Line breaks: iconography
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The sighting of graphite
A paper [thin] dream

... and why some travelling sheep are symbols of drawing

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Note to magazine (Stimulus → Respond) editors
A dream is proffered on the understanding that any reader will not stir

Dérive ... we know you’re only dreaming

The proposal that pencils align with scholarly consequence and time and again René’s [straying pantomime] sheep wander through the field to check that extended field boundaries edge the cliff... Oh no they don’t

Oh yes they do

Paper explores what happened to the donkey that ate the pencil and why the travelling sheep (escorted by a bear) are marked with smit.

The sighting of graphite, a lack of definition (ambiguity) enables spaces some more concepts to graze and scratch [additional tools] in the dust ... becoming drawing an analogy ... becoming an icon

Commencing in 1502 the year of a sweating sickness and some storms Our study is ongoing and currently incorporates twelve participants including René Hector, Monsieur Åne, Madame Pipe, Monsieur Lièvre, Jacques Taché, a donkey (Gabriel Chêne) and 6 [pantomime] sheep

Line breaks, allotropic dreaming and meaningful play, enhanced with, livers, honey, and almonds, riffing pummelling percussive tattoos The screams and swoops of pencil and pen as they weave in and out the mêlée spouting cosmic space prattle enable analysis to be ongoing ... automatic ... to ascertain whether there is anybody inside

What ... pardon? ... did we learn from conducting this study?

← What ... I'm sorry?... story are we able to tell?

What ... beg your pardon? ... were we able to know from this line?
What ... could you repeat that? ... are the boundaries <?></p>

What ... come again?... are the implications of our work <?></p>

Paper supports a position ... you shouldn't do that <b>t1972>

[it] argues that the discovery of Wad in the early 1500s in the Borrowdale area of Cumberland should not be constrained by the requirement of unambiguous language.

Following violent storms trees were uprooted leading to the discovery of a black material underneath. This material turned out to be graphite, and the shepherd (René Hector) initiated using it to render sheep.

[iA passing sheep bleats] ... Réne try to fly ... you get nowhere

René Hector: [after a small silence]: Lamb fat, worth rendering?

There is the sound of a clock ticking and a pen scratching into dust

Monsieur Âne: [affected and with admiration]: Render it! You could make a couple of batches of soap with that. I've used beef, pork and duck fat for drawing so far. I heated [mon] agneau very slowly until as much liquid fat as possible ... drip ... drip ... drip ... had been extracted, leaving small and crisp remains.

The year might be 1502 through 1504

Jacques Taché: [recounts] [spilling ink]: We were on our fourth voyage when storms and disease forced us ashore near Seathwaite. I had a sense of apprehension, followed by violent cold shivers ... unsteady ... a headache ... exhausted and severe pains in my neck ... this must have continued for three hours. I then started with a hot sweat ... delirium ... headache ... a rapid pulse and such a thirst like never before. My heartbeat was chaotic ... chest pains and I collapsed on numerous occasions ... I was desperate to sleep however we agreed it may be fatal ... Madame Pipe chopped off her tail with a carving knife to keep us occupied and she promised we wouldn’t go blind.

The sweating sickness continued ... Poor Arthur, poor Abraham.

As research revealed Rene Hector appropriated the fat (now cooled) from Monsieur Âne and messily combined it with the black allotropic material and some of the hollow sticks from one of the uprooted trees (an ash) and he called it a pencil of smit. Later referred to in the infamous sheep trials of 1789 as The Devil's Crayon for the devil's mark. Gabriel Chêne (a donkey) is thought to have been a verbatim reporter and the court illustrator.
On blank and open paper and on common land, sheep are a travelling drawing wandering through the spaces in the boundary of the extended field. Identification is only an important issue if artist researchers need to know which sheep belong to them and which to their field.

Interdisciplinary and allotropic … LOOK … the sheep are wandering through the spaces in the boundary dressed as diamonds. They are trying so hard to get somewhere … let’s cut their hair … … with pen and ink ?

No … now we have pencils … with trees and flowers growing their hair to get nowhere … so we do.

I’m getting aware <b/t1972>

And as for what happened to Gabriel Chêne … I found him in a dream looking for … me. Drawing the knife and weighing the meat

<=>

Returning from the colloquium, Jacques Taché … an ANYTIME DAY S … the body … added £15.40 … render my head?

From YORK * To SHEFFIELD *

He’s wearing … dark woollen cap, white shirt open to the chest, pure white knee-length apron covering the trousers, dark hose and my shirtsleeves are not rolled up above the elbows.
He scratches Start date, remembering that one ear is bent down.

8263-59 ... two arms ... Route

Validity ... the eyes, an Adult ... the nose ... Class STD ... my teeth.

Gabriel please take great care with those scales ... hang the meat in such a way that ...

SGL ... the legs ... feet ... a spot of hyper realism

Price inside the eyes ... the pupils.

ONE and NIL for the details ... eyebrows, ears, mouth, teeth, the knife and sharpening steel hanging from the belt

Tussock ON DATE SHOWN ... the head.

Trace the final lines on the arms and legs.

René herd what you want to keep and erase any extra.