

Poetry

Dionne Brand

The Blue Clerk

Harris. Palace of the Peacock. Another document. Every
sentence contains a paradox. But how do you read Donne
climbing up to the palace. This way I hope Donne never
rises. Is never? "I" It is Donne who must become human.
Donne dies in the beginning. Killed by Mariella. And a
hung. And down. I

COLOR FEELING SELECTOR
DESIGNED CORRECTION LINE
PROFESSIONAL WORKING ERROR
INTERCHANGABLE SHAPE INSERTION
BOLD ROYAL MARGIN CENTERING
MANUAL RETRO INK CLACK
DESIRED PAPER SPEED YIELD
AUTOMATIC LOCATION CONVERSATION
CORRECTABLE ERASABLE EPOCH
AUTOMATED CLICKING CRAFT

AMBIENT AFFECT ACCELEROMETER
ADVANCED WORD ENTERTAINMENT
DISMISSSED PREDICTION DISPLAY
IMMERSIVE PLEASURE RECOGNITION
HYBRID FINGERPRINT CORRECTION
CONVENIENT DETAILED RISK
BORDERLESS CONTROL ORGANIZATIONS
DYNAMIC PIXEL LIFE ACCESS CAPACITY
WIRELESS PERFORMANCE ENHANCER
BLUE SYNCHRONIZATION DYNAMIC

FALSE SPRING DARREN BIFFORD

SURFACES

one. This way I hope Donne never
knows who must become human
being killed by Mariella. And is
though Ismeker to make stand still
A blax grows, he says. A blax man which may
profit from that hidden relationship in purely formal
experimentation (Pauw's formal, let us say, appropriation
of *in* the African man) has a genuine con-

Poésie

and calls the "unfinished
revolutionary association"
and will

... A bias grows which may
wash up purely formal
material, let us say appropriation
but unless a genuine cross-
of the unfinished genesis of
the past: present civilization,
changing cross-cultural
as granted, the involuntary
conflict between privileged and

June. Ham is hopeful. Why? Well, I have had some time. He has eaten me away. The old, if you want to, at my sides a Clark whistle through the

SURFACES

ERIC SCHMALTZ

THE MUNICIPAL WEEKLY ALMANAC

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Harm's Palace of the Peacock Another document. Every sentence ends in a paradox. But how do you read Donne climbing up to the palace. This way I hope Donne never dies. Is never "I" It is Donne who must become human. Donne dies in the beginning. Killed by Marcella. And is hung. And drowned. L

I want to agree about what Harris calls "the unconscious genesis of the imagination," "involuntary association through memory of shared objects." A "big genus" he says. This is where I have less profit from that hidden relationship in partly unconscious memory. I am interested in the big genus of facets in the African mask but I do not see how a cultural apprehension occurs of the unfinished imagination after past and present canons in which we are trained. I am interested in the contest within frames we take for granted, the ground of association.

There is the problem of course. I have to be
mild you so pessimistic? Well, I have had some
you know; and an angle. Time has eaten me up.
hidden relationships. Yes. Look, if you want to
find any here. The author of a book wrote the
second of last

AMBIENT AFFECT ACCELEROMETER
ADVANCED WORD ENTERTAINMENT

Poetry
First Prize

Poésie
Premier prix

Title | Titre
The Blue Clerk: Ars Poetica
in 59 Versos

Designer | Conception graphique
CS Richardson



The blue threads visible on the exposed spine and in between the signatures, together with the blue cover type, is a unique and effective production choice. The typography is excellent, with a clean hierarchy, good margins, and many small details that add to the overall impression without distracting from the poems.

Les filets bleus visibles sur la reliure exposée et entre les signatures, ainsi que le caractère bleu de la couverture sont un choix de production unique. La typographie est magnifique, avec une hiérarchie nette, de bonnes marges, et de nombreux petits détails qui ajoutent au tout sans distraire des poèmes.



Author | Auteure Dionne Brand **Publisher | Maison d'édition** McClelland & Stewart **Printer | Imprimerie**
RR Donnelley Asia Printing (China) **Typeface | Police de caractères** Huronia **Trim Size | Format massicoté**
145 x 215 mm **ISBN 9780771070815**

Poetry
Second prize

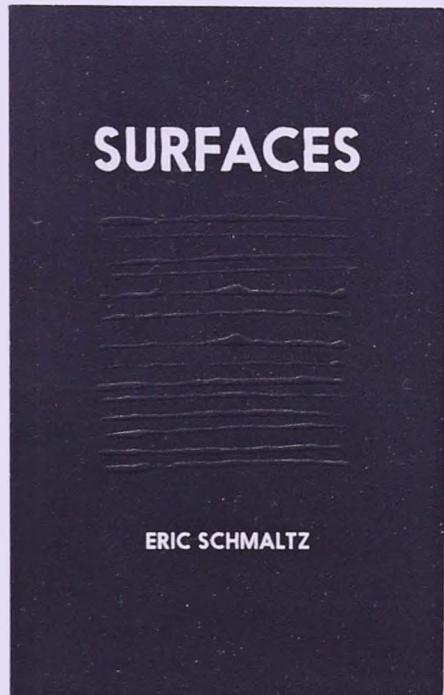
Poésie
Deuxième prix

Title | Titre
Surfaces

Designer | Conception graphique
Megan Fildes

The cover is simple and strong, and provides no hint of what lies beneath: a dazzling collection of graphic works that both fascinate and refresh. The design wisely emphasizes this unique content in every way.

La couverture est simple et forte, et ne laisse aucun soupçon de ce qui se trouve à l'intérieur, soit une collection éblouissante d'œuvres graphiques qui fascinent et apportent de la fraîcheur. Le design souligne judicieusement ce contenu unique dans tous les sens.



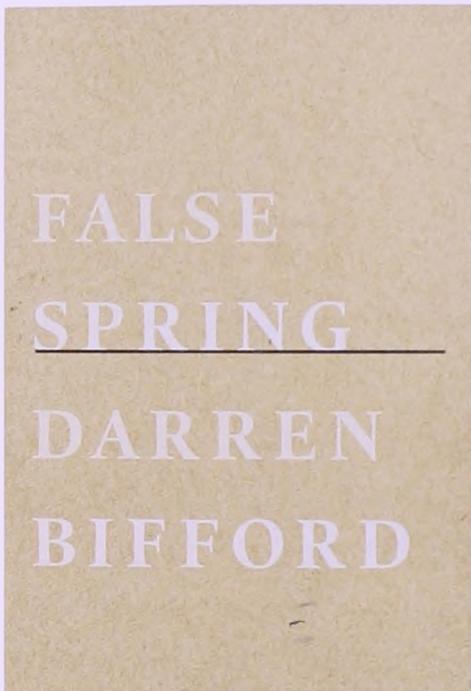
Author | Auteur Eric Schmaltz **Publisher | Maison d'édition** Invisible Publishing **Illustrator | Illustration**
Eric Schmaltz **Printer | Imprimerie** Gauvin **Typefaces | Polices de caractères** Laurentian, Slate & Nanami
Trim Size | Format massicoté 127 x 203 mm **ISBN** 9781988784052

Poetry
Third Prize

Poésie
Troisième prix

Title | Titre
False Spring

Designer | Conception graphique
Natalie Olsen



This is a classical poetry book, designed with skill and confidence. On the cover, the subtle difference in the opacity of the white ink from word to word is a subtle yet compelling touch, and the title page is also compelling. The type is composed with care, allowing the content to be the focus.

Il s'agit d'un livre de poésie classique, conçu avec habileté et confiance. Sur la couverture, la délicate différence dans l'opacité de l'encre blanche d'un mot à l'autre apporte une touche subtile, mais convaincante, tout comme la page couverture. Les caractères sont composés avec soin, ce qui permet de mettre l'accent sur le contenu.



Author | Auteur Darren Bifford **Publisher | Maison d'édition** Brick Books **Printer | Imprimerie** Coach House Printing
Typeface | Police de caractères Quant **Trim Size | Format massicoté** 152 x 222 mm **ISBN 9781771314787**

