



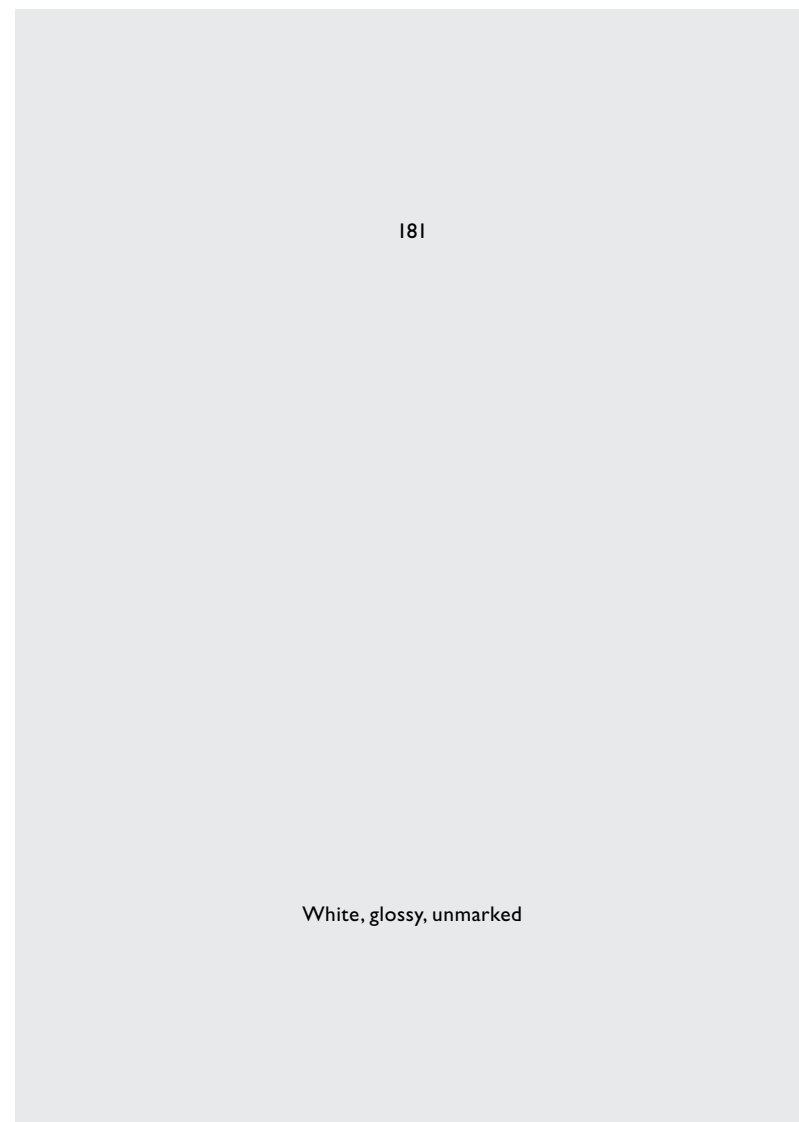
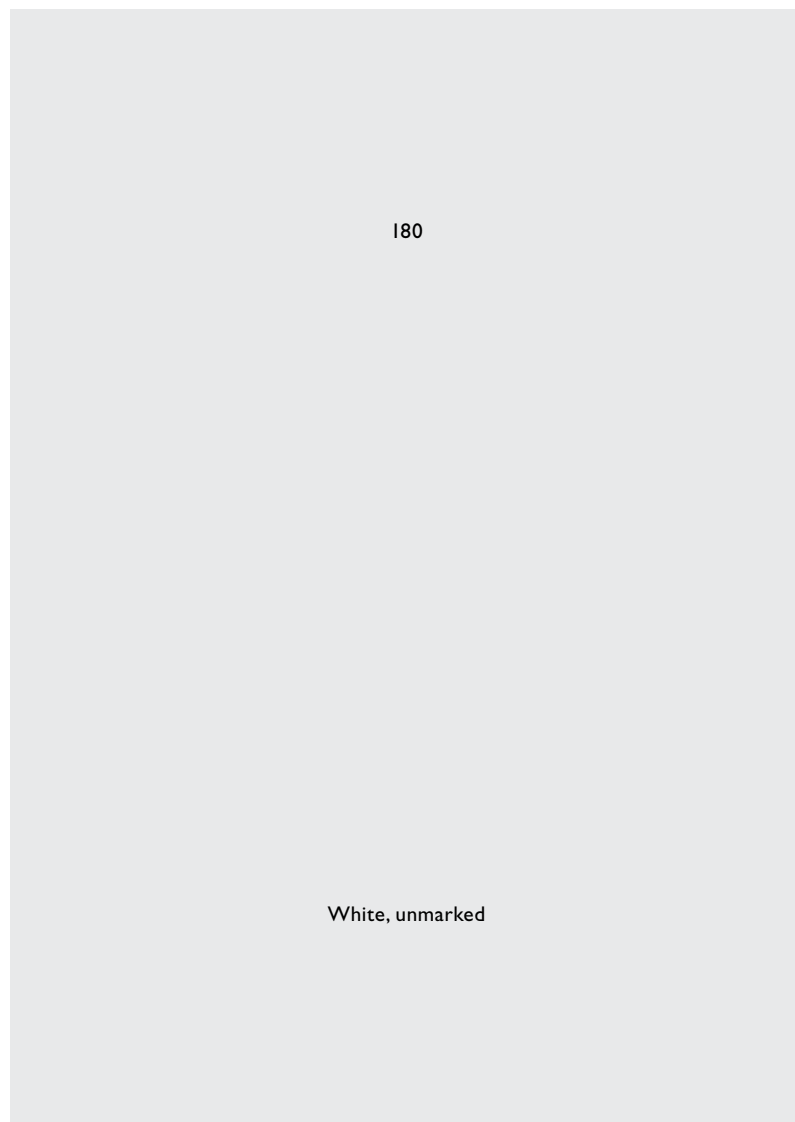
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/  
butinink)...(noideas/butinink)...(noideas/

Colin Sackett

# Manifold

Publishing 1984-2024

## Eggs



“Describing over 180 eggs with 179 illustrations”

Two postcards: uncoated / coated stock, letterpress; 1981.

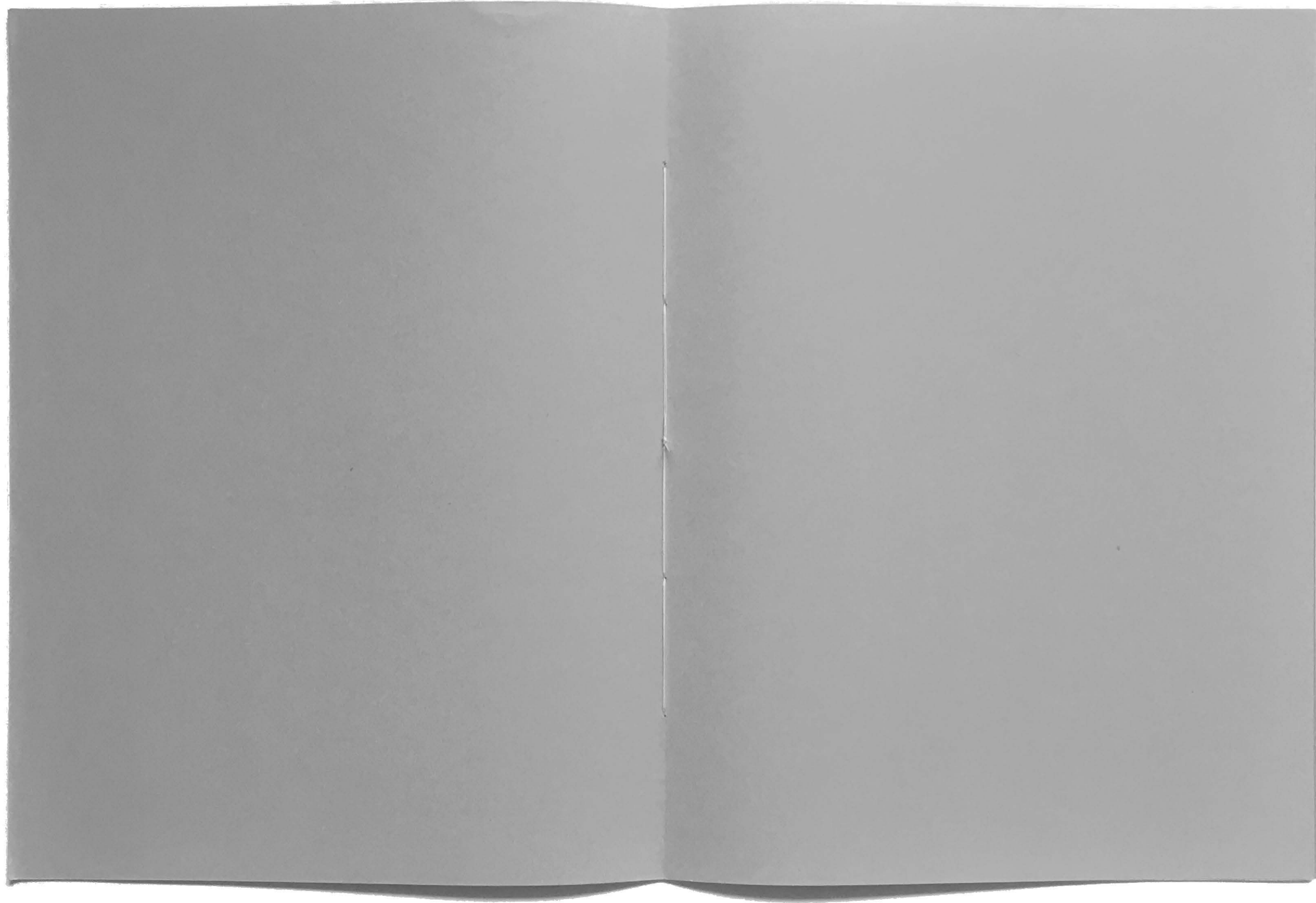
Quoted sub-title *The Observer's Book of Birds' Eggs*, compiled by G. Evans, London, 1954.

## Manifold

From a review of over forty years of artworks and working files, *Manifold* examines the variety of publications and associated works in sequential order. It attempts to detail and illustrate the ideas and methods that contributed to more than a hundred individual projects, by way of page plans, annotation, and quoted and explanatory texts.

Dimensions in millimetres  
c: cover / p: page / pp: pages

1981	Eggs	4	sonatina	80
2024	Publishing days	7	'selected books...	81
			1997 by playback tape	82
1984	as and of	8	Thither	83
	with and within	11	ocularo	83
1985	Photocopy / ing	13	[ cloud ]	84
1989	Black Bob	14	vignette	85
1990	[ A-Z ]	16	1998 [Dutch English English Dutch]	86
	rectoverso	18	English Handwriting Models	88
	Stop book	20	Specimens	90
1991	An editorial model...	22	⌘	93
	malefemale	22	^...	94
1992	Reverb	23	BBBN	95
	Aggregate	24	Fngrprnt	96
	○ ○	26	Paragraph	96
1993	hijack	30		
	Equator	31		
	throuout	32		
	AKA	34		
	rotatory	35		
	noiselesson	38		
	Radio.	39		
	parallel series	41		
	Arp	42		
1994	Continuum	44		
	sidesaddle	46		
	kswhatab etc.	48		
	Blackboard	50		
	gog	51		
	Sections	52		
	○	54		
	gradual	55		
1995	reverse readers	56		
	locomotor	58		
	rollers	60		
	Chalk...	61		
	Chiffchaff	63		
	an uncut pamphlet	64		
	singinging	64		
	rota	66		
1996	double-sided	68		
	readarp	70		
	rereader	70		
	longoblong	72		
	abr v	76		
	an echo	78		
	halfdifferent halfidentical	79		



### Publishing days

The methods of making printed pages have always changed and evolved, from the impression of formed metal and thick ink, to the repelling of water and oil on a photosensitised surface, to the electrostatic charge of fine powder fused by direct heat.

The activity of publishing, tethered by the economies particular to each publisher, utilises these various means to produce books and pamphlets, either handing over the entire process to printers and binders, or, as is often the case with self-publishing and artists publications, carrying out parts of the process, and becoming a book manufacturer as well.

The ability and willingness to self-produce a publication is as varied as the actual content. The traditional book, printed on quality stock, sewn and case bound, is beyond the inclination of the vast majority of those primarily concerned with simply issuing content to the world at large. However, the plain form of the

pamphlet, typical of much self-publishing of the twentieth century, is both relatively cheap and easily-achieved—mimeographed or photocopied pages, collated, folded and stapled or sewn—a very often domestic activity.

I began producing small publications in the late 1970s, printing on a table-top letterpress machine, with hand-set type, and images made with tipped-in parts, or via relief-cuts or blocks. Plain and basic things, printed in runs of never more than a hundred copies, they were part of what was a teething process. The method was always distinctly restricting, and with hindsight the limitations probably played a large part in the content itself. So text was short, page size small, extent modest; in its way the means led to the ends.

With such restrictions always in mind, elaboration was by integrating other parts from elsewhere, to combine what could be done 'in house' with what might be got in. Change isn't a necessity of course, the restrictive can

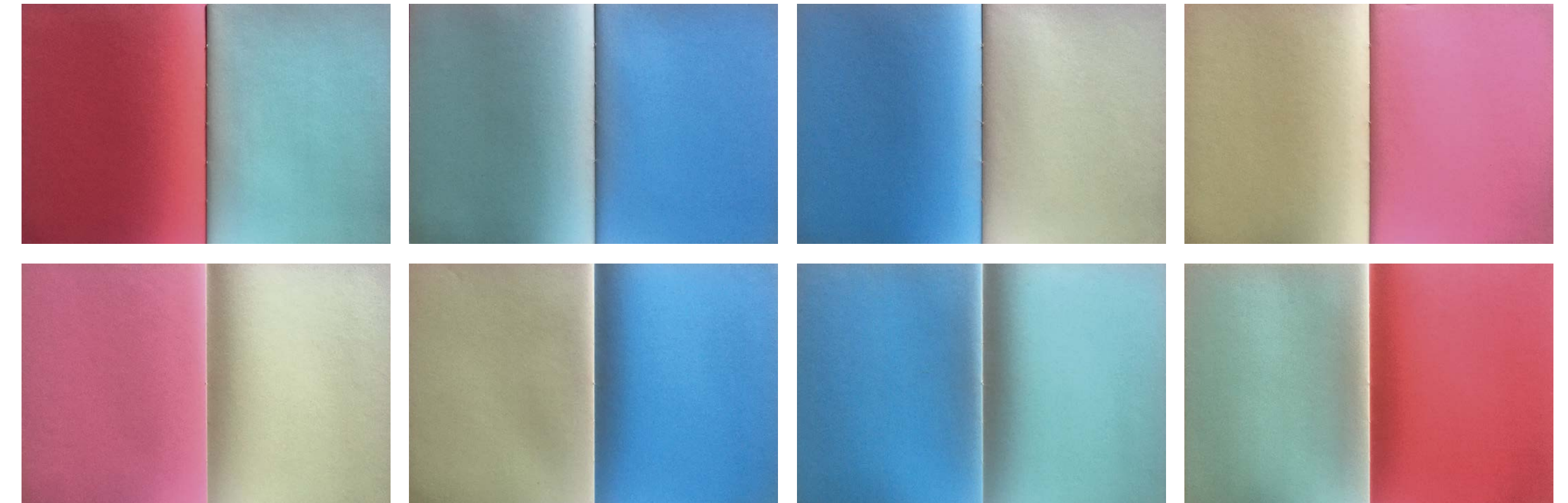
provide opportunity to entrench and and pursue endless variation; but, the pursuit of hybrids wasn't the intention, this was an experiment in trying things out, to see what was possible, while at the same time looking for what might necessarily be the content and subject.

During the following years, working with and alongside like-minded artists/writers/printers/publishers, differences and similarities were gradually made plain. The distinct matters of choice, and concern. It became clear that to publish was to have a preoccupation with the book itself: how it could be made, how it could be used, and how it could be read.

The structure of sequence, and direction, the gathering and grouping of content, became the subject of many attempts and demonstrations, in each instance informed by what had gone before. This wasn't exactly a regular list of titles, a pile of books, nor an accumulation in a linear sense, but an expanding whole, the parts placed at the edge of something that gradually defined its own limits.

The content was more often than not borrowed, or commandeered, for new usage. Edited piecemeal from sources such as geographical texts, modernist literature, radio transcripts; the book became a structure for fragments to be placed and read, by page, and then by the further diminishing unit of line and word and letter. Not a literary project as such, but a deployment of text as a conceptual tool for the disruption of meaning and structure. There was always a subject, or a focus, often inherited from the source: a type of place; a type of sound; a type of direction, or action.

The making of a pasted-up artwork, using photostetting and drawn or processed line-work, placed, and fixed with adhesive, was the prime activity for print production prior to computer formatting. Whether for photocopy or offset litho the means was the same, and the final printed page disguised the process, only the method of reproduction, be it ink or toner, was actually evident.



Other means were available, not used or practical in a commercial sense, but nonetheless perfect for limited use. In the early 1990s I published several substantial books in batches, small, but not limited, editions. These used an electric typewriter, with black carbon and white correction ribbons, the content printed directly and individually onto coloured stock; and similarly a series of handwritten pamphlets made with a black rapidograph pen. The activity of physically typing and writing seemed historically linked to the repetitive practices of the mechanical and clerical office, and the monastic scriptorium, the process had gone somewhat out of its time.

Means changed, new processes arrived while others remained constant; the hand-printing of short letterpress texts in a book from the early 2000s as it had been twenty years earlier. While pages printed with a domestic inkjet machine only began around that time, the coloured content composed and designed on-screen, compressing the process of editing and production.

I can't recall now if there was an interim period between when a job was supplied to a printer in artwork form, to physically make a litho plate, via process camera and repro film, and now, when data is sent as a high-resolution pdf, and content arrives digitally on paper seemingly without further process. The direct interplay between writing, editing and constructing pages on-screen marked the most significant change in the physical making of books. The process of gathering text and manipulating the fit and extent within one device was key to the compression of what were separate activities into a new autonomy: the publisher could be writer, editor, designer, typesetter, and printer, all from the same desk.

20pp, 320 x 240, coloured sugar paper, sewn pamphlet; single example, 1990.

p.10-11 (shown greyscale) / p.2-3, 4-5, 6-7, 8-9 / p.12-13, 14-15, 16-17, 18-19

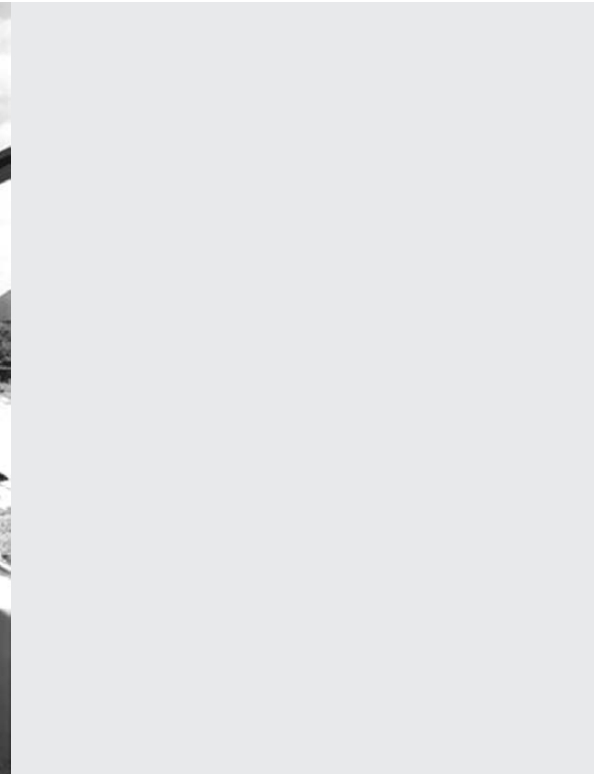
## as and of



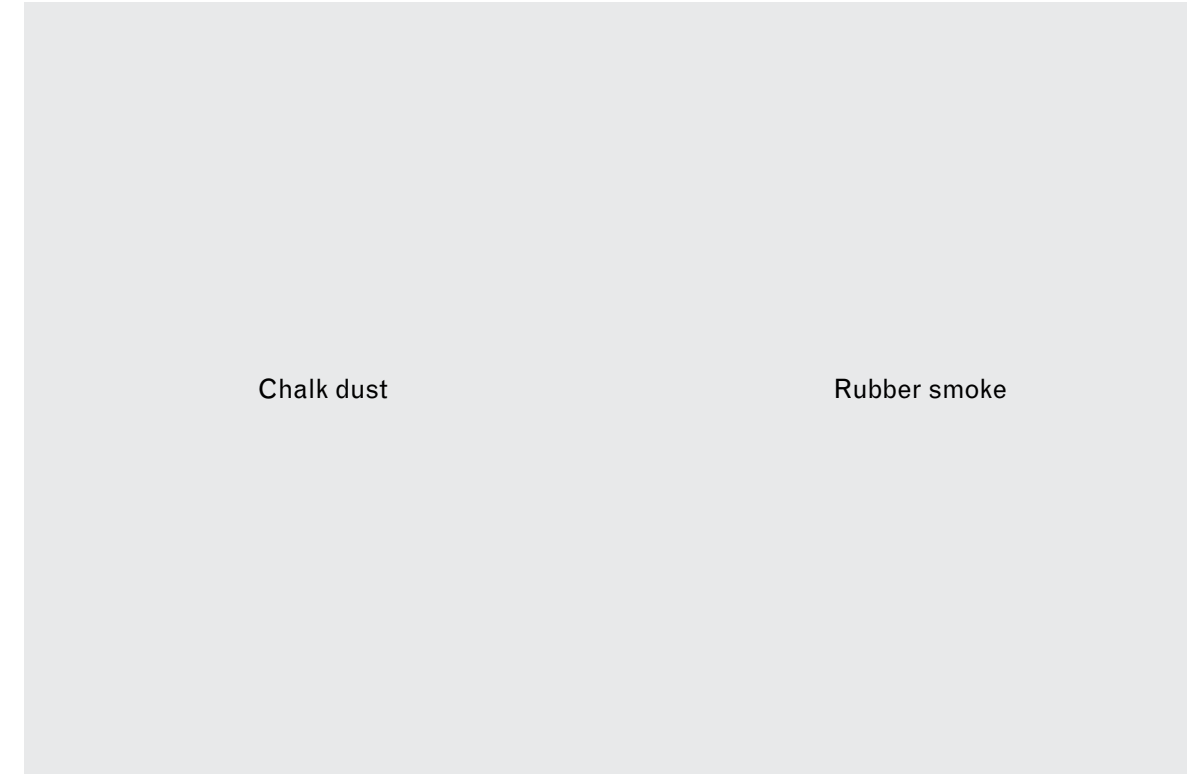
Although the photograph\* appears on the first printed page, it should be considered as both an introduction and as an index, conventionally placed at the beginning and at the end. With this in mind, the non-sequential page structure and system of reading are both reflexive and asymmetric.

\*A classroom at Strathmore Avenue Infants' School, Hitchin, Hertfordshire, 1949.

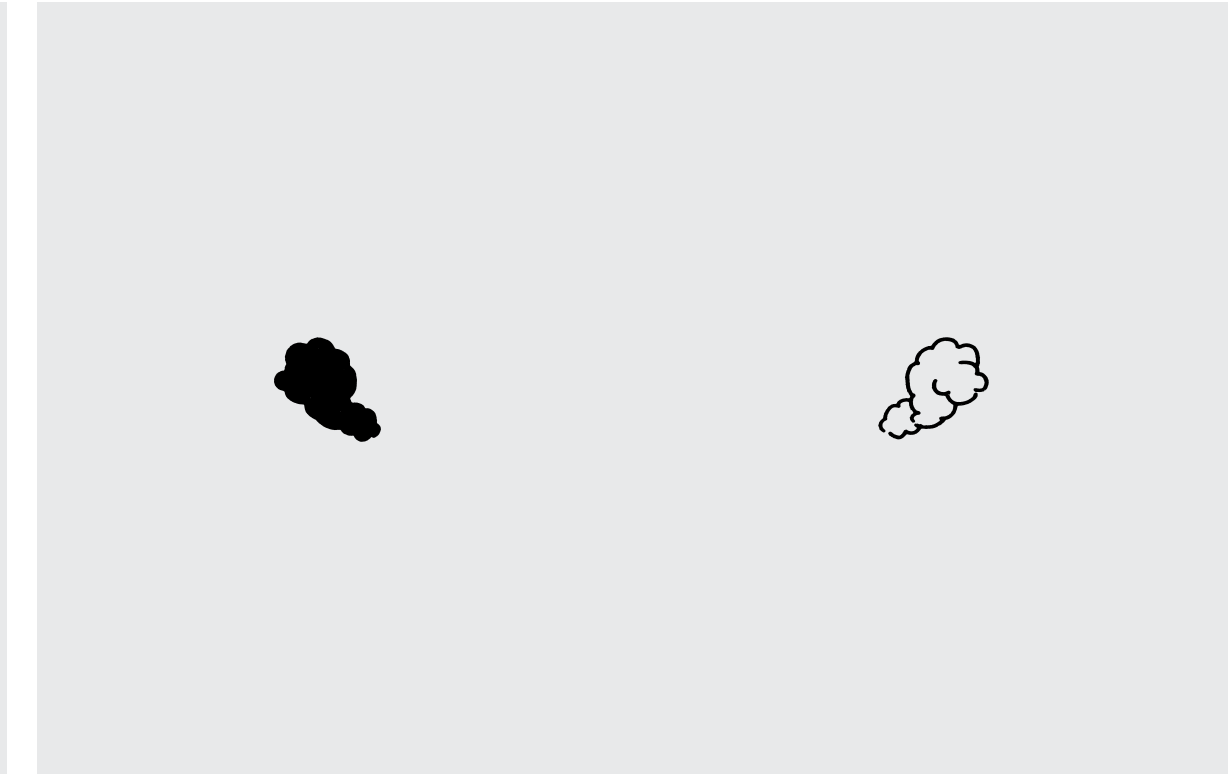
12pp, 202 x 152, letterpress, photocopy on matt-coated cartridge, paperback; Coracle, London, 1984.



p.2-3



p.4-5, 6-7



Chalk dust—the white airborne matter indicated by a blank page in contrast to the fused black toner of the photocopy.

Rubber smoke—the dense black smoke given off in the burning of rubber.

*with and within*

Steam drawing

Milk flower

Wooden chocolate

Plasticine lino

Wet plastic bag

Dry plastic bag

Coloured ice bar



p.8-9, 10-11

p.2-3, 4-5

Steam drawing—a finger-drawing of clouds of steam on a condensation covered surface of glass.

Milk flower—a bloom of a white flower prolonged by its stem being placed in a container of milk.

Wooden chocolate—the surface of chocolate moulded with a pattern of wood grain.

Plasticine lino—the surface similarity of a rolled layer of plasticine and unpolished linoleum.

8pp, 202 x 152, letterpress on matt-coated cartridge, photocopy, paperback; Coracle, London, 1984.

Coloured ice bar

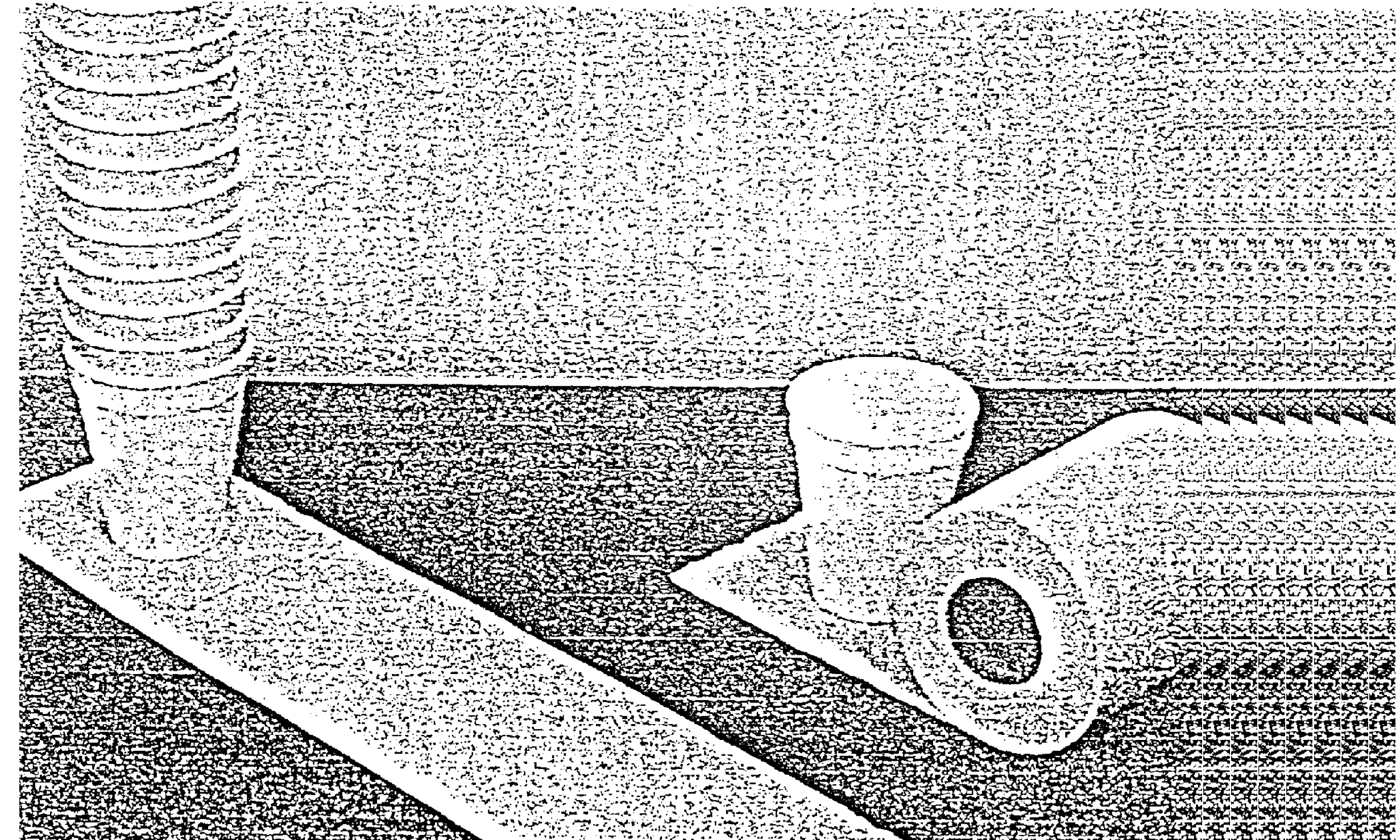


Coloured liquid bar



p.4-5, 6-7

Coloured ice bar / Coloured liquid bar—the beginning and end of a continual run on a photocopier; the heat of the machine gradually melting the sealed ice, detailed in the manner of a sequence of film stills.



height precedes length, 210 x 297; 1985.

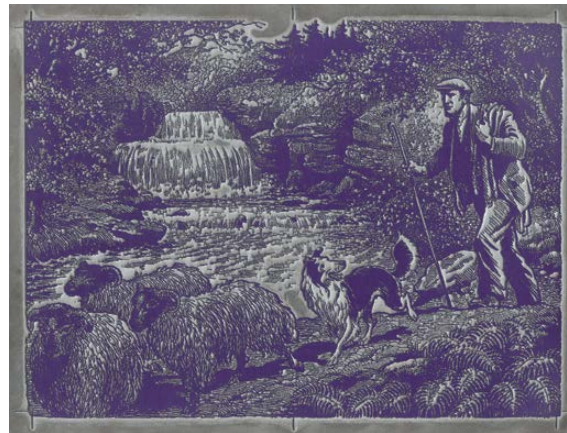
## Black Bob<sup>1</sup>

*It doesn't dictate or imply a pace, it has all sorts of paces, but it's also completely static...*

The completely white book, the monochrome or black book, silent and abstract, intends not the small scale reading of words, sentences and pages—the detail and accumulation of content—but a larger-scale, maybe distant reading.<sup>2</sup>

In *Black Bob* the minimalist 'blank' book is redeployed, the commandeered subject matter repeated throughout, the dense black impression of letterpress line-block balanced almost equally with unprinted white stock.<sup>3</sup>

From the first to the last spread there is no change, and so this emphatic demonstration of direction—the page after page rightward movement of shepherd, dog, sheep, and the flow of the river—is identical to the narrative of a book with blank stock as its subject.<sup>4</sup>

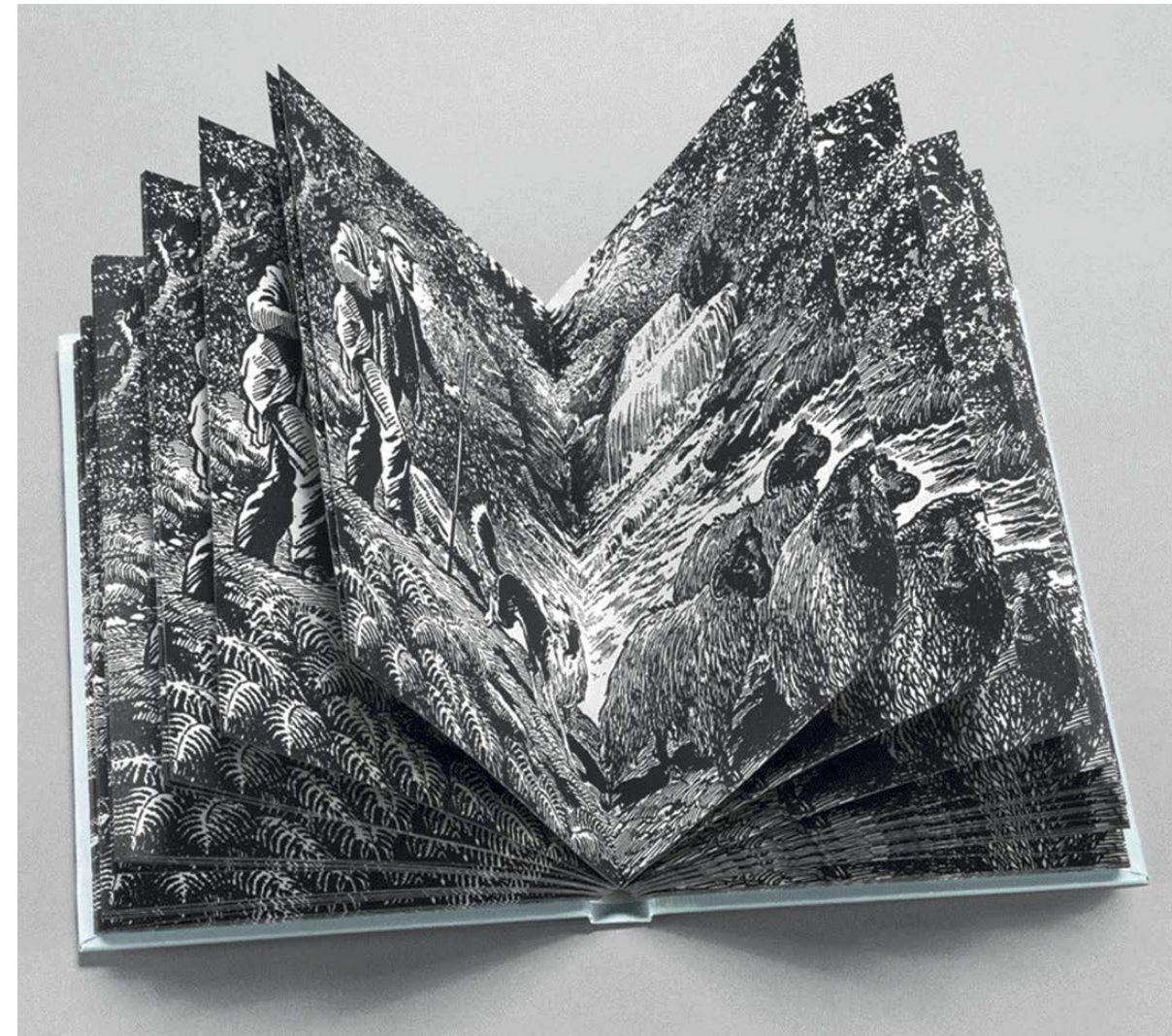


Above: Zinc line-block.

Below: Reading *Black Bob*, 1999.

Right: *Black Bob*, Coracle, London, 1989.

Opposite: Leaflet, 2005.



1. *Black Bob* 124pp, 174 x 115, letterpress on book wove, printed paper casebinding, 100 copies, Coracle, London, 1989; second edition 200 copies, Coracle, Ireland, 2008.

"*Black Bob* has its title printed onto the boards of the front cover, and printed in reverse on the back boards. Within, each printed endpaper repeats exactly, making the book two sequences running in opposite directions: 63 black-and-white images of three blackface sheep before a mountain stream move from back to front, and 63 images of *Black Bob* and his bearded shepherd on a stream's verge move from front to back. Each spread is 'identical'; the halved images join in transit to show a coherent, static, image assembled from two separate, contradictory flows." (Harry Gilonis: 'How to Read II', *Certain Trees: The Constructed Book, Poem and Object* 1964–2006, Saint-Yrieix-La-Perche, 2006)

"*Black Bob*, on the face of it, is an illustrated book whose single illustration is repeated throughout, from

opening to closing page. It runs over the whole construction of the book, the margins, the gutters, the endpapers, the cut edges of the leaves. Only the outer boards of the binding are exempt, serving at once as cover and title page. When the book is turned over, we find that the back cover is a mirror image of the front." (John Bevis, correspondence with CS, November 2013)

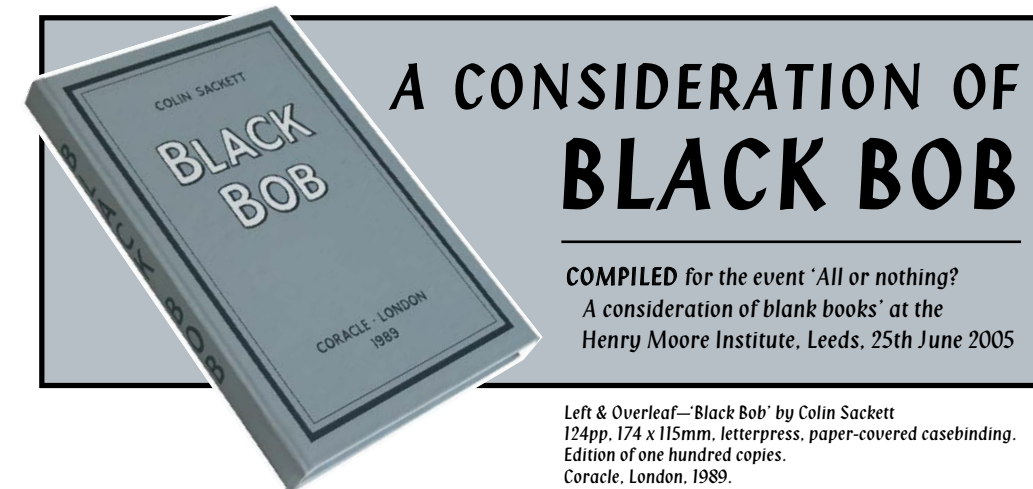
2. As for example in herman de vries' wit [white]: "The first version was published in 1962 and had an edition of 5. The second version was published by Hansjörg Mayer in Stuttgart in 1967 in an edition of 500. The front and back were printed as well as the first page where there was an introduction by the poet J. C. van Schagen. But the following 250 pages were blank. The title and the names of the author, editor and preface author have been printed in a white band that surrounds the book, which is completely white this time. On the inside of the band,

there are the words: in this book, where all contradictions have been removed and the contents of which are suitable for everyone, where we have moved beyond all problems and where nothing is cut from reality or is unilateral, we can say that this is a positive contribution to the summary of the whole." (hermandevries.org/publications\_1960-1969.php)

3. "The pastoral procession is shown heading left to right, the direction in which one turns the pages and, and yet the figures go nowhere. They are stuck among the repetitions, as somebody said, like a jammed gramophone record. However, the sound that emerges here is not a shriek or a judder or a hole in sound but a constant true note pitched in a natural key that has no need to expire. We have a transfixed moment among tumbling streams and ferny paths, heading expectantly across the page yet forever held in anticipation of what awaits. The event that both is and is not there is so totally obvious

that it seems like a wonder, tremulously maintained. It raises questions and at the same makes evident that the irrelevant questions are ones we have imported." (J. C. C. Mays, *Rare Sighting in the Haldon Hills*, Exeter 2009)

4. "Despite the insistence of the repeated image, of shepherd, dog, sheep and river, we suspect that it has not been chosen for its content, its message, or even as a signifier of its—perhaps nostalgic—found origin. More likely it is the uniform overall tone of the woodblock-like pen and ink drawing that makes it work in this context. The more we look at it the more it tends away from image and detail towards print and pattern, a record of the repeated impressions. The book becomes a mechanism for turning a figurative image into an abstraction, its narrative to a silence." (John Bevis, *ibid.*)



## A CONSIDERATION OF BLACK BOB

COMPILED for the event 'All or nothing?'  
A consideration of blank books' at the  
Henry Moore Institute, Leeds. 25th June 2005

Left & Overleaf—'Black Bob' by Colin Sackett  
124pp, 174 x 115mm, letterpress, paper-covered casebinding.  
Edition of one hundred copies.  
Coracle, London, 1989.



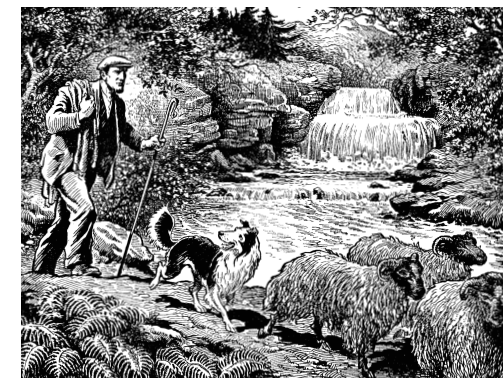
1—THE MINIMALIST 'blank' book is paradoxically re-deployed, the commandeered subject matter repeated throughout and the black impression of letterpress line-block roughly balanced with unprinted white stock...



2—FROM THE FIRST to the last picture there is no change, but further pictures preceding and following the sixty-three in the book might show both a start and a finish, the published fraction just a moment somewhere within a moving sequence...



3—THIS DEMONSTRATION of direction, the page after page rightward movement of shepherd, dog, sheep, and the parallel flow of the river, is identical to the narrative of a book with blank stock as it's subject...



4—THE COMPLETELY white book, the coloured or black book, both silent and unillustrated, such 'self-coloured' content intends not the small-scale reading of words, sentences and pages but a large-scale reading...



5—IT DOESN'T DICTATE a pace. That's a curious thing about it and why I'm pleased with it. It has all sorts of paces. It's absolutely static. I don't know if it the front's moving towards the back or vice-versa...



6—WE FIRST MEET the shepherd with his collie and flock of black-faced sheep by the stream—water cascading down rocky ledges—on the inside front cover and endpaper. The same picture—traditional black and white—in place of a title page...



7—TURNING THE PAGES the image remains perfect, and, moving forward or backward, perfectly still. This is no flipbook. The back cover mirrors the front—reversing all words. BOB, of course, faithfully remaining BOB...



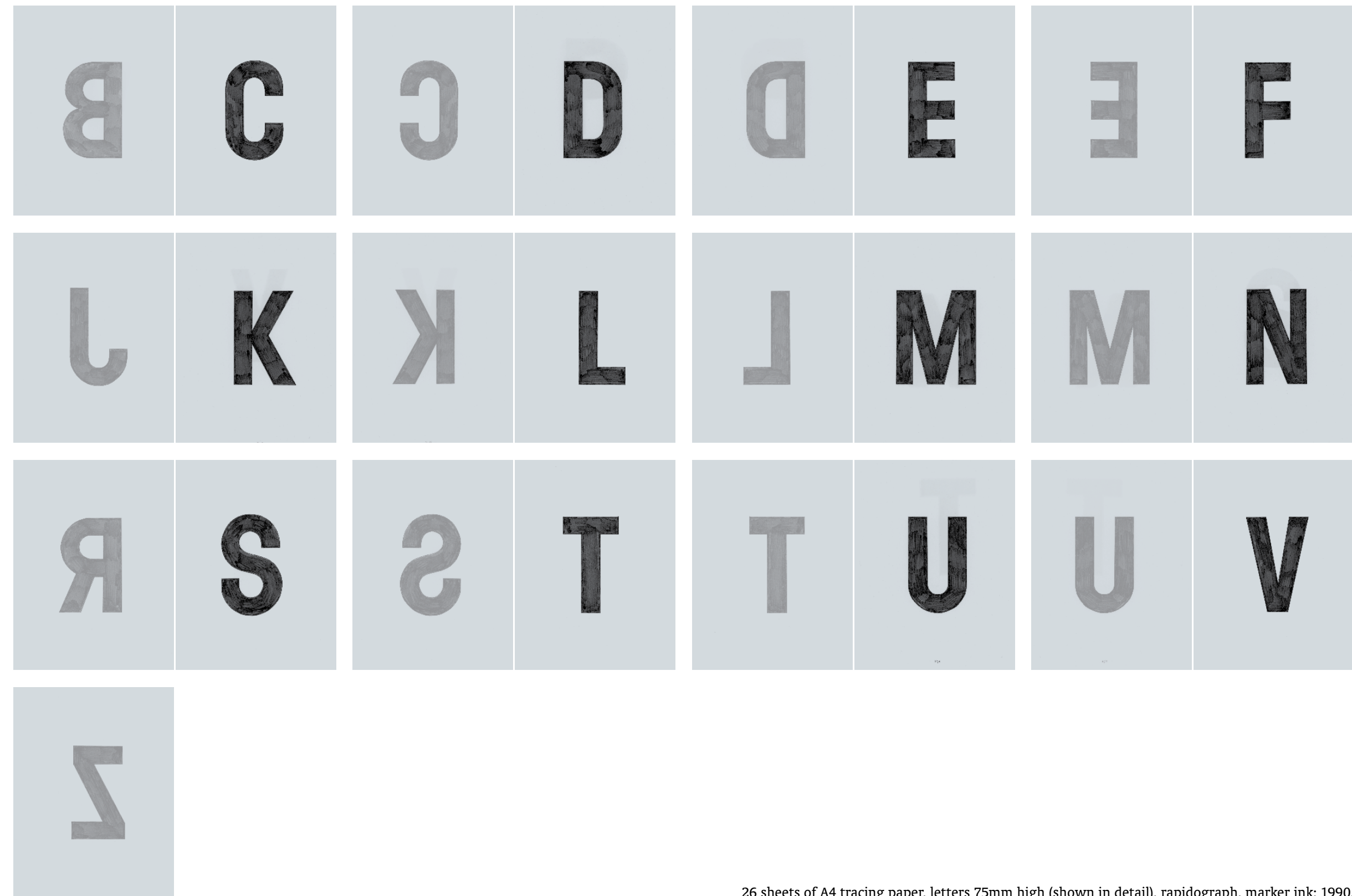
8—LIKE A STUCK RECORD *Black Bob* ends where it begins...



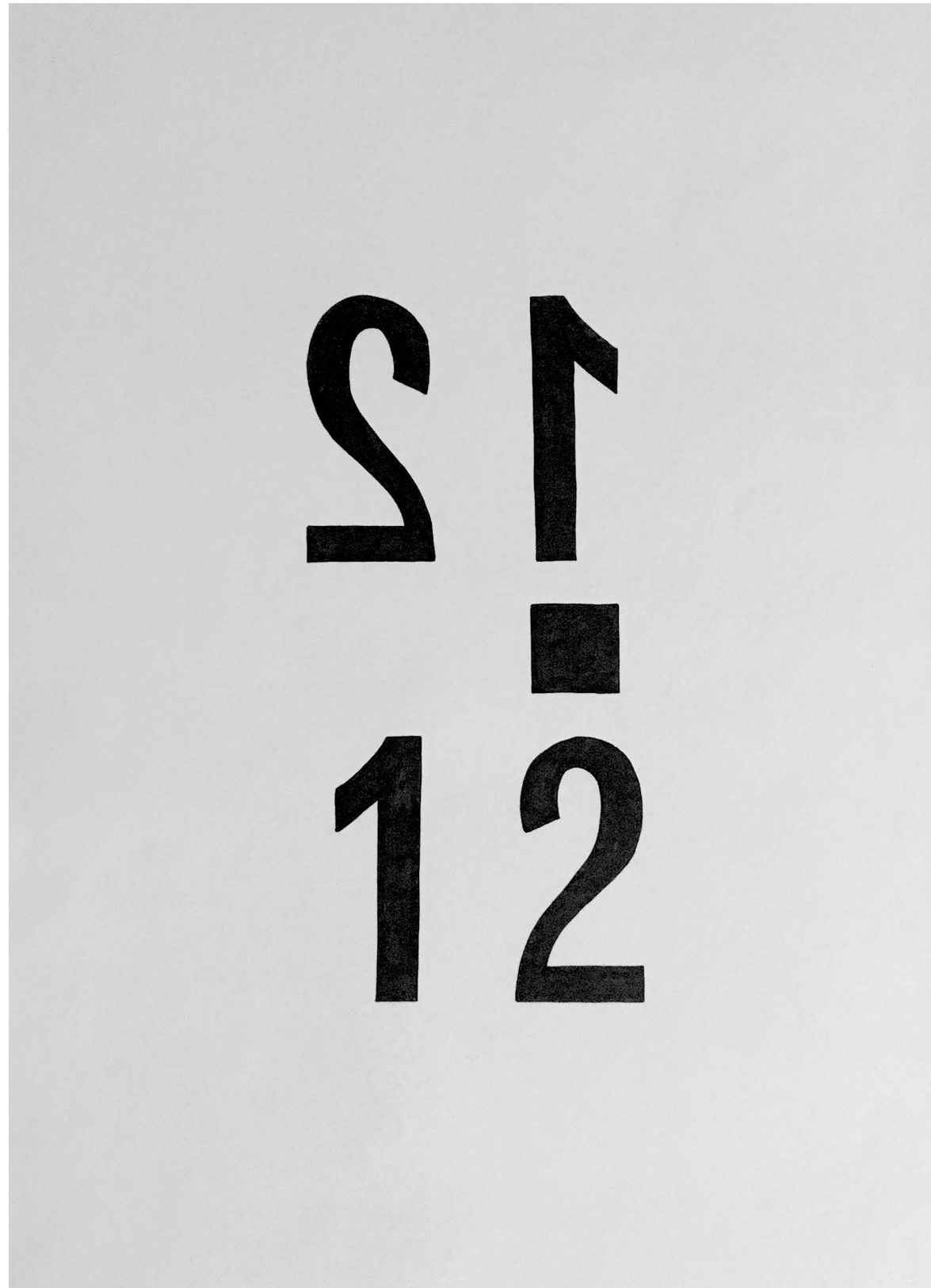
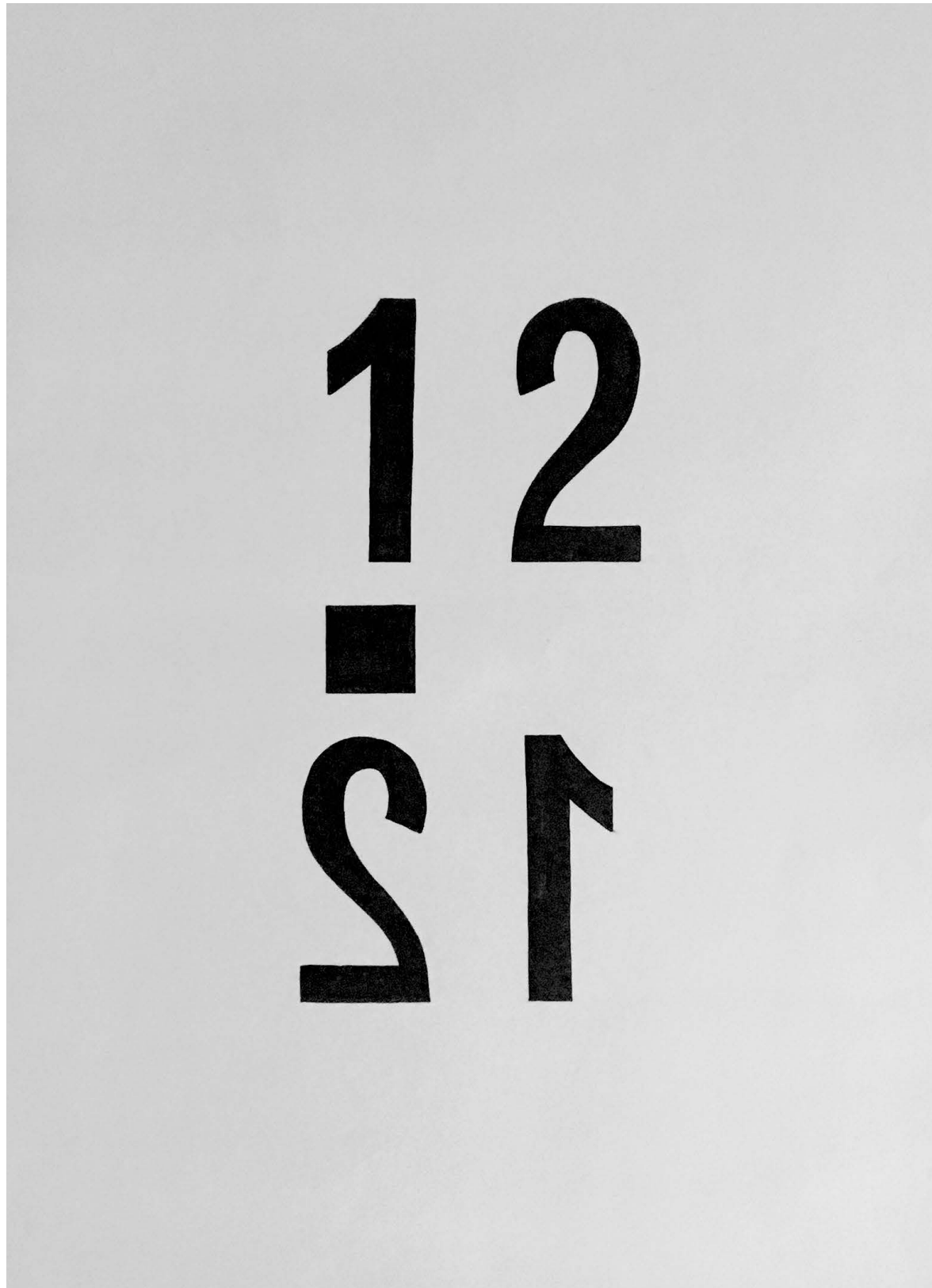
REFERENCES: 1 to 5—Colin Sackett, 5—from an interview with Cathy Courtney for 'Art Monthly' 184, March 1995; 6, 7—John Janssen, in 'The Space of the Page', Henry Moore Institute, Leeds, 1997; 8—Les Coleman, June 2005.



[A-Z]



26 sheets of A4 tracing paper, letters 75mm high (shown in detail), rapidograph, marker ink; 1990.



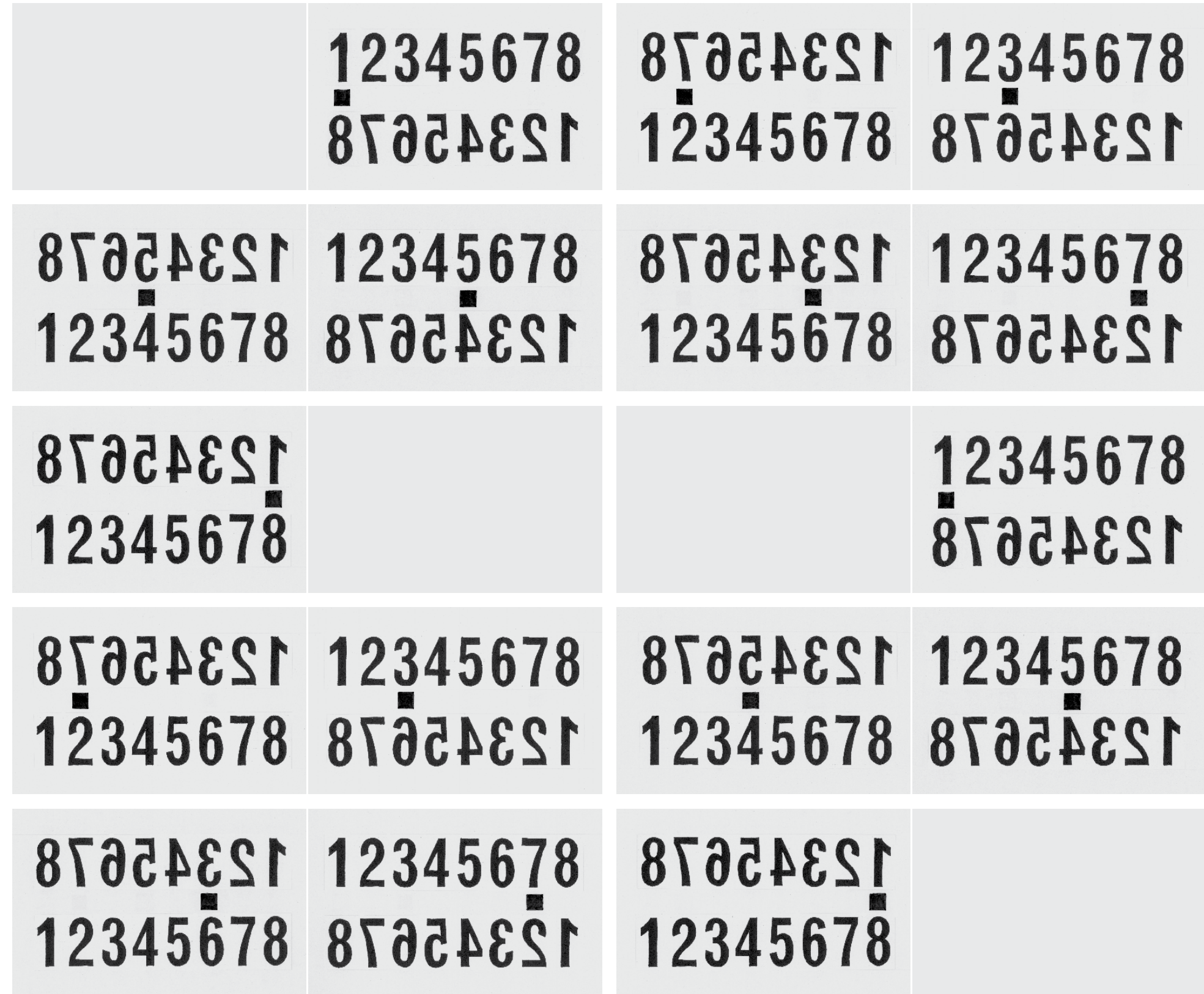
*rectoverso*

Left: 2pp, 450 x 320,  
ink on cartridge paper; 1990.

Right: 12pp, 150 x 210,  
photocopy and ink on  
cartridge paper; dummy, 1990.

p.2-3, 4-5 / 6-7, 8-9 / 10-11; etc.

Published in reproduction:  
*Dummy*, 12pp, 200 x 133,  
offset on cartridge; Axminster,  
2020.



## Stop book



Ligeti's *Organ Study no.1 'Harmonies'* demands an extreme paleness and softness of sound. The organist Gerd Zacher, for whom the piece was written, interpreted the instruction with the aid of an innovation: "by reducing the wind pressure of the organ using a vacuum cleaner instead of the organ blower." Consequently the more keys depressed and stops pulled out, the weaker and more colourless the tone of the instrument.

**Stop book**

**Noiseless typewriter**

**Typewriter mat**

**Football pump**

**Rubber wheels**

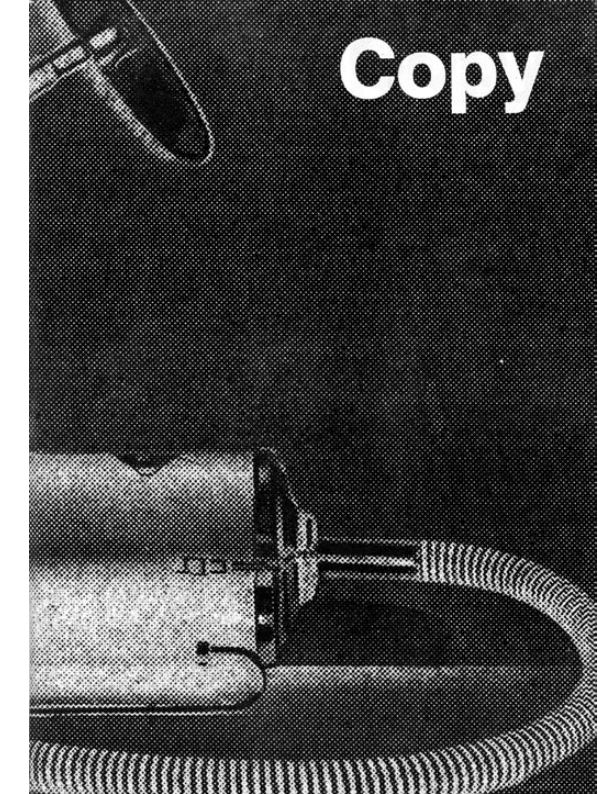
**Soundproof partition**

**Soundproof floor**

**Rubber floor**

**Smoke screen**

**Stop book**



The introductory text reads: "From here, the usual front and introductory part of a book, the pages that follow consist of five separate books or sections [as and of; with and within; Stop book; Rubber animal; J cloth], and an index. The books or sections are divided by one blank page; the blank pages 9 and 32-33 are intentional parts of their respective sections. The index functions both to annotate certain pages and to specify by page numbers the parameters of each book or section. From the other end, the usual back and concluding part of a book, the same thing happens but the other way round."

Included as the central pages in the collection *Copy*, first published in a small edition of photocopied and casebound pages in 1990; and revised: 64pp, 170 x 120, offset on matt-coated cartridge, pamphlet, plastic slip-over cover; Coracle, London, 1992.

## An editorial model for a periodical, "...or the Reader's Digest"

- Ending here at the beginning, the point where we halted and reversed would have become a fixed centre, where both directions, from the beginning to that point and from that point to the beginning would produce a symmetrical extent:  
[ > ..... ]
- In the absence of defining factors such as duration or distance, this attempt to set a locatable beginning is merely to implicate a reading whose nature is simultaneously of meaning, its reflex and its direction:  
[ ..... ]
- This strategic specification for reading, effects a handicap around and about each meaning; a comprehension of what has been read, while blinkered to the following:  
[ ..... ]
- An idealised editorial system, collecting together, and formally unifying diverse and often divergent subjects:  
[ q w E r T y u I O p a S d F g H J k L Z x c V B n M ]

The equalisation of each separate text by extent, fixing a definite quantity of words by limiting each part to a single page:  
[ Q W E R T Y U I O P A S D F G H J K L Z X C V B N M ]

A musicological interlude:  
[ *Two varieties of handicap are effected in the playing of Juan Allende-Blin's 'mein blau klavier', a composition for organ, that divides the score into 'rich' and 'poor' parts. The 'rich' part of the score is played with an insufficient supply of air pressure, as if constantly weakened, while the 'poor' organ is provided with its air in gusts, like a barrel organ. On each occasion that a motif emerges, the handle is stopped, implementing a transfer from nascency to flaccidity.* ]

- The relative placing of elements would be accountable for the implications of juxtaposition, whether between adjacent pages or amongst more complex relationships within the overall structure:  
[ ..... ]

First impression, 1991; published as 'Copy' in *Englishpublishing* (2004).



## malefemale

From a series of hypothetical 'research papers' compiled in 1991: "A publishing project concerned with practical and theoretical work into the structural and functional processes of the book."

Unpublished pamphlets of varied extent; several separate texts from 1991 ('Continuum', 'Fraction', 'Momentum', 'Radio.', 'Volume') were subsequently collected in *Wirelessnessness* (1992).

"*Jack will eat not fat, and Jull doth love no leane  
Yet betwixt them both they lick the dishes cleane*"

'House sparrow (male) / House sparrow (female)', photographs by Oliver G. Pike, in *Wild Birds and the Land* by F. Howard Lancum, Ministry of Agriculture and Fisheries Bulletin, no.140, London, 1948.

## Reverb

A hard-plastered wall is a better reflector of sound than most mirrors are of light; sound waves may travel for miles in large and empty rooms before dying away.

A room for acoustic research is thickly lined with cotton wool on the floor, walls and ceiling, and is so absorbent that speech and music become unnatural.

*Antiphone*

*Ardente* public address system

*Boeing*

Concrete breaker

Ear defenders, protectors and stops

Ear plugs and percussion resisters

Floating floor

*Linatex* age-resisting rubber

Pip

*Silenta* typewriters

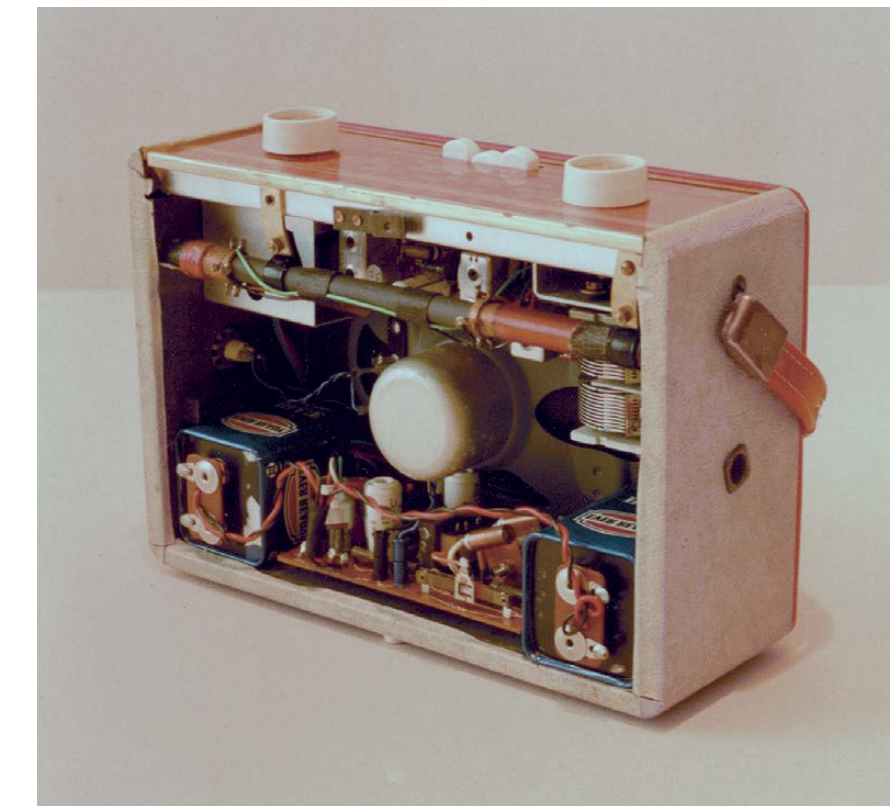
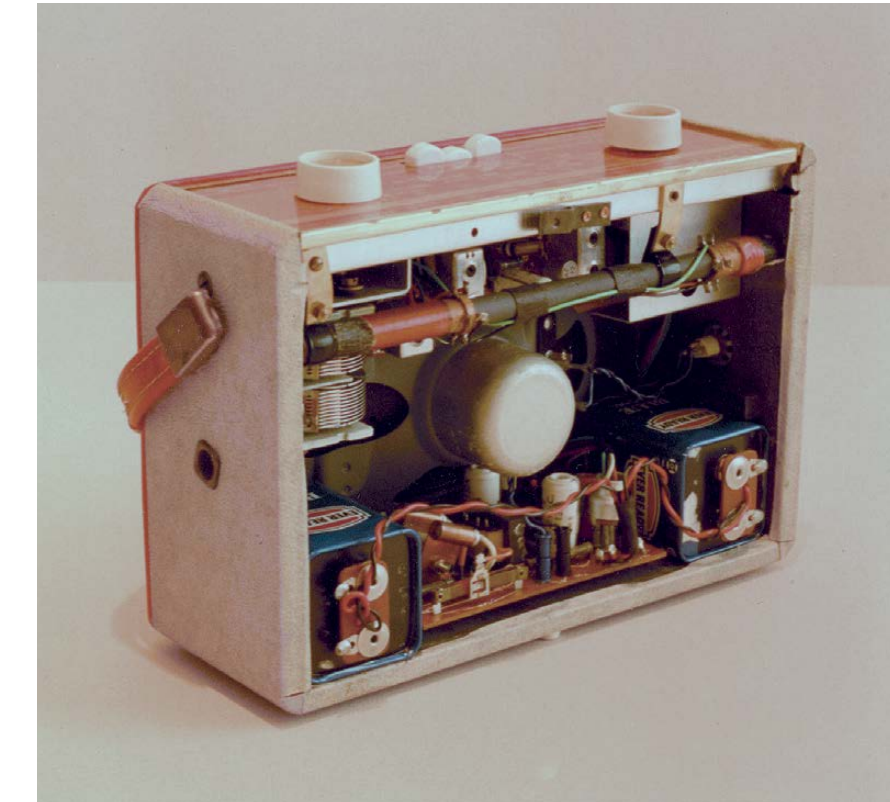
*Soundex* flesh-coloured vulcanite

*Spandit* silent rubber toys

Top

*Toyot*

Originally in *Wirelessnessness* (1992); and *Englishpublishing* (2004).



## Reverb

A hard-plastered wall is a better reflector of sound than most mirrors are of light; sound waves may travel for miles in large and empty rooms before dying away.

A room for acoustic research is thickly lined with cotton wool on the floor, walls and ceiling, and is so absorbent that speech and music become unnatural.

*Antiphone*

*Ardente* public address system

*Boeing*

Concrete breaker

Ear defenders, protectors and stops

Ear plugs and percussion resisters

Floating floor

*Linatex* age-resisting rubber

Pip

*Silenta* typewriters

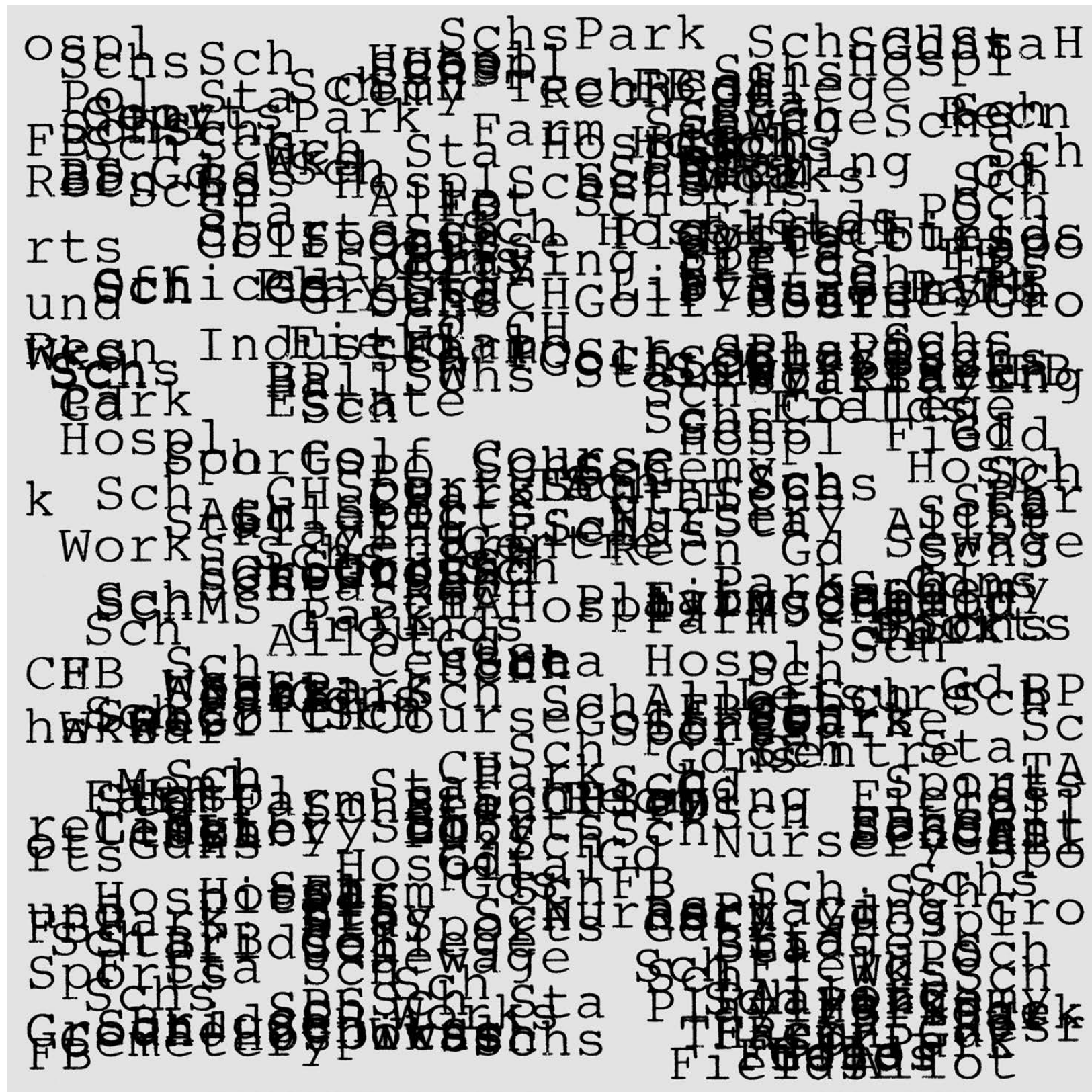
*Soundex* flesh-coloured vulcanite

*Spandit* silent rubber toys

Top

*Toyot*

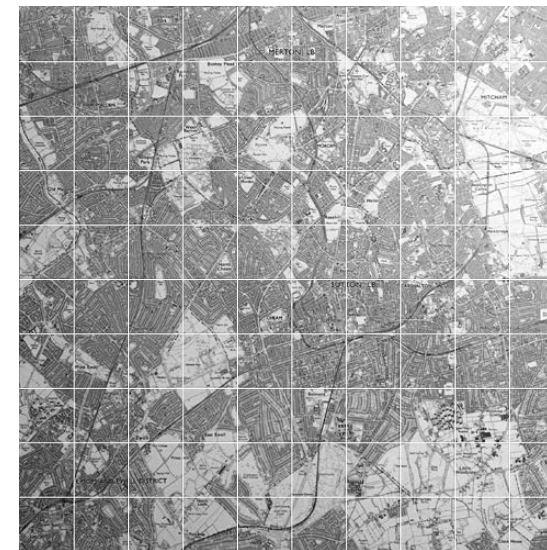
Typewritten terms and abbreviations from the map of a suburban area measuring ten by ten kilometres: 'TQ26, Ordnance Survey 1:25000 second series'. Each kilometre square is superimposed; the accumulative interference isolating each locational term from relationships within its own territory.



Published as a casebound edition reproducing each of the hundred squares, or layers, page by page: *Aggregate*, 120pp, 208 x 150, photocopy on light grey cartridge, cloth-covered casebinding, slipcase; ten copies, London, 1992/4.

Originally 'Stack' in *Wirelessnessness* (1992), and subsequently 'Aggregate' in *Distance etc.* (1999), *Englshpublishing* (2004), and *Uniformmagazine* no.6 (2016).

## Aggregate



This geography—a hundred square kilometres that are largely part of the London Boroughs of Sutton and Merton—is the area where I spent my childhood. It includes the schools and parks and libraries that I went to, and the type of place with which I was most familiar during my first twenty years.

Ten or fifteen years later, in the early 1990s and living in central London, I would travel out to this area and walk from one familiar place to another. There seemed to be specific ideas of connectedness, a psychological understanding



of the way locations are related to each other. Places are linked from here to there by car, or bus, the bits in-between largely filled with houses and gardens, all making a particular mental geography of the suburbs. This can perhaps be best understood in contrast to an *isolative* perceptual geography: that of a single feature related to its particular topography, for example, a hill farm in a rural landscape.

One part of this suburban landscape seemed anomalous, its 'identity' could be perceived as an 'inverted wilderness': a large flat area

bordering Mitcham, Carshalton, Croydon and Wallington—a square mile or so—of officially private rough land, gravel pits and ex-sewage workings. There is a network of paths and the whole area is fenced-off (unofficial access is available about every few hundred yards). The area is used for riding motorbikes, rabbiting, watching birds, etc.; marginal activities.

Bounded on all sides by arterial roads and a railway line, from within the fenced-off area there is a feeling of detachment and in effect, *invisibility*. From a car one is aware of the perim-

eter and the power lines that cross the area, and five miles away on the horizon are the buildings of central Croydon. It seems to correspond to the opposite of the land beyond the medieval town walls—this perimeter containing the town and keeping out the land, whereas here the 'wild' is an island within the suburban.

Some hypothetical ideas of orientation in landscape and space were provoked by being here—that there may exist a sort of historical and acoustical 'depth' in the place, a pre-electrical *radio* of invisible/inaudible sound.

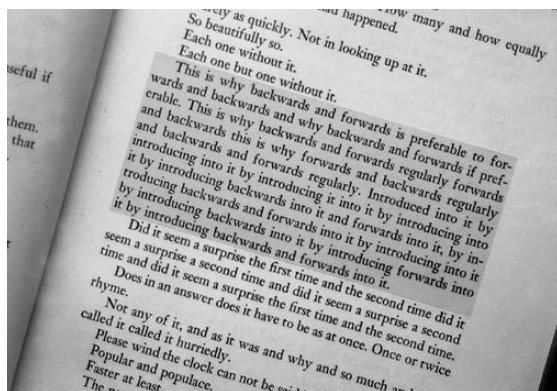
<i>Index</i>	College 30, 43 Common 32 Ct 87 Downs 59 F Sta 22, 46 Farm 8, 30, 40, 70, 80, 94 FB 3, 4, 7, 14, 17, 18, 45, 95 FBs 52 Gdns 78 Golf Course 11, 49, 50, 59, 79, 83, 90 H 77 Hall 62 Hospital 8, 64, 69, 88	Hospl 2, 9, 11, 20, 35, 41, 50, 58, 67, 69, 72, 74 Hospls 68 hs 87 Industrial Estate 19 k 87 Leisure Centre 72 Liby 14, 23, 25, 26, 31, 43, 44 MS 59 Nursery 27, 37, 39, 88 Offices 5 ospl 87 ot Gdns 93 Par 77 Park 10, 14, 16, 22, 37,	43, 47, 62, 64, 65, 73, 79, 95–97 Playing Field 4, 7, 29, 53 Playing Fields 17, 23, 32, 43, 54, 73, 93 PO 50, 53, 56, 62, 84, 99 Pol Sta 67 re 27 Recn Gd 9, 20, 26, 36, 41, 42, 44, 53, 54, 56, 100 Resr 29, 59 rts und 30, 92 Sc 77	Sch 1–7, 9, 10, 12–15, 18–24, 26, 28, 29, 31, 33–38, 41–45, 47, 51–58, 61, 63, 66, 71–77, 80–82, 85–88, 91, 92, 95, 97, 99, 100 Schs 1–3, 8, 12, 16, 18, 19, 22, 25, 41, 42, 44, 46, 51, 53–56, 62–66, 72, 75, 76, 81, 84, 92, 96, 97 Sewage 24 Sewage Works 45, 94 Spo Gro 20, 82 Sports Centre 39 Sports Gd 6, 9, 22, 33,	58, 80, 83, 98 Sports Gds 21 Sports Grounds 3 Spr 1, 85 Sta 10, 12, 18, 23, 24, 26, 28, 31, 41, 42, 47, 50–53, 55, 56, 58, 67, 72, 76, 77, 83, 85, 87, 93 TA Cent 17 TA Centre 10, 44 Tech College 29 TH 10, 56, 72, 87 W 28 War Meml 91 Wks 22, 46, 71, 83, 86 Works 34, 45	<i>Abbreviations</i> Allot Gdns: Allotment Gardens BP: Boundary Post or Plate BS: Boundary Stone Cemy: Cemetery CH: Club House Coll: College Ct: Court F Sta: Fire Station FB: Foot Bridge Hospl: Hospital Liby: Library MS: Mile Stone	PO: Post Office Pol Sta: Police Station Recn Gd: Recreation Ground Resr: Reservoir Sch: School Spr: Spring Sta: Station TA: Territorial Army TH: Town Hall W: Well War Meml: War Memorial Wks: Works
--------------	--	---	--	---	--	---	---



In the upper and lower margins, the temporal increments of a twenty-four hour day are equated to the extent of twenty pages. The marked divisions are based on a schedule of radio programmes—the upper sequence runs from midnight to midnight; the lower sequence in reverse. The times of the separate classical music broadcasts are indicated by a vertical line, and *musique élastique* / *élastique musique*, repeated respectively.\*



In the outer margins is the text 'Before later'. Above the rule, word by word: "This is why backwards and forwards is preferable to forwards and backwards and why backwards and forwards if preferable. This is why backwards and forwards regularly forwards and backwards this is why forwards and backwards regularly and backwards and forwards regularly. Introduced into it by introducing into it by introducing into it by introducing into it by introducing backwards into it and forwards into it, by introducing backwards and forwards into it by introducing into it by introducing into it by introducing backwards into it and forwards into it, by introducing backwards and forwards into it by introducing backwards and forwards into it by introducing backwards and forwards into it." (Gertrude Stein, from *After at Once*, 1924).



Below the rule, incrementally from zero to ninety-two miles an hour, the observable land conditions as defined by the Beaufort Scale of Wind Force: 0, smoke rises vertically; 1-3, direction shown by smoke; 4-7, leaves rustle; 8-12, leaves and twigs in constant motion, extends light flag; 13-18, small branches are moved, raises dust and loose paper; 19-24, small trees in leaf begin to sway; 25-31, large branches in motion; 32-38, whole trees in motion; 39-46, breaks twigs off trees; 47-54, breaks branches off trees, slight structural damage; 55-63, trees uprooted, considerable structural damage; 64-75, widespread damage; 76-92, countryside is devastated.



The acoustics building for testing and research at the National Physical Laboratory, Teddington, 1930s.

The sixteen main texts: mute; isolator; auditoria; motorless; akoustikos; roadripper; euphonquilt; rubberpaving; asbestohouse; cushioncontrol; suctioncleaner; automaticbuffer; ribbonmicrophone; balsamwoolblanket; soundtransmission; deaf; are terms selected from the catalogue of exhibits in the *Noise Abatement Exhibition*, Science Museum, London, 1935. The traced outline lettering is Gill Sans Bold Italic, the individual characters arranged in four columns.

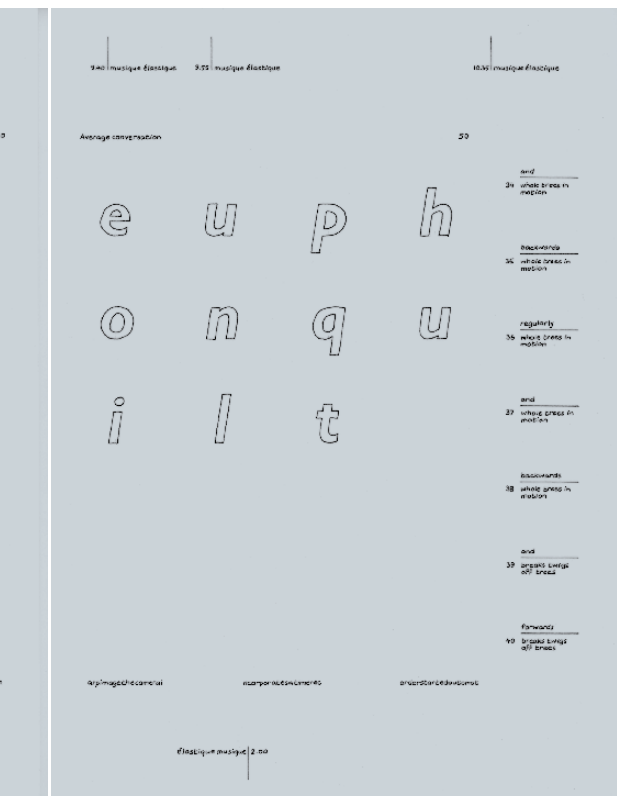
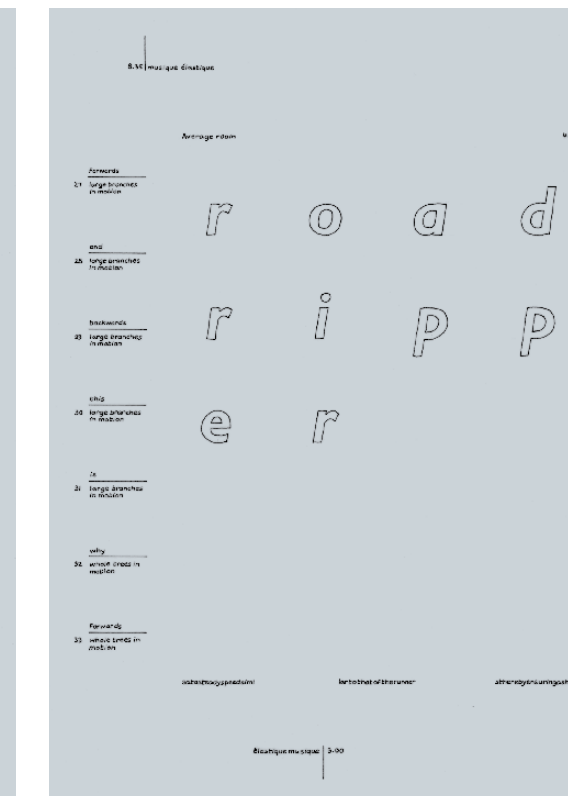
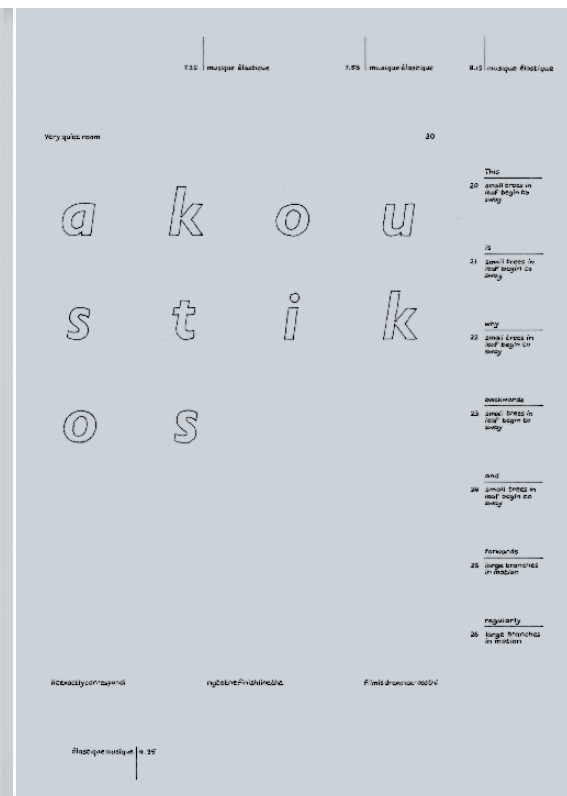
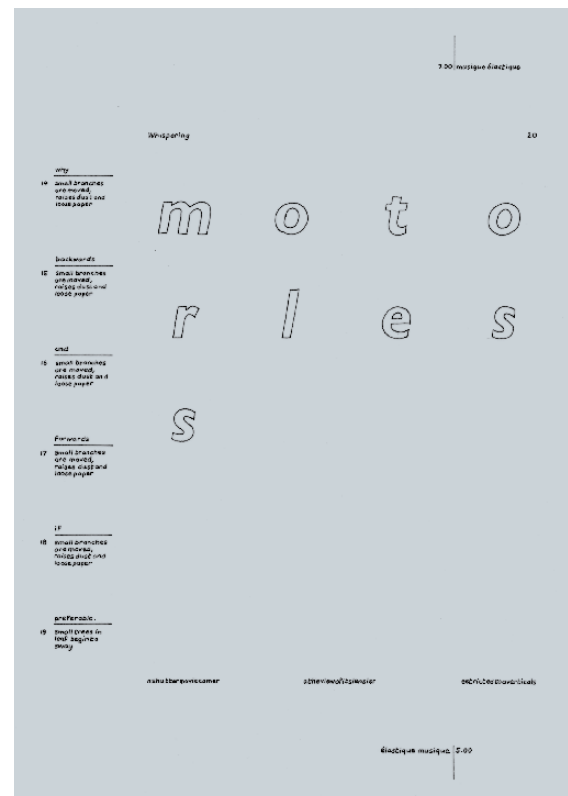
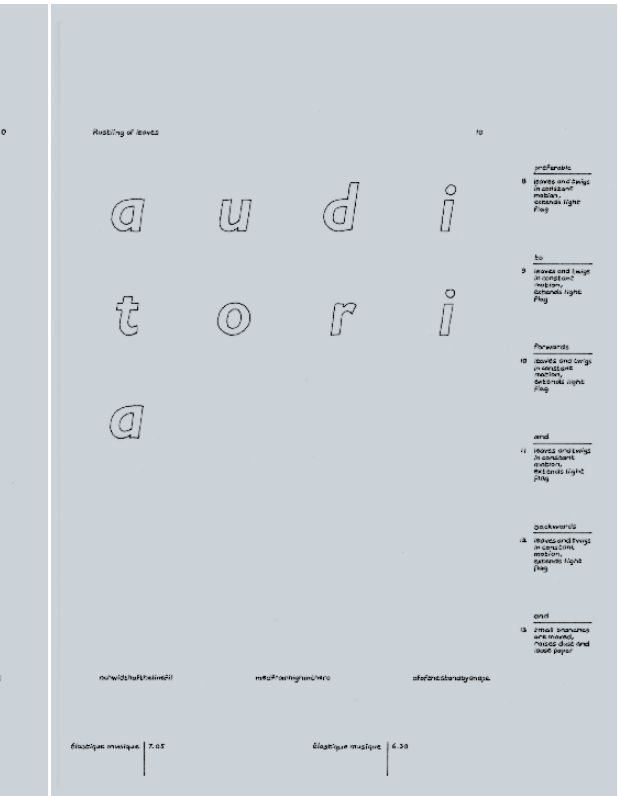
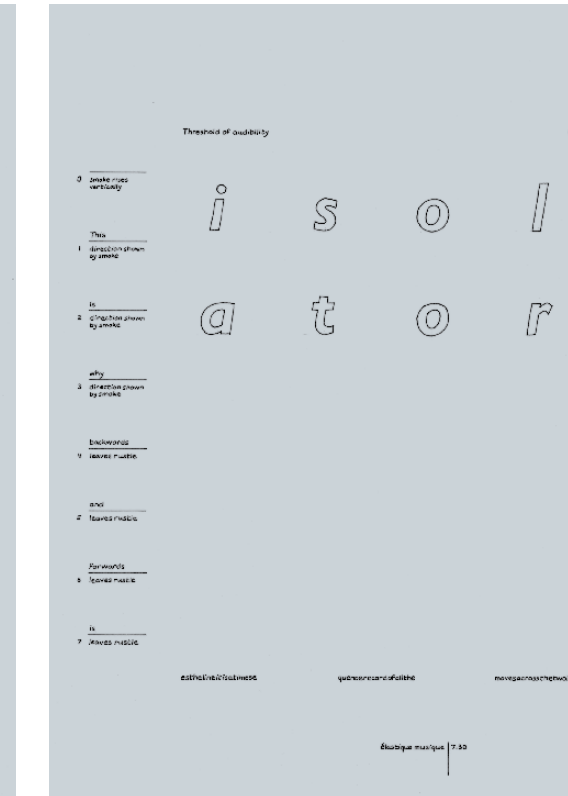
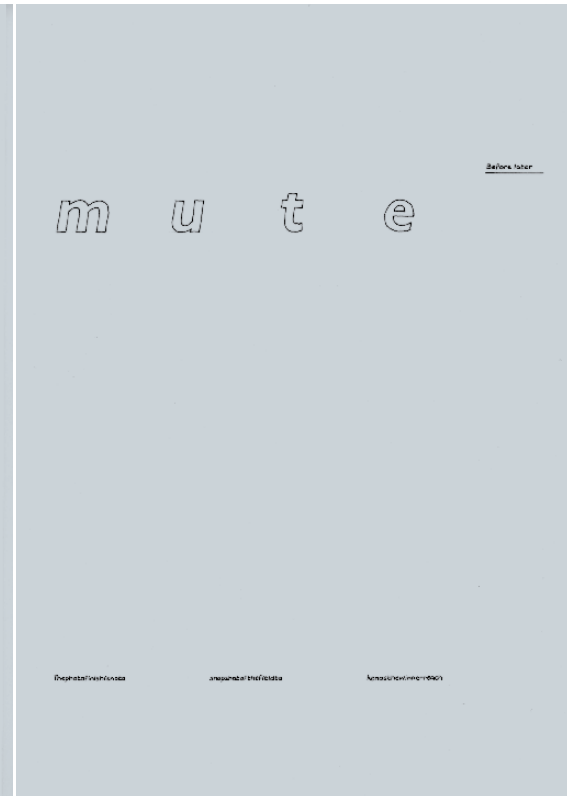
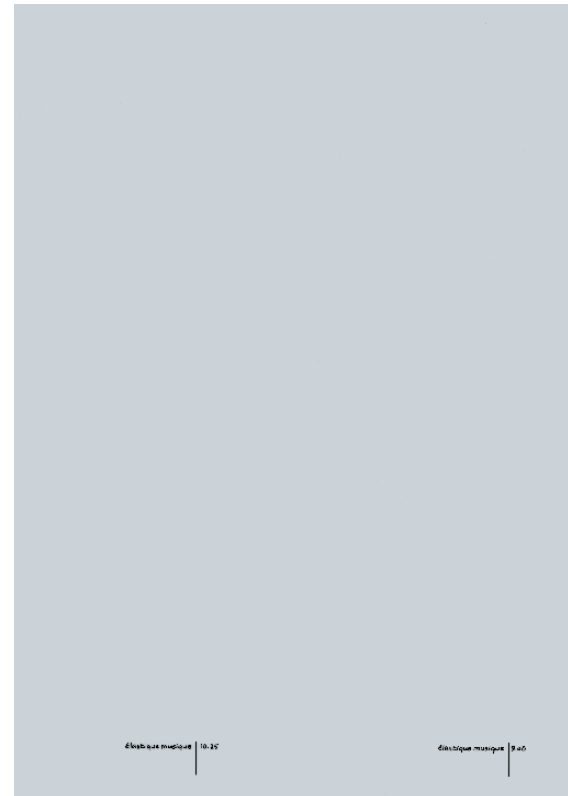
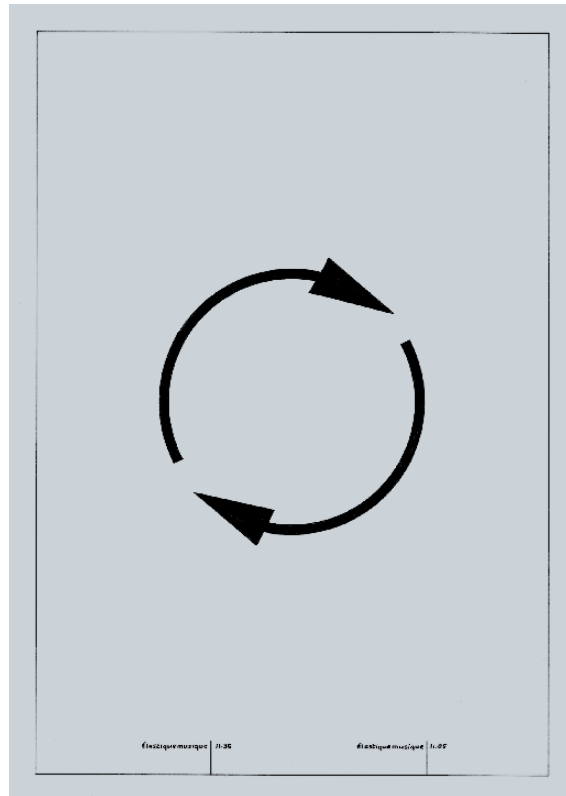
Above each main text the approximate conditions of increasing loudness measured in *phons*: Threshold of audibility, 0; Rustling of leaves, 10; Whispering, 20; Very quiet room, 30; Average room, 40; Average conversation, 50; Loud conversation, 60; Interior of express

train, 70; Interior of tube train, 80; Close to pneumatic drill, 90; Close to express train, 100; Close to aeroplane engine, 110; Heavy gun fire, 120; Threshold of feeling, 130.

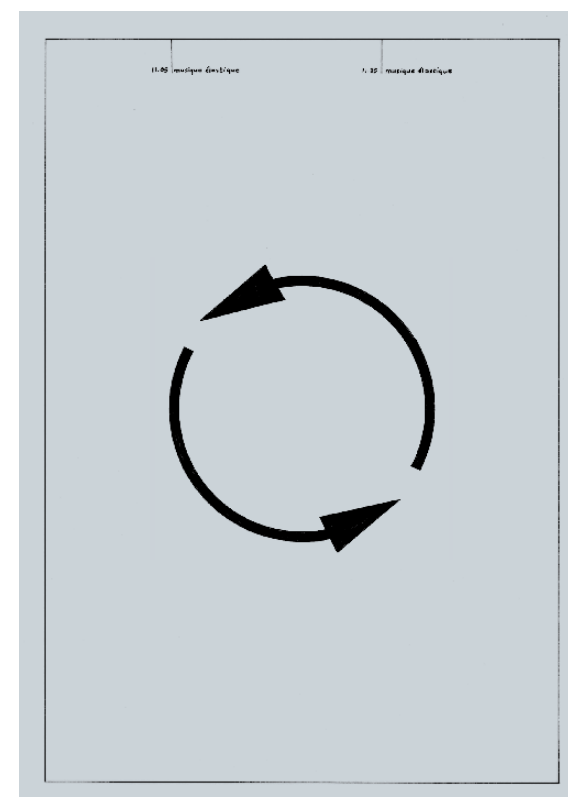
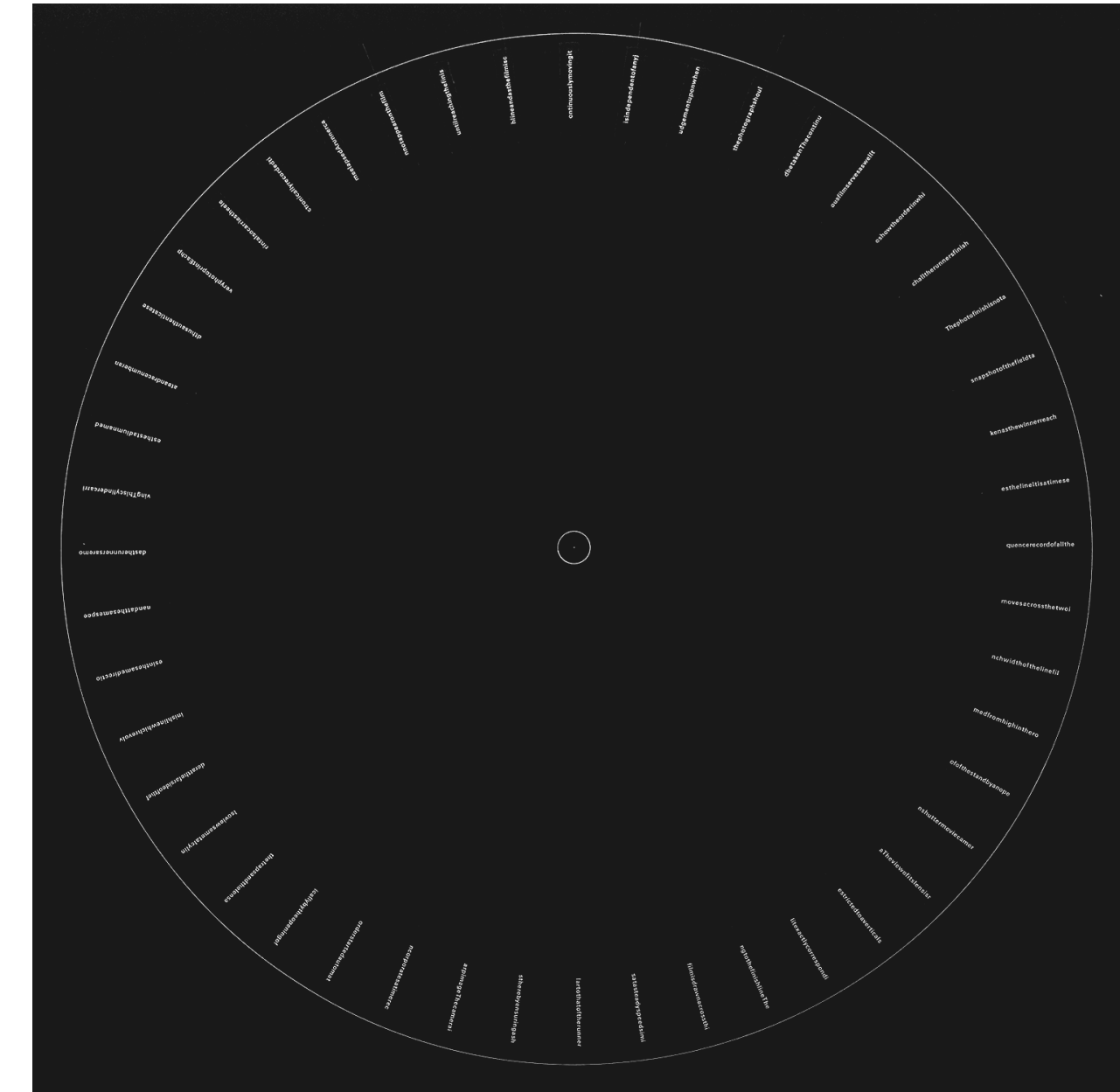
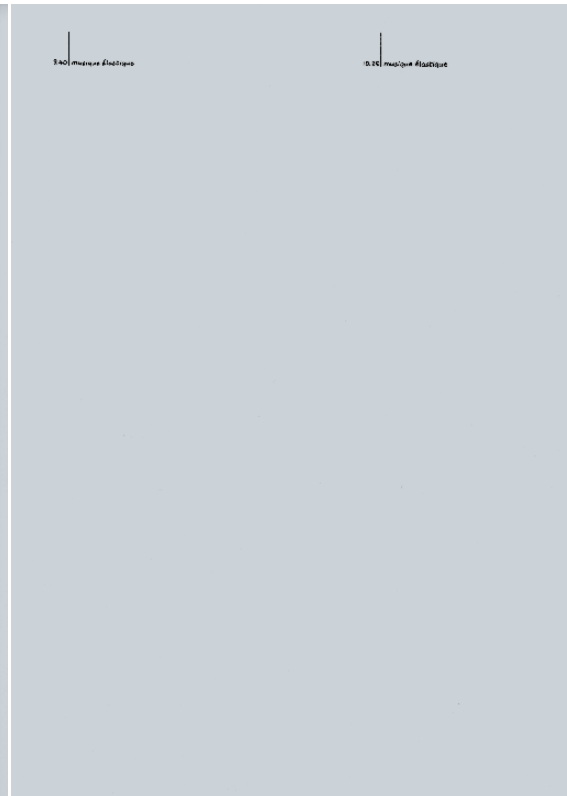
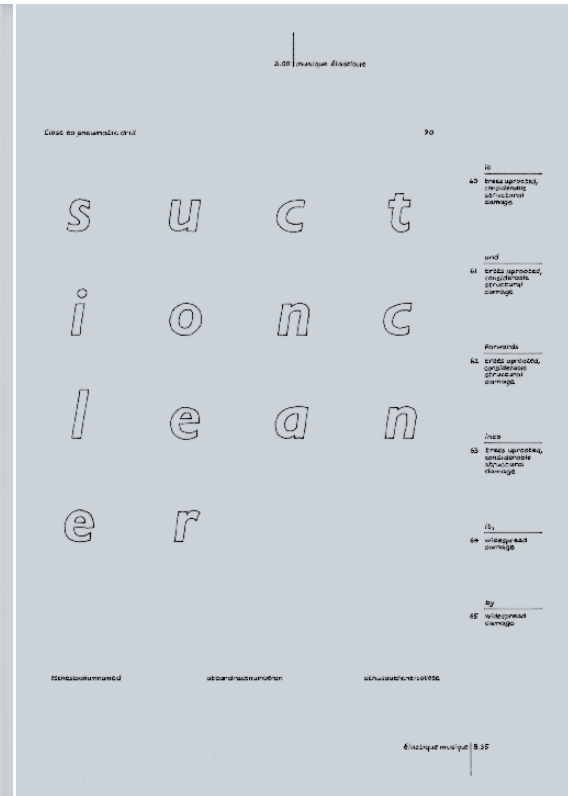
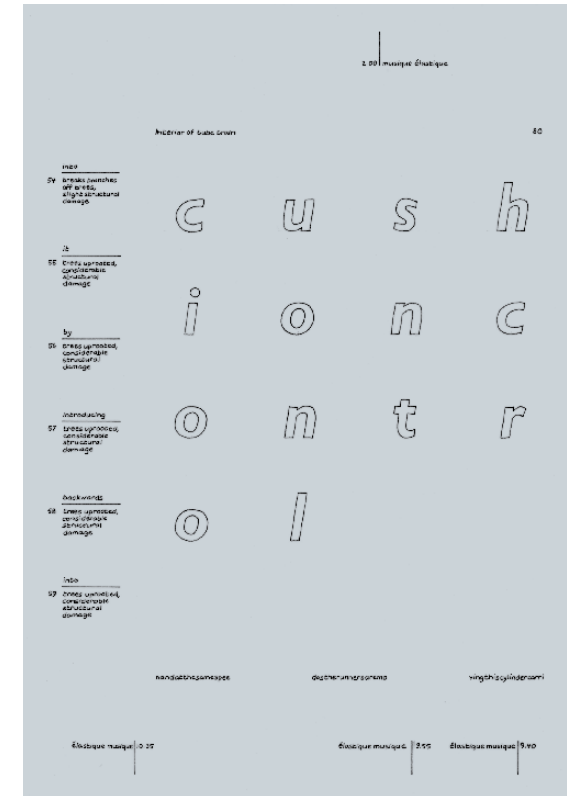
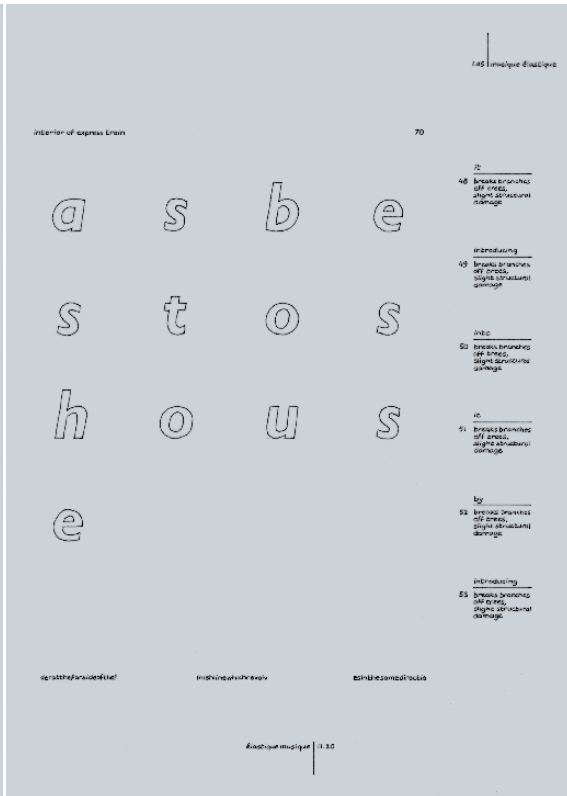
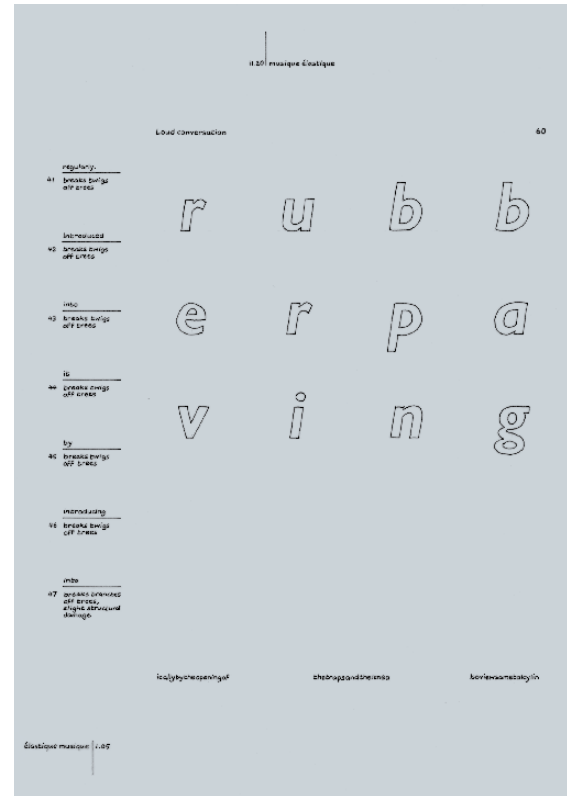


Mile Road, Hackbridge, 1991.

Below each main text, in three sets of continuous characters, is a description of the system and method of recording the photo finish in competitive racing; adapted from the ruling printed in a greyhound racing programme (Catford Stadium, 27 April 1992): The photofinish is not a snapshot of the field taken as the winner reaches the line; it is a time sequence recorded on film as the winner crosses the line. The film is drawn across the start line by a camera on a tripod, which is positioned at the end of the track. The camera is operated by a timer which is set to start the film as the winner crosses the start line. The film is then developed and the image is projected onto a screen. The image is then traced onto a grid of lines. The grid is divided into four columns. The first column contains the name of the runner. The second column contains the runner's number. The third column contains the runner's finishing time. The fourth column contains the runner's finishing position. The grid is then used to determine the order in which the runners finished.



20 sheets of A4 tracing paper, hand-lettering in rapidograph ink; unprinted pamphlet, 1992.



p.18-19  
p.20



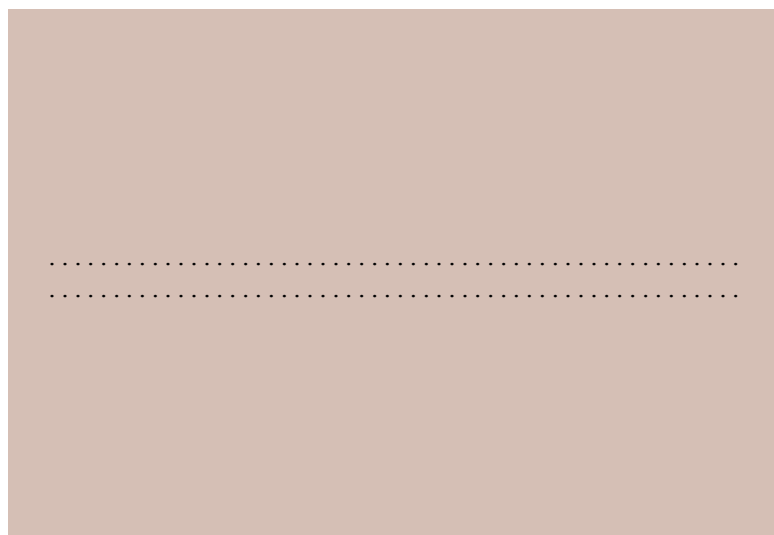
\*Artwork for a cardboard record: a continuous text in forty-eight parts describing the system and method of recording a photo finish in competitive racing (above); on the reverse the extent of a twenty-four hour day equates to the circumference, the temporal divisions based on a schedule of radio broadcasting (left).  
320 x 320, negatives of pasted-up typesetting; unprinted, uncut-out, 1992.

## hijack

mono, recording / circuitpermanent, commentary; 1990/92.

8pp, 110 x 160, photocopy on off-white cartridge, coloured board, sewn pamphlet; Duplicate Books, Ironbridge, 1993.

In 1994, a text titled 'Segue: English Radio Transcripts', dovetailed a live BBC radio commentary by Simon Taylor of the start, middle, and end of the Le Mans 24-hour race, with remarks by the composer Brian Ferneyhough at the time of a performance of his *Carceri d'Invenzione*; published in *Distance etc.* (1999), and *Englshpublshing* (2004).



cover / p.2-3 / p.4-5 / p.6-7



## Equator

For some time I had in my mind a hypothetical image of a Toyota pick-up. Driving in the country between Brecon and Merthyr Tydfil on an overcast May afternoon, we followed a red example south for five or six miles on a rising and falling road—through woods and across open moorland, along the wooded slopes of a reservoir and through the village of Pontsticill in the parish of Vaynor. The undulating line of six white letters became a reference for both our relative distance and orientation.

From a series of photographs, with Judith Thomas, Wales 1993.

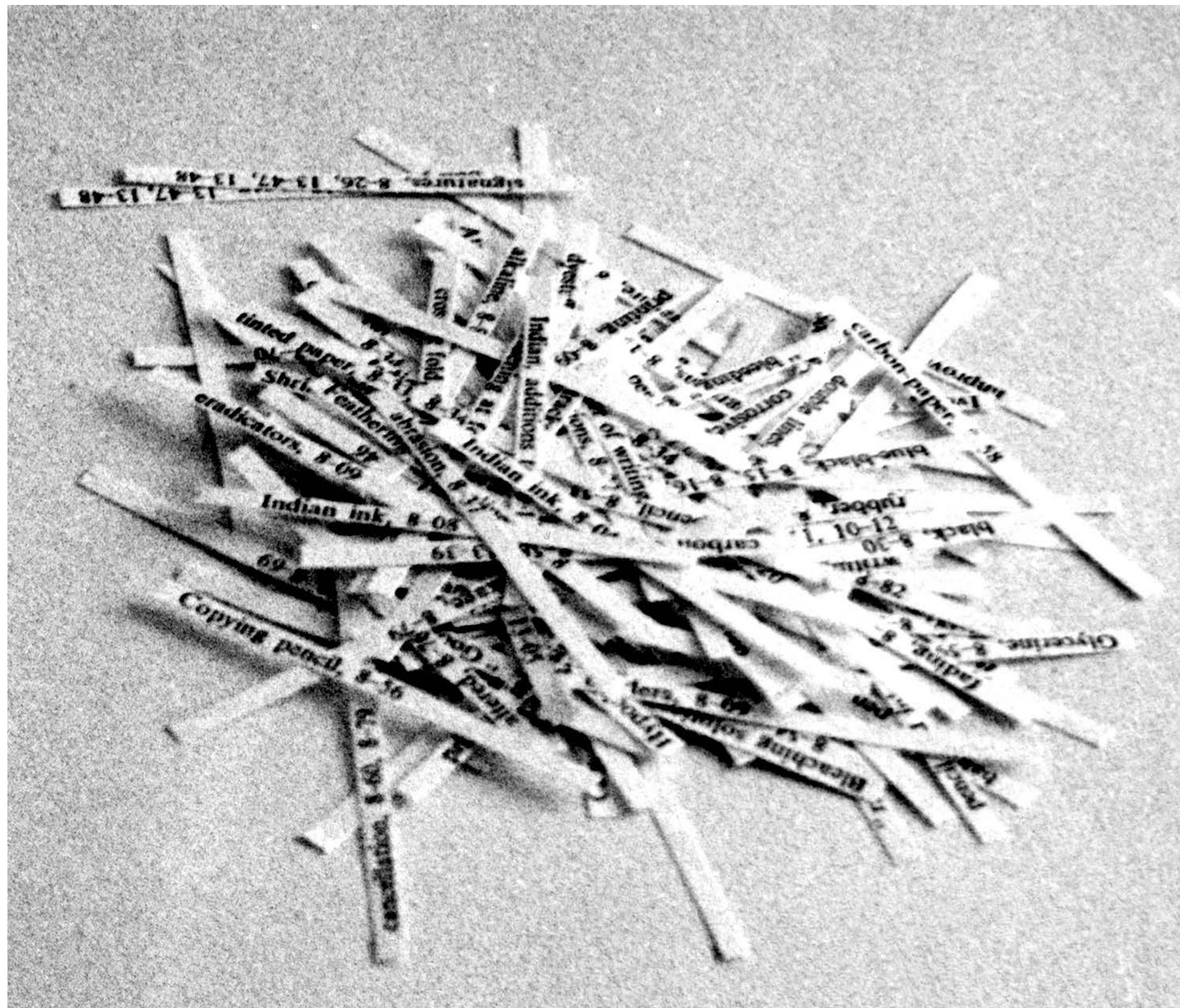
Published firstly as a detail in black and white in *Distance etc.* (1999), with text in *Englshpublshing* (2004), and in colour as the cover of *Wordage* (2011).



# throuout

The complete index references in *Forgery detection: A practical guide* by Wilson R. Harrison, London, 1964; photocopied, cut-up, numerically resequenced, typewritten run-on justified text.

Centrally placed the sequential redeployment of the index directionally twofold its meanings hazardous / Centrally directionally hazardous index its meanings of placed redeployment sequential the the twofold



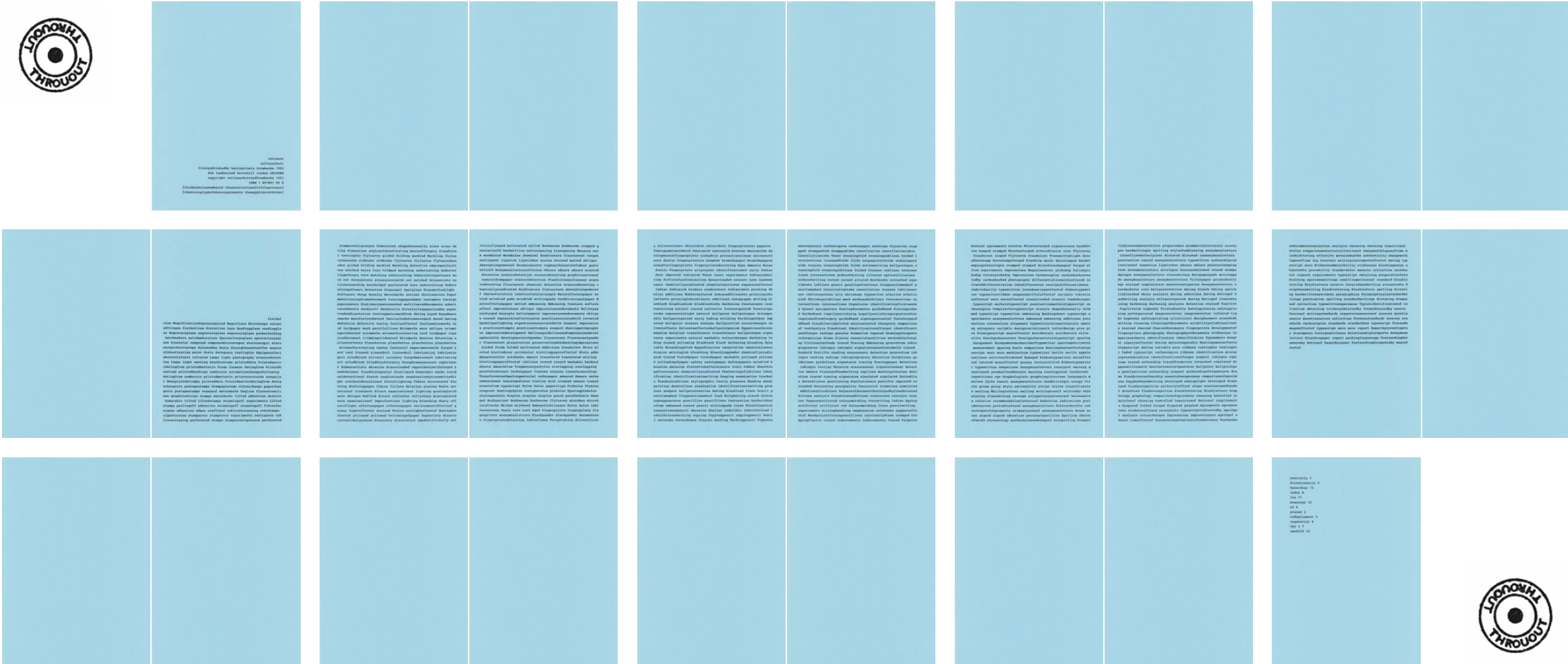
- holes, 7-19-7-25
- paper clips, 7-19
- Pinholes, 7-19, 7-20
- Pins, causing rust, 7-19
- Rusting, of pins, 7-19
- rusty patches, 7-19
- pinholes, 7-20
- staples, pinholes, 7-20
- Pay packets, stolen, 7-21, 7-22
- staples, 7-21, 7-22
- staples, 7-21, 7-22
- staples, 7-21
- punch, 7-23
- punch holes in, 7-23
- ancient and damaged, 7-24
- Book, ancient, 7-24
- microbes, 7-24
- microbial attacks, 7-24
- Mildew, 7-24
- damaged, ink lines on, 7-25
- ink lines across, 7-25
- Tears, 7-26
- torn, 7-26
- aged, 7-27
- aged, 7-27
- Fingerprints, 7-27-7-45, 13-21, 13-22
- fingerprints, 7-27
- fingerprints, 7-27-7-45, 13-21, 13-22
- anonymous letters, 7-28
- Black powder, 7-29, 7-30

- Marking pencil, 8-57
- Pigments, wax crayons, in, 8-57
- carbon copies, 8-58, 13-39
- carbon-paper, 8-58
- markings, 8-58
- Glycerine, 8-59
- stamp pad, 8-59
- stamp pad inks, 8-59
- stamp pad inks, 8-59
- cancellation, 8-60, 8-79
- "cancellation ink," in, 8-60
- Post Office inks, 8-60
- crossing fold, 8-61-8-70
- crossing ink lines, 8-61-8-70
- Intersections, 8-61-8-82
- lines and folds, 8-61-8-70
- folds, 8-62-8-68
- seepage into folds, 8-64-8-65
- widening at folds, 8-64
- crossing folds, 8-65
- action, writing, 8-69
- Creases, 8-71
- ink lines, 8-71-8-82
- intersections, 8-71-8-82
- intersections, 8-71-8-82
- order of writing, 8-71-8-76
- illusion, 8-72
- optical illusions, 8-72
- " raised," 8-76, 10-18
- altered, 8-76

- stories, tested, 9-09
- changes in, 9-10-9-13
- comparison of, 9-10
- test by style, 9-12
- Mortgage, fraudulent, 9-14
- Identification of forger, 9-15, 13-41, 13-49 et seq.
- identification of forger, 9-15
- endings, 9-17, 9-30
- genuine, 9-17, 9-18
- Pen-motion, 9-17
- tapered, 9-17
- Drawing of signature, forgery is a, 9-19
- drawn, 9-19, 13-49
- fluency, 9-19
- essential qualities, 9-20
- methods for forging, 9-21 et seq.
- fictional methods, 9-22
- traced, 9-22
- Grooves, 9-22-9-27, 9-31-9-39
- groove, from, 9-23-9-26
- inking in grooves, 9-23-9-30
- Cramming, 9-23-9-33
- inking-in, 9-23-9-27
- inking-in, 9-23-9-27
- traced, 9-23-9-39, 13-42-13-44
- Pen-hold, 9-25, 9-42, 13-46
- indorsements, 10-19, 10-20
- traced, 10-19
- forgery, as basis of, 10-20
- agreements, 10-21 et seq.
- minutes, 10-21 et seq.
- Minutes, forged, 10-21-10-25
- signatures on, 10-21

- analysis, 10-02, 13-05-13-11, 14-12, 14-18
- Fraudulent additions, 10-05-10-41
- erasures on, 10-06, 10-07
- receipts, 10-06, 10-07
- erasure, 10-07, 11-04-11-08
- Pages, substituted, 10-10-10-13
- colour matching, 10-10-10-13
- Overwriting, 10-10-10-12
- Ageing, artificial, 10-12
- artificial, 10-12
- red, 10-12
- pencil writing, 10-13
- experiments, 10-14
- writing, handling, 10-14
- examination, 10-15
- notebooks, 10-15
- support, effect of, 10-16
- Woodgrain, effect on pencil lines, 10-16
- carelessly drawn, 10-17, 10-18
- Cramming, 10-18
- figures, 10-18
- Indorsements, 10-19, 14-43
- indorsements, 10-19, 10-20
- traced, 10-19
- forgery, as basis of, 10-20
- agreements, 10-21 et seq.
- minutes, 10-21 et seq.
- Minutes, forged, 10-21-10-25
- signatures on, 10-21

- typewritten, 11-01-11-47
- loose bearings, effect of, 11-02
- typewriter, 11-02, 11-42-11-45
- typewriter ribbon, 11-02
- usage, unskilful, effect of, 11-02
- variable, 11-02, 13-36
- vibration, effect of, 11-02
- worn, 11-02, 11-35, 11-36, 13-34, 14-28, 14-74, 14-75
- worn, effect of, 11-02, 11-42, 11-44
- typescript, 11-04-11-08
- marks in typescript, 11-06 et seq.
- punctuation marks in typescript, 11-06
- carbon copies, 11-07
- Template, for typescript, 11-07
- trimmed, 11-08
- typewriter, 11-08 et seq.
- embossing, 11-09-11-18
- Backings sheet, 11-09
- typescript, 11-09-11-18
- experiments, 11-10-11-12
- anonymous letters, 11-16
- embossed, 11-16
- additions, 11-19 et seq.
- re-insertion, 11-19 et seq.
- re-insertion, 11-19 et seq.
- alignment, 11-20 et seq.
- typewriter, reinsertion into, 11-20, 11-21



28pp, 280 x 200, photocopy and rubber stamp on blue cartridge, white board cover, sewn pamphlet; Form Books, London 1993.

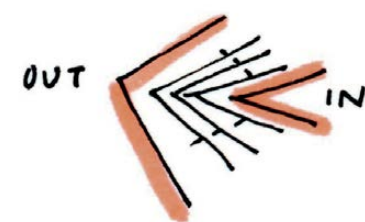
**AKA**

12pp text, outer/inner 4pp covers, 200 x 140, photocopy on white cartridge, brown sugar paper, reversible sewn pamphlet; London, 1993 (digital reprint, Axminster, 2004).

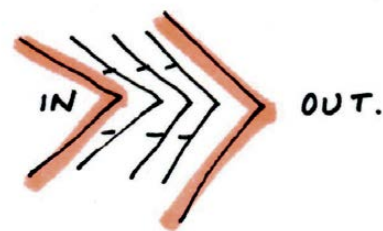


J. Horsley Denton, *British Railway Stations*, London, 1965. This Ian Allan book consists of four sewn-sections; a total of 64pp text and 32pp art. Section one, 16pp text; section two, 8pp art, 16pp text, 8pp art; section three as section two and section four as section one.

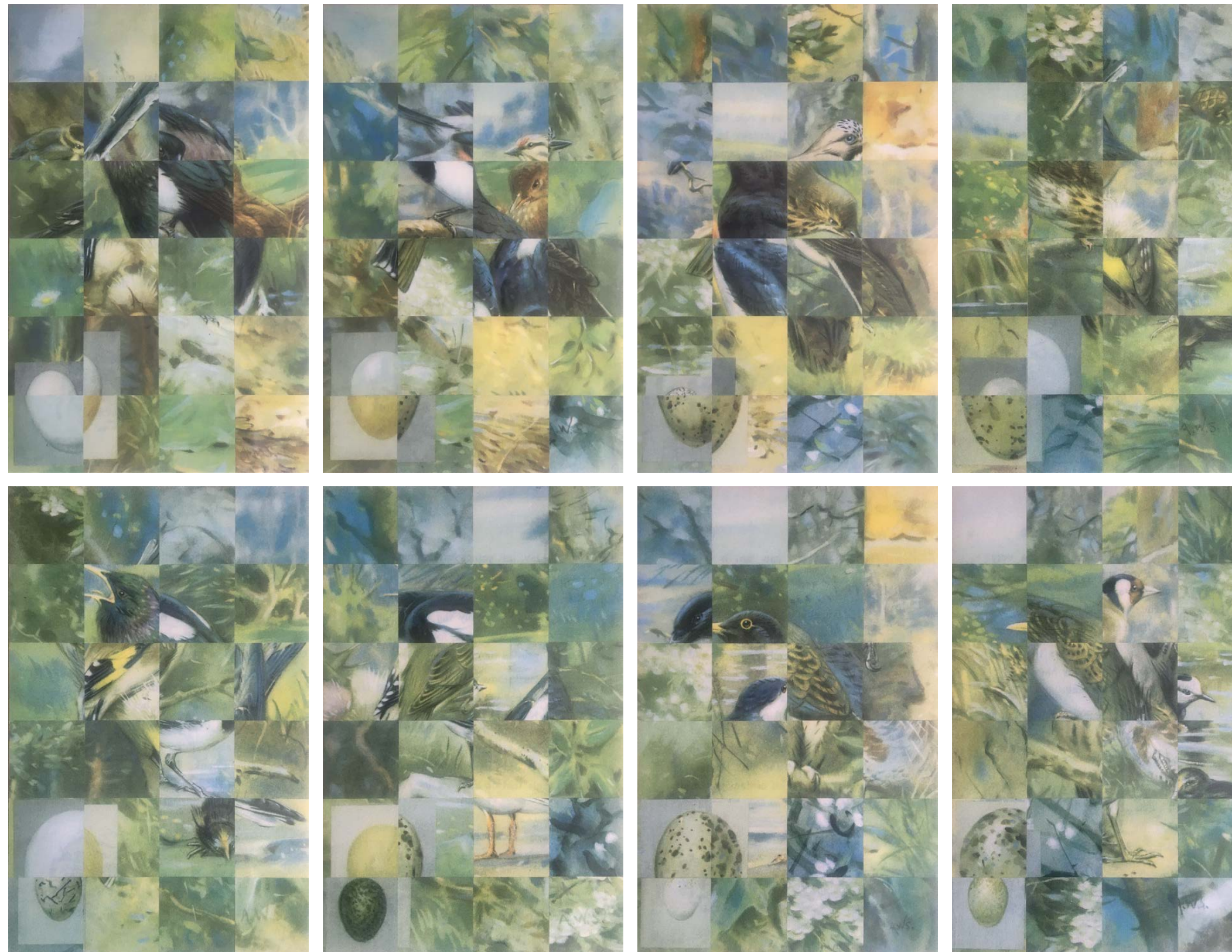
AKA (also known as: used when someone or something has another name). This self-published book consists of a sewn-section; 4pp outer cover, 12pp text, 4pp inner cover.



Above: c.2, p.1, 2-3, 4-5, 6, c.3  
titlepublisher / publishertitle / alsopublisher  
knownaspublisher / reversedindex / index



Below: c.6, p.7, 8-9, 10-11, 12, c.7  
reversedindex / index / alsoknownpublisher  
aspublisher / titlepublisher / publishertitle



**rotatory**

Twenty-four whole-page illustrations cut into equal parts and reassembled as new pictures. The collages all include one part from each in its original position.

Printed paper on board, 168 x 108 each; 1993.

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24

The Yellowhammer  
 The Skylark  
 The Wren  
 The Robin  
 The Blue Tit  
 The Long-tailed Tit  
 The Bullfinch  
 The Linnet  
 The Jay  
 The Starling  
 The Magpie  
 The Blackbird  
 The Song Thrush  
 The Goldfinch  
 The Willow Warbler  
 The House Martin  
 The Turtle Dove  
 The Green Woodpecker  
 The Pied Wagtail  
 The Kingfisher  
 The Brown Owl  
 The Partridge  
 The Moorhen  
 The Black-headed Gull



Colour illustrations  
 by Allen W. Seaby,  
 in *British Birds and  
 their Nests* by Brian  
 Vesey-Fitzgerald,  
 Loughborough, 1954.



The rearrangement  
 of a complete single  
 source is in contrast  
 to an assemblage  
 of varied materials  
 making something  
 beyond the individual  
 parts. The result here  
 is wholly determined  
 by a system, which,  
 although disruptive,  
 adds and subtracts  
 nothing; it remains  
 identical, albeit  
 fragmented.

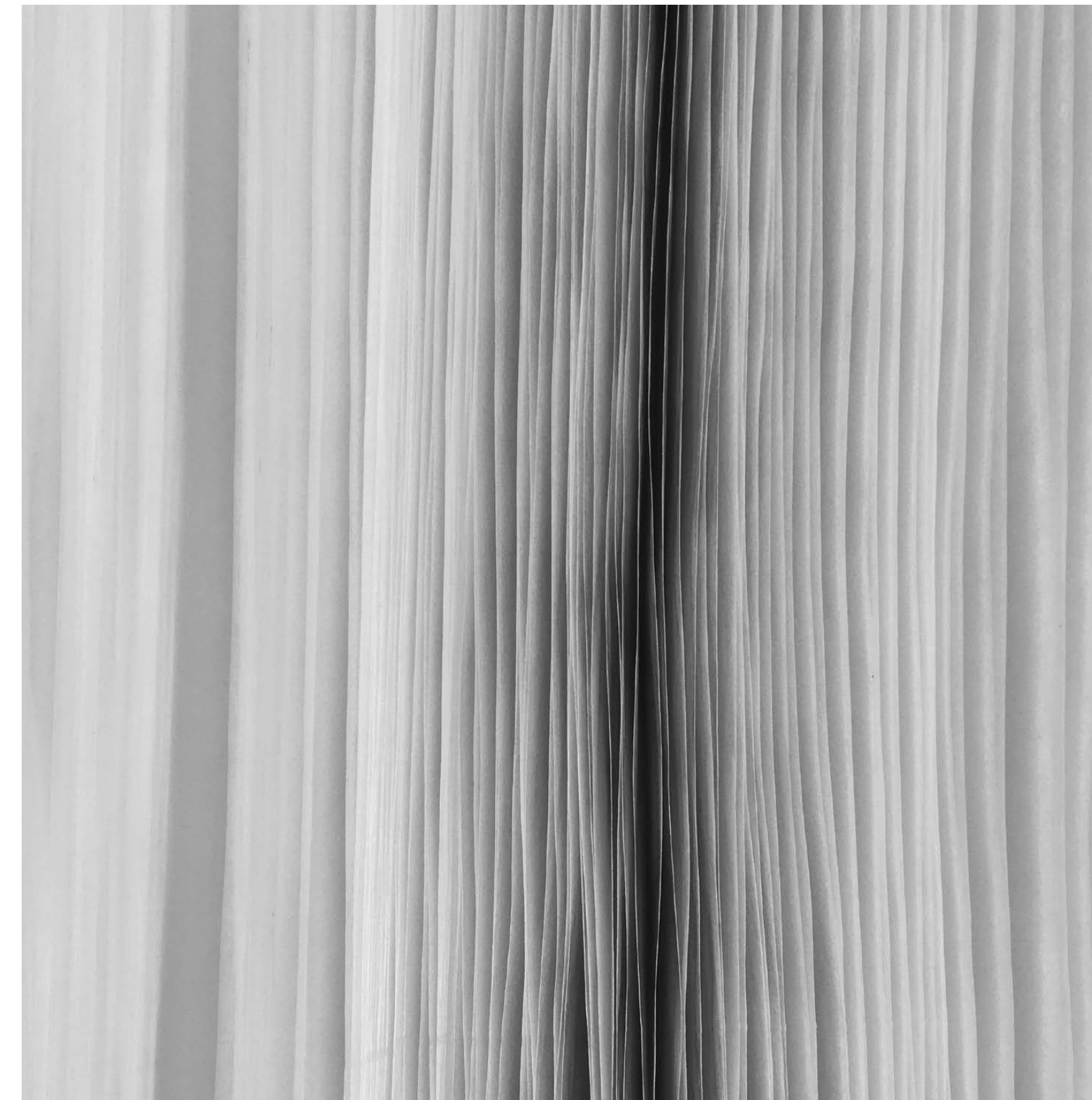
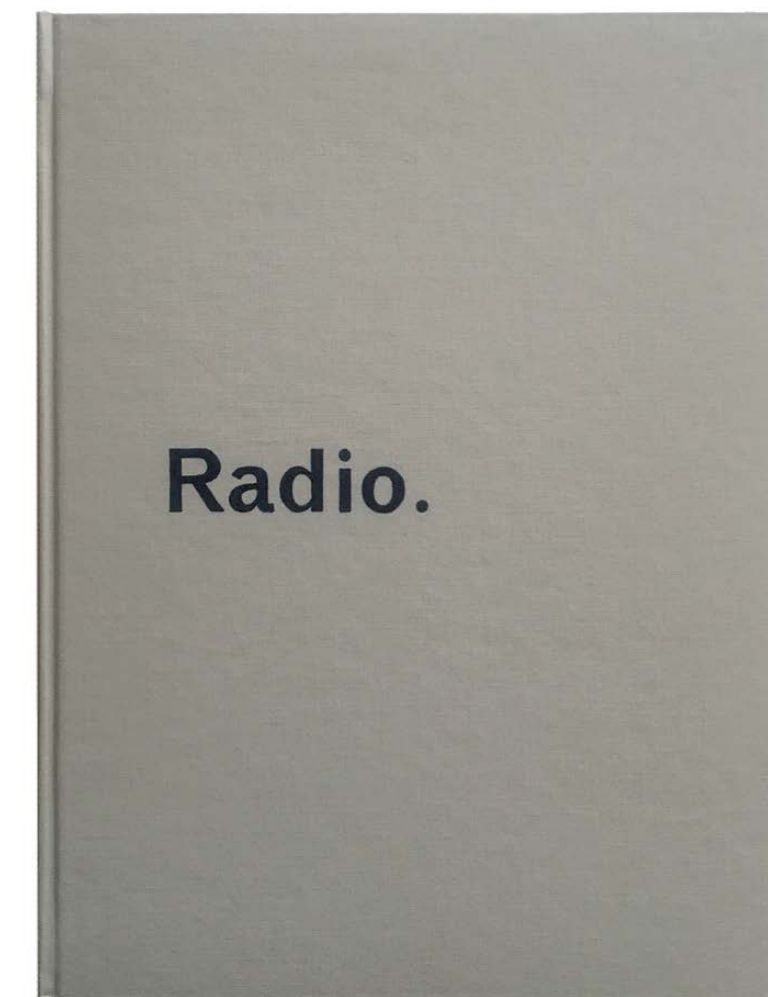
*noiseless*

butt corkorrubberor ddub dip dubb mat on orrubberorcork pad pick reverse ribbonwoundbobbin spools springs toyota up  
36pp, 145 x 100, offset on book wove, red cover board, pamphlet; workfortheyetodo, London, 1993.



*Radio.*

A material variant likening a book with the transmission of a signal between aerials. The text 'Radio.' and '.Radio' on the respective ends, with the full point located centrally, implying connected sound relayed in either direction throughout the blank book. By way of further demonstration, the book block can be expanded in volume with air blown between the numerous glassine pages.\*





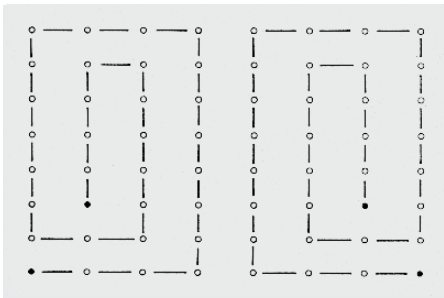
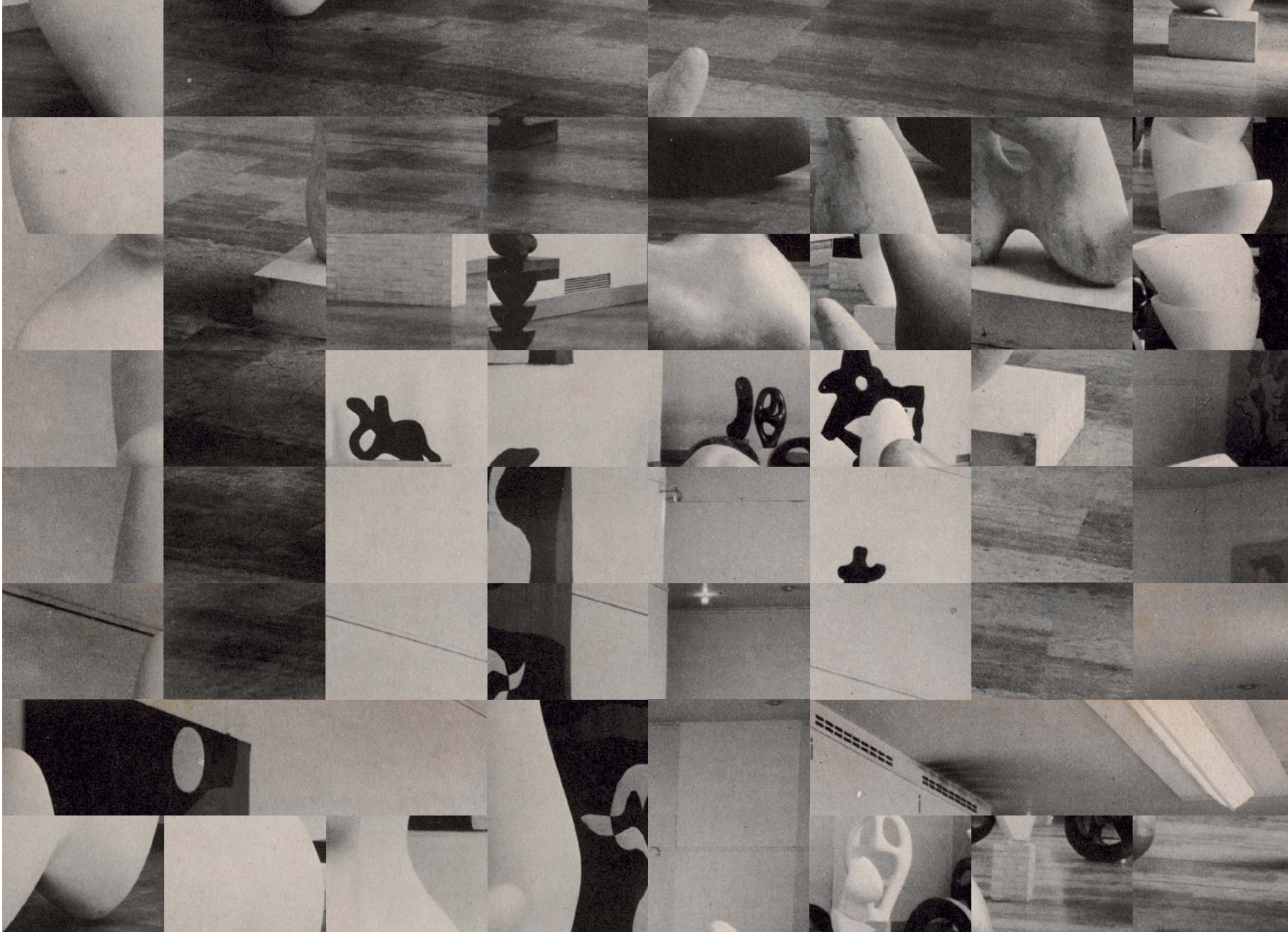
# Arp

"The World of Art Library is a long established series of pocket-sized art books from the British publisher Thames & Hudson. The series was launched in 1958 and over three hundred titles have been published as of 2021. The books are typically around 200 pages, but heavily illustrated. Unlike some concise or popular art books, the layout is traditional with text and pictures often on the same page, but segregated."—Wikipedia, "World of Art"

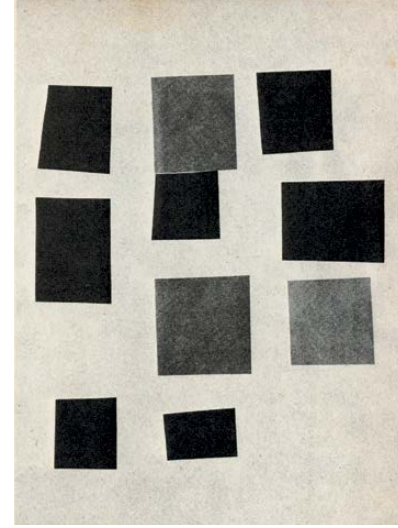
Herbert Read's *Arp* is a typical monograph in the World of Art series; it was published in 1968, the year of the poet and art historian's death. The printing is by Jarrold & Son of Norwich, on uncoated stock—a particular characteristic of the series—with good tonal range in the mainly black and white illustrations and accuracy in the several colour reproductions.

In the paperback editions, as with much perfect binding of this period, the spines lose flexibility due to the adhesive drying out and cracking, leaving a collection of loose pages between the covers, as is the case with this particular copy.

The description quoted above suggests that the images are 'illustrations' rather than 'plates'; they are integrated at various sizes amongst the text, apart from when an image occupies a page alone, either within the text margins or in several instances bled to the edges of the paper. There is one example showing an installation view from the 1962 retrospective exhibition at the Musée National d'Art Moderne in Paris which forms a complete double-page without margins.

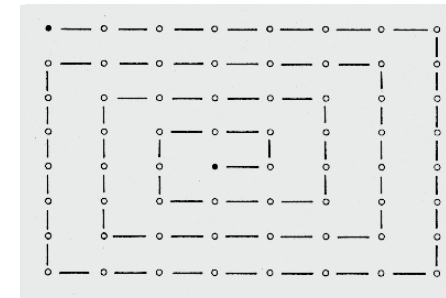
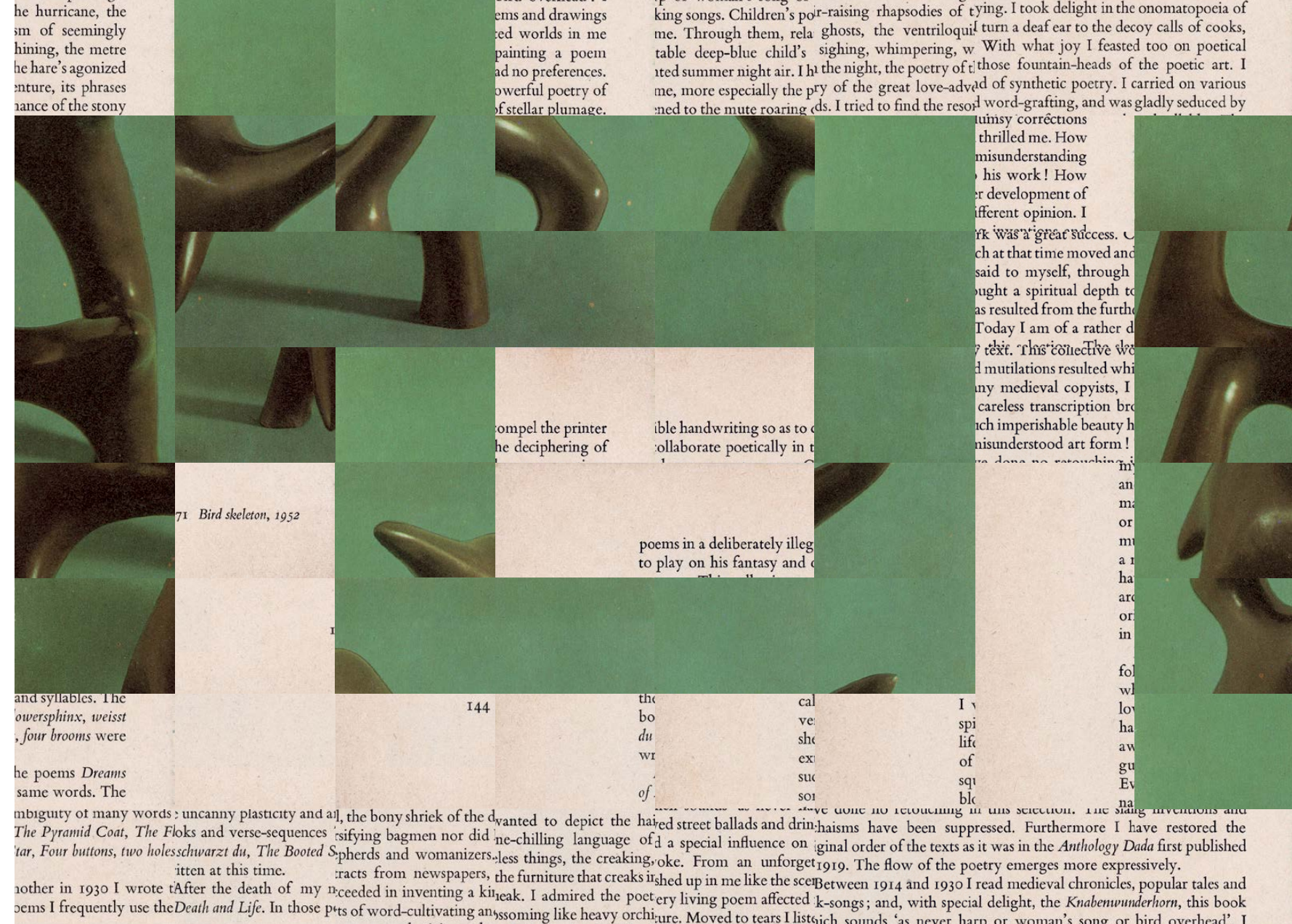
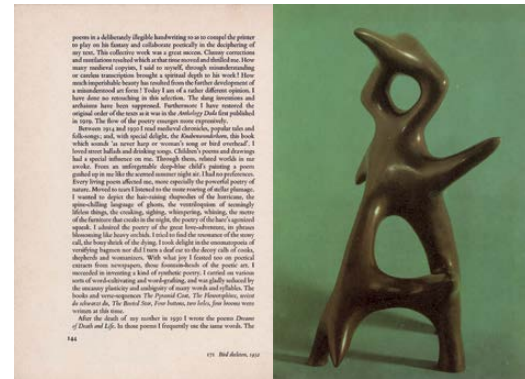


64 parts, reversed single-page spirals: p.62-63: installation view, Paris, 1962, in *Arp*, Herbert Read, London, 1968; printed paper on board, 208 x 288, 1993 (digital version, 2024).



In the chronology of the artist's working life Read describes the early period when *Arp* was living in Zürich, and a particular key work from 1916 is illustrated: *Dada Collage, According to the Laws of Chance*, a composition of cut paper shapes pasted on cardboard, the first example of a work arranged, as *Arp* later described, "automatically, without will".

This paper collage became part of a genre common to much twentieth century abstract or expressive modes of graphic work. Printed paper became a 'material', often used literally: from newspaper or printed patterns in the cubist *papier collé* of Braque and Picasso, to the miscellany of ephemera in Kurt Schwitters' *Merzbildern*, and beyond. These two latter-day collages divide complete pages from a copy of this book, and reassemble the parts in new *semi-automatic* compositions.



64 parts, reversed double-page spiral: p.144-145: Chapter 11 'Poetry' / *Bird skeleton*, 1952, in *Arp*, Herbert Read, London, 1968; printed paper on board, 208 x 288, 1993 (digital version, 2024).

# Continuum

after György Ligeti



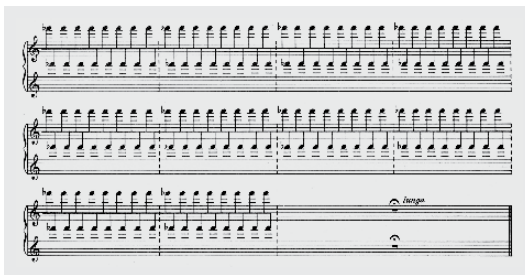
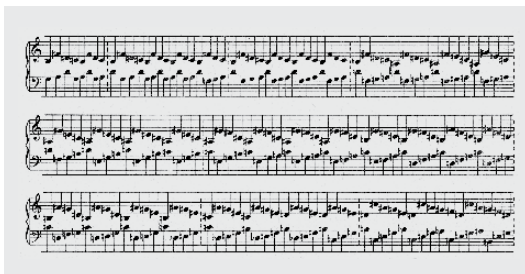
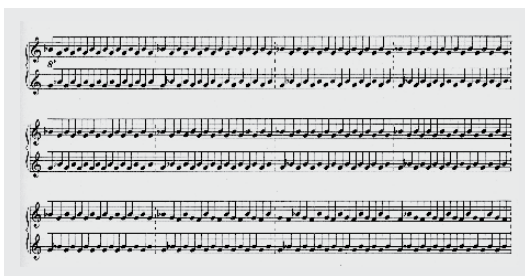
Continuum für Cembalo by György Ligeti, 1968; cover of score, published Edition Schott, Mainz, (ED6111).

"It had never occurred to me before to write for harpsichord, but as soon as I had read Antoinette Vischer's letter it suddenly came to me that a harpsichord is really like some strange machine... I also remembered that a harpsichord was most typically an instrument with a non-continuous sound, the twang of the string is of short duration, followed by silence. I thought to myself, what about composing a piece of music that would be a paradoxically continuous sound... but that would have to consist of innumerable thin slices of salami? A harpsichord has an easy touch; it can be played very fast, almost fast enough to reach the level of continuum, but not quite (it takes about eighteen separate sounds per second to reach the threshold where you can no longer make out individual notes and the limit set by the mechanism of the harpsichord is about fifteen to sixteen notes a second). As the string is plucked by the plectrum, apart from the tone you also hear quite aloud noise. The entire process is a series of sound impulses in rapid succession which create the impression of continuous sound."

Interview with Péter Várnai, 1978, translated from the Hungarian by Gabor J. Schabert; *Ligeti in conversation*, London, 1983.

György Ligeti's *Continuum*, for harpsichord, specifies that the notes be played *prestissimo* "extremely fast, so that the individual tones can hardly be perceived, but rather merge into a continuum". The sound from start to finish is a dense mass, the score instructing that it should be played "very evenly, without articulation of any sort". Despite this, it has distinct momentum, moving ahead at full speed: "The correct tempo has been reached when the piece lasts less than 4 minutes," and should "stop suddenly, as though torn off."

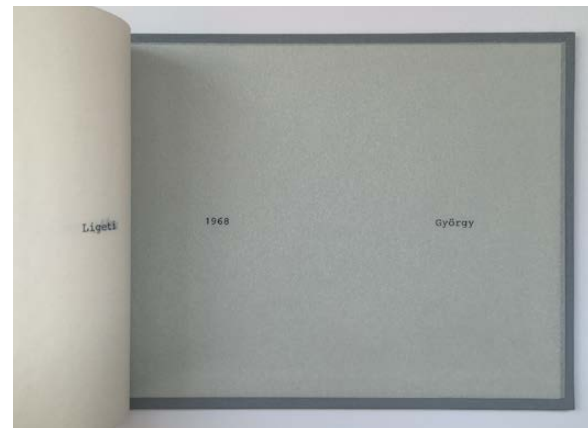
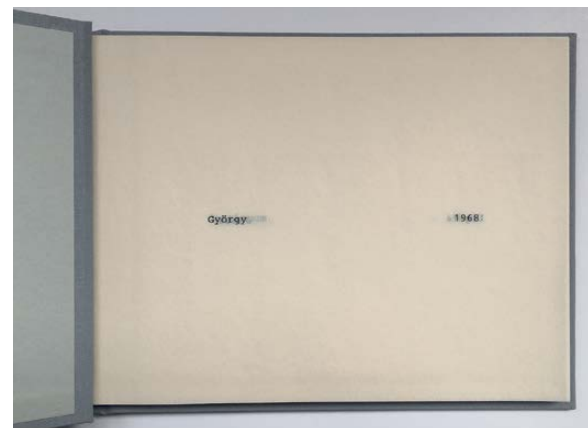
The paradox Ligeti explores is to make continuous sound from individual notes, and his likening of this to "innumerable thin slices of salami" suggested that it was possible to make an equivalent with the pages of a book—the book's thickness made up of separate words rather than notes—an extent of pages rather than of time.



Start, centre, and end of the score.

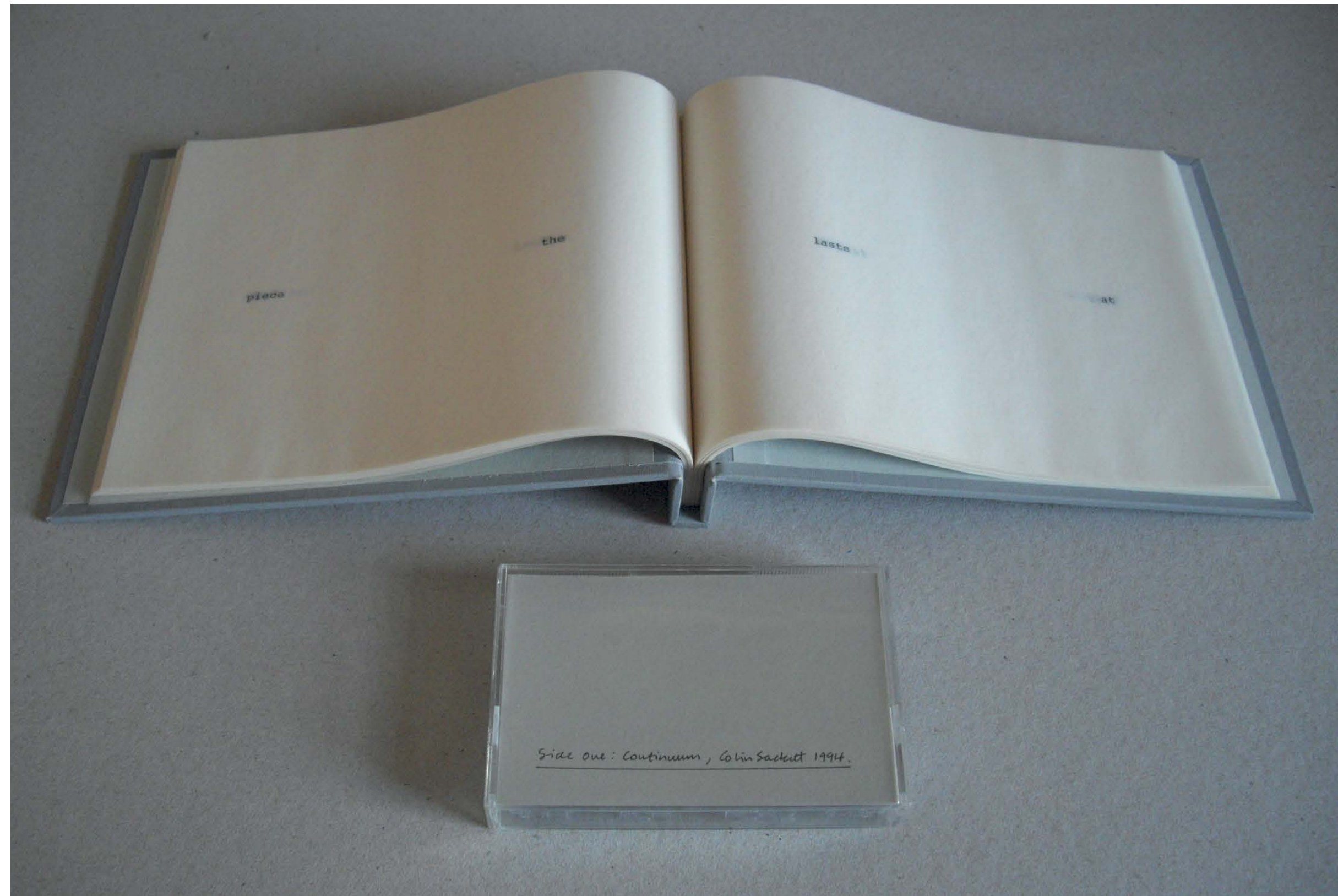
The text in the score—title, instructions, etc—is typewritten as individual words, one per page, ranged to the left and reading forwards: György / Ligeti / Continuum / für / Cembalo / Frau / Antoinette / M. / Vischer / gewidmet / Prestissimo\* / \*Prestissimo= / extremely / fast, / so / that / the / individual / tones / can / hardly / be / perceived, / but / rather / merge / into / a / continuum. / Play / very / evenly, / without / articulation / of / any / sort. / The / correct / tempo / has / been / reached / when / the / piece / lasts / less / than / 4 / minutes / (not / counting / the / long / fermata / at / the / end). / The / vertical / broken / lines / are / not / bar / lines- / there / is / neither / beat / nor / metre / in / this / piece- / but / serve / merely / as / a / means / of / orientation / plötzlich / aufhören, / wie / abgerissen\*\* / \*\*stop / suddenly, / as / though / torn / off. / lunga / Duration: / 4 / minutes / or / less / Wien, / Januar / 1968; with an equivalent opposite, ranged to the right and reading in reverse: 1968 / Januar / ,Wien / less / or / minutes / 4 / :Duration / lunga / .off / torn / though / as / ,suddenly / stop\*\* / \*\*abgerissen / wie / ,aufhören / plötzlich / .orientation / of / means / a / as / merely / serve / but / -piece / this / in / metre/ nor / beat / neither / is / there -lines / bar / not / are / lines / broken / vertical / The / .(end / the / at / fermata / long / the / counting / not) / minutes / 4 / than / less / lasts / piece / the / when / reached / been / has / tempo / correct / The / .sort / any / of / articulation / without / ,evenly / very / Play / .continuum / a / into / merge / rather / but / ,perceived / be / hardly / can / tones / individual / the / that / so / ,fast / extremely / =Prestissimo\* / \*Prestissimo / gewidmet / Vischer / .M / Antoinette / Frau / Cembalo / für / Continuum / Ligeti / György

The text is typed with an electronic typewriter using a carbon film ribbon on 53gsm translucent typo/detail paper. In addition, a cassette has a recording of the piece superimposed with a digitally reversed version, momentarily symmetrical at its centre.



Front, middle, and back of the book.

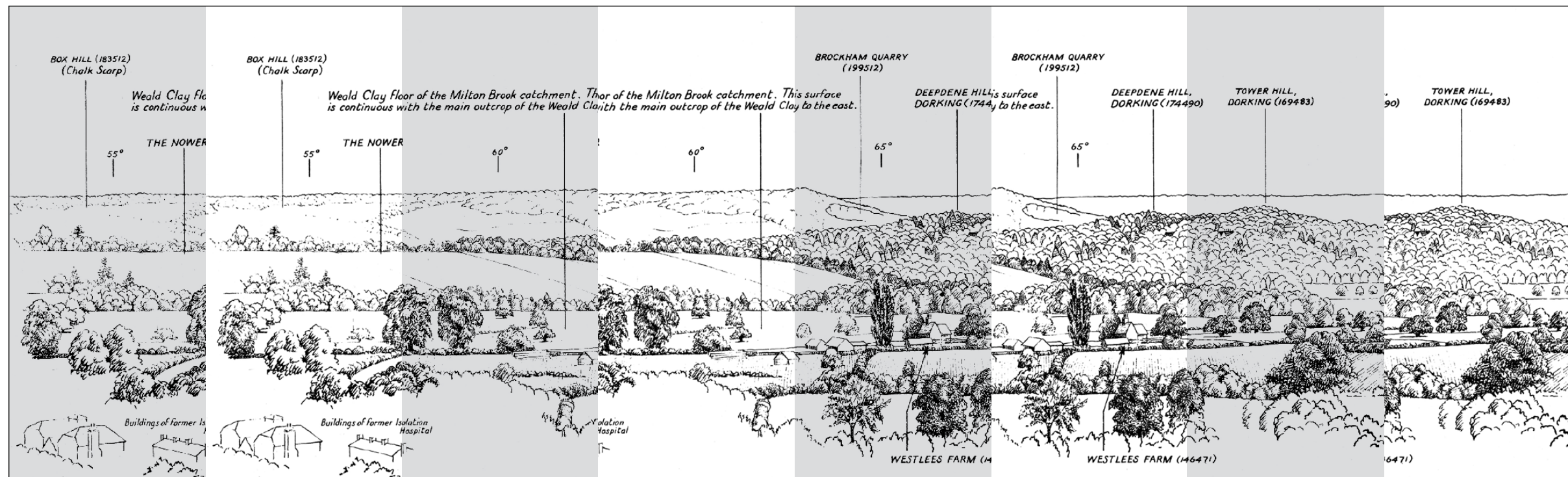
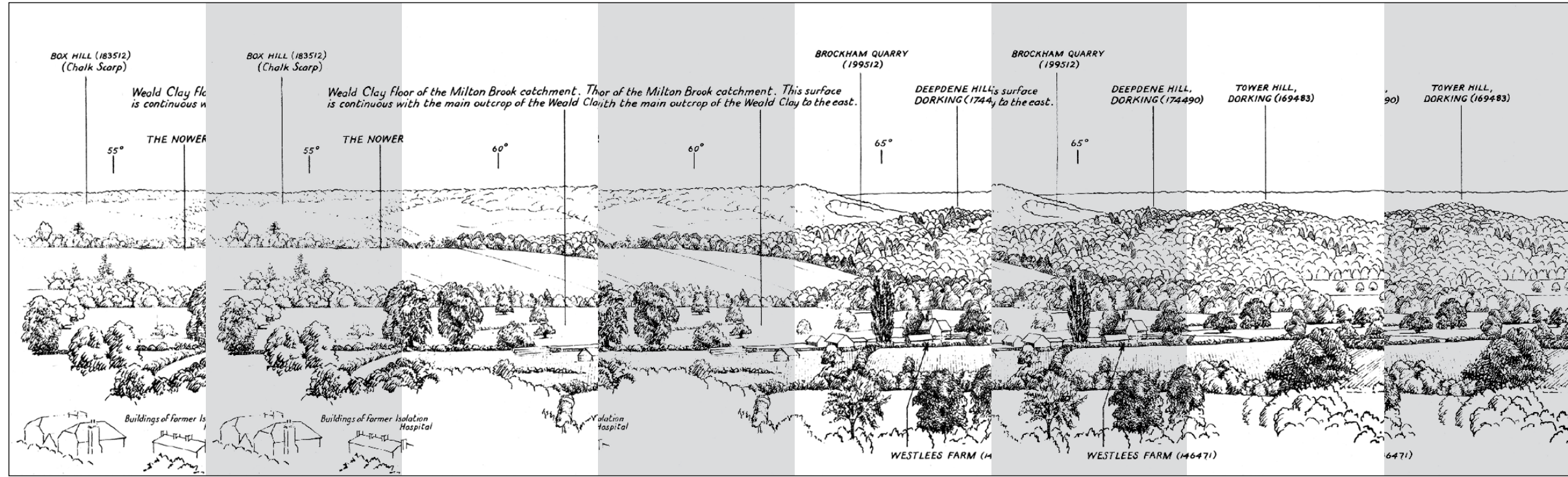
103 leaves, 151 x 217, typewriter on typo/detail paper, loose-leaf with screw-posts in cloth-covered casebinding; C8 cassette; 10 copies, London, 1994.



sidesaddle

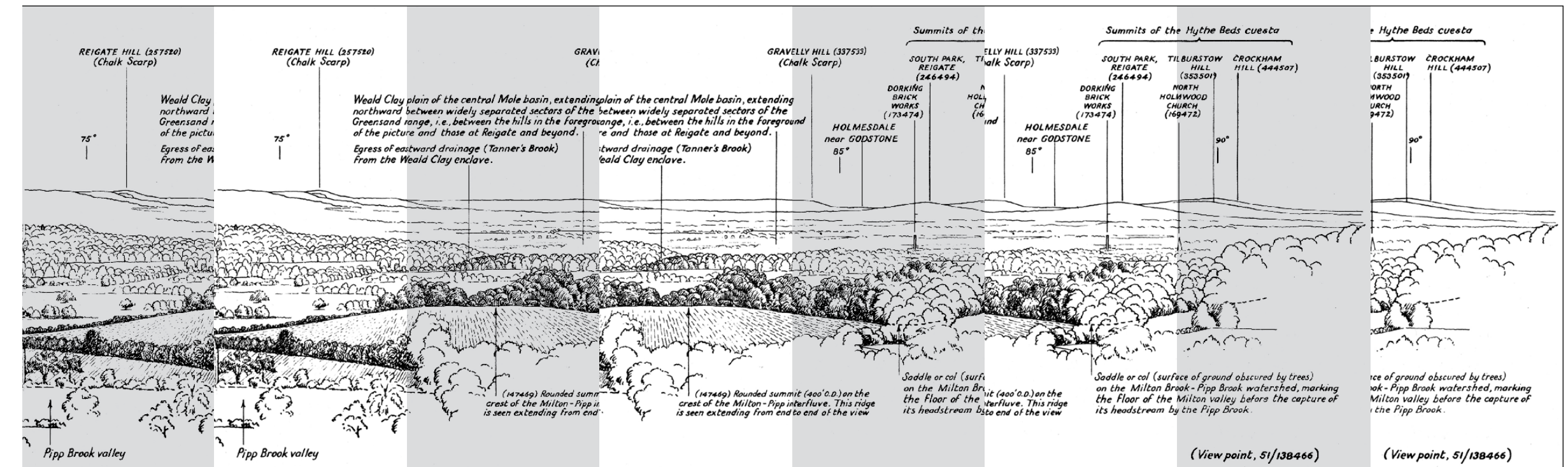
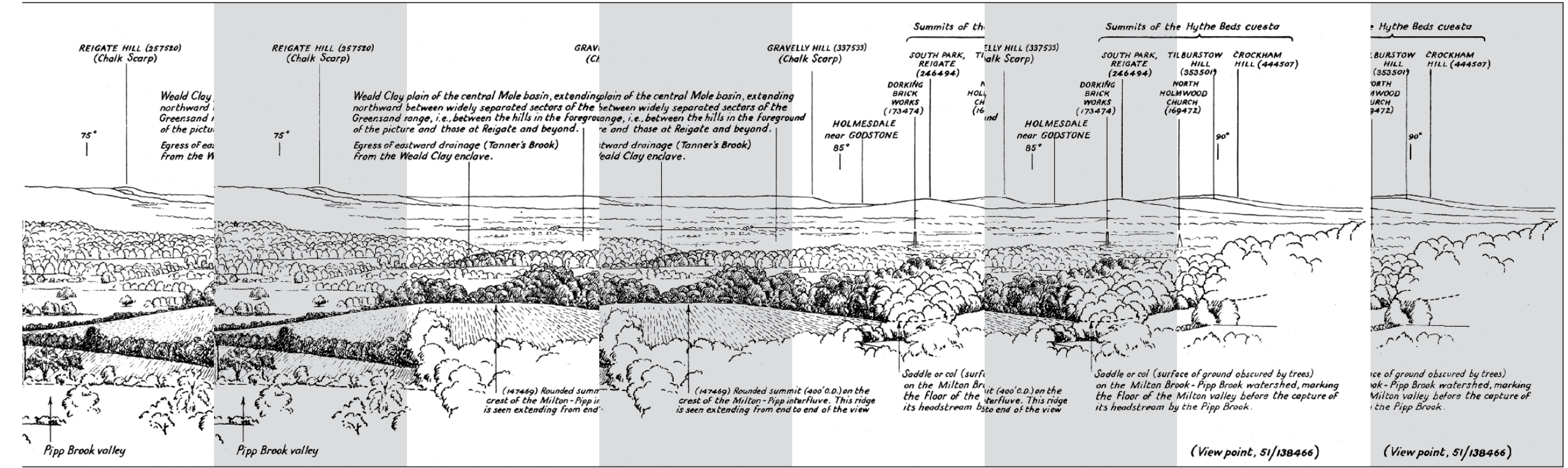
Graphic versions of a sixteen-panel concertina, from left / from right.

Geoffrey Hutchings, 'Example of landscape drawing with selected detail' (p.8-9 in *An Introduction to Geographical Landscape Drawing*, Dorking, 1955), 150 x 1035, photocopy, board construction; 5 copies, 1994.



"...the practically cognized present is no knife edge, but a saddle back, with a certain breadth of its own on which we sit perched, and from which we look in two directions into time. The unit of composition of our perception of time is a duration, with a bow and a stern, as it were—a rearward and a forward looking end. It is only as parts of this duration-

block that the relation of succession of one end to the other is perceived. We do not first feel one end and then feel the other after it, and from the perception of the succession infer an interval of time between, but we seem to feel the interval of time as a whole, with its two ends embedded in it." William James, *The Principles of Psychology*, New York, 1890.





“Most of the books now are made in batches, rather than as finite editions. This began by making short-runs of photocopied pamphlets and the *parallel series* which are handwritten texts (p.41). Recent books have been directly typewritten and casebound; I type and bind them in small batches and the titles carry on. This strategy means I’m not financially prohibited from making books with many pages, and I can make more titles. It’s about being light on your feet. I’m interested in developing these kinds of pragmatic strategies. My books are now largely self published but I don’t want an imprint and thereby to invent an institution. I want to use only some of the conventions of publishing. For instance, the typed books don’t have title pages and my name doesn’t appear, they have a sort of anonymity.

Two recent typewritten books are *kswhatab* and *eachonebutonewithoutit*. The first is a version of a poem by [Kurt] Schwitters and the second is a version of a paragraph by Gertrude Stein. The Schwitters is about stammering, very much a spoken piece involving repetition. There’s one word to a page and the poem is five words repeated. Underneath Schwitters’ poem is my parallel version which is the index of the poem, a tidy version in a way. The Stein text is about direction. It was a paragraph of 94 words and I set the text above the Beaufort Scale of Wind Force which is a series of classifications, for example, at zero miles per hour “smoke rises vertically”, or at four miles per hour, “leaves start to rustle”, so there is a velocity which changes through the pages until you reach 76 miles an hour which is devastation—gale-force. The Stein text is linear but its meaning is about a backwards and forwards motion whilst the Beaufort Scale is about getting faster but is not necessarily about any direction of wind. The Schwitters and Stein books have equal numbers of pages, they’re physically the same but autonomous.”

From an interview with Cathy Courtney, *Art Monthly* no.184, March 1995.



### *kswhatab*

Kurt Schwitters’ eleven-line stammering poem ‘What a b what a b what a beauty’ 1944, is planned as one word or line break to a page; the parallel is both an alphabetic index of the five repeating words and an indication of the order of the folded sections prior to binding. 100pp, 220 x 156, typewriter.

### *eachonebutonewithoutit*

Ninety-four words from a paragraph in Gertrude Stein’s ‘After at once’ 1924; the corresponding accelerative sequence the velocities and classifications of the Beaufort Scale of Wind Force. 100pp, 220 x 156, typewriter.

### *commentary*

Fifty-six titles selected from the bibliography in *Born to sing, an interpretation and world survey of bird song*, Charles Hartshorne, Indiana, 1973; the eighty year succession of publication, from 1891 to 1970, corresponding with the invisible continuum of birdsong throughout the pages. 80pp, 194 x 135, typewriter.

### *figureofeight*

A continual reading fixed between the illustrated endpapers, crossing-over at the connection of the sewn sections: figureofeight.figur...efivefiguresixest / imatingangleofslop...elaboratesettingout 28pp, 135 x 194, typewriter, photocopy.

### *libraryradio*

60pp, 168 x 114, typewriter.

### *readhear*

60pp, 168 x 114, typewriter

Black carbon, white correction tapes on coloured sugar paper and cloth-covered casebinding; printed / bound / published on demand [1994].

one can take a piece of  
 cardboard and cut out a circle  
 one depth or two circles two  
 depths or six hundred circles six  
 thousand depths or one can take  
 a board and paint it white  
 and then on top put a  
 tar black and then on that  
 a grey and then a small  
 circle of scarlet then scrape off  
 some grey leaving black some black  
 leaving white some white leaving board  
 some board leaving whatever is behind  
 and some of that leaving whatever  
 is behind that only stop when  
 it is all the form and  
 depth and colour that pleases you  
 most exactly more than anything has  
 ever pleased you before something that  
 pleases you even more than pleases  
 yourself then you will have a  
 living thing as nice as a  
 poodle with two shining black eyes

## Blackboard after Ben Nicholson

one can take a piece of cardboard and cut out a circle one depth or two circles two depths or six hundred circles six thousand depths or one can take a board and paint it white and then on top put a tar black and then on that a grey and then a small circle of scarlet then scrape off some grey leaving black some black leaving



white some white leaving board some board leaving whatever is behind and some of that leaving whatever is behind that only stop when it is all the form and depth and colour that pleases you most exactly more than anything has ever pleased you before something that pleases you even more than pleases yourself then you will have a living thing as nice as a poodle with two shining black eyes

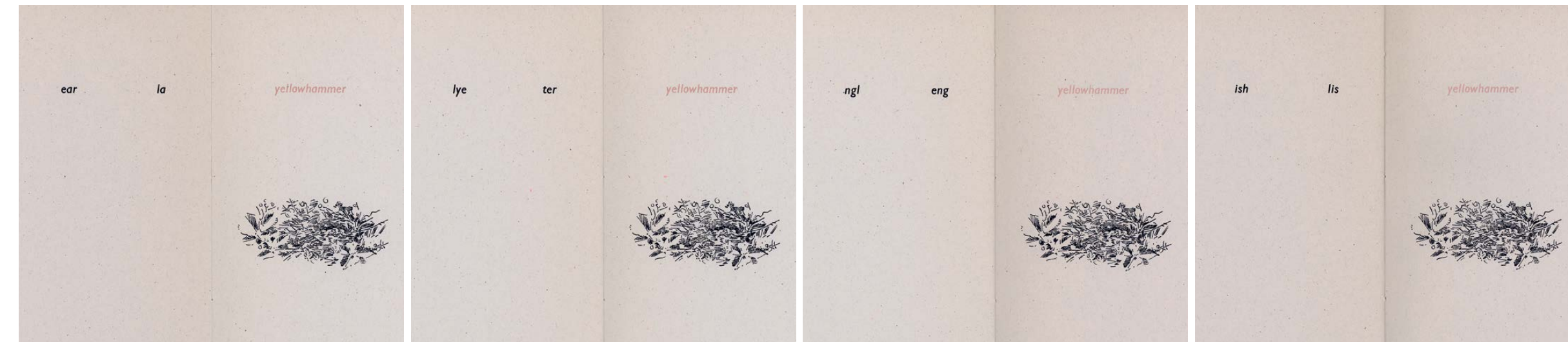
Transcribed from a recording of Frank Whitford, 'Ben Nicholson: A Portrait With Landscapes', quoting Nicholson; broadcast BBC Radio 3, 28 July 1994.

254 x 194, typewriter, white correction tape on black paper, 1994.

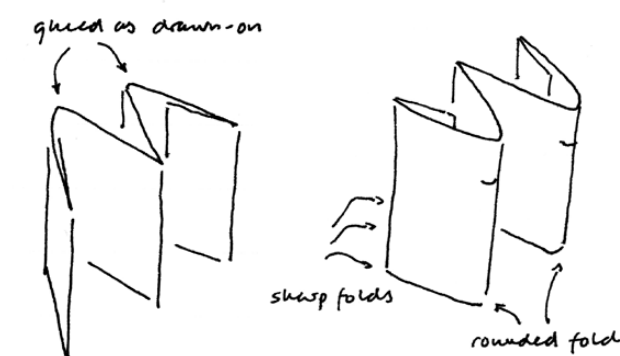
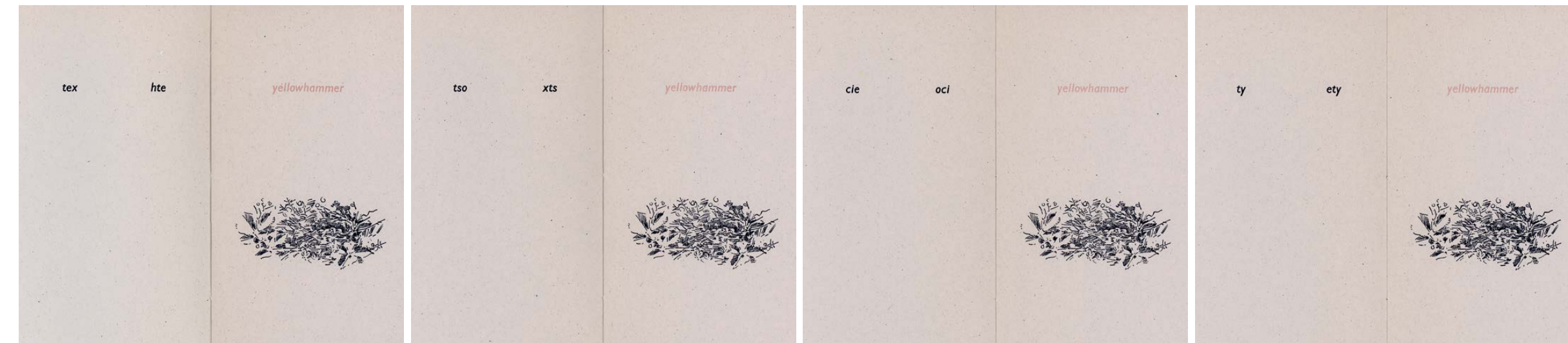
## gog

40pp (2 x 20pp), inside 8pp cover, 170 x 97, letterpress on white sugar paper, buff manilla cover, sewn double pamphlet with flaps; London, 1994.

p.12-19 / 22-29



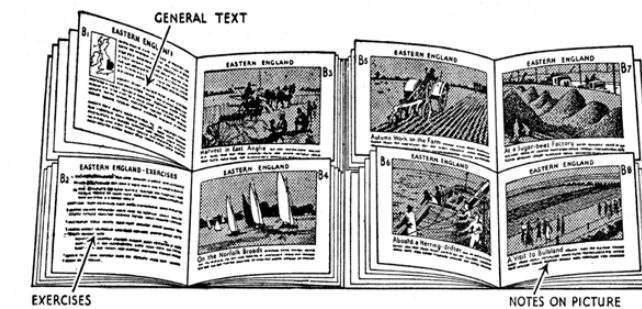
ear la / yellowhammer // lye ter / yellowhammer // ngl eng / yellowhammer // ish lis / yellowhammer // tex hte / yellowhammer // tso xts / yellowhammer // cie oci / yellowhammer // ty ety / yellowhammer

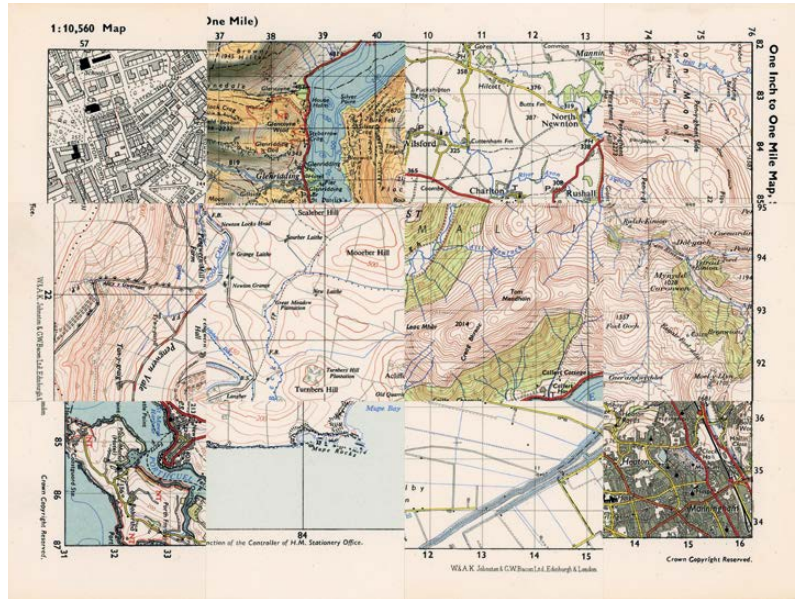


*goggle*: oscillating movement (Middle English: unrecorded). The Early English Text Society is a publication society founded in 1864 dedicated to the editing and publishing of early English texts, especially those only available in manuscript.

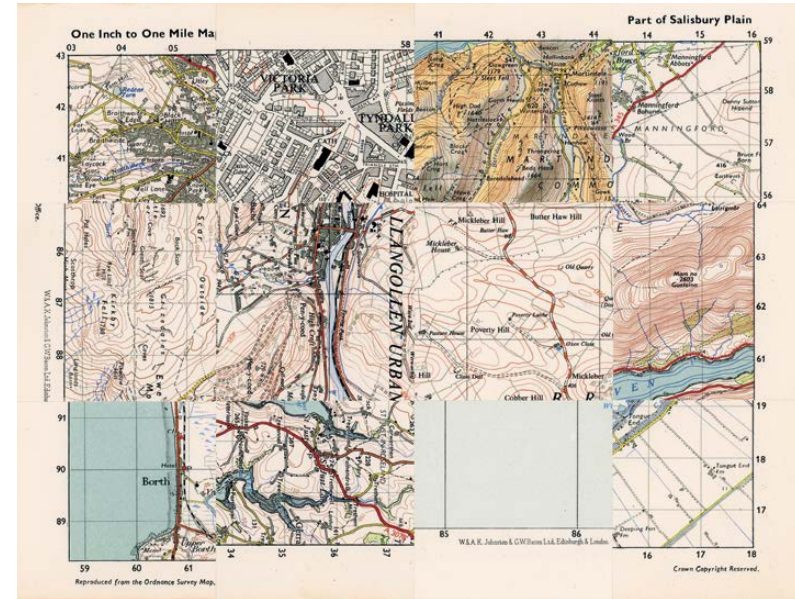
*yellowhammer*: nest drawing by Allen W. Seaby, in *British Birds and their Nests* by Brian Vesey-Fitzgerald, 1954. There is usually three or four eggs in a clutch, and often two or three clutches in the year. There is a variation in the ground, from dirty white to buff. The markings vary a little more, consisting of black or pale pinkish brown lines or scribbles.

"Folded, these books are no larger than ordinary text-books—opened out, they show, not the usual two pages, but six or eight pages at once. The whole lesson lies before the eye in picture and story, and the pictures can be compared with any others in the book." *The Look and Learn Geography Course*, editor E. A Craddock; London, n.d. "Made and Printed in England by Hazell, Watson & Viney, Aylesbury and London."

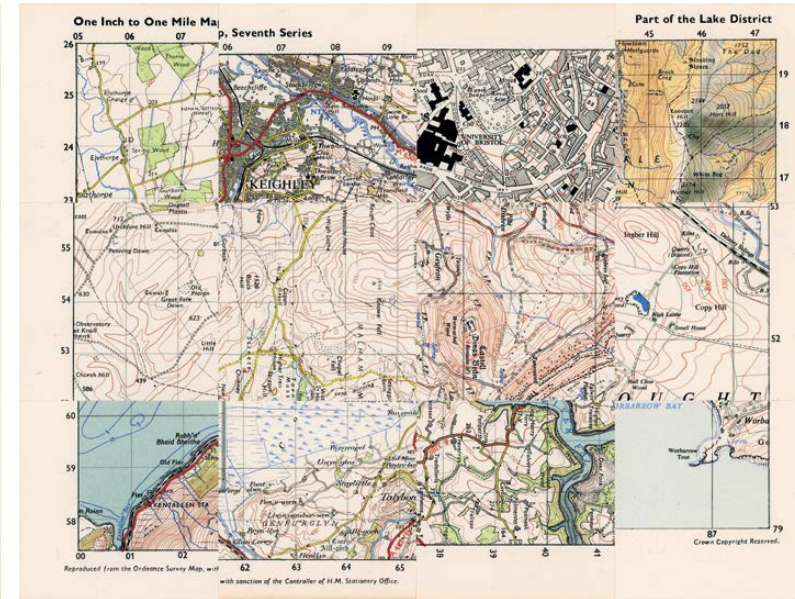




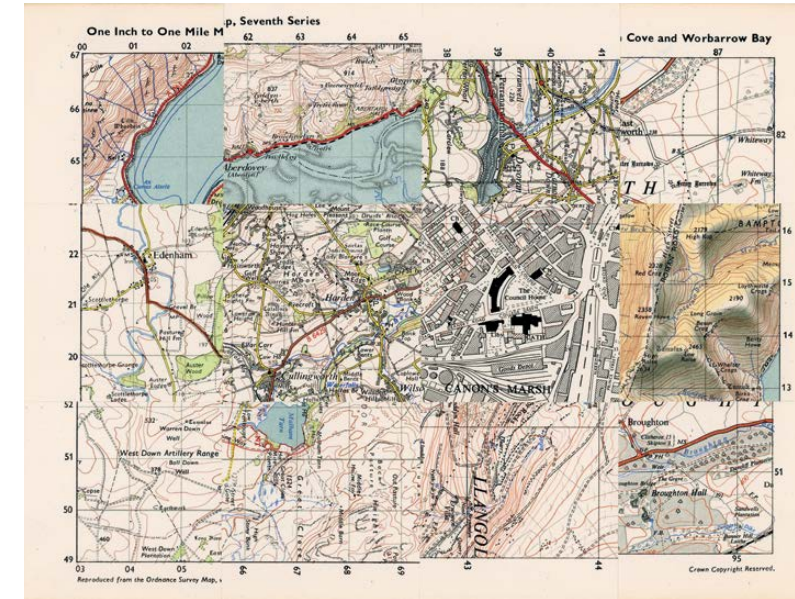
1. Urban Landscape; Glaciated Highland; Chalk Country; Limestone Moorland / Scarp and Abandoned Incised Meander; Drumlin Country; Scottish Fiord; Submerged Estuary with Shingle and Sand Spit / Cornish Ria; Eroded Cliff Coast; Lowlands of Deposition; Industrial Landscape with Urban Spread.



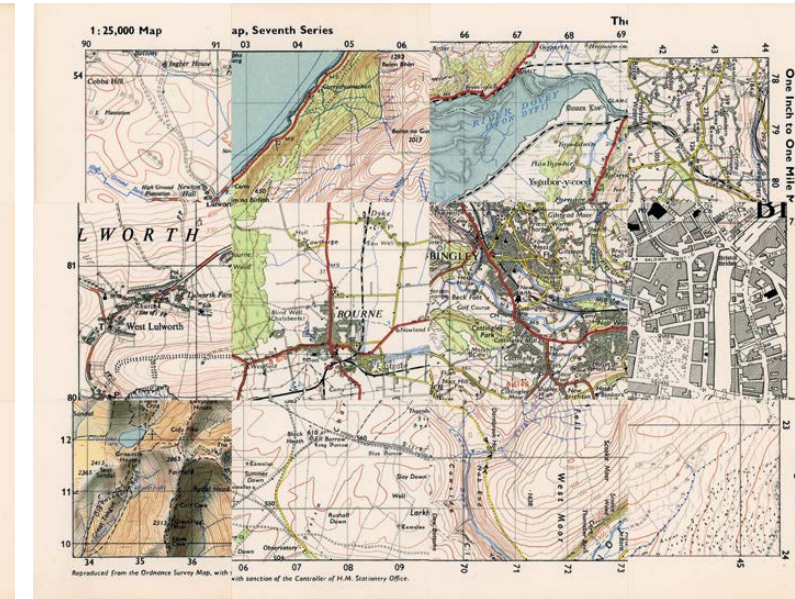
2. Industrial Landscape with Urban Spread; Urban Landscape; Glaciated Highland; Chalk Country / Limestone Moorland; Scarp and Abandoned Incised Meander; Drumlin Country; Scottish Fiord / Submerged Estuary with Shingle and Sand Spit; Cornish Ria; Eroded Cliff Coast; Lowlands of Deposition.



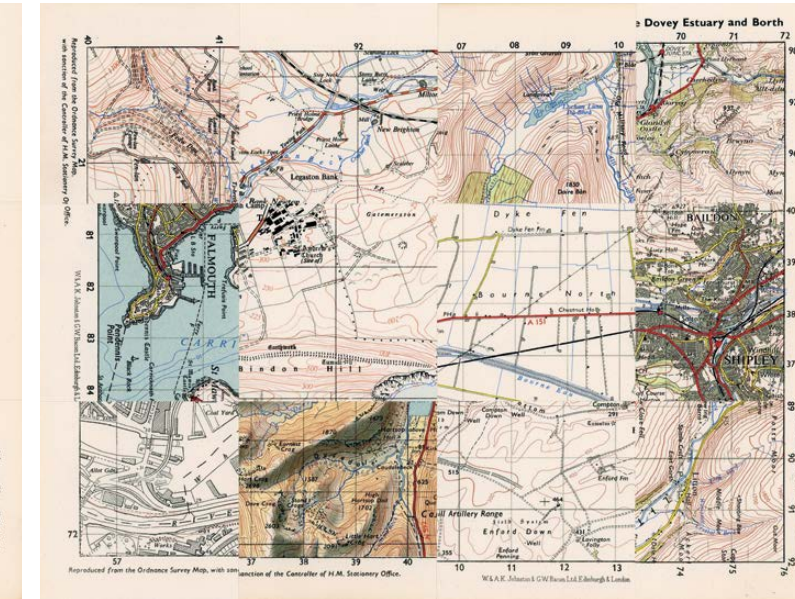
3. Lowlands of Deposition; Industrial Landscape with Urban Spread; Urban Landscape; Glaciated Highland / Chalk Country; Limestone Moorland; Scarp and Abandoned Incised Meander; Drumlin Country / Scottish Fiord; Submerged Estuary with Shingle and Sand Spit; Cornish Ria; Eroded Cliff Coast.



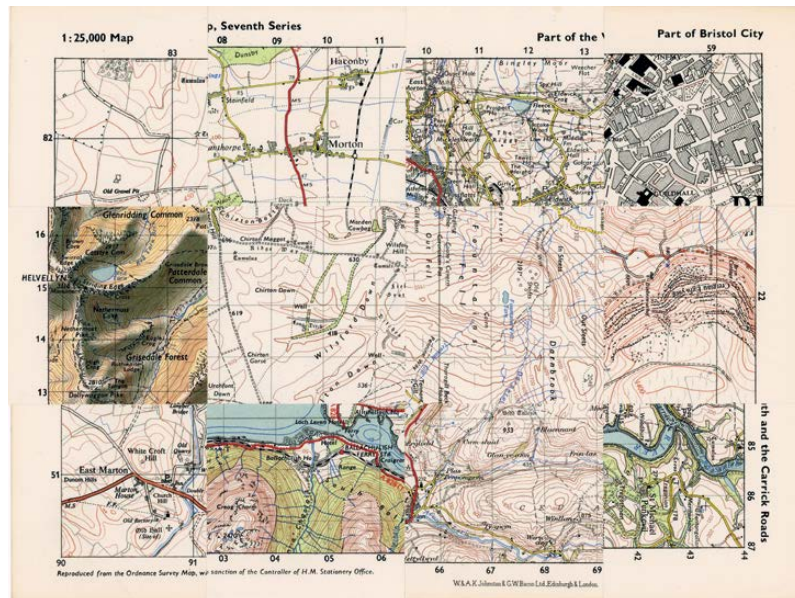
7. Scottish Fiord; Submerged Estuary with Shingle and Sand Spit; Cornish Ria; Eroded Cliff Coast / Lowlands of Deposition; Industrial Landscape with Urban Spread; Urban Landscape; Glaciated Highland / Chalk Country; Limestone Moorland; Scarp and Abandoned Incised Meander; Drumlin Country.



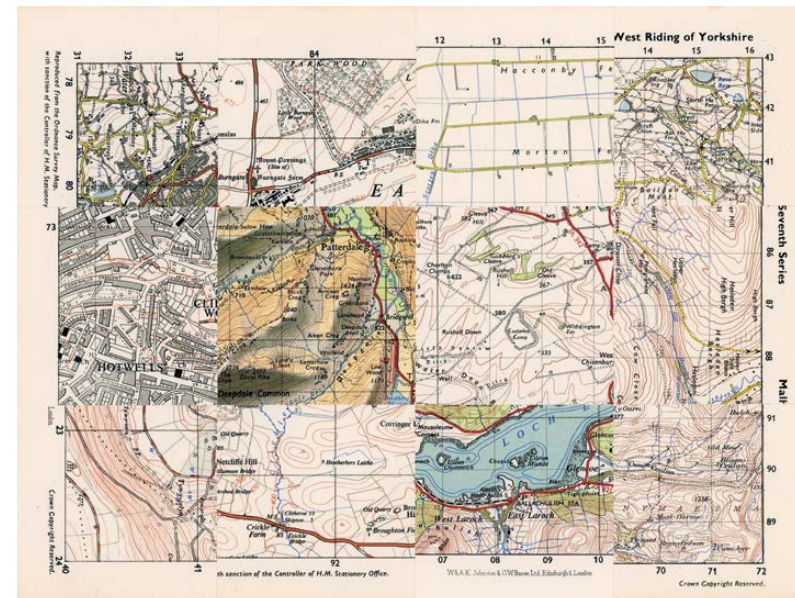
8. Drumlin Country; Scottish Fiord; Submerged Estuary with Shingle and Sand Spit; Cornish Ria / Eroded Cliff Coast; Lowlands of Deposition; Industrial Landscape with Urban Spread; Urban Landscape / Glaciated Highland; Chalk Country; Limestone Moorland; Scarp and Abandoned Incised Meander.



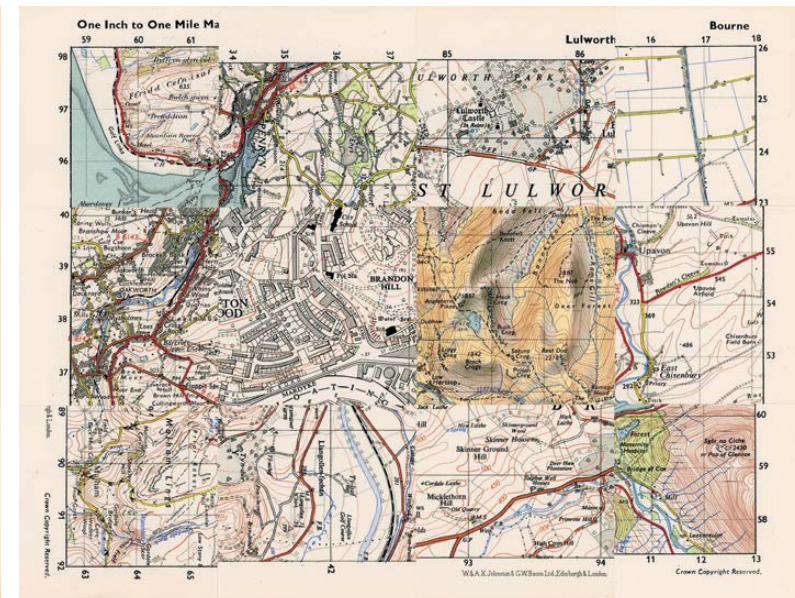
9. Scarp and Abandoned Incised Meander; Drumlin Country; Scottish Fiord; Submerged Estuary with Shingle and Sand Spit / Cornish Ria; Eroded Cliff Coast; Lowlands of Deposition; Industrial Landscape with Urban Spread / Urban Landscape; Glaciated Highland; Chalk Country; Limestone Moorland.



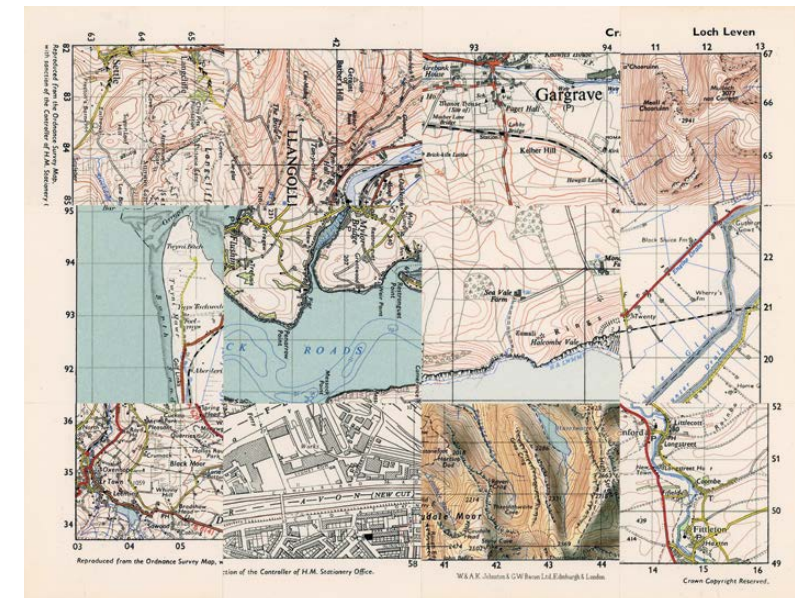
4. Eroded Cliff Coast; Lowlands of Deposition; Industrial Landscape with Urban Spread; Urban Landscape / Glaciated Highland; Chalk Country; Limestone Moorland; Scarp and Abandoned Incised Meander / Drumlin Country; Scottish Fiord; Submerged Estuary with Shingle and Sand Spit; Cornish Ria.



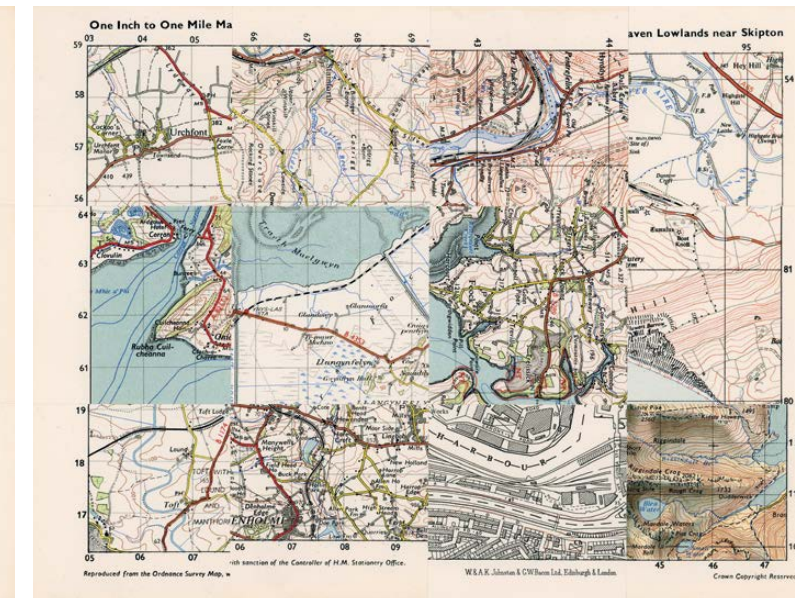
5. Cornish Ria; Eroded Cliff Coast; Lowlands of Deposition; Industrial Landscape with Urban Spread / Urban Landscape; Glaciated Highland; Chalk Country; Limestone Moorland / Scarp and Abandoned Incised Meander; Drumlin Country; Scottish Fiord; Submerged Estuary with Shingle and Sand Spit.



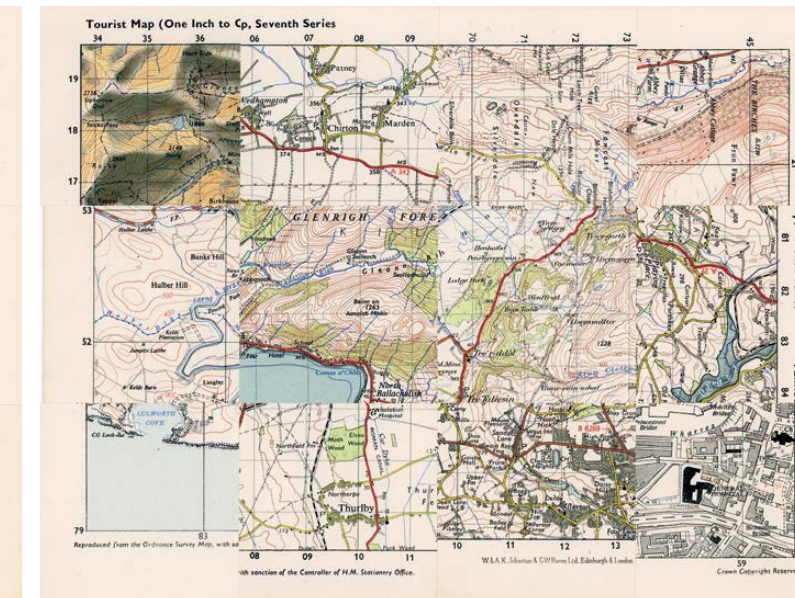
6. Submerged Estuary with Shingle and Sand Spit; Cornish Ria; Eroded Cliff Coast; Lowlands of Deposition / Industrial Landscape with Urban Spread; Urban Landscape; Glaciated Highland; Chalk Country / Limestone Moorland; Scarp and Abandoned Incised Meander; Drumlin Country; Scottish Fiord.



10. Limestone Moorland; Scarp and Abandoned Incised Meander; Drumlin Country; Scottish Fiord / Submerged Estuary with Shingle and Sand Spit; Cornish Ria; Eroded Cliff Coast; Lowlands of Deposition / Industrial Landscape with Urban Spread; Urban Landscape; Glaciated Highland; Chalk Country.



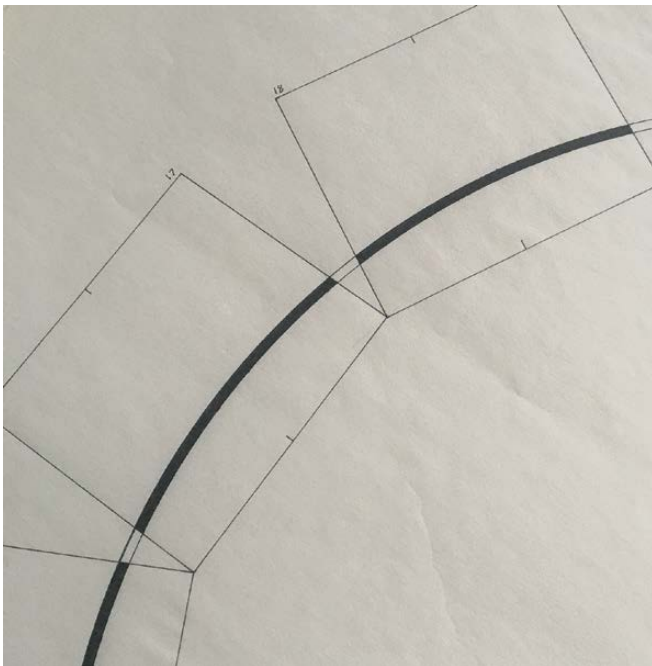
11. Chalk Country; Limestone Moorland; Scarp and Abandoned Incised Meander; Drumlin Country / Scottish Fiord; Submerged Estuary with Shingle and Sand Spit; Cornish Ria; Eroded Cliff Coast / Lowlands of Deposition; Industrial Landscape with Urban Spread; Urban Landscape; Glaciated Highland.



12. Glaciated Highland; Chalk Country; Limestone Moorland; Scarp and Abandoned Incised Meander / Drumlin Country; Scottish Fiord; Submerged Estuary with Shingle and Sand Spit; Cornish Ria / Eroded Cliff Coast; Lowlands of Deposition; Industrial Landscape with Urban Spread; Urban Landscape.



p.1-2 / p.3: "increments" // p.30: "increments" / p.31-32

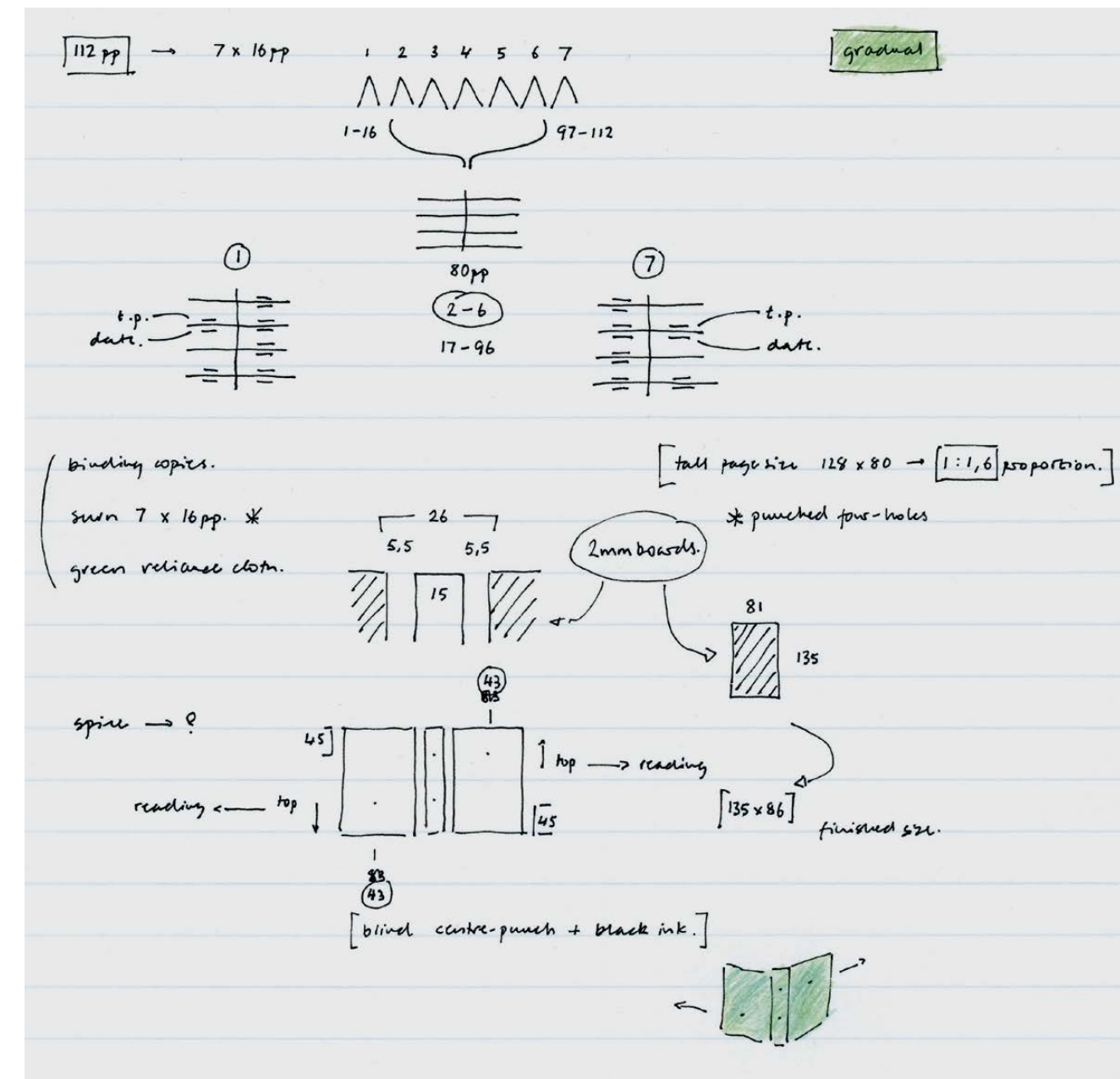


Circle line 320 diameter, each page 59 x 34, ink on paper; 32pp, pamphlet; unpublished, 1994.



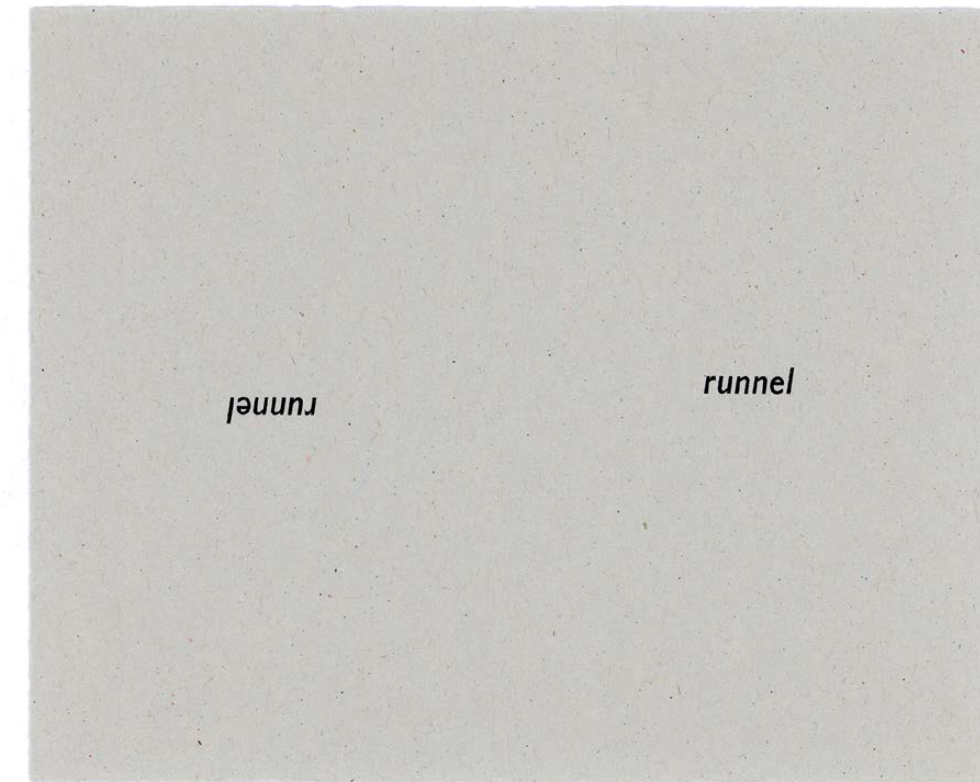
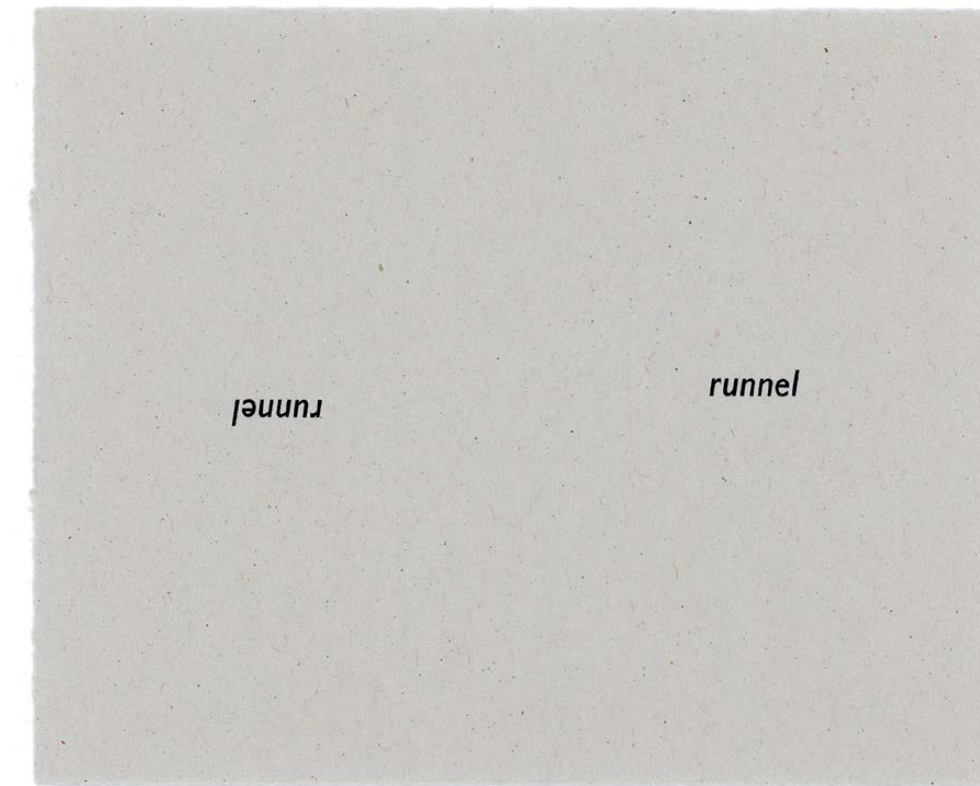
### gradual

smallstreamconsecutiveinvertable



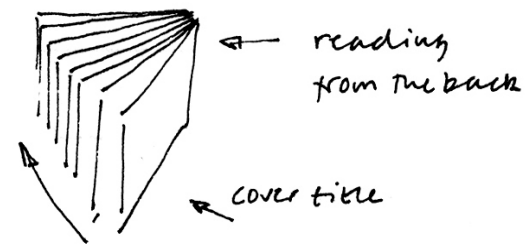
Ink, crayon / 108pp, 128 x 80, letterpress on white sugar paper, cloth-covered casebinding; London, 1994.

Ian Hamilton Finlay published a small booklet in response (*Distributive entities*, 20pp, 107 x 80, Wild Hawthorn Press, 1996.): "The one-word poem, funnel, is printed in the center of each page on reading in one direction and the word, runnel, is printed in the center of each page reading in the opposite direction. Runnel means a small stream or brook.—Source of annotation: Marvin or Ruth Sackner" [aspace.lib.uiowa.edu/repositories/5/archival\\_objects/892615](http://aspace.lib.uiowa.edu/repositories/5/archival_objects/892615) [2024]



**reverse readers**

In these three readers, *before later*, *at once*, and *some form*, the start is at the back of the book, text ranged on left-hand pages.

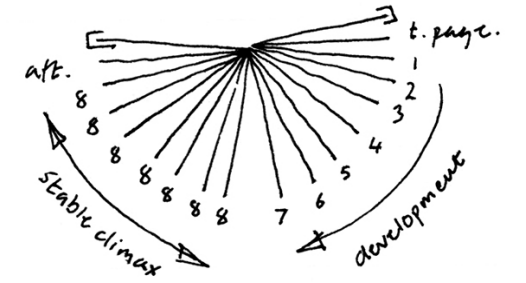


A printed detail of William Caxton's prologue to his 1490 translation of *Eneydos*, and of 'After at Once' by Gertrude Stein from 1924:

**\*AFTER** dyuerse werkes made achieved / hauyng noo werke in l my studye where as laye many dyu

Did it seem a surprise the first time and did it seem a surprise the

The page plan of *some form*, the structure of the repeating text: "succession is the intrinsic development / ... / some form of woodland", from S. W. Wooldridge and G. E. Hutchings, *London's Countryside*, 1957:



Alternating pages shown; each 32pp, 108 x 153, letterpress on buff sugar paper, sewn pamphlets with flaps; London, 1995.

accordynge to my copye	and whan i had aduysed me in this sayd boke	the second time	a surprise a	some form of woodland	dominated by the largest and particularly the tallest
not ouer rude ne curyous	sittyng in my studye where as laye many dyuerse paunf	a surprise the	the second time	some form of woodland	tending towards the ultimate establishment of a more
...	hauing noo werke in hande	second time and	a surprise the	some form of woodland	whereby communities of increasing bulk and
and forthwyth toke a penne and ynke	before later by colin sackett	did it seem	at once by colin sackett	some form of woodland	some form by colin sackett

**before later**

after dyuerse werkes made translated and achieved / hauing noo werke in hande / i / sittynge in my studye where as laye many dyuerse paunflettis and bookys / ... / and whan i had aduysed me in this sayd boke / i delybered and concluded to translate it in to englysshe / and forthwyth toke a penne and ynke / and wrote a leafe or tweyne whyche i ouersawe agaiyn to corecte it / ... / i haue reduced and translated this sayd booke in to our englysshe / not ouer rude ne curyous / but in suche termes as shall be vnderstanden / accordynge to my copy

after William Caxton

**at once**

did it seem / a surprise the / first time and / the second time / did it seem / a surprise a / second time and / did it seem / a surprise a / second time and / did it seem / a surprise the / first time and / the second time

after Gertrude Stein

**some form**

succession is the intrinsic development / whereby communities of increasing bulk and / complexity occupy the site in gradual sequence / tending towards the ultimate establishment of a more / or less stable community known as the climax which is / dominated by the largest and particularly the tallest / and when these become dominant the climax is / some form of woodland / some form of woodland / some form of woodland / some form of woodland / some form of woodland / some form of woodland / some form of woodland / some form of woodland

after Wooldridge and Hutchings





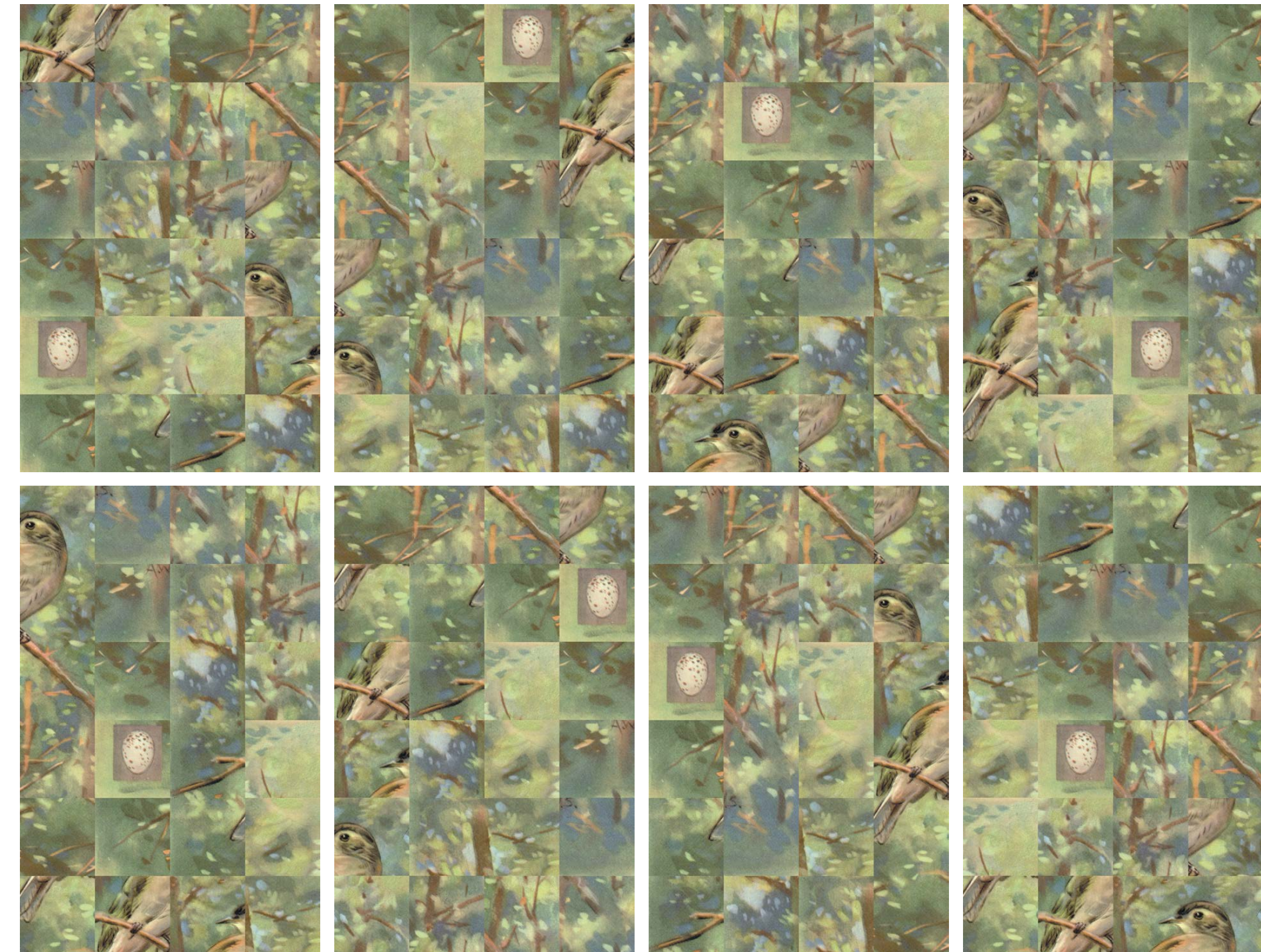
forming clouded with white as though from a snow storm, a fall that lasted for thirty  
million years and lay to a depth of a thousand feet. Chalk, once believed to have been  
built entirely from the bodies of minute sea creatures, is now recognised as a chemical  
precipitate, probably, however, created by the action of living algae and certainly crowded  
the seas where Chalk was forming clouded with white as though from a snow storm, a  
fall that lasted for thirty million years and lay to a depth of a thousand feet. Chalk,  
once believed to have been built entirely from the bodies of minute sea creatures, is  
now recognised as a chemical precipitate, probably, however, created by the action of  
living algae and certainly crowded the seas where Chalk was forming clouded with  
white as though from a snow storm, a fall that lasted for thirty million years and lay  
to a depth of a thousand feet. Chalk, once believed to have been built entirely from  
the bodies of minute sea creatures, is now recognised as a chemical precipitate,  
probably, however, created by the action of living algae and certainly crowded the seas  
where Chalk was forming clouded with white as though from a snow storm, a fall that  
lasted for thirty million years and lay to a depth of a thousand feet. Chalk, once  
believed to have been built entirely from the bodies of minute sea creatures, is now  
recognised as a chemical precipitate, probably, however, created by the action of living  
algae and certainly crowded the seas where Chalk was forming clouded with white  
as though from a snow storm, a fall that lasted for thirty million years and lay to  
a depth of a thousand feet. Chalk, once believed to have been built entirely from  
the bodies of minute sea creatures, is now recognised as a chemical precipitate,  
probably, however, created by the action of living algae and certainly crowded the  
seas where Chalk was forming clouded with white as though from a snow storm, a fall  
that lasted for thirty million years and lay to a depth of a thousand feet. Chalk,  
once believed to have been built entirely from the bodies of minute sea creatures,  
is now recognised as a chemical precipitate, probably, however, created by the action  
of living algae and certainly crowded the seas where Chalk was forming clouded  
with white as though from a snow storm, a fall that lasted for thirty million years  
and lay to a depth of a thousand feet. Chalk, once believed to have been built  
entirely from the bodies of minute sea creatures, is now recognised as a chemical  
precipitate, probably, however, created by the action of living algae and certainly  
crowded the seas where Chalk was forming clouded with white as though from a snow  
storm, a fall that lasted for thirty million years and lay to a depth of a thousand  
feet. Chalk, once believed to have been built entirely from the bodies of minute  
sea creatures, is now recognised as a chemical precipitate, probably, however,  
created by the action of living algae and certainly crowded the seas where Chalk  
was forming clouded with white as though from a snow storm, a fall that lasted  
for thirty million years and lay to a depth of a thousand feet. Chalk, once  
believed to have been built entirely from the bodies of minute sea creatures, is  
now recognised as a chemical precipitate, probably, however, created by the action  
of living algae and certainly crowded the seas where Chalk was forming clouded  
with white as though from a snow storm, a fall that lasted for thirty million years  
and lay to a depth of a thousand feet. Chalk, once believed to have been built  
entirely from the bodies of minute sea creatures, is now recognised as a chemical  
precipitate, probably, however, created by the action of living algae and certainly  
crowded the seas where Chalk was forming clouded with white as though from a  
snow storm, a fall that lasted for thirty million years and lay to a depth of a  
thousand feet.

## Chiffchaff



Reversed-spiral clockwise from: top left / top right / bottom right / bottom left

Reversed-spiral anticlockwise from: top left / top right / bottom right / bottom left



Colour illustration by Allen W. Seaby, in *A Second Book of British Birds and their Nests* by Brian Vesey-Fitzgerald, Loughborough, 1954.

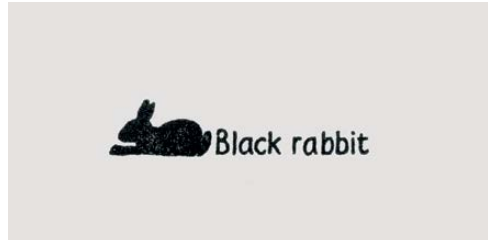
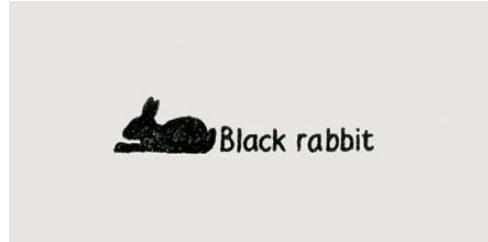
Printed paper on board, 168 x 108, 1995 (digital versions, 2024).

Jacquetta Hawkes' description of the nature and formation of chalk, from *A Land* (1951), her seminal book on geology and landscape. The eighty-one word text is repeated twenty times, and each time with increased word-spacing, from one to twenty spaces; 1995/2024.

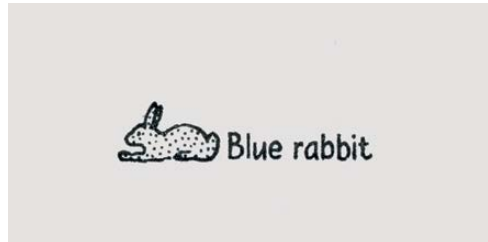


an uncut pamphlet

for inclusion within the project *The First Publication*, Research Group for Artists Publications, University of Derby.



p.5 / p.7



p.9 / p.11

16pp, 160 x 112, letterpress on airmail paper (shown in detail), pamphlet; London, 1995.

singinging

Abstracted subjects from the index to the central chapter of *Nature in Downland* by W. H. Hudson, London, 1900, titled 'Silence and Music'; here redeployed in an ascending sequence of twenty-four corresponding pages:

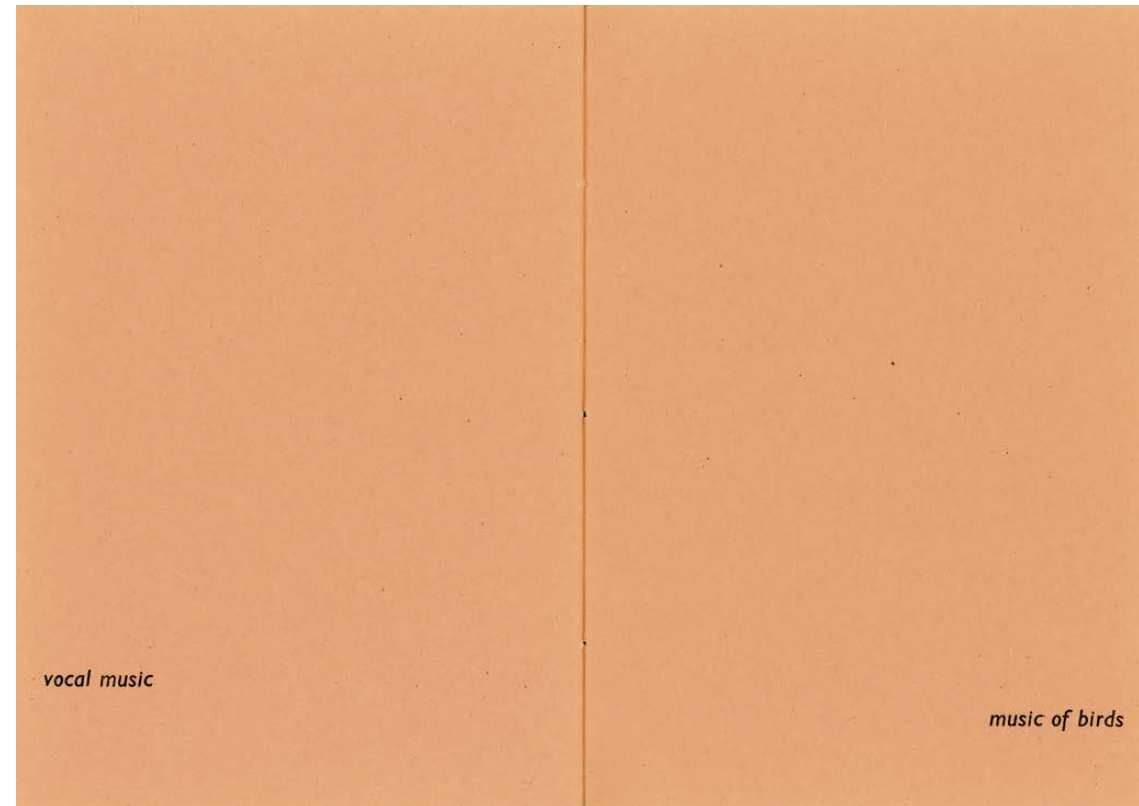
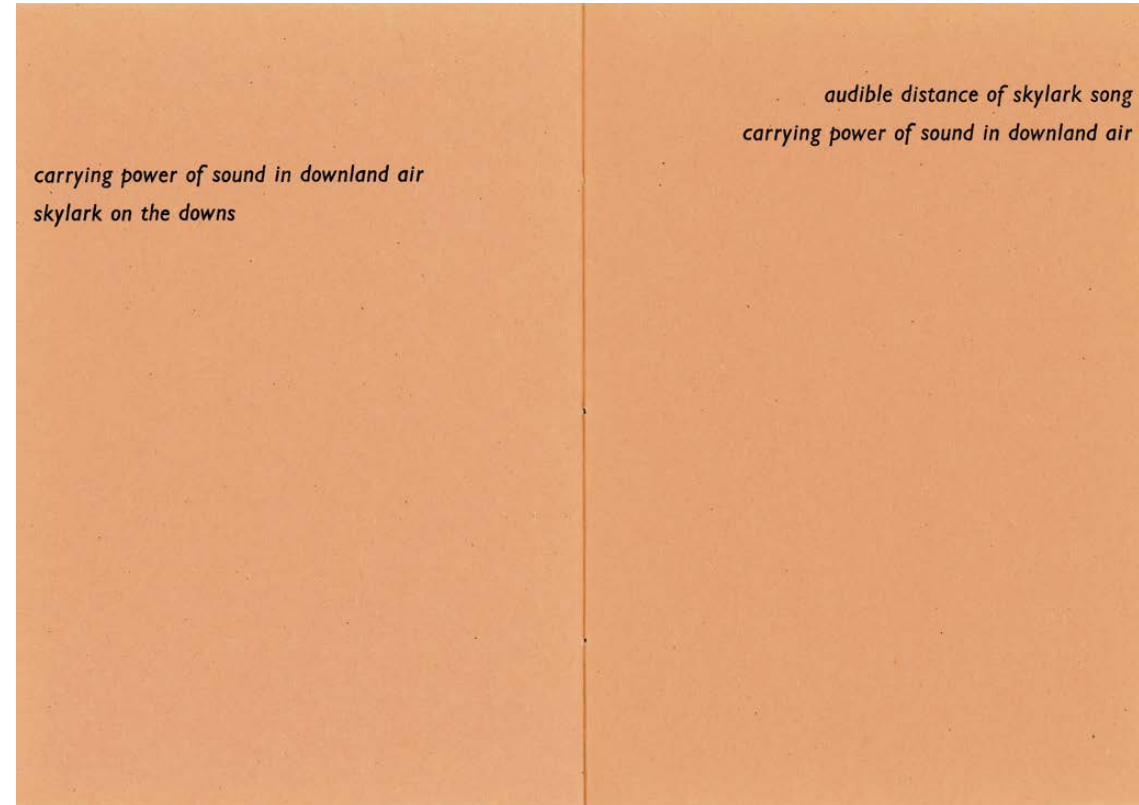
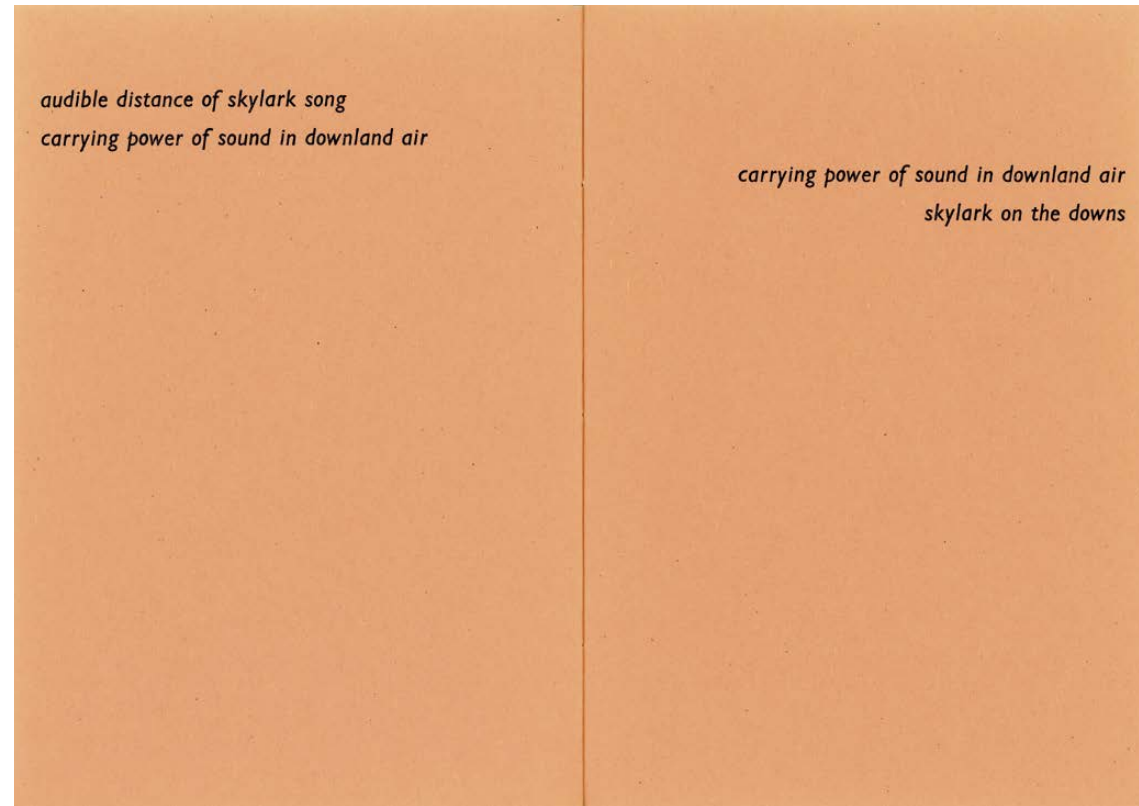
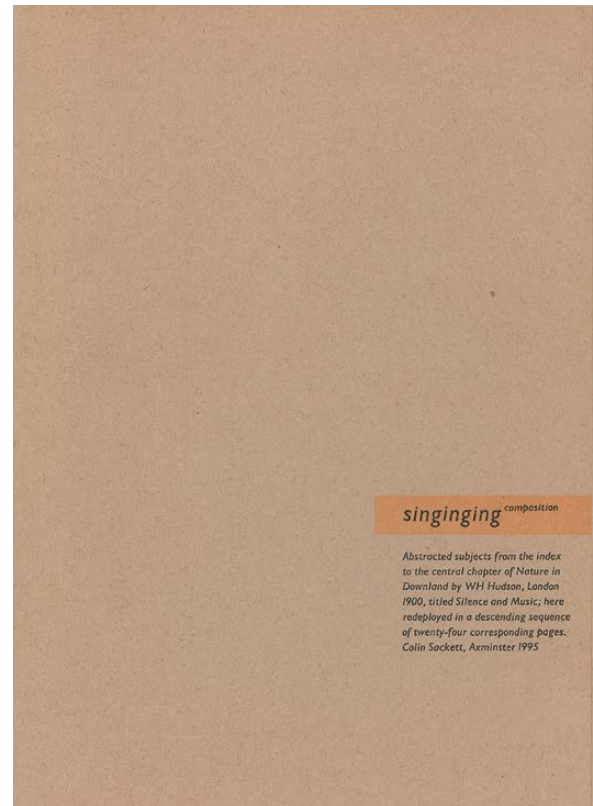
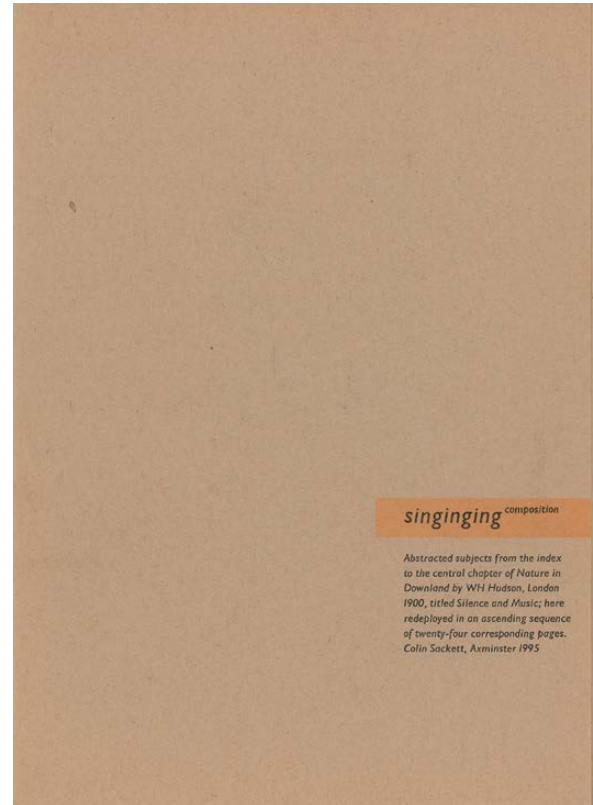
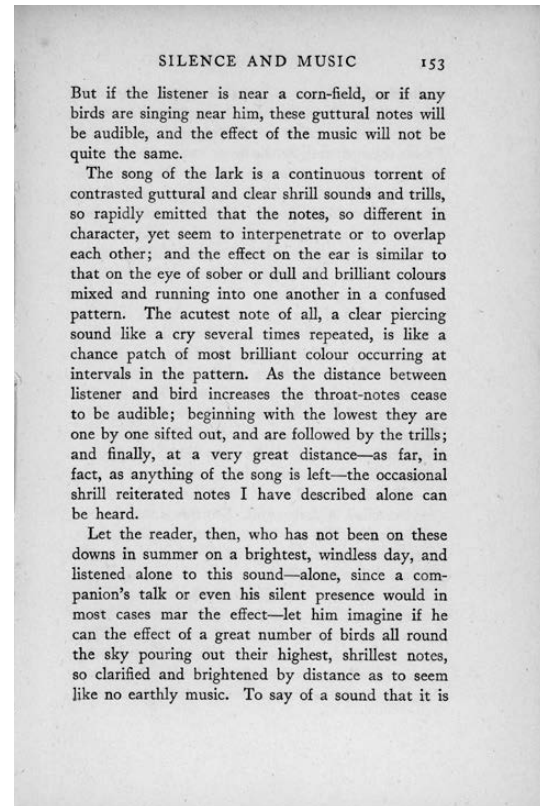
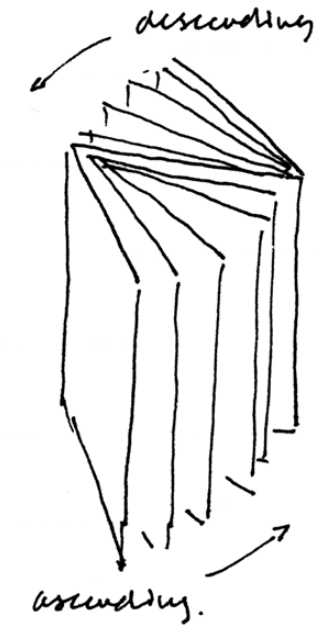
*music / music of birds / vocal music / carrying power of sound in downland air / silence of the hills / songsters of the hills / songsters of the hills / silence of the hills / stonechat song / linnet song / whinchat song / redstart song / whinchat song / carrying power of sound in downland air / carrying power of sound in downland air / carrying power of sound in downland air / skylark on the downs / audible distance of downland air / skylark song*

Abstracted subjects from the index to the central chapter of *Nature in Downland* by W. H. Hudson, London, 1900, titled 'Silence and Music'; here redeployed in a descending sequence of twenty-four corresponding pages:

*skylark song / carrying power of sound in downland air / audible distance of skylark song / skylark on the downs / carrying power of sound in downland air / carrying power of sound in downland air / whinchat song / redstart song / whinchat song / linnet song / stonechat song / silence of the hills / songsters of the hills / songsters of the hills / silence of the hills / carrying power of sound in downland air / vocal music / music of birds / music*

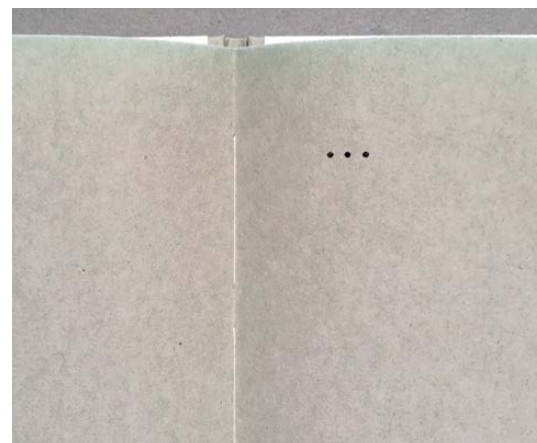
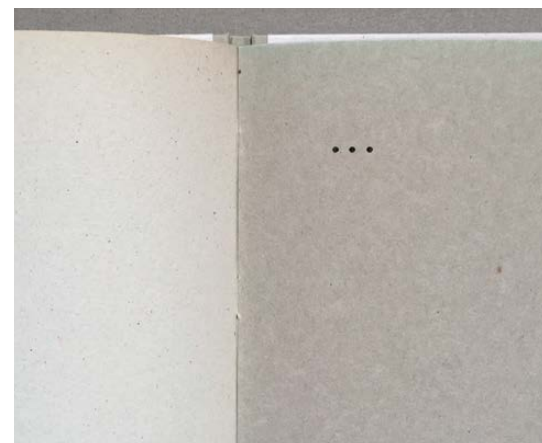
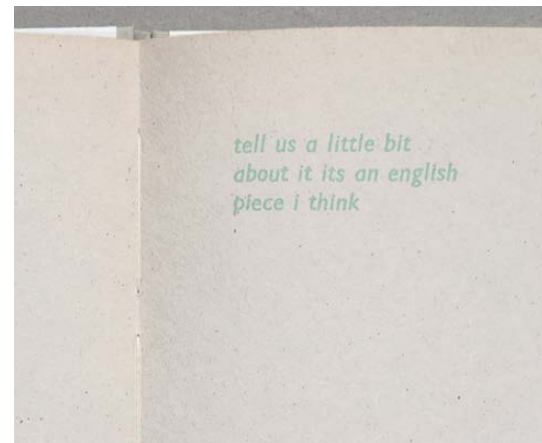
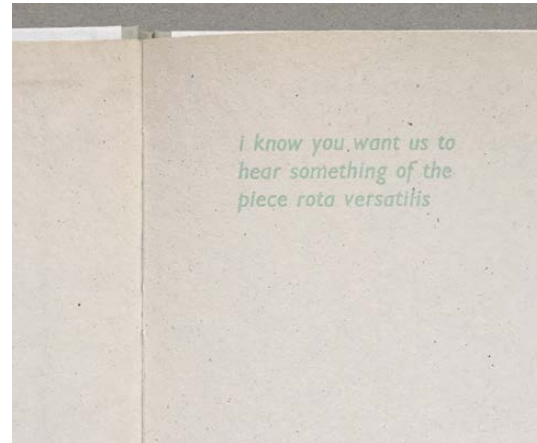
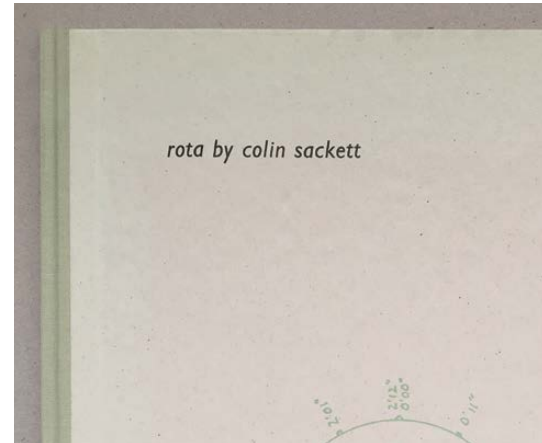


48pp (2 x 24pp) in 6pp cover, 210 x 150, letterpress on orange sugar paper, buff manilla cover, sewn double pamphlet; Axminster, 1995. cover, p.2-3, 20-21 / cover, p.4-5, 22-23

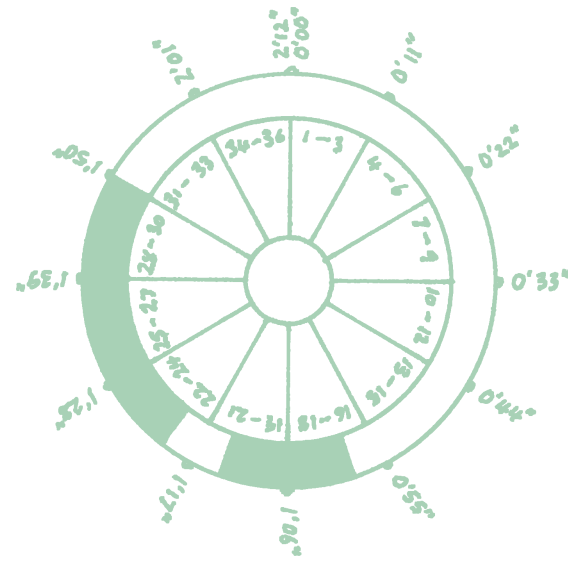


rota

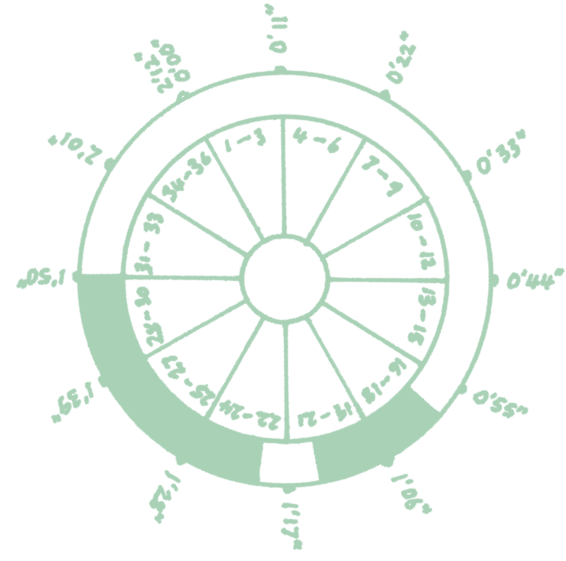
Medieval radio transcript, 2 minutes 12 seconds...



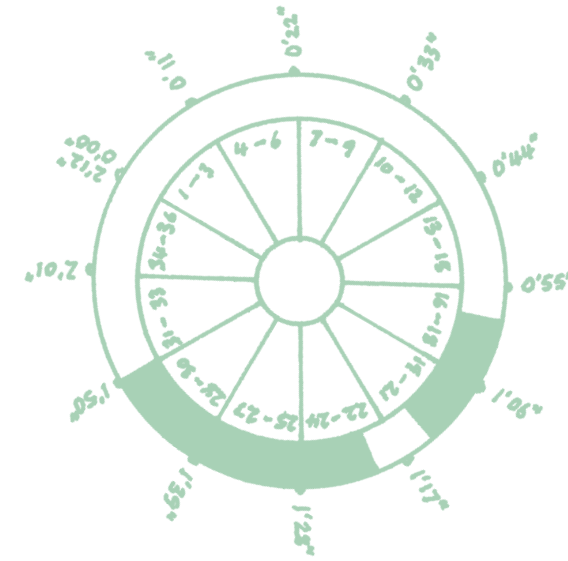
36pp, 255 x 185, letterpress on white and green sugar paper, cloth and printed paper-covered casebinding; printed and part-bound, unpublished, 1995.



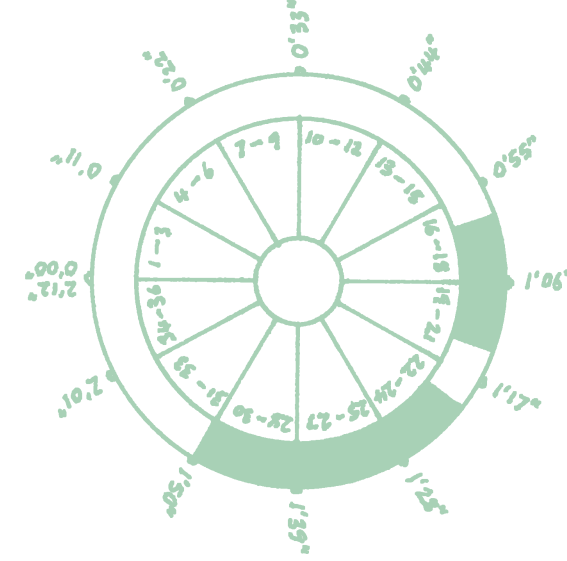
1-3. i know you want us to hear something of the piece *rota versatilis* / the turning wheel which i know you've worked on a good deal / tell us a little bit about it its an english piece i think



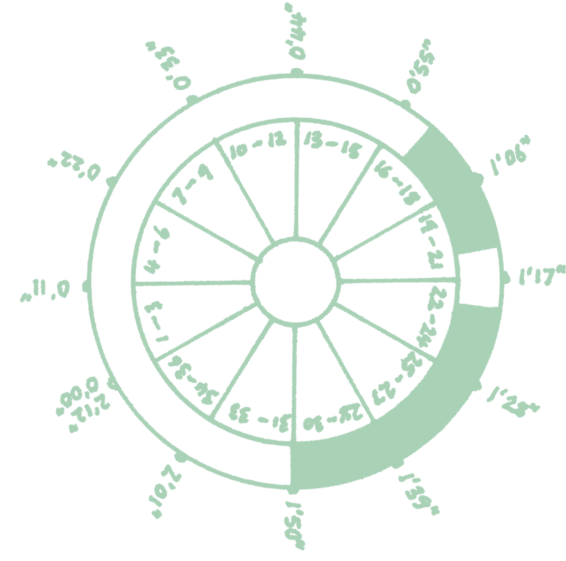
4-6. it's an english piece / we are jumping back now more than a century to the early fourteenth century / it was obviously quite widely circulated



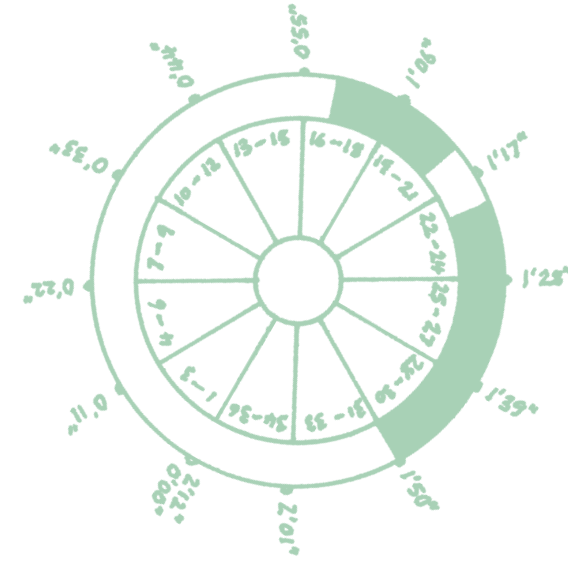
7-9. because it survives in no fewer than four different manuscript sources / which is a lot for any piece at that time / but all of them are extremely fragmentary



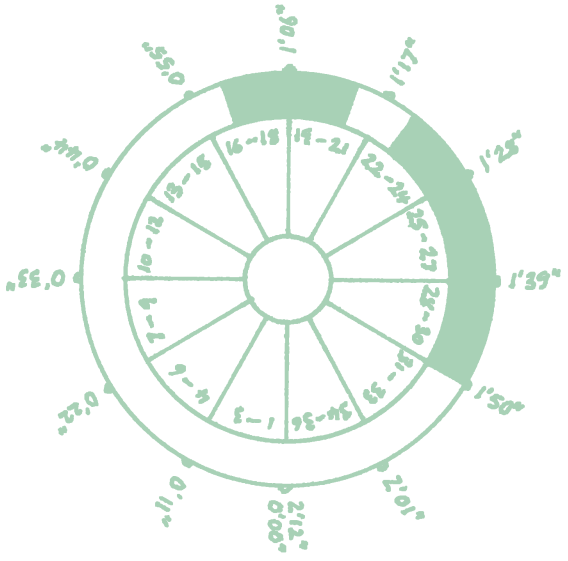
10-12. some of them are the wretched little postage stamp sized strips that were used to reinforce sewing holes in a book / but they can be jigsawed together to produce some idea of this piece / its a big motet on saint catherine



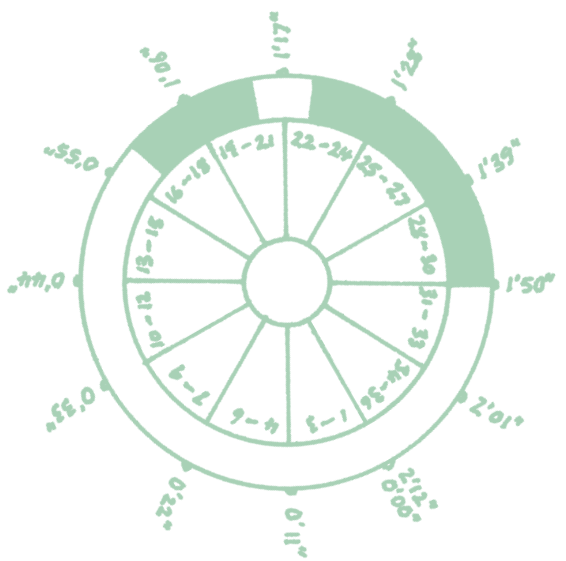
13-15. the turning wheel which you mentioned seems to be both the wheel on which saint catherine was tortured / and it also seems to refer to the wheel of fortune and its action on her persecutors / so lets hear the opening of the piece



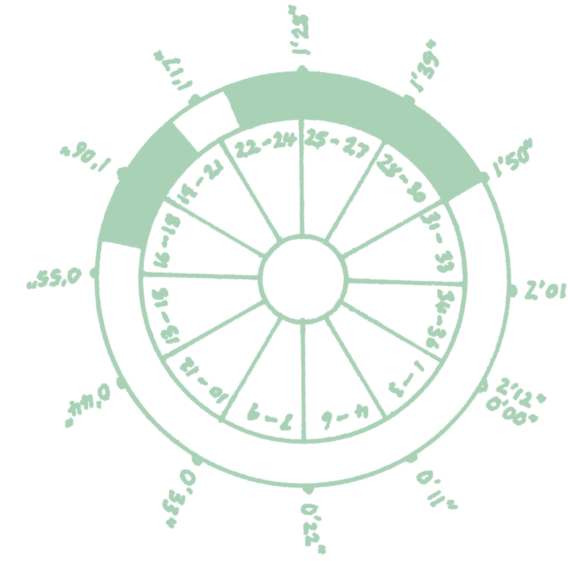
16-18. and then a section from the middle / ... /



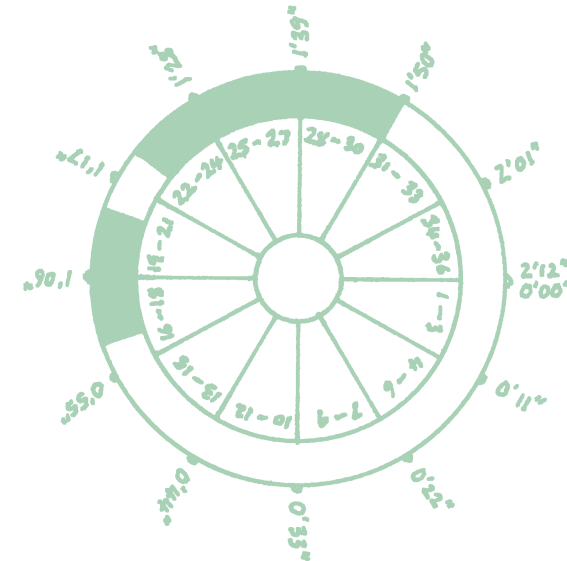
19-21. ... / it's a promising opening but that's all there is of it with the top part and then the texture recedes



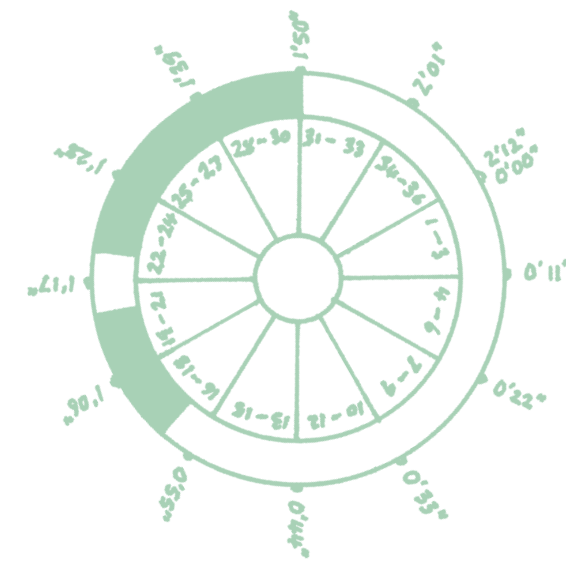
22-24. lets go to a complete chunk now from the middle of the piece / ...



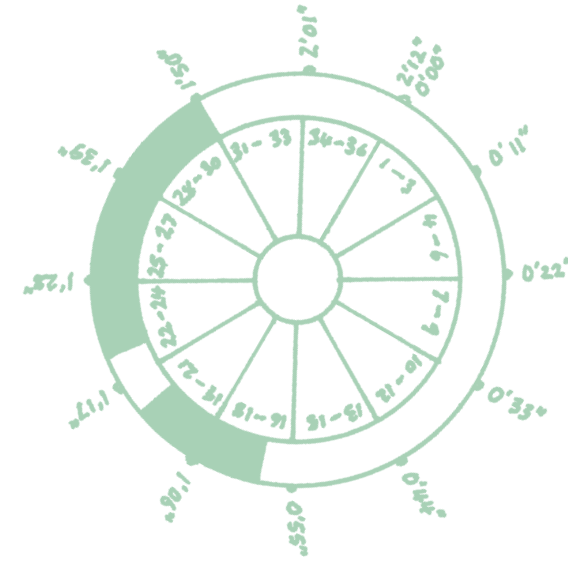
25-27. ... /



28-30. ... /



31-33. that certainly makes its presence felt doesn't it / well it does / and its so tantalising because its a big piece its a very ambitious piece



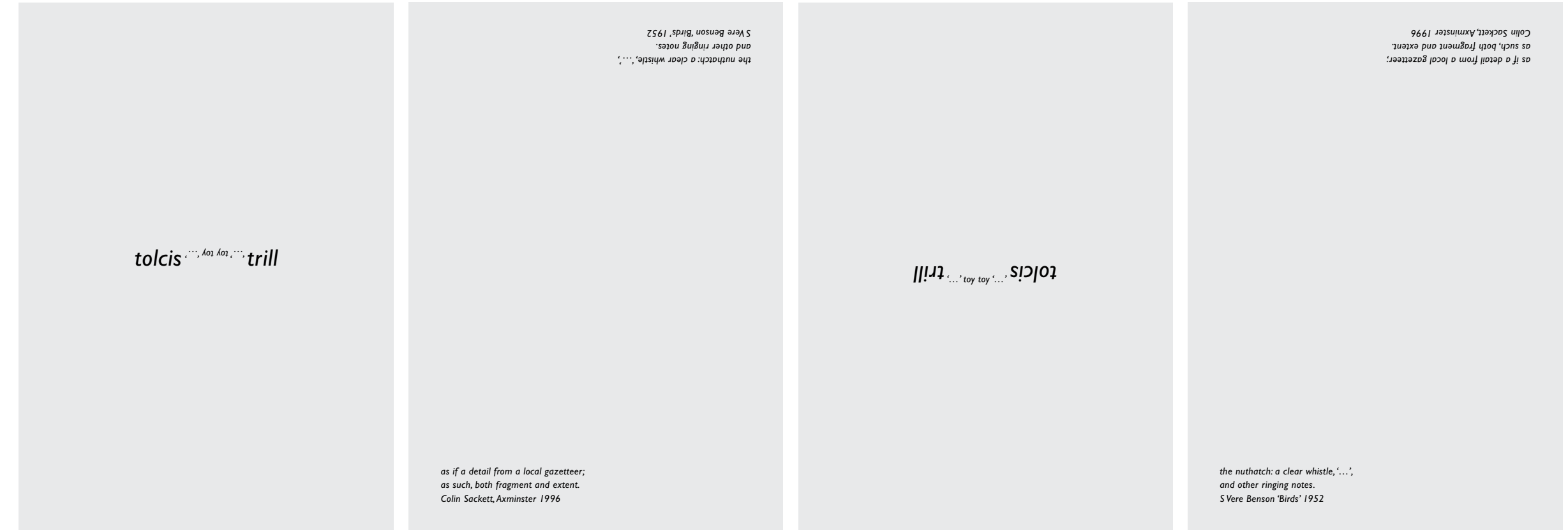
34-36. and it's not quite like any other english piece that we know from this time / i am very glad you said that because i was about to say that ive never heard anything like that / no no

*double-sided*

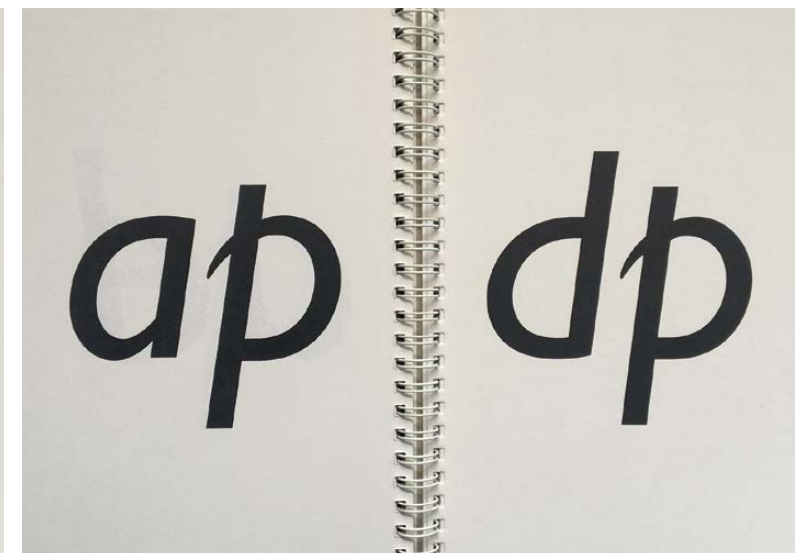
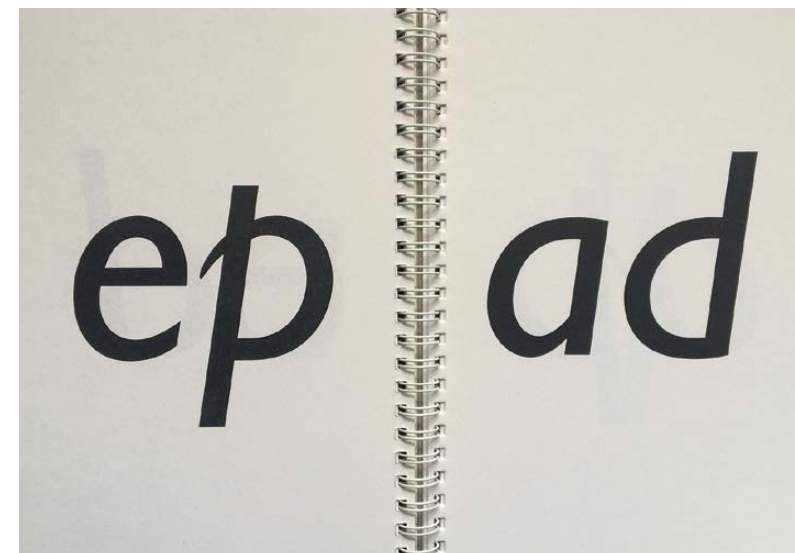
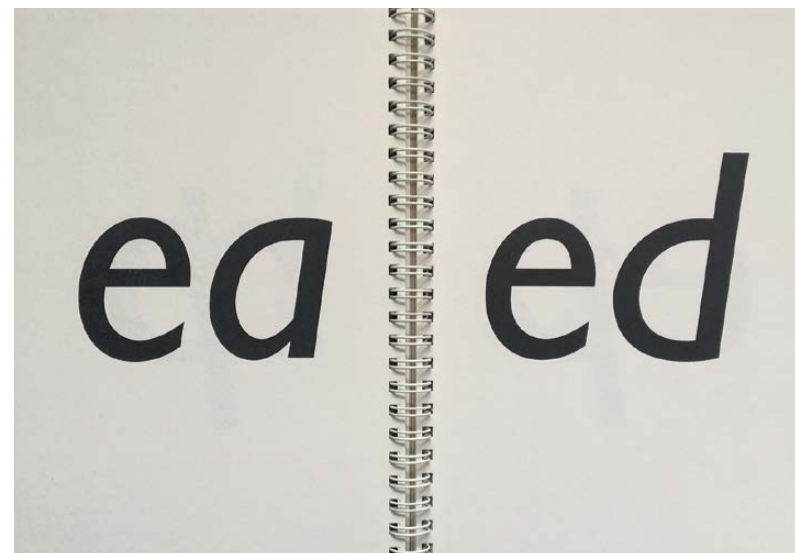
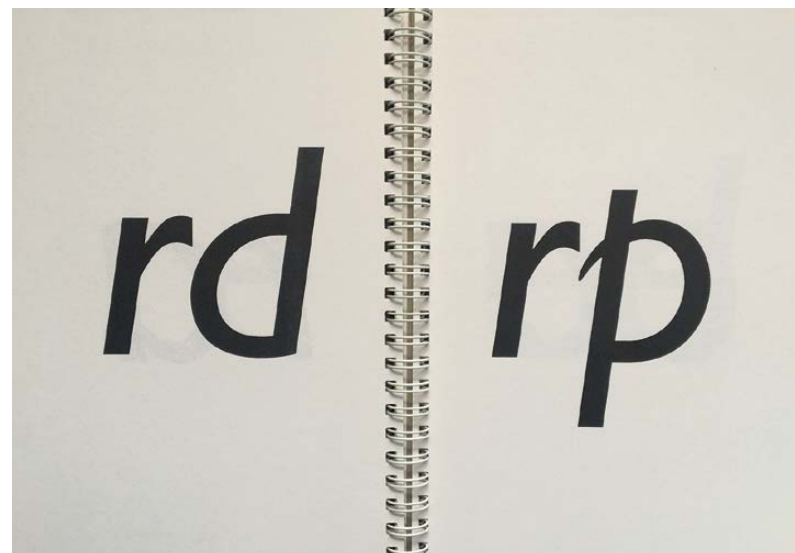
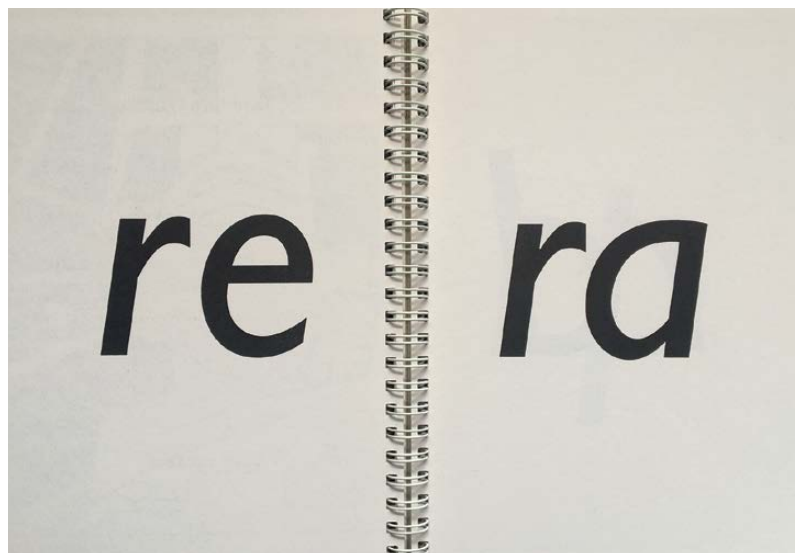


skylark: it is almost possible to believe that the melody from this one species, / actually equals in amount that from all the other songbirds together. WH Hudson 'British Birds' 1895  
 kazoo: 1. record to halfway, 2. play moment, 3. turn over; 6. play moment, 7. record to end. Colin Sackett 'home taping' Axminster 1996 / megaphone: 4. record moment, 5. turn over;  
 Postcard, 148 x 105, letterpress; Axminster, 1996.

*double-sided*



tolcis trill / as if a detail from a local gazetteer; as such, both fragment and extent. Colin Sackett, Axminster 1996  
 '...' toy toy '...' / the nuthatch: a clear whistle, '...', and other ringing notes. S. Vere Benson 'Birds' 1952  
 Postcard, 148 x 105, letterpress; Axminster, 1996.



## readarp

From *Mad Cow 2*. Edited by Josh Whittington; contributions by Joshua Berry, Cid Corman, Simon Cutts, Stephen Duncalf, Dick Higgins, Robert Lax, Rob MacKenzie, Brendan McMahon, Colin Sackett. 104pp, 210 x 150, offset, wiro-bound; London, [1996].

## rereader

*selected reading and writing  
ninetyone to ninetysix*

a book a.  
a concordance in which what good lies in accordance with the composition of the particular words.  
a ka.  
a space of time that is filled always filled with moving.  
a space of time that is filled always filled with stopping and starting.  
a toyot.  
aa book.  
aa road.  
abandoned arterial road.  
abc.  
abstracted reading.  
abstracted writing.  
acoustic territory.  
adopting a small concentrated position on the page.  
after dyuerse werkes made translated and achieved, hauing noo werke in hande, i, sittying in my studye where as laye many dyuerse paunflettis and bookys ... and whan i had aduysed me in this sayd boke, i delybered and

concluded to translate it in to englysshe, and forthwyth toke a penne and ynke, and wrote a leefe or tweyne whyche i ouersawe agayn to corecte it ... i haue reduced and translated this sayd booke in to our englysshe, not ouer rude ne curyous, but in suche termes as shall be vnderstanden, accordynge to my copye.  
after william caxton.  
ahead momentum that unarrested went.  
air above car park, electrical transmission direction over.  
air between train track bridge over river water; water flow, train direction, air between.  
airdirection.  
airtightribbon.  
ak a.  
alignment.  
all around.  
alsoknownasnodate.  
alsoknownpublisheraspublisher.  
alsopublisherknownaspublisher.  
alternating structure.  
amplless.  
amplification.  
an echo.  
an ian allan book consisting of four sewn sections, totalling sixty four pages of text and thirty two pages of plates; the sequence is

section one sixteen pages text, section two from the centre comprises eight pages plates, sixteen pages text, eight pages plates, section three is as section two and section four as section one.  
annotation.  
annual increment.  
annual.  
anon.  
anonymous letters.  
antiphone.  
are moments single or double sided.  
artificial j cloth page.  
as at.  
asymmetric parallel.  
atoyot.  
attacca.  
audio typing.  
authorplacedate.  
automatic reading.  
automaticticket.  
automaticticket.  
axial reading.  
backwards.  
ballpointpenink.  
before later.  
bellringers former local number of telephone the.  
the.  
bespoke.

between the formats and structures of broadcasting and publication.  
birdsong organ.  
black board.  
black line.  
blind emboss bell.  
blindindex.  
blueblackink.  
bob double.  
book aa.  
book of errors.  
book of hours.  
book of the year.  
book of twenty four hours.  
both, punctuated and unpunctuated transcripts.  
bouncingballsinging.  
boxingdayfoot ballprogramme.  
broadcast of a recording.  
broadcastconcertodoubleligetimonorecording.  
broken copy.  
butone.  
butt on.  
butting.  
by a or by b.  
byways.  
carboncopies.  
carriage.  
carrying power of sound in downland air.

chalk board.  
chalk relief.  
chiffchaff variant.  
chocolate glassine.  
circular.  
circuit permanent.  
circular.  
collective reader.  
commentary.  
consequential movement.  
continuous stationary.  
continuous stationery.  
copybookhandwriting.  
copyingpencil.  
corkorrubberor.  
correction tape typewriting.  
country line.  
country pylon.  
county jigsaw.  
coverseries.  
cross country.  
cutup.  
dayreturn.  
ddubdubb.  
deadend.  
deaf mute.  
definition of noise level.  
deletion of tape recording.

deletion of temporary typewriting.  
descript.  
did it seem a surprise the first time and the second time did it seem a surprise a second time and did it seem a surprise a second time and did it seem a surprise the first time and the second time.  
dip.  
directional changes.  
directional implication of page numbers.  
dividing page eighty eight from page eighty nine; the small birds from the large birds, all the rest.  
dn ms.  
dot mapping.  
dottedline.  
double sided single moment.  
driving small birds.  
each day that trains run has a coloured background: no colour, no trains; no trains, no colour.  
each individual moment or location is not fixed or balanced in a symmetrical equilibrium, but is constantly fluctuating between a frontwards or backwards movement.  
eachone.  
ear defenders, percussion resisters, plugs, protectors and stops.  
ear lye ngl ish tex tso cie ty.

edita.  
edited out.  
effect of light.  
effect on paper.  
eggcardboard.  
egggreen.  
emptypages.  
ends of broadcast.  
ends of publication.  
enlarged reductions.  
equator radio.  
equator, red line.  
eraser.  
error.  
estimated position after beginning.  
estimated position before centre.  
estimated position before end.  
exindex.  
extent.  
f for forgery.  
faded centre of page.  
fake paperback.  
false alphabet.  
farfetch.  
farfetched.  
fforforgery.  
fictionalmethod.  
fieldbook.

figureofeight.  
finish line.  
first folio.  
first one hundred words.  
fixed positions.  
floating floor.  
floating frontispiece.  
flowing over an eroded dotted line at the junction of two lanes after heavy rain.  
folding map; printed blue water.  
folding out thing.  
following the line of least resistance, they naturally chose the shortest and easiest way from one place to the next; they were used not made.  
football pump.  
for some time i had in my mind a hypothetical image of a toyota pick-up. driving in the country between brecon and merthyr tydfil on an overcast may afternoon, we followed a red example south for five or six miles on a rising and falling road—through woods and across open moorland, along the wooded slopes of a reservoir and through the village of pontsticill in the parish of vaynor. the undulating line of six white letters became a reference for both our relative distance and orientation.  
formbook.

forward reading.  
 forwards.  
 found site homing drive.  
 fraction.  
 from the overall motorway to the detail of number plates to the overall motorway.  
 gas wks.  
 geographical frequency, makeshift landscape.  
 german radio.  
 gog.  
 gog gog.  
 gradual book.  
 gradual volume.  
 greenegg.  
 greenlandmap.  
 grid positions at start, ending at pole; finishing positions at line, ending at winner.  
 grip.  
 ground for all spreads, printed back to back as base for text.  
 half different half identical.  
 half pulling half pushing.  
 half title.  
 hand writing.  
 hedgebrown.  
 hedgerow.  
 here comes another one, there goes another one.  
 heterogeneous or homogeneous observation.  
 hhole.  
 highlight.

hijack.  
 historical frequency, makeshift landscape.  
 home taping.  
 hour of books.  
 hubbub.  
 i know you want us to hear something of the piece rota versatilis.  
 i spy the wheel.  
 if you let fall a stone into the water immediately it makes a little circle, then another bigger without that, and so forth, till it touches the bank, and then it recoils in a little circle, which generates other bigger circles; so sounds move by sphaeres, in the same manner, which though obvious enough, i doe not remember to have seen in any booke.  
 imaginary surveying.  
 imitation j cloth page.  
 in a live commentary the listener is the interpreter of an improvised narrative.  
 index as content.  
 index of probabilities.  
 indextent.  
 inkingin.  
 inkline.  
 inner sleeve.  
 inner space.  
 instead of being separate, the leaves are joined together along the outer edges, making an oblong which opens like an accordian and which

they called a whirling book; describing the rapidity with which the pages could be turned backward and forward.  
 inverted alphabet.  
 invisible.  
 invisible line of air.  
 iota.  
 is this where we came in.  
 isolated moment.  
 isolated page.  
 it is almost possible to believe that the melody from this one species, actually equals in amount that from all the other songbirds together.  
 it was so good i didnt have to print it twice.  
 it was so good i had to print it twice.  
 itisstilltoyotatoyotaatthefront.  
 j and l.  
 j cloth.  
 jack ... jack.  
 japanese radio.  
 jy at sr or nr dr jy fy mh al my je.  
 jy fy mh al my je jy at sr or nr dr.  
 kazoo.  
 keyboard.  
 la ter eng lis hte xts oci ety.  
 landscape drawing with foreground scale.  
 lastpostal.  
 leaflet.  
 lengths of broken text.  
 letterspacing.

level.  
 library poster.  
 libraryradio.  
 like notes running.  
 line car.  
 line in both directions.  
 linear momentum.  
 linear nature of sound.  
 lines of various lengths drawn by pierro manzoni, piano rolls of various durations punched by conlon nancarrow.  
 localalphabet.  
 localglobal.  
 locational aggregate.  
 locations between two locations.  
 locator.  
 locomotor.  
 londonroad.  
 longoblong.  
 looking at bells ringing.  
 looking upstream with the carriers full of water, the drains at a lower level taking off the surplus.  
 loop.  
 looperaser.  
 lostatsea.  
 make up.  
 mappocket.  
 marginalmarks.  
 marker.  
 megaphone.

meter.  
 metre.  
 middle english.  
 mimicry of.  
 mirror reading.  
 mirror writing.  
 mirrorrim.  
 misprinted: read misread.  
 misspoken: hear mishear.  
 mistbook.  
 mistake.  
 mister and missus sprat, would eat no fat or lean.  
 mix.  
 mobil radio.  
 moist paper.  
 monodirectional.  
 monorecordingligetidoubleconcertobroadcast.  
 more alike.  
 motorless.  
 muted.  
 muttum.  
 mutual hijack.  
 naturenotes.  
 neither beat nor metre.  
 neither early nor late.  
 nest drawing.  
 nestlesson.  
 new building.  
 new title.

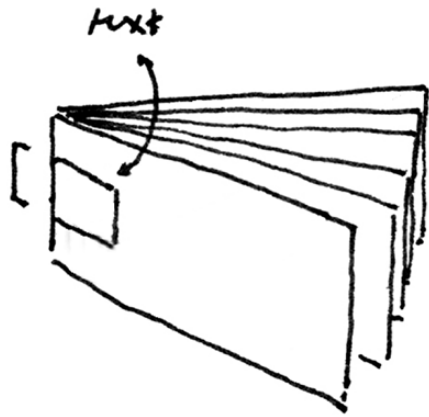
newword.  
 nineteen twentyfour and ninetyfive.  
 nineteennineteen.  
 no date.  
 no publisher.  
 noiselesson.  
 noiselevel.  
 nolesson.  
 nomansland.  
 non descript.  
 nonautomatic writing.  
 nonnonstop.  
 nonsequential redeployment of the complete narrative.  
 nonviolent translation.  
 not as yet misprinted variant.  
 notation.  
 oblongsong.  
 occuring once only.  
 old roadage.  
 old wordage.  
 on the circuit i can now see the headlights away to my right and here comes the queue of twenty nine cars and the pace car has pulled off and the nineteen ninety two le mans twenty four hour race is on ... and now they are accelerating even on this final lap up to about a hundred and seventy miles an hour and now i look down away to the finish line and as the time passes four o clock the race comes to an end.

one hundred mile per hour line.  
 one minute loop.  
 onebook.  
 only punctuation.  
 orange alternating yellow.  
 orange sugar paper.  
 ordinary notation.  
 orrubberorcork.  
 outerspace.  
 outline mapping.  
 outlying episode.  
 outside broadcast.  
 overhead pipeline.  
 overhead projection.  
 overlies.  
 overwriting.  
 paper dimensions and edges.  
 paper smoke.  
 parallel reading.  
 parallel writing.  
 parallelline.  
 part carry part drag.  
 part song setting.  
 part works.  
 partition.  
 pencil, typewriter; voice, kazoo.  
 pencilline.  
 penmotion.  
 period.  
 photo finish.

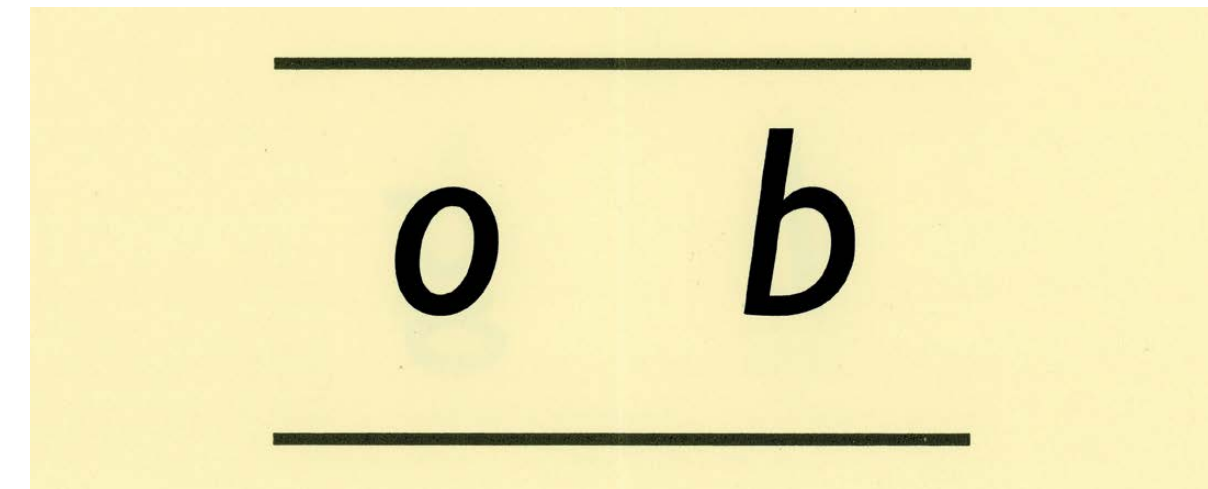
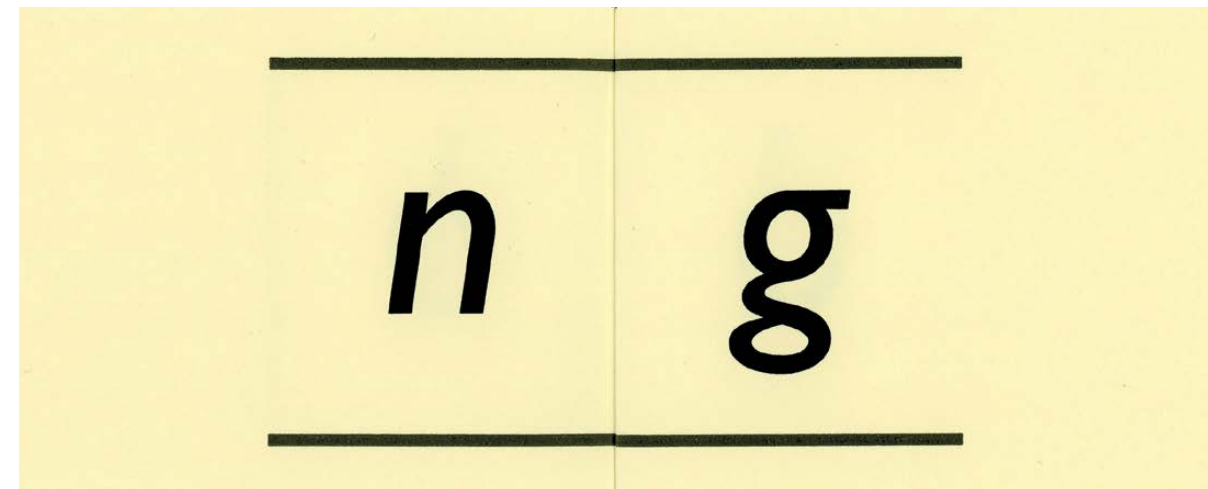
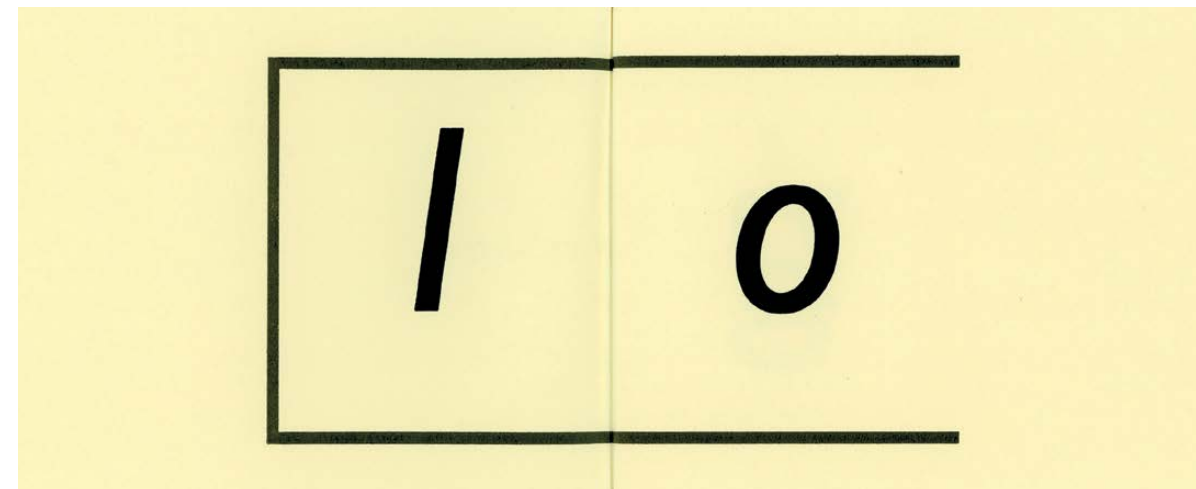
pickup tailflap.  
 pip.  
 placename farm.  
 plotpath.  
 pocket map.  
 pointer.  
 polar radio.  
 portreport.  
 potential reader.  
 preamble.  
 printed alike throughout.  
 printed mass.  
 printed: read misread.  
 pull.  
 pulleysteamdriveelectricaldriveengineedrivesprin  
 gdriveweightdrivewaterdrivewinddrivefootdrive  
 handdriveballbearingrollerbearingbearingground  
 rubbertyreflatrubbertyrewirewheeldiscwheelcat  
 erpillarwheelartillerywheelflangedwheelmetalw  
 heelwoodenwheelpullrollersspreadrollerssqueeze  
 erollersrollers.  
 punchholesin.  
 qa.  
 .radio  
 radio.  
 radio drawings.  
 radio picture library.  
 radio transcripts.  
 re ra rd rp ea ed ep ad ap dp.  
 re use.

## longoblong

concentric print radial extent



12pp, 126 x 215, letterpress, green and black on cream uncoated board, pamphlet; Axminster, 1996.  
 p.2-7 / p.8-11, shown in detail



read only memory.  
 readarp.  
 readerer.  
 readerseries.  
 readhear.  
 reading mirror.  
 readingaloud.  
 readyreckoner.  
 rebounding from a flat surface over which it is passing.  
 recorded music society.  
 recording of a broadcast.  
 relief relief.  
 repetition.  
 replacement papers for levelling staff.  
 reprint.  
 research programmes disappear not because they get killed in argument but because their defenders get killed in the struggle for survival.  
 reverb.  
 reverber.  
 reversal of density.  
 reversal of migratory cycle.  
 reverse of radio.  
 reverse reading.  
 reversed, as well as forward chronology.  
 reversedindex.  
 ribbondevelopment.  
 ribbonwoundbobbin.  
 ricercar.

ricochet.  
 ridge and valley book.  
 roll.  
 rollerssqueezerollersspreadrollerspullrollerswoo  
 denwheelmetalwheelflangedwheelartillerywhee  
 lcaterpillarwheeldiscwheelwirewheelflatrubbert  
 yreroundrubbertyrebearingrollerbearingballbear  
 inghanddrivefootdrivewinddrivewaterdriveweig  
 tdrivespringdriveenginedriveelectricaldrivestea  
 mdrivepulley.  
 rolleyes.  
 rota.  
 rotator.  
 rotor.  
 rubbish topography.  
 run on.  
 tunnel.  
 runnellane.  
 runon.  
 safetycar.  
 safetypaper.  
 saturation of flat colour.  
 scale publishing.  
 scriptorium.  
 scroll, rolled strip.  
 scroll, unrolled strip.  
 seasonal increment.  
 seasonal track.  
 segue.  
 selectivindex.

sequential redeployment of the complete index.  
 shift.  
 short book.  
 shortwave directory.  
 shot to illegibility by repeated copying.  
 shuttle.  
 sidesaddle.  
 sight reading.  
 silencer.  
 silent reading.  
 simultaneous broadcast.  
 simultaneous publication.  
 singinging.  
 singlepole.  
 sleeve notes.  
 slipping.  
 small birds all flying up from.  
 small boards.  
 small hill model.  
 smallstreamconsecutiveinvertable.  
 some form.  
 some form, some form of woodland.  
 soundinsulation.  
 soundless publication.  
 speedread.  
 spiral from or to centre.  
 spiral from or to edge.  
 spoken alike throughout.  
 spoken: hear mishear.  
 spools.

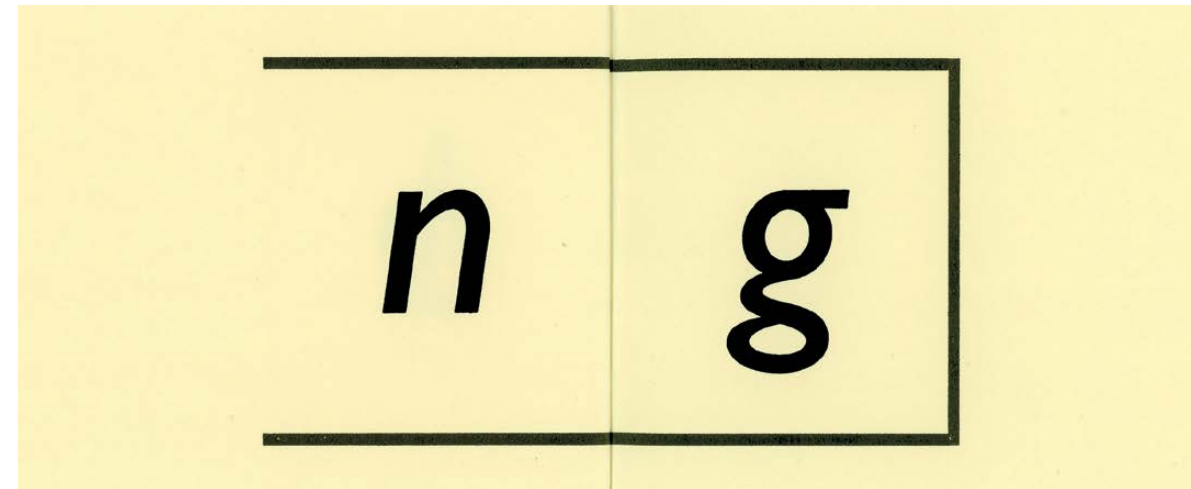
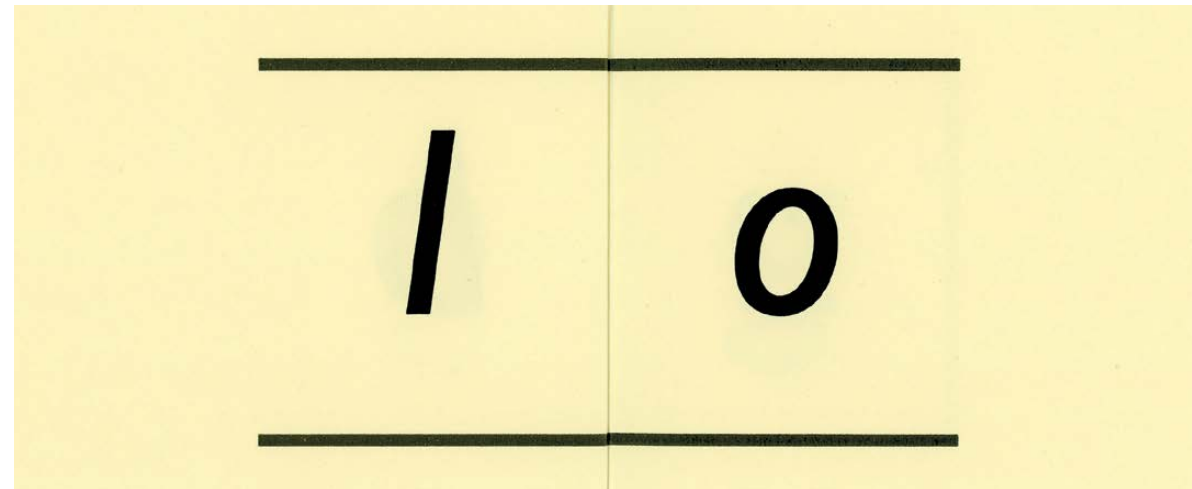
sportsreports.  
 springs.  
 stammering diction.  
 stammering script.  
 stencil.  
 stereo pagination.  
 stop book.  
 stops.  
 strategic reading.  
 strip of text, tethered to each end of scroll.  
 succession is the intrinsic development whereby communities of increasing bulk and complexity, occupy the site in gradual sequence, tending towards the ultimate establishment of a more or less stable community known as the climax, which is dominated by the largest and particularly the tallest, and when these become dominant the climax is some form of woodland.  
 support.  
 suspension of centrally strung texts.  
 swifts the the corridor flying in line of railway.  
 symmetrical reading.  
 ‘...’ toy toy ‘...’ nuthatch; a clear whistle, ‘...’, and other ringing notes.  
 t xt nt.  
 tacho.  
 talk about but not mention.  
 temporary fence.  
 terracconomy.  
 textent.

the asymmetry that leads from the beginning to the end of each word, sentence, paragraph and so on, simply provides the formal direction. the book as a reading system.  
 the gate,  
 the archway,  
 the transparent screen,  
 the division that does not divide.  
 the locatable present as a symmetrical centre, from which the past precedes and the future projects.  
 the practically cognized present is no knife edge, but a saddle back, with a certain breadth of its own on which we sit perched, and from which we look in two directions into time. the unit of composition of our perception of time is a duration, with a bow and a stern, as it were—a rearward and a forward looking end. it is only as parts of this duration block that the relation of succession of one end to the other is perceived. we do not first feel one end and then feel the other after it, and from the perception of the succession infer an interval of time between, but we seem to feel the interval of time as a whole, with its two ends embedded in it.  
 there goes another one, here comes another one.  
 there is usually three or four in a clutch, and often two or three clutches in the year. there is a variation in the ground, from dirty white to buff. the markings vary a little more, consisting of black or pale pinkish-brown lines or scribbles.  
 this direction.  
 this is where we came in.  
 this is why backwards and forwards is preferable to forwards and backwards and why backwards and forwards if preferable. this is why backwards and forwards regularly forwards and backwards this is why forwards and backwards regularly and backwards and forwards regularly. introduced into it by introducing into it by introducing it into it by introducing into it by introducing backwards into it and forwards into it, by introducing backwards and forwards into it by introducing

into it by introducing backwards into it by introducing forwards into it by introducing backwards and forwards into it.  
 threadless machine sewn increments.  
 throuout.  
 tillroll.  
 titlepublisher publishertitle.  
 to find the proportion of the downes of this country to the vales, i did divide speeds mappe of wiltshire with a paire of cizars, according to the respective hundreds of downes and vale; and i weighed them in a curious ballance of a goldsmith.  
 toi: to roof, welsh; to unroof: iot.  
 tolcis, trill: as if a detail from a local gazetteer; as such, both fragment and extent.  
 tombolo.  
 tonedeaf mutenote.  
 top from the.  
 toyot a.  
 toyota.  
 transcription.  
 transferpad.  
 translation from english to englysshe.  
 transposition.  
 twelvebytwentyone.  
 twentyonebytwelve.  
 two directions.  
 two locations between two locations.  
 two song settings constructed from their concordance.  
 twoway.  
 txtnt.  
 typewriterribbon.  
 typewritten strip, the two ends the same distance from the centre.  
 typing pool.  
 typingby.  
 tzara read aloud a newspaper article while an electric bell kept ringing so that no one could hear what was said.  
 unarrested momentum that went ahead.  
 unbroken copy.  
 uncut.  
 underbridgedetail.  
 underlies.  
 unheardwordspace.

unprinted mass.  
 unrecorded music society.  
 unrecorded oscillating movement.  
 unseen sight.  
 unutter.  
 up ms.  
 uselesslesson.  
 utter.  
 vanished translated novel title, arp and schwitters’ ‘franz müller’s wire-springtime’.  
 versus.  
 violent translation.  
 water on paper.  
 whirling.  
 white sugar paper.  
 white, unmarked.  
 whytoyota.  
 wirelesslessness.  
 withindex.  
 withoutit.  
 withoutpaperwork.  
 woodland reader.  
 woodnoteswild.  
 writing lark, scribbling lark or scribe.  
 writing mirror.  
 xray.  
 y of toyota as both symmetrical and asymmetrical pivot.  
 y tt.  
 yellow alternating orange.  
 yellow birdsnest.  
 yellow manilla.  
 yellow sugar paper.  
 yellowhammer.  
 yellowing of paper.  
 yett.  
 yettey.  
 z path z.

“During the first half of 1996 I edited and published a relatively extensive work, comprising nearly six hundred texts, ordered alphabetically. This work is a broad selection from the publications and their workings made during the period of the previous five or six years, along with unpublished texts and direct references or ‘readings’ that I felt informed the work. The texts are alphabetical: this is probably the most random form, all proximities are made and determined by spelling alone. While most entries consist of a single word or two, the texts vary in extent from a single two-letter word to passages of up to a hundred words; the accumulation and equality of structure and typography propose or imply a reading best described by drawing a parallel with the continual use, while listening, of the fast-forward and rewind buttons of a tape machine. The overall ‘meaning’ or subject of *rereader* is its entirety: the intention of its editing and format is to provide via the detail of the single part, and the relationship of each single part to the whole, some critical overview of the project of work during the period.”  
 Published in *Books by Artists*, Impact Press, Bristol, 1999.  
 “a space... with moving.”  
 Gertrude Stein, *The Gradual Making of The Making of Americans*.  
 “after dyuerse...”  
 William Caxton, from the prologue to his translation of *Eneydos*.  
 “did it...” / “this is why...”  
 Gertrude Stein, ‘After at Once’.  
 “if you...” / “to find...”  
 John Aubrey, *The Naturall Historie of Wiltshire*.  
 “instead...”  
 Lucien Febvre & Henri-Jean Martin, *The Coming of the Book*.  
 “it is almost...”  
 W. H. Hudson, on the skylark, in *British Birds*.  
 “itisstill...” / “on the circuit...”  
 Le Mans 24-hour race, BBC live commentary Simon Taylor.  
 “research...”  
 Paul Feyerabend, *Against Method*.  
 “succession...”  
 S. W. Wooldridge and G. E. Hutchings, *London’s Countryside*.  
 “...’ toy...”  
 S. Vere Benson, *Birds*.  
 “the gate, ...”  
 Mark Jarman, from the unpublished collection ‘Sixpence’.  
 “the practically...”  
 William James, *Principles of Psychology*.



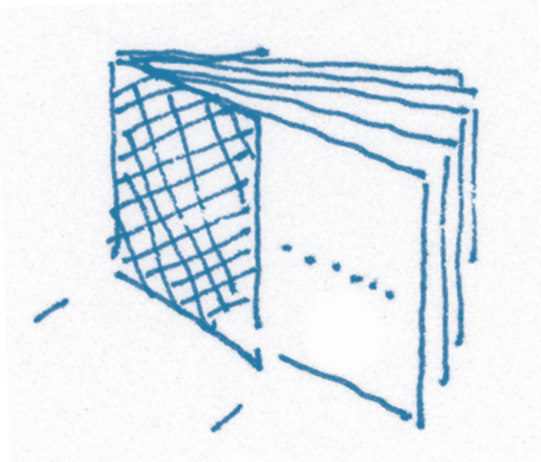
abrv ..... or gs ..... wks

jnl rnalmodelcoli nsackettaxmin mdl cln sterninety six ..... skt

up ..... orgasworksupm ms dn anuscriptdown manuscriptjou ms

ax ..... nty sx ..... abrv

abrv

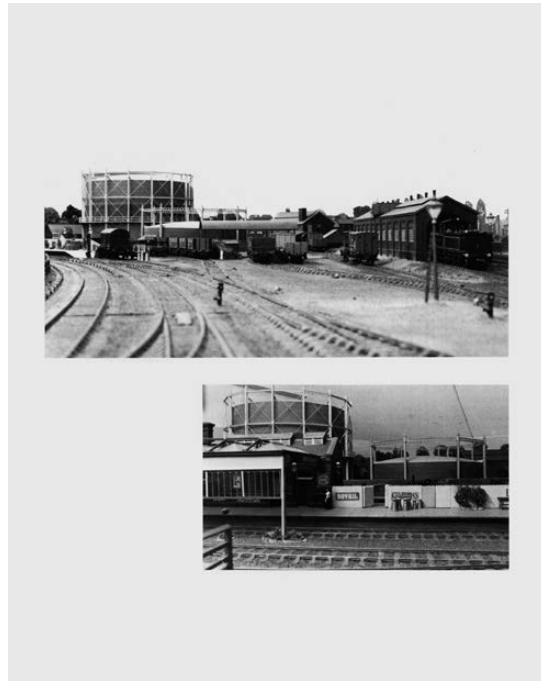


or / gs / wks / up / ms / dn / ms / jnl / mdl / cln / skt / ax / nty / sx  
 Paste-up: 16pp in 4pp half cover, 80 x 112, blue offset on white cartridge, blue board cover, sewn pamphlet; Axminster, 1996.

No. 37, 1990  
**THE GAS WORKS**  
 As he explained in 1982, the CHIEF WILLIAMS had to resort to Britain to represent much of the knowledge on his magnificent 4mm EM model of Ashbury LNER. With the gas works, a typical of gas operations throughout the country, he had to create an accurate impression without recourse to flickery. Here, he outlines the basic ingredients of a realistic gas works and explains how 'representative selection' provided the model Ashbury with a suitably impressive example of an essential period facility.  
 By the date before gas was introduced from the products of the oil industry and before natural gas came along, railways had a good steady state with fuel gas and steam, mainly from the same sources, and the following to their own use for coal and for the disposal of refuse. From the late 19th century onwards, however, the use of gas works, complete with power station, the weight of traffic, depending on the size of the town and the amount of local industry. A gas works is therefore a very suitable model of interest for a model railway. The Ashbury branch had in place of this traffic and any model, comprising the fuel works, the gas works and the station.  
 The Southern Gas Board very kindly supported me with a series of 'handy' photographs (unfortunately unlabelled). I also have a great deal of material which I have taken and my own photographs, and sketches based on them for building the model. I do not claim to be a scale model of the original and I have had to create a back-ground scene for the model with a few fairly arbitrary features to add realism. By far the largest of these are the two buildings which dominate the skyline.  
 My main problem, apart from the usual necessity to fit the due to lack of space, was to produce a gas works period atmosphere which would fit a gas works construction scheme in the model. It is clear that the layout of these are the two buildings which dominate the skyline, later replaced by the more modern vertical towers. As the name implies, the towers — which housed the coal

399  
 a pitched roof with a jack roof above to provide ventilation. There were five windows, a 20mm one. Simple hand-operated lifting gear is provided for covering the lift when work is done on the engine replacement. There is an area for the spent water to be stored in large tanks for local sale of water, or even for shipment by rail. On the far side of the model are the apparatus provided for shunting the coal from the rail wagon into the engine house and the engine house.  
 The gas coming from the system was very hot and before it could be used for the engine house it had to be cooled. Ashbury had three condensers about 20 apart by about 120 high. These were of cast iron plates held together and had lead seals and by gas valves on the gas connections, probably 100 diameter. My model has had to make for even, placed at the end of the engine house.  
 The model also contains a representative selection of buildings for the engine, power, and gas works. The smaller boiler had a brick tank below ground and into the lift, but the larger one, which required fuel for the lift, was later replaced by one with a steel tank below ground. The tank had a platform with handles round the top with ladder access. As the boiler rose, the other 100 high and 'rippled up' to the top lift and so on. I hope my sketch makes this clear, as it is necessary to understand this operation before making a model.  
 My model works in almost entirely black from the back. The entrance into which comes from the station — which could prove expensive today. The overall shape of the work is roughly correct but suffers from lack of space — a common failing I am sure readers will appreciate.  
 It is impossible to do justice to this very complex subject in a short article, suitable for publication in a model railway magazine. However, if I have managed to convey a few ideas a reasonably realistic scene of traffic on this layout I will be delighted. I would be most grateful if you could send me a photograph of your model, with the permission of the publisher, to the Editor, Model Railway Journal, 10, The Parkway, Axminster, Devon, TA20 9BA, where Eastern Gas have prepared the local works at its place.  
 Mike Williams

400  
 MODEL RAILWAY JOURNAL  
 Aerial view of works.  
 The '100' area and lift on 'carnegie' bridge in vertical tank in an elevated track for lifting apparatus. Below lift. Change of four routes and a small engine house, above condenser and gas connections. The smaller boiler, below right. Change of power station (see later).  
 CTV, EASTERN GAS  
 Mike Williams



"Criticisms have included... a lack of colour photography, the lack of clever technologically driven graphic devices, the non completion of series, occasional odd mixes of softbacks and hardbacks within groups of books, a lack of future announcements, lack of a website, lack of an e-mail address and excessive editorial control. Strangely, the biggest criticism has come to be Paul [Karau]'s apparently quixotic reluctance to lay out his work on a computer, instead sticking with the traditional 'paste up' method of laying out books. Strange because this fact didn't really bear any relation to the quality of the finished product, it may indeed limit 'graphic freedom' in designing layout, but arguably it also contributed to Wild Swan's style. To be fair this might not suit everyone, but if push came to shove restrained halftone conservatism is probably preferable to over exuberant graphic complexity."

'Wild Swan Books Ltd', [titfield.co.uk/WildSwanbooks/history.html](http://titfield.co.uk/WildSwanbooks/history.html) [2024]

Text / images: p.399, p.400, p.402; Model Railway Journal, no.37, edited by Bob Barlow and Gerry Beale, designed by Paul Karau; Wild Swan Publications, 1990.

*an echo*

'a space  
a space

of time  
of time

filled, always  
filled, always

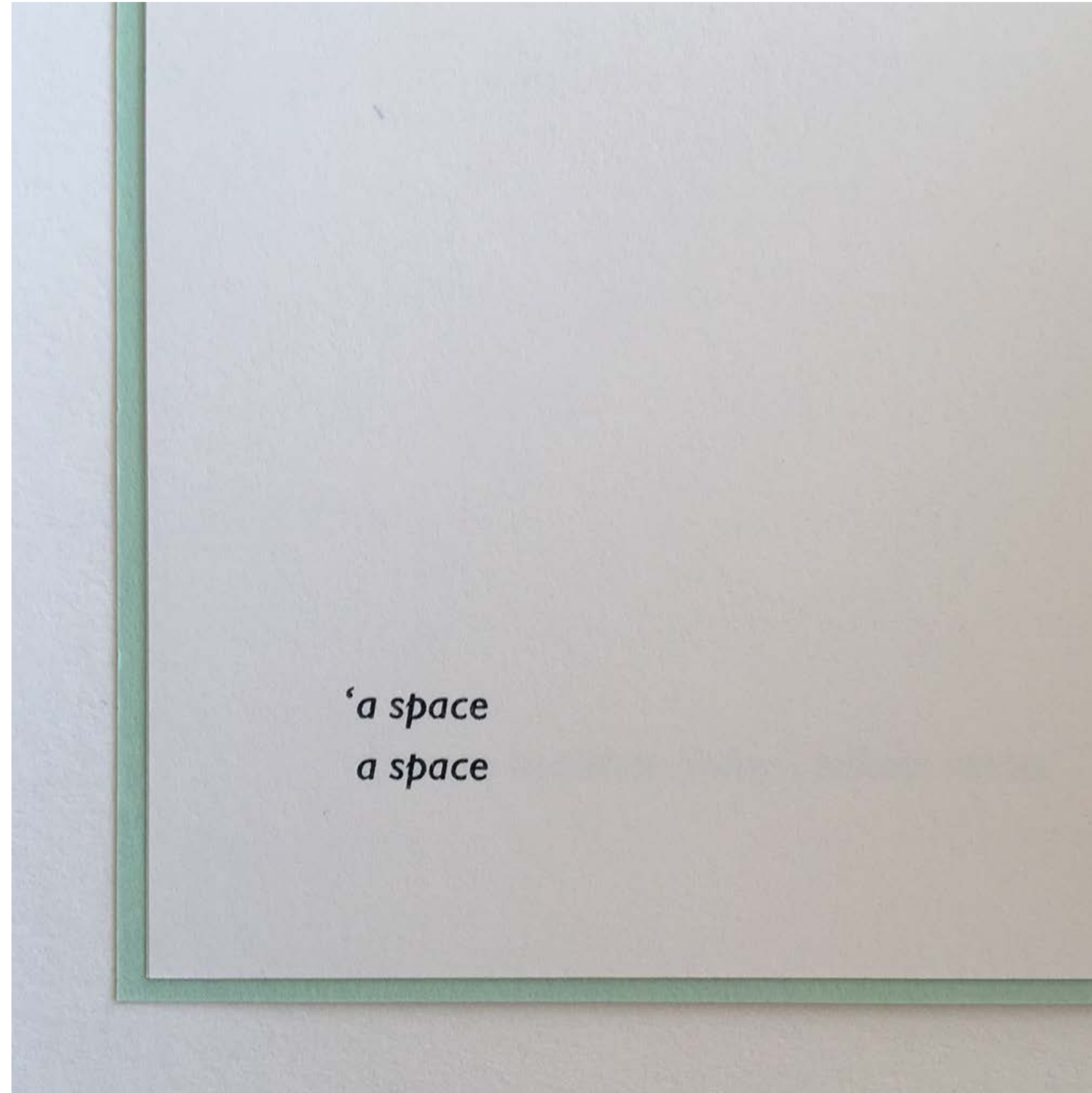
filled with  
filled with

moving.'  
stopping and

starting.

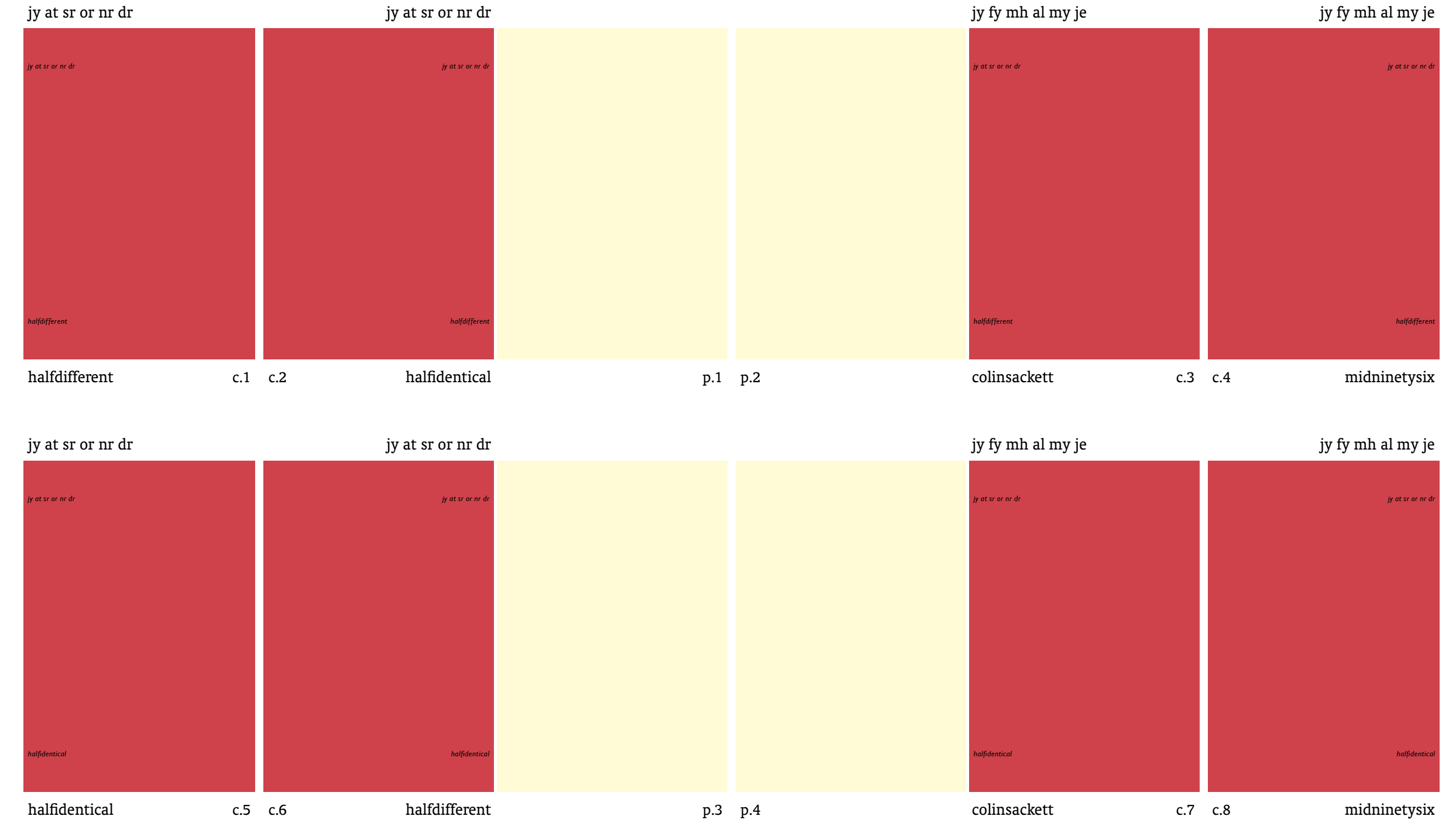
*after gertrude stein  
and after ian hamilton finlay's echoes series*

12pp, 124 x 117, letterpress on matt coated cartridge, light green board cover, sewn pamphlet; Axminster, 1996.



*halfdifferent halfidentical*

Monthly calendar marking the divisions of the symmetrical year.



2 x 2pp, in 2 x 4pp inner/outer covers, 145 x 110, letterpress on red board, unprinted cream cartridge, sewn pamphlet; Axminster, 1996.



sonatina

16pp, 152 x 96,  
offset on cream book  
wove, letterpress on pink  
board cover, pamphlet;  
[Axminster, 1996].

sonatina by colin sackett

continual  
ontinualc  
ntinualco  
tinualcon  
inualcont  
nualconti  
ualcontin  
alcontinua

ontinualc  
ntinualco  
tinualcon  
inualcont  
nualconti  
ualcontin  
alcontinua  
lcontinua

woodnote  
oodnotew  
odnotewo  
dnotewoo  
notewood  
otewoodn  
tewoodno  
ewoodnot

ntinualco  
tinualcon  
inualcont  
nualconti  
ualcontin  
alcontinua  
lcontinua  
continual

throuout  
hrououtt  
rououtth  
ououtthr  
uoutthro  
outhrou  
utthrouo  
tthrouou

tinualcon  
inualcont  
nualconti  
ualcontin  
alcontinua  
lcontinua  
continual  
ontinualc

rereader  
ereader  
readerre  
eadererr  
aderrere  
derrerea  
erreread  
rereade

inualcont  
nualconti  
ualcontin  
alcontinua  
lcontinua  
continual  
ontinualc  
ntinualco

rerardrp  
erardrpr  
rardrpre  
ardrprer  
rdrprera  
drprerar  
rprerar  
rerardr

nualconti  
ualcontin  
alcontinua  
lcontinua  
continual  
ontinualc  
ntinualco  
tinualcon

jackjack  
ackjackj  
ckjackja  
kjackjac  
jackjack  
ackjackj  
ckjackja  
kjackjac

ualcontin  
alcontinua  
lcontinua  
continual  
ontinualc  
ntinualco  
tinualcon  
inualcont

inkingin  
kingini  
kinginin  
inginink  
ngininki  
gininkin  
ininking  
ninkingi

alcontinua  
lcontinua  
continual  
ontinualc  
ntinualco  
tinualcon  
inualcont  
nualconti

byaorbyb  
yaorbybb  
aorbybby  
orbybbya  
rbybbyao  
bybbyaor  
ybbyaorb  
bbyaorby

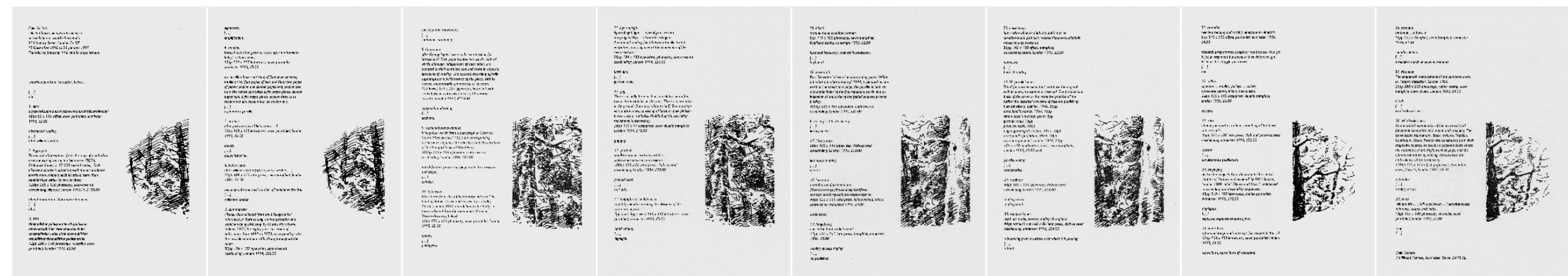
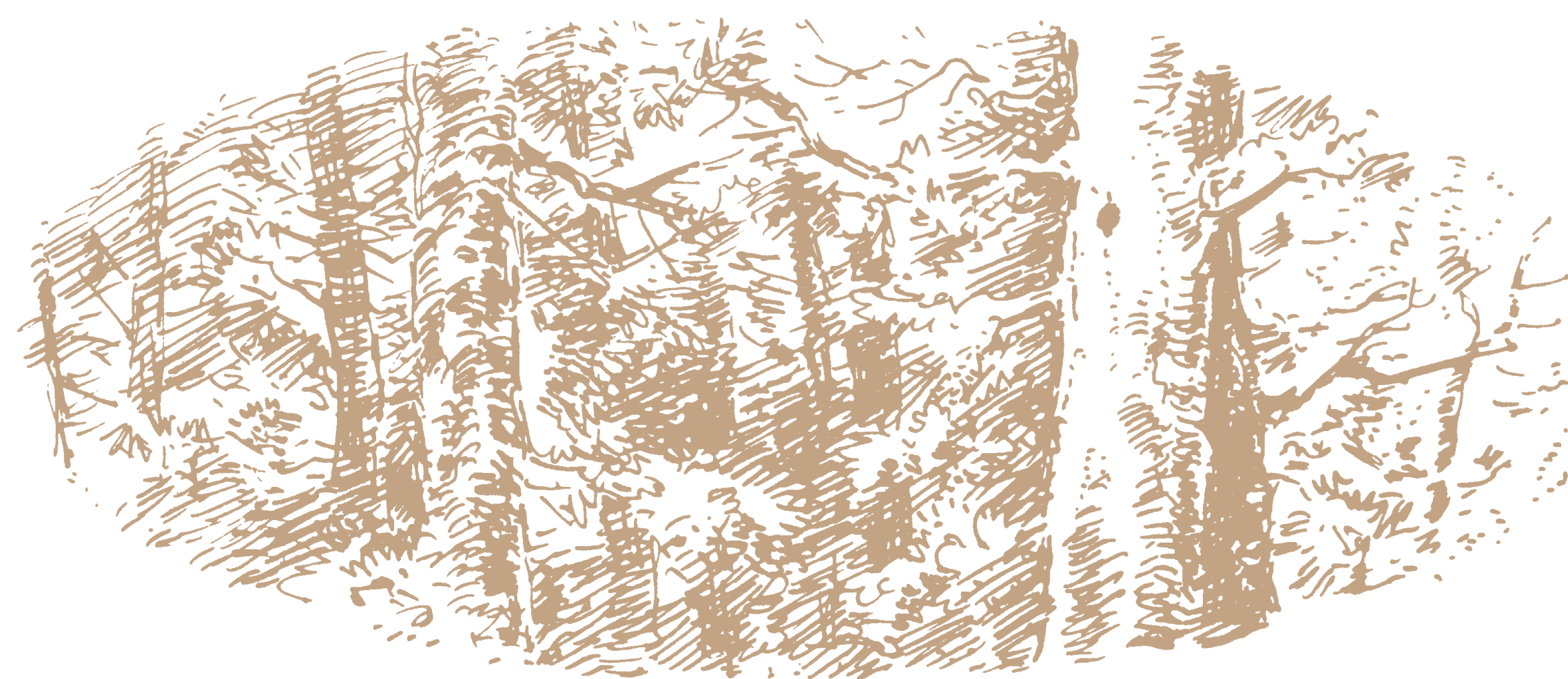
lcontinua  
continual  
ontinualc  
ntinualco  
tinualcon  
inualcont  
nualconti  
ualcontin

abwhatab  
bwhataba  
whatabab  
hatababw  
atababwh  
tababwha  
ababwha  
babwhata

a book a  
book aa  
book aa  
ook aa b  
ok aa bo  
aa book  
aa book

sonatina by colin sackett

a book a  
book aa  
book aa  
ook aa b  
ok aa bo  
aa book  
aa book



A vignette of a green woodpecker's nest hole, drawn by Allen W. Seaby, in *British Birds and their Nests* by Brian Vesey-Fitzgerald, 1954; its four parts repeated progressively on each recto/verso, and 'read' from both ends of an eight-page catalogue: "Colin Sackett selected books ninetytwo to ninety six", an exhibition at workfortheyetodo, 51 Hanbury Street, London E1, 12 December 1996 to 25 January 1997.

by playback tape

by playback tape amplify / complex dub record repeat / song and back fast / forward wind and blackcap / chaffinch on or so / woodland as attacking is / loudspeaker played song bird / shade woodland dubbed song / tape to dubbing long / song first heard song / repeat replay sound tape / nonstop playback playback record / same short snatches song



“by playback tape is ‘about’ tape recording, replay, dubbing, etc.; the location is woodland, the particular songs contained therein: typically blackcap, chaffinch. Procedurally the work began as an extraction of phrases from a chapter—in something like ‘Natural History Photography’ [source unrecalled]—on luring birds by sound to make recordings; the words were re-grouped, and within each group alphabeticised, then divided into the paginated extent...” From ‘Invsblndscpe’ in *Distance etc.*, 1999. / drawing: cassette recorder operating instructions.

16pp, 112 x 158, letterpress on off-white cartridge, buff manilla cover, pamphlet; Axminster, 1997.

“by playback tape is ‘about’ tape recording, replay, dubbing, etc.; the location is woodland, the particular songs contained therein: typically blackcap, chaffinch. Procedurally the work began as an extraction of phrases from a chapter—in something like ‘Natural History Photography’ [source unrecalled]—on luring birds by sound to make recordings; the words were re-grouped, and within each group alphabeticised, then divided into the paginated extent...” From ‘Invsblndscpe’ in *Distance etc.*, 1999. / drawing: cassette recorder operating instructions.



by playback tape amplify / complex dub record repeat / song and back fast / forward wind and blackcap / chaffinch on or so / woodland as attacking is / loudspeaker played song bird / shade woodland dubbed song / tape to dubbing long / song first heard song / repeat replay sound tape / nonstop playback playback record / same short snatches song

28pp, 165 x 127, letterpress on white cartridge, green cover with flaps, sewn pamphlet; Axminster, 1997.

Thither

itbeingmycustominmywalkstoreadsomebook

beingmycustominmywalkstoreadsomebookit

mycustominmywalkstoreadsomebookitbeing

custominmywalkstoreadsomebookitbeingmy

inmywalkstoreadsomebookitbeingmycustom

mywalkstoreadsomebookitbeingmycustomin

walkstoreadsomebookitbeingmycustominmy

toreadsomebookitbeingmycustominmywalks

readsomebookitbeingmycustominmywalksto

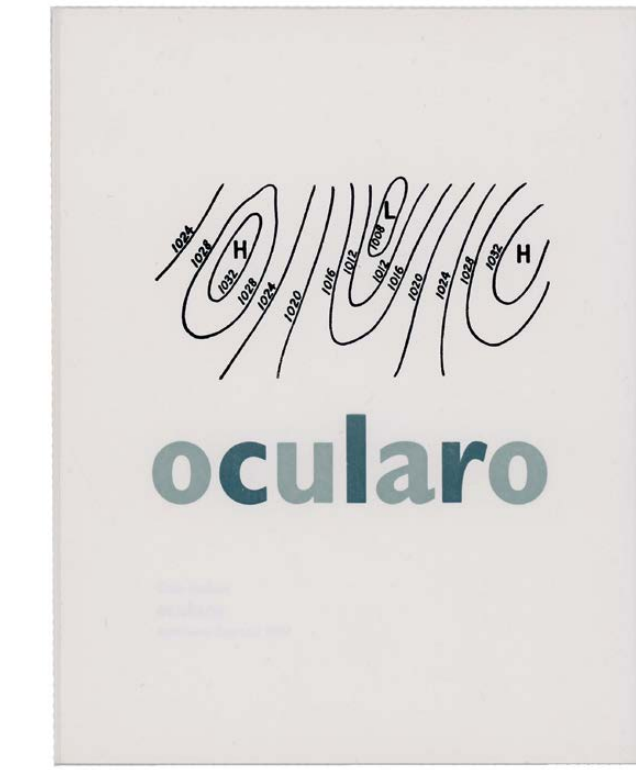
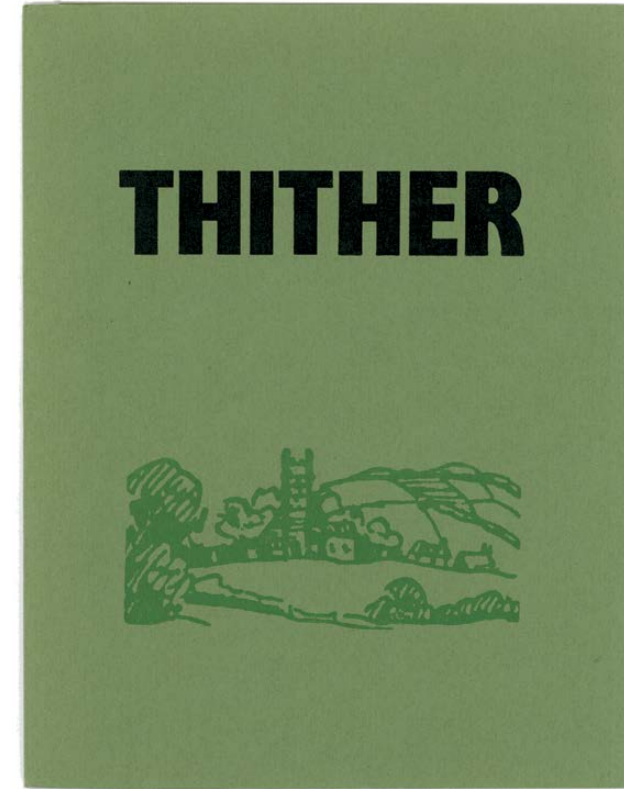
somebookitbeingmycustominmywalkstoread

bookitbeingmycustominmywalkstoreadsome

“After I had left Wotton I went on towards Winslow, & observed many fine Woods by the way. I did not keep the direct Road, but went some miles about on the left hand. Winslow is a pretty good Markett Town, tolerably well situated. I did not stop to see any thing, but went on to Whaddon, passing through pt of the Chace. I read most pt of the way from Oxford to Whaddon the *Scriptores Historic Augusta*, it being my Custom in my Walks to read some Book.” *Remarks and Collections of Thomas Hearne*, Vol. V, 1714–1716, quoted in *Journeys in England: An anthology*, edited by Jack Simmons; London, 1951.

28pp, 165 x 127, letterpress on white cartridge, green cover with flaps, sewn pamphlet; Axminster, 1997.

Almost of ‘private press’ nature, this companion pair of pamphlets are hand-printed by letterpress on thick cartridge stock from type, the text set in 14pt Gill Condensed Bold. *Thither* has a textured coloured cover, printed in black and green, and with folded flaps, slightly overlapping the two sewn-sections; while *ocularo* is sewn in a single section with its self-cover printed in black and two greys. The edges of the folded sections are left untrimmed, with a torn top edge.



The permutational version of the text in *Thither* is concerned with reading and its unusual conjunction with walking—the journey one place to the next. The extent is of eleven alike texts, which shift a word from the start to the end of each line of uninterrupted characters on the recto pages. In *ocularo* the seven short texts are ranged to the foot and fore-edge of the verso pages, the reading in reverse from the back to the front. Its subject is to do with precipitation, and sky; notions of their depiction.

ocularo

mono weather panel

drawings of clouds are vignettes

the sky is not abstract

mist is non linear

stereo weather model

rain is linear

clouds are three dimensional vignettes

20pp, 160 x 125, letterpress on white cartridge, sewn pamphlet; Axminster, 1997.

[ cloud ]

sky / sky / sky / sky / sky / sky / sky / sky / sky / sky / sky / sky / sky cloud / cloud / cloud / cloud / cloud / cloud / cloud / cloud / cloud sky / sky / sky / sky / sky / sky / sky / sky / sky / sky / sky / sky

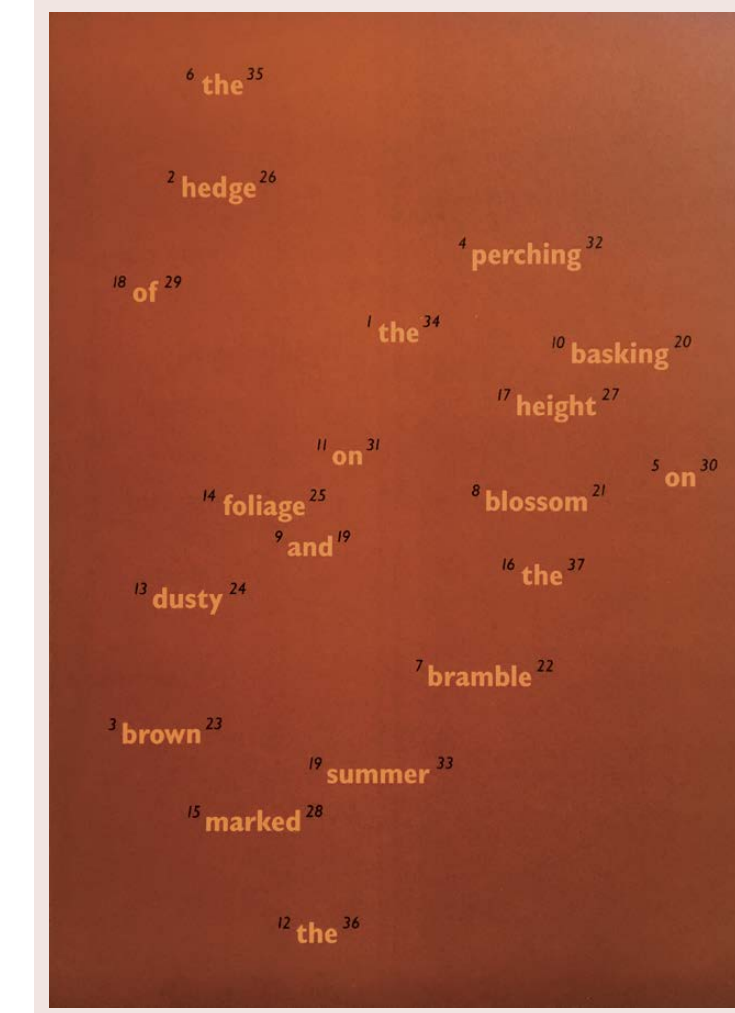


32pp [ 11pp / 1pp / 8pp / 1pp / 11pp ], unpublished, 1997.

vignette

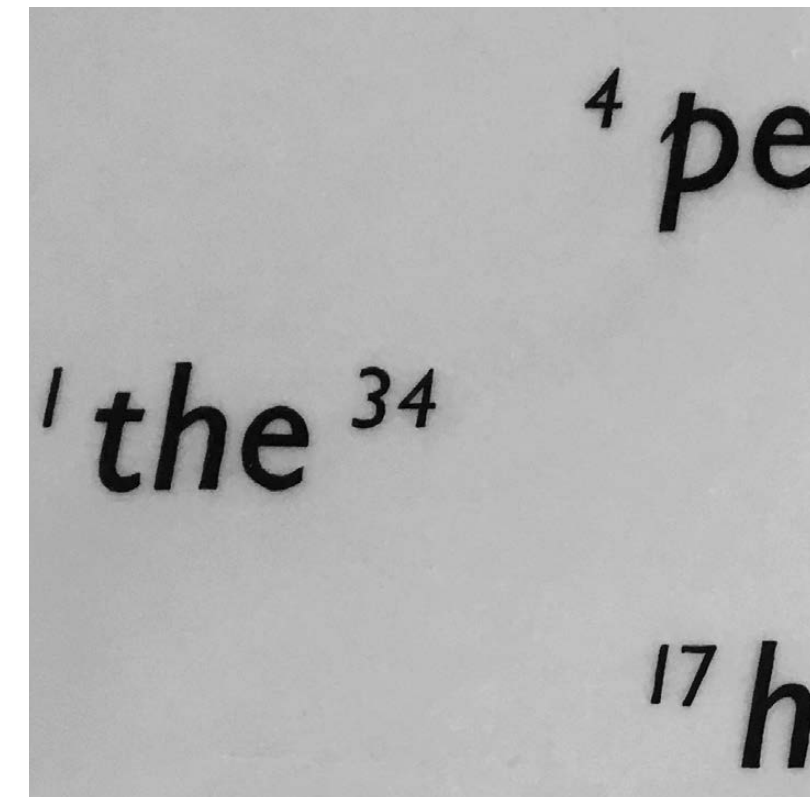
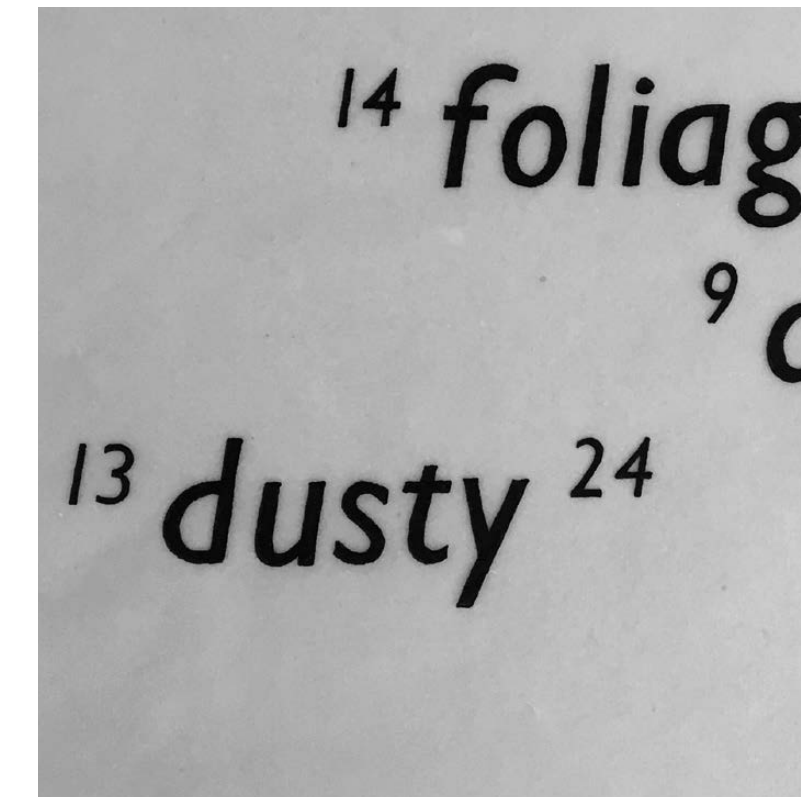
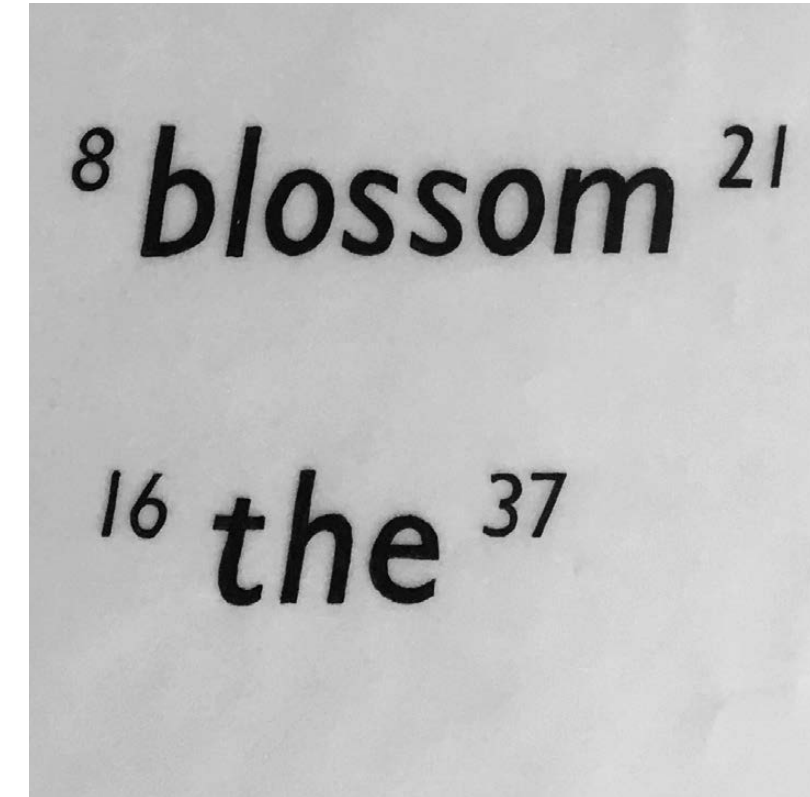
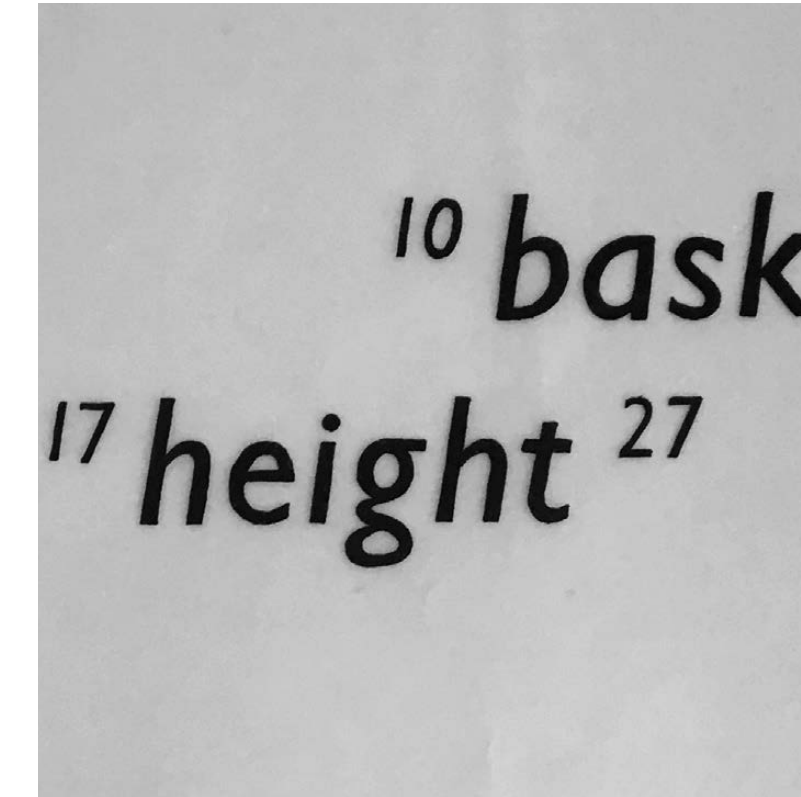
the hedge brown perching on the bramble blossom and basking on the dusty foliage marked the height of summer / and basking blossom bramble brown dusty foliage hedge height marked of on on perching summer the the the the

E. B. Ford's recollective text (and image) describing the Hedge Brown, from his 1945 New Naturalist book *Butterflies*, the constellatory reading numbered as quotation and alphabetical index.



56pp, 187 x 127, letterpress on white cartridge, cloth-covered casebinding; print: 440 x 315, offset in three colours on off-white cartridge; edition of 50 copies, Axminster, 1997.

Details of preliminary drawing, 520 x 400, ink on tracing paper.

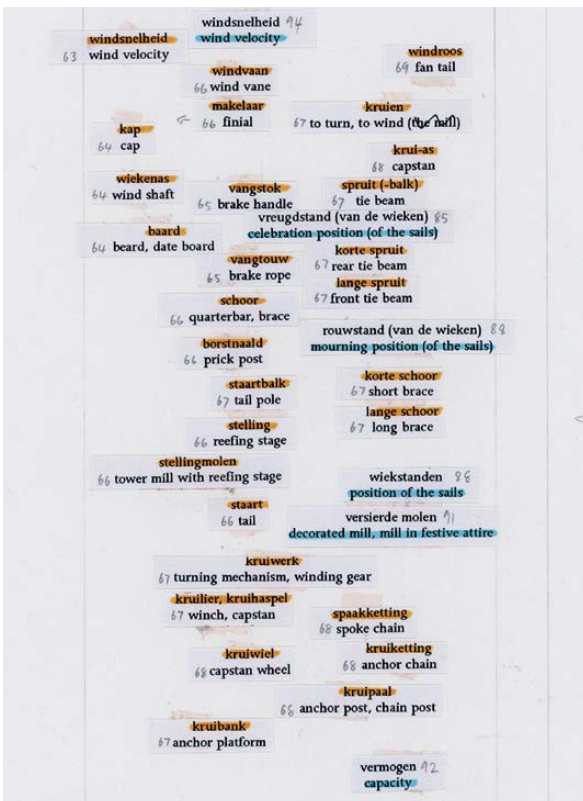
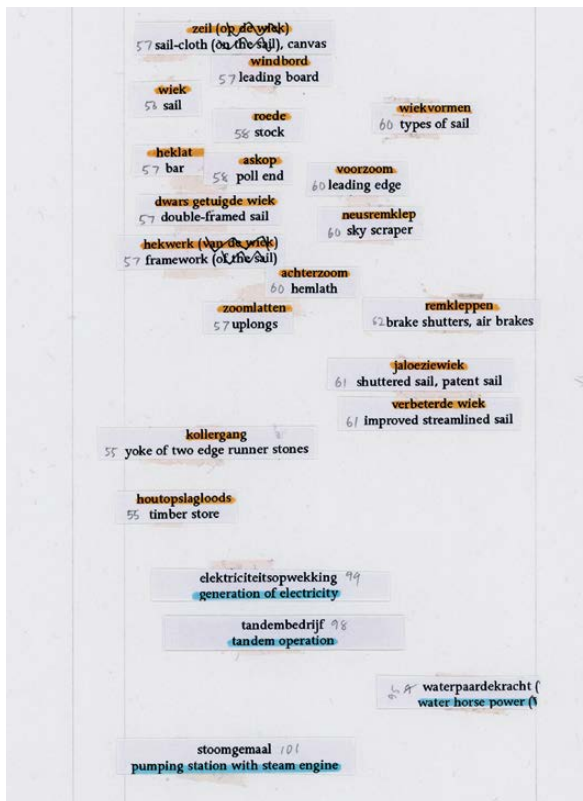
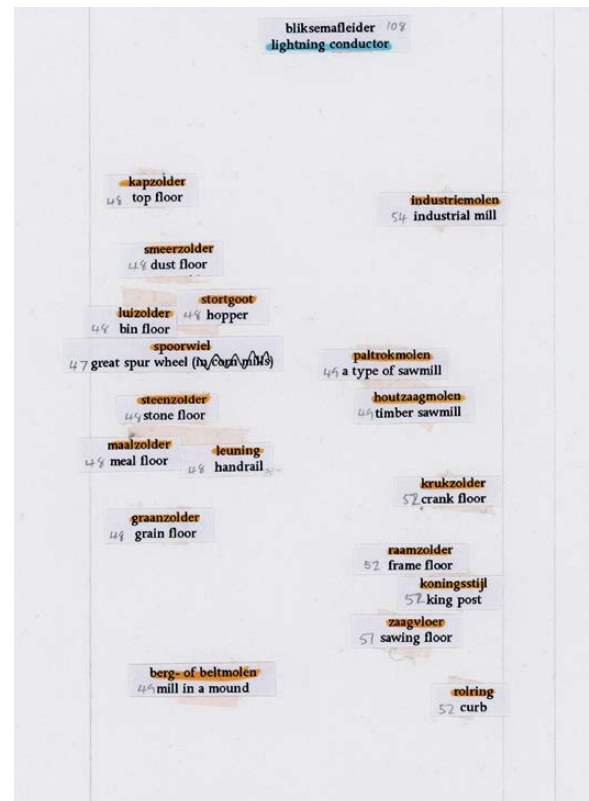
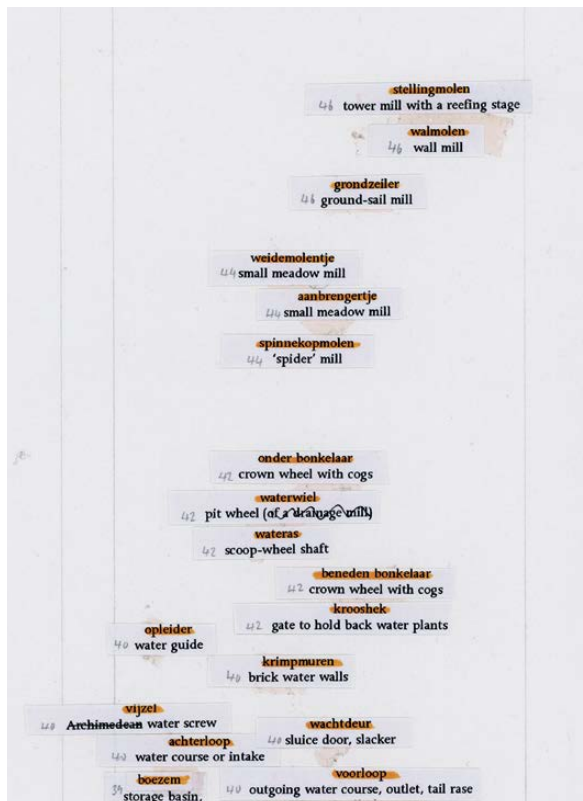


# [Dutch English Dutch]

"And if the winter drags, if no frost, storm, snow, and lashing rain are forthcoming, the farms and cottages lie quiet and dejected in the barren land and the only things alive are the windmills, which free the polder of excess water and keep it habitable and fit for agriculture, the windmills, whose strong sails catch the force of the same wind that beats down the rains and utilise it to deliver the polder of the mischief those rains might produce."

Henri Polak, *Het klein eland en zijn grote schoonheid*, (translated Carry Dikshoorn); Amsterdam, 1930.

A redeployment of the "Glossary of Dutch terms with their English equivalents: for the use of visitors of Dutch windmills and of those readers who should wish to consult Dutch books and drawings or other publications on windmills and details of windmill construction" in *The Dutch Windmill*, Frederick Stokhuyzen, London, 1962.



Dutch	English	Page
gezapte bemaling	pumping in stages (by a series of 2, 3, or 4 mills)	38
graanzolder	grain floor	48
grondzeiler	ground-sail mill	49
halsteen, halslager	neck bearing	71
hei	razz	83
beklat	bar	57
hekwerk (van de wijk)	framework (of the sail)	57
Hooftrommselchap (van Rijnland)	Rhineland River Board	39
houtopslagloods	timber store	55
houtzaagmolen	timber sawmill	48, 54
houten achtkant (molen)	octagonal smock mill	54
industriemolen	industrial mill	23, 54
jaloewieck	shuttered sail, patent sail	61, 82
kam	cog	52
kamwiel	wheel with cogs	32
kanstenaar	edge runner stones	84
kap	cap	34, 61
kapitale of kloek molen	large drainage mill	25, 31
kapmooler	top floor	48
koek	cake	85
kokerbalk	hollow post	29
kolleersak	connecting rod	81
kollergang	yoke of two edge runner stones	25, 78
koningsspil	upright shaft	20, 37
koningstijl	king post	82
korste schoor	short brace	67
korste spruit	rear tie beam	67
kraan	crane	67
krabbelrad	ratchet wheel	83
krabbelwerk	timber feed	82
kranspieren	brick water walls	49
kroetstok	gate to hold back water plants	42
kruis-as	anchor platform	67
kruisen	to turn, to wind (the mill)	67
kruisetting	anchor chain	67
kruislier, kruishepel	wine, capstan	67
kruisplaat	anchor post, chain post	68
kruisbalk	crosspiece	25
kruiswerk	turning mechanism, winding gear	67
kruiswiel	capstan wheel	68

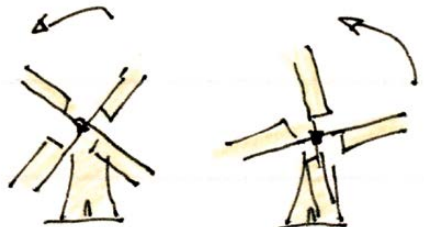
Dutch-English 31/98 [File:MOLENS]

1 - 20	38 - 2	54 - 2	70 -	86 - 2	102 - 107 -
21 - 2	39 - 3	55 - 3	71 - 4	87 -	108 - 1
22 -	40 - 6	58 - 1	72 - 8	88 - 2	109 - 128 -
23 - 5	41 - 2	57 - 6	73 - 2	89 -	
24 - 1	42 - 6	58 - 2	74 - 10	90 -	within dotted rules top and bottom of main text
25 - 13	43 -	59 -	75 -	91 - 1	etc - twin re arch. drawings
26 - 24 -	44 - 3	60 - 4	76 - 2	92 - 1	
29 - 11	45 -	61 - 2	77 - 1	93 -	
30 - 2	46 - 3	62 - 3	78 - 4	94 - 1	
31 - 4	47 - 1	63 - 1	79 - 2	95 - 1	
32 - 6	48 - 9	64 - 3	80 -	96 -	
33 - 4	49 - 3	65 - 2	81 - 6	97 -	
34 - 4	50 -	66 - 7	82 - 4	98 - 1	W/L - ... - positioning
35 -	51 - 1	67 - 10	83 - 8	99 - 1	
36 - 7	52 - 7	68 - 5	84 - 3	100 -	
37 - 8	53 -	69 - 1	85 - 11	101 - 1	

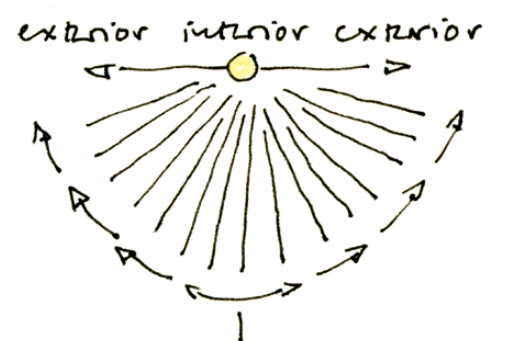
Page from the four-page glossary. / File card, 125 x 200; noting the number of entries on the original pages.

kuip casing	teerlingen piers
maastol casing with stones	stiep pier
as shaft, spindie	staartbalk tail poie
trap ladder, steps	luik shutter
vloer floor	spilie shutter
standaard, standerd upright timber shaft or post	as shaft, spindie
	watermolen drainage mill
schoor quarterbar, brace	wipmolen hollow post mill, wip mill
standaardmolen post mill	kokerbalk hollow post
	onder schijfloop crown wheel with staves
	wiekensas wind shaft
industriemolen industrial mill	as shaft, spindie
buitenkruller mill with outside winding gear	wiekensas wind shaft
binnenkruller mill with inside winding gear	wiekensas wind shaft
walmolen wall mill	wiekensas wind shaft
	waterwiel pit wheel
	schoor quarterbar, brace
	deuren doors

The main chapters of the book cover the following subjects: the types of windmill; the exterior features and appearance; the interior of a windmill. The terms from these pages are copied from the glossary and placed in page sequence, in both Dutch and English. There are two versions of the new textual composition: Dutch-English, and English-Dutch, and these are placed symmetrically, extending outwards from the centre of the book, or the centre of the windmill.



The seven rough paste-ups above show the Dutch-English workings, the front half of the book as it were, with the Dutch text above, and English beneath; the placing of terms is guided by their relative spatial positions in the mill.



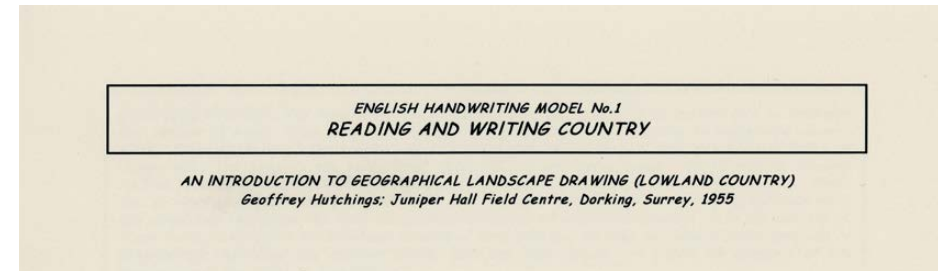
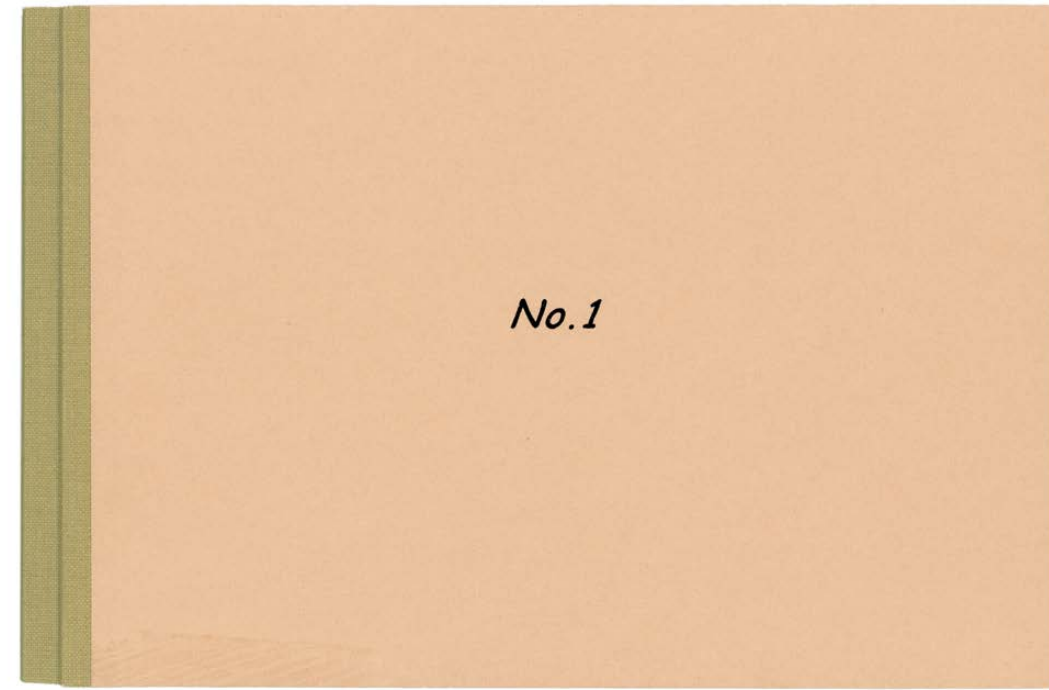
The primary texts in the single-page proof opposite (corresponding to the first working paste-up) are denoted by being set in roman with the translation off-centre in italic beneath. The double-page proof shown right is of the symmetrical centre-spread, the change from Dutch-English to English-Dutch; there is some crossing-over of the two languages here, the mechanism of the mill sifting and displacing terms radiating from its centre.

16pp, pamphlet, unpublished, 1998.

halsteen, halslager	schijfloop	staves	wheel with staves	neck bearing
bovenas	boven tafelement	governor	governor	governor
pensteen	tail bearing	ratchet wheel	ratchet wheel	pensteen
maastol	casing with stones	loper(-steen)	runner stone	loper(-steen)
first pressing mechanism	voorslagwerk	spoorwiel	great spur wheel	voorslagwerk
second pressing mechanism	naslagwerk	vuister	fire-place	naslagwerk
ram	crane	bilhamer	bill, stone dressing hammer	bilhamer
pressing wedge	slagbeitel	kolleersak	connecting rod	slagbeitel
releasing ram	releasing wedge	loshel	loshel	releasing ram
koek	cake	spacing blocks	vulstukken	koek
krans	crank	krans	crank	krans
krabbelrad	ratchet wheel	krabbelrad	ratchet wheel	krabbelrad
krabbelwerk	timber feed	krabbelwerk	timber feed	krabbelwerk
kranspieren	brick water walls	kranspieren	brick water walls	kranspieren
kroetstok	gate to hold back water plants	kroetstok	gate to hold back water plants	kroetstok
kruis-as	anchor platform	kruis-as	anchor platform	kruis-as
kruisen	to turn, to wind (the mill)	kruisen	to turn, to wind (the mill)	kruisen
kruisetting	anchor chain	kruisetting	anchor chain	kruisetting
kruislier, kruishepel	wine, capstan	kruislier, kruishepel	wine, capstan	kruislier, kruishepel
kruisplaat	anchor post, chain post	kruisplaat	anchor post, chain post	kruisplaat
kruisbalk	crosspiece	kruisbalk	crosspiece	kruisbalk
kruiswerk	turning mechanism, winding gear	kruiswerk	turning mechanism, winding gear	kruiswerk
kruiswiel	capstan wheel	kruiswiel	capstan wheel	kruiswiel

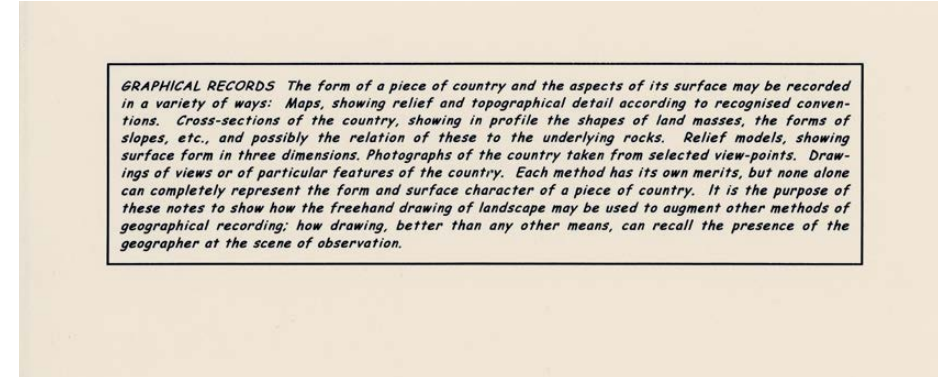
## English Handwriting Models

uniform hand keyed in\* english writing series printed out archive text stock flush trimmed cloth and paper pasted board model



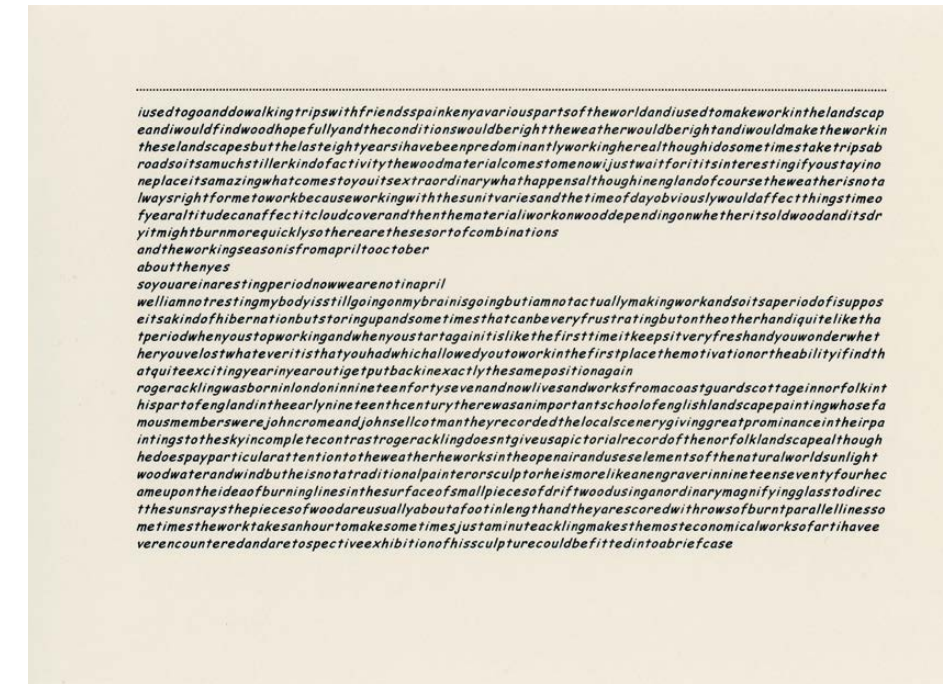
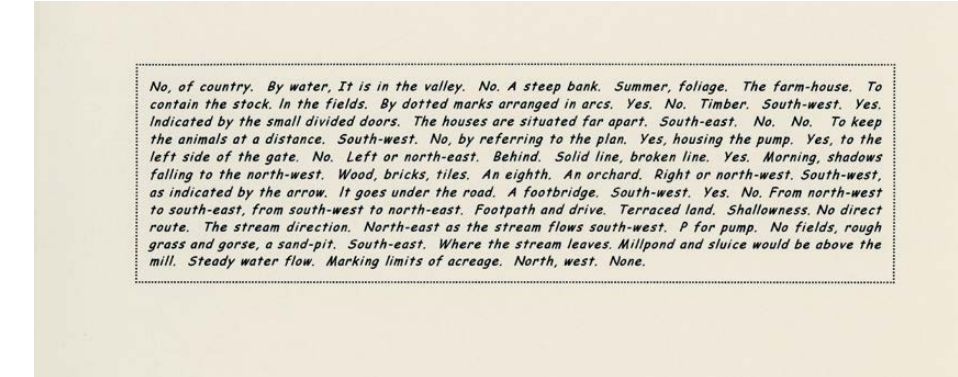
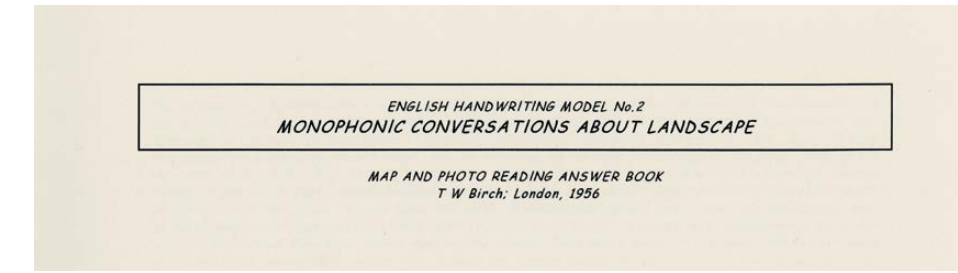
No.1. *Reading and Writing Country*. From *An introduction to geographical landscape drawing (lowland country)*, Geoffrey Hutchings, Juniper Hall Field Centre, Dorking, Surrey, 1955.

No.6. *Recto/Verso*. “The traditional bunch consists of a collection of watercress stems, about 140mm in length weighing about 110g and held together by a rubber band. The brand name, address and Code of Practice number and Code of Practice number of the producer should be included on a small rectangular card inserted in the bunch.” *Watercress, production of the cultivated crop*, London, 1983.



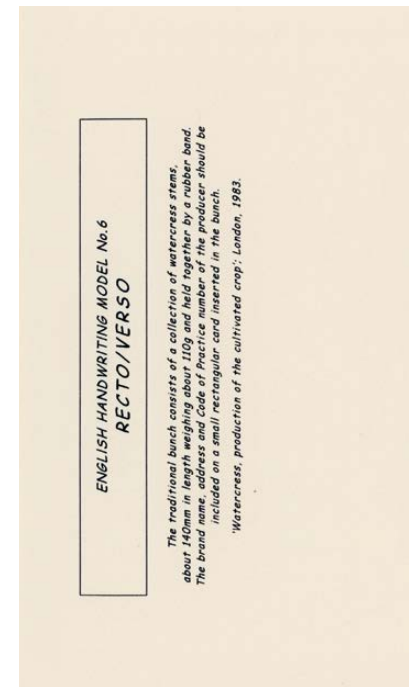
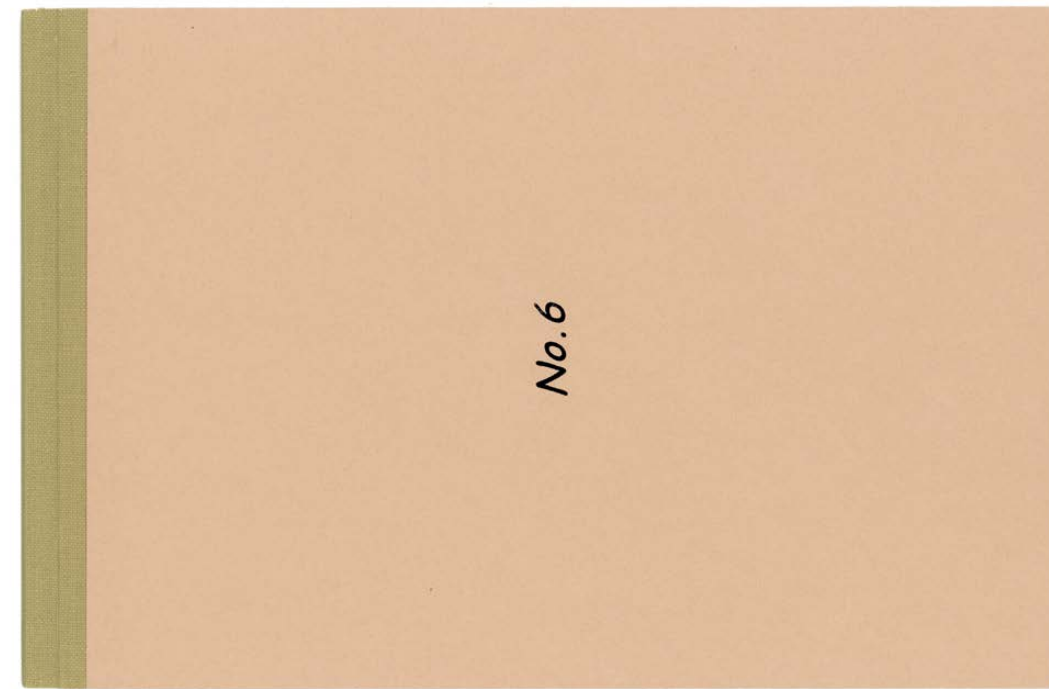
\* Set in 8pt Comic Sans italic, tracked+16.

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.

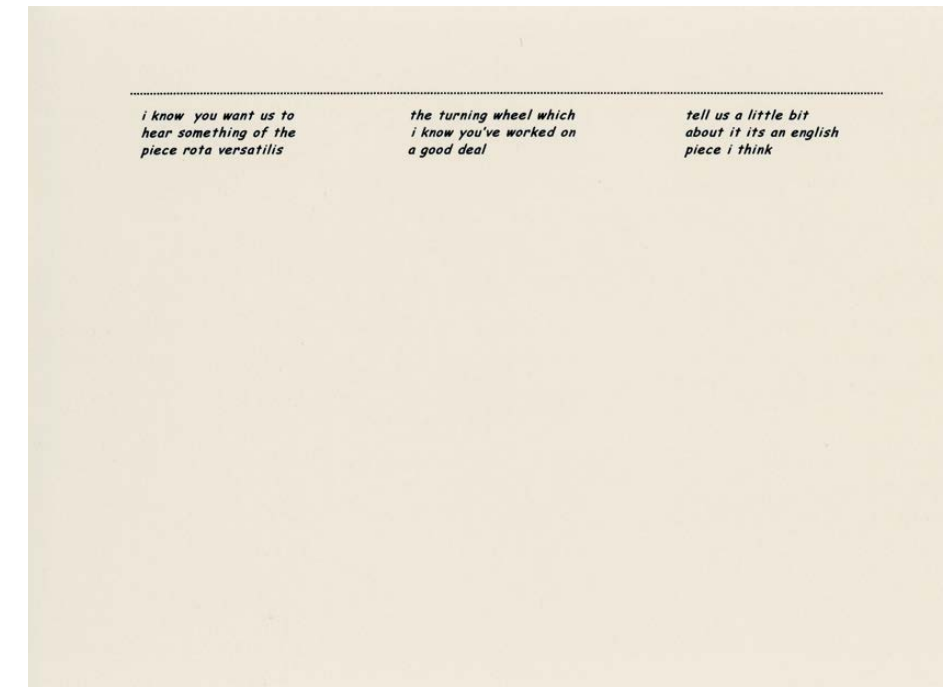


No.2. *Monophonic Conversations about Landscape*. From *Map and Photo Reading Answer Book*, T W Birch, London, 1956.

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



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



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'

No.1. *Reading and Writing Country*, 26pp / No.2. *Monophonic Conversations about Landscape*, 30pp / No.3. *One Radio Vignette*, 26pp / No.4. *Anonymous Observer*, 20pp / No.5. *Rota*, 38pp / No.6. *Recto/Verso*, 32pp.

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

## Specimens

“At the centre of every vignettist is a vorticist.”

Typographical marriages or engagements between Bewick and Wadsworth for example, and abbreviation as a form: whether in the rendered line on a map, the hatched wooden block, or a diminution of the spelt word (often via a ‘de-vowelling’, or coppicing).



Right thumbprint (shown twice-size), ink, 1998.

This work initially began as an update or appendix to *rereader* (p.70), and developed into a set of potential titles, (with no indication as to of what) linked by their thematic subject and form. In addition to the typographic ‘specimens’, the references and quotations locate by implication the ‘subject’ of the book—in the minor art of wood engraving (often depicting an idealised landscape), the vignette, the fragment, etc.—a general management of nature. The collection is primarily intended to highlight the likenesses between the variedly scaled ‘specimens’ and their visual ‘subject’—the indefinite edge, the meaning extending beyond the actual perimeters of the type, or, distilling to the centre.

The vignette, by its general appearance, presents itself both as a global metaphor for the world and as a fragment. Dense at its center, tenuous on the periphery, it seems to disappear into the page: this makes it a naïve but powerful metaphor of the infinite, a symbol of the universe; at the same time, the vignette is fragmentary, sometimes even minute in scale, incomplete, mostly dependent upon the text for its meaning, with irregular and ill-defined edges, ... It is the perfect Romantic formula.

Charles Rosen & Henri Zerner, *Romanticism and Realism, the mythology of nineteenth century art*, London, 1984.

The divergence of our present-day woods from the type of the primitive natural forest is largely due to ‘coppicing’, a practice dating from mediaeval times. In coppiced woods the small timber (shrubs and small trees) is cut down at intervals of 10 to 15 years and allowed to grow again from the stools. Hazel, chestnut, hornbeam, ash and birch provide the most useful coppice timber, but many others of the native trees and shrubs are treated in the same way. ... The traditional practice of coppicing does not involve the complete clearing of a wood; a number of trees, chiefly the oaks are left to grow, and are extracted for heavy timber as they mature.

S.W. Wooldridge & Geoffrey E. Hutchings, *London's Countryside, geographical field work for students and teachers of geography*, London, 1957.

As soon as the days began to lengthen, and the sprouting herbage had covered the ground, I often stopped with delight by the sides of woods, to admire the dangling woodbine and roses, and the grasses powdered or spangled with pearly drops of dew; and also, week after week, the continued succession of plants and wild flowers. The primrose, the hyacinth, the harebell, the daisy, the cowslip, etc,—these, altogether, I thought no painter could ever imitate. ... While admiring these beautifully-enamelled spots on my way, I was also charmed with the equally beautiful little songsters, which were constantly pouring out their various notes to proclaim the spring.

*A Memoir of Thomas Bewick*, Newcastle-on-Tyne, 1862.

The drawing is indicated rather hesitatingly in outline. Shadows are then suggested by a very deliberate even hatching. One has then a complete little picture in light and shade only. The shadows are heightened and colour indicated by cross hatching. Also outlines are corrected and accentuated and details added. In fact, at this stage, one treats the drawing as if it were a little painting, adding tone here or an accent there, until it is brought up to the necessary pitch.

Edward Ardizzone, ‘Line drawing’ in *A Handbook of Type and Illustration*, ed. John Lewis; London, 1956.

The heap of angular girders rising up from a clump of connecting rods at the bottom of the design seem as convincing as the industrial mechanisms which must have inspired their creation. When each separate shape is scrutinized in detail, the print is seen to be the sum of a number of surprisingly different parts: squares tilted sideways so that they are metamorphosed into mysterious diamonds hammered out of iron, rows of straight bars which take on the force of a prison cage when set into the middle of their geometrical containers.

The description of Edward Wadsworth’s ‘Untitled: Abstract Woodcut’, c.1914–15 in *Vorticism and its allies*, Richard Cork; London, 1974.

I should explain that Wreyland is land by the Wrey, a little stream in Devonshire. The Wrey flows into the Bovey, and the Bovey into the Teign, and the Teign flows into the sea at Teignmouth. The land is on the east side of the Wrey, just opposite the village of Lustleigh. It forms a manor, and gives its name to a hamlet of six houses, of which this is one.

This perfectly balanced little description of location is from the preface to *Small Talk at Wreyland*, Cecil Torr; Cambridge, 1918.

The 1:1250 maps are at the largest of all current Ordnance Survey scales, and, as such, particular interest attaches to the amount of detail they contain, the method of its representation, and its relationship to features actually on the ground. Overhead features, distinguished by pecked lines, are shown when they are of a size and character to be useful features, but where less than 1m wide they have to be of particular importance to warrant inclusion. Underground detail, likewise depicted by pecked lines, is only included where it is a continuation (in tunnels and subways) of communications which normally run on the surface.

‘Landscape at 1:1250’ in *Ordnance Survey Maps, a descriptive manual*, J.B. Harley; Southampton, 1975.

... while Vorticism lasted it was a vitalizing influence, perhaps the most lively effort ever made to infuse our timid English aestheticism with Latin intellectualism. It failed because there was some disparity of sense and sensibility. Like the Italian Futurists, the English Vorticists tried to take the mind by assault, forgetting that art wins its positions by subtle infiltration.

Herbert Read, *Contemporary British Art*, Harmondsworth, Middx., 1951.

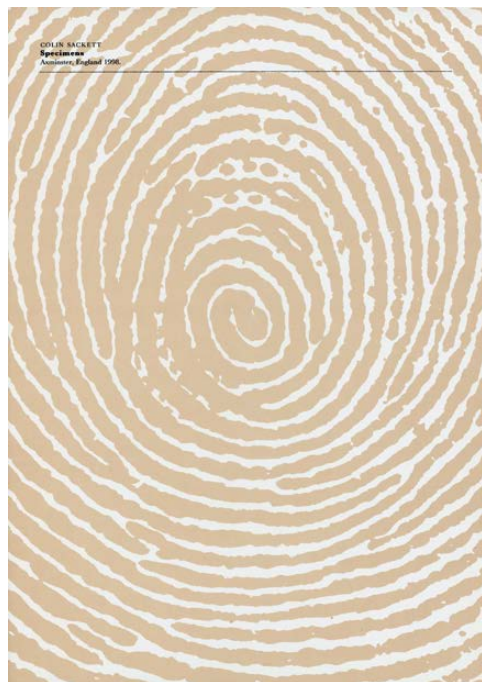
A map represents the features of a piece of country all to the same scale, correct in their lateral disposition and orientation. When the same features are viewed from a point on the ground, even from a high vantage point, they are seen in an exacting perspective. Their apparent size is influenced by their distance from the

observer; some features are partly or wholly hidden by others; some are strangely foreshortened; some appear to be falsely oriented. Again, a feature may appear prominent or more obscure than the observer would expect from its representation on the map. Only practice can enable the observer to reconcile the imaginary vertical view given by the map with the near-horizontal view of the country to which he, placed on the earth’s surface, is inevitably committed.

Geoffrey Hutchings, *An Introduction to Geographical Landscape Drawing*, Dorking, Surrey, 1955.

In Tansley’s analysis of ‘The nature and status of British Woodlands’—Chapter XII in *The British Islands and their Vegetation*, the following trees are listed as dominant in British woodlands: Pedunculate oak, Sessile oak, Beech, Birch, Ash, Pine, Alder; and as “other trees” Tansley cites: Yew, Hornbeam, Holly, Sycamore, Maple, Wych elm, Willows (Salix species), Rowan, Whitebeam, Crab apple, Cherry or Gean, Bird Cherry, Small-leaved lime, Large-leaved lime, Poplars; and among the “more important shrubs” according to Tansley, are: Hazel, Hawthorn, Juniper, Willows (other species of Salix).

Winifred Pennington, *The History of British Vegetation*, 2nd edition, London, 1974. In her preface the author offers the book as an introduction to Arthur Tansley’s larger work.



Published as an eight-page A4 pamphlet (1998); a scaled version in *Englshpublshng* (2004) is shown here to size.

abr blu tck

BLU TCK  
Specimen title no.6 (12 x 52 mm)

abr v bwcks vgntt

ABRV  
Specimen title no.2 (19 x 52 mm)

BWCKS VGNTT  
Specimen title no.7 (33 x 51.5 mm)

abstract vignette bxwdblck

ABSTRACT VIGNETTE  
Specimen title no.3 (23.5 x 52 mm)

BXWDBLCK  
Specimen title no.8 (8 x 52 mm)

aep tws coppice

AEP TWS  
Specimen title no.4 (12.5 x 52 mm)

COPPICE  
Specimen title no.9 (12.5 x 51.5 mm)

bewicks wren cppc

BEWICKS WREN  
Specimen title no.5 (20.5 x 52 mm)

CPPC  
Specimen title no.10 (19.5 x 51.5 mm)

edwrdrdznnne linedrawing

EDWRDRDZNNELINEDRAWING  
Specimen title no.11 (18.5 x 52 mm)

edwrwdswth abstrctwdct

EDWRWDWSWTHABSTRACTWDCT  
Specimen title no.12 (15.5 x 52 mm)

english handwriting

ENGLISH HANDWRITING  
Specimen title no.13 (20 x 52.5 mm)

frommemory

FROMMEMORY  
Specimen title no.14 (8 x 52.5 mm)

herbertread

HERBERTREAD  
Specimen title no.15 (6.5 x 52.5 mm)

hllw  
plld  
wllw

HLLW PLLD WLLW  
Specimen title no.16 (49 x 41 mm)

hrbrtrd

HRBTRD  
Specimen title no.17 (11 x 52.5 mm)

interleaving

INTERLEAVING  
Specimen title no.18 (8.5 x 52.5 mm)

looking  
dnstrm

LOOKING DNSTRM  
Specimen title no.19 (26.5 x 52 mm)

looking  
upstrm

LOOKING UPSTRM  
Specimen title no.20 (30 x 52 mm)

mw gw  
aep tws

MW GW AEP TWS  
Specimen title no.21 (24.5 x 51.5 mm)

myeyes

MYEYES  
Specimen title no.22 (11 x 51.5 mm)

nglshhndwrtng

NGLSHHNDWRTNG  
Specimen title no.23 (7 x 52.5 mm)

of pstrl  
sm vrsns

OF PSTRL SM VRSNS  
Specimen title no.24 (22.5 x 52 mm)

peawalk

PEAWALK  
Specimen title no.25 (12.5 x 51.5 mm)

pecked line

PECKED LINE  
Specimen title no.26 (9 x 51.5 mm)

pod

POD  
Specimen title no.27 (29 x 51.5 mm)

rendered

RENDERED  
Specimen title no.28 (9 x 52.5 mm)

sameas

SAMEAS  
Specimen title no.29 (7.5 x 51.5 mm)

spinney

SPINNEY  
Specimen title no.30 (13 x 52.5 mm)

swt pea

SWT PEA  
Specimen title no.31 (11.5 x 52 mm)

swt pea  
wg wm

SWT PEA WG WM  
Specimen title no.32 (26 x 52 mm)

transl frm  
engl to nglsh

TRANSL FRM ENGL TO NGLSH  
Specimen title no.33 (16.5 x 52 mm)

wdcut  
model

WDCUT MODEL  
Specimen title no.34 (31 x 51.5 mm)

wdlnd vgnntt

WDLND VGNTT  
Specimen title no.35 (9 x 51.5 mm)

whirligig

WHIRLIGIG  
Specimen title no.36 (12 x 52 mm)

cntry scene

CNTRY SCENE  
Subsidiary title no.1 (7.5 x 52 mm)

fngrrprnt

FNGRPRNT  
Subsidiary title no.2 (12.5 x 52 mm)

smlllllus

SMLLLLLUS  
Subsidiary title no.3 (9.5 x 52 mm)

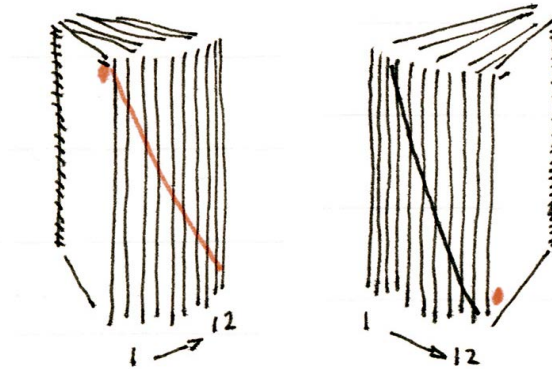
vtx

VTX  
Subsidiary title no.4 (22 x 52 mm)

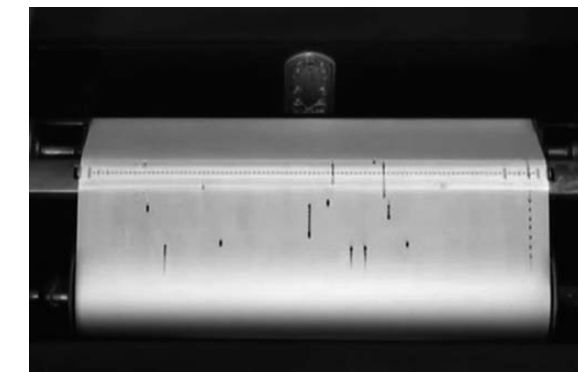


Made with respect and reference to the work and ideas of Conlon Nancarrow.

click track—a timbreless, metronomic ‘pulse’ heard in headsets during performance. The purpose of a click track is to ‘guide’ the musicians temporally, so that ‘moments’ in the music will match ‘moments’ in the score as intended by the composer.



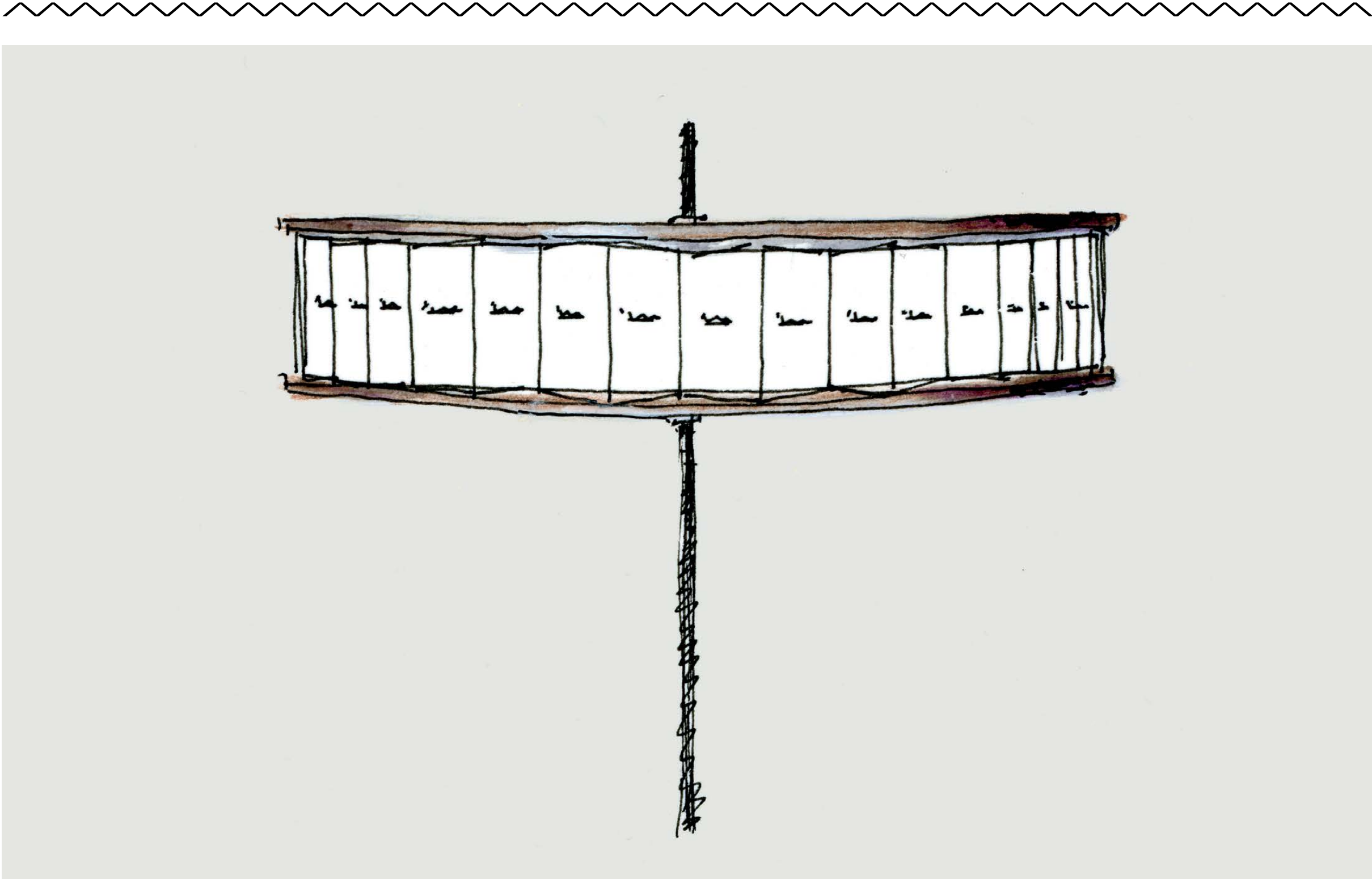
“...there are several things resembling click tracks that are very limited, because there is no way a performer can anticipate a change... it comes and there it is, they can't anticipate...” From an interview with the late ‘composer for player-piano’ Conlon Nancarrow.



Study for Player Piano No.7, the piano roll played on the Ampico Bösendorfer Grand in the possession of Juergen Hocker, and restored under the supervision of Nancarrow.

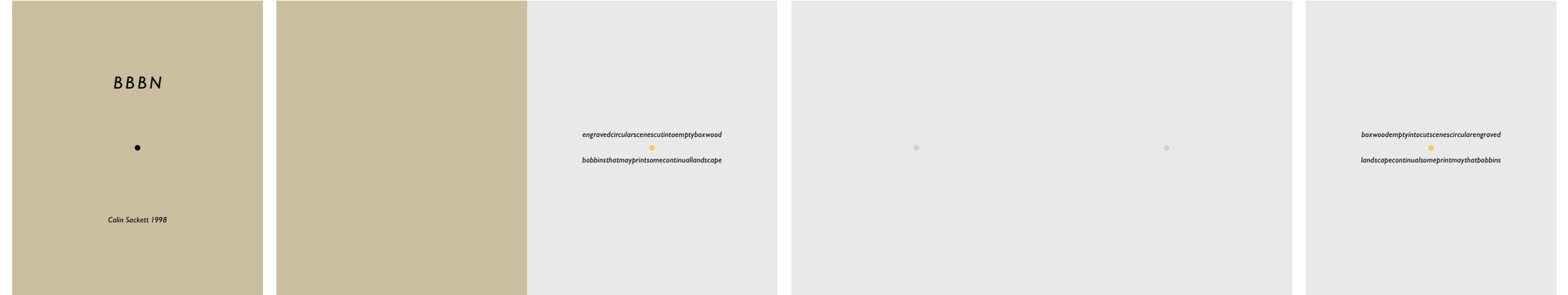
24pp, 284 x 124, letterpress on white cartridge, folded fore-edges, wiros-binding; Axminster, 1998.



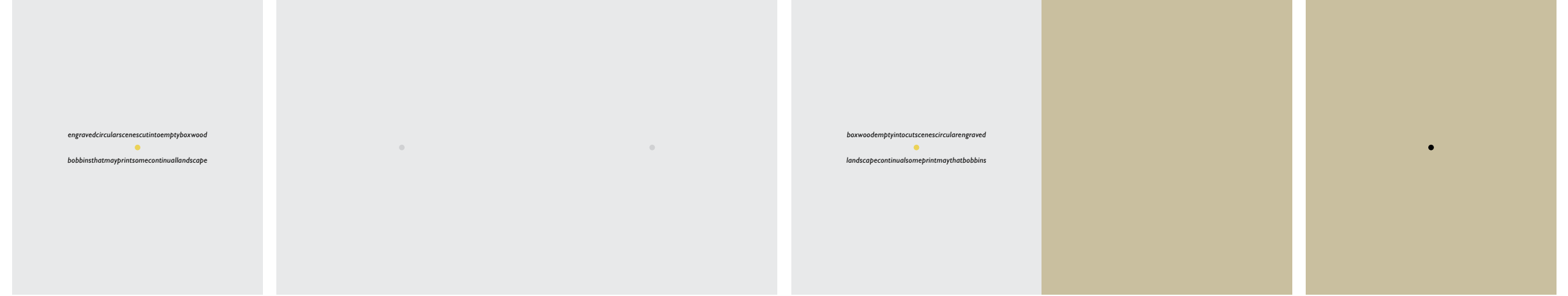


Ink, crayon; circular concertina, 36pp, each 70 x 50, pasted greyboard, 500 diameter; 1998.

BBBN



engravedcircularscenescutintoemptyboxwood    bobbinsthatmayprintsomecontinuallandscape    landscapecontinualsomeprintmaythatbobbins    boxwoodemptyintocutscenescircularengraved



engravedcircularscenescutintoemptyboxwood    bobbinsthatmayprintsomecontinuallandscape    landscapecontinualsomeprintmaythatbobbins    boxwoodemptyintocutscenescircularengraved

8pp, 106 x 90, black and yellow letterpress on white cartridge, beige board cover, sewn pamphlet; Axminster, 1998.



# Fngrprnt

Eight title pages after Thomas Bewick

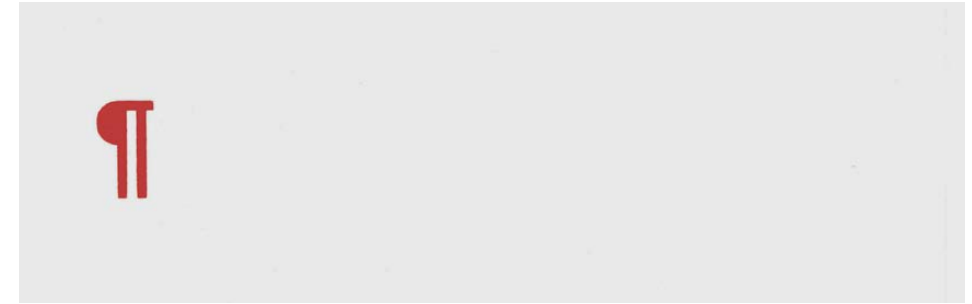


Fngrprnt / Ngrprntf / Grprntfn / Rprntfng / Prntfng / Rntfng / Ntfngpr / Tfngprn

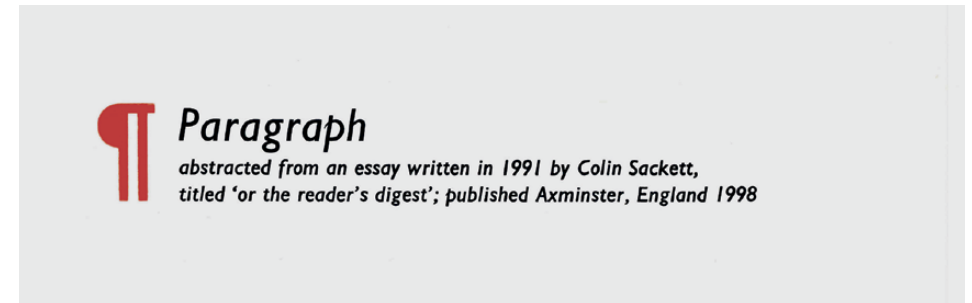
“The Bewick Collector. A Descriptive Catalogue of the Works of Thomas and John Bewick; Including Cuts, in Various States, for Books and Pamphlets, Private Gentlemen, Public Companies, Exhibitions, Races, Newspapers, Shop Cards, Invoice Heads, Bar Bills, Coal Certificates, Broadsides, and other Miscellaneous Purposes, and Wood Blocks. With an Appendix of Portraits, Autographs, Works of Pupils, &c. &c. The whole described from the Originals contained in the largest and most perfect collection ever formed, and illustrated with a hundred and twelve cuts. By Thomas Hugo, M.A., F.R.S.L., F.S.A., &c., Honorary Fellow and Honorary Member of various Literary and Archæological Societies, Rector of All Saints, Bishopsgate, and Chaplain to the Honourable Artillery Company; The Possessor of the Collection. London: Lovell Reeve and Co, 5, Henrietta Street, Covent Garden. MDCCCLXVI.” (Title page text, 1866)

16pp, 123 x 161, letterpress on cream cartridge, brown cover with flaps, sewn pamphlet; Axminster, 1998.

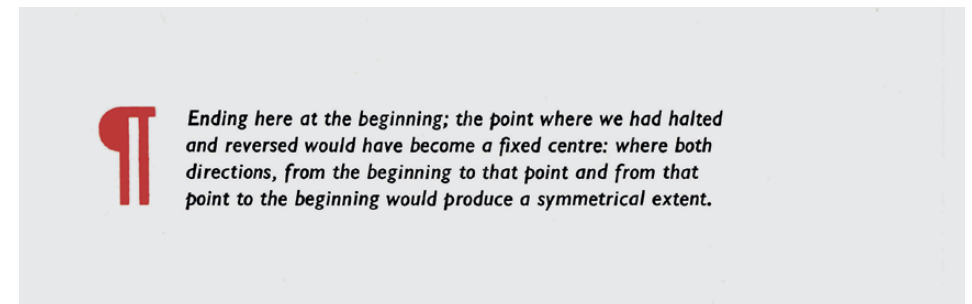
# Paragraph



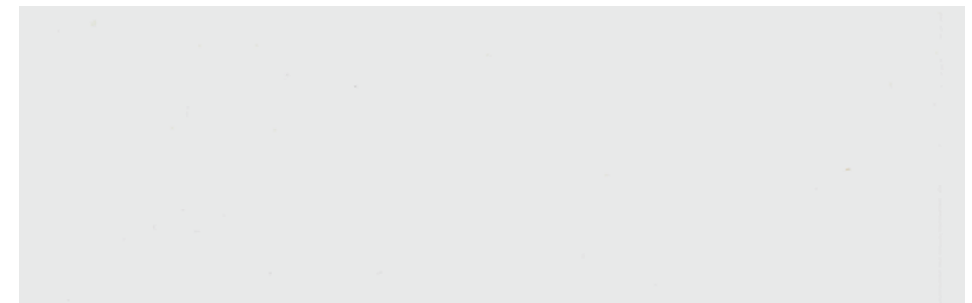
p.1, shown in detail



p.3



p.5



p.7-15

16pp, 175 x 125, letterpress on white cartridge, sewn pamphlet; Axminster, 1998.