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W. H.

AUDEN

A professor is  
someone who  
talks in some-  
one else's  
sleep.

ROSS F.

PAPPRILL

There are two  
kinds of peo-  
ple in the  
world: those  
who believe  
there are two  
kinds of peo-  
ple in the  
world, and  
those who  
don't.

JESSICA

MITFORD

I have nothing  
against under-  
takers person-  
ally. It's just  
that I wouldn't  
want one to  
bury my sister.

CHARLES

MCIVER

When you edu-  
cate a man you  
educate an  
individual;  
when you edu-  
cate a woman  
you educate a  
whole family.

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printed magazine.

ELBERT HUBBARD Little  
minds are interested in the extra-  
ordinary; great minds in the com-  
monplace.



## LEFT

Type face made of letter parts by RAE LOWENBERG (1998).

## LARRY RIVERS

*(What Did I Do?)* Thomas Wolfe says you can't go home again. I say you can. But keep it under an hour and a half.

## JAMES MOORHOUSE

Don't pray for rain—dam it.

When I was twelve I had a terrific art teacher, Miss Ida Engel, who asked me if I had enough money to go on the subway. I said, "Yes, ma'am. Why?" She said, "I want you to be at the High School of Music and Art by eleven o'clock to take the entry test." She gave me a portfolio, which she bought for three or four bucks—a lot of money then. Inside were about eighty of my drawings that she had saved over the past three years at P.S. 7. She insisted that I take the test. I was accepted.

GEORGE LOIS in an interview in Steven Heller and Elinor Pettit, *Design Dialogues* (New York: Allworth Press, 1998), p. 73.

Art gives us dense, lumpy oatmeal experiences—not a thin gruel of rules and formulas. More than that, it requires us to reconcile the truths of the body, the senses, the emotions with the truths of abstract ideas. It doesn't allow us to rise above the tangibility of space and time into a realm of conceptions, but forces us to express ourselves within space and time. Most challenging of all, it replaces static with dynamic knowledge. It provides examples of knowledge in motion that resists codification. It asks us to enter into continuously shifting states of awareness that won't stand still for analysis.

RAY CARNEY in an interview in Rick Schmidt, *Feature Filmmaking at Used Car Prices* (New York: Penguin, 1995). Suggested by Joseph Podlesnik.

ANDRÉ  
GIDE

Fish die belly-  
upward and  
rise to the sur-  
face; it is their  
way of falling.

COLETTE

[to a cat that  
mewed at her  
on the street  
in New York]  
At last!  
Someone who  
speaks French.

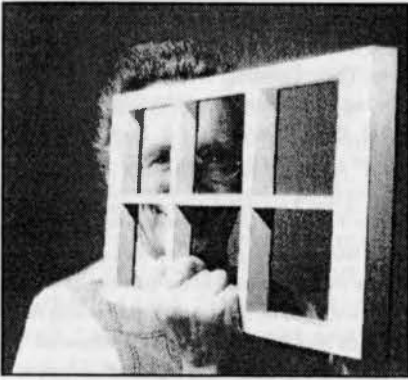
**HIGHLY RECOMMENDED** *Bauhaus: The Face of the 20th Century*. VHS color video, 50 minutes, 1994 (BBC/RM Arts / Distributed by Films for the Humanities and Sciences @ 800/257-5126). Nearly 15 years ago, British art historian Frank Whitford published a precisely written, richly illustrated history of the century's most celebrated art school, titled *Bauhaus* (Thames and Hudson, 1994), in which he presented a detailed account of the school's duration in Germany from 1919 to 1933, the influence of its faculty and students, and its lasting controversies. This vivid documentary, which Whitford both wrote and narrated, is essentially a film version of his book, enhanced by a vivid selection of clips, interviews, and historic still photographs. Like the book, it has a wonderful clarity, so that the viewer comes away with a good understanding of the school's chronology and its significance. At the same time, one is distracted by colorful, stirring details about the first-hand experience of having been there: Gerhard Marcks recalls how students painted their bare feet to look like shoes; Kurt Kranz describes the problems given by Josef Albers when he taught the foundations course; and Alec Armstrong remembers the scandal in Weimar when he and his classmates applied red paint to a venerated statue of Schiller and Goethe. There are reenactments of the theatre experiments of Oskar Schlemmer, and even a very rare segment in which Wassily Kandinsky creates an abstract painting while being filmed. Throughout the narrative, scenes of Bauhaus daily life are interwoven with examples of student and faculty work, architectural projects, the context of issues and social events, and brief portions of interviews (both archival and recent) with teachers, students, art historians, and critics, among them Walter Gropius, Philip Johnson, Charles Jencks, and Gillian Naylor. This excellent film is both instructive and engaging, and is surely a wonderful way to acquaint students of art, architecture, and design with the origins of Modern art and life.

JOHN  
CONSTABLE  
An artist who  
is self-taught is  
taught by a  
very ignorant  
person indeed.

I suppose it is in books that you can find yourself. A book is a kind of way out. They are like little doors—you open the little hinged rectangle of the book and step out. I escaped from my suburban hell hole of an upbringing through the book.

PATRICK HUGHES (British painter), in John Slyce, *Patrick Hughes: Perverspective* (London: Momentum, 1998), pp. 13-14.





## LEFT

British artist **PATRICK HUGHES** holding a rotating trapezoid window, or Ames Window, in John Slyce, *Patrick Hughes: Perverspective* (London: Momentum 1998). ISBN 1-873362-87-0. Hughes' recent illusionistic paintings, of which this is the catalog of an exhibition at Angela Flowers Gallery in London, make unorthodox use of perspective, as did **ADELBERT AMES II** in his laboratory setups from the 1940s and 50s. Photograph by Steve Ibbitson.

Some years ago, I had the opportunity to take a trip to China with a group of women in psychology and related fields. Near the end of the trip, we were, for the first time, introduced to a Chinese social psychologist. Four of us received permission to visit her at her university. The young woman explained that she had recently received her MA in social psychology—the first advanced degree in that subject to be granted since World War II within a radius of 1000 miles surrounding her university. She told us that the topic of her thesis had been the work of Kurt Lewin, although she had only been able to obtain a copy of one of his books. As I sat speechless, my colleagues shouted excitedly, "This is his daughter." The young woman stared at us for a minute and then burst into happy tears. It seemed amazing to all of us that ideas that began to develop in the mind of a man born in Mogilno, Germany / Poland in 1890 had caught the attention of a young, isolated graduate in China a century later.

**MIRIAM A. LEWIN** in "Kurt Lewin: His Psychology and a Daughter's Recollections" in Gregory A. Kimble and Michael Wertheimer, eds., *Portraits of Pioneers in Psychology: Volume III* (Mahwah NJ: Lawrence Erlbaum Associates, 1998), p. 118.

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**FRANCIS KILVERT**  
The Vicar of St. Ives says the smell of fish there is sometimes so terrific as to stop the church clock.



# ABOVE

Drawing by

W. HEATH

ROBINSON

from Geoffrey

Beare, *The*

*Illustrations of W.*

*Heath Robinson*

(London: Werner  
Shaw 1983).

Suggested, along  
with the following  
quote, by Stanley  
and Delores  
Thompson.

# GEORGE

GISSING

I know every

book of mine

by its scent,

and I have but

to put my nose

between the

pages to be

reminded of

all sorts of

things.

RECOMMENDED Gabriel Weisberg, et al., *Rosa Bonheur: All Nature's Children* (New York: Dahesh Museum, 1998 / distributed by University of Washington Press). ISBN 0-965-47931-5. In one dictionary of art, Rosa Bonheur (1822-1899) is given only eight lines and dismissed as a "minor French animal painter." In another, she is lauded (along with Edwin Landseer) as "the most famous animal painter of the 19th century." In this illustrated catalog for a French and American traveling show of 58 paintings, prints, drawings and sculpture by or about Bonheur (who dared to wear trousers and smoke cigarettes in public), she is described as someone who today would be a lesbian, a self-publicist (like her friend Buffalo Bill), and a defender of animal rights. She was also the most gifted member of an amazing family of artists, led by her father, the painter Raymond Bonheur, who (like Charles Willson Peale) set up an artistic workshop in which four of his children (Rosa, Auguste, Isidore, and Juliette) were trained in the manner of Renaissance artists. But all that is long forgotten, and if anyone today has heard of Rosa Bonheur, it is inevitably because of her finest and most famous painting, *The Horse Fair* (1853). Purchased by Cornelius Vanderbilt, it was brought to the U.S.

(where her artistic abilities and personality "meshed with American interest in innovation and bravura") and now hangs in the Metropolitan Museum of Art.

# MILTON GLASER

(Steven

Heller, *The Education of a*

*Graphic Designer*) Life has

changed, the [design] profession

has changed, and inevitably stu-

dents are responding to those

changes. What remains constant

is the small number of extraordi-

nary students who are both

innately gifted and willing to

devote their complete attention

to becoming serious practition-

ers. I use the word "serious" in

the Italian sense, as someone

who must be paid attention to

because he or she has the pas-

sion, talent, and persistence to

change things.

All during high school I worked in my father's [floral] store day and night. After I graduated, I continued going down to the flower market with him at four o'clock in the morning. Then, on September 4, my father came into my room and said, "George, it's four o'clock; you're going to market." I said, "I can't go today, Papa." He asked why not and I said, "I'm starting college today." That's how I told my father that I wasn't going to take over his store. I'm sure he was shattered, but he didn't show it to me.

GEORGE LOIS interviewed in Steven Heller and Elinor Petitt, *Design Dialogues* (New York: Allworth Press, 1998), p. 74.

JOHN  
SIMON  
[So-and-so] is built like a brick mausoleum with insufficient flying buttresses.

Dear Mr. Hanson: Several months ago I was taken in my wheel chair to the Virginia Museum to see your wonderful exhibit. While my attendant parked her car, she and I agreed that a pleasant place to leave me would be next to a tired lady sitting on her suitcase near the entrance. In starting a conversation with her, I found she was a part of your exhibit. Soon I was aware of two women trying to decide about the two of us. As they moved on, I smiled and they were assured. Of course your exhibit was the talk of Richmond.

MRS. R. F. WOODHULL in a letter sent on 30 July 1980 to the American sculptor Duane Hanson (1925-1996), who was known for his *trompe l'oeil* sculptural forms of human figures, one of which was a tired lady sitting on her suitcase. From *Archives of American Art Journal* Vol 37 Nos 1 and 2 (1998), p. 37.

The most lamentable loss in the elderly spirit is the erosion of hope. The climate of the old country is pessimism. Oscar Wilde's mother wrote: "Life is agony and hope, illusion and despair, all commingled, but despair outlasts all."

DORIS GRUMBACH in "What Old Age Is Really Like" in *The New York Times* (1 November 1998), OpEd Section. Suggested by Thomas H. Thompson.

HENRY DE  
MONTHÉRIANT  
When Delacroix wanted to paint a tiger, he used a cat as a model.



**HIGHLY RECOMMENDED** Betinna Brand-Claussen, et al., *Beyond Reason: Art and Psychosis: Works from the Prinzhorn Collection* (Berkeley: University of California Press, 1998). ISBN 0-520-21740-3. Our first acquaintance with the Prinzhorn Collection of psychotic art at the University of Heidelberg was in the paperback edition of Ernst Kris, *Psychoanalytic Explorations in Art* (New York: Schocken Books, 1967), a book it may help to refer to while reading this one. This is the full-color catalog of a 1996-1997 exhibition at the Hayward Gallery in London of more than 200 examples of art—drawings, paintings (some using “body color”), collages, and sculpture—produced by mental patients in European psychiatric hospitals. The full collection, which includes nearly 5,000 items from the period of about 1890 to 1920, was named after Hans Prinzhorn (1886-1933), a German art historian and psychiatrist who did not initiate the collection, but was largely responsible for its promotion, use, and preservation. He became famous overnight when he published a book in 1922 titled *Artistry of the Mentally Ill*, which praised the “authenticity” and “primordality” of psychotic self-expression. It attracted the attention of many Modern artists, especially Surrealists and Expressionists, and was used by the Nazis as proof of the underlying sickness of what they condemned publicly in 1937 as “degenerate art.” Suppressed but thankfully not destroyed, the Prinzhorn Collection was stacked in a cupboard until the early 1970s, and has now been restored. These haunting yet fascinating inventions, all beautifully reproduced, are prefaced by scholarly essays about Prinzhorn, psychotic expression, and social conditions in Europe between the wars.

**LARRY RIVERS**  
(*What Did I Do?*) Well, when I was fifteen I asked my mother how a man we knew with a very big stomach could make love to his wife. Her answer is fifty years old and useful: “They find a way.”

Look closely [at old age]: it is for most a time of slow but inevitable loss, painful because we have grown so accustomed to the confident strides and gains of youth and maturity that when our decline begins, physically, psychically, intellectually, emotionally, we hardly notice. But slowly we stop growing. We diminish. Our reach, characteristic of our best and brightest years, no longer exceeds our weakened grasp. We have lost our grip, our pitons slip, the rope is unraveling.

**DORIS GRUMBACH** in “What Old Age Is Really Like” in *The New York Times* (1 November 1998), OpEd Section. Suggested by Thomas H. Thompson.

**AUGUSTUS SAINT-GAUDENS**  
What garlic is to salad, insanity is to art.

The greatest works [of art] do brain surgery on their viewers. They subtly reprogram our nervous systems. They make us notice and feel things we wouldn't otherwise. One of the principal ways they do this is through the strangeness of their styles. Style creates special ways of knowing. Henry James and John Milton do it with sentences. Chantal Ackerman and Roberto Rossellini do it with pictures and sounds. Artistic style induces unconventional states of awareness and sensitivity. It freshens and quickens our responses. It limbers up our perceptions and teaches us new possibilities of feeling and understanding. In this view of it, art is not a luxury, a frill, a pasttime, a form of entertainment or pleasure (though it can be supremely entertaining and pleasurable). The greatest works of art are not alternatives to or escapes from life, but enactments of what it feels like to live at the highest pitch of awareness—at a level of awareness most people seldom reach in their ordinary lives. The greatest works are inspiring examples of some of the most exciting, demanding routes that can be taken through experience. They bring us back to life...

RAY CARNEY in an interview in Rick Schmidt, *Feature Filmmaking at Used Car Prices* (New York: Penguin, 1995). Suggested by Joseph Podlesnik.

What strikes one about so many of the works [produced by psychotics] is that they do not lack logic or rationale; in many cases there is an emphatic logic evident in the elaborate systems, charts and calculations and a lucidity in the drawing which gainsays notions of a permanent, destructive, disordering of the intellect. There is also much wit. One has a sense of a logic operating in parallel to "normal" logic—tantalizingly close enough for us to follow it, yet running a course which may never intersect with ours.

CAROLINE DOUGLAS "Precious and Splendid Fossils" in Bettina Brand-Claussen, et al., *Beyond Reason. Art and Psychosis: Works from the Prinzhorn Collection* (Berkeley: University of California Press, 1998), p. 46.

FRANK  
LLOYD  
WRIGHT  
No house  
should be ever  
on any hill or  
on anything. It  
should be of  
the hill,  
belonging to  
it, so hill and  
house could  
live together  
each the hap-  
pier for the  
other.

## ADOLF HITLER

If artists see fields blue they are deranged and should go to an asylum. If they only pretend to see them blue, they are criminals and should go to prison.

## BACK TO BASICS



ABOVE Drawing by British artist LES COLEMAN from his book, *Meet the Art Students* (UK: Arc Publications, 1997). ISBN 1-900072-18-1.

**HIGHLY RECOMMENDED** Philip B. Meggs, *A History of Graphic Design: Third Edition* (New York: John Wiley & Sons, 1998). ISBN 0-471-29198-6. Like other minorities who endure discrimination, designers are all but excluded from books on the history of art. During a recent interview in Steven Heller's *Design Dialogues* (NY: Allworth Press, 1998), Philip Meggs, a design historian at Virginia Commonwealth University, spoke of the "marginalization" of design by academics and fine artists: "In the past," noted Meggs, "this related to social class. Nineteenth-century working-class teenagers with art talent went into what was then called industrial arts, while the well-to-do trained in Europe to become portrait painters to the wealthy." For a while, it looked as if all that might change, with the publication in 1983 of the first edition of this huge, comprehensive overview of the "roots" of graphic design. Instead, while design is today a lucrative "milk cow" for art schools and university art departments, budgetary and curricular discrimination continues, and graphic design is still often left out of art seminars and surveys of art history. "Meggs," of which this is the third edition (a second was published in 1992), is the design student's equivalent of "Janson," the standard colossal art history text. This new edition, both rewritten and redesigned, is easily the finest. Supplemented by 1200 illustrations, it includes a greater number of full-color reproductions, which are now integrated into the text. In addition, a substantial amount of new text material has been added, including updated information on alphabets, Japanese and Dutch graphics, and the astonishing impact of computer technology. Intentionally called "a" history (not "the" history), this excellent, wide-ranging survey anticipates the (unlikely) day when design and art will be regarded equally, and alternative courses and textbooks about design history will flourish.

The studio behind these windows [below the engraved building sign at 122 Second Avenue in New York] was the largest and lightest of the three on the fifth floor. Harry Holtzman, an artist, held the lease. He brought Piet Mondrian to the United States and offered him the use of that space. Piet walked up the five flights to look Harry's place over, decided he was not up to the climb. Harry found him a studio a little more down to earth, uptown. If 122 had had an elevator, Mondrian's *Broadway Boogie-Woogie* would have been called *Second-Avenue Boogie-Woogie*.

CHARLES  
CALEB  
COLTON

If you would  
be known, and  
not know, veg-  
etate in a vil-  
lage. It you  
would know,  
and not be  
known, live in  
a city.

LARRY RIVERS *What Did I Do?: The Unauthorized Autobiography* (New York: HarperCollins, 1992), p. 163.

Once I was playing by the fence and a peasant boy my age [whom he was forbidden to play with] was watching me from a few meters away. Suddenly he grabbed a stone, I presume as a joke, and threw it at me. It hit my forehead and I bled a little. He certainly had not intended to be mean. My mother washed my forehead and told my father [who was the boss of the other boy's father] what had happened. Father became enraged. He summoned the child and the child's father. After referring briefly to the incident, he gave the father a dreadful beating. The peasant endured it quietly, without defending himself. As he walked off with his child, I could see him beating him the whole way home. The boy screamed frightfully. I was very upset, but said nothing and crept away to hide. I was about eight years old.

WILHELM REICH *Passion of Youth: An Autobiography, 1897-1922* (New York: Farrar, Straus and Giroux, 1988), p. 10.

One failure on  
Top of another.

A. R. AMMONS ("Their Sex Life," a two-line poem from *The Very Short Poems of A.R. Ammons*), as suggested by Carol Stevens.

**HIGHLY RECOMMENDED** *Bauhaus in America*. VHS color video, 86 minutes, 1995 (ClioFilm Limited, 246 West End Avenue, Suite 2C, New York NY 10023 @ 212/874-4111). The beginning moments of this documentary are among its most powerful: It opens with excerpts from interviews with several Americans who were students at the Bauhaus in Berlin in April 1933, in which they recall the day when the school was closed down by the Nazis. The subsequent section is an overview of the school's history, which began in Weimar in 1919 when architect Walter Gropius coined the name Bauhaus (or "building-house") and established a curriculum which excluded architecture, while, ironically, everything centered on architecture. By the time the school closed, most of the students and faculty had already emigrated, and the real subject of this film is the plight of those who ended up teaching in the U.S. The schools and teachers featured are Gropius and Marcel Breuer at Harvard, Josef Albers at Black Mountain College and Yale, and Laszlo Moholy-Nagy and Mies van der Rohe at the New Bauhaus and IIT in Chicago. Among the highlights are segments from two dozen interviews with students and associates, including Nathan Lerner, I.M. Pei, Philip Johnson, Michael Graves, and the critic Tom Wolfe. The weaver Anni Albers tells how she and Josef wept when, arriving in New York from Germany, they first saw the Statue of Liberty; Ted and Barbara Dreier remember the precarious years at Black Mountain; and the charismatic Gyorgy Kepes recalls his friendship with Moholy and the initial revulsive reaction he felt when he saw Depression-era Chicago. Much of the film is devoted to comments by critics about Mies, Gropius, and the validity of Modernism in urban architecture. Produced and directed by Judith Pearlman (*The Idea of the North*), this is a unique, fascinating film. A montage of snapshots and family tapes for American artists, architects, and designers, it would be a provocative supplement to college-level courses on the history of those disciplines.

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**RUDOLF ARNHEIM**

(*Parables of Sun Light*) There is art for art's sake and art for English departments. In the latter category are works with provocative subject matter, preferably Surrealist, without much pictorial imagination but with lots of lack of obvious meaning. Karl Kraus called it "Auf einer Glatze Locken drehen" [Using curlers on a bald pate].

**CLARENCE DARROW**

I have never killed a man, but I have read many obituaries with a lot of pleasure.

**BENJAMIN DISRAELI**

[his reply to unsolicited manuscripts] Thank you for the manuscript. I shall lose no time in reading it.



ABOVE Drawing by Iowa-based illustrator GARY KELLEY.

**HIGHLY RECOMMENDED** *A Reputation: The Rape of Artemisia Gentileschi*. VHS color video, 30 minutes, 1997 (BBC / Distributed by Films for the Humanities and Sciences @ 800/257-5126). Earlier this year, a controversial film about Italian Baroque artist Artemisia Gentileschi, titled *Artemisia*, was released in American theatres and can now be rented in video stores. Created by French filmmaker Agnes Merlet, that film was advertised as a "true story," but as various critics have pointed out, it differs wildly from previous interpretations of Gentileschi's life. In particular, it presents a surprising, divergent account of her rape at age 18 by fellow painter Agostino Tassi (who comes off in that film as heroic), his 7-month trial in 1612, conviction, and subsequent exile. Transcripts of the court testimony still exist, and while Meret's film is undoubtedly fascinating, we strongly recommend this shorter, more accurate BBC production (from the series *Women: Word for Word*), in which Tassi is reprehensible and in which all the actors' lines are taken verbatim from court records. Costumes, staging, narration, and acting are all very well done in this BBC version, with actress Buki Armstrong, who resembles Gentileschi, playing the lead role. It is especially interesting to view both films, one after the other. Both focus on Tassi's rape trial, so that still unsettled (and somewhat sidetracked) is the larger issue of Gentileschi's rightful historical prominence as an artist. For more information, see Mary D. Garrard, "Artemisia's Trial by Cinema" in *Art in America* Vol 86 No 10 (October 1998), pp. 65ff.



## MILTON GLASER

### *(Design Dialogues):*

One of the great attractive qualities of avant-garde work is that you put yourself in a position where you can't be easily criticized because one can always say that the critics don't understand the new value system.

## GEORGE GROSZ

I wish I could see my old art teacher again. Perhaps you are still living in that little town in Pomerania, dear friend? I salute you across all that may divide us. Your figure stands at the turning point of my life, and it is with gratitude that I think of you.

## OTHER CURRENT TITLES

☛ George Grosz, *George Grosz: An Autobiography*. Nora Hodges, translator. (Berkeley: University of California Press, 1998). ISBN 0-520-24327-0. A new paperback edition of *A Little Yes and A Big No* (1946), the autobiography of the great German satirical artist who survived both WWI and the Nazis. His childhood memories are particularly vivid. Enriched by more than 160 photographs and drawings, including his exquisite drawings of mice in mousetraps, with broken necks.

☛ Steven Heller, editor, *The Education of a Graphic Designer* (New York: Allworth Press, 1998). ISBN 1-88059-99-4. A collection of various writings about How We Learn What We Learn (26 essays); How I Learned What I Learned (7 interviews); and How We Teach What We Teach (8 course descriptions). An invaluable, wide-ranging sourcebook about design education.

☛ Karl Blossfeldt, *Natural Art Forms* (Mineola NY: Dover Publications, 1998). ISBN 0-486-40003-4. A reprint of an album of 120 close-up photographs (all copyright-free) of seed pods, buds, stems, and other parts of plants, first published in 1932. Extraordinary in their beauty, they are sometimes hauntingly similar to things to which they are totally unrelated.

☛ Carol Belanger Grafton, *Animal Illustrations* (Mineola NY: Dover Publications, 1998). ISBN 0-486-99946-7. At only \$9.95, what more affordable source can there be of black-and-white 19th-century engravings of animals? Includes 542 copyright-free images in book form and on CD-ROM.

☛ Steven Heller and Louise Fili, *German Modern: Graphic Design from Wilhelm to Weimar* (San Francisco: Chronicle Books, 1998). ISBN 0-8118-1819-5. From Chronicle's Art Deco series, a low-priced (\$18.95) yet lavish new volume about Jugendstil, Plakatstil, and other varieties of German avant-garde design from the reign of Kaiser Wilhelm through the Weimar Republic. Illustrated by more than 230 color images.

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The other day a group of women on one television channel were complaining about men's rudeness to them, and on another a woman was saying all men are slimebags. Could we have foreseen this efflorescence of crude stupidity? Yes, because every mass political movement unleashes the worst in human behavior and admires it. For a time at least.

DORIS LESSING *Walking in the Shade: Volume Two of My Autobiography, 1949-1962* (New York: HarperCollins, 1998).

ANON  
[English woman from the 1920s about contraception] We were on the bus and Harold knew the conductor and he asked Harold if we were married. He said "Don't forget, always get off the bus at South Shore, don't go all the way to Blackpool." That was how they kept the family down.

COVER  
Collage  
illustration by  
HEIDI  
KAUTZA  
(1998).

ALAN  
AYCK-  
BOURN  
Oh, I wish I could draw. I've always wanted to draw. I would give my right arm to be able to draw.

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