

((The Daily Degler! - - - The World of Yesterday....Today!))

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This is Degler! number 31, and is intended as an explanation of the artwork employed in Degler! number 30 and the cover. This is published by John Boardman, but is really edited and, for that matter, typed, by Andy Porter, 24 east 82nd street, New York, New York, 10028. This is porterpublication number 46.  
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In Degler #30, I published some typical steve Stiles ditto collages. The top of the title page was done the same as steve does, positioning pieces of ditto master on a sheet, pasting them into position, and then placing them into position behind the ditto master and rubbing on the master with a ball point pen until all the carbon has been deposited on the master unit. At this stage, I merely removed the used up pieces of carbon and ruled a border around the entire rectangle.

The bottom of the title page was done using pieces of carbon on which pieces of Steve Stiles illustrations appeared. Placing the portions under the ditto master, I then shaded small pre-ruled out squares until I had the desired space filled.

After I removed the carbon from behind the master, I had rubbed the carbon off of all areas except where the carbon was already off, thus exposing lines and shaded areas as white areas, or areas without ditto carbon on them.

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Concerning the cover, I first picked out a paper that had high porosity and would absorb great quantities of ditto fluid. Then I experimented with different types of surfaces for use in shading.

The heart was shaded using fiberboard as a backing plate, as was the green square.

The black tree shape used a bible for a backing sheet.

The round green area used the surface of my stereo for its roughness.

All other surfaces (the "the," the figure, and the letters and numerals) all used a simple flat desk top.

To get the interesting multiple exposures, I simply ran the paper through twice one way, then twice the other. Each time I did so, I first did it near me, then far from me, which made it register up to one inch apart.

You may be interested in the use of the paper that I used for the cover, but I suspect that Garry Deindorfer could tell you more about it than I can, just about.

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This has been snotty sounding publication number one. How does that grab you?