

notes & colophon

As makers it is the 'stuff' of our practice to be curious and open to what a poetic text could be and how it should be formed. Our interest comes from doing and making – choices of technologies, texts, cuts and pastes, plagiarism or quotation – taking a position that includes ambiguity and mistake.

*Poetry of Unknown Words* is unbound & unnumbered, it is a changing set of connections, feelings or readings across sheets.

Our sense of 'unknown' addresses the library, archive and feminist notions of hidden from history. In *Poetry of Unknown Words* we are making a series of transcriptions using an expanded sense of authorship and relationship with others through time. In working in this manner our methodology disrupts the single authorial voice, it is fragmented and partial, destabilising borders of subjectivity.

*Poetry of Unknown Words* is a collaborative experiment, a feminising response and consideration of Iliadz's *Poésie de Mots Inconnus* (1949) investigating connections between notation and movement, sound and text. As Kate Eichhorn says in *The Archival Turn in Feminism* the archive is not a place to recover the past but "...to engage with some of the legacies, epistemes and traumas pressing down on the present."

1  
2

1. In 1949, Iliadz published *Poésie de Mots Inconnus* in Paris, under his imprint Le Degre 41, printed at a number of specialist ateliers. A collective work by 23 poets and 23 illustrators – a male line-up with two women.

Poèmes de: Ronke AKINSENOYIN, Pierre ALBERT-BIROT, Jean ARP, Antonin ARTAUD, Jacques AUDIBERTI, Hugo BALL, Nicolas BEAUDOUIN, Camille BRYEN, Paul DERMEE, Raul HAUSMANN, Vincent HUIDOBRO, ILIAZD, Eugene JOLAS, Velemir KHLEBNIKOV, Alexis KRUTCHONYKH, Pablo PICASSO, Boris POPLAVSKY, Kurt SCHWITTERS, Michel SEUPHOR, Igor TARENTIEV, Tristan TZARA. Illustrations de: Jean ARP, Jacques VILLON, Oscar DOMINGUEZ, Henri MATISSE, Pablo PICASSO, George BRAQUE, Jean METZINGER, Sophie TAEUBER-ARP, Albert GLEIZES, Camille BRYEN, Henri LAURENS, Raul HAUSMANN, Alberto MAGNELLI, Fernand LÉGER, WOLS, Andre MASSON, Marc CHAGALL, Alberto GIACOMETTI, Serge FÉRAT, Leopold SURVAGE, Edgard TYTGAT et Jean MIRÓ.



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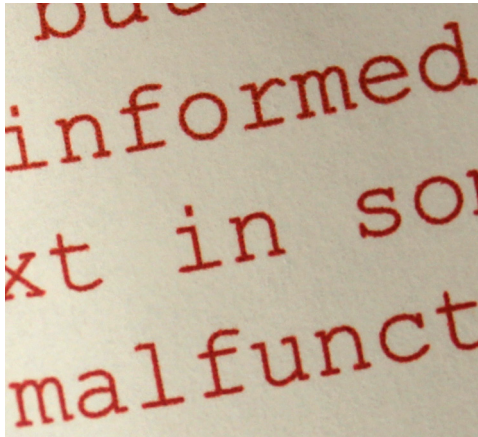
Here, our interest is in the artefact rather than the signifying text/image alone, giving us the opportunity to understand historical context through material means – choreographing movement through the folding of the page – a tenderness towards the object.

2. Iliadz's radical typography and skill as compositor allowed him to account for phonic experimentation and expressions of movement. Previously in Russia he had been part of Futurist avant garde groups and the linguistic experiments of zaum which fractured language and orthography – breaking typographic, grammatical and semantic conventions.

In *Figuring the Word* Johanna Drucker writes, zaum “...was a highly idiosyncratic invention. The search for a language which would transcend the conventions of ordinary language, which would communicate directly through the power of sound, was a curious outgrowth of a late Symbolist synesthetic sensibility combined with a rigorous linguistic investigation.”

Viewed at the National Art Library V&A and Bibliothèque nationale de France.

3. S.J. & K.M. presentation of *Poetry of Unknown Words* at Tenderbooks.



Browsing in the Poetry Library we are drawn to **HD's** *Notes on Thought and Vision* 1919, a book we had not previously encountered. In this she takes the jellyfish as an erotic symbol of creative force. We don't read this as biologically determinist, but as a metaphor.

4  
5



We print on thin photo paper to reference the 'flimsy' typewriter paper in the HD Archive at Yale. Translucent & visceral. The text is an email from archivist Jae Rossman. We use 'typewriter' font onto a facsimile detail of HD's manuscript with pencilled crossings out – revisions, thought processes and her psychoanalytic take on creativity.

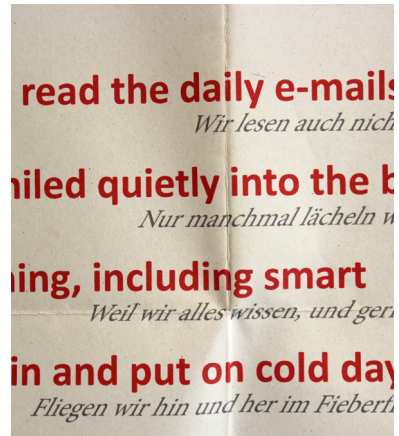
6

4. South Bank Centre, London.
5. A physical counterpoint or metaphor HD was posing, rather than a sense of missing or lack. She later went on to work with Freud whom she had befriended.
6. Associate Director Special Collections, Yale University Library.

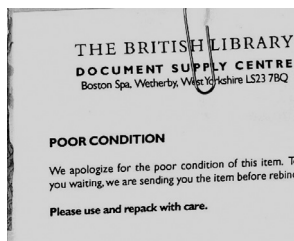
**Emmy Hennings**, poet, performer and co-founder of Cabaret Voltaire – and in the spirit of Dada we apply Google translate to her poem *Morfin* in the British Library café. We rework it to our own sense of the absurd. Digitally print on recycled paper with Dada performance instructions. In Humanities 2 a fragment of red felt cover breaks off in our handling. We wonder if we could keep the relic, but aware of cameras in the room... and find ourselves anxious as we return the book – own up to unintentional damage but are not reprimanded.

7  
8

A found dance image pops up on a search engine (we are unable to trace the source). This is a small file – it blows up into exaggerated pixels. We add a bitty account of Hennings work from the *Dada Almanach* 1920.



7. Emmy Hennings *Die Letzte Freude* Kurt Wolff, Leipzig 1913.  
8.





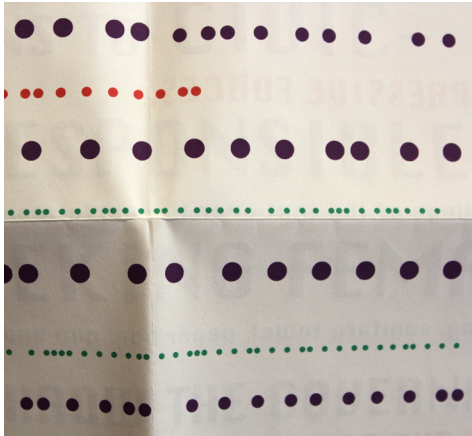
**Gertrude Stein's *Tender Buttons*** (1914) forms the basis of digital transcription – words to buttons. We lay out buttons with colour and shape as equivalents for speech/sound and the dynamic non/sense of words. We use buttons from our mothers and grandmothers button boxes giving a sense of personal chronology. Boot-buttons for punctuation, large glossy coat-buttons for words such as 'glees' and 'capable' – each one individually scanned and laid out in InDesign.



Stein's 'Vegetable' text in letters (not buttons). We handset this in Perpetua and print using the Vandercook SP15 in my front room. Tip on a shirt button card collaged with Picasso's portrait of Stein replacing a smoking man's head.

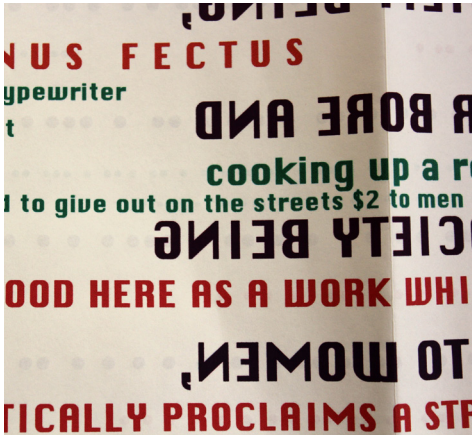
9

9. Stein's not inconsiderable art collection avoided requisition by the Vichy government – see Emily Greenhouse *Gertrude Stein and Vichy: the overlooked history* New Yorker, 4 May 2012.



*SCUM Manifesto* (1967) was originally hammered out by **Valerie Solanas** on a Remington typewriter. She mimeographed it to sell on the streets, \$2 to men and \$1 to women. We visually mirror Solanas' contempt for men and capitalism (in place of Marinetti's "scorn for women") interweaving this with extracts and commentary. We print on Mohawk Superfine paper and use Chicago, a font designed by Susan Kare in 1983. Inkjet as contemporary equivalent to mimeograph.

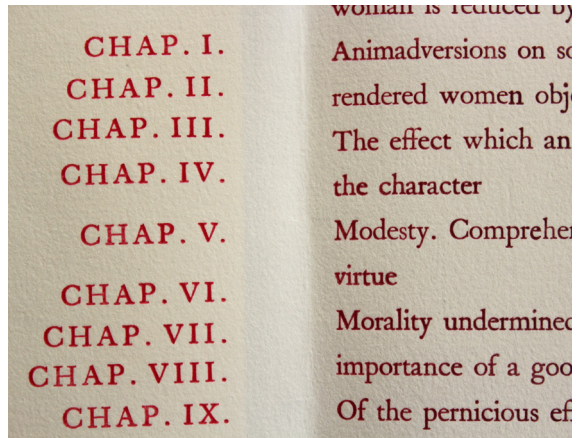
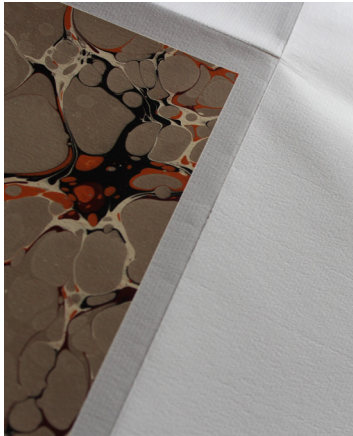
10



We email pdf files between our computers without realising the font isn't loaded. This re-forms the text as a series of dots (colour and point size retained). We like this default mode – it is indexical, unknown and coded.

11

10. 2004 Verso edition introduction by Avital Ronell reconsiders Solanas in light of her social milieu.
11. First font to be developed for the Macintosh computer.



*Vindication of the Rights of Women* (1792). We read the first edition in the Rare Books room and use the fabulously précised contents page to invoke the range and depth of **Mary Wollstonecraft**'s writing – still clearly pertinent. We streak red and black ink across the roller, colours begin to merge. Glue on an illicitly scanned British Museum stamp.

12

Letterpress Caslon type onto Fabriano laid paper, quote Mary and tip on a piece of Payhembury marbling.

13

12.



Women's March  
January 21<sup>st</sup> 2017.

13.

*“Traditional Hand-Marbled Papers for Bookbinders, and Enthusiasts”.*





Winter 2012 we walk to Dulwich Park, site of the stolen **Barbara Hepworth Two Forms (Divided Circle)**. We take note of its absence. In the Spring we visit the Hepworth Wakefield (something between a holiday and a pilgrimage) travelling from Leeds through the 'rhubarb triangle' on a double-decker bus. We consider value, loss and vandalism in the formation of a legacy. We look up the value of scrap metal (it is £2.80 per kilo).

14



We print an image of the recently missing sculpture covered in bright blue plastic. Use texts describing vandalisms of Hepworth's work dating from the 1960's.

15

14. <http://www.greengatemetals.co.uk/scrapmetal/prices/>  
(accessed December 2011).

15. Bernard MT Condensed font printed in 70's style burnt orange ("chunky serifs and rounded strokes. Use it in situations where you want to get attention while maintaining a casual tone...").

We go to look for other 'lost' Hepworth's on a trip to Blythe House. We are distracted by information on **Eileen Gray**. Fortunate in our timing as her notebooks are about to be sent to the Pompidou Centre on loan. These include detailed lacquer recipes, metal stencils, brushes and photographs. This is all weighed on 'borrow' and 'return' to ensure nothing is missing.

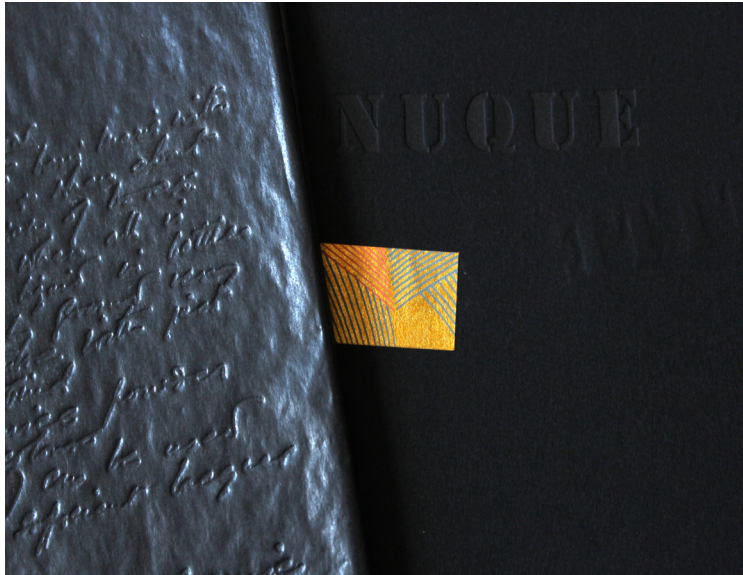
16

We visit the Aram shop in Covent Garden to sit on reproduction Eileen Gray furniture.

We use Gray's stencilled wall texts from *E1027* the house she designed in 1929. We hinge sheets with Chiyogami gold patterned paper, referencing Eileen Gray's screen in the V&A. Wrap in black glassine embossed with her handwriting – printed from polymer plates.

17

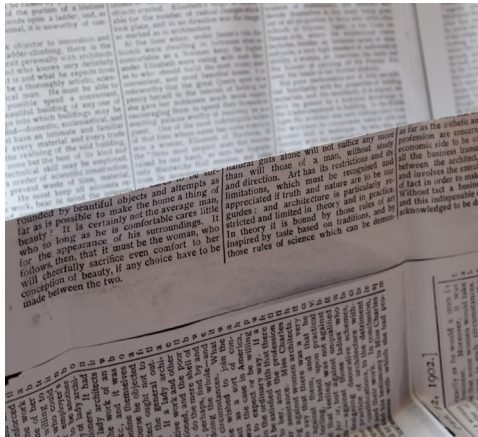
18



16. V&A Archive and Library Study Room at Blythe House, Olympia, and RIBA Architecture Study Room, South Kensington.

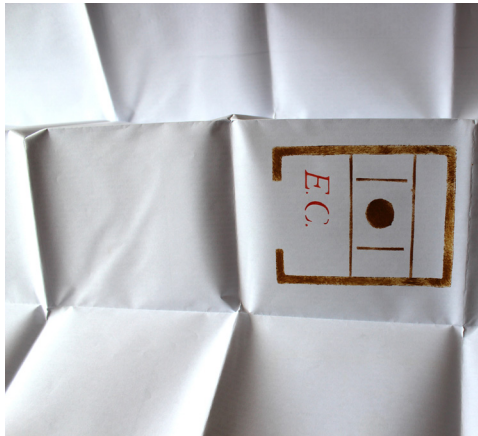
17. *Madame petite et coquette / entrez lentement / monsieur qui aime se regarder la nuque / defense de rire.*

18. Le Corbusier vandalized this house in 1939, obliterating it with his crude murals. He was, to quote, "Seemingly affronted that a woman could create such a fine work of Modernism, he asserted his dominion, like a urinating dog, over the territory." Rowan Moore, *Trouble in a Modernist Paradise* The Observer 30.6.13.



Our internet trawl for women architects throws up **Ethel Mary Charles** 1871-1962, the first woman member of Royal Institute of British Architects. Never heard of her. We are intrigued by her radical text *A Plea for Women Practising Architecture*, presented to the fortnightly meeting of the Architectural Association in 1902. We reproduce a scan of this as AO size plan-print and fold down big and bulky.

19

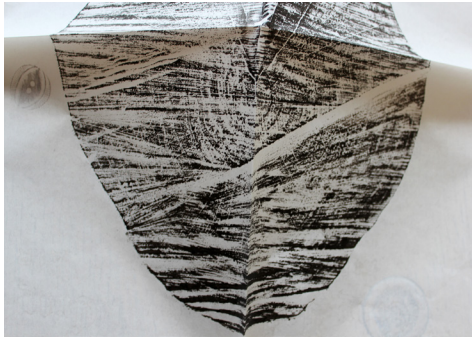


In shit-brown ink we pochoir a schematic earth closet from Ethel Mary Charles' drawings for labourers' cottages at *Wykehamica* dated 1895.

20

19. *The Builder* 22 February 1902. Scanned at the RIBA Library and saved a file format that we later discovered was in halftone dots. We keep this in its original.

20. E.M.Charles *Perspective, elevations, plans and sections* 1895. Seen at British Architectural Library V&A, RIBA Library.



We are drawn to **Lucie Rie** pots in new V&A ceramics gallery. In room 142, case 18: bottle, 1959; in case 4, shelf 2, pot, 1955; in case 2, shelf 3, thick pitted grey blue; in case 18: buttons and moulds for buttons 1941- 1947.

21

Beside this case is a wacky film, with Rie bending over to retrieve something in a deep kiln, showing off her bottom to camera. A hunky assistant pulls her out by the legs (is this a false memory? – we go back and look again).

22



In transcription from pot to page, what are we looking for? We hand burnish a log off the wood pile. The shape of a cross-section of tree suggests a vessel. Wood-ring markings resemble pottery sgraffito. We print onto airmail paper in the garden (wind blowing). Graphite rubbings in silver and bronze using our button collection (again).

21. Done in an attempt to make money due to poverty as immigrant. See *Lucie Rie: Modernist Potter* by Emmanuel Cooper, Yale University Press 2012.

22.



Strolling through the Huntington in L.A. on a family visit to the cactus garden (on a too hot day) retreat to the cool of the gallery. Astonished to see *Zenobia in Chains* on display at the far end. This **Harriet Hosmer** sculpture was listed as ‘missing’ in the literature we consulted at the Women’s Library. We learn that although it had been lost for decades, this sculpture was discovered in a garden and sold at Sotheby’s to Huntington Library in 2008.

23

This sculpture was very much part of the political zeitgeist of its time – the abolition of slavery and the emancipation of women and it was wildly popular. “a conventional treatment of drapery in a tasteless modern Italian style, a low kind of thing...”.

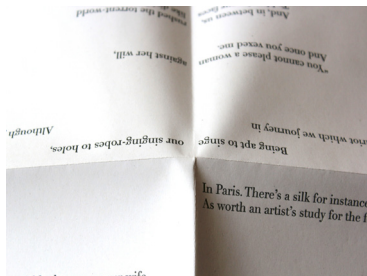
24

Recycled paper gives texture to photos of marble, pitted and weathered in the garden. We reference Harriet Hosmer’s close relationship with Elizabeth Barrett Browning in Rome. *Aurora Leigh* written in 1856, was informed by this friendship.

25

Buy second hand paperbacks from Skoob to annotate, choosing lines and phrases to give a sense of Barrett Browning’s association with Hosmer’s sculpture. Letterpress imprint lightly shows through.

26

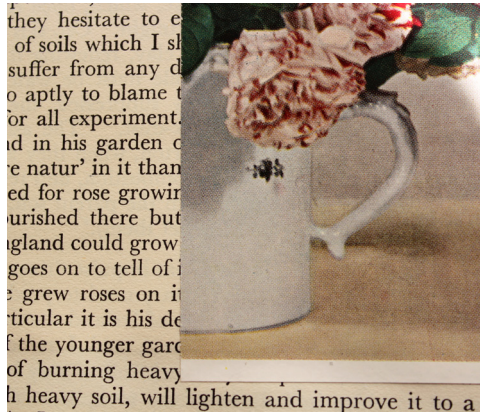


23. Accessed at the Women’s Library, at London Metropolitan University, now located at the London School of Economics. Also see: Maev Kennedy *Women’s Library to re-open doors* Guardian 10.03.14.

24. Where does this quote come from?

25. H.H.’s close relationship with Elizabeth Barrett Browning, in Rome (amongst many others including Mary Somerville) – *Laocooning in Rome: Harriet Hosmer and romantic friendship*, Vicinus, M.; Caine, B. and in *Women’s writing : the Elizabethan to Victorian period* VOL 10; PART 2; 2003.

26.       Skoob second hand book shop, after John Latham who ... *“famously incorporated books – the keepers of all knowledge – into what he called ‘skoob’ works (‘books’ spelt backwards). The seminal skoob happened in 1966, while he was teaching at St Martins School of Art. Latham invited his students to join him in a ritualistic ceremony: the chewing and spitting out of Clement Greenberg’s art history tome Art and Culture.”*



**Constance Spry** comes onto the radar. She is in the air and fades. We go to the play *Storm in a Flower Vase*. We read in the Lindley Library that in 2004 the Design Museum exhibition *Constance Spry: A Millionaire for a Few Pence* was despised, and resulted in the resignation of James Dyson. Writing in a Sunday paper, Stephen Bayley said “you know where you can stick these (and it’s not in my museum)”.

27  
28  
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30



We buy bargain first editions online of Spry’s *Winter & Spring Flowers*, *Summer & Autumn Flowers* published in 1951. We tear pages from the bindings and collage Spry’s text and the lurid hand-coloured plates. Flowers in old milk buckets, wheel barrows, celadon bowls, alabaster vases, marble tazzas, wall cornucopias, winged animals, bible boxes, etc.

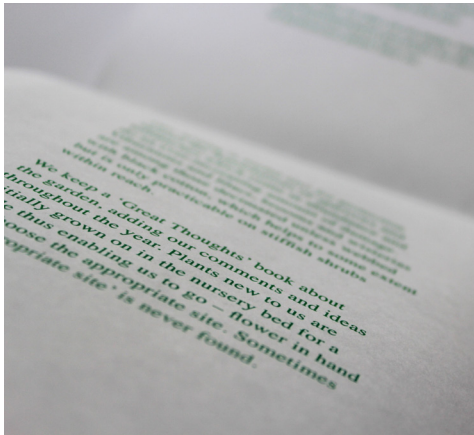
27. In addition to being a society florist, Spry engaged with social reform and was headmistress of Homerton & South Hackney Day & Continuation School.
28. Play by Anton Burge, Arts Theatre, 2013.
29. Curated by Alice Rawsthorn, Design Museum director 2001-2006.
30. Sexist article in the Independent 02.10.04 “Now that the chairman has quit, the Design Museum is in serious trouble, says Stephen Bayley, in a frank personal account of a row that started with flowers...”



Visit Sissinghurst – when we get there find it's closed. Sneaking in we get rumbled by a gardener seeing us taking photos as well as trespassing – she gives us the 'green-finger' to fuck off.

Lindley Library, FIND manure notes by Gardeners **Pamela Schwerdt & Sybille Kreutzberger**. Photograph a photograph of their white garden. Our sources reveal other sources – White garden, Moongarden and this garden at Sissinghurst acknowledged to be influenced by Constance Spry.

31



Gardeners and their conversation.

32

31. “...Miss Schwerdt was joint head gardener for 31 years, with Sibylle Kreutzberger, at the garden at Sissinghurst Castle, created by Sir Harold Nicolson and his wife Vita Sackville-West. She retired from Sissinghurst in 1990. She and Kreutzberger then started a new and smaller garden in Gloucestershire. Miss Schwerdt was awarded the RHS Associate of Honour in 1980 and appointed MBE in 1990.” *Cotswold Journal* 6th August 2010.

32. Conversation SK PS in *The Garden Journal*, Feb 2006 p 128-131 They gardened together for 60 years at Sissinghurst (1959–1991). We return to RHS Lindley Library and could no longer find manure notes (?)

*The Garden: Journal of RHS Behind the Scenes at Sissinghurst* Oct 1978, Vol 103, part 10.

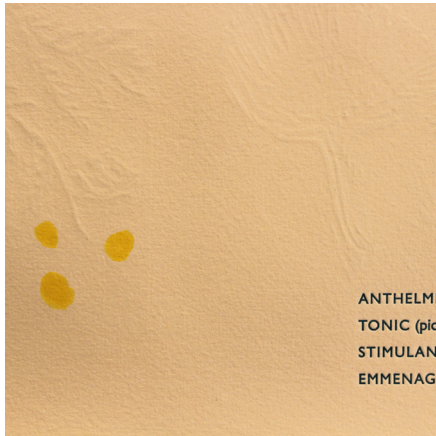


Lindley Libraries again to see First World War information pamphlets by herbalist **Maud Grieve**. These form the basis for her *Modern Herbal* in 1931. We like the ready-to-hand-ness of the plants she describes. Tansy is growing on the verges of the road. Reduction cut lino of tansy, print three layers, swapping blocks, our cutting is reckless. Intense summer showers, the cat is in and out. Use Barcham Green Camber Sand paper (saved for something special). Yellow marker pen round abstract shapes: tansy-like buttons with text from Grieve's *Medical Action and Uses*.

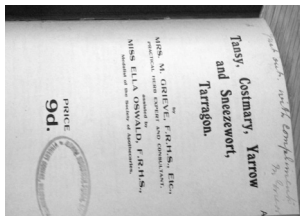
33

34

35



33.



34. Use four type-high lino blocks – gift from Claire Van Vliet, circa 1981, with a set of wood cutting tools bought at Lawrence's Bleeding Heart Yard in 1976.

35. *A Modern Herbal* by Maude Grieve, Jonathan Cape, 1931.

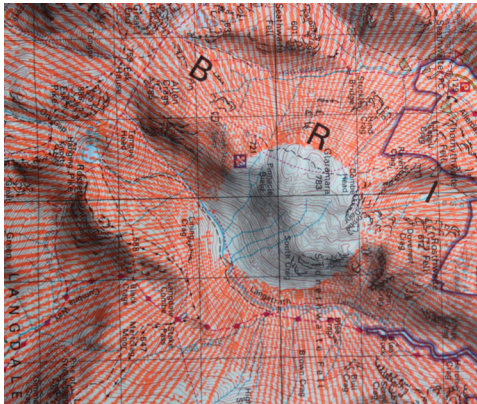


We acknowledge **Beatrix Potter** as a scientist, ecologist and artist. Her discoveries about fungi were dismissed at the time. Test spore prints on various papers, scan for polymer plates to be made. We have a lengthy deliberation about colour. Possible orange on the map side? More mushroomy on the reverse?

36

Materialise her role in creating National Parks by using old Lake District Ordnance Survey maps, cheap as chips. Cut and iron-out creases on the dining room table, evidence of previous use is still very much present.

37



Print a pair of dayglo spore-tits one side. Streaky inked bifurcated on the other. Boletus spore print like skin and rivers like vessels merging map with mushroom – disruption of scale. Try new folding possibilities to alter what has become an assumed order of reading.

38

36. Women were not admitted to the Linnean Society until 1905.
37. Papcastle, Cockermouth, Blindcrake, Little Man, Great Cockup, Little Cockup.
38. Orange Birch Bolete (*Boletus versipellis*, now *Leccinum versipelle*) from *Beatrix Potter: The Unknown Years* Elizabeth Battrick Armit Library & Museum Centre, 1999.



Ashmolean visit. We admire *Still Life of Fruit and Flowers* painted by Clara Peeters after 1608.

39

We set up a still life of our own, mirroring everything in Peeters' painting. Buy opulent produce to reflect the economic boasting she depicts.

40

Email exchange with archivist about restoration/overpainting.

41

39. “Well balanced and painted with tentative and unsettling detail, Clara Peeters work is yet to be untangled from the toils of inept restoration and outright forgery, before we can assess the full extent of her subtle mastery.” Germaine Greer *Great Obstacle Race*.

40. iPhones for coins, langoustine from Steve Hatt, physalis from Colombia, fig from South Africa, Spanish cherries, papaya from Brazil. Peeters uses flowers in and out of season; we use rhubarb and borage from the garden, tulips from McQueens florist, wild cherry from the woods.



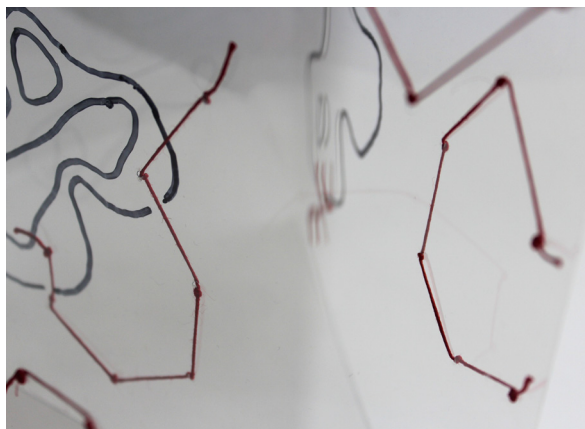
41. Dr John Whitely, also see BBC4 *Apples, Pears and Paint* 5.01.14.

Museum of the History of Science, Oxford to look at the **Dorothy Crowfoot Hodgkin** perspex model of the structure of penicillin. Find the object absent, replaced with an 'out on loan' card with today's date (6.8.13) ask the attendant if it is still in the building. We are invited through a small wooden door off the stairwell, where the model is sitting wrapped in tissue in a blue plastic bin.

42

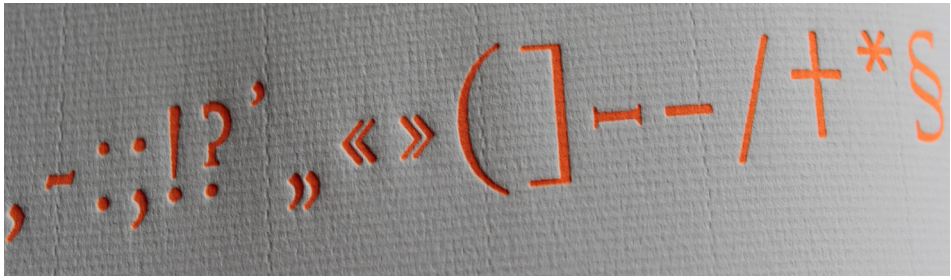
43

Go to Polymex House off the Old Kent Road to get archival polyester sheets. Gates open and we go in to the consternation of a receptionist who tells us that it is 'forbidden' to enter without a prior appointment (they supply the NHS and Military with plastic products, security is supposed to be tight). Concertina the plastic, layering time and space. String and indelible marker as visual transcription from crystallographic model.



42. Dorothy Hodgkin discovered the structure of Vitamin B12; developed protein crystallography for which she won the Nobel Prize in Chemistry in 1964. She was President of Pugwash Conferences on Science and World Affairs from 1976 to 1988. *“Pugwash seeks a world free of nuclear weapons and other weapons of mass destruction. We create opportunities for dialogue on the steps needed to achieve that end, focusing on areas where nuclear risks are present. Moving beyond rhetoric, we foster creative discussions on ways to increase the security of all sides in the affected regions.”*

43. *“The model gives a three dimensional map of part of one of the crystal salts of penicillin. The contours are lines of electron density and show the positions of individual atoms in the structure. The diagram shows two schematic views of the structure.”*



Looking in St Bride Library. The librarian hands us *New Borders: the Working Life of Elizabeth Friedlander*. 44

We take the name Friedlander from a photograph of an Elizabeth font sample. Enlarged, this becomes raggedy at the edges. We reverse the 'monkey tail' on a swash R to create a terminal letter (not sure if one actually exists).

Photoshop and bitmap for a polymer plate, to print letterpress. Use Elizabeth ligatures and punctuation to create printers flowers and borders for decoration. Print on Durer Press at St Bride. 45

Ink: Pantone Red 032.  
Paper: Somerset Book Laid 120gsm. 46

44. Pauline Paucker, Incline Press, 1998.

45. Elizabeth typeface designed in 1930's. The name Friedlander being too 'Jewish' to use.

46. A reconstructed oak press, with two pull configuration and wooden screw mechanism at St Bride Foundation print room, previously a gymnasium (with thanks to Ben Weiner and the Durer Press Group).



Iron poles hold the weight of presses and type.

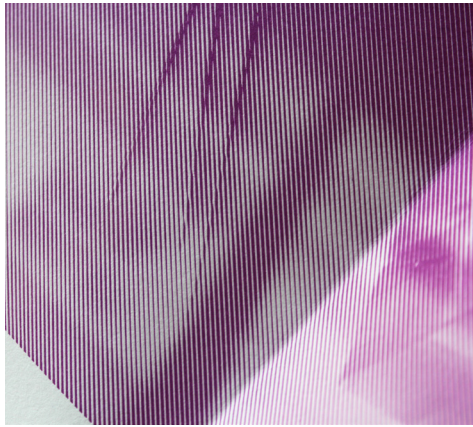
Leatherette tympan, duckbills to hold the paper in place. Overhear *“little boys and their fingers are cheap”* (industrial accidents on press?) *“rollers rest on their backs”*.

Frisket bite.

Tongues between letters.

Baby powder to minimize ink slipping under.

Ink squeeze on our polymer plate is magnified – ink squeeze or squash is the rim of ink produced by printing pressure and the amount of ink applied. Solid areas, particularly on uncoated papers, often show white spots on the print where ink doesn't reach the pits in the paper surface. This is called 'non-bottoming'.

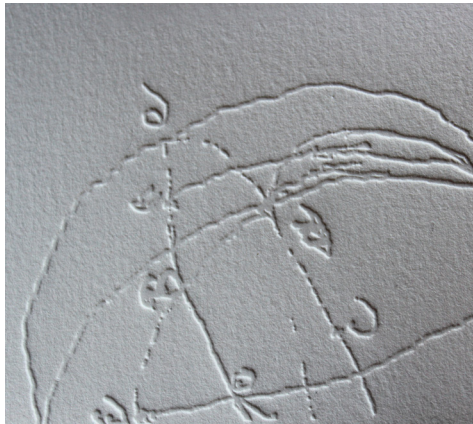


View **Mary Somerville's** *On the Connection of the Physical Sciences* in the British Library and handle her original papers in Weston Library, Bodleian.

47

48

Printing: Susan to damp paper on Wednesday evening. Ink from Hawthorne Printmakers Supplies, York, speak to father on phone who puts in extra samples and magnesium carbonate to stiffen. Use Arches paper stashed from 1980s at bottom of plan chest. Photograph needles and prism in sunlight on my windowsill. Stay-open Deep Purple for image, halftone screened in diagonal lines – Bridget Riley-esque optical twitch.



Shaky writing and diagram (penned in her nineties) from Somerville notebooks. Sonic Florescent Acid Yellow and Stay-open French Blue, double-print slightly off (ref. Iliazd) her sphere diagram. Algebra notes in French Blue.

49

47. *On the Connection of the Physical Sciences* rich black illustrations of vibrating plates etc. show through thin paper. BL Rare Book Room – usual difficulty in scanning – use ‘snakes & pillows’, digital watermark. Library RULES, urgh. Frontispiece of the 1834 edition with nebula and dedication to the Queen “...to make the laws by which the material world is governed more familiar to my countrywomen...” Chapter on sound with typographic use of dashes. Note that the final plate is upside down.

**p.18 Perturbations, p.19 Disturbing Forces.**

*Mechanism of the Heavens* 1831. Long list of errata. Note her use of plant material for research on spectrum.

48. Re: Stack Material Re-order from the papers Catalogue of the *Somerville Collection*:

box 1, Dep. c.351

box 2, Dep. c.352

box 3, Dep. c.353

box 4, Dep. c.354

Manuscripts recently donated from Somerville College to the Weston. Her script with paperclips etc. Come upon her pile of papers as if she had just left the room. Gathered together by her daughters in neat as well as scrap form.

49. Mary Somerville's notebook: connection between sunlight and magnetism (1825). We note use of materials to hand. Still life *Magnetism of the Violet Rays*: steel sewing needle, flint glass prism, lens, coloured glasses, ribbons, wax and the like. (see Elizabeth Patterson's thesis 1980).

Mary Somerville refused to eat sugar because of the use of slave labour in its production.

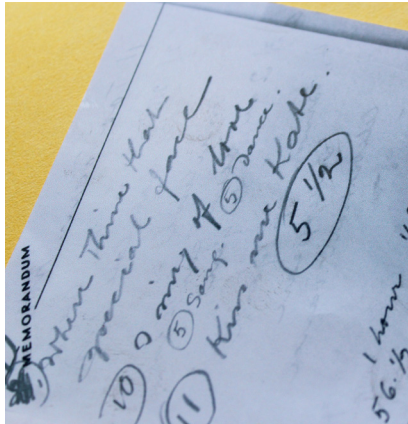


New York Public Library for choreographer **Hanya Holm** papers. Sift through many boxes. See a carbon copy 'Certificate of Registration' claiming the first ever (we think) dance notation copyright for a dramatico-musical composition – *Kiss Me Kate*. Memorandum on Waldorf-Astoria note pad with running times from rehearsal notes. Print on Regency gloss RG130. It smudges. Satogami yellow paper – just the right yellow, waiting for delivery.

50

Bennington Library see video of HH dance class. Print tip-ins. Image from computer screen with moiré effect. 3 leaping dancers in landscape, transferred from Super 8 colour stock. Reflection of KM holding camera, cursor arrow in the clouds. Turquoise and rose like a Tiepolo fresco. Print inkjet on KA580E1 80gsm. Call Claire for technical advice: spray in the garden with fixative before cutting to size.

51



50. Library of Congress micro-film of *Kiss Me Kate* 1952 held at New York Public Library, Dance Notation Bureau. See: *Dance, Business, and Politics: Letters from Mary Wigman to Hanya Holm*.

Broadway production opened on December 30, 1948, at New Century Theatre, transferred to the Shubert for a total run of 1,077 performances.

51. *"Can you do this, try this. See if you can fall. See if you can stand up. See if you can turn. Can you do it in the air? Can you go into the floor?"* from *Dance of Work and Play* premiered at Bennington College 1938.



**Janis Joplin** – go to the movie (over sixties discount with tea and biscuits at the Ritzy).

52

Buy iridescent paper called Curious T Pearl, cloudless fibres, surfaced with mica, acid free (going out of stock at Shepherds). Think about Joplin’s introduction to *Mercedes Benz* and how to transcribe her cackle to stutter across the page.

53

Write to Lina Nordenström about printing from wood type at Grafikverkstan Godsmagasinet, Uttersberg.



Compose on press bed. Magnets holding furniture and type slip. Translucent paper show-through of Orange O’s.

Measurements done in cicero and konk.

54  
55  
56



Old type resurfaced with a plastic skin which disintegrates – then appears in flakes on the inking rollers.

52. *Janis: Little Girl Blue* dir. Amy Berg, 2015, 103 mins.

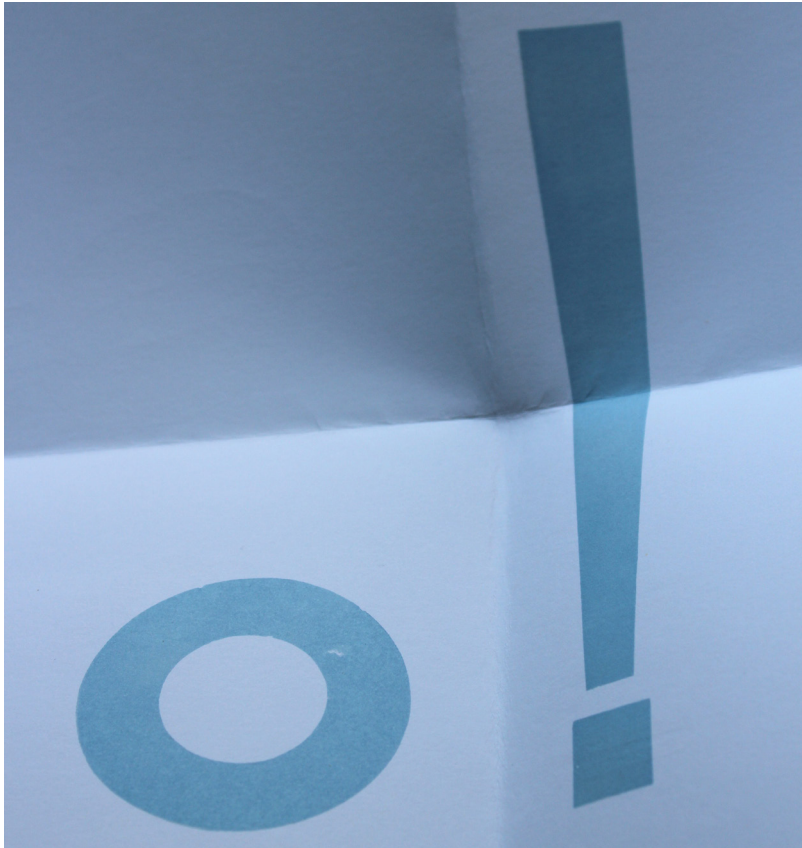
53. Acapella song rejecting consumerism, “...lyrics were written at Vahsen’s, at Port Chester, New York bar at 30 Broad Street on August 8, 1970 during an impromptu poetry jam between Joplin and songwriter-friend Bob Neuwirth.”

54. Cicero is a typographic unit of measurement in Italy, France and other continental European countries. First used by Pannartz and Sweynheim for 1468 edition of Cicero’s *Epistles, Ad Familiares* (considered the most reliable sources of information for the period leading up to the fall of the Roman Republic and resonates today).

55. 1 cicero = 12 Didot points, or 1.063 picas, or 4.5 mm, or 0.1772 in.  
 1 trecicero = 36 Didot points. 1 konk = 48 Didot points.

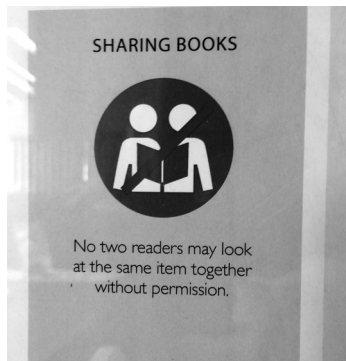
36		abcl ABI	13,53384	Trecicero Liten kanon	Kanon (med tonvikt på första stavelsen) efter <i>Canon missae</i> , huvuddelen av den katolska mässan Stor kanon = 42 punkter
48		abr AB	18,04512	Fyrcicero Konkordans Liten missal	= bibelregister Missal efter missaler, mässböcker Stor missal = 54 punkter

56. Konk: konkordans or size of Bible register = 48 punkts –see Swedish type measurement in *Handledning for Handsättare Och Tryckare, Läringsnämndens Handböcker* Nr1 Och 2, Stockholm 1950.



57

57.



Bodleian Weston Library  
notice: *No two readers  
may look at the same item  
together without permission.*  
**Rule Ignored.**

**Exhibitions include:** Poetry Library, London, South Bank Centre *Women of the World* 2012. Five Years Gallery, London, *Five Sheets at Five Years* 2014. The Ditchling Museum, Sussex 2018.

**Presentations and Readings:** College Art Association, New York 2011. The Yale Library Special Collections, New Haven 2011. Middlesex University 2011. *Book Live!* conference, South Bank University 2012. *BookLive!* panel, Whitechapel Art Book Fair 2013. PAGES Leeds, International Contemporary Artists' Book Fair 2015. NORLIT 2015: *The Book to Come* Gothenburg, Sweden. *Open Scripting in The Object in Focus* TECHNE, Royal Holloway University of London 2016. *Thinking and Feeling* Plymouth University 2016. *OEI* volume 71-72 launch at Tenderbooks, London 2016.

**Articles:** *The Book is Alive!* ed. E. Waeckerle & R. Sawdon Smith, bookRoom, 2013. *Kiss-and-Tell Collaborative Practice Through Process Notes* in 'Code- X' edited D. Aldred and E. Waeckerle, bookRoom Press, 2015. *The Artist's Book Yearbook* 2016-17 Impact Press, Centre for Fine Print Research, UWE. *Gefn Press: Some notes on collaborative process.* *OEI* volume 71-72, 2016 Stockholm.

A collective work by Susan Johanknecht & Katharine Meynell,  
referencing gardeners, painters, sculptors, designers, scientists,  
writers, herbalists, choreographers, singers –

HD, Emmy HENNINGS, Gertrude STEIN,  
Valerie SOLANAS, Mary WOLLSTONECRAFT,  
Barbara HEPWORTH, Eileen GRAY, Ethel  
Mary CHARLES, Lucie RIE, Harriet HOSMER,  
Constance SPRY, Pamela SCHWERDT & Sybille  
KREUTZBERGER, Maude GRIEVE, Beatrix  
POTTER, Clara PEETERS, Dorothy Crowfoot  
HODGKIN, Elizabeth FRIEDLANDER, Mary  
SOMERVILLE, Hanya HOLM, Janice JOPLIN.

# *Poetry of Unknown Words*

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