

Facing the Future

With this issue, *Canadian Literature*, now in its 35th year of publication, acquires a fresh look. Since 1959 the journal has appeared in the letterpress format that Robert Reid shaped so elegantly when the journal was founded. His worthy successor is George Vaitkunas, who has designed a stylish computer-set page for the 1990s and the next decades. The journal's working categories remain the same—*Articles, Poems, Books in Review, Opinions & Notes*—and the new page size maintains the visual effectiveness of preceding issues. The new paper, however, is recycled as well as acid-free. In addition, the new layout—in a combination of Minion and Univers fonts—emphasizes authors' names in the Reviews section, and moves reviewers' names forward, increasing clarity and the ease of access to information.

Visually, the new design highlights the shape of language—through a series of strong horizontal and vertical patterns—in contrast to the previous design, which employed block format and initially used coloured inks as an ornament to words. In some ways the new emphasis on vertical and horizontal can also be read metaphorically. The journal has always been committed to a wide *range* of subjects that relate to literature in Canada; it has also provided space for treating in *depth* a great variety of ideas, texts, writers, and critical and social questions. As always, it depends for its contents primarily on submissions. The “emphasis” in each issue derives from current trends in commentary and current interests among members of the writing community. With a fresh face for the future, *Canadian Literature* will continue to be a forum for current critics—and for current critics who are interested in the past and present as well as those who wish to express their cautionary warnings and hopeful aspirations about things to come. w.n.