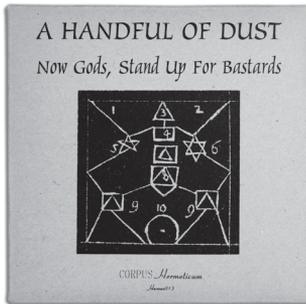


A Handful of Dust  
*Now Gods, Stand Up for Bastards*  
 CD  
 Design by Bruce Russell  
 Corpus Hermeticum  
 1996

Morley/Russell  
*Radiation b/w Four Letters*  
 7 inch record  
 Design by Bruce Russell  
 Corpus Hermeticum  
 1995



Hermes

Decoding hidden messages from record sleeve chaos through the use of tape machines. In 1999, at Otago University, from outer space I encoded song titles and a friend experienced a strange triangulation, hidden planets, ancient gods and C. It seemed they were trying to tell us something futuristic. I used alternative materials, album/song titles in the books we were reading distanced the covers from standard full colour print jobs. A main protagonist in the dystopian novel *We*, DR-503 is the title of a Dead album. A major past time of mine growing up was depicted in folk tales, retold in *Riddley Walker* and *Eusa Kills* is the title of a Dead C album. Studying Literature, relationships between our course texts and them... *Heaven and Hell* is an epic poem by William something, references between their songs on the album *The Operation of the Sonne* on the course. Code 1: D-503 is the record sleeve designed around the same time by Russian sci-fi author Yevgeny Zamyatin of Egyptian culture... budgets, ancient and highly advanced in 1987. Code 2: Eusa is a character, William Burroughs' theories on control by Australian author Russell Hoban. The goal was to make albums look like they came from space (1989). Code 3: *The Marriage of..* album titles with references to distant stars, Blake, *The Marriage of Reason and Squalor*. I designed part of a typeface that looked futuristic in 1993 and started to use production methods fitted with both distances. I had a strong interest in Mayan print jobs, as well as fitting into minuscule civilizations and amateur astronomy.

Richard Francis

