

Distance etc.

Longereadingandwriting
ninetyfourtoninety-nine

By coincidence the book on the previous page marks a separation and interval in the assembly of this document. The preceding ninety-six pages were put together between January and June 2024, followed by a 'half-time' break of a couple of months over the summer, and then resumed again in September, with the intention of completing the project by the end of the year.



The edition of *BKMK* was printed and bound in the first part of 1999, and this period was also spent gathering a collection of lengthier pieces of reading and writing. This was in contrast to the brevity and distillation of the short texts collected in *rereader* (p.70–75), which covered the five years from 1991 to 1996, and in its way was a summary of the 'subjects' of interest in the work. Quarto size, with the alphabeticised texts set in two columns, its plainness maybe suggesting a likeness to a score, or a libretto, with each line a single increment of a whole.

Distance etc. is conventional octavo size, the pages formatted in three columns, with the running text filling the pages as densely as possible; notes and references are ranged to the foot and set in a smaller type size. An eight-page section of sixteen half-page black and white photographs divides the main texts from a commentary, 'Invsblndscpe', at the end, and which in summary states:

"Parallel with the material in [*Distance etc.*] has been the editing and publication of a succession of printed books. If a single concern was to be defined throughout what amounts to around forty works, it would be that each is intended to make some particular example or demonstration of *reading*.

The broad subject matters 'used' in the work, whether by description, illustration or implication are of the processes of 'making' words *appear*: whether uniquely by mouth or typewriter for example, or reproductively, by broadcasting or printing; further to this, *sound* itself, whether 'natural' as in the case of birdsong, or 'mechanical'. Landscape, in an analytical or theoretical sense, rather than depictively, is what a major part of the work is 'about', even when the concern is seemingly about listening, or reading, or *direction*, there often is a place or type of place that is the basis of a particular work."



32pp texts, offset on cream cartridge:
PREFACE, HEREABOUTS, AGGREGATE, EXCHANGE,
UNDULATOR, SEGUE, ROTA, COMMENTARY, REREADER,
MONOPHONIC, DTCHNGLSH, WTRCRSSBDS, BBBN, BKMK,
OCULARO, BLACKBOARD, GEOGRAPHYSKULTUR,
CLICKTRACK, ELASTICAL, ONWRONGOING, TITLTRACK.

8pp plates, offset on matt coated cartridge:
shown opposite, captions above.

215 x 155, sewn paperback / paper-covered
casebinding; Axminster, 1999.

1. Up to twenty-four times a day, the north-westerly river from the town, immediately before crossing the road and ascending the valley side in the direction of the Blackdown Hills, is obstructed by the closed barriers of the level crossing, allowing the momentary use of the single track line at that point in either a south-westerly or a north-easterly direction.
2. *Black Bob*; London, 1989.
3. The mouth of the River Axe.
4. *Specimens*; Axminster, 1998.
5. Orientation plaque, Colyton, Devon; looking east.
6. *One Radio Vignette*; Axminster, 1998.



7. "for some time..." [see p.31 here].
8. *Reading and Writing Country*; Axminster, 1998.
9. From 'TQ26, Ordnance Survey 1:25000 second series'.
10. *vignette*; Axminster, 1997.
11. Devon lane pecked line.
12. From *The New Naturalist, a Journal of British Natural History*, edited by James Fisher; London, 1948.
13. *by playback tape*; Axminster, 1997.
14. *Speckled Wood*.
15. *singing*; Axminster, 1995.
16. From *Landscape from the Air*, by F. J. Monkhouse; Cambridge, 1959.



Pixelated Bewick wood engraving,
printed brown on beige cover stock.