

“A book is a dream that you hold in your hand.”

—Neil Gaiman



**BOOK
SHOW
2022**



Publishing Professionals Network is an all-volunteer nonprofit association that promotes excellence in book making through education, career development, and community building.

Founded as Bookbuilders West in 1969, the organization was rechartered as PPN in 2012 to reflect the changing nature of book publishing and to embrace all of the partnerships that exist within our industry.

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Book not for resale.

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President's Message



Welcome to this year's showcase of excellence in book making! I am grateful to be in the position of board president this auspicious year, celebrating our fiftieth book show. David Zielonka, PPN's former board president, has served PPN for many years and much of his focus has been on developing the book show to be the stellar event that it is. This year is no exception. I hope you will join me in thanking and congratulating David on yet another pivotal success.

The PPN book show epitomizes what our community is all about: coming together to promote excellence in crafting books and lifting each other up so we can continue to do better through shared experience and knowledge.

Following on the heels of last year's virtual book show, we once again have an illustrious panel of judges from around the country. This group of highly respected individuals have been selected for their leadership in the world of design and art direction. The panel had the difficult job of following a rigorous rubric of criteria to select the standout books collected in this catalog.

I hope this celebration will not only spark in you an effort to attain higher book crafting achievements in your own professional life, but will inspire you to lift others as well. PPN is primarily about community. How can we be there for each other so that we make the process of professional development not only one that elevates us all with equity, but also one of joy and celebration?

If you are not a PPN member, now is the time to consider joining the ranks.

Dave Peattie

Board President, PPN

Welcome to PPN



Publishing Professionals Network serves the book and book-related publishing community. Founded as Bookbuilders West in 1969 and reorganized as PPN in 2012, we celebrate our 52nd anniversary in 2022. PPN is an all-volunteer nonprofit association that promotes excellence in book making through education, career development, and community building, supported by the following programs and initiatives.

BOOK SHOW

The PPN Book Show, a long-standing celebration of publishing excellence, is one of PPN's prime annual events. The event is the culmination of efforts by PPN board members and volunteers, who put out a call for entries, assemble a panel of judges, and coordinate the judging process. All are working professionals who volunteer their time. When the hard work is done, members, winners, and judges enjoy the extravaganza that's graciously hosted at Chronicle Books in San Francisco.

PROFESSIONAL DEVELOPMENT

PPN has monthly (virtual for now) meetups for social networking, but also speaker events and special roundtables. For further professional development, there's the day-long in-person PPN Conference, to be held once again at the David Brower Center in Berkeley in April of 2023. Visit <https://sites.google.com/view/ppnconference2022/home> to take a look at last year's conference on The New Future of Publishing.

AN INVITATION TO JOIN

BUSINESS DEVELOPMENT AND PROMOTION

PPN membership includes a freelance directory, where members can list their experience and contact information. Our website also has a jobs board and events calendar so that members can keep on top of opportunities. PPN members also have access to the PPN Slack workspace to share ideas, ask questions, and support others within the PPN community.

PPN sponsoring members get special recognition at all PPN events and in all outgoing communications, and of course, here within the book show catalog.

COMMUNITY INVOLVEMENT

Members receive discounts on the conference and book show admissions. To become a member of PPN, visit www.pubpronetwork.org/membership.

Another way to get involved in the community is to volunteer for PPN. Volunteers follow their interests in the book show, the conference, or the creation and guidance of professional development. We are always open to new ideas for ways that we can support the book publishing community. Let us know your thoughts by emailing operations@pubpronetwork.org.

PPN Board Members

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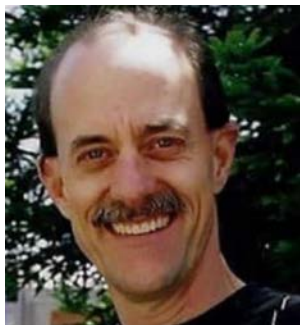
Andrei Pasternak
Callisto Media

Kate Warne
University of
California Press

PRESIDENTS THROUGH THE YEARS

1968–1970	Al Lindenbaum	1984–1985	Robert Odell	2000–2001	Mary Lou Goforth
1970–1971	Lon Driggers	1985–1986	Jonathan Peck	2001–2003	Michele Bisson Savoy
1971–1972	Jack Drach	1986–1987	Karen Judd	2003–2004	Ramona Beville
1972–1973	Charles A. Goehring	1987–1988	Rebecca Swee	2005–2007	Elise Gochberg
1973–1974	Paul Lieber	1988–1989	Paul Butzler	2007–2009	Michele Bisson Savoy
1974–1975	Bill Ralph	1989–1990	Larry Lazopoulos	2009–2010	Michael O'Brien
1975–1976	Ramon Riley	1991–1992	Casimira Kostecki	2010–2012	Andrea Helmbolt
1976–1977	Charles A. Goehring	1992–1993	Patricia Bewer	2012–2014	David Zielonka
1977–1978	Gordon Johnson	1993–1994	Barbara Redman	2014–2016	Tona Pearce Myers
1978–1979	Fran Mitchell	1994–1995	Anthony Crouch	2016–2017	Scott Norton
1979–1980	Roy Wallace	1995–1996	Brooks Vitalone	2017–2018	Brenda Ginty
1980–1981	Eva Strock	1996–1997	Detta Penna	2019–2022	David Zielonka
1981–1982	Bill Cartwright	1997–1998	Arlene J. Cowan	2022–present	Dave Peattie
1982–1983	Sharon Hawkes Grant	1998–1999	Leslie Austin		
1983–1984	Pam Mantor	1999–2000	Stephen Thomas		

Remembering Keasley Jones



A Humanitarian Pillar of East Bay Publishing

An avid kayaker and a crafty MacGyver, Keasley Jones did as many jobs as a Swiss Army knife for Peachpit Press and later worked at Heyday Books, Chez Panisse, and Prison Radio.

Keasley, an ardent lover of life, an unwavering humanitarian, and a longtime Berkeley resident, died at home after a short illness on August 30, 2021. In his last days, as during his sixty-three years of life, he was surrounded by loving family and friends.

In 1986, Keasley married Autumn Stephens, his partner since 1978. The couple met at Synergy, a Stanford University student co-op dedicated to (among other things) social justice, decision-making by consensus, and homemade whole wheat bread. Their sons, Emerson and Elliott, were born in 1996 and 1999, respectively.

In 1989, Keasley launched what became a twenty-seven year career in publishing, when a friend recruited him to join his then-tiny venture, Peachpit Press. Keasley threw himself into what was initially a customer service position, but as he would later reflect, it was really the collaborative nature of the enterprise that engaged him. Over the years, as the company grew, he went on to hold posts in marketing, foreign rights, IT, operations, human resources, and, eventually, business management.

His career trajectory notwithstanding, it was Keasley's de facto role as Peachpit's unofficial on-site counselor that he most valued. Colleagues who needed a shoulder to cry on, an ear to gripe to, or just a few minutes of friendly human contact all found their way to his office. "It's all about building relationships," he often said—"it" being, depending on the context, the key to success, the source of satisfaction, or the overall point of life. During the pandemic, he served as finance manager at Heyday books, a publisher he had long admired.

In 2021 Keasley gave a well-received presentation to the PPN community, "Keeping Publishing Companies Afloat in Times of Good and Bad." He was also a valued member of the PPN Advisory Board, contributing insights that helped guide PPN to where it is today.

Keasley is survived and deeply missed by his wife, Autumn Stephens, sons Emerson and Elliott Jones, and brother Henry Jones.

—Autumn Stephens

Distinguished Service Award

The Distinguished Service Award was established in 1982. This honor went to individuals who supported the ideals and goals of BBW while also maintaining the highest personal standards of craftsmanship and devotion to their work.

In 2021, PPN revised the criteria and selection processes to more fully recognize the contributions of those across the industry who work toward promoting excellence through education, career development, and community building.

Candidates for the DSA are individuals who demonstrate some combination of the following:

- › exemplification of the PPN mission to provide support, educational resources, and opportunities to all individuals involved in, or interested in joining, book-related publishing
- › devotion to, and support of, the highest possible standards for developing and crafting books and book-related publications
- › recognition for something extra that they have brought to the publishing community, whether it be unusual talent, brilliance, innovation, integrity, devotion, or helpfulness to others

PPN invites nominations from the broad publishing community through email blasts and social media. PPN's DSA committee reviews all entries to determine the recipient based on the selection criteria.

PAST AWARD HONOREES

1983	Lon Driggers	1996	Chet Grycz	2009	Sandy D'Amato
1984	Al Lindenbaum	1997	Detta Penna	2010	Leslie Austin
1985	Charles H. Goehring	1998	Paul Butzler	2011	Elise Gochberg
1986	Bill Ralph	1999	Gary Head	2012	Andrea Helmboldt
1987	Frank Mitchell	2000	Arleen Cowan	2013	Mike Johnson
1988	Roy Wallace	2001	Don Smith	2014	David Zielonka
1989	Patricia Brewer	2002	Tony Crouch	2015	Duncan McCallum
1990	Karen Judd	2003	Karen Richardson	2016	Tona Pearce Myers
1991	Bill Ketron	2004	Rebecca Swee	2018	Scott Norton
1992	Casimira Kostecki	2005	Michele Bisson Savoy	2019	Brenda Ginty
1993	Elliott Derman	2006	Mike O'Brien	2021	Johanna Vondeling
1994	Jonathan Peck	2007	Stephen Thomas		
1995	Gordon Johnson	2008	Mary Lou Goforth		

DISTINGUISHED SERVICE AWARD



Publishing Professionals Network is proud to present Raya Rahman with its 2022 Distinguished Service Award. A native of Bangladesh, Raya is the co-founder of Guba Books, a bilingual children's book publishing company based in the San Francisco Bay Area and Dhaka, Bangladesh.

Raya was seeking dual language books for her children in English and her native language, Bangla, but was not able to find high quality products. So she started Guba Books with her childhood friend, Inshra Russell, and their beautifully designed bilingual books and ancillary products are now available to readers around the world.

Raya's proudest achievement is making a difference in the lives of children who are not used to seeing their stories or language represented in mainstream children's literature. She aspires to publish fun and engaging content for children to aid in their learning. Raya's perspective is that "We tend to blame children (especially in Bangladeshi culture) if they struggle in school, but the truth is that it's usually the system that fails them, not the other way around."

Raya joined BAWiP as a mentee and was so enthused that she chose to then join the Mentorship Committee. She was subsequently elected to the BAWiP board of directors, and spoke at the 2022 Publishing Professionals Network conference. Raya is an inspiration to everyone in publishing who encounters her.

RAYA RAHMAN

Here are some words from Raya:

"It is an honor to receive PPN's 2022 Distinguished Service Award. I feel overjoyed for the recognition, but mostly my heart is filled with gratitude. When I started Guba Books in 2017, I had no entrepreneurial or publishing experience. Those early days were difficult and demoralizing, but here we are five years later, still in business and thriving. This would not have been possible without the influence of a few key people. I am immensely grateful to Frances Baca, for her incredible guidance and mentorship, Johanna Vondeling for her inspiring leadership and generosity, Inshra Russell for being the talented creative backbone of Guba Books, Yasmin Rahman for doing a fantastic job of running the business in Bangladesh, and Sherezaad Shafiq for his unwavering support of the entire endeavor.

"Finally, I am truly grateful to Publishing Professionals Network (PPN) and Bay Area Women in Publishing (BAWiP) for creating welcoming spaces where I feel empowered to continue my publishing work in an impactful way.

"Thank you very much!"

About the Book Show

Since the early 1970s, outstanding book design, production, and manufacturing have been recognized at the annual Book Show. This year, PPN has differentiated between design and manufacturing by focusing on design for all category honorees. Excellence in manufacturing is recognized in its own category.

Our judges are distinguished in the field of book design, bringing several years of experience to bear in selecting winners in six categories:

- › Covers and Jackets
- › Books, Image-Driven
- › Books, Text-Driven
- › Books, Special
- › Books, Children
- › Manufacturing

Each entry in the Book Show is evaluated on an individual basis, according to criteria appropriate to the category. Those criteria include:



JUDGE'S CRITERIA

TYPOGRAPHY

Legibility: the type is readable for its intended audience

Typesetting: demonstrates mastery of typographic best practices

Hierarchy: properly indicates relationships among text elements

Expression: captures and/or enhances the spirit of the content

FLOW AND FUNCTION

Composition: pages facilitate legibility and invite engagement from reader

Narrative: design compels us to keep turning the pages

CONCEPT AND CREATIVITY

Impression: inspires the reader to pick it up

Innovation: unique or outstanding in its look and/or function

Delight: evokes a sense of enjoyment or surprise in the reader

ART

Authenticity: appropriate reflection of the content

Clarity: facilitates understanding of the content

Quality: excellence in execution (color, line, composition, shape, contrast, style)

MANUFACTURING

Form: invites engagement from the reader

Material: high quality paper, binding, ink, and finishing

Printing: clean, crisp reproduction

Sustainability: production has a low ecological impact

PPN chose one winner in each category, and in some cases, three finalists. Winning entries are announced at our Book Show event, and all award recipients are showcased in this catalog and announced in press releases to the trade. The best-in-category winners also compete for Best in Show—a people's choice award—via a live vote during the Book Show event.

ABOUT THE BOOK SHOW (CONTINUED)

THE CATEGORIES

COVERS AND JACKETS

The Covers and Jackets entries are distinguished for quality in typography, concept and creativity, and art (when applicable). This year we recognize one winner and three finalists in this category.

BOOKS, IMAGE-DRIVEN

The Books, Image-Driven category features books—covers and interiors—where art dominates the design. The entries were judged for quality in typography, flow and function, concept and creativity, and art. This year we recognize one winner and three finalists in this category.

BOOKS, TEXT-DRIVEN

The Books, Text-Driven category features books—covers and interiors—where type dominates the design. The entries were judged for quality in typography, flow and function, and concept and creativity. This year we recognize one winner and three finalists in this category.

BOOKS, SPECIAL

The Books, Special category features books—covers and interiors—with unusual forms or materials, and content that does not easily conform to the Books, Text- and Image-Driven categories. The entries were judged for quality in typography, flow and function, concept and creativity, and art. This year we recognize one winner in this category.

BOOKS, CHILDREN

The Books, Children category features books—covers and interiors—created for readers age 0 to 8. The entries were judged for quality in typography, flow and function, concept and creativity, and art. This year we recognize one winner in this category.

MANUFACTURING

The Manufacturing entries are distinguished for quality in form, material, printing, and sustainability. This year we recognize one winner and three finalists in this category.

MEET THE JUDGES

PPN recruits judges from among the top book design professionals in the industry. Their expertise allows for a holistic assessment of the entries, ensuring that winning selections are truly exceptional in a manner that delivers both aesthetically and functionally. Our judges are featured in the Book Show catalog with their photo and a short bio.

To ensure an unbiased assessment, we ask that judges recuse themselves from any project they were somehow involved in.

ABOUT THE BOOK SHOW (CONTINUED)



FRANCES BACA

Frances Baca Design and Consulting

Frances Bacca (she/her) is Principal of Frances Baca Design and Consulting in Berkeley, California. Her work focuses on editorial design, creative direction, and creative consultation for both established and emerging businesses. Frances studied at the Rhode Island School of Design, and her work has been recognized by the James Beard Foundation, the Society of Publication Designers, the Association of University Presses, Graphic Design USA, the New England Book Show, and Bookbuilders West.

MEET THE JUDGES (CONTINUED)



DEBBIE BERNE

Debbie Berne Design

Debbie Berne (she/her) is the owner of Debbie Berne Design in Oakland, California. She started creating books at Herter Studio in San Francisco in 2007, and since then has designed hundreds of book interiors and covers in a broad range of genres for publishers both large and small. Debbie shares her deep knowledge of the book design process in her book *The Design of Books: An Explainer for Authors, Editors, Agents, and Other Curious Readers*, publishing in 2023 with the University of Chicago Press.

ABOUT THE BOOK SHOW (CONTINUED)



MIA JOHNSON

Clarkson Potter

Mia Johnson (she/her) is Assistant Art Director at Clarkson Potter in New York City. She is also an illustrator and has designed several *New York Times* bestsellers. Mia studied at the University of San Francisco and formerly worked at Princeton Architectural Press and Chronicle Books. Her designs have been recognized by the AIGA 50 Books/50 Covers and the New York Book Show.

MEET THE JUDGES (CONTINUED)



VICTOR MINGOVITS

Mingovitz Design

Victor Mingovits (he/him) is Art Director at Mingovits Design in New York City.

His studio focuses on book design for a wide variety of publishing projects, from ideation to delivery of final printed books. Victor studied at the University of Gothenburg and formerly worked at Mucca. His designs have been recognized by the AIGA 50 Books/50 Covers, the Association of University Presses, *Communication Arts* Design Annual, Graphis Design Annual, and the *Print* Regional Design Annual.

ABOUT THE BOOK SHOW (CONTINUED)



NYAMEKYE WALIYAYA

Hachette Book Group

Nyamekye Waliyaya (she/her) is Production Director at Hachette Book Group in New York City. She leads a team in the management of printing and production for complex illustrated books, from manuscript to bound copies. Nyamekye formerly worked at Harper Collins Publishers and Simon & Schuster. She studied at Morgan State University.

MEET THE JUDGES (CONTINUED)



AMANDA WEISS

Freelance Book Designer

Amanda Weiss (she/her) is a freelance book designer in Nashville, Tennessee.

She designs books and print collateral for a variety of trade and University Press clients. Amanda studied at the Savannah College of Art and Design and formerly worked at Princeton University Press. Her designs have been recognized by the ALGA 50 Books/50 Covers, the Association of University Presses, and the New York Book Show.





AWARD WINNERS



The background of the image is a repeating pattern of stylized bookshelves. Each shelf is a horizontal rectangle, and the books are represented by vertical rectangles of varying heights and widths. The books are outlined in a light gray color, and the shelves are a solid mustard yellow color. The pattern is dense and covers the entire background.

BOOKS | **IMAGE-DRIVEN**

SCRIBE

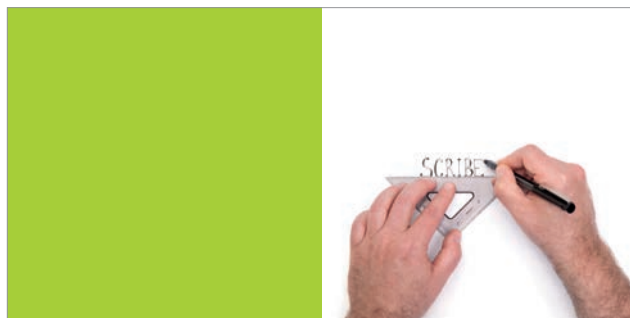
Mark Applebaum

AUTHOR Mark Applebaum

COVER DESIGNER Nancy Koerner at Wilsted &
Taylor Publishing Services

TEXT DESIGNER Nancy Koerner at Wilsted &
Taylor Publishing Services

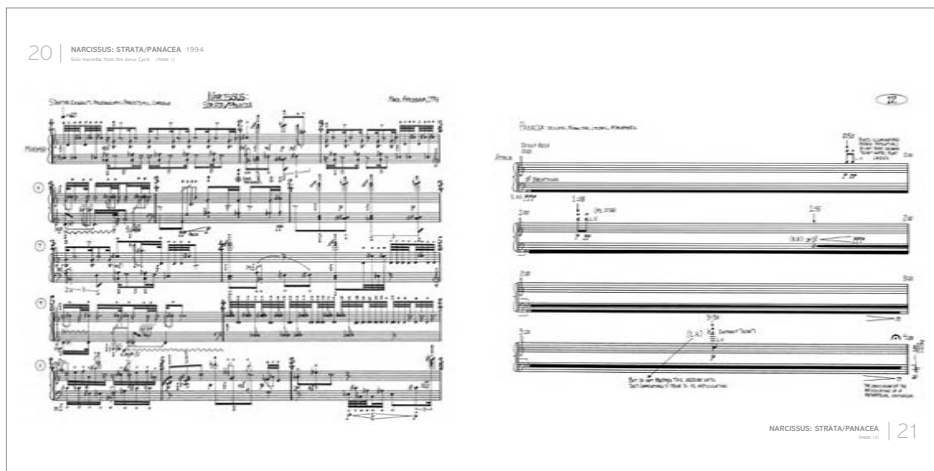
Scribe is a monumental two-volume slipcased set that contains a selection of hand-drawn musical scores of the renowned composer Mark Applebaum. In the first volume, the designer created a unique and extravagant setting for each of the nine chapter titles, rather like jazz improvisations. The running heads and page numbers are subtle so the scores stand out. Carefully counted pages and signatures order material in a way that limits the number of color signatures, due to budgetary considerations. Volume 1 has two ribbons that match the colors of the case covers. The patterns on the three-piece bindings are taken from the scores, which lend further consistency to the overall design. Debossed stamping on cloth wraps to the front and back of each book.



WINNER



"The production of this book makes it a stand-out piece. This design is a truly immersive experience that pushes the boundaries of the traditional book format."
Mia Johnson



SCRIBE (CONTINUED)



ZHENG CHONGBIN: I LOOK FOR THE SKY

Asian Art Museum San Francisco

EDITOR Abby Chen and Maya Kóvskaya

COVER DESIGNER Bob Aufuldish,
Aufuldish & Warinner

TEXT DESIGNER Bob Aufuldish,
Aufuldish & Warinner

PHOTOGRAPHER Kevin Candland,
AAM museum photographer;
Zheng Chongbin Studio

Zheng Chongbin: I Look for the Sky documents a site-specific installation and an exhibition by Zheng Chongbin at the Asian Art Museum, San Francisco. The book consists of two essays followed by plate sections devoted to the installation (*I Look for the Sky*) and the exhibition (*State of Oscillation*). Originally, the book was to be published before the installation was complete, to show the process of making the work. The shutdown due to Covid allowed the artist to finish the work and install it during brief periods of reopening. For this reason, the plate section was redesigned several times as more material became available. The original intent to show the process of making the work is retained on the original cover by showing the empty space with an early sketch by the

artist. The installation uses varied materials interacting with each other to produce different optical and moiré effects. The design of the book includes details of these materials as design elements, and uses coarse screens to reproduce the moiré effect on the inside front and back flaps as well as on the section dividers.





"Innovative and stylish use of typography and very nice pairing of design with the art/artist presented. The cover is dynamic and compelling. Cover-sized flaps look cool and provide additional areas for art." Debbie Berne



"The font selection and typesetting in this book flow seamlessly with the artwork of Zheng Chongbin, and I especially love the interaction of type and image throughout. The package feels unique and wholly considered." Mia Johnson

UP AGAINST THE WALL: ART, ACTIVISM, AND THE AIDS POSTER

RIT Press

EDITORS Donald Albrecht and Jessica Lacher-Feldman; Medical and Consulting Editor William M. Valenti, MD

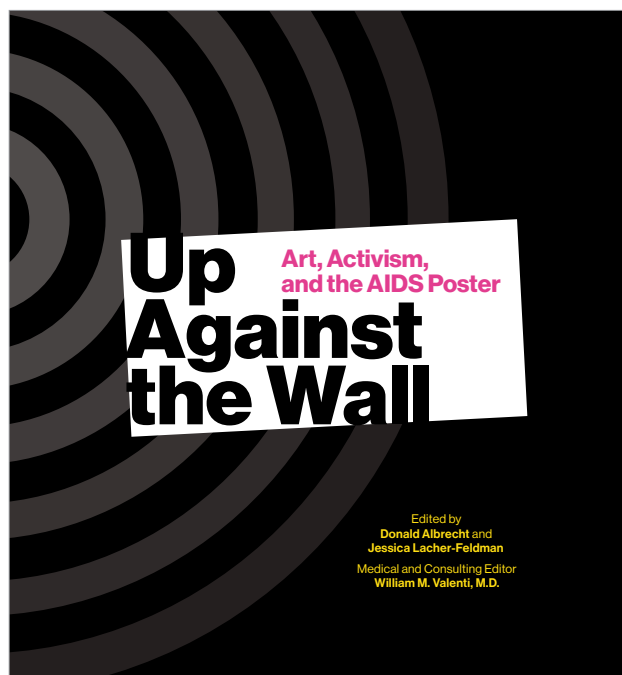
COVER DESIGNER Marnie Soom

TEXT DESIGNER Marnie Soom

Up Against the Wall is a catalog for the first major exhibition of the University of Rochester's AIDS Education Poster Collection—one of the world's largest single collections of visual resources related to the disease. The exhibition took on more significance during the COVID era as parallels between the two pandemics were examined.

The skewed rectangle around the title text on the cover implies tension, hinting at the feelings during the early years of the AIDS epidemic. From the "He Kills Me" (Ronald Reagan) poster included in the book comes the "bull's-eye" design of the cover. The color scheme for the cover reflects the design of the exhibition gallery in black, fuchsia, and yellow, and the solid pages of color reflect the red AIDS ribbon and colors from a Keith Haring poster.

Neue Haas Grotesk, a version of Helvetica, is the typeface, chosen for its popularity throughout the time period covered in the book: early 1980s to the present. The design is simple with pops of bright color throughout, to give the posters plenty of space to speak on their own.



FINALIST



"AIDS: Government Neglect,
Public Indifference," n.d.
New York, New York, U.S.A.
Creator: ACT UP
77 x 51 cm
AP175

"Drugs One Can Quit: AIDS Kills You"
(translated from French), 1992
Paris, France
Creator: ACT UP Paris
60 x 40 cm
AP6602

"HIV is a Virus, Not a Punishment," 1994 Series, High School
Hamilton, Ontario, Canada
Creator: Hamilton AIDS Network for
Dialogue and Support
43 x 28 cm
AP2127

—



Images—perhaps, most prominently Adobe Photoshop®—were becoming more accessible and commonly used by designers.

Readers of the Benetton magazine have the right to know the creative process of inserting AIDS into the global advertising campaign. Prior to the founding of Colors magazine, co-editor and photographer Olivo Tosiari worked on several Benetton ad campaigns that included provocative imagery with a Benetton logo as the only tagline. While these criticisms are valid for our purposes of interpretation, it should be noted that in examples like the Reagan poster, the language of advertising is applied in a way distinct from that seen in condom ads referenced earlier in this essay. This manipulated image was not directly selling products. Nor was it selling new subjectivities in the form of new lifestyles that include safer or healthier living. Instead, the designers hoped to give private global audiences to see how the U.S. government and president were responsible for AIDS looking the way it did in 1994. This was political art.



A sense of urgency is palpable in protest posters with bold, sometimes crude, typographic compositions that occasionally vary toward understatement. The total absence of photographic illustrations or depictions of people or objects is also worth noting. This immediacy made manifest in these posters focuses on language, while the visual forms are reminiscent of book-printed broadsides or early tools of desktop publishing—both technologies that have radically democratized the production of graphic artifacts. Posters such as one that announces "AIDS: Government Neglect, Public Indifference" (see the "AIDS Man" posters) carried in protests after the 1985 assassination of Dr. Martin Luther King, Jr.²⁴ In that movement, declarations of basic personhood denied powerful significance.

Another instance of this bold typographic strategy is a series of posters published by the Hamilton AIDS Network in Canada, one of the first nations where calls to eliminate laws making HIV transmission a crime took root. "HIV Is



Virus, *No to Punishment*²⁰ reads one of the posters in the series. The black words are bold and stark against the white background, and they grab viewers' attention by a subtle but visually effective use of contrast. The poster's message is an *aversive-contrast* letterform. Traditionally, Ls characters have thicker vertical strokes than horizontal strokes – a quality these forms developed in over 2,000 years of use from stone-carved through calligraphy to typesetting. In the early nineteenth century, such aesthetic reverse-contrast typefaces were used on posters to deliberately attract attention – “a dirty trick,” according to designer Peter Sisk. “To create fresh-looking letters that stood out in the increasingly saturated world of commercial messages.”²¹ We can't be sure if the designer of this poster was intentionally revivifying this maneuver from typographic history to create a similar attention-grabbing “trick.” Regardless, this would be an example (or novel) typographic decision, surely intended to cut through the commercial visual clutter of Canadian streetscapes in the 1990s.



"I Am a Man Strike, Memphis, Tennessee,"
1968
Photo: Bob Adelman

"Silence = Death" (translated from French)
2003
Paris, France
Creator: ACT UP/Paris
70 x 50 cm
AP6493

symbol (pink triangle), then on its own, then in various configurations with other images. This process produces added meaning: men are not the only ones who matter when we think about what we want to exist. AIDS.

Conclusion

As the world moves into its fifth decade of the presence of AIDS, we return to where we began. We all live with AIDS. A 2010 poster by Chicago based artist Charles Ryan Long and Christian Paul Jordan from Tacoma, Washington, refuses structural violence and racism. In detailing the inspiration and purpose of the poster, Long writes that it was meant to "remind social class posters from the antebellum period in Boston. The poster's explicit criticism of HIV criminalization and the policing of people living with AIDS (which in this case means the policing of all of us) is amplified by the choice of font and lettering that is meant to look like a warning passed to those who might have harbored enslaved people in the 1850s. What is required for these graphic artists is to build political affinities and collective conceptions of health and well-being.

"This design plays off its 'poster art' theme well with its simple and bold type choice, while still letting the design step back from the strong artwork throughout. I appreciated the bold use of color and thought the designer created a strong hierarchy within the type." Mia Johnson



Condensate Ellipsoidal Pressure
vessels 2000
Tokyo, Japan
Designers: Kishida Tsukamoto and
Radical Studio
104 x 73 cm
2004



"Be Fearless, Accessorize Your Love,"
2006
Bronx, New York, U.S.A.
Creator: Visual AIDS and Bronx Community Arts, Longwood Arts Project
Designer: Carle Gorman
42 x 28 in.
ARCHIVAL: NY



*"Hingling Bros. and Harman & Bailey
Groom & Barndollar Fight AIDS," 1982*
New York, New York, U.S.A.
Golden Day (War's Health Crisis)
Designer: Elena Parnach
88 x 58 cm
www.hingling.com

challenging, rapid, open, and portable. From the very beginning of the project, it was clear that the images would be used in a variety of ways, and in order to make the most of the images, it was necessary to make them available in a way that would be accessible to a wide range of users. The project was funded by the University of Rochester Graduate and Undergraduate Students' Association, and the project was managed by the University of Rochester Graduate and Undergraduate Students' Association. The project was funded by the University of Rochester Graduate and Undergraduate Students' Association, and the project was managed by the University of Rochester Graduate and Undergraduate Students' Association.

[illegible]

FANNING THE FLAMES: PROPAGANDA IN MODERN JAPAN

Hoover Institution Press

EDITOR Kaoru Ueda

COVER DESIGNER Yvonne Tsang

TEXT DESIGNER Yvonne Tsang

Fanning the Flames: Propaganda in Modern Japan is a catalog that reflects both a physical and online exhibition of materials from the Hoover Institution Library & Archives. The book showcases these rare materials, some of which have never been exhibited before, while contextualizing them within a transformative period of Japanese history. The cover derives from a card used in kamishibai (paper plays), in which a street performer displays images and reads from cards for children in local neighborhoods to convey propagandistic messaging. The more than 150 full-color images enhance the text and demonstrate a range of propagandistic efforts, from kamishibai to posters, woodblock prints, photographs, periodicals, and more. Custom-made maps illustrate the events and movements during the First Sino-Japanese War, the Russo-Japanese War, and World War II in the Pacific—reinforcing and contextualizing imagery that frequently presented these events to Japanese audiences in the form of popular art.



"This book took a broad and complex catalog of artwork and artifacts and presented it clearly and compellingly. The typesetting and font choices are elegant and complement the content." Mia Johnson



FANNING THE FLAMES

Propaganda in Modern Japan

Edited by Kazuo Ueda with essays by
 Michael R. Auslin
 Yoshiko Kishi
 Hanae Kurihara Kramer
 Scott Kramer
 Sarah Kuchner
 Olivia Morillo
 Junichi Okubo
 Allen Y. Tsang
 Takatoshi Yamamoto
 Tetsuo Yanada

HOOVER INSTITUTION PRESS
STANFORD UNIVERSITY STANFORD, CALIFORNIA

INTRODUCTION

KAOSU UEDA

Was take place both on battlefields and on the home front. *Fanning the Flames*, propaganda in modern Japan views its destiny, supported by cutting-edge technology, as a demonstration of the graphic power of modernity and has the potential to reach virtually all social audiences, despite dangerously underestimating their awareness of its happening.

The Hoover Institution Library & Archives is pleased to present a curated selection of compelling material on the modern history of Japanese propaganda from our rich collections, as exemplified in three visually striking examples as they unfold through time:

The Captives of Chinese General's Victory in Pingping and *Sinkisha Shōshi Nihon dachin* [Japan's great victory at Fenghsing-Changsha, China] Figures 1 and 2; Central to the political and cultural propaganda project on select topics. See *Battlefields in Japan* contributing essays below for the world's top scholars in the fields of Chinese history, the Japanese military, the media, and ideology to the English-speaking general readership.⁸

Admittedly, this project is *ambitious*, encompassing the First Sino-Japanese War (1894–95) through to the Pacific theater of World War II (1941–45). This was a period of increasingly intense propaganda activities in the Empire of Japan. We decided to take on this challenge because studying multiple types of graphic media over time allows us to better understand underlying themes and discover the uniqueness of Japanese propaganda at specific moments as well as the longer arc of its continuity. The contributing essays

Facing Children in a Grass Field (detail of Figure 11)



FIGURE 3
 僕は何をなすべしや
 Ware nani naru nabe shi ya
 Koyano Mami (artist), Nishimori
 Yumayuki (author), Nishimori Kyōhiko
 Kammeishūso Kyōka (anonymous)
What We Are Supposed to Do
 October 15, 1844
 Kammeishūso with 20 lithographs.
 Nishimori Institution, Goshima,
 2020AC32

Card 7: We must kick out the
 hateful Americans and British
 enemies, for the survival and
 prosperity of the Greater East
 Asia Empire in Japan.



The scale of production truly distinguishes print *kanishiiki* from street *kanishiiki*. Only one set of real street *kanishiiki* was created, and it would have to be lent to a *kanishiiki* performer for a daily fee if it was staged in front of children. Thus it can be characterized as a small-scale communication media. In contrast, print *kanishiiki* was a mass media produced in large volumes by lithographic printing and distributed to consumers at schools and workplaces, just like books. The Japanese government assumed that the popularity of street *kanishiiki* would spread to the print versions, so it purchased them and distributed them free of charge. Against this backdrop,



The publisher *Kanishiki Kanishiki* was initially established by Inoue Tsuneo to disseminate Christianity. Inoue performed state *kanishiki* in Tokyo as part of her missionary activities. However, as the table indicates, religious publishers were outnumbered by wartime propaganda *kanishiki* publishers established at the request of the

FIGURE 3
抗深部土
Blotch nemati

Nonagasta litigera (arbit), *Aphis*
fabae (arbit), *Nelson-Elysi*
kaibabensis (arbit), *Blotch*
kaibabensis (arbit)

Counterintelligence Warfare,
June 10, 1942

Blotch (arbit) with 10 *Blotch*
kaibabensis (arbit)

Blotch (arbit) with 10 *Blotch*
kaibabensis (arbit)

(2018-12)



Card T3: All citizens should take responsibility to protect their facilities.



Card 16: A Brazilian intelligence warrior defeats the American

**INDEX &
参考文献**
Balogh G, Szendrői K
Gyárfás M (ed), Kovács T (ed),
Szendrői K (ed), Zsoltóczy K (ed)
Könyvek (books)
**Reading List of the Fighter
Aircraft Club, 1959**
Könyvek (books)
Könyvek (books)
Könyvek (books)
Könyvek (books)



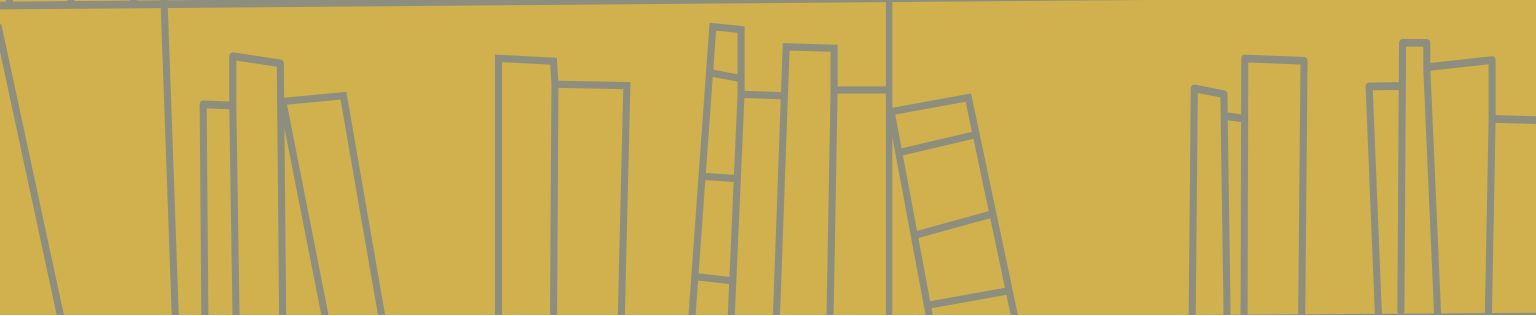
Card 1: To the skies,
To the sea, perch to the water,
To the mountain, perch to the grass,
Dedicate your life to the emperor.



Card 8 Chinese markets in chaos.

"A complex interior with lots of text and disparate images. The designer has exhibited strong control to create unity and clarity. Details of typography are fine, if not excellent. Front cover art is strong and compelling."

Debbie Berne



The background of the image is a repeating pattern of stylized bookshelves. Each shelf is a solid mustard yellow rectangle. The books are represented by thin, grey-outlined rectangles of various heights and widths, some standing upright and others leaning at angles. The pattern is consistent across the top and bottom sections of the image, framing the central text.

BOOKS | **TEXT-DRIVEN**

A WAY OUT OF NO WAY: AN APPROACH TO CHRISTIAN INNOVATION

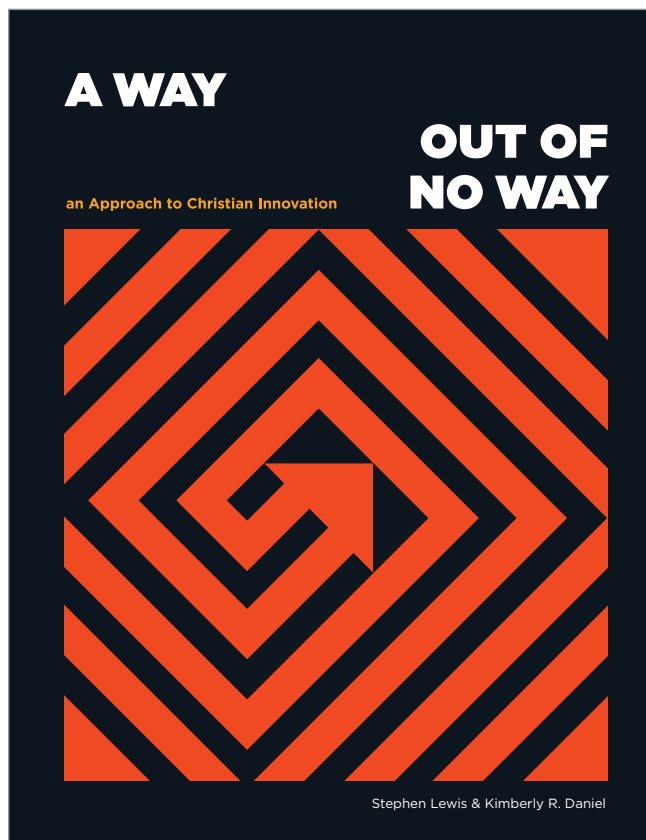
Bookbaby

AUTHOR Stephen Lewis & Kimberly R. Daniel

COVER DESIGNER Brian Paul Nelson

TEXT DESIGNER Brian Paul Nelson

A Way Out of No Way is an approach to Christian innovation grounded in the life and ministry of Jesus as well as African diasporic people's Indigenous experiences. It offers lessons and stories from the trenches, theological reflections, and a six-step approach to innovation. Many publications in the religious field lack creativity in their design. With *A Way Out of No Way* focusing on innovation, the design of the text and its format require creativity. The book feels like a magazine, which is a departure from the feel of typical religious books. As readers flip each page, they are compelled by the content and intrigued by the bold designs in the table of contents, main section designs, stories, and credo.



WINNER



"I appreciate the high energy and risk-taking in this design. Chapter openers are so much fun. Hierarchy is strong. Color palette is lively. The design succeeds in bringing dynamism to a buttoned-up category and excitement to what might have been dry information." Debbie Berne



A WAY OUT OF NO WAY: AN APPROACH TO CHRISTIAN INNOVATION (CONTINUED)

The first step in Christian innovation is to find out why things are the way they are at the margins of our society and communities.

We pause from our usual habits and practices and become interested and inquisitive about the lived experience of everyday people. We get curious about why things are the way they are. We develop a posture of deep listening—listening with our eyes—and asking questions of those most directly affected by the problem and concerns we want to address. We ask:

- ▶ Why do they do what they do?
- ▶ What problems cause them to do what they do?
- ▶ What are their deep longings, needs, or places of pain?
- ▶ What barriers keep them from living and achieving their greatest aspirations?
- ▶ Who benefits most by the barriers staying in place and problems remaining undressed?
- ▶ What are they already doing to address the problems they encounter?
- ▶ Who is missing from that process?

▶ We intentionally create space to listen to our partners about what is going on. We ask curious questions rather than jumping to solutions. In this way, we get a solid sense of what is occurring and what everyday people say they need and want and why. We are much more likely to gain their trust if we listen more than we speak and problem solve. We need to give voice and listen deeply to the pain, rage, deep despair, longings, and aspirations of our partners.

Curiosity requires us to listen deeply to hear what the other person is saying. So we sit on stoops and front porches, unhurriedly around kitchen tables, and gathering places of everyday people. And we listen. We listen to the needs of others, and together

we listen to the Holy within each of us. By lingering and listening, barriers between us melt away. We are drawn closer to what calls us to serve, help, or work alongside the least among us. We discover how to create, support, or amplify solutions to problems impacting them. Curiosity is seductive. Before long, we all find ourselves captivated by others and their needs. We are convinced of their sacred worth.

PRINCIPLE

Christian innovation starts with the under-resourced among us.

STORY

WHO'S AT THE TABLE?

I sat curious and anxious, awaiting a conversation that was to emerge around six round tables, each with space for about 10 people.

I watched others settle into their seats. These were people rooted in their faith. I sensed they were filled with hope, a spirit of curiosity, a desire for connectedness, and a spark of inspiration, which they carried with them from their work, their community, and their personal longings.

Over 60 of us—pastors, leaders of faith-based business programs, entrepreneurs, foundation representatives, investors, and educators—from across the country had gathered in Seattle. We came to address topics variously titled “Christian social innovation,” “redemptive entrepreneurship,” or as an Episcopal priest and entrepreneur stated, “justice enterprise.”

After a collective conversation that recapped the content from the several days we had spent together, we gathered into small groups. I was drawn to one small group conversation in particular: how to provide access to capital to individuals and communities who historically have not had an entry point to funding.

This conversation began with a pastor and innovator sharing how he compassionately connects with and supports individuals in his community who don't have access to financial means. A couple of others at our table—an investor and an entrepreneur—chimed in. As the conversation continued, I heard the conversation begin to focus primarily on what I would define as “charity” as opposed to looking at ways to shift and disrupt an inequitable capital and investment system.

I began to hear the voice of Charlie Brown's teacher growing louder and louder in my head, overshadowing others' voices with its “Wah, wah, wah, wah, wah, wah, ...” While I respected and valued the perspectives emerging around the table, I instantly recognized that something substantial was missing.

When a split-second of silence occurred, I quickly looked around, leaned into my voice, and said, “Have you realized that in this group of 15 people, voices are missing? Have you noticed that this table is comprised mainly of white men and that I am the only woman and Black woman, specifically, sitting here, which reflects the very problem that we are addressing? If we are going to change who has access to capital, we also need to change who is sitting at the table.”

I am a Black woman born into a family of small business entrepreneurs. My great-great-grandfather owned and operated a sawmill during an era of tumultuous racial tension in southern Virginia. My great-grandfather owned a farm, providing produce and tobacco. My grandfather owned a

“This design is so fun! I love the bold, graphic nature of it, and the surprises around every corner. The graphic elements make what could be a dry text into a great adventure for the reader.” Mia Johnson

FROM CHAOS TO SOLACE

Anthropology of the Contemporary

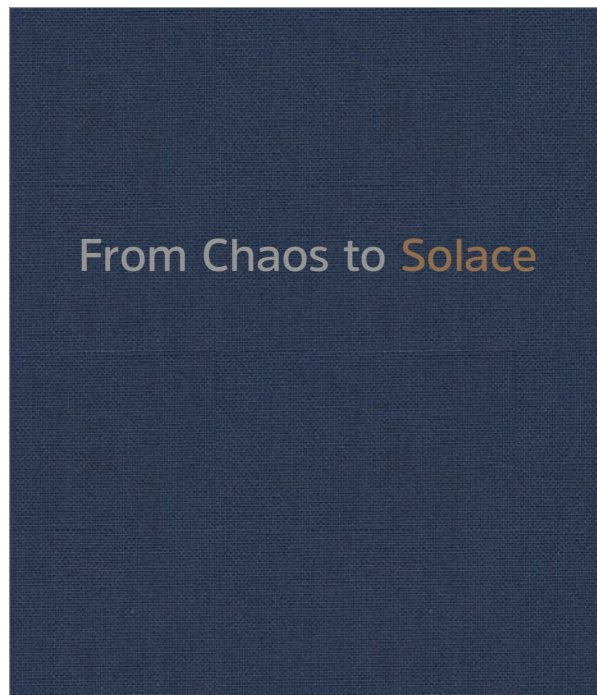
Research Collaboratory

AUTHORS Paul Rabinow and Anthony Stavrianakis

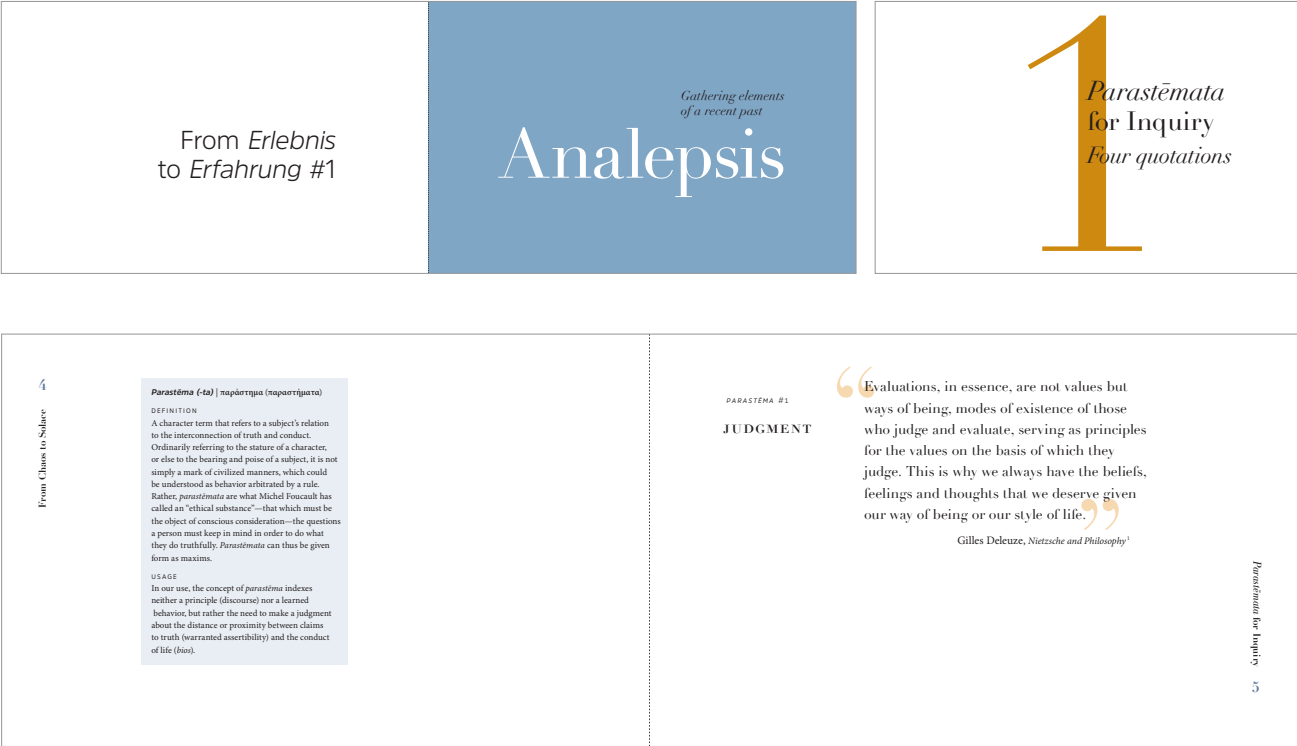
COVER DESIGNER Michael Starkman

TEXT DESIGNER Michael Starkman at Wilsted &
Taylor Publishing Services

A visual expression of the very complex ideas of renowned anthropologists Paul Rabinow and Anthony Stavrianakis, *From Chaos to Solace* is typographically extravagant as well as austere and elegant—in itself a kind of “solace” as described in the title. The design carefully displays the authors’ argument by separating each part with chapter title pages that look like letterpress broadsides featuring enormous numbers. There is plenty of white space around the text to let the ideas breathe, especially on the cream uncoated paper. Charts and diagrams throughout are visually witty and unexpected. Special extracts by various philosophers are set apart on unique pages, in large and very leaded type. The endsheets match the part titles and the title page spread. The cloth cover is not hidden by a jacket, and it’s a deep blue that provides a midnight sky background to the silver and copper stamping of the title. This book is a beautiful and simple object.



“The format of this book feels unique and pleasant for the meditative subject it’s presenting. I love the way the designer played with scale and negative space.”
Mia Johnson



“The proportion/trim size is unusual and eye catching. I appreciated the attempt to make challenging and abstract ideas more digestible through design, layout, typography. Chapter openers are bold and pretty. There are many poetic moments. I like the use/ execution of graphics in the later sections.” Debbie Berne

GERRYMANDERING TEXAS

Texas Tech University Press

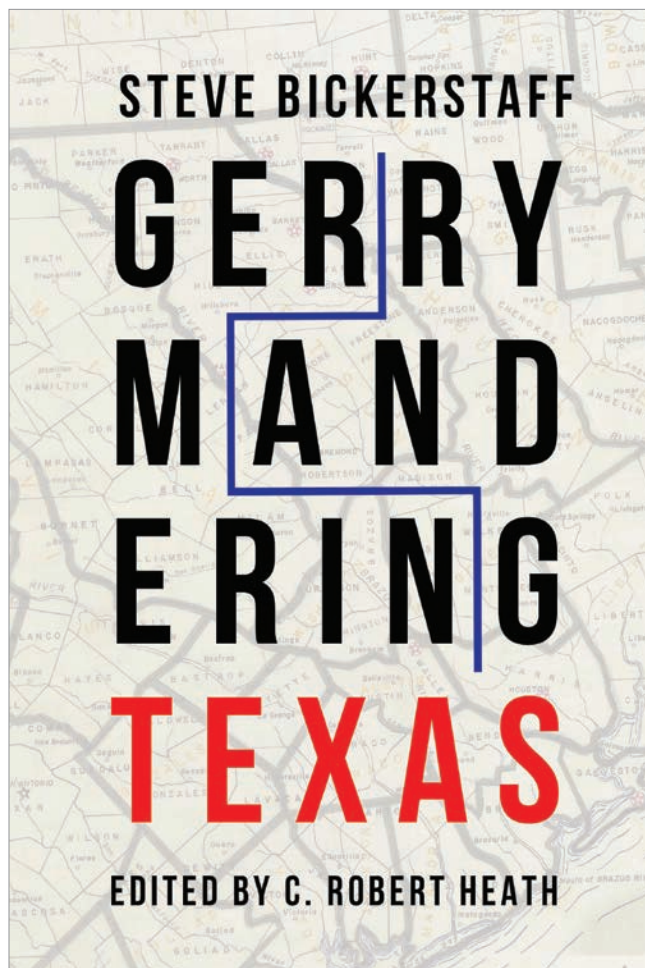
AUTHOR Steve Bickerstaff

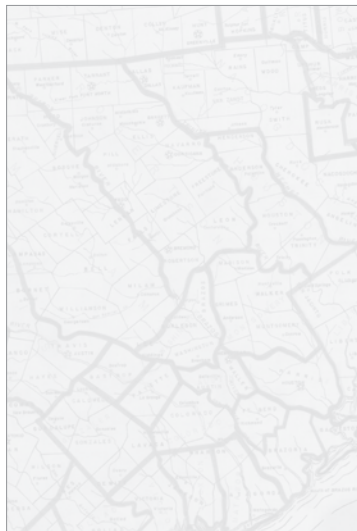
EDITOR C. Robert Heath

COVER DESIGNER Hannah Gaskamp

TEXT DESIGNER Hannah Gaskamp

Gerrymandering Texas focuses on the history of the practice of gerrymandering in Texas and makes predictions for the practice in the future. The designer “gerrymandered” the book’s title on the cover and designed the chapter titles in a similar way. On the chapter openers and on the cover, the text divisions made by a line are not clean, even, or logical—similar to the way gerrymandering breaks up the state into illogical portions. The cover background, a map of the original districts that Texas was divided into, adds on blanks to create texture.





CHAPTER 1

REDISTRICTING AND GERRYMANDERING

THE POPULATION AND DEMOGRAPHICS of the United States are always changing. In addition to the cycles of birth and death, cities and states grow and shrink alongside the boom and bust of a given local economy. Think of all the people who left their hometowns for education and employment and then never returned. Consider the 86,200 people who moved from California to Texas in 2018. All these population shifts must be accounted for in our representative democracy. These people must be apportioned into districts that will, in part, define the election chances of the people who decide to run for office there. Redistricting is the way we take account of this change and keep the democratic process current.

Although each legislative redrawing of congressional and state legislative districts in Texas over the past 184 years involved some unique elements, there are many significant issues that furnish threads throughout the period. These general tools and tactics have been modified and bastardized by various political actors across Texas history but, broadly speaking, this chapter details how the process gets done.

3

"The simple branding of this book is genius. The type communicates the subject clearly and with style. I love the integration of the maps in the openers, and the divided type elements." Mia Johnson

"Strong type-driven cover design! I really loved the chapter displays in this book and the typography and hierarchy throughout is strong. I felt bad for the designer having to deal with those long A-heads." Debbie Berne

86

Gerrymandering Texas

both state and national politics first won election (e.g., Oscar Mauzy and Charlie Wilson) in 1966. All were Democrats.

Republicans had not won an election statewide in Texas since the 1860s. This circumstance changed in 1961 when Republican John Tower won the special election called to replace Lyndon Johnson after the latter resigned to become vice president. Democrats generally considered Tower's victory an anomaly that would soon be corrected. However, Tower won reelection in 1966, 1972, and 1978. Tower opposed the Voting Rights Act and was a strong voice for the South.

Still, Democrats dominated the statewide elections of 1968. In the race for governor, Preston Smith won against Republican Paul Eggers, garnering 57 percent of the vote. However, a few new pockets of Republican voting sprouted. A red sweep in the far north Panhandle produced few net Republican votes because the area was sparsely inhabited but was a harbinger of things to come statewide. Ector and Midland Counties also went Republican. Republican voting strength was apparent in the two most populous counties, Dallas (north central) and Harris (southeast), where portions of these counties voted overwhelmingly for Republican candidates.

CHAPTER 5

URBAN CHANGES (1971–1980)

DURING THE 1970s, LITIGATION OVER state legislative and congressional districts in Texas resulted in some of the most significant United States Supreme Court decisions of the decade. The Texas Legislature in 1971 again adjourned without fulfilling all its reapportionment responsibilities. It had passed a new plan for the Texas House of Representatives, but the senate districts remained unchanged. A new plan for congressional districts was later passed in a special session.

STATE HOUSE OF REPRESENTATIVE DISTRICTS

The plan for the House of Representatives had been passed during the regular legislative session. Litigation came quickly in state court. Republican State Representative Tom Gradick of Midland and three Republican Party officials challenged the legislature's plan. The plaintiffs' real concern was probably the partisan gerrymandering embodied in the enactment. For example, the conservative Democrat Speaker of the House of Representatives, Gus Matscher, had been openly accused of vindictiveness in pairing liberal

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WOODSQUEER

Trinity University Press

AUTHOR Gretchen Legler

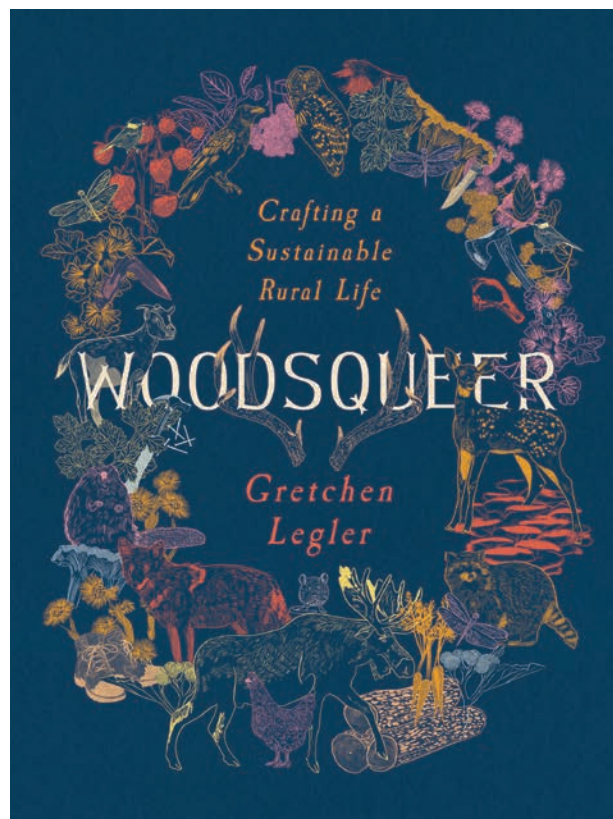
COVER DESIGNER Caitlin Sacks, Notch Design

TEXT DESIGNER David Peattie, BookMatters

ILLUSTRATOR Gretchen Legler

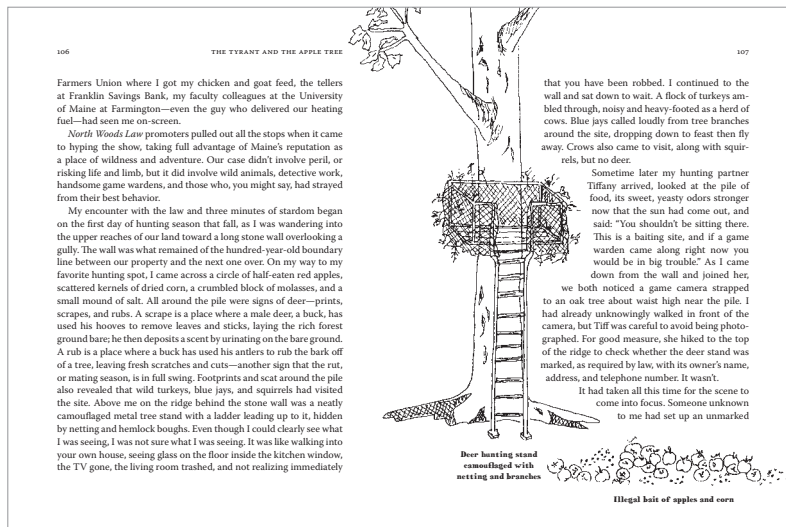
“Woodsqueer” is sometimes used to describe the mindset of a person who has taken to the wild for an extended period of time. Gretchen Legler intentionally focused on making an agrarian life more in tune with the earth on eighty acres in backwoods Maine. *Woodsqueer* is the chronicle of her experiences.

With rustic pen-and-ink illustrations, *Woodsqueer* shows the value of a solitary sojourn and the pathway to (and possibilities for) making a sustainable, meaningful life on the land. The result—for the author and her partner—is an evolution of their humanity as they become more physically, emotionally, and spiritually connected to their land and each other in a complex ecosystem ruled by the changing seasons. The interior design integrates the author’s informative and whimsical illustrations into the story.



"The cover of this book is stunning. You can feel the richness of nature through the artwork and colors, and the interior carries the handmade, woodland aesthetic through. The illustrations throughout are sweet and instructional and feel nicely balanced with the reading text."

Mia Johnson



Consider the Acorn

Consider the filios of the field, how they grow;
they neither tall nor spin; yet I tell you,
even Solomon in all his glory was not arrayed like one of these.

— Matthew 6:25

Is there anything more perfect than an acorn with its jaunty beret, its burnished shell so much like the shape of a human face—wide at the forehead, tapering down to an excellent chin? What is more intricate and delicate than the designs on that clever hat—small triangles of hardened brown or green, layered over one another endlessly to create a design and texture of Fibonacci perfection, as appealing as any woven cloth? There are plenty of natural objects to match the acorn, of course: a silk-smooth, palm-sized, heart-shaped stone; a bit of bright-blue-speckled eggshell; a finely sculpted pine cone, its edges frosted with pungent sap; the tiny bleached skull of a mouse at the bottom of the woodpile; a brilliant pink shard of crab shell; an imaginative stick curved in the shape of a woman's dancing body; the husk of a spiky brown beechnut, splayed open like a tulip, the nut itself carted off to some squirrel's winter pantry; a tiny bird's nest woven of birchbark, pine needles, and blue baling twine; and, oh!—a bright red feather from the wing of a scarlet tanager. Yes, there are plenty of natural treasures to match the acorn, but none to outshine.

If you are a collector of such things you know what I'm talking about. You often find your pants and coat pockets, the zippered

Consider the Acorn



compartments of your backpack, the windowsills in your kitchen, bathroom, and bedroom, your desktop (at home and work), the edges of your bookshelves, and the corners of your porch stocked with stones, cones, nuts, feathers, dried leaves, and seedpods. You try to remember where they came from. When you decided to bring them home you promised you would never forget where you found them. You vowed that the object would serve as a memento of a certain place, a certain day, a certain slant of light, a felt sense, the person you were with. But you forgot. Never mind: these natural objects still ground you and speak to you of the joy of attending to the world's beautiful small things. Sometimes you wonder why that stone, why that flower, that leaf caught your eye. Sometimes it might occur to you that the supposedly inanimate object itself drew you to it, calling to you, *pick me up, bring me home*. Is it really so absurd to think such a thing? Japanese stone artists, after all, believe the key to their artistry is listening to the voice of the stone.

The next time you stroll to the mailbox, walk through a park or along a wooded trail, mosey beside the seashore, a lake, or a pond, imagine all those voices—pebbles, feathers, nuts and seedpods, bones, pine cones, shells, and leaves—clamoring for your attention, buzzing with the hum of life that flows through us all. What are they saying? *I am here*. Just that. The objects remind you that there is indeed something powerful and wondrous at work in a real, that you, despite your efforts and years, understand so little about. The natural objects you bring home to tuck into the nooks of your life are a direct line to something awesome and holy—call it nature.

Let us, just for a moment, consider the acorn. I pick a nut from the dish of paper clips on my desk. This particular acorn is the ruddy,

"I appreciate how the deliberately naive (and lovely) aesthetic begins on the front cover and flows through the typography and illustrations inside the book. A very cohesive design. I appreciated the sense of space and quiet on the chapter openers."

Debbie Berne





BOOKS | **SPECIAL**

THE SACRED HAGS ORACLE DECK

New World Library

AUTHOR Danielle Dulsky

COVER DESIGNER Tracy Cunningham

TEXT DESIGNER Tracy Cunningham
and Tona Pearce Myers

ILLUSTRATOR Janine Houseman

Each of the fifty-six cards in *The Sacred Hags Oracle Deck* can stand alone or be used in a traditional oracle spread. Readers can also move through the cards on a twenty-nine-day lunar journey, with the author's guidance from the accompanying 160-page book. When Dulsky was an angry, lost teenager, she visited her grandmother's home and found refuge, nurturance, and wisdom. These visits inspired her deepening exploration into the Sacred Hag archetype and the wisdom that elder women have been sharing since the beginning of humanity. The author teamed up with tattoo artist

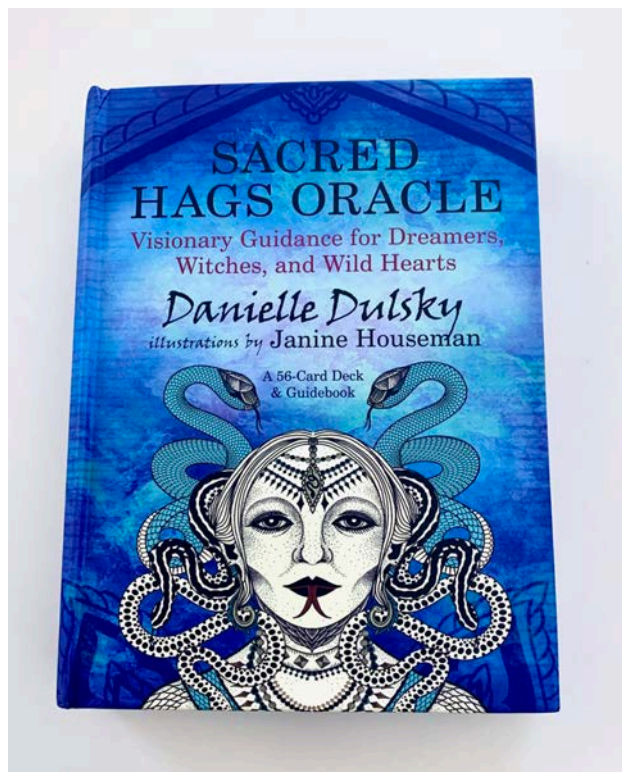
Janine Houseman to conceptualize the hags and basic deck layout. Art Director Tracy Cunningham collaborated with the artist to help her understand the world of print. Transforming ancient icons into a deck of well-loved oracles involved simplicity and rich color. All elements of the box itself were well thought out: from how to arrange all of the elements in the box; the inside, outside, and spine of the box; and the inside witchy incantations.



WINNER



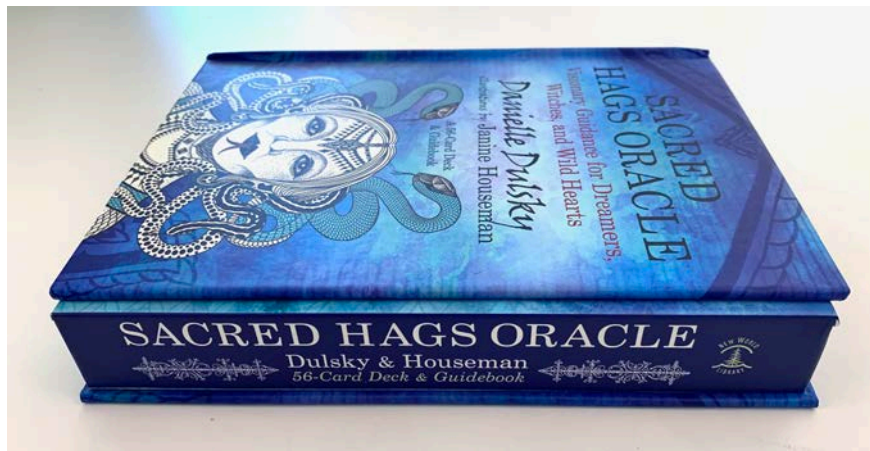
THE SACRED HAGS ORACLE DECK (CONTINUED)



WINNER



"The book and deck are nicely packaged and function well as a unit. The illustrations and color palette effectively capture the mystical spirit of the content." Frances Baca







BOOKS | **CHILDREN'S**

RETAZOS

PUTNAM PENGUIN RANDOM HOUSE

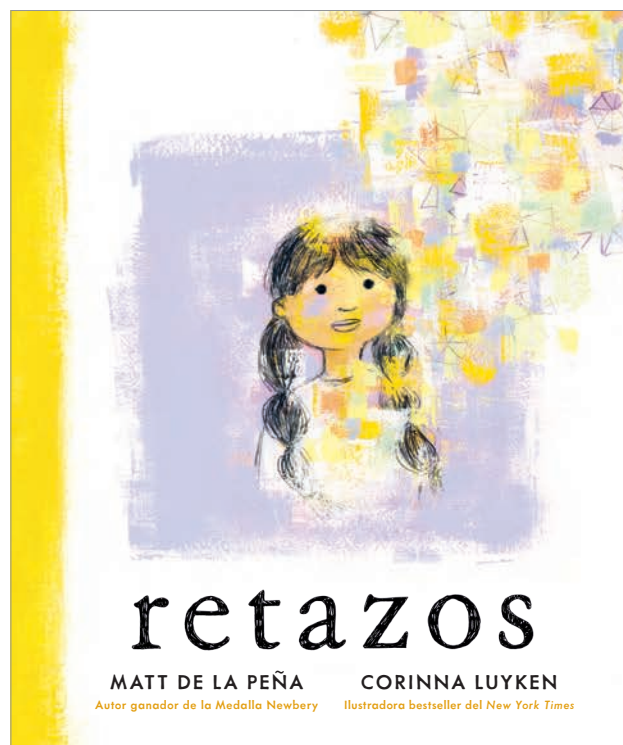
AUTHOR **Matt de la Peña**

COVER DESIGNER **Eileen Savage**

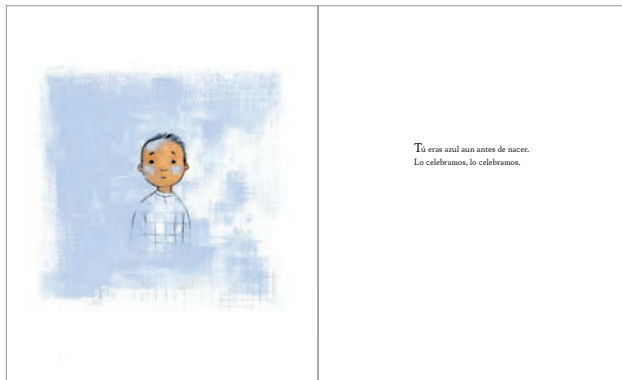
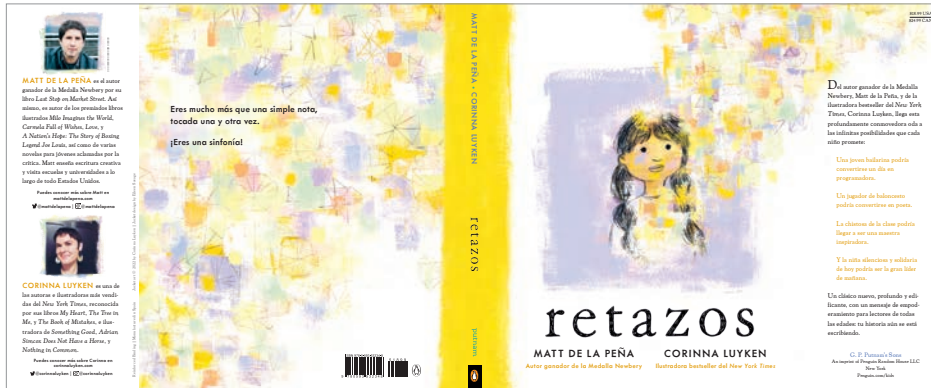
TEXT DESIGNER **Eileen Savage**

ILLUSTRATOR **Corinna Luyken**

From Newbery Medal-winning author Matt de la Peña and *New York Times* bestselling illustrator Corinna Luyken comes a deeply moving ode to the complexity and uniqueness of every child. This beautiful Spanish edition, *Retazos*, or *Patchwork* (which is the U.S. edition), expands the wonderful picture book in two languages. The original artwork was produced with gouache, ink, and pencil, and it works so beautifully on the 140 g magno stock—the perfect pairing for this art. The design is cohesive, with squares used throughout the interior and again on the endpapers, case, and jacket. Grafica Estella, the largest book printer in Spain, reproduced the images in print.



WINNER

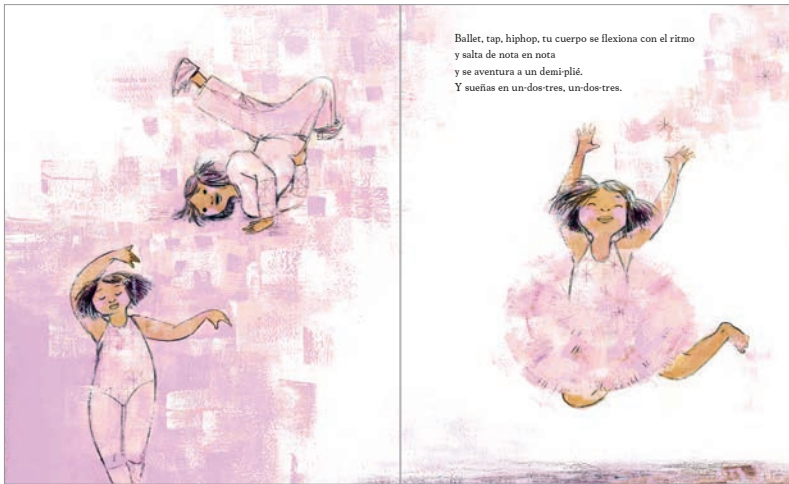


"The illustrations are beautifully rendered, with a harmonious integration between art and text. The color palette is soft and serene and strikes the proper tone for this lovely story about children discovering their unique gifts." Frances Baca

RETAZOS (CONTINUED)



WINNER





The background of the entire page is a repeating pattern of stylized bookshelves. Each shelf is a horizontal band of mustard yellow color. Within these bands, various vertical lines and rectangles in a slightly darker shade of yellow represent books of different heights and thicknesses. Some books are standing upright, while others are leaning at angles. The pattern is consistent across the top and bottom sections of the page.

BOOKS | **COVERS & JACKETS**

EARTHEATER

HarperVia

AUTHOR Dolores Reyes

TRANSLATOR Julia Sanches

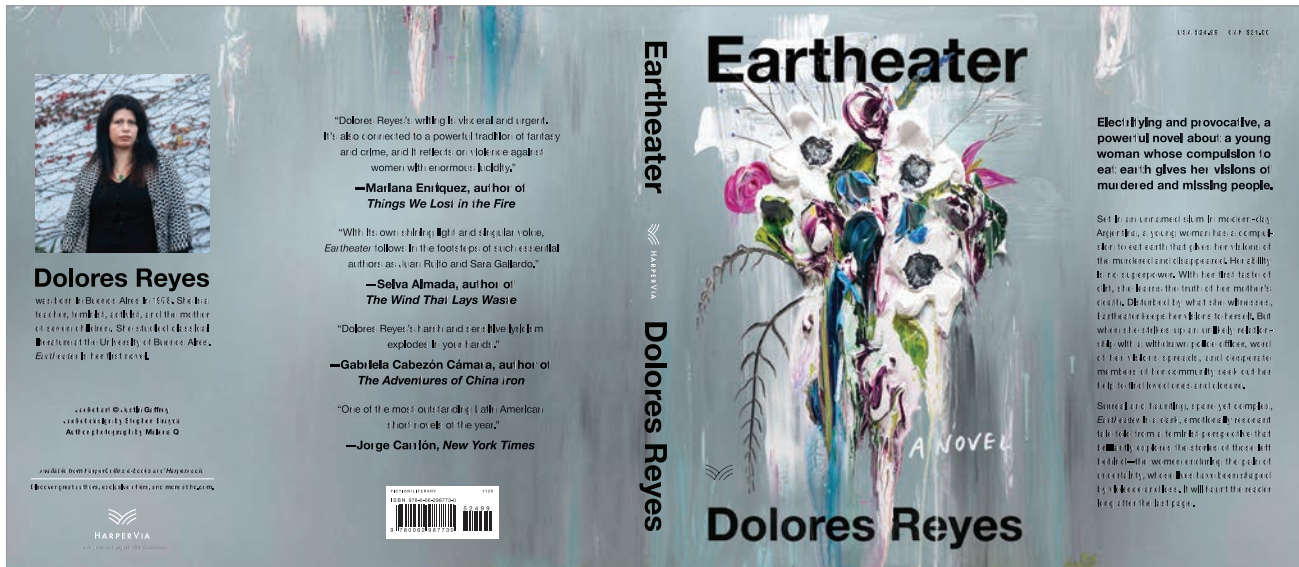
COVER DESIGNER Stephen Brayda

ILLUSTRATOR Justin Gaffrey

Set in an unnamed slum in contemporary Argentina, *Earth eater* is the story of a young woman who finds herself drawn to eating the earth—a compulsion that gives her visions of broken and lost lives. With her first taste of dirt, she learns the horrifying truth of her mother's death. *Earth eater's* cover image includes thin branches behind an irregular bunch of flowers. The realistically rendered branches hint at nature and earthiness, and the colors of the flowers hint at darkness and strife.

Surreal and haunting, spare yet complex, *Earth eater* is an emotionally resonant tale told from a feminist perspective that brilliantly explores the stories of those left behind: women enduring the pain of uncertainty, whose lives have been shaped by violence and loss. The flowers on the cover are also surreal and haunting, portrayed in drippy, chunky blends that convey action and emotion.





"The cover artwork by Justin Gaffrey immediately pulls you in to look further. The supporting typography does a great job standing on its own, but not to the point it distracts or feels separate from the design. The design is strong and cohesive." Amanda Weiss

"Justin Gaffrey's artwork is arresting. The viewer is immediately pulled in to look further at the art. Combining it with such an understated, minimal type treatment only enhances the image's power. It's a bold, contemporary design that demands attention." Victor Mingovits

AFRIKAN WISDOM

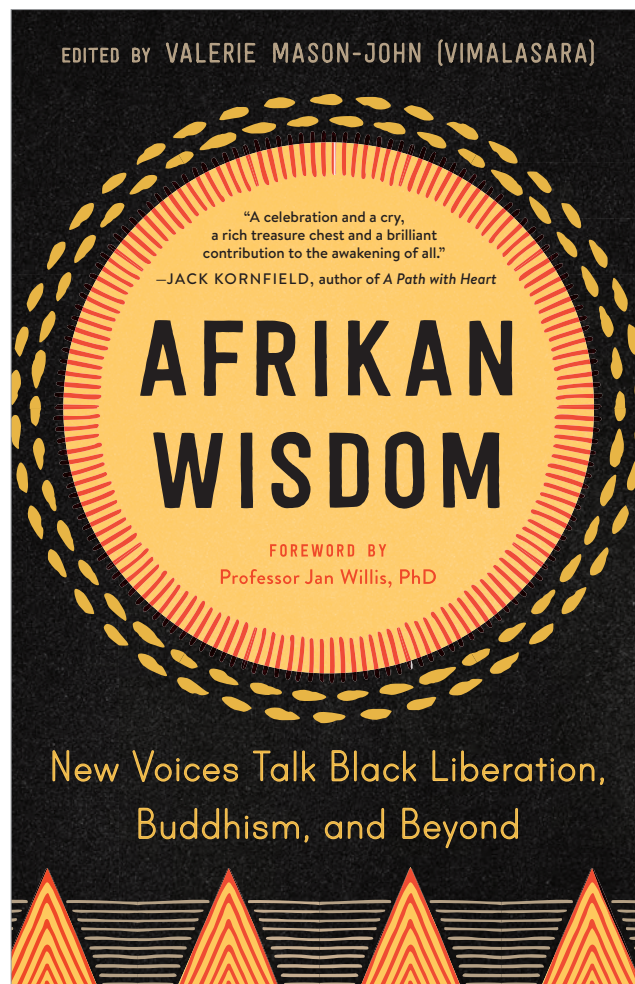
North Atlantic Books

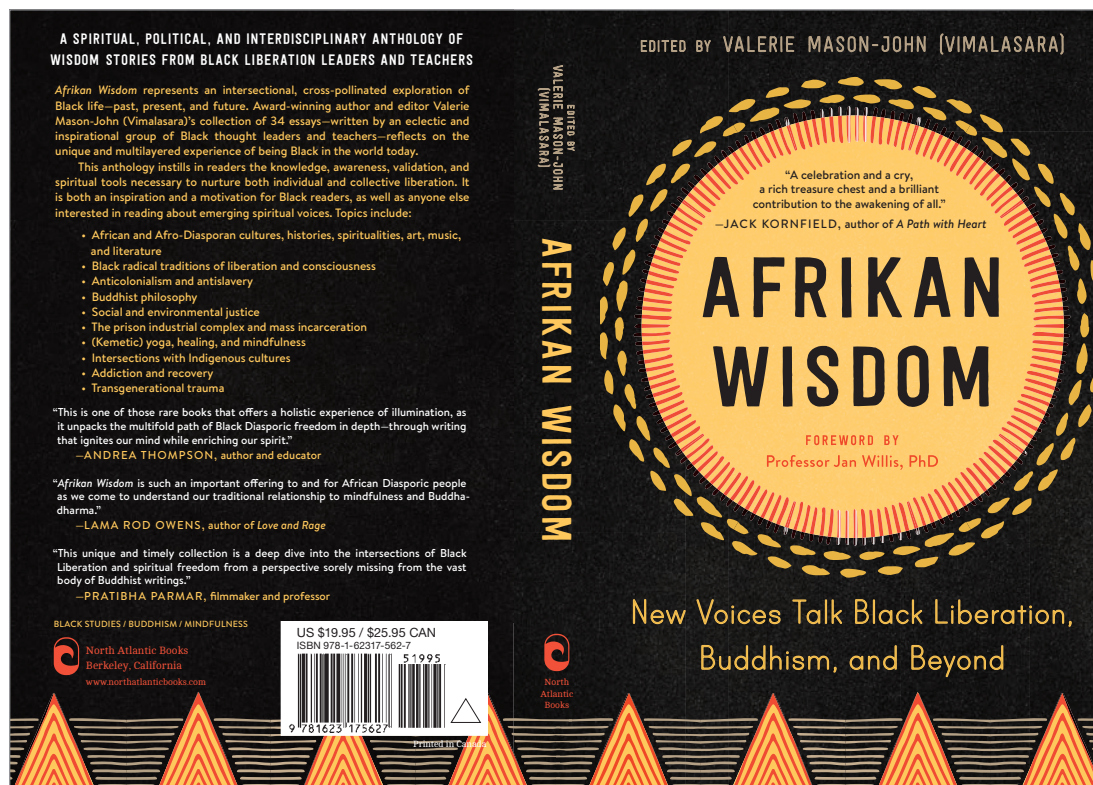
EDITOR Valerie (Vimalasara) Mason-John

COVER DESIGNER Jess Morpew

ILLUSTRATOR Jess Morpew

Afrikan Wisdom represents an intersectional, cross-pollinated exploration of Black life: past, present, and future. Award-winning author and editor Valerie (Vimalasara) Mason-John's collection of thirty-four essays, written by an eclectic and inspirational group of Black thought leaders and teachers, reflects on the unique and multilayered experience of being Black in the world today. The design is bold, textural, and flowing, encapsulating African traditions and Buddhist philosophy while coexisting in a social justice space. In the shapes and colors chosen for the cover, there's a sense of both dynamism and contemplation.





*"The cover's fantastic use of color, texture, and layout combines design elements that signal both African and Buddhist spheres of life. It can be difficult for a cover design to effectively hint at multiple references at once, but *Afrikan Wisdom* did so in a beautiful, unified way."* Amanda Weiss

TAKE BACK WHAT THE DEVIL STOLE

Columbia University Press

AUTHOR Onaje X. O. Woodbine

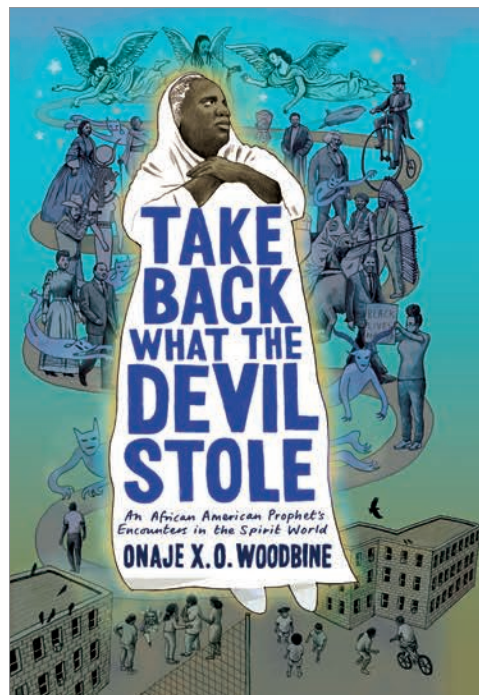
COVER DESIGNER Julia Kushnirsky

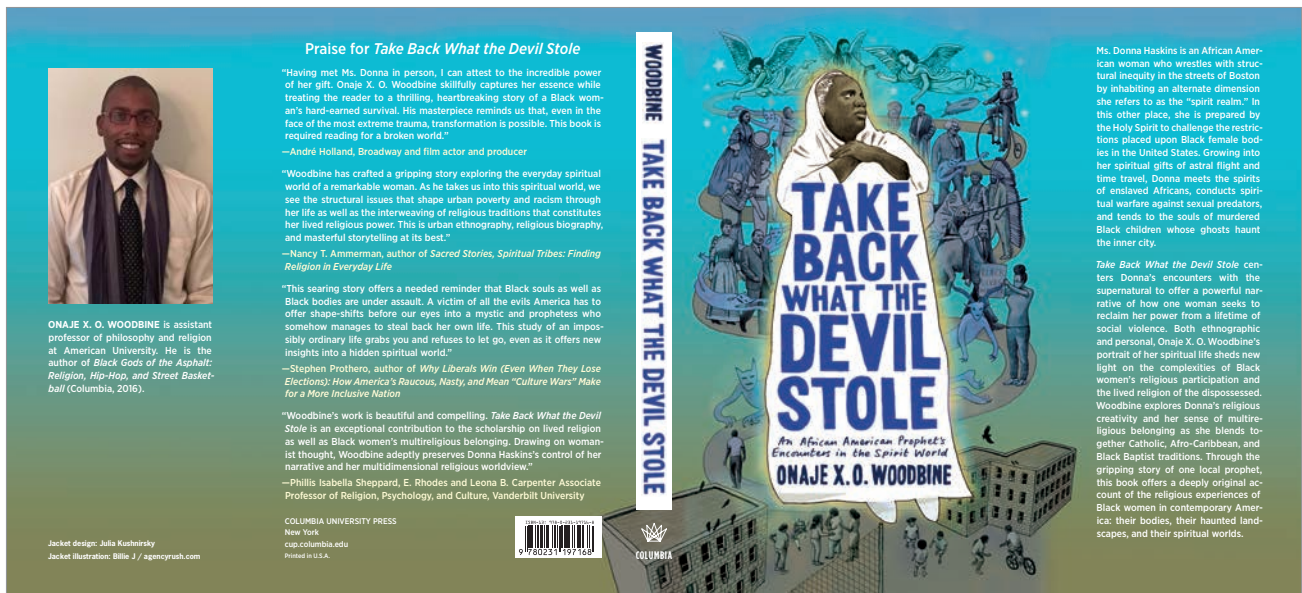
ILLUSTRATOR Billie J / Agencyrush.com

Take Back What the Devil Stole centers on Donna's encounters with the supernatural to offer a narrative of how one woman seeks to reclaim her power from a lifetime of social violence. Both ethnographic and personal, Onaje X. O. Woodbine's portrait of her spiritual life sheds new light on the complexities of Black women's religious participation and the lived religion of the dispossessed. Woodbine explores Donna's religious creativity and her sense of multireligious belonging as she blends together Catholic, Afro-Caribbean, and Black Baptist traditions. Through the gripping story of one local prophet, this book offers a deeply original account of the religious experiences of Black women in contemporary America: their bodies, their haunted landscapes, and their spiritual worlds.

"Billie J's rich illustration beautifully captures the intersection of Black history and the supernatural."
Victor Mingovits

On the cover floats a woman in white above the detailed yet muted background images that indicate historical or spiritual bodies. The backlit woman is so bright she contrasts with the background, but the detailed drawings behind her pull readers in to look more closely. There's a strong blend of history, religion, and spirit.





"There's a lot to appreciate here—the illustration by Billie J is beautiful. The white silhouette pops off the background, further emphasizing the floating quality of the individual, and the typography was well thought out and fits nicely inside the shape. A pleasure to look at."
Amanada Weiss

INTOXICATING ZION

Stanford University Press

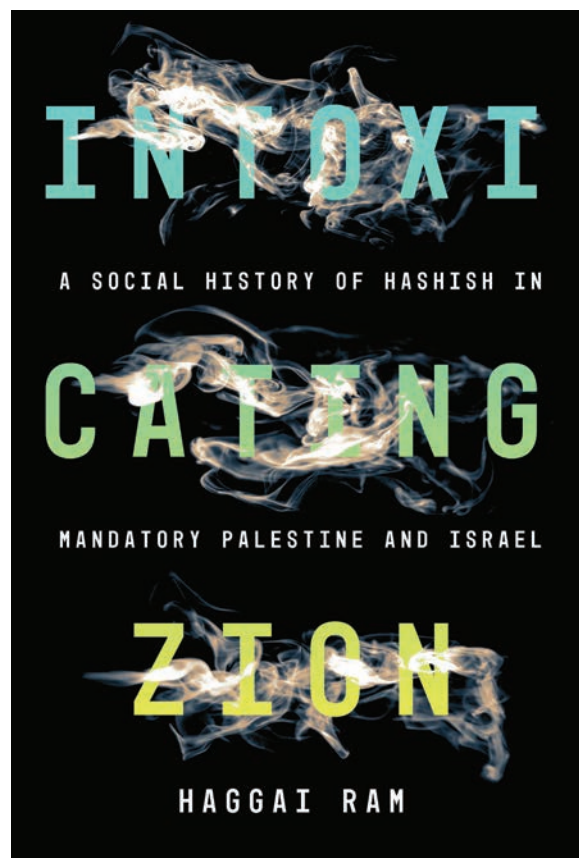
AUTHOR Haggai Ram

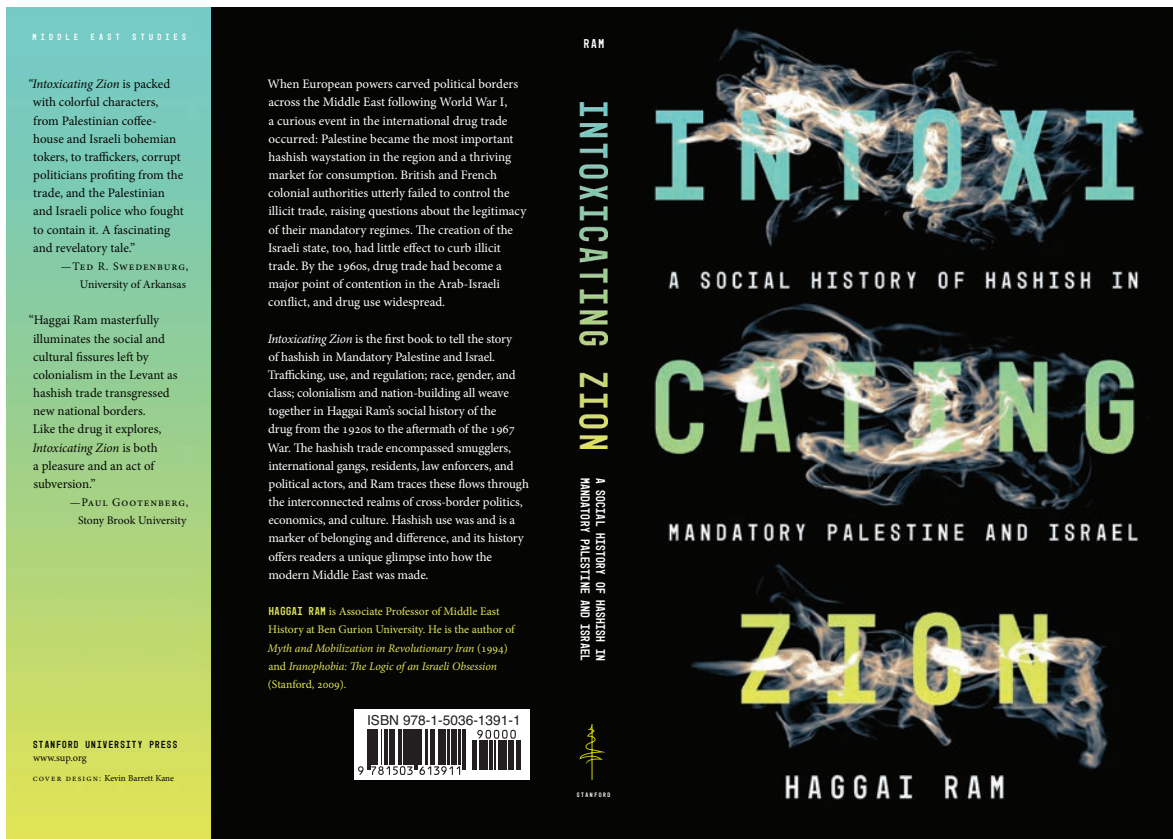
COVER DESIGNER Kevin Barrett Kane

Intoxicating Zion is the first to tell the story of hashish in Palestine/Israel. Haggai Ram's social history of the drug from the 1920s to the aftermath of the 1967 War twines together complex topics around the drug: trafficking, use, and regulation; race, gender, and class; colonialism and nation-building.

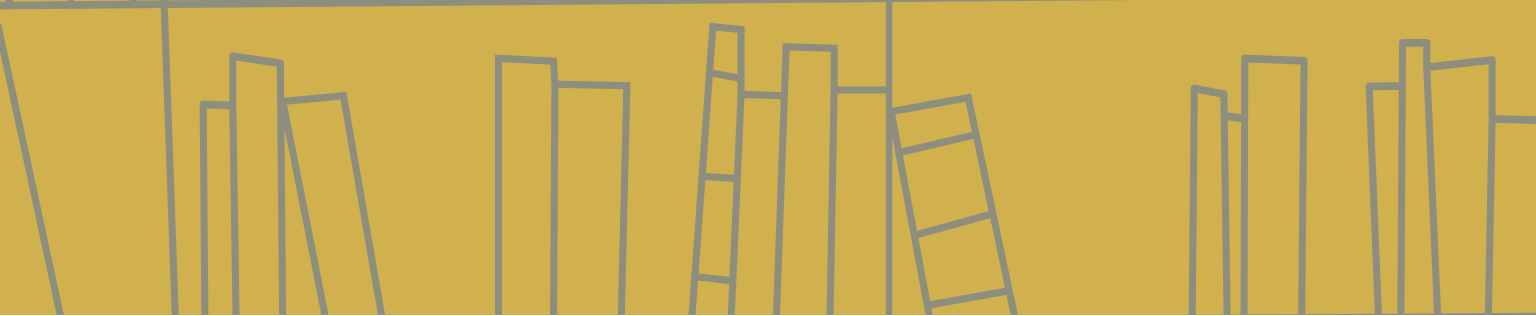
A contemporary design, the black cover contrasts with the multicolored title, which is interrupted by tendrils of smoke behind and sometimes obscuring parts of the letters without affecting readability. The audience is primarily academic, with some potential to reach non-academics who want to read about the illicit drug trade or the Israel/Palestine conflict. The cover's style pulls in non-academic readers with its clean and smoky look.

"Breaking the title is disorienting in the best way, resonating with the content in an unexpected and disarming manner. The smoke acts as a lovely organic counterpoint to the no-nonsense monospaced typeface." Victor Mingovits





"I enjoy how the title was able to be broken effectively without hyphenation. The back cover was also a pleasant surprise with nice use of supporting typography." Amanda Weiss



The background of the entire page is a repeating pattern of stylized bookshelves. Each shelf is a horizontal rectangle, and the books are represented by vertical rectangles of varying heights and widths. Some books have horizontal lines on their spines, suggesting pages or labels. The pattern is consistent across the top and bottom sections of the page.

BOOKS | **MANUFACTURING**

SCRIBE

Mark Applebaum

AUTHOR Mark Applebaum

COVER DESIGNER Nancy Koerner at Wilsted &
Taylor Publishing Services

PRINTER Artron Art Printing Ltd.

Scribe is a very complicated project, and it's clear Artron did a superb job. The spine of each volume is debossed then silkscreened to keep the white from flaking, and the silky matte film lamination on the three-piece bindings is immaculate. Throughout, the black printing is strong and consistent. Careful details abound on these books: the printer hand numbered each special signed tip-in sheet at the end of the first volume. The slipcase has debossed panels with printed pieces glued on and is lined with black paper. A printed advertising card is carefully placed inside the shrink-wrap of the first volume, and even special mailing boxes were hand numbered by the printer. The second volume, an accordion-fold flip book, is an engineering feat of precise folding and gluing. As the designer and publisher were developing the concept, the printer provided many rounds of bound dummies to explore different colors of cloth, different papers, and different kinds of stamping.



WINNER

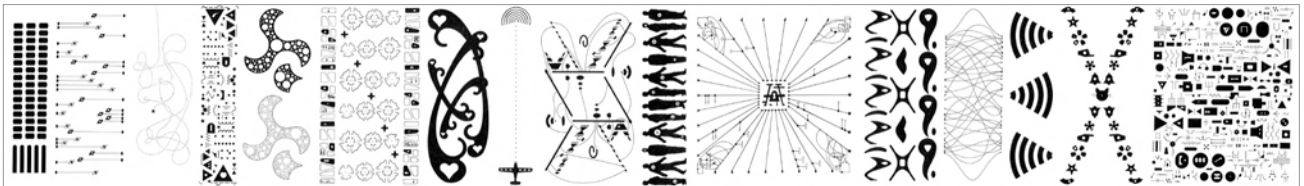
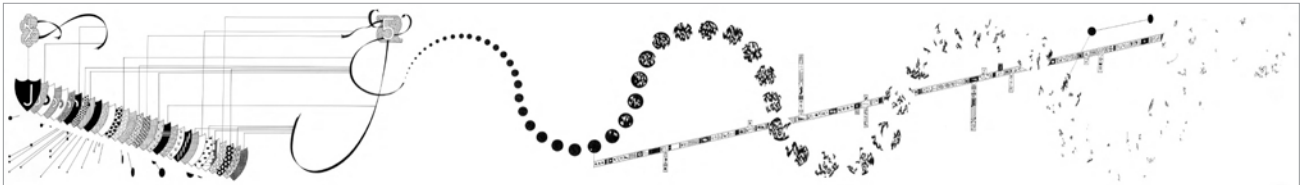
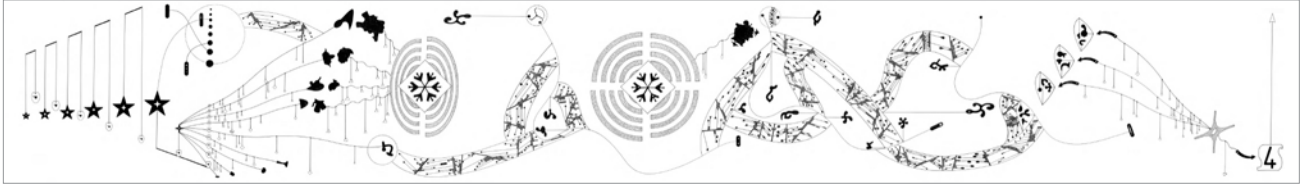


SCRIBE (CONTINUED)



"This needs a separate category! The sturdy cloth slipcase with onlays on the front, back, and spine. VOLUME 1: This has a beautiful three-piece case with a cloth spine overlapping one-third of the front and back sides, along with a strong blind debossing on the front and back sides and the use of white opaque stamping on the spine. The use of the cream-white uncoated stock works so well with the musical scores. The two ribbon markers perfectly match the case colors. VOLUME 2: An accordion-fold flip book—the longest I have ever seen—bound together!" Nyamekye Waliyaya

WINNER



CALIFORNIA IMPRESSIONISM AT THE CROCKER ART MUSEUM

CROCKER ART MUSEUM

AUTHOR Scott A. Shields

COVER DESIGNER Wilsted & Taylor
Publishing Services

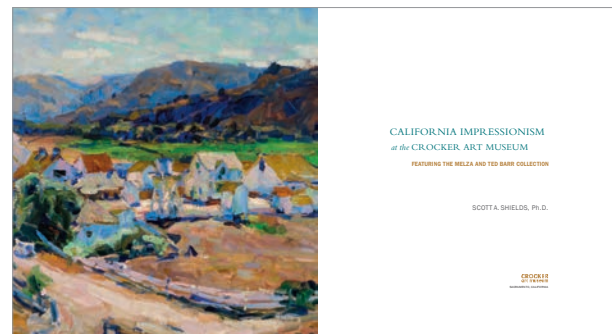
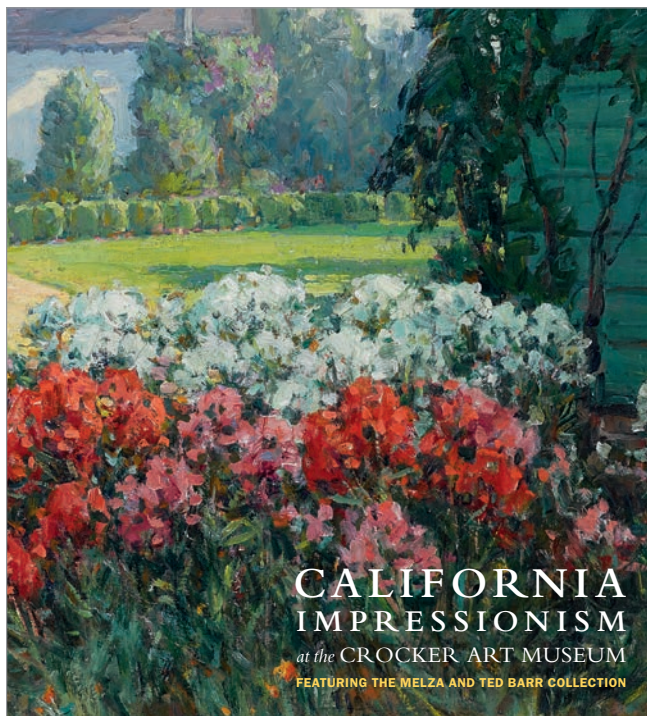
TEXT DESIGNER Wilsted and Taylor
Publishing Services

PRINTER Artron Art Printing Ltd.

With large white margins and spaciousness throughout, *California Impressionism at the Crocker Art Museum* conveys a sense of calmness that complements the calm and light-transcendent paintings. The simple text pages with beautiful columns of space act as an elegant counterpoint to the intense colors of the paintings; the deep and natural colors are made more concentrated by the white space. Details enlarged into two-page spreads pull the reader into the brushstrokes and the immediacy of the paintings. Large text size and generous leading continue the sense of space, while the light sans serif typeface used for the captions gives an airiness to the pages. The same vivid teal of the jacket and cloth is used throughout the book for display with gold used for the drop caps, suggesting the essay title “A Country of Blue and Gold,” while a

rust color pulled out of some of the paintings makes good contrast for the subtitles. The book has two parts: the essay narrative and the extensive catalog section. In the second part of the book the focus is on each artist, and the artists’ names are made teal in large sans serif. The dark teal of the cloth, jacket flaps, and very heavy endsheets frame the white airiness of the book interior, complemented by the bit of gold in the head and tailbands and by the warm red/gold of the stamping.

Artron’s excellent color matching was important because the reproductions needed to be matched to paintings hanging in the museum’s permanent collection. All the images are varnished, which protects against offsetting, gives them extra depth, and keeps the deep color full-bleed part divider pages from getting fingerprints. All the details are handled with precision and care. The jacket folds crisply around the cover and, with the French flaps, is perfectly wrapped. The binding is firm and the cover stamping is very good.



"Ooh! French flaps! Beautiful cloth case with nice flatback binding and a strong foil stamping—and all before opening the book! The 157 gsm stock is such a nice weight and the opacity of this paper is wonderful. The full-page spreads are thoughtfully positioned where no part of the art is lost in the gutter of this flat, loose binding, and the crossover of the art on the spreads are exact in color. The press operators did a wonderful job on press. This is a carefully crafted book with thought put into every production decision. A winner!" Nyamekye Waliyaya

UP AGAINST THE WALL: ART, ACTIVISM, AND THE AIDS POSTER

RIT Press

EDITORS Donald Albrecht and Jessica Lacher-Feldman; Medical
and Consulting Editor
William M. Valenti, M.D.

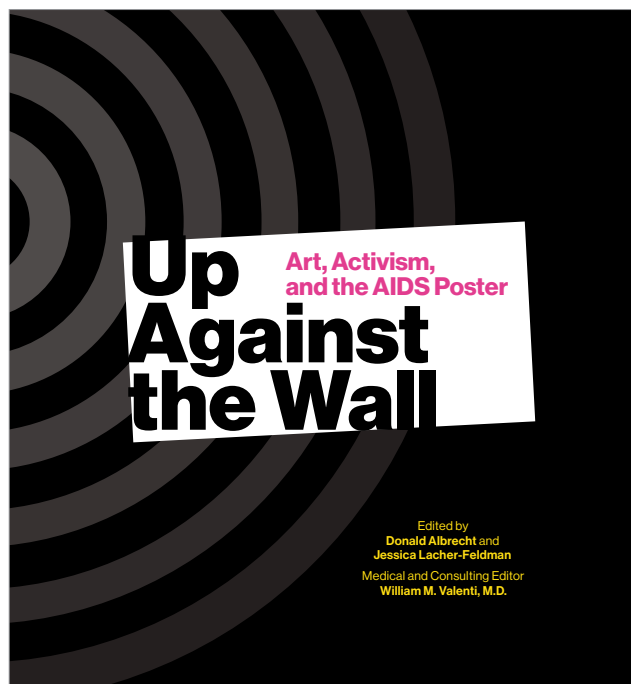
COVER DESIGNER Marnie Soom

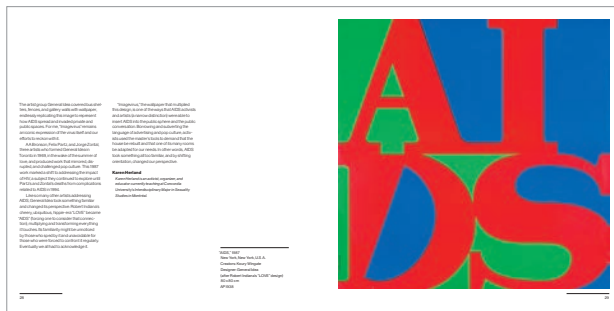
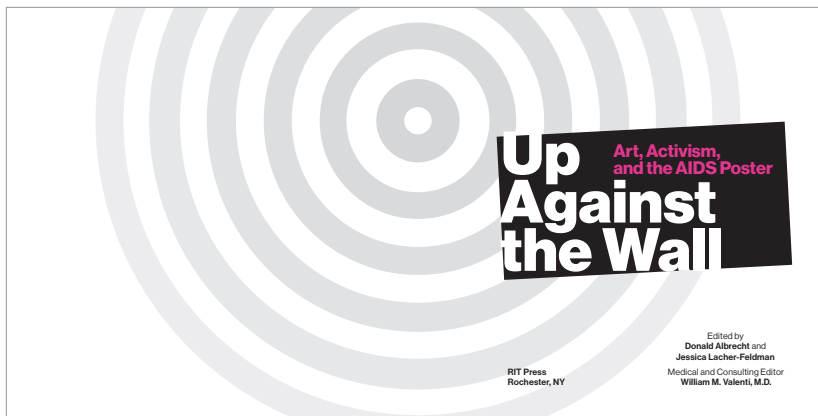
TEXT DESIGNER Marnie Soom

PRINTER Shapco

Up Against the Wall is a catalog for the first major exhibition of the University of Rochester's AIDS Education Poster Collection—one of the world's largest single collections of visual resources related to the disease.

This exhibition catalog presents the first opportunity for many of these posters to be published in book form, so the quality and production are high to meet expectations. Elements from page to page are aligned well, with a similar layout throughout the book. *Up Against the Wall* is printed offset in 4-color process + spot gloss varnish. The binding materials are 80 lb. C1S Litho, printed 4/0 + matte film lamination 1 side, wrapped over 100 pt. boards, and with 80 lb. Rainbow endsheets in fuchsia.





"The production values of this book are just as stellar as the content. The images reproduced bold and crisp. This paper-over-board hardcover with its bold endpapers lets readers know they are in for an experience. The posters reproduce quite nicely here. The spot varnish was a smart choice." Nyamekye Waliyaya

RETROBLAKESBERG: VOLUME ONE: THE FILM ARCHIVES

Rock Out Books Publishing

AUTHOR Jay Blakesberg

COVER DESIGNER Molly Grace Fulton

TEXT DESIGNER Molly Grace Fulton

PHOTOGRAPHER Jay Blakesberg

PRINTER Qualibre/Toppan LeeFung

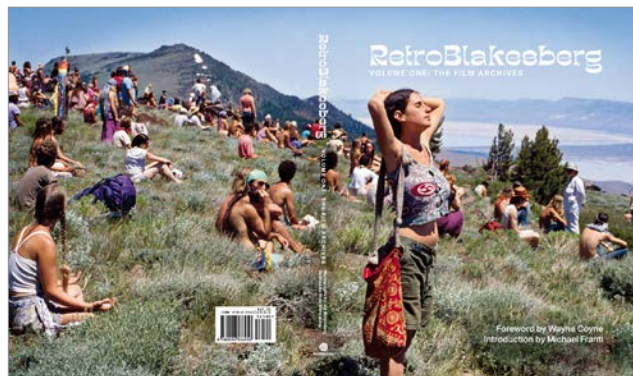
RetroBlakesberg: Volume One: The Film Archives is a 312-page hardcover coffee table book presenting a vast collection of Jay Blakesberg's iconic images shot on film spanning four decades. Beginning with images from his high school days in the late 1970s up until he went full-time digital in 2008, this collection of photographs helps tell the story of the modern-day pop culture landscape documented by Jay.

Each of the book's four chapters, chronologically arranged by decade, begins with an engaging essay written by Jay wherein he discusses what was going on with his life, his career, and the pop culture he was documenting during the corresponding time period. These essays provide an intimate glimpse into Jay's personal history and professional development, revealing how closely those paths are intertwined.

Along with the photos, carefully curated by Jay's daughter Ricki, this book is Jay's visual autobiography.

The book includes a foreword by Flaming Lips front man Wayne Coyne and an introduction by spiritual activist and musician Michael Franti. This limited edition includes a vellum inlay signed by Jay, Ricki, Wayne, and Michael.

The interior printing is 4/4 with two hits of a spot gloss varnish on all pages. The case also offers a spot UV. There's perfect inking balance and quality bind-up construction on this oversized book.



FINALIST

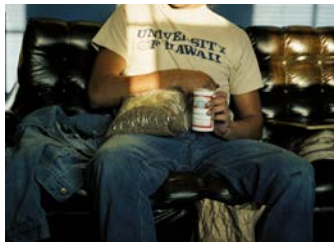


Bookbinding - September 11, 1989
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Bookbinding - September 11, 1989
20th Anniversary of the September 11, 1989
Bookbinding - September 11, 1989
Bookbinding - September 11, 1989

"Kudos to the exceptionally made clamshell case that mimics a preprinted case! Love that it has the ribbon pull to easily remove the book from the case. The use of vellum for the signed tip-in elevates this limited edition even further. The varnish on the images keeps them crisp. The tight flat-back binding surprises me a bit for this size book, but it works! The 140 gsm stock was an excellent choice, and the thicker board elevates the project. Well done!" Nyamekye Waliyaya



Book - July 2018
Book - July 2018
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Book - July 2018



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IN APPRECIATION

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