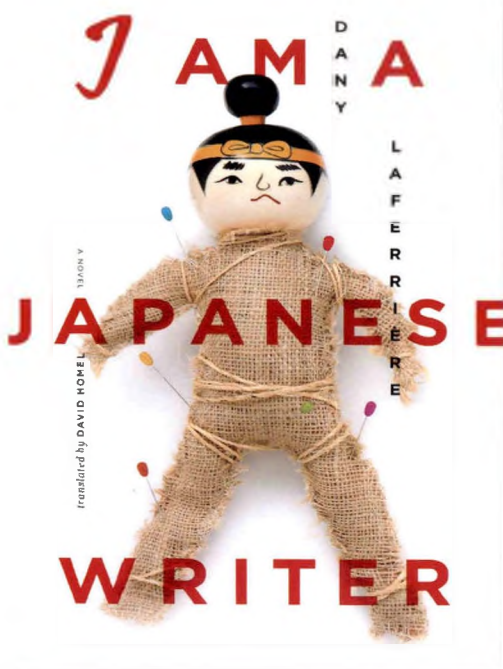


An open book is shown from a low angle, resting on a piece of weathered, light-brown driftwood. The book's pages are white and slightly curved, with some faint text visible. Overlaid on the book is the text 'Prose Fiction' in a bold, black, sans-serif font, followed by a small decorative symbol and the words 'Romans et nouvelles' in the same font. The background is dark and out of focus, suggesting a natural setting with more driftwood or rocks.

Prose Fiction  **Romans et nouvelles**

Prose Fiction 🍷 Romans et nouvelles

First prize 🍷 Premier prix



Title | Titre

**I am a Japanese Writer:
a Novel**

Designer | Conception graphique
Peter Cocking

Author | Auteur
**Dany Laferrière, translated by
| traduction de David Homel**

Publisher | Maison d'édition
Douglas & McIntyre

Illustrator | Illustration
Peter Cocking

Photographer | Photographie
John Sherlock

Printer | Impression
Friesens

Typeface | Police de caractères
Leitura News, Gotham

Trim Size | Format massicoté
22 × 15 cm

ISBN **978-1-55365-583-1**



Second prize 🐛 Deuxième prix

Title | Titre

**Darwin's Bastards: Astounding
Tales from Tomorrow**

Designer | Conception graphique
Peter Cocking

Author | Auteur
Zsuzsi Gartner

Publisher | Maison d'édition
Douglas & McIntyre

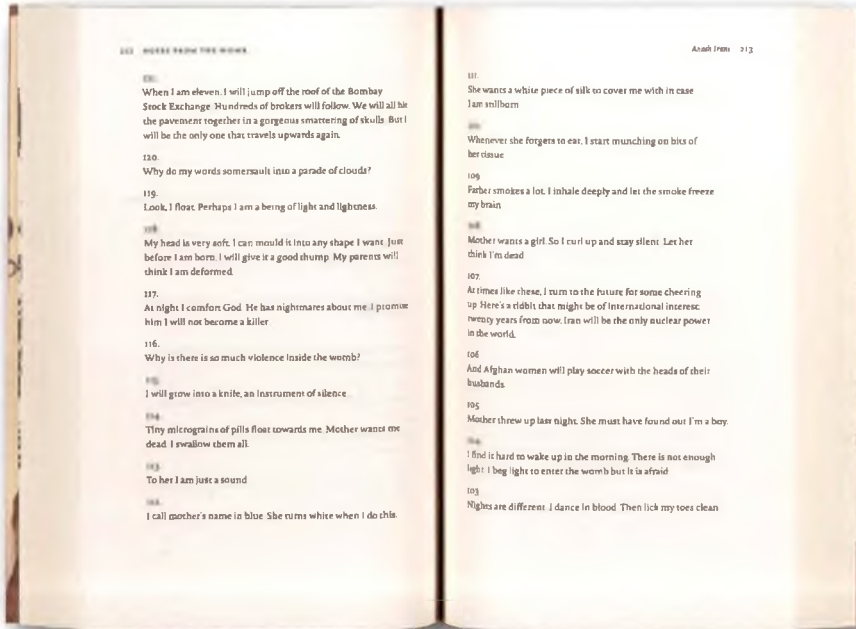
Illustrator | Illustration
Peter Cocking

Printer | Impression
Friesens

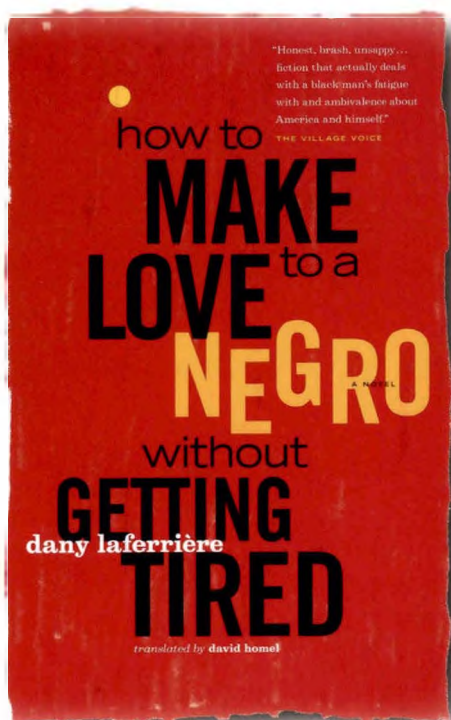
Typeface | Police de caractères
**Novel, Trade Gothic, hand
lettering | lettrage à la main**

Trim Size | Format massicoté
22 × 14 cm

ISBN 978-1-55365-492-6



Honourable mention 🍷 Mention honorable



Title | Titre

How to Make Love to a Negro Without Getting Tired: a Novel

Designer | Conception graphique
Peter Cocking

Author | Auteur
Dany Laferrière, translated by traduction de David Homel

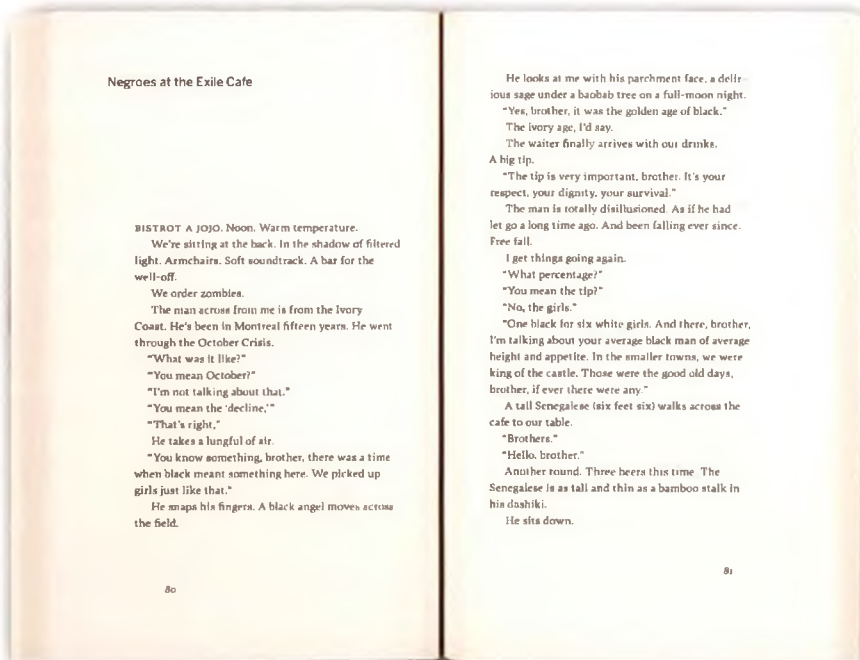
Publisher | Maison d'édition
Douglas & McIntyre

Printer | Impression
Friesens

Typeface | Police de caractères
Prensa, Trade Gothic, Benton Sans, Belizio

Trim Size | Format massicoté
20 × 13 cm

ISBN **978-1-55365-585-5**



Negroes at the Exile Cafe

BISTROT A JOJO. Noon. Warm temperature.
We're sitting at the back. In the shadow of filtered light. Armchairs. Soft soundtrack. A bar for the well-off.
We order zombies.
The man across from me is from the Ivory Coast. He's been in Montreal fifteen years. He went through the October Crisis.
"What was it like?"
"You mean October?"
"I'm not talking about that."
"You mean the 'decline?'"
"That's right."
He takes a lungful of air.
"You know something, brother, there was a time when black meant something here. We picked up girls just like that."
He snaps his fingers. A black angel moves across the field.

80

He looks at me with his parchment face, a delicious sage under a baobab tree on a full-moon night.
"Yes, brother, it was the golden age of black."
"The Ivory age, I'd say."
The waiter finally arrives with our drinks.
A big tip.
"The tip is very important, brother. It's your respect, your dignity, your survival."
The man is totally disillusioned. As if he had let go a long time ago. And been falling ever since. Free fall.
I get things going again.
"What percentage?"
"You mean the tip?"
"No, the girls."
"One black for six white girls. And there, brother, I'm talking about your average black man of average height and appetite. In the smaller towns, we were king of the castle. Those were the good old days, brother, if ever there were any."
A tall Senegalese (six feet six) walks across the cafe to our table.
"Brothers."
"Hello, brother."
Another round. Three beers this time. The Senegalese is as tall and thin as a bamboo stalk in his dashiki.
He sits down.

81

Honourable mention Mention honorable

Title | Titre

The Divinity Gene: Stories

Designer | Conception graphique

Jessica Sullivan

Author | Auteur

Matthew J. Trafford

Publisher | Maison d'édition

Douglas & McIntyre

Illustrator | Illustration

Jessica Sullivan

Printer | Impression

Friesens

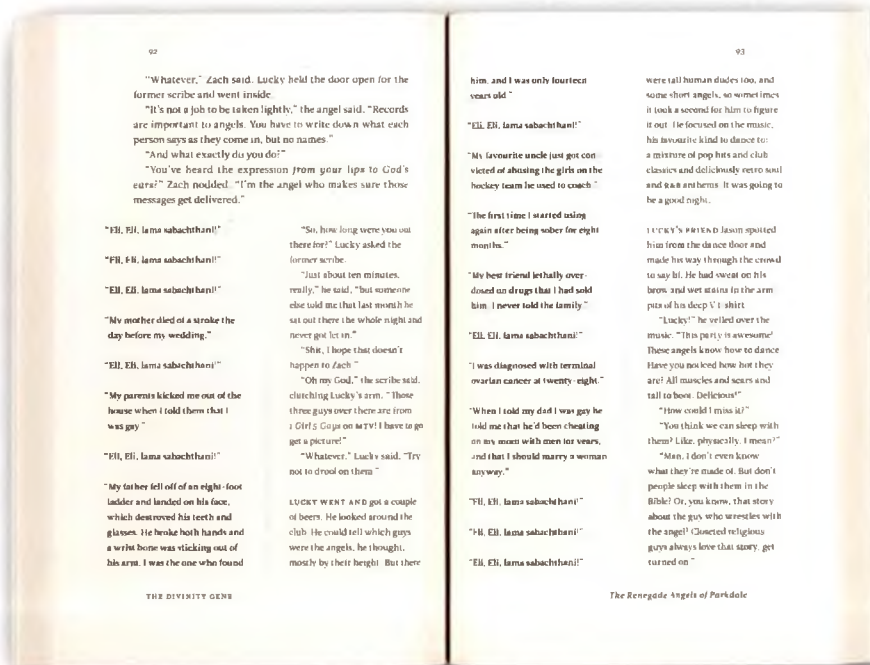
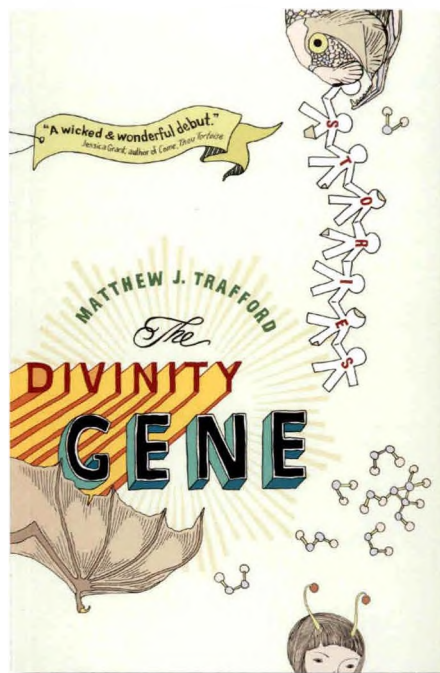
Typeface | Police de caractères

Leitura News, Benton Sans, hand lettering | lettrage à la main

Trim Size | Format massicoté

22x 14 cm

ISBN 978-1-55365-603-6



First prize | Premier prix

Title | Titre I am a Japanese Writer

The cover design is beautiful; the drop shadows work perfectly. The choice of both cover and text typefaces is perfect, as is the flow of design from the jacket to right inside.

La conception de la couverture est superbe et les ombres portées sont parfaitement réussies. Le choix de la couverture et du texte est parfait, comme l'est le mouvement qui anime la conception de la jaquette jusqu'à l'intérieur même.

Second prize | Deuxième prix

Title | Titre Darwin's Bastards

There is interesting interior work with much going on: the many different voices, and tricky text - tables, dingbats, and headings - are handled well. The generous bottom margin is pleasing.

Le travail intérieur est intéressant et très dynamique grâce aux voix multiples et un texte difficile avec ses tables, ding bats et têtes de chapitre. Le tout est bien exécuté. La marge de pied généreuse est attrayante.

Honourable Mention | Mention honorable

Title | Titre How to Make Love to a Negro Without Getting Tired

This book has beautiful margins, a classic book page and an excellent copyright page. The cover works, as does the ragged right margin.

Ce livre révèle de belles marges, une page de livre classique et une excellente page de droits d'auteur. La marge droite non justifiée et la couverture sont réussies.

Honourable Mention | Mention honorable

Title | Titre The Divinity Gene

The typeface, the way the margins are set, the initial caps, are all done well, and the page is balanced.

Les caractères, la façon de traiter les marges, les majuscules initiales, tout est bien réussi et donne une page équilibrée.