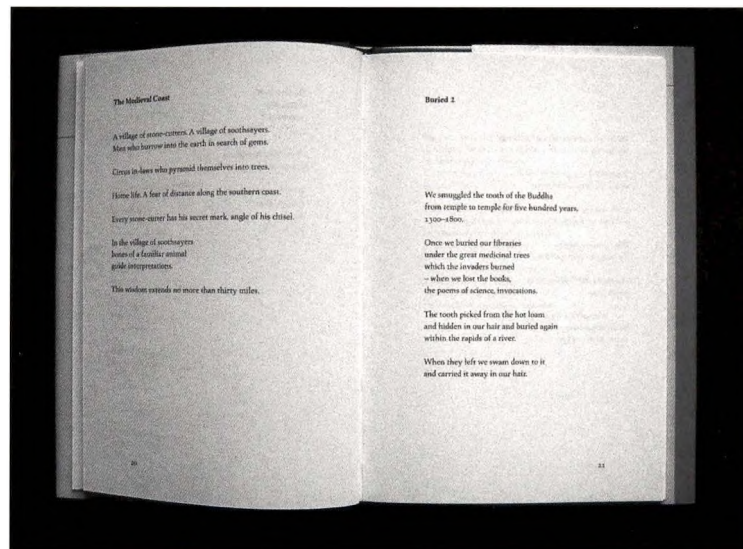
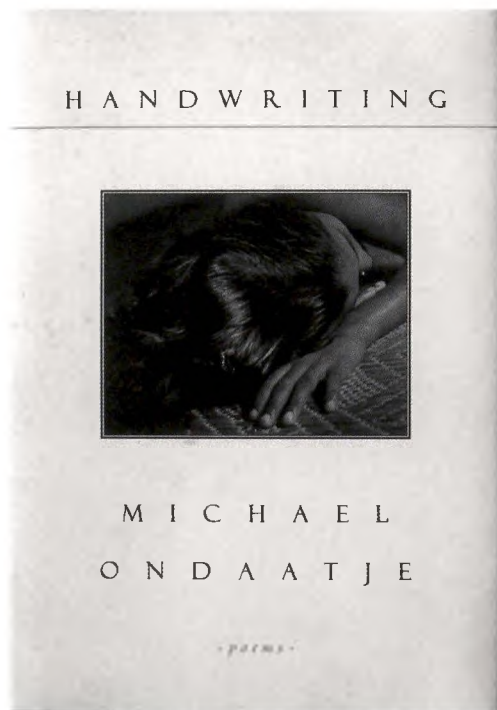


## POETRY



### FIRST PRIZE

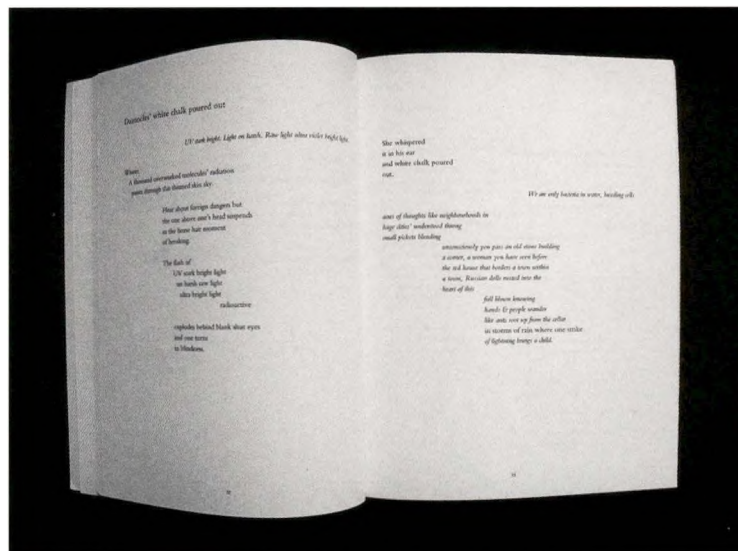
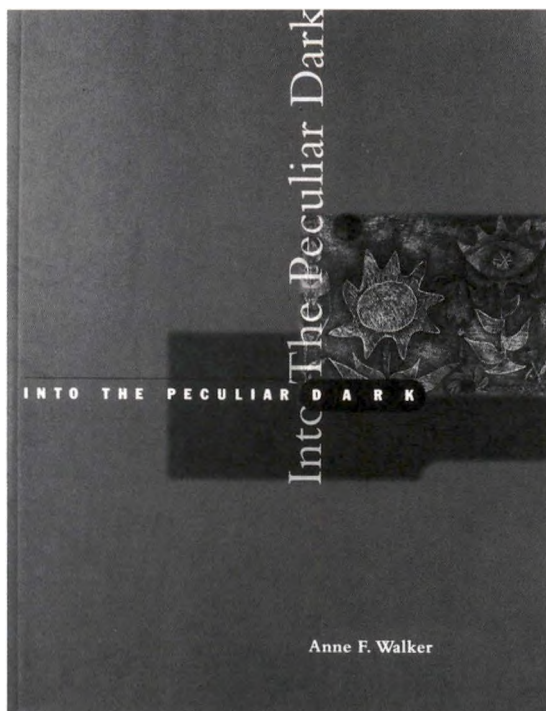
Ondaatje, Michael. *Handwriting*.  
Toronto: McClelland & Stewart, 1998.

DESIGNER: Sarmila Mohammed;  
Kong Njo (cover)

The judges liked the handsome treatment provided for this book of poetry by one of Canada's literary giants. First, it is unusual to see a book of poetry published in hard covers today. The design work is classic, conservative and simple, and careful attention to detail is noted throughout.

For example, the warm earthtone colours used on the book jacket, are picked up in lighter earthtones in the endpapers, and in the warm, off-white paper used throughout the body of the text. As one judge commented this book possesses "good character!"

## POETRY



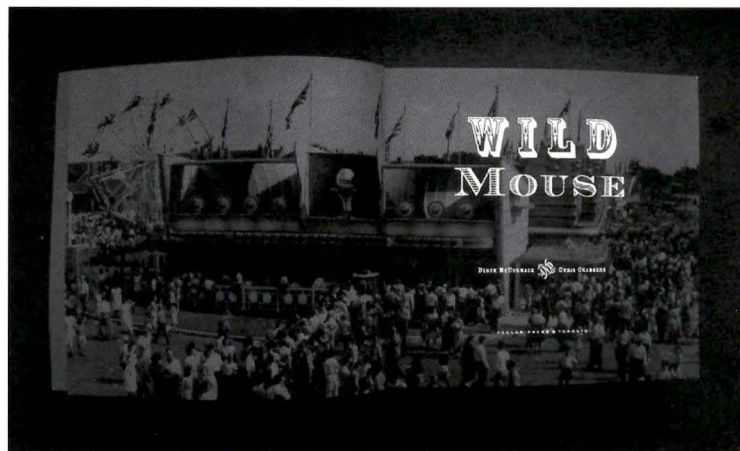
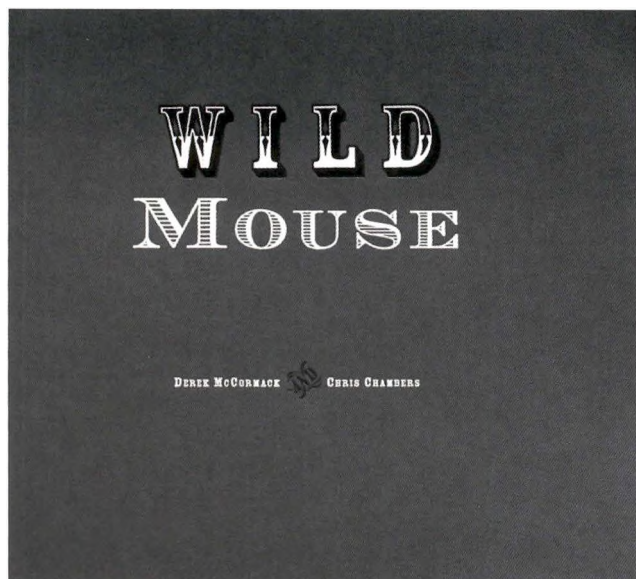
### SECOND PRIZE

Walker, Anne F. *Into the Peculiar Dark*.  
Toronto: The Mercury Press, 1998.

DESIGNER: Gordon Robertson.

The judges appreciated how the designer of this book respected the challenge presented to him by the poet. Walker likes to play with poetic form, and varying line lengths and stanza shapes meant that the designer had to pay particular attention to placement of the

poems on a single page or opening. Careful attention to typography (varying fonts, sizes, placement, etc.) is noted on the cover, the half-title page, the title page, and in fact throughout the entire text of this book.



THIRD PRIZE

McCormack, Derek and Chris Chambers.

*Wild Mouse.*

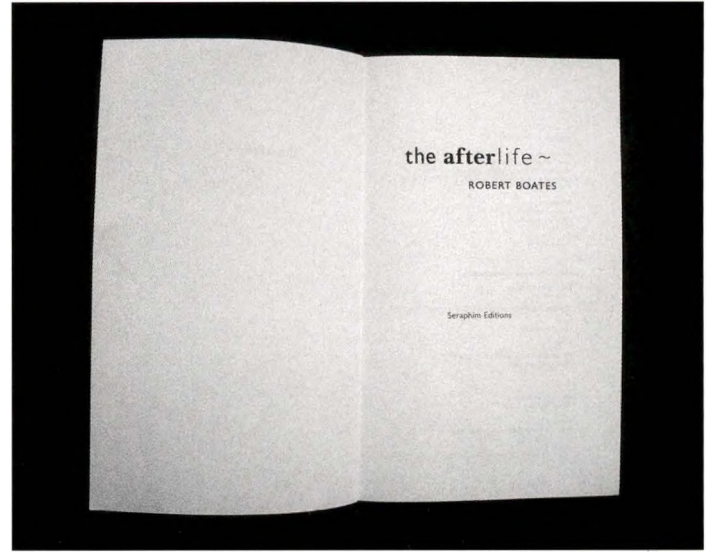
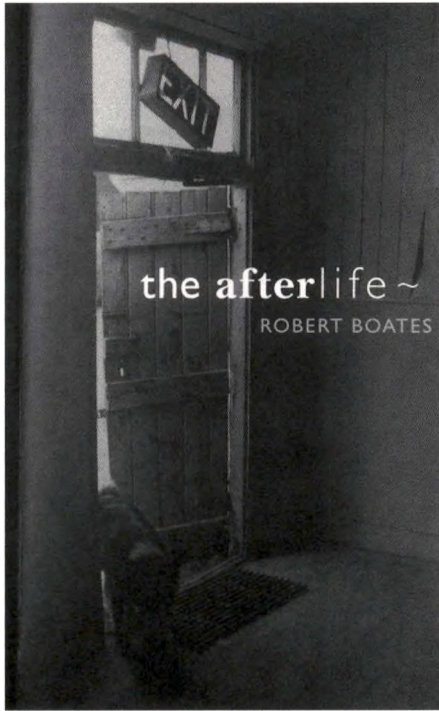
Toronto: Pedlar Press, 1998.

DESIGNER: Zab Design & Typography.

The judges were delighted with this small book because the playfulness of the design echoes the theme of the book perfectly: the carnival midway. The *Wild Mouse* is matched by wild design. This starts, naturally, right with the cover which exhibits two different large display types on a bright red background spelling out the title “wild

mouse.” The same words are on the half-title page, only this time they are in different colours. They reappear on the title page in a different colour combination again, only this time they are superimposed on a red coloured photograph of the midway. Enjoyable text, enjoyable design, just like the midway!

## POETRY



### HONOURABLE MENTION

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Boates, Robert. *The Afterlife*.  
Toronto: Seraphim Editions, 1998.

DESIGNER: Susan Becker.

The judges have described this book as “a straightforward poetry book but one that is handled in a very sensitive manner.” Careful attention to the use of different typefaces and to layout is noted throughout. For example, to give variety to the wording on the cover, half-title and title page, four

different type faces are skillfully combined, one for the first word in the title, one for the “after” in afterlife, one for “life”, and one for the author’s name. The results are pleasing, whereas they could have been a disaster in the hands of a less talented designer. A book that is a pleasure to hold and to read.