



org is an online platform, collecting, describing, presenting and generating documents of all sorts. It documents documents.

**Your path through the collection lead along** Mould, The Imaginary Edge of the Roadway, Tipp-Ex, Mammoth Tree and the Golden Spurs, A smoker's history of energy, Thunder Afar, N 47°12.346' E 18°10.400', Roofing (3) – Simon, tu me manques, Roofing (2), At the copyshop, Elevator, Roofing (1), F 6, Birthday Omen, The Birds, Phase, Launching a Website, Original Copy, Deneef 'for ever'

## What constitutes a 'document' and how does it function?

According to the *Oxford English Dictionary*, the etymological origin is the Latin 'documentum', meaning 'lesson, proof, instance, specimen'. As a verb, it is 'to prove or support (something) by documentary evidence', and 'to provide with documents'. The online version of the *OED* includes a draft addition, whereby a document (as a noun) is 'a collection of data in digital form that is considered a single item and typically has a unique filename by which it can be stored, retrieved, or transmitted (as a file, a spreadsheet, or a graphic)'. The current use of the noun 'document' is defined as '*something* written, inscribed, etc., which furnishes evidence or information upon any subject, as a manuscript, title-deed, tomb-stone, coin, picture, etc.' (emphasis added).

Both 'something' and that first 'etc.' leave ample room for discussion. A document doubts whether it functions as something unique, or as something reproducible. A passport is a document, but a flyer equally so. Moreover, there is a circular reasoning: to document is 'to provide with documents'. Defining (the functioning of) a document most likely involves ideas of communication, information, evidence, inscriptions, and implies notions of objectivity and neutrality – but the document is neither reducible to one of them, nor is it equal to their sum. It is hard to pinpoint it, as it disperses into and is affected by other fields: it is intrinsically tied to the history of media and to important currents in literature, photography and art; it is linked to epistemic and power structures. However ubiquitous it is, as an often tangible thing in our environment, and as a concept, a document *deranges*.

the-documents.org continuously gathers documents and provides them with a short textual description, explanation, or digression, written by multiple authors. In *Paper Knowledge*, Lisa Gittelman paraphrases ‘documentalist’ Suzanne Briet, stating that ‘an antelope running wild would not be a document, but an antelope taken into a zoo would be one, presumably because it would then be framed – or reframed – as an example, specimen, or instance’. The gathered files are all documents – if they weren’t before publication, they now are. That is what the-documents.org, irreversibly, *does*. It is a zoo turning an antelope into an ‘antelope’.

As you made your way through the collection, the-documents.org tracked the entries you viewed. It documented your path through the website. As such, the time spent on the-documents.org turned into this – a new document.

This document was compiled by \_\_\_\_\_ on 03.02.2022 17:09, printed on \_\_\_\_\_ and contains 19 documents on 40 pages. (<https://the-documents.org/log/03-02-2022-3742/>)

the-documents.org is a project created and edited by De Cleene De Cleene; design & development by atelier Haegeman Temmerman.

the-documents.org has been online since 23.05.2021.

#### Notes

- De Cleene De Cleene is Michiel De Cleene and Arnout De Cleene. Together they form a research group that focusses on novel ways of approaching the everyday, by artistic means and from a cultural and critical perspective.  
[www.decleenedecline.be](http://www.decleenedecline.be) / [info@decleenedecline.be](mailto:info@decleenedecline.be)
- This project was made possible with the support of the Flemish Government and KASK & Conservatorium, the school of arts of HOGENT and Howest. It is part of the research project *Documenting Objects*, financed by the HOGENT Arts Research Fund.

#### Sources

- Briet, S. *Qu'est-ce que la documentation?* Paris: Edit, 1951.
- Gittelman, L. *Paper Knowledge. Toward a Media History of Documents.* Durham/ London: Duke University Press, 2014.
- *Oxford English Dictionary Online*. Accessed on 13.05.2021.



Flanders  
State of the Art



HOGENT  
howest

At a dental practice, the white Alligat<sup>®</sup>-powder is mixed with the right amount of water to get a mouldable dough that is pressed upon a patient's teeth. After thirty seconds, the Alligat<sup>®</sup>-dough stiffens and takes on a rubber-like quality. At that point, still white, it must be removed from the patient's mouth. Over the next few hours, the mould turns increasingly pink as the substance becomes less humid. Now, it can be used as a mould to create a positive master cast of the patient's teeth.

Outside the dental practice, the powder's possibilities remain to be fully explored.

#### Notes



#### Sources

- First published as part of De Cleene De Cleene. 'Amidst the Fire, I Was Not Burnt', *Trigger (Special issue: Uncertainty)*, 2. FOMU/Fw:Books, 25-30



type  
photograph

date  
27.01.2022

filename  
\_44A3429.tif

size  
36,81 MB

author  
De Cleene De Cleene

category  
manual, medicine, packaging, repair, replica/copy

17:07:51

Article 75 of the Royal Decree containing general regulations for road traffic and the use of public roads, published in *Het Belgisch Staatsblad* on 9 December 1975, lists the rules for longitudinal markings indicating the edge of the roadway.

According to 75.1, there are two types of markings that indicate the actual edge of the roadway: a white, continuous stripe and a yellow interrupted line. The former is mainly used to make the edge of the roadway more visible; the latter indicates that parking along it is prohibited.

In 75.2, the decree focuses on markings that indicate the imaginary edge of the roadway. Only a broad, white, continuous stripe is permitted for this purpose. The part of the public road on the other side of this line is reserved for standing still and parking, except on motorways and expressways.

#### Sources

<https://wegcode.be/wetteksten/secties/kb/wegcode/262-art75>



type	date	filename	size	author
photograph	08.08.2021	IMG_7943.HEIC	659 KB	Michiel De Cleene

category  
automobile, government, parking, repair, sign

**17:08:12**

A white Mercedes van inserts in front of me in a traffic jam near Antwerp. The back of the van has been altered in several ways: a latch was added to the door,<sup>1</sup> a footstep was bolted to the bumper, a couple of tie-wraps are holding up the lights on the left side.<sup>2</sup> Traffic is moving slow. There is no Mercedes logo.<sup>3</sup> Some parts have been retouched with white paint that differs slightly from the rest of the bodywork,<sup>4</sup> not unlike a tipp-ex'ed document.

#### Notes

- 1 Maybe the original locking mechanism no longer functions, or, perhaps, the owner wants to add a padlock to the doors at night.
  - 2 Maybe a corroded screw caused the lights to come loose, or a slight collision.
  - 3 Someone might have stolen it. Mercedes stars are often stolen, although mostly from the hood.
  - 4 Maybe to counter corrosion, to conceal a mark someone made on the van or to cover up a fixed dent.
- Legislation concerning the publication of someone else's licence plate on the internet and the demand to blur it, is somewhat ambiguous.



type	date	filename	size	author
photograph	05.07.2021	IMG_7538.HEIC	714 KB	Michiel De Cleene

category  
automobile, crash, impact, insurance, sticker

17:08:21

Between the rhinos and the kangaroos in the Antwerp Zoo a wooden footpath curves through a grove of *Sequoiadendron Giganteum* trees. In the middle of this Californian forest, visitors find the giant slice of a felled tree of the same species. It was brought to the zoo in 1962 and was approximately 650 years old at the time. Eleven labels point out significant moments in history on the tree's growth rings. They range from zoo- and zoology-related moments (for instance: '1901: The Okapi is described as a species', or '1843: Foundation of the RZSA and opening of the Zoo', or '1859: Darwin publishes *The Origin of Species*', etc.), to cultural and historical milestones ('1555: Plantijn starts publishing books in Antwerp', or '1640: Rubens (baroque painter) dies', or '1492: Columbus in America'). Another label points to the last growth ring and reads: '1962: this tree is felled and this tree disc is installed at the Zoo.'

The label pointing to the centre of the tree implies a simultaneity between the tree's first growth year and the Battle of the Golden Spurs in 1302.

#### Notes

On closer inspection the slice seems to consist of two halves that were put together like a jigsaw puzzle. The resulting gap is skilfully patched with what appears to be wood from the same species – possibly even the same mammoth tree.



type  
photograph

date  
15.05.2021

filename  
IMG\_6958.HEIC

size  
1,9MB

author  
Michiel De Cleene

category  
animal, book, botany, card, tree

17:08:26

A mostly empty book designed to collect cigar bands. The bands are glued to the paper at their left side, so the information on the backside, explaining the image and referring to the series it belongs to and the number of different labels the series contains, can be looked up. The book has complete and incomplete series on Christopher Columbus (complete), tanks (incomplete), the origins of civilization (complete), Ancient cultures (incomplete), fashion (complete), South-American sculptures (complete), Ancient columns (incomplete), Nobel Prize Winners (incomplete), an unclarified series of seven men, most of whom are 'prof.' or 'dr.' (complete / incomplete), design plates (incomplete), famous Belgians (complete / incomplete), statesmen (incomplete) and football players (incomplete). The first page in the book is used to present two series. The left column presents the Egyptian dynasty (incomplete). The middle and right column present a series of bands by the brand Jubilé on the history of energy in telling scenes and pieces of machinery.

Series: Energy

Middle column, top to bottom:

- The writing telegraph. Hughes
- Experiment with a sulphur globe. William Gilbert
- Primitive telephone. Philipp Reis
- Wireless telegraph.<sup>1</sup> Guglielo [sic] Marconi
- The arc of Volta. Sir Humphry Davy
- Fire in the wagon. Thomas Alva Edison
- Experiments with lightning. Benjamin Franklin
- Cathode for creating X-Rays. Wilhelm Röntgen
- Rotating magnetic field. Galileo Ferraris

Right column, top to bottom:

- Electric discharge. William Watt
- Magnetic telephone. Antonio Meucci
- Muscels reacting to electricity. Luigi Galvani
- Voltaic pile. Alessandro Volta

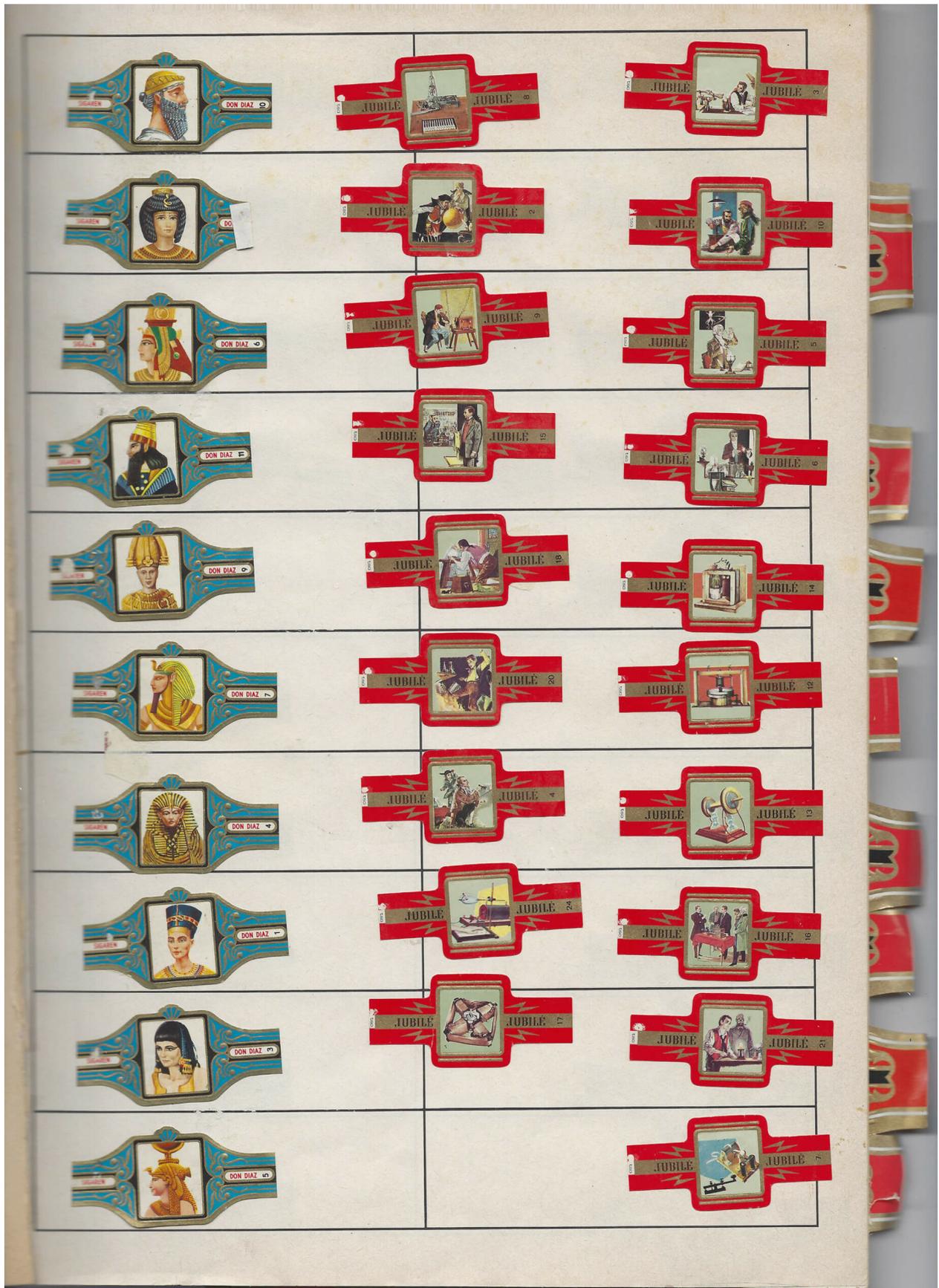
- Oscillating circuit. Guglielo [sic] Marconi
- Development of the telephone. Graham Bell
- Telephone, beginning of the 20th century
- Next to his wireless telegraph. Guglielo [sic] Marconi
- Invention of the incandescent light bulb. Thomas Alva Edison
- Morse's telegraph. Samuel Morse

The series is incomplete.<sup>2</sup>

#### Notes

- 1 The scene shows a man standing at a desk, sticking out his hand to an officer in a window that reads, in mirror writing: Customs.
- 2 On eBay a complete series is advertised (15 EUR), with a lo-res picture of the whole collection, including the five bands missing in my grandfather's collection. The information on the back, however, is not given. It leads to a highly speculative history of energy.
  - A man in a gown watching a T-shaped object.
  - A child in a cellar, sitting on a stool at a table with gray objects.
  - A soldier kneeling beside a child, in front of a train, and in front of a boat.
  - A low table with a giant cartwheel of sorts and a box.
  - A vertical object with what seems to be a bell on top.

# A smoker's history of energy



type	date	filename	size	author
scan	18.08.2021	Document_2021-07-23_160752.jpg	10MB	Arnout De Cleene

category  
collecting, physics, technology

17:08:33

It's 21:49 on Tuesday May 4th 2021. I'm sifting through the folders of a back-up drive. When I reach Archief2A/2017/wigny donder, the subfolder contains 103 items (97 DNG-files, 1 JPEG-file and 5 PSD-files). The photographs are all very similar. They show the silhouette of the same tree and hills, the red light of the telecommunications mast on the left and the orange glow of the street's sodium lights. The thunderstorm moves from right to left. \_44A3920 is the only exposure (10 seconds) that recorded lightning bolts.

I looked up *heat lightning*, also known as *silent lightning*, *summer lightning*, or *dry lightning*, which is simply cloud-to-ground lightning that occurs very far away, with thunder that dissipates before it reaches the observer. On YouTube I watched: *Top 10 Dangerous Lightning Strikes Thunder recorded on Camera (HIGH VOLTAGE!!)* followed by *Lightning Strikes at the 2019 U.S. Women's Open*. It's 22:07, I am doubtful at first but become convinced I can hear thunder afar.



type	date	filename	size	author
photograph	04.05.2021	_44A3920.psd	449,09MB	Michiel De Cleene

category  
archive, astronomy, data storage, landscape, precipitation, technology

**17:08:41**

During the 1950s, as part of the communist reconstruction, a large coal/gas power plant was built close to the village of Inota, Hungary. This is the place where I grew up. It operated until about 1994. In the run-up to the final shutdown of the operation they gradually lowered its output. By this time the coal mines in the neighboring city had shut down as well due to the diminishing yield of the low-quality brown coal they had mined for the purpose of fueling the power plant. This resulted in mass unemployment and general decline in the area. The small lake in the photo is an artificial reservoir that collected all the water from the nearby streams. The substantial flow of one of those rivers powered about 11 water-driven flour mills; I know this on account of my grandmother, who would often pick up bags of flour for bread.

The ruin in the photograph once was a pumping facility that drove the water from the lake to the power plant about 3 kilometres away. In the years following the systemic change of Hungary and its celebrated evolution towards a western-type capitalism in '89-'90, the rules of ownership and the perception of public and private property were somewhat elusive. The lack of state control resulted in a transfer of public property to private hands on a monumental scale throughout the whole country, and – by extension – the Eastern Bloc. At the time some of the village dwellers of Inota, driven by the force of a major change and the prospect of a new, prosperous future of capitalist entrepreneurship, gathered to disassemble the water-pumping facility

along the artificial lake. Slowly, day by day, under the mist of this elusive moment, they carried away carriageful after carriageful of bricks, disassembled from the facade of the building. It was perhaps a way of taking revenge, but certainly also claiming the moment's opportunity. The bricks made their way into the walls of the new-built family homes of some of the villagers. The former water pumping facility became a sort of material reservoir for the construction of a new future. The transformation from a water reservoir to a material (and ideological) one and its subsequent exhaustion, left a ruin that has remained untouched for the last 30 years. The bricks that were difficult to reach were left in place, thus forming a curtain around the upper part of the building just above the pillars. Freed from all perimeter walls, the leftover structure appeared as a pavilion-like, open floor plan.

#### Notes

- The cliffs at the sides of the valley on the photo served as the location for the film *My Way Home* (Így Jöttem, 1965) by the iconic Hungarian filmmaker Miklós Jancsó, about a 17-year-old boy who falls prisoner to the Russian army and forms a friendship with one of the foes. The film is said to display all the main themes of the director: the psychological presence of landscape, the randomness of violence and the arbitrary nature of power.
- In the distance a formation of meadows can be seen in the photograph. Those meadows make up 16 acres of land that were given to my grandfather and subsequently inherited by my mother. It was a reparation for having been stripped of their wealth by the Soviet establishment in the 1950s. The worth of the land is a couple thousand euros as of today. It is part of the largest consistent nature reserve area of the EU.
- While standing on the cliffs and looking south-eastward, the power plant can be seen. The orientation of the photograph is approximately north facing.
- Turning southwards one can see the stone cellar, about a kilometre away, where my grandfather's adolescent sister had spent more than a year, while two German SS officers occupied their family home. During the advancement of the Red Army, a Russian soldier, entering the cellar, attempted to take advantage of her. The soldier's superior intervened and shot him in the head without hesitation. My parents store potatoes and apples in the cellar to keep them from rotting in the summer and freezing in the winter. It is easy to say when a potato or an apple comes from the cellar; it has an unmistakable, musty taste.
- Márk Redele pursues projects that fundamentally relate to architecture and its practice but rarely look like architecture. [www.markredele.com](http://www.markredele.com)



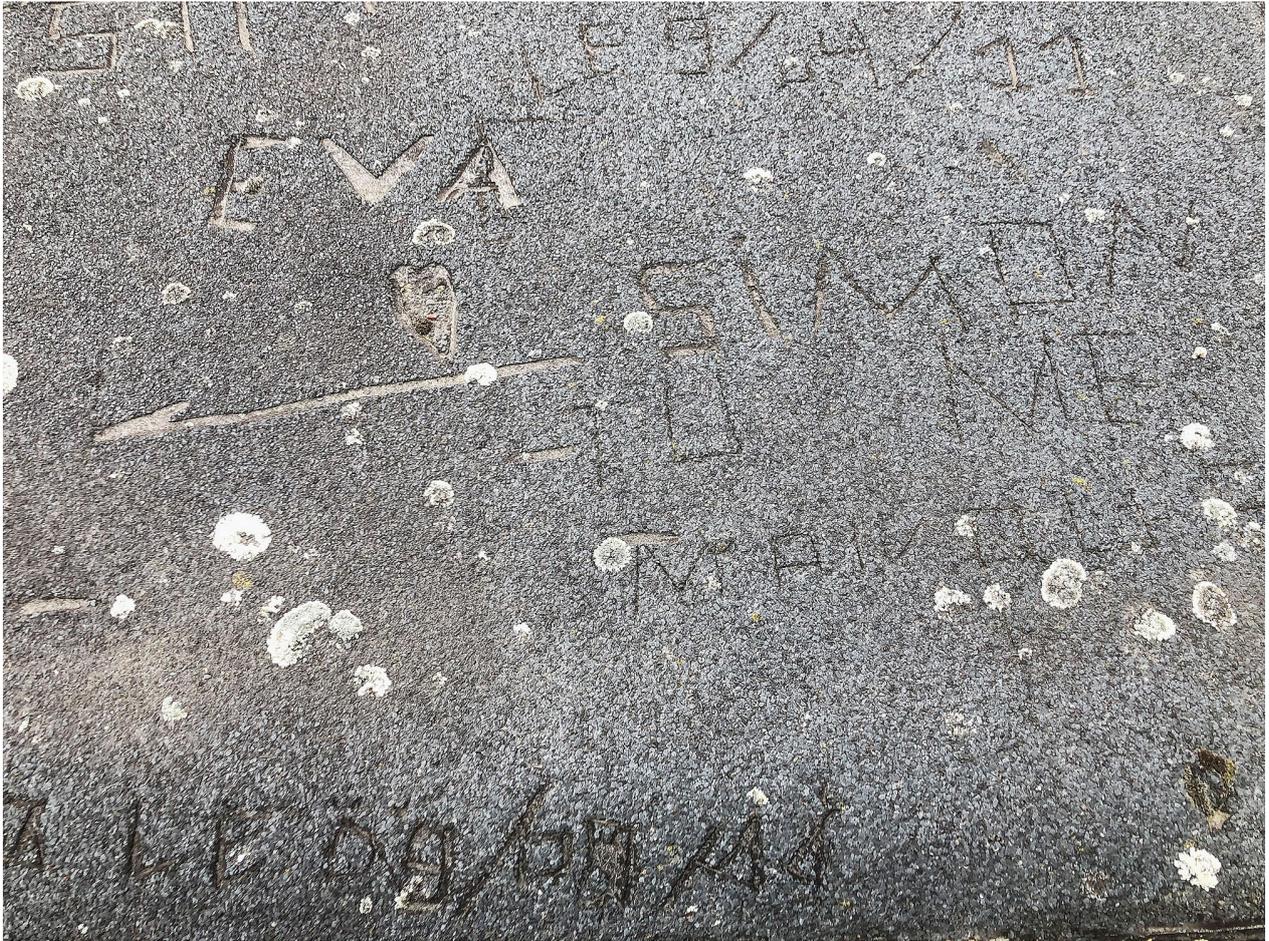
type	date	filename	size	author
photograph	08.11.2021	pavilion_.jpg	5,66 MB	Márk Redele

category  
architecture, brick, economy, family, government, house, landscape

**17:08:47**

In what order and by whom the various texts and drawings were carved into the soft roofing is unclear. To the right of 'EVA', a heart symbol and an arrow (pointing to the left), the roofing reads 'SIMON TU ME MANQUES'.

The short sentence usually – yet hastily – translates to 'Simon, I miss you'. However, in French the 'you' (*tu*) is the subject and has an active role, whereas the 'I' (*me*) is the direct object. In short: by his not being there, Simon actively effectuates hurt to the one who carved this text.



type  
photograph

date  
14.04.2021

filename  
IMG\_6512.jpeg

size  
4,50MB

author  
Michiel De Cleene

category  
automobile, decoration, fissure, parking, roofing, sign

**17:09:00**

Five white boulders close off a shortcut for motorists who attempt to cut the bend in the road. The southernmost roof's pitch runs opposite to the landscape's slope. The lower roofline is, therefore, only about one meter above a small, triangular patch of grass which is hidden from view by a hedge. In summer, when the roofing gets hot and soft, text and drawings get pressed or carved into it.



type	date	filename	size	author
screenshot	14.04.2021	Schermafbeelding 2021-05-05 om 22.37.00.png	16,98MB	Michiel De Cleene

category  
automobile, crash, landscape, map/plan, parking, roofing, sign

**17:09:09**

At the copyshop, on a shelf above photocopier 8,  
the lid of a box of paper serves as the container for  
'forgotten originals'.<sup>1</sup>

the-documents.c

#### Notes

- 1 The book being copied: Didi-Huberman, G. *La ressemblance par contact*. *Archéologie, anachronisme et modernité de l'empreinte*. Paris: Les Editions de Minuit, 2008.



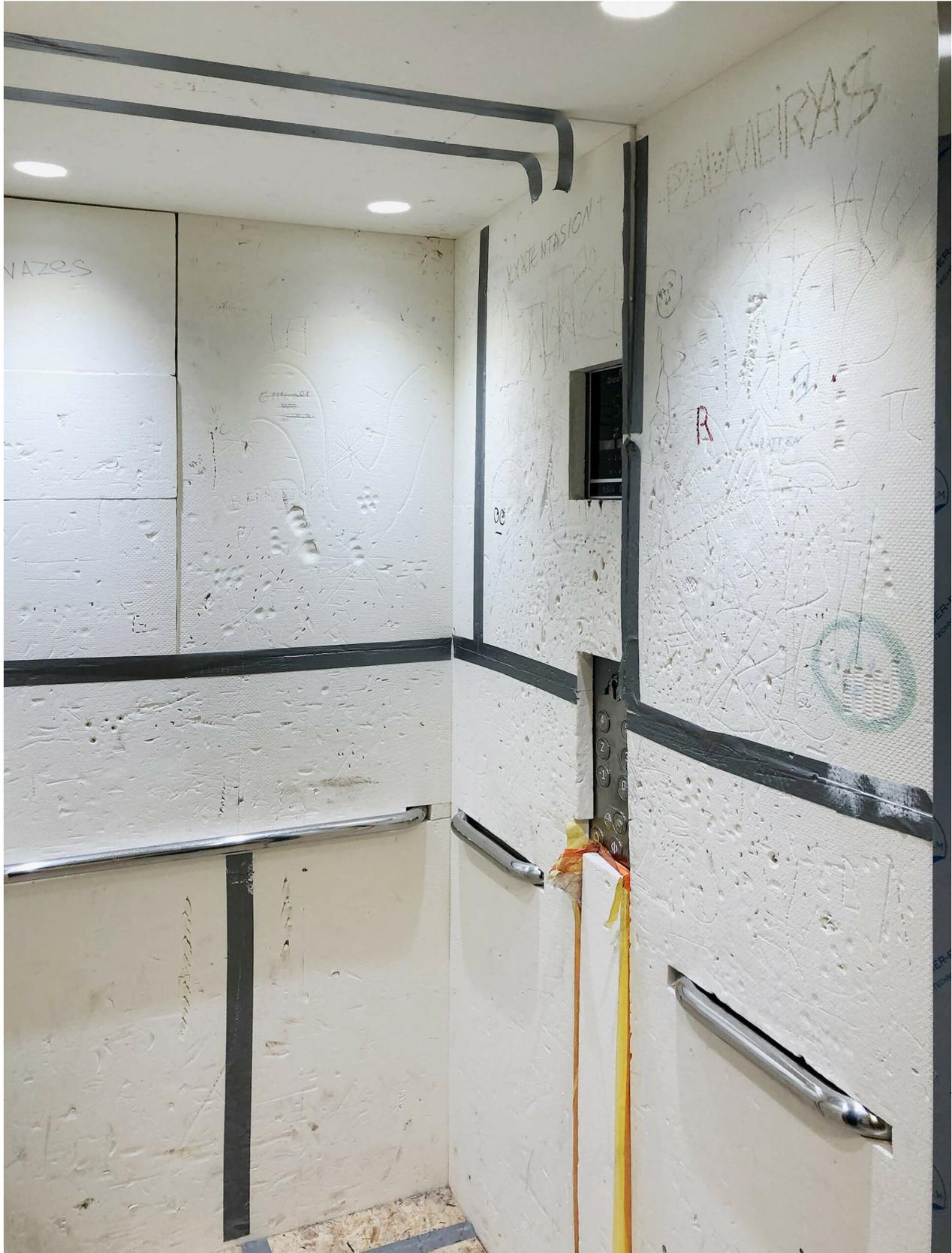
type	date	filename	size	author
photograph	28.09.2021	IMG_0105.JPG	1,8MB	Arnout De Cleene

category  
archaeology, book, mistake, replica/copy

17:09:12

The building is almost finished. One apartment is still up for sale, on the top floor. The contractor is finishing up. There's a long list of comments and deficiencies that need to be addressed before the building can be handed over definitively to the owner. The elevator's walls are protected by styrofoam to prevent squares, levels, measures, drills, air compressors, chairs, bird cages, etc. from making scratches on the brand new wooden panelling.

In 1932 Brassai began taking photographs of graffiti scratched into walls of Parisian buildings. On his long walks he was often accompanied by the author Raymond Queneau, who lived in the same building but on a different floor. Brassai published a small collection of the photographs in *Minotaure*, illustrating an article titled 'Du mur des cavernes au mur d'usine' ['From cave wall to factory wall'].



type  
photograph

date  
13.11.2021

filename  
IMG\_0039.jpeg

size  
2,57 MB

author  
Michiel De Cleene

category  
architecture, decoration, sign

17:09:17

Seven very similar and rudimentary buildings take in a trapezoid plot of land in Gilly. They are located between the school on the Rue Circulaire and the houses along the Rue de l'Abbaye. The structures are built of orange brick, concrete structural elements, whitish steel gates and roofing. Every garage has its own number, hand-painted in white on the concrete lintel above each gate. In summer the roofing gets hot and soft.



type  
photograph

date  
14.04.2021

filename  
\_44a9887.dng

size  
56,68MB

author  
Michiel De Cleene

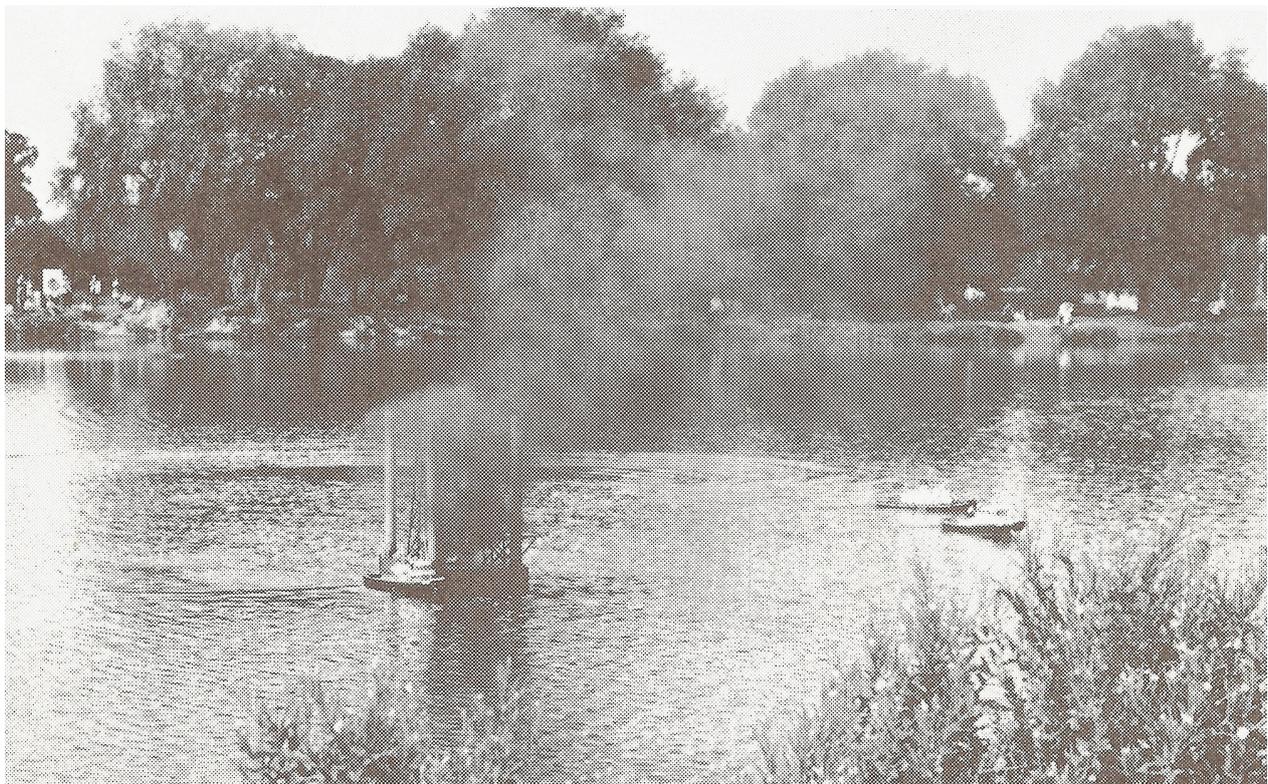
category  
automobile, brick, landscape, parking, roofing, sign

**17:09:19**

In his *Handboek Varende Scheepsmodellen* (Handbook Sailing Ship Models) André Veenstra explains the different classes in ship model-competitions. There's a wide variety. For static ship models the most important one is 'truth-to-nature'. A jury compares the model to photographs of the actual ship and brings into account categories such as amount of work, degree of difficulty, scale ratio, construction execution and painting.

The most interesting class – according to Veenstra – is F 6. In this particular class, a number of participants with different boats will form a team. Together, they will perform a certain 'act' with a maximum duration of ten minutes. During the act, they mimic a slice of reality. Such as, for example, 'rescuing' and towing a ship in distress; extinguishing a fire on a tanker or oil rig, lichen and/or tow the sunken wreckage to the harbor, stage a naval battle, etc.

Page 262 shows a photograph of such a mimicked slice of reality. The caption explains: 'Image 14.15. The Dutch demonstration in the F 6 class during the European Championship of 1975: the oil rig is set on fire by a motorboat with terrorists. The fire is extinguished and the oil rig is quickly towed to a safe harbor by tugs. The show was performed by six people and took a very creditable fourth place.'



type  
scan

date  
22.06.2021

filename  
veenstra-b.jpg

size  
20,17 MB

author  
Michiel De Cleene

category  
book, landscape, replica/copy, scale, sea

**17:09:21**

Most mornings I eat three slices of bread. I stack them. Between the highest slice and the one in the middle I put a slice of cheese (young Gouda). I put the whole in the microwave<sup>1</sup> for 1 minute and 50 seconds. The result is what I like to call a *smelteram*<sup>2</sup>.

On the morning of my thirty-second birthday the plate broke in half during heating.

#### Notes

- 1 
- 2 A contraction of *smelten* (Dutch for melting) and *boterham* (Dutch for a slice of bread).



type  
photograph

date  
05.08.2021

filename  
IMG\_1129.jpg

size  
2,06 MB

author  
Michiel De Cleene

category  
fissure, food, house, sign, technology

17:09:23

This is the spread one sees upon opening the bird field guide that once stood, as the stamp indicates, in the library of a psychiatric institution.<sup>1</sup> It shows birds' silhouettes, as they can be seen beside the road.

The drawing has a kind of Hitchcock feel to it.<sup>2</sup> The birds seem to be spying on each other, as they also seem to be spying on the unsuspecting passer-by.

The composition of the scene is marvelous. The electric wires, the tree, the wire fence, the double framed list with the birds' names, handsomely positioned in a birdless patch, at once superimposed on the telephone wires, and pushed to the background by the skylark.

Imagine seeing this scene. What are the odds: to see the silhouettes of Europe's twenty most common species of birds in one glance, from your car's window, as you are driving home at dusk.

Before closing the book, the last spread seems to show the birds fleeing, maybe attacking.<sup>3</sup>

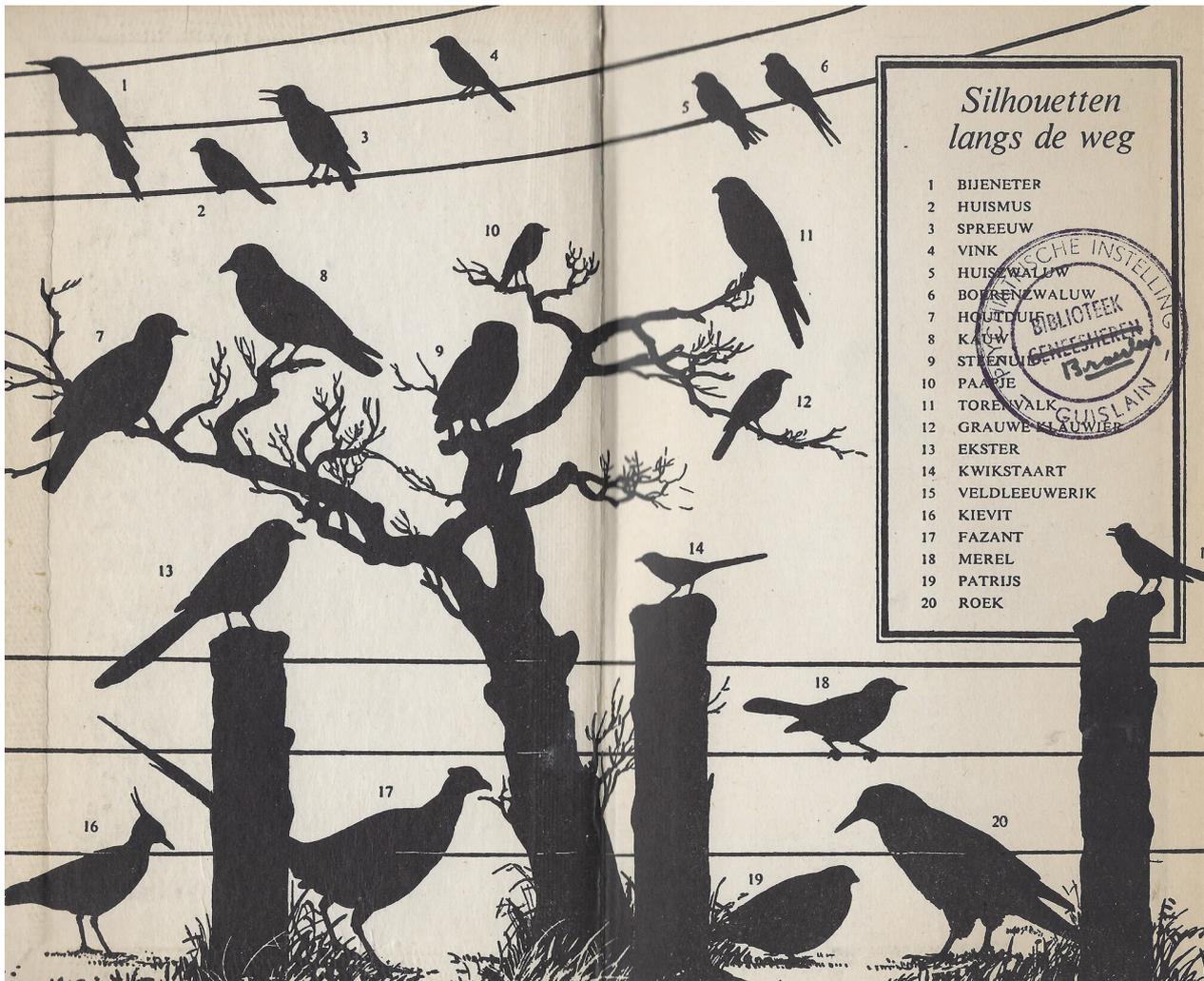
#### Notes

- 1 The stamp indicates that, at the psychiatric institution, the book was part of the sublibrary for the Catholic Brothers of Charity. The crossed-out part indicates that there was also a separate physicians' library, to which the book might have originally belonged.
- 2 On the web, discussions on whether Alfred Hitchcock's *The Birds* (1963) was shot in colour or in black and white, abound.
- 3



#### Sources

Peterson, R.T., Mountfort, G. & P.A.D. Hollom. *Vogelgids voor alle in ons land en overig Europa voorkomende vogelsoorten* (J. Kist, transl.). 3d ed. Amsterdam/Brussels: Elsevier, 1955.



type  
scan

date  
19.07.2021

filename  
Document\_2021-07-19\_094741.jpg

size  
7,5MB

author  
Arnout De Cleene

category  
animal, automobile, book, dusk, encyclopaedia, landscape, tree

17:09:25

At the Tunis Institut National du Patrimoine, the sand-covered floor has traced Anne Teresa De Keersmaeker's movements to Steve Reich's *Violin Phase*. The venue empties out. It is dark and the way back to the hotel through the medina is labyrinthian and eerie. It has been a couple days since we arrived, and I have managed to make a mental image of the inner city by memorizing some waymarks – intersections, buildings, shops – coupled to a direction. Sometimes, a newly entered street would give out to such a waymark – a peculiar sensation: a flash of spatial insight, like a crumpled ball of paper unfolding. The narrow streets turn and turn. Some passages are closed at night. I must improvise a route, but the basic mental structure to do so is missing. Shopkeepers have moved their goods inside.

I have no sense of orientation. I can't estimate distances nor can I tell north from south. Everything is scaleless. My highly simplified scheme of the city's layout gets us to our destination. The functional interpretation of Tunis differs completely from the actual Tunis. It is a different city we crossed, and made while crossing.



type	date	filename	size	author
photograph	25.05.2021	_MG_1019.JPG	6,5MB	Arnout De Cleene
category	music, map/plan, sand, scale			

17:09:27

As the hours passed, and while clouds continuously kept us from seeing stars and planets, we started to photograph the set-up used to launch this website. To highlight the umbrella that protected the gear from the unpredictable bursts of rain, we used a flashlight: during the thirty second long exposure, it was lit for two seconds. This proved to be enough to give the whole the feel of an untampered, realistic view. Meanwhile, the website was in all likelihood streaming a grey haze, as the telescope was pointed to the fleeting clouds and gradually spinning along with the earth's movement to keep track of the same invisible celestial bodies. As we returned to the base, planet Jupiter had become visible to the naked eye.



In another exposure of the same length, we left the flashlight on for approximately eight seconds and pointed the beam a bit lower.



type	date	filename	size	author
photograph	26.05.2021	_44A0953.DNG	44,52MB	De Cleene De Cleene

category  
astronomy, mirror, technology, precipitation

17:09:29

On Wednesday, May 9, 2018 at 2:23:14 PM Koh Elaine starts the thread *original or original copy* on the The Free Dictionary by Farlex's forum.

'Is "original copy" correct or should it be "original"? Thanks.'

The seventh reply to Elaine's question is Wilmar's on Thursday (his was preceded by towan52, georgew, NKM, Koh Elaine, Sarrriesfan, ChrisKC, Ashwin Joshi).

'An original copy IS the original.

Folks usually call the document first created the original, but some will say original copy. If I run that original thru the copy machine, I end up with two copies (yes, I said copies) of the same thing – the original and the duplicate of it (in terms of content). This is how the term is commonly used.

If your writing or conversation depends heavily on understand the difference, I would recommend using the terms original and duplicates. There are many times when that is very important, in that the original must be retained by a particular party, and the duplicates are marked as such and distributed or stored as required depending on the document and the circumstance.

If you are just trying to make sure that you have enough copies to distribute to everyone at the company meeting this afternoon, use whatever terms trips your trigger. But, if you want to ensure that you keep custody of the original, so that you can make additional duplicates (copies) when additional people attend, then be more specific about the words you use.

OH, and, please, in the future, include some context with your question. Asking if "word" is correct doesn't go very far in supplying a reasonably useful response.'

#### Sources

[https://forum.thefreedictionary.com/postst182102\\_original-or-original-copy.aspx](https://forum.thefreedictionary.com/postst182102_original-or-original-copy.aspx)

**Wilmar (USA) 1M**



Rank: Advanced Member

Joined: 6/4/2015

Posts: 5,721

Neurons: 1,278,032

Location: Vinton, Iowa, United States

type	date	filename	size	author
screenshot	16.02.2021	Schermafbeelding 2021-02-16 om 11.08.01.png	45KB	Michiel De Cleene

category  
archive, mistake, replica/copy, technology

The previous owners of the house we moved into, left us a piece of a newspaper that was used to clad the wall at the time the building was built, and which they found when they renovated the house. The sport-section of the socialist newspaper *Vooruit* is dated 18 November 1931. It features articles on cycling and soccer. Recently, we noticed the plaster is coming off the wall in one corner of the living room. With sufficient rain, it might reveal other events that happened on that 1931 November Wednesday.



type	date	filename	size	author
scan	20.02.2021	Document_2021-02-20_133700.jpg	1,7MB	Arnout De Cleene

category  
 archaeology, architecture, fissure, decoration, house, precipitation

17:09:33

