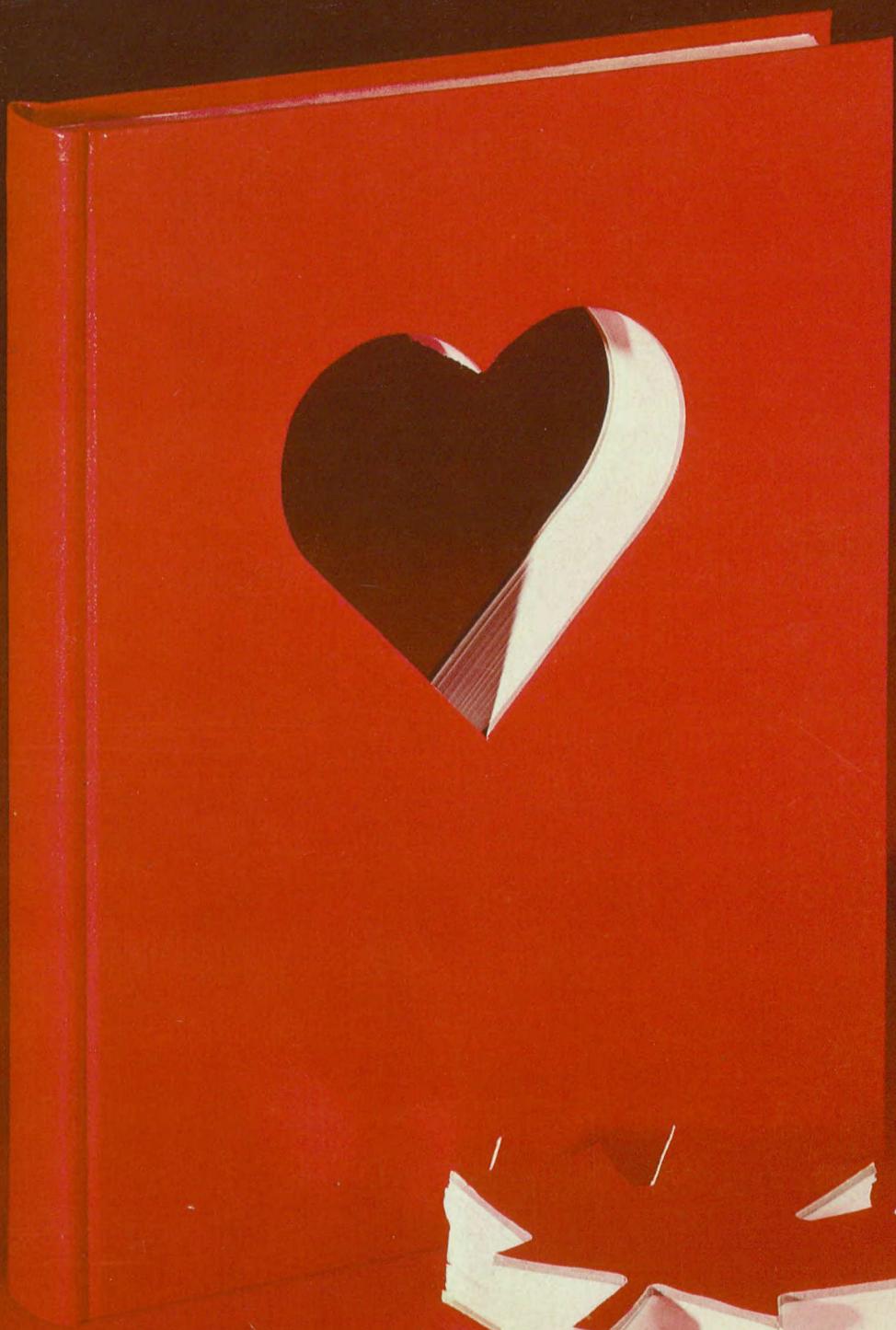


Design Canada

The Look of Books
1976

Les plus beaux livres
1976

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116
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1976



Design Canada

The Look of Books
1976

Les plus beaux livres
1976



Member Associations

Association des éditeurs canadiens
Association des libraires du Québec
Association of Canadian University
Presses
Book Publishers Professional
Association
Canadian Book Publishers' Council
Canadian Booksellers Association
Canadian Library Association
Canadian Pulp and Paper Association
Communication-Jeunesse
Graphic Arts Industries Association
Royal Canadian Academy
Société des éditeurs de manuels
scolaires du Québec
Society of Canadian Book Designers
Société des graphistes du Québec
Society of Graphic Designers of Canada
Toronto Art Directors Club

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Société des éditeurs de manuels
scolaires du Québec
Society of Canadian Book Designers
Société des graphistes du Québec
Société des graphistes du Canada
Toronto Art Directors Club

Show Committee 1976

Peter Dorn, chairman
Georges Beaupré
William Rueter

Sponsored by the Canadian Book Design Committee, Inc. the National Design Council, and the federal Department of Industry, Trade, and Commerce to recognize design achievement in the Canadian book industry.

Paper supplied through Barber-Ellis of Canada Ltd. from Rolland Paper Company and Abitibi Provincial Paper.
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by Peter Dorn
Jury commentaries edited
by Prudence Tracy

Editor: Prudence Tracy
Design: Louis-André Rivard
Typesetter: Typographic Service
Printer: Charters Publishing Company Ltd.

Comité d'exposition 1976

Peter Dorn, président
Georges Beaupré
William Rueter

Sous les auspices du Comité canadien des plus beaux livres inc, du Conseil national de l'esthétique industrielle, et du ministère fédéral de l'industrie et du commerce, en récompense des réalisations en design de l'industrie canadienne du livre.

Papier provenant de la compagnie Rolland et de la compagnie Abitibi Provincial et distribué par Barber-Ellis du Canada Ltée.
Texte: Rolland offset 160 M.
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Photos du jury par
Peter Dorn
Commentaires du jury interprétés
par L. Pétrin

Rédactrice: Prudence Tracy
Graphiste: Louis-André Rivard
Typographie: Service Typographique
Imprimeur: Charters Publishing Company Ltd.

Introduction

The first Look of Books competition was held in 1970 under the auspices of a Toronto organization, the Book Promotion and Editorial Club (now the Book Publishers Professional Association). The Club had felt very strongly that the encouragement of high standards of design and production of books was an important aspect of its purpose of fostering the professional attitudes, awareness, and involvement of its members, and decided that a carefully organized book design competition would be an effective source of such encouragement.

The first four competitions, in 1970, 1971, 1972, and 1973, were organized and financed solely by the Club, with the submission and exhibition fees charged for each book supplementing the money available from the operational funds of the Club. In 1972 and 1973 the Canadian Book Publishers' Council, which had been interested in the success of the competition from the beginning, very generously donated a cheque for \$250 to be given as an award of excellence to the designer of the book considered by the judge to be the best in the show.

1972 was International Book Year and the Canadian Book Publishers' Council made a submission to the IBY Committee on behalf of the competition, in order that, with substantial funding, more submissions would be encouraged, more publicity could be given to the show, a broad spectrum of judges would be available, and the books could be displayed widely across Canada and in other countries. Although the Committee turned down the application, feeling that the competition as it stood was not sufficiently broadly based and was run in too amateur a fashion, the Secretary of State's Department generously provided \$5000 to support the establishment of an ad hoc committee to work out and budget for what would be a broadly professional and national book design competition for Canadian books. The committee has met frequently since January 1973 and has increased in size as representatives of interested related professional organizations joined it. By July a detailed brief with an outline of the purpose, procedures, structure, and budget for a Canadian book design competition was ready for presentation to the Department of Industry, Trade and Commerce and the National Design Council.

Le premier concours des plus beaux livres s'est tenu en 1970 sous les auspices d'un organisme de Toronto, le Book Promotion and Editorial Club, qui porte maintenant le nom de Book Publishers' Professional Association. Le Club ressentait vivement la nécessité d'encourager l'intérêt, la conscience professionnelle et la participation active de ses membres. Pour cela, lui semblait-il, il fallait encourager parallèlement la meilleure pratique de l'art du livre. Dans ce but, il fut décidé d'organiser un concours susceptible d'apporter l'encouragement désiré.

Les quatre premiers concours, en 1970, 1971, 1972 et 1973 furent organisés par le Book Promotion and Editorial Club, sans appui financier extérieur. Les droits de participation et les droits d'exposition perçus pour chaque livre venaient ainsi s'ajouter aux sommes fournies par les fonds de roulement du Club. En 1972 et 1973, le Canadian Book Publishers' Council, qui s'intéressait depuis le début à cette entreprise, contribua la somme de \$250.00 — prix d'excellence remis au maquettiste de l'ouvrage que le jury estimait être le meilleur de l'exposition.

1972 marqua l'Année internationale du livre; c'est à cette occasion que le Canadian Book Publishers' Council décida de soumettre au Comité de l'année internationale, une recommandation selon laquelle un apport financier plus substantiel susciterait une participation plus large au concours, permettrait de mieux le faire connaître du grand public, permettrait aussi de choisir un jury plus éclectique et permettrait, pour finir, d'exposer les livres tant au Canada qu'à l'étranger. Bien que le Comité n'ait pas cru nécessaire d'accepter ces recommandations, le Secrétariat d'Etat décida d'intervenir. Jugeant que le concours manquait d'une base suffisamment large et d'une organisation suffisante, le Secrétariat décida fort généreusement de remettre la somme de \$5,000 pour la formation d'un comité spécial chargé d'organiser et de préparer le budget d'un concours authentiquement canadien et véritablement national, de même que professionnel et largement ouvert à tous. Le Comité s'est réuni de nombreuses fois depuis janvier 1973 et s'est acquis de nouveaux membres à mesure que se joignaient à lui les représentants d'autres professions associées à l'industrie du livre. En juillet 1973 un document détaillé était remis au ministère de l'Industrie et du Commerce et au Conseil national de l'esthétique industrielle. Il y était indiqué les buts, les méthodes, l'organisation et le budget d'un concours destiné à l'industrie canadienne du livre.

When final approval was given to the application in November 1973, a sum of \$50,000 a year for three years was made available to the committee for the organization of the competition. For those who have worked from the very beginnings of this competition, it is extremely gratifying to see the support that our tentative early endeavours have received, and the way in which all aspects of the industry have involved themselves in the hard but rewarding work of establishing what we are confident will be a significant aspect of and influence on publishing life in Canada for years to come.

One of the primary purposes of the show is to increase public awareness of those qualities which constitute a well-designed and well-produced book. To help achieve this aim, the books selected for the show during the past two years of sponsorship by the Department of Industry, Trade and Commerce have been exhibited in libraries, book shops, galleries and museums, and many other locations throughout Canada, the United States, and Europe. Attendance at the exhibitions has been very encouraging and is growing steadily from year to year. Public interest in the books represented has been very gratifying to all those involved in their production and publication. During this third year it is hoped that more people will have the opportunity to examine the books, to read the comments of the jury contained in this catalogue, and to increase their understanding and appreciation of the Canadian book at its best.

Avec l'approbation, en novembre 1973, des recommandations du Comité spécial, il fut décidé d'octroyer la somme de \$50,000 par an pendant trois ans pour l'organisation du concours. Le Comité fit alors sa demande de constitution en société civile et reçut ses lettres patentes sous le nom de Canadian Book Design Committee Incorporated / Comité canadien des plus beaux livres, Incorporée. Il fut également choisi un jury et l'on commença à dresser la liste des invitations. Pour tous ceux qui se sont intéressés dès le début à ce concours, il est particulièrement satisfaisant d'observer l'appui que reçoivent aujourd'hui des efforts dont il faut bien dire qu'ils étaient, au début, précaires. Il est tout aussi réconfortant de voir que tous les secteurs de l'industrie du livre ont largement participé à la tâche ingrate mais fructueuse qui a eu pour résultat l'établissement d'un concours dont nous ne doutons pas qu'il affectera favorablement le sort de l'édition canadienne pendant de nombreuses années.

Les organisateurs de cette exposition se proposent d'abord de sensibiliser davantage le public aux exigences de la production de livres de qualité. Dans cette perspective, les ouvrages sélectionnés aux concours des deux dernières années, sous les auspices du ministère de l'Industrie et du Commerce, ont été exposés dans des bibliothèques, des librairies, des galeries d'art, des musées et autres endroits publics au Canada, aux Etats-Unis et en Europe. L'affluence à ces expositions a été très encourageante; elle s'est accrue d'une année à l'autre. L'intérêt manifesté a procuré beaucoup de satisfaction à tous ceux qui sont engagés dans le graphisme et l'édition. Nous espérons qu'à cette exposition, un plus grand nombre encore de personnes pourront examiner les livres choisis, parcourir les commentaires qui accompagnent chaque pièce dans le catalogue et, ainsi, accroître leur compréhension et leur appréciation du livre canadien à son meilleur.

Members of the Jury

Carl Brett
graphic designer, Toronto

Jurgen Hoffman
graphic designer, Halifax

Ernst Kuersteiner
production manager, Québec

Doris Shadbolt
assistant director, Vancouver Art
Gallery

Joost van de Woestijne
graphic designer, Amsterdam

Les membres du jury

Carl Brett
graphiste, Toronto

Jurgen Hoffman
graphiste, Halifax

Ernst Kuersteiner
chef de fabrication, Québec

Doris Shadbolt
directrice-adjointe, Vancouver Art
Gallery

Joost van de Woestijne
graphiste, Amsterdam

Ernst

Joost

Jurgen

Doris

Carl



Joost

Jurgen

Ernst



Ernst

Jurgen

Joost

Doris

Charge to the Jury

The Show Committee of Design Canada 'The Look of Books/Les plus beaux livres' welcomes the members of the jury and wishes to express its appreciation for the time and effort you have all agreed so willingly to give in order to make this book design competition a continuing success.

Every effort has been made to secure submissions of books from throughout Canada, from publishers of trade books and text books, from book designers, from printers, from private presses, from university presses, from industrial publishers.

The purpose of the program is to focus attention on the book and on what it is that makes a well-designed book, and in so doing to encourage all those involved in the production and publication of books in Canada to achieve and maintain high standards of book design and production.

The jury is asked to select a minimum of 25 books and a maximum of ten per cent of the number of entries. If, however, in the jury's opinion, there are not 25 books eligible for the show, then the jury is asked to choose only as many books as it feels are eligible. The books chosen are to incorporate the highest standards of bookmaking from the point of view of design and production, consistent with purpose and price. They should reflect imagination and sensitivity in the treatment of content and choice of materials, and high standards of manufacture. Each book is to be considered on its own merits in the light of the purpose it was designed to fill and in the context of international standards of excellence. The jury should pay special attention to the economic and physical restrictions faced by some publishers (for example, the use of strike-on typesetting) as well as the limited equipment available to some private and literary presses.

Books of all kinds are to be included in the show: case bound and paper bound books, children's books, educational books, general and popular books (fiction and non-fiction), scholarly books, poetry and belles-lettres, art books, special and limited editions, reference books; but awards are not to be made for categories specifically.

The content of a book has no bearing on its eligibility to be chosen.

Instructions au jury

Le Comité d'exposition de Design Canada, responsable du concours "The Look of Books/Les plus beaux livres", accueille les membres du jury et leur exprime sa reconnaissance pour leur générosité spontanée en temps et en talent en vue d'assurer la continuité et la réussite de ce concours.

Sans égard aux difficultés, aucun effort n'a été épargné pour réunir des livres de toutes les régions du Canada: ouvrages spécialisés, œuvres littéraires et poétiques, manuels scolaires, albums et catalogues auxquels ont contribué des graphistes du livre, maisons d'imprimerie, maisons d'édition privées, presses universitaires et éditeurs industriels.

Le but de ce concours est d'attirer l'attention publique sur la nécessité de hausser la qualité du livre, sur ce qui fait qu'un livre est bien conçu et réalisé et, dans cette perspective, d'encourager la créativité, le talent et la productivité de ceux qui sont engagés dans ce domaine.

Le jury a le mandat de choisir au moins 25 livres et, au maximum, dix pour cent des participations. Toutefois, s'il ne peut approuver la qualité de 25 livres dignes de figurer à l'exposition qui suit le concours, il est libre de ne recommander que des ouvrages sélectionnés, ces derniers devant témoigner de la plus haute qualité d'exécution tant par le graphisme que par la production, compte tenu de l'usage prévu et du prix. Il doit également tenir compte de la relation entre le contenu et sa présentation, des matériaux employés à sa fabrication au regard des fins attendues, et des coûts de production.

Chaque livre doit être jugé à ses propres mérites, selon les normes internationales de qualité. Le jury doit faire la part la plus large possible aux restrictions imposées à certains éditeurs, presses privées et littéraires, par la nécessité de produire à bon compte et parfois avec un équipement limité.

Le jury, enfin, ne doit se laisser aucunement influencer par le contenu d'un livre.

L'exposition doit comprendre les ouvrages les plus variés: livres reliés et livres brochés, éditions spéciales à tirage limité, livres pour enfants, ouvrages éducatifs, livres d'intérêt général et livres de caractère populaire (romans et sujets d'actualité), livres d'érudition, livres de poésie et de belles lettres, livres d'art et livres de référence. Toutefois, aucune catégorie particulière ne doit être considérée comme telle et comme ayant droit à une récompense.

Jury report

Jury members are asked to provide comments about the individual titles chosen, for use in the catalogue. It is hoped that these comments might be helpful to designers, publishers, and suppliers, and might also help the general public to understand the concept of a well-designed book.

Chairman

The jury may select one of its members to serve as chairman, to co-ordinate the activities of the jury and the preparation of the jury report.

The Judging Procedure

All the eligible books submitted were placed on a long table and the jury spent the first morning selecting those they wished to consider in greater detail. For the afternoon session, the standard adjudication procedure was followed: a paper cup was inverted in front of each book and each juror was supplied with poker chips; if a juror wished a book to remain under consideration he or she would insert a poker chip through a slit which had been cut in the bottom of each cup. At the end of the second round, all books which had received only one or two chips were removed to a separate table, and the jurors chose from those which remained the books they felt should be in the show. As a last check, all books eliminated in the second round were reconsidered by the jurors for possible inclusion in the final selection. The three prize winners were then chosen from among the books in the final selection.

Awards

Certificates of merit will be awarded for each book chosen for the show, and will be presented to the designer, publisher, printer, papermaker, binder, etc. of the chosen books.

Awards of excellence in the form of printed certificates and cash awards will be given to the designers of the three most outstanding books. The jury is asked to designate the three most outstanding books as:
Best of Show: for an award of \$1,500
Second Prize: for an award of \$1,000
Third Prize: for an award of \$500

Jury disqualification

Books designed by a member or members of the jury are not eligible for any of the three top awards. If such a book is considered by the jury to be eligible for any of the three top places, it should be set aside and designated 'Special Mention.'

Rapport du jury

Les membres du jury devront soumettre sur chacun des livres sélectionnés des commentaires qui serviront à la préparation du catalogue et qui seraient éventuellement utiles aux graphistes, aux éditeurs et aux fournisseurs de l'industrie du livre. Ces commentaires éclairent aussi le public sur les exigences graphiques de la production d'un livre.

Président du jury

Le jury a le droit de nommer l'un de ses membres comme président et de lui confier la coordination des activités ainsi que la rédaction du rapport.

Procédure de sélection

Parmi tous les livres soumis au concours et également étalés sur une même table, les membres du jury ont consacré une matinée au choix des ouvrages qu'ils désiraient examiner plus en détail.

La procédure de sélection proprement dite fut établie à une séance au début de l'après-midi: au moyen de jetons déposés dans un bocal recouvert devant chaque livre, les membres du jury devaient indiquer leur intention de retenir tel ou tel ouvrage pour examen ultérieur. Suite à une deuxième tournée, les participations n'ayant reçu qu'un ou deux jetons étaient temporairement mises à l'écart. Au nombre des livres restants, le jury choisissait ceux qu'il jugeait dignes de figurer à l'exposition.

Un dernier examen a ensuite été fait parmi les livres écartés, comme mesure de précaution, afin de retenir les meilleurs pour la sélection finale.

Les trois livres primés ont été sélectionnés parmi les participations ainsi retenues.

Prix et récompenses

Une mention honorable doit être attribuée à tout ouvrage choisi pour l'exposition; elle revêt la forme d'un certificat remis au graphiste, à l'éditeur, à l'imprimeur, au fabricant du papier utilisé, au relieur, etc., de chacun des livres choisis.

Des prix d'excellence, sous forme de certificats et de récompenses en espèces, doivent être remis aux graphistes des trois premiers livres primés, dans cet ordre:

Premier prix: récompense de \$1,500.
Deuxième prix: récompense de \$1,000.
Troisième prix: récompense de \$500.

Exclusions

Les livres réalisés par un ou plusieurs membres du jury ne sont pas éligibles à l'un ou l'autre de ces trois prix en espèces. Un ouvrage qui aurait ainsi été sélectionné devrait être retiré et ne recevoir qu'une mention spéciale.

Chairman's Report

For three days the jury was immersed in books. Because of their differing backgrounds, the level of discussion was superb and resulted in harmonious agreement as to the choice of the best designed books.

I should like particularly to mention the contribution made by the two non-professionals on the jury — Doris, with her background in the gallery world, and Ernst, with his expertise in typesetting, offered fresh viewpoints and angles of interpretation that added immensely to the general task.

Joost, the international juror, brought with him a gratifying enthusiasm for the standard of book production in Canada.

It is the jury that determines the calibre of the Book Show, and this jury itself was a showcase of inspiration and excellence.

Peter Dorn

Chairman, Show Committee.

Le rapport du président

Pendant trois jours consécutifs, les membres du jury se sont plongés dans l'examen de ces livres. Comme ils étaient de formation différente, la discussion s'est maintenue à un niveau professionnel fascinant; ils en sont pourtant arrivés à un accord sur le choix des participations les mieux conçues du point de vue graphique.

Je désirerais souligner en particulier le concours de deux jurés non graphistes: Doris, engagée dans l'activité des galeries d'art, et Ernst, spécialiste en composition typographique. Ils ont apporté des points de vue nouveaux et fait des interprétations critiques propres à enrichir une telle session.

Joost, juré de renom international, y a contribué d'un enthousiasme réconfortant devant le standard de la production du livre au Canada.

C'est le jury qui décide de la qualité de l'exposition des plus beaux livres et ce jury constituait à lui seul un déploiement d'inspiration et d'excellence.

Peter Dorn

président, Comité d'exposition.

Glück

Best of the Show

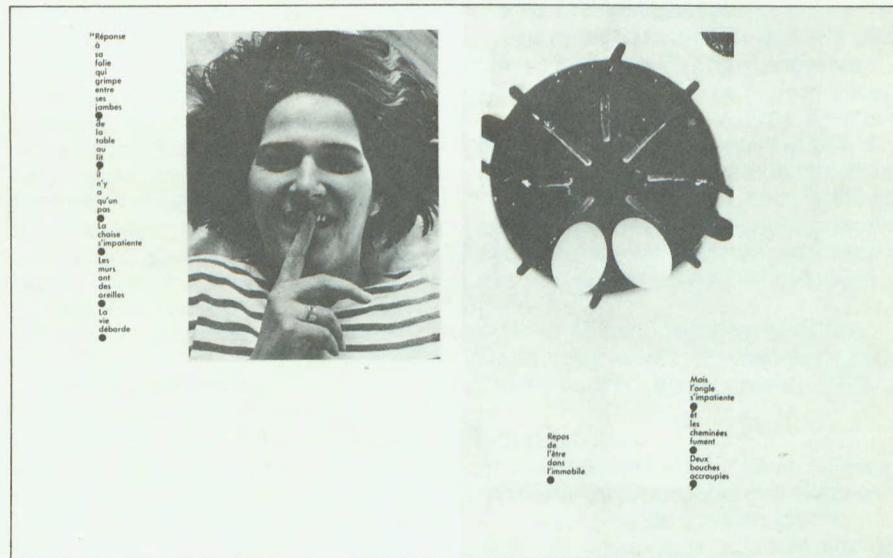
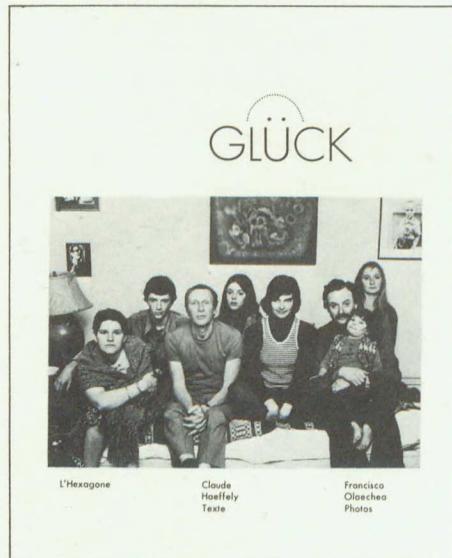
Le meilleur de l'exposition

Author: Claude Haeffely, text
Francisco Olaechea, photos
Publisher: L'Hexagone
Designer: Henri-Paul Bronsard
Illustrator: Henri-Paul Bronsard
Printer: Journal Offset incorporée,
Montréal
Typesetter: Journal Offset incorporée,
Montréal
Paper Manufacturer: E. B. Eddy
Binder: Lithorex incorporée, Montréal
Date of Publication: July 1975
Number of copies printed: 2,000
Trim page size: 8" x 10"
Typefaces used:
text: technos /6/10/12 pts
display: Futura Letraset
Printing methods: Offset
Paper:
text: Publisher Choice 120 M
jacket: Kromekote 200 M
Binding: Perfect Binding

This is an experiment, perhaps the only real one which we saw in the show, and it has worked. The column of type is very narrow, and yet very readable. It is a book which defies categorization, in which there is a real blending of the efforts of everyone involved. The colour of the paper has a lot to do with its success: white would have been disastrous — as you can see from the cover. The coloured stock has a softening effect. It's concrete poetry, a book of poetry, of design, of illustration — all merged in a wonderfully serious light-heartedness.

Auteur: Claude Haeffely, texte
Francisco Olaechea, photos
Editeur: L'Hexagone
Graphiste: Henri-Paul Bronsard
Illustrateur: Henri-Paul Bronsard
Imprimeur: Journal Offset incorporée,
Montréal
Typographie: Journal Offset incorporée,
Montréal
Fabricant du papier: E. B. Eddy
Relieur: Lithorex incorporée, Montréal
Date de parution: juillet 1975
Tirage: 2,000
Format de la page: 8" x 10"
Famille de caractère utilisé:
texte: technos /6/10/12 pts
titres: Futura Letraset
Méthodes d'impression: offset
Papier:
texte: Publisher Choice 120 M
couverture: Kromekote 200 M
Reliure: Perfect Binding

On ne peut classer ce livre dans aucune catégorie: c'est une expérience, la seule peut-être du concours, qui illustre l'accord parfait entre tous ceux qui y ont participé. Un poème concret, une poésie à la fois du graphisme, de l'illustration, de la douceur, de la couleur et du papier. Les colonnes sont étroites mais se lisent bien. Le texte coule, sérieux mais toujours lyrique.



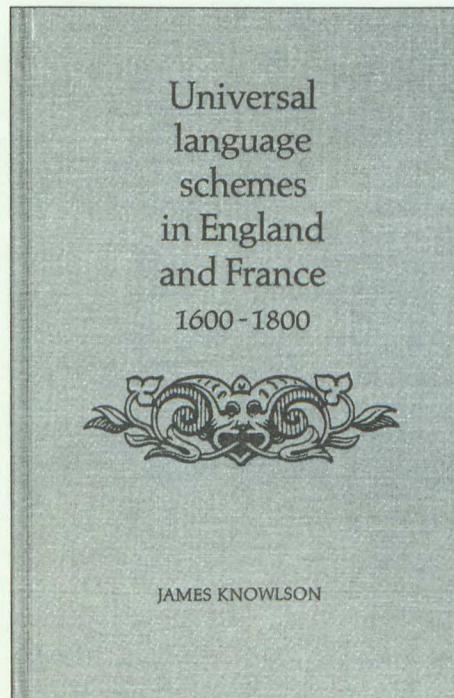
**Universal Language Schemes
in England and France 1600-1800**
Second Prize
Deuxième prix

Author/Editor: James R. Knowlson
Publisher: University of Toronto Press
Designer: Antje Linger
Printer: University of Toronto Press
Typesetter: University of Toronto Press
and Cooper & Beatty
Paper Manufacturer: Rolland
Binder: T. H. Best Printing Co.
Date of Publication: 1975
Number of copies printed: 1500
Trim page size: 5 3/4 x 9"
List price: 17.50
Typefaces used:
text: VIP Aldus, display: Palatino
Printing methods: Offset
Paper:
text: 60 lb. Zephyr Antique
Endpaper: Strathmore text curry
Binding or cover material: Columbia
Riverside Linen
Other specifications: Black & gold
stamping, front & spine. Headbands.

This is a real gem: all books really should be like this; they appear this way to the mind's eye, and yet one so seldom sees them like this. The ornament on the cover, tied in with those on the chapter openings (what a pity they got lost from chapters 5 and 6), has been extremely well worked out: the relation in size is just right. Generally the colour and feel of the book is excellent. The handling of the quotations — flush left and ragged right — gives you an immediate feeling of reading what someone has written. All the details are harmonious parts of a complete whole. The only thing to regret is the two illustrations printed sideways: surely they could somehow have remained upright.

Auteur: James R. Knowlson
Editeur: University of Toronto Press
Graphiste: Antje Linger
Imprimeur: University of Toronto Press
Typographie: University of Toronto Press
et Copper & Beatty
Fabricant du papier: Rolland
Relieur: T. H. Best Printing Co.
Date de parution: 1975
Tirage: 1,500
Format de la page: 5 3/4" x 9"
Prix fort: \$17.50
Famille de caractères utilisée:
texte: VIP Aldus, titres: Palatino
Méthodes d'impression: offset
Papier:
texte: 60 lb. Zephyr Antique
Couverture: Stathmore text curry
Reliure: Columbia Riverside Linen
Autres spécifications: estampage,
couverture et dos, en noir et or.

Un bijou de livre, comme ils devraient tous l'être, comme l'imagination les conçoit, mais comme l'œil les voit rarement. Les décorations de la couverture, rappelées aux débuts de chapitre (qu'est-il arrivé aux chapitres 5 et 6?), sont très réussies surtout par l'harmonie dimensionnelle. La disposition des citations — parallèles à gauche, irrégulières à droite — crée l'impression de lire une remarque personnelle. Tout y est orchestré avec soin. Un seul regret: les deux illustrations verticales. On aurait sûrement pu les placer à l'horizontal.



160 Universal language schemes

seventeenth-century schemes of common writing, until this stage was reached, the 'pasigrapher' would have to use the tables to locate the meaning of every word. De Maimieux disregards, moreover, the important fact that in conventional spoken languages a sound (or a composite group of sounds) is more readily associated with an object or idea than is a collection of symbols each of which must individually be the object of an equal amount of the pasigrapher's undivided attention. An even more fundamental criticism could be levelled at the varying methods of procedure that are used in the compilation of the metaphysical tables, or *Grand Nomenclateur*. For in this respect and a number of others, de Maimieux's scheme lacks the methodical planning of Wilkin's *Essay*, which in many ways it resembles.³⁴

7 / Signs and thought

The causes of the remarkable increase of interest in universal language that occurred in the 1700s are various, and have to be sought both in the immediate preoccupations and aspirations of the age, and in certain important philosophical problems that came very much to the fore at this time. First, and most obviously, the hope that a new rational language would heal the long-standing divisions between men of different nations and creeds remained an important motive behind the activities of the latest proponents of an ideal artificial language. This motive took on a form, however, that clearly reflected fervent Republican aspirations. For, judging from statements made in the introductions to these would-be universal languages, and from contemporary speeches and articles, it would appear that such schemes proliferated particularly at this time in France, partly at least from a desire to extend to the whole world the hard-won principles of *liberté, égalité, fraternité*: the rights that had been proclaimed to be not merely the rights of the Frenchman, but the Rights of Man. Hence, although the diffusion of the French language was still gratefully acknowledged, many men believed that, national pride being what it is, no single language could ever succeed completely in breaking down the formidable barrier that was presented to the brotherhood of man by the confusion of tongues. Thus what a century before had been regarded as a potentially powerful instrument for carrying the word of God to all nations and uniting men in Christian harmony was now seen as likely to contribute to the diffu-

E. T. A. Hoffmann and Music

Third Prize
Troisième prix

Author/Editor: R. Murray Schafer/
edited by Margaret Parker
Publisher: University of Toronto Press
Designer: William Rueter
Illustrator: E. T. A. Hoffmann
Printer: University of Toronto Press
Typesetter: Helen Romanick
Paper Manufacturer: Rolland Paper
Co. Ltd.
Binder: Hunter Rose Co. Ltd.
Date of Publication: 1975
Number of copies printed: 1,500
Trim page size: 6½" x 9¾"
List price: \$12.50
Typefaces used:
text: IBM Journal Roman, display:
Snell Roundhand
Printing method: offset
Paper: 70 lb Zephyr Antique
Cover material: Bayside Chambray
Other specifications:
Some musical examples were copied
by John Fodi

What is really good about this book is that it is a real book in spite of the limitations within which the designer was working — the strike-on type in particular which in general works marvelously well. The chapter openings are very good too. It rather puts the lie to the argument that in order to have a well-designed book you have to pay a lot of money. The chapter openings are good, and are nicely echoed on the jacket. The way in which Hoffmann's writings have been distinguished from those of the author — by the use of justified and unjustified lines — is very clever, although perhaps a more pronounced rag would have been better; sometimes the visual difference is too subtle.

Auteur: R. Murray Schafer/
Édité par Margaret Parker
Editeur: University of Toronto Press
Graphiste: William Rueter
Illustrateur: E. T. A. Hoffmann
Imprimeur: University of Toronto Press
Typographie: Helen Romanick
Fabricant du papier: Rolland Paper
Co. Ltd.
Relieur: Hunter Rose Co. Ltd.
Date de parution: 1975
Tirage: 1,500
Format de la page: 6½" x 9¾"
Prix fort: \$12.50
Famille de caractères utilisée:
texte: IBM Journal Roman,
titres: Snell Roundhand
Méthodes d'impression: offset
Papier: 70 lb Zephyr Antique
Couverture: Bayside Chambray
Autres spécifications:
quelques exemples de musique ont
été copiés par John Fodi.

Ce qu'il y a de remarquable ici, c'est qu'il s'agit d'un vrai livre, malgré les restrictions imposées au graphiste. Il détruit l'argument qu'un beau livre doit coûter cher. Les débuts de chapitre gardent le rythme de la présentation. La distinction entre les écrits de Hoffmann et ceux de l'auteur, dans la disposition typographique, tient de l'ingéniosité, bien qu'une inégalité plus prononcée, moins subtile, eût été souhaitable.

R. MURRAY SCHAFER

E.T.A. Hoffmann and Music



62 E.T.A. HOFFMANN AND MUSIC

has fewer arias to sing than any of the other leading personalities, he rules the stage at all times, and all the other personalities live an existence derived from him.

With Mozart, the Don had been a carefree individualist, an embodiment of sensuality. He preyed on women in order to satisfy his physical appetites and his vanity. With Hoffmann, on the other hand, Don Juan is a victim of thwarted idealism. He becomes a Faustian man, a Sisyphus; and he is ruled by devilish and divine powers. He seeks — in vain; and as a result turns against God and man in absolute contempt.

Equally important is Hoffmann's new conception of Donna Anna. For most she had been little more than an extended catalogue of victims of Don's sexual prowess. For Hoffmann she becomes the 'ideal woman,' femininity incarnate, the spirit of music.

Numerous commentators have pointed out that Mozart's opera does not possess the qualities Hoffmann read into it. In his introduction to his edition of the opera, Alfred Einstein claims he has tried to rid the score of 'all the romantic and sentimental mawkishness of the nineteenth century which went with E.T.A. Hoffmann.'*

Certainly one can search in vain for traces of the inner conflict and ambivalent love in Donna Anna's character, or the noble idealism of the Don himself. On the contrary, Da Ponte's text repeatedly emphasizes Donna Anna's affection for Don Ottavio. Could we really believe that her sense of shame and inner conflict results in continuous lying to and hypocrisy with regard to Ottavio? All that ever intended her to do was to grieve like a dutiful daughter for the assassination of her father, the Commandatore, and to lead the crescendo of loathing and hatred for the Don which accumulates throughout the opera.

But sensuality is certainly present in Mozart's music as the philosopher Kierkegaard has so strongly insisted in his discussion of the opera.* Hoffmann's interpretation too is sensual to the extreme; and it provides the occasion for a deep expression of wish fulfillment, for Donna Anna does not pay her mysterious nocturnal visit to Don Juan, as might be expected, but to the side of 'the travelling enthusiast' himself, the composer Hoffmann ...

NINE

Don Juan: A Fabulous Incident which Befell a Travelling Enthusiast

A piercing bell and the shrill cry 'The show's on!' woke me from the soft sleep into which I had sunk. The double basses rumbled in confusion, a timpani stroke, trumpet calls. A long clear sound was sounded by the oboe and the violins tuned up. I rubbed my eyes. Could it be that Satan, ever-mischiefful, had come to me in my sleep? I sat up in the room of the hotel where I put up last night, half dead with fatigue. Just above my head hangs the elegant tassel of the bell rope. I pull it firmly; the valve appears.

'In the name of heaven, what's the meaning of this confused music next door. Is there a concert in the hotel?'

'Your Excellency.' — I had ordered champagne at the table d'hôte dinner — 'Your Excellency is perhaps unaware that the hotel is connected to the theatre. Behind the tapestry there is a concealed door which opens on a short passageway, and that leads directly to loge number 23, the visitors' box.'

'What?' — Theatre? — Visitors' box?'

'Yes, the small visitors' box for two or at most three people — gentlemen of quality only. It's near the stage, all upholstered in green with a lattice to ensure privacy. If it please Your Excellency, today they are performing *Don Juan* by the famous Herr Mozart from Vienna. The entrance fee of a thousand eight groschen can be added to your bill.'

He was silent for a moment, then continued. 'I will now make these last words, for on fast hearing the words *Don Juan* I had stepped past the concealed door into the passageway. For a moderate-sized town the house was spacious, tastefully decorated, and brightly illuminated. Loges and stalls were filled to capacity. The opening chords of the overture convinced me that, even if the singers were merely adequate, an excellent orchestra would afford me the most glorious enjoyment of the masterpiece. During the *andante* I was seized by a horror of the dreadful infernal region of lamen-

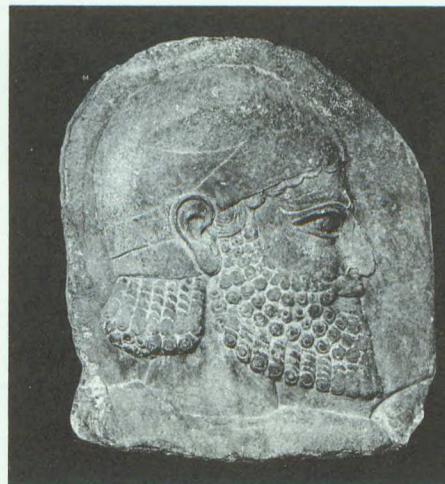
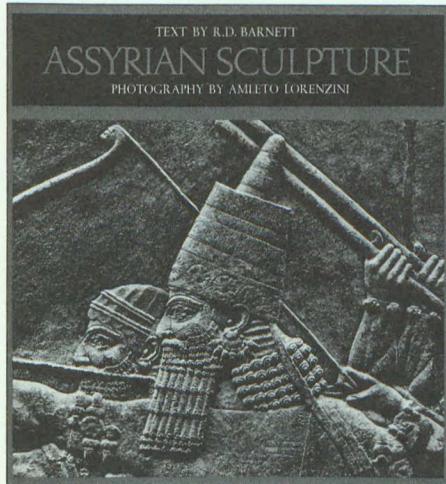
Assyrian Sculpture

Author/Editor: R. D. Barnett
Publisher: McClelland and Stewart
Limited
Designer: Hugh Michaelson
Photographer: Amleto Lorenzini
Printer: Herzig Somerville Ltd.
Typesetter: Atwell Fleming
Paper Manufacturer: Rolland Paper
Company
Duotones: Herzig-Somerville Ltd.
Date of Publication: Nov. 1975
Number of copies printed 5,000
(3,000 English, 2,000 German)
List price: \$40.00
Printing method : offset lithography
Paper: Kashmir 200 M

The text pages are very well handled, the typeface is nice and clean. The photography is excellent, exactly the right kind of lighting has picked out the relief superbly. Almost a photographer's triumph rather than a designer's triumph, except that the design is for the most part very successful; it has a sobriety and a handsome elegance which is very suitable to the content of the book. The only mistake was the decision to print some of the photographs on black pages: the black bleeds into the stone and makes the sculpture lose scale in comparison with the others.

Auteur: R. D. Barnett
Editeur: McClelland and Stewart Limited
Graphiste: Hugh Michaelson
Photographe: Amleto Lorenzini
Imprimeur: Herzig Somerville Ltd.
Typographie: Atwell Fleming
Fabricant du papier: Rolland Paper
Company
Duotones: Herzig-Somerville Ltd.
Date de parution: novembre 1975
Tirage: 5,000
(3,000 anglais, 2,000 allemands)
Prix fort: \$40.00
Méthode d'impression: offset
Papier: Kashmir 200 M

Ce livre représente plus la réussite de la photographie que le triomphe du graphisme tant la justesse de l'éclairage donne du superbe au relief. Mais le graphisme se marie intimement au contenu: choix judicieux du caractère, disposition élégante et sobre. Seule la décision d'imprimer quelques photographies sur des pages noires est regrettable, car l'encre tend à imprégner la pierre de sorte que la sculpture perd le bel équilibre obtenu pour les autres reproductions.



SENNACHERIB (704-681 B.C.)

In Assyria, the name Sennacherib, in other, meant "the god has replaced the brother." In 704 B.C., he also he invaded the throne of his brother Sargon. Sennacherib was drawn into a distant campaign in the west against Phoenicia and in Judah where his army repelled an Egyptian force. His siege and capture of the city of Lachish is described vividly in the Hebrew Bible. After the fall of Lachish, he turned his attention to Jerusalem, and besieged it until its king Hezekiah submitted. (According to the Biblical account, the attack ended when the Assyrian army withdrew, ravaged by a plague.) A series of canals were built to supply the city of Nineveh with water from the Tigris River. These culminated in Sennacherib's decision to capture Babylon in 689 B.C., raise it to the ground, and annex its territory as a province. Sennacherib was also a great builder. He restored the walls of Nineveh and built a new palace there, which became one of the greatest aqueducts and reservoirs in the world and known. On a central hill, he built a fine palace, which he called the "Palace Without a Rival," and which he filled with handsome sculptures of a new pattern.

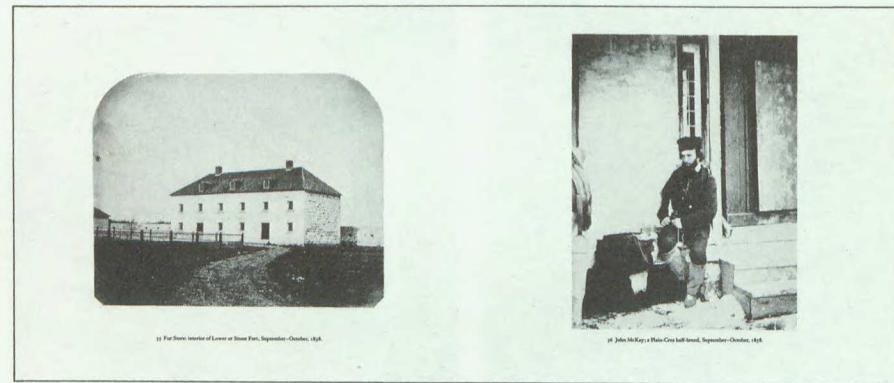
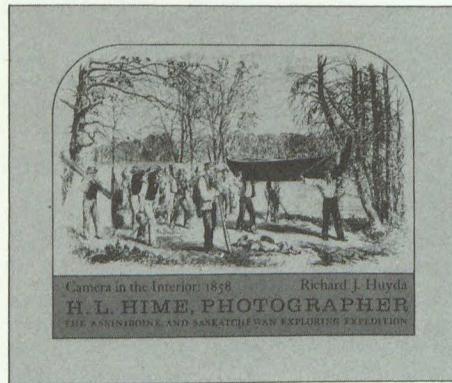
Camera in the Interior: 1858

Subtitle: H. L. Hime, photographer
Author/Editor: Richard J. Huyda
Publisher: The Coach House Press
Designer: Stan Bevington
Photographer: H. L. Hime
Printer: Bill Haddacks
Typesetter: Glenn Goluska
Paper Manufacturer: Rolland, Domtar
Binder: Martin
Date of Publication: Oct, 1975
Number of copies printed: 2,000
Trim page size: 10½" x 8¾"
List price: \$14.50
Typefaces used:
text: VIP Janson, display: Clarendon
Printing methods: Photo Offset
Photos: micrograin duotone
Paper: text: Zephyr Book Laid
other: Carlyle Japan Plate
Cover material: Columbia Bayside Linen
Other specifications: Jacket Artlaid Tan

The way this book is bound is nice. The softness of tone throughout is very good — achieving a sort of period quality. The line drawing on the cover helps to establish the period quality too, even though the rest of the illustrations are photographs. The line of type is perhaps too long — one word too long — for easy reading, and in some places the full column/half-column format of the pages — the centred photographs and the assymetrical text — does not always come off. The binding and endpapers are much heavier, much sturdier, than the rather subdued interior. But one could argue details like that forever. And this is a lovely book.

Sous-titre: H. L. Hime, photographe
Auteur: Richard J. Huyda
Éditeur: The Coach House Press
Graphiste: Stan Bevington
Photographe: H. L. Mime
Imprimeur: Bill Haddacks
Typographie: Glenn Goluska
Fabricant du papier: Rolland, Domtar
Relieur: Martin
Date de parution: octobre 1975
Tirage: 2,000
Format de la page: 10½" x 8¾"
Prix fort: \$14.50
Famille de caractères utilisée:
texte: VIP Janson, titres: Clarendon
Méthodes d'impression: Photo Offset
Photographie: micrograin duotone
Papier:
texte: Zephyr Book Laid
autres: Carlyle Japan Plate
Couverture: Columbia Bayside Linen
Autres spécifications: jaquette
Artlaid Tan

Un bien beau livre et une excellente reliure. D'un couvert à l'autre, il laisse une impression de douceur affinée par le temps comme le veut le dessin de la couverture (même si toutes les illustrations à l'intérieur sont des photographies). Les lignes un peu trop longues, d'un seul mot peut-être; la hauteur irrégulière des colonnes, les photos centrées et le texte asymétrique nuisent à l'agrément de la lecture. La reliure et les pages de garde ont trop de poids pour l'intérieur, mais ce sont des détails dont on pourrait discuter indéfiniment.



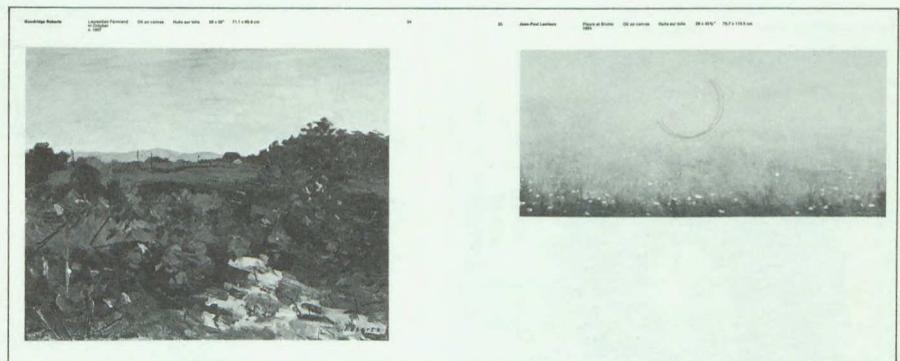
Changing Visions/Aperçus Divers

Subtitle: The Canadian Landscape/
Le paysage canadien
Author/Editor: Olive Koyama,
Art Gallery of Ontario
Publisher: The Edmonton Art Gallery,
The Art Gallery of Ontario.
Designer: Burton Kramer Associates
Limited, Jeffrey Dawson and Burton
Kramer
Photographer: Art Gallery of Ontario,
National Gallery & others
Printer: Aerotype Services
Typesetter: Trade Typesetting Ltd
Paper Manufacturer: Domtar, Champion
Binder/Cover Production: J. D. Looseleaf
Date of Publication: Jan. 1976
Number of copies printed: 4,000
Trim page size: 11" x 8½"
List price: \$5.00
Typefaces used: Helvetica Medium, Light
Printing methods:
text: offset, cover: silk screen on vinyl
Paper:
text: Wedgewood, Dull White, 136 M
cover: Mayfair Britewhite, 201 M
Cover material: Vinyl (clear) with display
grass

We responded to this book immediately because it declares straight away the special nature of its function: to record a temporary exhibition. Functionally, also, the way the catalogue is laid out is very successful — with very large reproductions so that the image is very good, and small discreet captions which can be read easily but which are not obtrusive. We also like the bright colours which relate well to the landscape theme. The typography is generally good. The only negative feature is the printing, which varies from page to page.

Sous-titre: The Canadian Landscape/
Le paysage canadien
Auteur: Olive Koyama,
Art Gallery of Ontario
Editeur: The Edmonton Art Gallery,
The Art Gallery of Toronto,
Graphistes: Burton Kramer Associates
Limited, Jeffrey Dawson and Burton
Kramer
Photographies: Art Gallery of Ontario,
La Galerie nationale et autres
Imprimeur: Aerotype Services
Typographie: Trade Typesetting Ltd.
Fabricant du papier: Domtar, Champion
Relieur: J. D. Looseleaf Ltd.
Date de parution: janvier 1976
Tirage: 4,000
Format de la page: 11" x 8½"
Prix fort: \$5,00
Famille de caractères utilisée:
Helvetica Medium, Light
Méthodes d'impression: offset,
couverture: sérigraphie sur vinyle
Papier:
texte: Wedgewood, Dull White, 136 M
couverture: Mayfair Britewhite, 201 M
vinyle transparent sur gazon artificiel

La qualité première de cet ouvrage, c'est d'indiquer clairement sa fonction: faire le compte rendu d'une exposition provisoire, et pour cette raison, il crée son effet. Au point de vue fonctionnel également, c'est une réussite: grandes et bonnes reproductions, légendes lisibles mais discrètes, couleurs vives appropriées au thème paysagiste. La typographie est bonne en général. Le seul reproche va à l'impression dont la qualité est inégale d'une page à l'autre.



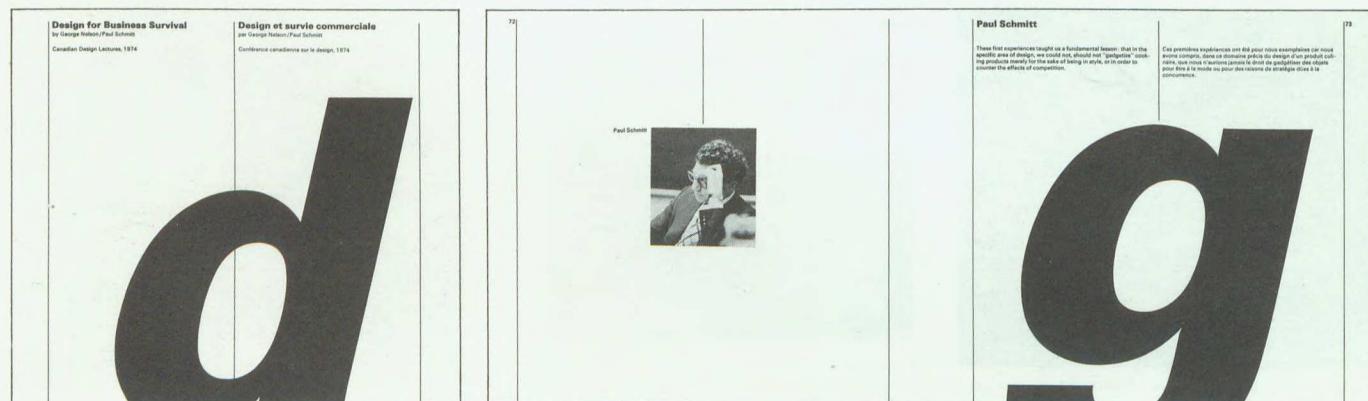
Design for Business Survival

Subtitle: Canadian Design Lectures, 1974
Author/Editor: George Nelson/Paul Schmitt
Publisher: Industry, Trade and Commerce
Designer: Gottschalk & Ash Limited (Fritz Gottschalk)
Photographer: Industry, Trade and Commerce
Printer: Thorn Press
Typesetter: Fastype, Montréal
Date of Publication: 1975
Number of copies printed: 3,500
Trim page size: 9" x 8"
List price: \$5.00
Typefaces used:
text: Univers, display: Univers
Printing method: offset
Paper:
text: Rolland Offset, bright white, 160 M
other: Kromekote, 1 side, 12 pt.
Binding: Section sewn

Sous-titre: Canadian Design Lectures, 1974
Auteurs: George Nelson/Paul Schmitt
Editeur: ministère de l'Industrie et du Commerce
Graphiste: Gottschalk & Ash Limited (Fritz Gottschalk)
Photographe: ministère de l'Industrie et du Commerce
Imprimeur: Thorn Press
Typographie: Fastype, Montréal
Date de parution: 1975
Tirage: 3,500
Format de la page: 9" x 8"
Prix fort: \$5.00
Famille de caractères utilisée: Univers
Méthodes d'impression: offset
Papier:
texte: Rolland Offset, bright white, 160 M
couverture: Kromekote
Reliure: véritable

The use of two colours for the two languages is one of the more attractive solutions to the bilingual necessity that we have seen. The book has none of the strictness in appearance that many books designed on this kind of grid have; the theme is carried through very nicely, and the giant initials on each part title, spelling design when read from front to back, are a nice kind of designer's joke. The illustrations are well handled. The only problem is the use of rules — the rules under the numbers on the contents page (they look as if you might want to add them up) and the rules between the columns, which work all right when separating type, but are not very happy on the part titles, and are not consistently handled there.

L'identification de la langue au moyen de la couleur est bien la solution la plus attrayante qui soit aux problèmes d'impression d'un texte bilingue. Ici, rien de la rigueur que l'on reproche généralement à ce genre d'ouvrage. Le thème passe bien; le graphiste s'est amusé à inscrire, en tête de chapitre, les lettres du mot DESIGN. Les illustrations sont employées à bon escient. Une note discordante: l'utilisation incohérente et surabondante de filets: sous les numéros de la table des matières — on doit résister à en faire le total: entre les colonnes — où il n'est pas nécessaire de séparer le texte ou le titre.



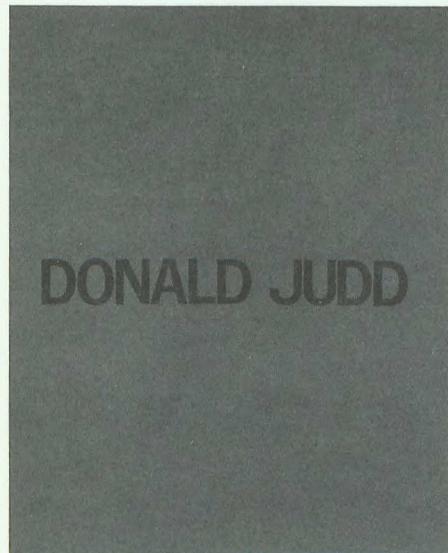
Author/Editor: Brydon Smith
 Publisher: The National Gallery of Canada
 Designer: Eiko Emori
 Printer: Apex Press Limited, Montréal
 Typesetter: Southam Murray
 Paper Manufacturer: Domtar
 Binder: Apex Press, Montréal
 Date of Publication: 23 May 1975
 Number of copies printed: 2,000
 Trim page size: 11 x 8 7/8
 List price: \$15.00 paper, \$20.00 cloth
 Typefaces used:
 text: News Gothic, display: News Gothic
 Bold
 Printing method: offset

Paper: Prestige Brilliant 200 M
 Cover material: Mayfair, Britewhite,
 Antique 130 M
 Other specifications: Cover cloth,
 Milbank vellum red

This is a striking example of a design which shows a strong understanding of and response to the content — in this case the work of a particular sculptor. The layout is as blunt and uncompromising as the work illustrated. The assertive strength of the type, the straight blunt orange of the binding, are a brilliant reflection of the nature of the artist: really a meeting of two artists who understand each other completely. Out of this precise context, none of the features which make it so successful would be particularly acceptable; indeed we merely rejected the book out of hand at first. The only real failure is the round spine; it should have been flat, square, and strong also.

Auteur: Brydon Smith
 Editeur: La Galerie nationale du Canada
 Graphiste: Eiko Emori
 Imprimeur: Apex Press Limited, Montréal
 Typographie: Southam Murray
 Fabricant du papier: Domtar
 Relieur: Apex Press, Montréal
 Date de parution: 23 mai 1975
 Tirage: 2,000
 Format de la page: 11" x 8 7/8"
 Prix fort: \$15.00 cartonné, \$20.00 entoilé
 Famille de caractères utilisée:
 texte: News Gothic,
 titres: News Gothic Bold
 Méthodes d'impression: offset
 Papier: Prestige Brilliant 200 M
 Couverture: Mayfair, Britewhite,
 Antique 130 M
 Matériel de la reliure: velin rouge Milbank

Cet ouvrage illustre de façon frappante l'accord parfait, l'union intime entre le graphisme et le sujet traité. Dans ce cas, il s'agit de l'œuvre d'un sculpteur présentée d'une main brutale, inflexible, comme la sculpture elle-même. La force du caractère, le choc de l'orange sur la reliure reflètent bien la nature violente de l'artiste et c'est là que se voit la compréhension entre deux disciplines. Hormis cet accord, rien ne rendrait ce livre acceptable. La preuve, il fut d'abord écarté. Sa grande faiblesse: la reliure a le dos rond. Elle aurait dû être carrée, droite, et puissante aussi.



Edward Gordon Craig and Hamlet

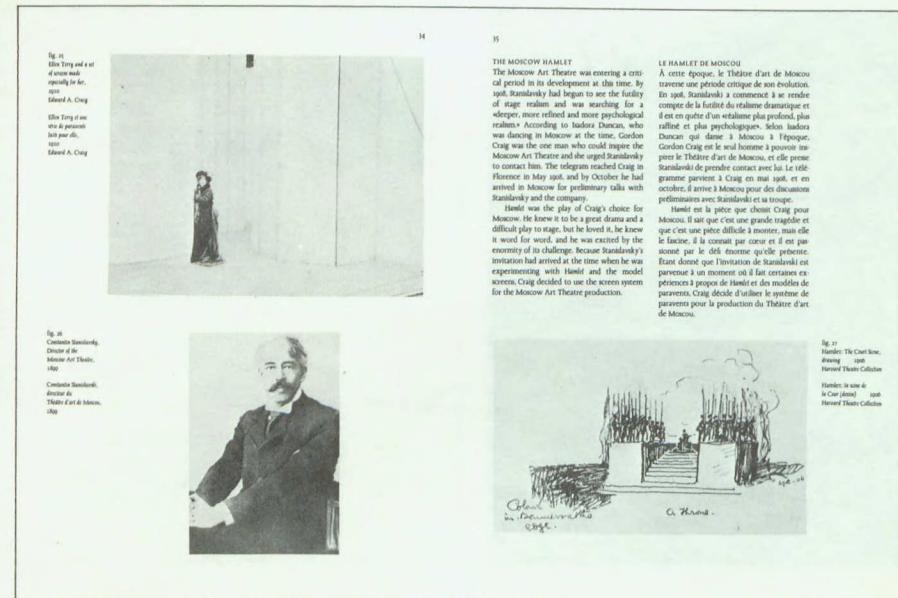
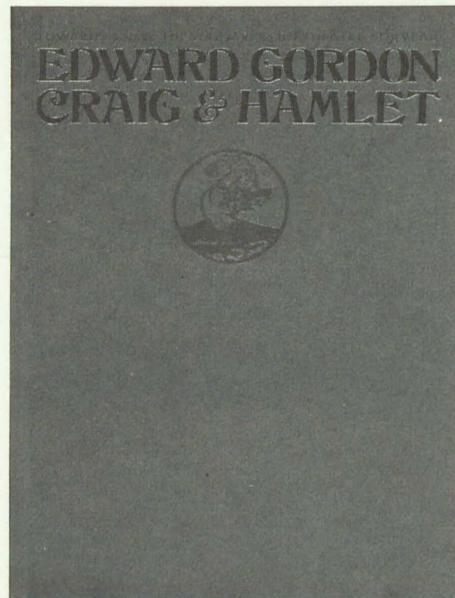
Subtitle: Towards a New Theatre/
Vers un nouveau théâtre
Author: Brian Arnott
Publisher: The National Gallery of
Canada
Designer: Frank Newfeld
Printer: The Hunter Rose Company
Typesetter: Mono Lino, Toronto
Paper Manufacturer: Weyerhauser
Binder: The Hunter Rose Company
Date of Publication: November 1975
Number of copies printed: 2,000
Trim page size: 8" x 12"
List price: \$5.00
Typefaces used:
text: Cartier, display: Howland
Printing methods: Offset
Paper: Carousel 80 lb Tusk
Cover material: Strathmore
Grandee, Valencia Red 80 lb

This is a nice book: the designer has gone to great pains to match the typeface to the subject, to the feeling of Craig. It fails in certain respects: there is too much ornament in certain places, page ii is very messy, the initial caps are unfortunate. But over all it has a very nice feeling. In a way, it is a book that should be looked at from the back first, since the title page is almost an attempt to sum up everything that is going to happen visually in the rest of the book.

Sous-titre: Towards a New Theatre/
Vers un nouveau théâtre

Auteur: Brian Arnott
Editeur: The National Gallery of Canada
Graphiste: Frank Newfeld
Imprimeur: The Hunter Rose Company
Typographie: Mono Lino, Toronto
Fabricant du papier: Weyerhauser
Relieur: The Hunter Rose Company
Date de parution: Nov. 1975
Tirage: 2,000
Format de la page: 9" x 12"
Prix fort: \$5.00
Famille de caractère utilisé:
texte: Cartier, titres: Howland
Méthodes d'impression: Offset
Papier: Carousel 80 lb Tusk
Matériel de la reliure: Strathmore
Grandee, Valencia Red 80 lb

Un livre attrayant, mais le graphiste a mis trop de soin à harmoniser le caractère avec le sujet, en l'occurrence les sentiments de Craig, et c'est là son erreur. Il y a trop d'ornementations sur certaines pages, la page ii est confuse, les majuscules sont malencontreuses. Toutefois, c'est un bel ouvrage, qui devrait être examiné à partir de la fin tant les pages titres veulent tout raconter de ce que le visuel entend dire par la suite.



FM Lettres des saisons III

Author: Michel Beaulieu
Publisher: Editions du Noroît
Designer: Pierre Mercier
Printer: Elite Press
Typesetter: M and H Typography
Paper Manufacturer: Domtar
Binder: Presses Elite
Date of Publication: December 1975
Number of copies printed: 1,200
Trim page size: 7" x 7"
List price: \$5.00
Typefaces used:
Souvenir bold
Printing method : Offset
Paper:
text: byronic Britewhite 160 M brocade
others: Byronic Dusty Rose 140 M
brocade
Cover material: Glosskote 188 M

Some of us felt that this is a book made to look at rather than to read; the type face is uncomfortable and the fluctuation of position on the pages is bothersome. But, for some of us, the very heaviness of the type in contrast to the open space creates a visual equivalent of reading followed by thought and silence. The floating ornaments, a symbolic flair to the silence following the poem because their positions change, provide a varying pace to the reading of the book.

Auteur: Michel Beaulieu
Editeur: Editions du Noroît
Graphiste: Pierre Mercier
Imprimeur: Presses Elite
Typographie: M and H Typography
Fabricant du papier: Domtar
Relieur: Presses Elite
Date de parution: 1975
Tirage: 1,200
Format de la page: 7" x 7"
Prix fort: \$5.00
Famille de caractère utilisé:
Souvenir bold
Méthode d'impression: offset
Papier:
texte: byronic ultra-blanc 160 M apprêt
brocart
autre: byronic vieux rose 140 M apprêt
brocart
Matériel de la reliure: Glosskote 188 M

En regardant ce livre, quelques membres du jury ont eu l'impression que c'était un ouvrage à voir, non à lire: le caractère rebute l'œil de même que les variations dans la disposition des textes d'une page à l'autre. Néanmoins, quelques-uns d'entre nous ont perçu dans le contraste entre le caractère gras et les vastes espaces blancs une invitation à la réflexion et au silence; ils ont vu dans les fantaisies flottantes celles de l'état d'esprit qui suit la lecture d'un poème et qui en règle le rythme.



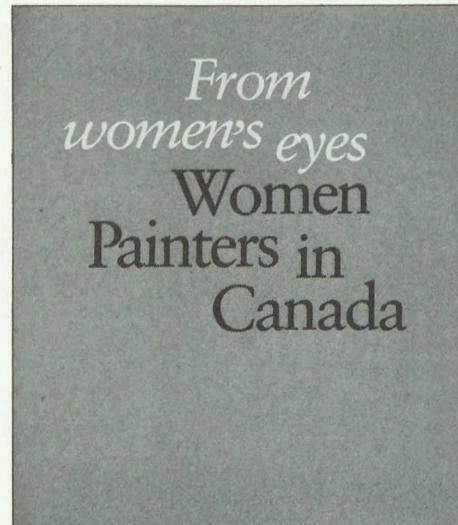
From Women's Eyes

Subtitle: Women Painters in Canada
 Author/Editor: Dorothy Farr, Natalie Luckyj
 Publisher: Agnes Etherington Art Centre
 Designer: Peter Dorn
 Printer: Hanson + Edgar, Kingston
 Typesetter: Hanson + Edgar, Kingston
 Halftone reproductions & film assembly:
 Fourway Graphics, Kingston
 Paper Manufacturer: Rolland
 Binder: Martin Bookbinders, Toronto
 Date of Publication: Nov. 1975
 Number of copies printed: 1,000
 Trim page size: 9 1/8" x 10 3/4"
 List price: \$4.00
 Typeface used: Sabon
 Printing method: Offset
 Paper: Extra, 160 M (Rolland for
 W. V. Dawson)
 Cover material: Kromekote Cover
 (Abitibi)
 Endpaper: Andorra Wild Grape, Text

The interior is by and large very successful: the problem of unifying diversified material has been very well solved; rules are often a redundant decorative device but here they have a function; the large page numbers create a good shape to the page; neither the text nor the illustrations overpower anything. The cover is not entirely successful: the colour looks rather faded in this context, and the blown-up Sabon for the title does not work very well. But there is a good total feeling to the catalogue as a whole.

Sous-titre: Women Painters in Canada
 Auteurs: Dorothy Farr, Natalie Luckyj
 Editeur: Agnes Etherington Art Centre
 Graphiste: Peter Dorn
 Imprimeurs: Hanson & Edgar, Kingston
 Typographie: Hanson & Edgar, Kingston
 Demi-tons et montage:
 Fourway Graphics, Kingston
 Fabricant du papier: Rolland
 Relieur: Martin Bookbinders, Toronto
 Date de parution: novembre 1975
 Tirage: 1,000
 Format de la page: 9 1/8" x 10 3/4"
 Prix fort: \$4.00
 Famille de caractères utilisée: Sabon
 Méthodes d'impression: offset
 Papier: Extra, 160 M (Rolland pour
 W. V. Dawson)
 Couverture: Kromekote (Abitibi)
 Gardes: Andorra Wild Grape, Text

Si l'on passe outre la couverture avec son caractère Sabon gras et ses couleurs plutôt fanées, ce livre commande vraiment l'attention. C'est une réussite que d'unifier une telle abondance de matériaux. La pagination imposante fait le poids à chaque page. Textes et illustrations n'écrasent rien. Les filets redondants, un expédient décoratif, ont ici leur raison d'être. Enfin, c'est un catalogue qui laisse une bonne impression.



51 UNTITLED (FOREST LANDSCAPE)
1931-32, oil on paper, 84 x 62 cm.
Gift of Mrs. M. E. CARE
Presented to the Agnes Etherington
Centre by the Ontario Fine Art Galleries
Exhibited: 1971-72, Vancouver Art Gallery; Emily Carr, 1971-72, University College, University of Toronto

52 THE VILLAGE
1931-32, oil on canvas, 76 x 182 cm.
Presented to the Agnes Etherington
Centre by the Ontario Fine Art Galleries
Exhibited: 1971-72, Vancouver Art Gallery; Emily Carr, 1971-72, University College, University of Toronto

53 THE REGATTA
1932-33, oil on board, 77 x 115 cm.
Presented to the Agnes Etherington
Centre by the Ontario Fine Art Galleries
Exhibited: 1971-72, Vancouver Art
Gallery; Emily Carr, 1971-72, University
College, University of Toronto

54 THE CAMP
1932-33, oil on canvas, 122 x 182 cm.
Presented to the Agnes Etherington
Centre by the Ontario Fine Art Galleries
Exhibited: 1971-72, Vancouver Art
Gallery; Emily Carr, 1971-72, University
College, University of Toronto

55 THE BEACH
1932-33, oil on canvas, 122 x 182 cm.
Presented to the Agnes Etherington
Centre by the Ontario Fine Art Galleries
Exhibited: 1971-72, Vancouver Art
Gallery; Emily Carr, 1971-72, University
College, University of Toronto

36
37

BIBLIOGRAPHY
MEMBERSHIPS

EXHIBITIONS
AWARDS

NOTES
REFERENCES

Images of Sport in Early Canada

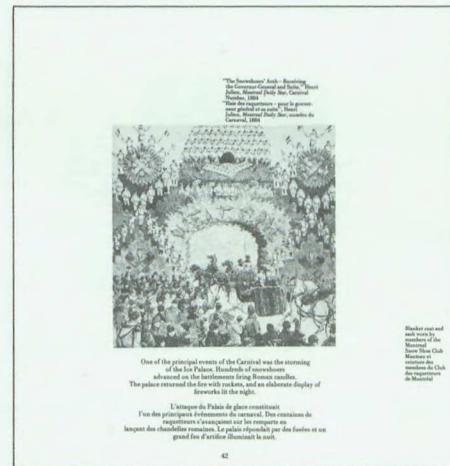
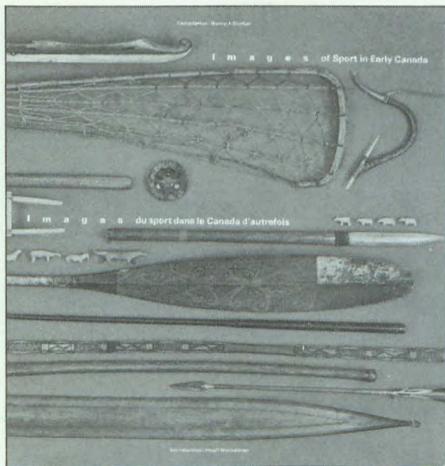
Images du sport dans le Canada d'autrefois

Compiled by Nancy J. Dunbar
Introduction by Hugh MacLennan
Publisher: McCord Museum, McGill
University, and McGill-Queen's
University Press
Designer: Fritz Gottschalk , Don Kindschi
Photographer: Karen Coshoff
Printer: Litho Associates
Typesetter: Fastypesetters of Canada
Paper Manufacturer: Rolland Paper
Binder: John Deyell , Vianney Bélanger
Colour separations: Techno- Colour Inc.
Date of Publication: February 1976
Number of copies printed: 4,000
Trim page size: 10 $\frac{3}{8}$ " x 10 $\frac{1}{2}$ "
List price: \$14.95
Typefaces used: Bodoni,
Printing method: Sheet fed offset
Paper: Rolland Renaissance Dull 280 M

We had very mixed feelings about this book. It is certainly one of the most consistently and carefully designed books in the show, but at first it seemed to us that the delicacy of the design, the cameo size of many of the reproductions, was out of tune with the robust quality of sport. The typefaces you would expect to find in a porcelain catalogue; the effect is slightly too refined. But then you look at the material in the book and you realize that it is essentially delicate, controlled, small in scale, fine; in fact the design, by reflecting the nature of the material in the book so carefully, is taking you back into the atmosphere of the period in a very skilful way. Each individual spread is well controlled and crafted — often with a great deal of humour. The typography on the cover, however, is most unfortunate with its distortion of the word *images*.

Collationnées par Nancy J. Dunbar
Avant-propos de Hugh MacLennan
Editeurs: McCord Museum, McGill
University et McGill-Queen's University
Press
Graphistes: Fritz Gottschalk Don Kindschi
Photographe: Karen Coshoff
Imprimeur: Litho Associates
Séparations de couleurs: Techno-Colour
Typographie: Fastypesetters of Canada
Fabricant du papier: Papier Rolland
Relieurs: John Deyell et Vianney Bélanger
Date de parution: février 1976
Tirage: 4,000
Format de la page: 10 $\frac{3}{8}$ " x 10 $\frac{1}{2}$ "
Prix fort: \$14.95
Famille de caractères utilisée: Bodoni
Méthodes d'impression: offset
Papier: Rolland Renaissance 280 M

Les membres du jury ont exprimé des opinions très diverses sur ce livre. Il semble au premier abord que la finesse du graphisme, la reproduction en camée de plusieurs illustrations ne cadrent pas avec la rudesse du sport. Son caractère est celui d'un catalogue de porcelaines. Bref, c'est trop raffiné. Mais en examinant le contenu, vous constatez que cet artifice et ce raffinement du détail sont parfaitement en accord avec l'atmosphère qui prévalait à cette époque, qu'ils sont voulus et exécutés avec une grande perspicacité. Chacun des sujets est traité avec maîtrise et précision, et souvent avec une bonne dose d'humour. La typographie sur la couverture est toutefois manquée avec sa distorsion du mot *magies*.



In Praise of Old Women

Author/Editor: Marya Fiamengo
Publisher: Valley Editions/Mosaic Press
Designer: Tim Inkster
Illustrator: Joy Zemel Long
Printer: The Porcupine's Quill, Inc.
Typesetter: The Coach House Press
Paper Manufacturer: Domtar/Eddy
Binder: The Porcupine's Quill, Inc.
Date of Publication: 30 Jan. 1976
Number of copies printed: 600
Trim page size: 7¾" x 8½"
List price: \$2.95 paper, \$5.95 cloth
Typefaces used:
text: Aldus, display: Aldus
Printing method: Offset
Paper:
text: Publisher's Choice Antique 60 lb
other: Cheviot Cover, smokey blue,
Donvale Granite
Cover material: Columbia Bayside
Vellum BSV 750

A good example of unobtrusive design about which it is hard to say much because it seems sort of natural or inevitable. There is lots of white space so the poems are easily read; the design does not eat into the poetry. The paper was a good choice to complement the typeface. The spine on the case-bound edition is wrong: it does not have a good feel to it; the paperback, with its flat spine, feels much better.

Auteur: Marya Fiamengo
Editeurs: Valley Editions/Mosaic Press
Graphiste: Tim Inkster
Illustrateur: Joy Zemel Long
Imprimeur: The Porcupine's Quill, Inc.
Typographie: The Coach House Press
Fabricants du papier: Domtar/Eddy
Relieur: The Porcupine's Quill, Inc.
Date de parution: 30 janvier 1976
Tirage: 600
Format de la page: 7¾" x 8½"
Prix fort: \$2.95/\$5.95 entoilé
Famille de caractères utilisée: Aldus
Méthodes d'impression: offset
Papier:
texte: Publisher's Choice Antique 60 lb
autres: Cheviot Cover, bleu fumée,
donvale granite
Couverture: Columbia Bayside
Vellum BSV 750

Voici un exemple de graphisme discret dont on ne peut dire grand-chose tant il semble naturel et approprié. Les pages aérées laissent leur essor aux poèmes; le papier choisi convient bien au caractère. Le dos de la reliure est une erreur: il rebute le toucher. Une reliure cartonnée plus douce et plus fine eût mieux servi les fins de ce livre.



Zero
(After reading Vladimir Dedijer.)

Now all the arithmetic in the world
will forgive me for my harsh brutality.
the bligree world of falsehoodosity.
Apologists praise their coffee,
tell me Arabs invented zero.
I believe them.
Nothing is bound to come from nothing.

Damnation has hunted you
into a frizzled skinly bear
with sunken eyes
and hair dyed a sick yellow
like the colour of urine.
So burn in sulphur;
it is your colour, your odour.
By all the miracle-working ikons,
by the holy standards of a brave past
I will not spare you.

Foreign Exchange

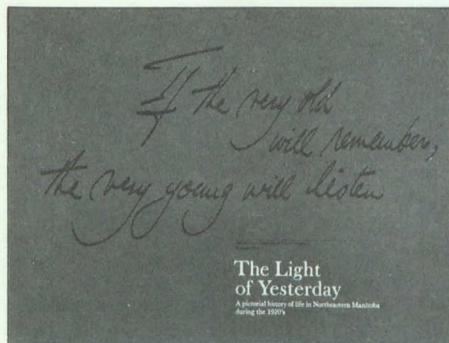
The Light of Yesterday

Subtitle: A pictorial history of life in North-eastern Manitoba during the 1920's.
Author/Editor: Indian and Eskimo Affairs
Publisher: Indian and Northern Affairs
Designer: Gottschalk & Ash
(Joe Santoro)
Photographer: Reverend R. T. Chapin
Typesetter: Typographic Services
Date of Publication: 1975
Number of copies printed: 2,500
Trim page size: 11" x 8 1/4"
Typefaces used:
text: Caslon, display: Caslon
Printing method: Offset
Paper:
text: Domtar Carlyle Japan
other: Twincoat, 10 pt., 1 side
Binding: Section sewn

The interior of this book is what is most successful: the match of colour and paper, paper and typeface; the care in handling the details like headings. The centred photographs with the text in varied positions focuses attention on the photographs and is a very strong element of the success of the book. The only thing which does not come off well is the cover; it is busy, it does not signal visually what the inside of the book is like, the colour is too heavy for the interior. The type on the text pages perhaps runs too close to the gutter: if it had been saddlestitched there would have been no problem but as it is some characters are lost on some pages.

Sous-titre: A pictoral history of life in Northeastern Manitoba during the 1920's.
Auteur: Affaires indiennes et du Nord
Editeur: Affaires indiennes et du Nord
Graphiste: Gottschalk & Ash
(Joe Santoro)
Photographe: Révérend R. T. Chapin
Typographie: Service Typographique
Date de parution: 1975
Tirage: 2,500
Format de la page: 11" x 8 1/4"
Famille de caractères utilisée: Caslon
Méthodes d'impression: Offset
Papier:
texte: Domtar Carlyle Japan
couverture: Twincoat, 10 pt., 1 côté
Reliure: véritable

Ce qui retient ici l'attention, c'est l'harmonie entre la couleur et le papier, entre ce dernier et le caractère, et le soin apporté aux détails tels que les titres. Toute l'attention est dirigée sur les photographies grâce à leur disposition centrée avec le texte, et c'est ce qui contribue à faire une réussite de l'intérieur. La couverture sert moins bien le sujet; elle est surchargée, trop colorée et ne reflète pas le contenu. Le corps du texte, trop près du centre, y glisse. Cet ennui aurait pu être évité si l'on avait broché ou cousu en selle à la reliure.



*Mission School
Island Lake, 1925*

Charles Clay came to Island Lake as a teacher in 1925. The picture shows Mr. Clay with a summer school class of approximately 40 pupils. School was held in a log cabin which is still in the background for this picture.
Note: The children with bare heads are made of boulders cut as a sweep, not hair.

*Mr. Clay's
Winter Class*

This picture shows Mr. Clay and the winter class of 1925-26. Attendance had dropped. Where have all the children gone?
The winter school session was held in a converted log cabin close to the "Old Mission".
Having Island Lake help you identify the students in the pictures.

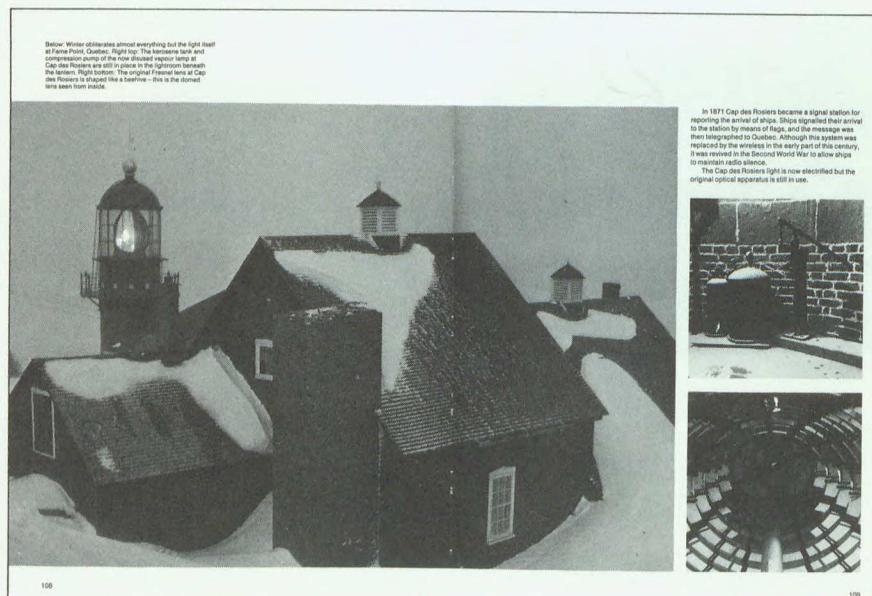
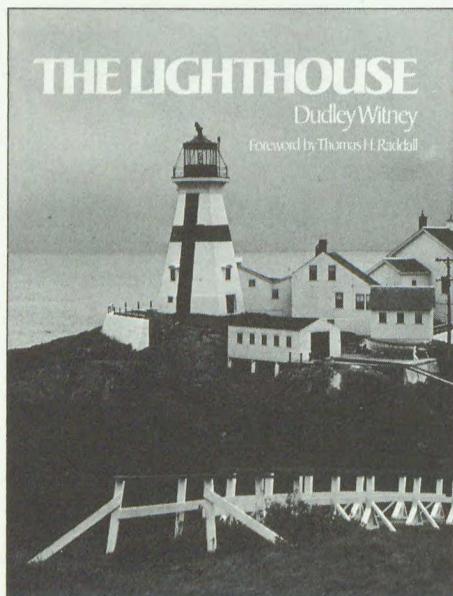
The Lighthouse

Author/Editor: Dudley Witney
Publisher: McClelland and Stewart Limited
Designer: David Shaw
Cartographer: Jack McMaster
Photographer: Dudley Witney
Printer: Rolphe-Clarke-Stone
Typesetter: Cooper & Beatty Ltd
Paper Manufacturer: Warren Paper Co.
Colour separations: Herzig-Sommerville Ltd.
Date of Publication: October 1975
Number of copies printed: 30,000
List price: \$27.50
Printing method: Offset
Paper: Warren flocote 160 M

Over all a really competent design making a coherent book. Some of the double page spreads are disappointing. The black outline which appears on some pages and not on others for a reason which is hard to discover is unfortunate. We are divided on whether the fairly stark typeface was a good choice or not: lighthouses are stark, and so are their environments generally, but they are also a very nostalgic subject, and perhaps a serifed type would have been more sympathetic, would have had more colour and feel to it.

Auteur: Dudley Witney
Editeurs: McClelland and Stewart Limited
Graphiste: David Shaw
Cartographe: Jack McMaster
Photographe: Dudley Witney
Imprimeurs: Rolphe-Clarke-Stone
Typographe: Cooper & Beatty Ltd.
Fabricant du papier: Warren Paper Co.
Séparations de couleurs: Herzig-Sommerville Ltd.
Date de parution: octobre 1975
Tirage: 30,000
Prix fort: \$27.50
Méthodes d'impression: offset
Papier: Warren flocote 160 M

Un graphisme vraiment efficace fait de ce livre un ouvrage cohérent, mais plusieurs choix ont été malheureux. Quelques présentations en double page désapprouvent; l'utilisation inégale d'encadrements noirs semble tout à fait incompréhensible. Les membres du jury ne se sont pas accordés sur le choix d'un caractère si gras. Les phares sont sombres de même que leur environnement, pourtant, ce sont des paysages nostalgiques; un caractère à serif eût pu les rendre plus sympathiques, plus colorés, plus touchants.



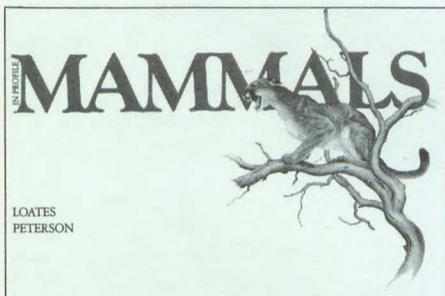
Mammals in Profile
Volumes 1 & 2

Author/Editor: Dr. R. Peterson
Publisher: Cerebrus Press
Designer: B. Loates
Illustrator: G. Loates
Printer: Wallace Davie Industries Limited
Typesetter: Computer Typesetting of Canada and Prince & Smith Type Foundry
Paper Manufacturer: Domtar Fine Papers Ltd
Binder: Wallace Davie Industries Limited
Colour separations/halftones: Flintlock Productions
Date of Publication: Dec. 1975
Number of copies printed: 50,000
Trim page size: 6 x 9 inches
List price: \$2.95
Typefaces used:
text: Garamond light, display: Goudy old style
Printing method: Offset
Paper: Imperial Offset Enamel 240 M
Cover material: 12 pt Kromecote

Although we felt that a great many mistakes were made in these two little books, the original drawings are so marvelous that we felt we had to give them an honourable mention. But what a pity that they are reproduced on such nasty glossy paper: it is completely counter in feel to the effect of watercolour whereas a matte paper would have been excellent. The reproduction of the illustrations is also not as skilled as it should have been.

Auteur: Dr. R. Peterson
Graphiste: B. Loates
Illustrateur: G. Loates
Imprimeur: Wallace Davie Industries Limited
Typographie: Computer Typesetting of Canada et Prince & Smith Type Foundry
Fabricant du papier: Domtar
Relieur: Wallace Davie Industries Limited
Séparation de couleurs/demi-tons: Flintlock Productions
Date de parution: décembre 1975
Tirage: 50,000
Format de la page: 6" x 9"
Prix fort: \$2.95
Famille de caractères utilisée:
texte: Garamond léger,
titres: Goudy antique
Méthodes d'impression: offset
Papier: Imperial Offset Enamel 240 M,
couverture: Kromekote 12 pt.

Les illustrations originales de ces deux livrets sont si magnifiques qu'en dépit de nombreuses erreurs de réalisation, le jury a décerné à ces ouvrages une mention honorable. Mais quelle pitié que d'imprimer de si belles aquarelles sur un papier froid à face couchée qui les dépouille de leur douceur quasi tactile! Un papier mat eût été tout désigné. De plus, la reproduction des illustrations n'est pas soignée.



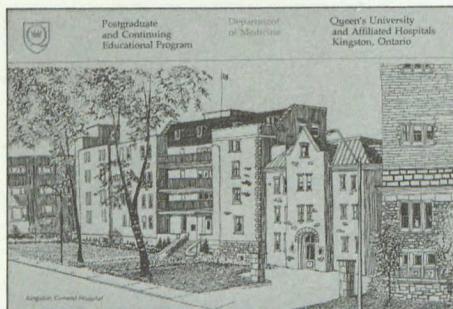
Postgraduate and Continuing Education Program

Author/Editor: Dr. R. Wigle
 Publisher: Department of Medicine,
 Queen's University
 Designer: Peter Dorn
 Illustrator: Bob Bladerman
 Printer: Hanson + Edgar, Kingston
 Typesetter: Hanson + Edgar, Kingston
 Paper Manufacturer: Domtar/
 Weyerhaeuser
 Binder: Hanson + Edgar
 Date of Publication: May 1975
 Number of copies printed: 2,000
 Trim page size: 9" x 6"
 List price: free
 Typefaces used:
 text: Optima, display: Palatino
 Printing method: Offset
 Paper:
 text: Plainfield Offset 160 M
 other: Torino Birch Bark
 Cover material: Torino Cover, Birch
 Bark

The use of a gray stock for the illustrations is very effective. And drawings rather than photographs create a modest, unassuming freshness, an unusual character for a university brochure. There is something about the horizontality of the format that is very spacious and calming. It relates to a campus experience. The whole impression is friendly. The only real flaw is that there is not quite enough visual difference between the Optima and Palatino so that the effect that two typefaces was supposed to create is sometimes muffled.

Auteur: Dr. R. Wigle
 Editeur: Department of Medicine,
 Queen's University
 Graphiste: Peter Dorn
 Illustrateur: Bob Bladerman
 Imprimeur: Hanson & Edgar, Kingston
 Typographie: Hanson & Edgar, Kingston
 Fabricants du papier: Domtar/
 Weyerhaeuser
 Relieurs: Hanson & Edgar, Kingston
 Date de parution: mai 1975
 Tirage: 2,000
 Format de la page: 9" x 6"
 Famille de caractères utilisée:
 texte: Optima, titres: Palatino
 Méthodes d'impression: offset
 Papier:
 texte: Plainfield Offset 160 M
 autres: Torino Birch Bark
 Couverture: Torino Cover, Birch Bark

L'utilisation d'un papier gris pour la reproduction d'illustrations et, au surplus, d'illustrations en traits, plutôt que de photographies, crée un bel effet et une impression de fraîcheur sans prétention, d'un caractère inusité dans une publication universitaire. Une autre impression, celle de calme et d'espace, se dégage du format horizontal. C'est aussi agréable qu'une promenade au campus. La seule erreur qui atténue cette réussite, c'est l'opposition de l'Optima et du Palatino: on a raté l'effet désiré car il n'y a pas assez de différence visuelle entre ces deux familles de caractères.



Medical Science Lectures

The Medical Science Lecture Series consists of weekly lectures in medical sciences relating to the practice of medicine. The series is designed for interns and residents studying for their certificate and certification or licensing examinations.

This series of lectures has attracted lecturers from all over the world and is considered to have an international reputation. Lecturers in 1975 will include:

Doctor Diane W. Cox
 Director, Research Institute
 The Hospital for Sick Children
 Toronto, Ontario

Doctor George Fodor
 Associate Professor of Clinical
 Medicine, Queen's University
 St. John's, Newfoundland

Doctor Harold O. Conn
 Department of Internal Medicine
 Veterans Administration Hospital
 West Haven, Connecticut

Doctor Ian Thomason
 Professor & Chairman
 Section of Internal Medicine
 University of Missouri
 Columbia, Missouri

Doctor Vira Perlmutter
 Asst. Professor Radiology
 University of Toronto
 Toronto, Ontario

Doctor Herter DeLata
 Professor of Biochemistry
 University of Wisconsin
 Wisconsin, WI

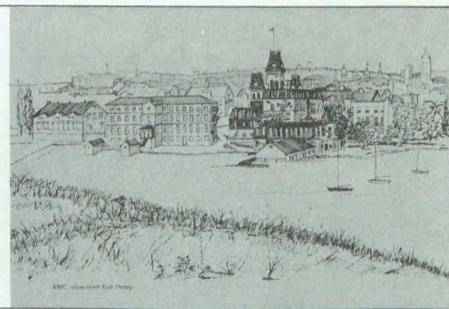
Doctor George H. H. Müller
 Director, Medical Genetics Clinic
 St. Justine Hospital
 Montreal, Quebec

Doctor Ralph Shattock
 Unit of Urology
 Cleveland, Ohio

Dr. Lloyd D. Marsten
 Surgeon-in-Chief
 Royal Victoria Hospital
 Montreal, Quebec

Doctor David Jones
 Baylor College of Medicine
 Houston, Texas

Doctor Charles Hollenberg
 Head, Department of Medicine
 University of Toronto
 Toronto, Ontario



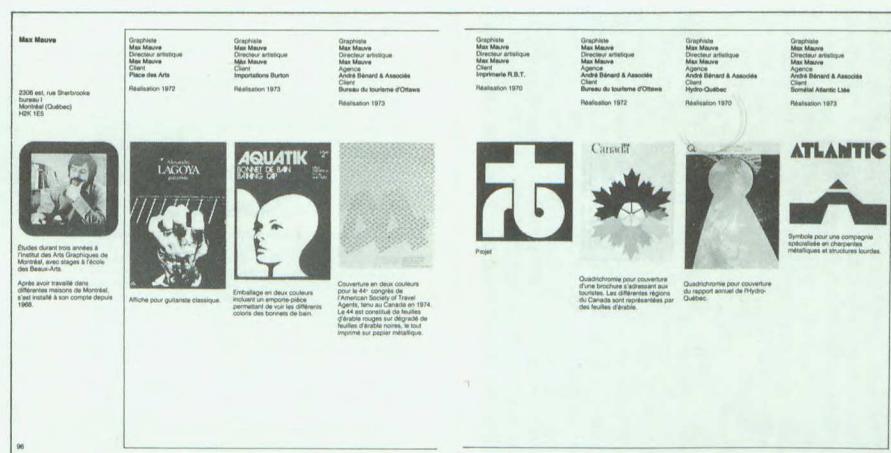
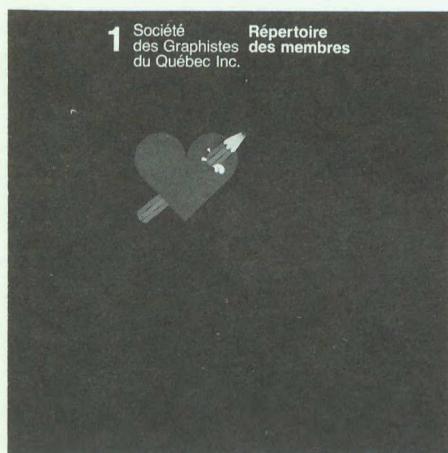
Société des Graphistes du Québec
Répertoire des membres

Author: Société des Graphistes du Québec Inc.
Publisher: Société des Graphistes du Québec Inc.
Designer: Max Mauve
Printer: Thérien Frères 1960 Limitée
Typesetter: Typographie Compoplus Inc.
Paper Manufacturer: Rolland Paper Co. Ltd.
Binder: Thérien Frères 1960 Limitée
Offset Films: Skill Litho Inc.
Date of Publication: June 18, 1975
Number of copies printed: 3,000
Trim page size: 9" x 9"
List price: \$5.00
Typefaces used:
text: 9/10 Helvetica medium and light
display: Helvetica medium, 20 pts
Printing methods: Offset
Paper:
text: Rolland St 101 (140 M),
others: Rolland Imperial (372 M)
Cover material: Thermoplastic, coated

A very nicely designed catalogue: the way the grid is handled, indeed the way it is forgotten about on occasion, is most successful. The thick black line around the portrait and biography is good: you are never confused between what is design sample and what is portrait. The appearance is extremely structured and yet the structure is broken, very delicately, whenever necessary. Nothing is forced, and it draws the reader along easily and gently as well.

Auteur: Société des Graphistes du Québec Inc.
Editeur: Société des Graphistes du Québec Inc.
Graphiste: Max Mauve
Imprimeur: Thérien Frères 1960 Limitée, Montréal
Typographie: Typographie Compoplus Inc.
Fabricant du papier: Compagnie de Papier Rolland Limitée
Relieur: Thérien Frères 1960 Limitée, Montréal
Films offset: Skill Litho Inc.
Date de parution: 18 juin 1975
Tirage: 3,000
Format de la page: 9" x 9"
Prix fort: \$5.00
Famille de caractère utilisé:
texte: Helvetica méd. et léger 9/10,
titres: Helvetica méd. 20 pts
Méthode d'impression: Offset
Papier:
texte: Rolland St 101 (140 M),
autre: Rolland Impérial (372 M)
Matériel de la reliure: Thermoplastique, vernis

Un ouvrage d'un beau graphisme. A l'occasion, on oublie qu'il est difficile de réussir à coordonner harmonieusement autant d'éléments disparates. Les encadrements gras des portraits et biographies jouent bien leur rôle: il n'y a pas de confusion possible entre un échantillon de graphisme et un portrait. En apparence, la structure est rigide, mais de fait, elle se prête presque insensiblement aux variations nécessaires. Rien n'y est forcé: le lecteur s'y trouve à l'aise, sans effort à donner, d'une page à l'autre.



Author/Editor: Florence Wyle, edited by Jean Wilson

Publisher: The Aliquando Press

Designer: William Rueter

Illustrator: Rosemary Kilbourn

Printer: William Rueter

Typesetter: William Rueter

Paper Manufacturer: Georgia-Pacific Corp. (Hopper), supplied by Barber-Ellis

Binder: William Rueter

Date of Publication: April 1976

Number of copies printed: 125

(25 copies were specially bound in handmade Japanese paper)

Trim page size: 6" x 9 1/4"

List price: \$30.00

Typeface used: Trajanus

Printing method: Letterpress

Paper: Hopper Sonata kidskin finish, 80 lb

Cover material:

Mouldmade Sudare paper covered boards, with mid brown Milbank Linen MBL 647 spine

The choice of colour is tremendous, the orange or red-brown which fits marvelously with the paper. The placing of the illustrations — lined up with the top of the lower case letters which can be seen through from the next page — has been done with lots of patience and only the August one might be considered somewhat too low on the page. There is a handcrafted look to the book, it speaks of quality from cover to cover; very sumptuous. The designer has really responded to what he is dealing with, with sympathy and creativity. The wood cuts are wonderfully printed and that must have been sheer hell on paper like this.

Auteur: Florence Wyle, édité par Jean Wilson

Editeur: The Aliquando Press

Graphiste: William Rueter

Illustratrice: Rosemary Kilbourn

Imprimeur: William Rueter

Typographie: William Rueter

Fabricant du papier: Georgia-Pacific

Corp. (Hopper) — fourni par Barber-Ellis

Relieur: William Rueter

Date de parution: avril 1976

Tirage: 125

(25 copies furent spécialement reliées à la main sur papier japonais)

Format de la page: 6" x 9 1/4"

Prix fort: \$30.00

Famille de caractères utilisée:

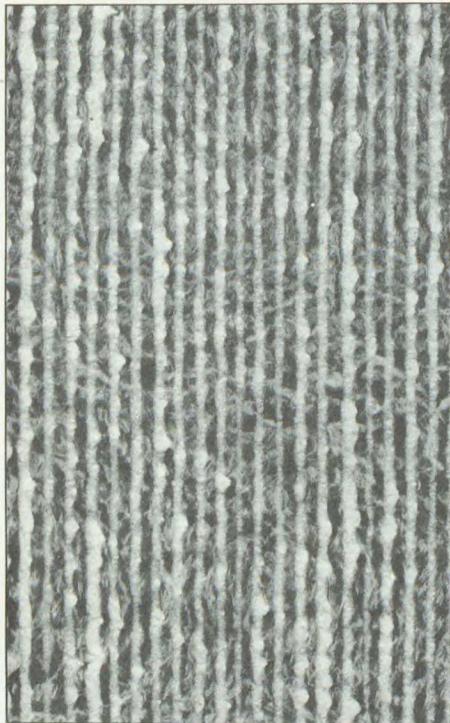
Trajanus

Méthodes d'impression: Letterpress

Papier: Hopper Sonata kidskin finish, 80 lb

Couverture: carton rigide Mouldmade Sudare avec épine entoilée de Milbank Linen brun moyen

Un choix de couleurs superbes: un ton d'orange et un rouge marron qui vivent sur ce papier: la disposition des illustrations alignées avec le haut des bas de case qui se voient en transparence en page suivante, ce qui a dû demander une patience de bénédicte (seule celle d'août semble déroger à cette rigueur); des gravures sur bois magnifiquement imprimées: voilà les caractéristiques essentielles de ce livre qui offre la qualité d'un vrai travail artisanal et se recommande par son excellence du début à la fin. Le graphiste qui l'a réalisé y a mis de lui-même avec amour et créativité. Quel labeur pourtant que d'imprimer ces gravures sur un tel papier!



FROM LONELY DAYS

As night breaks into dawn,
As the old tree quickens in sun and rain
Spilling the white of its blossom
Over garden and lawn,
So, from lonely days and long,
Long days, from all the weariness and pain
Of waiting,
May burgeon song.



Strange Contrarieties

Subtitle: Pascal in England During the Age of Reason
Author: John Barker
Publisher: McGill-Queen's University Press
Designer: Peter Dorn
Printer: The Hunter Rose Company
Typesetter: Editorial Composition Services
Paper Manufacturer: E. B. Eddy Company
Binder: The Hunter Rose Company
Date of Publication: February 1976
Number of copies printed: 2,000
Trim page size: 5 3/4" x 9 1/8"
List price: \$15.00
Typefaces used:
text: Baskerville, display: Caslon
Printing methods: Offset
Paper:
text: McGill-Queen's Offset Book
120 M, Low E. F.
jacket: Britecoat Dull, 160 M White
Cover material: Columbia, Riverside Lithox
Other specifications: Endpapers:
Multicolour

The whole book has a very strong, very handsome, object quality. You pick it up and want to open it up and see what is inside. The chapter openings are very successful; but they do not quite tie in with what is happening on the title page. On the whole the handling is excellent.

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Une entité possédant une personnalité forte, un attrait véritable qui crée l'impulsion de palper l'objet, de l'ouvrir, de voir ce qu'il contient. Dès les premières pages, c'est une réussite qui remplit la promesse du titre; excellence en tout.

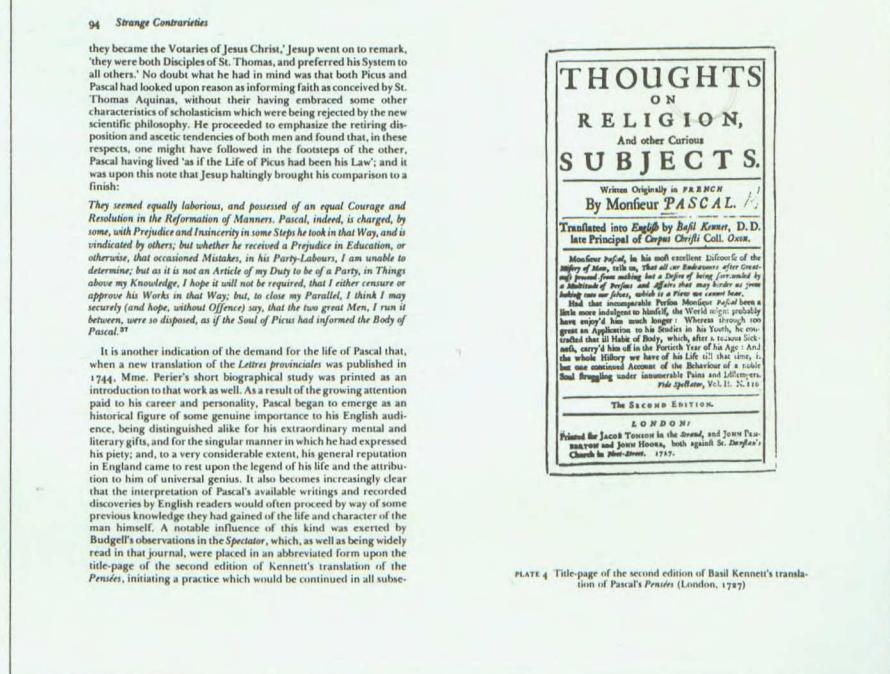


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