for granted, but the third-prize winner shows that some practical sense is also required: its rice-paper leaves at the front and back will be destroyed by the folded stiff-paper covers after a few openings. The Art Gallery of Ontario's composite illustrated catalogue deserves mention for its success in meeting a difficult challenge: that of presenting a very diverse collection at a reasonable cost; the Frank photographs are stunningly reproduced with great care.



*Cloud Spore*, 1974  
silk screen Ed: 10/15  
61 x 63 cm  
Collection of the artist

*Palm Beach, Limestone*  
silk screen

campus in Madison was no exception, with the presence of the National Guard on campus for the better part of a year. As this considerably affected her education, she extended her graduate work by another year.

After a brief interval at the University of Houston in 1971, Lyndal took up a teaching post at the University of Alberta later in 1971 as an Assistant Professor, becoming an Associate Professor in 1978, and a full Professor in 1982.

Lyndal's prints from her Madison years were informed by the then current art trends seen in magazines and talked about by fellow students and teachers. Her earliest work in Edmonton shows the influence of the "hard-edge" and "Pop art" of the '60s, and often includes organic shapes of various types, reminiscent of such popular imagery as hamburger buns, gumdrops and hats. Her print *Cloud Spore* of 1974 was actually inspired by the gradual enlargement of the floating and cloud-like icepads during a freeze-up of the North Saskatchewan River.

Her preferred printmaking medium in her earlier work was silk screen. At that same time, she worked on a number of airbrush drawings. On the occasion of an exhibition featuring Lyndal's work at The Edmonton Art Gallery in 1976, Curator Karen Wilkin spoke of the airbrush drawings:

"Airbrush drawing is a recent innovation for Lynda Osborne, who formerly was known as an accomplished printmaker. The airbrush preserves the anonymous, pristine surface quality of her prints, but is more direct and, presumably, a more responsive medium, so that the literally mechanical method is humanized by slightly tremulous drawing and by rich tonal shifts from dark to light and from warm to cool colour. The airbrush allows imperceptible transitions, which Osborne fully exploits, resulting in images which are painterly in spite of their impersonal surfaces and which suggest traditional as well as Pop antecedents. For me, at least, a combination of atmospheric chiaroscuro and slick surface is irresistibly linked to Italian

*Songs of the Stone*, p. 9



SEAPORT



BEFORE IT WAS anything else, Louisbourg was a seaport. A sheltered anchorage, a safe haven, a port of call.

Thanks to its spacious and protected harbor, it became a base for fishing vessels, merchant ships, and men-of-war.

Following the French settlement of the town in 1713, Louisbourg quickly emerged as one of the cod-fishing centres in the New World. Hundreds of fishermen, mostly Normans, Bretons, and Basques, made the island port their "home away from home." Cod, drying on the endless rows of flakes, lined the shore outside the walls of the town. The fishing industry not only gave Louisbourg a distinctive scent, it also brought it prosperity.

While the export of dried cod was the kingpin of Louisbourg's economy, merchant trade was also important. The town's harbor, wharves, and quay were always busy with men carrying goods this way and that, into and out of warehouses of wood and stone. When the day's work was done and all the hales and barrels and bundles safely stowed away, it was time to relax. Waterfront inns and cabarets, needless to say, did a booming business.

Louisbourg was one of the New World's busiest ports. Counted among its citizens were hydrographers, pilots, and navigators. Along its shores stood huge storehouses, a careening facility, and Canada's first lighthouse. It is fair to say that Louisbourg's destiny was determined by the sea, for over its waters, carried on the winds of chance, came the fleets of destruction.

THE SEA IS A MAJOR HIGHWAY IN THE eighteenth century, and for ships from France the road often leads to Louisbourg. *De Royale* is the classic French landfall for ships sailing west. Finding it is fairly easy, for Louisbourg lies on roughly the same latitude as La Rochelle and Rochefort, France's main ports for trading with its colonies. Virtually everyone who comes to Louisbourg arrives by water. Fishermen, merchants, servants, soldiers, and others—they all come and go by boat or ship. The Atlantic crossing, often wild and wacky, is the only route they know.

Louisbourg, p. 12



Irene F. Whittome : Musée des Traces, p. 22



Henry Moore (British, 1897-1980)  
*Family Group* 1949  
 Ink, crayon, wash on paper, 11.1 x 18.1 (sheet)

Moore's drawings and sculptures of the mother and child (those and of family groups are undoubtedly his best-loved works. Whereas the former subject has been a constant obsession from the beginning of his career, his interest in family groups dates from the shelter drawings of 1942-43 in which he depicted scenes of Londoners sheltering from the Blitz on the platforms of the London Underground.

Scenes of family life were the subject of a number of large drawings of 1948-49. They were intended to be what Moore called "pictorial drawings," that is, highly finished works depicting figures in domestic settings, rather than the more spontaneous clay, blood, marble or stone for sculpture. In *Family Group* Moore has used traditional light and shade modelling, as well as what he called the linear, two-way or vertical line method of drawing. He defined this without innovation as drawing by the use of line in two directions, "both down one side as well as around it," as is clearly visible on each of the figures. This drawing no doubt reflects the happiness of Henry and Lina Moore's own domestic life that followed the birth of Mary, their only child, in March 1949.

Purchase, 1974 74/13



Iroko F. Whitton (Canadian, b. 1941)  
*The White Room II* 1991  
 Mixed media, each base 72.0 x 10.0 x 8.0

An underlying concern in Whitton's work is the relationship that exists between museum, art object, artist and viewer. This dialectic is elaborated not so much by rejecting the museum structure as by creating a parallel one.

Notions of collecting, preserving and exhibiting works of art that result in a conditioning of the viewer's participation are inherent in all museums. *The White Room II* recreates similar conditions. The wrong part of the frame against a white background in glass-covered boxes that are then neatly lined up against the wall transforms each piece into an archetypal museum object. The viewer is also faced with works that are easily assimilated to objects collected in anthropological museums, and readily confused with an aura of fetishism. Their anthropomorphic configuration and the use of organic materials stir a collective memory of a primitive, archetypal past.

For Whitton repetition is process, as is evidenced in the formal structure of the pieces and in the confusion of act of lining the wooden poles with string. This process is a somewhat obsessive attempt to arrive at the natural structure of things. In the same way, repetition is to be found in the classificatory devices used by museums, which constitute the process around which these institutions evolve.

Purchase, 1988 88/19

Art Gallery of Ontario, p. 222

Art Gallery of Ontario, p. 385



An Enterprising Life, p. 4



### Burnstick Lake



Extensive areas of balsam poplar and water lilies make this a scenic spot for canoeing. Common loons nest here, as do grebes and ducks. Pike and perch can be seen, and aquatic mammals such as beaver, muskrat and mink are common.

Much of the shoreline is mixed-wood forest, where hikers can observe mule deer, moose, ruffed grouse and spruce grouse.

A nearby point of interest is Black Lake, located 1.6 kilometres to the north and accessible by gravelled

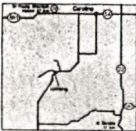


Great Blue Heron



Ruffed grouse

oil-well roads. Here, northern orioles can be seen nesting in the mature poplars around the shore, and the area supports a great blue heron rookery as well. The nest trees of the herons can be observed from the northeast access point without disturbing the adult birds, by using binoculars or a spotting scope.



Fish and Wildlife Division,  
Pacifi Mountian House 945 8230  
Alberta Forest Service  
Sandra Gib 2695

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REDWATER PARKLANDS/PARKS



### Crimson Lake Provincial Park



Hiking trails wind through black spruce bogs, tamarack swamps, open sedge and shrub fens and the typical foothills vegetation of lodgepole pine and aspen. Vegetated sand dunes add to the diversity of the flora.

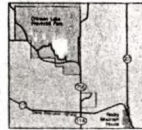
Crimson Lake Provincial Park is a good place to view wildflowers, including up to thirteen orchid species, buckbean and two varieties of sundew. The latter



Crimson Lake tubercle  
*Cystopteris orchid (tripp)*

use their sticky hairs to trap insects for food. Other wet-area plants include marsh cinquefoils, cow's foot and mouth marigolds.

The park supports populations of sandhill cranes, boreal owls, northern pygmy-owls, greater yellowlegs, western tansagers and solitary sandpipers. Mammals include northern bog lemmings and water and pygmy shrews.



Provincial Parks Service  
Park Office 845-2400  
Fish and Wildlife Division  
Pacifi Mountian House 945 8230

REDWATER PARKLANDS/PARKS

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## Alberta Wildlife Viewing Guide, pp. 24 and 25



Papier-mâché Today, p. 110

Preserving Summer Delights for Winter Pleasures 11

### Preserving Basil

I do not like dried basil. Eleven years of experimenting with basil preservation has convinced me that other methods do not preserve the flavor. When frozen in bags, the flavor is quite good, but it darkens, so only use it in a soup or sauce. Frozen in olive oil, basil retains its green color and its flavor. Here is a flavorful way of preserving basil. After reading many fish and cookbooks, I tried marjoram pesto in the refrigerator for the winter, in a sterilized jar, covered with a slick of oil and a lid. This method can work, with care (freezing well sealed in a sterilized container), but for extra insurance, pesto can always be frozen. When refrigerating, always put an airtight slick of oil on top after spooning some out, or it will darken.

### Basil Oil Ice Cubes

Drop one or more of these cubes into a soup or spaghetti sauce and your dish will have that real basil flavor. Makes about 1-2 cups (250-300 ml.).

2 cups (500 ml.) fresh basil leaves, packed  
1/2 cup (125 ml.) olive oil or any light oil

Wash the bunches of basil and spin dry in a salad spinner. Remove coarse stems. Place in a food processor or blender. Process until pulsed, then slowly add the oil and process to a smooth paste. Put immediately into ice-cube trays, cover trays tightly with plastic wrap and freeze. When frozen solid, remove cubes and store in a plastic bag.



Winter Pleasures, p.11

GENERAL TRADE BOOKS: HOW-TO-, COOK-, AND HOBBY BOOKS

1ST PRIZE

*Alberta Wildlife Viewing Guide.*

Edmonton: Lone Pine Publishing ISBN 0-919433-79-0 (hardback);  
0-919433-78-2 (paperback).

Design: Yuet Chan

2ND PRIZE

*Papier-mâché Today* by Sheila McGraw.

Willowdale, Ontario: Firefly Books ISBN 0-920668-85-2

Design Ian Grainge and Sheila McGraw

3RD PRIZE

*Winter Pleasures: Herbs and Comfort Cooking* by Noël

Richardson

Vancouver and Toronto: Whitecap Books ISBN 1-895099-25-0

Design: Carolyn Deby

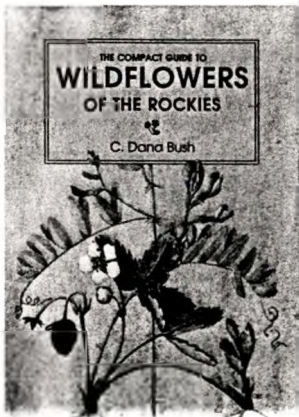
HONOURABLE MENTION

*The Compact Guide to Wildflowers of the Rockies* by C. Dana Bush

Edmonton: Lone Pine Publishing ISBN 0-919433-57-x

Design: Yuet Chan

Books in this category tend to be produced either very well or very poorly; this year, we did not get the flood of the latter (especially cookbooks) so the selection was from a smaller group of submissions. The four winners are very different from one another in both purpose and appearance, but each satisfies this purpose with practicality and taste.



*A Compact Guide  
to Wildflowers  
of the Rockies, cover*

GENERAL TRADE BOOKS: POETRY

1ST PRIZE

*Colour of Winter Air: Poems* by Zoë Landale.

Victoria: Sono Nis Press ISBN 1-55039-007-4

Woodcuts: Claire Kujundzic

Design: Bev Leech

2ND PRIZE

*The Ledger* by Robert Kroetsch.

London, Ontario: Brick Books ISBN 0-919626-11-4

Design: Tim Inkster (cover), Stan Dragland (text)

HONOURABLE MENTIONS

*Nuns Looking Anxious, Listening to Radios* by Helen Humphreys

London, Ontario: Brick Books ISBN 0-919626-47-5

Design: (?)

*Sweetgrass II: Poems* by Wayne Keon

Stratford, Ontario: Mercury Press (an imprint of Aya Press)

ISBN 0-920544-78-9

Design: Gordon Robertson

Publications of The Porcupine's Quill of Erin, Ontario and the Morriss Printing Company of Victoria have merited awards every year. Both firms have long been known for quality design and perhaps even more for impeccable presswork; both produce for other publishers, as in these cases, as well as under their own imprints. Aside from the text setting, well suited in both cases to the content, the two prize winners offer in their covers/preliminaries an attractive combination of illustration, paper choice and colour accent. One of the two honourable mentions goes to a book of particularly elegant typesetting (by Coach House Press, another respected name in Canadian design); the other to a particularly attractive cover.



# COLOUR OF WINTER AIR

Poems by Zoë Landale



What is most impressive about *Colour of Winter Air* is the ability of the writing to probe us effectively both the inner and outer human worlds. Though firmly rooted in everyday experience, these poems ultimately reach to generic an expanded and expanding vision that combines meaning and emotion, reality and possibility, in a powerful display of both wisdom and hope.

Zoë Landale's evocative talent is in full flower here, as her words reveal and illuminate not only the lives we lead, but the often-hidden essence behind our day-to-day activities, and a better future glowing below the mundane surface of things.

Woodcut illustrations  
on cover and dustjacket  
by Claire Kojanovic



*Colour of Winter Air, paper cover, extended*

e. "a large flat stone, esp. one laid over a tomb."

Dear Bob,

... In regards to information about my Grandmother—your great Grandmother—Theresia Tschirhart. She was a sedate tall heavyset person, well read and could visit with the best. She did love reading and mixing with people. She was widowed three times before going west... She passed away after trying to sit on a chair and missing it, broke her hip and was in bed for a few weeks, died and was buried in Spring Lake, Alberta. She was still very active before her fall...

all my love  
Aunt Mary O'C

born in Alsace, she spoke  
German with a French accent,  
English with a German accent,

looked down on all Bavarians  
for being the tree-chopping  
beer drinkers they all were:

Married three Bavarians.  
Buried three Bavarians.

What did most men feel  
in her presence?

What did they do about it?

It balances

Terror.

Proposed.

(I can't  
believe my eyes)

*The Ledger, p. 14*



TEXT AND REFERENCE BOOKS

1ST PRIZE (No award this year)

2ND PRIZE

*Atlas of Alberta Lakes* edited by Patricia Mitchell and  
Ellie Prepas

Edmonton: University of Alberta Press ISBN 0-88864-214-8.

Design: Joanne Poor

3RD PRIZE

*Race and Ethnic Relations in Canada* edited by Peter S. Li

Toronto: Oxford University Press ISBN 0-19-540721-0

Design: Marie Bartholomew

HONOURABLE MENTIONS

*Bibliography of Canadiana Published in Great Britain, 1519-1763* by  
Freda Farrell Waldon, revised and edited by William F. E. Morley

Toronto: Co-published by ECW press and the National Library of  
Canada: ISBN 1-55022-087-x

Design: Paul Davies

*A Record of Writing: an Annotated and Illustrated Bibliography of George  
Bowering* by Roy Miki,

Vancouver: Talonbooks ISBN 0-88922-263-0

Design: Mary Schendlinger

This group offered no single outstanding publication this year, but the atlas from Alberta is a more than competent presentation of exceedingly complex visual and textual material. Crisp, straightforward presentation of prose may not always seem graphically exciting but is a prime requirement in a textbook, and the winner of the third prize demonstrates this well. Bibliographies are extraordinarily difficult to set in a coherent and aesthetically satisfying way. Although each has its design flaws, honourable mention goes to two bibliographies which meet the challenges better than most, including, for the Walden/Morley one, the challenge of dealing with parallel English and French setting with their characteristically different space requirements.

LIMITED EDITIONS

A striving for perfection is the usual excuse for producing a so-called "limited edition". This year, for the first time, the judges felt that none of the (very few) submissions came close enough to success to obtain any recognition. We look forward to seeing next year's effort from the few Canadian designers brave enough to attempt something in this category.

PART II LAKE DESCRIPTIONS



Latitude and longitude can be used to find any place on earth. These numbers indicate the approximate centre of the lake.

This is the legal land description. Township (T) lines run east-west, 10 km apart, numbers start at the Alberta-US border. Range (R) lines run north-south, 10 km apart. The W4 refers to "west of the fourth meridian", a north-south line. The fourth meridian is the Alberta-Saskatchewan border, the fifth is near the centre of Alberta, the sixth is near the western edge.

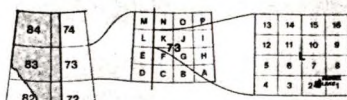
Location of a Lake

There are several ways of finding out where a lake is located.

A map of the river basin is shown at the beginning of each group of lake chapters. A bar above the lake name tells you what major river basin the lake is in.

The first paragraph in each chapter gives road directions on how to get to the lake from a major population centre.

The National Topographic Series of maps covers all of Canada. The Alberta sheets are as follows:



These maps, for example 731, are at a scale of 1:250 000.

These maps, for example 731.2, are at a scale of 1:50 000.

Lake Drainage Basin

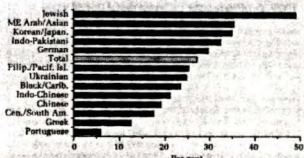
The land area that contributes runoff to a lake is called its "Drainage Basin."

Figure 1 in each chapter is a map of the drainage basin. Table 1 summarizes information about the basin.

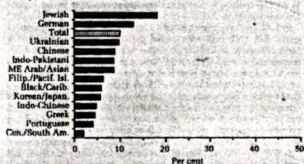
Atlas of Alberta Lakes, front end paper.

DEMOGRAPHIC OVERVIEW 41

Percentage of Male Labour Force in Managerial, Administrative, Professional and Related Occupations



Percentage of Individuals 15 Yrs. in Census Families Reporting Total Family Income of \$50,000+



Source: Statistics Canada, 1981 Census of Canada, Special Tabulations. Charts prepared by the Population Research Lab., Stataide College, University of Toronto.

proportions of their male labour force in high status managerial, administrative, professional, and related occupations. In contrast, seven of the eight non-European groups shown had above average proportions with some university or degree, and three had above average proportions in high status occupations.

1964 Contributions to Periodicals

- 1962 [Poem] Out of Sight (Wichita KS), No. 9 [June 1971] 3.
- "Apparent"
- 1963 [Interviews] Alphabets (London ON), Nos. 18 & 19 [June 1971] 18-21.
- "Cutting Them All Up": an interview with by Nichol [Note: drawn from a CBC radio series "Young Canadian Poets," hosted by GB; see E27]
- 1964 [Review] The Georgian Straight (Vancouver BC) 5, No. 171 (1-4 June 1971) 21.
- "Some Flowers for Davey": a review of Weeds, by Frank Davey [Essay] The Georgian Straight (Vancouver BC) 5, No. 178 (25-29 June 1971) 19.
- "Black Mountain College" [Note: talks about Letters for Origin and The Special View of History, by Charles Olson; The Black Mountain Book, by Fielding Dawson]
- "I'm ... trying out the last copy of my book I wrote over the last year, 48 chapters, called Anthropology. It's not too bad. It is a trial that it is going to be part one of a trilogy, so there go two more years of my about life." [GB Papers, Correspondence David McFadden, 1 July 1971, NL]
- 1966 [Essay] The Georgian Straight (Vancouver BC) 5, No. 181 (6-10 July 1971) 12.
- "Zephire Give into First Place" [poem under pseud. Frich Blackhead]
- "The Grassville Grange Zephire took over full possession of five plots in the Kootenai Suburb League Sunday evening, with a convincing 20-10 defeat of a hard-dying Moose Valley Farm side."
- "Another highlight of the game was the rookie organ, Ronnie. She brought me a cut-down dazle to the area behind the place, and watered the hole several



A N  
**A C C O U N T**  
 Of the COUNTRIES adjoining to  
**H U D S O N ' s B A Y,**  
 I N T H E  
 N O R T H - W E S T P A R T O F *A M E R I C A* :

C O N T A I N I N G  
 A D E S C R I P T I O N of their L A K E S and R I V E R S, the Nature of the  
 S O I L and C L I M A T E S, and their M e t h o d s of C O M M E R C E, &c.  
 S h e w i n g the B e n e f i t to be m a d e by s e t t l i n g C O L O N I E S, and  
 o p e n i n g a T R A D E i n t h e s e P a r t s ; w h e r e b y the *F r e n c h* will be  
 d e p r i v e d i n a g r e a t M e a s u r e of t h e i r T R A F F I C K i n F U R S, and  
 t h e C o m m u n i c a t i o n b e t w e e n *C a n a d a* and *M i s s i s s i p p i* be c u t o f f.

W I T H  
 A N A B S T R A C T of Captain *M i d d l e t o n*'s J o u r n a l, and O B S E R V A T I O N S u p o n  
 h i s B e h a v i o u r d u r i n g h i s V o y a g e, and s i n c e h i s R e t u r n.

- T o w h i c h a r e a d d e d,
- |   |  |
|---|--|
| <p>I. A Letter from <i>Berthelmeus de Pons</i>, Vice-Admiral of <i>Pers</i> and <i>Mexico</i>; giving an Account of his Voyage from <i>Lima</i> in <i>Pers</i>, to prevent, or seize upon any Ships that should attempt to find a North-west Passage to the <i>South Sea</i>.</p> <p>II. An Abstract of all the Discoveries which have been published of the Islands and Countries in and adjoining to the <i>Great Western Ocean</i>, between <i>America</i>, <i>India</i>, and <i>China</i>, &amp;c. pointing</p> | <p>out the Advantages that may be made, if a short Passage should be found thro' <i>Hudson's Strait</i> to that Ocean.</p> <p>III. The <i>Hudson's Bay</i> Company's Charter.</p> <p>IV. The Standard of Trade in those Parts of <i>America</i>; with an Account of the Exports and Profits made annually by the <i>Hudson's Bay</i> Company.</p> <p>V. Vocabularies of the Languages of several <i>Indian</i> Nations adjoining to <i>Hudson's Bay</i>.</p> |
|---|--|

The whole intended to shew the great Probability of a NORTH-WEST PASSAGE, so long desired, and which (if discovered) would be of the highest Advantage to these Kingdoms.

By *ARTHUR DOBBS*, Esq;

L O N D O N :

Printed for J. ROBINSON, at the *Golden Lion* in *Ludgate-Street*,  
 M D C C X L I V.

Arthur Dobbs. *An account of the countries adjoining to Hudson's bay . . . .* London/Londres.

Dobbs, Arthur, 1689-1765. An account of the countries adjoining to Hudson's bay, in the north-west part of America: containing a description of their lakes and rivers, the nature of the soil and climates, and their methods of commerce, &c. shewing the benefit to be made by settling colonies, and opening a trade in these parts; whereby the French will be deprived in a great measure of their traffick in furs, and the communication between Canada and Mississippi be cut off. With an abstract of Captain Middleton's journal, and observations upon his behaviour during his voyage, and since his return. To which are added, I. A letter from Bartholomew de Fonte . . . giving an account of his voyage from Lima in Peru, to prevent, or seize upon any ships that should attempt to find a north-west passage to the South Sea. II. An abstract of all the discoveries which have been publish'd of the islands and countries in and adjoining to the great Western Ocean between America, India, and China, &c. pointing out the advantages that may be made, if a short passage should be found thro' Hudson's Streight to that ocean. III. The Hudson's Bay Company's charter. IV. The standard of trade in those parts of America; with an account of the exports and profits made annually by the Hudson's bay company. V. Vocabularies of the languages of several Indian nations adjoining to Hudson's bay. The whole intended to shew the great probability of a north-west passage, so long desired; and which (if discovered) would be of the highest advantage to these kingdoms. By Arthur Dobbs, Esq. London: printed for J[acob] Robinson, at the Golden Lion in Ludgate-Street. 1744. 1 p.l., ii, 211 p. front. (fold. map). 4'

NUC(Pre-56)145:252

*Errata*: p. 211. ¶ "A new map of Part of North America from the latitude of 40 to 68 degrees. Including the late discoveries made on board the *Furnace* bomb ketch in 1742. And the western rivers & lakes falling into Nelson River in Hudson's Bay, as described by Joseph La France a French Canadese Indian, who traveled thro those countries and lakes for 3 years; from 1739 to 1742." [This map] sometimes missing. BM. 213.C11 (King's library) has map in ms., somewhat fuller than the original.

*Errata*: p. 211 ¶ « Une nouvelle carte de l'Amérique du Nord, allant du 40° au 68° degré de latitude. Comprend les dernières découvertes réalisées à bord de la galiote à bombes *Furnace* en 1742. Indique de plus les rivières et lacs occidentaux tributaires du fleuve Nelson à la Baie d'Hudson comme les décrit l'Indien canadien français Joseph La France, qui avait parcouru ces régions et vogué sur ces lacs pendant trois ans, de 1739 à 1742 ». [Cette carte] manque parfois. Le BM:213.C11 (King's library) en possède un exemplaire manuscrit un peu plus détaillé que l'original. [Le titre de la carte indiqué

JUVENILE BOOKS

1ST PRIZE

*The Sign of the Scales* by Marianne Brandis, with original wood engravings by G. Brender à Brandis

Erin, Ontario: The Porcupine's Quill ISBN 0-88984-103-9

Design: Tim Inkster

2ND PRIZE

*Crow and Weasel* by Barry Lopez, illustrations by Tom Pohrt

Toronto: Random House of Canada ISBN 0-394-22176-1

Design: David Bullen

3RD PRIZE

*Nina's Treasures* by Stefan Czernecki and Timothy Rhodes, illustrations by Stefan Czernecki

Winnipeg: Hyperion Press ISBN 0-920534-65-1

Design: Arlene O. Osen

HONOURABLE MENTIONS

*Building an Igloo* text and photographs by Ulli Steltzer

Toronto and Vancouver: Groundwood Books; Douglas & McIntyre  
ISBN 0-88899-118-5

Design: Michael Solomon

*The Orphan Boy* by Tololwa M. Mollel, illustrated by Paul Morin

Toronto: Oxford University Press ISBN 0-19-540783-5

Design: Kathryn Cole

*Uncle Henry's Dinner Guests* by Bénédicte Froissart,

illustrations by Pierre Pratt

Toronto: Annick Press ISBN 1-55037-141-x

Design: Michel Groleau

As in most years, Children's book design offers a wealth of riches. Once again this year six out of the many submitted warranted recognition.

There was no doubt about the first prize although it represents a departure: this is a two-hundred-page book of prose illustrated with a small number of black-and-white wood engravings. But it is for young people and it is a most elegant book. It also shows that Carl Dair's Cartier type, introduced in 1967 for the Canadian centennial, has slowly made its way into the vocabulary of designers for running prose, and not only for captions and accents (hitherto its chief uses). This is not the only book in the competition for which Cartier is the text type, but it is the most successfully realized one.





Chapter One

Whenever the front door of McPhail's Hotel opened, a dozen his authoritative little bell tinkled. Mrs. McPhail would go and see who had come in. If it was someone asking a question, she answered it. If it was people entering rooms, she signed them in and, if necessary, answered Jaeph Tabb's to help with the luggage.

On this windy afternoon in April, Mrs. McPhail was out and her niece Emma Anderson was signing in a new guest. He was a neat, slender, middle-aged man in beige pantsuones and a cutaway coat; he had taken off his overcoat and tall hat when he came in and laid them on the reception counter at the hotel lobby. He was a very gentlemanly-looking person, but his voice was gravelly and Emma was having trouble with his name. She had already had to ask him once to repeat it and now, with the hotel registers open in front of her and the pen poised, she asked again. Mrs. McPhail noticed on seeing the guest's name correct.

Mr. Michael Starbuck? Emma asked.

Michael Starbuck? he said patiently. 'With a hyphen. That's the full surname.'

He pulled a small leather case out of his waistcoat pocket and laid one of his cards on the counter in front of her. She copied the name carefully, halfway through she had to dip her pen in the ink again. The card gave his address as Albany, New York; she wrote that down too.

Thank you, Mr. Starbuck, she said, drying down the pen and curving the ink bottle. When she looked up she caught him watching her. He had observed Emma's eyes with a smile looking to them.

You're doing fine, young lady, he said, just fine.

Emma flushed with irritation. The words sounded like a compliment, but the man's smile suggested that she was doing fine for a new beginner - which was not a compliment at all. She had been signing in guests for nearly a year, and it was only because of the man's complicated name and hoarse voice that she had seemed slow.

*The Sign of the Scales, pp. 8 and 9*



*Crow and Weasel, p. 42*



The 32-page book on igloos is another uncharacteristically black-and-white children's book, but how well suited this is to its subject and the excellently reproduced photographs!

The remaining awards for children's books go to the more usual coloured picture books. The Lopez/Pohrt recreation of a native Indian theme is successful on every design level. The Czernecki/Rhodes collaboration won an award last year, and does so again with a strong and consistent treatment of Ukrainian folk art. Among the honourable mentions, Pierre Pratt's unusual use of perspective gives Uncle Henry special interest, while Paul Morin's realistic treatment of the African theme is a bold direct appeal to the viewer.

THE TECHNICAL ASPECTS OF PRODUCTION ARE CRUCIAL: good or bad printing, colour separations, paper, etc. reinforce or destroy good design. This year there is a noticeable increase in the proportion of Canadian to non-Canadian typesetters, printers and binders. Of the twenty-seven awards and mentions, only six were produced offshore, and none in the United States, which means that despite Free Trade and taxes, we can compete with our southern neighbours very well in print production. Hong Kong and Singapore continue to offer lower labour costs, but only one of the prize winners was produced in Japan, presumably for the higher quality anticipated. It is perhaps notable that only in the category of children's books with coloured illustration is it still commonly felt necessary to produce in countries with lower labour costs.

The excellent print quality from The Porcupine's Quill and the Morriss Printing Company has already been commented on, in this as in previous years. This year, special recognition must go to Friesen Printers of Altona, Manitoba, responsible for six award-winning books, including; the top two winners in the General Trade Books, Prose section, the reproduction of the Leonard Frank photographs in the Adult Picture and Photography Books section, the third prize in the General Trade, How To- section, and one of the coloured children's books.

#### JUDGES

The judges for this year's Alcuin Society Design Competition were:

Roberto Dosil (Praxis Design, Vancouver)

Jan Elsted (Barbarian Press)

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

Dennis Nagy (Studio Allsorts, Vancouver)

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

# THE ALCUIN SOCIETY

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R. Diesvelt	Barbara Hemphill	Thérèse Dobroslavic
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The editors will be glad to consider for publication in Amphora articles touching on topics of interest to bibliophiles. Contributions should be sent to the Society.

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