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BALLAST



I ONCE arrived in Rome and took a room near the piazza di Spagna. It was August and very hot. The old lady showed me my room and asked me not to put lemons on the marble top of the chest and not to disturb the turtle egg she had put up to be incubated. "I have put it in this room because the hot water pipes run through it, and so it is the warmest room in the house!"

Contributed by
RUDOLF
ARNHEIM, psy-
chologist and art
theorist (1994) †

DOROTHY
PARKER
I'd rather
have a
bottle in
front of
me than a
frontal
lobotomy.

BALLAST Quarterly Review Volume 10
Number 1 Autumn 1994. Copyright ©
1994 by Roy R. Behrens, founder, edi-
tor, art director. This issue was designed
by Phineas Faversham.

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, mag-
azines, 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 educa-
tional, apolitical, and noncommercial. It
does not carry paid advertisements, nor
is it supposed to be purchased or sold. It
is published every three months, begin-
ning in October (more or less) and end-
ing in June. There is no charge for sub-
scriptions 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 genu-
ine unused postage stamps, interest-
ing or not. Do not send postage meter
slips. When subscribing, good-looking,
antique and/or unusual stamps are pre-
ferred. We do *not* accept phone orders.

TERRY BRANSTAD (Iowa Governor
and death penalty enthusiast) I'd
like to keep art focused on the
more positive, wholesome—the
Grant Wood type of things—
because there are just a lot of good
things to celebrate about in the
state of Iowa †

TONY WALKED UP to the counter and placed his order.
"I'd like a medium pepperoni pizza with mushrooms
and onions, to go."

The clerk looked at him and said, "I'll bet you're
an accordin player, aren't you?"

Tony answered, "Yeah, as a matter of fact I am.
How did you know?"

"Because this is a hardware store," answered the
clerk.

ANON from *Offbeat*, as quoted in *The Prairie Rambler* †

SUDDENLY I RECALL my mother and me walking along the east bank of the Hudson River on Riverside Drive...I, perhaps eight or nine years old, always watched the eddies close to the shore, absorbed in their varied and sometimes puzzling contents, so much more interesting than the featureless flow of the cleaner water beyond. I see a strange sight, an extended, light-colored length of rubber floating limply in the wrack.

"What is that thing?" I ask my mother.

She looks to where I am pointing, flushes, and quickly looks away.

"That...that is a bandage you wear...when you have...a sore thumb."

I remember we walked on. I watched the water intently and saw more bandages. It occurred to me that there must be an inordinate number of persons in New York with sore thumbs.

DORIS GRUMBACH, *Coming into the End Zone: A Memoir* (New York: W.W. Norton, 1993), pp. 102-103 †

ALL HUSBANDS are alike, but they have different faces so you can tell them apart.

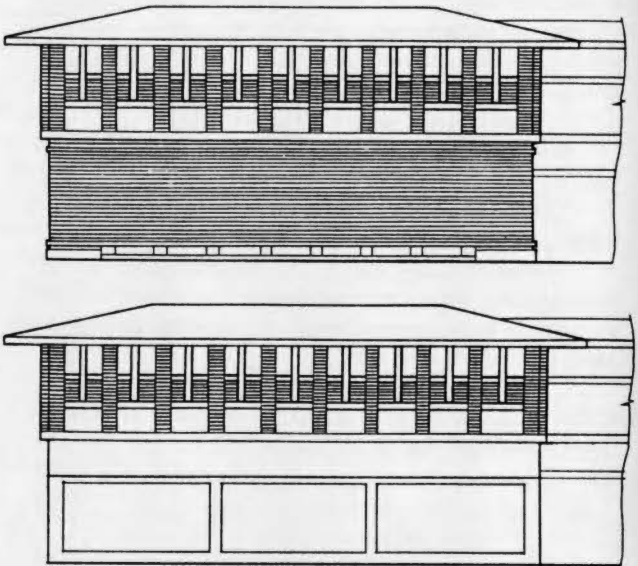
ANON from *The Prairie Rambler* †

HIGHLY RECOMMENDED Bill Blackbeard, ed., *The Comic Strip Art of Lyonel Feininger* (Northampton, MA: Kitchen Sink Press, 1994). ISBN 0-87816-294-1. In the history of graphic design, it is not uncommon for works that fail commercially to succeed by the strength of their influence on later designers, the posters of the Beggarstiffs being a celebrated example. Equally well-known is the work of American-born German painter and printmaker Lyonel Feininger, who taught at the Bauhaus and at Black Mountain College, and whose short-lived Sunday comic strips (*The Kin-der-kids* and *Wee Willie Winkie's World*) were commercial flops when published in 1906 in the *Chicago Tribune*. Reminiscent of Winsor McCay's *Little Nemo* and George Herriman's *Krazy Kat*, Feininger's wonderful comics are reproduced here in their entirety in full-color for the first time. As the book explains, "No other comic strip accomplished more classically memorable art and narrative in so short a time-span, or developed and maintained such an indestructible mystique among aficionados" †



ABOVE Postage stamp for fictitious country Xyster, designed by RYAN HANSER, graphic design student, University of Northern Iowa (1994) †

BELOW Two drawings of Frank Lloyd Wright's City National Bank in Mason City, Iowa. Wright's original design (top) was constructed in 1910, then remodeled in 1926 by adding display windows (bottom). Drawings from Terry L. Patterson, *Frank Lloyd Wright and the Meaning of Materials* (1994) †



HIGHLY RECOMMENDED David Gebhard and Gerald Mansheim, *Buildings of Iowa* (New York: Oxford University Press, 1993). ISBN 0-19-506148-9. Design historians have shown that Walter Gropius's 1914 Deutscher Werkbund pavilion in Cologne was influenced by Frank Lloyd Wright's City National Bank in Mason City, Iowa. Unfortunately, the pioneers of Modern architecture were more appreciative of Wright's masterpiece than were his Midwestern neighbors, and in 1926 (only 16 years after its construction), the entire ground floor of the bank was destroyed by a vulgar "remodeling" job. In this marvelous book is a photograph of that famous and once magnificent building, now literally defaced, on the corner of Federal and State in Mason City. Wright designed ten buildings in Iowa. His teacher Louis Sullivan designed six, including the Merchants National Bank on 4th Avenue in Grinnell, featuring one of his most spectacular entrances, now in danger of being obscured (through "beautification") by adding a planter directly in front! The little house in Grant Wood's *American Gothic* painting is in Eldon (someone actually rents it), its arched window looking surprisingly wide because Wood narrowed it to heighten its Gothic verticality. These are a few of the things to be learned from this remarkable volume, a book we cannot praise enough. Probably every significant town in the state is featured (Algona, Mechanicsville, Dysart, even What Cheer), and among the architectural monuments listed, described and often pictured are historic gas stations, homes, courthouses, libraries, water towers, grain elevators, motion picture theaters, bridges and round barns, supplemented by an excellent glossary and bibliography. Every school and library in the state should own this book. If you live in Iowa, buy a copy, or give one to someone as a gift. Use it to find and to help to preserve the few architectural treasures in your own neighborhood—before someone decides that they need remodeling, beautification or demolition †

FRANK LLOYD WRIGHT came once to Sarah Lawrence as the Commencement Speaker. Harold Taylor, the President, and Wright walked in their pompous costumes on the terrace and sat down in front of us faculty. But after a few minutes, Wright whispered something to Taylor, and they both walked out. Taylor returning explained to the audience, "It is not that Mr. Wright had to go to the bathroom; he just does not want to listen to the other speeches." After these were all done, he did return and begun, "I see before me the flower of American womanhood. A few years from now everyone of you will build a home, and to do that you will hire an architect. The other day I was in San Francisco and happened to look up the names of the architects in the telephone book. There was not an architect among them."

Contributed by RUDOLF ARNHEIM, psychologist and art theorist (1994) †

MORE PALINDROMES (phrases that read the same backward or forward), the first three by BRIAN REEVES of Madison, Wisconsin, the last by ERICA HARRIS from Chicago:

- Nate bit a Tibetan.
- Lonely Tom has a HMO... Tylenol.
- "Murd'r, end do!" Odd Nerdrum.
- Straw? No. Too stupid a fad. I put soot on warts †

HIGHLY RECOMMENDED Kevin Nute, *Frank Lloyd Wright and Japan* (New York: Van Nostrand Reinhold, 1993). ISBN 0-442-30908-2. Rarely have we learned as much—or as pleurably—from a single book as we did from this beautifully illustrated and exactly worded essay on the role of traditional Japanese art and architecture in the work of Frank Lloyd Wright. Not just another coffee table book for Wright enthusiasts, it is essentially a look at the origin of the 19th-century Western vogue for things Japanese, called *Japonisme*. The discussion in this book is so engaging, the diagrams and comparative photographs so convincing, we wished it would never end. And when it did, supplemented by a helpful chronology, extensive bibliography and other appendices, we had undoubtedly learned a lot about the Taoist antecedents of Wright's idea of "organic form," the form principles underlying his architecture, the Japanese woodblock print, and the continuing influence of the American Aesthetic Movement, including the persuasive works of Edward Morse, Ernest Fenollosa, John La Farge, Arthur Dove (*Composition*), Kakuzo Okakura (*The Book of Tea*), and Louis Sullivan †

PROFESSOR [Coleridge] Farr [a physicist] was a public-spirited man, and used to give lectures on popular science in the most varied circles, including, among others, prisons. Once he began his lecture with the words: "Today I am giving exactly the same lecture as I gave here six years ago. So if anyone has already heard it, then it jolly well serves him right."

KARL POPPER, *In Search of a Better World: Lectures and Essays From Thirty Years* (London: Routledge, 1992), p. 44. Suggested by Joseph Podlesnik from Ventnor, New Jersey +

HIGHLY RECOMMENDED Tom Trusky, *Missing Pages: Idaho & the Book* (Boise, ID: Boise State University, 1994). ISBN 0-932129-20-X. This is a wonderfully inventive catalog for an equally wonderful cluster of shows held earlier this year (9 April through 15 May) at the Idaho Center for the Book at Boise State University. Three "book art" exhibitions, held concurrently in adjoining galleries, included rare volumes from the history of Idaho, book-related videos, and, of particular interest to us, a collection of eccentric books (using ink made from soot and saliva) by a naive artist, an illiterate Idaho deaf mute named James Castle (1899-1977). We were unable to attend the exhibition, but the catalog itself is astonishing. Actually entitled *Missing Pages*, it is a one-of-a-kind "artist's catalog," in that each copy is missing hand-torn portions of three pages, and each cover is unique also, having been printed on discarded color proofs donated by Idaho printers. Such energetic wit is rare, and this catalog, as well as the Idaho Center for the Book itself, is further proof that much of the innovation in this country originates in places other than the coasts. *Missing Pages* is \$13.95 postpaid from the BSU Bookstore, Boise, ID 83725 or by calling 1-800-992-TEXT +

TODAY I READ a rather poorly written but still informative biography of Anna Pavlova, whose greatest role was the dying swan. The pictures of her in action make it hard for me to believe she was as perfect as she is described. But I learn that as she was dying, she called her attendant and said, "Prepare my swan costume."

DORIS GRUMBACH, *Coming Into the End Zone* (New York: W.W. Norton, 1993), p. 100 +

PETER DE VRIES
Life is a zoo, in
a jungle +

ROMAIN GARY Reality is not an
inspiration for literature. At its
best, literature is an inspiration for
reality +

LIKE SO many modern artists he [Oskar Kokoschka] was not very self-critical. He thought: If I do it, it must be good. That is this false theory of art, the theory of self-expression. He was immensely talented and some of his landscapes are wonderful. But he could also be rather careless because he believed in spontaneity. I do not believe at all in spontaneity. But he did. And therefore I don't think that every one of his works is very good. But he was a fascinating person. He was full of stories and ideas.

E.H. GOMBRICH in *Looking for Answers* (New York: Abrams, 1993), p. 117 †

THERE IS a story about Kokoschka teaching a life class. The students were uninspired. So he spoke to the model and instructed him to pretend to collapse. When he had fallen over, Kokoschka rushed over to him, listened to his heart and announced to the shocked students that he was dead. A little afterwards the model got to his feet and resumed the pose. "Now draw him," said Kokoschka, "as though you were aware that he was alive and not dead!"

JOHN BERGER (recalling the Austrian expressionist painter Oskar Kokoschka) in *The Sense of Sight* (New York: Pantheon, 1985), p. 146. Suggested by Joseph Podlesnik from Ventnor, New Jersey †

AS A CONSEQUENCE the terms "success" and "failure" had suddenly lost their meaning for him. The true purpose of art was not to create beautiful objects, he discovered. It was a method of understanding, a way of penetrating the world and finding one's place in it, and whatever aesthetic qualities an individual canvas might have were almost an incidental by-product of the effort to engage oneself in this struggle, to enter into the thick of things.

PAUL AUSTER in *Moon Palace*, quoted in Doris Grumbach, *Fifty Days of Solitude* (Boston: Beacon Press, 1994), pp. 5-6 †

HIGHLY RECOMMENDED Catherine McDermott, *Essential Design* (London: Bloomsbury, 1993). Distributed by Trafalgar Square. ISBN 0-7475-1458-5. This is a dictionary of modern design history in the sense that it lists alphabetically and defines succinctly more than 200 design-related concepts, movements and events since 1850. However, unlike other design dictionaries, it does not emphasize individual designers, contains no illustrations, and, instead of monotonous listings of facts, the descriptive entries are beautifully written essays in miniature. We should warn you that the author and publisher are British and, understandably, the range of topics and tone of voice are at times indicative of that point of view, one amusing example being a wonderful understatement in which Victorian art critic John Ruskin is characterized as "almost neurotic" †

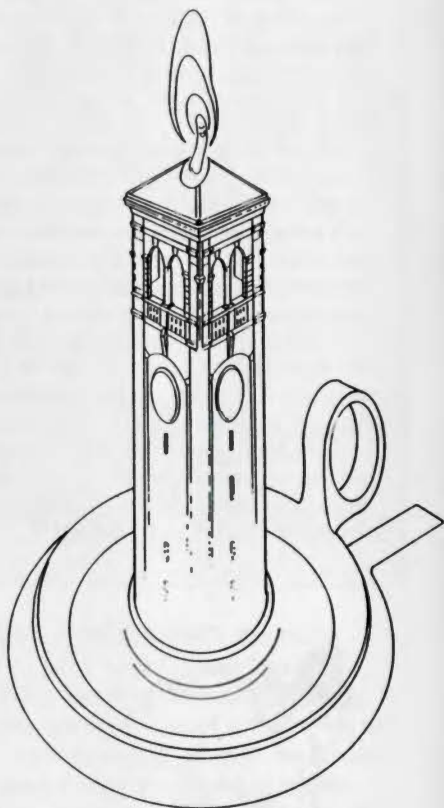
HIGHLY RECOMMENDED John Steer and Antony White, *Atlas of Western Art History* (New York: Facts on File, 1994). ISBN 0-8160-2457-X. What an astonishing idea. This huge richly printed volume is exactly as its title indicates—an atlas, a book of maps, each with a facing narrative, in which we are shown the locations of various art- and design-related events in the history of Western art. Arranged chronologically by time period and grouped by style and topic, the maps include such subjects as the sources of artists' materials in the Roman World; the art of the Romanesque pilgrimage routes; Gothic stained glass; artists' travels in the Renaissance; sources of brick and stone in Britain in the 18th century; modern movements in design and applied arts from 1851 to 1939; and the rise of Nazism and the emigration of artists to the United States. If we have reason for criticism, it is the inconvenience caused because locations on the maps are numbered instead of labeled with words, which makes them very hard to read. Nevertheless, this is an invaluable handbook for anyone interested in art history †



**ROBERT BENCH-
LEY** A dog
teaches a boy
fidelity,
perseverance
and to turn
around three
times before
lying down †

ABOVE "Girl Doggy, Boy Doggy," by New York-based illustrator BETH BARTHOLOMEW, originally published in the *New York Times Book Review*. Copyright © 1994 by B. Bartholomew. Her illustrations will be exhibited from 19 January through 12 February 1995 at the University of Northern Iowa Gallery of Art, coincident with two other illustration shows: A traveling exhibit of award-winning works from the Society of Illustrators; and collage illustrations by HENRIK DRESCHER, author of *The Boy Who Ate Around* (1994) and *Tales from the Crib* (1994) [see reviews on page 14] †

RECOMMENDED
 Seiji Horibuchi,
 ed., *Super
 Stereogram* (San
 Francisco:
 Cadence Books,
 1994). ISBN 1-
 56931-025-4. A
 sequel to
Stereogram, this
 is a 100-page
 album of full-
 color "autostere-
 ograms," stereo-
 scopic (or 3-D)
 images that can
 be viewed with-
 out the aid of a
 stereo viewer.
 While the result-
 ing images are
 fascinating as sci-
 entific demon-
 strations, they are
 less intriguing as
 art. We were par-
 ticularly interest-
 ed in the section
 on "found stere-
 ograms," consist-
 ing of uninten-
 tional stereo pho-
 tographs (e.g.,
 two moving
 trucks parked side
 by side), and a
 brief but delight-
 ful conversation
 between
 Japanese psychol-
 ogist Shinsuke
 Shimojo and
 Rutgers University
 scientist Bela
 Julesz (*The
 Foundations of
 Cyclopean
 Perception*) in
 which Julesz
 explains that his
 invention of the
 "random-dot
 stereogram" (at
 Bell Laboratories
 in 1960) resulted
 from his research
 of camouflage †



ABOVE Pen and ink drawing by JOHN DOPITA (1993) †

MAX KAUFFMANN My son
 has taken up meditation—at
 least it's better than sitting
 around doing nothing †

WOLFGANG PAULI [the quantam
 physicist] was once asked whether
 he thought that a particularly ill-
 conceived physics paper was
 wrong. He replied that such a
 description would be too kind—the
 paper was not even wrong.

STEVEN WEINBERG, *Dreams of a Final
 Theory: The Scientist's Search for the
 Ultimate Laws of Nature* (New York:
 Vintage Books, 1994), p. 257. Suggested
 by Joseph Podlesnik from Ventnor, New
 Jersey †

HIGHLY RECOMMENDED Mel Byars, *The Design Encyclopedia* (New York: John Wiley, 1994). ISBN 0-471-02455-4. Comprised of more than 4000 entries on decorative and applied arts, exclusive of fashion and graphic design, this is an impressive compendium of individual designers, groups, firms, styles, movements, and materials in such categories as furniture, interiors, glass, textiles, ceramics, woodworking, metalworking, bookbinding and jewelry. Extraordinary in its range of entries and biographical thoroughness, it uses a clear, systematic layout to present the dates, national origin, educational background, and professional significance of each designer, then ends with a listing of sources for further study. Among its virtues is the inclusion of names often omitted from other design reference books. For that and other reasons, this is undoubtedly one of the best design encyclopedias available †

Mr. Universe:
Don't forget,
Mr. Carson,
your body is the
only home
you'll ever
have.

Johnny Carson:
Yes, my home is
pretty messy.
But I have a
woman who
comes in once a
week †

OGDEN NASH
If you get a call
from a panther,
Don't anther †

Shimojo: You are also well-known as a master of aphorism, maxim, and stories. I have heard that your favorite is a story about two frogs or something?

Julesz: Yes. There were two frogs and they fell into a milk jar. The pessimistic frog realized that there was no way to stop his body from sinking. He then closed his eyes and sank. The optimistic frog, on the other hand, did not know anything but kept moving his arms and legs, struggling against the milk. It was solidified and eventually became butter, so this frog was saved.

Shimojo: Is this story also your original?

Julesz: No. My father told it to me all the time. He was a lawyer who suffered with us severely during World War II. He was an excellent man with lots of optimism.

BELA JULESZ, author of *The Foundations of Cyclopean Perception* (1971) and Director of the Laboratory of Vision Research at Rutgers University, interviewed by Japanese perceptual psychologist Shinsuke Shimojo in Seiji Horibuchi, ed., *Super Stereogram* (San Francisco: Cadence Books, 1994) †

AT THE end of his life, Ezra Pound observed to a friend: "Nothing really matters, does it?" Today I understand this. At the end, or close to the end, or closer to the end than the beginning, the value of what we once thought mattered is lost to us. Even survival, once so important, money, food, family, country, accomplishment, recognition, fame, even: Pound was right. He once said to Allen Ginsberg: "At seventy I realized that instead of being a lunatic, I was a moron."

DORIS GRUMBACH,
Coming Into the End Zone (New York: W.W. Norton, 1993), p. 50 †

ALAN GREGG
(quoted by David Bisno)
Good judgment comes from experience, and experience comes from bad judgment †

HIGHLY RECOMMENDED Bob Cato and Greg Vitello, *Joyce Images* (New York: W.W. Norton, 1994). ISBN 0-393-03638-3. We are old enough to know that a picture isn't necessarily worth a thousand or even a handful of words, and that the potential of words was often best exhibited by the writings of James Joyce, whose personal life was almost as impenetrable as his later work. This fascinating album of 90 images of Joyce, his family and various associates (mostly formal photographs and candid snapshots, with a few drawings and letters) is introduced by the late Anthony Burgess (*Clockwork Orange*), who describes the Irish genius as paradoxical, because, among other reasons, while "he distorted and rarefied language to the limit, no writer more celebrated the banalities and joys of ordinary life" †

RODNEY DANGERFIELD My wife has cut our lovemaking down to once a month, but I feel lucky—I know two guys she's cut out entirely †



ABOVE Postage stamp for fictitious country, designed by LESLIE CONKLIN, graphic design student (1994) †

SAMUEL JOHNSON Your manuscript is both good and original. But the part that is good is not original and the part that is original is not good †

In 1946 I sat, apprehensive, for the interview part of the New York license examination. The interview was held in a formal and imposing setting—I was at one end of a long table facing eight judging architects. They passed my application folder ceremoniously among themselves, each either grunting or sniggering—a few smiling—as their eyes fell on a certain folder notation. There seemed to be mystery afoot. When my folder reached the last reviewer and the closest to me, I took a look at it. I noticed a familiar [Frank Lloyd] Wright red square on the letter at the top of the group of recommendations. Knowing immediately that it was from Wright and being unable to restrain my curiosity, I asked if I could hear what Wright had written about me. The judge replied in a dour tone, "He says we aren't qualified to judge you." I was allowed to take the examination and I passed.

EDGAR TAFEL, *About Wright: An Album of Recollections By Those Who Knew Frank Lloyd Wright* (New York: John Wiley, 1993), p. 254 +



ABOVE Postage stamp for fictitious country, designed by AMY SCHNEIDER, graphic design student (1994) +

JEROME LAWRENCE A neurotic is a person who builds a castle in the air. A psychotic is the person who lives in it. A psychiatrist is the one who collects the rent +

HIGHLY RECOMMENDED Terry L. Patterson, *Frank Lloyd Wright and the Meaning of Materials* (New York: Van Nostrand Reinhold, 1994). ISBN 0-442-01298-5. Wright believed that architecture should be "organic," by which he meant that design choices should not be arbitrary but that all parts of a building (like those of a living organism) should contribute to a larger purpose. As a result, he often used the same wood or brick or other material throughout an entire house, so that (as Edgar Tafel said) "the total feeling of the house was of one stripe, from the overall plan down to the furniture, the door jambs, and the window frames." Organized by category of material, this book is a detailed account of Wright's attitude toward materials in general, and how he made specific use in hundreds of architectural projects of wood, stone, brick, concrete block, metal, concrete and glass +

RODNEY DANGERFIELD I told my psychiatrist that everyone hates me. He said I was being ridiculous—everyone hasn't met me yet +

OTHER RECOMMENDED BOOKS

I'M TREADING very gently. I don't want to spoil the first freshness of my work. If it were possible, I would leave it as it is, while I began over and carried it to a more advanced state on another canvas. Then I would do the same thing with that one. There would never be a "finished" canvas, but just the different "states" of a single painting, which normally disappear in the course of work.

PABLO PICASSO
in Dore Ashton,
Picasso on Art: A Selection of Views
(New York: Viking Press, 1972),
p. 31 †

BARNEY SOFRO
(*The Prairie Rambler*) A homeowner asks his interior decorator for her advice on re-doing the bathroom in Early American. "It's up to you," says the designer. "How far away from the house do you want it?" †

Hugh Kenner, *Chuck Jones: A Flurry of Drawings* (Berkeley: University of California Press, 1994). ISBN 0-520-08797-6. A fascinating if unexpected mix of subject and author—an essay on the work of Jones, animator of Daffy Duck, Bugs Bunny, the Road Runner and others, by a highly-regarded literary critic, known for his earlier writings about Ezra Pound, James Joyce, and Buckminster Fuller †

Henrik Drescher, *The Boy Who Ate Around* (New York: Hyperion Books for Children, 1994). ISBN 0-7868-0014-3. Rightfully selected by the *New York Times Book Review* as one of the best illustrated children's books of the year, this is a wacky, wicked treat about a child named Mo who rejects his parents' boring food and instead imagines eating things like tables and chairs, houses, cars, the White House, and the South Pole. As much fun for adults as children, probably more †

Henrik Drescher, *Tales from the Crib: True Confessions of a Shameless Procreator* (San Diego: Harcourt Brace, 1994). ISBN 0-15-600051-2. One of the most imaginative and original illustrators of our time, Drescher often illustrates for the *New York Times* and *Rolling Stone*. This is a side-splitting "adult" book, a cache of outrageously funny advice on how to bear children and, once you have them, how to bear them. Everything is fair game, so even the overall shape of the book is that of a baby bottle †

Charlotte Gere and Michael Whiteway, *Nineteenth-Century Design: From Pugin to Mackintosh* (New York: Abrams, 1994). ISBN 0-8109-3672-0. A breathtaking, richly illustrated overview of the growth of the decorative arts from the Gothic Revival to Art Nouveau, with rare illustrations and an impressive text. Indispensable to anyone seriously interested in the antecedents of Modern and Postmodern forms †

John Pile, *The Dictionary of 20th-Century Design* (New York: Da Capo, 1994). ISBN 0-306-80569-3. An affordable paperbound edition of one of the finest, most complete dictionaries of design available. Includes graphic and industrial design, architecture and decorative arts, with 200 photographs †

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 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 Reader Service Lout'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).

As indicated throughout, some of the material in this issue was borrowed from recent issues of *The Prairie Rambler*, an 8-page magazine of quotes, published monthly. For subscription information, write to *The Prairie Rambler*, Post Office Box 505, Claremont, CA 91711-0505.

SHIRLEY KNIGHT (*The Prairie Rambler*) Hollywood—that's where they give Academy Awards to Charlton Heston for acting †

AFTER spoiling years of canvases through foolish persistence, while I kept noticing that somehow all my successes came, as it were, out of the side of my eye, or rather, came in the *first three days*...I gradually learned how to use myself and I learned that I have nothing but three day powers! So I now keep reverently every start, have it copied by an assistant while I paint something else or go up Monadnock or write on birds, *anything* to get as far as possible from my work, and then pounce on the copy and give it a three day shove again and actually have that furthered result copied again and so on...

ABBOTT HANDERSON THAYER, quoted in Nelson C. White, *Abbott H. Thayer: Painter and Naturalist* (Harford, CT: Connecticut Printers, 1951) †

COVER ILLUSTRATION Portrait of William Walcott (1921), wood engraving by ROBERT GIBBINGS †

BALLAST Quarterly Review

2022 X Avenue

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FIRST CLASS