

2015

The Alcuin Society Awards
for Excellence in Book Design
in Canada

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



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for Excellence in Book Design
in Canada

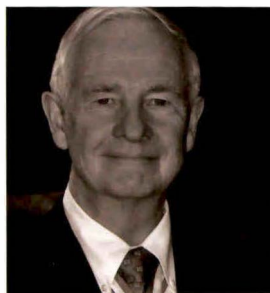
Prix de la Société Alcuin
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graphique du livre au Canada

Vancouver, BC, 2016

FOR BOOKS PUBLISHED
IN 2015

POUR LES LIVRES PUBLIÉS
EN 2015

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As patron of the Alcuin Society, I am delighted to extend congratulations to the winners of the 2015 Alcuin Awards for Excellence in Book Design in Canada.

At a time when just about anything can be found online and electronically, I believe it is important that we keep the book arts alive and celebrate these works that unlock doors onto unknown worlds.

To that end, the Alcuin Society is the only organization in the country dedicated to the full range of interests related to the beauty of books. Be it publishing, book design and production, papermaking, calligraphy or illustration, this organization's members have nurtured and shared the passion exuded by Geoffrey Spencer when he founded the Society over 50 years ago.

Some of the world's greatest authors, translators and illustrators call Canada home, and it is thanks to the creative talents of graphic designers that we can explore their world and see it in a new light.

Thank you all for your outstanding work!

His Excellency the Right Honourable

DAVID JOHNSTON

À titre de président d'honneur de la Société Alcuin, je suis ravi de féliciter les lauréates et lauréats des Prix 2015 pour l'excellence de la conception graphique du livre au Canada.

En une ère où pratiquement tout est accessible en ligne et électroniquement, j'estime qu'il est important de maintenir bien vivants les arts du livre et de faire briller ces oeuvres qui ouvrent des univers entiers aux lecteurs.

À cet effet, la Société Alcuin est la seule organisation au pays dédiée à toute la gamme des intérêts relatifs à la beauté du livre. Qu'il soit question d'édition, de conception ou de production, du papier, de calligraphie ou d'illustration, ses membres ont su cultiver et transmettre la passion qu'entretenait son fondateur, monsieur Geoffrey Spencer, lorsqu'il a créé la Société il y a plus de 50 ans.

Certains des plus grands auteurs, traducteurs et illustrateurs au monde proviennent du Canada, et c'est grâce à la créativité des concepteurs graphiques que nous pouvons explorer leur monde et l'imaginer sous un nouveau jour.

Merci à tous pour votre formidable travail!

Son Excellence le très honorable

DAVID JOHNSTON

In 2016, The Alcuin Society held its 34th annual competition, The Alcuin Society Awards for Excellence in Book Design in Canada, in Vancouver. Our Society would like to thank this year's judges, **Teresa Bubela**, **Denise Lapointe**, and **Paul Roelofs**, for volunteering their time and expertise. They met in Vancouver on March 19th at Simon Fraser University, Harbour Centre, and selected 43 winning books out of 230 submitted, from 9 provinces and 98 publishers. Each one, published in Canada in 2015, 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 2014 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, out of a total of almost 600 books submitted to them from 32 countries, the Stiftung shortlisted one of our submissions. We congratulate Guillaume Lépine, designer, *La lecture des signes abstraits: une exploration visuelle*, by Joséeane Beaulieu-April. La chose imprimée (Montréal).

This book is the third to gain international recognition in Leipzig, from a project—*La chose imprimée*—directed by Judith Poirier and Angela Grauerholz, at Montreal's Centre de dessin de l'UQAM. Ms. Poirier will be a judge at next year's Alcuin competition.

The Alcuin Society congratulates our winners, and 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 Institute 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, details of which are available on the Alcuin web site: alcuinsociety.com/awards/award-and-exhibition-venues/

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
March, 2016

En 2016, la Société Alcuin a tenu son 34^e concours remettant des prix d'excellence en qualité graphique à des livres du Canada. Nous désirons remercier les juges de cette année, **Teresa Bubela, Denise Lapointe et Paul Roclofs** pour avoir donné généreusement de leur temps et partagé leur expertise. Ils se sont réunis à Vancouver le 19 mars dernier à l'Université Simon Fraser, au Centre Harbour. Ils y ont choisi 43 gagnants parmi les 230 livres présentés, provenant de 9 provinces et de 98 maisons d'édition. Chaque livre primé a été publié au Canada en 2015 et est l'œuvre d'un concepteur graphique canadien. Comme dans les années précédentes, certains aspects de la production (impression, etc.) ont eu lieu à l'étranger.

L'été dernier, les livres gagnants de notre concours de 2015 ont été envoyés à la Foire du livre Stiftung Buchkunst à Francfort-sur-le-Main en Allemagne. Ils ont été présentés au concours international de la conception du livre à Leipzig. Nous avons été ravis d'apprendre que, parmi les quelque 600 livres provenant de 32 pays, un de ceux soumis par la Société Alcuin, a été placé sur la liste des ouvrages sélectionnés de la Stiftung. Félicitations à : Guillaume Lépine, concepteur graphique, *La lecture des signes abstraits : une exploration visuelle*, de Joséane Beaulieu-April. La chose imprimée (Montréal).

Dirigé par Judith Poirier et Angela Grauerholz au Centre de design de l'UQÀM, le projet « *La chose imprimée* » en est à son 3^e titre à obtenir une telle

reconnaissance internationale à Leipzig. Mme Poirier sera d'ailleurs parmi le jury de l'an prochain au concours de la Société Alcuin.

La Société Alcuin félicite tous les gagnants et tient à remercier ceux qui nous ont présenté des livres. Des exemplaires des livres primés sont donnés à la bibliothèque W.A.C. Bennett de l'Université Simon Fraser, afin de contribuer aux programmes universitaires de recherche de son Institut canadien d'études de l'édition. Chaque livre gagnant est également offert à la bibliothèque E.H. Norman de l'ambassade du Canada à Tokyo et au Musée allemand du livre et de l'écriture à Leipzig. Ils feront partie des collections permanentes de ces trois bibliothèques. Nous remercions, tout particulièrement, les maisons d'édition des livres gagnants qui nous fournissent des exemplaires supplémentaires de leurs livres destinés à des expositions organisées par la Société Alcuin tout au long de l'année, dont les détails sont disponibles sur notre site web : alcuinsociety.com/awards/award-and-exhibition-venues/

Selon le principe fondamental de notre processus d'évaluation, chaque livre doit être jugé dans son entièreté. Le jury examine toutes les composantes du livre. Le but des juges et celui de la Société Alcuin est d'encourager la meilleure conception graphique au Canada. C'est en décernant des prix aux œuvres présentant des qualités exceptionnelles qu'ils croient atteindre ce but.

LEAH GORDON
mars 2016



TERESA BUBELA

Teresa Bubela is the director of art and production at Orca Book Publishers, where her work has earned several Alcuin citations. She began her career at Beach Holme Publishing in 1996, then joined Raincoast Books and worked on many acclaimed fiction, non-fiction and children's titles, including the Harry Potter series. In 2009, *Quill & Quire* named her "One to Watch" and in 2011 her work was included in the Design Exchange's exhibition *OUT OF SORTS: Print Culture & Book Design*.

Bubela has served on a number of literary boards and was president of the BC Book Prizes board of directors for eight years. She is a frequent presenter and panelist for professional organizations and to graduate classes at UBC and SFU and was recently an industry mentor for Capilano University's IDEA program. She lives and works in Victoria, BC, with her husband and a young son who may love books even more than she does.

Teresa Bubela est directrice artistique et de la production au sein de l'équipe d'Orca Book Publishers, où son œuvre a été primée à plusieurs reprises par la Société Alcuin. Elle a commencé sa carrière à la maison d'édition Holme Publishing en 1996 pour rejoindre ensuite Raincoast Books où elle a contribué à de nombreux ouvrages généraux ou de fiction à succès, pour adultes ou enfants, dont la série Harry Potter. En 2009, la revue *Quill & Quire* l'a nommée parmi les « Femmes à surveiller » et en 2011, on a pu voir son œuvre au Design Exchange's exhibition *OUT OF SORTS: Print Culture & Book Design*.

Teresa a siégé à plusieurs conseils littéraires et a occupé la présidence du conseil d'administration du BC Book Prizes pendant huit ans. À de nombreuses reprises, Teresa a été animatrice et panéliste auprès d'organismes professionnels et dans des cours de deuxième cycle à UBC et SFU. Récemment, elle a été mentore de l'industrie, dans le cadre du programme IDEA à l'Université de Capilano. Teresa demeure et travaille à Victoria, en Colombie-Britannique, avec son mari et son jeune enfant qui semble aimer les livres encore plus qu'elle.

DENISE LAPOINTE

Denise Lapointe is the handmade-paper production manager at the Saint-Armand Paper Mill in Montréal. She has a B.A. in printmaking from Université du Québec à Montréal and was a member of Atelier Graff, a collective print shop in Montréal, from 1979 to 1991. Her knowledge of and fascination with the artistic book making process, from silver point to pigment history, led her to join Saint-Armand in 1992.

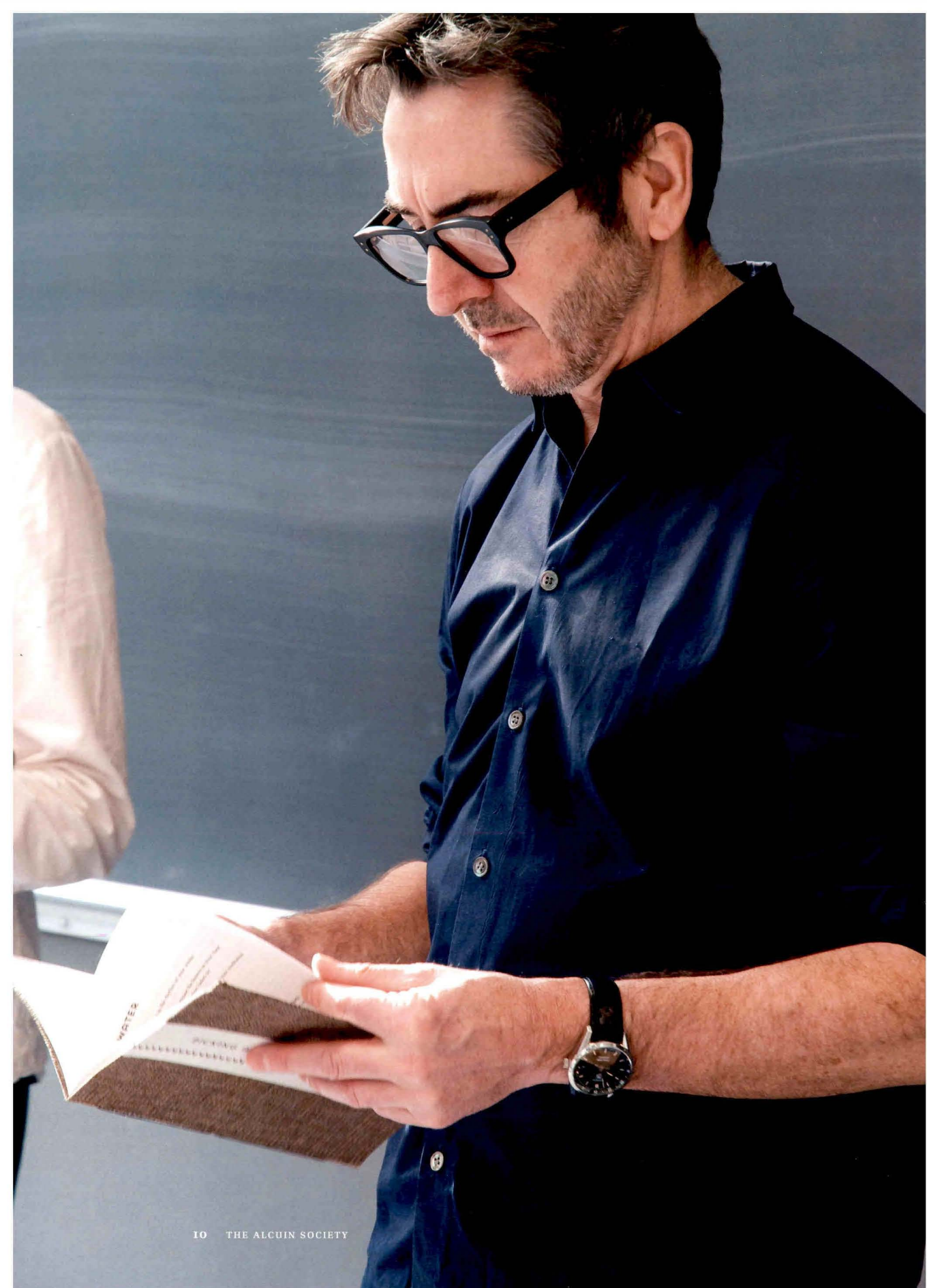
Her well-equipped art book studio began with a Howard etching press in 1993 and has since grown to include wood and lead type, and Vandercook and Kelsey presses. Her books are included in collections across North America, including the Library of Congress and Stanford University, and her prints and drawings are part of private and corporate collections including Air Canada, Banque de Paris, Caisses Desjardins, and many others.

Denise Lapointe est directrice de production du papier fait main à la Papeterie Saint-Armand à Montréal. Après avoir étudié en gravure en obtenant son Baccalauréat ès arts de l'Université du Québec à Montréal, elle devient membre de 1979 à 1991 d'un collectif d'imprimeries, l'Atelier Graff. Son expertise et sa fascination pour les techniques d'art de fabrication du livre, de la mine d'argent à l'histoire des pigments, l'amènent à joindre l'équipe de la Papeterie Saint-Armand en 1992.

C'est avec une presse à eau forte Howard que tout a commencé en 1993. Puis peu à peu, les caractères typographiques en bois et plomb, des presses Vandercook et Kelsey sont venus s'ajouter aux atouts de son studio de livre artistique aujourd'hui bien équipé.

Les livres de Denise Lapointe font partie de plusieurs collections en Amérique du Nord, dont celles des bibliothèques du Congrès des États-Unis et de l'Université Stanford. On retrouve également ses gravures et dessins au sein de collections privées et de sociétés telles que Air Canada, la Banque de Paris, le Mouvement Desjardins et plusieurs autres.





PAUL ROELOFS

Paul Roelofs is an award-winning editorial creative director with over twenty-five years of experience in magazine and book design. He currently holds the position of art director for both *Vancouver* and *Western Living* magazines.

Roelofs has been a creative director and journalist for numerous magazines in Canada and the U.S., including *Garden Design*, *Saveur* and *InStyle*. He has worked in nearly every lifestyle subject category (celebrity, fashion, beauty, architecture, interior design, landscape architecture, food, wine and travel), been widely recognized by international institutions and communications design publications and lectured, taught and judged publication design in Canada and the U.S.

More recently, Roelofs has pursued his passion for book design and completed large format illustrated books for children, artists, architects, interior designers, hoteliers and chefs. He is currently working on a series of entertaining books for Relais & Chateaux, published by Rizzoli in New York.

Directeur de rédaction artistique et lauréat de nombreux prix, Paul Roelofs compte plus de vingt-cinq années d'expérience en conception graphique de livres et de magazines. Il occupe actuellement le poste de directeur artistique pour les magazines *Vancouver* et *Western Living*.

M. Roelofs a été directeur artistique et journaliste au sein de nombreux magazines au Canada et aux États-Unis, dont *Garden Design*, *Saveur* et *InStyle*. Il a collaboré à presque toutes les rubriques reliées à l'art de vivre (célébrités, mode, beauté, architecture, décoration, architecture paysagère, cuisine, vins et voyages). En plus d'avoir vu son travail reconnu largement par des organismes attribuant des prix internationaux et des publications de communication graphique, Paul Roelofs a été conférencier, enseignant, et a siégé sur le jury de la conception de publications au Canada et aux États-Unis.

Depuis peu, il se consacre à sa passion pour la conception graphique en concevant des albums illustrés de grand format pour enfants, artistes, architectes, décorateurs, hôteliers et chefs. Il travaille actuellement sur une série de livres ludiques pour Relais et Châteaux, publiés par Rizzoli à New York.

Quill & Quire posed a question on one of their recent covers: Are we living in a golden age of picture books? As we surveyed the entries for the Children's category on that Saturday of judging, the evidence before us was overwhelming. Prior to that day, I had little doubt that this category in particular would be crowded, awe-inspiring, and very difficult to judge. What we didn't anticipate was having to leave so many deserving titles unacknowledged, simply because there were too many others that shone that much brighter. Around the room it was openly discussed that this might be one of the strongest collections of children's titles in recent memory.

Paul, Denise and I managed to narrow the initial field to less than two dozen. Then we painstakingly (and not without disagreement) cut that number by half. It was soon clear that too many worthy entries would not have their day—books which, in another year, might have contended for any one of the top rankings. There were moments of frustration and passionate defenses of preferred titles, but in the end we could not include them all.

I am very pleased, and more than a little relieved, to have an outlet for the feelings of humble admiration we were all left with that day. Not only were the winning books immaculately designed and deftly illustrated, their overall production quality—from gorgeously considered endpapers to unconventional trim sizes and die cutting—was equally noteworthy (as were so many others that did not receive citations). What an incredible collection of books, and what a time to be working and living among them.

TERESA BUBELA

Le magazine *Quill & Quire* a posé la question suivante sur la couverture d'un de ses récents numéros : Vivons-nous à l'âge d'or des livres d'images? En étudiant les titres soumis dans la catégorie des livres pour enfants lors de ce fameux samedi de l'évaluation, nous en avons eu les preuves foudroyantes. Même avant ce jour, je ne doutais point que cette catégorie en particulier serait bondée, impressionnante et très difficile à juger. Nous n'avions toutefois pas prévu que tant de titres méritoires devraient repartir sans reconnaissance, tout simplement parce qu'un trop grand nombre d'autres livres brillent encore plus qu'eux. Dans la pièce, on évoquait ouvertement que cette collection de livres pour enfants était probablement une des meilleures des dernières années.

Paul, Denise et moi avons réussi à n'en garder que moins de deux douzaines du lot de départ. Puis, de façon méticuleuse, nous avons coupé ce nombre en deux (non sans divergence). Il est devenu évident très rapidement que trop de titres n'auraient pas leur jour de gloire; pourtant, lors d'années précédentes, ceux-ci auraient pu aspirer aux plus hautes places du classement. Il y a eu des moments de frustration et des élans de défense passionnée en faveur des préférences de chacun, mais à la fin, nous ne pouvions pas tous les inclure.

Je suis très heureuse et plus que soulagée d'avoir un exutoire pour l'expression de l'humble admiration dans laquelle nous étions cette journée-là. Non seulement la conception des livres primés est irréprochable et les illustrations habiles, mais la qualité de production dans son ensemble est remarquable; des feuilles de garde magnifiquement et mûrement réfléchies, jusqu'aux dimensions et à la découpe (comme de nombreux autres ouvrages n'ayant pourtant pas été nommés). Quelle collection de livres incroyables et quel bonheur cela fût pour nous d'exercer notre travail auprès de telles œuvres!

TERESA BUBELA

A YEAR WITHOUT MOM

The judges loved this dynamic and engaging book right from the cover. They were particularly impressed by the placement of the text, which is integrated so skillfully that it seduces the eye and adds meaning to the page, becoming nearly as appealing as the illustrations—a very difficult feat.

BLUEBIRD

A beautiful, classic design that the judges connected with immediately. This is an excellent execution of a traditional concept, displaying the best of all things kids books should be. The designer clearly took care to consider the best approach to every element.

SIDEWALK FLOWERS

A great and instructive example of how to succeed in the recent trend of wordless children's books. The entire book is exciting, especially the fantastic illustrations.

OUTSTANDING IN THE RAIN

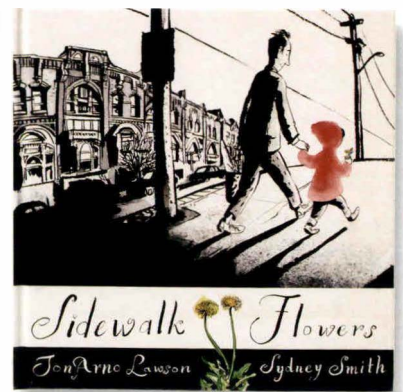
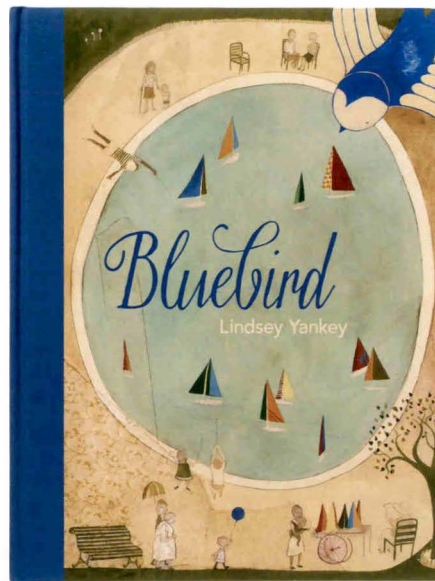
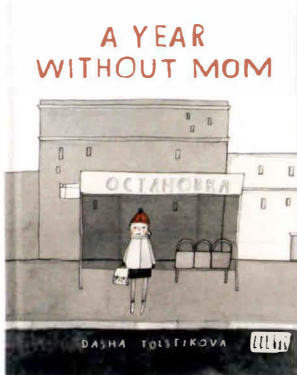
The die-cut holes that allow each page to interact with the next are a clever concept that the judges enjoyed tremendously. A fun and playful book that offers young readers an engaging sense of discovery.

THE ADVENTURES OF MISS PETITFOUR

"My inner ten-year-old girl is in love with it," said one of the judges. The designer made a series of great choices perfectly suited to the audience; the result is unlike any other book.

THIS IS SADIE

The judges loved this "super cute" book, another classic design showing some important and well-considered decisions, and noted that it could have placed first any other year—a testament to the remarkable depth of the category in 2015.



A YEAR WITHOUT MOM

En apercevant la couverture, le jury a immédiatement adoré ce livre dynamique et engageant. Il a été particulièrement impressionné par la disposition du texte, si habilement intégrée pour séduire l'œil, tout en ajoutant du sens à chaque page. Le tout devient alors presque aussi attirant que les illustrations, ce qui constitue un exploit en soi.

BLUEBIRD

Un design classique et superbe avec lequel les juges ont senti une proximité immédiate. Ce livre est une excellente réalisation d'un concept traditionnel, soit de présenter le meilleur de toute chose; voilà ce que tout livre pour enfants devrait contenir. Visiblement, la conceptrice a pris un grand soin pour aborder chaque élément.

SIDEWALK FLOWERS

Un très bon exemple instructif de réussite dans la nouvelle tendance des livres sans texte pour enfants. Le livre en entier est captivant, particulièrement les fantastiques illustrations.

OUTSTANDING IN THE RAIN

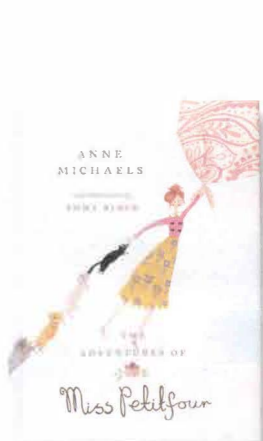
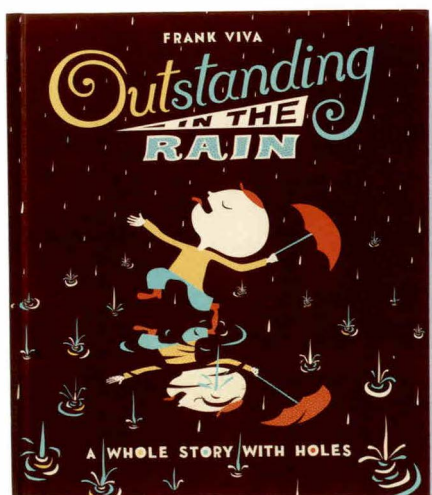
La découpe à l'emporte-pièce à chaque page, permettant d'interagir avec la suivante, est un concept intelligent que les juges ont extrêmement apprécié. Ce livre amusant et ludique amène le jeune lecteur sur la voie stimulante de la découverte.

THE ADVENTURES OF MISS PETITFOUR

« La fillette de 10 ans en moi est en amour avec », a dit une des juges. La conceptrice a fait une série d'excellents choix qui conviennent parfaitement au lecteur; le résultat est sans pareil.

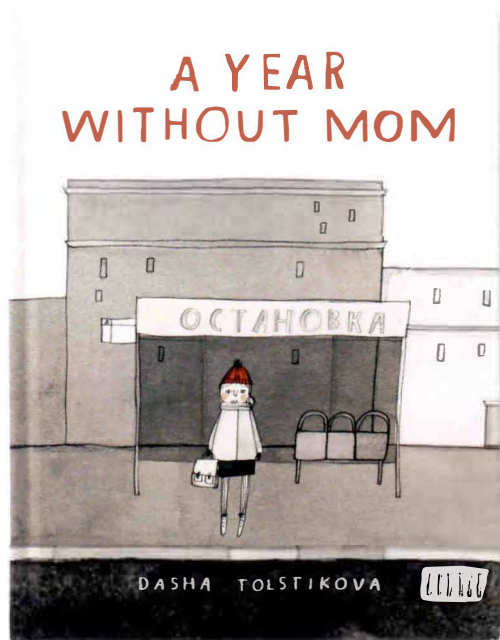
THIS IS SADIE

Les juges ont adoré ce livre « très mignon », à la conception graphique classique révélant des décisions importantes et réfléchies, et ont mentionné que dans les années précédentes, il aurait pu terminer en première place. Ceci témoigne de la profondeur remarquable des livres dans cette catégorie en 2015.



FIRST PRIZE (TIE)

PREMIER PRIX (EX AEUO)



TITLE | TITRE
A Year Without Mom

DESIGNER | CONCEPTION GRAPHIQUE
Michael Solomon

AUTHOR | AUTEUR
Dasha Tolstikova

PUBLISHER | MAISON D'ÉDITION
Groundwood Books

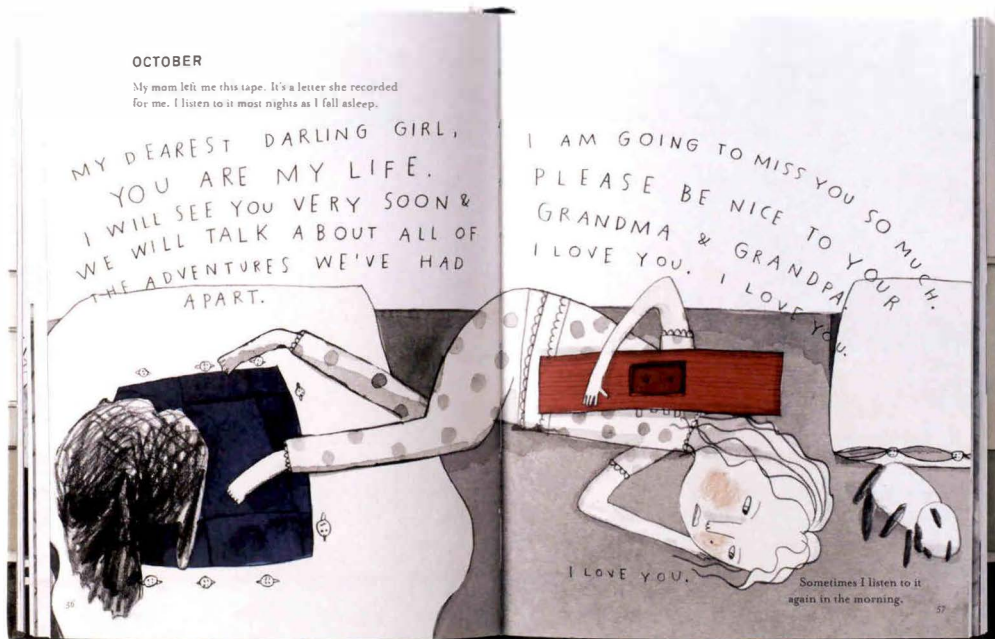
ILLUSTRATOR | ILLUSTRATION
Dasha Tolstikova

PRINTER | IMPRIMEUR
Tien Wah Press

TYPEFACE | POLICE DE CARACTÈRES
Mrs. Eaves

TRIM SIZE | FORMAT MASSICOTÉ
160 x 220 mm.

ISBN 9781554986927



FIRST PRIZE (TIE)

PREMIER PRIX (EX AEQUO)

TITLE | TITRE

Bluebird

DESIGNER | CONCEPTION GRAPHIQUE

Robin Mitchell Cranfield

AUTHOR | AUTEUR

Lindsey Yankey

PUBLISHER | MAISON D'ÉDITION

Simply Read Books

ILLUSTRATOR | ILLUSTRATION

Lindsey Yankey

PRINTER | IMPRIMEUR

Tien Wah Press

TYPEFACES | POLICES DE CARACTÈRES

Avenir Next & Saint Agnes

TRIM SIZE | FORMAT MASSICOTÉ

240 x 330 mm.

ISBN 9781927018330



SECOND PRIZE

DEUXIÈME PRIX

TITLE | TITRE

Sidewalk Flowers

DESIGNER | CONCEPTION GRAPHIQUE

Michael Solomon

AUTHOR | AUTEUR

JonArno Lawson

PUBLISHER | MAISON D'ÉDITION

Groundwood Books

ILLUSTRATOR | ILLUSTRATION

Sydney Smith

PRINTER | IMPRIMEUR

Tien Wah Press

TYPEFACE | POLICE DE CARACTÈRES

Whitman

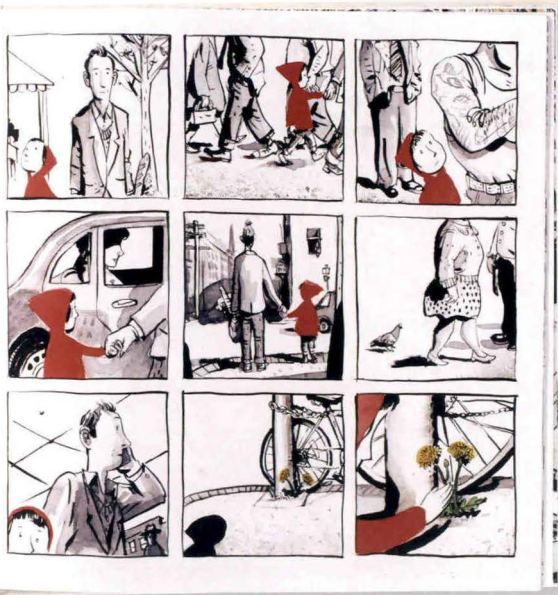
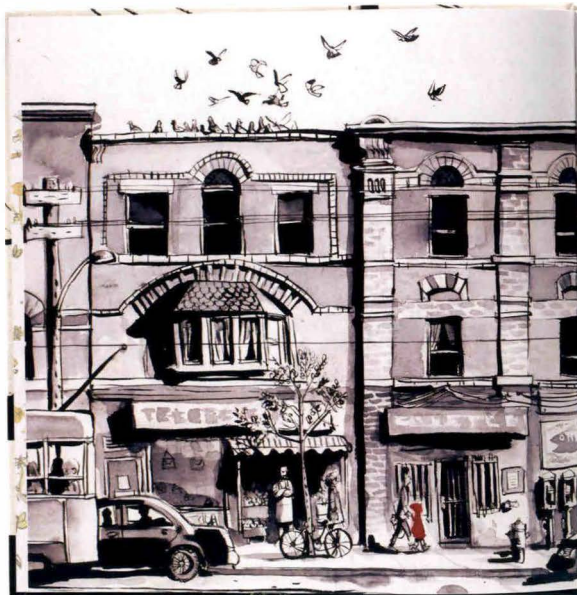
TRIM SIZE | FORMAT MASSICOTÉ

220 x 220 mm.

ISBN 9781554984312



Sidewalk Flowers
 JonArno Lawson Sydney Smith



THIRD PRIZE (TIE)

TROISIÈME PRIX (EX AEUO)

TITLE | TITRE
Outstanding in the Rain

DESIGNER | CONCEPTION GRAPHIQUE
Frank Viva

AUTHOR | AUTEUR
Frank Viva

PUBLISHER | MAISON D'ÉDITION
Tundra Books

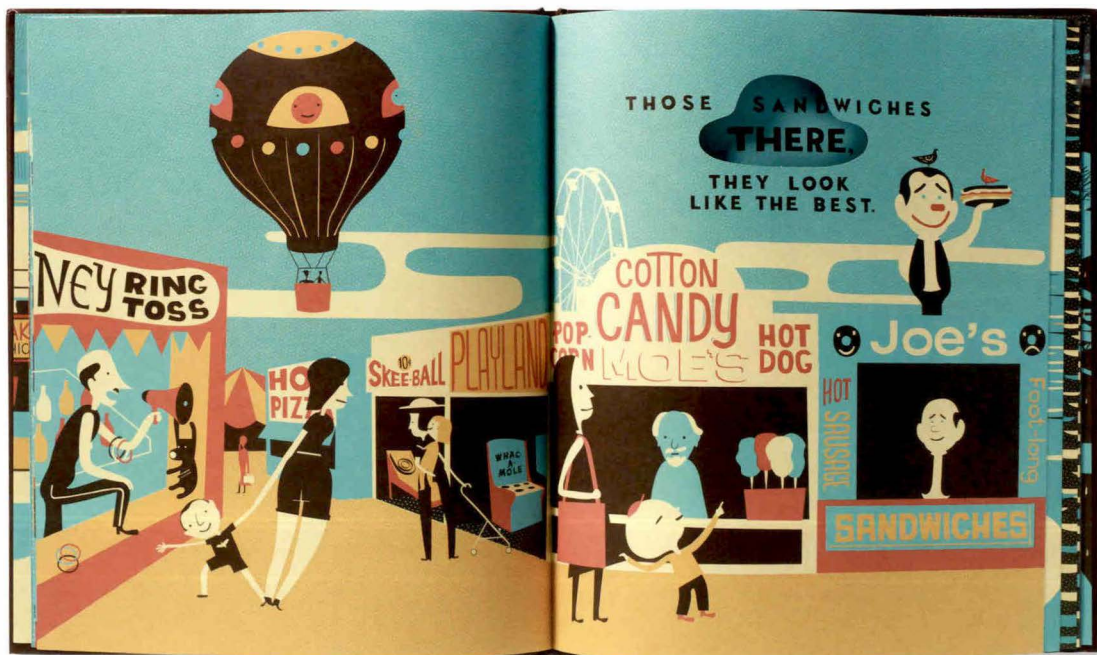
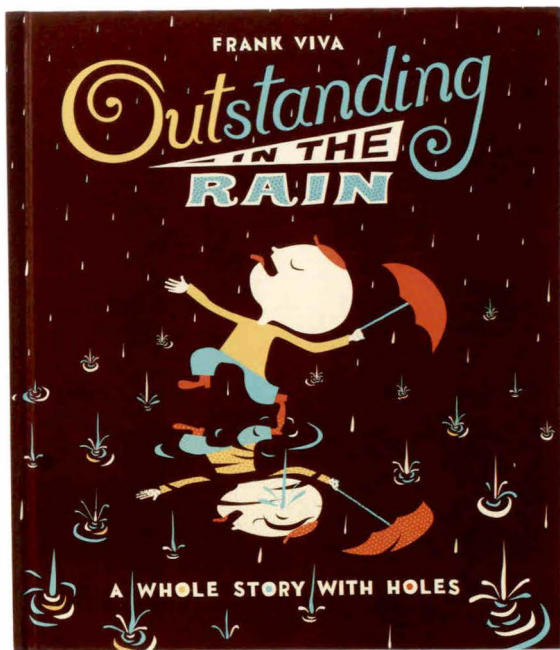
ILLUSTRATOR | ILLUSTRATION
Frank Viva

PRINTER | IMPRIMEUR
Imago Publishing Inc.

TYPEFACES | POLICES DE CARACTÈRES
Neutraface Text & hand lettering

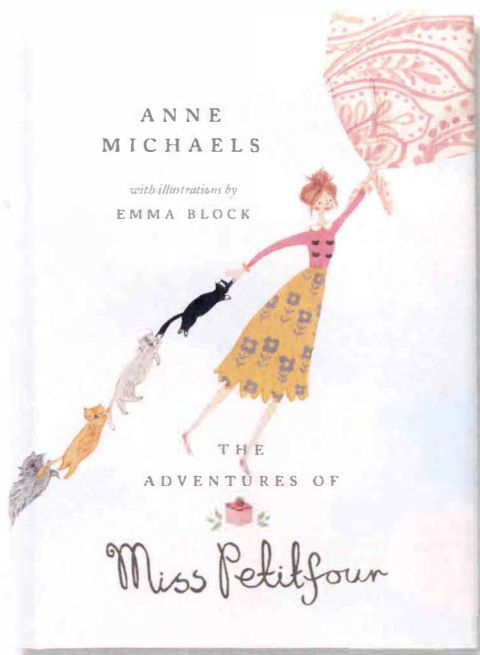
TRIM SIZE | FORMAT MASSICOTÉ
240 x 280 mm.

ISBN 9781101917688



THIRD PRIZE (TIE)

TROISIÈME PRIX (EX AEUO)



TITLE | TITRE

The Adventures of Miss Petitfour

DESIGNER | CONCEPTION GRAPHIQUE

Kelly Hill

AUTHOR | AUTEUR

Anne Michaels

PUBLISHER | MAISON D'ÉDITION

Tundra Books

ILLUSTRATOR | ILLUSTRATION

Emma Block

PRINTER | IMPRIMEUR

South China Printing

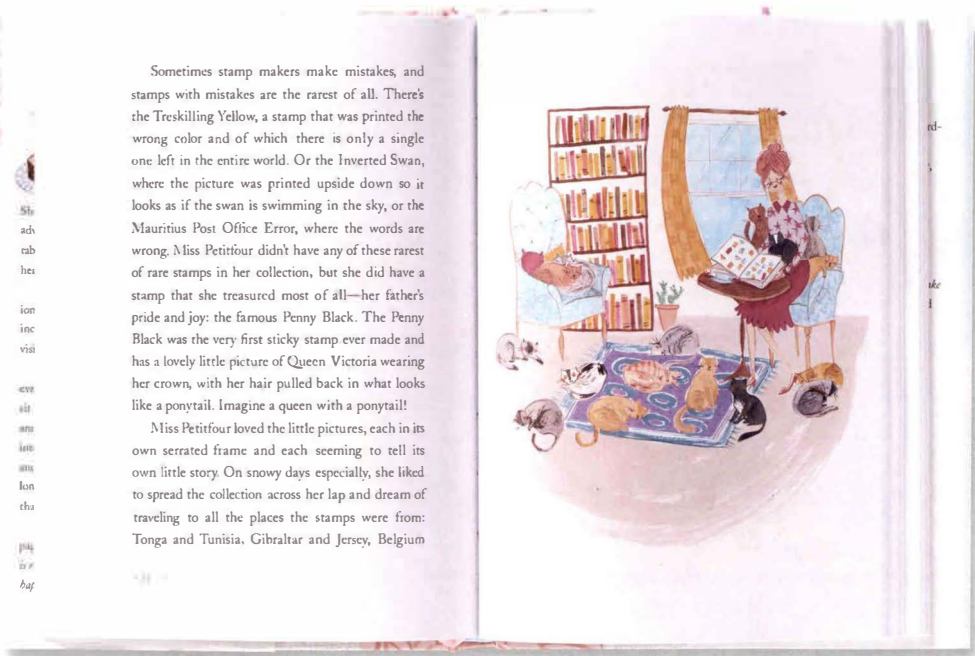
TYPEFACE | POLICE DE CARACTÈRES

Adobe Caslon

TRIM SIZE | FORMAT MASSICOTÉ

140 x 200 mm.

ISBN 9781770495005



Sometimes stamp makers make mistakes, and stamps with mistakes are the rarest of all. There's the Treskilling Yellow, a stamp that was printed the wrong color and of which there is only a single one left in the entire world. Or the Inverted Swan, where the picture was printed upside down so it looks as if the swan is swimming in the sky, or the Mauritius Post Office Error, where the words are wrong. Miss Petitfour didn't have any of these rarest of rare stamps in her collection, but she did have a stamp that she treasured most of all—her father's pride and joy: the famous Penny Black. The Penny Black was the very first sticky stamp ever made and has a lovely little picture of Queen Victoria wearing her crown, with her hair pulled back in what looks like a ponytail. Imagine a queen with a ponytail!

Miss Petitfour loved the little pictures, each in its own serrated frame and each seeming to tell its own little story. On snowy days especially, she liked to spread the collection across her lap and dream of traveling to all the places the stamps were from: Tonga and Tunisia, Gibraltar and Jersey, Belgium

HONOURABLE MENTION

MENTION HONORABLE

TITLE | TITRE

This is Sadie

DESIGNER | CONCEPTION GRAPHIQUE

Kelly Hill

AUTHOR | AUTEUR

Sara O'Leary

PUBLISHER | MAISON D'ÉDITION

Tundra Books

ILLUSTRATOR | ILLUSTRATION

Julie Morstad

PRINTER | IMPRIMEUR

South China Printing

TYPEFACE | POLICE DE CARACTÈRES

Van Dijk

TRIM SIZE | FORMAT MASSICOTÉ

180 x 250 mm.

ISBN 9781770495326



FANCY: 8 ODES OF JOHN KEATS

Only a few pages are necessary to amaze readers of this gorgeous volume. Every element from the setting of the type to the quality of the printing approaches perfection. Traditional craftsmanship is made newly relevant in such a beautiful package.

POURQUOI TU ME SHOOTES PAS?

This is an example of the best-case result of a designer who is also the author: a complete consistency of vision. The treatment of text, the colouring and flow of photos, and the reprographic quality are all excellent, and the judges loved the binding and foil stamping.

KOBAYASHI, THE WILL

Everything about this book is well done; it is both technically sound and beautiful to behold. The quality of the printing is outstanding, and the binding and use of colour are striking.

THE MISSING NOVELLA

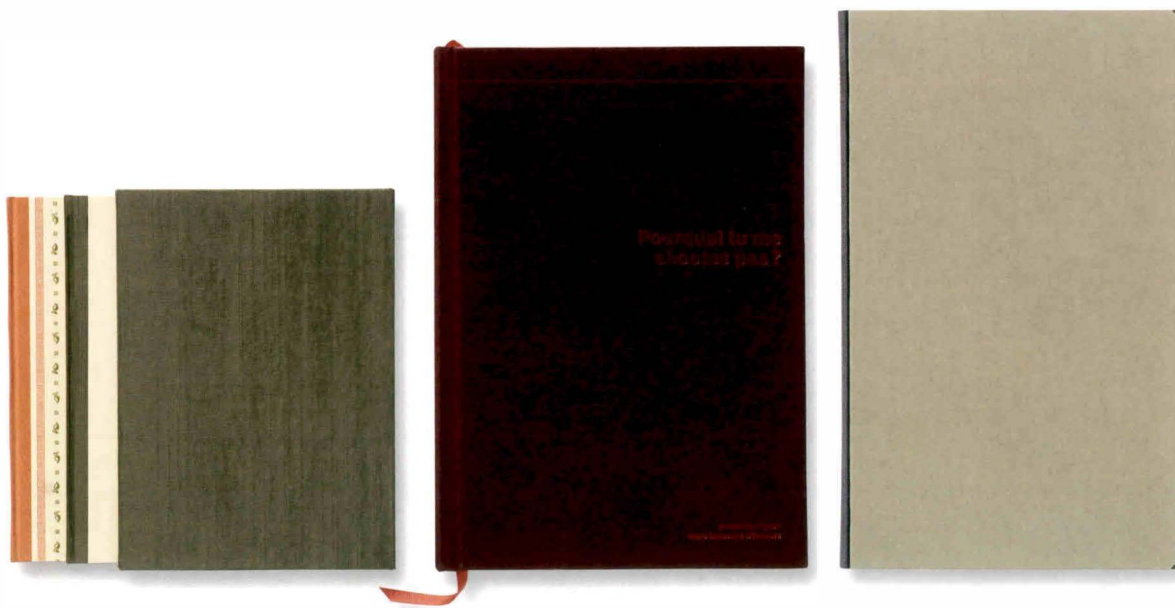
The concept of the missing book is genius, and provoked howls of delight from the judges—but beyond the hilarity there is carefully considered typography that shows great skill and thoughtfulness.

LA CHOSE IMPRIMÉE 2010–2014

A gem of a book. Details like a missing thumb grip and text running from the back onto the spine give this sweet and thoughtful design a very contemporary feel.

GETTING TO KNOW YOU

The judges loved this cover. The etchings are exceptionally well done, and a perfect complement to the letterpress poems.



FANCY: 8 ODES OF JOHN KEATS

Quelques pages de cet ouvrage magnifique suffisent pour surprendre les lecteurs. Chaque composante, du réglage des caractères à la qualité d'impression, s'approche de la perfection. Le travail artistique traditionnel de cet ouvrage est actualisé avec pertinence.

POURQUOI TU ME SHOOTES PAS?

Ceci est un exemple du scénario idéal où la conceptrice graphique est aussi l'auteure : une vision complètement cohérente. Le traitement du texte, la couleur et l'enchaînement des photos, de même que la qualité reprographique sont excellents. Enfin, les juges ont beaucoup aimé la reliure et l'estampage métallique.

KOBAYASHI, THE WILL

Tout est bien fait dans ce livre; il est solide sur le plan technique et agréable à regarder. La qualité de l'impression est exceptionnelle, puis la reliure et l'utilisation de la couleur sont saisissantes.

THE MISSING NOVELLA

L'idée du livre perdu est géniale et a provoqué des cris d'émerveillement chez nos juges. Au-delà de l'hilarité, une délicatesse et un grand talent sont révélés par le soin apporté à la typographie.

LA CHOSE IMPRIMÉE 2010-2014

Un vrai bijou, ce livre. Des détails comme des onglets irréguliers sur la tranche et le texte du dos s'étendant jusqu'à l'épîne donnent au design attentionné et mignon une facture très contemporaine.

GETTING TO KNOW YOU

Le jury a adoré la couverture de cet ouvrage. Les gravures à l'eau-forte donnent un résultat exceptionnel, complétant parfaitement la poésie typographique.



FIRST PRIZE

PREMIER PRIX

TITLE | TITRE

Fancy: 8 Odes of John Keats

DESIGNER | CONCEPTION GRAPHIQUE

Crispin Elsted

AUTHOR | AUTEUR

John Keats

PUBLISHER | MAISON D'ÉDITION

Barbarian Press

ILLUSTRATOR | ILLUSTRATION

Andy English

PRINTER | IMPRIMEUR

Jan Elsted at Barbarian Press

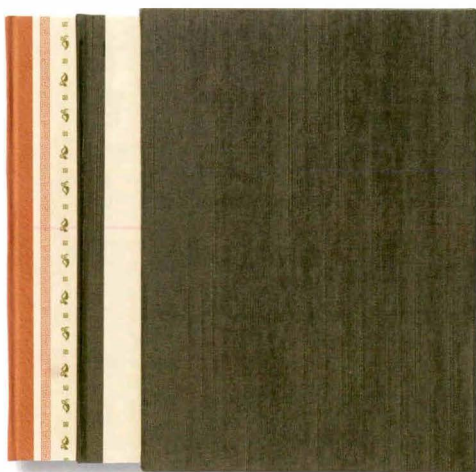
TYPEFACES | POLICES DE CARACTÈRES

Poliphilus

Blado

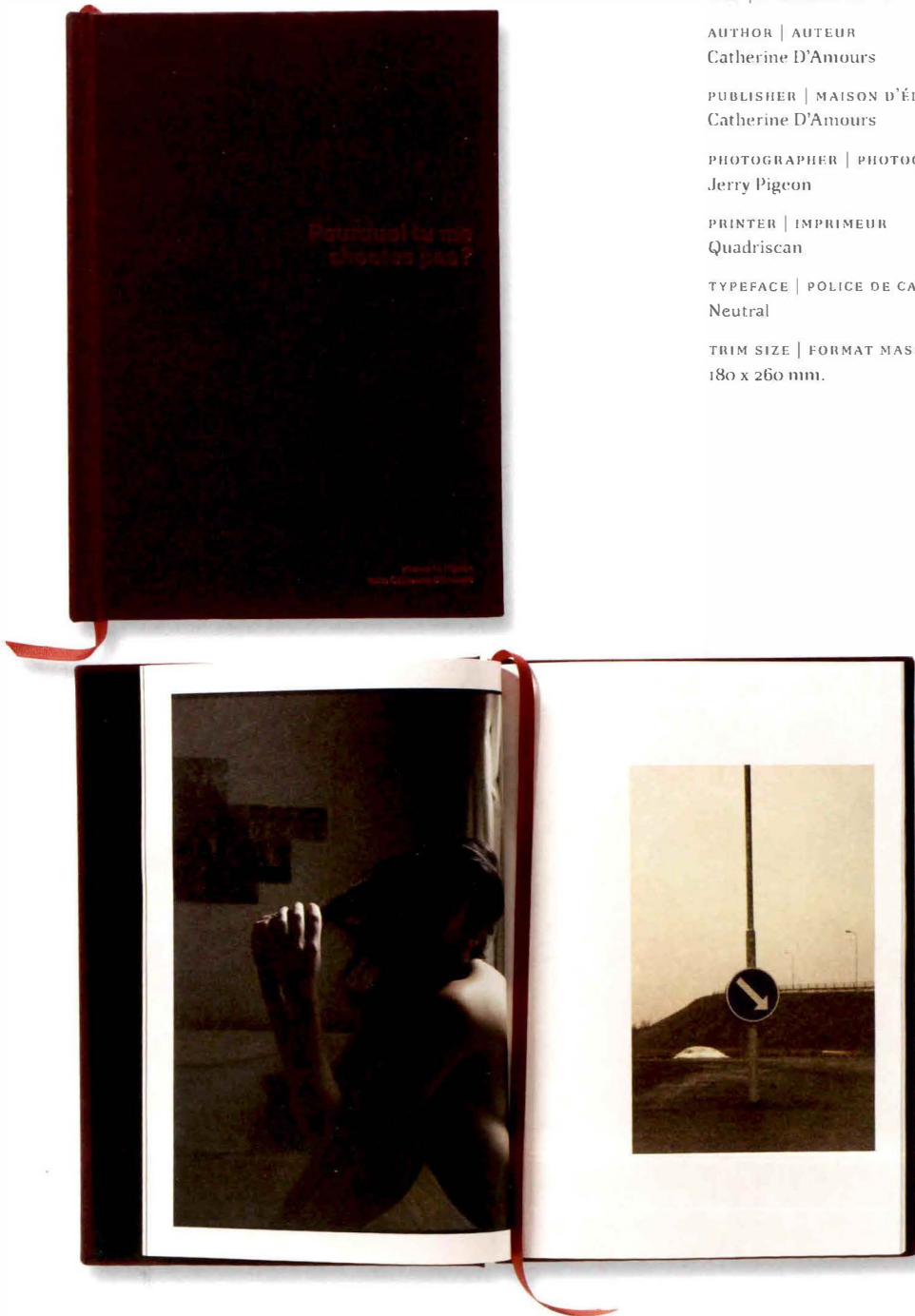
TRIM SIZE | FORMAT MASSICOTÉ

140 x 190 mm.



SECOND PRIZE

DEUXIÈME PRIX



TITLE | TITRE

Pourquoi tu me shootes pas?

DESIGNERS | CONCEPTION GRAPHIQUE

Catherine D'Amours

with | avec l'aide de Jolin Masson

AUTHOR | AUTEUR

Catherine D'Amours

PUBLISHER | MAISON D'ÉDITION

Catherine D'Amours

PHOTOGRAPHER | PHOTOGRAPHIE

Jerry Pigeon

PRINTER | IMPRIMEUR

Quadriscan

TYPEFACE | POLICE DE CARACTÈRES

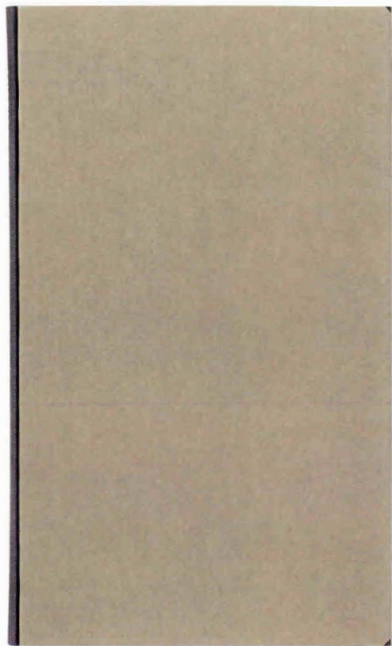
Neutral

TRIM SIZE | FORMAT MASSICOTÉ

180 x 260 mm.

THIRD PRIZE

TROISIÈME PRIX



TITLE | TITRE
Kobayashi, the Will

DESIGNER | CONCEPTION GRAPHIQUE
Jason Dewinetz

AUTHOR | AUTEUR
Jake Kennedy

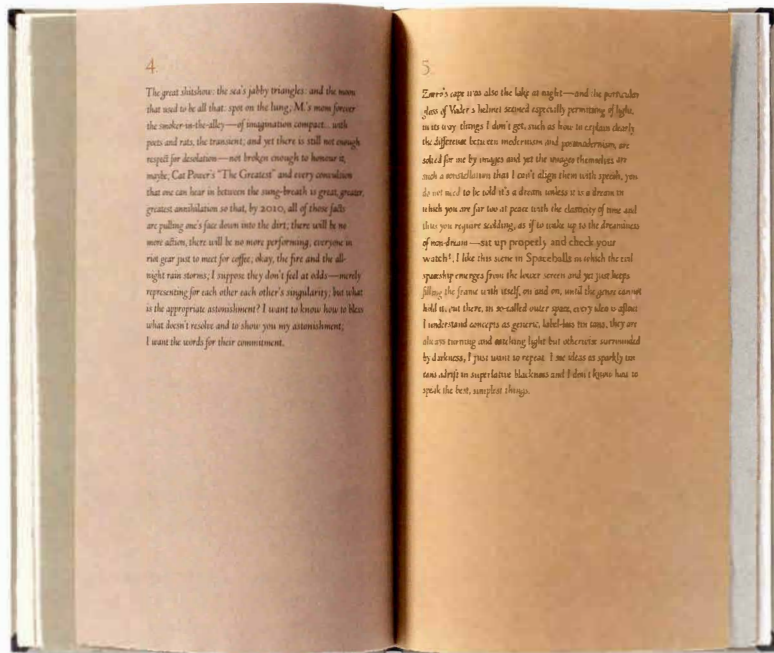
PUBLISHER | MAISON D'ÉDITION
Greenboathouse Press

ILLUSTRATOR | ILLUSTRATION
Wesley Bates
(Wood engraving | Gravure sur bois)

PRINTER | IMPRIMEUR
Jason Dewinetz at Greenboathouse Press

TYPEFACE | POLICE DE CARACTÈRES
Monotype Deepdene

TRIM SIZE | FORMAT MASSICOTÉ
160 x 280 mm.



4
The great shingles: the sea's jabby triangles and the moon that used to be all that, spot on the lung, M's moon forever the smoker in the alley—of imaginations compact, with price and rate, the transient, and yet there is still not enough receipt for dissolution—not broken enough to honour it, maybe, Cat Power's "The Greatest" and every consolation that one can hear in between the sung-breath to great, greater, greatest annihilation so that, by 2010, all of those facts are pulling me's face down into the dirt; there will be no more altar, there will be no more performing, everyone in riot gear just to meet for coffee, okay, the fore and the all-night rain storms; I suppose they don't feel at odds—merely representing for each other each other's singularity, but what is the appropriate astonishment? I want to know how to bless what doesn't resolve and to show you my astonishment; I want the words for their commitment.

5
Zorro's cape was also the lake at night—and the particular glow of Maki's helmet seemed especially permitting of light in its very things I don't get, such as how to capture clearly the different textures: modernism and, postmodernism, are asked for me by images and yet the images themselves are such a contradiction that I can't align them with speech, you do not need to be told it's a dream unless it is a dream in which you are far too at peace with the elasticity of time and (is it you require solidifying, as if to wake up to the dreaminess of non-dream—sit up properly and check your watch? I like this scene in Spaceballs in which the evil spaceship emerges from the lower screen and yet just keeps filling the frame with itself, on and on, until the genre cannot hold us, out there, in so-called outer space, every idea is defined I understand concepts as generic, label-less too same, they are also are turning and awaiting light but otherwise surrounded by darkness, I just want to repeat I am ideas as sparkly too can sleep in superlative blackouts and I don't know how to speak the best, simplest things.

HONOURABLE MENTION

MENTION HONORABLE



TITLE | TITRE

La chose imprimée 2010-2014

DESIGNERS | CONCEPTION GRAPHIQUE

Judith Poirier & Julien Hébert

AUTHORS | AUTEURS

Judith Poirier [et al.]

PUBLISHER | MAISON D'ÉDITION

La chose imprimée

PHOTOGRAPHERS | PHOTOGRAPHIE

Angela Grauerholz ... [et al.]

PRINTER | IMPRIMEUR

Rapido-livresbooks (presse Indigo)

TYPEFACES | POLICES DE CARACTÈRES

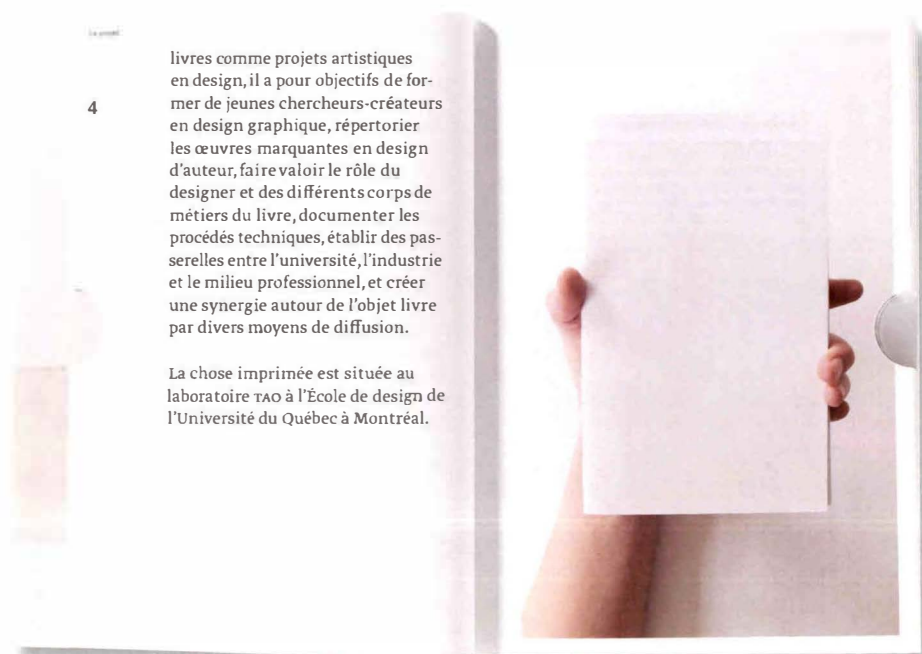
Greta

Union

TRIM SIZE | FORMAT MASSICOTÉ

120 x 170 mm.

ISBN 9782981104687



HONOURABLE MENTION

MENTION HONORABLE

TITLE | TITRE

Getting to Know You: a Suite of Poems
About Vancouver

DESIGNER | CONCEPTION GRAPHIQUE

Sigrid Albert

AUTHOR | AUTEUR

Christopher Levenson

PUBLISHER | MAISON D'ÉDITION

New Leaf Editions

ILLUSTRATOR | ILLUSTRATION

Sigrid Albert

PRINTER | IMPRIMEUR

New Leaf Editions

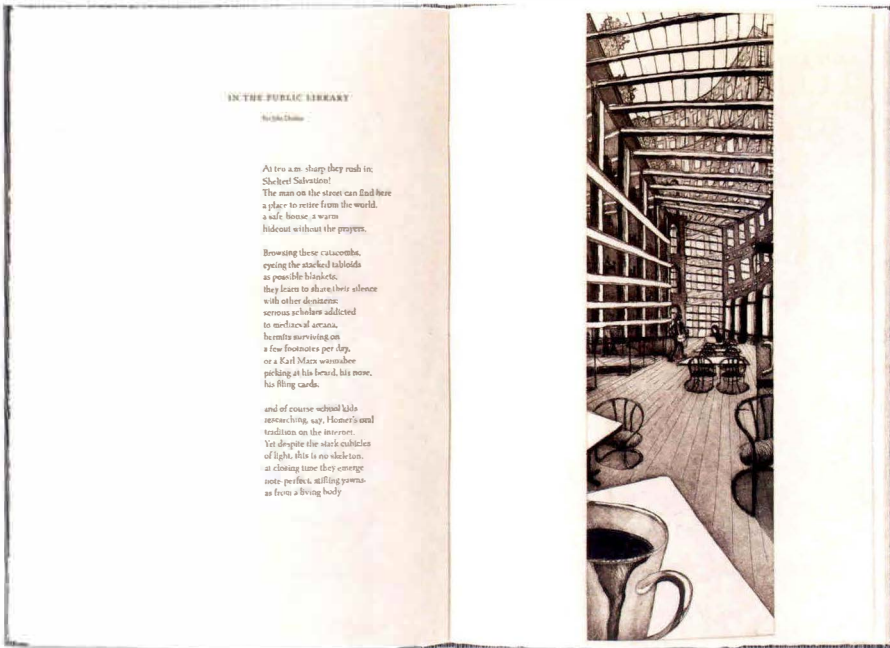
TYPEFACE | POLICE DE CARACTÈRES

Albertan Pro

TRIM SIZE | FORMAT MASSICOTÉ

210 x 290 mm.

ISBN 9780978239664



IN THE PUBLIC LIBRARY

by Christopher Levenson

At five a.m. sharp they rush in,
She/her! Salvation!
The man on the street can find here
a place to retire from the world,
a safe house, a warm
hideout without the prayers.

Browsing these catcombs,
copying the stacked tablets
as possible tablets,
they learn to share their silence
with other denizens,
serious scholars addicted
to medieval arcana,
hermits surviving on
a few footnotes per day,
or a Karl Marx wumber
parking at his beard, his nose,
his filing cards.

and of course school kids
researching, say, Homer's oral
tradition on the internet.
Yet despite the nice cushions
of light, this is no sidewalk,
at closing time they emerge
note perfect, stifling yawns
as from a living body.

HONOURABLE MENTION

MENTION HONORABLE

TITLE | TITRE

The Missing Novella

DESIGNER | CONCEPTION GRAPHIQUE

Cameron McKague

AUTHORS | AUTEURS

Jon Davies & Derek Sullivan

PUBLISHER | MAISON D'ÉDITION

Oakville Galleries

PRINTER | IMPRIMEUR

Flash Reproductions

TYPEFACES | POLICES DE CARACTÈRES

Romana

Fleischman

Neue Haas Grotesk

TRIM SIZE | FORMAT MASSICOTÉ

150 x 230 mm. (Folded | Plié)

457 x 559 mm. (Unfolded | Déplié)

ISBN 97818947074

red light on white walls leads to an
rned bookcase — who lives here and
is the manuscript? Derek Sullivan's
y unfolds in Gairloch Gardens,
the reflection in a mirror reveals
uestions than answers."

The Missing Novella

ESSE
L
M
F
O
N

2010 TO 3 JANUARY 2011

lope.
hovel.
bookcase.
rinks Tray.
irror.
ireplace.
grave.
ovella?



Using
Ethel-
2014, Sullivan
d line resembling a

PICTORIALS
JUDGES' COMMENTS

BEAUX LIVRES
OBSERVATIONS DU JURY

ANNA BANANA: 45 YEARS OF FOOLING AROUND

WITH A. BANANA

Sophisticated packaging and a story that complements the visuals without competing with them made this the runaway winner. The designer smartly resisted imitating the content or opting for a “quirky” look. The type is clear and the yellow is bright but easy on the eyes, contributing to a very smart and readable book.

L'ENVERS DU DÉCOR

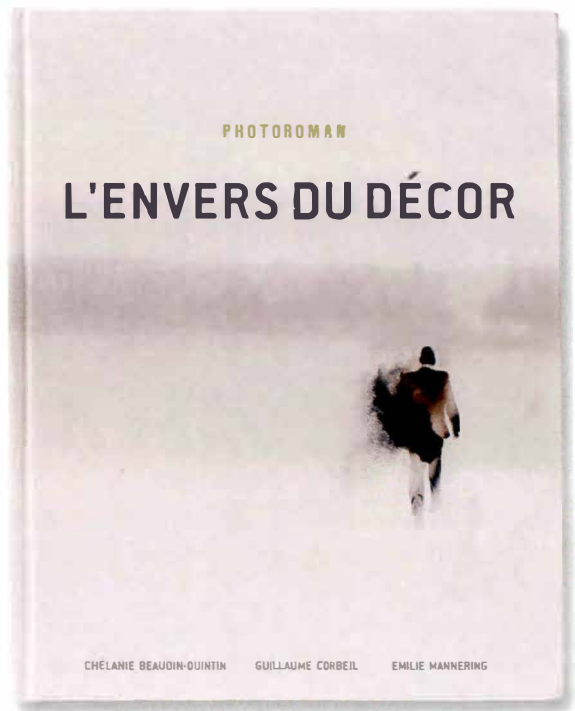
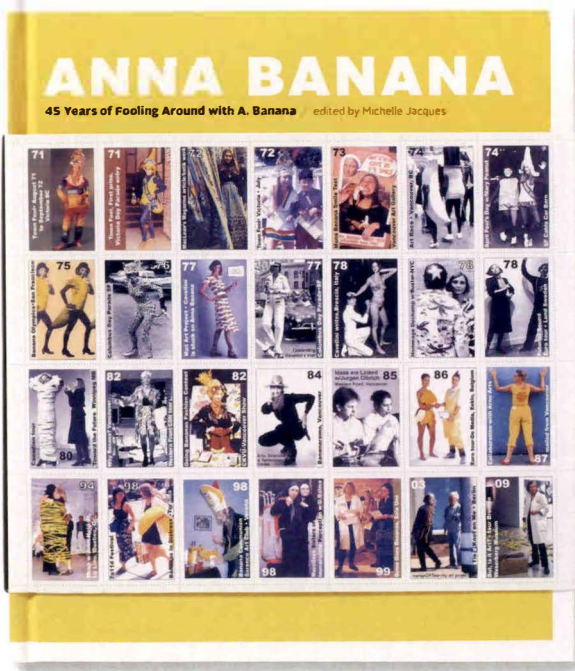
A great pictorial work that has a cinematic feel, but also rewards the careful reader: close examination reveals a thoughtful design that holds together well.

ROBERT TOMBS: INDEX

This transcends the average catalogue to succeed as an enjoyable object of art in its own right, but still shows signs of care toward its utility as a catalogue.

SARAH ANGELUCCI: PROVENANCE UNKNOWN

Immediately from the compelling cover the readers are pulled through this book as if they were being led through the actual exhibit—it's a remarkable effect, and an unusual accomplishment.



ANNA BANANA: 45 YEARS OF FOOLING AROUND
WITH A. BANANA

Son habillage sophistiqué et son histoire qui viennent bien compléter les éléments visuels sans entrer en compétition les uns avec les autres, font de ce livre un vainqueur sur toute la ligne. C'est avec intelligence que la conceptrice graphique a résisté à la tentation d'imiter le contenu ou d'opter pour un style excentrique. Les caractères nets et le jaune éclatant, mais doux pour les yeux, en font un livre très élégant qui se laisse lire facilement.

L'ENVERS DU DÉCOR

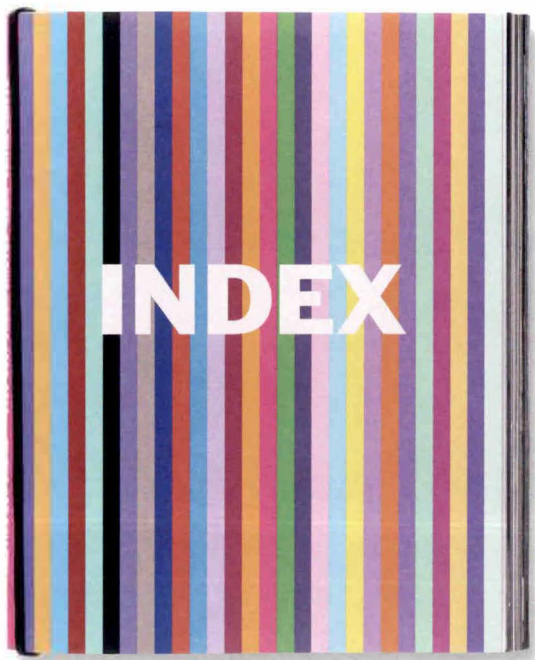
Un très beau livre au style cinématographique, mais qui récompense le lecteur attentif : en l'observant dans le détail, il révèle une conception graphique soignée qui se tient bien.

ROBERT TOMBS: INDEX

Cet ouvrage transcende le catalogue ordinaire pour en faire un objet d'art agréable à regarder en soi, tout en démontrant des marques de soin gardant sa fonction de catalogue.

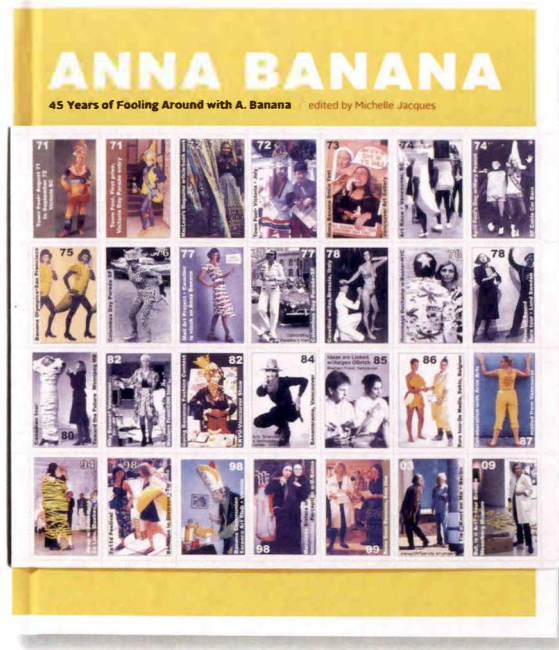
SARAH ANGELUCCI: PROVENANCE UNKNOWN

Dès le départ et l'irrésistible couverture, le lecteur est absorbé dans le livre comme si on voulait le mener au véritable objet d'intérêt; c'est un effet remarquable et un résultat inhabituel.



FIRST PRIZE

PREMIER PRIX



TITLE | TITRE

Anna Banana: 45 Years of Fooling Around with A. Banana

DESIGNER | CONCEPTION GRAPHIQUE

Jessica Sullivan

AUTHORS | AUTEURS

Michelle Jacques, Anna Banana ... [et al.]

PUBLISHERS | MAISONS D'ÉDITION

Figure 1 Publishing & Art Gallery of Greater Victoria

PRINTER | IMPRIMEUR

C & C Offset Printing

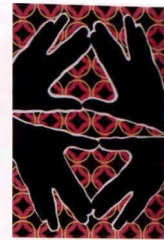
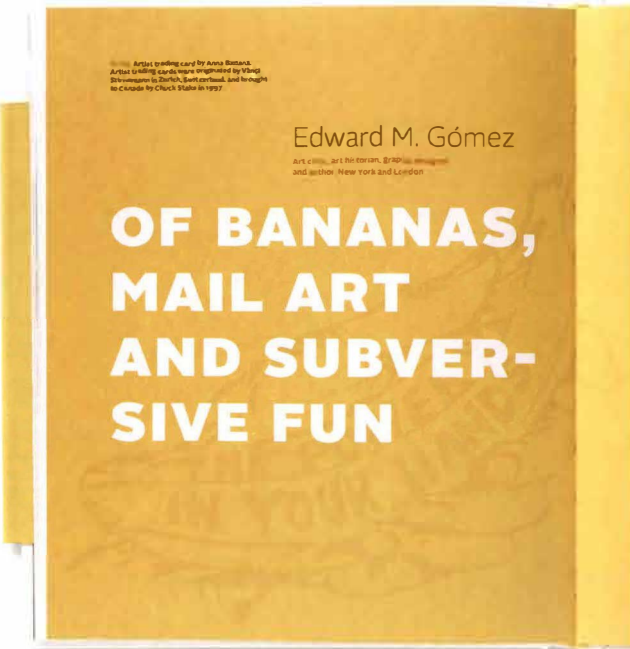
TYPEFACE | POLICE DE CARACTÈRES

Alright Sans

TRIM SIZE | FORMAT MASSICOTÉ

210 x 250 mm.

ISBN 9781927958292



IN MODERNISM'S HISTORY, some art forms have turned out to be as surprisingly enduring as they were at first ephemeral. In the century since Dada erupted in Europe (presaging everything from Fluxus, happenings, performance art and punk's radical aesthetics), both the makers of a wide variety of action-based artworks that were realized and unfolded in real time and those who learned about them later through books, films, lectures or hearsay have grown accustomed to knowing such artistic creations primarily, if not exclusively, through written accounts or photographic and audio documentation. As a result, as fleeting as those artworks were at the time of their first—or only—presentations, they have still become

important milestones in modern art's complex and still-evolving canon.

Anna Banana's activities as a creator and executor of action-based artworks—in effect, varieties of performance—share certain characteristics that are associated with experimental theatrical productions and have historical affinities with aspects of the forms, attitudes, spirits or purposes of such earlier modernist, avant-garde expressions as Dadaist anti-art or audience-participatory Fluxus events (Fluxus events were guided by their originators' self-styled "scores," which were inspired by conventional musical compositions.)

Now, in 45 years of Fooling Around with A. Banana demonstrates, from the beginning

SECOND PRIZE (TIE)

DEUXIÈME PRIX (EX AEQVO)



TITLE | TITRE

L'envers du décor : photoroman

DESIGNERS | CONCEPTION GRAPHIQUE

Chélanie Beaudin-Quintin

Émilie Mannering

AUTHORS | AUTEURS

Chélanie Beaudin-Quintin

Guillaume Corbeil

Émilie Mannering

PUBLISHER | MAISON D'ÉDITION

Les Éditions Michel Quintin

PHOTOGRAPHERS | PHOTOGRAPHIE

Chélanie Beaudin-Quintin

Émilie Mannering

PRINTER | IMPRIMEUR

Leo Paper

TYPEFACE | POLICE DE CARACTÈRES

Helvetica Neue

TRIM SIZE | FORMAT MASSICOTÉ

210 x 260 mm.

ISBN 9782894357958



SECOND PRIZE (TIE)

DEUXIÈME PRIX (EX AEUO)



TITLE | TITRE
Robert Tombs: Index. Graphic Works
1985–2015

DESIGNER | CONCEPTION GRAPHIQUE
Robert Tombs

AUTHORS | AUTEURS
Michael Davidge, Ingrid Jenkner
Gerney Kelly, Marina Roy

PUBLISHER | MAISON D'ÉDITION
Owens Art Gallery, Mount Allison
University

ILLUSTRATOR | ILLUSTRATION
Robert Tombs

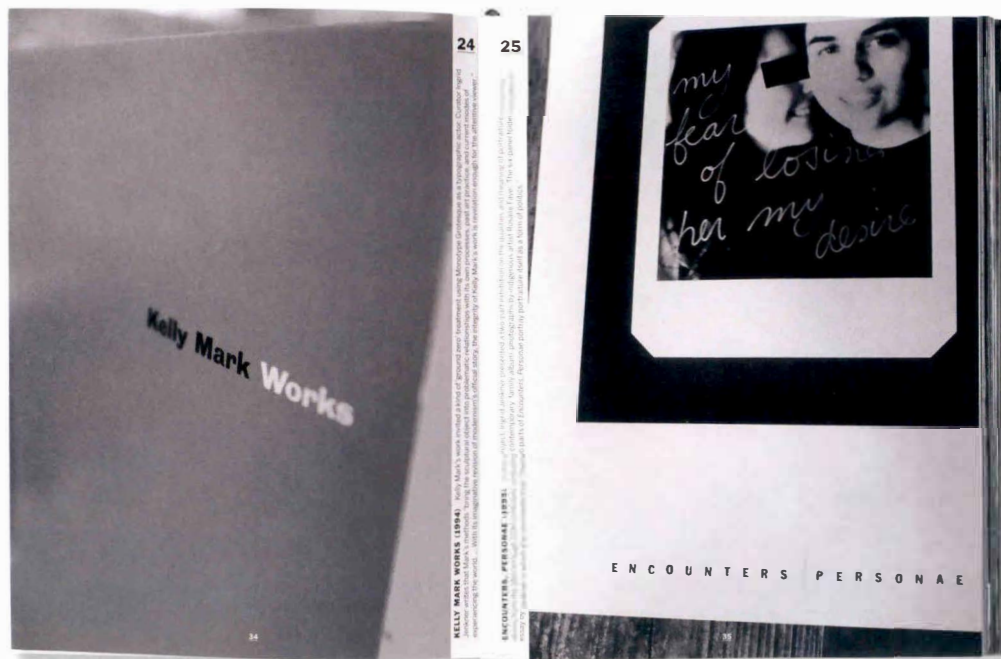
PHOTOGRAPHER | PHOTOGRAPHIE
Robert Tombs

PRINTER | IMPRIMEUR
The Lowe-Martin Group

TYPEFACES | POLICES DE CARACTÈRES
Franklin Gothic No. 3, Benton Sans Book,
Benton Sans Medium

TRIM SIZE | FORMAT MASSICOTÉ
180 x 240 mm.

ISBN 9780888282446



HONOURABLE MENTION

MENTION HONORABLE



TITLE | TITRE

Sarah Angelucci: Provenance Unknown

DESIGNER | CONCEPTION GRAPHIQUE

E.A. (Zab) Hobart

CURATOR | CONSERVATEUR

Emalie Chhangur

PUBLISHER | MAISON D'ÉDITION

Art Gallery of York University

PRINTER | IMPRIMEUR

Warren's Waterless

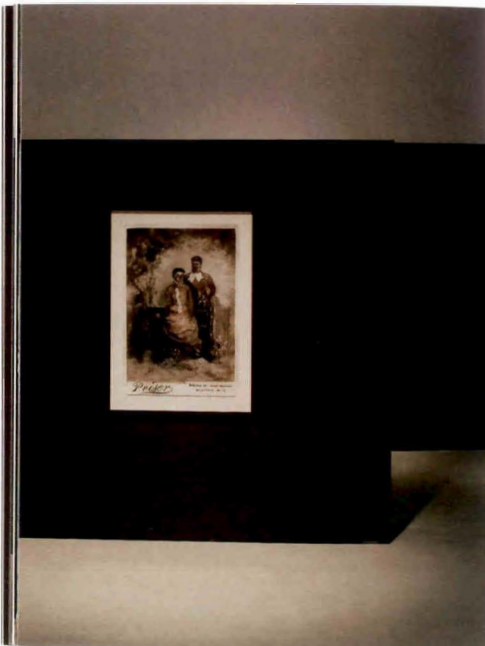
TYPEFACE | POLICE DE CARACTÈRES

Pluto

TRIM SIZE | FORMAT MASSICOTÉ

150 x 200 mm.

ISBN 9780921972693



ASLEEP IN THE DUST

E.C. Woodley

"It is no day no one knows how these birds, sent off on their journey
to the manor a wild, their hearts surely almost to melting with fear
in their premonition of the vast distances they must cover, must
struggle for their place of origin?"

"Alphonso once told his great-nephew and me that everything
was laid out before our eyes, and that many of the loveliest of colours
had already disappeared, or vanished only with a few saw marks, in
the subterranean gardens fathoms deep below the surface of the soil."

— A.H. REWELL, HARBORER

A few moments of film flickering on the white wall of my uncle's
study. I saw my grandfather as he was many years before I was
born. HE LOOKED supremely beautiful in his good clothes. They
seemed all time to be fashionable, although I could not be certain
about this. The dust had become uncluttered. The precise mode of

Book by Emalie Chhangur
Book by Emalie Chhangur
Book by Emalie Chhangur

KEEPING WATCH AT THE END OF THE WORLD

While the design is consistently beautiful and shows not a single wrong decision, it still manages to be secondary to the poetry, which appears all the more enticing. The jacket and endpapers are particularly exquisite elements, every one of which works together to compel you to read this book.

THE BRIEF REINCARNATION OF A GIRL

This boasts a beautiful cover, a fantastic illustration, and a very sensitive design invigorated by the audacious use of colour and a wrap-around jacket.

MY BANJO & TINY DRAWINGS

One judge said the open design “just makes me happy.” The engaging visuals (such as punctuation at the top of each page), a perfectly chosen typeface, and an impressive interaction between the designer and the author distinguish this covetable book.

THE YEAR OF OUR BEAUTIFUL EXILE

The way the visuals are incorporated into the design is very pleasing to the eye, and shows the hand of an experienced designer.

CLEAN SAILS

A “very cheeky” book with a “buzzy,” low-tech feel that complements the complex typewriter-based poetry.

A REVISION OF FORWARD

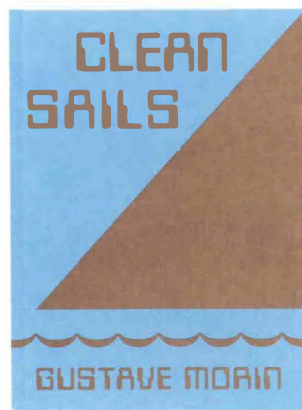
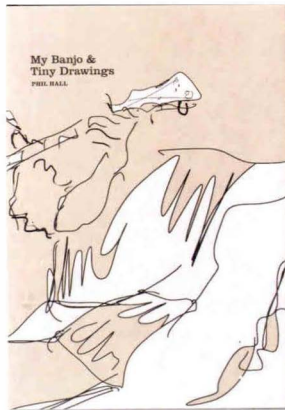
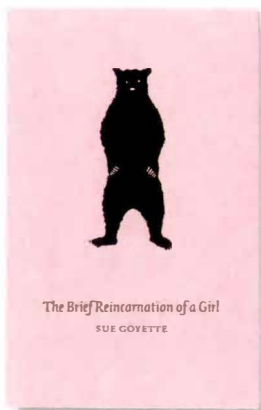
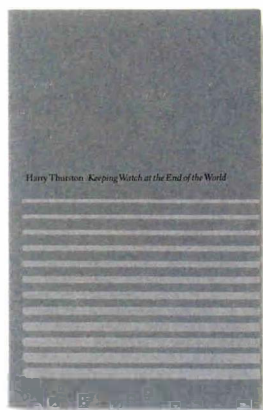
A fine example of a trade poetry book that took some risks, no doubt inspired by the poems within, and succeeded. The use of black and white throughout is striking.

ROM COM

A very accessible volume, kitschy but not precious, with a cute cover and brilliant paper dolls of the authors.

WE CAN'T EVER DO THIS AGAIN

The cover offers a fresh and clever perspective on a mundane object, while the interior shows skill and good judgement.



KEEPING WATCH AT THE END OF THE WORLD

Même si elle révèle sa beauté tout au long du livre, et qu'elle ne présente aucune mauvaise décision, la conception graphique réussit toujours à être secondaire à la poésie, ce qui est d'autant plus attrayant. La jaquette et les pages de garde sont des éléments particulièrement raffinés qui vont de pair pour nous inciter à lire ce livre.

THE BRIEF REINCARNATION OF A GIRL

Avec fierté, ce livre arbore sa jolie couverture, ses illustrations fantastiques et sa conception graphique très délicate dynamisée par son utilisation audacieuse de la couleur et d'une jaquette de style enveloppant.

MY BANJO & TINY DRAWINGS

Un des juges a dit du design ouvert de ce livre qu'il le « rendait tout simplement heureux ». Les éléments visuels stimulants (comme la ponctuation en haut de chaque page), le choix parfait de la typographie, et l'interaction impressionnante entre la conceptrice et l'auteur amènent ce livre convoité à se démarquer.

THE YEAR OF OUR BEAUTIFUL EXILE

L'habileté de ce concepteur chevronné se reflète dans la façon dont les éléments visuels sont incorporés dans le design qui est tout à fait réjouissant pour l'œil.

CLEAN SAILS

Un livre plutôt insolent avec un côté vibrant et à l'aspect rudimentaire qui vient compléter la complexité de sa poésie de style « machine à écrire ».

A REVISION OF FORWARD

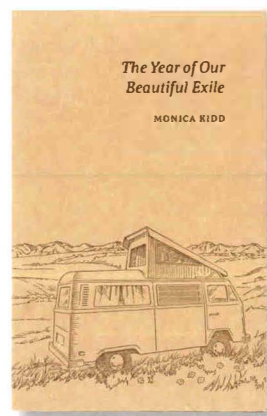
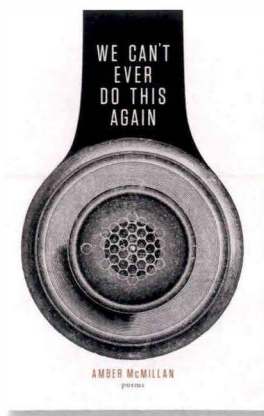
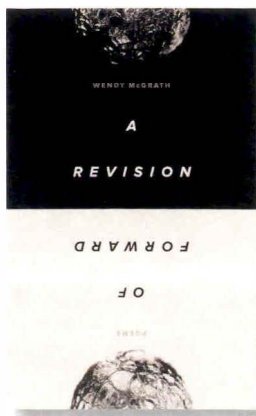
Un bel exemple de recueil de poèmes commercial qui prend des risques avec succès, sans doute inspiré par certains de ses propres poèmes. L'utilisation du noir et du blanc tout au long du livre est saisissante.

ROM COM

Un ouvrage très accessible, « kitsch », mais pas vulgaire, avec une mignonne couverture et d'adorables auteurs.

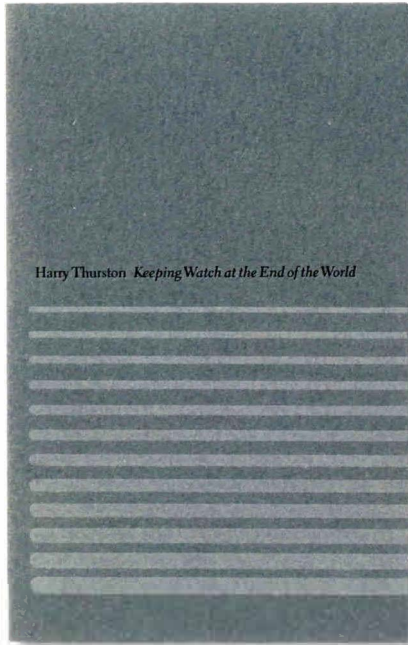
WE CAN'T EVER DO THIS AGAIN

La couverture propose un objet banal sous un angle rafraîchissant et ingénieux, pendant que l'intérieur fait preuve d'habileté et de bon jugement.



FIRST PRIZE

PREMIER PRIX



TITLE | TITRE

Keeping Watch at the End of the World

DESIGNER | CONCEPTION GRAPHIQUE

Andrew Steeves

AUTHOR | AUTEUR

Harry Thurston

PUBLISHER | MAISON D'ÉDITION

Gaspereau Press

PRINTER | IMPRIMEUR

Gaspereau Press

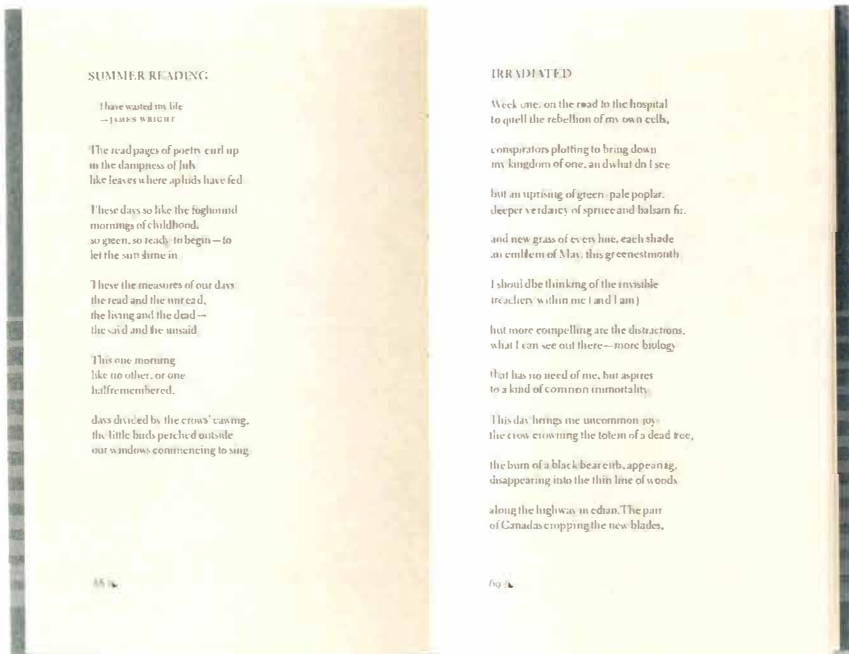
TYPEFACE | POLICE DE CARACTÈRES

Electra

TRIM SIZE | FORMAT MASSICOTÉ

130 x 220 mm.

ISBN 9781554471447



SUMMER READING.

I have wasted my life
—JAMES WRIGHT

The read pages of poetry curl up
in the dampness of July
like leaves where aphids have fed.

These days so like the foghorned
mornings of childhood,
so green, so ready to begin—to
let the sun shine in.

These the measures of our days
the read and the unread,
the living and the dead—
the said and the unsaid.

This one morning
like no other, or one
halfremembered.

days divided by the crows' cawing,
the little birds perched outside
our windows commencing to sing.

55

IRRADIATED

Week one: on the road to the hospital
to quell the rebellion of my own cells,

conspirators plotting to bring down
my kingdom of one, and what do I see

but an uprising of green, pale poplar,
deeper veridacity of spruce and balsam fir,

and new grass of every hue, each shade
an emblem of May, this greenest month.

I should be thinking of the invisible
treachery within me (and I am)

but more compelling are the distractions,
what I can see out there—more biology

that has no need of me, but aspires
to a kind of common immortality.

This day brings me uncommon joy—
the crow crowning the totem of a dead tree,

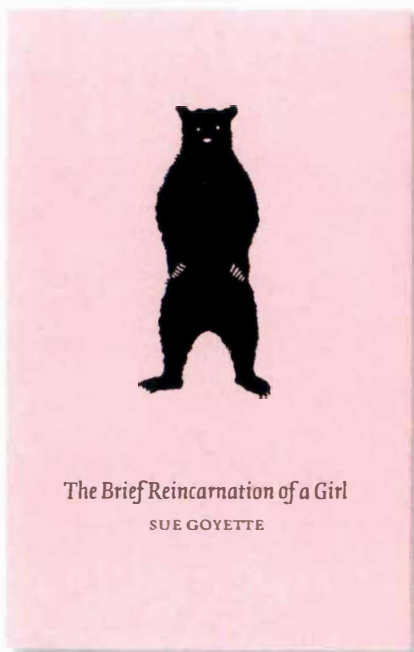
the burn of a black bear cub, appearing,
disappearing into the thin line of woods,

along the highway in edman. The part
of Canada cropping the new blades,

69

SECOND PRIZE

DEUXIÈME PRIX



TITLE | TITRE

The Brief Reincarnation of a Girl

DESIGNER | CONCEPTION GRAPHIQUE

Andrew Steeves

AUTHOR | AUTEUR

Sue Goyette

PUBLISHER | MAISON D'ÉDITION

Gaspereau Press

ILLUSTRATOR | ILLUSTRATION

George Walker

(Wood engraving | Gravure sur bois)

PRINTER | IMPRIMEUR

Gaspereau Press

TYPEFACE | POLICE DE CARACTÈRES

Quadrat

TRIM SIZE | FORMAT MASSICOTÉ

130 x 220 mm.

ISBN 9781554471461

26

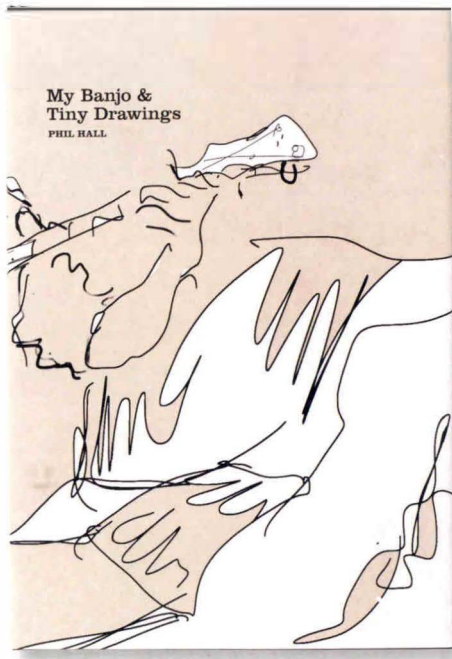
Poverty was taunting the girl's father's fire. Did he warn a trainings, a poverty asked and the father sizzled in his seat. Order, the judge yelled. Did he want some pants? The father slumped and the fire in his crotch flared. Order, the judge yelled and the father sat up, trying to hide the fire from the judge who had already warned him about open flames in his courtroom. Poverty gobbled up the father's shame for its salt. The lawyer asked the doctor if the girl had exhibited other behaviour that warranted increasing her dosage from a single pill to an entire orchestra complete with theseveral trumpets she had been given to drown out her own loudness. She suffered anxiety, the doctor told the jury, as well as rage and low self-esteem. Objection, the courtroom yelled, to which the lawyers objected and the judge pounded on the doctor's prescription pad for order and then called a recess so he could take a piss and look out at the parking lot from his office. Often, he'd been described as being a little Zen.

27

The jury went to their room to stretch their legs. One of the jurors wanted to know if anyone else had seen the doctor clear her throat of her siblings and their trophies, but the rest of them had been watching the father tend his fire. They agreed that he was a guy who needed professional help. No wonder the girl couldn't sleep, one of the jurors said, her father was literally on fire. That had to bother her, they agreed. And the fire is in his crotch, another juror exclaimed, and he's feeding it with young girls dressed to play tennis. And those short shorts, a juror whistled, that guy needs a hobby. One of the jurors cleared her throat of her grandmother's crochet hook and offered that she once thought she was a turtle. They all looked at her. A turtle? That's nothing, another juror added, he used to think he was a backhoe. A backhoe? Because the door was closed, poverty couldn't come in and turn off the faucet. One of them thought that they were reincarnated and used to be a saint. One of them wished he could have been blue, he thought blue was the best colour when he was a kid. Another thought the donkey on his father's farm could understand him when he talked. The juror recounted how the donkey's eyes were a cross between Jesus and Santa and the donkey forgave him for everything including stealing his sister's money the time she lost her tooth.

THIRD PRIZE

TROISIÈME PRIX



TITLE | TITRE

My Banjo & Tiny Drawings

DESIGNER | CONCEPTION GRAPHIQUE

Tatjana Petkovic

AUTHOR | AUTEUR

Phil Hall

PUBLISHER | MAISON D'ÉDITION

Flat Singles Press

ILLUSTRATOR | ILLUSTRATION

Stuart Kinmond

PRINTER | IMPRIMEUR

Coach House Printing

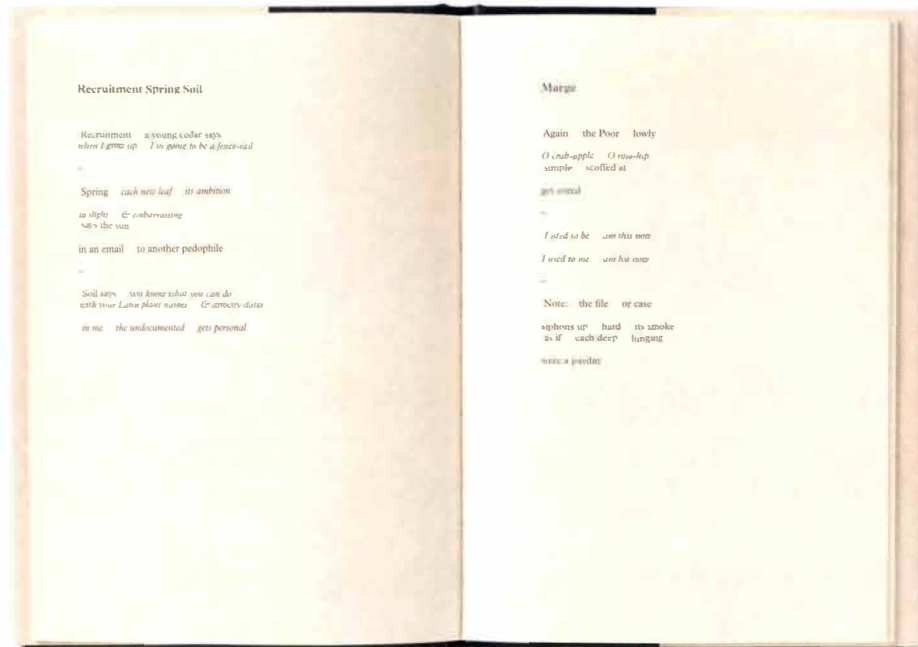
TYPEFACES | POLICES DE CARACTÈRES

Claredon Lt Std

Plantin Std

TRIM SIZE | FORMAT MASSICOTÉ

155 x 223 mm.



Recruitment Spring Soil

Recruitment a young cedar says
when I grow up I'm going to be a fence-sid

Spring each new leaf its ambition
is slight & embarrassing
like the sun

in an email to another pedophile

Soil says why blame what you can do
with your Latin plant names & atrocious dates
in me the undocumented gets personal

Marge

Again the Poor lowly
O crab-apple O rose-hip
simple scuffed at

get mixed

I tried to be with this man

I used to me with his now

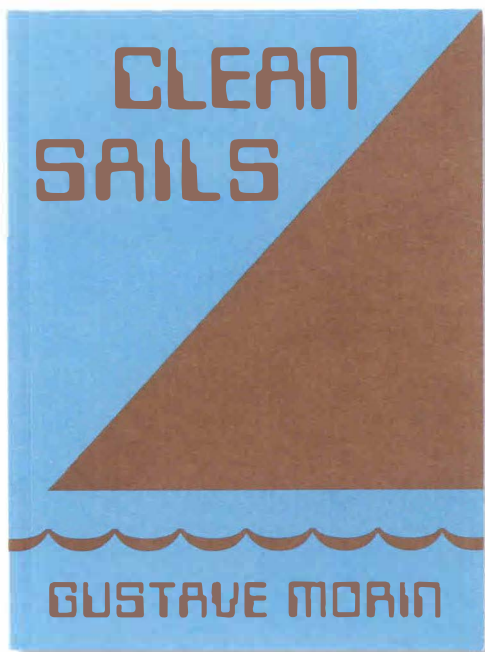
Note: the file or case

siphons up hard its smoke
as if each deep lunging

writes a jaybird

HONOURABLE MENTION

MENTION HONORABLE



TITLE | TITRE

Clean Sails: Typewriter Poems from the Sun Parlour of Canada

DESIGNERS | CONCEPTION GRAPHIQUE

Mark Laliberte (Obscure Design)
Gustave Morin

AUTHOR | AUTEUR

Gustave Morin

PUBLISHER | MAISON D'ÉDITION

New Star Books

PRINTER | IMPRIMEUR

Imprimerie Gauvin

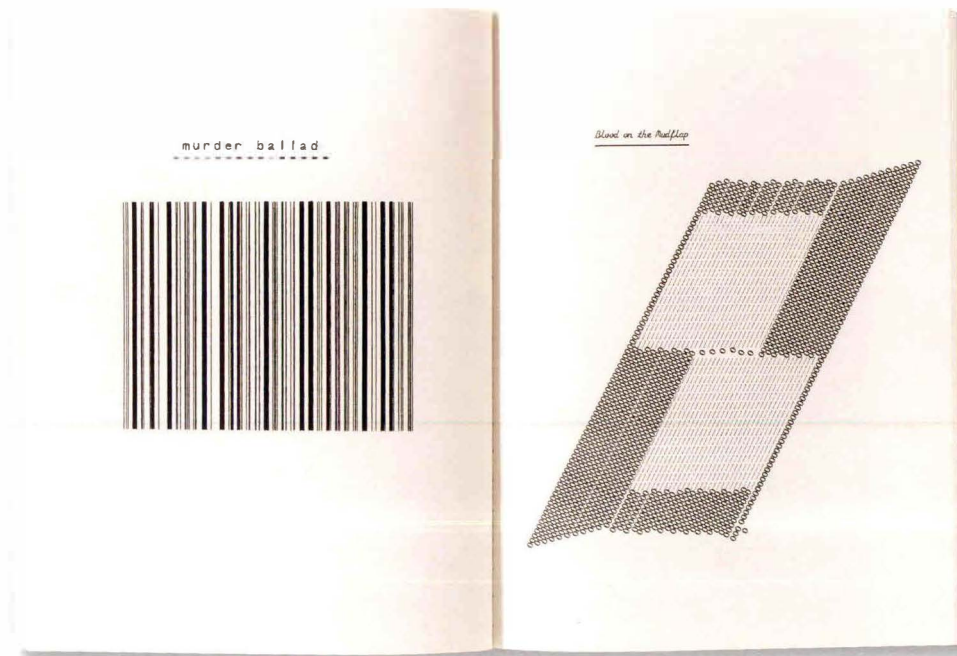
TYPEFACES | POLICES DE CARACTÈRES

Baskerville
Data 70

TRIM SIZE | FORMAT MASSICOTÉ

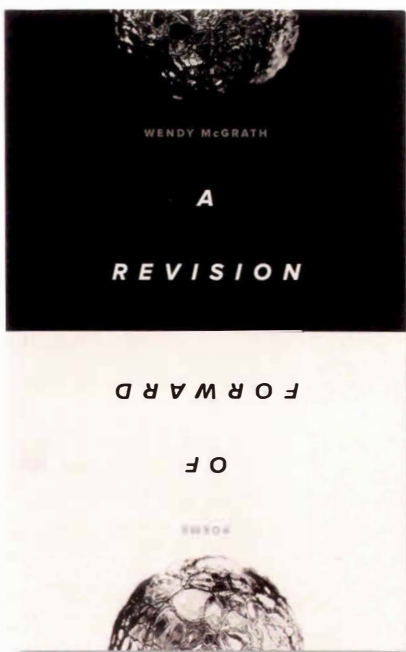
160 x 220 mm.

ISBN 9781554201082



HONOURABLE MENTION

MENTION HONORABLE



TITLE | TITRE
A Revision of Forward

DESIGNER | CONCEPTION GRAPHIQUE
Natalie Olsen (Kisscut Design)

AUTHOR | AUTEUR
Wendy McGrath

PUBLISHER | MAISON D'ÉDITION
NeWest Press

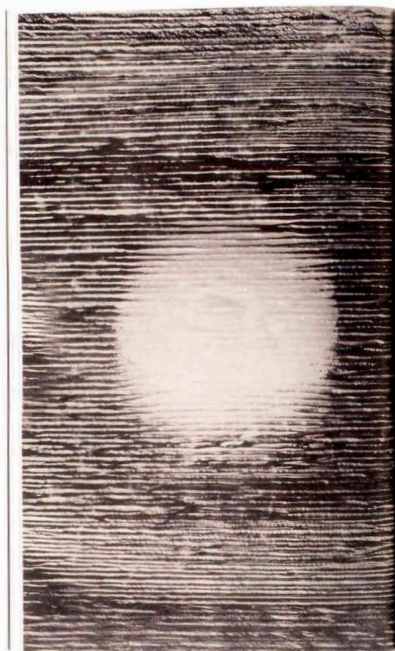
ILLUSTRATOR | ILLUSTRATION
Walter Jule

PRINTER | IMPRIMEUR
Houghton Boston Printers

TYPEFACES | POLICES DE CARACTÈRES
Freight Text
Proxima Nova

TRIM SIZE | FORMAT MASSICOTÉ
140 x 220 mm.

ISBN 9781926455372



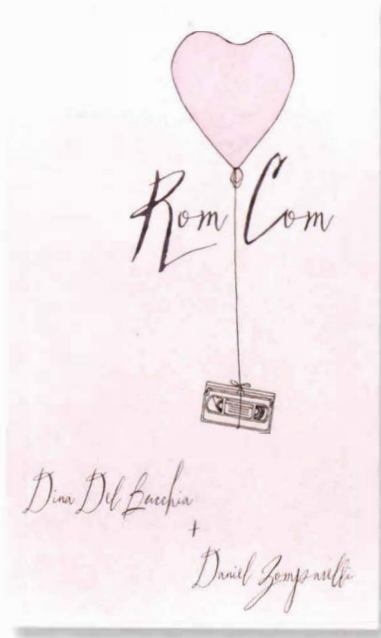
A REVISION OF FORWARD

stay want
 hold a disappearing song
 outside
 the impermanence of water
 the persistence of the moon
 look the other way for a truth
 not a thin-skinned lie
 O love

O love
 you are a thin-skinned lie
 a truth told to look the other way
 persistence of the moon
 impermanence of water
 outside
 hoking a song already disappearing
 want to stay?

HONOURABLE MENTION

MENTION HONORABLE



TITLE | TITRE

Rom Com

DESIGNERS | CONCEPTION GRAPHIQUE

Typesmith
Chloë Filson

AUTHORS | AUTEURS

Dina Del Bucchia
Daniel Zomparelli

PUBLISHER | MAISON D'ÉDITION

Talon Books

ILLUSTRATOR | ILLUSTRATION

Alan Hindle (Cover | Couverture)
Alana Green (Paper dolls | Poupées en papier)

PRINTER | IMPRIMEUR

Houghton Boston

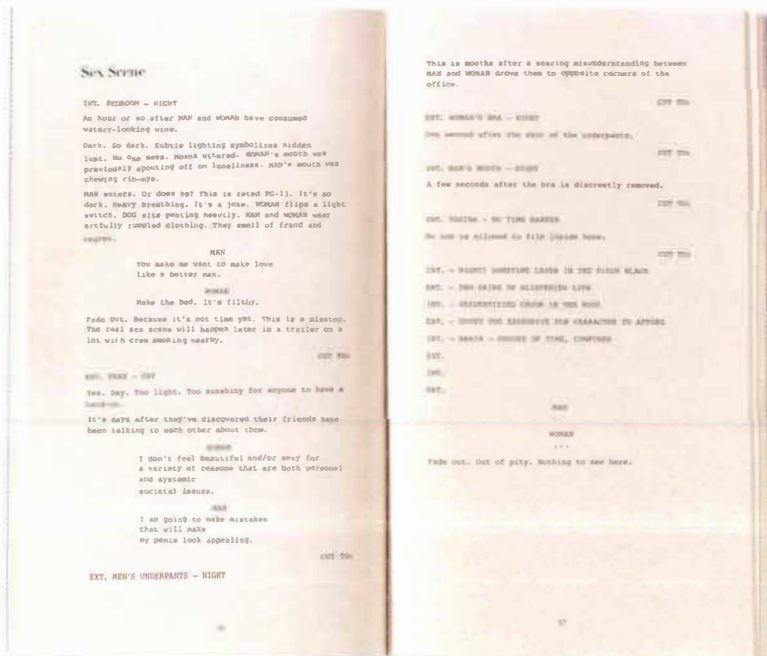
TYPEFACE | POLICE DE CARACTÈRES

Bembo

TRIM SIZE | FORMAT MASSICOTÉ

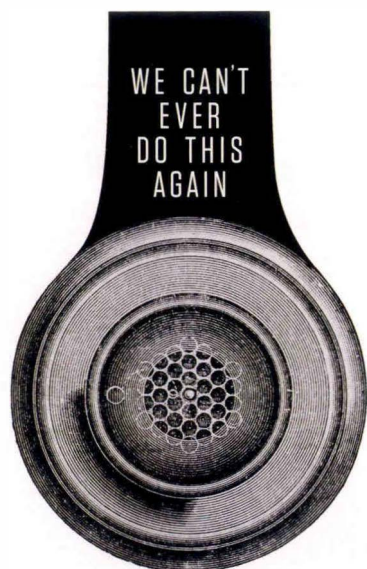
130 x 220 mm.

ISBN 978-88922960-0



HONOURABLE MENTION

MENTION HONORABLE



AMBER McMILLAN
poems

TITLE | TITRE

We Can't Ever Do This Again: Poems

DESIGNER | CONCEPTION GRAPHIQUE

Natalie Olsen (Kisscut Design)

AUTHOR | AUTEUR

Amber McMillan

PUBLISHER | MAISON D'ÉDITION

Wolsak and Wynn

PRINTER | IMPRIMEUR

Coach House Printing

TYPEFACE | POLICE DE CARACTÈRES

Mercury Text (Hoefler & Co.)

TRIM SIZE | FORMAT MASSICOTÉ

140 x 220 mm.

ISBN 9781894987998

SONNET XVI

Open your eyes and face me. Draw
your free hands from your pockets
and turn your pirate jaw down more.
Sink every penny on the long shot
and quit stalling, it's spiveopathic.
Unfasten these high horses and give
up the paper route. Of that I'm sure
Rake up those newspaper, science-fair
remodels and build them higher.
Think about the kids and stop bitching,
so loudly, so longly, into half-hung
closet doors between adjoining rooms.
Talk better. Say more things, and be
easier on people. I'm not mad.

30

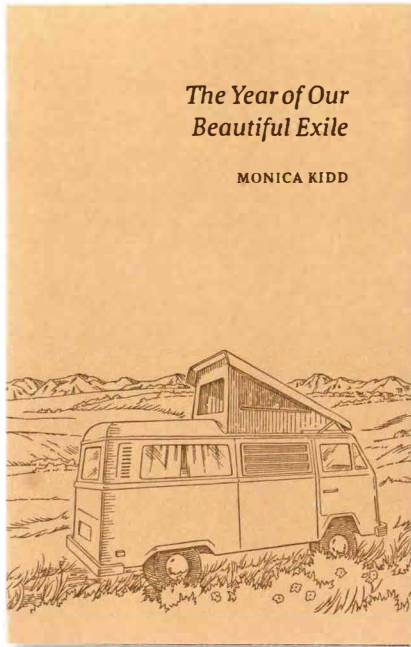
THE ADULTERER

On particularly busy days I leave the washing up
until the end of the day, into the evening, because
by then the air is cool and the soap-water in the sink
remains warm to the touch. The house is quiet save for
the low, hand-held radio heard from the neighbour's yard,
and with the window open and the sink positioned
where it is, a breeze will wind in and wrap itself around
my feet and up my legs, along my back. I line the drying
rack with the rinsed plates first, then cups, then any pots
or pig pans on top. Alongside every thing goes the cutlery.
Not always, but often I have used the broken blue mug
in the morning and have left it all day in the sink to be
washed last of all. The truth is it can't really be used —
whatever goes in just falls back out through the crack.

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HONOURABLE MENTION

MENTION HONORABLE



TITLE | TITRE

The Year of Our Beautiful Exile

DESIGNER | CONCEPTION GRAPHIQUE

Andrew Steeves

AUTHOR | AUTEUR

Monica Kidd

PUBLISHER | MAISON D'ÉDITION

Gaspereau Press

ILLUSTRATOR | ILLUSTRATION

Jack McMaster (Drawing | Dessin)

PRINTER | IMPRIMEUR

Gaspereau Press

TYPEFACE | POLICE DE CARACTÈRES

Leo

TRIM SIZE | FORMAT MASSICOTÉ

130 x 220 mm.

ISBN 9781554471430



how we die without appetite
and the way we live with hangovers
Our conscience eats bread like another kind of dying

RICHARD BERLIN

BUFFALO JUMP

Here, in the land of rocks and empty sand,
the river tugs lazily at its long johns.
Turkey vultures skulk in their ominous capes,
bones lie belly up to the sun.

She presided here as a girl
chasing horses and little feet.
Sixty years later, a husband
gone, and a daughter, and still
the plaintive smile of the sky.

She became weightless with time.
Her bird's legs gobbled the cliffs
and her mind grew ravenous for Latin.
We went to her as children would, hoping,
as if walking were a prayer.

Until a little bomb dropped
in the vault of her skull,
left her in a chair
in a room, in a house.

The wind paces
just outside the window.

HARMLESS

The mysterious, late-night look is flawlessly executed in this intriguing book. The typography is very well done, especially the simplicity of the chapter titles, which, in a brilliant touch, get increasingly dark throughout the book.

I AM WHAT I AM BECAUSE YOU ARE WHAT YOU ARE
A lovely and elegant design. The strong diagonal lines add vibrancy, and the colour of the excellent title page connects well with the cover.

THE SOCIETY OF EXPERIENCE

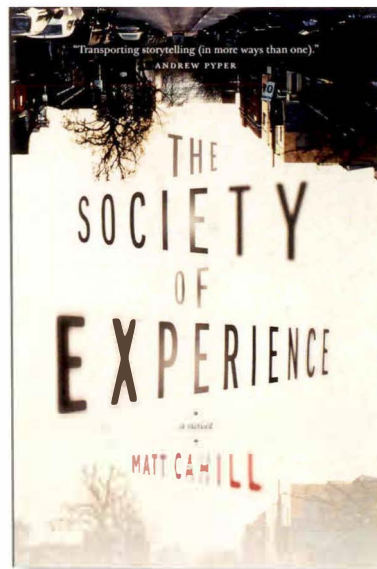
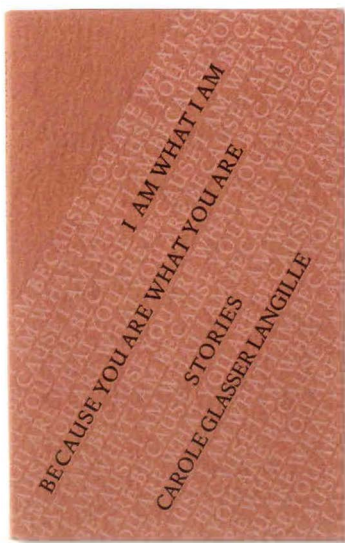
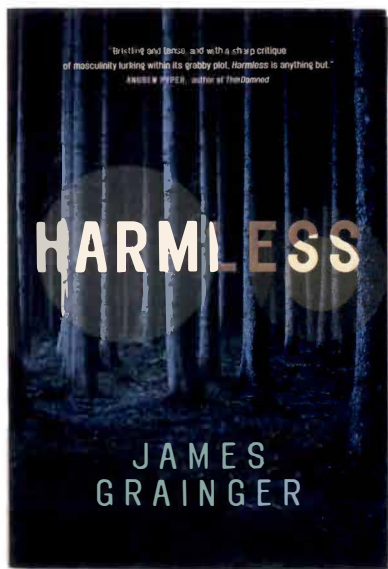
The designer clearly put a great deal of careful consideration into every element of the interior. The result is engaging, with many cute choices and small touches that make you look twice, such as custom folios on each page.

THE SWALLOWS UNCAGED: A NARRATIVE IN
EIGHT PANELS

The cover is striking and the type is expertly handled. The book as a whole strikes a fine balance between visual interest and solid craftsmanship.

GERMAN MILLS

Period pieces can sometimes seem mere imitations, but that is not the case here—this book captures the spirit of the time it portrays in an authentic way. A solid, skillful design, especially the wonderful title page.



HARMLESS

L'allure mystérieuse de fin de soirée de ce livre intrigant est réalisée avec brio. La typographie est très bien faite, surtout la simplicité des titres de chapitres qui, grâce à une touche exceptionnelle, s'assombrit tout au long du livre.

I AM WHAT I AM BECAUSE YOU ARE WHAT YOU ARE

Une conception graphique jolie et raffinée. Les lignes diagonales prononcées apportent de l'enthousiasme et la couleur de l'excellente page de titre s'harmonise bien avec la couverture.

THE SOCIETY OF EXPERIENCE

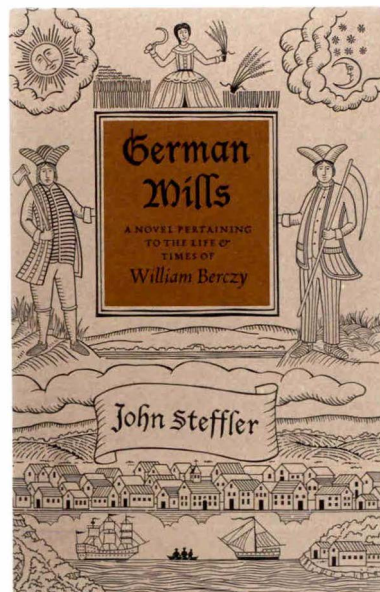
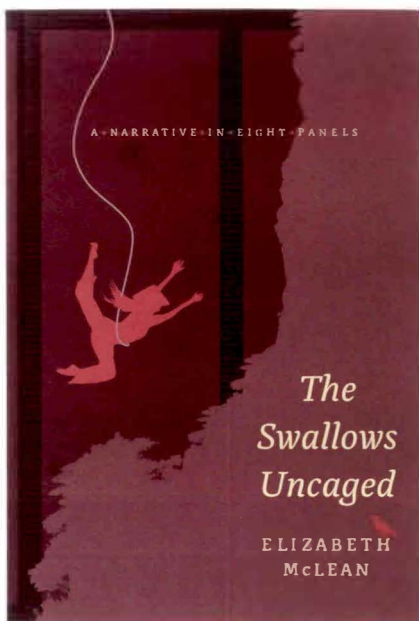
De façon évidente, la conceptrice a étudié avec énormément de soin chaque élément de l'intérieur du livre. Le résultat est invitant, comportant de nombreux choix mignons avec une petite touche qui nous amène à nous arrêter deux fois plutôt qu'une aux folios individualisés à chaque page, par exemple.

THE SWALLOWS UNCAGED: A NARRATIVE IN EIGHT PANELS

La couverture est saisissante et les caractères sont habilement traités. Dans l'ensemble, le livre offre un bel équilibre entre l'intérêt qu'apporte le visuel et le travail artistique continu.

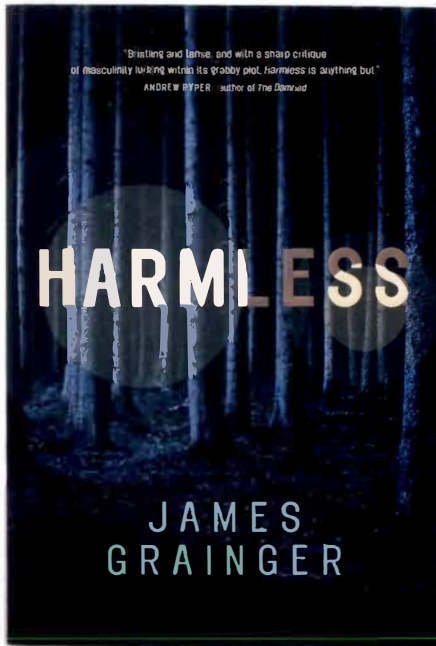
GERMAN MILLS

Les scènes d'époque semblent parfois n'être qu'une pâle imitation, ce qui n'en est rien dans ce cas-ci; ce livre saisit l'esprit du temps qu'il dépeint de façon authentique. La conception graphique est puissante et habile, notamment celle de la page de titre.



FIRST PRIZE

PREMIER PRIX



TITLE | TITRE

Harmless

DESIGNER | CONCEPTION GRAPHIQUE

Terri Nimmo

AUTHOR | AUTEUR

James Grainger

PUBLISHER | MAISON D'ÉDITION

McClelland & Stewart

PRINTER | IMPRIMEUR

Berryville Graphics

TYPEFACES | POLICES DE CARACTÈRES

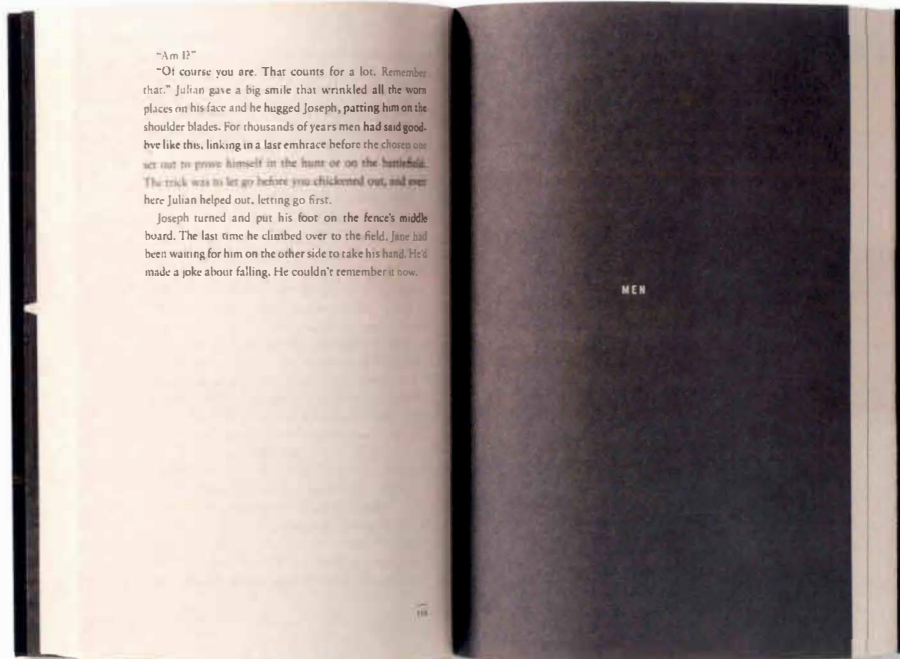
Sabon

Elephant

TRIM SIZE | FORMAT MASSICOTÉ

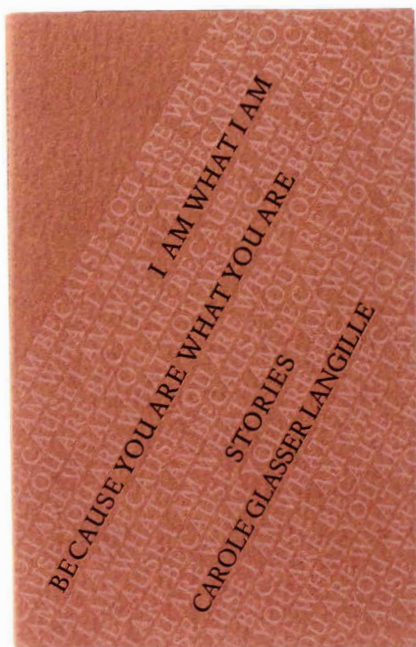
140 x 210 mm.

ISBN 9780771036699



SECOND PRIZE

DEUXIÈME PRIX



TITLE | TITRE

I Am What I Am Because You Are
What You Are

DESIGNER | CONCEPTION GRAPHIQUE

Andrew Steeves

AUTHOR | AUTEUR

Carole Glasser Langille

PUBLISHER | MAISON D'ÉDITION

Gaspereau Press

PRINTER | IMPRIMEUR

Gaspereau Press

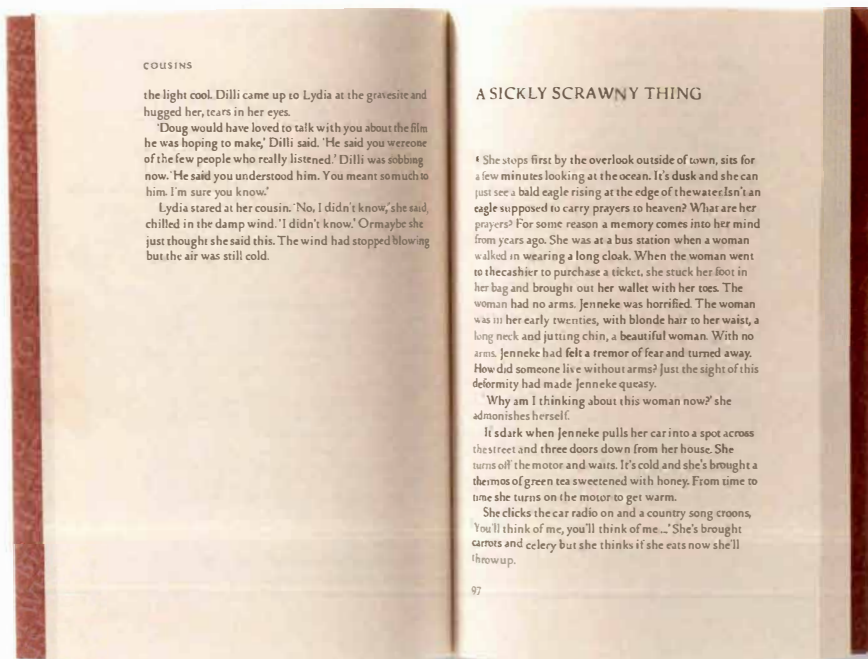
TYPEFACE | POLICE DE CARACTÈRES

Emerson

TRIM SIZE | FORMAT MASSICOTÉ

130 x 200 mm.

ISBN 9781554471492



COUSINS

the light cool. Dilli came up to Lydia at the gravesite and hugged her, tears in her eyes.

'Doug would have loved to talk with you about the film he was hoping to make,' Dilli said. 'He said you were one of the few people who really listened.' Dilli was sobbing now. 'He said you understood him. You meant so much to him. I'm sure you know.'

Lydia stared at her cousin. 'No, I didn't know,' she said, chilled in the damp wind. 'I didn't know.' Or maybe she just thought she said this. The wind had stopped blowing but the air was still cold.

A SICKLY SCRAWNY THING

She stops first by the overlook outside of town, sits for a few minutes looking at the ocean. It's dusk and she can just see a bald eagle rising at the edge of the water. Isn't an eagle supposed to carry prayers to heaven? What are her prayers? For some reason a memory comes into her mind from years ago. She was at a bus station when a woman walked in wearing a long cloak. When the woman went to the cashier to purchase a ticket, she stuck her foot in her bag and brought out her wallet with her toes. The woman had no arms. Jenneke was horrified. The woman was in her early twenties, with blonde hair to her waist, a long neck and jutting chin, a beautiful woman. With no arms. Jenneke had felt a tremor of fear and turned away. How did someone live without arms? Just the sight of this deformity had made Jenneke queasy.

'Why am I thinking about this woman now?' she admonishes herself.

It is dark when Jenneke pulls her car into a spot across the street and three doors down from her house. She turns off the motor and waits. It's cold and she's brought a thermos of green tea sweetened with honey. From time to time she turns on the motor to get warm.

She clicks the car radio on and a country song croons. 'You'll think of me, you'll think of me...' She's brought carrots and celery but she thinks if she eats now she'll throw up.

THIRD PRIZE (TIE)

TROISIÈME PRIX (EX AEQUO)

TITLE | TITRE

The Society of Experience

DESIGNER | CONCEPTION GRAPHIQUE

Ingrid Paulson

AUTHOR | AUTEUR

Matt Cahill

PUBLISHER | MAISON D'ÉDITION

Wolsak and Wynn

PHOTOGRAPHER | PHOTOGRAPHIE

Matt Cahill

PRINTER | IMPRIMEUR

Ball Media

TYPEFACES | POLICES DE CARACTÈRES

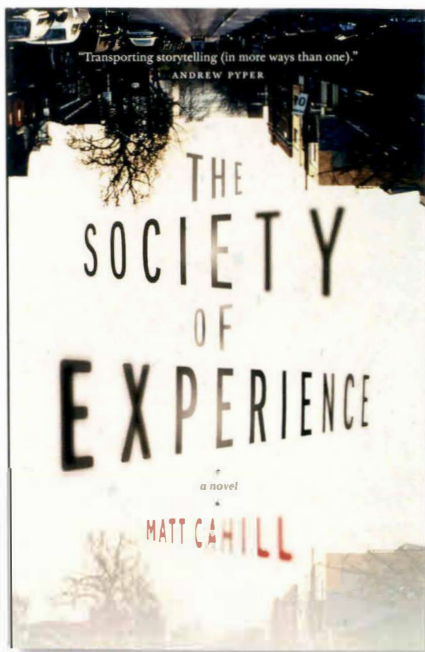
Baskerville 10

Gotham

TRIM SIZE | FORMAT MASSICOTÉ

140 x 210 mm.

ISBN 9781928088042



[Excerpt from "The Injured Cowboy and the Sheriff of the Mesa Jumanes" | Derrick van der Lem | September 17, 2006]

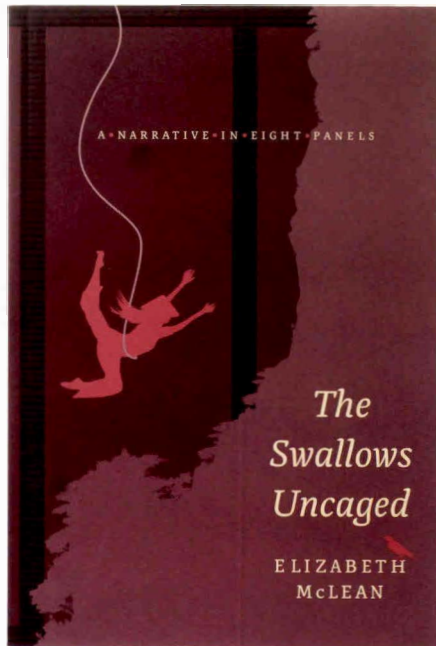
The Injured Cowboy was by no means a stranger to the sight of a town in fear, but when he approached Jicarillo, emaciated from his travels through the barren Mesa Jumanes, he had second thoughts about entering. There might as well have been a storm cloud over the town. Two wagons he'd passed, and two sets of miserable townfolk looked at him as if the sight of him only added to their misery.

If there was anything less sought-after in the cowboy's life on that scorched New Mexico plain, it was being the wrong stranger at the wrong time in a town that lynched to cure ills. But he needed rest, and his everlasting wounds needed their due attention.

Sheriff Cogill sat on the porch of a grain merchant, perched at a bend in the main road so he could view both of the main entrances to town. Seeing the stranger lunched in his saddle, over his mare, Alabelle, his clothes bleached by the sun, the holster on his belt, the sheriff came out and blocked their path. Not wanting any trouble, the cowboy tugged lightly on the reins. Alabelle resisted. She wanted to get out of the sun as badly as he did.

THIRD PRIZE (TIE)

TROISIÈME PRIX (EX AEQUO)



TITLE | TITRE

The Swallows Uncaged: a Narrative in Eight Panels

DESIGNER | CONCEPTION GRAPHIQUE

Natalie Olsen (Kisscut Design)

AUTHOR | AUTEUR

Elizabeth McLean

PUBLISHER | MAISON D'ÉDITION

Freehand Books

PRINTER | IMPRIMEUR

Friesens

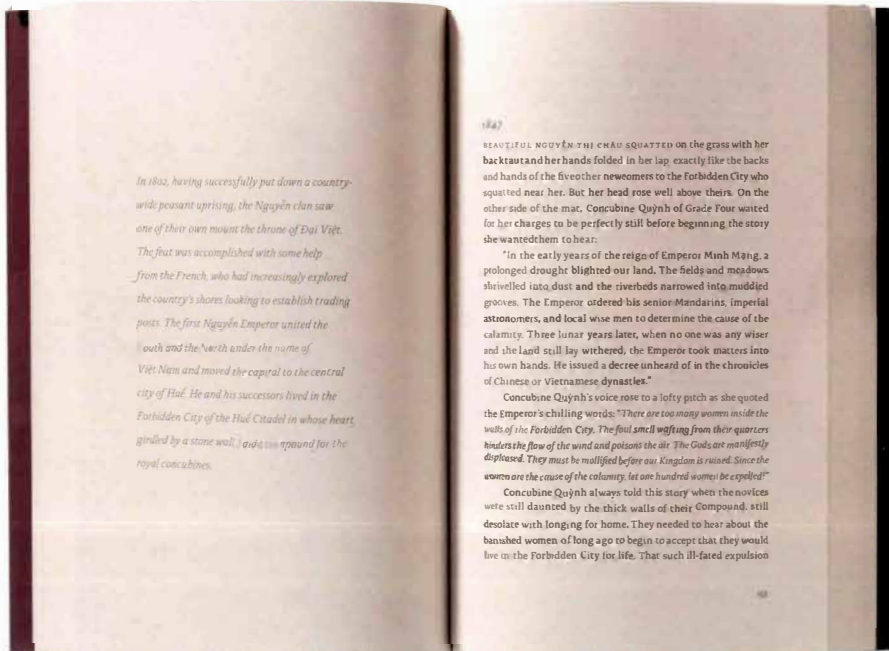
TYPEFACE | POLICE DE CARACTÈRES

Alda

TRIM SIZE | FORMAT MASSICOTÉ

150 x 230 mm.

ISBN 9781554812646



In 1802, having successfully put down a country-wide peasant uprising, the Nguyễn clan saw one of their own mount the throne of Đại Việt. The feat was accomplished with some help from the French, who had increasingly explored the country's shores looking to establish trading posts. The first Nguyễn Emperor united the south and the north under the name of Việt Nam and moved the capital to the central city of Huế. He and his successors lived in the Forbidden City of the Huế Citadel in whose heart, shielded by a stone wall, laid the ground for the royal concubines.

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BEAUTIFUL NGUYỄN THỊ CHÁU SQUATTED on the grass with her back to him and her hands folded in her lap, exactly like the backs and hands of the five other newcomers to the Forbidden City who squatted near her. But her head rose well above theirs. On the other side of the mat, Concubine Quynh of Grade Four waited for her charges to be perfectly still before beginning the story she wanted them to hear.

"In the early years of the reign of Emperor Minh Mạng, a prolonged drought blighted our land. The fields and meadows shrivelled into dust and the riverbeds narrowed into muddied grooves. The Emperor ordered his senior-Mandarin, imperial astronomers, and local wise men to determine the cause of the calamity. Three lunar years later, when no one was any wiser and the land still lay withered, the Emperor took matters into his own hands. He issued a decree unheard of in the chronicles of Chinese or Vietnamese dynasties."

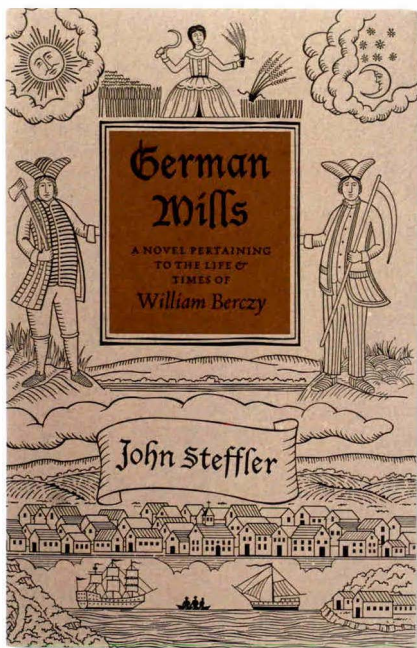
Concubine Quynh's voice rose to a lofty pitch as she quoted the Emperor's chilling words: "There are too many women inside the walls of the Forbidden City. The foul smell wafting from their quarters hinders the flow of the wind and poisons the air. The Gods are manifestly displeased. They must be mollified before our Kingdom is ruined. Since the women are the cause of the calamity, let one hundred women be expelled!"

Concubine Quynh always told this story when the novices were still daunted by the thick walls of their Compound, still desolate with longing for home. They needed to hear about the banished women of long ago to begin to accept that they would live in the Forbidden City for life. That such ill-fated expulsion

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HONOURABLE MENTION

MENTION HONORABLE



TITLE | TITRE

German Mills: a Novel Pertaining to the Life and Times of William Berczy

DESIGNER | CONCEPTION GRAPHIQUE

Andrew Steeves

AUTHOR | AUTEUR

John Steffler

PUBLISHER | MAISON D'ÉDITION

Gaspereau Press

ILLUSTRATOR | ILLUSTRATION

Jack McMaster (Drawing & Lettering | Dessins & Lettrage)

PRINTER | IMPRIMEUR

Gaspereau Press

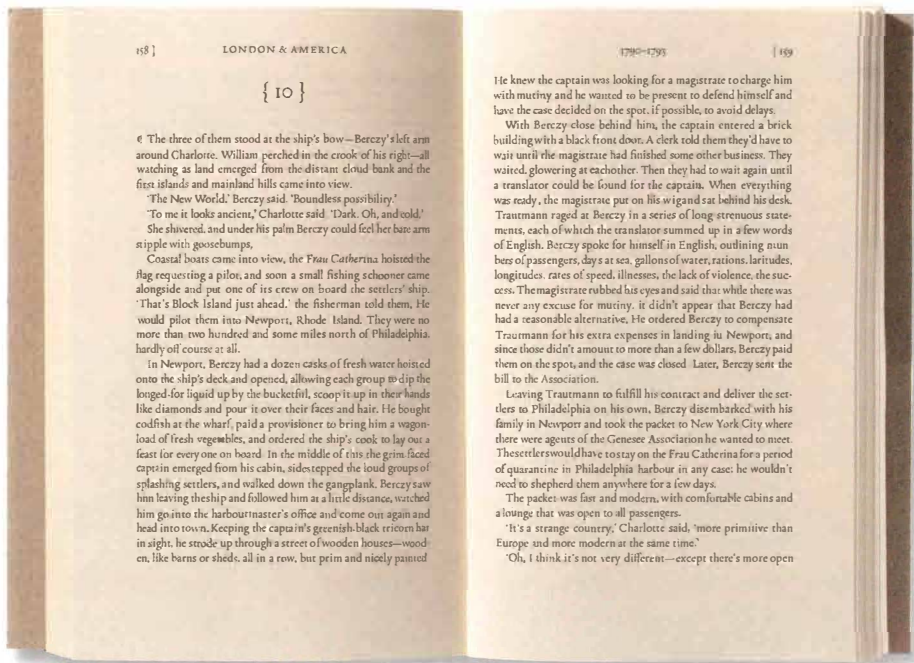
TYPEFACE | POLICE DE CARACTÈRES

Neacademia

TRIM SIZE | FORMAT MASSICOTÉ

140 x 220 mm.

ISBN 9781554471485





IN FLANDERS FIELDS: 100 YEARS

The great illustrations, gorgeous uncoated stock, and perfectly composed text helped this book run away from the field. Exquisite moments of colour are deployed to great effect among the dark ink on creme stock, creating both a peaceful reading experience and a sense of immediacy.

HECTOR MACLEAN

So much time and attention are evident in this clear and thoughtful design that the reader can not resist being pulled in. A fantastic book.

SIXTY: A DIARY OF MY SIXTY-FIRST YEAR

An extraordinarily compelling design—the 60 rolling over on the cover couldn't be more perfect—that surpasses expectations and disregards the expected tropes of the genre.

MY LIFE WITH TREES

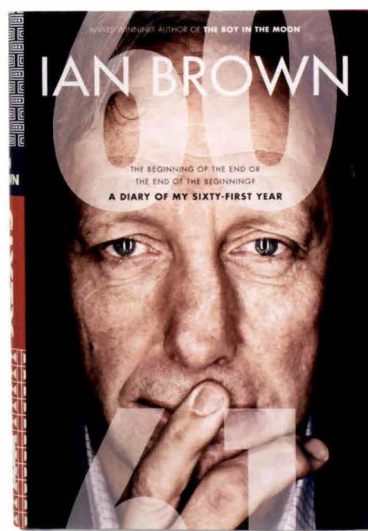
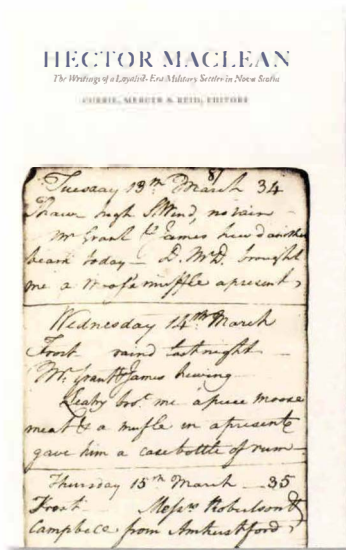
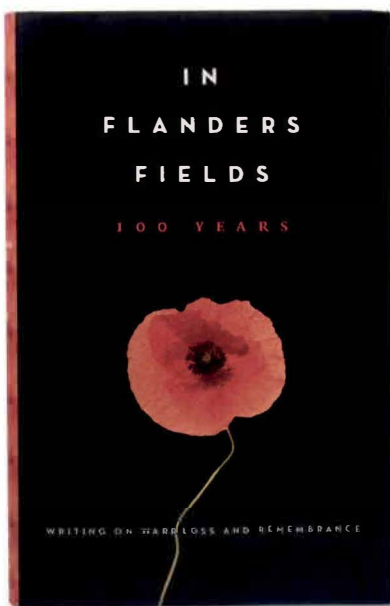
The highlight of this book is the exceptionally high quality illustrations, which look perfectly at home on the creme stock.

THE EDUCATION OF AUGIE MERASTY

A well-chosen format and sensitive design help the reader connect with this book to such an intimate degree that they may find themselves protective of it.

THE SCHOOL OF SOPHISTICATED DRINKING

Another example of a book that transcends the expectations of its genre through many interesting and unusual choices, especially the chapter starts.



IN FLANDERS FIELDS : 100 YEARS

Les magnifiques illustrations, le splendide papier non couché et le texte parfaitement rédigé ont fait que ce livre s'est démarqué du lot. Une profusion de couleurs d'un grand raffinement est déployée à travers l'encre sombre sur le papier crème, créant ainsi une expérience de lecture paisible au caractère imminent.

HECTOR MACLEAN

Fruit d'un considérable investissement évident de temps et d'attention, ce design clair et réfléchi fait que le lecteur ne peut résister à se laisser absorber par ce livre fantastique.

SIXTY: A DIARY OF MY SIXTY-FIRST YEAR

Un design incroyablement irrésistible; on n'aurait pu trouver mieux que l'idée parfaite du 60 qui défile sur la couverture. Cela dépasse toutes attentes et se démarque des tropes typiques.

MY LIFE WITH TREES

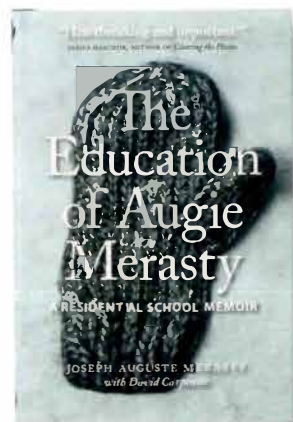
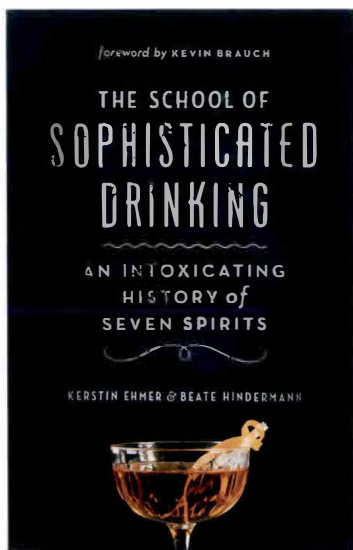
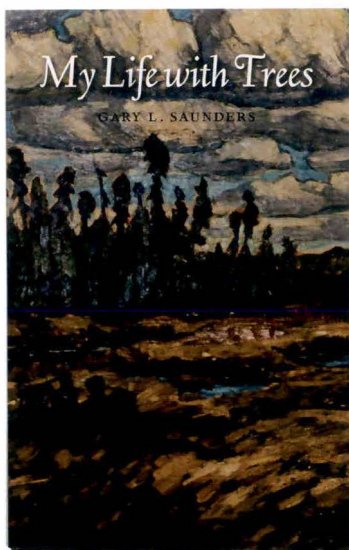
Le point marquant de cet ouvrage est la qualité exceptionnelle de ses illustrations sur papier crème, qui nous font sentir bien.

THE EDUCATION OF AUGIE MERASTY

Un format bien choisi et un design empreint de sensibilité aident le lecteur à entrer en contact intime avec ce livre à un niveau tel où il peut même en devenir le protecteur.

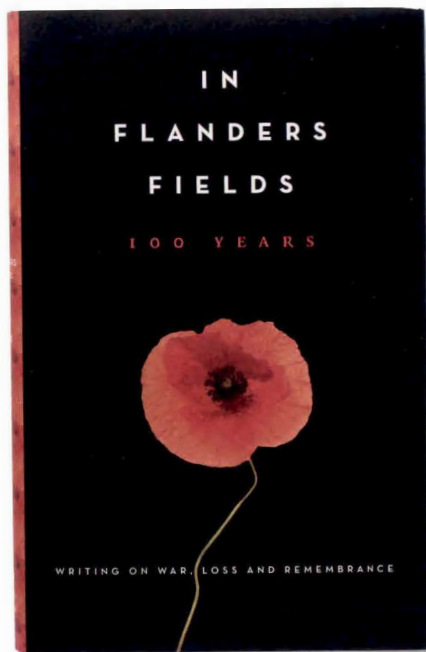
THE SCHOOL OF SOPHISTICATED DRINKING

Voici un autre exemple de livre qui transcende les attentes dans cette catégorie, grâce à de nombreux choix intéressants et inhabituels, notamment les débuts de chapitres.



FIRST PRIZE

PREMIER PRIX



TITLE | TITRE

In Flanders Fields, 100 Years:
Writing on War, Loss and Remembrance

DESIGNER | CONCEPTION GRAPHIQUE
CS Richardson

EDITOR | ÉDITEUR
Amanda Betts

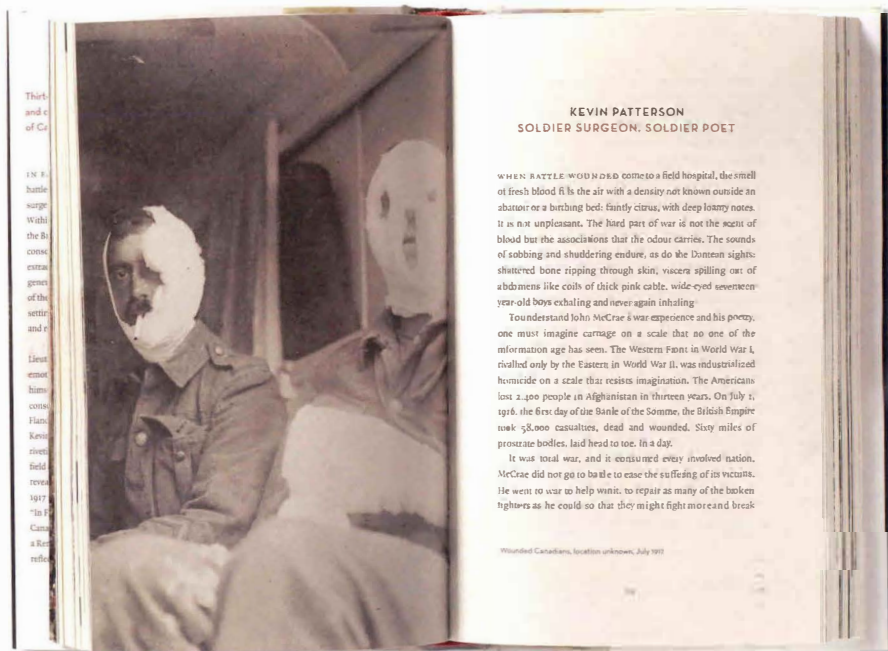
PUBLISHER | MAISON D'ÉDITION
Knopf Canada

PRINTER | IMPRIMEUR
Friesens

TYPEFACES | POLICES DE CARACTÈRES
Neutraface
Quadrat

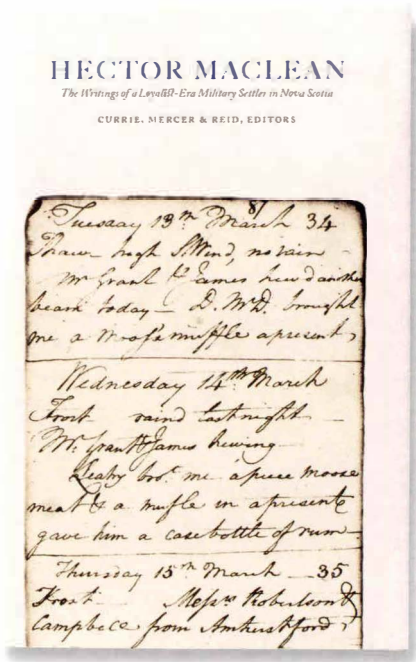
TRIM SIZE | FORMAT MASSICOTÉ
140 x 230 mm.

ISBN 9780345810274



SECOND PRIZE

DEUXIÈME PRIX



TITLE | TITRE
Hector Maclean: the Writings of a Loyalist-era Military Settler in Nova Scotia

DESIGNER | CONCEPTION GRAPHIQUE
Andrew Steeves

EDITORS | ÉDITEURS
Jo Currie
Keith Mercer
John G. Reid

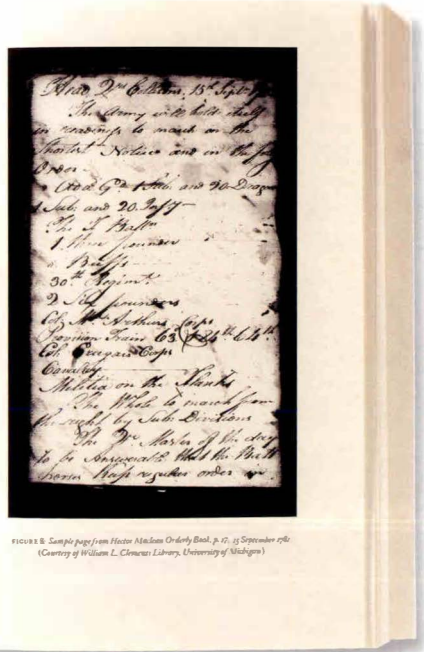
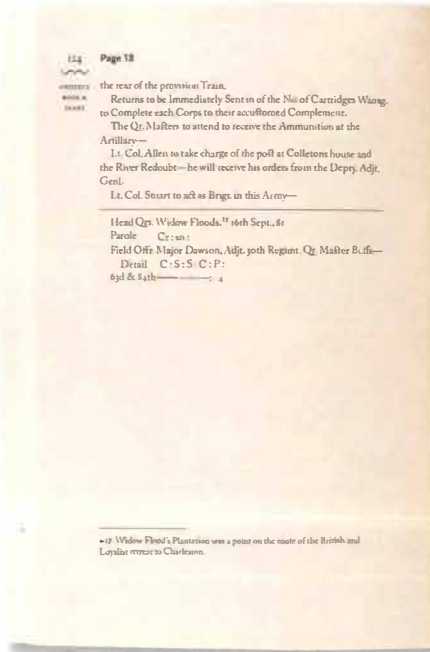
PUBLISHER | MAISON D'ÉDITION
Gaspereau Press

PRINTER | IMPRIMEUR
Gaspereau Press

TYPEFACES | POLICES DE CARACTÈRES
Caslon
Big Caslon

TRIM SIZE | FORMAT MASSICOTÉ
140 X 210 mm.

ISBN 9781554471522

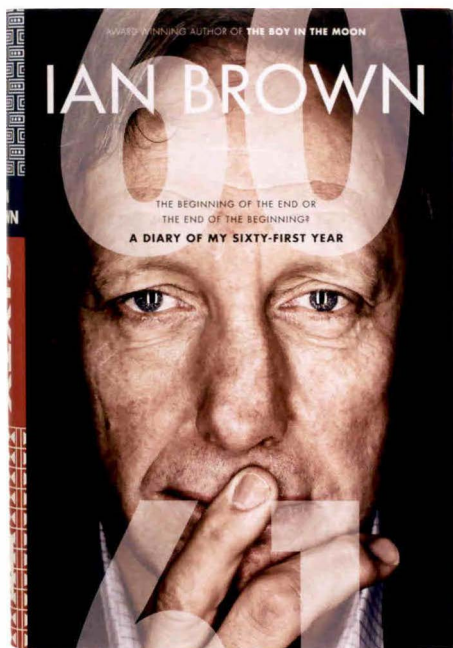


•17 Widow Flood's Platoon was a unit on the route of the British and Loyalist retreat to Charlottetown.

FIGURE 1 Sample page from Hector Maclean Orderly Book, p. 17, 15 September 1761 (Courtesy of William L. Clements Library, University of Michigan)

THIRD PRIZE

TROISIÈME PRIX



TITLE | TITRE

Sixty, a Diary of My Sixty-first Year:
The Beginning of the End, or The End of
the Beginning?

DESIGNER | CONCEPTION GRAPHIQUE

Terri Nimmo

AUTHOR | AUTEUR

Ian Brown

PUBLISHER | MAISON D'ÉDITION

Random House Canada

PHOTOGRAPHER | PHOTOGRAPHIE

William Ciccocioppo

PRINTERS | IMPRIMEURS

Coral Graphic Services (Cover & Jacket |
Couverture & Jaquette du livre)
Berryville Graphics (Text | Texte)

TYPEFACES | POLICES DE CARACTÈRES

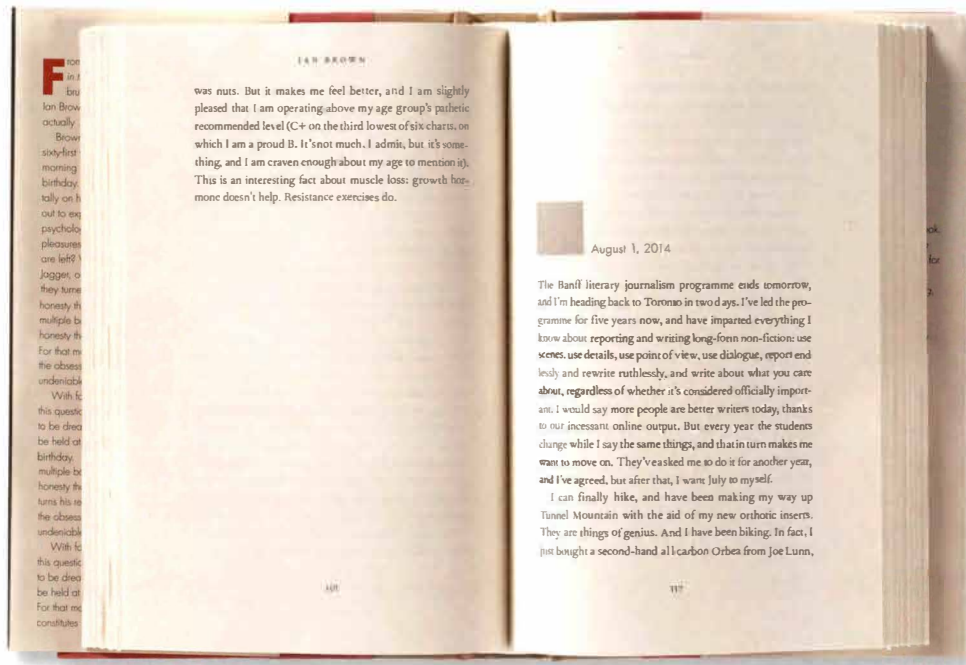
Futura

Fournier

TRIM SIZE | FORMAT MASSICOTÉ

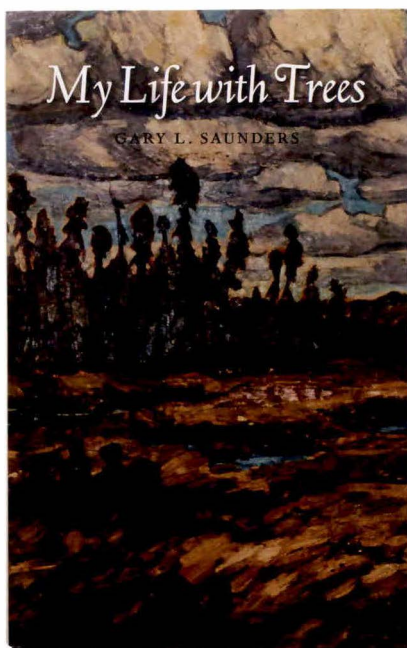
140 x 200 mm.

ISBN 9780307362841



HONOURABLE MENTION

MENTION HONORABLE



TITLE | TITRE

My Life With Trees: a Sylvan Journey

DESIGNER | CONCEPTION GRAPHIQUE

Andrew Steeves

AUTHOR | AUTEUR

Gary L. Saunders

PUBLISHER | MAISON D'ÉDITION

Gaspereau Press

ILLUSTRATOR | ILLUSTRATION

Gary L. Saunders

PRINTERS | IMPRIMEURS

Gaspereau Press & Halcraft
(Jacket | Jaquette du livre)

TYPEFACE | POLICE DE CARACTÈRES

Deepdene

TRIM SIZE | FORMAT MASSICOTÉ

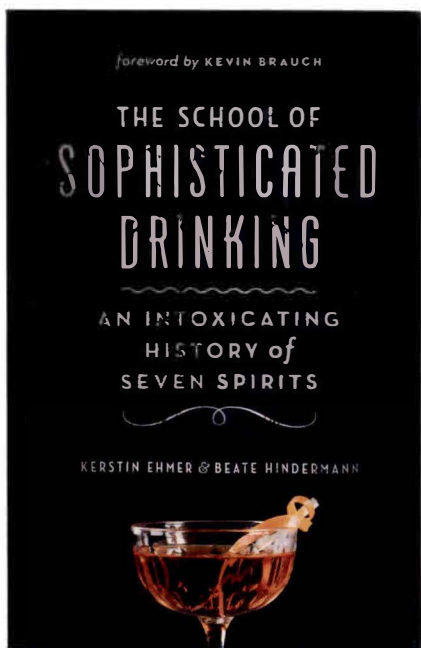
130 x 210 mm.

ISBN 9781554471515



HONOURABLE MENTION

MENTION HONORABLE



TITLE | TITRE

The School of Sophisticated Drinking:
an Intoxicating History of Seven Spirits

DESIGNERS | CONCEPTION GRAPHIQUE

Peter Cocking
Nayeli Jimenez

AUTHORS | AUTEURS

Kerstin Ehmer
Beate Hindermann

PUBLISHER | MAISON D'ÉDITION

Greystone Books

ILLUSTRATOR | ILLUSTRATION

Angela Dwyer

PHOTOGRAPHER | PHOTOGRAPHIE

John Sherlock

PRINTER | IMPRIMEUR

Friesens

TYPEFACES | POLICES DE CARACTÈRES

Leitura News
Neutraface
Northern Phoenix

TRIM SIZE | FORMAT MASSICOTÉ

140 x 210 mm.

ISBN 9781771641197



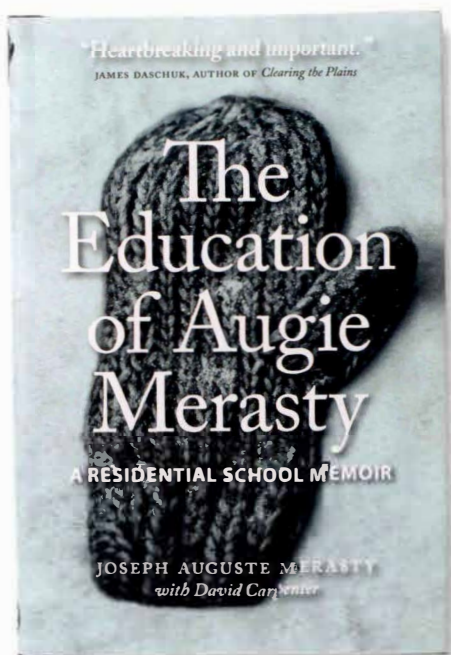
Fifth Semester

GIN

IULY, 1961. THE early morning sun catches a snow-white villa on the shore of Lake Como. Palms stretch out their glossy fronds against a towering backdrop of the Alps amidst cypresses and agaves bordering spacious gardens. Marble lions guard the entrances, their radiant white silhouettes cutting into the azure sky. The lobby of the property still lies cloaked in semidarkness. Enter the butler, Maurice. He finds his employer, the American industrialist Robert L. Talbot (played by Jack Hudson), not as usual on the terrace with a glass of champagne but swilling a gin and ice in the lobby. The press (as night had been hard and, for the visibly disheveled Talbot, sleepless. Playboy Talbot, or all people, was supposed to have been protecting the virtues of a group of teenage girls from the testosterone-driven clutches of young men. He had danced ex-stalkably in a bar, drank the up and coming Casanovas under the table, lost his feisty mistress, Lisa (Gina Lollobrigida), and fired his longtime friend and butler, who had landed him in trouble in the first place. Maurice asks Talbot if he should

HONOURABLE MENTION

MENTION HONORABLE



TITLE | TITRE

The Education of Augie Merasty:
a Residential School Memoir

DESIGNER | CONCEPTION GRAPHIQUE

Duncan Campbell

AUTHORS | AUTEURS

Joseph Auguste Merasty
with | avec l'aide de David Carpenter

PUBLISHER | MAISON D'ÉDITION

University of Regina Press

PRINTER | IMPRIMEUR

Friesens

TYPEFACES | POLICES DE CARACTÈRES

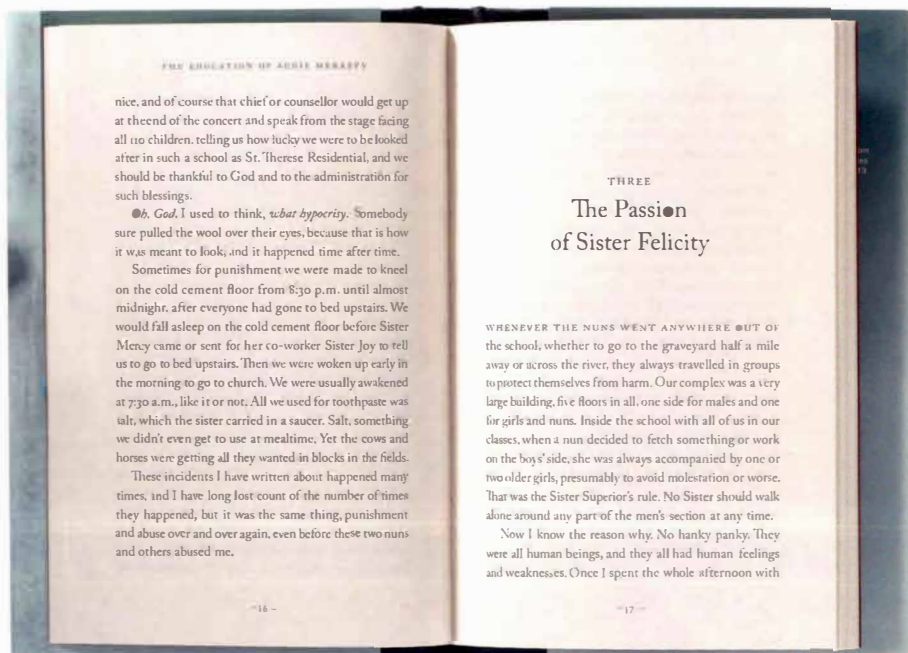
Adobe Caslon Pro

Adobe Myriad

TRIM SIZE | FORMAT MASSICOTÉ

110 x 160 mm.

ISBN 9780889773684



ALICE'S ADVENTURES IN WONDERLAND DECODED

A vivid and spectacular visual feast, with an abundance of stimulation on every page. The use of subtly different colours for the original text and the interpretations is both helpful and a joy to behold; there are similar delights hidden throughout the book, such as the Cheshire cat silhouette on the front endpapers and only its grin on the back. Even the design of the copyright page is beautiful and adds meaning.

WAREHOUSE JOURNAL, VOL. 24

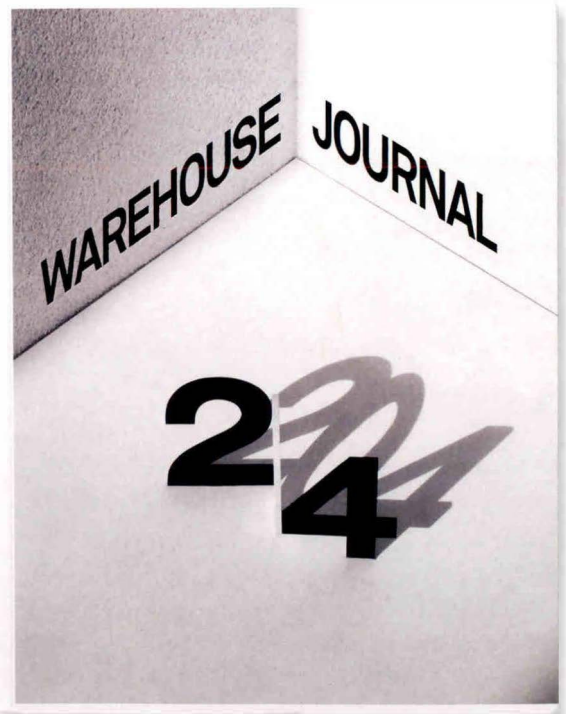
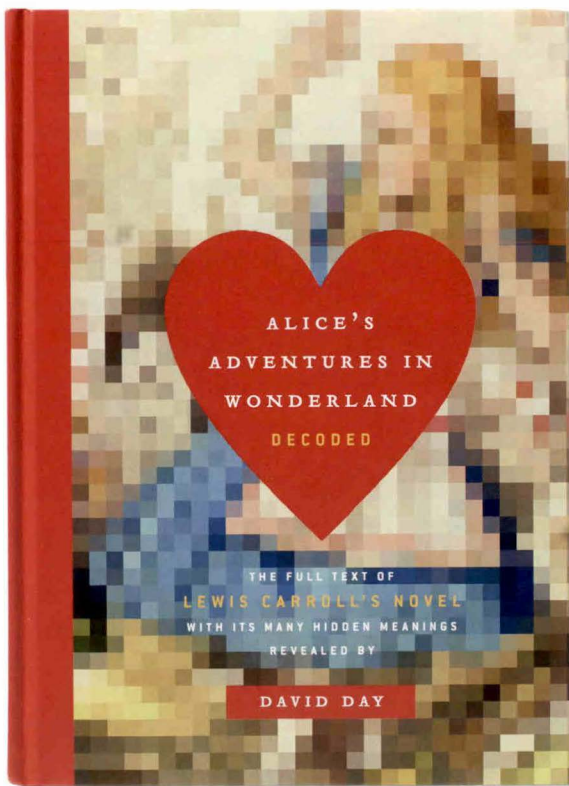
This superb presentation of very complex information stopped the judges in their tracks. It is a skillfully organized tour de force, exuberant in its "geekiness," and "quite the accomplishment."

CLOSING TIME

The visuals of this rich subject are treated respectfully, but also wrapped in an exciting package that makes the reader eager to turn each page. The structure throughout is logical and pleasing, and the opening sequence is perfectly paced.

THE WARD

The cover treatment breathes new life into an old photo, using an infographic-like approach to lend it a more contemporary feel. Colour throughout is used sparingly but strategically to great effect.



ALICE'S ADVENTURES IN WONDERLAND DECODED

Un festin visuel spectaculaire et vivant, avec une abondance de stimulations à chaque page. Tout en étant utile, l'usage subtil de couleurs différentes dans le texte original et les interprétations est un vrai bonheur pour les yeux. Tout au long du livre se cachent de tels délices comme la silhouette du chat de Cheshire sur la face interne des feuilles de garde ou son sourire apparaissant seul au dos du livre. Même la page des droits d'auteur est belle et ajoute du sens.

WAREHOUSE JOURNAL, VOL. 24

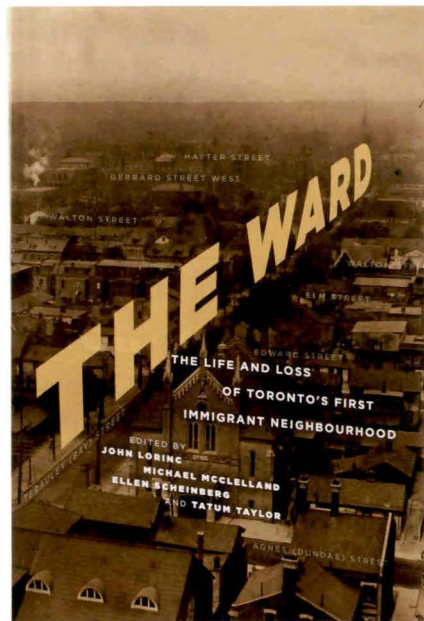
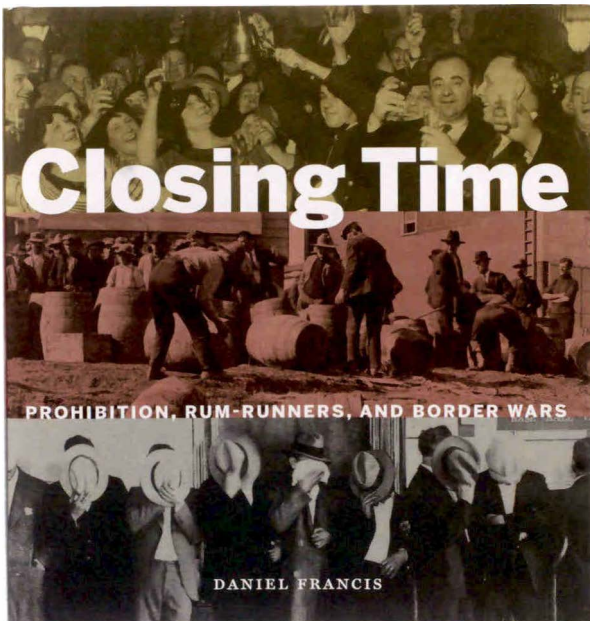
Des informations très complexes présentées de façon superbe ont su saisir l'attention des juges. C'est un tour de force mené de main de maître, exubérant dans sa « geekitude », bref tout un exploit!

CLOSING TIME

Les supports visuels à ce sujet fertile sont abordés avec respect, mais arborant également un habillage palpitant qui rend le lecteur désireux de tourner chaque page. La structure est logique et agréable tout au long du livre, et le rythme dans la scène d'ouverture est parfait.

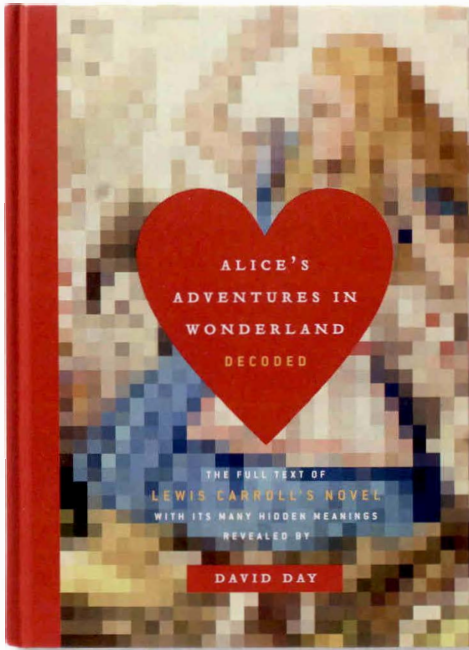
THE WARD

Le soin apporté à la couverture apporte un nouveau souffle à une vieille photo, en l'abordant avec une touche « infographique » qui s'inspire du style contemporain. De la première à la dernière page, la couleur est utilisée avec parcimonie, mais de façon stratégique et bien réussie.



FIRST PRIZE

PREMIER PRIX



TITLE | TITRE

Alice's Adventures in Wonderland
Decoded: the Full Text of Lewis Carroll's
Novel with its Many Hidden Meanings
Revealed

DESIGNER | CONCEPTION GRAPHIQUE
CS Richardson

AUTHOR | AUTEUR
David Day

PUBLISHER | MAISON D'ÉDITION
Doubleday Canada

ILLUSTRATORS | ILLUSTRATION
Various | Plusieurs photographes

PRINTER | IMPRIMEUR
South China Printing

TYPEFACE | POLICE DE CARACTÈRES
Tribute

TRIM SIZE | FORMAT MASSICOTÉ
210 x 290 mm.

ISBN 9780385682268

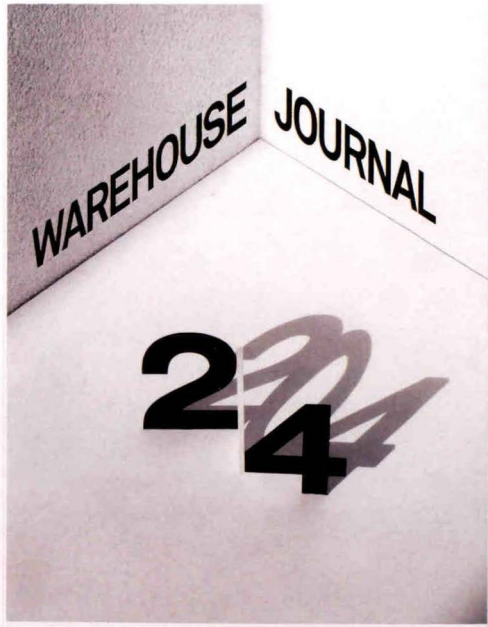


PROSE NON-FICTION
ILLUSTRATED

ÉTUDES ET ESSAIS
ILLUSTRÉS

SECOND PRIZE

DEUXIÈME PRIX



TITLE | TITRE

Warehouse Journal, Vol. 24

DESIGNERS | CONCEPTION GRAPHIQUE

Ainsley Johnston & Amanda Austin

EDITORS | ÉDITEURS

Ainsley Johnston & Amanda Austin

PUBLISHER | MAISON D'ÉDITION

University of Manitoba,
Faculty of Architecture | Université du
Manitoba, Faculté d'architecture

ILLUSTRATORS | ILLUSTRATION

Ainsley Johnston & Amanda Austin

PHOTOGRAPHERS | PHOTOGRAPHIE

Ainsley Johnston & Amanda Austin

PRINTER | IMPRIMEUR

Friesens

TYPEFACES | POLICES DE CARACTÈRES

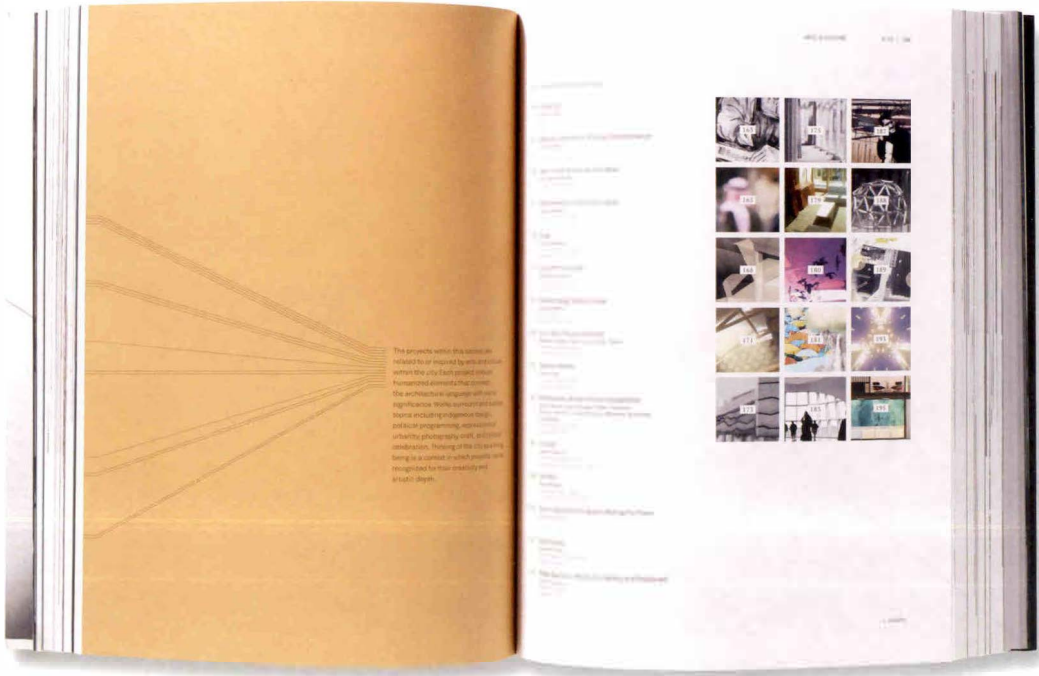
Akkurat

PT Serif

TRIM SIZE | FORMAT MASSICOTÉ

210 x 270 mm.

ISSN 1708-5888



THIRD PRIZE

TROISIÈME PRIX

TITLE | TITRE

Closing Time: Prohibition, Rum-runners
and Border Wars

DESIGNER | CONCEPTION GRAPHIQUE

Roberto Dasil

AUTHOR | AUTEUR

Daniel Francis

PUBLISHER | MAISON D'ÉDITION

Douglas & McIntyre

PRINTER | IMPRIMEUR

Colorcraft Ltd.

TYPEFACES | POLICES DE CARACTÈRES

Benton Sans

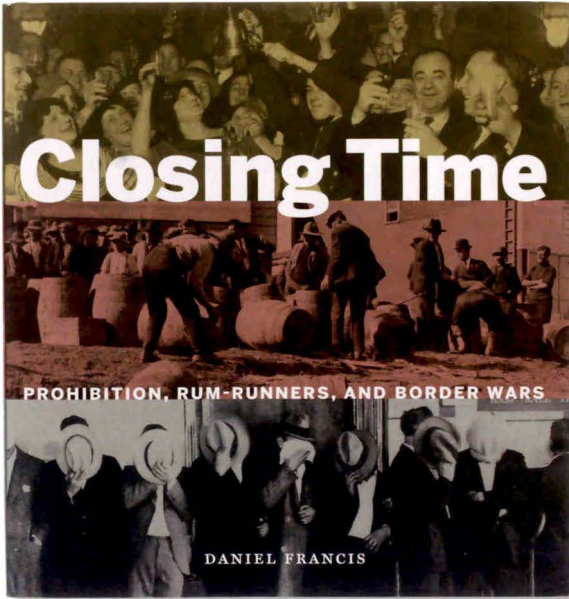
Futura Std

Miller Text

TRIM SIZE | FORMAT MASSICOTÉ

220 x 230 mm.

ISBN 9781771620376



TEMPERANCE AND CHILDREN

... children were a common sight in the streets of Toronto. It was not that they were neglected or abused, but that they were so numerous. The streets were filled with children, and the mothers and fathers were too busy to care for them. The children were a source of pride and joy to their parents, but they were also a source of concern. The children were a reflection of the city's growth and prosperity, but they were also a reflection of the city's problems. The children were a source of hope and optimism, but they were also a source of despair and pessimism. The children were a source of life and vitality, but they were also a source of death and destruction. The children were a source of love and affection, but they were also a source of pain and suffering. The children were a source of strength and courage, but they were also a source of weakness and fear. The children were a source of wisdom and knowledge, but they were also a source of ignorance and stupidity. The children were a source of beauty and grace, but they were also a source of ugliness and deformity. The children were a source of joy and happiness, but they were also a source of sorrow and grief. The children were a source of peace and harmony, but they were also a source of conflict and war. The children were a source of unity and solidarity, but they were also a source of division and disunity. The children were a source of hope and optimism, but they were also a source of despair and pessimism. The children were a source of life and vitality, but they were also a source of death and destruction. The children were a source of love and affection, but they were also a source of pain and suffering. The children were a source of strength and courage, but they were also a source of weakness and fear. The children were a source of wisdom and knowledge, but they were also a source of ignorance and stupidity. The children were a source of beauty and grace, but they were also a source of ugliness and deformity. The children were a source of joy and happiness, but they were also a source of sorrow and grief. The children were a source of peace and harmony, but they were also a source of conflict and war. The children were a source of unity and solidarity, but they were also a source of division and disunity.

... were some of the 100,000 children that were born in Toronto in 1917. They were a source of pride and joy to their parents, but they were also a source of concern. The children were a reflection of the city's growth and prosperity, but they were also a reflection of the city's problems. The children were a source of hope and optimism, but they were also a source of despair and pessimism. The children were a source of life and vitality, but they were also a source of death and destruction. The children were a source of love and affection, but they were also a source of pain and suffering. The children were a source of strength and courage, but they were also a source of weakness and fear. The children were a source of wisdom and knowledge, but they were also a source of ignorance and stupidity. The children were a source of beauty and grace, but they were also a source of ugliness and deformity. The children were a source of joy and happiness, but they were also a source of sorrow and grief. The children were a source of peace and harmony, but they were also a source of conflict and war. The children were a source of unity and solidarity, but they were also a source of division and disunity.

... always had to be the first to get up and the last to go to bed. They were a source of pride and joy to their parents, but they were also a source of concern. The children were a reflection of the city's growth and prosperity, but they were also a reflection of the city's problems. The children were a source of hope and optimism, but they were also a source of despair and pessimism. The children were a source of life and vitality, but they were also a source of death and destruction. The children were a source of love and affection, but they were also a source of pain and suffering. The children were a source of strength and courage, but they were also a source of weakness and fear. The children were a source of wisdom and knowledge, but they were also a source of ignorance and stupidity. The children were a source of beauty and grace, but they were also a source of ugliness and deformity. The children were a source of joy and happiness, but they were also a source of sorrow and grief. The children were a source of peace and harmony, but they were also a source of conflict and war. The children were a source of unity and solidarity, but they were also a source of division and disunity.



... the temperance movement was a source of pride and joy to its members. The temperance movement was a reflection of the city's growth and prosperity, but it was also a reflection of the city's problems. The temperance movement was a source of hope and optimism, but it was also a source of despair and pessimism. The temperance movement was a source of life and vitality, but it was also a source of death and destruction. The temperance movement was a source of love and affection, but it was also a source of pain and suffering. The temperance movement was a source of strength and courage, but it was also a source of weakness and fear. The temperance movement was a source of wisdom and knowledge, but it was also a source of ignorance and stupidity. The temperance movement was a source of beauty and grace, but it was also a source of ugliness and deformity. The temperance movement was a source of joy and happiness, but it was also a source of sorrow and grief. The temperance movement was a source of peace and harmony, but it was also a source of conflict and war. The temperance movement was a source of unity and solidarity, but it was also a source of division and disunity.

— Closing Time —



... was an organization with a mission. The band of hope was a source of pride and joy to its members. The band of hope was a reflection of the city's growth and prosperity, but it was also a reflection of the city's problems. The band of hope was a source of hope and optimism, but it was also a source of despair and pessimism. The band of hope was a source of life and vitality, but it was also a source of death and destruction. The band of hope was a source of love and affection, but it was also a source of pain and suffering. The band of hope was a source of strength and courage, but it was also a source of weakness and fear. The band of hope was a source of wisdom and knowledge, but it was also a source of ignorance and stupidity. The band of hope was a source of beauty and grace, but it was also a source of ugliness and deformity. The band of hope was a source of joy and happiness, but it was also a source of sorrow and grief. The band of hope was a source of peace and harmony, but it was also a source of conflict and war. The band of hope was a source of unity and solidarity, but it was also a source of division and disunity.

... There is little question that the Royal Commission on the Liquor Traffic was the star of the show. The Royal Commission was a source of pride and joy to its members. The Royal Commission was a reflection of the city's growth and prosperity, but it was also a reflection of the city's problems. The Royal Commission was a source of hope and optimism, but it was also a source of despair and pessimism. The Royal Commission was a source of life and vitality, but it was also a source of death and destruction. The Royal Commission was a source of love and affection, but it was also a source of pain and suffering. The Royal Commission was a source of strength and courage, but it was also a source of weakness and fear. The Royal Commission was a source of wisdom and knowledge, but it was also a source of ignorance and stupidity. The Royal Commission was a source of beauty and grace, but it was also a source of ugliness and deformity. The Royal Commission was a source of joy and happiness, but it was also a source of sorrow and grief. The Royal Commission was a source of peace and harmony, but it was also a source of conflict and war. The Royal Commission was a source of unity and solidarity, but it was also a source of division and disunity.

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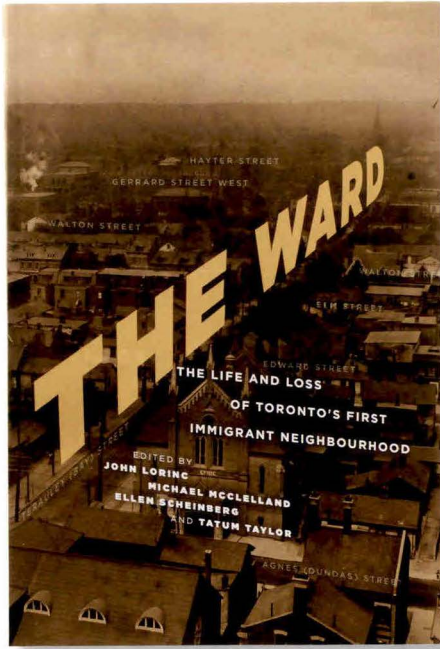
... The temperance movement was a source of pride and joy to its members. The temperance movement was a reflection of the city's growth and prosperity, but it was also a reflection of the city's problems. The temperance movement was a source of hope and optimism, but it was also a source of despair and pessimism. The temperance movement was a source of life and vitality, but it was also a source of death and destruction. The temperance movement was a source of love and affection, but it was also a source of pain and suffering. The temperance movement was a source of strength and courage, but it was also a source of weakness and fear. The temperance movement was a source of wisdom and knowledge, but it was also a source of ignorance and stupidity. The temperance movement was a source of beauty and grace, but it was also a source of ugliness and deformity. The temperance movement was a source of joy and happiness, but it was also a source of sorrow and grief. The temperance movement was a source of peace and harmony, but it was also a source of conflict and war. The temperance movement was a source of unity and solidarity, but it was also a source of division and disunity.

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— Closing Time —

HONOURABLE MENTION

MENTION HONORABLE



TITLE | TITRE

The Ward: the Life and Loss of Toronto's First Immigrant Neighbourhood

DESIGNER | CONCEPTION GRAPHIQUE

Ingrid Paulson

EDITORS | ÉDITEURS

John Lorinc
Michael McClelland
Ellen Scheinberg
Tatum Taylor

PUBLISHER | MAISON D'ÉDITION

Coach House Books

PHOTOGRAPHERS | PHOTOGRAPHIE

Various | Plusieurs photographes

PRINTER | IMPRIMEUR

Coach House Printing

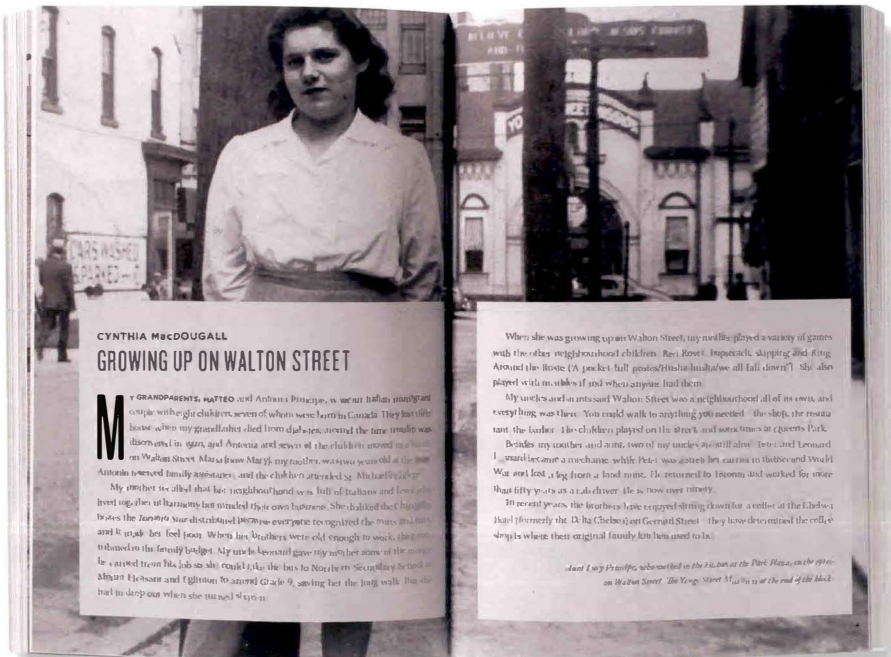
TYPEFACES | POLICES DE CARACTÈRES

Celeste
Gotham
Caslon
Knockout

TRIM SIZE | FORMAT MASSICOTÉ

150 x 230 mm.

ISBN 9781552453117



REFERENCE
JUDGES' COMMENTS

AU GRÉ DES CHAMPS ; UNE HISTOIRE DE FAMILLE,
D'AGRICULTURE ET DE CUISINE

This is a classic, even purist design that lovingly honours the ingredients and traditions within. The photos are absolutely gorgeous, and work beautifully with the excellent type choices. A sensitive, perfectly paced design that contains lots of surprises for the close reader.

THE OLIVE OIL AND VINEGAR LOVER'S COOKBOOK

A sensitive and colourful marriage of utility and decoration, which one judge said "makes me excited." The spreads break down complex information in an approachable way, and a careful eye for detail is revealed throughout, from the excellent pairing of typefaces to the curly bracket motif to the great spine.

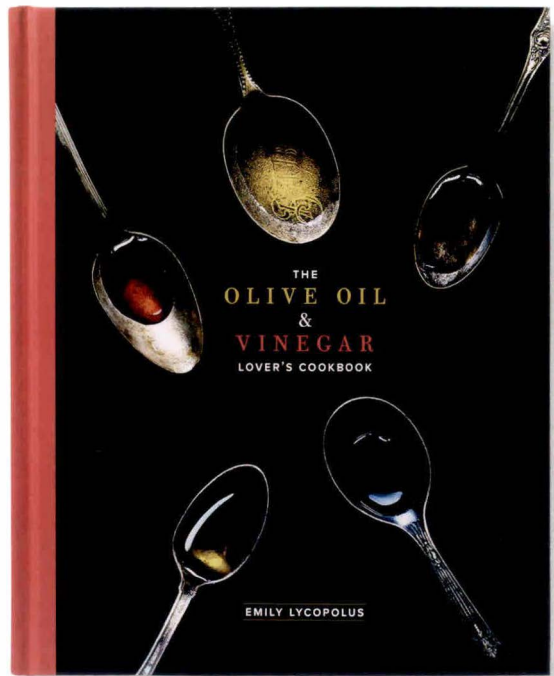
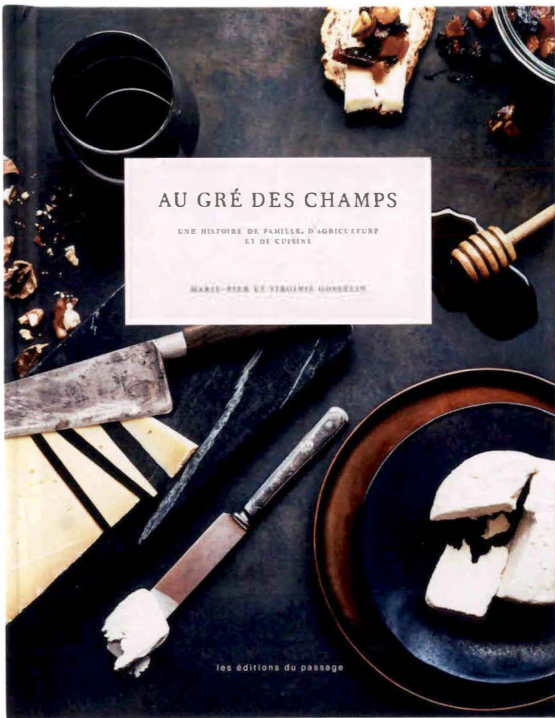
OUVRAGES DE RÉFÉRENCE
OBSERVATIONS DU JURY

A FIELD GUIDE TO CANADIAN COCKTAILS

It is impossible to see this book and not want to linger over it in the bar on a cross-country train. It wholly embraces its diverse content while creating a consistent look. A charming and exceptional example of its genre.

MONTREAL COOKS

This is a cookbook you can actually take into the kitchen and cook with—it features a clear and accessible display-oriented design, without sacrificing aesthetic quality.



AU GRÉ DES CHAMPS : UNE HISTOIRE DE FAMILLE,
D'AGRICULTURE ET DE CUISINE

La conception graphique classique et même puriste de ce livre respecte soigneusement les ingrédients et les traditions qu'on y retrouve. Les photos sont absolument magnifiques et s'agencent merveilleusement avec l'excellent choix de caractères. Un design sensible au rythme parfait qui comporte beaucoup de surprises pour le lecteur attentif.

THE OLIVE OIL AND VINEGAR LOVER'S COOKBOOK

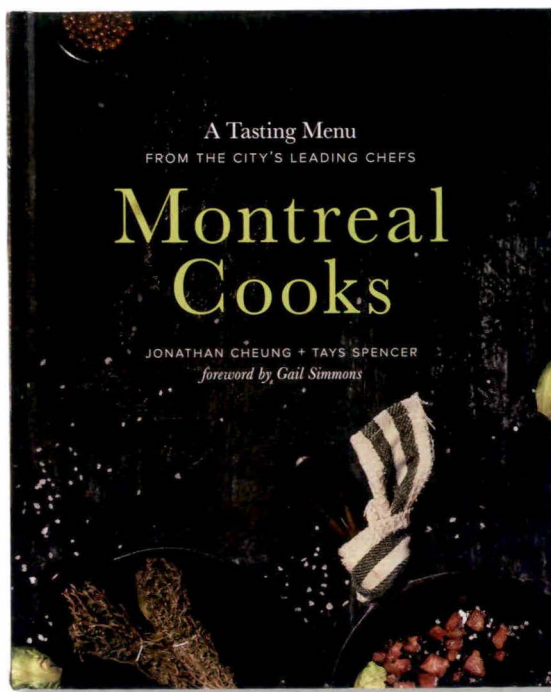
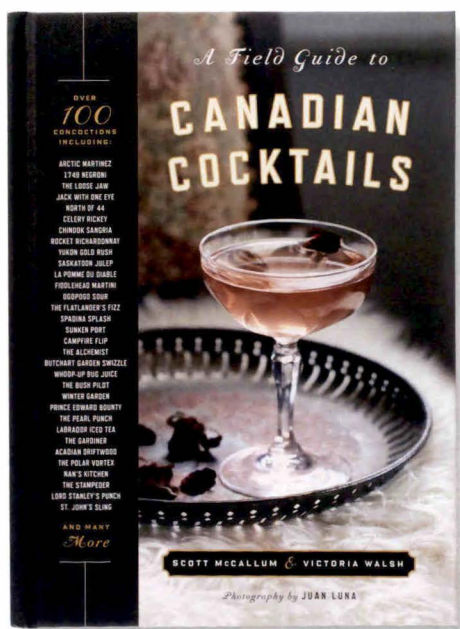
À la fois utile et décoratif, cet ouvrage est né d'un mariage de couleurs et de sensibilité, ce qui a d'ailleurs amené un des juges à s'exclamer ainsi : « Il me fait vibrer! ». Les doubles pages détaillent des informations complexes de façon conviviale et un regard attentif aux détails s'y révèle tout au long du livre : de l'excellent jumelage typographique, aux accolades bouclées jusqu'à la superbe épine.

A FIELD GUIDE TO CANADIAN COCKTAILS

Impossible d'apercevoir ce livre sans s'y attarder au bar d'un train qui traverse le pays. Il embrasse divinement son contenu varié, tout en ayant une allure cohérente. Un exemple charmant et exceptionnel en son genre.

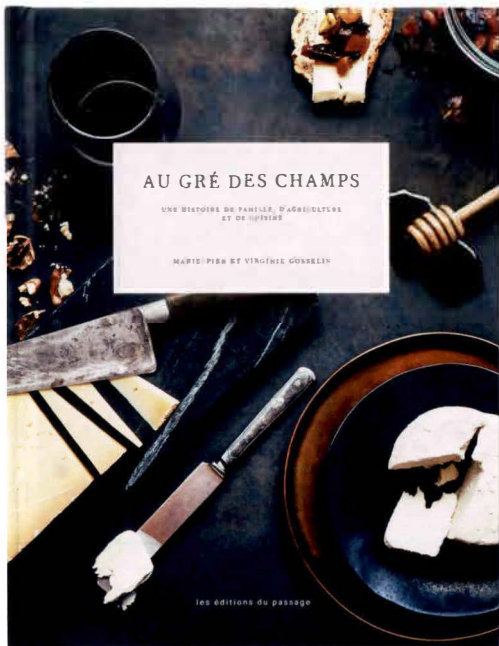
MONTREAL COOKS

Voici un livre de recettes qu'on peut apporter dans la cuisine et avec lequel on peut réellement préparer un repas. Son design clair et ouvert donne priorité à l'aspect présentoir sans en sacrifier la qualité esthétique.



FIRST PRIZE

PREMIER PRIX



TITLE | TITRE

Au gré des champs : une histoire de famille, d'agriculture et de cuisine

DESIGNERS | CONCEPTION GRAPHIQUE

Emanuel Cohen (26 lettres)
Catherine Plouffe

AUTHORS | AUTEURS

Marie-Pier Gosselin
Virginie Gosselin

PUBLISHER | MAISON D'ÉDITION

les éditions du passage

ILLUSTRATOR | ILLUSTRATION

Mireille St-Pierre

PHOTOGRAPHER | PHOTOGRAPHIE

Virginie Gosselin

PRINTER | IMPRIMEUR

Friesens

TYPEFACES | POLICES DE CARACTÈRES

New Fournier
Maison Neuve

TRIM SIZE | FORMAT MASSICOTÉ

205 x 266 mm.

ISBN 9782924397169



MONNOIR, AGNOLOTTIS, TÊTE DE VEAU, POIS, TROMPETTES-DE-LA-MORT

INGRÉDIENTS

- 1 litre de veau, ou 1 kg (450g) d'une partie de tête de veau (veau, carreau, etc.)
- 300 g de porc, à découper de gros saut
- 10 g de beurre
- 2 feuilles de laurier
- 4 ou 6 œufs entiers
- 40 g de Monnoir
- 100 g de pois, à découper de carreau, hachés
- Sel et poivre

MARÉ

- 100 g de farine de blé
- 1 œuf
- 1 cuillère à soupe d'eau
- 1 cuillère à soupe d'huile d'olive
- 1 œuf battu

GARNITURES

- 100 g de pois
- 100 g de pois
- 100 g de pois
- 100 g de pois
- 100 g de pois
- 100 g de pois
- 100 g de pois
- 100 g de pois

MONNOIR, AGNOLOTTIS, TÊTE DE VEAU, POIS, TROMPETTES-DE-LA-MORT

Préparation

Préparation

Mettre une grande casserole, couvrir d'eau, la tête, épaves le porc, etc. Porter au point de la cuisson. Faire mijoter pendant 2 heures ou jusqu'à ce que la viande soit tendre et se détache à la fourchette. Si la cervelle y est, la retirer après 15 minutes de cuisson. Retirer la viande et les parties de collagène de la tête et vous avez de la viande à la main.

Éplucher la viande sans éplucher (après la formation d'une pâte et ajouter le Monnoir et le carreau haché. Assaisonner de sel et de poivre.

Mélanger tous les ingrédients jusqu'à fabrication d'une pâte homogène. Laisser reposer pendant 30 minutes à la température ambiante. À l'aide d'un rouleau, aplatissez la pâte au minimum 5. Découpez des rectangles de 40 x 18 cm (16 x 7,25 po). Mettre la pâte dans une poche à pâtisserie munie d'une douille de petite taille. Au verso, enfiler à deux fois (1/2 po), faire un petit trou au milieu de la tête. Remplir la bande de pâte (après avoir retiré la tête) avec un mélange de viande et de pois. Fermer la pâte avec chaque amorce de la tête. Remplir avec une fois jusqu'à la pâte supérieure de la tête. Prenez de nouveau entre chaque bout de tête. Coupez l'extrémité de la tête avec une pointe de couteau, puis entre chaque section de tête.

Faire cuire les pâtes dans une grande quantité d'eau bouillante salée, jusqu'à ce qu'elles soient tendres à la surface.

Éplucher les pois à l'eau bouillante, égoutter pendant 20 minutes, puis verser à l'eau glacée. Réserver.

Faire cuire légèrement les trompettes dans l'eau glacée. Réserver.

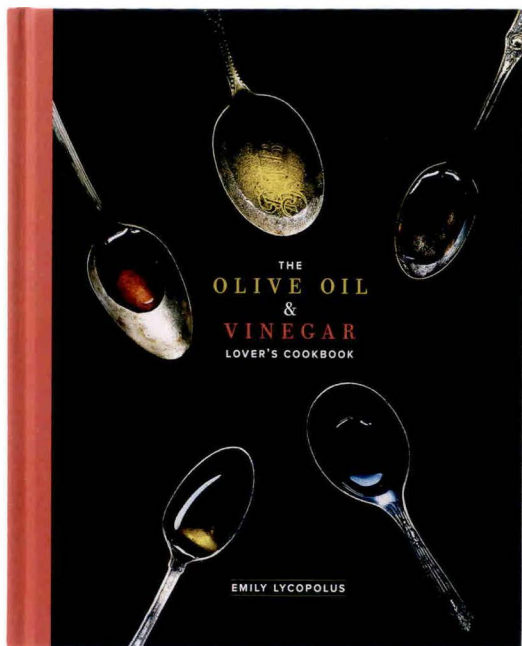
Dans une casserole, faire fondre la beurre à feu doux et y ajouter les pois et agnolettis. Mélanger à feu doux pendant 5 minutes.

Assaisonner le jus de viande et les pâtes à l'eau glacée de sauce. Assaisonner au goût.

Garçonner avec les trompettes, le carreau et des copeaux de Monnoir.

SECOND PRIZE

DEUXIÈME PRIX



TITLE | TITRE

The Olive Oil and Vinegar Lover's Cookbook

DESIGNER | CONCEPTION GRAPHIQUE

Peter Kóhut

AUTHOR | AUTEUR

Emily Lycopulus

PUBLISHER | MAISON D'ÉDITION

TouchWood Editions

PHOTOGRAPHER | PHOTOGRAPHIE

DL Acken

PRINTER | IMPRIMEUR

1010 Printing Group Ltd. (China)

TYPEFACES | POLICES DE CARACTÈRES

Bodoni Twelve ITC

Proxima Nova

TRIM SIZE | FORMAT MASSICOTÉ

210 x 250 mm.

ISBN 9781771511353



THIRD PRIZE

TROISIÈME PRIX



TITLE | TITRE

A Field Guide to Canadian Cocktails

DESIGNER | CONCEPTION GRAPHIQUE

CS Richardson

AUTHORS | AUTEURS

Scott McCallum

Victoria Walsh

PUBLISHER | MAISON D'ÉDITION

Appetite by Random House

PHOTOGRAPHER | PHOTOGRAPHIE

Juan Luna

PRINTER | IMPRIMEUR

RR Donnelley Asia

TYPEFACES | POLICES DE CARACTÈRES

Scala

Oxide Solid

Refrigerator

Bodoni Classic Chancery

TRIM SIZE | FORMAT MASSICOTÉ

162 x 229 mm.

ISBN 9780449016640



BALSAM BLEND

This cottage-friendly cocktail is dedicated to Balsam Lake, Scott's family's summer getaway, but you can make it wherever you go, for a rustic summer occasion. All you'll need is a handful of berries from a hike (or from a trip to a nearby fruit stand), plus a couple of standard bar bottles—Canadian whisky, vermouth, Angostura bitters—which maybe you have tucked away in a dusty cubit cupboard. Build a campfire, and if you're feeling adventurous, smoke the glass; otherwise, just enjoy this cocktail while watching the flames.

2 oz: Fine-leafed Canadian Whisky (50% ABV)
 1 oz: 1 oz each of sweet white or red vermouth or a combo of the two and dry
 1 dash Angostura bitters
 Handful of berries
 1 large ice cube or 2 regular ice cubes
 1 to 2 pieces Whisky-Soaked Wild Fruit
 1 or 2 long pine needles (optional)

Smile any cottage cocktail glass you have on hand (optional). Pour whisky, vermouth and bitters into a mixing glass. Add handful of ice cubes and stir until chilled. Strain directly into serving glass over 1 large ice cube in prepared glass. Serve garnished with soaked fruit whenever an pine needle, if you like. Makes 1 drink.

> Whisky-Soaked Wild Fruit <

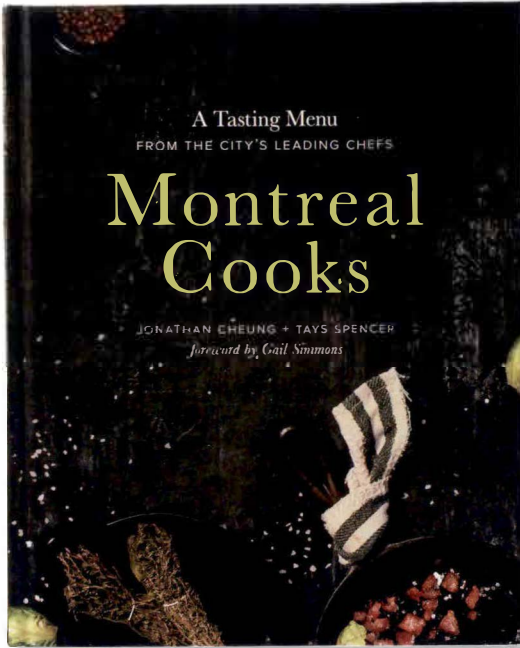
Place 1 cup wild blueberries, raspberries, blackberries or strawberries in a small bowl. Using a fork, poke holes all over. Pour 1 1/2 cups Canadian whisky overtop. Let stand for 30 minutes.

Campfire Smoked Glass

To really hold a sturdy heatproof glass near campfire smoke but away from the fire: Using a saucepan and capture the smoke in the glass. Set on the stove while you prepare the cocktail. Or, to prepare at home, place dried cedar sticks over hot fire (as on a small barbecue rack) (optional) and fill with a hot burner lighter (ignite until smoking) (but without flame). Carefully place the glass overtop the smoke and small flame. If there is one, the glass should put out the fire immediately and smoke the inside of the glass. If it doesn't, carefully remove the glass, extinguish fire.

HONOURABLE MENTION

MENTION HONORABLE



TITLE | TITRE

Montreal Cooks: a Tasting Menu from the City's Leading Chefs

DESIGNER | CONCEPTION GRAPHIQUE

Jessica Sullivan

AUTHORS | AUTEURS

Jonathan Cheung
Tays Spencer

PUBLISHER | MAISON D'ÉDITION

Figure 1 Publishing

PHOTOGRAPHER | PHOTOGRAPHIE

Fabrice Gaëtan

PRINTER | IMPRIMEUR

C & C Offset Printing

TYPEFACES | POLICES DE CARACTÈRES

Proxima Nova
Baskerville

TRIM SIZE | FORMAT MASSICOTÉ

201 x 253 mm.

ISBN 9781927958377



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Andrew Chesham
Jim Curran
Scott Falkner
Linda Gustafson
Martin Jackson
Matt Warburton cgd, fgdc

THE EXHIBITIONS | LES EXPOSITIONS

David Bindle (University of Saskatchewan | Université de la Saskatchewan)

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

Cyndie Campbell (National Gallery of Canada | Musée des beaux-arts du Canada)

Allan Cho, Kristen Wong & Holly Keller (University of British Columbia | Université de la Colombie-Britannique)

Melanie Colosimo (Anna Leonowens Gallery)

Gayle Dempsey & Gary Froude (Arts in Muskoka)

Patricia Doucette (Holland College)

Lyle Ford (University of Manitoba | Université du Manitoba)

Melanie Hardbattle (Simon Fraser University | Université Simon Fraser)

John Goddard & Chester Gryski (Arts & Letters Club of Toronto)

Carol Hadjisterkoti (Acadia University | Université Acadia)

Tanja Harrison & Corinne Gilroy (Mount St. Vincent University)

Susan Henderson (University of Victoria | Université de Victoria)

Patricia Auld Johnson (University of New Brunswick | Université du Nouveau-Brunswick)

Pamela Maher (Université Sainte-Anne)

Ines Paul & Alexandra Sender (Stiftung Buchkunst)

Deborah Shackleton (Emily Carr University of Art + Design | Université d'art et de design Emily Carr)

Misako Terauchi (Canadian Embassy, Tokyo | Ambassade du Canada à Tokyo)

Richard Vorr & Jennifer Garland (McGill University | Université McGill)

Patrick Warner & Jeannie Bail (Memorial University of Newfoundland | Université Memorial de Terre-Neuve)

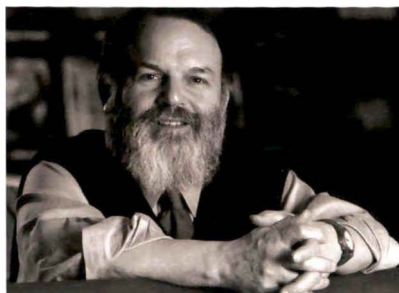
DR. YOSEF WOSK

Photo: Joshua Berson

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. Dr. Wosk, with his ongoing financial support, enthusiasm, wisdom, and specific advice, has 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 d'au-delà de la Colombie-Britannique, d'exposer les livres gagnants dans tout le Canada et en Europe et de continuer à développer notre programme. Monsieur Wosk nous soutient toujours financièrement et contribue 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.

DIRECTORS | MEMBRES DU CONSEIL

Howard Greaves (Chair | Président)**Bill Haberl** (Treasurer | Trésorier)**Merrill Fearon** (Secretary | Secrétaire)**Lumi Constantin** (Communications

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John Maxwell**Gina Page** (Program Chair | Directeur de la programmation)**Ralph Stanton** (Publications Chair |

Directeur des publications)

Sarah Sutherland

Geoffrey Spencer conceived the idea of the Alcuin Society, which he founded in Vancouver in 1965, along with 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. Amphora, the Society's journal published three times a year, covers topics that include authorship, publishing, book design and production, the history of the book, libraries, ephemera, book-selling, and book buying and collecting, as well as 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, 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 and field visits, many in collaboration with educational institutions such as the Canadian Institute for Studies in Publishing at Simon Fraser University, the 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 the nation at the international exhibitions and competition at the Frankfurt and Leipzig Book Fairs held annually in Germany.

The Society offers the Robert R. Reid Award and Medal to recognize lifetime achievement in, or extraordinary contributions to, the Book Arts in Canada.

Marlene Chan (Montréal Liaison |
Agent de liaison de Montréal)

Heather Dean (Victoria Liaison |
Agent de liaison de Victoria)

Jenna Dufour (SLAIS Liaison |
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Agent de liaison de l'Okanagan)

Grant Hurley

Mary Luebbe

Robin Mitchell Cranfield

Peter Mitham (Amphora Editor |
Éditeur de la revue Amphora)

Geoffrey Spencer a conçu l'idée de la Société Alcuin qu'il a fondée à Vancouver, en 1965 avec Basil Stuart-Stubbs (C.M.), Bill Duthie, Sam Black, Bill McConnell, Dale Smith et Sam Fogel. 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 se dévoue à tout ce qui a trait au livre et à la lecture. Amphora, la revue de la Société, publiée trois fois par an, offre à ses lecteurs des articles divers sur la profession d'auteur, l'édition, la conception et la production graphiques, l'histoire du livre et de l'imprimé, les bibliothèques, l'éphémère comme un ex-libris, la vente, l'achat et la collection des livres, la typographie, la création 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 (c. 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. En tant que « ministre de la Culture » de Charlemagne et professeur distingué, Alcuin encouragea l'étude et la préservation des textes anciens, favorisa l'établissement de nombreuses écoles et bibliothèques dans le royaume et contribua au développement des lettres minuscules de l'alphabet.

Pour promouvoir ses objectifs, la Société Alcuin entreprend un nombre considérable de projets pédagogiques, tels que des conférences, des ateliers, des expositions, des concours, dont plusieurs en collaboration avec l'Institut canadien d'études de l'édition 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 ce 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 récompensent l'ensemble des réalisations ou les contributions exceptionnelles d'un individu aux arts du livre au Canada.

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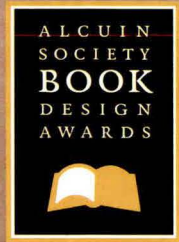


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...learn in their ranks and
...a returning force, a*