

## Fleet Street Destroyed by Fire & Flood in a Quasi-Medieval Kind of Way.

I've just made a big linocut of London's Fleet Street, which I'm going to print on a great big Victorian press in Fleet Street itself.

The street, as you may know, was once home to about a dozen newspapers, & also the legions of compositors, printers, journalists and so on who worked at them. They've all gone now, most of them to Wapping during a particularly nauseating bout of union-bashing during the evil reign of Mrs Thatcher.

Fleet Street is very varied architecturally, as I found out when I went there one darkening winter evening to photograph it. In the end I had to be quite selective about which buildings made it onto the linocut, as I needed space for the inevitable curling flames and extravagant floods that illustrated its vaguely Medieval apocalyptic destruction.

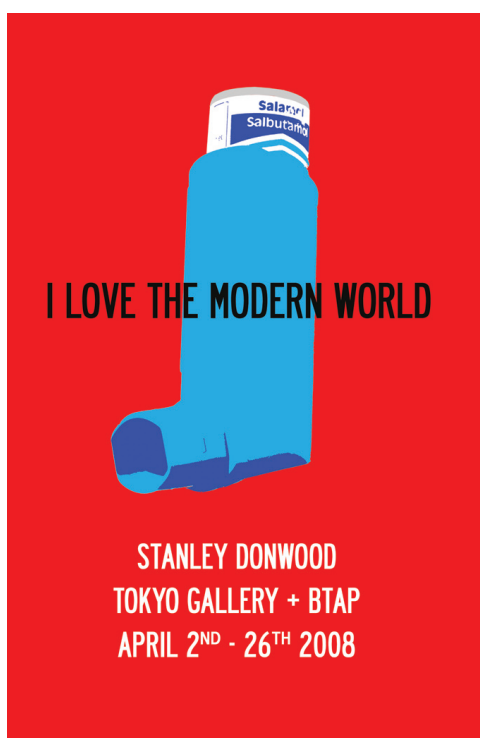
I've chosen buildings which I think are somehow important to Fleet Street for various reasons; the Royal Courts of Justice, the Cock Tavern, St Dunstan's church, St Bride's church, Sweeney Todd's premises, The King & Keys, The George, and whatever else will fit, including St Paul's cathedral in the distance.

The style is pretty much that I used for 'London Views', though a bit more detailed, developed & decorative; less deliberately rudimentary. And much bigger.

I intended to put pigs in it too, as a reference to the flesh-eating hogs that inhabit the subterranean catacombs beneath Fleet Street, but I didn't.

The press that it will be printed on is larger than the Albion press I've used before, but is a similar age (mid-Victorian); a huge cast-iron monster, topped with an iron eagle. It's called a Columbian.

The whole image is 38 x 25 inches in size (96cm x 63cm); hopefully I'll be able to do an edition in April.



## Asthmatic Pop Art Going to Ginza.

As you can see from the scaled-down poster image above, I'm going to do an exhibition in Tokyo; in the quite glitzy Ginza to be precise.

The show's called 'I LOVE THE MODERN WORLD' which is slightly sarcastic but also true. Like most people, I have strange and schizophrenic feelings about the modern world; without its medication in the form of asthma inhalers I'd probably be dead, whilst it's arguably the fault of the modern world that asthma is so prevalent.

The stars of the show are some large paintings of asthma inhalers, which I want to be a bit like religious iconographic paintings; worthy of a deluded kind of worship. They're brightly colourful, as a result of me spending a lot of time looking at books about Pop Art, particularly ROCI by Robert Rauschenberg, which I thoroughly recommend.

Asthma now affects 15.7 million people within the USA, according to the National Center for Health Statistics' National Health Interview Survey, 2005.

The show will run from the 2nd - 26th of April, 2008, at Tokyo Gallery + BTAP, 7F, 8-10-5 Ginza Chuo-ku, Tokyo, 104-0061, Japan.

## Six Inch Records; Good News at Last?

A scant 14 months after I first, rather drunkenly, decided to become a record label boss as a hobby, the first copies of the first release emerged from the printroom. The first fifty copies of Patrick Bell's 'Travel Notes' now rest, awaiting their fate, on a shelf above the 1965 Heidelberg press, which was used for most of the packaging.

The idea is to release only 333 copies of each record, as a vague sort of homage to the vinyl record. The packaging was designed on the fly with my colleague Mr Lawrence. We used beer mat board and Printaboard, which is the stuff they use to make cereal packets, and we used the very adaptable Heidelberg press to score and cut the sleeves, as well as the cutting the circles out of the squares-with-a-cd-sized-hole-in-them.

For the printing we used lead type and wooden block letters, as well as embossing the back covers with a specially-made tool.

Unfortunately the folding, glueing and construction of the bloody things has to be done by hand, so it's going to take me a while to produce 333 copies of each of the first 3 releases...

## A Few More Screenprints Added to the Manufactory.

You may be either interested or not to find out that I've done a few more screenprints since the last Taglibro was published. Since then I've embarked on a small series of Gold Prints, which are made by hot-foiling paper with gold anodized aluminium, which is then screenprinted. The results are rather nice, and I've replicated the technique for the equally nice 12' sleeves for the vinyl-only release of the remixes of Thom Yorke's The Eraser. The last of 5 golden prints is entitled Houses of Bastards. Also new is a print called Dystopian, taken from the huge body of work accumulated whilst doing the art for Radiohead's In Rainbows. All prints available from [www.slowlydownward.com](http://www.slowlydownward.com).