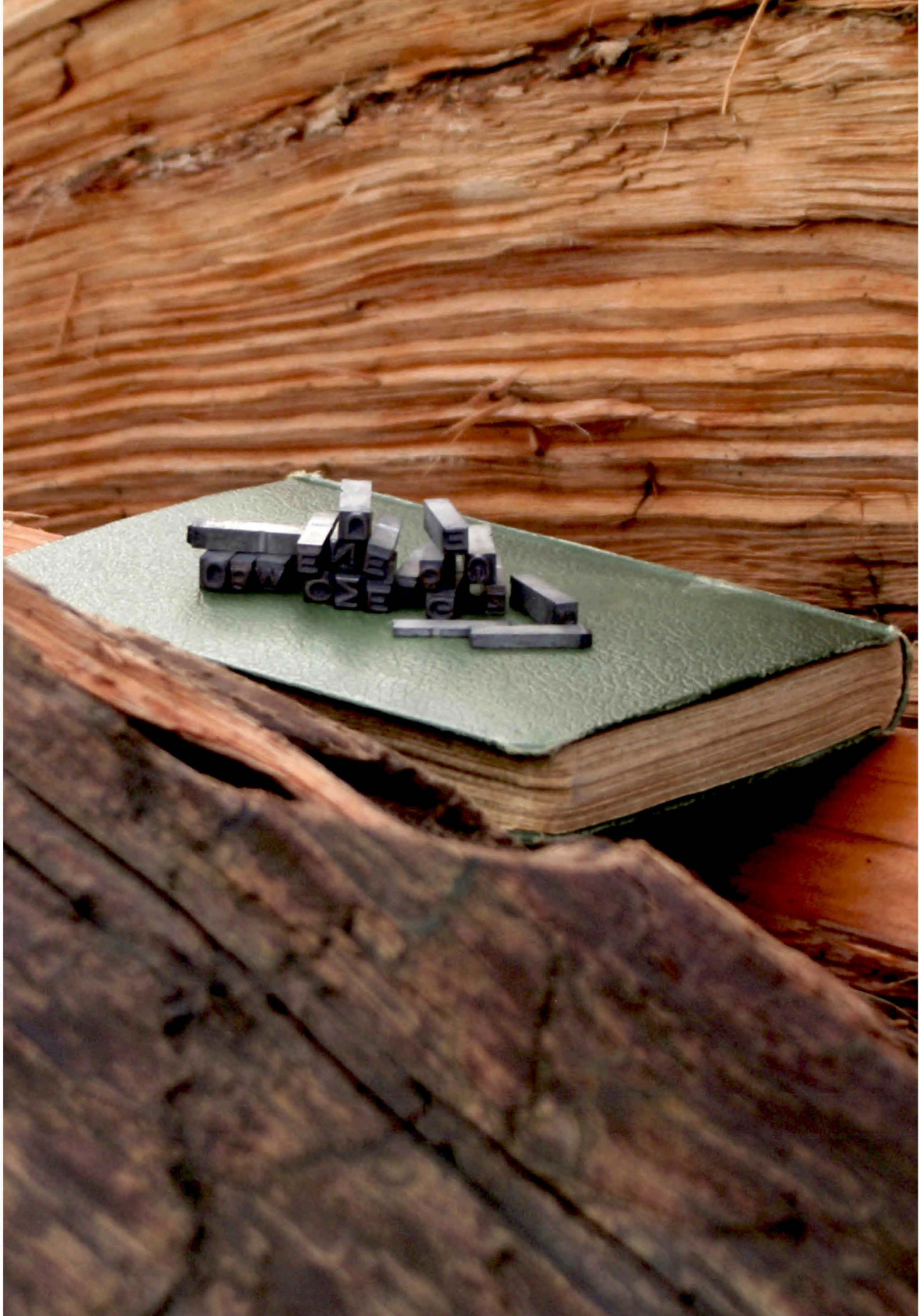


The Alcuin Society Awards
for Excellence in Book Design in Canada

Prix de la Société Alcuin
pour l'excellence de la conception graphique
du livre au Canada





29th  29^e

**The Alcuin Society Awards for Excellence in Book
Design in Canada**

(for books published in 2010)

**Prix pour l'excellence de la conception graphique
du livre au Canada décernés par la Société Alcuin**

(pour les livres publiés en 2010)

Vancouver 2011



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Message from the Governor General ✎ Message du Gouverneur Général

I am an ardent champion of literature and reading, so much so that my grandchildren call me Grandpa Book because I always seem to have a book with me. It therefore gives me great pleasure to serve as patron of the Alcuin Society which, for decades, has been promoting a wider appreciation of book culture and encouraging Canadian book designers to excel at their craft.

Our stories have a tremendous influence on each of us. Through books, the knowledge and wisdom of our ancestors can reach down through the centuries and build bridges between generations. Books introduce us to people, both fictional and real, and teach us lessons that may stay with us for the rest of our lives. They represent incredible vessels that transcend time and space, gateways to universes limited only by our imagination.

While reading is a passion for a great many Canadians, the titles being honoured with the Alcuin Society Awards for Excellence in Book Design in Canada will most certainly inspire a great many more. Congratulations to the laureates on their remarkable work.

To everyone about to discover these wonderful books, I wish you happy reading.

Je suis un fervent promoteur de la littérature et de la lecture. Mes petits-enfants me surnomment d'ailleurs « grandpa book » [grand-papa livre], car j'ai toujours un bouquin à la main. C'est donc un grand plaisir pour moi d'agir à titre de président d'honneur pour la Société Alcuin qui, depuis des décennies, accroît l'appréciation de toutes choses littéraires et encourage le dépassement des dessinateurs-maquetistes canadiens.

Nos histoires ont une immense influence sur chacun de nous. Grâce aux livres, le savoir et la sagesse de nos ancêtres peuvent traverser les siècles et édifier des ponts entre les générations. Les livres nous font connaître des personnes, réelles ou imaginaires, et nous enseignent des leçons qui peuvent nous servir notre vie durant. Ils représentent d'incroyables vaisseaux qui transcendent l'espace et le temps, des portails s'ouvrant sur des univers qui n'ont de limite que notre imagination.

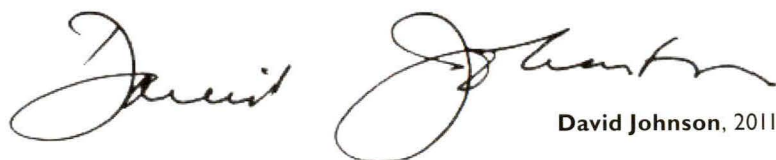
Si lire est pour bon nombre de Canadiens déjà une passion, les oeuvres qui sont sélectionnées dans le cadre des Prix pour l'excellence de la conception graphique du livre au Canada de la Société Alcuin contribueront très certainement à élargir leur rang. Je tiens à féliciter les lauréates et les lauréats pour leur remarquable travail.

Bonne lecture à tous ceux qui auront le bonheur de les découvrir.



Photo: Sgt Serge Gouin





David Johnson, 2011

Preface to the 29th competition

This year, 2011, marks the 29th annual competition, *The Alcuin Society Awards for Excellence in Book Design in Canada*. Our Society is grateful to this year's judges for volunteering their time and expertise. They met in Vancouver on March 26th, 2011, at Simon Fraser University, Harbour Centre, and selected 37 winning books out of 217 submitted, from 9 provinces and 98 publishers. Each one, published in Canada in 2010, represents the work of a Canadian designer. As in other years, some of the technical production (printing, etc.) was done outside the country.

Last summer the award-winning books from our 2009 Competition were sent to the Stiftung Buchkunst in Frankfurt-am-Main, Germany. They participated in the international book design competition in Leipzig. We were delighted to learn that the Stiftung had shortlisted two of the Alcuin submissions. We congratulate Jason Dewinetz, designer and publisher (Greenboathouse Press) of *This (and That was That)*, by JonArno Lawson, and Judith Poirier, designer, author and publisher of *Dialogue*.

The Alcuin Society thanks everyone who submitted books. Copies of the winning books are donated to the W.A.C. Bennett Library at Simon Fraser University, to support the University's programs at its Canadian Centre for Studies in Publishing; to the E.H. Norman Library in the Canadian Embassy (Tokyo); and to the German Book and Type Museum in Leipzig. They become part of the permanent collections of all three libraries. Special thanks go to publishers of the winning entries, for providing extra copies of their books to the Society for use in its exhibitions throughout the coming year.

The fundamental principle of our judging process is that each book must be considered as a total entity. The judges examine every aspect of each book. Their purpose, and 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.

Readers of our last three catalogues will miss the eloquent voice of Marlene Chan, who oversaw their production, and has migrated her talent to the arts community in Montreal.

The Alcuin Society has reached the end of an era with the resignation from the Board of Jim Rainer. Jim chaired the Board for many years and served as a Director for many more, in various capacities. His warmth, generosity, and clarity of vision will be deeply missed.

This past year, the Vancouver book community lost one of its longtime and most steadfast advocates, Don Atkins. Don, printer, publisher, and lover of books, was a supporter of the Alcuin Society from its inception. He was loved by the many people fortunate enough to know him, for his enthusiasm, strength of character, and generosity of spirit. We are all saddened by his loss.

Leah Gordon, May, 2011

Préface au 29e concours

Cette année, 2011, marque le 29^e anniversaire du concours annuel : Prix de la Société Alcuin pour l'excellence de la conception graphique du livre au Canada. Notre société est reconnaissante envers les membres du jury de cette année qui nous ont offert leur temps et leur expertise. Ils se sont réunis à Vancouver le 26 mars, 2011, à Harbour Centre, à l'université Simon Fraser et ont choisi 37 livres gagnants parmi les 217 livres soumis par 98 maisons d'édition, dans 9 provinces. Chaque livre, publié au Canada en 2010, représente le travail d'un concepteur graphique canadien. Comme dans les années précédentes, certains éléments de la production technique (impression, etc.) nous viennent de l'étranger.

L'été dernier les livres gagnants de notre concours de 2009 ont été envoyés à la Foire du livre de Francfort, à Francfort-sur-le-Main en Allemagne. Ils ont été inclus dans le concours international de la conception du livre à Leipzig. Nous avons été ravis d'apprendre que, parmi les livres soumis par la Société Alcuin, la Stiftung en a placé deux sur leur liste des ouvrages sélectionnés. Nous félicitons Jason Dewinetz, graphiste et éditeur (Greenboathouse Press) de *This (and That was That)*, de JonArno Lawson, ainsi que Judith Poirier, graphiste, auteur et éditrice de *Dialogue*.

La Société Alcuin remercie tous ceux qui ont soumis des livres. Les exemplaires des livres gagnants sont offerts à la bibliothèque E.H. Norman de l'ambassade du Canada à Tokyo et au Musée allemand du livre et des caractères d'imprimerie à Leipzig, ainsi qu'à la bibliothèque W.A.C. Bennett de l'université Simon Fraser, afin de contribuer au travail des programmes universitaires de son Centre canadien d'études en édition. Ces livres font partie des collections permanentes des trois bibliothèques. Nous remercions tout particulièrement les maisons d'édition des livres gagnants qui nous fournissent des exemplaires supplémentaires de leurs livres destinés à des expositions organisées par la société tout au long de cette année.

Selon le principe fondamental de notre processus d'évaluation, chaque livre doit être jugé dans son entièreté et par conséquent, les membres du jury examinent toutes les composantes du livre. Leur but, ainsi que le nôtre, est d'encourager la meilleure conception graphique au Canada. Ils estiment que le meilleur moyen d'achever ce but est de ne décerner de prix que lorsqu'ils découvrent des qualités exceptionnelles.

Les lecteurs de nos trois derniers catalogues regretteront la voix éloquente et le talent de Marlene Chan, qui s'était chargée de leur production; elle vit maintenant au sein de la communauté artistique de Montréal.

La démission de Jim Rainer, membre du conseil d'administration, marque la fin d'une époque. Jim a été membre et président du conseil pendant de nombreuses années durant lesquelles il a joué plusieurs rôles. Sa chaleur, sa générosité et la clarté de sa vision nous manqueront énormément.

L'année dernière, la communauté du livre à Vancouver a perdu un de ses défenseurs de longue date et des plus loyaux, Don Atkins. Imprimeur, éditeur et amateur de livres, Don a offert son soutien à la Société Alcuin depuis le tout début. Les nombreuses personnes qui ont eu la chance de le connaître appréciaient son enthousiasme, sa force de caractère et son esprit généreux. Sa perte nous attriste tous.

Leah Gordon, mai 2011

The humility of details

While judging this year's Alcuin Awards for Excellence in Book Design, I was fortunate to be part of a team that truly loved books and the process of making them. It was pure bliss. We all had ardent opinions formed by years of experience in the publishing world. We came from different places and had different industry involvement, but what we had in common was that we noticed the details. Sometimes we noticed different minutiae, sometimes we noticed the same ones, but it was always the 'little' things that determined if something was eliminated immediately or was placed high in the final rounds of judging. And it was these details that sparked the most conversations.

Years ago, as a junior book designer at a University Press, I quickly learned that the little things in book design and production mattered. A lovely endpaper, a well-designed copyright page, or a particularly clever approach to a complex table of contents became the challenge in the design process. They were a manner of creating enjoyment in the most banal of manuscripts, even though practically nobody, including the author, would ever notice them.

In the 1951 publication *Books for our Time*, the catalogue that accompanied the exhibition of the same name, John Begg referred to a book as 'a three-dimensional container for ideas... [and with] it the desire to communicate has been given enduring form'.¹ If books are the packages for information, and book design is the creation of that form, then as much as I appreciate the design of and the designing of that package, I would like book design to be thought of as something more.

Perhaps a book is the sum of the parts and not the whole? Or could it be the true sum of the details and not the parts? If so, then it becomes, as Robin Kinross so eloquently put it, 'where the dear god lives'.²

Most of Latin-alphabet [publishing] humanity still does not know what an fi ligature is and why it might be good to have this little thing in text. This despite the fact that in taking care to search and replace ligatures there is only increased expenditure of time in production and no measureable gain for the reader. But the dot of an i is where the dear god is to be found.³

Although he wrote this in 1994, nearly twenty years ago as the graphic design world emerged bruised and bloodied from the post-modernist/deconstructivist era, it is still surprisingly applicable in the present.

I believe that training in book design is crucial for today's graphic designer, not because they should be typographers or book designers but because they must understand the ultimate in design for usability while truly sweating the details. The goblet that we design must be worthy to hold the vintage of the author's thoughts. Perhaps typography today is as much about patience with the process as it is about the details themselves. Kinross describes the ignorance of the unnoticeable:

The realm of detail remains stubbornly out of reach of the theorizing and polemic that has surrounded recent typography... Such details are too small, too mundane, too material, too much just a matter of keyboard layouts and pixels.⁴

He concludes that 'there is still [detailed] work for a typographer to do. It is modest work, but essential'.⁵ Nearly sixty years previous, typographic doyenne Beatrice Warde also invoked the exalted goal of humility when she declared that well-designed typographic applications '[serve] a purpose which is distinctly humble' and that 'no line of type can be as beautiful, visually, as can be the thought it conveys. Indeed one may say that successful [typography] is invisible'.⁶

Not for [average designers] are long breaths held over serif and kern, they will not appreciate your splitting of hair spaces. Nobody (save the other craftsmen) will appreciate half your skill.⁷

It would certainly be a stretch to state that the junior designer of today is humble (and I feel quite comfortable stating this as I was once the epitome of the insolent rookie). But with hindsight, I now feel that the swagger that surrounds so many novices could be beneficial and not a burden in achieving our usability aims for the printed or digital book. We need that same swagger, that chutzpah, to attempt perfection in details and to aim for the supreme solution to the book design need at hand. Without that drive for detail, that drive for unacknowledged perfection, I doubt that we could ever expect to design a book, much less win an Alcuin Award.

Shelley Gruendler, May 2011

{1} John Begg. 'Tradition in motion'. Marshall Lee, Ed. Books for our time. New York: Oxford University Press, 1951. 29.

{2} Robin Kinross. 'Where the dear god lives'. Looking Closer 2. M. Bierut, W. Drenttel, S. Heller, DK Holland, Eds. New York: Allworth Press, 1997. 92. (Originally published in the AIGA Journal of Graphic Design. Vol. 12, No. 1. 1994.)

{3} Kinross. 92.

{4} Kinross. 93. However, with the burgeoning interest in type design, one can hope that this is no longer the case.

{5} Kinross. 93.

{6} Beatrice Warde. 'Printing standards are improving: some reasons for the sudden advance made by British typography of books and advertisements'. The British and Colonial Printer and Stationer. 6 December 1928. 128.

{7} Beatrice Warde. 'The Crystal Goblet or Printing Should Be Invisible'. The Crystal Goblet: Sixteen Essays on Typography. London: The Sylvan Press, 1955. 17.

L'Humilité des détails

Lors du concours Alcuin pour l'excellence de la conception graphique du livre de cette année, j'ai eu la chance de faire partie d'une équipe qui aime vraiment les livres et leur création. C'était le comble du bonheur. Nous avions tous des opinions ardentes, forgées par des années d'expérience dans le monde de l'édition. Nous venions de formations diverses, et nous exerçons des fonctions différentes dans ce monde de l'édition, mais ce que nous avons en commun c'est que nous remarquions les *détails*. Parfois, nous remarquions les menus détails, parfois les mêmes, mais ce sont toujours les « petites » choses qui nous ont fait décider si nous allions éliminer un livre immédiatement ou si nous allions lui donner une place importante au dernier tour. Et ce sont ces détails qui ont provoqué le plus d'échanges entre nous.

Il y a un certain nombre d'années, lorsque j'étais jeune conceptrice de livre pour une presse universitaire, j'ai vite appris que les petites choses dans le design et la production d'un livre avaient de l'importance. Un ravissant papier de garde, une page de droits d'auteur bien conçue ou une façon ingénieuse de composer une table des matières complexe devenaient le défi dans le processus de conception. Ces détails contribuaient au plaisir qu'offraient les manuscrits les plus banals, même si pratiquement personne, même pas l'auteur, ne les remarquait jamais.

Dans la publication de *Books for our Time* de 1951, le catalogue qui accompagnait l'exposition du même titre, John Begg fait allusion à un livre qu'il décrit comme 'un contenant d'idées à trois dimensions... [et avec] lui, le désir de communiquer a acquis une forme durable'.¹ Si les livres sont des paquets d'information et la conception du livre est la création de cette forme, alors, bien que j'apprécie le design et le processus de conception de ce paquet, je voudrais que l'on pense à la conception du livre comme quelque chose de plus.

Peut-être qu'un livre est la somme de ses composantes et non pas le tout ? Ou bien pourrait-il être la vraie somme des *détails* et non pas de ses composantes ? Si c'est le cas, alors il devient, comme Robin Kinross l'exprime d'une façon si éloquente : le lieu 'où le cher dieu vit'.²

La plupart de ceux qui font partie du monde [de l'édition] de l'alphabet latin ne savent toujours pas ce qu'est une ligature fi et pourquoi il serait bon d'avoir cette petite chose dans le texte. Ceci en dépit du fait qu'en prenant soin de chercher et de remplacer les ligatures on ne fait qu'augmenter le temps nécessaire à la production, sans offrir de gain notable au lecteur. Par contre, le point du i est là où on trouve le cher dieu.³

Bien qu'il ait écrit ceci en 1994, il y a près de vingt ans, alors que l'univers du graphisme sortait blessé et ensanglanté de l'époque post-moderniste-déconstructiviste, cela s'applique encore de façon surprenante au présent.

Je crois que l'apprentissage de la conception graphique est essentiel aux graphistes d'aujourd'hui, non pas parce qu'ils devraient être typographes ou concepteurs de livre, mais, parce qu'il faut qu'ils comprennent la fonctionnalité ultime du design, tout en travaillant vraiment le détail. Le gobelet que nous concevons doit être digne de contenir le grand cru des pensées de l'auteur. Peut-être que, dans la typographie d'aujourd'hui, il s'agit tout autant de patience au cours du processus, que des détails mêmes. Kinross décrit l'ignorance de l'indiscernable :

Le domaine du détail reste obstinément inaccessible à la théorie et à la polémique qui entourent la typographie de ses derniers temps... De tels détails sont trop petits, trop ordinaires, trop matériels, juste trop une question de clavier et de pixels.⁴

Il conclut que 'le typographe a encore du travail [de détail] à faire. C'est un travail modeste, mais essentiel'.⁵ Presque soixante ans auparavant, la doyenne Beatrice Warde invoqua aussi le but exalté de l'humilité lorsqu'elle déclara que les applications typographiques '[poursuivent] un objectif nettement humble et que 'aucune ligne de caractères ne peut être visuellement aussi belle que la pensée qu'elle transmet. En fait, on peut dire qu'une [typographie] réussie est invisible'.⁶

[Les concepteurs ordinaires] ne retiennent pas leur souffle devant un empattement ou un crénage ; ils n'apprécieront pas qu'on coupe les cheveux en quatre en matière d'espace. Personne (sauf un autre artisan) n'appréciera la moitié de votre talent.⁷

Il serait sûrement exagéré de déclarer que le concepteur néophyte d'aujourd'hui est humble (et je n'éprouve aucune contrainte à vous dire ceci, car j'ai été, un jour, l'exemple typique de la novice insolente). Mais avec le recul, j'estime maintenant que la bravade de tant de novices pourrait être bénéfique et non pas un fardeau, dans la quête de notre objectif, celui de donner au livre imprimé ou numérique un usage fonctionnel. Nous avons besoin de cette même bravade, de ce culot, pour essayer d'atteindre la perfection dans les détails et de poursuivre la réalisation suprême que la conception du livre requière. Sans cette poursuite du détail, cette poursuite de la perfection qui passe inaperçue, je doute que nous puissions jamais concevoir un livre, et encore moins gagner un prix Alcuin.

Shelley Gruendler, mai 2011

{1} John Begg. 'Tradition in motion'. Marshall Lee, Ed. Books for our time. New York: Oxford University Press, 1951. 29.

{2} 2 Robin Kinross. 'Where the dear god lives'. Looking Closer 2. M. Bierut, W. Drenttel, S. Heller, DK Holland, Eds. New York: Allworth Press, 1997. 92. (Publié d'abord dans AIGA Journal of Graphic Design. Vol. 12, No. 1. 1994.)

{3} Kinross. 92.

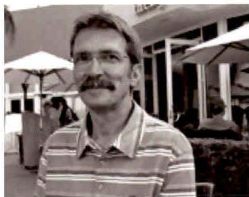
{4} Kinross. 93. Toutefois, vu l'intérêt naissant du design de caractères, on ose espérer que ce ne soit plus le cas.

{5} Kinross. 93

{6} Beatrice Warde. 'Printing standards are improving: some reasons for the sudden advance made by British typography of books and advertisements'. The British and Colonial Printer and Stationer. 6 December 1928. 128.

{7} Beatrice Warde. 'The Crystal Goblet or Printing Should Be Invisible'. The Crystal Goblet: Sixteen Essays on Typography. London: The Sylvan Press, 1955. 17.

Alan Brownoff



Alan Brownoff is a book designer and artist. Besides freelancing, he has spent the majority of his design career as an in-house designer for Athabasca University, ACCESS Network, and currently the University of Alberta Press. Alan is a graduate of the VCD program at the University of Alberta. He has shown his drawings extensively in Canada and the US, where he has won numerous design awards. He lives in Edmonton with his wife and two sons.

Alan Brownoff est artiste et concepteur graphique de livres. Il a travaillé à la pige, mais il a surtout été graphiste en résidence à l'université Athabasca, à ACCESS Network, et, à présent, aux Presses universitaires de l'université de l'Alberta. Il est diplômé du programme VCD de l'université de l'Alberta. Ses dessins ont été maintes fois exposés dans plusieurs galeries d'art du Canada et des Etats-Unis, où ils y ont remporté de nombreux prix de design. Il habite à Edmonton avec sa femme et ses deux fils.

Shelly Gruendler

Shelley Gruendler is a typographer, designer, and educator who teaches, lectures, and publishes internationally on typography and design. Over the past fifteen years, she has been a book designer, a graphic designer, and an information designer in both North America and Europe. She holds a PhD and an MA in The History and Theory of Typography and Graphic Communication from the University of Reading, England and a Bachelor of Environmental Design in Graphic Design from North Carolina State University, USA. Shelley is a frequent speaker at typography conferences, is proud to live in the Canadian Typographic Archipelago, and, maybe someday, she'll get around to publishing her biography of Beatrice Warde, the doyenne of accessible typographic theory. She is founding director of www.typecamp.org.

Shelley Gruendler est typographe, graphiste et éducatrice; elle enseigne, donne des conférences et publie dans le monde entier des ouvrages sur la typographie et le graphisme. Depuis les quinze dernières années, elle est conceptrice de livres, graphiste et designer d'information en Amérique du Nord et en Europe. Elle a obtenu un doctorat et une maîtrise en histoire et théorie de la typographie et de la communication graphique de l'université de Reading, en Angleterre, et une licence de design environnemental en graphisme de l'université d'état de la Caroline du Nord, aux Etats-Unis. Shelley donne souvent des conférences à des colloques sur la typographie, elle est fière de vivre au sein de l'Archipel typographique canadien et, peut-être qu'un jour, elle parviendra à publier sa biographie de Beatrice Warde, la doyenne d'une théorie accessible de la typographie. Elle est fondatrice et directrice du site Web www.typecamp.org.



CS Richardson

As Vice President & Creative Director, Canadian Publishing, for Random House of Canada, CS Richardson oversees jacket, cover and interior design for the company's seven imprints, plus manages design services for McClelland & Stewart Ltd. Over a thirty-year publishing career that spans six different publishing houses and began as a catalogue designer, he has worked in publicity, advertising, marketing, licensing, and international rights. He has designed some 1500 books across every category and genre, and has worked with most of Canada's notable authors as well as a long list of pre-eminent international writers. Describing himself as a journeyman, Richardson is known for his pragmatic approach to complete book design (with a curious interest in spines) and for his ability to balance aesthetics with the economic constraints and market realities of trade publishing. He is a multiple winner of the Alcuin Award and has received CBA Libris, Applied Arts, and Advertising & Design Club of Canada awards.

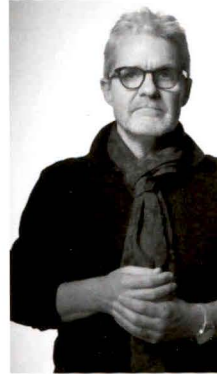
As an educator, Richardson has been both faculty and program coordinator with Simon Fraser University's Book Publishing Immersion Program, and currently sits on its Advisory Board. He developed and coordinated the design curriculum for Humber College's inaugural Creative Publishing Program in 2005, and is a frequent lecturer with Ryerson University's Publishing Course. In 2008 he was appointed Adjunct Professor with SFU's Canadian Centre for Studies in Publishing.

Richardson is also an acclaimed novelist. His first work, *The End of the Alphabet*, was an international bestseller, published in thirteen countries and ten languages. (The book's Canadian edition won an Alcuin First Prize for Prose/Fiction. The design was not Richardson's, an irony he takes particular pride in.) The novel went on to win the Commonwealth Writers' Prize for Best First Book (Canada and the Caribbean), was short listed for the Amazon/*Books In Canada* First Novel Award, and was named to four Best of the Year lists, including the *Globe and Mail*, in 2007. In 2008 *The End of the Alphabet* was adapted for radio drama by BBC Radio 4. Richardson has appeared as an author at literary festivals in Edinburgh, South Africa, Toronto and Ottawa, has hosted the Writers' Trust of Canada Awards, and is a long-standing member of Pen Canada. Richardson's second novel, *The Emperor of Paris*, will be published in 2012.

En tant que Vice Président et Directeur du département graphique, Édition canadienne de Random House Canada, CS Richardson est en charge de la jaquette, de la couverture et du design de l'intérieur du livre pour les sept noms de marque de la maison. Il gère aussi le département graphique de McClelland & Stewart Ltd. Il a fait ses débuts comme graphiste de catalogue et au cours d'une carrière de plus de trente ans, dans six maisons d'édition, il a travaillé dans les domaines de la publicité, du marketing, des droits de licence, y compris des droits internationaux. Il a conçu le design de plus de 1500 livres dans toutes les catégories et tous les genres et il a collaboré avec la plupart des auteurs canadiens de renom, aussi bien qu'avec une longue liste d'auteurs internationaux éminents.

Dans le domaine de l'éducation, Richardson a enseigné et dirigé le programme d'immersion de l'édition du livre à l'université Simon Fraser et a fait partie de son comité consultatif. Il a développé et organisé le cours de design du programme inaugural de l'édition créative pour le collège Humber en 2005. Il donne souvent des conférences dans le cours sur l'édition à l'université Ryerson. En 2008, il a été nommé professeur adjoint au Canadian Centre for Studies in Publishing à l'université Simon Fraser.

Richardson est aussi un romancier renommé. Son premier ouvrage, *The End of the Alphabet*, publié dans treize pays et traduit en dix langues, a été un best-seller dans le monde entier. (L'édition canadienne du livre a reçu le premier prix de la Société Alcuin



CS Richardson. Photo by Gay Patrick McBride

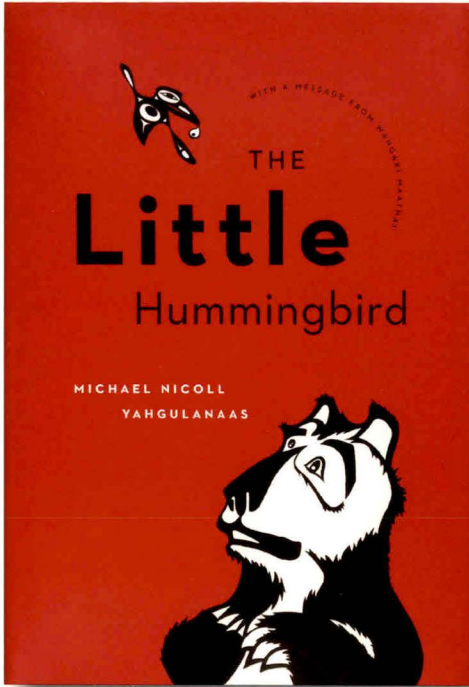
dans la catégorie « romans et nouvelles ». La conception graphique n'était pas de Richardson, une ironie dont il est particulièrement fier.) Le roman a aussi gagné le meilleur premier livre du prix littéraire Commonwealth Writers' Prize (Canada et Caraïbes), a été sur la liste des ouvrages sélectionnés pour le prix du meilleur premier roman du concours Amazon/*Books in Canada*, et son nom figure sur quatre listes des Meilleurs de l'année, y compris celle du *Globe and Mail* en 2007. En 2008, *The End of the Alphabet* a été adapté à la radio par la BBC Radio 4. Comme auteur, Richardson a participé à des festivals littéraires en Afrique du Sud, à Édimbourg, Toronto et Ottawa et il a été animateur du Writers' Trust of Canada Awards. Il est membre de longue date de Pen Canada. Le second roman de Richardson, *The Emperor of Paris*, sera publié en 2012.

Children *et* Livres pour enfants



Children 🍀 Livres pour enfants

First prize 🍀 Premier prix



Title | Titre

The Little Hummingbird

Designers | Conception graphique

**Jessica Sullivan,
Naomi MacDougall**

Author | Auteur

Michael Nicoll Yahgulanaas

Publisher | Maison d'édition

Greystone Books

Illustrator | Illustration

Michael Nicoll Yahgulanaas

Printer | Impression

C&C Offset (China | Chine)

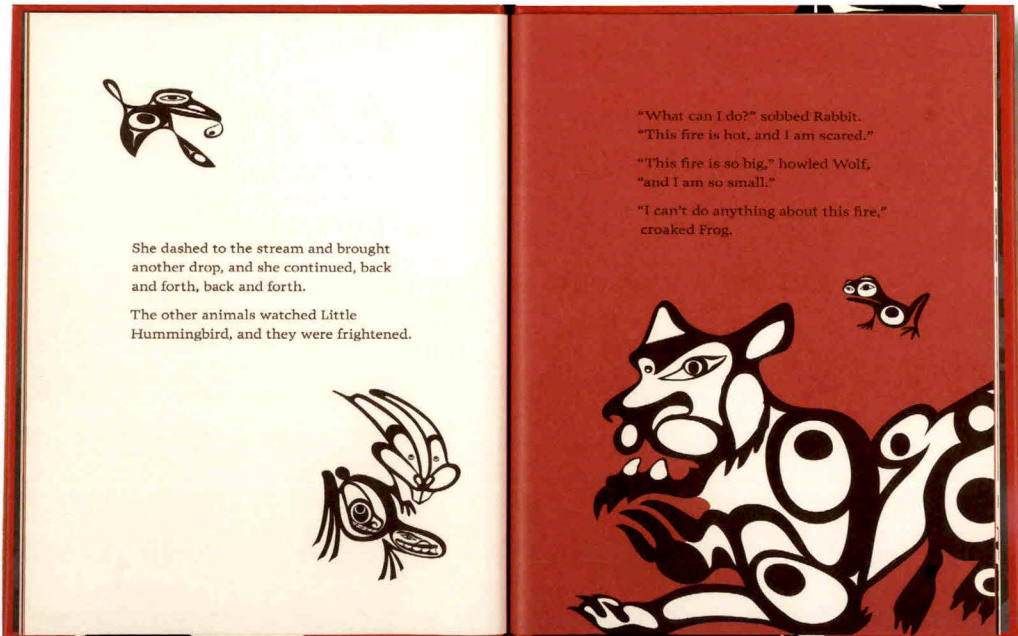
Typeface | Police de caractères

**Prensa, Renner,
Neutraface No. 2**

Trim Size | Format massicoté

26 × 16 cm

ISBN **978-1-55365-533-6**



Second prize 🐾 Deuxième prix

Title | Titre

Au lit, Moka!

Designer | Conception graphique

Jean-François Lejeune

Authors | Auteurs

**Danielle Marcotte,
Laurence Aurélie**

Publisher | Maison d'édition

**les éditions de la courte
échelle**

Illustrator | Illustration

Sophie Casson

Printer | Impression

C.T. Printing (China | Chine)

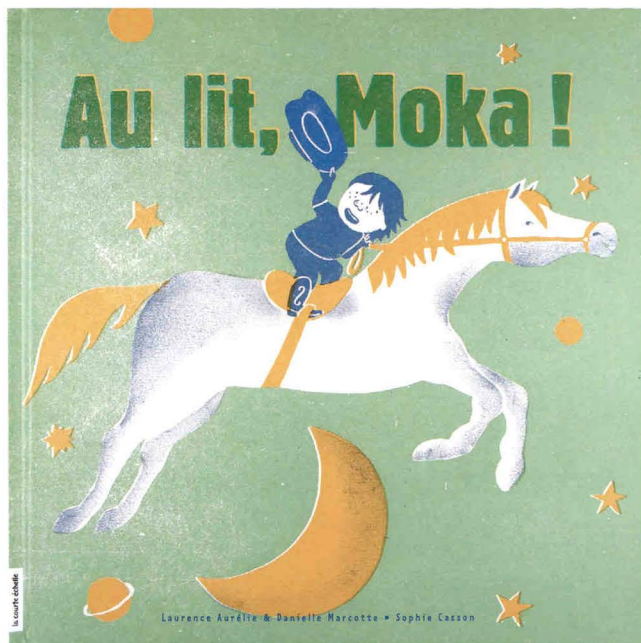
Typeface | Police de caractères

Cosmik

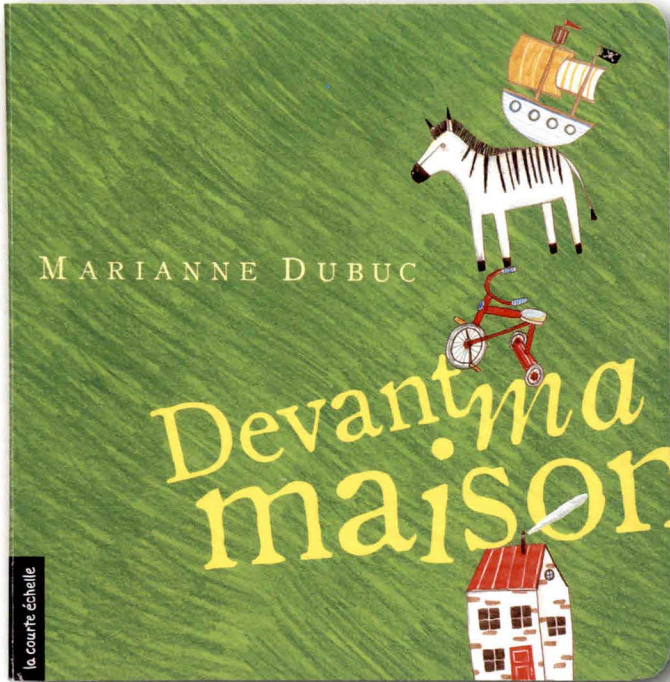
Trim Size | Format massicoté

25 × 24 cm

ISBN **978-2-89651-248-5**



Third prize 🌀 Troisième prix



Title | Titre

Devant ma maison

Designer | Conception graphique

Sara Bourgoïn

Author | Auteur

Marianne Dubuc

Publisher | Maison d'édition

les éditions de la courte échelle

Illustrator | Illustration

Marianne Dubuc

Printer | Impression

Toppan

Typeface | Police de caractères

Modified Roman Antique

Trim Size | Format massicoté

14 × 14 cm

ISBN **978-2-89651-275-1**



Honourable mention 🦉 Mention honorable

Title | Titre

Lii Yiiboo Nayaapiwak lii Swer
Swer: l'Alfabet di Michif. Owls
See Clearly at Night: a Michif
Alphabet

Designer | Conception graphique

Robin Mitchell-Cranfield
(Hundreds & Thousands)

Author | Auteur

Julie Flett

Publisher | Maison d'édition

Simply Read Books

Illustrator | Illustration

Julie Flett

Printer | Impression

C&C Offset (China | Chine)

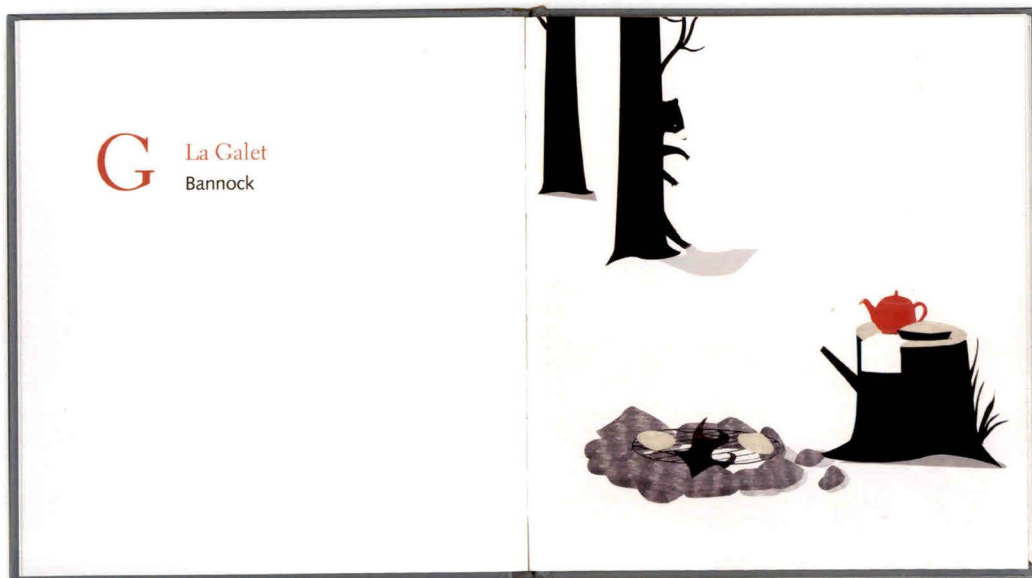
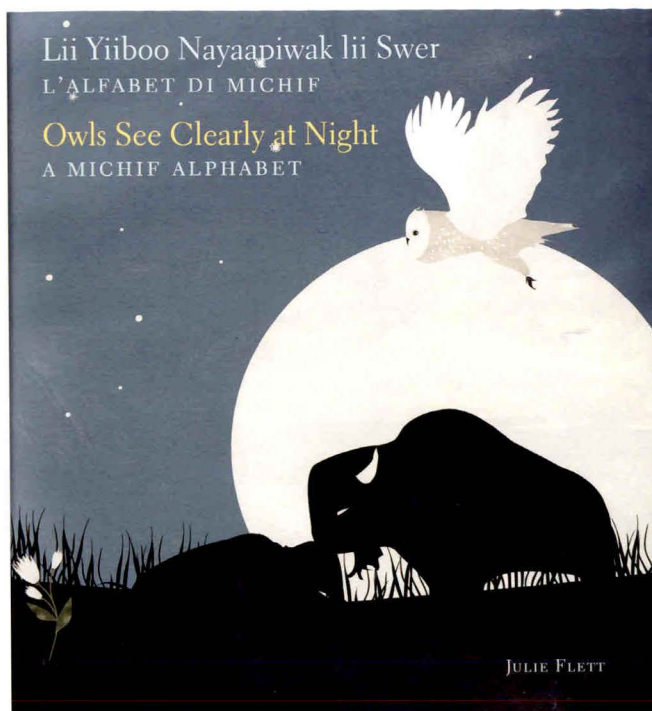
Typeface | Police de caractères

Electra

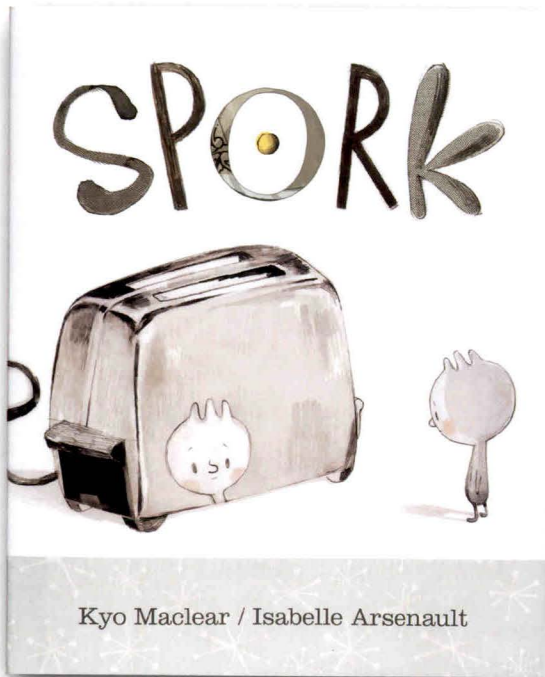
Trim Size | Format massicoté

21 × 19 cm

ISBN **978-1-897476-28-4**



Honourable mention 🍴 Mention honorable



Title | Titre

Spork

Designer | Conception graphique

Karen Powers

Author | Auteur

Kyo Maclear

Publisher | Maison d'édition

Kids Can Press

Illustrator | Illustration

Isabelle Arsenault

Printer | Impression

Friesens

Typeface | Police de caractères

Clarendon Light

Trim Size | Format massicoté

25 × 20 cm

ISBN **978-1-55337-736-8**



Judges' Comments ✎ Observations du jury

The judges all felt that the first prize choice in this category, *The Little Hummingbird*, is a classic that could be used in design classes to teach pacing. Together with *The Play of Pericles* (p. 22) and *The Conservation, Restoration and Repair of Stringed Instruments and their Bows* (p. 65), the judges felt that this book was worthy of a "Best in Show".

Les membres du jury ont tous trouvé que le choix du premier prix dans cette catégorie, *The Little Hummingbird*, est un exemple classique qui pourrait servir à enseigner le rythme dans des classes de design graphique. Les membres du jury ont trouvé ce livre digne d'être considéré comme le « meilleur livre » du concours, au même titre que *The Play of Pericles* (p. 22) et *The Conservation, Restoration and Repair of Stringed Instruments and their Bows* (p. 65).

First prize | Premier prix

Title | Titre **The Little Hummingbird**

This is as close to a perfectly designed children's book as you can get. The sequencing is exemplary, the paper stock and endpapers lovely, and the text and images perfectly integrated.

Ce livre d'enfants est aussi parfaitement conçu que possible. L'enchaînement est exemplaire, les pages de garde et le papier sont attrayants, et le texte et les images sont parfaitement intégrés.

Second prize | Deuxième prix

Title | Titre **Au lit, Moka!**

There is lovely movement of both type and illustrations, and a true integration of text and image in this beautifully balanced book. The colour palette is very well chosen.

Dans ce livre merveilleusement bien équilibré, le mouvement donné aux caractères et aux illustrations est séduisant et l'intégration entre le texte et l'image est assurée. La gamme des couleurs a été bien choisie.

Third prize | Troisième prix

Title | Titre **Devant ma maison**

The cover, illustrations, white space, and art all work with the story. The pacing is appropriate. The typography is playful but not complex.

La couverture, les illustrations, les espaces blancs et l'expression artistique conviennent à l'histoire. Le rythme est juste. La typographie est enjouée sans être complexe.

Honourable Mention | Mention honorable

Title | Titre Lii Yiiboo Nayaapiwak lii Swer: Owls See Clearly at Night

This book, difficult to do well because it's bilingual, manages to be quietly effective as it captures a mood. The choice of stock and pacing is judicious, and the use of type, white space and colour illustrations is remarkable if somewhat predictable. There is a nice letterpress quality to the printing.

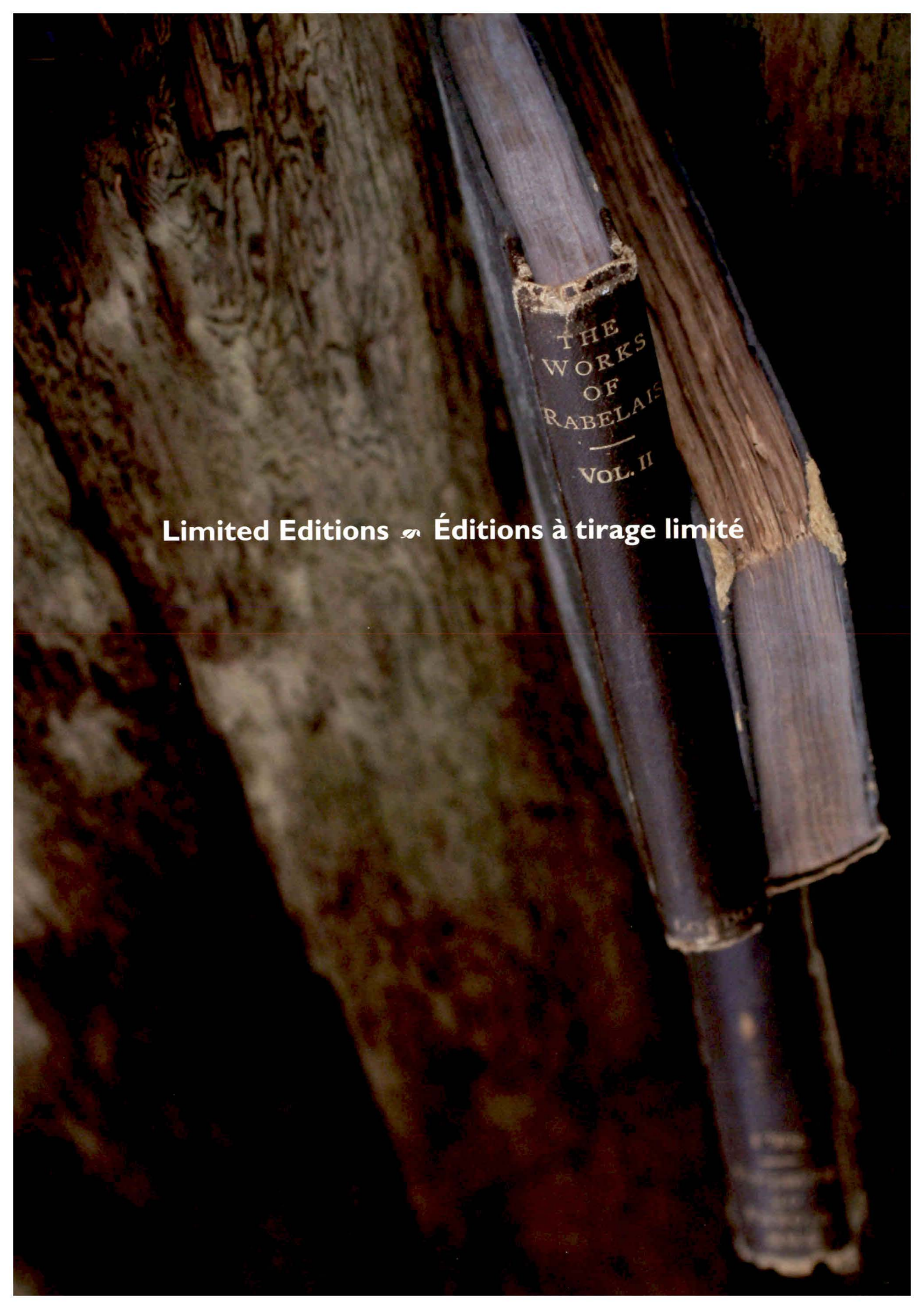
Ce livre, difficile à exécuter parce qu'il est bilingue, parvient grâce à son exécution efficace et mesurée à évoquer une certaine ambiance. Le choix du papier et du rythme est judicieux et l'usage des caractères, des espaces vides et des illustrations en couleurs est remarquable, bien que plutôt prévisible. L'impression est d'une belle qualité typographique.

Honourable Mention | Mention honorable

Title | Titre Spork

Every page of this book features active and lively type placements and illustration. The white space works well. The book is fun but not over-designed.

Chaque page de ce livre est vivante et animée grâce aux illustrations et à l'emplacement des caractères. Les espaces blancs sont réussis. Le livre est amusant sans être excessivement recherché.

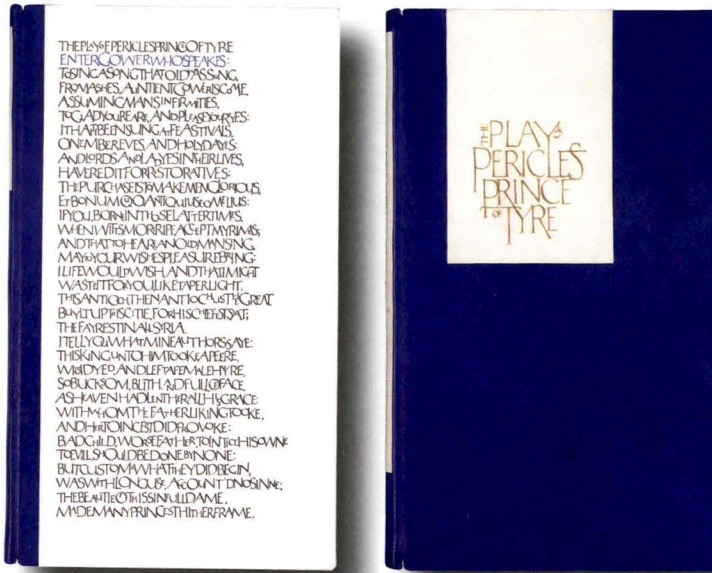
The image shows the spine of an antique book, likely made of leather, with gold-tooled text. The text is arranged in four lines: 'THE', 'WORKS', 'OF', and 'RABELAIS', followed by a horizontal line and 'VOL. II'. The book is set against a background of rough, textured wood. The spine shows signs of wear and age, with some of the gold leaf missing and the underlying material exposed.

THE
WORKS
OF
RABELAIS
—
VOL. II

Limited Editions ✎ Éditions à tirage limité

Limited Editions ✎ Éditions à tirage limité

First prize ✎ Premier prix



Title | Titre

The Play of Pericles, Prince of Tyre, with passages introduced from George Wilkins' The Painfull Adventures of Pericles, Prince of Tyre (2 vol. cased | sous étuis)

Designer | Conception graphique
Crispin Elsted

Authors | Auteurs
**William Shakespeare (vol. 1);
Crispin Elsted, Simon Brett
(vol. 2: Reading Pericles)**

Editor | Éditeur
Crispin Elsted

Publisher | Maison d'édition
Barbarian Press

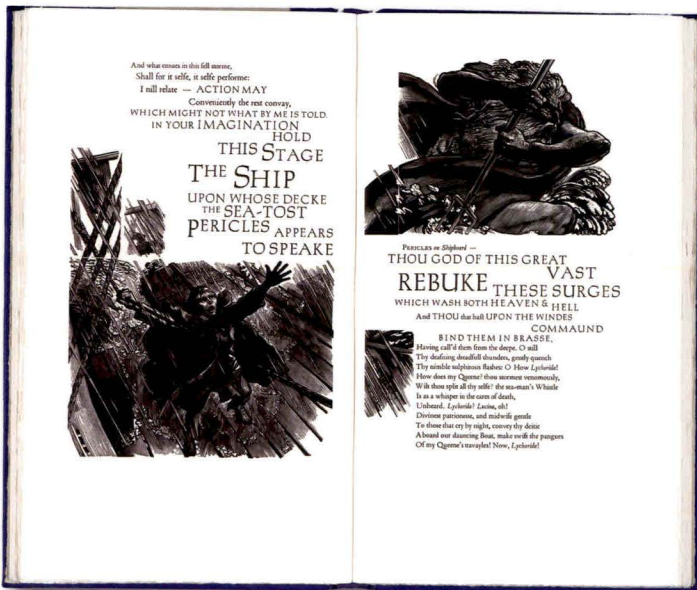
Illustrator | Illustration
Simon Brett

Printer | Impression
**Jan Elsted at | de Barbarian
Press**

Typeface | Police de caractères
**Poliphilus, Blado (text | texte),
Duensing Titling**

Calligraphy | Calligraphie
Andrea Taylor

Trim Size | Format massicoté
33 × 19 cm



Limited Editions ✎ Éditions à tirage limité

Second prize (tie) ✎ Deuxième prix (ex aequo)

Title | Titre

**Alphabetum Romanum:
the Letterforms of Felice
Feliciano, c. 1460**

Designer | Conception graphique

Jason Dewinetz

Authors | Auteurs

**Paul F. Gehl (foreword |
avant-propos), Jason Dewinetz
(afterword | épilogue)**

Publisher | Maison d'édition

Greenboathouse Press

Illustrator | Illustration

**Jason Dewinetz (letterforms |
lettres de l'alphabet)**

Printer | Impression

Greenboathouse Press

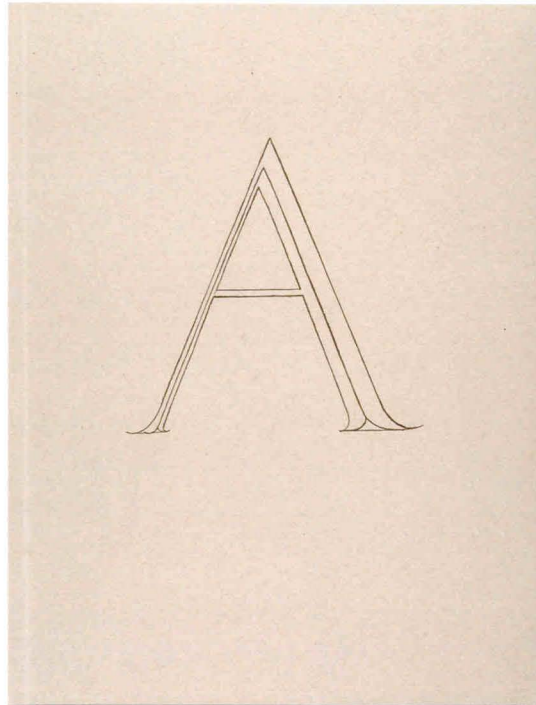
Typeface | Police de caractères

**Hand-set 14 pt ATF Cloister
Oldstyle | composé à la main**

Trim Size | Format massicoté

20 × 15 cm

ISBN **978-1-894744-29-4**



Limited Editions ✎ Éditions à tirage limité

Second prize (tie) ✎ Deuxième prix (ex aequo)



Title | Titre

Words Have No Meaning

Designer | Conception graphique

**Linda Gustafson
(Counterpunch)**

Editor | Éditeur

Zengetsu Myokyo

Publisher | Maison d'édition

Enpuku-ji Press

Printer | Impression

Coach House Press

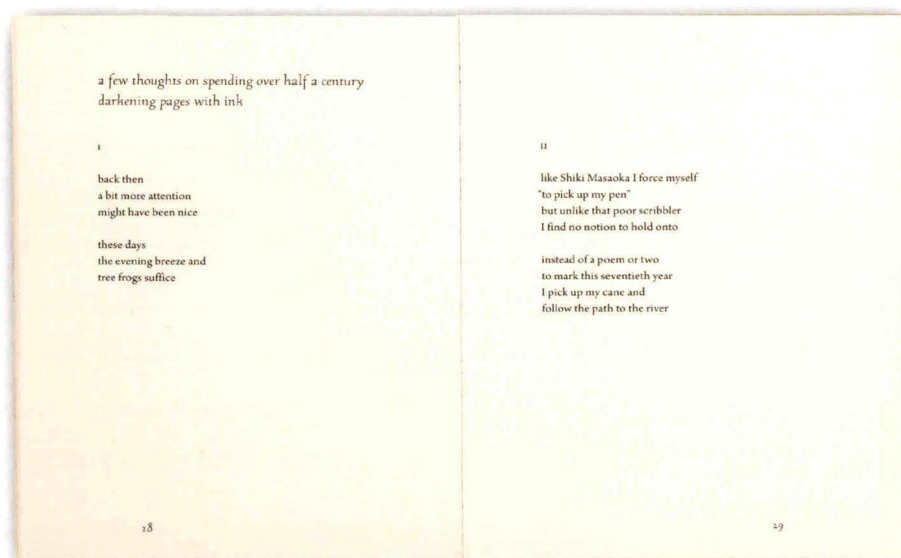
Typeface | Police de caractères

**Arno Pro (text | texte), Stern
Pro (display | titres)**

Trim Size | Format massicoté

18 × 13 cm

ISBN **978-0-9809683-0-9**



Limited Editions ✎ Éditions à tirage limité

Third prize (tie) ✎ Troisième prix (ex aequo)

Title | Titre

Light & Char

Designer | Conception graphique

Jason Dewinetz

Author | Auteur

Jake Kennedy

Publisher | Maison d'édition

Greenboathouse Press

Printer | Impression

Greenboathouse Press

Typeface | Police de caractères

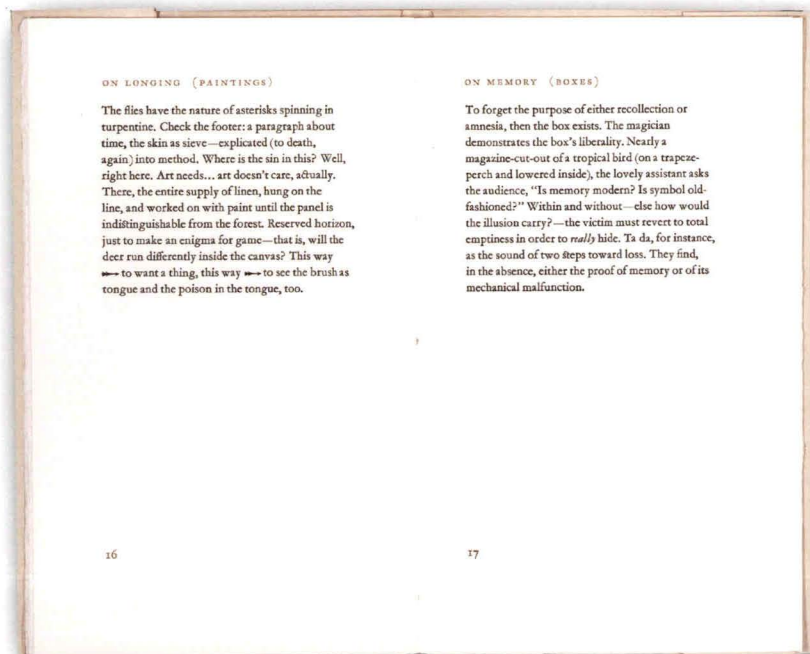
Hand-set 14 pt Monotype

Garamont | composé à la main

Trim Size | Format massicoté

26 × 16 cm

ISBN **978-1-894744-28-7**



ON LONGING (PAINTINGS)

The flies have the nature of asterisks spinning in turpentine. Check the footer: a paragraph about time, the skin as sieve—explicated (to death, again) into method. Where is the sin in this? Well, right here. Art needs... art doesn't care, actually. There, the entire supply of linen, hung on the line, and worked on with paint until the panel is indistinguishable from the forest. Reserved horizon, just to make an enigma for game—that is, will the deer run differently inside the canvas? This way — to want a thing, this way — to see the brush as tongue and the poison in the tongue, too.

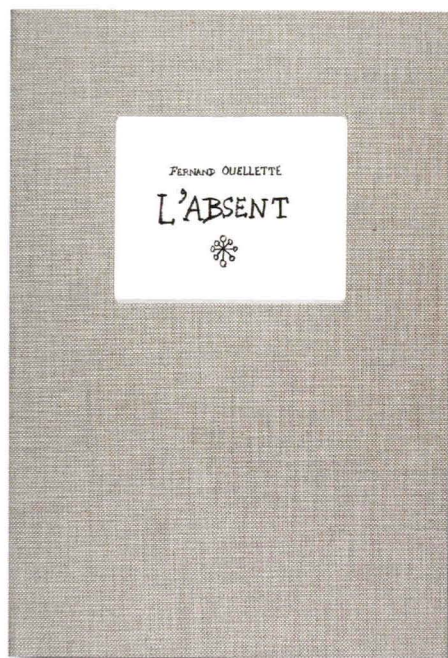
16

ON MEMORY (BOXES)

To forget the purpose of either recollection or amnesia, then the box exists. The magician demonstrates the box's liberality. Nearly a magazine-cut-out of a tropical bird (on a trapezoid and lowered inside), the lovely assistant asks the audience, "Is memory modern? Is symbol old-fashioned?" Within and without—else how would the illusion carry?—the victim must revert to total emptiness in order to really hide. Ta da, for instance, as the sound of two steps toward loss. They find, in the absence, either the proof of memory or of its mechanical malfunction.

17

Third prize (tie) ✎ Troisième prix (ex aequo)



Title | Titre

L'Absent

Designer | Conception graphique

Raphaël Daudelin (Feed)

Author | Auteur

Fernand Ouellette

Publisher | Maison d'édition

les éditions du passage

Illustrator | Illustration

Christian Gardair

Printer | Impression

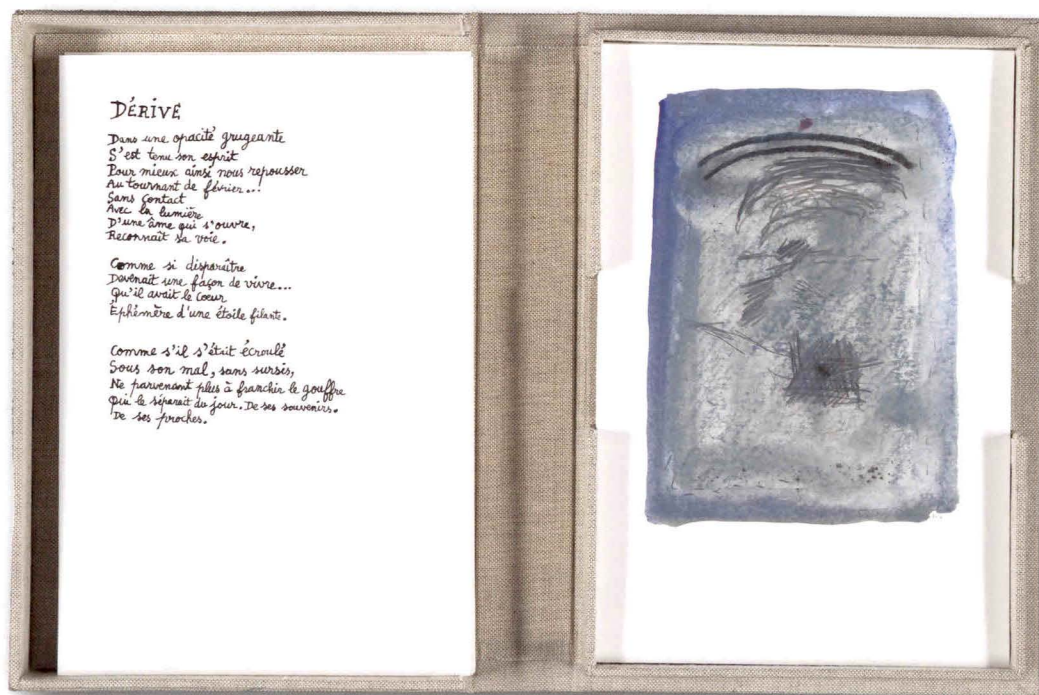
Photosynthèse

Typeface | Police de caractères

ITC Galliard Std

Trim Size | Format massicoté

23 × 15 cm



Judges' Comments ✎ Observations du jury

This is the strongest category this year, with many excellent submissions.

Cette catégorie, qui a reçu beaucoup d'excellents exemplaires, est la plus forte cette année.

First prize | Premier prix

Title | Titre **The Play of Pericles, Prince of Tyre**

This stunning book is the epitome of an Alcuin Award winner, and by far one of the best books this year. So much work went into it, and everything is right: the slipcase, the binding, the brilliant use of colour for the different voices and places, the original wood engravings, the calligraphy, and the paper. The inking, printed by Jan Elsted, one of Canada's Master Printers, is always beautifully even.

Ce livre impressionnant est l'archétype du livre gagnant d'un prix Alcuin et, de loin, un des meilleurs livres de cette année. Sa création, qui a requis tant de travail, est réussie dans tous ses aspects : l'étui, la reliure, l'usage génial des couleurs pour indiquer les multiples voix et endroits, les gravures sur bois originales, la calligraphie et le papier. L'encrage, des mains de Jan Elsted, membre des maîtres imprimeurs canadiens, est toujours merveilleusement suivi.

Second prize (tie) | Deuxième prix (ex aequo)

Title | Titre **Alphabetum Romanum**

The hand lettering and letterpress in this lovely little book are beautiful, as is the choice of paper.

Le lettrage à la main, l'impression typographique, ainsi que le choix du papier de ce ravissant petit livre sont superbes.

Second prize (tie) | Deuxième prix (ex aequo)

Title | Titre **Words Have No Meaning**

The use of *Stern Pro*, Jim Rimmer's last typeface, is appropriate, especially in the surprisingly good combination with *Arno Pro* for the text. The titling typeface is nicely chosen, and the printing well done. A sweet book in a sweet size.

Le choix de *Stern Pro*, la dernière police de caractères créée par Jim Rimmer, est judicieux ; dans le texte, elle s'accorde particulièrement bien et de façon surprenante avec *Arno Pro*. Les caractères du titrage sont bien choisis et l'impression est bien exécutée. Un livre adorable d'une dimension agréable.

Third Prize (tie) | Troisième Prix (ex aequo)

Title | Titre Light & Char

The paper and letterpress work are very good. The title page is especially successful in this small book.

Le papier et l'impression typographique sont attrayants. La page de titre de ce petit livre est particulièrement réussie.

Third Prize (tie) | Troisième Prix (ex aequo)

Title | Titre L'Absent

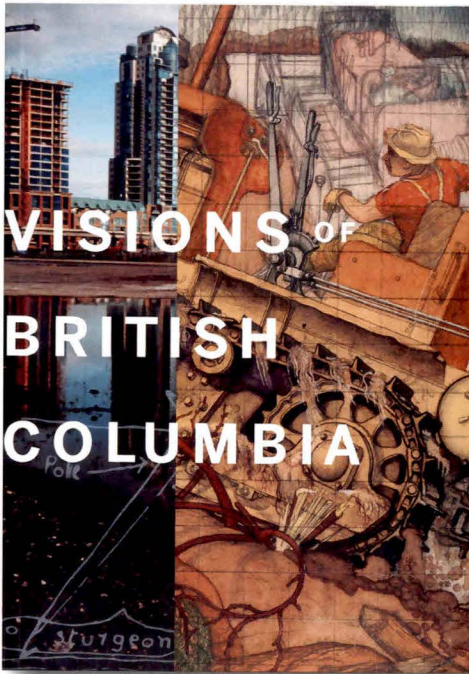
This book makes a unified package: the images, the colours on the pages, and the type (which looks hand done) are all well chosen.

Ce livre forme un tout homogène : les images, les couleurs appliquées sur les pages ainsi que les caractères, qui ont l'air faits à la main, sont tous bien choisis.

Pictorial Beaux livres



First prize ✎ Premier prix



Title | Titre

**Visions of British Columbia:
a Landscape Manual**

Designer | Conception graphique
Peter Cocking

Authors | Auteurs
**Bruce Grenville,
Scott Steedman**

Publisher | Maison d'édition
Douglas & McIntyre

Illustrators | Illustration
various | plusieurs illustrateurs

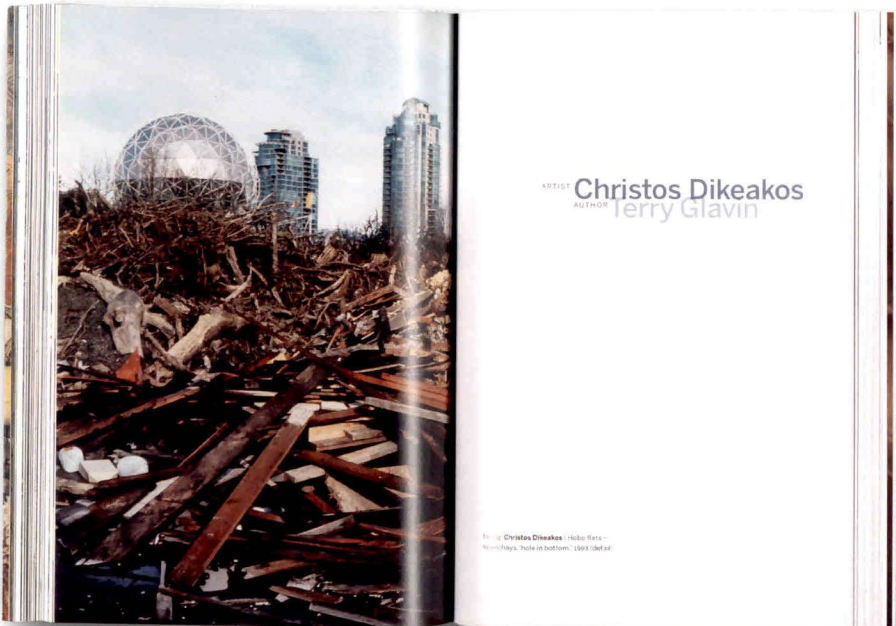
Photographers | Photographie
various | plusieurs photographes

Printer | Impression
Friesens

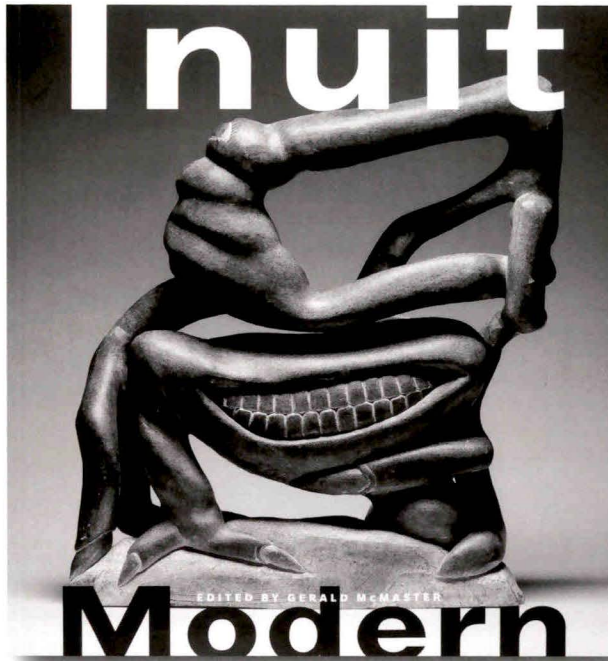
Typeface | Police de caractères
Quadrat, Benton Sans

Trim Size | Format massicoté
24 × 17 cm

ISBN 978-1-55365-500-8



Second prize (tie) ✎ Deuxième prix (ex aequo)



Title | Titre
Inuit Modern

Designer | Conception graphique
**Linda Gustafson
(Counterpunch)**

Author | Auteur
Gerald McMaster

Publisher | Maison d'édition
**Douglas & McIntyre,
Art Gallery of Ontario**

Photographers | Photographie
various | plusieurs photographes

Printer | Impression
Friezens

Typeface | Police de caractères
**Dante, Slate Pro, Monotype
Grotesque**

Trim Size | Format massicoté
28 × 26 cm

ISBN **978-1-55365-778-1**



Third prize ✎ Troisième prix

Title | Titre

**Helen Griffin's Savary Island:
a Selection of Sketches,
Paintings & Notes from her
Time on the Island, 1947-1983
(2 vol. cased | sous étuis)**

Designers | Conception graphique

**Tony Griffin,
Jane Edwards Griffin**

Editor | Éditeur

Tony Griffin

Publisher | Maison d'édition

**Savary Island Heritage
Society, Tony Griffin**

Illustrator | Illustration

Helen W. Griffin

Printer | Impression

Hemlock Printers

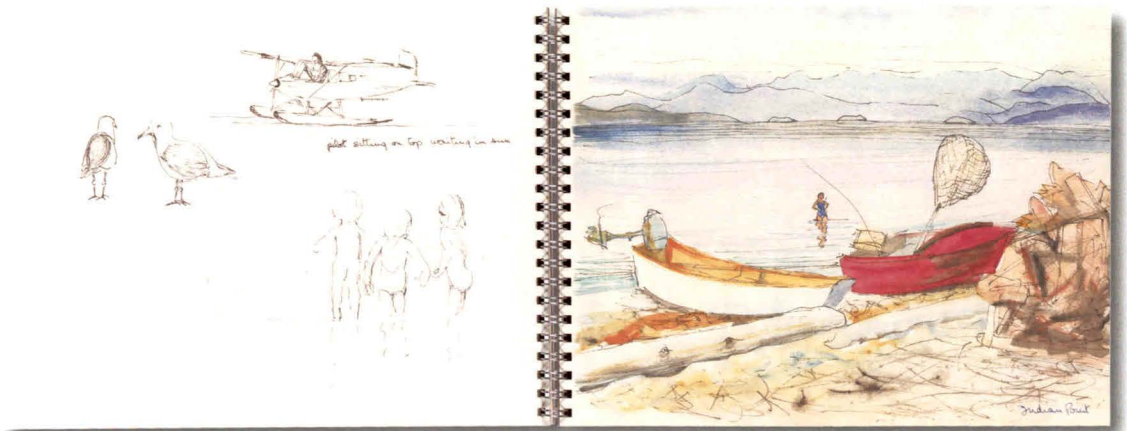
Typeface | Police de caractères

**Scala (text | texte), Gill Sans
(display | titres)**

Trim Size | Format massicoté

19 × 27 cm

ISBN **978-0-9739209-1-8 (set)**



Honourable mention Mention honorable



Title | Titre
Polaroids

Designer | Conception graphique
Derek Barnett

Authors | Auteurs
**Attila Richard Lukacs,
Michael Morris**

Publishers | Maison d'édition
**Arsenal Pulp Press, Art
Gallery of Alberta, Illingworth
Kerr Gallery, Presentation
House Gallery**

Photographer | Photographie
**Attila Richard Lukacs,
conceptualized and assembled
by | conception et composition
de Michael Morris**

Printer | Impression
PACOM

Typeface | Police de caractères
**Adobe Caslon Pro (text |
texte), Helvetica Neve 45
Light (cover | couverture)**

Trim Size | Format massicoté
42 × 33 cm

ISBN 978-1-55152-295-1



Honourable mention ✎ Mention honorable

Title | Titre

Sketches From Here and There

Designer | Conception graphique

Ingrid Paulson

Author | Auteur

A.J. Diamond

Publisher | Maison d'édition

Douglas & McIntyre

Illustrator | Illustration

A.J. Diamond

Printer | Impression

Friesens

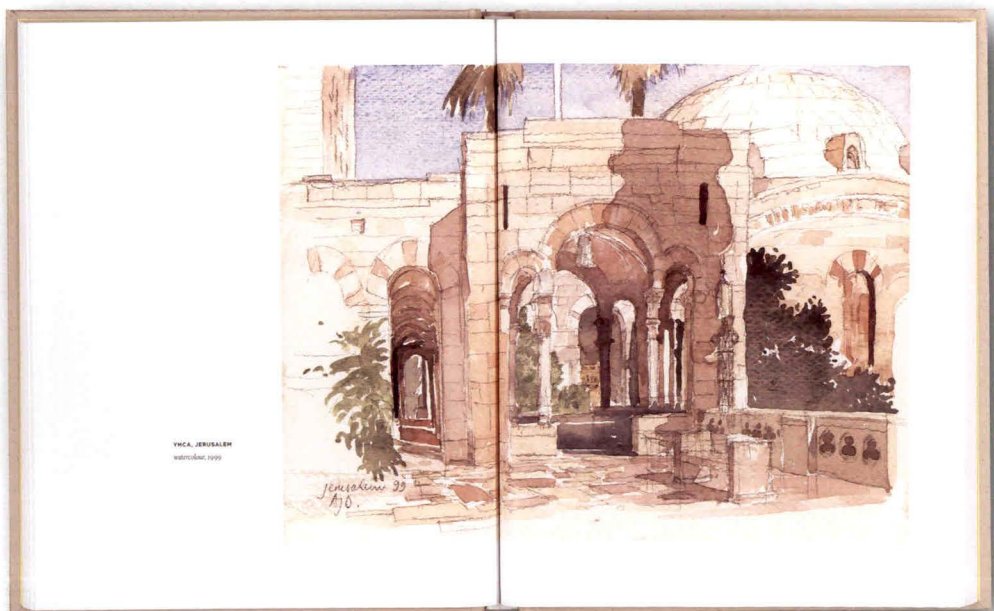
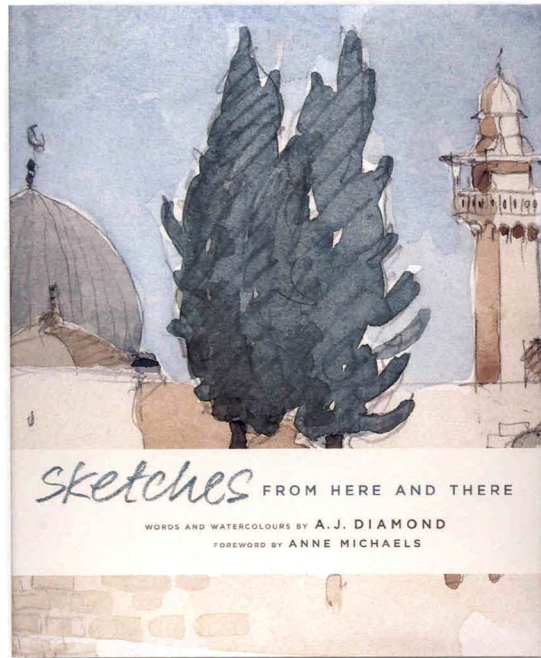
Typeface | Police de caractères

Albertina, Gotham

Trim Size | Format massicoté

27 × 22 cm

ISBN 978-1-55365-591-6



Honourable mention Mention honorable

Title | Titre

**A Room in the City:
Photographs by Gabor
Gasztonyi**

Designer | Conception graphique
Derek von Essen

Author | Auteur
Gabor Maté
(foreword | avant-propos)

Publisher | Maison d'édition
Anvil Press

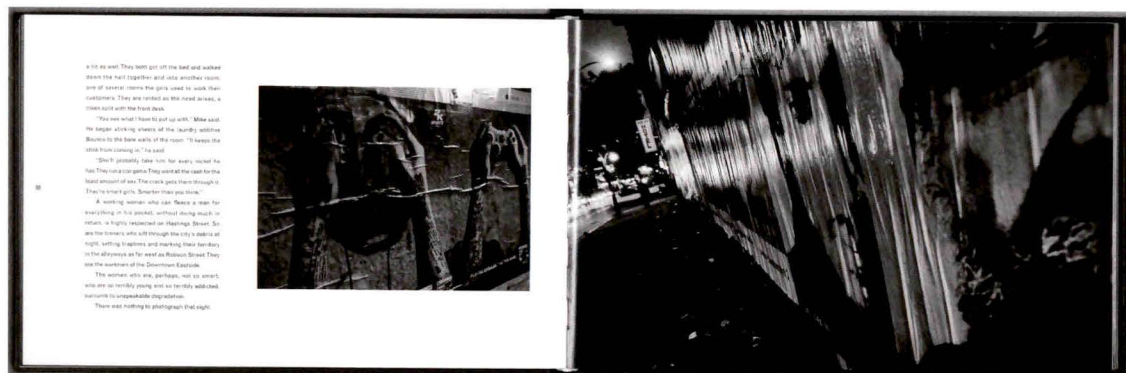
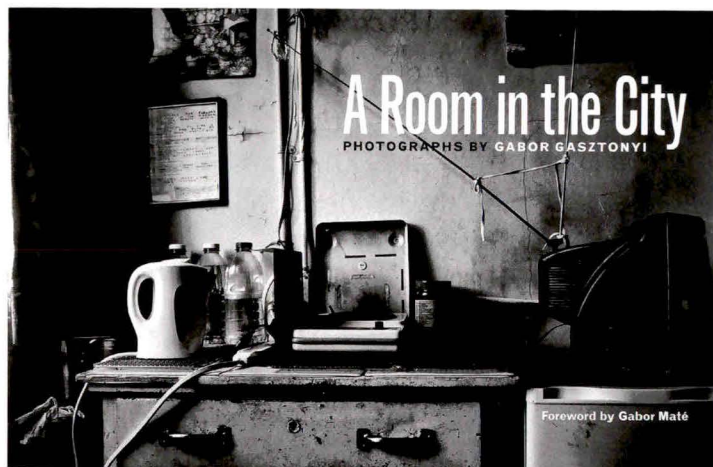
Photographer | Photographie
Gabor Gasztonyi

Printer | Impression
Kings Time Printing

Typeface | Police de caractères
Grotesque

Trim Size | Format massicoté
18 × 27 cm

ISBN **978-1-897535-28-8**



First prize | Premier prix

Title | Titre **Visions of British Columbia**

It is refreshing to have such a relatively small book of this sort. The jacket is uncluttered and wonderful, and the opening – with pages of art preceding the title page – draws the reader in. Type is treated as art, and it's handled well. The different elements all work together.

Un livre de ce genre, aussi petit, est une bouffée d'air frais. La jaquette dépouillée est merveilleuse. Le début du livre, où des pages couvertes d'art précèdent la page de titre, attire l'attention du lecteur. Les caractères, vus comme expression artistique, sont bien traités. Tous les éléments fonctionnent bien ensemble.

Second prize (tie) | Deuxième prix (ex aequo)

Title | Titre **Compagnie Marie Chouinard Company**

The jacket is as striking as the photography inside. With the interesting layout – the way they utilized different size photographs - you never know what's coming next: every page is different; both the photos and the pages feel energetic. The judges liked both the choice of typeface and paper stock.

La jaquette est aussi saisissante que la photographie de l'intérieur. Grâce à la mise en page intéressante, comme, par exemple, la manière d'utiliser diverses tailles de photos, on ne sait jamais à quoi s'attendre : chaque page est différente. Une certaine énergie émane des pages et des photos. Les membres du jury ont aimé le choix des caractères et du papier.

Second prize (tie) | Deuxième prix (ex aequo)

Title | Titre **Inuit Modern**

The typography and interior structure were just enough to let the clear photography of the art stand out. We notice the art first, as we should. The type is there for explanation and it partners very well with the feel of the art and the theme. Not overdone, not underdone, just right.

La typographie et la structure intérieure sont suffisamment discrètes pour permettre aux brillantes photos d'art de ressortir. C'est d'abord l'art qu'on remarque, comme il se doit dans ce genre de livre. Les caractères, qui sont là pour fournir l'explication, se marient très bien avec l'art et le thème. Le tout n'est ni exagéré, ni trop mesuré, mais tout juste ce qu'il faut.

Third prize | Troisième prix

Title | Titre **Helen Griffin's Savary Island**

This simply done book is surprising and different; it doesn't try too hard to be "a book", but gives the feeling that it's someone's actual sketchbook, not a commercially produced work. The design of the cover is straightforward and clean, and the uncoated stock adds to its honest feel.

Ce livre exécuté avec simplicité est surprenant et original ; il n'essaie pas trop de se prendre pour « un livre ». Il donne l'impression d'être le carnet à croquis de quelqu'un, plutôt qu'un ouvrage commercial. La conception de la couverture est simple et nette. Le papier non couché renforce la perception d'intégrité que donne le livre.

Honourable Mention | Mention honorable

Title | Titre Polaroids

The size of this book captures your attention. Although placing Polaroids on a page has been done before, the layout is good, if repetitive; the photographs are arranged well on the page, and the relationship between them is always well balanced.

La taille de ce livre attire l'attention. Bien que le placement de polaroids sur une page soit d'un usage commun, la mise en page est bonne, quoique répétitive. Les photos sont bien arrangées sur la page et la relation entre elles est toujours bien équilibrée.

Honourable Mention | Mention honorable

Title | Titre Sketches: From Here and There

This book is a coherent and pleasant package; the beautiful cover makes you want to pick it up. The book has good production values.

Ce livre forme un tout cohérent et agréable ; sa belle couverture donne envie de le prendre en main. Son exécution a du mérite.

Honourable Mention | Mention honorable

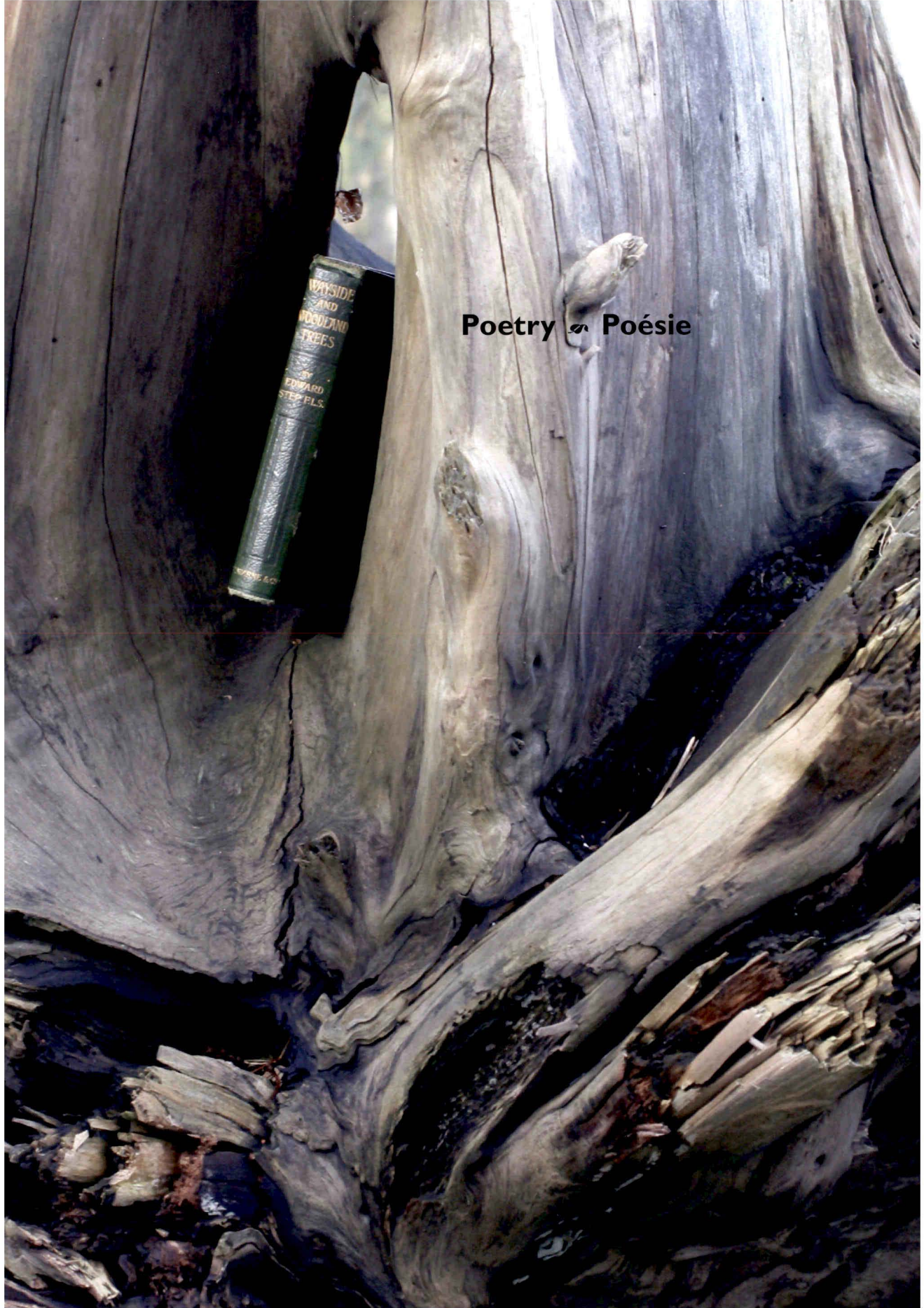
Title | Titre A Room in the City

Each page in this emotional book of photographs is different and interesting. The sequencing keeps the identity of each spread unique while remaining connected to the others.

Dans ce livre, où les photos évoquent de fortes émotions, chaque page est différente et intéressante. L'enchaînement des pages réussit à préserver l'identité unique de chaque double page tout en maintenant sa relation avec les autres.

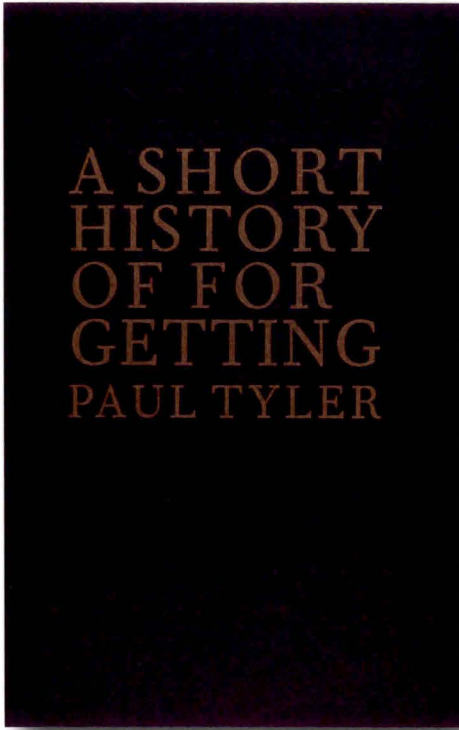
WAYSIDE
AND
WOODLAND
TREES
BY
EDWARD
STEP. PLS.
WASS & CO.

Poetry *or* Poésie



Poetry ✎ Poésie

First prize ✎ Premier prix



Title | Titre

A Short History of Forgetting

Designer | Conception graphique

**Andrew Steeves at |
de Gaspereau Press**

Author | Auteur

Paul Tyler

Publisher | Maison d'édition

**Gaspereau Press ¶ Printers &
Publishers**

Printer | Impression

**Gaspereau Press ¶ Printers &
Publishers**

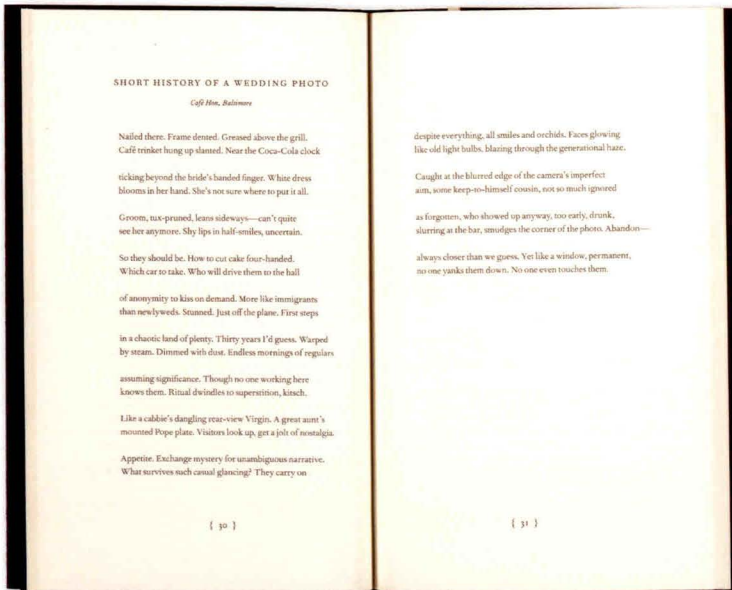
Typeface | Police de caractères

**Fournier, Memorial Hall
Flowers**

Trim Size | Format massicoté

22 × 14 cm

ISBN **978-1-55447-084-6**



Poetry ✎ Poésie

Second prize ✎ Deuxième prix

Title | Titre

**Cold Sleep, Permanent
Afternoon**

Designer | Conception graphique

Carleton Wilson

Author | Auteur

Ray Hsu

Publisher | Maison d'édition

Nightwood Editions

Printer | Impression

Transcontinental

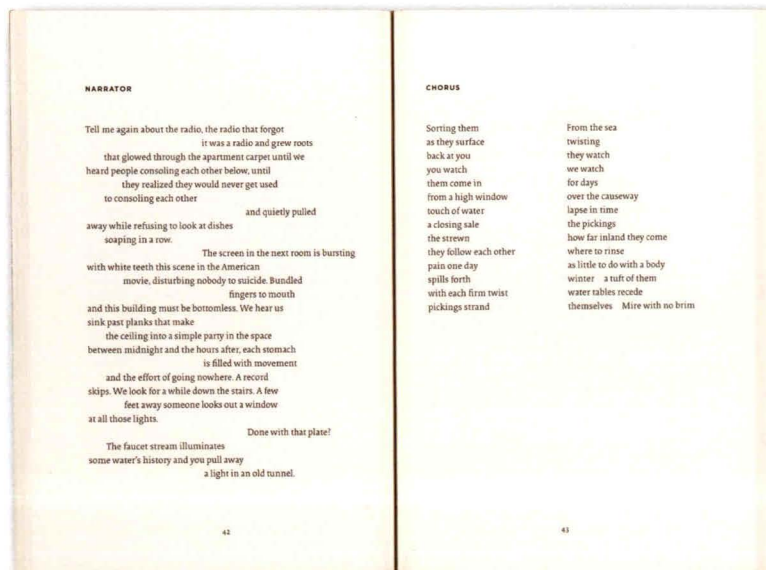
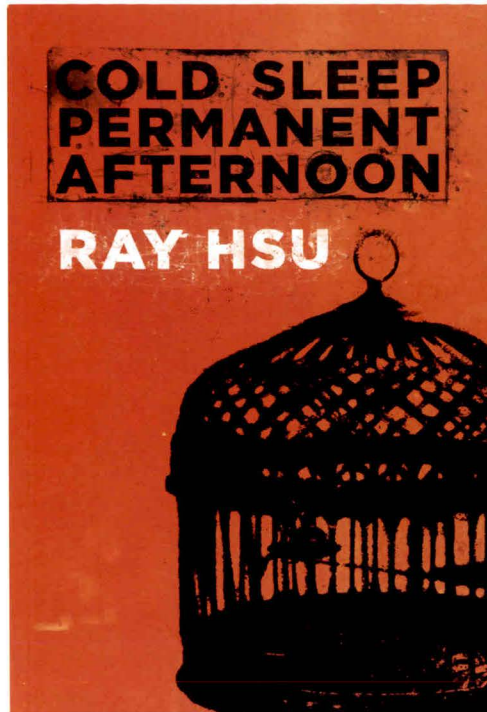
Typeface | Police de caractères

**H & FJ Gotham, TEFF Collis
(back cover | quatrième de
couverture)**

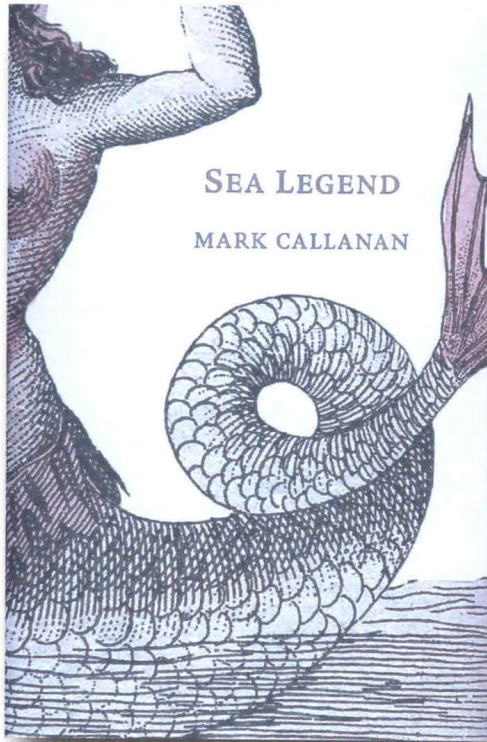
Trim Size | Format massicoté

20 × 14 cm

ISBN **978-0-88971-244-7**



Third prize ✎ Troisième prix



Title | Titre

Sea Legend

Designer | Conception graphique

Caryl Peters

Author | Auteur

Mark Callanan

Publisher | Maison d'édition

Frog Hollow Press

Illustrator | Illustration

**F.J. Bertuch (from | de
Bilderbücher für Kinder, 1806)**

Printer | Impression

Victoria Bindery

Typeface | Police de caractères

Bembo Book

Trim Size | Format massicoté

19 × 13 cm

ISBN **978-0-9810354-6-8**



WHITBOURNE'S MERMAID

She was visible for a moment only,
long enough the captain knew
for certain that he'd seen her.

her breasts like delicate sand dollars,
a wake of hair trailing down her neck;
more girl in form than woman, really.

But that beauty, that rare creature
must have recognized something
wolfish in his gaze, for she turned

tail and buried herself beneath
the waves. Rumour has it
he followed and caught her, emerged

stark naked and dripping water,
praising sea legends
and the siren's element.

Though, once, while liquored up
on heavy grog and singing
every ballad we could think of,

he confessed the seam of her dive
was a quiet furrow, a locked oyster shell
and other veiled analogies.

11

Honourable mention ✎ Mention honorable

Title | Titre

**Tracelanguage: a Shared
Breath**

Designer | Conception graphique

Mark Goldstein

Author | Auteur

Mark Goldstein

Publisher | Maison d'édition

BookThug

Printer | Impression

Coach House Press

Typeface | Police de caractères

Adobe Kepler, HFJ Verlag

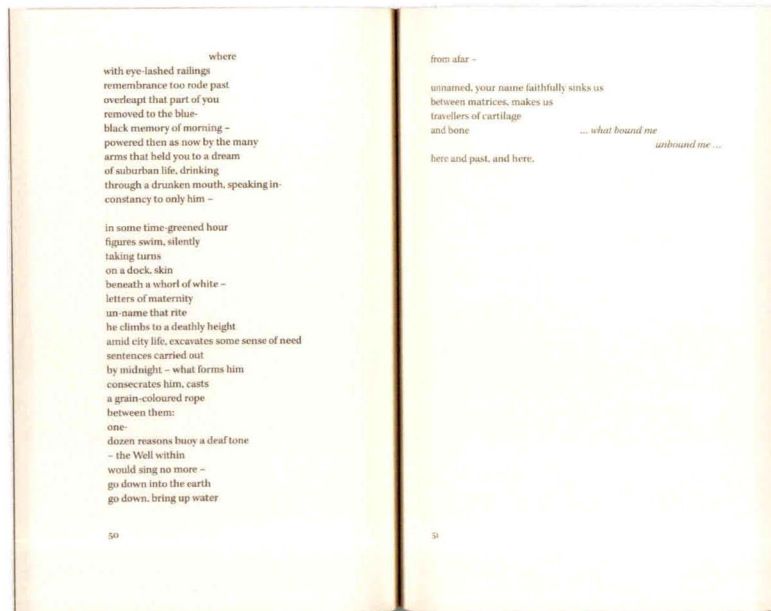
Trim Size | Format massicoté

20 × 14 cm

ISBN **978-1-897388-55-6**



MARK GOLDSTEIN | TRACELANGUAGE



where
with eye-lashed railings
remembrance too rode past
overleapt that part of you
removed to the blue-
black memory of morning –
powered them as now by the many
arms that held you to a dream
of suburban life, drinking
through a drunken mouth, speaking in-
constancy to only him –

in some time-greened hour
figures swim, silently
taking turns
on a dock, skin
beneath a whorl of white –
letters of maternity
un-name that rite
he climbs to a deathly height
amid city life, excavates some sense of need
sentences carried out
by midnight – what forms him
consecrates him, casts
a grain-coloured rope
between them:
one-
dozen reasons busy a deaf tone
– the Well within
would sing no more –
go down into the earth
go down, bring up water

50

from afar –

unnamed, your name faithfully sinks us
between matrices, makes us
travellers of cartilage
and bone

... what bound me

unbound me ...

here and past, and here.

51

First prize | Premier prix

Title | Titre A Short History of Forgetting

This perfectly balanced work is reminiscent of Renaissance lettering books. Its bold title page is surprising and different in the world of poetry books. Great margins and a lovely text block.

Cet ouvrage parfaitement équilibré rappelle le lettrage des livres de la Renaissance. Sa page de titre audacieuse est surprenante et originale pour un livre de poésie. De superbes marges et un ravissant bloc de texte.

Second prize | Deuxième prix

Title | Titre Cold Sleep, Permanent Afternoon

The title page is good, and the sans serif typeface works well.

La page de titre est attrayante et les caractères sans empattements conviennent bien.

Third prize | Troisième prix

Title | Titre Sea Legend

All the elements are in harmony in this little poetry book: the proportions are right; the cover works very well.

Tous les éléments sont harmonieux dans ce petit livre de poésie : les proportions sont justes et la couverture est très attrayante.

Honourable Mention | Mention honorable

Title | Titre Tracelanguage

This is a lovely, simple little book of poetry, with a very good cover.

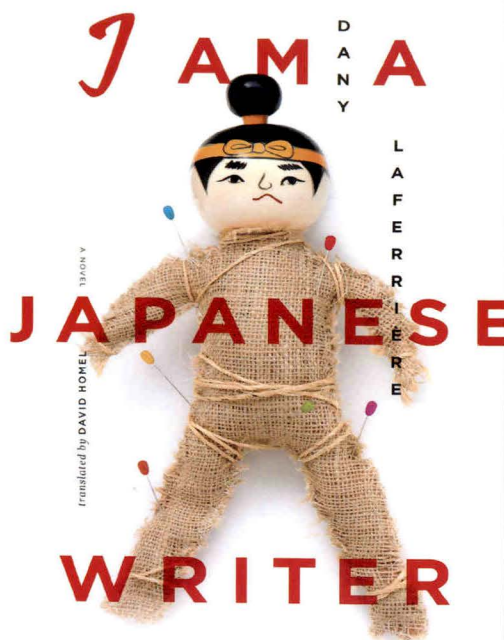
Ce petit livre de poésie, simple et ravissant, est revêtu d'une très belle couverture.

An open book is shown from a high-angle perspective, resting on a piece of weathered, light-brown wood. The book's pages are white and slightly aged, with some faint blue ink visible on the left page. The text 'Prose Fiction et Romans et nouvelles' is printed in a bold, black, sans-serif font across the center of the open pages. The background is dark and out of focus, suggesting a natural setting with more wood or foliage. The lighting is dramatic, highlighting the texture of the wood and the edges of the book's pages.

Prose Fiction et Romans et nouvelles

Prose Fiction 🍷 Romans et nouvelles

First prize 🍷 Premier prix



Title | Titre

**I am a Japanese Writer:
a Novel**

Designer | Conception graphique
Peter Cocking

Author | Auteur

**Dany Laferrière, translated by
| traduction de David Homel**

Publisher | Maison d'édition
Douglas & McIntyre

Illustrator | Illustration
Peter Cocking

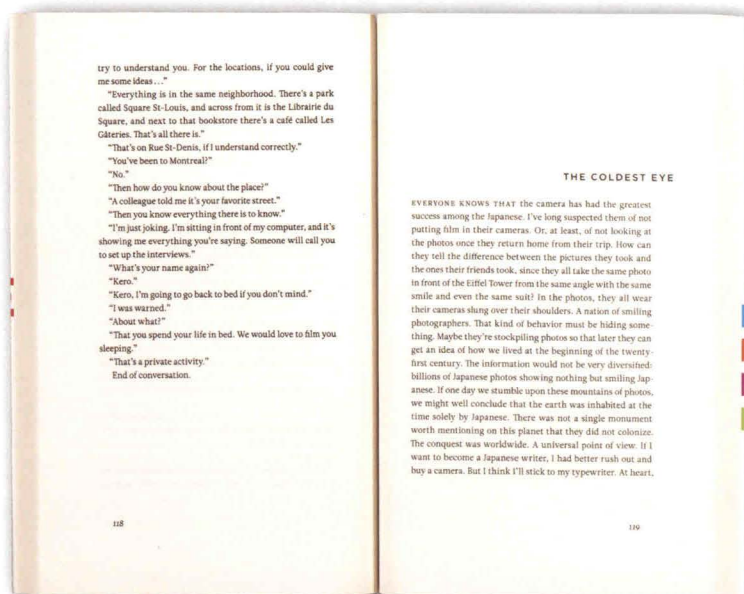
Photographer | Photographie
John Sherlock

Printer | Impression
Friesens

Typeface | Police de caractères
Leitura News, Gotham

Trim Size | Format massicoté
22 × 15 cm

ISBN **978-1-55365-583-1**



Second prize 🐙 Deuxième prix

Title | Titre

**Darwin's Bastards: Astounding
Tales from Tomorrow**

Designer | Conception graphique
Peter Cocking

Author | Auteur
Zsuzsi Gartner

Publisher | Maison d'édition
Douglas & McIntyre

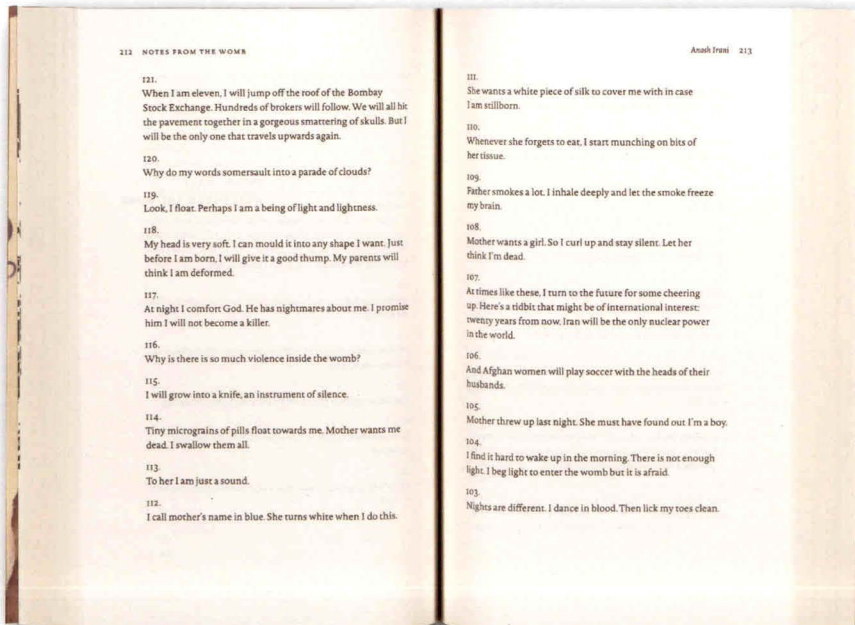
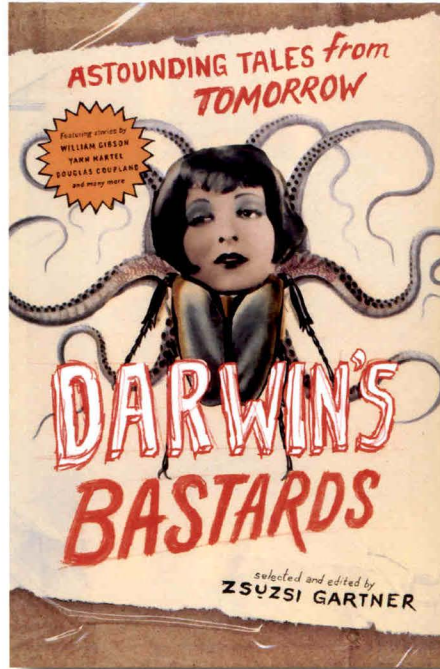
Illustrator | Illustration
Peter Cocking

Printer | Impression
Friesens

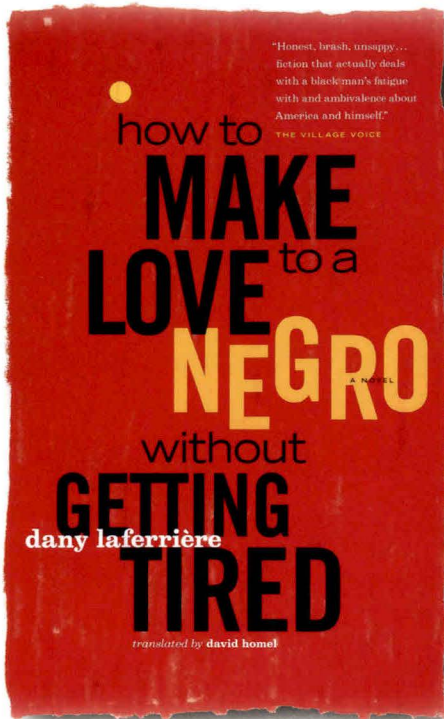
Typeface | Police de caractères
**Novel, Trade Gothic, hand
lettering | lettrage à la main**

Trim Size | Format massicoté
22 × 14 cm

ISBN 978-1-55365-492-6



Honourable mention 🍷 Mention honorable



Title | Titre

How to Make Love to a Negro Without Getting Tired: a Novel

Designer | Conception graphique
Peter Cocking

Author | Auteur

Dany Laferrière, translated by / traduction de David Homel

Publisher | Maison d'édition

Douglas & McIntyre

Printer | Impression

Friesens

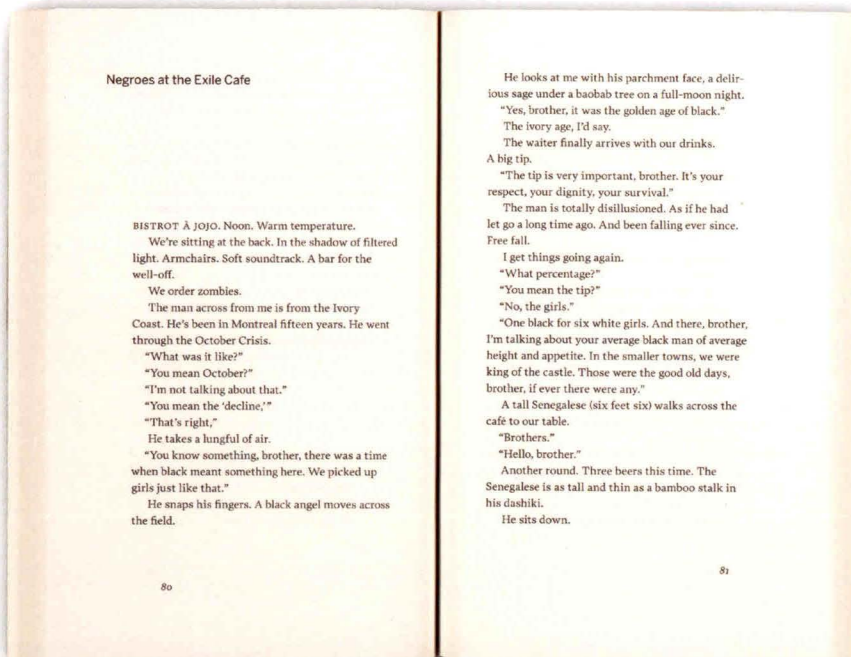
Typeface | Police de caractères

Prensa, Trade Gothic, Benton Sans, Belizio

Trim Size | Format massicoté

20 × 13 cm

ISBN **978-1-55365-585-5**



Honourable mention ✎ Mention honorable

Title | Titre

The Divinity Gene: Stories

Designer | Conception graphique

Jessica Sullivan

Author | Auteur

Matthew J. Trafford

Publisher | Maison d'édition

Douglas & McIntyre

Illustrator | Illustration

Jessica Sullivan

Printer | Impression

Friesens

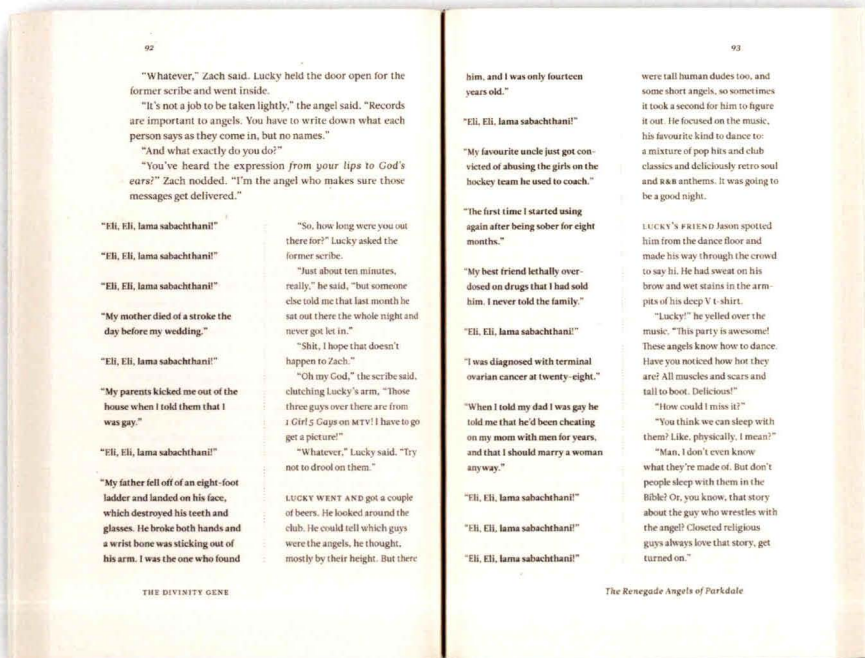
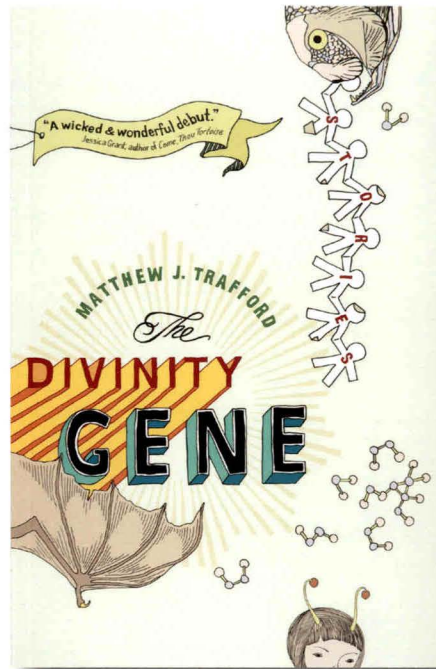
Typeface | Police de caractères

Leitura News, Benton Sans, hand lettering | lettrage à la main

Trim Size | Format massicoté

22× 14 cm

ISBN 978-1-55365-603-6



First prize | Premier prix

Title | Titre I am a Japanese Writer

The cover design is beautiful; the drop shadows work perfectly. The choice of both cover and text typefaces is perfect, as is the flow of design from the jacket to right inside.

La conception de la couverture est superbe et les ombres portées sont parfaitement réussies. Le choix de la couverture et du texte est parfait, comme l'est le mouvement qui anime la conception de la jaquette jusqu'à l'intérieur même.

Second prize | Deuxième prix

Title | Titre Darwin's Bastards

There is interesting interior work with much going on: the many different voices, and tricky text - tables, dingbats, and headings - are handled well. The generous bottom margin is pleasing.

Le travail intérieur est intéressant et très dynamique grâce aux voix multiples et un texte difficile avec ses tables, ding bats et têtes de chapitre. Le tout est bien exécuté. La marge de pied généreuse est attrayante.

Honourable Mention | Mention honorable

Title | Titre How to Make Love to a Negro Without Getting Tired

This book has beautiful margins, a classic book page and an excellent copyright page. The cover works, as does the ragged right margin.

Ce livre révèle de belles marges, une page de livre classique et une excellente page de droits d'auteur. La marge droite non justifiée et la couverture sont réussies.

Honourable Mention | Mention honorable

Title | Titre The Divinity Gene

The typeface, the way the margins are set, the initial caps, are all done well, and the page is balanced.

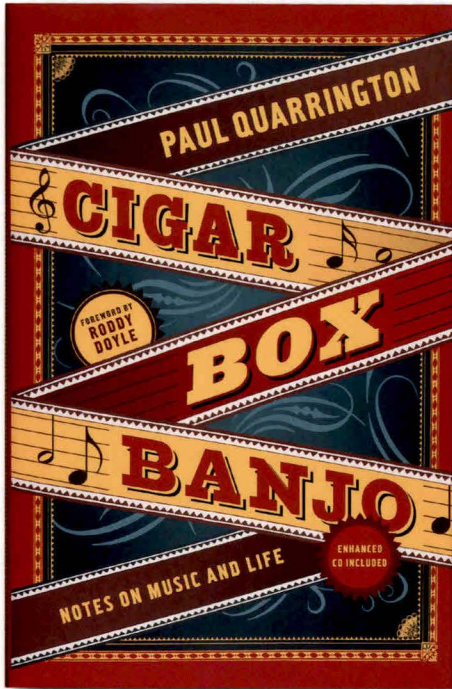
Les caractères, la façon de traiter les marges, les majuscules initiales, tout est bien réussi et donne une page équilibrée.

A photograph showing a hole in a wooden structure. The hole is filled with several books. The most prominent book is a light-colored one with the word 'GRAPHIC' visible on its spine. Other books are partially visible behind it, including one with a red cover and another with a patterned cover. The wood around the hole is rough and splintered. The background is dark.

Prose Non-Fiction *vs* Études et essais

Prose Non-Fiction ✎ Études et essais

First prize ✎ Premier prix



Title | Titre

Cigar Box Banjo: Notes on Music and Life

Designers | Conception graphique

**Heather Pringle,
Jessica Sullivan**

Author | Auteur

Paul Quarrington

Publisher | Maison d'édition

Greystone Books

Printer | Impression

Friesens

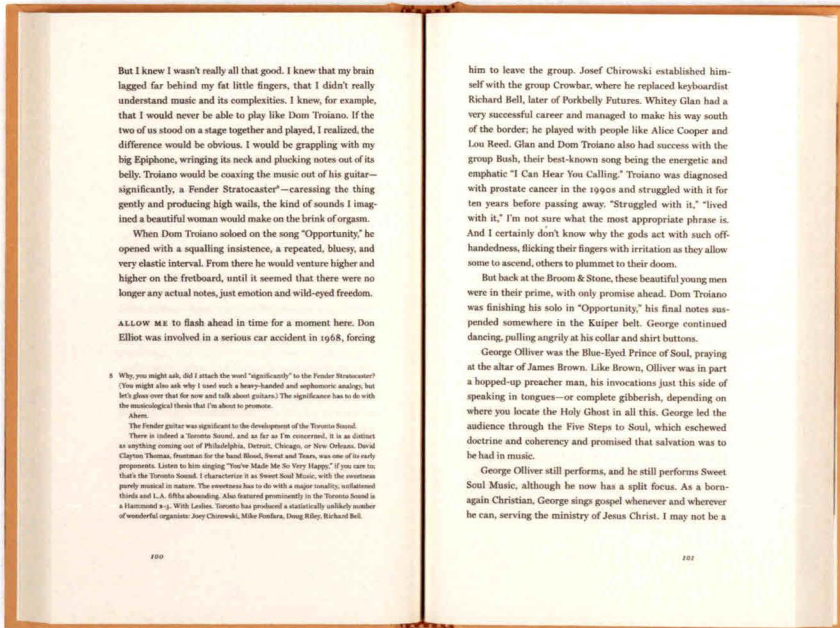
Typeface | Police de caractères

**Miller, Giza, Hamilton,
Clarendon**

Trim Size | Format massicoté

22 × 13 cm

ISBN 978-1-55365-438-4



But I knew I wasn't really all that good. I knew that my brain lagged far behind my fat little fingers, that I didn't really understand music and its complexities. I knew, for example, that I would never be able to play like Dom Troiano. If the two of us stood on a stage together and played, I realized, the difference would be obvious. I would be grappling with my big Epiphone, wringing its neck and plucking notes out of its belly. Troiano would be coaxing the music out of his guitar—significantly, a Fender Stratocaster—carressing the thing gently and producing high wails, the kind of sounds I imagined a beautiful woman would make on the brink of orgasm.

When Dom Troiano soloed on the song "Opportunity," he opened with a squalling insistence, a repeated, bluesy, and very elastic interval. From there he would venture higher and higher on the fretboard, until it seemed that there were no longer any actual notes, just emotion and wild-eyed freedom.

ALLOW ME to flash ahead in time for a moment here. Don Elliot was involved in a serious car accident in 1968, forcing

⁵ Why, you might ask, did I attach the word "significantly" to the Fender Stratocaster? (You might also ask why I used such a heavy-handed and emphatic analogy, but let's give over that for now and talk about guitars.) The significance has to do with the etymological thesis that I'm about to present.

Ahem.

The Fender guitar was significant to the development of the Toronto Sound. There is indeed a Toronto Sound, and as far as I'm concerned, it is as distinct as anything coming out of Philadelphia, Detroit, Chicago, or New Orleans. David Charles Thomas, *Outman for the Band: Blood, Sweat and Tears*, was one of its early proponents. Listen to him singing "You've Made Me So Very Happy." If you care to, that's the Toronto Sound. I characterize it as Sweet Soul Music, with the sweetness purely musical in nature. The sweetness has to do with a major tonality, unadorned thirds and 1,3, 6th's abounding. Also featured prominently in the Toronto Sound is a Hammond $\text{r} \cdot \text{y}$. With Leslie. Toronto has produced a statistically unlikely number of wonderful organists: Joey Chirowski, Mike Fontana, Doug Ribey, Richard Bell,

him to leave the group. Josef Chirowski established himself with the group Crowbar, where he replaced keyboardist Richard Bell, later of Porkbelly Futures. Whitey Glan had a very successful career and managed to make his way south of the border; he played with people like Alice Cooper and Lou Reed. Glan and Dom Troiano also had success with the group Bush, their best-known song being the energetic and emphatic "I Can Hear You Calling." Troiano was diagnosed with prostate cancer in the 1990s and struggled with it for ten years before passing away. "Struggled with it," "lived with it," I'm not sure what the most appropriate phrase is. And I certainly don't know why the gods act with such off-handedness, flicking their fingers with irritation as they allow some to ascend, others to plummet to their doom.

But back at the Broom & Stone, these beautiful young men were in their prime, with only promise ahead. Dom Troiano was finishing his solo in "Opportunity," his final notes suspended somewhere in the Kuiper belt. George continued dancing, pulling angrily at his collar and shirt buttons.

George Oliver was the Blue-Eyed Prince of Soul, praying at the altar of James Brown. Like Brown, Oliver was in part a lipped-up preacher man, his invocations just this side of speaking in tongues—or complete gibberish, depending on where you locate the Holy Ghost in all this. George led the audience through the Five Steps to Soul, which exchevred doctrine and coherency and promised that salvation was to be had in music.

George Oliver still performs, and he still performs Sweet Soul Music, although he now has a split focus. As a born-again Christian, George sings gospel whenever and wherever he can, serving the ministry of Jesus Christ. I may not be a

Honourable mention ✎ Mention honorable

Title | Titre

**The Horse that Leaps through
Clouds: a Tale of Espionage,
the Silk Road, and the Rise of
Modern China**

Designer | Conception graphique

Jessica Sullivan

Author | Auteur

Eric Enno Tamm

Publisher | Maison d'édition

Douglas & McIntyre

Illustrators | Illustration

**Hiroshi Higuchi, Nic
Taylor (Getty Images)
(cover | couverture)**

Printer | Impression

Friesens

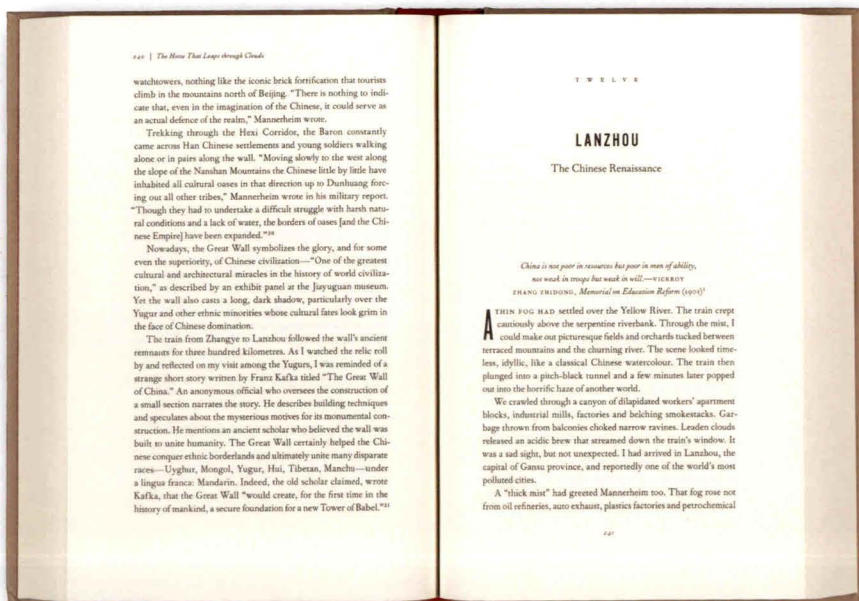
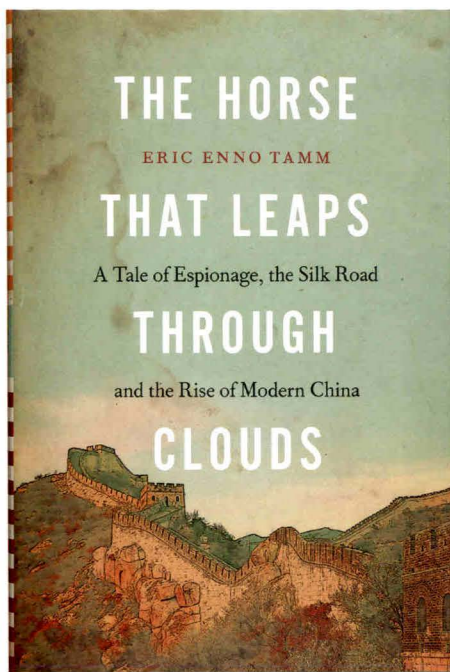
Typeface | Police de caractères

**Fournier, Alternate Gothic,
Knockout**

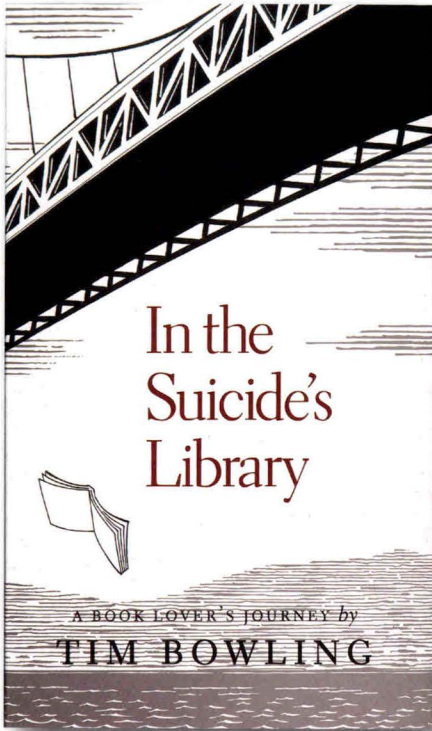
Trim Size | Format massicoté

23 × 15 cm

ISBN **978-1-55365-269-4**



Honourable mention ✎ Mention honorable



Title | Titre

In the Suicide's Library: a Book Lover's Journey

Designer | Conception graphique

Andrew Steeves at | de Gaspereau Press

Author | Auteur

Tim Bowling

Publisher | Maison d'édition

Gaspereau Press ¶ Printers & Publishers

Illustrator | Illustration

Jack McMaster (jacket | jaquette)

Printer | Impression

Gaspereau Press ¶ Printers & Publishers

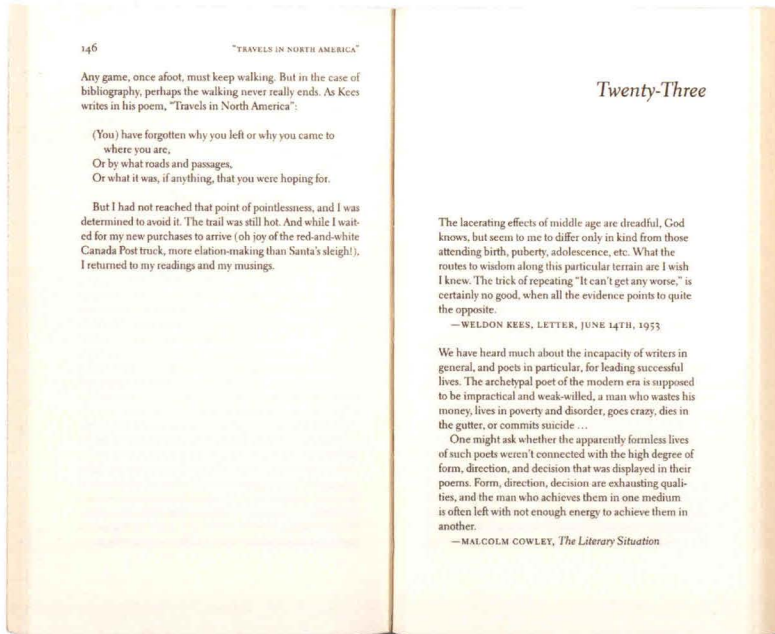
Typeface | Police de caractères

Electra

Trim Size | Format massicoté

22 x 13 cm

ISBN **978-1-55447-089-1**



Honourable mention ✎ Mention honorable

Title | Titre

**Through Darkling Air: the
Poetry of Richard Outram**

Designer | Conception graphique

**Andrew Steeves at | de
Gaspereau Press**

Author | Auteur

Peter Sanger

Publisher | Maison d'édition

**Gaspereau Press ¶ Printers &
Publishers**

Printer | Impression

**Gaspereau Press, with colour
plates by | avec planches en
couleurs de Halcraft Printing
(Halifax)**

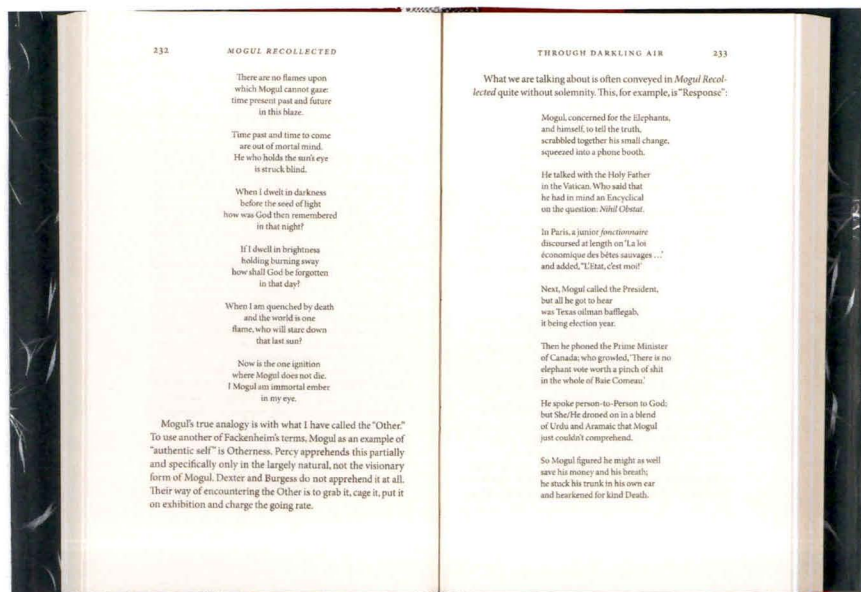
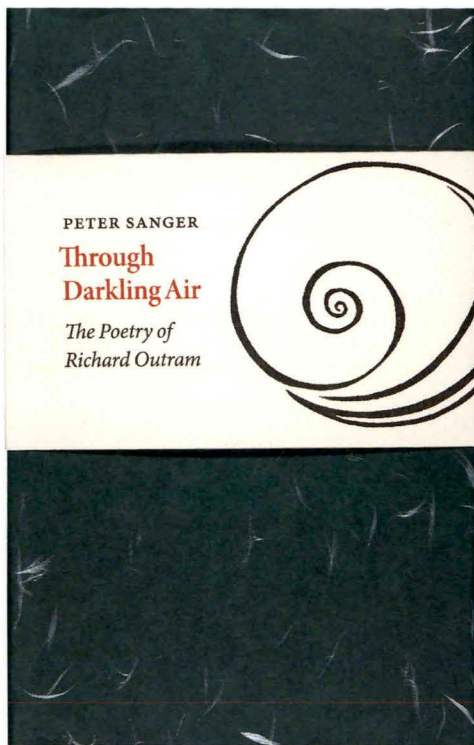
Typeface | Police de caractères

Minion

Trim Size | Format massicoté

22 × 14 cm

ISBN 978-1-55447-061-7



First prize | Premier prix

Title | Titre Cigar Box Banjo

This book does everything right, and holds together perfectly as a package: the cover, binding, stamping, interior, and colours all have a consistent feeling. The readable footnotes connect nicely with the rest of the text.

Ce livre est impeccablement exécuté et forme un tout parfait : la couverture, la reliure, l'estampage, l'intérieur et les couleurs, tout donne une impression de continuité. Les notes de bas de page sont lisibles et s'harmonisent bien avec le reste du texte.

Honourable Mention | Mention honorable

Title | Titre The Horse that Leaps through Clouds

There is a lot that's good in this book: the running headings, folios, text page margins, and the chapter openers.

Il y a beaucoup de bonnes choses dans ce livre : les titres courants, les folios, les marges des pages de texte et les têtes de chapitre.

Honourable Mention | Mention honorable

Title | Titre In the Suicide's Library

The cover and spine are especially good. The running heads, text pages, margins and folios are great, as are the chapter openers; everything works together.

La couverture et le dos sont particulièrement réussis. Les titres courants, les pages de texte, les marges et les folios, ainsi que les têtes de chapitre, sont superbes. Tout se tient.

Honourable Mention | Mention honorable

Title | Titre Through Darkling Air

The cover is inviting, with its lovely stamping; the body text and poetry go well together.

La couverture avec son bel estampage est attirante. Le corps du texte et la poésie vont bien ensemble.



Prose Non-Fiction Illustrated

Études et essais illustrés



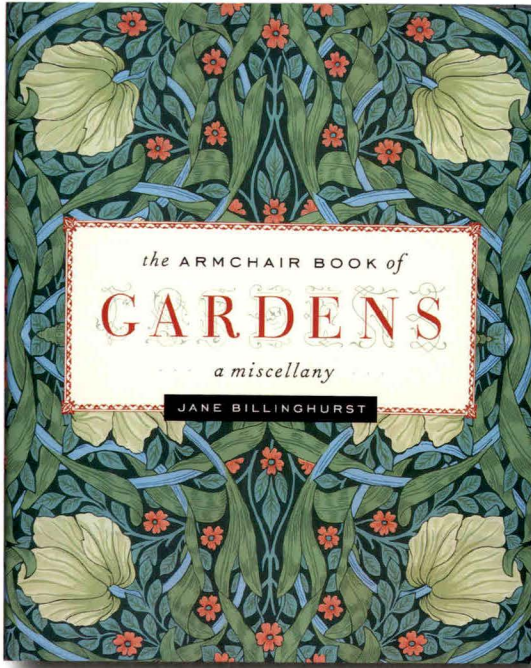
232

DER GÖTTLICHE
DÄLDER



DESIGN

First prize ✎ Premier prix



Title | Titre

**The Armchair Book of
Gardens: a Miscellany**

Designers | Conception graphique

**Peter Cocking, Jessica
Sullivan, Naomi MacDougall**

Author | Auteur

Jane Billinghamurst

Publisher | Maison d'édition

Greystone Books

Illustrators | Illustration

various | plusieurs illustrateurs

Printer | Impression

C&C Offset (China | Chine)

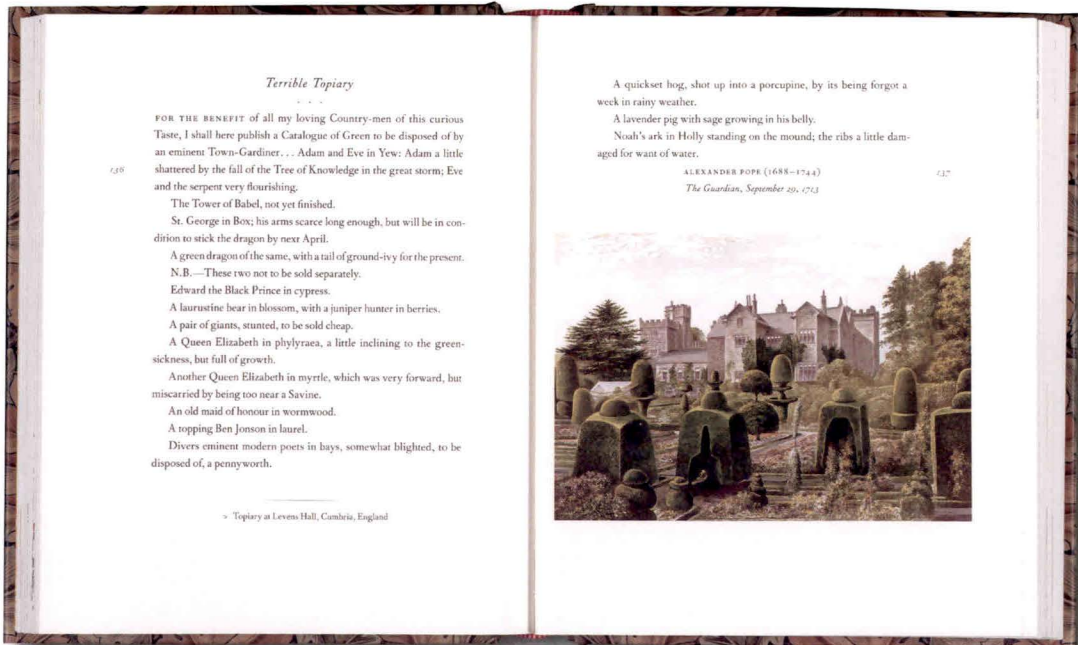
Typeface | Police de caractères

**Fournier, Engraver's Gothic,
Bodoni Classic Deco, Carsage**

Trim Size | Format massicoté

20 × 16 cm

ISBN **978-1-55365-392-9**



Terrible Topiary

518 FOR THE BENEFIT of all my loving Country-men of this curious Taste, I shall here publish a Catalogue of Green to be disposed of by an eminent Town-Gardiner. . . Adam and Eve in Yew: Adam a little shattered by the fall of the Tree of Knowledge in the great storm; Eve and the serpent very flourishing.

The Tower of Babel, not yet finished.

St. George in Box; his arms scarce long enough, but will be in condition to stick the dragon by next April.

A green dragon of the same, with a tail of ground-ivy for the present.

N.B.—These two not to be sold separately.

Edward the Black Prince in cypress.

A laurustine bear in blossom, with a juniper hunter in berries.

A pair of giants, stunted, to be sold cheap.

A Queen Elizabeth in phyllyraea, a little inclining to the green-sickness, but full of growth.

Another Queen Elizabeth in myrtle, which was very forward, but miscarried by being too near a Savine.

An old maid of honour in wormwood.

A topping Ben Jonson in laurel.

Divers eminent modern poets in bays, somewhat blighted, to be disposed of, a penny worth.

» Topiary at Levens Hall, Cumbria, England

A quickset hog, shot up into a porcupine, by its being forgot a week in rainy weather.

A lavender pig with sage growing in his belly.

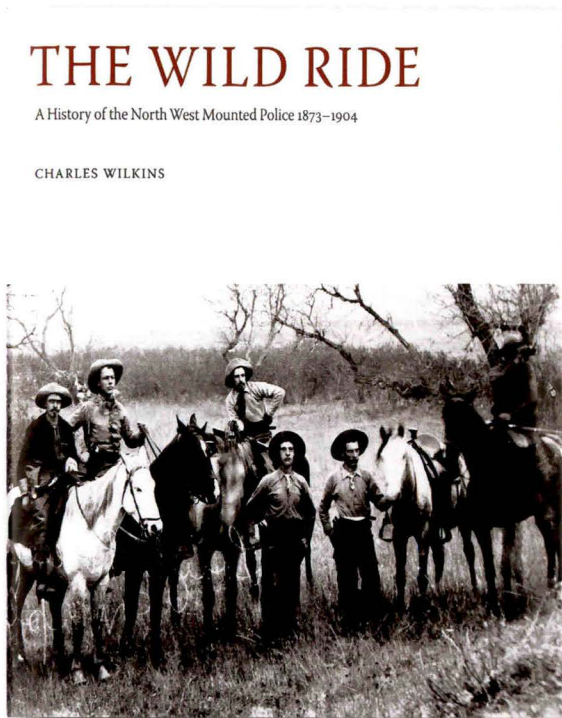
Noah's ark in Holly standing on the mound; the ribs a little damaged for want of water.

ALEXANDER POPE (1688–1744)

The Guardian, September 29, 1713



Second prize (tie) ✎ Deuxième prix (ex aequo)



Title | Titre

The Wild Ride: a History of the North West Mounted Police, 1873-1904

Designer | Conception graphique
Roberto Dosil

Author | Auteur
Charles Wilkins

Publisher | Maison d'édition
Stanton Atkins & Dosil Publishers

Illustrators | Illustration
various | plusieurs illustrateurs

Photographers | Photographie
various | plusieurs photographes

Printer | Impression
Friesens

Typeface | Police de caractères
Warnock

Trim Size | Format massicoté
23 × 21 cm

ISBN 978-0-9809304-1-2



Honourable mention ✎ Mention honorable

Title | Titre

Joyce Wieland: Writings and Drawings, 1952-1971

Designer | Conception graphique
Tim Inkster

Author | Auteur
Joyce Wieland

Editor | Éditeur
Jane Lind

Publisher | Maison d'édition
The Porcupine's Quill

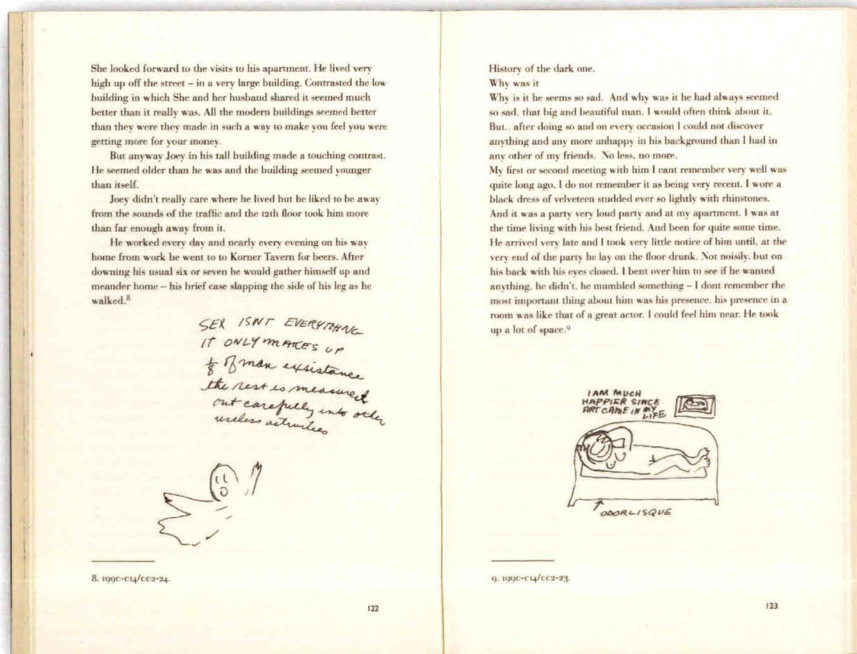
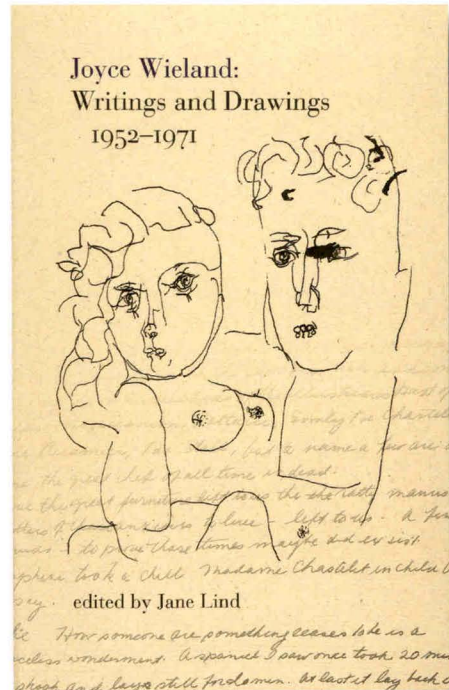
Illustrator | Illustration
Joyce Wieland

Printer | Impression
Porcupine's Quill Inc.

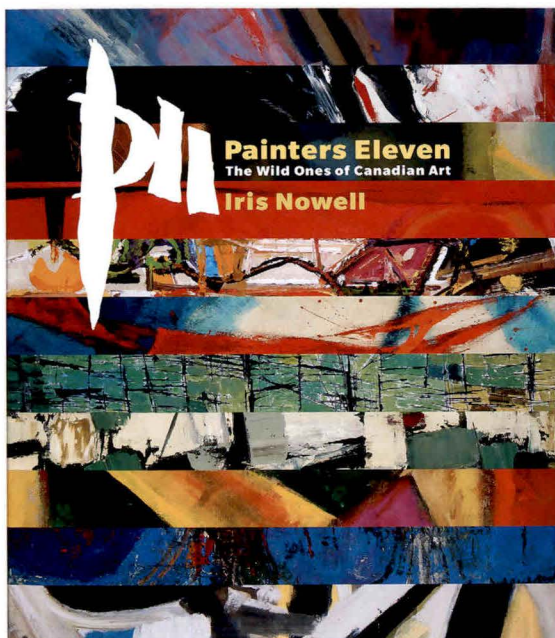
Typeface | Police de caractères
Bauer Bodoni

Trim Size | Format massicoté
22 × 14 cm

ISBN **978-0-88984-321-9**



Honourable mention ✎ Mention honorable



Title | Titre
Painters Eleven: the Wild Ones of Canadian Art (cased | sous étui)

Designer | Conception graphique
Linda Gustafson (Counterpunch)

Author | Auteur
Iris Nowell

Publisher | Maison d'édition
Douglas & McIntyre

Illustrators | Illustration
Painters Eleven

Photographers | Photographie
Michael Cullen [et al. | et collaborateurs]

Printer | Impression
C&C Offset (China | Chine)

Typeface | Police de caractères
Slate Pro

Trim Size | Format massicoté
28 × 23 cm

ISBN **978-1-55365-590-9**



**HAROLD TOWN
 (1924-1990)**

Harold Town observed public consciousness in the region on a regular basis, even in public. But it could be said that his ability to attract attention was there when he was there on the day he was laid out in a neighbour's back yard. Surely commensurate to his status: the young Harold, incidentally, "I just wanted to be remembered".

He devoted his entire life to being remembered by creating a monumental body of art - and a generous to watch.

Town could not recall a time when he did not draw. Trying to explain something to his mother, he drew on the nearest surface, which she kept off with soap and water. He attended three different Toronto public schools. In the first five days of each the teacher to see if their kids showed their drawings around. If they did, he was confident he would be the best, and at the next moment he pulled out his drawing of an Indian on a horse. Everyone whose horses were hurt to draw. And if that wasn't his response, he drew out a number of other - a baby being drawing of a rabbit only with a small of public display. This resulted in a "highly and" to one of those standing around the painting, "What? and Give a picture!" and "They draw!" But his momentary straight drawing when "some remarks not asked, 'What? where you see that?' and the light was on." But the teacher confirmed the position as class artist, and he displayed it at his head school with much the same result.

Harold's Harold seemed that his artistic ability gave him something he could depend on. He said as much during a



talk at the Robert McLaughlin Gallery in Ontario in 1977 when asked about his childhood drawing. In an uncharacteristic, honest and unguarded moment, he admitted, "Drawing was a way of getting myself a presence. I figured at that time that I had not when I was drawing. I wasn't sure about myself otherwise."

Although he could rely on his drawings to attract attention, even as he grew older, he was not the greatest artist. He was remembered along with a number of other artists who were born in the early 1900s, including John and Henry Town, both of whom were away from home for long periods of time. Consequently, they young Harold developed a very close relationship to his mother. He grew up in Saskatoon, a mid-sized town in west Canada, where he attended grade school.

At age fourteen, he enrolled in the art program at Ontario's Western Technical School. From there he transferred to art school in Toronto. He then took his first steps in becoming a fellow art student who would become a drawing teacher.

He was a few years older than Harold, and when he graduated and got a job as a commercial artist in a large supply firm, he recalled, "I was actually working as an artist. But as a teenager, in school, I had been the best in the class." From there on, "If the teacher asked to draw a certain way, Harold said, 'My teacher taught. I can do it better!'"

In fact, Harold went back on teaching in Canada, where his teacher-artist in his report card that he would be a better student if he didn't spend so much time drawing.

Judges' Comments ✎ Observations du jury

The judges felt that this was a particularly strong category this year.

Les membres du jury ont trouvé cette catégorie particulièrement solide cette année

First prize | Premier prix

Title | Titre The Armchair Book of Gardens

This book does what it sets out to do very well, and is right for its market, although it may not be innovative. The choice of type is perfect, and the spine, endpapers and title page interesting.

Ce livre achève son objectif merveilleusement bien et, quoiqu'il ne soit pas innovant, il convient bien à son marché. Le choix des caractères est parfait et le dos, les pages de garde et la page de titre sont intéressants.

Second prize (tie) | Deuxième prix (ex aequo)

Title | Titre Relations on Southeastern Hudson Bay

Bilingual books are tricky and this one managed it well. The typography doesn't compete with the photos and the font choices feel comfortable. The book feels organized and structured, and the dense text is well illustrated and easy to read.

En général, les livres bilingues présentent des difficultés, mais ce livre-ci les surmonte bien. La typographie ne fait pas concurrence à la photographie et le choix des polices de caractères est sensé. Le livre donne l'impression d'être bien organisé et structuré. Le texte, qui est dense, est bien illustré et facile à lire.

Second prize (tie) | Deuxième prix (ex aequo)

Title | Titre The Wild Ride

This complex book tries to do a lot and succeeds. The interior is lovely.

Ce livre complexe essaie de faire beaucoup de choses et réussit à les faire. L'intérieur est ravissant.

Honourable Mention | Mention honorable

Title | Titre Joyce Wieland: Writings and Drawings

The book has the feel of a real diary, with its hand-done look and drawings.

Ce livre donne l'impression d'un vrai journal grâce à ses dessins et son apparence de fait à la main.

Honourable Mention | Mention honorable

Title | Titre Painters Eleven

The book opens really well, with pages of great art, followed by a great title page; the bold typeface works. There is good pacing and movement throughout.

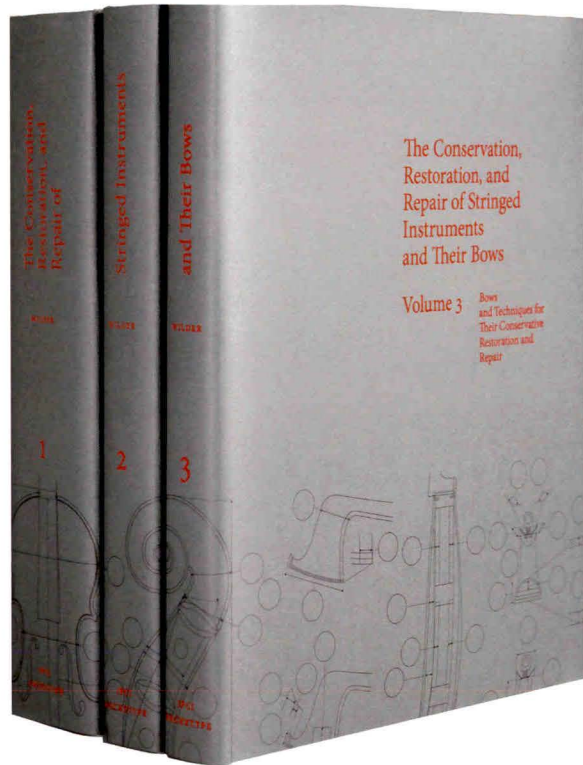
Ce livre commence admirablement bien, révélant des pages d'un art exceptionnel, suivies d'une page de titre merveilleuse. Les caractères gras conviennent bien. Tout au long, on retrouve un rythme et un mouvement agréables.

Reference  Ouvrages de référence



First prize (tie)  Premier prix (ex aequo)

Title | Titre

**The Conservation,
Restoration and Repair of
Stringed Instruments and
Their Bows (vol. 1-3)**Designers | Conception graphique
**1218A (Emmelyne Pornillos,
Laurie Castilloux-Bouchard)**Production director | Directeur de
production
Aurèle ParisienPublisher | Maison d'édition
IPCI-CanadaIllustrators | Illustration
**Maxime Doucet, Vida Simon,
Em Dash Design (jacket |
jaquette & CD-ROM)**Printer | Impression
FriesensTypeface | Police de caractères
MinionTrim Size | Format massicoté
28 x 22 cmISBN **978-0-9866840-0-5 (set)****Retouching Varnish
on Stringed Instruments**
J&A Beare Ltd

The aim of this article is to help restorers and repairers plan a logical approach to retouching an instrument. The focus is not on tools and materials, but rather on the importance of thinking through the approach, and remaining flexible and sensitive to the needs of each specific instrument that is worked on. Contributed by the restorers at J&A Beare Ltd, the ideas described here represent fairly standard methods that can be adapted to what works best for individual restorers and instruments.

During routine maintenance, restorers are often asked to retouch fresh marks that the instrument has sustained. On pure examples of old instruments, the wear pattern of the varnish, dents, chips, and other marks adds to the overall character. At the same time, fresh marks usually stand out glaringly. It is important to differentiate between natural wear and wear that detracts from the appearance of the instrument. While some marks require careful sanding, filling, retouching, and surfacing, most only need a minor surface retouch or simulated patina to sufficiently match surrounding bare areas or mid-coat in order to blend in with other marks on the instrument.

During a restoration, on the other hand, the restorer might have the opportunity to reduce the visual impact of cracks, scratches, woodworm, and previous repairs, so that the eye is not distracted from the original beauty of the instrument. While there is often a temptation to remove old retouch that stands out, it may be better to leave it in some cases if it would be hard to improve on the old retouch; in other cases removing this retouch would further damage original

material. It is usually more difficult to correct previous repairs and retouching that have been badly done than to work on an area of fresh damage. Always be careful to keep intervention to a minimum.

Although many of the techniques presented here are primarily concerned with retouching in the process of restoring previously repaired and retouched instruments, these techniques can also be applied to instruments that have not undergone such interventions. Careful judgment is required to restore maintenance and restoration alike, and consulting with colleagues can be extremely helpful. Successful retouch – like restoration in general – is aided by knowledge of and sensitivity to the original maker's work and style.

The retouching process comprises four main stages: initial observation and analysis; preparation of the substrate and the ground; the actual retouching; and the creation of texture and simulated patina.

Observation and Analysis

Perhaps the most important stage in retouching consists of observing and analyzing the surface of the instrument. Before work begins, there are many points to consider in determining how to obtain the best result. For this reason, it is beneficial to have the instrument on the bench as long as possible before starting, to allow the restorer to absorb consciously and unconsciously the job to hand.

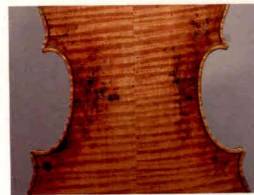


Fig. 4
The back of a violin by Andrea Amati, in mid-light (top) and under ultraviolet light (bottom).

First prize (tie) Premier prix (ex aequo)



Title | Titre

Vij's at Home: Relax, Honey

Designer | Conception graphique
Naomi MacDougall

Authors | Auteurs

Meeru Dhalwala, Vikram Vij

Publisher | Maison d'édition

Douglas & McIntyre

Photographer | Photographie

John Sherlock

Printer | Impression

Friesens

Typeface | Police de caractères

Leitura News, Proxima Nova

Trim Size | Format massicoté

29 × 21 cm

ISBN 978-1-55365-572-5



Mung Beans in Coconut Curry

- SERVES 6 TO 8
- 1 cup + 2 tablespoons rice
- 1 cup + 2 tablespoons oil
- 1 cup mung beans
- 1 cup coconut milk
- 1 cup chopped garlic
- 1 cup coconut oil
- 2 cups green lentils
- 1 cup mung beans
- 2 cups chopped ginger
- 2 cups green coconut
- 1 cup tomato
- 2 tsp salt
- 1/2 cup roasted sesame
- 1/2 cup green lentils
- 1 cup water
- 2 cups coconut milk
- 1 cup chopped cilantro
- SPICES & HERBS
- 1/2 cup Red Pepper and
- 1/2 cup Curry
- Mung Beans
- Curry with Peas

Our daughter Sakshi loves coconut milk and mung beans almost as much as the *khana chawal* (page 114). Every day for an entire year, she'll eat a portion of mung beans and brown rice (both cooking hot with a spoonful of butter) and eat it for lunch at school. She enjoys anything cooked in coconut milk and especially appreciates it in Indian food since it makes the spicing. This is a hearty, rich lentil dish that in our family often ends but not a dinner party dish.

My friend about the cooking time for the mung beans, they become mushy (they are overcooked), which isn't a race problem as much as a taste issue. In India, whole mung beans are often sprouted and used in soups and curries or as part of a prepared, hot curry. Whole mung beans (very filling, so be careful!) are also used in curries, which is meant to be a light, fresh, light mung beans or split and washed mung beans are quite common.

In our house, we find that our Indian kids like this more than adults who are used to eating traditional Indian food. Although we really enjoy the curries, we would never serve it to Vikram or Meera's parents, because they wouldn't like the coconut and lentil combination. Meera, Sakshi and I thank our curry which is brown rice, but for Vikram, a mung bean and brown rice combination is psychologically too healthy to eat to enjoy. He always eats this curry with white basmati rice and a mango pickle or some ghee on the side.

When to drain mung beans and not add:
If you're cooking per se on medium-high for 1 minute. Add water until allow them to soak for 45 minutes, or until they are a darker brown. Add garlic and water for 3 to 4 minutes, wait 8 hours but not 10. If you're cooking, then add ginger, coriander, tomatoes, salt and green chilies and water for 10 minutes or until it's done. Add whole mung beans, bring to a boil, then reduce the heat to low, cover and cook for 30 minutes, stirring once or twice. Taste beans to make sure they're cooked.

If you're cooking milk and increase the heat to medium-high. Bring to a boil, then turn off the heat if you want to thicken your curry some more, 10 minutes or 15 minutes on medium-low heat for 3 to 10 minutes. Stir in oil and serve.

Reference  Ouvrages de référence

Second prize  Deuxième prix

Title | Titre

**St. Andrews Architecture,
1604-1966**

Designer | Conception graphique

**Andrew Steeves at | de
Gaspereau Press**

Authors | Auteurs

**John Leroux, Thaddeus
Holownia**

Publisher | Maison d'édition

**Gaspereau Press  Printers &
Publishers**

Photographer | Photographie

Thaddeus Holownia

Printer | Impression

**Gaspereau Press, Halcraft
Printing (Halifax)**

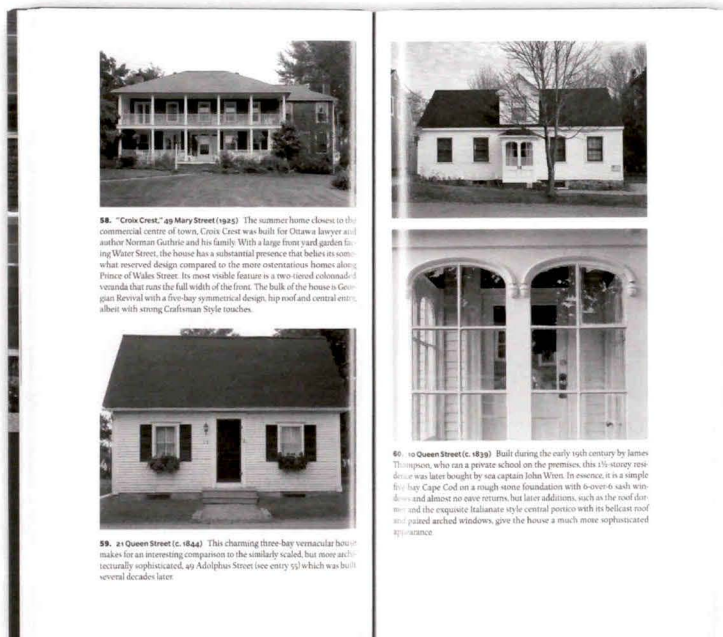
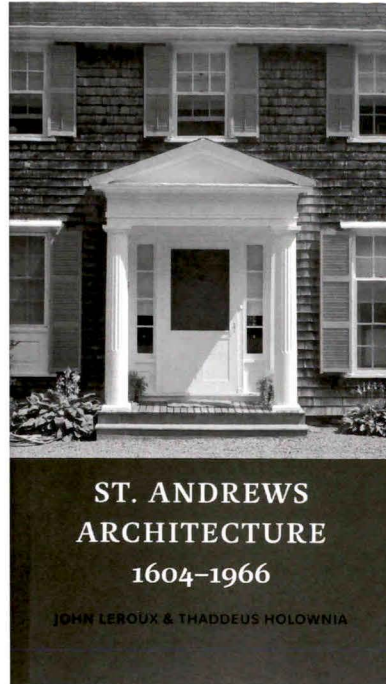
Typeface | Police de caractères

Huronia, Slate Sans

Trim Size | Format massicoté

24 × 14 cm

ISBN 978-1-55447-094-5



Judges' Comments ✎ Observations du jury

The judges wanted to draw particular attention to *The Conservation, Restoration and Repair of Stringed Instruments and their Bows*. They felt that if there had been a “Best of Show” in this competition, this exceptional work would have merited it, along with *The Little Hummingbird* (p. 14) and *The Play of Pericles* (p. 22).

Les membres du jury ont voulu attirer l'attention en particulier sur *The Conservation, Restoration and Repair of Stringed Instruments and their Bows*. Ils ont trouvé, que s'il y avait eu un « meilleur livre » dans ce concours, cet ouvrage exceptionnel aurait mérité de l'être, au même titre que *The Little Hummingbird* (p. 14) et *The Play of Pericles* (p. 22).

First prize (tie) | Premier prix (ex aequo)

Title | Titre *The Conservation, Restoration and Repair of Stringed Instruments and Their Bows*

This superbly executed work represents an enormous effort masterfully realized. Page after page of dense text is readable and beautiful; the index is good, the photography and illustrations crisp, the paper choice perfect, and the use of second colour terrific. The varnished paper jacket, laminated on the inside to give it the right weight, is a clever touch.

Cet ouvrage superbement exécuté représente un effort énorme qui s'est traduit par une réalisation magistrale. L'une après l'autre, les pages d'un texte, pourtant dense, sont lisibles et ravissantes : l'index est bien fait, la photographie et les illustrations sont impeccables, le choix du papier est parfait et le recours à une deuxième couleur est génial. La jaquette en papier verni, plastifiée à l'intérieur pour lui donner le poids exact, ajoute une touche ingénieuse.

First prize (tie) | Premier prix (ex aequo)

Title | Titre *Vij's at Home*

Like an earlier “Vij's” cookbook, this is just what a cookbook should be: the photographs, typeface, and layout create a beautiful book that is a pleasure to use.

Comme dans le cas antérieur d'un livre de cuisine de Vij, celui-ci est exactement ce qu'un livre de cuisine devrait être : la photographie, les caractères et la mise en page se combinent pour créer un superbe livre qu'on a du plaisir à employer.

Second prize | Deuxième prix

Title | Titre *St. Andrews Architecture, 1604-1966*

This nice, small reference book has a great trim size and wonderful photography.

Ce joli petit ouvrage de référence, d'un bon format rogné, contient de merveilleuses photographies.

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The Book Design Committee (Leah Gordon and Richard Hopkins – Co-chairs, Sue Andrews, Marlene Chan, Peter Cocking, Nick Collins, Jim Curran, Roberto Dosil, Markus Fahrner, Howard Greaves, Jim Rainer, and Jan Westendorp) would like to thank the following for their contributions over the last year: Jacqui Kempton and Linda Campbell at Still Creek Press, the former for catalogue printing and both for book collecting; and Kirsten Masse of the SFU Canadian Centre for Studies in Publishing, for arranging to make the room available for the book judging.

Our thanks to Martin Jackson, the Vancouver-based calligrapher who has again prepared the award certificates for us to present to our winners; and to Jim Curran, designer of our *Call for Entries*.

On behalf of 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 international competition in Germany. Thanks also to Christine Nakamura and Misako Terauchi for arranging for the exhibition at the Canadian Embassy in Tokyo, especially in this most difficult year for Japan.

For exhibiting the winning books nationally, we would like to thank: Tonia DiRisio, and the Anna Leonowens Gallery, Nova Scotia College of Art and Design; Patricia Auld Johnson, and the University of New Brunswick Libraries; Donald Hogan, and McGill University; Lyle Ford, and the University of Manitoba; Patrick Warner, and Memorial University; Kate Hodgson, and the University of Saskatchewan; Blair Brennan, and the University of Alberta; Eric Swanick, and Simon Fraser University; Wendie McHenry and the University of Victoria Libraries; Gary Froude and Gayle Dempsey, of Arts in Muskoka; Naomi Eichenlaub of Ryerson University; and Yvonne Chui and Parm Johal, of Leigh Square Community Arts Village.

We would also like to thank Chester Gryski, Linda Gustafson, Lorna Kelly, Fiona McKeown, and Sarah Van Wyck for their involvement in the arrangements for the event in honour of this year's Alcuin Award winners, hosted for the Alcuin Society by The Arts and Letters Club of Toronto. Peter Cocking and Bonne Zabolotney have made the Vancouver Awards Ceremony at Emily Carr College of Art + Design a reality. Your efforts are appreciated by the Society, and, we hope, by the public.

For the catalogue itself, we would like to thank Markus Fahrner for the considerable time and talent that he put into the design of the catalogue; Still Creek Press for their generosity in supplying the paper; and especially Jacqui Kempton of Still Creek Press for sourcing the paper and making the arrangements. The translation of the catalogue was made possible because of the knowledge, expertise and volunteer commitment to The Alcuin Society of Sabine Mabardi.

We are very grateful for the photography of Ernst Vegt, who donated so much time and effort to producing the images of the winning books; to Doug Gordon for additional graphic editing; and to Jason Vanderhill for the many hours spent photographing the books and judges on the day of the competition, and for his ongoing attention to the website promotion of the competition results and throughout the year.

Leah Gordon et Richard Hopkins (co-présidents), Sue Andrews, Marlene Chan, Peter Cocking, Nick Collins, Jim Curran, Roberto Dosil, Markus Fahrner, Howard Greaves, Jim Rainer et Jan Westendorp, membres du comité de la conception graphique du livre, tiennent à remercier les personnes suivantes pour la contribution qu'elles ont apportée au travail de la Société tout au long de cette dernière année. Merci à Jacqui Kempton et Linda Campbell de Still Creek Press, la première, d'avoir imprimé le catalogue et toutes les deux, d'avoir réuni les ouvrages du concours. Merci, aussi, à Kirsten Masse, du Canadian Centre for Studies in

Publishing de l'université Simon Fraser, qui a fait le nécessaire pour mettre à notre disposition la salle où les livres ont été jugés.

Nous remercions Jim Curran, responsable de la conception graphique de notre *Appel à participation* ainsi que Martin Jackson, calligraphe de Vancouver qui, cette année encore, a réalisé les certificats que nous remettons aux lauréats et lauréates.

Au nom de la Société Alcuin, des maisons d'édition et des concepteurs graphiques, nous aimerions remercier Friederike Ottnad et Uta Schneider de la Stiftung Buchkunst (Fondation du livre d'art), à Frankfort-sur-le-Main, en Allemagne. 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. Merci aussi à Christine Nakamura et Misako Terauchi d'avoir organisé l'exposition à l'ambassade du Canada à Tokyo, surtout pendant cette année si difficile pour le Japon.

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Colophon

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Special Thanks ✎ Un merci tout spécial

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.

Yosef Wosk et sa famille nous ont beaucoup aidés à accroître le prestige du concours Alcuin pour la conception graphique du livre. Leur générosité nous a permis d'améliorer le catalogue des ouvrages primés, d'inviter des membres du jury qui vivent hors de la Colombie-Britannique, d'exposer les livres gagnants dans tout le Canada et en Europe et de continuer à développer notre programme. Il y a une dizaine d'années que Monsieur Wosk nous soutient financièrement. De plus, il a contribué à l'expansion de notre entreprise par son enthousiasme, sa sagesse et ses conseils clairs et précis. Le concours de la Société Alcuin, dont la portée était au départ assez modeste, est aujourd'hui reconnu sur le plan national et international grâce à lui. Nous sommes reconnaissants à Monsieur Wosk et à sa famille de leur appui continu.

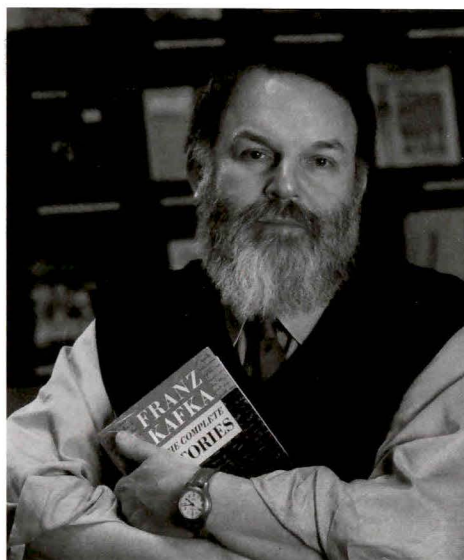


Photo: Joshua Berson

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 nonprofit 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, papermaking, 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 the Caroline Minuscule, it ultimately led to our modern lower case alphabet. To further its aims, the Alcuin Society engages in a wide range of 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, the Emily Carr University of Art + Design and the University of Victoria. The Alcuin Society Annual Awards for Excellence in Book Design in Canada is the only national competition of its kind 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 conçue par Geoffrey 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. À l'origine, l'objectif de la Société était de favoriser l'appréciation de la création éditoriale parmi les amateurs de livres du monde entier. C'est le seul organisme à but non lucratif au Canada dédié à la lecture et au livre sous tous leurs aspects. Amphora, la revue trimestrielle de la Société, offre à ses lecteurs des articles divers sur l'écriture, la publication, la conception et la production graphiques, l'histoire du livre et de l'imprimé, les bibliothèques, l'éphémère, la vente, l'achat et la collection de livres, la typographie, le design de caractères d'imprimerie, l'impression, la reliure, la fabrication et la marbrure du papier, la calligraphie et l'illustration.

La Société a été nommée en l'honneur de Alcuin d'York (v. 735 à 804), qui s'intéressait profondément à la diffusion du livre et reconnaissait l'importance de savoir lire. Ministre de la culture de Charlemagne et professeur respecté, Alcuin a favorisé l'étude et la préservation des textes anciens et a contribué à l'établissement de plusieurs écoles et bibliothèques dans le royaume. C'est aussi lui qui a choisi la cursive la plus lisible de son ère et lui a conféré son statut officiel. Cette cursive, nommée la minuscule caroline, a permis le développement des lettres minuscules, dont nous nous servons encore aujourd'hui. Afin de poursuivre ses objectifs, la Société entreprend un nombre considérable de projets pédagogiques, tels que des conférences, des ateliers, des expositions, des concours, dont plusieurs en collaboration avec le Canadian Centre for Studies in Publishing de l'université Simon Fraser, l'université de la Colombie-Britannique, l'université d'art et de design Emily Carr et l'université de Victoria. Le concours annuel de la Société Alcuin est le seul concours national de son genre qui reconnaisse et fasse honneur à la conception graphique au Canada. Les livres primés représentent le Canada lors des expositions et concours internationaux à la foire annuelle du livre à Francfort et à Leipzig.

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