

NKS
2023

The Most Beautiful Books of Slovakia 2023

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Foreword

This year's 32nd edition of the Most Beautiful Books of Slovakia competition is marked by the theme of a restart. A fresh visual identity by students from Typolab Studio from the Department of Visual Communication of the Academy of Fine Arts in Bratislava communicates the change at first glance.

The status of the competition has also received a new image. The organizers have given it a more progressive form, which more closely corresponds to the demands of present times and the development of book design in Slovakia. In the new statute, seven categories in which titles used to be submitted and evaluated in previous years have been removed, creating a clean collection of ten winning books. This gives the jury the option not to select a book of a certain genre unless there are publications that meet the quality requirements in the given year.

The current status of the competition also changes the composition of the jury. The fifteen-member team from previous years has been reduced to almost a third, while at least two members of the jury are invited by BIBIANA from abroad. The participation of international jurors is only beneficial as it provides an unbiased perspective and brings experience from other book markets. During this year's evaluation, there were several instances of a foreign juror recognizing the topic of a publication thanks to the appropriately chosen design and its quality, even though he did not understand the language. The jury mostly consisted of people who are professionally directly involved in the creation of the aesthetic aspect of books—this year's jury

consisted of a typographer, a graphic designer, an illustrator, a printer, and a curator of communication design—which I consider to be a great contribution to the competition as well.

Experts in the field have been demanding these changes for some time. Perhaps thanks to them, the current edition has had the record number of titles submitted—more than 200—and even some renowned designers who have been avoiding the competition so far have entered their works as well.

Our discussions about the publications were intensive, but also extremely enriching. The jurors were mostly of the same opinion. As for the quality of execution of the titles, mainly professional publications were better. On the other hand, we consider the level of children's titles to be of a lesser quality this year—in many cases, the illustrations were excellent, but the graphic design was not good enough. Fiction benefited from the removal of categories probably the least. There were several brilliantly executed titles, but considering the possibilities that the design of professional and more “artistic” publications offers, they did not attract much attention. Several titles that used photography as the main element were criticized for slightly neglecting prepress preparation. Overall, the submitted books were at a high level and reflected the quality of the work of our domestic designers, illustrators, and typographers, therefore I hope that this will not change in the coming years.

LUCIA ŽATKULIAKOVÁ
President of the Jury



PAVEL KORDOŠ
Slovakia
printing specialist, lecturer

Pavel Kordoš is a graduate of the Department of Printing Technology at the Faculty of Technical and Food Sciences at STU in Bratislava. Since 1991, he has been actively involved in prepress preparation and has collaborated on many projects with graphic studios and publishers. He lectures on prepress preparation, typography, and color management, and is a lecturer for the Basics of Printing course at STU.



FILIP KRAUS
Czech Republic
typographer, head of the Studio of Type Design and Typography at UMPRUM in Prague

Filip Kraus studied at the Studio of Type Design and Typography at UMPRUM in Prague. He designed the Mikser typeface, which won the Communication Arts award and the Type Directors Club prize for typographic excellence, along with several others, including a typeface for Prague's street signs. Currently, he also serves as the head of the Studio of Type Design and Typography at UMPRUM.



JAKOB MAYR
Austria
graphic designer, typographer, lecturer

Jakob Mayr is a graduate of the University of Applied Arts in Vienna, majoring in graphic design and typography. He currently works in Vienna and occasionally in Bozen/ Bolzano, as well as serving as a typography and editorial design lecturer at the New Design University in St. Pölten, Austria. He dedicates himself to typography, book, and editorial design.



GABRIELA ONDŘIŠÁKOVÁ
Slovakia
curator and custodian of the collection of communication design at the Slovak Design Center

Gabriela Ondříšáková graduated in the history of fine arts from Comenius University and completed her studies with a thesis on the graphic designer Karol Rosmáň. She works in research on Slovak communication design at the Slovak Museum of Design. She publishes articles, curates exhibitions, and collaborates on events dedicated to graphic design.



LUCIA ŽATKULIAKOVÁ
Slovakia
illustrator, member of the Slovak Illustrators Association

Lucia Žatkuliaková studied illustration at the Academy of Fine Arts in Bratislava. During her studies, she completed study internships in France and Denmark. She specializes mainly in book illustration, and her work was featured in the Biennial of Illustrations Bratislava in 2023. She has collaborated with numerous publishers and nonprofit sectors.

The International Jury meeting



The International Jury meeting on 19 and 20 February 2024
on the premises of BIBIANA at Panská 41 in Bratislava





Restart of the Most Beautiful Books of Slovakia Competition

After more than 30 years, the Most Beautiful Books of Slovakia competition is getting a restart. This is reflected not only in a new, more contemporary visual identity but also in the competition's new statute. The composition of the jury has been reduced from fifteen members to five, and the inclusion of international authors and experts from the professional book and design environment has also been introduced.

“The compact international jury has long been a European standard. A smaller group of professionals focused on publication design can reach an agreement more easily than a large, multidisciplinary jury,” explains educator and renowned designer Pavol Bálik, who was also part of the working group involved in creating the competition's new statute.

“Times have long since changed, and nowadays, the appearance of a book is primarily decided by designers. The previous model of the competition was created back when the production of a quality publication was a collaborative effort. It involved the participation of many specialists in the field of printing and employees of publishing houses. Consequently, designers had only minimal representation in such evaluation commissions. This, in turn, corresponded to the selection of winning publications, as everyone provided input on everything,” adds Bálik.

Zuzana Liptáková, former director of BIBIANA—the main organizer and host of the competition, shares a similar perspective with Bálik: “In its early years, the competition mainly helped

the evaluation at the printing level, and the relationship between text and illustrations was different as well. Thanks to technologies and the evolution of the book market, books require a different approach to evaluation. Therefore, we have reformulated the winning categories and competition criteria. I have no doubt that in a few years, the competition will once again need new rules to remain attractive and effectively map the latest trends and current creations in the field of book culture.”

In an effort to appeal more to both professional and lay audiences, it was necessary to change the visual identity of the competition. The Department of Visual Communication at the Academy of Fine Arts and Design in Bratislava took on the collaboration. Among several student proposals, a commission composed of experts in the field of graphic design selected, based on a functional visual concept, the work of Ema Kern, Karolína Ježíková, and Tereza Umlaufová. Under the pedagogical guidance of Pavol Bálik, the authors built the competition's identity on a prominent element—the bookmark. This element allows for working with different variations of cutouts, sizes, and colors. In this edition of the competition, the authors opted for yellow, black, and white colors. “In our selection, we sought one striking and, above all, fresh color. Therefore, we chose yellow, which is part of the basic color spectrum. We then complemented it with two other primary colors to create an appealing and, above all, versatile palette,” explain the authors.

This year, for the first time, the jury did not present awards within specific genre categories. Instead, they selected a collection of 10 winning titles from among 20 nominated and over 200 submitted books, which met all the complex professional requirements to be featured in the Most Beautiful Books of Slovakia 2023. This year, for the first time, the jury did not present awards within specific genre categories. Instead, they selected a collection of 10 winning titles from among 20 nominated and over 200 submitted books, which met all the complex professional requirements to be featured in the Most Beautiful Books of Slovakia 2023.

The jury evaluated the overall visual and bookbinding processing of the submitted books: text wrapping and formatting, typography, work with illustrations, choice of paper, binding, and bookbinding finishing. However, not only the visual aspect of the titles was thoroughly evaluated, but their content as well. Since the content often influences the visual design of the book, it was important to discover the stories behind them and thus grasp their overall concept. "A qualitatively balanced collection of selected books currently provides a better picture of the state of book production quality than a mandatory selection from categories that may not be adequately represented in terms of quality in every edition of the competition. At the same time, it should be noted that categorizing some titles has become quite challenging in recent years," Pavol Bálik explains why he believes the current competition model is fairer. New partners have also joined the competition. For the first time, these


include institutions under the Ministry of Culture of the Slovak Republic—the Slovak Design Center and the Slovak Literary Center. These partnerships connect the competition with a professional artistic and literary environment, contributing to its promotion and popularization both in Slovakia and abroad.

The addition of new partners, along with a new status, and an appealing visual identity attracted authors and publishing houses that had not submitted their works to the competition before. "The competition gained our trust to submit the *Woman from the Forest* publication thanks to the new partners who guarantee a quality and professional approach," states Miroslava Kobrtková from the Absynt publishing house. Denisa Šifrová from the Büro Milk publishing house and studio also decided to submit her own production for the first time: "A competition that highlights diverse book creation not only in terms of content but also based on visual quality can shift perception, value, and enable wider accessibility for readers. Last but not least, it sets and elevates the standard of quality design that corresponds with the book's content. We viewed the new style of the competition, the expert international jury, and the changes aimed at opening up the competition and increasing its diversity very positively, which is why we decided to participate."

The 32nd edition of the competition has shown that Slovakia creates high-quality, progressive, interesting, and daring publications that can easily compete in the foreign book market thanks to their exceptional quality.

"We are very pleased that book design is advancing by leaps and bounds every year in our country, and that in Slovakia, it has become customary to see books as a multi-layered medium of art. We notice positive reactions not only from readers but also from foreign authors, who sometimes prefer Slovak translations of their books even more than the original editions," positively evaluates the development of Slovak book design Tamara Leontievová from the Artforum publishing house.

"Today, the bar is set much higher than it was in the past and the level rises every year, which is very good news," adds Pavol Bálik.



The Collection of the Winning Book Titles of the Most Beautiful Books of Slovakia 2023



Smoke. It Is So Easy to Long for Others in This City

Author: Katarína Poliačiková
 Graphic design: Michal Tornyai
 Publisher: Čierne diery, o. z.
 Printed and bound by: Finidr, s. r. o.
 Paper: BIO TOP 3 Next 100, 250 g/m²

Michal Tornyai's comprehensive graphic concept matches the character of Katarína Poliačiková's texts. Owing to the omission of the upper edges of the type area and the highlighting of the side ones, the design evokes a kind of flow, stretching from the very beginning of the book—from the edge of the cover—through the inside—to the very end. The typesetting thus flows harmoniously through the book like the Danube River flows through the city of Bratislava, which the author gradually touches through specific places, people, and their stories. The Danube is also present in the book thanks to the author's photographs that accompany the text. They show the typical smooth Danube stones, collected while taking walks to the river. After taking the pictures, the author returned the stones to the shore. Tornyai edited the photographs in three Pantone colors—earthy brown, aqua blue, and accent orange. Their execution evokes refractions of light on the surface, haze over the river, something ephemeral, unstable. The cover of the book is also designed in the same way—a partial varnish is used on it to underline the verticality, and thus the basic idea of the graphic design of the entire book.



The Lake

The artists' book *The Lake* by Han Donau is a non-standard work in every respect in our region. At first glance, it captures attention with its unconventional, strictly vertical format and sophisticated technological execution. Hardcover in gray cloth with orange, blue, and blind embossing helps create the impression that one is holding a collector's item. In the geometrically stylized illustrations, the author uses attractive textures and, similarly to the text, does not reveal too much in them either. The graphic design thus naturally harmonizes with short poetic texts. At its end, the book pleasantly surprises with a narrative foldable illustration. We especially appreciate the courage of the Artforum Publishing House for not being afraid to publish and give such projects a chance.

Author: Han Donau
 Graphic design and illustrations: Han Donau
 Publisher: Artforum spol. s r. o.
 Printed and bound by: Tiskárna Protisk, s. r. o.
 Paper: Arena Natural Smooth 170 g/m²



Let's Talk About Ourselves with Respect

The book *Let's Talk About Ourselves with Respect*, about the lives, relationships, and communication with and about LGBT+ people is a bold and much-needed publishing deed amongst the current tension in Slovak society. The cover in a distinct shade of purple with a simple title and illustration on the paperback publication may seem unnecessary at first glance, but upon closer inspection, we find that it carries a symbolic message of breaking down barriers. The typography of the title is very solid and of high quality. The font types are appropriately chosen for the rich structured text and the entire title has a graphically well-designed dynamic structure. A strong element of the book design are quality reproductions of photographs and works by Slovak queer artists, not only contemporary ones.

Authors: Collective of authors
 Graphic design: Denisa Šířová, Martin Jenča
 Publisher: Büro Milk, s. r. o.
 Printed and bound by: Valeur, s. r. o.
 Paper: Stucco Acquerello Gesso 120 g/m²,
 Arena Natural Rough 90 g/m², 200 g/m²



When I Was Your Age...!

An educational publication for parents and young people about an extremely important area of life and a topic that is absent in our educational system. The book *When I Was Your Age...!*, which comprehensively talks about sex education, has excellent typography and overall graphic design. The typesetting respects the rich structure of the text. Heading fonts, quotations, notes, and regular text are carefully and appropriately chosen. Simple playful illustrations placed on the divider pages offer a break from the rich text. The accentuating red color perfectly matches the theme of the publication and freely guides the reader through the entire book.

Authors: Dagmar Krišová, Marcela Poláčková
 Graphic design: Denisa Šifrová, Martin Jenča
 Illustrations: Helga Pavelková
 Publisher: inTMYta, o. z.
 Printed and bound by: Finidr, s. r. o.
 Paper: Vía Felt Natural 220 g/m²,
 Munken Pure Rough 90 g/m²



Seriality and Repetition in Slovak Visual Art

Author: Zora Rusinová
 Graphic design: Pavol Bálik
 PrePress: Viktor Szemző
 Publisher: Akadémia umení v Banskej Bystrici
 Printed by: DIW print, s. r. o.
 Bound by: P+M Turany, s. r. o.
 Paper: Munken Lynx Smooth 150 g/m²

It is a beautiful large format hardcover book, but not one you keep just as a decoration in your home. Instead, it encourages readers to use it, to look closely at and read about art. The book serves as a vast repository of knowledge and at the same time as a kind of an exhibition. Analytical and immediate enjoyment go hand in hand. The arrangement of the book's interior is a perfect play on the theme of repetition, the balance of constants, and transformations. The text columns play the role of a repetitive rhythm, while the reproduced artworks are positioned dynamically. Image captions have a dedicated row of 4 modularly used columns below the other elements. The creators of the book arranged the artworks into several categories. These are represented by black geometric symbols, used on the embossed white cover and title pages of the sections. In a design that consistently shows moderation in the use of typographical means and hierarchies, these elements are just the right amount of "excess".



A Collection of Experiential Poetry

Author: Erik Šimšík
 Graphic design: Aurélia Garová, Tereza Maco
 Publisher: BRAK, s. r. o.
 Printed by: Risko Print
 Paper: Arena Natural Rough 120 g/m²

This book is the opposite of conventional ideas about poetry and at the same time, it challenges the dogmatic perception of what a book should look like: It is a bound pile of paper in A4 format (almost without a bleed). The spine is taped with a light blue rubber tape, which contrasts nicely with the orange paper of the front cover (but there is also a purple version). When we start flipping through the book, turning the pages vertically, it becomes clear that this work is a Risograph reproduction of an imaginary sketchbook. Bright colors, casual composition of text, doodles, and cutouts take the reader on an interesting journey through the mind of the author. The poetry of this book unfolds in a mixture of text and image, it deals with existential questions and comments on everyday life like a sketchbook; always wittingly, sometimes tediously, often absurdly. Many question marks remain on the pages and the cut-out ghost of Július Koller appears there as well. *A Collection of Experiential Poetry* is an extremely interesting concept that works on all fronts.



DAV. Prose of the Slovak Leftist Avant-Garde

Author, compiled by: Michal Habaj
 Graphic design and illustrations: Matúš Hnát
 Publisher: Kapitalks, o. z.
 Printed and bound by: Finidr, s. r. o.
 Paper: BIO TOP 3 NEXT 100 g/m²,
 Crush Grape 120 g/m²

The most striking element in the graphic design of the book is a group of eight witty imitations of avant-garde experimental typography. These creations, which are characterized by a humorous spontaneity, are composed of contemporary typefaces, not historical ones, which creates a rather apt visual commentary on the topic of avant-garde typography. The content of the publication includes several original forms from Lettrism and the reproduction of small typographic creations present in the typesetting. Together, they create a subtle, flickering contrast between the historical and the contemporary details of the font. The arrangement of the different parts of the content and the rhythm of the book as a sequence seem clear and suitable. The overall character of the graphic design and all its components is physical and dramatic—just as the topic of the title requires. The thick cardboard book boards and the typical red-black color match the design as well. The book as an object is made of a rigid, yet pleasant material; its appropriate proportions do not hinder the quality of reading. The graphics on the cover of the book attract a lot of attention, which is considered a big plus in the case of spreading quality knowledge of literary science.



The Woman from the Forest

Author: Lena Jakubčáková
 Photographs: Lena Jakubčáková
 Graphic design and illustrations: Katarína Rybnícká
 Publisher: Absynt, s. r. o.
 Printed and bound by: Tiskárna Helbich, a. s.
 Paper: Arena Natural Rough 90 g/m² 120 g/m²,
 Artic Volume White 150 g/m²,
 Curious Transluents Clear 90 g/m²
 Cover: Book cloth Imperial

At first glance, the publication is very inconspicuous, even “invisible”, like the central character it portrays. It presents an interesting topic—the life of a peculiar, unyielding woman with a clear perspective on values and life, delicately documented through time-lapse photographic material and archival research artifacts. Gradually, the inner beauty of the character and the book is revealed to us. The longer one browses through the book, the more he finds in it. The inconspicuous cover seems to have no effort to draw attention. But the cover photo captures the reader, invites him to open the book, and pulls him into a strange, peaceful world with its own values and rules. Very civil and unspectacular documentary photography seems unobtrusive, but upon a closer look, it enchants with its poetics of a kind of simple self-evidence. The choice of font, typography and paper, the binding, and the dynamics of the book—all of it is very natural, and organic, and forms a perfectly balanced whole. Even the photographs and reproductions of documents pasted in at some places do not seem self-serving, they simply belong there.

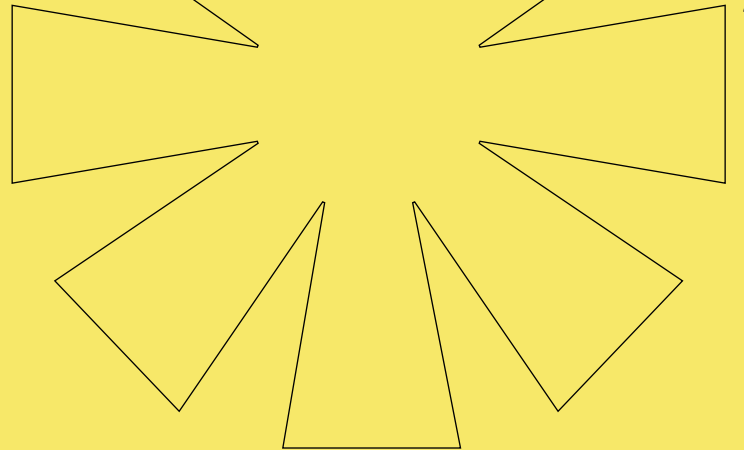


Conversations in the Park

Author: Jana Beňová
 Graphic design: Pavol Bálik
 Photographs: Collective of authors
 PrePress of photographs: Viktor Szemző
 Publisher: BRAK, s. r. o.
 Printed and bound by: Tiskárna Protisk, s. r. o.
 Paper: Munken Print Cream 115 g/m²,
 Peytan 120 g/m²

With its content and form, the book returns to the literary and photographic Park magazine, which was published sometime at the turn of the 1990s and early 2000s. Interviews with original photographs taken from the original editions of the magazine complement the contemporary ones. This creates a kind of arc between the respective periods. The inside of the book jacket refers to the covers of the original magazine. The cover of the book visually copies the header of Park magazine. The remaining parts of the book are designed very simply—printed on uncoated paper using two spot Pantone colors and with a soft cover. The typography is of a highly professional level and in a way refers to the original editions, while at the same time moving the design towards the present. The photo reproductions are of an above-average quality and well-made, considering the materials and technology used. The whole work looks well-thought-out and coherent—the neat and clean graphic design and the eye-catching typography are in interesting contrast with the rough, simple paper, bright green complementary color, and soft cover of the publication. The successful symbiosis of the content and the visual aspect of the book certainly has the potential to appeal not only to those who still vividly remember Park magazine.

The
International
Jury Also
Awarded the
Special Prize
of the Jury



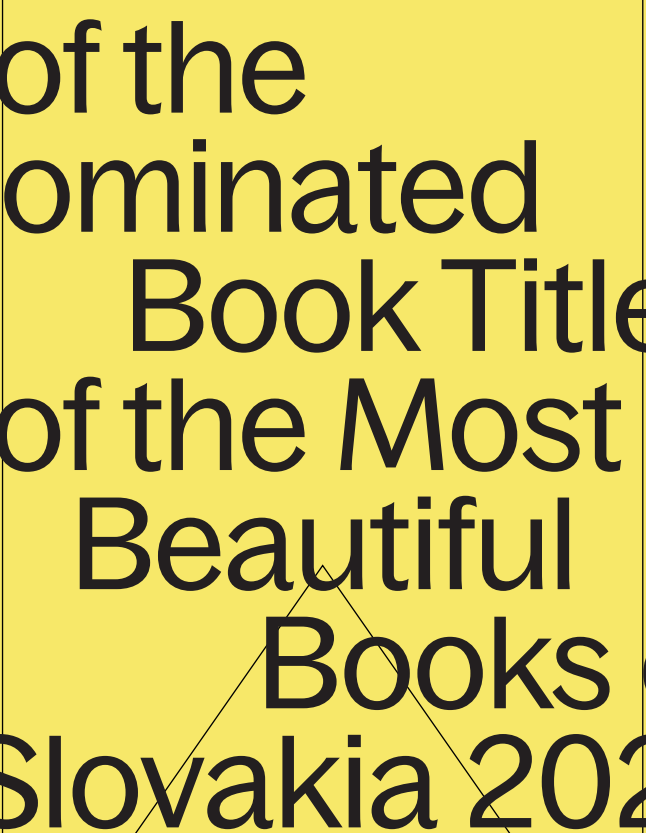


The Sweetness of Unknown

Author: Monika Machútová
 Graphic design and illustrations: Monika Machútová
 Publisher: Martina Betušová – AMÁLKA
 Printed and bound by: Typocon spol. s r. o.
 Paper: Munken Pure 150 g/m², 300 g/m²

The Sweetness of Unknown is an example of a very solid position of an artists' book. In this work, the author created her own prosaic text, illustrations, typography, and typesetting of the book. Such a complex creative method is generally unique because few people can learn all these skills at the same time, even if only at a basic level. The content and language of the text feel like an authentic statement, both personal and documentary. The reading exposition is at the same time a reflection of the life of the author's generation, which is in this way also actively entering the wider social scene. The illustrations regularly follow the text in the body of the book. Their style is deliberately clumsy, untrained, and unambitious, and refers to the authenticity and prosaic nature of their narration. The graphic design combines both main creative components—the story and the illustration—into the overall framework of the book. Typography is used as a functional element, which is the right choice in this case.

The Collection of the Nominated Book Titles of the Most Beautiful Books of Slovakia 2023





Animal Farm

The book cultivates with its execution and without a doubt raises the established visual standard in classic fiction. It is a technically well-bound book with perfect illustrations. However, the typography could communicate with the illustrations more.

Author: George Orwell
 Translation: Ján Kamenistý
 Graphic design: Jakub Soós
 Illustrations: Matúš Matátko
 Publisher: SnowMouse Publishing, s. r. o.
 Printed and bound by: Finidr, s. r. o.
 Paper: Chamois 90 g/m²



On the Back: A Book About Those Who Carry a Little More

Authors: Gréta Čandová, Samuel Marec
Photographs: Jakub Čaprnka
Graphic design: Kristína Šebejová, Dominik Fodora
Illustrations: Ivana Čobejová
Publisher: Žurnál – Madebythe, s. r. o., Hikemates
Printed and bound by: Finidr, s. r. o.
Paper: Munken Print Cream 115 g/m²
Cover: Book cloth Imperial



Mainly the choice and playfulness of the typography should be highlighted. The graphic design evokes a lifestyle magazine, giving the publication a fresh and light look. It is also interesting that the cover of the book was published in two color versions—it has a purple and a cream-colored natural cloth cover. A very nice and valuable topic adds to the attractiveness of the publication.



Žitava

The book attracts attention with its unconventional cover, selection of nice spot Pantone colors, and small, pleasant, and ergonomic format. And above all, the intimate atmosphere that emanates from every single page. The mood of the content works well with the visual aspect of the book.

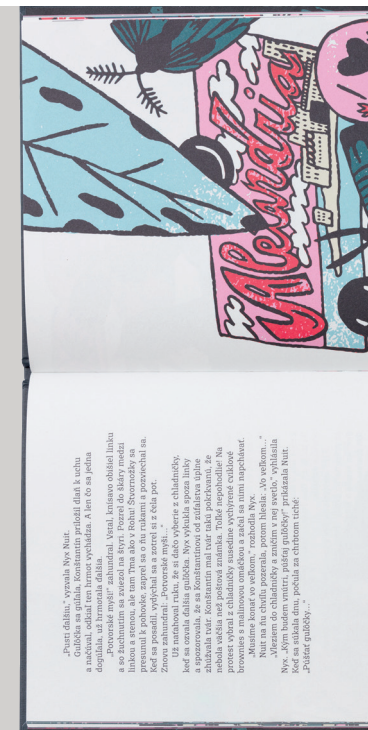
Author: Filip Németh
 Photographs: Matej Chren
 Graphic design: Aurélia Garová, Tereza Maco
 Publisher: BRAK, s. r. o.
 Printed and bound by: Tiskárna Protisk, s. r. o.
 Paper: Amber Volume 90 g/m²



Jozef Srna: A Family Album

Modest design that makes the presented artworks stand out and respects the character of a family album. The yellow pages bring intimacy to the book, as if the reader was looking through a closed curtain at the remarkable works of artist Jozef Srna.

Author: Nina Gažovičová
 Photographs: Martin Deko
 Graphic design: Ľubica Segečová
 Publisher: Aukčná spoločnosť SOGA
 Printed and bound by: Tiskárna HELBICH, a. s.
 Paper: Artic Volume White 130 g/m²



About Darkness and a Big Person

The fresh illustrations feel original and bold. In the context of Slovakia, they are without a doubt a pleasant diversification. The illustrations do not reveal much, but with their character and chosen color palette, they set a peculiar mood that matches the texts of the book. The graphic design and the choice of paper are also very suitable.

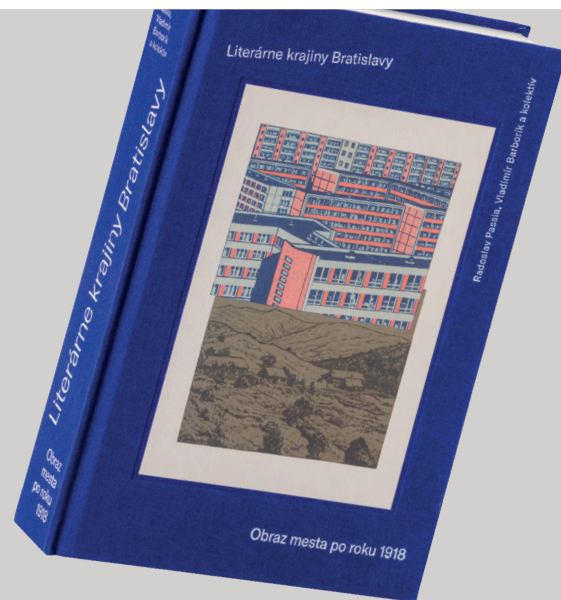
Author: Michal Hlatký
Graphic design: Zuzana Didová, Michal Chrastina
Illustrations: Nicol Hochholzerová
Publisher: BRAK, s. r. o.
Printed and bound by: Tiskárna PROTISK, s. r. o.
Paper: Munken Print White 120 g/m²



A Dictionary of Poems

Boldly used typographical means, color accents, and the choice of spot Pantone colors contribute to an accessible and entertaining form of a didactic text about poetry. This playful form makes the publication even easier to read. Therefore, with its language and design, the book appeals not only to children but to adults as well.

Authors: Jana Juhásová, Silvia Kaščáková
 Graphic design: Jana Bálik, Pavol Bálik
 Illustrations: Veronika Pažická
 Publisher: Slovenské literárne centrum
 Printed and bound by: Gaspo CZ, a. s.
 Paper: Munken Print Cream 115 g/m²



Literary Lands of Bratislava. The Image of the City After 1918

Authors: Radoslav Passia, Vladimír Barborík and collective
Graphic design: Matúš Lelovský
Publisher: VEDA, SAV, CSČ SAV, v. v. i.
Printed and bound by: VEDA, SAV, CSČ SAV, v. v. i.
Paper: BIO TOP 3 NEXT 100 g/m²
Cover: Book cloth Imperial

A professional publication that stands out in terms of graphics among ordinary professional books. The creative team places great emphasis on high-quality graphics and interestingly designed text in the form of a very precise layering of explanatory and semantic information.



A Year of Good News

The cheerful textile images of the illustrator and author of the text can attract a wider range of people; they are communicative and have an artistic quality. The emphatically created internal structure—text on the left and image on the right—may seem monotonous after a few pages, but overall, it is an original work.

Author: Martin Smatana
 Graphic design: Martina Figusch Rozinajová
 Illustrations: Martin Smatana
 Publisher: Monokel, s. r. o.
 Printed and bound by: Finidr, s. r. o.
 Paper: Munken Kristall Rough 120 g/m²



Bratislava and its Transformations – the SNP bridge

The book draws attention with its well-designed binding, material, and layout reminiscent of architecture. The strict internal rhythm of the division of the text and the photographic attachment should be highlighted, as well as the concept itself—monochrome versus color, past versus present.

Authors: Juraj Bončo, Ľubomír Deák
 Graphic design: Lukáš Vančo
 Photographs: Juraj Bončo, Ľubomír Deák
 Publisher: Eruditio, spol. s r. o.
 Printed and bound by: P+M Turany, s. r. o.
 Paper: X-per White 140 g/m², Meterica
 Quartz 120 g/m², Favini Sumo White

NKS



Slovenské
literárne
centrum

Secretariat of the Most Beautiful Books
of Slovakia Competition
BIBIANA, The international House
of Art for Children and Youth
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Graphic design:
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Karolína Ježíková
Tereza Umlaufová

Photographs:
Jakub Hauskrecht

Font:
Bagoss Standart

Paper:
Munken Lynx Rough 120, 300 g/m²

Printed by:
DIW, s. r. o.

Published by:
BIBIANA, the International House
of Art for Children in 2024

Number of prints:
350 pcs (Slovak and English version)

ISBN 978-80-89154-89-0