

PUBLISHING PROFESSIONALS NETWORK - 47TH ANNUAL BOOK SHOW

JANUARY 23, 2019

FOR THE love AND art OF THE BOOK





"When I was about eight,
I decided that the most
wonderful thing, next to a
human being, was a book."

- MARGARET WALKER



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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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Table of Contents

President's Message 5
Distinguished Service Award through the Years 6
Distinguished Service Award Winner 2018 8
History of the Publishing Professionals Network 10
Future of the Publishing Professionals Network 11
Officers and the Board of Directors 12
Presidents through the Years 13
The Book Show Committee 15
The Book Show Criteria and Categories 16
The Judges 18
The Winners 28
Covers and Jackets, Image-Driven 30
Covers and Jackets, Text-Driven 40
Trade, Image-Driven 60
Trade, Text-Driven 80
Trade, Graphic Novel 88
Children's Trade 96
Reference and Scholarly 100
School Publishing 116
Special Trade 130
Guide and Travel 138
How-To Crafts and Cookbooks 142

"Only the very weak-minded refuse to be influenced by literature and poetry."

- CASSANDRA CLARE IN CLOCKWORK ANGEL



President's Message



Dear Colleagues,

Please join me in celebrating the love and art of the book at the forty-seventh Annual Book Show of the Publishing Professionals Network. We are delighted to share the best-designed covers, jackets, and books in the West, published September 2017 through October 2018, as judged by a jury of peers.

This year we introduced new categories for graphic novel, guide and travel, and how-to crafts and cookbooks, as well as new categories to recognize the best-designed text-driven and image-driven jackets and covers. In addition, we have returning categories for image-driven and text-driven trade, children's trade, reference and scholarly, school

publishing, and special trade. In all, we received over 140 submissions.

The incredible quality of the designs and range of concepts we received this year made judging an enormous challenge. We are recognizing the best entry in each category and also awarding honorable mentions from the many standout entries. In addition, for the first time this year, Book Show attendees will have an opportunity to select their favorite entry from the category winners, and the winner of that vote will receive a special recognition live at the event.

As we approach our fiftieth anniversary since our founding as Bookbuilders West in 1969, we at PPN continue to look for opportunities to provide educational resources for everyone involved in publishing and related industries. For 2019, we are focusing on three initiatives: expanding diversity and inclusivity in publishing, introducing others to publishing through our immersion program, and holding a series of speaker events hosted by area publishers on a range of topics throughout the year.

The book show is a time for us all to come together in celebration of our industry, and at PPN, we are proud to honor the amazing designs and the people who make them.

Sincerely,

Brenda Ginty

2017–2018 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.
- Have universal appeal to all segments of the publishing industry.

The committee recommended that an award-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 1984 Al Lindenbaum 1985 Charles H. Goehring Bill Ralph 1986 Frank Mitchell 1987 1988 Roy Wallace 1989 Patricia Brewer 1990 Karen Iudd

1991	Bill Ketron
1992	Casimira Kostecki
1993	Elliott Derman
1994	Jonathan Peck
1995	Gordon Johnson
1996	Chet Grycz
1997	Detta Penna
1998	Paul Butzler
1999	Gary Head
2000	Arleen Cowan
2001	Don Smith
2002	Tony Crouch
2003	Karen Richardson
2004	Rebecca Swee
2005	Michele Bisson Savoy
2006	Mike O'Brien
2007	Stephen Thomas
2008	Mary Lou Goforth
2009	Sandy D'Amato
2010	Leslie Austin
2011	Elise Gochberg
2012	Andrea Helmboldt
2013	Mike Johnson
2014	David Zeilonka
2015	Duncan McCallum
2016	Tona Pearce Myers
2018	Scott Norton

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 2018 DSA winner, Scott Norton.

Distinguished Service Award 2018

Scott Norton

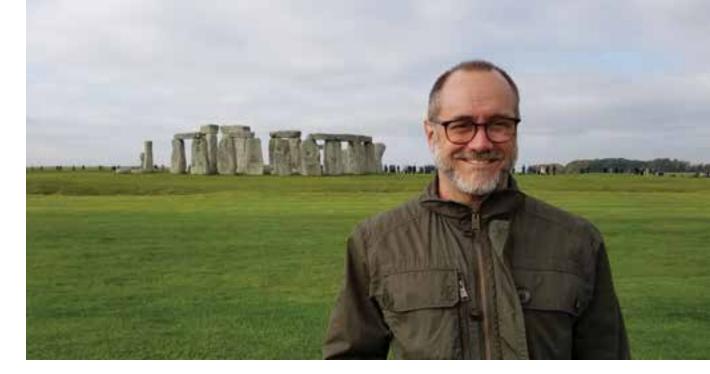
I am honored and grateful to receive the 2018 Distinguished Service Award from the Publishing Professionals Network.

When I arrived in the Bay Area just over thirty years ago, one of my first professional experiences was attending an evening dinner and talk sponsored by Bookbuilders West (now PPN). I remember carpooling with fellow legal copyeditors to the top of the ridge in Belmont, where the Wadsworth campus seemed like an enchanted fog-bound bastion of book lovers. We sat in a large hall at linencovered tables and enjoyed a warm meal before hearing a panel speak on the topic of design.

The following years saw many changes in Bay Area publishing. Composition went digital and offshore. Publishers consolidated and shut down or merged their local offices. Large numbers of salaried staff entered the freelance pool. And Bookbuilders West saw a precipitous decline in attendance at its functions. Even as similar organizations in New York and Boston and Chicago closed up shop, a small cadre of dedicated volunteers kept the Book Show going and the scholarship program afloat. But the heady days of frequent dinners (with employers paying the tab!) were gone.

Meanwhile, I had joined the staff of the University of California Press and found my career home. I burrowed into the Press's challenges and paid little attention to what was going on in the community at large. Then, fatefully, in 2012 David Zielonka invited me to participate in a brainstorming session to recharter Bookbuilders West as PPN. By the end of that discussion, we'd come up with a plan to hold an annual daylong educational conference with a focus on the issues facing publishing professionals today. And I was all in.

Serving as program cochair, and then chair, for five annual PPN conferences has been among the most rewarding experiences of my career. First at Fort Mason and then at the Golden Gate Club in the Presidio, we gathered two hundred strong once



a year to share joys and sorrows on topics ranging from the technical (not another XML session!) to the creative to the humane. An introvert, I was surprised to find myself at the center of a high-energy team of talented and engaging colleagues from all areas of publishing: acquisitions, production, marketing, sales, and beyond.

My sincere thanks to all of those who helped make the conferences a reality: the program committee members, who came up with a balanced array of topics and recruited the speakers; the operations team, who oversaw the catering, venue setup, trade show, printing collateral, and registration; the many panelists who coordinated their presentations

with care. And, finally, you members, who attended the events and shared your enthusiasm and insights.

Thanks to the conferences, I've developed a strong sense of the vibrancy of the Bay Area publishing community. I've been thrilled to see the rise of independent start-ups made possible by digital technology, and I'm greatly encouraged by the attention now being focused on increasing diversity and inclusion both in staffing and in content creation. I look forward to continuing to participate in this brave new world.

Scott Norton

PPN President Emeritus

History of the Publishing Professionals Network

Reflections of Twenty Years with PPN

I should tell you that I love books. That's the reason that I'm in printing. I love books.

I attended my first Book Show in 1997 when Publishing Professionals Network was still Bookbuilders West. That spring, Bill Ralph, longtime BBW member and former president, asked if I'd help with the call for entries. Somehow that turned into being a chairperson on the Book Show Committee. In 1998, the value of BBW relationships became clear when Quebecor hired me based on the recommendations. of a colleague I had met through the group. I joined the board and worked on the Book Show and scholarship committees.

We swept into the 2000s with money in the bank and hired a director. Unfortunately, the recession hit, and publishers left the area, consolidated, or just disappeared. As a result, by the first time I was president, in 2001 to 2003, we discontinued the monthly dinner meetings, held smaller events, and maintained the Book Show and the scholarship event. Eventually we

eliminated the director position as well. But our love for the book kept us going.

By the second time I was president, in 2007 to 2009, it was clear we were headed in a new direction. In 2012, we rechartered Bookbuilders West into Publishing Professionals Network to reflect the ongoing changes in our industry. We broadened our focus to support the growing freelance contingent and meet the critical networking needs of our community. We had more meet-us-at-the-bar events than planned education events. We adjusted our dues to make membership more affordable for freelancers and owner-operated businesses.

In 2012, we held a focus group to further explore the changing needs of our community. We came away with the idea of a one-day annual conference. That was a big undertaking for an all-volunteer board but was highly successful over the five years in which the conference was held.

The BBW/PPN community has continued to be of great support to

me personally. When downsizing took its toll on printers, once again, PPN relationships helped me find another print-sales job. And for the third time, in 2012, my PPN network helped me find a new position—my current position.

As we enter our fiftieth year, and our forty-seventh Book Show, there will be more changes ahead. In this coming year, we will experiment with a series of speaker events in the place of the daylong conference. Our goal is to spread our volunteer resources over the course of a year instead of focusing on one very challenging time- and laborintensive event.

We will learn from these current changes and persist. Because PPN is built on relationships and on a common love for books. The book still lives. It lives on as an object in our homes, as the stories live in our hearts.

Michele Bisson Savoy

PPN Book Show Chair

Future of the Publishing Professionals Network

Evolving to Support a Changing Community

It's a remarkable moment when an organization can celebrate the forty-seventh annual version of anything. But to be celebrating a forty-seventh version of a *book* show is particularly momentous given the many death sentences that have been predicted for the portable knowledge machine that is still very often delivered on carefully printed, folded, and gathered paper bound together for our reading convenience, pleasure, and enrichment.

Celebrating a major milestone like this also calls for looking forward. How can PPN continue to fulfill its mission of "providing educational resources and opportunities for all individuals involved in book and book-related publishing?"

PPN's focus in 2019 is on reaching out to a broader cross-section of the publishing community in a more fluid fashion that resonates with the real needs of our community. Toward that goal, we will

 Organize a series of speaker events, the first of which will launch at this very Book Show.
 The goal is to take the energy

- that went into a single day of the PPN conference and spread it out into several events that provide ongoing learning experiences and social connections.
- Continue providing real-world educational opportunities to aspiring publishing professionals with our One-Day Publishing Immersion Program. Launched in 2018, this program benefits both host publishers and guests.
- Deliver a diversity and inclusivity program that will provide mentoring and coaching to persons from underrepresented groups.
 We are working with an expert in this field to develop this program and explore alternate offerings in the future.

But what about the future beyond 2019? What can PPN offer down the road?

While it is clear that issues like diversity and inclusivity, freelance community support, and future talent development will continue to be important, other issues are certain to arise. What other technological changes will we see and what training needs will arise from those changes? How will organizational structures change at area publishers, and what impact will that have on everyone's time and availability for educational and networking events? What industry-wide changes are coming that we can prepare for in advance?

It is critical that PPN remains flexible enough to adapt to these unknown challenges and deliver opportunities that can enliven your experiences as publishing professionals.

Toward that goal, we encourage you to reach out directly to us with your feedback and ideas. Please write us at operations@pubpronet.org and share your thoughts or potential interest in being a part of PPN in a more formal fashion. We are eager to hear from you and work with you.

Times change, but the need to learn and connect persists. Publishing Professionals Network remains committed to providing the support and opportunities to grow and strengthen as individuals and as a community.

David Zielonka

PPN Vice President

Officers and the Board of Directors

"I have always imagined paradise will be a kind of library."

- JORGE LUIS BORGES

Officers

President

Brenda Ginty, Cengage

Vice President

David Zielonka, Cengage

Treasurer

Tona Pearce Myers, New World Library

Secretary

Mimi Heft, Mimi Heft Design

President Emeritus

Scott Norton, University of California Press

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Caroline Ayres, Pearson

Michele Bisson Savoy, Qualibre Inc.

Doris J. Endo-Lewis, National Geographic Learning

Barbara Fuller, Editcetera

Rebecca Morgan, Public Policy Institute of California

Howie Severson, Production Designer

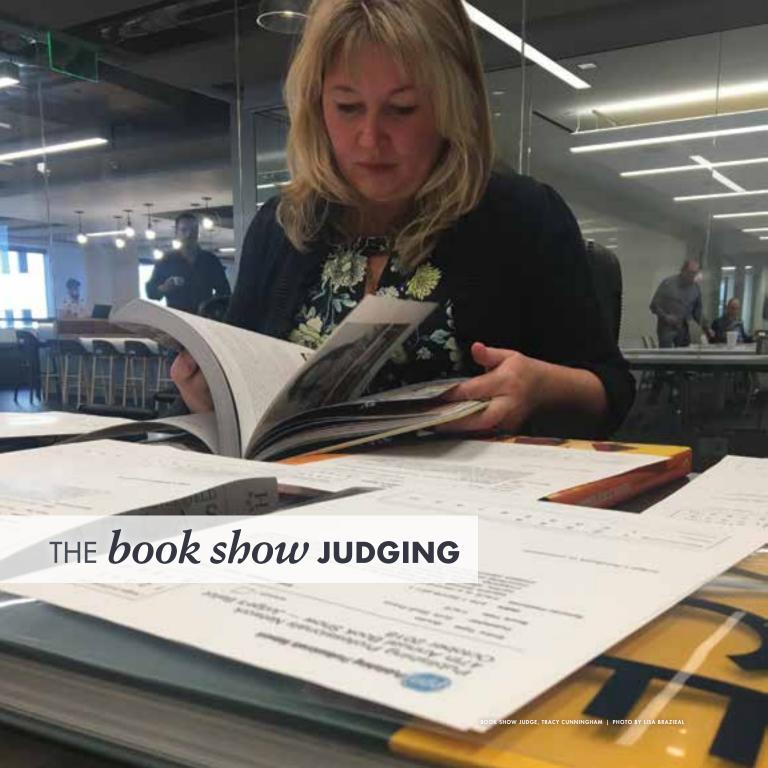
Advisory Board Member

Bill Ralph, retired, formerly with Wadsworth and Edwards Brothers Malloy

12

Presidents Through the Years

1968–1970	Al Lindenbaum	1983-1984 Pam Mantor	1999–2000 Stephen Thomas
1970-1971	Lon Driggers	1984-1985 Robert Odell	2000-2001 Mary Lou Goforth
1971-1972	Jack Drach	1985-1986 Jonathan Peck	2001-2003 Michele Bisson
1972-1973	Charles A. Goehring	1986-1987 Karen Judd	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	•
1981-1982	Bill Cartwright	1996-1997 Detta Penna	
1982-1983	Sharon Hawkes	1997-1998 Arlene J. Cowan	2017–2018 Brenda Ginty
	Grant	1998-1999 Leslie Austin	



The Book Show Committee

For me, Publishing Professionals Network will always mean the Book Show. So it was great fun to lead the Book Show Committee again this year. And I'd like to thank all the board members and volunteers who came through this year to pull off another Book Show, starting with David Zielonka, for sending out email blasts and setting up the website to accept the entries, and Tona Pearce Myers, once again, for designing and mailing the postcard call for entry and also the postcard to remind us all to save the date for tonight's gala event. Tona also received the 140-plus entries. She sorted those entries, boxed them, and helped get them to judging.

The judges took a day from their work. Some traveled here, taking several days, with their companies paying for airfare, lodging, and rental cars. We couldn't do this without their commitment, and can't say thank you enough to Freesia Blizard, Lisa Brazieal, Emma Cofod, Tracy Cunningham, Nicole Geiger, Stan Girado, Mimi Heft, Mike Johnson, and Dave Raymond.

Brenda Ginty (PPN President) hosted the judging at Cengage. Elise Gochberg, Tona Pearce Myers, Jenny Collins, and Barbara Arellano, led by Michele Bisson Savoy, laid out the books and ballots for judging.

The 144 entries were judged and balloted to 50 winners. This year, there was a change so that each category has a winner and then honorable mentions. The top winners from each category will compete (tonight) via live online voting for Best in Show.

Brenda Ginty and David Zielonka labeled the books with gold stickers designed by Barbara Arellano.

The Book Show Committee also produced the catalog. Tona sorted all the data from the entries. Michele sent out emails to the winners to get the files to Mimi Heft, who designed and laid out the catalog. Barbara Fuller did our editing, with proof-reading help from Rebecca Morgan.

The catalog printing was donated by Jostens, Inc. Production was at Jostens' Visalia, California, facility.

Book Show Committee

Michele Bisson Savoy, Chairperson

Barbara Arellano, Barbara Fuller, Mimi Heft, Tona Pearce Myers, David Zielonka

Michele Bisson Savoy
PPN Book Show Chair

The Book Show Criteria and 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 2018

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

COVERS AND 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 AND 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 AND 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.

SCHOOL PUBLISHING

Books intended for classroom use at the elementary through postgraduate level, as well as adult continuing education and vocational training. Submissions may include student and instructor editions and ancillary components physically attached to the principal print product.

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 AND TRAVEL

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

HOW-TO, CRAFTS, AND 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



Freesia Blizard

Chronicle Books



Freesia Blizard is a production developer at Chronicle Books. Having overseen print, DVD, and packaging projects in the Bay Area for the past twelve years, she uses her production experience to help bridge the gap between a designer's vision and the physical limitations of manufacturing. In 2011, she earned her MA in Museum Studies with an emphasis on media archiving, which complements her BA in Film from the University of California, Berkeley. Prior to joining the Chronicle Books team, Freesia illustrated a dozen sewing and craft books for C&T Publishing, produced several Pokémon DVDs for Viz Media, and worked in the post-production department at Disney Pixar.

Lisa Brazieal

Rocky Nook, Inc.



Lisa Brazieal joined the team at Rocky Nook in 2016, with twenty-five years of experience in the publishing industry. In her role as project manager, she plays a vital part in the production and publication of each and every book produced at Rocky Nook, overseeing everything from the initial book schedule to the choice of paper, cover stock, and printer.

When she's not coaxing, cajoling, or coaching authors and colleagues, Lisa is most likely riding the highways and byways of California on her motorcycle, hitting the links on a local golf course (her latest obsession), or spending time with her amazing husband.

Emma Cofod

North Atlantic Books



Emma Cofod is a production manager and artist with eighteen years of experience at a variety of Bay Area publishers. She's gotten her hands dirty working on a wide range of subjects and formats, including literary trade, educational curricula, art books, and legal trade and treatise. Emma has handled all parts of the production process: editorial, cover and interior design, prepress, manufacturing, and everything down to getting books to the warehouse on time and accounted for. She loves the particulars of prepress, the creative chaos of the design process, and the meticulous nature of manufacturing.

Tracy Cunningham

New World Library



After graduating with a BA in Illustration and Design from Syracuse University in upstate New York, Tracy Cunningham took a few years to travel, explore, and soak up visual influences through many countries and islands. She worked on a cruise ship (while paying off those pesky student loans) before finding the right coast to call home. A few cities and companies later, Tracy finally found her heart in San Francisco and feels so blessed to have also found a "tribe" of incredibly talented designers and illustrators in the Bay Area.

She spent quite a few years in the gift industry, starting from production and moving on to design and freelance. With a solid skill set for her current position as art director at New World Library, Tracy was blessed once again to have found a company where she could fulfill her passion for helping spread noble, life-altering knowledge in the accessible format known as "the book."

Tracy enjoys the challenges and rewards of cooperative communication in the publishing industry between designers, editors, and authors. Her third blessing comes while managing a wonderful team of resourceful and flexible designers and illustrators.

Her return to judge again with PPN reminds her of the immense pleasure to be immersed in a smorgasbord of amazing design. It is a valuable experience, especially to hear the thoughtful and sensitive critiques of the fellow talent from the area.

Nicole Geiger

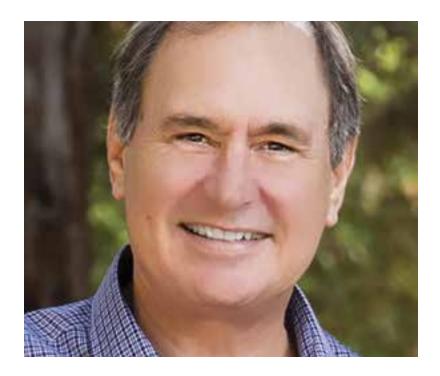
Nicole Geiger Publishing



Nicole Geiger is the founder of Nicole Geiger Publishing, a full-service consultancy for publishers, self-publishers, and authors. She was previously vice president and publisher at Tricycle Press, an imprint first of Ten Speed Press and then of Random House Children's Books. She is currently the publishing manager for Yosemite Conservancy Publishing, acquiring, editing, and producing both adult and children's titles.

Stan Girado

Jostens, Inc.



Stan Girado is currently the commercial customer service manager at Jostens, in Visalia, California.

Stan began his printing career in 1975 for Creative Teaching Associates in Fresno, California. There he worked in all aspects of the printing process and developed a strong bond with the industry. Along with managing the business, developing, and producing educational materials, he was involved with the Printing Craftsmen Club. Stan held positions with both the local and regional chapters for several years.

In 2004, Stan sold his interest in the business and went to work for xpedx, the distribution division of International Paper. There he worked as a sales rep for fine paper and packaging to printers in the Central Valley. Stan worked for xpedx for nine years.

After a two-year hiatus from the printing industry, he was called back into service with Jostens, printers of school yearbooks, to help build Jostens' off-season commercial business.

Mimi Heft

Mimi Heft Design



Mimi Heft has been designing, art directing, and project managing books for over twenty-three years, many of which were through Peachpit and Pearson, where she designed and art directed hundreds of titles for Peachpit Press, New Riders Publishing, Adobe Press, and Apple Inc., among others. She has also designed books and covers for Berrett-Koehler Publishing and No Starch Press. Her broad range of aesthetics and keen sense of typography and imagery have won her numerous awards, including more than a handful from Bookbuilders West/PPN. As a freelancer, Mimi has branched out into brand identity, websites, music CD

packaging, and marketing collateral. A trained Diversity and Inclusion Advocate, Mimi served on Pearson's North America D&I team. She also trains fellow designers on Adobe and other software, and mentors junior designers and others moving toward design and publishing as a career. You can find Mimi's work at mimiheftdesign.com.

Mimi now sits on the board of directors for PPN, wherein she has partnered with Scott Norton (UC Press) on spearheading PPN's new Diversity and Inclusivity program, with the goal of elevating awareness and opening dialogue on the topic of diversity and inclusivity within

the publishing industry. Through speaker events, participatory discussions, and other activities, the PPN D&I program aims to encourage people in all areas and roles of publishing to incorporate diversity and inclusion, not only at the organizational level, but also in what we create, such as diversity among author signings and inclusivity in design and marketing.

In her spare time (if you can believe she has any), Mimi is also a professional musician, singer, and composer; she volunteers as an events coordinator for the LGBTQIA community; and she bakes a mighty fine pie.

Mike Johnson

Sheridan Books, Inc.



Starting in the paper industry out of college and eventually migrating into the print-and-bind side of the publishing world, Mike Johnson thanks many amazing people for helping him along the way, individuals who stoked his imagination and fanned the flames for his love of the printed word—names that include Dr. Seuss, Thom Jones, Dee Brown, Upton Sinclair, James Salter, Tim O'Brien, Stephen King, Herman Hesse, W. Somerset Maugham, Raymond Carver, Cormac McCarthy, Erich Maria Remarque, and so on. Out of respect for these artists, he has the utmost respect not only for what goes into a book, but also for

the creation and passion behind making amazing words available to the public via the bound book. For this reason, he is both awestruck and humbled to be a part of an organization that continues to honor a process he loves so much that he actually married an editor!

Speaking of his wife, when not reading, he can be found with Windy desperately trying to convince their teenage daughters (Ivy and Holly) to keep their rooms clean and their Instagram posts to a minimum while he struggles to keep their two dogs from barking only during conference calls. Last, while his love for all things Chicago (backroom politics,

Tribune columnists, neighborhood cuisine, angry cabbies, Bears football, and taking the El to the Addison stop to see his Cubbies) remains as staunch as the day he moved to California twenty—some years ago, he is extremely grateful for the Bookbuilders West (now PPN) organization that welcomed him, made him feel at home here in California, and helped foster decades-long friendships with kindred souls who still speak loudly today.

Mike thanks all for their hard work, for their dedication to the industry, and for allowing him to participate as a judge in this year's Book Show.

Dave Raymond

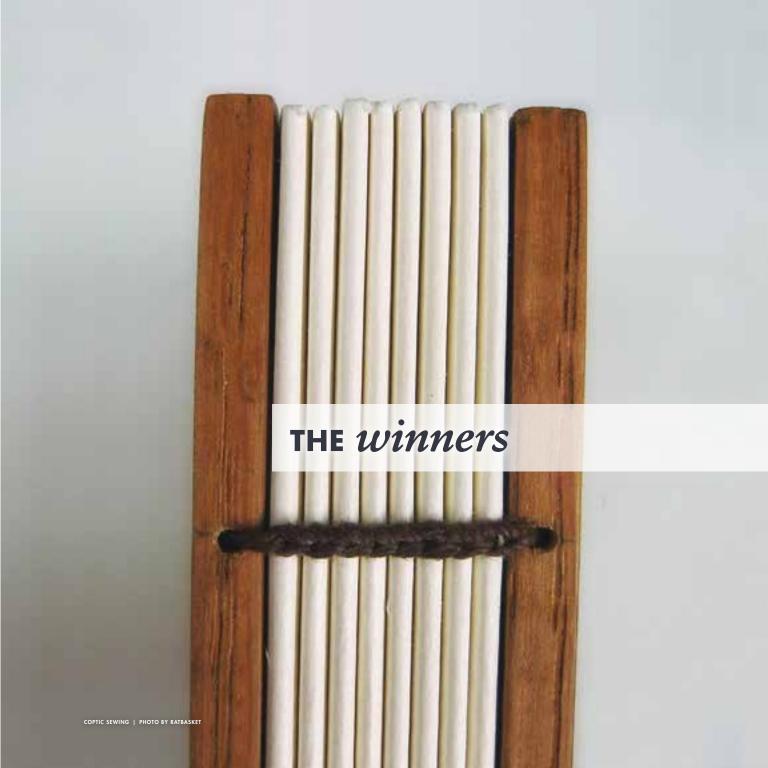
Thomson-Shore



Dave Raymond has been in book manufacturing since 1972. He worked for twenty years in manufacturing and for the past twenty-six years in customer service and sales. He has been a board member for two publishing associations and a panelist on several publishing educational presentations. He and his wife Donna live in Michigan and have three grown children and nine grandchildren.

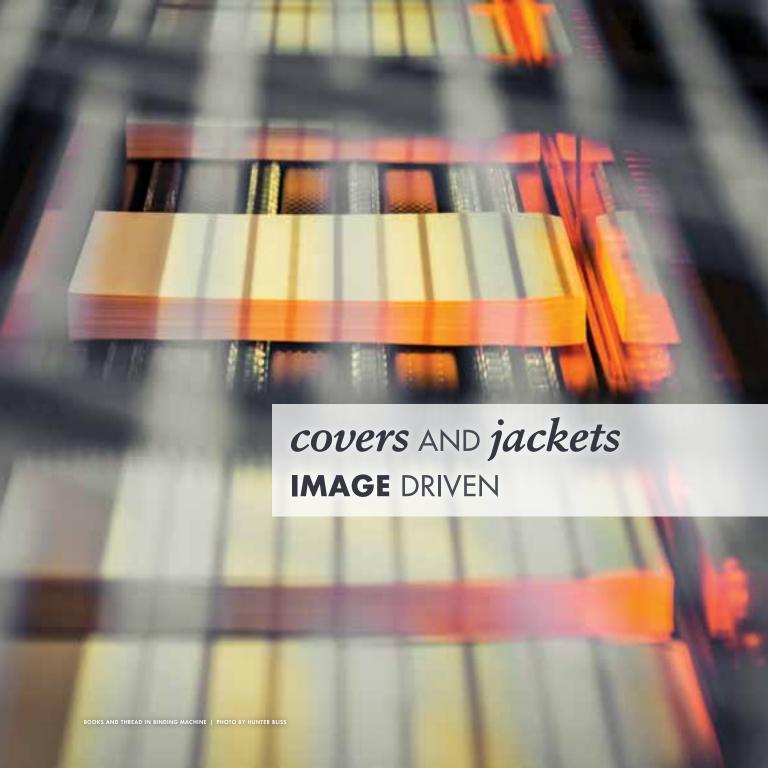
"What I say is, a town isn't a town without a bookstore. It may call itself a town, but unless it's got a bookstore, it knows it's not foolin' a soul."

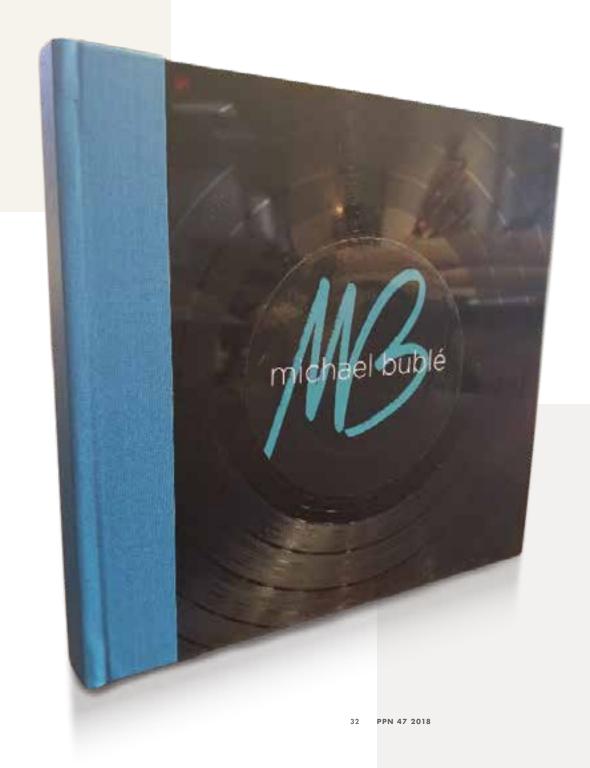
- NEIL GAIMAN IN AMERICAN GODS



"...read as a drunkard drinks or as a bird sings or a dog responds to an invitation to go walking, not from conscience or training, but because they'd rather do it than anything else in the world."

-ALTHEA WARREN, DIRECTOR LOS ANGELES LIBRARY





WINNER

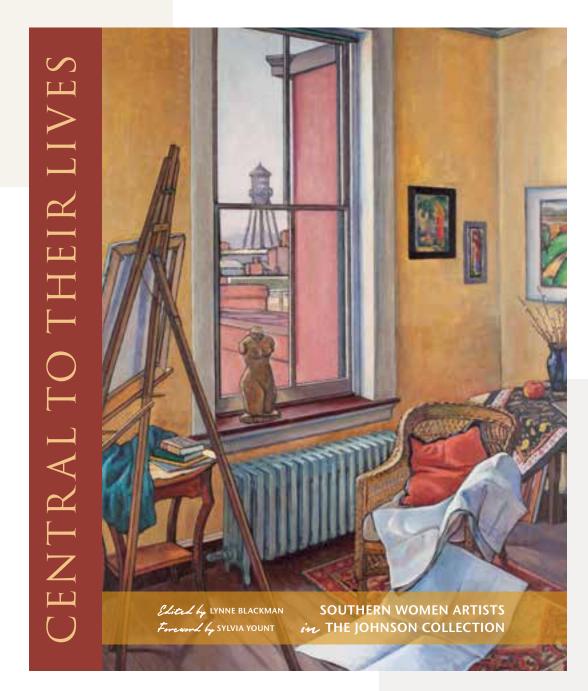
Vintage Vinyl

Itsy Bitsy LLC

AUTHOR Not listed
COVER & TEXT DESIGNER Katie Diec
PRINTER Jostens, Inc.
MATERIALS Smythe sewn, case-bound, with
ribbon marker; 70# Mohawk Via Felt Text,
Cool White; COVER FRONT: actual vinyl record;
BACK LID: 4c on 65# House gloss cover, 70 pt.
board with stiff liner + gloss laminate; ENDSHEETS:
80# Mohawk Loop Smooth Grey Text

The cover was made out of used scratched vinyl records.





HONORABLE MENTION

Central to Their Lives: Southern Women Artists in the Johnson Collection

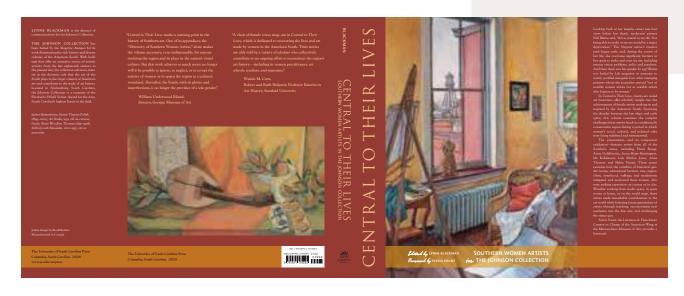
University of South Carolina Press

EDITOR Lynne Blackman

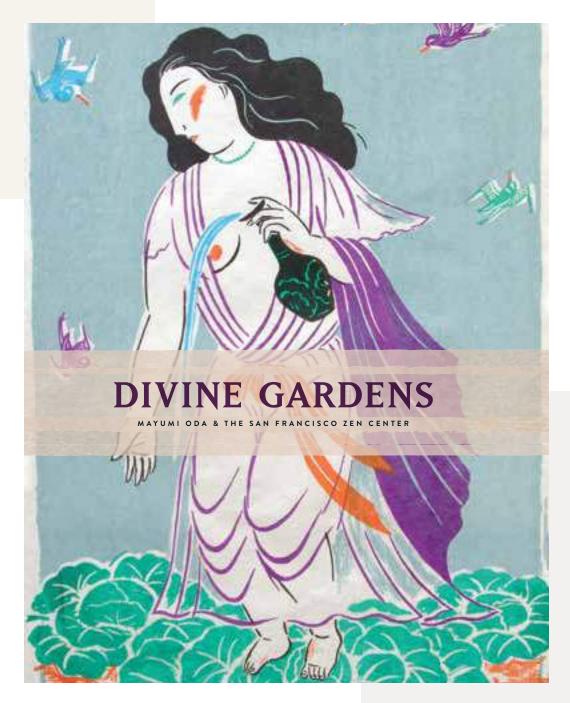
COVER & TEXT DESIGNER David Peattie

PRINTER Friesens

MATERIALS Sierra cloth binding; 80# Premium Sterling matte stock



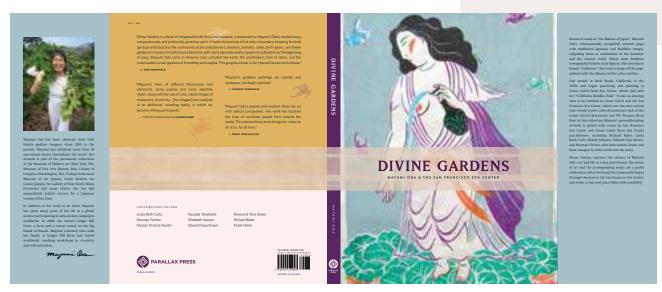
This is the third in a series of art catalogs, requiring some continuity and some updating of the design.



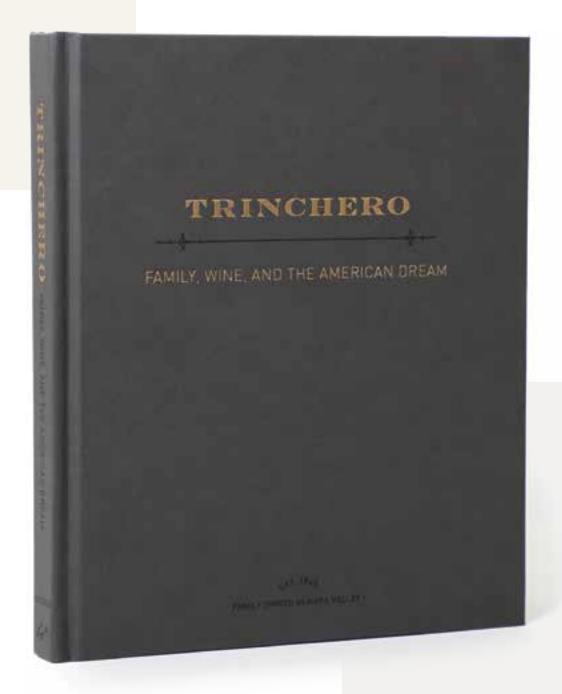
Divine Gardens: Mayumi Oda and the San Francisco Zen Center

Parallax Press

AUTHOR Mayumi Oda
COVER & TEXT DESIGNER Ingalls Design
PRINTER Friesens
MATERIALS 100# Reincarnation Matte FSC White; CASE: Casebound,
square back, sewn, Rainbow BB with foil stamping; ENDSHEETS: Offset FSC
White Binding; TEXT: 90# GardaPat 13 Kiara FSC



This stunning collection of illustrations by Mayumi Oda is a perfect coffeetable book for lovers of art. The designers have created a colorful yet understated vessel for Oda's work.



Trinchero: Family, Wine, and the American Dream

Chronicle Books

AUTHOR Angela Pnueman
COVER & TEXT DESIGNER
Kathleen Phelps
PRINTER Qualibre / Jostens
MATERIALS La Crema + burnishing (hot blind stamp)

This cover is designed for the tactile experience, so please touch it. The book will take on the look of distressed leather. It is intended to show scratches and dents. It should inspire a feeling of classic vintage editions.

"A room without books is like a body without a soul."

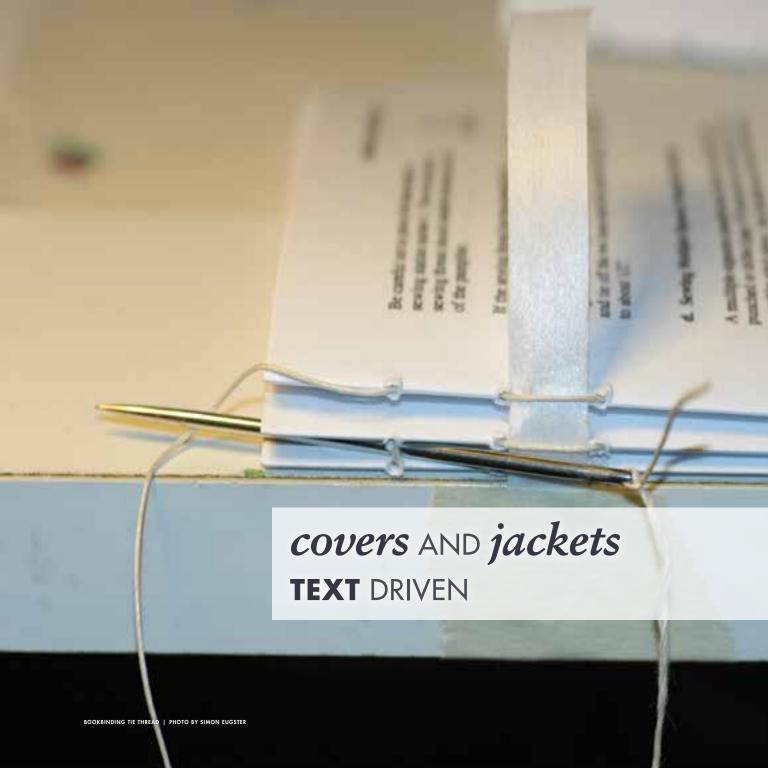
- CICERO

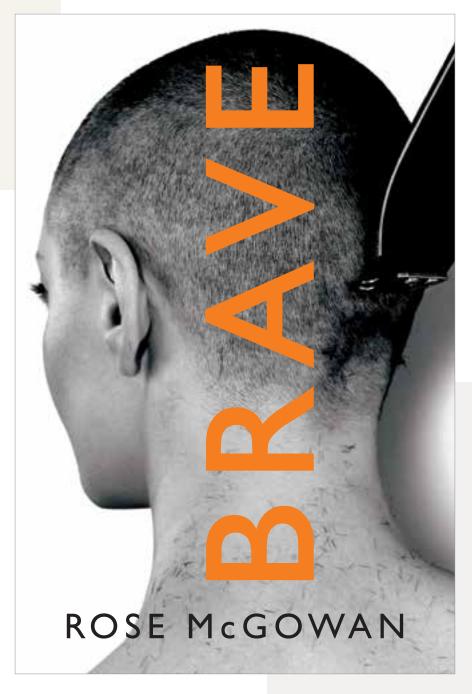
I grabbed my book and opened it up. I wanted to smell it. Heck, I wanted to kiss it. Yes, kiss it.

That's right, I am a book kisser. Maybe that's kind of perverted or maybe it's just romantic and highly intelligent."

-SHERMAN ALEXIE IN THE ABSOLUTELY TRUE DIARY

OF A PART-TIME INDIAN





WINNER

Brave

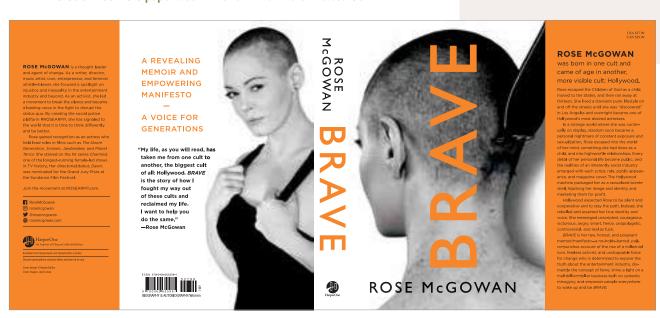
HarperOne

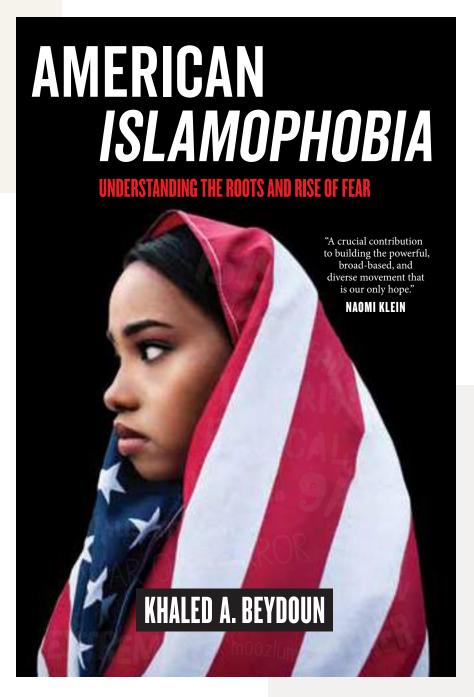
AUTHOR Rose McGowan

COVER & TEXT DESIGNER Not listed

PRINTER Phoenix Color

MATERIALS 5c on 100# C1S paper stock + matte film laminate + raised UV





American Islamophobia: Understanding the Roots and Rise of Fear

University of California Press

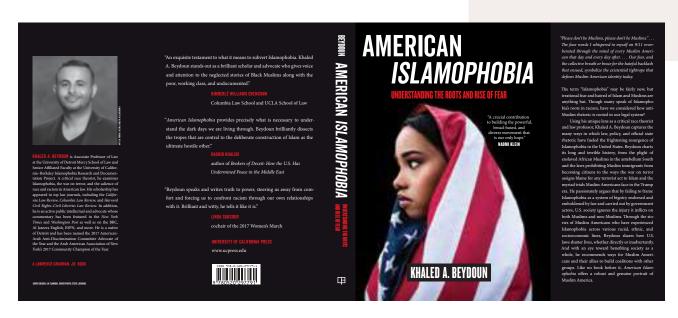
AUTHOR Khaled A. Beydoun

ILLUSTRATORS Mark Texeira and Adrian Crossa

COVER & TEXT DESIGNER Lia Tjandra

PRINTER Phoenix Color

MATERIALS 100# C1S jacket stock + raised blind spot gloss



With the clever use of raised blind spot gloss over the cover image, the design conveys the myriad trials faced in the Trump era by Muslim Americans, a society often ignored and minimized.

BECOMING A Psychiatrist's Memoir MYSELF Irvin D. Yalom

Author of Love's Executioner

Becoming Myself: A Psychiatrist's Memoir

Basic Books

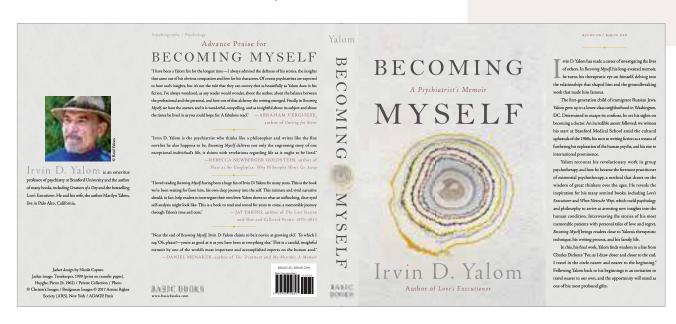
AUTHOR Irvin D. Yalom

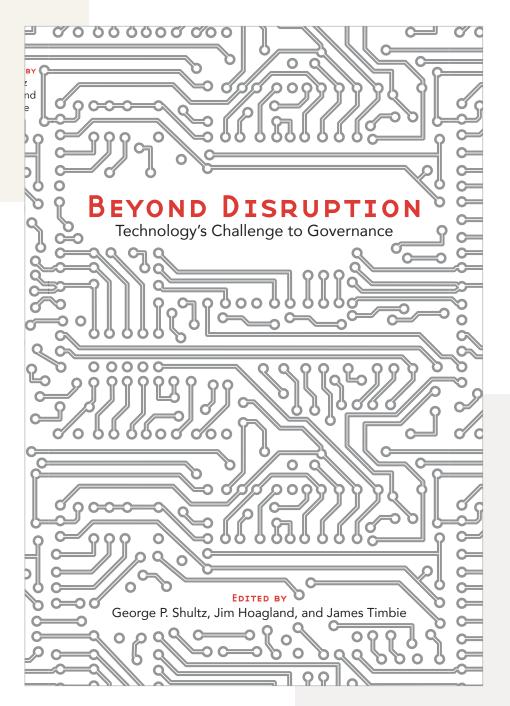
COVER DESIGNER Nicole Caputo

TEXT DESIGNER Not listed

PRINTER Phoenix Color

MATERIALS 80# Mohawk Via Felt Text, Cool White + press varnish + raised UV



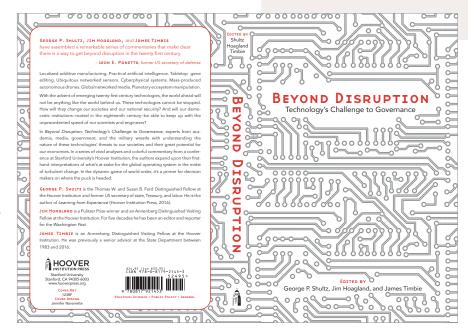


Beyond Disruption: Technology's Challenge to Governance

Hoover Institution Press

AUTHORS George P. Shultz and Jim Hoagland
COVER DESIGNER Jennifer Navarrette
TEXT DESIGNER Not listed
PRINTER (COVER) Phoenix Color (Hagerstown, Maryland)
MATERIALS 10 pt. Silver Metalized cover stock, using two metallic/dayglo/opaque white inks + stay-flat gloss film laminate

This collection of essays is about the challenges of governing in a time of dizzyingly rapid advances in a whole realm of technologies—disruptive changes that can create new threats as well as positive potentials. The cover design is meant to have a modern cyber-technological feel, with its motherboard circuitry representing an operating system that might be analogous to systems of governance. The cover is printed on foil paper to highlight the silver connecting lines of the circuit board.



"Insightful, practical, and full of wisdom . . . "

—Shawn Achor, New York Times best-selling author of The Happiness Advantage

ELEVATE

AN ESSENTIAL



GUIDE TO LIFE

JOSEPH DEITCH

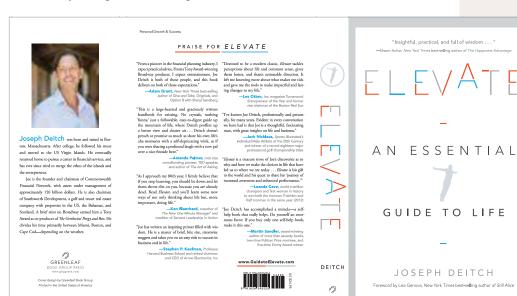
Foreword by Lisa Genova, New York Times best-selling author of Still Alice

50

Elevate: An Essential Guide to Life

Greenleaf Book Group Press

AUTHOR Joseph Deitch
COVER & TEXT DESIGNER Not listed
PRINTER Phoenix Color
MATERIALS 4c on 100# C1S paper stock + matte film
laminate + spot UV gloss + embossing



modern world that is bursting with data—real, false, and conflicting—can often make us feel even more lost as we strugge to find meaning and look for the answers to life's mysteries. Joseph Deitch share his lifelong pursuit of wisdom and growth in an accessible, practical, down-to-earth gift to his readers.

Elevate is a celebration of life and the potential that exists for all of us. It provides both answers and insights as it links awareness and action, East and West, ancient and modern, spiritual and scientific. It offers a formula for turning fustration into factionation and provides a universul framework for what works and why, what or do ... and why we cloth.



EXACT THINKING IN DEMENTED TIMES

The Vienna Circle and the Epic Quest for the Foundations of Science

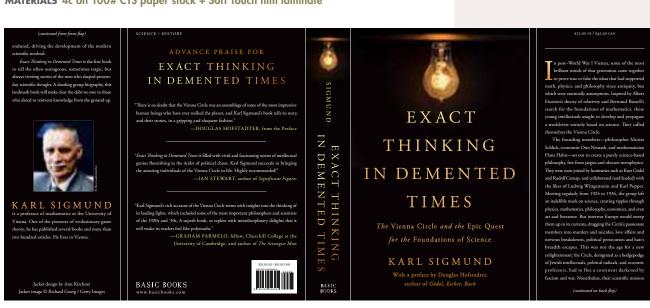
KARL SIGMUND

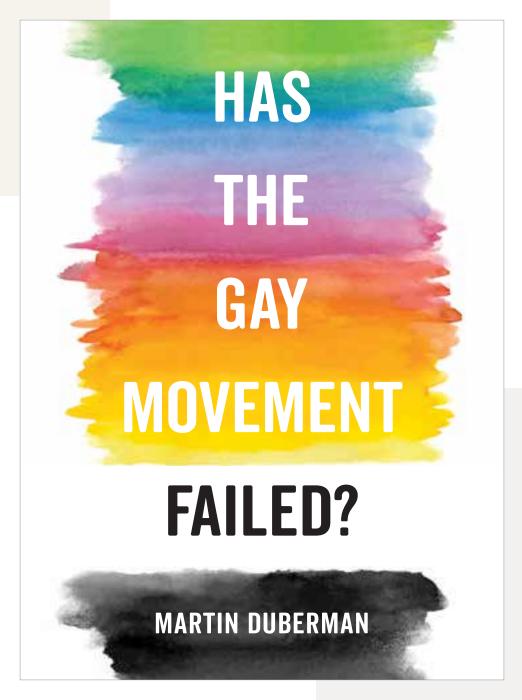
With a preface by Douglas Hofstadter, author of Gödel, Escher, Bach

Exact Thinking in Demented Times: The Vienna Circle and the Epic Quest for the Foundations of Science

Basic Books

AUTHORS Karl Sigmund and Douglas Hofstadter
COVER DESIGNER Ann Kirchner
TEXT DESIGNER Not listed
PRINTER Phoenix Color
MATERIALS 4c on 100# C1S paper stock + Soft Touch film laminate

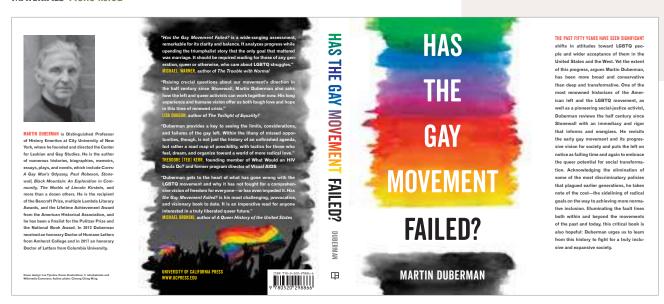




Has the Gay Movement Failed?

University of California Press

AUTHOR Martin Duberman
COVER & TEXT DESIGNER Lia Tjandra
PRINTER Maple Press
MATERIALS None listed



The concept of failure is shown on the cover as a break in color continuity.

"A delightful approach to everyday mindfulness!"

SHARON SALZBERG author of Real Happiness



awakening mindfulness when meditation is not enough

Gary Gach

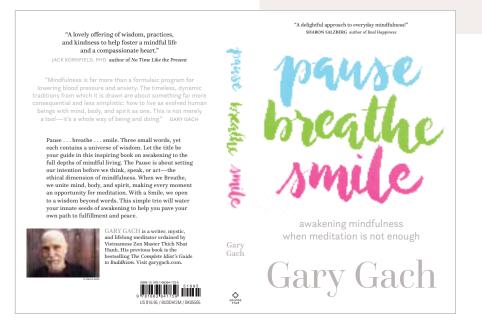
Pause, Breathe, Smile: Awakening Mindfulness When Meditation is Not Enough

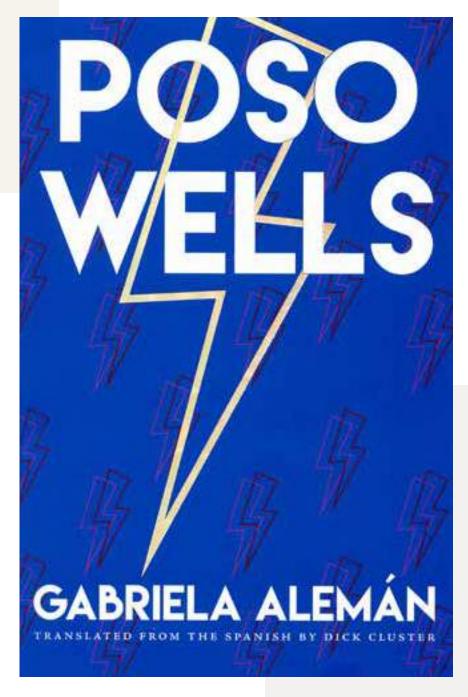
Sounds True

AUTHOR Gary Gach
COVER DESIGNER Rachel Murray
TEXT DESIGNER Denise Nguyen
PRINTER Friesens

MATERIALS COVER: 80# Mohawk cover stock; INTERIOR: 55# Offset Natural, 100% PCW

For the book cover, I had the opportunity to use Denise Nguyen's calligraphy. Here, the traditional brushwork has a fresh and modern feel, with the use of unexpected colors also representing the oftenplayful tone of the author's voice. The typefaces, Questa Sans and Questa Grande, also appear, set in a neutral grey. The textured, uncoated paper stock contrasts with the embossment and the iridescent foil, giving dimension to the cover. The design captures the spaciousness, rest, and peace of the content of the book. It's modern and simple and represents the deep tradition of the author's roots.





58

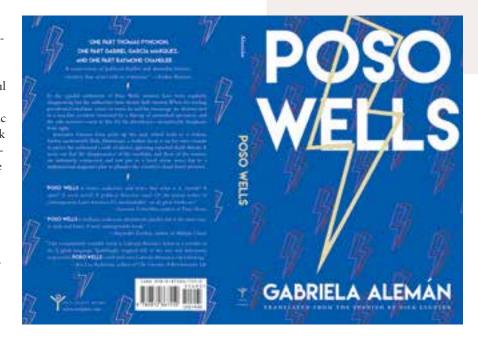
Poso Wells

City Lights

AUTHORS Gabriela Alemán and Dick Cluster COVER & TEXT DESIGNER Linda Ronan PRINTER McNaughton & Gunn

MATERIALS COVER: 10 pt. C1S; INTERIOR: 55# Natural Antique

The cover design featuring a bold, shining lightning bolt down the center is basically the cornerstone of our marketing campaign for the book and one of our most successful designs from a marketing perspective. The design pertains to a specific scene in the first chapter of the book (a macabre accident involving a corrupt politician, urination, and a live electric line) that sets off the novel. The lightning motif represents the premise of the book and its most memorable scene. This greatly supports the reader's experience and hits just the right tone of dark comedy, adventure, and mystery, much like the book itself. This is also this author's first novel to appear in English, so we wanted to announce her debut with a bold design.



"The books that the world calls immoral are books that show the world its own shame."

- OSCAR WILDE IN THE PICTURE OF DORIAN GRAY



WINNER

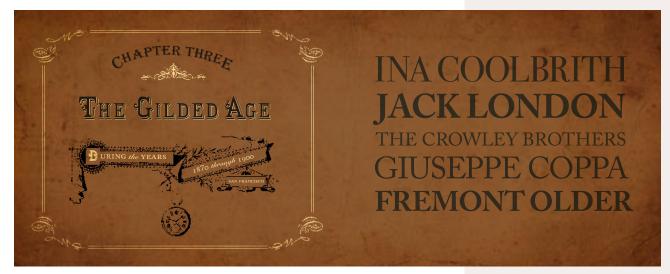
Misfits, Merchants & Mayhem: Tales from San Francisco's Historic Waterfront, 1849–1934

Cameron + Company

AUTHORS Lee Bruno; foreword by Charles Fracchia COVER DESIGNER lain Morris TEXT DESIGNER Jennifer Durrant PRINTER 1010 Printing MATERIALS None listed



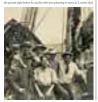
The waterfront is where it all began for San Francisco. It's where untold numbers of adventurers and fortune hunters first stepped foot upon the land that embodied possibility. It's where ships from around the world carrying seafaring gold seekers, maritime traders, free-spirited mavericks, and hopeful immigrants—came to anchor. And it's where the unconventional, opportunistic, and indefatigable embarked. Misfits, Merchants & Mayhem: Tales from San Francisco's Historic Waterfront, 1849-1934 shares the stories of exceptional newcomers and outliers, whose intrepid spirits helped to transform a small port into one of the most beautiful, unpredictable, and beloved cities in the world. Lee Bruno explores nearly a century of waterfront history, ranging from the Gold Rush to the Jazz Age, telling the tales of the enterprising entrepreneurs, reckless financiers, tireless reformers, visionary architects and city planners, and bohemian artists, musicians, and poets who all heeded the call of promise. Misfits, Merchants & Mayhem celebrates the famous (and infamous) characters whose charismatic personalities and perseverance created the institutions, businesses, and cultural fabric of San Francisco.



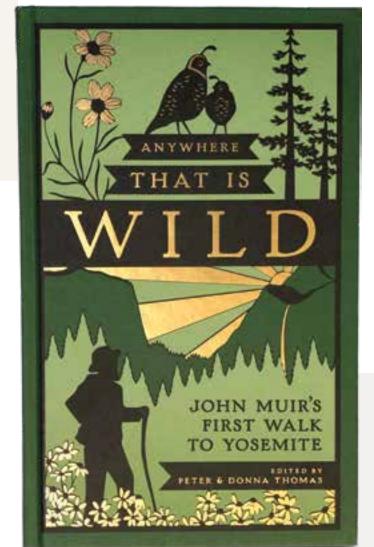


JACK LONDON Prince of the Oyster Pirates









Anywhere That is Wild: John Muir's First Walk to Yosemite

Yosemite Conservancy

AUTHORS Peter Thomas and
Donna Thomas
COVER & TEXT DESIGNER Eric Ball
PRINTER Qualibre/Jostens
MATERIALS COVER: printed 3/0 on 80#;
INTERIOR: printed 3/3 on 80# Accent
Opaque Text Smooth FSC text stock

The publisher was seeking a vintage yet modern look for this book, which chronicles a significant yet little-known event in the early life of John Muir. Particularly inspired by the first edition of Muir's *My First Summer in the Sierra*, the publisher worked with cut-paper artist Emily Brown and used a woodcut green-and-gold foil cover to capture the romance of Muir's first experience walking to Yosemite from the San Francisco Bay Area in 1868.



When at last, stricken and faint like a crushed insect, you hope to escape from all the terrible grandeur of these mountain powers, other fountains, other oceans break forth before you; for there, in clear view, over heaps and rows of foothills, is laid a grand, smooth, outspread plain, watered by a river, and another range of peaky, snow-capped mountains a hundred miles in the distance. That plain is the valley of the San Joaquin, and those mountains are the great Sierra Nevada.

-JOHN MUIR, A Thousand-Mile Walk to the Gulf



JOHN MUIR'S STORY

DEAR FRIENDS,

Fate and flowers carried me to California, and I have reveled and luxuriated amid its mountains and plants and bright sky. I followed the Dablo foothfils along the San Jose Valley to Giftoy, thence over the Dablo Mountains to the valley of San Joaquin by the Pacheo Pass, thence down the valley until about opposite the mouth of the Merced River, thence across the San Joaquin, and up into the Sierra Nevada, to the mammoth trees of Mariposa and the glorious Tosemite Valley, thence down the Merced to this place. No matter what direction I traveled, I waded in flowers by day and slept with them by night. Hundreds of by day and slept with them by night. Hundreds of



Yosemite

THERE IS A KIND OF HOTEL in the Valley, but it is incomparably better to choose your own camp among the rocks and waterfalls. And of course we shunned the hotel in the Valley, seldom indulging even in crackers, both being too costly. After spending eight or ten days in wisting the falls and the high points of view around the walls, making sketches, collecting flowers and ferns, etc., we decided to make the return trip by the Mariposa trail to see the celebrated grow of giant sequoiss, by way of Wawona, then owned by Galen Clark, the Yosemire pioneer.

The night before the start was made on the return trip, we camped near the Bridal Veil Meadows, where, as we lay eating our suppers by the light of the campfire,

35



The Art of the Bar Cart: Styling & Recipes

Chronicle Books

AUTHORS Vanessa Dina and
Ashley Rose Conway
PHOTOGRAPHER Antonis Achilleos
COVER & TEXT DESIGNER Vanessa Dina
PRINTER C & C Offset Printing
Company Ltd.
MATERIALS None listed

This book is as beautiful as its subject. From the gold foil on the exterior to the exquisitely designed endpapers, it is a perfect mix of sophistication, elegance, inspiration, and usability. The photography consistently captures the varied moods of each cart, and the chapter openers are subtle but effective. It is at once an object and a practical design and drinks book.

Details are important. Hand-painted bar accessories, like a marbled dish to display vintage tools, add a unique touch. To take the personalization of your bar to a whole new level, add painted details to the cart itself. If you have a color scheme for the cart, an abstract pattern, like watercolor, is a good way to add more color without clashing.









Piña Melon: % cup [40 g] sweetened shredded coconut (toasted), 2 oz [60 ml] vodka, Find Petent: ", cup [see g) is weeteness intension occount unsature, J. or [not mil processes J. or [not mill processes J. or [the liquid ingredients in a shaker, add ice, and shake. Strain into the glass and garnish with the pineapple and watermelon slices.

 $\label{eq:spinor} \textbf{Spicy Pomelo:} \ 3 \ \text{thin slices jalapeno plus 1 slice for garnish, 2 oz [60 \ ml] gin, 3 oz [90 \ ml] fresh grapefruit juice, % oz [15 \ ml] honey syrup (page 12), 1 grapefruit slice for garnish. Muddle 3 jalapeno slices in a shaker with the liquid ingredients. Add ice and shake. Double$

matchy-matchy. Arranging vibrant glassware in the same shade, like these cerulean coupes and martini glasses, or displaying bar props with similar patterns provide a no-fuss, interesting look. Here the brass pineapple jar, cut crystal cobbler shaker, and tea towel play off of one another's geometric shapes and textures harmoniously.

There is a fine line between tchotchkes and a curated collection. By grouping

together complementary bar pieces, or other items, they appear purposeful and not haphazard. Select things that carry a similar theme, but don't worry about getting too



If you're serving a variety of defacks, you'll want to keep for at the neady, instead of running back and forth to the freezer. Societig It in a hase for budots gives it the war resonance it deserves. Most backets cease with a set of tongs, but I sugget you inseet in a few extra. That vary your guests can mix their own defacks without high-resonable for the constitution.



nomes and generate makes et any to mrat up orrant, that are popular tense.

Durk taip at just the deficies, incorporate the themse into your decor as well. Here there are betchoon and sartepes furnituse that evoke a Tampean field, and an Italian metal fan that doubles as a statement piece and a very to keep cool on a blivering bet day. Brust of corrangs are inviting and probusings to the abstanct circum along the Italian constitution.

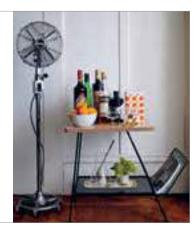
Use the care to build a sense of piece and crease cocktails that take you those with the decorption.

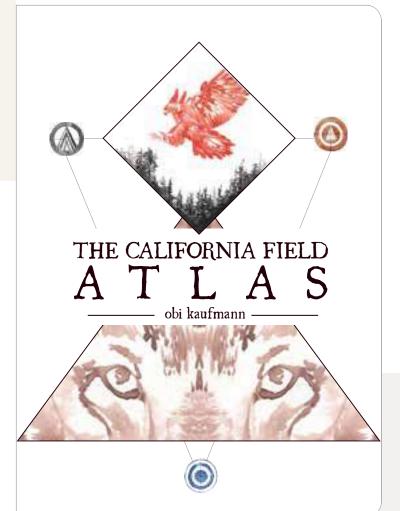
AMERICANO

2 oz (60 ml) Compari 1 oz (10 ml) club coda 1 orange wedge for garnich

Combine the vermouth and Campari in an ior-filled cockrall glass and etc.
 Top with club soda, etc, and gamish with the orange wedge.

Cymar Flip: 2N sunces [25 ml] Cymar 70 or Cymar, 1 egg. Noo [15 ml] simple syrup (page 12), 1 platch cineamon. Combine the Cymar, egg. and syrup in a shaker and add ice. Shake and strain into a coupe glass. Dust with cineamon.





The California Field Atlas

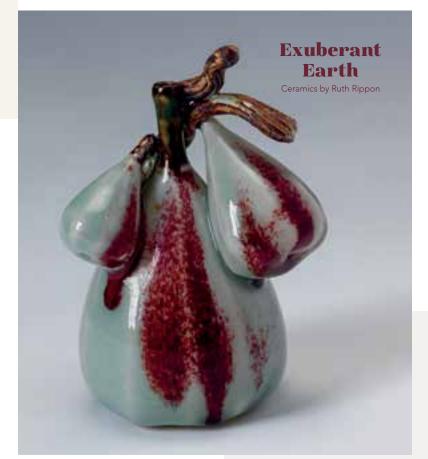
Heyday

Eagle

AUTHOR Obi Kaufmann
COVER DESIGNER Ashley Ingram
TEXT DESIGNER Obi Kaufmann and
Ashley Ingram
PRINTER Imago
MATERIALS COVER: 120 gsm Kraft cover
with graining pattern over 250 gsm
board, layflat Flex-bound; INTERIOR:
120 gsm uncoated Chenming/Snow

This door stopper of a book is meant to be loved, cherished, and touched. It's small enough to carry around, and it's flippable. The flex-bound cover is to distinguish it from a regular paperback, but it's not as precious as a hard-cover book. Its slight pattern on the cover is to encourage a lovely tactile feel so you'll touch it again and again, and the lack of varnish will "age" the cover over time. The lay-flat sewn binding allows users to open the book constantly and see things in the inside margins without causing pages to fall out or the binding to break.





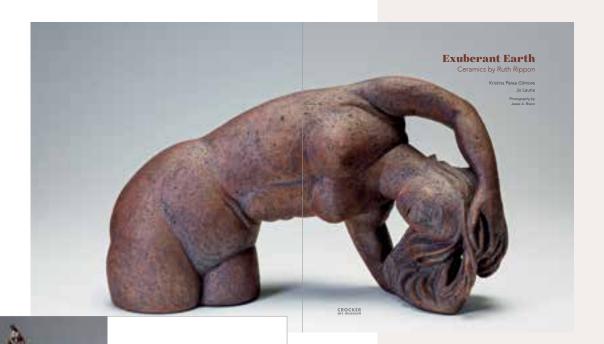
Exuberant Earth: Ceramics by Ruth Rippon

Crocker Art Museum

AUTHORS Crocker Art Museum and
Kristina Perea Gilmore
COVER & TEXT DESIGNER Yvonne Tsang /
Wilsted and Taylor
PRINTER RR Donnelley / Asia
MATERIALS 170 gsm matte art paper

Exuberant Earth features an exuberant design.

The book was intended as an extravagant retrospective of the life's work of ninety-one-year-old ceramicist Ruth Rippon. Starting with the two-page image on the title page and continuing throughout the book, art is given priority over text. The large format allows many pieces to be reproduced life-size, with ample space for even the largest pieces. Evan Winslow Smith supervised the color reproduction through several rounds of proofs to reproduce the works as accurately as possible.





eramin, uniques, and admonr Radi Egypen emerged in the egype as a vanguard figure in the development of a otherse summin undertain Northern California. See was forward normality to constain to Cramin Manthly played a los per distribution in Cramin Manthly alphyd a los per distribution in Cramin Manthly alphyd a los per distributions on the distribution of the Canada of the Cana

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ranno Wilman ar shallasti, 1936. Someware, n. 165 r. mare, 11 inches.



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Annua
m. 171 Leifen, 1985.

Sammany Utraha.

Paulinus Despitage Century
Sammany, California.

This pieces was taken to 2014.

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DOME



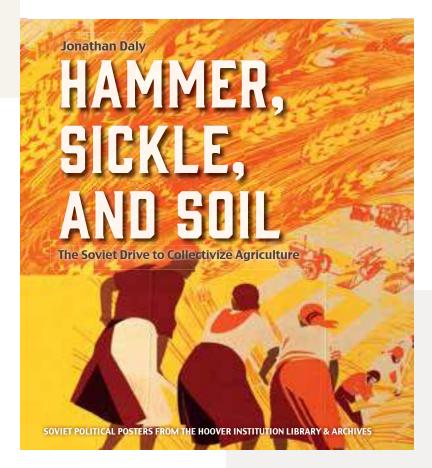
Hammer, Sickle, and Soil: The Soviet Drive to Collectivize Agriculture

Hoover Institution Press

AUTHOR Jonathan Daly

GardaPat 13 Kiara

COVER & TEXT DESIGNER Jennifer
Navarrette/Wilsted and Taylor
COMPOSITION Wilsted and Taylor
PRINTER Friesens
MATERIALS JACKET: 95# Gloss C1S White
+ matte layflat scuff-resistant nylon
laminate + spot gloss UV; BINDING
CLOTH: Brillianta 4154; ENDSHEETS:
Rainbow Antique Paragon; TEXT: 102#



This book is a historical monograph about the Soviet Union's drive to collectivize agriculture, heavily illustrated with Soviet political/propaganda posters from the collections of the Hoover Institution Library & Archives. The cover image is a detail from a poster that seemed to nicely represent the subject of the book. The image of workers on a collectivized wheat field has some dynamism, and it also has areas where the title and other type could be positioned without fighting too much with the poster art.





skelter with vicious haters of "kulaks" and peasants in general working feverishly to transform the countryside, assert control, and crush resistance. The village did not yield without a fight. Peasants everywhere slaughtered millions of horses and cattle. took up arms, joined rebellions, killed officials, torched government buildings, defended churches, organized protests, distilled grain into moonshine, planted less, refused to cooperate, and curbed their work ethic. The government briefly retreated, then continued the attack. Throughout December 1929, a Central

Committee commission chaired by People's Commissar for Agriculture of the USSR, lakov lakovicy (1896-1938), had been busily drafting plans for implement forced universal collectivization. In actuality, the real decisions were being made by Iagoda, Stalin, and Stalin's closest associates. When lakovlev submitted his commission's report for review, Stalin sat down with him and transformed a relatively cautious (though still radical) relatively custions (though still radical) text into a battle plan against the peasantry in general and the "kollaks" in particular. Most important, details of implementation were left out, apparently to unleash the creative violence of local officials.

The finalized decree of lanuary 5, 1930. emphasized economies of scale and dramatic mechanization thanks to the colossal building of farm machinery, but also admitted that such equipment was still

in short supply. Therefore, officials sho protect draft horses from wanton slaughter The leadership was right to worry. The OGPU reported on December 22, 1929, and again on January 11, 1930, that the selling off and slaughter of livestock was taking on mass proportions. The later report noted that in one district of Ukraine, 75 percent of livestock had been slaughtered, with 100 percent in some villages.¹ The decree foresaw the completion of collectivization in major grain-producing regions, such as the Lower Volga, the Middle Volga, and the North Caucasus, by fall 1930 or at the latest spring 1931. Since only a tiny proportion of households had been collectivized in these regions, officials would have to work at breakneck speed. Such was presumably the intention. While the decree falsely assumed a powerful and spontaneous grassroots push to collectivize Soviet agriculture, it prudently recommended that party institutions

take control and guide it to the end.

The decree's most fundamental goal, because it made possible overall success of the campaign, was the "liquidation of the kulaks as a class." This task had been undertaken with gusto by local officials well before the decree was made public on January 6. In fact, on that very day a central party directive chided party officials for failing to take on "this central task of class warfare in the countryside."

This policy was crucial to the success of collectivization for three reasons. First, it removed many of the boldest members of



Five-Year Plan. Total agricultural output in 1932 reached only 107 percent of that of 1913.³³ Average daily consumption of grain, potatoes, lard, and butter in the countryside also declined over these years by 20-50 percent. The collections missed the plan target by 20 percent, and grain exports crashed from 5.18 million tons in 1931 to 1.8 million in 1932.31 Tragically, a major famine struck the USSR in November 1932 and raged into June 1933. The biggest number of people perished in March-April. Only Moscow and Leningrad mostly escaped its ravages, thanks to large grain reserves.

The horrors people experienced during the famine are heart-wrenching. In all the major grain-producing regions, masses of ordinary people witnessed neighbors and family members consuming unhealthy ood substitutes and collarsing from hunger, children whining and begging for food, officials driving away unfortunates migrating in search of food, adults and children scavenging for something to eat, and kindred dreadful scenes of horror. One finds their harrowing stories in official reports, diaries, and letters to the editors of newspapers and to party leaders. An

Fig. 39 Z.E. Pichugin

brought his students to a collective farm to help with weeding and other chores. When they took a break for dinner, famished with nuggets of dough]. Struck by the horrible look of the hungry children, students began to give them pieces of bread and cooked natirka. The children and adults hurled themselves greedily at the food.... Half an hour to an hour later, the children, who, after long starvation, had greedily eaten their fill of bread, began to fall to the ground, shouting and crying, writhing in pain." The children had not eaten regularly for so long that their stomachs could not tolerate ever wholesome food. Later, the students offered some bread and hot porridge to a villager sent to sharpen their hoes. "The hungry man ate well," according to the instructor, "and about half an hour later he died right before our eyes."38 What is missing from the personal

accounts and even official reports is the larger picture. For this, the best sources are by the few foreign journalists who dared to defy Soviet censorship restrictions. To do so meant expulsion from the country and prohibition to return. One such bold journalist was Gareth Jones (1905–35), a Welshman who served as a personal aide to former prime minister David Lloyd George former prime minister Daviu Lioyu Cocog-and wrote for the Cardiff-based newspaper, Western Mail. Fluent in Russian, he traveled extensively in the USSR in 1930-33. His last trip, during the first two months of 933, took him by foot and by rail through big swaths of Soviet countryside, where he conversed with hundreds of peasants. He also spoke to dozens of foreign diplomatic personnel, journalists, and technical experts. In a series of newspaper articles, he related the bitter suffering of the Soviet people. "Famine, far greater than the famine of 1921," he reported on April 8,

twelve years ago was only prevalent in the Volga and in some other regions, but the Volga and in some other regions, but today the hunger has attacked the Ulzraine, the Noeth Caucasus, the Volga district, Central Asia, Siberia—indeed, every part of Russia. I have spoken to pensants or to eye-writenses from every one of those districts and their story is the same. There is hardly any bread left, the peasants either exist or postages and exist foolder. either exist on potatoes and cattle fodder or, if they have none of these, die off.

or, if they have none of these, die off.

In the three agricultural districts which I visited, namely, the Moscow region, the Central Black Earth district and North Ukraine, there was no breast left in any village out of the total twenty villages to which I went. In almost every village peasants had died of hunger.

Even twenty miles away from Moscow there was no bread.

Moscow there was no bread....

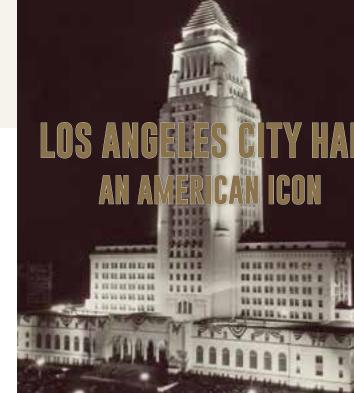
A little further on the road a woman started crying when telling me of the hunger, and said: "They're killing us.

We have no bread. We have no potatoes left. In this village there used to be 300 cows and now there are only 30. The horses have died. We shall starve." Many horses have died. We shall starve: Many people, especially in the Ukraine, have been existing for a week or more on salt and water, but most of them on beet, which was once given to cattle.²⁶

Iones was denounced by Western journalists winning Walter Duranty (1884-1957), who wrote for the New York Times. Banned from visiting the Soviet Union, Jones turned his attention to the Far East. While traveling in Japanese-occupied Manchukuo in August 1935, he was murdered under mysterious circumstances. Some evidence later surfaced

of Soviet secret police involvement.²⁷
To what extent can the famine be blamed on poor weather? Viktor Kondrashin, who carefully studied meteorological data from

78 Hammer, Sickle, and Soil



Los Angeles City Hall: An American Icon

Angel City Press

AUTHOR Stephen Gee; foreword by
Mayor Eric Garcetti
PHOTOGRAPHER
Sandra Stojanovi
COVER & TEXT DESIGNER Amy Inouye/
Future Studio Los Angeles
PRINTER Friesens
MATERIALS hardcover; 4c printed on
Sterling Ultra Brite FSC + scuff-resistant
matte laminate + gold foil stamp

With unique vintage artwork, this is the first book ever on the topic! Los Angeles City Hall includes rare photographs, documents, and diagrams, as well as modern photography.

Los Angeles City Hall is one of the most iconic buildings in America—some say in the world. A bold symbol of the ambition of America and its people, City Hall graces California as one of its most enduring landmarks. Now comes the definitive book chronicling its history, *Los Angeles City Hall: An American Icon*.

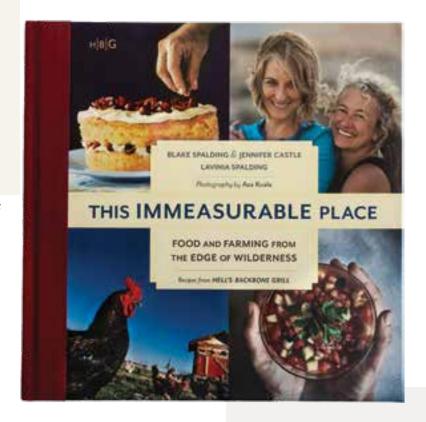




This Immeasurable Place: Food and Farming From the Edge of the Wilderness

Hell's Backbone Grill Press (self-published)

AUTHORS Blake Spalding, Jennifer
Castle, and Lavinia Spalding
PHOTOGRAPHER Ace Kvale
COVER DESIGNER Daniel Tesser /
Studio Carnelian
TEXT DESIGNERS Daniel Tesser and
Gina Phelan / Studio Carnelian
PRINTER Friesens
MATERIALS Case bound; Smythe sewn;
80# Rolland Enviro, 30% PCW



This Immeasurable Place is a cookbook, written by award-winning chefs and restaurant owners, Blake Spalding and Jen Castle, as well as a travel-photography book, with photos by award-winning photographer Ace Kvale. Hell's Backbone Grill & Farm is located in Boulder, Utah: population 225; one of the most remote towns in the United States. The restaurant is operated following Buddhist principles, with a commitment to sustainability, environmental ethics, and social and community responsibility. The organic, locally produced, regionally and seasonally appropriate cuisine that is served there has received accolades from Fodor's, Zagat, the New York Times, the James Beard Foundation, and a governor of Utah. Many of the restaurant's vegetables and fruits are grown organically in its two gardens and on its six-acre farm.

Producing this book was a labor of love, and challenging in many ways, not least of which was serving the book's many purposes. It is a cookbook as well as a portrait of a unique place—Boulder, Utah—with its environs and residents.



WE'LL HAVE WHAT SHE'S HAVING

CANDIED MAPLE-THYME CARROTS NIXT BUTTER, water, side, propper, guile, Capenane, herous niger, and maybe syrup signifier on neutrico. Silice aerones on angele to Victude Michaese. Place then in your baking this and poor maybe mixture over the trap. Exame the aerone are content in the pipel, and needs objust among current. Currer the dish with full and bake for 30 mixture. Ex-mons full and bake for 30-15 mixture ware, used the current new conference plant delicitude presentation.

SHAVED FENNEL and CITRUS SALAD

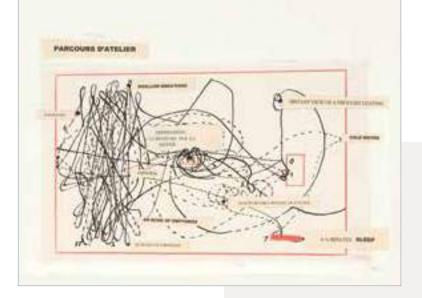




William Kentridge: Process as Metaphor & Other Doubtful Enterprises

University of California Press

AUTHOR Leora Maltz-Leca
COVER & TEXT DESIGNER Claudia
Smelsers
PRINTER Qualibre/Print Plus
MATERIALS COVER: Lotus Glory 8545
cloth, jacketed; INTERIOR: 105 gsm
matte art stock



Designing a scholarly monograph of over 100,000 words that can also accommodate William Kentridge's wild and unpredictable art was a challenge. It's always tempting to draw elements from the artist's work into the book design. In this case, I didn't want the design to call too much attention to itself, but to just support the art, although I did use the magnificent scribble from the jacket art (*Parcours d'Atelier*) on the title page spread. I made the art as big as resolution and page count allowed, and I was fortunate to be able to bleed many images.



PROCESS AS METAPHOR AND
OTHER DOUBTFUL ENTERPRISES

LEORA MALTZ-LECA

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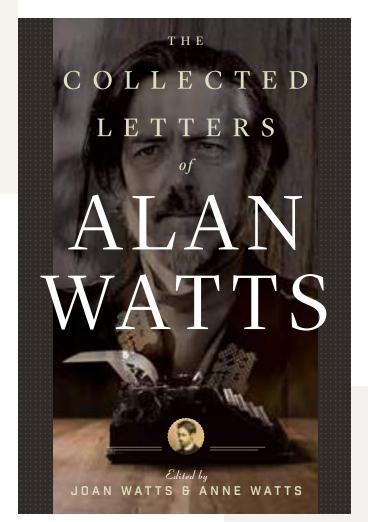




"I love books. I adore everything about them. I love the feel of the pages on my fingertips. They are light enough to carry, yet so heavy with worlds and ideas. I love the sound of the pages flicking against my fingers. Print against fingerprints. Books make people quiet, yet they are so loud."

- NNEDI OKORAFOR IN THE BOOK OF PHOENIX





WINNER

The Collected Letters of Alan Watts

New World Library

AUTHORS Alan Watts; edited by Joan Watts and Anne Watts
COVER DESIGNER Howard Grossman
TEXT DESIGNER Tona Pearce Myers
PRINTER Friesens
MATERIALS JACKET: 4c on 95# gloss
C1S White + matte laminate; TEXT: 50#
offset Natural, 100% PCW

We love the whole package! We wanted a classy look for this author who led a slightly unusual life. The designer created a retrospective feel, from the medallion of Alan Watts's younger self to his older self. The typewriter was appropriate here since the author would have used one. The cover is powerful; the matte laminate has a nice silky feeling, more classy than a gloss laminate would have felt. The antique endpapers give a feeling of days gone by, and the whole package still gives the author authority. The black-and-white insert gives an intimate feeling for the author's life that we hoped would spark interest easily and quickly.

The Collected Letters of Alan Watts

thing is that I love you in a way that reduces even me to silence. I have spent my life trying to express inexpressible things, but this is too much for me. I give you everything - my confusion, my silence, my heartache, my foolishness, my perplexity to myself and to you — a collection like the contents of Hotei's bag. [Drawing of Hotei with bag below.] And in this wild assortment is the string that ties it all — the clear, strong, joyous certainty that you are the only person I love in the way I never believed it possible that I could love. Yes, I knew this last Sunday; but not with the clear, firm certainty that I know it now. I want to lay my hands and my lips upon that tight knot below your heart, and soothe you with all the tenderness and warmth that is in me. Jeanie, Jeanie, you are the dearest creature to me on earth.[...]

With all my heart I love you, I love you, Alan

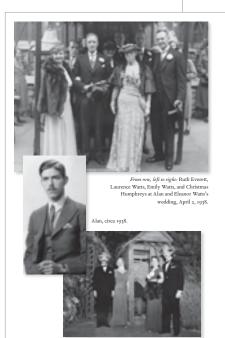


PART VII

Further Writing and Lecturing

1958-59





Left to right: Shigetsu (Sokei-an) Sasaki, Ruth Everett, Eleanor Watts, and Alan at a Halloween party, circa 1940.



Eleanor Watts and Alan, April 1946.

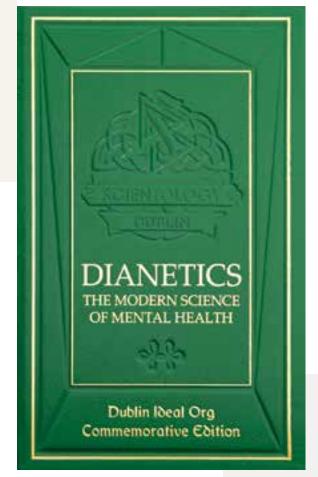


Left to right: Alan, Eleanor, Anne, Laurence, Joan, and Emily Watts, with Jimey the dog, Christmas 1946, Canterbury House, Evanston, Illinois.

Dianetics: The Modern Science of Mental Health

Bridge Publications Inc.

AUTHOR L. Ron Hubbard
COVER & TEXT DESIGNER Bridge
Publications Inc.
PRINTER Bridge Publications Inc.
MATERIALS CASE: hand-made, in leather;
COVER: J. Hewit Chieftan Goat (Indian goat skin), handmade + foil stamping + embossing + debossing; ENDSHEETS:
Neenah Stardream + spot matte UV + embossing; INTERIOR: 55# Galfelter, sewn signatures + gold edge gilding



Originally released on May 9, 1950, this book today remains a core best-selling title for Bridge Publications and its sister publishing group in Copenhagen, Denmark, New Era Publications, for whom Bridge designed and produced this edition.

The design team customized the leather-bound edition to commemorate the culture and location of the new Scientology church that opened last year in Dublin, Ireland. The colors for the cover and the interior (green and gold) represent colors of Ireland's folklore. An image of Ha'penny Bridge, one of Dublin's most iconic landmarks, is stamped on the back cover.

Only five hundred copies of this edition exist. The edition will not be reproduced once sold out.

BOOK ONE . CHAPTER THREE

who was a mass of scars and poor-set bones who was eager just to get a chance to "fan another bronc."

It is very well to dwell in some Olympian height and write a book of penalties and very well to read to find what writers said that other writers said, but it is not very practical.

The pain-drive theory does not work. If some of these basics of Dianetics were only poetry about the idyllic state of Man, they might be justified in that. But it happens that out in the laboratory of the world, they work.

Man, in affinity with Man, survives. And that survival is pleasure. \blacksquare

BOOK ONE, CHAPTER FOUR



The Four Dynamics

In the original equations of Dianetics, when the research was young, it was believed that survival could be envisioned in personal terms alone and still answer all conditions. A theory is only as good as it works. And it works as well as it explains observed data and predicts new material which will be found, in fact, to exist.

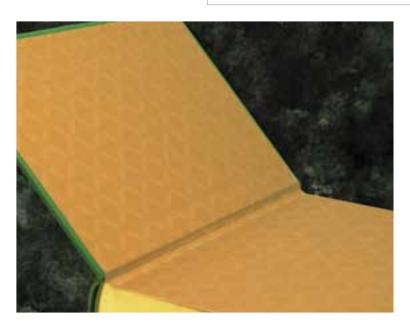
Survival in personal terms was computed until the whole activity of Man could be theoretically explained in terms of soff alone. The logic looked fairly valid. But then it was applied to the world. Something was wrong: it did not solve problems. In fact, the theory of survival in personal terms alone was so unworkable that it left a majority of behavior phenomena unexplained. But it could be computed and it still looked good.

Then it was that a nearly intuitive idea occurred. Man's understanding developed in ratio to his recognition of his brotherhood with the Universe. That was high flown, but it yielded results.

Was Man himself a brotherhood of Man? He had evolved and become strong as a gregarious being, an animal that hunted in packs.

4

41



of Awakening Liz Clark

HONORABLE MENTION

Swell

Patagonia

AUTHORS Liz Clark and Daniella Manini
COVER & TEXT DESIGNER MaryJo
Thomas

PRINTER Friesens

MATERIALS COVER: Smythe sewn
3-piece case with deboss, printed on
Rainbow antique and Rainbow Linen
Sapphire; TEXT: 4c on 80# Rolland
Envior 100 Satin, 100% PCW

Chasing a dream is never easy, but if you go far enough, doing so will set you free.

Liz Clark spent her youth dreaming of traveling the world by sailboat and surfing remote waves. When she was twenty-two, she met a mentor who helped turn her desire into reality. Embarking on an adventure that most only fantasize about, she set sail from Santa Barbara, California, as captain of her forty-foot sailboat, *Swell*, and headed south in search of surf, self, and the wonder and learning that lie beyond the unbroken horizon.

In true stories overflowing with wild waves and constant challenges, Liz captures her voyage in gripping detail in this memoir, sharing tales of sailing the high seas, of experiencing solitude and surprises, of finding connection to the Earth and commitment to living in harmony with it.

More than ten years, 20,000, countless adventures, and one cat later, she's still out there.





The Boatyard

I Believe in Angels

But chips by as anchor chain spews out of Suelf's chain locker into the bay in from of the Born Born Yacht Club. My hotel holdary is over. Looking more closely, lift of that some of the links have only an eighth of an inch of steel remaining, so when a cruising boat nearby vacates a mooring, I haul the compromised chain bask up and it els off to the morging ball instead. I will have to pull all 300 feet of chain onto the deck, cut out her rusted links, then spike whatever is suable onto my length of mylon rode. But first, I must go ashore and check in with the yacht club. The young, irrendly owners of the club great me at the dock. Jessica is from California and Telva is Tahlitan and speaks perfect English. Upon learning I've arrived from Kirlatal lone, they take extra care to make me feel welcome. Jessica invites me to ride with her to the market. As I'm load-ing my dingly with the grocery purchases, she and Telva insist I return for dinner with them that evening.

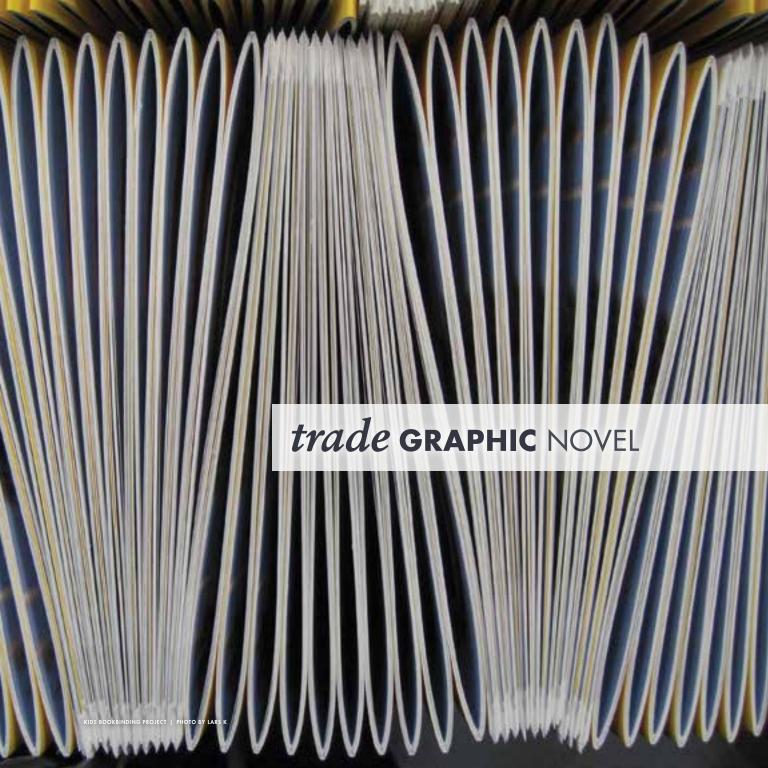


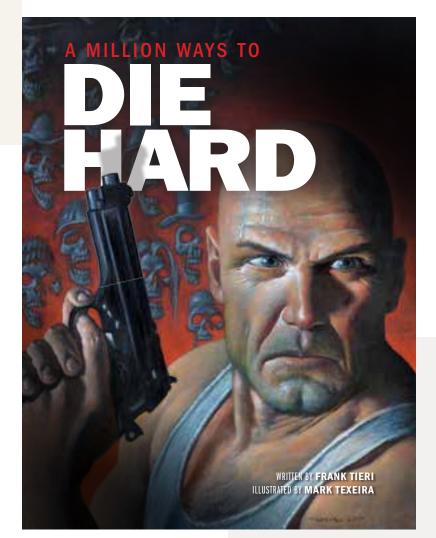


TRADE, TEXT DRIVEN

"I love the smell of book ink in the morning."

- UMBERTO ECO





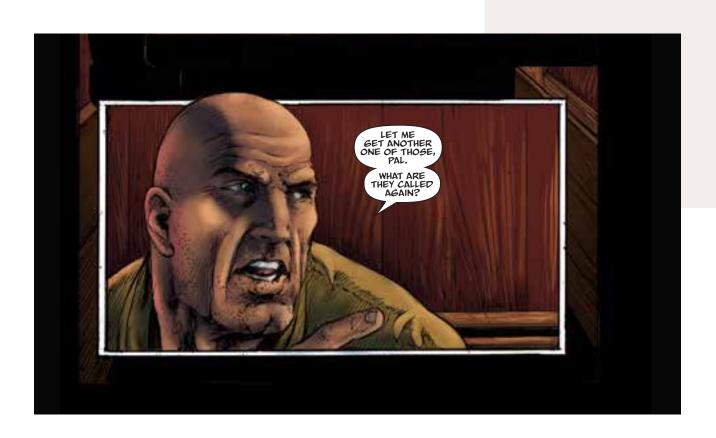
WINNER

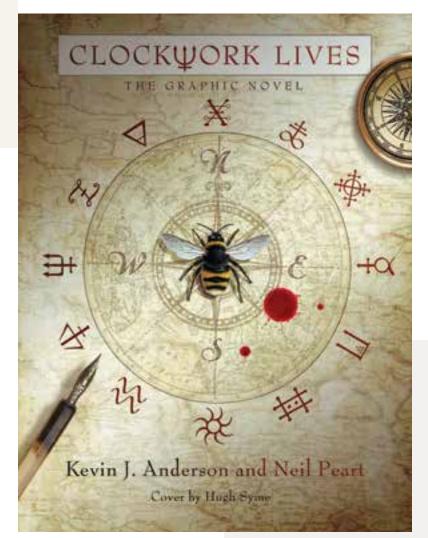
A Million Ways to Die Hard

Insight Editions

AUTHOR Frank Tieri
ILLUSTRATORS Mark Texeira and
Adrian Crossa
COVER DESIGNER Adrian Crossa
TEXT DESIGNER Mark Texeira
PRINTER Qualibre/Jostens
MATERIALS COVER: Smythe sewn
hardcover + spot gloss UV; INTERIOR:
100# House matte text stock

The spot gloss UV on the cover makes the design come alive. The skull heads on the endsheets set the tone for the story line.





AUTHORS Kevin J. Anderson and

Clockwork Lives

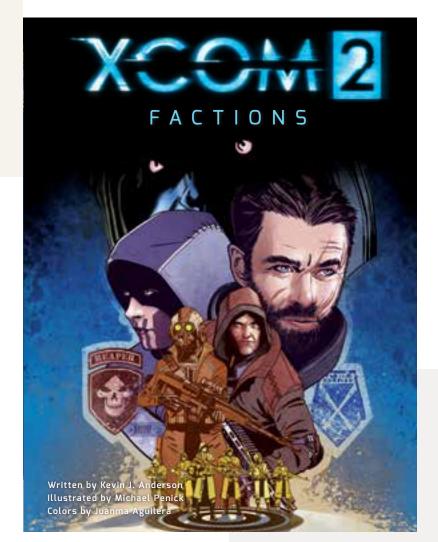
Insight Editions

Neil Peart; foreword by Matt Scannell (Vertical Horizon); afterword by Doane Perry (Jethro Tull) COVER DESIGNER Hugh Syme TEXT DESIGNER A Larger World Studios PRINTER RRD (China) MATERIALS None listed

This book will appeal to Rush fans, rock fans, music fans, comics fans, drum fans, Kevin J. Anderson fans, and Neil Peart fans. It also makes a literary connection to *The Canterbury Tales*.







XCOM 2: Factions

Insight Editions

AUTHOR Kevin J. Anderson
ILLUSTRATOR Michael Penick
COLORS Juanma Aguilera
PRINTER Qualibre/Jostens
MATERIALS COVER: 4c on 65# House
gloss + super matte film laminate +
spot gloss UV; INTERIOR: 100# House
matte text stock

Expanding upon the world of XCOM, this thrilling story is written by *New York Times* best-selling author Kevin J. Anderson. It introduces new characters and creatures into the world of XCOM in conjunction with 2K's DLC releases.

The spot gloss on the cover (front and back) is complemented by the heavy coverage, bleeds, and bright colors of the interior.

The book will appeal to XCOM fans, Kevin J. Anderson fans, comics fans, and video game fans.



"A children's story that can only be enjoyed by children is not a good children's story in the slightest."

- C.S. LEWIS

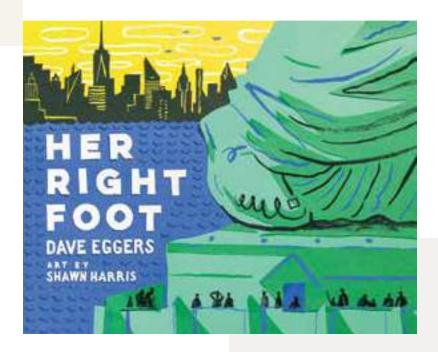


WINNER

Her Right Foot

Chronicle Books

AUTHOR Dave Eggers
ILLUSTRATOR Shawn Harris
COVER & TEXT DESIGNERS Shawn
Harris and Kristen Brogno
PRINTER Toppan Leefung Pte. Ltd.
MATERIALS None listed



The design of this inspiring and empowering title perfectly presents the fanciful cut-paper illustrations. The jacket tells a story, and the case displays the details from a carving on the tablet from the Statue of Liberty, featuring the date of the signing of the Declaration of Independence. The endpapers are colorful and vary from front to back, and the color throughout is vivid and engaging.

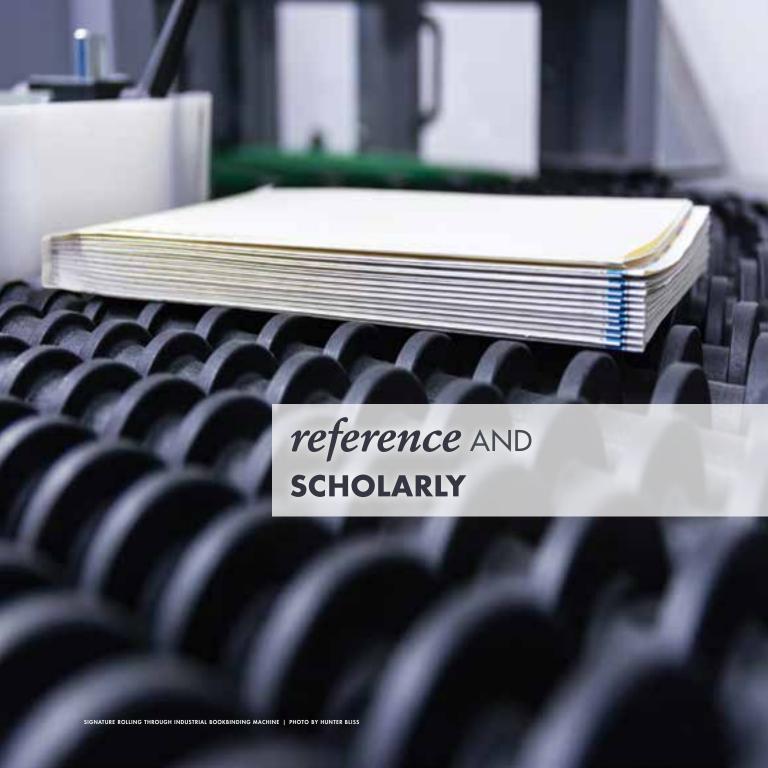






"Books cannot be killed by fire. People die, but books never die."

- PRESIDENT FRANKLIN D. ROOSEVELT

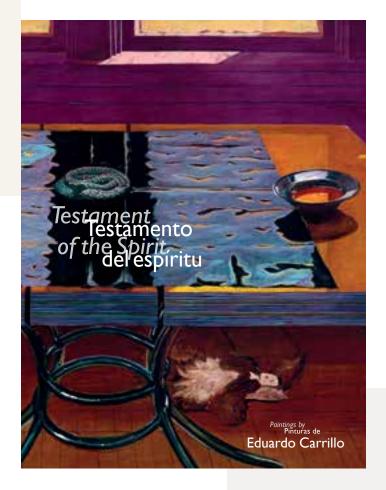


WINNER

Testament of the Spirit/ Testamento del Espíritu: Paintings by / Pinturas de Eduardo Carrillo

Crocker Art Museum

AUTHOR Susan Leask
COVER & TEXT DESIGNER
Nancy Koerner / Wilsted and Taylor
PRINTER RR Donnelley / Asia
MATERIALS None listed



Testamento del Espíritu is a catalog of a retrospective exhibition of the work of one artist, Eduardo Carrillo. One challenge for the designer was to present the bilingual Spanish/English text without privileging one language over the other: sometimes Spanish is on the right, sometimes English is on the right; sometimes Spanish is above, sometimes English is above. A tint is used to distinguish the language and make it easier for the reader to follow the text. The lively interwoven display typography reflects the interplay of the two languages.

The art director (Christine Taylor) and the color manager (Evan Winslow Smith) spent many hours at the *artista*'s home and at the museum, comparing the original art to color proofs and making notes and adjustments in order to closely reproduce in print the color of the original art.



Testament lestamento of the Spirit del espiritu Paintings by / Pinturas de Eduardo Carrillo

E Region Would

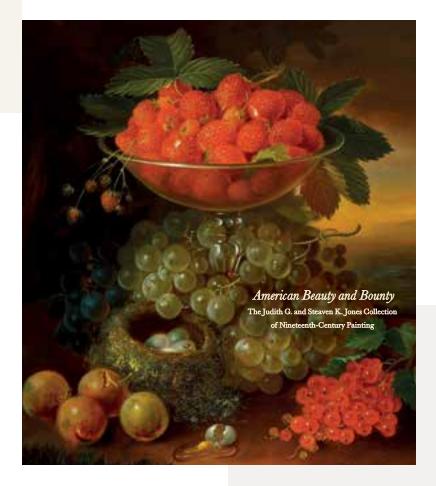
Los murales de Ángeles



American Beauty
and Bounty:
The Judith G. and Steaven
K. Jones Collection of
Nineteenth-Century
Painting

Crocker Art Museum

AUTHOR Not listed
ILLUSTRATORS Mark Texeira
and Adrian Crossa
COVER & TEXT DESIGNER
Nancy Koerner / Wilsted and Taylor
PRINTER RR Donnelley / Asia
MATERIALS None Listed



An exhibition catalog, *American Beauty and Bounty* gives equal weight to the art and to the text. The red binding cloth, which can be seen at the ends of the book jacket, echoes the red of the strawberries on the front of the book jacket and also the red of a woman's coat on the back, while the endpapers echo the fulvous brown edge of the jacket image that wraps to the inside of the cover. The book jacket has French folds top and bottom to resist tearing and give a touch of luxuriousness.

104



COLLECTING THE EAST IN THE WEST

 $Building\ Collections\ of\ Hudson\ River\ School\ Painting\ in\ California$

Bruce Robertson

JUST AS AMERICAN ART, like the nation is self, is relatively young, the collecting of at by being produced around them—quite literally in while in Europe art collections have been assembled since the endy sistement century. In the province and public collecting have evolved in this country private and public collecting have evolved in the state of the product of t



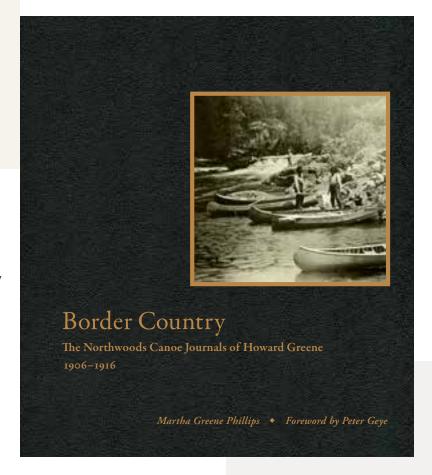




Border Country: The Northwoods Canoe Journals of Howard Greene, 1906–1916

University of Minnesota

AUTHOR Martha Greene Phillips; foreword by Peter Geye COVER & TEXT DESIGNER Nancy Koerner / Wilsted and Taylor PRINTER Friesens MATERIALS None listed



Border Country reproduces the journals of Howard Greene. In the decade before World War I, Greene and friends made several canoe trips into the northland wilderness of Wisconsin, Minnesota, Michigan, and Canada. Greene created a journal for each trip, illustrated with the large-format photographs he took during the trip, and gave one copy to each participant.

The design of the book is intended to evoke the original journals: the texture of the cover is similar to the texture of the leather bindings, and the book's endsheets are printed from a photograph of the original journal pages. The idea was to convey a sense of history that was meant to be taken seriously. In fact, what could have been just a regional history book has been reviewed by major newspapers nationwide.



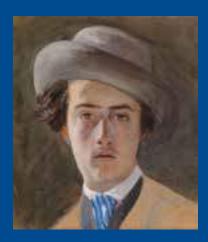






THE ST. CROIX RIVER TRIP

CONTEMPLATING CHARACTER



Portrait Drawings and Oil Sketches from Jacques-Louis David to Lucian Freud

HONORABLE MENTION

Contemplating Character:
Portrait Drawings
and Oil Sketches from
Jacques-Louis David
to Lucian Freud

Landau Traveling Exhibitions

AUTHORS Robert Flynn Johnson and Louise Siddons COVER & TEXT DESIGNER Yvonne Tsang/Wilsted and Taylor PRINTER QuinnEssentials/Regal Printing MATERIALS 157 gsm China Gold East matte art paper

Contemplating Character accompanies a traveling exhibition of portraits.

The charge to the designer was to reproduce all of the 160 works in the show, together with essays and text for each work, without crowding, in 172 pages. The elegant and lovely typographic design suggests the scholarly and serious intent of the book while leaving room for the author's wit and lively quotations. The designer worked closely with the author on the choreography of the images so that images seen together almost speak to each other.



84
Lucian Freud (English, b. Germany, 1922-2011)
The Artist's Daughter Annie Freud, ca. 1986
Graphite on white wore paper
12 × 9 cm (48 × 3½ in.)
Provenance: The artist James Kickman, London

Procuracy: The articly new Kirkmer, Lendon
Learin Frend of them had he riddhere to pase for hum,
possibly as a way of interacting with them in his othgrowth pass as way of interacting with them in his othpossible pass and passion of the passi

85
Marthu Miller (American, b. 1954)
The Arthu's Daughter Lisheth and Knitlyn, 1987
Patel on ivory hid paper
75 x 5.7 cm (2915 x 2018 in.)
Signed lower left
Provenance: The artist

Possumor: The arist
Mushth Millip has necepted a long, distinguished career
as a settle and teachers while also being a multier of the reliableton and agreements or from Rend in Potland, Milling has shown as he subject matter
than the state of the state of the state of the reliableton of the state of the reliableton of the reliableton of the reliableton of the reliableton of the reliable to the state of the reliable to the r



"Like Chekhov, I am a collector of souls. . . . If I hadn't been an artist, I could have been a psychiatrist." -Alice Neel

DRAMA AND IMAGINATION

Art has always contained forms and imagination, but during the sex of Remotinism that commoned if the end of the eighturth centre, which was a pearly missions. But want at an interne experienced as an a great missions. But want at all the times experienced internet experienced internet experienced internet experienced internet experience and the product of the contract of the experience and the product of the experience and of experience and the product of the experience and of entire terms experience and the product of the experience and the experience are always and the experience and the experience are always are always and the experience are always are always and always are always and always are always are always and always are always are always are always are always are always are always



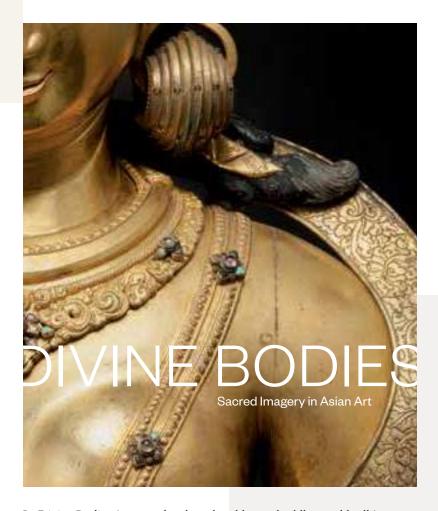




Divine Bodies: Sacred Imagery in Asian Art

Asian Art Museum Chong-Moon Lee Center

AUTHORS Qamar Adamjee and Jeffrey Durham COVER & TEXT DESIGNER Connie Hwang Design PRINTER Fong Brothers MATERIALS None listed



In *Divine Bodies*, images of gods and goddesses, buddhas and bodhisattvas, humans and deities invite us to ponder the power of transformation, the possibility of transcendence, and the relationship of the body to the cosmos.



EFFREY DURHAM

The Human Body Organizes Physical Experience

The body is the fundamental apparatus through which human assumess organizes susprisons. This remains true whether the body is considered liberarily, as the physical substratum of an organize being, or metaphorically, as a coordinated unity of orderives disputation parts as body of result trues (corpus), a body of follows desidere (corpus) or a body of commencial contact (corpus), a body of follows obtained to be believe the members of such bodies become discontent on coordinated contributly dissolves, and the merel's is assimilated.

the result is again a loofy (corpus).

Our analy reactors were very result concerned with this last seport of bodily existence, Indeed, some of the most anxient human intermets result a clear interfit foolitable the contributy of consciousness beyond the limits of the physical body and the world it ordinary inhables. The means, used across an immense span of species and from, we although intermets with rate of other—a symbolical realing of blood, the advances of common in which it was fought possible to species and from, we are through interments with rate other—a symbolical realing of blood, the advances of common in which it was fought possible to symbolically give life to that which was apparently not fiving and that for a being to be "lab" without a functioning physical substratum. For one solchost or faligins, our honocoprosal persons may well have been the source for many mythic figures we today recogniture as definitions.

Ancient Artistic Rodies Annear in the "Divine" World

Along with bould and the appoint or with Goldon of the body, the genesia of human symbols and they concided with a complementary artistic enterprise an effort to articulate the structure, dynamics, and own readers of the worth that the deceasate might be demand or inhabit. This effort appoints in the abundant fray width of reversible particular and present in the abundant fray width of reversible particular can design and they the head of the waste of the abundant and the information (in the second point under the head of the world quite learning his can informative!) In these cases, we affirm that on a finest particular that the second of the Prince Prince second visions to — and purphase world in these cases, we affect that the world particular of the abundant of the second of the Prince Prince Second visions to — and purphase world in details when the larger dissolve upon their deceases. In floation, one prevailing interpretation of the case environment marinals that this case reads by and for sharmed so that they might travel into the "larger of the abundant protection of the deceases" before a proposed of control of the dead," that place is inhabited preventioned by their protection proposed of the other proposed or protection of the protection of the case environment of proposed and protection of the dead." That place is inhabited preventioned by their protection of the dead of the dead," that place is inhabited protections of the protection of the dead of the dead, "that place is inhabited preventioned by their protection of the protection of the dead of the dead," that place is inhabited to the protection of the dead of the dead, "that place is inhabited to the protection of the protection of the protection of the dead of the dead," that place is inhabited to the protection of the protection

TANTRIO SELF-PORTRAIT
IN JAIPUR SERIES, 2000-2003



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THE BUDDHIST DEITY RAGARAJ (AIZEN)





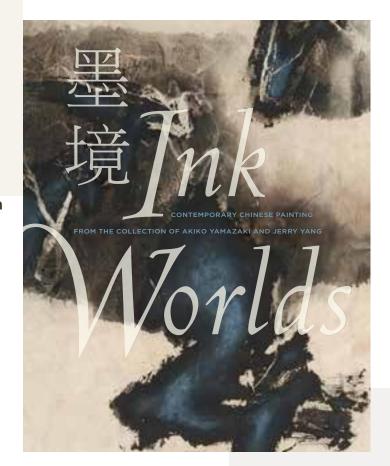
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Ink Worlds:
Contemporary Chinese
Painting from the Collection
of Akiko Yamazaki and
Jerry Yang

Iris and B. Gerald Cantor Center for Visual Arts and Stanford University Press

AUTHORS Richard Vinograd and
Ellen Huang
COVER & TEXT DESIGNER
Nancy Koerner / Wilsted and Taylor
PRINTER Friesens
MATERIALS None listed



The design of *Ink Worlds*, a scholarly book intended to accompany an art exhibition and to document a collection, gives equal weight to the reproduction of the art and to the text.

The works in this exhibition are primarily ink on paper. How to hold the subtle shades of grey ink in four-color process? How to represent grey ink on gold leaf (pages 30–31)? How to represent shiny black ink on dull black ink, without reflections (page 57)? The curator (Ellen Huang), the art director (Christine Taylor), and the color manager (Evan Winslow Smith) spent many hours in the catacombs of the Cantor Center for Visual Arts comparing color proofs to the actual art, making notes, and discussing how to match the art when producing the printed book. Kudos to Evan Winslow Smith, who made the color adjustments in the digital files and supervised the printing, and to the book printer, Friesens.



墨境 Ink Worlds

Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang

山崎朗子楊致遠藏當代水墨畫

Richard Vinograd • Ellen Huang

Michael Knight Yanzhi Wang

Likun Yang Yechen Zhao

IRIS & B. GERALD CANTOR CENTER FOR VISUAL ARTS

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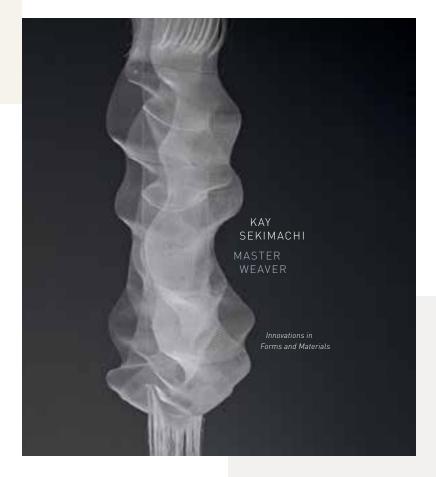
Process Matters

113

Kay Sekimachi, Master Weaver: Innovations in Forms and Materials

Fresno Art Museum

AUTHOR Not listed
COVER & TEXT DESIGNER
Michael Starkman / Wilsted and Taylor
PRINTER AMP, Dublin, California
MATERIALS None listed



The design of *Kay Sekimachi: Master Weaver* is intended to evoke some aspects of the artist's simple, clean, straightforward, and profoundly serene art. The front cover is printed in black and white with the font DIN (known for its "legibility and uncomplicated, unadorned design") used for the title. There is ample white space on the interior pages, with great respect given to each work. The size of the reproductions allows a sense of the texture of the pieces.



Thinking Through Thread

MIJA RIEDEL

To be a good weaver, you have to feel like a thread.

RAY SEKIMACHI not only understands what it is to feel like a thread, she has sculpted thread into previously unimagined forms. She has wowen closes, tringles, oxia, cones, and globes, and her monofilment sculptures exhibit levels of complexity associated with mathematical formulas. Selimachis thread has transformed inself from lines to faiting line to Danish cord to FiberFlex. It has found impairation in fishing nex, himonoch, over, lace, Paul Key. Agnos Martin, and Anni Albers. Recognized by a custon of the Sestimonia of the Se

Agnes Martin, and Amit Albers. Recognized by a curator of the Smithonian's Renwick Gallery as a prioneer in ensurering fiber as a medium of artistic expression," Schimachi has helped to redefine the very concept of thread and what it can do. Born in Berkeley in 1926, Schimachi had a difficult early life: her only brother dated of dynemery during a family trip to Japan when she was three years old, and her father, Takao, died in Berkeley been Schimachi was ten. Her mother, Wakari, was left to support three daughten by cleaning houses for fifty cents an hour. It was Wakari who, indirectly, planted the desi in Schimachi's mind that textiles were more than mere fabric. Once a year, Wakari unfolded her kinnoss and olis (safes)—the only objects of value the finnily possessed—from a lidded basket in order to let them breathe.

13



MASTER WEAVER

Innovations in Forms and Materials

Mija Riedel

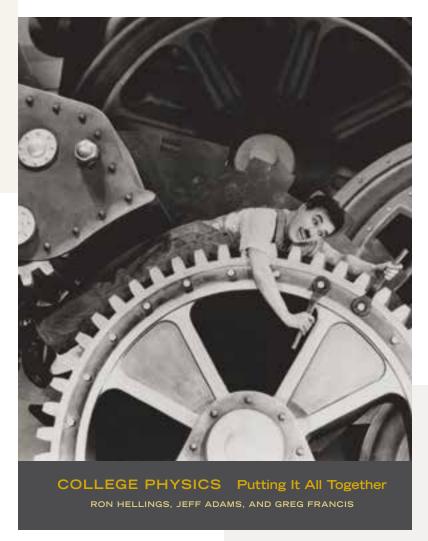
Chronology by Signe Mayfield



"Where is human nature so weak as in the bookstore?"

- HENRY WARD BEECHER





WINNER

College Physics: Putting It All Together

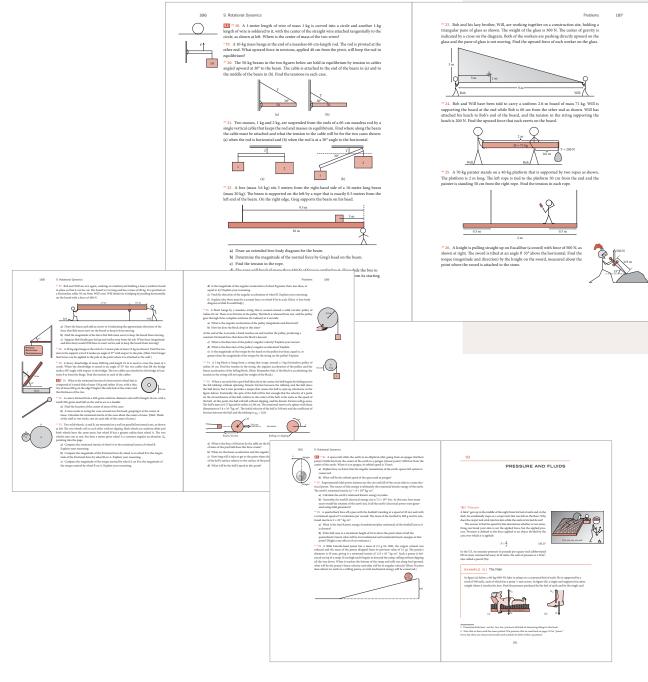
University Science Books

AUTHORS Ronald Hellings,
Jeff Adams, and Greg Francis
COVER & TEXT DESIGNER
Yvonne Tsang / Wilsted and Taylor
PRINTER Edwards Brothers Malloy
MATERIALS None listed

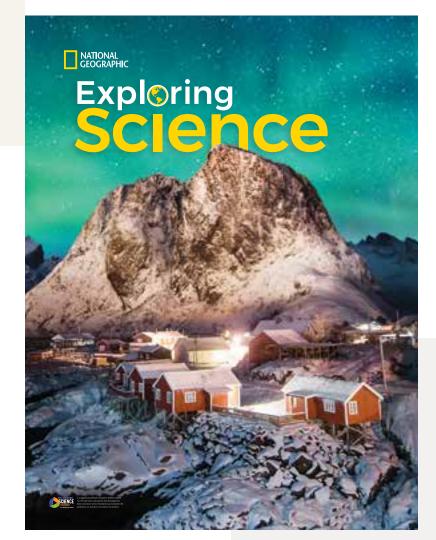
While some textbooks are designed with photographs and colored blocks on every page, the intent of this design is to present dense material in a typographically elegant and straightforward manner. To keep the cost reasonable, only one color, in addition to black, is used throughout the text. A brief table of contents gives an overview of the main topics and is followed by a more detailed, four-page table of contents. The cover image is intended to give a humorous slant on the subtitle *Putting It All Together*.

The colors chosen for the cover are harmonious with the curry endsheets.

118



119



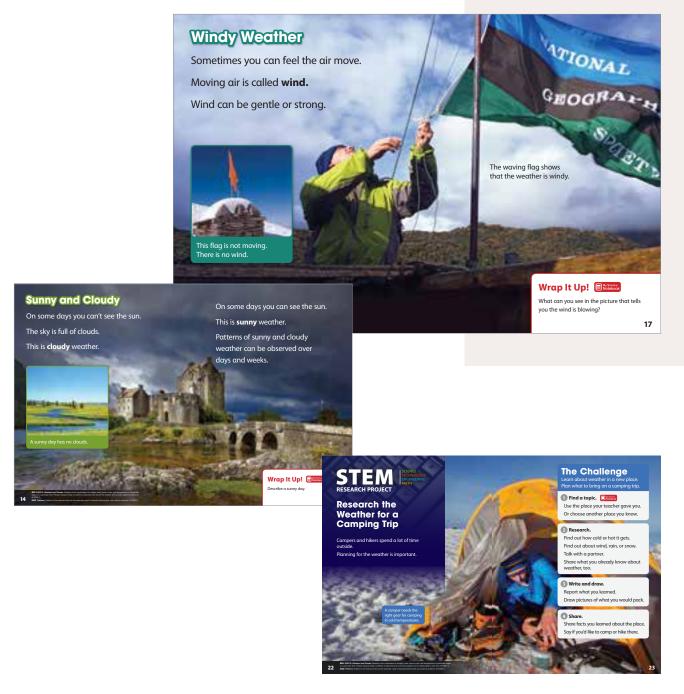
SPECIAL MENTION

Exploring Science, Grade K Earth

National Geographic Learning / Cengage

AUTHOR Not listed
COVER DESIGNER Katie Slovick
TEXT DESIGNER Brian Nehlsen
PRINTER Quad Graphics
MATERIALS COVER: 4c on 15 pt. C25 +
layflat gloss laminate; TEXT: Somerset
Matte

National Geographic content and features provide real-world examples and content for an overall rich experience.





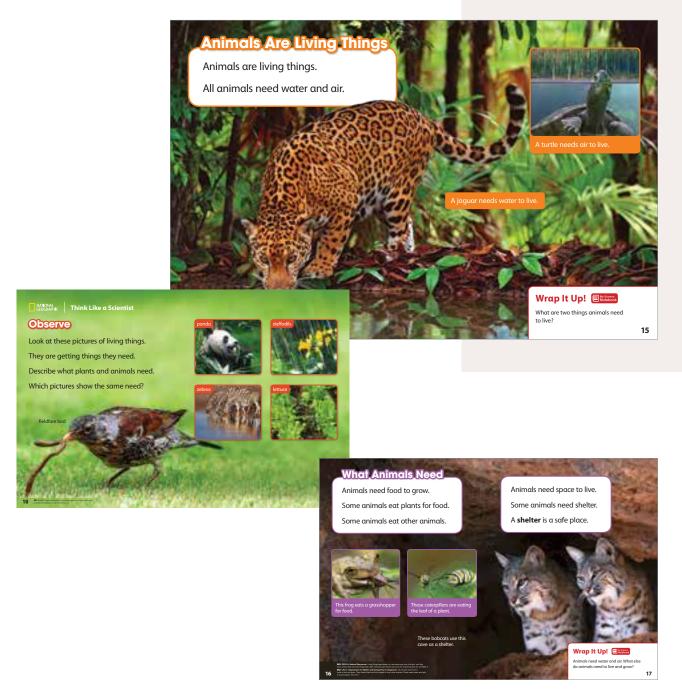
SPECIAL MENTION

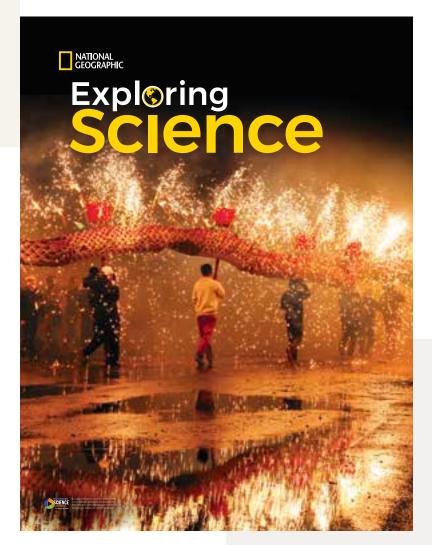
Exploring Science, Grade K Life

National Geographic Learning / Cengage

AUTHOR Not listed
COVER DESIGNER Katie Slovick
TEXT DESIGNER Brian Nehlsen
PRINTER Quad Graphics
MATERIALS COVER: 4c on 15 pt. C25 +
layflat gloss laminate; TEXT: Somerset
Matte

National Geographic content and features provide real-world examples and content for an overall rich experience.





SPECIAL MENTION

Exploring Science, Grade K Physical

National Geographic Learning / Cengage

AUTHOR Not listed
COVER DESIGNER Katie Slovick
TEXT DESIGNER Brian Nehlsen
PRINTER Quad Graphics
MATERIALS COVER: 4c on 15 pt. C25 +
layflat gloss laminate; TEXT: Somerset
Matte

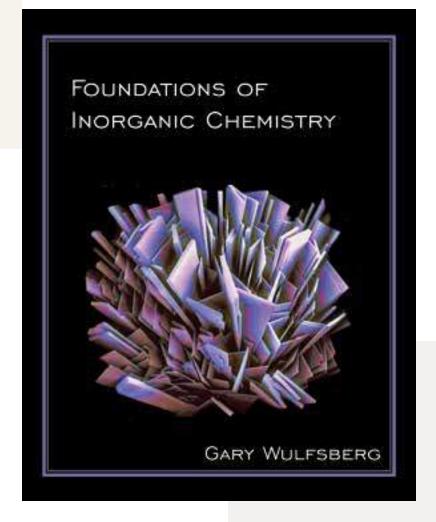
National Geographic content and features provide real-world examples and content for an overall rich experience.



Foundations of Inorganic Chemistry

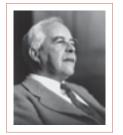
University Science Books

AUTHORS Gary Wulfsberg and Laurel Muller COVER DESIGNER Genette Itoko McGrew TEXT DESIGNER Yvonne Tsang/ Wilsted and Taylor PRINTER Bang Printing MATERIALS None listed



Even though the technical nature of the subject required many illustrations, graphs, formulas, and molecular models, the intent of this design was to present the dense material in a typographically straightforward but elegant manner. To keep the cost reasonable, only one color, in addition to black, was used throughout the text.

A brief table of contents gives an overview of the main topics and is followed by a more detailed, nine-page table of contents.



GLIBERT NEWTON LEWIS (1875–1948) was born in Woymouth, Massachusetts He received a barbeler's depres (1889), a matter's despec (1889), and a declared (1899), and the despec (1899), and a doctoreds (1899), all in chemistry and all series despec (1899), and a doctored (1899), and in chemistry and since of Harvard University. He dissertation was on the electrochemistry of accordance of Withelm Ostewald and Wather Hernaria Germany, three man an instructor at Harvard, underly ser in the Philippines as series as an instructor at Harvard, underly ser in the Philippines as a factor of the Company of the Com

the creat of one statem ofhild overlaps with the trough of the other, resulting its di-structive interference and loss of serve amplitude in the destinible region between the stated. The decirators must then spend must of their time beyond the sucid and on so serve to attract the nuclei together. The mutual oppositions of the life-charged must are not outcome, and a repulsion or architecting interaction results, as in Figure 2. Consider two atoms in a diatomic molecule, using the two orbitals specified. (In every case x is the vertical axis and z is the horizontal axis.) Draw the orbitals and fill in the sizes of the lobes

















CHAPTER 3

Polyatomic Ions

Their Structures and Acid-Base Properties

Overview of the Chapter

Here in Chapter 3, we focus on the structures and acid-base chemistry of poly-Here in Chapter 3, we focus on the structures and acid-base chemistry of polynomic-nium and complexes, with special emphasis on the own anions. In this book we see periodic trends and their applications. Where is the periodicity among the structures and basicities of one annione In Group 15%, for example, intellic (NO), is nonbasic (neutral), while phosphate (NO). Yhas a different structure and basicity: There is per-riodicity behind the structures and chapter of own notines. Section 3.5 and in their nonenclature (Section 3.9), too. These two anions are categorized into familiar basic-ity classes in Section 3.6. In Section 3.9 we draw together information on the acidly of cattoms from Chapter 2 and basicity of own anions and their protonated forms, and contravel predominance diagrams for demoteral in specified admission states in water. Germ that is found for that element in water at a specified pH-for example, corre-sponding to a partition or polluted natural values or the body, in Chapter 4 we begin applying these concepts to the patterns of subshifty of salts of own anions which are very different for phosphate and nitrates, by extend upon the results of these patterns. Phosphates, carbonates, and silicates are found in important minerals in Earth's crust.

3.1. Drawing Lewis Structures (Review); Homopolyatomic Ions

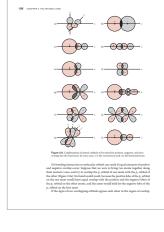
OVERVIEW. The formulas of polyatomic ions such as the homopolyatomic ions of Section 3.1A are often enclosed in parentheses to distinguish them from monatomic ions. This is not the usual practice when only one polyatomic ion is present, so their presence or absence must be deduced using the principles of Sec-tion 1.4. You may practice this concept by trying Exercises 3.1–3.5. The Lewis structure of a molecule or polyatomic ion shows an arrangement of bonding

mbic Attractions and Lattice Energies

 $E_{motion} = \frac{138,900 \text{ Z.Z.}}{d} \text{ kg mol}^{-1}$

Constants in Equation 4.2

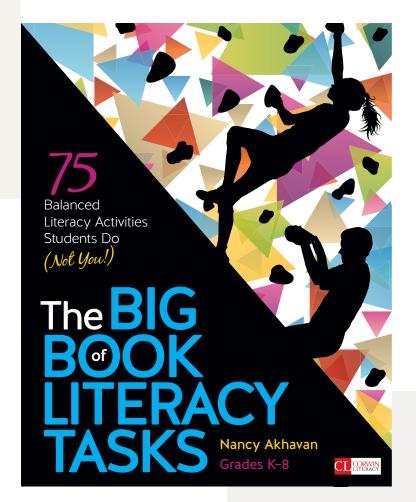
This equation includes certain constants model to give the answers in Stantise is the charge on the slecture, $1.02 \times 9^{20} = C_{\rm c}(conkmidt_{\rm R})$ is. A simplicity starting to that the result will be expressed per mile of sinci compounding and $c_{\rm R}$ in the disloctivit constant (permittivity) of a vacuum, $8.554 \times 10^{10} \times 10^{10}$ cm 1 . We prefer however, to use pre instead of Stantise of length (m), and to have our answer in [4] molt*, not in [mol*].



The Big Book of Literacy
Tasks, Grades K–8:
75 Balanced Literacy
Activites Students Do
(Not You!)

Corwin Literacy

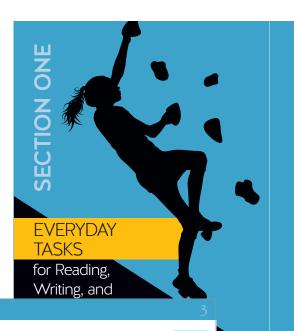
AUTHOR Nancy Akhavan
COVER & TEXT DESIGNER Janet Kiesel
PRINTER Bang Printing
MATERIALS COVER: 10 pt. CS + scufffree matte laminate + spot gloss UV;
TEXT: 4/4 on 60# text stock



The Big Book of Literacy Tasks is author Nancy Akhavan's instructional plan designed to yield independent effort and engagement. Organized into seventy-five two-page tasks, the book moves gradually from an "I do" teacher phase to a "you do" student phase.

The colorful cover design uses a rock-climbing-wall motif to suggest the scaffolding nature of the content. Use of matte lamination and spot gloss helps to emphasize the design elements and lends a high-end feel to the reader.

On the interior, the designer used elements and colors from the cover to organize the content into three easy-to-find sections. Each task is organized into a two-page spread with tips, tricks, and examples for teachers to use in their own classrooms.



etting students to do the doing each and every day is part of us practicing what Anne Lamott (see Introduction, page If encouraged us to do relaces. When we relaces. When we relaces. When we relaces to students independent work sooner, with us there to coach, they learn more in the end. Remember that Anne Lamott said that with, our "over acrie helping," we can fail find a pattern of doing just the happy side of correct (Jaunez, 2010), We don't need to control due students. We need to control the sea pilo the work, the development of the skill, and the scall foliolis we provide work, the development of the skill, and the scall foliolis we provide.

work, the development of the skill, and the scalifolds we provide. The tasks in this scann are designed for they use. You obviously don't need to use all of them every day! You pick and choose based on your student needs, your current unif a study, or the topic in your reading program. In the tasks that follow, you will see a variety of tasks that boil different skills. You can choose which task to engage in with your students based on the skill the task on the left and describes the skill on the right. So you can choose which task to engage in with you students based on the skill of the right. So you can choose which task to engage in every to write the skill on the right. So you can choose which task as engage in with you address based on the skill on the right. So you can choose which task as engage in with you address based on the skill with the skill on the right. So you can choose which task as engage in with you address based on the skill with the skill which is skill with the skill with

The Everyday Tasks help develop stamina in thinking, speaking, listening, reading, and writing. The task inventory will show you which tasks develop which skills and how the tasks transfer to independence, so you can easily choose tasks that align to your objectives.

The Everyday Tasks are tasks that require less time commitment than the tasks in the Weekly Tasks section or the Sometimes Tasks section. The Everyday Tasks can easily fit into your daily plans, if you are using a published reading curriculum, or can enhance your units of study, if you are working in reading and writing workshops. If you are implementing Balanced Literacy, the tasks can provide structure for the shared reading, independent reading, shared and guided writing, and independent writing.

Section One: Everyday Tasks for Reading, Writing, and Thinking A 7

Journal Writing After Reading



Your Instructional Playbook





Watch Fors and Work Arounds

When you first introduce writing about reading or journal writing during independent reading time, students might be unsure how to jump in and do this on their own. They

Magger

THE GOOD, THE BAD, AND THE UGLY

The Good	
What I Planned to Do	What I Actually Did
Higher-Order Thinking Skills- Analyze	Higher-Order Thinking Skills- Comprehension
Have students work in groups of four, discuss, choose, and record the strongest theme in the first four chapters of a noise. They would write their externess of the theme on a charp paper, add their evaluation about the chergit of the theme, and add two supporting decirs about the theme.	Students worked in groups of four but only discussed how the theme emerged in the first two chapters. Studen used reading notebooks to write a chapter currency and the to write one sentence to describe the emerging theme.
My Thinking About	the Lesson in Action
This V	Vas Ok.
While I wanted the students to discuss the emergence of or twine together throughout the novel, they got confused abo better for them so just identify a theme and then describe it.	ut which details related to which theme. I realized it would I other than evaluate the theme with supporting details. I ma

"Books are a uniquely portable magic."

- STEPHEN KING IN ON WRITING



WINNER

Champagne: The Essential Guide to the Wines, Producers, and Terroir of the Iconic Region

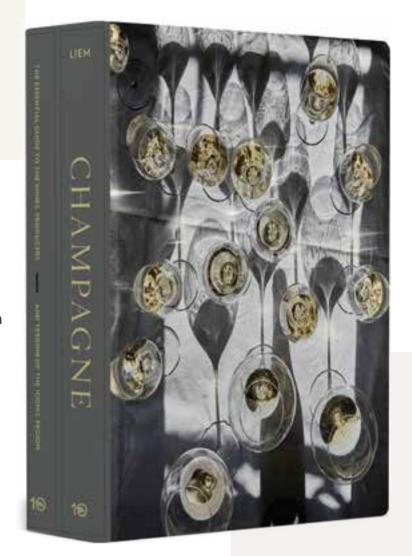
Ten Speed Press

AUTHOR Peter Liem

COVER & TEXT DESIGNER

Angelina Cheney
PRINTER C & C Offset Printing
Company Ltd.

MATERIALS SLIPCASE WITH PULL-OUT
DRAWER: 5c + gold foil; MAPS: 4c on
100 gsm Woodfree; COVER: 5c on 128
gsm gloss art + matte laminate + foil;
INTERIOR: 128 gsm Neo Matte Art



From the expert behind the top-rated resource Champagne Guide.net comes this groundbreaking guide to the modern wines of Champagne. This luxurious box set also includes a complete set of seven vintage vineyard maps, by Louis Larmat, which beautifully document the region's terroirs.



GRAPE VARIETIES OF CHAMPAGNE

Champagne is dominated by three grace varieties. Prior to rior accounts for 38 percent of the total viseyand area pinot meurine—or simply meurine, as it's referred to in the region—represents roughly 32 percent, and chandromary makes up the bolinace. Conventionally, it's said that pinot nor gives structure to a champagne blend, chandromary provides insesse, and meurine adds fruitiens.

These there gropes are actually not the only varieties allowed in the appellation today. In fact, there are server. The letter of the low down up in 1019 and omended in 1927 says. The only gropes to be used in the molting of champages are those which come from the following up interests: the diverse invarience of Price. Advance, and Ptet Meelan, "I Here, prior reductes not only prior not oral and prior amounts but also prior blance, prior a prior for all control and an activation of the foresters on Champages, and of chambages, which is the law set of the colled "prior blance characteristics" or "prior to branch only in Stays when prior blance characteristics" in prior to branch only in Stays when the set of champages is that planting the set of the set of the set of Champages is that planting the set of prior the set of Champages is that planting the set of prior the set of plantings.

THREE PRIMARY VARIETIES

PRIOT NOIRs are of the most terroir-expressive group crierties in the world. In the Champpone region, its character changes demancially, allowally in typically demonstrates at high and a containment of the prior of montainers and a consequence, there are varieties and expressive containment of the prior of containment of

MEUNEE (doe colled poter musical denies its owns from the downly which fairs on the lones that to lost like or dating of flow (mensive most in "filled" in French I). It was first mentioned by rame in the late seventeenth century, when it was does known as mouthor account? On deliver settled of Longagone well before that under other names. In its modern from the med variety is moderately vigorous, with higher yields then piect not in theirs in places that prince to mist their prince that it there is places that prince to all thought per lones do you on the cooler slopes of the Valled de la Marrie as well as in the Petite Montagne, a growing ones within the Montagne de Barrie Meurine buds lates outding pring frosts, or did its generally more resistant to cold weather than prince ton't or chardonovy. When made with measire or fullation and more problemen young the measure of the vallet and which is the problemen of the vallet probl

DLD SOILS, NEW FARMING T



WHITE GRAPES, WHITE SOILS: THE CÔTE DES BLANCS

On a long excapement that forms the cantern odge of a lineatone-capped plasma, the Cito do the Blance struckes used for figuring for a long at I amile (20 kildenesses This deeps is highly ended, exposing the bediend, of Centacous child below and it crusas is kild conditions for greating chardsomay. More importantly, it results in chardsomay of a highly specific characters, with a necy ackide ensurement and an intensity children internality.

The name Côte des Blancs might indicate the white grape that thrives here, but it could also refer to the used calcumous soils. The chills have it reconstruelly reserve

CÔTE DES BLANCS AT A GLANCE

* Number of villages: 11

* Veryord onex 7,765 acres (3,142 hectores)

* Crope varieties: 98% chardonnoy 2% pinot noir

* Known for An exceptionally pure bedeck of challs, author to conduct with sustained and sustained.

and ofsentines you can see chanks of whitchalk on the guesard when wellitely througthe vineyands. The rops of the hillide are crowned with thick force, with the snepsportions of the slope just below that, and because of the higher chay consent in this upper sector and the potentially wenter conditions from force grings, this is randy

shandsoc of chalk and little upond, is also not kind because the vises are often everly productive. But the midsection of the dope—to between these two extreme—that is basens as the cowe de series (the bears of the series), and it's here where the bear chardsorany grows.

There's a signature depute and finesse that is the hallmark of Cite des Blance chardennay, and that distinguishes its wines from chardennay-based champagnes of other areas, such as the Moreagne de Reims or Vallés de la Marse. Many well-known

CHARGER VIII

PRODUCERS OF CHAMPAGNE

makining, and olichimutes, constitutes in the distinction of this region of the channels of the suppose the resurge face enemy face teaming a new law like that is all gar of the layering, the resurge face teaming has basingle as more dimen permits, with heid production for the channels of the channel channels of the channels of the channel channels of the channel channels of the channels of the channel channels of the channel channels of the channels of the channel channels of the channel channels of the channels of the

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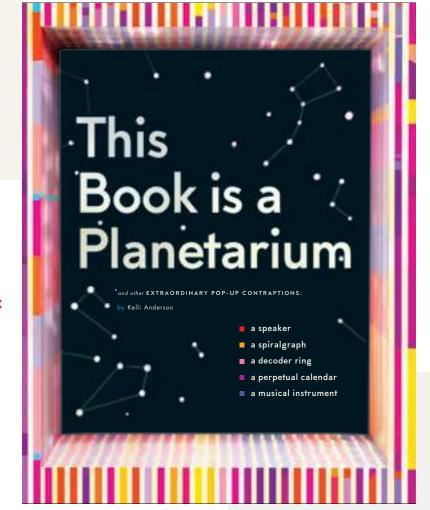




Vincent o

133

THE VILLAGES OF THE CÔTE DES BLANCS

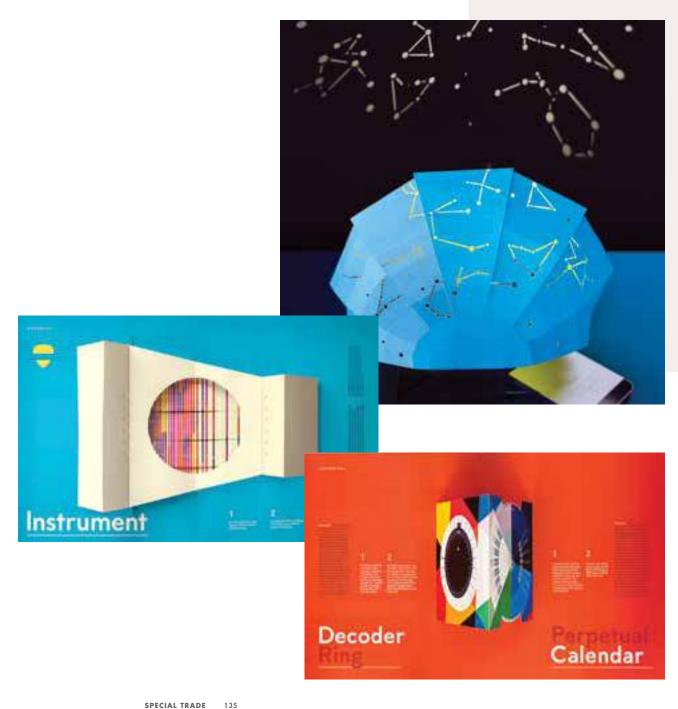


This Book is a Planetarium: and Other Extraordinary Pop-up Contraptions

Chronicle Books

AUTHOR Kelli Anderson
COVER & TEXT DESIGNER
Kelli Anderson
PRINTER Toppan Excel (Hong Kong)
Company Limited
MATERIALS None listed

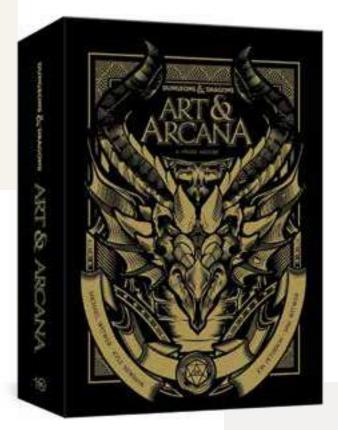
Defying every expectation of what a book can be, this pop-up extravaganza transforms into six fully functional tools: a real working planetarium projecting the constellations, a musical instrument complete with strings for strumming, a geometric drawing generator, an infinite calendar, a message decoder, and a speaker that amplifies sound. The paper engineering in the book is much more than just some basic pop-ups. Pop-ups are made out of strong paper that locks everything in its place when you open up a spread. The book is a fun mix of materials and smart solutions combined with clever engineering, and creates a satisfying experience for the reader.



Dungeons & Dragons: Art & Arcana

Ten Speed Press

AUTHORS Michael Witwer and
Kyle Newman
COVER DESIGNER Hydro 74
TEXT DESIGNER Lizzie Allen
PRINTER C & C Offset Printing
Company Ltd.
MATERIALS BOOK & CLAMSHELL
COVER: 128 gsm gloss art + soft touch
laminate + foil; TEXT: 128 gsm Gold
Sun Matte Art



From one of the most iconic game brands in the world, this official Dungeons & Dragons illustrated history provides an unprecedented look at the visual evolution of the brand, showing its continued influence on the worlds of pop culture and fantasy. Inside the book, you'll find more than seven hundred pieces of artwork from editions of the core role-playing books, supplements, and adventures; the Forgotten Realms and Dragonlance novels; decades of *Dragon* and *Dungeon* magazines; and classic advertisements and merchandise; plus never-before-seen concept sketches, large-format canvases, rare photographs, one-of-a-kind drafts, and more from the now-famous designers and artists associated with Dungeons & Dragons. Additionally, this special-edition package includes re-creations of classic Dungeons & Dragons artwork ready for framing, as well as a pamphlet-sized, unpublished original version of the game's most infamous adventure module and death trap, Tomb of Horrors, written by Dungeons & Dragons cocreator Gary Gygax himself.





A MEDIA PLATFORM

We not not not reversely and an advantage of the second secon



"That's the thing about books. They let you travel without moving your feet."

- JHUMPA LAHIRI IN THE NAMESAKE





WINNER

2019 Geographic Expeditions Catalog

Geographic Expeditions

AUTHOR Not listed
COVER & TEXT DESIGNER
Nancy Koerner / Wilsted and Taylor
PRINTER Overseas Printing
Corporation
MATERIALS COVER: 200 gsm FSC SUN
matte art paper; TEXT: 100 gsm FSC
UPM Finesse matte art paper

Geographic Expeditions leads expeditions to unusual and remote places. The charge to the designer of the *Geographic Exhibitions 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 crafts its expeditions.

The inside of the 2019 Geographic Exhibitions Catalog is typographically restrained and harmonious throughout. GeoEx folk, the art director, and the designer reviewed several thousand photographs to find four hundred or so that would fit with the planned trips. The maps were specifically drawn for this publication by Evan Winslow Smith.

140



GeoEx Safaris

Since 1996, we have been performing our salins craft.

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Deep Expertise, One-of-a-Kind Trips

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trip of our lives. Not a thing went wrong, which is quite a feat in a 23-day trip! It was such a luxury to not have to worry about anything.



BIG FLAVORS FROM TINY BOWLS

A TASTE OF INDIA



Sri Lanka Explorer

Sri Lanka



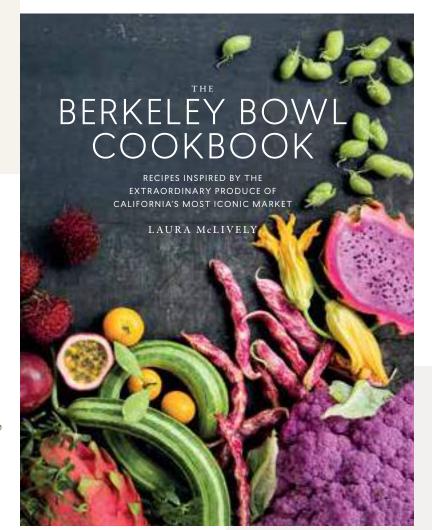


Asia

Southeast

"What a miracle it is that out of these small, flat, rigid squares of paper unfolds world after world after world, worlds that sing to you, comfort and quiet or excite you. Books help us understand who we are and how we are to behave. They show us what community and friendship mean; they show us how to live and die."





WINNER

The Berkeley Bowl Cookbook

Parallax Press

AUTHORS Laura McLively
and Erin Scott

COVER & TEXT DESIGNER Debbie Berne
PRINTER Print Plus
MATERIALS CASE: 128 gsm Neo gloss
art paper (FSC); ENDSHEETS: 140 gsm
Golden Sun Woodfree paper (FSC);
TEXT: 157 gsm Golden Sun matte art

paper (FSC)

The Berkeley Bowl Cookbook is a labor of love from Parallax to our readers. Our goal was to reach curious vegetarians and omnivores, particularly those in the San Francisco Bay Area, who have avoided exotic fruits and vegetables because they have no idea how to prepare them. Using as its backdrop the iconic Bay Area grocery store Berkeley Bowl and its produce, designer Debbie Berne and food stylist Lillian Kang have created beautiful scenes in an accessible book that readers can cherish.





Prickly Pear Sorbet



Eleven Madison Park: The Next Chapter

Ten Speed Press

AUTHORS Daniel Humm
and Will Guidara
COVER & TEXT DESIGNER be-poles
PRINTER Legatoria Editoriale Giovanni
Olivotto S.p.A.

MATERIALS COVER: 128 gsm matte art + Soft-Touch matte laminate; TEXT: 140 gsm Tintoretto Gesso & 150 gsm Magno matte

From New York's Michelin 3-star restaurant Eleven Madison Park comes a deluxe, signed, two-volume collection of more than one hundred stories and watercolors (vol. 1) and more than one hundred recipes and food photographs (vol. 2) to celebrate chef Daniel Humm and restaurateur Will Guidara's transformation of the restaurant into one of the world's top dining destinations. The book's slipcase is on Assuan grey cloth with silver foil. Colored-pencil drawings in stories and watercolors are by Daniel Humm.

DUCK HONEY GLAZED WITH APRICOT AND FENNEL

CITRUS GASTRIQUE

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FENNEL TENDRILS

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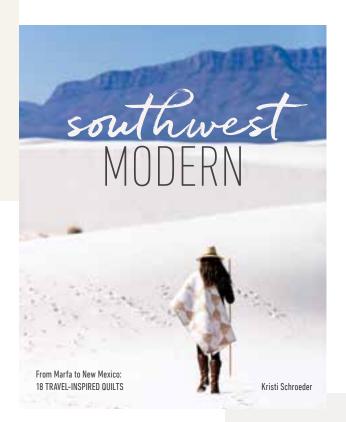


PARGED BOACTED WITH MILLET AND PARCLEY Responsibility pages 254-255

Southwest Modern: From Marfa to New Mexico: 18 Travel-Inspired Quilts

Lucky Spool Media

AUTHOR Kristi Schroeder
COVER & TEXT DESIGNER
Kristy Zacharias / Page + Pixel
PRINTER RR Donnelley
MATERIALS None listed



This image-heavy book is a mix between how-to quilt-project book and travel guide. Author Kristi Schroeder's concept for the book was to introduce readers to the locations of the Southwest that had inspired the designs for each of the quilts in the book. Kristi traveled with her photographer to shoot her quilts on location in order to inspire wanderlust in her readers with a mix of personal stories and an introduction to some of her favorite places.

The design challenge for *Southwest Modern* was to utilize the imagery in a way that kept the flow of the book consistent and visually clean. With section openers, project openers, special destination sections, and project instructions, there are a lot of opportunities to overwhelm on the page, and one of the style directives was to keep the design clean and minimal. With that in mind, I used only neutral-colored text, used large margins, and placed illustrations with figure callouts so as not to break up the text. I introduced a script to keep the book from feeling too austere, offering an organic quality that I felt was essential to this book about quilt making and natural inspiration.







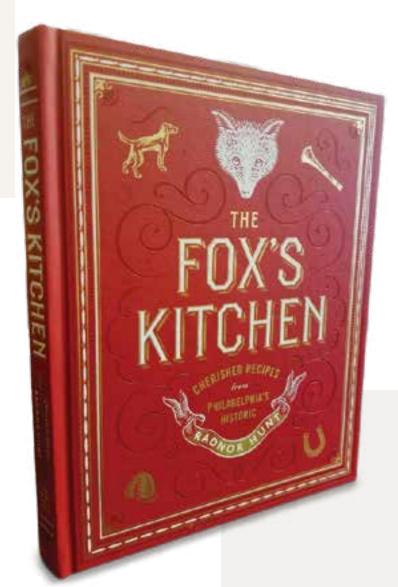
Assembling the Half-Rectangle Triangle (HRT) Units

(3) A2 + (3) B2 = 6 HRT rectangles* (3) B2 + (3) C2 = 6 HRT rectangles*
(3) C2 + (3) D2 = 6 HRT rectangles*

Assembling the Quilt Top



28 SOUTHWEST MODERN



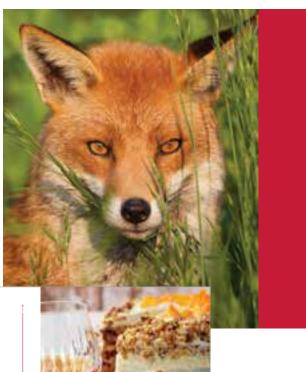
The Fox's Kitchen

Rowman & Littlefield Publishing

AUTHOR Virginia Judson McNeil
COVER & TEXT DESIGNER Laura Palese
PRINTER Jostens, Inc.

MATERIALS HARD COVER + ENDSHEETS + TEXT; COVER: Mirage Pescara over 100 pt. board; matte foil Cr #S 15, #326 white silkscreen + burnish front, back, spine; 4×6 BOOK PLATE STICKER: 60# Mactac; TEXT: 80# Flo Matte text; 500 special editions get ribbon + gilding + dust jacket

The cover is burnished with foil stamping and silk screen.



FOX'S KITCHEN



RADNOR HUNT COOKBOOP
PHOTOGRAPHS BY BRIAN DONNELLY

Candied CARROT CAKE

- Maker ane 9-inc

16 cup vegenble eil, plus more for the pans 2 cups all-purpose flour, plus more for the pans 2 maspones ground cinnamon 2 maspones paking seda W maspones vas als 2 cups granulated sugar

I tablespoon light corn syrup
16 orangoon baking soda
1 orangoon pure vanilla extract
PROSTINE
1 (R-ounce) package cream chees
room semperature
1 (N-ounce) backage cream chees
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1 (N-ounce) backage cream chees
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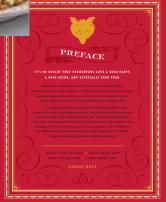
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take the cake: Preheat the oven to 350°F. Grease three 9-inch round cake pans with o ad dust them with flour, tapping out any excess.

In a medium bowl, whish tagether the flour, cinnamon, baking toda, and tab. Set asid In a large bowl, uir sagether the granuland ugar, battermill, ed., egg., and vatalils as bear well. Add they ingeridient and mix until throughly consisted. Ving a rubber sparsla, field in the carren, men, pissapple, coccesse, and raidine. Divide the batter among the proposed pane.

RECIPE CONTINU

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"Be awesome! Be a book nut!"

THEODOR GEISEL, AKA. DR. SEUSS

"You should never read just for 'enjoyment.'
Read to make yourself smarter! Less judgmental.
More apt to understand your friends' insane
behavior, or better yet, your own. Pick 'hard books.'
Ones you have to concentrate on while reading.
And for God's sake, don't let me ever hear you say,
'I can't read fiction. I only have time for the truth.'
Fiction is the truth, fool! Ever hear of 'literature?'
That means fiction, too, stupid."

– JOHN WATERS

