A conversation with Ann Blades

Cory Davies

DAVIES: Let me begin the interview by asking if you've always loved to paint?
BLADES: Yes, I have. Actually, I didn't start to paint until I was eleven. Fortunately, we went to England for one year, and I went to a grammar school. Prior to that I hadn't painted.

I really think that the teachers in England notice different abilities in children and encourage them. They thought I was artistic and encouraged that. During Christmas holidays they had a self-portrait contest and I did a water colour portrait of myself and won it. I thought that was wonderful, and I have kept painting since then. I remember throughout my teens doing an awful lot of painting on week-ends, in the evenings, just for fun. And always water colours. But I never had any instruction. I never really thought, "This is something I'll earn my living doing".

DAVIES: Did you have any favourite illustrators that you looked at during this time, or favourite books?
BLADES: No, I wasn't a reader. My parents tried to encourage reading, without much success, I'm afraid. I loved to be outdoors, and to play around. I was a real tomboy. They couldn't get me to sit still and read a lot, so I didn't really have any favourite books. It wasn't until I was teaching that I really saw children's books, and at that time actually — when I was doing *Mary of Mile 18* and I was twenty and at Mile 18 way off in the boondocks — one of the books that really impressed me was *The tomten.* I don't know whether it was *The tomten* or *The tomten and the fox.* I think it was *The tomten and the fox.* Anyway, I saw those illustrations by Harald Wiberg, and I thought they were just beautiful.
DAVIES: Do you think they helped to shape what you were doing in *Mary of Mile 18*?
BLADES: Oh, no, I never thought I would paint like that. I mean, that to me was the ultimate. It just struck me as very, very beautiful illustration.
DAVIES: So you painted mostly for yourself until *Mary of Mile 18*?
BLADES: Until I went up North. I think probably if I hadn't gone to that situation at that time it is quite likely I never would have got into writing and illustrating. I might have just been painting as a hobby.
DAVIES: Do you think it was the space and the time that you had up North?
BLADES: It was the isolation, for sure. It was the fact that I was in this com-

munity in a two-room school fifty miles out of Fort St. John, and there was nowhere to go, nothing to do. It was really to preserve my sanity that I painted. We didn't go out for the Christmas holidays, and the Easter holidays were coming around, and I thought I had to have something to pass the time. I thought I'd do this story about this little girl in my class, but I never thought of it as a book, you know, just thought of it as something to pass the time. So I know for sure it was the isolation.

DAVIES: And did you also do it partly for the class, then, too, because —

BLADES: That was exaggerated by the publicity. When *Mary* came out, the publisher [May Cutler] thought it would be a good thing to put "To the children of Mile 18" at the front of the book.

DAVIES: In *The boy of Taché,* I noticed that the dedication was "The people of Taché". Now, again, was that your dedication?

BLADES: No. In both cases it wasn't; but I don't object to it.

DAVIES: That's interesting. (pause) How Canadian do you feel as you work? Are you aware that the influences from the world of nature around you shape your art?

BLADES: Oh, I think so. I would say in all — even the ones I've just illustrated and not written — they've been Canadian settings, and I have been in most of these places. I do feel all my work so far has been very Canadian.

DAVIES: Do you think you have a stronger sense of being Canadian because of the work you're doing? Has the work reinforced your sense of nationality?

BLADES: Not really. . . Although when I go away, I really feel strongly that I'm Canadian. When I've been to Europe, I have hated it. I felt everything was so closed in. I longed for the vast feeling of the country here.

DAVIES: How many of your books have been translated into other languages?

BLADES: *Mary of Mile 18* has been translated a lot. *Boy of Taché* was translated and published in Finland, Sweden and Denmark. The other ones have not been translated, but *Salmon for Simon* was published in the States and in Australia.

DAVIES: And there's an American company that has picked up the film rights for that.

BLADES: Yes, Weston Woods did a filmstrip of *Salmon for Simon* in 1978.

DAVIES: And that has been circulated within certain schools in the States and also here?

BLADES: Yes.

DAVIES: Can we talk for a minute about the illustrations that you do, particularly about some of the techniques of your art? Medium; perspective; colour, maybe; line; pattern? Do you work only in watercolours?

BLADES: Yes, always. Just watercolours.

DAVIES: And what about the kind of paper you use?

BLADES: When I first started *Mary of Mile 18* and *Boy of Taché* I used really, really cheap paper and paints because I was off in the boondocks. I used the paper and the paint that was used in the school by the kids. Reeves water-

colour paints — extremely poor quality. Up until, and including *A salmon for Simon,* I didn't use very good quality paper or paints. I think I was unaware that I should have been using better quality stuff, and also it was a matter of finances. At that time I really couldn't afford expensive things. Since then I've been using T.H. Saunders 100% rag watercolour paper, which is just beautiful, and I use Windsor-Newton tubes of watercolour paint.

DAVIES: Did you use those for *Salmon for Simon,* as well?

BLADES: I think I started using these around the time of *Petranella, Six darn cows,* and *Anna's pet.* Some of the time I was using Pelican watercolour paints, but now I'm using Windsor and Newton tubes.

DAVIES: I think, actually, that some of your colours and the textures, and the blotting, and the lines change after *Salmon for Simon.*

BLADES: Well, my style is changing a lot, but it's not a conscious effort. It's just changing because I'm doing more painting.

DAVIES: What are some of the things that you've noticed changing?

BLADES: Well, I look back at *Mary of Mile 18* paintings, and I can remember distinctly when I received a copy of the book. I was embarrassed because I thought the paintings were so amateurish. It wasn't until the reviews started coming in and they said that they were good that I felt all right about the paintings. And yet, now, looking back at them, I really like them because they are so spontaneous and childlike. Really, they are the most primitive of any of the paintings I've ever done. If I look at some of those paintings, I can see the pencil marks on the painting, and I know that I did the initial drawing and I erased and then redrew on the same paper on which I did the final painting. This is not what I do now, at all. I mean, it was just a very spontaneous thing.

DAVIES: What do you do now?

BLADES: What I do now is I get a cheap piece of paper and I do the drawing. It might take a long, long time. Then once I have the drawing where I like it, in the final stages, I now have a tracing box. I used to hold the paper up against the window and trace that way, which was horrible! In the last two years, I've used this tracing box. But I think with all of my books, I was still tracing against the window. I would do tracing then I'd put it down on the desk and I'd go over it — you know, because the tracing wasn't perfect.

DAVIES: Do you prefer your earlier work, or your later work?

BLADES: I prefer *Mary of Mile 18* in some ways. I'd like to be able to paint that way still, because of my total lack of inhibition. When I did *Mary,* I didn't think "I'm doing a book, it's got to be good." Then when it was successful, I felt tremendous pressure that I had to do an illustration, and it had to be good. I worry more now, but I think my technique is better. I also think there's another thing that has changed in my illustrations over the years, and that is up until and including *Salmon for Simon* illustrations, I always did one illustration at a time. I never thought of anything beyond the first illustration, and I never really considered the book as a whole. Then, when I did the James

Lorimer readers [*Anna's pet* by Margaret Atwood and *Six darn cows* by Margaret Laurence], partly because they were in the East and I was here, and they wanted to see the whole set of drawings before I went ahead on the paintings, I did a story board which is on a piece of paper. I made out little squares for the number of illustrations and did quick sketches of all the illustrations. So, I planned the whole book before I even started the first drawing, and it worked a lot better. I could plan different angles, different close-ups. I felt that it was really advantageous, and I used that in the James Lorimer books and in *Petranella,* too, and I would always do that again.

Actually, the last book I did was *Petranella* about three years ago. Since, then, *Mary of Mile 18* has been filmed by the National Film Board, so that the year before last I did sixty new paintings for that project. Now I'm doing paintings, and selling them through the Bau-Xi Gallery in Vancouver and Toronto. I've been producing a lot of paintings that are not illustrations, and my style has changed drastically, even in the last two years. You wouldn't notice it, because you are seeing only the books, but since *Petranella* my style has changed, even more so.

DAVIES: Do you think there's a difference between an illustrator and an artist who is simply doing a picture for the picture's sake?

BLADES: I think there's a tremendous difference because when I started to do paintings just as paintings I found my imagination was a bit stilted. When you do illustrations you're presented with the story. You don't have to think, "Now, what am I going to paint?" It's there right in front of you. One great difference, I think, is that when I do illustrations, I'm trying to show what's in the story, but I'm also trying to bring in so many other things. Emotions, for example. If a child is happy or scared, I'm trying to bring that in; whereas, if I do a painting, I'm really just trying for what is aesthetically pleasing.

DAVIES: Maurice Sendak, in discussing illustrations, says that he feels his own illustrations extend the story, and often there is a narrative in word, but there is also a narrative in illustration. Would you agree with him?

BLADES: Yes, to me that's the real challenge of illustrations. You bring out more than what the text is talking about.

DAVIES: In emotional terms, narrative terms, or everything? Blades: Emotional. For example, with *Mary of Mile 18* I get letters from little kids saying, "I like your paintings because they're so cold." I think it's interesting that the child reading the book feels the cold. In *Salmon for Simon,* I hope I've brought out the feeling of what it's like on the West Coast, the emotion of that little kid, and his relating to the fish. That's the sort of thing you hope to achieve in an illustration beyond what the text is talking about.

DAVIES: Can we talk about the creative process in illustrated books? For example, it must be very different to illustrate someone else's text, and up to about 1977, when you stopped writing your own texts, you were doing the illustrations for your own words. Did you feel more liberated in some ways when

you were doing the illustrations for somebody else's work, or more limited?
BLADES: I like to illustrate someone's else's work better because I don't like to write. That was a real problem for me because I didn't like the writing and I loved the painting so much I wanted to rush on to the painting.
DAVIES: Which came first, then?
BLADES: Oh, always writing, but now it's as if I get to eat dessert without having to eat the main meal first!
DAVIES: What's it like to do both writing and painting?
BLADES: When I'm doing both, there are certain advantages: I know the setting, I know what to bring out, I'm familiar with the story, very familiar with it. But I don't like to think up the story or write it; whereas, when I illustrate for other people, I think I see both sides of things. I see the writer's point of view. They probably have images in their minds of what they want the person and the setting to look like, but it probably doesn't agree with my idea.
DAVIES: Do you try to take into account what they must want?
BLADES: No, I don't, and I haven't so far met with the writers. I know I couldn't work that way. If someone was saying, "I want this person to look that way," I couldn't work that way. I have to have the freedom. Yet I sympathize with their points of view. So far, I've done the illustrations my way.
DAVIES: So you have not met Margaret Atwood or Margaret Laurence?
BLADES: Well, I've met them, but the meeting had nothing to do with the books, and they didn't have any say, really, over the illustrations. It was more the publisher's decision.
DAVIES: Did the publishers have comments on the illustrations at all?
BLADES: With the two James Lorimer readers [*Anna's pet* and *Six darn cows*] I did the drawings and sent the set of drawings back to them; they okayed them, and sent the drawings back, and I did the paintings. With *Salmon for Simon* and *Petranella* it was easier because the publisher, Douglas and McIntyre, is in Vancouver, and I'm here. I did three sample illustrations and took them to the publisher, and they looked at them — perhaps Betty Waterton did, I don't know — and they okayed them. In the first three illustrations of *Salmon for Salmon* I'd made him too old. I think I made him about 7 or 8, and they said, "He's the wrong age. He should be about 4 or 5," so I had to redo three sample illustrations, and then they said, "Go ahead and complete them."

So far, Douglas and McIntyre has given me the option of picking where the separation of text is going to be. They said, "We just want more or less the same amount of text on each page," and that's great. Sometimes I want to have fewer words on one page so that I can get a certain illustration on the next. For example, I might on one page just pick one aspect of the story, and focus on it. So a lot of what's going on in a story might not appear in an illustration.
DAVIES: Have you had that kind of control over format with every publisher you've worked with?

BLADES: In the James Lorimer readers, I think, perhaps the pages had already been separated into the amount of text. Only Douglas and McIntyre have said, "We want fourteen illustrations, and you can divide the book into fourteen sections as you see fit."
DAVIES: What about the working relationship with May Cutler and Tundra?
BLADES: *Mary* and *Boy of Taché* were different because I'd already written and illustrated them before I sent them off.
DAVIES: So you had already determined how much print went with the illustration?
BLADES: When I first wrote *Mary of Mile 18* it was very short. I had about one line of text per page. When May Cutler said she wanted to publish it, there was an awful lot of rewriting done. It was made a lot longer.
DAVIES: Did you rewrite it?
BLADES: I rewrote it and sent it off; she criticized it, sent it back, and she edited it.
DAVIES: How long did the process go on?
BLADES: It went on for a year or two, I think.
DAVIES: And what about *Boy of Taché?*
BLADES: In that case I did 20-25 illustrations, and she took out the ones she didn't want to use. A little bit of the text was taken out, but it was about the same length.
DAVIES: The format of the two books is quite different. Do you prefer one format or the other?
BLADES: Yes. *Mary of Mile 18* is a much nicer design. I felt very depressed and never really got over the design of *Boy of Taché,* because I didn't know at that time about sizes. I did the illustrations 9x12, which I'd never do now because it's's far too expensive to do a big book that size. I had just assumed that the text would be on one page and the illustrations on the other page, as in *Mary of Mile 18.* When the book came out, both had been compressed onto one page. I felt the format really detracted from the illustrations, and I was quite disappointed. But it was a question of finances; it was cheaper to do it that way.
DAVIES: In *Boy of Taché,* there's a white border around the watercolours so the colour doesn't bleed out to the edge of the page. This tends to restrict the visual image.
BLADES: Yes. I didn't like it, but an illustrator has no control over the design of a book.
DAVIES: How do you feel about the story itself? I think it is a very moving story.
BLADES: I like it. I was sorry, of course, it didn't get the reception that *Mary of Mile 18* did. Now it's gone out of print.
DAVIES: I suppose you must feel something different for each book?
BLADES: I felt as if *Mary of Mile 18* was a spoiled child, and *Boy of Taché*

was unappreciated; he could have been appreciated more. *Mary of Mile 18* just put so much pressure on me that I got tired of hearing about *Mary* so much. From 1974 to 1976, I thought, "My goodness, I'm not going to do another book." I just felt the book had a lot of negative influences on me.

DAVIES: I understand there was a real Mary who was a model for your Mary?
BLADES: Yes.
DAVIES: Was there a real Charlie?
BLADES: *Boy of Taché* was a true story but the boy involved was about sixteen. I knew that the kids reading it would be at about Grade 4 level, so I thought I should make the boy that age.
DAVIES: Can we turn now to the children in your illustrations and particularly to their faces, which strike me as being so interesting. The faces and the way you represent them really do change, from book to book. Can you talk a bit about that.
BLADES: That's changed as my style of painting changes. I have always found faces very difficult to do, and the more stories I did, the harder I found doing the face, because I thought, "I've got to stop making these children look so similar." I was afraid of making Petronella look like Mary. Mary's face was easy, because she had braids and glasses. Even if I got her features wrong, she was easy. You know it's Mary all the time, because of those distinctive features.
DAVIES: What about *Boy of Taché?*
BLADES: My brother pointed out in *Boy of Taché* that all the people have their backs to the reader. Did you notice that?
DAVIES: Yes. I was going to ask you about this.
BLADES: There are very few close-ups of any of the people or of the boy. I wasn't really aware of all this. When I did *Mary* I'd never done any other book. Yet having read books for children I felt the important thing in illustration is to zero in on the action. I feel that I did that, and I did a lot of close- ups on things happening; however, in *Boy of Taché,* everything's at a distance. But maybe it was more suitable to the story about a way of life. You want a distant image of everything rather than focussing in on the boy.
DAVIES: In *Boy of Taché,* the environment and the world of nature seem to be what receive the emphasis, rather than the child. And so there's a lot of background in *Boy of Taché.*
BLADES: I think that's true, although it wasn't a conscious thing. With the kids in later books, I was conscious of trying not to make them look similar to kids I had already done before. I had very little time to do the illustrations for *Anna's pet* and *Six darn cows.* I was in a mad rush, but I can remember getting all sorts of pictures of little kids out of magazines and putting them together and trying to put features together.
DAVIES: What about the faces in *Cottage at Crescent Beach*?
BLADES: I had photographs of us in the family when we were little kids, and

of my cousins. I used family faces and family names, except for one name which I changed.

DAVIES: Can we get back to your drawing the backs of heads? I wondered if you felt that by doing this, the child reader would follow the drawn child (who is looking into the picture) into the same picture or, to put it another way, into your created world?

BLADES: I think that varies with different illustrations. When I look back on the early books, perhaps it was that I found it easier to do a painting that way, or I found it hard to do a face, because I hadn't done faces very much. But certainly now, if I do a back it's because I feel there is reason for it. Maybe, as you say, I can then focus on some other element in the picture. I feel now that I am more in control about planning which close-ups I'm going to do, different angles, things like that.

DAVIES: What about *Anna's pet,* when Anna is leaning over the bathtub, for example, and you get her back.

BLADES: Yes.

DAVIES: That was deliberate — or when she and the grandfather are looking under the bed?

BLADES: Yes, I wanted his bum up in the air — I thought it would be funny. I try to think from a kid's point of view. What would a child see funny in this illustration?

DAVIES: Can we turn to some of your illustrations now, and ask you to comment on them as we go from book to book? There's a picture of Mary which you especially like, taking the little pup into the woods, in *Mary of Mile 18* (page 21).

BLADES: That is my favourite. I can remember doing that one, feeling sad, sitting with my shoulders hunched over, and thinking if I was feeling sad, how would I sit. I can remember hunching over and having Mary hunch over in the drawing that way. I have painted trees like that since I was fourteen. I made the trees that way, no branches, no leaves, because it was the easy way to do it. I mean, there are silver birch and poplar trees in the North, but that's an exaggeration of the landscape. And in this illustration, there's a very non-descript background, because the main thing is the little girl.
DAVIES: Yes, and her figure stands out so clearly. What about the last picture in the book, where Mary's holding the puppy with the quilt over her?
BLADES: I don't like that painting particularly. I don't like her mouth or her hair. I suppose the feeling of happiness comes through, but I don't feel that particularly. The nightdress is an example of how I did things very spontaneously at that point. If I made an error, I just painted on top of it. I obviously painted her nightgown pink the first time around, didn't care for it, and painted blue on top.
DAVIES: How about the quilt?
BLADES: Well the quilt is the same sort of — it's very primitive, because you don't see any of the lumps and bumps. Where her legs are, you don't see the curve of the quilt over her legs. I don't think I would have known how to do that, even if I was aware of it. All I was aware of was colouring a quilt, and that's different from the quilt in *Anna's pet.* I don't even know in *Anna's pet* if I do the shape of the person.
DAVIES: Is there someone in the bed?
BLADES: No there isn't. There are the folds where the grandfather is getting underneath the bed, but you do get an impression that there are some folds on the quilt.
DAVIES: And the colours on the quilt are so much more clearly defined and outlined in black.
BLADES: Yes, there's more detail. In *Anna's pet,* I especially like the picture with Mary, the toad and the bathtub. The carpet is this carpet in my kitchen [the interview is taking place in Ann Blades' kitchen, and she is pointing to the mat on her floor]. We had a bathtub like that one too.
DAVIES: We looked at the forest in *Mary;* there's another forest in "The dark woods" in *Six darn cows.*
BLADES: That's my favorite illustration from the book. I got a kick out of doing it because of the kids and the dog being scared. I also think that the owl is kind of cute.
DAVIES: How about *Boy of Taché* — we'll backtrack a little bit.
BLADES: You know, some of the illustrations that I liked best of all were not in the book, because I did so many — about twenty or twenty-five — and I had to cut some out, which is a shame. I liked the first one — usually the first illustration in the book gives me the most difficulty; once I get over that hur-

dle, the other ones come more easily. This is from Taché — too bad I didn't have the photograph, I've got a photograph that I used for this picture. It's quite similar but the colours are different. Actually, I can't paint skies like that anymore. The paints I was using at that time were a lot more like poster paints. I can't get that effect of the clouds with water colours.

DAVIES: Poster paints are different from water colours?

BLADES: Yes, more opaque.

DAVIES: Could we go to *Salmon for Simon?* Would you talk a little bit about the bald eagle carrying the fish?

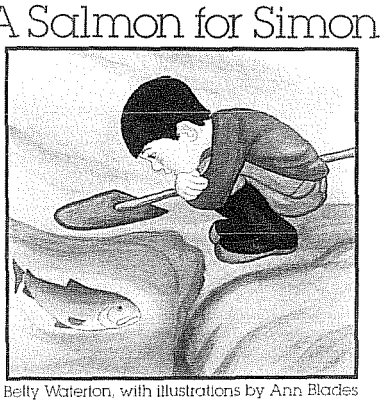
BLADES: One concern I had when I was doing these illustrations was that they all took place on the beach, and there is the beach, the sea, and Simon. I thought, "I don't want another picture of Simon dominating and the bird tiny," so I chose to do the bird huge because he's the most important thing in that illustration. I didn't want another scene of Simon on the beach.

DAVIES: And then if we flip the page we have the scene of Simon on the beach looking at the salmon.

BLADES: Yes, and in that picture, the most important thing is his sense of awe over this fish. So he is big because the expression on his face looking at this fish is the most important thing.

DAVIES: That's a good position for a little boy. Little boys always crouch like that.

BLADES: Yes, they do. I would get into a position like that and look at myself in a mirror in order to draw him. If I had a little kid to pose, it would have been easier.



Betty Waterton, with illustrations by Ann Blades

DAVIES: What about the colours in this book? They seem a little bit different.
BLADES: This is the second printing, and these colours are different from the first edition. They're of a muddier quality. The first printing was not as muddy as this, but the colours are very intense; more intense than in the original illustrations. Sometimes you find the colours in the originals and in the book are almost identical. In *Mary of Mile 18* they're very close. In this case, the colours are more intense and I prefer the intensity of the colour in the first edition compared to the originals. And sometimes, as in *Cottage at Crescent Beach,* I did one-and-a-half times the size of the book, so when they were reduced, the reduction changed the quality of the washes; the washes are a lot heavier. (In the *Boy of Taché,* the originals were nine inches by twelve inches and they were reduced considerably, so the same thing, they were a lot heavier.) I chose to do *Cottage at Crescent Beach* one-and-a-half times the size, but in future, I would always do illustrations exactly the same size as the book, even if I was doing a tiny book.
DAVIES: Is that what you did for *Six darn cows* and *Anna's pet*? They were the same size?
BLADES: Yes.
DAVIES: I see. Let's talk about *Cottage at Crescent Beach.* Does the real cottage still stand?
BLADES: It was torn down. My Mum built another house where the cottage used to be, about thirteen years ago. . . I really liked the underwater swimming picture in this book. Actually I did one set of illustrations that didn't appear in the book. When the publisher told me they were the wrong size, I had to do a second set. The first one I did of the underwater swimming I liked even better than the one in the book.
DAVIES: I like this one, though. It's quite interesting the way you have the delicate colours. . .
BLADES: It's totally different from any of the other paintings I have ever done. In all of my other paintings I do the sky, let it dry, do the hills, let them dry; whereas, in this one I did the whole painting while the paper was wet.
DAVIES: Last but not least, what about *Petranella*?
BLADES: Although I'm always very critical of my own illustrations, I'm quite happy with these illustrations. My favorite one is the green one with the geese in the sky.
DAVIES: With the log cabin. . .
BLADES: Yes. The last illustration I had to redo. I did it one way, and her face wasn't that great, and I had to redo it, which is a good thing, because they put it on the cover!
DAVIES: You've mentioned that you're now painting for galleries.
BLADES: Yes, I've had a few shows in the last year. It's not really something I planned to do. It just happened, and I found that I really, really enjoyed it. It's totally different from illustrating books.

DAVIES: Is the relationship with the galleries different from the relationship with publishers?
BLADES: I find it a lot easier, and I enjoy it a lot more. It's so totally different. I'm dealing with the Bau-Xi Gallery in Vancouver, and I find I'm on very friendly terms with these people. I don't have the stress or hassles that I have when dealing with publishers.
DAVIES: Where do you get ideas for paintings?
BLADES: So far, I've done the same settings as I've used for the books. I've done a lot of paintings about Mile 18, Taché, Northern B.C. A lot of paintings originate in photographs that I took up there; a lot come from my imagination or memory of things we did as kids. And now I find that I'm looking at things more acutely — looking at things as potential paintings. I do prefer painting for the gallery to publishing. I find in the gallery there's a lot more appreciation for the fact that I'm producing the thing that is being sold. Also, I have more control over my income. When you're dealing with publishers you don't know if something's going to be accepted; if it is accepted, you don't know when it's going to be published, necessarily; and when it is published, you don't know how long it will sell, or if it will sell well. With paintings, there is more security involved.
DAVIES: One final question. Do you get feedback on your books?
BLADES: Yes. I enjoy spontaneous letters from individual children, even more than class projects where all the kids write to me; when little kids of their own accord just send a letter out of the blue to me. . . that's really fantastic. It really means a lot. I've had special feedback on *Mary* and *Boy of Taché.* Mary was a real person, she knew about the book, and supposedly was very happy. I never sent *Boy of Taché* to them, so I don't know if the people in the community knew about it, or what their feeling was. But a woman I knew who was teaching student teachers at UBC told me that one year she had a Native student in her class. He had read *Boy of Taché* and said, "This Miss Blades, she speaks my language", which I thought was wonderful because I thought I'd really achieved what I set out to do.

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Ann Blades