

WORMS

Readers of the **Taglibro** blessed with long memories may recall that I have, as long ago as 2001, published a book of very short stories. It was this book, *Slowly Downward*, that gave its name to the *Slowly Downward Manufactory*.

Ten long years ago this book was printed and published by a man I met at the pub, **Mr Blimfield**, and since then it has been reprinted and republished several times, most recently in 2005 by a company called Tangent Books.

I wrote a companion volume to that book, entitled *Household Worms*, but more-or-less completely forgot about it until quite recently, when **Mr Jones**, the publisher of Tangent Books, mentioned that he would be willing to publish it. This is quite exciting, so I have engaged the original publisher of the book, **Mr Blimfield**, to typeset and design this new volume. I passed the manuscript to him only yesterday, and he tells me that the world can expect the publication of *Household Worms* in 'the fullness of time'.

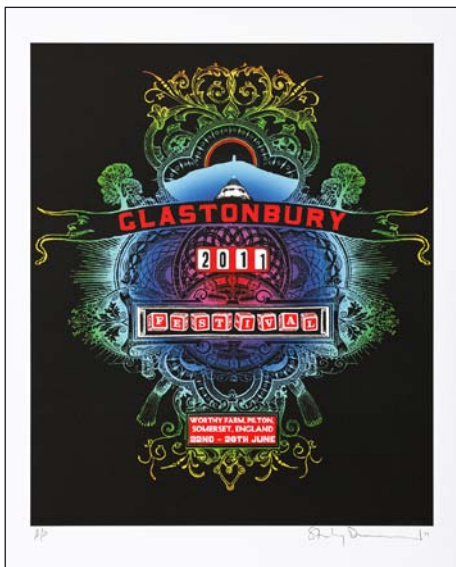
Regular readers of the **Taglibro** will be kept informed of the progress of this project, of course.

DARKNESS

I have embarked on a strange mission with a number of known deviants to create a bizarre structure within some dank tunnels underneath part of south London. I'm unable to provide any details as the project is still (and could well remain) in a very nebulous state.

The project, codenamed *Mithras Tauroctonos*, is extremely odd, horribly over-ambitious, and could easily become extremely dangerous. But hopefully not too dangerous, otherwise no-one will be able to come under London to see it.

I hardly need add that this is something in which Mr Lazarides is involved. It could happen next October. Watch this space.



GLASTONBURY PRINT

You can see, above, my artwork for this year's **Glastonbury Festival Of Performing Arts and General Crazyiness**. Last year, for the first time, I made some screenprints of that year's design, which featured the moon printed with glow-in-the-dark ink. I only did 40 of them, which in retrospect was a miscalculation, so I had to do another 40 as a second edition.

This year, owing to the complicated blended colours of the design I've had lithographs made, in an edition limited to 250 prints.

Lithography works on the basic principle that grease and water repel each other, and is capable of stunning accuracy and fidelity of detail. There's a good wikipedia entry on it, if you're interested. I was so impressed by the results that I've decided to use it for the series of *Woods* prints, of which more of in the next column.

The *Glastonbury Festival 2011 edition* is printed on uncoated 200gsm Edixion Challenger stock, on a massive Heidelberg Speedmaster press. The paper measures 490mm x 590mm, the print measures 400mm x 480mm and each print is signed, numbered, and stamped with the *Slowly Downward Manufactory* pointy-toothed bear. Available from the usual places, they will cost £88, plus postage and packaging..

STUDIO 'FUN'

An amount of time has disappeared into a deep chasm and will not be returning. I spent some of this time was spent pursuing a fruitless ambition; attempting to create screenprinted versions of two oil paintings. I had been told by the best-respected fine art printer in the UK that what I was attempting was very difficult, very time-consuming and foolishly over-ambitious.

Well, I started on what was to become a series of long evenings spent mixing inks in different ways, trying different densities of pigment and various other contrivances, all whilst being nagged at by an interior voice echoing the warnings I had ignored. The first print, *Divided Woods*, was, even allowing for wishful thinking, a disaster. Stupidly I didn't realise this until I'd printed 100 of them, which took a couple of weeks. If this wasn't dumb enough, I then tried to proof-print the next print in the series, *Friday Woods*. This was arguably less of a disaster, but it still wasn't right. Thankfully I realised this before printing 100 of them.

The answer to all these problems lay in the print technique known as lithography. Because of the nature of the artwork and the depth and detail required, screenprinting was basically inappropriate in this case. And after seeing the *Glastonbury Festival* lithographs, my mind was made up.

Preparations are being made for the lithograph of *Friday Woods*, so more on this next **Taglibro**...

