

THE ALCUIN SOCIETY 2005 AWARDS FOR EXCELLENCE IN

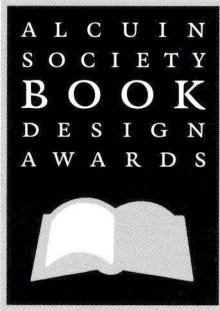
BOOK

DESIGN IN CANADA

PRIX POUR L'EXCELLENCE DE LA CONCEPTION GRAPHIQUE DU

LIVRE

AU CANADA CONFÉRÉS PAR LA SOCIÉTÉ ALCUIN, 2005



24TH | 24IÈME

THE ALCUIN SOCIETY 2005 AWARDS FOR EXCELLENCE
IN BOOK DESIGN IN CANADA | PRIX POUR L'EXCELLENCE
DE LA CONCEPTION GRAPHIQUE DU LIVRE AU CANADA
CONFÉRÉS PAR LA SOCIÉTÉ ALCUIN, 2005

CONTENTS | TABLE DES MATIÈRES

III	Preface Préface
VIII	Exhibition Venues Lieux d'Expositions
01	The Judges Les Juges
03	The Award Winners Ouvrages primés
04	Children Livres pour Enfants
12	Limited Editions Éditions à Tirage Limité
18	Pictorial Beaux Livres
24	Poetry Poésie
29	Prose Fiction Romans et Nouvelles
34	Prose Non-Fiction Études et Essais
38	Prose Non-Fiction Illustrated Études et Essais Illustrés
43	Reference Ouvrages de Référence
47	Judges' Comments Observations des juges
52	Index
55	The Alcuin Society La Société Alcuin
56	Acknowledgements Remerciements
58	Credits Crédits
60	Special Thanks Mille fois merci

IN APRIL 2006, the Alcuin Society gathered a panel of judges in Vancouver to consider the work of Canadian designers from the 2005 calendar year.

The fundamental principle of the judging process is that each book must be considered as a total entity. The judges examine every aspect of each book, including the dust jacket, binding, endpapers, half-title page, copyright page, title page, page layout, typography, integration of illustrations, chapter openings, running heads, reproduction of illustrations, clarity of printing, choice of paper, footnotes, and bibliographical references.

The Alcuin Society is grateful to the judges for volunteering their time and considerable talent. This year's judges, Robert Bringhurst, Sue Colberg, and Glenn Goluska, from British Columbia, Alberta, and Quebec respectively, met in Vancouver on April 1st, 2006, at Simon Fraser University, Harbour Centre. They selected thirty-five winning titles. This year, the judges elected not to award some prizes. Their purpose, as is ours, is to encourage the very best in Canadian design, and they feel that giving awards only where they see exceptional merit is the best way to achieve this goal.

The judges have summarized some of their observations at the beginning of each category. Their comments on specific books appear at the end of this Catalogue. Unfortunately, due to time constraints, we were unable to translate these comments in time for publication, but they will be available later in French on our web site.

This year's 296 entries were submitted to the Society by 104 publishers, from nine provinces across the nation. Each book, published in Canada in 2005, represents the work of a Canadian designer or designers. As in other years, some of the technical production (printing, paper, etc.) was done outside the country.

2005, the 40th anniversary of the Alcuin Society, was a banner year for the Society's Book Design Competition. In the summer of 2005, the Society was contacted by Friederike Ottnad, of the Stiftung Buchkunst of Frankfurt-am-Main. The Stiftung organizes and curates the exhibit, "Schönste Bücher aus aller Welt" (The Best Book Design From All Over The World), which is held at the great international bookfairs of Frankfurt and Leipzig. They invited us to participate in these exhibits, representing Canada at both Fairs, and to enter the books in their annual book design competition in Leipzig every spring. Of course, we were only too happy to comply.

In the fall of 2005 and the spring of 2006, our prizewinning books from 2004 were indeed on display at the Fairs, along with the books of 33 other countries. Although they won no prizes this year at the Competition, 3 Canadian books were shortlisted, an achievement in itself: of 634 books that participated, 66 were shortlisted, and of these, only 14 were prizewinners. The four designers, and their three shortlisted books, were: Michael Torosian, designer of Dave Heath: Korea by Michael

Torosian (Lumiere Press); Anne Tremblay, designer of *Le Visuel Dictionnaire Thématique: Définitions*, by Jean-Claude Corbeil and Ariane Archambault (Québec Amérique, Montréal); and Tim Inkster and Paul Hodgson, designers of *Looking for Snails on a Sunday Afternoon* by Rudolf Kurz (The Porcupine's Quill).

2005 was also an award-winning year for one of the Society's founding members. We would like to congratulate Basil Stuart-Stubbs, C.M., inducted into the Order of Canada in June, 2005.

We have made another departure this year. In order to give more of our winners an opportunity to receive their awards in person, we decided to give out the awards in two venues in 2006: at our Annual General Meeting in Vancouver, and at the opening reception for our exhibit at the Design Exchange in Toronto.

The Alcuin Society is grateful to all of the publishers and designers who have submitted books. A copy of each winning book is donated to the Special Collections Division of the W.A.C. Bennett Library at Simon Fraser University, to support the University's programs at its Canadian Centre for Studies in Publishing. This collection of Alcuin Society prizewinning books may be seen on request by the general public at the Bennett Library in Burnaby.

The books that have been sent to Germany are also available in perpetuity. They have been contributed to the German Book and Type Museum (a department of the German National Library) in Leipzig, and will remain in their permanent collection of international prizewinning books. This collection is used for various exhibits and publications, both in Germany and around the world.

Special thanks also go to publishers of the winning entries, for providing extra copies of their books to the Society for use in exhibitions held in various Canadian cities and internationally, throughout the coming year. A list of the exhibition venues appears in this catalogue.

In closing, I would like to share with you some thoughts expressed by our patron, Dr. Yosef Wosk, when he heard about our venture into Europe:

"Design, for me, for most of us, is not just an afterthought or a minor detail; it is not an inconvenience nor a stumbling block. Design is wings and soul; it is a reliquary, an appropriate vessel - grand or humble, thick or thin - for all those who would be embraced by its protective aesthetics. The slimmest volume attired in time and texture, in choreographed space and perfect face, is a parenthetical recapitulation of Creation itself. Since we cannot achieve perfection in ourselves, at least we can attempt it in our works.

"Then, when we gaze upon that book or this building, when we hear music that quickens the soul or taste a sublime recipe . . . and every other expression of the noble arts (the other, dark arts, must also be explored, but that is another discussion),

when we encounter our works they serve as a mentoring mirror to awaken us, once again, to the highest calling of the possible human.

“Our Book Design Competition, therefore, is not only beautiful but it is necessary. Each particular tome, the singular book before me, echoes the universal Book of Being whose pages are the heavens, quills the forests, and whose inks are scooped from the seas. It is a Book whose content squeezes past its straining covers, a binding that simply cannot contain the eternal parade that marches beyond the borders of any known world.” – Dr. Yosef Wosk, September, 2005.

En avril 2006, la Société Alcuin a réuni à Vancouver un jury chargé d'examiner les travaux de concepteurs graphiques canadiens pour l'année 2005.

Le principe essentiel sur lequel se fondent les décisions du jury, c'est que chaque livre doit être considéré comme formant un tout. Les juges étudient chacun des ouvrages sous ses différents aspects : jaquette, reliure, gardes, faux-titre, page de copyright, page de titre, mise en pages, typographie, intégration des illustrations, débuts de chapitre, titres courants, reproduction des illustrations, netteté de l'impression, choix du papier, notes en bas de page et références bibliographiques.

La Société Alcuin est reconnaissante aux juges d'avoir accepté, à titre gracieux, de mettre leurs compétences à son service. Robert Bringhurst, Sue Colberg et Glenn Goluska, de la Colombie-Britannique, de l'Alberta et du Québec respectivement, se sont rencontrés le 1er avril 2006 à l'Université Simon Fraser de Vancouver, au Harbour Centre. Ils ont choisi 35 livres gagnants, mais ont décidé de ne pas décerner certains prix. Leur objectif, comme le nôtre, est d'encourager les concepteurs graphiques canadiens à viser l'excellence; ils estiment que le meilleur moyen d'y parvenir est de récompenser uniquement les œuvres qui leur semblent présenter des qualités exceptionnelles.

Les juges ont résumé certaines de leurs observations, qui paraissent au début des sections consacrées aux différentes catégories. Leurs remarques sur chacun des ouvrages figurent à la fin du catalogue. Malheureusement, en raison d'échéances serrées, nous n'avons pu les faire traduire avant de mettre sous presse; d'ici peu, toutefois, on pourra les lire en français dans notre site Web.

Cette année, 296 ouvrages nous ont été soumis par 104 éditeurs, établis dans neuf des dix provinces canadiennes. Chacun de ces livres a été publié au Canada en 2005, et représente le travail d'un ou de plusieurs concepteurs canadiens. Comme pour les années précédentes, certaines composantes techniques (impression, papier, etc.) ont été réalisées à l'extérieur du pays.

La Société Alcuin a fêté en 2005 son 40e anniversaire, et cette année est la meilleure qu'ait connue notre concours de conception graphique du livre. À l'été

de 2005, en effet, nous avons été contactés par Friederike Ottnad, de la Stiftung Buchkunst (Fondation du livre d'art) de Francfort-sur-le-Main. La Fondation organise l'exposition *Schönste Bücher aus aller Welt (Les plus beaux livres du monde)*, qui se tient aux grandes foires internationales du livre de Francfort et de Leipzig. Les responsables nous ont invités à participer à ces deux manifestations pour y représenter le Canada, et à inscrire les ouvrages gagnants à leur concours de conception graphique du livre, qui a lieu à Leipzig tous les printemps. Il va de soi que nous avons accueilli cette offre avec enthousiasme.

À l'automne de 2005 et au printemps de 2006, les livres primés lors de notre concours de 2004 ont été effectivement exposés à ces foires internationales, avec des ouvrages de 33 autres pays. Bien qu'ils n'aient remporté aucun prix, 3 livres canadiens ont été retenus après une première sélection, ce qui constitue déjà une belle réussite : sur les 634 ouvrages participants, 66 ont été présélectionnés, et 14 seulement ont été primés. Quatre concepteurs canadiens se sont ainsi distingués, soit Michael Torosian, pour *Dave Heath : Korea*, dont il est l'auteur (Lumière Press); Anne Tremblay, pour *Le visuel, dictionnaire thématique : définitions*, de Jean-Claude Corbeil et Ariane Archambault (Québec Amérique, Montréal); ainsi que Tim Inkster et Paul Hodgson, pour *Looking for Snails on a Sunday Afternoon*, de Rudolf Kurz (The Porcupine's Quill).

On a également rendu hommage, au cours de la dernière année, à l'un des membres fondateurs de la Société. Toutes nos félicitations à Basil Stuart-Stubbs, C.M., qui a été reçu en juin 2005 dans l'Ordre du Canada.

Nous innovons cette année à plus d'un égard. En effet, pour donner à davantage de gagnants la possibilité de recevoir leur prix en personne, nous avons décidé de tenir deux cérémonies de remise des prix en 2006 : à notre assemblée générale annuelle, qui aura lieu à Vancouver, et à la réception qui marquera l'ouverture de notre exposition au Design Exchange de Toronto.

La Société Alcuin est reconnaissante à tous les éditeurs et concepteurs qui ont pris part à son concours. Il est fait don d'un exemplaire de chaque livre gagnant à la division des collections spéciales de la bibliothèque W.A.C. Bennett, de l'Université Simon Fraser, afin d'appuyer les programmes qu'offre l'Université au Canadian Centre for Studies in Publishing, qui appartient à cet établissement. La collection d'ouvrages primés aux concours de la Société Alcuin peut être vue par le grand public; il suffit d'en faire la demande à la bibliothèque Bennett, à Burnaby.

Les livres envoyés en Allemagne pourront également être vus à perpétuité. Ils se trouvent au musée allemand du livre et de la typographie (qui relève de la bibliothèque nationale d'Allemagne), à Leipzig, et demeureront dans sa collection permanente d'ouvrages primés de différents pays. On puise dans cette collection

pour une diversité d'expositions et de publications, en Allemagne comme ailleurs dans le monde.

Nous remercions tout particulièrement les éditeurs des livres gagnants, pour avoir fourni à la Société des exemplaires additionnels qui seront utilisés dans le cadre d'expositions prévues dans plusieurs villes du Canada et à l'étranger, au cours de l'année qui vient. On trouvera dans le catalogue une liste des lieux de présentation.

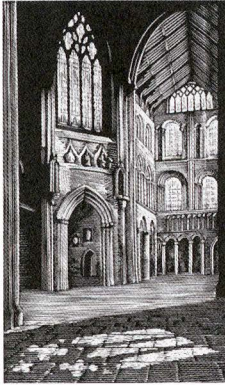
En terminant, j'aimerais vous communiquer quelques réflexions formulées par notre mécène, Yosef Wosk, lorsque nous lui avons parlé de nos nouvelles activités en Europe :

« Le design, pour moi comme pour la plupart d'entre nous, ce n'est pas un simple élément surajouté ni un détail sans importance; ce n'est pas un inconvénient ni un obstacle. Le design a des ailes, une âme; c'est un reliquaire, un vase approprié – modeste ou magnifique, d'une matière fine ou épaisse – pour tout ce qui aspire à la protection de son esthétique. Le volume le plus mince, par l'agencement harmonieux de l'espace et par des caractères d'une forme idéale, reflète en quelque sorte l'acte même de la Création. Certes, nous sommes incapables de parvenir nous-mêmes à la perfection, mais nous pouvons du moins la rechercher dans nos œuvres.

« Ainsi, lorsque nous contemplons tel livre ou tel édifice, lorsque nous entendons une musique exaltante ou goûtons un plat sublime... ou toute autre expression des arts nobles (d'autres types d'expression, relevant des arts dits "vulgaires", doivent aussi être explorés, mais ce n'est pas ici notre propos), lorsque nous nous trouvons en présence de nos œuvres, elles nous éveillent à ce que nous pouvons devenir, nous servent de guides pour tâcher de nous élever, une fois de plus, à la hauteur de ce que l'être humain peut accomplir de plus grand.

« Notre concours de conception graphique du livre n'est donc pas seulement une belle entreprise, mais une entreprise nécessaire. Chacun des volumes qu'il m'est donné de voir me rappelle le Livre de l'existence, ouvrage universel dont les pages sont les cieux; les arbres des forêts en ont tracé les caractères, avec des encres tirées des océans. C'est un livre dont le contenu ne saurait rester enfermé entre les couvertures; la reliure ne peut absolument pas arrêter ce défilé éternel, qui passe les frontières de tous les mondes connus. » – Yosef Wosk, septembre 2005.

LEAH GORDON
The Alcuin Society | La Société Alcuin
May | Mai, 2006



INTERNATIONAL VENUES

Schönste Bücher aus aller Welt
(The Best Book Design From All Over
The World) International Exhibit

Frankfurt Book Fair
Frankfurt am Main, Germany
October 4 to 8 2006 |
Du 4 au 8 octobre 2006

Leipzig Book Fair
Leipzig, Germany
March 22 to 25 2007 |
Du 22 au 25 mars 2007

CANADIAN VENUES

Emily Carr Library
Emily Carr Institute of Art & Design
Vancouver, British Columbia
May 24 to June 9 2006 |
Du 24 mai au 9 juin 2006

The University Golf Club
University of British Columbia
Alcuin Society Annual
General Meeting
Vancouver, British Columbia
June 12 2006 | Le 12 juin 2006

Vaughan Memorial Library
Acadia University
Wolfville, Nova Scotia
June 15 to July 4 2006 |
Du 15 juin au 4 juillet 2006

Redpath Library
McGill University
Montréal, Québec
June 15 to July 31 2006 |
Du 15 juin au 31 juillet 2006

Special Collections Division
W.A.C. Bennett Library
Simon Fraser University
Burnaby, British Columbia
July 1 to August 31 2006 |
Du 1 juillet au 31 août 2006

Design Exchange (DX)
Toronto, Ontario
July 13 to August 2 2006 |
Du 13 juillet au 2 août 2006

Irving K. Barber Learning Centre
University of British Columbia
Vancouver, British Columbia
August 10 to September 22 2006 |
Du 10 août au 22 septembre 2006

Word on the Street
Vancouver Public Library,
Central Library
Vancouver, British Columbia
September 24 2006 |
Le 24 septembre 2006

Vancouver Public Library, Central Library
Special Collections Division
Vancouver, British Columbia
September 25 to October 14 2006 |
Du 25 septembre au 14 octobre 2006

Vancouver Public Library
Central Library, Level 2
Vancouver, British Columbia
October 15 to 28 2006 | Du 15 au
28 octobre 2006

Royal Roads University Library
Royal Roads University
Victoria, British Columbia
October 23 to November 17 2006 |
Du 23 octobre au 17 novembre 2006

**Nelson & District Museum, Archives,
and Art Gallery**
Nelson, British Columbia
November 25 2006 to January 7 2007 |
Du 25 novembre 2006 au 7 janvier 2007

Fine Arts Building Gallery
Department of Art and Design
University of Alberta
Edmonton, Alberta
Spring 2007 (exact date TBA) |
Printemps 2007 (date précise à
communiquer)

ROBERT BRINGHURST is a poet, linguist and typographer. His book, *The Elements of Typographic Style*, (now in its third edition) has been translated into half a dozen languages. The Center for Book Arts in New York has just published his three-voiced poem entitled *New World Suite No. 3*. His other books include *A Story as Sharp as a Knife: The Classical Haida Mythtellers and Their World*; *The Calling: Selected Poems 1975–95*; *The Fragments of Parmenides* (a translation from classical Greek) and, with Bill Reid, *The Raven Steals the Light*.

ROBERT BRINGHURST est poète, linguiste et typographe. L'un de ses ouvrages, *The Elements of Typographic Style* (qui en est maintenant à sa troisième édition), a été traduit en une demi-douzaine de langues. Le Center for Book Arts de New York vient de faire paraître son poème à trois voix, *New World Suite No. 3*. Il a écrit également *A Story as Sharp as a Knife: The Classical Haida Mythtellers and Their World*; *The Calling: Selected Poems 1975–95*; *The Fragments of Parmenides* (traduction du grec classique); et, en collaboration avec Bill Reid, *The Raven Steals the Light*.

SUSAN COLBERG, MVA, MGDC, is Assistant Professor and Coordinator of Visual Communication Design at the University of Alberta, in Edmonton, where she teaches beginning and advanced typography, information design and the practice of graphic design. Her own practice focuses on book and publication design and her clients include a variety of institutional and scholarly publishing houses in Canada and the US. Susan has won numerous national and international awards for her work. She is Past-president of the Alberta Chapter of the Society of Graphic Designers of Canada and is currently the Representative for Canada to Icograda, the International Council of Graphic Design Associations.

SUSAN COLBERG, titulaire d'une maîtrise en arts visuels et membre de la Société des designers graphiques du Canada, est professeure adjointe et coordonnatrice du programme de design des communications visuelles à l'Université de l'Alberta, à Edmonton, où elle enseigne la typographie aux débutants et aux étudiants avancés, de même que le design de l'information et la pratique du graphisme. Elle œuvre surtout dans le domaine de la conception graphique de livres et de périodiques, et compte parmi ses clients,



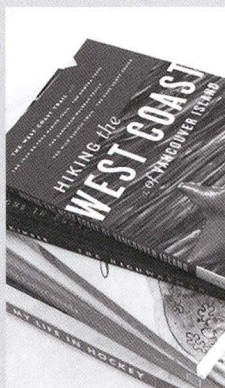
tant au Canada qu'aux États-Unis, une diversité d'établissements publics et de maisons d'édition spécialisées dans les ouvrages d'érudition. Susan a remporté de nombreux prix, nationaux et internationaux, pour la qualité de son travail. Ancienne présidente de la Société des designers graphiques du Canada – section de l'Alberta, elle représente actuellement le Canada auprès du Conseil International des Associations de Design Graphique (Icograda).



GLENN GOLUSKA is a book designer, typographer, and sometime letterpress printer with no formal design training but a lifelong love of type. In Toronto he gained an invaluable education working at the Coach House Press, designed and printed limited editions for his private press as well as for clients such as Margaret Atwood and the Writers Union of Canada, and taught typography at York University. Work (and a broken heart) led to a year of commuting and finally a move to Montreal, where for ten years he designed exhibition catalogues and posters for the Canadian Centre for Architecture. His design work has won numerous awards in Canada and the US. He now works as a freelance designer and is slowly attempting to get away from the Macintosh and back to letterpress now and again. He lives in Montreal with Pica the one-eyed cat and canoes on the Lachine Canal.

GLENN GOLUSKA n'a pas fait d'études en design, mais depuis toujours il aime les caractères typographiques, ce qui l'a amené à exercer les métiers de concepteur graphique de livres, de typographe et quelquefois d'imprimeur en typographie. À Toronto, il a acquis une formation inestimable en travaillant à Coach

House Press; il a conçu et imprimé des éditions à tirage limité pour son imprimerie particulière, de même que pour des clients comme Margaret Atwood et The Writers Union of Canada; et il a enseigné la typographie à l'Université York. En raison du travail (et à la suite d'un chagrin d'amour), il a passé un an à faire la navette entre Toronto et Montréal, où il a fini par s'établir et où, pendant dix ans, il a assuré la conception graphique de catalogues et d'affiches d'exposition pour le Centre canadien d'architecture. Ses travaux de conception graphique lui ont valu de nombreux prix, au Canada aussi bien qu'aux États-Unis. Aujourd'hui pigiste, il cherche tout doucement à s'éloigner du Macintosh pour se remettre à la typographie, de temps à autre. Il vit à Montréal avec Pica, la chatte borgne, et fait du canot sur le canal de Lachine.



CHILDREN | LIVRES POUR ENFANTS

First Prize | Premier Prix

Mixed Beasts : Or, a Miscellany of Rare and Fantastic Creatures

Second Prize | Deuxième Prix

Ten Counting Cat

Third Prize (tie) |

Troisième Prix (ex aequo)

By a Thread

The Highwayman

Honourable Mention |

Mention honorable

A Brazilian Alphabet for the Younger Reader

Picturescape

Nannycatch Chronicles

LIMITED EDITIONS |

ÉDITIONS À TIRAGE LIMITÉ

First Prize | Premier Prix

Il Bosco dei tamarindi = The Tamarind Wood = Le Bois des tamariniers

Second Prize (tie) |

Deuxième Prix (ex aequo)

Gallipoli

Life, Still & Otherwise

Third Prize | Troisième Prix

Emily : Opposites Attract : Poems of Emily Dickinson

Honourable Mention |

Mention honorable

10 Steps to a Life Uniform

PICTORIAL | BEAUX LIVRES

First Prize | Premier Prix

Wild Prairie : a Photographer's Personal Journey

Second Prize | Deuxième Prix

Saskatchewan : Uncommon Views

Honourable Mention |

Mention honorable

Arborealis

Cape Dorset Sculpture

Takao Tanabe

POETRY | POÉSIE

Second Prize | Deuxième Prix

Signs of the Times

Honourable Mention |

Mention honorable

Ligatures

The Sleep of Four Cities

Stormy Weather : Foursomes

PROSE FICTION |

ROMANS ET NOUVELLES

First Prize | Premier Prix

Return from Africa

Second Prize | Deuxième Prix

Disappearing Moon Café

Honourable Mention |

Mention honorable

The Jade Peony

Yesterday, at the Hotel Clarendon

PROSE NON-FICTION |

ÉTUDES ET ESSAIS

Honourable Mention |

Mention honorable

Jean Béliveau : My Life in Hockey

ReCalling Early Canada : Reading the Political in Literary and Cultural Production

The Windshift Line : a Father and Daughter's Story

PROSE NON-FICTION ILLUSTRATED |

ÉTUDES ET ESSAIS ILLUSTRÉS

Second Prize | Deuxième Prix

The Bedside Book of Birds : an Avian Miscellany

Third Prize (tie) |

Troisième Prix (ex aequo)

Crows : Encounters with the Wise Guys of the Avian World

Safety Gear for Small Animals = Équipement de sécurité pour petits animaux

Honourable Mention |

Mention honorable

The Company of Others : Stories of Belonging

REFERENCE | OUVRAGES DE RÉFÉRENCE

Second Prize | Deuxième Prix

Les produits du marché au Québec

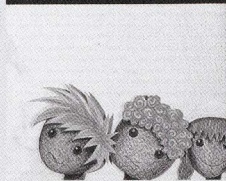
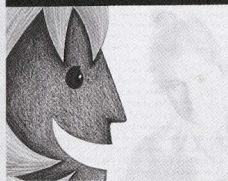
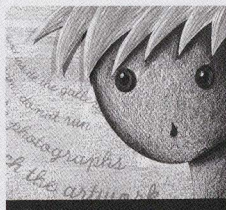
Third Prize | Troisième Prix

Hiking the West Coast of Vancouver Island

Honourable Mention |

Mention honorable

L'Appareil



WE WERE DISAPPOINTED, overall, with this year's children's books. On the whole, the illustrations are quite strong, but the typography, the page design, and the interaction between the text design and the illustrations are not. In particular, we noticed that the typography in these books tends to be poor, that is, technically substandard, as if the publisher or the designer had concluded that in books intended for children, typography doesn't matter. But of course typography matters to children every bit as much as it matters to adults. And if children are not given good typography as children, they will not appreciate it when they grow to be adults.

Often in these books, the designers have chosen a playful typeface, and this is a very reasonable thing to do in a children's book. The problem is that the attention to typographic detail is almost always missing. Many of these books just seem to be going through the motions, very familiar in children's books: repeating perfectly standard approaches and perfectly standard illustrations. Most of the books we chose, however, despite the complaints we have made, are quite nice. They do manifest real attention to detail, and real creative work.

—
NOUS AVONS ÉTÉ DÉÇUS, de manière générale, par les livres pour enfants qui ont été soumis cette année. Dans l'ensemble, les illustrations sont assez bien faites, mais on ne peut en dire autant de la conception des pages ni de l'interaction entre le texte et les illustrations. En particulier, nous avons remarqué que la typographie laisse souvent à désirer du point de vue technique : on croirait que l'éditeur ou le concepteur s'est dit que la typographie, dans les livres pour enfants, ça ne compte pas. Mais il va de soi que la typographie a tout autant d'importance pour les enfants que pour les adultes; si les enfants n'ont pas l'occasion, dès maintenant, de voir de la belle typographie, ils ne sauront pas l'apprécier une fois adultes.

Dans beaucoup de cas, le concepteur a choisi un caractère amusant, et cela convient tout à fait dans un livre pour enfants. Le problème, c'est qu'on porte presque toujours trop peu d'attention aux détails typographiques. Pour un bon nombre de ces ouvrages, on semble s'être contenté de suivre une recette, d'utilisation très courante dans les livres pour enfants : on a eu recours aux façons de faire habituelles et à des illustrations qui ne s'écartent nul-

lement de l'ordinaire. La plupart des livres que nous avons choisis, toutefois, en dépit des critiques que nous avons formulées, sont charmants. Ils montrent un réel souci du détail et sont de toute évidence le fruit d'un véritable travail de création.

CHILDREN |
LIVRES POUR
ENFANTS

TITLE | TITRE
**Mixed Beasts : Or, a Miscellany of
Rare and Fantastic Creatures**

AUTHOR | AUTEUR
Kenyon Cox

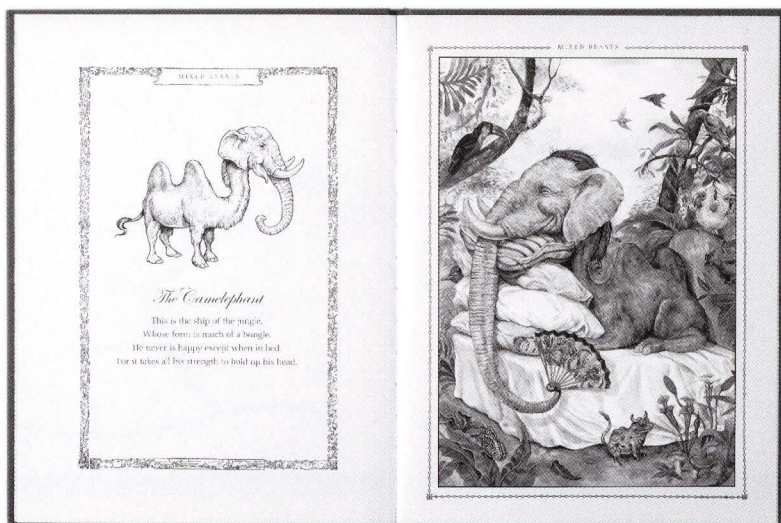
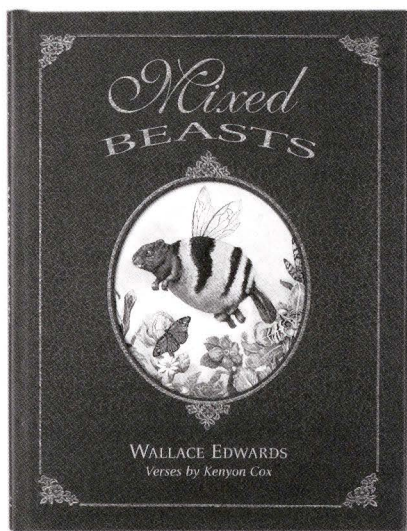
PUBLISHER | ÉDITEUR
Kids Can Press

DESIGNER | CONCEPTEUR GRAPHIQUE
Karen Powers

ILLUSTRATOR | ILLUSTRATEUR
Wallace Edwards

PRINTER | IMPRIMEUR
Printed & bound in China

SIZE | FORMAT ROGNÉ
23x31 cm



CHILDREN |
LIVRES POUR
ENFANTS

TITLE | TITRE
Ten Counting Cat

AUTHOR | AUTEUR
Robert Chaplin

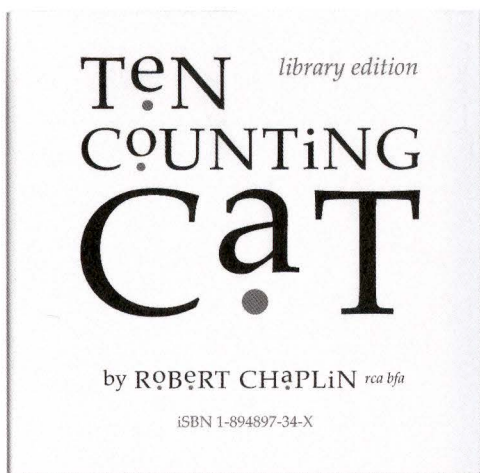
PUBLISHER | ÉDITEUR
Robert Chaplin

DESIGNER | CONCEPTEUR GRAPHIQUE
Robert Chaplin

ILLUSTRATOR | ILLUSTRATEUR
Robert Chaplin

PRINTER | IMPRIMEUR
Friesens

SIZE | FORMAT ROGNÉ
20x20 cm



THIRD PRIZE (TIE) | TROISIÈME PRIX (EX AEQUO)

CHILDREN |
LIVRES POUR
ENFANTS

TITLE | TITRE
By a Thread

AUTHOR | AUTEUR
Ned Dickens

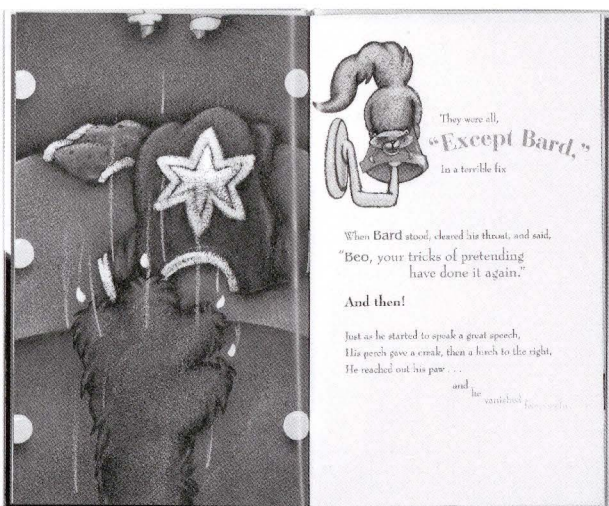
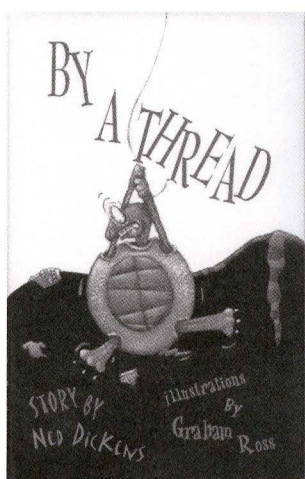
PUBLISHER | ÉDITEUR
Orca Book Publishers

DESIGNER | CONCEPTEUR GRAPHIQUE
Lynn O'Rourke

ILLUSTRATOR | ILLUSTRATEUR
Graham Ross

PRINTER | IMPRIMEUR
Kings Time

SIZE | FORMAT ROGNÉ
17x29 cm



THIRD PRIZE (TIE) | TROISIÈME PRIX (EX AEQUO)

CHILDREN |
LIVRES POUR
ENFANTS

TITLE | TITRE
The Highwayman

AUTHOR | AUTEUR
Alfred Noyes

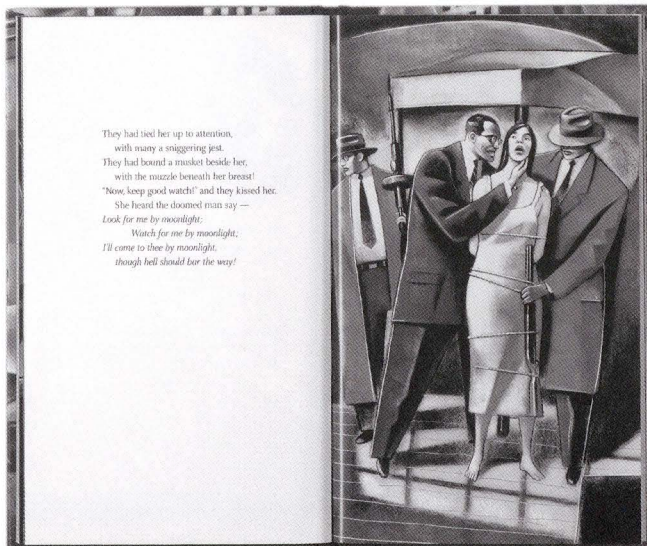
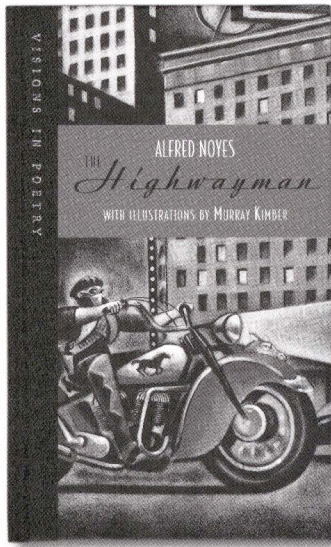
PUBLISHER | ÉDITEUR
Kids Can Press

DESIGNER | CONCEPTEUR GRAPHIQUE
Karen Powers

ILLUSTRATOR | ILLUSTRATEUR
Murray Kimber

PRINTER | IMPRIMEUR
Printed & bound in China

SIZE | FORMAT ROGNÉ
13 x 24 cm



HONOURABLE MENTION | MENTION HONORABLE

CHILDREN |
LIVRES POUR
ENFANTS

TITLE | TITRE
A Brazilian Alphabet for the
Younger Reader

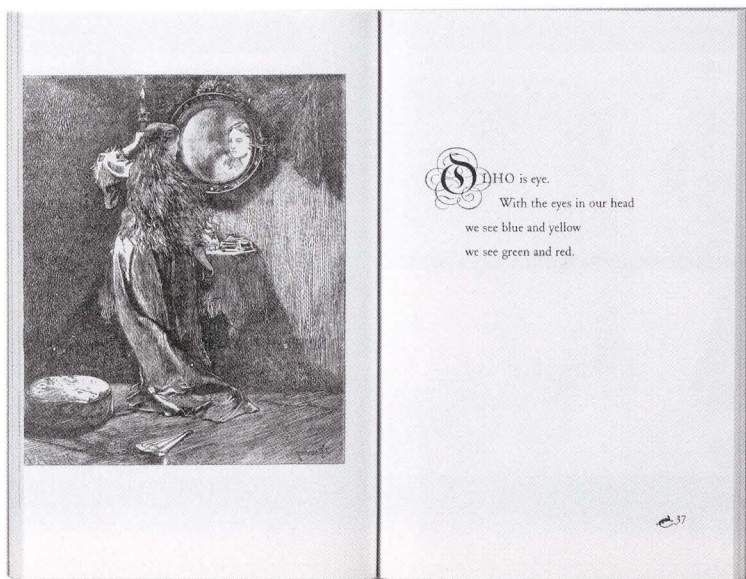
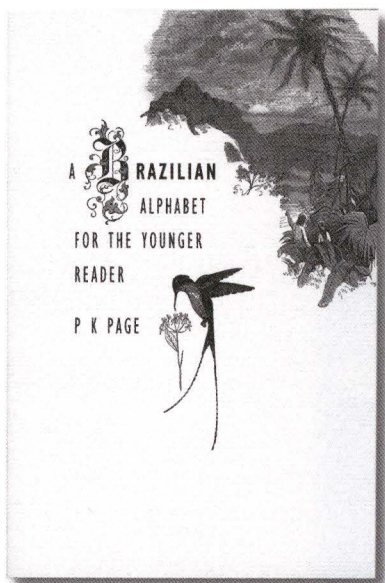
AUTHOR | AUTEUR
P.K. Page

PUBLISHER | ÉDITEUR
The Porcupine's Quill

DESIGNER | CONCEPTEUR GRAPHIQUE
Tim Inkster

PRINTER | IMPRIMEUR
The Porcupine's Quill

SIZE | FORMAT ROGNÉ
14 x 22 cm



HONOURABLE MENTION | MENTION HONORABLE

CHILDREN |
LIVRES POUR
ENFANTS

TITLE | TITRE
Picturescape

AUTHOR | AUTEUR
Elisa Gutiérrez

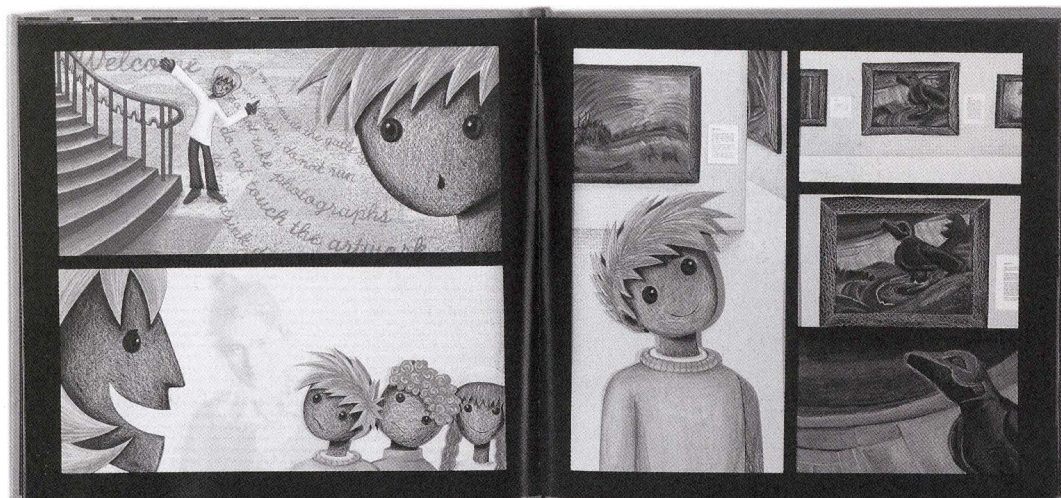
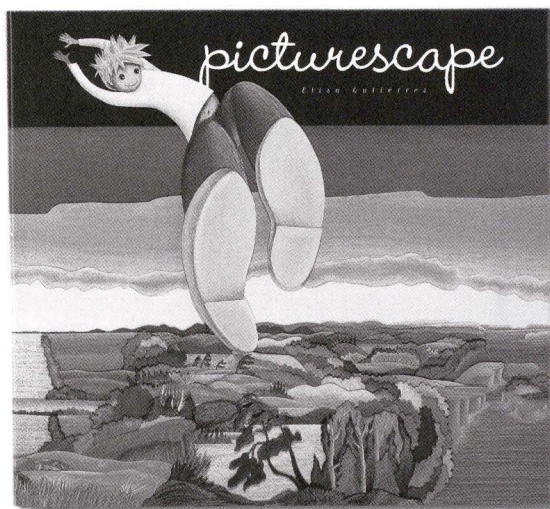
PUBLISHER | ÉDITEUR
Simply Read Books

DESIGNER | CONCEPTEUR GRAPHIQUE
Elisa Gutiérrez

ILLUSTRATOR | ILLUSTRATEUR
Elisa Gutiérrez

PRINTER | IMPRIMEUR
Phoenix Color

SIZE | FORMAT ROGNÉ
26 x 25 cm



HONOURABLE MENTION | MENTION HONORABLE

CHILDREN |
LIVRES POUR
ENFANTS

TITLE | TITRE
Nannycatch Chronicles

AUTHOR | AUTEUR
James Heneghan & Bruce McBay

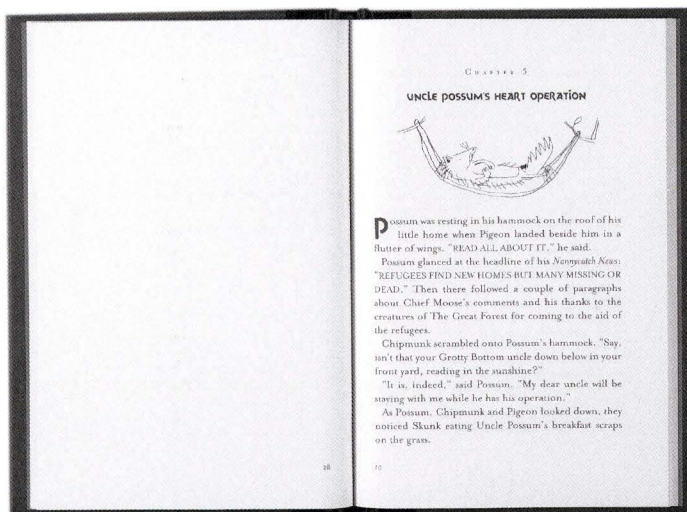
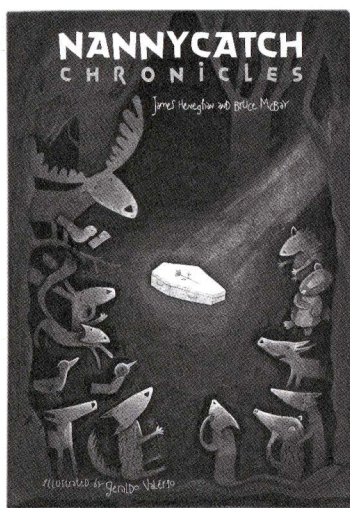
PUBLISHER | ÉDITEUR
Tradewind Books

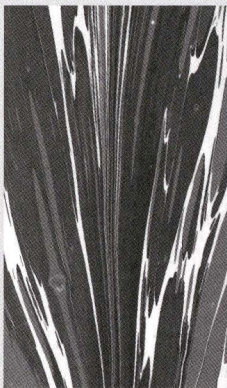
DESIGNER | CONCEPTEUR GRAPHIQUE
Elisa Gutiérrez

ILLUSTRATOR | ILLUSTRATEUR
Geraldo Valério

PRINTER | IMPRIMEUR
Friesens

SIZE | FORMAT ROGNÉ
14x21 cm





THE RANGE OF BOOKS submitted is remarkable. They vary from objects of superb design and craftsmanship to objects that appeared to be tossed together.

L'ÉVENTAIL, ICI, est extrêmement large. Il y a dans le lot des ouvrages d'une conception et d'une facture superbes, et des objets qui paraissent assemblés à la va comme je te pousse.

LIMITED EDITIONS |
ÉDITIONS À
TIRAGE LIMITÉ

TITLE | TITRE
Il Bosco dei tamarindi = The Tamarind
Wood = Le Bois des tamariniers

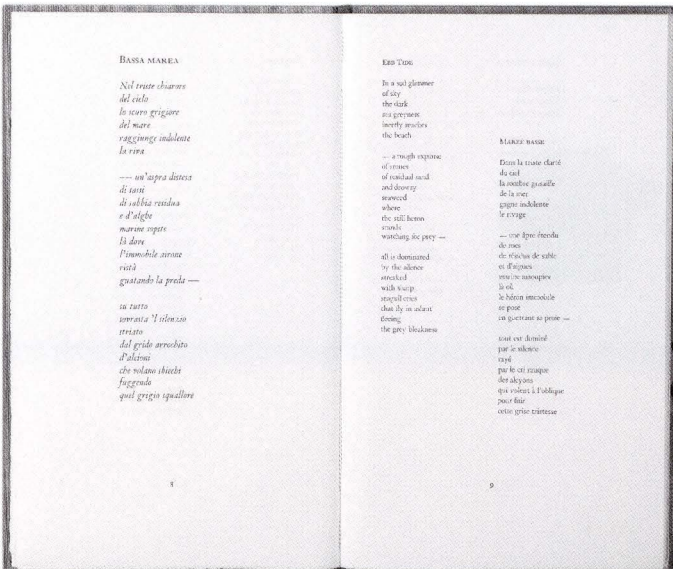
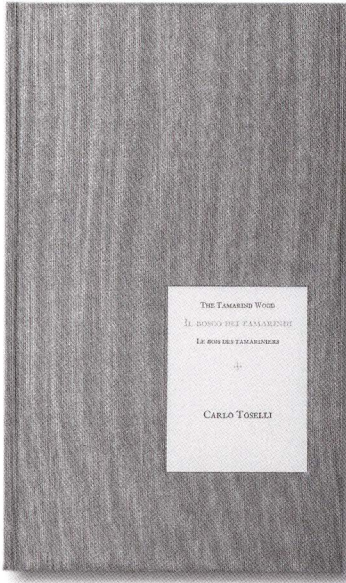
AUTHOR | AUTEUR
Carlo Toselli

PUBLISHER | ÉDITEUR
Le Grazie

DESIGNER | CONCEPTEUR GRAPHIQUE
Crispin Elsted

PRINTER | IMPRIMEUR
Barbarian Press

SIZE | FORMAT ROGNÉ
18x31cm



SECOND PRIZE (TIE) | DEUXIÈME PRIX (EX AEQUO)

LIMITED EDITIONS |
ÉDITIONS À
TIRAGE LIMITÉ

TITLE | TITRE

Gallipoli

AUTHOR | AUTEUR

Alan Loney

PUBLISHER | ÉDITEUR

Barbarian Press

DESIGNER | CONCEPTEUR GRAPHIQUE

Crispin Elsted

ILLUSTRATOR | ILLUSTRATEUR

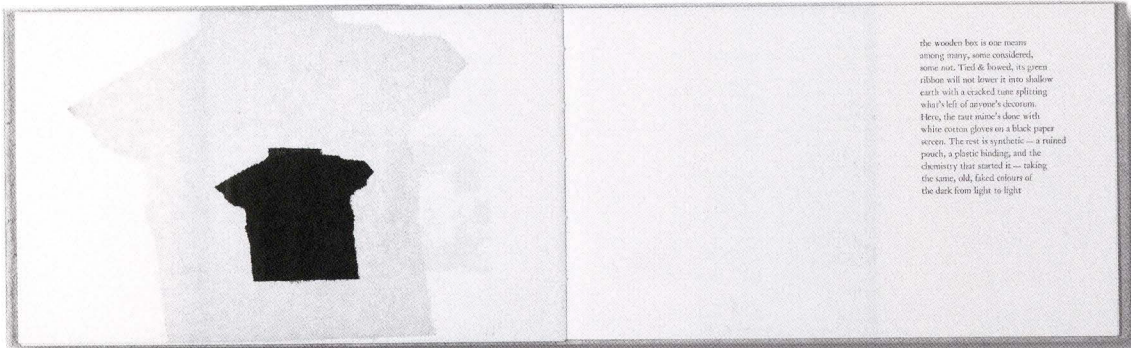
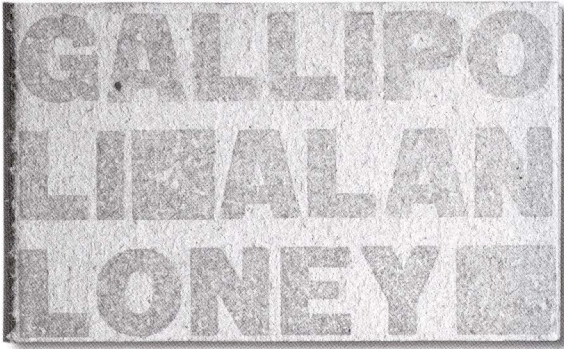
Polymers from photographs by Paul Thompson

PRINTER | IMPRIMEUR

Jan Elsted at Barbarian Press

SIZE | FORMAT ROGNÉ

26 x 16 cm



SECOND PRIZE (TIE) | DEUXIÈME PRIX (EX AEUO)

LIMITED EDITIONS |
ÉDITIONS À
TIRAGE LIMITÉ

TITLE | TITRE
Life, Still & Otherwise

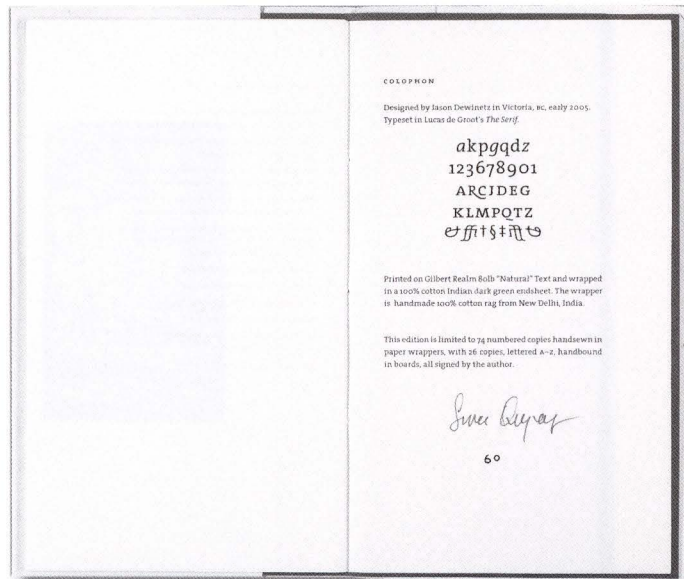
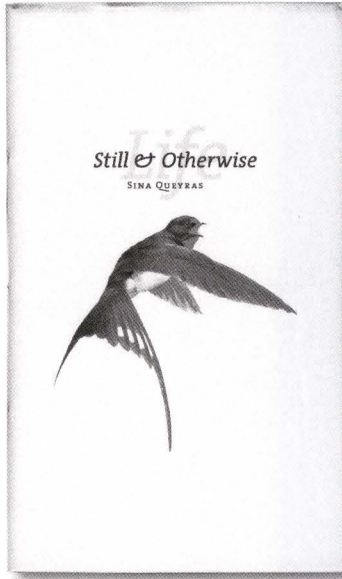
AUTHOR | AUTEUR
Sina Queyras

PUBLISHER | ÉDITEUR
Greenboathouse Books

DESIGNER | CONCEPTEUR GRAPHIQUE
Jason Dewinetz

PRINTER | IMPRIMEUR
Greenboathouse Books

SIZE | FORMAT ROGNÉ
13x23 cm



THIRD PRIZE | TROISIÈME PRIX

LIMITED EDITIONS |
ÉDITIONS À
TIRAGE LIMITÉ

TITLE | TITRE
Emily: Opposites Attract: Poems of
Emily Dickinson

AUTHOR | AUTEUR
Emily Dickinson

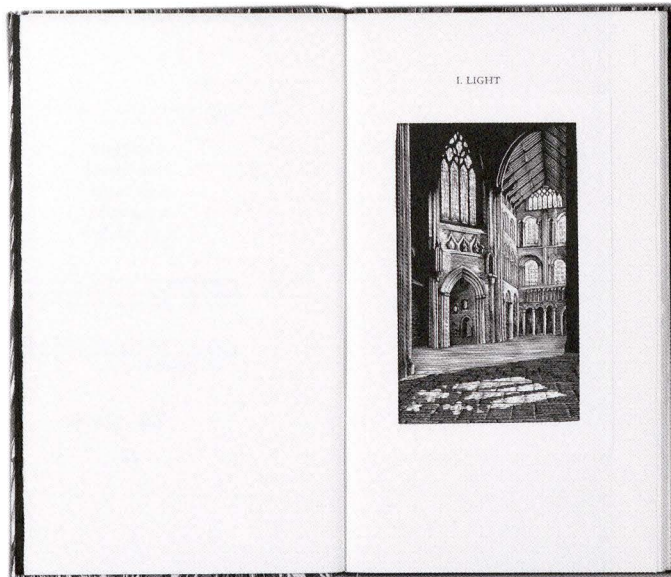
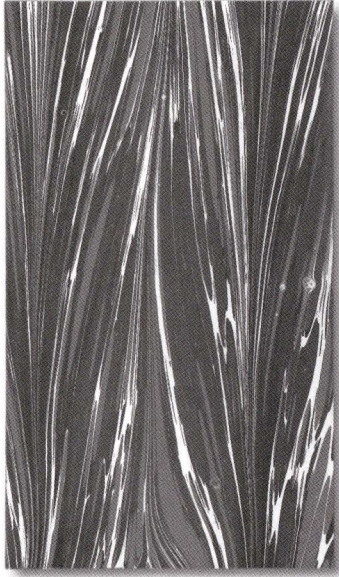
PUBLISHER | ÉDITEUR
HorseWhisper Press

DESIGNER | CONCEPTEUR GRAPHIQUE
Apollonia Elsted

ILLUSTRATORS | ILLUSTRATEURS
Barry Moser, Andy English, Simon Brett,
Richard Wagener, Peter Lazarov

PRINTER | IMPRIMEUR
Apollonia Elsted

SIZE | FORMAT ROGNÉ
13 x 22 cm



HONOURABLE MENTION | MENTION HONORABLE

LIMITED EDITIONS |
ÉDITIONS À
TIRAGE LIMITÉ

TITLE | TITRE
10 Steps to a Life Uniform

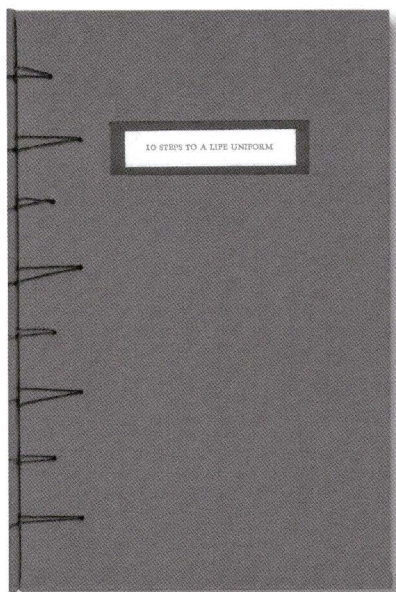
AUTHOR | AUTEUR
RC

PUBLISHER | ÉDITEUR
Fox Run Press

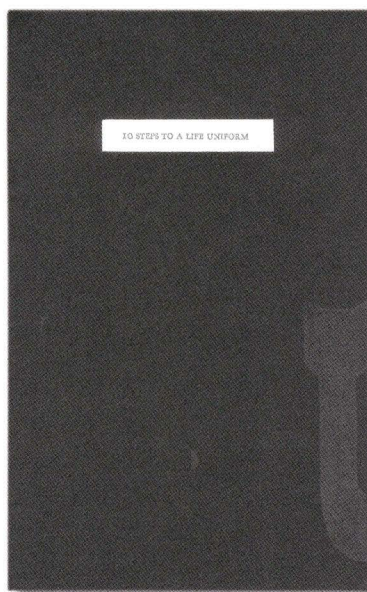
DESIGNER | CONCEPTEUR GRAPHIQUE
Anik See

PRINTER | IMPRIMEUR
Anik See (Fox Run Press)

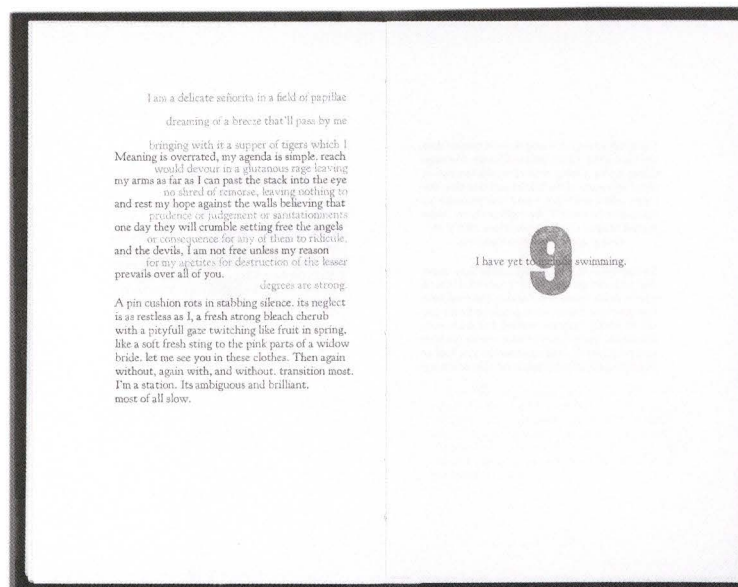
SIZE | FORMAT ROGNÉ
13x20 cm

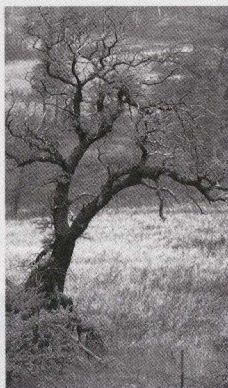


regular edition



deluxe edition





THE PRODUCTION values are generally quite high in the submissions in this category. The entries as a whole fall into two groups. There is a large group in which the typography is really very sloppy, even though the images are interesting and well-placed, and in general well printed. In these, it appears as if the designer or the publisher concluded that only the images matter, and the typography is secondary. In the other group, also fairly large, the typography is good, in general, but is not always coordinated with the images in a meaningful or interesting way.

LA QUALITÉ de la production est généralement assez élevée pour ces ouvrages. Dans l'ensemble, ils se rangent en deux groupes. Ceux du premier groupe, nombreux, présentent une typographie vraiment très peu soignée, mais des images intéressantes et bien disposées, et le plus souvent bien imprimées. Il semble que le concepteur ou l'éditeur ait estimé que seules les images comptent, la typographie ne jouant qu'un rôle secondaire. La plupart des livres du deuxième groupe, également assez nombreux, ont au contraire une belle typographie, mais celle-ci n'est pas toujours coordonnée avec les images de manière judicieuse ou intéressante.

PICTORIAL |
BEAUX LIVRES

TITLE | TITRE
Wild Prairie: a Photographer's
Personal Journey

AUTHOR | AUTEUR
James R. Page

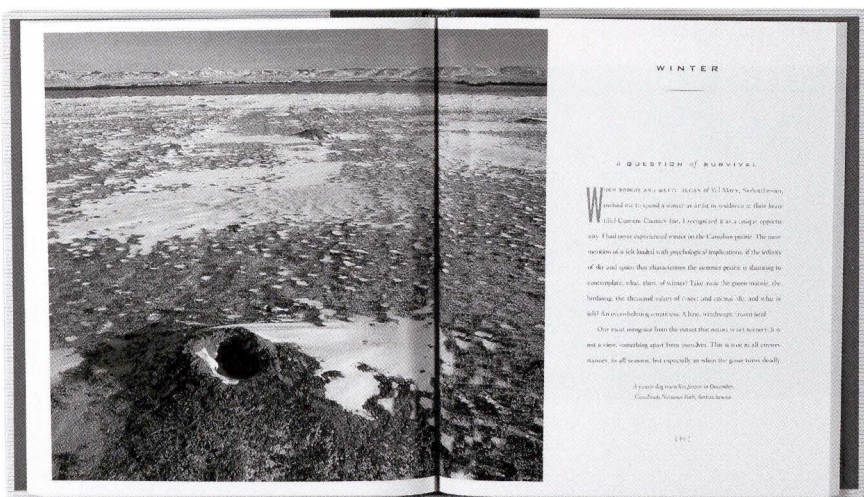
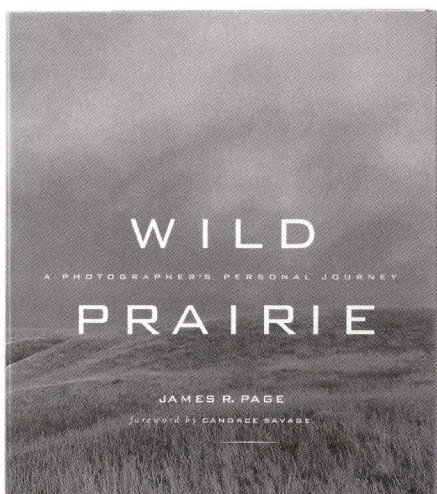
PUBLISHER | ÉDITEUR
Greystone Books

DESIGNER | CONCEPTEUR GRAPHIQUE
Peter Cocking

PHOTOGRAPHER | PHOTOGRAPHE
James R. Page

PRINTER | IMPRIMEUR
C&C Offset

SIZE | FORMAT ROGNÉ
22 x 26 cm



SECOND PRIZE | DEUXIÈME PRIX

PICTORIAL |
BEAUX LIVRES

TITLE | TITRE
Saskatchewan: Uncommon Views

AUTHOR | AUTEUR
John Conway

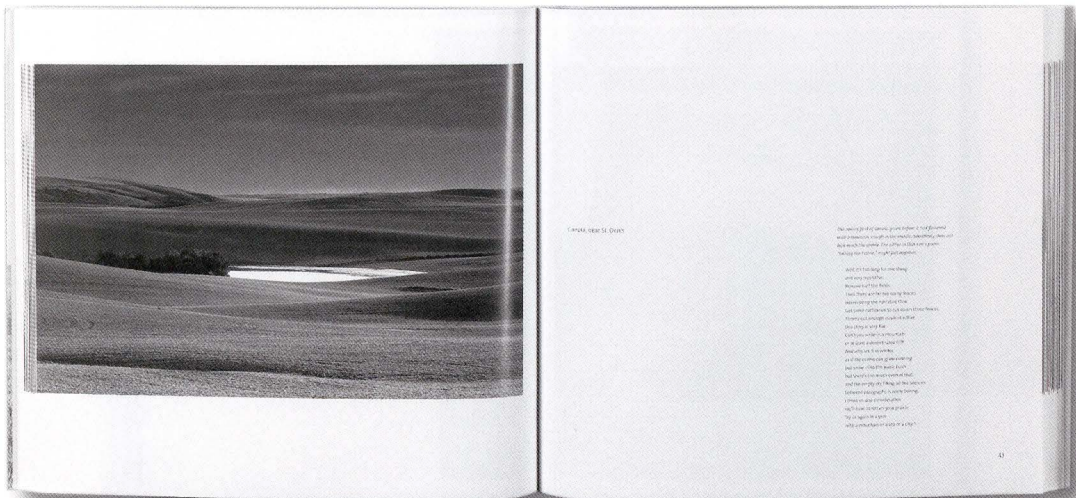
PUBLISHER | ÉDITEUR
The University of Alberta Press

DESIGNER | CONCEPTEUR GRAPHIQUE
Alan Brownoff

PHOTOGRAPHER | PHOTOGRAPHE
John Conway

PRINTER | IMPRIMEUR
Friesens

SIZE | FORMAT ROGNÉ
28 x 25 cm



HONOURABLE MENTION | MENTION HONORABLE

PICTORIAL |
BEAUX LIVRES

TITLE | TITRE

Arborealis

AUTHORS | AUTEURS

Peter Sanger & Thaddeus Holownia

PUBLISHER | ÉDITEUR

Anchorage Press

DESIGNERS | CONCEPTEUR GRAPHIQUES

Robert Tombs & Thaddeus Holownia

PHOTOGRAPHER | PHOTOGRAPHE

Thaddeus Holownia

ILLUSTRATOR | ILLUSTRATEUR

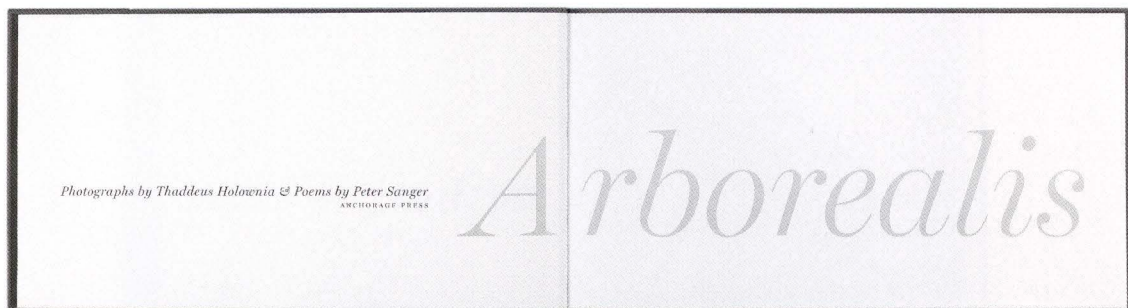
Robert Tombs (map)

PRINTER | IMPRIMEUR

Hemlock Printers

SIZE | FORMAT ROGNÉ

49x26 cm



PICTORIAL |
BEAUX LIVRES

TITLE | TITRE
Cape Dorset Sculpture

AUTHORS | AUTEURS
Derek Norton & Nigel Reading

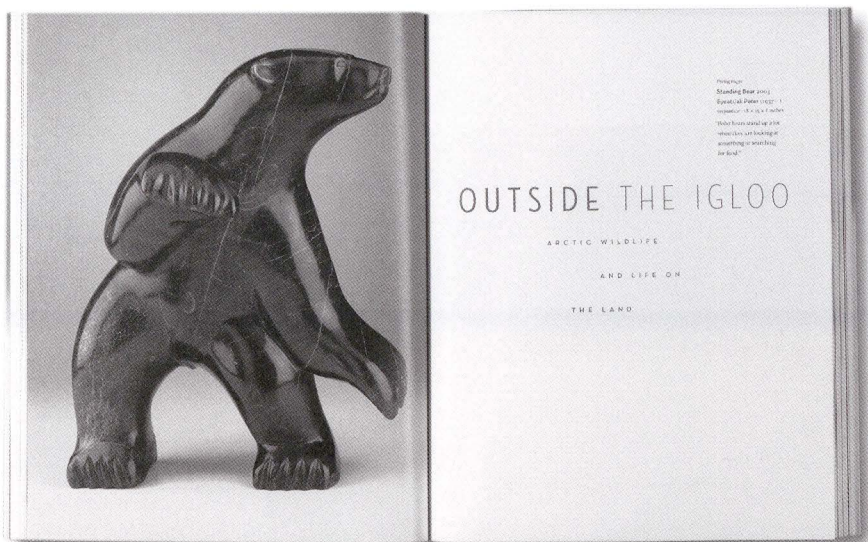
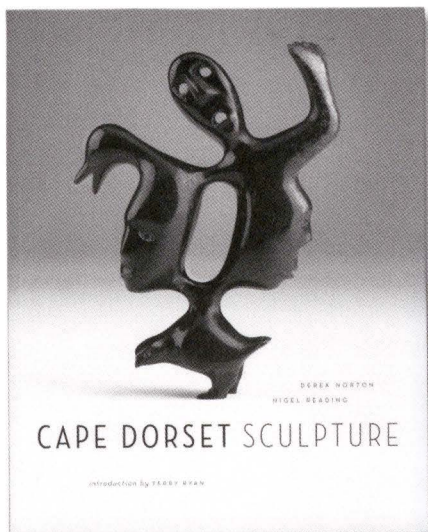
PUBLISHER | ÉDITEUR
Douglas & McIntyre

DESIGNER | CONCEPTEUR GRAPHIQUE
Peter Cocking

PHOTOGRAPHER | PHOTOGRAPHE
Kenji Nagai

PRINTER | IMPRIMEUR
Friesens

SIZE | FORMAT ROGNÉ
21x27cm



HONOURABLE MENTION | MENTION HONORABLE

PICTORIAL |
BEAUX LIVRES

TITLE | TITRE
Takao Tanabe

AUTHORS | AUTEURS
Ian M. Thom, Roald Nasgaard,
Nancy Tousley, Jeffrey Spalding

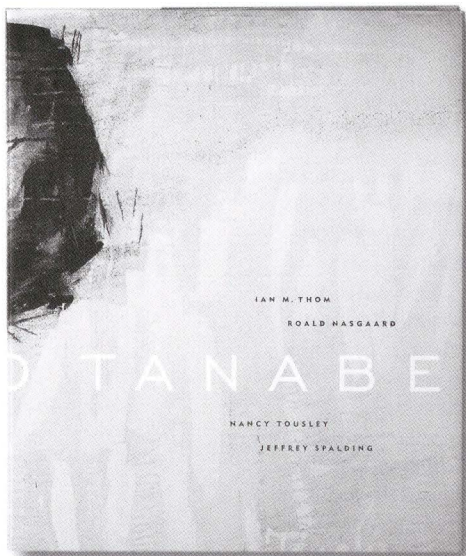
PUBLISHER | ÉDITEUR
Douglas & McIntyre

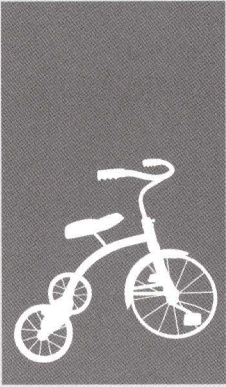
DESIGNERS | CONCEPTEUR GRAPHIQUES
Jessica Sullivan & Peter Cocking

PHOTOGRAPHERS | PHOTOGRAPHES
Various

PRINTER | IMPRIMEUR
Friesens

SIZE | FORMAT ROGNÉ
23x28 cm





THE JUDGES ARE well aware that most of the best-designed poetry books published in Canada during the year were not submitted to the competition. Those that were submitted vary considerably in typographic quality; it is, in the best books, higher than in the non-fiction books that were submitted, but many of the books that we see here are typographically undistinguished. There are many examples of good type poorly used, and some examples of poor type partially redeemed through careful attention to detail. We did not find a book to which we wanted to give a first prize.

LES JUGES SAVENT parfaitement que la plupart des ouvrages de poésie les mieux conçus que l'on a publiés au Canada cette année n'ont pas été inscrits au concours. Ceux qui l'ont été varient considérablement en ce qui a trait à la qualité de la typographie; pour les meilleurs, elle est supérieure à celle que présentent les études et essais qui nous ont été soumis, mais une bonne partie des livres que nous avons vus sont moyens à ce chapitre. Il y a quantité d'exemples de beaux caractères mal employés, et quelques exemples de caractères médiocres que l'on a su racheter, dans une certaine mesure, par un grand souci du détail. Nous n'avons pas trouvé de livre qui nous ait paru mériter un premier prix.

SECOND PRIZE | DEUXIÈME PRIX

POETRY | POÉSIE

TITLE | TITRE

Signs of the Times

AUTHOR | AUTEUR

Bud Osborn

PUBLISHER | ÉDITEUR

Anvil Press & Signs of the Times

DESIGNER | CONCEPTEUR GRAPHIQUE

David Bircham

ILLUSTRATOR | ILLUSTRATEUR

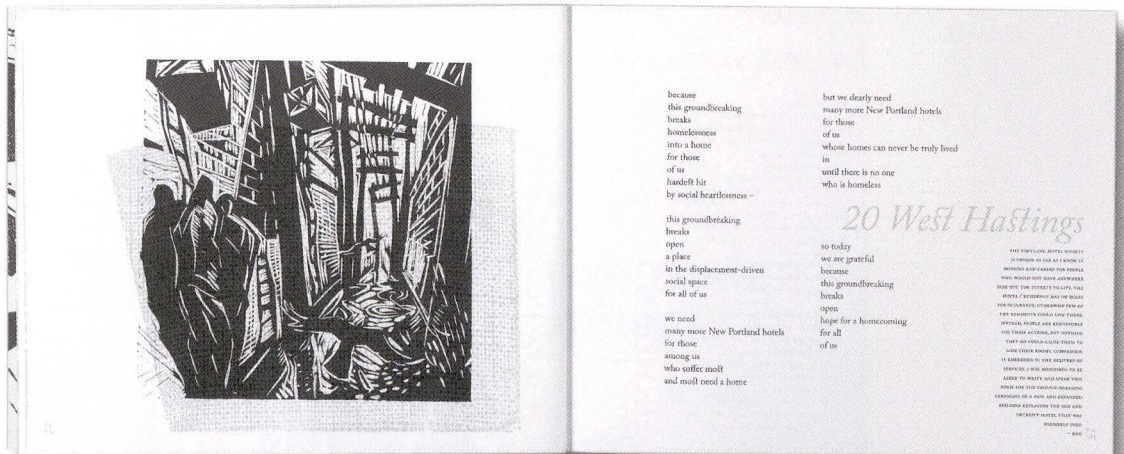
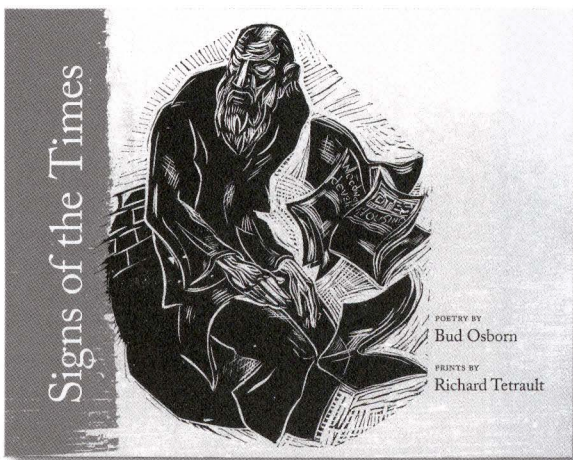
Richard Tetrault

PRINTER | IMPRIMEUR

Hignell Printing (Winnipeg)

SIZE | FORMAT ROGNÉ

24 x 19 cm



because
this groundbreaking
breaks
homelessness
into a home
for those
of us
hardest hit
by social heartlessness –

this groundbreaking
breaks
open
a place
in the displacement-driven
social space
for all of us

we need
many more New Portland hotels
for those
among us
who suffer most
and most need a home

but we daily need
many more New Portland hotels
for those
of us
whose homes can never be truly lived
in
until there is no one
who is homeless

20 West Hastings

so today
we are grateful
because
this groundbreaking
breaks
open
hope for a homecoming
for all
of us

THE PORTLAND HOTEL SOCIETY
IS COMING TO US AT A MOMENT
WHEN WE ARE FACING THE MOST
SERIOUS HOMELESSNESS IN CANADA.
WE WOULD NOT HAVE ANYWHERE
ELSE TO GO IF THE PORTLAND HOTEL
WASN'T HERE. WE NEED YOU TO
HELP US REBUILD AND REPAIR THE
PORTLAND HOTEL AND THE
COMMUNITY THAT SURVIVES
IN THE SHADOWS OF THE GREAT
PORTLAND HOTEL. WE NEED YOU TO
BE PART OF THE SOLUTION. WE
NEED YOU TO HELP US REBUILD
AND REPAIR THE PORTLAND HOTEL
AND THE COMMUNITY THAT SURVIVES
IN THE SHADOWS OF THE GREAT
PORTLAND HOTEL. WE NEED YOU
TO HELP US REBUILD AND REPAIR
THE PORTLAND HOTEL AND THE
COMMUNITY THAT SURVIVES IN
THE SHADOWS OF THE GREAT
PORTLAND HOTEL.

HONOURABLE MENTION | MENTION HONORABLE

POETRY | POÉSIE

TITLE | TITRE

Ligatures

AUTHOR | AUTEUR

Donato Mancini

PUBLISHER | ÉDITEUR

New Star Books

DESIGNER | CONCEPTEUR GRAPHIQUE

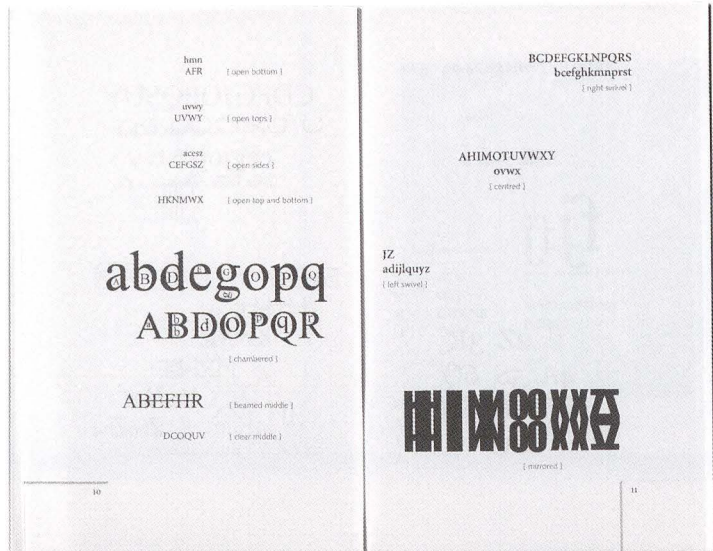
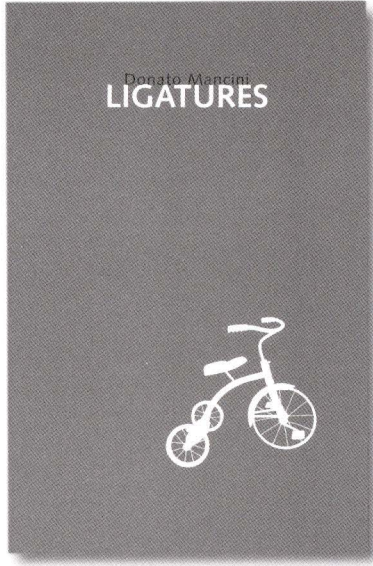
Blaine Kylo (Solocorps)

PRINTER | IMPRIMEUR

Gauvin Press

SIZE | FORMAT ROGNÉ

14 x 22 cm



HONOURABLE MENTION | MENTION HONORABLE

POETRY | POÉSIE

TITLE | TITRE

The Sleep of Four Cities

AUTHOR | AUTEUR

Jen Currin

PUBLISHER | ÉDITEUR

Anvil Press

DESIGNERS | CONCEPTEUR GRAPHIQUES

Rayola Graphic Design (cover)

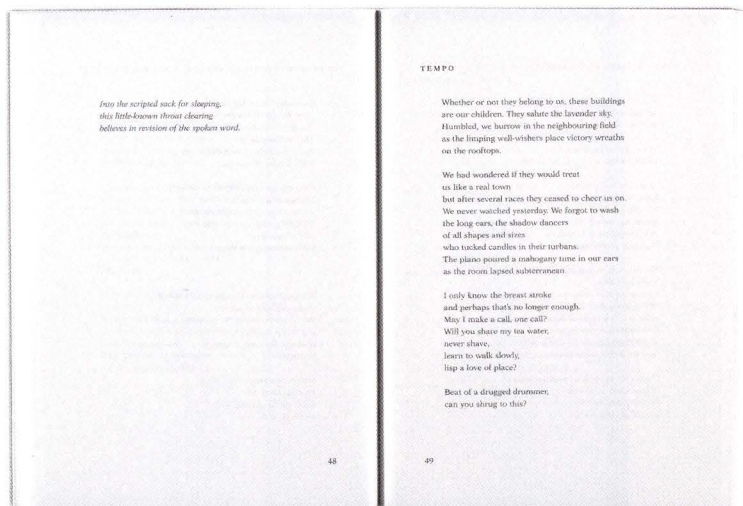
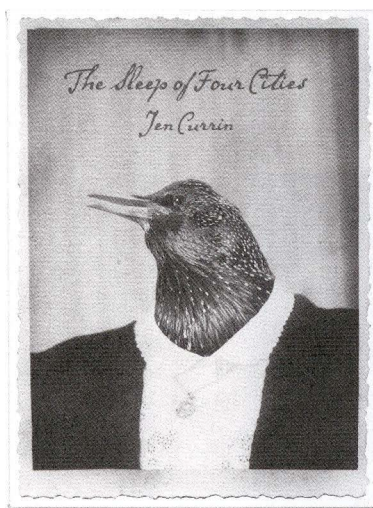
HeimatHouse (interior)

PRINTER | IMPRIMEUR

Houghton Boston Printers (Saskatoon)

SIZE | FORMAT ROGNÉ

14x19 cm



HONOURABLE MENTION | MENTION HONORABLE

POETRY | POÉSIE

TITLE | TITRE

Stormy Weather : Foursomes

AUTHOR | AUTEUR

Stan Dragland

PUBLISHER | ÉDITEUR

Pedlar Press

DESIGNER | CONCEPTEUR GRAPHIQUE

Zab Design & Typography

ILLUSTRATOR | ILLUSTRATEUR

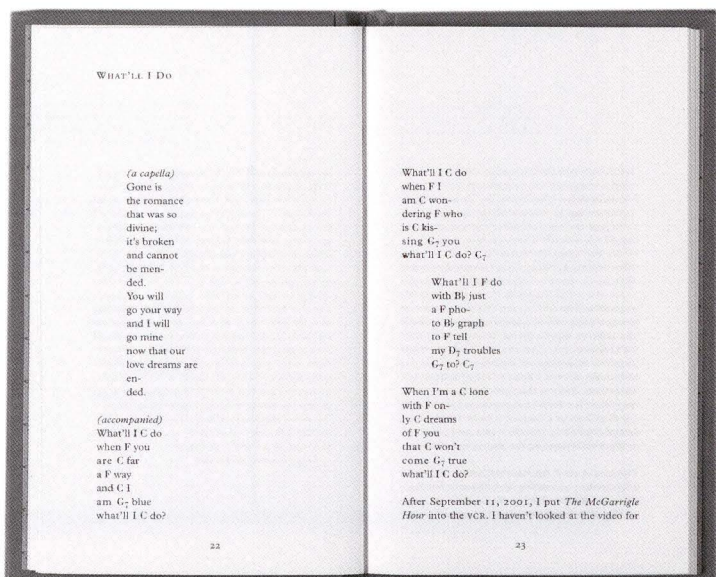
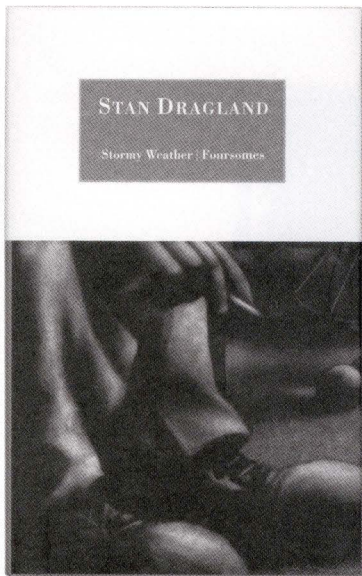
Ryan Price (coverart)

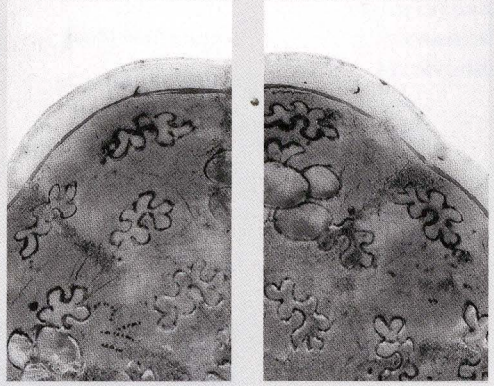
PRINTER | IMPRIMEUR

Kromar Printing Ltd.

SIZE | FORMAT ROGNÉ

18 x 11 cm





THE BOOKS SUBMITTED in this category look and feel both serious and substantial. It is clear that the publishers in general have invested more time, more attention to detail and more money in producing these books than in some of the other categories. Overall, the typography is higher in quality than in the non-fiction, children's books, or in the poetry books. What is remarkable, however, is how frequently we find here a well-set book that is needlessly ruined by margins that are too small, by the absence of ligatures in the type that requires them, or by the designer's or typographer's failure to code the small caps correctly, and by other acts of wanton carelessness.

LES OUVRAGES INSCRITS dans cette catégorie nous ont semblé à la fois sérieux et importants. Il est manifeste que les éditeurs, en général, y ont consacré davantage de temps, de soin et d'argent qu'aux livres de certaines autres catégories. Dans l'ensemble, la typographie est de meilleure qualité que pour les études et essais, les livres pour enfants et les ouvrages de poésie. Ce que nous avons trouvé remarquable, toutefois, c'est comme il est fréquent de voir ici un livre bien composé que l'on a bêtement gâté par des marges trop étroites, par l'absence de ligatures dans des caractères qui en comportent, par un codage incorrect des petites capitales ou par d'autres marques de négligence que nous n'arrivons pas à expliquer.

FIRST PRIZE | PREMIER PRIX

PROSE FICTION |
ROMANS ET
NOUVELLES

TITLE | TITRE
Return from Africa

AUTHOR | AUTEUR
Francine D'Amour

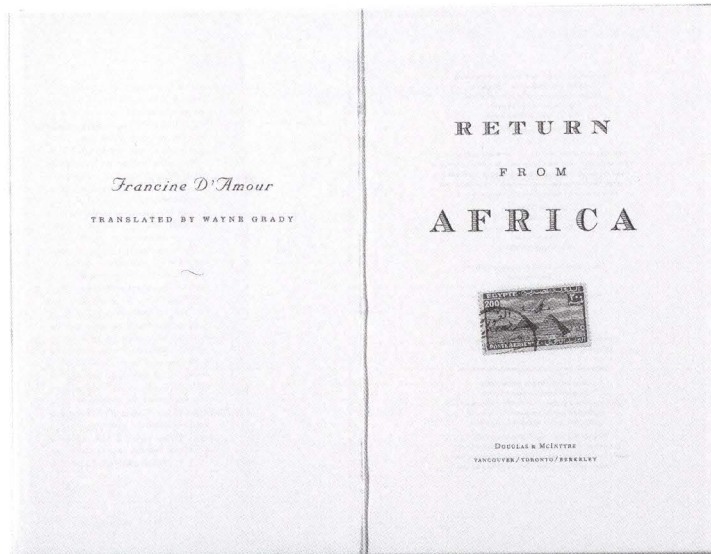
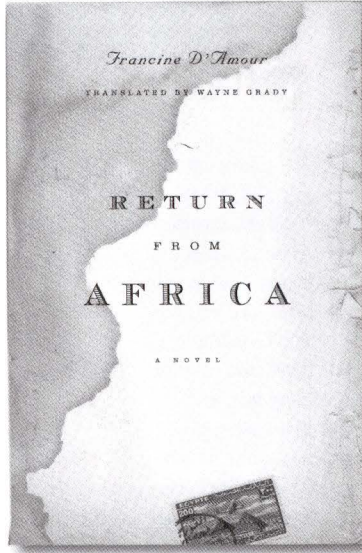
PUBLISHER | ÉDITEUR
Douglas & McIntyre

DESIGNER | CONCEPTEUR GRAPHIQUE
Jessica Sullivan

PHOTOGRAPHER | PHOTOGRAPHE
Jessica Sullivan

PRINTER | IMPRIMEUR
Friesens

SIZE | FORMAT ROGNÉ
14 x 22 cm



SECOND PRIZE | DEUXIÈME PRIX

PROSE FICTION |
ROMANS ET
NOUVELLES

TITLE | TITRE
Disappearing Moon Café

AUTHOR | AUTEUR
Sky Lee

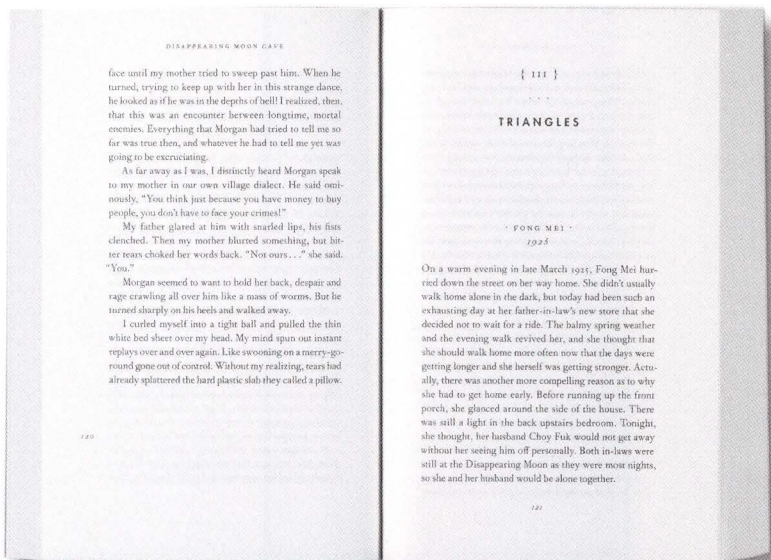
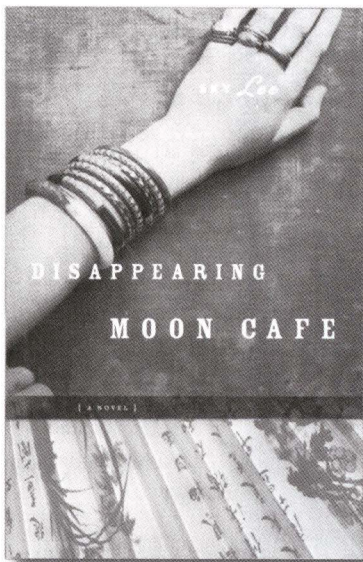
PUBLISHER | ÉDITEUR
Douglas & McIntyre

DESIGNER | CONCEPTEUR GRAPHIQUE
Peter Cocking

PHOTOGRAPHERS | PHOTOGRAPHES
Peter Cocking & The Bancroft Library

PRINTER | IMPRIMEUR
Friesens

SIZE | FORMAT ROGNÉ
13x20 cm



HONOURABLE MENTION | MENTION HONORABLE

PROSE FICTION |
ROMANS ET
NOUVELLES

TITLE | TITRE
The Jade Peony

AUTHOR | AUTEUR
Wayson Choy

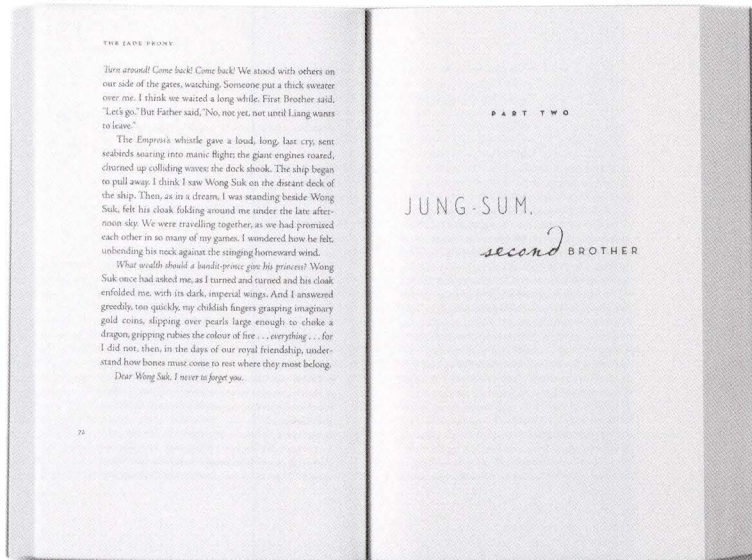
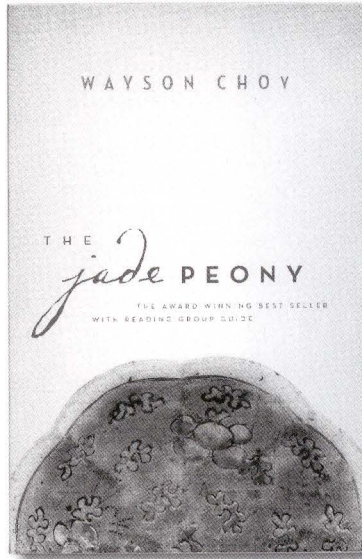
PUBLISHER | ÉDITEUR
Douglas & McIntyre

DESIGNER | CONCEPTEUR GRAPHIQUE
Jessica Sullivan

PHOTOGRAPHER | PHOTOGRAPHE
Jessica Sullivan

PRINTER | IMPRIMEUR
Friesens

SIZE | FORMAT ROGNÉ
13x20cm



HONOURABLE MENTION | MENTION HONORABLE

PROSE FICTION |
ROMANS ET
NOUVELLES

TITLE | TITRE
Yesterday, at the Hotel Clarendon

AUTHOR | AUTEUR
**Nicole Brossard, translated by
Susanne de Lotbinière-Harwood**

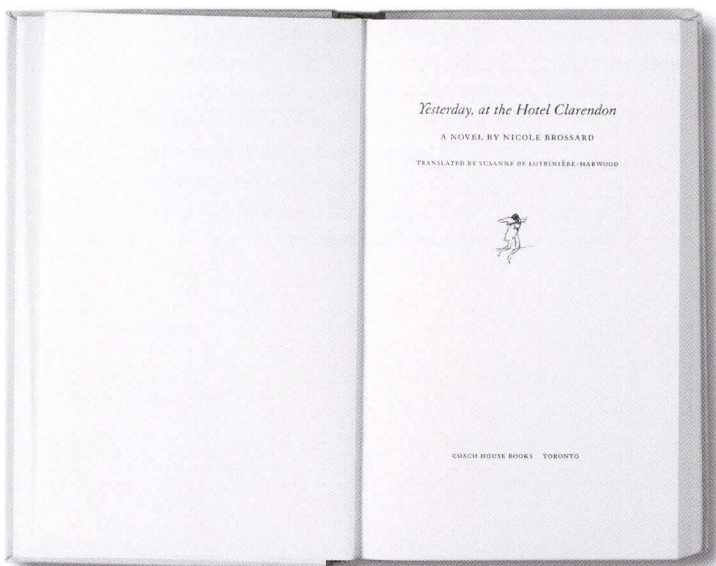
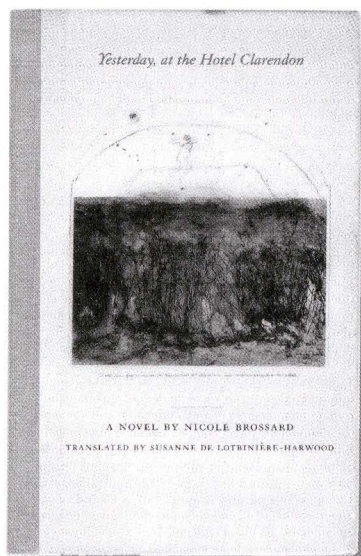
PUBLISHER | ÉDITEUR
Coach House Books

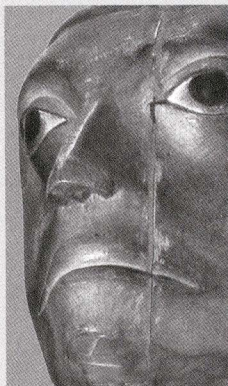
DESIGNERS | CONCEPTEUR GRAPHIQUES
Alana Wilcox (interior) & Stan Bevington (cover)

ILLUSTRATOR | ILLUSTRATEUR
Betty Goodwin (cover image)

PRINTER | IMPRIMEUR
Coach House Printing

SIZE | FORMAT ROGNÉ
12X20 cm





THERE WERE NO outstanding entries in this category. A number of the books submitted have nice covers but very disappointing interiors. The best books are no more than competent: adequate text spreads, unexciting chapter openings, generally poor title pages. The typography, on the whole, is extremely weak. The illustrations are also unexciting in the books submitted in this category, and the scanning and printing often poor and, frequently, atrocious. It appears that in many cases the images were found on the internet by the authors, were never intended to be of publication quality, and no one went to the trouble of finding print-quality replacements. So, we chose three books for Honourable Mention.

NOUS N'AVONS rien reçu d'exceptionnel dans cette catégorie. Certains des livres inscrits ont de belles couvertures, mais se révèlent très décevants à l'intérieur. Les meilleurs sont de qualité satisfaisante, sans plus : texte disposé de façon adéquate, débuts de chapitre plutôt quelconques, pages de titre généralement médiocres. La typographie, dans l'ensemble, est de très piètre qualité. Les illustrations présentent en outre peu d'intérêt; le balayage et l'impression, dans bien des cas, ont été exécutés sans soin, et sont fréquemment atroces. Il semble qu'une bonne partie des images aient été trouvées par les auteurs dans Internet, qu'elles n'aient jamais été destinées à la publication, et que personne ne se soit donné la peine de les remplacer par des illustrations de qualité convenable pour l'impression. Nous n'avons donc accordé que trois mentions honorables.

HONOURABLE MENTION | MENTION HONORABLE

PROSE
NON-FICTION |
ÉTUDES ET ESSAIS

TITLE | TITRE
Jean Béliveau : My Life in Hockey

AUTHORS | AUTEURS
Jean Béliveau with Chris Goyens & Allan Turowetz

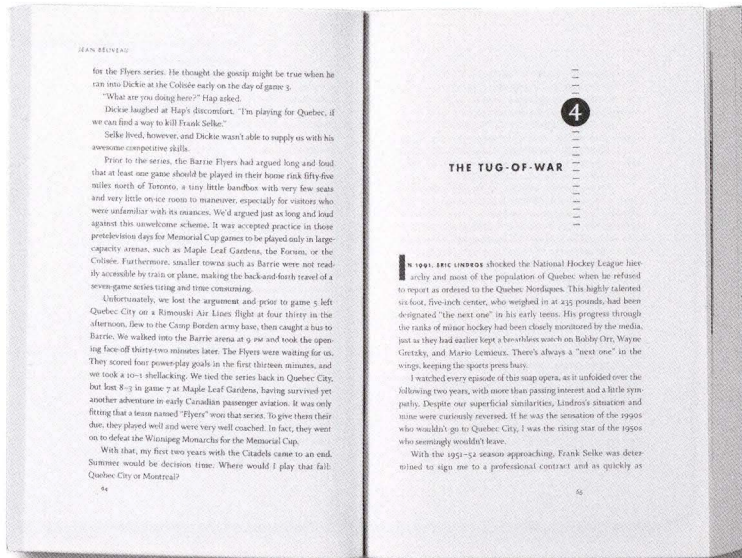
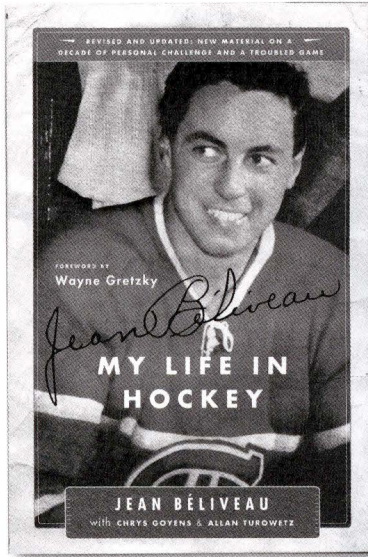
PUBLISHER | ÉDITEUR
Greystone Books

DESIGNERS | CONCEPTEUR GRAPHIQUES
Jessica Sullivan & Lisa Hemingway

PHOTOGRAPHERS | PHOTOGRAPHERS
Various

PRINTER | IMPRIMEUR
Friesens

SIZE | FORMAT ROGNÉ
15X22 cm



HONOURABLE MENTION | MENTION HONORABLE

PROSE
NON-FICTION |
ÉTUDES ET ESSAIS

TITLE | TITRE
**ReCalling Early Canada : Reading
the Political in Literary and Cultural
Production**

EDITORS |
**Jennifer Blair, Daniel Coleman, Kate
Higginson & Lorraine York**

PUBLISHER | ÉDITEUR
The University of Alberta Press

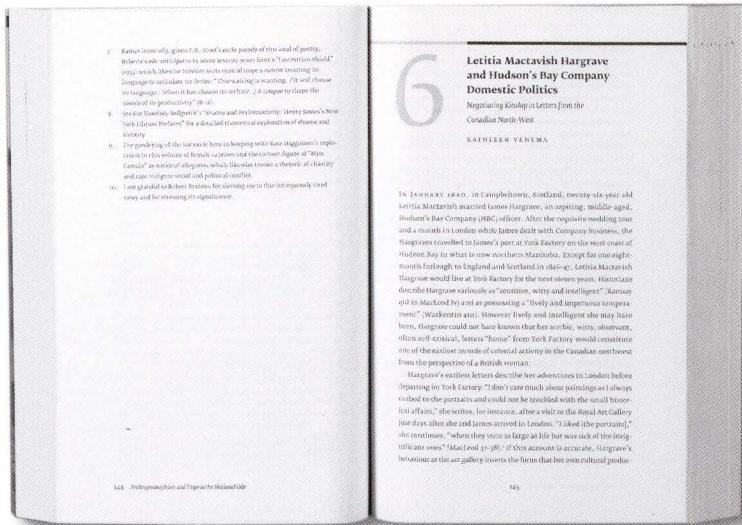
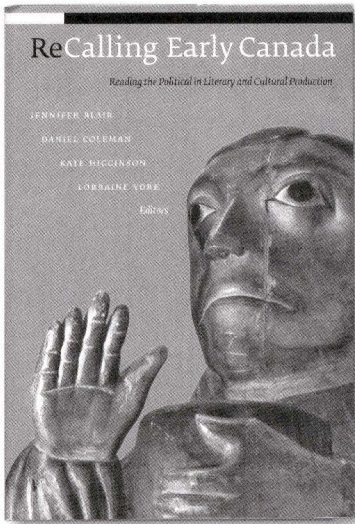
DESIGNER | CONCEPTEUR GRAPHIQUE
Alan Brownoff

ILLUSTRATOR | ILLUSTRATEUR
Frederick Alexcee (cover)

PHOTOGRAPHERS | PHOTOGRAPHES
Various

PRINTER | IMPRIMEUR
Houghton Boston Printers

SIZE | FORMAT ROGNÉ
15 x 23 cm



HONOURABLE MENTION | MENTION HONORABLE

PROSE
NON-FICTION |
ÉTUDES ET ESSAIS

TITLE | TITRE
The Windshift Line: a Father and
Daughter's Story

AUTHOR | AUTEUR
Rita Moir

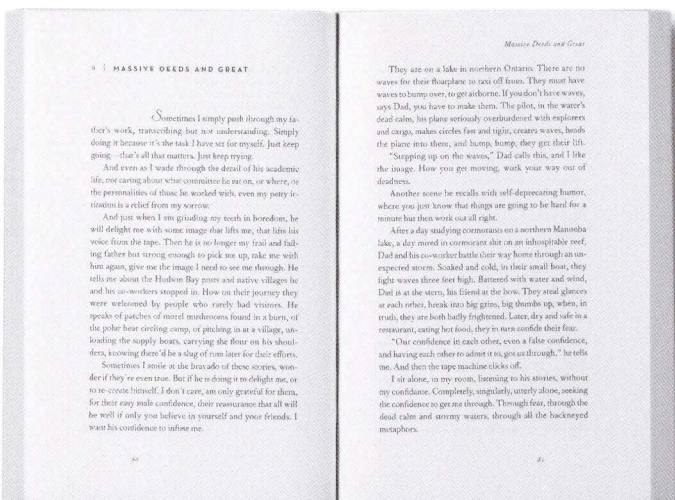
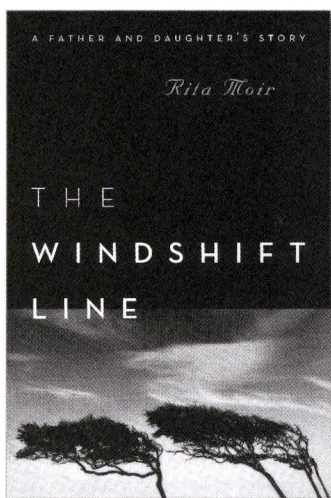
PUBLISHER | ÉDITEUR
Greystone Books

DESIGNER | CONCEPTEUR GRAPHIQUE
Jessica Sullivan

PHOTOGRAPHERS | PHOTOGRAPHES
Special photographers/Phōtonica

PRINTER | IMPRIMEUR
Friesens

SIZE | FORMAT ROGNÉ
13X20 cm





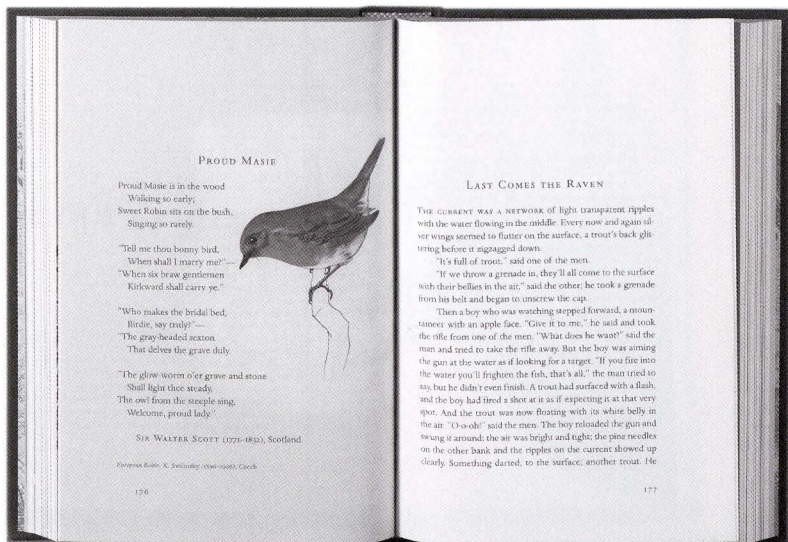
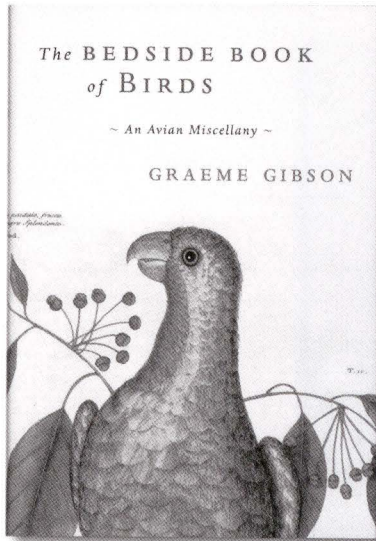
MANY OF THE BOOKS submitted in this category thrust both text and images into the reader's face with as much force as possible. We noticed too that this category has attracted books which range from the purely amateurish to the immensely professional, in other words, the entries vary more widely in quality than in any other category of books which we judged in this competition. We elected not to give a first prize.

—
 BEAUCOUP DE LIVRES inscrits dans cette catégorie lancent à la fois texte et images au visage du lecteur, avec autant de force que possible. Nous avons remarqué aussi qu'il s'y trouve des travaux très peu sérieux à côté d'ouvrages réalisés avec un immense professionnalisme : en d'autres termes, les différences de qualité sont plus marquées ici, cette année, que dans toute autre catégorie. Nous avons décidé de ne pas attribuer de premier prix.

PROSE
NON-FICTION
ILLUSTRATED |
ÉTUDES ET ESSAIS
ILLUSTRÉS

TITLE | TITRE
The Bedside Book of Birds:
an Avian Miscellany
AUTHOR | AUTEUR
Graeme Gibson

PUBLISHER | ÉDITEUR
Doubleday Canada
DESIGNER | CONCEPTEUR GRAPHIQUE
CS Richardson
SIZE | FORMAT ROGNÉ
15x23 cm

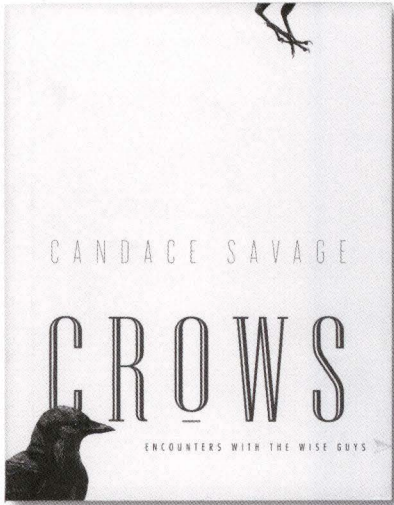


THIRD PRIZE (TIE) | TROISIÈME PRIX (EX AEUO)

PROSE
NON-FICTION
ILLUSTRATED |
OUVRAGES
GÉNÉRAUX
ILLUSTRÉS

TITLE | TITRE
**Crows: Encounters with the
Wise Guys of the Avian World**
AUTHOR | AUTEUR
Candace Savage
PUBLISHER | ÉDITEUR
Greystone Books

DESIGNER | CONCEPTEUR GRAPHIQUE
Jessica Sullivan
ILLUSTRATORS | ILLUSTRATEURS
Various
PHOTOGRAPHERS | PHOTOGRAPHES
Various
PRINTER | IMPRIMEUR
C & C Offset
SIZE | FORMAT ROGNÉ
16 x 22 cm



THIRD PRIZE (TIE) | TROISIÈME PRIX (EX AEQUO)

PROSE
NON-FICTION
ILLUSTRATED |
OUVRAGES
GÉNÉRAUX
ILLUSTRÉS

TITLE | TITRE
Safety Gear for Small Animals =
Équipement de sécurité pour
petits animaux

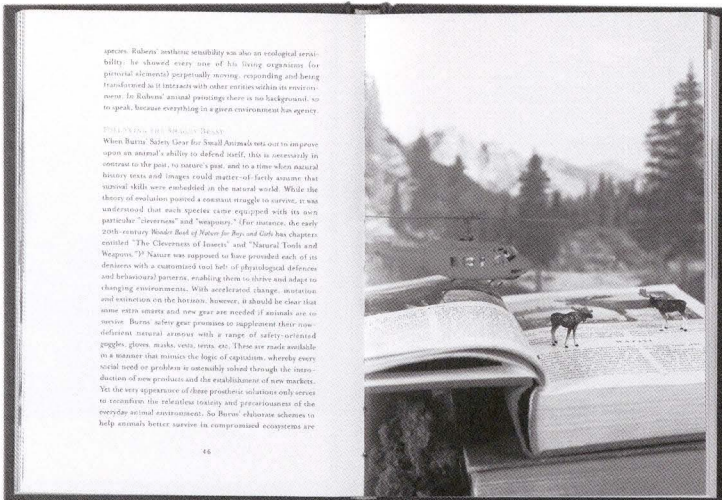
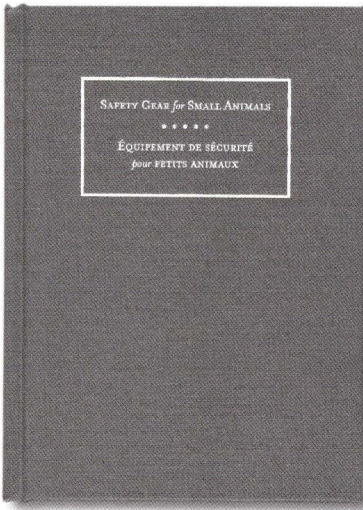
AUTHOR | AUTEUR
Bill Burns

PUBLISHER | ÉDITEUR
Tom Thomson Memorial Art Gallery &
8 other galleries

DESIGNER | CONCEPTEUR GRAPHIQUE
Zab Design & Typography

PRINTER | IMPRIMEUR
Kromar Printing Ltd.

SIZE | FORMAT ROGNÉ
14 x 20 cm



HONOURABLE MENTION | MENTION HONORABLE

PROSE
NON-FICTION
ILLUSTRATED |
OUVRAGES
GÉNÉRAUX
ILLUSTRÉS

TITLE | TITRE
**The Company of Others:
Stories of Belonging**

AUTHORS | AUTEURS
Sandra Shields & David Campion

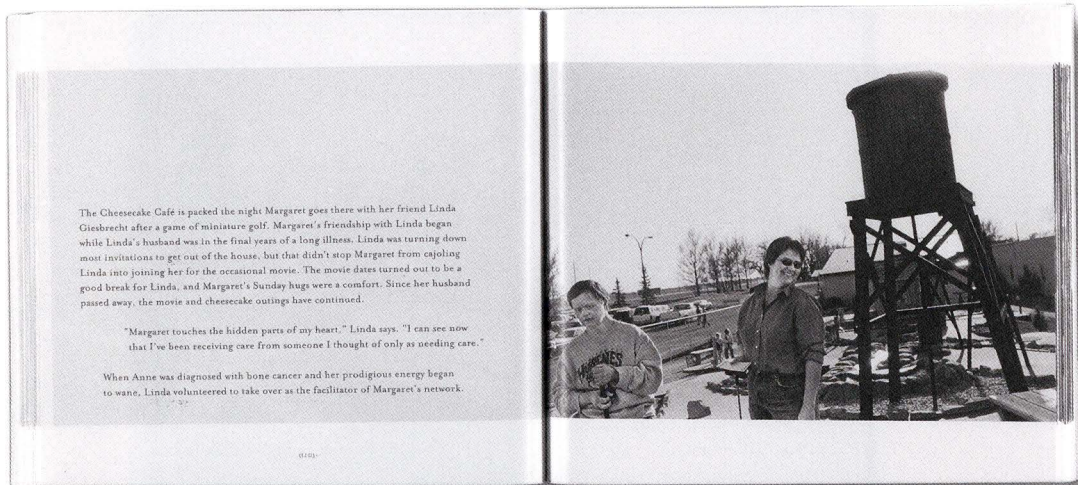
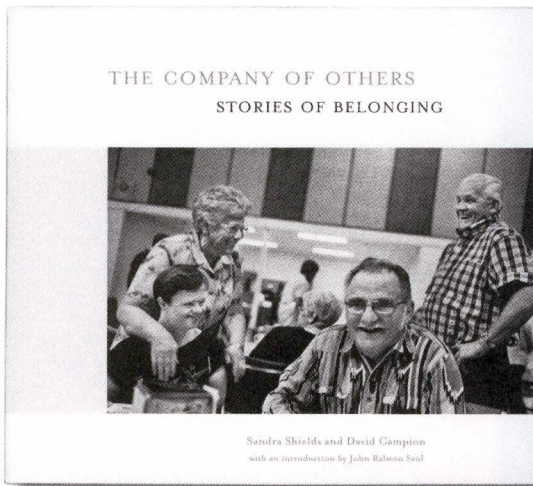
PUBLISHER | ÉDITEUR
Arsenal Pulp Press

DESIGNER | CONCEPTEUR GRAPHIQUE
Susan Turner (Digitopolis Media)

PHOTOGRAPHER | PHOTOGRAPHE
David Campion

PRINTER | IMPRIMEUR
Teldon Print Media

SIZE | FORMAT ROGNÉ
17x15 cm



Ail
 Aneth
 basilic
 Cifliuil
 Ciboulette
 Coriandre
 C... ..

origan
 persil
 romarin
 sarriette
 sauge

HERE AGAIN, the books submitted overall are quite disappointing. One would have thought that there might be more in Canada to refer to than these books of reference suggest. A few of the books submitted were produced with enormous production budgets. Unfortunately, some of the money spent was spent on very weak design and typography. We did not award a first prize.

CETTE FOIS ENCORE, dans l'ensemble, nous avons été très déçus. On croirait qu'il existe mieux au Canada, comme ouvrages de référence, que ce que donnent à penser les volumes inscrits au concours. Quelques-uns ont été réalisés avec d'énormes budgets de production. Malheureusement, une partie de cet argent a été dépensée pour du très mauvais travail de conception et de typographie. Nous n'avons pas décerné de premier prix.

SECOND PRIZE | DEUXIÈME PRIX

REFERENCE |
OUVRAGES DE
RÉFÉRENCE

TITLE | TITRE
Les produits du marché au Québec

AUTHOR | AUTEUR
Michèle Serre

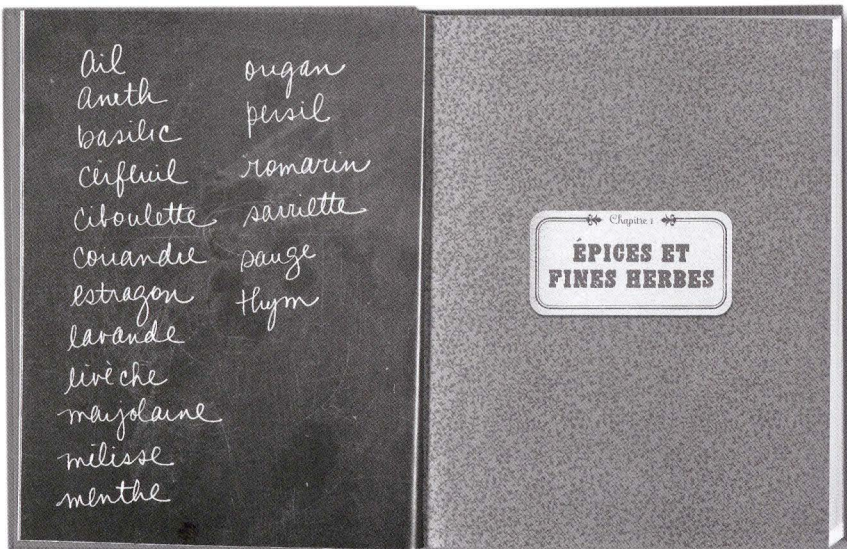
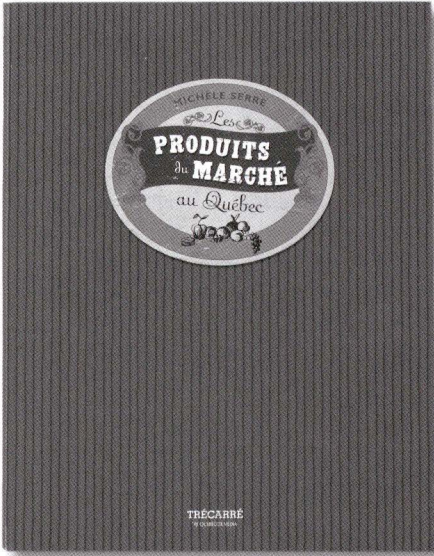
PUBLISHER | ÉDITEUR
Martin Balthazar (Éditions du Trécarré)

DESIGNERS | CONCEPTEUR GRAPHIQUES
Toxa-Tania Jiménez & Sophie Lyonnais

PHOTOGRAPHERS | PHOTOGRAPHES
Various

PRINTER | IMPRIMEUR
QuebecorWorld L'Éclaireur

SIZE | FORMAT ROGNÉ
21x28 cm



THIRD PRIZE | TROISIÈME PRIX

REFERENCE |
OUVRAGES DE
RÉFÉRENCE

TITLE | TITRE
**Hiking the West Coast of
Vancouver Island**

AUTHOR | AUTEUR
Tim Leadem

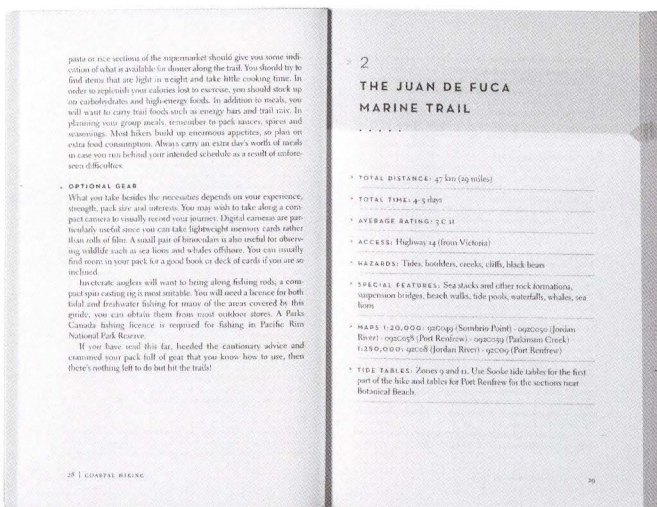
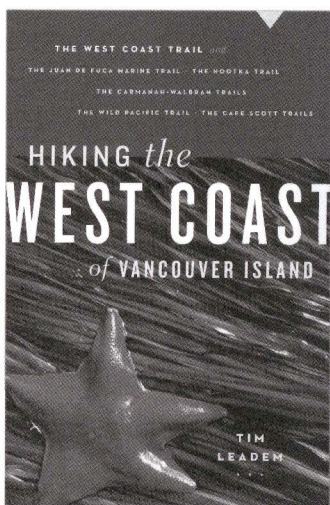
PUBLISHER | ÉDITEUR
Greystone Books

DESIGNERS | CONCEPTEUR GRAPHIQUES
Peter Cocking & Jessica Sullivan

PHOTOGRAPHERS | PHOTOGRAPHES
Various

PRINTER | IMPRIMEUR
Friesens

SIZE | FORMAT ROGNÉ
14 X 22 cm



HONOURABLE MENTION | MENTION HONORABLE

REFERENCE |
OUVRAGES DE
RÉFÉRENCE

TITLE | TITRE
L'Appareil

AUTHORS | AUTEURS
Various

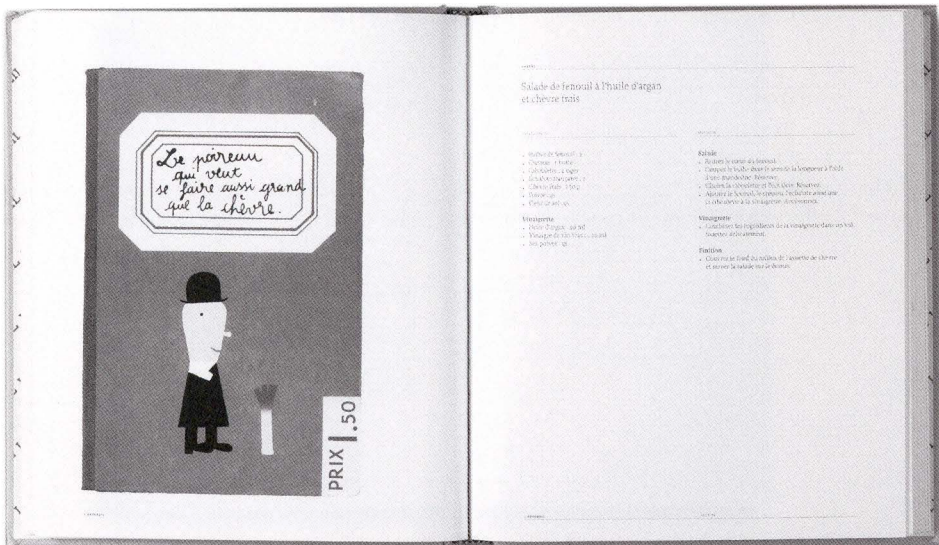
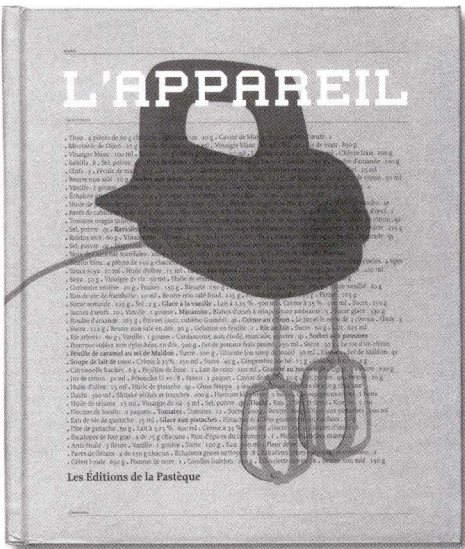
PUBLISHER | ÉDITEUR
Les Éditions de la Pastèque

DESIGNER | CONCEPTEUR GRAPHIQUE
Anouk Pennel & Raphaël Deaudelin (Feed)

ILLUSTRATORS | ILLUSTRATEURS
Various

PRINTER | IMPRIMEUR
Imprimerie Gauvin

SIZE | FORMAT ROGNÉ
20 x 24 cm



CHILDREN | LIVRES POUR ENFANTS

Mixed Beasts. The illustrations are superb. There is real creative thinking in this book. The text pages do a fine job in keeping up with the illustrations, the paper is well chosen, there is excellent imitation marbling on the endpapers, cases are well made and designed. The typeface itself is ordinary but the designer has handled it well.

Ten Counting Cat. The typography in this book is very creative, very playful; the type and the illustrations are wonderfully integrated. The book is printed in only two colours, where almost everything else in this category is printed in four; but with two colours, the designer has managed to do everything that it was necessary to do.

By a Thread. What drew us to this book is the wonderfully playful typography, very skillfully done, and the thoroughgoing integration of the text and illustrations. It has a very fine cover, but the endpapers contribute less than they might.

The Highwayman. The overall production quality is high, good case, good endpapers, good paper and printing. The book is made to feel like a film: the illustrations remind us more of Raymond Chandler than of Alfred Noyes. They are very well done, and are part of the book, just as they are intended to

be. The choice of type seems uninspired, and it is not set as well as one would wish.

A Brazilian Alphabet for the Younger Reader. This book is very well printed on very good paper. It is also a lesson on how to do an historical book for children, using nineteenth century engravings, nice old typeface and old-fashioned spellings.

Nannycatch Chronicles. The cover of this book and the jacket did not impress us. The type is not very well set, but the pages are nicely designed, and the pages and the text nicely interwoven. There is a good, and playful, table of contents.

Picturescape. This is a story told entirely in pictures. These pictures are full of allusions to Canadian painters: Emily Carr, Tom Thomson, Alex Colville, Lawren Harris, and others. What it does, it does very well.

LIMITED EDITIONS |
ÉDITIONS À TIRAGE LIMITÉ

Il Bosco dei tamarindi = The Tamarind Wood. This is a trilingual book handled with great skill, and produced with a high level of craftsmanship. Trilingual books are notoriously difficult to do, because books consist of two-, not three-page spreads. Here the problem is solved by making the Italian text primary and both the English and

French secondary: one text on one page, two on the other. It is very handsomely produced. The jurors had one typographic complaint, which is that the small caps are not letterspaced, as we would wish them to be.

Gallipoli. Some, and perhaps all, of the jurors, would steal this book if we were free to steal any one book from all the submissions. The poems are wonderful to read; the typographic prints that accompany them are exciting additions to the text, but the one thing that troubles us is that the text type seems a little weak in comparison with the graphic elements. The poems, although they are very strong, seem to float a bit insecurely on the page.

Life, Still & Otherwise. This is a digital book, but a very fine example of the use of this technology. The typography, quite simply, is superb. The challenge posed by the text is quite simple compared to that posed by *Il Bosco dei tamarindi*, but everything that is done here is done well. The essential problem with digital books is that, of course, the ink adheres to the paper by a kind of glorified static electric charge, and it will sooner or later leave the paper behind. In other words, digital printing is impermanent in comparison with letterpress. But for as long as it lasts, this ink is in exactly the right place.

Emily : Opposites Attract. The letterpress work in this book is absolutely superb: magnificent printing, excellent handsetting. All of us, however, were troubled by the lack of integration between the wood engravings and the text. The engravings are tipped into the book, but they often seemed to us to be tipped in the wrong place and to be in danger of flying off on their own. With one or two exceptions, the engravings are very lively pieces of work, interesting in themselves, yet the book itself, strange to say, might be more satisfying if all those images were omitted. Once a decision is made to include illustrations with the text, it is always necessary to find some way of integrating the two.

10 Steps to a Life Uniform. In the relatively staid world of letterpress, zany books are always welcome. This is a zany book twice over, because it comes in two editions. The craziness of the text and the irreverence of the typography belong very well together. The presswork is not strong, but the text demands no more.

PICTORIAL | BEAUX LIVRES

Wild Prairie. This book has a lovely jacket. Inside, spread after spread is very well balanced. There is an excellent balance between the text and the images, and the book is a model of its kind, except for the printed

case, which is fortunately hidden by the dust jacket. The case resembles a cheap blank book and bears no relation to the book that it contains, or to the jacket by which it is contained. The title spread is also undistinguished. The other spreads, from the copyright page to the final photograph, look very carefully considered, and many of the photographs in this book are in themselves very impressive work.

Saskatchewan : Uncommon Views. This book seems to us very sensitive to its subject matter. The sparseness of the page spreads, the small sans serif type, the very considerable white space, allow the images to breathe. The colour has an excellent light-heartedness; so do the title spreads; and all of this suits the subject. So does the overall format and scale of the book. The spreads are refreshingly asymmetrical; the photographs are often very funny, and, at the same time, quite poignant. It is difficult for typography to keep up with images like this. The designer has dealt with the problem by making the type as unobtrusive as possible.

Arborealis. This book has a very impressive slipcase. It is an extravagant work, with beautiful photographs beautifully printed. We are disturbed by the positioning of the poems on most of the spreads. The pages are extremely wide, as they must be to

suit the photographs. The poems that accompany the photographs, however, are written in very short lines, and these poems are almost invariably positioned so close to the gutter that even when it is wide open, the book seems to swallow the text. The book would be greatly improved by the simple expedient of repositioning the text block on every spread where a poem and image are combined. While this is an unusual book of unusual dimensions, the problem from which it suffers is one that is actually very common in book design. It appears that the book was designed without any consideration for the fact that it would ultimately be bound. A bound book is a three-dimensional object, quite different from the perfectly flat spreads the designer works on as he sits at a drafting table or a computer screen. It is necessary to envision the book as the bound three-dimensional object that it will become.

Cape Dorset Sculpture. The book is handsomely printed, the typography very spare, an allusion, perhaps, to the Arctic landscape. But in this book, as in many exhibition catalogues nowadays, there is a fundamental inconsistency between the illustrations and the typography of the captions and other bits of text. By and large, the works of art reproduced in this book are free of any artistic pretension or arrogance. They emerge from a world that has more to do with television

than it has with the classic rigour of museum culture. The typography, however, remains as cold and formal as one would expect in a catalogue of classical Greek sculpture. What we have in the illustrations is, in effect, a kind of soapstone soap opera: polar bears playing accordions, wolverines posing for journalists, and so on. The typography, however, never cracks a smile.

Takao Tanabe. This is a book we all wanted to like. It has one serious flaw, and that is the vertical skew of the text spreads. Over and over again, there is a jarring disjunction between the recto and verso pages. If this bore any relation to the images or the underlying character of Tanabe's painting, it could be welcome, but there is no such relation that we are aware of. The spreads that are dominated by illustrations are in general very successful; the dust jacket is handsome; but the spreads where there is nothing but type always have an arbitrary character. The type itself is well set, the typeface well chosen. The captions are unobtrusive and comfortable to read.

POETRY | POÉSIE

Signs of the Times is the most graphically ambitious of the books submitted. The illustrations are a very important part of the overall effect. The type is very carefully set. It is

curious that the typographer chose to use eighteenth-century decorative ligatures, "st" and "ct" ligatures, for example, and yet could not be bothered to find a decent set of text figures. While the type and the images seem to us well chosen, they do not always seem to be balanced against one another or integrated with one another. The elements sometimes seem out of scale with the page and with the book.

Ligatures. The cover is disappointing. There is, however, some sophisticated and intriguing typographic play inside the book. Whether or not there is any real relationship between this typographic play and the content of the poetry is not quite clear. The illustrations seem to be graphic interruptions more than they are graphic amplifications or additions to the text.

The Sleep of Four Cities. This has one of the best covers we saw in this category. The letterspacing of the capitals is well done. The typography, otherwise, is undistinguished. The book was set without ligatures, which it does need. There is, however, adequate spacing between and around the lines, which helps considerably to make a book inviting to read. More attention to typographic detail would have been very welcome.

Stormy Weather. A pleasant little book, handsomely diminutive in size. The typographer has gone to the trouble of getting real musical symbols where they were required. The justification, however, is poor. This is a difficulty because this book of poetry is written almost entirely in prose.

PROSE FICTION | ROMANS ET NOUVELLES

Return from Africa. This book is distinguished by a handsome and understated cover, simple but handsome and careful chapter openings, an excellent text spread, and simple attention to typographic detail. The type is adequately leaded, the ligatures are used where required, the small caps are true small caps and properly spaced. There is nothing extravagant or fancy in this book, and nothing fancy or extravagant is required. There is nothing here that doesn't need to be here, and nothing that needs to be here is missing.

Disappearing Moon Café. This is the reissue of a much-loved Canadian novel, and it is a model of its kind. As a rule, paperback reprints of successful novels are cheaper, smaller, and uglier than the first editions. In this case, the type is better, the margins more ample, and the attention to detail is greater in this reprint than it was in the original edition. The type is well-

leaded, well set, well justified; the small caps are real and well spaced, chapter openings are simple but very effective. The cover is pleasant, and the result is just what it should be: a nice book, comfortable to read.

The Jade Peony, like *Disappearing Moon Café*, is a reissue of a much-loved Canadian novel. It shares with *Disappearing Moon Café* the generous margins and the generally good typography. We placed it lower in our hierarchy because the chapter openings are less successful than those in *Disappearing Moon Café*. The cover is not unpleasant; at least, it is an improvement over the original first edition. It is, again, a pleasure to see a publisher who will improve a book when reissuing it, instead of making it uglier and cheaper.

Yesterday, at the Hotel Clarendon. This could have been a prizewinning book, except for the lack of attention to detail. The margins and the text spreads are needlessly stingy and irrational; the binding is unsatisfactory. It is a square binding, with the spine board too large for the book block, making it difficult to open, and impossible to keep open. The justification is poorer than in the books to which we gave first and second prize. The paper is superior, but the type is not up to the standard set by the paper on which it is printed.

PROSE NON-FICTION |
ÉTUDES ET ESSAIS

We chose three books for Honourable Mention. The first of these is **ReCalling Early Canada**. It was refreshing to come across this book, because it is okay. However, the title page is disappointing; the illustrations are predominately historical photographs, and therefore one accepts a low and inconsistent level of quality. The designer has done what could be done with such poor illustrative materials. The text spread is good, and legible; the type itself well-set, and well printed on the page.

The Windshift Line. This, we think, is the best of the three books we chose for Honourable Mention in this category. Pleasant to read, the paper has a decent colour. The introductory material is quietly competent and understated, has a reasonable title page, and the mixture of serif and sans serif types is handled well. The script type employed for visuals at the beginnings of chapters is not so successful.

Jean Béliveau. The cover is a grave disappointment, but the text pages are well set, well designed, the margins ample; all of these things are quite unusual in a sports book. The chapter openings, with hockey pucks carrying the chapter numbers, are quite successful, but the title page is not.

PROSE NON-FICTION ILLUSTRATED |
ÉTUDES ET ESSAIS ILLUSTRÉS

The Bedside Book of Birds. This is a lovely book, handsomely designed, handsomely produced. The typographic design, the choice of type, the positioning of images, the relation of text and image, the handling of colour, the choice of paper: all are exemplary. The designer, however, has chosen a typeface that requires the use of ligatures, and the ligatures are absent. It makes an enormous difference. There are some other indications of typographic carelessness. The justification is poor; the paragraphs are often too loose; the quotations are sometimes handled in an inefficient or careless way; and there are defects, such as that on page 180, where the text block has been knocked 3.5 picas (that is, more than half an inch) out of position. In fact, the only thing on page 180 that is where it belongs is the page number. It is also highly unfortunate that this book is not Smyth-sewn. It is a book that will, no doubt, find itself on many bedside tables and will be frequently consulted by interested readers. It ought to be sewn so that it will stay in one piece, and so that it will behave as books must; that is, so that it will open and lie flat, and then open and close again without falling to pieces.

Crows : Encounters with the Wise Guys of the Avian World. This has a very handsome dust jacket. The printed case is not nearly as sophisticated as the jacket. The typography inside the book is generally well done, chapter openings nice but a bit fussy, the spacing of the illustrations good, though many of the images themselves are disappointing. Indeed, what ails this book is that the quality of the images varies so drastically. If you compare the illustrations in this book with those in the inexpensive paperback guide called *Hiking the West Coast of Vancouver Island* (to which we awarded a prize in the reference category) you see what is missing in *Crows*; that is, technical attention to the quality of the illustrations.

Safety Gear for Small Animals. This is happily tongue-in-cheek, the type nicely set, the pages excellently designed. The type is printed on paper that suits the type. The pictures are well-integrated with the text, the ligatures are present as they need to be; and it is refreshing to see a bilingual book in which the French and English do not compete with one another, spread after spread, and are not forced to share a single page, nor forced to share a single set of illustrations. The cover is disguised as the cover of a naturalist's pocket book; the paw prints on the endpapers prove that the small animal referred to in the title has survived from the begin-

ning of the book, in English, to the end, in French.

The Company of Others. This is a friendly, unpretentious, honest and warm book; simple and dignified, a non-elitist presentation of non-elitist subject matter. The design pays respect to the people who are the subjects of the book. The focus is placed clearly on the illustrations rather than the text, as, no doubt, it ought to be.

REFERENCE |
OUVRAGES DE RÉFÉRENCE

Les produits du marché au Québec. This is a very ambitious book and does contain an enormous amount of information. The typography is of uneven quality; the designer neglected to use the ligatures that the typeface requires, and the absence of any paragraph indents renders sequential paragraphs confusing to read. The type is frequently overwhelmed by the illustrations, partly because the type is often printed on coloured backgrounds in a small size, while the illustrations are supercharged in size and intensity.

Hiking the West Coast of Vancouver Island. This is a less ambitious book, but it goes a long way in achieving what it set out to do. The type is well set; ligatures are present, as they need

to be; the black and white illustrations are quite superb, considering the paper on which they are printed and the press that must have been used. The technical work – the scanning and photoediting – for this book is the best we have seen, in any of the titles in any category in this competition. One defect in the typesetting is that the justification is poor. What this means is that the designer did not give the software the instructions that it needs to make good type into even paragraphs. The summary pages and tables, however, are very well done and inviting to use.

L'Appareil. Here we have a very nice typographic design undermined by the use of grey ink with a small face in a light weight. The result, even on good paper, is that the book is very difficult to read. It is not clear to us what may be the intended relation between the comic book illustrations and the recipes. Much space is devoted to these comics, but the real content of this book is a series of recipes created by illustrious chefs. These comic book elements do come as a kind of relief after a page of essentially unreadable, although handsomely set, type, but it is not at all clear what other contribution they make to the book.

INDEX



AUTHORS |

AUTEURS

- Béliveau, Jean 35
Blair, Jennifer 36
Brossard, Nicole 33
Burns, Bill 41
c, r 17
Campion, David 42
Chaplin, Robert 6
Choy, Wayson 32
Coleman, Daniel 36
Conway, John 20
Cox, Kenyon 5
Currin, Jen 27
D'Amour, Francine 30
Dickens, Ned 7
Dickinson, Emily 16
Dragland, Stan 28
Gibson, Graeme 39
Goyens, Chris 35
Gutiérrez, Elisa 10
Heneghan, James 11
Higginson, Kate 36
Holownia, Thaddeus 21
Leadem, Tim 45
Lee, Sky 31
Loney, Alan 14
Mancini, Donato 26
McBay, Bruce 11
Moir, Rita 37
Nasgaard, Roald 23
Norton, Derek 22
Noyes, Alfred 8
Osborn, Bud 25
Page, James R. 19
Page, P.K. 9
Queyras, Sina 15
Rc 17
Reading, Nigel 22
Sanger, Peter 21
Savage, Candace 40
Serre, Michèle 44
Shields, Sandra 42
Spalding, Jeffrey 23
Thom, Ian M. 23
Toselli, Carlo 13
Tousley, Nancy 23
Turowetz, Allan 35
York, Lorraine 36

PUBLISHERS |
ÉDITEURS

Anchorage Press 21
Anvil Press 25, 27
Arsenal Pulp Press 42
Balthazar, Martin 44
Barbarian Press 14
Chaplin, Robert 6
Coach House Books 33
Doubleday Canada 39
Douglas & McIntyre 22, 23, 30-32
Éditions de la Pastèque 46
Éditions du Trécarré 44
Fox Run Press 17
Grazie, Le 13
Greenboathouse Books 15
Greystone Books 19, 35, 37, 40, 45
Horse Whisper Press 16
Kids Can Press 5, 8
New Star Books 26
Orca Book Publishers 7
Pastèque, Éditions de la 46
Pedlar Press 28
Porcupine's Quill 9
Signs of the Times 25
Simply Read Books 10
Tom Thomson Memorial Art
Gallery 41
Tradewind Books 11
Trécarré, Éditions du 44
University of Alberta Press 20, 36

DESIGNERS |
DESSINATEURS

Bevington, Stan 33
Bircham, David 25
Brownoff, Alan 20, 36
Chaplin, Robert 6
Cocking, Peter 19, 22, 23, 31, 45
Deaudelin, Raphaël 46
Dewinetz, Jason 15
Digitopolis Media 42
Elsted, Apollonia 16
Elsted, Crispin 13, 14
Feed 46
Gutiérrez, Elisa 10, 11
HeimatHouse 27
Hemingway, Lisa 35
Holownia, Thaddeus 21
Inkster, Tim 9
Jiménez, Toxa-Tania 44
Kyllo, Blaine 26
Lyonnais, Sophie 44
O'Rourke, Lynn 7
Pennel, Anouk 46
Powers, Karen 5, 8
Rayola Graphic Design 27
Richardson, CS 39
See, Anik 17
Solocorps 26
Sullivan, Jessica 23, 30, 32, 35, 37, 40, 45
Tombs, Robert 21
Turner, Susan 42
Wilcox, Alana 33
Zab Design & Typography 28, 41

PHOTOGRAPHERS |
PHOTOGRAPHES

Bancroft Library 31
Campion, David 42
Cocking, Peter 31
Conway, John 20
Holownia, Thaddeus 21
Nagai, Kenji 22
Page, James R. 19
Photonica 37
Sullivan, Jessica 30, 32

INDEX



ILLUSTRATORS | ILLUSTRATEURS

Alexcee, Frederick 36
Brett, Simon 16
Chaplin, Robert 6
Edwards, Wallace 5
English, Andy 16
Goodwin, Betty 33
Gutiérrez, Elisa 10
Kimber, Murray 8
Lazarov, Peter 16
Moser, Barry 16
Price, Ryan 28
Ross, Graham 7
Tetrault, Richard 25
Thompson, Paul 14
Tombs, Robert 21
Valério, Geraldo 11
Wagener, Richard 16

PRINTERS | IMPRIMEURS

Barbarian Press 13, 14
C & C Offset 19, 40
China, Printed & bound in 5, 8
Coach House Printing 33
Elsted, Apollonia 16
Elsted, Jan 14
Fox Run Press 17
Friesens 6, 11, 20, 22, 23, 30-32, 35, 45
Gauvin Press 26
Greenboathouse Books 15
Hemlock Printers 21
Hignell Printing (Winnipeg) 25
Houghton Boston Printers 27, 36
Imprimerie Gauvin 46
Kings Time 7
Kromar Printing Ltd. 28, 41
Phoenix Color 10
Porcupine's Quill 9
Quebecor World L'Éclaireur 44
See, Anik 17
Teldon Print Media 42

JUDGES |
JUGES

Bringhurst, Robert 1
Colberg, Sue 1
Goluska, Glenn 2

THE ALCUIN SOCIETY was formed in Vancouver in 1965. It was the idea of its founder, Geoffrey Spencer, and other founding members were Basil Stuart-Stubbs, C.M., Bill Duthie, Sam Black, Bill McConnell, Dale Smith and Sam Fogel. The initial aim of the Society was to promote a wider appreciation of finely wrought books among book lovers around the world. It is the only non-profit organization in Canada dedicated to the entire range of interests related to books and reading. Through *Amphora*, the Society's quarterly journal, topics covered include authorship, publishing, book design and production, the history of the book, libraries, ephemera, bookselling, book buying and collecting and the book arts of typography, type design, printing, binding, paper-making, marbling, calligraphy and illustration.

The name Alcuin was chosen to honour the memory of Alcuin of York (c. 735 to 804 A.D.). Alcuin was a man who cared deeply about books and literacy. As Charlemagne's "Minister of Culture" and a respected teacher, Alcuin encouraged the study and preservation of ancient texts and helped establish numerous schools and libraries. He also selected the most legible script of his day and gave it official blessing. Known as Caroline Miniscule, it ultimately led to our modern lower case alphabet.

To further its aims, the Alcuin Society engages in a wide range of educational activities – lectures, workshops, exhibitions, field visits, many in collaboration with educational institutions such as the Canadian Centre for Studies in Publishing at Simon Fraser University, University of British Columbia, Emily Carr Institute of Art and Design and the University of Victoria.

The Alcuin Society Annual Awards for Excellence in Book Design in Canada is the only national competition that recognizes and celebrates the art of book design in Canada. Winners of this award represent Canada at the international exhibits and competition at the Frankfurt and Leipzig Book Fairs held annually in Germany.

LA SOCIÉTÉ ALCUIN a été formée à Vancouver en 1965. Au départ, l'idée était conçu par Geoff Spencer, l'un des premiers fondateurs. Les autres membres fondateurs de la Société furent Basil Stuart-Stubbs, C.M., Bill Duthie, Sam Black, Bill McConnell, Dale Smith et Sam Fogel. Le but principal de la Société est de favoriser l'appréciation du livre de qualité parmi les amateurs de livres partout dans le monde. C'est la seule organisation à but non lucratif au Canada qui est dédiée aux livres et à la lecture dans toutes ses formes et intérêts. *Amphora*, la revue trimestrielle de la Société, offre à ses lecteurs des articles divers sur tous les arts du livre.

La Société a été nommé pour faire honneur à Alcuin de York (735 à 804 apr. J.-C.), qui fut profondément touché par les livres et par l'importance de savoir lire. Comme ministre de la culture de Charlemagne et un professeur respecté, Alcuin a favorisé l'étude et la préservation de textes anciens, et a rendu possible l'établissement de plusieurs écoles et bibliothèques dans le royaume. C'est lui qui a choisi la cursiva la plus lisible de son ère, et cette cursiva, nommée la Caroline Minuscule, a contribué au développement des lettres minuscules dont nous nous servons aujourd'hui. Pour avancer les intérêts de la Société, cette dernière entreprend un nombre considérable de projets pédagogiques, tels que des conférences, des ateliers, des expositions, des concours, plusieurs d'entre eux en collaboration avec le Canadian Centre for Studies in Publishing à Simon Fraser University; l'University of British Columbia; Emily Carr Institute of Art and Design; et l'University of Victoria.

Les prix annuels pour l'excellence de la conception graphique du livre canadien conféré par la Société Alcuin est le seul concours national qui reconnaît et fait honneur à l'art de la conception graphique au Canada.



ACKNOWLEDGEMENTS | REMERCIEMENTS

The Book Design Committee (Sue Andrews, Marlene Chan, Roberto Dosil, Nancy Duxbury, Leah Gordon, Howard Greaves, Dan Heino, Don Polak, Jim Rainer, and Katherine Russell) would like to thank the following for their contributions over the last year: Don Atkins, Jacqueline Kempton and Andrei Bredin of Benwell-Atkins, an RR Donnelley Company, for book collection, catalogue printing, and wise counsel; Doug Gordon and members of the Committee for editing and proofreading; and Kirsten Maase and Ann Cowan of the SFU Canadian Centre for Studies in Publishing, Kirsten for arranging to make the room available for the book judging. The Centre has been consistently supportive and helpful to our Society in many ways over the years, but most particularly so in the arrangements for this annual competition.

On behalf both of the Alcuin Society and Canadian publishers and designers, we would like to thank Friederike Ottnad and Uta Schneider of the Stiftung Buchkunst, Frankfurt-am-Main, Germany. Because of them, Canadian books are now represented annually at the great international book fairs and competition in Germany.

For exhibiting the 2004 winning books nationally, we would like to thank Linda Gustafson, of CounterPunch; Scott Richardson, of Doubleday Canada; Elise Hodson and Courtney Stewart, of the Design Exchange, Toronto; Sheila Wallace, of the Emily Carr Institute of Art and Design; Erin Patterson and Tanja

Harrison, of Acadia University; Lynn Copeland and Eric Swanick, of Simon Fraser University; Donald Hogan, of McGill University; Peter Bartl of PB&J Press, Balfour, BC, and Deborah Loxam-Kohl of the Nelson & District Museum, Archives, Art Gallery and Historical Society; Rosie Croft, Naomi Eichenlaub and Dana McFarland, of Royal Roads University; Simon Neame, of the University of British Columbia Library; Wendy Godley and Paul Whitney, of Vancouver Public Library; and Blair Brennan and Sue Colberg, of the University of Alberta. Your efforts are appreciated by the Society, and, we hope, by the public.

Our thanks go to Martin Jackson, the Vancouver-based calligrapher, who has once again prepared the award certificates for us to present to our winners.

For the catalogue itself, we would like to thank Oji Paper Co. Ltd. and Marubeni Pulp and Paper Co. Ltd. for their continuing generosity in the supply of paper for these catalogues, and Dan Fidler of Unisource Canada Inc. for sourcing the paper.

The commentary on the specific categories of books is thanks to our three judges. Robert Bringhurst supplied the eloquent words, but expresses the joint opinions of them all. Thank you again, Robert Bringhurst, Sue Colberg, and Glenn Goluska.

We very much appreciate the photography of Ernst Vegt, who donated his time and efforts to producing the images in this book.

Finally, we would like to thank Dean Kujala of KUBE Communication Design Inc., for the considerable time and talents that they put into the Catalogue's design and production.

Le comité de conception graphique du livre (composé de Sue Andrews, Marlene Chan, Roberto Dosal, Nancy Duxbury, Leah Gordon, Howard Greaves, Dan Heino, Don Polak, Jim Rainer et Katherine Russell) aimerait remercier les personnes suivantes pour la contribution qu'elles ont apportée au travail de la Société pendant l'année écoulée: Don Atkins, Jacqueline Kempton et Andrei Bredin, de Benwell-Atkins, an RR Donnelley Company, qui ont réuni les ouvrages, fait imprimer le catalogue et donné des conseils judicieux; Doug Gordon et des membres du comité, qui se sont chargés de la révision et de la correction d'épreuves; de même que Kirsten Maase et Ann Cowan, du Canadian Centre for Studies in Publishing de l'Université Simon Fraser – Kirsten a fait le nécessaire pour mettre à notre disposition la salle où ont été jugés les livres. Le Centre a toujours appuyé la Société et nous a aidés de multiples façons au cours des années, mais tout spécialement pour les préparatifs du présent concours.

Au nom tant de la Société Alcuin que des éditeurs et concepteurs canadiens, nous voulons dire notre gratitude à Friederike Ottnad et Uta Schneider, de la Stiftung Buchkunst (Fondation du livre d'art) de Francfort-sur-le-Main.

Grâce à elles, les ouvrages canadiens sont maintenant représentés chaque année aux grandes foires internationales du livre et au prestigieux concours de conception graphique qui se déroulent en Allemagne.

Nous avons une dette de reconnaissance à l'égard des collaborateurs qui ont exposé au pays les livres primés pour l'année 2004: Linda Gustafson, de CounterPunch; Scott Richardson, de Doubleday Canada; Elise Hodson et Courtney Stewart, du Design Exchange de Toronto; Sheila Wallace, du Emily Carr Institute of Art and Design; Erin Patterson et Tanja Harrison, de l'Université Acadia; Lynn Copeland et Eric Swanick, de l'Université Simon Fraser; Donald Hogan, de l'Université McGill; Peter Bartl, de PB&J Press, à Balfour (Colombie-Britannique), et Deborah Loxam-Kohl, du Nelson & District Museum, Archives, Art Gallery and Historical Society; Rosie Croft, Naomi Eichenlaub et Dana McFarland, de l'Université Royal Roads; Simon Neame, de la bibliothèque de l'Université de la Colombie-Britannique; Wendy Godley et Paul Whitney, de la bibliothèque publique de Vancouver; ainsi que Blair Brennan et Sue Colberg, de l'Université de l'Alberta. Leur travail est apprécié tant par la Société que, nous l'espérons, par le public.

Merci à Martin Jackson, calligraphe de Vancouver, qui cette année encore a réalisé les certificats que nous remettons aux lauréats.

En ce qui concerne le catalogue même, nous sommes obligés aux sociétés Oji Paper Co. Ltd. et Marubeni Pulp and Paper Co. Ltd. d'avoir généreusement accepté, une fois de plus, de fournir le papier, et à Dan Fidler, de Unisource Canada Inc., de s'être occupé de l'approvisionnement.

Nous réitérons nos remerciements à nos juges, Robert Bringhurst, Sue Colberg et Glenn Goluska, pour les observations relatives aux ouvrages des différentes catégories. Le texte est de Robert Bringhurst, mais il exprime avec éloquence les opinions des trois membres du jury.

Toute notre gratitude à Ernst Vegt, qui a exécuté bénévolement les photographies.

Enfin, nous désirons remercier Dean Kujala de KUBE Communication Design Inc., pour les nombreuses heures qu'ils ont consacrées à la conception et à la production du catalogue, qui porte la marque de leur talent.



CREDITS | CRÉDITS

COLOPHON

THE CATALOGUE has been published by the Alcuin Society in the interest of book design and publishing in Canada.

The text of this catalogue was set in The Antiqua, and The Sans typefaces, both designed by Lucas de Groot.

Printed by Benwell-Atkins, an RR Donnelley Company, on Topkote Dull Text 80lb and Topkote Dull Cover 95lb manufactured by Oji Paper Co. Ltd. in Japan. An affiliate, Howe Sound Pulp and Paper, ships its products worldwide and has a strong commitment to British Columbia.

Additional copies of this catalogue are available from the Society.

LE CATALOGUE est publié par la Société Alcuin dans l'intérêt de la conception graphique et de la publication au Canada.

Le texte est composé en police de caractère "Le Antiqua" et "Le Sans", dessinés par Lucas de Groot.

Imprimé par Benwell-Atkins, une compagnie de RR Donnelley, sur une machine Topkote Dull Text 80lb et une Topkote Dull Cover 95lb fabriquées par la compagnie Oji Paper Co. du Japon. Une compagnie filiale, Howe Sound Pulp and Paper, transporte ses produits à travers le monde et la province de la Colombie-Britannique figure parmi ses priorités.

Pour des exemplaires supplémentaires de ce catalogue, s'adresser à la Société.

TEXT | TEXTE

Robert Bringhurst

based on the observations of | d'après
les observations de
Robert Bringhurst
Susan Colberg
Glenn Goluska

PHOTOGRAPHY OF BOOKS |
PHOTOGRAPHIES DES LIVRES

Ernst Vegt
Coast Imaging Arts

CATALOGUE DESIGN & LAYOUT |
CONCEPTION ET MISE EN PAGE
Dean Kujala of KÜBE Communication
Design Inc.

A CIP catalogue record for this periodical is available from the National Library of Canada.

—
On peut obtenir une fiche CIP pour ce périodique de la Bibliothèque nationale du Canada.

ISSN: 1713-0573

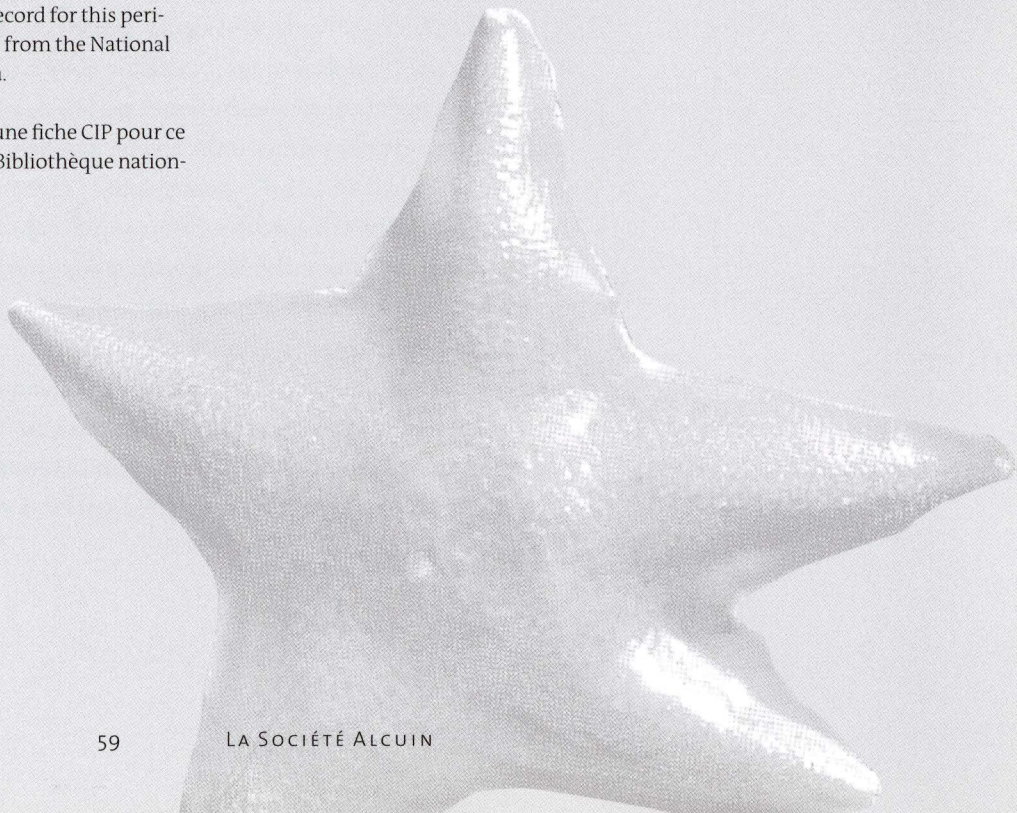
DIRECTORS | DIRECTEURS

Don Atkins
Marlene Chan
Heather Dean
Barbara Fairchild
Leah Gordon
Howard Greaves
Richard Hopkins
John King
Jim Rainer
Katherine Russell
Ralph Stanton
Eric Swanick
Ryan Vernon

For further information about the Society, please contact:

—
Pour renseignements supplémentaires au sujet de la Société, s'adresser à:

THE ALCUIN SOCIETY |
LA SOCIÉTÉ ALCUIN
PO Box 3216
Vancouver, BC
Canada V6B 3X8
www.alcuinsociety.com



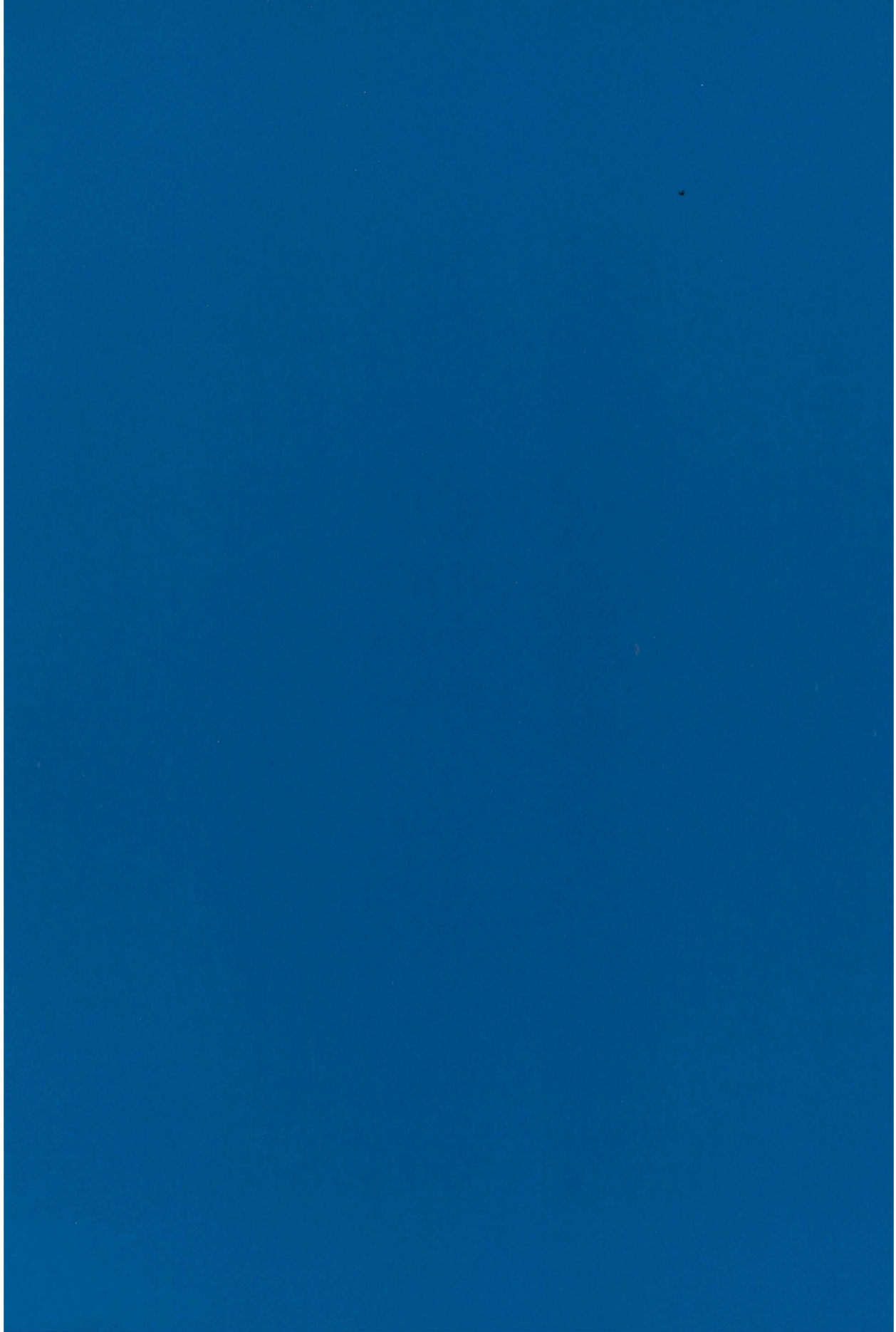


SPECIAL THANKS | MILLE FOIS MERCI

ONCE AGAIN, DR. YOSEF WOSK and the Wosk family have generously assisted the Alcuin Society to expand the importance of the Alcuin awards for book design. With their financial help we have been able to improve the awards catalogue, bring judges from outside British Columbia, exhibit the awarded books throughout Canada and Europe, and make other enhancements to the programme. As well as helping us financially over a decade, Dr. Wosk has, with enthusiasm, wisdom, and specific clear advice, helped us to increase the awards from the relatively modest undertaking they once were to the internationally-recognized national competition they are today.

We are grateful to Dr. Wosk and his family for their continued support.

CETTE ANNÉE ENCORE, YOSEF WOSK et sa famille nous ont beaucoup aidés à accroître l'importance des prix Alcuin pour la conception graphique du livre. Leur générosité nous a permis de bonifier le catalogue des ouvrages primés, de faire venir des juges de l'extérieur de la Colombie-Britannique, d'exposer les livres gagnants dans tout le Canada et en Europe, et d'apporter d'autres améliorations à notre programme. Il y a une dizaine d'années que monsieur Wosk nous soutient financièrement; plus encore, par son enthousiasme, sa sagesse, ses conseils clairs et pratiques, il a contribué à donner de l'expansion à notre entreprise : c'est en partie grâce à lui que le concours de la Société Alcuin, dont la portée était au départ assez modeste, a pris une envergure nationale et est aujourd'hui reconnu à l'étranger. Nous voulons exprimer toute notre gratitude à monsieur Wosk et à sa famille pour leur appui continu.



THE ALCUIN SOCIETY | LA SOCIÉTÉ ALCUIN

PO Box 3216
Vancouver, BC
Canada V6B 3X8
www.alcuinsociety.com