Dreams Reoccurring

Reoccurring Dreams

The Craft of the Book in the Age of the Web

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Books in Browsers IV

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Books need browsers,

but do browsers need books?

Have literature and "publishing" parted ways?

And yet, We love books.

Craft

A practice cultivates mastery and judgement. Based on lifelong learning and devotion to a core set of knowledge and values, it has intrinsic benefit for those who take part in it. In that regard, a practice is a goal in itself. This quality is demonstrated by anyone who works primarily for the right to continue to practice.

– Malcolm McCullough,
Digital Ground. MIT Press 2004. p152
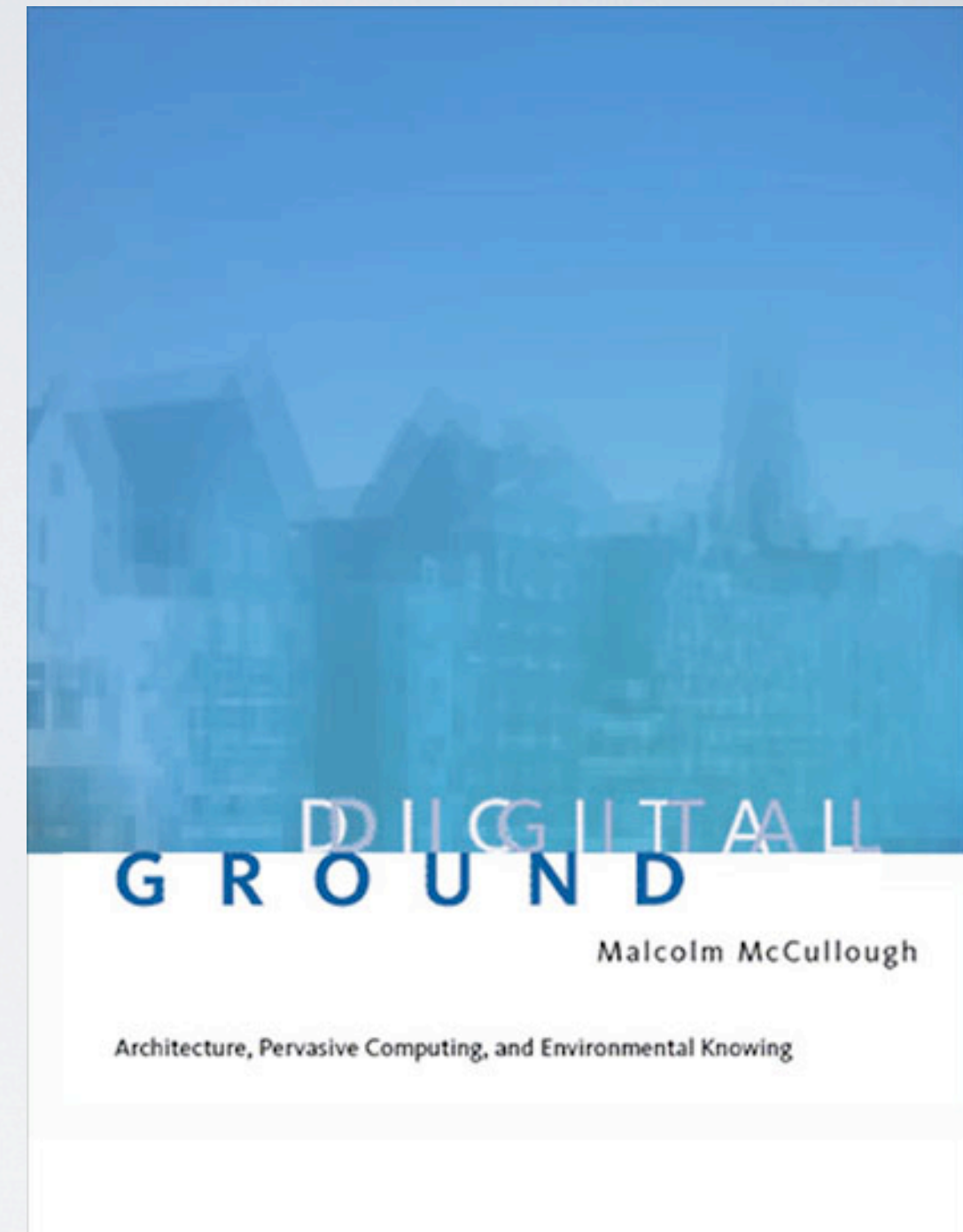
Coach House Press

est 1965

Stan Bevington

Coach House Press

Coach House Press
circa 1978

Is publishing losing touch with its craft heritage?

Hunter S. Thompson thought publishers a combination of business nous and ineptitude, people 'notoriously slothful about numbers, unless they're attached to dollar signs'. Many have been unkinder. The children's writer Maurice Sendak was even more strident: 'publishing is such an outrageously stupid profession. Or has become so […] nobody knows what they're doing. I wonder if that's always been true?' The philosopher A. J. Ayer was caustic: 'If I had been someone not very clever, I would have done an easier job like publishing. That's the easiest job I can think of.' So was Goethe, who saw publishers as 'cohorts of the devil'. Suffice to say, publishing has long been open to interpretation.

Perhaps, unsurprisingly, the clearest commentator is Oscar Wilde, who said with unmistakable brevity, 'A publisher is simply a useful middleman.'[1]

There is craft in digital media,
but doesn't seem to be in
digital publishing

Are publishers thinking about craft?

Quick and easy

Template-driven

Imitating the printed page

Affordance

vs.

Skeuomorphism

Affordance

An **affordance** is a quality of an object, or an environment, which allows an individual to perform an action. For example, a knob affords twisting

The term has further evolved for use in the context of human–computer interaction (HCI) to indicate the **easy discoverability of possible actions**.

Skeuomorph

A skeuomorph /ˈskjuːəmɔrf/ is a derivative object that retains ornamental design cues from structures that were necessary in the original.

chaise lounge, half drunk in the moonlight, various Gaddafis and their guests frolicking in the background. Perhaps it's that they're so ugly, these "beautiful" people. They wear the same ugly clothes, designed by the same misogynistic old queens—who must privately piss themselves with laughter seeing their older, richer clientele squeezing into these outfits…leading one to the observation that the style-makers themselves, the people who decide what the world will wear next year, who's pretty, what's "hot" and what's "not," are uniformly hideous beyond the lurid imaginings of Cub Scouts round a campfire. Just look at the guest judges on *Project Runway* or *America's Next Top Model*—or at the front row of any fashion show—and you'll get the idea: a dumpier, less attractive, more badly dressed bunch of customers would be hard to find outside a suburban Dress Barn. Rick James—in the '70s—could never have gotten away with what Karl Lagerfeld wears every day. He'd have been hooted off the stage. If Donatella Versace showed up at your door selling Amway products, you'd slam it and double-lock it—before calling the neighbors to warn them.

As I looked around the beach, I saw, in the

jaundiced light of my unhappiness, the full didn't of the horror of this Island of Dr. Moreau ingly marooned myself on. The full spec that the plastic surgeries gone wrong—right the h?" and open, curiosities of the flesh, which at they come level would have been confine cable logic. nival sideshow: mouths that pulle ed if, in the plumped beyond credibility, che ert, with my ball-like lumps, and foreheads ere'd be a could play snare drum on the ill just too aw- eyes that refused to blink a more. I needed close…

And there was my da her dig her thousand-dollar plain much—then once again—for her down the road. I

It makes sense th the front desk for Robèrt—would pr the hotel, should They are, after al the mile or so to the figuring out w ht on a bench. I took needs. What d on my old, familiar where, I'm dly—island ten min- ers of their place—th r from the long-term choose lly home, where I attend fetal position and slept sion.

Handcraft of the web

Crafting Experiences

CBC Radio 3

a digital magazine

It's A Curse
WOLF PARADE

00 | 11

56K / 128K

© CBC RADIO 3 / 3.18 / JAN 21 - 27. 2005 / MUSIC & MODERN MEDIA

100 issues ... »

A Social Book

by Alexandra Samuel

A research project
at Emily Carr University of Art + Design

Can reading a book be a participatory and social experience?

What are the issues when adding social functionality into a digital book?

Can we integrate a social component into a book without getting in the way of the original content?
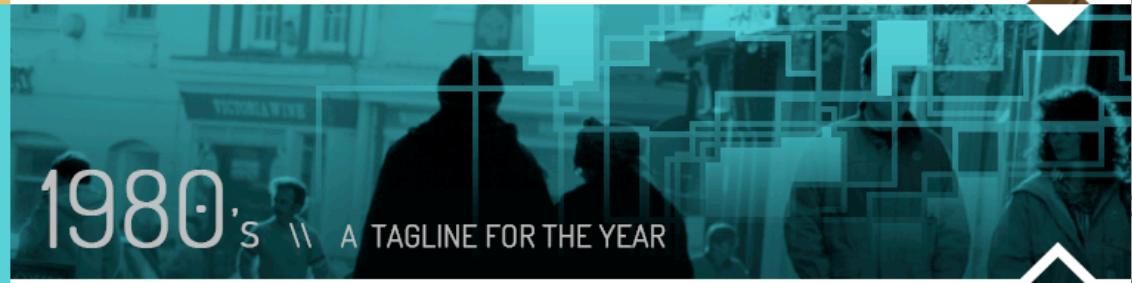
How do we make a book ultimately dynamic?

- A SOCIAL BOOK BY -

ALEXANDRA SAMUEL

50
YEARS
OF LIFE
ONLINE

1970's \\ A TAGLINE FOR THE YEAR

1980's \\ A TAGLINE FOR THE YEAR

1990's \\ A TAGLINE FOR THE YEAR

2000's \\ A TAGLINE FOR THE YEAR

2010's \\ A TAGLINE FOR THE YEAR

1981

HONOURING THE DEBT CANADA'S CONNECTIVITY OWES TO CHINESE WORKERS

In 1976 I was in kindergarten, and like any
five-year-old looked forward to the high point of
each day: the arrival of our latest ditto-ed handout.
For those of you under 30, let me explain that a ditto
(similar to a mimeo) was a purple-inked paper used

low-circulation, low-budget publications. As soon as the dittos were handed out, we held them up to our faces and inhaled deeply: the smell of happiness, and as it turns out, methanol.

1

You over-30s, take note of the fact that I had to explain this item from our collective archive. Over the past few years I've had a few thirtysomethings stare at me blankly when I made a passing reference to dittos. When I started school, the ditto and its ancestors had been captivating children for a full century: in fact, the mimeograph was invented by none other than Thomas Edison in 1876. But just ten years after I inhaled my first ditto in kindergarten, the ditto was more or less extinct (at least in North America), overtaken by the photocopier and the computer printer. Today's 28-year-old American has never enjoyed the intoxicating high of methanol in the morning.

3

This is an interesting discussion indeed. However, metrics for the sake of metrics are useless and navel gazing ones like the Klout …

Great post! A manifesto is needed when we live our life on social media more often. Social media is just another digital organizer which …

Finally, someone comes out and says it. I guess the madness is all part of the transition / hype phase.

Ned Stark

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–James Gattiker

1   Reply

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–Haig Armen

+   Add Your Reply

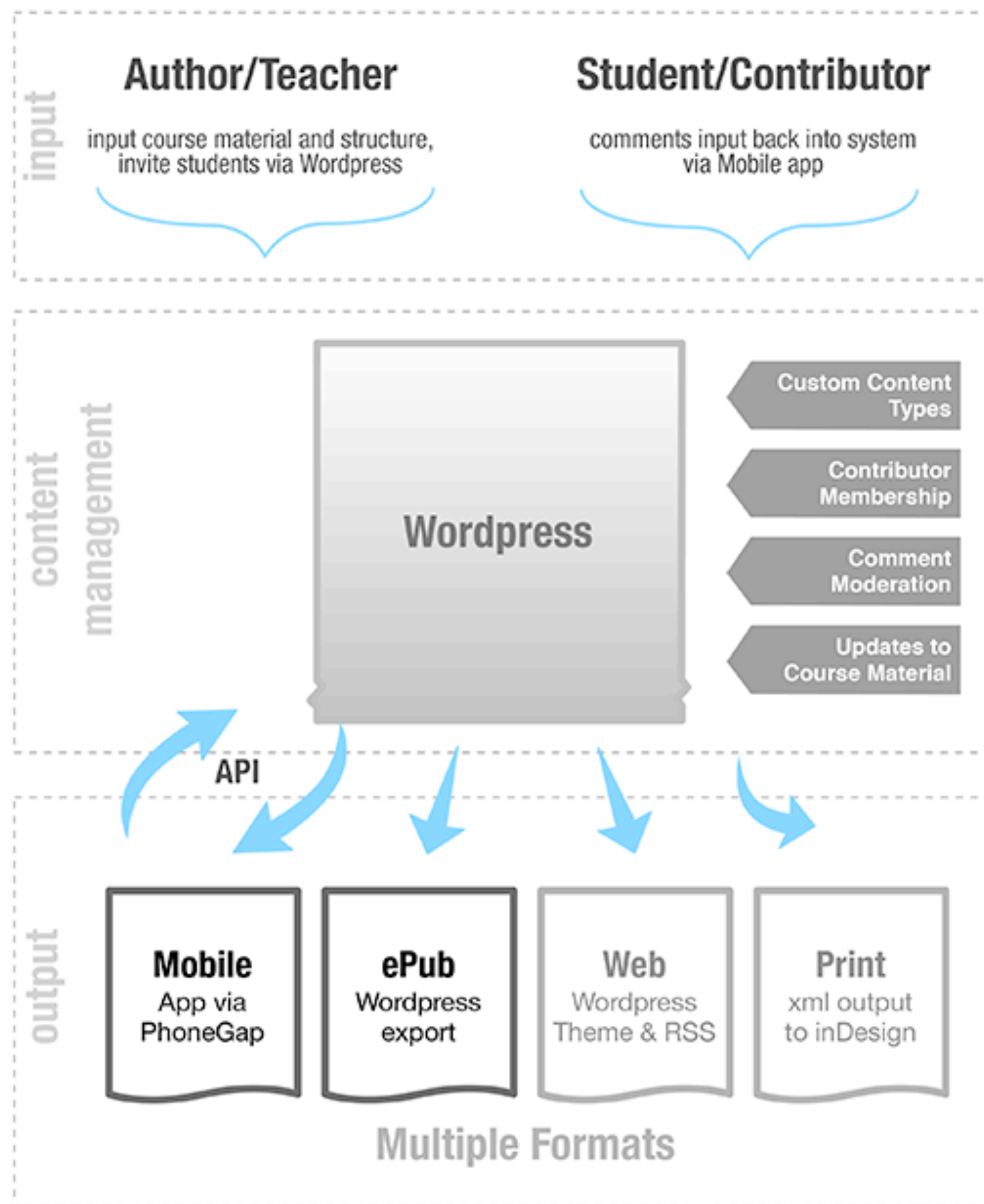Finally, someone comes out and says it. I guess the madness is all part of the transition / hype phase.

–Ned Stark

4   Replies

Add a Comment

The lowly classroom handout is like a radar gun for the speed of change. I'm not even 40 (yet), and I can play a very respectable game of "when I was a boy…" OK, so sniffing mimeos isn't quite as dramatic as walking three miles to school through the proverbial snowdrifts. But when my mother was 39, there were only three everyday technologies that had become obsolete in her lifetime:

Author/Teacher

input course material and structure,
invite students via Wordpress

Student/Contributor

comments input back into system
via Mobile app

content
management

Wordpress

Custom Content
Types

Contributor
Membership

Comment
Moderation

Updates to
Course Material

API

output

Mobile
App via
PhoneGap

ePub
Wordpress
export

Web
Wordpress
Theme & RSS

Print
xml output
to inDesign

Multiple Formats

Teaching Craft

Reoccuring dreams.

Thank you