

pavilions & huts

Wrest Park. light rain in summer we walk to the bathhouse designed as rustic ruin (1769) thatched roof a floor inlaid with an *array* of deer bone

Sally's preliminary photographic research often takes the form of double exposures.

along a gravel path backed by laurel we pass a root house (now lost then come upon a lead statue of a woman reading or was this melted down? a muntjac is glimpsed down the long view skyblue dome

pavilion: five alcove rooms tea/board games /telescope toned lime-wash lost through weathering

Sally emails images of her studio and press, early proof states of her prints. Here the artist is the printer, using a layered process on the bed of the press. She has printed onto rose petals.

we are at a dairy (from when dairying was fashionable this room will hold prints we move into planned vistas (the natures of which unknown *great walk beech walk cross walk lime-tree walk high pasture walk melancholy walk*

garden of compartments south garden levelled by iron roller *a maze* swept away hills cut to walks canals made to meander then lost in bushes

She is engraving plates of copper, zinc or plastic.

a cross-hatch of field drains the edge of a bounding wall ?

Wrest Park (2010) ground penetrating radar *survey* wave stepped frequency array of air launched antenna finding near surface remains episodes of ploughing (1950s

Incise. Inscribe to (fix in the mind.

consistent linear depression across the croquet lawn a slight hollow (bowl of a former fountain? wartime Nissen huts along Butcher's row *data is draped* time slice shown as greyscale *a digital terrain*

Sally relies on the curve & swell of cut line, stroke pattern stippling (exemplified by any good banknote.

begin first with yellow paper which he knows should not be deeper than straw colour scenic block printed *Eldorado* (this is rare flora & fauna of continents an understory of creeping flowering plants Chinese *inspired* wallpaper *salvaged* conceal behind panels ragged join at door gaps

XRF Xray fluorescence spectral lines trace at atomic level

She pushes ink into graved line wipes the surface
with circular motions.

she is holding a book undecipherable graffiti carved in her back "1750"

we cross a bridge *reminiscent of scenes* two tiers of yew hedging
each clearing a surprise gravel walk delicate walk the giant Sequoia

Soft paper laid on the plate covered with felt blanket roll
roll between steel cylinders & sliding bed.

marchioness in purple satin gown silver flounce & fringe
her hair is out of powder veins
of fictive marble surface of restorations trompe l'oeil re touching

we unmasked so soon

I intended to be nothing more, I assure you

Dampened Arches sprinkled with rose petals petal shape
stain yellow or pink.

show us the wall papers partially visible in closets alcoves

the *possession* of such survivals

Bletchley Park. we walk to the Victorian Gothic Tudor mansion huts in the
grounds fluorescent lighting with black out windows from Control to Watch
OKMMANANALLEX Officer only. Setting D (Dora) Hut 8

To see what has been selected what has survived.

torn edge papers in plastic sleeve feuilles perforées sprocket holes punched holes

teleprinter tape (T-1329)
Typex(?) output tape (T-1328)

from left to right to tear the tape would *appear to read* :
another attempt gives :

297 SEXTO

C DE 3/ZRD / 1238 2TL 246 YNG VIA WYH

NDNLR EDSKY CKGUL WIXUD UHDZA LIIPK CPATP FO

with some ambiguity about "3/ZRD"

She writes out by hand:

mots probables
beginnings: endings: repetitions

to *anticipate* as is my habit as is my habit as is (nothing to report

tableau BARBARA meteorological code decrypts
note(BLEPK:0064) she stencils : : : : :

five electrical impulses encipher arrow decipher arrow cipher most secret
top secret Hut 6 an array of sockets brass pegs with ivorine tops
a mark a *cross* a space a *dot*

Bombe machine blueprint A/23/1803 (unaccessioned)
dry point scratch drypoint burr

not ruled out assumptions bombes in the western suburbs Stanmore Eastcote
nine double end scramblers make noise like a *battery of knitting needles*
variable cross plugging wheel order setting 26X26X26 in out terminal
reset

Sally turns the wheel of the press an *impression* is pulled.
stages of the print over lay playbill script

we appear in costume

tableau PLAY FAIR :

tableau *de substitution* :

In pity speak, O,

MAN *recit*: Why, who are you who asks this question?

say what you do not say speak of the weather

its gonna rain its gonna rain its gonna rain

"By Candlelight", 5-8

Nov 1945, black text, white paper (BLEPK:0108.2.17)

chine colle drawn in to

// a message *setting* she will work from guesses failed habits of operators lazy
JABJAB key board patterns pre amble call sign discriminant *enigma* glow lamp
bulbs beneath a letter will not be itself

(A

would never be A

She turns the wheel, she is proofing.

at her desk: Nan Betty Vi Pat Edith Jenny Sally Florence *we kept*
no diaries or personal notes graphs on the plotting room table turn over
position s // *constraints* of the machine (remember circuits short wave
transmissions bounce between ground & upper air surface to surface
drifting frequency

aerials strung from the giant Sequoia

(removed

She grinds lampblack fine.

Flowers colossus rotor circles with *pinked* edges

She traces. onto the plate.

REPEAT: letter shift figure shift to change at midnight

we walk the grounds (a cold new years wind white frost in shadows sound
of tennis *played* broadcast from speakers in trees repeat

// again pushing ink in graved lines wiping the surface.
top secret most secret Banbury sheets torn for repulping
(station x a thin figure is seen across the platform

She increases pressure between bed & plate, ghost images
appear without re-inking reversed transferred

never yet broken landscape returns to war time park land.

Notes

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Linford, Neil. *Wrest Park, Silsoe, Bedfordshire: report on geophysical survey*. Portsmouth: English Heritage, 2011.

Welchman, Gordon. *The Hut Six Story: Breaking the Enigma Codes*. London: Allen Lane, 1982.

The occasion of this text was an invitation by the artist Sally Annett to respond to her printworks derived from the sites and archives of Wrest Park and Bletchley Park. Processes of making and materials of research are left apparent in both text and prints.

“Autumnal rosebuds were not to be expected in life; if now & then a full-blown rose appears...” Jemima Marchioness Grey (1723-1797)