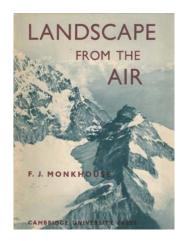
Above

Thirty-five printed and bound pages, oblique aerial photographs and texts from Landscape from the air, F. J. Monkhouse; Cambridge, 1959.

The animated turning of pages in pdf readers such as issuu, FlippingBook, their simulation of the act; the books with what often appear to be just the symptoms of books, produced by Blurb, Lulu, and Lightning Source, effortlessly, and at will. (The nature of that will varying from caution to blind optimism, and thereby the production of the single unique example to the first batch, a handful, or a room-full.) The comparative effort of reading the extended and the succinct, the blog or the tweet, desire and restraint as causal components for mass behavioural change, in terms of attention at least. The polarity of total availability created by ubuweb, monoskop, aaaaarg, and the commercial aggression and self-interest of Amazon, can be turned on and off at a click, the inherent moral politics as plain as day.

The vast archival load taken on voluntarily and posted online in the last decade, the attention to accurately present the nuances of printed forms, the physicality of paper and print illuminated on screen, has had effect in creating and establishing a meticulous aesthetic of the historical. The scanned or photographed vernacular document is now uploaded and classified, searched for and located, freely distributed after the event. What had once become elusive, gone out of print, scarce and hidden and thereby of its time, can be made available once more. Republished, facsimiled, itself now.

From an essay included in Code—X: Paper, Ink, Pixel and Screen; bookRoom, Farnham, 2015.



















































76pp, 140 x 105, inkjet on white cartridge, cloth and paper-covered flush-trimmed boards; Axminster, 2007.