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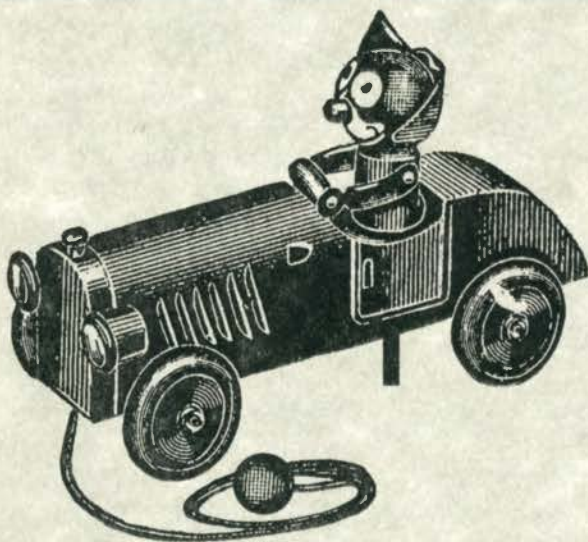
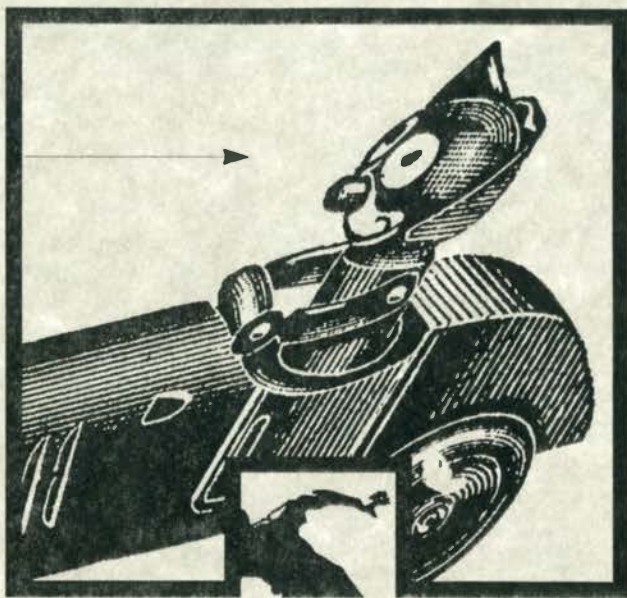
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C A T S T A K E C O V E R



D O G S
I N S I D E



Ballast Quarterly Review Volume 15 Number 4
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 Behrens, editor, publisher and art director.
 ISSN 1093-5789. E-mail <ballast@netins.net>.

HILAIRE
 BELLOC
 A trick that
 everyone
 abhors /
 In little girls is
 slamming
 doors.

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 mainly a pastiche of astonishing passages from books, magazines, diaries and other writings. Put differently, it is a journal devoted to wit, the contents of which are intended to be insightful, amusing or thought provoking.

WILLIAM
 SHAKESPEARE
 Brevity is the
 soul of wit.

The purposes of *Ballast* are educational, apolitical and noncommercial. It does not carry advertisements, nor is it supposed to be purchased or sold. It is published approximately every three months, beginning in the fall (more or less) and ending in the summer.

ANON
 Brevity is
 Sol Lewitt.

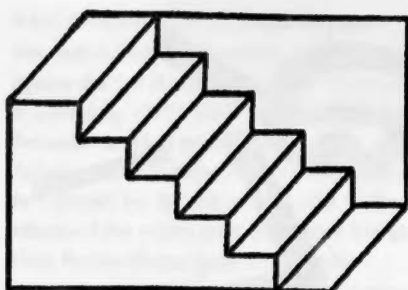
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DOROTHY
 PARKER
 Brevity is
 the soul of
 lingerie.

One of the customers in the first store we visit [in Bogota, Columbia] is a hunchback. As soon as the S.s [Stravinskys] see him they want to touch his hump for good luck. I ridicule this Russian superstition...[and] protest the indignity to the afflicted, stigmatized man. But they are perfectly serious, and deeply disappointed when he departs before they have time to push near him.

ROBERT CRAFT *Stravinsky: Chronicle of a Friendship* (Nashville TN: Vanderbilt University Press, 1994), p. 223.

E. J. KAHN, JR. Black, slack,
 stack, stark, stare, stale, shale,
 whale, while, white.



At the tender age of three or four in the waning years of the war [World War II], young Patrick [Hughes, a British artist] spent his nights sleeping not under the stars, but the stairs. Crewe [the town in which he sometimes stayed], a center of industry and an important rail hub, was under threat of German bombs. The safest strongest place in a small cottage was under the stairs with his mother in the spot they pathetically called the glory hole and there Patrick stared up at the strange sight of inside-out stairs in reverse. "We were looking up at these stairs the wrong way round—up and down, up and down—stairs that only a fly could walk up. It must have made a strong impression: being bombed and in the dark and sleeping with my Mother and seeing everything the wrong way round." In retrospect, this experience of reversible structures was the first sounding of a chord that has played throughout Hughes' life and work: that something which is at variance with itself still agrees with itself.

JOHN SLYCE *Patrick Hughes: Perverspective*. (London: Momentum, 1998), p. 15.

LEFT
Illusion of
a reversible
staircase from
WILLIAM
JAMES
*The Principles of
Psychology*. Vol 2
(New York: Henry
Holt, 1913),
p. 256.

BILLY
WILDER
It was like
going to the
dentist making
a picture with
her [Marilyn
Monroe]. It
was hell at the
time, but after
it was all over,
it was wonder-
ful.

J. R.
ACKERLEY
Dogs read the
world through
their noses and
write their his-
tory in urine.

AMBROISE BIERCE
DIAPHRAGM, n. A muscular
partition separating disorders of
the chest from disorders of the
bowels.

RIGHT
Face made from
letter forms by
MINDI MOORE
(2000).



HENRY
WARD
BEECHER

All men are
full of dogs.
Temper is a
snarly cur;
destructiveness
is a bulldog;
combateness
is a hound that
runs and barks
and bites.

PETER DE
VRIES

We know that
the human
brain is a
device to keep
the ears from
grating on one
another.

Once [while lecturing around the country] I arrived late at a town and found no committee in waiting and no sleighs on the stand. I struck up a street in the gay moonlight, found a tide of people flowing along, judged it was on its way to the lecture hall—a correct guess—and joined it. At the hall I tried to press in, but was stopped by a ticket-taker.

“Ticket, please.”

I bent over and whispered: “It’s all right. I am the lecturer.”

He closed one eye impressively and said, loud enough for all the crowd to hear: “No you don’t. Three of you have got in, up to now, but the next lecturer that goes in there tonight *pays*.”

Of course I paid; it was the least embarrassing way out of the trouble.

SAMUEL L. CLEMENS

The Autobiography of Mark Twain. Charles Neider, ed. (New York: Harper and Brothers, 1959), p. 166.

Emil Willimetz [a student at Black Mountain College] described [the German-born painter Josef Albers’ method of typesetting and designing as the “tausands technique...You do a *tausand* and then you can see which one is right.”

MARY EMMA HARRIS *The Arts at Black Mountain College*. (Cambridge MA: MIT Press, 1987), p. 28.

RECOMMENDED Sebastian Junger, *The Perfect Storm: A True Story of Men Against the Sea* (New York: W.W. Norton & Company, 1997). ISBN 0-393-04016-X. Sebastian Junger's gripping story of an Atlantic storm is being made into a movie, as it should be, for the story it tells of the effects of the storm on many human beings, their foolhardiness, their unbelievable courage, personal tragedies, and their complete vulnerability in the face of violent nature, is of high interest to us all. Junger tells a tale of a late October monster Nor'easter in 1991, its development and record-setting extremes—The Perfect (complete, Platonic Ideal) Storm—and tells it without being drawn into an anthropomorphic vocabulary of attribution (threatening, raging, furious, menacing, etc.). As exciting as the finest adventure novel, it exceeds one by being an actual event, which many can recall all too clearly, especially on the East Coast. Central to the storm story is the account of the *Andrea Gail's* loss with its crew of six stalwart fishermen, but it is much more. From it one learns about the Gloucester, Mass., fisherfolk culture, their sophisticated fishing methods, boat gear, their fleet of vessels, traditions, other sea disasters in their history, their families, and their women who are left behind, often forever. The reader will learn a great deal about the heroism of the U.S. Coast Guard, their duties, their dedication, and their heavy losses while in the line of duty. After reading *The Perfect Storm*, few will be able ever again to stroll along an ocean beach or the rockbound coast of Maine without a deep feeling of unease, of imminent threat. At the conclusion, a reader will come to agree with Junger when he writes, "Like a war or a great fire, the effects of a storm go rippling outward through webs of people for years, even generations. It breaches lives like coastlines and nothing is ever again the same" (p. 220).—A.S.

JOHN BURNS

I have seen the Mississippi. That is muddy water. I have seen the St. Lawrence. That is crystal water. But the Thames is liquid history.

He [the poet W.H. Auden] says that in the train club car on his way to lecture at Yale, some students sent him a note: "We can't stand it a minute longer: are you Carl Sandburg?" He wrote back: "You have spoiled mother's day."

ROBERT CRAFT

Stravinsky: Chronicle of a Friendship (Nashville TN: Vanderbilt University Press, 1994), p. 344.

ALISTAIR COOKE

Canned music is like audible wallpaper.

RECOMMENDED Jonathan Crary, *Suspensions of Perception: Attention, Spectacle, and Modern Culture* (Cambridge: MIT Press, 2000). ISBN 0-262-03265-1. The premise of this book is fascinating, in the sense that it says that attention (that aspect of perception that enables us to focus on portions of our surroundings and delay or neglect the remainder) and what we consider as acceptable ways of "paying attention" have changed substantially in the past 150 years. One consequence, says its author (who wrote a briefer lauded book on *Techniques of the Observer*), is the diagnosis of attention deficit disorder (or ADD), an arguable dysfunction that is now said to explain (and, perhaps, to defer responsibility for) the inability of school children to concentrate, listen, pay attention, or follow rules, in a culture that is "founded on a short attention span, on the logic of the non sequitur, on perceptual overload, on the generalized ethic of 'getting ahead,' and on the celebration of aggressiveness." In essence, this is a narrative history of perceptual attention from 1880 to 1905 in art (Manet, Seurat and Cézanne are discussed in detail), psychology, philosophy, neurology, cinema, and photography, with comments on the present day. Sadly, while acknowledging the prevalence of sporadic attentiveness, the book uses opaque language and paragraphs so drawn-out as to ensure that the volume will only be read by specialists. Grappling with its density, we thought of what Oliver Wendell Holmes said, that "there are professors in this country who 'liti-gate' arteries. Other surgeons only tie them, and it stops the bleeding just as well."

**ALDOUS
HUXLEY**
I'm afraid of
losing my
obscurity.
Genuineness
only thrives in
the dark. Like
celery.

**FREDERICK
THE GREAT**
A crown is
merely a hat
that lets the
rain in.

After my father's bypass surgery, he felt so dreadful that he insisted his doctor stop most of his medication. Thereafter, he felt fine. While such a drastic action is not everyone's cup of tea, you would have to know my father to appreciate how relentlessly stubborn he was. He claimed to have "accurately misunderstood" his doctors, didn't want them to put [all] his "aches in one basket," was fearful of "dying of nothing," and wished as an adult to be "the blind leading the blonde." Darn, he had a great way with words...

DR. PETER H. GOTT "Health Q & A," *The Fresno Bee* (Fresno CA), 4 May 2000, p. E-6.—AS.

EVELYN WAUGH
I came to the conclusion years ago that almost all crime is due to the repressed desire for aesthetic expression.

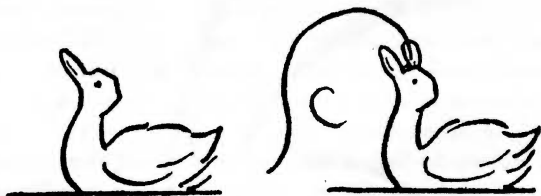


LEFT
Face made from
letter forms by
REBECCA
SMITH
(2000).

HIGHLY RECOMMENDED Steven Heller, editor, *Sex Appeal: The Art of Allure in Graphic and Advertising Design* (New York: Allworth Press, 2000). ISBN 1-58115-048-2. Like it or not, prurient illustration (of whatever inclination), erotic advertising and sexual innuendo are parts of the province of graphic design, substantial and increasing parts. Nearly all sexually provocative or “graphic” material in our society is produced by people whose occupations may include illustrator, photographer, advertising artist, and graphic designer. This book features essays and interviews on the various dimensions of that subject, written by 35 designers, theorists, historians, and others, among them Johanna Drucker, Ralph Caplan, Veronique Vienne, and the editor of *BAL-LAST*. It is a varied and frank exploration, offering a wide range of concerns and opinions (with sections on Animal Magnetism; Sex as Metaphor; Chic Sex; Sex, Power, Feminism; Sexual Progress; and Talking Sex), and using language and photographs that are both well-chosen and unrestrained. This is a thought-provoking collection, in large part because of the universality of the subject matter, but also because of the rarity with which these issues are ever discussed from an earnest (if not always serious) point of view.

Robin Howard says that her Caitlin stepped on something—clamshell, glass, razor blade, whatever—at the Fourth of July beach picnic and sliced off part of a big toe. Turned out that if mother and daughter hadn’t waited until the next morning to consult a doctor they might have got it sewn back on. Robin says that when they wondered how Caitlin could go swimming now without getting her bandage wet, somebody said that was easy: use condoms. Safe swimming, safe sex—what a versatile convenience!

E. J. KAHN, JR. *Year of Change: More About The New Yorker & Me.* (New York: Viking, 1988), p. 157.



HIGHLY RECOMMENDED

H. Peter Steeves, editor, *Animal Others: On Ethics, Ontology, and Animal Life* (Albany: University of New York Press, 1999).

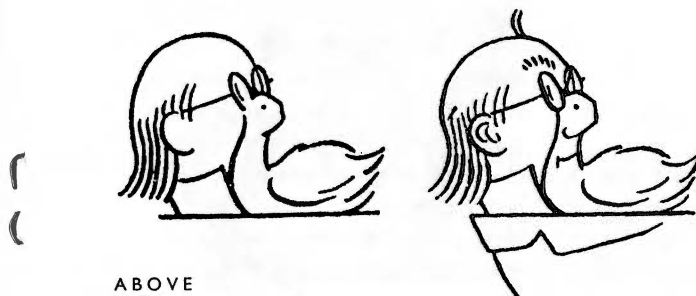
E. J. KAHN, JR.
Frown-grown-grows-grows-slows-stows-stops-stope-stole-stile-smile.

Eleven authors writing in the mode of Continental phenomenologists appear in this compendium devoted to "the animal question": What are the essential issues that must be brought to a philosophical focus respecting man's relationship to animals? With William James, most of the authors labor mightily to "think things," to base theoretical plausibilities about animal experience (theirs and ours) on extensive, intimate, revealing contacts with actual animals. Reading the essays, alternating between the perspective of the casual reader and a card-carrying philosopher, I reached the conclusion that the more abstract (and prolix) phenomenologists lost me, whereas those authors who wrote out of anecdotal, direct experience were most persuasive. The latter essayists include the striking Alphonso Lingis, intense advocate H. Peter Steeves, and candid Carleton Dallery. For the casual reader, there are many pages of animal lore, stories of love and agony, self-reflective criticisms. Dallery speaks for and about the other authors when he says, "...In today's academic climate, it is worth emphasizing that language is not a privileged (or the only) mode of access. In fact it might be time to raise the alarm, that those who live and work only in language, in the coming-and-going of words, may risk departing truth to the extent that their talk excludes work and discipline within other sensory and kinetic modes in relation to concrete, resistant domains such as animals, the soil, and their own bodies. But it is not easy to sit down, shut up, and pay very careful attention to whatever else there is besides our selves, our identities, our fantasies. Or, better, to stand up and welcome the silence. There is no external reward for doing so."—A.S.

STEVEN WRIGHT
If "con"

is the opposite of "pro," what is the opposite of "progress"?

WILFRED SHEEN
Her body jammed excruciatingly into her prison of a dress.



ABOVE
Metamorphic chalk talk drawing by HARLAN TARBELL (1924).

HIGHLY RECOMMENDED Chris Tsolwijk and Richard Thomson, *Theo Van Gogh 1857-1891* (Amsterdam: Van Gogh Museum, and Zwolle: Waanders Publishers; distributed by University of Washington Press, 2000). ISBN 90-400-9363-6. Throughout much of his life the Dutch artist Vincent Van Gogh suffered from emotional extremes, alternating from violent excitability to melancholic withdrawal, moods that are often observable in his self-portraits, landscape paintings and so on. As the quintessential expressionist, he has always overshadowed his younger brother, Theo, who supported him both emotionally and monetarily, but who, as this book documents, also pursued a successful career as a Paris-based art dealer. Vincent took his own life in 1890; while Theo died a year later (at age 33), apparently of *dementia paralytica*, the last stage of syphilis. This beautifully produced book, which consists of three scholarly essays, a chronology and nearly 200 reproductions of historic photographs and works of art, presents an account of the life of the two, while emphasizing the larger context of Theo's activities as a dealer, who was, like his brother, ahead of his time. It was published in conjunction with an exhibition at museums in Amsterdam and Paris in 1999 and 2000 of works bought, sold and/or collected by Theo Van Gogh.

DANIEL PINKWATER
The old saw about old dogs and new tricks only applies to certain people.

Any line drawn on a sheet of paper, the simplest form modeled from a piece of clay, is like a rock thrown into a pond. It upsets repose, it mobilizes space. Seeing is the perception of action.

JACK KEROUAC
Her eyes were great blue windows with timidities inside.

RUDOLF ARNHEIM *Art and Visual Perception: The New Version*. (Berkeley: University of California Press, 1974), p. 16.

ANON
Cogito ergo spud—I think therefore I yam.

CYNTHIA

OZICK

She had a
pocket mirror
of a face.

E. E.

CUMMINGS

In your eyes
there lives /
a green egypt-
ian noise.

MAX BEERBOHM (in a letter to Lytton Strachey) Some time in 1913, at this address, my wife and I acquired a young fox terrier. We debated as to what to call him, and, as Henry James had just been having his seventieth birthday, and as his books have given us more pleasure than those of any other living man, I, rather priggishly perhaps, insisted that the dog should be known as James. But this was a name which Italian peasants, who are the only neighbors we have, of course would not be able to pronounce at all. So we were phonetic and called the name of the dog *Yah-mes*. And this did very well. By this name he was known far and wide—but not for long; for alas, he died of distemper.

HIGHLY RECOMMENDED Edward Lucie-Smith, *Lives of the Great 20th-Century Artists* (New York: Thames & Hudson, 1999). ISBN 0-500-23739-5. As the author admits at its outset, this book (as implied by its title) is indebted to *Lives of the Artists* by Giorgio Vasari, a classic collection of articles on the agonies and ecstasies of individual artists, first published in 1550. Vasari's mission was more manageable, writes Lucie-Smith, if only because he did not have to deal with the bewildering diversity of modern life. That said, he embarks on the arduous task of selecting and writing about 100 artists of the Modern and Postmodern periods, beginning with "Toward the Modern" (featuring Edvard Munch and Kathe Kollwitz) and ending 23 sections and more than 300 pages later with "The Artist Not the Artwork" (Louise Bourgeois, Joseph Beuys, Yves Klein, Eva Hesse, and Jean-Michel Basquiat). The articles, like those of Vasari, are both entertaining and informative, and arranged chronologically in stylistic categories. The book is also well-illustrated, in the sense that the author has chosen artworks that are representative yet not overused, supplemented by curious, revealing photographs that are sometimes the strangest, most memorable part.

HUGH KINGSMILL

It is difficult to love mankind unless one has a reasonable private income and when one has a reasonable private income one has better things to do than loving mankind.



LEFT
Face made from
letter forms by
JEREMY
HEEFNER
(2000).

HIGHLY RECOMMENDED Warren Chappell and Robert Bringhurst, *A Short History of the Printed Word*. Second edition, revised and updated. (Point Roberts WA: Hartley & Marks, 1999). ISBN 0-88179-154-7. Among graphic designers, one of the finest, most popular books in recent years is Robert Bringhurst's *The Elements of Typographic Style* (Hartley & Marks, 1992). In this book, Bringhurst revisits a classic history of typography, publication design and printing techniques that was originally produced in 1970 by Chappell (1904-1991), a book designer, illustrator and author who had studied with Rudolf Koch. Of eleven highly readable chapters, all were written by Chappell, with the exception of the last on "The Digital Revolution and the Close of the Twentieth Century." Why reissue Chappell's book? As Bringhurst explains in the preface, "He knew some of the things that historians know, but mostly he knew what historians don't know. I wanted the names and dates set straight, insofar as possible, and yet to hear the story told as Chappell told it, from a workbench rather than a keyboard, with silences in place of self-advertisements, and graver marks and acid stains in place of any footnotes."

I.S. [Igor Stravinsky] seems to enjoy total recall of his intensely active, creative, and often technicolor dreams, and these form one of the two main subjects of his breakfast conversation. (The other is the revoltingly vivid description of the morning's bowel movement, which includes form and texture—"minestrone" or "consommé," and even perfume, whether sulfurous or acrid.)

J O H N
M A S O N
B R O W N
His spleen
could be
merciless,
his sweetness
diabetic; his
behavior
unhousebro-
ken.

ROBERT CRAFT *Stravinsky: Chronicle of a Friendship* (Nashville TN: Vanderbilt University Press, 1994), p. 19.

DANIEL HENNIGER
Ross Perot is the squirrel in the
attic of American politics.

AGNES
SLIGH
TURNBULL
*(The Rolling
Year)*

You must learn to drink the cup of life as it comes, Connie, without stirring it up from the bottom. That's where the bitter dregs are.

HIGHLY RECOMMENDED

Stanford Anderson, *Peter Behrens and a New Architecture for the Twentieth Century*. (Cambridge MA: MIT Press, 2000). ISBN 0-262-01176-X. This is a lengthy, superbly written book about the life, work and the cultural context of one of the most interesting architectural, industrial and graphic designers of the 20th century, better known for having influenced three famous protégés (Mies Van der Rohe, Le Corbusier and Bauhaus founder Walter Gropius) than for his own contributions as designer of his innovative Art Nouveau home in the Darmstadt Artists' Colony; as director of the Kunstgewerbeschule at Düsseldorf; as a founding member of the Deutscher Werkbund; and as corporate designer for AEG, the still extant German electrical firm. Before his death in 1940, he played a brief and minor role in Albert Speer's plans for redesigning Berlin. The text is unrelenting in its attempt to identify Behrens' own influences and trace the sequence of his thoughts. It is assuredly richer because of the accompanying 250 illustrations, and, especially, the thoughtful and fitting design by Yasuyo Iguchi.

Mulheren had always considered himself to be something of a nonconformist and a renegade, but even he had to concede that [Ivan] Boesky was peculiar in a big way. When the Café des Artistes waiter came to take their order, Boesky said he hadn't decided and that the others should make their selections. Then Boesky ordered: "I'll have every entrée." The waiter's pen stopped in midair. Boesky repeated his order. "Bring me each one of these entrées."

Mulheren glanced at his wife, raising his eyebrows slightly. Seema chatted on as though nothing unusual happened. Mulheren wondered whether this was how rich people ate.

When the food arrived, the waiter wheeled a table next to them. On it were eight featured dishes of the day. Boesky looked them over carefully, circled the table, took one bite of each. He selected one, and sent the rest back.

Boesky only picked at his food. Mulheren was relieved that he didn't have to pick up the check.

JAMES B. STEWART *Den of Thieves* (New York: Touchstone, 1992), p. 96—A.S.



LEFT
Face made from
letter forms by
KEVIN GRANT
(2000).

I am someone who proudly and humbly affirms that love is the mystery-of-mysteries, and that nothing measurable matters "a very good God damn"; that "an artist, a man, a failure" is no mere whenfully accreting mechanism, but a givingly eternal complexity—neither some soulless and heartless ultra-predatory infra-animal nor any un-understandingly knowing and believing and thinking automation, but a naturally and miraculously whole human being—a feelingly illimitable individual; whose only happiness is to transcend himself, whose every agony is to grow.

E. E. CUMMINGS *Six Nonlectures* (Cambridge MA: Harvard University Press, 1954), pp. 110-11—A.S.



J. EARLE
MOORE
Two minutes
with Venus,
two years with
Mercury.

LEFT
Face made from
letter forms by
MINDI MOORE
(2000).

WILL ROGERS
(referring to Venus de Milo)
See what will happen to you if
you don't stop biting your finger-
nails.

VIDEOS ET CETERA

E. J.
KAHN, JR.
Cock-
cook-cool-
fool-foul-soul-
sour-slur-slum-
glum-glim-
grim-gram-
cram-craw-
crow.

E. E.
CUMMINGS
To be
nobody-but-
myself—in a
world which is
doing its best,
night and day,
to make you
everybody
else—means to
fight the hard-
est battle
which any
human being
can fight, and
never stop
fighting.

LAURENCE
J. PETER
Prison will
not work
until we start
sending a
better class
of people
there.

Camouflage (USA, 1942). VHS black-and-white and color video. 49 minutes. Video number 725. Available from International Historic Films, P.O. Box 29035, Chicago IL 60629 @ \$19.95 plus \$5.00 shipping. This video contains three vintage army training films about World War II field camouflage. The first two (produced by the USA) show ways of concealing personnel and equipment from aerial observation in a sunlit desert setting, by using, for example, overhanging fishnets interwoven with cloth or canvas strips (which cast disruptive shadows), or inflatable phony planes and trucks. The third (produced by the UK) is a docudrama of sorts, which served to convince foot soldiers of the importance of camouflage and to demonstrate how to effectively hide in the setting of bombed-out buildings. These films are of interest to artists because they advocate (if implicitly) age-old rules of thumb in art.

Edvard Munch in Germany. VHS color video. 28 minutes. Available from Films for the Humanities and Sciences at 800-257-5126 or <www.films.com>. Munch, a turn-of-the-century Norwegian painter who is known for his angst-ridden paintings, such as *The Scream* and *Puberty*, was the uncle of modern Expressionism, if Vincent Van Gogh was its father. This film is limited to the period of about 1899-1908, when he lived and worked in Germany (Hamburg, Weimar, Berlin), at the end of which he suffered a terrible mental collapse. The film's narration, derived from his journals and letters, discusses in detail his interest in the writings of Friedrich Nietzsche (with shots in Nietzsche's sister's home), his apparent bipolar mood disorder, his alcoholism, and his relationships with other artists, among them the playwright August Strindberg and the architect Henry Van de Velde.

AMBROSE BIERCE
FIDDLE, n. An instrument to tickle human ears by function of a horse's tail on the entrails of a cat.

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Ballast does not have a budget as such. For nearly 15 years, it has operated at a loss. Such losses are currently offset by contributions from enlightened subscribers and generous deductions from the paycheck of the Subscription Cur. If anyone is foolishly philanthropic (foolish because such gifts are surely not tax deductible), we will sometimes accept a check.

Ballast has a collaborative affiliation with *Leonardo: Journal of the International Society of Arts, Sciences, and Technology* (MIT Press). As a result, some of the book reviews in *Ballast* are reprinted either on the *Leonardo* web site at <<http://mitpress.mit.edu/e-journals/leonardo/home.html>> or in the printed magazine.

A contributor to this issue has been **Allan Shields** of Clovis, California [as indicated by the initials AS at the end of each credited entry]. Illustrations on pages 4, 7, 11, and 13 are classroom exercises by graphic design students at the University of Northern Iowa.

THORNTON
WILDER
A living is
made, Mr.
Kemper, by
selling some-
thing that
everybody
needs at least
once a year.
Yes, sir! And a
million is made
by producing
something that
everybody
needs every
day. You
artists produce
something that
nobody needs
at any time.

JOHN
RUSKIN
Remember
that the most
beautiful
things in the
world are the
most useless,
peacocks and
lilies for
instance.

W. E. FARBSTEIN

The dog is mentioned in the Bible
eighteen times—the cat not even
once.

BALLAST QUARTERLY REVIEW 2022 X AVENUE DYSART IOWA 52224-9767 USA