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A Book of Intervals

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A short book

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A Book of Intervals is a short book about intervals. It was made to be read in one sitting, then put back. The sentences stay with the contact sheet and the evening. They do not wander off into a story they cannot pay for.

If you license the file, you are not buying the editing bench. You are buying a described use of intervals, for a term, in a territory, in writing. The watermark on this preview is the reminder that the looking is not the license. The contact sheet goes on being itself after the agreement ends.

I went back to the editing bench in the evening. The contact sheet was where I had left it. What I had come to see was intervals, and it had not agreed to be simple. I set the loupe down and did not pick it up again until I had looked long enough.

A record of intervals is not the thing itself. The contact sheet took the light and gave a duller light back. From the editing bench I could measure the band with a hand, then with the loupe, and the two measures did not match. I kept the second measure. The first one had too much of me in it.

What I left out was larger than what I put in. The editing bench had corners I did not describe, and a window I refused to make into a view. On the contact sheet, intervals stayed inside its own edges. That refusal is the subject, as much as the color is.

I numbered nothing. A date would come later, on a catalog card, but the evening inside the work is not a clock time. The loupe has no opinion about dates. The contact sheet only shows that the mark was made, and that it was allowed to remain.

Close the book and the editing bench does not travel with you. What travels is the sequence: the contact sheet, the loupe, the

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decision to stop. A metronome will be different wherever this file is opened. The rights in the file stay where they were.

The evening made the editing bench smaller. On the contact sheet, intervals held still, which is not the same as being finished. I could hear a metronome and, under it, nothing that needed a name. The loupe waited. Most of the work was in the waiting.

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I read the page the next day in a different evening. The intervals had settled. It looked less like an event and more like a fact. Facts are easier to credit and harder to decorate. I prefer them.

Later the evening changed and the color cooled. I did not correct the contact sheet. Correction would have been a different book. The loupe left a trace at the edge, thin enough to miss if you were only passing. A metronome filled the pause, and the pause was part of the page.

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There is a kind of attention that starts only after the evening. In the editing bench I kept the contact sheet clear so intervals would have somewhere to sit. A metronome came and went. I did not turn toward it. When I finally used the loupe, the mark was smaller than the decision to make it.

I looked again at the contact sheet. The intervals was still there, neither better nor worse. The loupe had done what it can do, which is very little, and enough. Outside, the evening continued without needing a sentence.

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A margin is also a decision. I left one, then widened it, then stopped before the contact sheet became only frame. Intervals stayed in the middle, where I could find it again.

Someone will ask what the picture is of. It is of intervals, and

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of the time it took to leave it alone. The editing bench is not in the file. The attention is.

I copied one sentence into the catalog note and deleted it. The note only needs the title, the date, and the fact that the rights are reserved. The paragraph can live here.

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The a metronome changed pitch. I did not rewrite the page to match it. A book that chases the room never gets out of the room.

On the second reading the intervals looked plainer. Plain is not a defect. It is how a field survives being looked at twice.

I set the loupe parallel to the edge and did not draw. The alignment was the note. The contact sheet recorded nothing, which I then had to write down in words.

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If the use is small, the license is still a written one. Scale is not a substitute for permission. The intervals does not become free because the file is a preview.

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