* Set in 8pt Comic Sans italic, tracked+16.

This uniquely maligned typeface, introduced in 1994 by Microsoft, "...is a non-connecting script inspired by comic book lettering, intended for use in cartoon speech bubbles, as well as in other casual environments, such as informal documents and children's materials" (Wikipedia). Despite its particular stylised rendering, the italic has some proximity to the hand-lettered annotations in the diagrams and drawings published by the geographer Geoffrey Hutchings in the 1950s and 1960s. The plain format of the series to do with exercise, document, layout, and suchlike.

ENGLISH HANDWRITING MODEL No.2 MONOPHONIC CONVERSATIONS ABOUT LANDSCAPE

> MAP AND PHOTO READING ANSWER BOOK T W Birch: London, 1956

No, of country. By water, It is in the valley. No. A steep bank. Summer, foliage. The farm-house. To contain the stock. In the fields, By dotted marks arranged in arcs. Yes. No. Timber. South-west. Yes. Indicated by the small divided doors. The houses are situated far apart. South-west. No. No. To keep the animals at a distance. South-west. No, by referring to the plan. Yes, housing the pump. Yes, to the left side of the gate. No. Left or north-east. Behind. Solid line, broken line. Yes. Morning, shadows falling to the north-west. Wood, bricks, tiles. An eighth. An orchard. Right or north-west. South-west, as indicated by the arrow. It goes under the road. A footbridge. South-west. Yes. No. From north-west to south-east, from south-west to north-east. Footpath and drive. Terraced land. Shallowness. No direct route. The stream direction. North-east as the stream flows south-west. P for pump. No fields, rough grass and gorse, a sand-pit. South-east. Where the stream leaves. Millpond and sluice would be above the mill. Steady water flow. Marking limits of acrage. North, west. None.

iusedtogaanddowalkingtripswithfriendsspainkenyavariouspartsoftheworldandiusedtomakeworkinthelandscap eandiwouldfindwoodhopefullyandtheconditionswouldberighttheweatherwouldberightandiwouldmaketheworkin theselandscapesbutthelasteightyearsihavebeenpredominantlyworkingherealthoughidosometimestaketripsab roadsoitsamuchstillerkindofactivitythewoodmaterialcomestomenowiyustwaitforitistinterestingifyoustayino neplaceitsamazingwhatcomestoyouitsextraordinarywhathappensalthoughinenglandofcoursetheweatherisnota lwaysrightformetoworkbecauseworkingwiththesunitvariesandthetimeofdayobviouslywouldoffectthingstimeoftyearaltitudecanaffectiticloudcoverandthenthematerialiworkonwooddependingonwhetheritsoldwoodanditsdryitmightburnmorequicklysotherearethesesortofcombinations andtheworkingseasonisfromapriltooctober aboutthenyes

soyouareinarestingperiodnowwearenotinapril

welliamnotrestingmybodyisstillgoingonmybrainisgoingbutiamnotactuallymakingworkandsoitsaperiadofisuppos eitsakindofhibernationbutstoringupandsometimesthatcanbeveryfrustratingbutontheotherhandiquiteliketha tperiodwhenyoustopworkingandwhenyoustartagainitislikethefirstilmeitkeepsitveryfreshandyouwonderwhet heryouvelostwhateveritisthatyouhadwhichallowedyoutoworkinthefirstplacethemotivationortheabilityifindth atauiteexcitinavearinvearoutiaetuutbackinexacettyhesameossitionaaain.

atquiteexcitingyearinyearoutigetputbackinexactlythesamepositionagain rogeracklingwasborninlondoninninteaenintrysevenandnowlivesandworksfromacoastguardscottageinnorfolkint hispartofenglandinthearlynineteenthcenturytherewasanimportantschoolofenglishlandscapepaintingwhosefa muusmemberswere jahncromeandjohnsellcotmantheyrecordedthelacalscenerygivinggreatprominanceintheirpa intingstotheskyincompletecontrastrogeracklingdoesntgiveusapictorialrecordofthenorfolklandscapealthough hedoespayparticularattentiontotheweatherheworksintheopenairanduseselementsofthenaturalworldsunlight woodwaterandwindbutheisnotatraditionalpainterorsculptorheismorelikeanengraverinnineteenseventyfourhecameupontheideaofburninglinesinthesurfaceofsmallpicecsofdriftwoodwsinganordinnyangnifyingglastodirect tihesunsraysthepiecesofwoodareusuallyaboutafootinlengthandtheyarescoredwithrowsofburntparallellinessometimestekanenteenseventyfourheaksometimestekanenteenseventyfourheismosteconomicalworksofartihaveeverencounteredandaretospectiveexhibitionofhissculpturecouldbefittedintobriefcase

No.2. Monophonic Conversations about Landscape. From Map and Photo Reading Answer Book, T W Birch, London, 1956.

No.3. One Radio Vignette. and by cassette hand recorded transcribed

1940 March 3rd	barren strawberry	Coleshill
10th	lesser celandine	Shoreham
11th	sweet violet	Еуре
31st	coltsfoot	
	daisy	
	primrose	
April 2nd	lady's smock	
	broom	Lyme Regi.
	furze	
	ground ivy	
3rd	dandelion	
4th	daffodil	Beaminste
	wood anemone	
	wood sorrel	
	viper's bugloss	Еуре
14th	red dead-nettle	Cholesbury
21st	cowslip	Betchwort
	lesser periwinkle	
27th	bluebell	Westerhan
	greater stitchwort	
	jack-by-the-hedge	
	mouse-ear chickweed	
	yellow rattle	
May 5th	dove's-foot crane's-bili	Dorking
	greater celandine	
	yellow archangel	
	forget-me-not	Friday Str
	germander speedwell	
	beoked parsley	Westcott

i know you want us to the turning wheel which tell us a little bit
hear something of the i know you've worked on about it its an english
piece rota versatilis a good deal piece i think

No.4. Anonymous Observer. Date and location marginalia, tabulated from a copy of The Observer's Book of British Wild Flowers.

No.5. *Rota*. I know you want us to hear something of the piece 'rota versatilis'

135 x 205, laser print on cream cartridge, cloth spine, letterpress on paper-covered flush-trimmed boards; Axminster, 1998.