

By the same author
The Stopped Landscape (poems)
Eclipse (concrete poems)

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The image in the machine

An American, Christopher Latham Sholes, is widely held to be the inventor of the first practical typewriter. His machine, perfected in the early 1870s, was bought by E. Remington & Sons, gunsmiths, of Ilion, New York, and put on the market in 1874.

Mark Twain wrote to his brother in 1878 of this 'new-fangled writing machine': 'It will print faster than I can write. One may lean back in his chair and work it. It piles an awful stack of words on one page. It don't muss things or scatter ink blots around. Of course it saves paper.'

In the century since then, the typewriter has become so much a part of life that it is hard to imagine our present society without it. More than taking the drudgery from writing, it has transformed business and created the largest female workforce in history, the monstrous regiment of typists.

The typewriter's role as an artistic instrument is less familiar. In choosing these 119 works by 65 practitioners from 18 countries, I have tried above all to pay tribute to the machine itself, and its particular qualities. Thus the images are not arranged by author, by country or chronologically, but mainly in juxtapositions to show the range of effects possible with the typewriter. For example, Simon Parritt's 'Grid 4' and Andrew Belsey's 'Train types', on facing pages 62 and 63, both use the same building block – two horizontal and two oblique strokes:  – but to quite different purpose. And the nine heads grouped together on pages 66 to 74 illustrate the varied possibilities in figuration, from the almost photographic realism of Will Hollis's Arab to the stylised study of the artist's wife by the Yugoslav Zoran Popović.

Where the appearance of an image has not determined the choice of the next, the theme may be the link, as with Helmut Zenker's 'Sunday' and Bob Cobbing's 'Whisper Piece' on pages 146 and 147.

In general, figurative works predominate in the earlier part of the book and abstract and geometric ones towards the end. I have departed from this arrangement, however, in the opening pages, which are devoted to three pioneers of the 1920s – Hendrik Nicolaas Werkman, Pietro de Saga and an unidentified Bauhaus student of Josef Albers' – whose works give an historical context to the profusion of present-day experiment.

Although these three showed how the typewriter could be used to produce imaginative art, people had been experimenting on the machine since it came on the market. In Britain, the typewriter in its early days seems to have been regarded with the same blend of idealism and hard-sell that attached to the computer in the 1960s. Propagandists claimed that it would benefit not only business but also education (by improving spelling and punctuation) and the emancipation of women (J. M. Barrie wrote a play, 'The Twelve-Pound Look', in 1910 about the independence being able to type gave to women).

In the 1890s, typewriter manufacturers and secretarial agencies organised public speed-typing competitions, and also competitions for typewriter drawings. The latter seem to have been popular with typists – or type writers, as they were then called – though our frontispiece, composed by Miss Flora F. F. Stacey in 1898, is one of the few

examples to have survived. Pitman's *Phonetic Journal*, which printed it, commented:

'We think it will be generally admitted that the illustration is in the highest degree creditable to the artistic ability, skill and patience of the lady, and to the unique capabilities of the Bar-Lock for this class of work. It may be noted that in competitions for typewriter drawings Miss Stacey has been extremely successful. . . . An outsider, or one unaccustomed to the use of the typewriter, can scarcely realise what an expenditure of time and patience is necessary in order to successfully execute one of these curious drawings. The paper has, of course, to be turned and re-turned, and twisted in a thousand different directions, and each character and letter must strike precisely in the right spot. Often, just as some particular sketch is on the point of completion, a trifling miscalculation, or the accidental depression of the wrong key, will totally ruin it, and the whole thing has to be done over again.'

It would be hard to better this description of one approach to typewriter composition. However, if the decorative border of Miss Stacey's work is discounted, one sees its basic weakness. With the exception of the letter o, the keyboard's alphabetical characters are not used: the drawing is composed of brackets, hyphens, points, oblique strokes and a single asterisk. They make up a sketch of a butterfly which could just as well, and far more easily, have been done with pen and ink, and one which denies rather than affirms the instrument with which it was made.

H. N. Werkman's 'typeprints', by contrast, illustrate how a gifted artist sets out to exploit a medium. Werkman, who was born in 1882 in Leens in the Dutch province of Groningen, began his working life as a journalist. He later moved into printing, first as manager of a comparatively big firm and then, after the economic collapse following the First World War, as a small jobbing printer. He had already begun to paint in oils during the war but now found a new way to express his creativity. The jobbing printer must personally master the related skills of typography and layout, typesetting, composing (the insertion of the type into the iron chases in which it will be printed), and the printing itself. These came easily to Werkman, and he went on to become a typographer of originality and a maker of intuitively structured prints using the stock-in-trade of the printing shop – large display types, rules, inking rollers, even the rectangular mounts of the letters themselves. His work in both these areas has been increasingly recognised. Werkman's typewriter experiments also date from this time – 1923 to 1929 – but it is only now, fifty years later, that these are coming to be fully appreciated (pages 19 to 26).

Werkman uses the rectilinear grid of the typewriter as a framework against which to explore the abstract visual rhythms of the keyboard's signs and letters. Two of his techniques are worth pointing out. For any given typeprint he generally allows himself two insertions of the paper, one at right angles to the other; and he disengages the typewriter's line-spacing mechanism and moves the paper up or down as required to get unstraight lines. By the first of these devices he produces elaborate patterns of crosshatching, and by the second a delicate interplay between the straight and wavering lines. One is reminded of electrical circuit diagrams and the contour lines on maps.

At the same time as Werkman was experimenting in northern Holland, Josef Albers

in Germany was using the typewriter as an artistic tool in his preliminary course at the Bauhaus in Dessau. The works reproduced here were done under his tutelage and were exhibited at the big Bauhaus show at the Royal Academy in London in 1968. Unfortunately, neither Professor Albers nor the Württembergischer Kunstverein, which organised the show, have been able to trace them since then and so only enlarged half-tone illustrations taken from the exhibition catalogue are now available. This accounts for the furriness of the straight lines and the breaking up of the letters and other signs. However, the originality of these 'construction exercises', as Albers called them, is immediately apparent, notably in the stylish way in which a three-dimensional image is created. In two cases this comes from the use of horizontal and oblique strokes (on page 29 the closely-packed diagonal lines also give added weight of tone and the effect of shading to the geometrical form). In the other instance (page 28), three-dimensionality is created by one plane cutting through another. (Horizontal and oblique strokes also form the basic technique by which Dom Sylvester Houédard produces his three-dimensional effects.)

Little is known about the third member of this pioneering trio, Pietro de Saga, beyond the fact that this was the pseudonym of Stefi Kiesler, wife of the Austrian architect Friedrich Kiesler, who in the 1920s published typewriter work in the Bauhaus magazine when it was edited by Walter Gropius. She later emigrated to the United States, where she is believed to have died.

The 1930s were a dead decade for typewriter art, but by the end of the Second World War the Pole Stefan Themerson, who had settled in London, was publishing his 'semantic divertissements', which wittily combined typewriting used in a visual way with illustrations by his wife Franciszka, the painter. But these were mixed-media experiments; his contribution here, done in 1946, is purely a typewriter work and forms the bridge between the pioneers of the 1920s and the present generation of practitioners. Although Themerson uses a text (page 103), and so looks forward to later typewriter experiments by the concrete poets, it is easy to imagine his approach finding favour in both Groningen and Dessau.

The international concrete poetry movement of the 1950s and 1960s gave a new impetus to typewriter experiment, and also added a new element to it: semantic content. Poems combining the verbal with the visual were composed on the typewriter in increasing numbers. Some of these concrete poems could be realised in print or – later, when it was invented – with transfer lettering such as Letraset. But others, because of the difference between typesetting and typing, are difficult, or impossible, to realise in print. For instance, to superimpose one line on another in printing requires two separate lines of type to be set, two separate formes to be composed, and finally two separate printings – a costly operation. With the typewriter one simply pushes the carriage back to the beginning of the line, or uses the back-spacer, and starts typing again (figure 1).

Another distinction between printing and typewriting is that the print letters vary in width, an m or a w being much wider than an l, whereas the typewriter's characters are all the same width. This means that a typed text in which successive lines are

Figure 1 Claus Bremer's concrete poem exploits the typewriter's ability to superimpose one letter on another, but has little visual interest ('Translating readable into unreadable')

lesbares in unlesbares übersetzen
 lesbares in ~~übersetzen~~
~~übersetzen~~
~~übersetzen~~

reduced in length by one letter will have a straight diagonal outline, as in the Stefan Themerson work. In print, the diagonal outline would come out irregular and the crisp geometry of the design would be lost. Several concrete poets have suffered from misguided attempts to translate their typewriter works into normal print (though a few printers do have a special 'typewriter' typeface with the letters all the same width).

Paradoxically, this distinction of the letter widths no longer exists with some advanced typewriters which were developed as an alternative to typesetting when printing labour costs rose in the 1960s. These 'near print' machines have keyboards which give the same spacing and appearance as conventional type. Books produced by this method are characterised by ragged margins on the right. Many typewriter concrete poems cannot be typed on 'near print' typewriters.



Figure 2 Emmett Williams' typewriter concrete poem is more eye-catching than the Claus Bremer one at the top of the page. However, although it projects a verbal statement in a visual dimension, it remains only a borderline case of typewriter art

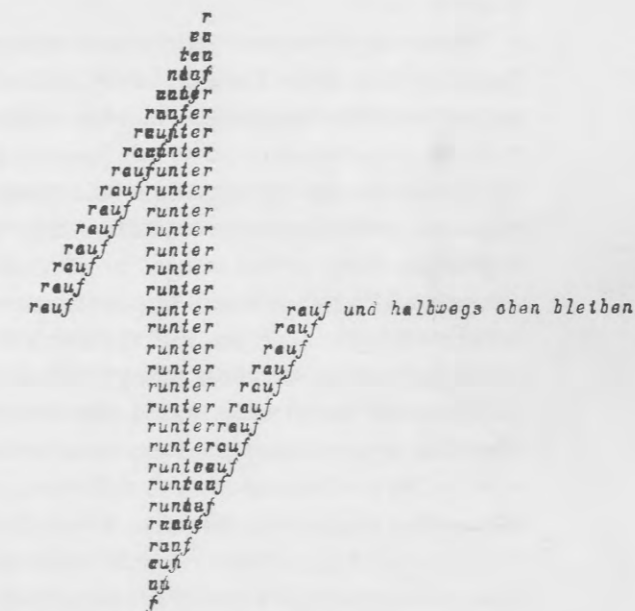


Figure 3 Another example, by Reinhard Döhl, of a borderline case of typewriter art ('Up down up and staying halfway up'). For a typewriter concrete poem which is also clearly typewriter art, see Timm Ulrichs' 'Condensation' on page 81. Constructed on the same principles as these three concrete poems, it is visually much more interesting

Not all typewriter concrete poems can be called typewriter art. Only those which explore the instrument's visual possibilities interestingly are considered so here, and many otherwise excellent poems have had to be left out of the body of this book. Figure 1 is an example of typewriter poetry which is not typewriter art. Figures 2 and 3 are borderline cases in which the visual element is stronger than in figure 1, though not yet as strong as in Timm Ulrichs' similarly structured but more visually dynamic 'Condensation' (page 81). Some works coexist elegantly in both genres: for example, Paula Claire's 'Sea shanty' (page 59) and Jiří Kolář's 'Fountain' (page 35) are as good concrete poems as they are typewriter art.

In other works of typewriter art, the letters used bear no intelligible relationship to the image, as in Jeremy Adler's 'Leaflikebird' (page 33), a graceful abstraction of movement in which subtle differences of tone and texture are produced by typing rows of a's on a sheet of paper rotated by small degrees through 130 degrees.

Understandably enough, pattern-making is popular (Ferro, Nannucci, Etlinger), and the typewriter has had its op artists (Ulrichs, Valoch, Kostelanetz). In fact, looking over these works one sees that many recent art movements have been reproduced on the typewriter. Constructivist and systems art, op and gestural abstraction have all been typed, and sometimes not only under the influence of other media – Ulrichs' op effects (page 119) were being produced in the very early 1960s at the same time as Bridget Riley's.

There might appear to be a similarity between typewriter works and computer graphics, but they are not really alike. The typewriter artist makes one mark on the paper by depressing a chosen key once, and a succession of such choices – often an infinitely laborious process – is required to finish the design. The computer artist feeds his mathematical programme into the computer, which transforms it in a matter of minutes into mind-bending curves and forms. His skill comes in the programming, and in the selecting of the images produced – computers can make elaborate and appealing designs when programmed in error or when set to operate at random.

A medium closer to the typewriter is the teleprinter, and I have included one example: an illustration from Willard S. Bain's teleprinter novel, *Informed Sources*.

One traditional craft has a similarity to typewriter work: embroidery on canvas. This has a rectilinear grid on which the design is built up one stitch at a time. And where the embroiderer uses different coloured thread to produce light and shade and shape, the typewriter artist as a rule does so by choosing letters of varying densities.

Coloured typewriter ribbons and coloured carbon paper can, of course, be used, though many practitioners prefer ordinary black ribbon – and black and white is more readily accepted for publication. Nevertheless, when colour is used well it can add greatly to the expressiveness of a typewriter work, as in Tom Edmonds' 'Towards me writing a book' (page 104), completed not long before he died in 1971 at the early age of twenty-seven. This was typed with red and black ribbon and blue and black carbon paper. Luigi Ferro offers another ingenious colour effect by typing with red and black ribbon on to transparent paper and then inserting an orange-coloured paper behind this. The result is a three-colour composition achieved by the simplest means. Typewriter

images can also be reproduced in colour by silk-screen printing or by the traditional colour-printing methods used in book-production: as in 'Aubade' on page 111. These give almost unlimited colour possibilities.

So far as I can see, the late Will Hollis achieved most of his colour effects by tinting black and white works, as photographers did before the introduction of colour film. But his skill in separating a photographic image into its constituent tonal values, matching these to the weight of different typewriter characters and then reconstituting the image on the typewriter is truly remarkable (pages 65 and 66).

His method must have been very much the same as that used by Dennis Collins in making his portraits of the Queen, the Duke of Edinburgh and Churchill, and described in a letter to me:

'What started me on these was when I was with an advertising agency. My employer always had a prime-position page ad. on the inside front cover of *Advertisers Annual* and one year I had the idea of taking a small thumbnail photo of him, from which I had a coarse half-tone block made, and then having a proof of this blown up to the full-page size. At first glance this was rather a puzzle with the very large half-tone dots, but was clearly his face when held at arm's length. This set me thinking of the tone values of typewriter characters, and I made a graduated scale of tones, from the lightest (a full stop) to the darkest (s over w). I then used this scale to translate the tones of a photograph.

'The Queen's portrait and the Churchill one were done on an old portable on which spaces could not be finely adjusted – this accounts for the horizontal white strips across the faces. . . . The Duke of Edinburgh one was done when I lashed out and bought an Olivetti.'

Some other techniques may be worth pointing out: using masking paper or 'whiting out' with paint to produce an outline; overprinting images through duplicating stencils; using carbons to get blurred or smudged effects.

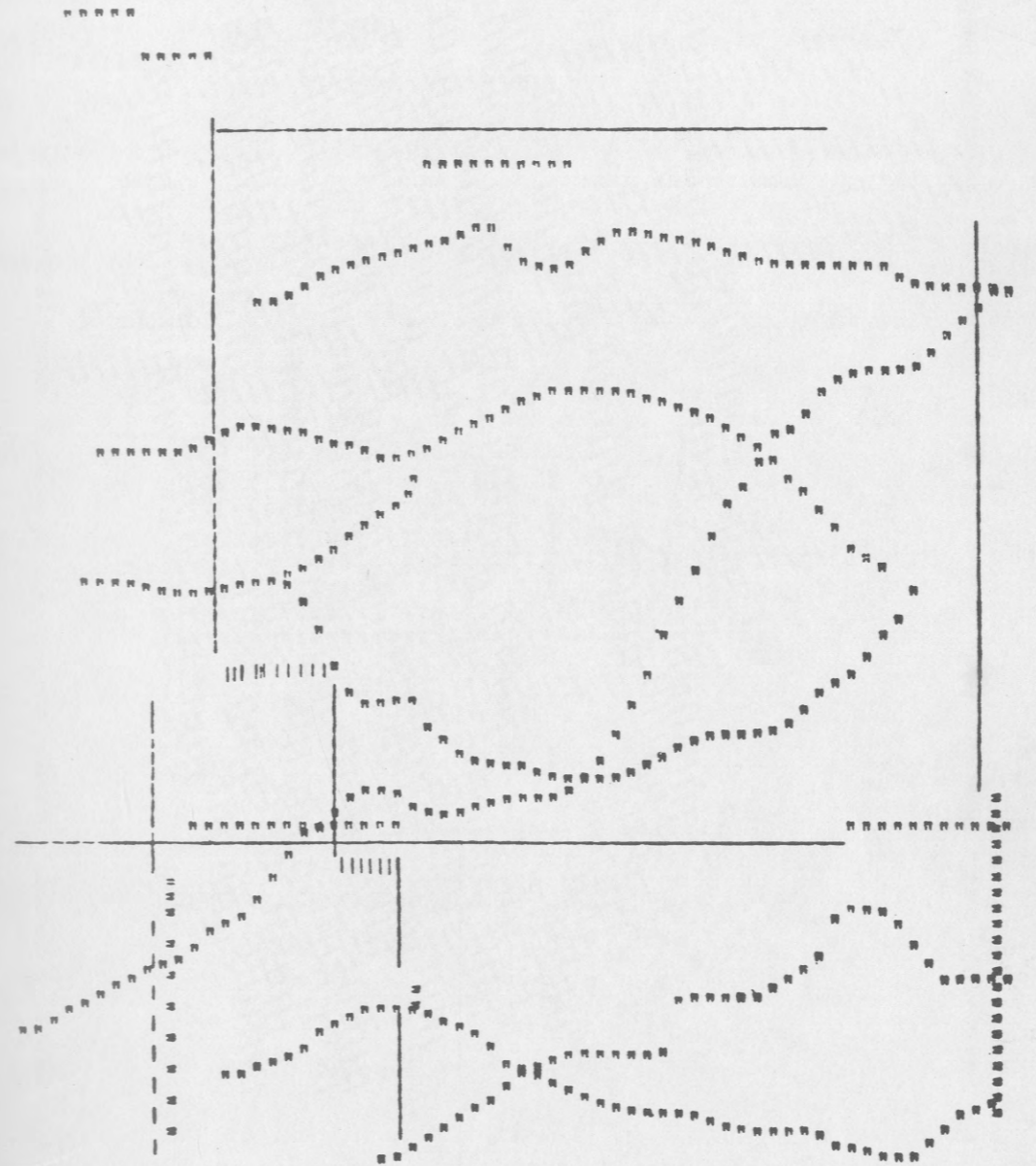
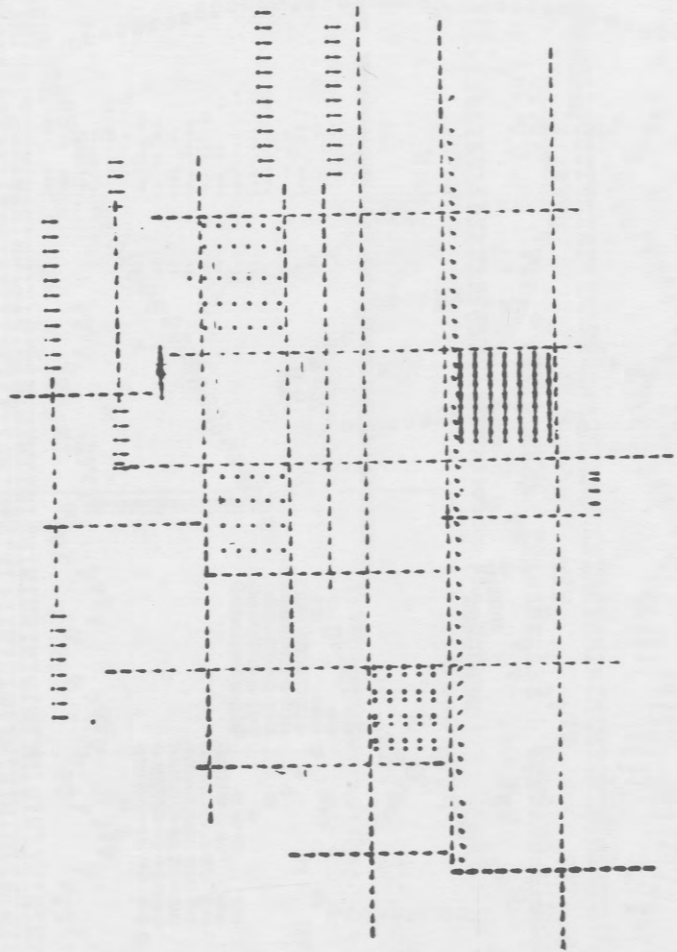
There are, of course, limitations to the typewriter as an artistic medium. An obvious one is the narrowness of the paper the machine can accommodate. But this can be overcome by planning a large design in panels and typing these separately. Steve McCaffery has produced by this method a 34-by-44-inch composition in black and red using sixteen separate sheets (two contiguous panels are reproduced on pages 108 and 109).

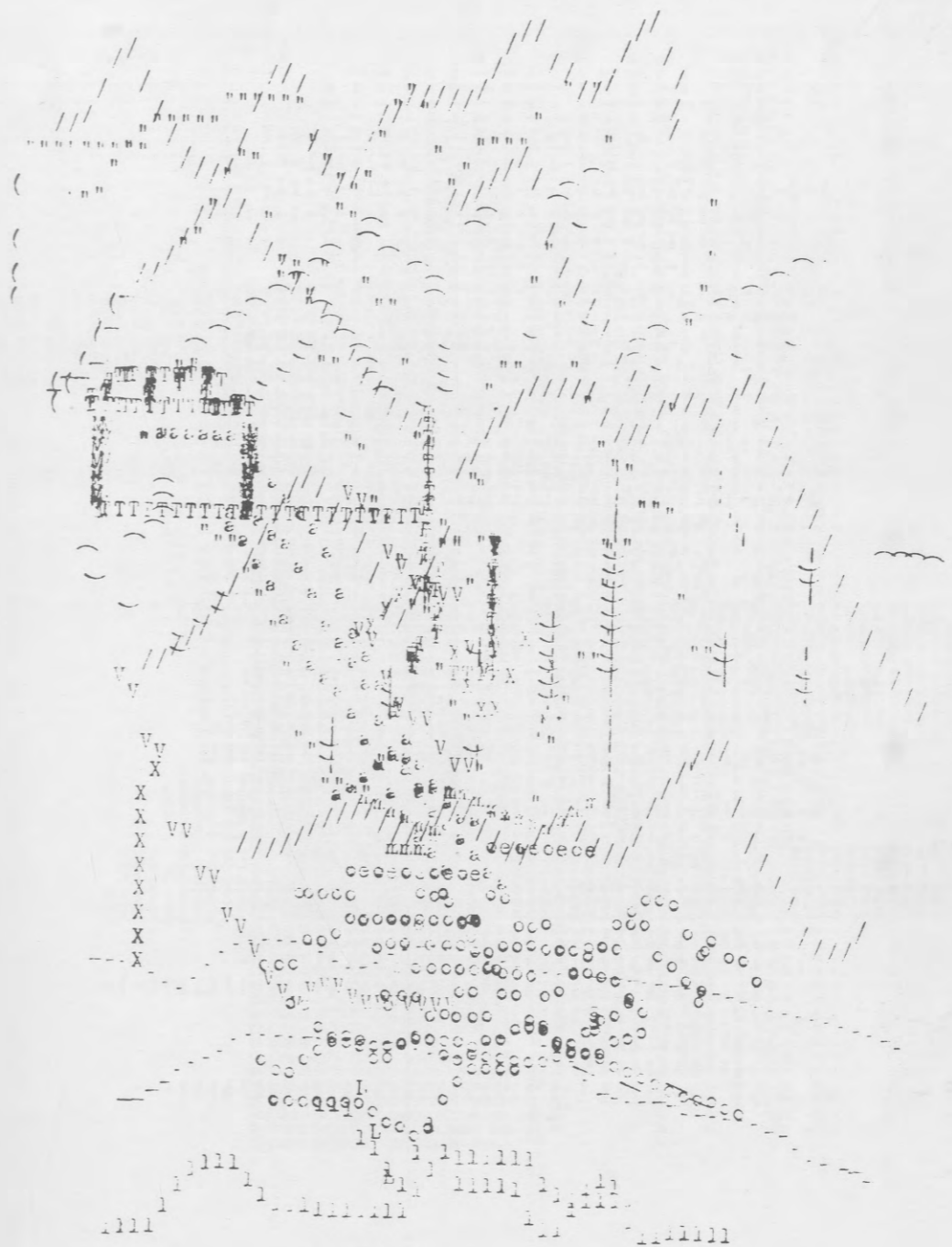
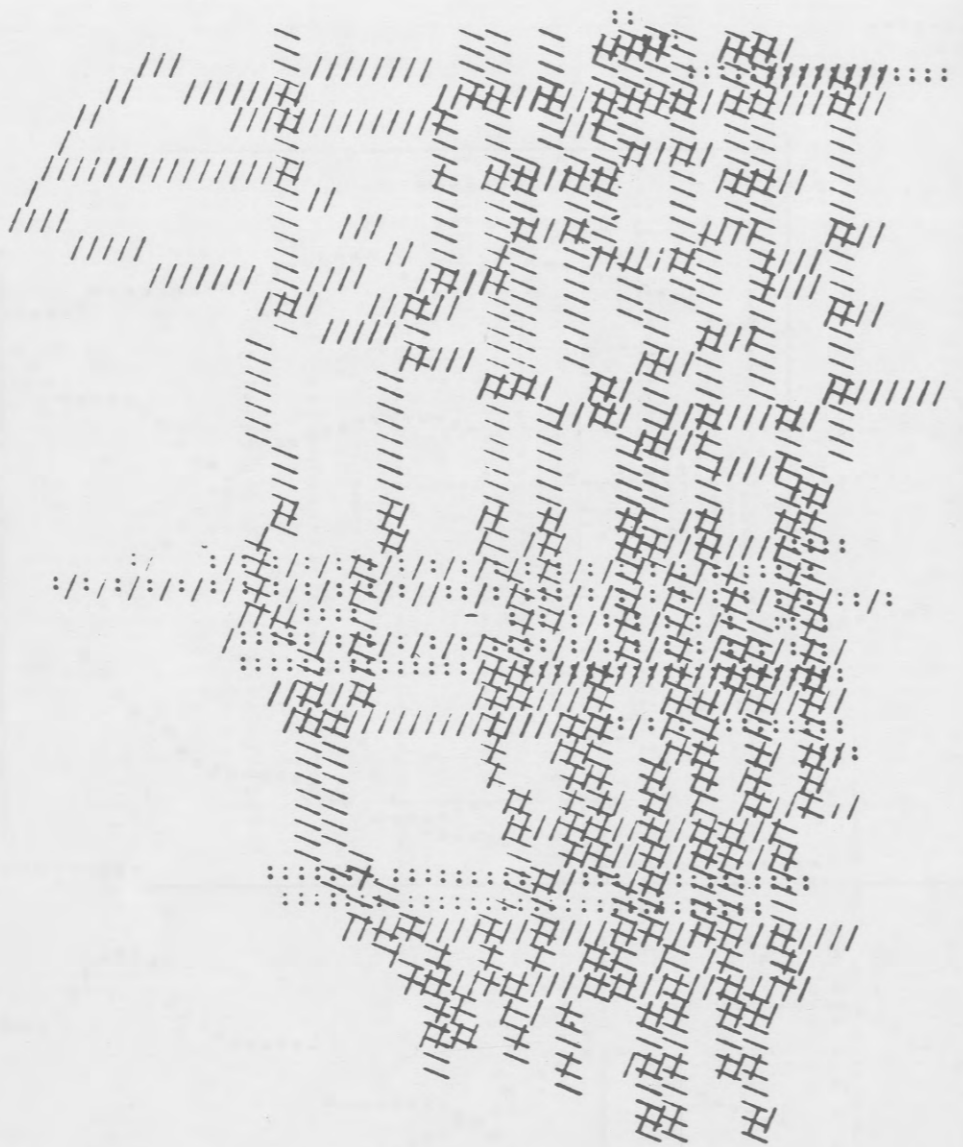
In fact, much of the pleasure of typewriter art lies in the way in which individual practitioners have overcome the technical problems.

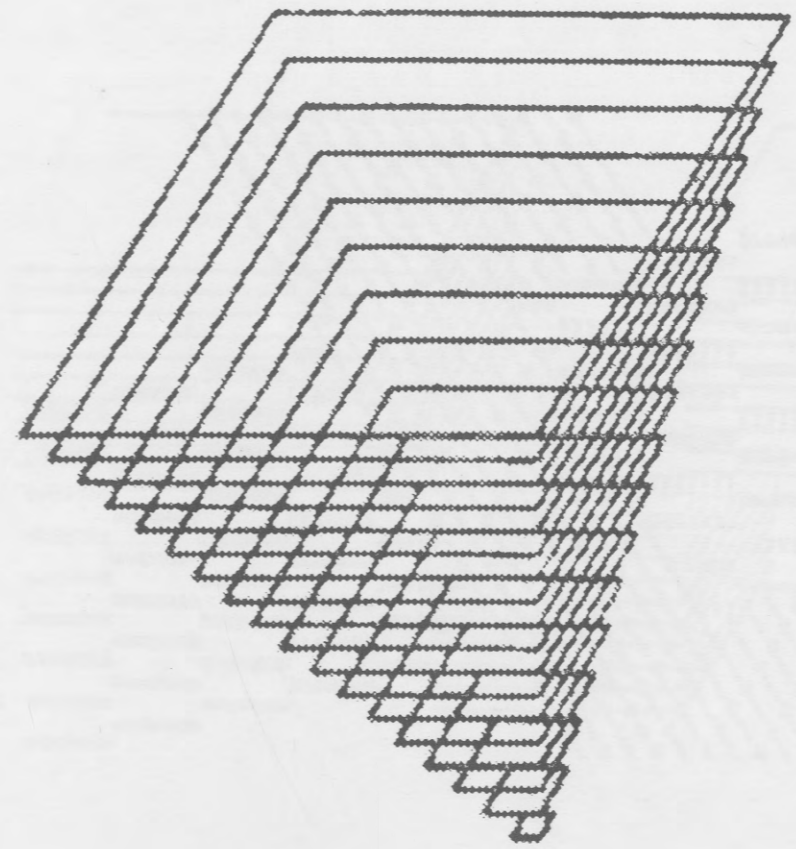
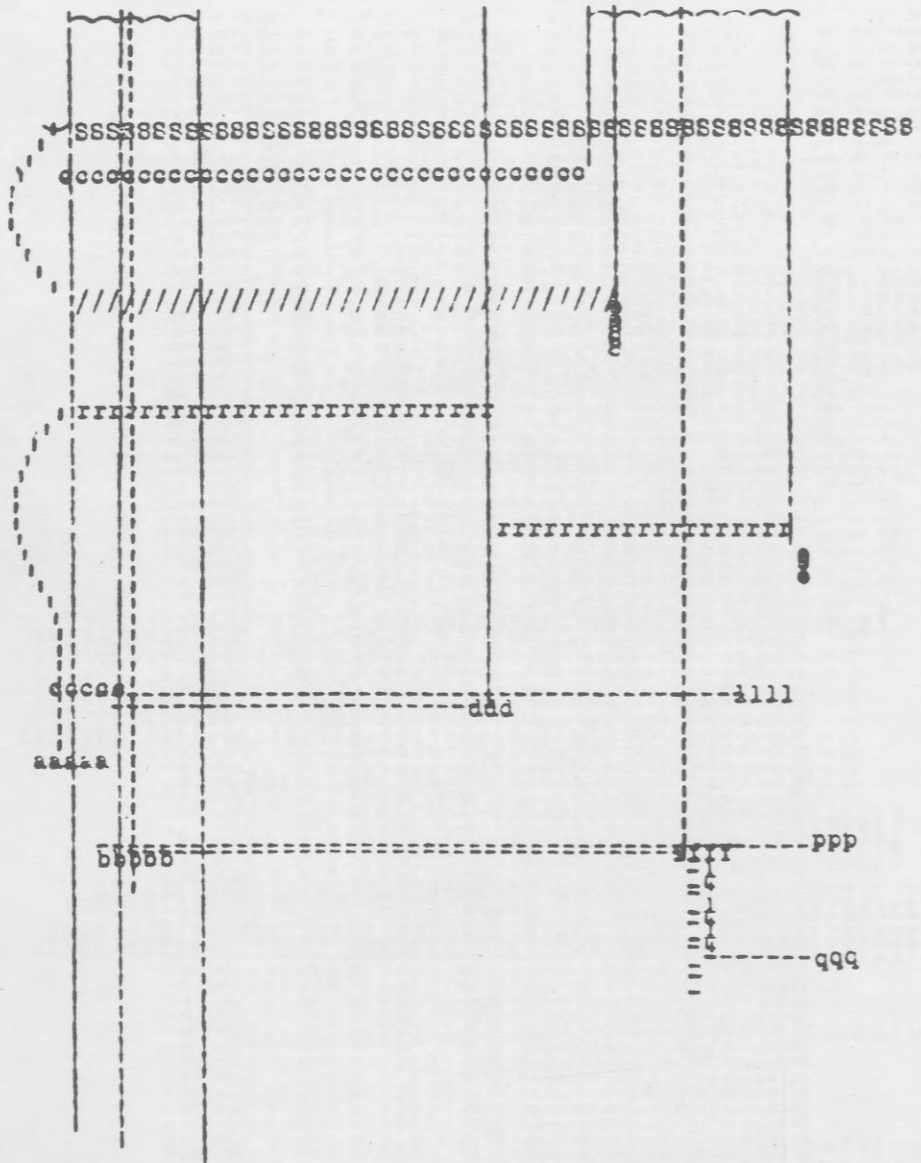
But more than this: by welcoming a technological commonplace like the typewriter, the contributors to this book show how technology and art can continue to reinforce each other. Indeed, many of the most exciting works here are among the most recent – notably those composed in the 1970s by Tom Edmonds, Steve McCaffery and Dom Sylvester Houédard.

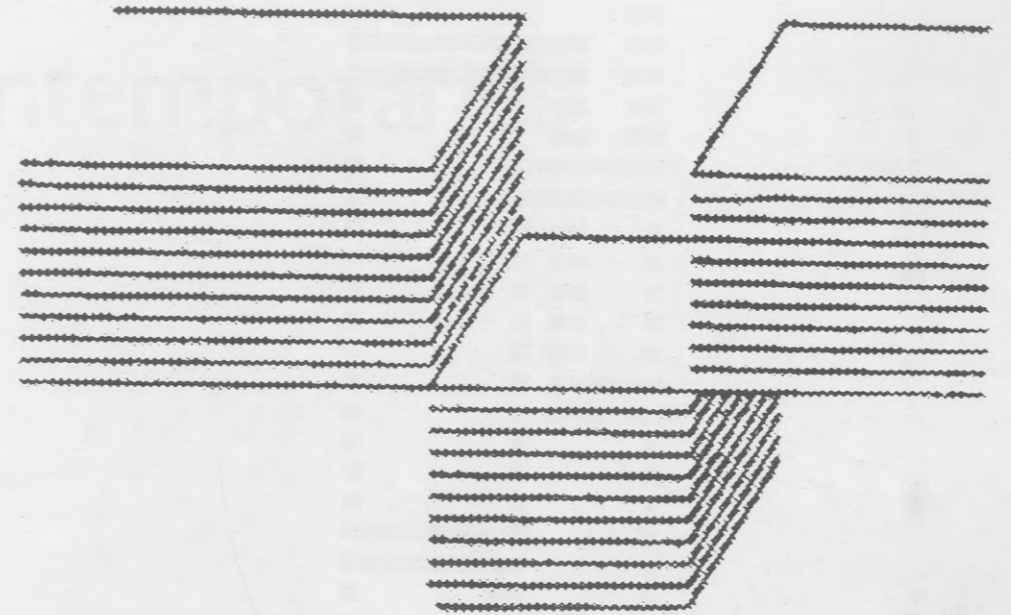
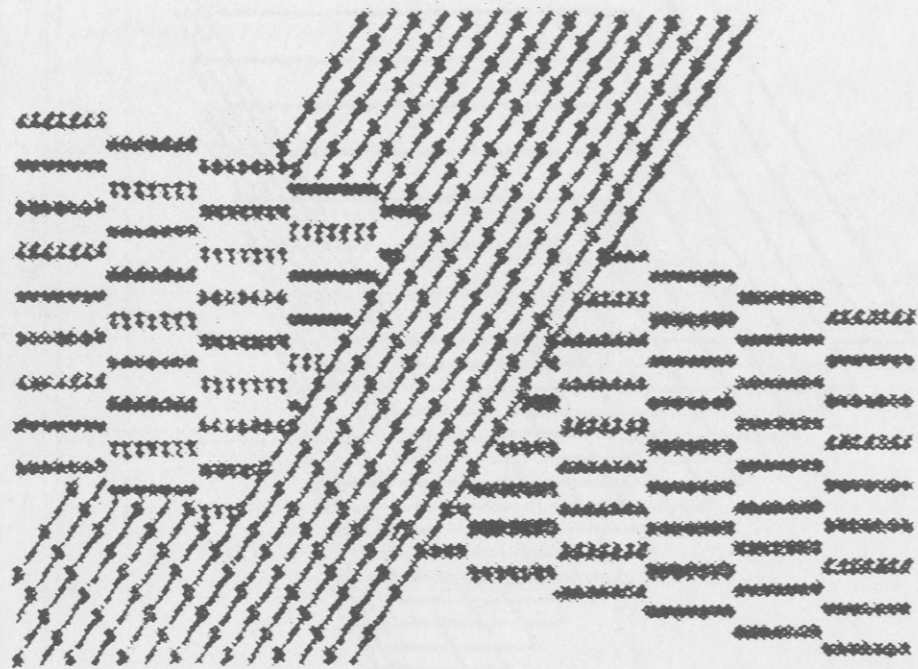
Alan Riddell

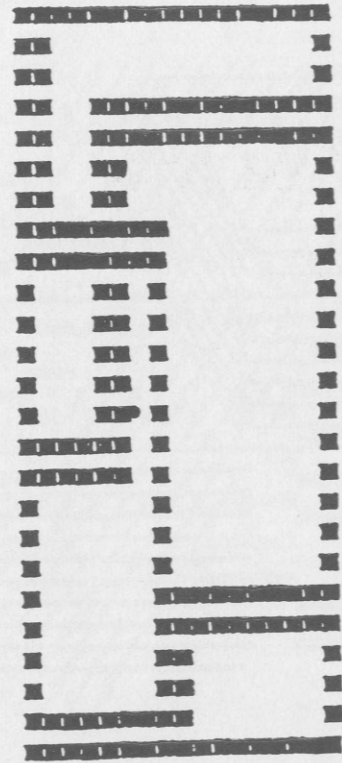
Pioneers



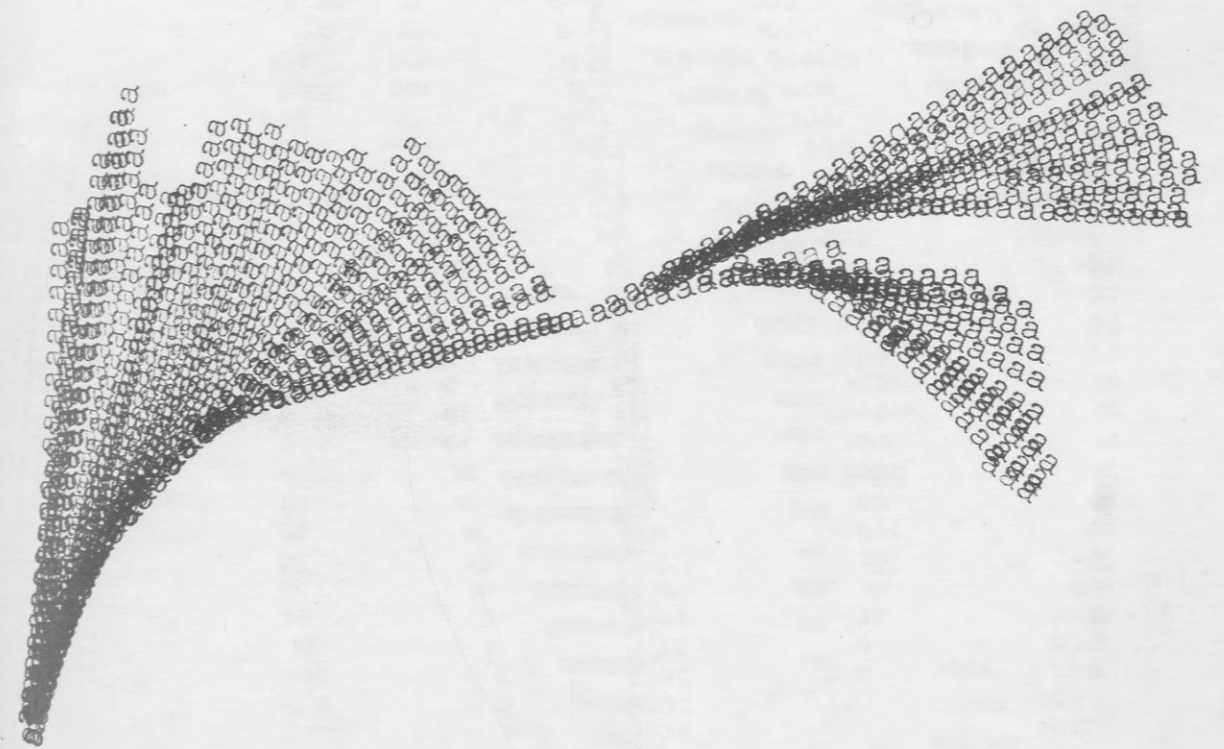


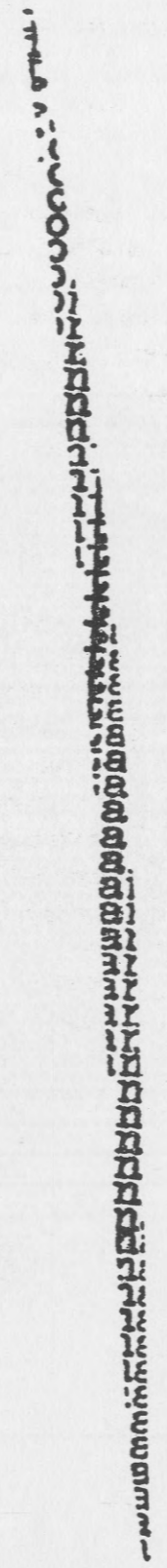
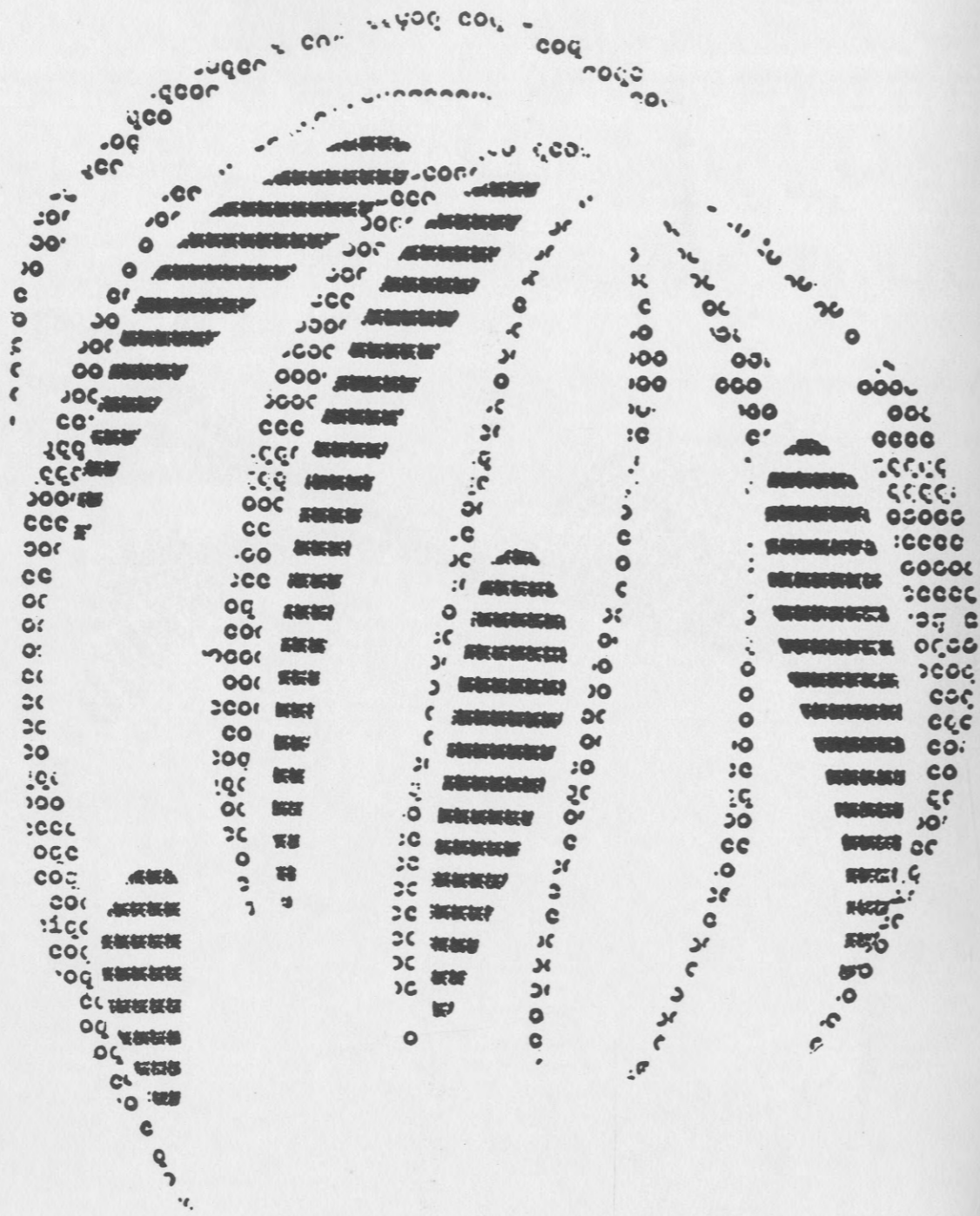


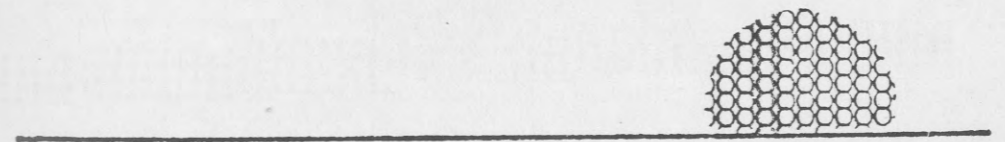
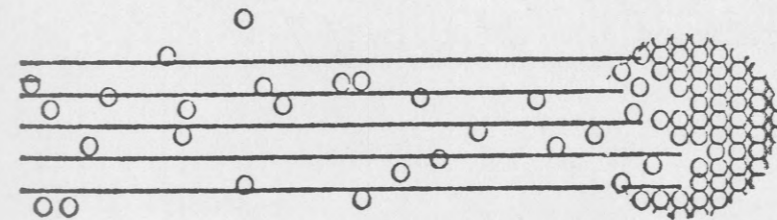
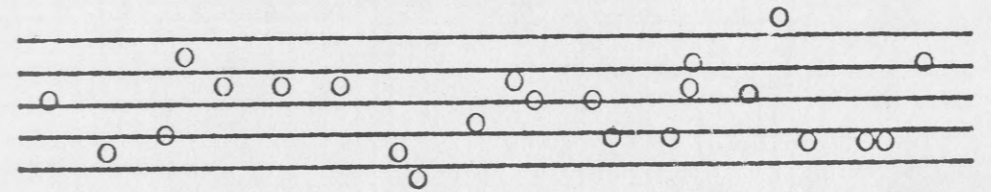
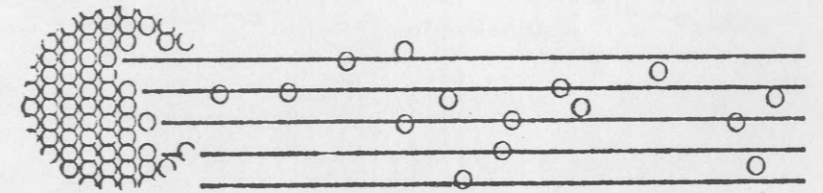
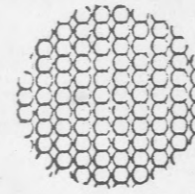
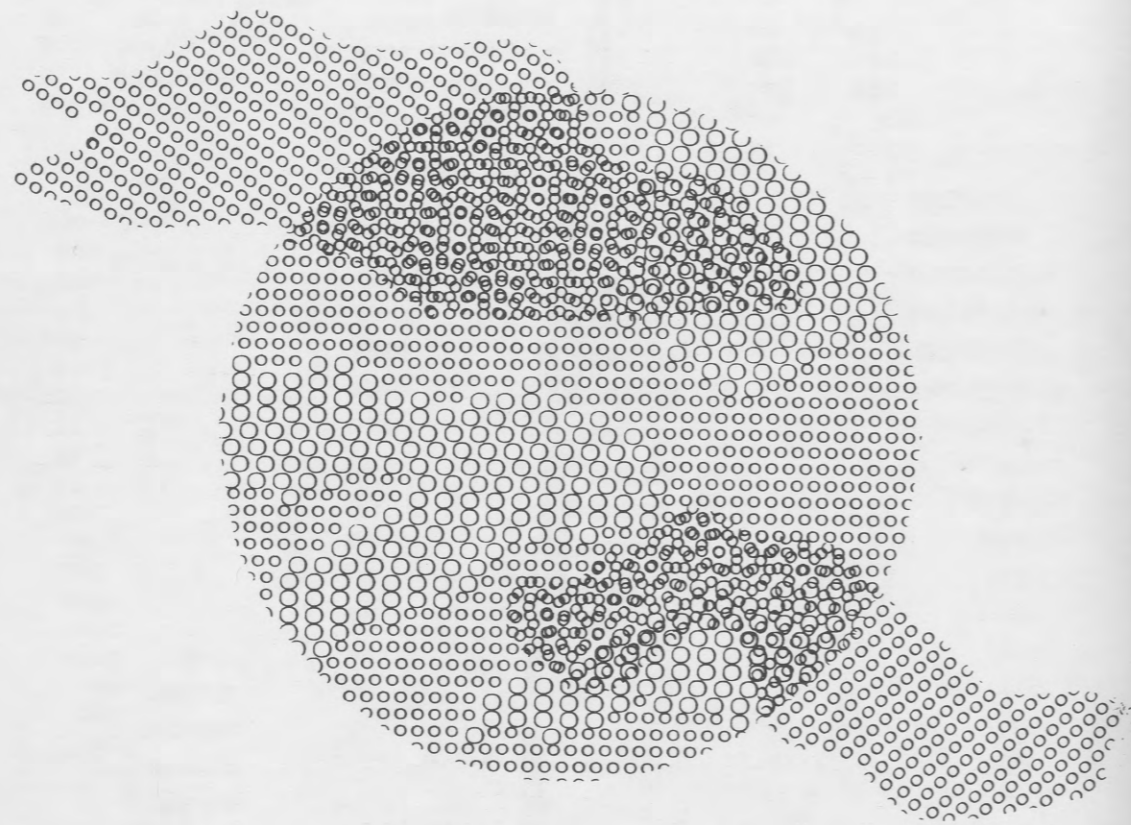


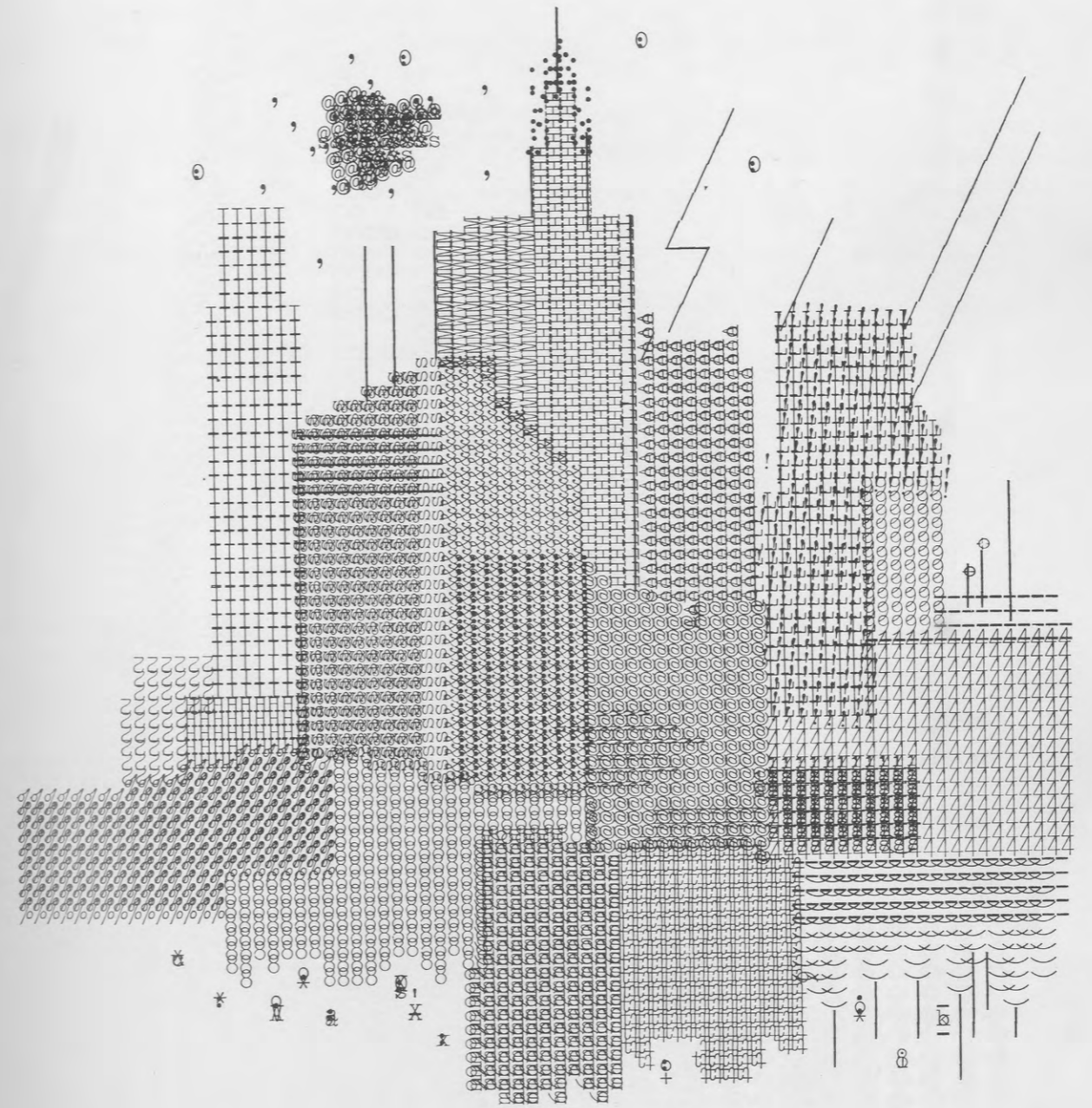
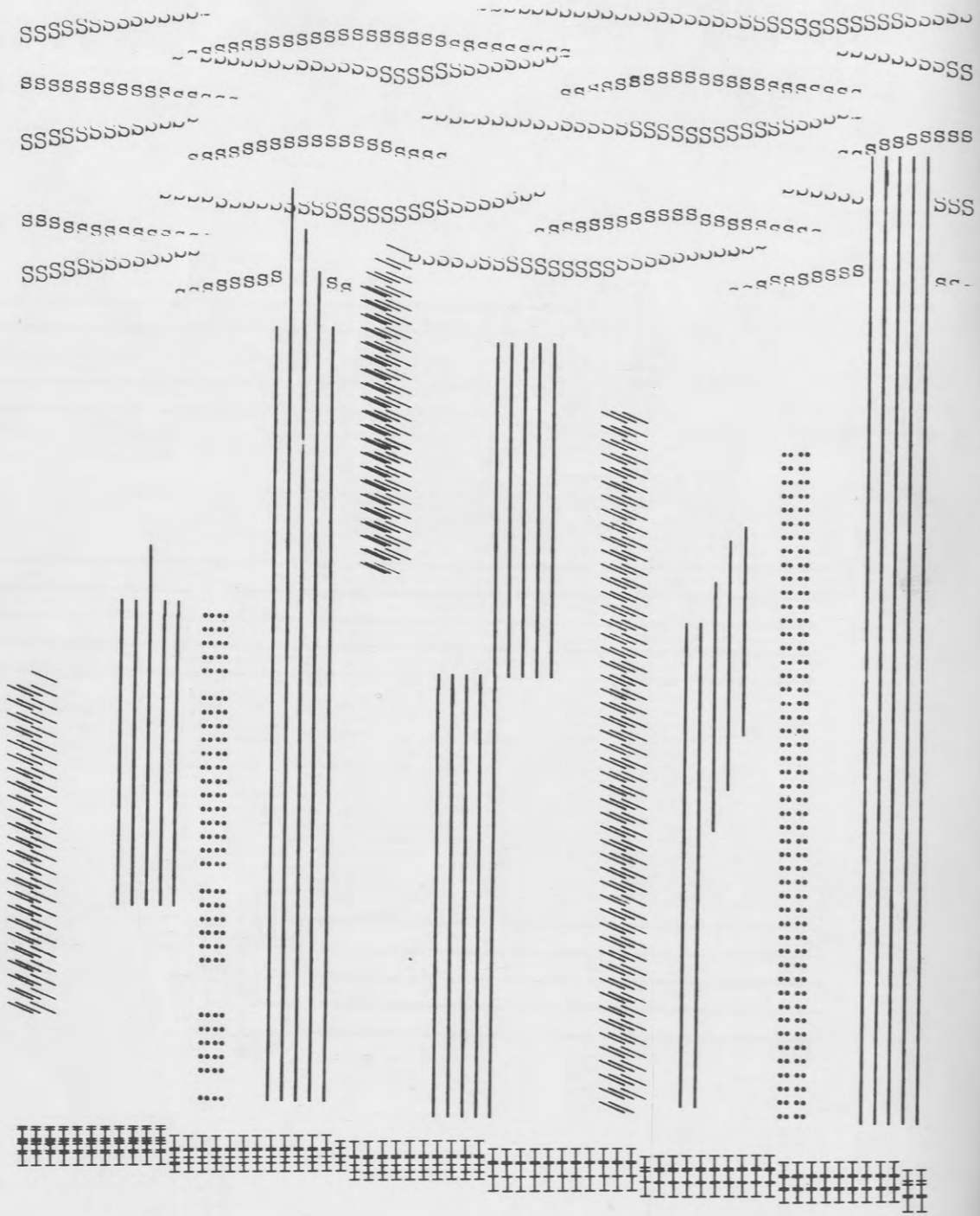


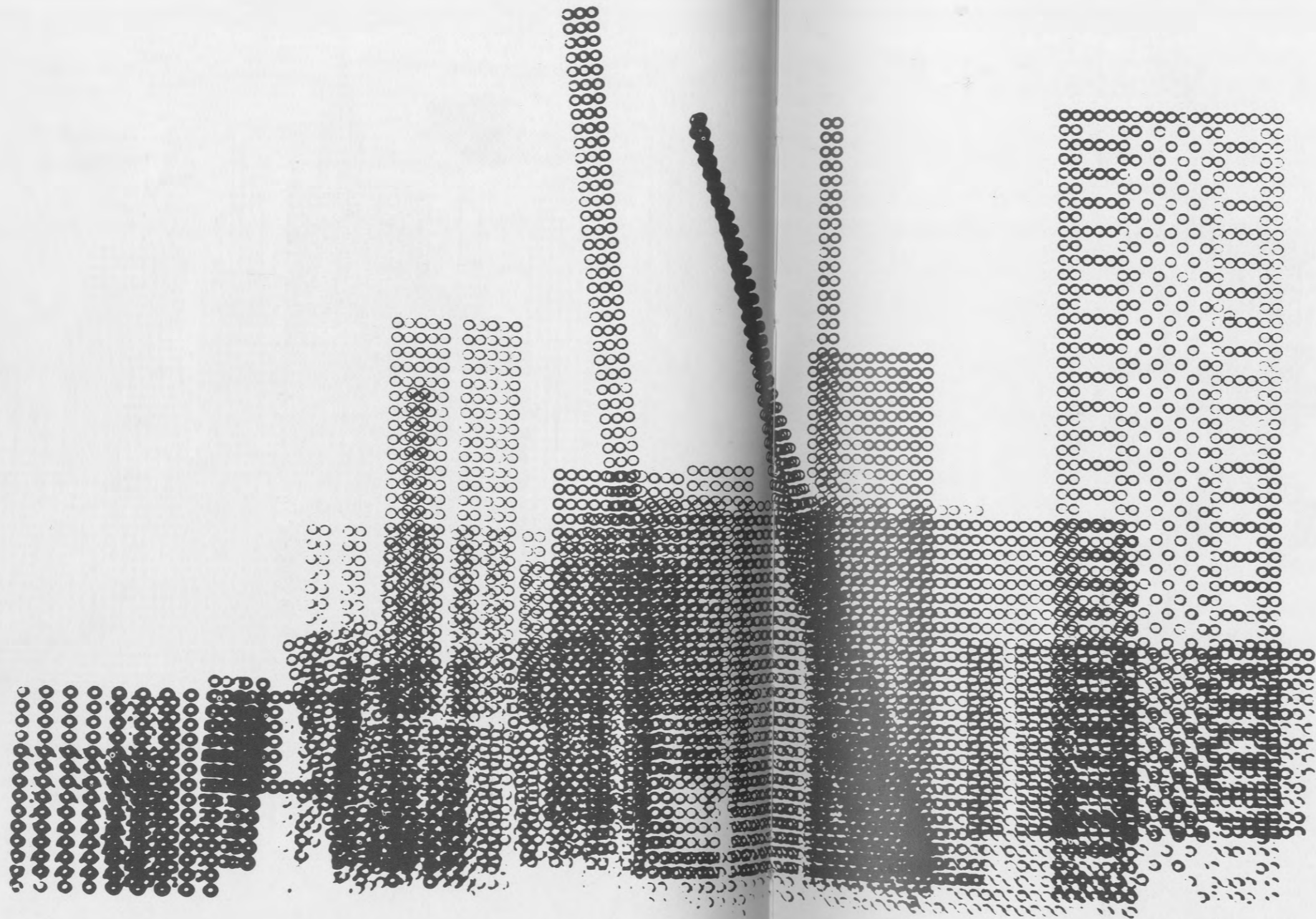
Contemporaries

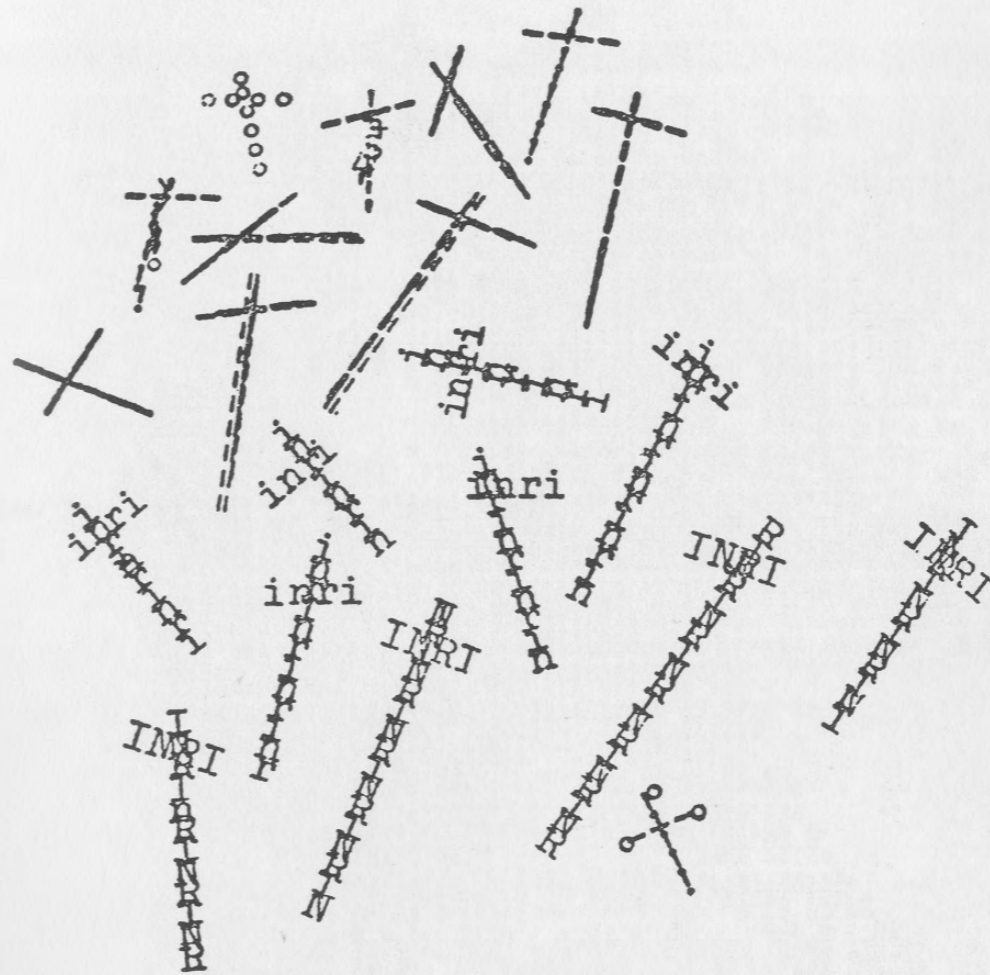


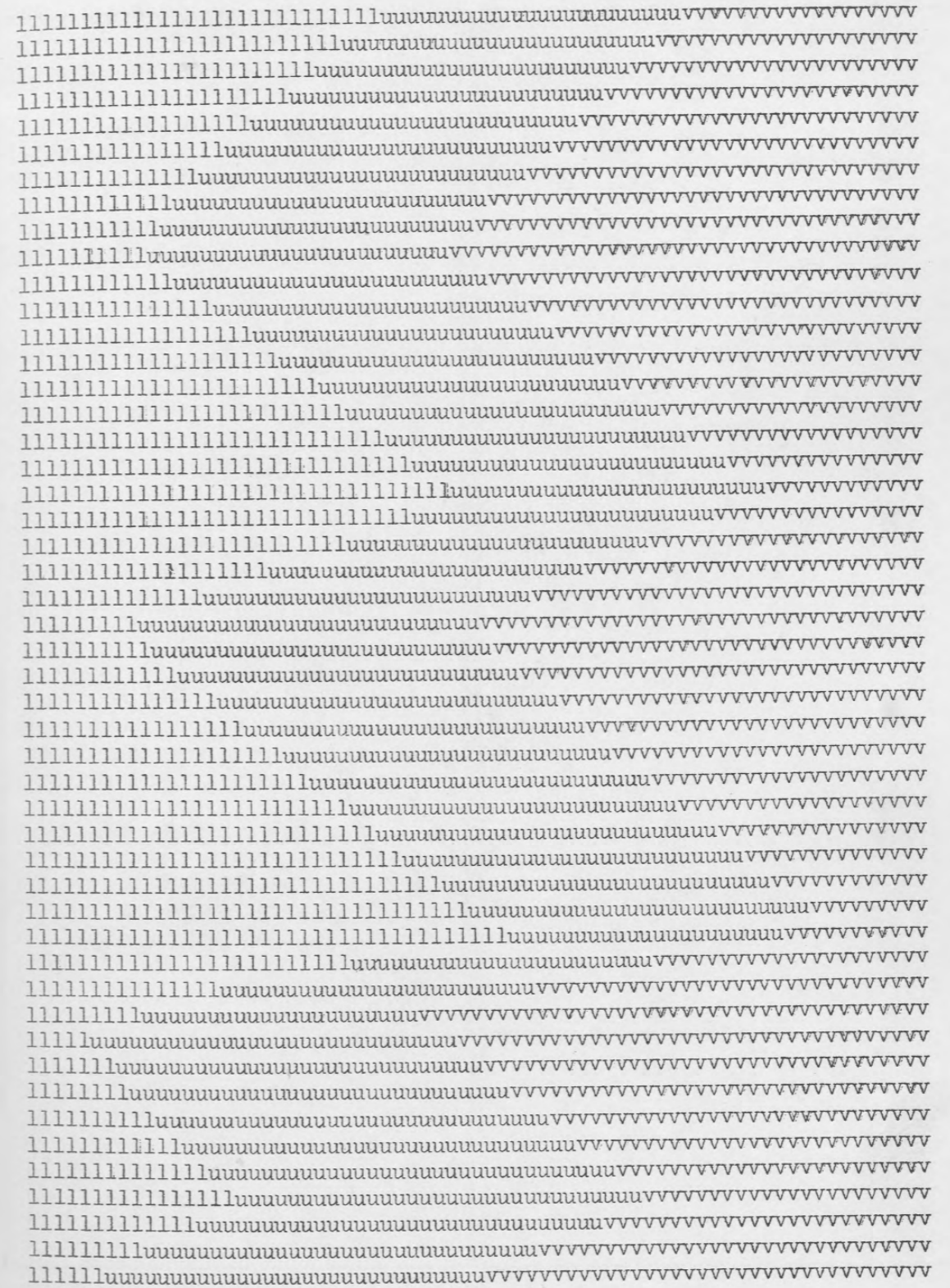
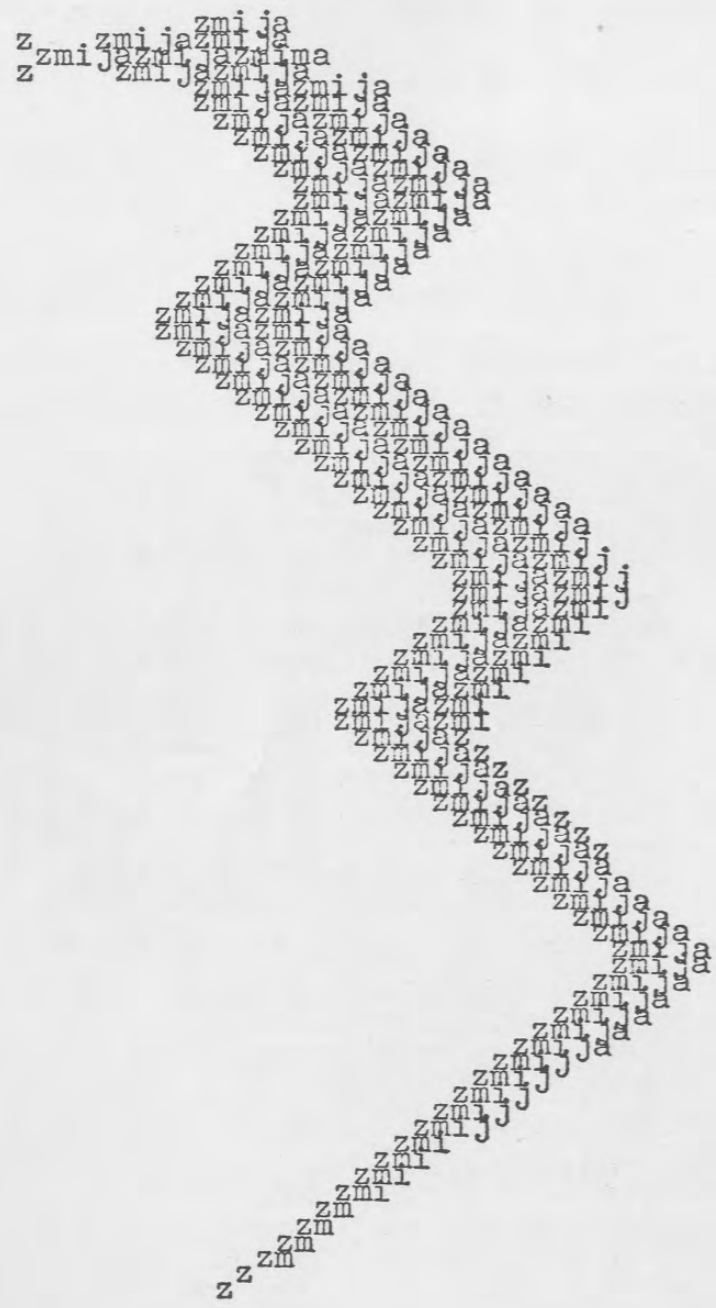


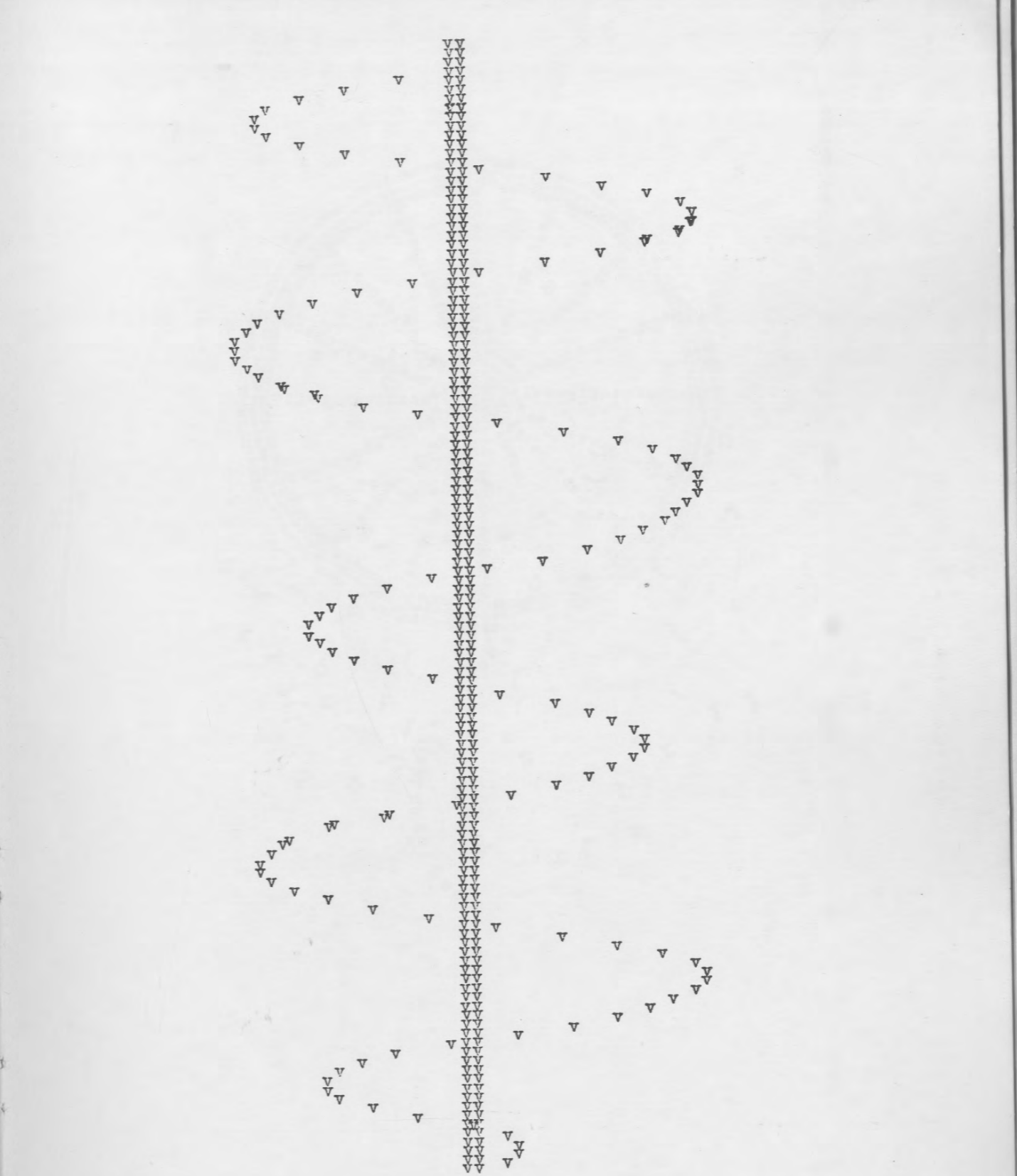
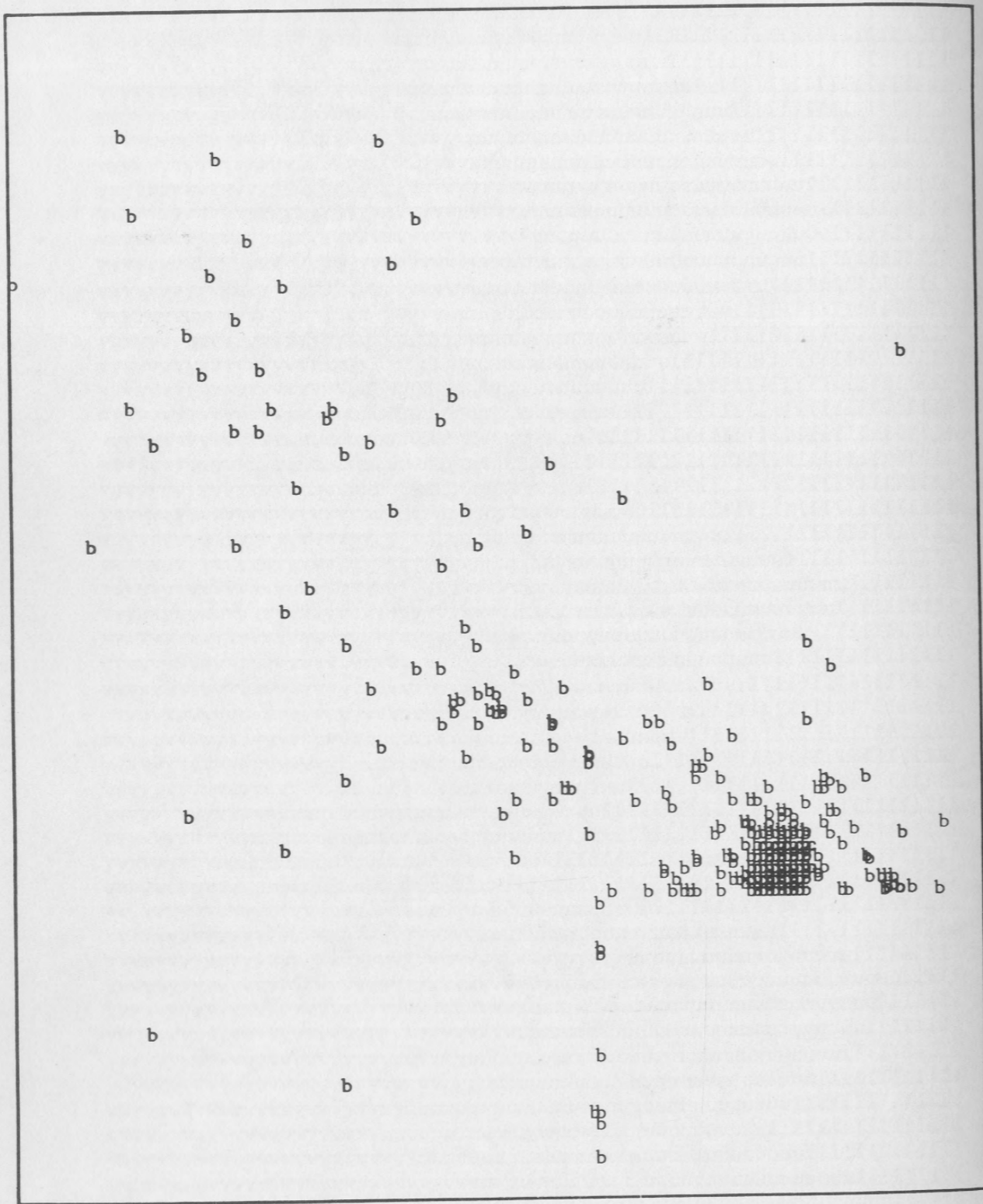


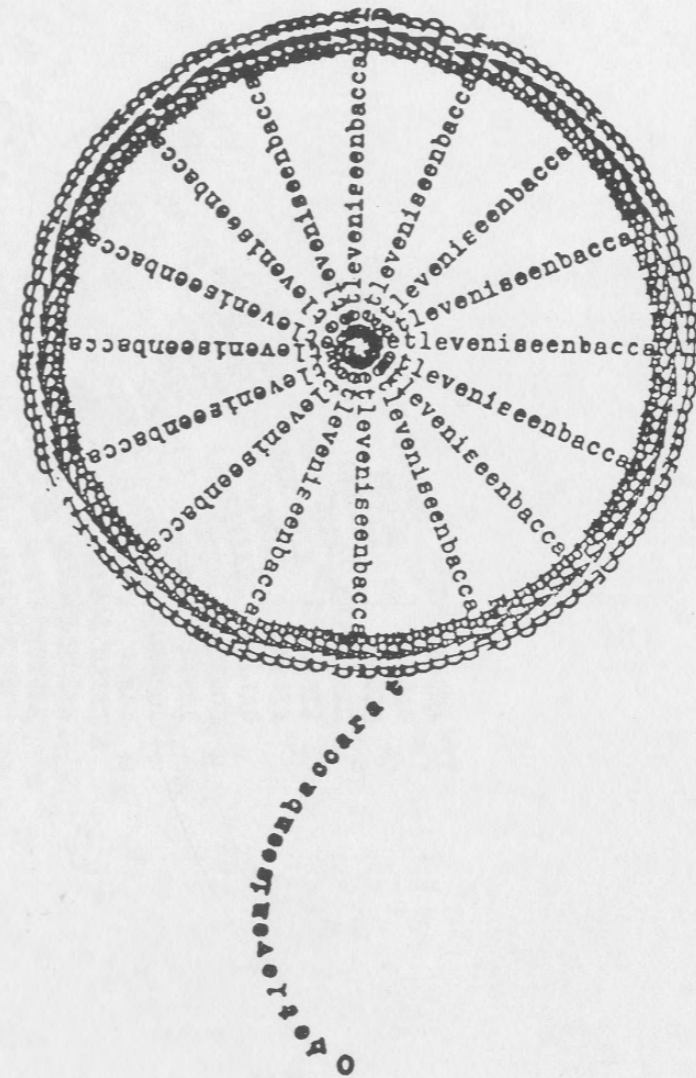
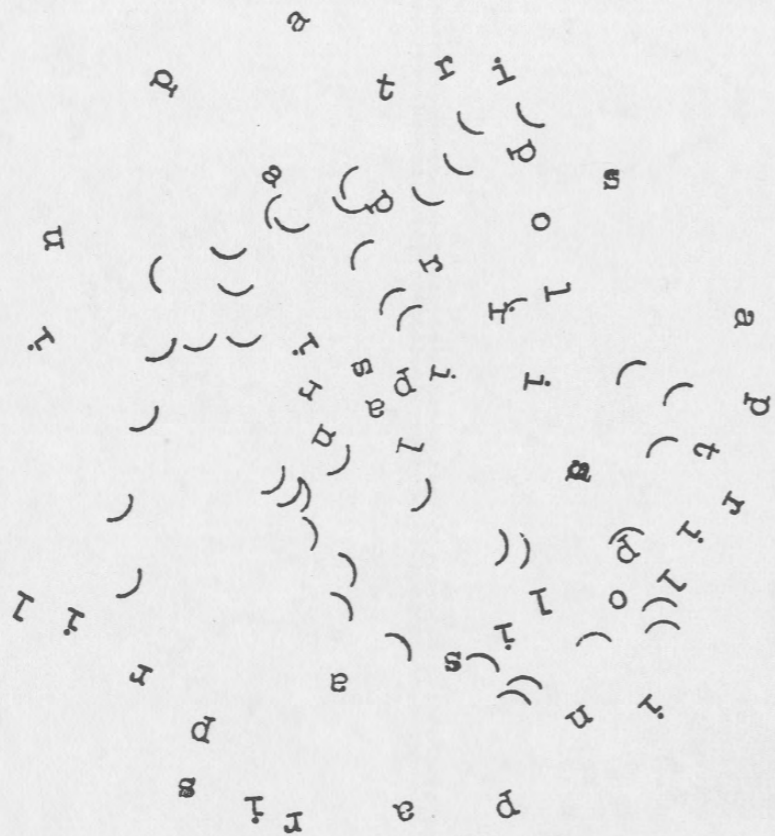


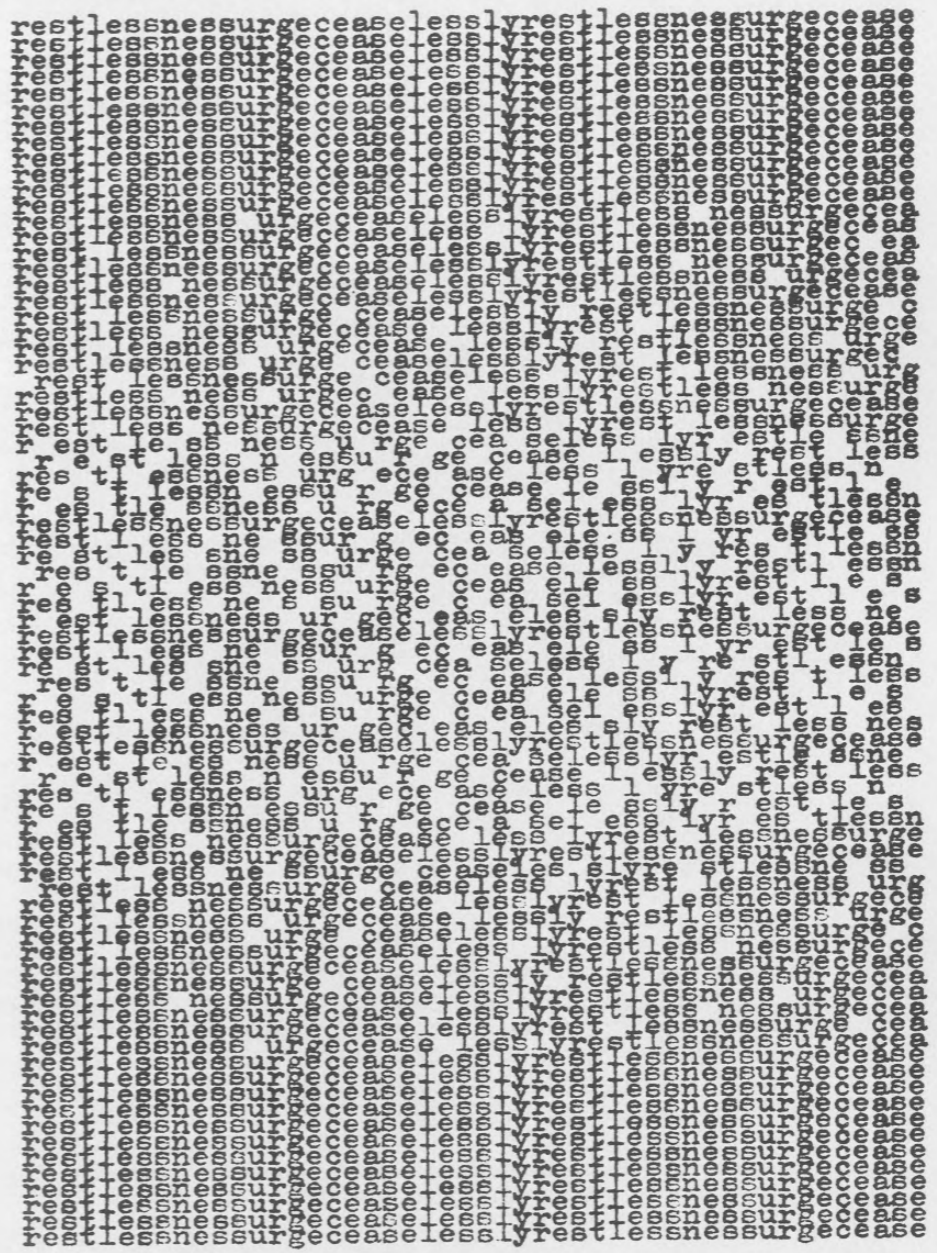
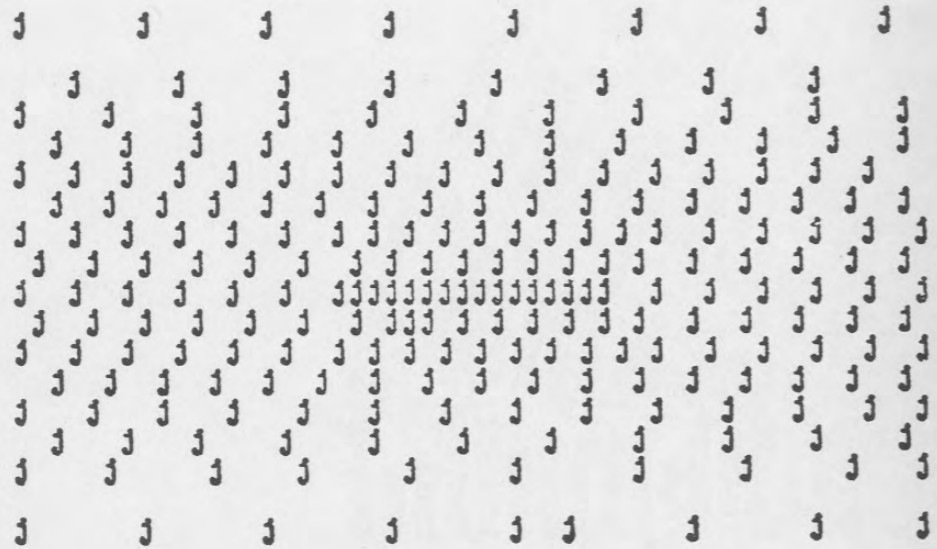


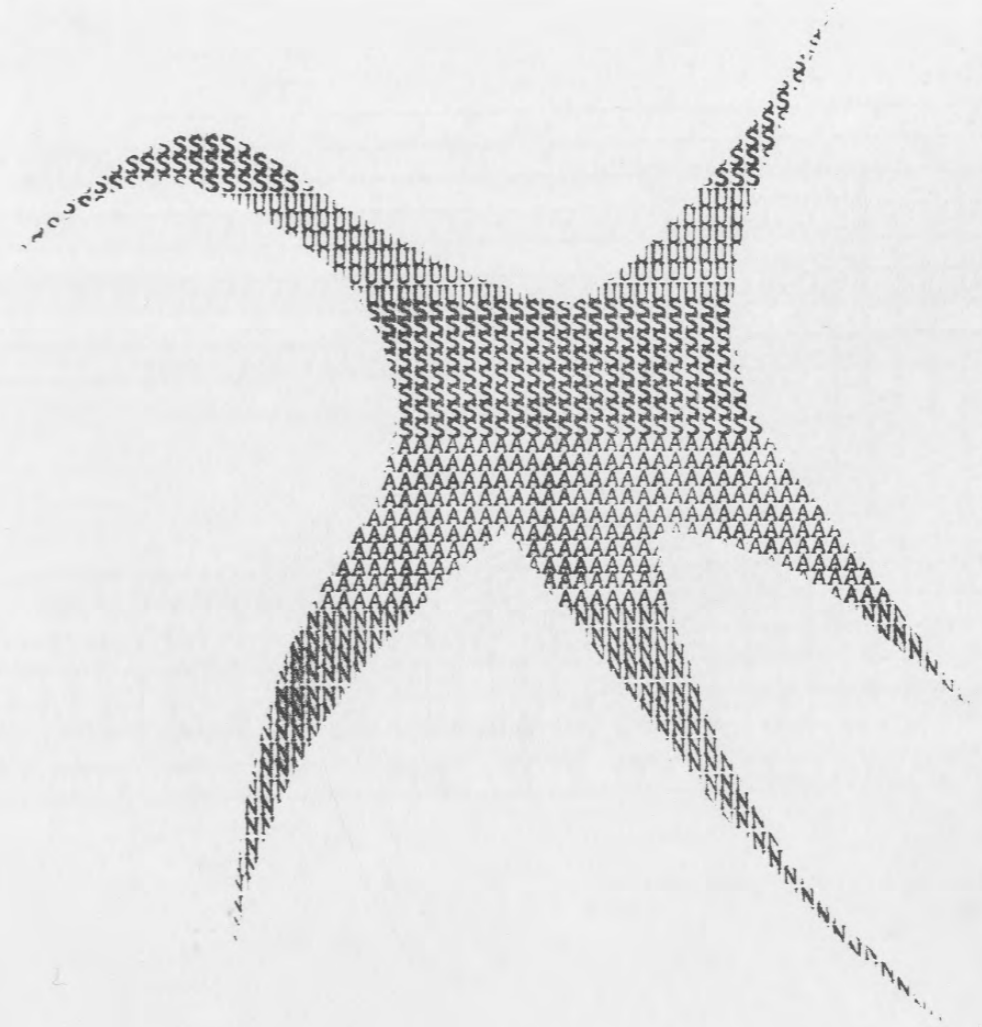
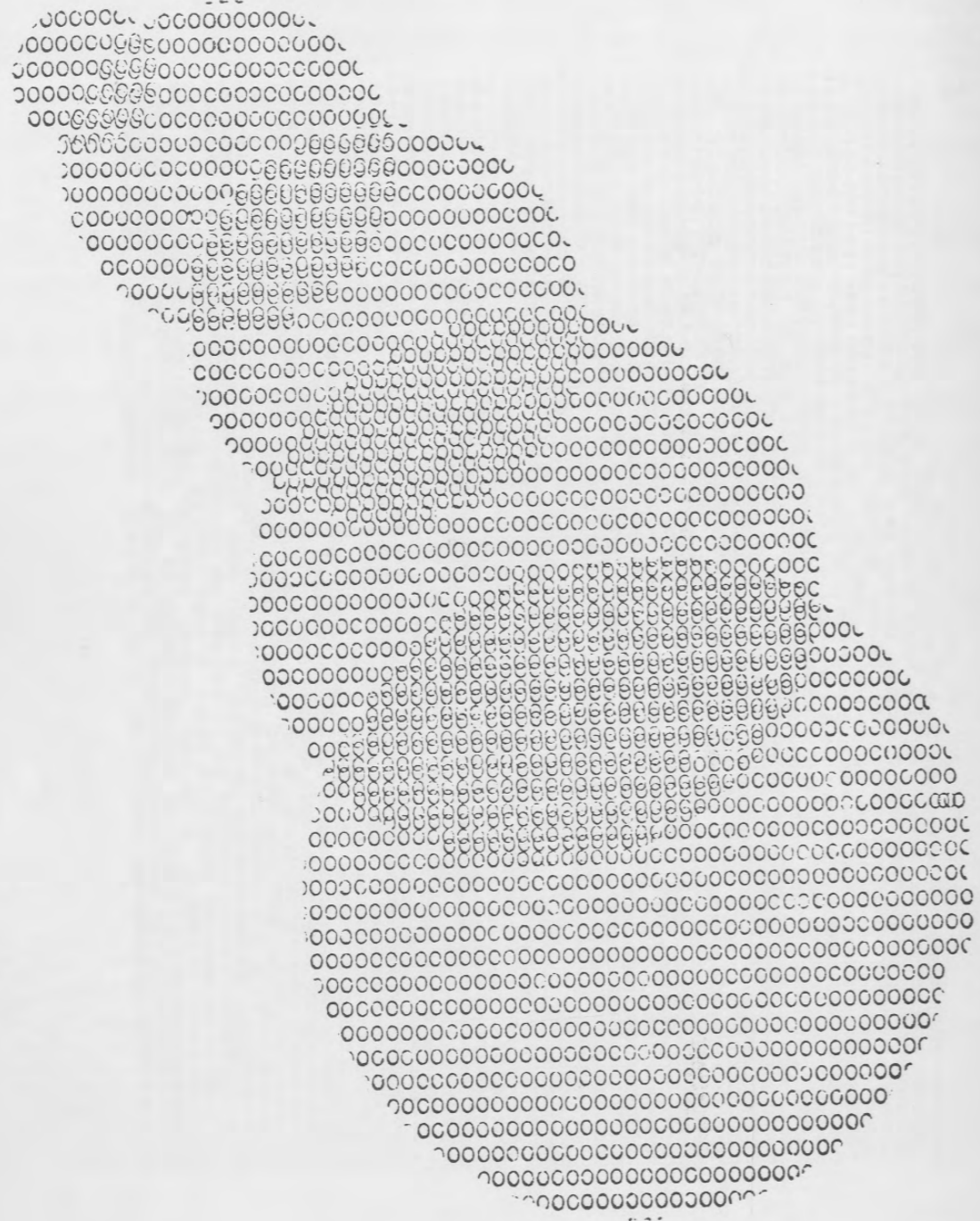


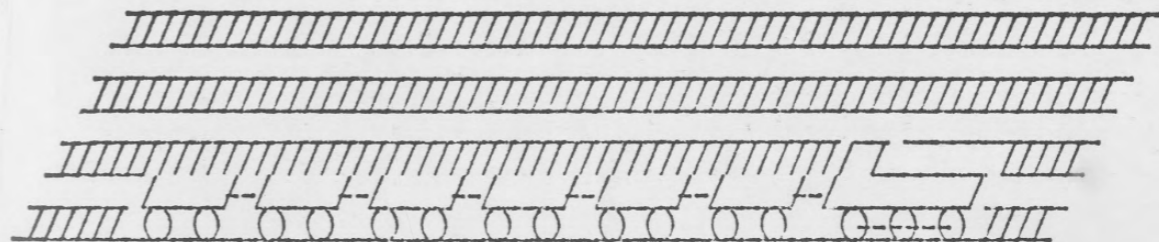
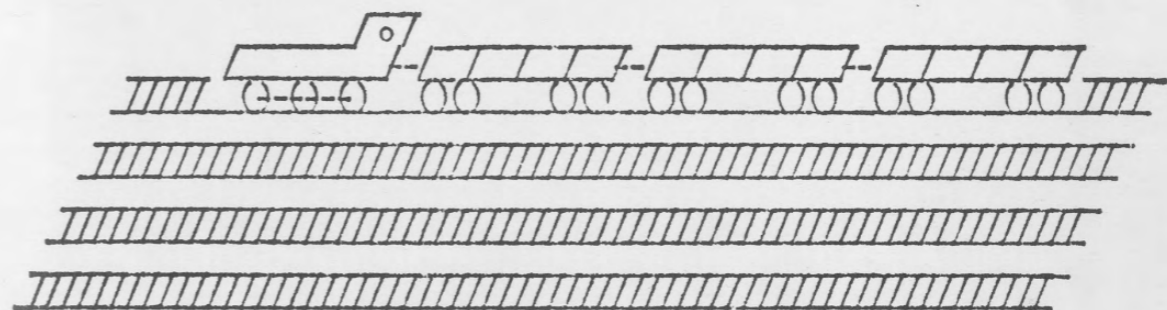
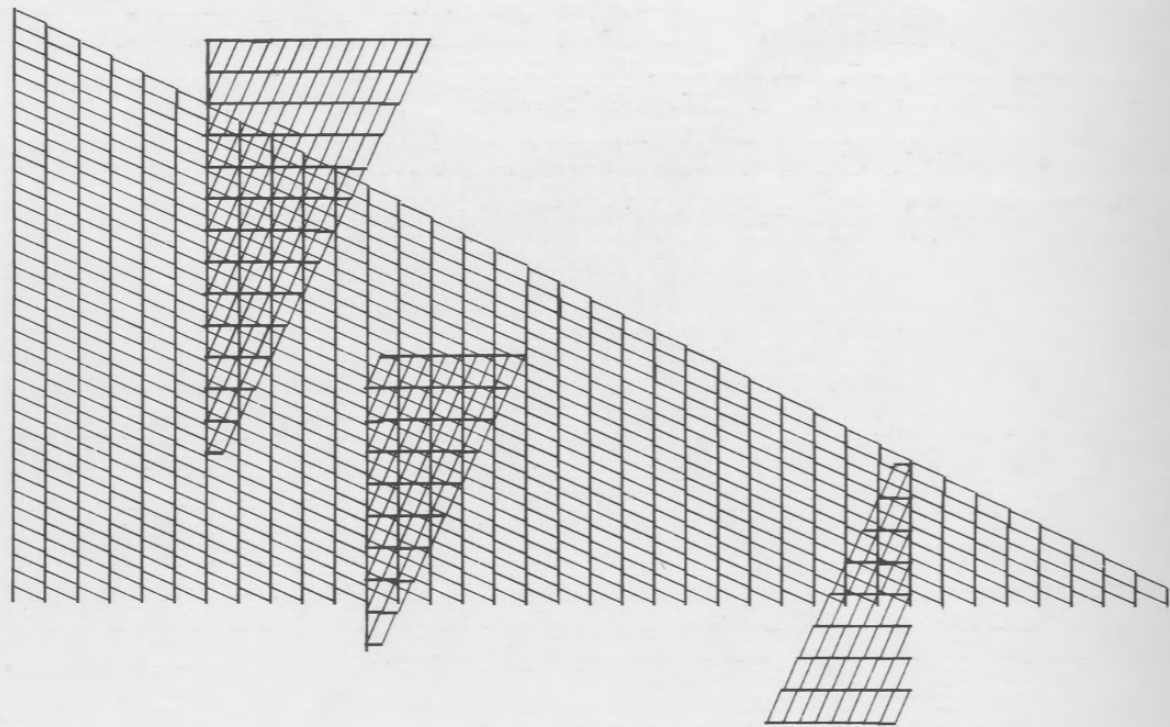


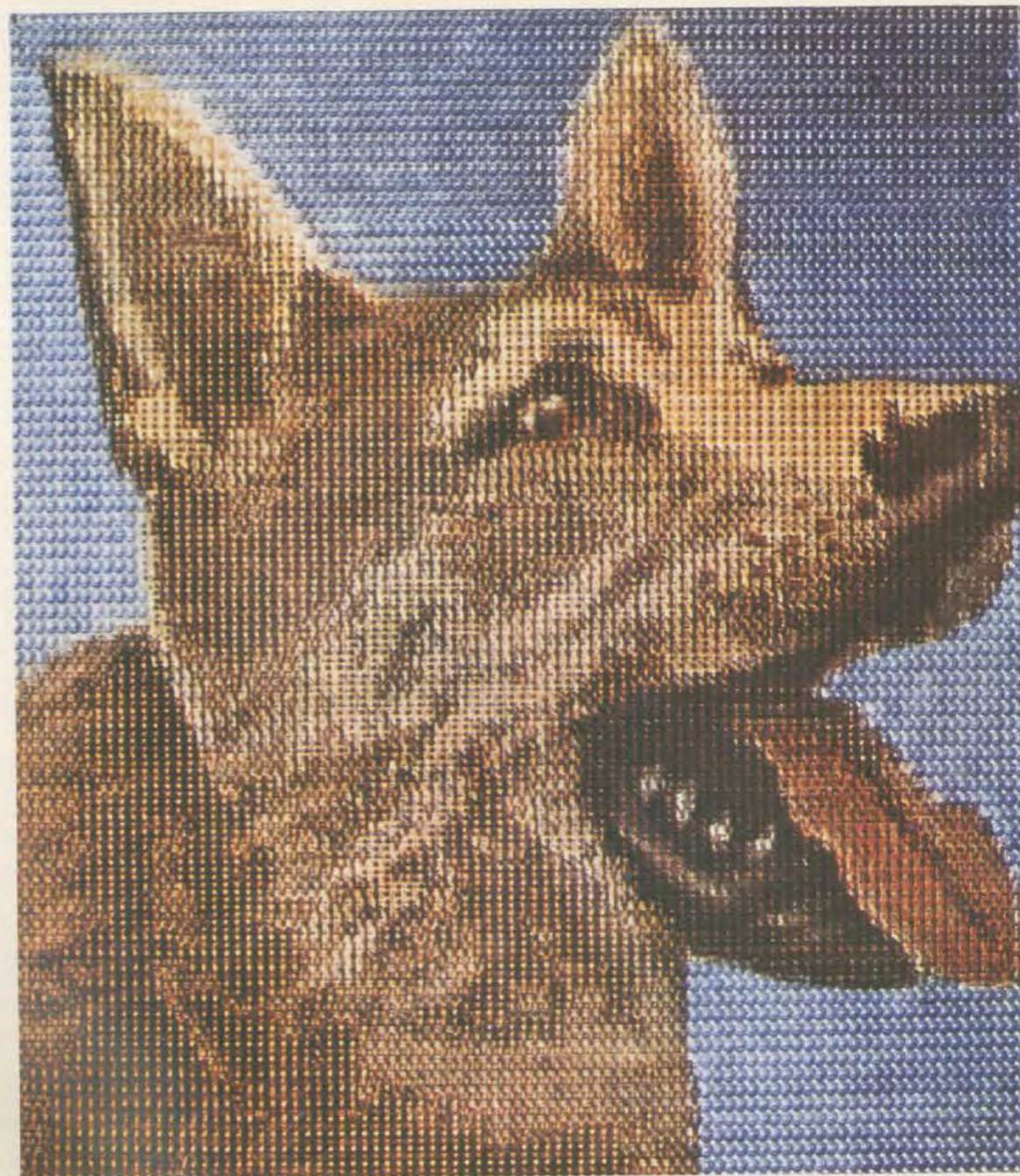
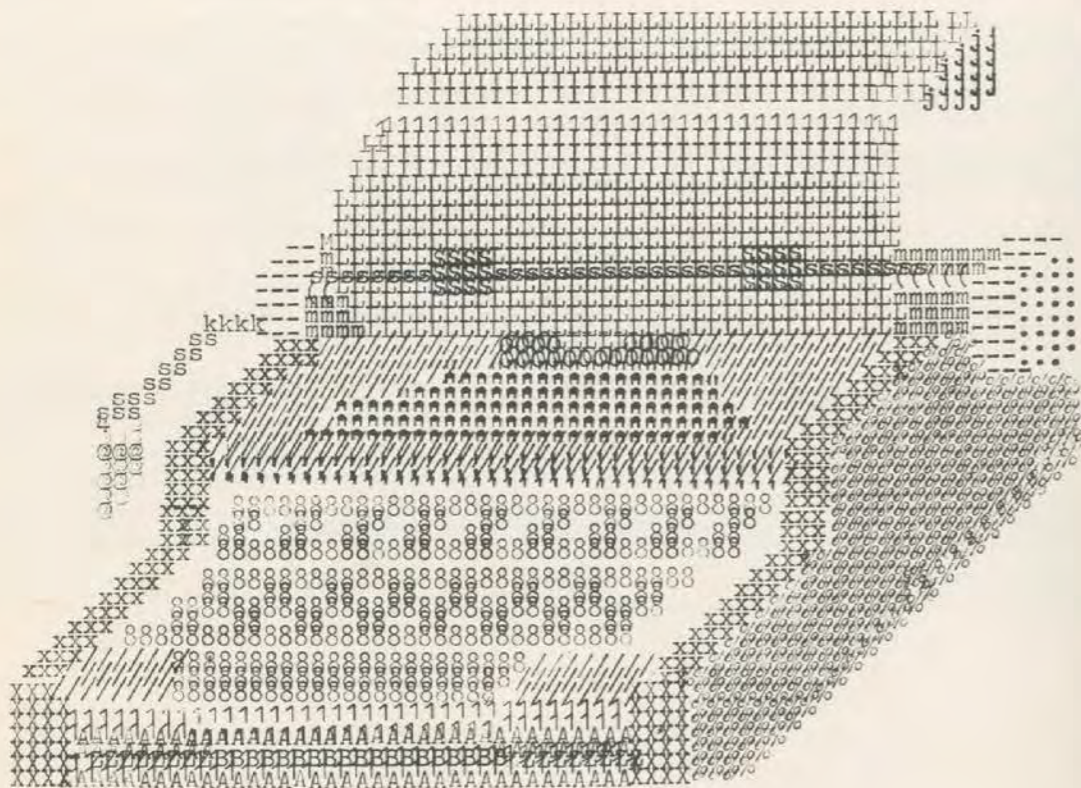












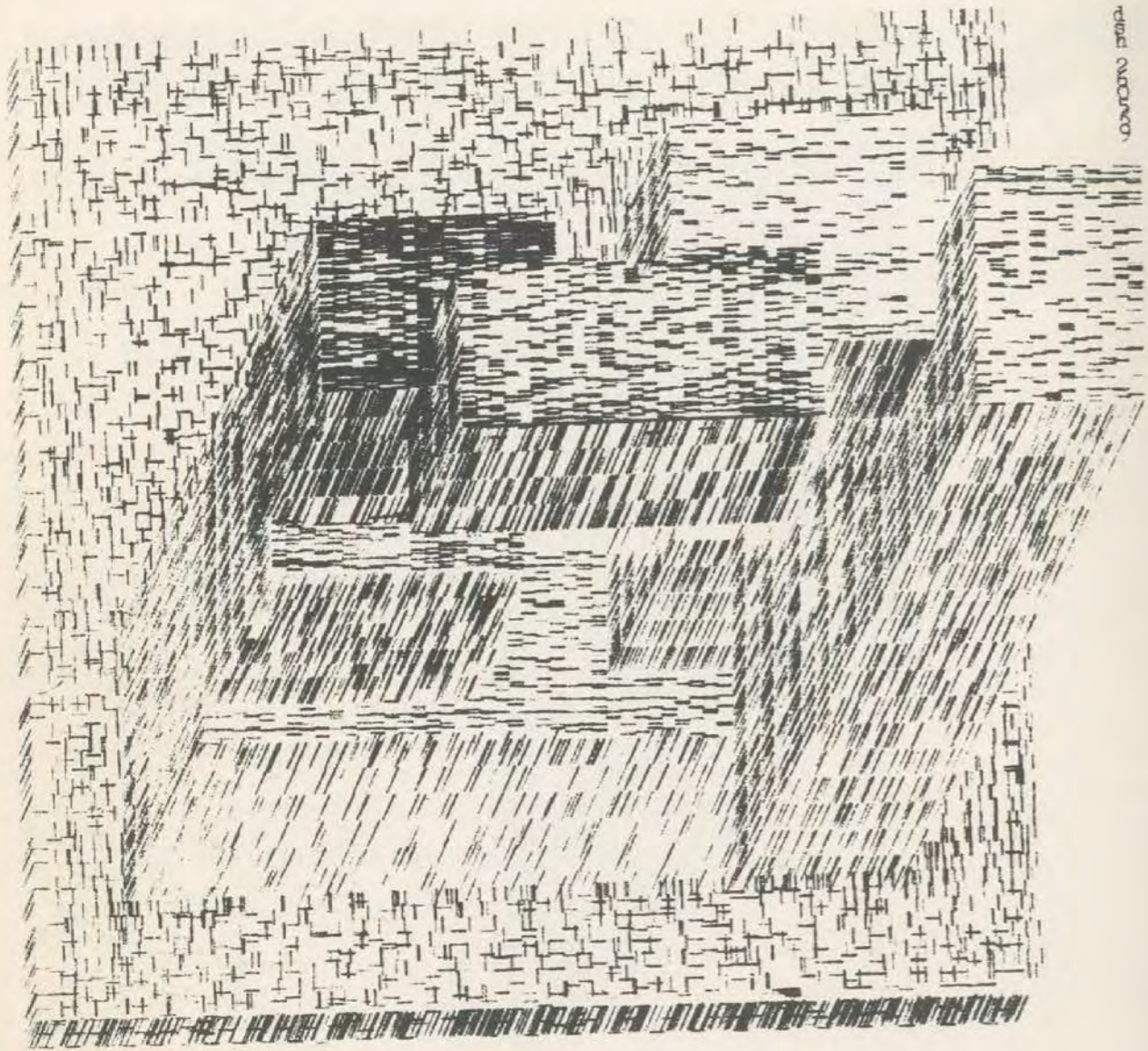


66 Arab Will Hollis (1946)

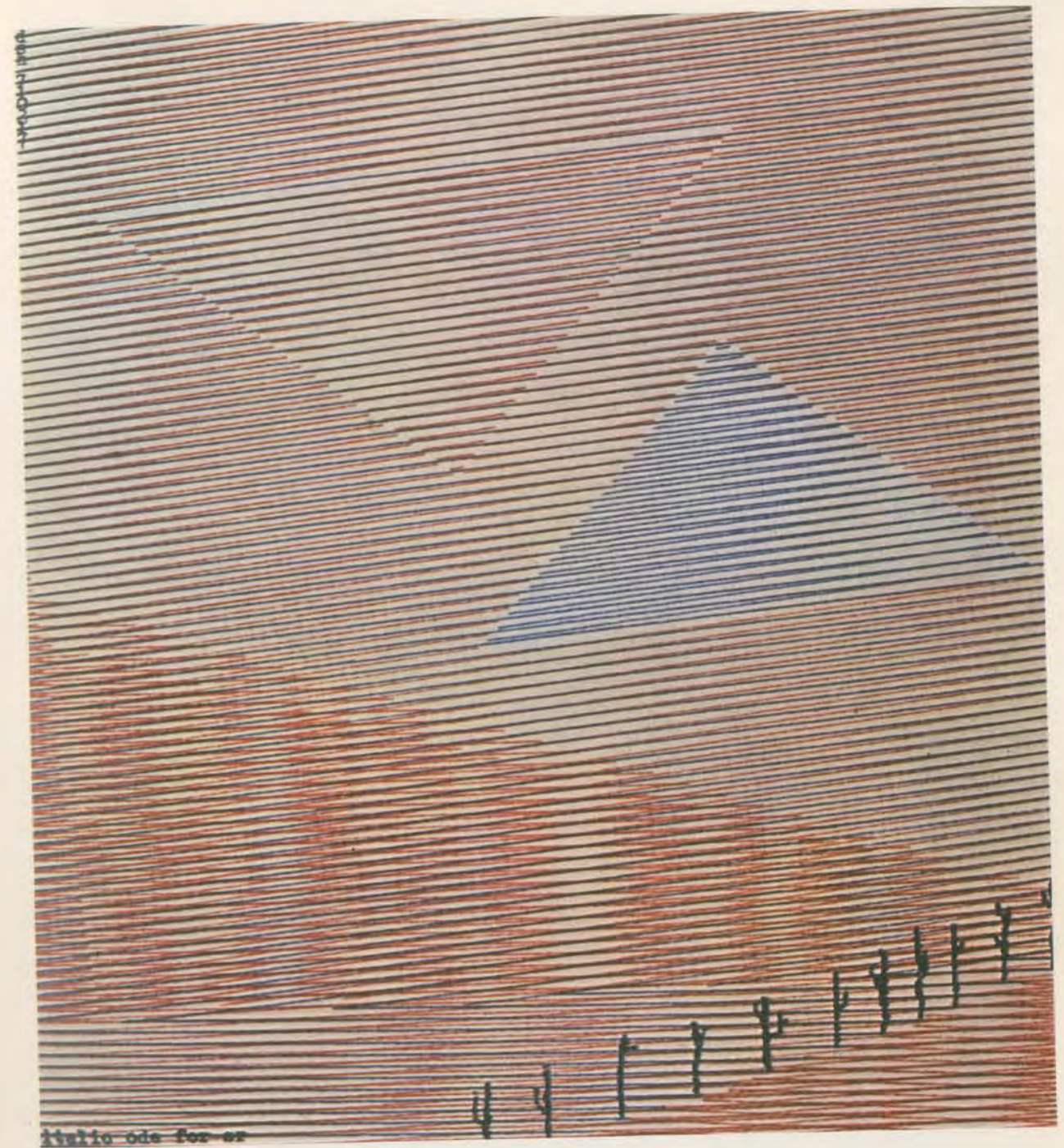


Portrait of the artist's wife Zoran Popović (1969)

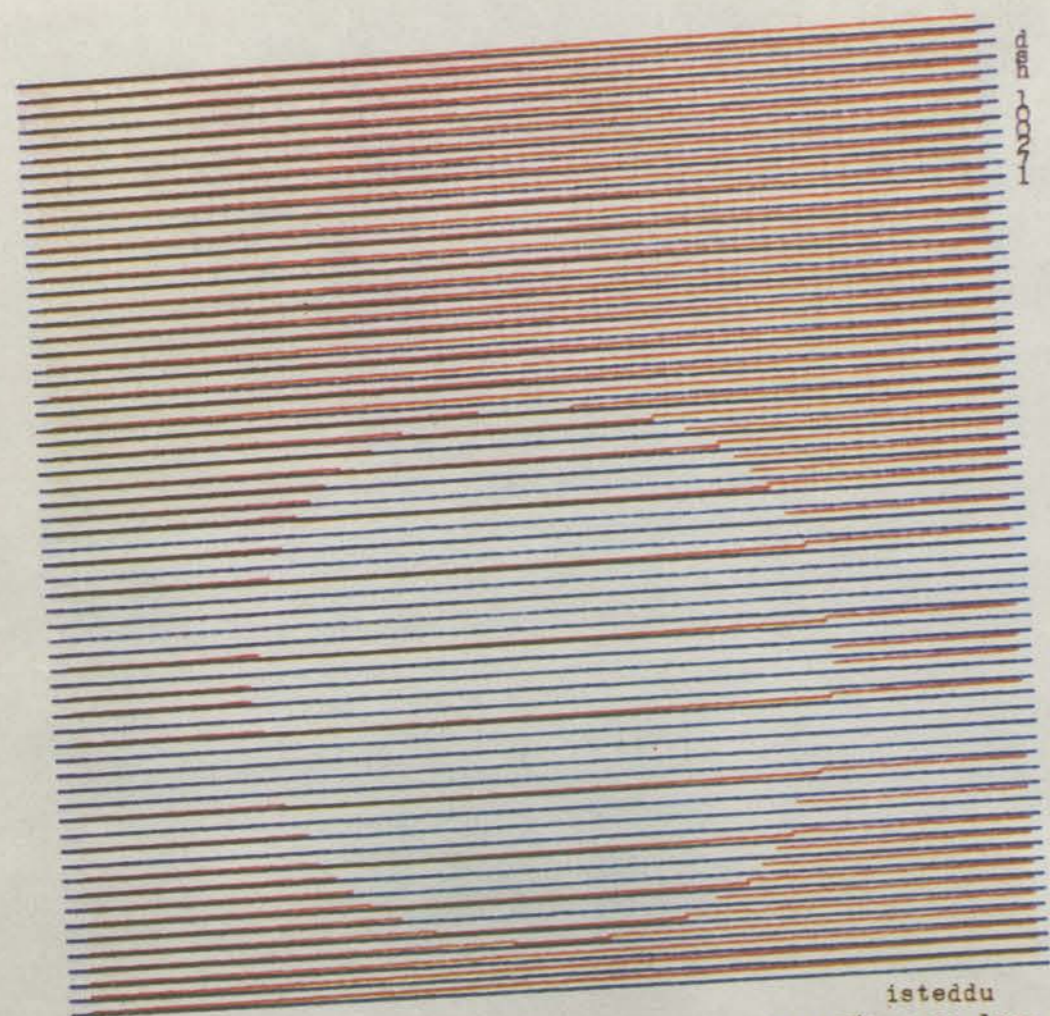




TYPESTRACT



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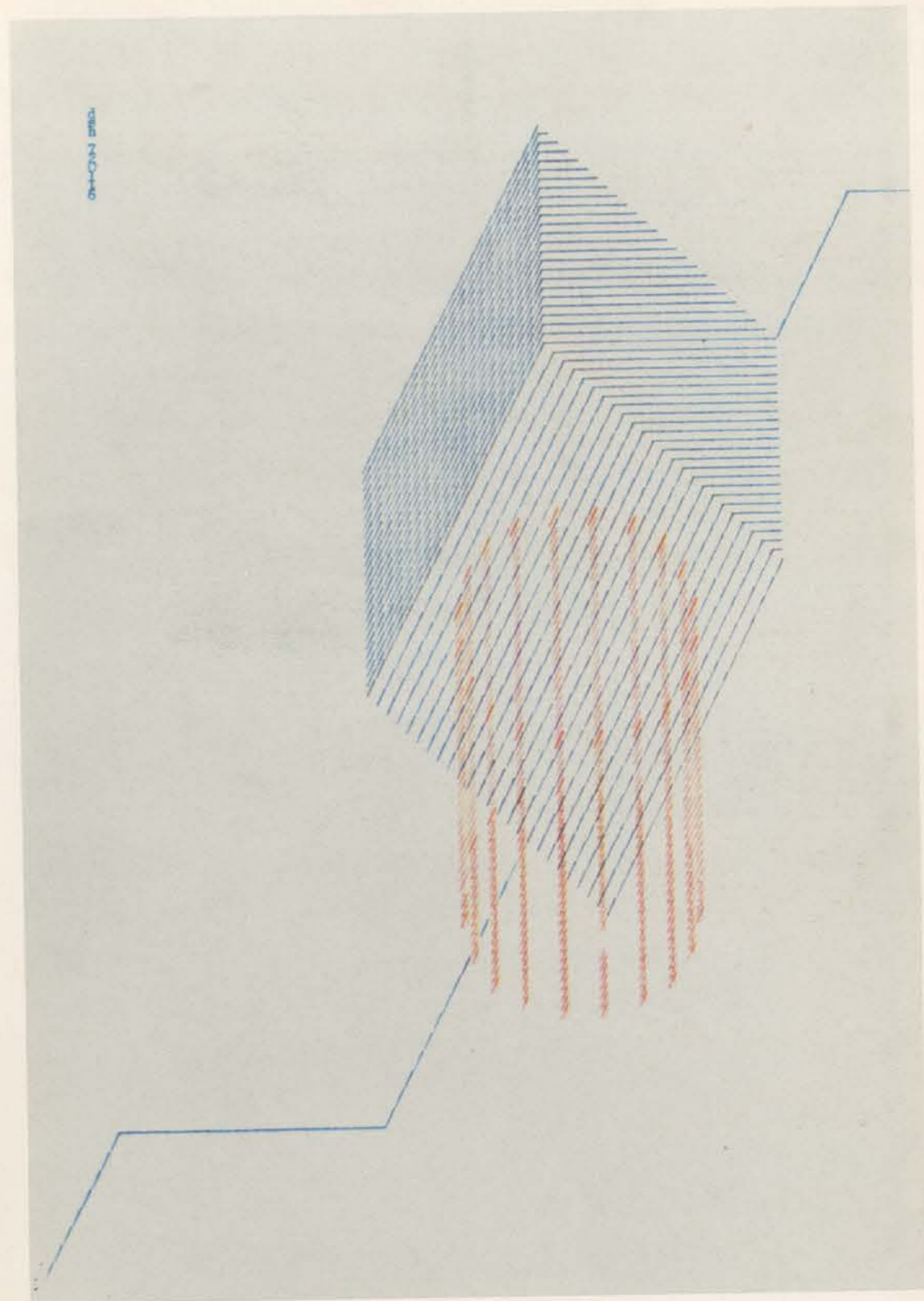


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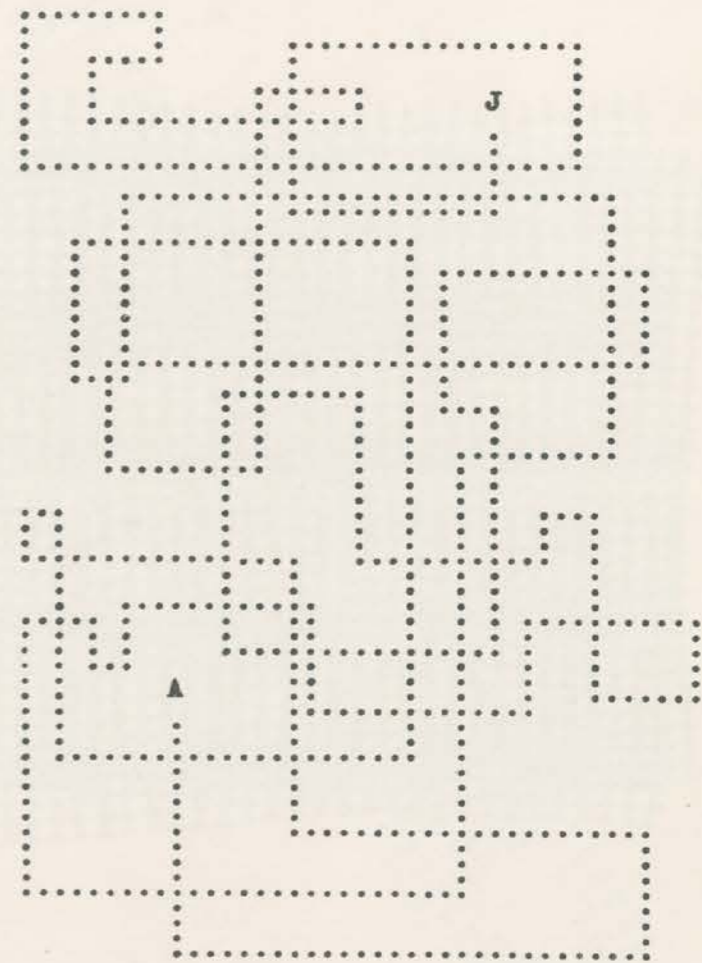
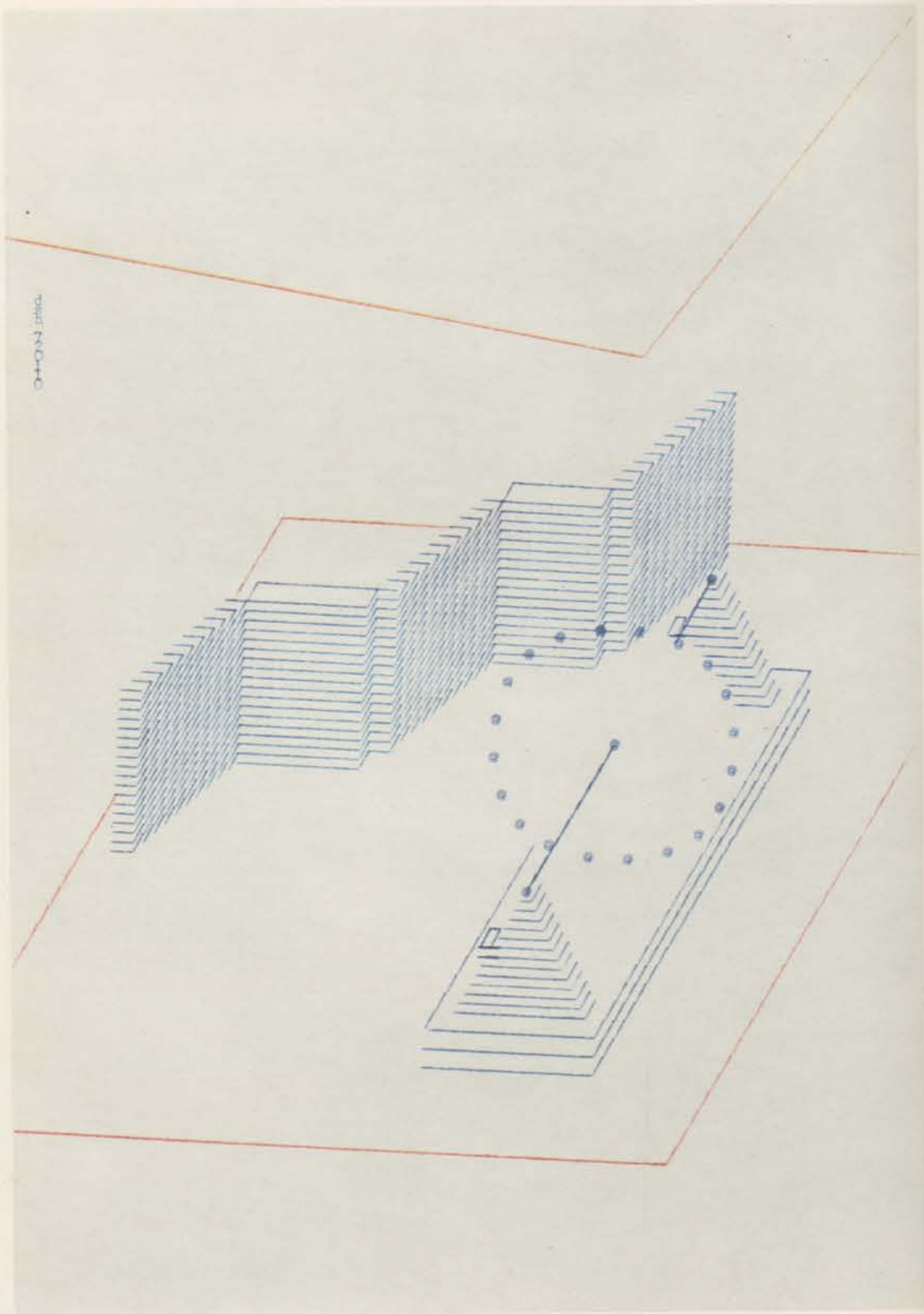
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star / near the moon / sad is the one it strikes

sardinian lovesong //for the creative sadness of nino congiu



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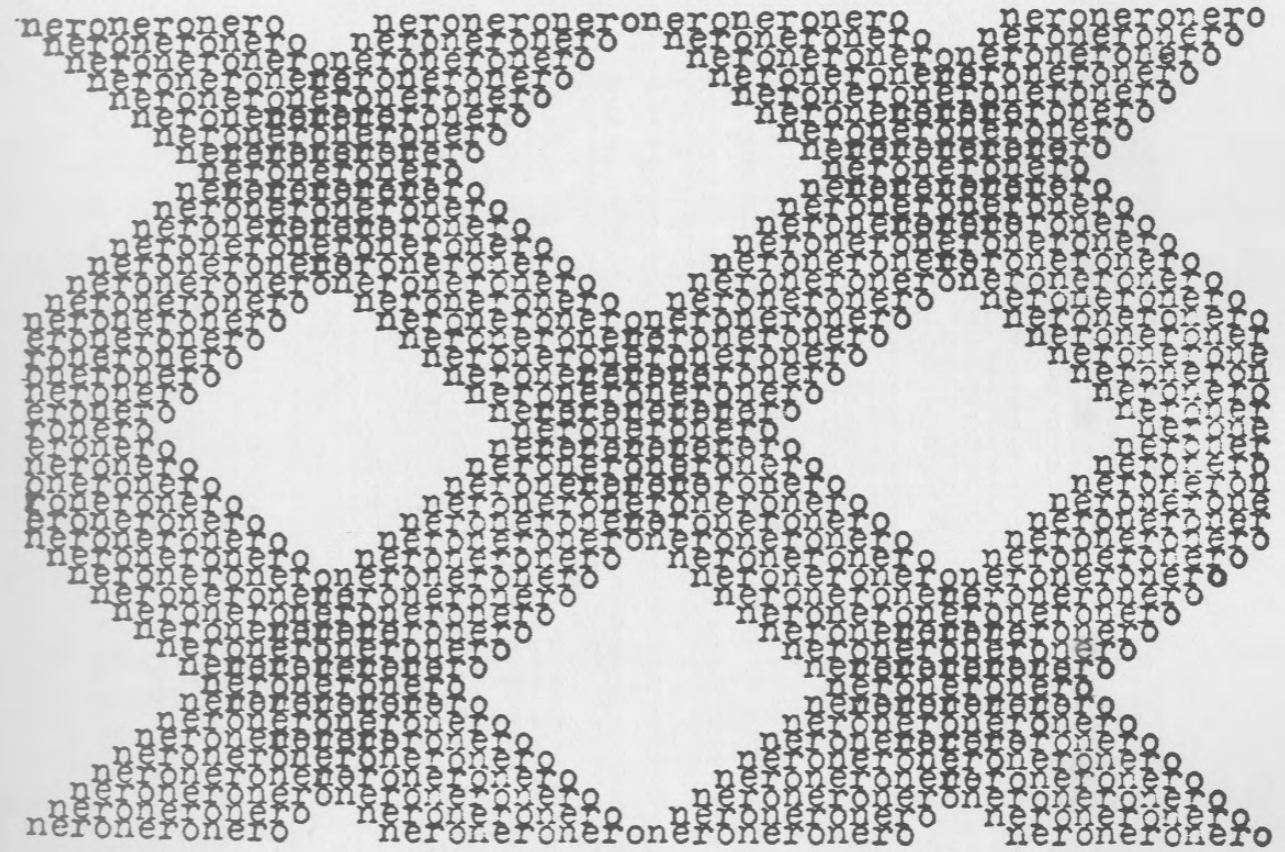
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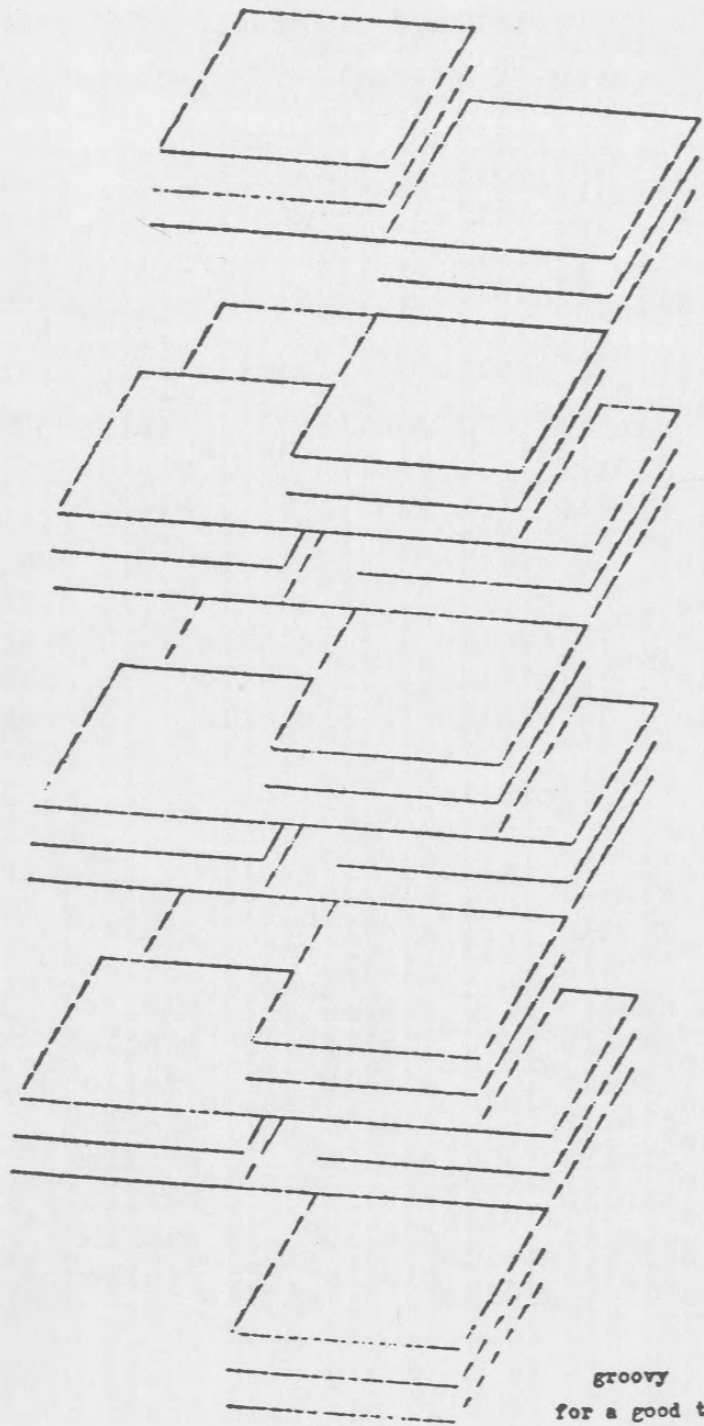
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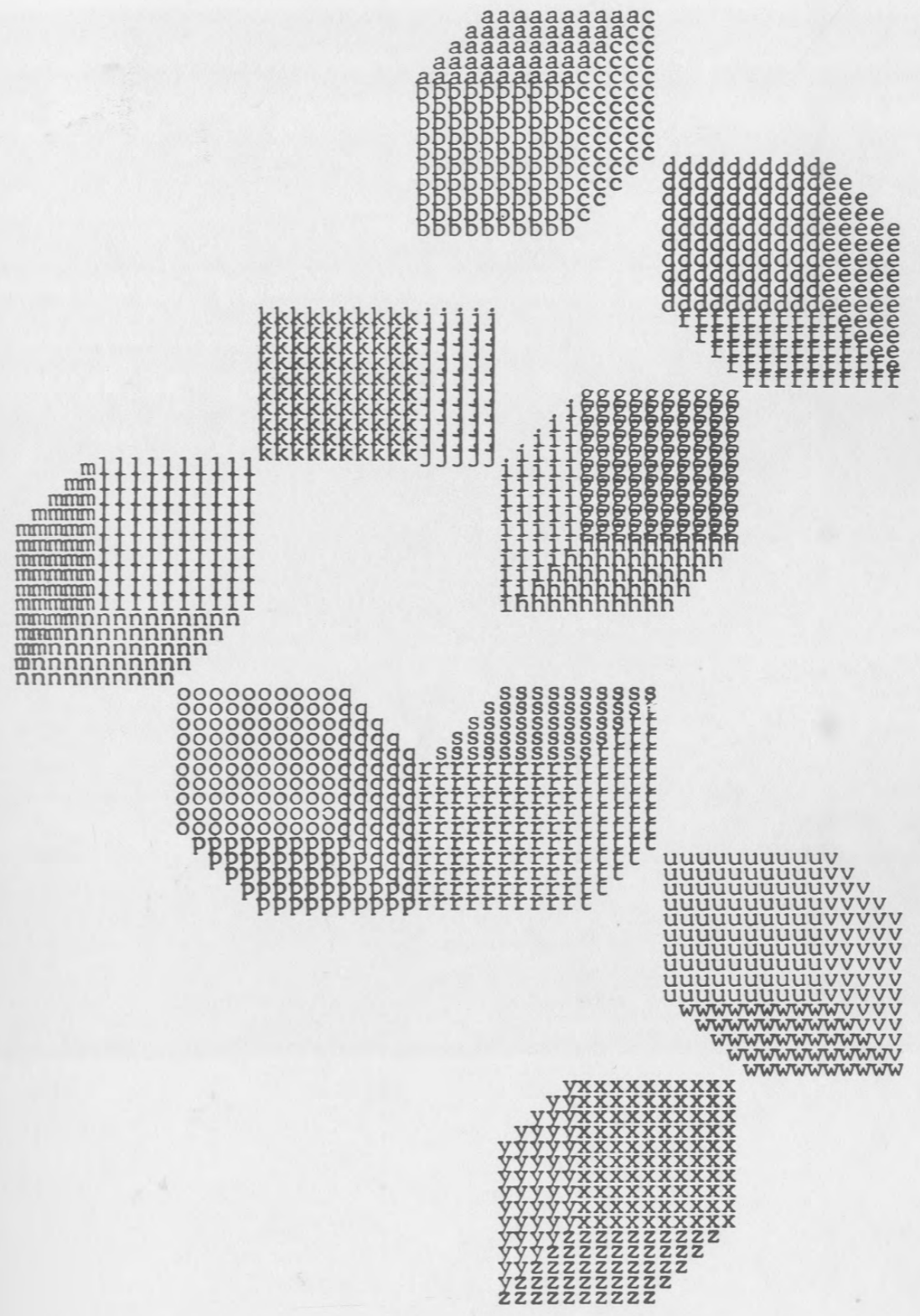
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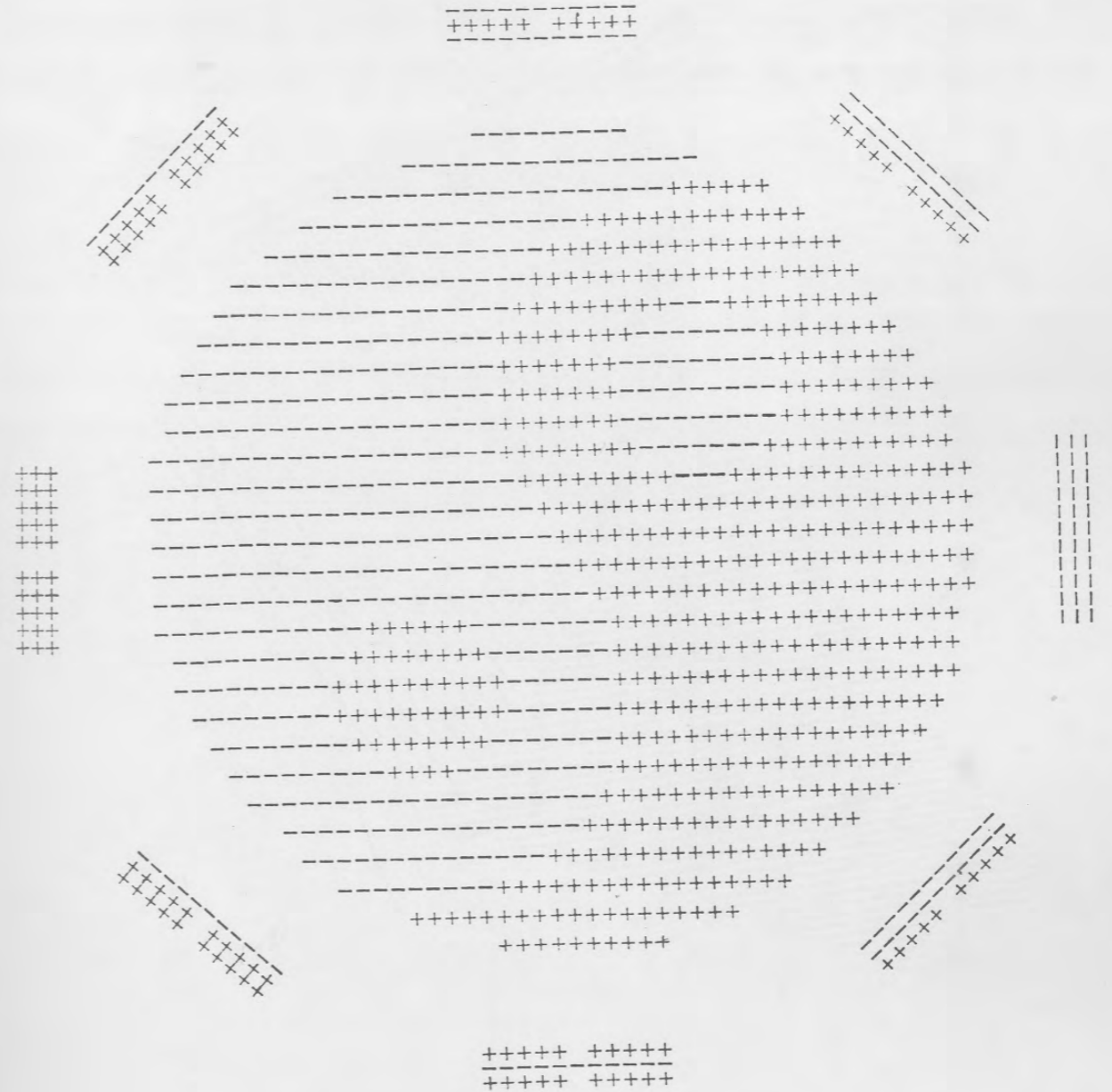
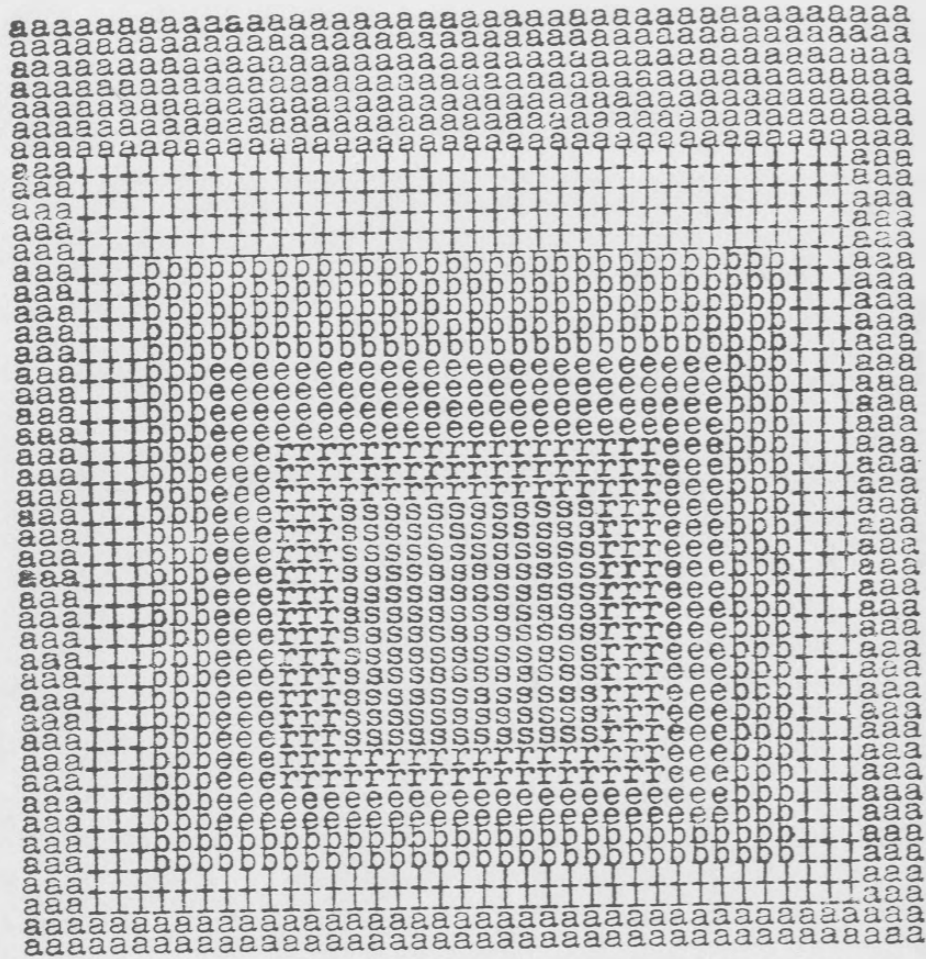
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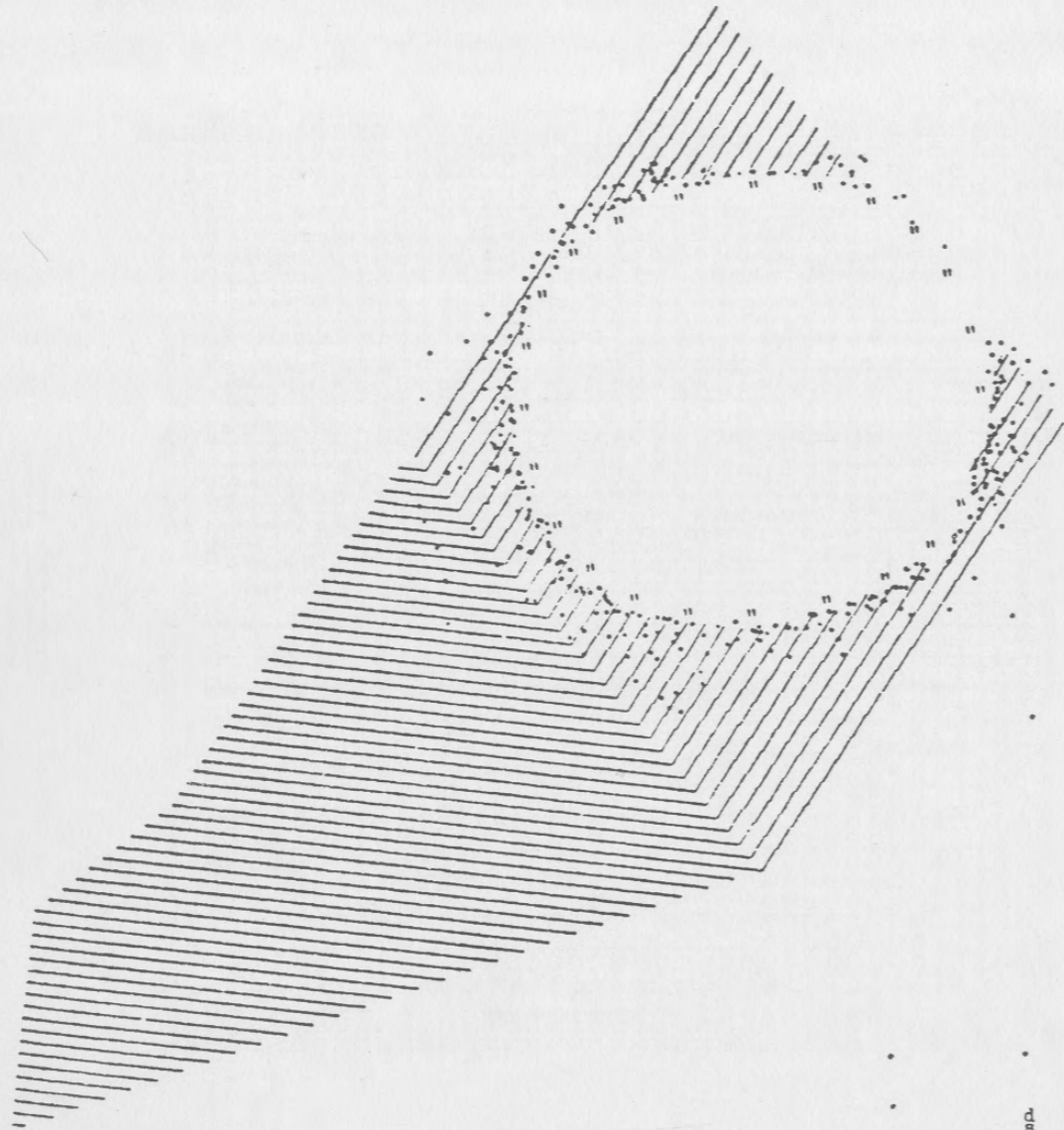
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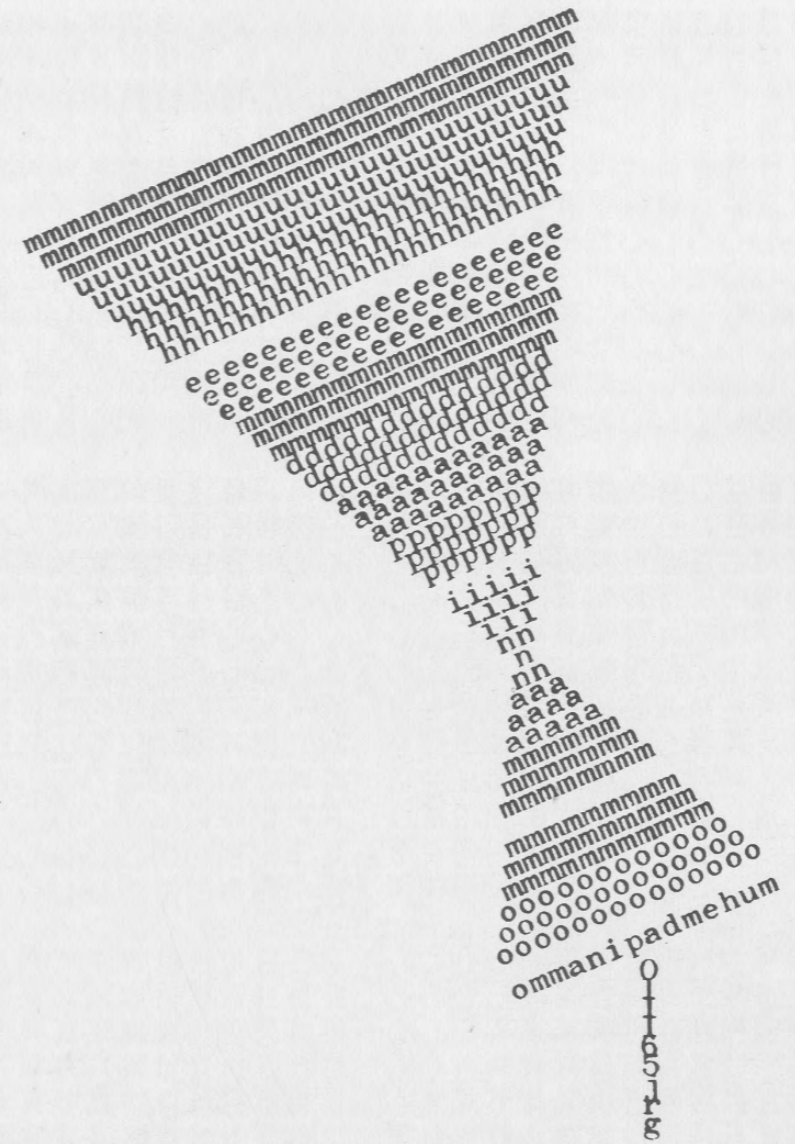


Facet of the 'Yin Yang' cube Peter Mayer (1968)

Four other facets of the same design using the following pairs of symbols: ♀♂; 01; ? . ; | &. The sixth facet has a verbal text



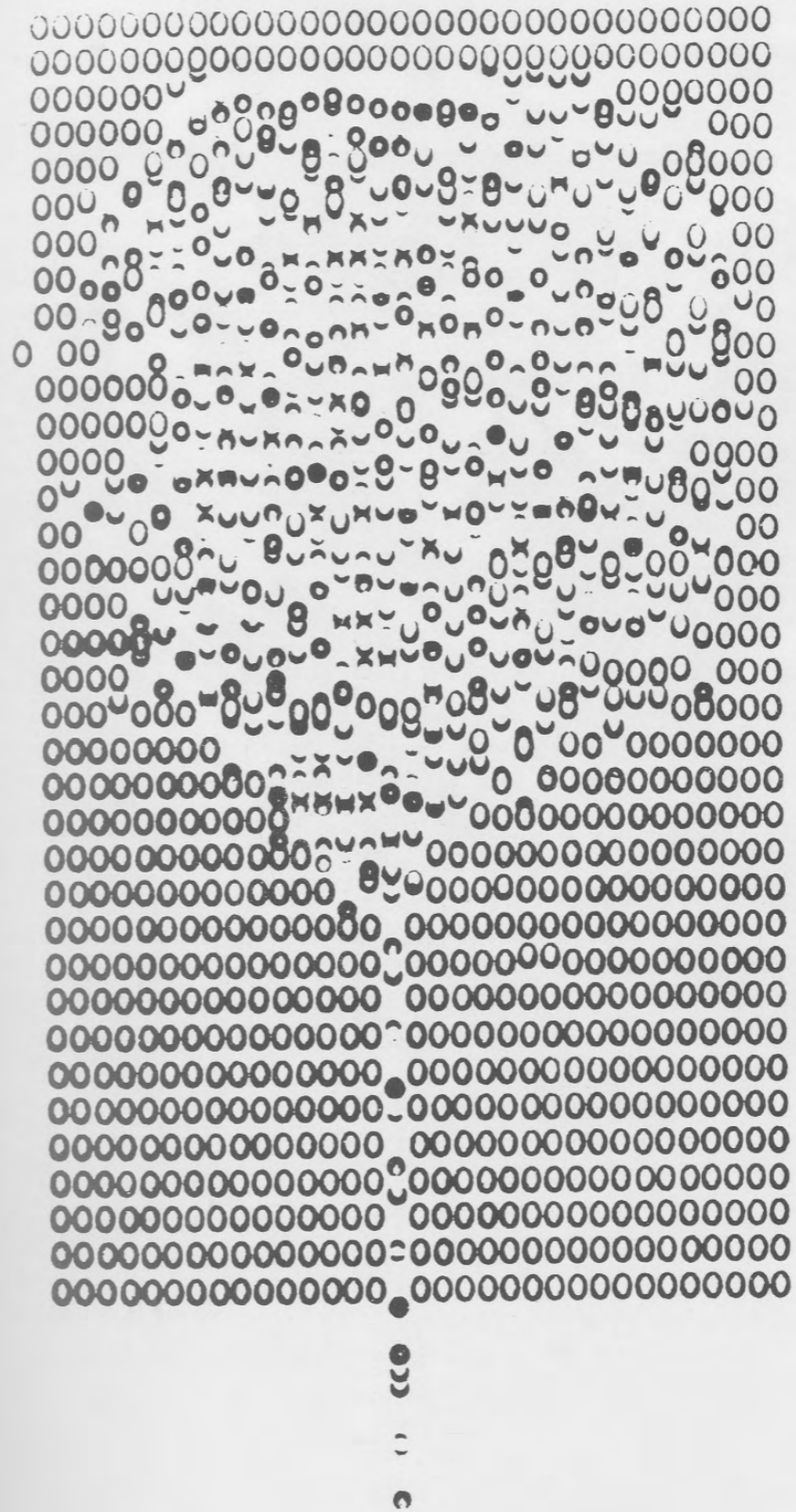
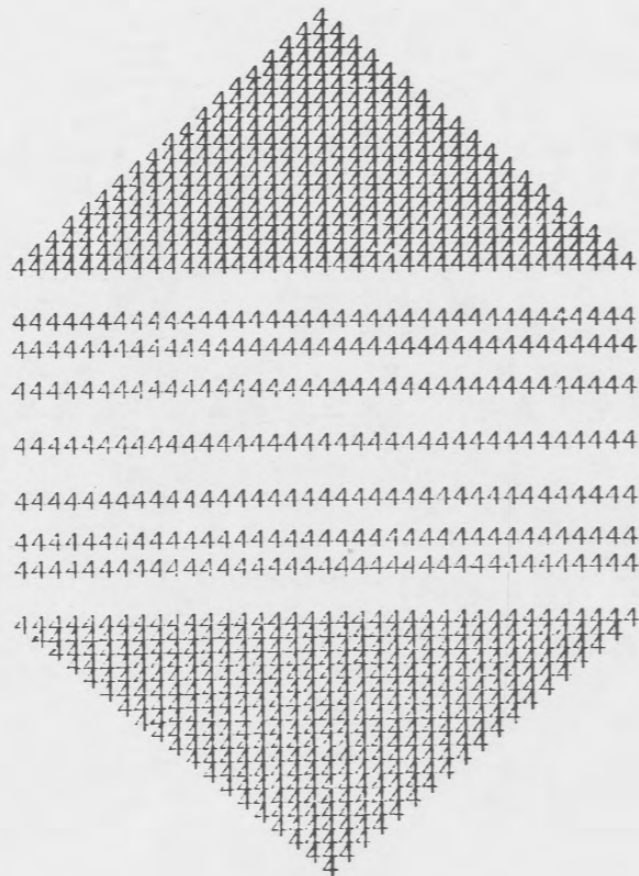
—NOVO BODI

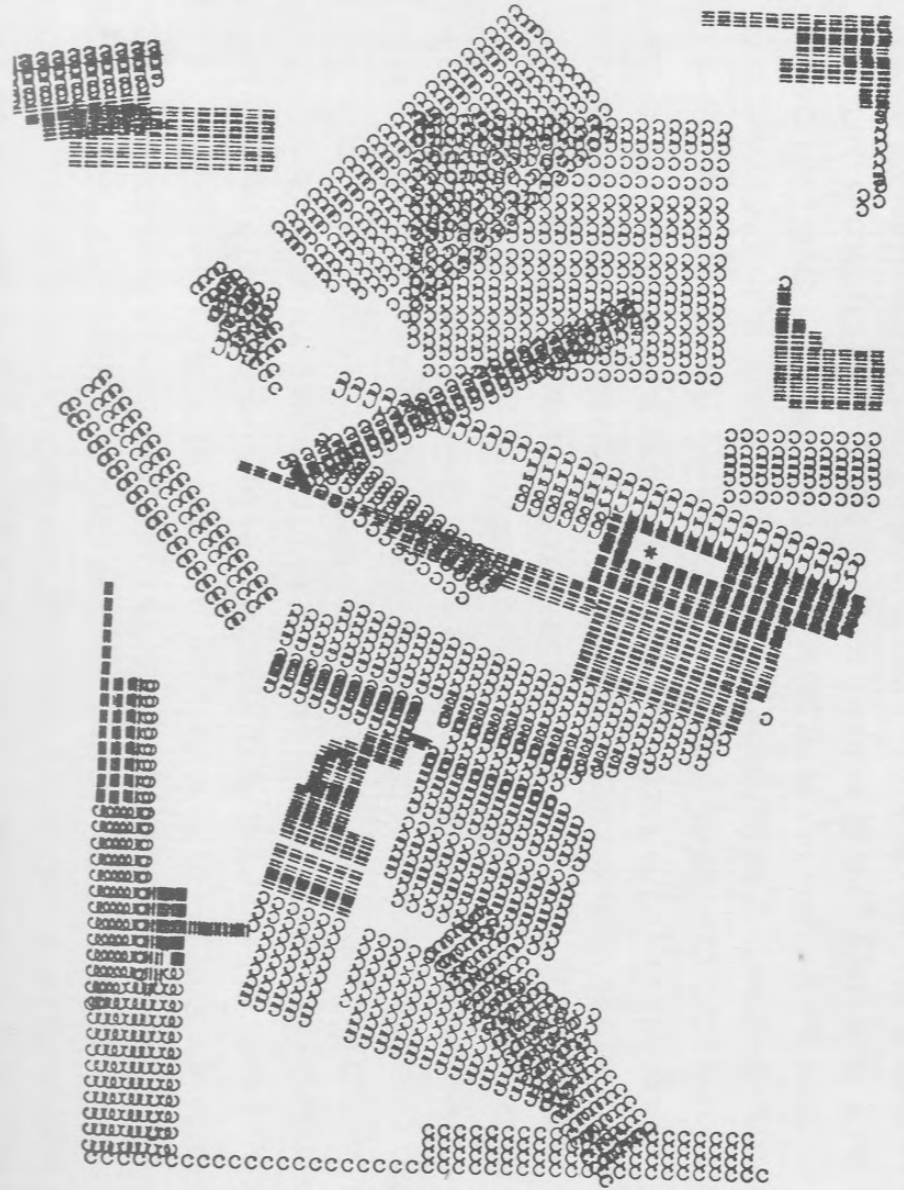
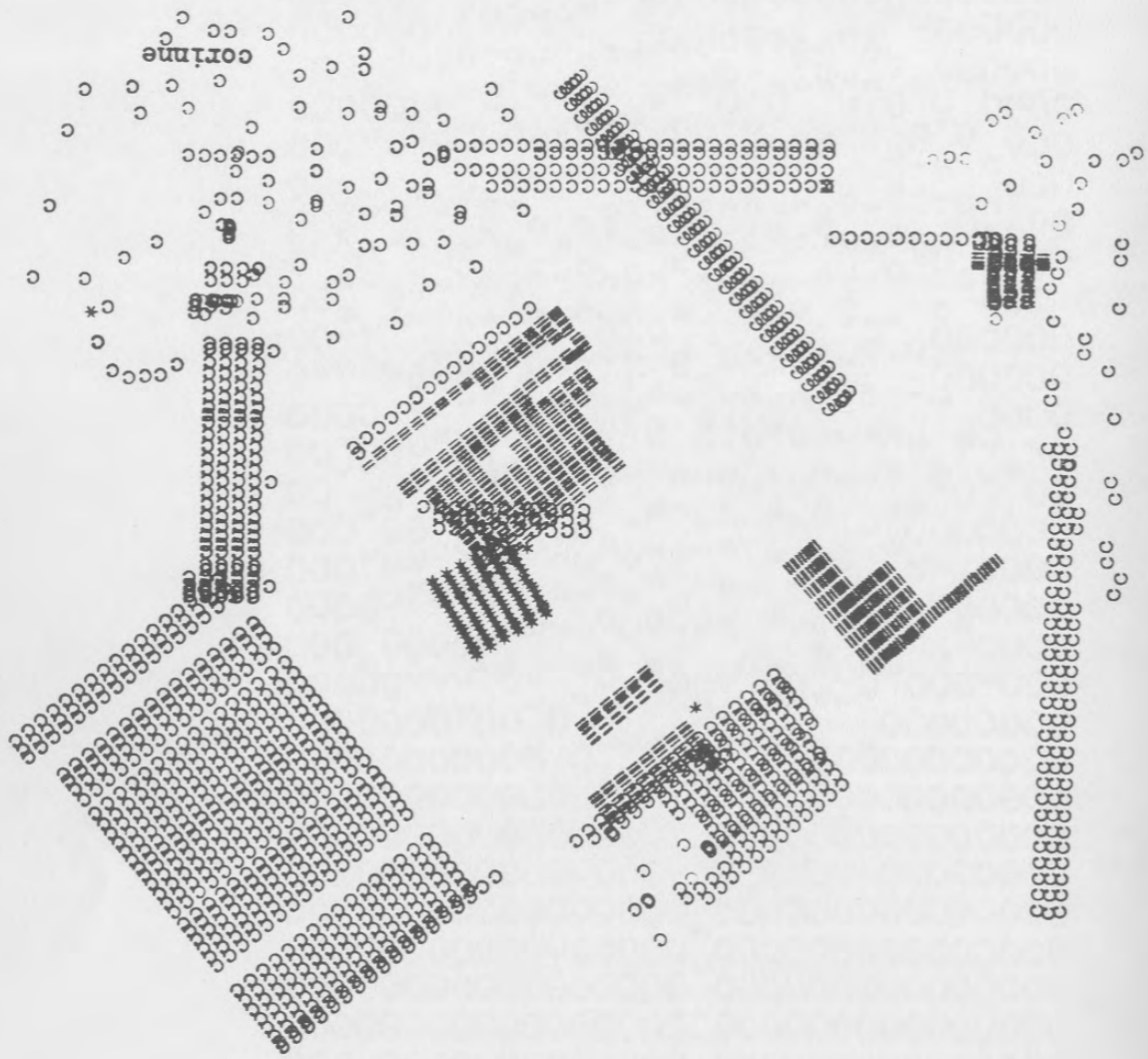


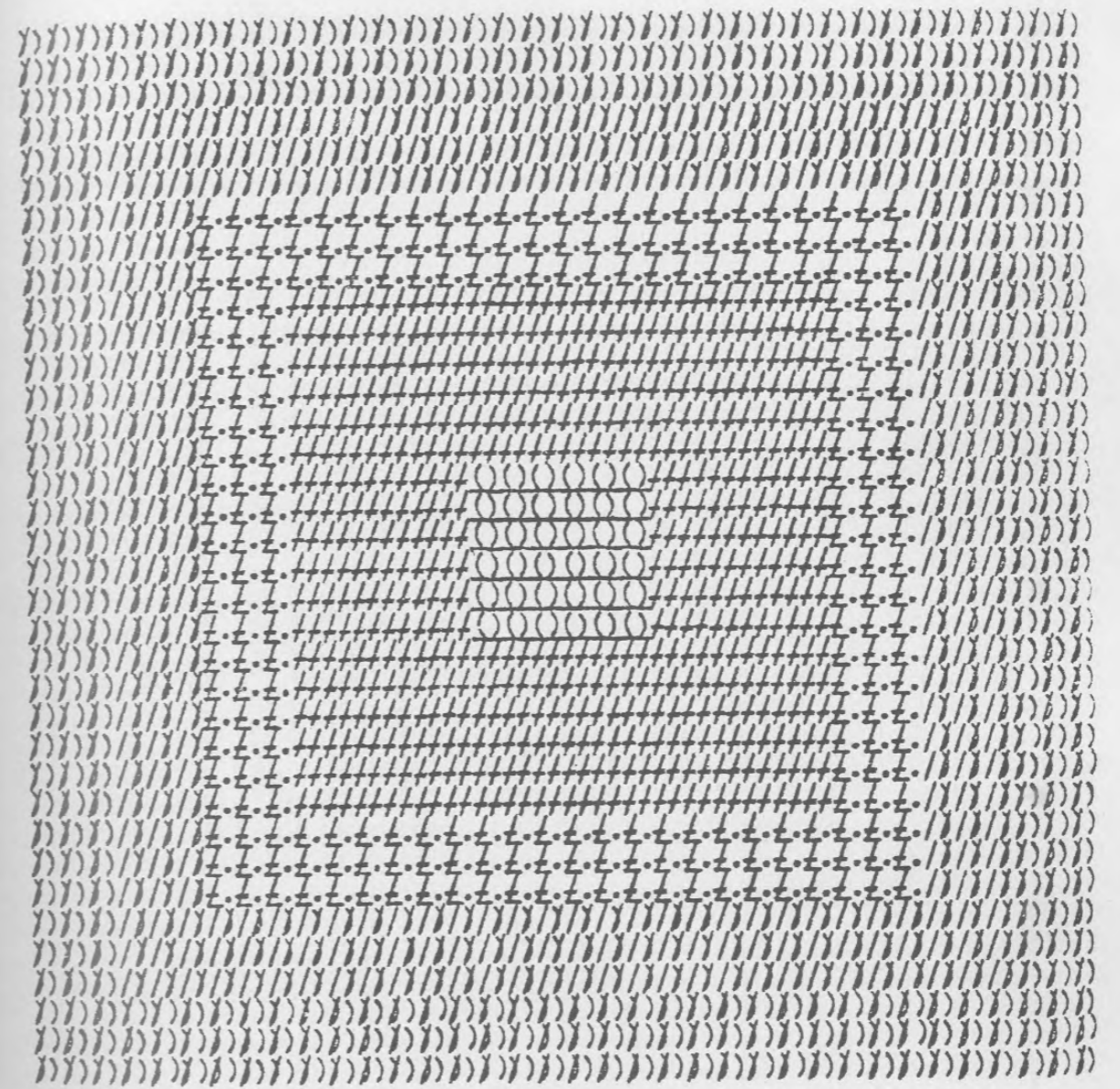
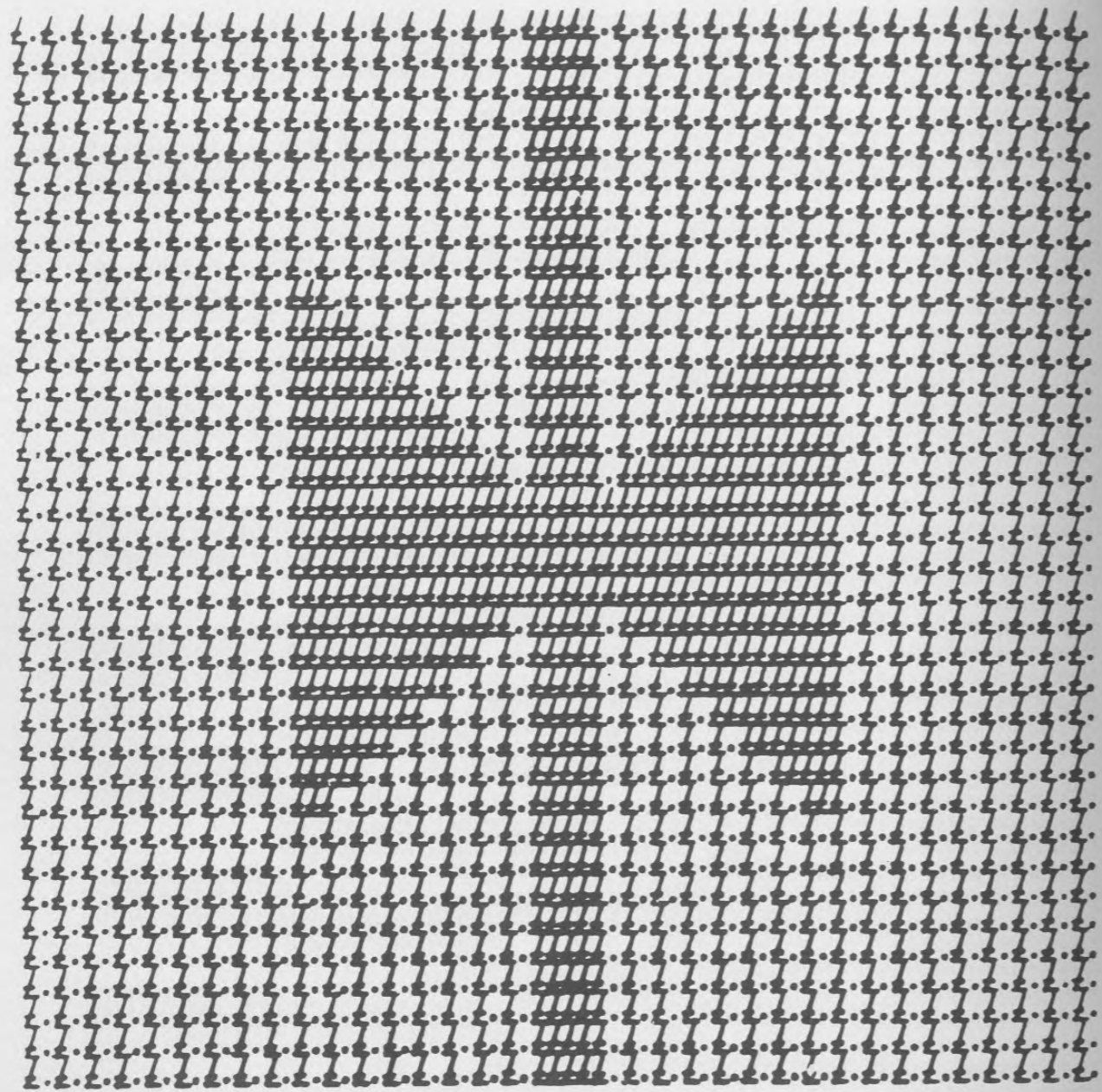
Handwritten text in red and blue ink, appearing as bleed-through from the reverse side of the page. The text is arranged in several vertical columns and is largely illegible due to the bleed-through effect.

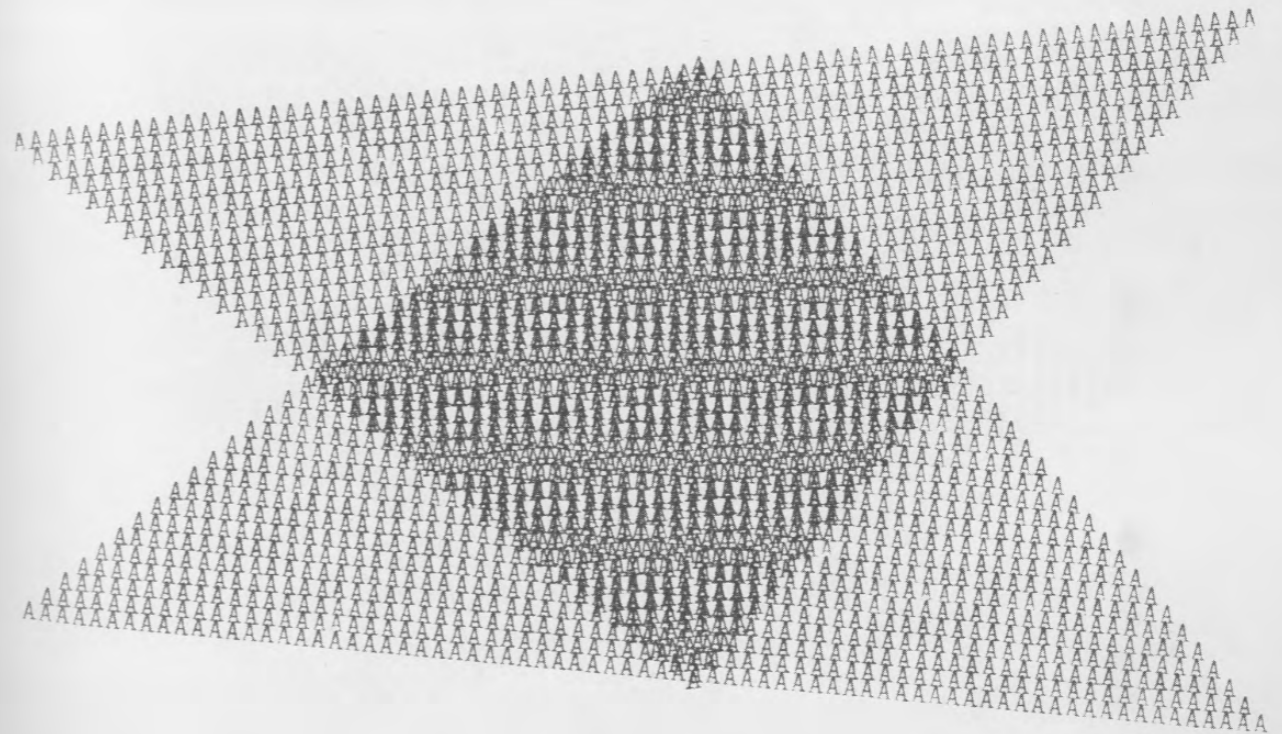
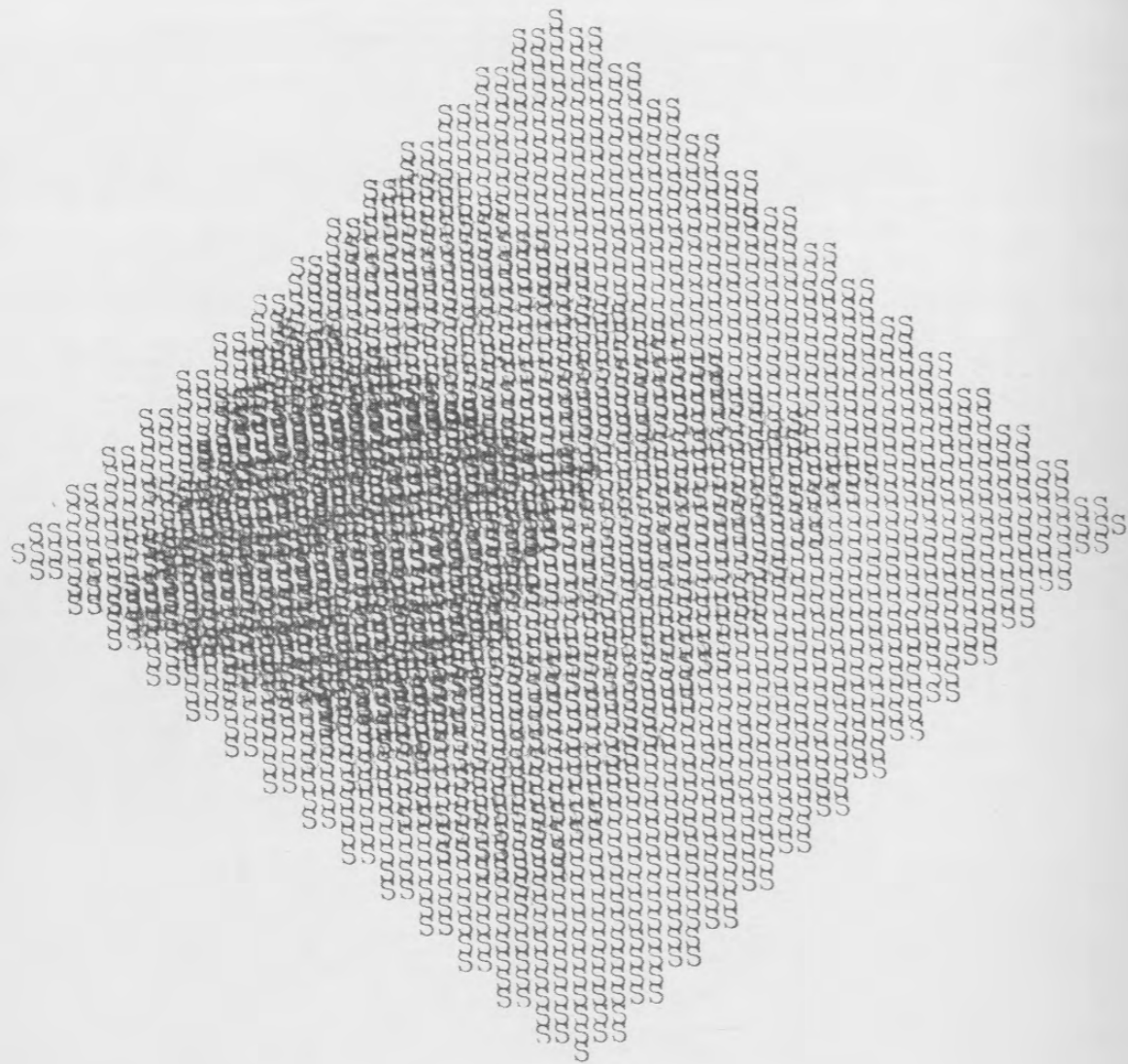
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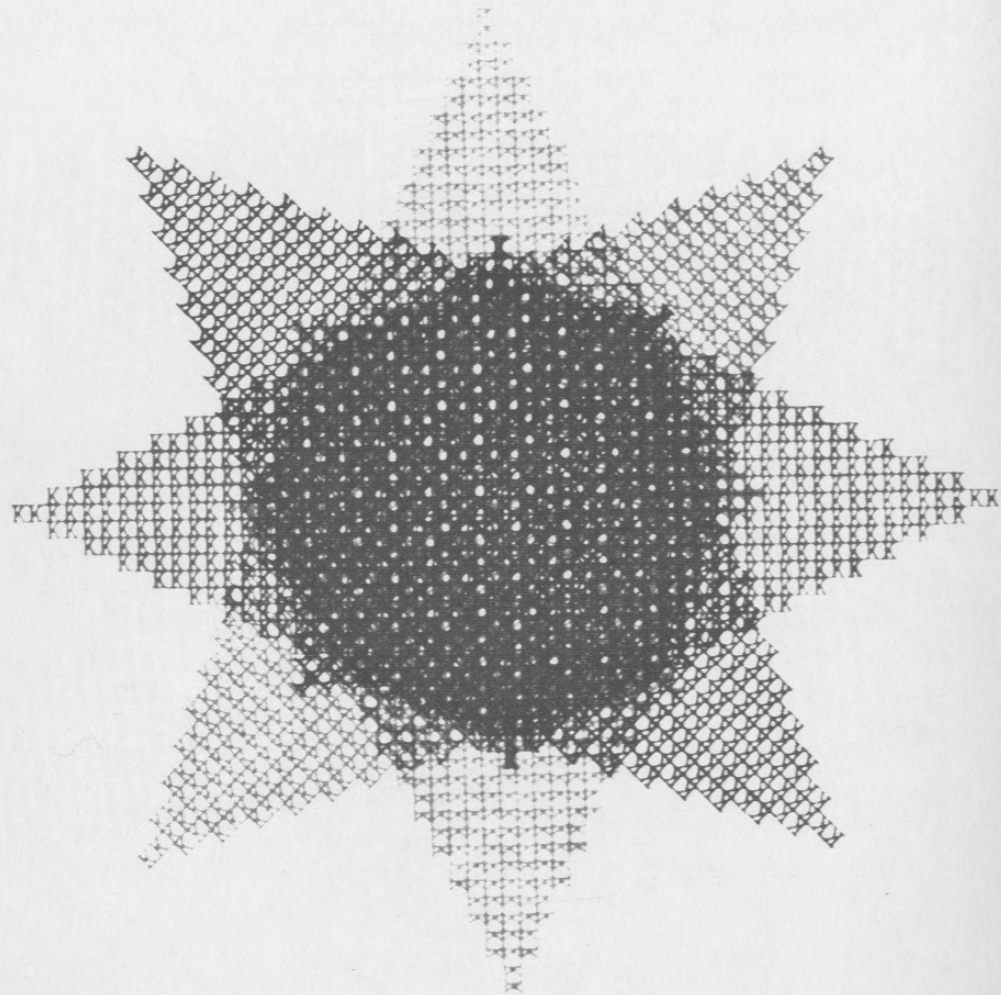
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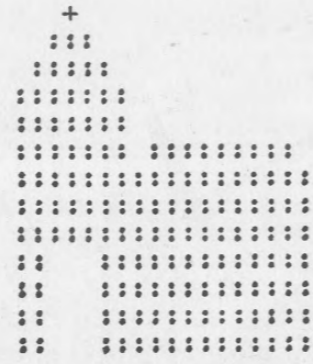
Nine meditations on a theme of Jiří Kolář Zdeněk Barborka (mid-1960s)
The top line on page 137 reads: *If I know the strength of heaven and earth my art will reach the fullness of poetry*

Water land Shohachirō Takahashi (1969)

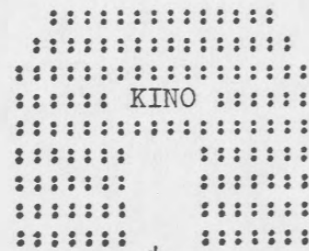
Prospectus for magazine Material Emmett Williams (1958)



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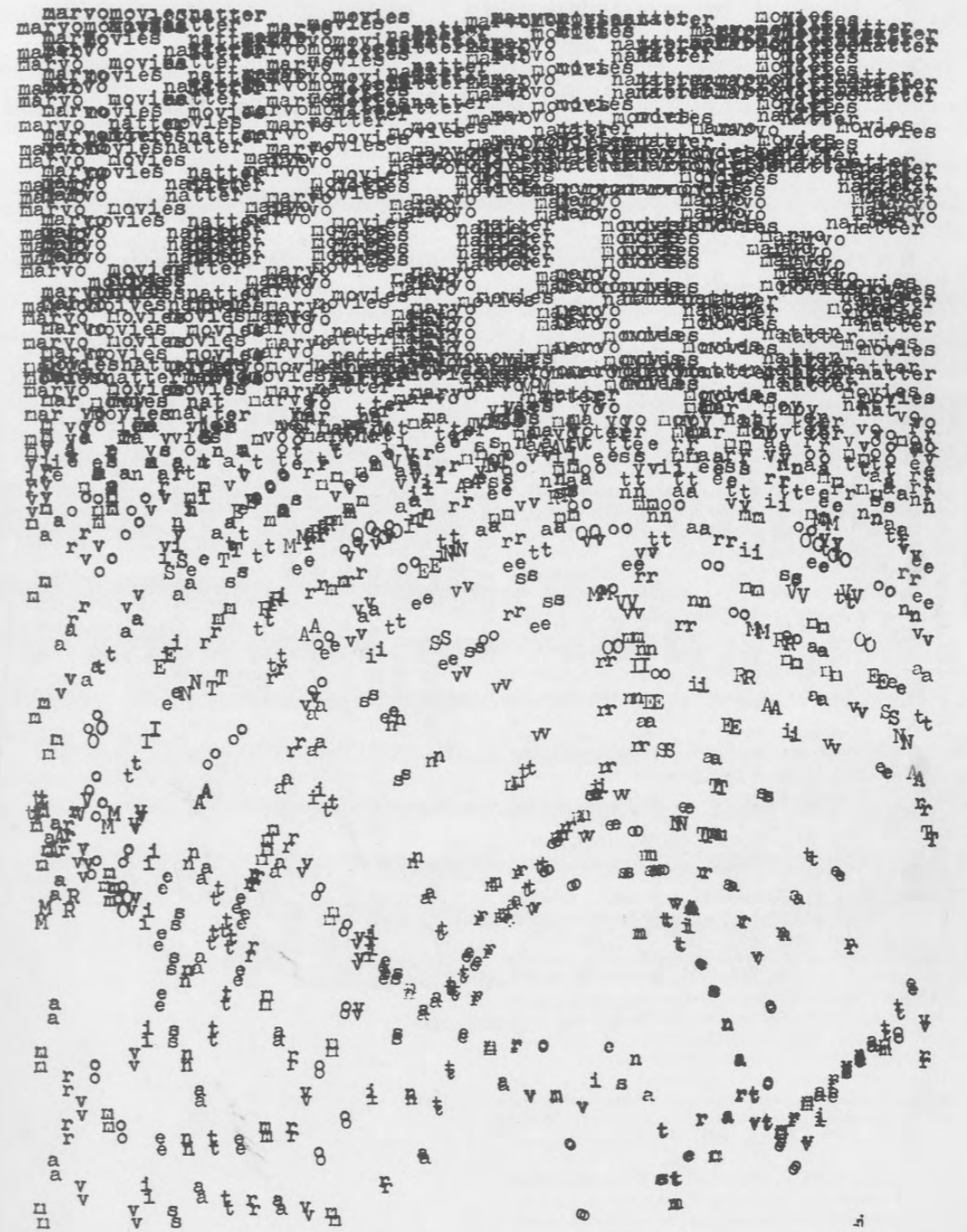
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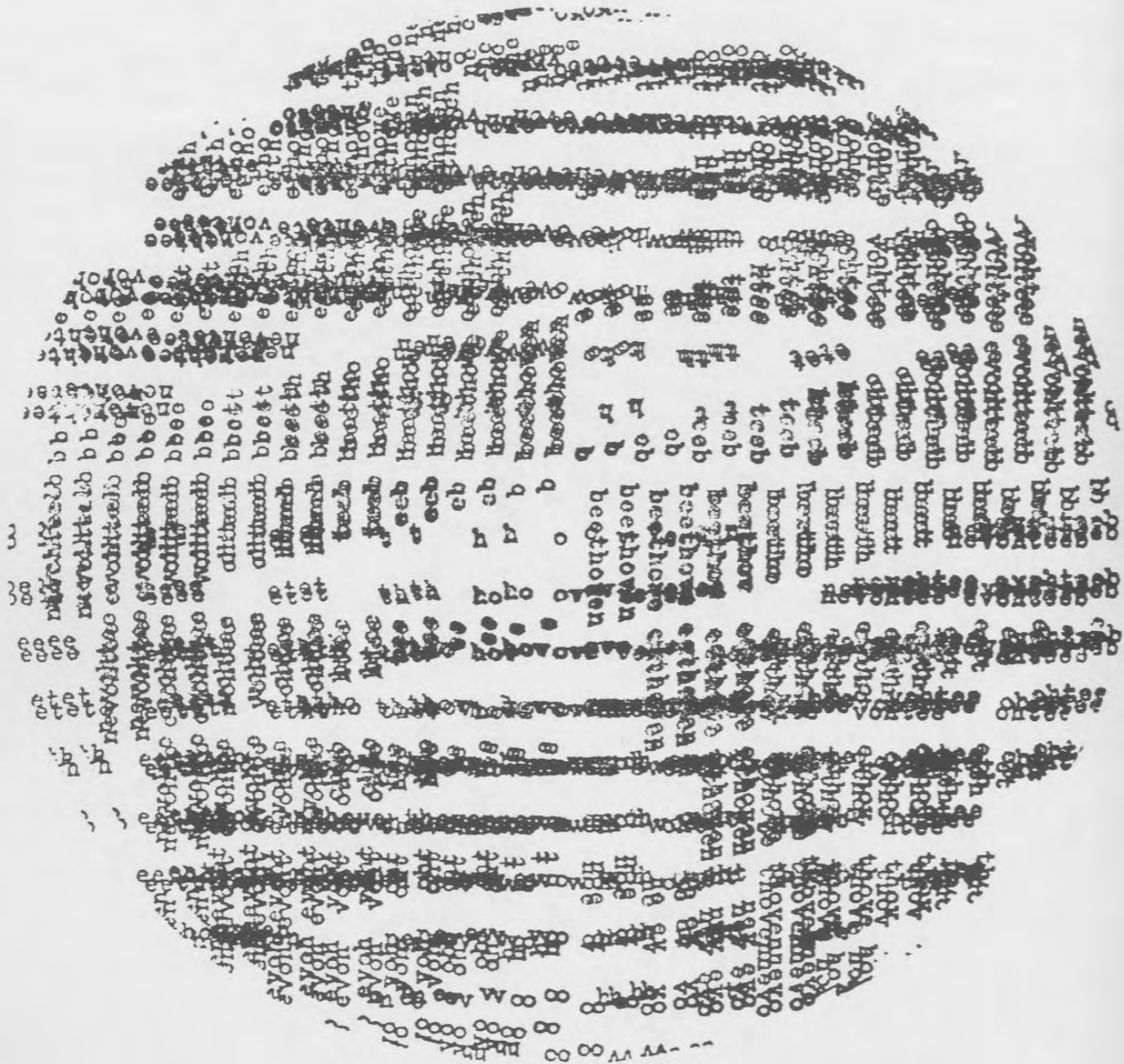


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Some relevant books

For those wishing to increase their knowledge of typewriter art, and the wider area in which it relates to concrete poetry and other verbal/visual experiments, the following books may be of interest:

H. N. Werkman. Edited by Fridolin Müller, with an Introduction by Peter F. Althaus and a Biography by Jan Martinet (Verlag Arthur Niggli, 1967).

An Anthology of Concrete Poetry. Edited by Emmett Williams (Something Else Press, 1967).

Concrete Poetry: an international anthology. Edited and with an Introduction by Stephen Bann (London Magazine Editions, 1967).

Concrete Poetry: a World View. Edited and with an Introduction by Mary Ellen Solt (Indiana University Press, 1968).

anthology of concretism. Edited by Eugene Wildman (Swallow Press, 1968).

Pioneers of Modern Typography. Edited and with an Introduction by Herbert Spencer (Lund Humphries, 1969).

The Word as Image. Edited and with an Introduction by Berjouli Bowler (Studio Vista, 1970).

Imaged Words & Worded Images. Edited and with an Introduction by Richard Kostelanetz (Outerbridge & Dienstfrey, 1970).

Mindplay. Edited and with an Introduction by John J. Sharkey (Lorimer Publishing, 1971).

konkrete poesie. (German-speaking authors only.) Edited by Eugen Gomringer (Philip Reclam Jun., 1972).

Typewriter Poems. Edited by Peter Finch (Second Aeon Publications and Something Else Press, 1972).

Text-Bilder. Edited by Klaus Peter Dencker (M. DuMont Schauberg, 1972).

Breakthrough Fictioneers. Edited and with an Introduction by Richard Kostelanetz (Something Else Press, 1973).

Biographical notes

Adler, Jeremy; born 1947 in London. Lecturer, Westfield College (London University). Began calligraphic texts 1967, thereafter typewriter and stencil graphics. Exhibited at Elvaston Gallery, London, Bristol Arts Centre, Goldsmiths' College. Published in *Poetry Review*, *London Magazine*, *British Book News*, *Kroklok*, *Kontexts*, *Typewriter*, etc. Publications: *Alphabox*, 1973 (Writers Forum); *Tarot Cards*, 1973 (Pirate Press); *Alphabet Music*, 1974 (Alphabox, Pirate Press and Writers Forum). Editor of *A*, an envelope magazine of visual poetry.

Bain, Willard S.; born 1938 in San Antonio, Texas. After graduating from Reed College, Portland, Oregon, in 1960, worked three and a half years as a newsman for the San Francisco Bureau of the Associated Press. Wrote teleprinter novel, *Informed Sources*, published in America 1967 and in Britain 1970 (Faber).

Barborka, Zdeněk; born 1938 in Rokycany, Czechoslovakia. Studied music in Pilsen, and became music teacher. Now editor of music programmes for Czech Radio. Published traditional poetry 1957-64, since then experimenting with a series of 'textes processuels'. Contributor to anthology *Concrete Poetry: a World View*. Publications: *Textes processuels* and *Les textes pour la méditation*.

Belsey, Andrew; born 1942 in Huntingdonshire, England. Lecturer in Philosophy at University College, Cardiff. Contributor to *London Magazine* and other reviews. Publications: five *Converse* postcards (concrete poetry) and *Anaximander*, a collection of traditional poetry, 1974 (Outposts Publications).

Bengtsson, Mats G.; born in Sweden. Musician as well as sound and visual poet. Pioneered visual poetry in Sweden with Bengt Emil Johnson. Publication: *Nutcracker*, 1964 (Albert Bonniers Förlag).

Blake, Gary; born 1943 in Wellington, New Zealand. Studied graphic design at Royal College of Art, London, and with partner now runs a small design group in London specialising in film and print communication.

Bremer, Claus; born 1924 in Hamburg. Theatre director as well as playwright and poet. Lives in Zürich, where two of his plays have been performed, *Dichter Unbekannt*, 1972, and *Hier wird Geld verdient*, 1973. He has been a dramaturg at Darmstadt, Bern, Ulm, Düsseldorf and Zürich, and translated Aeschylus, Aristophanes, Audiberti, Gatti, Grumberg, Ionesco, Prévert, Shakespeare, Sophocles, Spierri, Tzara and Vitez. Publications include: *Poesie*, 1960; *Ideogramme*, 1964; *Engagierende Texte*, 1966; *Texte und Kommentare*, 1968; *Anlässe*, 1970.

Bridgwater, Patrick; born 1931 in England. Lecturer in German at Leicester University. Contributor to Apollinaire exhibition at Institute of Contemporary Arts in London in 1968. Had one-man exhibition of 'Typograms' at Leicester College of Art, 1968. Work published in anthologies *Imaged Words & Worded Images* and *Mindplay*.

Caldwell, Robert; born 1946 in Whittier, California. Founder and editor of *Typewriter*, a review started in 1971 specialising in typewriter works, though not exclusively (Post Office Box 409, Iowa City, Iowa 52240 USA). His work here was published in *Typewriter*. Made wood and plastic wood structures 1970–72. Publications: *15*, 1973 (*Bird in the Bush*) and *Wands*, an animated field poem with Kent Zimmerman, 1973 (*Bird in the Bush*).

Cameron, Charles. Born in England but now lives in United States, where he edits a magazine. Organised second British international concrete poetry exhibition while still a student at Oxford in 1965. Published in anthology *The Word as Image*.

Chopin, Henri; born 1922 in Paris. Founded *Cinquième Saison*, a review for concrete poetry and theoretical texts for sound poetry, in 1958. Founded review *OU* in 1964. Has pioneered use of throat microphone in sound poetry since 1955. Moved to England in 1968. Retrospective one-man shows at Sunderland Arts Centre in 1972 and Whitechapel Art Gallery, London, in 1974. Publications include: *Signes*, 1957; *l'Arrivista*, 1958; *La Crevette Amoureuse*, 1967; *Le Dernier Roman du Monde*, 1970; *Le Cimetière*, 1971. Record: *Audiopoems*, 1974 (Tangent TGS106).

Cinicolo, Donato; born 1948 in San Bartolomeo, southern Italy. Has lived in England since 1956. Trained as a mechanical engineer, then studied graphics at Watford and St Martin's schools of art. Now with an environmental design consortium. Works published in various magazines, including *Typewriter*. His typewriter cityscape here was commissioned by Calder & Boyars as a cover design for Alain Robbe-Grillet's novel *Project for a Revolution in New York*.

Claire, Paula; born 1939 in Northampton, England. Writes sound and visual poetry, performs in Britain and abroad, often with audience participation. Besides poems in glass in conjunction with husband, stained-glass artist Paul San Casciani, recent work includes scorch-mark poems, first exhibited at the Europa exhibition, Belgium, 1974, and pieces with stone shapes and textures. Publications: *Soundword*, 1972 (Writers Forum); *S-tones improvisation text-ures*, 1974 (Writers Forum).

Clavin, Hans; born 1946 in Ijmuiden, Holland. Founder, 1970, and editor of magazine *Subvers*. His concrete poetry has been exhibited in group shows in Europe and South America. Publications: *L'histoire de l'histoire*, 1968; *Open het woord*, 1968; *Holland var. 969*, 1970 (De Tafelronde), *porno graphic* poetry, 1971 (Subvers) and *L'angerie*, 1973 (De Bezige bij Amsterdam).

Cobbing, Bob; born 1920 in Enfield, England. Co-editor and publisher of *Writers Forum Poets* and founder, with Peter Mayer, in 1968 of *Westminster Group* (WOUP) of experimental poets. Co-editor with Dom Sylvester Houédard of sound poetry magazine *Kroklok*. Began his career as a painter, but has been experimenting with typewriter and mimeographed typewriter works since 1942, and sound poems since 1963. Organised seventh international sound poetry festival at National Poetry Centre, London, in 1974. Has made several sound poetry records, including one with Ernst Jandl. Publications include: *Sound Poems*, 1965; *Yearun*, 1966; *Kurrirurriri*,

1967, and *Sonic Icons*, 1970 (all *Writers Forum*). As editor: *GLOUP* and *WOUP*, 1974 (Arc Publications).

Collins, Dennis W. A.; born 1912 at Sutton Coldfield, England. Began career as commercial artist in Birmingham. Moved to advertising agency in Liverpool in 1933. After Second World War went freelance, and nine years later began drawing strip cartoons. Since 1958 has drawn 'The Perishers' for the *Daily Mirror*. Has exhibited drawings and paintings with the Wirral Society of Arts. Writes some poetry.

Dencker, Klaus Peter; born 1941 in Lübeck, Germany. Poet, artist and television film-maker. Works in film and TV department at university of Erlangen-Nürnberg. Won cultural prize of city of Erlangen, 1972, and prize of the German Foreign Office, 1974. Makes visual poetry on paper and film and room events and communications situations. Compiled *Text-Bilder*, an anthology of visual poetry past and present, 1972 (M. DuMont Schauberg).

de Saga, Pietro. This was the pseudonym of Stefi Kiesler, wife of the Austrian architect Friedrich Kiesler, who experimented with the typewriter at the same time as H. N. Werkman was working in Holland and Josef Albers was using the typewriter in his course at the Bauhaus in Germany. She may have been associated with the Bauhaus, as her work was published in its magazine in the 1920s. She emigrated to America, where she is believed to have died.

de Vree, Paul; born 1909 in Antwerp, Belgium. Teacher, poet, painter, film-maker, critic. Founder and director of review *De Tafelronde* and co-founder of review *Lotta Poetica*. Several one-man shows, including at Studio Santandrea, Milan, 1972, and Studio Brescia, Brescia, 1973, 1974. Publications include: *Explosieven*, 1966; *Poëzie in fusie*, 1968; *Zimprovisaties*, 1968; *Verbaal gelaat*, 1970; *Poëzien*, 1971; *Poëvisiva*, 1974.

Döhl, Reinhard; born 1934 in Stuttgart, Germany. Assistant at the Institute of Literature and Linguistics at University of Stuttgart. Many visual poems published in book and pamphlet form since *Il Texte*, 1960; among them *Je m'en fiche*, 1961; *Apfel/Wurm*, 1965; *Geht geht und geht*, 1967; *Man*, 1968.

Edmonds, Tom; 1944–71. Born at Aylesford, England. One of the finest English concrete poets and artists, whose work was achieving wide acclaim in the years immediately before his death at twenty-seven. Won Biddulph Scholarship, 1965. Was part-time teacher at Leicester and Chelsea schools of art. Made glass box constructions using receding layers of letters. Posthumous show of these and his 'type tracks' at Serpentine Gallery, London, in 1972.

Etlinger, Amelia; born 1933 in New York. Makes 'hanging poem' objects, in some of which abstract patterns are typed on to silk. Organised concrete poetry exhibition at Harmanus Bleecker Library, New York, 1971. Typewriter works published in *De Tafelronde* and *Kontexts*.

Fareed, Iqbal; born 1941 in Mysore, India. Worked for twelve years in the Police Department but is now a calligrapher in Urdu at the Central Institute of Indian Languages, Mysore. A poet of Urdu 'gazals', his work

has been published in Government and private magazines and collections. His typewriter portraits have won wide acclaim in India.

Federman, Raymond; born 1928 in France. Professor of French and Comparative Literature at State University of New York at Buffalo. Apart from works in literary reviews (Adam, London; Panache, Chicago), he has appeared in anthologies *Breakthrough Fictioneers* and *Imaged Words & Worded Images*. Has published two bilingual (French/English) poetry collections, two books on Samuel Beckett, and a typewriter novel, *Double or Nothing*, 1971 (Swallow Press).

Ferro, Luigi; born 1931 at Vercelli, Italy. In 1967 he produced two series of concrete texts – 'Chromatic permutations' and 'Iconograms' – using photo-mechanical overlay techniques. Since then he has experimented with three-dimensional modular forms. In 1968, he put on a 'spatial game event' with modules, in which the public was asked to participate, at Fiumalbo, Anfo and Novara. Has exhibited in many international group shows. One-man shows: Gallery Ten, London, 1968; Centro documentazione visiva, Piacenza, 1968; Galleria Sincron, Brescia, 1969; Le Disque Rouge, Brussels, 1969; Rassegna S. Fedele I, Milan, 1971 and Rassegna S. Fedele 2, Centro ti. zero, Turin, 1972. Publications: *moltiplicazione* (Geiger, Turin); *itineraire* (Agentzia, Paris) and *tong*, 1974 (Geiger, Turin).

Finch, Peter; born 1947 in Cardiff. Editor of *Second Aeon* Publications. Manages the Welsh Arts Council's Cardiff bookshop, Oriol. Won Welsh Arts Council experimental poetry bursary 1969–70. Edited anthology *Typewriter Poems*, 1972 (Second Aeon and Something Else Press). Has published ten books and pamphlets of poetry, including work in the traditional field.

Garnier, Ilse; born 1927 in Kaiserslautern, Germany. Collaborator, in many works, with husband Pierre.

Garnier, Pierre; born 1928 in Amiens, France. Editor since 1963 of spatialist review *Les Lettres*. Publications include: *Les Armes de la Terre*, 1954 (André Silvaire); *Seconde Géographie*, 1959 (Gallimard); *Prototypes*, 1964 (Silvaire); *Poèmes franco-japonais*, 1966, with Seiichi Niikuni (Silvaire); *Spatialisme et Poésie Concrète*, 1968 (Gallimard), and *Esquisses Palatines*, 1972 (Silvaire); and a record, made with Ilse Garnier and Seiichi Niikuni, *Textes sur Spatialisme*, 1972 (Columbia Records, Japan).

Gibbs, Michael; born 1949 in England. Editor of visual poetry magazine *Kontexts*. Has exhibited in several group shows. One-man exhibition at In-Out Center, Amsterdam, 1974. Included in anthologies *Mindplay* and *Typewriter Poems*. Publications: *Life Line*, 1972 (Kontexts) and *Connotations*, 1973 (Second Aeon).

Gray Hulse, Tristan; born in Cheshire, England. Became interested in visual poetry through the works of Diter Rot and Dom Sylvester Houédard. Published 'Logograms' (concrete haiku) in *Haiku Byways*: 5, winter 1972–73.

Greer, Robin. Lives in London, where he was active in concrete poetry movement in mid-1960s, specialising in typewriter works. Contributor to anthology *The Word as Image*.

Havel, Václav; born 1936 in Prague. Resident playwright at Theatre of the Balustrade in Prague. Has had two plays performed, *The Garden Party* and *Memorandum*. Contributor to anthologies *Concrete Poetry: a World View* and *An Anthology of Concrete Poetry*. Publications include *The Anticodes* – typographical poems.

Hiršal, Josef; born 1920 in Chomutický, Czechoslovakia. Translator, poet, teacher, journalist, editor. Co-editor with B. Grögerova of anthology *Poésie expérimentální*, 1968. Included in folder of Czechoslovak concrete poetry published by the Stedelijk Museum, Amsterdam, in 1970. Contributor to anthologies *Concrete Poetry: a World View* and *anthology of concretism*. Publications include: *Slovo, pismo, akce, hlas*, 1967, and *Job Boj*, 1968 (both with B. Grögerova).

Hollis, Will; 1893–1973. For fifty years librarian to the Imperial Typewriter Co. in Leicester, Will Hollis perfected his photographic style of typewriter portraiture in the years following the Second World War. It is not known whether he ever saw Dennis Collins' similar efforts. He died early in 1973, without knowing that his works – which he called 'callitypes' – were about to be exhibited for the first time, at the *Typewriter Art* exhibition at the New 57 Gallery in Edinburgh in November.

Honys, Josef; 1919–69. Born in Jičín, Czechoslovakia. Artist as well as poet. Included in folder of Czechoslovak concrete poetry published by the Stedelijk Museum, Amsterdam, in 1970.

Houédard, Dom Sylvester; born 1924 in Guernsey, Channel Islands. Has been Benedictine monk at Prinknash Abbey, Gloucester, since 1949. Was a prominent figure in introducing concrete poetry to Britain in 1961, and since then has become its leading theorist as well as an outstanding practitioner. Is co-editor, with Bob Cobbing, of sound poetry review *Kroklok*. His typewriter compositions (which he calls 'typestracts') have been exhibited all over the world and he has had one-man shows at the Lisson Gallery, London, in the late 1960s, at the Victoria and Albert Museum, London, in 1971, and at the Laing Art Gallery, Newcastle, in 1972. His work has not yet appeared in book form, but among his pamphlets are: *Kinkon*, 1965, and *Tantric Poems Perhaps*, 1966 (both *Writers Forum*).

Jandl, Ernst; born 1925 in Vienna. Teaches at grammar schools there. Has been experimenting with new forms of poetry since mid-1950s. One of the most successful sound poets, he established himself – and perhaps sound poetry in general – at the Albert Hall poetry festival, London, in 1966. His visually oriented typewriter works are only marginal to his main effort in the sound and concrete field. Publications include: *Andere Augen*, 1956 (Bergland Verlag); *klare gerührt*, 1964 (Eugen Gomringer); *mai hart lieb zapfen eibe hold*, 1965 (*Writers Forum*); *Laut und Luise*, 1966 (Walter Verlag); *Sprechblasen*, 1970, and *Der Künstliche Baum*, 1970 (both Hermann Luchterhand).

Johnson, Bengt Emil; born 1936 in Saxdalen, Sweden. Worked there as a shopkeeper till 1965, then moved to Stockholm, where he works in the music department of Swedish Radio. Pianist and composer as well as visual and sound poet. In early 1960s produced series of expressionistic typewriter picture poems and since then has written sound poems for radio and stage performance. Organiser

of first six international sound poetry festivals held in Stockholm in conjunction with Swedish Radio. Publications include: *Hyllningarna*, 1963; *Essaer om Bror Barsk och andra dikter*, 1964 (Albert Bonniers Förlag); *Gubbdunkning*, 1965; *Semikolon* (with Lars-Gunnar Bodin), 1966.

Kern, W. Bliem; born 1943 in Philadelphia. Artist as well as sound and visual poet. First prize in sculpture and painting show at Avanti Gallery, New York, 1969. Director and founder of Sound Poetry Workshop, to find new forms in poetry. Publication: sound and visual sequence *Meditations/meditationsmeditations*, 1974 (New Rivers Press).

Kolář, Jiří; born 1914 in Protivín, Czechoslovakia. One of the most prominent figures in the Czech avant-garde. Worked as a joiner, labourer and waiter before becoming a writer in 1943. In late 1940s became member of artists' group 42. Editor of Prague publishing house of Dilo, 1945–48. One-man shows of his collages in London, Genoa, Vienna, Miami and elsewhere. Has written two plays, *Pest in Ateheh*, 1965, and *Unser täglich Brot*, 1966. Contributor to anthologies *Concrete Poetry: a World View, An Anthology of Concrete Poetry*, and *Text-Bilder*. Publications include: *Hommage an K. Malevich*, 1959; *Y 61*, 1960; *Evidente Gedichte*, 1965; *Der Aesop aus Werschowitz*, 1966.

Kostelanetz, Richard; born 1940 in New York. Has edited numerous anthologies, among them *Imaged Words & Worded Images*, 1970 (Outerbridge & Dienstfrey) and *Breakthrough Fictioneers*, 1973 (Something Else Press). His other publications include: poetry – *Visual Language*, 1970 (Assembling Press); criticism – *The Theatre of Mixed Means*, 1968 (Dial Press), and *Metamorphosis in the Arts*, 1972 (Abrams); and autobiography – *Recycling*, 1974 (Assembling). As editor: *John Cage*, 1974 (W. H. Allen).

Lloyd, Andrew; born 1943 in Surrey, England. Contributor to Kontexts and anthologies *Mindplay* and *Typewriter Poems*. Publication: *The Quietest Ice* (Vertigo).

Lora-Totino, Arrigo; born 1928 in Turin. Founded experimental review *antiugiù* in 1960, and *modulo*, 1966, first number of which was an international anthology of concrete poetry. His paintings, and poems in plexiglass, have been widely exhibited since his first one-man show in Milan in 1959. A series of his chromatic typewriting texts was published in *De Tafelronde*, 1967. He set up, with Carlo Belloli, the Museum of Contemporary Poetry at Turin. Organised concrete poetry exhibition at Venice Biennale 1969. His sound poetry, *Phonemes*, was published on disc by Franz Mon, 1971 (at Neuwied am Rhein), and by Source, 1971 (issue no. 9, Sacramento, California).

McCaffery, Steve; born 1947 in Barnsley, England, but has lived in Toronto since 1968. He has been experimenting with language disintegration/reintegration both sonically and visually since 1966. Has exhibited at the Stedelijk Museum, Amsterdam, and in Stuttgart, Paris and London. He is co-editor of *Gronk*, co-founder of the Toronto Research Group (with B. P. Nichol) and a member of the sound poetry ensemble The Four Horsemen. Publications: *Ground Plans for a Speaking City*, 1970 (Anonbeyond Press); *Transitions to the Beast*, 1970 (Ganglia Press); *maps: a different landscape*, 1972 (Ganglia/Gronk); *Carnival: first panel 1967–70*, 1973 (Coach House Press); *O'ws Waif*, 1973 (Coach House Press); *Louis Riel*:

a legend, 1973 (Massassauga Editions).

McDonough, Tim; born 1949 in Saginaw, Michigan. Works in publishing in New York. Has recently experimented with audience participation sound poems and has written a series of nature poems with Magic Marker on 30-by-40-inch posterboard. In 1973 published a small-scale version of 'Cityscape Modular Mural Poem' in *Assembling*, and gave reading of 'Phive' (all the five-letter words in the *Random House Dictionary of the English Language*) at the Tenth Annual Avant Garde Art Festival in New York. A selection of his poems appeared in *Typewriter* in 1974.

Mayer, Peter; born 1935 in Berlin. Teaches visual communication at Goldsmiths' College (London University). Co-founder, with Bob Cobbing, in 1968 of Westminster Group (WOUP) of experimental poets. Makes 3D/film poems. Has lectured on visual poetry at Institute of Contemporary Arts and National Poetry Centre, London. Showed in Europalia exhibition, Belgium 1974. Magazine contributions include analytical and critical articles in *Poetry Review* and *Journal of Typographical Research*. Represented in anthologies *Mindplay* and *Typewriter Poems*. Publications: 'Yin Yang' cube, 1968; *Gamme de gamma*, 1970; *Earmouth*, 1972.

Morgan, Robert; born 1930 in New York. Now lives in London, where he works as a lecturer in film production at the London College of Printing. Is also a film director – mainly of television documentaries – and a freelance graphic designer. His contribution here is part of his design for the sleeve of Henri Chopin's record *Audiopoems*.

Nannucci, Maurizio; born 1939 in Florence. As well as exhibiting throughout Europe in group shows since 1961, he has had 17 one-man shows between his first, at the gallery La Cimaie in Brest in 1965, and his neon works at the Salone Annunciata in Milan in 1973. Member of the group of the Studio di Musica elettronica S 2 F M, in Florence. Has made object poems, books, multiples, and researched into the applications of the computer in the visual and musical field.

Niikuni, Seiichi; born 1925 in Sendai, Japan. Founder and editor of magazine for concrete poetry and spatialism, *Asa*, 1964. Since then his concrete poetry has been exhibited and anthologised in Europe and America. In mid-1960s, while living in Paris, collaborated with Pierre Garnier in producing *Poèmes franco-japonais*, a series of visual texts which combine passages typed on Japanese with those on Western typewriters. One-man show at Whitechapel Gallery, London, in 1974. Contributor to anthologies *Concrete Poetry: a World View, An Anthology of Concrete Poetry* and *anthology of concretism*. Publications include: *Zero. On*, 1963; *Fonetisch - en klanggedicht Entrance*, 1965; *Mer* (with Ilse Garnier), 1966; *Lips and jealousy*, 1970.

Parritt, Simon; born 1950 in Wimbledon, London. Studied at Croydon art school and Goldsmiths' College. Exhibited typewriter works at Wiggins Teape, London, and Goldsmiths' College in 1973. Works published in *Microphone* (cover) and *A*, both in 1972. Publication: *Zeotrope*, 1974.

Pazarkaya, Yüksel; born 1940 in Izmir, Turkey. Lives in Germany. Has written plays for the stage and radio, as

well as fiction and poetry (traditional and concrete). Contributor to anthologies *Konkrete Poesie International*, 1966 (Hansjörg Mayer, Stuttgart), and *Text-Bilder*.

Popović, Zoran; born 1944 in Yugoslavia. Lives in Belgrade, where he has exhibited in concrete poetry shows and is a regular contributor to the review *Signal*. Contributed to Yugoslav event-art performance at Demarco Gallery at Edinburgh Festival, 1973. Published in anthology *Text-Bilder*.

Riddell, Alan; born 1927 in Townsville, Australia. Brought up in Scotland, he founded the poetry review *Lines* in Edinburgh in 1952. Started as traditional poet but began writing concrete poetry in 1963, after being introduced to the genre by Ian Hamilton Finlay. Published first visual poem in *Encounter* in 1955. Won Heinemann Prize in Australia in 1956 and Scottish Arts Council Poetry Prize in 1968. One-man concrete show at New 57 Gallery, Edinburgh, in 1971. Publications: *Beneath the Summer*, 1952 (Macdonald, Edinburgh); *Majorcan Interlude*, 1960 (Macdonald, Edinburgh); *The Stopped Landscape*, 1968 (Hutchinson); and *Eclipse*, concrete poems, 1972 (Calder & Boyars).

Shimizu, Toshihiko; born 1929 in Chiba, Japan. Photographer and jazz critic as well as artist and poet. Member of avant-garde artists' group VOU, founded in Tokyo in 1935. Made first 'letter pictures' in 1965, and since then his work has appeared in exhibitions in Japan and overseas, including ? Concrete Poetry organised by the Stedelijk Museum, Amsterdam, in 1970. Contributor to *Text-Bilder*.

Stacey, Flora F. F. Nothing is known of Flora Stacey beyond the fact that in the late 1890s her typewriter drawings were much admired in Britain for their painstaking skill and craftsmanship.

Takahashi, Shohachirō; born 1933 in Japan. Poet and photographer. Member of Japanese avant-garde artists' group VOU. Like his friend Toshihiko Shimizu, has exhibited in many international group shows. One-man shows at Gallery Yamagoe, Kitakami, 1961; Centro Tool, Milan, 1971; Galerie Senatore, Stuttgart, 1971. Publications: *Oiseaux*, 1968; *Vent*, 1968; *Ombre*, 1968; *Terre d'eau terre de feu*, 1969; *Domaine de <a·ī>*, 1972.

Themerson, Stefan; born 1910 in Plock, Poland. With wife Franciszka, a painter, made several avant-garde films in Warsaw in the 1930s. Served in the Polish army in France during the Second World War and escaped to England after the fall of France. Since the war has written almost exclusively in English. Publications include: experimental poetry – *Semantic Divertissements*, 1962 (Gaberbochus Press); novels – *Bayamus*, 1949 (Editions Poetry London), *Cardinal Pölätio*, 1961, and *Tom Harris*, 1967 (both Gaberbochus); stories – *Wooff Wooff or Who killed Richard Wagner?*, 1951 (Gaberbochus); and essays – *factor T*, 1956, *Kurt Schwitters in England*, 1958, and *Apollinaire's Lyrical Ideograms*, 1968 (all Gaberbochus).

Todorović, Mirosljub; born 1940 in Skopje, Yugoslavia. Founder of Signalism, an avant-garde movement, and chief editor of *Signal*, its magazine. Has exhibited in international group shows and has had one-man shows in Yugoslavia. Publications include: *Planet*, 1965; *Signal*, 1970; *Kyberno*, 1970; *Trip to Starland*, 1971; *The Pig is an excellent*

Swimmer, 1971; *Gift Parcel*, 1972; *Certainly Milk Flame Bee*, 1972; *Thirty Signalist Poems*, 1973; *Approaches*, 1973.

Ulrichs, Timm; born 1940 in Berlin. Studied architecture at Hanover, 1959–66. His visual poetry, texts, pictures, objects, films and environments have been shown in Germany and internationally since 1961. He is now producing works of 'total art, idea art, body art, nature art, instant art, basic art, placebo art, etc.'. Has had thirty-five one-man shows. Contributor to *anthology of concretism*. Publications include *Klartexte*, 1966; *Spielpläne*, 1969; and *Weiter in Text*, 1969.

Valoch, Jiří; born 1946 in Brno, Czechoslovakia. Works in print room of museum at Brno, where he is also an art critic and theorist. His typewriter works have been widely published in magazines and his objects have been shown in many exhibitions. Publications include: *Tipogrammi, vibrazioni, costellazioni particolare*, 1964; *Meccanici*, 1965; *Poemi ottici II*, 1967; and *Schemi*, 1967.

Ward, J. P.; born 1937 in Felixstowe, England. Lecturer in English at University College, Swansea. Organised Welsh Arts Council concrete poetry exhibition in Cardiff, 1969. Experimental and concrete poetry published in *Poetry Review*, *Time Out*, *London Magazine*, *Contrasts*, *Second Aeon*, and in anthology *Typewriter Poems*. Publications: two collections of traditional poetry, *The Other Man* and *The Line of Knowledge* (both Christopher Davies), and folder of concrete, *From Alphabet to Logos*, 1972 (Second Aeon).

Werkman, H. N.; 1882–1945. Born in Leens, Holland. After an early career as a journalist, became a small jobbing printer in the early 1920s in the university town of Groningen. Began to make one-off prints using printers' materials – display types, rules, rollers and so on – as well as his pioneering 'typeprints' on the typewriter. Was murdered by Nazis a few days before the liberation of northern Holland in April 1945. His typographical originality is appraised in Herbert Spencer's *Pioneers of Modern Typography*, 1969 (Lund Humphries), and his art in general in *H. N. Werkman*, 1967 (Verlag Arthur Niggli).

Williams, Emmett; born 1925 in Greenville, South Carolina. From 1946 to 1966 lived in Europe, where he met Claus Bremer and Daniel Spoerri, with both of whom he collaborated in Darmstadt in founding the avant-garde magazine *Material*, in 1957. This was completely set on typewriters and one of his pieces here was taken from an issue devoted to Williams' own work. Is now chief editor of the *Something Else Press*, for whom he edited *An Anthology of Concrete Poetry* in 1967. Publications include: *13 Variations on 6 words of Gertrude Stein*, 1965; *Sweethearts*, 1967; and *A Boy and a Bird*, 1969.

Zenker, Helmut; born 1949 in St Valentin, Austria. For two years a schoolteacher, he is now a freelance writer in Vienna and the Tyrol. Since 1968 his visual texts have appeared in various magazines, including *Wespennest*, *Contra*, *Antiquarium*, *Neues Forum*, *Eselsmilch* and *Auswege*. Contributor to anthology *Text-Bilder*. Show of visual texts at *Camera Obscura*, Vienna, in 1969.

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Paula Claire: 'Sea shanty' from *Soundword* (1972), to Writers Forum and the author.
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Klaus Peter Dencker: 'Announcement', to the author.
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Paul de Vree: Untitled from *Explosities* (De Tafelronde, 1966), to the author; 'To Mrs M. Luther King', 'Arise the dead' and 'Life is a lottery' from *Zimprovisaties* (De Tafelronde, 1968), to the author.
Reinhard Döhl: 'Rauf runter rauf', to the author.
Tom Edmonds: 'Towards me writing a book', to Miss Frances M. Newman and Dr Edmonds.
Amelia Etlinger: Untitled (page 123) from De Tafelronde and cover design from *Kontexts*, to the author.
Iqbal Fareed: 'Gandhi', to the author.
Raymond Federman: Page from novel *Double or Nothing* (Swallow Press, 1971), to the author.
Luigi Ferro: 'Chromatic permutations', to the author.
Peter Finch: 'Texture poem for the moons of stars' from *Typewriter Poems* (1972), to Second Aeon and the author.
Ise Garnier (as Pierre Garnier).
Pierre Garnier: Untitled from *Prototypes* (André Silvaire, 1964), to the author; 'Light' from *Poèmes franco-japonais* (André Silvaire, 1966), to Seiichi Niikuni and the author; 'Defeat of the Teutonic Knights at Tannenberg' from *Text-Bilder* (M. DuMont Schauberg, 1972), to the author; 'Vines' from *Esquisses Palatines* (André Silvaire, 1972), to the author; 'Vegetal sign' from *An Anthology of*

Concrete Poetry (Something Else Press, 1967), to the author.
Michael Gibbs: 'In defence of poetry' from *Connotations* (1973), to Second Aeon and the author.
Tristan Gray Hulse: 'Moon song' and 'Moon loom', to the author.
Robin Greer: 'Buddhist mantra' from *The Word as Image* (Studio Vista, 1970), to the author.
Václav Havel: 'Estrangement' from *Modulo*, to the author.
Josef Hiršal: '4444', to the Stedelijk Museum and the author.
Will Hollis: 'Arab' and 'Police dog Tosca', to the British Typewriter Museum.
Josef Honys: 'Letter typogram', to the Stedelijk Museum.
Dom Sylvester Houédard: 'Sonic water' from *The Word as Image* (Studio Vista, 1970), to the author; 'Oracular stupor', 'Groovy for a good thing to happen' and two untitled red and blue typestracts, to the author; 'Italic ode', to Sandra Raphael and the author; 'Sardinian lovesong', to Nino Congiu and the author; untitled typestract from A, to the author.
Ernst Jandl: 'oeö' from *Sprechblasen* (Hermann Luchterhand, 1970), to the author.
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W. Bliem Kern: Two pages from *Meditationsmeditationsmeditations* (New Rivers Press, 1974), to the author.
Jiří Kolář: 'Albers' and 'Tinguely' from *An Anthology of Concrete Poetry* (Something Else Press, 1967), to the author; 'Fountain' from *Text-Bilder* (M. DuMont Schauberg, 1972), to the author; 'Brancusi' and two untitled, to the Stedelijk Museum and the author.
Richard Kostelanetz: 'Mullions' from *Visual Language* (Assembling Press, 1970), to the author.
Andrew Lloyd: '5th dolphin transmission' from *Typewriter Poems* (1972), to Second Aeon and the author.
Arrigo Lora-Totino: 'Space' from *Concrete Poetry: a World View* (Indiana University Press, 1968), to the author.
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Tim McDonough: 'Labyrinth', to the author.
Peter Mayer: Facet of the 'Yin Yang' cube, to the author.
Robert Morgan: 'Henri Chopin', to Tangent Records and the author.
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Shohachirō Takahashi: 'Water land', to the author.
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