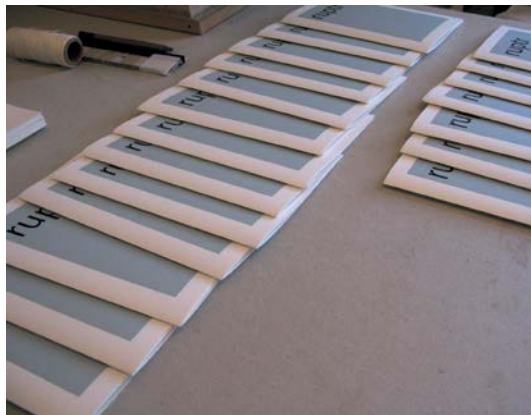


inter ruptr



rebroadcast rerecord republich

20pp, 200 x 154, colour inkjet on white cartridge, sewn pamphlet; Axminster, 2005.

Opposite: p.2-3, 6-7 / p.10-11, 14-15

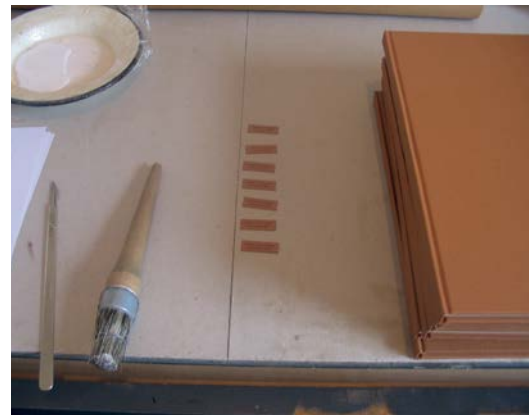
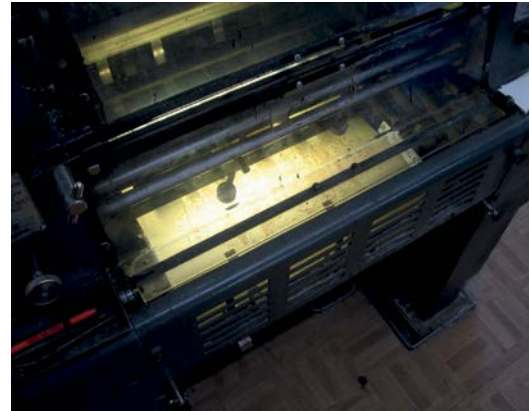
wdnrm

The work I published under the non-imprint of an authorial name, usually coupled with the locative convention of place—London, up to 1995; and subsequently, Axminster—operated from and inside a kind of partitioning of the household: a spare room in a flat, and then an upstairs back-bedroom in a terraced house, both taking the role of supposed office and sometime manufactory.

At this point in the early 2000s such small-scale production had settled into a potentially autonomous mode where “the publisher could be writer, editor, designer, typesetter, and printer, all from the same desk” as described at the end of the introduction (p.8), and illustrated here in the photos of the printing of the coloured pages of *inter ruptr* on a domestic inkjet machine.

As well as primary in-house or domestic production, offset litho printers regularly contributed to the process, running paged sheets for making up by hand, or in combination with mechanical finishing and binding. And since my earliest printings thirty years before, there has been a continuation of letterpress, tabletop scale, with hand-set type or polymer plates made from typesetting or image files originated on-screen, as well as debossing and creasing.

Essentially, the reality of the new desktop publishing applied just to the design and making-up of pages, from improvisation with basic word processing to dedicated publishing software; while the hand-finishing of pamphlets and small books hardly changed from the long-established activities of folding, sewing, and gluing. The bench remains the place of work for book production, coupled with a press for ‘nipping’ and clamping gathered sections and bindings, and such activity was ordinarily done standing, with movement back and forth; the process of making multiple copies one of repetition, with a focus on economy of movement and action.



The large-format hardback edition of *wdnrm* was made as a first activity inside another wooden room, a newly-constructed shed or workshop, situated at the far end of the small garden. The repeating brown image and black text were run litho on a Heidelberg Printmaster GTO press at the



local printer, and the manilla sheets were then folded, sewn, and bound by hand.

56pp, 310 x 220, offset black and brown on buff manilla, brown cloth-covered casebinding, letterpress spine colophon; 12 copies, Axminster, 2005.