

Summer 1994

Ballast Quarterly Review, v09n4, Summer 1994

Roy R. Behrens
University of Northern Iowa, sassoonorlater@gmail.com

Let us know how access to this document benefits you

Copyright ©1994 Roy R. Behrens

Follow this and additional works at: <https://scholarworks.uni.edu/ballast>



Part of the Arts and Humanities Commons

Recommended Citation

Behrens, Roy R., "Ballast Quarterly Review, v09n4, Summer 1994" (1994). *Ballast Quarterly Review*. 35.
<https://scholarworks.uni.edu/ballast/35>

This Periodical is brought to you for free and open access by UNI ScholarWorks. It has been accepted for inclusion in Ballast Quarterly Review by an authorized administrator of UNI ScholarWorks. For more information, please contact scholarworks@uni.edu.

Offensive Materials Statement: Materials located in UNI ScholarWorks come from a broad range of sources and time periods. Some of these materials may contain offensive stereotypes, ideas, visuals, or language.

B A L L A S T



BOOKS
ART
LANGUAGE
LOGIC
AMBIGUITY
SCIENCE
AND
TEACHING

JOEY BISHOP
My doctor is wonderful. One time, back in 1955, when I couldn't afford an operation, he offered to touch up my x-rays instead ✕



WILLIAM FAULKNER Life is the process of getting ready to be dead for a very long time ✕

ANON A man was attacked and left bleeding in a ditch. Two sociologists passed by and one said to the other, "We must find the man who did this—he needs help" ✕

W.C. FIELDS
Ah, the patter of little feet around the house. There's nothing like having a midget for a butler ✕

BALLAST Quarterly Review Volume 9 Number 4 Summer 1994. Copyright © 1994 by Roy R. Behrens, founder, editor, art director. This issue was designed by Tom Earl.

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.

IT IS FUNNY why do the Germans wear camouflaged rain-coats but not camouflaged uniforms now why do they. The first I saw was the other day, they went by on bicycles, and they reminded me of the chorus of the Tivoli Opera House in San Francisco, it used to cost twenty-five cents and the men in mediæval costume looked so like these camouflaged coats, with sort of keys and crosses on them in contrasted colors. Oh dear It would all be so funny if it were not so terrifying and so sad, this in January forty-four

GERTRUDE STEIN, *Wars I Have Seen* (New York: Random House, 1945), pp. 147-148 ✕

WHEN HE [Albert Einstein] would pay his bill [at a flower shop in Princeton, New Jersey] with his check I would save them. I thought the autograph was worth more than the check. When I had accumulated quite a few, Dr Einstein telephoned and asked if I would cash the checks, so he could balance his check book.

He also offered to provide us with as many of his autographs as I wished.

FLOWER SHOP OWNER, quoted in Abraham Pais, *Einstein Lived Here* (New York: Oxford University Press, 1994), p. 261 Suggested by Bertrand Cornebise, a reader from Phoenix, Arizona ✖

THIS, IT SEEMS, is the ultimate irony: that those for whom a realistic image is an important goal, will not reach it until they turn from it to learn the visual and expressive abstractions that constitute the language of drawing.

NATHAN GOLDSTEIN, *The Art of Responsive Drawing* (Englewood Cliffs, NJ: Prentice Hall, 1973). Suggested by Joseph Podlesnik, a reader from Ventnor, New Jersey ✖

J. BRYAN
(*Hodgepodge*)
Dorothy Parker called her canary Onan because he spilled his seed on the ground ✖



ABOVE
Komusina writing machine logo (1930), and OPPOSITE Jevea motor parts logo (1931) from Steven Heller and Louise Fili, *Dutch Moderne* (San Francisco: Chronicle Books, 1994) ✖

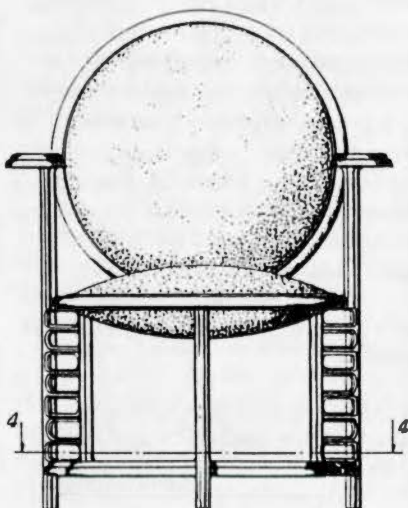
ARRIVING AT the dentist's office, he is only two minutes late, so he is surprised to see two others in the waiting room and several coats hung from the hat tree. He takes a magazine and sits down to wait. When the receptionist appears, she greets him as if they were merely passing on the street. As if she expects him to explain himself for lingering. He only says hello and returns to his reading. But she says he must have made a mistake, his appointment is for later that day. That makes no sense to him. He has the appointment written down in three places. Suddenly he remembers. I know what it is, he says, I have a haircut appointment! He leaves the waiting room in a good humor and runs to his barber. When he explains why he is late, the barber says, Well, you knew it was something above the neck.

MARVIN BELL, "Pages" in *A Marvin Bell Reader: Selected Poetry and Prose* (Hanover, NH: Middlebury College Press / University Press of New England, 1994), p. 88 ✖

Texas Bar Sign
Pool cues \$10
each. Break all
you can afford.

Suggested by
**ROBERT JAMES
WALLER**, a reader
from Cedar Falls,
Iowa ✱

RIGHT Patent
drawing of chair
for Johnson Wax
Company by
**FRANK LLOYD
WRIGHT** (1938) ✱



HIGHLY RECOMMENDED Jonathan Hale, *The Old Way of Seeing: How Architecture Lost Its Magic (And How to Get It Back)*. Boston: Houghton Mifflin, 1994. ISBN 0-395-60573-3. This is a flawed but interesting reconsideration of an architectural design theory in which aesthetics is linked with heightened perceptibility (its original meaning), and aesthetic quality is equated with compositional coherence or "the resonating play of shapes." Aesthetic patterns, the author explains, have traditionally come from proportional harmonies (for example, 5 by 8 or the Golden Section) and implied "regulating lines" (more commonly called "grid systems" or "broken continuity lines") produced by the spatial alignment of shapes. These indispensable form principles (which constitute "the old way of seeing") began to disappear from architecture around 1830 and have resurfaced too infrequently, most notably in the organic architecture of Frank Lloyd Wright. While the overall thesis is fascinating, the book suffers from a disproportionate emphasis on "intuition" and (we thought) a maudlin reliance on terms like "magic," "spirit," and "true self" ✱

STARTING IN SEPTEMBER I already began thinking about what snow in Iowa would be like. As autumn wore on and winter came, that promise was approaching. .until one morning when I woke up I heard a noise at the bedroom window. It sounded like a bird lightly touching the glass. While I was coming fully awake I had memories of similar sounds, such as that of some strange animal rubbing against the glass. And suddenly I remembered the snow, and I jumped out of bed and went to the window. There it was: snow. During the night the whole countryside had changed to white as if by magic. I was so excited that we had to get dressed and run out into the street to feel the light, magical Iowa snow.

ALFREDO VEIRAVÉ [Argentine poet], "Memories of Iowa City and the International Writing Program" in Paul Engle, et al., editor, *The World Comes to Iowa* (Ames: Iowa State University Press, 1987), pp. 195-196 ✱

JANUARY 22, 1969: Pat Buchanan had his first meeting with P[resident Richard Nixon] this afternoon, and discovered when he left after an hour session about press and TV briefings that his fly was open.

- February 21, 1969: P[resident Nixon] planning dinner for Duke Ellington's birthday, wants to have "all the jazz greats, like Guy Lombardo"—oh, well!

- P[resident Nixon] spent most of the day on the briefing books again. I had to interrupt a number of times with things to be signed. Noticed one time that the book he was diligently studying was a hardware catalogue open to the section on shower heads.

H.R. HALDEMAN, excerpts from *The Haldeman Diaries: Inside the Nixon White House* (New York: G.P. Putnam's Sons, 1994) ✕

Sign in Orky Blue's Silver Dollar Bar in Bandera, Texas
Doing a good job here is like wetting your pants in a dark suit—you feel warm all over, but nobody notices.

Suggested by WILLIAM KORBUS, a reader from Austin, Texas ✕



LEFT Illustration by Scott McCloud from *Understanding Comics* ✕

HIGHLY RECOMMENDED Scott McCloud, *Understanding Comics: The Invisible Art* (New York: HarperPerennial, 1994). ISBN 0-06-097625. As a category, cartoons and other varieties of comic art are often ridiculed by artists and art historians, simply because lots of comics, like lots of art of any kind, tend to be more or less dreadfully dumb. In contrast, this is a smart and unusual book about the history and theory of comics. Unusual because, despite the sobriety of its content (it touches on most questions discussed in college courses on art history and theory) and its 215-page length, it is presented entirely in comic book form. It is a huge and deserved success, having already sold in impressive numbers and having received rhapsodic reviews from a wide range of critics, including such comic art masters as Will Eisner, Art Spiegelman, and Gary Trudeau. It's a book that shouldn't be overlooked—especially by people who don't understand that comics can be a serious and legitimate art form ✕

PAUL HARWITZ

The marvels of modern technology include the development of a soda can which, when discarded, will last forever—and a [new] car, which, when properly cared for, will rust out in two or three years ✖

JOHNNY CAR-

SON If God didn't want man to hunt, he wouldn't have given us plaid shirts ✖

SAMUEL JOHNSON [in

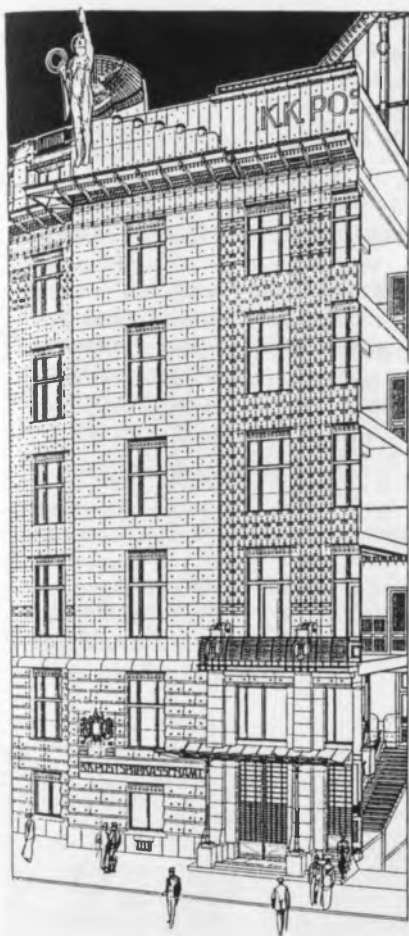
response to James Boswell's suggestion that he disliked puns because he wasn't good at making them] If I were punished for every pun I shed, there would not be left a punny shed for my punnish head ✖

PAUL HAMMOND AND PATRICK HUGHES (*Upon the Pun*) An architect in prison complained that the walls were not built to scale ✖

RECOMMENDED Abraham Pais, *Einstein Lived Here* (Oxford, England: Oxford University Press, 1994). ISBN 0-19-853994-0.

Described on the dust jacket as a companion to the author's *Subtle Is the Lord* (1983), an award-winning Einstein biography, this volume is a potpourri of magazine stories, news articles, snapshots, quotations from interviews, Einstein anecdotes, and excerpts from very odd letters from fans, including a postcard from Boston that said "Youwillimmediately stopcallingspacecurved," and a foreign envelope (which Einstein eventually received at Princeton) addressed to "Mister Albert Einstein, scientist, some place in the United States, I think some college in the United States" to which the Chicago postmaster added "Not at University of Chicago, try Harvard." Pais, who also recently wrote the book *Niels Bohr's Times* (1991), is a prominent theoretical physicist who was a colleague and personal friend of Einstein ✖

HIGHLY RECOMMENDED Marvin Bell, *A Marvin Bell Reader: Selected Poetry and Prose* (Hanover, NH: Middlebury College Press / University Press of New England, 1994). ISBN 0-87451-670-6. The author is a highly regarded poet, essayist, and recent recipient of the Award in Literature from the American Academy of Arts and Letters, who has influenced two generations of younger writers by his 30-year role as a teacher at the celebrated Writers' Workshop at the University of Iowa in Iowa City. This is a sampling of his various writings, including poems, essays, memoirs, and journal notes, produced over 32 years of his life. As an artist and teacher, we were particularly interested in his account of his own education (in addition to writing, he studied ceramics and photography), and various autobiographical prose fragments, including these wonderful sentences from an appreciation of Iowa: "I like a place where the weather gets 'bad' by other people's standards. I like a place where people are less sure of themselves than they are in sophisticated cities" ✖



LEFT Post Office Savings Bank in Vienna by OTTO WAGNER (1904), in Guy Julier, *The Thames and Hudson Encyclopedia of 20th Century Design and Designers* ✱

I WAS teaching a class in modern art in my gallery and I asked, "Where's Mrs. So-and-So?" One of the other students in the class said, "Oh, she had a baby a few days ago." I said, "I didn't realize she was pregnant." The student replied, "You're so used to distortions you don't even recognize them."

K. KUH,
"An Interview with Katherine Kuh" in *Archives of American Art Journal*, vol 27 no 3, 1987, p. 5 ✱

HIGHLY RECOMMENDED Roger Billcliffe, *Charles Rennie Mackintosh: Textile Designs* (Rohnert Park, CA: Pomegranate Artbooks, 1994). ISBN 1-56640-314-6. Hearing of Mackintosh, the great Scottish architect and interior designer, what comes to mind are his astonishing chairs, the tea room interiors, and the Glasgow School of Art. Almost nothing is known of his fabric designs, many of them developed after 1915 in the tragic last phase of his life. This is a beautifully produced, large format collection of nearly 100 Mackintosh textile designs, including eight by his wife Margaret MacDonald Mackintosh, with one that she completed with her sister Frances. As the author notes, the style of Mackintosh's fabrics, like his interiors, alternated between organic and geometric, and some of the pieces in this book seem to anticipate the abstraction and rhythmic density of the Jazz Age ✱

AMERICAN ENGLISH isn't the British English that is spoken in southern Africa. I walked into a stationery shop and said to the man behind the counter: "I would like to buy a rubber, please."

The man said: "We don't sell them in ones. We sell them in threes."

I said: "But I want only one rubber "

The man became hostile: "But I told you we only sell them in threes."

I said: "All right, I'll take three then."

The man walked to the back of the shop and returned with a small packet of prophylactics that he handed to me. He had such a peculiar look in his eyes that I thought he believed I was a prostitute who had suddenly invaded Iowa City. Half fainting with shock I struggled to explain. "I mean the thing you rub mistakes out with."

"Oh," he said. "you mean an eraser "

BESSIE HEAD [South African novelist], "Some Happy Memories of Iowa" in Paul Engle, et al., editor, *The World Comes to Iowa* (Ames: State University of Iowa Press, 1987), pp. 86-87 ✕

HIGHLY RECOMMENDED Rick Poyner, *The Graphic Edge* (London: Booth-Clibborn Editions, 1993, with US distribution by North Light Books). ISBN 0-89134-587-6. This is in essence a companion volume to *Typography Now: The Next Wave*, an earlier visual anthology of Postmodern experimental graphic design, co-authored by Poyner, founding editor of the London-based *Eye* magazine, Edward Booth-Clibborn, and Why Not Associates. Like that predecessor, it is an undoubtedly valuable source of recent work (judiciously chosen and beautifully reproduced) by graphic designers who "choose to operate at the edge of the profession, or at the very least to distance themselves from the commercial mainstream." The book is divided into four sections: Cool, Layered, Conceptual, and Raw, introduced by a brief but thought-provoking note about experimental design, including the author's anticipation of a multimedia revolution and his reported sighting of a fork in the road less traveled, consisting of "two divergent currents: broadly speaking, the complex and the clean" ✕

"SURE," SHE said, "as Pablo [Picasso] once remarked, when you make a thing, it is so complicated making it that it is bound to be ugly, but those that do it after you they don't have to worry about making it and they can make it pretty, and so everybody can like it when others make it."

GERTRUDE STEIN, in *The Autobiography of Alice B. Toklas* (New York: Harcourt Brace, 1933) ✕

HIGHLY RECOMMENDED Luanne Seymour Cohen, et al., *Imaging Essentials: Professional Studio Techniques* (Carmel, IN: Adobe Press / Hayden Books, 1993). ISBN 1-56830-051-4. This is the second volume in the same series as *Design Essentials*, which was a wonderful step-by-step guide to recreating various graphic effects using two popular computer programs, Adobe Illustrator and Adobe Photoshop. The emphasis in this book is on illusionistic depth effects, many of which require two additional programs, Adobe Dimensions (three-dimensional drawing software) and Adobe Premiere (a video-editing program). About 35 techniques are featured, among them simulated mezzotints, photographic graininess, neon, transparent shadows, and rendering an image of a three-dimensional can, complete with a full-color label with type. Illustrated by clear-cut visual examples, each process is described and shown in as few steps as possible ✖

ANON Two of every one people in this country are schizophrenic ✖

[MY COMMANDING OFFICER in the U.S. Navy] told me to request an interview for the purpose of obtaining [Albert] Einstein's opinion as to whether or not a secretary, formerly employed by him and now serving in the Navy, was fully qualified to be entrusted with confidential information.

The interview was granted and held in Dr. Einstein's cluttered second floor study at the back of his Mercer Street residence. In response to my inquiry, he said, "Yes, I remember this girl as a loyal American who was conscientious, reliable and trustworthy in all respects—but did you say she was wanted by the Naval Intelligence? I cannot recommend her for the Naval Intelligence."

When I asked, "Why not?," he said, "Because she is not intelligent."

UNIDENTIFIED NAVAL OFFICER, quoted in Abraham Pais, *Einstein Lived Here* (New York: Oxford University Press, 1994), pp. 260-261 ✖



ABOVE Logo variations by JOSH MATEER, graphic design student (1994) ✖

I OVERHEARD somebody saying, "Since I retired, I have been doing more things accidentally than I used to do on purpose."

RUDOLF ARNHEIM, *Parables of Sun Light: Observations on Psychology, The Arts, and the Rest* (Berkeley: University of California Press: 1989), p. 248 ✖

[FRANK LLOYD] WRIGHT wanted every tooth in his mouth pulled, which could compare to storming the Great Wall of China single-handed, and in one sitting, and then to be fitted for false. This greatly impressed my dad [a dentist in Grand Rapids, Michigan], as this was never done; it was too hard on the patient. Usually one or two teeth were pulled at a time, four at the most, but Mr Wright insisted, and so my dad pulled them as if he were plucking corn off a cob. Mr Wright never flinched, but treated it all as casually as if he'd come to have a hair trim.

EDGAR TAFEL, *About Wright: An Album of Recollections By Those Who Knew Frank Lloyd Wright* (New York: John Wiley, 1993), p. 189-190 ✖

OF INTEREST Robin Williams, *The Non-Designers Design Book: Design and Typographic Principles for the Visual Novice* (Berkeley, CA: Peachpit Press, 1994). ISBN 1-56609-159-4. Sadly, this is a disappointing book. Disappointing in comparison to what it might have been, and in light of the fact that the same author has produced some of the finest introductory computer books (any one of which would serve more effectively than this as a model for novices), notably *The Little Mac Book*, *The Mac Is Not a Typewriter*, *PageMaker 4: An Easy Desk Reference*, and *Jargon: An Informal Dictionary of Computer Terms*, all available from Peachpit Press. The disarming clarity, precision, and simple elegance that characterized those books (in language as well as in layout) are in short supply in this one. The result is unexceptional at best—it feels as if it were put together too quickly—and conceptually muddled and ugly at worst, with an overwrought cover design that has nothing to do with the rest of the book and a skewed bibliography that seems to be fatally suffering from malnutrition. This is sad because the author is very capable, and there is a genuine need for a text (for designers and non-designers) that does what this title intended to do ✖

NANCY ASTOR [on her 80th birthday] I used to dread getting older because I thought I would not be able to do all the things I wanted to do, but now that I am older I find that I don't want to do them ✖

HIGHLY RECOMMENDED Alan and Isabella Livingston, *The Thames and Hudson Encyclopedia of Graphic Design + Designers* (New York: Thames and Hudson, 1992). ISBN 0-500-20259-1. Peter Dormer, *Design Since 1945* (Thames and Hudson, 1993). ISBN 0-500-20261-3. Guy Julier, *The Thames and Hudson Encyclopedia of 20th Century Design* (Thames and Hudson, 1993). ISBN 0-500-20269-9. Richard Hollis, *Graphic Design: A Concise History* (Thames and Hudson, 1994). ISBN 0-500-20270-2. These four design-related paperbacks from the highly regarded World of Art series are richly illustrated and affordably priced (under \$15 each). Our favorites are the Livingston and Julier encyclopedias, which are non-chronological sourcebooks on modern design (graphic design is emphasized in the former, the full range of design in the latter), arranged alphabetically by name, with succinct, clear and reliable definitions, albeit with a British slant. The hundreds of well-chosen illustrations in each book are predominantly black and white, but, excepting Julier's, there are also a number in color. Livingston and Julier also provide helpful chronological charts. Any of these superb volumes—or, ideally, all four—should serve as a marvelous handbook for professional designers, students, or anyone with a curiosity about design ✖

[MY PATERNAL GRANDFATHER] was a great teller of jokes, typically without preamble, to trap you into thinking you were hearing about some real event. One of these horrified me so much [as a child] that I have never forgotten it. A Scotsman (I was still so young that I had not heard about Scotsmen being supposed to be mean) took his wife out to dinner. Both order steak. The wife started eating hers at top speed, but the man left his untouched. "Something wrong with the steak, sir?" — "No, no, I'm waiting for my wife's teeth." I had not then heard of false teeth either, and imagined the living teeth being torn from the woman's jaws on the spot and inserted into her husband's.

KINGSLEY AMIS, *Memoirs* (New York: Summit Books, 1991), p. 1 ✖



ABOVE Swiss National Expo symbol by ARMIN HOFMANN (1964), in Peter Dormer, *Design Since 1945* ✖

A Short History of the Telephone

Information
Conversation
Defamation
Irritation

Suggested by
JUDITH
DOLLENMAYER, a
reader from
Washington
D.C. ✖

HIGHLY RECOMMENDED Steven Heller and Louise Fili, *Dutch Moderne: Graphic Design from De Stijl to Deco* (San Francisco: Chronicle Books, 1994). ISBN 0-8118-0303-1. Leslie Cabarga, *Progressive German Graphics: 1900-1937* (Chronicle Books, 1994). ISBN 0-8118-0374-0. These are the second and third titles in Chronicle's wonderful design series which premiered in 1993 with Heller and Fili's *Italian Art Deco: Design Between the Wars*. These attractive, richly illustrated yet moderately priced volumes are lavish visual caches of historic examples of graphic design, many of them previously unpublished. The new Heller and Fili book is a celebration of a little-known Dutch variant of Art Deco, a streamlined style which flourished between the World Wars, and which came about by a combination of influences, among them the aceticism of De Stijl, the eclectic expressionism of the so-called Wendigen style, A.M. Cassandre's French Art Moderne, and Tschichold's New Typography. It is helpful to look at the Cabarga book at the same time, since it too deals primarily with German and Austrian advertising design (*gebrauchsgraphik* or "useful art") between the wars, including posters, packaging, trademarks, letterheads, advertisements, and magazine covers. In addition, it provides a view of the pre-war popularity of the *Sachplakat* ("object poster") and the emergence and growth of the *Plakatstil* tradition, with examples of striking but rarely seen works by Lucian Bernhard, Ludwig Hohlwein, Julius Klinger, and others ✱

RUDOLF ARNHEIM (*Parables of Sun Light*) Michel Tournier suggests that every person has an "essential age," which he keeps all his life, so that he is "too young" until he reaches that age and "too old" afterward. In my case, I believe that the dynamics of my life has been influenced at any time by my being not yet or no longer sixty years old ✱

JANE'S GIFT of an Apple. The sweet apple I didn't eat that day became the even sweeter apple I wouldn't eat any day. A year later, it has shrunk to half its original size, the red skin now pinched-up all about it, its color the brown of milk chocolate. A whiskey smell up close. An intoxicating idea at a distance: to keep something beyond its time is somehow to have kept it forever. No way now to throw it out. The shrunken, fermented apple is not a version of the apple it was. It is another thing, to another purpose. I myself am a version of all that I could never, not in a million years, have imagined I would become.

MARVIN BELL, *A Marvin Bell Reader: Selected Poetry and Prose* (Hanover, NH: University Press of New England, 1994), p. 88 ✱

I REMEMBER a woman in one of my [adult art education] groups. I had talked at great length on Velasquez, and when the meeting was over and she was putting on her coat, she said, "By the way, he sounds fascinating. If he should ever come to Chicago, I would like to give a party for him."

KATHERINE KUH, "An Interview with Katherine Kuh" in *Archives of American Art*, vol 27 no 3, 1987, p. 5 ✱



ABOVE Detail of a pencil drawing by Iowa-based illustrator GARY KELLEY, recent winner of the Benjamin Franklin Award for his magnificent children's book illustrations ✱

MY MOTHER did the first terrible thing for which I never forgave her, y'know...my mother...She says to me, "Henry, I have a wart." I'm only four years old and I'm sitting in this little chair and she says, "Henry, what shall I do with this?" And I say, "Cut it off. With a scissors." Two days later she got blood poisoning and she says, "And you told me to cut it off!" and bang bang she slaps me, for telling her to do this. How do you like a mother who'd do that?

HENRY MILLER, quoted in Robert Snyder, ed., *This is Henry Miller, Henry Miller from Brooklyn* (Los Angeles: Nash Publishing, 1974), p. 25 ✱

I DO NOT know if you can make yourself a picture. I appear to myself as the farmer's wife who is asked by someone making a statistics how she and people like her spend the day. She enumerates her duties: to cook, to wash, to iron, to milk the cows, to feed the chicken, to clean, to sew, to work in the garden etc. Finally the man asks: "What do you do with your free time?" To which she replies: "Then I go to the John," "*dahn gehe ich aufs 'Oertli'*." With me it is not quite as bad, but still the comparison does hold a little bit.

HELEN DUKAS, Albert Einstein's secretary, when asked to describe her daily schedule, quoted in Abraham Pais, *Einstein Lived Here* (New York: Oxford University Press, 1994), p. 82 ✱



ABOVE Malcolm Gear, logo for musical instrument maker Danny Ferrington (1978), from Malcolm Gear, *Inside / Outside: From the Basics to the Practice of Design* (New York: Van Nostrand Reinhold, 1993), p. 207 ✱

HIGHLY RECOMMENDED Barbara Maria Stafford, *Artful Science: Enlightenment Entertainment and the Eclipse of Visual Education* (Cambridge, MA: MIT Press, 1994). ISBN 0-262-19342-6. Is the educational use of animation, virtual reality, fiber-optic video, laser disks, computer modeling, e-mail and other high-tech teaching tools a threat to the knowledge that used to be taught largely through the printed word? University of Chicago art historian Stafford, best known for her earlier wonderful book *Body Criticism* (1991), believes that "today's home- and place-based software and interactive technology" have antecedents in equally interactive "mathematical recreations" and "philosophical entertainments" of the 18th century, including optical illusions, astonishing games, provocative demonstrations, and a host of ingenious learning machines. As the millenium nears, predicts Stafford, we will move beyond the text-based nihilism of post-modernism, and return to an oral-visual culture in which science and art may once again be integrated (hence "artful science") and education may become "somewhere between entertainment and information, pleasure and learning." A fascinating book—and ironically one that may only be read by we who still love printed words ✱

BUT CARL Van Vechten [New York Times music critic and Gertrude Stein's literary executor] did not stay long enough really to qualify as a native son [of Iowa] and, once he escaped, he never longed to rejoin the alien race from which he fled in 1899. Cedar Rapids was like one of its customary midday meals: wholesome and plentiful, unimaginatively but well cooked, on which one might grow. To stick around for second helpings, however, could only induce indigestion: the corn belt had a way of stealthily tightening around the belly.

So he was born in Iowa, and he got out just as soon as possible.

BRUCE KELLNER, *Carl Van Vechten and the Irreverent Decades* (Norman: University of Oklahoma Press, 1968), pp. 3-4 ✱

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:

BALLAST Quarterly Review
Attn: Subscription Schlimazel
2022 X Avenue
Dysart, Iowa 52224-9767

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 nearly ten years, it has operated at a financial loss. Such losses are currently offset by donations from enlightened subscribers and generous deductions from the Subscription Schlimazel'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).

We regret the delay of this issue, but a lot has happened since the last, including the unexpected retirement of our kind and charitable printer(s), who had charged us the same (greatly reduced) printing price for the past four years. Instead of seeking a new, more expensive source of offset printing, we've discovered that it's more affordable—if much more laborious—to lease a photocopier, a Lanier 6616, to use lighter paper, and to collate, fold, staple and trim each copy by hand. Meanwhile, we look toward the upcoming year, our 10th year of publication—and the promise of a postal hike ✖

HOW IS a barber different from a parent with a bunch of kids? One has razors to shave while the other has shavers to raise.

What's the difference between a cat and a comma? A cat has claws at the end of its paws while a comma has its pause at the end of a clause.

How does a rainstorm differ from a lion with a toothache? One pours with rain while the other roars with pain ✖

*KNOCK, knock.
Who's there?
A little old lady.
A little old lady
who?
Well, I didn't
know you could
yodel.*

*Knock, knock.
Who's there?
Amos.
Amos who?
A mosquito ✖*

BALLAST Quarterly Review

2022 X Avenue

Dysart, Iowa 52224-9767

