

# Small Press Publishing:

History, Theory, Practice

# Practice-led module: hands on, making print objects



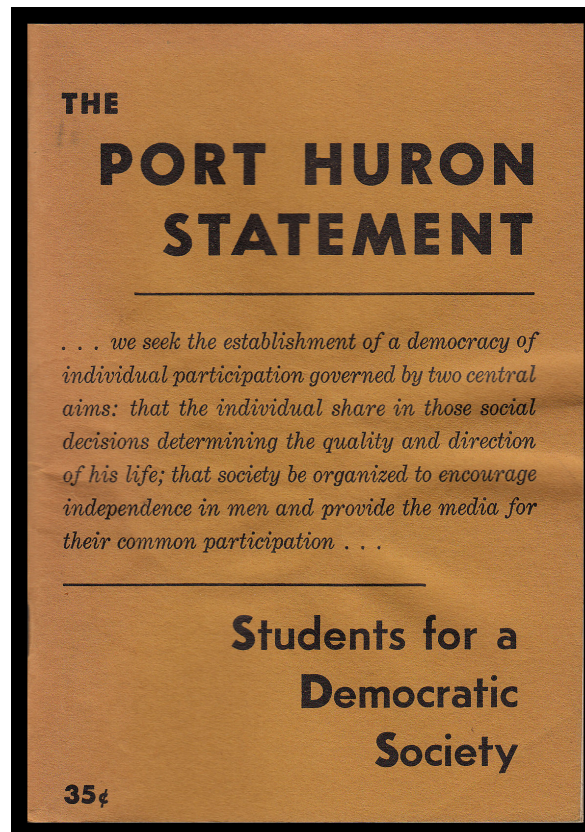
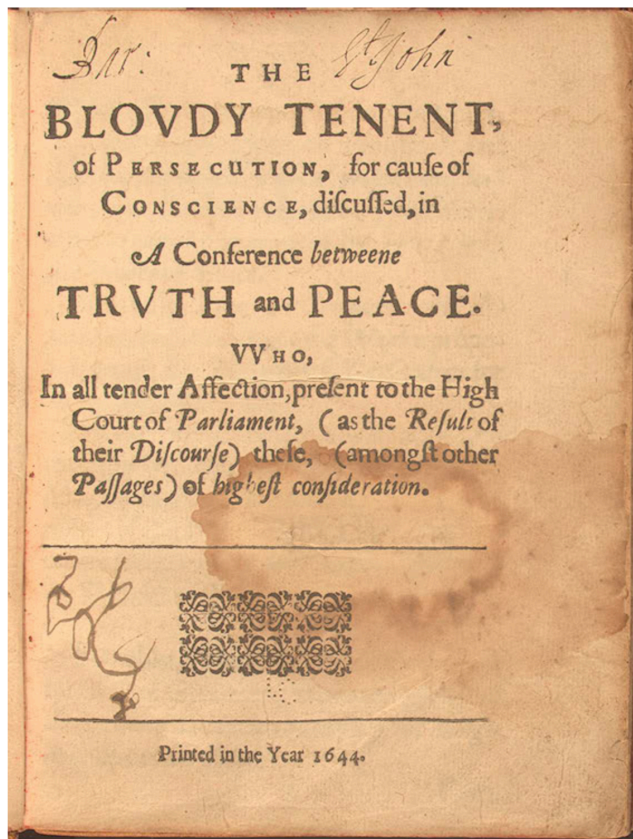


# Small Press Publishing Projects 2019-2020





Throughout the history of print culture (and even of writing), certain theoretical and historical contexts have remained remarkably constant -- namely, the role of print in dissent, critique and cultural change from the margins.





Another constant has been the close interaction between print and visual expression, between word and image, throughout the development of modern human cultures: the role of visual and material culture in the dissemination of literature and the printed word, along with the persistent intervention of the printed word in visual and even acoustic cultures.

Wadsworth A. Jarrell.

*Revolutionary*  
(Angela Davis)





William  
Blake



# A Dream

Once a dream did weave a shade,  
O'er my Angel-guarded bed,  
That an Emmet lost its way  
Where on grass methought I lay.

Troubled wilder'd and forlorn  
Dark benighted travel-worn,  
Over many a tangled spray  
All heart-broke I heard her say

O my children! do they cry,  
Do they hear their father sigh,  
Now they look abroad to see,  
Now return and weep for me

Pitying I drop'd a tear:  
But I saw a glow-worm near,  
Who replied, What wailing wight  
Calls the watchman of the night

I am set to light the ground,  
While the beetle goes his round,  
Follow now the beetles hum,  
Little wanderer, hie thee home.



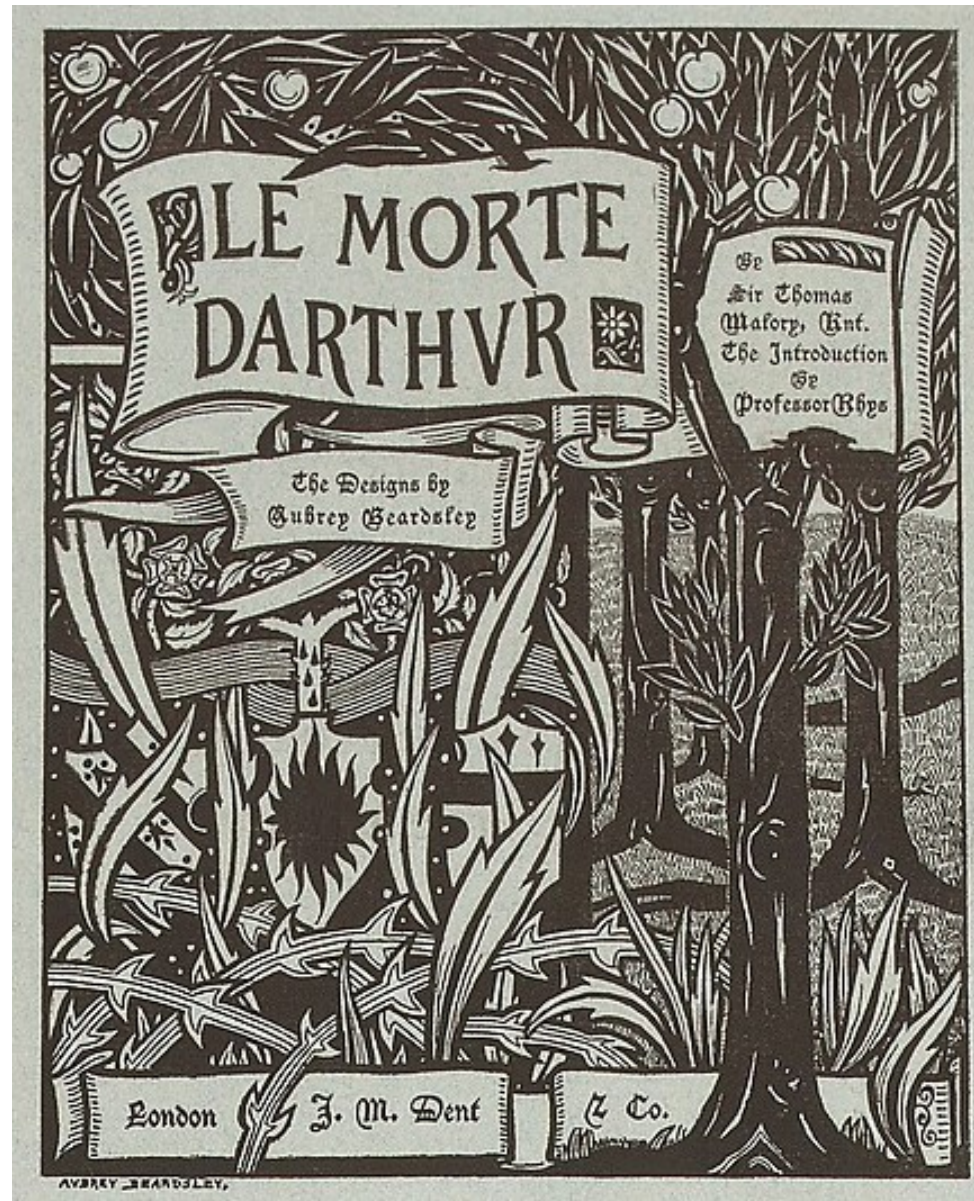


## The GARDEN of LOVE.

I went to the Garden of Love.  
 And saw what I never had seen:  
 A Chapel was built in the midst,  
 Where I used to play on the green.  
 And the gates of this Chapel were shut,  
 And Thou shalt not writ' over the door;  
 So I turn'd to the Garden of Love,  
 That so many sweet flowers bore.  
 And I saw it was fill'd with graves,  
 And tomb-stones where flowers should be;  
 And Priests in black gowns, were walking their  
 rounds,  
 And binding with briars, my joys & desires.



Aubrey  
Beardsley







THE LADY OF THE LAKE  
TELLETH ARTHUR OF THE  
SWORD EXCALIBUR

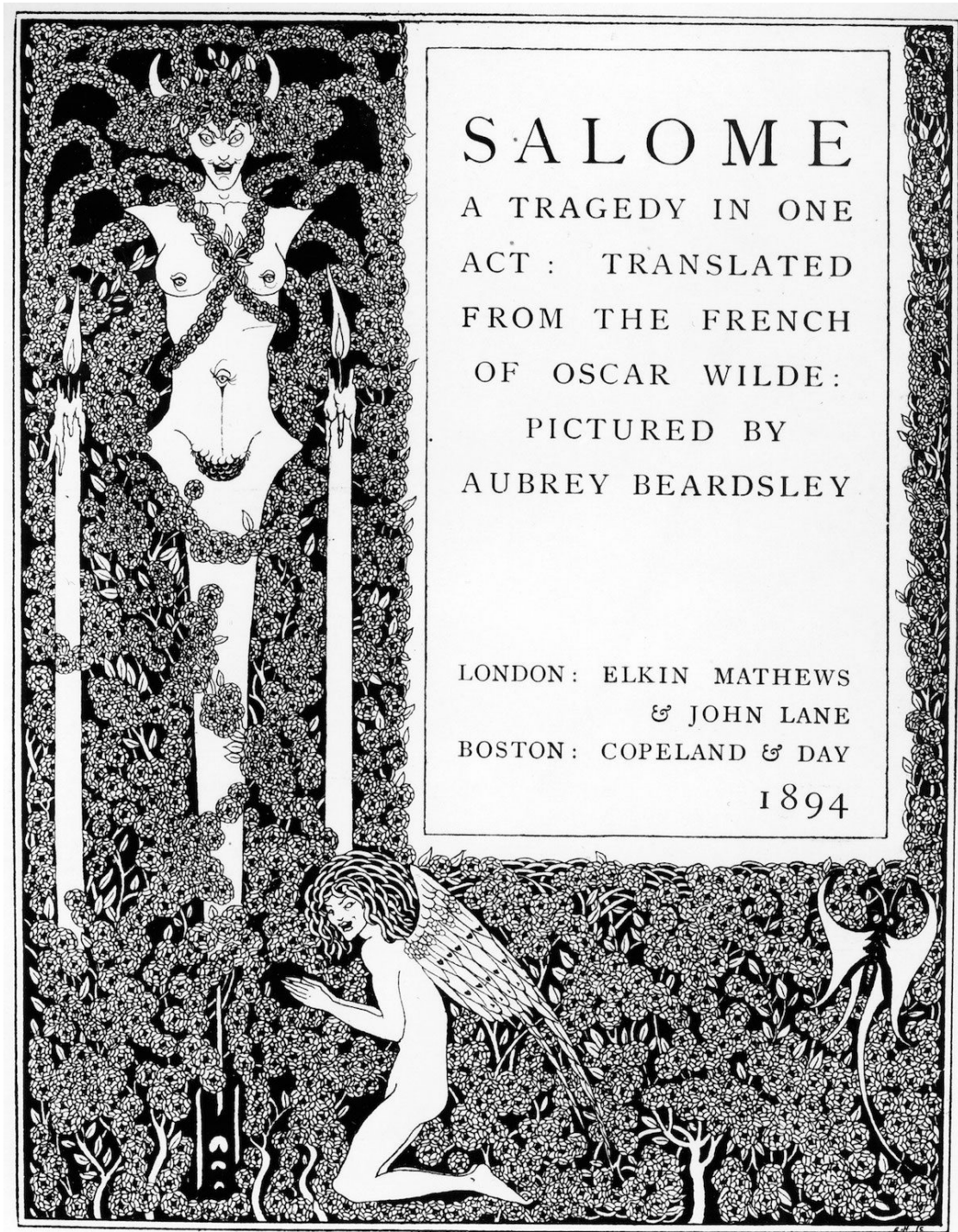




MERLIN AND  
NIMVE



HOW SIR TRISTRAM  
DRANK OF THE  
LOVE DRINK



SALOME  
A TRAGEDY IN ONE  
ACT: TRANSLATED  
FROM THE FRENCH  
OF OSCAR WILDE:  
PICTURED BY  
AUBREY BEARDSLEY

LONDON: ELKIN MATHEWS  
& JOHN LANE  
BOSTON: COPELAND & DAY  
1894





STEREO

ARGO LPS 884

STEREO

THE  
JazzTet  
AND  
JOHN LEWIS

Featuring Art Farmer and Benny Golson

JOHN LEWIS COURTESY OF ATLANTIC RECORDS

DESIGNED BY THE BANA ASSOCIATES

# KOOL & THE GANG

STILL KOOL



**ROLLING  
STONES  
FORTY  
LICKS**



















**BLACK  
SABBATH  
MASTER  
OF  
REALITY**

THE SCREEN ACHIEVES ONE OF THE GREAT ENTERTAINMENTS IN THE HISTORY OF MOTION PICTURES

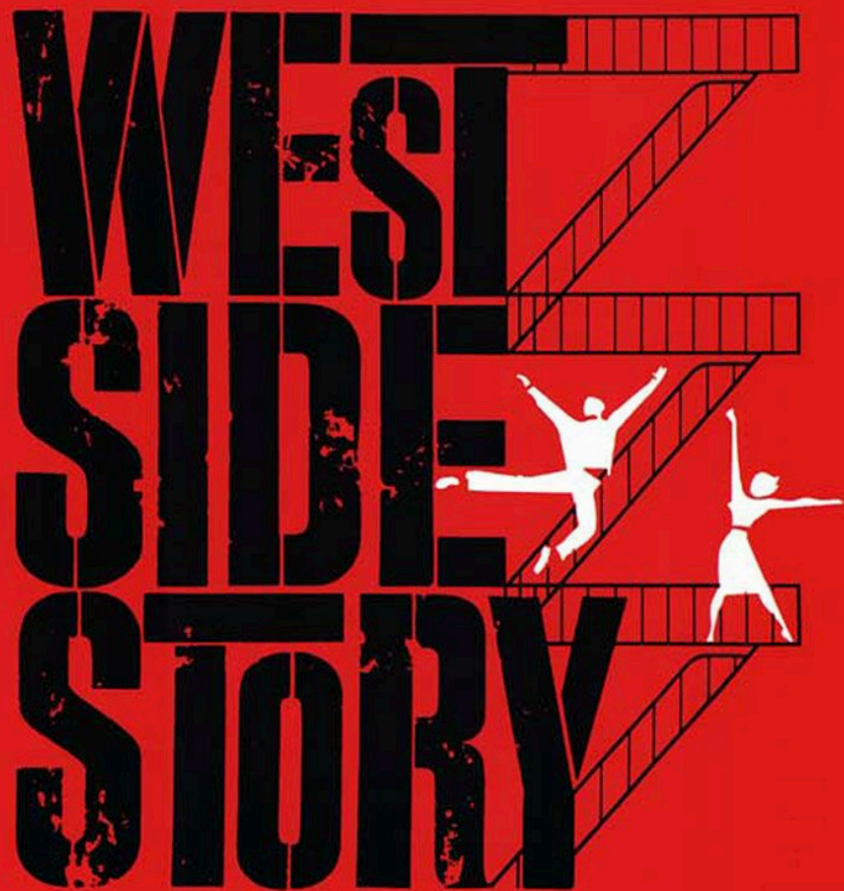
WINNICH PICTURES PRESENTS "WEST SIDE STORY" A ROBERT WISE PRODUCTION STARRING NATALIE WOOD  
RICHARD BEYMER RUSS TAMBLYN RITA MORENO GEORGE CHAKIRIS

DIRECTED BY ROBERT WISE AND JEROME ROBBINS SCREENPLAY BY ERNEST LEHMAN ASSOCIATE PRODUCER SAUL CHAPLIN  
CHOREOGRAPHY BY JEROME ROBBINS MUSIC BY LEONARD BERNSTEIN LYRICS BY STEPHEN SONDHEIM

BASED UPON THE STAGE PLAY PRODUCED BY ROBERT E. GRIFFITH AND HAROLD S. PRINCE

BOOK BY ARTHUR LAURENTS PLAY CONCEIVED, DIRECTED AND CHOREOGRAPHED BY JEROME ROBBINS PRODUCTION DESIGN BY BOBIS LEVEN  
FILMED IN PARAVISION™ "M TECHNICOLOR"™ PRESENTED BY WINNICH PICTURES, INC. IN ASSOCIATION WITH SEVEN ARTS PRODUCTIONS, INC. RELEASED THRU UNITED ARTISTS.

# WEST SIDE STORY

The title 'WEST SIDE STORY' is rendered in large, bold, black, block letters. The letters are arranged in three rows: 'WEST' on top, 'SIDE' in the middle, and 'STORY' at the bottom. The letters are interconnected, with the 'E' in 'WEST' and 'SIDE' sharing a vertical stroke, and the 'Y' in 'STORY' sharing a vertical stroke with the 'I' in 'SIDE'. The letters have a slightly distressed, hand-painted appearance. In the background, a black silhouette of a staircase with a railing is visible. Two white silhouettes of dancers are positioned on the staircase. One dancer is on a higher level, with arms raised in a classic ballet or modern dance pose. The other dancer is on a lower level, also with arms raised. The entire design is set against a solid red background.


WORLD PREMIERE OCTOBER 18TH  
RIVOLI THEATRE  
BROADWAY AT 49TH STREET

# SPECIAL 25TH ANNIVERSARY PRESENTATION

ONE OF THE MOST ACCLAIMED MOVIES OF ALL TIME.  
WINNER OF THE ACADEMY AWARD FOR BEST PICTURE.

Paramount Pictures PRESENTS

# The Godfather



MARLON BRANDO

AL PACINO

JAMES CAAN

RICHARD CASTELLANO

ROBERT DUVAL

STERLING HAYDEN

JOHN MARLEY

RICHARD CONTE

DIANE KEATON

AN Albert S. Ruddy PRODUCTION STARRING Marlon Brando

AND Al Pacino James Caan Richard Castellano Robert Duvall  
Sterling Hayden John Marley Richard Conte Diane Keaton

MUSIC SCORED BY Nino Rota

SCREENPLAY BY Mario Puzo AND Francis Ford Coppola

BASED ON Mario Puzo's NOVEL "The Godfather"



PRODUCED BY Albert S. Ruddy DIRECTED BY Francis Ford Coppola

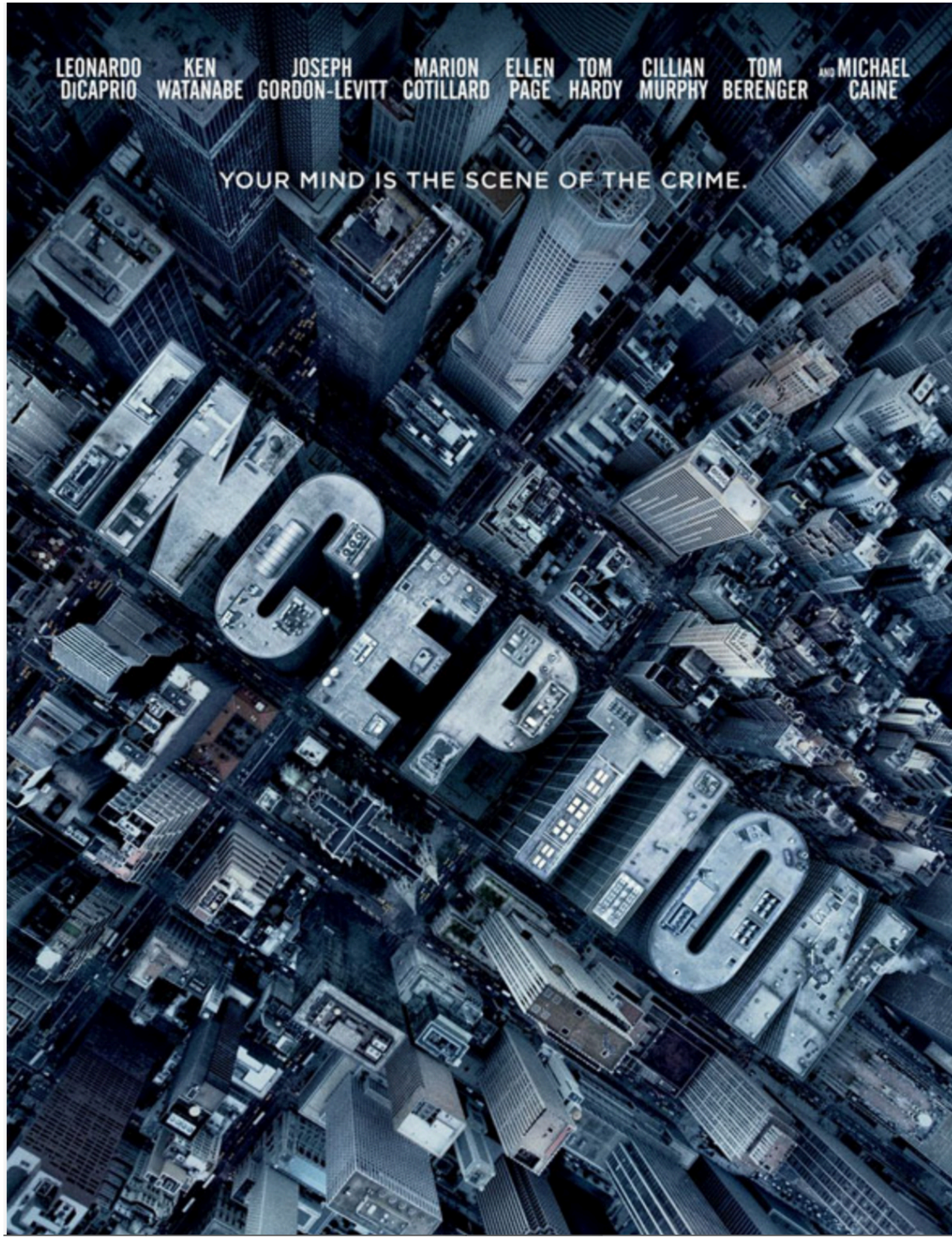




LEONARDO KEN JOSEPH MARION ELLEN TOM CILLIAN TOM AND MICHAEL  
DICAPRIO WATANABE GORDON-LEVITT COTILLARD PAGE HARDY MURPHY BERENGER CAINE

YOUR MIND IS THE SCENE OF THE CRIME.

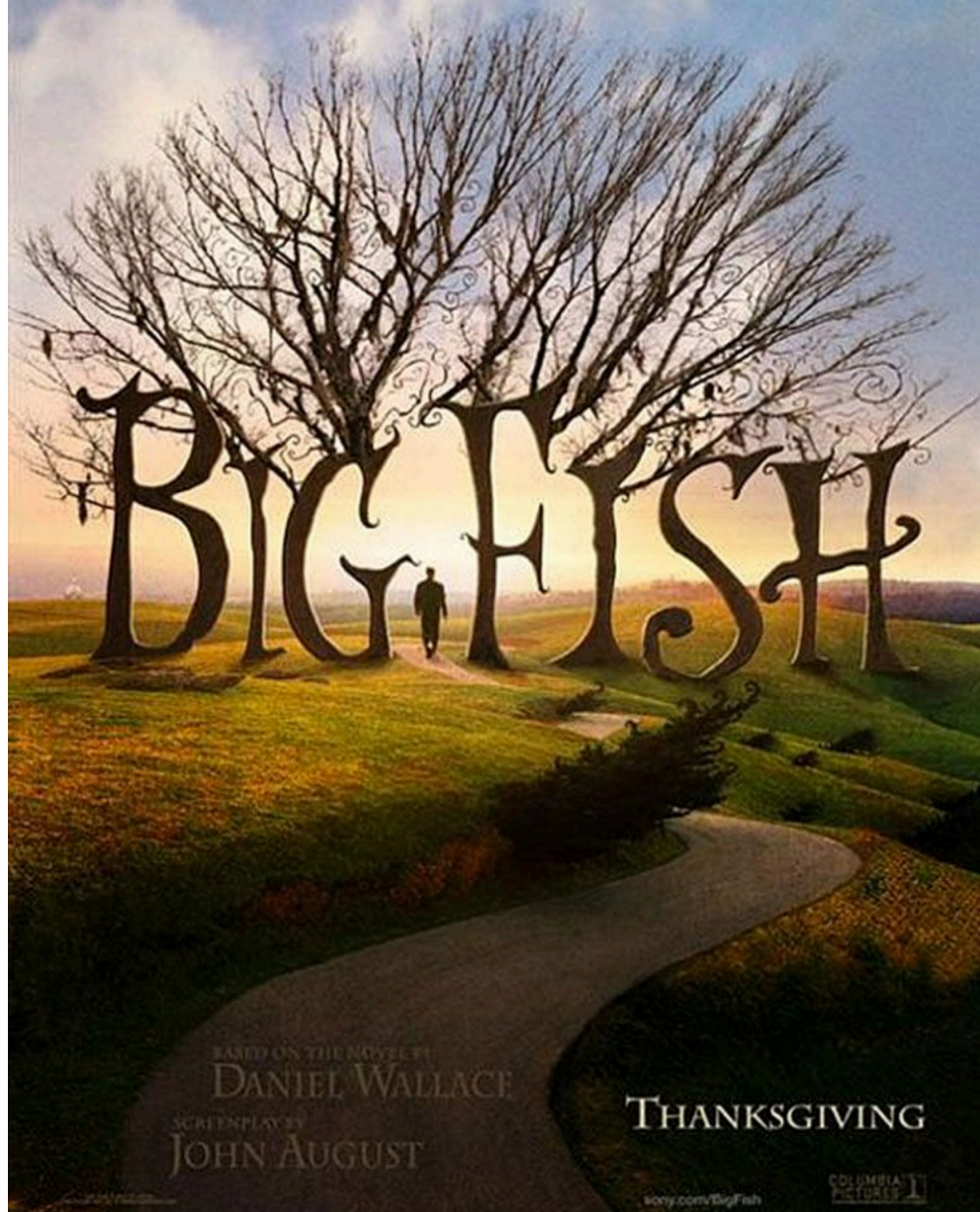
# INFERNO





FROM THE IMAGINATION OF DIRECTOR TIM BURTON

AN ADVENTURE AS BIG AS LIFE ITSELF.



BASED ON THE NOVEL BY  
DANIEL WALLACE  
SCREENPLAY BY  
JOHN AUGUST

THANKSGIVING

[sony.com/BigFish](http://sony.com/BigFish)

COLUMBIA  
TRISTAR  
PICTURES



Disney · PIXAR

# UP



MAY 29  
DISNEY DIGITAL  
3D  
IN SELECT THEATRES



# SHAKE-SPEARES

## SONNETS.

Neuer before Imprinted.

---

---

AT LONDON  
By *G. Eld* for *T. T.* and are  
to be solde by *John Wright*, dwelling  
at Christ Church gate.  
1609.





SHAKESPEARES,  
SONNETS.

From fairest creatures we desire increase,  
That thereby beauties *Rose* might neuer die,  
But as the riper should by time decease,  
His tender heire might beare his memory:  
But thou contracted to thine owne bright eyes,  
Feed'st thy lights flame with selfe substantiall fiewell,  
Making a famine where abundance lies,  
Thy selfe thy foe, to thy sweet selfe too cruell:  
Thou that art now the worlds fresh ornament,  
And only herauld to the gaudy spring,  
Within thine owne bud buriest thy content,  
And tender chorle makst wast in niggarding:  
Pitty the world, or else this glutton be,  
To eate the worlds due, by the graue and thee.

2

When fortie Winters shall besiege thy brow,  
And digge deep trenches in thy beauties field,  
Thy youthes proud liuery so gaz'd on now,  
Wil be a totter'd weed of smal worth held:  
Then being askt, where all thy beautie lies,  
Where all the treasure of thy lusty daies;  
To say within thine owne deepe sunken eyes,  
Were an all-eating shame, and thriftlesse praise.  
How much more praise deseru'd thy beauties vse,  
If thou couldst answer this faire child of mine  
Shall sum my count, and make my old excuse  
Proouing his beautie by succession thine.

B

This

SONNET I

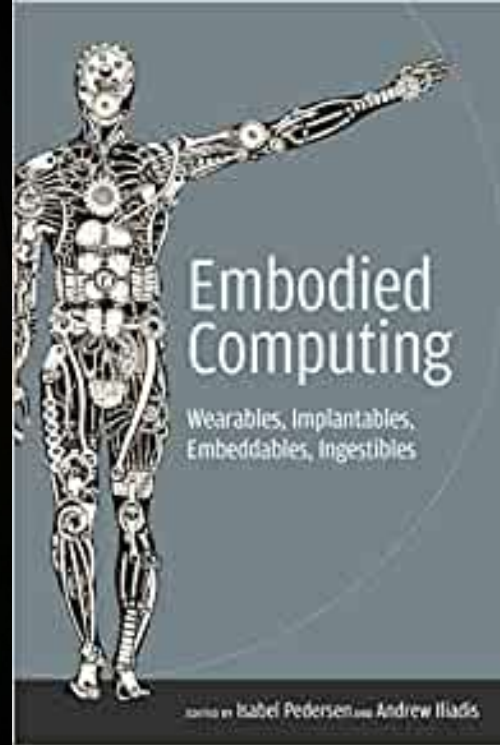
1

From fairest creatures we desire increase,  
That thereby beauty's rose might never die,  
But as the riper should by time decease,  
His tender heir might bear his memory;  
But thou, contracted to thine own bright eyes,  
Feed'st thy light's flame with self-substantial fuel,  
Making a famine where abundance lies,  
Thyself thy foe, to thy sweet self too cruel.  
Thou that art now the world's fresh ornament  
And only herald to the gaudy spring  
Within thine own bud buriest thy content,  
And, tender churl, mak'st waste in niggarding.  
Pity the world, or else this glutton be,  
To eat the world's due, by the grave and thee.

# Chris Milk (installation), The Treachery of the Sanctuary









The technology that connects us also controls us.



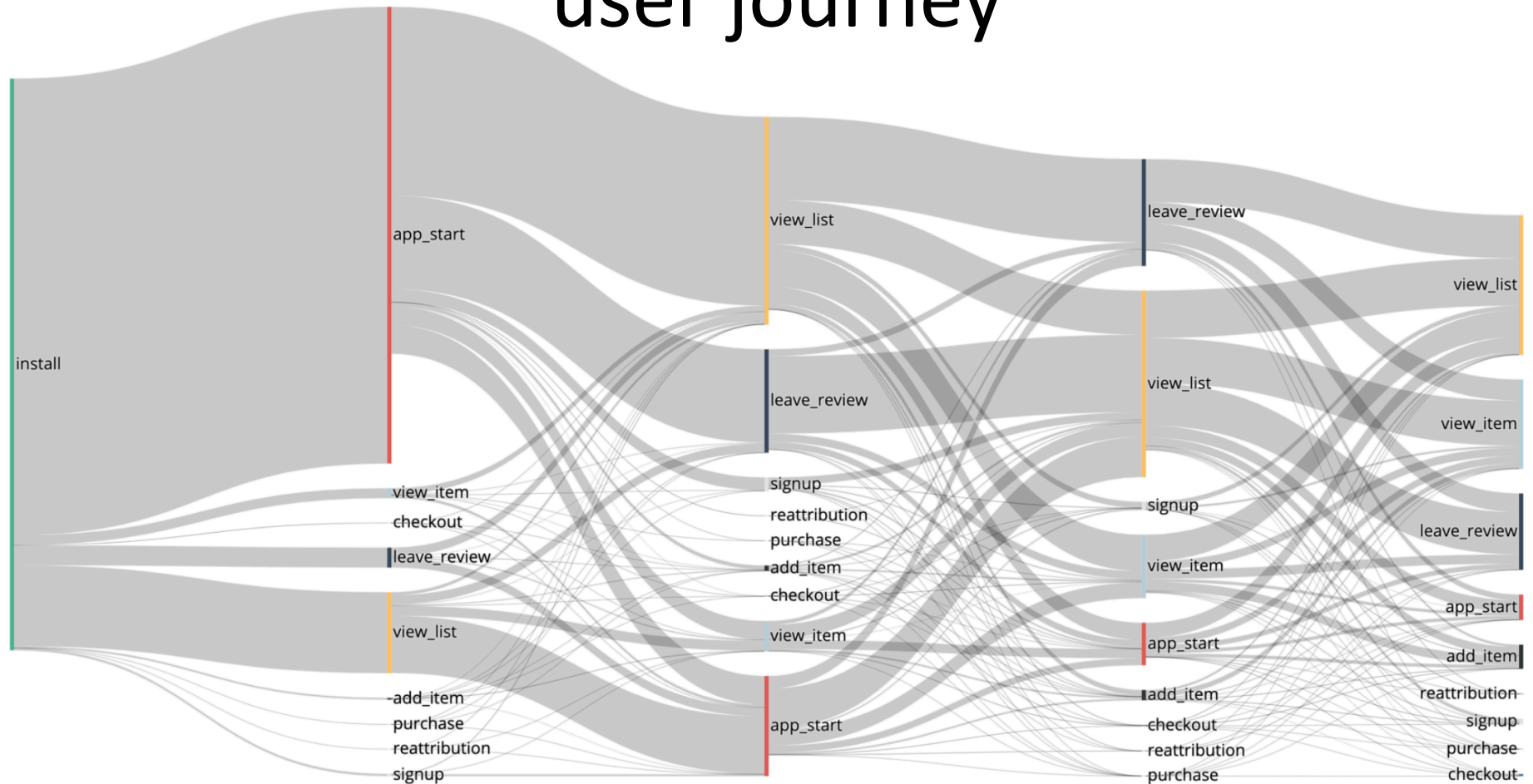
# /the social dilemma



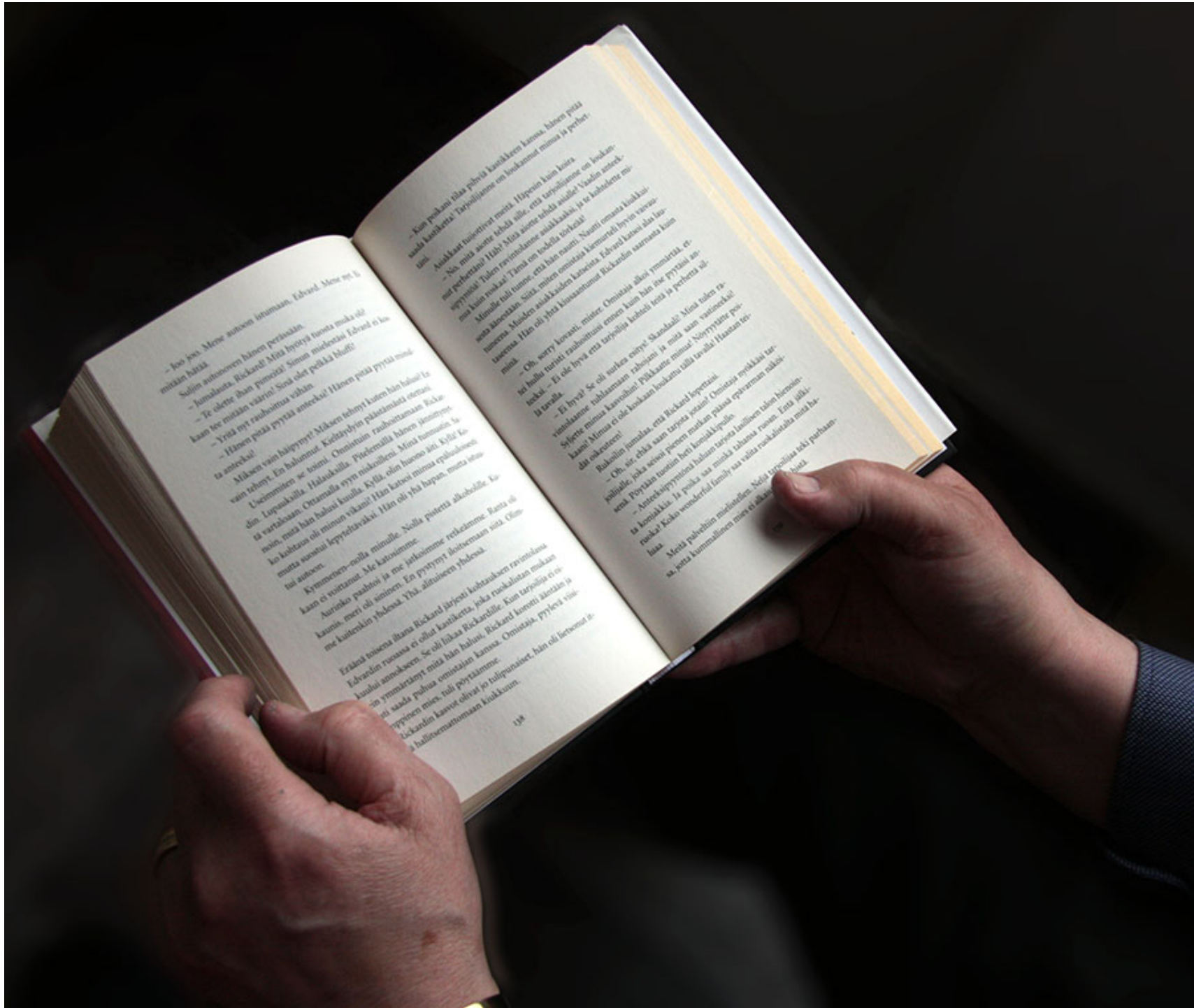
a film by jeff orlowski

AN EXPOSURE LABS PRODUCTION IN ASSOCIATION WITH ARGENT PICTURES A FILM BY JEFF ORLOWSKI "THE SOCIAL DILEMMA" STARRING JENNY JUE, G.S.A. FEATURING SKYLAR GISSINDO, KARA HAYWARD AND VINCENT KARTHEISER  
CASTING BY LAURE DAVID, HEATHER REISMAN, LINDA A. CORNFELD, DAVID J. CORNFELD, JILL ABBENS, RYAN ABBENS, BEN BENZO, LYNDIA WEINMAN, BRUCE BEAVIN, HALLEE ADelman, IVY BERMAN  
EDITORS SHANNON O'LEARY, JOY DAVID STONE, DAVID ROES, LOU BUGLIOLI, NATALIE ORFELA, KEN GROSSINGER, MICHELE KLADSRUBIN, PRODUCED BY NIM ABEYVIR, LESLIE BERGMAN, ROBINIA RICCIOTELLO  
EXECUTIVE PRODUCERS NANCY BLACHMAN, DONNA GRUNICHI, KEVIN GRUNICHI, ANDREA VAN BEUREN, MARK CRAWFORD, PRODUCED BY ADAM WHEATLEY, WRITTEN BY JOHN BEHRENS, JONATHAN POPE, DIRECTED BY VICKIE CURTIS, DAVIS COOMBE  
DIRECTED BY JEFF ORLOWSKI, PRODUCED BY DAVIS COOMBE, WRITTEN BY DANIEL WRIGHT, STACEY PICULELL, LARISSA RHODES, DIRECTED BY JEFF ORLOWSKI

# Sankey diagram, visualizing in-app user journey







- Iso iso. Mene autioon istumaan. Edvard. Mene nyt ja  
mikään hätää  
Sulin autonoven hänen perässään.  
- Jumalauta, Richard! Mäiä hyötyä tuntuu muka olt  
- Te olette ihan pönnöt! Sitä olet peikka bluffi  
kaan te missään väärin! Sitä olet peikka bluffi  
- Yritä nyt rauhoittua vähän.  
- Hänen pitää pyytää anteeksi!  
- Miksen voi häpkytyä? Miksen tehnyt kukaan hän haluu? Ja  
vain tehnyt. En halunnut. Käytävään päästämistä ottaa  
Useimmiten se toinen. Omituisin rauhoittamaan Rika  
Lupauksilla. Haluaksilla. Pitkelläni hänen jättänyt  
din. Loppuakillia. Haluaksilla. Pitkelläni hänen jättänyt  
ta vartakaan. Ottaa mulla syyn niskaillen. Mäiä tunnistin ka  
noin, että hän halusi kuulla. Kyllä, olen huono äiti. Kyllä ka  
ko kahtaus oli minun vikani! Hän katsoi minua epäluuloseen  
mutta suostui lepyttäväksi. Hän oli jhi hapen, mutta ottaa  
tui autioon.  
Kymmenen-vuotta minulle. Nolla pistettä akkoille. Ka  
kaan ei sovitannut. Me katsoimme reikämme. Ranta oli  
Aurinko paistoi ja me jatkamme istuivamme sitä. Olin  
kaunis, meri oli sininen. En pyytynyt istuivamme sitä. Olin  
me kuitenkin yhdessä. Yhdi, alituisen yhdessä.

Eräänä iltana ihana Richard läpisti kahtauksen ravintolassa  
Edvardin amokseen. Se oli liikaa Richardille. Kun tarjolla ei o  
kukaan ymmärtänyt mitä hän halusi, Richard korotti äänensä ja  
ni saada puhua omistajain kanssa. Omistaja pyyteli vuo  
ryyppöisen mäs, tuli pöytäamme.  
Richardin kasvot olivat jo tulipunaiset, hän oli hermostu it  
hallitsenomaansa kuikkun.

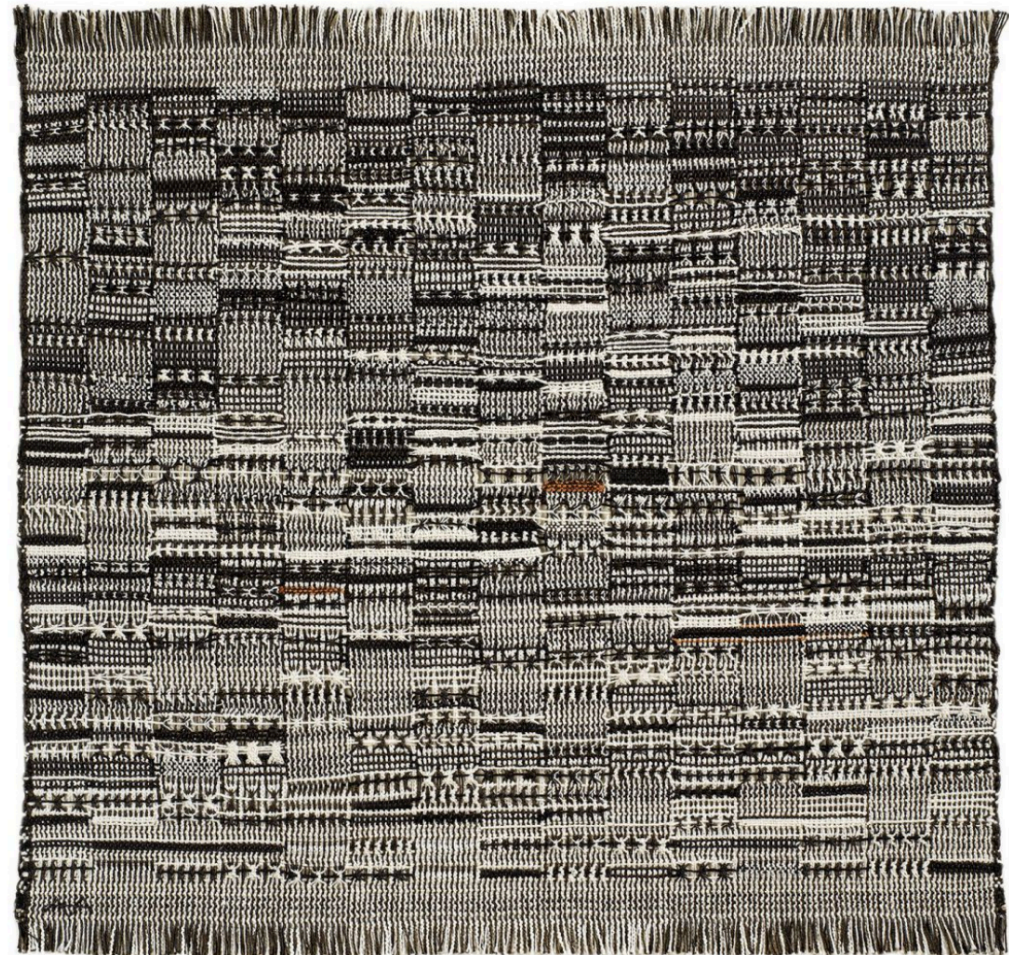
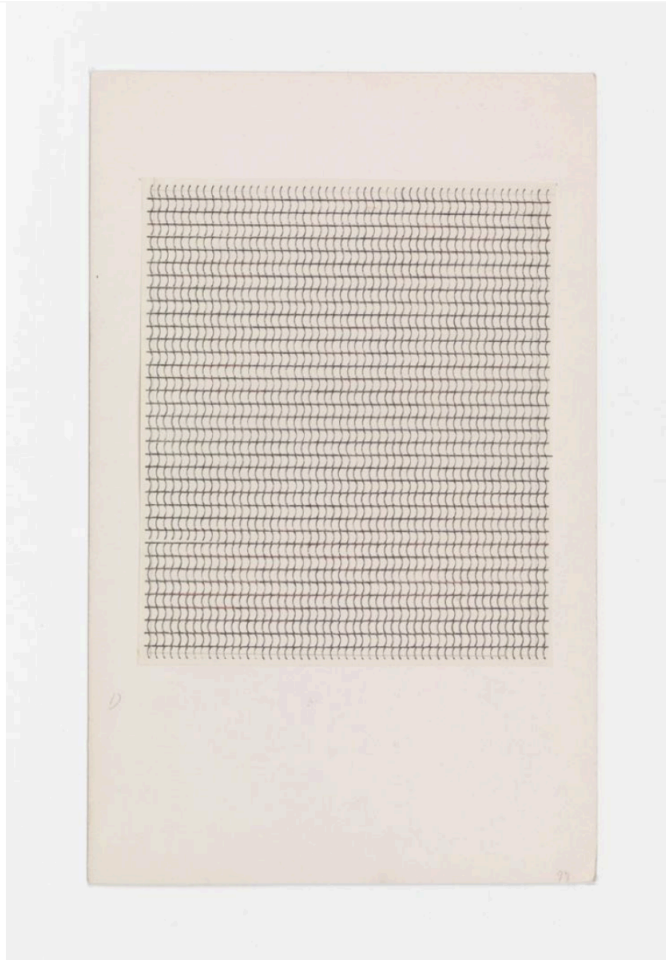
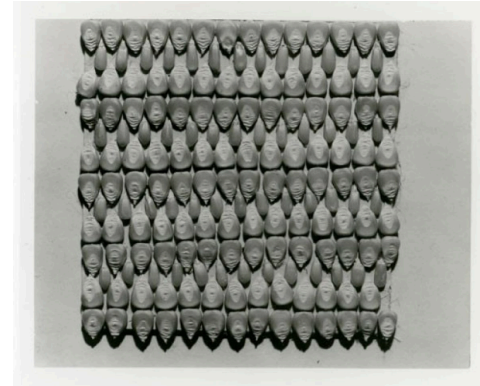
- Kun pököni tulla pehviä karkkiveri kanssa, hänen pitää  
sada kauhanta! Tarjoilijamme on loukannut minua ja perhe  
täni.  
Asiakkaat tuntevat meitä. Heppon kuin kaira.  
- No, mitä sanot tällä säle, että tarjoilijamme on loukan  
nut perheitäni! Hän! Mäiä sanoo tällä säle! Usdin antek  
syyntä! Tulen ravintolamme asiakkaaksi, ja te kahdeltä mi  
kinnille tuli tunne, että hän nautti Naantti omasta kuukar  
vasta lämpöä. Sitä miten omistaja huomautti hyvin vauva  
tuomessa. Muiden asiakkaiden kanssa. Edvard katsoi jha lau  
sua.  
- Oh, sorry kovasti, mieher. Omistaja alkoi ymmärtää, et  
tä hallo tursti rauhoittuu enen kuin hän itse pyyteli an  
teksi... Ei ole hyvä että tarjolla kahdeltä tona ja perheita si  
tä tavalla.

- Ei hyvä? Se oli mukaa ettei? Skandaali? Mäiä räkän ta  
sejotte minua kuunnhan! Pötkähte minua. Nöyrytyäte pos  
siinille, joka seivä pienen miehen palaa epäröimän nika  
di okeutteen!  
Richardin juttua, että Richard lopettaisi  
- Oh, sis, ehkä vaan tarpeita istua! Omistaja ryppäköi tar  
joilijalle, joka seivä pienen miehen palaa epäröimän nika  
di okeutteen!  
- Anteeksi pyytänne! Haluan tarpeita istua. Enkä jättä  
ta komaakilla. Ja vaikka saa minä tahansa ruoan. Enkä jättä  
ruoka! Koko wonderful family saa vaita ruokailuista mitä ha  
luta.  
Meitä pöydäthän maistoiden. Seitä tarjolla on eka pöytä  
si, jota kummallinen mie ei ihka...  
hoida

Richardin kasvot olivat jo tulipunaiset, hän oli hermostu it  
hallitsenomaansa kuikkun.



"When I need to change my mind, I  
change the medium."  
– Anni Albers



Anni Albers, Study made on the typewriter, Typewriter printing in black ink on paper mounted on t  
16.9 cm (not dated), The Josef and Anni Albers Foundation © 2018 Anni Albers/VISDA, Photo  
Nighswander/Imaging4Art



ALL progress, so it seems, is coupled to regression elsewhere. We have advanced in general, for instance, in regard to verbal articulation — the reading and writing public of today is enormous. But we certainly have grown increasingly insensitive in our perception by touch, the tactile sense.



Anni Albers in her weaving studio at Black Mountain College, 1937, The Josef and Anni Albers Foundation © 2018 Anni Albers/VISDA

