

Spring 1994

Ballast Quarterly Review, v09n3, Spring 1994

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BOOKS
ART
LANGUAGE
LOGIC
AMBIGUITY
SCIENCE
AND
TEACHING

SPRING 1994

WILLIAM SHATNER [in *Star Trek IV: The Voyage Home*, when asked if he was from Outer Space]: No, I'm from Iowa. I just work in Outer Space.



ABOVE Postage stamp for fictitious country Rugose, designed by **KIMBERLY EIGHME**, graphic design student, University of Northern Iowa (1994).

I'M ORIGINALLY from Iowa. It took a long time for me to realize that we were free to go.

JAKE JOHANSEN, as submitted by Dave Moore to *The Prairie Rambler* (1994).

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BALLAST is an acronym for Books Art Language Logic Ambiguity Science and Teaching, as well as a distant allusion to **BLAST**, the short-lived publication founded during World War I by Wyndham Lewis, the Vorticist artist and writer. **BALLAST** is chiefly a pastiche of astonishing passages from books, magazines, diaries and other publications. Put differently, it is a journal devoted to wit, the contents of which are intended to be insightful, amusing, or thought-provoking.

The purposes of **BALLAST** are educational, apolitical, and noncommercial. It does not carry paid advertisements, nor is it supposed to be purchased or sold. It is published every three months, beginning in October (more or less) and ending in June. There is no charge for subscriptions as such, and (to the extent that finances allow) the journal will gladly be mailed to persons who send in a mailing address and two first class U.S. postage stamps for each issue. In other words, to receive **BALLAST** for one year (four issues), we ask that each reader contribute a total of eight genuine unused postage stamps, interesting or not. Do not send postage meter slips. When subscribing, good-looking, antique and/or unusual stamps are preferred. We do not accept phone orders.

EVERY HUMAN BEING on this earth is born with a tragedy, and it isn't original sin. He's born with the tragedy that he has to grow up. That he has to leave the nest, the security, and go out to do battle. He has to lose everything that is lovely and fight for a new loveliness of his own making, and it's a tragedy. A lot of people don't have the courage to do it.

HELEN HAYES, in Roy Newquist, *Showcase* (1966).



PRESIDENT AND MRS. Coolidge, visiting a government farm, were taken around on separate tours. At the chicken pens Mrs. Coolidge paused to inquire of the overseer whether the rooster copulated more than once a day. "Dozens of times," said the man. "Tell that to the President," requested Mrs. Coolidge. The President came past the pens and was told about the rooster. "Same hen every time?" he asked. "Oh, no, a different one each time." Coolidge nodded. "Tell that to Mrs. Coolidge," he said.

CLIFTON FADIMAN, editor, *The Little, Brown Book of Anecdotes* (Boston: Little, Brown and Company, 1985), p. 141. Suggested by Harvey Hess, a reader from Waterloo, Iowa.



EXCUSE ME, everybody, I have to go to the bathroom. I really have to telephone, but I'm too embarrassed to say so.

DOROTHY PARKER, quoted in Robert E. Drennan, *The Algonquin Wits* (1968).

ROBERT FROST
(*The Death of the Hired Man*)
Home is the place where, when you have to go there, they have to take you in.

LEFT Collage portraits of Sigmund Freud by **JENNIFER WAN-NINGER** (top) and **ELIZABETH MILLEN** (bottom), graphic design students (1994).

EMILY DICKINSON
Home is the definition of God.



ABOVE Rugoso postage stamp by **JOHN OUART**, graphic design student (1994).

RECOMMENDED

Kenneth MacLeish, editor, *Key Ideas in Human Thought* (New York: Facts on File, 1993).

ISBN 0-8160-2707-

2. We became interested in this book because we were familiar with an earlier MacLeish book, *The Penguin Companion to the Arts in the Twentieth Century*, which he wrote all the entries for. In this book, he wrote only a portion, and the result (described on the dust jacket as "a brilliant combination of sophistication and accessibility") is ultimately disappointing. About 2,500 terms are defined, and the range of topics is wonderfully broad, from *gesamtkunstwerk* to *graphic score* to *improvisation* to *rites of passage*. However, some of the definitions are strangely incomplete or misleading, as for example the bizarre definition of *gestalt* solely in relation to Fritz Perls's short-lived branch of psychotherapy in the 1950s, which really had little or nothing to do with gestalt psychology.

HE WAS VERY FOND of William Morris...He liked the incongruities and eccentricities of the man. He liked his habit of grinding his teeth openly on the platform while waiting for the train at Earl's Court, of throwing ill-cooked food out of the window, of weeping over a disappointment, of swearing like a trooper, of fidgeting like a child if forced to sit still, of permitting his great mane of hair and beard to bristle and his eyes to flame with actual fire if someone disagreed with him on Burne-Jones's art, of beating his head against the wall, of biting the furniture, of tearing his tapestries, of pulling down his curtains. It especially appealed to Graham that Morris not only made furniture but bit furniture, for it always rather worried him that this man who couldn't wear a tie yet made so many things that pleased the precious. He was delighted that Morris had once confessed to him, "I have spent, I know, a vast amount on wallpapers, carpets and curtains; but after all I am inclined to think that that sort of thing is mostly rubbish, and I would prefer for my part to live with the plainest whitewashed walls and wooden chairs and tables."

SIR JOHN LAVERY (regarding Cunninghame Graham and William Morris), *The Life of a Painter* (Boston: Little Brown, 1940), pp. 85-86.

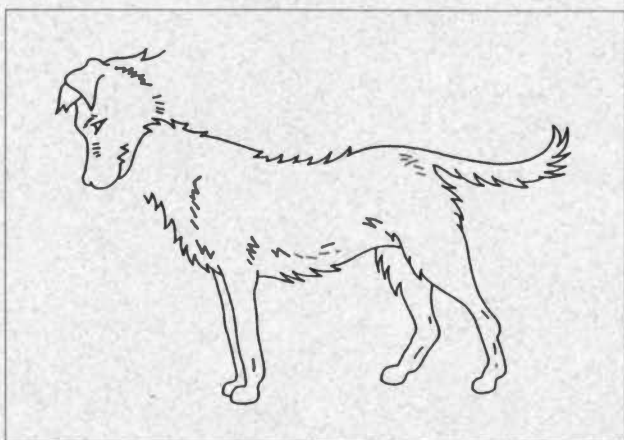
A selection of "unthoughts"
by **LES COLEMAN**:

- The dog looked like its previous owner.
- Clock-watching can be time-consuming.
- Two heads: one in the clouds, the other in the sand.
- I will be perfectly blunt with you and get straight to the point.
- True deception goes unnoticed.



LEFT Collage portrait of Freud by **BRIAN COX**, graphic design student (1994). **BELOW** Drawing entitled *Dislocation* by British artist and author **LES COLEMAN**.

HIGHLY RECOMMENDED Peter Gabriel, *Xplora 1: Peter Gabriel's Secret World*. MacPlay CD-ROM published by Real World Multi Media and distributed by Interplay Productions, 1993. While CD-ROMs offer remarkable possibilities for interactive multi-media artworks, most are simply books on disk. This action-packed salmagundi by a prominent British rock musician is a superb example of the interweaving of narration, animation, music, and audience participation. A tiny animation of Gabriel serves as a good-humored tour guide as one is immersed in a labyrinth of exotic world music, Gabriel's own recordings, puzzles, photographs, conversations, videos, and even a simulated sound mixing session in which viewers can create (and save) their own mixes.



MISSY DIZICK
Dogs come
when they're
called; cats take
a message and
get back to you.

**DOROTHY
PARKER** You
can't teach an
old dogma new
tricks.

**TALLULAH
BANKHEAD**
There is less in
this than meets
the eye.

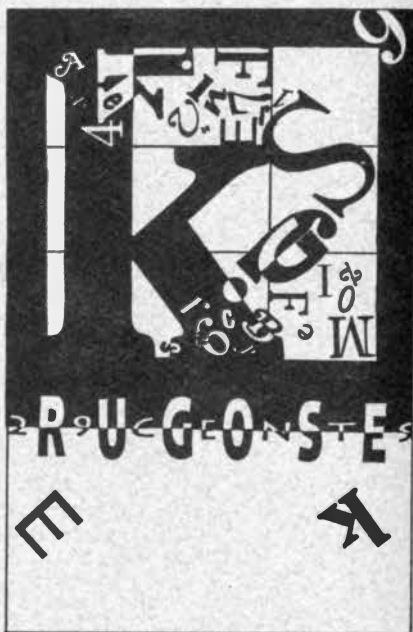
MORE PALINDROMES (phrases that read the same backward or forward), all originated by **MARK R. HARRIS**, a reader from Chicago:

- A slut! Damn! I'm in mad Tulsa.
- Burn, rub red logs, golder burn rub!
- Hop, use grue urges up, oh!
- Flee so, rose-elf.
- Panic, I name. Tonic, I note. Manic, I nap.
- "Sal, lad, reviled pot." I say, as I, top, deliver Dallas.
- Recap, racer, a bare car-pacer.
- No, Mel, anon we spool, loop sewn on a lemon.
- Deep I swam, tan, aloof fool; an' at Maw's I peed.
- Emily: cider, anise, resin, a red icy lime.
- Mad dog tins, an' I swept pews in a snit. Goddam!
- Red Rob, dab a tale: baby's pig 'mid a dim gipsy
babel at a bad border.
- Now murmur "Alaska," o naif fur ruffian: oaks
alarum, rum won.
- Sex, Rex, do by fee. (Base porn! An eros eyesore!)
Nan ropes a beefy bod—Xerxes.

RIGHT Rugose postage stamp by **TRACY KIELMAN**, graphic design student (1994).

CHRISTOPHER MORLEY, seeing two wigs of the same small size in a shop window, concluded: "They're alike as toupees."

PAUL HAMMOND AND PATRICK HUGHES, *Upon the Pun: Dual Meaning in Words and Pictures* (London: W.H. Allen, 1978).



FLANNERY O'CONNOR I am five three and in the neighborhood of one thirty. It is a neighborhood I would like to get out of.

VIRGINIA WOOLF Each had his past shut in him like the leaves of a book known to him by heart; and his friends can only read the title.

A HAND-PRINTED inscription by American photographer **EDWARD WESTON**, found on the back of his well-known photograph of a green pepper, in the Dalshimer Collection in the Baltimore Museum of Art:

As you like it—But
 this is a pepper
 nothing else
 To the impure all things
 are impure—
 Peter Dear
 XXX
 Edward

WE HAVE
 descended into
 the garden and
 caught three
 hundred slugs.
 How I love the
 mixture of the
 beautiful and
 the squalid in
 gardening. It
 makes it so life-
 like.

**EVELYN
 UNDERHILL**, *The
 Letters of Evelyn
 Underhill* (1943).

Submitted by **FRANCES BORCHARDT**, a
 reader from Washington, D.C.

HIGHLY RECOMMENDED Seiji Horibuchi, ed., *Stereogram* (San Francisco: Cadence Books, 1994). ISBN 0-929279-85-9. Stereo or 3-D photographs first became popular in 1851, when they were exhibited at the Crystal Palace Exhibition in London. Using a stereo viewer, two slightly different photographs of the same scene are presented separately to each eye, resulting in a single image that appears three-dimensional. In 1960, Bell Laboratories scientist Bela Julesz (*Foundations of Cyclopean Perception*) used computers to produce random-dot stereograms, which required a stereo viewing device; and autostereograms, or random-dot stereograms that can be viewed unaided, were invented in 1979 by Christopher Tyler, Julesz's associate. Comprised of a handful of chapters on such subjects as wallpaper stereograms, color field stereograms, and the stereo artworks of Salvador Dali, this 100-page book is a fascinating, richly-illustrated celebration of the art of the stereogram, especially the autostereogram, with detailed instructions on viewing the plates and making your own.

INTO OUR KITCHEN came margarine. My mother told us the butter people wouldn't allow margarine to be pre-mixed, so we'd place the white waxy blocks in a bowl, sprinkle them with a yellow powder, and churn and mix and mix and churn until the results looked vaguely like butter.

PETE HAMILL, *A Drinking Life: A Memoir* (Boston: Little, Brown and Company, 1994).

DOROTHY PARKER Brevity is the soul of lingerie.

I'LL NEVER FORGET Senator Hoar and his wife. The Hoars were sensitive about their name. An overnight guest had been warned about this sensitivity and so did his best to avoid addressing the Hoars by name. When he came down for breakfast in the morning, he said, "Good morning, Senator. And how are you, Mrs. W?"

ROY PAUL NELSON, *The Cartoonist* (Eugene, OR: Seven Gables Press, 1994), p. 16.



ABOVE Department of Energy symbol for Solar Cities and Towns Program, designed by **MALCOLM GREAR** (1981).

HIGHLY RECOMMENDED

Malcolm Grear, *Inside/Outside: From the Basics to the Practice of Design* (New York: Van Nostrand Reinhold, 1993). ISBN 0-442-01667-0. Grear is a highly regarded Modern graphic designer and teacher who was born in rural Kentucky in 1931 and studied with Noel Martin at the Art Academy of Cincinnati. For the past 33 years, he has taught graphic design at the Rhode Island School of Design, while founding and heading a prominent firm, Malcolm Grear Designers. This impressive large format 300-page book, precisely designed by the author and illustrated with 500 black and white and color examples of logos, posters, and publication designs, is an album of his work, his teaching methods (including classroom assignments), and his thoughts about design.

DR. [WILLIAM] RENINGER called me every semester during those years to see if I wanted to teach as an adjunct [at the University of Northern Iowa, where her husband Stan Wood was teaching]. Eventually I decided it was time. He advised me to teach full-time so I would get benefits and be eligible for tenure. I figured if you're going to put on your girdle and walk up the hill to the university you might as well stay all day.

EVELYN STARKEY WOOD, emeritus professor of English, quoted in "Faculty Profile" in *Northern Iowa Today* (Cedar Falls: University of Northern Iowa). Volume 73 Number 2, Winter 1990, p. 27.

WALKING DOWN Madison Avenue I saw a woebegone man with a look on his face which combined suffering with gentleness and sympathy, sitting on a trash can at the edge of the sidewalk. The bright sun made a halo of his white hair, his head was leaning sideways. I was reminded of a self-portrait, all anguish and wry humor, by Goya. It was [the American poet] Robert Lowell. For a moment I thought I'd pass him by, but something sweet and touching about his appearance made me decide to risk talking to him. (I had been told that he had a breakdown.) So I went up and said: "I hear you've taken an overdose of your pills and that you are in hospital." He smiled affectionately and said: "Yes, I'm better now. I'll be out in a few days." We talked a bit and he didn't seem to be under any strain, put me at my ease. I was just thinking we looked like two down-and-outs in a photo by [Alfred] Stieglitz, when two quite smartly dressed women started staring at us with a look of recognition. "They're my nurses," said RL. "I'll have to rejoin them" and he walked along a few paces behind them as they crossed the street.

STEPHEN SPENDER, in John Goldsmith, ed., *Stephen Spender: Journals 1939-1983* (New York: Random House, 1986), pp. 301-302.



ABOVE
Illustration from *The Cartoonist* (Seven Gables Press, 1994) by **ROY PAUL NELSON**, an offbeat comic novel about an editorial cartoonist, illustrated with 118 cartoons, by an authority on cartooning and the author of numerous textbooks, including *The Design of Advertising and Publication Design*. ISBN 0-9639729-0-1. Available from Seven Gables Press, P.O. Box 5964, Eugene, OR 97405.

HIGHLY RECOMMENDED Luanne Seymour Cohen, et al., *Design Essentials: Professional Studio Techniques* (Carmel, IN: Adobe Press / Prentice Hall Computer Publishing, 1992). ISBN 0-672-48538-9. This is an invaluable handbook for artists, illustrators, and designers who would like to recreate certain traditional graphic techniques using two leading software programs, Adobe Illustrator and Adobe Photoshop. About 40 different effects are featured (e.g., stipling, drop shadows, blends, posterization, hand-colored photography, and 3-D images), most of which are introduced in no more than two pages of step-by-step instructions and distinct visual examples. The book is beautifully produced, especially the engaging cover designed by Eric Baker and illustrated by Louis Fishauf, which demonstrates most of the featured effects.

HIGHLY RECOMMENDED Erik Spiekermann and E.M. Ginger, *Stop Stealing Sheep & Find Out How Type Works* (Carmel, IN: Adobe Press / Prentice Hall Computer Publishing, 1993). ISBN 0-672-48543-5. The oblique title refers to a famous statement by Frederic Goudy, the American type designer, who once said, "Anyone who would letterspace lower case would steal sheep." Spiekermann is a well-known German typographer, designer of the typeface Meta, founder of MetaDesign in Berlin, and author of *Rhyme and Reason: A Typographic Novel*; Ginger is former managing editor of *Fine Print* magazine. One of the clearest, most engaging introductions to typography, this elegant, well-illustrated volume is intended to serve as "a unique and lively guidebook which shows that type is easy to use, easy to understand, and in the hands of a savvy user, a powerful communications tool."

SORRY YOU are feeling low in spirits. Don't worry, it is very common with men when they pass forty—or when they draw near forty. Men seem to undergo a sort of *spiritual* change of life, with really painful depression and loss of energy. Even men whose physical health is quite good. So don't fret. Often an *entire* change of scene helps quite a lot. But it's a condition which often drags over several years. Then, in the end, you come out of it with a new sort of rhythm, a new psychic rhythm: a sort of re-birth. Meanwhile, it is what the mystics call the little death, and you have to put up with it.

D.H. LAWRENCE, letter to Mark Gertler (23 December 1929), quoted in D.J. Enright, ed., *Ill At Ease: Writers on Ailments Real and Imagined* (London: Faber and Faber, 1989), p. 252.

MARK TWAIN When I was a boy of fourteen, my father was so ignorant I could hardly stand to have the old man around. But when I got to be twenty-one, I was astonished at how much he had learned in seven years.



ABOVE Rugoso postage stamp by **STEPHANIE KAISER**, graphic design student (1994).

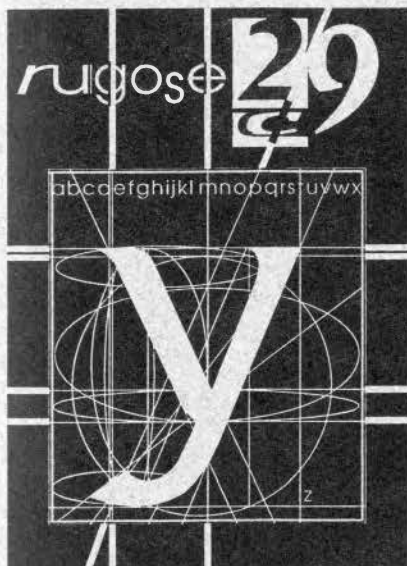
ROBERT HENRI
(*The Art Spirit*)
No matter how fine a school you are in, you have to educate yourself.

MY GRANDMOTHER, when she served dinner, was a virtuoso hanging on the edge of her own ecstatic performance...She was a little power crazed: she had us and, by God, we were going to eat...The futility of saying no was supreme, and no one ever tried it. How could a son-in-law, already weakened near the point of imbecility by the once, twice, thrice charge to the barricades of pork and mashed potato, be expected to gather his feeble wit long enough to ignore the final call of his old commander when she sounded the alarm: "Pie, Fred?"

PATRICIA HAMPL *A Romantic Education* (1981).

HANNAH SAYS her "clock to go to bed" is the horses coming down the lane from the Swan to water at the brook. They come down about 8 o'clock every night. A sort of "eight o'clock horse." Her clock in the morning to get up is the light as soon as it is strong enough to show her her clothes.

FRANCIS KILVERT, in William Plomer, ed., *Kilvert's Diary. Vol 2: Selections from the Diary of the Rev Francis Kilvert, 23 August 1871-13 May 1874* (London: Jonathan Cape, 1960), p. 135.



LEFT Rugoso postage stamp by ELISE PLAKKE, graphic design student (1994).

HIGHLY RECOMMENDED Rudy Vanderlans, Zuzanna Licko, and Mary E. Gray, *Emigre: Graphic Design into the Digital Realm* (New York: Van Nostrand Reinhold, 1993). ISBN 0-442-01380-9. Vanderlans and Licko are European emigrants and California-based graphic designers who co-founded an experimental and controversial graphic design magazine called *Emigre* in 1984. M.E. Gray is emigré. Enriched by candid and informal commentary, this 100-page tabloid-sized manifesto features hundreds of black and white and full-color illustrations, including reproductions of all the magazine's covers, 80 Mac-generated typefaces designed by Licko and others, and Vanderlans's innovative page layouts.



ABOVE Cover illustration by **ROY R. BEHRENS** for Jerome Klinkowitz's *The Life of Fiction* (Urbana: University of Illinois Press, 1976), described in Richard Kostelanetz's *Dictionary of the Avant-Gardes* as an "extraordinary book that is so different neither [Klinkowitz] nor anyone else has done anything like it since."

ERIC MORE-CAMBE Would you like to hear how I asked for his daughter's hand in marriage?... I said, "I would like your daughter for my wife." He said, "But I've never even seen your wife. Bring her round and we'll talk about it."

HIGHLY RECOMMENDED Richard Kostelanetz, *Dictionary of the Avant-Gardes* (Chicago: a cappella books / Chicago Review Press, 1993). ISBN 1-55652-202-9. Like balsamic vinegar, Kostelanetz improves with age—this book is a must. "The avant-garde," wrote Dick Higgins, "consists of those who feel sufficiently at ease with the past not to have to compete with it or duplicate it." Compiled by the author of *Moholy-Nagy*, *Conversing With Cage*, and about thirty other unusual volumes, this book itself is avant-garde in the sense that it is an opinionated directory of authentic artistic innovators and innovations in the 20th century (visual arts, music, literature, performance art, and artist's books), regardless of their faddishness, political correctness, or popularity among the avant-garde poseurs. Among the unanticipated (but perfectly reasonable) entries are Mel Blanc, P.D.Q. Bach, Louis Comfort Tiffany, P.J. O'Rourke, Ogden Nash, Thomas Munro, Winsor McCay, Harold Edgerton, Lee Bontecou, George Herriman, Rube Goldberg, Martin Gardner, and Charles and Ray Eames. "The assumption of this book," the author states in his definition of *Postmodern*, "is that the revolutions implicit in modernism continue and thus that current avant-garde art simply extends modernism, which is dead only to dodos." One of our favorite books of the year.

COLOR INFLUENCES our manner of handling physical objects. On chilly days I reach for my red corduroy shirt. At the American Federation of Arts they used to stain their packing cases in pastel colors, baby blue and pink, to make sure that the freight handlers would treat them with care.

RUDOLF ARNHEIM, *Parables of Sun Light* (Berkeley: University of California Press, 1989), p. 98.

HIGHLY RECOMMENDED Pete Hamill, *A Drinking Life: A Memoir* (Boston: Little, Brown and Company, 1994). ISBN 0-316-34108-8. We know of few books in recent years as enjoyable as this autobiography of a life that was frequently dreadful. Former newspaper columnist and editor in chief of *The New York Post*, Hamill was born in Brooklyn in the mid-1930s and grew up in a staunch Irish Catholic family, in which he learned (from his father) to love to get plastered at Gallagher's bar, along with the agonizing assumption that "if you rose above an acceptable level of mediocrity, you were guilty of the sin of pride. You were to accept your place and stay in it for the rest of your life; the true rewards would be given you in heaven, after you were dead." Renouncing mediocrity, Hamill dreamed of becoming a cartoonist—his vivid memories of art school in New York and Mexico in the 1950s are among the most wonderful parts of the book—but ended up writing for newspapers instead. He gave up booze on New Years Eve twenty-two years ago.

HIGHLY RECOMMENDED Maud Lavin, *Cut with the Kitchen Knife: The Weimar Photomontages of Hannah Höch* (New Haven, CT: Yale University Press, 1994). ISBN 0-300-04766-5. With John Heartfield, George Grosz, Raoul Hausmann (her lover for seven years), and other Berlin Dadaists, German artist Höch (1889-1978) was one of the first practitioners of *photomontage*, a process by which artists (in the words of Hans Richter) "cut up photographs, stuck them together in provocative ways, added drawings, cut these up too, pasted in bits of newspaper, or old letters, or whatever happened to be lying around—to confront a crazy world with its own image." The title of this intriguing, well-illustrated analysis is the title of one of Höch's most ambitious photomontages, in which, as in virtually all of her work, she appears to portray the complexities of being both a liberated woman and an avant-garde artist at the time of the Weimar Republic.

PETE HAMILL (*A Drinking Life*) I spent one glorious night drinking at The Cedars with [abstract expressionist painter] Franz Kline, talking about women and cartoonists and London art schools. He took three of us to his studio at four in the morning, where he showed us his big new paintings, which were in color. He looked sad and fantastic when he told us that the dealers hated them. They wanted him to keep doing "Franz Klines," in his trademarked black and white.

SHE [Tallulah Bankhead] could not find any toilet paper in her stall, and asked the lady in the next booth, "Darling, is there any tissue in there?"

"Sorry, no."

"Then do you have any Kleenex?"

"Afraid not."

Then Tallulah said, "My dear, have you two fives for a ten?"

SIDNEY HOOK
Even more than an actor, a teacher is a sculptor in snow.

JACK PAAR, *P.S. Jack Paar: An Entertainment* (New York:Doubleday, 1982).

RIGHT Collage portrait of Freud by **KIMBERLY EIGHME**, graphic design student (1994).



ROBERT HENRI
(The Art Spirit)

This is what is the matter with most of the people in the world; that few are really wanting what they think they want, and that most people go through their lives without ever doing one whole thing they really want to do...

HIGHLY RECOMMENDED Steven Heller and Louise Fili, *Italian Art Deco: Graphic Design Between the Wars* (San Francisco: Chronicle Books, 1993). ISBN 0-8118-0287-6. While Stalin strangled Constructivism and Hitler dismantled the Bauhaus, Mussolini did not suppress Futurism. Combined with Fascism and Art Moderne (or French Art Deco), it resulted in a hybrid of classicism and modernism, a distinctive vein of propagandistic decorative art called Italian Art Deco. Heller is a prominent design critic, Fili an important designer. Piloted by a clear and concise narrative, this 130-page full-color volume is a remarkable storehouse of more than 500 Fascist-era trademarks, labels, posters, package designs, calendars, books, magazines, and other ephemera.

BALLAST is published in Iowa in a region increasingly listed among the most desirable places in which to live (okay, so why not move here soon before we all go stir crazy!). All subscriptions (including gift subscriptions) must be mailed to the following address:

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BALLAST is published in a limited edition and back issues are usually not available. However, the magazine may be xeroxed to provide others with copies, but the copies must never be altered or sold. Our readers are encouraged to suggest offbeat examples of visual or verbal insight of the sort that the journal might publish. Original material must be explicitly labeled as such. Material that is not original must clearly make note of its author and source. All contributions are unpaid, and unsolicited material will not be returned unless accompanied by a self-addressed stamped envelope.

BALLAST doesn't have a budget really. For more than nine years, it has operated at a financial loss but at a personal and philosophical gain. Our losses are currently offset by donations from enlightened subscribers and generous deductions from the Subscription Kid's paycheck. If anyone is foolishly philanthropic (foolish because such contributions are surely not tax deductible), we will sometimes accept a check (made payable to Roy R. Behrens), a lawn tractor suitable for both grass cutting and snow plowing, or a flatbed scanner for our Macintosh computer, preferably an Epson ES-800C Pro (\$1300). We are forever grateful to the anonymous donor who sent a Hewlett Packard Laserjet 4MP printer, with which this issue was produced.

We are pleased to note that the New York Public Library has recently acquired a set of all back issues of **BALLAST**. Other libraries, collections, or well-heeled individuals who would like to obtain back issues should inquire.

DANIEL M. WEGNER

People tell me one thing and out the other. I feel as much like I did yesterday as I did today. I never liked room temperature. My throat is closer than it seems. Likes and dislikes are among my favorites. No napkin in sanitary enough for me. I don't like any of my loved ones.

ROBIN WILLIAMS

They thought lacrosse was what you find in la church.

COVER Collage portrait of Freud by **KIMBERLY EIGHME**, graphic design student (1994). The student works in this issue are responses to problem-solving exercises, assigned in a beginning graphic design course at the University of Northern Iowa.

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