Design Notes

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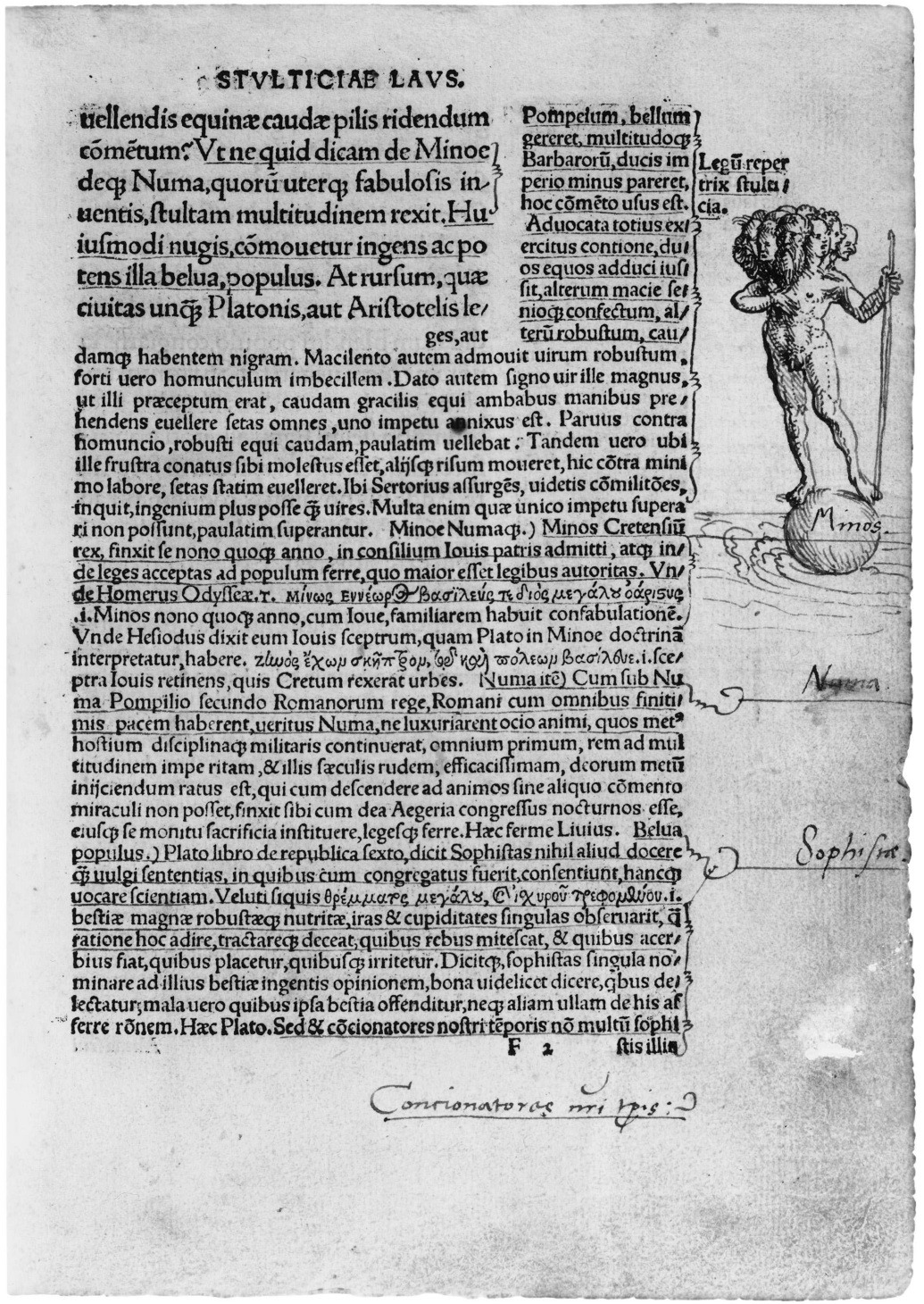
The following remarks explain certain approaches taken in the design of the book and work to assist the reader in using it.

For the most part the pages of *Support Structures* are printed only in red and black. Long before it became representative of the 'modernist' aesthetic of the Russian avant-garde the combination was used in some of the earliest examples of substrates bearing graphic marks in history: Egyptian papyri and Roman manuscripts offer evidence that the inherent optical contrast between these two pigments contains something of the most elementary codification of language on a page.

Colour functions in various ways in this book, revolving around a central dialogue between that which in a particular context might be considered *supported* material and that which might be considered *supportive* material. In some situations this results simply in the use of colour in service of differentiation, while in others the colours are mixed or otherwise combined in expression of the often complex or indivisible relation between the two conditions. We ask the reader to explore these treatments rather than consider them strictly or solely as a classification of the material.

It also seems appropriate that the pages of this book should make reference to the rich tradition of printed marginalia, particularly important to the history of book production in Renaissance Europe. The practice of offering mediations of a work in its margins was once prevalent and elaborate: printers and editors, as well as authors, would prepare material to accompany texts, sometimes in the spirit of support and sometimes of subversion. This practice fell from favour in the eighteenth century and is now scarce except in a rationalised form in academic contexts, which often require the erasure of the multiple support structures and inspirations that produced them, or relegate them exclusively to footnotes. The record of the tradition is, however, of great importance in terms of what it reveals about the very visual assertion of such collaborative and social editorial labour, and its significant impact on how a work is to be considered and read. The ambiguities, simultaneities, and contradictions both between *support* and *mediation* and between *anonymous* and *attributable* intervention that the pages of books from this period exemplify are a central concern of the present book's enquiry.

In practice, a book such as *Support Structures* contains sufficient volume of conventional supporting material: footnotes, illustrations, intertextual references and commentaries that their presence hardly needs graphic emphasis other than simply to ensure that they are placed in close proximity to their referents. However, since supporting material is offered in different contexts, a note is given at the beginning of each section requiring it on the provenance and treatment of such material.



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Page from Desiderius Erasmus' *Encomium Moriae* (1515). The few lines of Erasmus' primary text at the top of this page are accompanied by extensive annotations, which scholars suggest may also have been authored by Erasmus in an effort to influence the reception of his work. A second layer of marginal mediation is evident in the illustration by Hans Holbein the Younger.