

DESIGNER AS PUBLISHER: THE CONFLUENCE OF
GRAPHIC DESIGN AND SELF-PUBLISHING

by

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A thesis submitted to the Graduate Council of
Texas State University in partial fulfillment
of the requirements for the degree of
Master of Fine Arts
with a Major in Communication Design
December 2017

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DEDICATION

For my grandmother, Jo Nita Landry Anderson, who instilled in me a love of making things by hand.

ACKNOWLEDGMENTS

Thank you to my collaborator and cofounder, Daedelus Hoffman, whose continued enthusiasm and inspiration helped make this thesis possible. To Maia Wright, for leading me toward the MFA design program and guiding me through the thesis process. To my committee members, Molly Sherman, Mark Menjivar, and Kyle Schlesinger, for lending their time and expertise. To Claudia Roeschmann and Christine Haney for their tireless efforts and support. Lastly, to my parents, Kris and James Starr, for being a constant well of love and encouragement.

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I. INTRODUCTION

*Books do not make themselves. Stages must be defined and completed, done with delicate consideration, or sloppy imprecision. The compression of the factory into a single room makes for something versatile, mobile, and resilient. The basement workshop, attic atelier, gallery studio, and pharmacy photocopier all make better prospects for the future of print than the land leased out near the airport, where the trucks deliver daily and a hundred hands are laid on every book before it's done. —Jp King, *A Book About*—*

Overview: The Expanded Role of the Graphic Designer

For the past two decades, graphic design has witnessed a rapid expansion in the practice of designer as author. Increasing numbers of graphic designers are moving away from a purely client-driven practice and towards an integration—or in some cases, a complete takeover—of self-initiated and self-produced projects. Graphic designers are broadening their practices to include the curation and creation of content and the making of physical form, recognizing that, treatment is a kind of text, as complex and referential as any traditional understanding of content.¹ Disillusioned by the ephemerality and capitalist nature that dominate contemporary graphic design practice, designers are seeking an expanded and more meaningful role which in turn enriches and empowers the discipline as a whole.² Collectively, these designers are helping to shift perceptions about

1. Michael Rock, “Fuck Content,” in *Multiple Signatures*, (New York: Rizzoli, 2013), 92–95.

2. Steven McCarthy, *The Designer as . . .*, (Amsterdam: BIS, 2013), 11.

the practice of graphic design, away from consumer-driven servitude and toward socially-concerned autonomy. Some have labeled this type of design activity as a “relational” or “critical design” practice, which often manifests as objects or products that may or may not function in their intended purpose, but whose main goal is to contribute to the field’s discourse as polemical actors.³ In their 2007 treatise, “Critical Design FAQ,” practitioners, Dunne & Raby, state that, “Critical Design challenges narrow assumptions, preconceptions and givens about the role products play in everyday life. It is more of an attitude than anything else, a position rather than a method.”⁴ Critical design can be considered an offshoot of design authorship theory. Graphic designer and author, Steven McCarthy, states:

There are two primary parallels between critical design and design authorship. The first is the act of self-initiation—acting without client commission—whereby designers frame the topic, aesthetics, process, medium, materials, and users of their designs. The second is the politicized viewpoints of the designer; their designs stake out intentional positions that range from social, cultural, economic and geo-political to personal concerns. Both design authorship and critical design, whether self-referential, ‘art’-like, populist or idealistic, pose questions as readily as they offer alternative solutions.⁵

3. McCarthy, *The Designer as . . .*, 125.

4. “Critical Design FAQ,” the website of Dunne & Raby, accessed August 21, 2017, <http://www.dunneandraby.co.uk/content/bydandr/13/0>.

5. McCarthy, *The Designer as . . .*, 128.

The tools and methods of graphic design have been democratized by the spread of personal computers, creation software, and the internet. In *Graphic Design: Now in Production*, Andrew Blauvelt and Ellen Lupton provide numerous essays and visual examples on how innovations like mobile devices, print-on-demand systems, low-cost digital printing equipment, rapid prototyping, and web-based distribution networks have created new opportunities for designers, writers, artists, and anyone else to take up the tools of creative production.⁶ Part of this expansion of creative production includes a rise in small, independent presses that employ a publishing as practice model in which a graphic designer assumes any or all of the additional roles of author, editor, publisher, printer, and distributor. Instead of shaping form around an author's content, the designer as publisher is in a unique position to unify text, imagery, layout, and final production into a whole that is greater than its parts.⁷ Taking print production back into their own hands and away from large-scale commercial printing and manufacturing, these design-driven micropublishers are curating artistic content, utilizing in-house digital duplicating machines, and producing publications in limited editions with small print runs and concern for artisanal production.⁸

The use of Riso printers (also referred to as risograph or RISO printer-duplicator) has undergone a renaissance in the last decade with many artists, designers, and publishers using the machine to produce visual projects. Dedicated print studios with

6. Ellen Lupton and Andrew Blauvelt, *Graphic Design: Now in Production*, (Minneapolis: Walker Art Center, 2011), 11.

7. Kristen Bjørnard and Lindsay M. Muir, "Designer as Publisher," in *Indie Publishing*, ed. Ellen Lupton (New York: Princeton Architectural Press, 2008), 155.

8. Brad Haylock, "Beyond D.I.Y.: On Risography and Publishing-As-Practice," *International Journal of the Book* 8, no. 4 (2011): 119–27.

service models are also popping up all over the world. Developed in Japan and inspired by traditional methods of stencil duplication, the Riso printer as we know it today was launched in the early 1980s as a tool for companies and organizations to reduce mass document duplication costs by bringing the service in-house.⁹ Reasons for the Riso printer's renewed popularity today with graphic designers and artists include its economy, environmentally-friendly process, and the tactile, vibrant prints it produces in large quantity. The use of a Riso printer by graphic designers is a defiant act in the face of our ever more digital world, where pricey, offset commercial printing and speedy, digital print-on-demand services have taken over the means of graphic reproduction. Riso printers help make the studio the focus of production, putting the power squarely in the hands of the makers which reflects the inherently demographic potential of the technology.¹⁰ Amongst other functions, the Riso printer is the perfect vehicle for printing multiples of books, zines, and limited-edition prints.

Many of these new art and design-driven micropublishers are redefining what a press is and what the act of independent publishing can entail, including the revitalization of artists' books as democratic multiples. The practice of producing artists' books as multiples gained traction and popularity in the mid-twentieth century with the development of new technology, accessible modes of reproduction, and paradigm shifts in mainstream and avant-garde art circles.¹¹ Artists and collectives who created media based multiples, such as Fluxus and later, General Idea, were interested in getting art off

9. John Z. Komurki, *Risomania: The New Spirit of Printing*, (Salenstein: Niggli, 2017), 14.

10. *ibid.*

11. Johanna Drucker, *The Century of Artists' Books*, (New York: Granary Books, 2004), 69.

the wall, out of the gallery, and into the hands of a wide, democratic, or populist audience.¹² In the words of Ellen Lupton, “Avant-garde artists and designers treated the techniques of manufacture not as neutral, transparent means to an end but as devices equipped with cultural meaning and aesthetic character.”¹³ Today, graphic designers who are knowledgeable about desktop publishing, printing, and production methods are uniquely positioned to facilitate or create artists’ books as multiples. In his essay for *Eye* magazine, “The designer as author,” Michael Rock states that, “Artists’ books—using words, images, structure and material to tell a story or invoke an emotion—may be the purest form of graphic authorship.”¹⁴ Furthermore, Brad Haylock argues that the act of independent publishing, in particular, can situate the graphic designer in an authorial position:

We might understand the editorial task implicit in publishing as a form of curation, and thus that publishing might be understood as a form of authorial practice. Specifically, publishing represents a significant mode of independent activity for graphic designers because it permits, in its broader, curatorial task, a recognized type of self-directed practice, i.e., an “authored” practice, yet many of

12. Tony White, “From Democratic Multiple to Artist Publishing,” *Art Documentation* 31, no. 1 (2012): 45–56.

13. Ellen Lupton, “The Designer as Producer,” *Graphic Design: Now in Production*, eds. Andrew Blauvelt and Ellen Lupton (Minneapolis: Walker Art Center, 2011), 13.

14. Michael Rock, “The designer as author,” *Eye*, Spring 1996, <http://www.eyemagazine.com/feature/article/the-designer-as-author>.

its component tasks still fall squarely within the conventional remit of graphic design.¹⁵

In addition to seizing the means of production and publishing, art and design-focused micropublishers are engaging in graphic design entrepreneurship by post-producing and selling other forms of media and merchandise. According to Andrew Blauvelt:

The world of postproduction design can be stretched to encompass the design of otherwise preexisting but blank objects: tote bags, wallpaper, T-shirts, buttons, plates, posters, coffee cups, and so on. This is the projection of graphic design to every sort of surface. It is not by coincidence that these surfaces tend to be the commodity forms of design itself—available and handy formats, empty vessels waiting to be filled—affectionately known in the marketplace as “merch.” It should be noted that (unlike graphic design in the ’90s) there is no sense of shame in engaging consumption in such an overt way.¹⁶

There is typically “no shame” because design entrepreneurs differ from other types of entrepreneurs in that they conceive of products that usually have deep personal and social roots.¹⁷ This range of creative output beyond books and printed matter also reflects

15. Haylock, “Beyond D.I.Y.,” 119–27.

16. Andrew Blauvelt, “Tool (Or, Post-production for the Graphic Designer),” *Graphic Design: Now in Production*, eds. Andrew Blauvelt and Ellen Lupton (Minneapolis: Walker Art Center, 2011), 28.

17. Steven Heller, “Design Entrepreneur 3.0,” *Graphic Design: Now in Production*, eds. Andrew Blauvelt and Ellen Lupton (Minneapolis: Walker Art Center, 2011), 34.

several factors at play in a postindustrial society including, the influence of the indie craft community and the DIY makers' movement.

The indie craft revolution, which began in the mid-1990s, has steadily gained momentum primarily through social media marketing and advertising. The movement is centered around a do-it-yourself entrepreneurial mindset that seizes both the means of production and the systems of distribution. Artisans of all kinds seek to create an independent economy free from corporate ties in which they can have direct access to buyers who find value in handmade goods purchased directly from the maker.¹⁸ In the preface to her book *Handmade Nation*, Faythe Levine states that, “our handmade goods were influenced by traditional handiwork, modern aesthetics, politics, feminism, and art. We were redefining what craft was and making it our own.”¹⁹ This redefinition includes the use of twenty-first century making technologies including, 3D printers, CNC routers, desktop milling machines, laser cutters, and programmable embroidery machines which can be purchased by consumers or accessed through public making spaces and educational facilities.

The preceding paragraphs give a contextual overview of the contemporary activities and practices within and around the field of graphic design that inspired this thesis project and resulting paper. To summarize, graphic designers around the world are increasingly moving away from client driven work in order to pursue independent, creative and critical practices in which they utilize print and production methods (both

18. Faythe Levine, *Handmade Nation: The Rise of DIY, Art, Craft, and Design*, (New York: Princeton Architectural Press, 2008).

19. *ibid.*

ubiquitous and industrial) to create cultural products that signify a mix of individual, cultural, and societal concerns and beliefs. These are innovative practices that push the discourse of design in new directions, expanding the language of the field through the creation of new tools, strategies, vocabularies, and content.²⁰ Whether they realize it or not, their activities are also helping to redefine the landscape of independent and self-publishing in the twenty-first century. While this movement is an international phenomenon, driven by graphic designers worldwide, this paper will primarily focus on practices and activities within the United States. The proceeding paper is not meant to argue for the reclassification of graphic designers as artists but rather to expand the definition of graphic design to include artistic, autonomous practice able to live alongside client initiated work.

Objective: Creating a Platform

This thesis paper documents and analyzes the process involved in the formation of a functioning, independent micropublisher named Cattywampus Press, whose primary mission is to produce accessible books and goods that provoke thought and discussion about common myths and anachronisms involving the American South. Cofounded in early 2017 by a professional graphic designer and a practicing artist, the press is focused on fusing art, craft, graphic design, and publishing into a singular critical practice. The physical manifestations of this publishing practice are books and other goods, produced in short-run multiples, and made available for sale to the public. The range of products produced by Cattywampus Press includes but are not limited to artist-driven alternative

20. Ellen Lupton and Andrew Blauvelt, *Graphic Design: Now in Production*, 10.

publications in the form of books and zines, as well as, vinyl records, enamel pins, embroidered patches, tote bags, apparel, and limited-edition prints. This output investigates and confronts notions about the American South in an attempt to make the region, its cultures, and histories, more approachable and intriguing. The Press is a collaboration between the two cofounders, who work as a team to curate, write, photograph, edit, design, produce, and distribute these books and goods. Spurred by conversations about possible thesis projects for an MFA in Communication Design at Texas State University, the press was conceived of as both an academic inquiry system into independent publishing, as well as a functioning publisher, able to thrive beyond graduate studies.

Most of the books and zines produced by Cattywampus Press are mixed media, involving at least two or more printing and binding methods. The press mobilizes ubiquitous print technologies and fine art media for expressive, yet reproducible ends. These technologies and media include, risograph, photocopy, typewriting, laser jet, inkjet, offset lithography, screen printing, and letterpress. DIY hand binding methods include, spiral, comb, saddle stitch, saddle sewn, coptic stitch, loose, folded, enveloped, and boxed. Another characteristic of Cattywampus Press is the use of high and low tech together, blending media and technologies to create hybrid works.²¹ Established as an academic endeavor, Cattywampus Press benefits from access to educational makerspaces and fab labs that house cutting-edge technology and equipment, including, wood working tools, 3D printers, vinyl cutters, laser cutters, and programmable embroidery machines. While most of its books and printed matter are handmade, Cattywampus Press sometimes

21. McCarthy, *The Designer as . . .*, 26.

outsources the making of more complex goods to small, locally and regionally owned, manufacturing and printing companies.

To officially launch the press, a publishing model, an identity system, a website with a store function, and a social media presence for advertising purposes had to be established. In addition to these business-related concerns, several books, zines, and other goods were created and produced over the course of the 2017 spring and summer academic semesters. The criteria established to assess the successes and failures of Cattywampus Press as an academic endeavor include the following: the impact of its online presence; distribution methods; participation in art book and zine fairs; invited lectures; and acquisition into libraries and special collections. The focus is not only on the quality of the artifacts themselves, but more importantly, on the activities and impact of Cattywampus Press.

Purpose: Disseminating Information

The practical or academic purposes for establishing Cattywampus Press are to:

- 1) investigate the expanded role of the graphic designer within the context of an independent publishing practice;
- 2) to participate in and contribute to the growing international DIY bookmaking and small press movement;
- 3) create a platform from which to investigate and challenge preconceptions about the American South; and
- 4) make contemporary art accessible to a diverse audience by producing and distributing multiples whose design, manufacturing, and overhead costs are kept low.

Johanna Drucker defines independent publishing as, “any publication effort which is mounted for the sake of bringing an edition into being which cannot find ready

sponsorship in the established press or among commercial publishing houses,” allocating, “the power of production to anyone in possession of a press or the means to pay for printing.”²² Circumventing the “established press” and “commercial publishing houses” models altogether, instead, Cattywampus Press relies on a collaborative arts and design focused publishing model in which context is the prime determinant of form rather than content.²³ Instead of being a linear set of operations, Cattywampus Press works in a dynamic and intuitive way, relying on the expertise and resources of its cofounders. What Cattywampus Press lacks in printing equipment and capital it makes up for in creativity and resourcefulness. The graphic designer in this realm of publishing on the fringes is a producer or orchestrator of frameworks, systems, and actions that enable design to happen and also believes in the power of ideas, words, and research to shape design, recasting design’s productive labor as a primarily conceptual and managerial activity.²⁴

The international art book and DIY publishing community is on the rise. Most major cities have their own art book and zine fairs that draw local, regional, national, and international exhibitors and crowds. Perhaps the largest and most notable fairs are Printed Matter’s New York and Los Angeles Art Book Fairs which began in 2005 and 2013, respectively. In 2006, the New York Art Book Fair hosted forty exhibitors and around 6,000 visitors. In 2015, those numbers had significantly risen to more than 370 exhibitors from 30 countries and 35,000 in attendance.²⁵ Established as an offshoot of Printed

22. Drucker, *The Century of Artists’ Books*, 7.

23. Blauvelt, “Tool (Or, Post-production for the Graphic Designer),” 28.

24. *ibid.*

25. Alex Greenberger, “The Rise of the New York Art Book Fair: A Look at the Numbers,” *ARTnews* online, September 26, 2015, <http://www.artnews.com/2015/09/26/ny-art-book-fair-numbers>.

Matter's storefront activities in New York, the fairs are reminiscent of academic conferences, with panels, lectures, and plenty of exhibitors who set up tables to showcase and sell their wares which predominately take the form of books and zines. Smaller, more regionally focused fairs also serve as vital meeting grounds for publishers to get together and "talk shop" and for the aficionados and even the uninitiated public to congregate and learn about contemporary printed matter. The authority that the book format imposes on its contents is very real in general, public perception and books continue to have the power to introduce non-standard thought into the arena of public discourse through the Trojan horse of an ordinary appearance.²⁶ The fairs are zones in which underground, informal, and personal networks engage which allows growth to surface in a new environment, or moment, or through a chance encounter with a work, an artist, or a publisher.²⁷ Cattywampus Press aims to participate in as many fairs as possible to meet other presses, advertise, spread awareness, and make money to help offset material and travel costs.

A rural colloquialism from the American South that means cater-cornered, or not lined up or arranged correctly, the word "cattywampus" is an apt description of handmade artists' books and zines which tend to contain slight misalignments, imperfections, and often subvert the traditional form of the book. What exactly is the American South? What are its boundaries and what defines the place and its peoples? These are questions asked about each project initiated by Cattywampus Press. The purpose of asking these questions is not to find definitive answers but more to create

26. Johanna Drucker, "The Myth of the Artist's Book as a Democratic Multiple," *Art Papers* (November/December 1997): 10–13.

27. Drucker, *The Century of Artists' Books*, 11.

inquiry systems through which the public can access and relate to the material and message. There are common assumptions, myths, and tropes about the American South that range from endearing to deeply problematic, but also provides fertile ground for critical inspection and discourse.

Method: Research Through Design

While making and publishing books can be creatively satisfying, the heart of this thesis is the process involved in building a press, operating it to the fullest extent possible, and engaging with patrons and other presses. This constitutes the act of critical making, where intentions and process can be seen as more valuable than the end product. In their essay titled “Critical Making at the Edges,” Jessica Barness and Amy Papaelias explain this theory in greater detail:

Critical making situates studio-based practices as scholarship in ways that augment existing theories of design authorship, production and thinking. Designers engage with audiences through humanistic or scientific inquiry, creating systems of meaning and shaping understanding through innovative processes or collaborations. . . . As a developing framework to integrate activity and artifact, critical making does two things. It provides a means to understand and question the complex relationships between research, scholarship and production. It also places emphasis on the making process itself; the findings that occur within this become the crux of the endeavor and may produce as much knowledge as the polished, finished product. These activities are centered on

human experience and continually fluctuate in ways that are practical and theoretical, rhetorical and physical.²⁸

The methodology developed for this particular thesis project is based on the “Research Through Design” method as proposed by Bella Martin and Bruce Hanington in their book, *Universal Methods of Design*. Research through design is constituted by the design process itself, including materials research, development work, and the critical act of recording and communicating the steps, experiments, and iterations of design.²⁹ Using this method as a framework, the design research for this thesis analysis has been broken down into the following stages:

Comparative Audit. An exploration of art and design-focused independent publishers including historical precedents as well as contemporary practices are examined to define what art and design micropublishers look like, how they operate, why they are important, and how they differ from traditional, more commercial modes of publishing.

Publishing Model. To focus Cattywampus Press’s efforts a publishing model was established, including a mission statement and publishing program.

Identity. The visual branding used by other successful independent publishers was observed and the information used to generate an original identity design and branding system for Cattywampus Press.

28. Jessica Barness and Amy Papaelias, “Critical Making at the Edges,” *Visible Language* 49, no. 3 (2015): 5–9.

29. Bella Martin and Bruce Hanington, *Universal Methods of Design*, (Beverly: Rockport, 2012).

Publishing. To launch Cattywampus Press, three books, a zine series, and several other products were developed, produced, and published over the course of two academic semesters. Photographs of these items can be seen in the appendix section.

Promotion. The Cattywampus Press website was officially launched and advertised through social media channels. The books and goods are offered for sale on the website and the press strives to participate in as many regional public events and fairs as possible.

II. RESEARCH

Comparative Audit: An Exploration of Established Practices

Independent book publishing by artists and graphic designers has a long history but to try and cover it all in this paper would be unnecessary and redundant. Instead, a brief survey of the most influential practitioners to this particular thesis project are outlined and summarized. The common thread running through these practices is a reliance on graphic design and mechanical reproduction to publish self-initiated, small editions of books and zines. The book is argued to be the “quintessential twentieth century art form,” because of its use by many avant-garde, experimental, and independent groups who were shaping artistic activity in the early to mid-twentieth century.³⁰ Artists’ books as democratic multiples gained real traction and momentum in the mid-twentieth century due to improved industrial paper making and printing processes, availability of small scale duplication methods, new distribution methods, and the pervasive revolutionary social climate. Therefore, this survey begins in the mid-twentieth century with the activities and output of Fluxus and Something Else Press.

Fluxus and Something Else Press. An art movement and collective originally founded in New York City in the late 1950s, Fluxus utilized sound, performance, events, happenings, and experience as primary methods of artmaking. One of the difficulties in this type of ephemeral media is the absence of artifacts, therefore, documentation of the events and the distribution of accompanying printed matter was paramount. Art objects created as multiples and disseminated to the public at an affordable cost was also a

30. Drucker, *The Century of Artists’ Books*, 1.

foundational methodology of Pop Art and Fluxus. George Maciunas, an artist, graphic designer, and central figure of the movement utilized his training and contacts in commercial printing and binding companies to create and produce books, newsletters, and “Fluxboxes” or “Fluxkits.” Grounded in product design and Pop Art, Fluxkits were meant to cause a multi-sensory experience through packaging and design. Typically fashioned after consumer products, the user had to open, take apart, unroll, and unfold the objects to hear, see, read, and understand the content and context.³¹ Maciunas also owned AG Gallery, hosted Fluxus events in his personal residence, and eventually opened Fluxhall, a shop for selling and distributing Fluxus merchandise to an international audience. In his biography about Maciunas, Thomas Kellein states that, “In his (Maciunas) view the bulk of the conventional art business—museums, theaters, concert halls, opera houses, and publishers—should cease to exist. Art was to be so uncomplicated that it could be realized by anyone, anywhere. . . . and would be available for the price of a paperback.”³²

In 1964, after growing frustrated with Maciunas’ procrastination, writer, Dick Higgins, founded Something Else Press which published books and pamphlets by himself and other Fluxus artists. These books were distributed and sold by art book shops, galleries, grocery stores, and by mail order.³³ At times, Higgins and Maciunas had a contentious relationship. Higgins was trained as an offset printer and was able to perform

31. Hannah Higgins, *Fluxus Experience*, (Berkeley: University of California Press, 2002), 37.

32. Thomas Kellein, *George Maciunas: The Dream of Fluxus*, (New York: Thames & Hudson, 2007).

33. Higgins, *Fluxus Experience*, 91.

copyediting, design, and the more technical aspects of printing and publishing.³⁴ Where Maciunas failed to reign in the production costs of his Fluxkits, making them relatively inaccessible to people outside the art world, Higgins sought to establish a more rational publishing model wherein he could, “offer Fluxus to everybody, to have Fluxus and Fluxus-type work available in airport book shops and in grocery stores.”³⁵ He accomplished this by keeping the format of the books fairly traditional and inexpensive to reproduce so the end costs passed on to the consumer was affordable. Whatever their disagreements were, Maciunas and Higgins were united by a common goal of democratizing fine art through the form of the book.

Ed Ruscha. A pioneer of West Coast Pop and Conceptual Art, Ed Ruscha produced sixteen small artists’ books between 1962 and 1978. Using photography, the form of the book, and language, his books are simple in design and traditional in format, yet they continue to challenge perceptions about what an art form can be. Ruscha attended art school to become a commercial artist and applied his graphic design training as the art director of *Artforum* in the 1960s (under the name, Eddie Russia).³⁶ This is perhaps partially how he became aware of the power of typography, graphic design, and commercial printing to construct form and convey meaning. In a 1965 interview, Ruscha describes his books, “I am not trying to create a precious limited-edition book, but a mass-produced product of the highest order. It is almost worth the money to have the

34. Dick Higgins, “Two Sides of a Coin: Fluxus and Something Else Press,” *Visible Language* 26, no. 1 (1992): 143–153.

35. *ibid.*

36. Ken D. Allan, “Ed Ruscha, Pop Art, and Spectatorship in 1960s Los Angeles,” *The Art Bulletin* 92, no. 3 (2010): 231–249.

thrill of seeing 400 exactly identical books stacked in front of you.”³⁷ With this statement, Ruscha rejects the tradition of finely crafted artists’ books while effecting a major shift in scale, as mass production transformed his small, nearly pocket-size books into a wholly different kind of object that demands to be physically negotiated.³⁸

I liked the idea that my books would disorient, and it seemed to happen that people would look at them and the books would look very familiar, yet they were like a wolf in sheep’s clothing. My work is not revolutionary, but the works that I did were, at that point, a can opener that got into something else. My books were art objects to me, but a lot of people chose not to even accept them, and for this reason they have always been underground.³⁹

The minimalist compositions and deadpan humor were indeed revolutionary at the time and set a precedent for the use of graphic design and photography as artmaking tools that continue to inspire designers, photographers, and artists today. The sense of neo-regionalism in Ruscha’s books is especially influential to Cattywampus Press. For instance, *Twentysix Gasoline Stations*, clearly captures 1960s western America road culture and *Nine Swimming Pools*, *Some Los Angeles Apartments*, and *Every Building on Sunset Strip* are symptomatic of a passion for southern California culture. Like small,

37. Edward Ruscha, “An Interview with Edward Ruscha,” by John Coplans, *Artforum* (February 1965): 24–25.

38. Ken D. Allan, “Ed Ruscha, Pop Art, and Spectatorship in 1960s Los Angeles,” 231–249.

39. Edward Ruscha, “Conversation with Ed Ruscha,” by Bernard Blistene, *Edward Ruscha: Paintings=Schilderijen*, (Rotterdam: Museum Boymans-van Beuningen, 1989): 134.

local businesses, independent publishers cater to friends, neighbors, and peers. One of the functions of the independent press is to take publication power away from the traditional gatekeepers and give voice to work created on the fringes of mainstream culture that is deserving of publication and dissemination. Similarly, Cattywampus Press is interested in creating, curating, and supporting literature, art, and scholarship about the American South.

Riot Grrrl Press. Beginning as a feminist zine in the early 1990s, Riot Grrrl quickly became an international movement tied together by meetings, conventions, publishing, and music. Female-only Riot Grrrl meetings included zine makers, activists, artists, musicians, and members of the punk community in their teens and early twenties who all felt alienated and pushed to the margins by the male-dominated punk community.⁴⁰ In response, girls and young women banded together to form a community centered around a love for punk music and focused on fighting for equality and the advancement of women's rights. In 1993, two members of the movement formed the zine distribution network Riot Grrrl Press whose staff worked outside jobs in addition to running the press in their spare time. Lacking funds for equipment and supplies, the staff utilized their connections with Riot Grrrls employed by photocopy shops who provided access to state-of-the-art copy machines and computers at little to no costs.⁴¹ The punk community at large already had a strong DIY ethos and self-publishing zines was seen as a way to disrupt the status quo by uniting punks and transforming them from consumers

40. Kevin Dunn and May Summer Farnsworth, "'We ARE the Revolution': Riot Grrrl Press, Girl Empowerment, and DIY Self-publishing," *Women's Studies* 41, no. 2 (2012): 136–157.

41. *ibid.*

of mass media into agents of cultural production.⁴² The “don’t quit your day job,” DIY spirit and reproduction methods used by Riot Grrrl Press is of particular importance to Cattywampus Press who primarily operates in the evenings and weekends, printing on pirated duplication machines.

Bedford Press. Zak Kyes, a London-based graphic designer and art director, founded Bedford Press in 2008. A private press and publisher established as an imprint of the Architectural Association who has a long tradition of supporting architects, artists and theorists early in their careers. Bedford Press publications explore developments in architecture, engineering, landscape, urbanism, philosophy, history, art, and photography.⁴³ In the words of Kyes, Bedford press is:

a small-scale, fully functioning printing press and publisher operating out of a closet at the Architectural Association’s Bedford Square home in central London. The aim of the press is to integrate the publication of printed materials into the AA Print Studio’s existing focus on generating content, editing, and design. By establishing a direct link between content/design and technology/production we hope to create a more responsive model of small-scale architectural publishing that is nimble enough to encompass the entire chain of production in one fluid activity, from the initial commission through to the final printing.⁴⁴

42. *ibid.*

43. Architectural Association website, accessed August 21, 2017, <http://www.aaschool.ac.uk/PUBLIC/AAPUBLICATIONS/aboutpublications.php>.

44. Zak Kyes, “All Possible Futures: (Un)Realized Projects,” interview by Jon Sueda, accessed August 21, 2017, <http://allpossiblefutures.net/all-possible-futures-unrealized-projects-task-2-2>.

This fluidity is enabled by the presence of the AA Print Centre, an onsite facility equipped with a high end digital press from which some of the publications are printed. Bedford Press publishes eight to ten new titles a year plus two issues of a journal and other ephemera such as pamphlets, posters, and limited-edition prints. Cattywampus Press is also interested in a quick, fluid publishing process wherein books can be conceived of and executed over the course of 2–3 months.

Draw Down. Established in 2012, Draw Down is an independent publisher based in New Haven, Connecticut. Cofounded by graphic designers Kathleen and Christopher Sleboda, they publish small books in limited editions about graphic design, typography, illustration, photography, art, and architecture.⁴⁵ They also curate a collection of books and zines by other artists and publishers, in their words, “To keep Draw Down active and vibrant during periods when we are working on new titles—or busy with other projects—we realized that we could distribute rare and limited-edition titles that complemented our own publishing endeavors.”⁴⁶ As a result, Draw Down’s catalog is a mix of self-produced and curated books and other merchandise all offered at an affordable cost. Kathleen and Christopher also run GlueKit, an editorial illustration company that creates graphics for a large range of commercial, independent, and academic publishers. Prolific and driven, the Slebodas are an example of graphic designers turning away from in-house careers to pursue an artistically driven creative practice. Again, in their words, “the opportunity to undertake self-directed projects was something we particularly relished, and Draw Down

45. Draw Down website, accessed August 21, 2017, <https://draw-down.com/pages/questions>.

46. Kathleen and Christopher Sleboda, interview by Jaz Halloran, *Project Space*, August 4, 2014, <http://projectspace.ca/kathleen-and-christopher-sleboda-draw-down>.

originally started out as a way for us to design and publish work that spoke to us and that we thought deserved greater recognition, as well as a way to experiment with printing processes.”⁴⁷ Draw Down’s collaborative setting is of special interest to Cattywampus Press who is equally interested in creating an ancillary critical creative practice that utilizes a publishing model to disseminate art and design focused texts.

Are Not Books & Publications. This thesis paper would be remiss if it did not acknowledge the influence of Matthew J. Smith’s 2014 thesis project, *Are Not Books & Publications*, and the resulting thesis paper, “Publishing as the Critical Practice of Graphic Design.” In his thesis, Smith establishes precedents of critical graphic design practices that revolve around publishing. From the abstract:

The publishing taken up by this critical, small-scale venture is entirely controlled by the designer, along with a small group of collaborators. Writing, editing, design, production, and distribution roles are restricted so as to be minimally influenced by outside concerns. As a result, the form and content of the books and pamphlets published by *Are Not Books & Publications* can be critically and self-reflexively about the practice of design and publishing.⁴⁸

Operating as an open-access academic publisher of books about design, *Are Not Books and Publications* titles are offered as both free PDF downloads from their website and POD paperbacks ordered through the online service, Lulu.com. While this thesis paper

47. *ibid.*

48. Matthew J. Smith, “Publishing as the Critical Practice of Graphic Design,” (master’s thesis, University of Notre Dame, 2014). CurateND.

uses the research from, “Publishing as the Critical Practice of Graphic Design” as groundwork, Cattywampus Press’ production methods and publishing program are unique from those used by Are Not Books and Publications.

The examples provided in this comparative audit show that independent and self-publishing can be a vital part of a graphic design and artistic practice. Usually, small operations that spring forth from an individual or group’s need to give form to an idea, make multiples of that form, and then disseminate the multiples to an audience. An idea, access to reproduction tools, and dissemination are all that these micropublishers need to operate. Their activities are important for a myriad of reasons, perhaps the most apparent are to give form to underground ideas and concepts, foster a sense of community outside of the mainstream media, and put affordable art and literature into the hands of both the enthusiast and the uninitiated.

Independent self-publishers focused on art and design are far different from big trade and academic publishers such as Penguin Random House, Knopf, and Oxford University Press, just to name a few. From editing to production, to marketing, the world of independent publishing is different from the conglomerate publishers primarily because the economics of publishing make it impossible to produce a book that will make a profit unless one is doing a large printing.⁴⁹ A quote from, *The Complete Guide to Self-Publishing* that is especially apropos, “Self-publishers are sometimes called micropublishers, private publishers, alternative publishers, independent publishers, or small press, but whatever label they may wear, they are, in a word, ‘mavericks,’ and they

49. Kate Gale, “The World of Independent Publishing,” *International Journal of the Book* 4, no. 3 (2007): 93–97.

are part of a larger whole known as the small-press movement.”⁵⁰ Mavericks, banding together to promote ideas that resonate with them regardless of infrastructure, contracts, and revenue is a big part of what sets these small-presses apart from their commercial conglomerates.

Developing a Publishing Model

The definition of publishing is, “the business or profession of the commercial production and issuance of literature, information, musical scores or sometimes recordings, or art.”⁵¹ There are many different types of publishers who operate under this umbrella definition. John B. Thompson refers to these different types of activities as a “plurality of fields,” for instance, “there’s the field of trade publishing, the field of scholarly monograph publishing, the field of higher education publishing, the field of professional publishing, the field of illustrated art book publishing and so on.”⁵² The main publishing field of consequence to this thesis project is that of independent publishing. However, the word “independent” can be misleading because even the smallest independent publishers typically have a staff—whether they be in-house or outsourced—that help to shepherd a manuscript into book form. An editor or director finds and acquires a manuscript for publication directly from an author, a copyeditor cleans up the manuscript, a production person, designer, or typesetter composites the book and sends the files to a printer/binder, advertising and marketing people announce

50. Tom and Marilyn Ross, *The Complete Guide to Self-Publishing*, (Cincinnati: Writer’s Digest Books, 2002).

51. Merriam-Webster online, accessed August 21, 2017, <https://www.merriam-webster.com/dictionary/publishing>.

52. John B. Thompson, *Merchants of Culture*, (Cambridge: Polity, 2010): 4.

and promote the book for sale to retailers, and a warehouse crew or distributor ship the books and process returns. This structure is relatively common across all the various fields of book publishing. The structure of Cattywampus Press is more closely aligned with that of self-publishing—a branch of independent publishing—because it is run by its two cofounders who work collaboratively to fill the positions of director, editor, copyeditor, designer, production manager, marketer, publicist, sales director, and distributor.

Much like a business model, a publishing model is a design for the successful operation of a business, identifying revenue sources, customer base, products, and details of financing. Sales and revenue do not dictate what or how Cattywampus Press chooses to publish. Instead, the act of making and disseminating material that reflects what the cofounders feel passionate about is more important than revenue. Currently, books and zines are offered in print form only because the physical materials are carefully chosen and the experience of handling the printed matter is paramount to digital availability. Like most publishers there is a hope that the books sell and make money but this is not the most important consideration. Therefore, the publishing model of Cattywampus Press is small, reflexive, collaborative, and print based. Technically, a not-for-profit venture, meaning that the money made from sales gets put back directly into the business and primarily used for material and printing costs.

The customer base is determined by interaction on social media and in person at book fairs. The products Cattywampus Press offers for sale have already been addressed earlier in the “Objective” section of this paper. Revenue sources include direct sales to consumers, wholesales to vendors such as independent bookstores, government and

foundation grants, and crowd sourced funding. An initial scholarship of \$2000 was awarded to this thesis project by Texas State University which provided the seed money upon which the press was founded. Other possibilities include fundraising events such as public readings and book launches and direct appeals to donors or corporations who might be interested in a particular project.⁵³

Whether they be commercial or independent, most publishers only publish specific topics and genres on which they build their lists and reputations. These interests are usually expressed in the mission statement and editorial process of a publisher. The editorial process is how a publisher decides what and how to publish. Most publishers build biannual lists for their new, forthcoming publications which are then advertised through seasonal printed and online catalogs ahead of the books actual publication dates.

Currently, Cattywampus Press publishes books and goods solely created by its two cofounders. This is more a condition of need rather than want as outside collaborations with other artists, designers, and photographers are in development for future projects. There are no formal lists to construct, books and goods are published on a case-by-case basis and at the impetus of the two cofounders, therefore, seasonal catalogs are not needed. The Cattywampus Press mission statement is as follows:

Cattywampus Press is an artist-run micropublisher utilizing DIY printing and manufacturing methods to produce editions of original, artist-driven publications and merchandise that decontextualize and reevaluate common myths and tropes about the American South.

53. Kate Gale, "The World of Independent Publishing," (2007): 93–97.

Creating an Identity

The pressmark or logo is an important component to any publishing practice. The mark is typically found at the base of the spine, on the front or back cover, and on the title page of the book. Printers and publishers for centuries affixed their marks to their works to identify the maker and assert ownership, but also as an assurance to the reader that the work adheres to certain standards.⁵⁴ For graphic designers working in this field today, using a pressmark harkens back to the profession's artisan roots in the printing trade. Differentiation from peers and competitors in the marketplace is yet another essential function of the pressmark or logo.

The first step in creating an identity for Cattywampus Press was to observe what other presses and publishers in the same field use for their branding (fig. 1). For the most part, these marks are typographic, black and white, and have some sort of whimsical or conceptual component that visually resonates with the attitude of the press. Traditionally, pressmarks need to be legible because they are often reproduced at small scale which requires clarity of form.

The meaning of the word cattywampus—cater-cornered, or not lined up or arranged correctly—informed the use of diagonal black lines in the pressmark design. The bold, black “X” emerged with significant meaning to the press because it recalls inspirations as diverse as DIY punk rock culture to censorship and even railroad crossings and warning signs which all felt appropriate given Cattywampus Press's interest in investigating difficult southernisms. A secondary, more horizontal logo solution was devised for legibility when reproduced small. Lastly, it was important to

54. Will Underwood, “On Presses and Press Marks,” *Journal of Scholarly Publishing* 31, no. 3 (2000): 136–142.

keep some aspect of the hand involved in the look of the mark, given the bespoke quality of the press's books and goods. Therefore, a custom rubber stamp was ordered from a local stamp maker (fig. 3). The result of the stamp's impression is a rough-hewn, solid mark that visually defines Cattywampus Press' beliefs and esthetics. Each logo impression is slightly different than the one before and the one after, much like the handcrafted small editions of books and zines published by Cattywampus Press.



Figure 1. Other press logos.

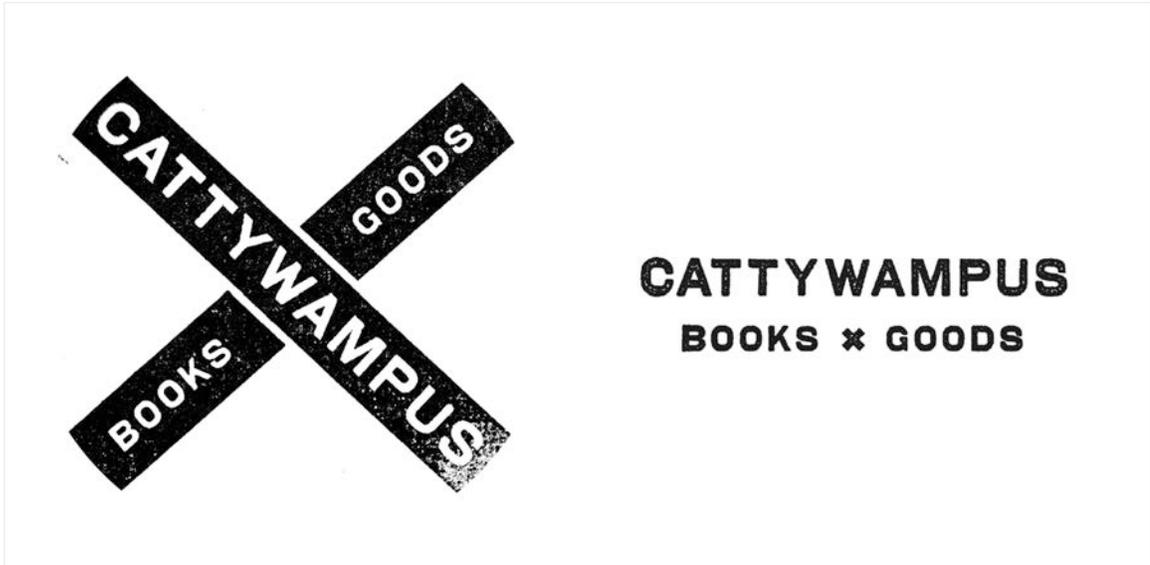


Figure 2. Cattywampus Press pressmark/logo in two different versions.



Figure 3. Cattywampus Press pressmark/logo stamps.

Making and Publishing

To launch Cattywampus Press, three books (*Failed Southern Ladies*, *Last Words*, and *Southernness: Volume 1*), a zine series (*Southern Cuizine*), and several other products (enamel pin set, poster set, and an iron on patch) were developed, produced, and published over the course of two academic semesters.* The books and zines are all printed and bound by Cattywampus Press using high-quality paper and commandeered duplication machines such as Riso and Xerox printers. Access to an academic makerspace provided the use of a Boss Laser cutter to etch and die cut paper and materials used in the making of some of the books, and a vinyl cutter for creating white, adhesive typography. An academic screen printing lab was also utilized for printing the covers for *Failed Southern Ladies*. All the books except for *Last Words* are short run, signed editions of twenty-five to fifty copies each. There are a number of factors that go into deciding print runs, including, material costs, the page count, trim size, and complexity of the material, and perceptions of demand. *Last Words* is a big book, at more than 500 pages and encased in a black archival box. In response, the book is offered for sale under a print-on-demand model, meaning that when someone places an order they can expect to receive the book within one month. This was the best way to approach the production and propagation of *Last Words* because it contains many different types of materials that have to be printed and assembled by Cattywampus Press. The manufacturing of the goods or “merch” were outsourced to various regional vendors who specialize in enamel pin casting, patch embroidery, and newspaper printing. However,

* Photographs of these items can be seen in the appendix section of this paper.

the packaging for these goods, including printed inserts, backing cards, and cellophane envelopes were created and hand assembled by Cattywampus Press.

Promotion

Once the initial set of books and goods were created and ready for sale, the focus was turned to designing and launching the Cattywampus Press website which needed to be established quickly due to the time constraints of thesis research. Modifying a Squarespace template to accommodate the Press's needs was the most efficient and quickest way to get a professional looking, responsive site up and running with a shopping cart function. Cattywampus Press utilizes contemporary technologies and services that make the act of curating, creating, fundraising, and disseminating easier on the cofounders who are busy with a myriad of publishing tasks. The website also includes a blog, an "about" page, a contact form, and links to social media accounts (fig. 4). Social media accounts on Instagram and Facebook were setup to coincide with the launch of the press and are the primary promotion tools used to bring awareness and sales to Cattywampus Press.

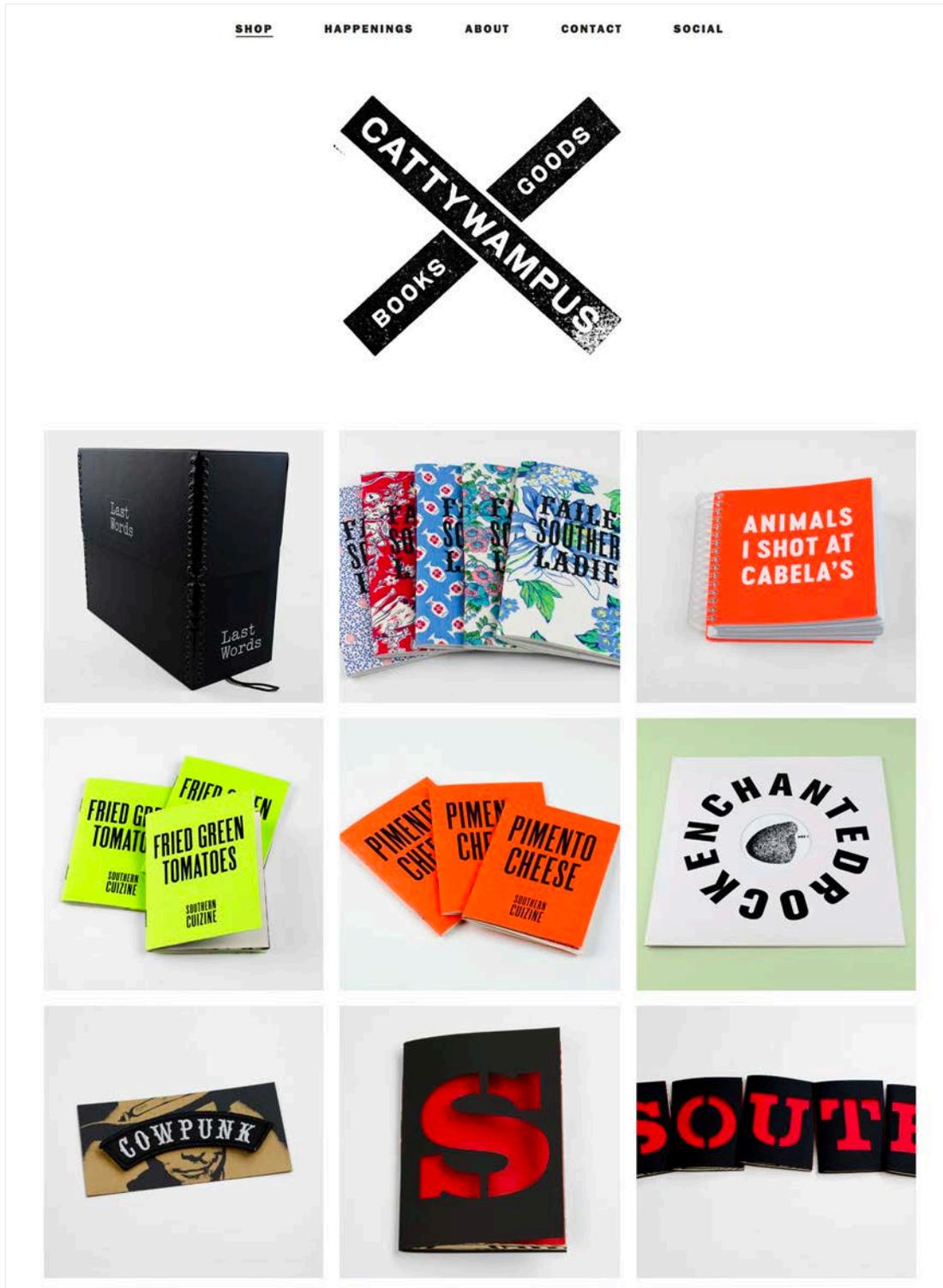


Figure 4. Cattywampus Press website index page, <http://www.cattywampuspress.com>.

III. OUTCOMES

Online Presence

Cattywampus Press was officially announced and promoted on Instagram, whose primarily visual platform is perfect for displaying books and merchandise. Statistical analysis as of August 23, 2017, revealed that Cattywampus Press has 321 followers and has made 61 posts regarding its books, goods, and inspirations. The most popular post was a slideshow of photos taken at the Snake Farm in New Braunfels, Texas, which had 365 impressions. Fifty-six percent of followers are male and forty-four percent are female. The most prominent age group among followers is 25–34 years old and they tend to live in Austin, San Antonio, Houston, Chicago, and New York. Website traffic fluctuates according to promotion on Instagram and events that the press attends. Overall, there have been 248 unique visitors to the website since its creation in April 2017. Of those visitors, 17% were directed to the site from Instagram, 18% from Google, and 48% from direct connection to the site.

Distribution and Sales

So far, Cattywampus Press distributes its books and goods through its website and fairs only. There have been 8 online orders totaling in \$307.00 in revenue. The press was asked to participate in the inaugural year of the Lone Star Zine Fest in Austin, Texas, June 11, 2017. Organized by the University of Texas Libraries who houses a large zine and artist book collection, the event featured thirty plus exhibitors from across Texas. The Cattywampus Press table was a 1976 Ford pickup truck tailgate, filled with books

and goods, accompanied by some hay bale seating, a record player, and a pop-up awning to help keep patrons cool as they browsed (fig. 5). The one day event had a constant flow of visitors throughout the day. The reception and sales were good for Cattywampus Press, totaling near \$550.00.



Figure 5. Cattywampus Press exhibiting at the Lone Star Zine Fair.

Scholarship

Because Cattywampus Press was initiated as an academic inquiry system into publishing, invited lectures and acquisition into libraries and special collections is an important aspect of the press's practice. After the Lone Star Zine Fair, the press was approached by a librarian from the University of Texas at San Antonio who acquired copies of *Failed Southern Ladies*, *Last Words*, and the *Southern Cuizine* series for inclusion in the University Libraries Special Collection. UTSA is currently in the process of cataloging these titles and *Last Words* has already been reserved for use in a philosophy class during the fall 2017 semester. The press was also approached by the graphic design faculty at St. Edward's University to be the first speaker in their Risograph Lab Lecture Series. The 45-minute talk titled, "Can Publishing Save Your Soul?" took place September 28, 2017 and focused on micropublishing as a path to find creative enlightenment. A co-publication was produced in conjunction with the lecture and printed and finished by students who operate the university's risograph print studio.

IV. CONCLUSION

For those of us who did not attend Ivy League schools, who do not have access to the writers who circle the New Yorker, who live on creativity, intellectual surprise and immediate discipline, who are 'othered' in terms of American culture whether by ideology, class, race, gender or gender preference, we must be, like Whitman and Twain, the creators of our own work and market. The baker of the loaves, the catcher of the fishes, the person to bring the crowd to eat, and the person to feed that crowd.—Kate Gale, Red Hen Press

On her thirty-third birthday in 1917, Virginia Woolf and her husband Leonard agreed to purchase a house and a hand operated letterpress which they named after the house, Hogarth Press.⁵⁵ Today, their story and Hogarth Press are legendary for the groundbreaking literature they independently published on the fringes of a restrictive book publishing industry. At the same time, artist affiliated with Dadaism and Futurism where writing and self-publishing manifestos, pamphlets, books, and other printed matter that supported and spread their revolutionary messages. With platforms for self-publishing today being so much cheaper and easier than letterpress was for Leonard and Virginia Woolf, there are fewer and fewer excuses for not distributing your work.⁵⁶ The culture and conditions are right for graphic designers to turn away from client driven work—whether partially or completely—and recognize the inherent potential in

55. Craig Dworkin, Simon Morris, and Nick Thurston, *Do or DIY*, (York, England: Information as Material, 2012), 12.

56. Dworkin, Simon, and Thurston, *Do or DIY*, 15.

authorship and self-publishing, not only for the betterment of themselves but for the advancement of the discipline. When one door closes, conceivably, another door opens onto new paths and the graphic designer must seize this opportunity, not to design something else, but to redesign him or herself.⁵⁷

The production activities of Hogarth Press profoundly affected Virginia Wolf's sense of writing, which she came to see not as a transparent vehicle for thought, but rather something physical, material, opaque, resistant, exacting—the analogue of hard metal and staining ink under exhaustingly exerted manual pressure.⁵⁸ The author who thinks about how their words are structured and impressed upon a page is engaging a deeper level of their work, the level that has to do with the tenets of graphic design. It is only rational then that graphic designers should also be able to find a similar enlightenment by engaging with deeper levels of their own work, including the print and production methods that bring flat, screen based work into physical form and the project management of stewarding an idea from conception to completion.

Goals

Book publishing, at any level, is iterative in nature. With each title it produces, a publisher is offered the opportunity to observe, analyze, and correct the publishing model for future publications. For Cattywampus Press, this means controlling more closely print runs and the costs of materials on the front end so that the sales costs passed on to the

57. Daniel van der Velden, "Research and Destroy: Graphic Design as Investigation," *Graphic Design: Now in Production*, eds. Andrew Blauvelt and Ellen Lupton (Minneapolis: Walker Art Center, 2011), 18.

58. Dworkin, Simon, and Thurston, *Do or DIY*, 13.

consumer are feasible. The artists' books *Last Words*, *Failed Southern Ladies*, and *Southernness* sell from \$30 to \$150 and the press received feedback that these prices are too high for some patrons. In response, Cattywampus Press strives to produce other printed matter and goods, such as, zines, posters, and wearables that can be bought at a lower price point, between \$5 and \$20. Thus, making its products available to a broader range of people. Grant writing and fundraising is another way the press could approach increasing revenue which in turn would help to increase output and lower sales costs.

Post thesis project, Cattywampus Books will continue to be a creative refuge from a predominately client driven design practice. Goals for the future are to increase output and collaborations with other artists, curators, designers, photographers, and writers, to produce exhibitions with accompanying printed matter, to seek national distribution with organizations like Printed Matter, Inc., and to participate in international art book fairs. Incorporation as either a LLC or a non-profit is a long-term goal for Cattywampus Press and a dedicated, larger workspace will also be needed in order to expand press operations.

Future Projects

Cattywampus Press has several new titles underway, including a book about taxidermy and commercial culture, a zine about the Snake Farm in New Braunfels, Texas, a book about found redneck photography, and a retrospective of the toilet seat folk artist Barney Smith, who lives and works in San Antonio, Texas. The last book will be the most commercial venture yet for Cattywampus Press, involving a publishing agreement, a Kickstarter campaign for production costs, commercial printing and

binding, and a distribution agreement. Lastly, the press strives to involve itself with exhibitions of contemporary art, music, and theater. A proposal has been initiated for an itinerate installation called the “Texas Micro Press Reading Room” in which a simple structure, seating, and signage will display a curated selection of self-published art and design focused publications produced in Texas during the past decade. A live performance of *Last Words* is also currently in development with a local theater company. With these last two activities, the role of the graphic designer will continue to expand even further within Cattywampus Press, from publisher to curator and producer. Proving that the discipline of graphic design in the twenty-first century is boundless, especially when designers decide to push past utilitarian client driven work and start to consider their own ideas, process, and creative output to be just as valuable.

APPENDIX SECTION

Cattywampus Press Books & Goods.



Failed Southern Ladies

6 × 9 inches | 48 pages | Edition of 25

French Paper, Standard Craft White and Poptone Red. Printed with a risograph and photocopier.

Saddle sewn. Vintage feed sack covers with screen printed typography.

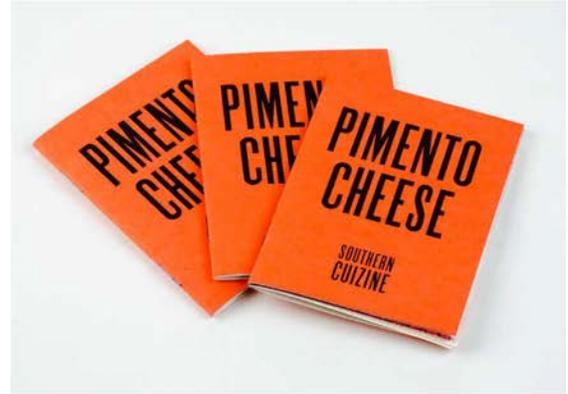
—
This book explores mid-century femininity in the South by juxtaposing photography with scholarship. Consisting of 34 black and white photographs taken by now famous FSA photographers, the book also contains Xeroxed inserts showcasing several women's studies scholars and critics opinions about what it means to be a Southern Lady. Each book has a different feed sack pattern for the cover, but the interiors are all the same.



Last Words

Case, 12 × 5 × 10.375 inches | 3 volumes, 8 × 10 inches each | 968 pages | Print-on-demand
Printed with a photocopier. Folder bindings with laser etching. Includes laser cut pages.

On December 7, 1982, the state of Texas recorded the last statement of Charlie Brooks, Jr. before putting him to death by lethal injection. Since then, 541 more inmates have been put to death by the state. The Texas Department of Criminal Justice maintains a public database of every last statement made by its death row inmates. *Last Words* documents these final statements and makes them available in print for the first time. This box set covers 1982–2009 in three volumes. *Last Words* is a living document and additional volumes will be added for each decade that Texas continues to put inmates to death. A manila envelope containing publication information, an introduction, and infographics helps to set a context for the project.



Southern Cuzine: Fried Green Tomatoes & Pimento Cheese

3 × 4 inches | 16 pages | Edition of 25
 French Paper, Glo-tone. Printed with a risograph. Saddle stapled.

The first two issues of the mini zine series, Southern Cuzine, which celebrates the iconic foods and cuisines of the American South.



Southernness: Volume 1
Redneck Haiku by H I X

5 × 6.5 inches | 40 pages | 20 poems | 9 flags
Crane's Lettra 100% cotton paper. Printed with a risograph. Laser cut cover.

Referencing sources as diverse as Karl Andre and Kenny Chesney to Josef Albers and truck stop Op Art, the Southernness Series is an exercise in limitations and an exploration of form. These poems grapple with the uneasy relationship between form and content while unflinchingly chronicling the more problematic aspects of Southern American history and popular culture. Similarly, the accompanying Rebel Flag prints wrestle with the ability of Formalism to transcend historicism.



The Battle of Love vs. Hate pin set

1 × 1 inch, each | Edition of 100
Hard enamel. Risograph printed card.

—
A pair of hard enamel, black nickel and white pigment lapel pins. Inspired by Robert Mitchum's mesmerizing portrayal of a lecherous preacher in the 1955 cult classic, *Night of the Hunter*.



Cowpunk patch

4 × 1.27 inches

—
Custom black, iron-on patch with white embroidery.



Dirty South BroadSides

29.5 × 20.5 inches | Edition of 50 | Pack of 3 different posters. Newsprint and risograph. Folded and shrink-wrapped.

—
A tribute to our favorite rap artists from the Dirty South, this poster series features infamous lyrics typeset in historic American wood type. The poster pack includes three different broadside posters printed in black ink on newsprint. They look great hanging, framed, or wheat pasted in the streets.

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