



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

**Your path through the collection lead along** Starry sky, long exposure, Sandersleben (Saxony-Anhalt), 14 April 2023, Mushroom Picking Prohibited, From Asturias, Into Cantabria, Dome, Mammoth Tree and the Golden Spurs, Hitch My Wagon To A Star, The Authenticity in the woods of the Bosque Protector de Arraiján, Crash (2), Thunder Afar, Block, A flowering juneberry signals a beekeeper's spring, Roofing (5) – UDI, Roofing (3) – Simon, tu me manques, Guzmania, Slightly Askew (2), March, Deneef 'for ever', Original Copy, Magic Mountain, Cover

## 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 Gitelman 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 25.11.2024 18:48, printed on \_\_\_\_\_ and contains 20 documents on 42 pages. (<https://the-documents.org/log/25-11-2024-6451/>)

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.
- Gitelman, 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



A constant, dependable presence. With the camera focused on the North Star for an extended period, the rotation of the Earth becomes visible. Nearby, in the municipality of Wiederstedt, the geologist, poet and philosopher Friedrich von Hardenberg (better known by his pen name Novalis) spent his childhood years between 1772 and 1784. A quote of his is engraved on a stone bench in the park surrounding the chateau where he was raised: “The human being does not speak alone – the universe also speaks – everything speaks – infinite languages.”

#### Notes

- From *S. Anders Leben. Eine Handlung in Gesprächen/S. Anders Leben – Living Differently: An Act in Conversations*
- Stephanie Kiwitt (1972) is an artist based in Halle (Saale), Germany. Utilizing a large number of images, various perspectives and also textual elements, she is known for her insightful photography that explores spaces emblematic of contemporary phenomena. Over the past three years, she has focused on evolving habitats in rural areas, photographing traces of transformation and conducting interviews in Saxony-Anhalt, the region she moved to in 2020. From 2018 to 2020, Kiwitt was a guest lecturer at the LUCA School of Arts in Brussels.
- In spring 2024 the-documents.org and Trigger co-publish a series of online articles with a focus on the meeting ground between photography and the document.

Starry sky, long exposure, Sandersleben (Saxony-Anhalt), 14  
April 2023



type  
photograph

date  
14.06.2024

filename  
Bild 003\_mk.jpg

size  
73 MB

author  
Stephanie Kiwitt

category  
astronomy, literature, Trigger

**09:47:48**

I must have driven past this rocky landscape about sixteen times, going back and forth between viewpoints and the house the parents of a friend let me stay in. On the last day, I left early for the airport, pulled into a lay-by, took my tripod and camera out of the trunk of the red Volkswagen Polo rental car and made two photographs.<sup>1</sup> It was only when I got home, had the film developed, scanned it and was removing dust particles from the file, that I discovered the hand painted text on the rock: 'PROIBIDO BUSCAR SETAS'.

**Notes**

1.





type	date	filename	size	author
photograph	19.05.2021	Untitled99993-dustfree-nosharpen-crop2.psd	365,37MB	Michiel De Cleene

category  
automobile, dusk, food, landscape, parking, sign, tree

**09:47:54**

A half a day's walk from the Fuente Dé *teleférico*, there are less and less traces of passers-by. The path to Sotres suddenly runs through a lush green. The fence between two pastures keeps the sheep from crossing and coincides with the border between two regions. A hole in the fence would change the landscape's hue.



type	date	filename	size	author
photograph	15.05.2021	_MG_9795.jpg	4,6MB	Arnout De Cleene
category	animal, landscape, government			

**09:47:55**

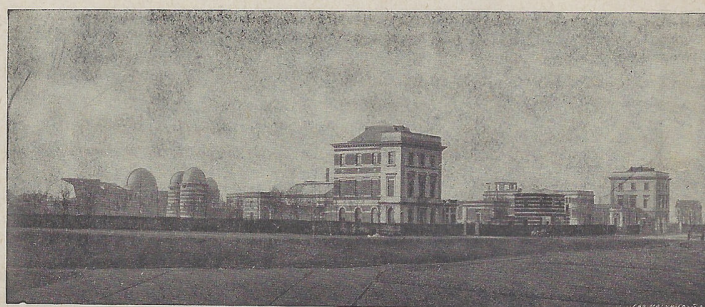
A visit to the Royal Observatory of Belgium, in Ukkel. Most of the domes are damaged and need repairing. Only a few telescopes are in use. It is difficult to find a good spot from which to film the site. When we asked the people at the Royal Meteorological Institute – the Observatory’s neighbouring institution – if we could access their building’s roof to film the observatory, the answer was ‘no’.

#### Notes

I (M.D.C.) remember there was a fire nearby. We couldn’t see the flames, but a tall dark plume of smoke rose above the trees lining the site. We didn’t insist any longer and ceased our attempt to access the roof, hoping we might find a good spot to film the smoke with a dome in the foreground.

#### Sources

Kesteloot, J. *Leerboek van Cosmografie voor Middelbaar en Lager Normaal Onderwijs* (derde vermeerdeerde uitgave). Brugge: Firma Karel Beyaert, 1948.



*Cliché v. d. Koninklijke Sterrenwacht, Ukkel.*

Fig. 1. — Algemeen zicht op de Koninklijke Sterrenwacht te Ukkel.

De telescopen zijn onder de goed merkbare koepels opgesteld.

III

type  
scan

date  
15.05.2021

filename  
Foto\_2021-05-18\_205934.jpg

size  
2,1MB

author  
De Cleene De Cleene

category  
architecture, astronomy

09:47:56

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

09:48:06

Every two weeks, *The New York Review of Books* falls into my letterbox. Those are good days. Most often, I won't get to reading it, but what I instantly do, is check the last page with 'The Classifieds'. The people writing the (genuine, not fictitious) adverts and inquiries reappear every so often. I happily assume the position of the implied reader, as they address the presumed readers of the review. There's a 'charismatic, aging French rock star' providing original songs in Franglais. There are top notch apartments in Paris for aspiring writers. There are those seeking love and astronomical peculiarities: 'Hitch my wagon to a star – Looking for a bright sophisticated senior star gazer! CStein3981@aol.com'.

**Sources**

*The New York Review of Books*, March 11, 2021, Volume LXVIII, Number 4.

**The Classifieds** Inquiries (212) 293-1630 or classified@nybooks.com

**The Classifieds**

To place an ad or for other inquiries: email: classified@nybooks.com tel: (212) 293-1630. You may also place an ad through our website at www.nybooks.com/classifieds/

Classified Department  
The New York Review of Books  
435 Hudson St., Suite 300  
New York, NY 10014-3994

All contents subject to Publisher's approval. Publisher reserves the right to reject or cancel, at its sole discretion, any advertising at any time in *The New York Review of Books* or on our website. The advertiser and/or advertising agency, if any, agree to indemnify the Publisher against any liability or expense resulting from claims or suits based on the contents or subject matter of the advertisement, including, without limitation, claims or suits for libel, violation of rights of privacy, plagiarism, copyright or trademark infringement, or unauthorized use of the name, likeness, statement, or work of any person.

**HOPING TO BRIGHTEN 2021** by getting to know a kind, smart, active Jewish man, 70-80 years old with a sense of humor and healthy lifestyle. I am a family-oriented, semi-retired female MD. I have broad cultural interests, love nature and travel, and have a zest for life. nyoptimist2021@gmail.com.

**HITCH MY WAGON TO A STAR**—Looking for a bright sophisticated senior star gazer! CStein3981@aol.com.

**LOS ANGELES MAN, 77, no children,** is ready to get married. Let's talk. NYR Box 68405.

**MALE MOUNTAIN LOVER** seeks intellectual conversations with any age female. mountainman2118@hotmail.com.

**Get the word out!**  
e-mail your listing to:  
classified@nybooks.com

**NEW YORK CITY ATTORNEY**, well read and well traveled, vigorous, eclectic, good listener. But life is more. Seeks woman to share the adventure. Femmes francophones appréciées. NYR Box 68070.

**WIDOWED MARGRAVINE SEEKS RESPITE** from coterie of sycophants. Enclose your most prurient poem. lasciviousmargravine@gmail.com.

**PERSONAL SERVICES**

**DATING FOR BOOK LOVERS.** Find a date that loves books. Join free. www.booklovers.dating

**DATE SMART.** Join the introduction network for single graduates and faculty of the Ivies, Stanford, and other excellent schools. http://www.rightstulldating.com.

**DYNAMIC, WELL-RESPECTED, NY-BASED FIRM** is seeking eligible single men 30s-70s for introductions to our lovely/accomplished/attractive clients in New York and beyond! We have experienced and unprecedented demand for private, vetted introductions to those wishing to share their lives. You are accomplished, successful, and eligible, financially and emotionally secure, living your best life! Confidentiality assured. Sandy@thertimeconsultants.com; (212) 627-0121; www.thertimeconsultants.com.

**EXCELLENT MESSAGE BY EVA....** Incall & Outcall. Foreveryounghappy85@gmail.com.

**ADVICE SERVICE**

**LOOKING FOR THE UNFILTERED TRUTH?** Send Mail your questions about your relationships at home, school,

**MISCELLANEOUS**

**PHILANTHROPIC FUNDING SOUGHT** for pursuing ideas and strategies that, in aggregate, may represent our best hope for saving the planet. www.ecodeaman.com.

**FURNITURE WANTED**

**BUYING MID CENTURY DESIGN FURNITURE** 1950s-1970s Danish, French, Italian Modern, Herman Miller, Knoll, Memphis. Noted designers sought: Eames, Wegner, Juhl, Nakashima, Ponti, Noguchi. Open Air Modern (718) 383-6465 info@openairmodern.com

**RENTALS**

**BROOKLYN HEIGHTS** spacious upper duplex in landmark neighborhood available 4/21. 5 BR, 2B, dinette, yard use. Family/couples. \$5,000/month. Top job/financial references. lsalzman9@gmail.com.

**INTERNATIONAL RENTALS**

**PARIS (SQUARE BERLIOZ—9TH ARR.)** Fibers, 3BR, 2Bth, beautiful full-fl oor condo, 4th fl. elevator. www.parisflat4u.com. Tel: (415) 922-8888

**COMPOSITION**

**A CHARISMATIC, AGING FRENCH ROCK STAR** will compose and record an original song for you, your mom, your lover, or your pet in French, English, or Français (recommended). US\$200. Contact: lodbrogsgagent@gmail.com; imnelobrog.com.

**BOOKS**

**WRITER'S SERVICES**

**EDIT FICTION, NONFICTION,** memoir, and poetry manuscripts. Sixty books I edited have been published in the last eight years. Free consultation. www.wyncooper.com; wyncoper@gmail.com.

**PARIS PRESS FORMER DIRECTOR PROVIDES** manuscript consultations and coaching. Writing through Nature and Art Poetry Workshops and Retreats welcome new and experienced poets/writers. www.janfreeman.net; janfreemaneditorial@gmail.com.

**TIME TO WRITE YOUR MEMOIR?** Ghostwriting by New York Times best-selling author-biographer. (917) 673-6341; www.jackieaseditor.com.

**GALLERIES AND MUSEUMS**

**A CURRENT LISTING**

To advertise a gallery or museum exhibition in **The New York Review's Galleries & Museums Listing**, please contact Sharmaine Ong at gallery@nybooks.com or (212) 293-1630.

For NYR Boxes only send replies to:

NYR Box Number 55c  
The New York Review of Books  
435 Hudson Street, Suite 300  
New York, NY 10014-3994

**PERSONALS**

**MD-THIRTIES PROFESSIONAL** (tall, slim, writerly, and a little shy) seeks thoughtful woman for books, films, swimming, art galleries, and new places. Based in Adelaide. E-mail keeninadelaide@gmail.com.

**"AFTER TIME IN THE DESERT,"** she decides there's more power in the outstretched hand than in the inner citadel. She's ready. She'll seek love. Female writer & visionary, 34, Brooklyn, seeks male partner. Loveisaction@tutanota.com.

**NEW HAVEN PEDIATRICIAN** oozing toward retirement (2021) NYC for annual fees. Don't she look what a better life!

978-0-912887-97-5 | HARDBACK \$35 / DELUXE \$75  
HISTORICAL FICTION | MEDIEVAL 11TH CENTURY ENGLAND  
PLEASURE BOAT STUDIO: A NONPROFIT LITERARY PRESS

**“With impressive attention to detail, combined with the kind of narrative storytelling that attracts and holds the reader's truly rapt attention from beginning to end...”**—John Taylor, *Midwest Book Review*

**“REMARKABLE”**  
**“VETTED BY SCHOLARS”**  
**“BEAUTIFULLY CRAFTED”**

type	date	filename	size	author
scan	13.05.2021	Document_2021-05-18_211421.jpg	3,5MB	Arnout De Cleene

category  
astronomy, book, music, automobile

The Authenticity bunkered crude fuel in the Panama Bay. She navigated back and forth between the artificial island Isla Melones and ships leaving or waiting to enter the Panama Canal. On February 14th 2015 she had been moored for a couple of days near the Centennial bridge when the AIS-transponder momentarily signalled the ship's position in the woods of the Bosque Protector de Arraiján. Afterwards no signal of the ship was received for 41 days, until she reappeared near the port of Bahia Las Minas, at the other side of the Panama Canal.

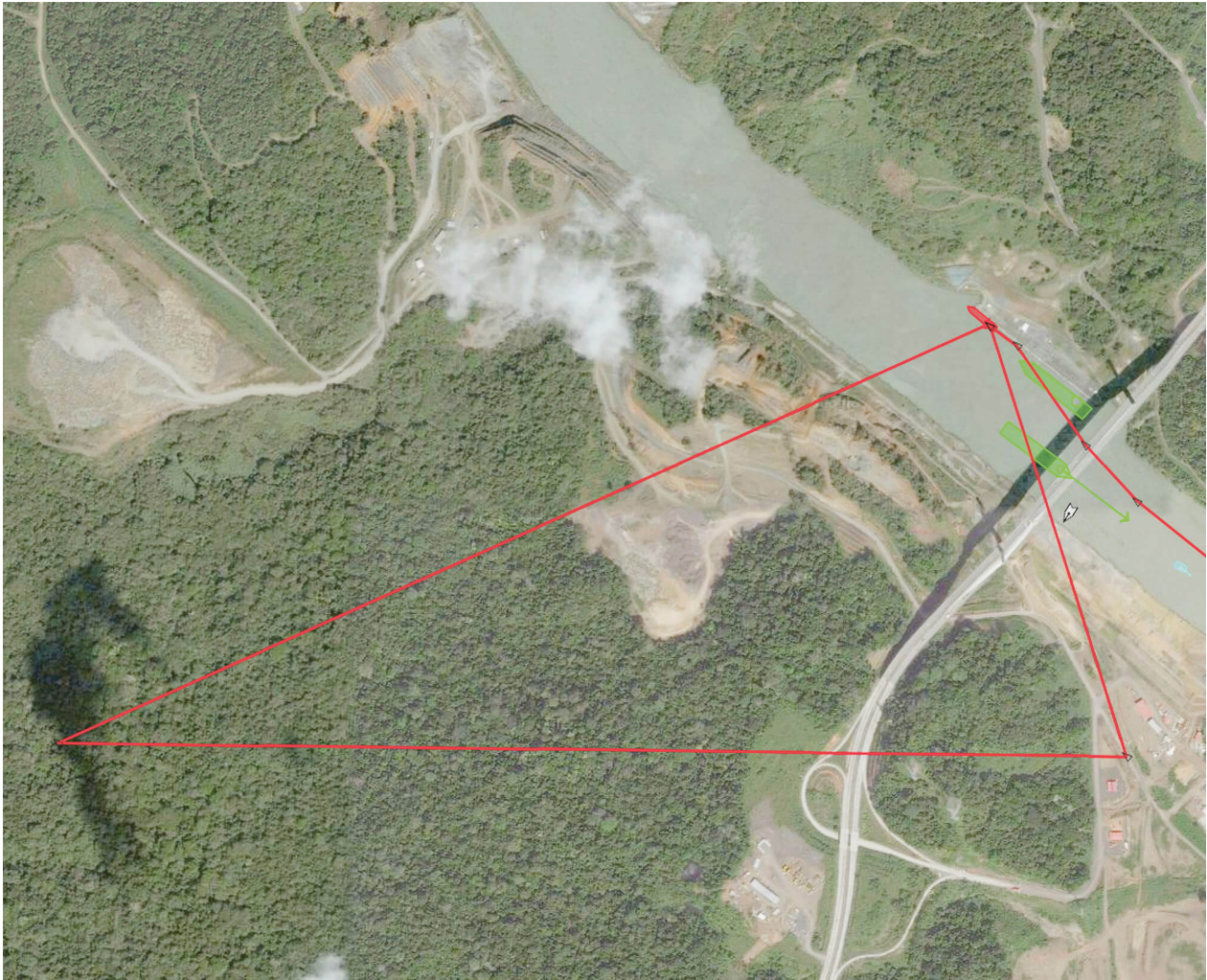
**Notes**

First published in: De Cleene, M. *Reference Guide*. Amsterdam: Roma Publications, 2019

**Sources**

Marine Traffic, Authenticity (Caribe Trader, PA), latest position, 09°01'40,71" N 79°38'18,59"W, viewed 14.02.2015, <http://www.marinetraffic.com>

# The Authenticity in the woods of the Bosque Protector de Arraiján



type	date	filename	size	author
screenshot	10.05.2021	caribe.jpg	17,33MB	Michiel De Cleene

category  
economy, encyclopaedia, interference, landscape, map/plan, Reference Guide, sea, technology, tree, data storage

**09:48:08**

Near Avenue 61 on an artificial island close to Seef, a truck is being towed after the driver lost control over the vehicle and flipped it onto its side. A warm wind blows in from the Persian Gulf.

A police officer signals us to come closer. 'Why are you taking pictures?' he asks. 'This is just an accident. You have to delete the pictures from your phone. Now.' After checking the pictures-folder on our phones, he gets in his car, drives a few metres, stops the car and rolls down his window. 'And don't do it again!' he yells. Then he drives off, raising a cloud of sand in his wake.

**Notes**

Photograph taken and recovered from my trash bin on 18.12.2020.



type	date	filename	size	author
photograph	08.05.2021	IMG_5071.jpeg	2,71MB	Michiel De Cleene

category  
Bahrain, crash, data storage, drought, government, interference, mistake, parking, sand, technology

**09:48:08**

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

**09:48:08**

‘The masons in training pour a concrete slab and build four walls upon it in a stretcher bond. Then the block comes to our department and the students in the course *Electrical installer (residential)* can grind channels and drill cavities in it.’

[...]

‘It’s not always a success from the outset, but they learn quickly.’

[...]

‘Never grind horizontally, always vertically. Diagonally if there is no other way.’

[...]

‘Two fingers wide.’

[...]

‘After this it goes to the sanitary department. After the bell drilling, the demolition hammer follows and the masons make us a new block.’

Competentiecentrum VDAB, Wondelgem,  
July 2019.

#### Notes

First published in A+ Architecture in Belgium, A+ 279, Schools (August, September 2019), <https://www.a-plus.be/nl/tijdschrift/schools>



type  
photograph

date  
04.05.2021

filename  
\_44a7269.jpg

size  
27,17MB

author  
Michiel De Cleene

category  
architecture, brick, fissure, house, mistake, parking

**09:48:09**

When the juneberry (*Amelanchier Lamarckii*) flowers, the beekeeper knows it's time to add a first honey super to the hive. Winter's over and worker-foraging bees will fly out and come back with their stomachs full of nectar. To avoid larvae in the honey, the beekeeper will place a grid – the so-called queen excluder – between the main compartment of the hive and the honey super.



type  
photograph

date  
23.04.2021

filename  
\_44A0321.dng

size  
45,58MB

author  
Michiel De Cleene

category  
animal, botany, food, tree, hand

09:48:10

The torn off section of roofing on the grass has part of a text carved in it: 'UDI' and 'EN' are still legible. It must have come from another roof; the one shown in the photograph has no missing sections, nor visible repairs.

The roofing that is still on the garage shows a drawing of some kind. A floorplan for a squarish building with a supporting column along each side, or the layout for a tactical explanation, perhaps.



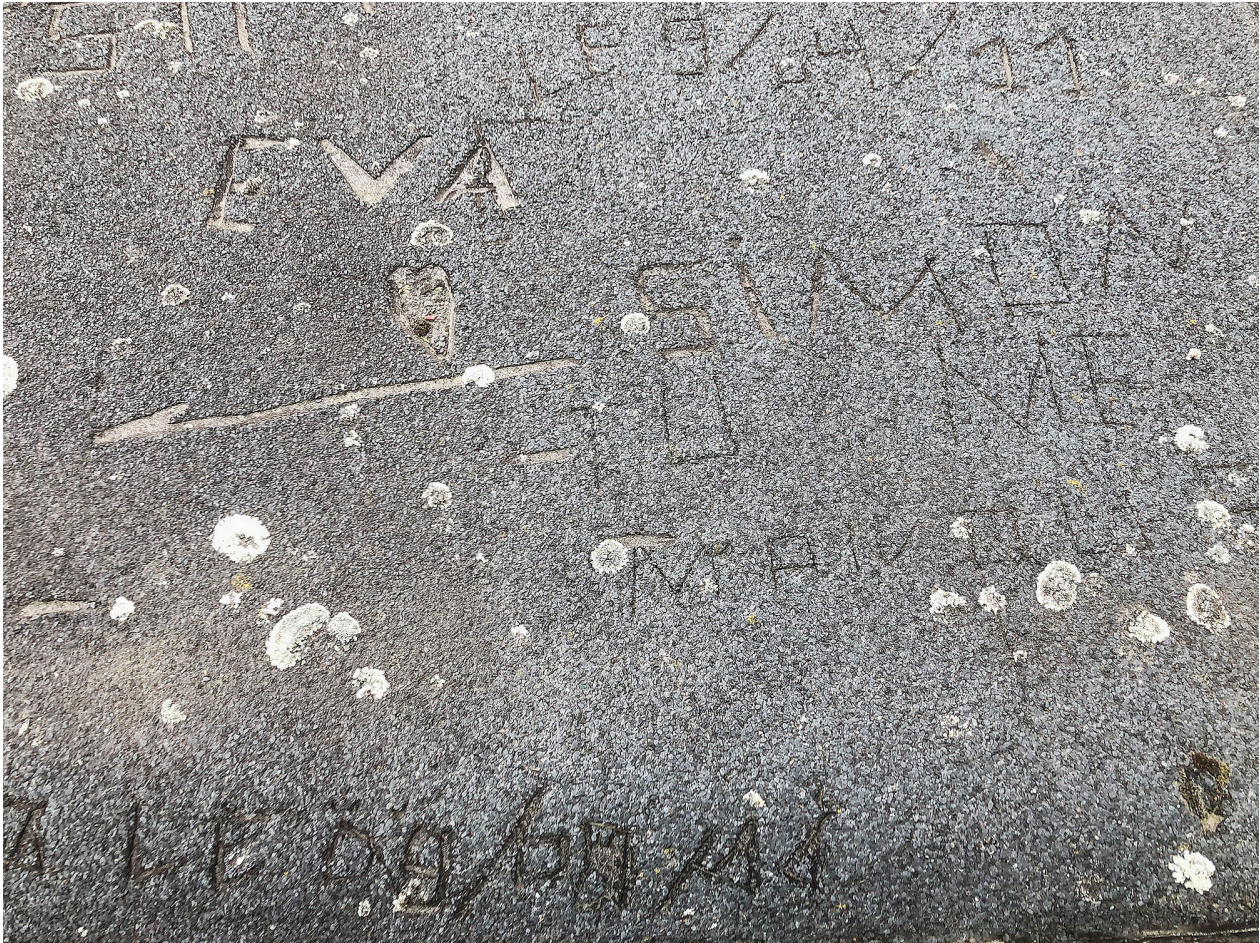
type	date	filename	size	author
photograph	14.04.2021	IMG_6509.jpeg	6,90MB	Michiel De Cleene

category  
automobile, decoration, fissure, map/plan, parking, roofing, sign

**09:48:10**

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

**09:48:11**

Anastasio Guzmán was a Spanish pharmacist and naturalist. He spent most of his career in South-America. He died in 1807 during an expedition in the Cordillera de Los Llanganates in Ecuador, in search of the lost treasure of the Incas. Some time after his death, his colleague Juan José Tafalla suggested naming a certain genus of plants after his friend.

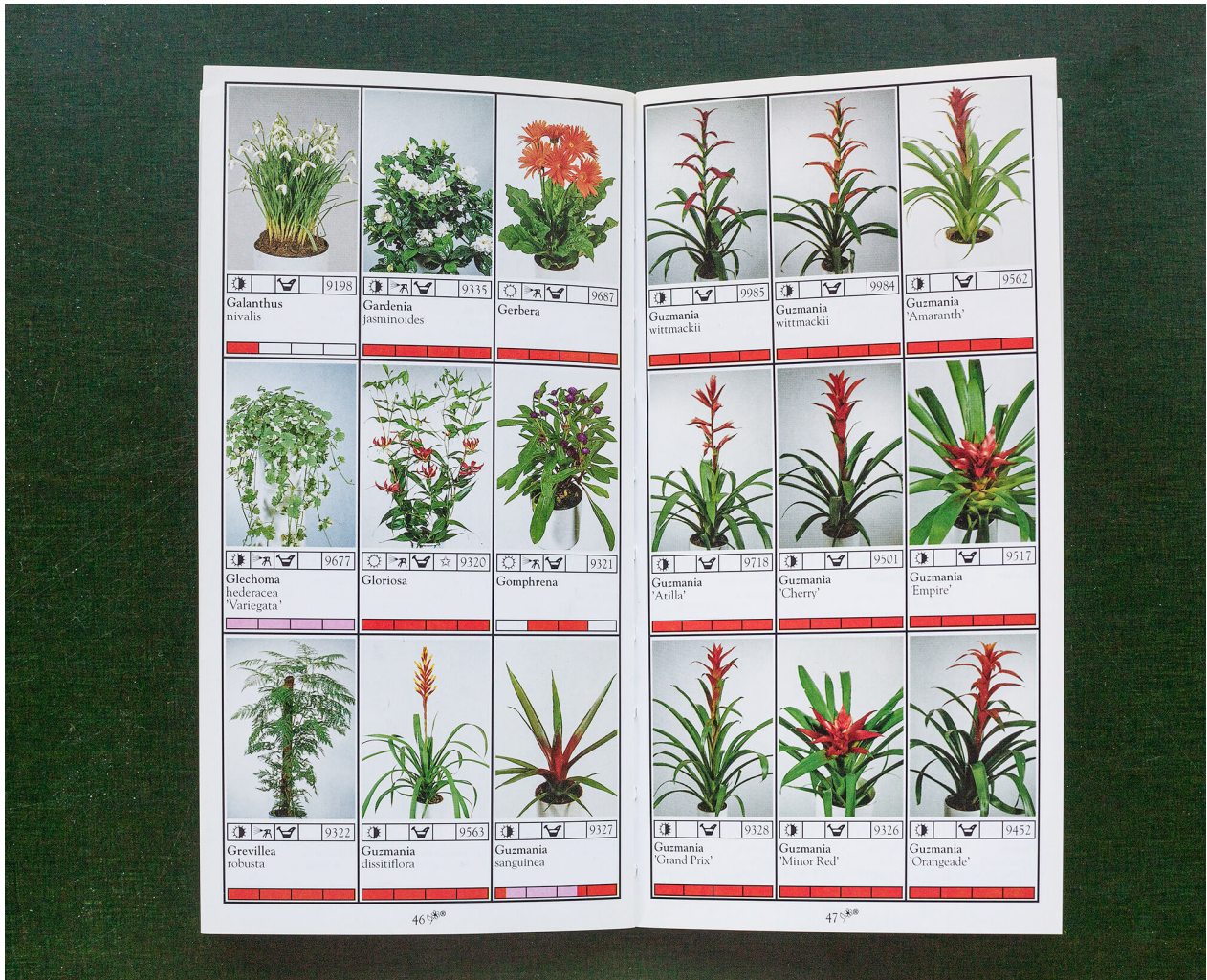
Guzmanias are mainly stemless, evergreen, epiphytic perennials native to Florida, the West Indies, southern Mexico, Central America, and northern and western South America. They are found at altitudes of up to 3.500m in the Andean rainforests.

The symbols beneath the photographs indicate that these Guzmanias require full light, but it is advised to avoid bright sunlight in spring and summer (HALF WHITE, HALF BLACK SUN), the compost should be kept moderately moist during growth, allowing it to dry slightly between each watering period (HALF FILLED WATERING CAN). Unlike, for instance, the *Grevillea Robusta*, a *Guzmania* does not require being sprayed regularly (SPRAYER). The four digit code is the AUCTION CODE: 'Every product has a code. This code is indispensable for the trade.' The COLOURED BAR at the bottom shows the availability of a plant quarterly. RED means good, PINK means moderate and WHITE means not available.

The introduction to this booklet mentions that '[p]rinted colours are often not as accurate as the colours of the plants themselves, which is why it is possible that colours shown in pictures in this booklet may be a little different from the colours of the real pot plant.'

#### Sources

Bloemenbureau Holland. *Potplanten, pot plants, topfpflanzen, plantes en pot, piante da vaso, planta en particular* 1995/96. Leiden: Bloemenbureau Holland, 1995.



type  
photograph

date  
12.04.2021

filename  
\_44A0323.dng

size  
45,38MB

author  
Michiel De Cleene

category  
book, botany, decoration, precipitation, replica/copy, tree, sign

09:48:12

It must have been four or five years ago, that I noticed the change in Tabasco's<sup>®</sup> up until then stable, unchanged and thus kind of unfashionable presence in supermarkets (vinegar section). On one of the box's sides, there had always been a photograph of a man, clipboard in hand, looking upwards to a huge wooden barrel full of Tabasco<sup>®</sup>. He was inspecting something, from the outside, writing it down.

A couple of years ago, the man disappeared from the packaging. I think he was replaced by a pizza (as one of the suggestions for using Tabasco<sup>®</sup> on, besides on hashed meat (with an egg yolk, fries and lettuce) and spaghetti bolognese) or a black-and-white image of a part of an oak barrel. It is unclear who is inspecting the barrels now.



type  
scan

date  
29.03.2021

filename  
Document\_2021-03-29\_111649.jpg

size  
180KB

author  
Arnout De Cleene

category  
packaging, food

09:48:13

Interior of Eben-Ezer: photocopies and replicas of among other things an *Edit du Roy* and a photograph of a *Marche pour la liberté de conscience, 1956*. Handwritten labels are added beneath the blue frames. Due to limited lighting, and an interdiction to use the camera's flash, some labels are illegible, even when zooming in on the picture. It is unclear what the bottom left replica of a painting is (it has a Brueghelian air to it) and the upper right replica of a photograph.

The walls are made of flint, harvested from quarries in the neighbourhood.



type  
photograph

date  
03.03.2021

filename  
IMG\_0149.JPG

size  
2,2MB

author  
Arnout De Cleene

category  
animal, architecture, archive, archaeology, brick, replica/copy, house

09:48:16

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

09:48:16

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, Sarriesfan, 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.

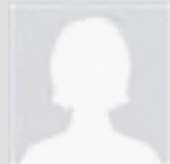
If you are just trying to make sure that you have enough copies to distribute to everyone at the company meeting this afternoon, use whatever terms trips your trigger. But, if you want to ensure that you keep custody of the original, so that you can make additional duplicates (copies) when additional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

A skiing holiday with my in-laws. The ski pass does not allow you to visit Schatzalp. We buy a separate ticket and take the train up the hill to the hotel, which served as the backdrop for Thomas Mann's *Magic Mountain*. The stately hotel and former sanatorium is gorgeous.

Meanwhile, a new virus is spreading. Some people are coughing. I am keeping distance while waiting in line to take the train back down to the snow-covered village.



type  
scan

date  
14.02.2021

filename  
Document\_2021-02-14\_140547.jpg

size  
770KB

author  
Arnout De Cleene

category  
book, card, precipitation, epidemic, family

09:48:19

A year before the crash, Swiss artist Charlotte Stuby designed a tailor-made cover for the car. The dents caused by the unfortunate hailstorm weren't visible. The work, called *Gone Fishing*, was on view during an open air exhibition on the theme of the parking lot. Heavy wind had caused the temporary traffic signs on the parking lot, left there by the city services, to tip over. One hit a car and caused a scratch. It was unclear if this would be something the insurance company would accept. We attached Stuby's cover a second time. Parking fines flew irregularly across the lot.



type  
photograph

date  
08.02.2021

filename  
P\_016-1024x834.jpg

size  
377KB

author  
De Cleene De Cleene

category  
automobile, crash, cloth, parking, precipitation, wind, sign, insurance

**09:48:20**

