WORKSHOPPING YOUR FINAL PROJECTS

Please carefully listen to/ examine your partner's ideas and sketch or model for their final project, pausing, slowing down or interrupting to ask questions where you have them, and making notes, then fill out as much of this questionnaire as you can about your partner's (NOT about your own) project. (If you don't know an answer, *ask* your partner, and/or try to come up with an answer together.) Once you have done assessing one anothers' projects, we will share ideas and concerns with the larger group. This is a trial assessment—please note that you will *not* be held to whatever ideas are put down and examined here and that it is fine to change your project ideas between now and when you submit it. Please feel free to provide conjectural or provisional answers below, to approach this as a kind of "brainstorming" session.

1) What is the content and concept of your partner's project? Are there ways in which these could be sharpened?

2) What is the background of the project and what are its aims? Are these more editorial (where the physical object is less important than its contexts) or more artistic (where the physical object is primary)? (This might be a dubious distinction—artistic vs editorial aims—in which case, discuss!) If one or the other, are the editorial *or* the artistic background and plans sufficiently developed? If not, what is missing? If aiming for both editorial and artistic values, how could the project be more balanced?

3) What makes small press publishing necessary for this project? Why couldn't it flourish in a mainstream format? Another way to ask this, is to ask what it is about the project's "smallness" that is not just a matter of not having enough (bigger) resources? What sort of *resistances* does it activate (resistances it might encounter from a more mainstream publishing format)?

4) How will the project look in three dimensions? Will it be folded, stapled, sewn, bound, unbound, or some combination of these? (If it's a two-dimensional object, what sort of three and four-dimensional environments do you imagine it activating?) How do you imagine the project unfolding in the "fourth" dimension of time? Write a brief description of how you imagine the typical recipient's encounter with this project unfolding.

5) What is the two-dimensional unit (sheet size) from which the project's final (most likely three-dimensional) object will be produced? What are the materials of this sheet: office copier paper, found or otherwise sourced specialty papers, handmade paper? Or some other, non-traditional surface?

6) What are the logistics of printing? By hand; manually drawn, assembled and photocopied; or digitally printed? Have these logistics (including paper choice—see above) taken into account the edition, i.e. economics (both in terms of time and material resources) of producing at least 15 copies? (For example, does the plan entail using a sheet size that could easily fit into a desktop printer? Or an office copier? Or is there a plan to work with a print shop?) Could the edition be easily reproduced at a later time, should more copies be desired? What might be simplified here to streamline the production process?

7) What are the typographic dimensions of the project and what sort of historical periods and aesthetic and political movements does the project aim to associate through its typographical choices? (Look through some of the readily available typefaces and fonts on Word or online before answering this question: you might write down here any relevant details from what the developers have said about their typeface designs, for any candidate fonts for the project.) Has the project identified an appropriate (and pleasing) working "font set"?

8) What are the plans (beyond giving a copy to each member of the workshop section) to publicize and distribute the project? As it is (necessarily) a small run, how will the project be documented (or repackaged) for digital consumption? Such questions also encompass the dimensions and representation of the project that must be "uploaded" on Tabula. What might emerging digital, cloud-based, networked platforms offer for the dissemination of the project beyond physical space and personal circulation?

9) Any thoughts on how this project fits into (or doesn't fit into) the broad history of publication we have considered this term, from manuscripts and Incunabula to pamphlets, broadsides, little magazines, mimeographed and photocopied 'zines, 20th century small press productions, artists' books, various forms of print activism, and beyond?

10) Can you try your hand (at this early stage) at the draft of a Jacket Blurb or brief text for promoting the project in a variety of (most likely online, social media-based, though could also be print-based) formats? How would such a blurb go?

11) Any other questions or comments?