CELEBRATING 50 YEARS

PUBLISHING PROFESSIONALS NETWORK

48TH ANNUAL BOOK SHOW  JANUARY 2020
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 ground-breaking 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
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:

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

“Success is a journey, not a destination. The doing is often more important than the outcome.”
—Arthur Ashe
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) 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. 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

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David Zielonka
Stanford University Press

Vice President
Brenda Ginty
Formerly with Cengage

Treasurer
Barbara Fuller
Editcetera

Secretary
Mimi Heft
Mimi Heft Design

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HSA Editorial

Helen Bruno
Designer

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

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.
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 draftsperson 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.

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.

Frances Baca
Callisto Media

Megan Colman
New World Library
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 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.
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.

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 (N CBPMA) 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.
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.

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.
The Award Winners
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.
I enjoyed pulling the typography into close interaction with the illustration by means of the stoplight.
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.
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.
You vs You
Greenleaf Book Group

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)
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.
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.
Sticks & Stones
An Inc. Original

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 Lustrofoil S5 Silver (spine)
Meat Planet
University of California Press

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

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.
Fruit from the Sands
University of California Press

AUTHOR: Robert N. Spengler III
COVER DESIGNER: Lia Tjandra
TEXT DESIGNER: Lia Tjandra
PRINTER: Versa Press
MATERIALS: C1S jacket stock, gritty matte lamination

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

"Spengler takes the reader on a kaleidoscopic and dazzling journey: to an archaeobotanist, the food on your table encodes the very history of humankind. From a single seed, Robert Spengler unfurls the millennial story of human and biological exchanges with exciting precision. This book is for mindful eaters and hungry thinkers alike."

"Few have the chutzpah to write such a bold book. Spengler takes the reader on a kaleidoscopic and dazzling journey: From the rice paddies of southern China, the stands of melon vendors at the bazaars in Samarkand, and the archaeological excavations in remote mountain regions of present-day Kazakhstan to the reader's own kitchen table. This book is a must-read for anyone interested in the origins and spread of agriculture across all over the globe."

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"The Silk Road dates to at least Han Dynasty China (206 BC–220 AD), and organized trade along the Silk Road tracks out of prehistoric Central Asia along ancient routes extending back five thousand years. Through the preserved remains of plants found in archaeological sites, Robert N. Spengler III identifies the regions where our most familiar crops were domesticated and follows their routes as people carried them around the world. With vivid examples, he explores how the foods we eat have shaped the course of human history and transformed cuisines the world over. But few have the chutzpah to write such a bold book. Spengler takes the reader on a kaleidoscopic and dazzling journey: From the rice paddies of southern China, the stands of melon vendors at the bazaars in Samarkand, and the archaeological excavations in remote mountain regions of present-day Kazakhstan to the reader's own kitchen table. This book is a must-read for anyone interested in the origins and spread of agriculture across all over the globe."

"The foods we eat have a deep and often surprising past. From almonds and apples to tea and rice, many foods that we consider our most familiar crops were domesticated in the second century BC. Balancing a broad array of archaeological, botanical, cultural practices, and genes along these ancient routes extends back five thousand years. "Fruit from the Sands" presents the fascinating story of the Silk Road and the Columbian Exchange, which brought together crops and animals from the Americas, Africa, and Asia. Spengler takes the reader on a kaleidoscopic and dazzling journey: From the rice paddies of southern China, the stands of melon vendors at the bazaars in Samarkand, and the archaeological excavations in remote mountain regions of present-day Kazakhstan to the reader's own kitchen table. This book is a must-read for anyone interested in the origins and spread of agriculture across all over the globe."

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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.
World Literature in Translation (series design)
University of California Press

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.
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

Goff Books

AUTHOR Preston Cook
COVER DESIGNER Madelene Corson
TEXT DESIGNER Preston Cook
PRINTER 1010 Printing
MATERIALS Hardcover with jacket

A bold expression of a fledgling republic’s aspirations and bravado, the American bald eagle has been designed, drawn, illustrated, stamped, engraved, painted, sculpted, carved, photographed, and etched by thousands of artists and artisans since 1782, when it first appeared as the central figure on the Great Seal of the United States. As America’s most versatile emblem, the eagle emanates confidence during peace and prosperity, and strength during crisis and war; as a North American native species, it exemplifies nature’s grandeur and the advance of conservation. In all, the bald eagle is a stirring national symbol made all the more 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 audience because of the eagle’s presence in American history and in other sectors, including military and war, politics and protest, culture and entertainment, art and decoration, travel and transportation, nature, and commerce.

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

Goff Books

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 everyday. 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.
Jim Marshall: Show Me the Picture
Chronicle Books

HONORABLE MENTION

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.
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).
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.

Protest, Power, and Pride in the History of Queer Liberation
MATTHEW RIEMER & LEIGHTON BROWN

| HONORABLE MENTION |

### Queer History

There’s a sign hanging in the John J. Wilcox, Jr. Archives in Philadelphia—YOU ARE GAY HISTORY. From the authors’ collection.

© by Marc Geller.

Below


Opposite

Matthew killed time reading old queer periodicals he found online, while Leighton scoured the Internet for queer photographers and photographs. Looking at the pictures never considered, and people whose names we didn’t know, although they’d dedicated their lives to queer liberation. By the end, we felt overwhelmed, isolated, and angry; there’s a sign hanging in the John J. Wilcox, Jr. Archives in Philadelphia—YOU ARE GAY HISTORY. From the authors’ collection.

Everywhere

Seeing

© C & C Offset Printing.
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.
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.
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# Environ 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.
Ironically when you let the Divine take the lead old desires often begin to hatch and be fulfilled anyway (as a gift from Love Herself) except now you’re not their slave — Tosha Silver, “Unshackled,” Make Me Your Own

Introduction

Dad, I TOLD you. If God’s not included, I just get bored. — Little girl in line at Kohl’s

If anyone told me years ago that I’d be writing a spiritual book about money, I’d never have believed it. But when I look back on my life, it makes total sense. All my other books have centered on the practical ways to surrender and let the Divine lead, and money might be the single stickiest topic for this approach. Many spiritually-minded people will invite the Divine into almost anything, except the moolah.

I grew up the middle child in a middle-class Jewish family where my parents worked incredibly hard for my two brothers and me to feel physically comfortable. I’ll be grateful to them forever. Nonetheless, my obsession from a very young age was a single topic: Impending Doom. No matter how seemingly safe we were, I was always sure that in some vague and intractable way, disaster waited right around the next corner.

Perhaps this incessant fear came from being born just a couple of generations from the Holocaust with distant relatives who’d perished there. As a kid, I’d heard stories about pogroms, concentration camps, and collapsing economies. Perhaps terror was encoded straight into my DNA.

It’s Not Your Money

How to Live Fully from Divine Abundance

(Tosha Silver)

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.

It’s Not Your Money

It’s Not Your Money

HOW TO LIVE FULLY FROM

DIVINE ABUNDANCE

(Tosha Silver)

HONORABLE MENTION

84 THE AWARD WINNERS
The book invites readers to learn why politicians and people in power typically have high-conflict personalities, 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 crust 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 Forys did an excellent job of organizing a complex manuscript under a hierarchy of heads and subheads.

By consistently attacking Clinton about having a private email server and the risk of releasing government secrets, but this didn’t happen, and she was honest. This turned out to be a fantasy crisis. Ironically, she was unable to effectively focus on one the way he did. When she was Secretary of State (a potentially illegal set-up because of the HCP and their Target of Blame), both are perceived as equally very bad. I’ve seen this over and over again, but bad things about a normal person from a very badly behaving HCP is that both are perceived as equally very bad. I’ve seen this over and over again, and it’s typically the largest group of voters and it decides most elections. Republican moderates, Democratic moderates, and most Independents. Moderates are the emotionally mild group of voters, which includes many African-Americans, Muslims, Bill Clinton, China, EU, Canada. All the facts here are public and many are not in court papers, so the public can judge the candidates.

Moderates generally vote for the candidate they perceive as less bad. In this race, the candidates are considered equally bad for the conventional voter. But the vote for Bill Clinton or Donald Trump was divided almost equally among the various groups, and this is due to the emotional splitting that people are doing because of their Target of Blame. They are dividing up their votes in the election, just like they split up their identity. The two candidates were perceived as equally bad. Much of the emotional splitting happened because of the HCP and the targets of blame.

There is no single idea or theme that dominated perceptions of Trump. People turn away from the HCP and their Target of Blame. The effect of emotional splitting is that it triggers an equally distaste-like reaction. In this election, double-negative voters were Republican: 45 percent to 35 percent Democrat. “Trump did better among those with unfavorable views of both Clinton and Trump” (Figure 5). Trump did very well among those with equally unfavorable views of both Clinton and Trump. I believe that this is because of the effect of Trump’s intense emotional splitting. In this election, Republicans went in four directions, some into Trump, some into Clinton, some into 3rd Parties, and others didn’t vote. Moderates generally are not the energized party bases. In many ways they are comfortable with the “establishment” and don’t like a lot of intense politicking. In this election, Moderates went in four directions, some into Trump, some into Clinton, some into 3rd Parties, and others didn’t vote.

In this election, more double-negative voters were Republican: 45 percent to 35 percent Democrat. “Trump did better among those with unfavorable views of both Clinton and Trump.” (Figure 5). Trump did very well among those with equally unfavorable views of both Clinton and Trump. I believe that this is because of the effect of Trump’s intense emotional splitting. In this election, Republicans went in four directions, some into Trump, some into Clinton, some into 3rd Parties, and others didn’t vote. Moderates generally are not the energized party bases. In many ways they are comfortable with the “establishment” and don’t like a lot of intense politicking. In this election, Moderates went in four directions, some into Trump, some into Clinton, some into 3rd Parties, and others didn’t vote.
Then there are objects that it’s difficult to let go of: potted plants, yarn, fabric, shoes, even small pieces of drawing and aquarelle paper, old calendars and notes, books, nice product packages, mementos.

I have dived into a dumpster to find things I have dug from the trash mountain, dishes I have picked up from inside the bowels of the mountain, potted plants, tchotchkes, clean curtains, towels, and bedding, books, magazines, and comics, picture frames, pieces of furniture... clothes, tools.

People collect around themselves more and more completely unnecessary junk. Things are hidden in these storage spaces. People do not want to see them. This leads to the fact that junk is being bought, hidden, forgotten. New junk is bought.

Objects were appreciated, they were displayed. They were fixed if they broke. Not anymore.

People want apartments with more and more storage space: cupboards, cabinets, walk-in closets, and storage rooms. Earlier, there was no need for storage space in apartments—people bought so few things. This shows also in the way in which new houses are built.

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.
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.
Big Breath: A Guided Meditation for Kids
New World Library

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.

Big Breath: A Guided Meditation for Kids

WILLIAM MEYER
Illustrated by Brittany R. Jacobs

Find a comfy spot.

maybe on a squishy cushion or a soft blanket.

Let your arms be long and your hands be soft.

Place one palm in the other and gently squeeze your hands together.

Find a comfy spot.

maybe on a squishy cushion or a soft blanket.

Let your arms be long and your hands be soft.

Place one palm in the other and gently squeeze your hands together.

Imagine yourself unwrapping that present.

Imagine the smiles around you, the laughter, your excitement.

What do you find inside?

A word, a memory, a friendship?

Let that feeling of surprise fill your whole body.
“For some reason, one night I couldn’t sleep. Instead of staring at the sky and counting the sparkles, I decided to pay attention to the moon. The light was bright and luminous. I gazed at the glow and wondered about the mystery of the universe. Then, to my surprise, I heard a soft voice whisper . . . ”

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. Life sometimes surprises us. But if you keep your mind open, 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?”

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“It is time for you to remember. Look inside your heart and ask yourself, ‘What have I been missing?’”
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 Artion Art Printing
MATERIALS Jacket: 200 gsm SUN gloss art paper, 5c1s, matte lamination; Case: JHT cloth, 2c1s 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.
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.
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.

Food for the Future
National Geographic Learning | Cengage

**AUTHORS**  Gary Miller and Diane Wedner
**COVER DESIGNER**  Paige Zobenica
**TEXT DESIGNER**  Paige Zobenica

You'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 those 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.
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 1304 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.

108 THE AWARD WINNERS

REFERENCE & SCHOLARLY 109
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.

Abstract Crossings
Cultural Exchange between Argentina and Brazil

María Amalia García
TRANSLATED BY  Jane Brodie

“María Amalia García offers original and unique insights, filling a gap that has long existed in connecting the art historical dots of abstraction on both sides of the Atlantic, south and north. This is an essential reference and an erudite, elegantly written volume.”

Andrea Giunta, author of "Politics: Argentine Art in the Sixties"

“Abstract Crossings by María Amalia García rewrites the artistic history of the period and proposes a novel reading of the cultural exchanges between, on the one hand, the emergence of informalism and neoconcretism (Alberto Greco and Lygia Clark) in Brazil, and, on the other hand, the monochrome proposals of artists such as Max Bill, Waldemar Cordeiro, and Tomás Maldonado, author of "El arte abstracto: Intercambios culturales entre Argentina y Brasil," published in Buenos Aires by Siglo XXI press in 2011. It varies slightly from the original Spanish-language version: a few points have been clarified for the international readership, and a few minor changes have been made.

I undertook the bulk of the research for my doctoral dissertation in formal and cultural studies on Argentine abstract art in the 1960s, and I came to fully appreciate the virtues of comparative methods of research. That line of thought led me to a historiographical reexamination of comparative modernism in Latin America. My research included study of technological design, visual arts, painting, sculpture, printmaking, textiles, posters, murals, and landscape architecture. The translation of a field-changing Spanish-language text for the English-language audience was a genuine honor and a privilege for Studies on Latin American Art (ISLAA). This series is supported by a gift from the Institute of International Studies on Latin America (IISLA) of the University of California Press. It is my pleasure to honor the winners of the 2014 AIP Annual Awards for Studies on Latin American Art. It 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.

María Amalia García

© University of California Press
Nikon D500: Pocket Guide
Rocky Nook Inc.

AUTHOR Rocky Nook Inc.
COVER DESIGNER Wolfson Design
TEXT DESIGNERS Afstudio Design
PRINTERS 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.

CUSTOMIZE YOUR PRESHOOT CHECKLIST

When you’re out and about, you can always access the pocket guide to correct or reset them.

POCKET GUIDE: BUTTONS, DIALS, SETTINGS, MODES, AND SHOOTING TIPS

NIKON D500

POCKET GUIDE

Designed for photographers who haven’t memorized every button, dial, setting, and feature on their Nikon D500, this Pocket Guide includes:

• Follow tips and techniques for getting great shots in typical scenarios (portrait, landscape, freezing action, low light, etc.)
• Execute step-by-step instructions for shooting in-camera
• Dive deeper with additional features of your camera
• Learn the essential modes and settings you need to know
• Identify every button and dial on your camera
• Confirm that your camera is set up properly with the pre-shoot checklist

POCKET GUIDE: BUTTONS, DIALS, SETTINGS, MODES, AND SHOOTING TIPS

NIKON D500

POCKET GUIDE

• If the image is blurry, increase the ISO to allow for a faster shutter speed.
• Use a tripod to ensure a high-quality file.
• Use a cable release with a lock to avoid touching (shaking) the camera.

POCKET GUIDE: BUTTONS, DIALS, SETTINGS, MODES, AND SHOOTING TIPS

NIKON D500

POCKET GUIDE

• Shoot in APERTURE PRIORITY mode and use a wide aperture such as f/2.8 or f/4.
• Use a tripod to keep the camera stable. Turn off any VIBRATION REDUCTION setting.
• Use the BULB exposure mode, which allows you to use the camera’s built-in timer.
• Select an exposure mode by long depression of the shutter button.

POCKET GUIDE: BUTTONS, DIALS, SETTINGS, MODES, AND SHOOTING TIPS

NIKON D500

POCKET GUIDE

• If the camera is having a hard time locking on focus, set the ISO to 1600 or higher, depending on the amount of available light.
• If you are shooting long exposures, keep the camera steady.

POCKET GUIDE: BUTTONS, DIALS, SETTINGS, MODES, AND SHOOTING TIPS

NIKON D500

POCKET GUIDE

• Use a tripod to keep the camera steady. Turn off any VIBRATION REDUCTION setting.
• Use the MANUAL exposure mode, which allows you to set the shutter speed and aperture separately.
• Use the APERTURE priority mode, which allows you to set the aperture by long depression of the shutter button.

POCKET GUIDE: BUTTONS, DIALS, SETTINGS, MODES, AND SHOOTING TIPS

NIKON D500

POCKET GUIDE
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 longer a product lasts, the higher its economic value. 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.

Our Miniwiz office in Taiwan is filled with up-cycled products. We even made this skateboard from recycled materials.

Turning trash into something better isn’t a new idea. The ancient Romans recycled old clay pots to create walls. They knew that trash could be a resource. That was 2,000 years ago.

We need to think of trash as a resource, too. I’m proving that every day.

The EcoARK is made from 1.5 million recycled plastic bottles.

Here’s something I helped make. It’s called the EcoARK. The EcoARK is a nine-story building made of recycled plastic bottles.

In Japan, I’m still looking at a pile of old plastic bottles. Only now, it is a building.

Ancient Romans created Monte Testaccio with broken pottery.
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.
GeoEx: To the Ends of the Earth

Geographic 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. 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.
Dispatches from the Sweet Life
One Family, Five Acres, and a Community’s Quest to Reinvent the World

An enchanting personal story of a long journey in search of simplicity, home, and the “Sweet Life.”

— DAVID KORTEN, author of When Corporations Rule the World

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.
Morpho Skeleton and Bone Reference Points

Rocky Nook Inc.

**AUTHOR** Michel Lauricella

**COVER DESIGNER** Hesperheide Design

**TEXT DESIGNERS** Hesperheide 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.

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**Sections include:**

- Lower Limbs
- Upper Limbs
- Torso and Shoulders

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**WINNER**

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**MORPHO: Skeleton and bone reference points**

**Michel Lauricella**

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**THE AWARD WINNERS**

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**128 THE AWARD WINNERS**

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**HOW TO, CRAFTS & COOKBOOKS 129**