

Materiality on the Web

So Jung Yoon and Lucy Pham

Definitions from [Oxford Languages](#) · [Learn more](#)

ma·te·ri·al·i·ty

/məˌtɪrēˈlælədē/

noun

the quality or character of
being material or composed of
matter.

[print.js](#)

Print.js was primarily written to help us print PDF files directly within our apps, without leaving the interface, and no use of embeds. For unique situations where there is no need for users to open or download the PDF files, and instead, they just need to print them.

There are four print document types available: 'pdf', 'html', 'image' and 'json'.

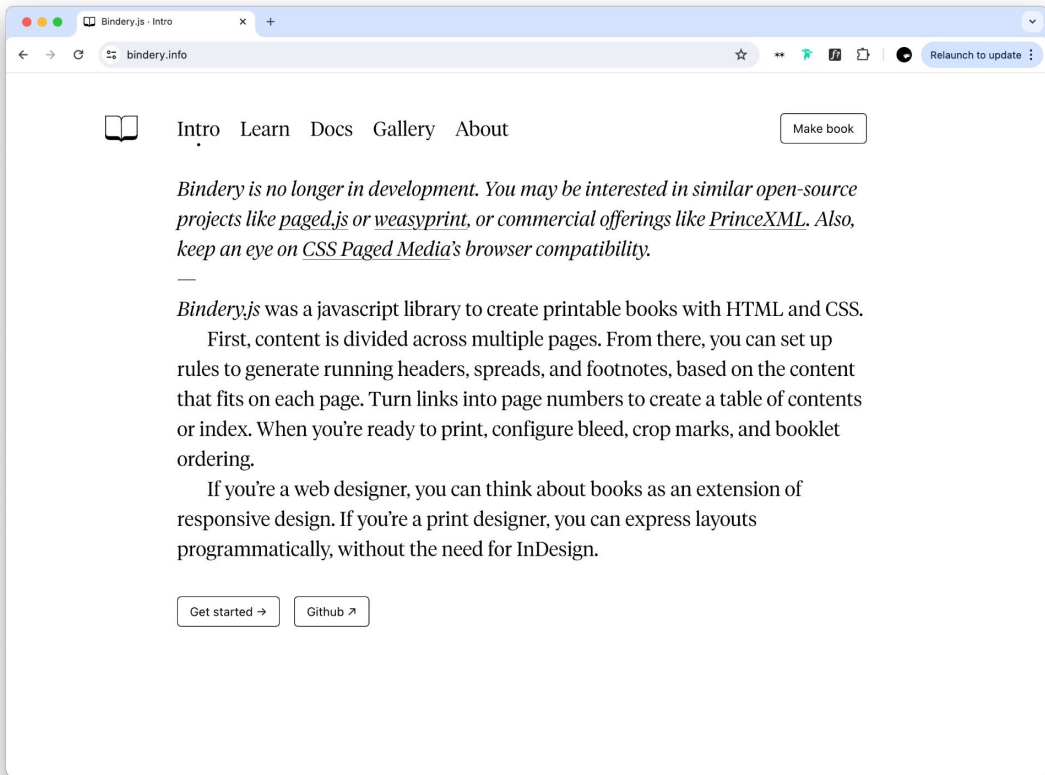
The default type is 'pdf'.

[Bindery.js](#)

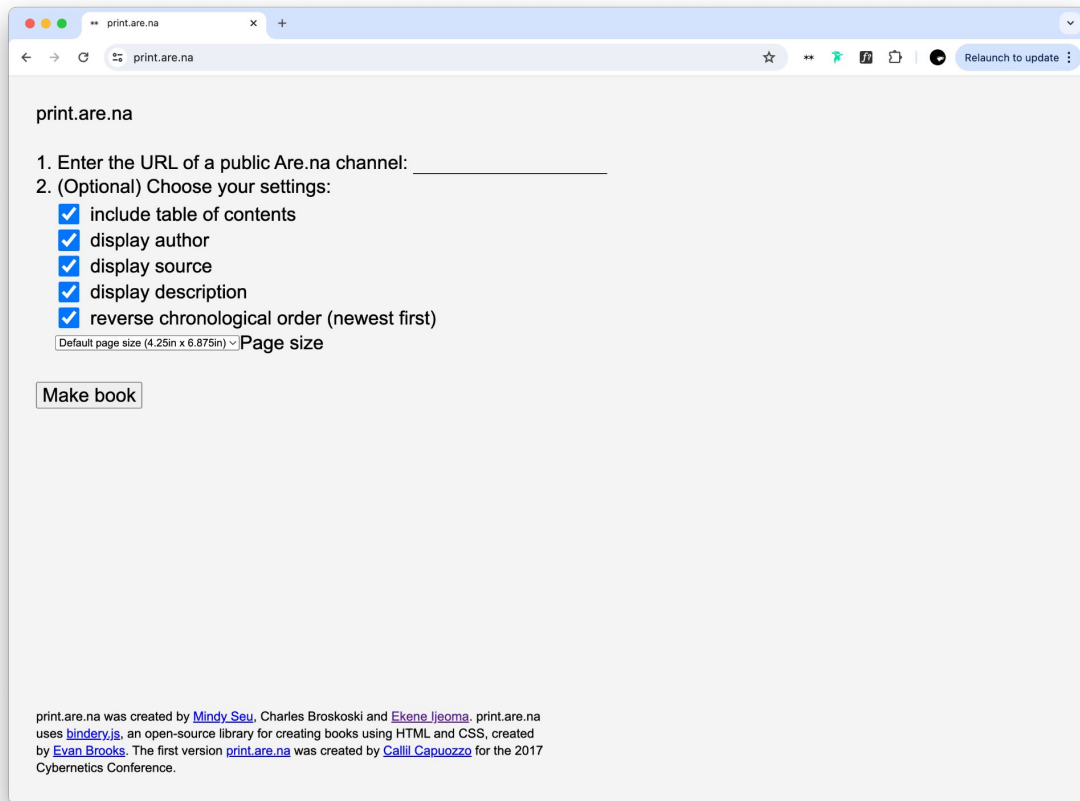
Bindery relies on your browser's PDF generation. (Bindery is no longer in development.)

Bindery.js 1.0 was developed in Spring 2014 for for/with/in, a publication from participants in the graphic design course HTML Output at RISD.

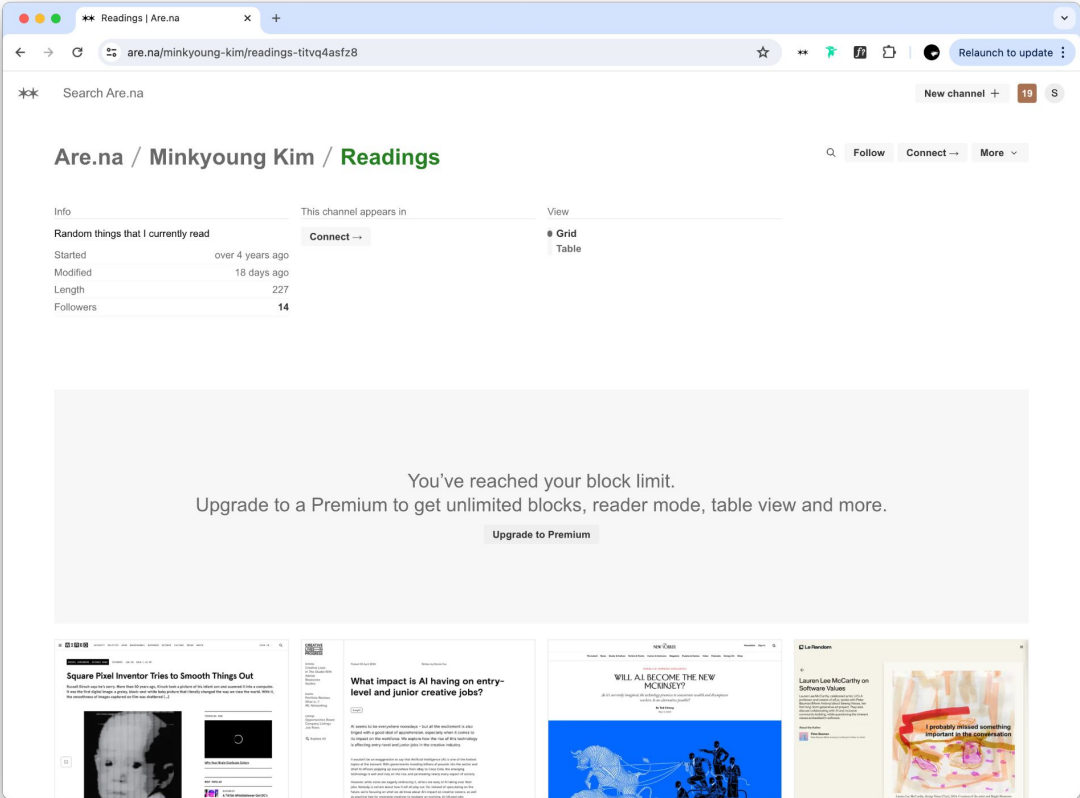
Bindery.js 2.0 has been developed since February 2017 by Evan Brooks. It has been rewritten from scratch to be smaller, faster, more flexible, and more robust. (With thanks to John Caserta and Teddy Bradford for contributions and feedback.)



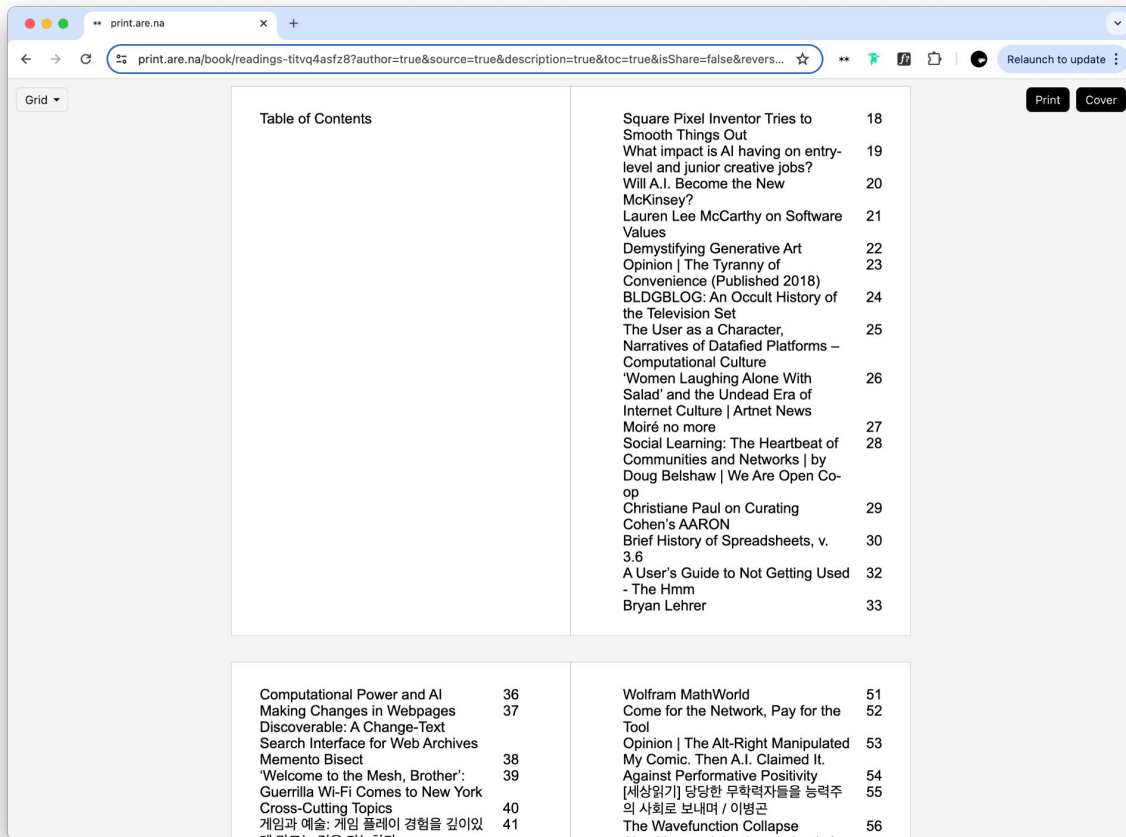
→ Books & tools made with bindery.js
: print.are.na



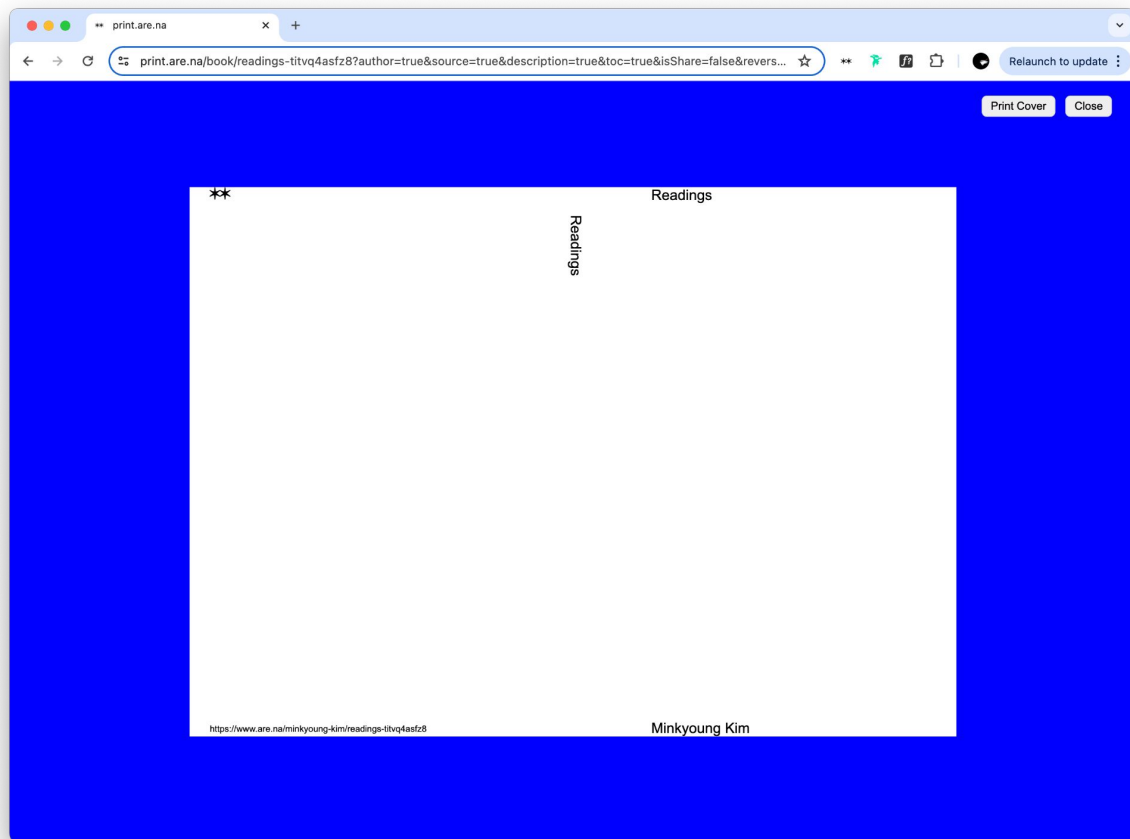
```
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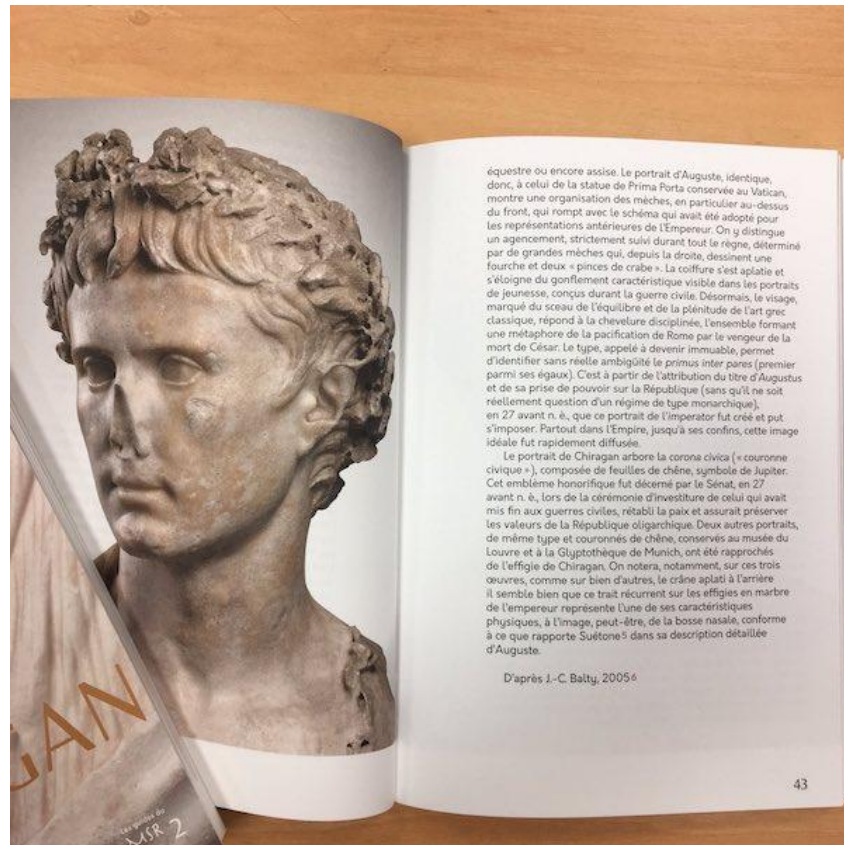
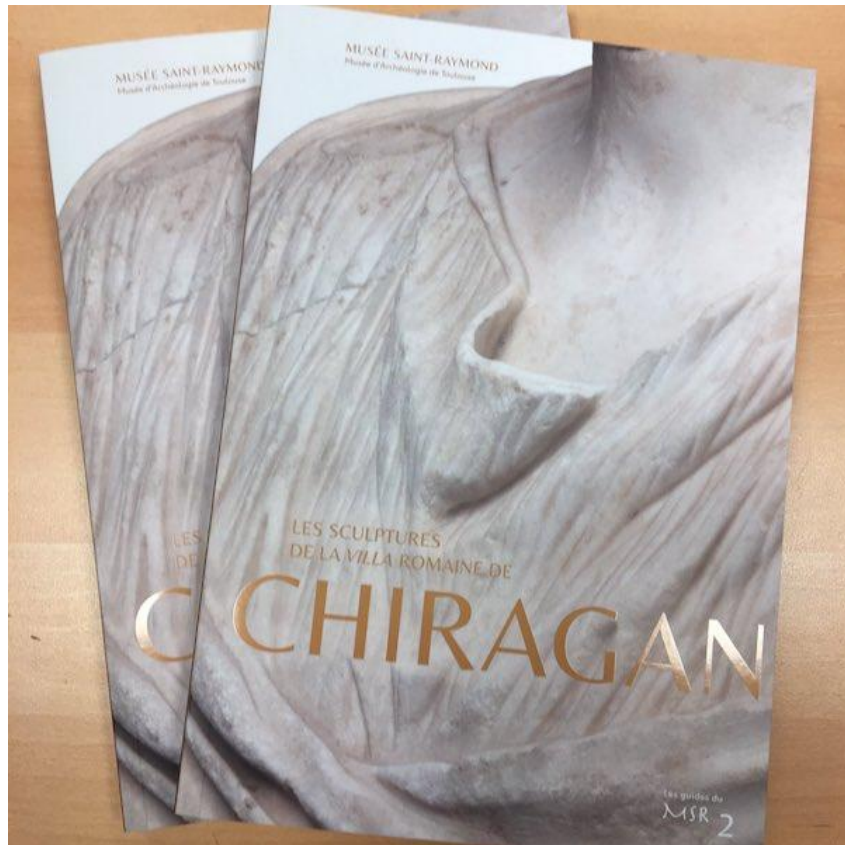
THE SCULPTURES OF THE ROMAN *VILLA* OF CHIRAGAN

Musée Saint-Raymond

Toulouse Archaeology Museum



The discovery of dozens of marble sculptures on the site of the Roman *villa* of Chiragan in Martres-Tolosane in the 19th century remains to this day one of the most impressive feats of French archaeology. So many pieces have not been found at any other ancient site in France, and only a few sites throughout the ancient lands of the Roman empire, such as Emperor Hadrian's villa in Tivoli or the villa of the Papyri in Herculaneum, can bear witness to such a collection of marble pieces in a private context.

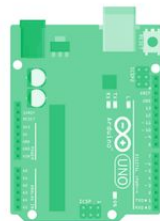


équestre ou encore assise. Le portrait d'Auguste, identique, donc, à celui de la statue de Prima Porta conservée au Vatican, montre une organisation des mèches, en particulier au-dessus du front, qui rompt avec le schéma qui avait été adopté pour les représentations antérieures de l'Empereur. On y distingue un agencement, strictement suivi durant tout le règne, déterminé par de grandes mèches qui, depuis la droite, dessinent une fourche et deux « pinces de crabe ». La coiffure s'est aplatie et s'éloigne du gonflement caractéristique visible dans les portraits de jeunesse, conçus durant la guerre civile. Désormais, le visage, marqué du sceau de l'équilibre et de la plénitude de l'art grec classique, répond à la chevelure disciplinée, l'ensemble formant une métaphore de la pacification de Rome par le vengeur de la mort de César. Le type, appelé à devenir immuable, permet d'identifier sans réelle ambiguïté le *primus inter pares* (premier parmi ses égaux). C'est à partir de l'attribution du titre d'Augustus et de sa prise de pouvoir sur la République (sans qu'il ne soit réellement question d'un régime de type monarchique), en 27 avant n. è., que ce portrait de l'empereur fut créé et put s'imposer. Partout dans l'Empire, jusqu'à ses confins, cette image idéale fut rapidement diffusée.

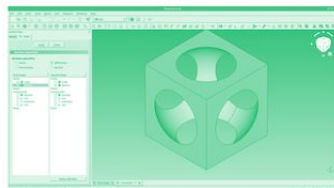
Le portrait de Chiragan arbore la *corona civica* (« couronne civique »), composée de feuilles de chêne, symbole de Jupiter. Cet emblème honorifique fut décerné par le Sénat, en 27 avant n. è., lors de la cérémonie d'investiture de celui qui avait mis fin aux guerres civiles, rétabli la paix et assuré préserver les valeurs de la République oligarchique. Deux autres portraits, de même type et couronnés de chêne, conservés au musée du Louvre et à la Glyptothèque de Munich, ont été rapprochés de l'effigie de Chiragan. On notera, notamment, sur ces trois œuvres, comme sur bien d'autres, le crâne aplati à l'arrière : il semble bien que ce trait récurrent sur les effigies en marbre de l'empereur représente l'une de ses caractéristiques physiques, à l'image, peut-être, de la bosse nasale, conforme à ce que rapporte Suétone dans sa description détaillée d'Auguste.

D'après J.-C. Balty, 2005

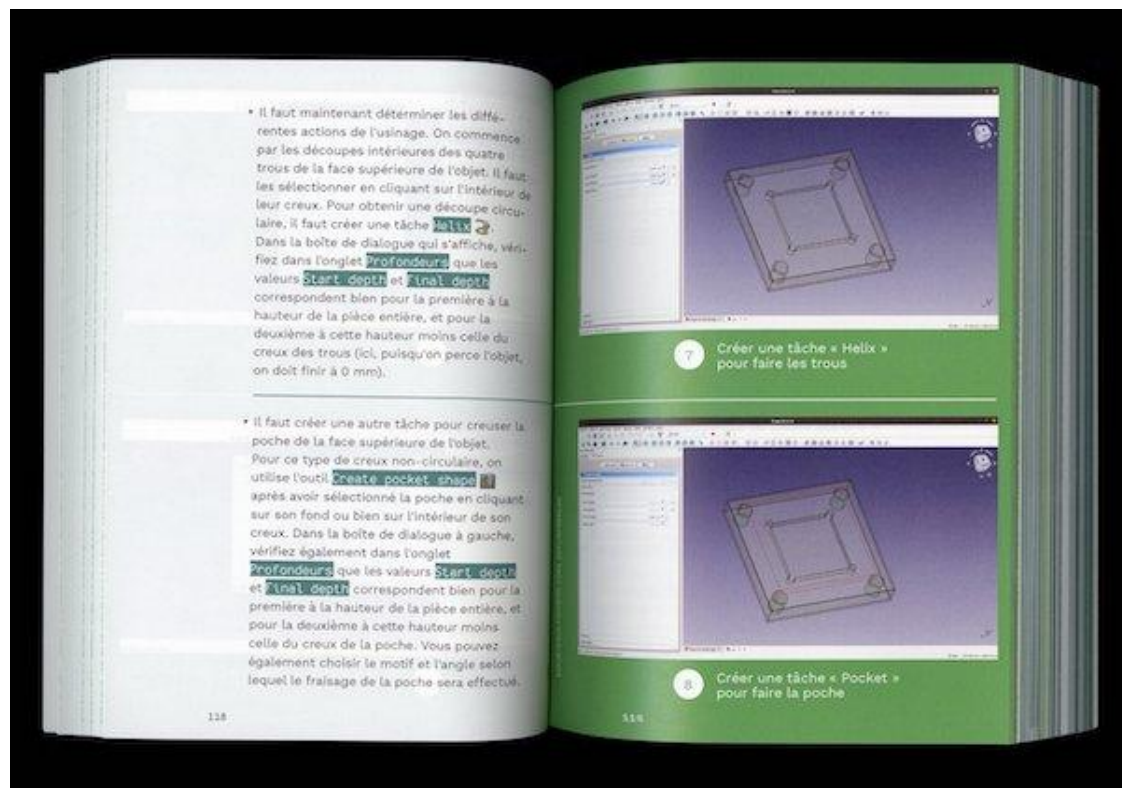
CITY



2

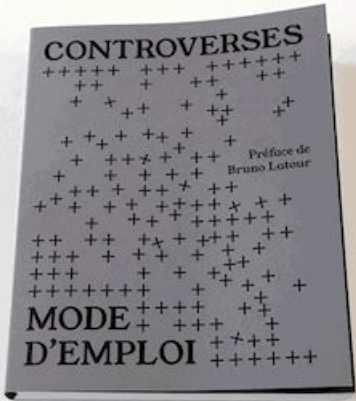


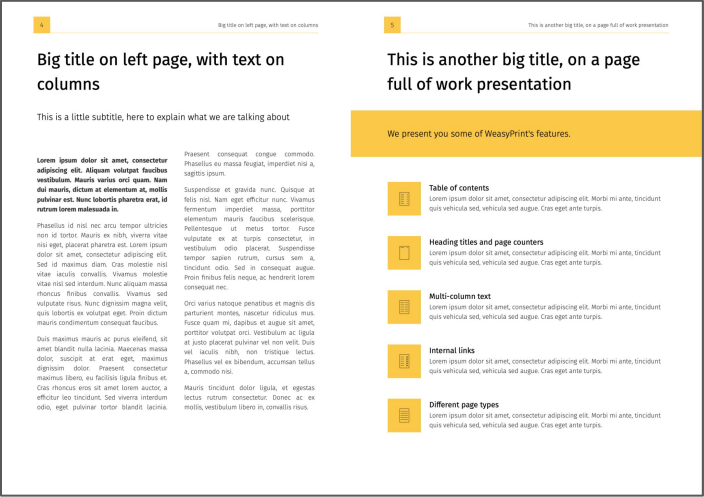
.DOC



**uncertainty
means knowing how to
get lost
in complexity**

**CONTROVERSIES
INSTRUCTIONS
FOR USE**





@page ([Link](#)) and @media print

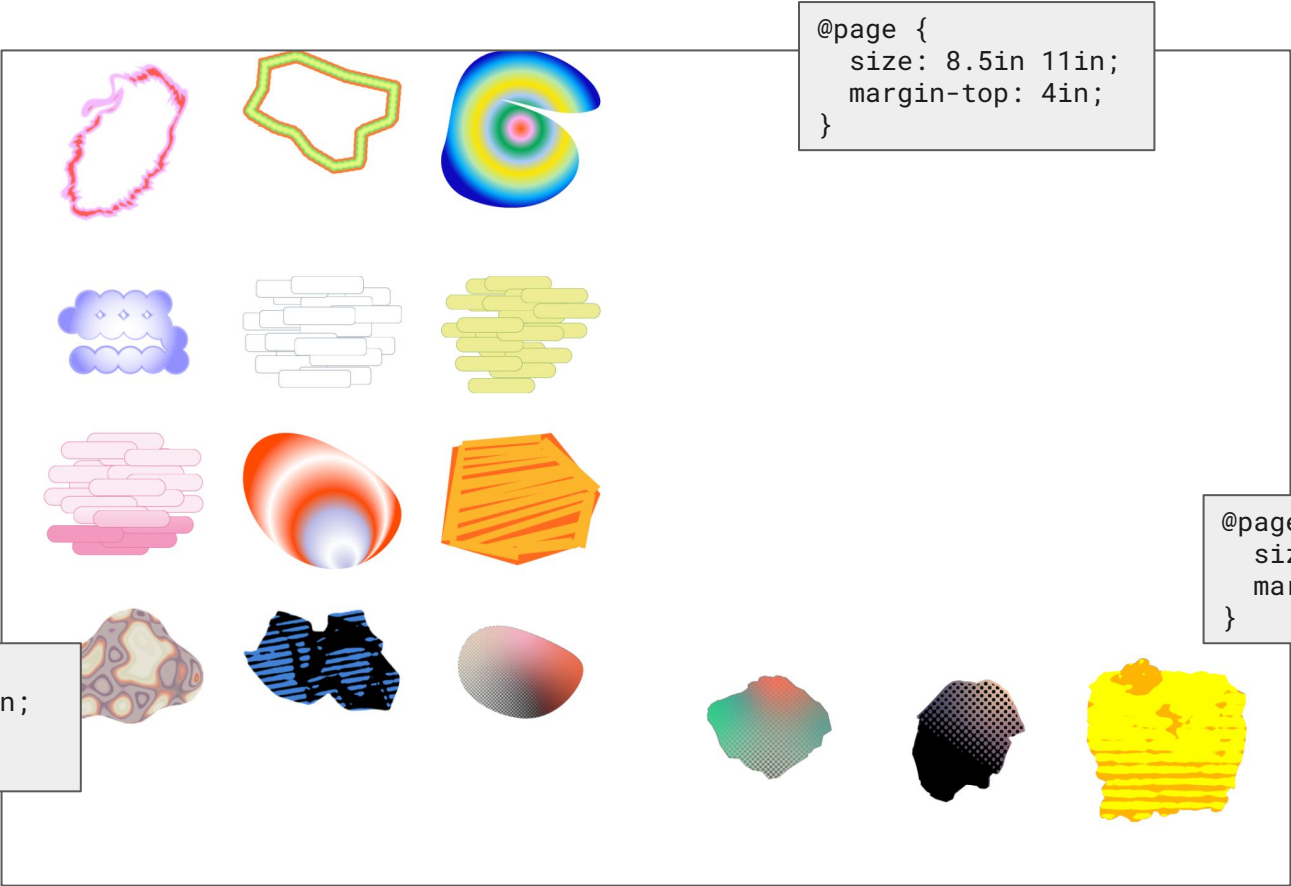
```
@page {  
    size: 8.5in 11in;  
    margin-top: 4in;  
}
```

```
/* Targets all even-numbered pages */
```

```
@page :left {  
    margin-top: 4in;  
}
```

```
@page :right {  
    size: 11in;  
    margin-top: 4in;  
}
```

@page (Link) and @media print



```
@page {  
  size: 8.5in 11in;  
  margin-top: 4in;  
}
```

```
@page :left {  
  margin-top: 0in;  
}
```

```
@page :right {  
  size: 11in;  
  margin-top: 10in;  
}
```


@page ([Link](#)) and @media print

```
.grid {  
  grid-template-columns: repeat(4, 1fr);  
}  
@media print {  
  .nav {  
    visibility: hidden;  
  }  
  .grid {  
    grid-template-columns: repeat(3, 1fr);  
  }  
}
```

Example of @media print

cyberfeminism index

symbols until one loses their base humanity. Maybe both. But, luckily for me, I'm also (if it's not clear already) a drama queen. And drama queens are blessed and cursed with the delectable ability to connect their banalities with Tragic themes like universal love, righteous crimes, and forests of magic. They are the ideal storytellers. This is an ethnographical report about the dissemination of information on a digital platform. It is also a story about the desire to find ourselves in others' words, and the power of those words to create identity with their spread.

*Editor's Note: The final page of Freider's dissertation reads: "Please distribute and quote the content of this piece freely. However, I would appreciate my name, Ester Freider, being acknowledged for direct quotations of my writing, as well as terms such as 'girlblogging', 'wetness', and 'pirate feminism', that I created or repurposed through my theorization." *

2022, Ester Freider, B.A. Arts Criticism dissertation, Central Saint Martins, excerpt from p.6, "Introduction: The Beauty of the Baud"; submitted by Ester Freider

<https://www.are.na/block/20684314>

<https://www.are.na/ester-freider/i-m-like-a-pdf-but-a-girl>

857

2022

Cyberfeminist Timelords

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2022

The Encyclopaedia of Female Archetypes

859

2023

Cybercultures and Cyberfeminisms

860

2023

MsGlitch403

V Barratt

Tasha Dezelsky

Jeannine Tang, Irina

Aristarkhova, Maria Fernández,

Mindy Seu, Margaret Tan

Irayna Lin, Susan Chen, Lydia

Pochueva, Joey Ye, Jingtian

Zong

1

A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century

Donna Haraway

2

Systers

Anita Borg

856

I'm like a pdf but a girl: Girlblogging as a nomadic pedagogy

Ester Freider

Cyberfeminism Index downloaded: 3 entries 2024-04-17 09:45:21

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Pages per sheet

1

Margins

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Options

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☐ Background graphics

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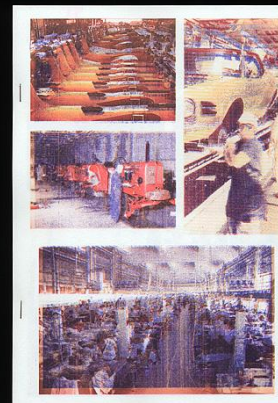
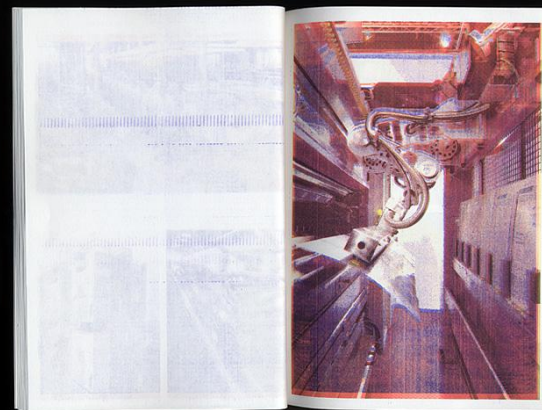
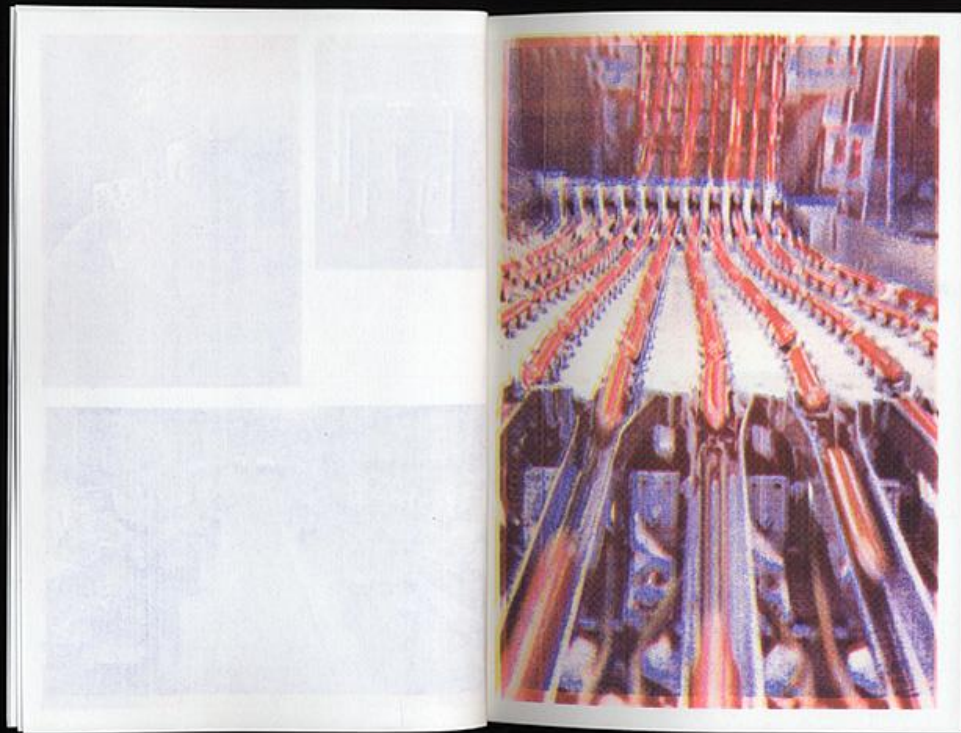
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Xavier Antin Just in Time, or A Short History of Production



Xavier Antin Just in Time, or A Short History of Production



PRODUCTION

MAGENTA Stencill Duplicator, 1880

The stencill duplicating process was patented by Thomas Edison in 1880 and few years later released by A.B. Dick under the name "mimeograph" (and would evolve into the contemporary Ricoh and Risograph). It was the first effective desktop printing device and was able to produce up to a few thousand prints from the privacy and comfort of one's own home, allowing anyone who was so inclined to head their own small scale publishing enterprise. It paved the way for the future democratisation of publishing, creating space for the low-budget and the amateur, the independent and the dissident.

During this very same year of 1880, the economist Frederick W. Taylor was working on his influential essay "The Principles of Scientific Management", that was to be the directing principle of industrial production in the 20th century. In contrast to mimeographing, Taylorism reduced the workers' skill to a single task in a chain of many, alienating him from the fruits of his own labour.

CYAN (ALIKE) Spirit Duplicator, 1923

The spirit duplicator was introduced on the US market by Ditto Inc. in 1923 and was mainly used for very small-scale publishing purposes (up to a few hundred copies) like internal journals, company correspondence, event programmes and pamphlets. The spirit process doesn't require any ink, but a special master - covered with a Purple/blue paste called Aniline - and a solvent, usually methylated spirits. The practical aspect of this inkless process (needing no stained fingers) made it popular up until the 80s for church and school printouts but also for Communist pamphlets in mid 20th century USA, who used it to avoid being caught with the proverbial red-hand.

Xavier Antin, London, 2010
Printed thanks to the help of Sophie Demay,
Pedro Cid Proença and Marine Duroselle.

Or a Short History of Desktop Publishing

BLACK Laser Printer, 1982

The laser printer is a digital improvement of the photocopier developed in the Xerox Research Center in Palo Alto. The first prototype was produced in 1959, but more than a decade would pass before the first desktop laser printer, the Xerox Star 8010, was commercially released in 1981.

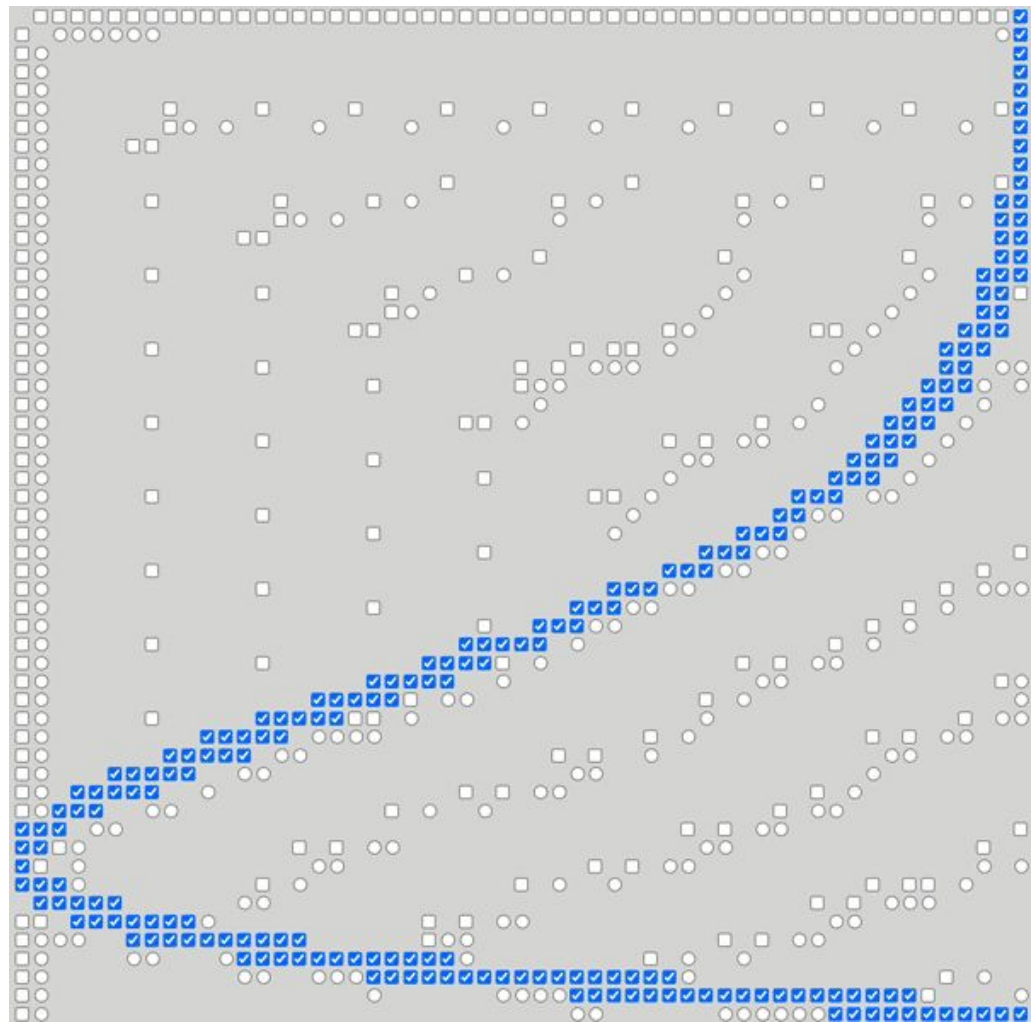
The development of the photocopier was an equally long and protracted process. The first office sized machine, the Xerox 914, was released in 1959, twenty years after Xerox founder Chester Carlson made the first photocopy, manually, in the backroom of his house. The 914 model was so popular that a period of 6 months was enough to match Xerox's sales expectations for the entire life of the product. Progressively invading offices, school and libraries during the 80s, the photocopier deeply affected the public's relation to the way information circulated. It influenced the 1976 revision of American copyright law, which implemented the notion of "fair-use", allowing people to use copyrighted material without permission for quotation purposes and limited numbers of photocopies for educational purposes.

YELLOW Inkjet Printer, 1976

The first inkjet printer was produced in 1976, but it didn't reach home consumers until 1984 with the first HP Deskjet. The main technical aspect of the process is contained in the printhead while the rest of the printer is barely a platter. The development of inkjet printers saw the parallel growth of its lucrative ink supply business and the improvement of control and security sensors in the machines, turning the user into a dependent consumer. The last decade has seen a constant increase in the most varied forms of user-led hacking, from ink refill systems to printers turned into cutting plotters, t-shirt or circuit board printers.

First edition of 100
First run of 30
Copy number 17

John Provencher HAHA



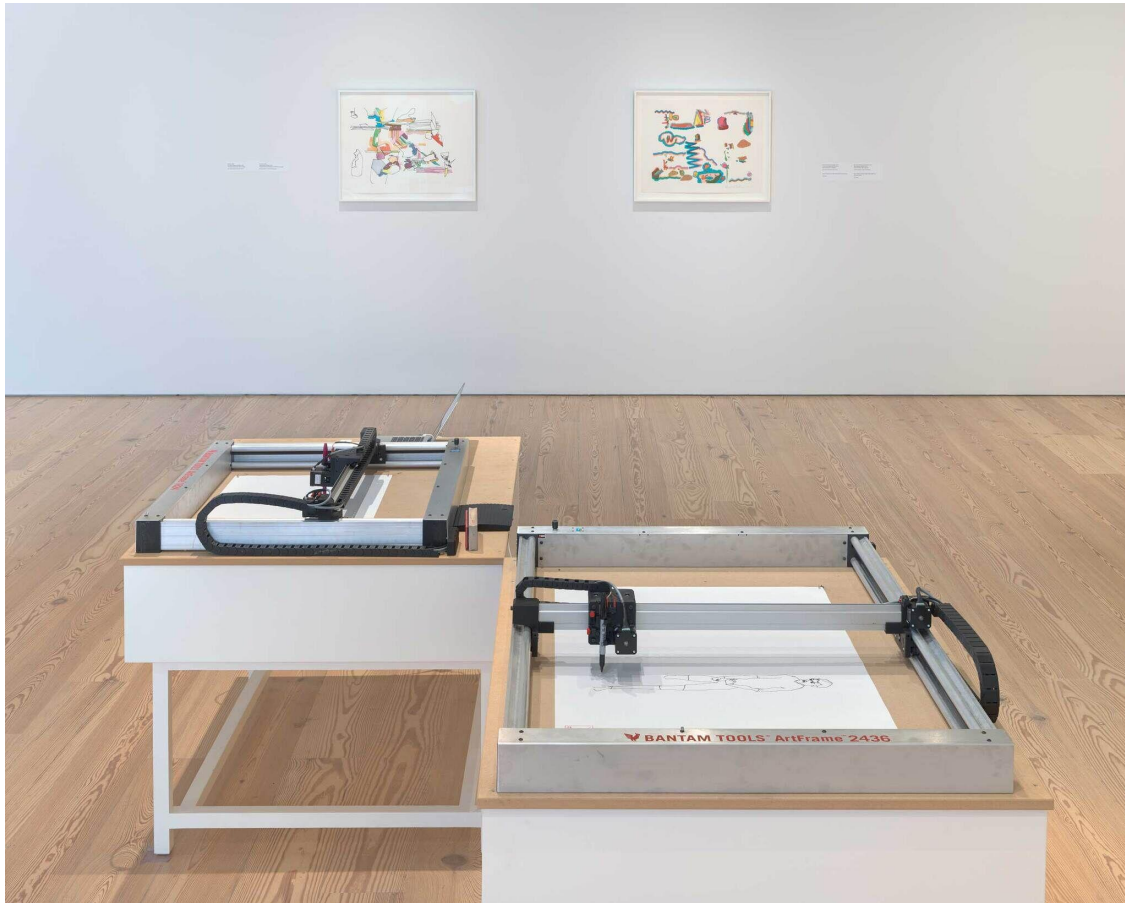
John Provencher HAHA



John Provencher HAHA



Harold Cohen's AARON

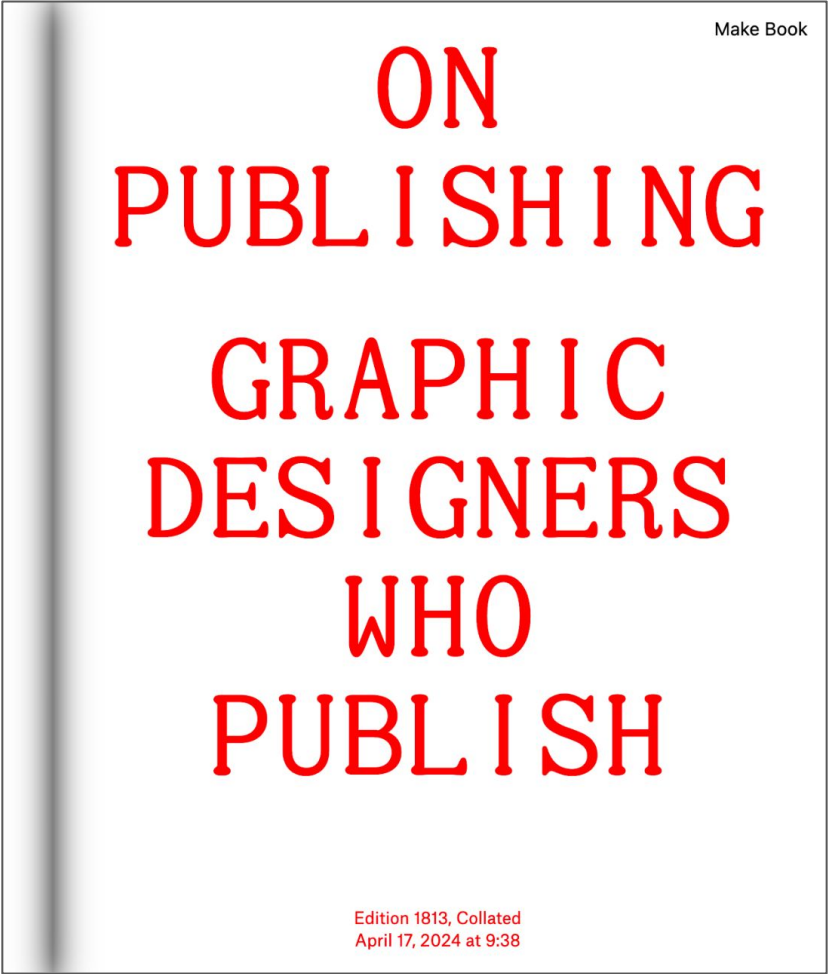


Harold Cohen's AARON



Library of the Printed Web







LOW←TECH MAGAZINE

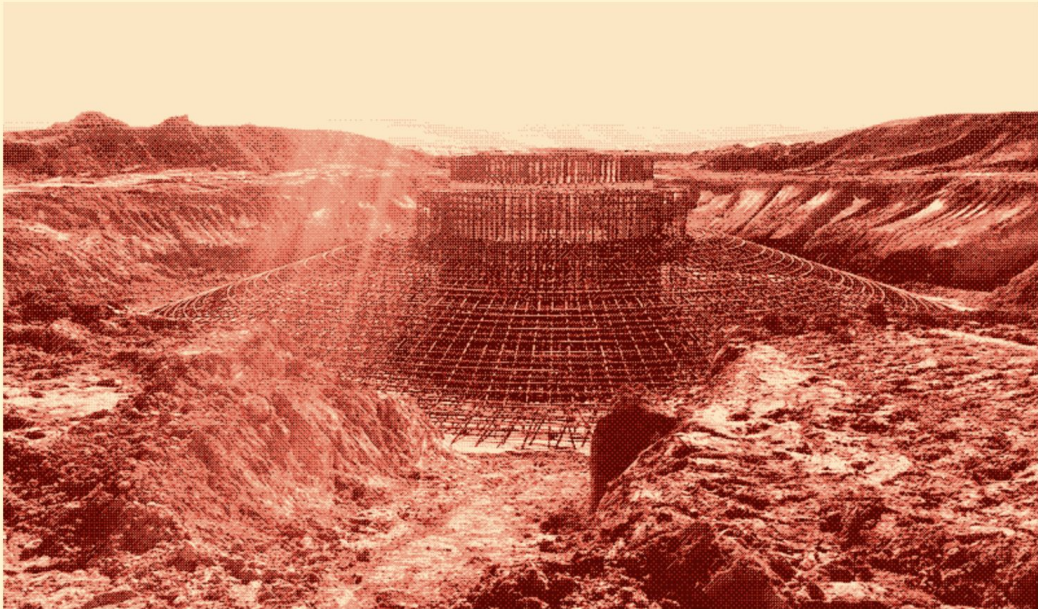
This is a solar-powered website, which means it sometimes goes offline

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How to Escape From the Iron Age?

We cannot lower carbon emissions if we keep producing steel with fossil fuels.

March 18, 2024



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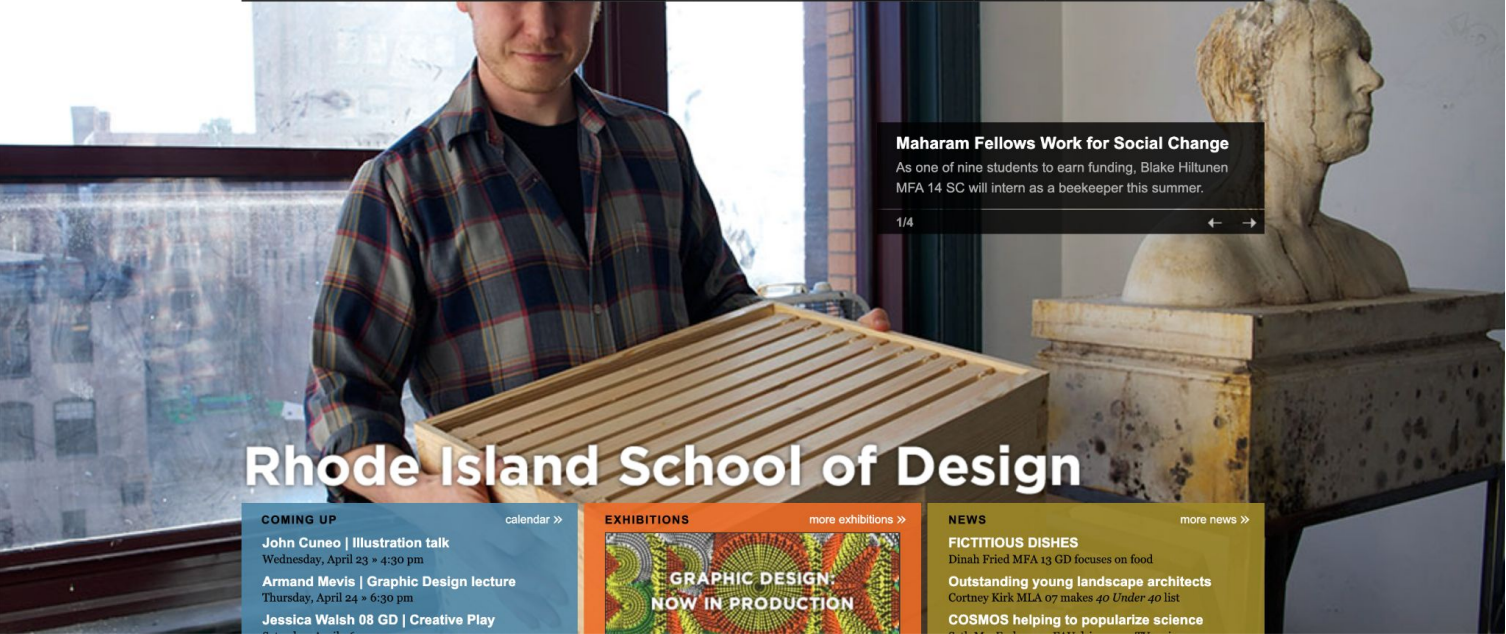
SEARCH PEOPLE + PAGES

PARENTS

STUDENTS

ALUMNI

MUSEUM OF ART



Maharam Fellows Work for Social Change
As one of nine students to earn funding, Blake Hiltunen MFA 14 SC will intern as a beekeeper this summer.

1/4

COMING UP [calendar >>](#)
John Cuneo | Illustration talk
Wednesday, April 23 » 4:30 pm
Armand Mevis | Graphic Design lecture
Thursday, April 24 » 6:30 pm
Jessica Walsh 08 GD | Creative Play

EXHIBITIONS [more exhibitions >>](#)
GRAPHIC DESIGN: NOW IN PRODUCTION

NEWS [more news >>](#)
FICTITIOUS DISHES
Dinah Fried MFA 13 GD focuses on food
Outstanding young landscape architects
Courtney Kirk MLA 07 makes *40 Under 40* list
COSMOS helping to popularize science

VERSION CONTROL on Github

lucypham / viet-gd

Q

Type to search

>_

+

<>

Code

Issues

Pull requests

Actions

Projects

Wiki

Security

Insights

Settings

Commits

main

All users

All time

Commits on Apr 14, 2024

Mobile

lucypham committed 3 days ago · ✓ 3 / 3

6870558

<>

Adding links to the navbar

lucypham committed 3 days ago · ✓ 3 / 3

9783d3a

<>

Commits on Apr 10, 2024

Updating an image...

lucypham committed last week · ✓ 3 / 3

6ae839d

<>

Forget to add "items"...

lucypham committed last week · ✓ 3 / 3

061ed70

<>

Updating JSON file again...

lucypham committed last week · ✓ 3 / 3

147cb94

<>

Updating JSON for music files!

lucypham committed last week · ✓ 3 / 3

f65db7f

<>

VERSION CONTROL on Github

✓ Updating JSON for music files!

Browse files

main

lucypham committed last week

1 parent 50221be commit f65db7f

Showing 3 changed files with 1,187 additions and 45 deletions.

WhitespaceIgnore whitespaceSplitUnified

Filter changed files

.DS_Storeold-jsonvietgd copy.jsonvietgd.json

BIN +0 Bytes (100%) .DS_Store

Binary file not shown.

> 1,052 old-json/vietgd copy.json

vietgd.json

```
@@ -602,7 +602,7 @@  
602 602 {  
603 603     "year": "Undated",  
604 604     "yearRange": "Undated",  
605 -    "image": "images/posters/trong-cay-cham-soc-rung-la-trach-nhiem-moi-nguoi.jpg",  
+605 +    "image": "images/poster/trong-cay-cham-soc-rung-la-trach-nhiem-moi-nguoi.jpg",  
606 606     "artist": null,  
607 607     "title": "<i>Trồng cây chăm sóc rừng là trách nhiệm mọi người (Planting trees  
        and caring for forests is the responsibility of everybody)</i>",  
608 608     "size": null,  
@@ -612,7 +612,7 @@  
612 612 {  
613 613     "year": "Undated",  
614 614     "yearRange": "Undated",  
615 -    "image": "images/posters/tich-cuc-trong-cay-gay-rung.jpg",  
+615 +    "image": "images/poster/tich-cuc-trong-cay-gay-rung.jpg",  
616 616     "artist": null,
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