

Exhibit: The Only Known Close-Up of the Owen Cipher Canvas

What one low-resolution photograph already reveals — and what a proper scan would



Photograph from Carla Groenewegen, “Dr Orville Owen's Cipher Wheel: Past, Present and Future,” *Baconiana* Vol. 1, No. 6 (June 2017), The Francis Bacon Society.
Reproduced here at its full published resolution: 300 × 225 pixels.

What is identifiable, even at this resolution

1. **FOLIO LAYOUT.** Dense double-column letterpress with a rule-framed play heading is the page architecture of the Shakespeare Folio — not of any quarto edition, which were small single-column books.
2. **THE HEAD-TITLE.** Center: *THE TRAGEDIE OF ROMEO and IULIET* — the Folio's characteristic head-title, with the period *IULIET* spelling (V for U), above what should read *Actus Primus. Scæna Prima*.
3. **A FINIS TAILPIECE.** Right of center: *FINIS* beneath an ornamental woodcut tailpiece — the close of a play. In the First Folio's Tragedies, *Titus Andronicus* ends (p. 52) immediately before *Romeo and Juliet* begins (p. 53); this patch of canvas plausibly carries that junction. (Because Owen's team cut and pasted freely, adjacency on the canvas does not guarantee adjacency in the source.)
4. **THE COLORED MARKINGS.** Colored underlines thread through the text columns — Dr. Owen's pencil coding, in situ. These markings, in roughly six colors, are the primary data of the cipher method: they record which passages Owen's procedure selected, and under which guide word.

The argument this photograph makes

One blurry snapshot, analyzed in a minute, yields a probable work, page, and edition family. What it cannot yield is the *edition itself* (First Folio of 1623, a later folio, or — most probably — a nineteenth-century photo-facsimile), nor a single legible line, nor one reliably attributed color. A proper scan of the canvas's ~1,000 pages resolves all of it: a complete catalog of every pasted fragment — work, edition, page, line, and pencil color — produced without the canvas ever being re-spooled, pressed, or handled beyond a single gentle unwinding. The photograph is the “before.” The catalog is the “after.”