

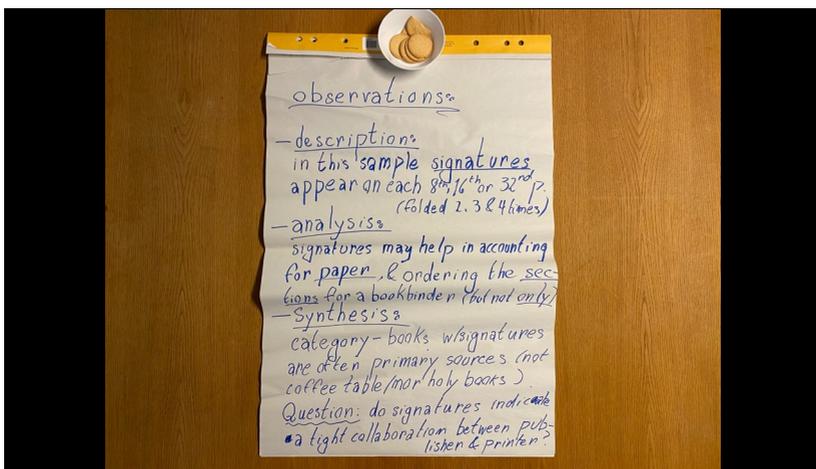


Books with signatures: facsimile from 1888, novel 1986, prayer book 1994, anthology 1968, novel 1988, list of heraldry 1959, ethnography 1977, politics essay 1965, philosophy 2019, comparative epistemology 1988, history 1989.

Tuesday November 2nd we gathered during a lunch-hour to test whether a lineup could bring some attention and attitude to something as inconspicuous and technical as print-signatures. In the above lineup colour codes (cyan, purple and yellow) are used to indicate the signature-number.

Originally the signature number is the count on sheets—folio, plano, etc.—which are then folded into sections and then stitch bound. Here, cyan is each 8th page. Purple is each 32nd. And yellow each 16th (most frequent). The signatures continued after stitch binding became automatized.

Signatures are also found in glue bound books. Professionals in printing, occasionally refer to as set of 16 as a signature. However, a lineup is a form of display that mainly comes from fashion design. Two fashion designers were present (MA1 and MA), which expanded the discussion quite a bit.



Lunch participants: Emil Holmberg Lewé, Aaritz Mesanza, Kristine Lie Øverland, Eyrun Müller, Frode Helland, Morteza Vaseghi, Harald Lunde Helgesen, Sverre Brand, Theodor Barth.

The purpose of the lunch gathering was to determine how far we can get with a descriptive, analytic and synthetic approach to *design items*—in this case books—through *observation*. The purpose of the gathering was also to explore the possibilities of the *lineup* as a form of display proper to design.

The lineup was used to *colour-mark* the differences between signature-number in 3 *book-rows* displayed on a table. The books were categorised according to a criterion which is *generally* overlooked. The *descriptive* level of the lineup therefore limits itself to the ordering by colour code in 3 rows.

The *analytical* level features in determining different *layers* of *accountability* in the practice of printing *signatures*: **a)** account for *sections*; **b)** accounting for *paper*. A reason for why the practice survived automated stitch binding (a), thereby could be (b). But there are also *glue-bound* books with signatures.

We discussed (Frode Helland) whether—in the sample lined up—were *facsimiles* of books with earlier editions that had been stitch bound. We did not conclude this discussion, but it made us attentive to what to look for in glue-bound editions where print-signatures are still in use. A real discussion.

Synthesis. Would a continued use of the signature—even just to distinguish a physical book from an e-book—express a *nostalgia* for the *authentic*, which has been a recent trend? Or, would the use of signatures be used as a mark of appreciation of certain *design qualities* of cooperative book-productions?

In the latter case, the use of signatures is [invented](#) to move into another area of accountability than *book-segments* and *paper-stock*. But based on the same premise of small industrial productions, common in design. The examples from vinyl *recordings* (Sverre Brand) are suggestive of such usages.

For instance, the signature scripted in by the sound-technician (who would be known for a particular style of mixing). For this to be professionally interesting it would have to come out for hours of work, and years of practice. We moved on to the discussion of *design-literacy in small industrial productions*.

For instance, the variety of *notches* that are used to indicate *seam allowance*, in the industrial production of clothes (Harald Lunde Helgesen). Design-literacy can mean two things: **a)** the literacy of the designers at certain juncture of *industrial crafting*; **b)** its readability of to a larger audience.

This larger audience is made up of people *who take design seriously*, and are *interested in production detail*, and could be invited to a lineup. The lineup thereby features a gliding scale: from a depth of readable production detail, to reflections articulating design in the humanities—paratext (Martin Lundell).

The people that are candidate guests/visitors to a lineup are people who have a sufficient experience/mileage to receive the *push* of the work in the humanities, and the *pull* of the work at the level of production detail. A comment was also made on this kind of cultural communication—that would even apply to railways (Morteza Vaseghi)—as a possible detailing of [actor networks](#).