

The background of the entire image is a close-up, high-resolution photograph of a tree trunk's cross-section. It shows intricate, concentric growth rings in various shades of brown and tan. A prominent, dark, jagged crack runs diagonally from the left edge towards the center. In the upper right quadrant, there is a red diamond shape with a white border. Inside the diamond, the text "CELEBRATING" is at the top, "50" is in the middle in a large font, and "YEARS" is at the bottom.

CELEBRATING

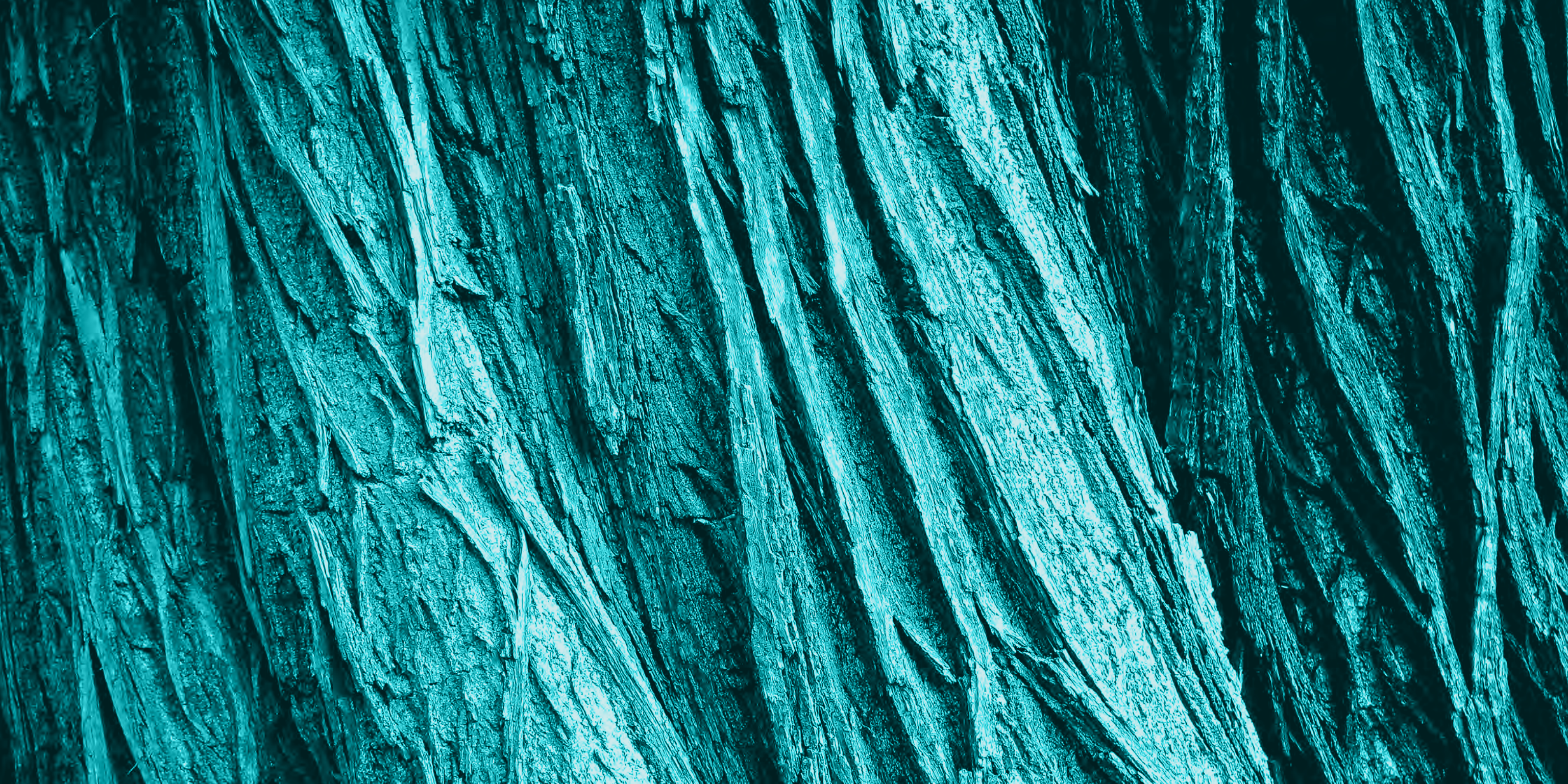
50

YEARS

**PUBLISHING PROFESSIONALS NETWORK**

**48TH ANNUAL BOOK SHOW** **JANUARY 2020**









48TH ANNUAL BOOK SHOW JANUARY 2020





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Publishing Professionals Network is a nonprofit association that provides educational resources and opportunities for all individuals involved in book and book-related publishing. Founded as Bookbuilders West in 1969, it was rechartered as PPN in 2012 to reflect the changing nature of long-form content publishing and embrace all the partnerships that exist within our industry.

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274 Redwood Shores Parkway, #129  
Redwood City, CA 94065-1173  
[www.pubpronetwork.org](http://www.pubpronetwork.org)

Printed in Canada by Friesens

**PHOTO CREDITS**  
**Front Cover:** Couleur/Pixabay (spruce);  
**Endsheets:** Michael Gaida; **Contents:** Skitterians/Pixabay; **4:** AMatveev/Shutterstock (larch); **6–17/bottom:** Tooykrub/Shutterstock (eucalyptus); **14:** Jens Enemark/Pixabay (larch); **18:** ActionSports/Shutterstock; **28–29:** Johannes Plenio/Pixabay; **30–31:** Aleksander Bolbot/Shutterstock (spruce); **40–41:** Free-Photos/Pixabay (birch); **62–23:** ekaterinvor/Pixabay (eucalyptus); **78–79:** Bob Pool/Shutterstock (aspen); **88–89:** M. Cornelius/Shutterstock (hemlock); **92–93:** Johnny Adolphson/Shutterstock (aspen); **100–101:** Juhku/Shutterstock (larch); **116–117:** rotonnara/Pixabay (larch); **120–121:** Andreas Neumann/Pixabay (larch); **126–127:** Henryk Niestrój/Pixabay (spruce); **132:** stux/Pixabay (pine).



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# Welcome to PPN



## President's Message



### *Dear Colleagues,*

We at Publishing Professionals Network are honored to once again celebrate the achievements of the publishing community at this 48th PPN Book Show. We are also happy to commemorate our own 50th anniversary as an organization.

It is extremely fitting, given our current cultural and political climate, to acknowledge and cheer on West Coast publishing's legacy of providing diverse and groundbreaking work that has helped to enrich both intellectual discourse and simple conversation among friends. From the many large houses that once existed to the remaining few, to the constant and lively small presses, western publishing has affected how we look at the world, how we live our lives, and how we just plain have fun. In many ways, it has been easy to take these achievements for granted,

but it is now critical to shine a bright light on any effort to educate, entertain, and enlighten.

The future of book publishing, and by extension of PPN, will be built upon this foundation and requires that we energize and enlist the next generation of publishing professionals who will take the field in directions that we cannot anticipate. For that reason, one of PPN's leading efforts for 2020 will be to continue and further develop the One-Day Publishing Immersion Program that provides the opportunity for young and aspiring individuals to get a sense of the inner workings of book publishing. The feedback received to date for this program has been extremely positive. It's not dissimilar from the warm feelings that many of us have for the BBW Crash Courses, sponsored by Bookbuilders West, the former name of PPN, that we

attended when we were starting out. The young people of today will one day look back and remember the day they spent as part of our immersion program.

With this year's book show, we are experimenting with the concept of adding a conference component to our celebration. As with the full-day conferences that we sponsored earlier in the decade, our goal is to provide an opportunity for you to step away from your day-to-day tasks and connect with others, learn something new, and take a moment to appreciate our remarkable accomplishments.

Thank you all for joining us at today's book show and for being part of this celebration.

Sincerely,

**David Zielonka**

President

Publishing Professionals Network



# Distinguished Service Award through the Years

**At the 1982 Book Show**, Lon Driggers, cofounder and second president of Bookbuilders West, was presented with the organization’s first award of appreciation. Later that year, a committee formed to make recommendations for an annual award to recognize outstanding service to the organization. In January 1983, Karen Judd, Paul Butzler, and Bill Ralph recommended to the BBW Board of Directors the creation of an award similar to the Dwiggins Award presented annually to a worthy member of Book Builders of Boston. The committee also recommended that this award be called the BBW Distinguished Service Award (DSA) and that it be in the form of an engraved plaque.

The qualified recipient should

- Exemplify the ideals of Bookbuilders West, which, though unwritten, are nevertheless tangible to most long-service book builders;
- Have maintained the highest personal standards of craftsmanship and devotion to his or her work, above and beyond the regular call to duty;
- Have demonstrated interest and service to the book builders community, although not necessarily to the Bookbuilders West organization as such;
- Be known for “something extra” that he or she has given to the job or to “book building,” whether it be unusual talent, brilliance, innovation, integrity, devotion, or helpfulness to others; and
- Have universal appeal to all segments of the publishing industry.

The committee recommended that a recipient-selection committee be created consisting of each of the following:

- Past president
- Board member
- Designer
- Supplier
- Other

The 1983 BBW Board of Directors approved the recommendation and established the Distinguished Service Award with an ad hoc committee authorized to select an annual DSA award recipient. Since that time, the following people have received the DSA award:

1983	Lon Driggers	2001	Don Smith
1984	Al Lindenbaum	2002	Tony Crouch
1985	Charles H. Goehring	2003	Karen Richardson
1986	Bill Ralph	2004	Rebecca Swee
1987	Frank Mitchell	2005	Michele Bisson Savoy
1988	Roy Wallace	2006	Mike O’Brien
1989	Patricia Brewer	2007	Stephen Thomas
1990	Karen Judd	2008	Mary Lou Goforth
1991	Bill Ketron	2009	Sandy D’Amato
1992	Casimira Kostecki	2010	Leslie Austin
1993	Elliott Derman	2011	Elise Gochberg
1994	Jonathan Peck	2012	Andrea Helmboldt
1995	Gordon Johnson	2013	Mike Johnson
1996	Chet Grycz	2014	David Zeilonka
1997	Detta Penna	2015	Duncan McCallum
1998	Paul Butzler	2016	Tona Pearce Myers
1999	Gary Head	2018	Scott Norton
2000	Arleen Cowan	2019	Brenda Ginty

**In the mid-2000s**, the number of BBW board members was reduced and a stable DSA committee formed, including current and former presidents and/or former DSA recipients. The current committee is chaired by Michele Bisson Savoy, joined by past presidents Tona Pearce Myers and David Zielonka as well as previous DSA winners Mike Johnson and Elise Gochberg.

Since the transition of Bookbuilders West to Publishing Professionals Network in 2012, the process of recipient selection has begun each year with members of the DSA Committee nominating qualified individuals. Typically, the committee nominates five to eight individuals, and the committee chair prepares a ballot with names and descriptions of the candidates’ qualifications and PPN service record. Following the Australian ballot method, each committee member votes for candidates in order of preference (1, 2, 3, 4, etc.), and the candidate with the lowest score becomes the DSA nominee. In the occasional event of a tie, only the tied candidates run off against each other on a new ballot. The recipient is notified immediately so that copy can be developed for the *Book Show Catalog*, but the person’s identity is otherwise kept secret until presentation at the Annual Book Show. Gary Head handled design and ordering of the DSA plaque from 1984 until 2008, when Michele Bisson Savoy took over the duties.

We appreciate the responsibility of serving Publishing Professionals Network and the honor of implementing the wishes of our founders to recognize individuals who have made important and lasting contributions to the organization.

Congratulations to our 2019 DSA winner, Brenda Ginty.



# Distinguished Service Award Winner 2019

## Brenda Ginty



*“Success is a journey, not a destination. The doing is often more important than the outcome.”*

—Arthur Ashe

As Publishing Professionals Network celebrates its 50th anniversary, I invite you all to reflect on the journey that brought you here today.

The first step on my publishing journey was 25 years ago. I may think I am the consummate book production person at heart—planning and scheduling are second nature for me—but it wasn’t until my last semester of college when I realized I’d soon need a real job. I went to the career center and was given a job description for publishing intern. I was intrigued, and even as an English major on a tight budget, I wasn’t fazed by an unpaid internship.

The first day I walked into the office of Prima Publishing, an independent publisher in Northern California, I knew I was home. The exciting world of trade publishing had me completely hooked, and each person I met reinforced for me that these were “my people.” They were book lovers, and among them were writers,

publicists, inventory analysts, manufacturing reps, editors, and more, all passionate about publishing. Everyone was friendly, offering advice and taking time to show me how and why things are done the way they are.

I was the first Prima intern, and with hard work, that turned into a full-time job the day after I graduated. Of all the fields available to me at Prima, I chose book production and excelled at project management and managing people. I embraced everything about publishing from learning the insider lingo and the proofreaders’ marks to reading *Publishers Weekly* and *The Chicago Manual of Style* and attending Bookbuilders West (BBW) events.

As with many in the publishing industry, my job became one of adapting to constant change with rapidly evolving technology, mergers and acquisitions, consolidation, integration, and layoffs. Prima was acquired by Random House, and the doors closed. Next, when

I applied at Wadsworth, I was actually interviewed at Thomson Learning just as Wadsworth, along with Brooks/Cole, was being absorbed into Thomson Learning. Thomson became Cengage Learning and then simply Cengage. Books became content, and educational publishing companies became content providers. My job as Editorial Production Manager morphed into Content Delivery Director.

Through all of these changes, BBW was there. I met and made many friends and attended seminars and book shows. In 2012, when BBW became Publishing Professionals Network, I joined the board. As with my first job in publishing, joining the board was like finding a second family. My colleagues at PPN were (and still are!) a fun, friendly group of people passionate about serving the publishing community and providing educational opportunities for all. I have enjoyed every minute of my time with PPN, even when it involved

writing copy late at night, setting up for events early mornings, wrangling presenters at PPN conferences, carrying carloads of books, and attending board meetings. It’s a fantastic organization with even better people, and I owe a debt of gratitude to all the wonderful, supportive people at PPN and most especially to David Zielonka for inviting me to join the board and to Scott Norton for his guidance.

I am incredibly honored to receive the 2019 Distinguished Service Award. The DSAs who have come before me are distinguished icons of publishing on the West Coast, and I can’t believe I have been included among them. It is a real privilege. Thank you very much!

**Brenda Ginty**

PPN Vice President and Outreach Committee Chair



# An Invitation to Join

**Publishing Professionals Network** offers something for everyone in book and book-related publishing, from the self-publisher and freelancer to major corporate entities and full-service providers. Founded as Bookbuilders West in 1969 and rechartered as PPN in 2012, we celebrated our 50th anniversary in 2019.

PPN's mission to encourage education and development and to foster publishing excellence is supported by the following programs and initiatives.

## BOOK SHOW

The annual PPN Book Show is a festive celebration of publishing excellence. Award winners are on display alongside all book show entries for attendees to review and admire. Each attendee receives a keepsake four-color catalog that highlights the winning entries and honorable mention entries. For 2020, to celebrate PPN's 50th

anniversary, we expanded the gala event to include speaker-led sessions on topics related to the book show and of interest to the publishing community as a whole.

PPN board members, PPN members, and volunteers work throughout the year to organize the call for entries, judge, produce the catalog, provide publicity for the event, and coordinate the book show itself. This year we chose nine book show judges for their expertise in the areas of design, production, paper, printing, binding, and overall book publishing. All are working professionals who volunteer their time.

The event would not be possible without generous donations by supplier members who provide material and services. This year's PPN Annual Book Show extravaganza is the culmination of a year of efforts, and it honors everyone who works in the book industry.

## ONE-DAY PUBLISHING IMMERSION PROGRAM

In the spring of 2018, PPN announced the launch of our One-Day Publishing Immersion Program, and we are pleased to share that we have expanded this outstanding educational opportunity from once to twice a year (fall and winter/spring).

The goal of the PPN Immersion Program is to provide real-world educational opportunities to aspiring publishing professionals. We seek out guest participants who have demonstrated an interest in publishing and who are considering a career in the industry. We then pair these guest participants with host publishers who provide a hands-on introduction to publishing.

Through the Immersion Program, we hope to enable our guest participants to become more competitive candidates for full internships

or entry-level positions in publishing in the future. The program is free to selected participants, who then also become PPN members free of charge for one year and receive all the discounts and benefits of membership.

PPN board members are responsible for actively reaching out to area colleges and universities to find guest participants and for engaging host companies from the publishing community. The program is made possible by the generous volunteers at the host publishing companies who invest their time and share their expertise with aspiring publishing professionals.

## SOCIAL AND EDUCATIONAL EVENTS

PPN offers a variety of social and educational events throughout the year to help members connect with other publishing professionals and stay on top of industry changes.

For 2020, we will continue to offer bimonthly meetups for socializing and networking; speaker presentations; and special engagements.

## BUSINESS DEVELOPMENT

PPN members who freelance or who run an owner-operated business have the exclusive opportunity to promote their print and digital publishing-related services in our completely revamped PPN Freelance Directory. This directory is available to the community-at-large for reference. Inclusion in the directory is limited to PPN members.

## BUSINESS PROMOTION

Companies that become a sponsoring PPN member receive an extra promotional benefit through recognition at PPN events, on our website, and in the *Book Show Catalog*.

## GETTING INVOLVED

It's easy to become a member: just access our online membership form on our website: ([www.pubpronetwork.org](http://www.pubpronetwork.org)) and click on Membership. If you are interested in volunteering your time or would like to know more about PPN, please reach out to us at [operations@pubpronetwork.org](mailto:operations@pubpronetwork.org). We are always open to new ideas for useful ways to support the publishing community. Let us know your thoughts!



# Officers and the Board of Directors

OFFICERS	BOARD MEMBERS
<b>President</b> David Zielonka Stanford University Press	Haley S. Anderson HSA Editorial
<b>Vice President</b> Brenda Ginty Formerly with Cengage	Helen Bruno Designer
<b>Treasurer</b> Barbara Fuller Editcetera	Doris J. Endo-Lewis National Geographic Learning
<b>Secretary</b> Mimi Heft Mimi Heft Design	Sohayla Farman Berrett-Koehler Publishers
	Rebecca Morgan Public Policy Institute of California
	Scott Norton University of California Press
	David Peattie BookMatters & Whereabouts Press
	Michele Bisson Savoy Qualibre Inc.

# Presidents through the Years

1968–1970	Al Lindenbaum	1983–1984	Pam Mantor	1998–1999	Leslie Austin
1970–1971	Lon Driggers	1984–1985	Robert Odell	1999–2000	Stephen Thomas
1971–1972	Jack Drach	1985–1986	Jonathan Peck	2000–2001	Mary Lou Goforth
1972–1973	Charles A. Goehring	1986–1987	Karen Judd	2001–2003	Michele Bisson Savoy
1973–1974	Paul Lieber	1987–1988	Rebecca Swee	2003–2004	Ramona Beville
1974–1975	Bill Ralph	1988–1989	Paul Butzler	2005–2007	Elise Gochberg
1975–1976	Ramon Riley	1989–1990	Larry Lazopoulos	2007–2009	Michele Bisson Savoy
1976–1977	Charles A. Goehring	1991–1992	Casimira Kostecki	2009–2010	Michael O’Brien
1977–1978	Gordon Johnson	1992–1993	Patricia Bewer	2010–2012	Andrea Helmbolt
1978–1979	Fran Mitchell	1993–1994	Barbara Redman	2012–2014	David Zielonka
1979–1980	Roy Wallace	1994–1995	Anthony Crouch	2014–2016	Tona Pearce Myers
1980–1981	Eva Strock	1995–1996	Brooks Vitalone	2016–2017	Scott Norton
1981–1982	Bill Cartwright	1996–1997	Detta Penna	2017–2018	Brenda Ginty
1982–1983	Sharon Hawkes Grant	1997–1998	Arlene J. Cowan	2019–Present	David Zielonka



# The Book Show Judging



## The Book Show Committee

**Fifty years of PPN.** Wow! How about that? How did it happen? A lot of people have given their time, knowledge, and expertise to bring us to this place. They have given steadily, year after year.

This year, let me thank the Book Show Committee and others who helped to organize this event, starting with PPN President David Zielonka, who sent out email blasts and set up our website to accept entries. Mimi Heft donated her time to design the postcard for the Call for Entries, and Doris Endo-Lewis bravely received all of the entries, sorted them, boxed them, organized the ballots, and helped with scoring.

The judges took a day from their work to judge entries. We can't say thank you enough to Nancy Austin, Frances Baca, Megan Colman, Michael Farmer, Danica Hodge, Stacey Lewis, Madeline Moe, Tona Pearce Myers, and Greg Rodgers. Some of these judges took several days to travel

here, and their companies paid for airfare, lodging, and rental cars. The book show wouldn't happen without this commitment from our judges.

Barbara Arellano and Doris Endo-Lewis, led by Michele Bisson Savoy, helped lay out the books and ballots for judging. David Zielonka, our alternate judge, also kept busy with volunteer work throughout judging day. All in all, we balloted and judged 90-plus entries to determine category winners and honorable mentions. The top winners from each category will compete via live online voting at the book show event for Best in Show.

A big thank you also goes to Chronicle Books for hosting the judging as well as the book show itself.

The Book Show Committee produced the catalog under the direction of Doris Endo-Lewis.

Thank you to this year's catalog designer, Alex von Dallwitz.

Barbara Fuller edited the catalog, with proofreading help from Rebecca Morgan.

Spectrum Print Group and Friesens donated catalog printing. Thank you!

Finally, PPN board members Haley Anderson, Michele Bisson Savoy, Sohayla Farman, Rebecca Morgan, and David Zielonka worked to line up speakers for our educational seminars during the afternoon of this year's book show. We thank these board members as well as our speakers (still to be determined at time of writing). We hope that you find these sessions interesting and informative.

Thanks to all who made possible this 48th PPN Book Show extravaganza.

### BOOK SHOW COMMITTEE

Michele Bisson Savoy, Chairperson

Haley Anderson, Sohayla Farman, Barbara Fuller, and Mimi Heft



# The Book Show Criteria & Categories

Since 1970, awards for outstanding book design, production, and manufacturing have been presented at the Publishing Professionals Network Book Show, one of the largest and most prestigious events of its kind in the United States. The judges are experienced in design, production, and related areas. Following an exhibit of all entries, winning entries are announced and awards presented at a gala event.

All book projects that receive awards are showcased in this annual catalog, which is distributed to attendees at the Book Show and Awards Event, and on the PPN website. They are also announced in press releases to the trade press.

## JUDGING CRITERIA

Each entry is judged on its own merits—regardless of category—and evaluated for its excellence. Entries are judged individually, not against other books. One entry for each category is awarded best in the category, and others with top scores receive honorary mention. This year the best-in-category winners will also compete for Best in Show (People’s Choice award) via an online day-of-show vote.

Judges for the categories are selected for their knowledge and experience in those segments. Awards are based on layout, typography, and production quality, with an emphasis on how well the finished product meets the needs of the intended market and conveys the author’s intent.

## CATEGORIES FOR 2019

To ensure that entries are evaluated with the appropriate criteria in mind, 10 main categories have been established.

## COVERS & JACKETS, IMAGE-DRIVEN

Covers and jackets submitted in the image-driven book category. Covers and jackets may be submitted for consideration without the accompanying books.

## COVERS & JACKETS, TEXT-DRIVEN

Covers and jackets submitted in the text-driven book category. Covers and jackets may be submitted for consideration without the accompanying books.

## TRADE, IMAGE-DRIVEN

Books of general interest published primarily for their visual content. This category includes photographic essays and fine-art editions, museum guides, and historical picture books.

## TRADE, TEXT-DRIVEN

Books of general interest that are published primarily for their text content, such as fiction, nonfiction, prose, and poetry. Photographs, illustrations, or other graphics serve as accessories to the text.

## TRADE, GRAPHIC NOVEL

Richly illustrated novels, with one or more colors. The images tell the story.

## CHILDREN’S TRADE

Books created specifically for the enjoyment and enrichment of a juvenile.

## REFERENCE & SCHOLARLY

Reference works for a general audience that are intended to be consulted rather than read continuously; also, highly specialized texts of primary interest to an academic or research readership.

## SPECIAL TRADE

Books that do not fit comfortably into other trade and reference categories, including novelty books, gift books, and health-and-fitness books.

## GUIDE & TRAVEL

Identification guides on a variety of topics as well as field and travel guides.

## HOW-TO, CRAFTS & COOKBOOKS

Books with content intended to instruct readers on different methods and techniques relative to a specific project or craft, including cookbooks.

*Michele Bisson Savoy*

PPN Book Show Chair



# The Judges



## Nancy Austin

Designer

When she was seven, Nancy Austin stole a book from the school library. That petty crime foreshadowed a lifelong passion for books—as objects, as stories, as worlds to explore, as time out of time. Nancy studied English literature and art. She has long enjoyed a career as a book designer and creative director in Bay Area publishing. She enjoys working closely with clients, bringing to all projects problem solving, aesthetics, technical expertise, and the conviction that design matters.





## Frances Baca

Callisto Media



Frances Baca is a design leader specializing in creative direction, design operations and strategy, and brand communication. She's spent the last seven years at the technology start-up Callisto Media in Emeryville, first leading book product design and development as VP Design and currently serving as VP Brand and Design Strategy.

Frances began her career in publishing in 1998, establishing a solo design practice in San Francisco that specialized in publication design. She created books and magazines for a range of clients from trade to academic publishers, including Chronicle Books, Columbia University Press, University of California Press, McGraw-Hill, Verso, Pearson, Wiley, and others. In 1999, she began a long and fruitful partnership with UC Press on the groundbreaking food and culture journal *Gastronomica*, where she served as Design Director for 13 years.

## Megan Colman

New World Library



Megan Colman fell in love with drafting in high school, when she discovered the precision of a perfectly sharpened pencil, a sliding ruler, and a T square. Before receiving a graphic arts degree from Dominican University, she worked as a draftsman for a landscape architecture firm in San Francisco and then was hired by Axion Design, an award-winning packaging design firm in San Anselmo, where she decided to pursue design. After gaining tremendous experience at Axion, she ventured out with her own freelance company, Maddie Designs. The company has had 17 years of steady projects, working regularly with 15 nonprofit clients.

Megan splits her time between freelancing and designing in-house at New World Library, located in Novato, where she creates print and web marketing and advertising materials, handles catalog design and production, and manages reprints.

Her interests include soccer, gardening, hiking with her dog, mountain and road biking with her husband, and spending time in Tahoe.



## Michael Farmer

National Geographic Learning

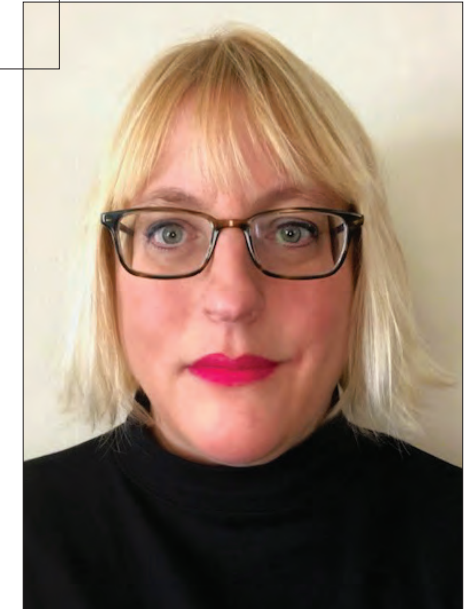
Michael Farmer has been the Creative Director for National Geographic Learning for more than 10 years, overseeing the design development of K–12 reading and language arts, social studies, and science print and digital experiences. Prior to working for NGL, Michael held senior creative, design, and production positions with Harcourt Trade, School, and College Publishers and with Disney Worldwide Publishing. Michael has received numerous awards for book design and art direction from AIGA, Communications Arts, the Society of Illustrators, the Book Industry Guild of New York, and both Bookbuilders West and Publishing Professionals Network. He is an alum of California College of the Arts and Cal Poly, San Luis Obispo, and was a two-time Bookbuilders West scholarship recipient.



## Danica Hodge

Hoover Institution Press

Danica Michels Hodge has been an editor and a production manager of magazines and books for more than 15 years, having worked most recently in the publications department of the Fine Arts Museums of San Francisco, where she supervised production of exhibition catalogues, including *Teotihuacan: City of Water, City of Fire*; *Jewel City: Art from San Francisco's Panama-Pacific International Exposition*; and *Anders Zorn: Sweden's Master Painter*. She has also managed institutional titles, such as the revised edition of *Big Alma* by Bernice Scharlach; the Inside and Out set of guidebooks to the de Young and the Legion of Honor Museums; and the member magazine, *Fine Arts*. She launched the Pictorial Series of small, affordable exhibition companion books. In 2019, Danica joined the Hoover Institution Press as editorial manager. There she oversees aspects of content for all of the press's titles, is the sole in-house editor at the Hoover Institution, and maintains the institutional style guide.





## Stacey Lewis

City Lights Books



Stacey Lewis is VP, Director of Publicity, Marketing and Sales at City Lights Publishers, in San Francisco, where she has worked for over 20 years. At City Lights, she has collaborated with writers such as Howard Zinn, Michael McClure, Karen Finley, Diane di Prima, and many others. She got her start in Bay Area publishing by interning and working for Heyday Books, Berkeley. Stacey directed the programming for the Northern California Book Publicity and Marketing Association (NCBPMA) for a number of years, and she has spoken about her work at UC Berkeley, UC Santa Cruz, and the University of San Francisco; with booksellers at the Northern California Independent Booksellers Association; at NCBPMA programs; on panels convened by the National Book Critics Circle at Book Expo America and at City Lights; and on C-SPAN and other media. On a number of occasions, she has shared embarrassing anecdotes at the Porchlight Storytelling Series in San Francisco. Originally from Orangeburg, New York, Stacey is a graduate of UC Santa Cruz and of the Stanford Publishing Program. She lives in Berkeley with her husband and two sons.

## Madeline Moe

Chronicle Books



Madeline Moe joined Chronicle Books in 2015. In her role as a production developer, she manages the production process from start to finish on a wide variety of books, stationery, and gift products. She got her start in the image-driven production trade working on children's picture books, and she currently handles an always-evolving list centered in Chronicle's lifestyle, art, and entertainment publishing. An avid fan of *How It's Made*, she loves the process of translating ideas into physical form, exploring printing techniques and finishes to make designs shine, and developing new treatments and products. She enjoys exploring the many facets of manufacturing on projects ranging from fine art photography books to tarot decks and all manner of creative printed matter in between.

Madeline lives in Oakland, and when not deep diving into the details of the manufacturing process, she can often be found on or around a mountain somewhere in California.



## Tona Pearce Myers

New World Library

Tona Pearce Myers has been a part of the Bay Area book community for more than 30 years. She started as a bookseller at a couple of bookstores to work her way through college. After graduating with a BA in creative writing from Sonoma State University, she managed Barnes & Noble stores until she landed a dream job in publishing. As production director at New World Library, she has been able to learn many sides of publishing. Tona is the editor of two books, including *The Soul of Creativity*, as well as articles for such publications as *Mothering* magazine and *Sonoma Mandala*. She served on the Publishing Professionals Network board for 10 years, holding the positions of president, vice president, and treasurer. She is an avid runner and loves traveling and reading — preferably at the same time.



## Greg Rodgers

Phoenix Color

Greg Rodgers is one of the leading sales representatives in four-color domestic printing and blended runs from overseas, and he has worked with some of the most well-known authors and illustrators in the industry. He currently represents Phoenix Color in California and New York.

Greg's printing career began in 1988 at the Semline Book Group in Prepress, Pressroom, and Binding. He later moved into sales, and he has been with Phoenix Color as sales executive since 1998. He specializes in highly decorated component work, with an emphasis in four-color thin book work. Greg lives in New Jersey with his wife of 40 years and enjoys spending time with his four children and four grandchildren.





## The Award Winners







Covers & Jackets | Image-Driven



WINNER

My Tiny Atlas

Ten Speed Press

AUTHOR Emily Nathan  
COVER DESIGNER Lizzie Allen  
TEXT DESIGNER Lizzie Allen  
PRINTER C & C Offset Printing  
MATERIALS Interior: 120 gsm Gold Sun Woodfree; Jacket: 180 gsm Hyacinth Fine Sand White

The French fold-jacket printing 5c (CMYK + PMS 7607u x CMYK) + 2/s press varnish + spot gloss on front and spine on 180 gsm Hyacinth Fine Sand White is the pièce de résistance showcasing photography from *Tiny Atlas Quarterly*. This is a wanderlust-inspiring collection of photos from some of the world’s most beloved, unusual, and astounding places.



MY TINY ATLAS



OUR WORLD THROUGH YOUR EYES EMILY NATHAN



**HONORABLE  
MENTION**

**Cartoon Vision**

University of California Press

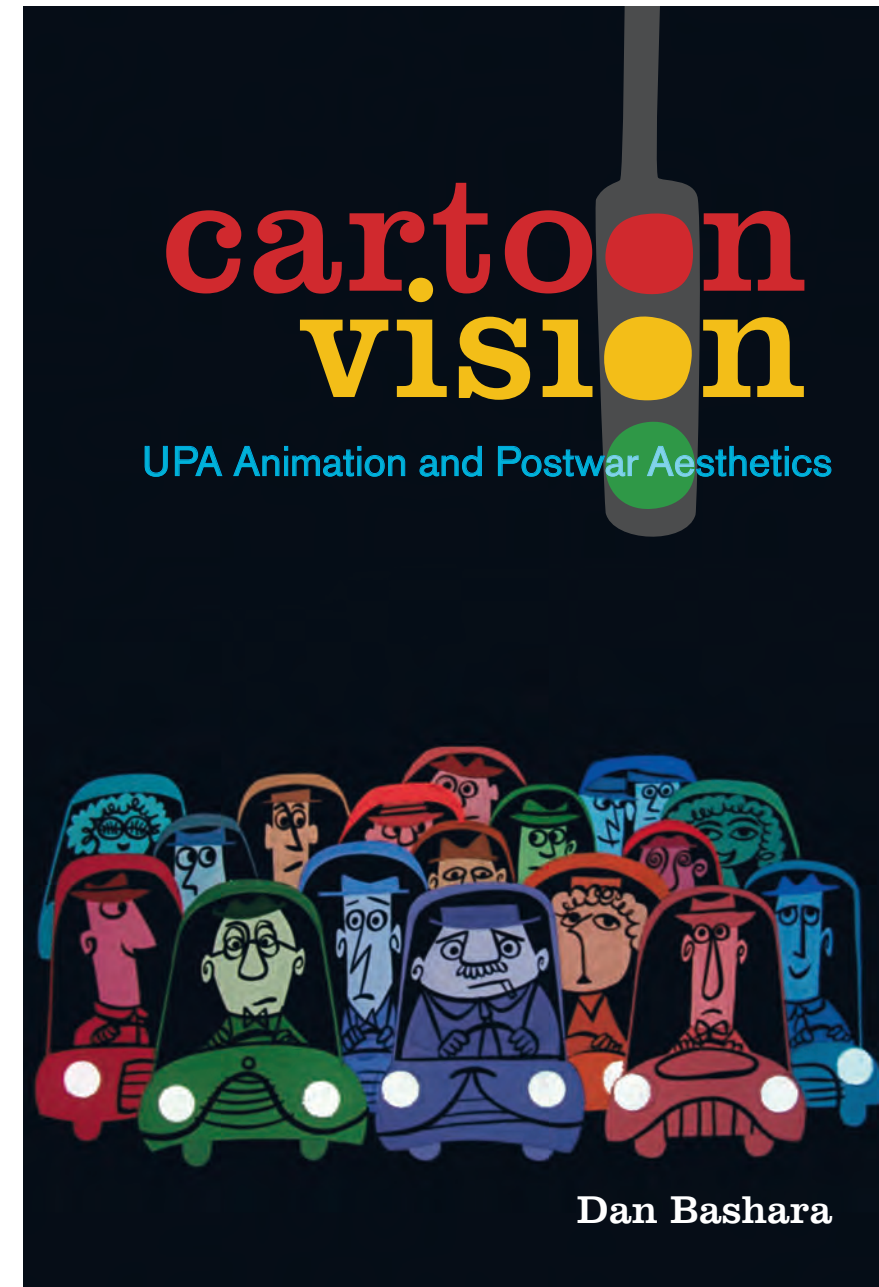
AUTHOR Dan Bashara

COVER DESIGNER Claudia Smelser

PRINTER Versa Press

MATERIALS 10 pt. C1S

I enjoyed pulling the typography into close interaction with the illustration by means of the stoplight.





## HONORABLE MENTION

### Infinite Cities: A Trilogy of Atlases

University of California Press

AUTHORS Rebecca Solnit, Rebecca Snedeker, and Joshua Jelly-Schapiro

COVER DESIGNER Lia Tjandra

TEXT DESIGNER Lia Tjandra

PRINTER Qualibre

MATERIALS Neenah Desert Storm wrap, black ink, raised UV spot gloss

This entry is for the slipcase/box only. The box collects together three stunning atlases by Rebecca Solnit, Rebecca Snedeker, and Joshua Jelly-Schapiro. Each atlas provides a vivid, complex look at the multifaceted nature of a city—San Francisco, New Orleans, or New York—as experienced by its different inhabitants, replete with the celebrations and contradictions that make up urban life. The map featured on the box is of an imaginary city—a combination of San Francisco, New Orleans, and New York. The box is designed to be tactile, inviting viewers to caress the lines of the map and imagine the rich history of these infinite cities.





## HONORABLE MENTION

### The Copyeditor's Handbook, 4th edition, and The Copyeditor's Workbook

University of California Press

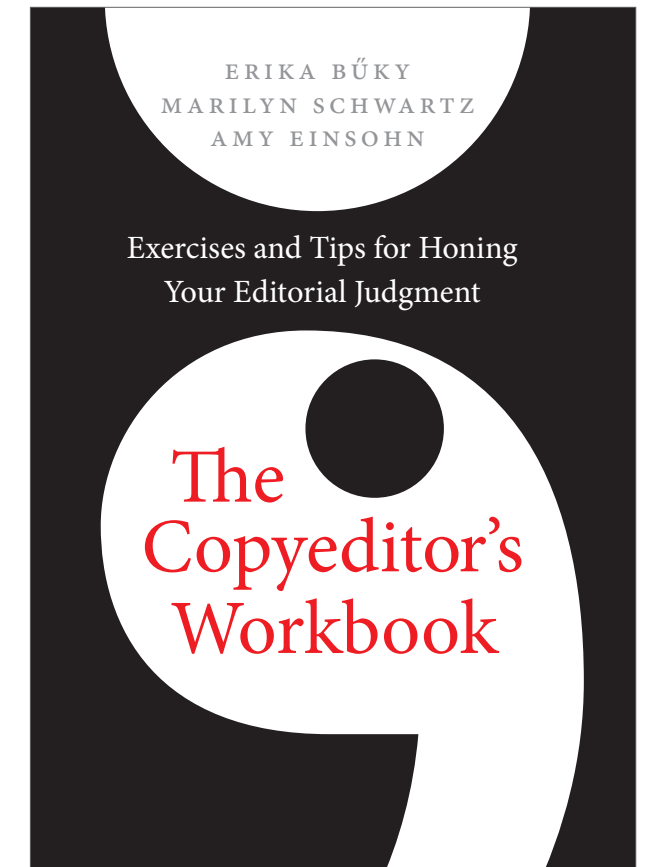
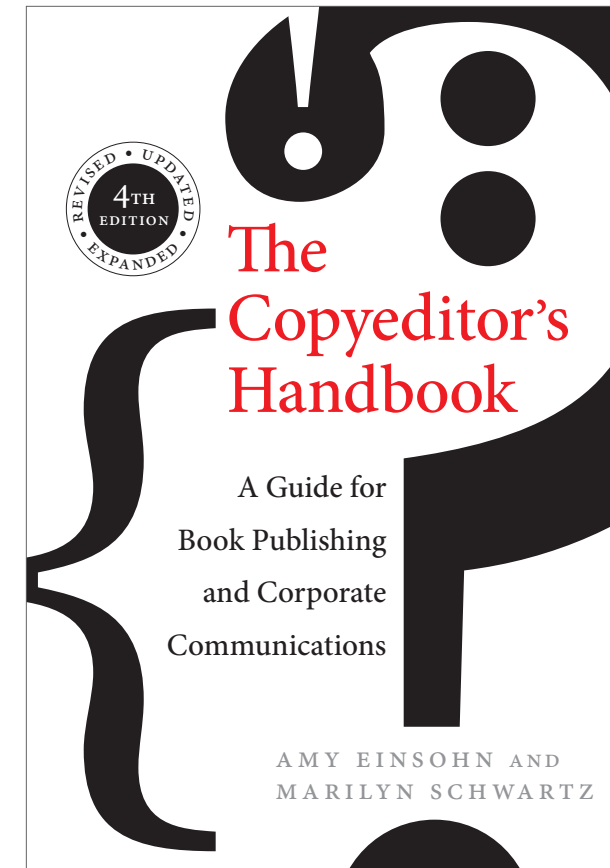
AUTHORS Amy Einsohn and Marilyn Schwartz;  
Erika Büky, Marilyn Schwartz, and Amy Einsohn

COVER DESIGNER Claudia Smelser

PRINTER Sheridan Books

MATERIALS 10 pt. C1S

I kept the typographic design and face of the title, subtitle, and authors to maintain continuity with the third edition. I redesigned the graphic appearance of the covers with oversized, partial punctuation marks and made the two books reverses of each other: black on white and white on black. This book has been perennially successful for us, and I wanted to thank those who learn from these books and continue to do the hard work of editing by saluting (some of) the tools they use.







**Covers & Jackets | Text-Driven**



WINNER

## You vs You

Greenleaf Book Group

AUTHOR Todd Cahill

COVER DESIGNER

Rachael Brandenburg

TEXT DESIGNER

Rachael Brandenburg

PRINTERS Phoenix Color (cover) /

Sheridan Books (text)

MATERIALS 55# cream paper

*You vs You* has a classic business-book cover that blends type and image with great use of extra printing technology.

Special printing features:

Jacket: spot gloss (image), embossing (title and image),  
foil stamp Luxor 28621 (title and box)

Case: foil stamp glossy white GP100 (spine)

12 WAYS TO KICK YOUR OWN ASS AND WIN

YOU

— VS —



T O D D C A H I L L



**HONORABLE  
MENTION**

**Emperors of the Deep**

HarperOne

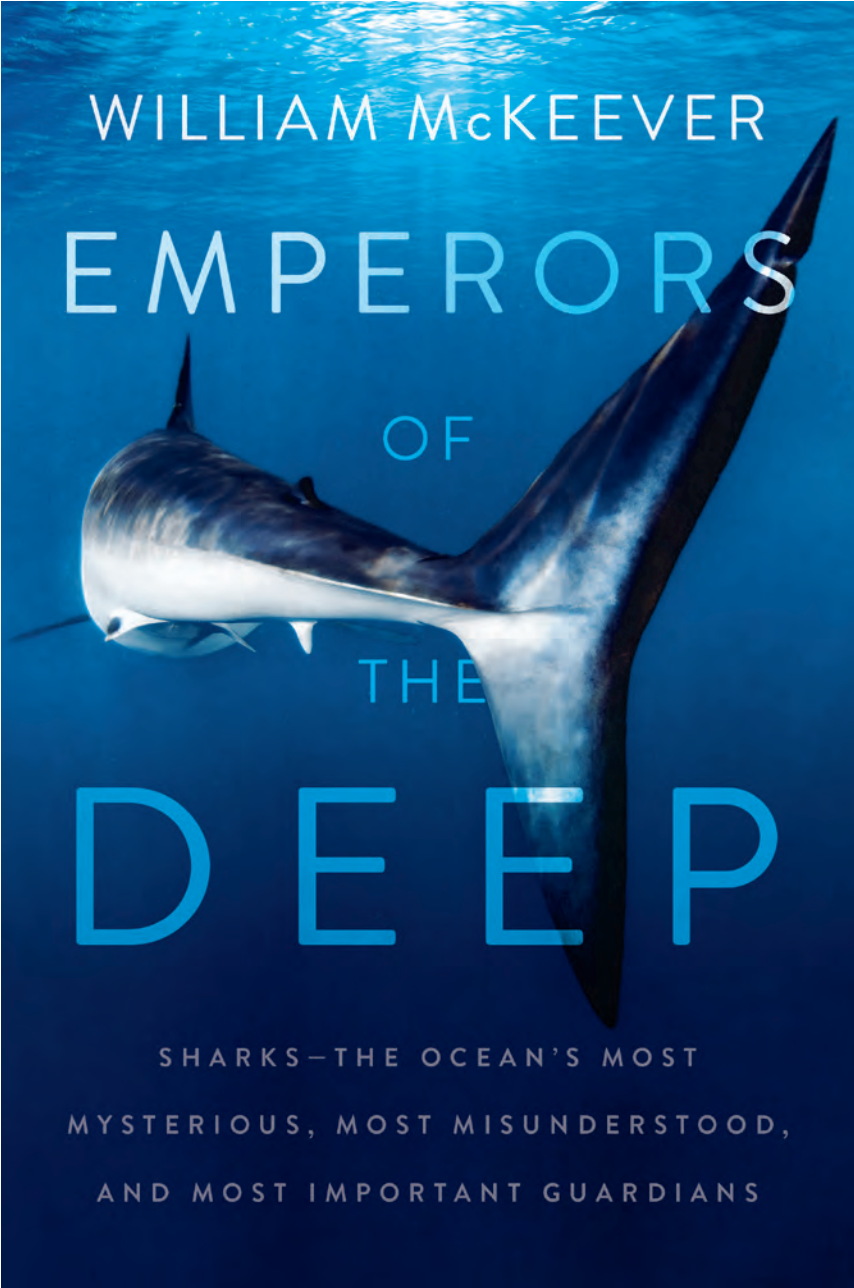
AUTHOR William McKeever

COVER DESIGNER HarperCollins

PRINTER Phoenix Color

MATERIALS 100# C1S

The jacket was printed in 4-color process + blue on 100# C1S paper stock. It was finished with Matte Film, LithoFoil, and spot UV gloss.





## HONORABLE MENTION

### One Night in Georgia

Amistad (imprint of HarperCollins)

AUTHOR Celeste O. Norfleet

COVER DESIGNER Milan Bozic

PRINTER Phoenix Color

MATERIALS 10 pt. Silver Metalized

The cover was printed in 4-color process + two hits opaque white on 10 pt. Silver Metalized paper stock. It was finished with matte UV and spot UV gloss.





HONORABLE  
MENTION

## Sticks & Stones

An Inc. Original

AUTHOR Nick Powills

COVER DESIGNER Neil Gonzalez

TEXT DESIGNER Neil Gonzalez

PRINTERS Phoenix Color (cover) /  
Thomson-Shore (text)

MATERIALS 55# cream paper

*Sticks & Stones* has a classic business-book cover blending type and image with great use of extra printing technology.

Special Printing Features:

Jacket: matte with spot gloss (title, author name, author photo, back)

Case: foil stamp Lustrifoil S5 Silver (spine)

BUILDING ENTREPRENEURIAL  
SUCCESS FROM LIFE'S STRUGGLES



# Sticks



# Stones



NICK POWILLS



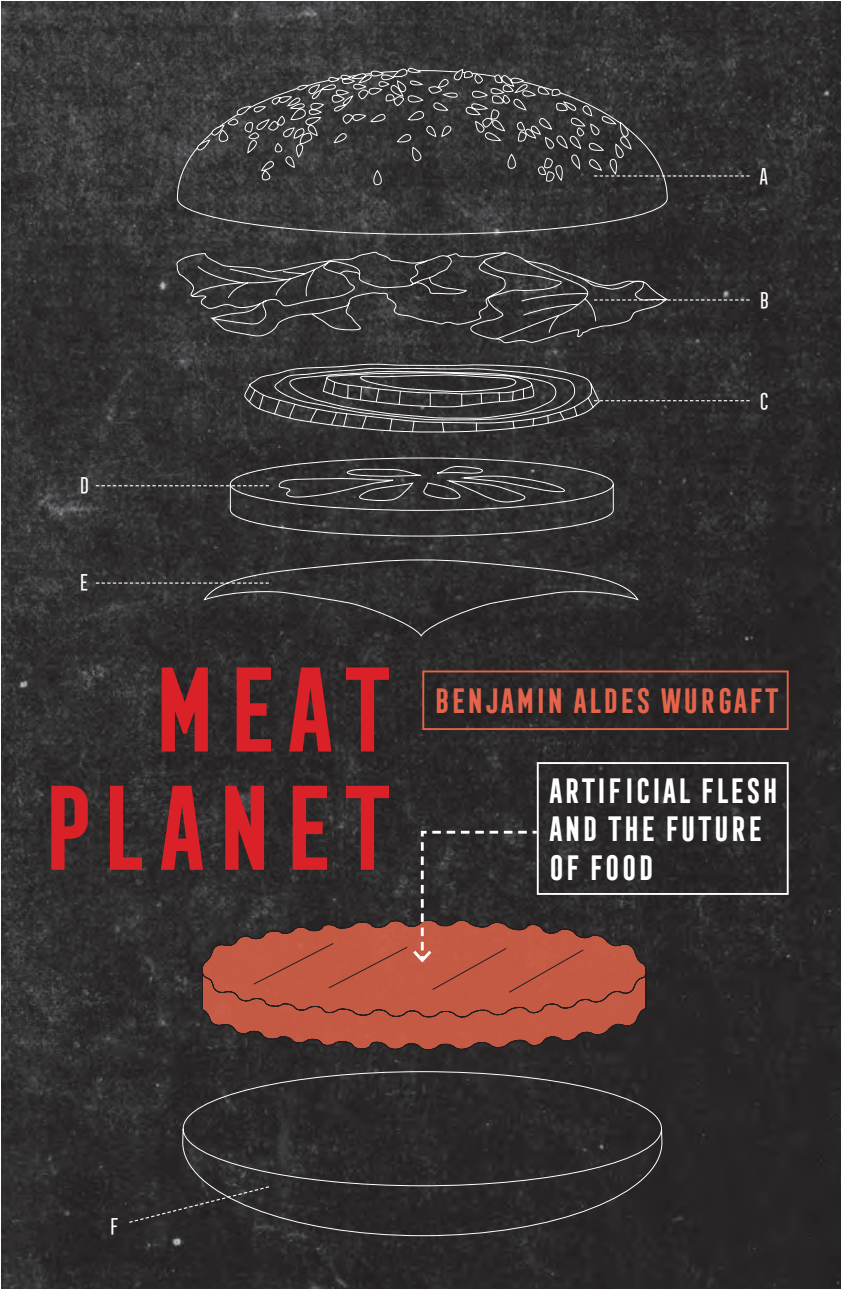
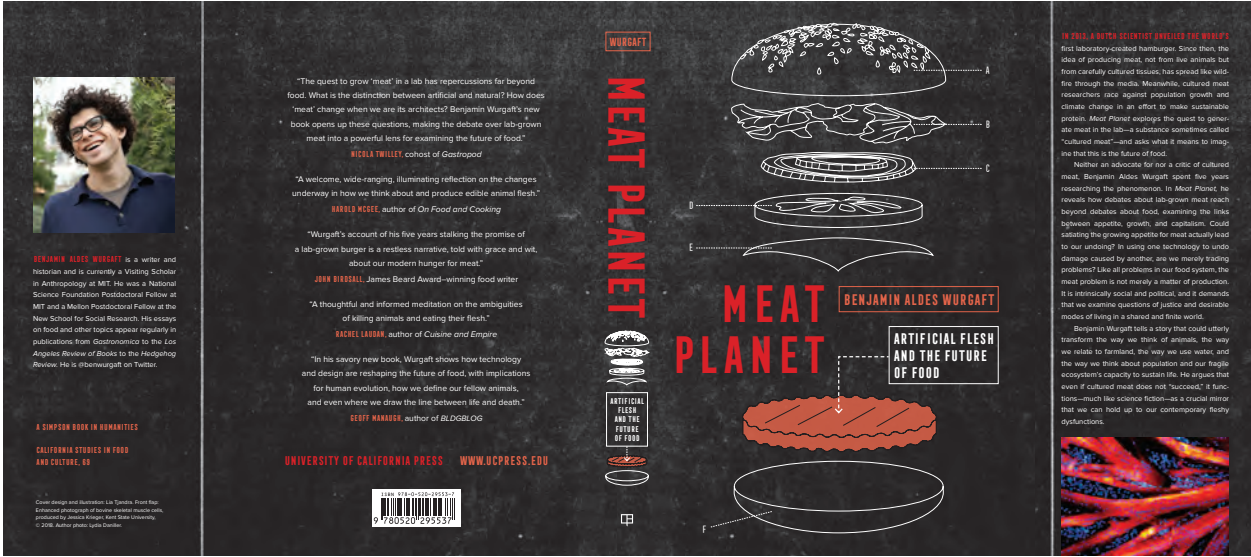
HONORABLE  
MENTION

Meat Planet

University of California Press

AUTHOR Benjamin Aldes Wurgaft  
COVER DESIGNER Lia Tjandra  
TEXT DESIGNER Lia Tjandra  
PRINTER Versa Press  
MATERIALS C1S jacket stock, matte  
lamination, raised spot UV

The front-cover illustration is a diagram of an exploding burger.  
The patty is highlighted by the spot UV gloss effect.





## HONORABLE MENTION

### Convinced!

Berrett-Koehler Publishers

AUTHOR Jack Nasher

COVER DESIGNER Adrian Morgan

TEXT DESIGNER Laurel Muller

PRINTER Friesens

MATERIALS Cover stock: 12 pt. C1S,  
printed 4-color with a matte  
lamination; perfect binding in  
paperback format

Jack Nasher is an international author (based in Germany), and we wanted the cover to have global appeal, beyond the U.S. market. Rather than find an image or stock photo, the designer stuck to an all-type cover design. The bright red cover was designed to work in a CMYK setting, rather than Pantone, primarily for the cost-effectiveness of reprints and for the ease of shorter printing schedules. The book is a how-to guide for readers who want to communicate competence in a business setting and leave a lasting impression. Even though the exclamation point is at the end of the main title (*Convinced!*), the designer decided to place the design element front and center on the cover. The exclamation point doubles as an inverted *i* and plays on the idea of standing out in a crowd. The designer tweaked the exclamation point and worked over smaller details like the width of the exclamation mark and whether it should have a rounded-off flat top.





HONORABLE  
MENTION

Fruit from the Sands

University of California Press

AUTHOR Robert N. Spengler III

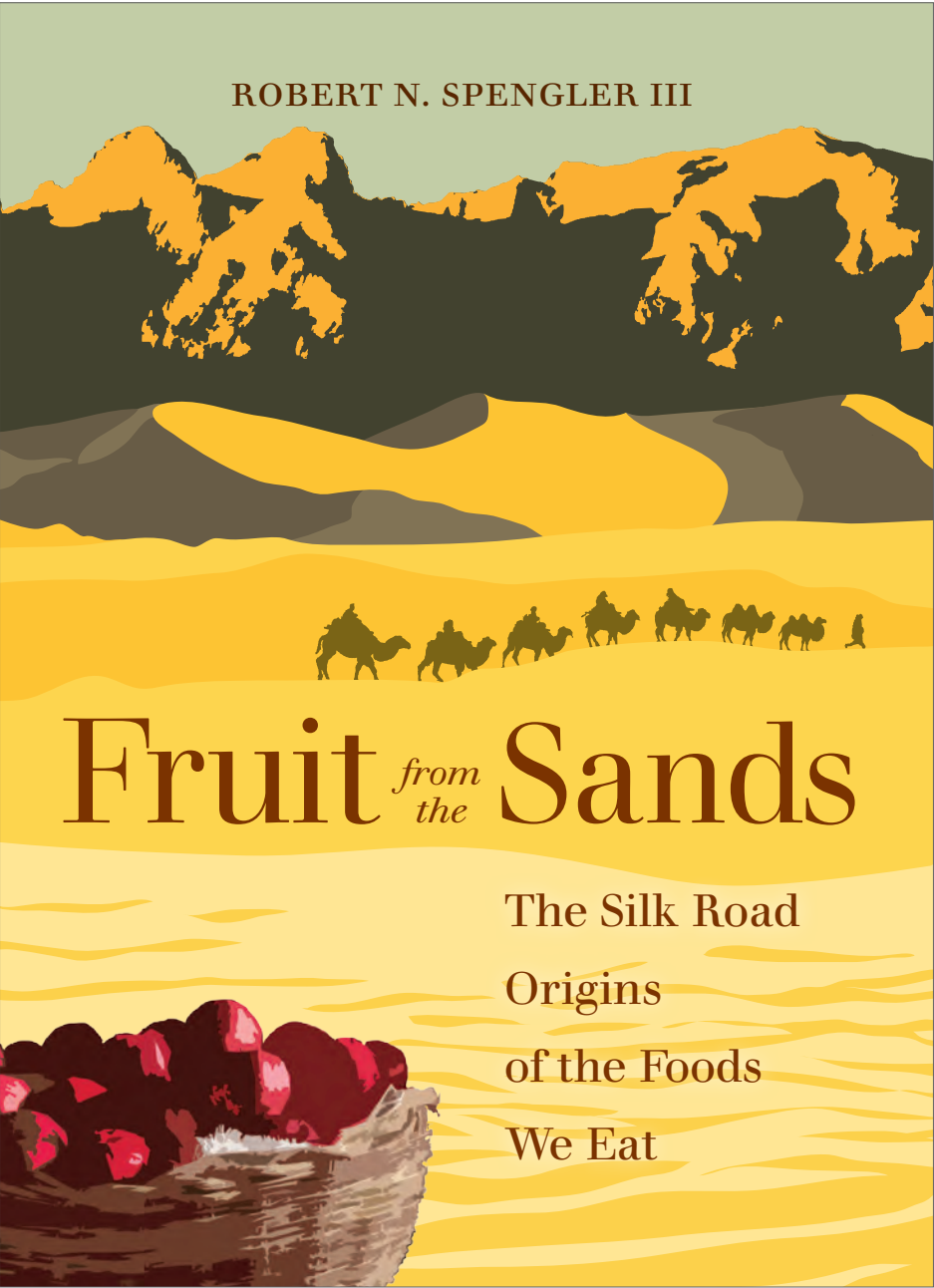
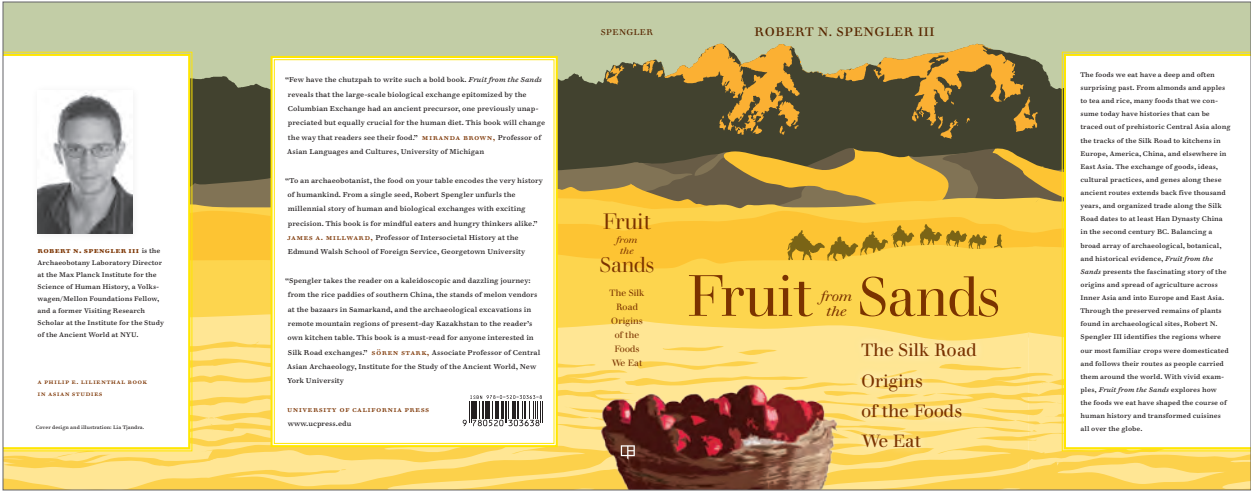
This is one of the rare jackets that I also illustrated. The desert scene is enhanced by the gritty matte lamination.

COVER DESIGNER Lia Tjandra

TEXT DESIGNER Lia Tjandra

PRINTER Versa Press

MATERIALS C1S jacket stock,  
gritty matte lamination





**HONORABLE  
MENTION**

**The Call of the Wild and Free**

HarperOne

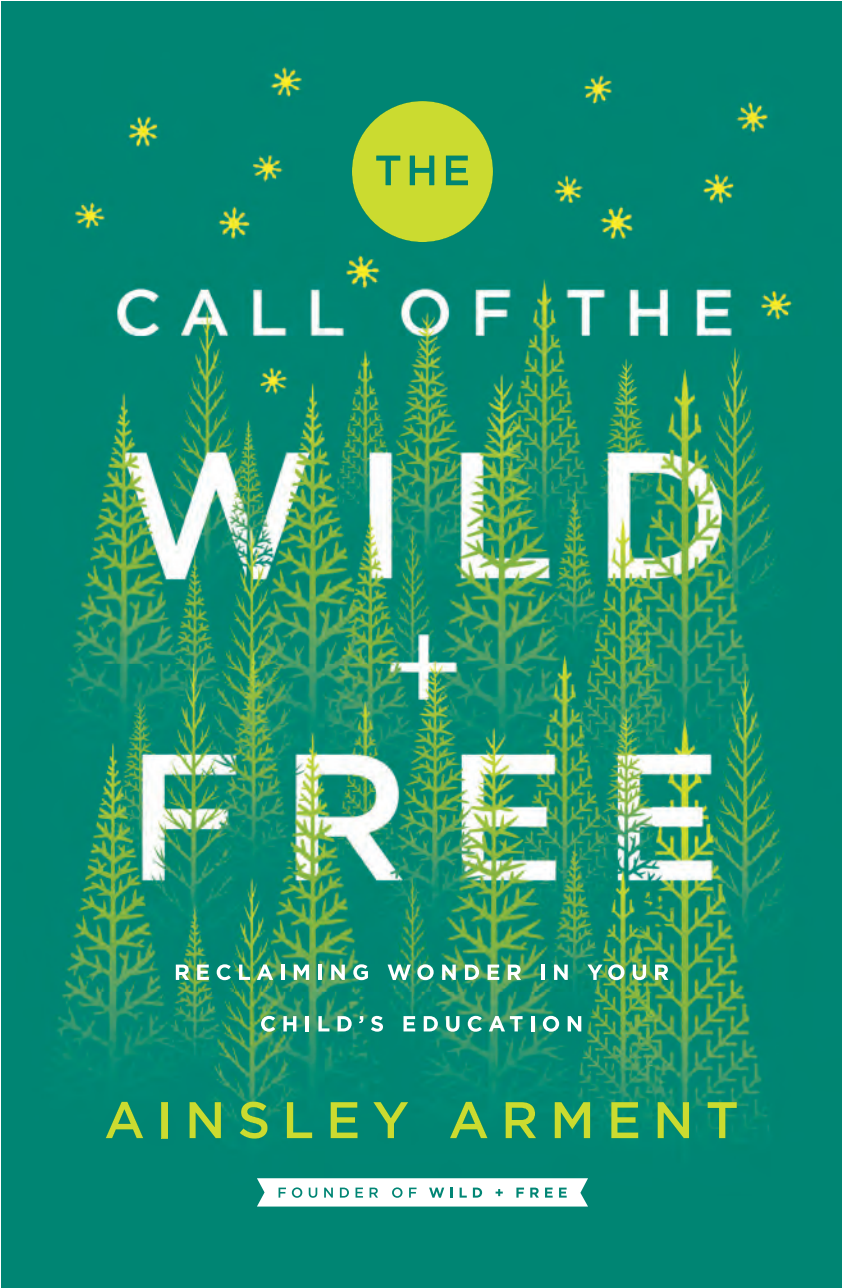
AUTHOR Ainsley Arment

COVER DESIGNER Studio Gearbox

PRINTER Phoenix Color

MATERIALS 100# C1S

The jacket was printed in 4-color process + green + blue and finished with Soft Touch Film.



**HONORABLE  
MENTION**

**Millenneagram**

HarperOne

AUTHOR Hannah Paasch

COVER DESIGNER Faceout Studio

PRINTER Phoenix Color

MATERIALS 100# C1S

The cover was printed in 4-color process on 100# C1S paper stock. It was finished with Scuff Resistant Matte Film, raised UV, and embossing/debossing.

**MILLENNEAGRAM**



**HANNAH PAASCH**



## HONORABLE MENTION

### World Literature in Translation (series design)

University of California Press

AUTHORS Euripides, Mahabharata,  
Laozi, Sappho

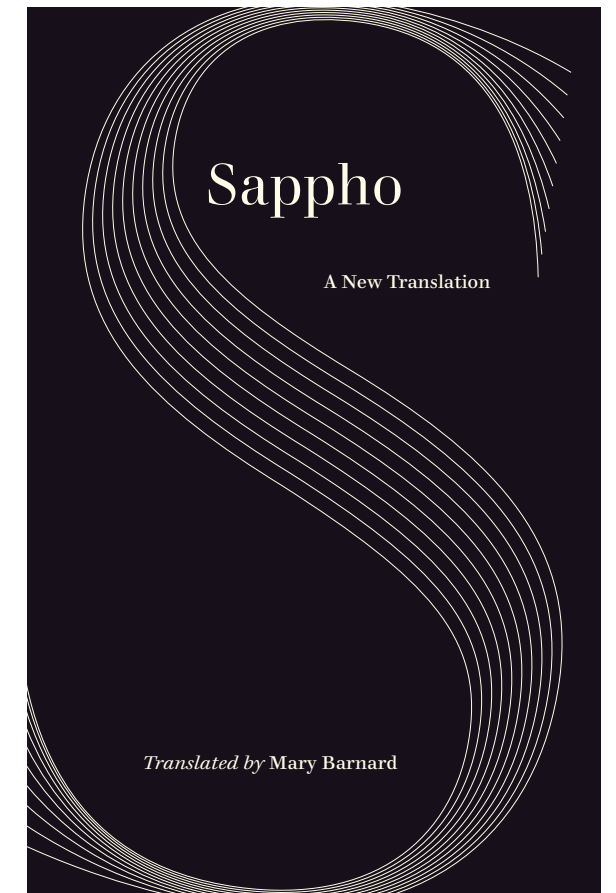
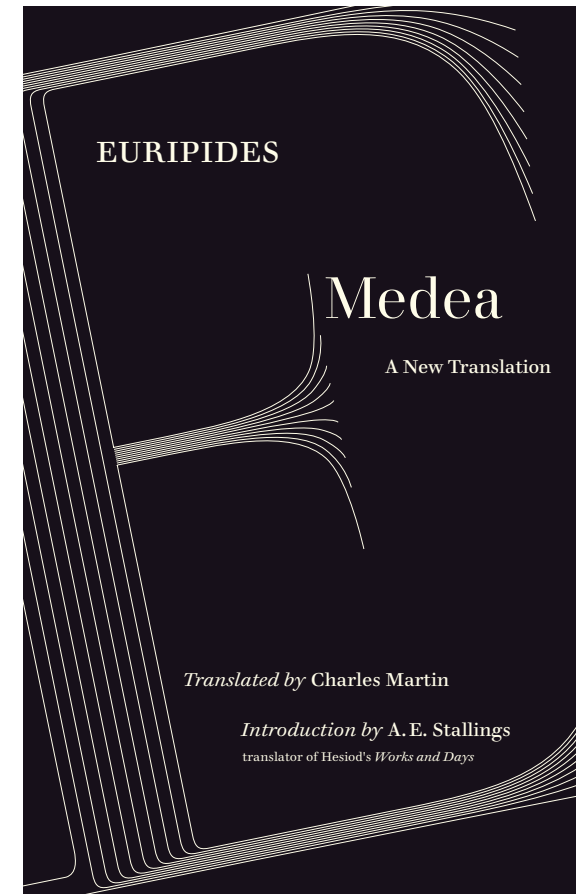
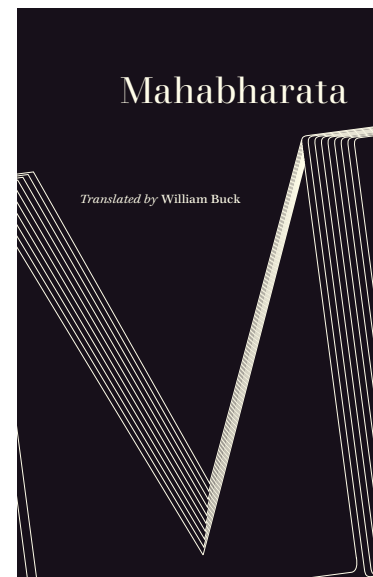
COVER DESIGNER Lia Tjandra

TEXT DESIGNER Lia Tjandra

PRINTER Maple Press

MATERIALS C1S cover stock,  
Soft Touch lamination

The World Literature in Translation collection includes new translations of classics and reissues of UC Press backlist books repackaged with a modern and elegant look. The first titles featured one-name ancient authors. I thought, Here's my chance to finally design a series with large initial letters as the main design element! Each letter is lovingly crafted to give the classic shapes an ultramodern look.







Trade | Image-Driven



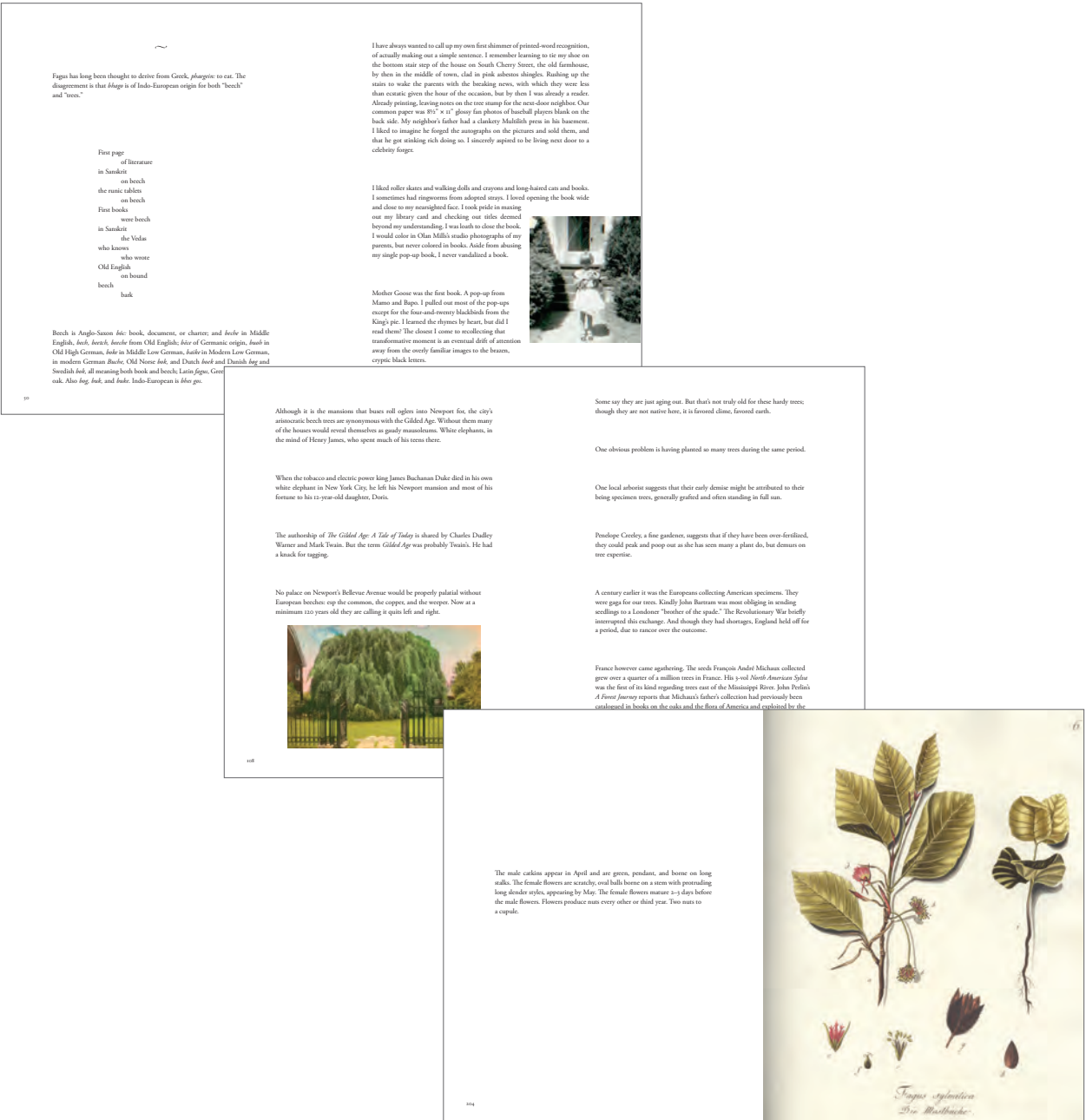
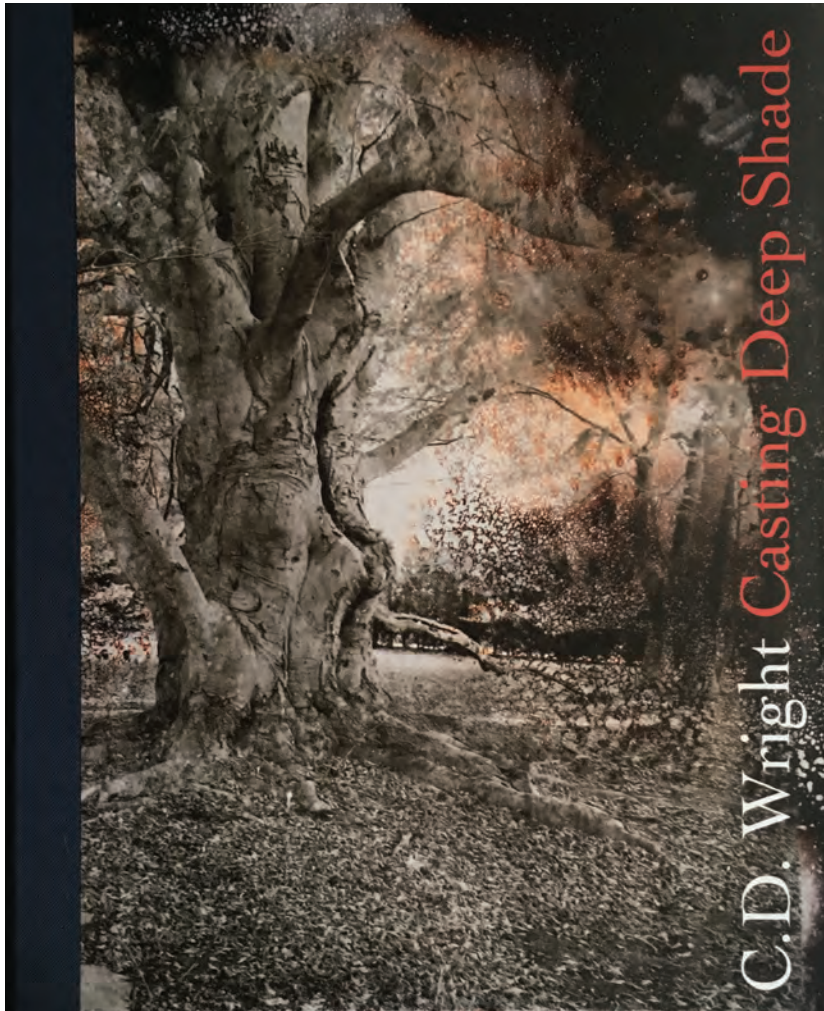
WINNER

Casting Deep Shade

Copper Canyon Press

AUTHOR C. D. Wright  
COVER DESIGNER Phil Kovacevich  
TEXT DESIGNER Phil Kovacevich  
PRINTER Huaxin Printing Company Ltd.  
MATERIALS Text: 157 gsm matte art, 120 gsm white woodfree uncoated, 150 gsm HY Hunan Jinniu Kraft; Cover: 3-piece case with 2 spines, Indigo Blue Cloth combined with 128 gsm gloss art printed 4/0 plus matte lamination, foil stamp spine, spine black tape liner

Copper Canyon Press has provided a unique and beautiful design package for this extraordinary poet, C. D. Wright. The play between different text papers with the text and images adds to the impact of Wright’s poetry and her message.



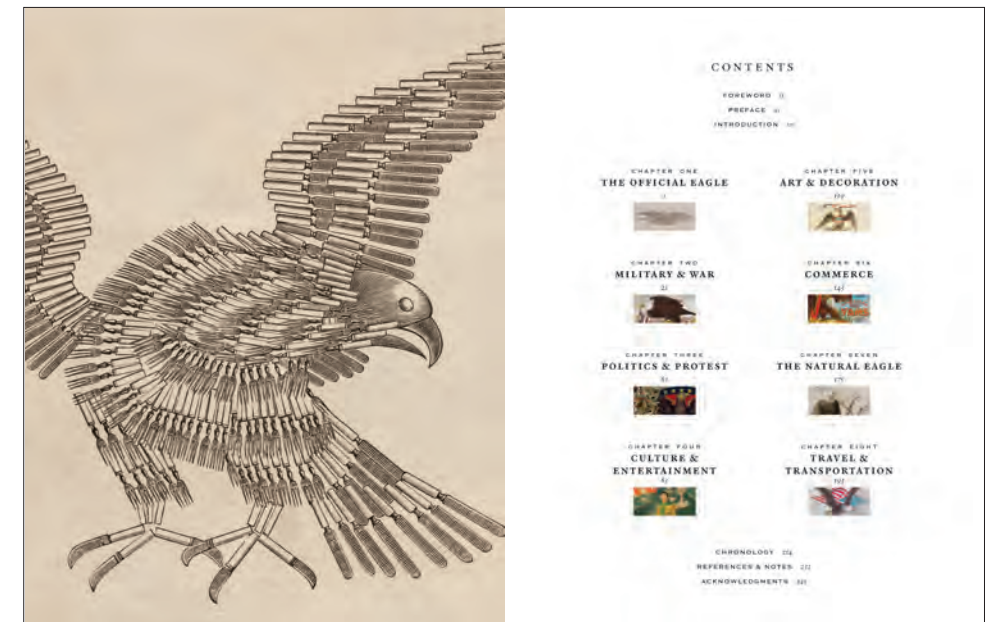
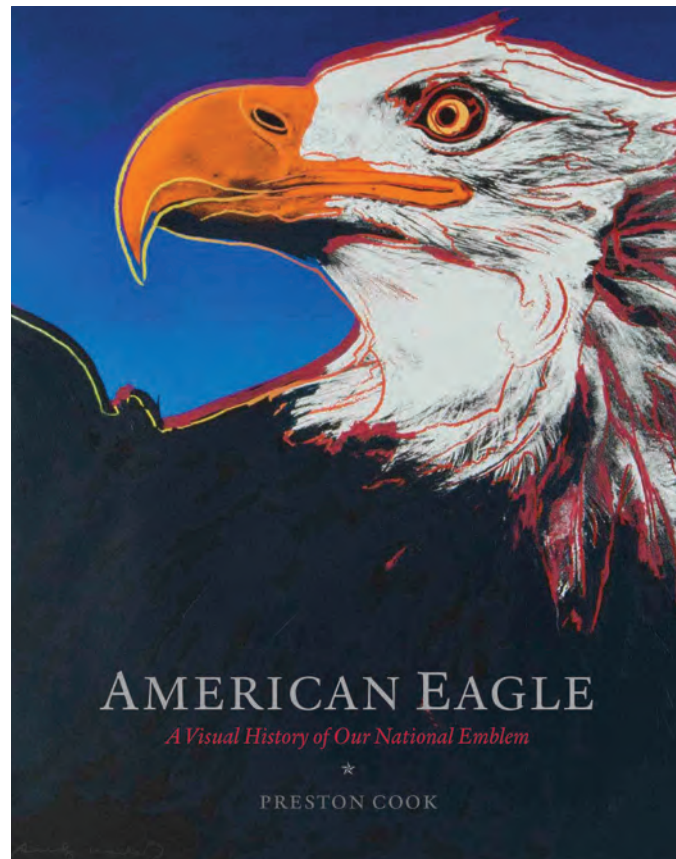


# American Eagle: A Visual History of Our National Emblem

**MATERIALS** Hardcover with jacket

vibrant by its indisputable dominion in the sky. *American Eagle: A Visual History of Our National Emblem* is a visual survey that explores the eagle in American life. A remarkable book that represents American culture, politics, and history, *American Eagle* will be the definitive source for this national icon for generations to come. The only book that comprehensively covers the eagle emblem in such detail, it will have a wide

The book will appeal to patriotic Americans, bird-watchers, history buffs, antique and art collectors, designers, and ornithologists.





## HONORABLE MENTION

### The Poetics of Distortion

Goff Books

AUTHOR Thomas R. Schiff

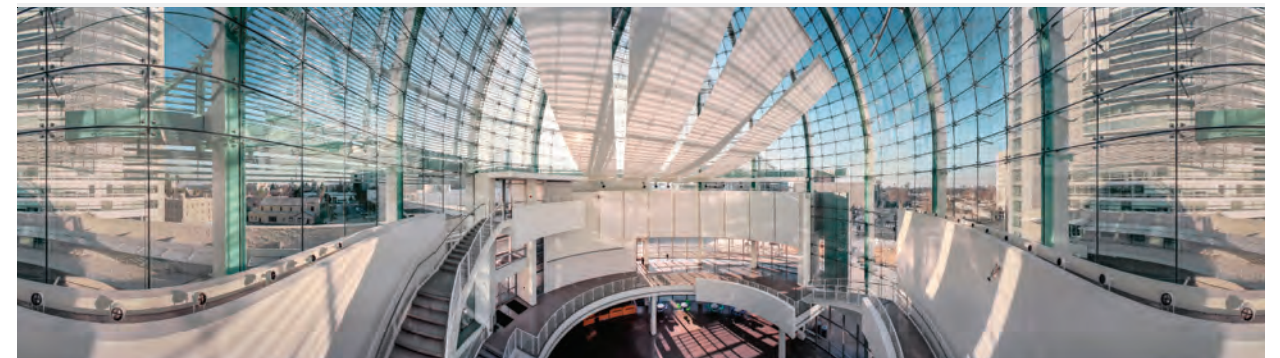
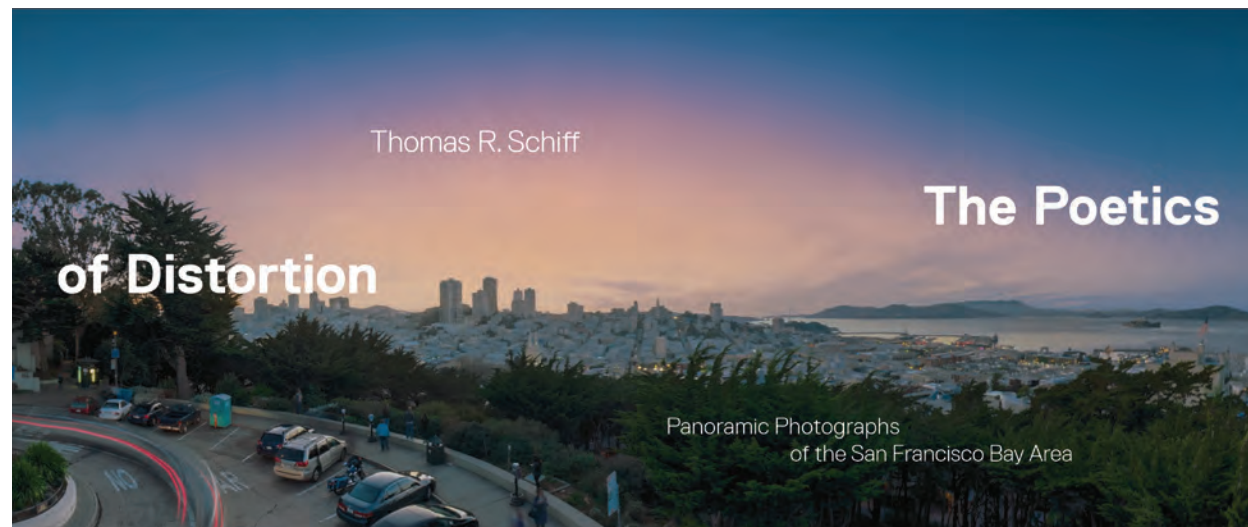
COVER DESIGNER Thomas R. Schiff

TEXT DESIGNER Tim Culvahouse

PRINTER ORO Group Ltd.

MATERIALS Hardcover with band

Thomas R. Schiff's vivid panoramic photographs capture the iconic buildings and landscapes of San Francisco and the Bay Area in new and surprising ways. From the Golden Gate Bridge to Coit Tower, the illustrations offer a refreshing perspective on familiar places and reveal unexpected treasures in the every day. With essays on photography, perception, and architecture by Susan Ehrens, Wendy Lesser, and Tim Culvahouse, and with an author interview by Dave Christensen, *The Poetics of Distortion: Panoramic Photographs of the San Francisco Bay Area* is a mind-bending, eye-opening, very San Francisco journey.





## HONORABLE MENTION

### Jim Marshall: Show Me the Picture

Chronicle Books

AUTHOR **Amelia Davis**

COVER DESIGNER **Erin Thacker**

TEXT DESIGNER **Erin Thacker**

PRINTER **C & C Offset Printing**

The book uses a pre-dyed black, uncoated FSC paper stock to wrap the slipcase. The slipcase is die-cut on front and back, exposing the photo images on the case wrap. The slipcase is printed using two hits of white silkscreen. Throughout his life, Jim Marshall lived a wild life and created jaw-dropping photos, and he left an iconic legacy. This book showcases the legacy of his work.



#### DYLAN WITH TIRE

MICHELLE MARQUETTS

Inarguably, Jim's most famous Bob Dylan shot is the one he called "Dylan With Tire." It captures such an optimistic and about-face and inspiring time in Dylan's life—and also in Jim's.

"Dylan With Tire" is one of what Jim called his "happy shots," and it has been published in three of his books and included in nearly every article and interview that was ever done on Jim. It's an image so iconic and mysteriously compelling that it became much bigger than itself from the moment it was first printed; people have been trying to imitate it with meaning since the *Saturday Evening Post* first ran it more than four decades ago.

Here are a couple of versions of Jim's story about how this moment was captured. They were published twelve years apart, and you may note the difference in Jim's tone and mood from one recollection to the next.

From his 2008 book *Shoot*:

Bob Dylan must get around the corner from one to Greenwich Village and I finished up with him around the neighborhood. The famous shot of him talking the line from 1965 happened when we were just going

for breakfast one morning. There was no, Bobby. He girlfriend Sara, Dave Van Horn, and his wife Tara. The line was in the talking street. Bob asked a guy, what's a baby, and of looking story, no big deal. Fucker been waiting this 15 for some morning, the guy was even going to be called "Like a Rolling Stone?" There's a cut that was went through Dylan's garage every day looking for meaning. The *Saturday Evening Post* was it and it took on a life of its own.

And from Neil Gaiman's introduction to 1987:

What did Churchill say about Russia? A riddle wrapped in a mystery inside an enigma? 1965. Dylan is an enigma. This particular photo was taken one Sunday morning when Bobby, his girlfriend Sara, Dave Van Horn, and Tara Van Horn all were going to break their in New York. Jim and me, friends were about to go

about—but I feel it shows that Bob was still a kid in 1965. Contrary to popular belief, this shot did not inspire the song "Like a Rolling Stone." No one really knows where



BOB DYLAN talking the line, Greenwich Village, New York City, 1965

64

#### THE GOLDEN YEARS



JIM MARSHALL RETURNED TO SAN FRANCISCO in 1966, husband. If one reasonably estimates, he had gone to New York City ten years before to make it as a music photography in the big city and successful entrepreneur. He took about twenty for famous jazz musicians. He snapped incredible images of young jazz performers in Greenwich Village. He traveled the country, shooting assignments for the big glossy magazines of the day like *Life*, the *Saturday Evening Post*, and *Look*. But Marshall returned home to photography. He left New York after getting out of jail and being strongly advised to leave town.

He had provided guitar to the pace of making obscure phone calls to women and having an unfurnished room and had been supposed to bring them for the phone calls and another month for the gas to their island, although he did not serve the full summer. Marshall came back to San Francisco and moved in with his mother and aunt in the childhood home he had left to move to New York. Compared to the hot, dark, and beautiful New York City in the jet age, San Francisco in 1966 was a sleepy, provincial bedroom. Marshall must have despised even this full from home, watching him from the height of his world—mingling with Thelma Houston, Miles Davis, Bob Dylan, and Joan Baez in the center of the big universe—the remote village of the Hollywood District in the big heart of San Francisco. He had to live what he was about to describe later.

In the next three years, he would read into being the greatest music photographer of his time with images of Dylan, Jimi Hendrix, Johnny Cash, Janis Joplin, the Grateful Dead, and even the Beatles, whose first concert he photographed. These signature images would make him world famous. A volcanic passion only containing when Marshall arrived home was

THUNDEROUS ROSE and his family in their apartment's kitchen, New York City, 1968. This photo was shot for a *Saturday Evening Post* story.

**WELL,** it would have to be that iconic photo of John Coltrane not playing, but thinking. That is something that I feel is so special about Jim Marshall's photography. He's one of the photographers that realized that sometimes musicians are more interesting when we're not performing and we're thinking about the music, when we're communicating with each other—and he captured that.

KARIMU KIZIVITA

JOHN COLTRANE at Ralph Grainger's house in Berkeley, California, 1961



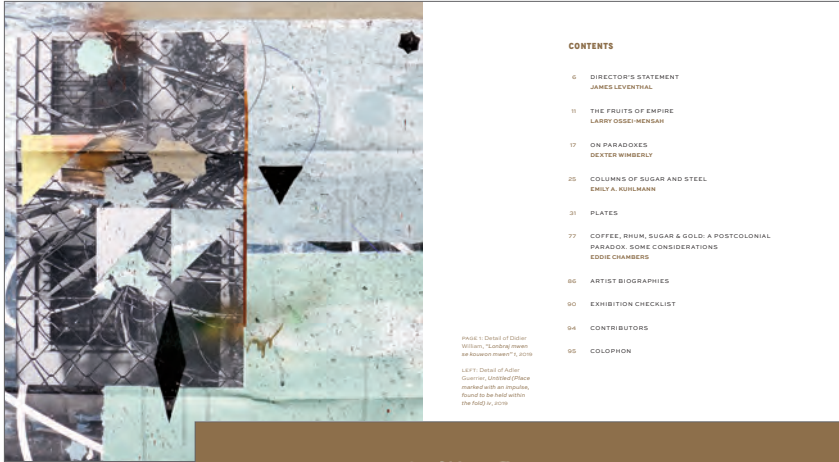
HONORABLE  
MENTION

Coffee, Rhum,  
Sugar & Gold:  
A Postcolonial Paradox

Cameron + Company

AUTHOR Museum of the  
African Diaspora  
COVER DESIGNER Iain Morris  
TEXT DESIGNER Suzi Hutsell  
PRINTER RR Donnelley, China

We have tried to elevate the museum tie-in. Using a fifth color metallic gold ink tied the title and the interiors together well. Since a lot of the art was installations, we found the gold worked really well instead of the usual white or a heavy black (both common in gallery books).





## HONORABLE MENTION

### We Are Everywhere

Ten Speed Press

AUTHORS Matthew Riemer and  
Leighton Brown

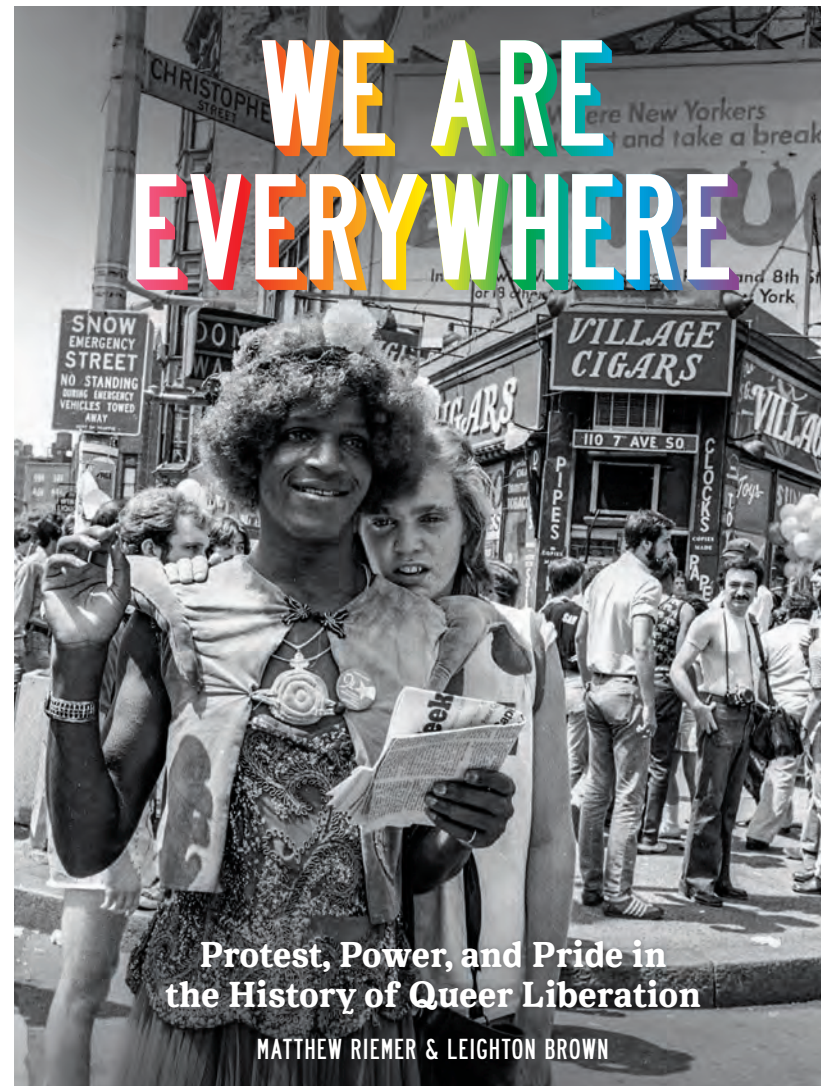
COVER DESIGNER Annie Marino

TEXT DESIGNER Annie Marino

PRINTER C & C Offset Printing

MATERIALS Interior: 128 gsm Korean  
Neo Matte Art; Cover: 128 gsm  
gloss art + matte lamination +  
spot gloss on front

From the chapter-opener designs to more than 300 archival images to the exhaustively researched narrative, *We Are Everywhere* is a stunning visual record of the history of the Queer Liberation movement in the United States.





## HONORABLE MENTION

### The Nature of Yosemite

Yosemite Conservancy

AUTHOR Robb Hirsch

COVER DESIGNER Eric Ball

TEXT DESIGNER Eric Ball

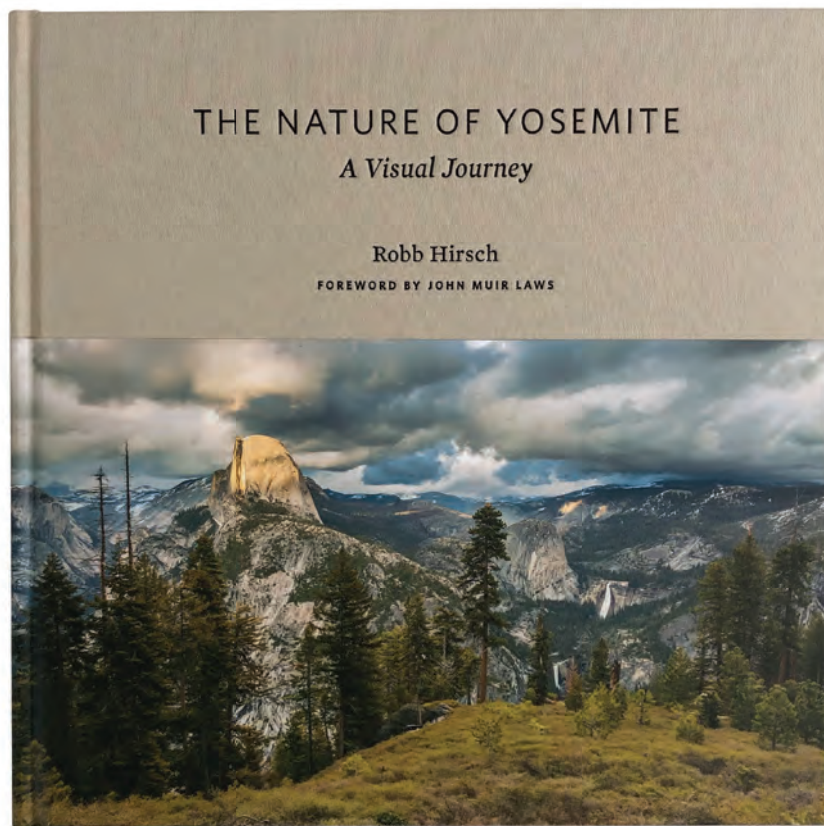
PRINTER Artron, represented by  
Crash Paper

MATERIALS Interior stock: 157 gsm  
Chinese Oji FSC matte art 4/4  
+ spot gloss varnish; Case: top  
40% is FSC JHT cloth 0078 with  
black foil and debossing, front,  
spine, and back; bottom 60%  
is 157 FSC Oji glossy art 4/0 +  
matte lamination; Ends: 140 gsm  
Da Dong FSC woodfree 1/1;  
Binding: sewn, round back +  
ends + head/tail bands

The publisher wanted both a tactile and a natural presentation to fit the subject matter, a rich survey of Sierra Nevada subjects with a focus on Yosemite National Park. We also wanted this landscape-photography book to stand out by not presenting

a glossy, full-frame cover image. The top portion of the case is about simplicity, and it both reinforces and balances the weight of the cloud-filled sky in the visually complex image. The matte lamination, together with the texture of the cloth and the

surprise of the debossing, is meant to appeal to other senses while the image delights the eye. The square format provided the designer and photographer with maximum flexibility for presenting large images.







**Trade | Text-Driven**



WINNER

Zen

New World Library

AUTHOR Alan Watts

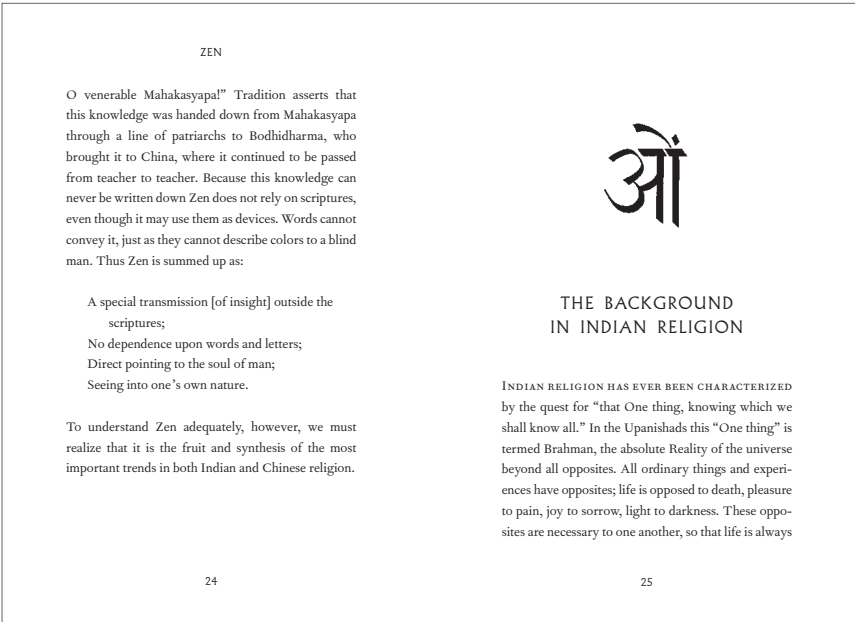
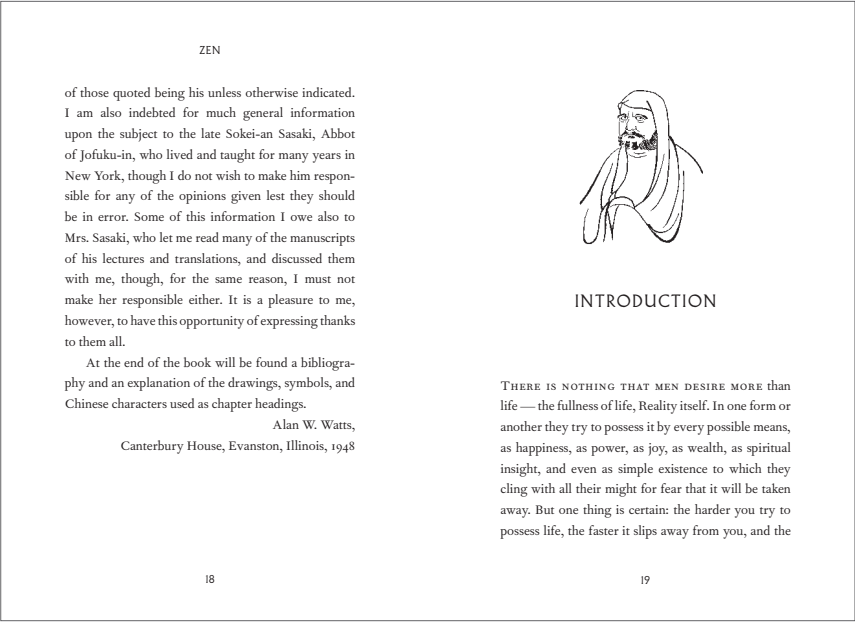
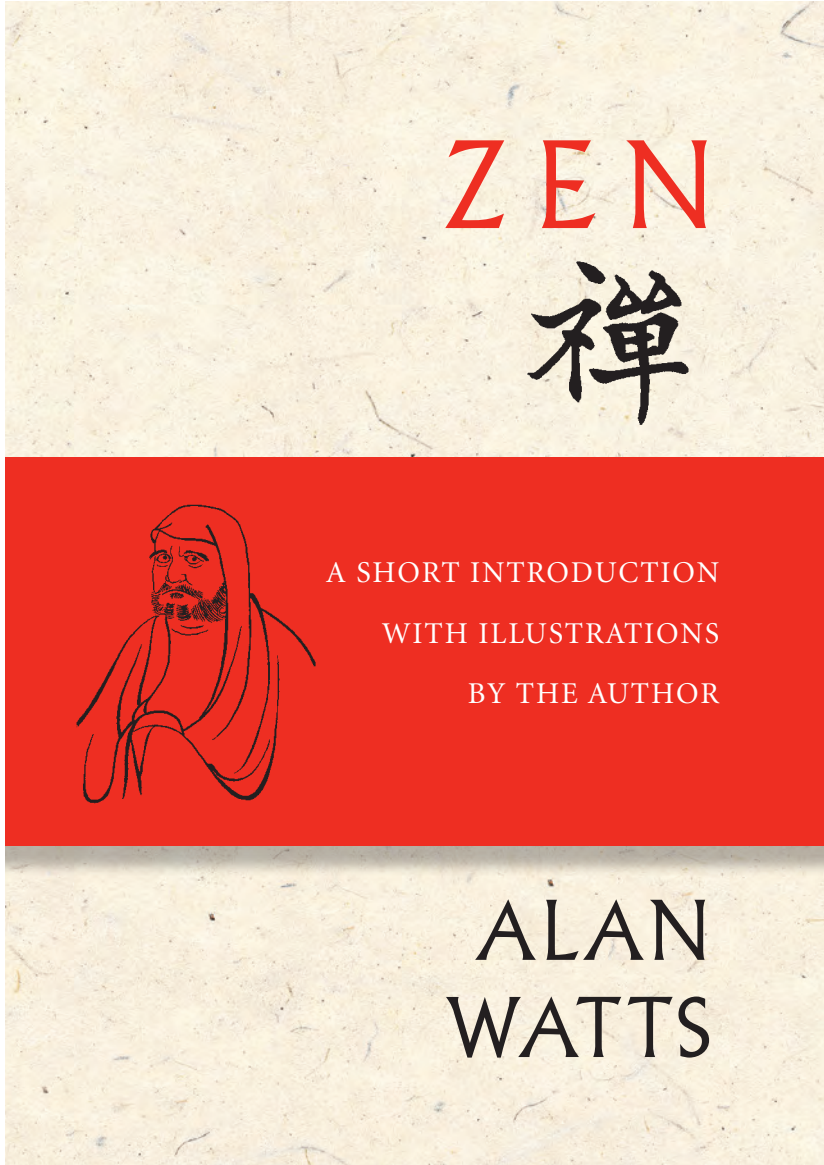
COVER DESIGNER  
Tracy Cunningham

TEXT DESIGNER Tona Pearce Myers

PRINTER Friesens

MATERIALS Text: 50# offset natural;  
Jacket: Rainbow Antique Blizzard,  
red-and-black matte foil stamping  
on jacket, 2-color PMS on  
bellyband

We wanted to give a new take on an old book originally published in 1948. The bellyband uses and highlights Alan Watts's original illustration. And it prepares the fans of Alan Watts for other illustrations in the interior. We used Rainbow Antique for the cover to simulate the feltlike papers of the 40s, but with a few flecks to give it a handmade feel. The fonts and the bright-red color hearken to a modern Asian feel. When the truncated dust jacket is removed, the cover has a classic feel, and a pop of color comes from the red interior. Fans of Alan Watts will appreciate the new gift-like feel to a hard-to-find timeless classic.





HONORABLE  
MENTION

Playing with FIRE  
(Financial Independence  
Retire Early)

New World Library

AUTHOR Scott Rieckens

COVER DESIGNER  
Rodrigo Calderon

TEXT DESIGNER Tona Pearce Myers  
and Rodrigo Calderon

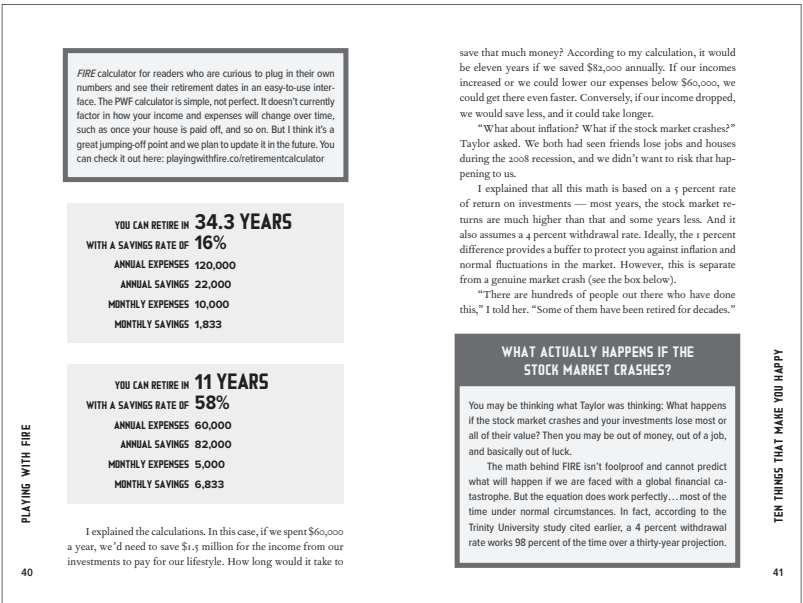
PRINTER New World Library

MATERIALS Text: 50# Enviro 100  
Natural; Cover: 10 pt. C1S, dull  
lamination

Scott Rieckens is a successful entrepreneur living in Southern California. FIRE (financial independence retire early) is a subculture obsessed with maximizing wealth and happiness. This book is a companion to the author’s documentary, with the two areas of branding (theater and publishing) working together to give the message. We liked the designer’s subtle allusions to matchsticks on the front cover, with “fire” colors, as well as the spine, which mimics the side of a strike box. We had to deal with three elements in the title: title, subtitle, and definition of FIRE. We

decided that the definition told most about what the book represented, and it is the one element that is right reading. The rest of the text on the

cover is sideways, giving the book life as well as the playfulness and energy that the author exudes while living a minimalist life.





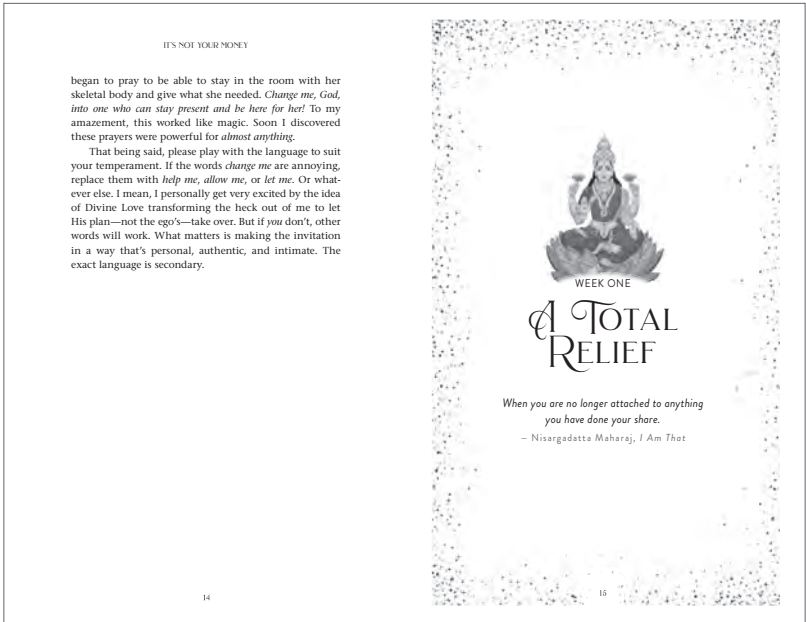
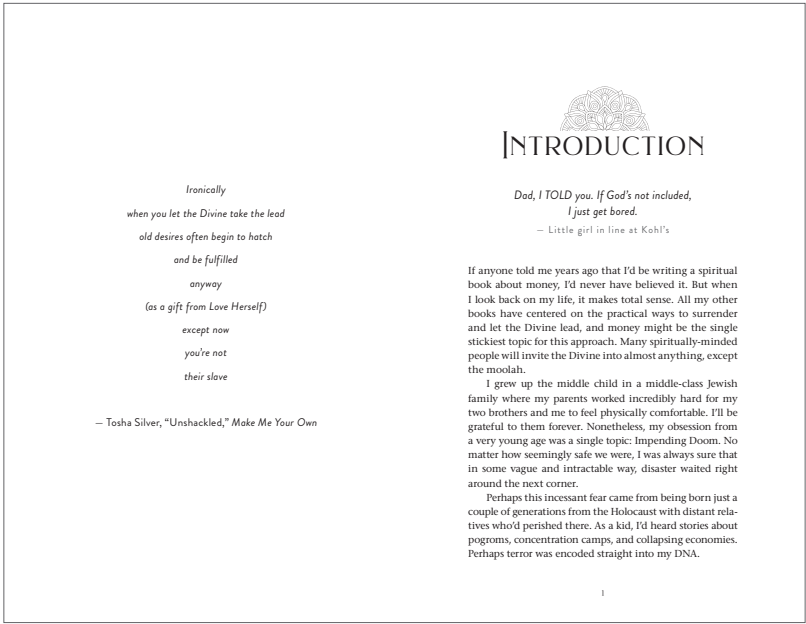
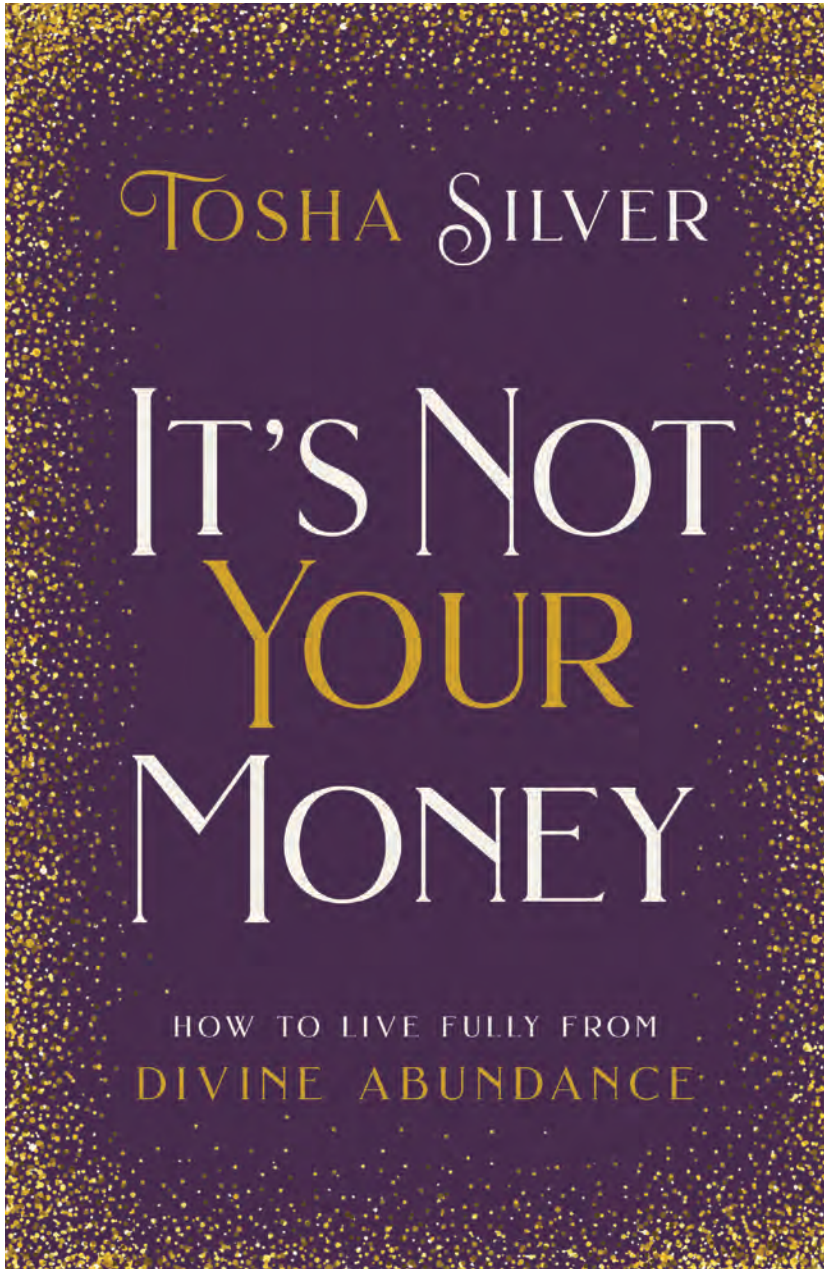
HONORABLE  
MENTION

It's Not Your Money

Hay House

AUTHOR   Tosha Silver  
COVER DESIGNER   Micah Kandros  
TEXT DESIGNER   Nick Welch  
PRINTER   McNaughton & Gunn Inc.  
MATERIALS   Luxury matte lamination  
                  + spot gloss + foil

The design is magical, created by the contrast of colors, font flare, and sparkle of faux and foil treatment. The illustrative interior part and chapter openers and other embellishments throughout captivate the author's personality and message perfectly.



HONORABLE  
MENTION

Why We Elect  
Narcissists and  
Sociopaths—  
And How We Can Stop!

Berrett-Koehler Publishers

AUTHOR Bill Eddy

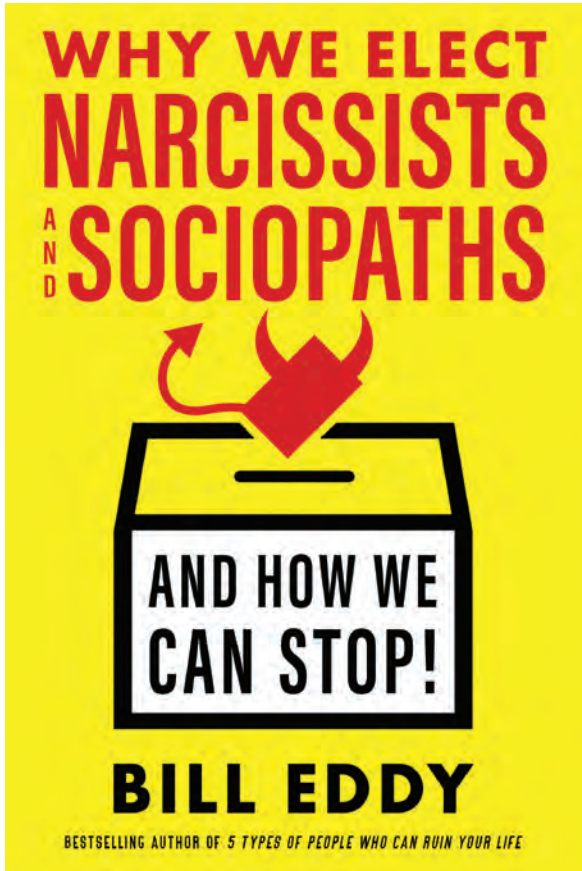
COVER DESIGNERS The Book  
Designers / Alan Dino Hebel and  
Ian Koviak

TEXT DESIGNER Maureen Forsy,  
Happenstance-Type-O-Rama

PRINTER Maple Press

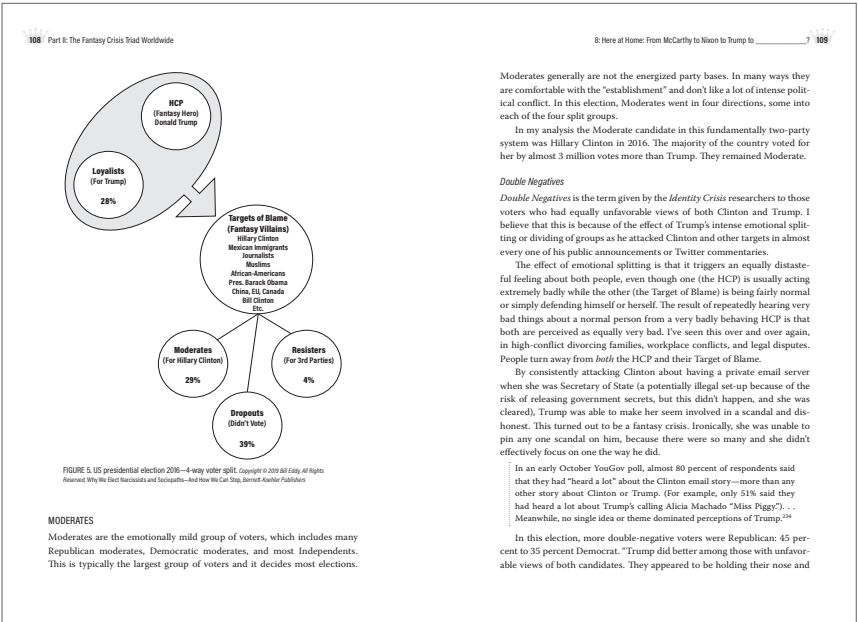
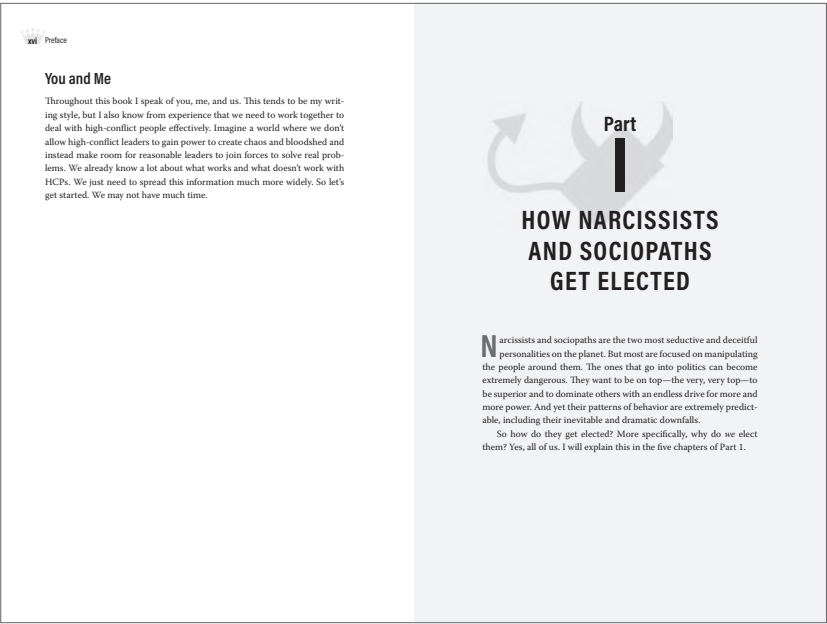
MATERIALS Dust jacket: 100# Litho  
C1S, printed 4-color with matte  
lamination; hardcover format  
with notch glued case-bound  
binding; Cloth: Ecological  
Rainbow Opaque, texture linen;  
endsheets match text stock;  
Spine stamp: General Roll Leaf  
Gold; red headbands; Interior  
text stock: 45# Maple Tradebook  
Cream—FSC certified

This book was one of our best-selling  
titles during the summer 2019 season,  
and it was very important that we  
got the cover right. There was some  
debate as to whether the depiction of  
the ballot box and ballot form would



be too literal, since most voting is  
now done electronically. However,  
we felt that the box with its simplistic  
design and the ballot depicted as a  
little devil act as symbols and visual  
stand-ins for voting and elections.  
The book invites readers to learn  
why politicians and people in power  
typically have high-conflict person-  
alities, and it teaches the reader  
to recognize these personalities  
and how they can affect the larger

political climate. The cover draws  
the eye to the devil-ballot, and the  
downward motion of the devil brings  
the eye to the crux of the book, the  
subtitle, *And How We Can Stop!* To  
make up for the brightness of the  
jacket, we designed the hard case in  
a muted white linen cloth. Maureen  
Forsy did an excellent job of orga-  
nizing a complex manuscript under  
a hierarchy of heads and subheads.







Trade | Graphic Novel



**WINNER**

## Me, Mikko, and Annikki

North Atlantic Books

AUTHORS Tiitu Takalo  
(translated by Helena Halmari  
and Michael Demson)

COVER DESIGNER Tiitu Takalo  
with Art Direction by Jasmine  
Hromjak

TEXT DESIGNER Noora Federlay

PRINTER Versa Press

MATERIALS 80# white offset

Based on a true story, this graphic novel masterfully interweaves the town of Annikki's rich history, the author's own love story with her partner, and the couple's role in the community effort to save the neighborhood from demolition. Featuring Takalo's luminous full-color art throughout, this story of a historic neighborhood's preservation is by turns thoughtful, humorous, and inspiring. It will speak to all who have been displaced from somewhere they love.







Trade | Children's



WINNER

## Jack & Agyu

Libro Para sa Tanan,  
A Literacy Project  
(aka Sawaga River Press)

AUTHOR Justine Villanueva

COVER DESIGNERS  
Lynnor Bontigao and  
Stephanie Liang Chung

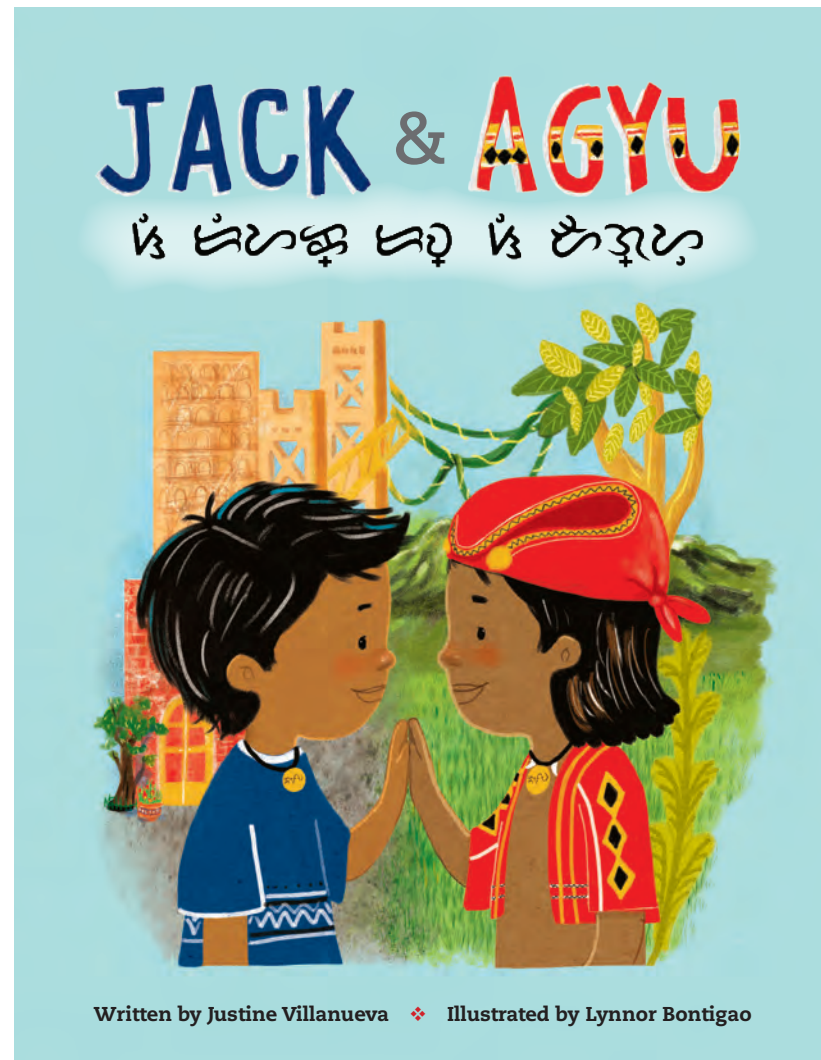
TEXT DESIGNER  
Stephanie Liang Chung

PRINTER Tien Wah Press

MATERIALS Text: 170 gsm uncoated;  
Cover: 130 gsm LumiArt gloss  
over 3 mm graphic board

We offer this book not only to shine light on the experiences of the Filipino American children in the diaspora but also to share knowledge of the indigenous Filipino history and culture.

This book is about a child who loves to read about adventures and who longs to go on his own adventures. It tackles the issue of lack of representation and diversity that deeply affects children of color. Inspired by the oral storytelling tradition of the indigenous Bukidnon tribe, one of the living indigenous tribes in the



Philippines, this book highlights a young person's longing for identity and belonging, while at the same time celebrating the reclamation

of indigenous roots. It also calls for allyship; the indigenous Filipino core value of kapwa, or interdependence/kinship; and stewardship of land.





**HONORABLE  
MENTION**

**Big Breath:  
A Guided Meditation  
for Kids**

New World Library

AUTHOR William Meyer

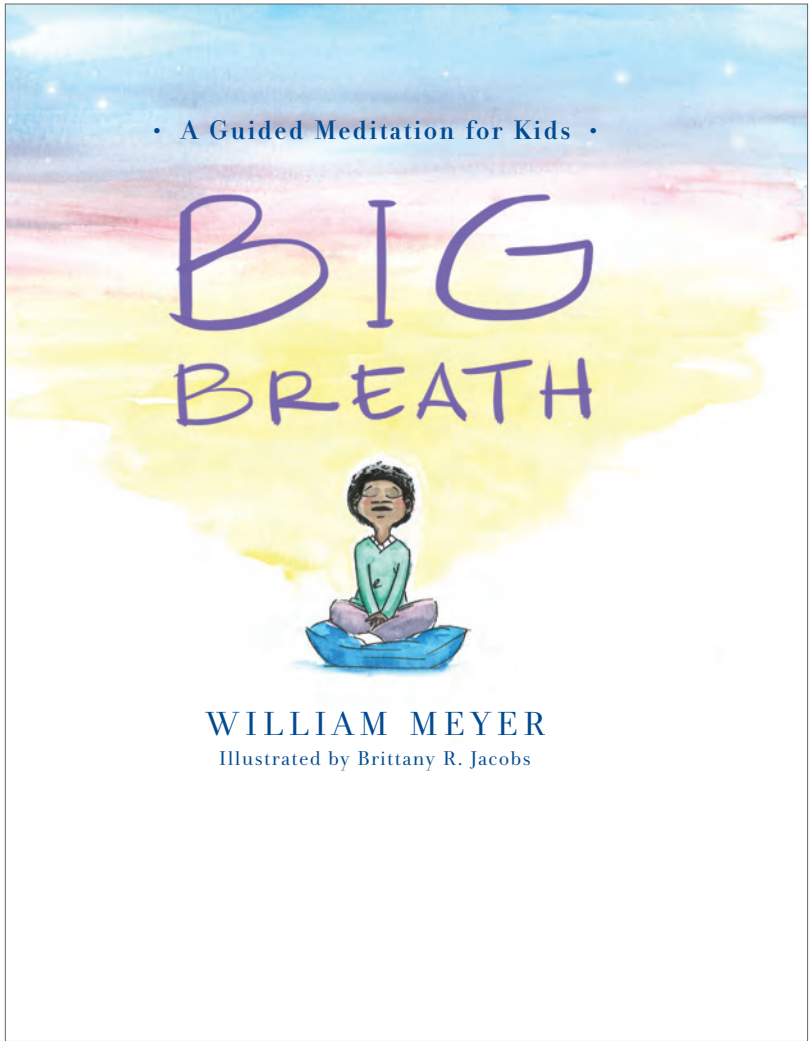
COVER DESIGNERS  
Brittany R. Jacobs

TEXT DESIGNERS  
Brittany R. Jacobs and  
Tracy Cunningham

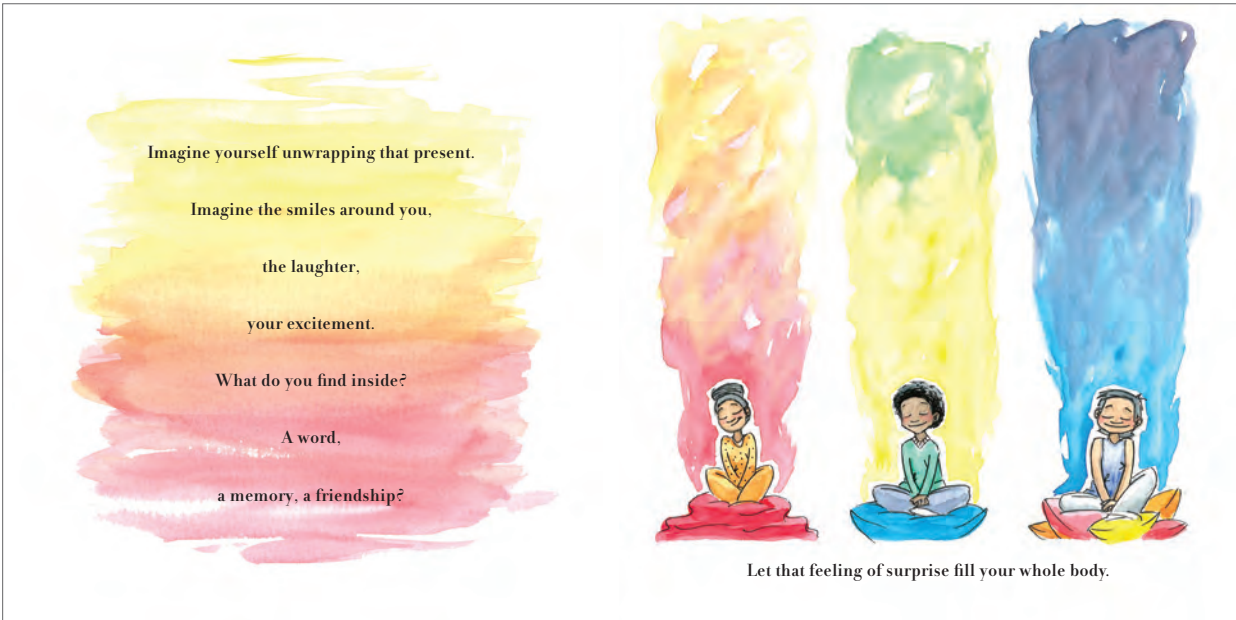
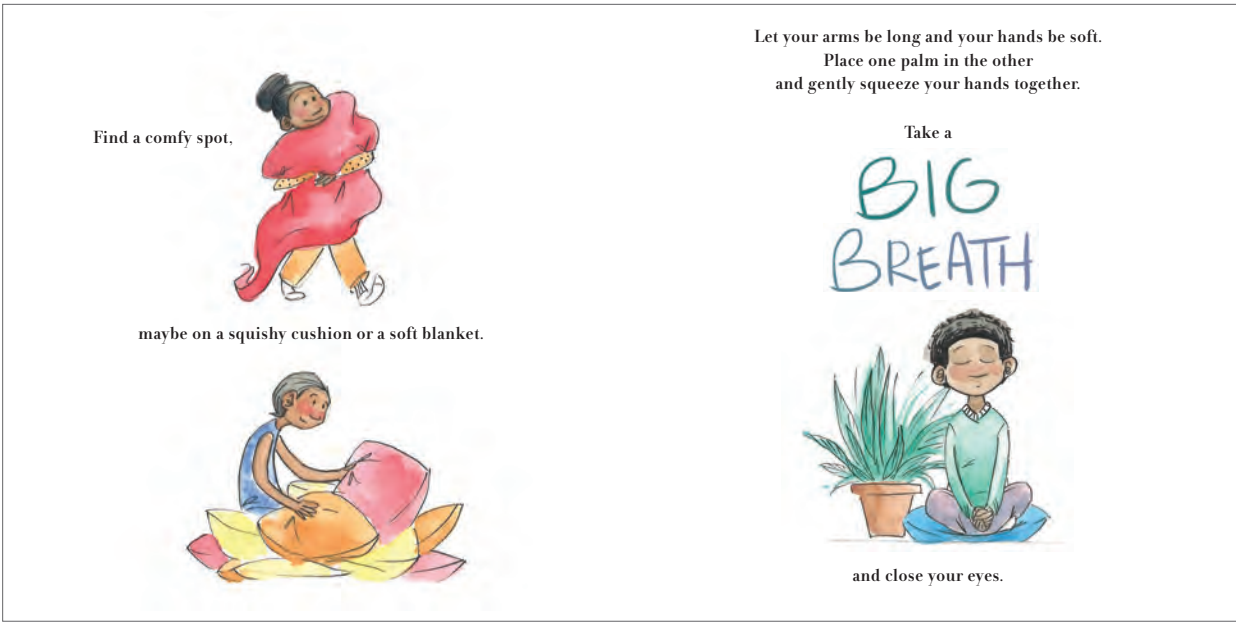
PRINTER Friesens

MATERIALS Text: 100# Matte White  
4c/4c; Cover: 95# Gloss C1S  
White over 100 pt. board; matte  
lamination and spot UV gloss  
coating

William Meyer, a longtime educator, has spent years helping kids use age-appropriate meditation and deep-breathing techniques and teaching the same to fellow educators. The illustrations of the kids are culturally sensitive and diverse. The watercolor illustrations are soothing, sparse, and calm, making it easy for an audience of any age to follow the idea and feeling of meditation. The glowing reviews from Kirkus,



Foreword Reviews, and *Working Mommy Journal* have us excited that many parents will find this book to be a useful bond to a child after a long day.



## HONORABLE MENTION

### Under the Magical Sky

Valeria C. Bressan  
and Tauno Erik

AUTHOR Valeria C. Bressan

COVER DESIGNER Tauno Erik

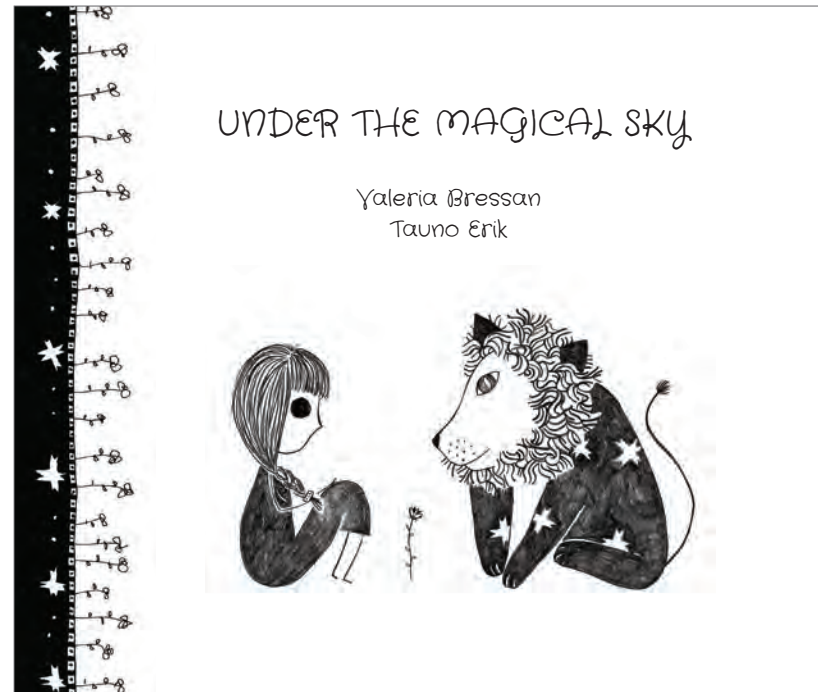
TEXT DESIGNERS

Valeria C. Bressan and  
Tauno Erik

PRINTER Friesens

**MATERIALS** Cover: 180 Hyacinth super fine linen with deep black foil stamping on front and white foil stamping on back; deboss of girl and stones on back; Ends: 140 gsm Dadong woodfree 1/0; Text: 157 gsm Chinese Oji matte artpaper printing with satin varnish—4/4 color printing; Binding: smyth sewn, square back, ends, head, and tailbands

Books are a powerful source of knowledge. When children read books, they learn about people, places, and emotions. They identify themselves with the characters. We have created a book that is beautiful, magical, and yet completely different. The black-and-white illustrations were designed to stimulate a child's imagination and incite curiosity,



encouraging positive behavior in the real world.

The characters' journey conveys values, beliefs, and social abilities to children, helping the children to think and communicate. It is a fairy-tale adventure that opens minds, removes boundaries, and reaches unimaginable possibilities. We hope the journey will motivate children to explore the world and give them confidence to try to do things they have not done before.

Intentional details help us to drive these outcomes. For example, we decided to print the book in a 4/4

color format so the ink coverage would be consistent in density throughout the book. We wanted the texture to be pleasant on the eyes and the black ink to look rich and special, unlike the effect of a cost-saving option.

We would like this book to have great exposure to help convey the importance of continuing to publish books for children. Physical aspects are part of the message, help create art in the world, and prove that the experience of a physical book can't ever be replaced by a digital one.

"Ella, are you ready to discover and remember beautiful things?"  
"What do you mean?" I said. I wondered how could he possibly know my name if we'd never met before.  
"The Earth has a lot more than just stars, trees, the moon and the sky. There are many other things for you to discover."  
"You have been living long enough with the stars and the moon, Ella. Now, look around and tell me, what do you see?"  
As soon as Leo finished his question, everything changed. The stars and moon disappeared. A golden light glowed behind the clouds as they floated like giant cotton balls in the clear blue sky. I wanted to touch them, play with them.



"Sometimes we don't have all the answers, Ella. Sometimes important things are disguised. But don't forget they are never disguised to the heart."  
"It is time for you to remember. Look inside your heart and ask yourself, 'What have I been missing?'"



Before I could respond, he said, "Do you remember I told you important things would be revealed if you looked beyond the stars and the moon?"  
"Yes."  
"Now, Ella, follow me and look."  
I tried to move, but my limbs were frozen, like a dormant tree in the winter. Then the light returned to my body, and I clung to his mane, looking closely all around.  
"Leo, I can't believe it!" I shouted. "A ladder! I had a dream where I was climbing a ladder. I was trying to touch the stars and reach the moon. Where did this ladder come from?"







**Reference & Scholarly**



WINNER

## Gordon Onslow Ford: A Man on a Green Island

Lucid Art Foundation

AUTHOR Fariba Bogzaran, Editor

COVER DESIGNER Rob Hugel / Littlehill Design 2.0

TEXT DESIGNER Rob Hugel / Littlehill Design 2.0

PRINTER Artron Art Printing

MATERIALS Jacket: 200 gsm SUN gloss art paper, 5c1s, matte lamination; Case: JHT cloth, 2c1s foil stamp; Text: 180 gsm Dong Fan matte art paper, 6c2s, matte lamination; Binding: smyth sewn, square back, lay flat

*Gordon Onslow Ford: A Man on a Green Island* presents a much-needed survey of the significant contributions of Gordon Onslow Ford and his oeuvre to the history of 20th- and 21st-century art and its relevance to contemporary dialogue.

This comprehensive monograph includes contributions by seven international scholars and art

historians, each focusing on a distinct period of Onslow Ford's life and work. It is richly annotated, and the essays are punctuated by visual interludes that show the range of Onslow Ford's associations within the art world through some never-before-published letters and photographs. The book is intended for museums, libraries, collectors,

artists, and general readers interested in the evolution of 20th-century art and consciousness.

A beautifully designed visual and academic survey, the monograph has 348 pages and over 400 images, historical photographs, and unique archival materials printed on high-quality paper.





## HONORABLE MENTION

### Urban Grids: Handbook for Regular City Design

ORO Group Ltd.

AUTHORS Joan Busquets, Dingliang Yang, and Michael Keller

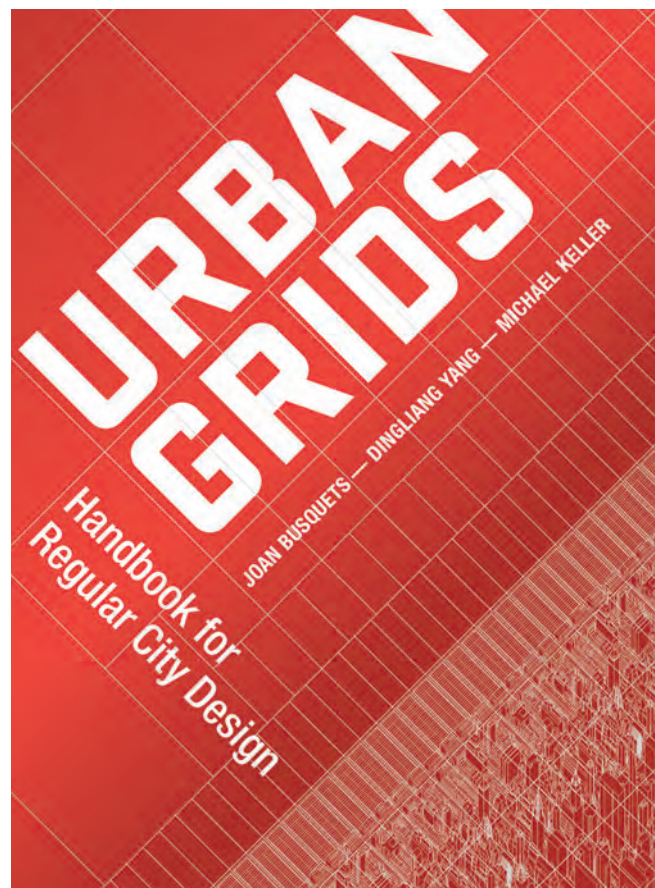
COVER DESIGNER Station

TEXT DESIGNERS Joan Busquets, Dingliang Yang, and Michael Keller

PRINTER ORO Group Ltd.

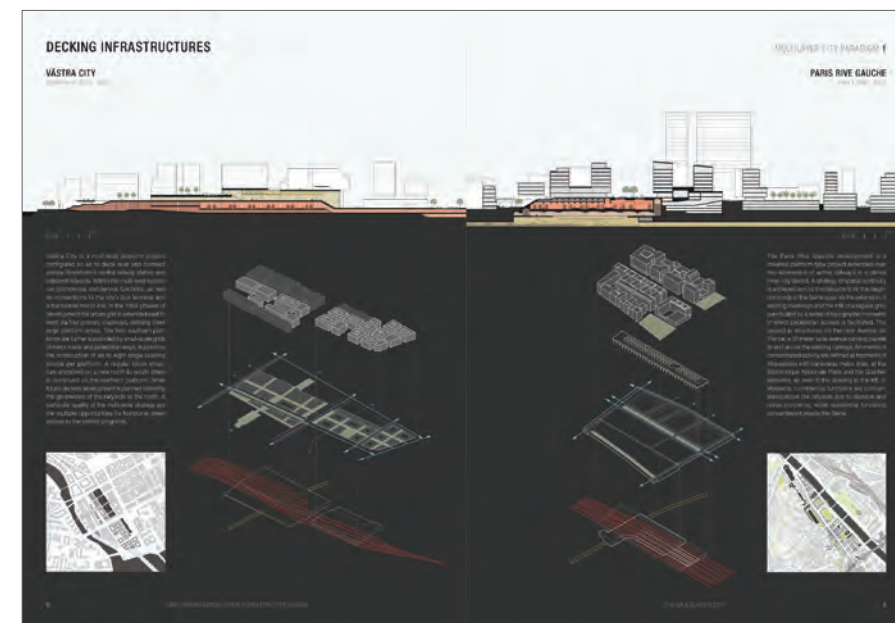
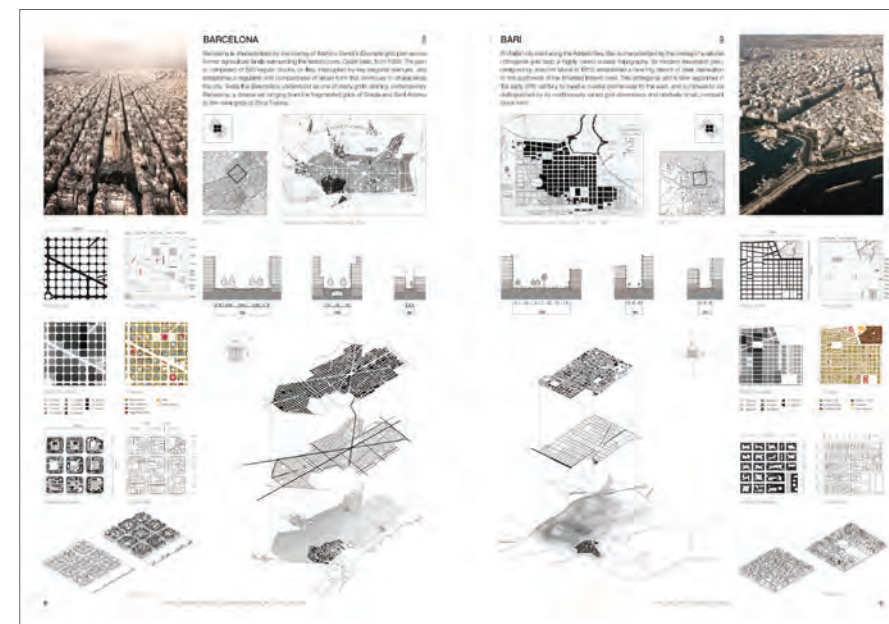
MATERIALS Hardcover

*Urban Grids: Handbook for Regular City Design* is the result of a five-year design research project undertaken by Professor Joan Busquets and Instructor Dingliang Yang at the Harvard Graduate School of Design. The research that is the foundation for this publication emphasizes the value of open forms for city design; the handbook specifically insists that the grid has the unique capacity to absorb and channel urban transformation flexibly and productively. *Urban Grids* analyzes cities and urban projects that utilize the grid as the main structural device for allowing rational development, and it proposes



speculative design projects capable of suggesting new urban paradigms drawn from the grid as a design tool. It is divided into six major parts: (1) an atlas of grid cities, (2) grid projects through history, (3) the 20th-century dilemma, (4) an atlas of contemporary grid projects, (5) projective tools for the future, and (6) good-grid city as an open form coping with new urban issues.

*Urban Grids*, which is both historical and projective, explores the potential of the grid as a design tool in producing a multitude of urban processes and forms. It is intended for both academic and professional audiences in city planning, urban design, architecture, and landscape architecture.





HONORABLE  
MENTION

Food for the Future

National Geographic  
Learning | Cengage

AUTHORS Gary Miller and  
Diane Wedner  
COVER DESIGNER Paige Zobenica  
TEXT DESIGNER Paige Zobenica  
PRINTER Quad

I wanted to design an age-appropriate grade-4 library book with strong visual support that delights and engages the reader and facilitates learning about complex topics.



This 3-D printer is printing food.

**Y**ou've got a bit of a problem. Your entire class is coming over for dinner tonight, and you're in charge of cooking. That's a lot of mouths to feed, so you'd better get started. You wander into your kitchen and wonder what you should cook for your class. Most kids like pizza, so that's what you decide to make. Lots of kids eat cheese pizza, but not everyone likes pepperoni or mushrooms. You'd better make several types. You step up to your 3-D printer, push a few buttons, and the high-tech machine starts cranking out dinner. Sound impossible? 3-D printers are still in the early stages of development, but it won't be long before people have them in their kitchens. 3-D printers are just one example of how food production is changing. Across the globe, scientists and engineers are thinking about food and how it's made. Why? Earth's population is growing. By 2050, there may be more than nine billion people on the planet. All of these people will need to eat. To feed everyone, we need to grow and produce 70 percent more food than we are producing today. That's a much bigger problem than what to serve for dinner tonight.

Looking for Answers

Before you get worried about food shortages, you need to know that people have faced this problem before and found creative and effective solutions to it. Since ancient times, people have used Earth's natural resources to grow food. Farmers look for the best places to plant their crops. Because the land can be too dry, too wet, or too rugged to grow crops, people sometimes change it. They build dams, cut down forests, and shape it to meet their needs.

Taking the Right Steps

The Incas, an ancient people who lived in South America, shaped their land in a big way. The Incas lived among the snowy Andes mountains where there wasn't a lot of flat land. Because water runs downhill when it rains, farming on mountain slopes like these of the Andes is a bad idea. The water can cause erosion, or wearing away of the soil. When the soil is worn away, it takes valuable nutrients with it, and plants can't grow. To feed their people, the Incas had to find a way to farm on steep hillsides. They invented a form of farming called terrace, or step, farming. Step farming requires carving steps into the sides of mountains to make flat places to plant crops. After carving a terrace, Inca farmers stacked stones to make a solid wall. Then they filled in the space behind the wall with soil. When flowing rainwater reached a terrace, it slowed down and soaked into the soil. The water helped crops planted on the terrace to grow. The walls in terrace farming also helped control soil erosion. On their terrace farms, the Incas grew corn, potatoes, and quinoa—a grain they used to make cereal, flour, and soups. The farms were so effective, they supported an empire of over 12 million people. Today, people all over the world use terrace farming to grow crops. In Asia, rice grows in terraced fields called paddies, and in Europe, grapes and olives grow on terrace farms.



Farmers carved steps into the side of this mountain in Vietnam to make room for their rice crops.



HONORABLE  
MENTION

Leonardo's Library:  
The World of a  
Renaissance Reader

The Stanford Libraries

AUTHOR Paula Findlen  
COVER DESIGNER Michael Starkman/  
Wilsted and Taylor  
TEXT DESIGNER Michael Starkman/  
Wilsted and Taylor  
PRINTER Friesens  
MATERIALS Cover: Classic Crest  
130# Aubergine with Rainbow  
Antique Dijon endsheets

*Leonardo's Library* accompanies the exhibition of the same name at the Green Library at Stanford University. Leonardo's Renaissance world was sumptuous, and this book is meant to suggest the luxuriousness of the beautiful books of the time. The design—using Dante and Centaur—is typographic, elegant, and restrained. The wide margins are used for convenient placement of footnotes throughout and for gracious placement of images. Even though the book is immensely scholarly and detailed, the effect is one of spaciousness and ease. All of the

color reproductions were checked against the actual books in the special collections library to ensure the most accurate color reproduction. Garda paper was chosen for its beautiful cream (not yellow) color

and matte and lofty surface, even though coated, for excellent color image reproduction. The book is not intended for sale in bookstores. It has a soft Aubergine cover that contrasts with the Dijon endpapers.

Leonardo's  
THE WORLD OF A  
RENAISSANCE READER  
Library



INTRODUCTION

Leonardo's Library

The World of a Renaissance Reader

PAULA FINDLEN

If you want glory from your books, you must take another road: not just have them but know them; not place them in your library but in your memory; and lock them in your mind and not in your bookcase.  
—Petrarch

TOWARD THE END OF 1503 OR BEGINNING OF 1504, Leonardo da Vinci (1452–1519) made a list recording ninety-eight books “that I keep locked up in the chest,” accompanied by a second list of an additional eighteen books placed in “a box in the monastery” (fig. 1). A third list of fifty “books” described only by size, material, or cover concluded his inventory. In the first list, Leonardo noted the presence in his library of a book titled *galles de’ mutti*—Sebastian Brand’s *Ship of Fools* (1494).<sup>1</sup> A Renaissance best seller that circulated widely throughout Western Europe, Brand’s (1458–1521) witty satire of the follies and pretensions of his society was not yet available in Italian. Leonardo seems to have gone to some effort to find a Latin or French edition that he could try to read.<sup>2</sup> Latin did not come easily to him, and Leonardo had at best a basic comprehension of French, especially before spending the last few years of his life (1506–1510) at the court of Francis I in Amboise. This was probably a book that he read for pleasure, assessing the woodcut illustrations with the practiced eye of a Renaissance artist, since it did not directly inform his aspirations to become an author of books on painting, mechanics, and the human body. What might Leonardo have learned from paging through this well-illustrated encyclopedia of the human condition?

Epigraph: Petrarch, “On the Abundance of Books,” in Petrarch, *Four Dialogues*, 41.  
1. Martin Colclough, ed., in: As reproduced in Venice, *La Biblioteca portatile*, 146.  
2. The first Latin edition of Brand’s *Ship of Fools*, appeared in Basel in 1494, and the first French edition in Paris the same year. On its role as a best seller, see Robert Gassiot, *Europe*, 109–110, 110, 111.

FIGURE 1. Vittore Carpaccio, *Saint Augustine in His Study*, 1520 (detail), see fig. 41.

1



FIG. 47. Even early in his career, Leonardo wanted to depict plants as they were found in nature, as we see in this drawing of a lily, ca. 1478. Leonardo da Vinci, *A Lily* (Lilium candidum), pen and ink and ochre wash drawing with white highlighting over black chalk, the outlines pricked, 10 1/4 x 4 7/8 in.

by Landino from Pliny’s Latin to expand the scientific, technical, and artistic vocabulary of Renaissance readers. When Leonardo declared himself in possession of “so many words in my mother tongue” that he did not suffer from

“a lack of words,” he presented himself as another disciple of Landino, filling his notebooks with a rich and varied vocabulary.<sup>3</sup> Frequently reprinted throughout Leonardo’s lifetime, Landino’s Pliny was an essential work of reference for any Renaissance reader trying to understand nature. Columbus would own a copy.<sup>4</sup> Leonardo eventually realized that he needed to compare Landino’s translation to a Latin original, since there were important differences. Pliny played a formative role in his desire to become “bilingual” (bilingua)—a word he extracted from his reading and incorporated into long vocabulary lists in support of his goal of becoming a man who truly spoke with two tongues. “Translate” (*tradere*) was another word worth writing

1. *Quaderno di anatomia*, ff. 64, 65, in Marc’Carlo Bellandi, 170.

2. *McIlwain*, Pliny, 140.



FIG. 48. Some Renaissance readers colored woodcuts of plants by hand to provide information that the image alone could not convey. This popular herbal, erroneously attributed to Arnold of Villanova, reflects the standards emerging in Leonardo’s lifetime of how to depict a plant in a printed book. From incipit tractatus de virtutibus herbarum (Venice, 1521).

down.” One wonders if Leonardo, in the midst of extracting all sorts of useful information about animals, plants, and minerals, ancient art, architecture, astronomy, and medicine, paused when reading Pliny’s reflections on the limits of representing nature in art:

Pictures, however, are very apt to mislead, and more particularly where such a number of tints is required, for the imitation of nature with any success; in addition to which, the diversity of copyists from the original paintings, and their comparative degrees of skill, add very considerably to the chances of losing the necessary degree of resemblance to the originals. And then, besides, it is not sufficient to delineate a plant as it appears at one period only, as it presents a different appearance at each of the four seasons of the year.<sup>5</sup>

Leonardo would take this advice to heart, perfecting his own technique of depicting plants by painstakingly addressing all of Pliny’s concerns and ultimately transforming what he learned into advice for other painters (figs. 42–48). He did not want his representations of nature to

17. *Guido Tradidit*, folio 100, in: On Leonardo’s use of both versions of Pliny, see E. B. Hearn, *Leonardo da Vinci on Plants and Gardens*, 10.

18. *Pliny the Elder*, *Natural History*, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

INSIDE NATURE’S MIND 103



HONORABLE  
MENTION

Abstract Crossings

University of California Press

AUTHOR   María Amalia García

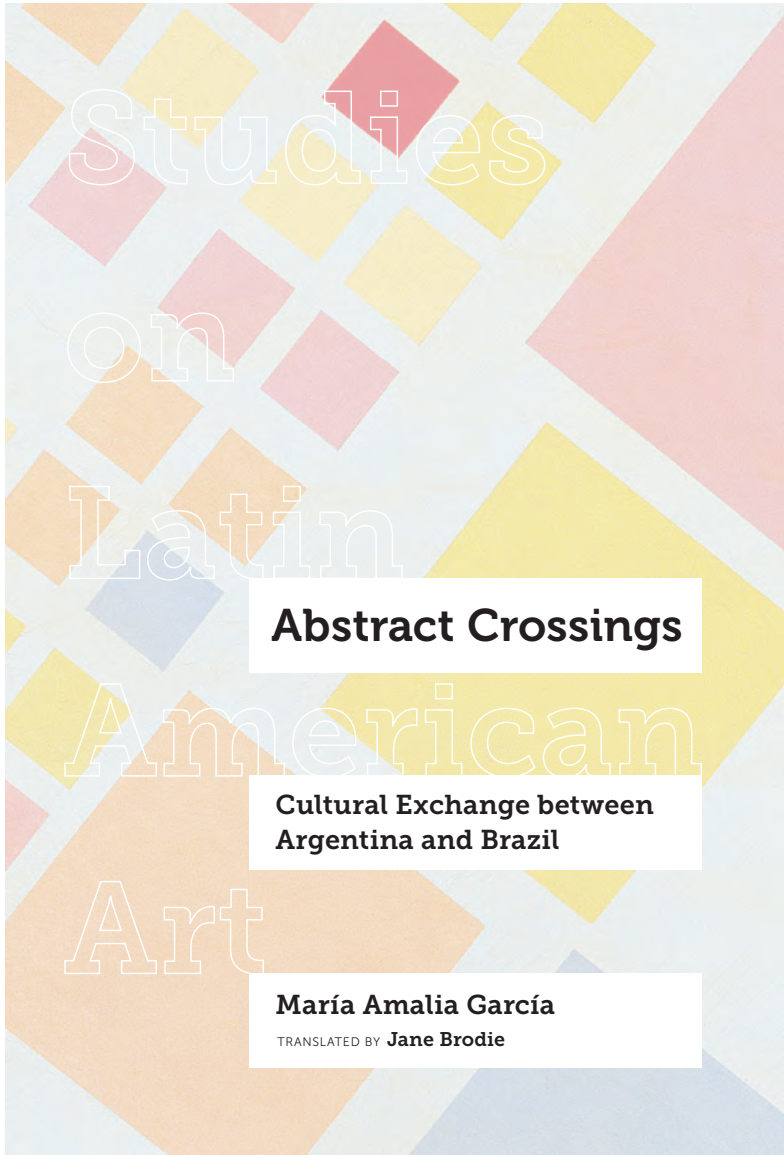
COVER DESIGNER   Lia Tjandra

TEXT DESIGNERS   Lia Tjandra

PRINTER   Imago

MATERIALS   PLC + vellum jacket

Studies on Latin American Art is a series on our art history list. To allow the art pieces featured on the covers to appear uninterrupted, the PLC cover has no text. The text is instead printed on the medium opacity vellum jacket in black and opaque white inks. The name of the series is displayed extra large on the front cover in ultrathin white outlines to be unobtrusive.





HONORABLE  
MENTION

Nikon D500:  
Pocket Guide

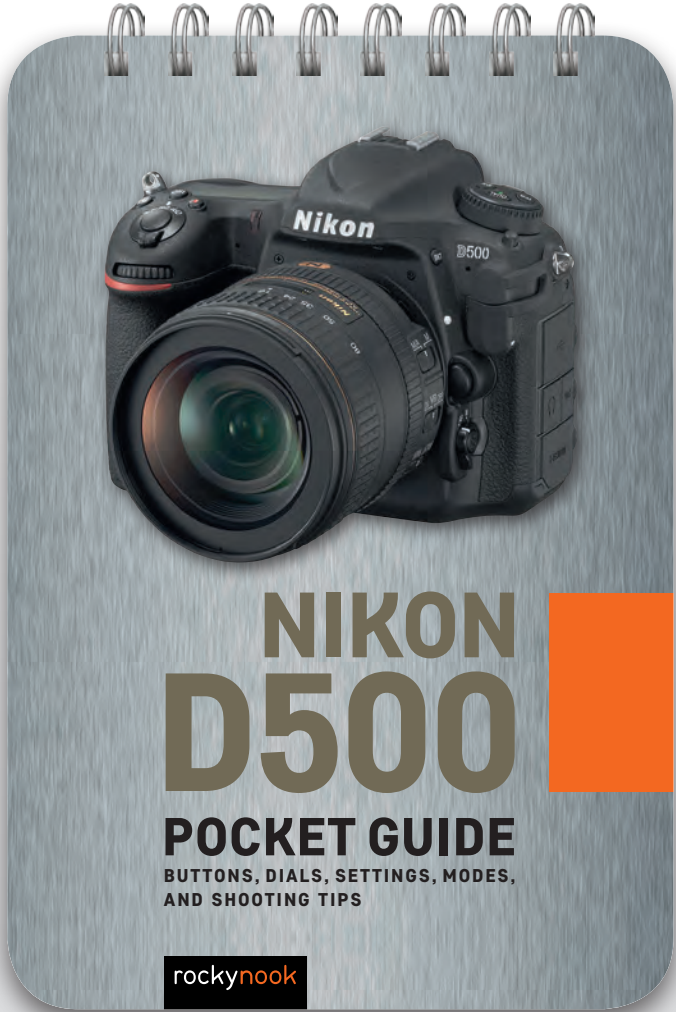
Rocky Nook Inc.

AUTHOR Rocky Nook Inc.  
COVER DESIGNER Wolfson Design  
TEXT DESIGNERS Afstudio Design  
PRINTER Qualibre / Print Plus  
MATERIALS Wireo binding, die-cut thumb tabs, spot gloss

Rocky Nook’s pocket guides are handy, ultraportable, and quick to reference to help you get the shot when you’re out and about.

These pocket guides are designed for photographers who haven’t memorized every button, dial, setting, and feature on their Nikon D500. With a preshoot checklist and color-coded tabs for easy reference to exactly what information you’re looking for, the pocket guide will act as your backup brain.

Customize your preshoot checklist so your preferred settings are handy, and don’t worry if you switch them up; you can always access the pocket guide to correct or reset them.



02 BUTTONS, DIALS,  
AND SCREENS

CAMERA BODY TOP



- 1. QUAL Button:** Press, then rotate Main Command dial to change image quality between RAW and JPEG.
- 2. Release Mode Dial Lock Release:** Press to release Release Mode dial.
- 3. Release Mode Dial:** Set Release mode.
- 4. WB (White Balance) Button:** Press, then rotate Main Command dial to change White Balance.
- 5. MODE Button:** Press, then rotate Main Command dial to change Exposure mode between P (Program Auto), A (Aperture Priority), S (Shutter Speed Priority), and M (Manual).
- 6. Metering Mode Button:** Press, then rotate Main Command dial to change Metering mode.
- 7. Movie Record Button:** Start and end recording when shooting video.
- 8. Shutter Release Button:** Press halfway to activate autofocus and all the way to take photo.
- 9. Exposure Compensation Button:** Press, then rotate Main Command dial to adjust exposure compensation.
- 10. ISO Button:** Press, then rotate Main Command dial to adjust ISO.
- 11. Diopter Adjustment Control:** Pull out and turn to adjust diopter in viewfinder.
- 12. Power Switch:** Turn camera on and off.

2

CAMERA BODY BACK



- 1. Trash Button:** Delete current image on LCD.
- 2. Playback Button:** Show last image taken on LCD.
- 3. MENU Button:** Opens/closes the menu system.
- 4. Image Protect/Picture Control/Menu Information Button:** Press to protect current image on the LCD from deletion / Open Picture Control Menu / Press for contextual menu information when “?” on bottom left of LCD.
- 5. Zoom In Button:** Zoom in on current image shown on LCD.

3

SHOOTING SCENARIO  
LOW-LIGHT ACTION



KEY PRINCIPLES

- Shoot in **APERTURE PRIORITY** mode and use a wide aperture such as **f/2.8 or f/4**.
- Use **SPOT METERING** and meter on the subject’s face.
- Use **CONTINUOUS AUTOFOCUS (AF-C)** and a single AF point.
- Set the ISO to 1600 or higher**, depending on the amount of available light.
- If the image is blurry, **increase the ISO** to allow for a faster shutter speed.

32

SHOOTING SCENARIO  
LONG EXPOSURE



KEY PRINCIPLES

- Use **MANUAL** exposure mode, which allows you to use the **BULB** shutter speed for long exposures.
- Use a **tripod** to keep the camera stable. Turn off any **VIBRATION REDUCTION** setting.
- Use **SINGLE AUTOFOCUS (AF-S)** or try manual focus if the camera is having a hard time locking on focus.
- Use a **low ISO** (100–400) and **shoot RAW** to ensure a high-quality file.
- Use a **cable release** with a lock to avoid touching (shaking) the camera.

33



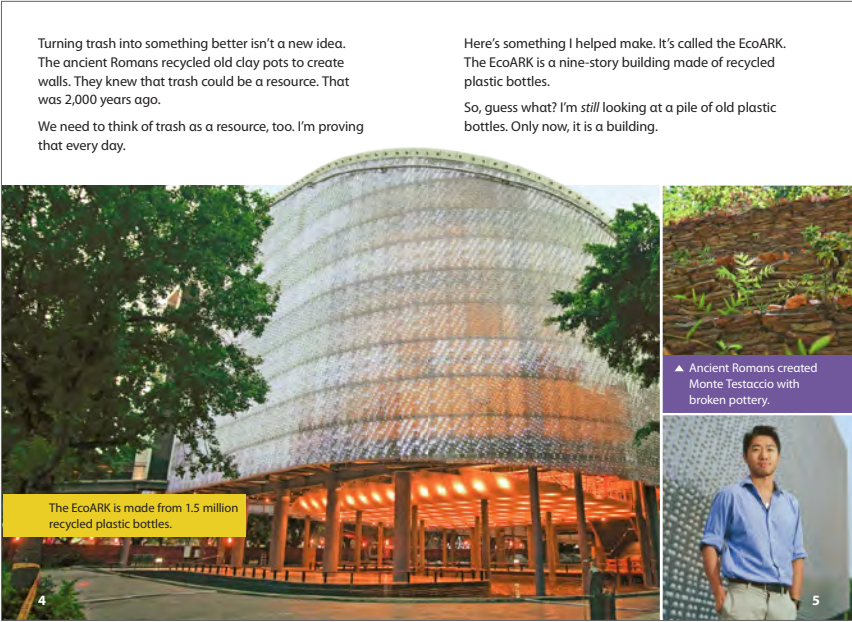
HONORABLE  
MENTION

Turning Pollution  
into Solutions

National Geographic  
Learning | Cengage

AUTHOR Arthur Huang  
COVER DESIGNER Paige Zobenica  
TEXT DESIGNER Paige Zobenica  
PRINTER Quad

Our goal for this book was to design an age-appropriate grade-2 library book with strong visual support that delights and engages the reader and facilitates learning about complex topics.



OLD TRASH,  
COOL NEW STUFF

I started a company called Miniwiz. We find ways to recycle trash into better stuff. That's called "up-cycling." The things we create have more value than what we started with.

Everyone at Miniwiz has different jobs. Some of us are engineers or designers. Some are architects. And some help spread the word about the new-used stuff we make. We believe that trash is full of materials that can be used again and again. And trash is an unlimited resource. There's always more!

The Value of Trash

The longer a product lasts, the higher its economic value.

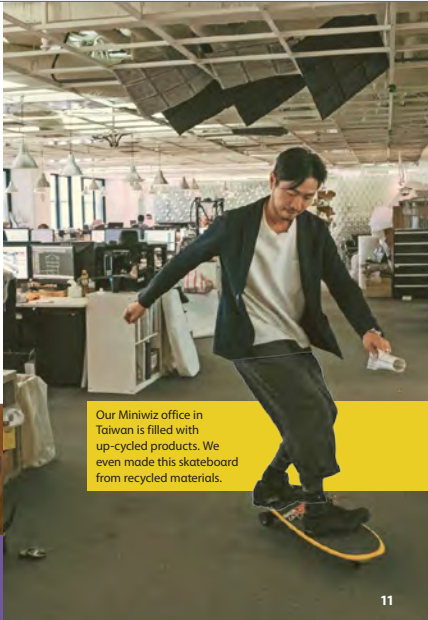


10

◀ This plastic bottle is used for a few minutes. Then it gets tossed.



▲ A wall has a longer economic life. This one is made from recycled plastic.



11





**Trade | Special**



**WINNER**

## Make Me a Monster

Chronicle Books

AUTHOR Mark Rogalski

COVER DESIGNER Lydia Ortiz

TEXT DESIGNER Lydia Ortiz

PRINTER Hung Hing Printing Group

The book's layout includes spot UV, die-cuts, and flaps to fully engage the reader into bringing the monster to life by the end of the book. This is a fun novelty book with a satisfying payoff at the end.







**Guide & Travel**



WINNER

## GeoEx: To the Ends of the Earth

### Geographic Expeditions

COVER DESIGNER Nancy Koerner / Wilsted and Taylor

TEXT DESIGNERS Nancy Koerner / Wilsted and Taylor

PRINTER Artron Printing America Inc.

MATERIALS Recycled paper with soy-based inks by FSC-certified printer

Geographic Expeditions is known for its high level of attention and care to trips to unusual and remote places. The charge to the designer of the Geographic Expeditions catalog was to produce a catalog that would not be out of place on a coffee table with art books and that would demonstrate a typographic craft that would complement the care with which GeoEx handcrafts its expeditions. The interior of the GeoEx catalog, *GeoEx: To the Ends of the Earth* (2020), is therefore typographically restrained and harmonious, while dramatically showcasing the beautiful photography. Several thousand photographs were reviewed to find



the 200 or so illustrations that fit with the planned trips. The maps were created especially for this publication with a handmade look by Evan Winslow Smith.





HONORABLE  
MENTION

Dispatches from  
the Sweet Life

New World Library

AUTHOR William Powers

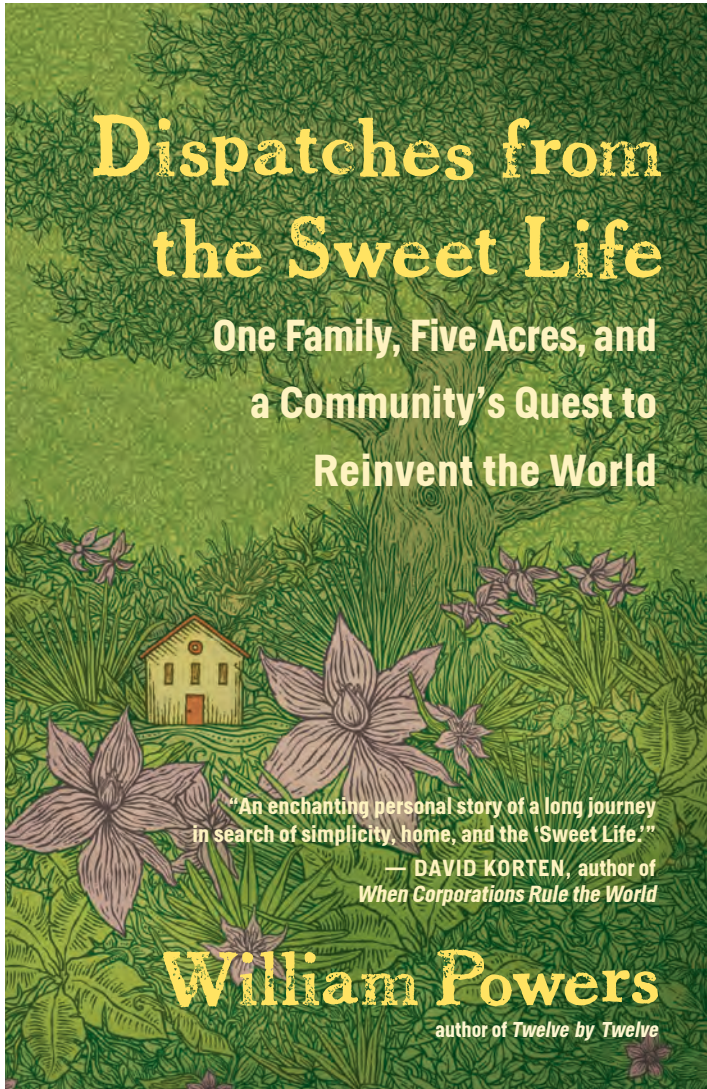
COVER DESIGNER  
Tracy Cunningham

TEXT DESIGNERS Tona Pearce Myers  
and Hannah Morris (illustrations)

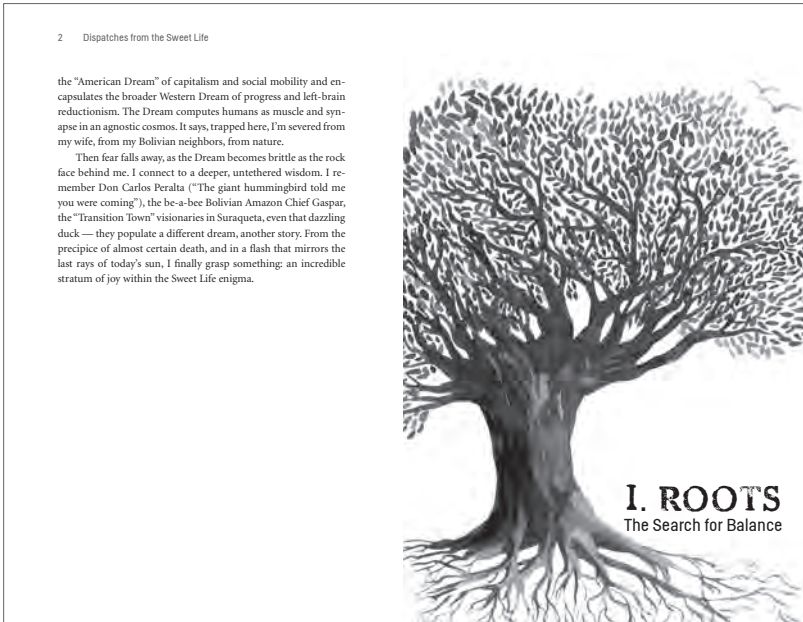
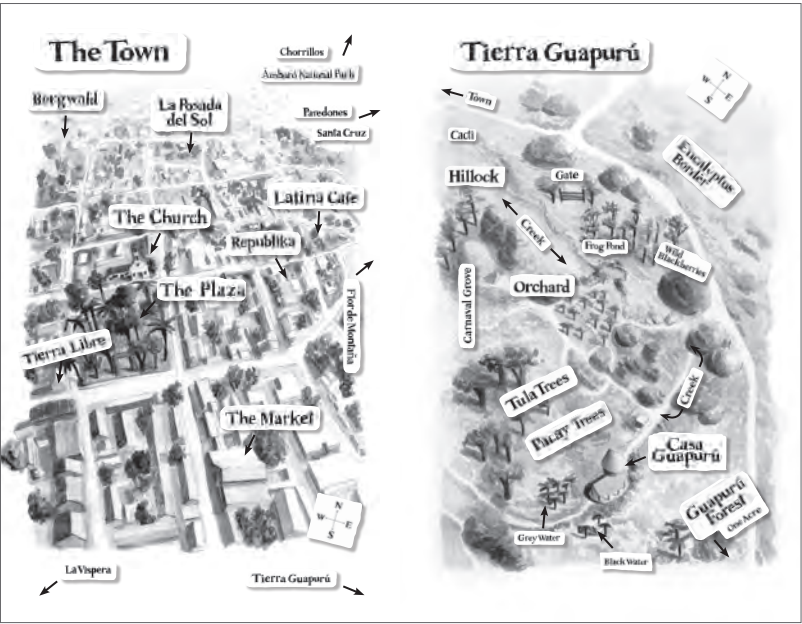
PRINTER Marquis

MATERIALS Text: 50# Enviro 100  
Natural; Cover: 10 pt. C1S

This book is the third in a trilogy. The author and his family search for balance, community, and happiness in a small town in Bolivia. They build an adobe house, plant a prolific orchard and organic garden, and weave their life into a community of permaculturists, biobuilders, artists, and creative businesspeople. We wanted to capture the wildness of the area the family moved to and, with the tiny house on the front, portray the simplistic life they lived. Sometimes life is less than perfect, the text suggests, without polish and the fast technology we are all used to. Art director, illustrator, author, and Google Maps collaborated to



place the interior maps just right for areas referenced. We wanted an illustrated feel to represent the artistic quality of the author's community.







How To, Crafts & Cookbooks



WINNER

## Morpho Skeleton and Bone Reference Points

Rocky Nook Inc.

AUTHOR Michel Lauricella

COVER DESIGNER  
Hespenheide Design

TEXT DESIGNERS  
Hespenheide Design

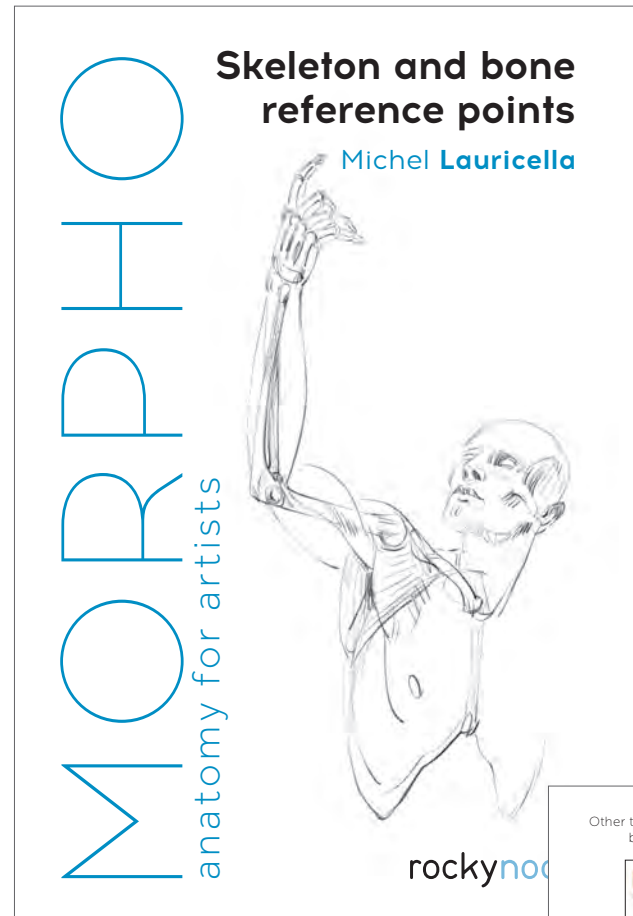
PRINTER Qualibre / Print Plus

MATERIALS Text stock: 120 gsm  
woodfree

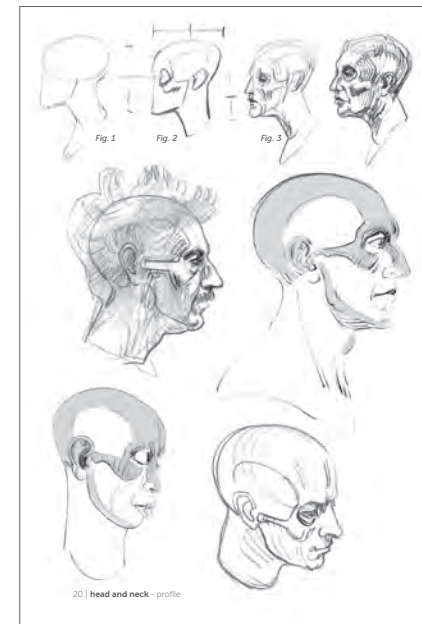
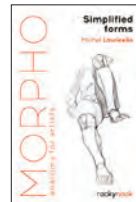
The exposed smyth-sewn binding thread matches the inside color of the covers.

This design element complements the content of drawing skeleton and bone reference points.

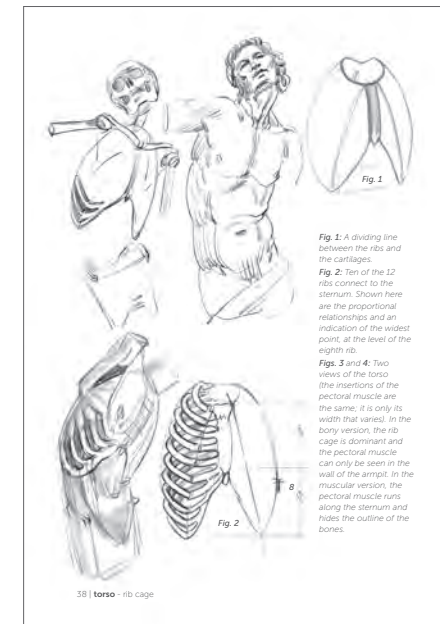
This book is part of a series.



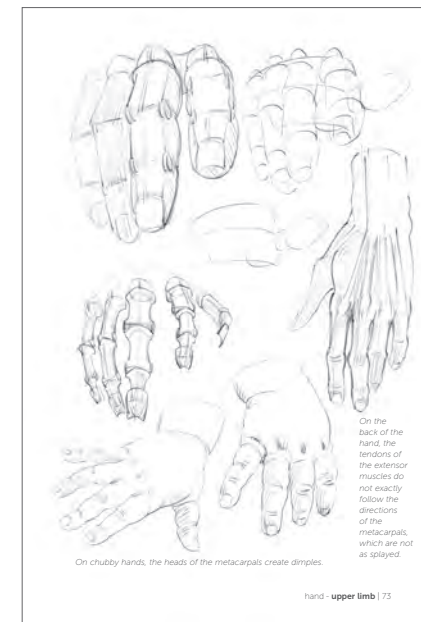
Other titles in the Morpho series  
by Michel Lauricella



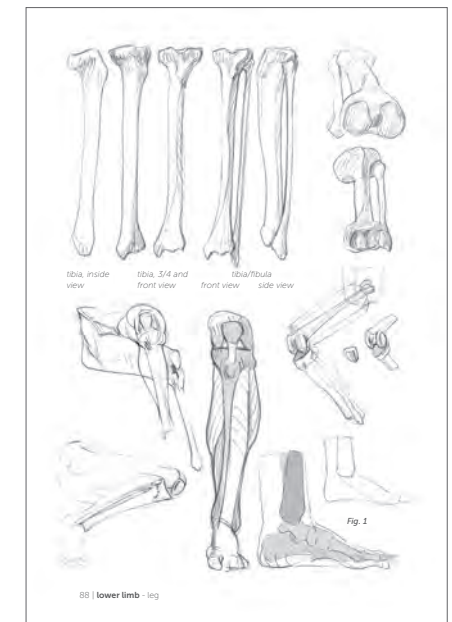
20 | head and neck - profile



38 | torso - rib cage



hand - upper limb | 75



88 | lower limb - leg



## HONORABLE MENTION

### American Sfoglino

Chronicle Books

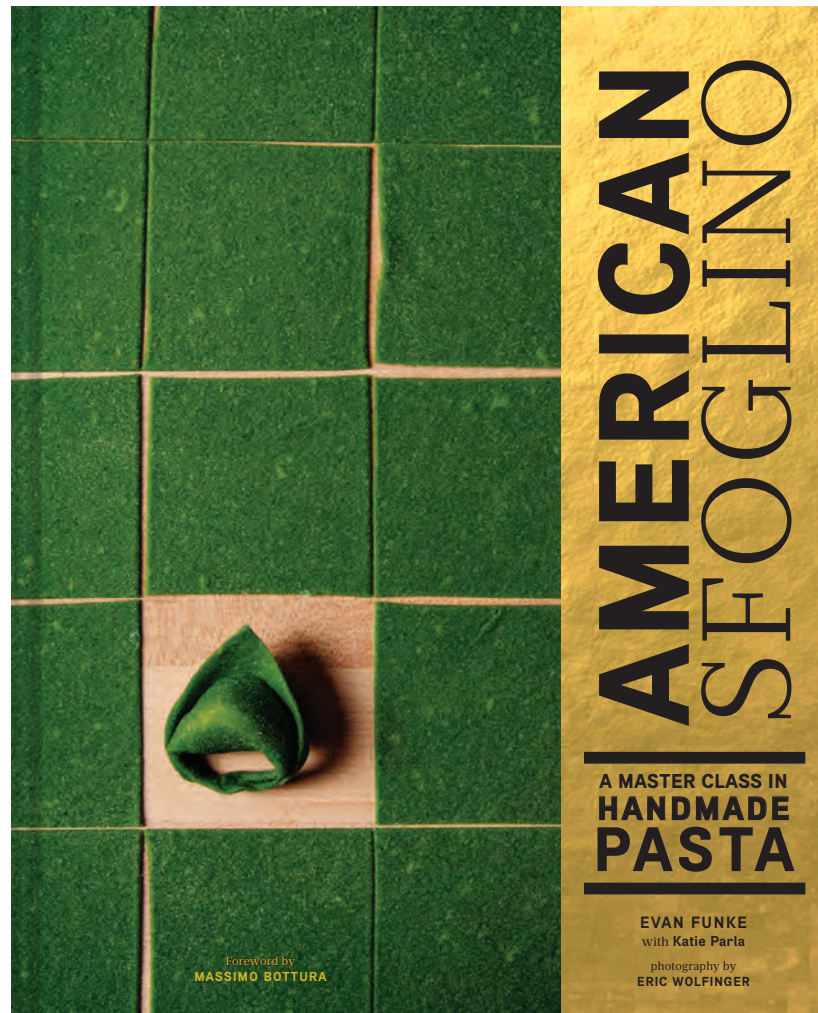
AUTHOR Evan Funke

COVER DESIGNER Vanessa Dina

TEXT DESIGNER Vanessa Dina

PRINTER C & C Offset Printing

In this book, Evan Funke, chef of the critically acclaimed restaurant Felix Trattoria in Los Angeles, compiles a comprehensive guide to making pasta and regional Italian dishes at home. We created a two-piece case with metallic gold and paper graining to add a tactile element to the front cover. This approach helped our title treatment jump off the case without overwhelming the simplicity of our cover image.





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