

ONCE ITS TYPED ITS PUBLISHED

the story of my writings from 1950 to 1979  
and attempts at publishing  
in microfiche and xerox

with a catalog of texts  
and details of where & how to get them

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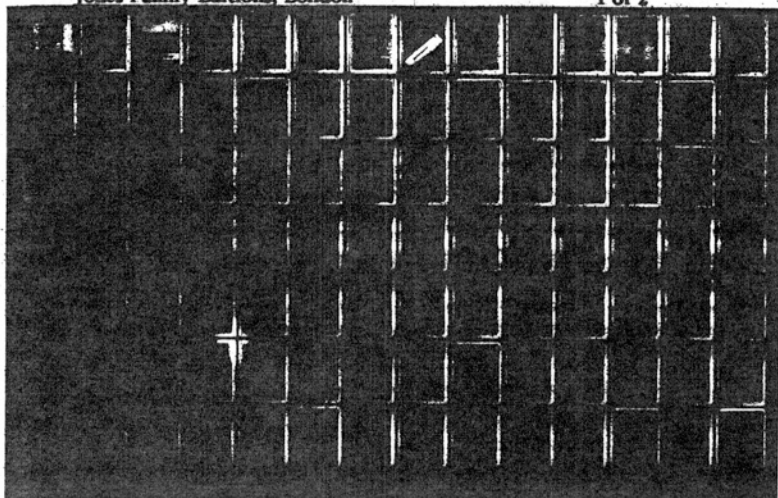
written for Allen Fisher  
for inclusion in Spanner 17

Jones family editions  
facsimile texts  
microtexts tapes etc.

Allen Fisher has asked me to supply a list of my recent writings and to describe my attempts to publish them using new media such as microfiche and xerox.

WRITINGS REMEMBERED  
J. Christopher Jones  
Jones Family Editions, London

Written 1976  
Microfiche Edition 1978  
1 of 2



(photoprint of a microfiche transparency)

The 98 pages of this microfiche, when enlarged to readable size via a suitable gadget (a fiche reader), comprise half of a book which I wrote to explore my records and memories of twenty-five years of writing. The complete book, in microform, can be manufactured and mailed to any place in the world by the fastest airmails for between 50p & £1 (between 1 & 2 US dollars). And this can be done within a week or so of completing the typescript. Its typed 'camera-ready'.

My alternative form of publication is to make xerox copies of the typescript to order, to get them bound by a bookbinder or by a cheaper plastic binding, and to mail them, air or

surface, to the persons placing the order. Each book made in this way can be a unique selection of pages from my two thousand-or-so pages of writings : the reader is invited to select the material, and the book is made, and inscribed with the readers name, as an edition of one. The cost of making and mailing a book by this means is £20 to £60 (40 to 120 US dollars). Again it can be done within weeks of completing the text and avoids many of the discouraging difficulties and delays of publishing a book via a printing press.

In proceeding in this way I am ignoring the obvious objections (few people have the gadget to read fiches : the cost of xerox facsimile copies is far too high for most readers). These new ways of publishing do not preclude doing so by cheaper, but slower, and more impersonal, methods : the new ways precede the old ones, in the sense that anyone can use them immediately the typescript exists, and before submitting to the delays and restrictions which a conventional publisher is bound to apply to what is to be accepted for publication. With these new means of transmitting copies to readers: once its typed, its published . To put one's thoughts into the world, visibly, one has only to get them as far as one's fingertips, not to the far side of a publishing organisation. Surely this principle is so right that its worth trying for its own sake. It is, I believe, an inherently correct way to use technology, free of many of the alienations and inhumanities that are unavoidable when, between the writer and the reader, exist a host of heavy machines and expensive employees and investors all insisting that 'it cant be published unless it fits their standards and will sell in quantity'. The lighter and faster technologies of photography, computing, etc, are not physically tied to the alienations of mechanisation so why not make a start at using them in more personal and human ways? To do this one has to begin by ignoring the responses and assumptions we have inherited from centuries of mechanisation. The small press movement has, I believe, taken the first important step in this direction, with its use of the partly de-mechanised (ie automated) process of photo-offset. But, for the book-length texts I have written, it is still too

subject to limits like investment-in-copies-before-they-are-sold, and the laboriousness of retyping, binding, etc.

As these pages are to be transmitted under the limitations of small press publishing (thanks to the generosity of Allen & his helpers) there is not space to explain in detail the many practical reasons why, and how, in trying to re-think the process of printing and publishing, I came to these conclusions. But one day I hope to put it all in words. It could easily become a book, a fiche, a..... The guiding principle is to share, between writer and reader, all the functions which are at present borne by the middle-people, professionals, ourselves in paid & limiting roles. So that, eventually, anyone may write what anyone may read, and the term 'writer' will come to mean, not that one has written a commercially published book, but that one can write at all, that one is literate, in touch.

My first move, in becoming a self-publisher, was to get an electric typewriter (this one) which is of just enough quality to produce camera-ready pages. Then I went to a typing school and learnt enough of the skill of touch-typing to be able to write-and-think as one process, not two. Now, when I write anything for publication, this for instance, I work without drafts direct onto the machine knowing that its to be seen by the readers exactly as it looks to me, with no re-writing. While a page is on the machine I allow myself to correct, with tippex or liquid paper, anything I want to alter, but after a page is off the machine I treat it as 'in the world', published, visible, just as my spoken words are, beyond recall. With this discipline, new to me (I'd previously written about a hundred short pieces and one book by the tedious process of drafting, redrafting, proof-correcting, etc) I find myself enjoying a more adventurous style of write-think and often am able to make a so-called 'mistake' into the inspiration for 'what to write next', as in speech. And now, as with the book Writings Remembered, I can write a book in a month instead of a year. That speed, risk, and enjoyment, plus the feeling that now I can begin a book regardless of there being no publisher committed to it, is, I think, a sign that this is the right way to go ?

My transition from planned-writing to this more improvised style was helped by my friend Edwin Schlossberg who, while I was still writing with pen and paper, encouraged me to write my ideas about communication, and related topics, as a series of weekly letters to himself. 'Just write something, to me, once a week, whatever's in your mind' he said, when he heard I was completely unable to get started with this book, drafts of which had been rejected by several publishers. His advice worked. We each wrote 32 letters, in 8 months, discovering much that would never have emerged, I feel, with a more conscious plan, or theme. It was not until after that I realised we had indeed written a book, Letters in Communication, which now awaits completion of the typing-of-it-out from manuscript into legible typing. I am awaiting the energy to do this typing, energy which would perhaps be triggered by a response to this notice of the book's availability via Jones Family Editions.

That name for my imprint was suggested by Eddie Schlossberg as a way of implying the attempt to combine the personal with the automatic. So far I've registered it as a company name and published Writings Remembered in both microfiche and handbound xerox facsimile. Now, in this text, I am taking the next step.

Another book on my shelf, which has so far been published in an edition of 30 by Virginia Polytechnic Institute, Department of Architecture, is Dear Architects (and Others Who Imagine How). This is composed of fifteen letters to students and teachers of architecture while I was visiting scholar at that college. in reply to their questions about such topics as environment, hierarchy, software, toys, myths and functionalism. It has been rejected for commercial publication, probably because most of the letters include unexpected inclusions, selected by chance process, from sources outside myself. ALL OF WHICH PROVES EVERYONE WOULD BE NUTS ABOUT THE NEW YORK LITERARY ESTABLISHMENT IF ONLY IT PUT IN AN OCCASIONAL AFTERNOON ON PUBLIC RELATIONS.

I got onto fiche publishing, in the first place, with the

thought that it would be a nice gesture to mail microfiches of new writings from the west to the national libraries of eastern countries that are probably cut off from this writing. I imagined some pleasant accidents in which people who did not know of the existence of experimental literature were happy to find it in some disregarded archive of the national library in Peking, Java, or Wales. (I was born within sight of the Welsh national library.) When I realised that the medium is suitable, in principle, as a next step in self-publishing, I canvassed several friends, such as Allen, for reactions to the idea. Their replies let me see that, though its already a real inspiration to writers, its not yet very attractive to readers, for the reasons of cost, or access to fiche-readers, that I am for the moment ignoring. This set me to making some fictional designs for the social organisations, not yet existing, which would be needed to make the idea work. I wrote a page, describing the books available\* from Jones Family Editions, for the fictional Writer's Catalog' which I supposed would offer a page to any experimental writer (or perhaps, if the catalog were accessible on tv screens via computer, to any person whosoever) to describe their works and to say how readers can get to see them. I also envisaged, and began to try to organise, various half-way houses to this ideal. A method of circulating expensive xerox books on a borrow-or-buy basis, the reader sending the price but getting most of it back when the book is returned, the next reader paying that much less, & so on. A Readers & Writers Gallery where one could read & sample microbooks and buy or borrow fiche-readers, or kits to make them oneself, and where most of the worlds new poetry etc is available in a few small boxes of microfiches. But these schemes, I realised, are outside the range of what one can do as a writer for one's own works : they require some collaborative effort & much devoted work & some funds.

So now, having used much time & energy myself, to produce several texts that were a joy to write but which have as yet reached very few, I am encouraged, and re-energised, by Allen's request to make this progress report to the readers of Spanner. I'll end with a list of my recent writings and indicate their

\* published in Alembic, spring 1978

accessibility via Jones Family Editions or by other means.  
EVERY DAY THE URGE GROWS STRONGER TO GET HOLD OF AN OBJECT  
AT VERY CLOSE RANGE BY WAY OF ITS LIKENESS, ITS REPRODUCTION.

Jones Family Editions:

- (1) Letters in Communication. About 300 pages. 32 weekly letters
- (2) by [Edwin Schlossberg and Chris Jones about communication & life. Ed's letters are brief, poetic, profound. Mine are lengthy, exploratory, and written not knowing which way the book was going. (1973-4)
- (3) Dear Architects, and Others Who Imagine How. About 200 pages. An experiment in education: fifteen letters to students, teachers and others who posed questions about hierarchy, software, toys, utopias, etc. (1974-5)

Writings Remembered. 200 pages. An experiment in memory & chance. Random quotations from 100 or so writings over 25 years with a continuous text of my present reactions. Ranging freely over design, ergonomics, poetry, ideas, memories of a life. With bibliography 1950-74. (1976)

Plays. About 150 pages. Most of these plays were written in place of papers for conferences on design, north sea oil, the future, etc. Some were composed automatically, by chance process, others are more spontaneous. Some were composed as plays:

- (4) Is Designing a Response to the Whole of Life? 1973. An imaginary conversation with Kant, Jung, Whitman, Graham Stevens & EDRA. 5 pages.
- (5) Superman Has Had His Day. 1973. With The Sun, Bucharest, Kipling, Buckinghamshire & Me. 8 pages. (with a theory of performance)

Plastic Thoughts. 1974. With Confucius, Thoreau, McLuhan, and various modern views about oil, plastics, and local life and rebellion (Eric Mottram, William Burroughs) 12 pages  
35 Wishes. 1976. Performers choose which lines to speak and act thus creating the characters out of a text composed of words and thoughts suggested by an exhibition of design for need. 16 pages.

- (6) Arch : the artificial church. 1976. An essay, on theatre, that became a play, to be performed in an art gallery. With characters like preachers, Bob Dylan, angels, Pope John, politicians, actresses, represented by both effigies and actors. A play of atmosphere & occasion. 16 pages.
- (7) More Arches. 1977. Acting versions of Arch re-written by Allen Fisher & by Loris Essary. 7 pages.
- (8) Arch at Acme. 1977. Acting notes for a performance of Arch at the Acme Gallery. These comprise a theory of performance. 9 pages.
- (9) Voices at the Conference Conference. 1977. A conversation between a chinese gentleman, international man, John Cage, the designers of conferences, and the writer. 25 pages.
- A Place of Being? 1977. A chaos of voices trying to get away from mechanical thinking : Martin Heidegger, a Japanese person, Edwin Schlossberg, Will Petersen, the voice of technology, and myself. 18 pages.
- (10) Berlin 88. 1978. Viewers print-out for the European Open University program to be transmitted in 1988 on the anniversary of the 1978 Berlin Futures Conference. With Hans Harloff, The European Community, John Cage, Al Hansen, Dick Higgins, Richard Brautigan, Edwin Schlossberg & myself. 19 pages.
- Public Questions. About 160 pages. Essays, letters, interviews, etc about the place of communications, design, and future studies in public life. Questioning the status quo of specialization and professionalism, and continually enlarging my view of design. (1970 to 1979) :
- TV Teaching: a Misused Medium? 1970. 16 pages.
- The Future of Open Universities. 1973. 24 pages.
- Tilting at Ecological Windmills. 1973. 15 pages.
- Love, Hate, and Architecture. 1973. 10 pages.
- (11) Introduction to the Spanish Edition (of Design Methods) 76. 5p.
- I Never Think About Europe. 1977. 4 pages.
- for Us perhaps : A New View of Human Nature? 1977. 12 pp.
- TV? I Love It. 1977. 2 pages.
- (12) The Future of Broadcasting : A Debate That Never Happened :  
Thank Goodness. 1977. 9 pages.

- What Have You Been Doing Lately? An Interview That Never Happened. 1977. 13 pages.
- (13) Beyond Rationalism. An Interview by Marina Waisman. 1978. 20 pages. (Also published in Spanish.)
- Composing by Chance. How To Do It. 1978. 3 pages.
- (14) Designing Designing. 1978. 16 pages. (also published in a conference proceedings as Designing as a Creative Activity.)
- (14A) ".....in the dimension of Time." 1978. 18 pages. (also in Opus One, Number Two. Designing as Process. 1978. 15 pages. Difficult to give an idea of what these are like. The last one for instance, is a rethinking of the nature of designing in the light of David Miller's poem The Story, chinese poems, and a remark overheard on the radio.
- Visual Poems. About 200 pages. Experiments in collective art in which each person tries to copy what the last one did. A book of emptiness. A film of street life. And pictures composed of machine words, design words, etc. Some in Spanish. 1975-9 :
- Copy Can. 1975. Evolution of a can drawing copied by thirty people. 32 pages.
- From Lisa Wilson. 1975. An evolving series of copies by different people of a face drawn by Lisa Wilson. About 80 pages so far.
- (15) Copying: some examples of collective intelligence? Copies of a cup drawing by 25 people, with explanatory text. (Made for the cover of the poetry magazine The Wolly of Swot) 4 pages. 1977.
- Diwylliannau Hynafol/Ancient Cultures. 1977. A bilingual book of ancient emptinesses made for the Welsh National Eisteddfod. 24 pages.
- Tigers Permitted. 1977. Audience text for an 8mm colour sound film of street events and sunlight with words from one of the Letters in Communication with Edwin Schlossberg. 2 pages.
- Joanna's Design & John's Letter. 1978. Invitation to those who want to participate in pure design, namely the inventing, and making, of sculptures, buildings, etc, from a drawing made by Joanna, aged 3, and the

ideas of John Suter for non-functional buildings.

6 pages.

Machine Words. 1977. Pictures composed, partly by chance, from a collection of a thousand words commonly used in industrial life. 30 pages.

Jump. 1978. A picture composed out of the first word in my book Design Methods to begin with my initial. 1 page.

- (16) Numeroso Buenos Amigos. 1978. Illustrations for an issue of the Argentinian magazine Espacios Cepa, composed from typical words taken from my writings on design. 25 pages.
- (17) 25 for Somarios. 1978. Illustrations composed from words in my design writings and from rubbings of architectural details of my house. In Spanish, for the Argentinian magazine Somarios. 28 pages.

(This catalog is getting to be far longer than I'd imagined it could. I've never listed these things before and I'm amazed to see that these last few years, since I left full time employment, have been more productive than I'd thought. Time to get them off my shelves and into view. In my efforts to devise a means of publication that is right in principle I seem to have kept my writings out of sight, my own included. Time to compromise a bit?)

Collected Writings 1950-75. About 1000 pages. I have copies of most of the articles I wrote on topics like design, ergonomics, futures research, education, automation, and communications, while I was working in the electrical industry and in universities. These are listed, and sampled, in Writings Remembered. The bibliography for this period ||

- (18) (J Christopher Jones: a bibliography, 1950-1975) is available from Council of Planning Librarians, PO Box 229, Monticello, Illinois, 61856, USA. \$ 1.50. It is reprinted in WR.

Copies of these articles can, I suppose, be supplied in xerox or microfiche via Jones Family Editions but I am not yet quite ready for the effort of trying to get copyright

permissions, etc, etc.

Unfinished Books. 1977-79. I had not meant to mention these but now that the impulse to list everything is upon me I might as well. Who knows what it may lead to? Its one's perhaps impulsive acts which sometimes lead, I'm finding, to the best accidents. These books were all begun thinking not of my own publishing but with commercial publishers in mind, and with thoughts of balancing the budget. And they were abandoned because I felt the flow to be a bit choppy, or too diffuse, or what not. Motives too mixed, perhaps? But, as topics upon which I might well write again, in a better frame of mind, they interest me a lot:

People of The Book. 1977-78. An attempt at a philosophical novel. Four people, in Wales, attempt to rethink industrial life through an experiment in examining their everyday experience, for a year, as 'people of the book', living a life planned and patterned on paper before it can be experienced.

Meditations on Technology. 1978. About sixty short meditations of what seem to me to be the important entities, or myths, in industrial life, eg work, skill, education, automation, mind, culture, dualism, scale, software, energy, information, bureaucracy, mass media, etc. With the recurrent finding of ways in which the social status quo gives us incentives to use technology that go against what is human and what is natural.

A Twentieth Century Education. 1978. An account of my education, or re-education, in twentieth century thought having been brought up, as most of us have, to see modern forms of art & thought as freakish, and to see the inherited forms of hierarchy, control, centralisation, etc, as the norm. A close look at some chance-chosen pages from 7 minds I respect and continue to learn from: Jackson MacLow, Wallace Stevens, John Cage, Gertrude Stein, David Miller, Marcel Duchamp, Edwin Schlossberg, in that chance-chosen order and with quotations pre-selected by chance so that the writing-thinking process is in the form & spirit of the texts I hope to learn from.

In addition to these unfinished, and meant-to-be-commercial, books there are two others not so much abandoned as in process:

Notes In The Dark. 1973-79. Not a typescript but a mass of hard-to-decipher notes made while experiencing about fifty films, plays, or other performances. These, when I've found how to communicate them, will I think amount to a detailed disentangling of exactly why it is that the sensations, thoughts, etc, engendered by realistic plays & films block all possibility of there being a poetic theatre, and a poetic use of film & tv, in the west just now. There are more encouraging notes made while experiencing eastern performances such as kabuki, javanese shadow plays & Hamlet in Korean, and many starting points for the making of a poetic theatre in the west. My own plays are attempts in this direction.

Murami Theatre: The First Book of Conventions. 1978. Murami is an as-yet-untried blending of music, radio & mime. This book is intended to be an example of inventing new conventions (such as exist in games & sports and without which I dont think a poetic mode of attention to plays is possible). Given some examples, other conventions could be invented and, in each new convention, it should be possible for everyone, regardless of lack of theatrical training, to write plays and to perform them. But the skill that has to be learnt, I think, is that of being an informed audience, responsive to poetic atmosphere and not searching for meanings or attempting to 'judge' the performance but being, in one's responses & thoughts, the play itself. (That, in brief, is my view of theatre. Of play as mind.)

Having revealed these unfinished books, what now? Why not complete them? Not for another publisher but for themselves, to do what, with Writings Remembered and with Letters in Communication, was possible : to write freely, quickly, with no blocks and stumblings, once committed to this imprint, free of obligations to anything outside the saying of the words & thoughts that come. Five months? To do them all?

But never mind how long it takes : the process will determine that. The situation.

AVAILABILITY of Jones Family Editions :

Of the items described only Writings Remembered is as yet available in microfiche. The price, including airmail postage, £1 or 2 US dollars for the two fiches, 200 pages in all (2 times 98 = 196, to be exact). A small demand for some of the other items would encourage me enough to invest in the making of fiches for these too, over the next year or so, ie 1979-80. (50p or 1 dollar/100 p

All items described, except those not yet typed, eg Letters in Communication, are available in xerox, at the price of my getting this done at a commercial bureau and bound either by a quality bookbinder or in a cheaper plastic binding. The price, per 100 pages, is £7.00 for copying, about the same for quality binding, and several pounds for postage. Total: about £20 or 40 US dollars, less with cheaper binding and surface mail (which takes many weeks overseas). Write asking for a quotation, specifying what texts you want and what binding & postage rate, air or surface. You can order short texts, even the one consisting of only one page, bound or unbound.

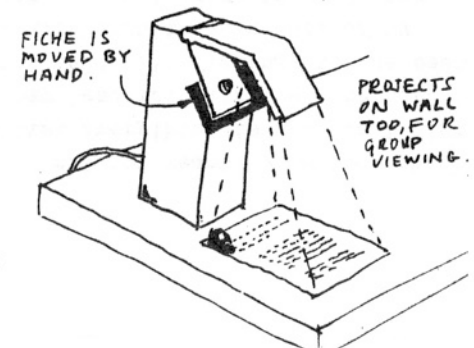
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173 walm lane  
london NW2 3AY  
britain  
phone 450-4270

or phone or visit if you wish to know more of the material before ordering, or if you are interested to see it anyway.

Fiche reading machines can be found in some public libraries and in many technical libraries and in computer companies. The Fuji portable reader costs about £70 in the UK.



Many designs of fiche reader, and a wide range of fiche books of historical, archival, kinds, are available from microtext publishers, the best known of which is Oxford Microform Publications Ltd, Telford Road, Bicester, Oxfordshire OX6 0UP phone Bicester (08692) 44441 (Mr Peter Ashby, Director)

Writings available from other sources:

Extracts from books, and whole articles, of each of the items marked thus (1) have appeared under various imprints and may still be available. I can supply addresses and refs.

- (1) Better News, (2) Interstate, (3) Design Methods & Theories, Somarios (in Spanish), Spanner 17, (4) EDRA Proceedings, Espacios Ceba (in Spanish), Spanner 17, (5) Interstate, (6) (7) (8) Interstate, (9) Design Research Society Proceedings/John Wiley & Sons, (10) Berlin 78 Conference Proceedings, (11) Gustavo Gili (in Spanish, I can supply the english text), (12) Futures, (13) Somarios (in Spanish), (14) Infotech Conference Proceedings, and Design Studies, (15) The Wolly of Swot, (16) Espacios Ceba (in Spanish), (17) Somarios (in Spanish), (18) Council of Planning Librarians (address above), (14A) Espacios Ceba (in Spanish)

A complete set of Collected Papers 1950-75 is available at the Library of the Department of Architecture, Virginia Polytechnic & State University, Blackburg, Virginia, 24061, USA (librarian Robert E Stephenson, who compiled the bibliography and who gave me the idea of doing Writings Remembered. The incentive to write it was provided by Loris Essary, editor of Interstate and organiser of The Noumenon Foundation, Austin, Texas.)

The book Design Methods, a textbook of design methods & theory, is published by John Wiley & Sons, New York, Chichester, Australia, etc, (1970) and is available mail-order at £6.25 plus postage from the co-publishers, The Design Centre, 22 Haymarket, London, SW1, phone 01 839-8000. It is also available in Japanese, Roumanian, Polish, Spanish, and soon in Italian.

Printed copies of Diwylliannau Hynafol/Ancient Cultures (printed by the Welsh Arts Council) are available from Jones Family Editions for the cost of postage (approx £1.00 air £0.50 sur

Offset printed copies of this text Once Its Typed Its Publis are available from Jones Family Editions for the cost of postage (approx £0,50 air £0.25 surface)

were printed by Erik Vonna-Michell

and are also available from Spanner, Allen Fisher, 85 Ramill Close, Brixton Hill, London, SW2 5DQ, Britain, (included in Spanner 17).

DEAR CHRIS

THE PHYSICAL/BIOLOGICAL ASPECTS OF BRAIN SEEM TO HOLD TO A PATTERN WHICH IS IN TOTAL IN FEELING SUCH THAT A THOUGHT THINKING IS THE SUM OF ALL THOUGHTS THINKING AND THEREFORE TO HAVE A FRESH PERSPECTIVE ON AN ALREADY PATTERNED EVENT IS THE MOST THOROUGHLY NEW ACT ONE CAN PERFORM I BELIEVE. IN WORDS WE FIND THE UNCONSCIOUS HISTORY OF OTHERS REACTION TO EXPERIENCE AND SO BY REARRANGING, USING NEW METAPHORS, TRYING TO AWAKEN A SENSE OF THE REAL EXPERIENCES CONTAINED IN THE ABSTRACTION WE ENLIVEN DELIBERATE OURSELVES. WE BECOME MORE SENSING.

The chance-selected quotations IN CAPITALS come from these sources:

Gordon Lish's words in The Publish It Yourself Handbook, edited by Bill Henderson and published by Pushcart Press, Box 845, NY 10701, USA, 1973.

Walter Benjamin's words on mechanical reproduction in Illuminations, edited by Hannah Arendt, published by Schocken Books, New York, 1969.

Edwin Schlossberg's words in Letters in Communication, Jones Family Editions, 1973-74.