This year the judging took place in Sydney over a number of days. The judges undertook this marathon task with enthusiasm. The judging process demanded a great deal of the judges' time and energy so our thanks must go to Patrick Coyle, David Ell, Ted Passanisi and Harry Williamson.

For their generosity, we also extend our thanks to the sponsors of the awards: Joyce Nicholson; Kevin Weldon and Weldon International; Australian Consolidated Press and The Bulletin; Griffin Press; The Book Printer; Ashton Scholastic; Reader's Digest Australia; Penguin Books Australia; DW Thorpe; and McGraw Hill for their new award for the best book designed on a desk-top publishing unit.

Our gratitude also goes to those who have given freely of their time and skills in the production of the catalogue: Aboriginal Studies Press (Canberra) and Adrian Clayton of Griffin Press (Adelaide). Maureen MacKenzie must also be thanked for designing the catalogue.

SUE DONOVAN, CONVENOR
While the winner of the Joyce Nicholson Award was an outstanding example of innovative and appropriate design, we had to agree that overall this year's entries showed competence but little else. This was particularly true of the educational, stm/reference and young designer categories, and possibly due to publishers playing safe.

To some degree the fall in design standards in the Weldon International Young Designer's Award may be accounted for by the Committee's decision to lower the age limit from 35 to 25. However, despite this, it is still disheartening to see pedestrian and timid design in an area where there should be excitement and innovation. In utilising young designers, publishers should encourage fresh thinking and innovation as strongly as they must control the impracticalities of youthful exuberance.

Without wishing to take anything away from *Moving Into Math Teachers' Resource Book*, which is a fine example of reference book design, we were disappointed at the number of entries in the DW Thorpe Award. As this is a significant area of publishing, we can only speculate that publishers did not consider any of their books worthy of entry. Surely, it is exactly in this area where good design is important as an aid to research and learning. It should also be noted that a number of books entered were let down by bad illustrations and cover and jacket designs.
In the general book area, there was a heavy reliance on grids and formula design. It was interesting to observe the number of photographic books that all looked the same. By themselves these books may have seemed attractive but when judged together their form became somewhat clichéd. Also, while a number of designers showed obvious concern for typography, there was a tendency towards over-design with the use of all sorts of clever graphic adornments.

In judging the 280 entries in this year's awards, we were often left with the impression that publishers conveniently forget about design until it is time for them to enter books in the awards. We often asked, 'why was this book entered?'. We hope that in this report we have stressed adequately the importance of good design. We want to encourage designers to take risks and to find interesting solutions to design problems. As for publishers, we hope that they will consider carefully the design of each project throughout the year.

The winners and commended books are all deserving of recognition. They excelled as well designed books by designers aware of the economic and editorial constrictions of publishers.

PATRICK COYLE
DAVID ELL
TED PASSANISI
HARRY WILLIAMSON
An outstanding example of innovative design, made all the more remarkable by its collaborative production. The designer has shown a sensitive understanding of readers' needs to produce a thoroughly consistent book where text fits beautifully with illustration. The use of collage and speech bubbles could have easily been faddish or smart. This design technique was neither — it was totally appropriate and executed with great skill.
DESIGNERS' COMMENTS  The concept of the book was formulated within the Wilcannia Community over a period of eight years. Stimulated by the telling of snippets of traditional stories on fishing trips, Karin Donaldson began to record these oral histories. She then transcribed them in a form such that they would be accessible to the Paakantji Community. As literacy is not high, the community decided upon a primarily visual book with only small amounts of text on each page. The comic strip/collage format evolved. The community wanted to produce a book that would be fun to use.

In Canberra, Maureen MacKenzie determined the format and extent of the book. It was agreed that Karin would work at Wilcannia and lay out and complete the finished artwork of the story pages. This was done so that the Aboriginal community could maintain control over the presentation of their story.
While this may be somewhat of an unusual winner for this category, the judges were impressed by the way the designers considered the material and the exciting design-conscious feel of the book.

DESIGNERS' COMMENTS To ensure the book contributed to heightening awareness of conservation issues and priorities, it was of great importance to avoid a glossy expensive appearance suggestive of extravagant use of resources. A major factor, consistent with the theme, was the need to use recycled paper to advantage by adopting warm colours and textures. The design 'feel' also needed to project a contemporary perspective. Graphic source material was drawn from a wide range of images produced over the last century, collaged to set the tone and complement the text.
The judges considered that while a number of titles were worth commending no entry was of a sufficiently high standard to be deemed winner. While the judges appreciated the limitations placed on the production of educational titles, they also noted that few of the books entered had shown design innovation in overcoming these limitations.

In considering the important qualities in the design of educational titles, the judges stressed that material should be presented in a stimulating way so as to encourage learning. Unfortunately, many of the books entered tended to do nothing beyond deal with the information. It was also unfortunate that many of the covers did not excite.

In not presenting an award for this category, the judges wish to highlight how important design is in educational books. Publishers should be encouraged to see design not as a secondary element but as a significant learning aid.

The judges were impressed by a very practical design that accepted production restrictions and used the material with sensitivity and a keen awareness of the authors' aims.

HIGHLY COMMENDED
FOR THE BEST BOOK DESIGNED FOR PRIMARY/SECONDARY EDUCATION PURPOSES

Personal Action Guide for the Earth
DESIGNED BY
Emery Vincent & Associates
COVER DESIGN AND ILLUSTRATIONS BY
Emery Vincent & Associates
WRITTEN BY
Commission for the Future
PUBLISHED BY
AGPS Press, Australian Government Publishing Service, Canberra, for the Commission for the Future
TYPESET BY
Emery Vincent & Associates
PRINTED BY
Australian Government Publishing Service, Victoria
RRP
$3.50
Moving Into Math
Teachers' Resource Book

DESIGNED BY
Gordon Hill

ILLUSTRATED BY
Lillian Pagonis and Kate Horbury

PHOTOGRAPHED BY
Mike Fisher

WRITTEN BY
Calvin Irons and Paul Trafton

PUBLISHED BY
Mimosa Publications

TYPESET BY
Janice Niven, Mimosa Publications

PRINTED BY
Impact Printing

RRP
$75.00

The judges were impressed by this book which tried hard to put something bright in front of teachers while remaining conscious of the subject matter. The designer was not inhibited by what had been done before and used colour with a great deal of sensitivity.
This book particularly impressed the judges with the way opportunities presented by desk-top publishing were used to generate good design. The judges considered that, unlike many of the books entered in this category, the designer moved beyond using desk-top publishing as a toy. Instead, it was used as a technological aid to the designer’s typographic sensitivities.

DESIGNER’S COMMENTS  This book was produced for the US educational market and sold directly to schools. It was therefore important that the book be extremely accessible and wherever possible that the information be presented visually. The unusually large page size and spiral binding were used because this is the format the market prefers. While this design imposed restraints, it also contributed to the book’s feeling of openness and accessibility.
This not overly designed book impressed the judges with its journalistic quality and its changing dynamics. The cover, text and clever chapter headings all work well together to enhance the strong photographs.

DESIGNER’S COMMENTS  From a functional point of view, this book was written and photographed as a narrative, so to a certain extent the flow of its visual content was already defined. This greatly helped in deciding on a graphic presentation. As to the question of concept and execution, I tend towards simple and direct solutions.
The covers of both these books are exciting, daring and immediate. On picking up either cover, the adolescent reader should be intrigued enough to go further and discover what is inside.

DESIGNERS' COMMENTS  The image of writing with a leaky old pen blended well with the final resolution of the cover illustrations. On both covers the cropped close-up of a face implies an anonymous character, suitable for a collection of widely varied short stories. The face is linked with the title and with the lead story in the book (in *Bizarre* a story with a motif of owls) by the clever use of detailing. Thus in *Bizarre* a symbolic owl is created by placing a beak-like pen nib and two 'eye' inkspots on the illustration of the face. The dictionary entry on the back covers gives further impact to the title as well as providing a more aesthetic touch to what is usually a forgotten area in book cover design.

*Bizarre* and *Amazing*
COVERS DESIGNED AND ILLUSTRATED BY Vivienne Goodman
TEXT DESIGNED BY Kerry Argent
COMPILED BY Penny Matthews
PUBLISHED BY Omnibus Books
TYPESET BY Caxtons Pty Ltd
PRINTED BY The Book Printer
RRP $6.99
Modern Australian Furniture
DESIGNED BY Birita Abols
WRITTEN BY Michael Bogle and Peta Landman
PUBLISHED BY Craftsman House
TYPESET BY Netan Pty Ltd (text) and Deblaere Typesetting Ltd (title heads)
PRINTED BY Kyodo Printing
RRP $60.00

This sympathetically designed book picked up a contemporary flair with the clever use of type and colour. The designer showed a fine appreciation of the photographic material.
The judges praised the physical quality of this book with its second colour for chapter openings and wide indents. A refreshing and thoughtful design that challenges standard paperback production.

DESIGNERS’ COMMENTS Behind the design of this book is the wish to present quality fiction in an attractive package at an affordable price. It was aimed to attract the traditional hardback buyer and to appeal to a more fashion/style conscious paperback buyer.

A strong cover that is not frightened of announcing itself. The use of flaps is particularly effective.
Sadly, the judges considered that none of this year's entries were of sufficient standard to warrant an award being given. They expected excitement, vibrancy and new ideas from young designers. However, nothing stood out or surprised or presented freshness and innovation. Having said that, the judges would like to acknowledge and encourage Kate Linton designer of Through the Nursery Window (Oxford University Press).
This book presents a wealth of illustrated material in a fun yet easy to follow package. While the judges applauded the subtle use of colour to separate experiments from the text, they also regretted that the cover generated little excitement.
Despite the simple formula of having each page as an entity in its own right, the designer avoided making this book look mundane. It is easy to read, easy to use and the cover is inviting.
A complete design where a great deal of thought was given to typographical arrangements.

In commending this book the judges made particular reference to the clever use of type as an integral part of overall page design.
Alphacats
DESIGNED BY Tony de Paauw and Wendy de Paauw
COVER DESIGNED BY Tony de Paauw
ILLUSTRATED BY Wendy de Paauw
WRITTEN BY Nicholas Brash
PUBLISHED BY Random Century Australia/Bow Books
TYPESET BY Antoine de Paauw
PRINTED BY Tien Wah (Pte) Ltd
RRP $16.95

A clean open design that was enhanced by the intelligent use of type and, in particular, the decorative letters that could have been kitsch but weren't.

Graeme Gow’s Complete Guide to Australian Snakes
DESIGNED BY Neil Carlyle
COVER DESIGNED BY Leonie Bremer-Kamp
WRITTEN AND PHOTOGRAPHED BY Graeme Gow
PUBLISHED BY Angus & Robertson/Collins Publishers
TYPESET BY Compset Production Co Ltd
PRINTED THROUGH Mandarin Offset
RRP $45.00

A proficient design that is neat and clean and allows for the easy identification of snake species.
In commending this book, the judges noted that the designer presented the many illustrations in a manner that was easy to read and to follow.

A pleasing open design that made effective use of thematic logos.
In commending this book, the judges acknowledged the designer's use of diverse and complicated material in an uncluttered design.

Despite being limited by a very tight budget, the designer produced an energetic book.
A classical, elegant and handsome cover.

Memoirs of an Old Bastard
DESIGNED BY
Meredith Parslow
ILLUSTRATED BY
Craig Foster-Lynam
WRITTEN BY
Jack Hibberd
PUBLISHED BY
McPhee Gribble
TYPESET BY
Bookset
PRINTED BY
Globe Press
RRP
$29.99

Don't
DESIGNED AND ILLUSTRATED BY
Jack Larkin
WRITTEN BY
John Hirst
PUBLISHED BY
Hyland House
TYPESET BY
Solo Typesetting
PRINTED BY
Toppan Printing
RRP
$14.95

This cover displayed sound and thoughtful use of strong graphics.
The judges appreciated the strong physical quality of this book despite the lack of strength in the photographs. The open typography and the format assisted reading by giving the impression that there was not, 'too much', to read.
A clean and simple design that combined the magnificent photographs and lengthy text in a dramatic yet easily read manner.

**FOR THE BEST DESIGNED ILLUSTRATED ADULT BOOK**

**The Loneliest Mountain**
DESIGNED BY
Deborah Brash
PHOTOGRAPHED BY
Jonathan Chester
MAPS BY
Alistair Barnard
WRITTEN BY
Lincoln Hall and Jonathan Chester
PUBLISHED BY
Simon & Schuster Australia
TYPESET BY
Setrite Typesetters
PRINTED THROUGH
Mandarin Offset
RRP
$39.95

**FOR THE FIRST BOOK AWARD**

**Rosemary Hemphill’s Herb & Spice Collection**
TEXT DESIGNED AND ILLUSTRATED BY
Karen Ball

The effective use of leading opened up the text and allowed for easy reading and use of the recipes. The covers, which were appropriate to the text, were also supported by a charming slipcase.
George Dale, early baby boomer, was born just after the start of World War Two, and consequently enjoyed the privilege of starting primary school when individual classes contained sixty or more pupils — a fact that may have had some bearing on George’s well-known inability to spell. But lack of spelling ability never held back an artist, and in the Menzies era of full employment anyone could teach.

Embarking on a Diploma of Art in 1959 at Swinburne College, George stumbled at the half-way mark, and retreated to the bush to milk cows for two years. It was there, tiring quickly of the orange-covered Weekly Times, that he was drawn to some other orange covers: The Catcher in the Rye and Bridge of San Luis Rey. These books were to change his life. He had been Penguinised.

After graduating in 1964, he taught Art and Design for nine years in Melbourne at secondary and tertiary level, and was part of the small team of teachers who developed the innovative Art and Design Diploma at Phillip Institute.

One innovation was the provision for work experience for both staff and students. During 1973, taking advantage of this, George worked part-time at Penguin, the year of the Penguin Leunig, and was totally corrupted by the experience. In June 1974 he resigned his position at Phillip and joined Penguin full-time.

By 1976, this impulsive career change was beginning to look dodgy. Australian publishing at the time was a disaster area, with a spectacular series of resignations and retrenchments, due to company closures and amalgamations. The employment prospects for designers and editors were reduced considerably. The use of freelancers became more common, and the in-house training of designers and editors almost ceased. Hard times.

After the departure from Penguin of Robert Sessions in 1976 and John Hooker in 1977, Penguin began the long search for a publisher. In the meantime, George took on the responsibility of acting publisher. In 1979, Brian Johns was appointed publisher, and a period of frantic expansion followed. Back in 1974, Penguin had published approximately twelve new books. By 1987, when Brian Johns left, the number was closer to two hundred a year.

**ACCORDING TO GEORGE** The books and the people keep you going. Just when you’re getting bored and restless, along comes a new project or a new person to fire you up. Books such as *Death of the Lucky Country*, *The Truth of the Matter, Days of Wine and Rage, Rebels and Precursors, The Boy Adeodatus, Evil Angels, The Nightmarkets, Right Words, Out of the Line of Fire*, and *Avenue of Eternal Peace*. Through these, you feel that you are making a real, if peripheral contribution to Australian society.

Then there are unusual, quirky books that present unique design opportunities, such as *Oz Shrink Lit, Making Do, My Grandmother and Monkey Creates Havoc in Heaven*. The designer and editor need to work very closely on such books.

Quite a few slightly crazy people work in publishing, which helps to keep you sane. It is a job for team people, and I have been lucky at Penguin over the years to be able to work with designers such as Pam Brewster, Helen Semmler, Kim Roberts and Cathy van Ee, to name a few.

Penguin titles present the constant challenge of designing attractive, stylish yet inexpensive books within the constraints of a small budget, a busy production schedule and web offset printing machines. All things considered, I think we do it well.