**The Most Beautiful Books of 2020**

**Year of Beautiful Books 2020**

Although in many ways exceptional, the Covid year didn’t affect the amount of participants on the Most Beautiful Books of 2020 competition. The 200 books entered is on the level with the previous year’s record 204 entries. The work of the Jury was, however, completed under provisional orders with both the Preliminary and the Final Jury restricting their meetings at the book display from two to only one. It’s very important that The Finnish Book Art Committee stays as relevant as it has been for over 70 years, even without the public Awards ceremony.

Contrary to previous years the amount of Awards in each category was directly related to both the number and quality of the entrants. In smaller categories only 2 to 3 books are awarded. The selection of Honorariums was an easy task as the best in each category stood well out.

However, selecting the most beautiful book was more difficult than ever. Often the teamwork of the Jury will help to separate a specific winner, but this year all of nine books were nominated. Through an online vote *Chasing Light*, a view into Paavo Tynell’s (1890–1973) life and light source designs was selected. The Jury was charmed by the calm harmony and well captured period look of the book.

The Pandemic has hit most of the trades hard but book trade has had an unusually good year. Books and reading have brought hope and happiness into peoples’ lives amidst the depressing news. Culture has a large role in peoples’ wellbeing. Even though the museums, cinemas, theatres and concert venues have been closed, there have been no restrictions on reading and admiring books. Quality books on interesting topics are published in Finland as usual.

The subjects of many of the books entered in competition represent current themes of the year: pandemic, social isolation, human rights movement, climate change, sustainable economy… Oftentimes these books have been rushed out with no publisher while the topics are still active and they present a near real-time commentary – yet with meticulous care and interestingly. Will the small press gain more of a foothold in the future market?

The sales of audio books have nearly doubled in a year, but also the importance of printed books has accentuated. When we mainly communicate through electronic means and even social contacts are handled from a distance, it’s wonderful to hold a real book object, and even more so if the form is an interesting part of the entity.

SELECTION JURY 2020–2021

The Finnish Book Art Committee

The Most Beautiful Book of the Year 2020

**Ville Linna:**

**Chasing Light – The archival photographs and drawings of Paavo Tynell**

*Published by*

*Toivo publishing*

*Graphic design and illustration*

*Antti Valta*

*Reproduced by*

*Antti Valta ja Ville Linna*

*Printed and bound by*

*Oy Nord Print Ab*

*Paper*

*Munken Pure Rough 120 g/m 2*

*Typeface*

*New Caledonia*

*Chasing Light* is a beautiful and pure graphic entity. Paavo Tynell’s light fixtures are presented respectfully in the pictorial, and the chosen typeface is true to Tynell’s age and form. Choices of material are well selected and typesetting stylish. Elegant and well-paced layout allows space and accentuates worth on Tynell’s design. Black-and-white pictures support the book and speak of quality design.

Beautiful Book Prizes 2020

Fiction

**Anna Anundi:**

**#Socialdistancing – Illustrations of people in the time of isolation**

*Published by*

*Self-published*

*Graphic design, illustration and reproduced by*

*Anna Anundi*

*Printed and bound by*

*Jelgavas Tipogrāfija*

*Paper*

*Munken Pure 170 g/m2*

*Typeface*

*Cooper Nouveau, Hobo Std Medium*

This small book about social isolation is warm and positive. Illustrations are created with a limited colour palette and the result is controlled. The binding is of good quality. Tiny sequin hearts falling off the spreads are a quirky but delightful addition.

**Kati Närhi:**

**Ei mikään**

*Published by*

*Kati Närhi / Poni 5*

*Graphic design and illustration*

*Kati Närhi*

*Printed, reproduced and bound by*

*Jelgavas Tipogrāfija*

*Paper*

*Amber Graphic 150 g/m2*

*Typeface*

*Baskerville*

This book is original and oozing of mystery, avoiding definitions. Colour scheme of frozen pictures is sparse, the print deep and strong. Cover typography is a heavy block, which can either create a contrast to the stylishly extraordinary entity, or fit well in. Covers, flyleaves and the title page guide the reader into the mood, and quality binding adds a finishing touch to this charming book.

**Katriina Huttunen:**

**Mustaa valoa – Muistiinpanoja hautausmaalta**

*Published by*

*Kustantamo S&S*

*Graphic design and photography*

*Jussi Karjalainen*

*Printed and bound by*

*Livonia Print Ltd*

*Paper*

*Munken Premium Cream*

*Typeface*

*Adobe Garamond, Noyh Geometric*

Sophistically melancholic dust cover reveals a world fragrant with compost and rotting leaves. Author portrait on gatefold fits well in the body of dark shades. On the book block the typography is airy and use of white space skillful, but the hairline typeface used on quotes is a bit too fragile to read out well.

**Vilja-Tuulia Huotarinen:**

**Omantunnon asioita**

*Published by*

*Siltala Publishing Ltd*

*Graphic design*

*Hilla Semeri*

*Printed, reproduced and bound by*

*Livonia Print Ltd*

*Paper*

*Metsäboard Prime 234 g/m2 ja Holmen Book Cream 18 70 g/m2*

*Typeface*

*Panamera Eegular, Crimson Text Regular*

Embossed plant images on the cover of this charming poetry book give it a visual centerpoint and create a tactile dimension on the minimalist object. Soft-cover book is light of weight, which, whether by design or coincidence, suits well the sensitive mood of the poems.

**Emmi-Liia Sjöholm:**

**Paperilla toinen**

*Published by*

*Kustannusyhtiö Kosmos*

*Graphic design*

*Anna-Mari Tenhunen*

*Reproduced by*

*Keski-Suomen Sivu Oy*

*Printed and bound by*

*ScandBook*

*Paper*

*Enso Creamy, FSC 70 g/m2*

*Typeface*

*Bodoni URW, Arno Pro*

This raw and honest autofiction is well coupled with strong, stinging colours and simple design. Orange and pink may not be the most unique combination, but definitely effective and delightful. No money has been spared with dyed page edges, flat spine and printed endpages that give this book object its finishing touch.

**Helmi Kajaste:**

**Rakenna, kärsi ja unhoita**

*Published by*

*Kustannusyhtiö Kosmos*

*Graphic design*

*Camilla Pentti*

*Illustration*

*Helmi Kajaste*

*Reproduced by*

*Keski-Suomen Sivu Oy*

*Printed and bound by*

*Livonia Print Ltd*

*Paper*

*Munken Pure 130 g/m2*

*Typeface*

*Miller*

*Rakenna, kärsi ja unhoita* (Build, suffer and forget) is a hand-sized little book about films and architecture. Charming cover and flyleaves grainy like an old film strip tune the reader into the mood, paced with loose ink sketches. Typography is controlled all the way to the correct form of source bibliography.

**Marisha Rasi-Koskinen:**

**REC**

*Published by*

*Kustantamo S&S*

*Graphic design*

*Jussi Karjalainen*

*Printed and bound by*

*Livonia Print Ltd*

*Paper*

*Munken Premium Cream 15*

*Typeface*

*Krungthep Regular, Dante MT, Mrs Eaves Italic*

Meticulous design and sturdy binding, quality paper and consciously airy typesetting set the environment for a grand novel, a mystery, a tale of friendship, love and wielding of power. Cover graphic resonates with the kaleidoscopic diversity of content, subjects ranging from laws of mathematics to the many layers of pictures.

Non-Fiction and Textbooks

**Jenna Kiuru – Maria Manninen – Johanna Valkola:**

**Arkivé Atelier – Huolla – Vaatteet, kengät, asusteet**

*Published by*

*Gummerus Publishers*

*Graphic design*

*Tuomas Pajuniemi*

*Photographs and layout*

*Tuomas Pajuniemi ja Jenna Kiuru*

*Reproduced by*

*Tuomas Pajuniemi*

*Printed and bound by*

*Jelgavas Tipogrāfija*

*Paper*

*Munken Lynx 120 g/m2 ja 150 g/m2*

*Typeface*

*Bembo, Borgia*

A stylish book about a mundane topic is clear and modern as suits the subject. Design in both pictures and advice is pleasing and calm, tidy as the title suggests. Unfortunately the typeface size is irritatingly small, even though there would have been space available.

**Erich Berger – Kasperi Mäki-Reinikka – Kira O’Reilly – Helena Sederholm (toim./red./Eds.):**

**Art as We Don’t Know It**

*Published by*

*Aalto ARTS Books*

*Graphic design*

*Safa Hovinen / Merkitys*

*Printed and bound by*

*Printon AS*

*Paper*

*Galerie Art Volume 135 g/m2*

*Typeface*

*GT America, Meek Display, Warnock*

The wide visual variety on this book about bioart has been brought together via sensible layout, airy typesetting and an unexpected additional colour joining together the parts. Repeating beauty of foil print, bravely used even with small type, has succeeded perfectly. Mystical cover, lilac calico back and endpages supplement the trim appearance.

**Mia Meri:**

**Egypti – Kala sarkofagissa & muita mysteereitä**

**Egypten – Fisken i sarkofagen & andra mysterier**

*Published by*

*The Finnish Literature Society*

*Graphic design*

*Ilona Ilottu / Dog Design*

*Reproduced by*

*Kari Lahtinen*

*Printed and bound by*

*Livonia Print Ltd*

*Paper*

*Munken Polar 150 g/m2, Invercote Creato 300 g/m2*

*Typeface*

*Sang Bleu Republic, Sang Bleu Kingdom*

Exhibition catalogue of Amos Rex’ *Egypt of Glory* is both exquisite, and interesting as a standalone textbook. The visual style of the book follows the design of the exhibition, also by Dog Design, and the same modern Egyptian characters delight here, too. Between the pictorial and the literary is a fine contrast, finalised by skillful typography.

**Marika Bogren – Veikko Halmetoja – Harri Kalha – Timo Keinänen – Kaisa Koivisto – Laura Kolbe – Uta Laurén – Helena Leppänen – Elina Melgin – Hannele Nyman – Jennifer Opie – Tauno Tarna – Susann Vihma – Tapio Yli-Viikari:**

**Lasin ja keramiikan mestarit 1–6**

*Published by*

*Parvs Publishing Ltd*

*Graphic design*

*Aki Suvanto ja Aleksi Kuokka / Aivan Oy*

*Illustration*

*Vappu Rossi*

*Photography*

*Rauno Träskelin*

*Reproduced by*

*Kari Lahtinen / BNW*

*Printed and bound by*

*Livonia Print Ltd*

*Paper*

*Munken Lynx 150 g/m2*

*Typeface*

*Kakkonen Sans, Kakkonen Craft*

The impressive glass and ceramics collection of Commercial Counsellor Kyösti Kakkonen has been sturdily packed together in six large volumes weighing all combined over 15 kilograms. No resource has been spared, and the materials are of good quality and aesthetically pleasing. A special, angled font family has been created for the book, Kakkonen Sans and Kakkonen Craft. Covers of the series form an uniform entity. Both text and pictures continue boldly over the spread, which has on occasion led to parts of elements on inside margin disappearing in the spine.

**Riikka-Maria Rosenberg – Ulla Tuomarla (toim./red./Eds.):**

**Markiisitar de Sévignén kirjeet 1648–1696**

*Published by*

*Kustannusosakeyhtiö Teos*

*Graphic design*

*Jenni Saari*

*Reproduced by*

*Meedia Zone*

*Printed, reproduced and bound by*

*Meedia Zone OÜ*

*Paper*

*Munken Pure 1.3 80 g/m2*

*Typeface*

*Granjon LT Std, Bauer Bodoni Std*

Book is an uniform entity created with meticulous care and both its form and choice of materials successfully reflect the content. Paper used on book block has an especially beautiful shade, unfortunately the paper is annoyingly transparent. Skillful typography and polished layout in shades of powder create a fine bridge to the period in question.

Art and Photography Books

**Konsta Punkka:**

**Animal Portraits**

*Published by*

*Other Group*

*Graphic design*

*Heidi Gabrielsson*

*Photography*

*Konsta Punkka*

*Reproduced by*

*Petri Kuokka / Aarnipaja*

*Printed by*

*Kirjapaino Markprint Oy*

*Bound by*

*Finnreklama Oy*

*Paper*

*Edixion 170 g/m2*

*Typeface*

*Zeit*

In modern culture a wild animal is rarely portrayed as an individual. The intimate portraits of *Animal Portraits* make an exception, giving the lead role to our unique fine, noble and cute co-habitants. The book plays with the traditions of portraiture, be it the direct gaze of the animal towards the camera, or the typography with vignettes. Quality paper and airy layout, stylish black and white on cover, and sombre approach through the spreads fascinate.

**Maija Tammi – Ville Tietäväinen:**

**Immortal. Lost Memoirs of Cornelia Dulac Concerning the Freshwater Polyp Hydra**

*Published by*

*Aalto ARTS Books*

*Graphic design and illustration*

*Ville Tietäväinen*

*Photography*

*Maija Tammi*

*Reproduced by*

*Asko Rokala*

*Printed and bound by*

*Printon AS*

*Paper*

*Napura Bamboa, Munken Polar 150 g/m2*

*Typeface*

*Adobe Caslon*

The book is a hybrid combining science, art and visual storytelling, resonating strongly with our day and age. The leading character is Cornelia Dulac, biologist who disappeared in 2014, and her research of Hydra, immortal freshwater polyp. Authors draw both from her results and her inner world, skillfully combining photography with drawing and creating a visually impressive journey to the eternal question of mortality and immortality. Deep blue cover offers a haptic experience.

**Pauliina Heinänen:**

**Kotimatkalla – På väg hem**

**Kära lilla Soili!**

**Litet svårt att förstå**

*Published by*

*Self-published*

*Graphic design and illustration*

*Pauliina Heinänen*

*Reproduced by*

*Petri Kuokka / Aarnipaja*

*Printed and bound by*

*Tallinna Raamatutrükikoda Oü*

*Paper*

*Munken Lynx 150 g/m², Key Colours Pastel Green 120 g/m², Key Colours Recycled Chalk 120 g/m²*

*Typeface*

*Vollkorn, Alegreya Sans*

Inside the box of memories are two separate books, two intertwining life stories. These touching books combine the war-child past of author’s grandparents through photographs, interviews, letters and archive material. Balanced colours, magnificent pictorial, beautiful print quality, small details in typography, quality materials and binding create a form reflecting the precious content.

**Mari Vehkalahti:**

**Piha**

*Published by*

*Self-published*

*Graphic design, illustration and reproduced by*

*Mari Vehkalahti*

*Printed, reproduced and bound by*

*Tallinna Raamatutrükikoda Oü*

*Paper*

*Munken Polar 130 g/m2*

*Typeface*

*EB Garamond 12 All SC, Garamond Premier Pro*

Between the covers is a book braiding together memories, unsharp on the edges, through stylised photographs and snippets of text. Restricted grey scheme is refined, and the flower ribbon around the book reminds of summer. Soft white cover nearly eats up the relief spot varnish.

Children’s and Juvenile Books

**Hannamari Ruohonen:**

**Ei Rane, ei!**

*Published by*

*Etana Editions*

*Graphic design and reproduced by*

*Réka Király / Etana Editions*

*Illustration*

*Hannamari Ruohonen*

*Printed and bound by*

*Jelgavas Tipogrāfija*

*Paper*

*Serixo 140 g/m2*

*Typeface*

*Clarendon, Meltow San 300*

Baby gorilla Rane is a rascal who needs attending to. The illustrations use the entire spreads cleverly and without clumsiness, pictures continuing seamlessly over the fold. Functional binding, story to the point, illustrated strongly and joyfully create a jolly good book which is powerful, smart and makes one giggle.

**Aino-Maija Metsola:**

**Oman Maan Mansikat**

*Published by*

*Etana Editions*

*Graphic design and reproduced by*

*Jenni Erkintalo / Etana Editions*

*Illustration*

*Aino-Maija Metsola*

*Printed and bound by*

*Jelgavas Tipogrāfija*

*Paper*

*Amber Graphic 170 g/m2*

*Typeface*

*Baskerville 10 Pro*

First-class illustrations and character design cuter than cute, with a clear layout that respects the graphic and gives it room. The art is both technically beautiful and carries through the book, even when the tones are daringly darker. The story runs straight and enchants both the reader and the young listener.

**Laura Ruohonen – Erika Kallasmaa – musiikki Petri Kumela:**

**Otus opus – Runoa ja totta pienistä eläimistä**

*Published by*

*Otava Publishing Company Ltd*

*Graphic design and illustration*

*Erika Kallasmaa*

*Reproduced by*

*Aste Kirjat Oy*

*Printed and bound by*

*Otavan Kirjapaino Oy*

*Paper*

*Edixion 140 g/m2*

*Typeface*

*Egyptienne F LT, Univers LT Std*

”Bouquet full-bodied, ripe and sweet, can't get much nobler than this.” *Otus Opus* compiles miniature compositions by both Finnish and international composers, dedicated to creatures smaller than a cat. Factual and poetic, fresh and unapologetic illustrations and balanced layout please also the grown-ups. The guitar compositions are available through a QR-code.

**Marika Maijala:**

**Suden hetki**

*Published by*

*Etana Editions*

*Graphic design and reproduced by*

*Réka Király / Etana Editions*

*Illustration*

*Marika Maijala*

*Printed and bound by*

*Jelgavas Tipogrāfija*

*Paper*

*Munken Lynx 170 g/m2*

*Typeface*

*Mrs Eaves*

*Suden hetki* (The Hour of the Wolf) is a sweet little picture-book. Quality print on beautiful paper serve sympathetic illustrations well. The technique chosen demands a lot from the technical side, and some other solutions might have lost the sensitivity from the art. Strong embossing on the cover is a fun little detail.

**Meria Palin:**

**Taikapuikot**

*Published by*

*Etana Editions*

*Graphic design and reproduced by*

*Réka Király / Etana Editions*

*Illustration*

*Meria Palin*

*Printed and bound by*

*Jelgavas Tipogrāfija*

*Paper*

*Munken Pure 150 g/m2*

*Typeface*

*Mrs Lollipop, Chaparral Pro*

A silent story reflects warmth and shelter in the grey world. Red thread of the binding connects with the red knitting wool in the story, which with the help of magic knitting pins will cover the cold silence. Soulful and sensitive landscapes will occasionally disagree with stock humans. Book is bound skillfully so that the spreads can be fully opened out of the fun, narrow format.

Comic Books

**Edith Hammar:**

**Homo Line**

*Published by*

*Förlaget*

*Graphic design and illustration*

*Edith Hammar*

*Printed and bound by*

*UAB BALTO print*

*Paper*

*Arktika 250 g/m2*

*Typeface*

*Käsintekstaus / Handritat / Hand lettering*

With its restless and unapologetic style, *Homo Line* will bypass the queue to be one of the select Finnish Alternative Comics. The look is strong and graphic, illustrations in black and white with an addition of stinging red in the cover. Even though the panels are full to the excess, the grotesque story supports the narrative. This comic is proudly exactly what it is, which doesn’t happen too often.

**Kaisa Leka – Christoffer Leka:**

**Russian Diaries**

*Published by*

*Absolute Truth Press*

*Graphic design*

*Christoffer Leka*

*Illustration*

*Kaisa Leka*

*Printed by*

*Oy Painotalo tt-urex Ab*

*Paper*

*Munken Polar 130 g/m2*

*Typeface*

*LTC Remington Typewriter*

A combination of prose and comic, this is a well thought beautiful book about a kayaking trip from the White Sea to St. Petersburg. Log markings connect with sketches and maps done under journey, notebook appearance paints scenes of action in an expressive way. Original storytelling benefits occasionally from Cyrillic alphabet. The Jury approved also the charming attachments and flowery design imitating a Russian scarf on the flyleaf.

Special Books

**Maarit Mustonen:**

**/\/\/\/\/\/\/\/**

*Published by*

*Omakustanne / Egenutgivning / Self-published*

*Graphic design*

*Arja Karhumaa*

*Reproduced by*

*Maarit Mustonen*

*Printed by*

*Kirjapaino Markprint Oy, Painotalo Plus Digital Oy*

*Bound by*

*Esko Salonen / KingBook Ky*

*Paper*

*Cyclus Offset 90 g/m2*

*Typeface*

*Citizen Light, Neue Haas Grotesk*

Original, enchanting, presenting itself with minimalism. Sewing patterns that grandmother hid under the floorboards gain a new life in this book of fragmented bits of clippings and pictures stuck to the patterns. Surprising pink of the back leaf is on a par with ochre of the cover. Combination of colours is charming.

**Asko Mäkelä (Juha-Pekka Laakio, Pekka Terävä ja Eero Heikkinen):**

**Final Cut/**

*Published by*

*Olo Group Oy*

*Graphic design*

*Eero Heikkinen / Flake Company Oy*

*Photography*

*Juha-Pekka Laakio*

*Printed and reproduced by*

*Kirjapaino Markprint Oy*

*Bound by*

*Esko Salonen / KingBook Ky*

*Paper*

*Munken Polar 200 g/m2*

*Typeface*

*Saol Text Thin & Light*

*Final Cut* is a wonderfully different, large, visual, delicious, bold, and even impudent coffee table book about food. Beautiful, grotesque, meticulously set up photos of portions approaching art, shot from short distance. Book is well bound and opens fine. The style is unceremonious, out of love for all edibles.

**Nathi Sihlophe – Nora Sayyad – Annika Leppäaho:**

**No justice, no peace – Documents of the Black Lives Matter Demonstrations, Finland, June 2020**

*Published by*

*Self-published*

*Graphic design*

*Annika Leppäaho*

*Printed, reproduced and bound by*

*Tallinna Raamatutrükikoda Oü*

*Paper*

*Munken Lynx Rough 120 g/m2*

*Typeface*

*Martin, Beau, Dapifer, Crispy, Format 1452, Halyard Display ja Paste*

This pamphlet of a book is at the same time rough and spontaneous, and a skillfully created entity. Alternating black and white with colour photos, and longer texts with spread-sized slogans create an intense, fast-paced mood. This is an impressive example on how the form and content create a seamless object. Keeping under control seven different typefaces and the work of 45 photographers both charms and surprises.

The Best Book Covers 2020

The Finnish Book Art Committee wishes to further present Finnish quality cover design. The covers give a book its face and they play an important role on its marketing. With e-books market increasing, the importance of front cover as a marketing tool has increased too. The cover is also important in traditional bookstores, but only as a part of the overall feel. Carefully created object is sensed as alluring.

**Tua Laine:**

**Ei tässä elämässä, Jack**

*Graphic design*

*Elina Warsta*

*Published by*

*Siltala Publishing*

*Printed by*

*Livonia Print Ltd*

**Hannele Jyrkkä:**

**Etsijä – Tero Saarisen tie nykytanssin huipulle**

*Graphic design*

*Elina Warsta*

*Published by*

*Siltala Publishing*

*Printed by*

*Livonia Print Ltd*

**Kimmo Oksanen:**

**Isän varjo**

*Graphic design*

*Jussi Karjalainen*

*Published by*

*WSOY*

*Printed by*

*ScandBook*

**Emil Anton:**

**Kahden virran maa – Sivilisaation ja kristinuskon irakilainen tarina**

*Graphic design*

*Tomi Kujansuu*

*Published by*

*Kirjapaja, Publiva Oy*

*Printed by*

*Media Zone OÜ*

**Antti Holma:**

**Kaikki elämästä(ni)**

*Graphic design*

*Elina Warsta*

*Published by*

*Otava Publishing Company Ltd*

*Printed by*

*Otavan Kirjapaino Oy*

**Erling Kagge:**

**Kaikki paitsi käveleminen on turhaa**

*Graphic design*

*Sanna-Reeta Meilahti*

*Published by*

*Art House*

*Printed by*

*UAB BALTO print*

**Eeva Kolu:**

**Korkeintaan vähän väsynyt – Eli kuinka olla tarpeeksi maailmassa, jossa mikään ei riitä**

*Graphic design*

*Sanna Mander*

*Published by*

*Gummerus Publishers*

*Printed by*

*ScandBook*

**Vigdis Hjorth:**

**Perintötekijät**

*Graphic design*

*Elina Warsta*

*Published by*

*Kustantamo S&S*

*Printed by*

*Livonia Print Ltd*

**David Foster Wallace:**

**Päättymätön riemu**

*Graphic design*

*Ilkka Kärkkäinen*

*Published by*

*Siltala Publishing / Sanavalinta*

*Printed by*

*Livonia Print Ltd*

**Kari Hotakainen:**

**Tarina**

*Graphic design*

*Elina Warsta*

*Published by*

*Siltala Publishing*

*Printed by*

*Livonia Print Ltd*

THE FINNISH BOOK ART COMMITTEE

The Finnish Book Art Committee started under The Finnish Book Foundation in 1947, gaining an independent status as a separate association in 2011. The purpose of the committee is to advance the appreciation of books as objects of art. Legal incorporated societies of book and graphic trade can be members, and their representatives form the jury. The Preliminary Jury is selected by the Board of the Committee.

The selection of Most Beautiful Books takes place in over 30 countries. Sweden’s Svensk Bokkonst was founded already in the 1930’s. The books awarded in Finland will participate on the annual Best Book Design from all over the World competition, which will exhibit the winners on Leipzig Book Fair.

Awarded books will be preserved both in The Finnish National Library and in Deutsches Buch- und Schriftmuseum in Germany.

JURIES 2020–2021

**Chairwoman**

Annukka Ahopalo, The Federation of the Printing Industry in Finland

**Preliminary Jury**

Asta Kihlman, The Finnish Critics’ Association

Penni Osipow, Aalto University, School of Arts, Design and Architecture

Ossi Pirkonen, The Finnish Illustration Association

Eevaliina Rusanen, Grafia – Association of Visual Commucation Designers in Finland

**Jury**

Tuomas Aatola, Metropolia University of Applied Sciences

Tatjana Bergelt, The Association of Finnish Printmakers

Pirta Mikkola, Freelance Graphic Artists

Anna Perälä, Society of Bibliophiles

Marion Robinson, LAB University of Applied Sciences, Institute of Design and Fine Arts

Eila Rämö, Finnish Library Association

Riitta Sarovuo, National Library of Finland

BOARD 2020–2021

**Chairwoman of the Board**

Annukka Ahopalo, Organisation Manager, The Federation of the Printing Industry in Finland

**Vice-chairwoman of the Board**

Eevaliina Rusanen, Visual Designer, Grafia – Association of Visual Commucation Designers in Finland

**Members of the Board**

Tuomas Aatola, Lecturer, Metropolia University of Applied Sciences

Asta Kihlman,Art Historian, Art Critic, The Finnish Critics’ Association

Miika Niinikoski, foreman, Union of Print and Media

Penni Osipow, Lecturer in Visual Communication Design, Aalto University, School of Arts, Design and Architecture

Ossi Pirkonen, Illustrator, The Finnish Illustration Association

**Secretaries**

Riitta Bergroth

Asta Kihlman

THE MOST BEAUTIFUL FINNISH BOOKS OF 2020 IN EXHIBITIONS

National Library of Finland

Helsinki City Library

Helsinki Book Fair

Frankfurt Book Fair

Leipzig Book Fair

National Library of Estonia, Tallinn

Library of the Finnish Institute in Stockholm

National Library of Sweden, Stockholm

THE NATIONAL LIBRARY OF FINLAND is an honorary member of The Finnish Book Art Committee, playing an important role from the beginning.

**The Finnish Book Art Committee is supported by**:

Grafia – Association of Visual Commucation Designers in Finland

Media Industry Research Foundation

Otava Book Foundation

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Kommittén för Finlands bokkonst

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**Toimitus /** Redaktion **/ Editorial Personnel**

Annukka Ahopalo

Riitta Bergroth

Asta Kihlman

Penni Osipow

Ossi Pirkonen

Eevaliina Rusanen

**Käännökset /** Översättningar **/ Translations**

Tony Lönnbäck, Verbum Kielipalvelut Oy

Kivi Larmola, Manitou OÜ

**Valokuvat /** Fotografier **/ Photographs**

Antti Huittinen

**Graafinen suunnittelu / Grafisk formgivare / Graphic design**

Dog Design

**Kirjaintyyppi / Typsnitt / Typeface**

Xx

**Paperi / Papper / Paper**

Maxi Offset

kansi / pärm/ cover 240 g/m2, sisus / insida / book block 115 g/m2

Pyroll

**Kirjapaino / Boktryckeri / Printed by**

Waasa Graphics Oy, Vaasa

Suomen kirjataiteen komitea

Kommittén för Finlands bokkonst

The Finnish Book Art Committee

c/o Annukka Ahopalo, Kauriintie 3 F 47, 00740 Helsinki, Finland

Info@kauneimmatkirjat.fi

[www.kauneimmatkirjat.fi](http://www.kauneimmatkirjat.fi)