

Acknowledgments

The idea for this book developed from a workshop planned over drinks and food at the 1993 Conference on College Composition and Communication (CCCC) in San Diego. Each of us had been exploring, tinkering with, thinking about, or writing about the connections between the visual and the written before these informal dialogues occurred. As each of us discussed our experiences with the issue, we fell into a Judy Garland–Mickey Rooney scenario (“Let’s put on a show!”). Pam put the show together—a workshop proposal for the next CCCC in Nashville—by asking Joan and Eric what they wanted to do. We want to thank Joe Trimmer and Malcolm Childers for their part in those early conversations and that first workshop.

After four years of collaborating on workshops and conference panels with colleagues from around the country and the world, we have discovered that we are not alone in making connections between the visual world and teaching writing. We want to thank our workshop participants because their emotional involvement and commitment, and the wealth of ideas we gathered, convinced us that this book had to happen. Through further presentations, workshops, and interactions with others interested in our research, we started to put the book together.

We cannot overlook the ways our thinking and writing have been influenced by workshop participants who have kept in contact with us and by colleagues and students who continue to touch our visual and writing souls and who, like R. Baird Shuman, Lida Cochran, and Richard Putney, routinely route materials our way.

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As is true of so many others in this book, Peter Stillman's visual world is permanently connected to his writing—and to ours. We wish to thank him for his encouragement on this project, for his personal and professional commitment to us, and for his critical eye. Any remaining errors only testify to our continual need to re-vision the world.