Design notes

The photograph on page 68 of this book shows a fragment of rubber compound collected by Céline during her engagement with the process of tyre production at the Pirelli factory in Settimo Torinese in 2014. Its blackness is elementary. This fragment, amongst others, was later presented on a metal display structure coated with RAL 3000 red paint, in the exhibition "bau bau" at Pirelli HangarBicocca.

The photograph, made using a Canon EOS 5D Mark III digital camera, describes these two original colours — the black of the rubber and the red of the paint — by way of three others. Red, green, and blue comprise the RGB colour gamut, a standard for separating an image into channels using red, green, and blue light filters, in order (amongst other applications) to display it on a screen with red, green and blue pixels. Printing the photograph on the pages of this book would typically involve a further transformation, from a three channel RGB file to a four channel CMYK file. Cyan, magenta, yellow, and black (or "key") are the colours of printing ink that historically have been combined to present the most believable appearance of an image in pigment on paper.

On page 68 we chose instead to reproduce the image in only red and black inks. This choice resists the software-automated procedures of colour separation described above. Instead, considerable — excessive — labour is spent in the preparation of the image to preserve the metaphor of elementary colour. If you inspect these reds and blacks under a printer's magnifying loupe, they do not fracture into a matrix of cyan, magenta, yellow, and black specks. They remain simply red and black.

The conceptualisation of this process of reproducing artworks photo-graphically is typical of others attempted in these pages. Céline's curtains made in Mylar space blanket are printed in CMYK plus a fifth ink, a metallic silver that appears in a colour separation abstracted from elements of the four others, approximating the visual shimmer of the material as it catches the breeze. The ceramics made for café *bau bau* are shown on patterned backgrounds derived from scans of original fabrics used in the café interior. These patterns are remade as graphics to transport the objects into a 'staged' space, in some sense appropriate to their storytelling function in the context they were made for.

James Langdon