

## »Best Book Design from all over the World« 2013



The 14 Award Winners. Photography: Uwe Dettmar, Frankfurt am Main, Germany

Unique of its kind in the world, the annual book design competition »**Best Book Design from all over the World**« has been held in Leipzig since 1963.

Since 1991 the Stiftung Buchkunst in Frankfurt am Main and Leipzig has been responsible for overseeing it. The international competition assesses books which have previously been judged and singled out for merit by specialist panels in their respective countries of origin.

In 2013, the contest celebrates its 50<sup>th</sup> anniversary, and again, an independent, international jury convened in Leipzig with the task of selecting fourteen outstandingly designed books.

Here are the awarded publications from 575 of the best books from 32 countries: the best of the best!

**Award Winners****»Schönste Bücher aus aller Welt« /****»Best Book Design from all over the World« 2013**Jury panel in Leipzig, February 8<sup>th</sup> and 9<sup>th</sup>, German National Library**GOLDENE LETTER**Germany

Gian-Philip Andreas, Gesine Palmer

**Fallen**

Publisher: Eigenverlag Hans-Jörg Pochmann, Leipzig

Printer: Druckstudio Frankenstein GbR, Leipzig

Bookbinding: Buchbindewerkstatt der Hochschule für Grafik und Buchkunst, Leipzig

Designer: Hans-Jörg Pochmann, Leipzig

Producer: Karla Fiedler, Leipzig, Hans-Jörg Pochmann, Leipzig

*A book with two front pages but no back one. Two stories – one in German, one in English – both to be read through to the end of the book. The homographic titles "Fallen" differ only in tense – the present in German, the perfect in English. And precisely this is what provides the book designer with the motif for a typographical performance of the content. Throughout the book the text is rotated within the type-area through 180 degrees, flush left ragged right remaining order of the day. You start reading on a right-hand page, leaf forward rotating the book a little bit more each time you turn the page until you end up on a left-hand page. By now the reader has just about stumbled through to the end of one of the stories with a slight sense of disorientation, only for the dizzying experience to be continued with the same rotational game for the other story – this time in the opposite direction.*

**GOLD MEDAL**The Netherlands

Witho Worms

**Cette montagne, c'est moi**

Publisher: Fw: Books, Amsterdam

Designer: Hans Gremmen

Photographer: Witho Worms

Printer: Mart. Spruijt, Amsterdam

Bookbinder: Hexspoor, Boxtel

ISBN: 9789490119140

*What is the matter with these pictures? With contrasts as weak as these, the features of the landscape are only perceptible by paying special attention. The images show coal mounds, slag heaps of the mining industry, documented by the artist after near scientific site inspections in five European countries. This foray is translated into the paged medium by glued Japanese bookbinding, so that the*

*images – printed in steel grey and black on black paper – continue to the next page across the folded leading edge. Gradually, the irritating contrasts take on a deeper meaning: just like the light-absorbing black of the coal, the book – contrary to conventional perceptions – becomes a light-absorbing gallery of photographs. The book elevates the mysterious photographic project into an inimitable object of meditation.*

## **SILVER MEDAL**

### Taiwan

Wang, Yen-Kai

#### ***A Cachalot on a Train***

Publisher: Locus Publishing Company Limited

Designer: NOBU

Illustrator / Photographer: NOBU

*What calmness and poetry emanates from this book! The compositional strategies of the depicted contemporary illustrations obey the primacy of flat space or spatial flatness stretching between linear drawn structures. The western differentiation between drawing and painting thus grasps at nothing, because in the Far East these non-painterly means acquire an absolute pictorial and magical effect. This authority is also expressed by the language of the text pages: the dominant white spaces are tickled by the filigree gossamer of the Chinese square-block characters. The poetry does not lie in vocalized or depicted items but in the aura of circumscription. This is the true delight offered by this book.*

## **SILVER MEDAL**

### Japan

Lu Xun

#### **The Words of Lu Xun**

Publisher: Heibonsha Limited Publishers, SDX Joint Publishing Company

Designer: Kenya Hara / Tei Rei

Printer: Tokyo Inshokan Printing Co., Ltd.

Bookbinder: Oguchi Book Binding & Printing Co., Ltd

ISBN: 978-4-582-48216-4

*This bilingual anthology of quotations – Japanese and Chinese – has been designed to convey a tantalizing sense of pleasure to hand and eye. The small, sparingly distributed wood engravings with their generous black spaces provide a faint sense of the spirit of departure during the first decades of the 20th century. Lu Xun is regarded as a modernizer of Chinese literature. The design of the small ceremonial board-covered volume – the delicate sphere-like typography of hanging lines and the overall accoutrement – exudes a self-confident air of modesty. Red, the colour of good fortune, cloaks the soft pages in the endpaper, three-page edging, cover coating, dust cover and banderole. The booklet can be regarded as an homage to the author.*

## BRONZE MEDAL

### Belgium

Nathanaëlle Baës-Cantillon, Joachim Declerck, Michiel Dehaene, Sarah Levy

#### ***Changing Cultures of Planning – Rotterdam, Zürich, Nantes, Randstad, Bordeaux***

Publisher: Architecture Workroom Brussels

Designer: Joris Kritis with Rustan Söderling

Printer: Mart.Spruijt

Bookbinder: Hexspoor

ISBN: 9789081953504

*It would be difficult to find a website with comparable complexity which is as easily accessible as this book. Not only as far as orientation – the 'what is where?' – is concerned, but also with a view to the mastery of the amount of text and image constituents with their varying depth. How does it work? The designers give the heterogeneous editorial material of the five studies of urban planning a pronounced structure: deviants are handled separately, similes get equal treatment; there are semantic, inconspicuous yet noticeable paper changes; fold-out pages; undogmatic arrangements of pictorial material of varying quality. Thanks to the hollow spine, the thread-bound brochure opens without breaking the carton cover. Weighty problems in terms of book design have been solved in a professional manner.*

## BRONZE MEDAL

### Estonia

Ivar Sakk

#### ***Aa – Zz. CONCISE HISTORY OF TYPOGRAPHY***

Publisher: Sakk&Sakk

Designer: Ivar Sakk

Printer: Tallinna Raamatutrükikoda, Polymer printing shop

ISBN: 978-9949-302-26-0

*We hear a collective groan from our colleagues in the typeface department: another book about fonts from the Romans to the digital revolution! Don't judge so hastily. Because what catches the typographically oversaturated eye in this book is its peculiar clarity, free from any creative explosions. While there is a certain sense of déjà vu, we find a lapidary division into three parts, guided by a didactic Eros: a photographic case study of the status quo of fonts displayed in public spaces; a section with tables of type specimens – divided into lines with different cuts and sizes; a text section about the history of writing with explanatory illustrations. And there is something else that awakens curiosity: the Eastern European perspective of the Estonian author.*

## BRONZE MEDAL

### Belgium

David Widart

#### ***La roue voilée***

Publisher: L'Amicale Books

Designer: PLMD (pleaseletmedesign) + interns: Audé Gravé, Rosalie Wagner

Illustrator / Photographer: David Widart

Printer: NNstudio

Binder: NNstudio & David Widart

*Is this handful of papers actually a book? A video clip on paper? A bundle of photographic notes? Loose pages with coarsely pixelated black and white photographs and crudely typographed blue text are not even sharply folded but simply slung over and fixed with a flat blue rubber band. This banality casts a spell on the observer who examines and dismantles this 'thing' – a question of: shall I stay outside or shall I immerse myself? What looks like a low-budget production becomes the ideal form of microscopic snapshots from everyday life and, above and beyond that, the rudiment if not the archetype of a book. Yes, this handful of papers is a book, even if 'the wheel is out of kilter' – just like life itself.*

## BRONZE MEDAL

### Poland

Józef Wilkoń

#### ***Psie życie***

Publisher: Wydawnictwo HOKUS-POKUS Marta Lipczyńska-Gil

Designer & Illustrator: Józef Wilkoń and Piotr Gil

Printer & Bookbinder: Oficyna Wydawnicza READ ME Włodzimierz Bińczyk SJ, Warszawa

ISBN: 978-83-60402-57-3

*A children's book with unconventional illustrations and eccentric colouring. The image technology cocks a snook at the theoreticians of virtual reality. Because the figures of the dog story, the painted wood sculptures are both: paintings and reproduced objects; three-dimensional portraits, so to speak. And therefore the episodes come across beautifully contradictory and light-footed in a genuinely artificial world playing with a misconception – that it's not a parallel world that shines through these pictures, but that they instead belong, materially and virtually, to our perceptible here and now. The blunt book format, the thick natural paper, the silver and black background, the bold, stamp-like typography are the formal means to keep this show rolling.*

## BRONZE MEDAL

### Germany

Marcel Beyer, Helmut Völter (Hrsg.)

#### ***Wolkenstudien / Cloud Studies / Études de Nuages***

Publisher: Spector Books, Leipzig

Designer: Helmut Völter, Leipzig

Printing: Medialis Offsetdruckerei GmbH, Berlin

Bookbinding: Stein + Lehmann, Berlin

ISBN: 978-3-940064-99-8

*That it is sometimes only possible to discuss scientific phenomena through the visual medium, particularly the artistic one, is something we have known since Heisenberg. With "Cloud Studies" we encounter a book devoting itself to this hazy line between art and science – for the heavens have been*

*a place of research and of interpretation for as long as anyone can remember. Large-format pictures in colour or black-and-white, photographs or reproductions, which close in on their subject and then distance themselves from it, a far-reaching typographical concept with an obsessive eye for detail, alternating paper and the haptic features of the cover as well as the sophisticated edging – all these variations and shifts reflect their subject, as changeable as it is ephemeral: the clouds.*

## **HONORARY APPRECIATION**

### Germany

Hal Foster, Kate Fowle, Thomas Kellein

#### **Robert Longo – Charcoal**

Publisher: Hatje Cantz Verlag GmbH, Ostfildern

Designer: Stapelberg & Fritz, Stuttgart

Printing: Offsetdruckerei Karl Grammlich GmbH, Pliezhausen

Bookbinding: Lachenmaier GmbH, Reutlingen

Producer: Nadine Schmidt / Hatje Cantz Verlag GmbH, Ostfildern

ISBN: 978-3-7757-3196-6

*Robert Longo's charcoal drawings are presented here perfectly in the harmony of overall features – material and finish, colour, typography and continuity of design. The black spine with glossy black embossed text, the sturdy and uncoated grey card with author and title in narrow bold, also black embossed sans-serif, the black endpapers as well as three-sided black edging set the mood for this chiaroscuro – that play of light and shade which Longo pursues with such a high degree of mastery in all his works. The haptically pleasant soft uncoated paper requires lithography and printing of the highest order of precision to ensure that the charcoal drawings, in some cases very dark, do not merge into the paper. How closely the technical reproduction here has stuck to the essence of the original work.*

## **HONORARY APPRECIATION**

### Germany

Jewgenij Samjatin

#### **WIR**

Publisher: disadorno edition, Berlin

Designer: Gaston Isoz, Berlin

Printing: H & P Druck, Berlin

Bookbinding: Leipziger Kunst- und Verlagsbuchbinderei GmbH, Leipzig/Baalsdorf

ISBN: 978-3-941959-03-3

*Book and accompanying booklet are held together by a sleeve construction made of yellow card cut diagonally; the book sports a green jacket with superimposed covers – the explanatory supplement has single-section binding protected by a double jacket. On smooth bookprinting paper in a slim and manageable format the typography makes an immaculate impression. The attentive use of non-justified text is particularly striking. The high area at the top of the double-page spreads is reserved for a vertical notation system whose fine blue lines suggest an association with officialdom. The aggregate colour scheme makes connections with regard to content: the "green wall" encircling the "single state", or the "majolica blue", colour of the sky and of the uniforms. And not least the constructivist allusion made by the outer sleeve construction.*

## HONORARY APPRECIATION

### The Netherlands

Marente Bloemheuvel, Giovanna Fossati, Jaap Guldemond

#### **Found Footage. Cinema Exposed**

Publisher: Amsterdam University Press, EYE Film Institute Netherlands, Amsterdam

Designer: Joseph Plateau, grafisch ontwerpers

Printer: die Keure, Brugge (B)

ISBN: 9789089644176

*It looks as if the current media dispute – electronic, audiovisual and printed media entangled in a St. Vitus's dance – is not quite as dramatic in the daily work of picture and information creators; the existence of this catalogue on the opening show of the new Netherlands film institute proves it. The beautiful, matte American cover that can be folded out into a poster introduces the mood and the tone of the imagery. The means of artistic book design employ the characteristics of a cinematographic atmosphere, divide words and pictures, differentiate between visual and textual qualities and create a self-contained documentation. The bookmark is a film strip – what a friendly gesture!*

## HONORARY APPRECIATION

### The Netherlands

Thomas Raat

#### **An Inquiry into Meaning and Truth and More...**

Publisher: Onomatopee, Eindhoven

Designer: Edwin van Gelder / Mainstudio

Printer: Lecturis, Eindhoven

Bookbinder: Patist, Den Dolder

ISBN: 9789078454984

*The publication with paintings by Thomas Raat performs a fascinating act of regression. The artist expurgates the covers of one to two-generation-old paperbacks of their textual constituents: he transfers the abstract geometrical graphics into large-scale oil paintings – and book titles become picture titles. The autonomy of the visual quality of this former commercial art can suddenly be physically felt – probably for the first time. And now these paintings are redirected to the original medium, but the cover motifs are translated into contents. The illustrated pages are interleaved by half-width coloured pages carrying the titles in free alignment and bold Grotesque – in a quasi emblematic process, with Lemma, Pictura and the absent epigram, the actual text of the book. Is there any other way for hidden poetry to unfold itself than in the medium 'book'?*

## HONORARY APPRECIATION

### Lithuania

Margarita Matulytė

#### **Nihil obstat. Lietuvos fotografija sovietmečiu**

Publisher: Vilniaus dailės akademijos leidykla / Vilnius Academy of Arts Press

Designer: Tomas Mrazauskas

Printer: Balto print

*The reader experiences this monography about Lithuanian photography and its relation to the official soviet picture programmes through the elementary forms of book typography: serif typeface in a comfortably legible size and properly spaced, slim columns and a wide margin for picture captions on symmetrical double pages with rough-cut edges, harmoniously placed footnotes with*

*extended reference numbers, lively column titles, illustrations that break away from the type area, splendid white spaces and chapter beginnings, matte natural paper with a glare-free white sheen. Three loose facsimile documents are held together with paper clips, the glued-off layered back with its collating marks remains visible due to the open spine of the book body, and the sturdy dust cover with its slanting upside-down is decorated with a separately glued picture.*

## **PARTICIPATING COUNTRIES**

Belarus, Belgium, Brazil, China, Denmark, Germany, Estonia, Iran, Japan, Canada, Colombia, Croatia, Latvia, Liechtenstein, Lithuania, New Zealand, The Netherlands, Norway, Austria, Poland, Portugal, Russia, Romania, Sweden, Switzerland, Slovakia, Slovenia, Spain, Taiwan, Czech Republic, Hungary.

## **JURY PANEL**

Dr. Aladdin Jokhosha (Graphic Designer, Germany/Iraq)

Gabriele Lenz (Graphic Designer, lenz+büro für visuelle gestaltung, Austria)

Tomas Mrazauskas (freelance Graphic Designer, Germany/Lithuania)

Prof. Felix Scheinberger (University of Applied Sciences, Munster, Germany)

Roland Stieger (TGG Hafen Senn Stieger Atelier St. Gallen, Switzerland)

Prof. Wim Westerveld (Weißensee School of Art Berlin, Germany)

Susanne Zippel (Typographer/Graphic Designer, Mittelpunkt•Zhongdian, China/Germany).

### **Contact:**

Stiftung Buchkunst | Braubachstr. 16 | 60311 Frankfurt am Main  
Tel. 069-1306-840 | [info@stiftung-buchkunst.de](mailto:info@stiftung-buchkunst.de) | [www.stiftung-buchkunst.de](http://www.stiftung-buchkunst.de)

Die Stiftung Buchkunst wird getragen von: Börsenverein des Deutschen Buchhandels e.V. | Deutsche Nationalbibliothek | Stadt Frankfurt am Main | Stadt Leipzig. Förderer der Stiftung Buchkunst: Beauftragter der Bundesregierung für Kultur und Medien | Land Hessen | Freundeskreis der Stiftung Buchkunst e.V.