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SIR MAX  
BEERBOHM  
[stage direc-  
tions in  
*Savonarola  
Brown*] Enter  
Michael  
Angelo.  
Andrea del  
Sarto appears  
for a moment  
at a window.  
Pippa passes.

JULES  
RENARD  
How monoto-  
nous snow  
would be if  
God had not  
created crows!

A NON  
Don't tell my  
mother I'm in  
politics—she  
thinks I play  
the piano in a  
whorehouse.

HECTOR  
BERLIOZ  
Time is a great  
teacher.  
Unfortunately,  
it kills all its  
pupils.

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as a distant allusion to *Blast*, the short-lived  
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W. H. AUDEN [his opening  
words of a lecture] If there are  
any of you at the back who do  
not hear me, please don't raise  
your hands because I am also  
nearsighted.

[Sardi's restaurant in New York is] where I had my first experience with cold potato soup, which is supposed to be a delicacy. I told my wife, I said, "If you ever brought me a bowl of cold potato soup out of the kitchen I'd turn around and ask you to heat it up! Vichy-shwash or whatever. That's gotta be a big-city ploy if I ever heard one."

DUANE WEST quoted by Julia Reed in "Familiar Voices, Familiar Rooms" in *The New York Times Book Review* (December 28, 1997), p. 5.



LEFT Type face made of letter parts by MICHAEL NEUMANN (1997) ★

One of the strangest lecture performances I ever watched came years ago at a conference in Ottawa from a French art theorist. After a few sentences at the lectern he took off for a brisk circular walk on the podium and then returned to the lectern, to repeat the same performance back and forth to the end of the lecture. I was reminded of this when a persistent numbness in my legs made me take off from the desk for short exercise runs. In fact, inspiration comes in motion, and the desk just followed the dictation.

RUDOLF ARNHEIM [the 93-year-old art theorist and gestalt psychologist] in a letter to *Ballast* (3 January 1998).

YOGI  
BERRA  
95% of this  
game is half  
mental.

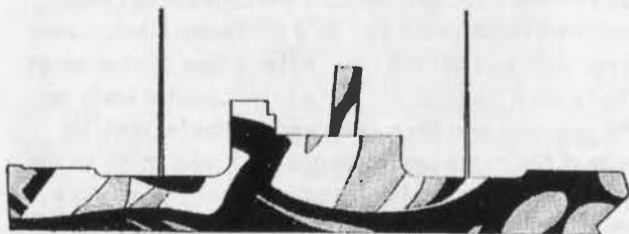
ANON  
If guns were  
outlawed, only  
criminals  
would shoot  
their kids by  
accident.

GEORGE  
CARLIN  
There will be a  
rain dance on  
Friday, weath-  
er permitting.

**M A E  
W E S T**  
It takes two to  
get one in  
trouble.

**B E L O W**  
Ship camouflage  
scheme devised  
during World War  
I by Iowa-born  
artist **EVERETT  
L. WARNER**.  
See also Roy R.  
Behrens, "Iowa's  
Contribution to  
Camouflage" in *Iowa  
Heritage Illustrated*  
Vol 78 No 3 (Fall  
1997), pp. 98-109.

**HIGHLY RECOMMENDED**  
David Williams, *Liners in Battledress: Wartime Camouflage and Color Schemes for Passenger Ships* (Lewiston NY: Vanwell Publishing Ltd, 1989 / Distributed by Howell Press). ISBN 0-920277-50-0. During World War I and II, as a deterrent to attacks by German U-boats, abstract irregular shapes were applied to the surfaces of Allied ships. Developed by a British artist in 1917 and officially called "dazzle-painting," this kind of camouflage made it difficult to determine the exact course of a distant ship through a periscope, thus spoiling the aim of the torpedo gunner. This is a fascinating, well-illustrated account of low-visibility camouflage, dazzle-painting, and other protective measures that were applied to large passenger ships when they were converted to wartime use as troopships, hospital ships, and so on. Of particular interest to artists, psychologists, and military historians are dozens of historic photographs of dazzle-painted ships, and illustrated appendices on official ship camouflage patterns.



In 1934 the Canadian neurosurgeon Wilder Penfield discovered that if a probe carrying a small electric current touched certain spots in the brain, a patient would experience total recall of a forgotten moment, with sight, sound, smell, whole conversations, and the attendant emotions, all relived. I feel that way about some passages in [the writings of Charles] Dickens: the words and the images they create are indelible and, when reread, act like electrified probes.

**ROBERT MACNEIL** *Wordstruck: A Memoir* (New York: Viking, 1989), p. 30.

One of the things that makes me happiest [as a teacher] is a student who doesn't imitate me, a student who takes what's good for her or him and runs with it. I like independent students who can stand on their own feet and not get hung up on me. It's the same quality I like in cats: a certain standoffishness, having their own mind, taking what they want and leaving the rest behind. You can't train a cat the way you can train a dog. So I like cat-type students rather than dog-type students.

**BROTHER DAVID STEINDL-RAST** interviewed in Joan Evelyn Ames, *Mastery: Interviews with 30 Remarkable People* (Portland OR: Rudra Press, 1997), p. 186.

**ANON**  
Why can't women remember to put the toilet seat back up?!

**HERBERT HENRY ASQUITH**  
Youth would be an ideal state if it came a little later in life.

**HIGHLY RECOMMENDED** Steven Heller and Marie Finamore, eds., *Design Culture: An Anthology of Writing from the AIGA Journal of Graphic Design* (New York: Allworth Press, 1997). ISBN 1-880559-71-4. It is mind boggling to think that Steven Heller, who is a senior art director at *The New York Times*, has now written, edited, or co-edited more than 60 books on graphic design and design history. Even more astonishing is that many of those volumes are among the finest, most innovative books on the subject, among them *Graphic Style: From Victorian to Postmodern*; *Borrowed Design: Use and Abuse of Historical Form*; *The Business of Illustration*; and *Design Literacy: Understanding Graphic Design*. Since 1985, Heller has also edited the American Institute of Graphic Arts' journal, and in this anthology, he and its managing editor have collected nearly 80 essays that appeared first in that magazine. Sixty-two authors are represented by lively, accessible articles on a wide range of design-related topics, including skateboard graphics, designer zines, and placing an order with a sign company. Students will understand and enjoy nearly all the selections. Among our favorites are interviews with Saul Bass, Gyorgy Kepes, and Barbara Kruger; a memoir by Michael Beirut about learning to draw with Jon Gnagy; Brad Holland's masterful essay about the primacy of Picasso (titled "Picasso Rex"); and a hilarious illustrated piece by Ross MacDonald and James Victore about designers' use of martial arts (e.g., "the 10 percent kill fee choke hold" and "the editor throw") as protection from "underhanded backstabbing business practices."





**JULES  
RENARD**  
To rub one's  
hands like a  
fly.

**RECOMMENDED** Joost Elffers, *Play With Your Food* (New York: Stewart Tabori and Chang, 1997). ISBN 1-55670-630-8. This is a rich, full-color picture book for children and adults about how to make humorous sculpture from food. As explained and illustrated in its text, it was partly inspired by the fantastic paintings of Guiseppe Arcimboldo, a Renaissance-era Italian artist (rediscovered in this century by the Surrealists), who made composite portraits from fruits, flowers, and other non-human components. Reproduced and described are scores of imaginative edible shapes, made from everyday fruits and vegetables, including human faces, animals, and insects, with advice on how to see more creatively, and to invent one's own examples.

**TALLULAH  
BANKHEAD**  
[in a note to a  
suitor]  
I'll come to  
make love with  
you at five  
o'clock. If I'm  
late start with-  
out me.

**JOHN G.  
MUIR**  
(*Even More  
Classroom  
Clangers*) No  
talking is  
aloud.

Once, at a design management conference, I was preceded on the program by the creative director of a greeting card company, a charming speaker who said he had a staff of several hundred "creatives." He showed slides of their work. I don't know how many creatives there were in the audience, but there seemed to be a number of inquisitives, and perhaps an aggressive or two, for some of the greeting card copy was itself greeted harshly.

**RALPH CAPLAN** "The Limiting Imperative" in Steven Heller and Marle Finamore, eds., *Design Culture* (New York: Allworth Press, 1997), p. 90.

## SIR JOHN BETJEMAN

I see no point in money except to buy off anxiety. I don't want to be rich. I want to be unanxious.

---

It must be quite an experience to meet again with one's old teachers. My own are stored in my memory, where they stay irresponsive to what I do today, but sharply remembered. With the college teacher in literature I had a covenant: you let me read under the table on my lap whatever I want, and I will leave you without my barbs. I got through college mostly through the generosity of the teachers. I had never attended gymnastics, for example, but when we had a graduation party with the teachers, the gym teacher remained after the others had gone, had some more to drink and accompanied himself on the guitar, singing some off-color songs. Then sitting on the couch with a few of us in an by then advanced stage of drink, he looked at me in sudden recognition, put his arm around my shoulder and said, "Arnheim, you black pig [*Arnheim, du schwarzes Schwein*], you never came to class, but you are a good boy anyway!" I got through the final year's exam mostly because I had directed and played the main part in two performances at the school auditorium, Aristophanes's *The Frogs* where I played, if I remember correctly, Socrates, and a German comedy by Grabbe, where I played the devil.

RUDOLF ARNHEIM [recalling his experience early in this century as a high school student in Berlin] in a letter to *Ballast* (7 December 1997).

## WOODY ALLEN

I'm really a timid person—I was beaten up by Quakers.

## CATULLE MENDES

[quoted in the journals of Jules Renard] One day I was having dinner at [the novelist Leon] Cladel's. He was amusing himself uncovering the backside of his little boy and setting him on the soup tureen. It warmed the kid's bottom, made Cladel laugh, and gave us an appetite.

## VICTOR BERGE

[when asked if he played any other musical instruments] Well, yes, I have another piano.



**RIGHT**  
Logo for hypothetical saw blade company by PAUL MILLER (1997) ★



For a long time pure linear painting drove me mad until I met Van Gogh, who painted neither lines nor shapes but inert things in nature as if they were having convulsions.

**ANTONIN ARTAUD** quoted in Marvin Bell, *Ardor: The Book of the Dead Man, Volume 2* (Port Townsend WA: Copper Canyon Press, 1997).

**ANON**  
A year ago, I joined a physical fitness club. Today, I weigh \$2000 less.

**JEFFREY MERRICK**  
Which came first, the missionary or the missionary position?

**RECOMMENDED** Eve Blau and Nancy J. Troy, eds., *Architecture and Cubism* (Cambridge MA: MIT Press, 1998). ISBN 0-262-03244-9. The cube, cubicle or cell is the architectural counterpart of the square. Gertrude Stein claimed that cubism began not with *Les Femmes d'Alger* but with Picasso's paintings of Spanish houses; and villas designed by Le Corbusier and Gerrit Rietveld are frequently described as cubist-inspired. But to what extent was modernism in architecture directly influenced by cubist painting? That is the primary issue addressed in this interesting, illustrated anthology of 11 scholarly essays by art and architectural historians, commissioned by the Canadian Center for Architecture. Among the most surprising are discussions of cubism's impact on the design of French gardens; its indebtedness to the Gothic tradition; architecture and cubist poetry; and the influence of the writings of architectural and social historian Sigfried Giedion. Most connections between cubism and architecture, the contributors conclude, were indirect and analogical, a result of their parallel use of techniques such as fragmentation, ambiguity, transparency, and multiplicity.

**RICHARD LEWIS** All my life I've been a hypochondriac. Even as a little boy, I'd eat my M&Ms one at a time with a glass of water.

My childhood was far from bookish. I spent a lot of it hunting and fishing...The hunting was done with my Uncle Broadus Dewey on Saturdays with a bird dog named Joe. Joe was gun-shy and had convulsion fits with pitiful howls when we took a shot at game. Many lives were spared, of squirrels and partridges and rabbits, to spare Joe's nerves. I myself never managed to shoot anything. What I liked was the outing and the comradeship and pretending to have Leonardo's eyes in looking at plants, rocks, the landscape. Back from hunting, I would try to imitate a page of the notebooks. On manila construction paper from Woolworth's I would draw in brown ink leaves in clusters, and rocks, and insects, hoping that the page resembled one by Leonardo.

GUY DAVENPORT "On Reading" in *The Hunter Gracchus and Other Papers on Literature and Art* (Washington DC: Counterpoint, 1997), p. 22.

ROBERT MACNEIL  
(*Wordstruck*)  
I rejoiced in expressions I heard from another colleague, Cheryl Gruver, from Carthage, Texas. When Jimmy Carter was running for President, he came to our studio to be interviewed. When he left, Cheryl said, "He's so smooth, he's as smooth as a possum's testicle."

RECOMMENDED Victor I. Stoichita, *A Short History of the Shadow* (London: Reaktion Books, 1997). ISBN 1-86189-000-1. In the 18th century, when Italian Jesuits went to China as missionaries, they were surprised to find that Chinese artists understood but rarely used linear perspective. Nor did they include shadows, because, the Jesuits reported, "they looked like smudges on the face." Shadows are pictorial ephemera; the painting's subject is paramount, while shadows are incidental. We often take shadows for granted, but only since the Renaissance have they been portrayed systematically. This is one of several books in recent years to examine the art historical and symbolic significance of shadows. Well illustrated and clearly written, it opens with the shadows in Plato's cave and Pliny's assertion that painting began by tracing silhouettes, moves through and beyond the Renaissance, and concludes with a too brief account of their use in this century by Marcel Duchamp, Francis Bacon, Joseph Beuys, and others.



**ABOVE**  
Type face made  
of letter parts by  
**MICHAEL  
NEUMANN**  
(1997) ★

**ANON**  
What's the difference  
between a  
rooster and a  
lawyer? Every  
morning, a  
rooster clucks  
defiance.

**GERAND  
BARZAN**  
I worked for a  
while as a  
salesman, and I  
was very inde-  
pendent—I  
took orders  
from no one.

**RECOMMENDED** Penny Fowler and Mary Anna Easton, *Frank Lloyd Wright: The Seat of Genius, Chairs: 1895-1955* (West Palm Beach FL: Eaton Fine Art, 1997 / Distributed by the University of Washington Press). ISBN 0-9655819-2-6. During a period of 60 years, Wright designed more than 200 different chairs, many of which were unique or for limited production, and intended for use in specific architectural settings. This is the exhibition catalog for a selection of Wright's chairs at a Florida gallery in early 1997. Twenty-one chairs are reproduced, isolated and in full color, accompanied by black and white photographs of the same objects in the context for which they were initially designed. The volume is introduced by essays by Fowler and Easton, both of which are interesting, but because of the book's typesetting they are almost unreadable.

In one [an adult radio drama in 1950] I had to play a series of love scenes with a pretty actress called Miriam Newman, who was enough older, say twenty-nine to my nineteen, to make me feel a very raw youth. The sound of kissing was achieved by kissing one's own hand. We stood, man and woman, facing each other, a few inches apart, with a large microphone between us, each holding the script to one side of the mike, in order to get our mouths very close for the intimate, breathy parts. Miriam was extremely realistic, sighing and kissing the soft part of her right hand above the thumb until it was smeared with lipstick and, I thought, as a mere thumb, getting far too much attention.

**ROBERT MACNEIL** *Wordstruck: A Memoir* (New York: Viking, 1989), p. 153.

**AMSEL GREENE** (*Pullet Surprises*) Tonsorial operations are often performed with only a local anesthetic.

**HIGHLY RECOMMENDED** Thierry Lenain, *Monkey Painting* (London: Reaktion Books, 1997). ISBN 1-86189-003-6. Since at least the 17th century, artists have been portrayed satirically as monkeys, and monkeys as artists. Non-human primates are mimics of humans, while, according to tradition, art is the imitation of reality, an aping of nature. In the late 1950s, inspired by language and problem-solving research with apes, two European scientists, Bernhard Rensch and Desmond Morris (author of *The Biology of Art*), working separately, began experimental studies of "monkey painting," hoping to learn more about the biological basis of esthetics. In each case, monkeys were given art materials and observed making marks, appearing at times to exhibit a sense of visual balance. Their creations, which resembled Abstract Expressionist paintings, were widely ridiculed by the public, who saw them as proof that a monkey could paint as well as Franz Kline or Willem de Kooning. Illustrated by 70 photographs, including examples of monkey paintings, this book is an excellent, updated look at the significance of those experiments.

A linguistics professor was lecturing to his class one day. "In English," he said, "a double negative forms a positive. In some languages, though, such as Russian, a double negative is still a negative. However, there is no language wherein a double positive can form a negative." A voice from the back of the room piped up, "Yeah, right."

**ANON** as suggested by Tom Field.

**EDMUND CLERIHEW BENTLEY**  
Sir Humphrey Davy  
Abominated gravy.  
He lived in the odium  
Of having discovered sodium.

**RODNEY ALLAN BEVEN**  
The people of Melbourne  
Are frightfully well-born.

**AMBROSE BIERCE**  
(*The Devil's Dictionary*)  
**PEACE:** In international affairs, a period of cheating between two periods of fighting.

**ANON**  
Time  
wounds all  
heels.

**CYRIL  
CONNOLLY**

Boys do not grow up gradually. They move forward in spurts like the hands of clocks in railway stations.

**JACK  
HANDY**

A man doesn't automatically get my respect—he has to get down in the dirt and beg for it.

I get tired of listening to artists rant about how business eats the soul. Narcissism eats the soul too. So does filling out forms for grants.

**BRAD HOLLAND** interviewed in Steven Heller and Teresa Fernandes, *The Business of Illustration* (New York: Watson-Guptill, 1995), p. 76.

If scientists could examine my brain, as they do the contents of murder victims' stomachs, they would find that I had gorged myself when young on plum puddings and fruitcakes of this seventeenth-century prose [of Anglican Church liturgy]; each word simple in itself, the combination rich and fruity, loved for the taste on the tongue, though years in the digesting; words for their own sake.

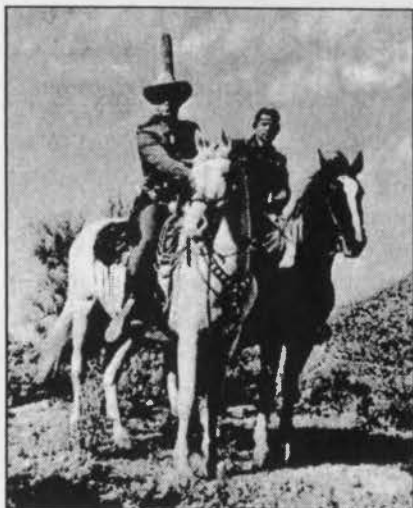
**ROBERT MACNEIL** *Wordstruck: A Memoir* (New York: Viking, 1989), p. 52.

[The pitfalls to mastery can be] Anything from having children to booze to hedonism. The pleasures of life come along and they tend to keep the "master" from working. A spouse, a lover can be a terrible destroyer of mastery. Telephones, television, radio, cars, all the modern appurtenances can be a problem. But then how barren life would be if one couldn't enjoy all those things in moderation. And when you think of the masters who have denied themselves anything but their mastery—the workaholics and driven people who take none of the pleasures of life—you wonder whether it's worth it.

**GEORGE PLIMPTON** interviewed in Joan Evelyn Ames, *Mastery: Interviews with 30 Remarkable People* (Portland OR: Rudra Press, 1997), p. 277.

**JULES RENARD**

The centipede has—I counted them—only twenty feet.

**LEFT**

An example of gestalt grouping principles (a cactus protrudes from the Lone Ranger's head) in Richard Zakia, *Perception and Imaging*, p. 34.

**HIGHLY RECOMMENDED**

Richard D. Zakia, *Perception and Imaging* (Boston: Focal Press, 1997). ISBN 0-240-80201-2. Vision and art are inseparable, even more so if, as Paul Klee observed, "Art does not render the visible; rather, it makes visible." Written by a well-known photographic engineer and educator who taught for more than three decades at the Rochester Institute of Technology, this is an encyclopedic handbook of concepts and experimental findings related to art and visual perception: Attention, gestalt organizing principles, visual memory, color, ambiguity, contours, subliminal images, and so on. While addressed mainly to photographers, it describes and amply illustrates a wide range of ideas about art, design, advertising, semiotics, and visual communication.

**EDWARD  
R. TUFTE**

There are only two industries which refer to their customers as "users," drugs and computers.

**BETTY  
FORD**

[her parting words to resigned President Richard Nixon] Have a nice trip, Dick.

**DAN**

**MCKINNON**

A halo has only to fall a few inches to become a noose.

**LAURENCE  
PETER**

Going to church doesn't make you a Christian any more than going to the garage makes you a car.

**A NON**

Some people play hard to get. I play hard to want.



**JULES  
RENARD**

A morning so  
gray that the  
birds went  
back to bed.

**JOHN G.  
MUIR**

(*Even More  
Classroom  
Clangers*) She  
laughed  
behind her  
breath.

Take back your body from its possession by the automobile; take back your imagination from the TV set; take back your wealth from Congress's bottomless pit and maniac spending; take back your skills as homemakers from the manufacturers; take back your minds from the arguments from necessity and the merchants of fear and prejudice. Take back peace from perpetual war. Take back your lives; they are yours.

**GUY DAVENPORT** "What Are Revolutions?" in *The Hunter Gracchus and Other Papers on Literature and Art* (Washington DC: Counterpoint, 1997), pp. 247-248.

When I first became aware of him [Pablo Picasso], around the fifth grade, he was flagging but still battling, down on the canvas one minute, up the next, ducking, clinching, and using rope-a-dope tactics against the likes of Jackson Pollock and Arshile "If Picasso drips, I drip" Gorky. By the mid-sixties, there were other challengers. Ad Reinhardt, for one, announced, as if he were a thunderbird climbing atop the totem pole, that his black minimal paintings had made him the ultimate artist. The art magazines and galleries set up a chorus behind him, but it was a hollow claim and he might as well have challenged Picasso to Indian wrestle for it. The old man, in his shorts and bare chest, had outfoxed them all, years before, by redefining the rules of the game. To be a serious artist, you had to be a revolutionary. The catch was that if you did, you became part of Picasso's revolution, dust in the tail of his comet.

**BRAD HOLLAND** "Picasso Rex" in Steven Heller and Marie Finamore, eds., *Design Culture* (New York: Allworth Press, 1997), p. 157.

**ANON**  
Exaggeration  
is a billion  
times worse  
than under-  
statement.

**ANON**  
Are you a man  
or a mouse?  
Squeak up!

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[During the creative process] you put yourself in a state of readiness. One book said it is like a hunting dog getting set for the bird to fall. The bird hasn't fallen yet, the bird hasn't been shot yet, but the dog is ready.

MILTON GLASER quoted in Beryl McAlhone and David Stuart, *A Smile in the Mind* (London: Phaldon, 1996), p. 196.

DR. JOHN  
ARBUTH-  
NOT

Sir John Cutler  
had a pair of  
black worsted  
stockings  
which his maid  
darned so  
often with silk  
they became at  
last a pair of  
silk stockings.

COVER  
Typographic  
composition by  
SAMUEL  
LANCASTER  
(1997) ★

ANON  
Whenever I  
order alphabet  
soup, I also  
order a waffle,  
so I can do the  
crossword puzzle.

★ All illustrations marked by a star are by students in the Department of Art at the University of Northern Iowa.

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