



Discarded Cartographies:
Orienting Process Through Waste





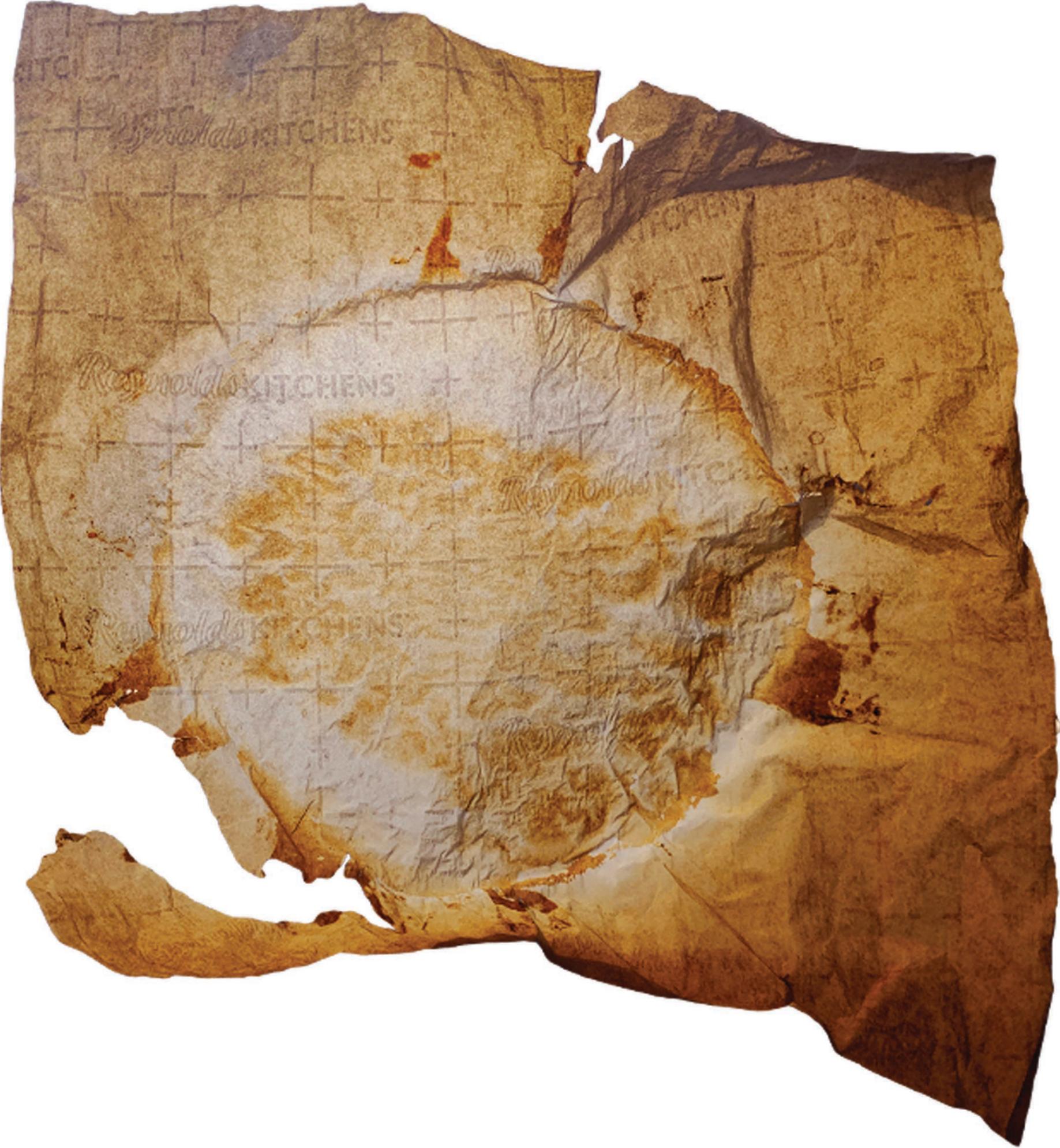
This project attempts to deeply investigate the waste produced in the reenactment of the recipes contained in Manuscript Fr. 640. First, four recipes were selected and recreated. Then, waste from the processes was imaged and formatted into cartographies with the intent of emphasizing the information contained within these artifacts for elucidating details in the making process that is not conveyed by an analysis of the end-products themselves. Waste can be a document meant to be preserved, explored, and used as a pedagogical tool. In many ways, this project manifests the aims of the Making & Knowing project, to orient the production of knowledge around the experiential performance of reading and enacting the author-practitioner's instructions. Each waste contains valuable experiential markers and convey index perishable auxiliary materials, tools, techniques, values, and material processes. This project also hopes to provoke a contemplation for extended material lifecycles and finding meaning and purpose in every material produced during a recipe's execution.



Mold it with bread pith coming from the oven, or as the aforesaid, & in drying out, it will shrink & consequently the medal that you will cast in it. You, it can, by this means, by elongating and widening the imprinted bread pith, vary the figure & with one image make many various ones. Bread coming from the oven is better. And the one that is reheated twice retracts more. You can cast sulfur without leaving the imprint of the bread to dry, if you want to mold as big as it is. But if you want to let it shrink, make it dry, either more or less.

Parchment Paper

molding and shrinking a large figure

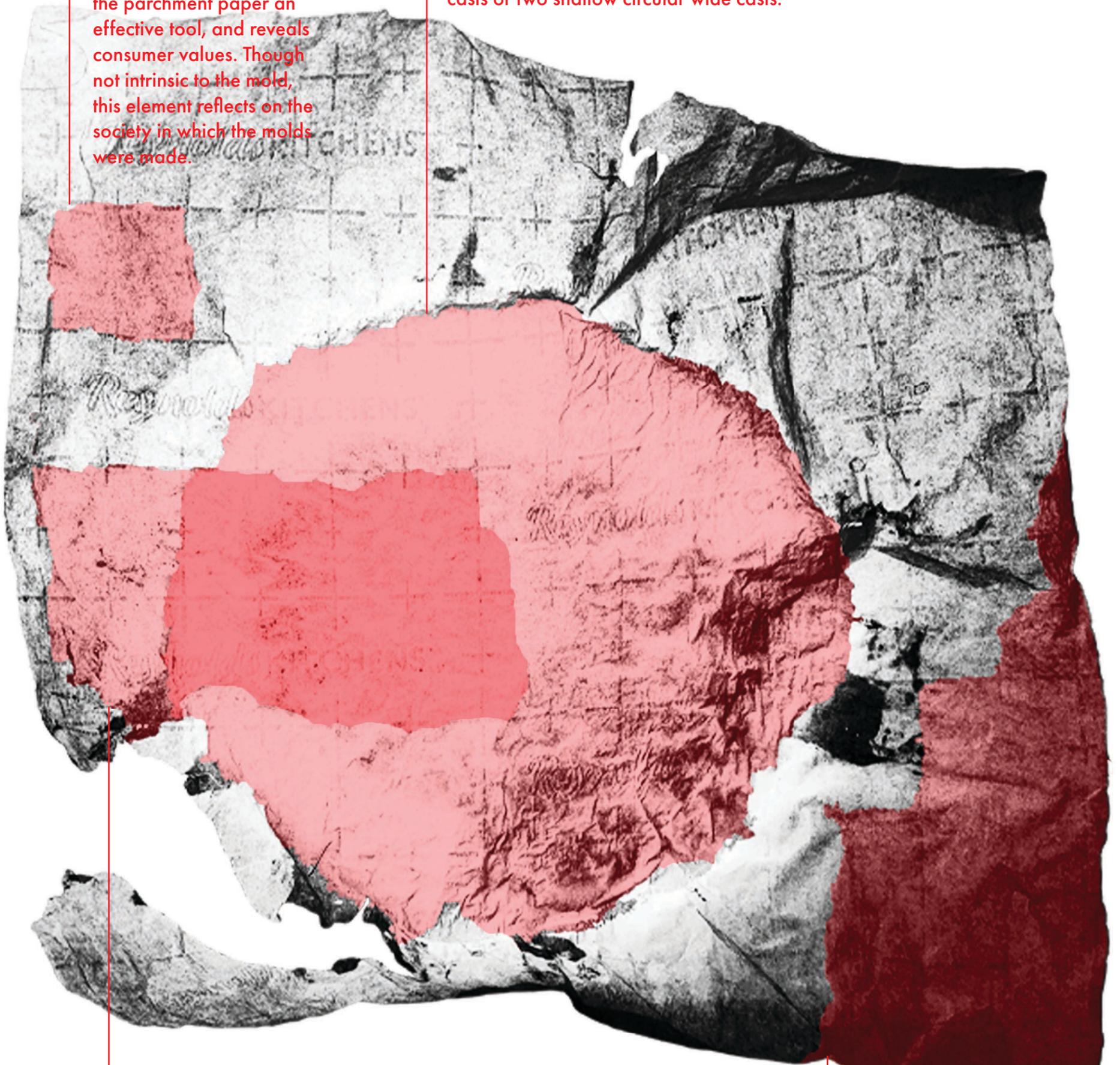


0 0.5 1 1.5 2 4 in

This document is an archive of a crucial step of the process for bread molding: baking bread. During our bread molding process, the act of removing the wax figures involved a complete destruction of the bread molds, which stuck to the fragile wax pieces. Furthermore, the bread is a perishable product which would have eventually needed to be discarded. Therefore, this parchment paper intrinsically encodes valuable information about the original mold.

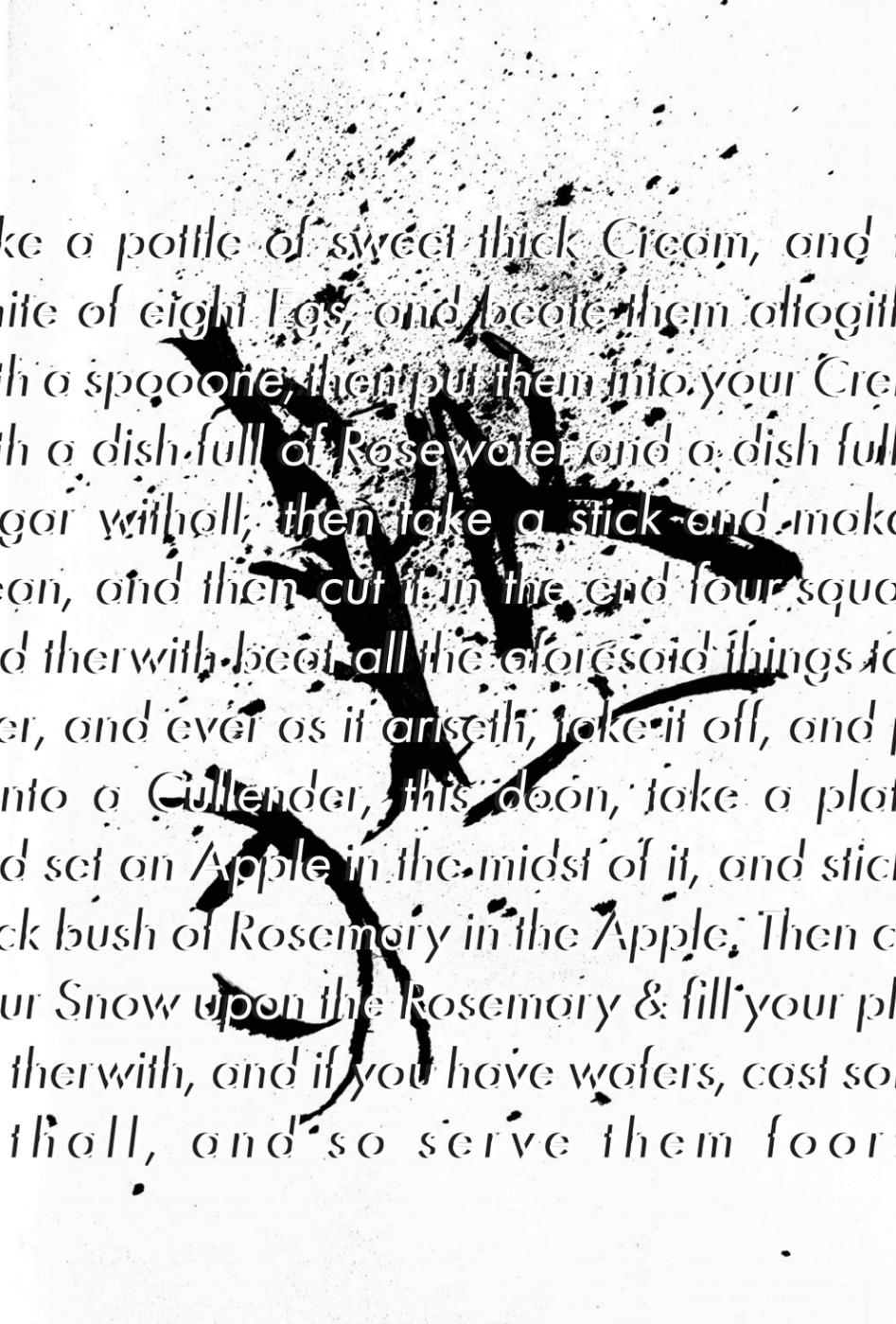
This document also contains etchings that partition the full paper into 2 and 4 inch segments. This makes the parchment paper an effective tool, and reveals consumer values. Though not intrinsic to the mold, this element reflects on the society in which the molds were made.

Specifically, there is the shape and size of the original bread, which appears to be circular and 18 inches wide. This begins to provoke questions about the orientation of the cut into the bread, whether the bread was cut to create two deep narrow casts or two shallow circular wide casts.



I'm also interested in the narrative of the bake contained within the unique pattern of color in the sheet. What compelled the rim of the bread shadow to darken so aggressively, but remain so pale in the immediately adjacent area within its bounds. But then, the very center of the bread is darkened too. I'm provoked to contemplate the difference in color that would develop with different proving times, leading to breads which behave very differently in the oven, and yield more open or closed crumb structures. Then, comparing this to the outcome of the wax casts and seeing the difference in their surface texture would be incredibly fascinating, and I suspect could be contained within the color pattern on this sheet.

The paper contains information about the baking method. Firstly, the bread was evidently baked on a baking sheet, as opposed to a dutch oven or a skillet, which would likely not use parchment paper. Furthermore, it is evident that an electric or gas oven is being used, as opposed to something with an open flame that could have singed the paper.



Take a pottle of sweet thick Cream, and the white of eight Eggs, and beate them altogether with a spoone, then put them into your Creme with a dish full of Rosewater, and a dish full of Sugar witholl; then take a stick and make it clea, and then cut it in the end four square, and therwith beate all the foresaid things together, and ever as it ariseth, take it off, and put it into a Cullender, this done, take a platter and set on Apple in the midst of it, and stick a thick bush of Rosemary in the Apple; Then cast your Snow upon the Rosemary & fill your platter therwith, and if you have wafers, cast some witholl, and so serve them forth.

Stick Shavings

to make a dish of snow



This document emerged as the carved shavings of a stick that was used to make a homemade whisk for beating cream into whipped cream. This represents a form of waste that is removed from an artifact as it gets manipulated into a tool that can create the final product.

The bark can also lend an insight into the type of wood that was used for the exercise. If investigated with a knowledgeable eye, perhaps considering the brittle nature of the bark, the species of the tree where this stick came from could be identified, establishing a sense of local scenery and flora. Perhaps even the season of the stick can be determined, based on an analysis of the type of fungi on the surface and harnessing knowledge about the type of fungi that dominate in different seasons.

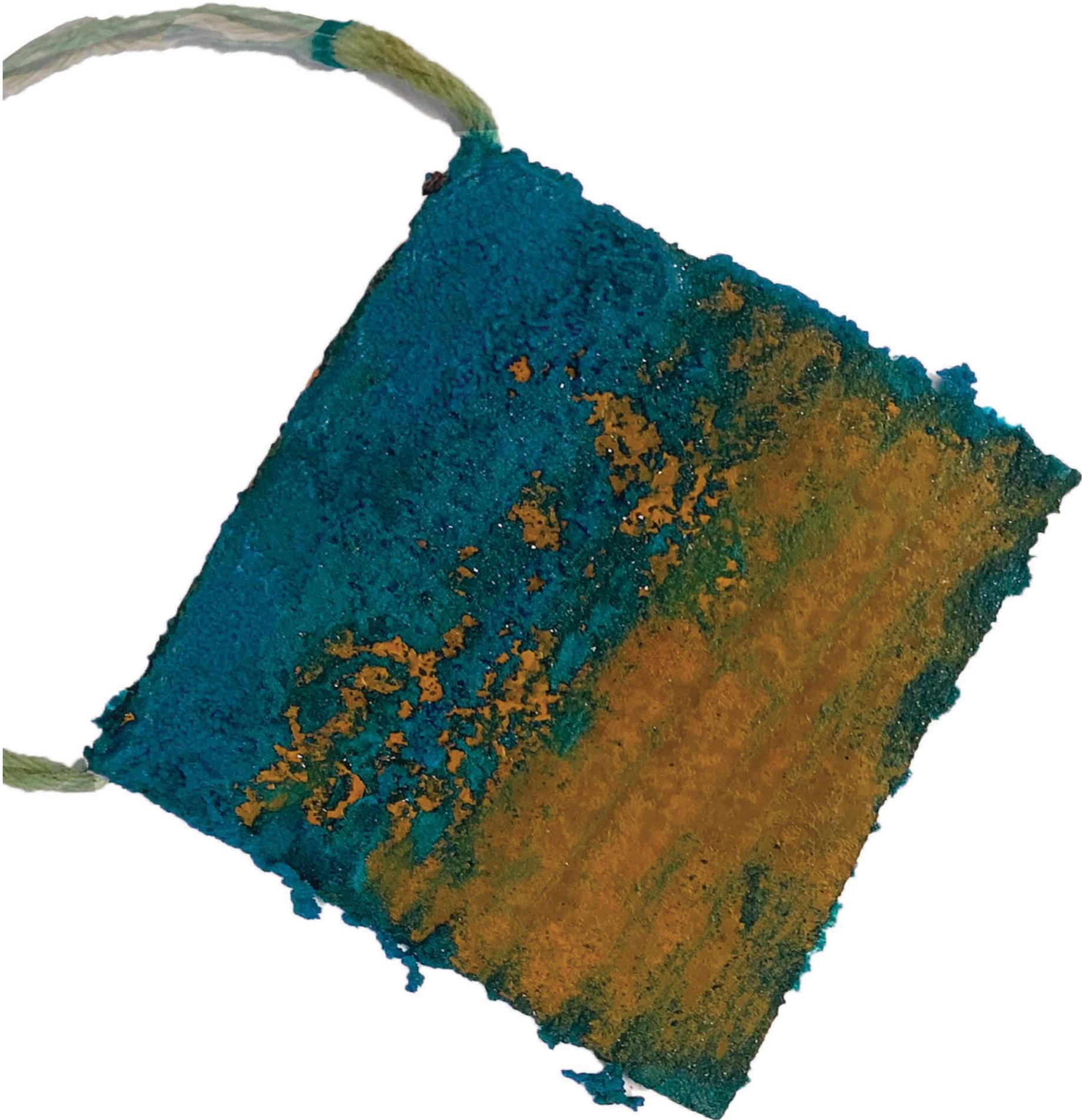
One valuable insight from this waste is the implement used to carve the stick. Clearly, a blade was used, likely handheld, and slid along the length of the bark to cut it off. This becomes clear from the smooth flatness of the interior of the bark, as well as the curve of the shavings.

This document encodes the experience of carving the stick, beyond just any factual deductions. The long strands show that the carving seems to have been quite easy, not posing much resistance and needing to be chipped in small sections. The observer can begin to project themselves into the experience of making the whisk by investigating the nature of the pieces.

If you wish to make the copper-green which is called Greek, take a new jar, or any other concave vase, and put it into the strongest or most acid vinegar, so as not to fill it and put strips of very clean copper or brass over the vinegar, so as that they may not touch the vinegar or each other, being suspended to a stick placed across the vase. Then cover the vase and seal it, and put it into a warm place, or dung, or underground, and leave it so for six months, and then open the vase and shake out what you find in it, and on the strips of metal, into a clean vase, and put it in the sun to dry.

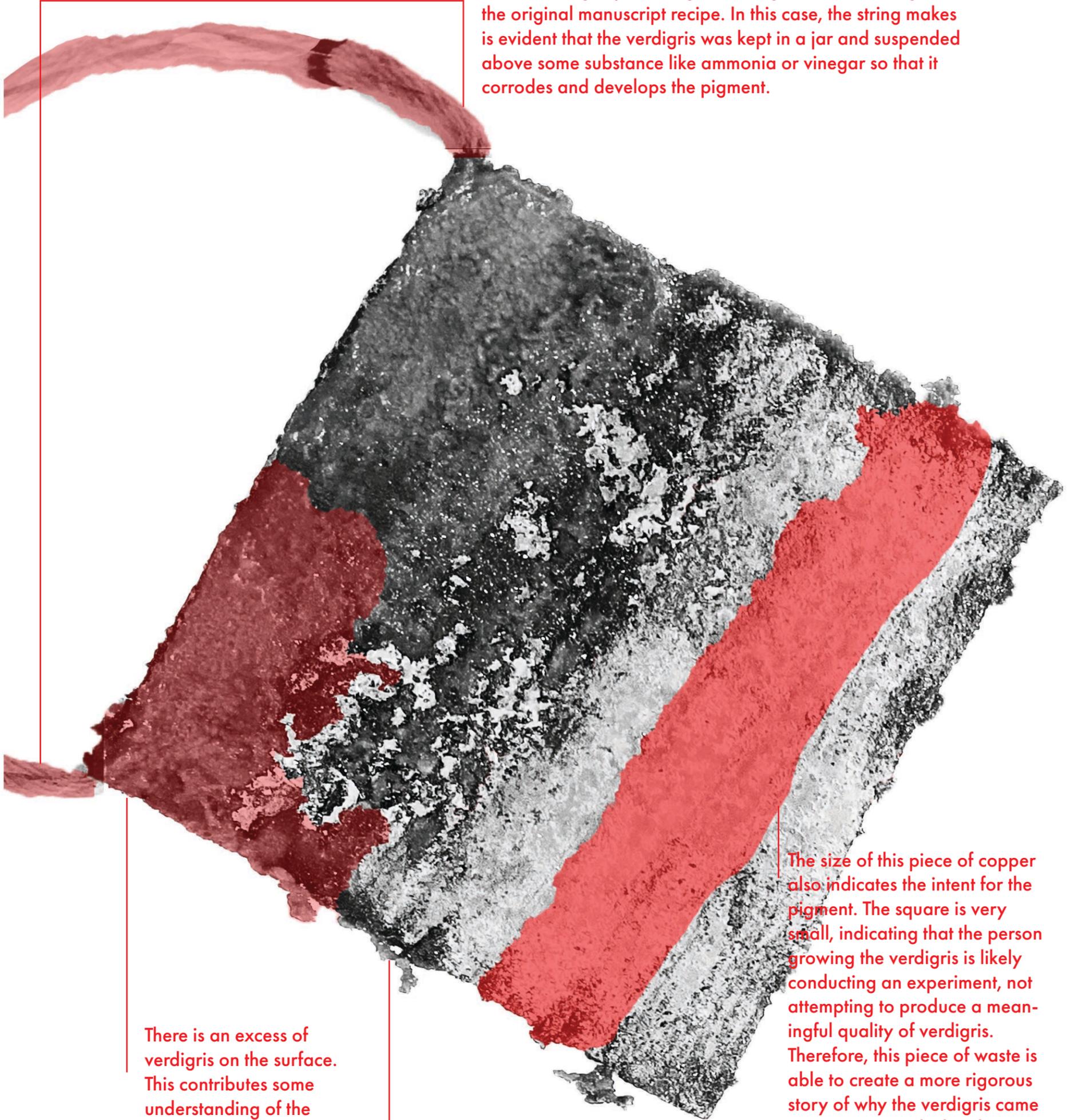
Patinated Copper

how to make the green from brass



This document was discarded after being harvested for verdigris in the process of lake-making. While the result would be a paint or dye applied to surfaces, this document contributes a more nuanced understanding of how that color was created, and the experience of harvesting it. It is interesting to consider this is a toxic waste, and the manifestations of that relationship with the verdigris through an analysis of this item, which would need to be preserved very carefully.

The strings indicate the strategy used for producing the verdigris. Verdigris can be produced in a variety of ways, such as being kept in dung or underground, according to the original manuscript recipe. In this case, the string makes it evident that the verdigris was kept in a jar and suspended above some substance like ammonia or vinegar so that it corrodes and develops the pigment.



There is an excess of verdigris on the surface. This contributes some understanding of the value of the material for the maker of the verdigris. The willingness to discard extra unused material suggests that the maker did not need that much of the material, and there was no intent to preserve it into the future.

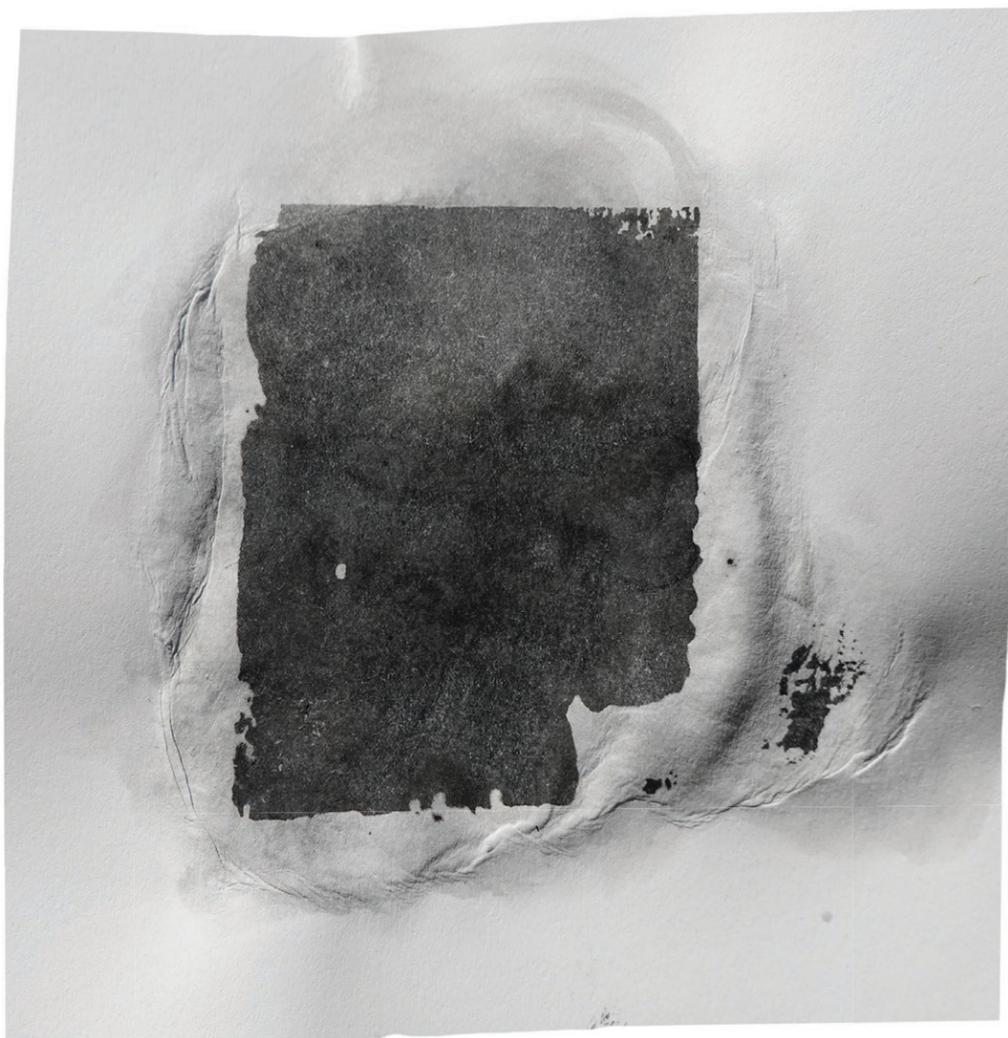
The size of this piece of copper also indicates the intent for the pigment. The square is very small, indicating that the person growing the verdigris is likely conducting an experiment, not attempting to produce a meaningful quality of verdigris. Therefore, this piece of waste is able to create a more rigorous story of why the verdigris came to existence, and what the intents of its maker were.

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Make some soap water & with this, rub & moisten the intaglio piece that you want to counterproof, then lay white paper on it & rub very vigorously across the top with a tooth or the bottom of a glass & you will transfer your printed piece. It is true that it will be in reverse, but if you oil your paper with spike lavender & or turpentine oil, it will represent from the left right on the other side. Then follow these lines with a paintbrush or a quill, then heat the paper & the oil will go away & leave your paper white. And if you want this not to be known, if by chance, you borrowed the piece, moisten the paper, and the polishing that the burnisher has made on the back, which shows what has been done, will not be known. The soap water will turn the piece yellow, but well-gummed water, which has the same effect, does not do this. If you want to, for the same effect, make gummed water, then mix some soap in it & do as is said.

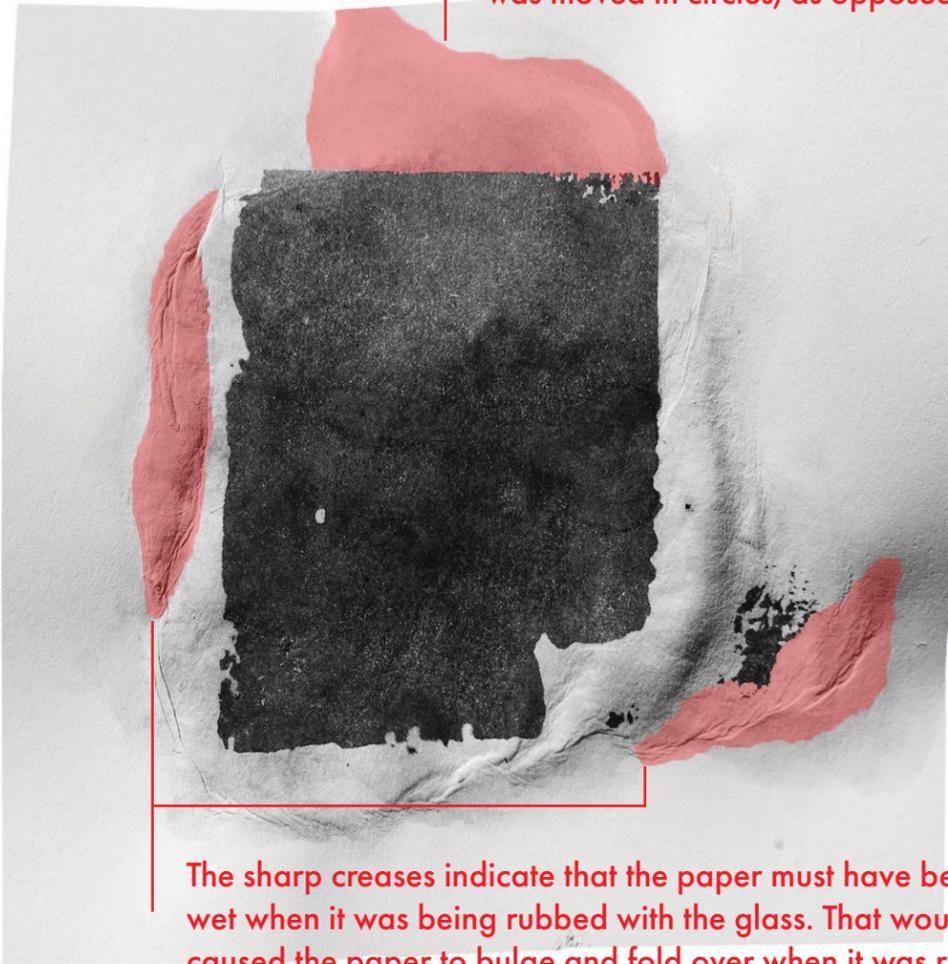
Counterproofed Ink Print

counterproofing



This document was discarded after being wiped with soap water and vigorously rubbed with the bottom of a glass when placed onto another piece of paper. This yields a mirror of the image on the other paper. This document reveals the physical process of creating the counterproof.

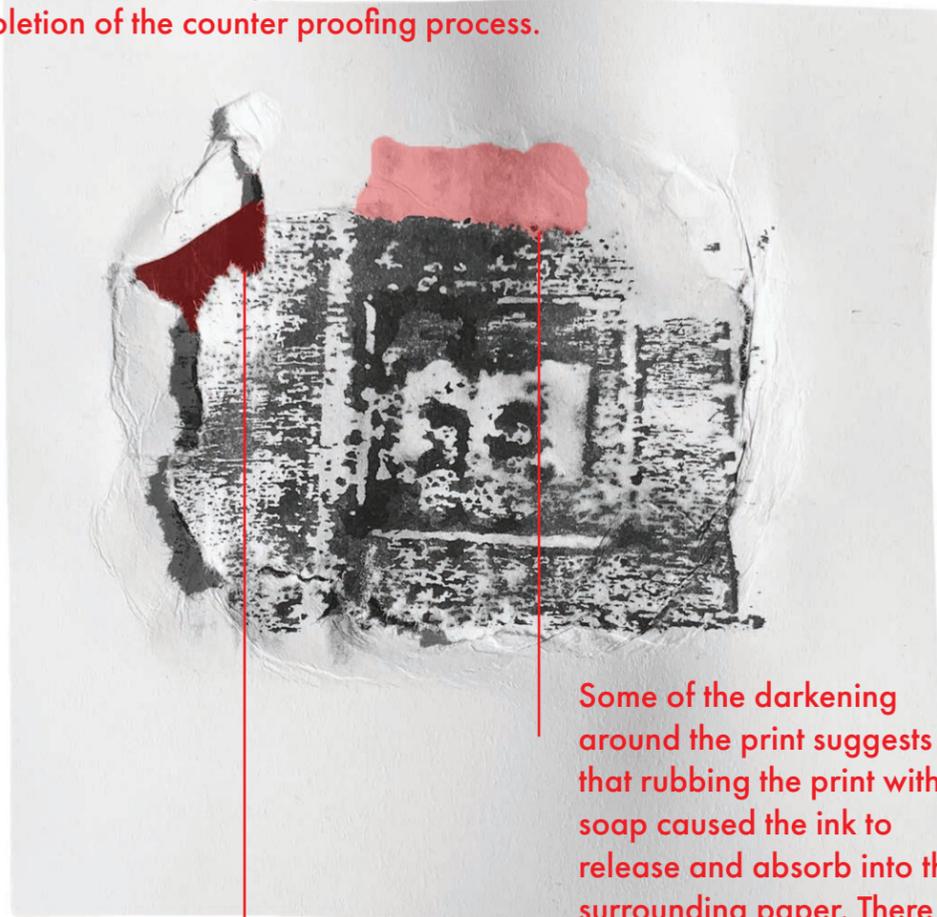
The technique of using the glass to transfer the image is contained within the marks around the perimeter. They have a circular arc to them, suggesting that the glass was moved in circles, as opposed to straight gestures.



The sharp creases indicate that the paper must have been quite wet when it was being rubbed with the glass. That would have caused the paper to bulge and fold over when it was run over with the glass. These creases also indicate that this original print copy is not intended to be preserved in a similar condition after the completion of the counter proofing process.



However, it appears that different papers react differently with the application of the water and being rubbed with glass. While the other two papers were quite thin and were therefore damaged more easily, this paper seems to have preserved a decent state. It is very valuable to inspect these pieces of waste because the final product only contains some of the ink and the image that is transferred; however, the physical medium that carried the ink after the initial print does not translate into the final outcome. The thickness of the paper can reveal an intent to preserve the original copy.



Some of the darkening around the print suggests that rubbing the print with soap caused the ink to release and absorb into the surrounding paper. There is a question if that will transfer over to the counterproof, or if that only remains on the original copy.

The tear also indicates the process of wetting the paper, as well as the fact that it is of a thinner variety and therefore has a risk of tearing when wet.

COLOPHON

This text is set in FUTURA, a typeface drawn by Paul Renner in the spirit of modernity, but still invoking classic elements in an attempt to preserve a sense of balance.