

The objective of all book design is to find the ideal typographical representation of the book at hand and to interpret and communicate the text with sensitivity and good taste. Thus, the task of the book designer is to serve a work that already exists by translating a text into physical form. To do this the designer must harmoniously blend all the elements of type, letter and word spacing, leading, margins, paper, ink, decoration, binding and to do so with due attention to the five hundred year old tradition of the printed book and its craftsmanship. John Dreyfus in his book *Into Print* said "a book must always satisfy the mind, but it also should give unobtrusive pleasure to the senses." No small task for a book designer.

In 1981 the Alcuin Society established a competition to acknowledge Canadian book publishers and book designers who maintain the highest possible standards of excellence in book production. Books are submitted by publishers and designers to a jury whose judges award Alcuin Citations for Excellence in Book Design. It is hoped that these awards give the winning publishers and designers greater recognition for their well-designed books and help to raise the awareness of good book design among all publishers as well as the public at large. The Alcuin Society's recognition of excellence in book design is the only competition of national scope that recognizes and celebrates the art of book design in Canada.

Awards winners in the 1999 competition are displayed in this catalogue. The judges for this year's competition were Roberto Dosil, Dosil & Dosil Incorporated, West Vancouver; Linda Gustafson, Counterpunch, Toronto; George Maddison, UBC Press, Vancouver; and Dennis Nagy, Allsorts Design Group, Vancouver. Our thanks to all for a job well done. The Alcuin Society is also grateful for the interest and support of Dr. Yosef Wosk, the British Columbia Gaming Commission and Roberto Dosil and Don Atkins who donated their time and talent to the design of the catalogue.

Jim Rainer

CHAIRMAN, BOARD OF DIRECTORS

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THE ALCUIN SOCIETY

This year marked the final pre-millennial competition for the Alcuin Society's Citations awarded for excellence in book design and production. The Society was founded in 1965 to promote a wider appreciation of what goes into finely-wrought books, a wider appreciation of books and reading, and to support excellence in book design and production.

The state of the book arts in Canada is ever-evolving, and this year's entries proved that. The digital revolution that has swept over the world, accelerating over the last 15 years, has changed print production and methods of communication forever. But despite rumours of its demise, the book instead is evolving into a very special vehicle of communication. Raw information distribution is finding other routes, leaving a higher ground for the archaic but still wonderfully efficient and sensorially satisfying form of the book. As the Song of Solomon says, "Of making many books, there is no end,..." Typography has been democratized, placing more and better typefaces into more people's hands. Of course, that means that each person or company who produces the book pages now becomes the gatekeeper of the standards of the craft. The restless human imagination continues to find new ways, using the software now available, to interpret and style the words and images that explain, enhance and decorate the missives from the authors.

The selection process was in some ways more complicated than I was expecting, often comparing sweet juicy oranges to crispy bright apples within one over-broad category, but in a disheartening way was also simpler, as so many books that had interesting and worthy features, beautiful details, ingenious and lovely covers, were fatally flawed in the poor levels of typographic craftsmanship. And while we live in a marketing-and packaging-dominant world where how (and how many of) something is sold is more important than any distinguishing feature of the "product" itself, in the now somewhat contradictory book world, content and function – the words themselves from the authors, and how the solitary readers at the other end sink their teeth into the story or information – still must rule. Some books that should have been simple and direct were dressed up with gaudy baubles of design features that created a distracting visual jumble for the reader, often compounded with text-type treatments with egregious type-size, letterfit and leading balances, not to mention some careless or clumsy typeface selections and combinations.

Good typography for book work is the visual parallel of good copy-editing-invisible to the average reader, other than having a calm clear sensation of being able to directly connect with the material itself – but horribly revealing of clumsy unprofessionalism when it is deficient. Times Roman, set 11 points on 12, is right up there in the verboten zone along with spelling or punctuation errors, run-on sentences with dangling modifiers, wearing pink, red and green together, or beige golf shoes with the charcoal pin-striped suit.

The majority of the entries fall into the General Trade category, which concentrates on the book as a tool of contemporary communication, as opposed to the book as a fine object. While there is plenty of scope for fine craftsmanship, the main master is the communication of ideas, while the form of the book is the humble servant.

The Fiction category is both the simplest category – most of the books fall into a fairly standard format and trim size, with simple blocks of run-on text - and the most frustrating. The literary as opposed to “commercial” nature of many of the titles permit a greater scope of expression, even elegance, on the covers, but the lack of attention to the typography of the text page itself proved a fatal flaw for many books with lovely covers. The standby method of using the cover’s display typeface for display titling within the book was sometimes used, to mixed success, but too often the text itself was graceless and difficult to read. While it is not appropriate in many cases to use baubles and ornamentation in works of fiction, a baseline of clean, readable typography is expected.

The first place title, *Olivo Oliva*, designed by Angel Guerra at Stoddart Publishing Limited was actually a reworking, using the same elements and typefaces, of the original edition, but the simple but strong elegance, and the balance of colours were very satisfying, and the interior text showed very clean carry-through of the style and tone. The second place title, *Gabriel Dumont in Paris*, was designed by Alan Brownoff for the University of Alberta Press using cheeky type, and brash colours, and a thoughtfully harmonious and elegant interior appropriate for a fictional recasting of historical events. The two titles that tied for honourable mention, *Slander*, and *The Question*, both published by McClelland & Stewart, were both commercial titles, both well and appropriately executed within their genre, with skillfully handled display type and clean interior typography.

In the Non-fiction category, it is difficult to draw a precise line between the various sub-categories. Non-illustrated prose can range from straight run-on academic prose crammed on the page for budgetary reasons, to complex typographic structures handled beautifully. It is a difficult category, as readers and publishers alike pay the most attention to pictures, and the careful work that even text-only books require is often underestimated. The visual balances in illustrated books can run from having a small number of marginal images to a running text heavily supported with visual material, while Pictorial books are primarily collections of images with captions, with some supporting or introductory text. Many books in all of these categories had ingenious design ideas, lovely details, but fell down in either an intrusive overbalance of visual elements, or a lack of control of the many fine details that make up good book craftsmanship.

In Prose, Non-fiction, first place was awarded to *Setting the Stage: Montreal Theatre, 1920-1949* which used a simple, telling photograph, straightforward typography that interacted beautifully with the image, in a pleasing format, slightly larger and more square than the standard 6x9 trade format. The interior text design was clean and appropriate, with a good use of white space. Second place was awarded to the lyrical and lovely *Desire in Seven Voices*, published by Douglas & McIntyre and designed by Val Speidel. The text design had nice decorative details, and was handled well. There were three books tied for Honourable Mention, in the more standard format, all having either ingenious or impeccable text typography, and clean and appropriate covers.

In the Illustrated category, the three books selected were very different from each other. The first-place holder, *Remembering Bobby Orr*, published by Stoddart, was in some ways an orthodox genre sports book, but was designed by Bill Douglas & Bang in a clean, bold, fresh manner, while being beautifully balanced and controlled. The second place book, *The Trickster Shift: Humour and Irony in Contemporary Native Art*, published by UBC Press/Washington University Press, and designed by George Vaitkunas, seemed to have presented a complex challenge. The cover composition was quite formal, but the colours were lavender, yellow, pink, red and shades of blue. The editorial structure matched the spirit of the trickster: unpredictable, erratic chaos, and the typography and page design managed with messy vitality to represent interwoven voices and competing elements,

while not disintegrating into unmanageable chaos. The third-place holder, also designed by George Vaitkunas, was *A History of Domestic Space: Privacy and the Canadian Home*, a more orthodox volume, presented in a clear and disciplined manner.

The books in the Pictorial category of course often represent a publisher's showcase book for the year, and this year there were two titles that tied for first place. The more surprising winner ran counter to many of the expectations for this category. *First Son: Portraits by C.D. Hoy* was published by Presentation House Gallery and Arsenal Pulp Press, and designed by Mark Timmings of Timmings & Debay. This title, for some of this year's judges, was the show-stopper that won our hearts. It presented innovations in the form that caught your breath in their bold simplicity and effectiveness. The trim size was modest: 6.75 by 10.5 inches, and the photographs were printed in black and grey duotones, on smooth uncoated paper with an overall matte varnish. The first 95 pages of the book are a simple gallery of photographs, generally the same size, one per page or spread, set in flat black. There are no captions, just a discreet folio, with the names and explanations in a three-page catalogue in the back matter, after the main essay/text of the book. The title page of the book does not appear until page 96, set in simple classic typography in the book's typeface, Monotype Bembo, in black on white. The copyright page is buried on page 160, the final folio in the book. The visual simplicity and the emotional impact of the presentation of these portraits of First Nations, Chinese and Caucasian people from in and around Quesnelle, B.C., from 1909-20, is indescribable and powerful. The success of the best book work is in the control and execution of the craftsmanship, and not in the amount of money in the editorial and production budget, and this book is a wonderful example of that.

The other title that tied for first place in the Pictorial category is a more classic representation: *Kreighoff: Images of Canada*, published by Douglas & McIntyre for an exhibition at the Art Gallery of Ontario, and designed by George Vaitkunas. It is a magnificent, impeccable volume. The reproductions of the paintings are even scaled relative to the originals themselves - small reproductions of small works, large reproductions of large works. The third winner in the Pictorial category, holding second place is Otherwise Inc. Editions' millennial offering, *Canada: Our Century*, the visual essay published by Doubleday Canada, and designed by Concrete Design Communications Inc.

Although it broke many typographic “rules,” the tone it achieved with this, a tip of the hat to post-war photojournalism and mid-century graphic design, is very effective. Honourable mention was given to *Carlo Scarpa, Architect: Intervening with History*, produced by the Canadian Centre for Architecture and designed with his usual control and grace by Glenn Goluska.

In the Poetry category, some of the similar problems to the Trade Fiction category arose: beautiful sensitive covers, with unskilled text type handling. Our first-place selection, *Waterglass*, published by McGill-Queens University Press and designed by Sonia Chow, as was our third-place selection, *Chess Pieces*, managed to deal with many of the problems of publishing poetry. Although the text design looks to be a formatted series design, it is understated, disciplined and elegant, and clean enough to still be harmonious with their beautiful and innovative covers. By contrast, the second-place title, *Lake Where No One Swims* published by Pedlar Press and designed by Zab Design has a very graphic cover, with large, vintage forties display type, and beautiful endpapers with a bold use of archival photos of swimmers. The text is whimsical but not coy, brash but not loud, and seems very reflective of and complementary to the writing style of the poetry. Although this book was definitely not Beatrice Ward’s crystal goblet, its design features enhanced and expanded the reading experience, rather than intruding on it.

The Text & Reference category was a difficult category to judge. The submissions were very few, perhaps as many publishers or designers felt uncertain about what this category covered, and what kind of books they would be competing against, and we awarded no prizes. This category presents difficult design challenges, presenting complex material in a functional, economical and clearly organized manner, while trying to maintain a sense of grace and order.

The Children’s category was a pleasure to look at, and the first-place title, *The Magic Mustache*, published by Annick Press and designed by Andree Lauzon, was a delight for us all. Second place was held by *A Barbeque for Charlotte*, published by McArthur & Company and written, designed and illustrated by Marc Tetro, with charmingly hand-written text. Honourable Mention was awarded to *The Prairie Fire*, published by Orca Book Publishers, and designed by Christine Toller. The illustrations and visual organization were quiet, dignified and

effective. This category also was plagued with beautiful imagery, and clumsy typography. As well, this category should probably be more fairly divided into pictorial story books for young children, and more prose-oriented books for older children, as the big pictures so quickly catch your attention, leaving little competitive space for the story books for older children.

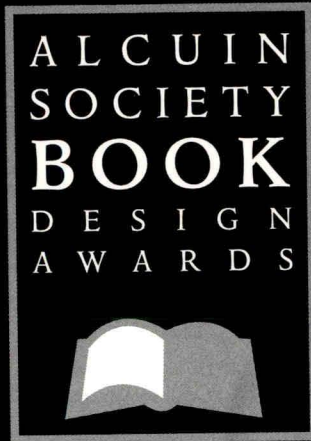
The last category we judged was the Limited Editions. Far from the world of trade publishing is a world where, like the gnomes toiling for gold, people come up with a vision for a book as an object, where size and shape are dictated by the producers' instincts rather than the profit and loss sheets, and they labour with all the inspiration and craftsmanship they have until the physical book becomes their vision. The scales of the books vary, the qualities of the materials range from the finest binding leathers to photocopies, but in the world of the Book Arts, all speak in their own voice, and hold their own place. Selecting and ordering the winners was difficult, and a bit arbitrary. Crispin and Jan Elstead of the Barbarian Press continue to produce masterpieces, such as the first-place winner, *Inishbreem*. The beautiful little typographic paeon, *Francesco Griffo da Bologna*, by Rollin Milroy took second, and *Island of Demons*, Harwood Press, Hugh Michaelson, took third.

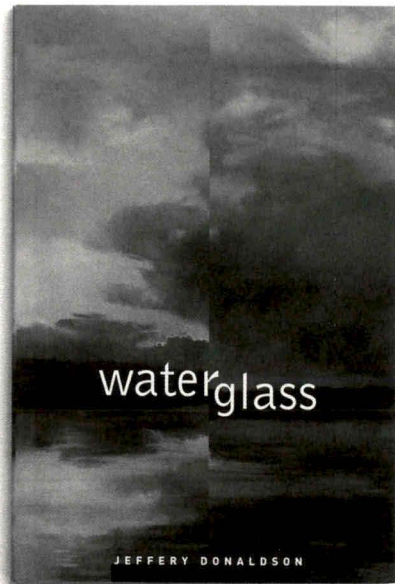
All in all, it was an impressive and heart-warming collection, and we look forward to the continuing commitment of Canadian publishers and book workers to excellence in book design and production.

Linda Gustafson

COUNTERPUNCH

The Award Winners





TITLE

Waterglass

AUTHOR

Jeffrey Donaldson

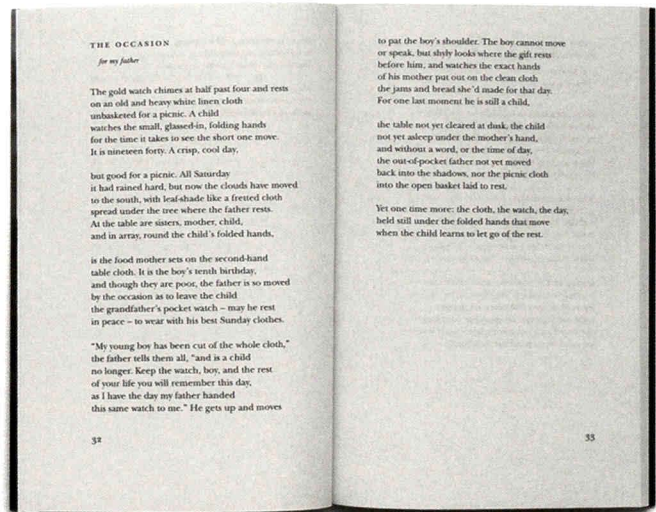
PUBLISHER

McGill-Queen's University Press

DESIGNER

Sonia Chow

SIZE

14 x 19 cm

THE OCCASION

for my father

The gold watch chimes at half past four and rests
on an old and heavy white linen cloth
unbaked for a picnic. A child
watches the small, glassed-in, folding hands
for the time it takes to see the short one move.
It is nineteen forty. A crisp, cool day.

but good for a picnic. All Saturday
it had rained hard, but now the clouds have moved
to the south, with leaf-shade like a tattered cloth
spread under the tree where the father rests.
At the table are sisters, mother, child,
and in array, round the child's folded hands,

is the food mother sets on the second-hand
table cloth. It is the boy's tenth birthday,
and though they are poor, the father is so moved
by the occasion as to leave the child
the grandfather's pocket watch – may he rest
in peace – to wear with his best Sunday clothes.

"My young boy has been cut of the whole cloth,"
the father tells them all, "and as a child
no longer. Keep the watch, boy, and the rest
of your life you will remember this day,
as I have the day my father handed
this same watch to me." He gets up and moves

32

to pat the boy's shoulder. The boy cannot move
or speak, but shyly looks where the girl rests
before him, and watches the exact hands
of his mother pat out on the clean cloth
the jams and bread she'd made for that day.
For one last moment he is still a child.

the table not yet cleared at dusk, the child
not yet asleep under the mother's hand,
and without a word, or the time of day,
the out-of-pocket father not yet moved
back into the shadows, nor the picnic cloth
into the open basket laid to rest.

Yet one time more: the cloth, the watch, the day,
held still under the folded hands that move
when the child learns to let go of the rest.

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TITLE

Lake Where No One Swims

AUTHOR

Chris Chambers

PUBLISHER

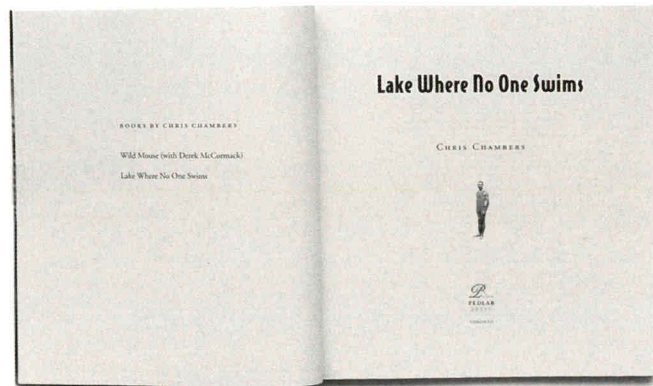
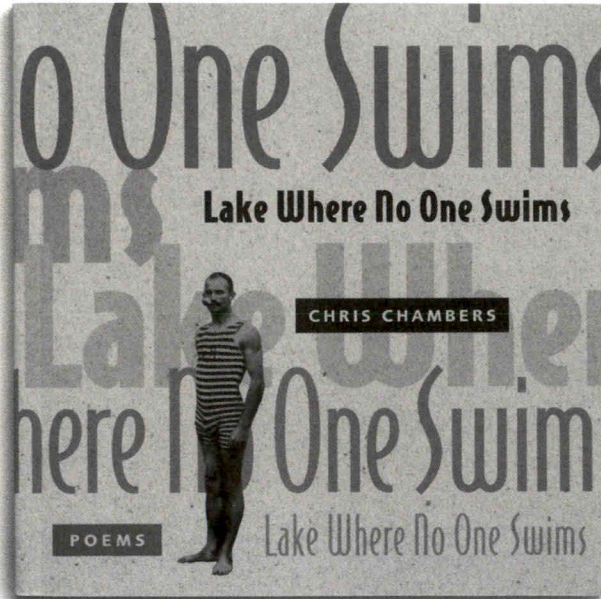
Pedlar Press

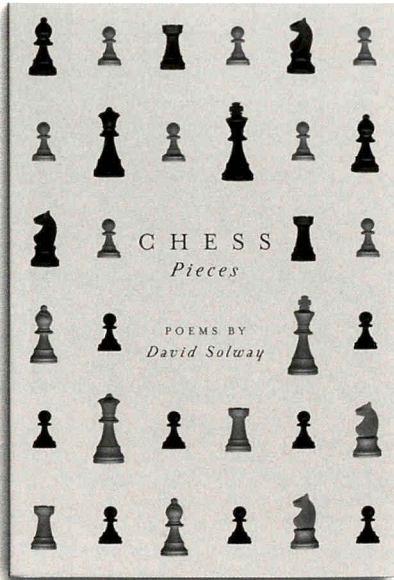
DESIGNER

Zab Design & Typography

SIZE

17 x 17 cm





TITLE

Chess Pieces

AUTHOR

David Solway

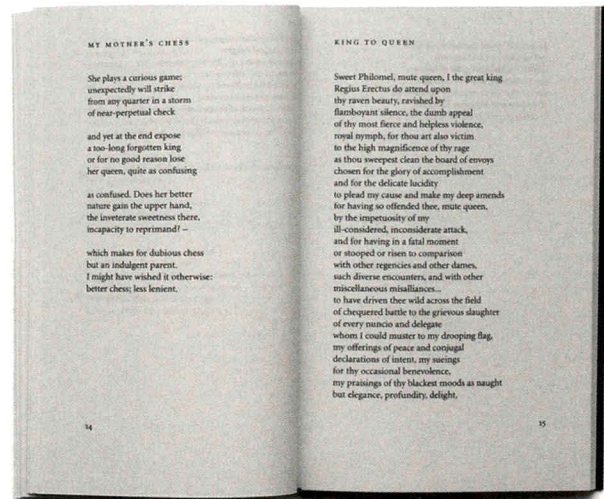
PUBLISHER

McGill-Queen's University Press

DESIGNER

David Drummond

SIZE

13 x 19 cm

MY MOTHER'S CHESS

She plays a curious game:
 unsuspectedly will strike
 from my quarter in a storm
 of near-perpetual check

and yet at the end expose
 a too-long forgotten king,
 or for no good reason lose
 her queen, quite as confusing

as confused. Does her better
 nature gain the upper hand,
 the inveterate sweetness there,
 incapacity to repentance!

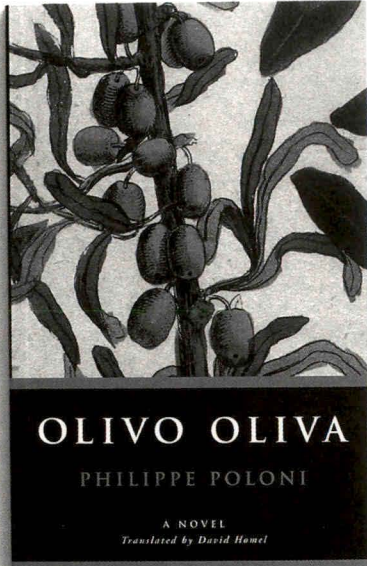
which makes for dubious chess
 but an indulgent parent.
 I might have wished it otherwise:
 better chess, less lenient.

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KING TO QUEEN

Sweet Philomel, mute queen, I the great king
 Regius Erectus do attend upon
 thy ravens beauty, revisited by
 flame-boyant silence, the dumb appeal
 of thy most fierce and helpless violence,
 royal nymph, for thou art also victim
 to the high magnificence of thy rage
 as thou sweepst clean the board of envoys
 chosen for the glory of accomplishment
 and for the delicate lucidity
 to plead my cause and make my deep amends
 for having so offended thee, mute queen,
 by the impetuosity of my
 ill-considered, inconsiderate attack,
 and for having in a fatal moment
 or stooped or risen to comparison
 with other regencies and other dames,
 such diverse encounters, and with other
 miscellaneous misalliances,
 to have driven thee wild across the field
 of chequered battle to the grievous slaughter
 of every minion and delegate
 whom I could master to my dooping flag,
 my offerings of peace and conjugal
 declarations of intent, my usings
 for thy occasional benevolence,
 my praisings of thy blackest moods as naught
 but elegance, profundity, delight.

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TITLE

Olivo Oliva

AUTHOR

Philippe Poloni

PUBLISHER

Stoddart Publishing Co. Ltd.

DESIGNER

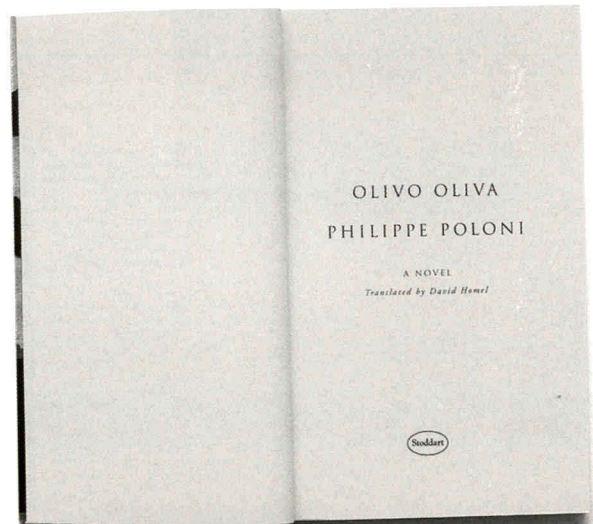
**Angel Guerra
Tannice Goddard**

cover

text

SIZE

13 x 20.5 cm



TITLE

Gabriel Dumont in Paris

AUTHOR

Jordan Zinovich

PUBLISHER

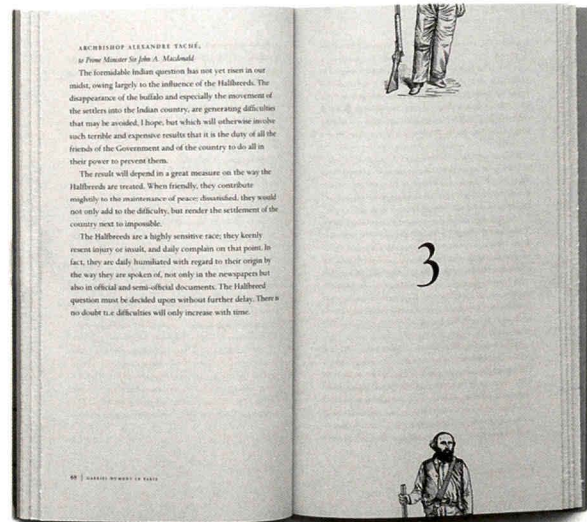
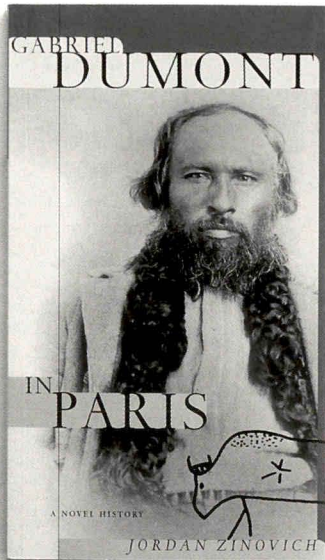
**The University of Alberta
Press**

DESIGNER

Alan Brownoff

SIZE

13 x 23 cm



TITLE

The Question

AUTHOR

Austin Clarke

PUBLISHER

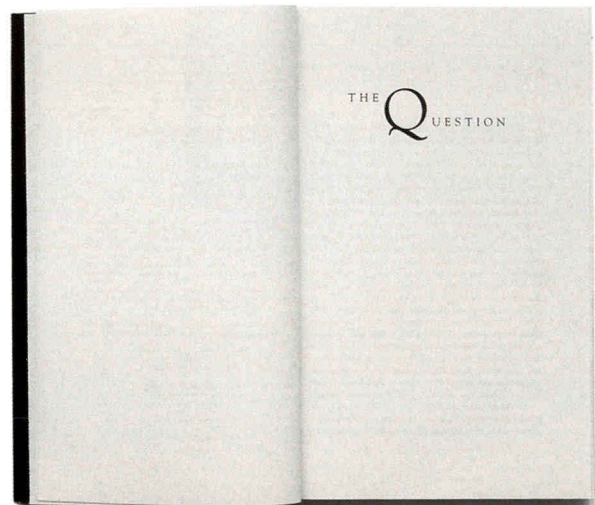
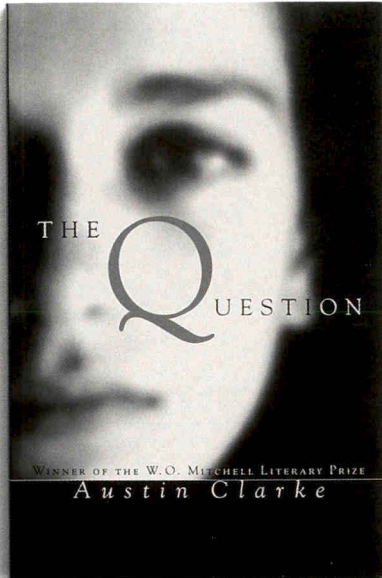
McClelland & Stewart

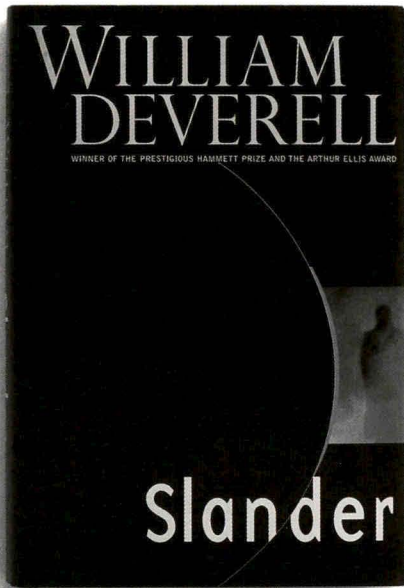
DESIGNER

Sari Ginsberg

SIZE

14 x 21.5 cm





TITLE

Slander

AUTHOR

William Deverell

PUBLISHER

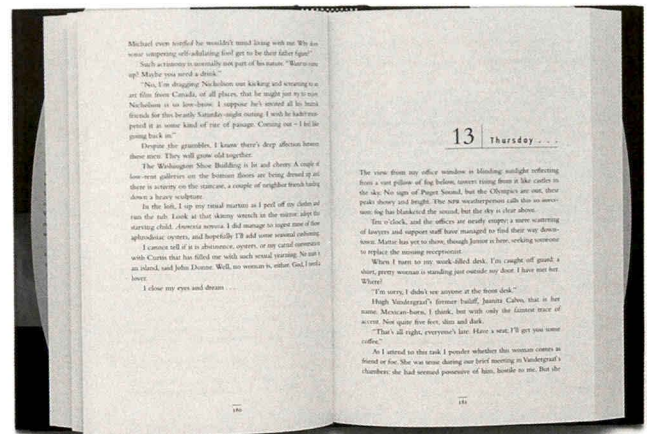
McClelland & Stewart

DESIGNER

Ingrid Paulson

SIZE

16.5 x 24 cm



TITLE

**Setting the Stage:
Montreal Theatre, 1920-1949**

AUTHOR

Herbert Whittaker

PUBLISHER

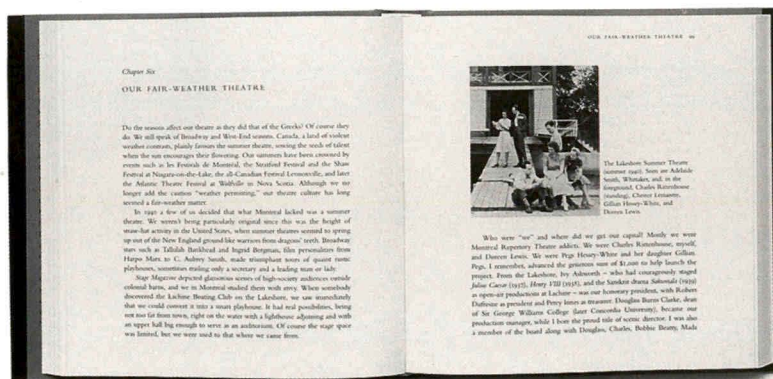
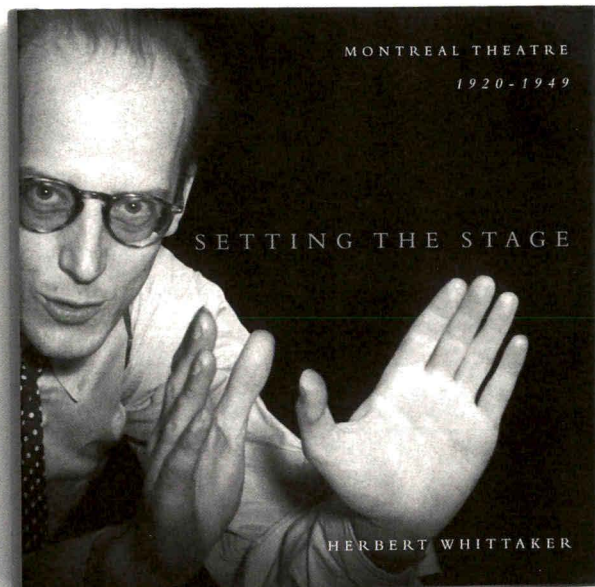
McGill-Queen's University Press

DESIGNER

David Drummond

SIZE

21.5 x 21 cm



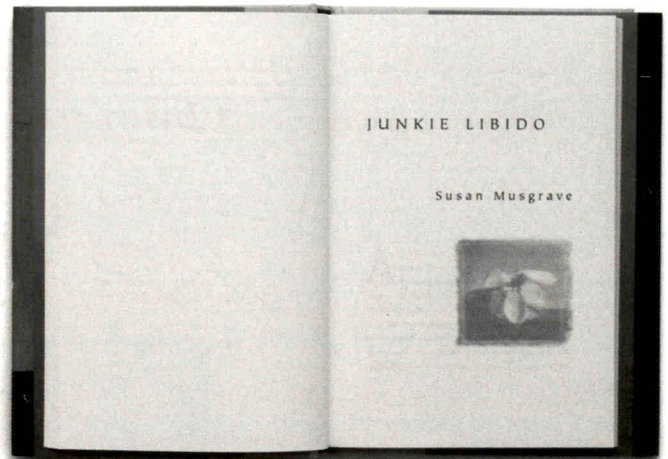
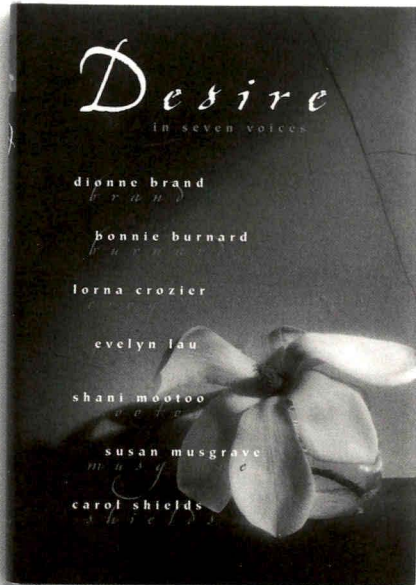
TITLE
Desire in Seven Voices

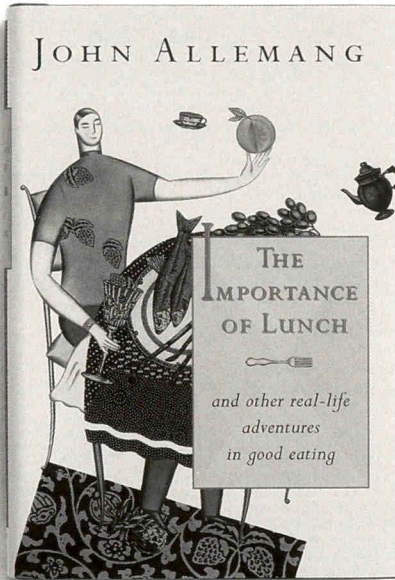
EDITOR
Lorna Crozier

PUBLISHER
Douglas & McIntyre

DESIGNER
Val Speidel

SIZE
14 x 19 cm





TITLE

**The Importance of Lunch,
and Other Real-Life
Adventures in Good Eating**

AUTHOR

John Allemang

PUBLISHER

Random House Canada

DESIGNER

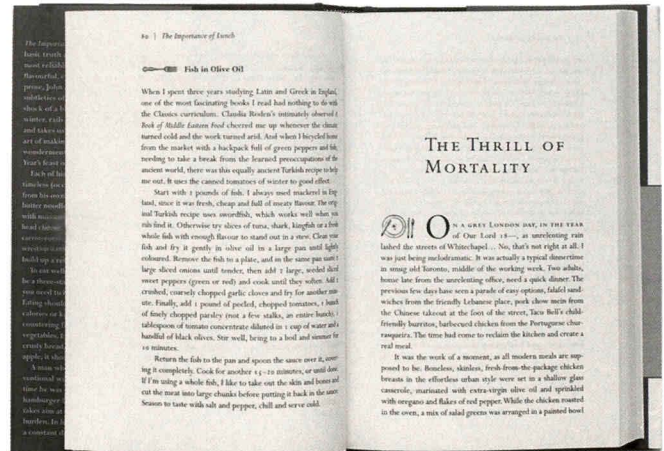
Sharon Foster Design

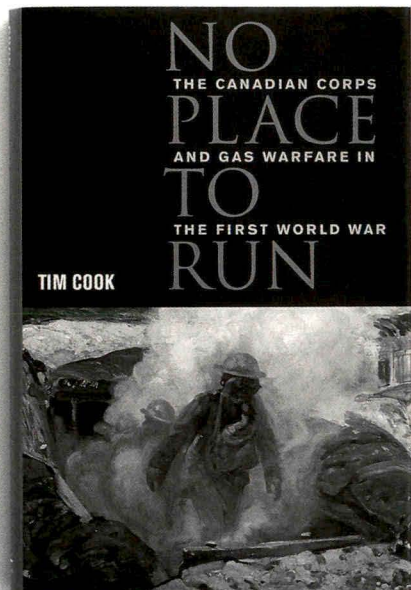
ILLUSTRATOR

Susanna Denti

SIZE

15 x 22 cm





TITLE

**No Place to Run:
The Canadian Corps and Gas
Warfare in the First World War**

AUTHOR

Tim Cook

PUBLISHER

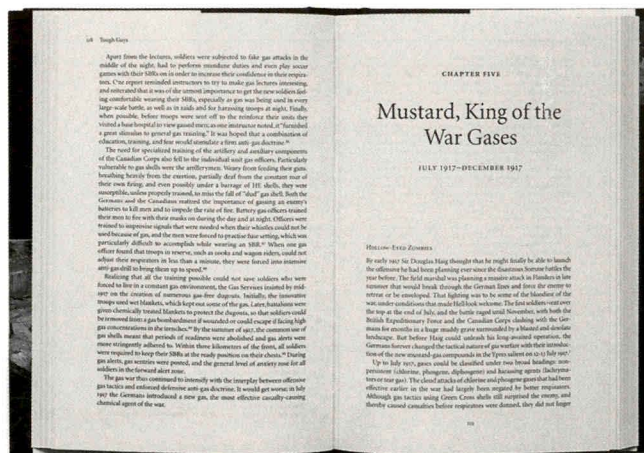
UBC Press

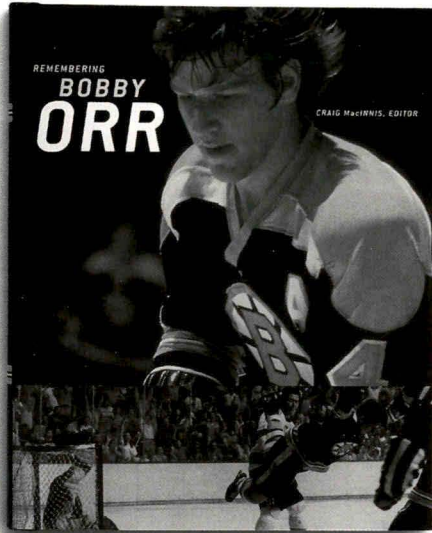
DESIGNER

Aitken+Blakeley

SIZE

16 x 23.5 cm





TITLE

**Remembering Bobby Orr,
A Celebration**

AUTHOR

Craig MacInnis

PUBLISHER

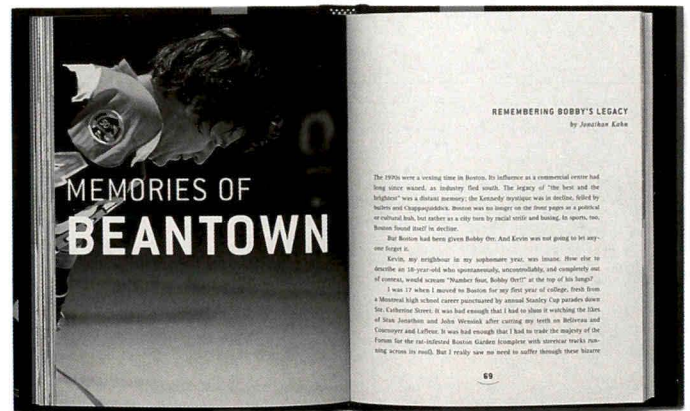
Stoddart Publishing Co.Ltd.

DESIGNER

Bill Douglas @The Bang

SIZE

16 X 20 cm



TITLE

The Trickster Shift: Humour and Irony in Contemporary Native Art

AUTHOR

Allan J. Ryan

PUBLISHER

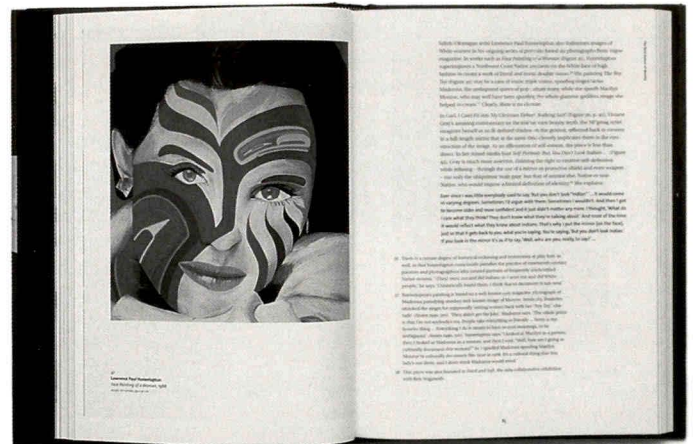
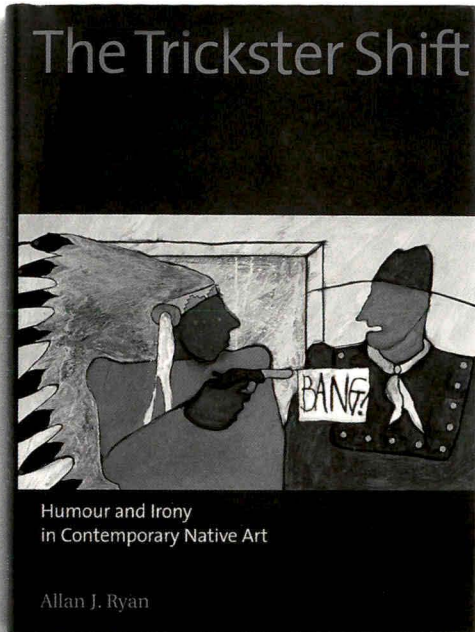
UBC Press / University of Washington Press

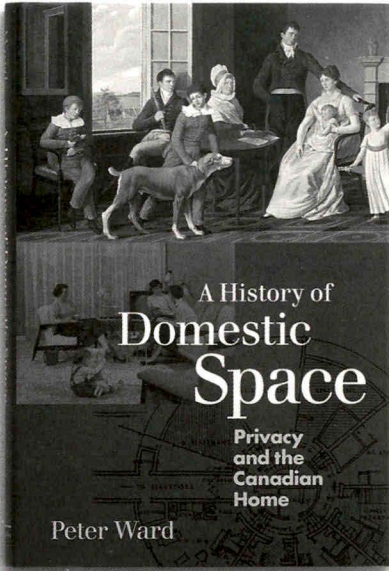
DESIGNER

George Vaitkunas

SIZE

21.5 x 28.5 cm





TITLE

**A History of Domestic Space:
Privacy and the Canadian Home**

AUTHOR

Peter Ward

PUBLISHER

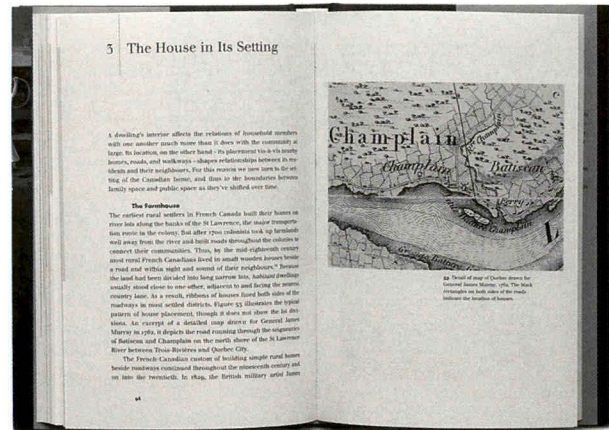
UBC Press

DESIGNER

George Vaitkunas

SIZE

16 x 23.5 cm



TITLE

The magic Moustache

WRITER

Gary Barwin

PUBLISHER

Annick Press

DESIGNER

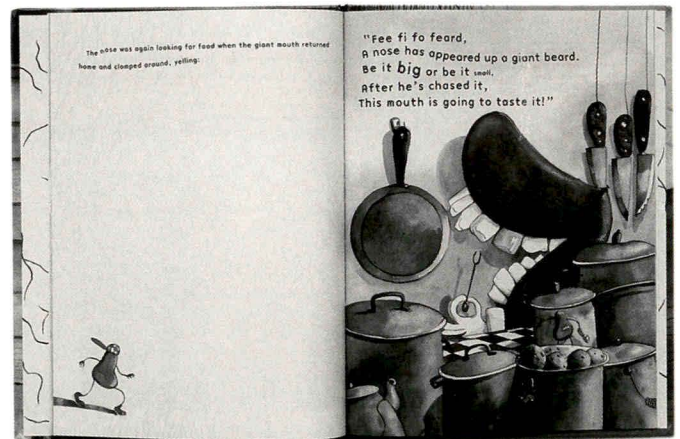
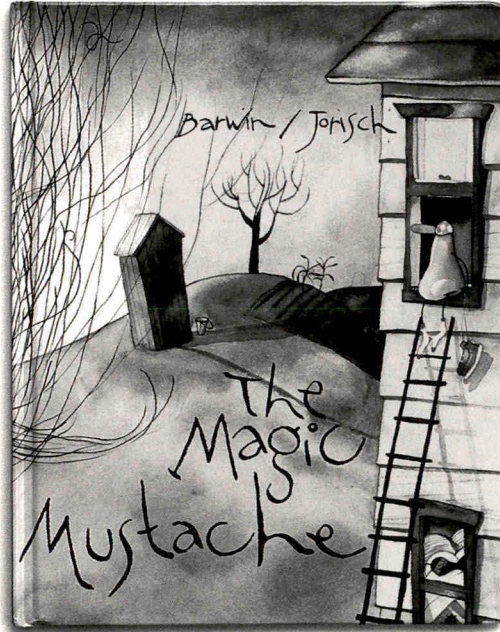
Andree Lauzon

ILLUSTRATOR

Stephane Jorisch

SIZE

21.5 x 28 cm



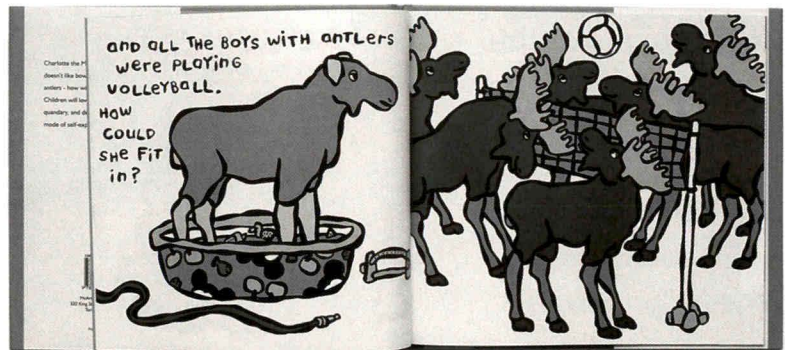
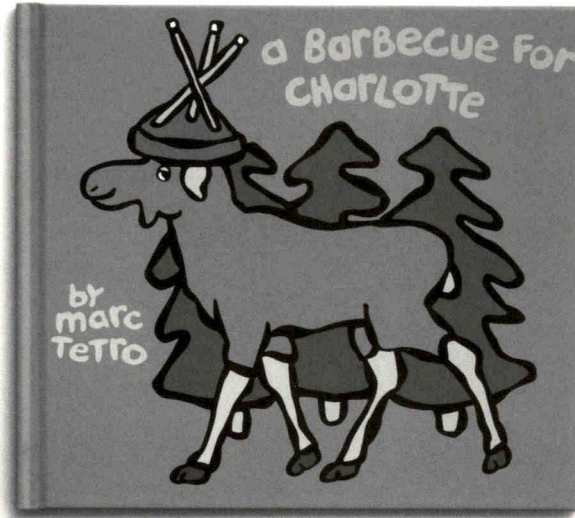
TITLE
A Barbecue for Charlotte

AUTHOR
Marc Tetro

PUBLISHER
McArthur & Company

DESIGNER
Marc Tetro

SIZE
25 x 22 cm



TITLE

The Praire Fire

WRITER

Marilyn Reynolds

PUBLISHER

Orca Book Publishers

DESIGNER

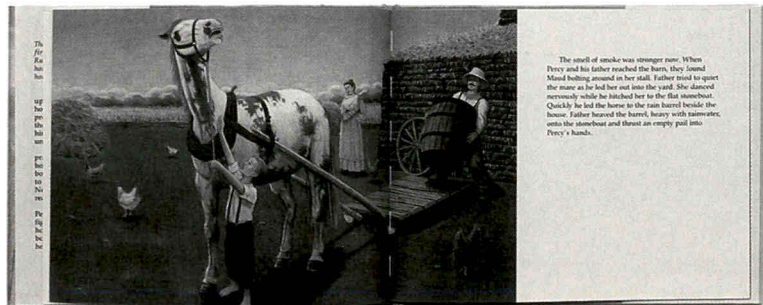
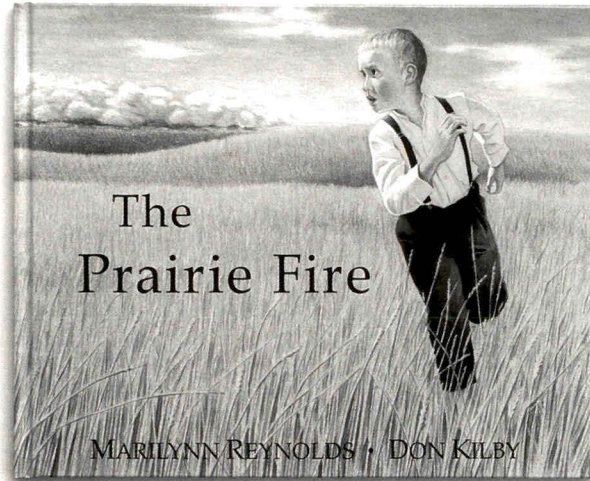
Christine Toller

ILLUSTRATOR

Don Kilby

SIZE

26 x 21 cm



TITLE

Krieghoff: Images of Canada

AUTHOR

Dennis Reid

PUBLISHER

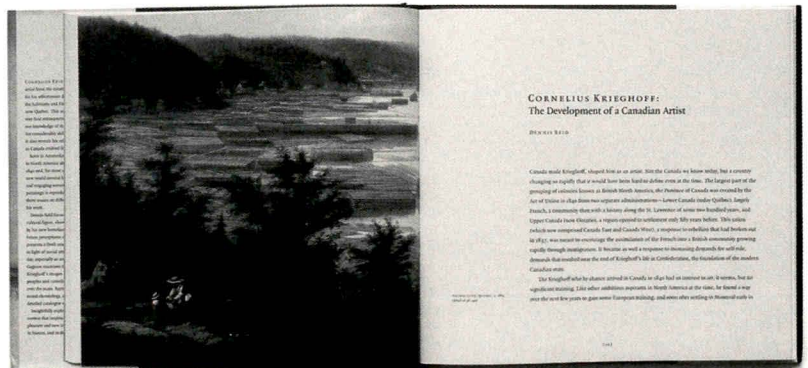
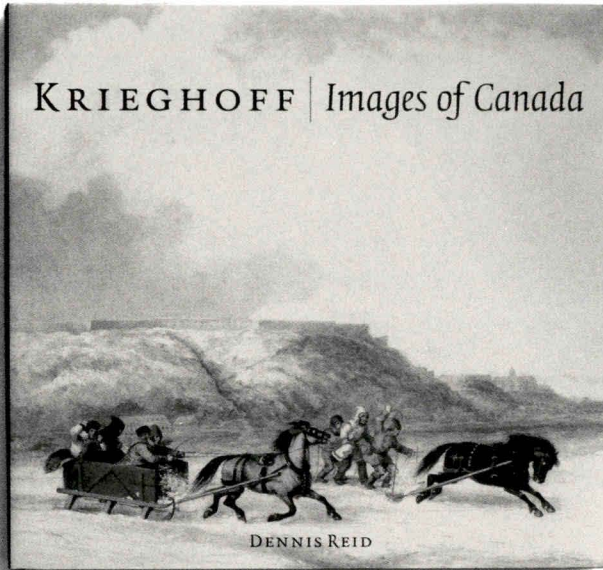
**Douglas & McIntyre /
Art Gallery of Ontario**

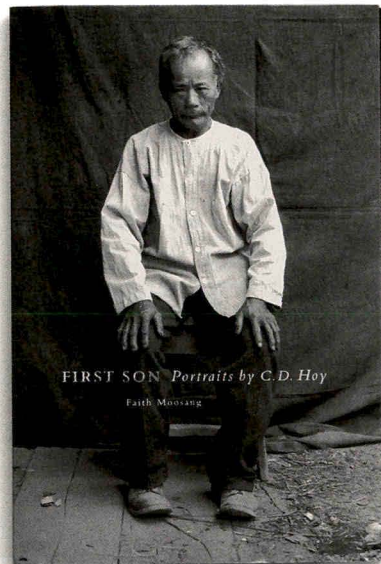
DESIGNER

George Vaitkunas

SIZE

29 x 27.5 cm





TITLE

First Son: Portraits by C.D. Hoy

AUTHOR

Faith Moosang

PUBLISHER

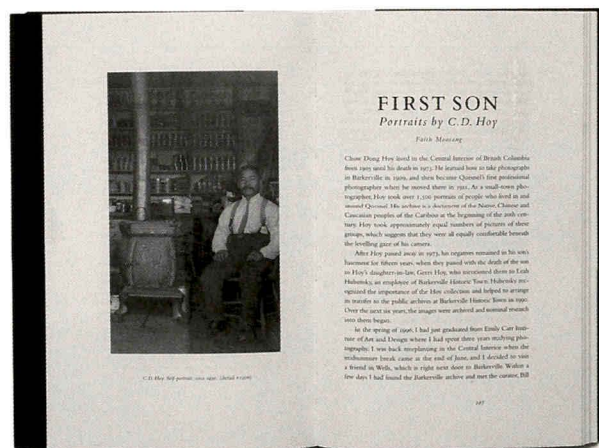
**Presentation House Gallery /
Arsenal Pulp Press**

DESIGNER

Timmings & Debay

SIZE

18 x 27 cm



FIRST SON
Portraits by C.D. Hoy

Faith Moosang

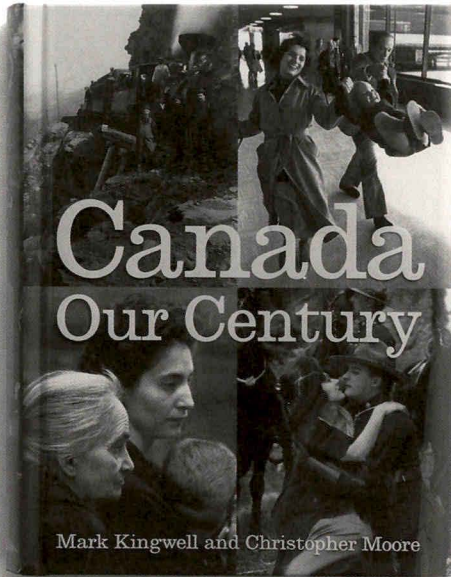
Chow Dong Hoy lived in the Central Annex of Brown Columbia from 1947 until his death in 1973. The archival basis is the photographs in Berkeley in 1968, and then became (Hoy's) first professional photographer when he moved there in 1968. As a small-time photographer Hoy took over a few portraits of people who lived in and around Oakland. He worked in a department of the North China and Cantonese people of the Leathouse in the beginning of the 1960s. Hoy took approximately equal numbers of pictures of these groups, which suggest that they were all equally considerable beneath the brooding gaze of his camera.

After Hoy passed away in 1973, his negatives remained in his workshop for almost ten years, when they passed into the hands of the son of Hoy's daughter-in-law, Gary Hoy, who succeeded them to Lish Halmick, an employee of Berkeley's Historic Farm. Halmick recognized the importance of the Hoy collection and helped to arrange its transfer to the public archive at Berkeley's Historic Farm in 1984.

Over the past six years, the images were ordered and arranged through Hoy's son Gary.

In the spring of 2001, I had just graduated from Emily Carr Institute of Art and Design where I had spent three years studying photography. I was back interning in the Central Annex when the bookmaker broke camp at the end of June, and I decided to visit a friend in Wells, which is right across from Berkeley. Within a few days I had found the Berkeley archive and met the curator Bill

C.D. Hoy 60 portrait (top right) (dated 1968)



TITLE

Canada Our Century

AUTHOR

**Mark Kingwell and
Christopher Moore**

PUBLISHER

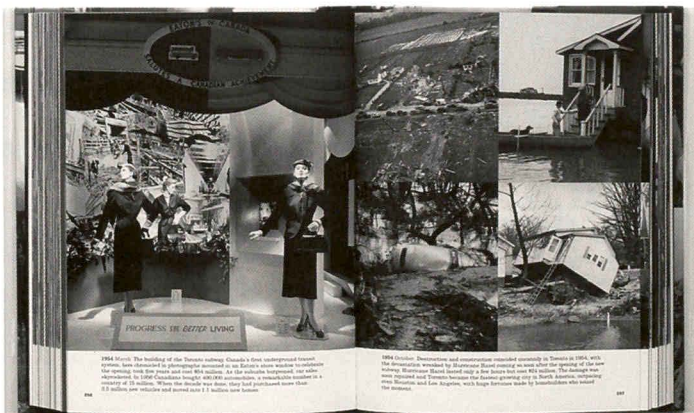
Doubleday Canada

DESIGNER

**Concrete Design
Communications / Sara Borins**

SIZE

18 x 23 cm



TITLE

**Carlo Scarpa Architect:
Intervening With History**

AUTHOR

Nicholas Olsberg et al

PUBLISHER

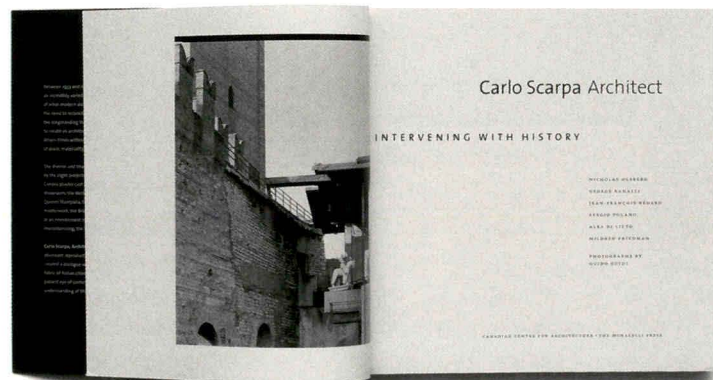
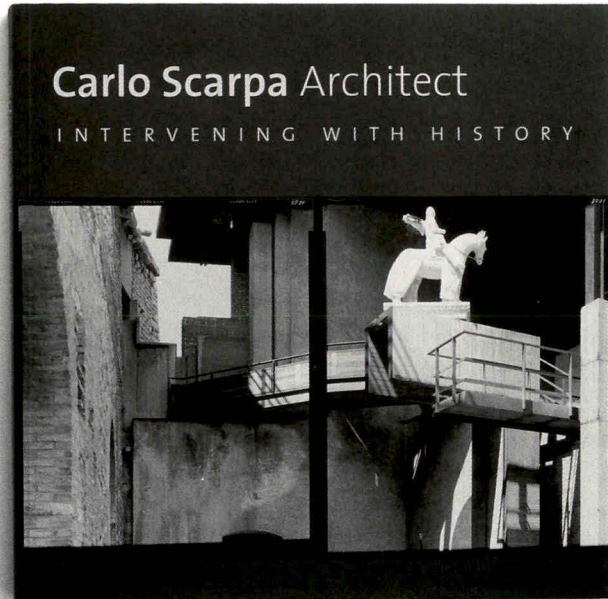
**Canadian Centre for
Architecture / Monacelli Press**

DESIGNER

Glen Goluska

SIZE

26 x 26 cm



Limited Edition

First Prize



TITLE

Inishbream

PUBLISHER

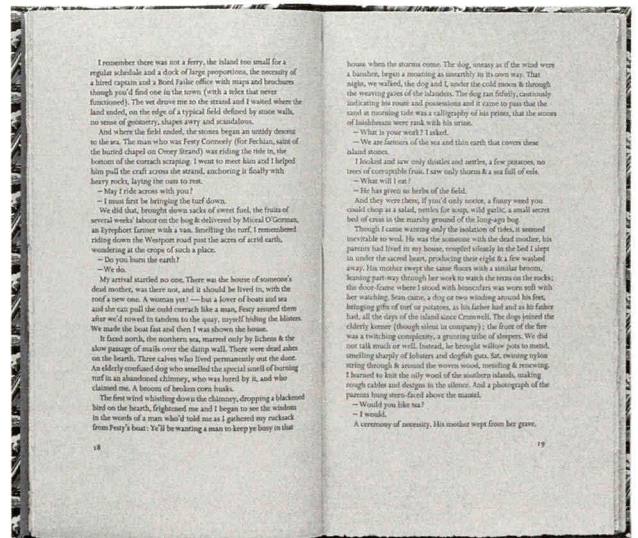
Barbarian Press

DESIGNER

Crispin Elsted

SIZE

16 × 27 cm



I remember there was not a ferry, the island too small for a regular schedule and a dock of large proportions, the necessity of a hired captain and a Boat Fallow office with maps and brochures though you'd find one in the town (with a letter that never functioned). The wet drove me on the strand and I waded where the land ended, on the edge of a typical field defined by stone walls, in a sense of geography, shapes very dry and unadorned.

And where the field ended, the moors began an untidy descent to the sea. The man who was Ferry Connorsy (for Ficklan, saint of the hatched chapel on Crooy strand) was riding the tide in, the bottom of the corrach scraping. I went to meet him and I helped him pull the craft across the strand, anchoring it finally with heavy rocks, drying the coat to rest.

— May I ride across with you?

— I must first be bringing the tide down.

We did that, brought down sacks of sweet foot, the fruits of several weeks' labour on the bog & delivered by Mival O'Gorman, an ivy-leaved farmer with a wasp, kneeling the turf; I remembered riding down the Winterton road past the acres of acid earth, wondering at the crops of such a place.

— Do you burn the earth?

— We do.

My arrival startled no one. There was the house of someone's dead mother, was there one, and it should be lived in, with the roof a new one. A woman yes! — has a fever of tears and sea and the sea pull the soul towards like a man. Ferry arrived there after we'd roared in tandem to the quay, myself holding the horses. We made the boat fast and then I was shown the house.

It faced north, the northern sea, marked only by lichen & the slow passage of mounds over the damp wall. There were dead abut on the beach. Three cabins who lived permanently out the door. An elderly one-faced dog who snuffed the special smell of burning turf in an abandoned chimney, who was loved by it, and who claimed me. A house of broken core tracks.

The first wind whistling down the chimney, dropping a blackened hat on the beach, frightened me and I began to see the wisdom in the words of a man who'd told me as I gathered my rucksack from Ferry's boat: "It'll be wanting a man to keep ye busy in that

house when the storms come. The dog, unsure of the wind were a lander, began a moaning as assembly in its own way. That night, we waded, the dog and I, under the cold moon & through the weaving gears of the blankets. The dog ran faithfully, constantly indicating the shore and gnomons and it came to pass that the sand in morning tide was a calligraphy of his prints, that the acres of landmass were rank with his prints.

— What is your work I talked.

— We are farmers of the sea and thin earth that covers those island stones.

I looked and saw only ditches and mounds, a few potatoes, no trees of corrugible fruit. I saw only stones & a sea full of eels.

— What will I eat?

— He has given us herbs of the field.

And they were there, if you'd only asked, a ferry road you could step as a sail, mounds for soap, wild garlic, a small acres bed of crabs in the marshy ground of the long-age bog.

Though I came wanting only the solitude of tide, it seemed inevitable to wade. He was the someone with the dead mother, his parents had lived in my house, compiled slowly in the bed I sleep in under the sacred hearth, producing their right & a few waded away. His mother swept the same floors with a similar broom, having got on way through her work to watch the terns on the rocks; the dove came where I stood with binoculars was worse still with her watching. Some came, a dog or two wading around his feet, bringing gifts of mud or potatoes, as his father had and in his father had, all the days of the island since Cromwell. The dogs joined the chimney & more (though white in company) to the front of the sea was a twin-bag complexity, a growing table of sleepers. We did not talk small or evil. Instead, he brought willow poles to mend, smutting sharply of lobsters and dogfish poise, but, among typhoid rings through it around the woven wood, smelling & mowing.

I thought to kiss the only wood of the stonery island, making rough cables and designs in the silence. And a photograph of the parents hung over-dread above the mantle.

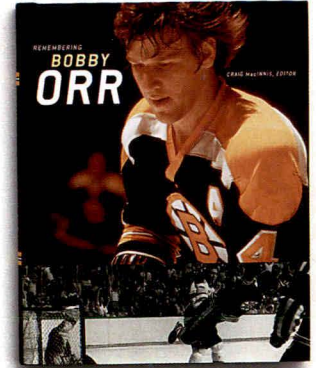
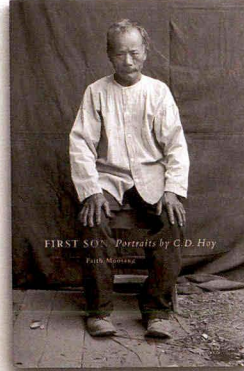
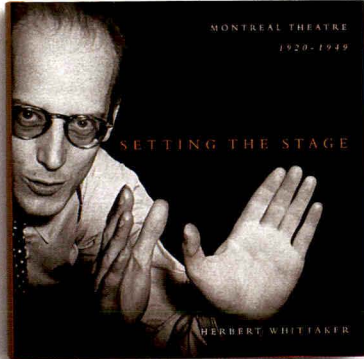
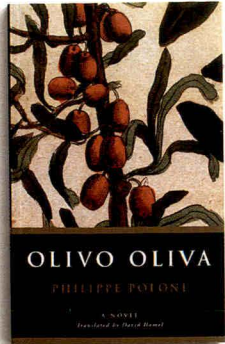
— Would you like tea?

— I would.

A ceremony of necessity, his mother wept from her gown.

18

19



The award winning titles from the eighteen annual competition will be on display in the following locations:

Vancouver Public Library

Central Branch

350 West Georgia Street

Vancouver

Word on the Street

Moat Gallery Lower level

Sunday September 24, 2000

11am to 6pm

Roberto Dosil, a judge in the 1999

Competition will attend

4pm to 6pm with a

presentation / discussion

5pm to 6pm

The Alcuin Society invites you to celebrate excellence in book design and meet the class of 1999.

Design Exchange

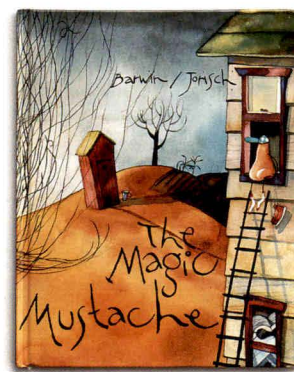
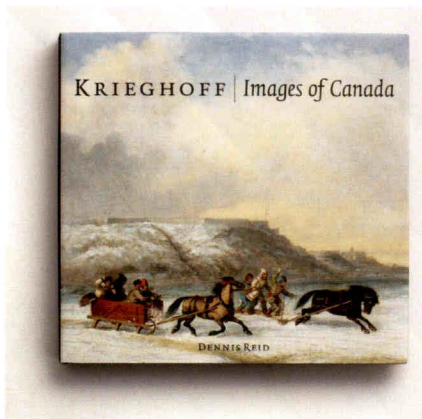
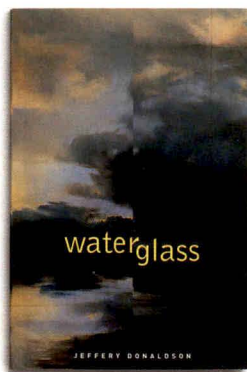
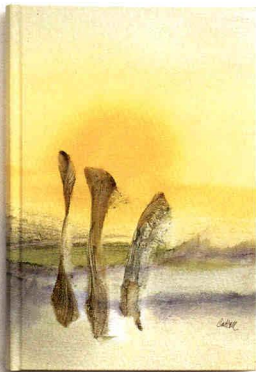
234 Bay Street
Toronto Dominion Centre, Toronto
Monday, September 25 to
Sunday, October 8, 2000
Open
Monday to Friday 10am to 6pm
Saturday, Sunday 12pm to 5pm

Reception:
Wednesday, September 27
5pm to 7pm
Linda Gustafson, a judge in the 1999
Competition and
Gayle Garlock, Alcuin Society
member and Director Development
and Public Affairs, University of
Toronto will attend.

The National Gallery of Canada

Ground Floor East Corridor
395 Wellington Street Ottawa

Thursday October 12 to
Friday October 27, 2000
09:30 to 22:30 daily



Limited Edition

Second Prize



TITLE

**Francesco Griffo da Bologna
Fragments & Glimpses**

PUBLISHER

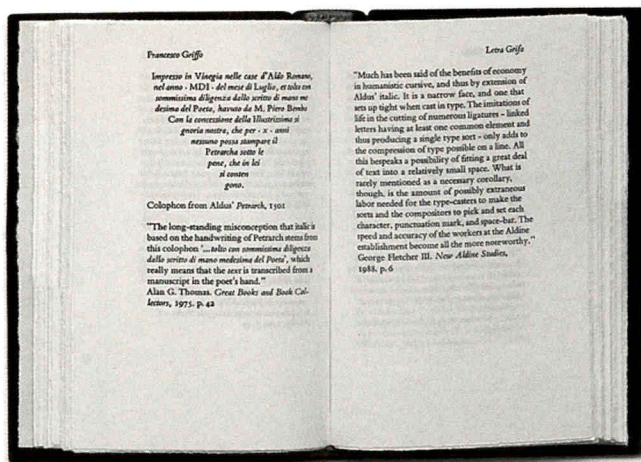
A Lone Press

DESIGNER

Rollin Milroy

SIZE

9 x 13 cm



Limited Edition

Third Prize

TITLE

The Island of Demons

PUBLISHER

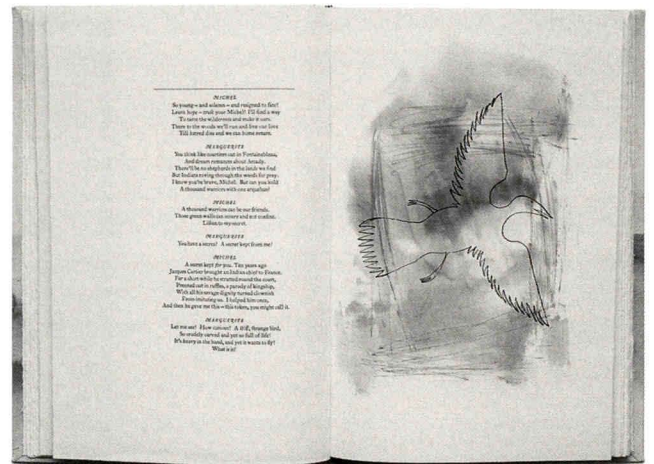
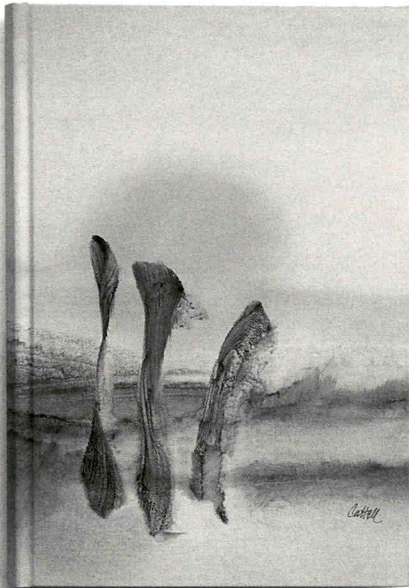
Harwood Press

DESIGNER

Hugh Michaelson

SIZE

29 x 33 cm



The Alcuin Society was founded by 1965 by G.A. Spencer for booklovers world-wide to promote a wider appreciation of what goes into finely wrought books. The name "Alcuin" was chosen to honour the memory of Alcuin of York (735 to 804 AD). Alcuin was a man who cared not only about books but handwriting too, which he rescued from the proliferation of bastard styles of the period. As, in effect, Charlemagne's "Minister of Culture", Alcuin selected the most pleasing and certainly the most legible script of his day, and gave it official blessing. Known as the "Caroline Minuscule", it ultimately led to our modern lower-case alphabet.

To further its aims, The Alcuin Society engages in a wide range of activities, many in collaboration with the Canadian Centre for Studies in Publishing at Simon Fraser University: lectures, workshops, exhibitions, and competitions. Annual design awards are made by a panel of judges for the best in Canadian book design. *Amphora*, the Society's quarterly journal, covers a wide range of topics related to the book arts: collecting, typography, type design, type-setting, calligraphy, paper-making, ornamentation, illustration, printing and binding.

DIRECTORS

Susan Andrews
Don Atkins
Maureen Elston
Richard Hopkins
Stuart Isto
John King
Brenda Peterson
Don Polak
Jim Rainer
Sylvia Smallman
Geoff Spencer
Mark Stanton
Ralph Stanton
Frances Woodward

Membership in the Society has
the following categories:

INDIVIDUAL

\$40.00 per year

CORPORATE

\$40.00 per year

PATRON

\$100.00 per year

STUDENT

\$20.00 per year

three years maximum

The Alcuin Society

P.O. Box 3216

Vancouver, BC, V6B 3X8

www.alcuinsociety.com

ACKNOWLEDGMENTS

Digital Photography
Hot Digital Dog Studios

ALCUIN
SOCIETY
BOOK
DESIGN
AWARDS
WINNER

