

## Original Description: Version 1

This thin magazine is filled with twenty pages of depth. The cover is what looks to be a moon being touched by two different hands created by none other than artist Roger Camp. The moon looks to be something the hands are reaching out for with the words ASPECT in the center of it all. This volume states on the inside of its cover the rates, a whopping 50 cents. This volume of Aspect is co edited by Edward Hogan, Deborah Becker, and Frances Tsu-Huai Yuan.

This issue holds short stories by Paulette Carroll and Don George called, "The Dual" and "Free". The non-fiction work is by creator Edward J. Hogan who writes "Theory and History". While the short poems are written by Don Foster, Richard Latta, and Judy Shepps. Richard Latta writes poetry and also is the creator of beautiful artwork. The front cover was outstandingly done by artist Roger Camp with the help of calligrapher Karen Hillard and layout creator Ed Hogan. The artwork throughout these short works is mostly abstract varying from large to small but strategically placed to match the feeling of each set of words. The short stories are titled but the poetry is not as it makes a statement for itself.

## Description Editing

This volume of Aspect is co edited by Edward Hogan, Deborah Becker, and Frances Tsu-Huai Yuan. This issue is twenty pages in length. The cover is what looks to be a moon being touched by two different hands created by Roger Camp. The word, ASPECT is in the center of the moon.

Add what is missing:

the cover photograph is by Roger Camp  
The calligraphy is by Karen Hilliard  
Ed Hogan did the layout

Can use this but cut out the modifying/interpretive words: (Richard Latta writes poetry and also is the creator of beautiful artwork. The front cover was outstandingly done by artist Roger Camp with the help of calligrapher Karen Hillard and layout creator Ed Hogan. The artwork throughout these short works is mostly abstract varying from large to small but strategically placed to match the feeling of each set of words.)

This volume states on the inside of its cover the rate, 50 cents.

This issue begins with two short stories. The first, "The Duel," is by Paulette Carroll, and the second, by Don George, "Free," is by Don George.

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**Comment [1]:** What is the difference between a volume and an issue?

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**Comment [2]:** Illustration? Photograph? Be specific

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**Comment [3]:** Say what it is not what it might appear to be, If it is the moon, how do these hands hold it? Are they hands reaching out from the earth? (I don't think so). What you have is an illuminated circle

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**Moved (insertion) [1]**

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**Comment [4]:** See note above

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**Comment [5]:** This is an interpretive statement

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▼ The non-fiction work is by creator Edward J. Hogan who writes “Theory and History”.

▼ There are three short poems by Don Foster, Richard Latta, and Judy Shepps. There three poems are untitled. The author of each poem is centered and placed before the poems.

▼ The issue includes a nonfiction essay By Edward J. Hogan, “Population: Theory & History (Part 2). The essay is divided into two sections, “What Malthus Missed” and “The Industrial Birthrate.” The first part of the essay appeared in the previous issue and a note at the end of the essay indicates that Part 3, “Population, Survival, and Progress in the Third World.”

▼ Subject : American Politics Commons, Literature in English, North America Commons, and the United States History Commons.

Recommended Citation Hogan, Edward J.; Yuan, Frances Tsu-Hua.; Becker, Deborah.; Carroll, Paulette; George, Don; Foster, Don; Shepps, Judy; Latta, Richard.; Camp, Roger; Hillard, Karen; and Stephanie Case, “Aspect Magazine vol. 6, issue 33, November, 1971” (1971). Aspect Magazine. Book 8.

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**Comment [6]:** See note above

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**Comment [7]:** This is an interpretive statement

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**Moved up [1]:** Richard Latta writes poetry and also is the creator of beautiful artwork. The front cover was outstandingly done by artist Roger Camp with the help of calligrapher Karen Hillard and layout creator Ed Hogan. The artwork throughout these short works is mostly abstract varying from large to small but strategically placed to match the feeling of each set of words.

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