

The Alcuin Society Awards

for Excellence in Book
in Canada

Design

Prix de la Société Alcuin

pour l'excellence
de la conception
graphique du livre au

Canada



30th

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

(for books published in 2011)

Vancouver, BC 2012

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

(pour les livres publiés en 2011)

30^e



In memory of Basil Stuart-Stubbs, one of the founding members of The Alcuin Society.
À la mémoire de Basil Stuart-Stubbs, un des membres fondateurs de la Société Alcuin.

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I am delighted to extend greetings to all members of the Alcuin Society on the occasion of the presentation of the 2011 Alcuin Society Awards for Excellence in Book Design in Canada.

I believe that the magic of books is made possible thanks to the imagination, daring and skill of passionate artists devoted to their craft, and Canada is without a doubt an incubator of creative genius. For three decades, a jury upholding the highest standards has been showcasing, here in Canada and elsewhere in the world, the unique vision of our best book designers.

Year after year, this competition adds to the far-reaching influence of Canada's cultural scene, celebrating some of the most beautiful works created in our country. In this way, the Alcuin Society is playing its part in not only disseminating and promoting the very best that this artistic field has to offer, but also enriching our collective heritage.

As patron, I would like to offer my congratulations to the winners of this 30th competition, and to the members of the Society's Board for their outstanding work. Best of luck as you move on to the international book fairs!

Je suis ravi de saluer tous les membres de la Société Alcuin à l'occasion de la remise des Prix pour l'excellence de la conception graphique du livre au Canada de 2011.

À mes yeux, la magie des livres se matérialise grâce à l'imagination, à l'audace et au talent d'artistes passionnés qui se vouent à leur art, et le Canada est sans contredit un incubateur de génie créatif. Depuis trois décennies, un jury adhérent à des normes de sélection élevées dévoile, ici et ailleurs dans le monde, la vision singulière de nos meilleurs dessinateursmaquettistes.

Effectivement, année après année, ce concours contribue au rayonnement de la scène culturelle canadienne révélant pour le plaisir de chacun certaines des plus belles oeuvres créées au pays. Ainsi, la Société Alcuin favorise non seulement la diffusion et la promotion de ce qui se fait de mieux dans ce domaine artistique, mais elle enrichit également notre patrimoine collectif.

En tant que président d'honneur, je tiens à féliciter les lauréates et les lauréats de cette 30e compétition, ainsi que les membres du conseil de la Société pour leur travail exceptionnel. Bonne chance lors des différents salons internationaux!



Photo: Sgt Serge Gouin

A handwritten signature in black ink that reads "David Johnson".

David Johnson, 2012



This year, 2012, marks the 30th 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 31st, 2012, at Simon Fraser University, Harbour Centre, and selected 35 winning books out of 252 submitted, from 9 provinces and 104 publishers. Each one, published in Canada in 2011, 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 2010 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 three of the Alcuin submissions. We congratulate Marvin Harder, designer: *Relations on Southeastern Hudson Bay* by Toby Morantz (Avataq Cultural Institute); Jessica Sullivan & Naomi MacDougall, designers: *The Little Hummingbird* by Michael Nicoll Yahgulanaas (Douglas & McIntyre); and Emmelyne Pornillos (1218A), assisted by Laurie Castilloux-Bouchard, designers; Liz Broes (Em Dash), jackets; Aurèle Parisien (IPCI-Canada), director of production (Montreal, QC): *The Conservation, Restoration and Repair of Stringed Instruments and Their Bows* edited by Tom Wilder (IPCI-Canada).

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.

Leah Gordon, May, 2012

Cette année, 2012, marque le 30e anniversaire du concours annuel, le Prix de la Société Alcuin pour l'excellence de la conception graphique du livre au Canada. Notre société voudrait exprimer sa gratitude envers les membres du jury de cette année qui nous ont offert leur temps et leur expertise. Ils se sont réunis à Vancouver le 31 mars 2012, à Harbour Centre, à l'université Simon Fraser et ont choisi 35 livres gagnants parmi les 252 livres soumis par 104 maisons d'édition, dans 9 provinces. Chaque livre, publié au Canada en 2011, représente le travail d'un concepteur graphique canadien. Comme dans les années précédentes, certains aspects de la production technique, comme par exemple l'imprimerie, peuvent avoir été réalisés à l'étranger.

L'été dernier les livres gagnants de notre concours de 2010 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 trois sur sa liste des ouvrages sélectionnés. Nous félicitons les personnes suivantes : Marvin Harder, graphiste : *Relations on Southeastern Hudson Bay* par Toby Morantz (Avataq Cultural Institute); Jessica Sullivan et Naomi MacDougall, graphistes : *The Little Hummingbird* par Michael Nicoll Yahgulanaas (Douglas & McIntyre) ; et finalement, Emmelyne Pornillos (1218A) et Laurie Castilloux-Bouchard, graphistes, ainsi que Liz Broes (Em Dash), graphiste des jaquettes, Aurèle Parisien (IPCI-Canada), directrice de production (Montréal, QC) : *The Conservation, Restoration and Repair of Stringed Instruments and Their Bows*, édité par Tom Wilder (IPCI-Canada).

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 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 moyen le plus valable d'achever ce but est de ne décerner de prix que lorsqu'ils découvrent des qualités exceptionnelles.

Leah Gordon, mai 2012

One of the judges of this year's competition was Stan Bevington, of Coach House Press in Toronto. This same year, the Society granted him its fifth Robert R. Reid Award and Medal, which is the Society's award for lifetime achievement in the book arts. The essay that follows appears in the book accompanying the medal. The award was presented to him on March 30th, 2012, in Vancouver.

This award is among the most prestigious prizes for printing, design and publishing in Canada. It is named for Robert R. Reid, an authentic pioneer as master printer, prolific publisher, original typographer and pre-eminent designer. He has been a friend in the book as well as a companion of the soul for countless individuals over a span of six decades. Reid is a man who collects widely, shares generously, mentors graciously and who creates with the insatiable mind of Genesis. He came to realize that every word can inspire a world in the great chain of being: spirit to breath, mind to matter, ink to paper. Born with a gift that he cultivated like a diligent gardener, his art came to reflect universal archetypes in the cradle of a dawning page. I have been fortunate to know this immensely talented, eternally curious and sincerely thoughtful man. He inspired me, like so many others, to accept my role in the literary community as a champion of the book arts, patron of its practitioners, advocate of the Alcuin Society and profound admirer of its dedicated members. We are humbled by our calling to serve the arts, this unexpected treasure in the midst of life's often remarkable journey. As recipient of this medal, you are hereby recognized as a member of a rare league of laureates. Your lifetime accomplishments have placed you among the most gifted of those who have excelled in the noble craft of book arts. We are thankful for your labours of love.

Yosef Wosk, PH.D., OBC



Photo: Peter Lattimer

Stan Bevington, de Coach House Press à Toronto, a fait partie du jury du concours de cette année, au courant de laquelle la Société lui a décerné le Prix et la Médaille Robert R. Reid qui récompense l'ensemble des réalisations dans le domaine des métiers du livre. Ce prix lui a été présenté le 30 mars 2012 à Vancouver.

Ce prix qui récompense l'impression, le design et l'édition est l'un des plus prestigieux décernés au Canada. Nommé en hommage à Robert R. Reid, véritable pionnier et maître artisan de l'impression, éditeur prolifique, typographe original et concepteur graphique éminent. Grand ami du livre, il a su accompagner l'âme d'un nombre incalculable d'individus au cours de six décennies. Reid est un homme qui collectionne abondamment, partage généreusement, sert gracieusement de mentor et crée avec l'esprit insatiable de la Genèse. Il a su comprendre que chaque mot a le pouvoir de révéler un monde dans la grande chaîne des êtres : l'esprit au souffle, l'inspiration au contenu, l'encre au papier. Grâce au talent acquis par la naissance qu'il a cultivé comme un jardinier diligent, son art est parvenu à représenter des archétypes universels au seuil de chaque nouvelle page. J'ai eu la chance de connaître cet homme sincèrement attentionné, au talent immense et à la curiosité éternelle. Il m'a inspiré, de même que tant d'autres, à accepter mon rôle dans la communauté littéraire comme champion des arts du livre, mécène de ses praticiens, défenseur de la Société Alcuin et ardent admirateur de ses membres dévoués. Nous sommes remplis d'humilité devant notre appel au service des arts, ce trésor inattendu sur le chemin souvent remarquable de la vie. En tant que récipiendaire de cette médaille, vous êtes reconnu(e) par la présente comme membre au sein d'une ligue extraordinaire de lauréats. L'ensemble de vos travaux vous a placé(e) parmi les plus doués d'entre vous dans le noble métier des arts du livre. Nous vous sommes reconnaissants de ces oeuvres que vous avez réalisées avec tant d'amour.

Yosef Wosk, PH.D., OBC



Photo: Peter Lattimer

Stan Bevington

In 1965, Stan Bevington, a young typesetter, moved from Western Canada to Toronto. He rented an old coach house, installed a vintage printing press, and founded Coach House Press.

When Bevington creates a fine piece of printing he achieves it with measurable quality, cohesiveness, and appropriateness, which, along with his insistence over the years on producing the works of contemporary Canadians, have contributed to the Coach House aesthetic. He continues as “Head Coach” at Coach House Books, happy to be working in an era when the creative process, book design, and printing, have been deeply transformed by new technologies.

Bevington has received many awards for his work over the years. In July 2009 he was appointed to the Order of Canada for his contribution to the field of communications, and in May 2010 he was conferred with a Doctor of Fine Arts (honoris causa) degree from Nova Scotia College of Art + Design (NSCAD). In 2012 the Alcuin Society awarded him the Robert R. Reid Award and Medal for Lifetime Achievement in the Book Arts.

En 1965, Stan Bevington, un jeune typographe, quitte l'ouest du Canada pour s'établir à Toronto. Il loue une vieille remise, y installe une presse d'imprimerie et fonde Coach House Press.

Lorsque Bevington crée une belle impression typographique, il met en évidence une finesse, une cohérence, et une exactitude remarquables qui, lorsqu'on y ajoute la persévérance avec laquelle il a produit le travail de ses contemporains canadiens, ont contribué à l'esthétique de Coach House Press.

Il continue à travailler comme « coach en chef » au sein de Coach House Books, heureux de travailler à une époque où le processus créatif, la conception graphique du livre et l'imprimerie ont été transformés par de nouvelles technologies.

Bevington a reçu de nombreux prix pour son travail au fil des années. En juillet 2009, il a reçu l'Ordre du Canada pour sa contribution dans le domaine de la communication et en mai 2010, il a reçu un doctorat honoris causa en Beaux-Arts de l'université d'art et de design de la Nouvelle-Écosse (NSCAD). En 2012, la Société Alcuin lui a décerné le Prix et la Médaille Robert R. Reid pour l'ensemble de ses réalisations dans le domaine des arts du livre.



Ingrid Paulson

Ingrid Paulson studied graphic design at OCA (now OCAD University), and, for the past fourteen years, has focused her attention on book and magazine design and art direction. After a few years working for corporate and marketing design firms, she switched gears and went inhouse at McClelland & Stewart as a book designer, and subsequently was art director at Raincoast Books from 2001 to 2003. She currently designs on a freelance basis for publishing firms in Canada, the US, and UK, and has been honoured with both the AIGA's 50 Books / 50 Covers award and numerous Alcuin Award citations. She lives in Toronto.

Ingrid Paulson a fait des études de graphisme à L'École d'art et de design de l'Ontario (devenue L'Université de l'École d'art et de design de l'Ontario) et elle s'est consacrée au graphisme et à la direction artistique de livres et de magazines. Après avoir travaillé pendant quelques années pour des entreprises spécialisées en marketing et en design corporatif, elle a changé de direction pour travailler chez McClelland & Stewart comme conceptrice de livres. Par la suite, elle est devenue directrice de Raincoast Books de 2001 à 2003. Actuellement, elle travaille comme graphiste à la pige pour des maisons d'édition au Canada, aux Etats-Unis et en Angleterre. Elle a reçu le prix du concours AIGA 50 Books / 50 Covers et de nombreuses distinctions du concours Alcuin. Elle habite à Toronto.



Bonne Zabolotney

Bonne Zabolotney is the Dean of Design and Dynamic Media at Emily Carr University, Vancouver, BC. Over the past twelve years, she has taught a wide range of courses in the Communication Design program, as well as Art and Design History. Current areas of research and teaching include fairy tales and story-telling, typography, publication design and print ephemera, design culture, material culture, theories of domestic space, and visual vernacular. Bonne has also worked as a communication designer in Vancouver since 1993, working with a wide range of clients, locally and nationally. Her most notable work can be found in the philatelic section of Canada's National Archives, which includes her 1999 stamp design recognizing the formation of the Nunavut territory. Five more of her stamp designs are also in the National Archives. She has also worked with some of the largest arts groups in Vancouver including Vancouver Opera, Vancouver Recital Society, and Vancouver International Jazz Festival.

Bonne holds a Bachelor of Design from Alberta College of Art and Design and a Master of Arts in Liberal Studies from Simon Fraser University.

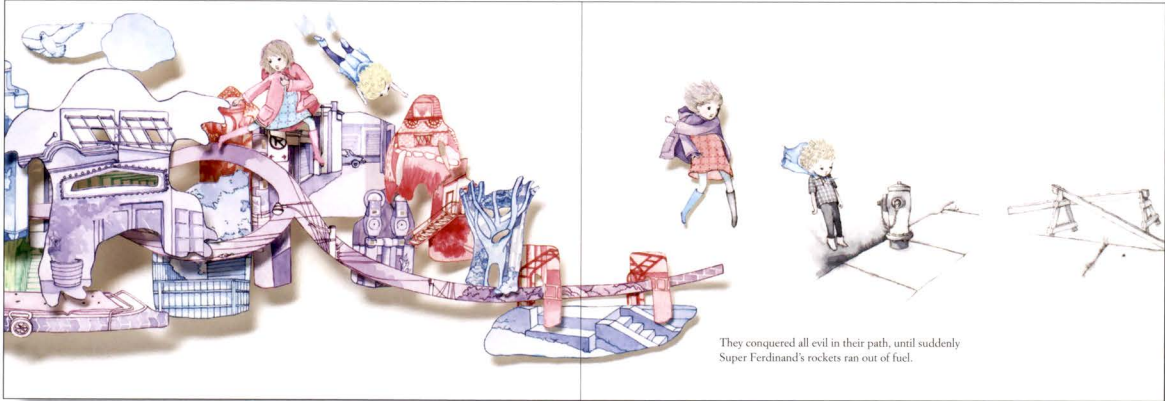
Bonne Zabolotney est doyenne de Design et médias dynamiques à l'université Emily Carr, à Vancouver, en Colombie-Britannique. Au cours des douze dernières années, elle a enseigné une vaste gamme de cours dans le programme de Design de la communication, ainsi que des cours d'histoire de l'art et du design. Son travail actuel de recherche et d'enseignement inclut les contes de fées et la narration, la typographie, le design d'édition et les éphémères imprimés, la culture du design, la culture du matériel, les théories de l'espace domestique et du langage de l'art visuel. Depuis 1993, Bonne a aussi travaillé comme designer de la communication à Vancouver pour une vaste gamme de clients ici et dans le reste du pays. Son œuvre la plus connue se trouve dans la section de philatélie des Archives nationales du Canada, qui inclut le timbre qu'elle a conçu en 1999, à l'occasion de l'établissement du territoire de Nunavut. Les Archives nationales comprennent cinq autres de ses conceptions philatéliques. Elle a aussi travaillé avec quelques-uns des groupes artistiques les plus importants à Vancouver, comme le Vancouver Opera, la Vancouver Recital Society et le Vancouver International Jazz Festival.

Bonne a un baccalauréat de design de l'Alberta College of Art and Design et une maîtrise ès lettres (Liberal Arts) de l'université Simon Fraser.



Children Livres pour enfants





Title | Titre *A Few Blocks*

Designer | Conception graphique
Michael Solomon

Author | Auteur *Cybèle Young*

Publisher | Maison d'édition
Groundwood Books

Illustrator | Illustration
Cybèle Young

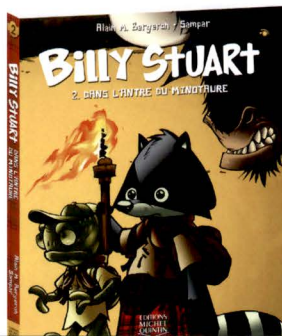
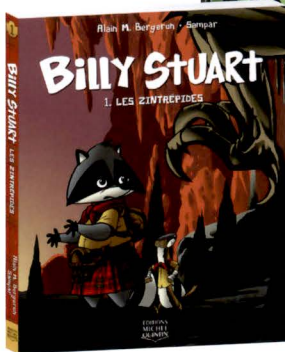
Printer | Imprimeur
Everbest

Typeface | Police de caractères
Simoncine, Garamond

Trim Size | Format massicoté
18 × 26 cm

ISBN 978-0-88899-995-5





Title | Titre *Billy Stuart. 1. Les Zintrépides. 2. Dans l'ancre du Minotaure*

Designer | Conception graphique
Marie-Ève Boisvert

Author | Auteur *Alain M. Bergeron*

Publisher | Maison d'édition
Éditions Michel Quintin

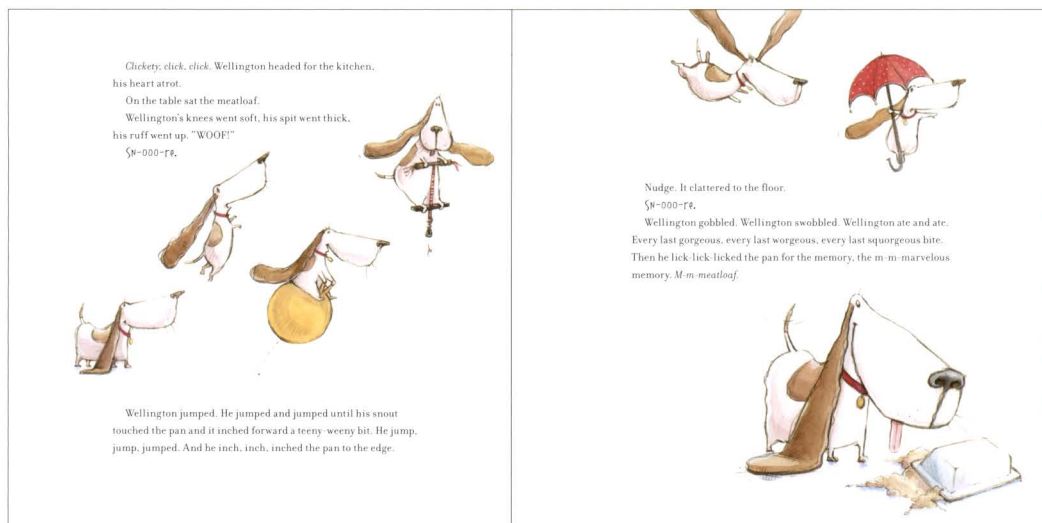
Illustrator | Illustration
Sampar (Samuel Parent)

Printer | Imprimeur
WKT (China | Chine)

Typeface | Police de caractères *Paper Cuts 2* (Covers | Couvertures);
Minion (Interior | Intérieur)

Trim Size | Format massicoté
19 × 15 cm

ISBN 978-2-89435-531-2 (v.1)
ISBN 978-2-89435-532-9 (v.2)



Title | Titre *Wellington's Rainy Day*

Designer | Conception graphique
Teresa Bubela

Author | Auteur *Carolyn Beck*

Publisher | Maison d'édition
Orca Book Publishers

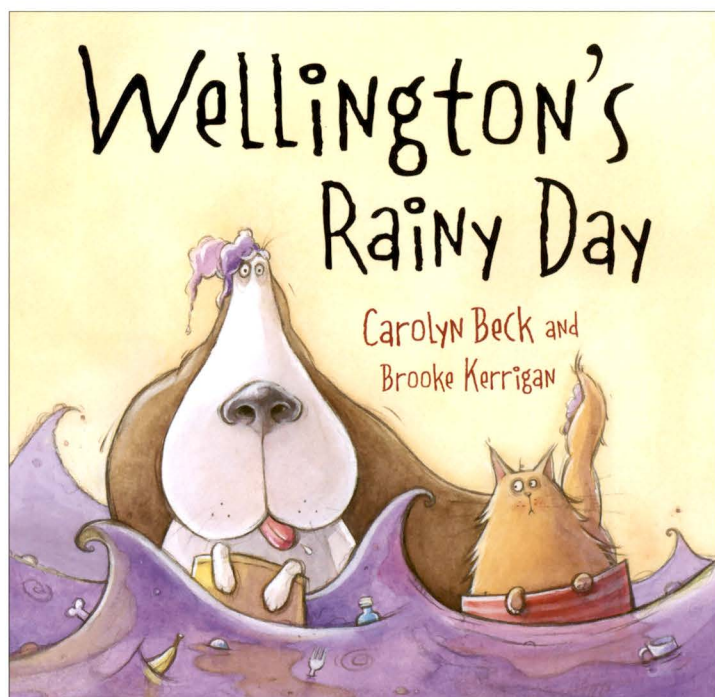
Illustrator | Illustration
Brooke Kerrigan

Printer | Imprimeur *Friesens*

Typeface | Police de caractères
Coffeedance, Filosofia

Trim Size | Format massicoté
25 × 25 cm

ISBN 978-1-55469-284-2





Title | Titre *City Numbers*

Designer | Conception graphique
Michael Solomon

Author | Auteur *Joanne Schwartz*

Publisher | Maison d'édition
Groundwood Books

Photographer | Photographie
Matt Beam

Printer | Imprimeur *Everbest*

Typeface | Police de caractères
Berthold Akzidenz Grotesk, Trade Gothic Oblique

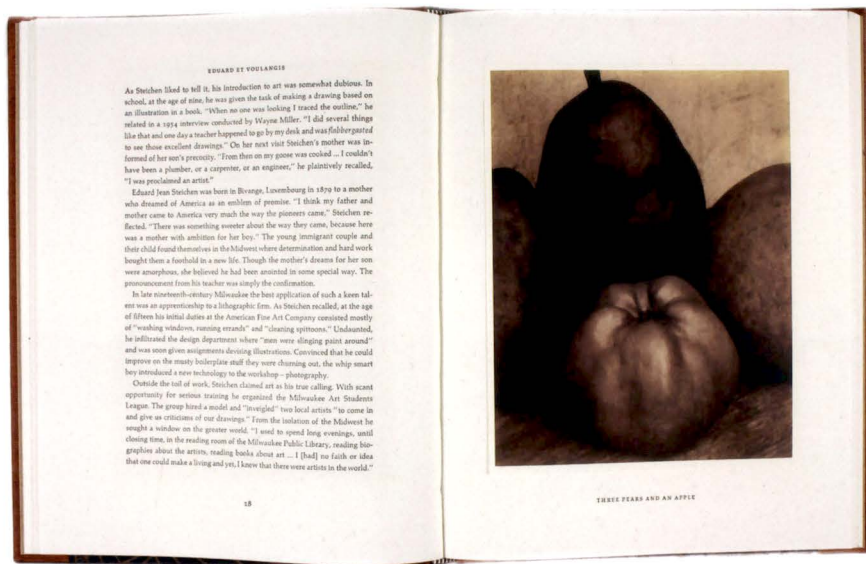
Trim Size | Format massicoté
25 × 18 cm

ISBN 978-1-55498-081-9

Limited Editions

**Éditions à tirage
limité**





Title | Titre *Steichen: Eduard et Voulangis: the Early Modernist Period, 1915-1923*

Designer | Conception graphique
Michael Torosian

Authors | Auteurs
Michael Torosian & Howard Greenberg

Publisher | Maison d'édition
Howard Greenberg Gallery & Lumiere Press

Photographer | Photographie
Eduard Steichen

Printer | Imprimeur *Lumiere Press*

Typeface | Police de caractères
Palatino, Aldus

Trim Size | Format massicoté
26 × 20 cm

ISBN 978-0-921542-17-9



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

Limited Editions | Éditions à tirage limité



Title | Titre *Bleu marin: Book of Poetry, ou, Recueil de poésie*

Designer | Conception graphique
Elizabeth Beaudoin

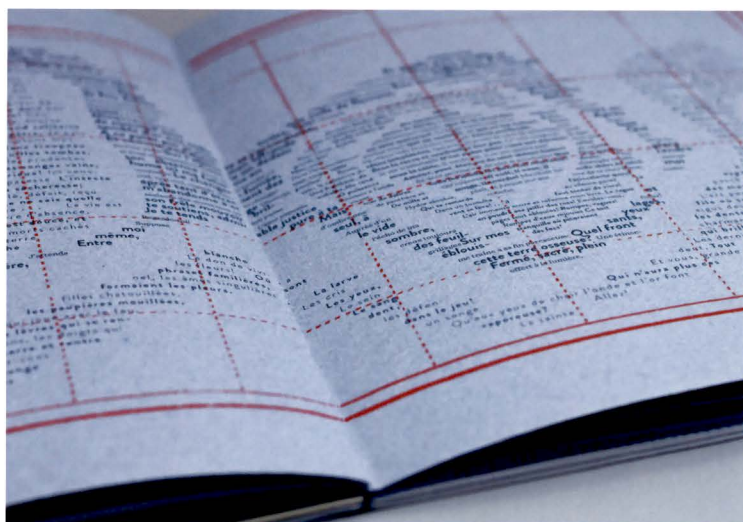
Publisher | Maison d'édition
Elizabeth Beaudoin & UQAM École de design

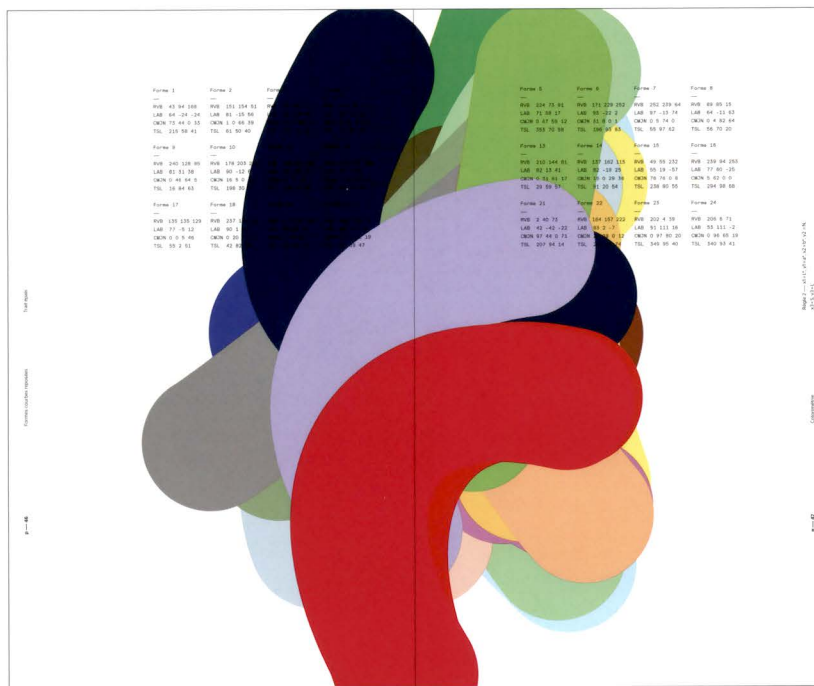
Illustrator | Illustration
Elizabeth Beaudoin

Printer | Imprimeur *UQAM (Ink jet, serigraph, hot stamp | Jet d'encre, sérigraphie, estampage à chaud)*

Typeface | Police de caractères *Priori Acute, Brandon Grottesque, Sentinel*

Trim Size | Format massicoté
26 × 20 cm





Title | Titre *Colorimétrie*

Designer | Conception graphique
Nicolas Ménard

Author | Auteur *Nicolas Ménard*

Publisher | Maison d'édition
Nicolas Ménard & UQAM École de design

Printer | Imprimeur *UQAM (Ink jet / Jet d'encre)*

Typeface | Police de caractères
Stag Sans

Trim Size | Format massicoté
31 × 18 cm





Title | Titre *The Mysterious Death of Tom Thomson*

Designer | Conception graphique
George Walker

Author | Auteur *George Walker*

Publisher | Maison d'édition
George Walker

Illustrator | Illustration
George Walker

Printer | Imprimeur
George Walker

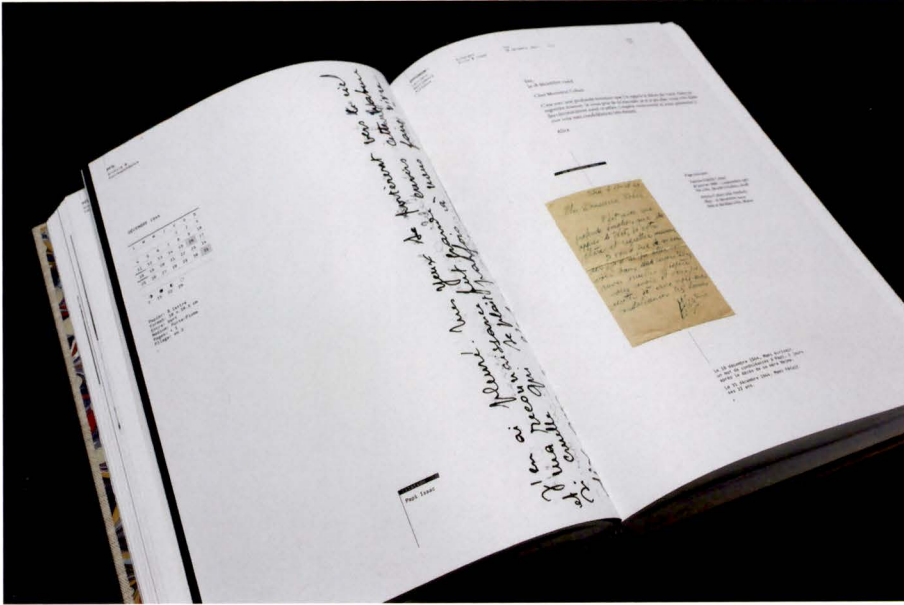
Typeface | Police de caractères
Dyer, Janson

Trim Size | Format massicoté
20 × 14 cm

THE MYSTERIOUS DEATH OF



Tom Thomson



Title | Titre

PTTx Archive & Correspondance

Designer | Conception graphique
Emanuel Cohen

Author | Auteur *Emanuel Cohen*

Publisher | Maison d'édition
Emanuel Cohen & UQAM École de design

Printer | Imprimeur *Photosynthèse*

Typeface | Police de caractères
Documenta (DTL), Akkurat (Lineto)

Trim Size | Format massicoté
30 × 21 cm

Pictorial Beaux livres



CHAPTER ONE

The Pragmatist—
“Better Than Working
for a Living”

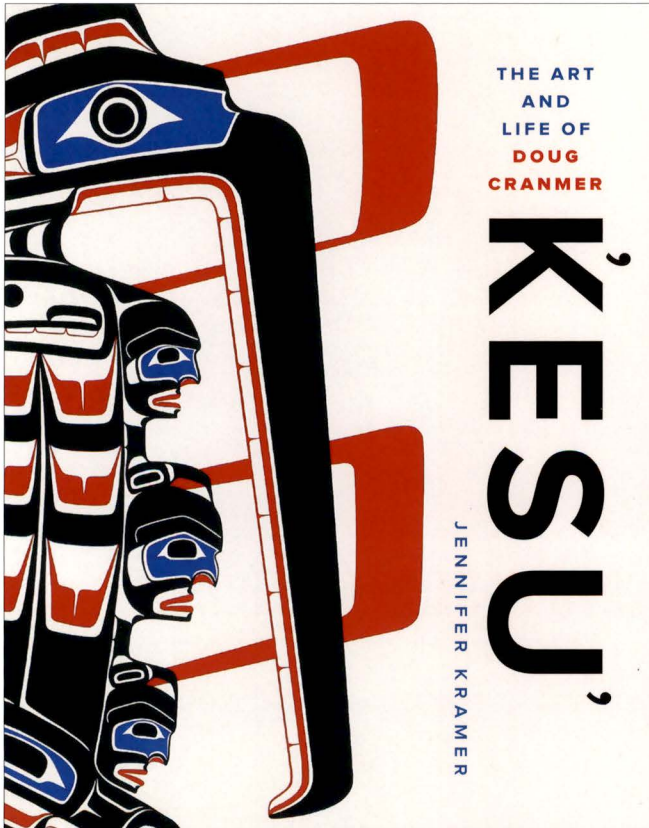
Some [secondary school children] ask, “What’s it like to do carving?” I have nothing to say other than that it feeds me. As simple as that.

DOUG CRANMER © quoted in Murray Clark, *Preserving What Is Valued*

THERE IS A tendency to consider those who sell their artwork as “commercial artists,” yet selling art need not mean “selling out.” Doug Cranmer was acutely aware of this. His trajectory as a professional artist shows that there can be a difference between relying on artmaking to make a living and harnessing the art market simply to make money. Although Doug undoubtedly played an important role in the development of the Native Northwest Coast art market, many of his contributions to the field have come from his reluctance to bow down to its expectations. Throughout his career, he continuously strove to put his creativity to work rather than work his creativity into the demands of the market. As Doug said to Karen Duffek in a 2002 interview, he treated artmaking as both an outlet for his inventiveness and a job that was “better than working for a living.”

Given that Doug’s everyday name, *Kesw*, means “wealth being carved” and that renowned Kwagwł carver Mungo Martin was his maternal step-grandfather, it would be easy to tell a story in which he was predestined for carving. As a toddler, Doug was sent to live with his grandparents Abaya and Mungo, who were then the lone residents of Tsalgwadi (near Port Hardy on Vancouver Island) harvesting seasonal resources from the land and sea. During this time, Doug spoke only Kwakwaka. Around the age of five, Doug lived with his parents and younger siblings at the mouth of the Nimpkish River where his father could hand log in his chiefly territory. When the family was at home in Alen Bay, Doug attended St. Michael’s Residential School and later the local Indian Day School.

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Title | Titre *Kesu: the Art and Life of Doug Cranmer*

Designer | Conception graphique
Jessica Sullivan

Author | Auteur *Jennifer Kramer*

Publisher | Maison d'édition
Douglas & McIntyre

Illustrator | Illustration
Doug Cranmer

Photographers | Photographie
Various / Plusieurs

Printer | Imprimeur *C & C Offset*

Typeface | Police de caractères
Novel Pro, Proxima Nova

Trim Size | Format massicoté
27 × 21 cm

ISBN 978-1-55365-859-7



Vancouver Appearing and Not Appearing in Fred Herzog's Photographs
JEFF WALL

U
ntil about 1970 there was something called old Vancouver, the city well characterized by the wooden houses in which most of its inhabitants dwelt, houses built on a revealed tradition of glass and patterns, the British style architecture of its most prominent structures, the British gardening of private and public spaces, the unpretentious skill of urban space, the low atmosphere of shop fronts with their canvas awnings over the sidewalks, the wide streets free of heavy automobile traffic, the articulate and tangled street layout. For many reasons, that all began to come apart in the twenties: a combination of land speculation, urban zoning and increasing automobile suburbanization, as well as new standards of care in building types and materials has resulted in the disappearance of many of the structures for which in their time there were relatively few such building types and most structures were put up in accordance with them. And since the right time to construct and launch, there was little need or impulse to maintain. Therefore, the remaining structure, whether it was a single-family house of the kind preserved in Blair Hill, a corner grocery store with a few apartments above it, a gas station, or other building like the Vancouver Block in New Safety Bldg., had a graceless air of abandonment. Most of that has been swept away. Today, whatever one can see about Vancouver, one cannot see that most of its buildings are graceless and

appropriate to their settings. They are vulgar, cheap, ugly and even intrusive. I will not go on to include this account with descriptions of corner malls, "pre-war" corporate headquarters, "boutique" temples on the grounds being run down, and so on. Nor will I bend over backwards finding justification for all that is the "re-birth" of Vancouver as popular with many were city riders. Some of these cities to remove the density of abandonment and the wreckage of depression that have been used by the total dedication of a hierarchy by politicians, planners and professionals in architecture, planning and urbanism, the business operations to re-manufacture the city again.

That's why I don't think we can have a photographer like Fred Herzog now. This is not to say that any photographer, good enough to do as he did and capture with such quiet affection those streets, doorways, backyards and deep windows. It is that, in order to have that affection, there has to be some thing to love it for Fred had it - and still has it - for the shops along Powell and Hastings Streets, for the paths of which now Vancouver and Strathcona, for the past, for the traffic and colour of Granville Street, and for everything that is that way, whether he is far enough to photograph it or not. The only problem is that those objects of his affection no longer exist. Or if they do exist, they are not recognizable when they were in view or taken when he captured them perfectly.

What inspired these objects of affection are objects that cannot elicit that kind of feeling because they do not contain it. It was not the case then, when they were created. It is now that many of the people who put up the city but now mostly

Title | Titre
Fred Herzog Photographs

Designer | Conception graphique
Peter Cocking

Authors | Auteurs
*Claudia Gochmann, Sarah Milroy,
Jeff Wall & Douglas Coupland*

Publisher | Maison d'édition
Douglas & McIntyre

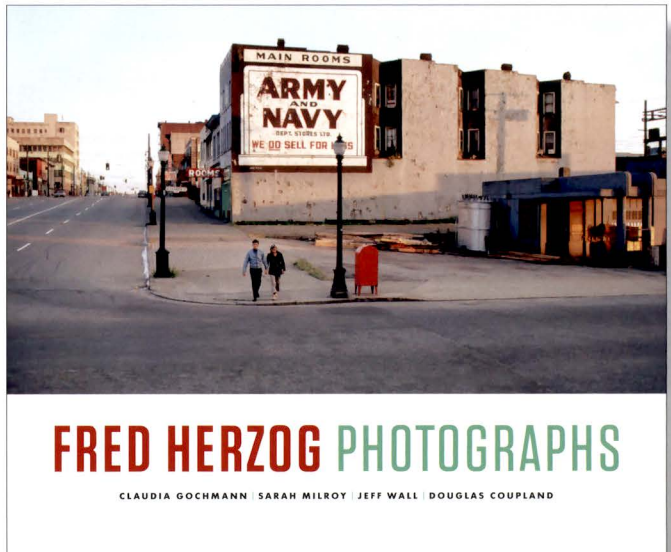
Photographer | Photographie
Fred Herzog

Printer | Imprimeur *C & C Offset*

Typeface | Police de caractères
Futura BQ, Tungsten, Whitman

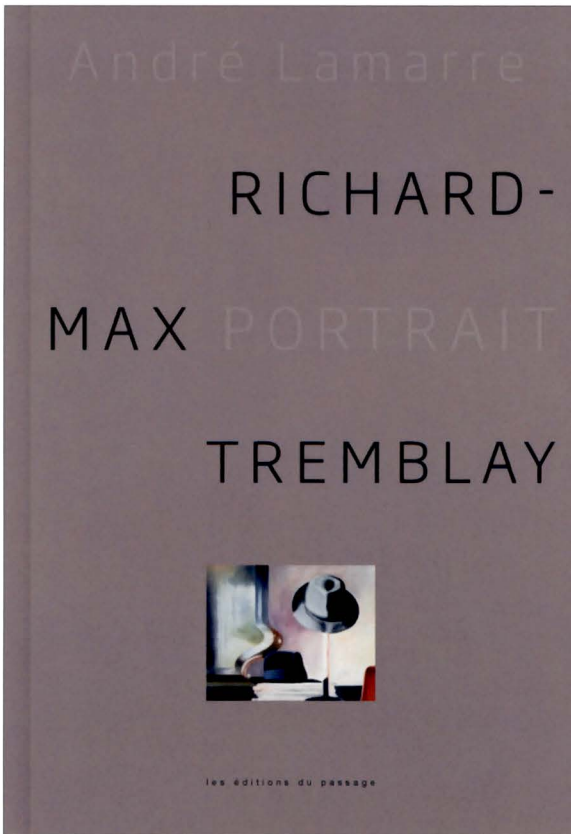
Trim Size | Format massicoté
26 × 30 cm

ISBN 978-1-55635-558-9



FRED HERZOG PHOTOGRAPHS

CLAUDIA GOCHMANN | SARAH MILROY | JEFF WALL | DOUGLAS COUPLAND



Title | Titre *Richard-Max Tremblay Portrait*

Designer | Conception graphique
Nicole Lafond

Author | Auteur *André Lamarre*

Publisher | Maison d'édition
les éditions du passage

Illustrator | Illustration
Richard-Max Tremblay

Photographer | Photographie
Richard-Max Tremblay

Printer | Imprimeur *Friesens*

Typeface | Police de caractères
Soho Gothic Pro

Trim Size | Format massicoté
31 × 21 cm

ISBN 978-2-922892-53-6



Title | Titre *Two Generals*

Designer | Conception graphique
Jennifer Lum

Author | Auteur *Scott Chantler*

Publisher | Maison d'édition
McClelland & Stewart

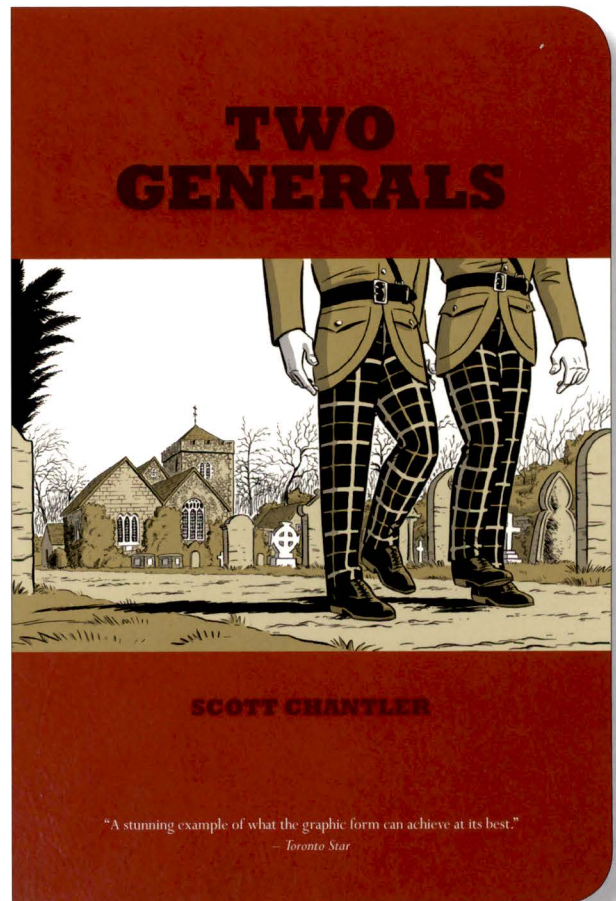
Illustrator | Illustration
Scott Chantler

Printer | Imprimeur *Toppan*

Typeface | Police de caractères
Blambot

Trim Size | Format massicoté
23 × 15 cm

ISBN 978-0-7710-1958-6



Poetry

Poésie

It was not a
same impen
little thinner
beside her fa
fiandé and he
vanished. W
dress which
still but draw
mule, and no
the harness at
were wounde
where (the nu
idle) they cle
strange injur
curtains and ab
been born; th
sweetheart, wh
brothers and h
least with cert
Henry and Bon
Bon, not even
butterfly of a fo
the substancee
of dissolution b
be buried: just t
peaceful afterno
grove, to lie in p
pounds of marbl
now, since Sartor
regimental offic
forage wagon fr
the faint grassy d
grave. And then l
up in his own atti
come out to Sutp
ing, waiting, too,
word from Bon i
buried him, too, b
to town herself, i

scratch, something, something that might make a mark
something that *was* once for the reason that it can die
while the block of stone can't be is because it never can be
was because it can't ever die or perish... and your
mother watching her, the impenetrable, the calm, the
tutely serene face, and crying:

"No! No! Not that! Think of your -" and she
watching her, comprehending, still serene, not even
"Oh. I? No, not that. Because somebody will
take care of Clytie, and father, too, soon, who will
something to eat after he comes home because it won't
much longer since they have begun to shoot one another
now. No. Not that. Women don't do that for love. I
even believe that men do. And not now, anyway. Because
there wouldn't be any room now, for them to go to, where
ever it is, if it is. It would be full already. Glummed,
a theater, an opera house, if what you expect to find is
getting, diversion, entertainment; like a bed already
if what you want to find is a chance to lie still and sleep
and sleep" -

Mr Compson moved. Half rising, Quentin took the
from him and beneath the dim bug-fouled globe opened
carefully, as though the sheet, the desiccated square, were
not the paper but the intact ash of its former shape and
stance: and meanwhile Mr Compson's voice speaking
while Quentin heard it without listening: "Now you can see
why I said that he loved her. Because there were other letters
many of them, gallant flowery indolent frequent and imma-
sent by hand over that forty miles between Oxford and
Jefferson after that first Christmas - the metropolitan polit-
idle and delicately flattering (and doubtless to him, care-
less) gesture to the bucolic maiden - and that bucolic maiden
with that profound and absolutely inexplicable tranquil placid
clairvoyance of women against which that metropolitan
gallant's foppish posturing was just the jackanape antics of
small boy, receiving the letters without understanding them,
not even keeping them, for all their elegant and gallant and
tediously contrived turns of form and metaphor, until the
next one arrived. But keeping this one which most had

reached her out of a clear sky after an interval of four
considering this one worthy to give to a stranger to ke
not to keep, even to read or not to read as the strange
fit, to make that scratch, that undying mark on the
face of the oblivion to which we are all doomed, of
she spoke -² Quentin hearing without having to lip
he read the faint spidery script not like something imp
upon the paper by a once-living hand but like a s
cast upon it which had resolved on the paper the
before he looked at it and which might fade, vanish,
instant while he still read: the dead tongue speaking a
four years and then after almost fifty more, gentle s
and incurably pessimistic, without date or sa

how I insult neither of us by claiming
ated even, let alone from the dead. In
should deduce and derive a curious
and augur of the future from
our hands - a sheet of notepaper
rench watermarks dated seventy
salvaged (stolen by me) from the gutted mansion of
aristocrat; and written upon in the best of stove polish ma
not twelve months ago in a New England factory. Yes. S
We captured it: a story in itself. Imagine us, an ass
homogeneous scarecrows, I wont say hungry because to
lady or female either, below Mason's and Dixon's in
grace 1865, that word would be sheer redundancy, like
we were breathing. And I wont say ragged or even sh
we have been both long enough to have grown accustomed
thank God (and this restores my faith not in human na
but at least in man) that he really does not become inured
and privation: it is only the mind, the gross omnivorous
soul which becomes inured; the body itself, thank God, ne
from the old soft feel of soap and clean linen and some
the sole of the foot and the earth to distinguish it from
lead. So say we merely needed ammunition. And in
scarecrows with one of those concocted plans of scarec
which not only must but do work, for the reason that the



Title | Titre *Curious Masonry: Three Translations from the Anglo-Saxon*

Designer | Conception graphique
Andrew Steeves

Author | Auteur
Christopher Patton

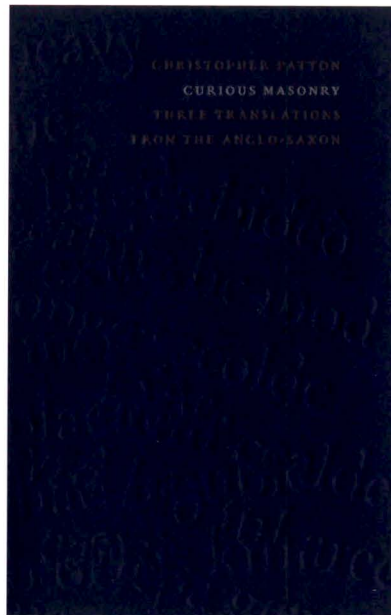
Publisher | Maison d'édition
Gaspereau Press ¶ Printers & Publishers

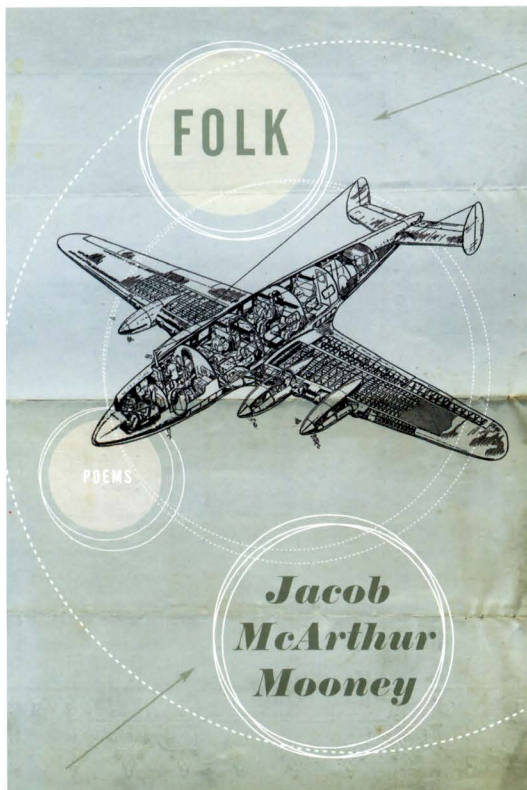
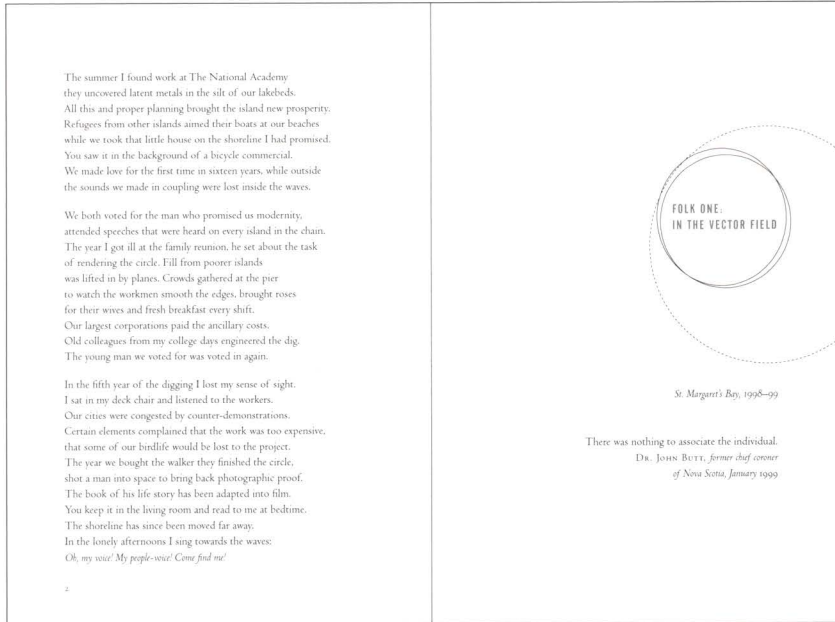
Printer | Imprimeur
Gaspereau Press

Typeface | Police de caractères
Poliphilus, Blado

Trim Size | Format massicoté
22 × 14 cm

ISBN 978-1-55447-093-8





Title | Titre *Folk*

Designer | Conception graphique
Leah Springate

Author | Auteur
Jacob McArthur Mooney

Publisher | Maison d'édition
McClelland & Stewart

Photographer | Photographie
Bill Noll

Printer | Imprimeur *Webcom*

Typeface | Police de caractères
Centaur

Trim Size | Format massicoté
21 × 14 cm

ISBN 978-0-7710-5939-1

<p>To step over <i>Reader & Book</i> – over <i>Artist & Model</i> – over <i>Patient & Shrink</i> – over <i>Watcher & TV</i> – over the sustained illusions of one-on-one</p> <p>A zone mostly pantheistic – Homer Hollowbone – Dr Fish – Rumpelstiltskin</p> <p>Call-backs for the deranged – misanthropic – tea-ballad spinster – sadsacks (doubt-riddled – off-key – <i>hoorah</i>)</p> <p>To keep a poem mammal – unrepentant – we are not <i>machines</i> to chirp as Deleuze & Guattari argue – we are organisms – have minds not mind-sets</p> <p>Grease-waft – neither ointment nor point – arcane relations between the Periodic Table & the Alphabet</p> <p>Even the sacred gills of anonymity – & the penny whistle maelstrom of the ensemble – can be traps – to concertina absence – to Breugel the solo</p> <p>Decadence & sainthood cat from the same bowl – if your food has been begged for it's bugged</p> <p>~</p> <p>50</p>	<p>77 Florence</p> <p>Nicky Drumbolis is Arthur Cravan – Art – the man who boxed with Jack Johnson – then disappeared off Mexico – at sea</p> <p>Legendary book collector – former & ghost proprietor of <i>Letters</i> – the Toronto bookstore – Queen near Bathurst – small publisher – same name – various morphs of title</p> <p>Pedestrian polymath who gives away everything he writes & self-publishes – everything he publishes lovingly by others</p> <p>He is house-sitting at his daughter's apartment – near Church & Wellesey – where a cat needs regular injections</p> <p>We will pick him up there & return him on time for the next treatment</p> <p>A small man – white pony-tail – his face has gotten puffier – he has a limp these days – as he walks to the car there comes a wince of pain to his lower back</p> <p>He stops a moment & mumbles a curse to the pain – Arthur Cravan – the nephew of Oscar Wilde – the love of Mina Loy's life</p> <p>As we drive to his warehouse-home – he talks in enthusiastic lectures – from a seemingly bottomless scholarly catalogue of research & ephemera</p> <p>51</p>
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Title | Titre *Killdeer*

Designer | Conception graphique
Mark Goldstein

Author | Auteur *Phil Hall*

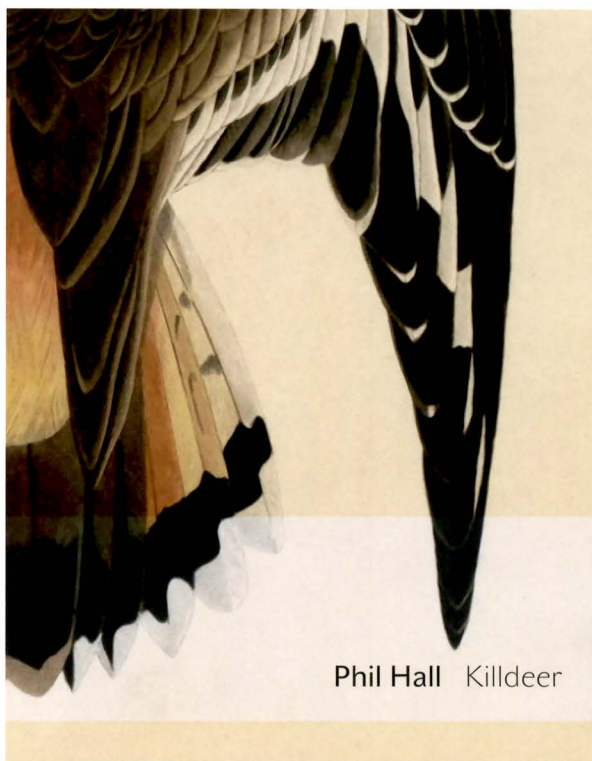
Publisher | Maison d'édition
BookThug

Printer | Imprimeur *Transcontinental*

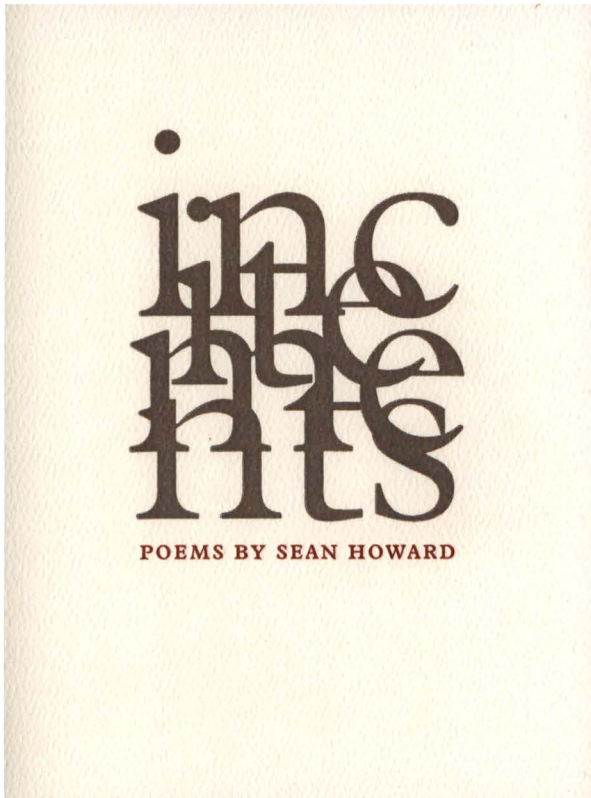
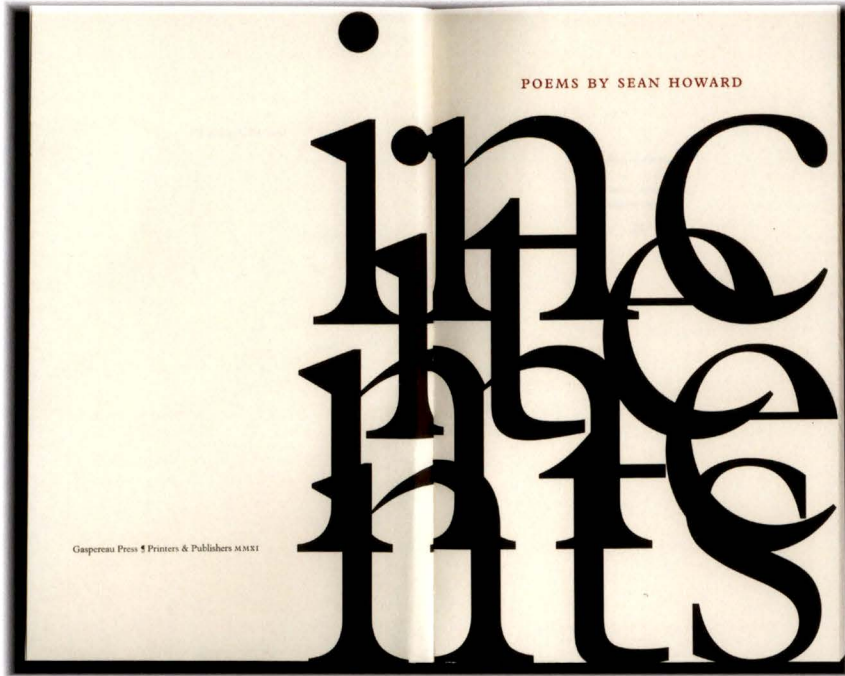
Typeface | Police de caractères
New Baskerville, John Sans

Trim Size | Format massicoté
20 × 15 cm

ISBN 978-1-897388-81-5



Phil Hall Killdeer



Title | Titre *Incitements*

Designer | Conception graphique
Andrew Steeves

Author | Auteur *Sean Howard*

Publisher | Maison d'édition
Gaspereau Press ¶ Printers & Publishers

Printer | Imprimeur *Gaspereau Press*

Typeface | Police de caractères *Plantin*

Trim Size | Format massicoté
20 × 13 cm

ISBN 978-1-55447-096-9

poem listening to my daughter at
a distance of some thousand miles

from the five good emperors
I have learned that there were five good emperors.
— Lisa Jarnot

the first casualty of travel
the sweep it creates

& sometimes provides

the wind out a breath
we would otherwise make

ontario snow up a wind chill
of alberta depth, some minus fifty

in your eighteenth year, a measure
, a bootstrap

you would yourself pull

a word from childhood
to measure: bare miles

a possible film treatment
for the rest of the afternoon

There is / no sense to beauty.
— Ed Dorn

to ask 'winning aint anything'
but to her & to her & to him

neil young may be loud, but they
have a remote

what else drink suggested

& the lights all behind

the pull,
& the pull

of her fine boots & her
fine legs, poured

in the dark
& then into the dark

from whence they came

the ringing goes deeper
, deep

Title | Titre *Wild Horses*

Designer | Conception graphique
Marvin Harder

Author | Auteur *Rob McLennan*

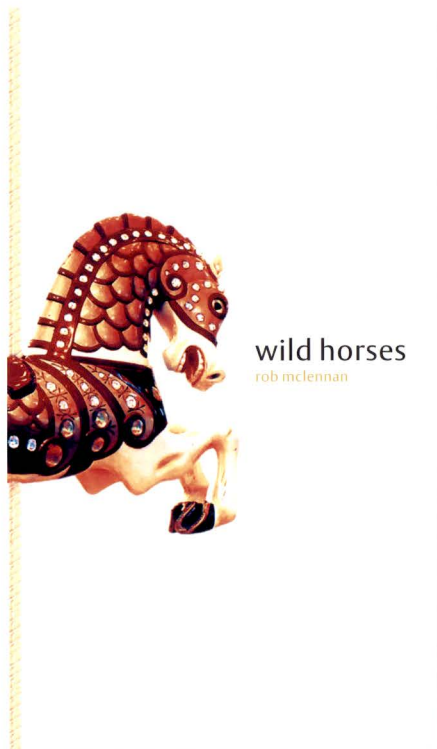
Publisher | Maison d'édition
University of Alberta Press

Printer | Imprimeur
Houghton Boston

Typeface | Police de caractères *Vesta*

Trim Size | Format massicoté
23 × 13 cm

ISBN 978-0-88864-535-7



Prose Fiction

Romans et nouvelles





Title | Titre *The Man Who Killed*

Designer | Conception graphique
Peter Cocking

Author | Auteur *Fraser Nixon*

Publisher | Maison d'édition
Douglas & McIntyre

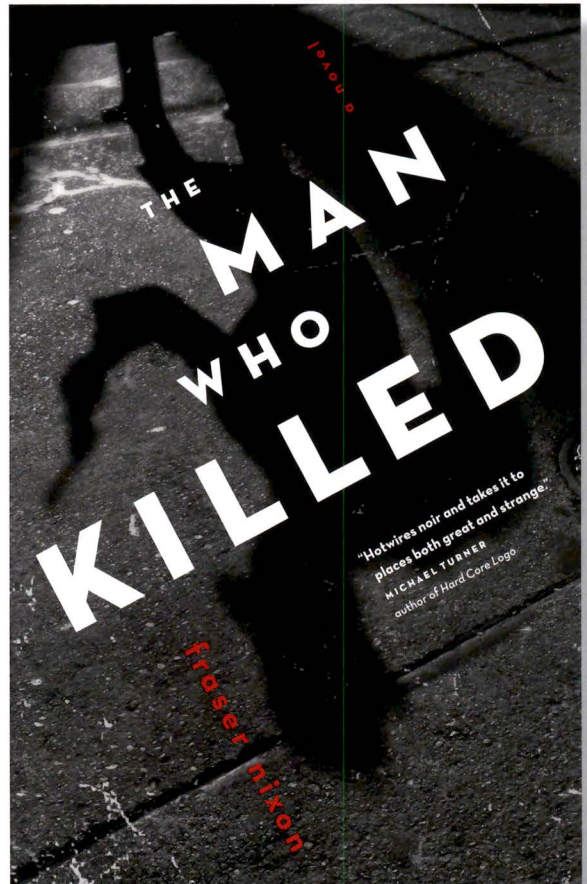
Photographer | Photographie
John Sherlock

Printer | Imprimeur *Friesens*

Typeface | Police de caractères
Electra, Neutraface

Trim Size | Format massicoté
22 × 14 cm

ISBN 978-1-55365-569-5



BRIAN FRANCIS

to come to their room. I did that, the first few months after I came here. I'd pull the string and count the seconds, panic building.

17, 18, 19

What if I'd fallen out of bed? What if I was having a heart attack?

34, 35

What if I'd broken my hip?

42

What if I was dead?

Joyce Sparks.

My name is on the wall outside my room next to a straw hat with a yellow ribbon and a couple of glued-on daisies. The hat reminds me of my sister, Helen, although it isn't hers. The social coordinator had us make our own hats for a tea party last spring. I don't know why someone decided to hang my hat outside the door. I didn't do a nice job of it. I've never been good at crafts. I don't have the patience.

Ruth Schueller is the name on the other side of the door. She's my roommate. She doesn't have a hat next to her name because she wasn't at the home in the spring. Instead, there's a black-and-white photograph beside Ruth's name, taken during her younger years. I hardly recognize her. Frightening how much damage time does to a face. Ruth is eighty-two. I turned eighty-six in July.

Ruth snores something awful. Not at night, usually. But during her daytime naps, she makes the most horrific sounds.

2

NATURAL ORDER

She'll fall asleep in her wheelchair and her head will flop down like a dead weight. That's when the snoring starts. Some days, it's so loud I can't concentrate on the television, even when the volume is turned up all the way—which it usually is. I'll have to throw the Yellow Pages at her. (Never at her head, although I've been tempted. Only at her feet.) Then I'll watch her out of the corner of my eye as she tries to sort things out. What was that noise? Where did this Yellow Pages come from?

Last week, I wheeled into the bathroom and found my hairbrush on the back of the toilet tank. This bothered me because I always keep my brush next to the faucet. I wheeled out of the bathroom, carrying my brush like a miniature sword.

"RUTH, DID YOU TOUCH THIS?"

She blinked back at me like I was talking another language.

"IT'S NOT RIGHT!" I said. "YOU CAN'T DO THINGS LIKE THAT!"

I don't know why they can't give me a roommate who can talk. Ruth is the second mute person I've had in the past year. She replaced Margaret, who was also soft in the head. She'd sit in her chair, knuckle deep inside a nostril for most of the day.

"If you find an escape route up there, let me know," I'd say to her. Then Margaret's liver shut down and she turned bronze. She lay in her bed, day after day, while a string of family members I'd never seen before came in and out of our room. They stood at her bedside, joisted fingers over their bellies, looking

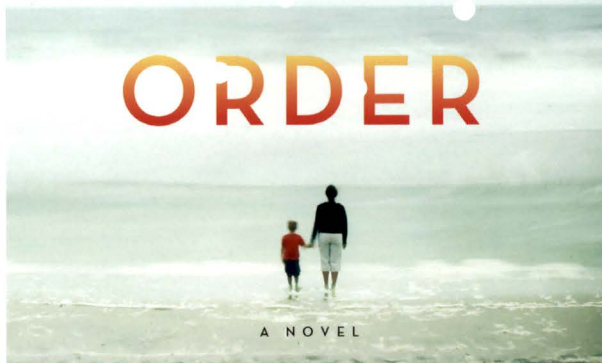
3

BRIAN FRANCIS

"Honest, tender and mesmerizing, *Natural Order* is a must-read."

AMI MCKAY, author of *The Birth House*

NATURAL
ORDER



Title | Titre *Natural Order*

Designer | Conception graphique
CS Richardson

Author | Auteur *Brian Francis*

Publisher | Maison d'édition
Doubleday Canada

Printer | Imprimeur
Berryville Graphics

Typeface | Police de caractères
Adobe Jenson, Neutraface Display

Trim Size | Format massicoté
21 × 14 cm

ISBN 978-0-385-67153-8

MARTHA SCHABAS

Half an hour went by and she still hadn't done any talking. Pins and needles fried the underside of my thighs. Finally she looked at me. The greyness of her eyes had deepened. They were the colour of the sidewalk after a thunderstorm.

"Things might be difficult when I leave, George. You'll have to be extra grown up."

"Sure."

"Just—" She paused, stabled the rubber toe of her sneaker into the middle of a dusty heart so that a cloud of sand wafted up her ankle. "I know it's difficult when Dad's always—" She cut herself off and looked at the sky. "Just don't let it get to you. They're adults and it's not your problem. And call me if you need anything. Like anytime, whenever."

I nodded slowly, trying to put lots of meaning into it because I knew that's what she wanted to see. Isabel generally talked about my mom that way, ran circles around the problem without ever stopping to look it in the face. In her last year of high school, Isabel had stayed with us less and less, and this had distorted her perception of what was happening between my parents. Isabel never saw my mom's tiny provocations the way she would stare out the window and announce the strangest things out of nowhere—that she missed smoking cigarettes in her old Ford Cortina, that she was curious about neo-punk. One time after dinner, I passed my mom the lasagna dish and she said she'd rather ram her head into the kitchen sink than wash it. Another time, when there was a segment on the radio about the fruit bat, she stepped out into the backyard and started to cry.

12

VARIOUS POSITIONS

I swiped my finger on the trackpad to wake up the computer screen. I clicked on the Compose button and typed Isabel's e-mail into the address bar. I told her about my letter and asked how things were going at Moldova. I paused over the subject line. Then I brought my fingers back to the keyboard and typed My Audition. I sat back in my chair and looked at the title. I deleted Audition and wrote Career.

My parents weren't speaking at breakfast the next morning. Non-speaking mornings were identifiable by whether my mom got up to kiss me when I stepped into the kitchen, and she did today, bringing her hand to skate down the back of my hair, sighing as though there was something sad about the gesture. She had that cool look around her mouth too, a tightness that paralyzed the corners of her lips. She turned away and traced an unnecessarily wide semicircle to retake her place at the table, fiddling with the pearl at her collarbone. My dad sat perpendicular to her, hunched over a newspaper and a bowl of Cheerios. He shovelled the cereal into his mouth, slurping milk through all the tiny holes of oat on his tongue.

"There are English muffins." My mom's eyes were full of feeling. "In the fridge."

I'd planned on telling them about my audition, but a non-speaking morning made it impossible. I should have seen it coming. My dad had worked late every night that week and had been on-call most of the previous weekend. I pulled open the

13

Title | Titre *Various Positions*

Designer | Conception graphique
CS Richardson

Author | Auteur *Martha Schabas*

Publisher | Maison d'édition
Doubleday Canada

Printer | Imprimeur
Berryville Graphics

Typeface | Police de caractères
Seria

Trim Size | Format massicoté
21 × 14 cm

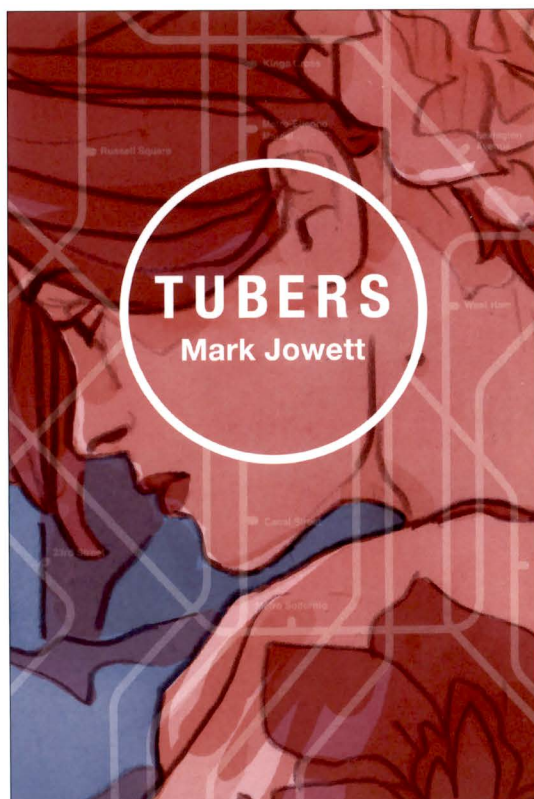
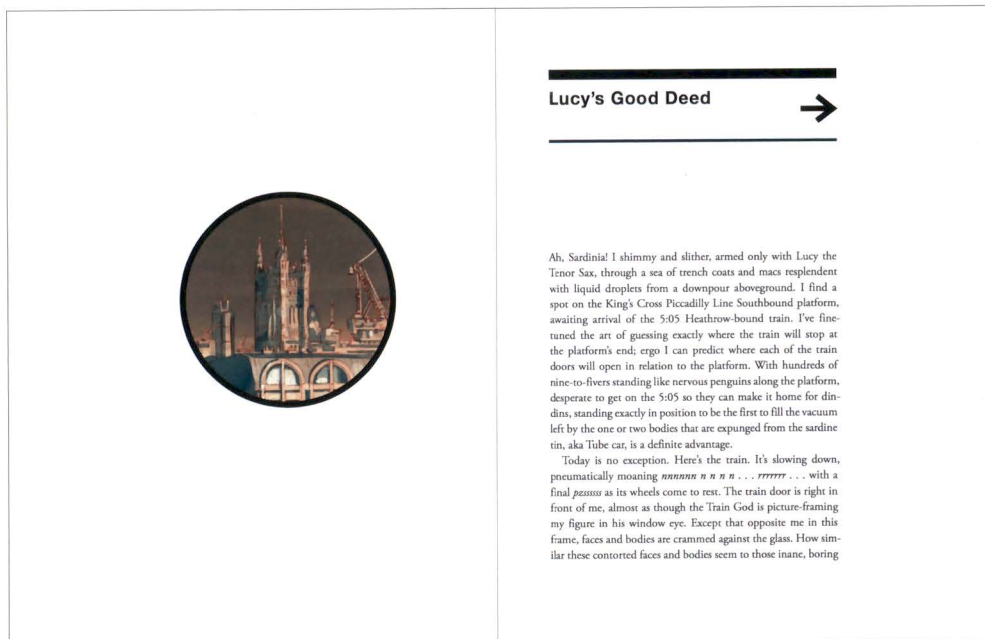
ISBN 978-0-385-66876-7

MARTHA SCHABAS



"All the artful nuance and precision of the ballet itself... gripping and unflinching."

LYNN COADY



Title | Titre *Tubers*

Designer | Conception graphique
Leigh-Anne Mullock

Author | Auteur *Mark Jowett*

Publisher | Maison d'édition
Read Leaf

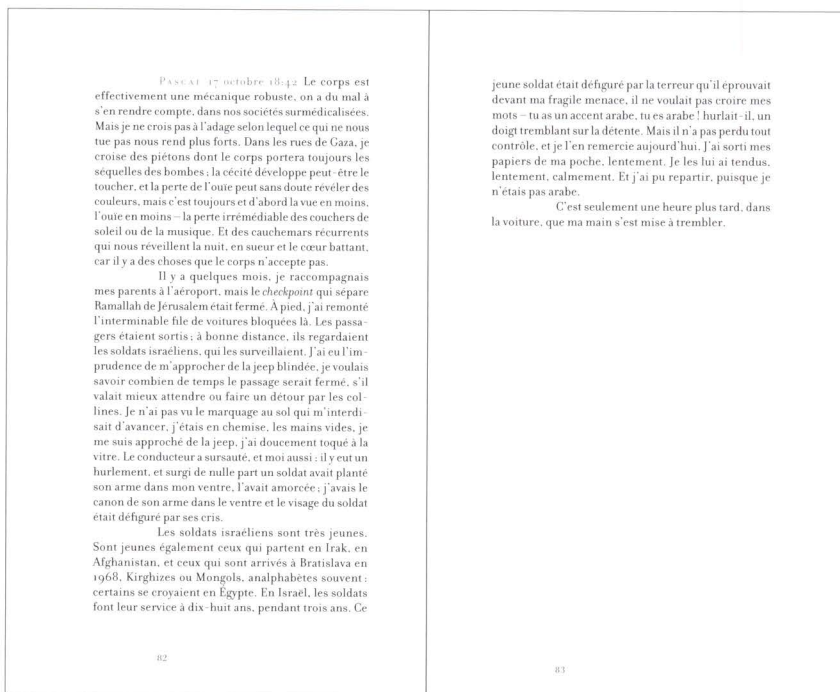
Illustrator | Illustration
Matthias Lechner

Printer | Imprimeur *C & C Offset*

Typeface | Police de caractères
Helvetica Neue, Adobe Garamond Pro

Trim Size | Format massicoté
23 × 18 cm

ISBN 978-1-897476-26-0



Title | Titre *À toi*

Designer | Conception graphique
Marika Paradis

Authors | Auteurs
Kim Thúy & Pascal Janovjak

Publisher | Maison d'édition
Libre Expression

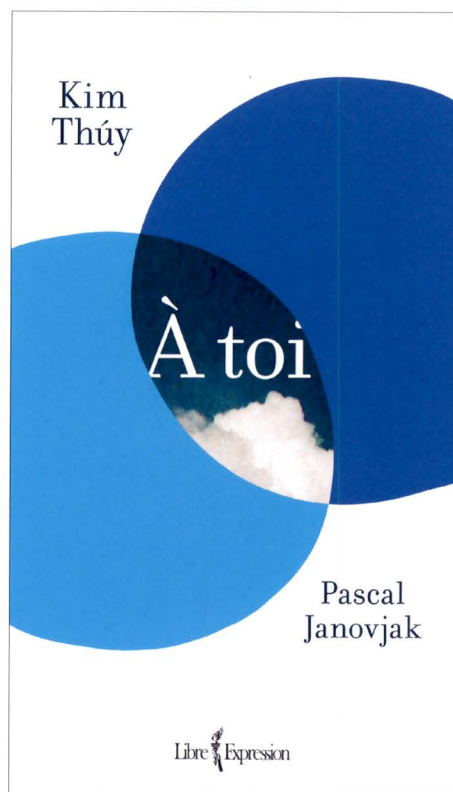
Photographer | Photographie
Sarah Scott

Printer | Imprimeur
Marquis imprimeur

Typeface | Police de caractères
Filosofia

Trim Size | Format massicoté
23 × 13 cm

ISBN 978-2-7648-0559-6



Tropical Night

I feel as if I know that man sitting on a bench in Saint-Pierre Square, the little plaza by the hotel. He seems so absorbed in his reading. His hair has grayed, but he has that familiar way of stroking his cheek with his fingertips. He is the only person I ever saw read poetry in an algebra class. He was drinking in Alcool; a single verse of it soon had me inebriated. I went to his house and stayed until I had read all the poetry books in his father's library. His family read nothing but poetry. Without ever wanting to write any, as his father said proudly. I touch him on the shoulder. He raises his head and without as much as a smile makes room for me next to him. He is still reading Apollinaire.

His father died in prison. They destroyed his library, supposedly because it concealed communist books. The man who hated communists because he suspected them of not liking poetry suffered a blow to the head and died of a cerebral hemorrhage a few days later at the military hospital. My friend wasn't at the house when the regime's henchmen visited. *Alcool* is the only book that wasn't destroyed that day because he had it, as always, with him—he never weaned himself off Apollinaire. And he never wanted to leave the country despite the appeals of his uncle who lives in Madrid and reads nothing but García Lorca.

He is working as a proofreader for the book pages at *Le Nouvelliste*. Just enough to survive. He could have been a literary critic, but he'll have nothing to do with other people and reads but a single poet ("humble as I am who am nothing worth while"). He still lives in the little room he had when I first met him. He closed off the other rooms the day a friend who works at the palace informed him of his father's death. Ever since he's been adding alcohol to poetry. He works at the paper in the morning and spends his afternoons reading on this bench, waiting for nightfall.

132

Night falls so suddenly in the tropics.
Night black as ink.
Surprised by the darkness all around me
I walk behind the man slowly
reciting Apollinaire.

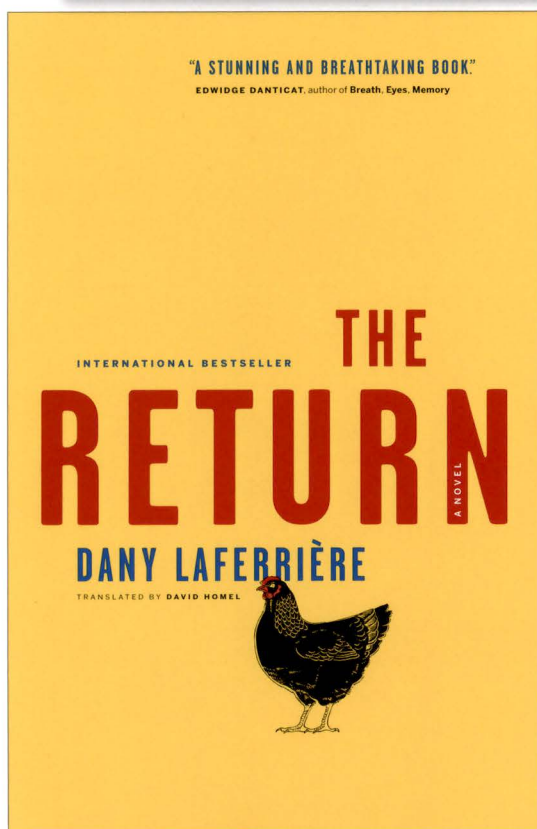
The smell of ilang-ilang
uses the darkness
to spread over
this poor district.

We slip silently between
two rows of lamps.
The melodious voices
of the women whose silhouettes
are sketched upon the market walls.
Their sung stories were my childhood lullaby
on summer evenings.

The indolent gait
of a cow
on her evening stroll.
The night becomes
a Chagall painting.

Those nubile young girls from the poor parts of town
wearing flimsy sandals slip like geishas
over the asphalt still warm from the sun
on their way to the movie house near the market.
Soon their lovers will meet them.
Young tattooed bandits they kiss
all along their way.

133



Title | Titre *The Return*

Designer | Conception graphique
Peter Cocking

Author | Auteur *Dany Laferrière*

Publisher | Maison d'édition
Douglas & McIntyre

Printer | Imprimeur *Friesens*

Typeface | Police de caractères
Quadrat, Benton Sans, Garage Gothic

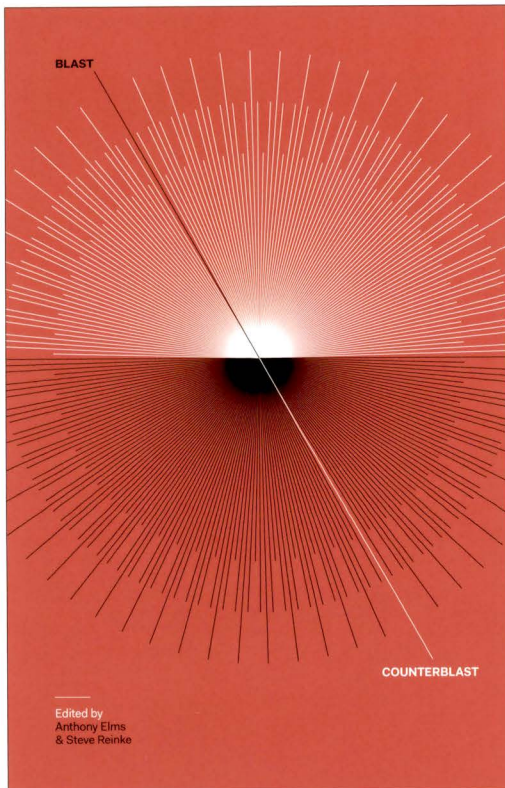
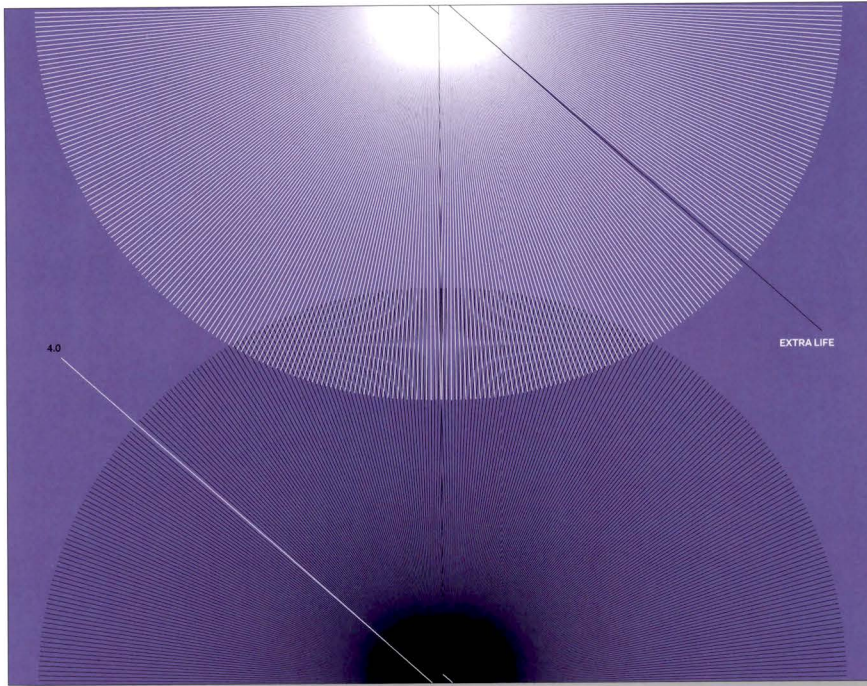
Trim Size | Format massicoté
22 × 14 cm

ISBN 978-1-55365-808-5

Prose Non-Fiction

Études et essais





Title | Titre *Blast / Counterblast*

Designer | Conception graphique
Underline Studio

Editors | Editeurs Anthony
Elms & Steve Reinke

Publisher | Maison d'édition
Mercer Union / Whitewalls

Printer | Imprimeur *Friesens*

Typeface | Police de caractères
Lyon Text, Fakt Pro

Trim Size | Format massicoté
21 × 14 cm

ISBN 978-1-92662717-5

22 | KING

Since the publication of Stacey's book, King's diary and voluminous papers have been probed, dissected and analyzed in hundreds of scholarly studies and doctoral dissertations. The specialized work of each—most notably that of Robert MacGregor Dawson, Blair Neatby, Jack Granatstein, Norman Hillmer and Charles Stacey—were of enormous assistance to me in completing this biography. And yet almost all of these comprehensive books, articles and theses remain largely inaccessible to the general public, at whom this book is directed. For them, King remains a curious enigma. He is the chubby face on the fifty-dollar bill and the subject of novels, plays and children's books, which have painted him as crazy Willie. He was "the loner," as one recent book for young people by Toronto writer Nate Hensley put it, "Wily Willie, a dull leader, for exciting times... who preferred the company of his dogs to humans."

Of William Lyon Mackenzie King, his lifelong friend Violet Markham had this to say in her memoirs: "No figure in contemporary history has excited more diverse views, or given rise to such contradictory estimates of character. I sometimes thought his personality might be likened to a set of Chinese boxes which fit so surprisingly into each other, each box different in size and colour and yet making a perfect whole."

And that was only the half of it.

I

His Mantle Has Fallen on Me

I feel that I have a great work to do in this life. I believe that in some sphere I shall rise to be influential and helpful. I believe it may be as professor of Political Economy, an earnest student of social questions. Or it may be in public life, parliament perhaps.—THE DIARY OF WILLIAM LYON MACKENZIE KING, August 27, 1895

IN SEPTEMBER 1942, near the end of his life, William Lyon Mackenzie King paid a final visit to Kitchener, Ontario, where he was born on December 17, 1874. As he toured the grounds of his family's home there, called "Woodside," he was bursting with emotion and sentimental memories. "I was delighted to see in front of the house, there was still the appearance of the old lawn," he recorded that evening in his diary, an entry that runs six pages. "I missed many of the old pine trees... I walked through some of [the long grass] to the spot where, as children, we all mourned the loss and burial of the little dog Fanny. I recalled many of the incidents related to old Bill, our horse; thought of the days we played cricket on the lawn, of sliding down a hill in the winter and of my brother, Max sliding down on one or two occasions in a barrel."

The visit also triggered King's spiritual demons. In an unsettling dream he had the previous night, he saw his deceased parents standing on a platform by the train, "looking very much concerned and frightened," sharing in their son's "distress and mental condition" at the prospect of returning to Woodside. But as with so many other interactions in Mackenzie King's life that caused him needless anxiety, the day-long visit to Kitchener turned out to be quite enjoyable.

Title | Titre *King: William Lyon Mackenzie King: a Life Guided by the Hand of Destiny*

Designer | Conception graphique
Jessica Sullivan

Author | Auteur *Allan Levine*

Publisher | Maison d'édition
Douglas & McIntyre

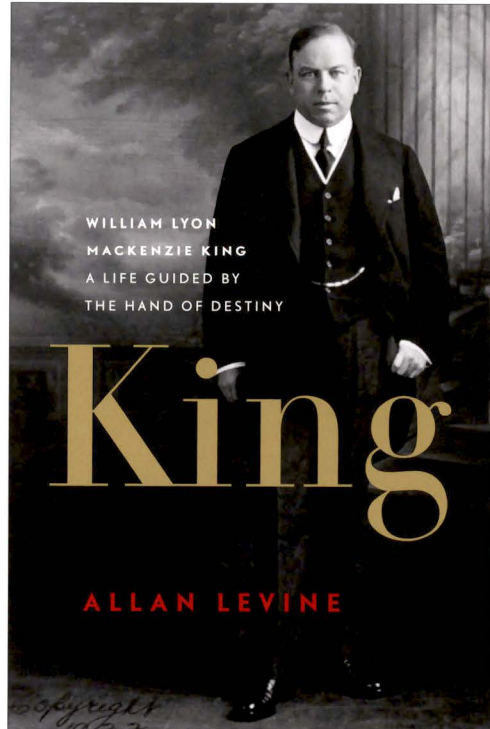
Photographers | Photographie
Various | Plusieurs

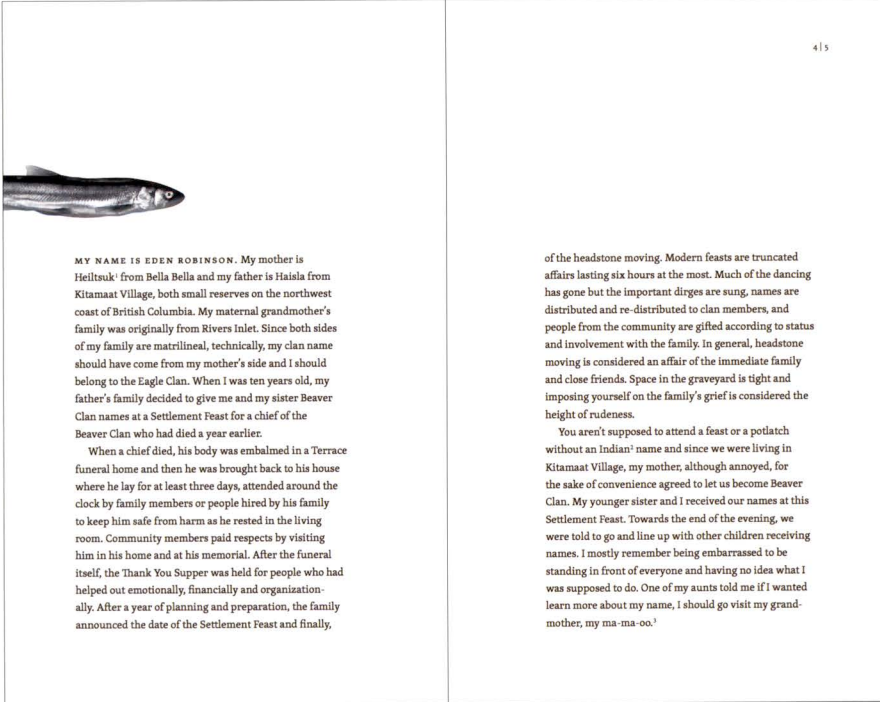
Printer | Imprimeur *Friesens*

Typeface | Police de caractères
Fairfield, H & F J Didot, Nobel

Trim Size | Format massicoté
23 × 15 cm

ISBN 978-1-55365-560-2



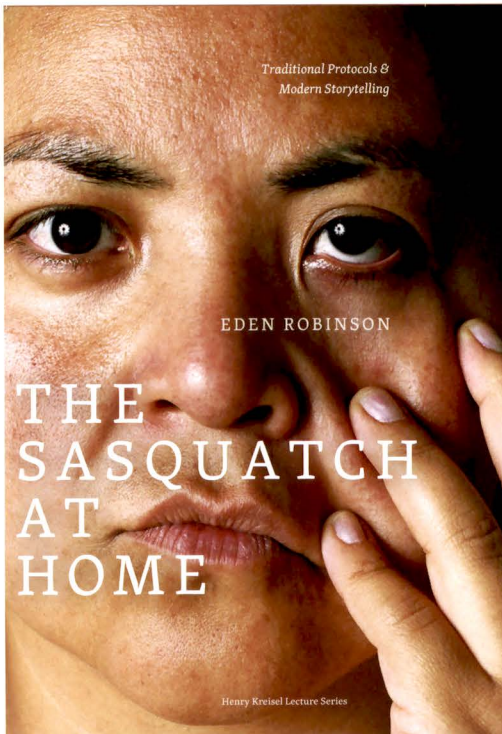


MY NAME IS EDEN ROBINSON. My mother is Heiltsuk¹ from Bella Bella and my father is Haisla from Kitamaat Village, both small reserves on the northwest coast of British Columbia. My maternal grandmother's family was originally from Rivers Inlet. Since both sides of my family are matrilineal, technically, my clan name should have come from my mother's side and I should belong to the Eagle Clan. When I was ten years old, my father's family decided to give me and my sister Beaver Clan names at a Settlement Feast for a chief of the Beaver Clan who had died a year earlier.

When a chief died, his body was embalmed in a Terrace funeral home and then he was brought back to his house where he lay for at least three days, attended around the clock by family members or people hired by his family to keep him safe from harm as he rested in the living room. Community members paid respects by visiting him in his home and at his memorial. After the funeral itself, the Thank You Supper was held for people who had helped out emotionally, financially and organizationally. After a year of planning and preparation, the family announced the date of the Settlement Feast and finally,

of the headstone moving. Modern feasts are truncated affairs lasting six hours at the most. Much of the dancing has gone but the important dirges are sung, names are distributed and re-distributed to clan members, and people from the community are gifted according to status and involvement with the family. In general, headstone moving is considered an affair of the immediate family and close friends. Space in the graveyard is tight and imposing yourself on the family's grief is considered the height of rudeness.

You aren't supposed to attend a feast or a potlatch without an Indian² name and since we were living in Kitamaat Village, my mother, although annoyed, for the sake of convenience agreed to let us become Beaver Clan. My younger sister and I received our names at this Settlement Feast. Towards the end of the evening, we were told to go and line up with other children receiving names. I mostly remember being embarrassed to be standing in front of everyone and having no idea what I was supposed to do. One of my aunts told me if I wanted learn more about my name, I should go visit my grandmother, my ma-ma-oo.³



Title | Titre *The Sasquatch at Home: Traditional Protocols & Modern Storytelling*

Designers | Conception graphique
Alan Brownoff

Author | Auteur *Eden Robinson*

Publisher | Maison d'édition
The University of Alberta Press

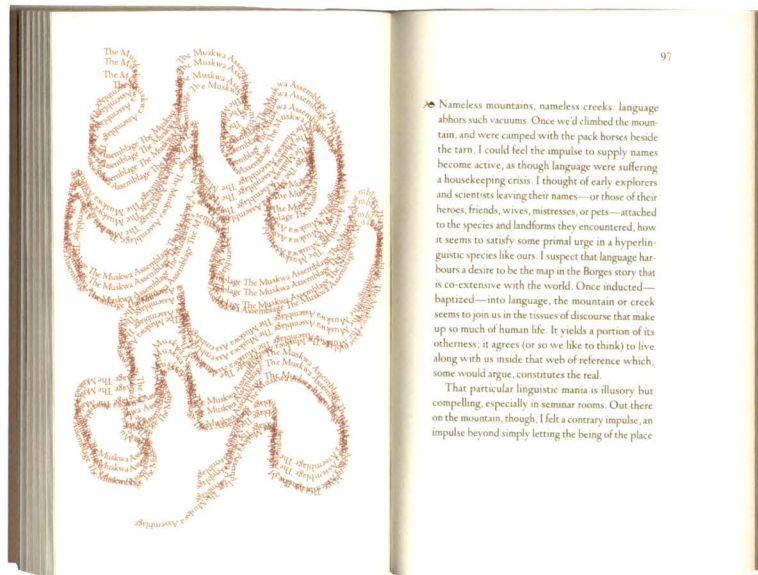
Photographer | Photographie
Arthur Renwick

Printer | Imprimeur
Houghton Boston

Typeface | Police de caractères
Skolar, Versa

Trim Size | Format massicoté
23 × 13 cm

ISBN 978-0-88864-559-3



Title | Titre *The Shell of the Tortoise: Four Essays & an Assemblage*

Designer | Conception graphique
Andrew Steeves

Author | Auteur *Don McKay*

Publisher | Maison d'édition
Gaspereau Press ¶ *Printers & Publishers*

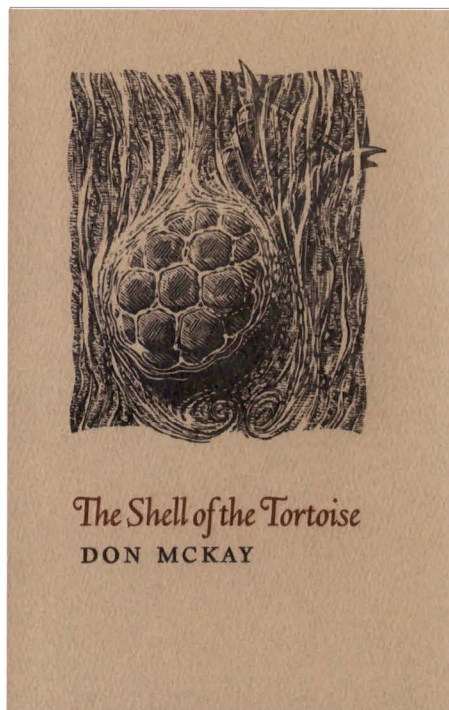
Illustrator | Illustration
Wesley Bates (jacket | jaquette)

Printer | Imprimeur
Gaspereau Press

Typeface | Police de caractères
Deepdene

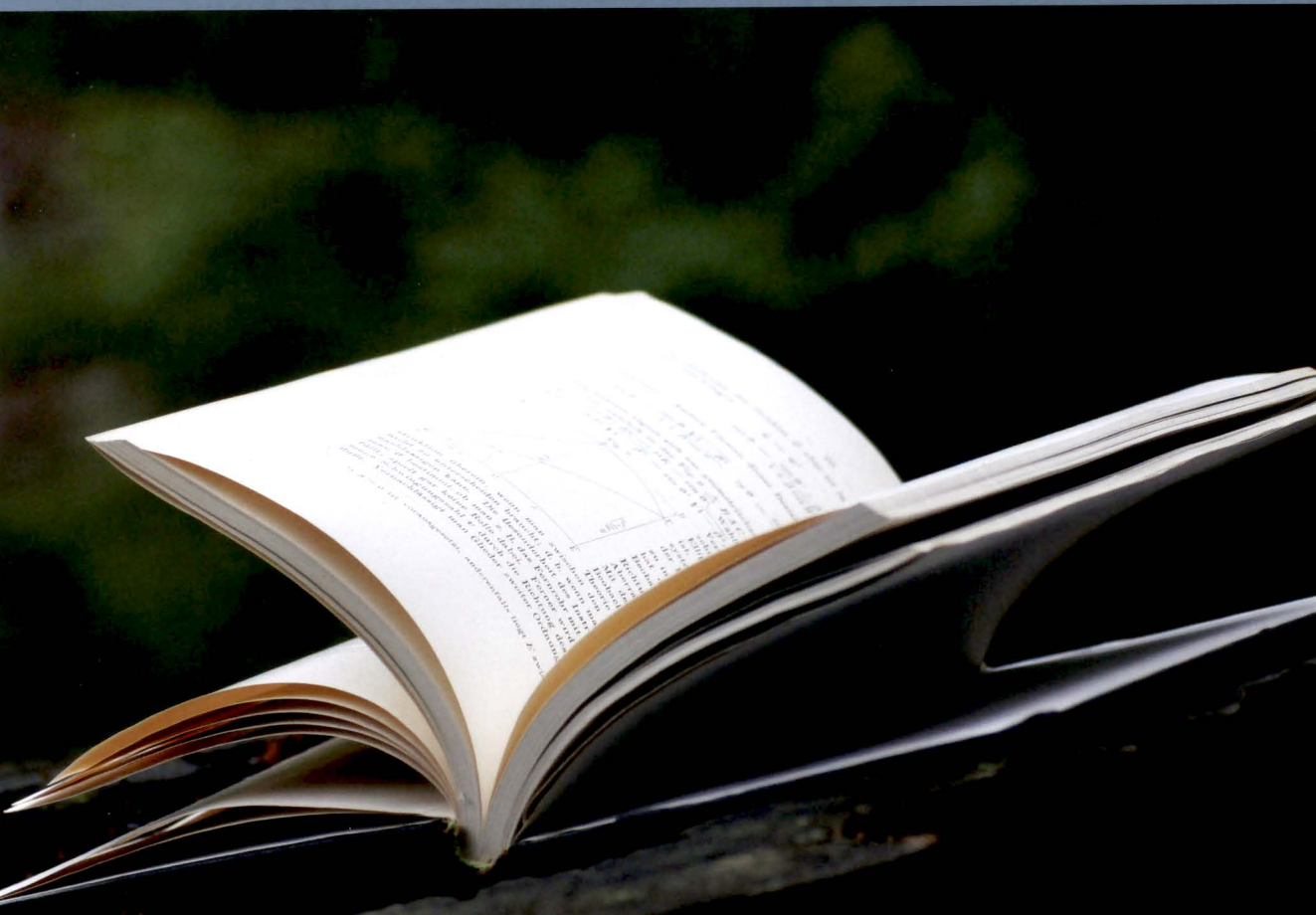
Trim Size | Format massicoté
20 × 13 cm

ISBN 978-1-55447-108-9



Prose Non-Fiction Illustrated

Études et essais illustrés





YOUR COUNTRY NEEDS YOU:
Selling the Great War to Canadians

CHAPTER TWO

I have seen sights in the bloodstained trenches of Flanders that I will never forget. If the people at home could see the real horrors of the battle, they would be worried to death.
—Canadian infantryman

IN THE RETROSPECTIVE GLOW OF NOSTALGIA the summer of 1914 is remembered as a historical time of innocence and peace. The weather in the last weeks before World War I began was sunny and warm. While the well-to-do vacationed at the lake or seashore, the working class enjoyed time at park and playground. Charles Gordon was typical. The prominent Presbyterian clergyman and popular novelist lunched with his family at Lake of the Woods near Kenora, Ontario. "It was glorious weather," he later recalled. "With our canoes and boats, with our swimming and tennis, with our campfires and stoneware our life was full of rest and happy peace. It was a good world. On Thursday, July 30th, our boat returning with supplies from the little town brought back a newspaper with red headlines splashed on its front page. Austria had declared war on Serbia." Even the prime minister, Robert Borden, was enjoying a brief holiday. He was swimming and golfing in the sunshine at their cottage in the Muskoka Lakes district of Ontario

when he was called back to Ottawa on July 31 by the developing crisis in Europe. A film of blue-sky innocence abruptly interrupted by unspeakable horror, that is how we remember the onset of the Great War.

And even then, the horror of what was to come was delayed by a naive euphoria, a festive sense that a fabulous storybook adventure was getting under way. When Canada joined the fight on August 4, young men hurried to enlist, worried that "it would all be over by Christmas" and they would have missed it. "The country went mad," recalled Bert Kemington, a telephone company employee in Montreal who joined the rush to the recruiting office. "People were singing on the streets and roads. Everybody wanted to be a hero; everybody wanted to go to war." In Toronto, the downtown streets were filled with a cheering throng. "It was the voice of Toronto," reported the *Telegram* newspaper, "carried away with patriotic enthusiasm as the thought that Britains, longing for peace, had determined to give the bully

Title | Titre *Selling Canada: Three Propaganda Campaigns That Shaped the Nation*

Designer | Conception graphique *Roberto Dosil*

Author | Auteur *Daniel Francis*

Publisher | Maison d'édition *Stanton Atkins & Dosil*

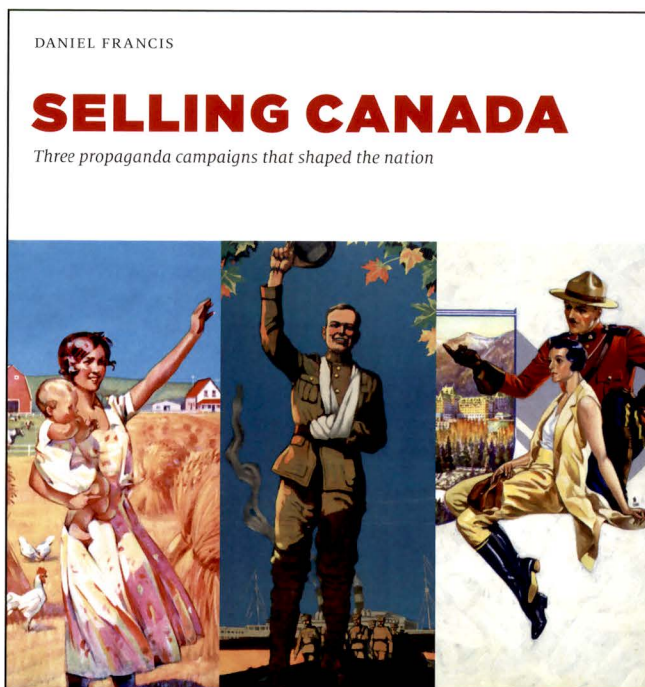
Photographers | Photographie *Various | Plusieurs*

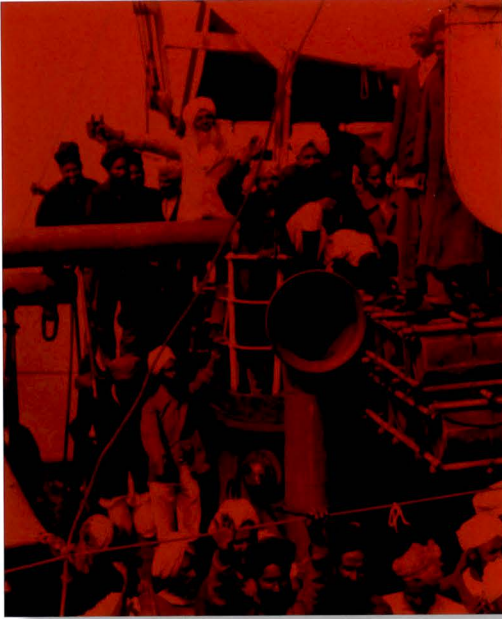
Printer | Imprimeur *Friesens*

Typeface | Police de caractères *Milo, Milo Sans, Gotham Bold*

Trim Size | Format massicoté *23 × 22 cm*

ISBN 978-0-9809304-4-3



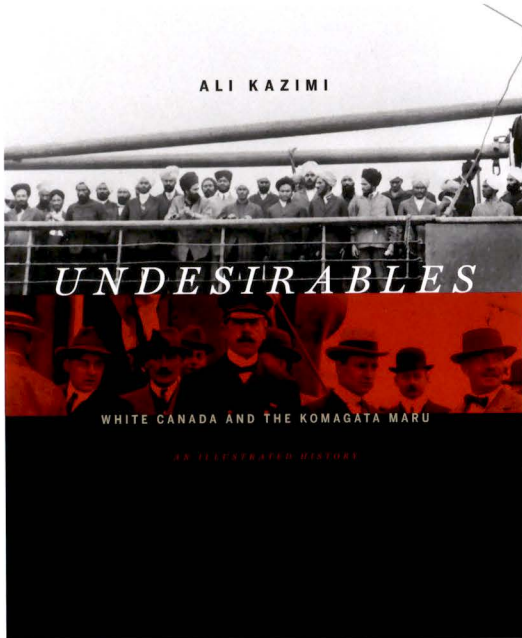


3

THE KOMAGATA MARU
AT THE GATES OF CANADA

THE NEWS OF the pivotal decision by Chief Justice Hester reached hundreds of would-be immigrants stranded in Asian ports. In March 1914, one group met with Gurdit Singh in the Hong Kong gunwara. "A compact man in his mid-fifties, Singh was the ancestor of the rough Sikh farmer from the village of Punjab. A benevolent sense kept him looking sharp, his graying beard, restrained in the orthodox Sikh style, added a dash of worldly wisdom. Although his roots lay in the village of Sarkhi, near Amritsar, Gurdit Singh had been part of the early wave of migrants from Punjab. A quietly devout Sikh, he visited gunwaras wherever he travelled. Settled in the Malay States for the previous few decades, he had amassed wealth and prestige as a government contractor whose dealings took him all over Southeast Asia. Government contracts required a knowledge of English and cutting deals with local businessmen, suppliers and workers meant learning Malay - Gurdit was fluent." Success in business also required a solid knowledge of the colonial system. Gurdit Singh had learned the importance of British justice, and he was known to be a litigious man.

In the spring of 1914, Gurdit was at a personal and professional crossroads, hampered by a feeling that he wanted to contribute to the welfare of his compatriots. In his sales pitch to potential passengers to Canada, he wrote:



Title | Titre *Undesirables: White Canada and the Komagata Maru*

Designer | Conception graphique *Jessica Sullivan*

Author | Auteur *Ali Kazimi*

Publisher | Maison d'édition *Douglas & McIntyre*

Photographers | Photographie *Various / Plusieurs*

Printer | Imprimeur *C & C Offset*

Typeface | Police de caractères *Miller, Benton Sans*

Trim Size | Format massicoté *28 x 23 cm*

ISBN 978-1-55365-973-0

GEOLOGICAL TIMESCALE

Age	Era	Period	Epoch	Years Ago	Sample Life-Forms
Age of Mammals	Cenozoic	Quaternary	Holocene	10,000	humans
			Pleistocene	1,600,000	mastodons
	Tertiary	Miocene	Pliocene	5,000,000	rhinos, camels
			Oligocene	34,000,000	rabbits, hares
			Eocene	34,000,000	stanotherms
Mesozoic	Cretaceous	Paleocene	65,000,000	early horses	
		145,000,000	Tyrannosaurus rex		
Age of Reptiles	Jurassic	Triassic	200,000,000	Allosaurus	
			250,000,000	Stegosaurus	
Age of Amphibians	Paleozoic	Permian	300,000,000	amphibians	
			355,000,000	insects	
Age of Fishes	Paleozoic	Devonian	420,000,000	trilobites	
			440,000,000	sponges, corals	
		Silurian	440,000,000	sponges, corals	
			Ordovician	490,000,000	crinoids/sea lilies
Precambrian	Cambrian	545,000,000	trilobites		
		4,500,000,000	cyanobacteria		

Facing page: Enchanted Rock, near Austin, Texas, was formed as a massive swelling of molten rock during the Proterozoic Era. The granite eventually solidified and now lies exposed by the action of wind and water.

floor, where they were buried under thick layers of sediments. Today these fossil-rich deposits—now compressed into solid sandstone and shale—are buried some 3 miles (5 kilometers) beneath the wheat fields of the northern plains and at lesser depths in other parts of the prairies. But in a few places—like the Judith and Little Rocky mountains and the northern Black Hills—they have been pushed up to the surface, exposing their maritime history to plain view.

When the Cambrian sea finally withdrew and dry land emerged again, the forces of erosion immediately began to tear away at the newly formed rocks. But soon, geologically speaking—after a break of little more than 20 million years—the water rose and slowly spread over the land. This time, even the transcontinental island chain was bathed in the warm, clear seas. Now primitive snails munched on algae and were themselves preyed upon by giant squid-like nautiloids, with shells up to a couple of yards in length. Hundreds of new species of shelled animals evolved, including crinoids, or “sea lilies” (distantly

32 PRAIRIE



Title | Titre *Prairie: a Natural History*

Designer | Conception graphique
Naomi MacDougall

Author | Auteur *Candace Savage*

Publisher | Maison d'édition
Greystone Books

Illustrator | Illustration
Joan A. Williams

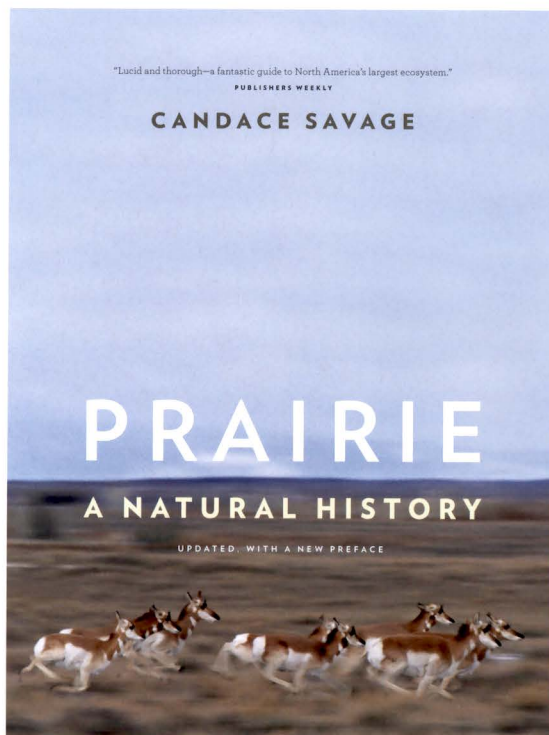
Photographer | Photographie
James R. Page

Printer | Imprimeur *C & C Offset*

Typeface | Police de caractères *Novel Pro, Archer, Proxima Nova, Verlag*

Trim Size | Format massicoté
26 × 19 cm

ISBN 978-1-55365-588-6



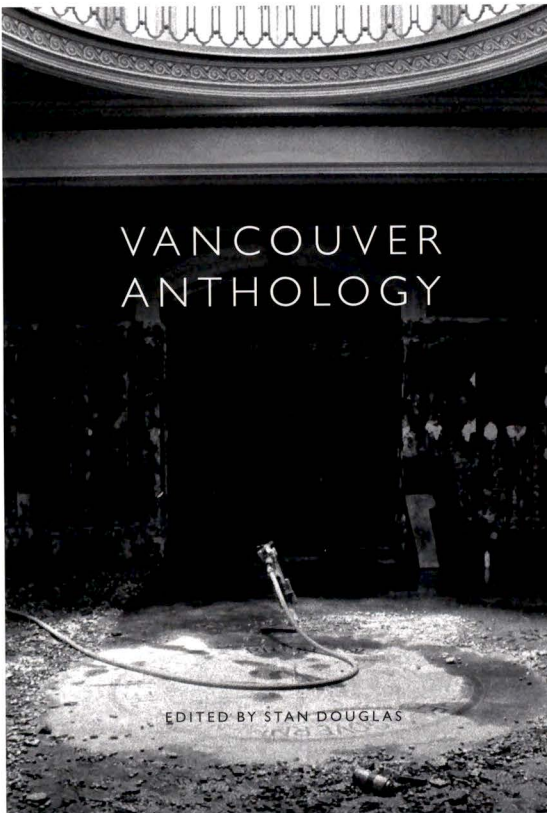


Frank Jones and Roy Jones, Anthony Edred, 1925. Image 287144, courtesy Royal BC Museum, BC Archives.

CONSTRUCTION OF THE IMAGINARY INDIAN 295

and the familial owners of the poles has always been the deciding factor in any village decision. Two years later, the newly elected chief councillor, Percy Williams, approached Solomon Wilson, a chief from the village of Chaatl, for permission to remove a pole from the site, but the village chief replied, "I want to see it stay right there and go back into the ground where it belongs."⁴⁵ The pole remains standing today, accessible to the Haida people, and to those who visit the site with the permission of the Skidegate Band Council. Percy Williams was on the council that gave permission for the removal of the poles at Nanaimo, but Solomon Wilson's comments profoundly affected him, leaving him with mixed feelings about the salvage expedition. On the one hand, he believes in the value of the cultural awareness that may arise through the accessibility of our culture within the museum institution, but on the other hand the reality is that the salvaging of our people's culture and heritage must also be viewed within the context of the colonial, scientific study of the other, the dominant culture's assumption that it is not only their obligation but their right to assume the responsibility of caring for (and promoting the notion of) a dying culture, that within a museum setting, the poles of the Haida nation are transmuted into artifacts, frozen in time, becoming part of a homogeneous collection of Indian artifacts, and that having them stored inside a government institution five hundred miles away from Haida Gwaii does little to educate people about contemporary Haida culture—whereas the pole in Chaatl remains for our children.⁴⁶

As discussed, native people's need for a saviour has been firmly entrenched and naturalized in Canadian history through various processes. The notion that Read is not just the restorer of Northwest Coast art, but that he has, in Doris Shadbolt's words, "opened up for the native people a channel to the respect for their heritage, and therefore themselves that they were in danger of losing,"⁴⁷ implies that he was also responsible for the spiritual rebirth of nations of people. Shadbolt's remark is vaguely reminiscent of statements from a *Report of Conference on Native Indian Affairs*, sponsored by the B.C. Indian Arts and Welfare Society, in 1948—a society founded, said the then-president, Mrs. A. J. Tallis, "to help the Indians help themselves."⁴⁸ In this report, artist Mildred Valley Thomson comments on native children's interest in her portraiture of native people from communities all across Canada: "All the children need is the guidance from others to set this spirit, this enthusiasm alight. To create pride, to kindle self-respect, and to present a whole new creative experience in art is the tinder ready waiting for someone to apply the torch."⁴⁹ In the same report, Miss C. Johnson of the Department



Title | Titre *Vancouver Anthology*

Designer | Conception graphique
Derek Barnett

Editor | Éditeur *Stan Douglas*

Publisher | Maison d'édition
Talonbooks / Or Gallery

Photographers | Photographie
Various / Plusieurs

Printer | Imprimeur
die Keure (Belgium / Belgique)

Typeface | Police de caractères
Garamond Premier

Trim Size | Format massicoté
24 × 16 cm

ISBN 978-0-88922-614-2

Reference

Ouvrages de référence





Against the Grain

REBEKAH NATHAN

Rebekah Nathan has created a variation of her embroidered clocks to share with you. Try your hand at freem embroidery with these woodgrain wall hangings. This pattern will make a set of three hoops which can be hung together on a wall, or you can choose to make just one to adorn a special indoor space that needs a touch of needle-made nature.

Rebekah says, "My husband and I work a lot with wood, and I find myself often mesmerized by its intricate, movement-filled patterns. I must admit, my embroidery style is more about making it up as I go than following a pattern, so one day, using thrifted brown wool sublim and thread, I started stitching knots and wood grain. Leaving them in their embroidery hoops for frames is like having little slices of wood adorning your walls."

Tools and Materials

FLOSS:
8 skeins of DMC White or another
white cream-colored embroidery floss

FABRIC:
1 yd (0.91 m) of medium to heavy
weight fabric (shell or satini) or linen
1 set each: S, G, 7 in (17.2, 15.24, 17.28 cm)
wooden embroidery hoops
embroidery needle, size 1-3

fabric glue
heavy stock cardboard
scissors
utility knife
pencil (optional)
invisible pen (optional)

Skills required:
backstitch

Chapter 5: Freem Work 169

hoopla

the art of
unexpected
embroidery

Leanne Prain
co-author of *Yarn Bombing*

PHOTOGRAPHY BY JEFF CHRISTENSON

Title | Titre *Hoopla:*
The Art of Unexpected Embroidery

Designer | Conception graphique
Diane Robertson

Author | Auteur *Leanne Prain*

Publisher | Maison d'édition
Arsenal Pulp Press

Photographers | Photographie
Jeff Christenson [et al. | et coll.]

Printer | Imprimeur *Book Art Inc.*

Typeface | Police de caractères
Fedra, Garamond, Meta, Officina

Trim Size | Format massicoté
21 × 23 cm

ISBN 978-1-55152-406-1



Title | Titre *The Learn to Speak Series (2 v. / 2 tomes)*

Designer | Conception graphique
Jeff Kulak

Author | Auteur
Anne-Marie Williams

Publisher | Maison d'édition
Owlkids

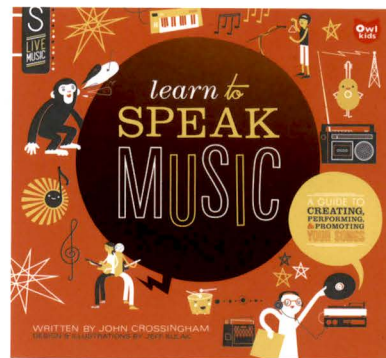
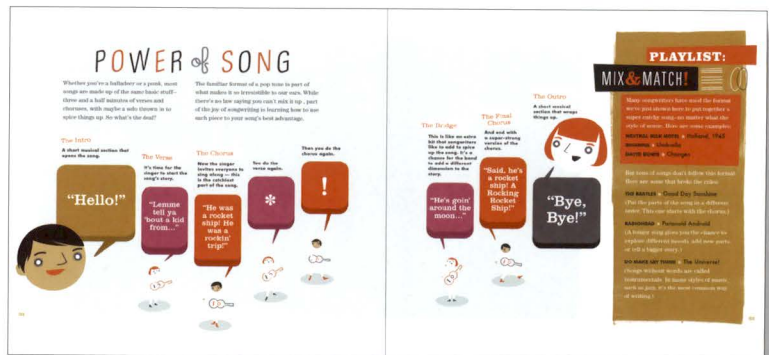
Illustrator | Illustration
Jeff Kulak

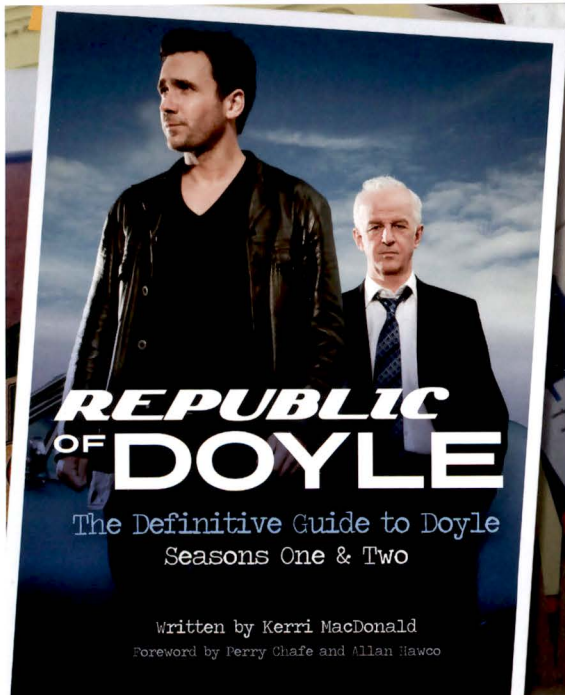
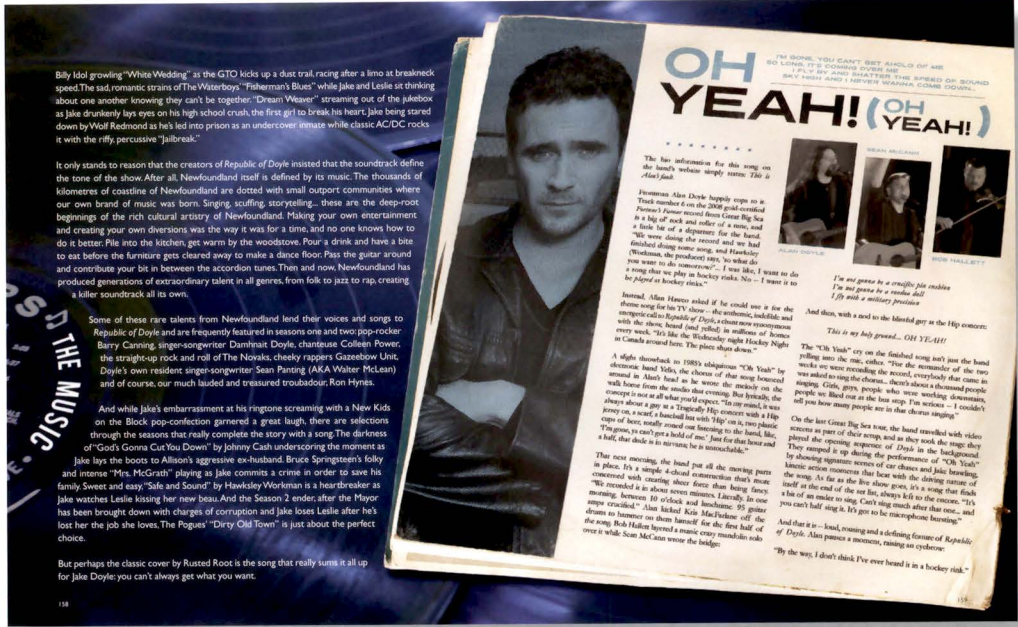
Printer | Imprimeur *WKT (China / Chine)*

Typeface | Police de caractères
Century Book, Clarendon BT, Futura, Gill Sans, HelveticaNeue, Linotyp-eUnivers, Minion Pro, Trade Gothic

Trim Size | Format massicoté
23 × 25 cm

ISBN 978-1-926818-15-3 (*Dance*)
ISBN 978-1-897349-64-9 (*Music*)





Title | Titre *Republic of Doyle: the Definitive Guide to Doyle: Seasons One & Two*

Designer | Conception graphique *Mike Moulard*

Author | Auteur *Kerri MacDonald*

Publisher | Maison d'édition *Flanker Press*

Illustrator | Illustration *Mike Moulard*

Photographers | Photographie *Ian Vatcher, Duncan DeYoung, Jay Hamel, Kharen Hill*

Printer | Imprimeur *Friesens*

Typeface | Police de caractères *Travelling Typewriter, Palatino, Gill Sans, Hand of Sean*

Trim Size | Format massicoté *24 x 19 cm*

ISBN 978-1-926881-48-5

Children | Livres pour enfants

First Prize | Premier Prix: A Few Blocks

The sly use of colour in this book shifts subtly with the narrative of two children exploring a few city blocks near their home. The cut-out style of the illustrations appropriately enhances the story.

Dans ce livre, l'usage astucieux d'un décalage de couleur subtile permet de suivre le récit de deux enfants qui explorent quelques pâtés de maison près de chez eux. Les illustrations, qui reproduisent judicieusement des images découpées en trois dimensions, mettent l'histoire en valeur.

Second Prize | Deuxième Prix: Billy Stuart. 1. Les Zintrépides. 2. Dans l'ancre du Minotaure

This energetic and consistent series about the little raccoon "hero", Billy Stuart, uses onomatopoeia and every fun typeface available to create a book that appeals to children.

Le graphiste de cette série dynamique et harmonieuse sur le petit raton laveur et « héros », Billy Stuart, recourt à des onomatopées et à tous les caractères typographiques amusants à sa disposition pour créer un livre que les enfants trouveront fort attachant.

Third Prize | Troisième Prix: Wellington's Rainy Day

The fluidity of movement in this charming book about Wellington, a basset hound led through the book by his nose, is enhanced by the good hand lettering and the varied placement of images on the pages.

Dans ce charmant livre sur Wellington, un basset que l'on mène par le bout du nez tout au long du livre, la fluidité du mouvement est rehaussée par le bon lettrage à la main et le positionnement varié des images sur la page.

Honourable Mention | Mention honorable: City Numbers

This book contains a good combination of learning numbers in a variety of contexts. With its photos of numbers found in different places in a city, it is interesting to adults as well as to children.

Ce livre contient un bon ensemble de chiffres que les enfants peuvent apprendre dans plusieurs contextes. Grâce à ses photos de chiffres que l'on trouve à différents endroits dans une ville, il est aussi attrayant pour les adultes que pour les enfants.

Limited Editions | Éditions limitées

First prize (tie) | Premier prix (ex aequo): Steichen: Eduard et Voulangis: the Early Modernist Period, 1915-1923

This book is the exemplification of good printing and is the finest example of letterpress of all of this year's entries. The tipped-in illustrations are as beautiful as they are technically perfect.

Ce livre est un modèle de l'imprimerie de qualité supérieure et le plus bel exemple d'impression typographique de toutes les œuvres présentées au concours de cette année. Sur le plan technique, les images collées sont aussi parfaites que ravissantes.

First prize (tie) | Premier prix (ex aequo): Bleu marin: Book of Poetry, ou, Recueil de poésie

The typography in this book is very playful and there is a lovely sense of delicacy, especially with the use of blue-coloured paper. The red and blue inks mirror the book's inspiration, a quote from Pablo Picasso: "Quand je n'ai pas de bleu, je mets du rouge". The way the type lifted into a third dimension is a breakthrough from shaped two-dimensional lettering.

Ce livre, dont la typographie est très enjouée, révèle une sensibilité délicate, surtout grâce à l'usage de papier bleu. Les encres de couleurs rouge et bleue répondent à une citation de Picasso qui a inspiré le livre : « Quand je n'ai pas de bleu, je mets du rouge ». La façon dont le caractère typographique se détache pour atteindre une troisième dimension constitue une avancée par rapport au lettrage à deux dimensions.

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

This book about colour continually invites your curiosity. The binding and printers' colour bars let you in to how a book is made. It is helpful that the author explains the complex, yet intriguing, process.

Ce livre sur la couleur éveille continuellement la curiosité. La reliure et les colorimètres d'imprimeur vous invitent à voir comment on fait un livre. L'explication de l'auteur sur le processus complexe, et à la fois fascinant, s'avère utile.

Honourable Mention | Mention honorable: The Mysterious Death of Tom Thomson

This designer is very attentive to production. He has created a huge number of wood engravings while remaining true to the craft.

Ce graphiste apporte le plus grand soin à l'exécution de son oeuvre. Bien qu'il ait créé un nombre extraordinaire de gravures sur bois, il a réussi à maintenir la qualité de la réalisation.

Honourable Mention | Mention honorable: PTTx Archive & Correspondance

The designer has made excellent use of a variety of media to create this very personal “archive” of his family history. The book’s structure indicates a lot of thinking and planning and the marginalia and folios are excellent.

Le graphiste fait un excellent usage de différents médias pour créer ces « archives » très personnelles de son histoire familiale. La structure du livre indique une réflexion préalable sérieuse et beaucoup de préparation. Les notes marginales et les folios sont remarquables.

Pictorial | Beaux livres

First Prize | Premier Prix: Késu': the Art and Life of Doug Cranmer

The good cover interior draws us into a book filled with a superior combination of typography and illustration, where the design actually enhances the imagery. The consistent and understated text placement allows the images to be centre stage.

Les belles deuxième et troisième de couverture nous invitent à entrer dans un livre où l’association entre la typographie et l’illustration est exceptionnelle, où, en fait, le design met l’image en valeur. Le positionnement sobre et suivi du texte permet aux images d’être au premier plan.

Second Prize | Deuxième Prix: Fred Herzog Photographs

The text in this book is well set; the text block is inviting, with good proportions; and the line length is appropriate. Because the text was kept away from the photographs, it doesn’t impinge on the strength of the visuals.

Le texte dans ce livre est bien mis en page : grâce à ses proportions harmonieuses, le bloc de texte est attrayant et la longueur des lignes est appropriée. Comme il y a séparation entre les photographies et le texte, celui-ci n’atténue pas l’effet produit par les images.

Third Prize | Troisième Prix: Richard-Max Tremblay: Portrait

This book, about the artist Richard-Max Tremblay, opens in a cinematic fashion. The use of orange paper for navigation is interesting.

Ce livre, sur l’artiste Richard-Max Tremblay, est introduit par des images de style cinématographique. L’usage de papier orange, permettant une navigation aisée, est intéressant.

Honourable Mention | Mention honorable: Two Generals

This graphic novel is superior to all other graphic novels the judges have seen. The artist has made excellent, and subtle, use of colour, as well as a variety of grids, to tell the story of his grandfather, a World War II general.

Ce roman graphique est supérieur à tous ceux que les membres du jury ont eu l'occasion de voir. L'artiste a fait un excellent et subtil usage de la couleur, ainsi que de différentes grilles, pour raconter l'histoire de son grand-père, un général de la Seconde guerre Mondiale.

Poetry | Poésie

First Prize | Premier Prix: Curious Masonry: Three Translations from the Anglo-Saxon

Everything was considered in this exquisite and gorgeous book, from the great stamping on the cover to the beautifully carried out relationship of the spacing elements.

Tout a été pris en considération dans ce livre exquis et superbe, du magnifique estampage de la couverture jusqu'à la relation merveilleusement établie entre les éléments de l'interligne.

Second Prize | Deuxième Prix: Folk

The design elements were used well on the title page, and were incorporated, with restraint, throughout the book. The poem titles and the text are well balanced.

Les différents éléments du design ont été bien exploités sur la page de titre et ils ont été intégrés, avec retenue, tout au long du livre. Le titre des poèmes et le texte sont bien équilibrés.

Third Prize | Troisième Prix: Killdeer

The shape of the free-form poetry was clearly respected by the designer. The cover, a beautiful colour picture of a killdeer's wings, translates well from front and back.

La forme des poèmes en vers libres a été clairement respectée par le concepteur graphique. La très belle photo en couleurs des ailes d'un pluvier kildir, s'étale harmonieusement sur la première et la quatrième de couverture.

Honourable Mention | Mention honorable: Incitements

The use of black, and repeated elements, create great drama, and the title page is strong.

L'usage du noir et la répétition des éléments produisent un effet dramatique. La page de titre est forte.

Honourable Mention | Mention honorable: Wild Horses

There is good integration and position of the interior elements throughout this book.

Tout au long du livre, les éléments typographiques intérieurs sont bien placés et bien intégrés.

Prose fiction | Romans et nouvelles

*First Prize | Premier Prix: **The Man Who Killed***

This noir novel has a wonderful geometric front and back cover. The title page design is brilliant and the interior has great margins and interesting outdented folios.

Ce roman noir affiche une première et une quatrième de couverture d'une merveilleuse géométrie. La conception de la page de titre est brillante et, à l'intérieur, les marges sont remarquables et les folios aux alinéas avancés sont intéressants.

*Second Prize | Deuxième Prix: **Natural Order***

The use of spot varnish on the jacket is very clever, as it becomes part of the actual illustration. The title page, half-title page, spine, and cover stamping are all equally beautiful.

L'usage du vernis sélectif sur la jaquette est très astucieux parce qu'il finit par faire partie de l'illustration même. La page de titre, la page avec avant titre, le dos et l'estampage de la couverture sont tous aussi jolis les uns que les autres.

*Third Prize (tie) | Troisième Prix (ex aequo): **Various Positions***

The title page sequence in this novel is very considered; everything is consistent. Letter spaced small caps are tasteful; the section breaks are clearly marked and unobtrusive; the leading is appropriate, and the page spreads are well formed.

La séquence dans la page de titre de ce roman est bien traitée ; tout se tient. Les petites capitales et leur interlettrage sont de bon goût, les sauts de section sont clairement marqués et discrets, l'interligne est approprié et les doubles pages sont bien formées.

*Third Prize (tie) | Troisième Prix (ex aequo): **Tubers***

The concept of the book design is unified through the illustrations, chapter openers, and graphics used in this novel. This is a very readable book.

Dans ce roman, la conception graphique assure la cohésion entre les illustrations, les têtes de chapitre et les images. C'est un livre très facile à lire.

*Honourable Mention | Mention honorable: **À toi***

This correspondence between two authors is too nice to be a trade book! It's a production feat to have a cover with 2 PMS colours and a die-cut. The colour printing on the inside cover is clever. The judges appreciated the colophon.

La correspondance entre les deux auteurs est trop belle pour apparaître dans une édition de grande consommation! La réalisation d'une couverture en deux couleurs de nuancier pantone avec, en plus, un découpage, relève d'un tour de force. L'impression en couleurs de la deuxième et de la troisième de couverture est astucieuse. Les membres du jury ont apprécié l'achevé d'imprimé.

Honourable Mention | Mention honorable: The Return

The judges liked the printed interior of the cover and the use of blurbs on the half title.

Les membres du jury ont aimé l'impression sur les rabats de la couverture et l'usage du texte de présentation sur la page d'avant titre.

Prose Non-fiction | Études et essais

First Prize | Premier Prix: Blast / Counterblast

This book uses design well to present the information – an examination of the way intellectuals interact. The secondary colour and highlights add excitement for the reader and demonstrate that everything has been considered and addressed.

Ce livre fait bon usage du design pour présenter l'information : un examen des rapports entre intellectuels. La couleur secondaire et le surlignage ajoutent au ravissement du lecteur et leur usage indique que tous les aspects ont été considérés et réglés.

Second Prize | Deuxième Prix: King: William Lyon Mackenzie King: a Life Guided by the Hand of Destiny

The design of this biography of Mackenzie King is very appropriate for its period and flows well. The cover – under its quite different jacket – is subtle and lovely. The chapter openers are tasteful and beautiful; there is a well-designed table of contents.

Le design de cette biographie de Mackenzie King est harmonieux et convient bien à l'époque. La couverture, sous une jaquette bien distincte, est subtile et ravissante. Les têtes de chapitre sont belles et de bon goût. La table des matières est bien conçue.

Third Prize | Troisième Prix: Sasquatch at Home: Traditional Protocols & Modern Storytelling

This book is an intimate look by Eden Robinson into the intricacies of family, culture, and place. The designer uses a rare ragged right setting of a good, strong text face. The use of white as a third colour on the chapter openings is clever.

Ce livre est le regard intime qu'Eden Robinson jette sur les complexités que

présentent les relations familiales, la culture et la géographie. Le graphiste a choisi un alignement à droite inhabituel et une forte police de caractères. L'usage du blanc, comme troisième couleur dans les têtes de chapitre, est astucieux.

Honourable Mention | Mention honorable: The Shell of the Tortoise: Four Essays & an Assemblage

With its careful typesetting and high quality design and production, this investigation into the relationship between poetry and wilderness exemplifies the finer points and high aims of Gaspereau Press.

Grâce à la composition soignée et l'excellente qualité du design et de l'exécution, cette investigation de la relation entre la poésie et les espaces naturels est un exemple des aspirations les plus élevées de Gaspereau Press et des aspects les plus fins de sa production.

Prose Non-fiction Illustrated | Études et essais illustrés

First Prize | Premier Prix: Selling Canada: Three Propaganda Campaigns That Shaped the Nation

With its finely organized information and concise contents page, rhythm, and easiness around the well-integrated images, this beautifully illustrated work draws the reader in.

Cette œuvre, magnifiquement illustrée, engage le lecteur par son organisation minutieuse de l'information, sa table des matières concise, son rythme et ses images bien intégrées.

Second Prize | Deuxième Prix: Undesirables: White Canada and the Komagata Maru

This history of the Komagata Maru is packed with illustrations of the ship, and its passengers, that are well integrated with the text. The book is beautiful.

Ce livre sur l'histoire du Komagata Maru est rempli d'illustrations du navire et de ses passagers, toutes bien intégrées au texte. Le livre est superbe.

Third Prize | Troisième Prix: Prairie: a Natural History

All of the diagrams, maps, and the scaling of the photographs of the wide prairies are very well done. The wide margins allow for excellent marginalia.

Tous les schémas, les cartes et l'échelle des photographies des vastes Prairies canadiennes sont très bien réalisés. Les marges généreuses ont permis l'inclusion d'excellentes notes marginales.

Honourable Mention | Mention honorable: Vancouver Anthology

This illustrated collection of essays documenting a range of Vancouver cultural

practices is understated, yet the tone works well for the subject matter.

Cette collection d'essais illustrés, qui documentent un éventail des pratiques culturelles de Vancouver, reste sobre tout en s'harmonisant bien avec le sujet.

Reference | Ouvrages de référence

First Prize | Premier Prix: Hoopla: the Art of Unexpected Embroidery

Hoopla showcases those who take the craft of embroidery where it's never gone before. The cover is fun and appropriate and the embroidered chapter covers are clever. Although the book is orderly, it isn't forced into a grid. It contains good referencing charts and a great thumbable index.

Hoopla met en valeur ceux qui poussent l'art de la broderie au-delà de ses limites. La couverture est amusante et seyante et les couvertures de chapitre brodées sont astucieuses. Bien que le livre soit ordonné, il n'est pas contraint par des grilles de mise en page. Il contient de bons tableaux de références et un excellent index facile à feuilleter.

Second Prize | Deuxième Prix: The Learn to Speak Series

The two books in this series, about music and dance, teach older children the basics of a broad artistic medium. They do so with great visual language and a good colour palette with no hint of process colours. These books have a lively vernacular feel; kudos for using illustration to its fullest.

Les deux livres de cette série sur la musique et la danse apprennent les bases d'un vaste champ artistique aux enfants plus âgés. Ils achèvent leur objectif en adoptant un merveilleux langage visuel et une bonne palette de couleurs sans un soupçon de tramage. Ces livres ont un aspect vivant et familier. Les membres du jury ont loué l'usage sans réserve des illustrations.

Third Prize | Troisième Prix: Republic of Doyle: the Definitive Guide to Doyle: Seasons One & Two

Republic of Doyle is a compendium to the first two seasons of the CBC TV series. A lot of thought went into making it look as the fans would want; much effort, and layers, in each spread, and a consistent look to the fanbook style.

Republic of Doyle est un abrégé des deux premières saisons de la série de télévision de la CBC. Ce livre est le fruit de sérieuses réflexions qui ont abouti à produire l'apparence désirée par ses fans, c'est-à-dire, beaucoup de couches dans chaque double page et le look constant du fanbook.

INTERNATIONAL VENUES | EXPOSITIONS INTERNATIONALES

Canadian Embassy | L'ambassade du Canada (E. H. Norman Library |
Bibliothèque E. H Norman)

Tokyo (Japan | Japon)

July 2012 | Juillet 2012

Schönste Bücher aus aller Welt | The Best Book Design From All Over The
World | Les plus beaux livres du monde entier

International Exhibit | Exposition internationale

Frankfurt Book Fair | Foire du livre de Francfort

Frankfurt am Main (Germany) | Francfort-sur-le-Main (Allemagne)

October 10 to 14, 2012 | Du 10 au 14 octobre 2012

Leipzig Book Fair | Foire du livre de Leipzig

Leipzig (Germany | Allemagne)

March 14 to 17, 2013 | Du 14 au 17 mars 2013

CANADIAN VENUES | EXPOSITIONS AU CANADA

Queen Elizabeth II Library | Bibliothèque Reine Elisabeth II

Memorial University | Université Memorial

St. John's (Newfoundland | Terre-Neuve)

September 2012 | Septembre 2012

Harriet Irving Library | Bibliothèque Harriet Irving

University of New Brunswick | Université du Nouveau-Brunswick

Fredericton (New Brunswick | Nouveau-Brunswick)

May and June 2012 | Mai et juin 2012

Vaughan Memorial Library | Bibliothèque Vaughan Memorial

Acadia University | Université Acadia

Wolfville (Nova Scotia | Nouvelle-Écosse)

May 11 - 24, 2012 | Du 11 au 24 mai 2012

Anna Leonowens Gallery

Nova Scotia College of Art and Design | Collège d'art et de design de la
Nouvelle-Écosse

Halifax (Nova Scotia | Nouvelle-Écosse)

June 11 to 23, 2012 | Du 11 au 23 juin 2012

National Gallery of Canada | Musée des beaux-arts du Canada

Ottawa (Ontario)

January 2 - 4 & 9 - 11, 2013 | Du 2 au 4 et du 9 au 11 janvier 2013

The Arts and Letters Club of Toronto
Alcuin Society Awards Ceremony | Cérémonie de remise des prix de
la Société Alcuin
Toronto (Ontario)
October 1, 2012 | Le 1er octobre 2012

Ryerson University | Université Ryerson
Toronto (Ontario)
October 11, 2012 | Le 11 octobre 2012

Muskoka in Canada | Muskoka au Canada
Port Carling (Ontario)
Summer 2012 | Été 2012

Elizabeth Dafoe Library | Bibliothèque Elizabeth Dafoe
University of Manitoba | Université du Manitoba
Winnipeg (Manitoba)
October 2012 | Octobre 2012

Murray Library | Bibliothèque Murray
University of Saskatchewan | Université de la Saskatchewan
Saskatoon (Saskatchewan)
November 2012 | Novembre 2012

Fine Arts Building Gallery
Department of Art and Design | Département d'art et de design
University of Alberta | Université de l'Alberta
Edmonton (Alberta)
January 22 to February 16, 2013 | Du 22 janvier au 16 février 2013

W.A.C. Bennett Library | Bibliothèque W.A.C. Bennett
Simon Fraser University | Université Simon Fraser
Burnaby (British Columbia | Colombie-Britannique)
July - August 2012 | Juillet - Août 2012

Vancouver Public Library | Bibliothèque municipale de Vancouver
Alcuin Society Awards Ceremony | Cérémonie de remise des prix de
la Société Alcuin
Vancouver (British Columbia | Colombie-Britannique)
October 18, 2012 | Le 18 octobre 2012

Irving K. Barber Learning Centre
Rare Books and Special Collections | Livres rares et collections spéciales
University of British Columbia | Université de la Colombie-Britannique
Vancouver (British Columbia | Colombie-Britannique)
June 2012 | Juin 2012

The University Golf Club
University of British Columbia | Université de la Colombie-Britannique
Alcuin Society Annual General Meeting | Assemblée générale annuelle de la
Société Alcuin
Vancouver (British Columbia | Colombie-Britannique)
June 19, 2012 | Le 19 juin 2012

McPherson Library | Bibliothèque McPherson
University of Victoria | Université de Victoria
Victoria (British Columbia | Colombie-Britannique)
October 31 - November 30, 2012 | Du 31 octobre au 30 novembre 2012

The Book Design Committee would like to thank the following for their contributions over the last year:

Les membres du Comité de la conception graphique du livre tiennent à remercier les personnes suivantes de leur contribution de cette année:

THE CATALOGUE | LE CATALOGUE:

Markus Fahrner, design & photography | conception graphique et photographie

Leah Gordon & Shelley Gruendler, text | texte

Jacqui Kempton & Linda Campbell (Still Creek Press)

Sabine Mabardi, translation | traduction

Jason Vanderhill, photography | photographie

Rod McDonald for graciously allowing the use of his fonts for the catalogue.

Rod McDonald nous a gracieusement autorisé à employer ses polices de caractères dans ce catalogue.

THE EXHIBITORS | LES EXPOSITIONS

Blair Brennan & Sue Colberg (University of Alberta | L'université de l'Alberta)

Melanie Colosimo (Anna Leonowens Gallery)

Gayle Dempsey & Gary Froude (Arts in Muskoka)

Lyle Ford (University of Manitoba | L'université du Manitoba)

Jonathan Franklin (National Gallery of Canada | Musée des beaux-arts du Canada)

Kate Hodgson (University of Saskatchewan | L'université de la Saskatchewan)

Patricia Auld Johnson (University of New Brunswick Libraries | Les bibliothèques de l'université du Nouveau-Brunswick)

Diane Kruger & Chester Gryski (Arts & Letters Club of Toronto)

Wendie McHenry & Susan Henderson (University of Victoria Libraries | Les bibliothèques de l'université de Victoria)

Jennifer Richard (Acadia University | L'université Acadia)

Ralph Stanton (University of British Columbia | L'université de la Colombie-Britannique)

Eric Swanick (Simon Fraser University | L'université Simon Fraser)

Meg Taylor (Ryerson University | L'université Ryerson)

Misako Terauchi (E.H. Norman Library | La bibliothèque E.H. Norman)

Patrick Warner (Memorial University | L'université Memorial)

AND | ET

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Jim Curran

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The text was set in beta versions of Goluska and Classic Grotesque created by Rod McDonald.

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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 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 l'importance du concours Alcuin pour la conception graphique du livre. Leur générosité nous a permis d'améliorer le catalogue des ouvrages primés, de faire venir des membres du jury de l'extérieur 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.

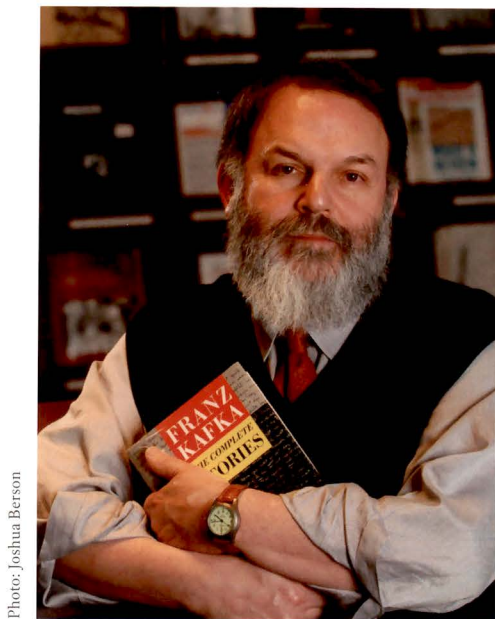


Photo: Joshua Berson

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 fine books among book lovers around the world. It is the only non profit organization in Canada dedicated to the entire range of interests related to books and reading. Through *Amphora*, the Society's quarterly journal, topics covered include authorship, publishing, book design and production, the history of the book, libraries, ephemera, bookselling, book buying and collecting and the book arts of typography, type design, printing, binding, papermaking, marbling, calligraphy and illustration.

The name "Alcuin" honours the memory of Alcuin of York (c. 735 to 804 A.D.), Abbot of St. Martin at Tours, 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 and contributed to the development of the lowercase 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. The Society offers the Robert R. Reid Award and Medal to recognise lifetime achievement in, or extraordinary contributions to the Book Arts in Canada.

La Société Alcuin a été formée à Vancouver en 1965. Au départ, l'idée a été conçue par Geoffrey Spencer, qui, avec Basil Stuart-Stubbs (C.M.), Bill Duthie, Sam Black, Bill McConnell, Dale Smith et Sam Fogel, a été un des membres fondateurs de la Société. Le but initial de la Société était de favoriser l'appréciation du livre de qualité parmi les bibliophiles du monde entier. C'est le seul organisme à but non lucratif au Canada, qui soit dédié à tout ce qui touche le livre et la lecture. Amphora, la revue trimestrielle de la Société, offre à ses lecteurs des articles divers sur la profession d'auteur, 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 des livres, la typographie, le design de caractères typographiques, l'impression, la reliure, la fabrication et la marbrure du papier, la calligraphie et l'illustration.

Le nom « Alcuin » fait honneur à la mémoire de Alcuin d'York (vers 735 à 804 apr. J. C.), abbé de Saint-Martin de Tours, un homme qui s'intéressait profondément à la diffusion des livres et reconnaissait l'importance de savoir lire. Comme « ministre de la culture » de Charlemagne et professeur respecté, Alcuin a favorisé l'étude et la préservation des textes anciens, a rendu possible l'établissement de nombreuses écoles et bibliothèques dans le royaume et a contribué au développement des lettres minuscules de l'alphabet.

Pour promouvoir 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 des prix pour l'excellence de la conception graphique au Canada de la Société Alcuin est le seul concours national de son genre qui reconnaisse et fasse honneur à la conception graphique au Canada. Les lauréats de ce concours représentent le pays lors des expositions et concours internationaux à la foire annuelle du livre à Francfort et à Leipzig. La Société décerne le Prix et la Médaille Robert R. Reid qui récompense l'ensemble des réalisations ou les contributions remarquables d'un individu dans le monde du livre au Canada.



The coat of arms of the Alcuin Society designed by former Chief Herald of Canada Robert Watt.

Les armoiries de la Société Alcuin créées par l'ancien Héraut d'armes du Canada, Robert Watt.

Congratulations to the Award winners
sterling examples of Canadian design

creative



Graphic Design
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