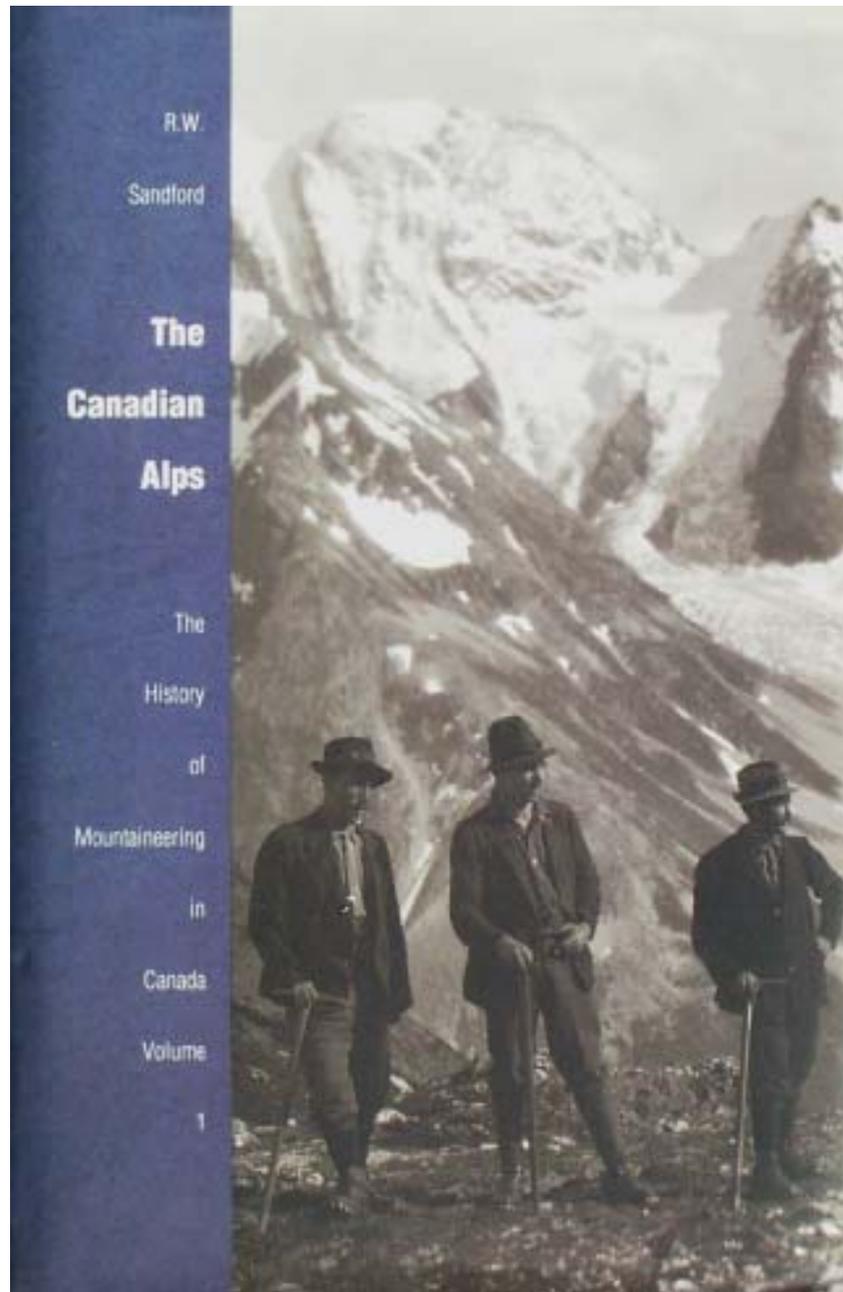


The Alpine Society of Canada

The Canadian Alps

Published by the Alpine Club of Canada in association with Altitude Publishing, this book is a celebration of almost 100 years of the Club and the people who climb mountains, primarily centred on western Canada.

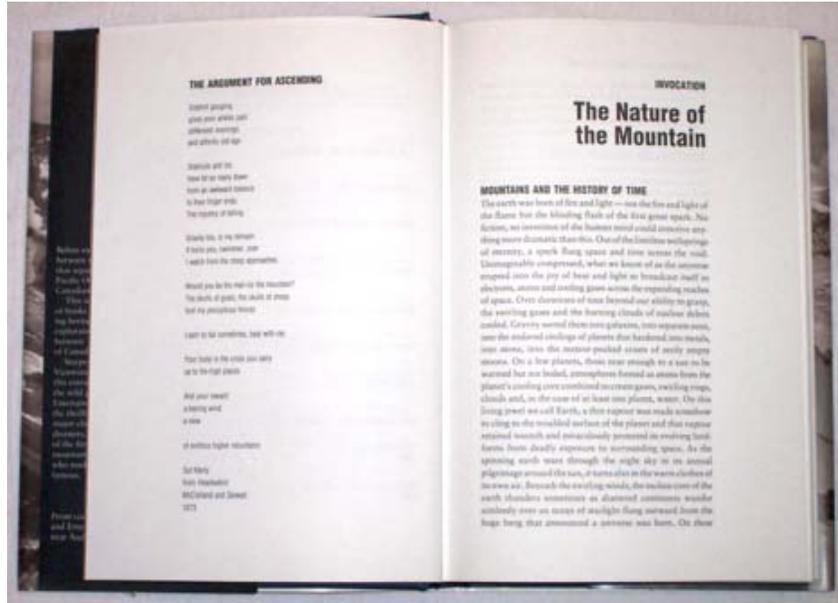
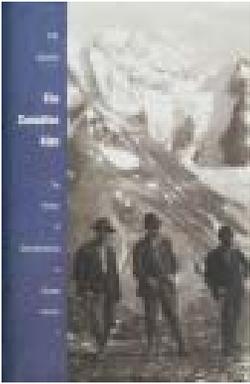
This is the first in a two-volume series, the second one of which the author, R.W. Sandford, is still writing.



In the process of putting the book together, we worked very closely with the author to ensure that – although it would be a black and white book – it would be visually-stimulating, and capture the lives, and times, of the pioneers in this pursuit.

The following pages discuss some of the finer points of the making of this book.

Text and Typography



We set the chapter titles flush right, to repeat the effect of the front cover, justified the main text, set the subheads and captions flush right, and the callouts were centred line for line.

Overall, our intention was to create a lot of white space to the outside and bottom of the pages, with the darker elements (display type and graphics) near the top – in effect pushing the readers eyes to the top of the page, just as the mountains lift the eye of the climber ever upward.

The typography used for the book was intentionally evocative of the subject matter. Because so many of the early mountain climbers were of German/Swiss extraction, we used two typefaces from the modern school of type developed in those countries. The main text was set in Sabon, and the display type is Helvetica Condensed.

In addition, we used Sabon Bold for the callouts (the quotes which stand out from the running text) and Helvetica Condensed for the picture captions, chapter opening quotes, and the running heads and folios. The contrast of the two font families was in keeping with the overall design theme of the book.

Text Font

Sabon Roman | *Italic* | **Bold** | ***Bold Italic***

Display Font

Helvetica Condensed | *Oblique* | **Black** | ***Black Italic***



Sabon In the early nineteen-sixties, the German masterprinters' association requested that a new typeface be designed and produced in identical form on both Linotype and Monotype machines. Walter Cunz at the Stempel responded by commissioning Jan Tschichold to design the

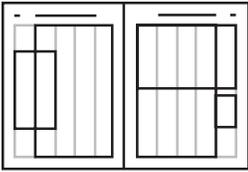
most faithful version of Claude Garamond's serene and classical roman yet to be cut. The boldface and particularly the italic are limited by the twin requirements of Linotype and Monotype hot metal machines. Tschichold based his design on a version of Garamond designed by

Jakob Sabon (from whom the name derives) and Conrad Berner. Classic, elegant, and extremely legible, Sabon is one of the most beautiful Antiqua fonts.

Helvetica In the nineteen-fifties Edouard Hoffmann reinvented the venerable Haas'sche

Schriftgiesserei (Haas Typefoundry) in Basle Switzerland as the center of the Swiss movement in design. Hoffmann directed Max Miedinger in the design of Helvetica, one of a group of typefaces that carried the new Swiss style to the world.

Graphics and Grid



The book was based on a 5-column grid. The main running text spans the 4 inner columns with the outer column left blank or used for photo captions and callouts.

The folios were pushed to the outside top, for ease of navigation (it was anticipated that the index would get heavy use), with the running heads (sections left, chapters right) flush with the outer edge of the main text.

In working with the first manuscript of the book, we realized that the author had included many quotations from the climbers, which we felt broke up the text. We proposed extracting them and running them in the outer margins, with a heavy bar at the top. By centering the type, we were creating visual stalagmites in the notches cut into the main type block.

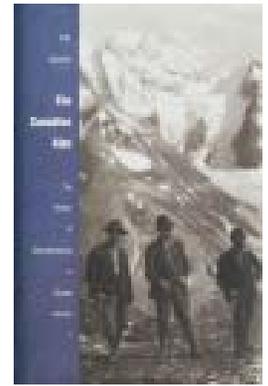


The book is profusely illustrated with historical engravings and photographs, and the occasional reproduction of a painting, as with the Lauren Harris above. The grid allowed for 3 widths to be used:

- full width for landscape-shaped pictures
- text width for large portrait-shaped pictures
- callout width for portraits and other pictures of less importance (headshots, details, etc.)

Occasionally, two portrait-shaped pictures were placed together across the full width, as well.

The pictures were generally pushed to the top of the page, and the visual pacing of the book was carefully planned and executed. As much as possible, every spread had a visual as well as textual element. The captions were kept short and informative whenever possible.



We wanted to make the cover evoke the period of early climbing books, but with a modern twist.

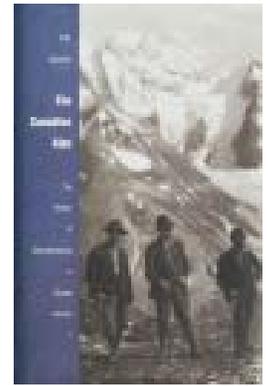
The same grid was used as the interior. On the left a reproduction of blue leather and the title and subtitle reversed out. The leather wrapped around the spine onto the back cover, which mirrored the front. On the right, and facing into the book, the wider area reproduced one of the stunning Byron Harmon photographs of Swiss climbing guides before Mt. Robson.

The type is visually clinging to the edge of the mountain, and the overall effect tries to evoke some of the tension of mountain climbing juxtaposed with the benign repose of the guides looking out over their domain.

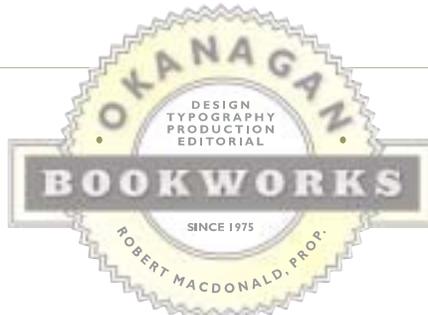
Format and Flow

By alternating the pictures and callouts from side to side on progressive spreads, and by varying their handling as much as possible within the grid, we were able to achieve a lot of movement and visual excitement in the book, in spite of it being a standard 6 x 9 inch hardcover. When casually leafing through the pages, it's not difficult to think that no two pages are alike.

Although not intentionally trying to break new ground, we ended up establishing a new direction in the design of a scholarly text on a historical subject, and the book has been much imitated since its release.



The book received very favourable review from a number of publications, including major newspapers and magazines, and the climbing press. It was originally anticipated that climbers and libraries would account for the majority of the sales, but the book in fact was found to appeal to tourists and the general reading public as well, and went into several printings over a period of several years. The second volume is eagerly anticipated.



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