Winner of numerous awards, including the Best Journal Design in 1999 and again in 2010, the North Carolina Literary Review is one of the finest literary publications in contemporary America. Skillfully blending the works of North Carolina writers with fine art by North Carolina artists, Art Director Dana Ezzell and Art Editor Diane Rodman make reading NCLR similar to being guided through an art museum with a curator, in this case, Rodman. As Zackary Vernon has put it, NCLR is “an amalgamation of a scholarly journal, a literary magazine, and a showcase for the visual arts.”1 Indeed, one of the many pleasures readers find in NCLR is the expressive interplay evoked by pairing works of fiction, poetry, nonfiction, and interviews with images from a variety of visual media such as painting, sculpture, photography, collage, printmaking and assemblage. By “interplay,” I mean whispers, murmurs, statements, asides, arguments, agreements between words and images that artists and visual thinkers have been making since antiquity. Since its first edition in 1992, NCLR editors and graphic designers have demonstrated a keen eye for the power of the visual and its interplay with the verbal. The inaugural cover featured a pencil drawing of a grackle’s